

Public Sculptures of Lahore

Lahore: A Case Study

Syed Faisal Sajjad

In this case study, the reader will find neither a history of Lahore city nor a history of its life and still less an explanation of the former by the latter. Lahore, like any object of criticism, is ultimately the product of a certain history. However, there is an order of tasks: first of all we must restore to this city its coherence, recover the structure of an existence (if not life), thematic, if you like, or better still, an organized network of obsessions. Then will come the real critics, historians or phenomenologists or psychoanalysts. The present work is no more than pre-criticism. I have sought merely to describe a unity, not to explore its roots in history or in biography.¹

Introduction

“Dying repeatedly and believing each crisis is the last; it is reborn all the more delightedly.”²

This research paper looks at the role of public sculpture in the place-making in the city of Lahore, along with its political and historical significance. Public sculptures have always been an important element of urban environment. They contribute towards forming a city’s image and identity. In Lahore this tradition started with the British figurative sculpture. After Independence the issue of identity became a major concern and preoccupation in the design of public sculpture and monuments.

We have also witnessed a loss of heritage that this paper attempts to trace. Many British period sculptures are either missing or removed from public places. This loss of urban heritage has impacted the city’s image, identity and memory.

Place-Making - Theoretical Framework

The tradition of public sculpture in Lahore started during the British Colonial period. The first areas to be developed in the Civil

1 Adapted from Roland Barthes “Michelet” (French Historian born in Paris. His liberal opinions twice caused his lectures at the College de France to be suspended) Hill and Wang, New York, 1987 p-3

2 *ibid* p-17

Station after the annexation of Lahore were the Mall³ and Lawrence Road.⁴ The earliest examples of memorials and figurative sculptures appeared in this newly planned Civil Station⁵ with institutional buildings and a sense of zoning. Sculptures contributed towards forming a sense of place and a new urban identity.

The phenomenon of place-making depends on the tangible form of urban spaces as well as the intangible aspects of life in a city. It is a perceptual and psychological phenomenon. The life of a city is manifested in the city's urban form and determines its historicity. The classical Greek philosopher, Aristotle, in his discussion on poetics denounces the idea of episode as an event that is inconsequential in the bigger picture and the epic on the other hand focuses on the essence of life. Events in a larger span of time fall into a certain order to form a timeless narrative.⁶ Milan Kundera⁷ has reflected on Aristotle's discussion and questions that, "If the episodes are put together would they form a bigger picture/ life and become consequential in any way⁸?" This rhetorical argument is based on the question "whether historicity and timelessness of a place is essentially epic or episodic/ event-based?" This historicity is closely linked with the memory of a city and therefore establishes the importance of sculptural memorials and monuments.⁹ That is where the theoretical boundary between history and memory begins to blur. This blurring is caused by a constant exchange of categories between recorded history and oral history.¹⁰ This memory/ myth frees a city from the bounds of time and place. This mythical timelessness gives an immortal character to a city and becomes a part of the subconscious of its residents.¹¹ Any historical city experiences this journey from being to becoming.¹² These layers of history and memory are embedded in the folds of its urban form, architectural character, sense of place and the urban culture.¹³

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- 3 Renamed as the Lower Mall after the planning of the existing Mall
- 4 Renamed as the Mall after 1876, the first section was called Exhibition Road after the Exhibition of 1864; it was later renamed as the Upper Mall and after partition again renamed as the Lower Mall.
- 5 A term used by Glover, William in "Making Lahore Modern", Oxford, Karachi, 2011 to describe the newly planned British areas of Lahore along the Mall
- 6 An idea put forth by the Greek philosopher Aristotle in his book Poetics, Hill & Wang, New York, 1961
- 7 Milan Kundera is a Czech writer who has lived in France in exile since 1975
- 8 Argument presented by Milan Kundera in his book "immortality" Harper Perennial, New York, 1999
- 9 Reference to Dr. Carl Jung's theory of collective unconscious and archetypes as opposed to Dr. Freud's 'tabula rasa'
- 10 An idea put forth in the theoretical approach of New Historicism.
- 11 A reappearing idea in The Collected Works of C. G. Jung, Routledge & Kegan Paul, Ltd, London, 1956
- 12 Idea developed from Edmund Husserl's 'Formal Ontology'
- 13 The idea of le plea (*the fold*) developed by the French philosopher Giles Deleuze based on his works on Leibniz in "A Thousand Plateaus"

There is a spatial syntax¹⁴ in every place that establishes the semiotics of place-making. All the objects and elements of an urban form are arranged within that syntax. This spatial syntax establishes the proximity and relationship of elements and a spatial dialogue is established. Complexity is added when the layer of history/ memory and culture is superimposed on the spatial matrix. This results in spatial semantics and place-making. It is only in a certain spatial syntax and historical context that urban spaces acquire significance and meaning. This historical process plays a significant role in place-making. There are always new connections and associations that individuals are forming with a place. The theoretical and perceptual frame of reference is continuously changing with the way we understand and construct past history and that change re-adjusts the present frame of reference. The past is altered by the present as much as the present is directed by the past.¹⁵ Place-making is therefore a phenomenon in constant flux.

