

REVIVING A CINEMATIC MEMORY

The Restoration and Adaptive reuse of
Lakshmi Building.

Rai Karam Elahi

Politecnico di Torino





Master Thesis / Politecnico di Torino
MSc Architecture Construction City
A.A 2019 – 2020

REVIVING A CINEMATIC MEMORY

The Restoration and Adaptive reuse of Lakshmi Building.

Tutor

Silvia Gron
Politecnico di Torino

Fulvio Rinaudo
Politecnico di Torino

Mattone Manuela
Politecnico di Torino

Co-tutor
Cristiano Tosco
Politecnico di Torino

Candidate

Rai Karam Elahi

Abstract

Architectural heritage is a vital component in preserving the identity of a place. It is an essential element in shaping rituals and cultures through its manifestation over time. Heritage and culture are embedded in the memories of the people and associations are developed by its presence accordingly. Once the program and use of the heritage are obsolete, conserving and using existing historical buildings by reconfiguring its use is predominantly a necessity. This thesis is based on building a narrative on the memory of the forgotten cinema culture on Abbot Road in the city of Lahore. Due to the uncertain difficulties faced by Pakistan's film industry, its golden era and downfall directly reflected on the cinema culture and its industry. The analysis is derived to develop a strategy to revive the existing cinemas on-site as the film industry is reviving at a steady growth. Along with preserving the memory of the golden era by manifesting the cinema culture of the past into a proposed museum of cinema, behind the façade of the historical significant Lakshmi building. This is further intended towards documenting, preserving, what is left of the built heritage, by using the adaptive reuse as a strategy to bring the building to its former glory.

TABLE OF CONTENTS

Abstract	5
Introduction	9
History of the urban fabric of the site	10
Historical time-line of the events on site	26
Investigations	29
The Cinema and the film industry	35
History of Pakistani Cinema	36
The Cinemas of Abbott road	40
Time-line of the Cinema industry	43
Literature review	47
Adaptive reuse of building	48
Reuse—reviving the memory of the urban space	51
Why a museum of cinema?	54
Façadism	55
Local case studies	59
Quied-e-Azam Library	60
Haveli of Nau Nihal Singh	61
Punjab Exhibition Hall (Tollinton Market)	66
Site	69
Significance of the site and it's Hindu past.	72
Hindu Past and Historic relevance	72

The building	79
Introduction & significance of the building	80
Significant personalities who lived there	89
Resident's memories & interviews	90
The Heritage Protection Law	91
Institutes, stakeholders & key their roles	91
First Restoration	92
Local Interviews	96
Metro Line Project	98
Second Restoration	100
The need to preserve	101
Pakistan National Conservation Strategy	103
Restoration Analysis	107
Urban Strategy	162
The Master Plan	243
Present condition of cinemas of Abbot Road	257
Urban Intervention	277
The Museum of Cinema	285
Conclusion & Further Research	314
Acknowledgements	316
List of Figures	318
Bibliography	324
Appendices	335
Boards	370



INTRODUCTION

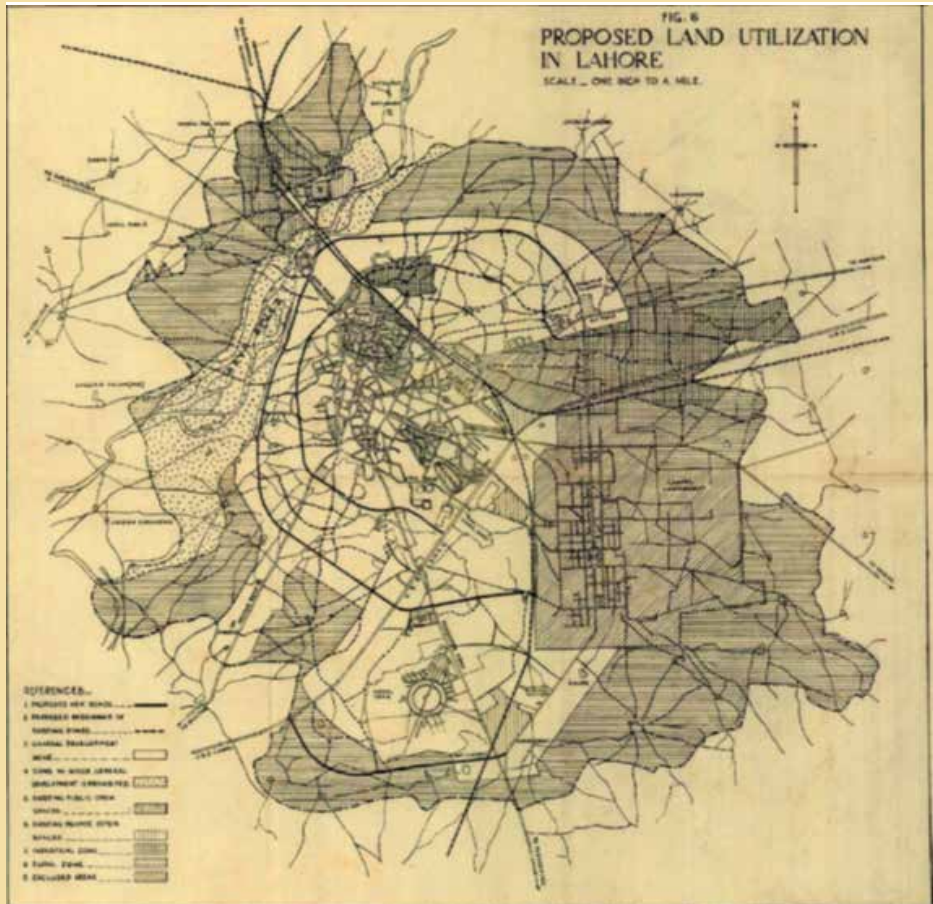


Figure 1: MAP OF LAHORE (1845) SHOWING A NETWORK OF ROADS, GARDENS, AND BUILDINGS AFTER COLONIAL INTERVENTION by U. Aylmer Coates¹.

¹Map of Proposed Land Utilization in Lahore. Available from: [https://jrap.neduet.edu.pk/arch-journal/JRAP_2012\(SecondIssue\)/01](https://jrap.neduet.edu.pk/arch-journal/JRAP_2012(SecondIssue)/01).

²“An intersection or roundabout, where tracks or roads cross (often used in place names)” (Oxford Dictionary, 2020).

³The partition of India in 1947 was the division of British India into two independent dominion states, the Union of India and the Dominion of Pakistan, the division was largely based on ethnicity.

The aim of this historical overview is to provide enough background for understanding the context of the site and identifying current problems causing the degeneration of Lakshmi Chowk² and Abbot Road in Lahore. This overview provides information regarding the significance of the location and its relation to the cinema culture of the film industry.

Predating the partition of the sub-continent³ after British rule in 1947 the Lakshmi Chowk and Abbot Road are on one of the oldest roads of Lahore. It is named after the British officer Sir James Abbott, which is situated next to the infamous Lakshmi building, which lies to its north. On the East, it is bounded by the Royal park block and on the West by the New age block. The ‘Shimla Pahari’ bounds it on the South, parallel to which runs Davis road. These large blocks make up the urban fabric of the site, which contains residential and commercial building typologies. “The Lahore Municipality Corporation Council on September 1, 1981, changed the alien names of the 19 city roads and one crossing. McLeod Road to Maulana Zafar Ali Khan Road. Abbot Road to Iftikhar Hussain Mamdot Road and Lakshmi Chowk to Maulana Zafar Ali Square”⁴. The changes were made in an attempt to regionalise and localize the existing foreign names which were established during the British colonial period.

⁴Baqir, M. (1952). Lahore - Past and Present. Dehli: Low Price Publications.

During 1865-1870, the area outside the walled city, the oldest part of the city, underwent extensive rapid development. The British at that time were the rulers after colonizing of the sub-continent, intended to develop a scheme of the city according to their immediate needs of living, which resulted in the growth and development of the area around the old city in a sharply contrasting manner to that of the existing urban fabric of the walled city. The civil line was developed as a residential area for the British and connected with the railway station through the McLeod road⁵. This was the first sign of development that relates to the context of the site.

The site consisted mostly of the residential informal settlements and *havellies*⁶. The area of 'Gila Gujar Singh' is where new indigenous settlements sprouted, as people started moving out of the walled city and settled around newly developed areas. These new indigenous settlements developed on a pattern similar to that of the walled city due to the desire of people to create an environment similar to the one they had left behind. Due to a high density of built areas and an increasing population of the walled city, people started to shift outwards to nearby areas.

The civil line in the form of the purely residential area meant to be for the high government, officials, and nobles of the city were developed. This residential de-

⁵Named after Donald McLeod, the governor of Punjab at the time.

⁶"A traditional townhouse or mansion in the Indian subcontinent, usually one with historical and architectural significance" (Oxford Dictionary, 2002.).

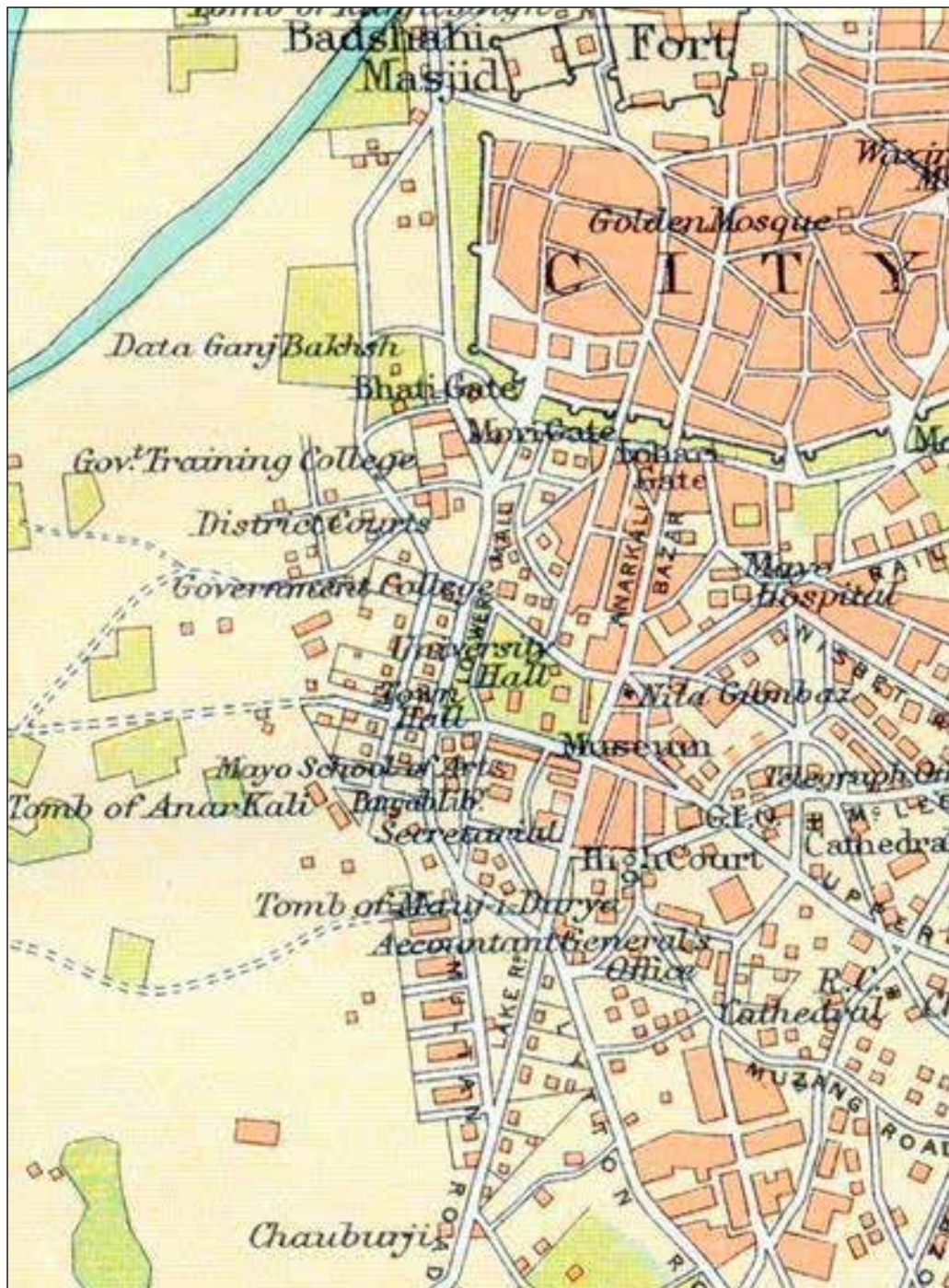


Figure 2: MAP OF LAHORE (1924) by the British Library⁷.



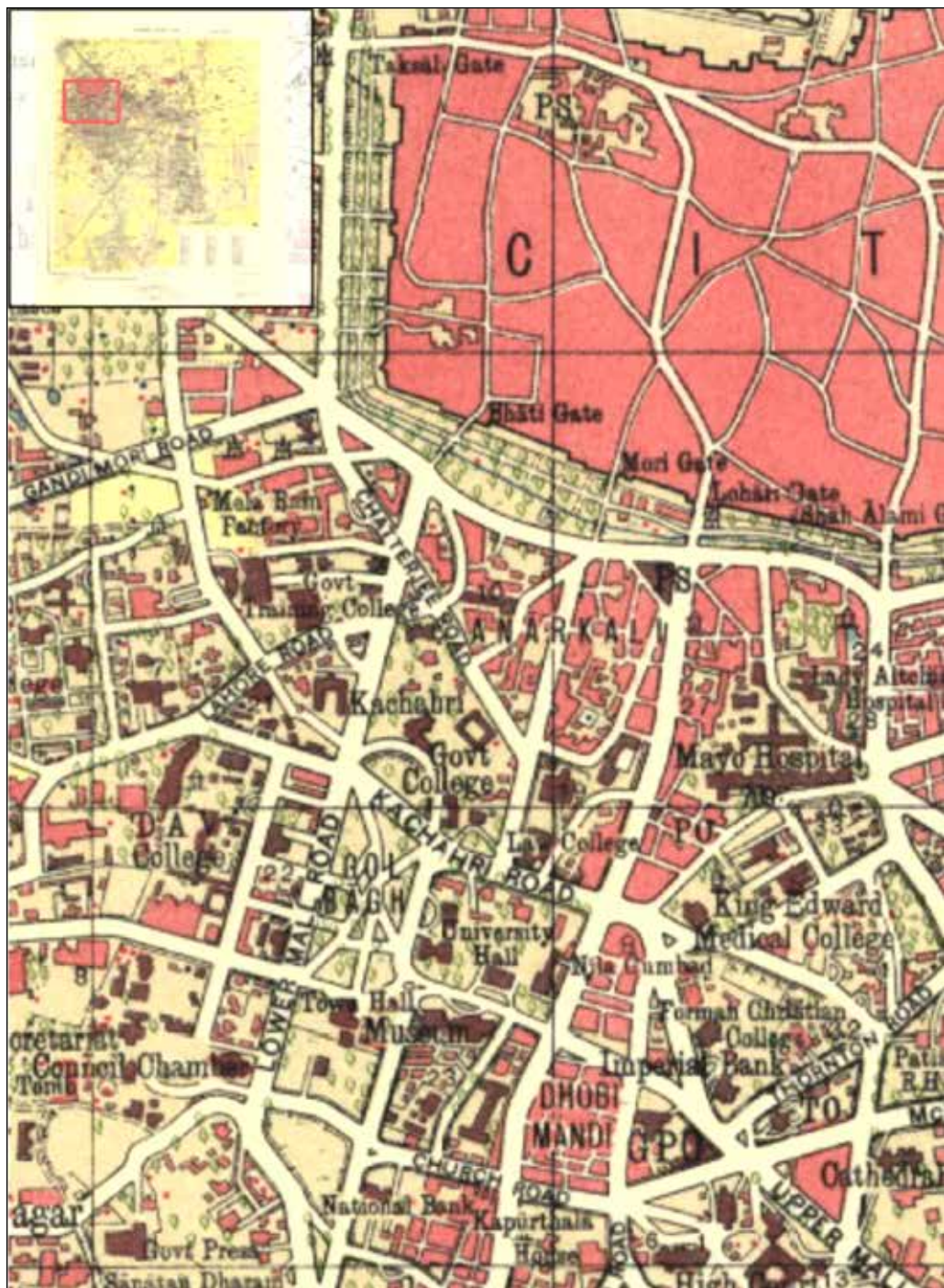


Figure 3: MAP OF SETTLEMENTS (1935) by the British Library⁷.



-elopment was in the form of bungalows shows land use at that period which was predominantly un-mixed with local settlements. With the increase of population and density, new building typologies started to emerge in the area, which catered for recreational facilities such as restaurants, cinema houses, and theatrical companies grew.

By general surveys and local public interviews, it is observed that the area is very diverse in terms of its resident's ethnicity and architectural language. Sikhs, Hindus, and British residents surrounded the area around Lakshmi Chowk. Each ethnicity had its own architectural language for its residences. The royal park was a vacant lot, used by the residents of its adjacent areas. "According to a local resident, after 1935 the royal park was developed and was a witness to the growth of theatrical activities in the royal park. This area became the cinema market"⁸. The basic reason for that was the ease of transportation and communication, as the railway was the basic mode of travel at that time.

Local rich families lived in areas like Mozang, and Temple road. Nisbat road also had upper-middle-class residents. Educational institutes like King Edward and Former Christian College also contributed to the high-income residents to settle here, all of which were cinema enthusiasts. The area became the hub of cultur-

⁸Rasheed. (2009). *Lahore in a glance*. National College of arts, Architecture. Lahore: NCA.

the hub of cultural activates of the new age. People of nobility or feudal descent used to eat out here. The restaurants were very posh and had dress codes. Graveyards are also a dominant feature of the area. Three major graveyards exist having their roots deep into history. At the back of Dyal Singh college is the Shahzada family graveyard which belonged to Afghanistan. The front of Sonober cinema is the Nawab Qazi Bash Mominpura graveyard. The third and the earliest graveyard was the Syed Khan-Uddin Al-Marroof, Shah-Bu-Mali of Shehr Garh district Kara's graveyard was located exactly at the back of the Lakshmi building. In Syed Khan-Uddin Al-Marroof graveyard, buildings were erected in the British and General Zia's period.

"The area of Royal Park was the property of Lal Khushal Chand and Lala Gopal Chand who were among the big names of the Hindu business community"⁹. The Royal Park was a vacant lot onto which a scheme was proposed in 1936, and developed through a decade. A majority of residences in the area belonged to the Hindus and a minority of them were Muslims. There was an open plot between the Odeon cinema and Montgomery road, Abbot Road, and Nisbat road consisted wholly of Hindu buildings, which were also scattered at the back of Dyal Singh College, on the adjacent side is a Hindu bungalow touching Nisbat and McLeod road.

⁹Younas. (1989). *History of Lahore*. National College of Arts. Lahore: NCA.



Figure 4: MAP OF ABBOT ROAD (1935) by the British Library⁷.



During the pre-partition era, Lahore became a vital centre of the film industry along with Poona, Bombay, and Calcutta. Except for a few offices, Hindus ran all the film distribution and printing setups. Other than Super Art production ltd. and Indian Film Bureau all major film distributions such as Pancholli Art production, Mamri pictures, Talwar productions, Hindustan films, the voice of India, Upper India and Shoori pictures were run by the Hindus.

Lakshmi Chowk 1940-50

Before 1940, Lakshmi Chowk used to be green fields and partly Mominpura graveyard. The residents that existed predated partition and were bungalows. In the years, 1947 Royal Park was named Pakistan Park. After the partition of India, the majority of the people from the ethnic Hindu population living in the area migrated to India. The property left behind by Hindus were given to Muslim migrants coming from India. "Among new residents of Royal Park were those concerned with the film industry. These consisted of film distributors, producers, technicians, actors, singers, etc. Syed Shaukat Hussain Rizvi, Nazir Sooran, late Mushi Dil, Bne Insha, Qatel Shafayi are among the big names of the new residents of Royal Park who were concerned with film industry"¹⁰. Until 1950, the development of the area was rather slow until 1955 when residential and commercial buildings started to appear alongside the roads.

¹⁰Nisar. (1993). *Lahore's Film Culture*. Lahore: NCA.

Lakshmi Chowk 1960

Following the development of the Royal Park, mixed-use development emerged rapidly along with other new recreational typologies were introduced., several new double-story cinema houses opened in and around the Royal Park, and it gradually established into a recreational area for the film viewers. The golden age of the Pakistan film industry was seen, as it produced a record-high number of films, above 100 each year resulting in cinemas to be crammed with a capacity of 1000 seats. Following the entertainment industry, several local eateries such as the Tuba restaurant, Nishat restaurant, and Malik & Al-Fazal restaurant opened up, which attracted even more crowds.

Lakshmi Chowk 1970

At this time, Lahore was rapidly urbanizing and developing. The film industry was at its peak and made huge profits from its business. The Royal Park area now housed the elite of the society and several offices related to the film industry and film distributors emerged.

Lakshmi Chowk was considered as an entertainment hub of the city, as it housed 17 cinemas of which Prince, Nishat, Gulistan, Mubarak, Capital, Odean, Empire, and Ratan were more popular. Most of the cinema had a capacity of 1000 people for one show.

Due to the sociable nature of the interaction, Lakshmi Chowk significantly contributed to the social-economic boast of the city. It generated large revenues; the ownership patterns of the buildings were both commercial and private. Even though, most of them were privately owned. The film industry had gone through many periods of difficulties. The industry saw its peak from 1975 to 78. Since then the industry has been on its decline. The area behind the new-age building also became a residential zone. The area mainly comprised of two stories. The upper stories were residences but the ground floor was used for commercial activity such as showrooms for cars and furniture shops.

“At the time there was a scarcity of cars so the main mode of conveyance was *tangas*¹¹. Thus, it was largely a pedestrian area. The tangas were also used to advertise movies”¹⁰. Three other ways of advertising were to one: stick posters on the walls and secondly a man used to attach a poster to a stick, hold it high, have 15 people following him and all of them would collectively shout out the advertisement while walking around the neighbourhood. Thirdly, large hoardings were printed and placed on the façades or adjacent areas of the buildings. Due to the lack of traffic, there was harmony in the area, still majorly pedestrian.

¹¹“A light carriage or curricule drawn by one horse used for transportation in India, Pakistan, and Bangladesh. They have a canopy over the carriage with a single pair of large wheels. The passengers reach the seats from the rear while the driver sits in front of the carriage” (Gilbert, 1944).

The downfall of the film industry started. Since it was, a film entertainment hub the economy of the Chowk

was, a film entertainment hub the economy of the Chowk was hard hit, business suffered immensely. The entire character of the area started morphing. The residents of the royal park area slowly started hefting out of the area, due to the slum in the film industry their officers started to shut down. Due to the lack of films being produced and fewer viewers, the cinemas started to run out of business and inertly were shut down. However, Rattan cinema was fully functional until 1989. Capital, Gulistan and Odeon cinemas were running as well.

Lakshmi Chowk 1990

Although largely the residents started shifting out some of the old, families stayed on. The reason for doing so was a strong affiliation with the area and in spite of the shift in the culture and character of the area; they still felt a sense of security in the area. The reason for this that the design of neighbourhoods is based on a sense of unique community living and security that is named the *muhalla*¹² system, which is also a character of the urban fabric of the walled city. The *muhalla* system clumps the residents of the area in one zone in a way that they establish social ties in a way that they watch out for each other. In the '90s after 1992, the number residences converted to commercial-residential use started growing along with commercial buildings. Residential buildings in Royal park area were largely taken over by commercial use

¹²A residential complex with compact and closely packed houses built back to back accessed by narrow streets, usually with one or two entry points.

such as printing press sectors, which remain this way until date. In 1995 marked a big change in the New age block because automobiles services shops replaced the workshops, showrooms, and furniture shops. This seemed to be the requirement of the time since the number of cars on the roads was on the increase.

During this period, tall plazas and hotels, mostly six to nine-story construction made their presence felt on the site. These include Sunny plaza, Qadri plaza, Moeen, Bombay tower, Sinai hotel, United hotel, National hotel, and Lahore hotel. Their constructions were noted not in tune with the architectural fabric of the area, thus they appear as hideous masses on the site. The maintenance and cleanliness of the street took a fall and since officials did not take interest in this fast degenerating centre due to the lack of the system of check and balance, no local authorities cleaned or maintained the area.

Lakshmi Chowk 2000-11

The car leasing policy of the 2000s has seemed to be the final contributing factor in the roads and overall atmosphere degeneration. The people who could hardly afford the motorbikes were now seen on cars. Due to the increase in commercial buildings, the vehicular movement increased, thus many automobile services started to take root. This commercial activ-

activity of Montgomery road bled onto Abbot road. The trickledown effect affected the mobile vendors as well who from selling *paapers*¹³ started selling car vipers. The plazas were also filled with the *poshish*¹⁴ shops.

The number of encroachments increased in the form of food stalls and workshops using public areas as extensions for their businesses. Due to the economic recession in 2011, the area has been hard hit. Sales were a bare minimum. The crime rate got high and traffic clogging was intense. The area was unapproachable during the rush hours. No pedestrian walkways were defined; almost all the pavements were broken or stuffed with garbage. Cultural activity in the centre only exists in the form of eateries, which too were suffering due to lack of parking space and pollution.

¹³A type of street food.

¹⁴“A covering in front, for ornament or other purpose; an exterior covering or sheathing; , to strengthen it or to protect or adorn the exposed surface” (Urdu Point, 1997).

Historical Timeline of the events on-site

1929	Film making reaches Lahore. Residents of actors, directors and major film distributors start living at Royal Park and adjacent areas.
1935	Lakshmi building built for residential purposes.
1933-40	Pre-partition Cinemas built. Plaza, Rattan, Odeon, Nishat & Capital.
1945	Lakshmi building use changes from residential to mixed-use. An office for Pakistan Muslim League ¹⁴ is set up on the ground floor.
1947	Partition of British India. Millions of Sikhs and Hindus migrate.
1947-56	Lakshmi building used for Political & social gatherings.
1948	First film studio in Pakistan inaugurated.
1956-2005	The offices of Evernew Pictures, Shabab Pictures and Oriental Films established in this building who were major filmmakers and distributors of Pakistani films.
1959-1977	The golden age of cinema. Record high films were produced. The number of cinemas built increases; Gulestan, Metro-pole, Plaza, Mehfil, Mubarak and Prince.

¹⁴A major right-wing political party.

1970	Downfall of cinema.
1975	Antiquities Ordinance Act introduced ¹⁵ .
1978	The decline of Pakistani films begins.
1985	Punjab Special Premises (Preservation) Ordinance Act introduced ¹⁶ .
2004	Tenants forced to leave and vacant the building.
2005	Unauthorised demolition begins. The government takes notice and holds the demolition.
2008	Government gives approval for demolition, but to retain façade.
2009	Demolished process completed and façade retained.
2009	First restoration of the building.
2016	Metro Orange Line excavation begins. Court controversy begins.
2017	Second restoration along with Orange line metro construction continues.
2019	Metro Orange line metro service inaugurated.

¹⁵An act to repeal and re-enact the law relating to the preservation and protection of antiquities. Ordinance focused on the preservation and conservation of historical monuments and the maintenance of museums.

¹⁶An ordinance to provide for the preservation of certain premises in the Punjab.



The methodology of the research and analysis is based on the multiple aspects of both qualitative and quantitative data. These methods include site visits, on-site documentation, gathering general quantitative data from local authorities, architectural drawings, surveys, photographic surveys, videography, online digital services for 'historical imagery' and historical research in local public archives and libraries. Furthermore, the interviews conducted on-site with locals and official representatives from the local government authorities for the authenticity and correctness of the data.

Architectural drawings and site visits:

For accurate documentation of the characteristics of the site and context multiple and frequent site visits were conducted over a period of two months to produce drawings, check drawings and further correct or enhance drawings as per the existing scenario on the site, acquired from the local authorities. These drawings included the existing condition of the plan and elevation of the half-demolished 'Lakshmi Building' and a masterplan marked only roughly building and road parameters. The factor identified for the inaccurate or incomplete drawings is the fact that the data provided was not adequate, updated or completed over for more than two decades. The existing drawings are produced by enhancing already given drawings by the local authorities. Almost all the required

ings are produced by enhancing already given drawings by the local authorities. Almost all the required information was redrawn and checked to produce the desired results.

The documentation methods include on-site measurements, field research, architectural photography, online digital services imagery and maps. These are later translated into drawings on AutoCAD software. The drawings for most importantly the eight cinemas are produced by onsite measurement and later translated into CAD drawings, the rest of the buildings in the context were conducted by visuals and estimates.

Buildings survey:

The data of the survey of the contextual buildings, on and around the site is acquired from a local authority, which is later translated into QGIS. The original data of 425 buildings is given in the form of a hardcopy. For the thesis, all information is rewritten in Microsoft Excel to be further processed into QGIS. This data is further identified with all the buildings it comprised of and correlated with the plans of the buildings, later translated into QGIS to produced thematic maps of the context of the site to formulate an urban strategy. The data includes the name of buildings, year of construction, ownership pattern, initial function, current function, number of floors, and existing functions of

each floor, number of occupants and users and building condition. This survey was critical to establish a solid base of the thesis and to articulate a urban strategy.

Documented history and cultural context:

The aim was to document the building, its history, and the existing condition, along with the rich cultural background of the context. For the history of the site and its cultural context, libraries and archives of the Agha Khan Restoration foundation and the Lahore Walled City Authority were visited. The focus was to find archives related to the historical background of the building and its cultural context of cinema, which comprises of 'Lakshmi Chowk', 'Royal Park', 'Shah Mali', 'Qilla Gujjar Singh' and Cinemas of 'Abbott' road.

A few books were found on the general history of the city of Lahore and its cinema culture but mostly online articles were found which had the required details. Other online-published articles are found which documented the significance and tragic history of the building.

Restoration and 'Lakshmi building' survey:

Images from online digital services were used to identify a semi-precise timeline for the demolition of the building through the aerial survey.

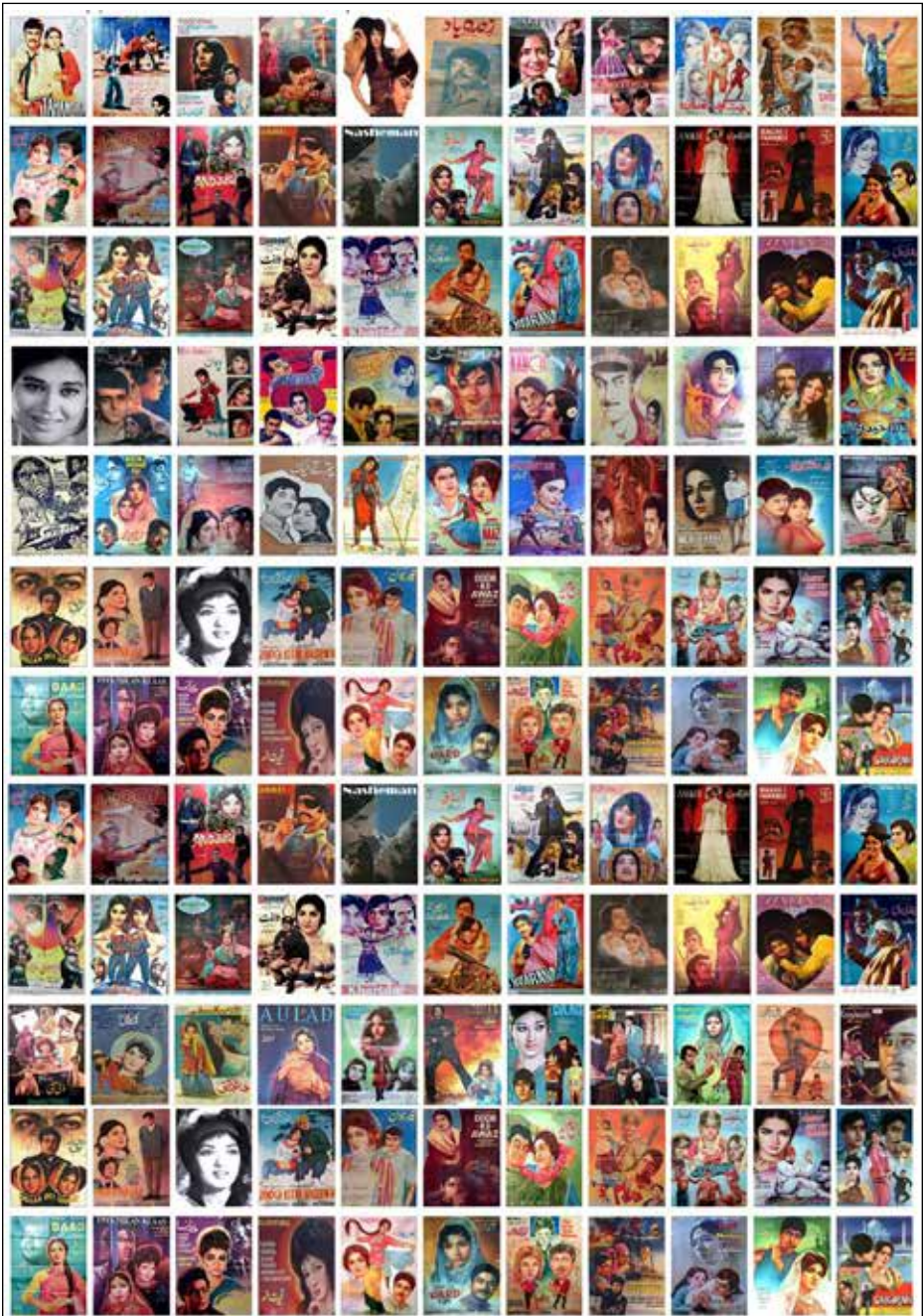
Images from online digital services were used to identify and confirm the correct period of the two restorations of the building through the aerial survey.

A detailed visual and photographic survey is done to identify and document the existing condition of the building. The elevation of the building has been drawn in immense detail. The camera used is a FUJI HS 30 EXR, which captures the totality of the condition of the intricate details of the building without processing the image so that a clear realistic image is produced. A number of photographs were taken of all the detailed building elements on the façade covering a 180-degree angle to document all angles of every single element on the façade. These architectural features and details count up to thirty-seven unique elements that make up the façade composition. These are used to identify the damages and propose a restoration intervention accordingly. The survey was conducted in a clockwise manner starting from the left base of the building. A number of detailed elements missing from the façade are reconstructed in 2D drawings, in 3D based software to preserve the original state, and so could be reproduced in the future.



THE CINEMA AND FILM INDUSTRY IN PAKISTAN

Figure 5: FILM POSTERS FROM 1948-57 by Motion Pictures Archive of Pakistan¹⁷.



¹⁷Chronological of Films. Available at: <http://www.mpaop.org/mpaop/pak-film-database/chronological-of-films/>.

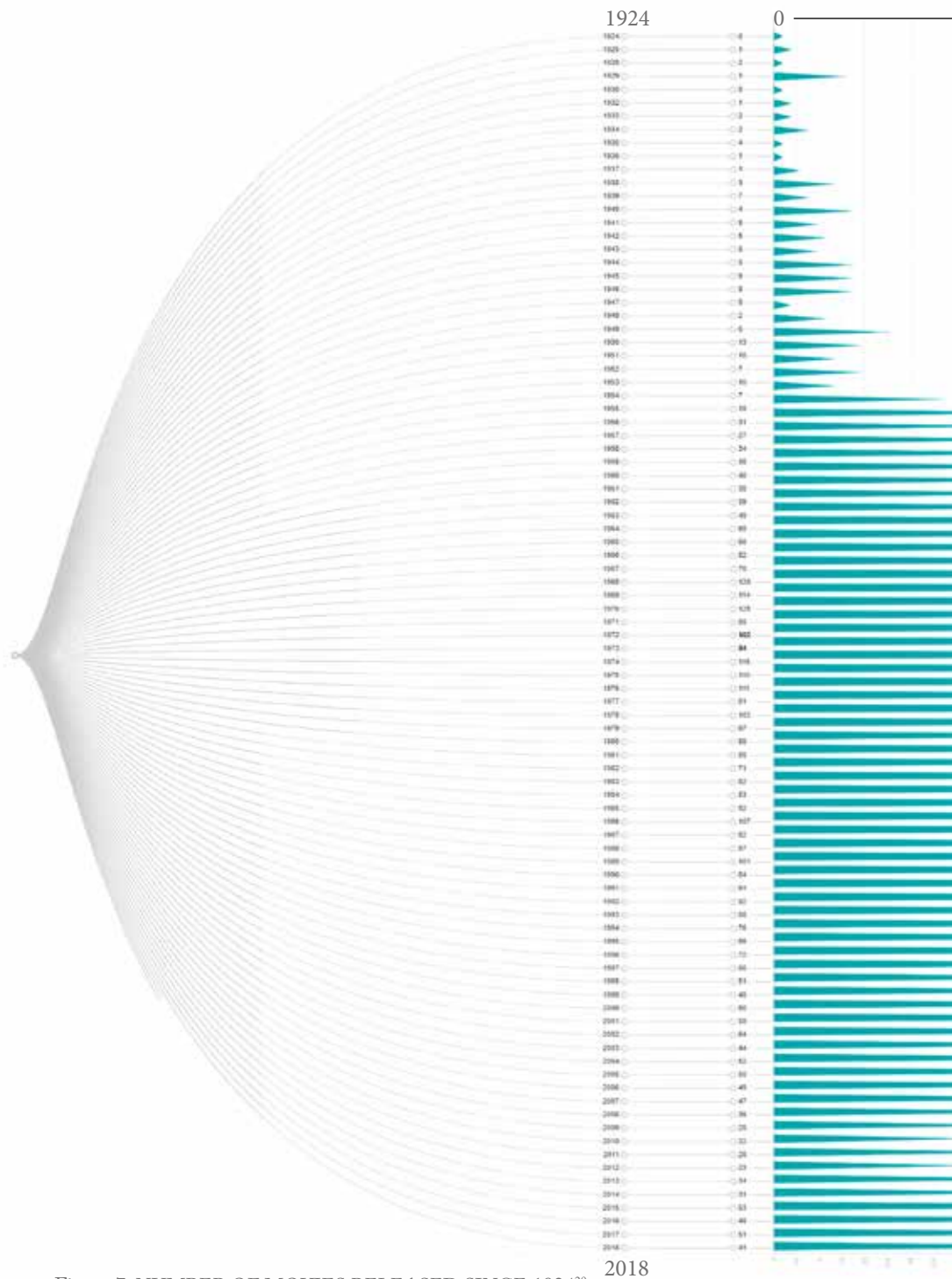
This brief history of Pakistani cinema is to identify and understand the established trends in the cinema industry and culture. These chronicle developments of Pakistani cinema directly links with the culture and trend of the success and downfall of the cinemas being built and shut down in the city in different eras, which was a similar trend linked to the cinemas of Abbot road. “Lollywood is the term coined after Bollywood and Hollywood that represents the Pakistani Film Industry. It is considered the hub of feature films, mostly produced in Urdu besides regional languages”¹⁸. Before 1971, there were three major film making cities; Lahore, Karachi and Dhaka. Unfortunately, after the separation of Dhaka, the industry lost one of its vital production hubs. Then followed by a martial law regime, which imposed strict rules that constrained the film industry. Regardless of multiple challenges, the Pakistani cinema industry is going through an epic revival. “The 68-year long history of Pakistani films has had its story of successes and failures. It has been a long time since films, as an industry and medium, have been struggling to carve a niche for themselves”¹⁸. Recovering from the setbacks it faced, films produced by the industry reveal that regardless of all the odds, the industry has a great deal of talent in each area of production, that are actors, directors, scriptwriters, choreographer, poets, etc.

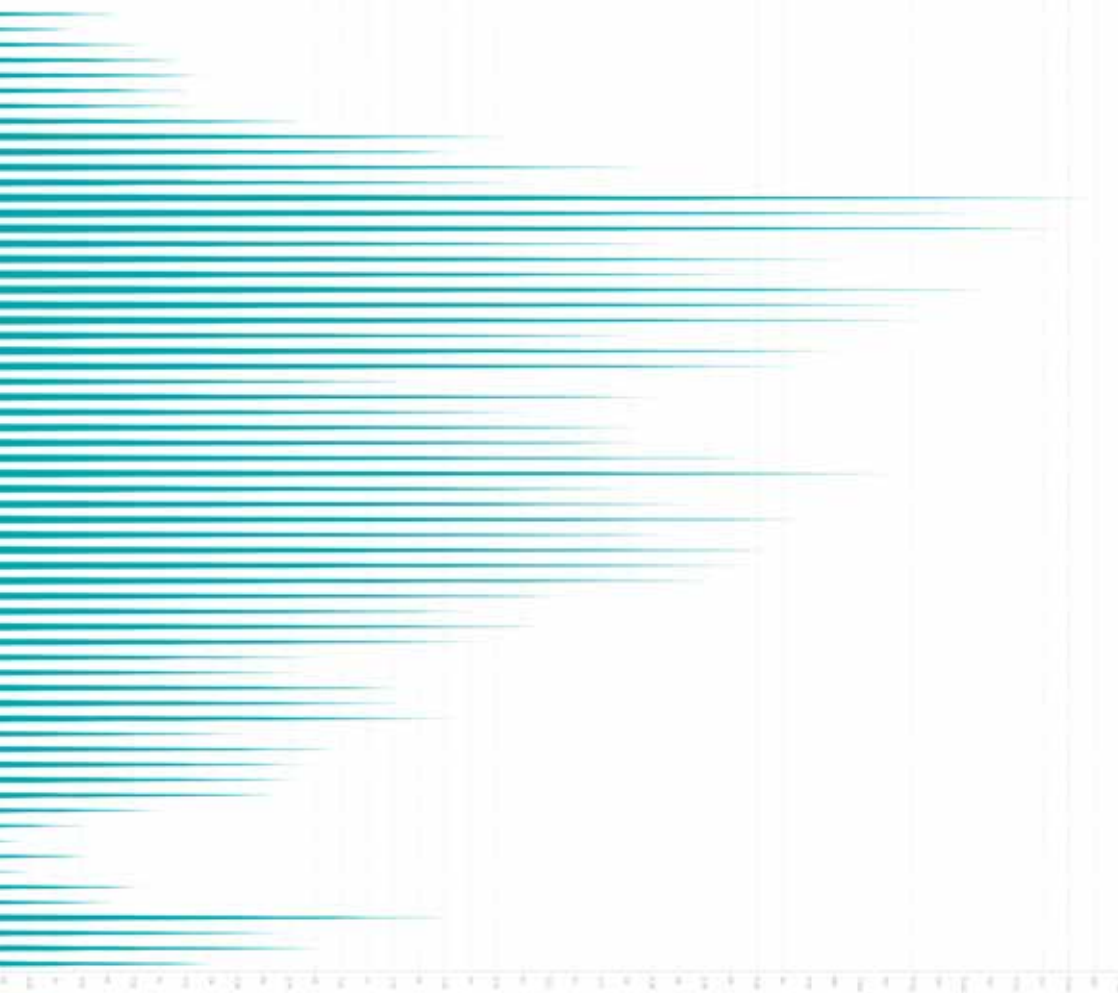
¹⁸Hafeez, E. (2015, January 5). Pakistani Cinema through a transitional lens. Research Gate.

Figure 6: SCENE FROM RITZ CINEMA by Iqbal Gul¹⁹.



¹⁹Ritz Cinema. Available at: <https://www.facebook.com/536230729791844/photos/a.536235329791384/1936356689779234/?type=1&theater>.





²⁰Data Sourced from Pakistan Film Database.

Lahore emerged as a vital centre for the film industry. This is because many actors, film producers lived in the city and the city facilitated the industry's need for infrastructure and supporting facilities required. "Lakshmi Chowk was the focal point of Lahore's film industry crowd. By the evening, Lakshmi would be full of tongas, with film stars, top film directors and producers thronging teahouses and discussing filmy affairs"²¹. Traditionally the society was already well introduced to various forms of arts; performing arts such as theatre, drama, music, storytelling, and photography. "Many high profile Indian actors and singers lived in the Walled City (which is near the Abbot Road) in the 1940s and Lakshmi Chowk was where the film fraternity got together in tongas decorated with maroon flowers, foot bells, and lamps on the side"²¹. It is also noted that many Indian superstars started and made their careers in Lahore. The Lakshmi Chowk, due to its film related office and studios, restaurants and cinemas was a meet up place for them. Indian superstars Pran, Muhammad Rafi, Om Parkash, Balraj Sani, Dev Anand, and many other artists started their film careers from Lahore. "The film life in Lahore was very high profile and animated in those days. Lakshmi Chowk was the hot spot for formal and informal film gatherings"²¹. The progressive residential and commercial development of the site catered for all aspects of the requirements of the industry. It provided lavish bungalows, offices and studios for the

²¹Altaf, W. (2009, September 23). Lahore a launchpad for many filmstars and singers. Retrieved March 24, 2019, from wichaar: http://www.wichaar.com/videos/articles/read-lahore-a-launchpad-for-many-filmstars-and-singers_3.html

film producers and actors. Furthermore, cinemas and print media houses emerged to fulfil their demand. At a point, there were 12 cinemas and theatres buildings in a 1.5-mile running with a full house for months.

Figure 8: MANESHWARY PICTURES ADVERTISEMENT²².

FIRST WEEK GROSS SMASHED ALL RECORDS
OF
'SIKANDAR' AND 'BHARAT MILAP'

AT
RITZ, LAHORE

PAGLI

First Dancing Picture
From the Punjab

SETH J. N. MAHESHWARY'S
PRIDE PRESENTATION
Took The North by Storm

Starring:
Aruna Devi, S. Kapur, Asha,
Raza, Romesh, Bhag Singh

Direction:
SHANKAR MEHTA

Songs:
**MELARAM WAFI &
QAMAR JALALABADI**

Music:
**JHANDE KHAN, GOBIND-
RAM, R. A. ATTRI**



Big crowds greeted Maheshwary's "PAGLI" at the RITZ.
"House Full" can be seen in the picture below.

Now Making Screen History At
RITZ LAHORE « » CHITRA AMRITSAR

Agents for the Punjab & Sind DESAI & Co., Lahore.	Agents for Delhi & U. P. SEXENA & Co., Delhi.
---	---

MAHESHWARY PICTURES, LAHORE.

²² Maneshwary Pictures, Lahore. Available at: http://3.bp.blogspot.com/-vw5z06e-els/thdxkr32yoi/aaaaaaahcq/vms0z8xqfmi/s640/1943_8_ritz_cinema_lahore.jpg

Figure 9: Karachi's Nishat Cinema, 1984²³.



²³Karachi's Nishat Cinema, 1984. Accessed from: <https://abdolrauf.wordpress.com/2014/09/22/photo-album-the-untold-story-of-pakistan/>

Timeline of the Cinema industry

1947 – Partition of the sub-continent led to the establishment of two separate states; Pakistan and India. As Lahore was one of the main hubs of cinema culture, a large number of highly talented artists and directors moved to India. What was left behind now introduced itself as Lollywood. But also, a large number of people related to the film industry from Bombay and Calcutta migrated to Lahore over several years' time.

1965 – War with India led to banning Indian films which initiated the demand and popularity of the local films produced.

1971 – Once again, due to the fall of Dacca, the film industry lost another leg of the main film centers and infrastructure, along with many performers and singers migrated to the newly created state of Bangladesh.

1979 - A military coup led by former dictator Zia-ul-Haq introduced the so-called Islamization of Pakistani society, which led to strict policies and devastated the film industry. Producers found it problematic to deal with significantly increased taxation and austere censorship laws, leading to the abrupt closure of cinemas and film studios. "The film industry was one of its initial and worst victims"²⁴.

1980 - Registration laws were introduced which made filmmakers be having a required degree. "As a result, a number of the leading producers and directors were declared disqualified and compared to the total output of 98 films in 1979, only 58 films were produced in 1980"¹⁸. As the government regulated the film industry, a high percentage of taxes were imposed on its activities. "Furthermore, the then administration demolished several cinema halls in the country, especially in Punjab and imposed increased entertainment taxes that raised the cinema tickets' cost and thus

²⁴ Branigan, T. (2004, February 13). My film is part of the peace process. Retrieved from The Guardian: <https://www.theguardian.com/film/2004/feb/13/kashmir.india>

reduced the number of cinema-goers further"²⁵. Thus, a sharp decline was seen in the number of operating cinemas across the country and the industry was not considered as profitable. "According to the Federal Bureau of Statistics, cinema houses in the country declined from 545 in 1994 to 445 in 2002"¹⁸.

1987-99 – Pakistan film industry revived. This decade is known to be the resumption of Pakistani film and cinema industry. "It was estimated that there were a total of eleven film studios in the 1970s and 1980s, produced around a hundred movies per year, ranking Pakistan as one of the fourth largest film-producing countries in the world"²⁶. By 1990s the yearly films that were produced dropped significantly to forty which were all produced by one studio alone.

2002 – The release of Javed Sheikh's 'Yeh Dil Aap Ka Huwa' made over 200 million rupees across Pakistan. Seeing an opportunity investors recognized the probabilities of revenue and started a captivating interest in the Pakistani film industry after a prolonged period.

2004-10 – "During the first decade of the 21st century, several competent, new filmmakers joined the local film industry and proved that better films could be produced within the limited resources available"²⁷. The steady disintegration of Pakistani film, at last, prompted a longing for recovery, echoed all over around. With the communication of numerous private TV channels, specially dedicated channels were launched for the old hit film, tattles and behind the scene happenings at studios to increase the public interest. "Pakistan's cinema has gone through different transitional periods and in recent years; the realization of its conscious decline has stuck mane cinema lovers and founders"¹⁸.

²⁵Lollywood goes pop. (2004, October 10). Retrieved from On the media: www.onthemedias.org/yore/transcripts/transcripts_082004_lolly.html

²⁶Teale, S. (2006). Lollywood's newest star is homeboy. Retrieved from Bradford the telegraph and argus: www.thetelegraphandargus.co.uk

²⁷Abbas, Z. (2003). Lollywood's Happy Ending. Retrieved from BBC World: news.bbc.co.uk

2012-19 – It has been a steady uptick since the quality of films has been improved, the cinema-going culture has been reintroduced and now a trending source of entertainment. “New institutions are being formed with the aim to provide formal education in performing arts such as the National Academy of Performing Arts”¹⁸.

Figure 10: VAT 69 POSTER FROM 1975
by Abdul Rauf²³.



Figure 11 FILM 'DHAMAKA' ADVERTISEMENT²⁹.



²⁹Ibn-e-Safi was Pakistan's most prolific and popular suspense novelists. Available at: <https://www.dawn.com/news/752443>.



LITERATURE REVIEW

Globally, older buildings are re-used rather than being demolished to be replaced with new constructions. The character of our communities is defined by historic buildings, which connect the past with a tangible link. “Today, historic districts around the country are experiencing unprecedented revitalization as cities use their cultural monuments as anchors for redevelopment”³⁰.

A viable strategy to counter this dilemma is to configure a viable adaptive reuse of the building. “The best way to preserve heritage is to give them an adequate new use”³¹. The core definition of this aspect is simply stated accurately by the International Committee for Architecture and Museum Techniques as follows. “Adaptive reuse is the process of reusing an old site or building for a purpose other than which it was built or designed for”³⁰. It further states that when a building function becomes obsolete, a new function may be given through adaptation to preserve its heritage significance.

The approach of reuse, instead of demolition can be an opportunity to increase the existing experience and quality of space. As the existing situation is seen from a fresh point of view. New and creative strategies can be established to create better design and enhance the value of the heritage sites. “The adaptive reuse of a historic building should have minimal impact on the

³⁰Conservancy, L. A. (2002). *Incentives for Historic Preservation*. Los Angeles. Retrieved December 10, 2019, from <https://www.scribd.com/document/36773117/Preservation-Incentives-for-Rehabbing-Historic-Homes>.

³¹ ICOM. (2010). International Committee for Architecture and Museum Techniques. Retrieved November 21, 2019, from ICAMT: <http://network.icom.museum/icamt/references/icamt-themes/adaptive-reuse>

impact on the heritage significance of the building and its setting”³⁰. Such conditions are viable to think before a proposal due to the fact and to retain the original heritage quality of the building. The approach should further enhance the existing conditions on the site.

The adaptive reuse approach insists on balancing the historic quality with a sustainable approach. In reality, the approach is itself sustainable as it reduces the amount of demolition and construction materials and costs. “Adaptive reuse methods are highly related to historic preservation . . . When architects and practitioners deal with abandoned industrial buildings and sites, they consider balancing historic preservation and sustainability”³². Not only is that sustainability is defined by the materials and cost but to the preservation of the historical significance. “In historic preservation literature, researchers mainly deal with adaptive reuse as a method that increases historical significance”³³ . Such methods not only revive a historic site to its former glory but also marks its significance in the future.

Advantages of such strategies are not only viable for cultural purposes or sustainability but also become a financial asset due to its duplicity nature of being historic and catering a newer function. “While in the last fifty years or so most developing countries have applied this principle primarily for cultural purposes, it

³²Kim, D. (2017). Analysis of adaptive reuse of historic buildings. Austin.

³³Appler, D., & Rumbach, A. (2016 , April 02). Journal of the American Planning Association. Building Community Resilience Through Historic Preservation, 92-103. doi:10.1080/01944363.2015.1123640

applied this principle primarily for cultural purposes, it is now becoming evident and clear that within a market economy cultural/urban heritage could be considered as a financial asset”³¹. These particular sites can easily become focal points for tourist attractions.

A link to the historical past provides a sense of security but institutes where we came from, to enlighten the contemporary and to indicate a path to the future. Eradicating the historical past leads to an incoherent present and a forthcoming with no sense of way forward or direction. We preserve out of a necessary and need for a physical link to the historical past. Kevin Lynch states that “... the past is known, familiar, a possession in which we may feel secure”³⁴. This approach may be considered as a catalyst for the regeneration of distressed urban areas by clearly stimulating the local economy through the creation of new public areas. “Preserving our past, building our future highlights how our built heritage can be conserved through the successful marriage of existing heritage structures and cutting edge architectural design”³⁵. The advantages of this approach is not only limited to the benefit of the developer but also are prolonged to the public and the local government. This adaptive reuse strategy fulfils the requirement of the site, not only it applies to the Lakshmi building but to the cinemas of the Abbot road as well. The revival of the cinema culture as proposed on the Abbot Road will in fact create improve-

³⁴ Lynch, K. (1972). *What Time is This Place?*. Massachusetts: Massachusetts: MIT Press.

³⁵ Kerr, W. (2004). *Adaptive Reuse*. Australian Government, Department of the Environment and Heritage. Commonwealth of Australia. Retrieved 2019

The revival of the cinema culture as proposed on the Abbot Road will in fact create improvements in the quality of public spaces.

Reuse – reviving the memory of the urban space

Preserving the memory:

The need for preserving the memory of this site, once being a city centre predominantly due to its cinema culture that needs to be physically manifested into the area in form of a museum. A museum where once can take a walk in the past and reflect upon the boom of the film and entertainment industry. History is defined by the architectural heritage itself, they are considered as physical proofs and documents that hold vital information with links to the social past.

"Our historical imagination can be strongly influenced by memory, and such influences have important implications for the study of re-used architecture. Traces in historic buildings relate both to residual matter and to memory. The re-use of architectural heritage is significant for cultural and historical continuity. The understanding or acknowledgement of such continuity directly affects choices in design which consequently impact on the local residents. Interventions do not operate independently from memory."³⁶

³⁶Pekol, B. (2009). Spaces or Places. International IAPS-CSBE, 8. Retrieved 2019

The locals of the area, those have residences, restaurants, shops, offices, recognize the incredible historic and cultural significance of the area, that once used to be a city centre due to its cinema culture and restaurants.

Maurice Halbwachs wrote on the same subject, positioning memory inside a framework of human interaction and agreeing that collective memory reconstructs the past and that memory is sustained in modern-day through certain methods such as built heritage and rituals. Halbwachs did not favour irregularity of the time between past and present, yet saw a transfer from real memory to one which is diverted through specific actions and activities. The term he used is 'landmarks' as triggers for memory and recalling in the present³⁷. The new program for a museum shall revitalize the memory of the local and visitor, and manifest its place in the current time.

Pekol builds his argument on the fact that, buildings do not remember; they are only imbued with cultural meaning. What they do is to store information about the past, and when an individual encounters the building, they may trigger memories, questions and emotions. However, the vital proceedings, the component is always the individual. If the individual was not there when the event happened, there would be no memory, just information to be processed. Therefore, this infor-

³⁷Halbwachs, M. (1992). *On Collective memory*. (L. A. Coser, Ed.) Chicago and London: The University of Chicago Press.

mation should be very delicately preserved in projects for buildings that are reused for new purposes. (Pe-kol, 2009) Preserving and restoring the façade would lead to, not only preserving the architectural heritage but the memories that people have with the area for the generations to come. The museum would act as a documentative space for the activities that lead to the culture being enacted in the past.

The intent of the project is to preserve the memory of the building and revitalize what was once a short epicentre of modern entertainment. Generally, in Lahore recreational public spaces revolve around having one or the other program, which involves commercial activities related to food and shopping. By adding, another similar program would further enhance the variety and experience of the public.

Typically, adaptive reuse would be to reprogram an existing building, but in this case, the interesting part is that as the building is already demolished and the façade is left intact. The façade is a masterpiece of intricate and detailed design, which was unique to that time, influenced by the local regional architecture involving characteristic and elements from Hindu and Mughal architectural style. The façade holds an important tangible element of memory for the community as they recall the glorious days of that area. The presence of the building is important lies with the fact

that the significant name of the building had been put to the name of the intersection as well.

The need for preserving the memory of this site, once being a city centre predominantly due to its cinema culture needs to be physically manifested into the area in form of a museum. A museum where once can take a walk in the past and reflect upon the boom of the film and entertainment industry. Architectural heritage is history itself, rather than an embellishment of it, and buildings are historic documents that yield crucial information on the social and economic past. The locals of the area, whether he is a shop keeper, or a security guard or a restaurant owner and overall population of the city recognizes the way that the site has incredible historic and cultural significance and the vicinity used to be a downtown area largely because of its dominating film culture and restaurants.

Why a museum of cinema?

The building was going through total demolition until the government took notice and prevented it from further happening. It was agreed that since most of the built structure had been demolished the façade would be retained. The intention of the owner was to demolish and sell the land for money. Instead of such an approach, a better solutions such as written by Fitch. "Instead, they are adapted to meet the needs of a succession of users through enlargement, embellishment, reconfiguration and other processes of physical

change”³⁸. This practice of reusing older building is not a new phenomenon in recent practices; in many parts of the world, older buildings are rarely demolished. The general thinking is opposite to this thought, older buildings are demolished and new buildings are erected without thinking of the heritage value it holds nor the existing context it is located in. The strategy to adopt would be to program the building into a new function, which gives it a greater value in-term of its historical presence. The program would originate from the surrounding context that once used to be a vital component of the site.

Façadism

This case fits best with the current situation of our building and site. A tall highly intricate façade with empty space behind it. To demolish the façade would never be a possibility. Instead, it’s already existing presence as magnificent piece of architecture is just one reason to why it should be retained.

"Facadism, façadism (or façadomy) is the architectural and construction practice where the facade of a building is designed or constructed separately from the rest of a building, or when only the facade of a building is preserved with new buildings erected behind or around it."³⁹

Façadism in its most typically understood sense involves retaining the facade of a usually historic build-

³⁸Fitch, J. M. (1990). *Historic Preservation: Curatorial Management of the Built World*. University of Virginia Press.

³⁹ Byard, P. S. (2005). *The Architecture of Additions: Design and Regulation*. New York: W. W. Norton & Company.

ing that has deemed to own some architectural or other cultural value and building afresh behind it. Looking at façadism pragmatically, as a response to conditions, is additionally helpful in addressing current concerns about sustainability and environmental protection.

"The term may also be used to refer to the rebuilding of an historic facade with new materials . . . or, in the case of a new building, the construction of a facade in a style which fits in with the prevailing style of its surroundings, but bears little or no relation to the spaces behind."⁴⁰

The analysis that proves its significance is based on three facts. The primary consideration is the quality of architecture and the built form. In simple terms, the most effective facades should be retained, although their relationship to the inside has lessened over time and also the facade is that the chief element of the historic building to survive. A third consideration is preservation of architectural unity. "There are certain contexts that are so powerful that if new development were permitted, façadism would be not only justifiable but the only sane option"⁴⁰. The Lakshmi building retains a dominant presence in the context of the site, thus cannot be removed and the new entity made behind it should respect its architectural vocabulary and presence.

⁴⁰Bargery, R. (2005). The Ethics of Facadism. Retrieved November 24, 2019, from Building Conservation: <https://www.buildingconservation.com/articles/facadism/facadism.html>.



The local case studies are chosen to understand the nature of the existing examples of the reuse of buildings, built in the late 19th century. Throughout this time, the buildings have undergone several new uses and newer programs have emerged. These buildings will help in proposing a new typology for the Lakshmi building in terms of a Public function. The buildings chosen had initial functions such as a courtroom, residence, exhibition hall that now have current functions such as a library, school and museum, accordingly. The local authorities they come under is also an important aspect of analysis, which helps conclude the need of the new public function.

1. Quaid-e-Azam Library, Lahore:

The library is located on Mall road in Lahore and referred as a landmark, which is constructed in mid-19th century and is also known as the Old Gymkhana. This building is considered as a masterpiece of British colonial architecture, designed by the chief engineers of Public Works Department namely Mr. G. Stone and Mr. J. Gordon. Rai Bahadur Kanhya Lal executed the construction, from the Public works department. The building consists of two large halls, Montgomery and Lawrence Hall, which were built in 1863 and 1866. Both halls are connected by a corridor. Each hall has a curved roof with an ornamented carved wood ceiling painted in Italian and Egyptian patterns. The use of the building changed over years, firstly it was used as a

court room. Then later, an assemble room for the general public meetings, whereas also for theatrical and musical performances in evenings. “Mostly it was a meeting place for the foreign elite to while away their evenings in summer with iced drinks and in winter with a log-fire”⁴¹. In 1981, the building went under a renovation and is later inaugurated as a public library. The building was installed with a capacity of 1,000 readers with over 300,000 books. This building is chosen as a case study for its history of a mixed-use typology and has undergone an adaptive reuse in the 1980’s retaining a similar public use. The spacious halls give this building the quality to adapt to other functions with minimum interventions. The building is well kept and maintains a public function to this date.



Figure 12: FRONT VIEW OF QUAID-E-AZAM LIBRARY by Imran Sohail⁴².

⁴¹Quaid-e-azam library History. (2008). (G. o. Pakistan, Producer) Retrieved October 2, 2019, from qal: <http://www.qal.org.pk/catalog.html>

⁴²Quaid-e-Azam Library, Lahore. Available at: <https://www.flickr.com/photos/drimran/8378714335>.

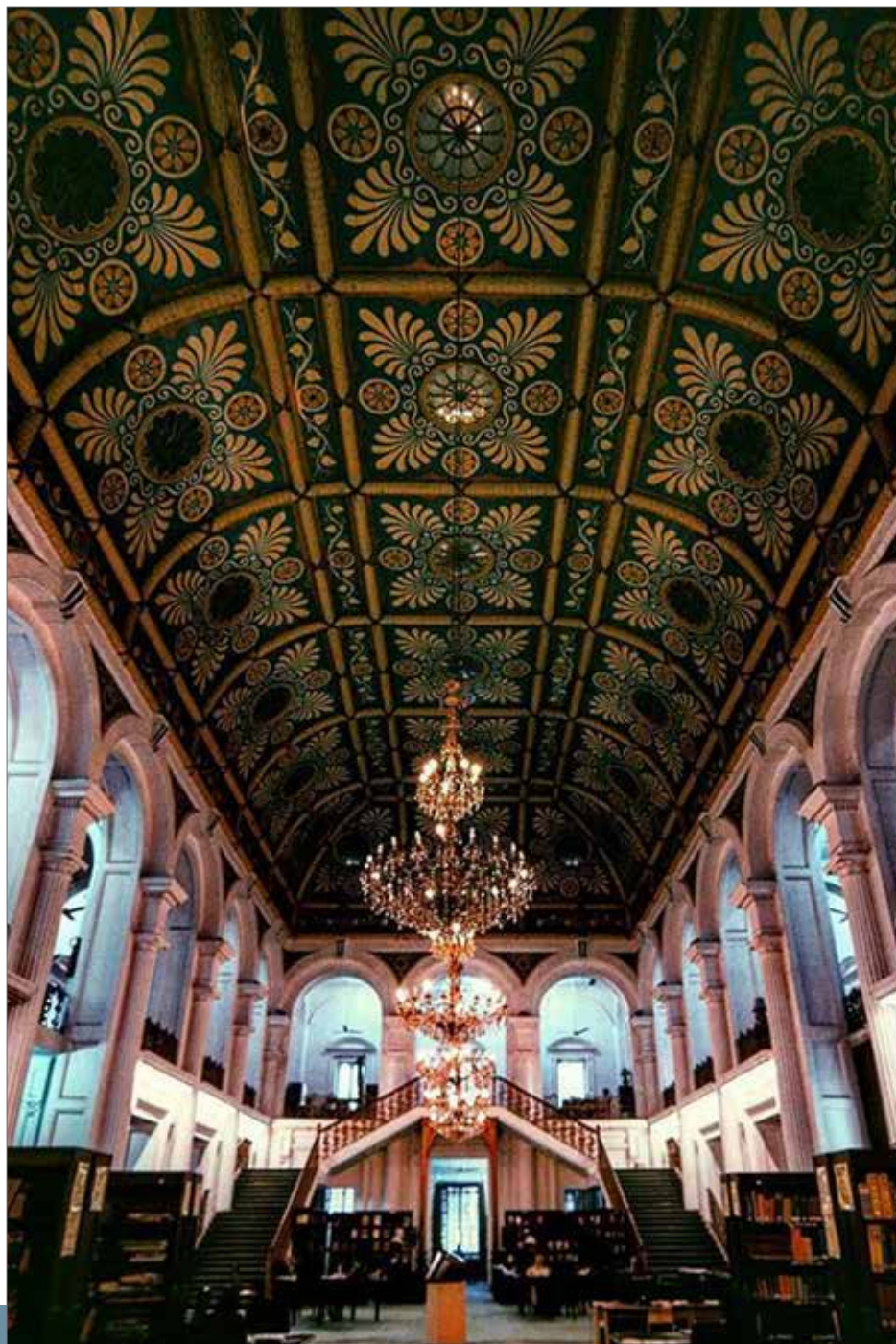


Figure 13: INTERIOR CEILING OF LIBRARY by Rocket Tourism⁴³.



Figure 14: QUAID-E-AZAM LIBRARY 1860 by James Carddock⁴⁴.



Figure 15: FRONT VIEW 1920 by Lahore Achieves⁴⁵.

⁴³Quaid-e-Azam Library. Available at: <https://www.pinterest.com.mx/pin/358106607864863289/>.

⁴⁴Quaid-e-azam library. Available at: <https://ilm.com.pk/learning-articles/quaid-e-azam-library/>.

⁴⁵Quaid-e-azam Library façade. Available at: <http://lahore.city-history.com/places/lawrence-and-montgomery-halls/>.

2. Haveli of Nau Nihal Singh, Lahore

⁴⁶An Indian prince.

⁴⁸An overhanging enclosed balcony with detailed ornamentation.

⁴⁹Intricate fenestrations in ornamental openwork in terracotta.

This haveli built by Nau Nihal Singh, the grandson of *Maharaja*⁴⁶ Ranjit Singh was built in the late 19th Century as a private residence. It is located near the Moti gate of the Walled city of Lahore. "It was his private residence, and to this day remains one of the most prominent sites of Sikh heritage in Lahore"⁴⁷. The façade is ornamented with a picturesque wall of frescos; a large *bukharchas* in the middle, along with *Jhorakas*⁴⁸ composed left, right and centre. The building consists of four stories, with high ceilings and large windows of *Jali*⁴⁹ pattern. The special layout of the rooms is focused around a double heightened courtyard with forty rooms and is one of the grandest *havelis* in Lahore.

"Lahore served as a center where new traditions in terms of arts and ornamentation developed, flourished and excelled, thus creating a new dimension in the studies of Sikh arts and architecture. It was this period that the establishment of private residencies like these called *havelis* prospered and helped in the promotion and uplift of the Sikh art and culture."⁵⁰

Currently, the building is now given to the Education Department of Punjab, which serves as a local High school that educates fifteen hundred students. Now the building functions as a foundation for education and grooming of the local children.

⁴⁷ Shujrah, M. (2016, June 20). *In the Heart of Lahore: Nau Nihal Singh Haveli*. Retrieved November 4, 2019, from Youlin Magazine: <https://www.youlinmagazine.com/story/nau-nihal-singh-haveli-lahore/NjEy>

⁵⁰ Hashid. (2016, September 3). *Haveli Nau Nihal Singh: Searching for Vernacular in Lahore*. Retrieved November 5, 2019, from GoUNESCO: <https://www.gounesco.com/looking-for-vernacular-in-lahore-haveli-nau-nihal-singh/>

Figure 16: FRONT FACADE OF NAU NIHAL SINGH *HAVELI*⁵¹.



⁵¹Victoria Girls High School, Lahore. Available at: https://commons.wikimedia.org/wiki/File:Nau_Nihal_Singh%27s_haveli,_now_Victoria_Girls_High_School,_Lahore.jpg

3. Punjab Exhibition Hall (Tollinton Market):

This building is located on the Mall road in Lahore, which was first erected as a temporary structure in 1864 as the first exhibition hall to display the local arts and industry. “A temporary building was hastily erected on The Mall to display the vast number of exhibits which had been received from all over the province”⁵². Until the 1890’s the building now became as a museum. The original structure, designed on an existing bungalow, used enclosing verandahs with slanting tiled rooftops bolstered on wooden posts. The main area, with a span of 59m, transcended the verandah rooftop, with gable ends, donning a variation of dormer windows for carrying light into the area. Two square towers that erected from the top of the main lobby, enhanced the light entering the focal area of the corridor. The facade was intended to support the wooden structure of the building comprising of posts and an inclining rooftop created with wooden brackets, while inside bricks dividers were utilized to help the supports. To present an aura of boundless space, dividers were punctuated by a large number of arches, around which the exhibits were displayed.⁵²

The building was remodeled in 1920’s as a market place by famous architect Sir Ganga Ram and now known as the Tollinton Market. “For decades, it served the city well as a market, accommodating small stalls stocking a variety of daily provisions”⁵². The building is now under the Lahore Municipal Committee.

⁵²Shahzad, S. (2015, March 16). Punjab Exhibition Hall (Tollinton Market). Retrieved November 15, 2019, from Lahore City - History: <http://lahore.city-history.com/places/punjab-exhibition-hall-tollinton-market/>



Figure 17: TOLINTON MARKET by History of Pakistan⁵³.

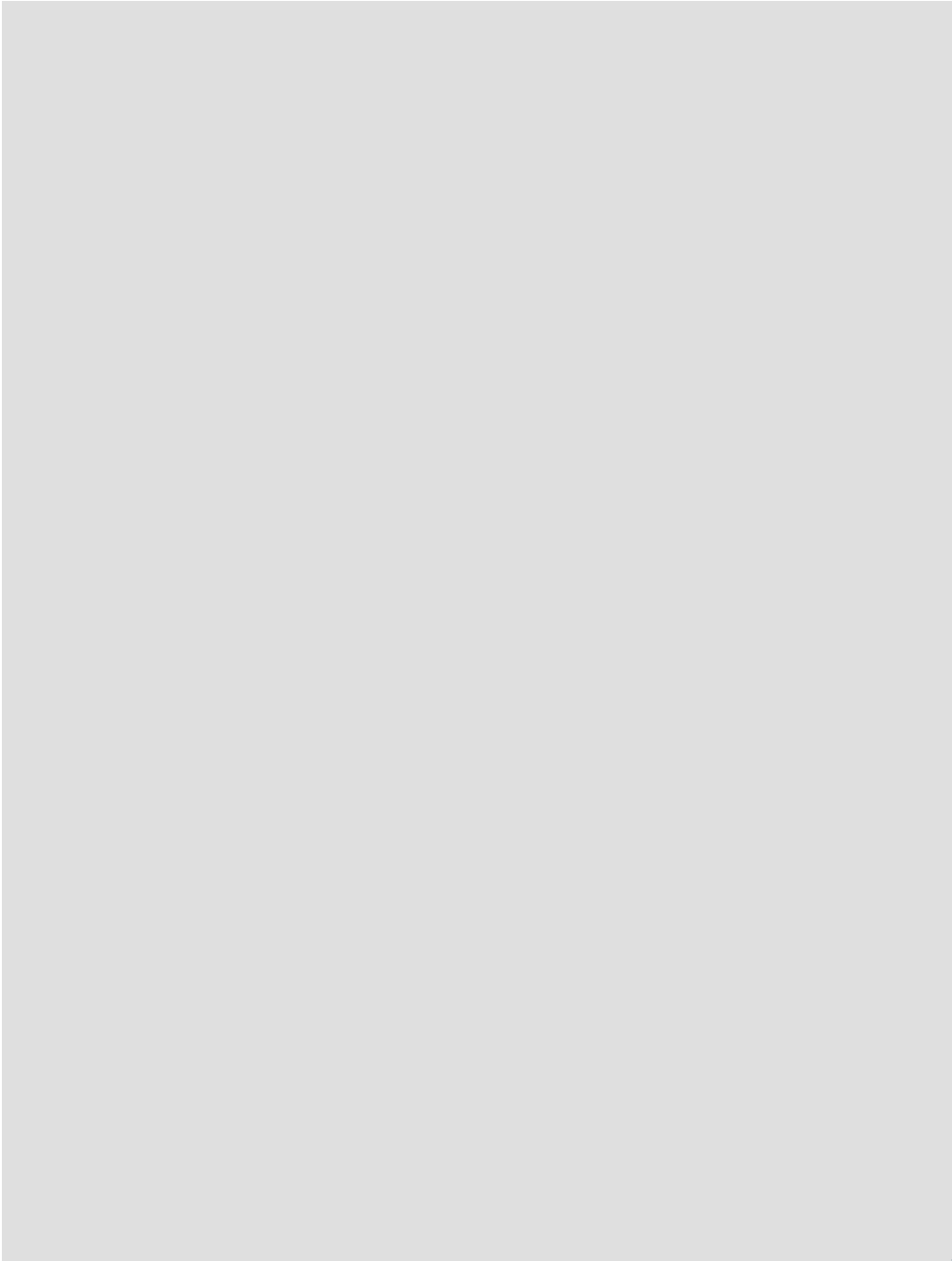


Figure 18: Tolintion Market Existing Condition by Lahore City History⁵⁴.

⁵³Tolinton market. Available at: <https://www.flickr.com/photos/13305961@N00/3920500173/>.

⁵⁴Tolinton Market. Available at: <http://lahore.city-history.com/places/punjab-exhibition-hall-tollinton-market/>.





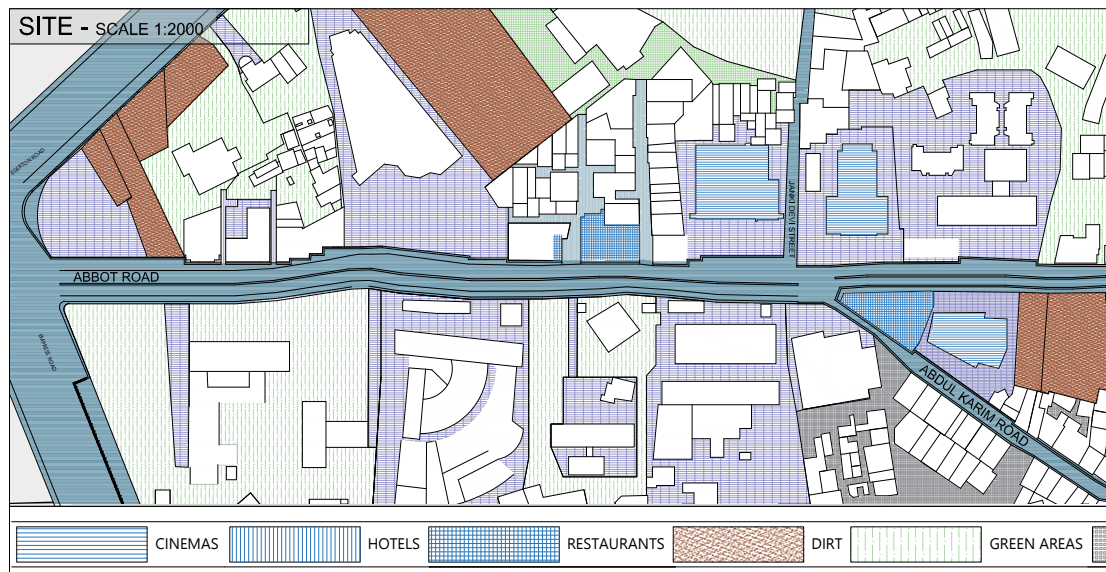
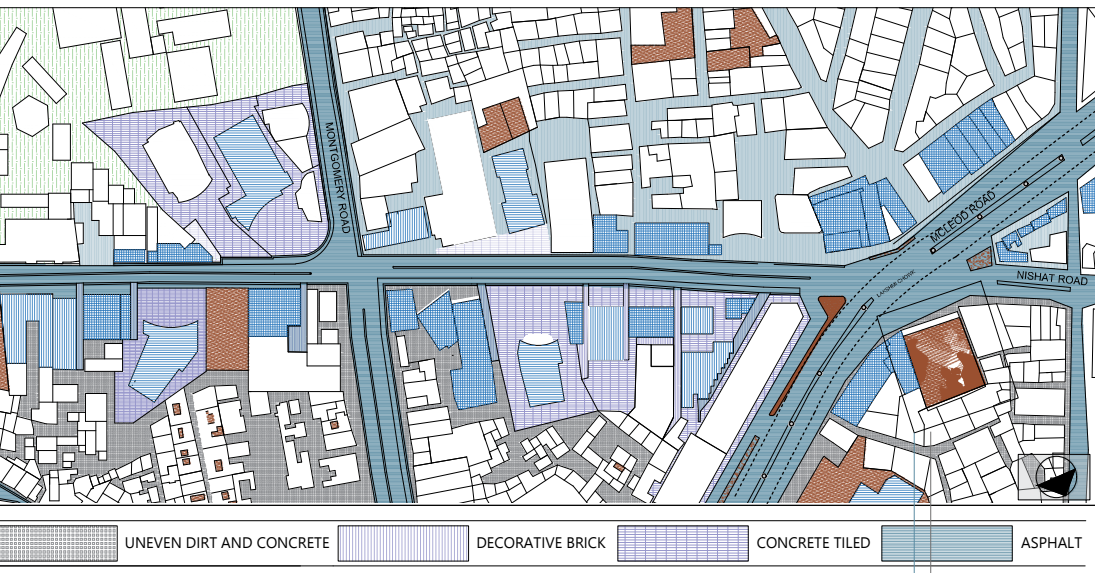


Figure 19: SITE PLAN OF ABBOT ROAD AND LAKSHMI CHOWK.



Lakshmi Building

Significance of the site and its Hindu past

An entertainment district, once part of the film industry caters to several film studios and cinemas. The area surrounding the intersection is considered as a hub of culture, art, and entertainment even before the partition. While its cultural significance has deteriorated over time, this area is still remains bustling with options for entertainment and dining. “Lahore became an important film making centre with its many cinemas and film making studios which were located in and around Lakshmi Chowk. Royal Park houses offices of major film distributors and producers of the Lahore film industry”⁵⁵. Residences and restaurants were socialising hotspots for the people belonging to the film industry. “Om Parkash who lived at Matti Chowk, Lohari Gate, always rented out a decorated tonga to Lakshmi Chowk every day”⁵⁵.

Hindu Past and Historic relevance

As Lahore was a multi-ethnic city for thousands of years, it has a visible Hindu past left behind by the partition of the sub-continent. A number of buildings, which were previously owned by Hindus, constituted of a large number of the built fabric of the site. The site would be full of colourful cultural festivals celebrated by its inhabitants. Hindus who still live in the city that Lakshmi Chowk used to host the largest *Diwali* ⁵⁶ celebration in Lahore. The building would be lit up by lamps as Muslims, Hindus, Sikhs and Christians, men and women, all gathered to celebrate

⁵⁶“A Hindu festival with lights, held in the period October to November. It is particularly associated with Lakshmi, the goddess of prosperity, and marks the beginning of the financial year in India” (Oxford Dictionary, 2020).

⁵⁵Bhatti, J. H. (2012, September 19). Jaho Jalal. Retrieved June 02, 2019, from <https://www.jahojalal.com/2012/09/lakshmi-chowk-heart-of-lahore.html>

return of *Ram*⁵⁷ to *Ayodhya*⁵⁸.⁵⁹(Kahlid,2018)

The current condition of the site and many such similar areas is due to the fact that urbanists, architects and administrators have mostly focused on the newly developed areas of the city, the urban areas of the historic Mughal period or the colonialization period of the British have been neglected. Moreover, there is another religious dilemma in the society that because the building is of Hindu origin, the neglect justified. “In the new Lahore that was eager, almost desperate, to shed its multi-religious identity, the square was renamed Maulana Zafar Ali Khan Chowk, after a stalwart of the Pakistan Movement”⁵⁹.

Lahore being a polycentric city, the site has no urban space for the public and the environmental quality is degrading, small and large public and commercial buildings deprived of its original function are now being abandoned or used in deprived conditions. The advantages of the location of the site are that it is already a highly visited location and it is in the centre of the city, surrounded by commercial activity and a large food hub.

⁵⁷A Hindu God.

⁵⁸A Hindu pilgrim site.

⁵⁹Khalid, H. (2018). In Lahore's shadow lie the remnants of a great multicultural city lost to Partition. Retrieved July 28, 2019, from Scroll in: <https://scroll.in/article/890725/in-lahores-shadow-lie-the-remnants-of-a-great-multicultural-city-lost-to-partition>.



Figure 20: PRINCE CINEMA by Cinema Halls Pakistan⁶⁰.

This activity map diagram is based on the data extracted from a survey showing the different types of activities on site and its relation to the increase and decrease of the number of people throughout the day. This represents the fluctuation of the number of people associated with day and night activities. At day-time, the site is busy with people associated with commercial activities such as offices and retail, whereas at night the commercial activities become associated with cinema, restaurants and hotels.

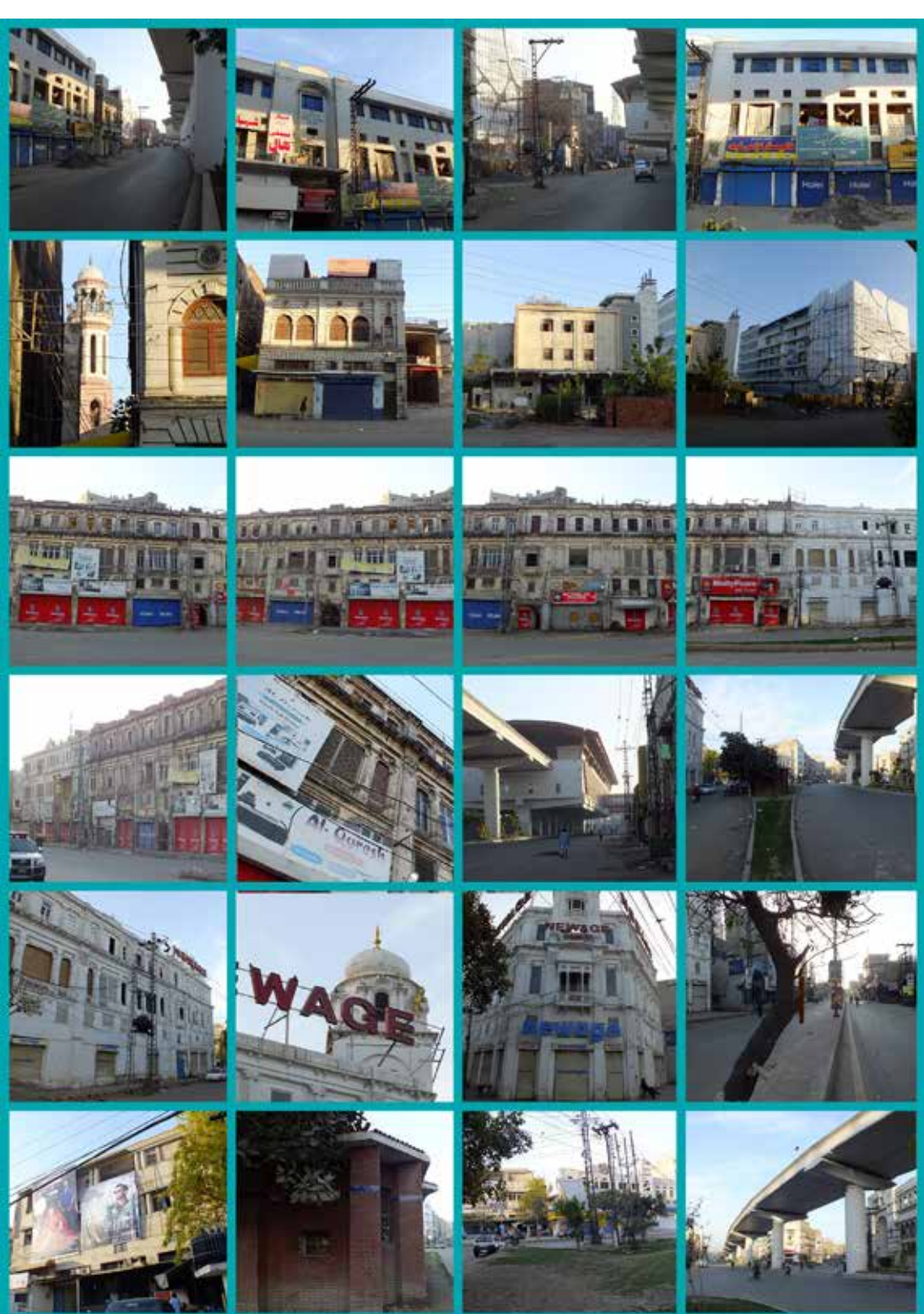
⁶⁰Prince Cinema Atmosphere. Available at: <https://cinemahallspakistan.files.wordpress.com/2016/10/12957125>.



Figure 21: ACTIVITY MAP ON SITE. Data extracted from (Hasan S. , 2007).



Figure 22: SITE PHOTOGRAPHY.





THE BUILDING



Figure 23: LAKSHMI BUILDING PHOTOGRAPHIC TIMELINE 2005-19.

Introduction & significance of the building.

Lakshmi building is built in 1935, by the Maysers D H Daruwala & Co and constructed by the Hindustan Construction Company. The owner before the independence was Lala Rajpat Rai, the owner of Lakshmi Insurance Company. The name given to the building is derived from one of the Hindu goddess. "This is the name of the Hindu goddess of prosperity, good luck, and beauty . . . her symbol is the lotus flower, with which she is often depicted"⁶¹. It is located on the Lakshmi Chowk, also known as Maulana Zafar Ali Square, the Chowk is also named after the culturally significant building that stands nearby, which is located at the junction of McLeod Road and Abbott Road. The building evokes monumentality through uniformity of material and repetition of design elements in the façade. The façade makes strong references to visuals to Hindu mythology, Sikh shrine architecture and Mughal architecture by its overall detailing. The windows have an arched profile and majorly identified as *bukharchas*⁶² on *gharvahy*⁶³. Distinctive features of the Sikh shrines are the pillars and pilasters on the windows. The shafts are mostly plain with vertical lines of accession. The capitals consists of foliage designs. The details of an open lotus shaped cartouche are seen repeatedly across elements on the façade, which is a commonality in south-Indian architecture and Hindu mythology. The position of the two elephant heads at the entrance are also derived from Hindu mythology. Its use has changed over the

⁶²Three or four panelled projecting windows in a row.

⁶³A projecting base.

⁶¹Behind the name. (2007, December 8). Lakshmi. Retrieved Januray 28, 2020, from Behind the name: <https://www.behindthename.com/name/lakshmi>

past years. From 1935-47 its initial use was purely residential, which hosted Lakshmi Insurance Company employees. From 1947-56, it was used for a residential-commercial function to host political and social gatherings. From 1956-2006, it was still being used for a residential-commercial function but expanded its use for offices such as banks, retail, newspaper, filmmakers, and distributors. After 2006, the building was evacuated and went under an unauthorized demolishing process. As the building comes under the Punjab Special Premises (Preservation) Ordinance Act, it cannot be altered or demolished without the court's permission. After several years of court proceedings, it was authorized for the building to be demolished but the façade to be retained. This was mainly due to the major demolishing that had happened earlier. After the court's approval in 2009, the building underwent its first restoration, followed by a second restoration in 2017. Now, just a tall façade is left standing with an empty plot behind.

Figure 24: LAKSHMI BUILDING – 2002 by Mike Goldwater⁶⁴.



Figure 25: LAKSHMI BUILDING – 2009 by Zahra⁶⁵.



⁶⁴Lahore Pakistan brightly coloured film posters everywhere in Lahore 1997. Available at: <https://www.alamy.com/lahore-pakistan-brightly-coloured-film-posters-are-everywhere-in-the-image3588459.html>

⁶⁵Lakshmi Chowk Lahore | One of the oldest buildings in the city. Available at: <https://www.pinterest.it/pin/526921225129214704/?lp=true>

Figure 26: LAKSHMI BUILDING - FIRST RESTORATION 2009 by Liaqat Ali Vance⁶⁶.



Figure 27: LAKSHMI BUILDING - SECOND RESTORATION 2017 by Muhammad Ashar⁶⁷.



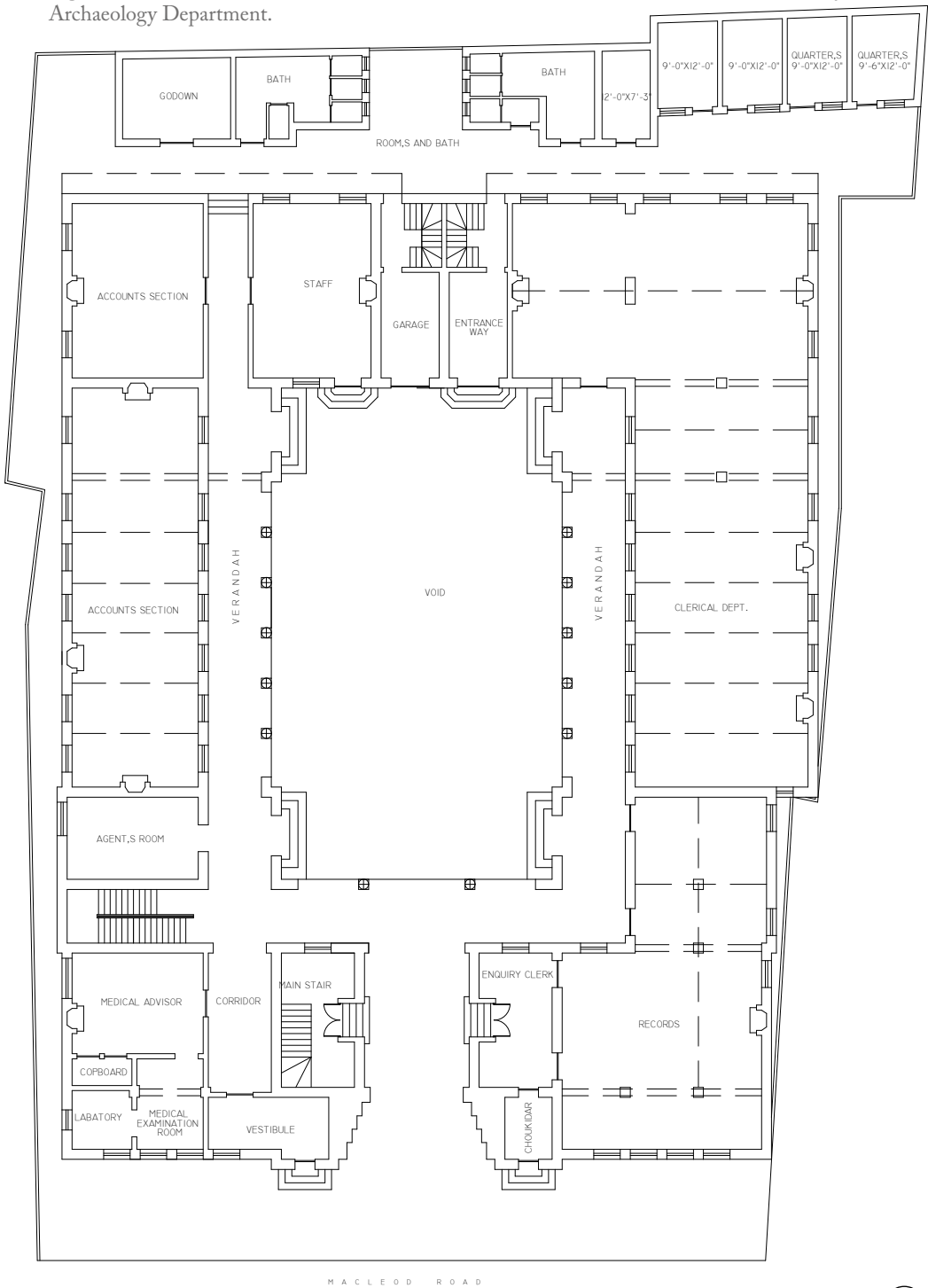
⁶⁶Lakshmi Building Comparison - Lahore Rediscovering City History. Available at: <http://lahore.city-history.com/compare-share/lakshmi-building-comparison/>.

⁶⁷Front wall of Lakshmi Building. Available at: https://commons.wikimedia.org/wiki/File:Front_wall_of_Lakshmi_Building.jpg

Original Ground Floor Plan

The building has three floors and a layout that is similar to that of a haveli , which is a courtyard supported by columns as a central space around which different rooms are arranged accordingly. The building is built in traditional brick and lime construction.

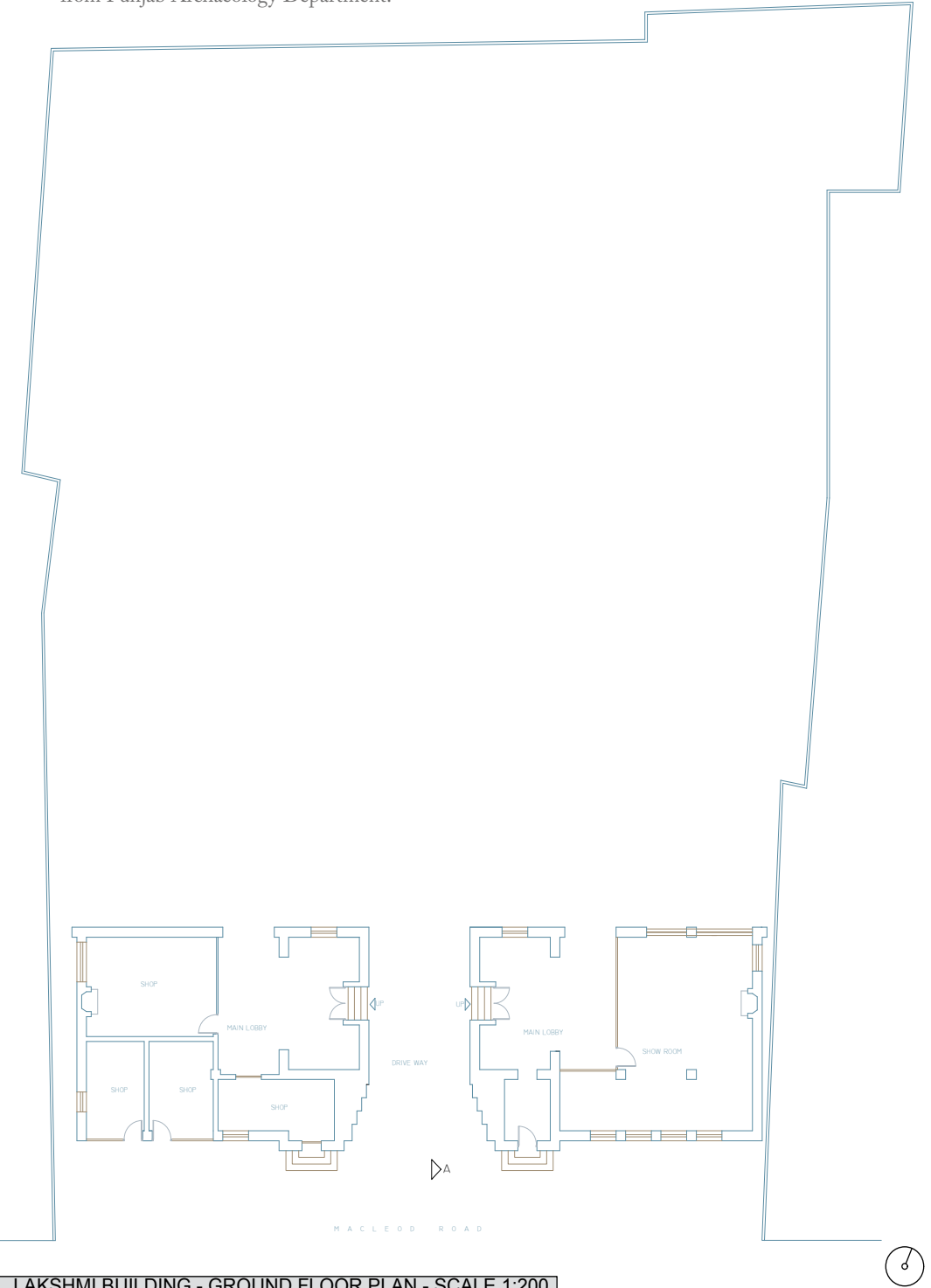
Figure 28: LAKSHMI BUILDING - ORIGINAL GROUND FLOOR PLAN, from Punjab Archaeology Department.



LAKSHMI BUILDING - GROUND FLOOR PLAN - SCALE 1:200

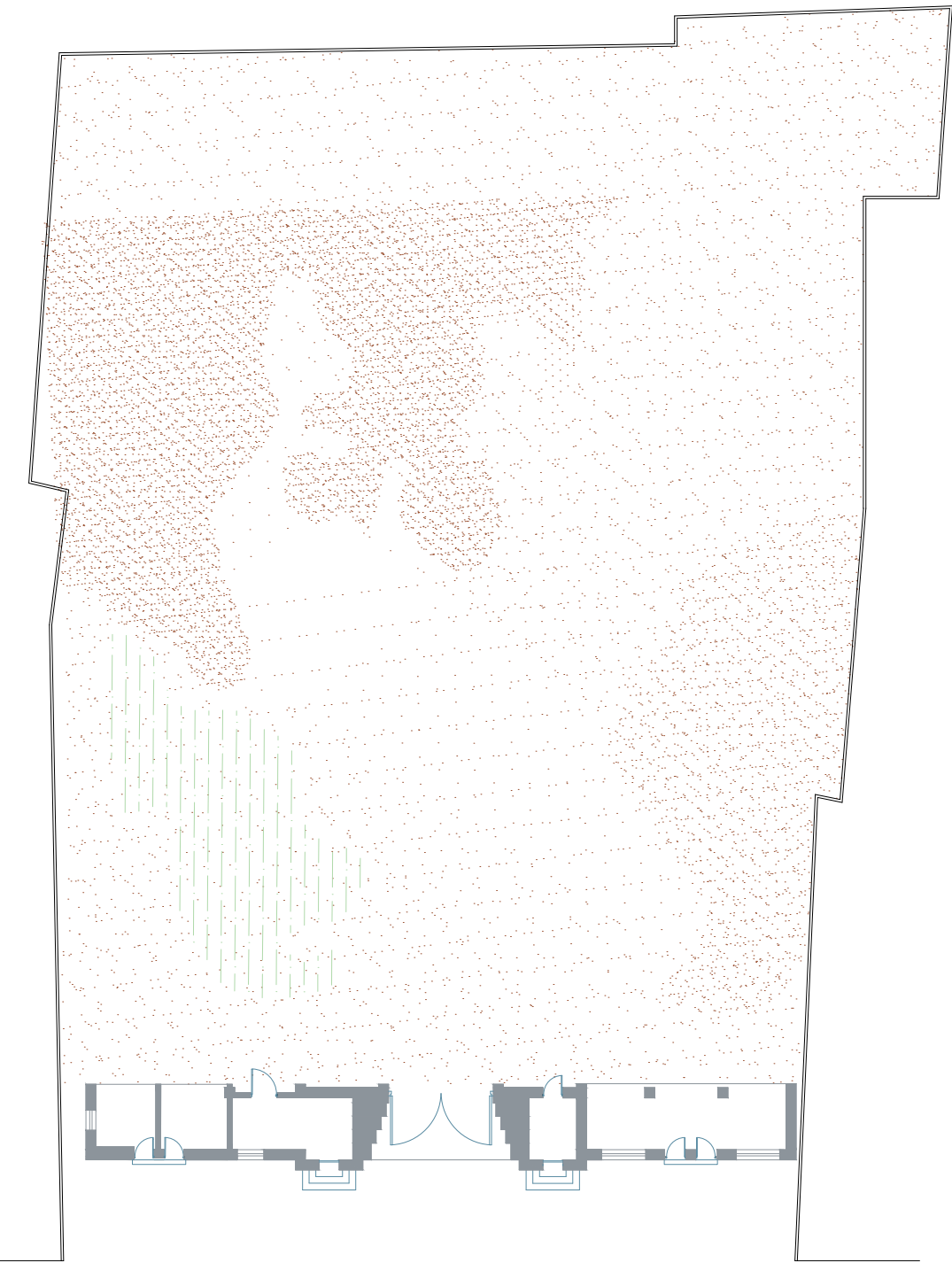


Figure 29: LAKSHMI BUILDING - DEMOLISHED GROUND FLOOR PLAN – 2008, from Punjab Archaeology Department.



LAKSHMI BUILDING - GROUND FLOOR PLAN - SCALE 1:200

Figure 30: LAKSHMI BUILDING - EXISTING GROUND FLOOR PLAN – 2019.

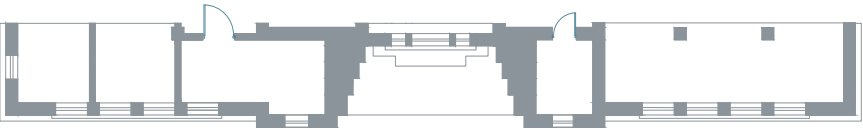




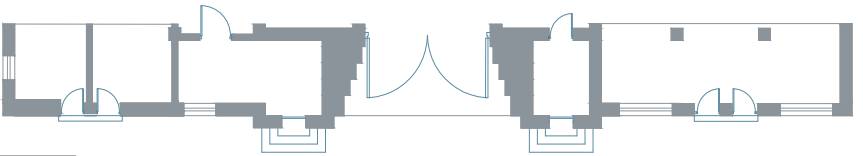
ROOF PLAN - SCALE 1:200



SECOND FLOOR PLAN - SCALE 1:200



FIRST FLOOR PLAN - SCALE 1:200



GROUND FLOOR PLAN - SCALE 1:200



Figure 31: LAKSHMI BUILDING – CURRENT FLOOR PLANS – 2019.

The personalities who resided in the building make it an important factor due to the presence of the mentioned personalities work and contribution to their professions. They have left memories with the local people and the people have associated their memories with the building accordingly. Saadar Hasan Manto (1912-55) was a famous short story writer who produced several contributions to the Urdu literature. Sarojini Naidu (1879-1949) a political activist and poet, was an advocate of civil rights and women empowerment and most importantly a significant figure in the struggle for independence from colonial rule. Meraj Khalid (1915-2003) a former Prime Minister of Pakistan 1996-98, not only held an important office in the government but is one the founding philosopher of a national political party named as Pakistan People's Party. Zafarullah Chaudry (1893-1985), was the 1st Foreign Minister of Pakistan from 1947-54, he was also the only Pakistani to preside over the International Court of Justice.

The residing residence in the building protests the demolition of the building. However, with limited resources and weak rental agreements, they are not successful. Numerous articles had been written and published in the newspapers about the situation, but it was already too late.

“Doctor Mehmood Ali Malik did a lot to save the building. He also got a stay order for it. With my husband often unwell, who will help me save this historical building from being brought to the ground? No government is interested in it. It would be great if the Lakshmi Mansion were allowed to stand as tall as it has all these years. I was in India last year so I do not know what happened. I was invited to my father's centenary there. When I came back, this Khalid sahib called on us and said we are bringing the building down. I could not believe it. Then I saw them breaking our building bit by bit. I gave a number of interviews, appealing to the people to save the place. But, no one paid any heed. When Najam Sethi sahib was the caretaker chief minister of Punjab, Faiz Ahmed Faiz sahib's daughter Salima Hashmi, a provincial minister then, had come to me. She spoke of turning the place into historical heritage. I told her I appreciated the idea of making our home a library or something like that, but we could not just donate the place. We could sell it to them. She never came back.

Nor did she ever get in touch with us again. The government has never helped us. All they gave in so many years was this recent award”⁶⁸.

The Heritage Protection Law

The building is enlisted in the 116 buildings in Lahore that have been declared by the Punjab Special Premises (Preservation) Ordinance of 1985 as special premises. The ordinance states that the building is of historical, cultural or architectural value, therefore no alterations or demolition can take place. However, by the government’s permission, a special committee of experts can propose viable changes if necessary. The penalty of such offense would lead to imprisonment and a fine.

Institutes, stakeholders & key their roles

The major stakeholders directly or indirectly related to the building and the scenario are the Punjab Archaeology Department, who is the legal caretaker of the building. The permission for all alterations or development related to the building is to be discussed and issued by this authority according to the law. The Punjab government enacted the Special Premise Ordinance Act in 1985, which binds this building to it and declared the building a heritage property. The Town Municipality Authority and Data Ganj Bakhsh Town TMO violated the ordinance and premitted the execution of the alterations to the building. Under the

⁶⁸Baloch, A. (2018, August 17). Manto's Lakshmi. (J. Haque, Editor) Retrieved March 28, 2019, from <https://www.dawn.com/news/1073890>

Darkish Lahore Project, the restorations were carried out to facelift the facades.

First Restoration

The first restoration took place in 2007. Immediately it took a lot of criticism from the public. “While care has been taken to sustain and restore several icons around the city, the Lakshmi façade –which stands at the core of Lakshmi Chowk – has been altered without paying attention to its underlying aesthetics”⁶⁹. The façade was painted grey-white with a garish shade of blue along with the trim and details of the building with the majority of a beige colour. In addition, the ‘*Takbir*’⁷⁰ was written on the façade of the building. This was an addition to the façade. No repairs are done to the damaged or missing elements in the façade. The Punjab Archaeology department not taken into consideration for decision-making nor any appropriate interventions. “The beauty of the structure was in the way it had gracefully aged. The once stark white colour had become a tone of grey. . . The facade worked all its details and proportions in harmony . . . it stood out in all its glory, spoke of the culture it belonged to and the years it had lived”⁶⁹. Furthermore, some good interventions were made such as the previously built structure for hoardings and billboards removed and the holes made by the shuttering were filled.

⁷⁰Translated, as ‘God is great’. “The phrase, known as takbir in Arabic, is expressive of a range of moods and occasions in the Islamic world, from displays of approval and happiness to entreaties or spiritual” (Tristram, 2006).

⁶⁹Rabi, M. (2011, November 25). Lakshmi chowk’s volte face. (Dawn news) Retrieved June 25, 2019, from dawn: dawn.com/news/675846/2115149

"The Data Ganj Bakhsh Town TMO Sadar Naseer Ahmad said, "I think the engineer has repainted the building, but what is wrong in repainting the building?" he questioned. He said painting the building was not an issue and that it was done for the betterment""⁷¹.

The façade of the building could have been addressed with sensitivity and accuracy; its architectural details deserved a fair chance of being restored to bring back its glory days. The caretaker of the building was not once informed regarding the intervention. This practice was also done similarly to other neighbouring buildings as well, such as the Ishawar Das building. Why the renovations took place is the obvious question. It was found out that "... in a drive to renovate all the buildings present on the road since the City District Government of Lahore plans to construct a new food street here"⁷¹. The problem identified with the situation is that the concerned authorities did not take protocols and permissions correctly and no legal action took place of the malpractice. "Unfortunately, the City District Government of Lahore was not aware of the legal and historical stance of the building"⁷¹.

⁷¹Tahir, A. (2011, November 16). Who cares, it's just a building. (Pakistan Today) Retrieved July 16, 2019, from Pakistan Today: <https://www.pakistantoday.com.pk/2011/11/16/%E2%80%98who-cares-it%E2%80%99s-just-a-building%E2%80%99/>



Figure 32: LAKSHMI BUILDING – DEMOLITION – 2005. (Google Earth, 2005)



Figure 33: LAKSHMI BUILDING – DEMOLITION – 2006. (Google Earth, 2006)



Figure 34: LAKSHMI BUILDING – DEMOLITION – 2008. (Google Earth, 2008)



Figure 35: LAKSHMI BUILDING – DEMOLITION – 2009. (Google Earth, 2009)

A local journalist Muhammad Imran, who works for a newspaper agency 'The Jang', conducted these interviews. These interviews give a much clearer picture of the scenario and the significance of the building and the need to preserve the built heritage.

Interview of a local film production studio:

"Riaz Chaudhry, the owner of Oriental Films, who is doing business in this building for the last 27 years, says: "This building should be renovated, keeping the same design and structure. It is an important place for showbiz people. A number of films have been shot here because of the traditional outlook of this building"⁷².

Interview of a residence of the building:

"I have been living in this building since my birth, which is 1950." The court gave this building to the Custodian Department in a petition in 1957 . . . The office of Property Claims was established in this building after partition . . . It's a historical building, the leaders of Pakistan movement used to gather here at the time of independence . . . The government should give this building to the Archaeology department and it should protect this national heritage"⁷³.

Interview of a famous architect and conservationist:

"Lakshmi Building is a historical building with historical design. Years count and this is what makes a

⁷²Chaudhry, R. (2007, April 22). Building that gives name to Lakshmi. (M. Imran, Interviewer) Lahore: Jang news. Retrieved July 14, 2019, from <https://jang.com.pk/thenews/apr2007-weekly/nos-22-04-2007/she.html>

⁷³Ali, Q. (2007, April 22). Building that gives name to Lakshmi. (M. Imran, Interviewer) Jang News. Retrieved from <https://jang.com.pk/thenews/apr2007-weekly/nos-22-04-2007/she.htm>

place important. If the Archaeology department declared it among the Punjab special premises then it must be preserved. Everything should be dealt with according to law in this regard. It has old architectural design which is unique in its nature"⁷⁴.

"The Lakshmi building should not be demolished, it should be protected at every cost to set a precedent that a building of national heritage is public property. It should not be destroyed for financial benefits. All members who participated in the several meetings held under the chairmanship of chief secretary Punjab agree to preserve it"⁷⁴.

Interview of Conservationist:

"This building remained the office of Muslim League after partition. If the government agrees to the proposal of self-pronounced owner, it will be dangerous for other such buildings. It will be a bad precedent . . . This building holds unique importance because after the partition many buildings were constructed on its design. Destruction of the Lakshmi Building will raise new questions: If it is demolished, what will be the reason to call the adjacent Chowk, Lakshmi Chowk? This will destroy the whole history of this Chowk and the building as well. It is a sensitive issue; it must be dealt carefully. We can't deny history"⁷⁵.

⁷⁴Mumtaz, K. K. (2007, April 21). The Building That Gives Name To Lakshmi Chowk. (M. Imran, Interviewer) Jang News. Retrieved from <https://jang.com.pk/thenews/apr2007-weekly/nos-22-04-2007/she.htm>

⁷⁵Anwar, A. (2007, April 21). The building that gives name to Lakshmi Chowk. (M. Imran, Interviewer)

The metro line project is an initiative to construct the first viaduct public transport in the city of Lahore. Its first phase or the first line, which is named as the Orange line, crosses near to the Lakshmi building, along with the other 11 important heritage sites. "The sites included Shalimar Gardens, Gulabi Bagh Gateway, Buddhu ka Awa, Chauburji, Zebunnisa's Tomb, Lakshmi Building, General Post Office, Aiwan-i-Auqaf, the Supreme Court's Lahore registry building, St. Andrew's Presbyterian Church at Nabha Road and Baba Mauj Darya Bukhari's shrine"⁷⁶. The heavy machinery used to construct and dig the pylons for the viaduct rail tracks is hazardous for the structural integrity of heritage buildings that were constructed around hundreds of years ago. Not only this but the whole construction process involves a tremendous amount of dust and dirt to be blown in the atmosphere and thus settling on the heritage sites. Furthermore, the 25m high concrete structure acts as an unpleasant visual barrier in front of the heritage sites. "Yet another violation of the law of Special Premise Act. (2016)"⁷⁶. On the 19th of August 2019, Architect and conservationist Kamil Khan Mumtaz, along with other local architects filed a petition against the Orange Line Project. The Lahore High Court immediately issued orders for the suspension of all activities regarding the construction that came with 91m of the 11 heritage sites. As these sites come under the immovable antiquities act of the Punjab Special Premises (Preservation) Ordinance, 1985. In this petition, he

⁷⁶Shahid, K. (2016, September 30). The 200 feet that stopped a train in its tracks. Retrieved July 12, 2019, from The Friday TImes: <https://www.thefridaytimes.com/the-200-feet-that-stopped-a-train-in-its-tracks/>

reasoned that the concerned authorities did not abide by the various conventions and heritage preservation acts to which Pakistan is a signatory, before the start of the project nor any archaeological experts, historians were consulted. He further argued that the heritage sites are under severe threat of being “destroyed, damaged and mutilated”⁷⁴. The development project underwent a lot of criticism from the public. Its massive structure and cost of the project were not thought feasible to be constructed. “The 27.1 Km long Orange Line Metro Train Project has drawn criticism from every corner concerned with the architectural beauty of Lahore”⁷⁷.

As the development project was not argued or stopped in the initial or proposal stages, already the work had been started and most of the sites were already dug, thus a bitter conclusion or agreement took place between the government and the public. The court granted a Special Premises Fund of 100 million Rupees (800,000 Euros), which was committed to the guided maintenance, renovations, monitoring and reconstruction works of the 11 above-mentioned sites, endorsed by the special commission of experts for this matter. These funds were also to be replenished each year. (Khan, 2016)

This grant has to be analysed according to its arising situation. In one opinion, before this scenario, there were no such grants given for any useful interven-

⁷⁷Naqvi, H. (2016, February 14). Orange Line Metro Train: Lahore's heritage on knife-edge. Retrieved November 26, 2019, from Pakistan Today: <https://www.pakistantoday.com.pk/2016/02/14/orange-line-metro-train-building-a-disaster/>

tion for the heritage. Nor there were enough grants to maintain and restore the heritage sites. This gives a way forward and a hope for the heritage sites to rightfully be protected and maintained. In another opinion, the already damage caused by the new construction will never be measured, nor its consequences will arise immediately. The visual hindrance will remain a factor; the destruction of the skyline of the city will have to ignore the presence of the elevated structure. A positive outcome of the aftermath of this scenario is that the public got awareness of the significance of the heritage value in the city. During this phase, people have been educated through public forums and numerous educational programs.

Second restoration

The second restoration of the Lakshmi building was a similar shallow facelift. Merely any degrading architectural features and elements in the façade were conserved. Another coat of monotone beige coloured paint was coated across the façade. Even the new coat of paint over the building was incomplete, as the colour of the paint of the previous coat can still be prominently seen. Broken elements in the façade were not repaired or replaced. Such intervention leaves us to the initial point of the discussion, that there is an urgent need for a proper restoration of the building.

Buildings and sites need to be thought of as assets and resources. They are reflections of the values and culture developed over the generations, a link through which people can relate to their ancestors. It is this sense of belonging and association that provides a person with a sense of identity, roots, and destiny. This concept itself gives value to heritage conservation, a value which is intangible and which cannot be defined in monetary terms. If this awareness is inculcated in people, then conservation will not need the kind of monetary resources that it is perceived to require. Old buildings will be taken care of by people in their day-to-day living and will in turn, pay for themselves. In the last century, rapid development has led to the discontinuity of cultural ties and the value of heritage. This may be the root cause of such neglect of heritage sites.



THE PUNJAB
SPECIAL PREMISES
ORDINANCE, 1985



EXTRAORDINARY ISSUE
THE PUNJAB GAZETTE
PUBLISHED BY AUTHORITY
LAHORE, WEDNESDAY, FEB. 27, 1985
GOVERNMENT OF THE PUNJAB

LAW DEPARTMENT

The 27th February, 1985

No. Legis. 3(34)/85 — The following Ordinance by the Governor of the Punjab is hereby published for general information:—

THE PUNJAB SPECIAL PREMISES (PRESERVATION)
ORDINANCE, 1985.

PUNJAB ORDINANCE NO. XXXIV OF 1985.

AN

ORDINANCE

to provide for the preservation of certain premises
in the Punjab.

Selected pieces of abstracts from the National Conservation Strategy are important to understand to further comprehend and clarify the situation of such sites. The National Conservation Strategy published in 1994 by Fauzia Qureshi, as it gives a holistic view of the current situation of the conservation and restoration of the heritage sites in Pakistan. As mentioned in the National Conservation Strategy plan, Pakistan's built heritage is prone to various types of risk that may lead to serious damages. The heritage is naturally deteriorating and by human activities, it is being further accelerated. Rapid urbanization has led to a tremendous amount of influx of population towards the cities, which in result increases the density of the habitant areas of the urban fabric. Due to rapid industrialization, air pollution has severely added to the degradation of the buildings. Increase traffic and city works have led to an upsurge for ground vibrations that are major hazards for historic buildings and sites. Lack of coordination between concerned authorities has led to tremendous uninformed decisions, which result in unfeasible outcomes. Moreover, heritage sites are not considered as separate entities in an urban area by urban development authorities. In general, due to a lack of priority given to heritage conservation, limited efforts are initiated. It is also perceived as anti-development and unaffordable resource-intensive work. The National Strategy Plan also states that the condition in which a monument is found is generally

the basic conservation criteria. At the rate at which protection and conservation efforts are advancing, the built heritage will before long “be impossible or uneconomical to preserve due to the advanced stage of decay”⁷⁸. Mostly for tourism, individual monuments with greater importance are only conserved. In only recent years, old buildings are being incorporated into developmental plans to conserve them. A government official concerned with the conservation authorities stated “. . . efforts were being made to carry out an audit of each and every heritage besides making its catalogue . . . it would be easy to determine that in which areas talent could be utilized to preserve the heritage”⁷⁹. The Punjab Special Premises Ordinance (1985), also states that no alterations such as renovations, demolition in any way shall be done without the permission of the government or a special committee of experts. In addition, the government has powers to acquire it if such laws are broken, which may be used for public purposes. Considering these aspects is it also vital to know the penalties enlisted by the Ordinances, which states that if an entity does not abide by the laws established shall be liable to imprisonment with fine. The fine imposed shall be used to restoring the effected building or site.

⁷⁸Qureshi, F. (1994). *Conserving Pakistan's Built Heritage*. The World Conservation Union, Pakistan. Government of Pakistan.

⁷⁹Rizvi, F. (2018, October 27). Federal Minister For Education And Professional Training Shafqat Mahmood Stresses Need For Conserving Heritage. Retrieved March 28, 2019, from Urdu Point: <https://www.urdupoint.com/en/pakistan/federal-minister-for-education-and-profession-466114.html>



RESTORATION ANALYSIS



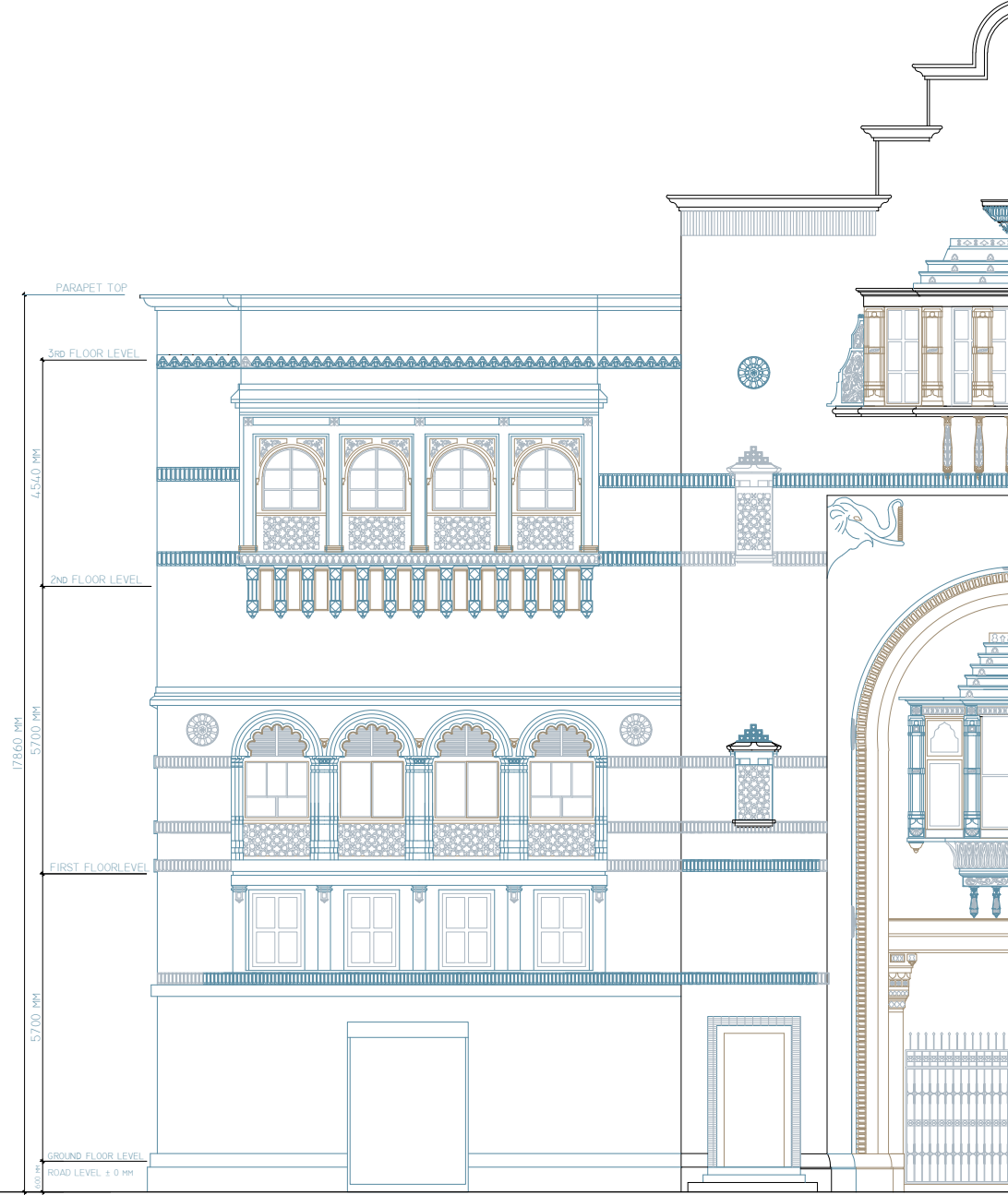
Figure 36: LAKSHMI BUILDING – DETAILED PHOTOGRAPHY.

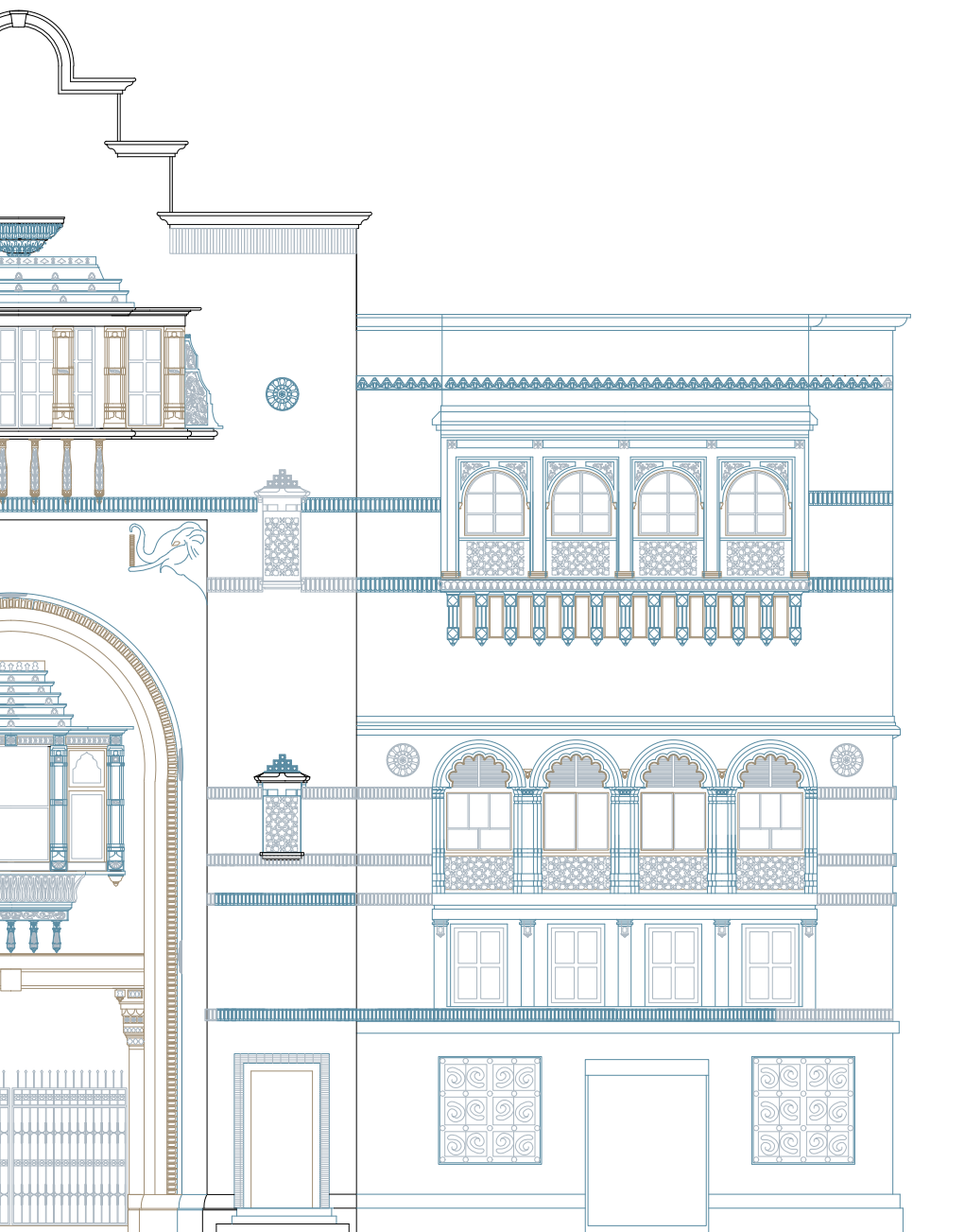
The conservation of the built heritage plays an important role in the society and is linked to the preservation of the identity of the city. This intervention proposed for the Lakshmi building can set an example for the rest of the 116 buildings in the city protected by the law. The building façade needs urgent interventions because of its deteriorating state. The decorative elements in the façade are decayed due to a lack of maintenance and weathering. In addition, previous improper restorations determined the loss of details of the building elements. The analysis intends to provide a solution to problems affecting the building so as to guarantee a better future. It is extremely important to maintain the originality of the historic building.

Due to the absence of documentation of the building by concerned authorities, the architectural background of the building can only be derived through visual study and drawings. The methodology used is a detailed photographic survey covering each element in the façade to in order to understand the characteristics of the elements, the materials and their state of decay. As each element is unique, no matter how many times it is repeated, all elements are photographed in order to analyse and propose a preservation strategy. For this strategy, the building elements are drawn on AutoCAD and a unique tag is given to each element. The elements are then documented with its drawing and then analysed on the basis of

their existing condition. The causes of the decays and, finally the interventions proposed. For each element, a glossary is also been provided describing acronyms and their meaning.

Figure 37: LAKSHMI BUILDING – FRONT ELEVATION- Scale: 1:200





To organize all the elements in a systematic way the tags are identified according to their characteristics. The sequence of the tags is as follows:

- Category
- Direction
- Element
- Floor level
- Number

Firstly, a general character defined by the term 'Category' that is it may be A or B. Secondly, by 'Direction' which is the location on the façade that is either East or West. Thirdly, the identified name of the 'Element' that is such as a (Cornice or a Bracket). Fourthly, the 'Floor Level' (such as the ground floor or first floor), followed by a general numeric character that, for example, 1 or 2.

The analysis diagrams of the elevation are organized into majorly three parts; that are Centre wall, East wall and West wall. Each division has its own set of elements that lie within. Furthermore, divided into major components that are, 'Centre 01' and 'Centre 02', 'East Wall 01' and 'East Wall 02' and, 'West Wall 01' and 'West Wall 02'.

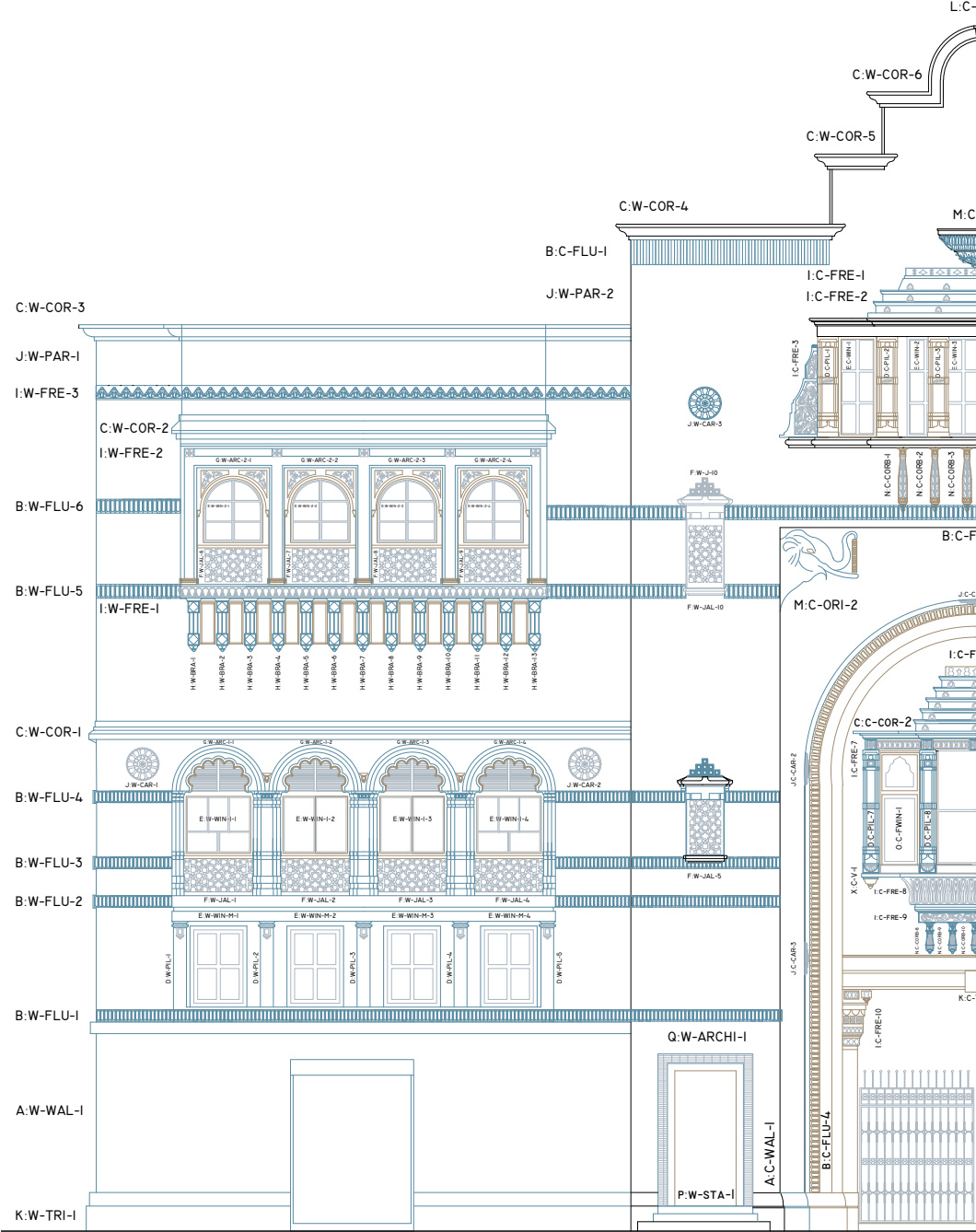
The building has suffered from certain factors of decay. The overall walls are characterized with the presence of staining, soiling, wet wall, efflorescence, peeling of

paint or stucco, large cracks, lose or detached bricks and surface crazing of terracotta. For each element analysed the information provided is:

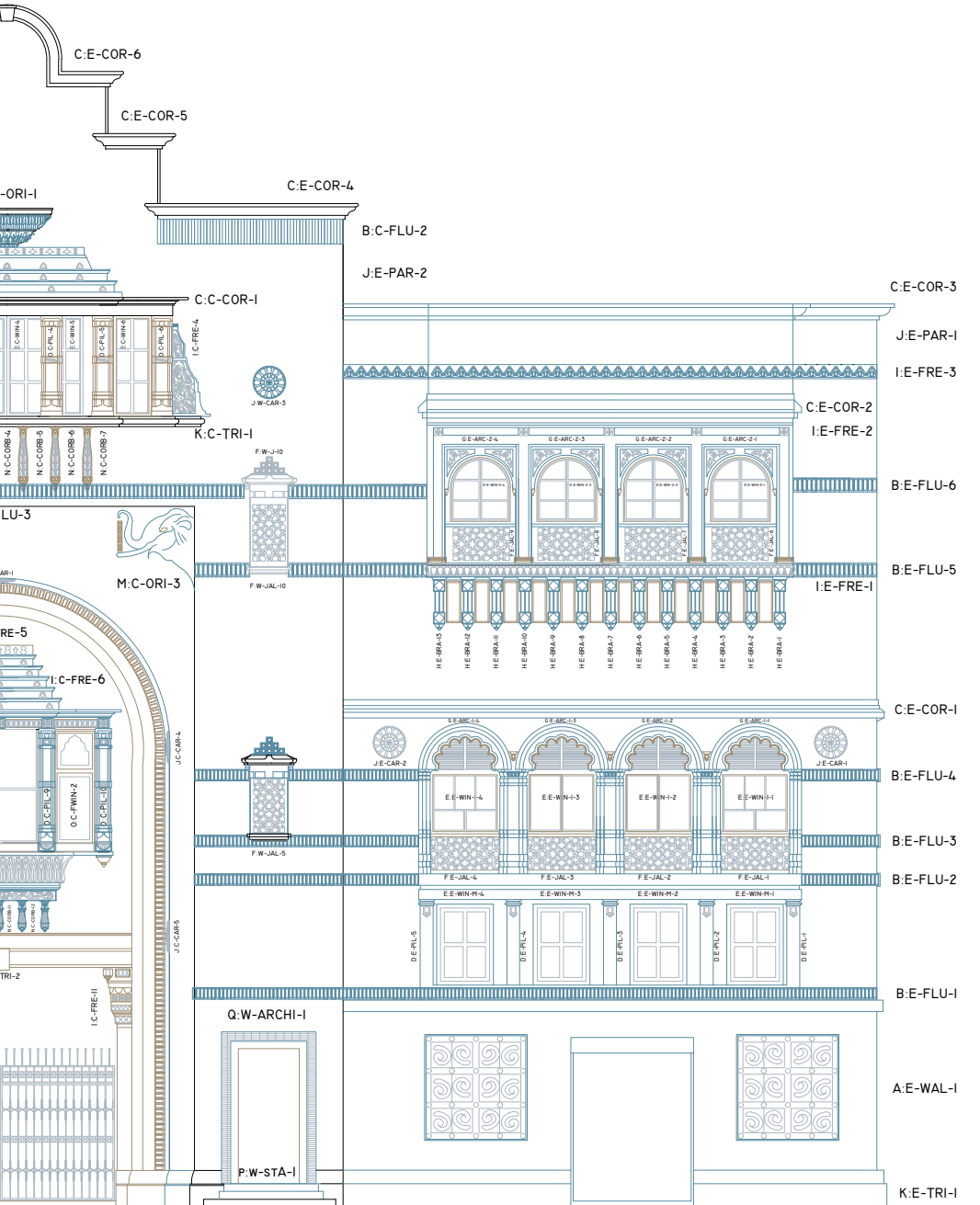
- Surface accumulation
- Chemical transformation
- Bio-deterioration
- Physical Alterations

For each decay, present conditions and, causes are recorded and interventions are proposed.

Figure 38: LAKSHMI BUILDING – ELEVATION TAGS- Scale: 1:200



KEY-I



WALL	C:W-COR-5	D:C-PIL-9	E:C-WIN-5	F:W-JAL-10
A:W-WAL-1	C:W-COR-6	D:C-PIL-10	E:C-WIN-6	F:E-JAL-1
A:C-WAL-1	C:C-COR-1	D:E-PIL-1	E:E-WIN-M-1	F:E-JAL-2
A:E-WAL-1	C:C-COR-2	D:E-PIL-2	E:E-WIN-M-2	F:E-JAL-3
FLUTE	C:E-COR-1	D:E-PIL-3	E:E-WIN-M-3	F:E-JAL-4
B:W-FLU-1	C:E-COR-2	D:E-PIL-4	E:E-WIN-M-4	F:E-JAL-5
B:W-FLU-2	C:E-COR-3	D:E-PIL-5	E:E-WIN-1-1	F:E-JAL-6
B:W-FLU-3	C:E-COR-4	WINDOW	E:E-WIN-1-2	F:E-JAL-7
B:W-FLU-4	C:E-COR-5	E:W-WIN-M-1	E:E-WIN-1-3	F:E-JAL-8
B:W-FLU-5	C:E-COR-6	E:W-WIN-M-2	E:E-WIN-1-4	F:E-JAL-9
B:C-FLU-1	PILASTER	E:W-WIN-M-3	E:E-WIN-2-1	F:E-JAL-10
B:C-FLU-2	D:W-PIL-1	E:W-WIN-M-4	E:E-WIN-2-2	ARCH
B:C-FLU-3	D:W-PIL-2	E:W-WIN-1-1	E:E-WIN-2-3	G:W-ARC-1-1
B:C-FLU-4	D:W-PIL-3	E:W-WIN-1-2	E:E-WIN-2-4	G:W-ARC-1-2
B:E-FLU-1	D:W-PIL-4	E:W-WIN-1-3	JALI	G:W-ARC-1-3
B:E-FLU-2	D:W-PIL-5	E:W-WIN-1-4	F:W-JAL-1	G:W-ARC-1-4
B:E-FLU-3	D:C-PIL-1	E:W-WIN-2-1	F:W-JAL-2	G:W-ARC-2-1
B:E-FLU-4	D:C-PIL-2	E:W-WIN-2-2	F:W-JAL-3	G:W-ARC-2-2
B:E-FLU-5	D:C-PIL-3	E:W-WIN-2-3	F:W-JAL-4	G:W-ARC-2-3
CORNICE	D:C-PIL-4	E:W-WIN-2-4	F:W-JAL-5	G:W-ARC-2-4
C:W-COR-1	D:C-PIL-5	E:C-WIN-1	F:W-JAL-6	G:E-ARC-1-1
C:W-COR-2	D:C-PIL-6	E:C-WIN-2	F:W-JAL-7	G:E-ARC-1-2
C:W-COR-3	D:C-PIL-7	E:C-WIN-3	F:W-JAL-8	G:E-ARC-1-3
C:W-COR-4	D:C-PIL-8	E:C-WIN-4	F:W-JAL-9	G:E-ARC-1-4
G:E-ARC-2-1	H:E-BRA-7	I:E-FRE-1	ORNAMENTATION	
G:E-ARC-2-2	H:E-BRA-8	I:E-FRE-2	M:C-ORI-1	
G:E-ARC-2-3	H:E-BRA-9	I:E-FRE-3	M:C-ORI-2	
G:E-ARC-2-4	H:E-BRA-10	I:E-FRE-4	M:C-ORI-3	
BRACKET	H:E-BRA-11	I:E-FRE-5	CORBEL	
H:W-BRA-1	H:E-BRA-12	CARTOUCHE	N:C-CORB-1	
H:W-BRA-2	H:E-BRA-13	J:W-CAR-1	N:C-CORB-2	
H:W-BRA-3	FRET	J:W-CAR-2	N:C-CORB-3	
H:W-BRA-4	I:W-FRE-1	J:W-CAR-3	N:C-CORB-4	
H:W-BRA-5	I:W-FRE-2	J:C-CAR-1	N:C-CORB-5	
H:W-BRA-6	I:W-FRE-3	J:C-CAR-2	N:C-CORB-6	
H:W-BRA-7	I:W-FRE-4	J:C-CAR-3	N:C-CORB-8	
H:W-BRA-8	I:W-FRE-5	J:C-CAR-4	N:C-CORB-9	
H:W-BRA-9	I:C-FRE-1	J:C-CAR-5	N:C-CORB-10	
H:W-BRA-10	I:C-FRE-2	J:E-CAR-1	N:C-CORB-11	
H:W-BRA-11	I:C-FRE-3	J:E-CAR-2	N:C-CORB-12	
H:W-BRA-12	I:C-FRE-4	J:E-CAR-3	FALSE WINDOW	
H:W-BRA-13	I:C-FRE-5	TRIM	O:C-FWIN-1	
H:E-BRA-1	I:C-FRE-6	K:W-TRI-1	O:C-FWIN-1	
H:E-BRA-2	I:C-FRE-7	K:C-TRI-1	STAIR	
H:E-BRA-3	I:C-FRE-8	K:C-TRI-2	P:W-STA-1	
H:E-BRA-4	I:C-FRE-9	K:E-TRI-1	P:E-STA-1	
H:E-BRA-5	I:C-FRE-10	KEY STONE	ARCHITRAVE	
H:E-BRA-6	I:C-FRE-11	L:C-KEY-1	Q:W-ARCHI-1	
			Q:E-ARCHI-1	

TAGS

KEY

X:X-XXX-0	CATAGORY:DIRECTION-ELEMENT-NUMBER
X:X-XXX-0-0	CATAGORY:DIRECTION-ELEMENT-FLOOR LEVEL-NUMBER

ACRONYM

MEANING

Arch: a curved structure of bricks or blocks over an opening.

Architrave: an ornamental molding or band above or around a door or window opening.

Bracket: a support that carries or appears to carry the weight of the cornice, eave or balcony.

Cartouche: an ornamented tablet or shield often framed by elaborate carving.

Corbel: a projecting bracket, often decorated, designed to support an architectural element above it.

Cornice: a horizontal projecting decorative molding along the top of a wall or Arch, the top of an entablature.

False window: a representation of a window that is inserted in a facade.

Flute: shallow grooves running along a surface.

Fret: a type of running ornament consisting of repeated and symmetrical figures,often in relief,contained within a band or border.

Jali: perforation or latticed screen with an ornamental pattern through the use of calligraphy or geometry.

Keystone: the top central stone of an arch that holds the arch together, often larger and more decorated than the other stones.

Ornamentation: decoration used to embellish parts of a building.

Parapet: a low wall along and projecting above the edge of a roof.

Pilaster: a decorative pillar that slightly projects from a wall.

Stairs: minor extrusions used to elevate to multiple levels.

Trim: the framing or edging of openings and other features on a building,including window surrounds,cornices,and base moldings.

Wall: a structural element used to divide, enclose or define space.

Window: opening in a wall of a building that allows the passage of air and light.

Figure 39: LAKSHMI BUILDING – FACADE ANALYSIS- Scale: 1:200

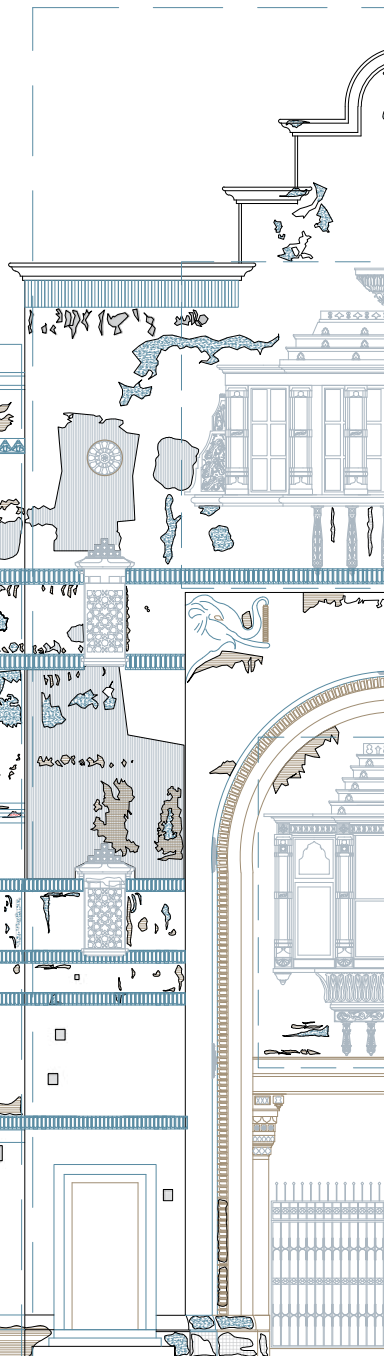
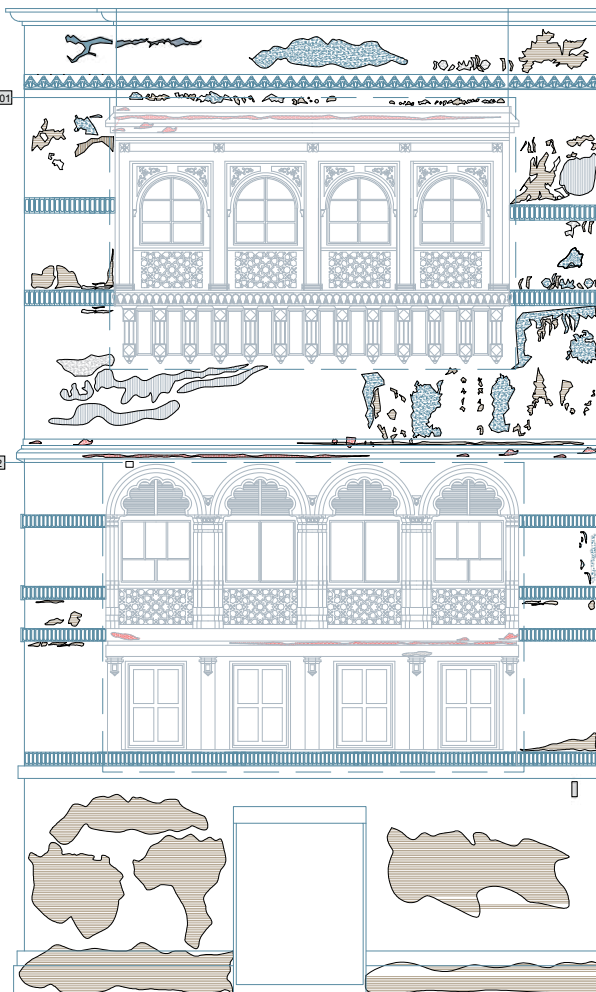
LEGEND

- STAINING / SOILING
- EFFLORESCENCE
- PEELING OF PAINT OR STUCCO
- LARGE CRACKS
- WET WALL
- LOOSE/DETACHED BRICK
- SURFACE CRAZING OF TERRA-COTTA

WEST WALL

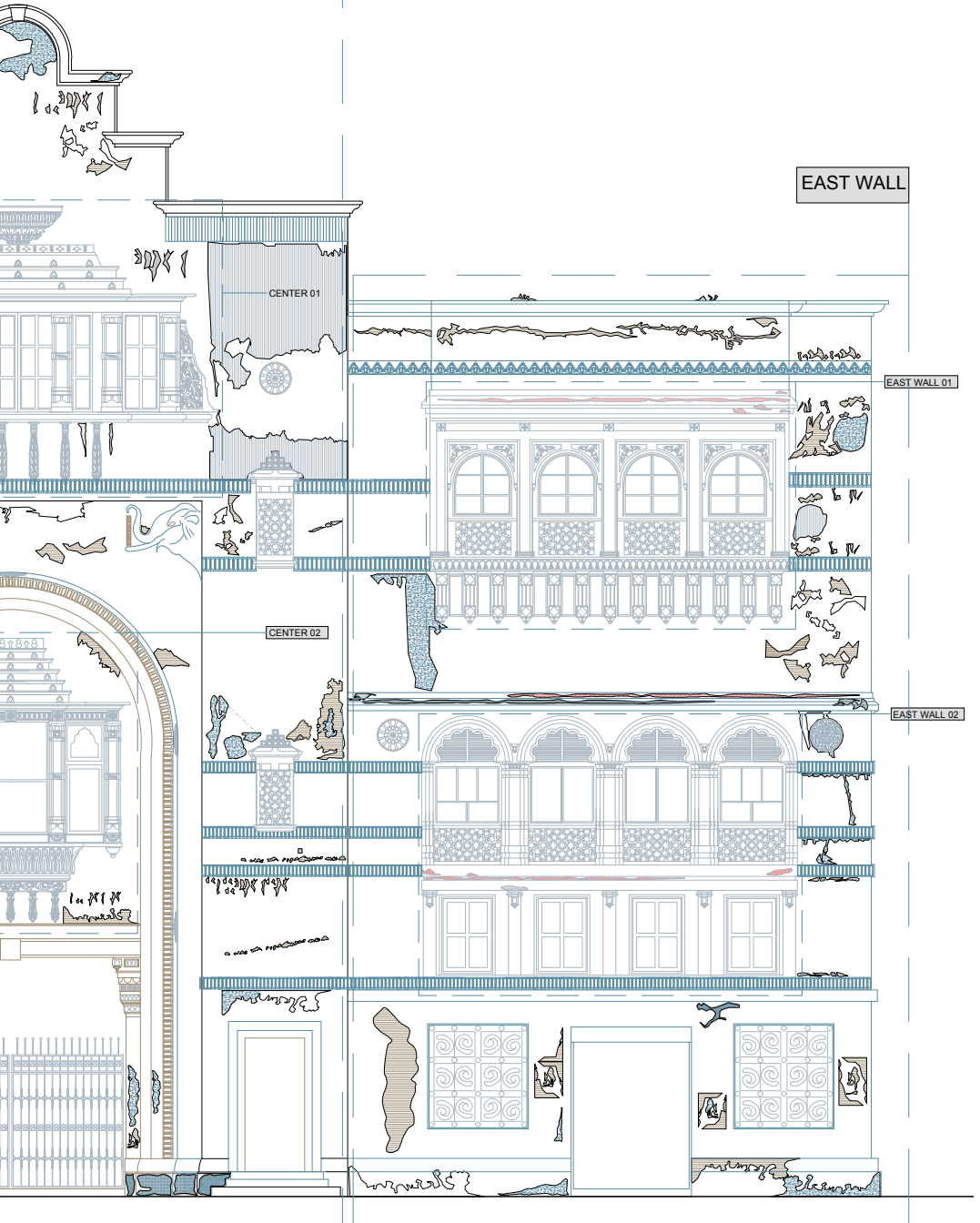
WEST WALL 01

WEST WALL 02



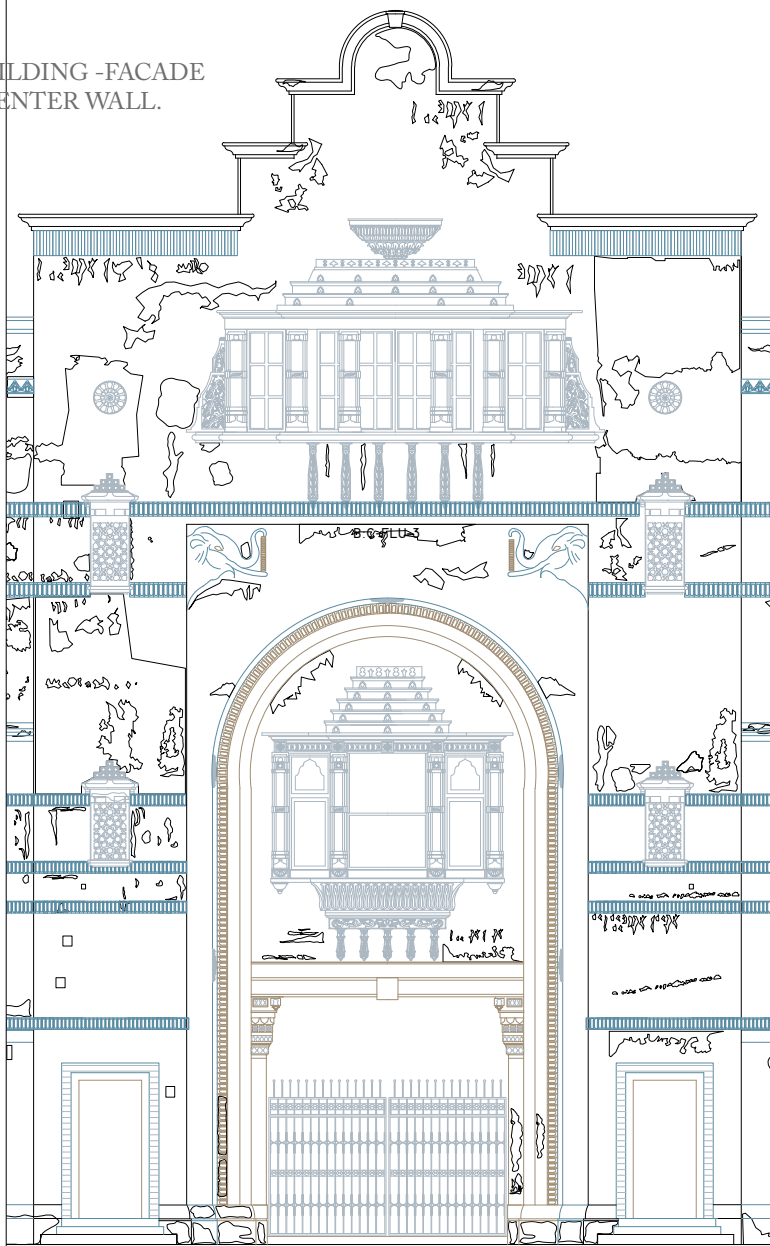
CENTER

EAST WALL



SCALE 1:200


Figure 40:
LAKSHMI BUILDING - FACADE
ANALYSIS - CENTER WALL.

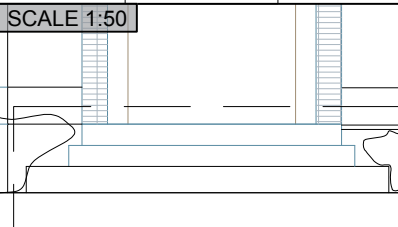






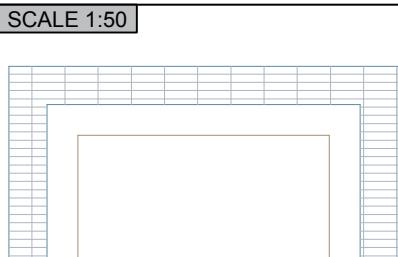
SCALE 1:50

SA	Dust, dirt, grime and bird droppings.		Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.		Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth		Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.		Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER ON BRICK	A:C-WAL-1		Exposed bricks, plaster and paint.	Recoating of plaster and paint on the building surface.	



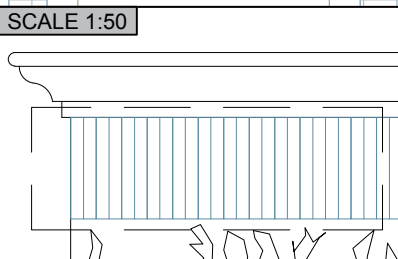
SCALE 1:50

SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush, water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER ON BRICK	P:W-STA-1	<input checked="" type="checkbox"/>	Exposed bricks and plaster.	Recoating of plaster and paint on the stairs surface.




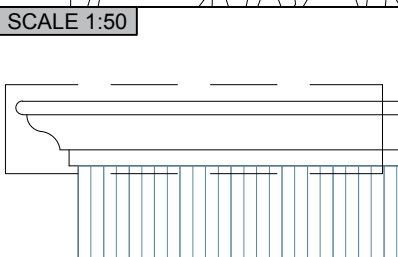
SCALE 1:50

SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
STUCCO MOLDING	Q:W-ARCHI-1	<input checked="" type="checkbox"/>	Disintegrated and loss of details.	Replacement of missing details.




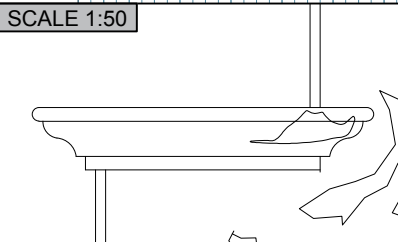
SCALE 1:50


SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
STUCCO MOLDING	B:C-FLU-1		Disintegrated and loss of details.	Replacement of missing details.

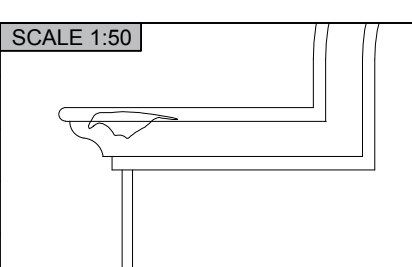
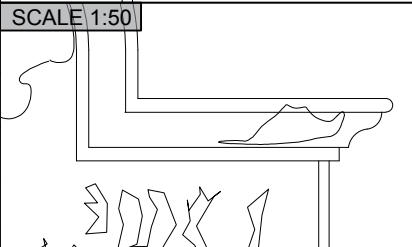

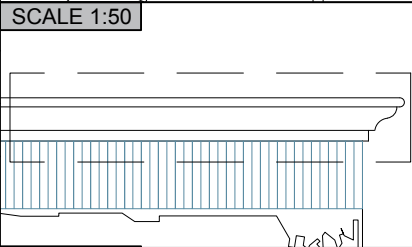
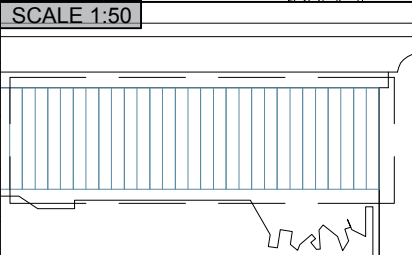
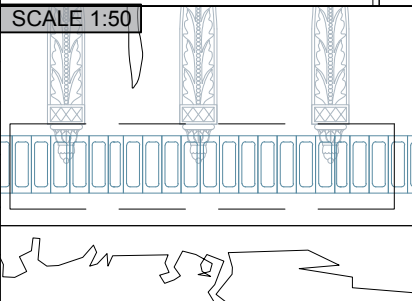


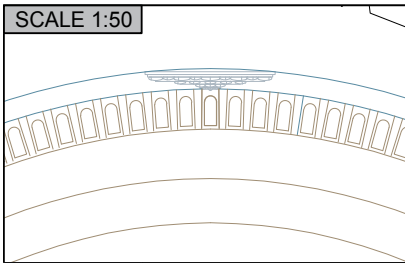
SCALE 1:50

SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER ON BRICK	C:W-COR-4		Exposed bricks and plaster.	Recoating of plaster and paint on the cornice surface.

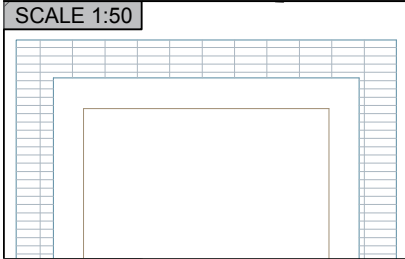


SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER ON BRICK	C:W-COR-5		Exposed bricks and plaster.	Recoating of plaster and paint on the cornice surface.

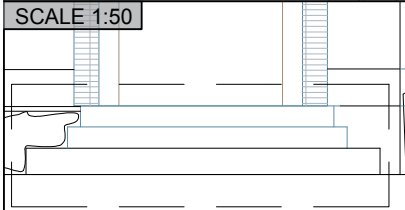
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
	PLASTER ON BRICK	C:W-COR-6	☒	Exposed bricks and plaster. Recoating of plaster and paint on the cornice surface.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
	PLASTER ON BRICK	C:E-COR-6	☒	Exposed bricks and plaster. Recoating of plaster and paint on the cornice surface.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
	PLASTER ON BRICK	C:E-COR-5	☒	Exposed bricks and plaster. Recoating of plaster and paint on the cornice surface.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
	PLASTER ON BRICK	C:E-COR-4	☒	Exposed bricks and plaster. Recoating of plaster and paint on the cornice surface.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
	STUCCO MOLDING	B:C-FLU-2	☒	Disintegrated and loss of details. Replacement of missing details.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
	STUCCO MOLDING	B:C-FLU-3	☒	Disintegrated and loss of details. Replacement of missing details.



SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	B:C-FLU-4	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.

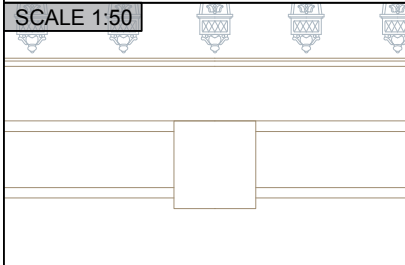


SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	Q:W-ARCHI-1	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.

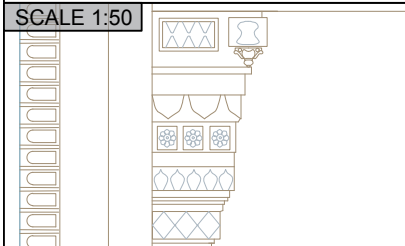


SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.

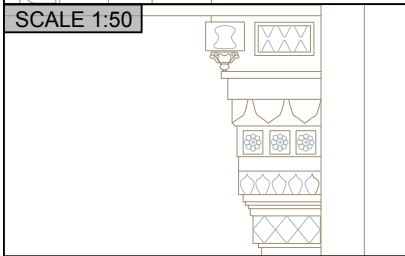
PLASTER ON BRICK	P:E-STA-1	<input checked="" type="checkbox"/>	Exposed bricks and plaster. Recoating of plaster and paint on the stairs surface.
------------------	-----------	-------------------------------------	---



SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
PLASTER ON BRICK	K:C-TRI-2	<input checked="" type="checkbox"/>	Broken and exposed trim. Replacement of missing elements.



SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	I:C-FRE-10	<input type="checkbox"/>	Presently in good condition. No action required.



SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	I:C-FRE-11	<input type="checkbox"/>	Presently in good condition. No action required.

SCALE 1:200

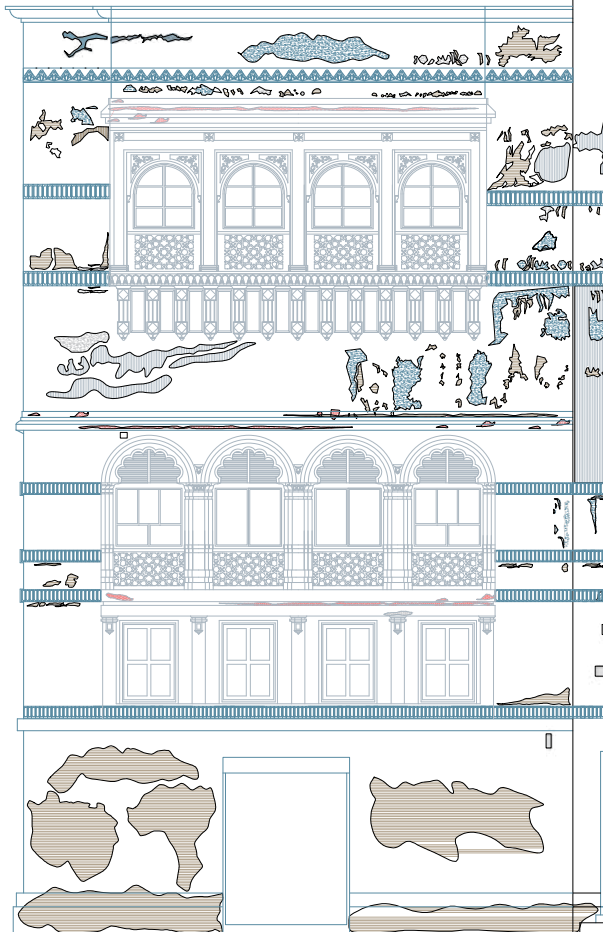


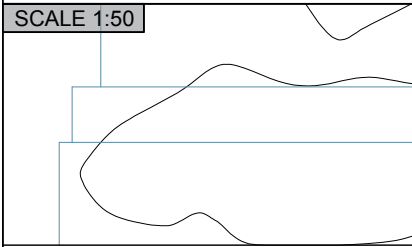
Figure 41:

LAKSHMI BUILDING - FACADE ANALYSIS - WEST WALL.



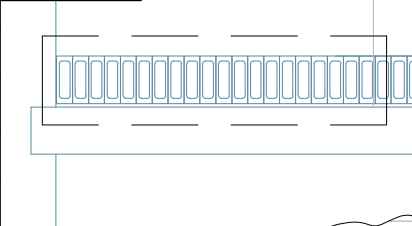
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER, PAINT ON BRICK	A:W-WAL-1	<input checked="" type="checkbox"/>	Exposed bricks, plaster and paint.	Recoating of plaster and paint on the building surface.
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER ON BRICK	K:W-TRI-1	<input checked="" type="checkbox"/>	Destruction of trims due to changes on the wall openings.	Remaking the broken trim of the base of the walls.

SCALE 1:50



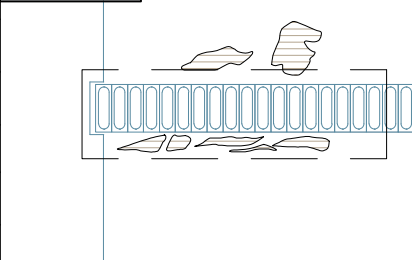


SCALE 1:50

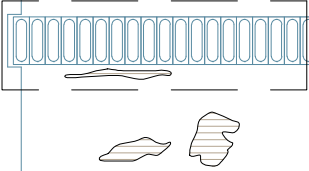
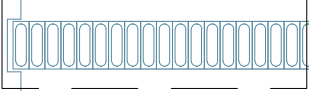

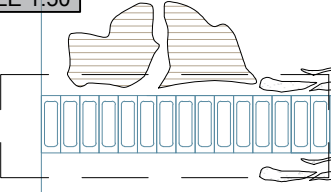
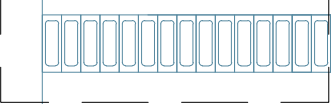
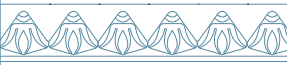


SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush, water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.

SCALE 1:50



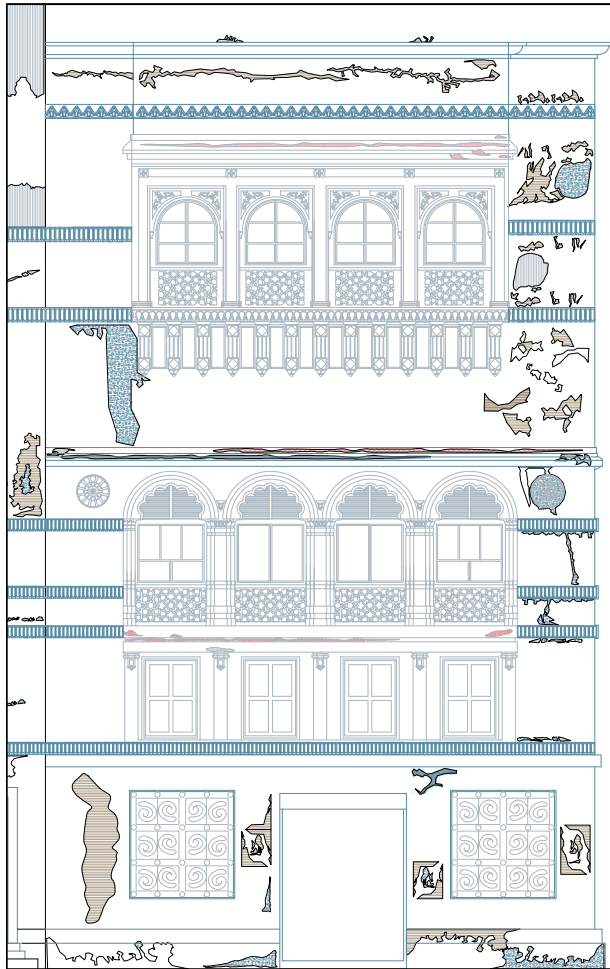
STUCCO MOLDING	B:W-FLU-1	<input checked="" type="checkbox"/>	Disintegrated and loss of details.	Replacement of missing details.
SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
STUCCO MOLDING	B:W-FLU-2	<input checked="" type="checkbox"/>	Disintegrated and loss of details.	Replacement of missing details.

SCALE 1:50		SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
		CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
		BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
		PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
		STUCCO MOLDING	B:W-FLU-3	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.
SCALE 1:50		SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
		CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
		BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
		PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
		STUCCO MOLDING	B:W-FLU-4	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.
SCALE 1:50		SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
		CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
		BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
		PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
		PLASTER ON BRICK	C:W-COR-1	<input checked="" type="checkbox"/>	Exposed bricks and plaster. Remaking the broken trim.
SCALE 1:50		SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
		CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
		BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
		PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
		STUCCO MOLDING	B:W-FLU-5	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.
SCALE 1:50		SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
		CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
		BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
		PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
		STUCCO MOLDING	B:W-FLU-6	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.
SCALE 1:50		SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
		CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
		BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
		PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
		STUCCO MOLDING	I:W-FRE-3	<input checked="" type="checkbox"/>	Disintegrated and loss of details. Replacement of missing details.

<div>SCALE 1:50</div>	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
	PLASTER ON BRICK	C:W-COR-3	<input type="checkbox"/>	Trim is currently in good condition.	No action required.
<div>SCALE 1:50</div>	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
	PLASTER ON BRICK	J:W-PAR-1	<input checked="" type="checkbox"/>	Exposed bricks and plaster.	Remaking the broken parapet.

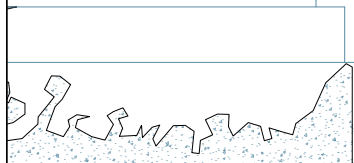
Figure 42-

LAKSHMI BUILDING - FACADE ANALYSIS - EAST WALL.



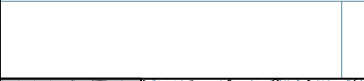
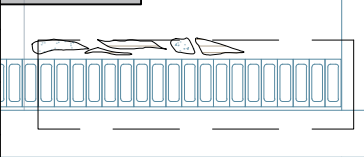
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER, PAINT ON BRICK	A:E-WAL-1	<input checked="" type="checkbox"/>	Exposed bricks, plaster and paint.	Recoating of plaster and paint on the building surface.
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER ON BRICK	K:E-TRI-1	<input checked="" type="checkbox"/>	Destruction of trims due to changes on the wall openings.	Remaking the broken trim of the base of the walls.

SCALE 1:50

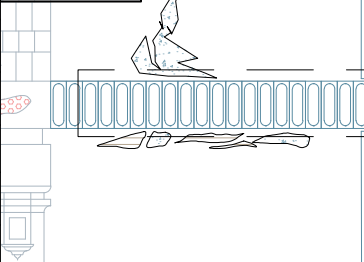




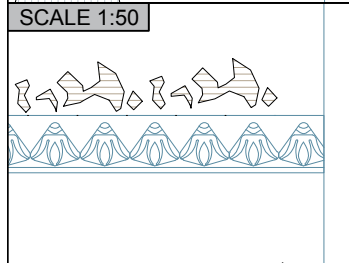
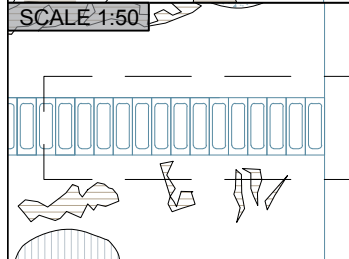
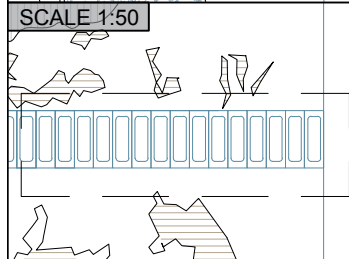
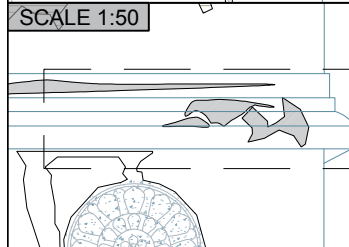
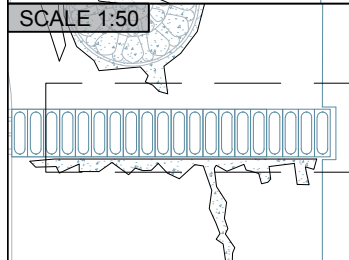
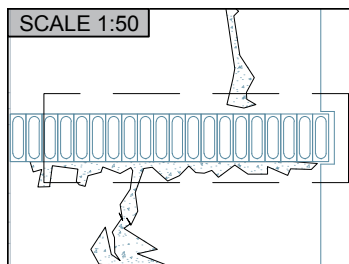
SCALE 1:50



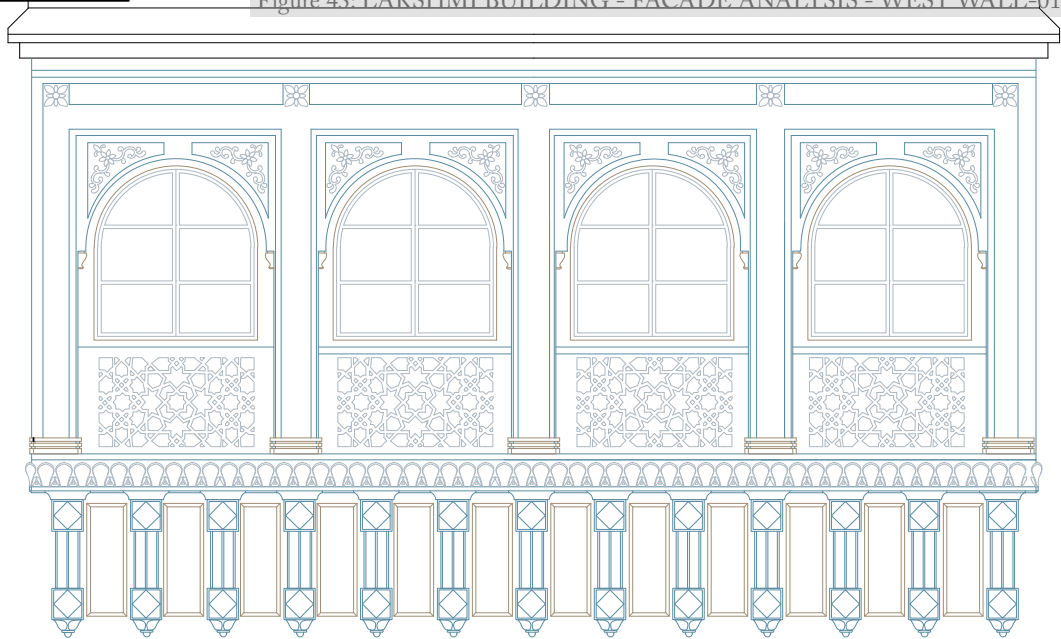
SCALE 1:50



SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
STUCCO MOLDING	B:E-FLU-1	<input checked="" type="checkbox"/>	Disintegrated and loss of details.	Replacement of missing details.
SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
STUCCO MOLDING	B:E-FLU-2	<input checked="" type="checkbox"/>	Disintegrated and loss of details.	Replacement of missing details.

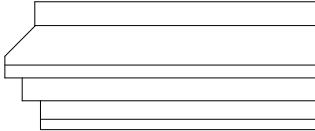

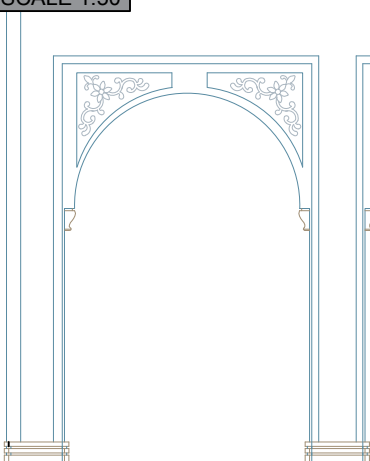
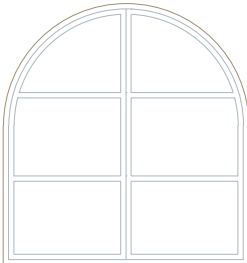


SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	B:E-FLU-3	<input checked="" type="checkbox"/>	Disintegrated and loss of details.
Replacement of missing details.			
SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	B:E-FLU-4	<input checked="" type="checkbox"/>	Disintegrated and loss of details.
Replacement of missing details.			
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
PLASTER ON BRICK	C:E-COR-1	<input checked="" type="checkbox"/>	Exposed bricks and plaster.
Remaking the broken trim.			
SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	B:E-FLU-5	<input checked="" type="checkbox"/>	Disintegrated and loss of details.
Replacement of missing details.			
SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	B:E-FLU-6	<input checked="" type="checkbox"/>	Disintegrated and loss of details.
Replacement of missing details.			
SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
STUCCO MOLDING	I:E-FRE-3	<input checked="" type="checkbox"/>	Disintegrated and loss of details.
Replacement of missing details.			



WEST WALL 01



<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
	PLASTER ON BRICK	C:W-COR-2	<input type="checkbox"/>	Presently in good condition.	No action required.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	I:W-FRE-2	<input checked="" type="checkbox"/>	The internal floral pattern is intact, but the outer frame is breaking apart.	Grouting and Consolidation.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	G:W-ARC-2-1	<input checked="" type="checkbox"/>	Parts of the fret or whole stucco work is missing or broken.	Needs to be replaced.
		G:W-ARC-2-2	<input checked="" type="checkbox"/>	Parts of the fret or whole stucco work is missing or broken.	Needs to be replaced.
		G:W-ARC-2-3	<input type="checkbox"/>	Presently in good condition.	No action required.
		G:W-ARC-2-4	<input type="checkbox"/>	Presently in good condition.	No action required.
<div>SCALE 1:50</div> 	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
	CT	-	-	-	
	BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
	PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
	WOODEN FRAMES WITH GLASS	E:W-WIN-2-1	<input type="checkbox"/>	Presently in good condition.	No action required.
		E:W-WIN-2-2	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.
		E:W-WIN-2-3	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.
		E:W-WIN-2-4	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.


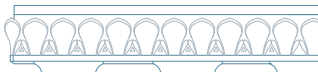
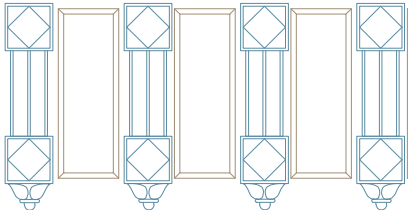
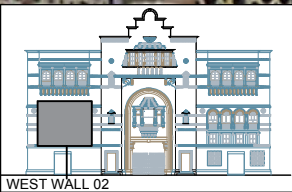
SCALE 1:50		<table><tr><td>SA</td><td>Dirt, grime, paint and bird droppings.</td><td>Pollution, lack of maintenance.</td><td>Cleaning, cut, brush,water spraying.</td></tr><tr><td>CT</td><td>Loss of glaze.</td><td>Moisture and rising damp.</td><td>Water spraying, detergent, nylon bristle brush.</td></tr><tr><td>BD</td><td>-</td><td>-</td><td>-</td></tr><tr><td>PA</td><td>Splitting and separation.</td><td>Thermal expansion. Movement of building.</td><td>Apply consolidation adhesive.</td></tr><tr><td rowspan="4">TERRACOTTA</td><td>F:W-JAL-6</td><td><input checked="" type="checkbox"/></td><td>Parts on the right upper corner are missing or broken.</td><td>Replacement of pattern.</td></tr><tr><td>F:W-JAL-7</td><td><input checked="" type="checkbox"/></td><td>Parts on the right upper corner are missing or broken.</td><td>Replacement of pattern.</td></tr><tr><td>F:W-JAL-8</td><td><input checked="" type="checkbox"/></td><td>Parts on the right upper corner are missing or broken.</td><td>Replacement of pattern.</td></tr><tr><td>F:W-JAL-9</td><td><input type="checkbox"/></td><td>Presently in good condition.</td><td>No action required</td></tr></table>	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.	BD	-	-	-	PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.	TERRACOTTA	F:W-JAL-6	<input checked="" type="checkbox"/>	Parts on the right upper corner are missing or broken.	Replacement of pattern.	F:W-JAL-7	<input checked="" type="checkbox"/>	Parts on the right upper corner are missing or broken.	Replacement of pattern.	F:W-JAL-8	<input checked="" type="checkbox"/>	Parts on the right upper corner are missing or broken.	Replacement of pattern.	F:W-JAL-9	<input type="checkbox"/>	Presently in good condition.	No action required																																
SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.																																																																
CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.																																																																
BD	-	-	-																																																																
PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.																																																																
TERRACOTTA	F:W-JAL-6	<input checked="" type="checkbox"/>	Parts on the right upper corner are missing or broken.	Replacement of pattern.																																																															
	F:W-JAL-7	<input checked="" type="checkbox"/>	Parts on the right upper corner are missing or broken.	Replacement of pattern.																																																															
	F:W-JAL-8	<input checked="" type="checkbox"/>	Parts on the right upper corner are missing or broken.	Replacement of pattern.																																																															
	F:W-JAL-9	<input type="checkbox"/>	Presently in good condition.	No action required																																																															
SCALE 1:50		<table><tr><td>SA</td><td>Dirt, grime, paint and bird droppings.</td><td>Pollution, lack of maintenance.</td><td>Mechanical and nebulized water cleaning.</td></tr><tr><td>CT</td><td>Salt crystallization.</td><td>Soluble salts re-crystallization.</td><td>Desalination.</td></tr><tr><td>BD</td><td>Algae, mold and bacterial growth.</td><td>Air pollution, atmospheric acidity.</td><td>Biocides and herbicides.</td></tr><tr><td>PA</td><td>Erosion.</td><td>Wind and rain.</td><td>Microfilling cracks, adhesion of detached parts.</td></tr><tr><td>STONE</td><td>I:W-FRE-1</td><td><input checked="" type="checkbox"/></td><td>Broken trim on the upper right side and 3 patterns missing.</td><td>Replacement of missing module.</td></tr></table>	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.	CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.	BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.	PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.	STONE	I:W-FRE-1	<input checked="" type="checkbox"/>	Broken trim on the upper right side and 3 patterns missing.	Replacement of missing module.																																												
SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.																																																																
CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.																																																																
BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.																																																																
PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.																																																																
STONE	I:W-FRE-1	<input checked="" type="checkbox"/>	Broken trim on the upper right side and 3 patterns missing.	Replacement of missing module.																																																															
SCALE 1:50		<table><tr><td>SA</td><td>Dirt, grime, paint and bird droppings.</td><td>Pollution, lack of maintenance.</td><td>Mechanical and nebulized water cleaning.</td></tr><tr><td>CT</td><td>Salt crystallization.</td><td>Soluble salts re-crystallization.</td><td>Desalination.</td></tr><tr><td>BD</td><td>Algae, mold and bacterial growth.</td><td>Air pollution, atmospheric acidity.</td><td>Biocides and herbicides.</td></tr><tr><td>PA</td><td>Erosion.</td><td>Wind and rain.</td><td>Microfilling cracks, adhesion of detached parts.</td></tr><tr><td rowspan="12">STONE</td><td>H:W-BRA-1</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-2</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-3</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-4</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-5</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-6</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-7</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-8</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-9</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-10</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-11</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr><tr><td>H:W-BRA-12</td><td><input type="checkbox"/></td><td>All brackets are intact.</td><td>No action required</td></tr></table>	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.	CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.	BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.	PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.	STONE	H:W-BRA-1	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-2	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-3	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-4	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-5	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-6	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-7	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-8	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-9	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-10	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-11	<input type="checkbox"/>	All brackets are intact.	No action required	H:W-BRA-12	<input type="checkbox"/>	All brackets are intact.	No action required
SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.																																																																
CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.																																																																
BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.																																																																
PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.																																																																
STONE	H:W-BRA-1	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-2	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-3	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-4	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-5	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-6	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-7	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-8	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-9	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-10	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-11	<input type="checkbox"/>	All brackets are intact.	No action required																																																															
	H:W-BRA-12	<input type="checkbox"/>	All brackets are intact.	No action required																																																															

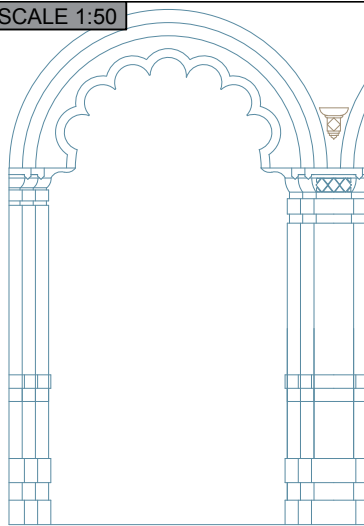






Figure 44: LAKSHMI BUILDING - FACADE ANALYSIS - WEST WALL-02.



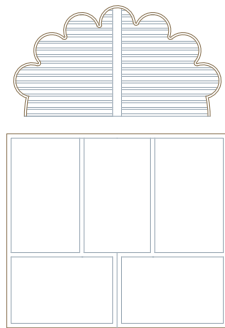
WEST WALL 02

SCALE 1:50



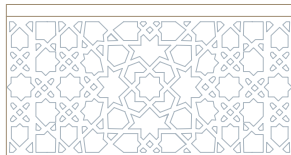
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER OVER MASONRY COLUMNS WITH STUCCO ORNAMENTS	G:W-ARC-1-1		Broke ornamentation in form of petals.	Replacement of missing/broken ornamentation.
	G:W-ARC-1-2		Presently in good condition.	No action required.
	G:W-ARC-1-3		Presently in good condition.	No action required.
	G:W-ARC-1-4		Presently in good condition.	No action required.

SCALE 1:50

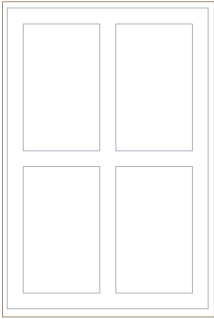


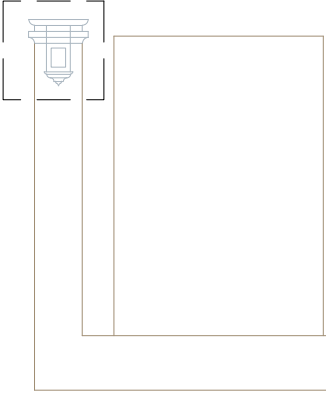
SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
CT	-	-	-	
BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
WOODEN FRAMES WITH GLASS	E:W-WIN-1-1	<input checked="" type="checkbox"/>	Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.
	E:W-WIN-1-2	<input checked="" type="checkbox"/>	Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.
	E:W-WIN-1-3	<input checked="" type="checkbox"/>	Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.
	E:W-WIN-1-4	<input checked="" type="checkbox"/>	Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.

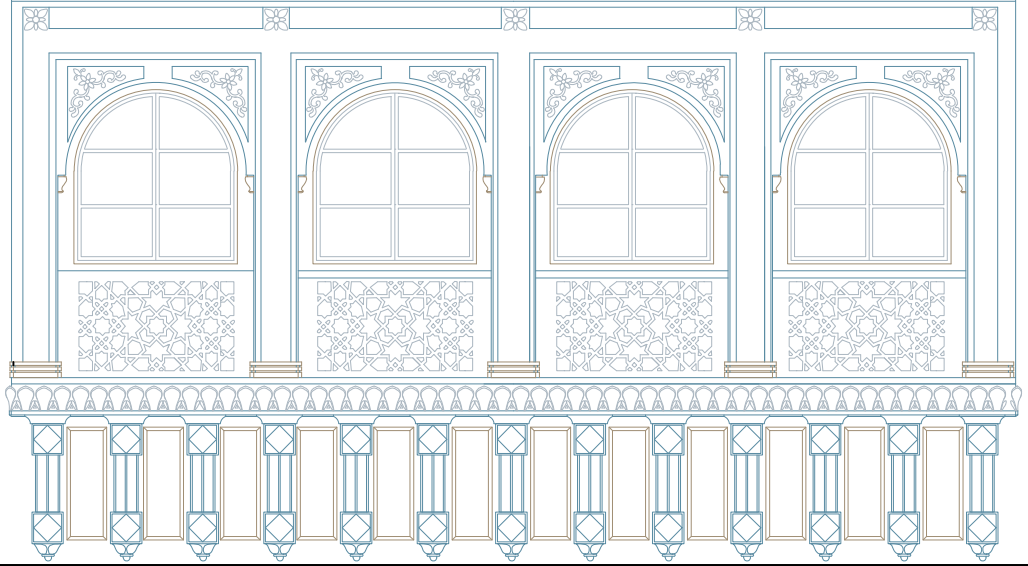
SCALE 1:50

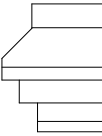

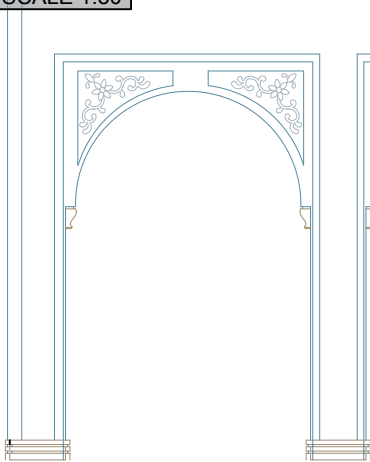
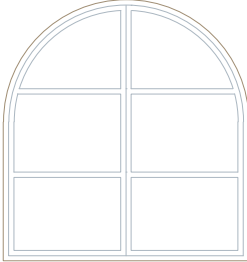


SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.	
BD	-	-	-	
PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.	
TERRACOTTA	F:W-JAL-1	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:W-JAL-2	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:W-JAL-3	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:W-JAL-4	<input type="checkbox"/>	Presently in good condition.	No action required.

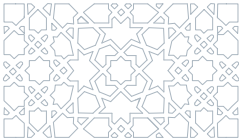
SCALE 1:50					
	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
	CT	-	-	-	
	BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
	PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
	WOODEN FRAMES WITH GLASS	E:W-WIN-M-1	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
		E:W-WIN-M-2	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
		E:W-WIN-M-3	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
		E:W-WIN-M-4	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.

SCALE 1:50					
	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	D:W-PIL-1	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:W-PIL-2	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:W-PIL-3	<input checked="" type="checkbox"/>	Parts of the ornamented stucco work is missing or broken.	Needs to be replaced.
		D:W-PIL-4	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:W-PIL-5	<input type="checkbox"/>	Presently in good condition.	No action required.



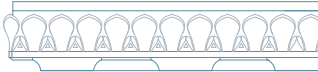
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
	PLASTER ON BRICK	C:E-COR-2	<input checked="" type="checkbox"/>	Exposed bricks and plaster.	Remaking the broken trim.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	I:E-FRE-2	<input checked="" type="checkbox"/>	The internal floral pattern is intact, but the outer frame is breaking apart.	Grouting and Consolidation.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	G:E-ARC-2-1	<input checked="" type="checkbox"/>	Parts of the fret or whole stucco work is missing or broken.	Needs to be replaced.
		G:E-ARC-2-2	<input type="checkbox"/>	Presently in good condition.	No action required.
		G:E-ARC-2-3	<input type="checkbox"/>	Presently in good condition.	No action required.
		G:E-ARC-2-4	<input checked="" type="checkbox"/>	Parts of the fret or whole stucco work is missing or broken.	Needs to be replaced.
<div>SCALE 1:50</div> 	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
	CT	-	-	-	
	BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
	PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
	WOODEN FRAMES WITH GLASS	E:E-WIN-2-1	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.
		E:E-WIN-2-2	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.
		E:E-WIN-2-3	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.
		E:E-WIN-2-4	<input checked="" type="checkbox"/>	Broken / Cracked glass of window.	Replacement of window frames.

SCALE 1:50



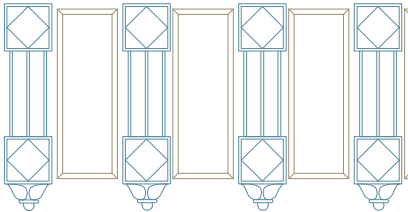
SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.
CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.
BD	-	-	-
PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.
TERRACOTTA	F:E-JAL-6	<input type="checkbox"/>	Presently in good condition. No action required.
	F:E-JAL-7	<input type="checkbox"/>	Presently in good condition. No action required.
	F:E-JAL-8	<input type="checkbox"/>	Presently in good condition. No action required.
	F:E-JAL-9	<input type="checkbox"/>	Presently in good condition. No action required.

SCALE 1:50



SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.
CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.
BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.
PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.
STONE	I:E-FRE-1	<input checked="" type="checkbox"/>	Broken trim on the upper right side and 3 patterns missing. Replacement of missing module.

SCALE 1:50



SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.
CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.
BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.
PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.
STONE	H:E-BRA-1	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-2	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-3	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-4	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-5	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-6	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-7	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-8	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-9	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-10	<input checked="" type="checkbox"/>	Broken bracket and loss of detail. Replacement of broken module.
	H:E-BRA-11	<input type="checkbox"/>	All brackets are intact. No action required.
	H:E-BRA-12	<input type="checkbox"/>	All brackets are intact. No action required.

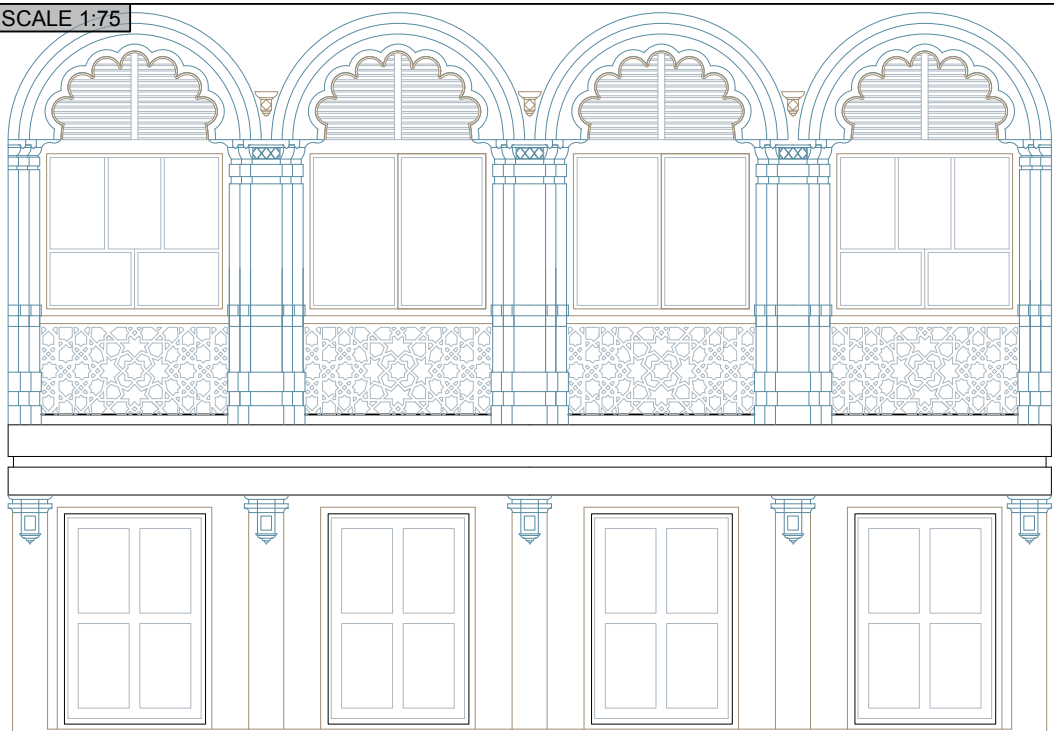
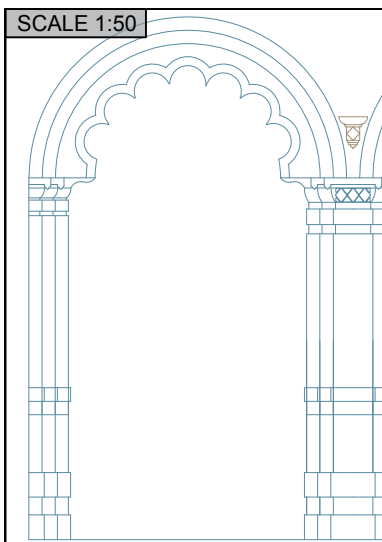


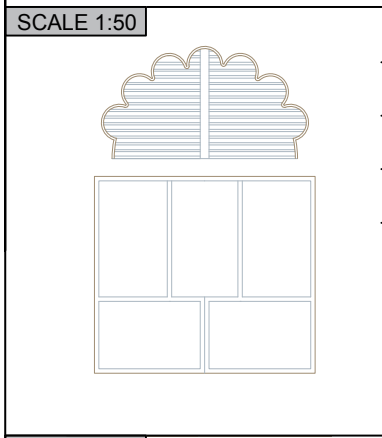
Figure 46: LAKSHMI BUILDING - FACADE ANALYSIS - EAST WALL-02.







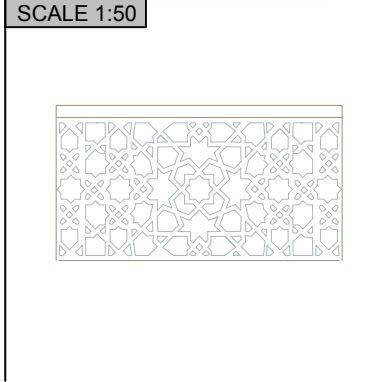
EAST WALL 02



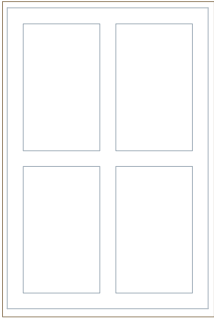
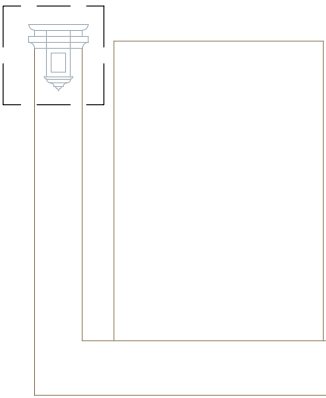
SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
PLASTER OVER MASONRY COLUMNS WITH STUCCO ORNAMENTS	G:E-ARC-1-1	<input checked="" type="checkbox"/>	Broke ornamentation in form of petals.	Replacement of missing/broken ornamentation.
	G:E-ARC-1-2	<input type="checkbox"/>	Presently in good condition.	No action required.
	G:E-ARC-1-3	<input type="checkbox"/>	Presently in good condition.	No action required.
	G:E-ARC-1-4	<input type="checkbox"/>	Presently in good condition.	No action required.

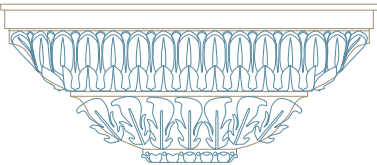
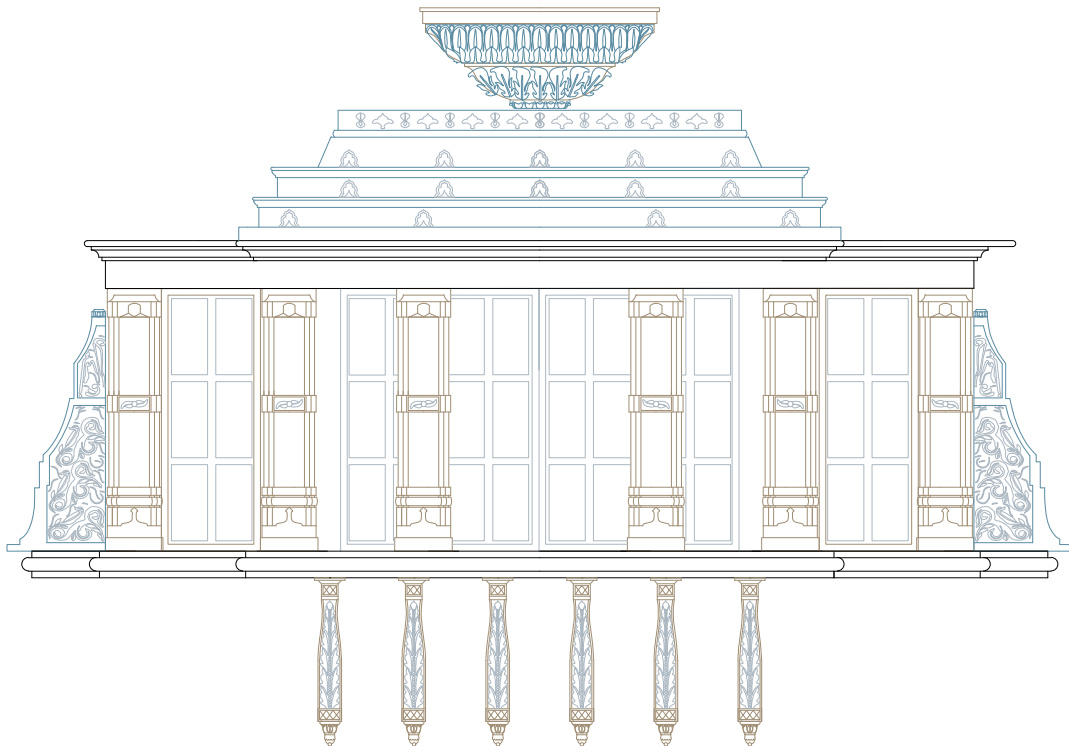


SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
CT	-	-	-	
BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
WOODEN FRAMES WITH GLASS	E:E-WIN-1-1		Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.
	E:E-WIN-1-2		Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.
	E:E-WIN-1-3		Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.
	E:E-WIN-1-4		Broken/Cracked glass and deteriorating frames of window.	Replacement of window frames and glass.

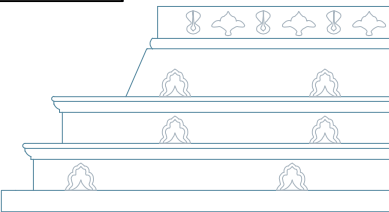


SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.	
BD	-	-	-	
PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.	
TERRACOTTA	F:E-JAL-1	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:E-JAL-2	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:E-JAL-3	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:E-JAL-4	<input type="checkbox"/>	Presently in good condition.	No action required.

<div>SCALE 1:50</div> 	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
	CT	-	-	-	
	BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
	PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
	WOODEN FRAMES WITH GLASS	E:E-WIN-M-1	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
		E:E-WIN-M-2	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
		E:E-WIN-M-3	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
		E:E-WIN-M-4	<input checked="" type="checkbox"/>	Broken glass and deteriorating frames of window.	Replacement of window frames and glass.
<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	D:E-PIL-1	<input checked="" type="checkbox"/>	Parts of the ornamented stucco work is missing or broken.	Needs to be replaced.
		D:E-PIL-2	<input checked="" type="checkbox"/>	Parts of the ornamented stucco work is missing or broken.	Needs to be replaced.
		D:E-PIL-3	<input checked="" type="checkbox"/>	Parts of the ornamented stucco work is missing or broken.	Needs to be replaced.
		D:E-PIL-4	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:E-PIL-5	<input type="checkbox"/>	Presently in good condition.	No action required.



STONE	CONDITION	CAUSES	INTERVENTION	
SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.	
CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.	
BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.	
PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.	
ELEMENT I.D		BROKEN	CONDITION	
M:C-ORI-1		<input type="checkbox"/>	Presently in good condition.	No action required.





SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.	
BD	-	-	-	
PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.	
TERRACOTTA	I:C-FRE-1	<div></div>	Presently in good condition.	No action required.


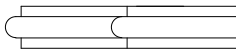



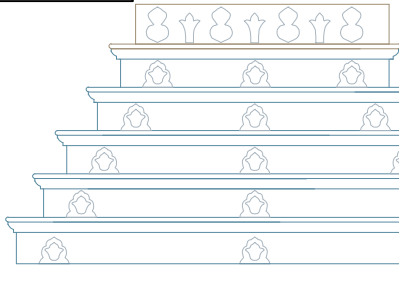
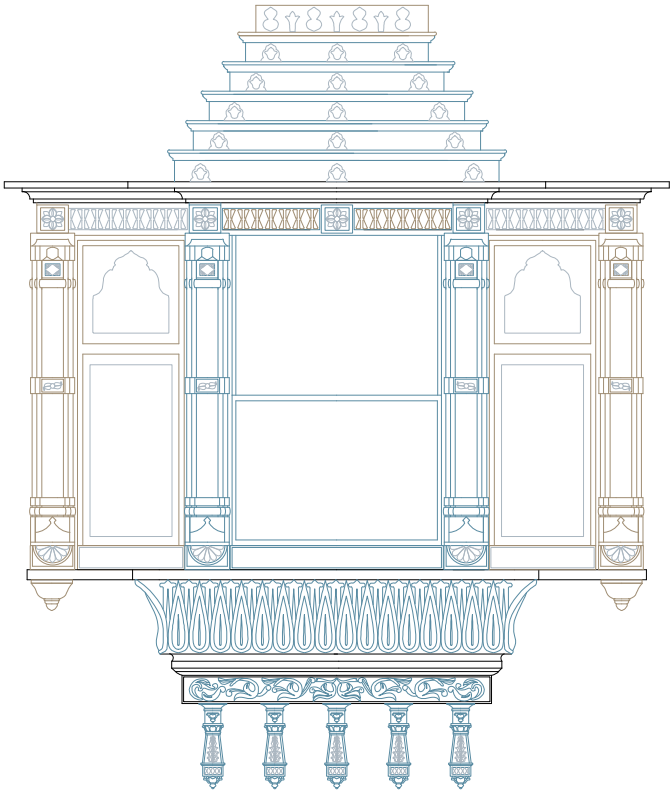
CENTER 01



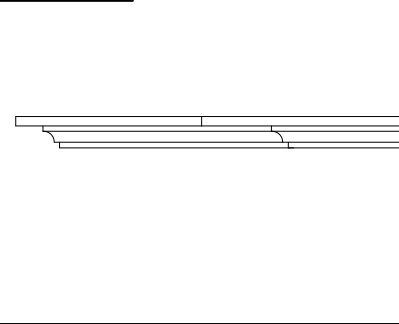
	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.		
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments		
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.		
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.		
	STUCCO MOLDING	I:C-FRE-3	<input checked="" type="checkbox"/>	The internal floral pattern is intact, but the outer frame is breaking apart.	Grouting and Consolidation.	
		I:C-FRE-4	<input checked="" type="checkbox"/>	The internal floral pattern is intact, but the outer frame is breaking apart.	Grouting and Consolidation.	

	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.		
	CT	-	-	-		
	BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.		
	PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.		
	WOODEN FRAMES WITH GLASS	E:C-WIN-1	<input type="checkbox"/>	Deteriorating window frame.	Replacement of window frames.	
		E:C-WIN-2	<input type="checkbox"/>	Deteriorating window frame.	Replacement of window frames.	

		E:C-WIN-3		<input type="checkbox"/>	Deteriorating window frame.	Replacement of window frames.	
		E:C-WIN-4		<input checked="" type="checkbox"/>	Broken / Cracked glass and deteriorating window frame.	Replacement of window frames and glass.	
		E:C-WIN-5		<input checked="" type="checkbox"/>	Broken / Cracked glass and deteriorating window frame.	Replacement of window frames and glass.	
		E:C-WIN-6		<input checked="" type="checkbox"/>	Broken / Cracked glass and deteriorating window frame.	Replacement of window frames and glass.	
SCALE 1:50			SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
			CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
			BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
			PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
			PLASTER OVER MASONRY COLUMNS WITH STUCCO ORNAMENTS	D:C-PIL-1	<input type="checkbox"/>	Presently in good condition.	No action required.
				D:C-PIL-2	<input type="checkbox"/>	Presently in good condition.	No action required.
				D:C-PIL-3	<input type="checkbox"/>	Presently in good condition.	No action required.
				D:C-PIL-4	<input type="checkbox"/>	Presently in good condition.	No action required.
				D:C-PIL-5	<input type="checkbox"/>	Presently in good condition.	No action required.
			D:C-PIL-6	<input type="checkbox"/>	Presently in good condition.	No action required.	
SCALE 1:50			SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
			CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
			BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
			PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
			PLASTER ON BRICK	K:C-TRI-1	<input type="checkbox"/>	Presently in good condition.	No action required.
SCALE 1:50			SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.	
			CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.	
			BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.	
			PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.	
			STONE	N:C-CORB-1	<input type="checkbox"/>	All brackets are intact.	No action required.
				N:C-CORB-2	<input type="checkbox"/>	All brackets are intact.	No action required.
				N:C-CORB-3	<input type="checkbox"/>	All brackets are intact.	No action required.
				N:C-CORB-4	<input type="checkbox"/>	All brackets are intact.	No action required.
				N:C-CORB-5	<input type="checkbox"/>	All brackets are intact.	No action required.
				N:C-CORB-6	<input type="checkbox"/>	All brackets are intact.	No action required.



SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.		Cleaning, cut, brush,water spraying.
	CT	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.
	BD	-	-	-
	PA	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.
TERRACOTTA	I:C-FRE-5	<input checked="" type="checkbox"/>	A number of unique elements are broken.	Replacement of missing elements.
	I:C-FRE-6	<input checked="" type="checkbox"/>	A number of unique elements are broken.	Replacement of missing elements.



SA	Dust, dirt, grime and bird droppings.	Pollution.		Cleaning, cut, brush,water spraying.
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.
PLASTER ON BRICK	K:C-TRI-1	<input checked="" type="checkbox"/>	Broken and exposed trim.	Replacement of missing elements.




CENTER 02

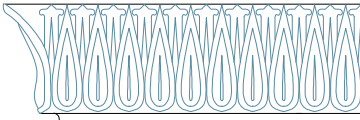
SCALE 1:50


	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.	
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments	
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.	
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.	
	STUCCO MOLDING	I:C-FRE-7	<input type="checkbox"/>	Presently in good condition.	No action required.

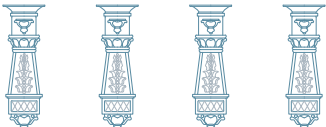
SCALE 1:50

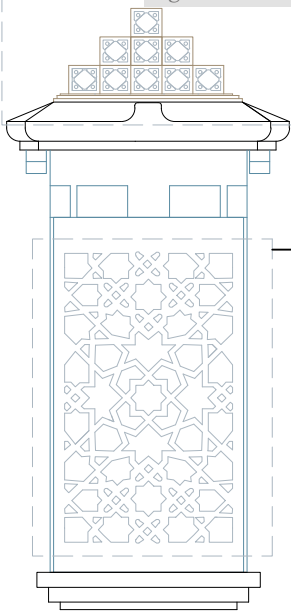
	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.	
	CT	-	-	-	
	BD	Bacterial growth,water stains.	Moisture and Dampness.	Apply biocide and repaint.	
	PA	Broken / Cracked frame.	Lack of maintenance.	Replacement of broken frame.	
	WOODEN FRAMES	O:C-FWIN-1	<input type="checkbox"/>	Deteriorating window frame.	Replacement of window frames.
		O:C-FWIN-2	<input type="checkbox"/>	Deteriorating window frame.	Replacement of window frames.

<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution.	Cleaning, cut, brush,water spraying.	
	CT	Salt crystallization, Pulverization.	Acid rain.	Dry brush, flushing encrust.	
	BD	Bacterial growth	Moisture and Dampness.	Biocides and herbicides.	
	PA	Separation of layers and cracks.	Thermal expansion.	Filling cracks and voids, consolidation.	
	PLASTER OVER MASONRY COLUMNS WITH STUCCO ORNAMENTS	D:C-PIL-7	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:C-PIL-8	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:C-PIL-9	<input type="checkbox"/>	Presently in good condition.	No action required.
		D:C-PIL-10	<input type="checkbox"/>	Presently in good condition.	No action required.

<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
	STUCCO MOLDING	I:C-FRE-8	<input type="checkbox"/>	Presently in good condition.

<div>SCALE 1:50</div> 	SA	Dust, dirt, grime and bird droppings.	Pollution	Cleaning, cut, brush,water spraying.
	CT	Encrustations	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments
	BD	Algae, mold and bacterial growth.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
	PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
	STUCCO MOLDING	I:C-FRE-9	<input type="checkbox"/>	Presently in good condition.




<div>SCALE 1:50</div> 	SA	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Mechanical and nebulized water cleaning.	
	CT	Salt crystallization.	Soluble salts re-crystallization.	Desalination.	
	BD	Algae, mold and bacterial growth.	Air pollution, atmospheric acidity.	Biocides and herbicides.	
	PA	Erosion.	Wind and rain.	Microfilling cracks, adhesion of detached parts.	
	STONE	N:C-CORB-8	<input type="checkbox"/>	All brackets are intact.	No action required.
		N:C-CORB-9	<input type="checkbox"/>	All brackets are intact.	No action required.
		N:C-CORB-10	<input type="checkbox"/>	All brackets are intact.	No action required.
		N:C-CORB-11	<input type="checkbox"/>	All brackets are intact.	No action required.
		N:C-CORB-12	<input type="checkbox"/>	All brackets are intact.	No action required.



MATERIAL: Stucco Molding.
ELEMENT I.D: F:E-FRE

MATERIAL: Terracotta.
ELEMENT I.D: F:E-FRE

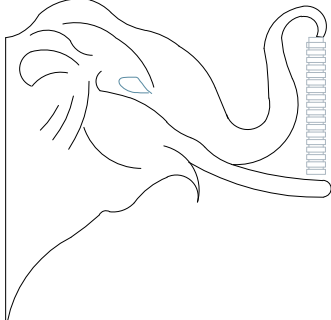
STUCCO MOLDING	CONDITION	CAUSES	INTERVENTION
Surface accumulation	Dust, dirt, grime and bird droppings.	Pollution.	Dry brush, removal of crude repairs.
Chemical transformation	Encrustation.	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments.
Bio-deterioation	Cracking.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
Physical Alterations	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.
TERRACOTTA			
Surface accumulation	Dirt, grime, paint and bird droppings.	Pollution, lack of maintenance.	Cleaning, cut, brush,water spraying.
Chemical transformation	Loss of glaze.	Moisture and rising damp.	Water spraying, detergent, nylon bristle brush.
Bio-deterioation	-	-	-
Physical Alterations	Splitting and separation.	Thermal expansion. Movement of building.	Apply consolidation adhesive.

	ELEMENT I.D	BROKEN	CONDITION	
	F:E-FRE-4	<input checked="" type="checkbox"/>	Parts of the fret or stucco work is missing or disintegrating.	Replacement of the pattern. All repairs on existing plaster or new coats of plaster should use an air-linemortar, without hydraulic additives or cement.
	F:E-JAL-5	<input type="checkbox"/>	Presently in good condition.	No action required.
	F:E-FRE-5	<input checked="" type="checkbox"/>	Parts of the fret or stucco work is disintegrating.	Replacement of the pattern. All repairs on existing plaster or new coats of plaster should use an air-linemortar, without hydraulic additives or cement.
	F:E-JAL-10	<input checked="" type="checkbox"/>	Parts of lower center broken or missing and altered with another design.	Replacement of broken pattern.
	F:W-FRE-5	<input checked="" type="checkbox"/>	Parts of the fret or stucco work is disintegrating.	Replacement of the pattern. All repairs on existing plaster or new coats of plaster should use an air-linemortar, without hydraulic additives or cement.
	F:W-JAL-10	<input type="checkbox"/>	Presently in good condition.	No action required.



F:E-FRE-4	<input checked="" type="checkbox"/>	Parts of the fret or stucco work is missing or disintegrating.	Replacement of the pattern. All repairs on existing plaster or new coats of plaster should use an air-limemortar, without hydraulic additives or cement.
F:E-JAL-5	<input type="checkbox"/>	Presently in good condition.	No action required.

SCALE 1:50



MATERIAL: Silver paint over stucco molding.

ELEMENT I.D: M:C-ORI

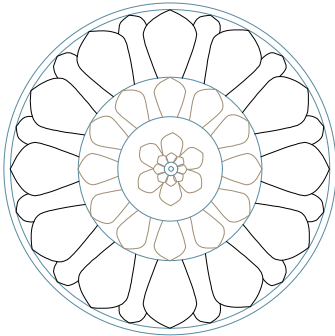
SA	Dust, dirt, grime and bird droppings.	Pollution.	Dry brush, removal of crude repairs.
CT	Encrustation.	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments.
BD	Cracking.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.



M:C-ORI-2	<input type="checkbox"/>	Presently in good condition.	No action required.
-----------	--------------------------	------------------------------	---------------------



M:C-ORI-3	<input type="checkbox"/>	Presently in good condition.	No action required.
-----------	--------------------------	------------------------------	---------------------



MATERIAL: Stucco molding.

ELEMENT I.D: J:W-CAR

	CONDITION	CAUSES	INTERVENTION
SA	Dust, dirt, grime and bird droppings.	Pollution.	Dry brush, removal of crude repairs.
CT	Encrustation.	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments.
BD	Cracking.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.
PA	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.



ELEMENT I.D	BROKEN	CONDITION	
J:W-CAR-1	<input type="checkbox"/>	Parts of the fret or stucco work is disintegrating.	Removal of crude repairs. Replacement of the pattern.



J:W-CAR-2	<input type="checkbox"/>	Parts of the fret or stucco work is disintegrating.	Removal of crude repairs. Replacement of the pattern.
-----------	--------------------------	---	--



J:W-CAR-3



Whole of element is missing.

Replacement of the missing element. The plaster shall be an exact copy of the existing plaster, regarding roughness, colour, surface-character, traces of the tools etc.



J:E-CAR-1



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs. Replacement of the pattern.



J:E-CAR-2



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs. Replacement of the pattern.



J:E-CAR-3



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs.
Replacement of the pattern.



J:C-CAR-2



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs.
Replacement of the pattern.



J:C-CAR-3



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs.
Replacement of the pattern.



J:E-CAR-4



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs.
Replacement of the pattern.



J:C-CAR-5



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs.
Replacement of the pattern.



J:C-CAR-1



Parts of the fret or stucco work is disintegrating.

Removal of crude repairs.
Replacement of the pattern.

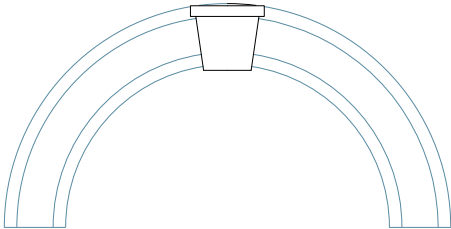

SCALE 1:50		<div>MATERIAL: Terracotta</div> <div>ELEMENT I.D: L:C-KEY</div>			
					
STUCCO MOLDING	CONDITION	CAUSES	INTERVENTION		
Surface accumulation	Dust, dirt, grime and bird droppings.	Pollution.	Dry brush, removal of crude repairs.		
Chemical transformation	Encrustation.	Acid rain, Condensation.	Dry brush, flushing encrust, consolidation and protective treatments.		
Bio-deterioation	Cracking.	Humidity, Freeze / thaw.	Dry brush, apply suitable biocide.		
Physical Alterations	Cracks and fissures.	Thermal expansion.	Dry brush, apply tri-polymer sealant.		
					
		ELEMENT I.D	BROKEN	CONDITION	
		L:C-KEY-1	<input type="checkbox"/>	Presently in good condition.	No action required.





Figure 50: MAP OF LAHORE – 2016.

The urban strategy that leads to an intervention is based on the analysis of the data provided by the Punjab Archaeology Department. It is used to derive a concept for a coherent urban strategy, linked to the reuse of the site. Firstly, the data has been recreated on an excel spreadsheet and linked to the CAD plans provided, and filtered on Quantum GIS. The data consists of alphanumerical quantities, from which we can derive interesting conclusion and that help in understanding the site. Secondly, schematics have been derived to further analyse the elements on site. Solid and void areas to represent the constructed and vacant areas in plan and elevation. Flows of the vehicular and pedestrian movement on main roads and neighbouring streets, the materiality, and the textures of the materials on the site.

Figure 51: QGIS THEMATIC MAP – YEAR OF CONSTRUCTION.



'Year of Construction' represents the development and growth throughout the decades on site, from 1800-2019.



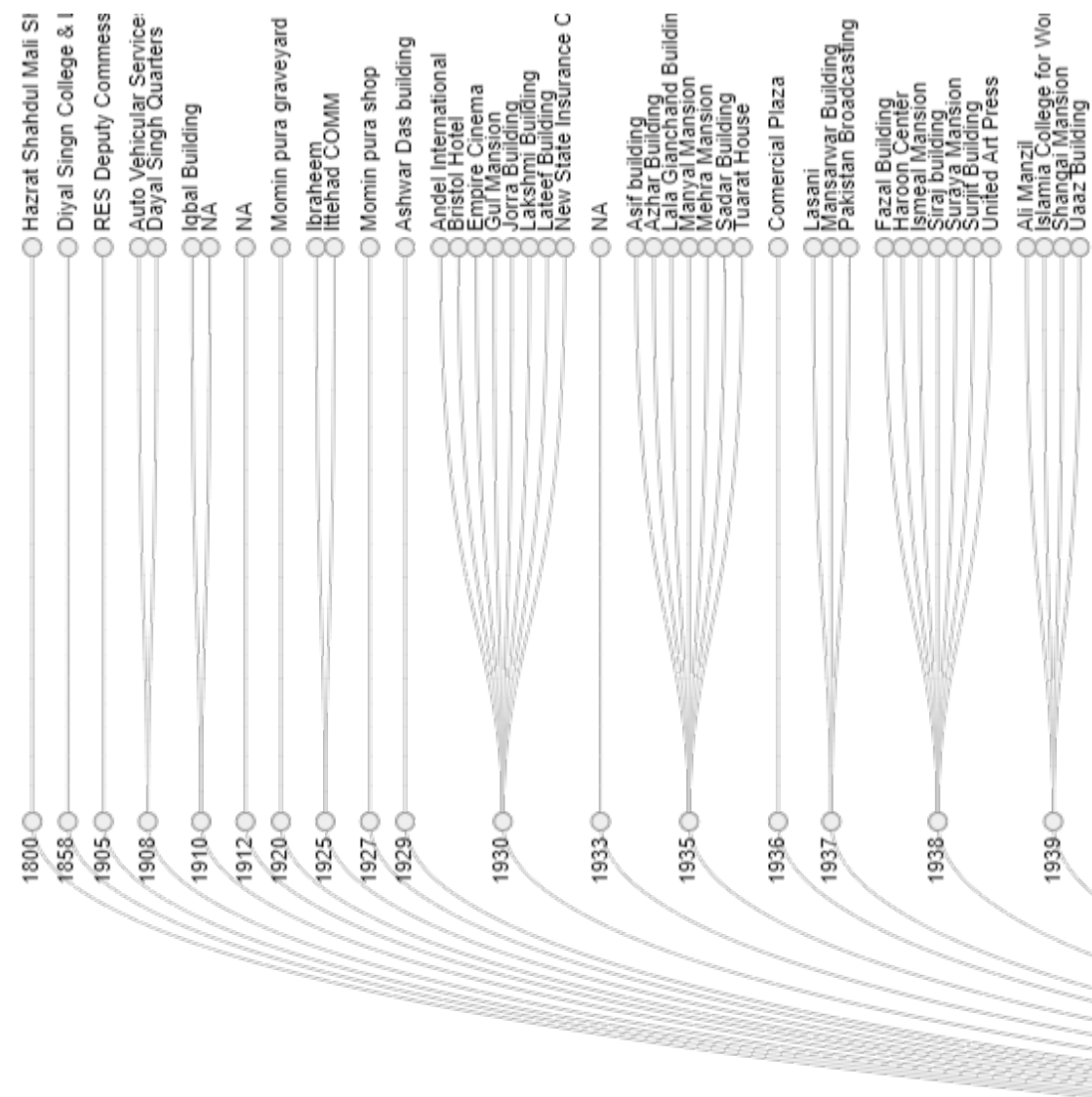
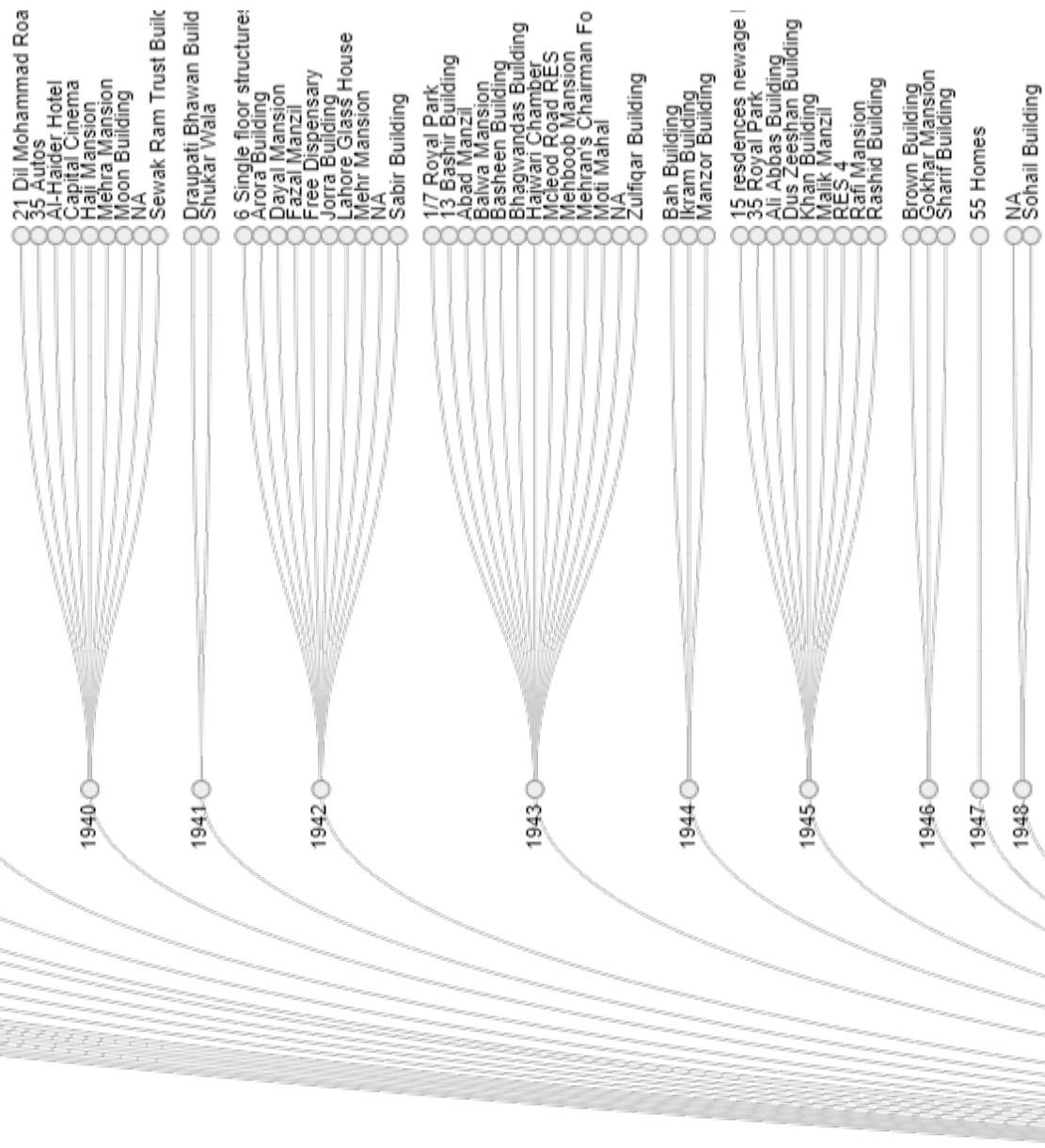
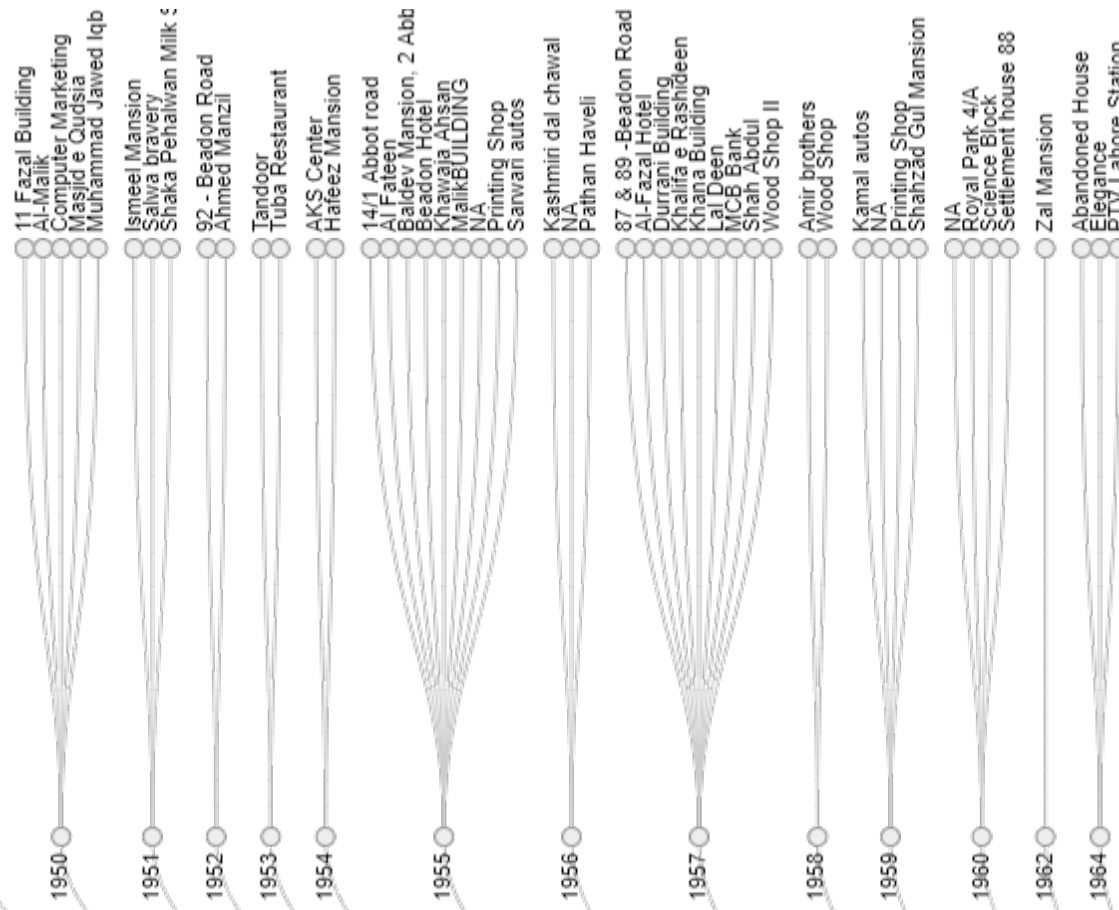
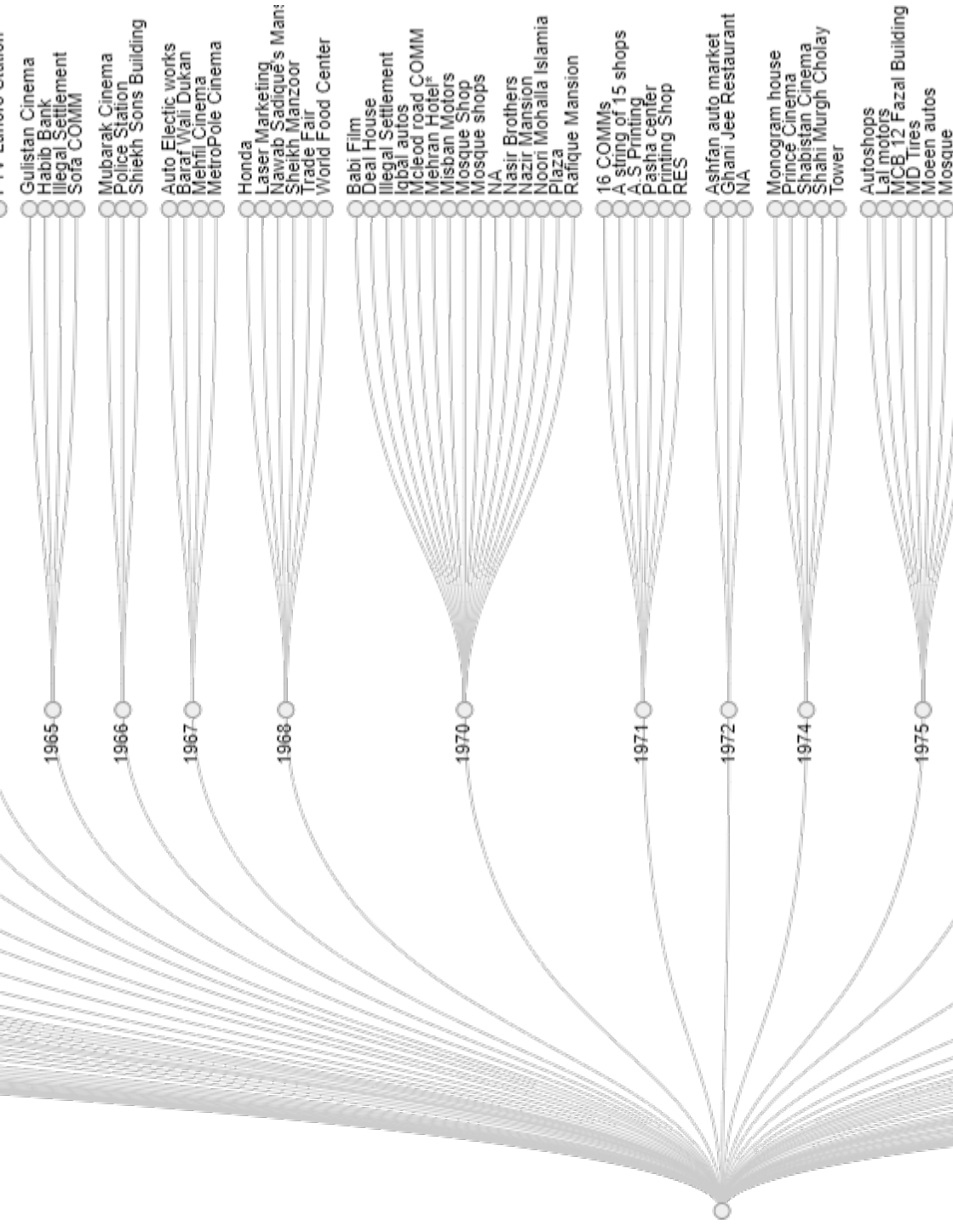
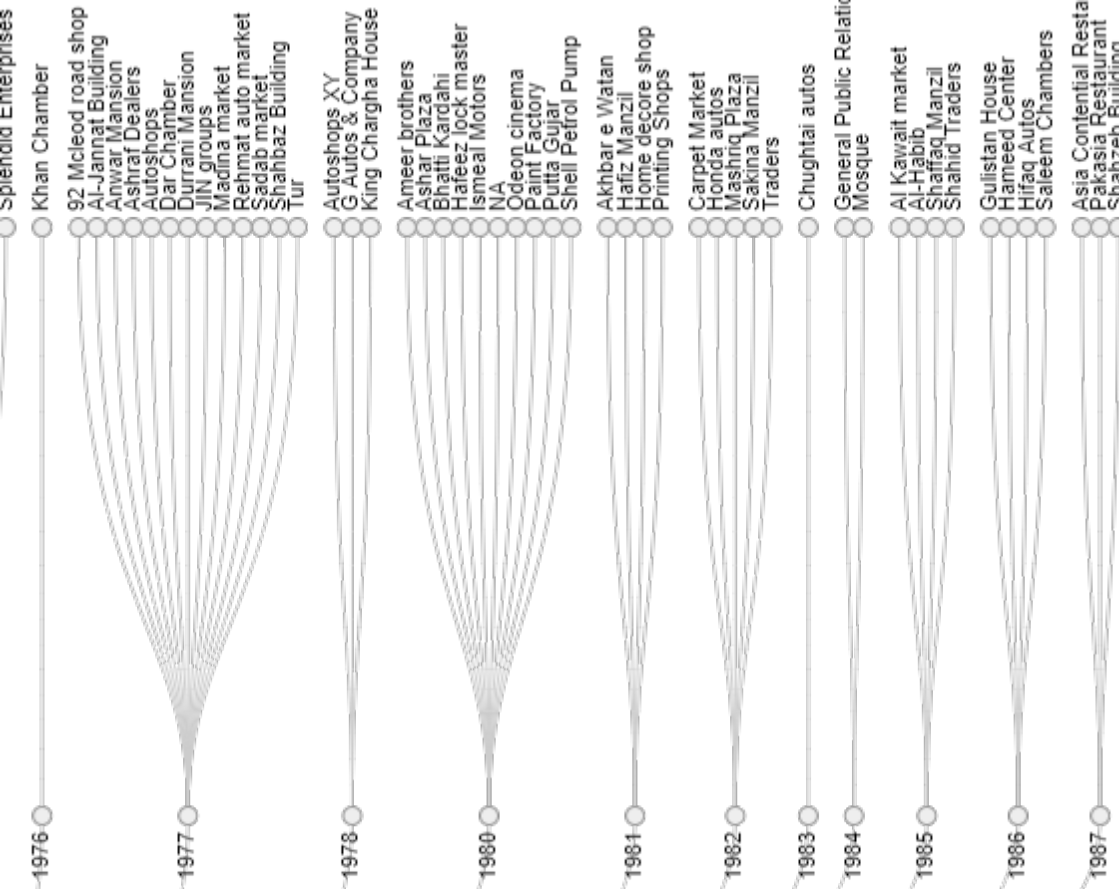


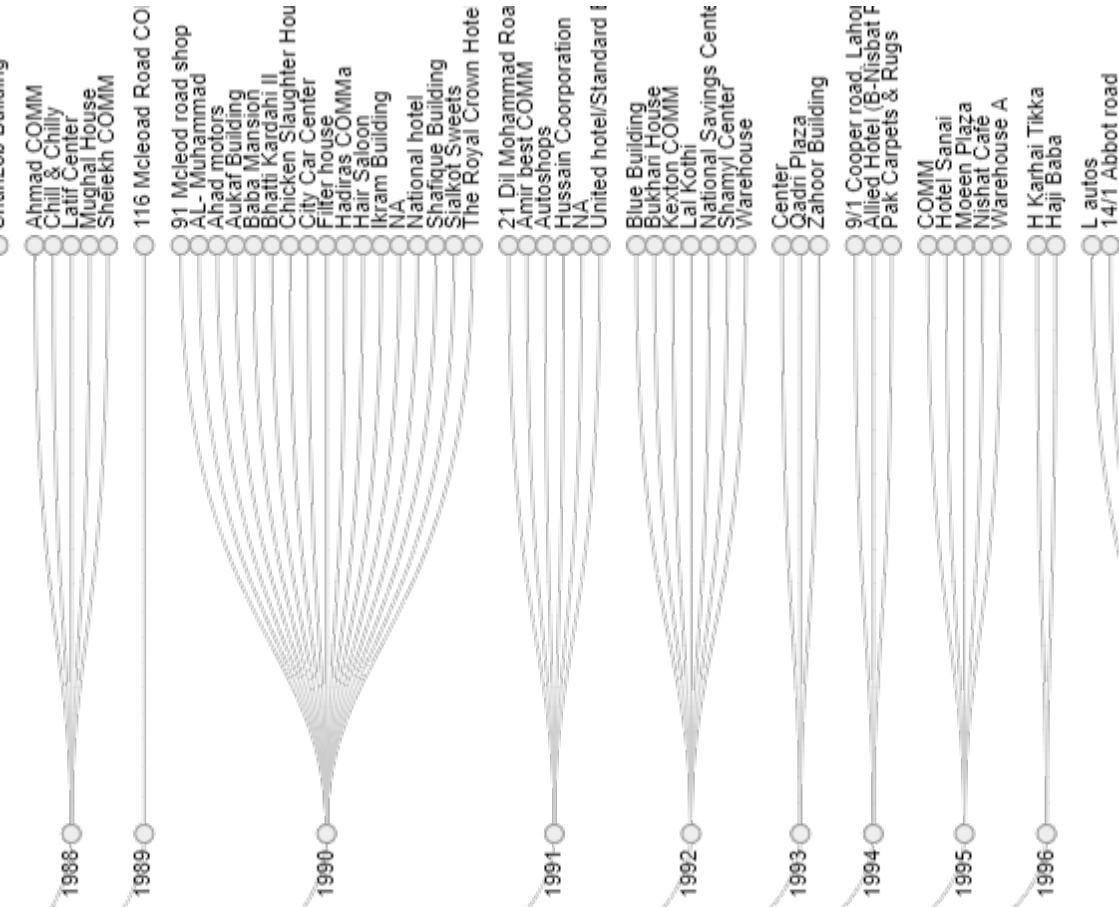
Figure 52: TIMELINE DIAGRAM - YEAR OF CONSTRUCTION.

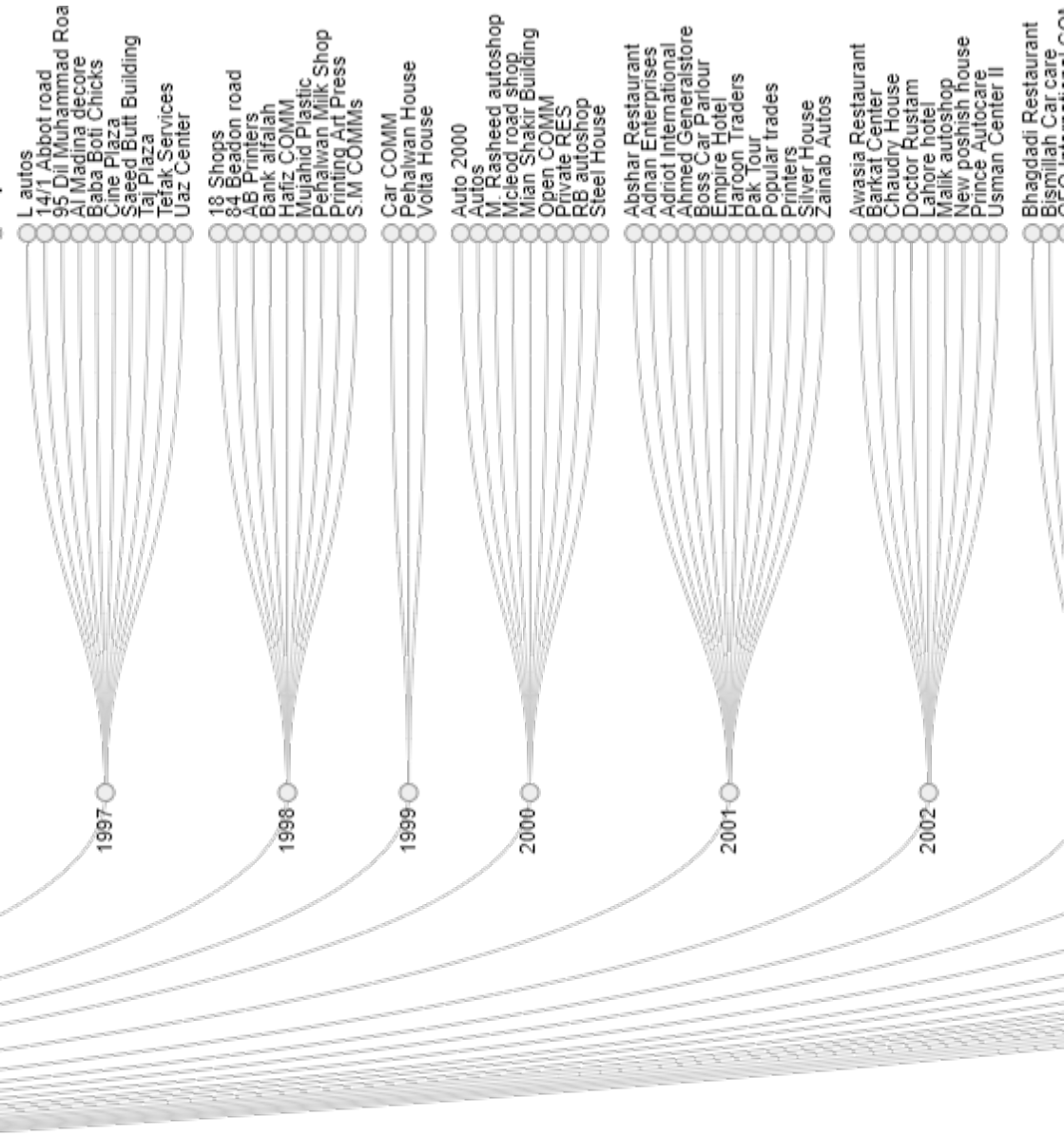


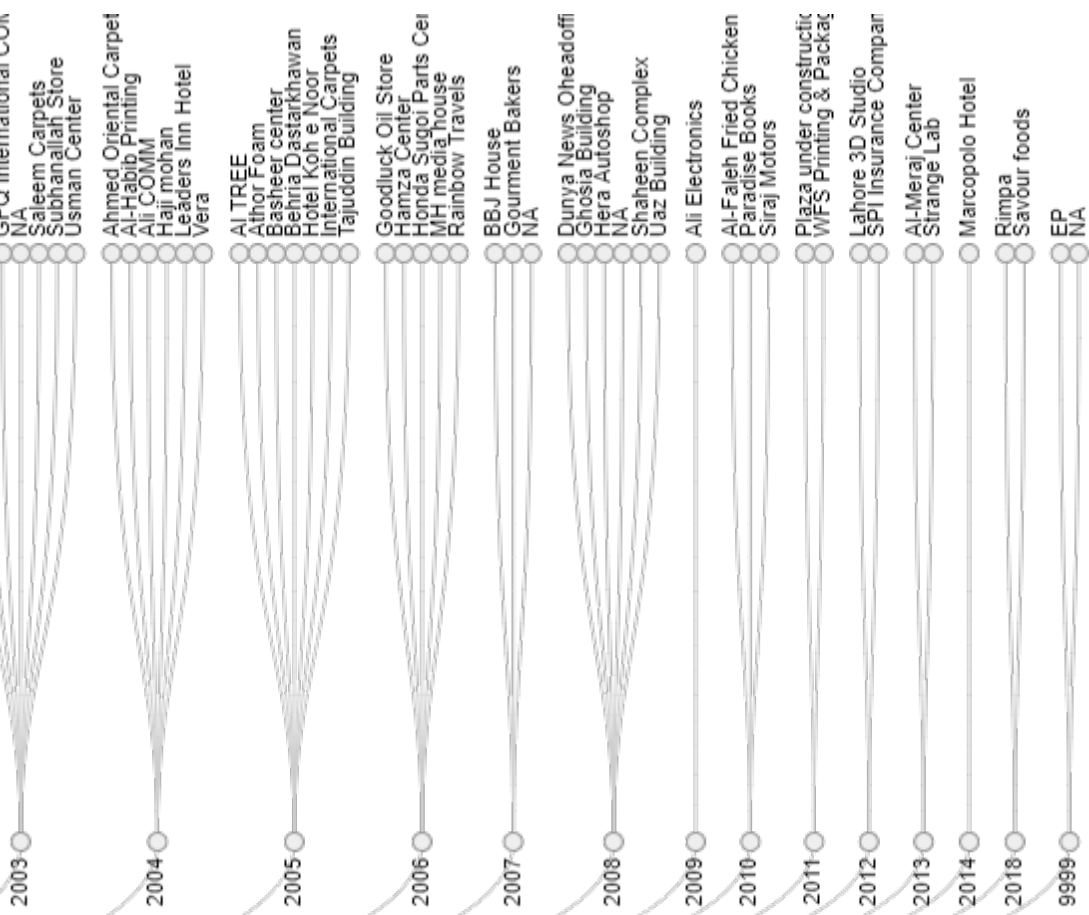












This figure represents the growth of the development on the site from 1800 to 2019. It is important for us to understand the constituents that led to such development. The growth is generally seen in larger portions of areas from the West to East direction on Abbot Road, followed by filling up of minor portions.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
Y_CON	CH*4	XXXX	Known Year	Year of construction
		9999	Not Available	

KEY

Figure 53: QGIS THEMATIC MAP – OWNERSHIP PATTERN.



'Ownership pattern' represents the ownership of the property on site.





Figure 54: OWNERSHIP PATTERN DIAGRAM.



A majority of the site is privately owned, whereas a few residential neighbourhoods and some commercial plazas are seen as disputed property. Government owned buildings are mainly for public use.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
OWN_P	CH*40	Privately Owned	Property owned by individuals or firms over which their owners have exclusive and absolute legal rights.	Property owned by
		Government	Property dedicated to public use and is a subset of state property.	
		Privately Owned/Disputed	Property owned by individuals or firms but the ownership is disputed.	

KEY

Figure 55: QGIS THEMATIC MAP – INITIAL FUNCTION.



'Initial function' represents the building use when it was initially build and before '1980'.





It is important to understand and identify the trends of the use of buildings on the site. This diagram shows the initial functions of the buildings, which are predominantly, commercial and residential use. A mix typology is also seen which a commercial-residential use. Furthermore, buildings or empty plots are also identified to be on site in a large number.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
IN_FUN	CH*40	NO_FUN	The building or plot has no function taking place currently or before.	Initial function or the use of building when it was built.
		COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
		RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
		COMM	Any building that is used for business activities, such as retail and offices.	
		OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	

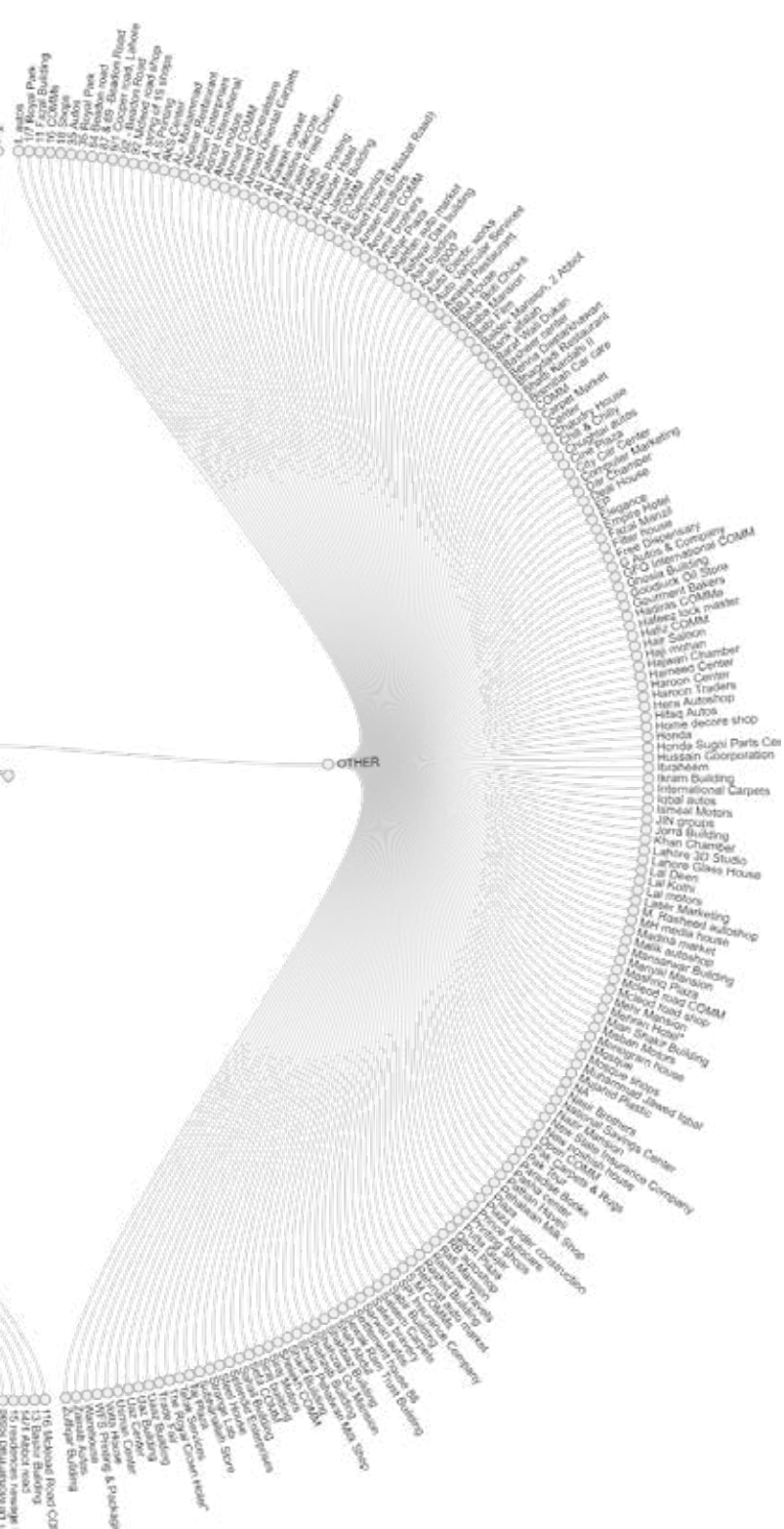
KEY

Figure 57: QGIS THEMATIC MAP – INITIAL FUNCTION - Recreational.



'Initial function - recreational' represents the building use initially when it was built and before '1980', focused on Cinemas, Restaurants, Hotels and Museum.





This diagram is used to identify the recreational use of buildings, which include cinemas, restaurants, hotels and a museum, from which a strategy can be identified to propose the areas of interventions. The identification can further be used to make groups or clusters of similar programs.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
IN_COM_FUN	CH*40	OTHER	Any building that is used for commercial purposes such as, business activities, such as retail and offices.	Initial function or the use of building when it was built. Categorized into commercial and non-commercial uses, with emphasis on cinemas, hotels and restaurants.
		NO_COMM	This contains all other building uses such as Residence, Civic, Religious, Educational and Graveyard, or with no use.	
		HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
		REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
		CINE	A theatre where films are shown for public entertainment.	Cinema
		NO_FUN	Any building that is abandoned or does not hold any use at the moment.	

KEY

Figure 59: QGIS THEMATIC MAP – CURRENT FUNCTION.



'Current Function' represents the building use currently.



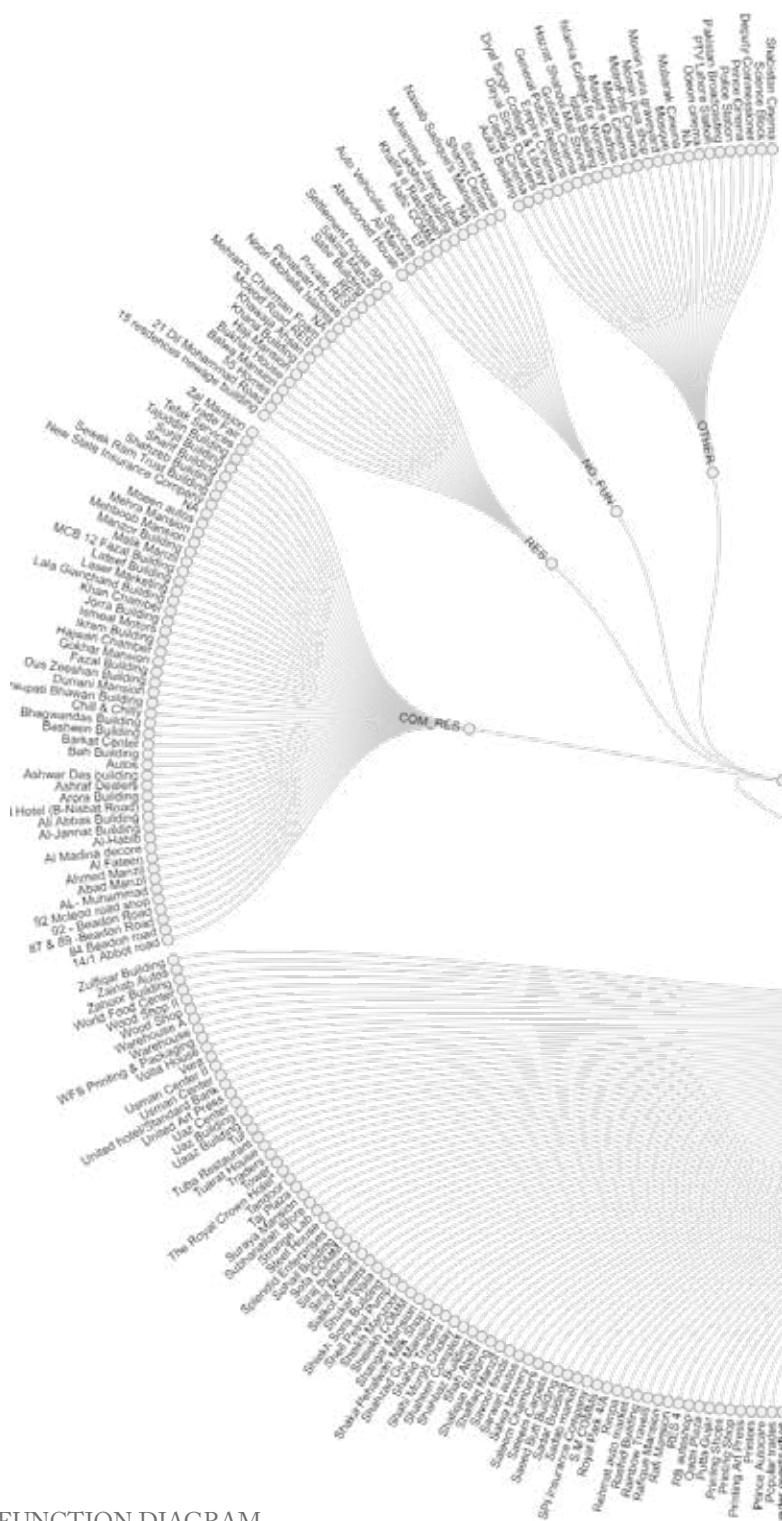
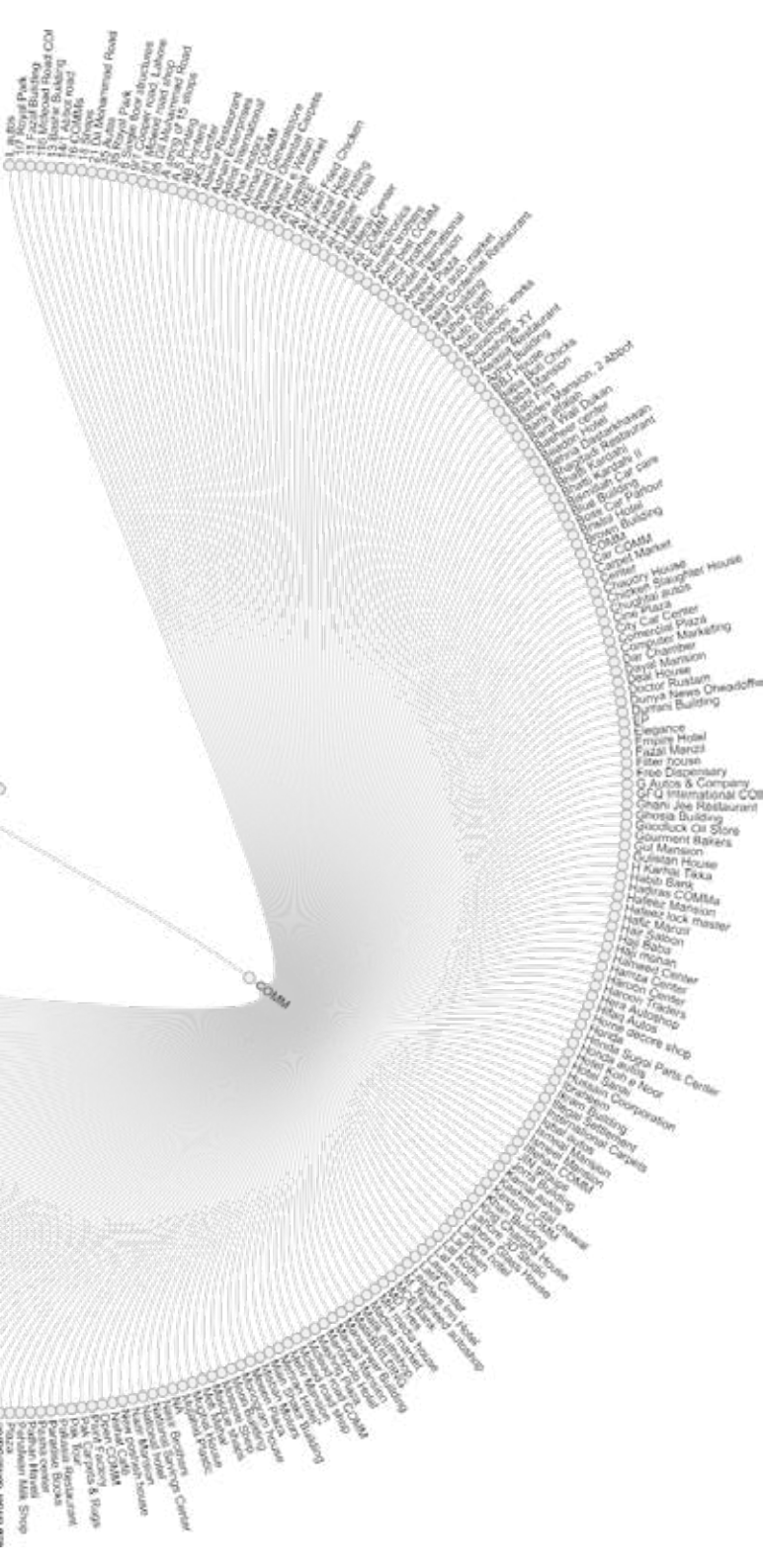


Figure 60: CURRENT FUNCTION DIAGRAM.

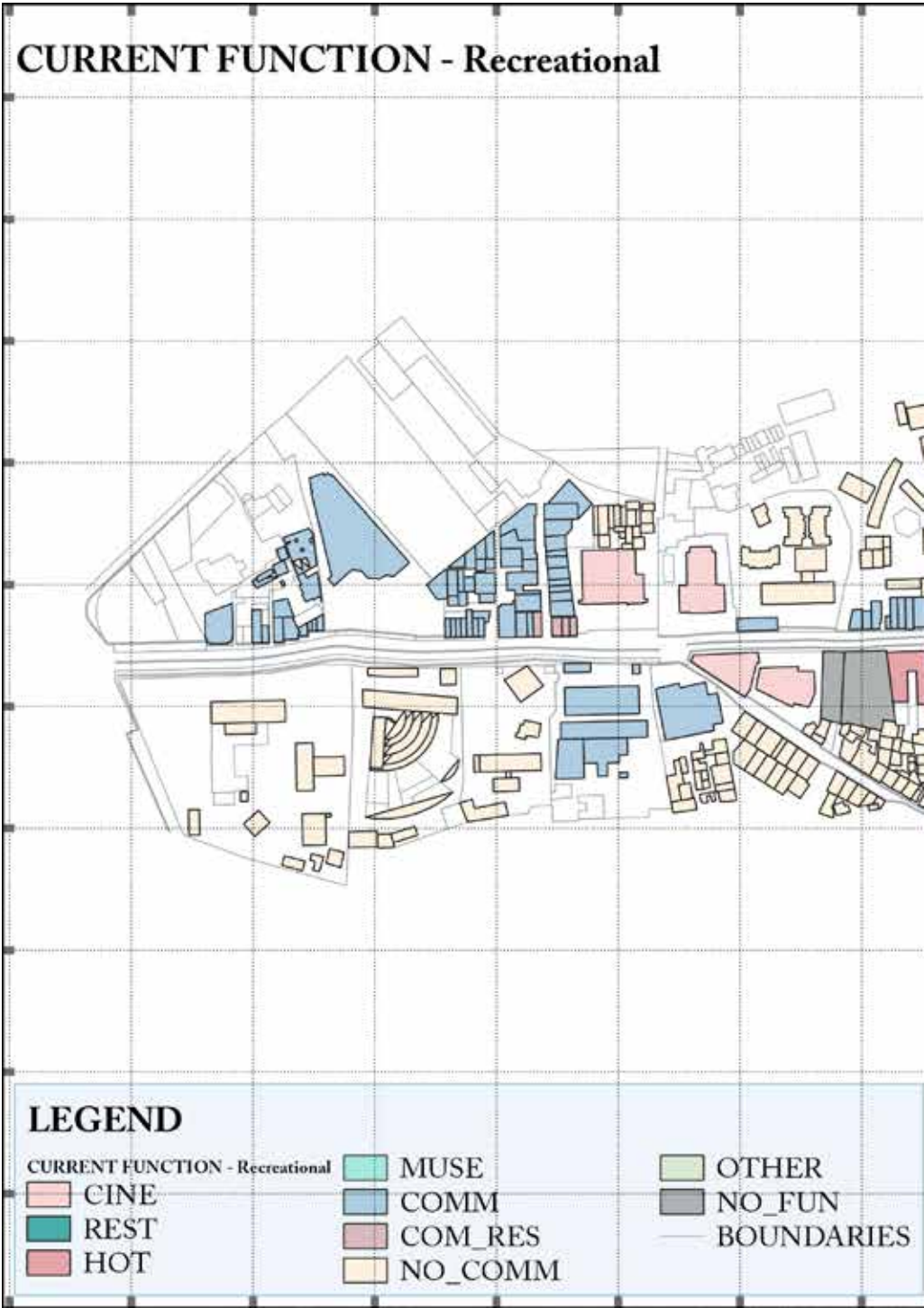


The current function of the building use helps us understand the existing scenario of the site. The steady growth of commercial use is seen, while the empty plots with no function still exists. The main Abbot road has commercial functions whereas residential use can be seen pushed backward and away from the main road in clusters to make small neighbourhoods.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
CU_FUN	CH*40	NO_FUN	The building or plot has no function taking place currently or before.	Current function or the use of building after the year 2000 survey.
		COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
		RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
		COMM	Any building that is used for business activities, such as retail and offices.	
		OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	

KEY

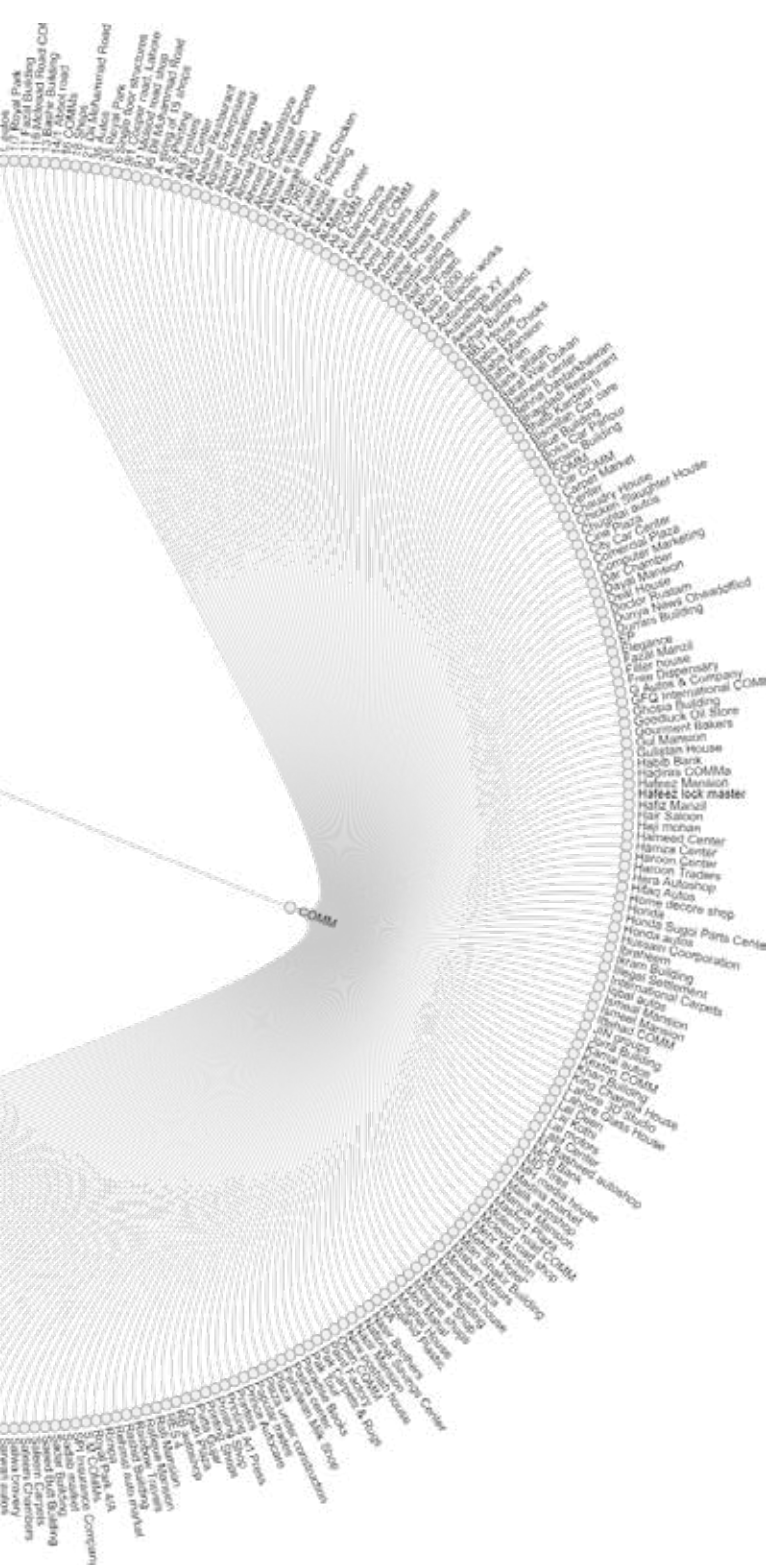
Figure 61: QGIS THEMATIC MAP – CURRENT FUNCTION - Recreational.



'Current Function' represents the building use currently.







This diagram is used to identify the recreational use of buildings, which include cinemas, restaurants, hotels and a museum, from which a strategy can be identified to propose the areas of interventions. The identification can further be used to make groups or clusters of similar programs.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
CU_COM_FUN	CH*40	OTHER	Any building that is used for commercial purposes such as, business activities, such as retail and offices.	Current function or the use of building when it was built. Catagorized into commercial and non-commercial uses, with emphasis on cinemas, hotels and restaurants.
		NO_COMM	This contains all other building uses such as Residence,Civic, Reiligious, Educational and Graveyard, or with no use.	
		HOT	A comercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
		REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
		CINE	A theatre where films are shown for public entertainment.	Cinema
		NO_FUN	Any building that is abandoned or does not hold any use at the moment.	

KEY

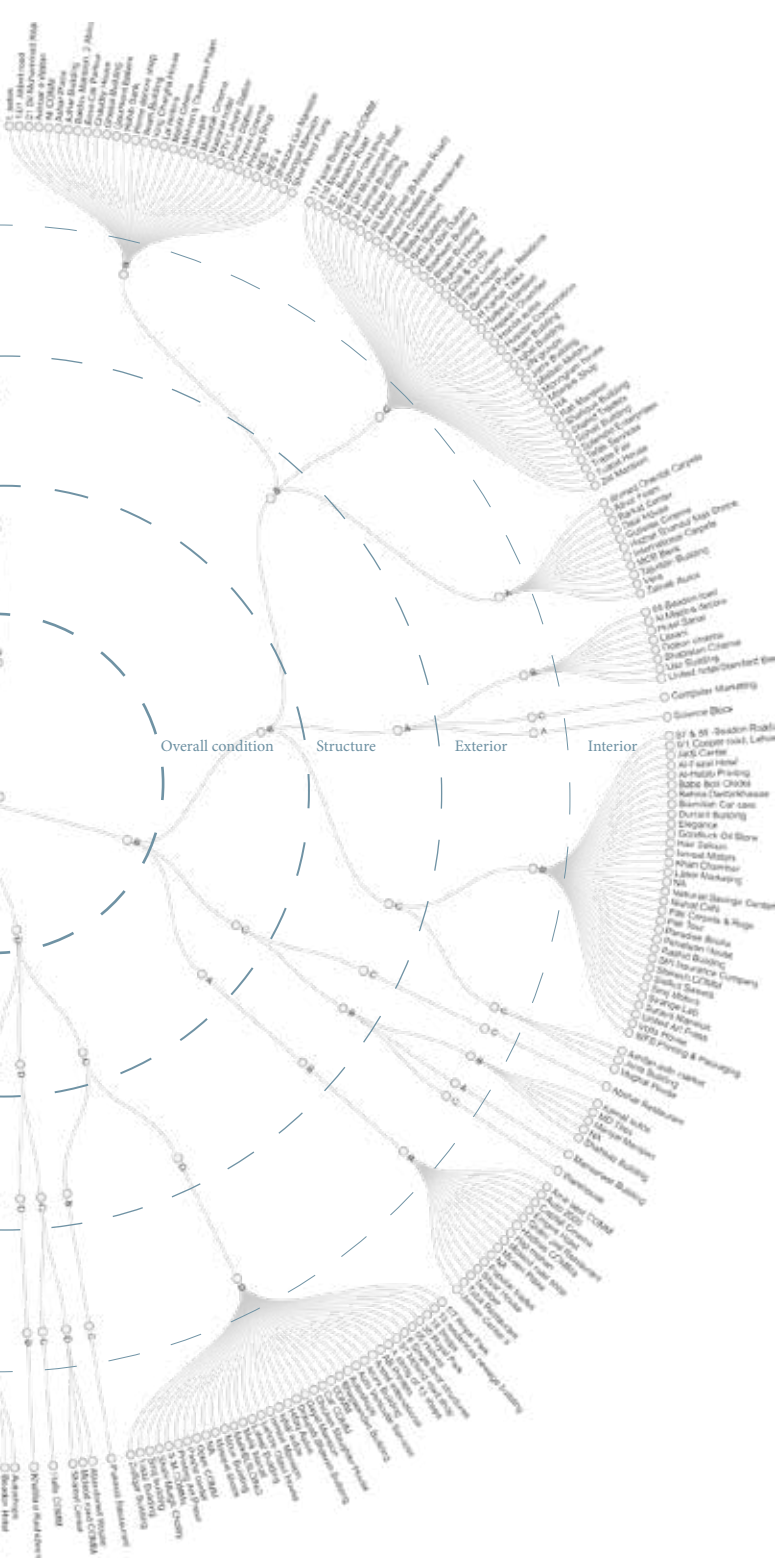
Figure 68: QGIS THEMATIC MAP – NUMBER OF FLOORS OF THE BUILDINGS.



'Building Condition' represents the existing conditions of the buildings by structure, exterior and interior.



Figure 69: BUILDING CONDITION DIAGRAM.



It is vital to identify the current condition of the buildings, due to the site being very old and un-maintained. The diagrams represents the existing condition of the building and filtered to represent the useable buildings identified through a set criterion. Majorly building marked as 'A', 'B' and 'C', are proposed to be used for an intervention.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
BU_COND	CH*3	A	Excellent	The current condition of the building
		B	Good	
		C	Satisfactory	
		D	Cause for concern	
		NAP	NOT APPLICABLE	
ACRONYM ATTRIBUTE	TYPE	NA	NOT AVAILABLE	ATTRIBUTE MEANING
		A	Excellent / < 20 YEARS / Recently constructed	
		B	Good / 20-40 YEARS / Relatively recently constructed	
		C	Satisfactory / 40-80 YEARS / Building intact	
		D	Cause for concern / > 80 YEARS / Building falling apart	
ST_COND	CH*3	A	Excellent / < 20 YEARS / Recently constructed	The current condition of the building
		B	Good / 20-40 YEARS / Relatively recently constructed	
		C	Satisfactory / 40-80 YEARS / Building intact	
		D	Cause for concern / > 80 YEARS / Building falling apart	
		NAP	NOT APPLICABLE	
ACRONYM ATTRIBUTE	TYPE	NA	NOT AVAILABLE	ATTRIBUTE MEANING
		A	Excellent / Recently constructed façade	
		B	Good / Relatively recently constructed façade	
		C	Satisfactory / Building façade falling apart	
		D	Cause for concern / Building façade totally disintegrated	
EXT_COND	CH*3	A	Excellent / Recently constructed façade	The current condition of the building
		B	Good / Relatively recently constructed façade	
		C	Satisfactory / Building façade falling apart	
		D	Cause for concern / Building façade totally disintegrated	
		NAP	NOT APPLICABLE	
ACRONYM ATTRIBUTE	TYPE	NA	NOT AVAILABLE	ATTRIBUTE MEANING
		A	Excellent condition	
		B	Peeling of paint or stucco	
		C	Falling apart plaster or paint	
		D	Finish disintegrated - exposed brickwork	
EX_FIN	CH*3	A	Excellent condition	The current condition of the finish of the building
		B	Peeling of paint or stucco	
		C	Falling apart plaster or paint	
		D	Finish disintegrated - exposed brickwork	
		NAP	NOT APPLICABLE	
ACRONYM ATTRIBUTE	TYPE	NA	NOT AVAILABLE	ATTRIBUTE MEANING
		A	Excellent condition	
		B	Staining / Soiling, Erosion of brick face, Thin cracks in masonry, Efflorescence.	
		C	Organic Growth, Brick Spalling or chipping, Crack and debonding, Wet wall.	
		D	Large vertical cracking in masonry, Brick coving, Loose / Detached bricks, Separation of brick masonry.	
EX_MAS	CH*3	A	Excellent condition	The current condition of the masonry of the building
		B	Staining / Soiling, Erosion of brick face, Thin cracks in masonry, Efflorescence.	
		C	Organic Growth, Brick Spalling or chipping, Crack and debonding, Wet wall.	
		D	Large vertical cracking in masonry, Brick coving, Loose / Detached bricks, Separation of brick masonry.	
		NAP	NOT APPLICABLE	

KEY

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
BU_COND	CH*3	A	Excellent	The current condition of the building
		B	Good	
		C	Satisfactory	
		D	Cause for concern	
		NAP	NOT APPLICABLE	
		NA	NOT AVAILABLE	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
ST_COND	CH*3	A	Excellent / < 20 YEARS / Recently constructed	The current condition of the building
		B	Good / 20-40 YEARS / Relatively recently constructed	
		C	Satisfactory / 40-80 YEARS / Building intact	
		D	Cause for concern / > 80 YEARS / Building falling apart	
		NAP	NOT APPLICABLE	
		NA	NOT AVAILABLE	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
EXT_COND	CH*3	A	Excellent / Recently constructed façade	The current condition of the building
		B	Good / Relatively recently constructed façade	
		C	Satisfactory / Building façade falling apart	
		D	Cause for concern / Building façade totally disintegrated	
		NAP	NOT APPLICABLE	
		NA	NOT AVAILABLE	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
EX_FIN	CH*3	A	Excellent condition	The current condition of the finish of th
		B	Peeling of paint or stucco	
		C	Falling apart plaster or paint	
		D	Finish disintegrated - exposed brickwork	
		NAP	NOT APPLICABLE	
		NA	NOT AVAILABLE	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
EX_MAS	CH*3	A	Excellent condition	The current condition of the masonry o
		B	Staining / Soiling, Erosion of brick face, Thin cracks in masonry, Efflorescence.	
		C	Organic Growth, Brick Spalling or chipping, Crack and debonding, Wet wall.	
		D	Large vertical cracking in masonry, Brick coving, Loose / Detached bricks, Separation of brick masonry.	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
EX_MOR	CH*3	A	Excellent condition	The current condition of the mortar of
		B	Good condition	
		C	Disintegrating joint mortar.	
		D	Mortar in joint reduced to sand.	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
EX_CON	CH*3	A	Excellent condition	The current condition of the exterior co
		B	Hairline crack, Honey comb.	
		C	Pattern cracking / crazing. Exfoliation of concrete.	
		D	Large crack, Crack and Spall around steel member.	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
EX_WIN	CH*3			The current condition of the windows o
		A	Excellent condition	
		B	Good condition	
		C	Corroding window frame	
		D	Missing / Curling sealant around window frame	
GLASS		A	Intact	
		B	Intact	
		C	Cracked	
		D	Completely broken	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
INT_CON	CH*3	A	Excellent / Recently constructed interior	The current condition of the interior of
		B	Good / Relatively recently constructed interior	
		C	Satisfactory / Building interior falling apart	
		D	Cause for concern / Building interior totally disintegrated	
		NAP	NOT APPLICABLE	
		NA	NOT AVAILABLE	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
INT_WA	CH*3	A	Excellent condition	The current condition of the interior wa
		B	Paint and finishes intact	
		C	Paint and finishes falling apart	
		D	Exposed brickwork	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
INT_CEI	CH*3	A	Excellent condition	The current condition of the interior ce
		B	False ceiling intact	
		C	False ceiling falling apart	
		D	Broken / Exposed	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
INT_FL	CH*3	A	Excellent condition	The current condition of the interior flo
		B	Intact	
		C	Chipped off or slightly broken	
		D	Broken	
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
INT_FUR	CH*3	A	Excellent condition	The current condition of the furniture c
		B	Good condition	
		C	Almost useable	
		D	Not usable / Broken	

Figure 63: QGIS THEMATIC MAP – GROUND FLOOR FUNCTION.



'Ground floor function' represents the use of the ground floors of the building.



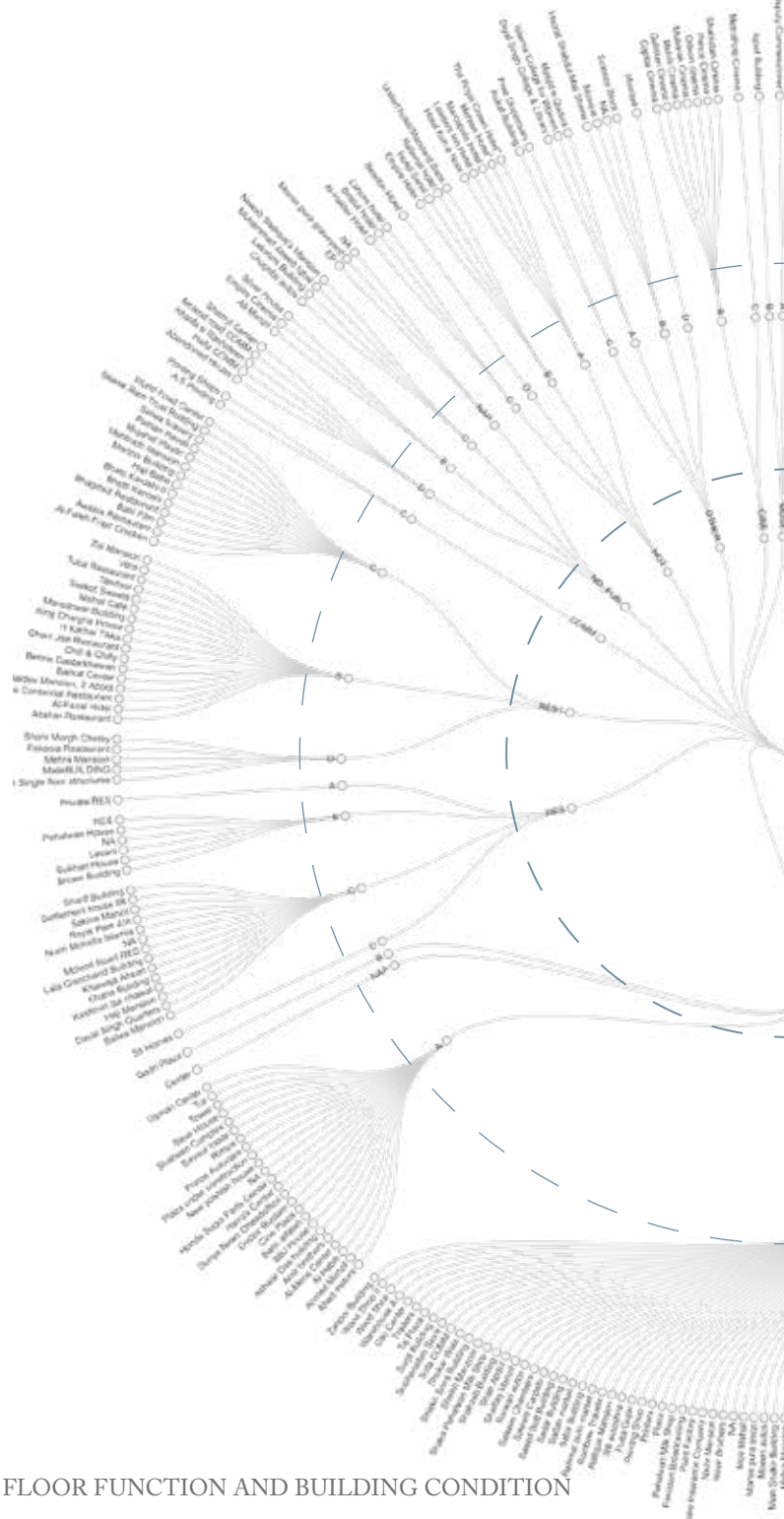
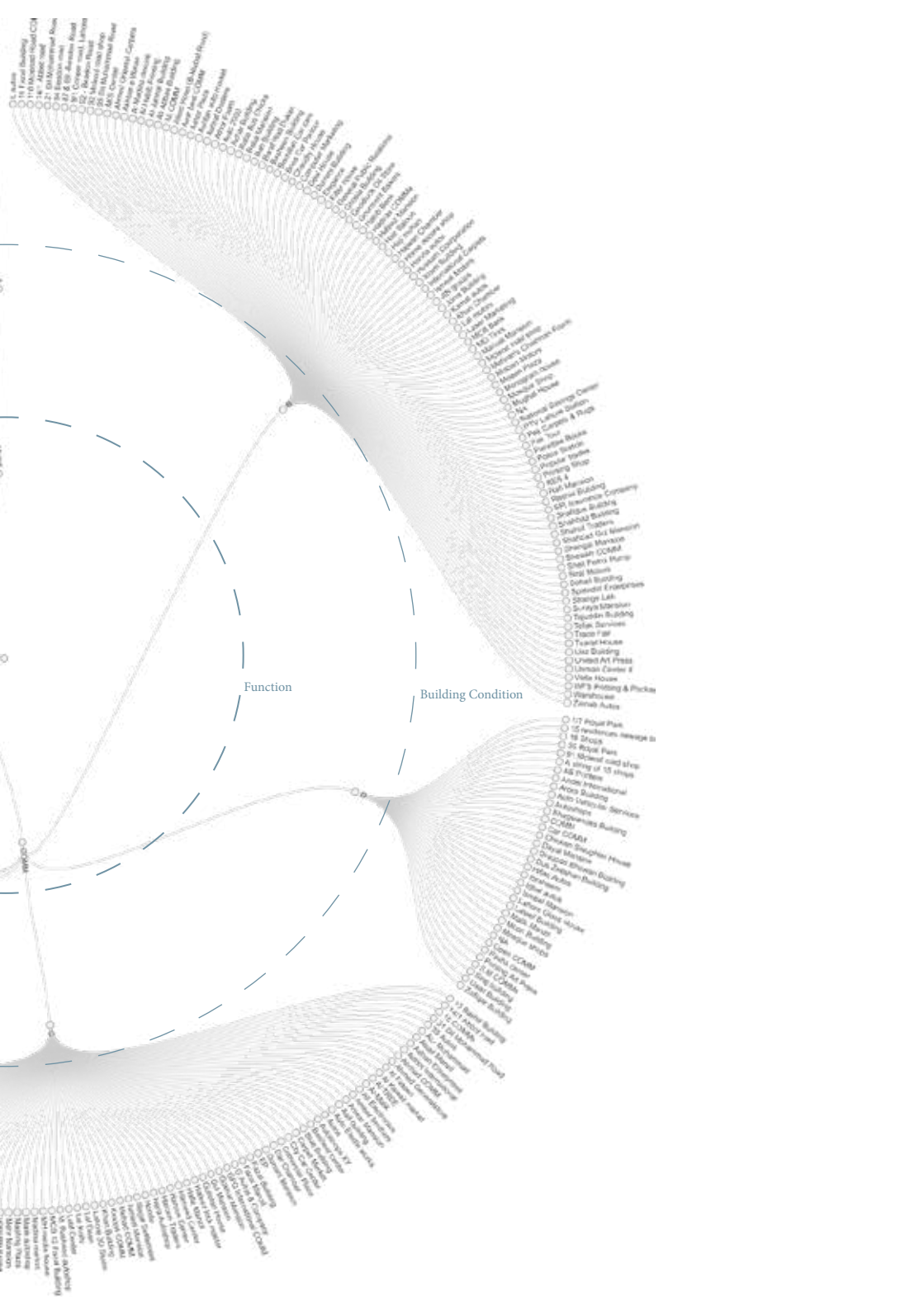


Figure 64: GROUND FLOOR FUNCTION AND BUILDING CONDITION DIAGRAM.

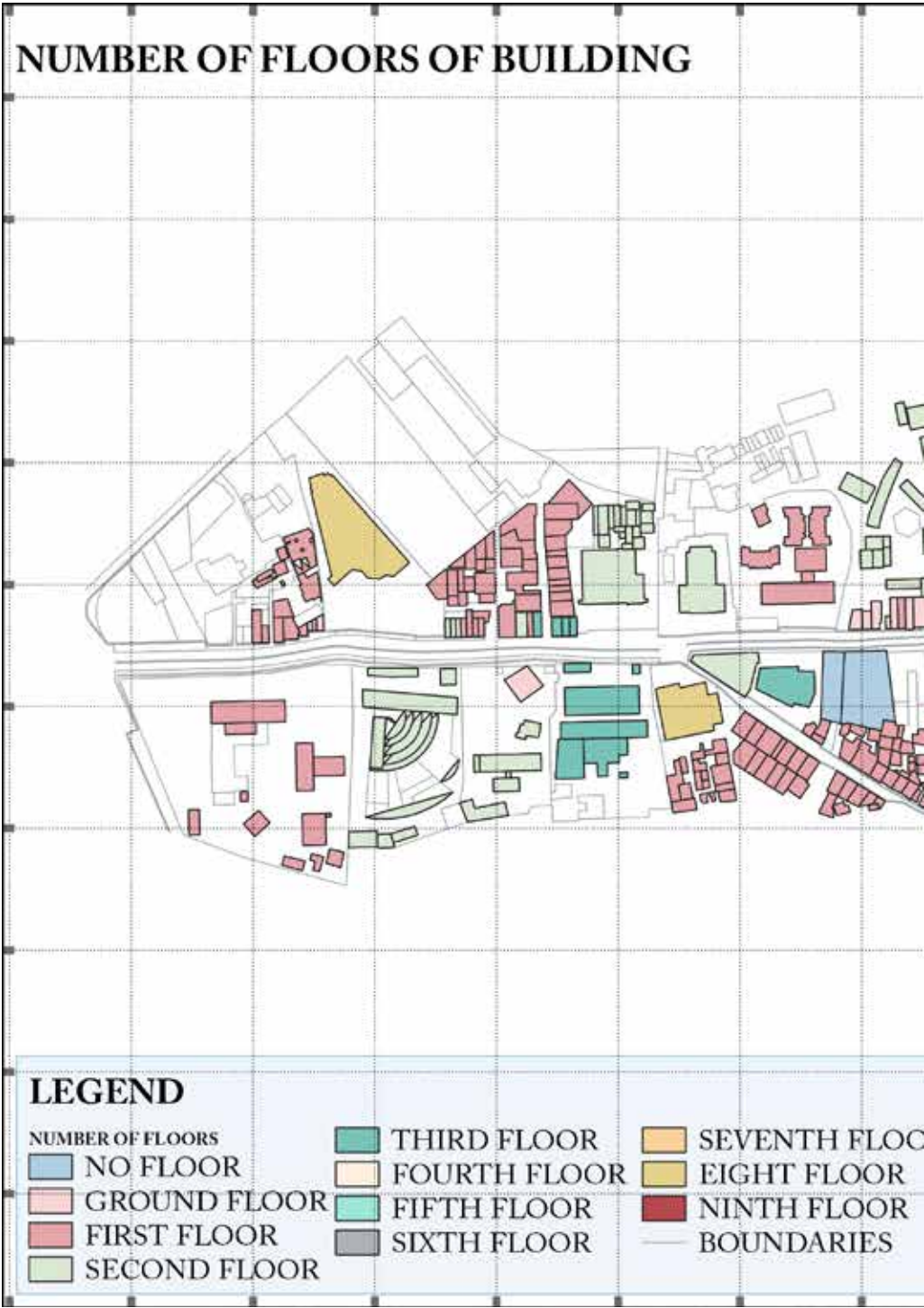


The ground floor function diagrams is important to identify the use of the ground floor spaces to which the public functions will cater for. The public spaces will have similar or supporting functions to enhance the existing use of the ground floor function.

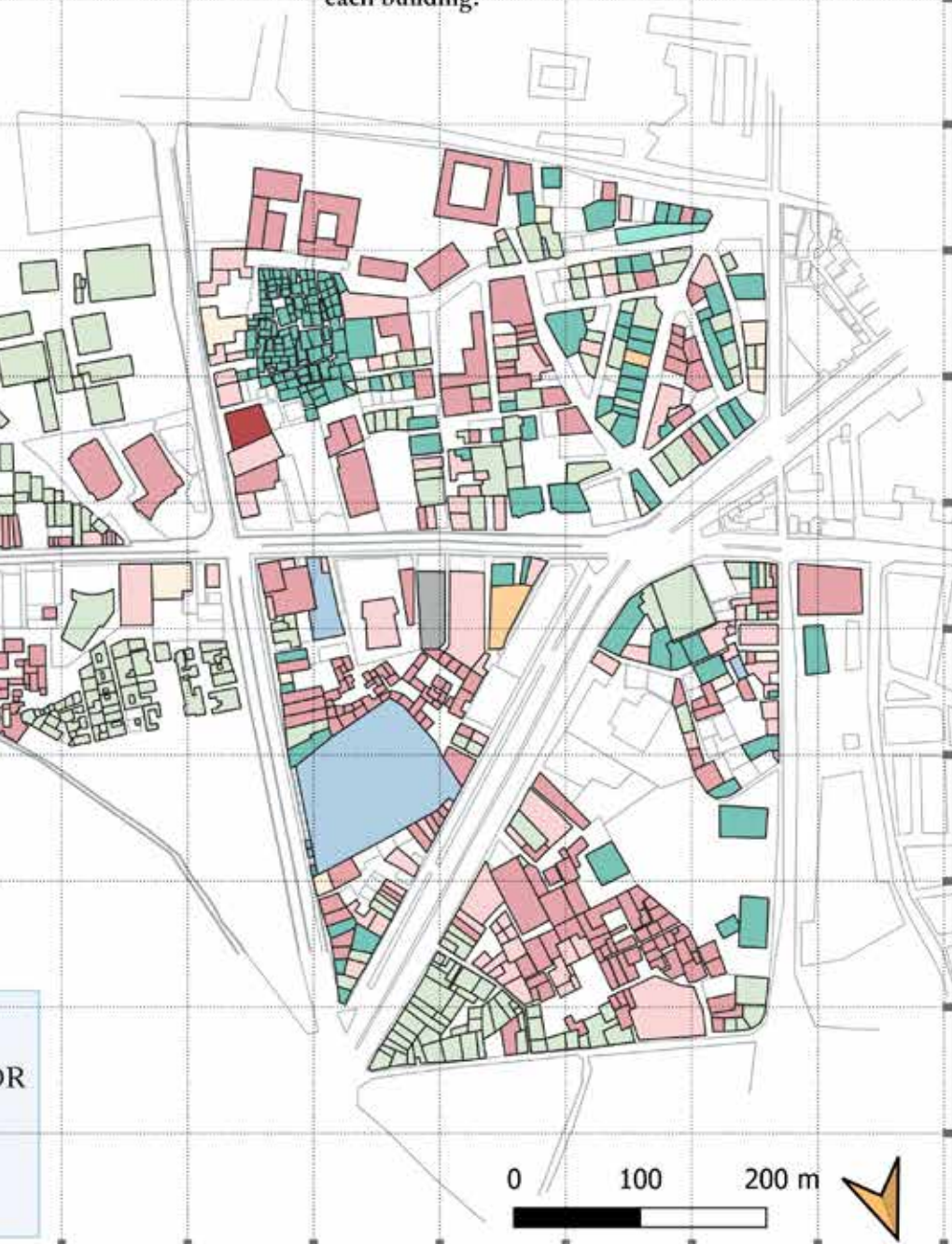
ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
G_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the ground floor of building.
		COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
		RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
		COMM	Any building that is used for business activities, such as retail and offices.	
		OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
		HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
		REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
		CINE	A theatre where films are shown for public entertainment.	Cinema

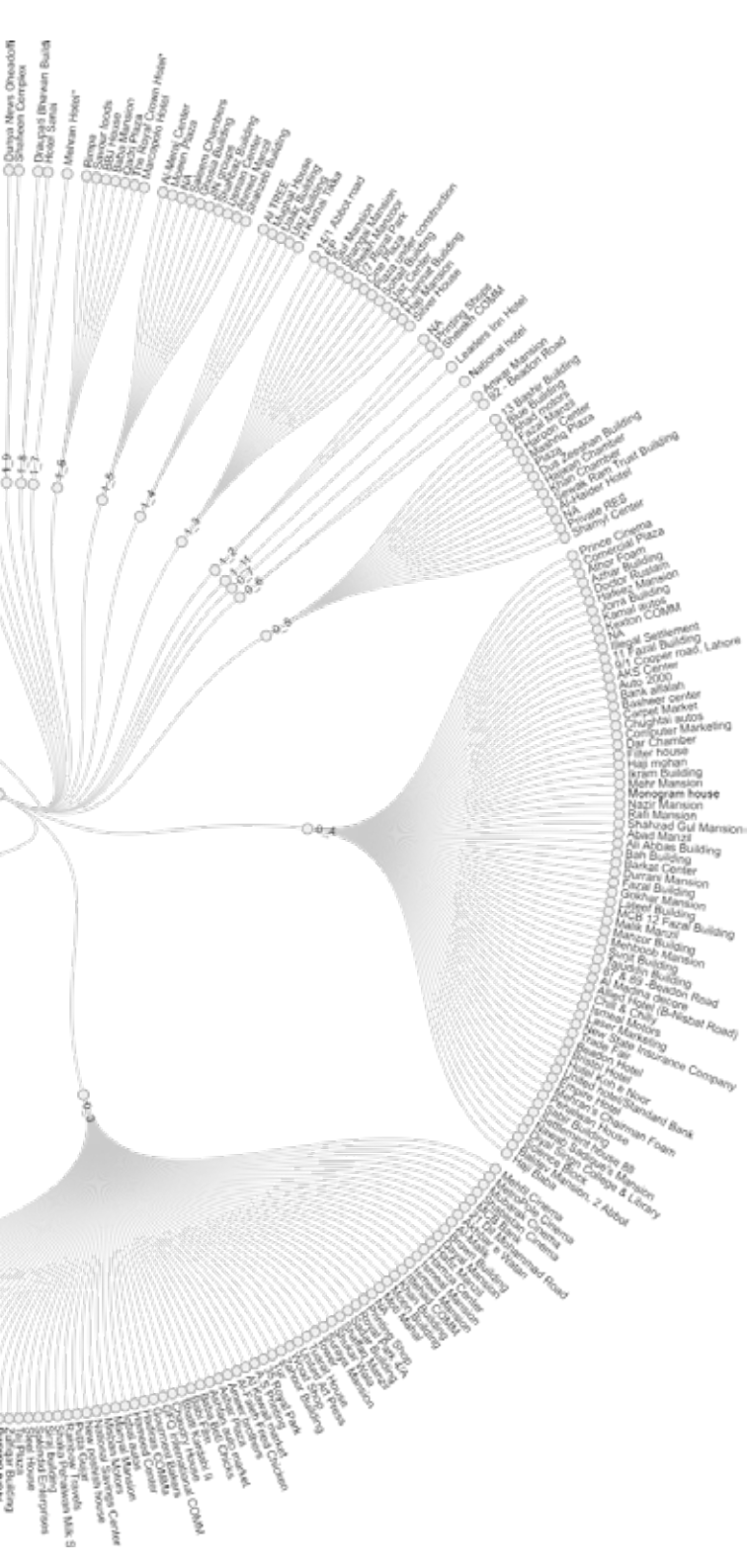
KEY

Figure 65: QGIS THEMATIC MAP – NUMBER OF FLOORS OF THE BUILDINGS.



'Number of floors of building' represents the floors in each building.



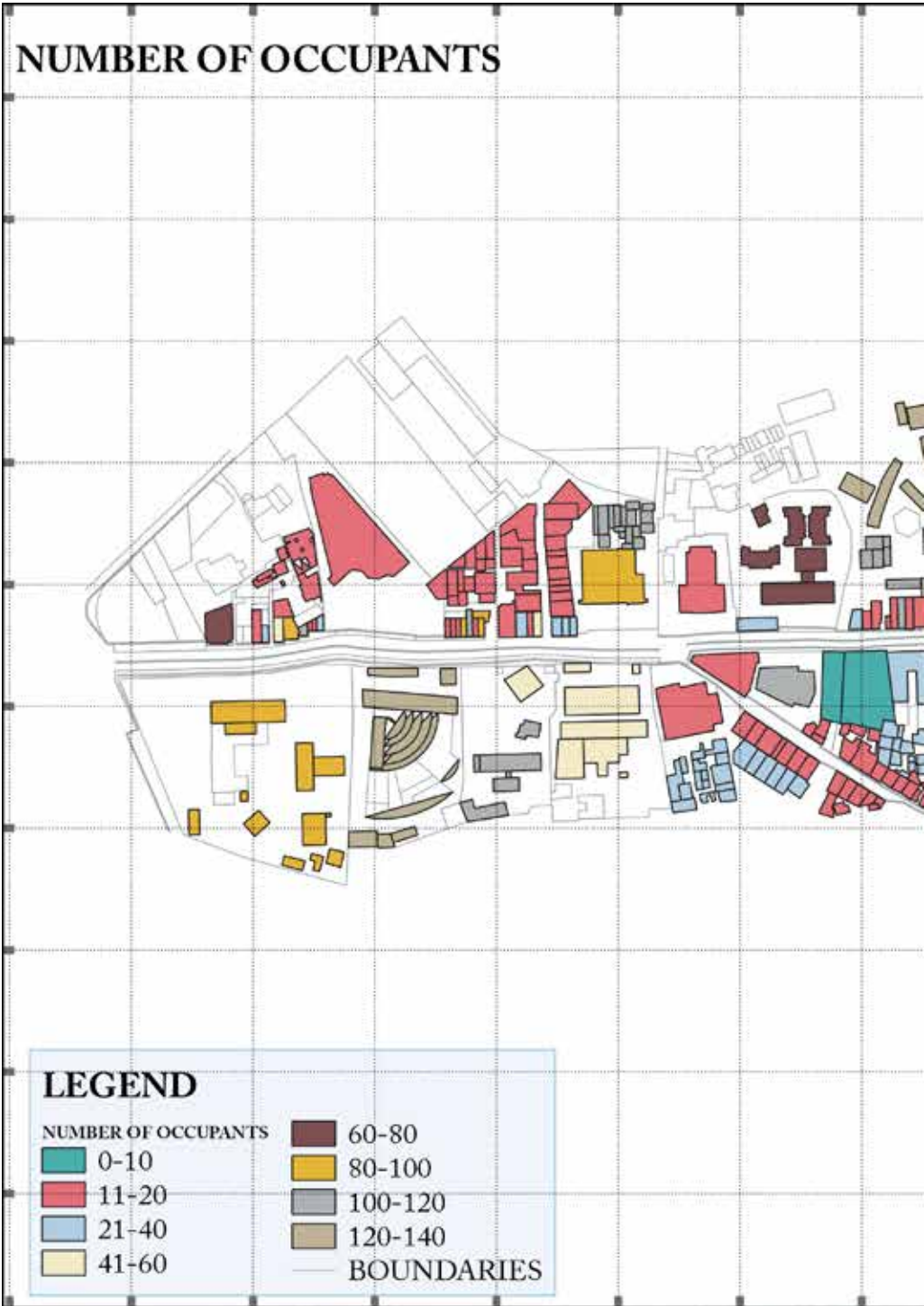


The number of floors define the density of the occupants of the area. A high density of concentration is identified in the residencial neighbourhoods north and south of the site and the high rise commercial plazas along the main road.

ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
NO_FL	CH*4			The number of constructed floors.
		0_0	NO CONSTRUCTION	
		1_1	GROUND FLOOR and BASEMENT	
		0_1	GROUND FLOOR	
		1_2	FIRST FLOOR AND BASEMENT	
		0_2	FIRST FLOOR	
		1_3	SECOND FLOOR AND BASEMENT	
		0_3	SECOND FLOOR	
		1_4	THIRD FLOOR AND BASEMENT	
		0_4	THIRD FLOOR	
		1_5	FOURTH FLOOR AND BASEMENT	
		0_5	FOURTH FLOOR	
		1_6	FIFTH FLOOR AND BASEMENT	
		0_6	FIFTH FLOOR	
		1_7	SIXTH FLOOR AND BASEMENT	
		0_7	SIXTH FLOOR	
		1_8	SEVENTH FLOOR AND BASEMENT	
		0_8	SEVENTH FLOOR	
		1_9	EIGHTH FLOOR AND BASEMENT	
		1_11	NINTH FLOOR AND BASEMENT	

KEY

Figure 67: QGIS THEMATIC MAP – NUMBER OF FLOORS OF THE BUILDINGS.

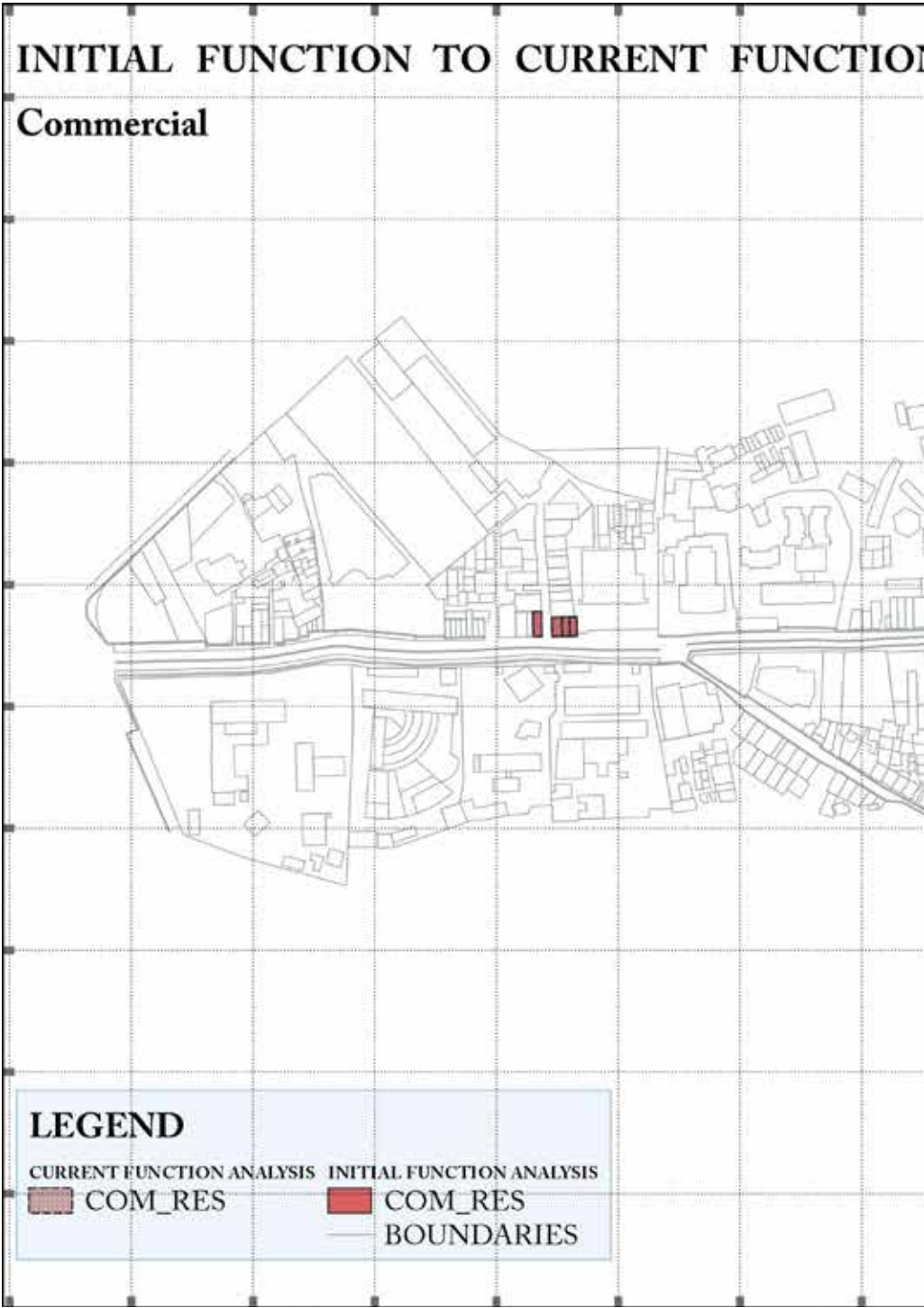


'Number of Occupants' represents the existing users of the buildings.



The diagram represents the number of occupants of the building, which is linked to the number of floors of the buildings that represent the density of the area to whom the public spaces will cater for. This factor also links to the density of the floors of the buildings.

Figure 70: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Residential/Commercial.



N -

Residential/

This thematic map shows the growth of the use of residential buildings use after 1980, to residential/commercial use of the buildings on site currently.



Figure 71: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Residential.



RESIDENTIAL

This thematic map shows the growth of residential use after 1980, of the buildings on site currently.



Figure 72: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Residential to Commercial/Residential

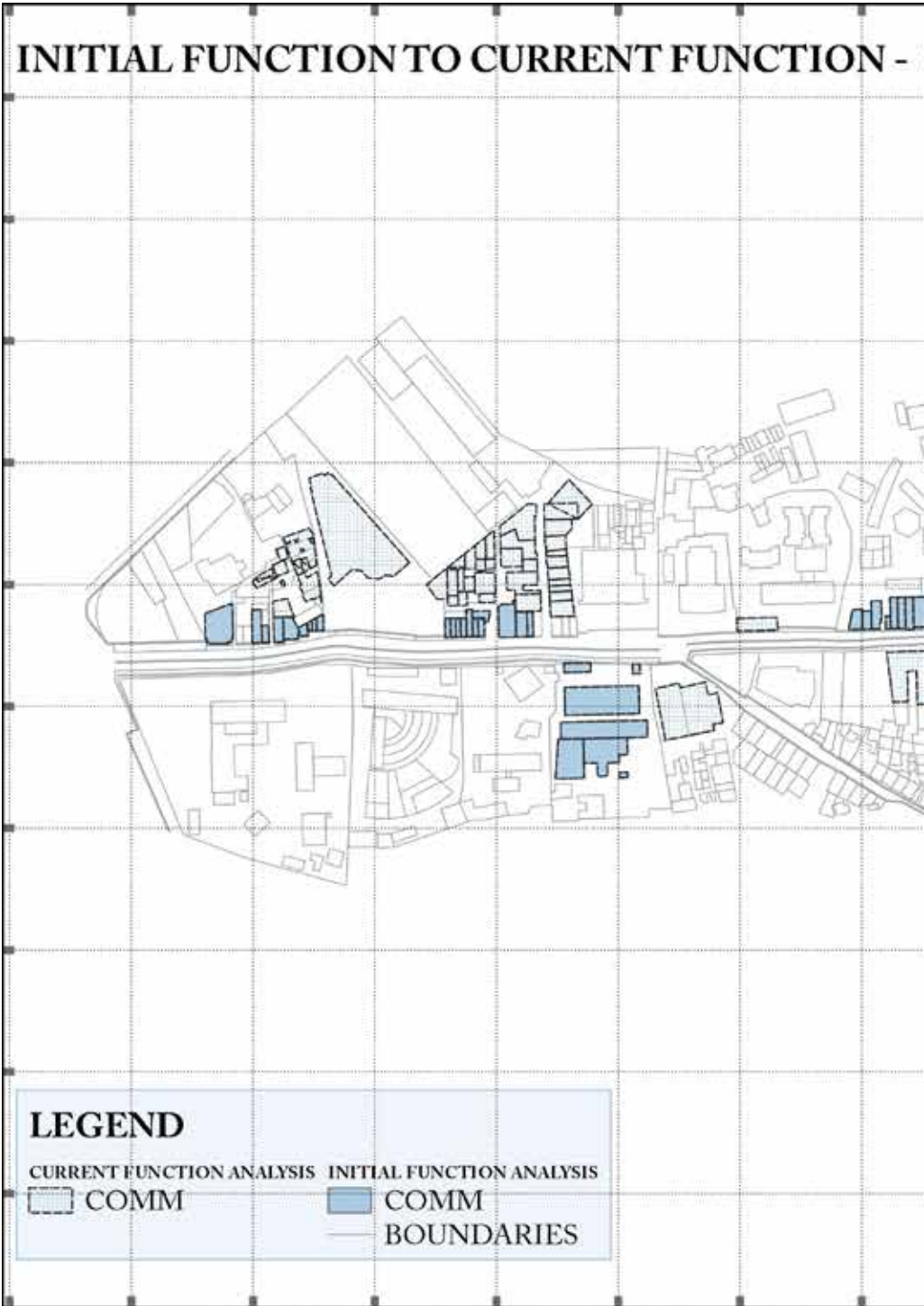


N - Residential to

This thematic map shows the change of function of residential buildings use after 1980, to commercial/residential use of the buildings on site currently.



Figure 73: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Commercial.

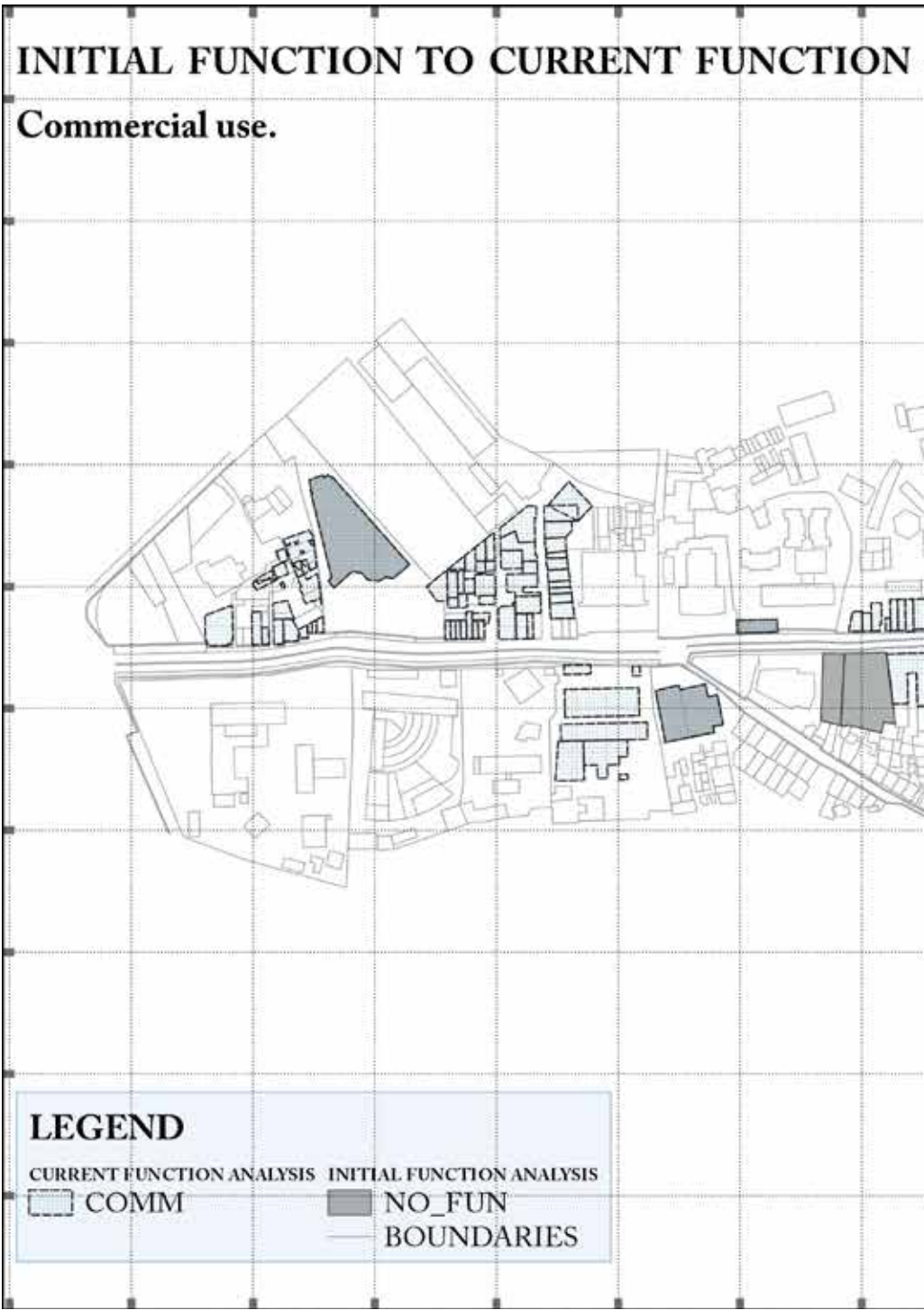


Commercial

This thematic map shows the growth of Commercial buildings on site.



Figure 74: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - No function to Commercial.

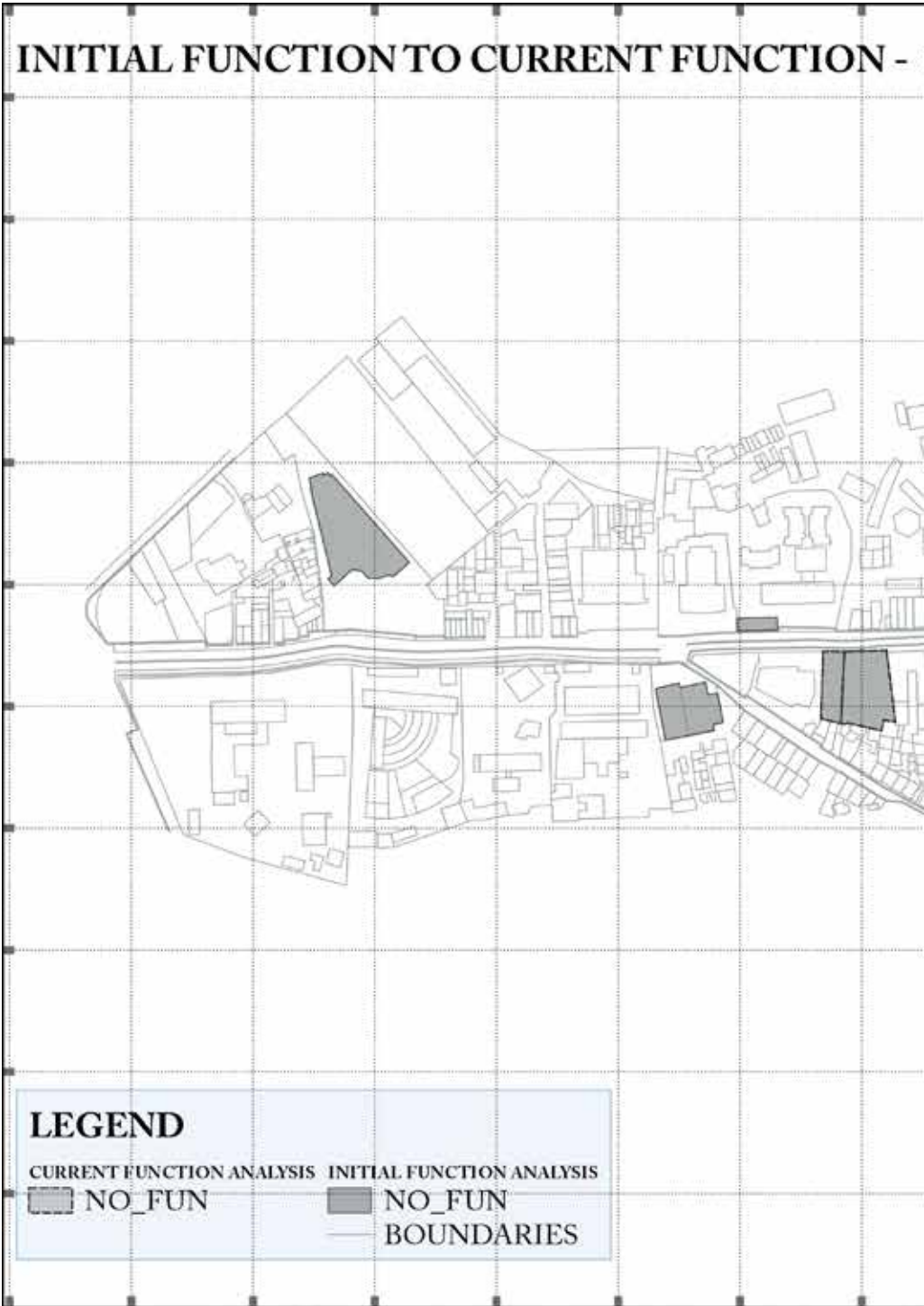


- No Function to

This thematic map shows the abandoned buildings or empty plots, after 1980, converted to Commercial use of the building on site currently.



Figure 75: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - No function.



No Function

This thematic map shows the reduction in abandoned buildings or empty plots, after 1980, to a use of the building on site currently.



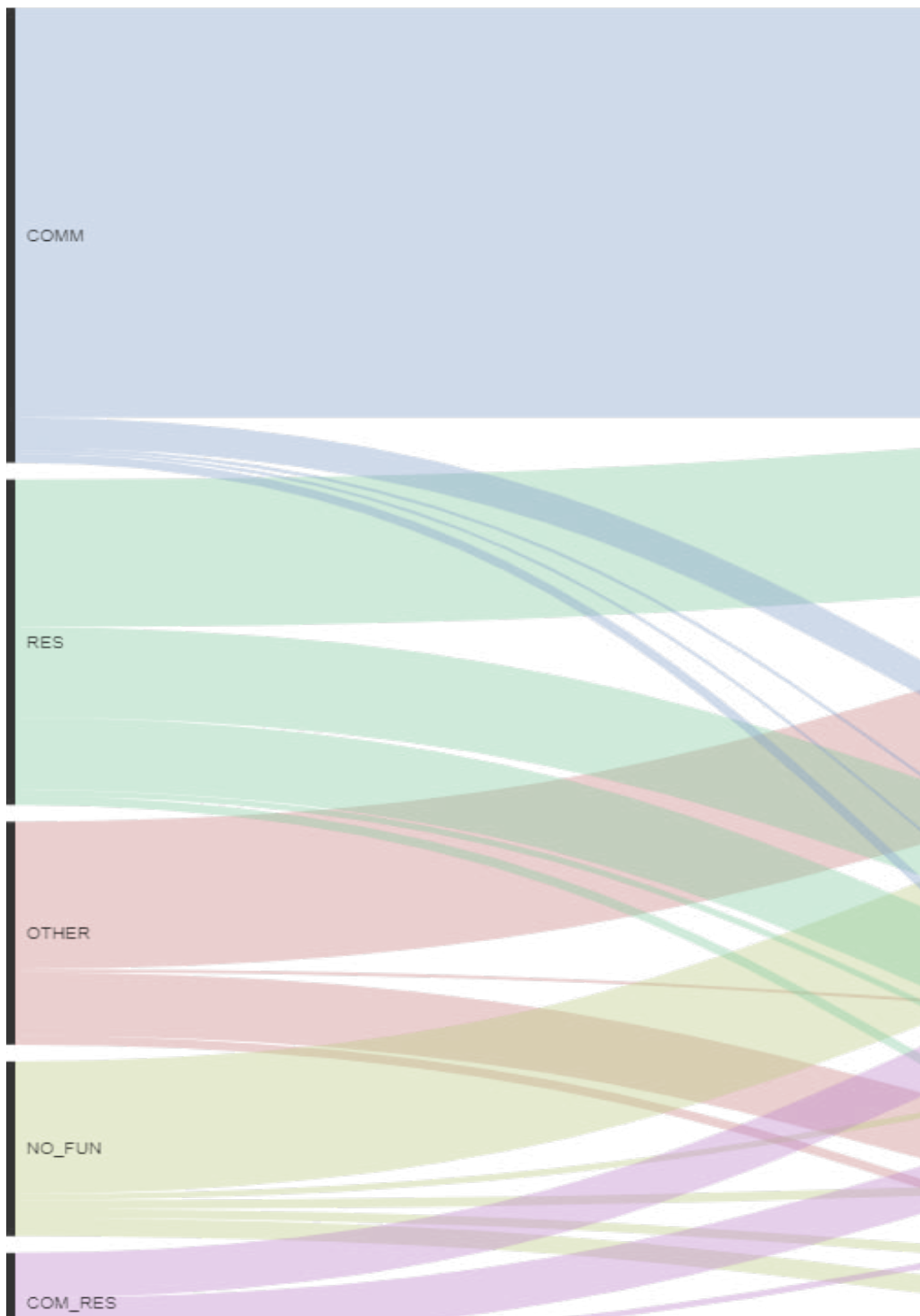


Figure 76: INITIAL TO CURRENT FUNCTION DIAGRAM.

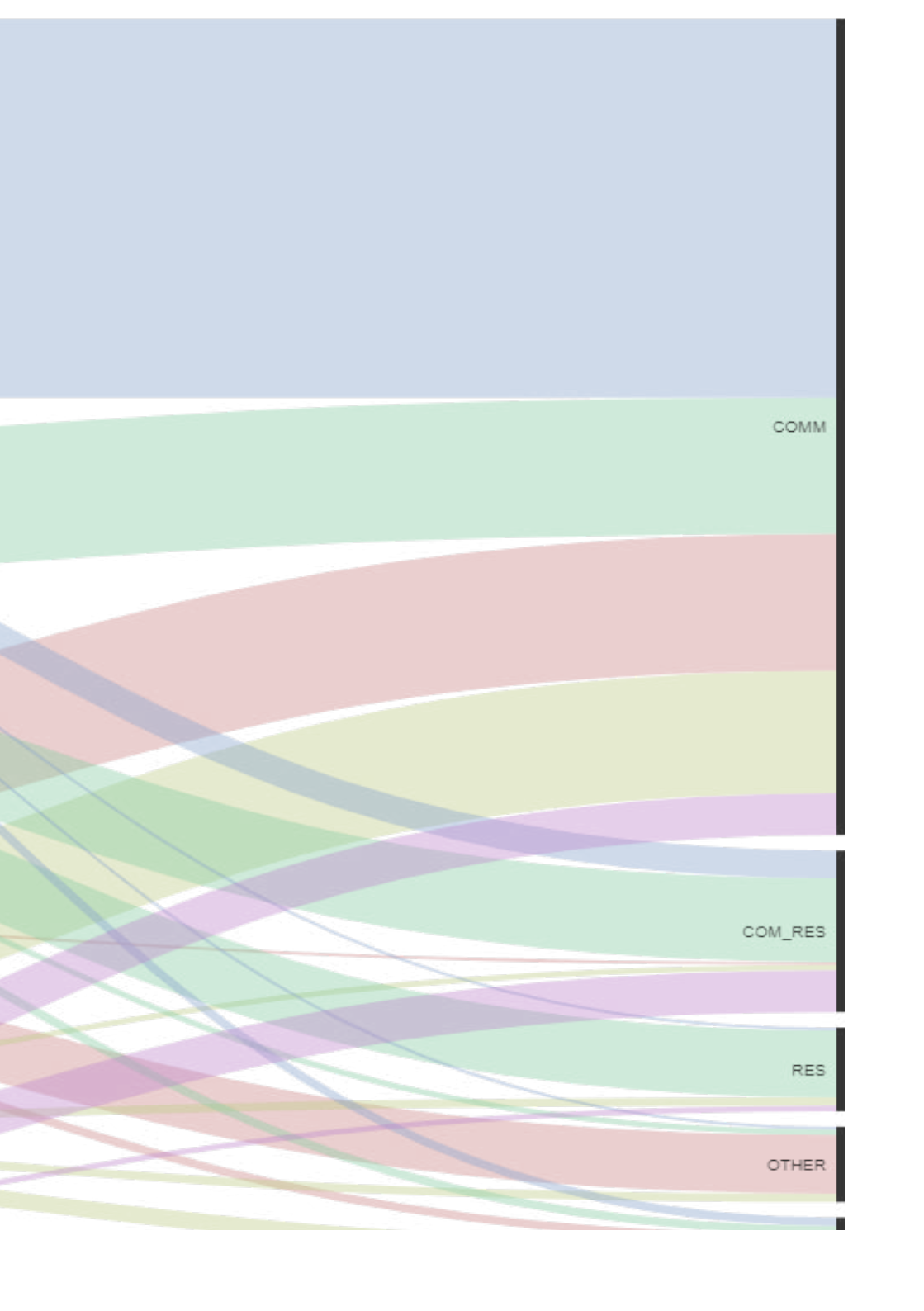
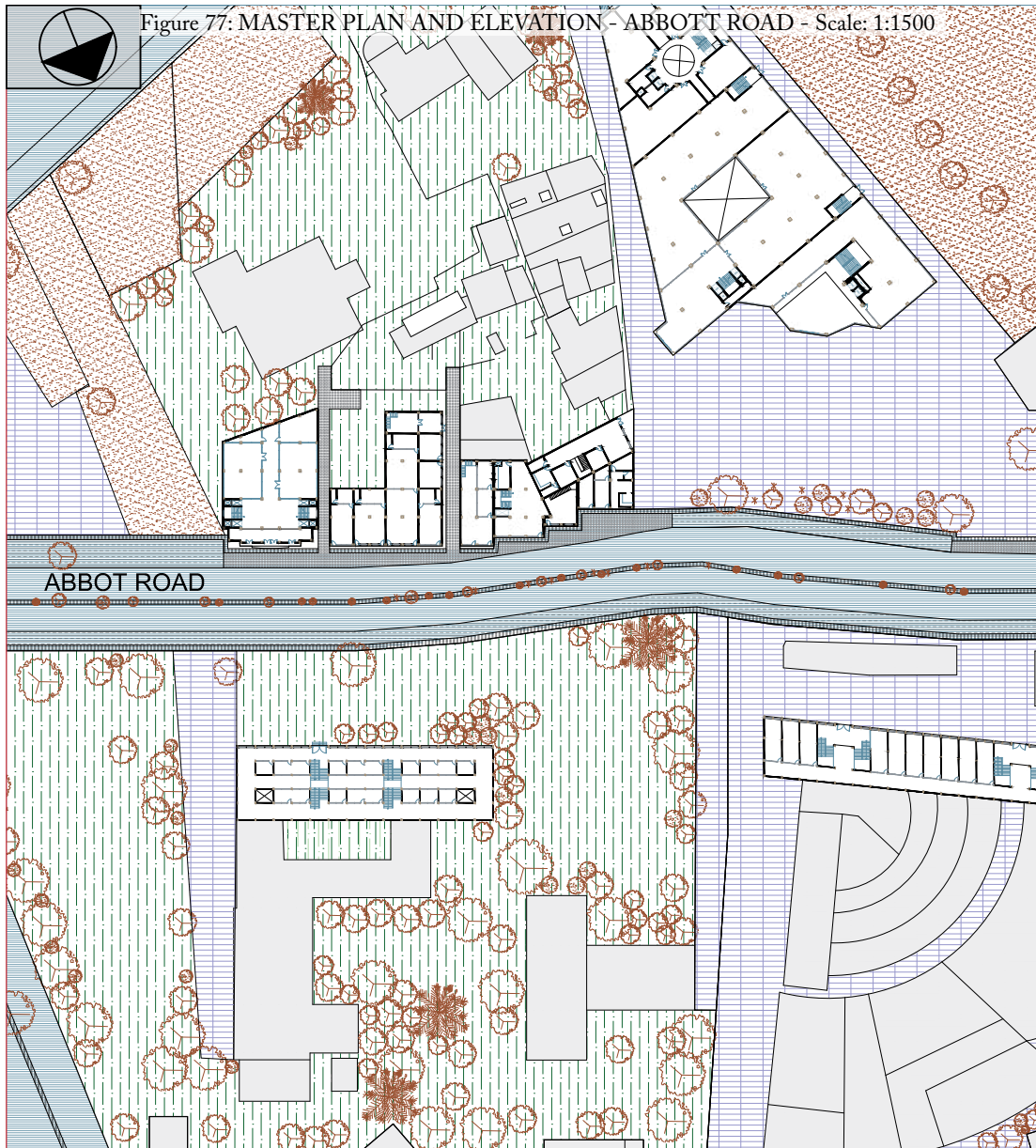


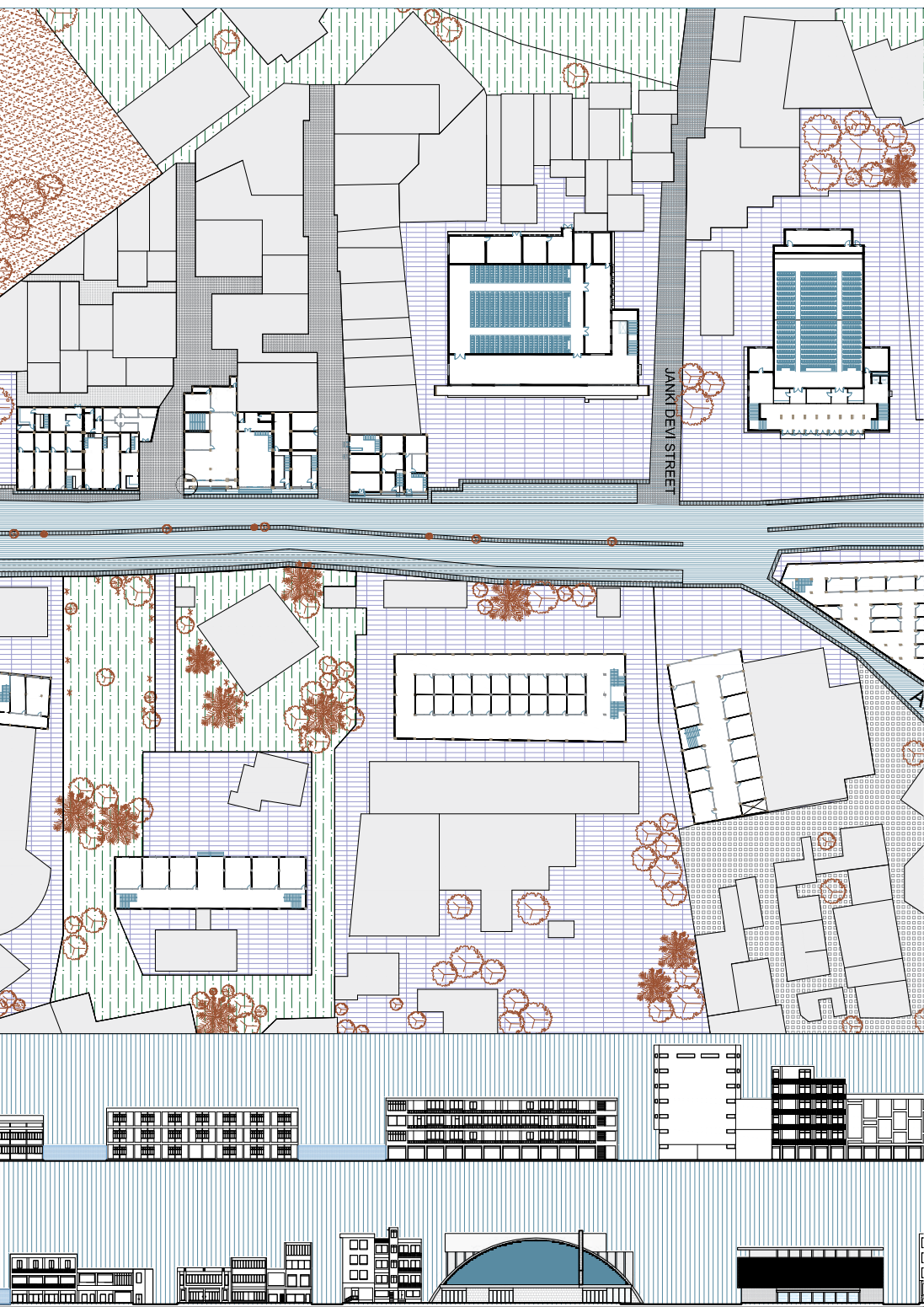


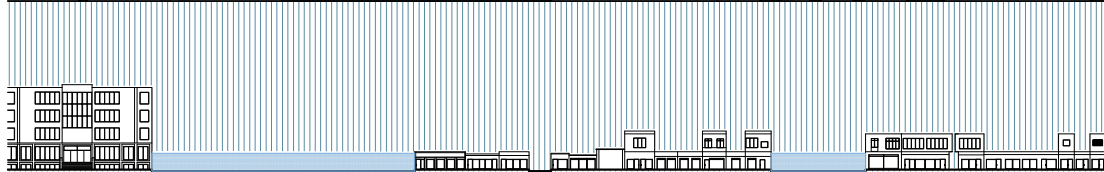
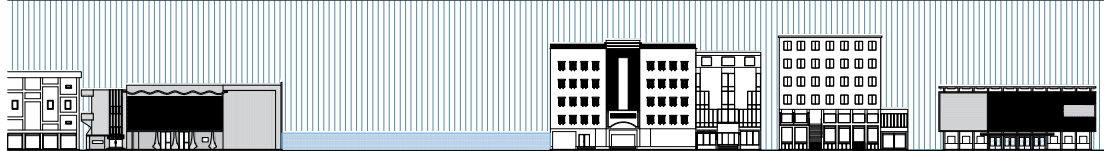
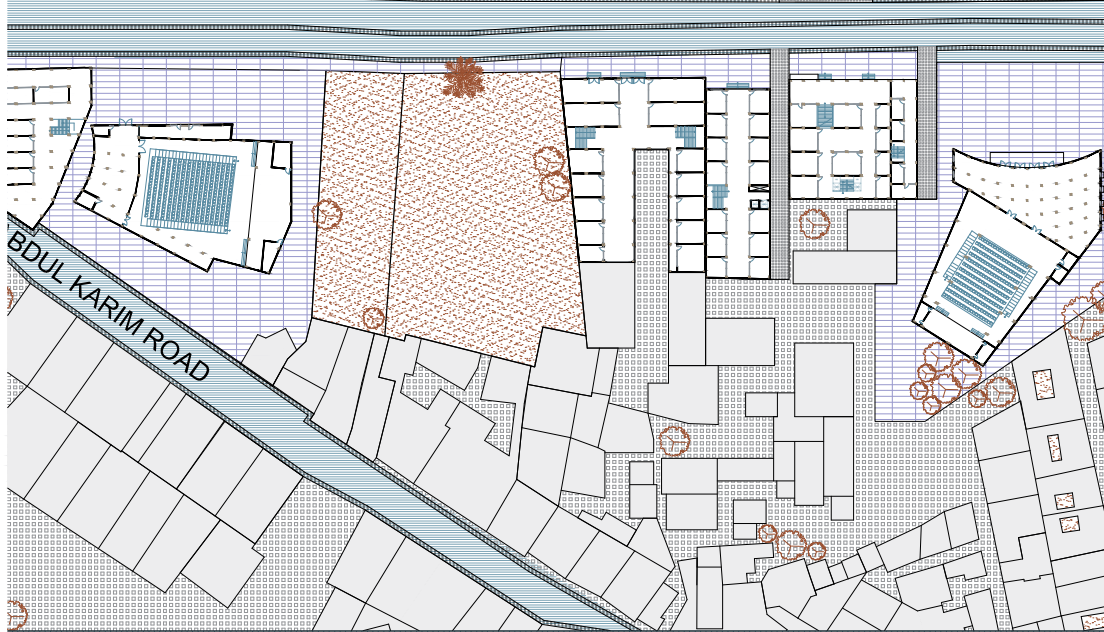
Figure 77: MASTER PLAN AND ELEVATION - ABBOTT ROAD - Scale: 1:1500



North Elevation

South Elevation







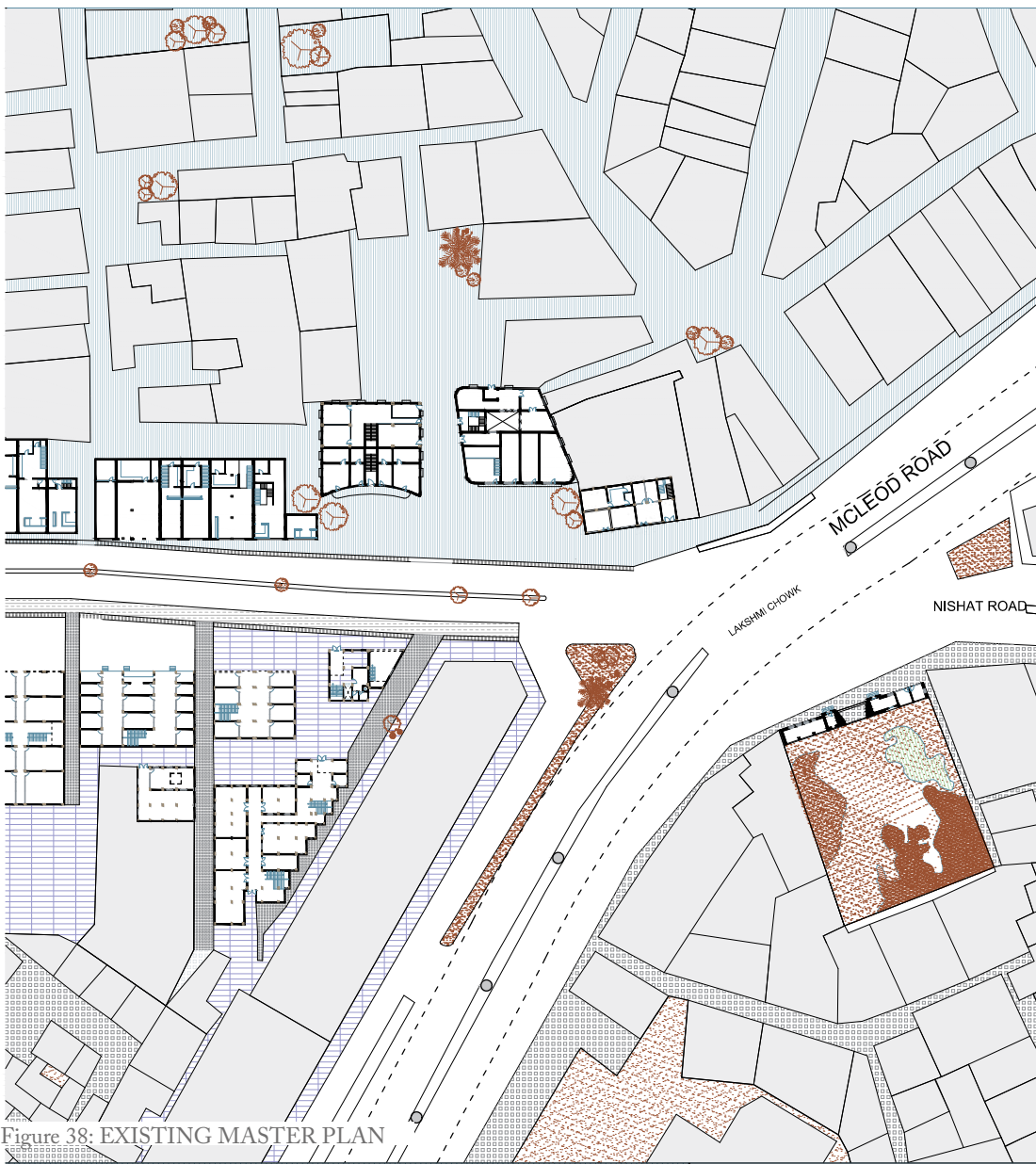
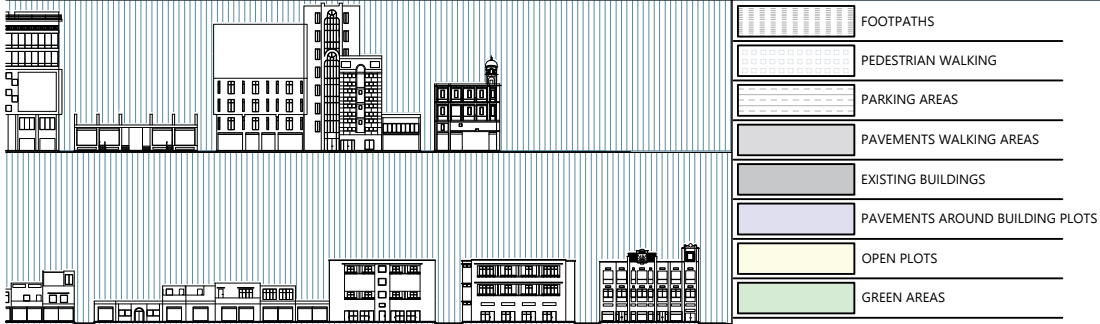


Figure 38: EXISTING MASTER PLAN



The Lakshmi Chowk and its adjacent road used to be a city centre from the 70's to late 90's. Its main attraction being the cinema culture. Abbot road consists of 7 cinemas, presently in good condition built on the art-deco style. The analysis of the area is based on the data processed in QGIS and schematic diagrams, which constitutes multiple factors, to determine making a strategy for an intervention in urban space and proposing a program for adaptive reuse of the Lakshmi building. The intervention is based on the conclusion to revive the memory of the space, which is to propose a good quality of urban design for the public of adjacent areas identified by the thematic maps produced by the data processed. The proposal aims to help rejuvenate the cinemas into their original function. Moreover, a program of a museum of cinema culture which will embed the memory of the space in a physical form.

Figure 78: SCHEMATIC 1-Scale: 1:4000.

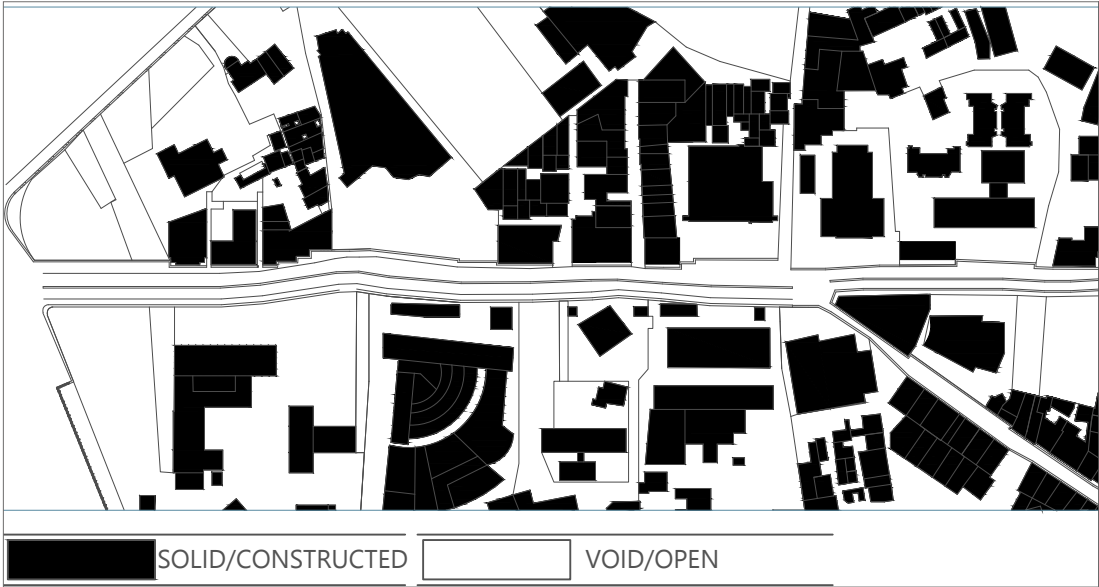
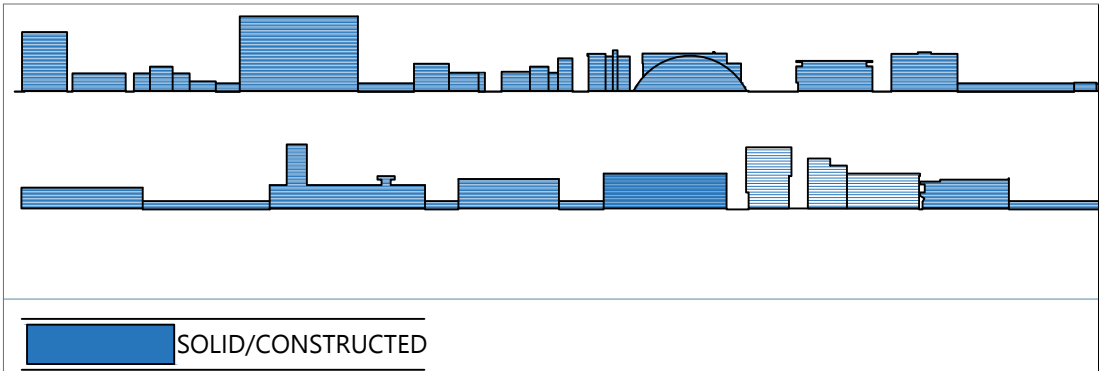
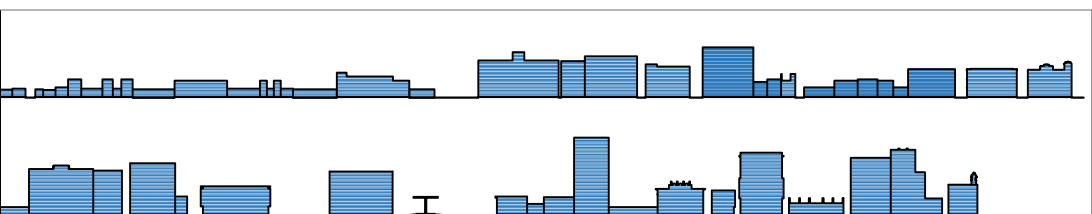


Figure 79: SCHEMATIC 2-Scale: 1:4000.



‘Schematic 1’ and ‘Schematic 6’ diagrams show the solid and void ration of the urban area. The adjacent areas of the cinemas or their boundaries are vacant. These are either empty plots or spaces with no function. This provides opportunities to build and design public spaces integrated with



the cinemas, with complementing programs for the local public. These spaces may provide the public with sitting spaces, water fountains, green areas, outdoor cafes, and opportunities for outdoor activities.

Figure 80: SCHEMATIC 3 - Scale: 1:4000.

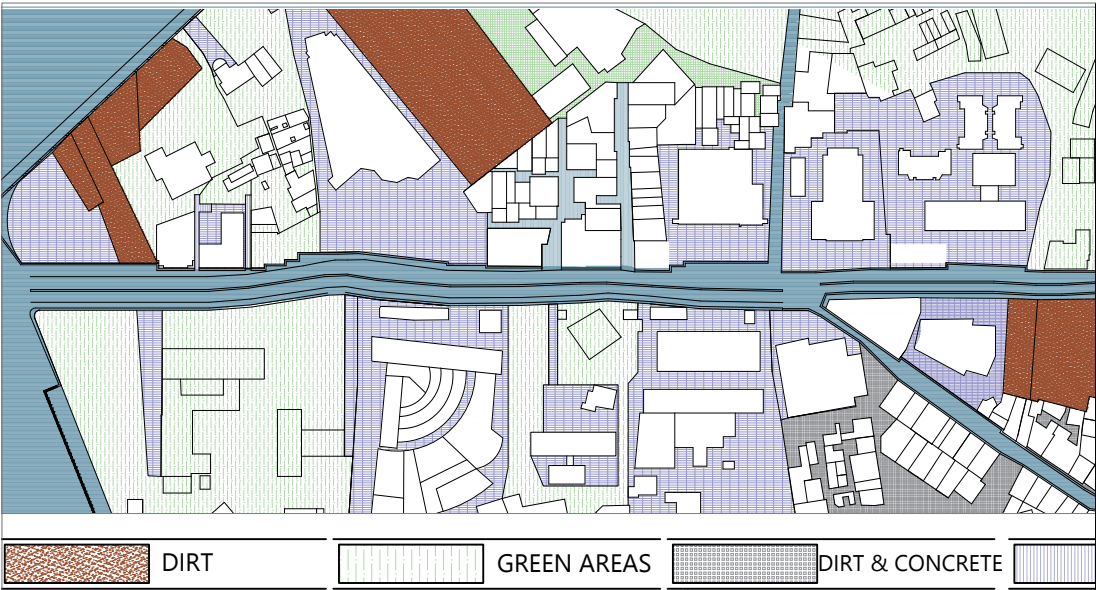
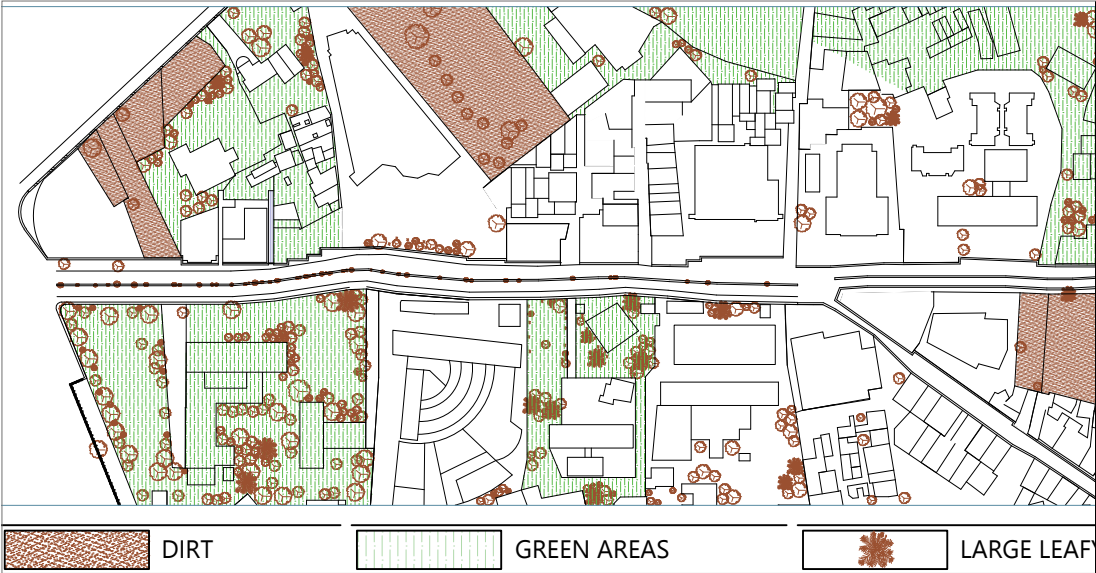


Figure 81: SCHEMATIC 4 - Scale: 1:4000.



‘Schematic 3’ and ‘Schematic 4’ diagrams identify the materiality of the space. The urban area lacks pedestrian friendly walking pavements and green spaces. Such spaces are only identified within the boundaries of government institutes which are not fully accessible by the public.

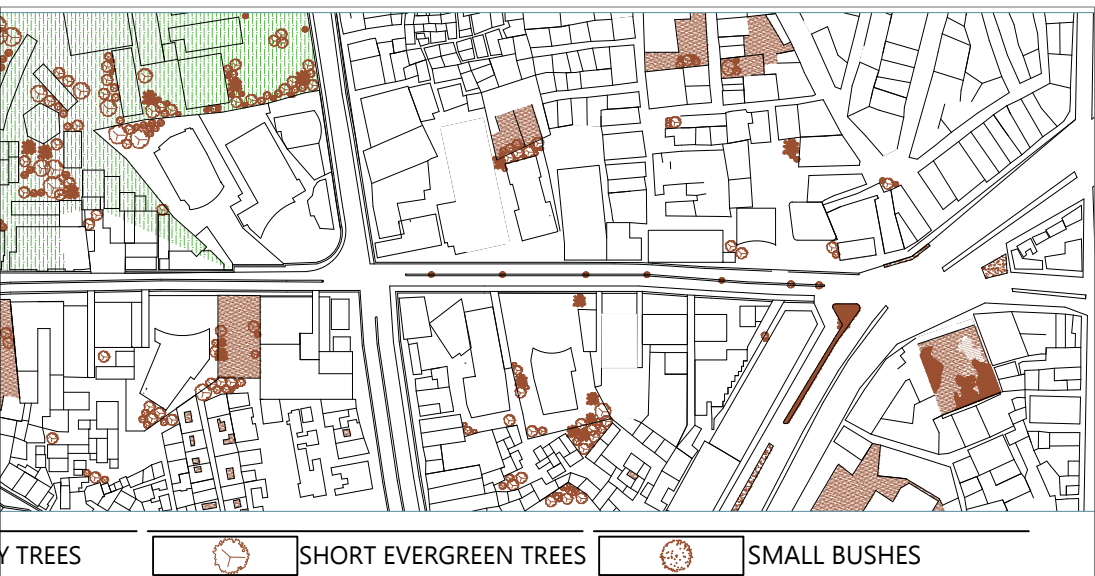
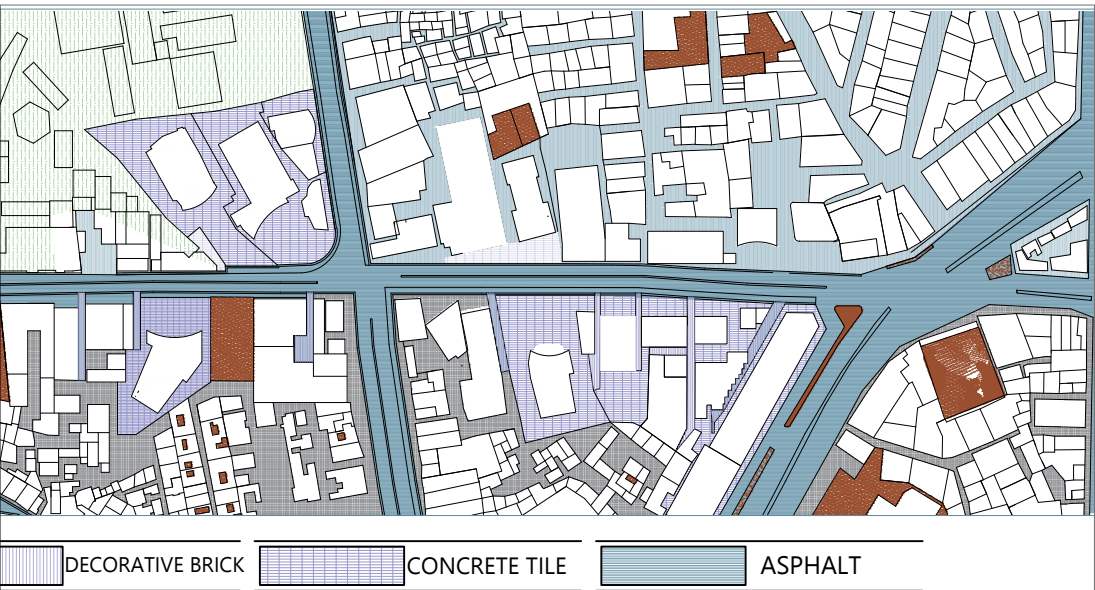
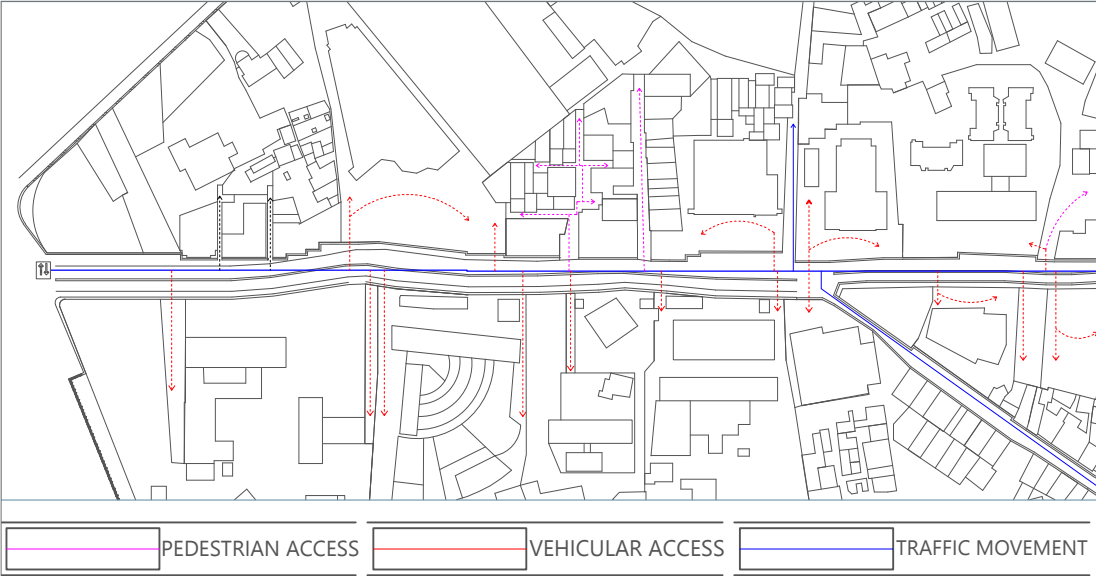


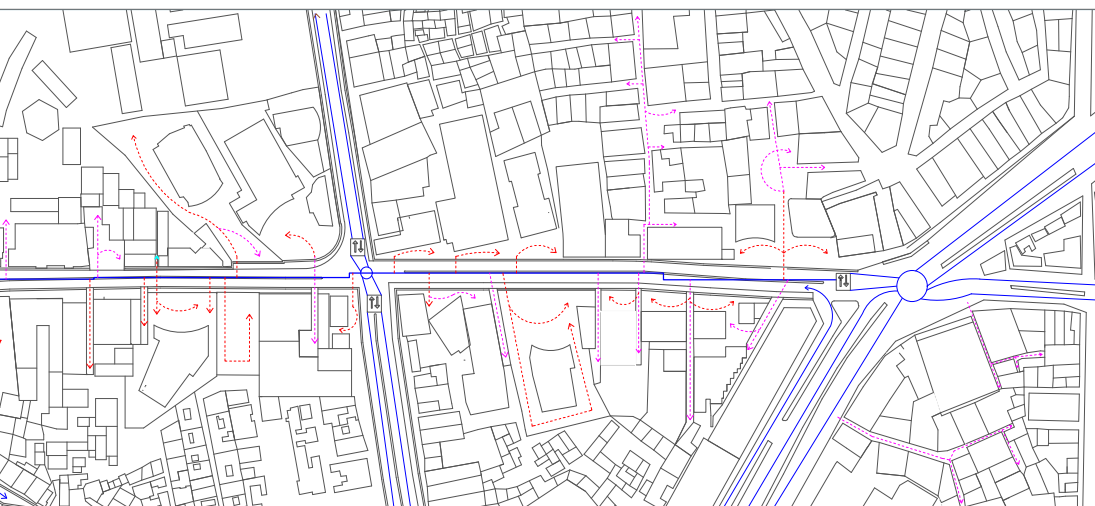
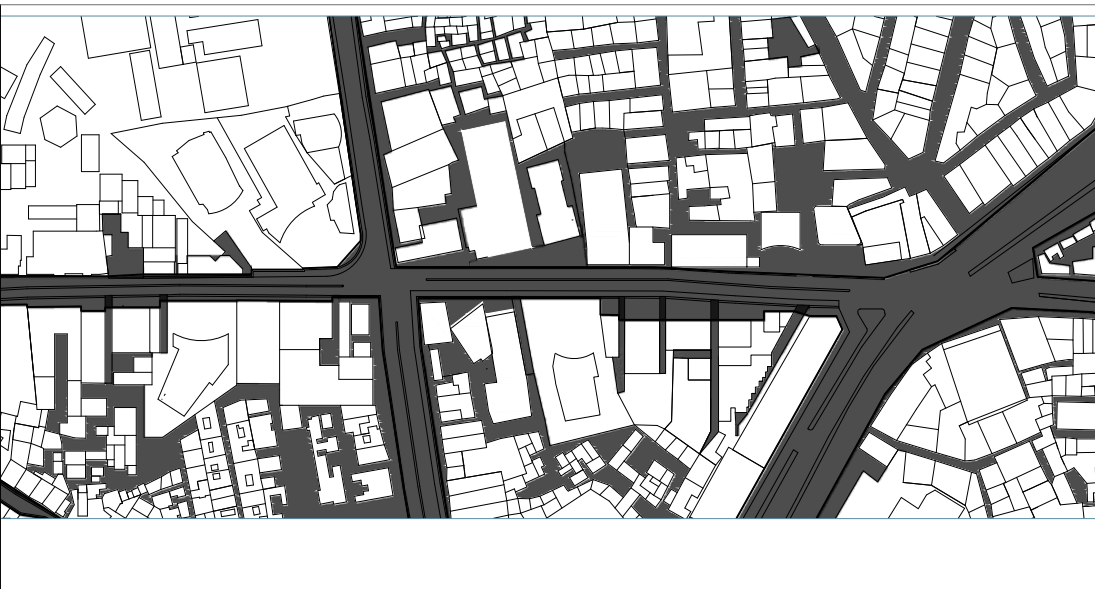
Figure 82: SCHEMATIC 5 - Scale: 1:4000.



Figure 83: SCHEMATIC 6 - Scale: 1:4000.



‘Schematic 2’ and ‘Schematic 5’ diagrams identifies streets and flows of pedestrian traffic, adjacent to the abbot road that go into residential areas. Pedestrianizing the streets, adjacent to the abbot road that go into residential areas and changing its asphalt-constructed roads to friendly pe-



destrian brick pavements, will allow an easy flow of pedestrians towards the cinemas and proposed urban spaces.

Present scenario of cinemas on Abbot Road and their surrounding boundaries.

The condition of the building of the cinemas is reflected on the number of people turning out to watch movies. As the film industry is in a revival process, the once abandoned cinemas are being refurbished and redesigned on modern lines. Some cinemas also have stages to diversify its usage for local theatrical performances. The following paragraphs analyse the change of the use of the buildings throughout the years and the present condition of the buildings.

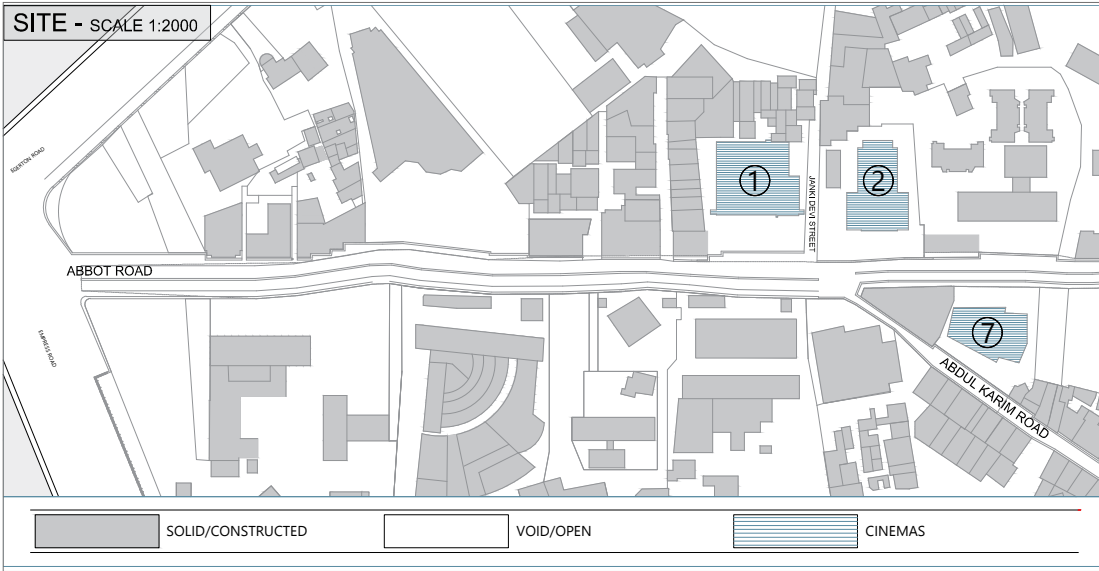


Figure 84: CINEMA MAPPING - LOCATION OF CINEMAS ON ABOOTT ROAD - Scale: 1:4000.



Lakshmi Building



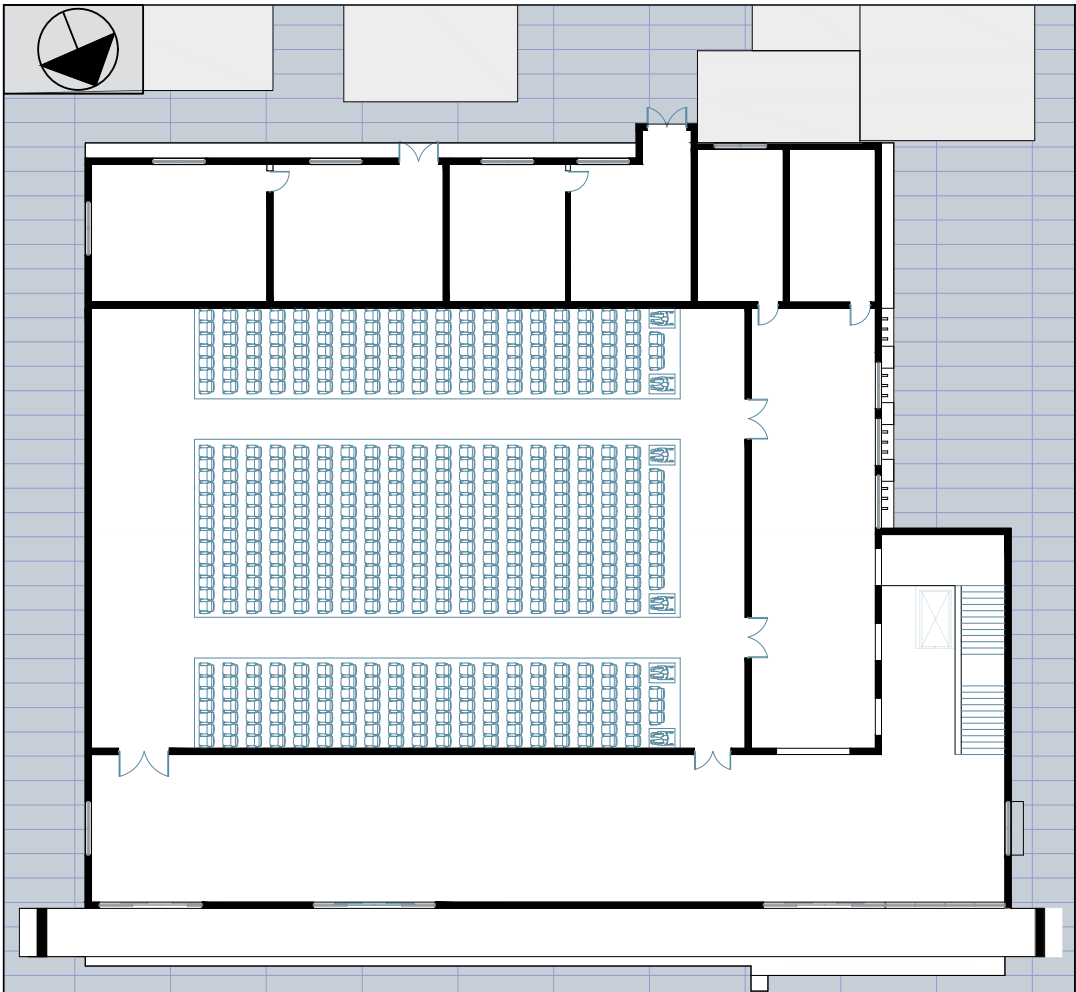
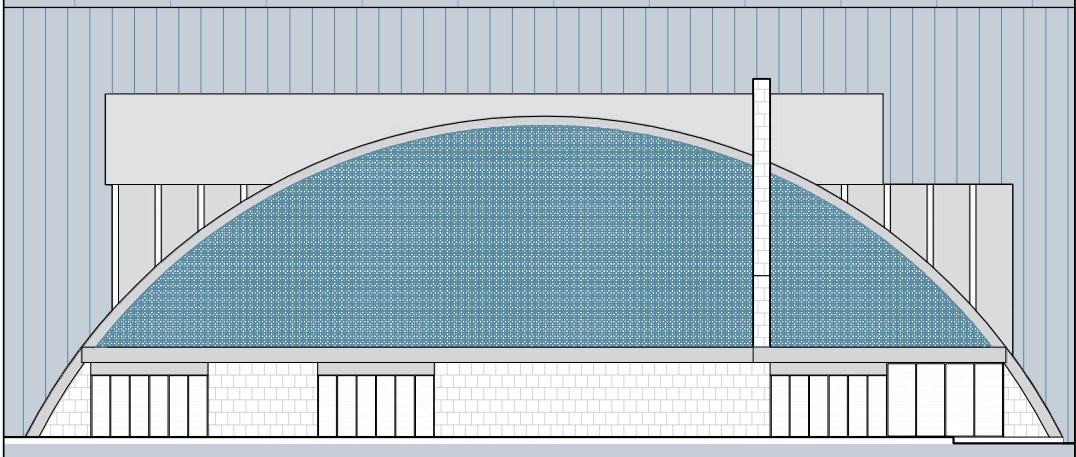


Figure 85: MUBARAK CINEMA - PLAN & ELEVATION - Scale: 1:500



Mubarak Cinema

Mubarak Cinema building, after being shut down as a cinema was converted into a storage house. Now turned into an event hall and hosts stage shows of the local theatres. In addition, it is used as a parking lot during the daytime, due to its ample parking space. The building condition is good; with minor deteriorate in the façade.

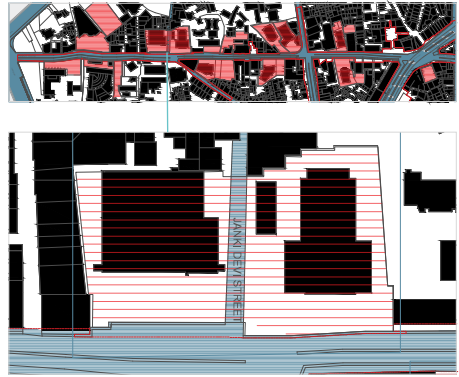


Figure 86: MUBARAK CINEMA - FACADE VIEW.



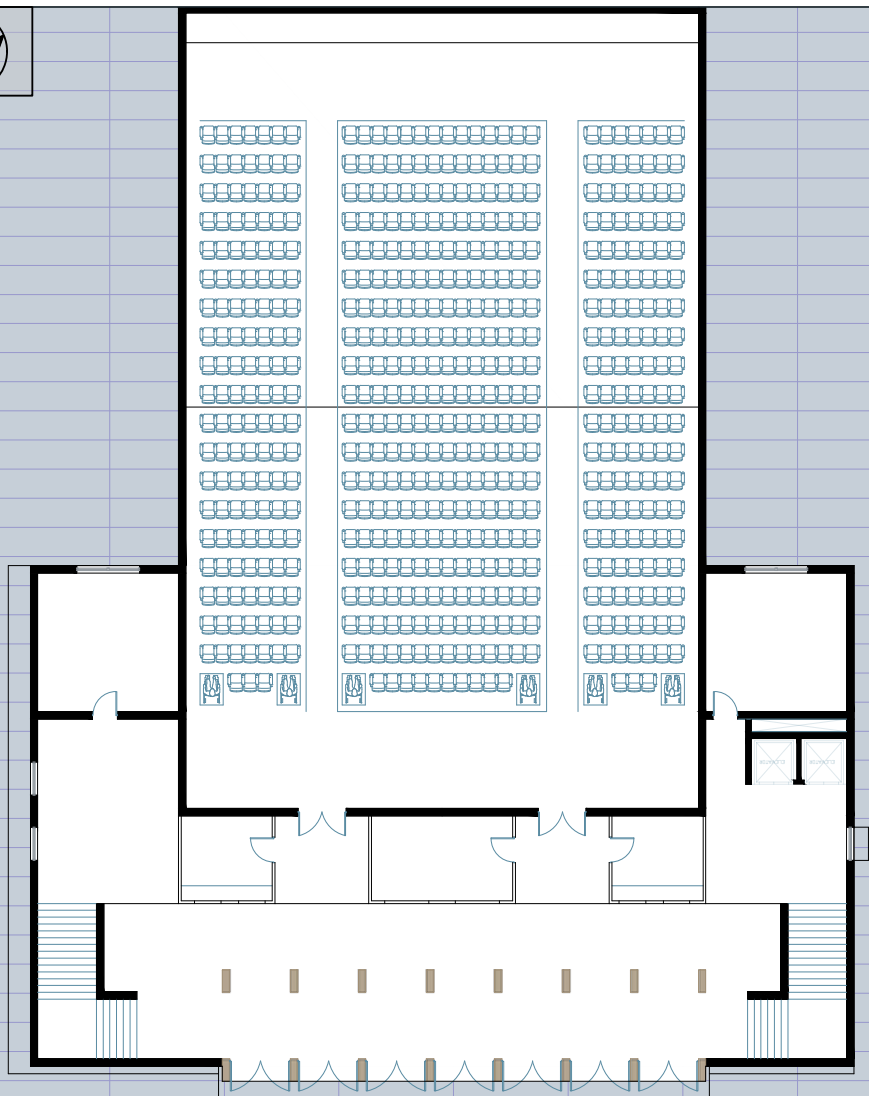
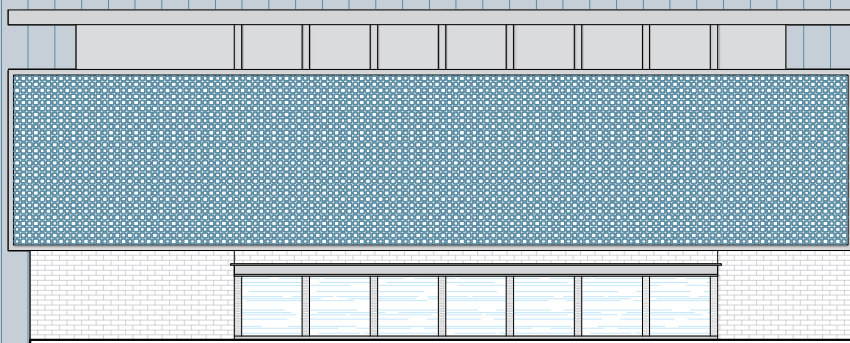


Figure 87: MEHFIL CINEMA - PLAN & ELEVATION - Scale: 1:500



Mehfil Cinema

Mehfil cinema has since long left screening movies and become a venue for stage shows of local theatre drama. The façade is a beautiful intricate work of Jali pattern made of terracotta. The condition of the building is deteriorating along with the façade, which has some minor damages to it. Some theatre advertisement hoardings are also seen hanging on the façade. Currently it is also used as a parking lot.

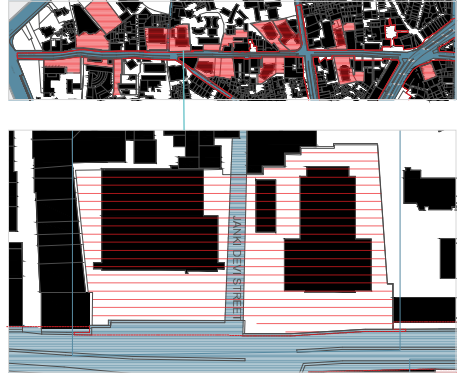


Figure 88: MEHFIL CINEMA - FACADE VIEW.



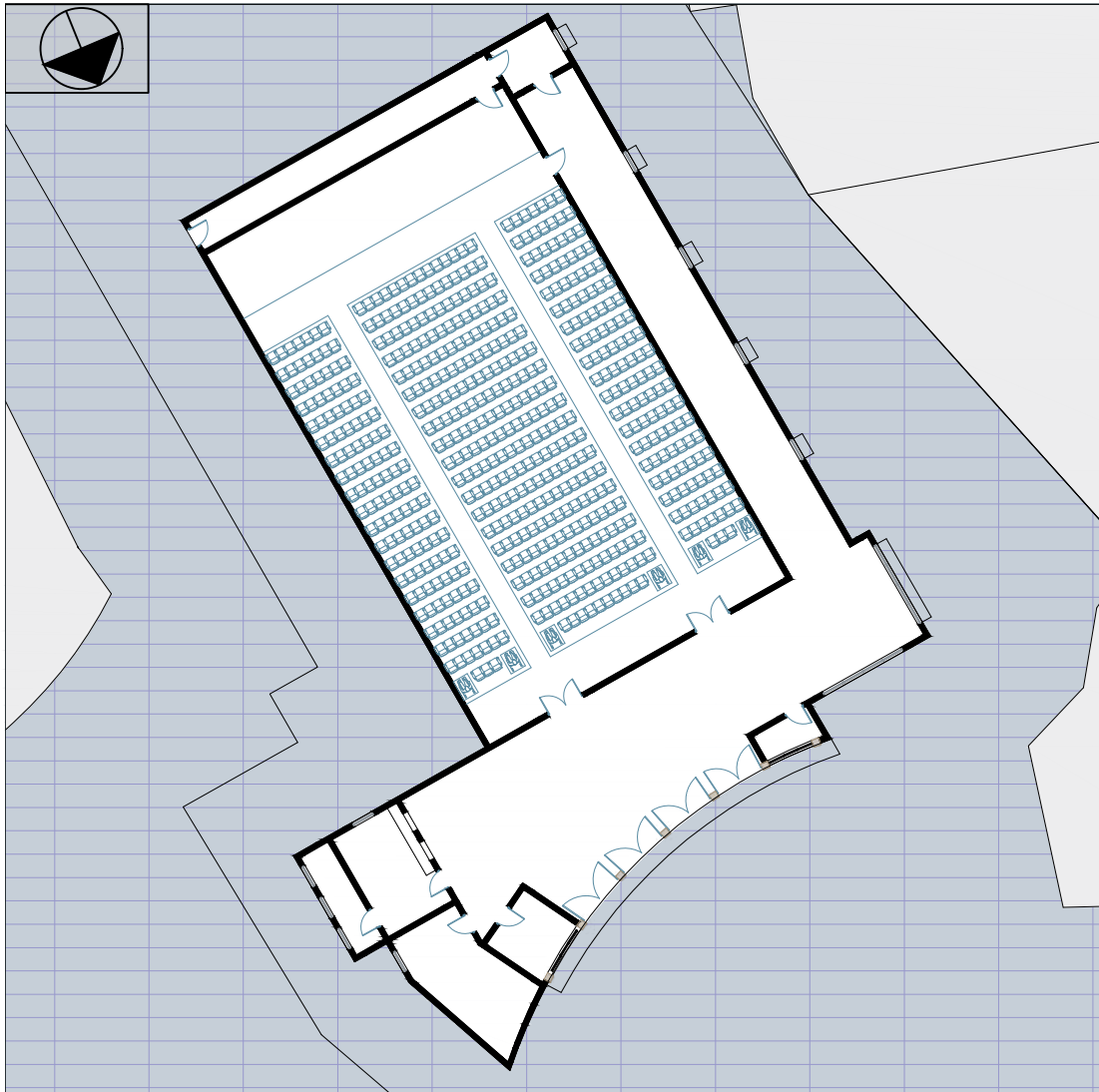
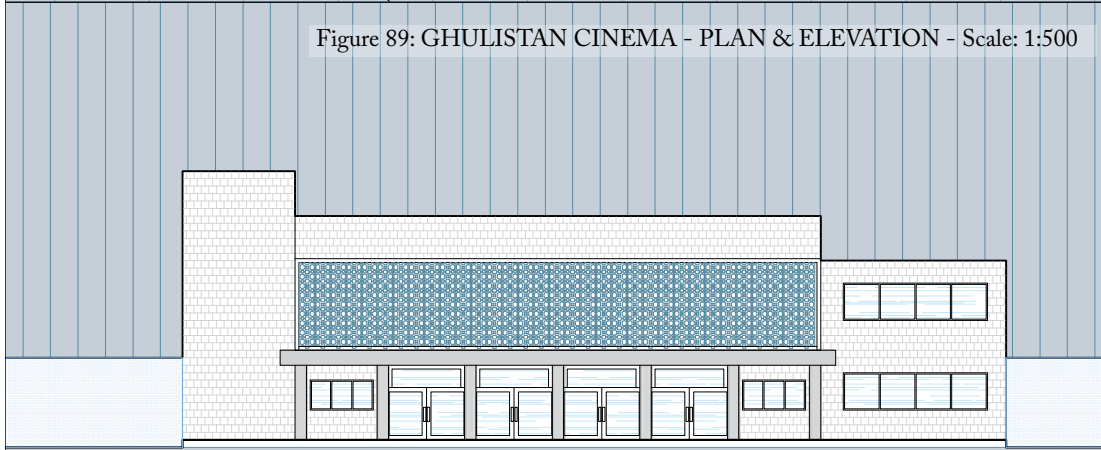


Figure 89: GHULISTAN CINEMA - PLAN & ELEVATION - Scale: 1:500



Gulistan Cinema

The Gulistan cinema building used to be an abandoned building with wild growth around it before it being converted to a cinema. Currently the building is refurbished and running as a cinema. The façade is built with terracotta Jali pattern and is mainly covered by digitally printed advertisement posters of movies currently screening.

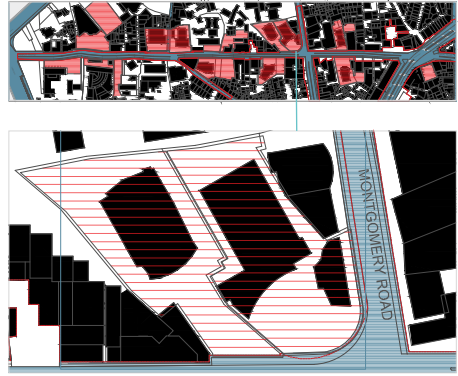


Figure 90: GULISTAN CINEMA - FACADE VIEW.



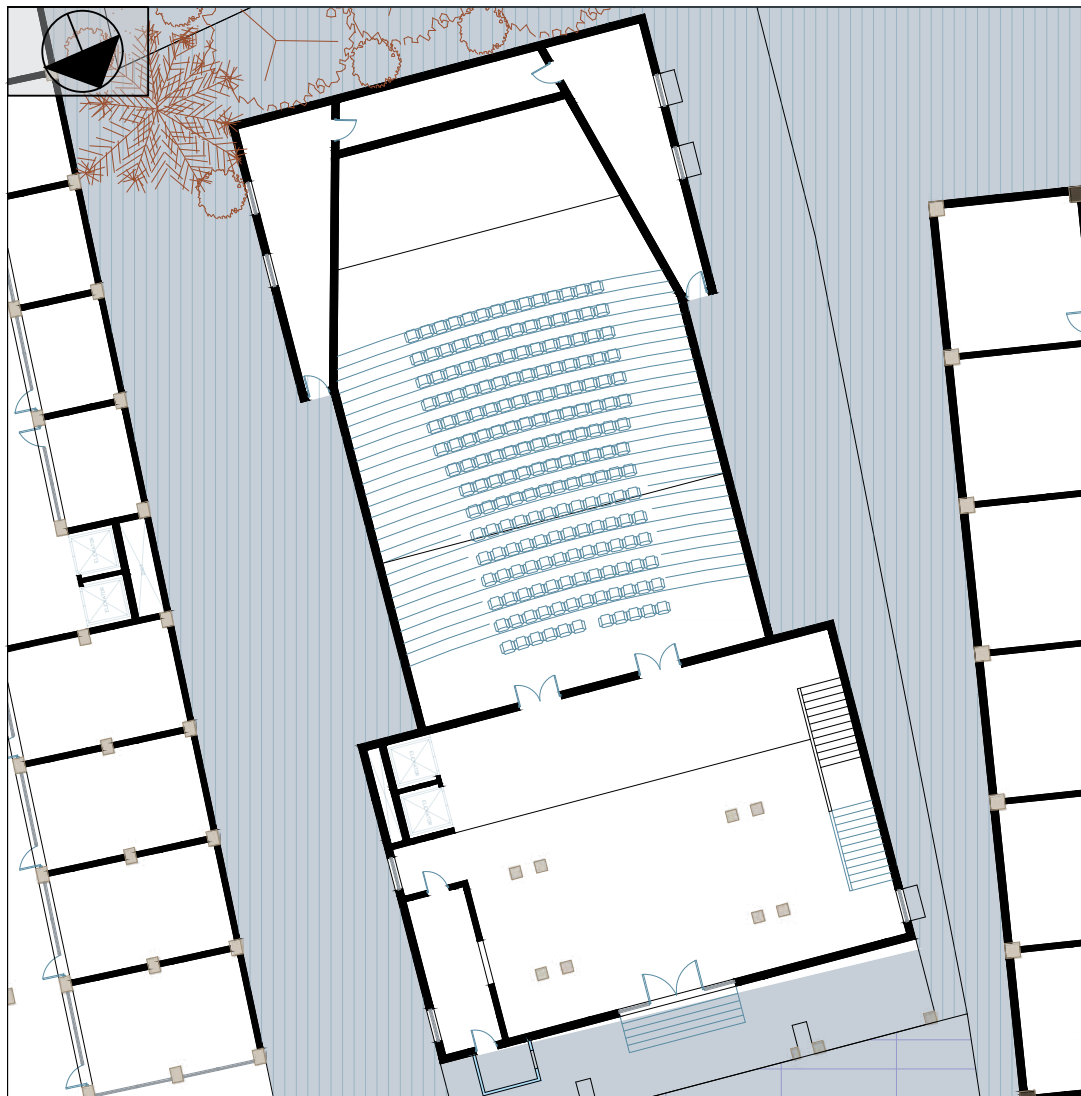
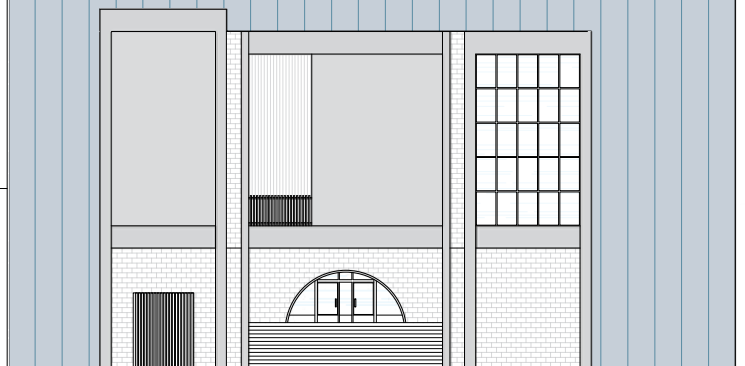
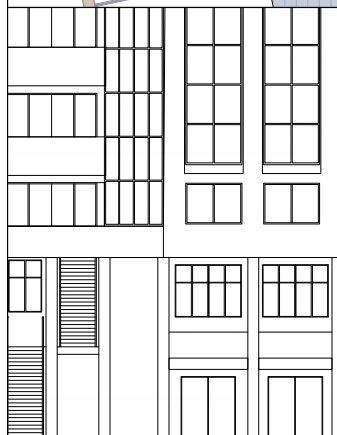


Figure 91: CAPITAL CINEMA - PLAN & ELEVATION - Scale: 1:500



Capital Cinema

The Capital cinema building, after being shut down as a cinema, is now reprogrammed to be used as a stage for local theatre performances. It also acts as a parking lot during daytime. The building condition is fairly good, but some elements of vandalism can be seen on the façade such as broken windows.

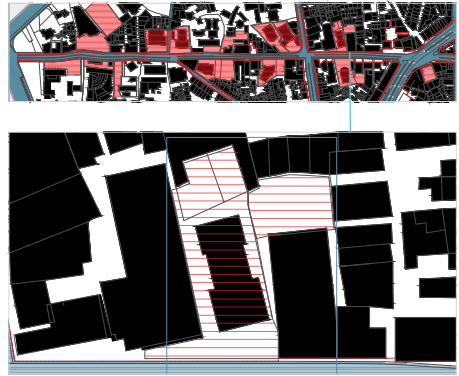


Figure 92: CAPITAL CINEMA - FACADE VIEW.



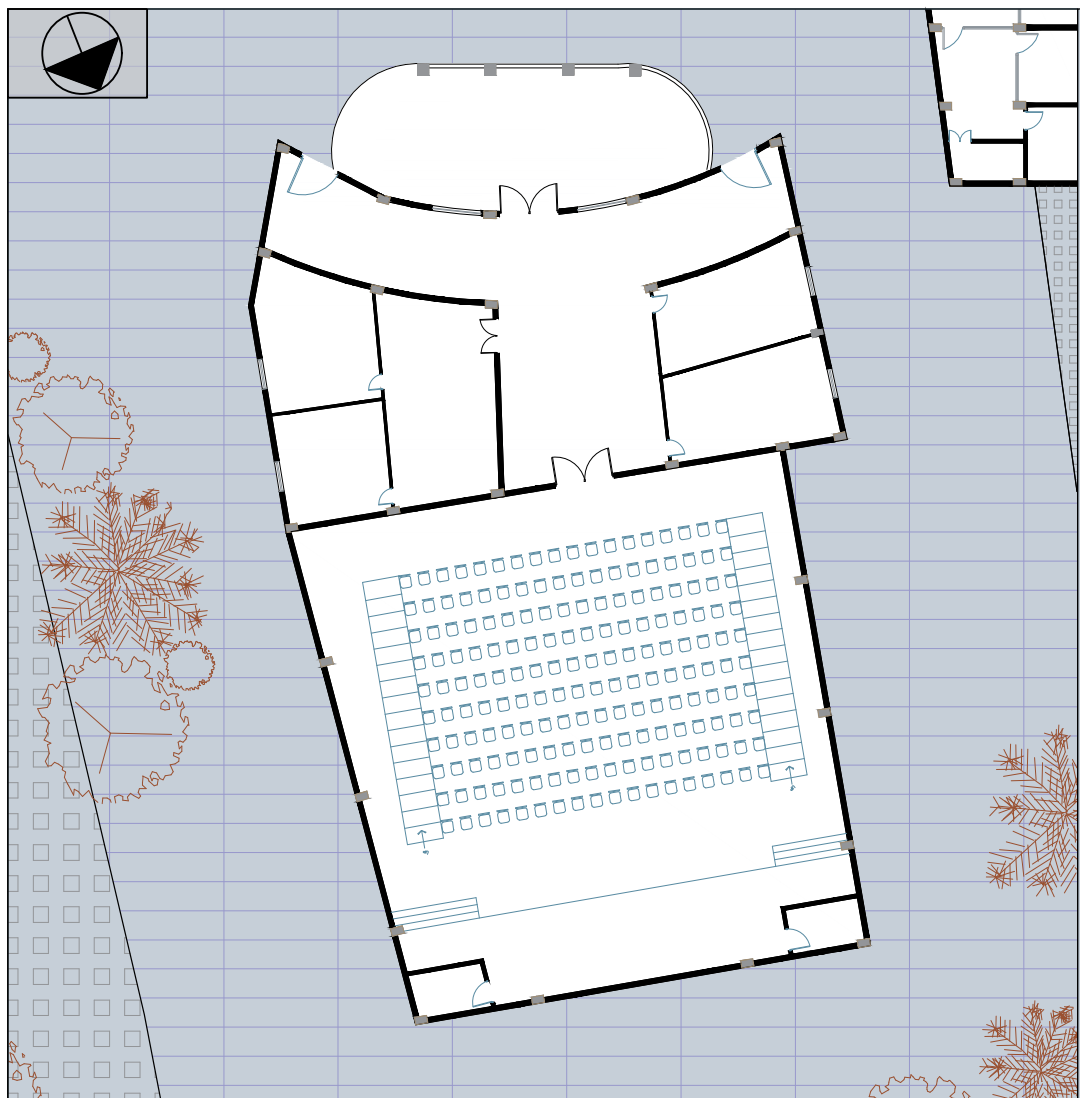
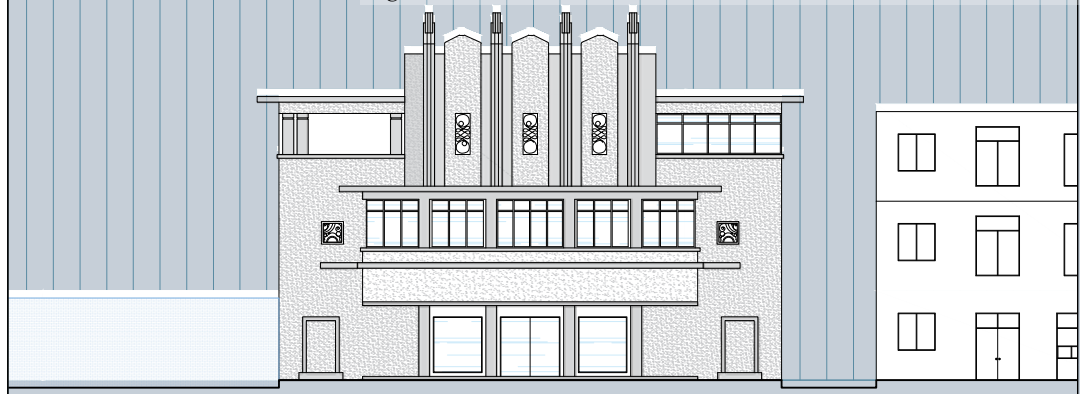
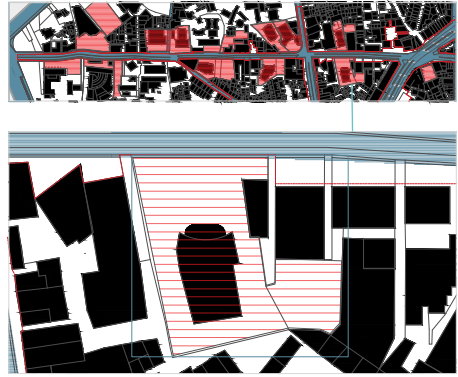


Figure 93: ODEON CINEMA - PLAN & ELEVATION - Scale: 1:500



Odeon Cinema

The Odeon cinema was famous for screening the best international films of the time, but also screened local films. The downfall of the film industry led it to being converted into a hotel. Currently, it has been refurbished and is again running as a cinema. The building is built on the international chain of cinemas called 'Odeon' that have been constructed on the Art-deco movement. The façade is retained in its original condition and is currently in a good condi-



tion. The interior of the building is refurbished and designed on modern lines, to give customers a better experience.

Figure 94: ODEON CINEMA - FACADE VIEW.



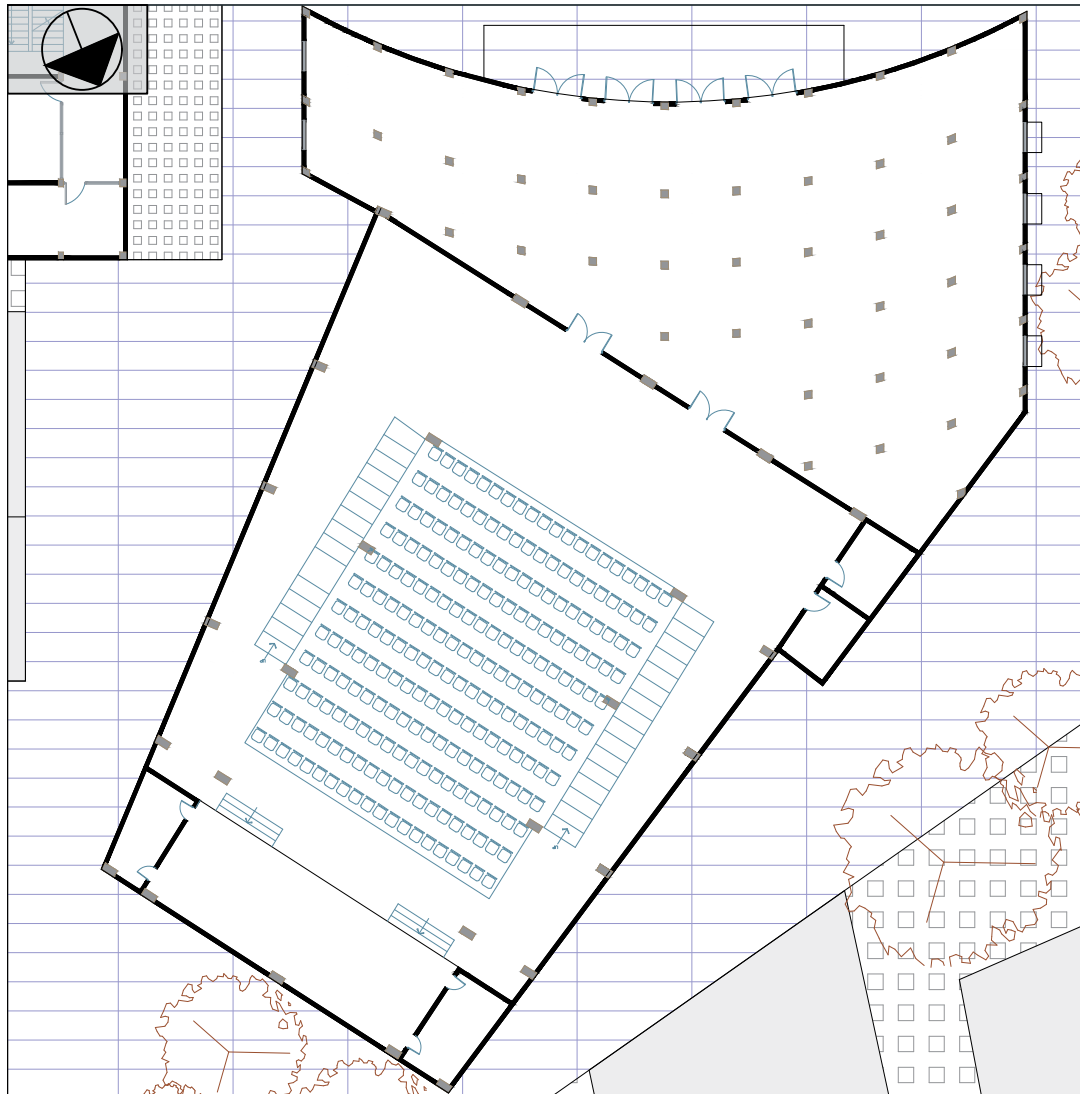
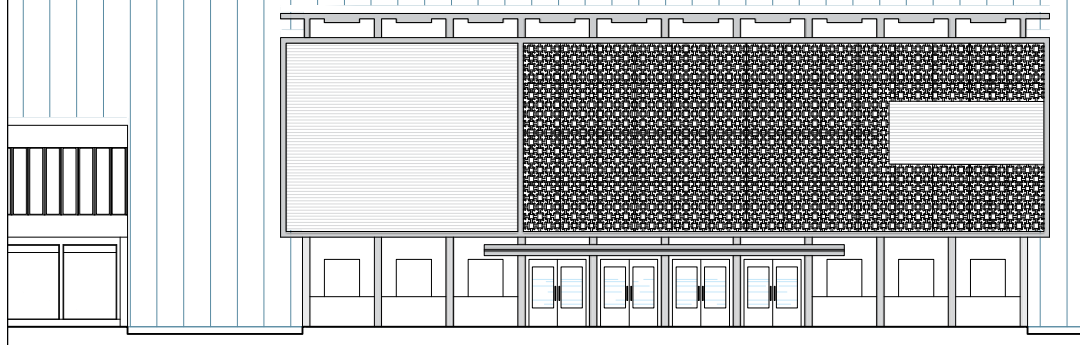


Figure 95: METROPOLE CINEMA - PLAN & ELEVATION - Scale: 1:500



Metropole Cinema

Metropole cinema building is refurbished and reintroduced as a cinema, which screens local films. The building is in good condition but its façade is deteriorating. The intricate Jali work is seen broken in various areas. The façade also hosts advertisement hoardings of the movies.

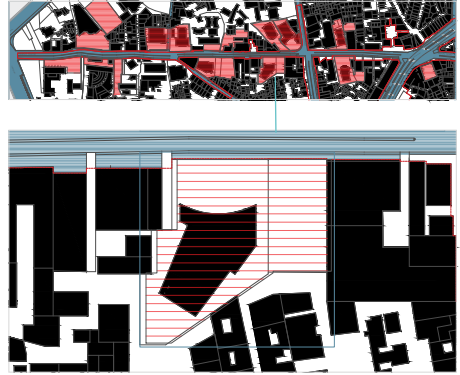


Figure 96: METROPOLE CINEMA - FACADE VIEW.



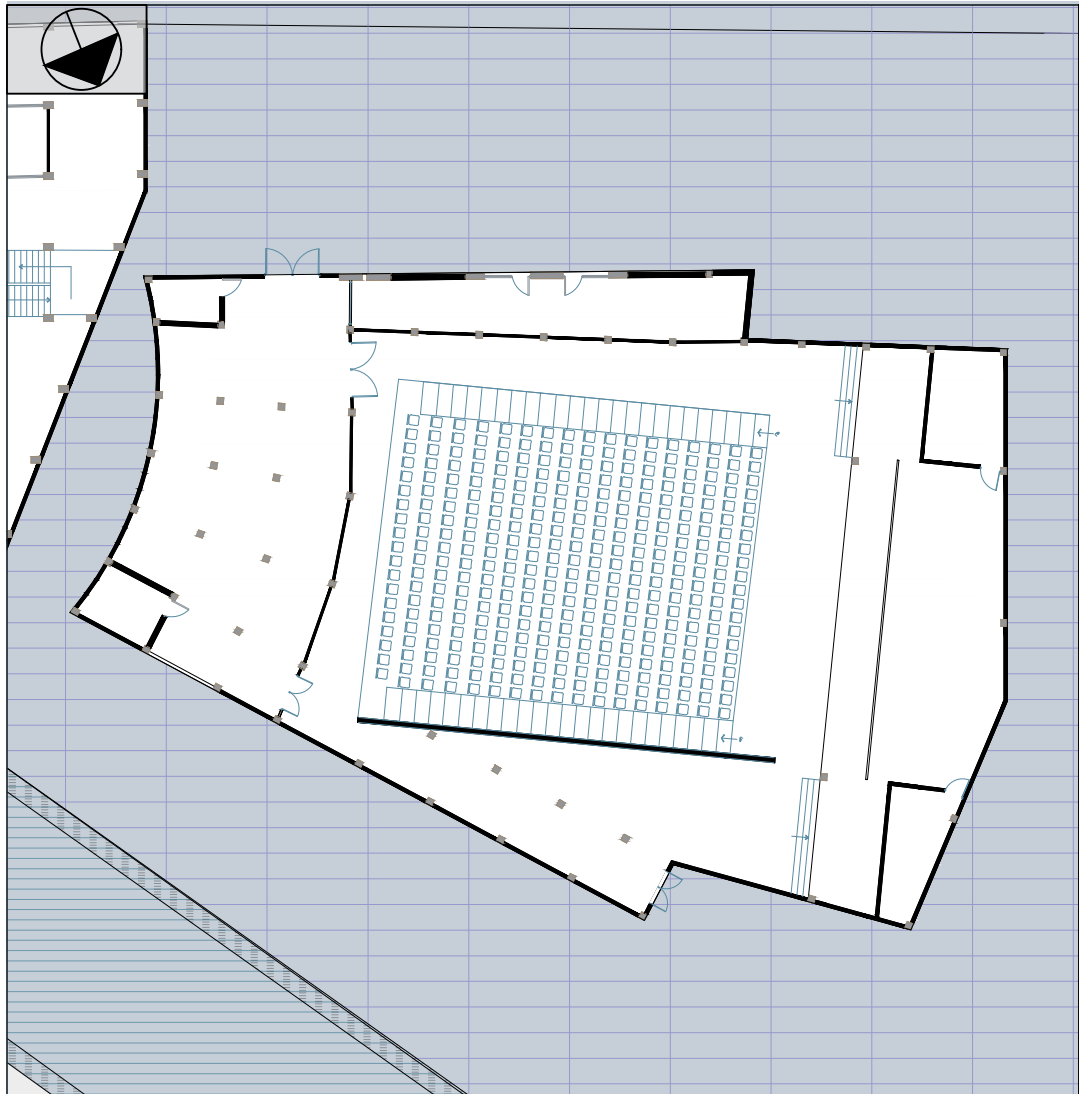
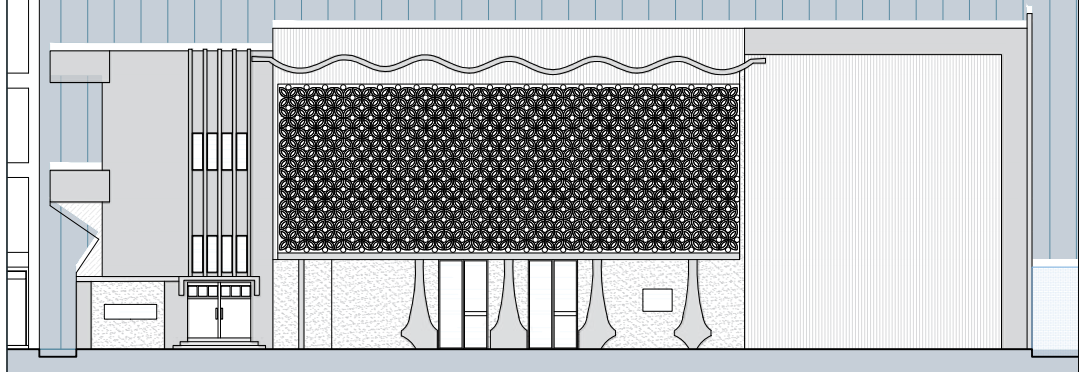


Figure 97: PRINCE CINEMA - PLAN & ELEVATION - Scale: 1:500



Prince Cinema

The Prince cinema building has been refurbished and renamed as Super cinema. It is currently the most successful running cinema in the area, after been renovated and reintroduced in 2008. Multiple advertisement hoardings of films can be seen fixed to the façade of the building.

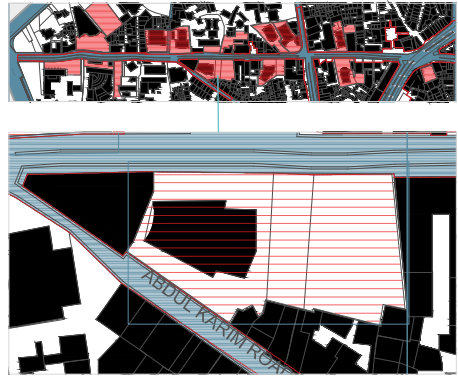


Figure 98: PRINCE CINEMA - FACADE VIEW.



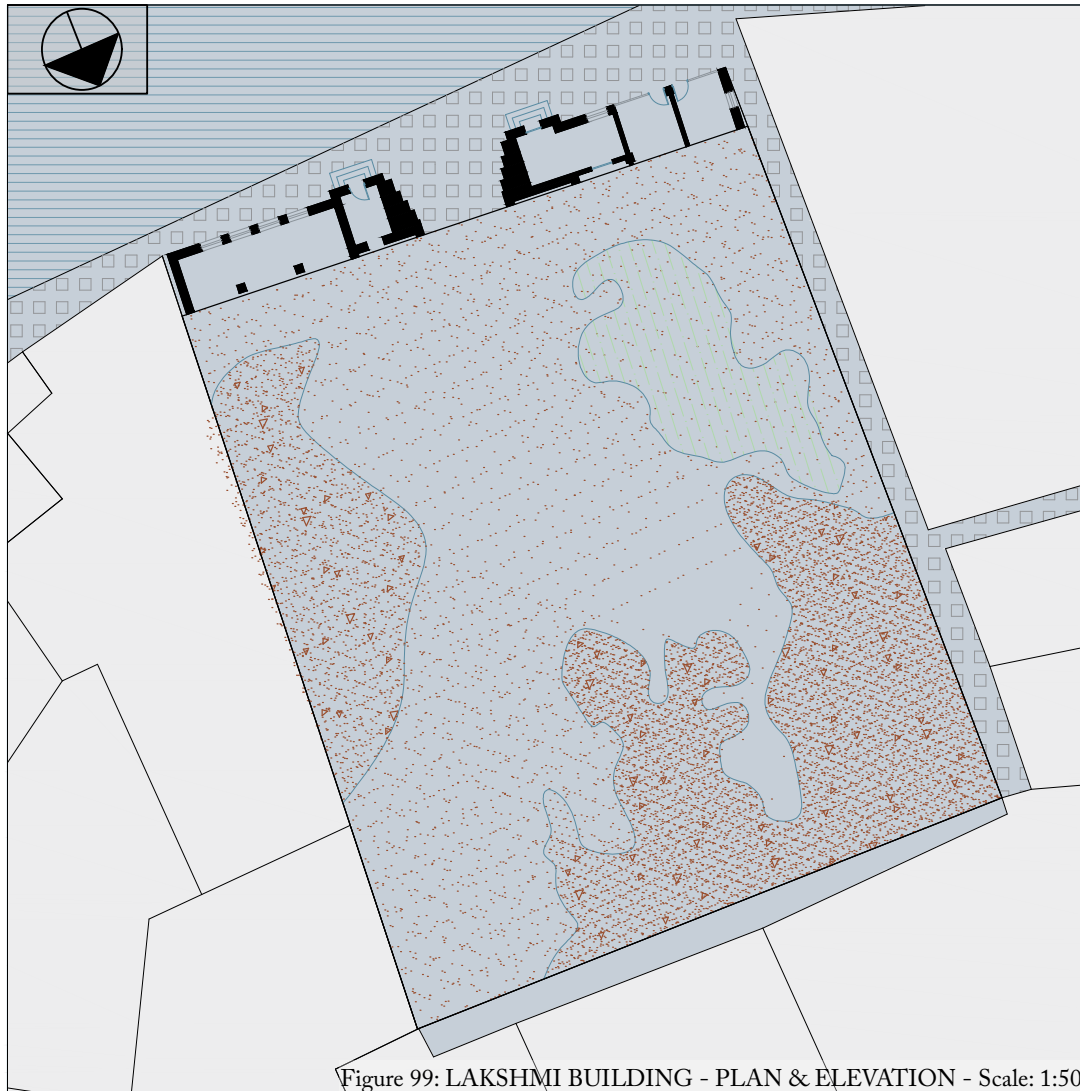
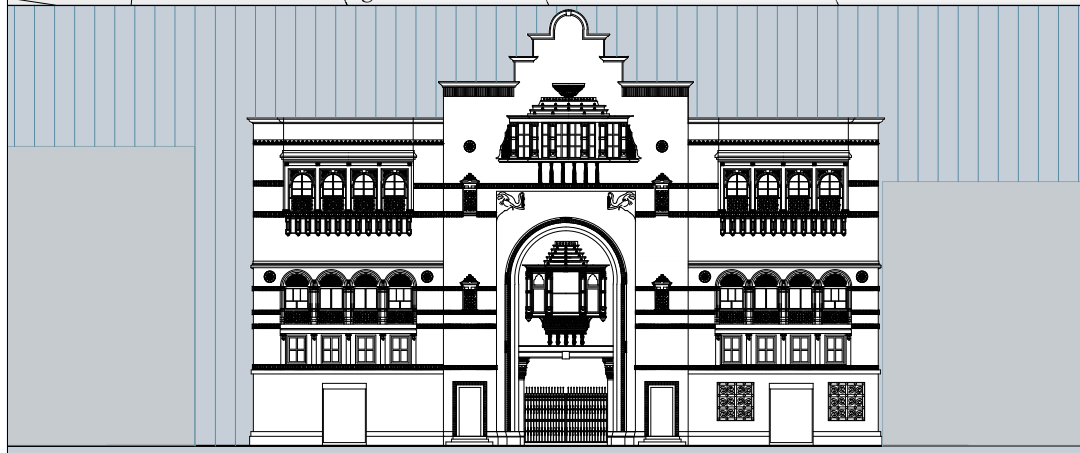
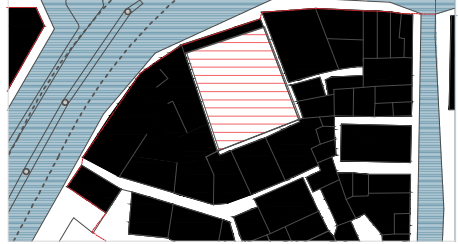


Figure 99: LAKSHMI BUILDING - PLAN & ELEVATION - Scale: 1:500



Lakshmi Building

The building is surrounded by densely constructed buildings and is confined from the other sides than the front. A small pedestrian passage goes towards the depth of the plot from the West side of the building. The area of the plot is 128 meter square, with dimensions 30 by 60 meters. The existing facade covers an area of approximately 28 meter square. The entrance to the building is an adequate 5 meters wide. The remains of the footprint provides information of the structural grid of the structure. The plot is filled with gravel, dirt and some residue left over from the demolition.



My aim is to reuse this urban area and to bring it back to its cinema culture. Opportunities I find on the site are cinema buildings, recreational building use and large empty plots. Each cinema building is either functioning as a cinema, or having another similar purpose. The cinema buildings have large parameter boundaries around them. The recreational use of buildings include restaurants, hotels and a museum, which are currently running. The large empty plots are either seen empty or used for parking during the day. It has been identified that the site clearly lack of any public space, the empty plots beside the cinemas provide opportunity for an intervention for the public. These plots are seen majorly alongside cinema buildings. These plots along with the large empty areas around cinema boundaries can create opportunity for public space.

The strategy I propose is to identify and create a cluster of buildings with recreational use and cinemas, and empty plots. These clusters can work better being together, joined with a public space. The public space may have similar supporting programs that help enhance the existing use of buildings such as outdoor restaurants, gathering areas for events, and other spaces for sitting, walking and green areas, along with sculptures and water bodies. As the road is approximately 1 mile long, these clusters can help create coherence for the area to be perceived as one large space.



Figure 100: AREA GRAPH OF EACH CINEMA - BUILT AND EMPTY SPACE.



URBAN INTERVENTION



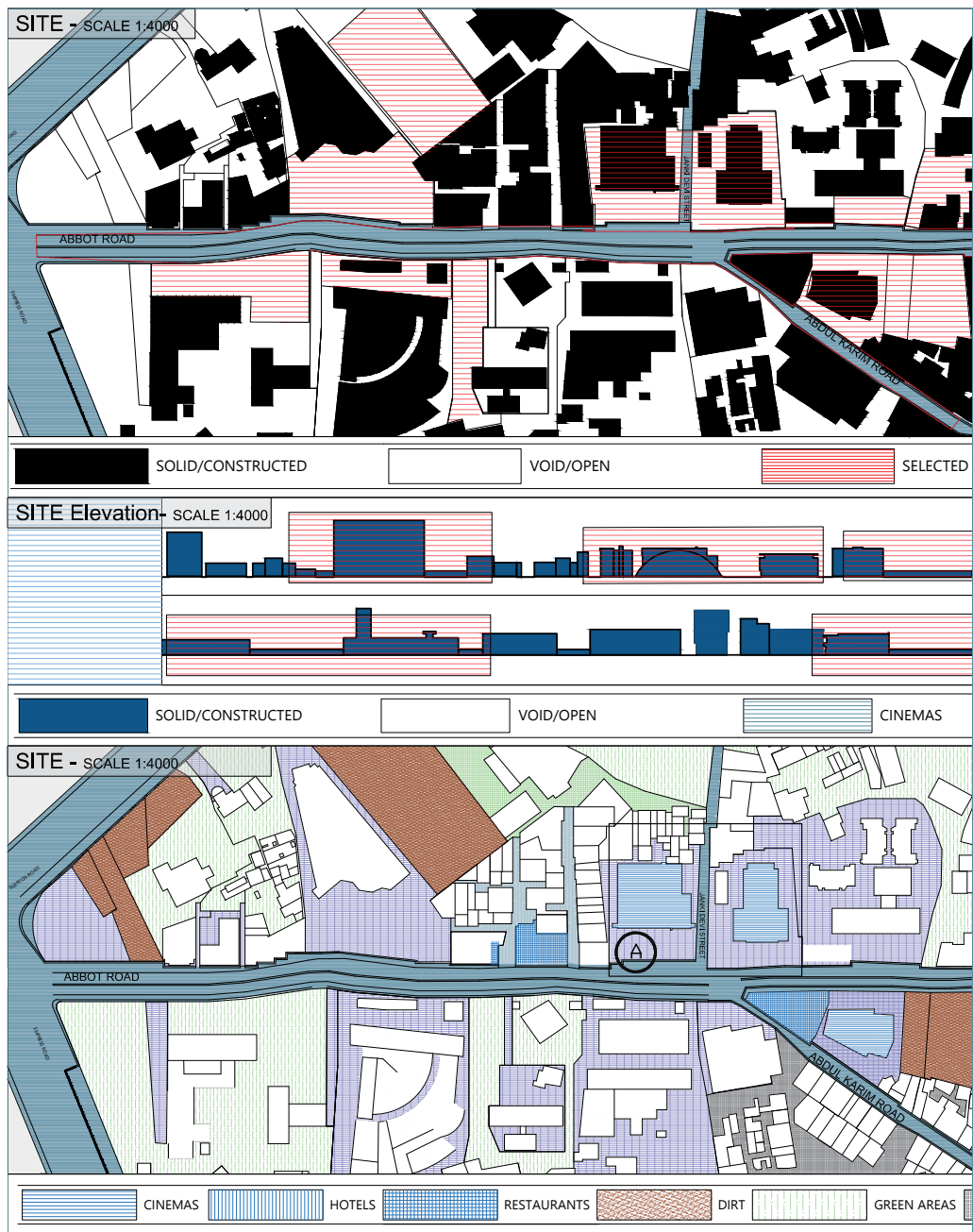


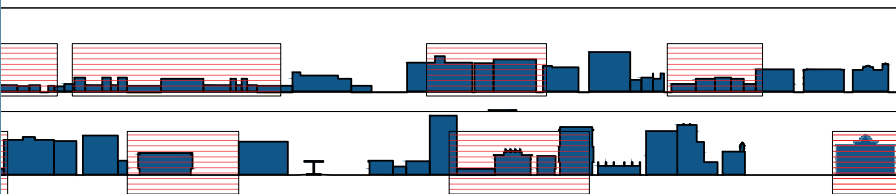
Figure 101: STRATEGY SCHEMATICS TOWARDS INTERVENTION - Scale 1:4000.



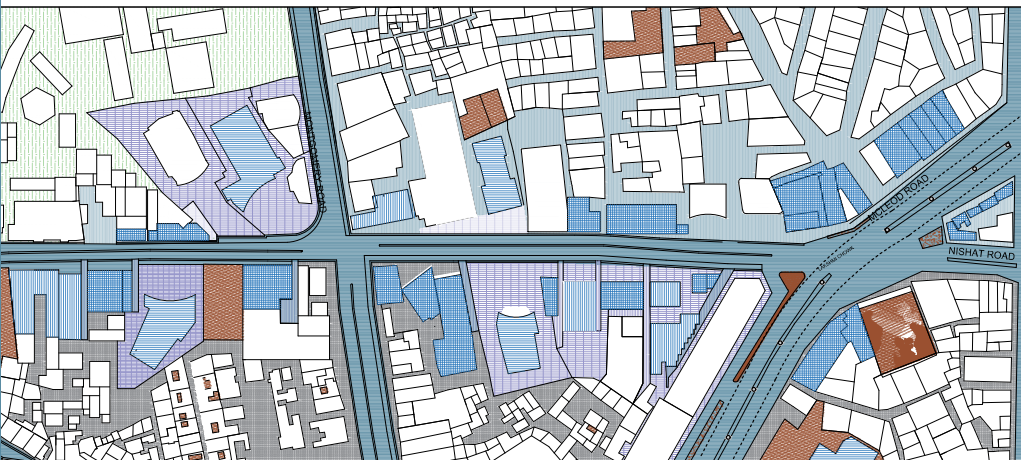
AREA ROAD



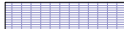
SCHEMATIC 2



SCHEMATIC 3

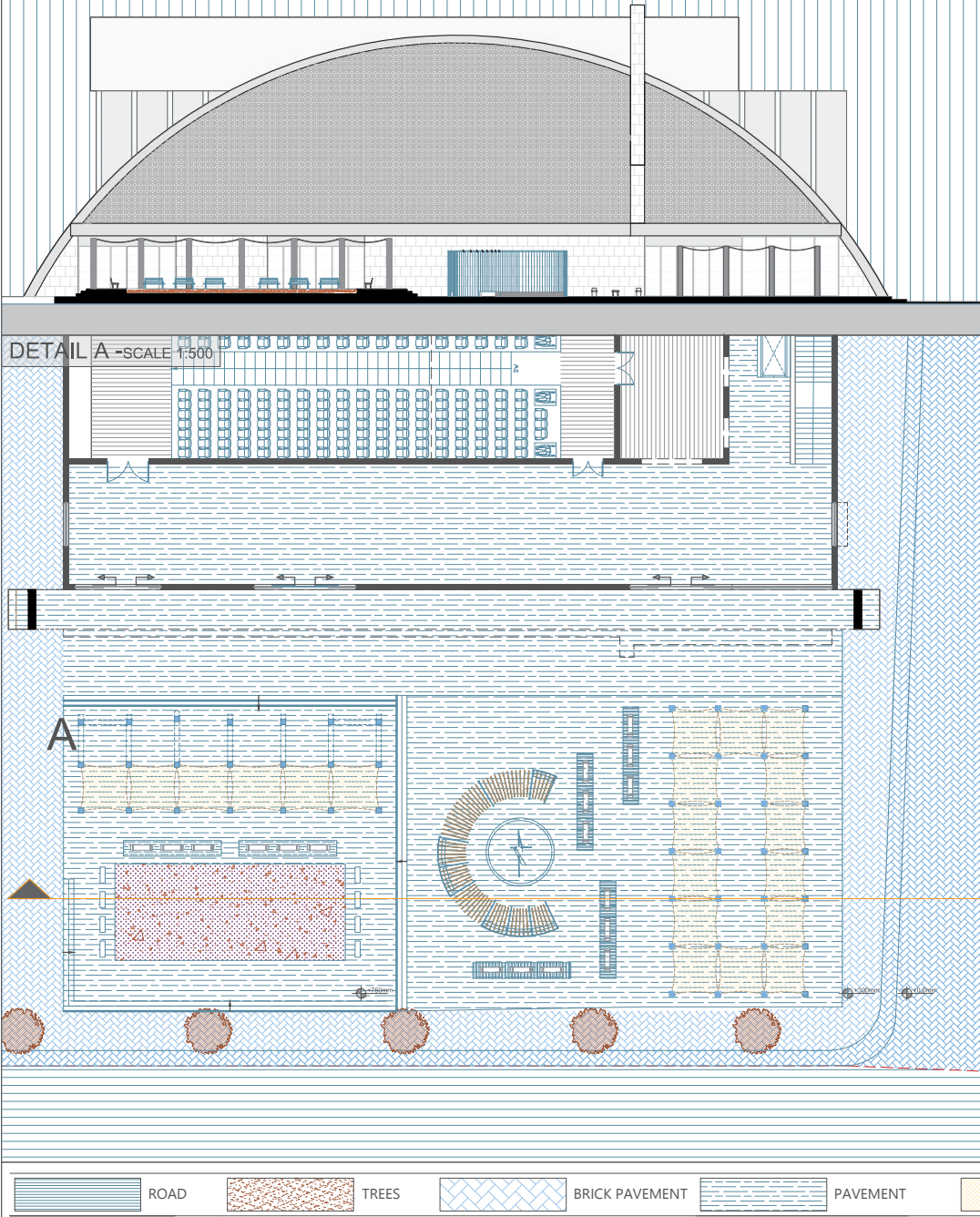


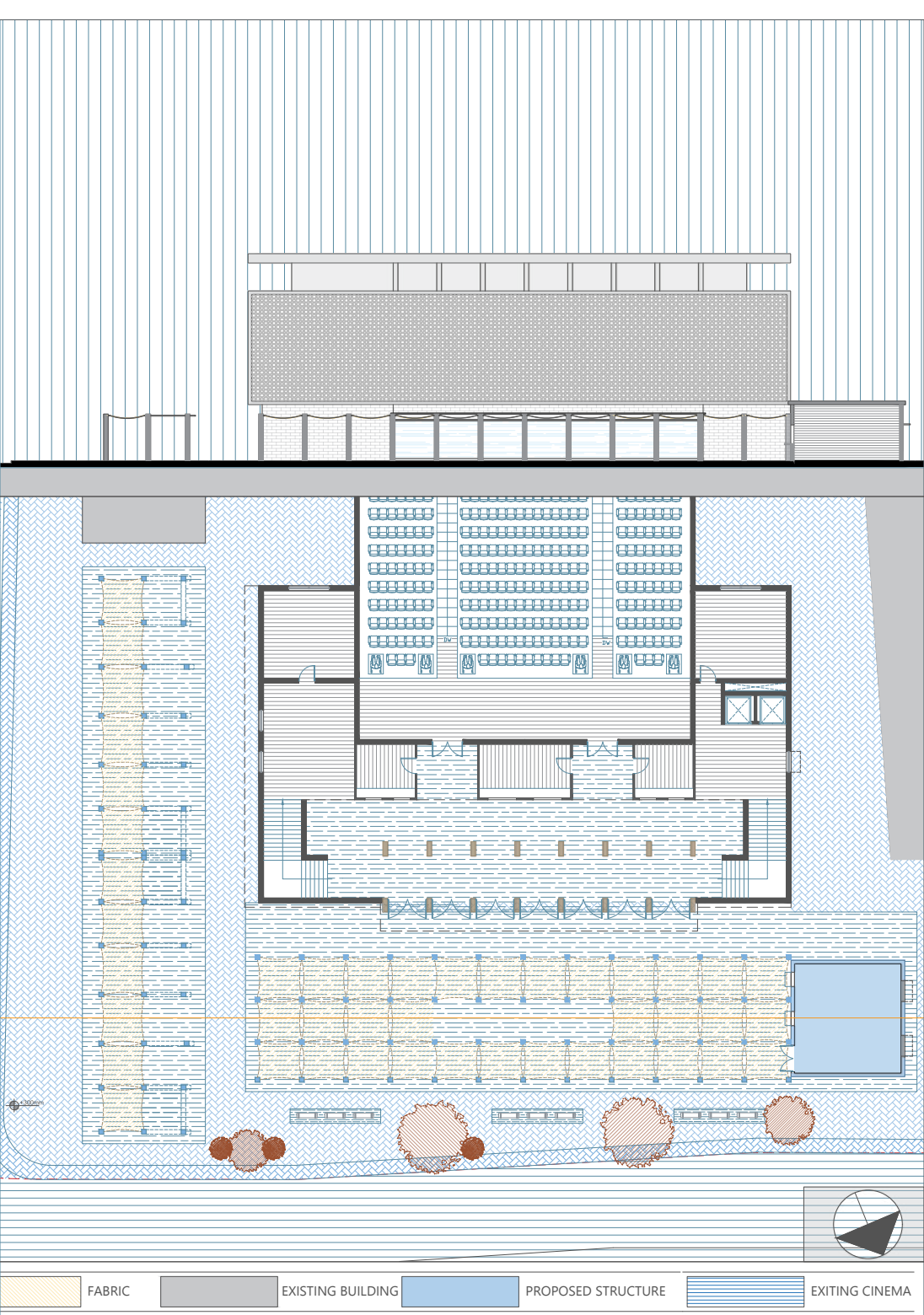
UNEVEN DIRT AND CONCRETE DECORATIVE BRICK CONCRETE TILED ASPHALT



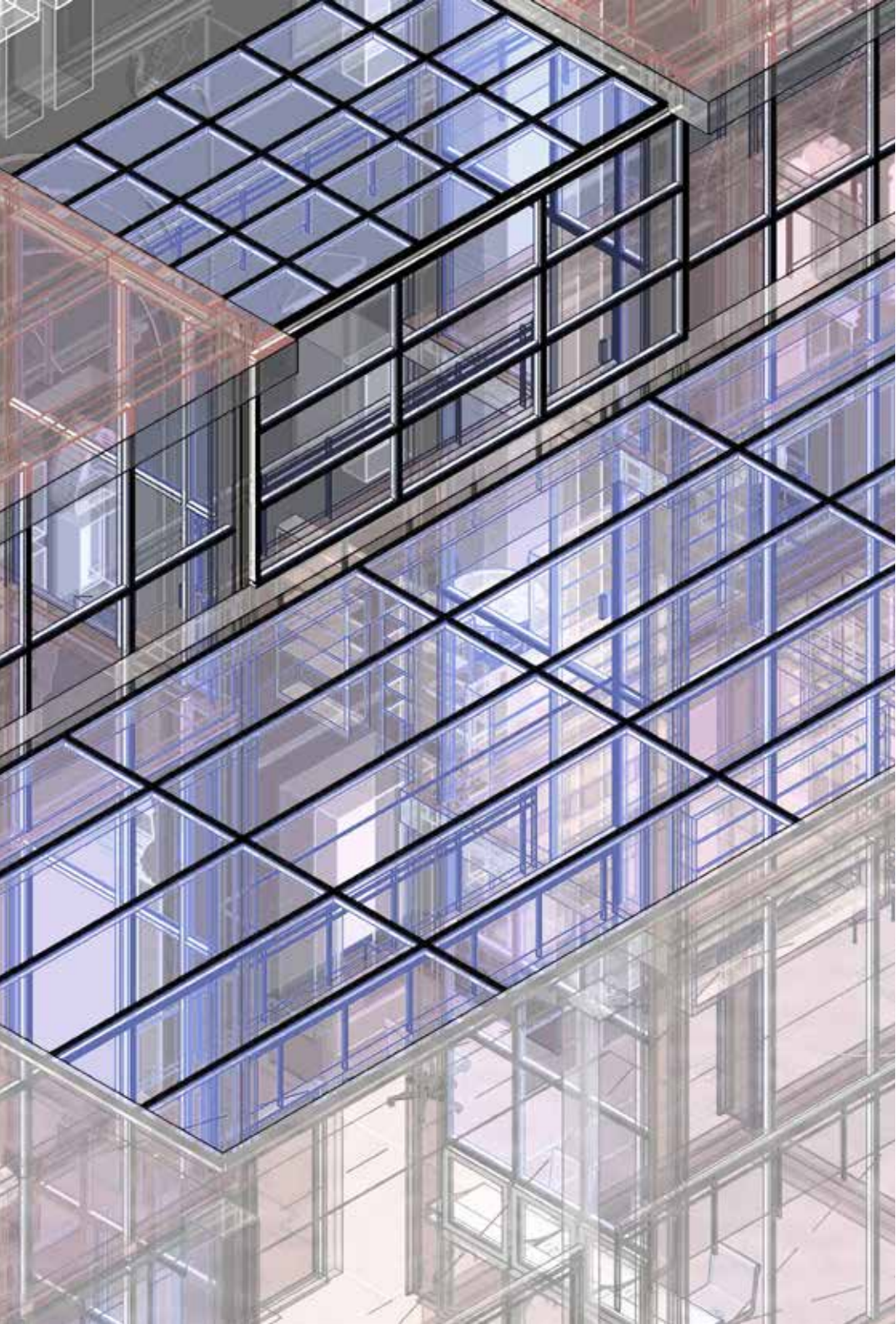
SECTION A -SCALE 1:500

Figure 102: INTERVENTION DESIGN - Scale 1:500.





The main objective is to provide quality urban space for the locals and cinemagoers. The covered and semi covered spaces outside cinemas provide the public with gathering spaces for events and film openings. These spaces can be repurposed and retrofitted with new uses, such as local markets for food and handi-craft. Moreover, small structures are proposed to provide supporting and facilitating activities such as cafes and restaurants for public use. The design aims to bring coherence with the use of materials on pavements for public and vehicular use. Similar materials are used to create a perception of a one large entity. Furthermore, the urban space is equipped with sitting spaces along and around, walking areas, green areas and water bodies.



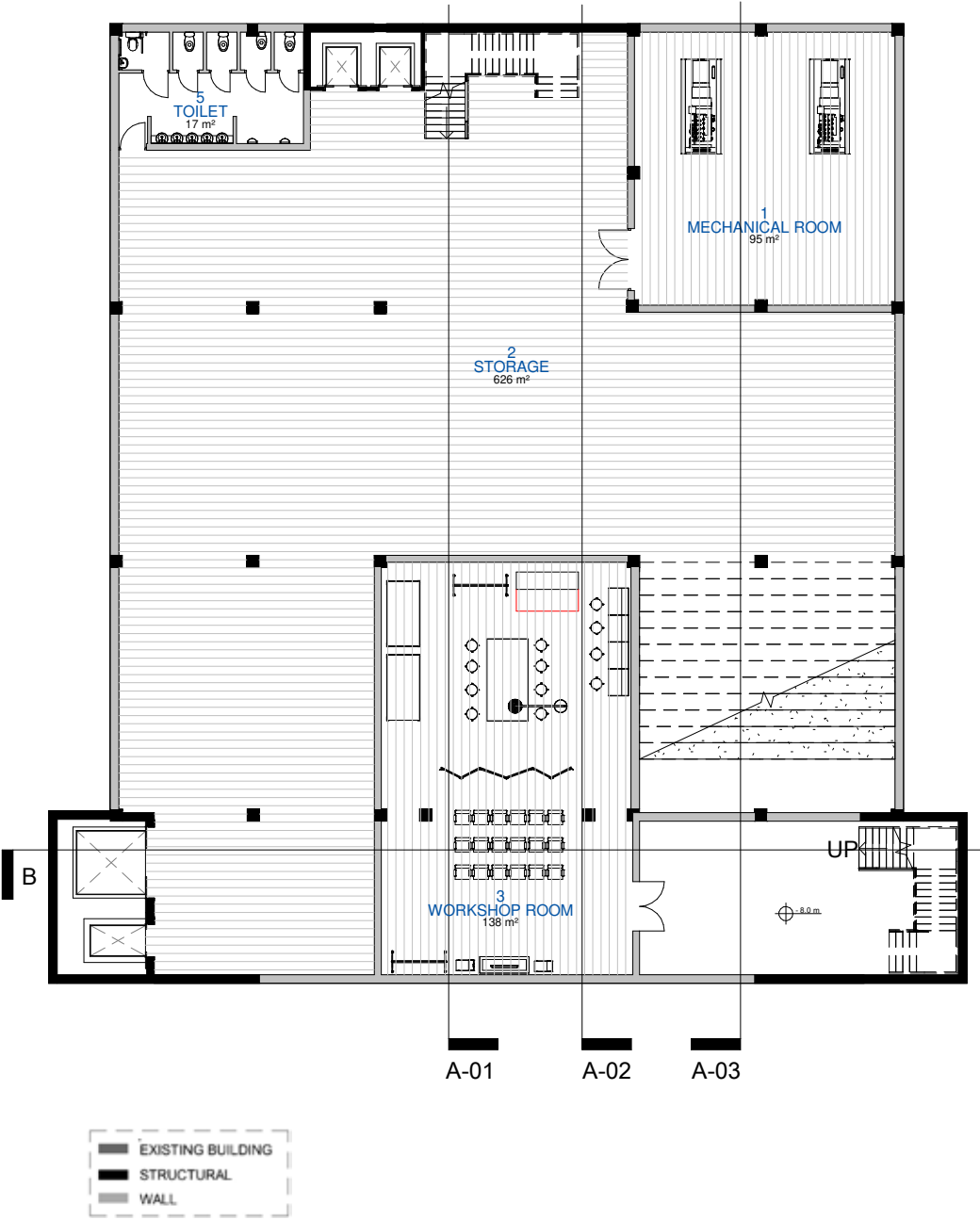


The building has been designed in consideration to the façade, which is divided into three major areas. The façade is reinforced with a supporting steel structure, keeping in mind its reversibility. The substructure follows the overall form and structure of the existing façade. This sub-structure provides ample amount of spaces for it to be used with programs supporting the operations of the museum. This structure has its own vertical access staircase and shares the elevators with the new proposed building. The façade and the sub-structure has two platforms, which are connected by a bridge. A buffer space is erected between the new building and the existing façade and substructure, in form of an atrium. This space holds the vertical circulation of the building. The new building is built on the footprint of the demolished Lakshmi building with five floors catering for the spaces for the museum of cinema. A large circular atrium divides the building, to provide natural light deep inside the building. The lower ground floor is designed as a double storey to enhance the special quality of the main space of the building. The exterior of the façade is a terracotta jail pattern, derived from elements on the existing Lakshmi façade. The exterior jail acts as a visual barrier between the new building and the adjacent unpleasant views of the nearby buildings.

The Lower Ground Floor Plan 02

This floor provides storage space of the requirements of the museum and temporary exhibition space. A workshop area is provided for organizing activities, seminars and group interactions. Furthermore, mechanical rooms are also located on this floor.

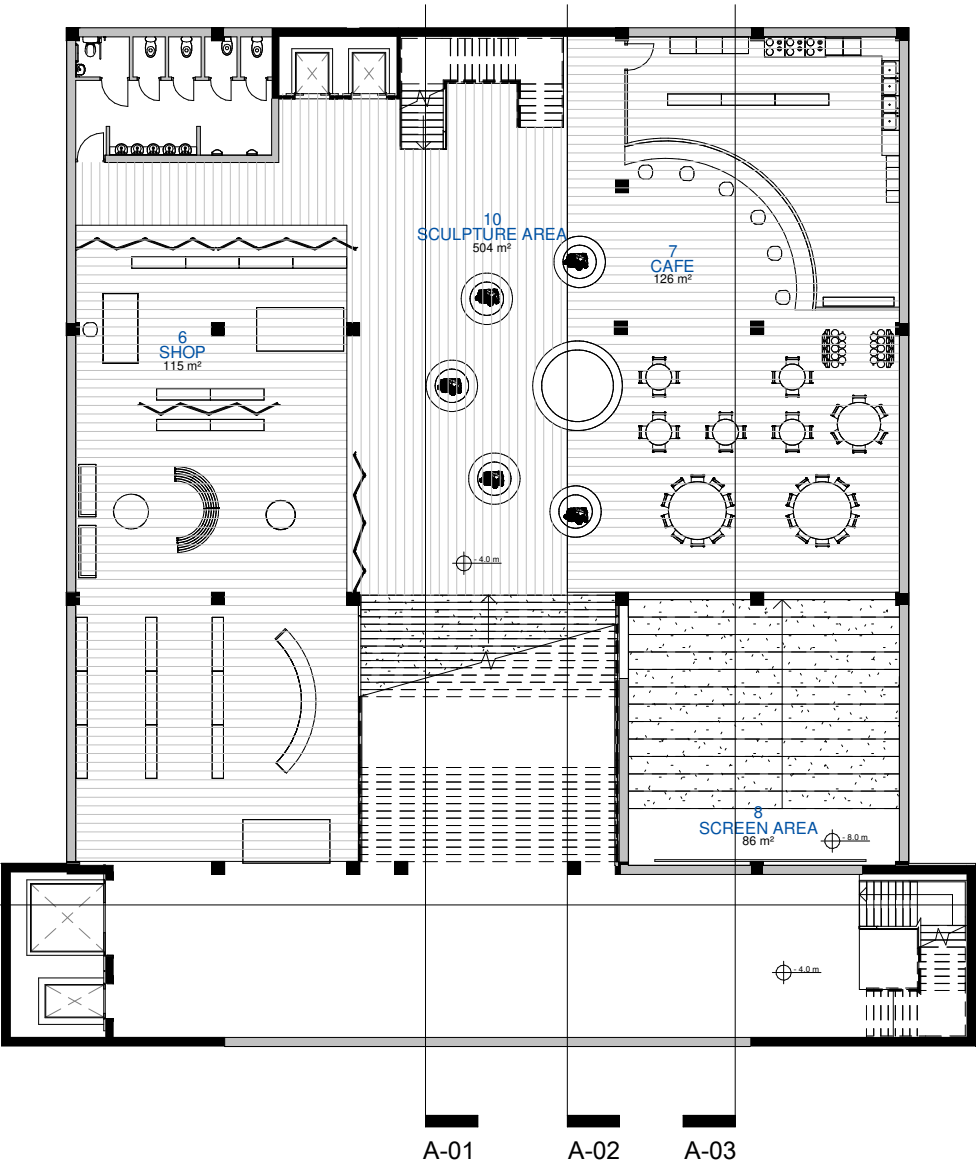
Figure 103: PROPOSED MUSEUM OF CINEMA - LOWER GROUND FLOOR 02
PLAN - Scale 1:500



The Lower Ground Floor Plan 01

This floor is one of the highlights of the building. A grand staircase descends towards an array of sculptures surrounded around a water body. As this is a museum of cinema, the sculptures or dummies will be of the famous actors of Lollywood. The base of the mounts provide space for sitting for the public. Along this, a cafe caters for the public that is connected with descending large steps towards a short film screening area. The floor is also equipped with a souvenir shop.

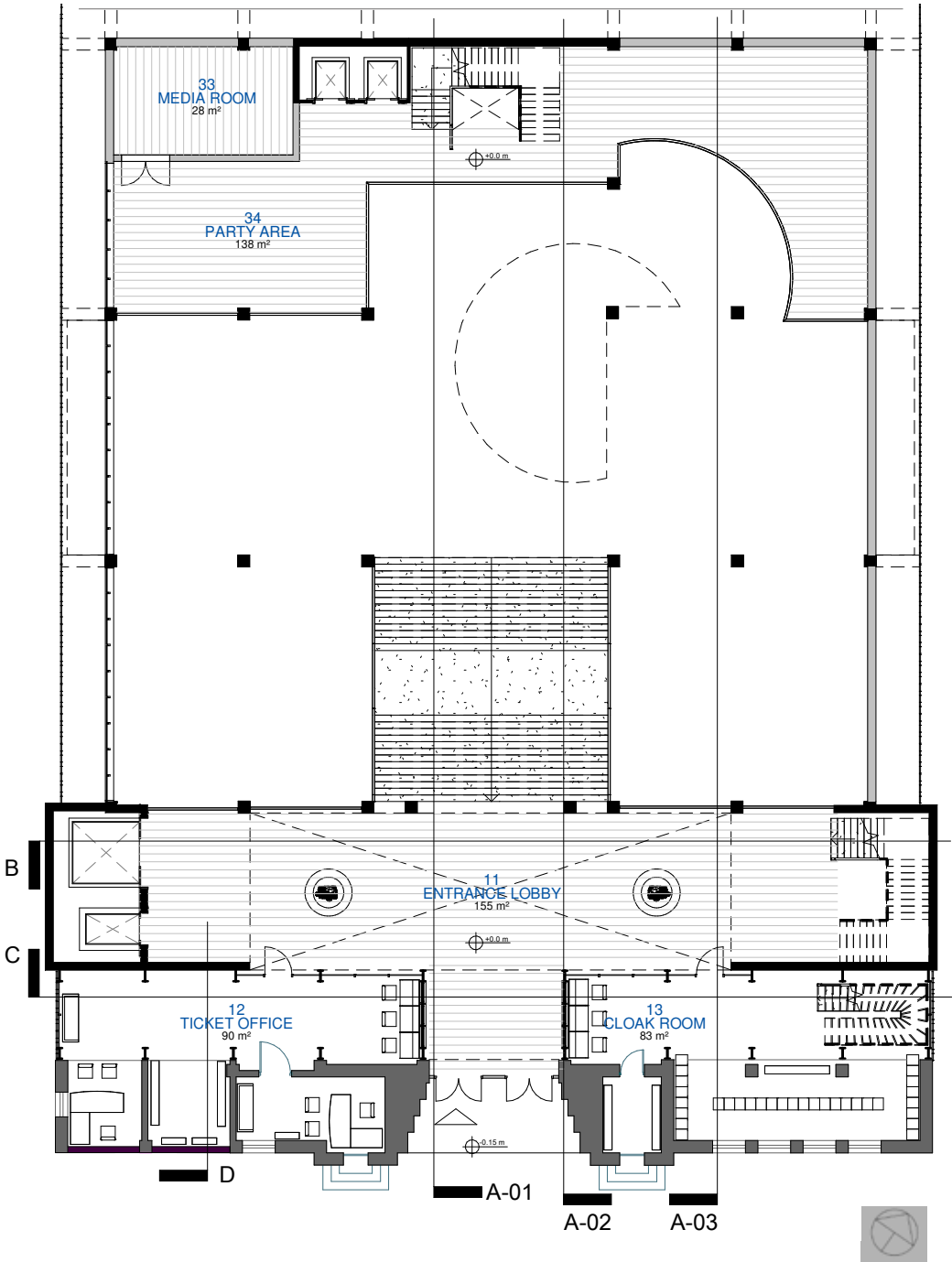
Figure 104: PROPOSED MUSEUM OF CINEMA - LOWER GROUND FLOOR 01
PLAN - Scale 1:500



The Ground Floor Plan

The Lakshmi facade is used to host certain functions that support the museum, which extends into the sub-structure. Supporting facilities, such as the ticketing office and cloak room is found at the entrance. The access to the building allows the user to enter into an atrium from the existing part of the Lakshmi facade. The atrium area acts as a buffer between the facade and its sub-structure from the new building. The atrium is used for vertical transportation through the building. From this floor the user can descend into the lower ground floor or go upwards towards the exhibitions. The floor also provides space for private public gatherings 'party areas' towards the end of the building.

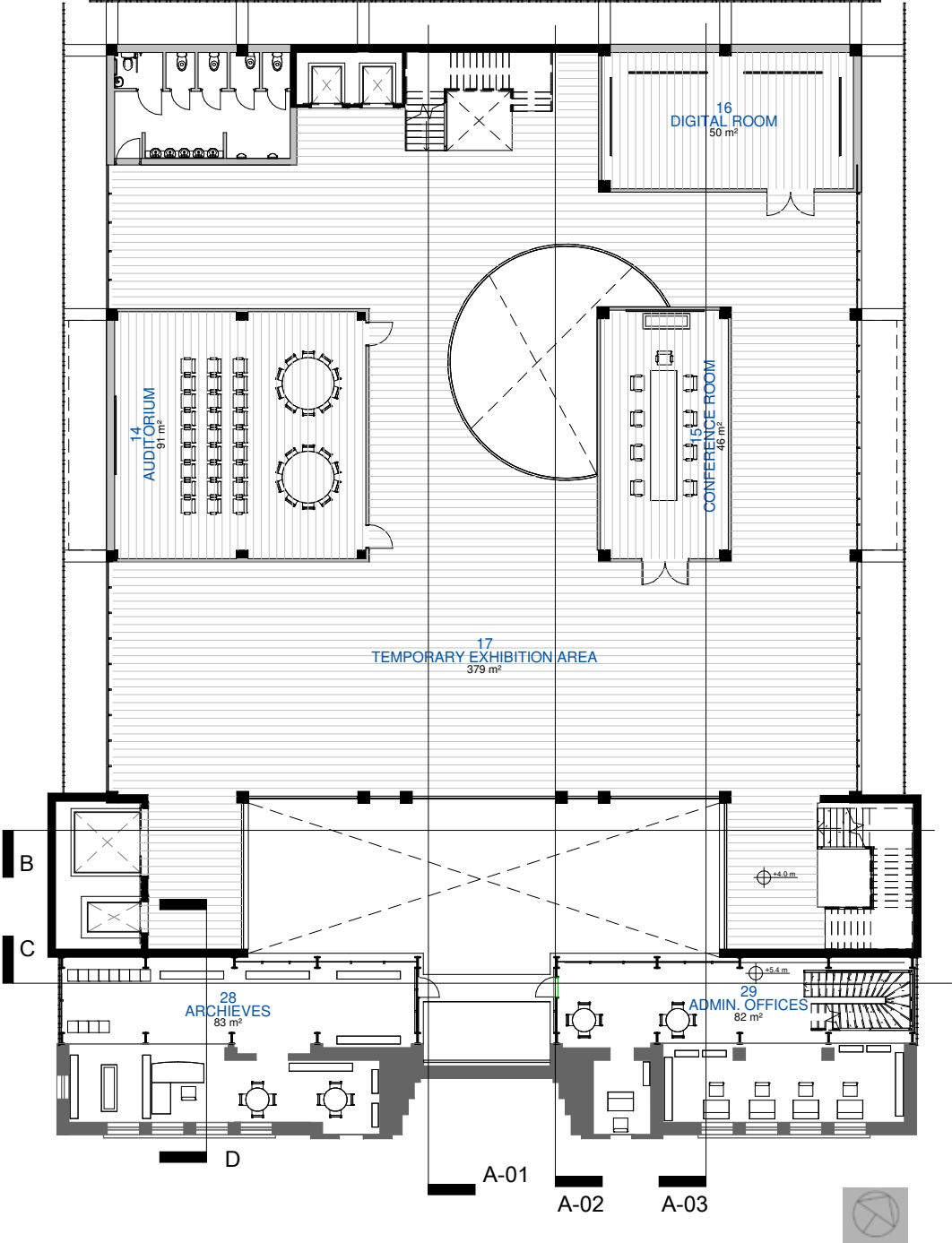
Figure 105: PROPOSED MUSEUM OF CINEMA - GROUND FLOOR PLAN -
Scale 1:500



The First Floor Plan

At the first floor the Lakshmi facade and the sub-structure hosts administration offices and an archive connected through a bridge. The main function of the floor of the new building is space for temporary exhibition space. A circular void splits through the middle of the building through all its floors connected to a skylight, which allows natural light to penetrate through the buildings interior. An auditorium with a layout for small and large groups is placed on the West part of the building. A conference room is positioned in the centre which strikes through the circular void. A media room is provided for the display of modern digital content.

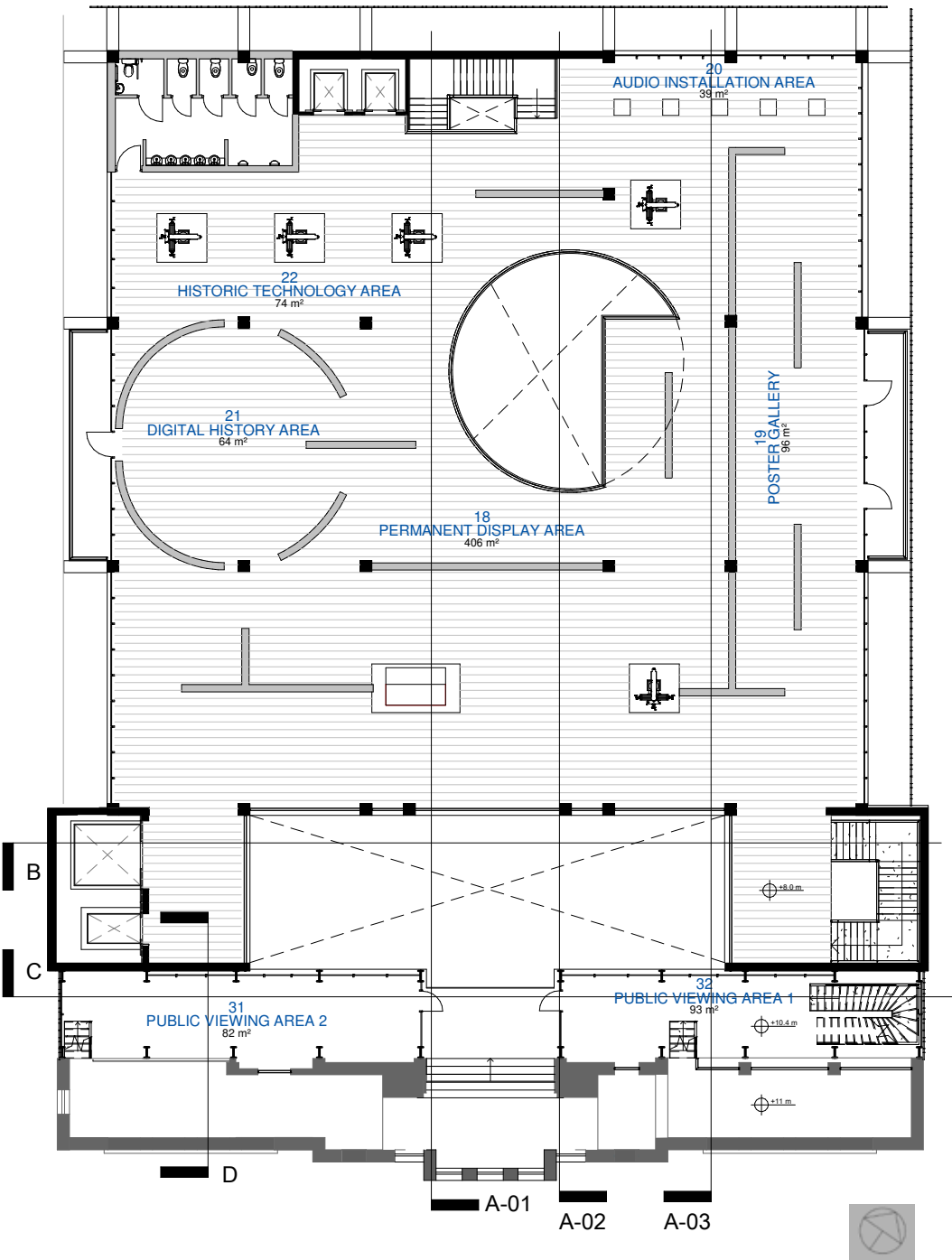
Figure 106: PROPOSED MUSEUM OF CINEMA - FIRST FLOOR PLAN -
Scale 1:500



The Second Floor Plan

The second floor hosts the Permanent display area of the museum of cinema. While the Lakshmi facade and the substructure is proposed to be a viewing gallery for the public. Its large balconies and windows give a view towards the *chowk* from an elevated platform. The main display area is divided into four categories that give an overview of the cinema culture of Lollywood. The poster gallery, which displays vintage style of the iconic advertisement posters of the films in the past. The audio instillation area, projects famous sounds and dialogues from hit movies. The historic technology area, exhibits machines and technologies used in the film making and projectors used in cinemas throughout history. The digital history area, displays information and scenes of the people involved with the film industry. The floor opens to two terraces on either sides from which the user can access the outside of the building towards the *jali* screen.

Figure 107: PROPOSED MUSEUM OF CINEMA - SECOND FLOOR PLAN -
Scale 1:500



The Roof Floor Plan

The roof plan hosts the three skylights of the building, which are located above the main atrium area, the middle of the building and above the verticle access at the end of the building.

Figure 108: PROPOSED MUSEUM OF CINEMA - ROOF FLOOR PLAN -
Scale 1:500

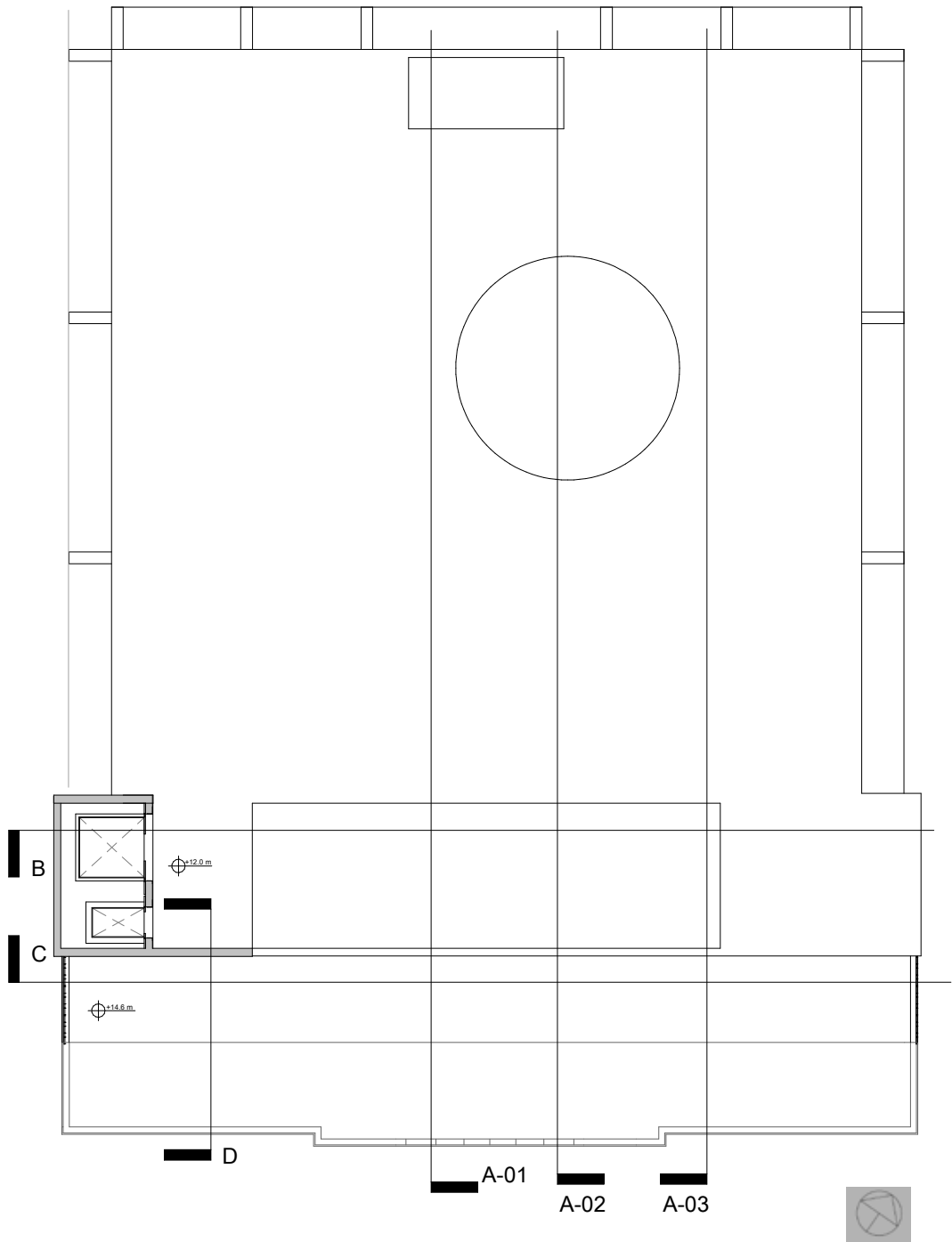
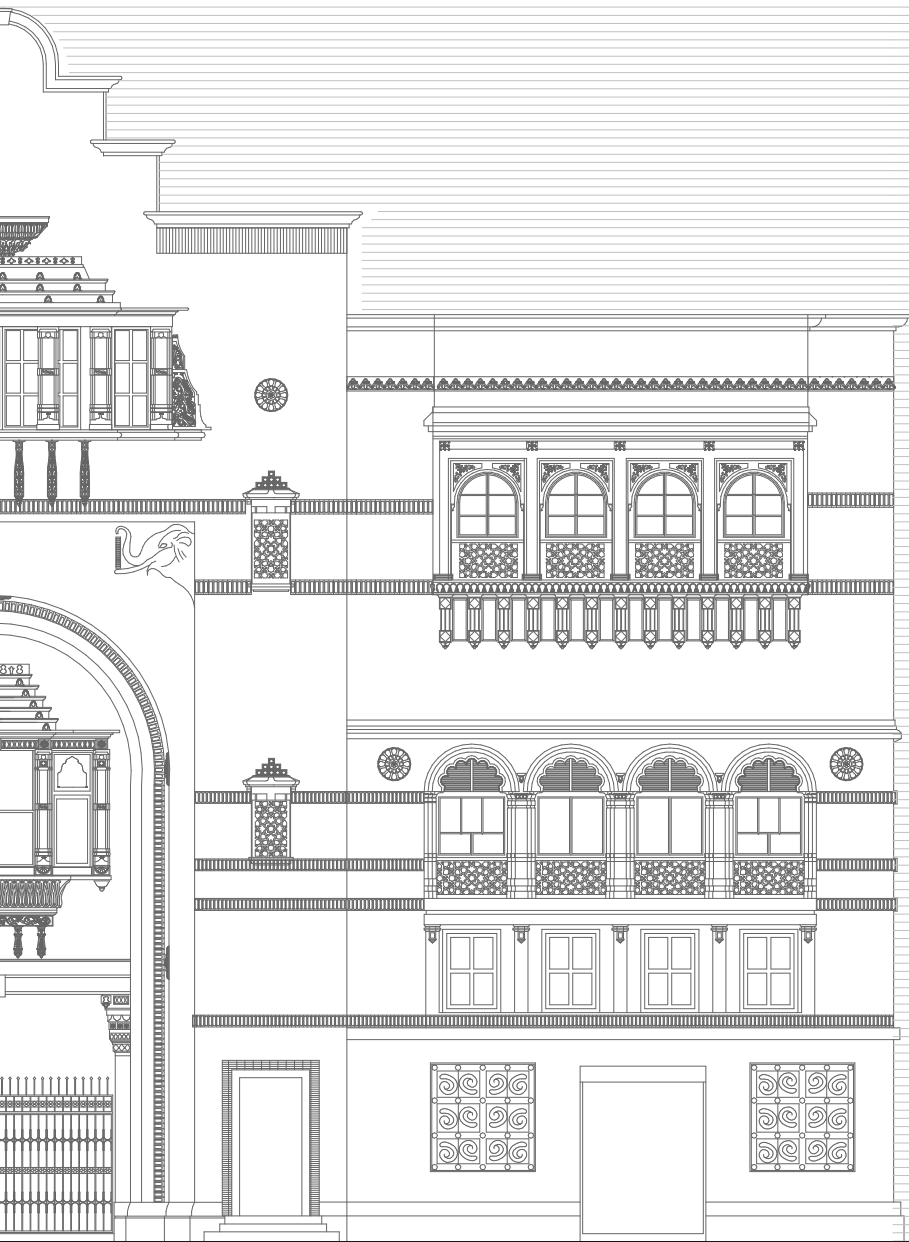




Figure 109: LAKSHMI BUILDING - SOUTH ELEVATION - Scale 1:500.



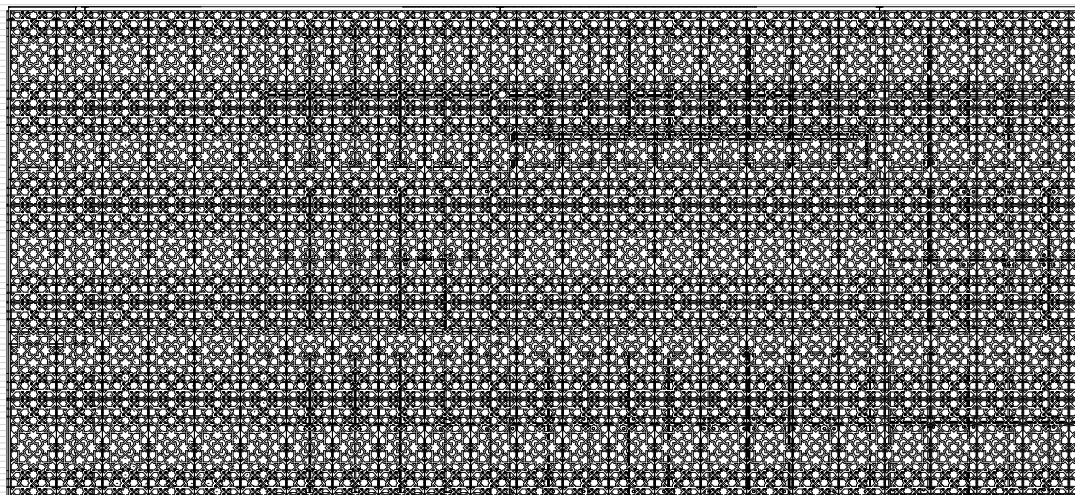


Figure 110: LAKSHMI BUILDING - WEST ELEVATION - Scale 1:500.

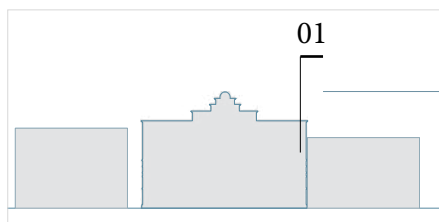
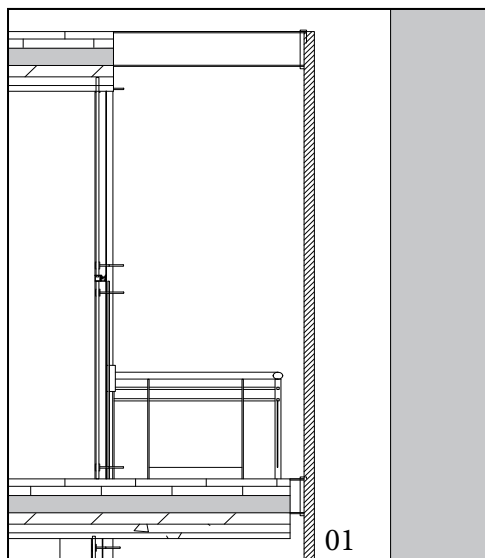
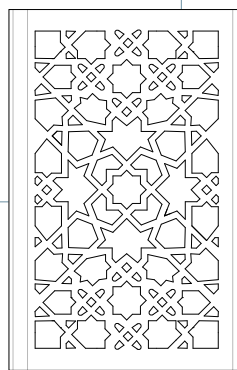
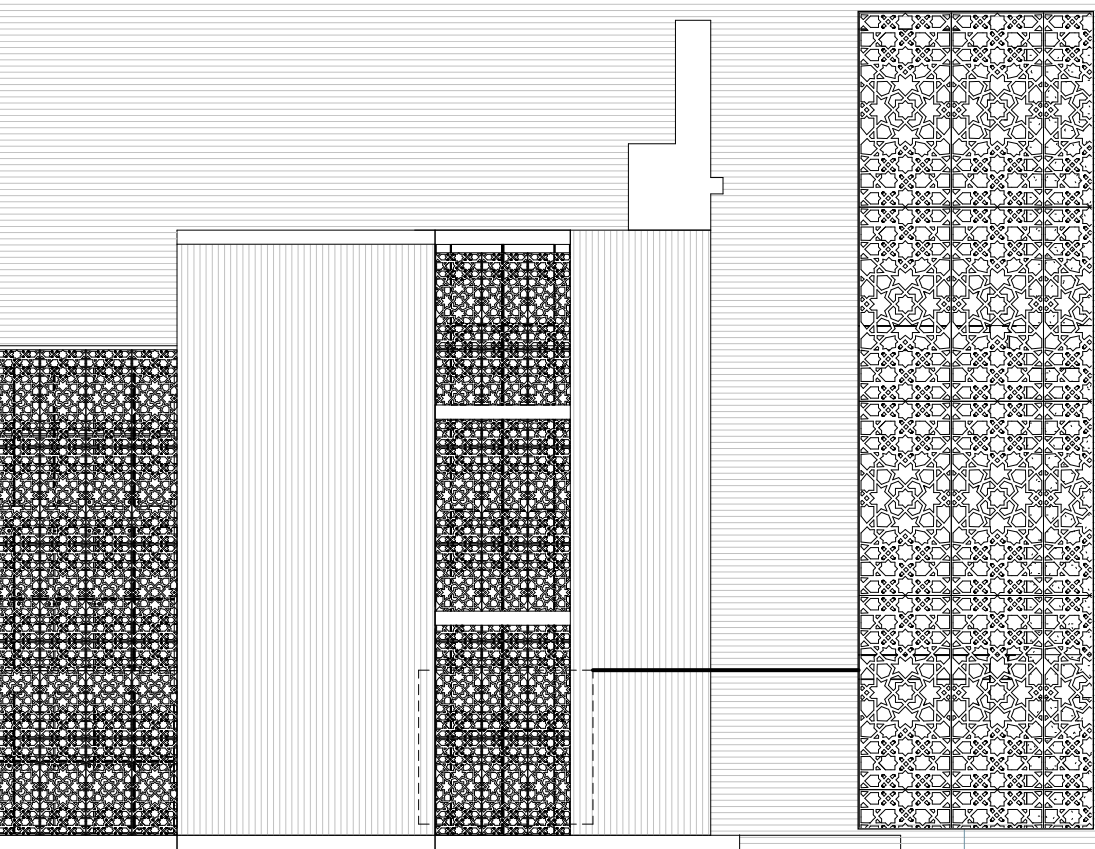


Figure 111: DERIVATION OF THE *JALI* PATTERN ON THE EXTERIOR OF THE BUILDING.



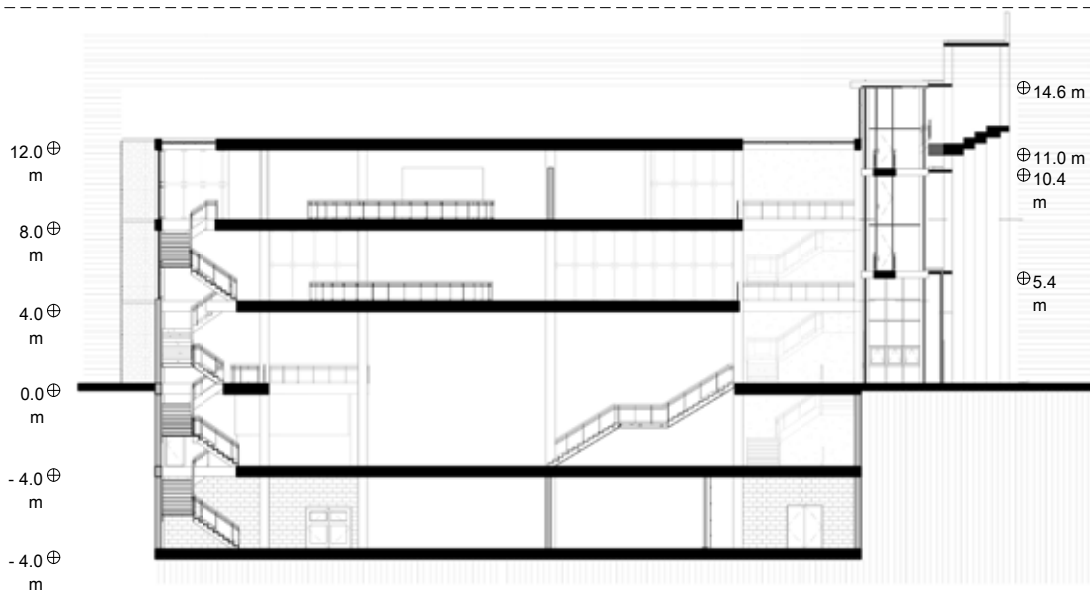


Figure 112: LAKSHMI BUILDING - SECTION A-01 - Scale 1:500.

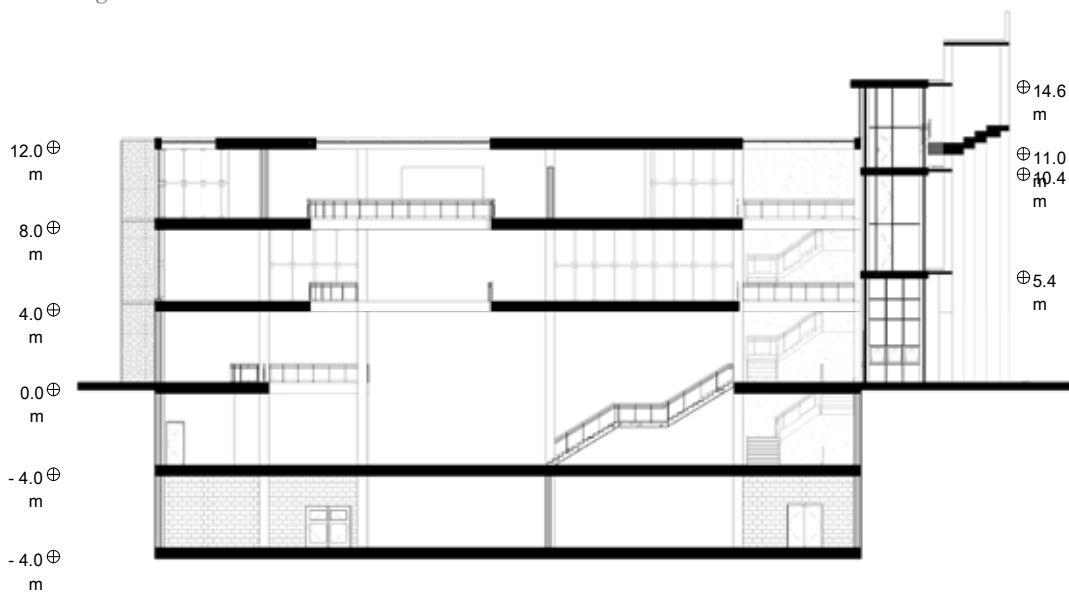


Figure 113: LAKSHMI BUILDING - SECTION A-02 - Scale 1:500.

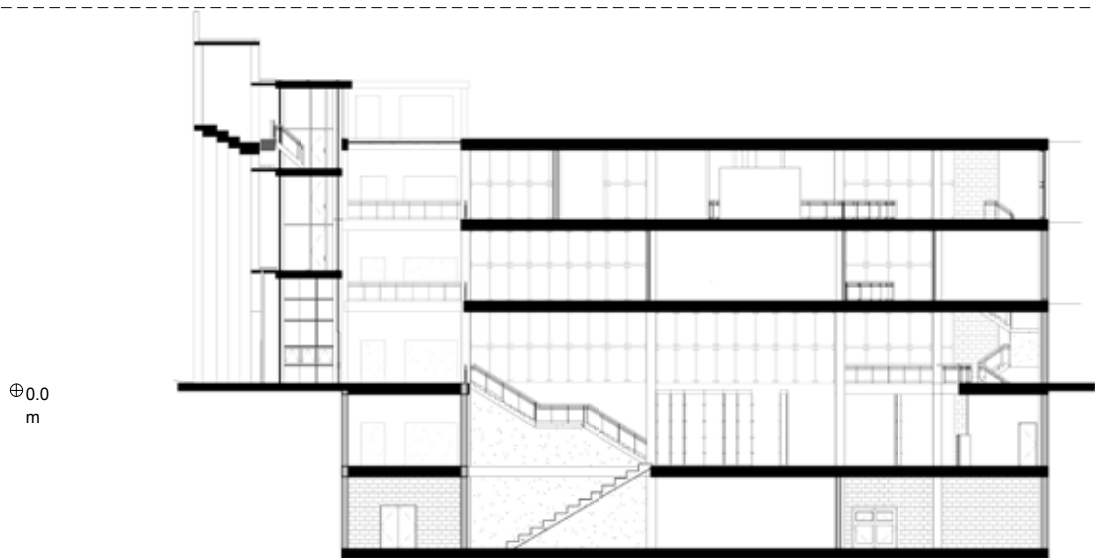


Figure 114: LAKSHMI BUILDING - SECTION A-03 - Scale 1:500.

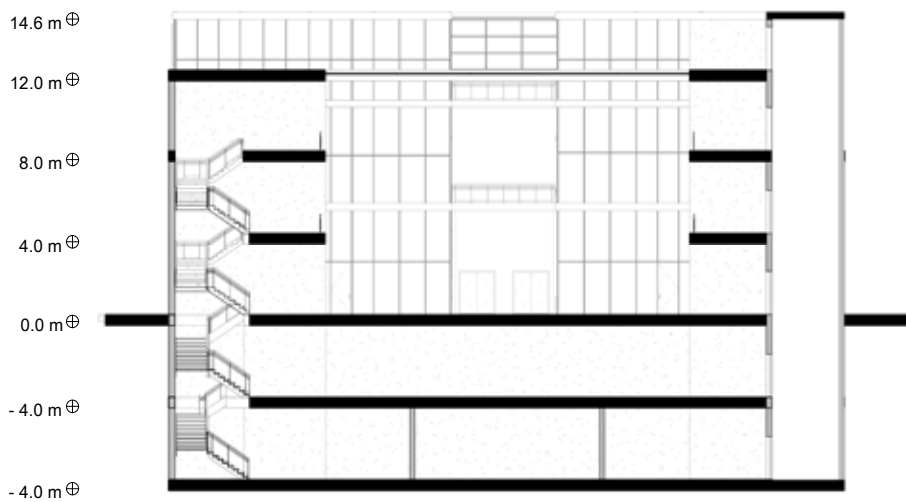


Figure 115 LAKSHMI BUILDING - SECTION B - Scale 1:500.



Figure 116: LAKSHMI BUILDING - SECTION C - Scale 1:500.

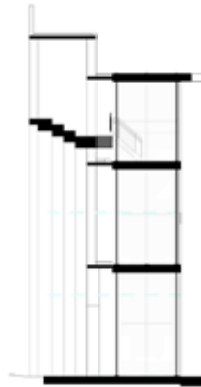


Figure 117: LAKSHMI BUILDING - SECTION D - Scale 1:500.

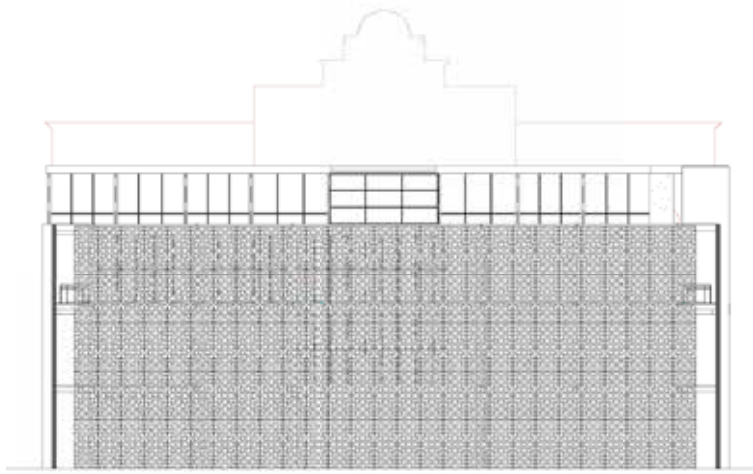


Figure 118: LAKSHMI BUILDING - NORTH ELEVATION - Scale 1:500.

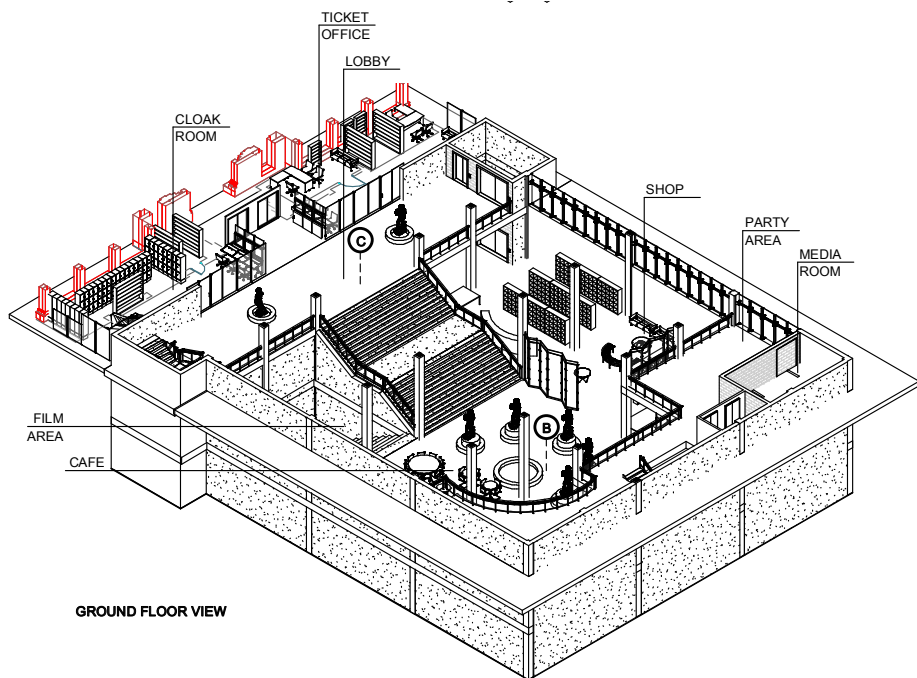


Figure 119: LAKSHMI BUILDING - AXNOMETRIC VIEW - GROUND FLOOR -
Scale 1:500.

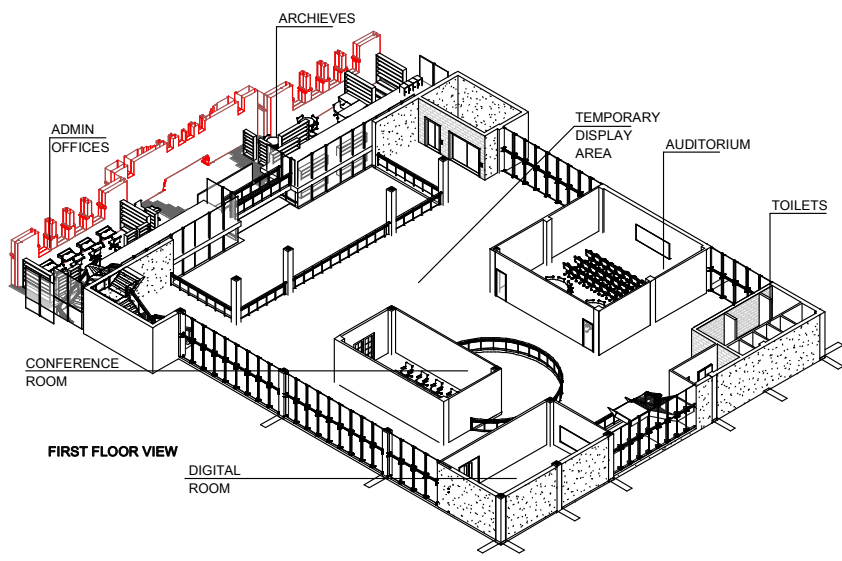


Figure 120: LAKSHMI BUILDING - AXNOMETRIC VIEW - FIRST FLOOR -
Scale 1:500.

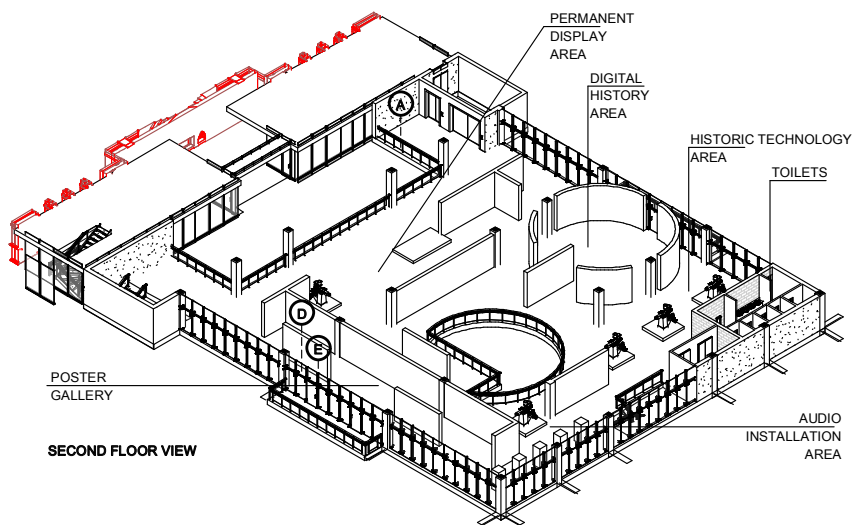


Figure 121: LAKSHMI BUILDING - AXNOMETRIC VIEW - SECOND FLOOR -
Scale 1:500.



Figure 122: MUSEUM OF CINEMA - VIEW A- Looking below atrium.



Figure 123: MUSEUM OF CINEMA -
VIEW B- Looking towards atrium.



Figure 124: MUSEUM OF CINEMA -
VIEW C- Looking towards reception.



Figure 125: MUSEUM OF CINEMA - VIEW D- Poster Gallery.



Figure 126: MUSEUM OF CINEMA - VIEW E- Exterior terrace view.

CONCLUSIONS AND FURTHER RESEARCH

To conclude the thesis and for further research, I emphasis the reuse methodology through restoration interventions. The investigation and analysis done through the data provided for the site through QGIS, leads to further detailed conclusions regarding the different urban intervention. The remaining clusters on the site proposed for intervention through programmatic and urban design can further enhance the quality of the space. This intervention can lead to a viable conclusion towards bringing back the cinema culture of the Abbott road. Furthermore, similar documentation and analysis can be done for the listed heritage buildings in the proximity area, to define a stance for the significance of heritage in the old part of the city. Through these buildings a trend can be set which signifies the importance of built heritage through an adaptive reuse method.

ACKNOWLEDGEMENTS

First and foremost, praises and thanks to Allah, the Almighty, for His blessings throughout my thesis work to complete it successfully. I would like to express my profound and honest gratitude to my research supervisors, Silvia Gron, Fulvio Rinaudo, Mattone Manuela and Cristiano Tosco. It was a great privilege and honour to work and study under Silvia Gron. I am extremely grateful for her esteemed guidance. I could not have imagined a better advisor and would also like to thank Cristiano Tosco, who has been a constant support and source of encouragement and motivation, throughout the thesis discussions and thesis preparation. Fulvio Rinaudo, for providing invaluable guidance and giving me the opportunity to do research. His dynamism, vision, sincerity and motivation have deeply inspired me. Mattone Manuela, for her valuable knowledge and time she dedicated to the thesis. Politecnico De Torino, for the education and facilities provided that helped and supported my work. I am extremely grateful to my fiancé, who has been a constant support and motivation throughout this time. My family for their love, prayers, and sacrifices for educating and preparing me for my future. Finally, my thanks go to all the people who have supported me to complete the research work directly or indirectly.

LIST OF FIGURES

Figure 1: MAP OF LAHORE (1845) SHOWING A NETWORK OF ROADS, GARDENS, AND BUILDINGS AFTER COLONIAL INTERVENTION *by U. Aylmer Coates*¹.

¹ Map of Proposed Land Utilization in Lahore. Available from: [https://jrap.neduet.edu.pk/arch-journal/JRAP_2012\(SecondIssue\)/01](https://jrap.neduet.edu.pk/arch-journal/JRAP_2012(SecondIssue)/01).

Figure 2: MAP OF LAHORE (1924) *by the British Library*⁷.

⁷ Lahore Guide Map. Available at: <http://www.bl.uk/onlinegallery/onlineex/maps/asia/ioruxu9442.html>.

Figure 3: MAP OF SETTLEMENTS (1935) *by the British Library*⁷.

Figure 4: MAP OF ABBOT ROAD (1935) *by the British Library*⁷.

Figure 5: FILM POSTERS FROM 1948-57 *by Motion Pictures Archive of Pakistan*¹⁷.

¹⁷ Chronological of Films. Available at: <http://www.mpaop.org/mpaop/pak-film-database/chronological-of-films/>.

Figure 6: SCENE FROM RITZ CINEMA *by Iqbal Gul*¹⁹.

¹⁹ Ritz Cinema. Available at: <https://www.facebook.com/536230729791844/photos/a.536235329791384/1936356689779234/?type=1&theater>.

Figure 7: NUMBER OF MOVIES RELEASED SINCE 1914²⁰.

²⁰ *Data Sourced from Pakistan Film Database.*

Figure 8: MANESHWARY PICTURES ADVERTISEMENT²².

²² Maneshwary Pictures, Lahore. Available at: http://3.bp.blogspot.com/-VW5Z06e-Cels/ThdXKR32YoI/AAAAAAAAAHcQ/Vms0z8xqFmI/s640/1943_8_ritz_cinema_lahore.jpg

Figure 9: Karachi's Nishat Cinema, 1984²³.

²³ Karachi's Nishat Cinema, 1984. Accessed from: <https://abdolrauf.wordpress.com/2014/09/22/photo-album-the-untold-story-of-pakistan/>

Figure 10: VAT 69 POSTER FROM 1975 *by Abdul Rauf*²³.

²⁹ Ibn-e-Safi was Pakistan's most prolific and popular suspense novelists. Available at: <https://www.dawn.com/news/752443>.

Figure 11: FILM 'DHAMAKA' ADVERTISEMENT²⁹.

Figure 12: FRONT VIEW OF QUAID-E-AZAM LIBRARY *by Imran Sobai*⁴¹.

⁴¹ Quaid-e-Azam Library, Lahore. Available at: <https://www.flickr.com/photos/drim-ran/8378714335>.

Figure 13: INTERIOR CEILING OF LIBRARY *by Rocket Tourism*⁴².

Figure 14: QUAID-E-AZAM LIBRARY 1860 *by James Carddock*⁴³.

Figure 15: FRONT VIEW 1920 by Lahore Achieves⁴⁴.

⁴²Quaid-e-Azam Library. Available at: <https://www.pinterest.com.mx/pin/358106607864863289/>.

⁴³Quaid-e-azam library. Available at: <https://ilm.com.pk/learning-articles/quaid-e-azam-library/>.

⁴⁴Quaid-e-azam Library façade. Available at: <http://lahore.city-history.com/places/lawrence-and-montgomery-halls/>.

Figure 16: FRONT FACADE OF NAU NIHAL SINGH HAVELI⁵⁰.

⁵⁰Victoria Girls High School, Lahore. Available at: https://commons.wikimedia.org/wiki/File:Nau_Nihal_Singh%27s_haveli,_now_Victoria_Girls_High_School,_Lahore.jpg.

Figure 17: TOLINTON MARKET by History of Pakistan⁵¹.

Figure 18: Tolintion Market Existing Condition by Lahore City History⁵².

⁵¹Tolinton market. Available at: <https://www.flickr.com/photos/13305961@N00/3920500173/>.

⁵²Tolinton Market. Available at: <http://lahore.city-history.com/places/punjab-exhibition-hall-tollinton-market/>.

Figure 19: SITE PLAN OF ABBOT ROAD AND LAKSHMI CHOWK.

Figure 20: PRINCE CINEMA by Cinema Halls Pakistan⁵⁸.

⁵⁸Prince Cinema Atmosphere. Available at: <https://cinemahallspakistan.files.wordpress.com/2016/10/12957125>.

Figure 21: ACTIVITY MAP ON SITE. Data extracted from (Hasan S. , 2007).

Figure 22: SITE PHOTOGRAPHY.

Figure 23: LAKSHMI BUILDING PHOTOGRAPHIC TIMELINE 2005-19.

Figure 24: LAKSHMI BUIDLING – 2002 by Mike Goldwater⁶².

Figure 25: LAKSHMI BUILDING – 2009 by Zahra⁶³.

⁶²Lahore Pakistan brightly coloured film posters Everywhere in Lahore 1997. Available at: <https://www.alamy.com/lahore-pakistan-brightly-coloured-film-posters-are-everywhere-in-the-image3588459.html>.

⁶³Lakshmi Chowk Lahore | One of the oldest buildings in the city. Available at: <https://www.pinterest.it/pin/526921225129214704/?lp=true>.

Figure 26: LAKSHMI BUILDING - FIRST RESTORATION 2009 by Liaquat Ali Vance⁶⁴.

Figure 27: LAKSHMI BUILDING - SECOND RESTORATION 2017 by Muhammad Ashar⁶⁵.

⁶⁴Lakshmi Building Comparison - Lahore Rediscovering City History. Available at: <http://lahore.city-history.com/compare-share/lakshmi-building-comparison/>.

⁶⁵Front wall of Lakshmi Building. Available at: https://commons.wikimedia.org/wiki/File:Front_wall_of_Lakshmi_Building.jpg.

Figure 28: LAKSHMI BUILDING - ORIGINAL GROUND FLOOR PLAN, from Punjab Archaeology Department.

Figure 29: LAKSHMI BUILDING - DEMOLISHED GROUND FLOOR PLAN – 2008, from Punjab Archaeology Department.

Figure 30: LAKSHMI BUILDING - EXISTING GROUND FLOOR PLAN – 2019.

Figure 31: LAKSHMI BUILDING – CURRENT FLOOR PLANS – 2019.

Figure 32: LAKSHMI BUILDING – DEMOLITION – 2005. (Google Earth, 2005)

Figure 33: LAKSHMI BUILDING – DEMOLITION – 2006. (Google Earth, 2006)

Figure 34: LAKSHMI BUILDING – DEMOLITION – 2008. (Google Earth, 2008)

Figure 35: LAKSHMI BUILDING – DEMOLITION – 2009. (Google Earth, 2009)

Figure 36: LAKSHMI BUILDING – DETAILED PHOTOGRAPHY.

Figure 37: LAKSHMI BUILDING – FRONT ELEVATION- Scale: 1:200

Figure 38: LAKSHMI BUILDING – ELEVATION TAGS- Scale: 1:200

Figure 39: LAKSHMI BUILDING – FACADE ANALYSIS- Scale: 1:200

Figure 40: LAKSHMI BUILDING – FACADE ANALYSIS - CENTER WALL.

Figure 41: LAKSHMI BUILDING - FACADE ANALYSIS - WEST WALL.

Figure 42: LAKSHMI BUILDING - FACADE ANALYSIS - EAST WALL.

Figure 43: LAKSHMI BUILDING - FACADE ANALYSIS - WEST WALL-01.

Figure 44: LAKSHMI BUILDING - FACADE ANALYSIS - WEST WALL-02.

Figure 45: LAKSHMI BUILDING - FACADE ANALYSIS - EAST WALL-01.

Figure 46: LAKSHMI BUILDING - FACADE ANALYSIS - EAST WALL-02.

Figure 47: LAKSHMI BUILDING - FACADE ANALYSIS - CENTER WALL-01 0102.

Figure 48: LAKSHMI BUILDING - FACADE ANALYSIS - CENTER WALL-02 0102.

Figure 49: LAKSHMI BUILDING - FACADE ANALYSIS - JALI - CARTOU-

CHE - ORNAMENTS.

Figure 50: MAP OF LAHORE – 2016.

Figure 51: QGIS THEMATIC MAP – YEAR OF CONSTRUCTION.

Figure 52: TIMELINE DIAGRAM - YEAR OF CONSTRUCTION.

Figure 53: QGIS THEMATIC MAP – OWNERSHIP PATTERN.

Figure 54: OWNERSHIP PATTERN DIAGRAM.

Figure 55: QGIS THEMATIC MAP – INITIAL FUNCTION.

Figure 56: INITIAL FUNCTION DIAGRAM.

Figure 57: QGIS THEMATIC MAP – INITIAL FUNCTION - Recreational.

Figure 58: INITIAL FUNCTION RECREATIONAL DIAGRAM.

Figure 59: QGIS THEMATIC MAP – CURRENT FUNCTION.

Figure 60: CURRENT FUNCTION DIAGRAM.

Figure 61: QGIS THEMATIC MAP – CURRENT FUNCTION - Recreational.

Figure 62: CURRENT FUNCTION RECREATIONAL DIAGRAM.

Figure 63: QGIS THEMATIC MAP – BUILDING CONDITION.

Figure 64: BUILDING CONDITION DIAGRAM.

Figure 65: QGIS THEMATIC MAP – GROUND FLOOR FUNCTION.

Figure 66: GROUND FLOOR FUNCTION AND BUILDING CONDITION DIAGRAM.

Figure 67: QGIS THEMATIC MAP – NUMBER OF FLOORS OF THE BUILDINGS.

Figure 68: NUMBER OF FLOORS DIAGRAM.

Figure 69: QGIS THEMATIC MAP – NUMBER OF OCCUPANTS.

Figure 70: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Residential/Commercial.

Figure 71: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Residential.

Figure 72: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Residential to Commercial/Residential

Figure 73: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - Commercial.

Figure 74: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - No function to Commercial.

Figure 75: QGIS THEMATIC MAP – INITIAL TO CURRENT FUNCTION - No function.

Figure 76: INITIAL TO CURRENT FUNCTION DIAGRAM.

Figure 77: MASTER PLAN - ABOTT ROAD.

Figure 78: SCHEMATIC 1 – Scale: 1:4000.

Figure 79: SCHEMATIC 2 – Scale: 1:4000.

Figure 80: SCHEMATIC 3 – Scale: 1:4000.

Figure 81: SCHEMATIC 4 – Scale: 1:4000.

Figure 82: SCHEMATIC 5 – Scale: 1:4000.

Figure 83: SCHEMATIC 6 – Scale: 1:4000.

Figure 84: CINEMA MAPPING - LOCATION OF CINEMAS ON ABOTT ROAD – Scale: 1:4000.

Figure 85: MUBARAK CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 86: MUBARAK CINEMA - FACADE VIEW.

Figure 87: MEHFIL CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 88: MEHFIL CINEMA - FACADE VIEW.

Figure 89: GHULISTAN CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 90: GULISTAN CINEMA - FACADE VIEW.

Figure 91: CAPITAL CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 92: CAPITAL CINEMA - FACADE VIEW.

Figure 93: ODEON CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 94: ODEON CINEMA - FACADE VIEW.

Figure 95: METROPOLE CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 96: METROPOLE CINEMA - FACADE VIEW.

Figure 97: PRINCE CINEMA - PLAN & ELEVATION - Scale: 1:500

Figure 98: PRINCE CINEMA - FACADE VIEW.

Figure 99: LAKSHMI BUILDING - PLAN & ELEVATION - Scale: 1:500

Figure 100: AREA GRAPH OF EACH CINEMA - BUILT AND EMPTY SPACE.

Figure 101: STRATEGY SCHEMATICS TOWARDS INTERVENTION – Scale: 1:4000.

Figure 102: INTERVENTION DESIGN– Scale: 1:500.

Figure 103: PROPOSED MUSEUM OF CINEMA - LOWER GROUND FLOOR 02 PLAN - Scale 1:500

Figure 104: PROPOSED MUSEUM OF CINEMA - LOWER GROUND FLOOR 01 PLAN - Scale 1:500

Figure 105: PROPOSED MUSEUM OF CINEMA - GROUND FLOOR PLAN

- Scale 1:500.

Figure 106: PROPOSED MUSEUM OF CINEMA - FIRST FLOOR PLAN - Scale 1:500

Figure 107: PROPOSED MUSEUM OF CINEMA - SECOND FLOOR PLAN - Scale 1:500

Figure 108: PROPOSED MUSEUM OF CINEMA - ROOF FLOOR PLAN - Scale 1:500

Figure 109: LAKSHMI BUILDING - SOUTH ELEVATION - Scale 1:500.

Figure 110: LAKSHMI BUILDING - WEST ELEVATION - Scale 1:500.

Figure 111: DERIVATION OF THE JALI PATTERN ON THE EXTERIOR OF THE BUILDING.

Figure 112: LAKSHMI BUILDING - SECTION A-01 - Scale 1:500.

Figure 113: LAKSHMI BUILDING - SECTION A-02 - Scale 1:500.

Figure 114: LAKSHMI BUILDING - SECTION A-03 - Scale 1:500.

Figure 115: LAKSHMI BUILDING - SECTION B - Scale 1:500.

Figure 116: LAKSHMI BUILDING - SECTION C - Scale 1:500.

Figure 117: LAKSHMI BUILDING - SECTION D - Scale 1:500.

Figure 118: LAKSHMI BUILDING - NORTH ELEVATION - Scale 1:500.

Figure 119: LAKSHMI BUILDING - AXNOMETRIC VIEW - GROUND FLOOR - Scale 1:500.

Figure 120: LAKSHMI BUILDING - AXNOMETRIC VIEW - FIRST FLOOR - Scale 1:500.

Figure 121: LAKSHMI BUILDING - AXNOMETRIC VIEW - SECOND FLOOR - Scale 1:500.

Figure 122: MUSEUM OF CINEMA - VIEW A- Looking below atrium.

Figure 123: MUSEUM OF CINEMA - VIEW B- Looking towards atrium.

Figure 124: MUSEUM OF CINEMA - VIEW C- Looking towards reception.

Figure 125: MUSEUM OF CINEMA - VIEW D- Poster Gallery.

Figure 126: MUSEUM OF CINEMA - VIEW E- Exterior terrace view.

BIBLIOGRAPHY

Books:

Appler, D., & Rumbach, A. (2016 , April 02). Journal of the American Planning Association. *Building Community Resilience Through Historic Preservation*, 92-103. doi:10.1080/01944363.2015.1123640.

Baqir, M. (1952). *Lahore - Past and Present*. Dehli: Low Price Publications.

Byard, P. S. (2005). *The Architecture of Additions: Design and Regulation*. New York: W. W. Norton & Company.

Fitch, J. M. (1990). *Historic Preservation: Curatorial Management of the Built World*. University of Virginia Press.

Gilbert, W. H. (1944). *Peoples of India* (Vol. 18). Washington: Smithsonian Institution. Retrieved from archive.org: <https://archive.org/stream/peoplesofindia18gilb#page/16/mode/2up>.

Halbwachs, M. (1992). *On Collective memory*. (L. A. Coser, Ed.) Chicago and London: The University of Chicago Press.

Rehman, D. A. (2003). *Mapping Lahore: Tracing Historical Geography*. Lahore: Al-Mezzan.

Reports:

Calgary Board of Education. (2003). *Glossary of Architectural Terms*. Retrieved November 12, 2019, from Calgary Board of Education: <https://www.cbe.ab.ca/ccom/Documents/ArtsCommons-Architectural-Terms.pdf>.

Kerr, W. (2004). *Adaptive Reuse*. Australian Government, Department of the Environment and Heritage. Commonwealth of Australia. Retrieved 2019.

Mutal, S. S. (2013). *Adaptive reuse for the future*. Retrieved July 20, 2019, from [heritageanddevelopment.org](http://www.heritageanddevelopment.org/articles.php): <http://www.heritageanddevelopment.org/articles.php>.

NYC Department of buildings. (n.d.). *Façade Conditions*. Glossary, New York.

Qureshi, F. (1994). *Conserving Pakistan's Built Heritage*. The World Conservation Union, Pakistan. Government of Pakistan.

Stromberg Architectural Products. (2012). *Glossary of Architectural Terms*. doi:903.454.0904.

The Punjab Special Premises Ordinance. (1985, February 27). The Punjab Gazette. Lahore, Pakistan: Govt. of Punjab.

Torraca, G. (Los Angeles). *Lectures on Materials Science for Architectural*. Los Angeles: The Getty Conservation Institute.

UNI. (2006). *Cultural heritage - Natural and artificial stone materials - Description of the form of alteration - Terms and definitions*. UN. UN. doi: [01.020] [91.100.15]

Articles, Papers and Journals:

Bargery, R. (2005). *The Ethics of Facadism*. Retrieved November 24, 2019, from Building Conservation: <https://www.buildingconservation.com/articles/facadism/facadism.html>.

Chaudhry, N. A. (1998). *Lahore Glimpses of a Glorious Heritage*. Lahore, Punjab, Pakistan: Sang-e-Meel Publications.

Conservancy, L. A. (2002). *Incentives for Historic Preservation*. Los Angeles, CA. Retrieved December 10, 2019, from <https://www.scribd.com/document/36773117/Preservation-Incentives-for-Rehabbing-Historic-Homes>.

Firoz, F. (2012). *Adaptive reuse*. Retrieved June 25, 2019, from https://www.academia.edu/9126311/Adaptive_reuse.

Hafeez, E. (2015, January 5). *Pakistani Cinema through a transitional lens*. Research Gate.

Khalid, H. (2018). *In Lahore's shadow lie the remnants of a great multicultural city lost to Partition*. Retrieved July 28, 2019, from Scroll in: <https://scroll.in/article/890725/in-lahores-shadow-lie-the-remnants-of-a-great-multicultural-city-lost-to-partition>.

Pekol, B. (2009). *Spaces or Places*. International IAPS-CSBE, 8. Retrieved 2019.

Rehman, D., & Arshad, M. (2012). *The British Vision of Lahore: An Examination of Concepts of Architecture and Urban Design Through Literary Sources*. Journal of Research in Architecture and Planning, 13(2). Retrieved October 5, 2019, from https://jrap.neduet.edu.pk/arch-journal/JRAP_2012_2.html.

Thesis:

Hasan, S. (2007). *Generative algorithms as a design tool in the transformative urbanism of lakshmi chowk*. National College of Arts. Lahore: NCA.

Kim, D. (2017). *Analysis of adaptive reuse of historic buildings*. Austin.

Lynch, K. (1972). *What Time is This Place?* . Massachusetts: Massachusetts: MIT Press.

Nisar. (1993). *Lahore's Film Culture*. Lahore: NCA.

Rasheed. (2009). Lahore in a glance. National College of Arts, Architecture. Lahore: NCA.

Younas. (1989). *History of Lahore*. National College of Arts. Lahore: NCA.

Web Bibliography:

Abbas, Z. (2003). *Lollywood's Happy Ending*. Retrieved from BBC World: news.bbc.co.uk.

Ali, Q. (2007, April 22). *Building that gives name to Lakshmi*. (M. Imran, Interviewer) Jang News. Retrieved from <https://jang.com.pk/thenews/apr2007-weekly/nos-22-04-2007/she.html>.

Altaf, W. (2009, September 23). *Lahore a launchpad for many filmstars and singers*. Retrieved March 24, 2019, from wichaar: http://www.wichaar.com/videos/articles/read-lahore-a-launchpad-for-many-filmstars-and-singers_3.html.

Anwar, A. (2007, April 21). *The building that gives name to Lakshmi Chowk*. (M. Imran, Interviewer).

Baloch, A. (2018, August 17). *Manto's Lakshmi*. (J. Haque, Editor) Retrieved March 28, 2019, from <https://www.dawn.com/news/1073890>.

Behind the name. (2007, December 8). *Lakshmi*. Retrieved January 28, 2020, from Behind the name: <https://www.behindthename.com/name/lakshmi>.

Bhatti, J. H. (2012, September 19). *Jaho Jalal*. Retrieved June 02, 2019, from <https://www.jahojalal.com/2012/09/lakshmi-chowk-heart-of-lahore.html>.

Branigan, T. (2004, February 13). *My film is part of the peace process*. Retrieved from The Guardian: <https://www.theguardian.com/film/2004/feb/13/kashmir.india>.

Campbell, M. (2015, December 17). *Lakshmi*. Retrieved from Behind the name: <https://www.behindthename.com/name/lakshmi>.

Chaudhry, R. (2007, April 22). *Building that gives name to Lakshmi*. (M. Imran, Interviewer) Lahore: Jang news. Retrieved July 14, 2019, from <https://jang.com.pk/thenews/apr2007-weekly/nos-22-04-2007/she.html>.

City Dialogue series held at Quaid-e-Azam library. (2018, March 4). Retrieved November 7, 2019, from Daily times: <https://dailytimes.com.pk/210211/city-dialogue-series-held-quaid-e-azam-library/>.

Hasan, S. (2014, June 14). *From Gymkhana to Library.* Retrieved November 02, 2019, from The News: <https://www.thenews.com.pk/tns/detail/556488-gymkhana-library>.

Hashid. (2016, September 3). *Haveli Nau Nihal Singh: Searching for Vernacular in Lahore.* Retrieved November 5, 2019, from GoUNESCO: <https://www.gounesco.com/looking-for-vernacular-in-lahore-haveli-nau-nihal-singh/>.

Hussain, S. A. (2017, August 1). *70 Years of Changing Tides in Pakistani Cinema.* A Cultural Journal. Retrieved December 10, 2019, from <https://www.youlinmagazine.com/story/70-year-of-pakistani-cinema/ODk4>.

ICOM. (2010). *International Committee for Architecture and Museum Techniques.* Retrieved November 21, 2019, from ICAMT: <http://network.icom.museum/icamt/references/icamt-themes/adaptive-reuse>.

Khan, S. (2016, December 9). *Supreme Court gives conditional go ahead to Orange Line Train Project*. Retrieved November 26, 2019, from The News: <https://www.thenews.com.pk/print/253896-sc-gives-conditional-go-ahead-to-orange-line-train-project>.

Lollywood goes pop. (2004, October 10). Retrieved from On the media: www.onthemedial.org/yore/transcripts/transcripts_082004_lolly.html.

Mumtaz, K. K. (2007, April 21). *The Building That Gives Name To Lakshmi Chowk*. (M. Imran, Interviewer) Jang News. Retrieved from <https://jang.com.pk/thenews/apr2007-weekly/nos-22-04-2007/she.html>.

Naqvi, H. (2016, February 14). *Orange Line Metro Train: Lahore's heritage on knife-edge*. Retrieved November 26, 2019, from Pakistan Today: <https://www.pakistantoday.com.pk/2016/02/14/orange-line-metro-train-building-a-disaster/>.

Oxford Dictionary. (2020). *Chowk*. Retrieved February 01, 2020, from Lexico: <https://www.lexico.com/definition/chowk>.

Oxford Dictionary. (2020). *Diwali*. Retrieved February 01, 2020, from Lexicon: <https://www.lexico.com/definition/diwali>.

Oxford Dictionary. (n.d.). *Haveli*. Retrieved February 01, 2020, from Lexico: <https://www.lexico.com/definition/haveli>.

Punjab, G. o. (2016). *Lahore Architectural Heritage*. Retrieved October 6, 2019, from Punjab: https://www.punjab.gov.pk/lahore_architectural_heritage.

Quaid-e-Azam library History. (2008). (G. o. Pakistan, Producer) Retrieved October 2, 2019, from qal: <http://www.qal.org.pk/catalog.html>.

Rabi, M. (2011, November 25). *Lakshmi chowk's volte face*. (Dawn News) Retrieved June 25, 2019, from dawn: dawn.com/news/675846/2115149.

Rizvi, F. (2018, October 27). *Federal Minister For Education And Professional Training Shafqat Mahmood Stresses Need For Conserving Heritage*. Retrieved March 28, 2019, from Urdu Point: <https://www.urdupoint.com/en/pakistan/federal-minister-for-education-and-profession-466114.html>.

Shahid, K. (2016, September 30). *The 200 feet that stopped a train in its tracks*. Retrieved July 12, 2019, from The Friday Times: <https://www.thefridaytimes.com/the-200-feet-that-stopped-a-train-in-its-tracks/>.

Shahzad, S. (2015, May 26). *Governor House - Lahore*. Retrieved November 4, 2019, from Lahore city - history: <http://lahore.city-history.com/places/governor-house/>.

Shahzad, S. (2015, March 16). *Punjab Exhibition Hall (Tollinton Market)*. Retrieved November 15, 2019, from Lahore City - History: <http://lahore.city-history.com/places/punjab-exhibition-hall-tollinton-market/>.

Shujrah, M. (2016, June 20). *In the Heart of Lahore: Nau Nihal Singh Haveli*. Retrieved November 4, 2019, from Youlin Magazine: <https://www.youlinmagazine.com/story/nau-nihal-singh-haveli-lahore/NjEy>.

Tahir, A. (2011, November 16). *Who cares, it's just a building*. (Pakistan Today) Retrieved July 16, 2019, from Pakistan Today: <https://www.pakistantoday.com.pk/2011/11/16/%E2%80%98who-cares-it%E2%80%99s-just-a-building%E2%80%99/>.

Teale, S. (2006). *Lollywood's newest star is homeboy*. Retrieved from Bradford the telegraph and argus: www.thetelegraphandargus.co.uk.

Tristram, P. (2006). *What Allahu Akbar means?* Retrieved January 28, 2020, from Learn Religions: <https://www.learnreligions.com/allahu-akbar-definition-2352758>.

Urdu Point. (1997). *Poshish*. Retrieved February 01, 2020, from Urdu Point Network: <https://www.urdu-point.com/dictionary/roman-urdu-to-english/poshish-roman-urdu-meaning-in-english/37816.html>.

Teale, Steve. (2006). *Lollywood's newest star is home-boy*. Retrieved 07 04, 2008, from Bradfordthetelegraphandargus.com: <www.thetelegraphandargus.co.uk>.

“*City Dialogue held* series at Quaid-e-Azam Library.” The News, 04 March 2018, <<https://dailytimes.com.pk/>>.

On the media. (2004, 08 10). *Lollywood goes pop*. Retrieved 10 06, 2019, from Onthemediamedia.org: <www.onthemediamedia.org/yore/transcripts/transcripts_082004_lolly.html>.

APPENDICES

A. Data of Abbott road used translated into in QGIS provided by Punjab Archaeology Department.

B. Glossary of processed data used in QGIS.

C. Antiquities Act 1975.

D. Punjab Special Premise Ordinance 1985.

A. Data of Abbott road used translated into in QGIS provided by Punjab Archaeology Department.

NA_BUI	Y_CON	OWN_P	IN_FUN	IN_COM_FUN	CU_FUN	CU_COM_FUN	NO_FL	G_F_F
Ashwar Das building	1929	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0-4	COMM
Asif building	1935	PRIVATE	COMM	OTHER	COMM	COMM	0-3	COMM
Ahmad COMM	1988	PRIVATE	COMM	OTHER	COMM	COMM	0-3	COMM
Amir best COMM	1991	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Ameer brothers	1980	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Amir brothers	1958	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Hadiras COMMa	1990	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Salwa bravery	1951	PRIVATE	COMM	OTHER	COMM	COMM	0_1	REST
Moeen autos	1975	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_2	COMM
Momin pura graveyard	1920	PRIVATE	OTHER	NO_COMM	OTHER	NO_COMM	0_0	NO_FU
Momin pura shop	1927	PRIVATE	OTHER	NO_COMM	OTHER	NO_COMM	0_1	COMM
91 Mcleod road shop	1990	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
92 Mcleod road shop	1977	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_2	COMM
Home decore shop	1981	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Mcleod road COMM	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_1	NO_FU
Mcleod road shop	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Lal motors	1975	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Hafeez lock master	1980	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
L autos	1997	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Ibraheem	1925	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Tefak Services	1997	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_3	COMM
S.M COMMs	1998	PRIVATE	COM_RES	OTHER	COMM	COMM	0_1	COMM
Steel House	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Deal House	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Empire Hotel	2001	PRIVATE	COMM	OTHER	COMM	HOT	0_4	HOT
Misban Motors	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Auto Electric works	1967	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Splendid Enterprises	1975	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Al-Habib	1985	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_3	COMM
NA	1940	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_2	COMM
NA	2008	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
NA	1933	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Bank alfalah	1998	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Al Madina decore	1997	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_4	COMM
Autos	2000	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_2	COMM
Popular trades	2001	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Filter house	1990	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Al Fateen	1955	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_2	COMM
A string of 15 shops	1971	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Pasha center	1971	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Ahad motors	1990	PRIVATE	COMM	OTHER	COMM	COMM	0_5	COMM
Haji mohan	2004	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Monogram house	1974	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Auto 2000	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Chughtai autos	1983	PRIVATE	COMM	OTHER	COMM	COMM	0_4	NO_FU
New poshish house	2002	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Madina market	1977	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Honda autos	1982	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Sarwari autos	1955	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Kamal autos	1959	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_4	COMM
Plaza	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_5	COMM
Masjid e Qudsia	1950	PRIVATE	NO_FUN	NO_COMM	OTHER	NO_COMM	0_2	OTHER

U	F_FL_FU	S_FL_FU	T_FL_FU	FO_FL_FU	B_FL_FU	NO_U	BV_COND	STR_COND	XT_COND	INT_COND	H_N
1	COMM	COMM	RES	NF	NF	134	A	A	A	B	1B080
1	COMM	COMM	NF	NF	NF	18	C	C	B	B	1B07F
1	COMM	COMM	NF	NF	NF	5	C	B	C	C	1B07E
1	COMM	COMM	NF	NF	NF	21	B	A	B	B	1B07D
1	COMM	COMM	NF	NF	NF	57	C	B	C	C	1B07C
1	COMM	NF	NF	NF	NF	11	A	B	A	A	1B0DB
1	COMM	COMM	NF	NF	NF	14	B	A	B	B	1B0DA
	NF	NF	NF	NF	NF	31	C	B	C	C	1B0DE
1	RES	NF	NF	NF	NF	8	C	B	C	C	1B07A
UN	NF	NF	NF	NF	NF	0	NAP	NAP	NAP	NAP	1B0D6
1	NF	NF	NF	NF	NF	7	C	C	C	C	1B0D5
1	COMM	NF	NF	NF	NF	41	D	C	D	D	1B0D4
1	RES	NF	NF	NF	NF	9	B	B	B	C	1B0D3
1	RES	NF	NF	NF	NF	12	B	B	B	B	1B0E0
UN	NF	NF	NF	NF	NF	0	D	D	C	D	1B0D2
1	NO_FUN	NF	NF	NF	NF	4	B	A	B	B	1B0D1
1	NF	NF	NF	NF	NF	3	B	B	B	B	1B0E1
1	NF	NF	NF	NF	NF	2	C	B	C	C	1B0C9
1	COMM	NF	NF	NF	NF	9	B	B	B	B	1B0C8
1	NF	NF	NF	NF	NF	7	D	B	D	D	1B0C7
1	RES	RES	NF	NF	NF	24	B	B	B	C	1B0C6
1	NF	NF	NF	NF	NF	7	D	C	D	D	1B0C4
1	COMM	COMM	NF	NF	NF	15	A	A	B	A	1B0C5
1	NF	NF	NF	NF	NF	11	B	B	B	A	1B0CE
	HOT	HOT	HOT	NF	NF	31	B	A	B	B	1B0C3
1	RES	RES	NF	NF	NF	24	B	B	B	C	1B0C2
1	NF	NF	NF	NF	NF	6	C	B	C	C	1B0C1
1	COMM	COMM	NF	NF	NF	35	B	B	B	C	1B0BF
1	COMM	RES	NF	NF	NF	34	A	A	B	A	1B0BG
1	RES	NF	NF	NF	NF	14	D	C	D	D	1B0BH
1	COMM	COMM	NF	NF	NF	15	A	A	A	B	1B0BI
1	NF	NF	NF	NF	NF	17	C	C	B	C	1B0BJ
1	COMM	COMM	COMM	NF	NF	47	A	A	A	B	1B0C0
1	COMM	RES	RES	NF	NF	24	B	B	A	B	1B0BE
1	RES	NF	NF	NF	NF	12	C	B	C	C	1B0BD
1	COMM	NF	NF	NF	NF	13	B	A	B	B	1B0BC
1	COMM	COMM	COMM	NF	NF	46	B	B	B	C	1AEE4
1	COMM	NF	NF	NF	NF	27	C	B	C	C	1B0BA
1	COMM	NF	NF	NF	NF	41	D	C	D	D	1B0B7
1	COMM	NF	NF	NF	NF	23	D	C	D	D	1B0B9
1	COMM	COMM	COMM	NF	NF	17	A	B	A	A	1B0B6
1	COMM	COMM	COMM	NF	NF	47	B	A	B	B	1B0B4
1	COMM	COMM	COMM	NF	NF	70	B	B	B	C	1B0B2
1	COMM	COMM	COMM	NF	NF	50	B	A	B	B	1B0B1
UN	COMM	COMM	COMM	NF	NF	76	C	B	C	C	1B0A8
1	COMM	COMM	COMM	NF	NF	19	A	A	A	B	1B0A6
1	COMM	NF	NF	NF	NF	24	C	B	C	C	1B0A5
1	COMM	NF	NF	NF	NF	8	B	B	B	C	1B0A4
1	COMM	NF	NF	NF	NF	27	C	C	B	C	1B0A3
1	COMM	COMM	COMM	NF	NF	27	B	C	B	B	1B0A2
1	COMM	COMM	COMM	COMM	NF	45	C	B	C	C	1B0A1
R	OTHER	NF	NF	NF	NF	65	A	A	A	B	1B096

Mosque Shop	1970	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Sadab market	1977	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Basheer center	2005	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Al Kawait market	1985	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Iqbal autos	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Ashfan auto market	1972	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Rehmat auto market	1977	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Mosque shops	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
King Chargha House	1978	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	REST
NA	9999	PRIVATE	NO_FUN	NO_COMM	NO_FUN	NO_FUN	0_0	NO_FU
Odeon cinema	1980	PRIVATE	NO_FUN	NO_COMM	OTHER	CINE	0_1	CINE
Lahore hotel	2002	PRIVATE	NO_FUN	NO_COMM	COMM	HOT	0_2	HOT
National hotel	1990	PRIVATE	OTHER	HOT	COMM	HOT	0_7	HOT
NA	1991	PRIVATE	OTHER	CINE	COMM	COMM	0_1	COMM
Center	1993	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
United hotel/Standard Bank	1991	PRIVATE	OTHER	HOT	COMM	HOT	0_4	HOT
Hotel Sanai	1995	PRIVATE	OTHER	HOT	COMM	HOT	1_8	HOT
Hotel Koh e Noor	2005	PRIVATE	OTHER	HOT	COMM	HOT	0_4	HOT
Kashmiri dal chawal	1956	PRIVATE	NO_FUN	NO_COMM	COMM	REST	0_1	RES
15 residences newage building	1945	PRIVATE	NO_FUN	NO_COMM	RES	NO_COMM	0_2	COMM
Lakshmi Building	1930	PRIVATE	COM_RES	NO_COMM	NO_FUN	NO_FUN	0_3	NO_FU
Lasani	1937	PRIVATE	COM_RES	NO_COMM	COMM	REST	0_3	RES
Surjit Building	1938	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
NA	1991	PRIVATE	COMM	OTHER	OTHER	OTHER	0_1	OTHER
New State Insurance Company	1930	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_4	COMM
NA	2007	PRIVATE	RES	NO_COMM	COMM	COMM	0_1	COMM
NA	2003	PRIVATE	COMM	OTHER	RES	NO_COMM	0_4	RES
NA	1912	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_4	RES
NA	1980	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_1	RES
NA	1948	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_4	RES
NA	1975	PRIVATE	COMM	OTHER	COMM	HOT	0_5	COMM
NA	1990	PRIVATE	RES	NO_COMM	COMM	COMM	1_5	COMM
NA	1970	PRIVATE	RES	NO_COMM	COMM	COMM	1_2	COMM
EP	9999	PRIVATE	NO_FUN	NO_COMM	NO_FUN	NO_FUN	0_0	NO_FU
Aukaf Building	1990	GOV	OTHER	NO_COMM	OTHER	OTHER	0_1	OTHER
Traders	1982	PRIVATE	RES	NO_COMM	COMM	COMM	0_1	COMM
Lal Kothi	1992	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
21 Dil Mohammad Road	1991	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_3	COMM
18 Shops	1998	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
EP	9999	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Shafique Building	1990	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Nasir Brothers	1970	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
21 Dil Mohammad Road	1940	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_2	COMM
Lala Gianchand Building	1935	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	RES
Sharif Building	1946	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_3	RES
Allied Hotel (B-Nisbat Road)	1994	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_4	COMM
Baba Boti Chicks	1997	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Baraf Wali Dukan	1967	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Durrani Building	1957	PRIVATE	OTHER	REST	COMM	COMM	0_2	COMM
Elegance	1964	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Noori Mohalla Islamia	1970	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_2	RES
Bukhari House	1992	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_3	RES
NA	1940	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_2	RES

1	NF	NF	NF	NF	NF	3	B	B	B	C	1B098
1	COMM	NF	NF	NF	NF	98	C	B	C	C	1B09F
	COMM	COMM	COMM	NF	NF	31	C	B	C	C	1B09E
1	COMM	COMM	NF	NF	NF	24	C	B	C	C	1B09C
1	COMM	COMM	NF	NF	NF	29	D	C	D	D	1B09A
1	COMM	COMM	NF	NF	NF	62	B	B	C	C	1B099
1	NF	NF	NF	NF	NF	75	C	B	C	C	1B097
1	NF	NF	NF	NF	NF	9	D	C	D	D	1B094
	NF	NF	NF	NF	NF	15	B	B	B	B	1B254
UN	NF	NF	NF	NF	NF	0	NAP	NAP	NAP	NAP	1B085
	NF	NF	NF	NF	NF	1	B	B	A	B	1AECE
	HOT	NF	NF	NF	NF	95	C	B	C	C	1B0FB
	HOT	NF	NF	NF	NF	75	B	B	B	B	1B084
1	NF	NF	NF	NF	NF	45	B	B	C	B	1B08F
1	NF	NF	NF	NF	NF	20	NAP	NAP	NAP	NA	1AECF
	HOT	HOT	HOT	NF	NF	30	B	B	A	B	1B083
	HOT	HOT	HOT	HOT	HOT	30	B	B	A	B	1B082
	HOT	HOT	HOT	NF	NF	100	A	A	B	A	1B081
	NF	NF	NF	NF	NF	15	C	B	C	C	1B26D
1	RES	RES	NF	NF	NF	124	D	C	D	D	1B2E9
UN	NO_FUN	NO_FUN	NF	NF	NF	0	C	D	B	E	1B102
	REST	COMM	NF	NF	NF	77	B	B	A	B	1B270
1	REST	REST	COMM	NF	NF	59	C	C	A	C	1B11A
R	NF	NF	NF	NF	NF	65	B	B	B	C	1AF18
1	COMM	RES	RES	NF	NF	57	C	C	B	C	1B11B
1	NF	NF	NF	NF	NF	11	C	A	C	C	1B124
	RES	RES	RES	COMM	NF	98	B	A	B	B	1B11C
	RES	RES	RES	NF	NF	58	C	C	B	C	1B11D
	RES	COMM	NF	NF	NF	21	B	B	B	C	1B11E
	RES	RES	RES	RES	NF	17	B	C	B	B	1B11F
1	HOT	HOT	HOT	HOT	NF	47	A	A	A	B	1B122
1	COMM	RES	NO_FUN	NO_FUN	COMM	24	A	A	A	B	1B135
1	RES	NF	NF	NF	COMM	16	D	C	D	D	1B123
UN	NF	NF	NF	NF	NF	0	NAP	NAP	NAP	NAP	1B121
R	NF	NF	NF	NF	NF	12	C	B	C	C	1B120
1	NF	NF	NF	NF	NF	3	C	B	C	C	1B112
1	COMM	NF	NF	NF	NF	16	C	B	C	C	1B111
1	COMM	NF	NF	NF	NF	26	C	C	B	C	1B10A
1	NF	NF	NF	NF	NF	15	D	C	D	D	1B110
1	NF	NF	NF	NF	NF	11	C	C	B	C	1B109
1	COMM	NF	NF	NF	NF	25	B	B	B	C	1B108
1	COMM	NF	NF	NF	NF	11	C	C	B	C	1B107
1	RES	OTHER	NF	NF	NF	37	B	B	B	B	1B106
	RES	RES	RES	RES	NF	125	C	C	B	C	1B105
	COMM	COMM	NF	NF	NF	30	C	C	B	C	1B104
1	HOT	HOT	HOT	NF	NF	45	B	B	B	C	1B103
1	RES	RES	NF	NF	NF	45	B	B	C	B	1B26F
1	COMM	NF	NF	NF	NF	11	B	B	B	C	1B138
1	COMM	NF	NF	NF	NF	17	B	B	C	B	1B134
1	COMM	NF	NF	NF	NF	12	B	B	C	B	1B137
	RES	NF	NF	NF	NF	35	C	B	C	C	1AF20
	RES	RES	NF	NF	NF	26	B	B	B	C	1AF1F
	RES	NF	NF	NF	NF	16	C	C	C	C	1AF1E

McLeod Road RES	1943	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_1	RES
Muhammad Jawed Iqbal	1950	PRIVATE	COMM	OTHER	NO_FUN	NO_FUN	0_2	NO_FUN
Khawaja Ahsan	1955	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_2	RES
Doctor Rustam	2002	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_4	COMM
Ahmed Manzil	1952	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	1_5	COMM
Iqbal Building	1910	GOV	RES	NO_COMM	OTHER	OTHER	0_2	MUSE
116 Mcleoad Road COMM	1989	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Saleem Chambers	1986	PRIVATE	OTHER	NO_COMM	COMM	COMM	1_5	COMM
Khana Building	1957	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_3	RES
35 Autos	1940	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
RES 4	1945	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Sakina Manzil	1982	PRIVATE	NO_FUN	NO_COMM	RES	NO_COMM	0_3	RES
Empire Cinema	1930	PRIVATE	OTHER	CINE	OTHER	CINE	0_2	NO_FUN
Honda	1968	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Hifaq Autos	1986	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Zainab Autos	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Dayal Singh Quarters	1908	GOV	OTHER	NO_COMM	OTHER	OTHER	0_2	RES
Diyal Singn College & Library	1858	GOV	OTHER	NO_COMM	OTHER	OTHER	0_4	OTHER
95 Dil Muhammad Road	1997	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Athor Foam	2005	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_4	COMM
Lal Deen	1957	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Pehalwan Milk Shop	1998	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Pehalwan House	1999	PRIVATE	NO_FUN	NO_COMM	RES	NO_COMM	0_4	RES
Shah Abdul	1957	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Hazrat Shahdul Mali Shrine	1800	GOV	OTHER	NO_COMM	OTHER	OTHER	0_1	OTHER
G Autos & Company	1978	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Private RES	2000	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_5	RES
Printing Shops	1981	PRIVATE	COMM	OTHER	COMM	COMM	1_2	COMM
A.S Printing	1971	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Ashraf Dealers	1977	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	COMM
Paint Factory	1980	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Sofa COMM	1965	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Savour foods	2018	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	1_6	COMM
Science Block	1960	GOV	OTHER	NO_COMM	OTHER	OTHER	0_4	OTHER
55 Homes	1947	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_2	RES
16 COMMs	1971	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Cine Plaza	1997	PRIVATE	COMM	OTHER	COMM	COMM	1_3	COMM
Qadri Plaza	1993	PRIVATE	COMM	OTHER	COMM	COMM	1_6	COMM
Moeen Plaza	1995	PRIVATE	RES	NO_COMM	COMM	COMM	1_5	COMM
Capital Cinema	1940	PRIVATE	OTHER	CINE	OTHER	CINE	0_2	CINE
Rimpa	2018	PRIVATE	RES	NO_COMM	COMM	COMM	1_6	COMM
World Food Center	1968	PRIVATE	OTHER	REST	COMM	REST	0_2	REST
Sialkot Sweets	1990	PRIVATE	OTHER	REST	COMM	REST	0_1	REST
Nishat Café	1995	PRIVATE	OTHER	REST	COMM	REST	0_3	REST
Tuba Restaurant	1953	PRIVATE	OTHER	REST	COMM	REST	0_2	REST
Tandoor	1953	PRIVATE	OTHER	REST	COMM	REST	0_1	REST
Ghani Jee Restaurant	1972	PRIVATE	OTHER	REST	COMM	REST	0_3	REST
Shahi Murgh Choley	1974	PRIVATE	OTHER	REST	COMM	REST	0_1	REST
Al-Fazal Hotel	1957	PRIVATE	OTHER	REST	COMM	REST	0_2	REST
MalikBUILDING	1955	PRIVATE	OTHER	REST	COMM	REST	0_1	REST
Computer Marketing	1950	PRIVATE	OTHER	OTHER	COMM	COMM	0_4	COMM
Baldev Mansion, 2 Abbot	1955	PRIVATE	OTHER	OTHER	COMM	REST	0_4	REST
Mansarwar Building	1937	PRIVATE	OTHER	OTHER	COMM	REST	0_3	REST

	RES	NF	NF	NF	NF	13	C	C	B	C	1AF1E
UN	NO_FUN	NF	NF	NF	NF	0	C	C	C	D	1AF1D
	RES	NF	NF	NF	NF	8	C	B	C	C	1B127
1	COMM	COMM	COMM	NF	NF	27	A	A	A	A	1B132
1	COMM	COMM	NO_FUN	RES	COMM	35	A	A	A	A	1B128
	MUSE	NF	NF	NF	NF	2	B	B	B	C	1AED8
1	NF	NF	NF	NF	NF	19	B	B	B	C	1AED9
1	COMM	COMM	COMM	COMM	OTHER	94	C	B	C	C	-
	RES	RES	NF	NF	NF	45	C	B	B	B	1AEDB
1	COMM	NF	NF	NF	NF	9	C	B	C	C	1B16B
1	COMM	NF	NF	NF	NF	11	B	B	B	B	1B16C
	RES	NF	NF	NF	NF	16	C	B	C	C	1AF24
UN	NO_FUN	NF	NF	NF	NF	0	B	B	B	C	1AEDD
1	NF	NF	NF	NF	NF	12	C	B	C	C	1B14A
1	NF	NF	NF	NF	NF	7	D	C	D	D	1B14B
1	COMM	NF	NF	NF	NF	12	B	B	B	A	1B14C
	RES	NF	NF	NF	NF	34	C	B	C	C	1B1C8
R	OTHER	OTHER	OTHER	NF	NF	325	A	B	A	A	1B1CE
1	NF	NF	NF	NF	NF	10	B	B	B	C	1B12F
1	COMM	COMM	COMM	NF	NF	21	B	B	B	A	1B133
1	NF	NF	NF	NF	NF	14	C	B	B	A	1AF1C
1	NF	NF	NF	NF	NF	4	C	B	C	C	1B118
	RES	RES	RES	NF	NF	27	B	B	C	B	1B117
1	NF	NF	NF	NF	NF	7	C	C	B	C	1B116
R	NF	NF	NF	NF	NF	22	B	B	B	A	1AF4D
1	NF	NF	NF	NF	NF	6	C	B	C	C	1B114
	RES	RES	RES	RES	NF	26	A	A	A	A	1AF19
M	NF	NF	NF	NF	COMM	27	C	B	C	C	1AF1A
M	COMM	NF	NF	NF	NF	17	C	C	B	C	1AF1B
1	RES	RES	NF	NF	NF	28	B	B	B	C	1B10B
1	NF	NF	NF	NF	NF	5	C	C	C	C	1B10C
1	NF	NF	NF	NF	NF	7	C	C	C	C	1B119
1	COMM	COMM	COMM	COMM	COMM	120	A	A	A	A	1B168
R	OTHER	OTHER	OTHER	NF	NF	110	B	B	A	A	1B48A
	RES	NF	NF	NF	NF	220	D	C	D	D	1B43E
1	NF	NF	NF	NF	NF	40	C	B	C	C	1B3AB
1	NO_FUN	NO_FUN	NF	NF	COMM	17	A	A	A	B	1B007
1	COMM	COMM	COMM	NO_FUN	COMM	115	B	B	C	B	1B006
1	COMM	COMM	NO_FUN	NO_FUN	COMM	195	B	A	B	B	1AED0
	CINE	NF	NF	NF	NF	21	B	A	B	B	1AED1
1	COMM	COMM	COMM	COMM	COMM	56	A	A	A	A	1B004
	REST	NF	NF	NF	NF	11	C	C	C	C	1B26A
	NF	NF	NF	NF	NF	14	B	B	C	B	1B269
	OTHER	OTHER	NF	NF	NF	12	B	B	C	B	1B268
	NF	NF	NF	NF	NF	10	B	A	B	B	1B264
	NF	NF	NF	NF	NF	4	B	A	B	B	1B264
	REST	COMM	NF	NF	NF	15	B	A	B	B	1B265
	NF	NF	NF	NF	NF	8	D	C	D	D	1B266
	REST	NF	NF	NF	NF	13	B	B	C	B	1B267
	NF	NF	NF	NF	NF	6	D	C	D	D	1B267
1	COMM	COMM	NF	NF	NF	35	B	B	A	C	1AEF8
	COMM	COMM	COMM	NF	NF	24	B	B	B	B	1B29F
	HOT	HOT	NF	NF	NF	31	B	C	B	A	1B232

MCB Bank	1957	PRIVATE	OTHER	HOT	COMM	COMM	0_3	COMM
Al-Haider Hotel	1940	PRIVATE	OTHER	OTHER	COMM	HOT	0_5	HOT
Bristol Hotel	1930	PRIVATE	OTHER	HOT	COMM	HOT	0_4	HOT
Manyal Mansion	1935	PRIVATE	COM_RES	OTHER	COMM	COMM	0_3	COMM
Asia Contential Restaurant	1987	PRIVATE	OTHER	REST	COMM	REST	0_3	REST
Pakasia Restaurant	1987	PRIVATE	OTHER	REST	COMM	REST	0_2	REST
Bhatti Kardahi	1980	PRIVATE	OTHER	REST	COMM	REST	0_2	REST
Bhatti Kardahi II	1990	PRIVATE	COMM	OTHER	COMM	COMM	0_3	REST
Haji Baba	1996	PRIVATE	OTHER	REST	COMM	REST	0_4	REST
H Karhai Tikka	1996	PRIVATE	OTHER	REST	COMM	REST	1_4	REST
Nawab Sadique's Mansion	1968	PRIVATE	RES	NO_COMM	NO_FUN	NO_FUN	0_4	NO_FU
Comercial Plaza	1936	PRIVATE	OTHER	COMM	COMM	COMM	0_4	COMM
Baba Mansion	1990	PRIVATE	COM_RES	OTHER	COMM	COMM	1_6	COMM
Fazal Manzil	1942	PRIVATE	COM_RES	OTHER	COMM	COMM	0_5	COMM
Hajwari Chamber	1943	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_5	COMM
Mehra Mansion	1935	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	COMM
Khan Chamber	1976	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_5	COMM
92 - Beadon Road	1952	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_6	COMM
87 & 89 -Beadon Road	1957	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_4	COMM
84 Beadon road	1998	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_3	COMM
Plaza under construction	2011	PRIVATE	COMM	OTHER	COMM	COMM	1_3	COMM
Fazal Building	1938	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Warehouse	1992	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
11 Fazal Building	1950	PRIVATE	COM_RES	OTHER	COMM	COMM	0_4	COMM
MCB 12 Fazal Building	1975	PRIVATE	NO_FUN	NO_COMM	COM_RES	COM_RES	0_4	COMM
Shahbaz Building	1977	PRIVATE	COMM	OTHER	COMM	COMM	1_5	COMM
Usman Center	2003	PRIVATE	COMM	OTHER	COMM	COMM	1_5	COMM
Usman Center II	2002	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Shahid Traders	1985	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Shahzeb Building	1987	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	1_5	COMM
9/1 Cooper road, Lahore	1994	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Sabir Building	1942	PRIVATE	COM_RES	OTHER	RES	NO_COMM	0_4	COMM
Rashid Building	1945	GOV	COM_RES	OTHER	COMM	COMM	0_2	COMM
Islamia College for Women	1939	PRIVATE	OTHER	NO_COMM	OTHER	OTHER	0_2	OTHER
Andel International	1930	PRIVATE	RES	NO_COMM	COMM	COMM	0_1	COMM
Honda Sugoi Parts Center	2006	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Shamyl Center	1992	PRIVATE	OTHER	NO_COMM	NO_FUN	NO_FUN	0_5	NO_FU
Gulistan House	1986	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_1	COMM
Illegal Settlement	1970	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Hussain Coorporation	1991	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Boss Car Parlour	2001	PRIVATE	OTHER	REST	COMM	COMM	0_1	COMM
Leaders Inn Hotel	2004	PRIVATE	NO_FUN	NO_COMM	COMM	HOT	1_11	HOT
City Car Center	1990	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Vera	2004	PRIVATE	RES	NO_COMM	COMM	REST	0_2	REST
Habib Bank	1965	PRIVATE	RES	NO_COMM	COMM	COMM	0_1	COMM
Ghosia Building	2008	PRIVATE	COMM	OTHER	COMM	COMM	1_5	COMM
35 Royal Park	1945	PRIVATE	COM_RES	OTHER	COMM	COMM	0_3	COMM
Moon Building	1940	PRIVATE	COM_RES	NO_COMM	COMM	COMM	0_3	COMM
Dayal Mansion	1942	PRIVATE	COM_RES	NO_COMM	COMM	COMM	0_3	COMM
Nazir Mansion	1970	PRIVATE	OTHER	OTHER	COMM	COMM	0_4	COMM
Tur	1977	GOV	NO_FUN	NO_FUN	COMM	COMM	0_3	COMM
Putta Gujar	1980	PRIVATE	OTHER	OTHER	COMM	COMM	0_3	COMM
Paint Factory	1980	PRIVATE	NO_FUN	NO_FUN	COMM	COMM	0_1	COMM

1	COMM	COMM	NF	NF	NF	34	B	B	B	A	1AEF9
	HOT	HOT	HOT	HOT	NF	17	C	C	B	C	1AECD
	HOT	HOT	HOT	NF	NF	2	C	C	B	D	1B002
1	COMM	COMM	NF	NF	NF	37	B	C	B	B	1AFA8
	REST	COMM	NF	NF	NF	12	B	B	B	C	1AFAA
	REST	NF	NF	NF	NF	12	D	C	B	C	1B25F
	REST	NF	NF	NF	NF	7	C	B	C	C	1B260
	REST	NO_FUN	NF	NF	NF	30	C	B	C	C	1B260
	COMM	COMM	NO_FUN	NF	NF	20	C	B	C	C	1B256
	COMM	COMM	COMM	NF	REST	54	B	B	B	C	1B261
UN	NO_FUN	NO_FUN	NO_FUN	NF	NF	0	C	C	C	C	1B255
1	COMM	COMM	COMM	NF	NF	26	C	C	B	C	1AF0C
1	COMM	COMM	COMM	COMM	COMM	98	B	B	B	C	1AEE7
1	COMM	COMM	COMM	COMM	NF	110	C	C	B	C	1B574
1	COMM	COMM	COMM	RES	NF	74	B	B	B	C	1B576
1	RES	RES	NF	NF	NF	27	C	C	B	C	1B575
1	COMM	COMM	COMM	RES	NF	187	B	B	C	B	1AEE8
1	RES	RES	RES	RES	NF	67	B	B	B	C	1AEE9
1	RES	RES	RES	NF	NF	44	B	B	C	B	1AFAB
1	RES	RES	NF	NF	NF	34	B	B	A	B	1B262
1	COMM	COMM	COMM	NF	COMM	0	A	A	A	A	1AFAC
1	RES	RES	RES	NF	NF	55	C	C	B	C	1B280
1	RES	NF	NF	NF	NF	14	B	C	B	C	1B28B
1	COMM	COMM	RES	NF	NF	87	B	B	B	C	1B28A
1	COMM	RES	RES	NF	NF	46	C	B	C	C	1B289
1	COMM	COMM	COMM	COMM	COMM	110	B	C	B	B	1B288
1	COMM	RES	RES	RES	COMM	35	A	A	B	A	1B287
1	NF	NF	NF	NF	NF	10	B	A	B	B	1B286
1	NF	NF	NF	NF	NF	19	B	B	B	C	1AFC5
1	COMM	RES	RES	RES	COMM	94	C	B	C	C	1AFCC
1	RES	RES	RES	NF	NF	24	B	B	C	B	1AFC7
1	NO_FUN	NO_FUN	NO_FUN	NF	NF	7	C	C	B	C	1AFC9
1	COMM	NF	NF	NF	NF	11	B	B	C	B	1AFCA
R	OTHER	NF	NF	NF	NF	112	A	B	A	A	1B556
1	NF	NF	NF	NF	NF	4	D	C	D	D	1B598
1	NF	NF	NF	NF	NF	3	A	A	A	B	1B599
UN	NO_FUN	NO_FUN	NO_FUN	NO_FUN	NF	0	D	D	C	D	1B00B
1	NF	NF	NF	NF	NF	6	C	B	C	C	1B00F
1	NF	NF	NF	NF	NF	53	C	B	C	C	1AF0F
1	NF	NF	NF	NF	NF	9	B	B	B	C	1AF11
1	COMM	COMM	NF	NF	NF	5	B	B	B	B	1AF10
	HOT	HOT	HOT	HOT	HOT	150	A	A	A	A	1B00A
1	NF	NF	NF	NF	NF	14	C	B	C	C	1B009
	REST	NF	NF	NF	NF	20	B	B	B	A	1B26B
1	NF	NF	NF	NF	NF	17	B	B	B	B	1B008
1	COMM	COMM	COMM	COMM	COMM	34	B	B	B	B	1B224
1	COMM	COMM	NF	NF	NF	20	D	C	D	D	1B223
1	COMM	COMM	NF	NF	NF	100	D	C	D	D	1B5B5
1	COMM	NO_FUN	NF	NF	NF	37	D	C	D	D	1B221
1	COMM	COMM	COMM	NF	NF	60	C	C	B	C	1B222
1	COMM	COMM	NF	NF	NF	35	A	B	A	A	1AEE5
1	COMM	COMM	NF	NF	NF	112	C	B	B	C	1AF91
1	NF	NF	NF	NF	NF	6	C	B	C	C	1AFC0

Sofa COMM	1965	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Illegal Settlement	1965	PRIVATE	NO_FUN	NO_FUN	COMM	COMM	0_4	COMM
Babi Film	1970	PRIVATE	OTHER	OTHER	COMM	COMM	0_3	REST
Anwar Mansion	1977	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_6	COMM
6 Single floor structures	1942	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_1	REST
Zahoor Building	1993	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_3	COMM
Rafique Mansion	1970	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Mughal House	1988	PRIVATE	OTHER	NO_COMM	COMM	COMM	1_4	COMM
Car COMM	1999	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Printing Art Press	1998	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
AB Printers	1998	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
COMM	1995	PRIVATE	COM_RES	OTHER	COMM	COMM	0_2	COMM
AL- Muhammad	1990	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_2	COMM
Auto Vehicular Services	1908	PRIVATE	COMM	OTHER	NO_FUN	NO_FUN	0_1	COMM
Dar Chamber	1977	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Ali Manzil	1939	PRIVATE	OTHER	NO_COMM	NO_FUN	NO_FUN	0_2	NO_FUN
Uaaz Building	1939	PRIVATE	COMM	OTHER	COMM	COMM	1_4	COMM
Uaz Building	2008	PRIVATE	COMM	OTHER	COMM	COMM	1_4	COMM
Shiekh Sons Building	1966	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Sheikh COMM	1988	PRIVATE	COMM	OTHER	COMM	COMM	1_2	COMM
Ikram Building	1990	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_4	COMM
Lateef Building	1930	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Sohail Building	1948	PRIVATE	COMM	OTHER	COMM	COMM	1_3	COMM
JIN groups	1977	PRIVATE	COMM	OTHER	COMM	COMM	1_5	COMM
Chicken Slaughter House	1990	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Jorra Building	1930	PRIVATE	RES	NO_COMM	COMM	COMM	0_4	COMM
Haroon Center	1938	PRIVATE	OTHER	OTHER	COMM	COMM	0_5	COMM
Malik Manzil	1945	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Ismeel Mansion	1951	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Barkat Center	2002	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	REST
Mehboob Mansion	1943	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	REST
Arora Building	1942	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	COMM
Manzor Building	1944	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	REST
Tajuddin Building	2005	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Abad Manzil	1943	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Draupati Bhawan Building	1941	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	1_8	COMM
Gokhar Mansion	1946	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Ali Abbas Building	1945	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM
Bhagwandas Building	1943	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	COMM
Jorra Building	1942	PRIVATE	COMM	OTHER	COM_RES	COM_RES	0_3	COMM
Ikram Building	1944	PRIVATE	OTHER	OTHER	COMM	COMM	0_4	COMM
Rafi Mansion	1945	PRIVATE	OTHER	OTHER	COMM	COMM	0_4	COMM
Hamza Center	2006	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_3	COMM
Lahore Glass House	1942	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Autoshops	1991	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Al-Malik	1950	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Printers	2001	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Chaudry House	2002	PRIVATE	COM_RES	OTHER	COMM	COMM	0_3	COMM
Suraya Mansion	1938	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Royal Park 4/A	1960	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	RES
Khan Building	1945	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Al-Jannat Building	1977	PRIVATE	COMM	OTHER	COM_RES	COM_RES	1_3	COMM
Durrani Mansion	1977	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_4	COMM

1	NF	NF	NF	NF	NF	7	C	B	C	C	1AFFC
1	RES	RES	RES	NF	NF	55	C	B	C	C	1AFC4
	RES	RES	NF	NF	NF	33	C	B	C	C	1AFDF
1	COMM	COMM	COMM	COMM	NF	38	C	B	C	C	1B27F
	NF	NF	NF	NF	NF	56	D	C	D	D	1AFEA
1	COMM	COMM	NF	NF	NF	23	C	B	C	C	-
1	COMM	NF	NF	NF	NF	8	C	C	C	C	1AFE7
1	COMM	COMM	COMM	NF	COMM	27	B	B	C	C	1AFE2
1	NF	NF	NF	NF	NF	5	D	C	D	D	1AFF4
1	COMM	NF	NF	NF	NF	32	D	C	D	D	1AF9F
1	COMM	NF	NF	NF	NF	27	D	C	D	D	1AF9E
1	RES	NF	NF	NF	NF	13	D	C	D	D	1AF9D
1	RES	NF	NF	NF	NF	12	C	B	C	C	1AF9C
1	NF	NF	NF	NF	NF	37	D	C	D	D	1AF9A
1	COMM	COMM	REST	NF	NF	35	C	B	C	C	1AFA6
UN	NO_FUN	NF	NF	NF	NF	73	B	B	B	C	1AFA5
1	COMM	COMM	NO_FUN	NF	COMM	48	D	C	D	D	1AFA7
1	COMM	COMM	NF	COMM	COMM	54	B	B	A	B	1AFA4
1	COMM	NF	NF	NF	NF	34	C	C	B	C	1AEFE
1	COMM	NF	NF	NF	COMM	1	B	B	C	B	1AFA3
1	COMM	RES	RES	NF	NF	37	B	B	B	C	1AFB1
1	COMM	COMM	COMM	NF	NF	9	D	C	D	D	1AF80
1	COMM	COMM	NF	NF	COMM	68	B	B	B	C	1AF7B
1	COMM	COMM	COMM	COMM	COMM	47	B	B	B	C	1AFDE
1	COMM	NF	NF	NF	NF	18	D	C	D	D	1AEE6
1	COMM	COMM	COMM	NF	NF	32	B	B	C	C	1B226
1	COMM	NO_FUN	NO_FUN	NF	NF	13	C	B	C	C	1AF8E
1	COMM	RES	NO_FUN	NF	NF	34	D	C	D	D	1AF8D
1	COMM	COMM	NF	NF	NF	33	C	B	C	C	1AF8C
	COMM	RES	RES	NF	NF	43	B	B	B	A	1AF8B
	RES	RES	RES	NF	NF	25	C	B	C	C	1B25E
1	RES	RES	NF	NF	NF	19	D	C	D	D	1AF99
	COMM	RES	RES	NF	NF	43	C	B	C	C	1B25D
1	RES	RES	RES	NF	NF	59	B	B	B	A	1AF98
1	COMM	COMM	RES	NF	NF	57	C	B	C	C	1AF97
1	COMM	RES	RES	RES	COMM	67	D	C	D	D	1AF96
1	COMM	COMM	RES	NF	NF	57	C	B	C	C	1AF95
1	COMM	COMM	COMM	NF	NF	13	B	B	B	C	1AF94
1	RES	NO_FUN	NF	NF	NF	14	D	C	D	D	1AF93
1	RES	RES	NF	NF	NF	34	B	B	B	C	1AF92
1	RES	RES	RES	NF	NF	46	B	B	B	B	1B228
1	RES	RES	RES	NF	NF	31	B	B	B	C	1B227
1	COMM	COMM	NF	NF	NF	22	A	A	A	A	1AF8F
1	NF	NF	NF	NF	NF	4	D	C	D	D	1AFD0
1	NF	NF	NF	NF	NF	12	D	C	D	D	1AFE0
1	RES	RES	NF	NF	NF	24	C	B	C	C	1AFE1
1	NF	NF	NF	NF	NF	2	C	B	C	A	1AFD7
1	RES	RES	NF	NF	NF	39	B	B	B	B	1AF8A
1	COMM	COMM	NF	NF	NF	9	B	B	C	B	1AF89
	RES	RES	NF	NF	NF	19	C	B	C	C	1AF88
1	COMM	COMM	NF	NF	NF	35	C	B	C	B	1AF87
1	COMM	RES	NF	NF	COMM	47	B	B	B	C	1AF86
1	COMM	RES	RES	NF	NF	17	C	B	C	C	1AF85

Balwa Mansion	1943	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_3	RES
Haji Mansion	1940	PRIVATE	RES	NO_COMM	RES	NO_COMM	1_3	RES
Mehran's Chairman Foam	1943	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_4	COMM
Brown Building	1946	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	RES
Silver House	2001	PRIVATE	OTHER	NO_COMM	NO_FUN	NO_FUN	1_3	NO_F
AKS Center	1954	PRIVATE	COM_RES	OTHER	COMM	COMM	0_4	COMM
Azhar Building	1935	PRIVATE	RES	NO_COMM	COMM	COMM	0_4	COMM
Sadar Building	1935	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
13 Bashir Building	1943	PRIVATE	RES	NO_COMM	COMM	COMM	0_5	COMM
Basheen Building	1943	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	COMM
1/7 Royal Park	1943	PRIVATE	COM_RES	OTHER	COMM	COMM	1_3	COMM
Shangai Mansion	1939	PRIVATE	OTHER	NO_COMM	COMM	COMM	1_3	COMM
Uaz Center	1997	PRIVATE	COMM	OTHER	COMM	COMM	1_3	COMM
Shukar Wala	1941	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
EP	9999	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	1_3	COMM
Free Dispensary	1942	PRIVATE	COMM	OTHER	COMM	COMM	0_1	OTHE
RES Deputy Commessioner	1905	PRIVATE	RES	NO_COMM	OTHER	MUSE	0_3	MUSE
Tower	1974	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Printing Shop	1971	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Mosque	1975	PRIVATE	NO_FUN	NO_COMM	OTHER	OTHER	0_1	OTHE
Abandoned House	1964	PRIVATE	RES	NO_COMM	NO_FUN	NO_FUN	0_2	NO_F
Printing Shop	1959	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Hafeez Mansion	1954	PRIVATE	RES	NO_COMM	COMM	COMM	0_4	COMM
Wood Shop	1958	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Wood Shop II	1957	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Printing Shop	1955	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Bah Building	1944	GOV	OTHER	NO_COMM	COM_RES	COM_RES	0_4	COMM
Zal Mansion	1962	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	REST
NA	1910	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
AI TREE	2005	PRIVATE	OTHER	NO_COMM	COMM	COMM	1_4	COMM
Gul Mansion	1930	PRIVATE	RES	NO_COMM	COMM	COMM	1_3	COMM
MD Tires	1975	PRIVATE	RES	NO_COMM	COMM	COMM	0_2	COMM
Shaffaq Manzil	1985	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_3	COMM
Mujahid Plastic	1998	PRIVATE	COMM	OTHER	COMM	COMM	0_2	REST
Latif Center	1988	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Warehouse A	1995	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_2	COMM
Hameed Center	1986	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Taj Plaza	1997	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Settlement house 88	1960	PRIVATE	COM_RES	OTHER	RES	NO_COMM	0_4	RES
Ashar Plaza	1980	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Hair Saloon	1990	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Shahzad Gul Mansion	1959	PRIVATE	OTHER	OTHER	COMM	COMM	0_4	COMM
Siraj building	1938	PRIVATE	OTHER	OTHER	COMM	COMM	0_3	COMM
Moti Mahal	1943	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Mehr Mansion	1942	PRIVATE	COM_RES	OTHER	COMM	COMM	0_4	COMM
Zulfiqar Building	1943	PRIVATE	COM_RES	OTHER	COMM	COMM	0_3	COMM
Dus Zeeshan Building	1945	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_5	COMM
Mehra Mansion	1940	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	REST
Autoshops	1975	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
Autoshops	1977	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
RES	1971	PRIVATE	RES	NO_COMM	RES	NO_COMM	0_2	RES
Kexton COMM	1992	PRIVATE	RES	NO_COMM	COMM	COMM	0_4	COMM
Ittehad COMM	1925	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_3	COMM

	RES	RES	NF	NF	NF	29	C	C	C	B	1AFE3
	RES	RES	NF	NF	COMM	18	C	C	C	C	1AF7E
M	COMM	COMM	COMM	NF	NF	19	B	B	B	B	1AF7F
	RES	RES	NF	NF	NF	14	B	B	B	C	1AFB5
UN	NO_FUN	NO_FUN	NF	NF	NO_FUN	0	B	A	B	B	1AFB6
M	COMM	RES	RES	NF	NF	47	B	B	C	B	1AE EF
M	RES	RES	RES	NF	NF	49	B	B	B	B	1AEF1
M	COMM	COMM	NF	NF	NF	6	C	C	C	C	1AEF4
M	COMM	COMM	COMM	COMM	NF	35	C	C	B	B	1AFBA
M	RES	RES	NF	NF	NF	17	B	B	B	C	1AFB7
M	COMM	RES	NF	NF	COMM	31	D	C	D	D	1AFB8
M	COMM	RES	NF	NF	COMM	27	B	B	B	B	1AFB9
M	COMM	COMM	NF	NF	COMM	57	C	B	C	C	1AFBB
M	COMM	NO_FUN	NF	NF	NF	15	C	C	C	C	1AFBC
M	COMM	COMM	NF	NF	COMM	24	C	C	C	C	1AFBD
R	NF	NF	NF	NF	NF	1	C	B	C	B	1AEF3
E	MUSE	MUSE	NF	NF	NF	11	A	B	A	A	1AEF2
M	REST	RES	NF	NF	NF	12	A	A	A	A	1AFF0
M	RES	NF	NF	NF	NF	9	C	B	C	C	1AFBE
R	NF	NF	NF	NF	NF	12	D	B	D	D	1AFDB
UN	NO_FUN	NF	NF	NF	NF	0	D	D	C	D	1AF7D
M	RES	RES	NF	NF	NF	27	C	B	C	C	1AF7C
M	NO_FUN	RES	RES	RES	NF	2	B	B	B	C	1AF01
M	RES	RES	NF	NF	NF	18	C	B	C	C	1AFD8
M	RES	NF	NF	NF	NF	10	C	B	C	C	1AFD9
M	RES	NF	NF	NF	NF	13	B	B	B	B	1AFDA
M	COMM	COMM	RES	NF	NF	47	B	B	B	C	1AF7A
	RES	RES	NF	NF	NF	25	B	B	B	C	1B225
M	RES	NF	NF	NF	NF	11	C	C	B	C	1AF79
M	COMM	COMM	COMM	COMM	COMM	110	C	B	C	C	1AFDD
M	RES	NO_FUN	NF	NF	COMM	17	C	C	B	C	1AFDC
M	COMM	NF	NF	NF	NF	12	B	C	B	B	1AFD5
M	COMM	COMM	NF	NF	NF	19	C	C	C	C	1AFD4
	COMM	NF	NF	NF	NF	23	C	B	C	C	1B229
M	COMM	COMM	NF	NF	NF	7	C	C	C	C	1AFD3
M	COMM	NF	NF	NF	NF	7	C	B	C	C	1AFD2
M	COMM	COMM	NF	NF	NF	17	C	B	C	C	1AEF5
M	COMM	COMM	NF	NF	NF	12	C	B	C	C	1AEF6
	RES	RES	RES	NF	NF	352	C	C	C	C	1B542
M	COMM	COMM	NF	NF	NF	13	B	B	B	B	1AF83
M	NF	NF	NF	NF	NF	3	B	B	C	B	1AF84
M	COMM	COMM	NF	NF	NF	24	B	B	B	B	1AFE4
M	COMM	COMM	NF	NF	NF	19	D	C	D	D	1AF82
M	RES	RES	NF	NF	NF	17	C	C	C	C	1AFF5
M	RES	RES	RES	NF	NF	34	C	C	B	C	1AFF6
M	NO_FUN	NO_FUN	NF	NF	NF	2	D	C	D	D	1AFF7
M	RES	RES	RES	RES	NF	67	D	B	D	D	1AFC8
	RES	RES	NF	NF	NF	50	D	B	D	D	1AFFD
M	NF	NF	NF	NF	NF	7	D	B	D	D	1AFFE
M	NF	NF	NF	NF	NF	4	D	B	D	D	1AFFF
	RES	NF	NF	NF	NF	17	B	B	B	B	1AF02
M	RES	RES	RES	NF	NF	39	C	B	C	C	1AFF9
M	COMM	COMM	NF	NF	NF	23	C	C	C	C	1AFF8

Blue Building	1992	PRIVATE	RES	NO_COMM	COMM	COMM	0_5	COMM
Hafiz Manzil	1981	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Sheikh Manzoor	1968	PRIVATE	RES	NO_COMM	COMM	COMM	1_3	COMM
14/1 Abbot road	1997	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	1_3	COMM
Tuarat House	1935	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
United Art Press	1938	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
Akhbar e Watan	1981	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_3	COMM
14/1 Abbot road	1955	PRIVATE	NO_FUN	NO_COMM	COM_RES	COM_RES	1_3	COMM
Saeed Butt Building	1997	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Pathan Haveli	1956	PRIVATE	COMM	OTHER	COMM	REST	0_1	REST
Beadon Hotel	1955	PRIVATE	OTHER	HOT	COMM	HOT	0_4	HOT
Khalifa e Rashideen	1957	PRIVATE	RES	NO_COMM	NO_FUN	NO_FUN	0_2	NO_FUN
NA	1955	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_2	COMM
NA	1956	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_2	COMM
NA	1972	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_3	COMM
NA	1991	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_2	COMM
NA	1960	PRIVATE	RES	NO_COMM	COM_RES	COM_RES	0_2	COMM
NA	1990	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_2	COMM
Autoshops XY	1978	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	0_1	COMM
NA	1943	PRIVATE	RES	NO_COMM	COMM	COMM	0_3	COMM
NA	1942	PRIVATE	COM_RES	OTHER	COMM	COMM	0_4	COMM
NA	1959	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_4	COMM
Ismeal Mansion	1938	PRIVATE	OTHER	NO_COMM	COMM	COMM	0_3	COMM
Shaka Pehalwan Milk Shop	1951	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Sewak Ram Trust Building	1940	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_5	REST
EP	9999	PRIVATE	NO_FUN	NO_FUN	NO_FUN	NO_FUN	0_0	NO_FUN
Shell Petrol Pump	1980	PRIVATE	NO_FUN	NO_FUN	COMM	COMM	0_1	COMM
Mashriq Plaza	1982	PRIVATE	COMM	OTHER	COMM	COMM	0_5	COMM
EP	9999	PRIVATE	NO_FUN	NO_FUN	NO_FUN	NO_FUN	0_1	NO_FUN
MetroPole Cinema	1967	PRIVATE	OTHER	CINE	OTHER	CINE	0_3	CINE
Hafiz COMM	1998	PRIVATE	COMM	OTHER	NO_FUN	NO_FUN	0_2	NO_FUN
Mehran Hotel*	1970	PRIVATE	COMM	OTHER	COMM	COMM	1_7	HOT
The Royal Crown Hotel*	1990	PRIVATE	COMM	OTHER	COMM	COMM	1_6	HOT
Marcopolo Hotel	2014	PRIVATE	OTHER	NO_COMM	COMM	HOT	1_6	HOT
EP	9999	PRIVATE	NO_FUN	NO_COMM	NO_FUN	NO_FUN	0_0	NO_FUN
EP	9999	PRIVATE	NO_FUN	NO_COMM	NO_FUN	NO_FUN	0_0	NO_FUN
Shabistan Cinema	1974	PRIVATE	OTHER	CINE	OTHER	CINE	0_3	CINE
Prince Cinema	1974	PRIVATE	OTHER	CINE	OTHER	CINE	0_4	CINE
Dunya News Oheadofficd	2008	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	1_9	COMM
Carpet Market	1982	PRIVATE	COMM	OTHER	COMM	COMM	0_4	COMM
Mosque	1984	PRIVATE	OTHER	OTHER	OTHER	NO_COMM	0_1	OTHER
General Public Relations	1984	GOV	OTHER	NO_COMM	OTHER	NO_COMM	0_3	COMM
PTV Lahore Station	1964	GOV	OTHER	NO_COMM	OTHER	NO_COMM	0_3	COMM
Pakistan Broadcasting	1937	GOV	OTHER	NO_COMM	OTHER	NO_COMM	0_2	COMM
Gulistan Cinema	1965	PRIVATE	OTHER	CINE	OTHER	NO_COMM	0_2	CINE
Prince Autocare	2002	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Bhagdadi Restaurant	2003	PRIVATE	COMM	OTHER	COMM	COMM	0_1	REST
RB autoshop	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
M. Rasheed autoshop	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Subhanallah Store	2003	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Abshar Restaurant	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_1	REST
Adnan Enterprises	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Haroon Traders	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM

1	COMM	COMM	COMM	RES	NF	43	C	B	C	C	1AFF2
1	COMM	COMM	NF	NF	NF	15	C	B	C	C	1AFF1
1	RES	RES	NF	NF	COMM	37	C	C	C	C	1AFBF
1	RES	RES	NF	NF	COMM	31	B	B	B	B	1AFC0
1	COMM	COMM	NF	NF	NF	57	B	B	B	C	1AFC1
1	RES	RES	NF	NF	NF	23	B	B	C	B	1AFCF
1	COMM	COMM	NF	NF	NF	24	B	B	B	B	1AFB4
1	RES	RES	NF	NF	NO_FUN	12	C	C	C	C	1AFB2
1	NO_FUN	NF	NF	NF	NF	17	C	B	C	C	1AFB3
	NF	NF	NF	NF	NF	4	C	B	C	C	1B263
	HOT	HOT	HOT	NF	NF	17	D	B	D	D	1AEEA
UN	NO_FUN	NF	NF	NF	NF	0	D	D	D	D	1AFEC
1	RES	NF	NF	NF	NF	10	C	B	C	C	1AFED
1	RES	NF	NF	NF	NF	11	C	B	C	C	1AFEF
1	RES	NF	NF	NF	NF	16	B	B	B	C	1AFEE
1	RES	NF	NF	NF	NF	14	C	C	C	C	1AEFF
1	RES	NF	NF	NF	NF	12	B	C	B	B	1AF00
1	NO_FUN	NF	NF	NF	NF	6	C	C	C	C	1AEFA
1	NF	NF	NF	NF	NF	5	C	C	B	C	1AF81
1	RES	RES	NF	NF	NF	24	B	B	B	C	1AEEB
1	RES	RES	RES	NF	NF	32	C	C	C	C	1AF0D
1	COMM	COMM	COMM	NF	NF	24	B	B	C	B	1BDE7
1	COMM	COMM	NF	NF	NF	19	D	C	D	D	1AFAF
1	COMM	COMM	NF	NF	NF	33	C	B	C	C	1BDE8
	RES	RES	RES	RES	NF	69	C	B	C	C	-
UN	NF	NF	NF	NF	NF	0	NAP	NAP	NAP	NAP	1AFCE
1	NF	NF	NF	NF	NF	10	B	B	B	B	29039
1	COMM	RES	RES	NO_FUN	NF	54	C	C	D	C	29038
UN	NF	NF	NF	NF	NF	2	NAP	NAP	NAP	NAP	28EC0
	CINE	CINE	NF	NF	NF	10	C	B	C	C	2908C
UN	NO_FUN	NF	NF	NF	NF	0	D	D	C	C	28EBE
	HOT	HOT	HOT	HOT	HOT	32	A	A	A	B	293DB
	HOT	HOT	HOT	HOT	HOT	22	A	A	A	B	293F7
	HOT	HOT	HOT	HOT	HOT	30	A	A	A	A	2908E
UN	NF	NF	NF	NF	NF	1	NAP	NAP	NAP	NAP	29058
UN	NF	NF	NF	NF	NF	1	NAP	NAP	NAP	NAP	2905A
	CINE	CINE	NF	NF	NF	12	B	B	A	B	29420
	CINE	CINE	CINE	NF	NF	8	B	B	B	B	28E7D
1	COMM	COMM	COMM	COMM	COMM	112	A	A	B	A	28EBF
1	COMM	COMM	COMM	NF	NF	40	C	B	C	C	2939E
R	NF	NF	NF	NF	NF	4	B	B	B	B	28E8A
1	COMM	COMM	NF	NF	NF	68	B	B	B	C	29384
1	COMM	COMM	NF	NF	NF	84	B	B	B	B	29378
1	COMM	COMM	NF	NF	NF	54	C	B	B	C	29357
	CINE	NF	NF	NF	NF	12	B	B	B	A	2906D
1	COMM	NF	NF	NF	NF	8	A	B	A	A	2905E
	NF	NF	NF	NF	NF	2	C	C	C	B	29142
1	RES	NF	NF	NF	NF	1	C	C	C	C	29143
1	NF	NF	NF	NF	NF	2	C	C	C	C	29144
1	RES	NF	NF	NF	NF	1	C	C	C	C	29145
	NF	NF	NF	NF	NF	5	B	C	C	C	29146
1	COMM	NF	NF	NF	NF	2	C	C	C	C	29147
1	COMM	NF	NF	NF	NF	3	C	C	C	C	29148

Malik autoshop	2002	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Ahmed Generalstore	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Mian Shakir Building	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Adriot International	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Saleem Carpets	2003	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Ali Electronics	2009	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
MH media house	2006	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Behria Dastarkhawan	2005	PRIVATE	COMM	OTHER	COMM	COMM	0_2	REST
Open COMM	2000	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Ali COMM	2004	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Hera Autoshop	2008	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Al-Habib Printing	2004	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
Police Station	1966	GOV	OTHER	NO_COMM	OTHER	NO_COMM	0_2	COMM
Al-Meraj Center	2013	PRIVATE	NO_FUN	NO_COMM	COMM	COMM	1_5	COMM
Mehfil Cinema	1967	PRIVATE	OTHER	CINE	OTHER	CINE	0_3	CINE
Mubarak Cinema	1966	PRIVATE	OTHER	CINE	OTHER	CINE	0_3	CINE
Trade Fair	1968	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_4	COMM
Laser Marketing	1968	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_4	COMM
Chill & Chilly	1988	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_4	REST
Ismeal Motors	1980	PRIVATE	COM_RES	OTHER	COM_RES	COM_RES	0_4	COMM
Volta House	1999	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Gourment Bakers	2007	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
International Carpets	2005	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Ahmed Oriental Carpets	2004	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Awasia Restaurant	2002	PRIVATE	COMM	OTHER	COMM	COMM	0_2	REST
Pak Carpets & Rugs	1994	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Lahore 3D Studio	2012	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
WFS Printing & Packaging	2011	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
GFQ International COMM	2003	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Rainbow Travels	2006	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Al-Faleh Fried Chicken	2010	PRIVATE	COMM	OTHER	COMM	COMM	0_3	REST
Shaheen Complex	2008	PRIVATE	NO_FUN	NO_FUN	COMM	COMM	1_9	COMM
Paradise Books	2010	PRIVATE	COMM	OTHER	COMM	COMM	0_1	COMM
SPI Insurance Company	2012	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
National Savings Center	1992	PRIVATE	COMM	OTHER	COMM	COMM	0_3	COMM
Pak Tour	2001	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Strange Lab	2013	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Siraj Motors	2010	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Goodluck Oil Store	2006	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
Bismillah Car care	2003	PRIVATE	COMM	OTHER	COMM	COMM	0_2	COMM
BBJ House	2007	PRIVATE	COMM	OTHER	COMM	COMM	1_6	COMM
NA	1980	PRIVATE	RES	OTHER	COMM	COMM	0_2	COMM
NA	1982	PRIVATE	RES	OTHER	COMM	COMM	0_2	COMM
NA	1995	PRIVATE	RES	OTHER	RES	NO_COMM	0_3	RES
NA	1975	PRIVATE	RES	OTHER	RES	NO_COMM	0_3	RES
NA	1995	PRIVATE	RES	OTHER	RES	NO_COMM	0_3	RES
NA	1981	PRIVATE	RES	OTHER	RES	NO_COMM	0_3	RES
NA	1988	PRIVATE	RES	OTHER	RES	NO_COMM	0_2	RES
NA	1956	PRIVATE	RES	OTHER	RES	NO_COMM	0_2	RES
NA	1965	PRIVATE	RES	OTHER	RES	NO_COMM	0_2	RES
NA	1989	PRIVATE	RES	OTHER	RES	NO_COMM	0_2	RES
NA	1998	PRIVATE	RES	OTHER	COMM	COMM	0_3	COMM

1	COMM	NF	NF	NF	NF	4	C	C	C	C	29149
1	COMM	NF	NF	NF	NF	3	C	C	C	C	2914A
1	COMM	NF	NF	NF	NF	6	C	C	C	C	2914B
1	NF	NF	NF	NF	NF	2	C	C	C	C	2914C
1	COMM	NF	NF	NF	NF	8	C	C	C	C	2914D
1	NF	NF	NF	NF	NF	2	C	C	C	C	2914E
1	NF	NF	NF	NF	NF	2	C	C	C	C	2914F
1	REST	NF	NF	NF	NF	8	B	B	C	B	29150
1	NF	NF	NF	NF	NF	2	D	C	D	D	29151
1	NF	NF	NF	NF	NF	2	D	C	D	D	29152
1	NF	NF	NF	NF	NF	2	B	B	B	B	29154
1	NF	NF	NF	NF	NF	2	C	C	D	D	29153
1	NF	NF	NF	NF	NF	3	B	B	C	B	29155
1	COMM	NF	NF	NF	NF	46	B	B	B	B	293AB
1	COMM	COMM	COMM	COMM	COMM	25	A	A	A	A	29068
	CINE	CINE	NF	NF	NF	12	B	B	B	B	29067
	CINE	CINE	NF	NF	NF	6	B	B	B	B	29066
1	COMM	RES	RES	NF	NF	24	B	B	B	C	29114
1	COMM	RES	RES	NF	NF	26	B	B	C	B	29115
	COMM	RES	RES	NF	NF	28	B	B	B	C	29116
1	COMM	COMM	NO_FUN	NF	NF	32	B	B	C	B	29117
1	COMM	NF	NF	NF	NF	20	B	B	C	B	29118
1	COMM	COMM	NF	NF	NF	23	B	B	B	B	29119
1	COMM	NF	NF	NF	NF	12	B	B	B	A	2911A
1	COMM	NF	NF	NF	NF	6	B	B	B	A	2911B
	REST	NF	NF	NF	NF	6	C	B	C	B	2911C
1	COMM	NF	NF	NF	NF	2	B	B	C	B	2911D
1	COMM	NF	NF	NF	NF	8	C	B	C	C	2911E
1	COMM	NF	NF	NF	NF	6	B	B	C	B	2911F
1	COMM	COMM	NF	NF	NF	12	C	B	C	C	29120
1	COMM	COMM	NF	NF	NF	14	C	B	C	C	29121
	REST	COMM	NF	NF	NF	14	C	C	C	B	29122
1	COMM	COMM	COMM	COMM	COMM	180	A	A	A	A	29062
1	NF	NF	NF	NF	NF	3	B	B	C	B	290EC
1	COMM	NF	NF	NF	NF	12	B	B	C	B	290EB
1	COMM	COMM	NF	NF	NF	18	B	B	C	B	290EA
1	COMM	NF	NF	NF	NF	8	B	B	C	B	2944F
1	COMM	NF	NF	NF	NF	6	B	B	C	B	29448
1	COMM	NF	NF	NF	NF	4	B	B	C	B	29441
1	COMM	NF	NF	NF	NF	3	B	B	C	B	290F0
1	COMM	NF	NF	NF	NF	2	B	B	C	B	290F1
1	COMM	COMM	COMM	COMM	COMM	48	A	A	A	A	2905F
1	COMM	COMM	NF	NF	NF	12	B	B	C	B	29203
1	COMM	COMM	NF	NF	NF	16	B	B	C	B	2922C
	RES	RES	NF	NF	NF	8	C	B	C	C	29243
	RES	RES	NF	NF	NF	7	C	B	C	C	29318
	RES	RES	NF	NF	NF	9	B	B	C	B	29300
	RES	RES	NF	NF	NF	10	B	B	C	B	2946C
	RES	NF	NF	NF	NF	12	C	C	B	C	1B2E9
	RES	NF	NF	NF	NF	16	B	B	B	C	29291
	RES	NF	NF	NF	NF	22	B	B	B	C	29265
	RES	NF	NF	NF	NF	23	B	B	B	C	291BF
1	COMM	COMM	NF	NF	NF	36	B	B	B	C	1B3C7

B. Glossary of processed data used in QGIS.

1	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	NA_BUI	CH*40	NA	NOT AVAILABLE	Name of building
			EP	EMPTY PLOT	
			NAME	REAL NAME	
2	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	Y_CON	CH*4	XXXX	Known Year	Year of construction
			9999	Not Available	
3	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	OWN_P	CH*40	Privately Owned	Property owned by individuals or firms over which their owners have exclusive and absolute legal rights.	Property owned by
			Government	Property dedicated to public use and is a subset of state property.	
			Privately Owned/Disputed	Property owned by individuals or firms but the ownership is disputed.	
4	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	IN_FUN	CH*40	NO_FUN	The building or plot has no function taking place currently or before.	Initial function or the use of building when it was built.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
4	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	IN_COM_FUN	CH*40	OTHER	Any building that is used for commercial purposes such as, business activities, such as retail and offices.	Initial function or the use of building when it was built. Catagorized into commercial and non-commercial uses, with emphasis on cinemas, hotels and restaurants.
			NO_COMM	This contains all other building uses such as Residence,Civic, Reiligious, Educational and Graveyard, or with no use.	
			HOT	A comercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
			REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
			CINE	A theatre where films are shown for public entertainment.	Cinema
			NO_FUN	Any building that is abandoned or does not hold any use at the moment.	
4	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	CU_FUN	CH*40	NO_FUN	The building or plot has no function taking place currently or before.	Current function or the use of building after the year 2000 survey.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
4	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	CU_COM_FUN	CH*40	OTHER	Any building that is used for commercial purposes such as, business activities, such as retail and offices.	Current function or the use of building when it was built. Catagorized into commercial and non-commercial uses, with emphasis on cinemas, hotels and restaurants.
			NO_COMM	This contains all other building uses such as Residence,Civic, Reiligious, Educational and Graveyard, or with no use.	
			HOT	A comercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
			REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
			CINE	A theatre where films are shown for public entertainment.	Cinema
			NO_FUN	Any building that is abandoned or does not hold any use at the moment.	
5	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	NO_FL	CH*4			The number of constructed floors.
			0 0	NO CONSTRUCTION	
			1 1	GROUND FLOOR AND BASEMENT	
			0 1	GROUND FLOOR	
			1 2	FIRST FLOOR AND BASEMENT	
			0 2	FIRST FLOOR	
			1 3	SECOND FLOOR AND BASEMENT	
			0 3	SECOND FLOOR	
			1 4	THIRD FLOOR AND BASEMENT	
			0 4	THIRD FLOOR	
			1 5	FOURTH FLOOR AND BASEMENT	
			0 5	FOURTH FLOOR	
			1 6	FIFTH FLOOR AND BASEMENT	
			0 6	FIFTH FLOOR	
			1 7	SIXTH FLOOR AND BASEMENT	
			0 7	SIXTH FLOOR	
			1 8	SEVENTH FLOOR AND BASEMENT	
			0 8	SEVENTH FLOOR	
			1 9	EIGHTH FLOOR AND BASEMENT	
			1, 11	NINTH FLOOR AND BASEMENT	
6	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	B_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the basement floor of building.

			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
			HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
7	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	G_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the ground floor of building.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
			HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
			REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
			CINE	A theatre where films are shown for public entertainment.	Cinema
8	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	F_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the first floor of building.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
			HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
			REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
			CINE	A theatre where films are shown for public entertainment.	Cinema
9	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	S_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the second floor of building.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
			HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
			REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
			CINE	A theatre where films are shown for public entertainment.	Cinema
10	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	T_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the third floor of building.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	
			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
			HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
			REST	A place where people pay to sit and eat meals that are cooked and served on the premises.	Restaurant
			CINE	A theatre where films are shown for public entertainment.	Cinema
11	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	FO_F_FU	CH*20	NO_FUN	The building or plot has no function taking place currently or before.	Current function or use of the fourth floor of building.
			COM_RES	Building with a mix-use typology, commercial functions on ground floor and residences on the following floors.	
			RES	Any single or multiple unit structure, including a house, or other habitable structure which is used primarily for residential purposes.	
			COMM	Any building that is used for business activities, such as retail and offices.	

			OTHER	This contains all other building uses such as Civic, Religious, Educational and Graveyard.	
			HOT	A commercial establishment providing accommodation, meals, and other services for travellers and tourists.	Hotel
12	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	BU_COND	CH*3	A	Excellent	The current condition of the building
			B	Good	
			C	Satisfactory	
			D	Cause for concern	
			NAP	NOT APPLICABLE	
			NA	NOT AVAILABLE	
13	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	ST_COND	CH*3	A	Excellent / < 20 YEARS / Recently constructed	The current condition of the building
			B	Good / 20-40 YEARS / Relatively recently constructed	
			C	Satisfactory / 40-80 YEARS / Building intact	
			D	Cause for concern / > 80 YEARS / Building falling apart	
			NAP	NOT APPLICABLE	
			NA	NOT AVAILABLE	
14	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	EXT_COND	CH*3	A	Excellent / Recently constructed façade	The current condition of the building
			B	Good / Relatively recently constructed façade	
			C	Satisfactory / Building façade falling apart	
			D	Cause for concern / Building façade totally disintegrated	
			NAP	NOT APPLICABLE	
			NA	NOT AVAILABLE	
15	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	EX_FIN	CH*3	A	Excellent condition	The current condition of the finish of the building
			B	Peeling of paint or stucco	
			C	Falling apart plaster or paint	
			D	Finish disintegrated - exposed brickwork	
			NAP	NOT APPLICABLE	
			NA	NOT AVAILABLE	
16	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	EX_MAS	CH*3	A	Excellent condition	The current condition of the masonry of the building
			B	Staining / Soiling, Erosion of brick face, Thin cracks in masonry, Efflorescence.	
			C	Organic Growth, Brick Spalling or chipping, Crack and debonding, Wet wall.	
			D	Large vertical cracking in masonry, Brick coving, Loose / Detached bricks, Separation of brick masonry.	
17	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	EX_MOR	CH*3	A	Excellent condition	The current condition of the mortar of the masonry of building
			B	Good condition	
			C	Disintegrating joint mortar.	
			D	Mortar in joint reduced to sand.	
18	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	EX_CON	CH*3	A	Excellent condition	The current condition of the exterior concrete elements of building
			B	Hairline crack, Honey comb.	
			C	Pattern cracking / crazing. Exfoliation of concrete.	
			D	Large crack, Crack and Spall around steel member.	
19	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	EX_WIN	CH*3	A	Excellent condition	The current condition of the windows of building
	FRAME		B	Good condition	
			C	Corroding window frame	
			D	Missing / Curling sealant around window frame	
	GLASS		A	Intact	
			B	Intact	
			C	Cracked	
			D	Completely broken	
20	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	INT_CON	CH*3	A	Excellent / Recently constructed interior	The current condition of the interior of building.
			B	Good / Relatively recently constructed interior	
			C	Satisfactory / Building interior falling apart	
			D	Cause for concern / Building interior totally disintegrated	
			NAP	NOT APPLICABLE	
			NA	NOT AVAILABLE	
21	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	INT_WA	CH*3	A	Excellent condition	The current condition of the interior walls of building.
			B	Paint and finishes intact	
			C	Paint and finishes falling apart	
			D	Exposed brickwork	
22	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	INT_CEI	CH*3	A	Excellent condition	The current condition of the interior ceiling of building.
			B	False ceiling intact	
			C	False ceiling falling apart	
			D	Broken / Exposed	
23	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	INT_FL	CH*3	A	Excellent condition	The current condition of the interior flooring of building.
			B	Intact	
			C	Chipped off or slightly broken	
			D	Broken	
24	ACRONYM ATTRIBUTE	TYPE	GLOSSARY	GLOSSARY MEANING	ATTRIBUTE MEANING
	INT_FUR	CH*3	A	Excellent condition	The current condition of the furniture of building.
			B	Good condition	
			C	Almost useable	
			D	Not usable / Broken	

ANTIQUITIES ACT, 1975



ISLAMIC REPUBLIC OF PAKISTAN

ANTIQUITIES ACT 1975 (VII OF 1976)

DEPARTMENT OF ARCHAEOLOGY, MINISTRY OF EDUCATION &
PROVINCIAL CO-ORDINATION, KARACHI, 1976.

AN ACT

to repeal and re-enact the law relating to the preservation and protection of antiquities.

WHEREAS it is expedient to repeal and re-enact the law relating to the preservation and protection of antiquities and to provide for matters connected therewith or ancillary thereto:

It is hereby enacted as follows:-

1. Short title, extent and commencement:

- (1) This act may be called the Antiquities Act, 1975.
- (2) It extends to the whole of Pakistan.
- (3) It shall come into force at once.

2. Definitions:

In this Act unless there is anything repugnant in the subject or context:

- (a) "Advisory Committee" means the Advisory Committee constituted under section 3;
- (b) "ancient" means belonging or relating to any period prior to May, 1857.
- (c) "antiquity" means:-

-
- (i) any ancient product of human activity, movable or immovable, illustrative of art, architecture, craft, custom, literature, morals, politics, religion, warfare or science or of any aspect of civilization or culture,
 - (ii) any ancient object or site of historical, ethnographical, anthropological, military or scientific interest,
 - (iii) any national monument, and
 - (iv) any other object or class of such objects declared by the Federal Government, by notification in the official Gazette, to be an antiquity for the purposes of this Act;
 - (d) "dealer" means a person engaged in the business of buying and selling antiquities; and "deal in antiquities" means to carry on such business;
 - (e) "Director" means the Director of Archaeology, Government of Pakistan, and includes an Officer authorised by him to exercise or perform all or any of the powers or functions of the Director under this Act;
 - (f) "export" means taking out of Pakistan by land, sea or air;
 - (g) "immovable antiquity" means an antiquity of any of the following descriptions, namely:-
 - (i) any archaeological deposit on land or under water,
 - (ii) any archaeological mound, tumulus, burial place or place of internment, or any ancient garden, structure, building, erection or other work of historical, archaeological, military or scientific interest,
 - (iii) any rock, cave or other natural object of historical, archaeological, artistic or scientific interest or containing sculpture, engraving, inscription or painting of such interest, and includes:
 - (1) any gate, door, window, paneling, dado, ceiling, inscription, wall-painting, wood work, metal work, or sculpture or any other thing which is attached or fastened to an immovable antiquity;
 - (2) the remains of an immovable antiquity;
 - (3) the site of an immovable antiquity;
 - (4) such portions of land or water adjoining the site of an immovable antiquity as are reasonably required for fencing or covering or otherwise preserving such antiquity;
 - (5) the reasonable means of access to, and convenient inspection of an immovable antiquity; and
 - (6) any urban site, street, group of buildings or public square of special value which the Federal Government, being of the opinion that its preservation is a matter of public interest by reason of its arrangement, architecture or materials of construction, by notification in the official Gazette, declares to be an immovable antiquity for the purposes of this Act;
 - (h) "national monument" means any building, structure, erection, place of internment, garden, portion of land or any other place or thing of national importance as may be determined and notified as such from time to time by the Federal Government in consultation with Advisory Committee;
 - (i) "owner" includes:
 - (i) any person legally competent to act on behalf of the owner, when by reason of infancy or other disability the owner is unable to act;
 - (ii) a joint owner invested with powers of management on behalf of himself and other joint owners and the successor in interest of such owner; and
 - (iii) any manager or trustee exercising the powers of management and the successor in office of such manager or trustee;
-

- (j) "protected antiquity" means an antiquity which is declared under section 10 to be a protected antiquity; and
- (k) "rules" means rules made under this Act.

3. Advisory Committee:

(1) For the purposes of this Act, the Federal Government shall constitute an Advisory Committee consisting of the following members, namely:

- (a) the Director, who shall also be its Chairman;
- (b) one representative each of the Education Division and the Tourism Division;
- (c) three other persons having special knowledge of antiquities, to be nominated by the Federal Government.

(2) No act or proceeding of the Advisory Committee shall be deemed to be invalid by reason only of the existence of a vacancy in, or defect in the constitution of, the Committee.

4. Dispute as to whether any product, etc., is an antiquity:

If any question arises whether any product, object or site is an antiquity with the meaning of this Act it shall be referred to the Federal Government which shall, after consultation with the Advisory Committee, decide the same; and the decision of the Federal Government shall be final.

5. Custody, preservation, etc., of certain antiquities:

(1) Where the Director receives any information or otherwise has the knowledge of the discovery of existence of an antiquity of which there is no owner, he shall, after satisfying himself as to the correctness of the information or knowledge, take such steps as he may consider necessary for the custody, preservation and protection of the antiquity.

(2) Where the owner of an antiquity is not traceable, the Director may, with the approval of the Federal Government, take such steps as he may consider necessary for the custody, preservation and protection of the antiquity.

6. Power of entry, inspection, etc.:

(1) The Director may, after giving reasonable notice, enter into, inspect and examine any premises, place or area which or the sub-soil of which he may have reason to believe to be, or to contain an antiquity and may cause any site, building, object or any antiquity or the remains of any antiquity in such premises, place or area to be photographed, copied or reproduced by any process suitable for the purpose.

(2) The owner or occupier of the premises, place or area shall afford all reasonable opportunity and assistance to the Director for the purposes of sub-section (1).

(3) No photograph, copy or reproduction taken or made under or for the purpose of sub-section (1) shall be sold or offered for sale except by or with the consent of the owner of the object of which the photograph, copy or the reproduction has been taken or made.

(4) Where substantial damage is caused to any property as a result of the inspection under sub-section (1), the Director shall pay to the owner thereof reasonable compensation for the damage.

7. Acquisition of land containing antiquities:

If the Federal Government has reasonable grounds to believe that any land contains any antiquity it may direct the Provincial Government to acquire such land or any part thereof; and the Provincial Government shall thereupon acquire such land or part under the Land Acquisition Act, 1894 (I of 1894), as for a public purpose.

8. Purchase, taking lease, etc., of antiquity:

(1) The Director may, with the previous sanction of the Federal Government, purchase, or take lease or accept a gift or bequest of, an antiquity.

(2) The Director may receive voluntary contributions and donations for the acquisition, preservation or restoration of antiquities and may make suitable arrangements for the management and application of the fund created by such contributions and donations:

Provided that a contribution or donation made for any specified purpose shall not be applied to any purpose other than that for which it has been made.

9. Right of pre-emption in case of a sale of antiquity:

(1) Where the Director receives any information or otherwise has the knowledge that any antiquity or any immovable property containing an antiquity is offered for sale or is about to be sold, he may, with the approval of the Federal Government, exercise the right of pre-emption with respect to such antiquity or property and, if he intends to exercise the right, shall give to the person competent to sell a notice in writing accordingly.

(2) If the Director does not exercise with respect to any antiquity or property the right of pre-emption within a period of three months from the date of notice given under sub-section (1), the antiquity or property may be sold to any person after the expiry of the said period and a notice of such sale shall be given to the Director.

(3) Save as provided in sub-section (2), no antiquity or property in respect of which a notice under sub-section (1) has been given shall be sold to any person.

(4) All sales in contravention of sub-section (3) shall be void and the antiquity or property so sold shall be forfeited to the Federal Government.

10. Declaration of protected antiquities:

(1) The Federal Government may, by notification in the official Gazette, declare any antiquity to be a protected antiquity for the purposes of this Act.

(2) A copy of a notification under sub-section (1) shall be served on the owner of the antiquity and, in the case of an immovable antiquity, shall also be fixed up in a conspicuous place of or near the antiquity.

(3) A notification under sub-section (1) shall, unless it is cancelled by the Federal Government, be conclusive evidence of the fact that the antiquity to which it relates is a protected antiquity for the purposes of this Act.

(4) Antiquities declared to be protected antiquities under the Antiquities Act, 1968 (XIV of 1968), and ancient monuments deemed to be protected antiquities for the purposes of that Act, shall be deemed to be protected antiquities for the purposes of this Act.

11. Representation against declaration of protected antiquities:

(1) The owner of an antiquity to which a notification under section 10 relates, or any person having any right or interest in the antiquity, may, within three months of the service of a copy of the notification, make a representation in writing to the Federal Government against the notification.

(2) Upon the receipt of a representation under sub-section (1) against a notification, the Federal Government, after giving the person making it an opportunity of being heard and after consultation with the Advisory Committee, may, if it is satisfied that there are good and sufficient reasons for objection to the notification, cancel it.

12. The guardianship of antiquity by agreement:

(1) The owner of any immovable antiquity or protected antiquity may, by an agreement in writing constitute the Director the guardian of such antiquity and the Director may, with the previous sanction of the Federal Government, accept such guardianship.

(2) Where the Director has accepted the guardianship of an antiquity in pursuance of an agreement under sub-section (1), the owner shall, except as expressly provided in this Act and in the agreement, have the same right, title and interest in and to the antiquity as if the Director had not been constituted the guardian thereof.

(3) An agreement under this section in relation to an antiquity may provide for all or any of the following matters, namely:

- (a) the maintenance of the antiquity;
- (b) the custody of the antiquity and the duties of any person who may be employed to watch it;
- (c) the restrictions upon the right of the owner to alienate, destroy, remove, alter or deface the antiquity or to build on or near the site of the antiquity;
- (d) the facilities of access to be allowed to the public;
- (e) the facilities to be allowed to persons deputed by the owner or the Director for inspection and maintenance of the antiquity;
- (f) the expenses to be incurred in connection with the preservation of the antiquity and payment of such expenses if incurred by the owner;
- (g) compensation to be paid for any loss sustained by the owner or occupier or any other person as a result of the enforcement or observance of the agreement; and
- (h) any other matter connected with the custody, management and preservation of the antiquity;

(4) The terms of an agreement under this section may be altered from time to time with the sanction of the Federal Government and with the consent of the owner.

(5) An agreement under this section in relation to an antiquity may be terminated upon six month's notice in writing given by the Director, with the previous sanction of the Federal Government, to the owner or by the owner to the Director.

13. Purchasers at certain sales and persons claiming through owner bound by agreement entered into by owner:

Notwithstanding anything contained in any other law for the time being in force, every person, who, at a sale for the recovery of arrears of land revenue or any other public demand, purchases any land or property, or any right or interest in land or property, which contains, or in which is situated an antiquity in respect of which an agreement under section 12 subsists, and every person claiming any title to any antiquity from, through or under an owner who entered into such agreement, shall be bound by such agreement.

14. Application of endowment for maintenance and preservation of antiquity:

(1) Where any endowment has been created for the maintenance and preservation of any protected antiquity, for or that purpose among others, and the owner or other person competent in this behalf fails in the proper application of such endowment and, when proposed to him by the Director, refuses or fails to enter into an agreement under section 12, the Director may, for the proper application of such endowment or part thereof, institute a suit in the Court of the District Judge, or, where the estimated cost of maintaining and preserving the antiquity does not exceed one thousand rupees, make an application to the District Judge.

(2) On the hearing of an application under sub-section (1), the District Judge may summon and examine the owner and any person whose evidence appears to him necessary, and may pass

an order for the proper application of the endowment or of any part thereof, and any such order may be executed as it were the decree of a Civil Court.

15. Compulsory acquisition of protected immovable antiquity:

(1) If the Federal Government apprehends that a protected immovable antiquity is in danger of being destroyed, injured or allowed to fall into decay, it may, after consultation with the Advisory Committee, direct the Provincial Government to acquire such antiquity or any part thereof; and the Provincial Government shall thereupon acquire such antiquity or part under the Land Acquisition Act, 1894 (I of 1894), as for a public purpose.

(2) The power of compulsory acquisition under sub-section (1) shall not be exercised in the case of —

- (a) any antiquity which or any part of which is periodically used for religious observances; or
- (b) any antiquity which is the subject of a subsisting agreement under section 12; or
- (c) any other antiquity unless the owner or other person competent in this behalf has, when proposed to him by the Director, failed to enter into an agreement under section 12 within such period, not being less than six months, as the Director may fix.

16. Compulsory acquisition of movable antiquities:

(1) If the Federal Government is of the opinion that any movable antiquity should, by reason of its cultural, historical or archaeological importance, be acquired for the purpose of preservation, the Federal Government may, by order in writing addressed to the owner, acquire such antiquity:

Provided that the power to acquire under this sub-section shall not extend to —

- (a) any image or symbol in actual use for the purpose of any religious observance; or
- (b) anything which the owner desires to retain on any reasonable ground personal to himself or to any of his ancestors or to any member of his family.

(2) When an order under sub-section (1) has been served upon the owner, the antiquity to which the order relates shall immediately vest in the Federal Government free from all encumbrances and the owner shall be entitled to compensation, the amount of which shall be determined in the manner, and in accordance with the principles, hereinafter set out, that is to say —

- (a) where the amount of compensation can be fixed by agreement, it shall be paid in accordance with such agreement;
- (b) where no such agreement can be reached, the Federal Government shall appoint as arbitrator a person who has been, or is qualified for appointment as, a Judge of a High Court;
- (c) at the commencement of the proceedings before the arbitrator, the Federal Government and the person to be compensated shall state what in their respective opinions is a fair amount of compensation;
- (d) the arbitrator in making his award shall have regard to the price which the antiquity is likely to fetch on a sale in open market between a buyer and a seller independent of each other;
- (e) an appeal shall lie to the High Court against any award of an arbitrator except in case where the amount thereof does not exceed an amount prescribed in this behalf by rules; and
- (f) save as provided in this sub-section and in any rules made in this behalf, nothing in any law for the time being in force shall apply to arbitrations under this sub-section.

17. Protection of place of worship from misuse, etc.:

(1) A place of workshop or shrine, being an antiquity maintained by the Federal Government, shall not be used for any purpose inconsistent with its character.

(2) A place of worship or shrine in respect of which the Director has accepted guardianship in pursuance of an agreement under section 12 shall, unless the agreement otherwise provides, be maintained by the person in whom it is vested or, if there is no such person, by the Federal Government.

(3) Where any antiquity in respect of which the Federal Government has acquired any right under this Act or the Director has accepted guardianship is periodically used for religious worship or observances by any community, the Director shall provide for the protection of such antiquity from pollution or desecration —

- (a) by prohibiting the entry therein, except in accordance with the conditions prescribed with the concurrence of the person in charge of the antiquity, of any person not entitled so to enter by the religious usages of the community by which the antiquity is used; and
 - (b) by taking with the concurrence of the person in charge of the antiquity such other action as he may think necessary for the purpose.
- (4) Whoever contravenes the provisions of sub-section (3) shall be punishable with imprisonment for a term which may extend to three months, or with fine, or with both.

18. Restriction on use of protected immovable antiquity:

A protected immovable antiquity shall not be used for any purpose inconsistent with its character or for a purpose other than that directly related to its administration and preservation.

19. Prohibition of destruction, damage etc., of protected antiquities:

(1) No person shall, except for carrying out the purposes of this Act, destroy, break, damage, alter, injure, deface or mutilate or scribble, write or engage any inscription or sign on, any antiquity or take manure from any protected antiquity.

(2) Whoever contravenes the provisions of sub-section (1) shall be punishable with rigorous imprisonment for a term which may extend to three years, or with fine, or with both.

(3) The court trying an offense under sub-section (2) may direct that the whole or any part of the fine recovered shall be applied in defraying the expenses of restoring the antiquity to the condition in which it was before the commission of the offense.

20. Restriction on repairs, renovation, etc., of protected immovable antiquity:

(1) The owner of a protected immovable antiquity shall not make any alteration or renovation in, or addition to, the antiquity:

Provided that he may, with the permission of the Director, make minor adjustments considered necessary for the day to day use of the antiquity:

Provided further that the work for which permission has been given shall be carried out under the supervision of the Director or a person authorised by him in this behalf.

(2) Whoever contravenes the provisions of sub-section (1) shall be punishable with rigorous imprisonment for a term which may extend to one year, or with fine, or with both.

21. Direction to the owner to take measures for preservation of antiquity:

(1) Where the Director considers that any antiquity is not being preserved or conserved properly by its owner, the Director may, by order in writing, direct the owner to take such measures for its proper preservation and conservation, and within such time, as may be specified in the order.

(2) If the owner fails to take the measures specified in the order referred to in sub-section (1), the Director may take all such measures in respect of the antiquity and the expenses incurred for the purpose shall be recoverable from the owner as an arrear of land revenue.

22. Execution of development schemes and new constructions in proximity to immovable antiquity:

Notwithstanding anything contained in any other law for the time being in force, no development plan or scheme or new construction on, or within a distance of two hundred feet of, a protected immovable antiquity shall be undertaken or executed except with the approval of the Director.

23. Prohibition of bill posting, neon signs, other kinds of advertisements etc.:

(1) No person shall put any neon signs or other kinds of advertisement, including bill posting, commercial signs, poles or pylons, electricity or telephone cables and television aerials, on or near any protected immovable antiquity.

(2) Whoever contravenes the provision of sub-section (1) shall be punishable with rigorous imprisonment for a term which may extend to one year, or with fine which may extend to ten thousand rupees, or with both.

(3) The court trying an offense under sub-section (2) may direct that the whole or any part of the fine recovered shall be applied in defraying the expenses of restoring the antiquity to the condition in which it was before the commission of the offense.

24. Penalty for counterfeiting etc., of antiquity:

(1) Whoever counterfeits or commits forgery in respect of any antiquity with intent to commit fraud or knowing it to be likely that fraud will thereby be committed, or causes anything to appear like, or to be believed to be, an antiquity with intent to cause wrongful gain to one person or wrongful loss to another person, shall be punishable with imprisonment for a term which may extend to six months or with fine, or with both.

(2) The court trying an offense under sub-section (1) may direct that anything the making or forging of which has constituted such offense shall stand forfeited to the Federal Government.

25. Dealing in antiquities:

(1) No person shall deal in antiquities except under, and in accordance with, a license granted by the Director.

(2) Every dealer shall maintain a register in such manner and form as the Director may prescribe from time to time.

(3) A license granted under sub-section (1) may be cancelled by the Director for the breach of any condition of the license.

(4) The Director may, with a view to securing compliance with the provisions of this section —

(a) require any person dealing in antiquities to give such information in his possession with respect to any business carried on by him as the Director may demand;

(b) inspect or cause to be inspected any book, register or other document belonging to or under the control of any person dealing in antiquities; and

(c) enter and search, or authorise any officer subordinate to him to enter and search any premises and seize or authorise any such officer or a police officer, to seize, any antiquity in respect of which he has reason to believe that a contravention of any provision of this section or a breach of any condition of the license has been committed.

(5) Whoever contravenes the provisions of this section shall be punishable with rigorous imprisonment for a term which may extend to three years, or with fine, or with both.

(6) The court trying an offense under sub-section (5) may direct that any antiquity in respect of which the offense has been committed shall stand forfeited to the Federal Government.

26. Export of antiquities:

- (1) No person shall export any antiquity except under a license to be granted by the Director—
 - (a) for the temporary export of antiquities for the purpose of exhibition, examination or treatment for preservation; or
 - (b) in accordance with agreements with foreign licenses for archaeological exploration and excavations within the term of their licenses; or
 - (c) for the export of antiquities which are not of a unique nature in exchange for antiquities of any foreign country.
- (2) All antiquities the export of which is prohibited under sub-section (1) shall be deemed to be goods of which the export has been prohibited under section 16 of the Customs Act, 1969 (IV of 1969), and all the provisions of that Act shall have effect accordingly, except that the antiquity in respect of which the provisions of that Act have been contravened shall be confiscated where confiscation is authorised under that Act.

27. Traffic in movable antiquities:

- (1) If the Federal Government apprehends that movable antiquities in any place in Pakistan are being sold or removed to the detriment of Pakistan, it may, by notification in the official Gazette, prohibit or restrict the movement of any such antiquity or any class of such antiquities for such period and between such places in Pakistan as may be specified in the notification, except with, and in accordance with the terms of, the written permission of the Director.
- (2) Whoever contravenes the provisions of a notification under sub-section (1) shall be punishable with rigorous imprisonment for a term which may extend to three years, or with fine, or with both.
- (3) The court trying an offense under sub-section (2) may direct that any antiquity in respect of which the offense has been committed shall stand forfeited to the Federal Government.

28. Regulation of mining, quarrying, etc.:

- (1) If the Federal Government is of the opinion that for the purpose of protecting or preserving any immovable antiquity it is necessary so to do, it may, by notification in the official Gazette, prohibit or restrict, within such area as may be specified therein, mining, quarrying, excavating, blasting and other operations of a like nature, or the movement of heavy vehicles, except under and in accordance with the terms of a license granted by the Director and rules, if any, made in this behalf.
- (2) Any owner or occupier of land who sustains any loss by reason of any prohibition or restriction by a notification under sub-section (1) shall be paid reasonable compensation for such loss.
- (3) Whoever contravenes the provisions of sub-section (1) shall be punishable with imprisonment for a term which may extend to one year, or with fine, or with both.

29. Prohibition of archaeological excavation or exploration without license:

- (1) No person shall make on any land any excavation or exploration for archaeological purposes, or unearth or make any digging in any land or site for taking out antiquities, except under, and in accordance with, a license granted by the Director.
- (2) A license under sub-section (1) in respect of any land shall not be granted to any person other than the owner of the land except in accordance with the term of an agreement with the owner, and any such agreement may provide for —
 - (a) the restriction of the owner's rights in respect of the use and occupation of such land;
 - (b) the compensation or any other consideration to be paid to the owner; and

-
- (c) any other matter connected with the use of the land for the purpose of such excavation.
- (3) A license under sub-section (1) shall not be refused to an owner if he undertakes to carry on the excavation in such manner that it will not result in the loss of archaeological or historical material which in the national interest should be preserved.
- (4) Whoever contravenes the provisions of sub-section (1) shall be punishable with imprisonment for a term which may extend to three years, or with fine, or with both.
- (5) The court trying an offense under sub-section (4) may direct that any object found in the course of an excavation, exploration, unearthing or digging constituting such offense shall stand forfeited to the Federal Government.

30. Prohibition of making copies of protected antiquities without license:

No person shall, for any commercial purpose, make a cinematograph film of any protected antiquity or any part thereof except under, and in accordance with, a license granted by the Director.

31. Right of access to protected immovable antiquities:

Subject to the provisions of this Act and the rules, the public shall have a right of access to any immovable protected antiquity maintained by the Federal Government under this Act.

32. Penalty:

A contravention of any provision of this Act or the rules shall, where no punishment has been specifically provided, be punishable with rigorous imprisonment for a term which may extend to six months, or with fine which may extend to five thousand rupees, or with both.

33. Jurisdiction to try offenses:

No court shall take cognizance of an offense punishable under this Act except upon a complaint in writing made by an officer generally or specially empowered in this behalf by the Federal Government and no court inferior to that of a magistrate of the first class shall try any such offense.

34. Power to arrest without warrant:

(1) The Director or any officer duly empowered by him in this behalf may arrest without warrant any person against whom reasonable suspicion exists of his having committed any offense under section 19, 25, 26, 27, or 29.

(2) Subject to sub-section (3), every person arrested under sub-section (1) shall be taken forthwith to the officer-in-charge of the nearest police station.

(3) The Director or the officer arresting any person, or the officer-in-charge of a police station to whom any person is taken under sub-section (2), shall either admit him to bail to appear before the Magistrate having jurisdiction or have him taken in custody before such Magistrate.

35. Confiscated antiquities to be made over to Director:

Any antiquity which is confiscated or forfeited under this Act shall be made over to the Director for custody, preservation and protection.

36. Indemnity:

No suit, prosecution or other legal proceeding shall lie against Government or any person for any thing which is in good faith done or intended to be done under this Act.

37. Power to make rules:

(1) The Federal Government may, after previous publication, make rules for carrying out the purposes of this Act.

(2) In particular, and without prejudice to the generality of the foregoing power, such rules may provide for —

- (a) the form and the conditions of any license granted under this Act;
- (b) regulation of admission of the public to any immovable protected antiquity;
- (c) the levy of fees for the grant of any license under this Act and for admission of the public to an immovable protected antiquity;
- (d) the procedure to be followed in arbitrations, the principles to be followed in apportioning the costs of proceedings before the arbitrator and on appeal and the maximum amount of an award against which no appeal shall lie, under sub-section (2) of section 16;
- (e) such other matters as are or may be required for carrying into effect the provisions of this Act.

(3) Rules made under this section may provide that the contravention of any of the provisions thereof or of any condition of a license granted under this Act shall be punishable with fine which may extend to five hundred rupees.

38. Repeal:

The Antiquities Act, 1968 (XIV of 1968), and the Antiquities Ordinance, 1975 (XX of 1975) are hereby repealed.

THE PUNJAB SPECIAL PREMISES ORDINANCE, 1985



EXTRAORDINARY ISSUE
THE PUNJAB GAZETTE
PUBLISHED BY AUTHORITY
LAHORE, WEDNESDAY, FEB. 27, 1985
GOVERNMENT OF THE PUNJAB

LAW DEPARTMENT

The 27th February, 1985

Legis. 3(34)/85 — The following Ordinance by the Governor of the Punjab is hereby published for general information:—

THE PUNJAB SPECIAL PREMISES (PRESERVATION)
ORDINANCE, 1985.

PUNJAB ORDINANCE NO. XXXIV OF 1985.

AN

ORDINANCE

*to provide for the preservation of certain premises
in the Punjab.*

Preamble

WHEREAS it is expedient to preserve certain premises of historical, cultural and architectural value in the Punjab and to control and regulate alterations therein and demolition and re-erection thereof and for matters ancillary thereto;

NOW, THEREFORE, in pursuance of the Proclamation of the fifth day of July, 1977 (CMLA Order No. 1 of 1977) and the Provisional Constitution Order, 1981 (CMLA Order No. 1 of 1988) the Governor of the Punjab is pleased to make and promulgate the following Ordinance:-

Short title and commencement.

1. (1) This Ordinance may be called the Punjab Special Premises (Preservation) Ordinance, 1985;
(2) It shall extend to the whole of the Punjab;
(3) It shall come into force at once.
2. In this Ordinance unless the subject or context otherwise requires —
 - (a) "Special Premises" means any premises of historical, cultural or architectural value declared as such by the Government by notification and includes the land externally appurtenant thereto and the outer walls thereof;
 - (b) "Committee" means a Committee constituted under section 3(1) of this Ordinance.

Constitution of Committees.

3. (1) The Government may by notification appoint one or more Committees for the purposes of this Ordinance which shall perform such functions as the Government may determine.
(2) The Government or a Committee may appoint a Committee of Experts to advise the Government or a Committee with regard to matters relating to this Ordinance.

Ordinance to override other laws.

4. The provisions of this Ordinance shall have effect notwithstanding anything to the contrary contained in any other law for the time being in force.

Prohibition of destruction etc. of Special Premises.

5. No alteration in or renovation, demolition or re-erection of such portion of a Special Premises as is visible from outside or any part of such portion, shall be effected without the prior permission in writing of the Government or a Committee.

Restriction on sanctioning of plan.

6. No authority or local body shall approve any plan in relation to a Special Premises without the prior permission of the Government or a Committee and any such plan sanctioned before the coming into force of this Ordinance shall be of no effect unless approved by the Government or a Committee.

Prohibition of destruction etc. of Special Premises.

7. No person shall, except for carrying out the purposes of this Ordinance destroy, break, damage, injure, deface or mutilate or scribble or write or engrave any inscription or sign on, such portion of a Special Building as is mentioned in Section 5.

- | | |
|---|--|
| <p>8. (1) If such work as is mentioned in Section 5 has been carried out in relation to a Special Premises before the coming into force of this Ordinance or in contravention of sections 5, 7 or 8 the Government or a Committee may by order direct the owner thereof to restore it to its original position within such time as may be specified in the order.</p> <p>(2) If the owner fails to comply with the order the Government or a Committee may take all necessary measures to give effect to it and the expenses incurred for the purpose shall be recoverable from the owner as arrears of land revenue.</p> | <p>Direction for restoration of original position.</p> |
| <p>9. (1) Where the Government or a Committee considers that any Special Premises is not being preserved or conserved properly by its owner, the Government or a Committee may, by order in writing, direct the owner to take such measures for its proper preservation and conservation, and within such time and on such terms and conditions as may be specified in the order.</p> <p>(2) If the owner fails to take the measures specified in the order referred to in sub-section (1), the Government or a Committee may take all such measures in respect of the Special Premises and the expenses incurred for the purpose shall be recoverable from the owner as arrears of land revenue unless the Government directs otherwise.</p> | <p>Direction to the owner to take measures for preservation of Special Premises.</p> |
| <p>10. If the Government apprehends that a Special Premises is in danger of being destroyed, injured or allowed to fall into decay, it may, acquire it or a part thereof under the Land Acquisition Act, 1894 (I of 1894), as for a public purpose.</p> | <p>Compulsory acquisition of Special Premises.</p> |
| <p>11. No development plan or scheme or new construction on, or within a distance of two hundred feet of, a Special Premises shall be undertaken or executed except with the approval of the Government or a Committee.</p> | <p>Execution of development schemes and new construction in proximity to Special Premises.</p> |
| <p>12. No person shall put any neon signs or other kinds of advertisement, including hoardings, bill postings, commercial signs, poles or pylons, electricity or telephone cables and television aerials, on or near any Special Premises without the prior permission in writing of the Government or a Committee.</p> | <p>Prohibition of bill pasting, neon signs, other kinds of advertisements, etc.</p> |
| <p>13. The Government may receive voluntary contributions and donations for the acquisition, preservation or restoration of Special Premises and may make suitable arrangements for the management and application of the money so received.</p> <p>Provided that a contribution or donation made for any specified pur-</p> | <p>Voluntary contributions.</p> |

pose shall not be applied to any purpose other than that for which it has been made.

Penalty.

14. (1) Whoever contravenes the provisions of this Ordinance or the rules shall be liable to imprisonment which may extend to one year or with fine or with both.
- (2) The court trying an offense under sub-section (1) may direct that the whole or any part of the fine recovered shall be applied for defraying the expenses of restoring the Special Premises to the condition in which it was before the commission of an offense relating thereto.

Jurisdiction to try offences.

15. No court shall take cognizance of an offense punishable under this Ordinance except upon a complaint in writing made by an officer generally or specially empowered in this behalf by the Government and no court inferior to that of a magistrate of the first class shall try any such offense.

Rules.

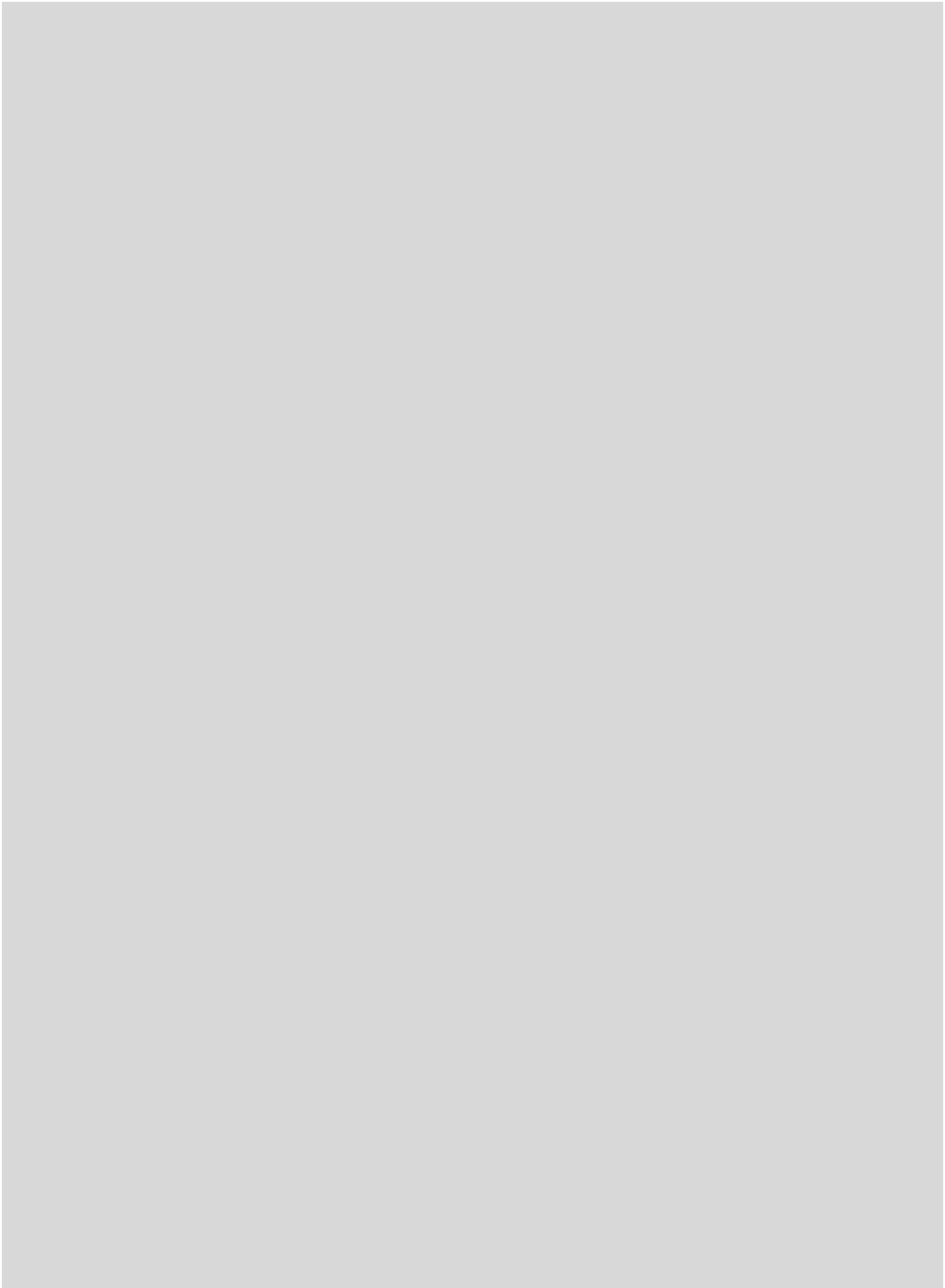
16. The Government may frame rules to carry out the purposes of this Ordinance.

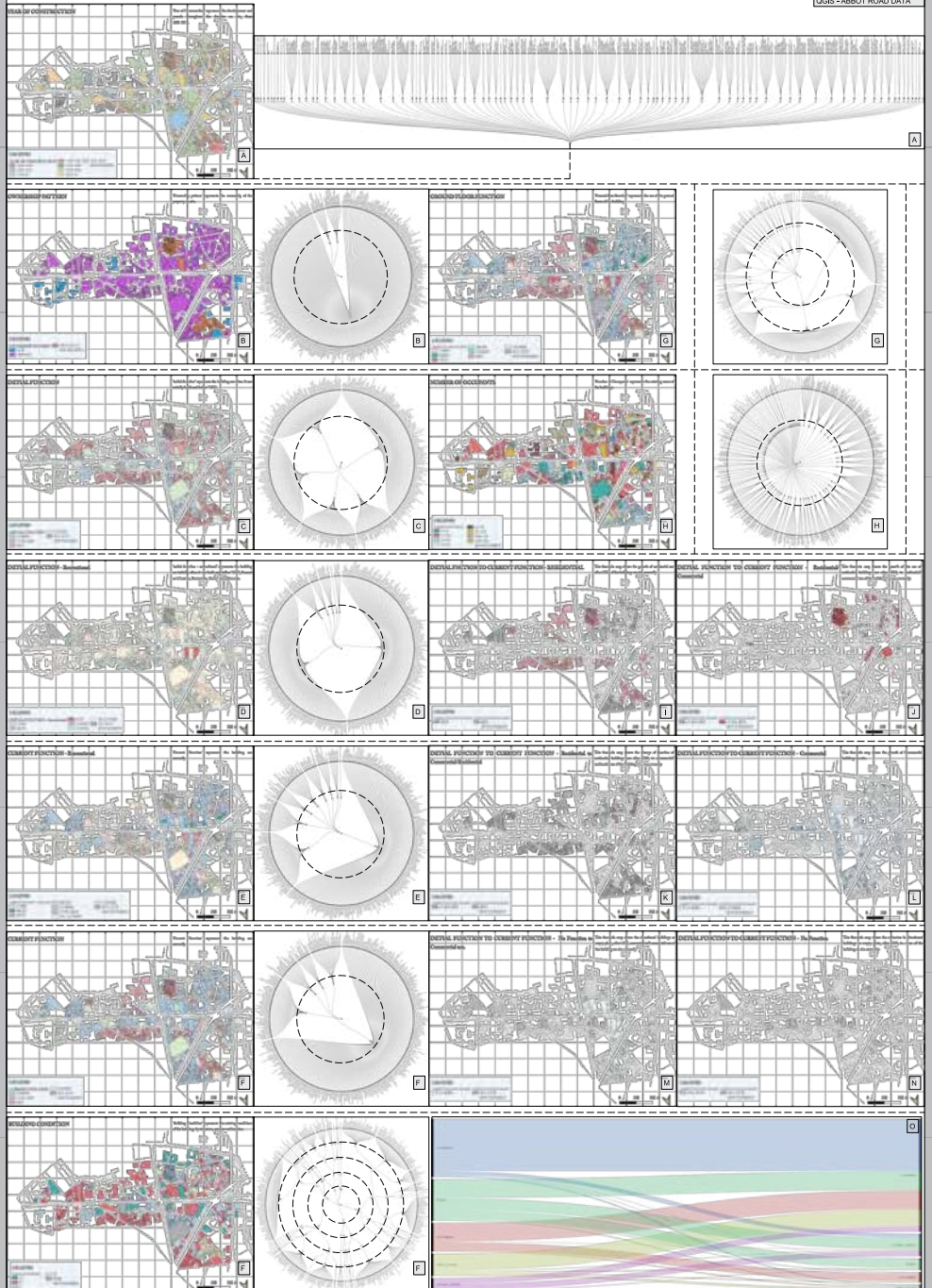
Dated Lahore, the
25th February, 1985

LT. GEN. GHULAM JILANI KHAN
Governor of the Punjab

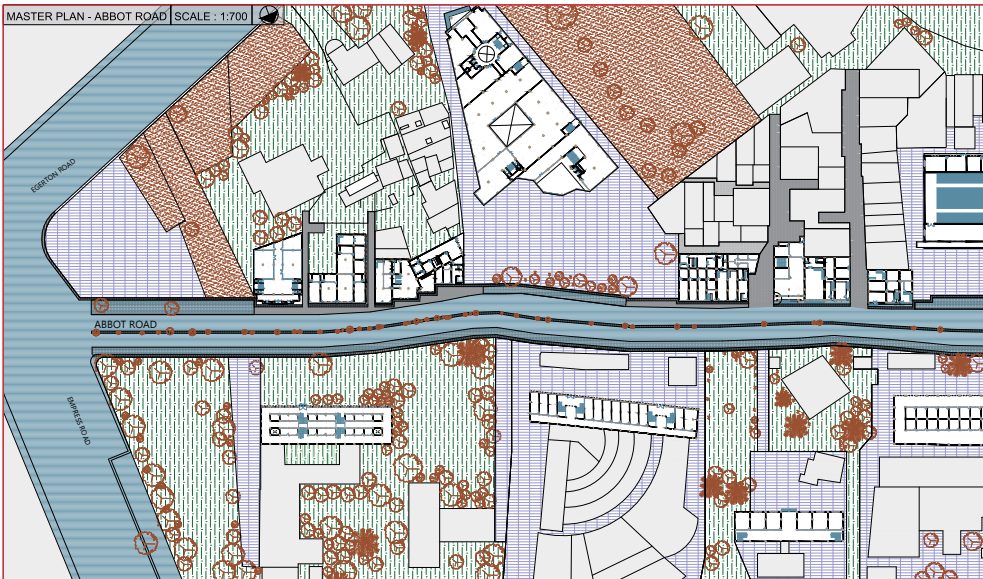
SH. MUHAMMAD ASADULLAH
Secretary to Government of the Punjab,
Law Department.

BOARDS





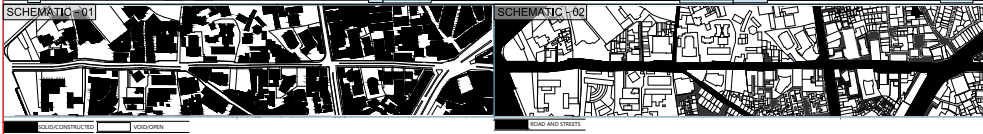
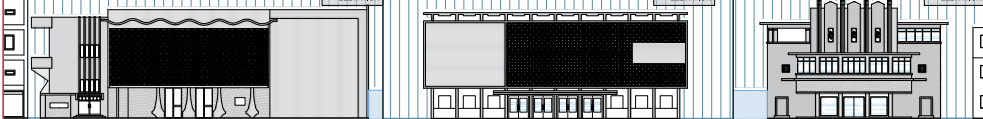
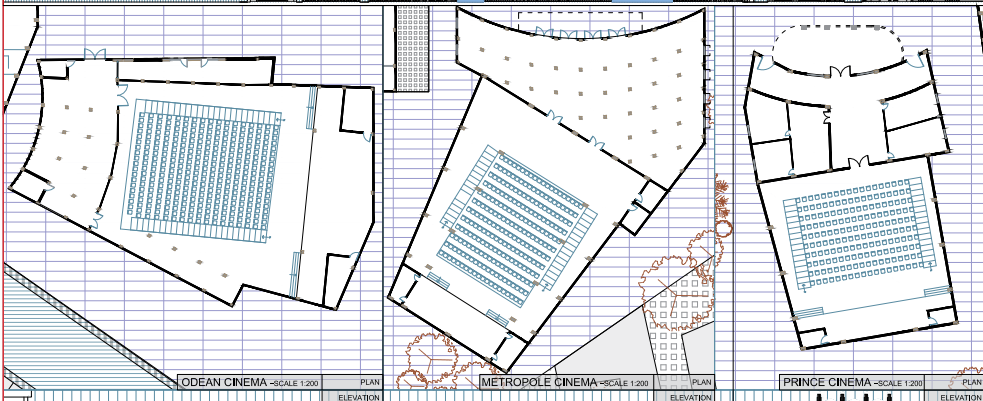
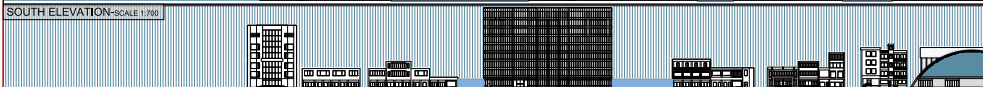
MASTER PLAN - ABBOT ROAD SCALE : 1:700



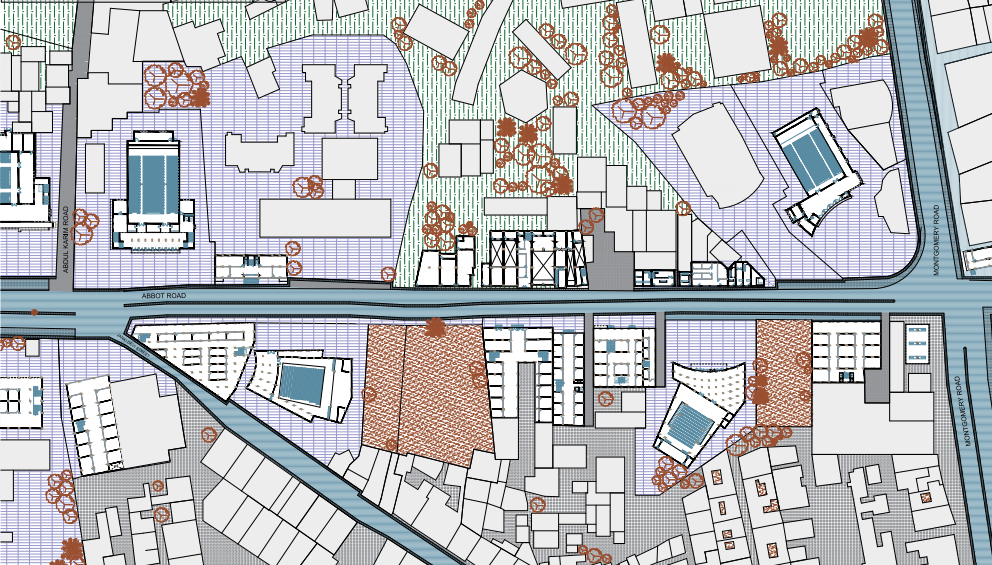
NORTH ELEVATION-SCALE 1:700



SOUTH ELEVATION-SCALE 1:700



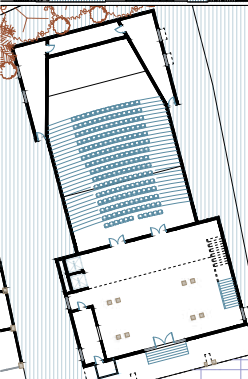
MASTER PLAN - ABBOT ROAD SCALE : 1:700



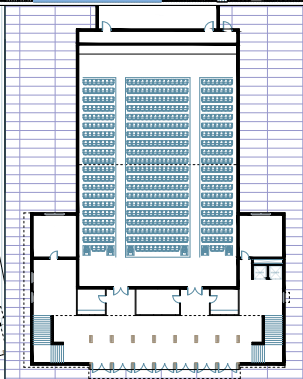
NORTH ELEVATION-SCALE 1:700



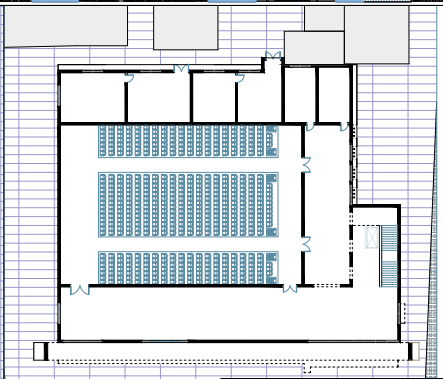
SOUTH ELEVATION-SCALE 1:700



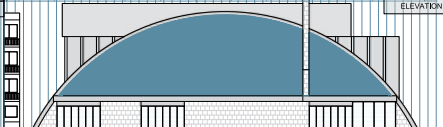
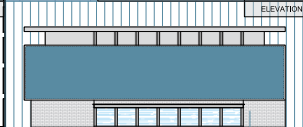
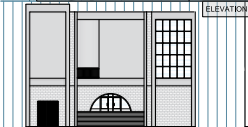
CAPITAL CINEMA -SCALE 1:200



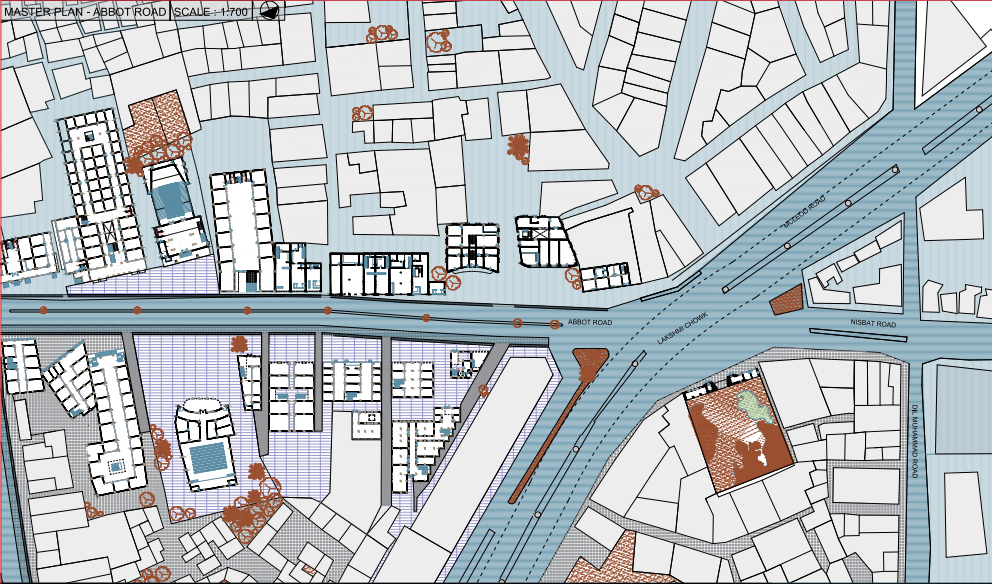
MEHFIL CINEMA -SCALE 1:200



MUBARAK CINEMA -SCALE 1:200



MASTER PLAN - ABBOT ROAD | SCALE 1:700



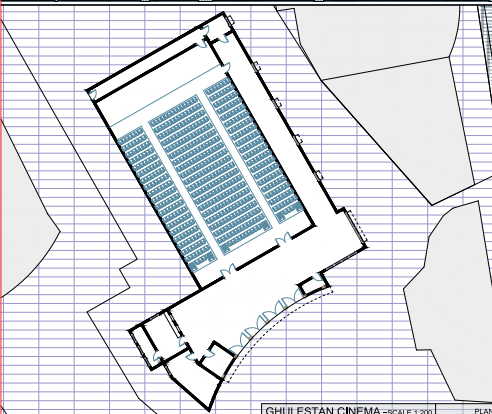
NORTH ELEVATION - SCALE 1:700



SOUTH ELEVATION - SCALE 1:700

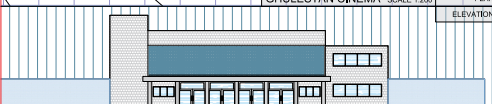


	DIRT
	GREEN AREAS
	UNEVEN DIRT AND CONCRETE
	DECORATIVE BRICK
	CONCRETE TILED
	ASPHALT

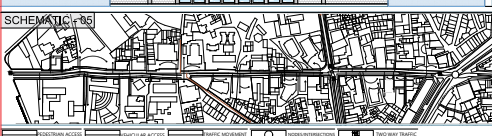


GHULESTAN CINEMA - SCALE 1:200

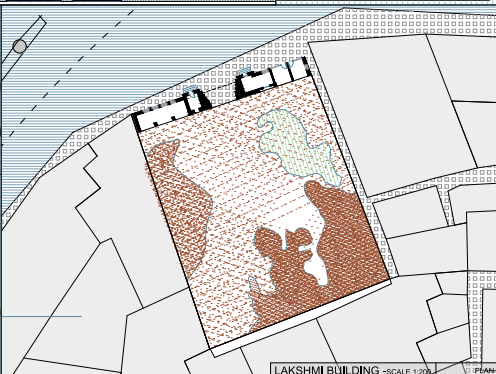
PLAN
ELEVATION



SCHEMATIC - 05

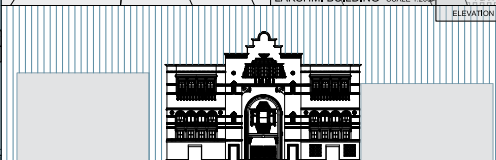


STREETWAY ACCESS BUILDING ACCESS WATER MOVEMENT OVERPASS/UNDERPASS TWO WAY TRAFFIC

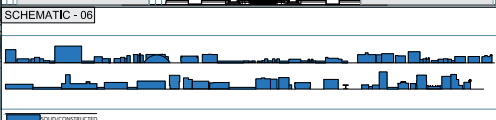


LAKSHMI BUILDING - SCALE 1:200

PLAN
ELEVATION



SCHEMATIC - 06

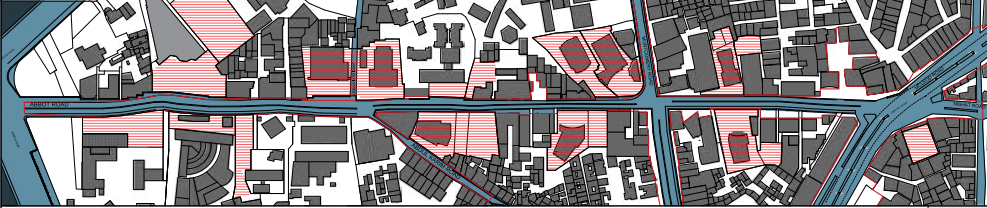


BUILDING ACCESS BUILDING ACCESS WATER MOVEMENT OVERPASS/UNDERPASS TWO WAY TRAFFIC

URBAN STRATEGY

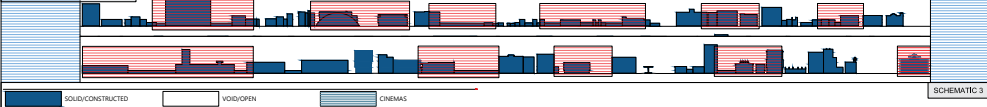
SITE - SCALE 1:2000

SCHEMATIC 1



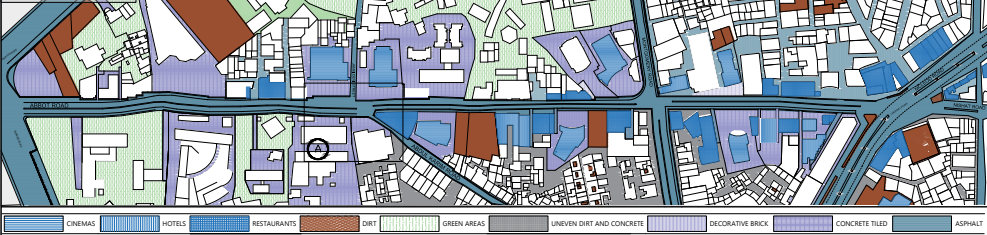
SCHEMATIC 2

SITE Elevation SCALE 1:2000

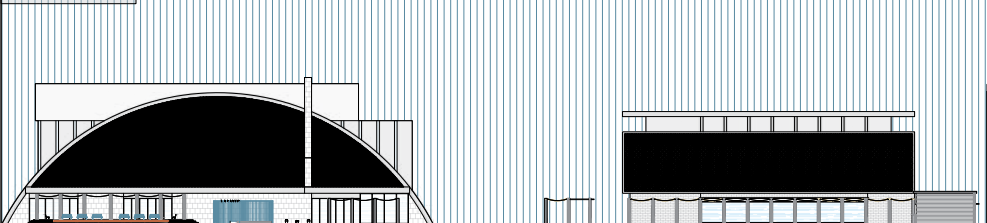


SCHEMATIC 3

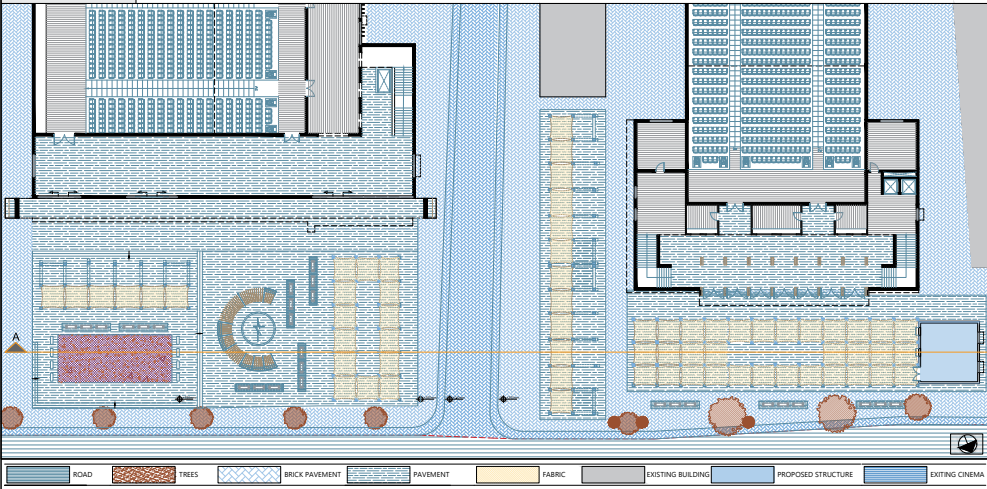
SITE - SCALE 1:2000

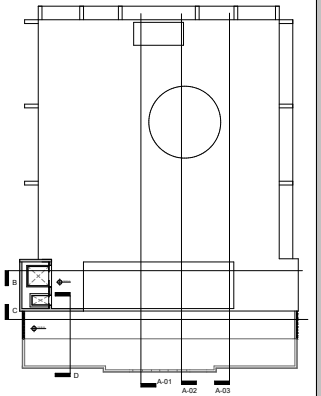
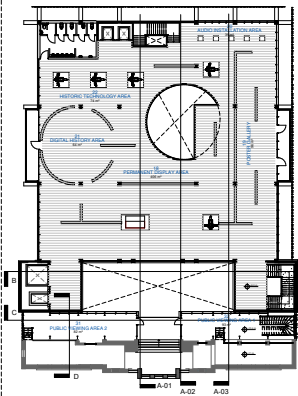
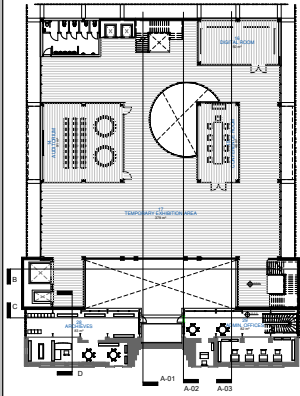
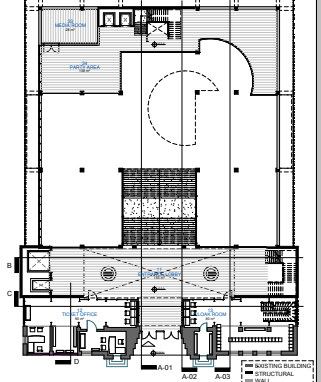
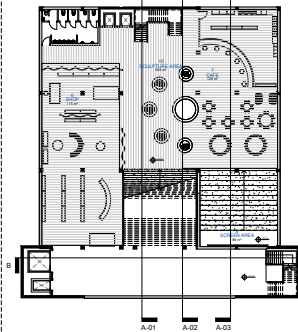
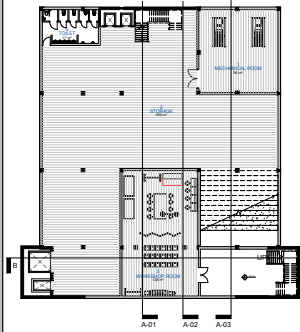


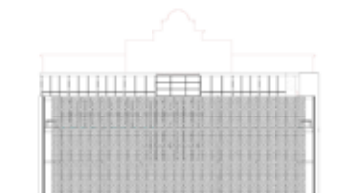
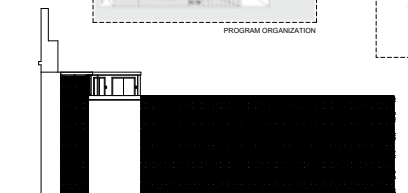
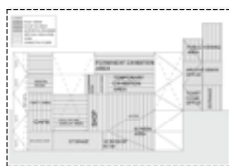
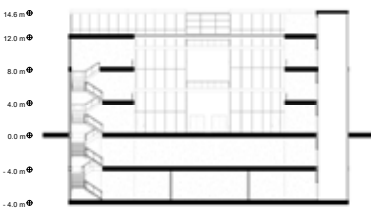
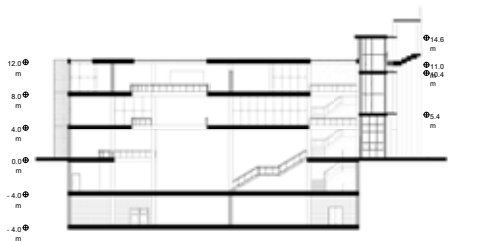
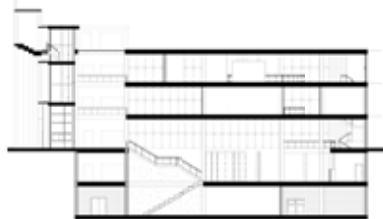
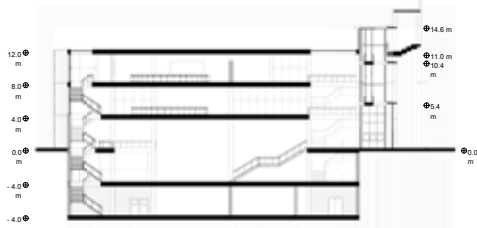
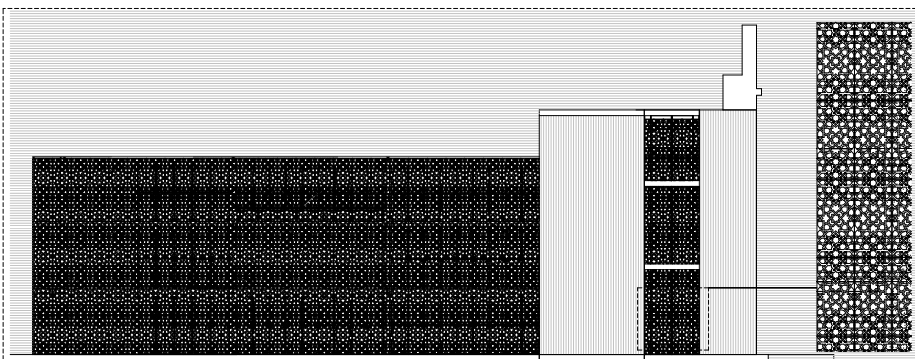
SECTION A - SCALE 1:200

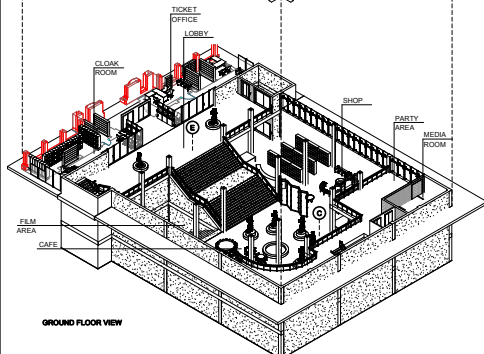
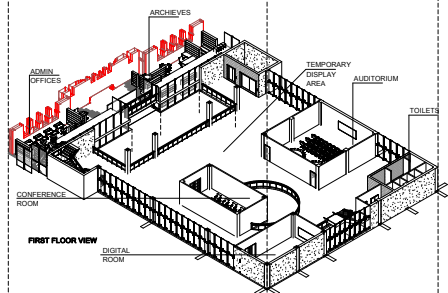
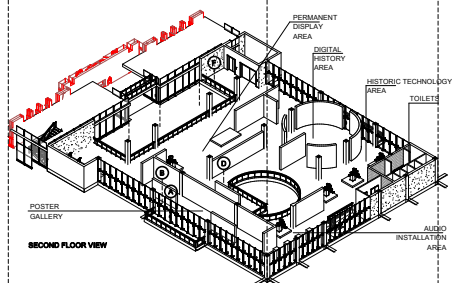
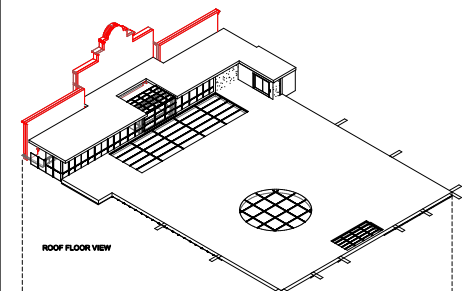


DETAIL A - SCALE 1:200



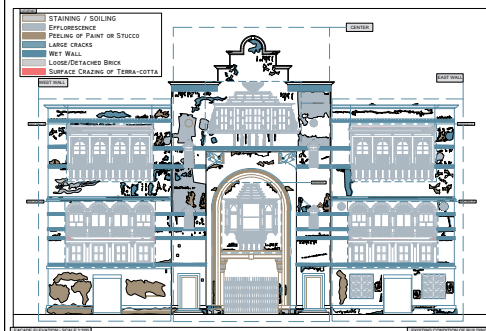
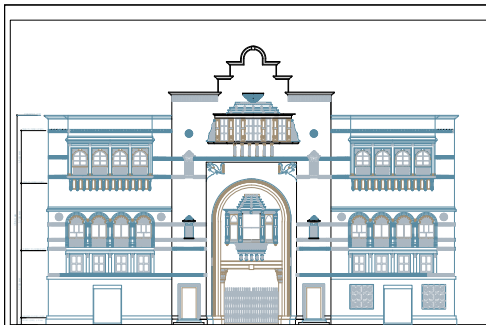
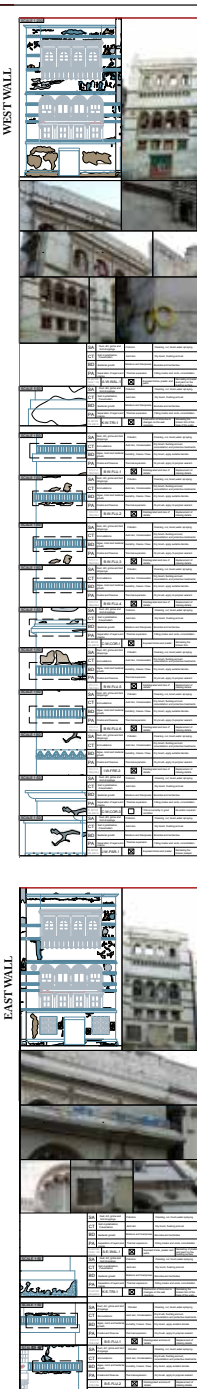
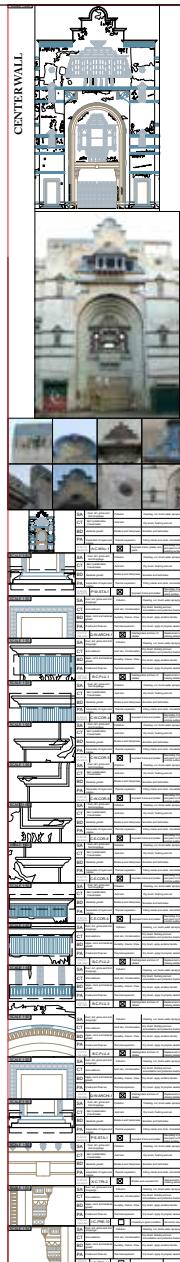




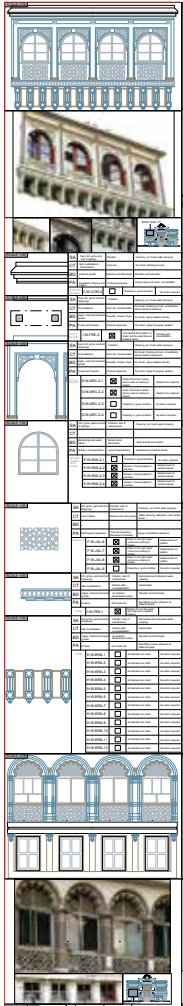


AXNOMETRIC DRAWING



[illegible]

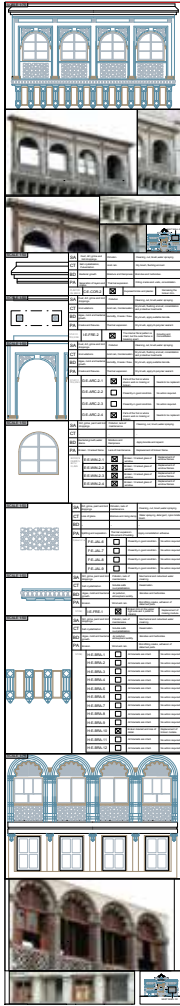
WEST WALL 01



WEST WALL 02



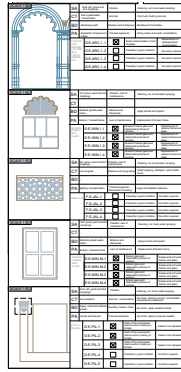
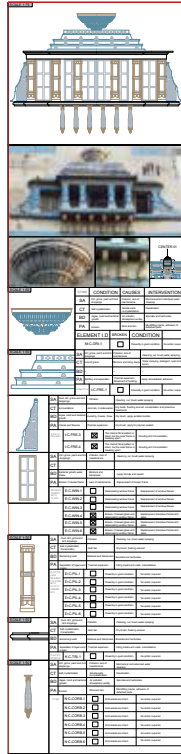
EAST WALL 01



EAST WALL 02



CENTER WALL 01



JALIS & ORNAMENTS

CONDITION		CAUSES		INTERVENTION	
JALIS		CAUSES		INTERVENTION	
JALIS 01		CAUSES		INTERVENTION	
JALIS 02		CAUSES		INTERVENTION	
JALIS 03		CAUSES		INTERVENTION	
JALIS 04		CAUSES		INTERVENTION	
JALIS 05		CAUSES		INTERVENTION	
JALIS 06		CAUSES		INTERVENTION	
JALIS 07		CAUSES		INTERVENTION	
JALIS 08		CAUSES		INTERVENTION	
JALIS 09		CAUSES		INTERVENTION	
JALIS 10		CAUSES		INTERVENTION	
JALIS 11		CAUSES		INTERVENTION	
JALIS 12		CAUSES		INTERVENTION	
JALIS 13		CAUSES		INTERVENTION	
JALIS 14		CAUSES		INTERVENTION	
JALIS 15		CAUSES		INTERVENTION	
JALIS 16		CAUSES		INTERVENTION	
JALIS 17		CAUSES		INTERVENTION	
JALIS 18		CAUSES		INTERVENTION	
JALIS 19		CAUSES		INTERVENTION	
JALIS 20		CAUSES		INTERVENTION	

CENTER WALL 02