The meaning and significance of sculptures and objects changes when removed from public places and displayed in museums. This results in the erasure of a part of the city's memory. Selective retention of history/ memory results from the desperation to construct forced identities especially in post colonial cities. This hermeneutics of absence¹⁶ is a common experience in the spatial syntax of Lahore. The attempt in this paper is to locate the public sculpture in its urban context to develop an understanding of place-making and the role of public sculpture as an important contributing factor.

The Mall, Lahore - Historical Context

The earliest public sculpture in Lahore appeared on the Lawrence Road (renamed 'the Mall' after 1876). This Road was planned by Colonel Napier in 1851 when the British Cantonment was moved from Anarkali to Mian Mir. Since then there has been a continuous change in the urban form of the Mall. Design changes were made to make through roads, especially in the case of the division of the Gol Bagh¹⁷ into two parts. In certain cases we witness urban improvements especially when Basil M. Sullivan worked on the design of Charing

14 Space syntax was a tool of analysis developed in the Bartlett in the late 70's to study the effect of space design on social patterns.

15 Idea discussed by T.S. Eliot in his essay "Tradition and Individual Talent" from the book "The Sacred Wood" The Modern Library, New York, 2002 p.101

16 A concept based on the *Philosophical Hermeneutics* of Martin Heidegger in which the main focus is on *being in the world* rather than a simple *way of knowing*. This was later developed into Derrida's *the presence of absence* as a core argument in his theory of Deconstruction.

17 Also known as Band Stand Gardens because of the weekly performance of police band, Anarkali Gardens due to the location and Municipal Gardens because of the Municipal Town Hall. It was renamed Nasir Bagh after Jamal Abdul Nasir of Egypt.

Cross in the early 20th century.¹⁸ After Partition the loss of urban and architectural heritage on the Mall has been very high due to vandalism, neglect and commercial activity.

H.R. Goulding writes about Old Lahore and the Mall:

“It is of interest to recall that the beautiful Mall of which we are so justly proud and which is admittedly one of the finest public roads in India was first aligned in 1851 by Lieutenant-Colonel Napier, the Civil Engineer, who described it as “a direct road from Anarkali to Mian Mir.”¹⁹

“No noticeable alteration either in alignment or width seems to have been made till Sir Ganga Ram was Executive Engineer, in charge of the Lahore Provincial Division. Extensive improvements were carried out in the sections east of the Post Office crossing. Later still the whole length of the Mall was remodelled on its present lines under the personal supervision of the late Mr. Du Cune Smythe, Chief Engineer, who, in turn, was supervised by the then Lieutenant-Governor, Sir Charles Rivaz.”²⁰

Old Mall

Colonel Goulding writes in his book “Old Lahore”:

“One seldom, if ever, hears of Donald Town now, but Anarkali and Naulakha, the two original sub-divisions, are still well-defined areas. The social life of old Lahore centred round the now deserted Lower Mall in days not too far distant, when the Police Band played regularly twice a week in the Gol Bagh, then known as the Bandstand Gardens, and the beauty and fashion of the Station gathered there to exchange gossip and listen to the music. The Bandstand and the masonry promenade are all that now remain as indications of departed glories. Before leaving the Upper Mall it may be of interest to note that the section between the Anarkali Bazaar and the Gol Bagh was at one time known as Exhibition Road, in commemoration of the Punjab Exhibition held in 1864 in the building now used as the Municipal (Tollinton) Market.”²¹

18 Geddes, Patrick. Urban improvements, commercial printing works (1917), Development commission, Lahore, 1965

19 Goulding, H.R Colonel. Old Lahore, Reminiscences of a Resident, Sang-e-Meel, Lahore, 1924 p.47

20 *Ibid*

21 *Ibid* p.48

Exhibition Road

This is the last section of the Mall on the city side. The only surviving British period public sculpture of Alfred Woolner stands in front of the Punjab University Old Campus. The area has a strong institutional character with fine Gothic and eclectic buildings. It is not clear when this Road was first officially named Upper Mall. It was shown as Lawrence Road in maps before 1876. Originally there was the one and only Mall, now known as the Lower Mall. It is probable that the new nomenclature was used when the Civil Station between Government House and Anarkali was christened Donald Town, in commemoration of Sir Donald McLeod's Lieutenant-Governorship.

There is an incident mentioned in Colonel Gouling's book that indicates the widening and up-gradation project of the Exhibition Road being carried out:

"On one occasion the writer saw the Chief Engineer kneeling on the ground with a measuring tape in his hands, while on another the Lieutenant-Governor, who never allowed the felling of a tree if it could possibly be avoided, was personally superintending the marking of certain roadside trees which had to come down when the Mall was being realigned and widened opposite the Mayo School of Art."²²



F. 1

A map from 1920 showing the Mall

In this map of 1920 the Exhibition Road is mentioned as Upper Mall and is of varying width throughout. It is wider in front of the Tollinton Market with a rectangular green space opposite it and narrower in front of the Museum but the presence of fenceless semi-circular green spaces in front of the Museum and the Senate Hall of the Punjab University gave it a wide and spacious look. The Mall again widened in front of the Mayo School of Arts with another semi circular green space opposite the University laboratory. There was a very strong sense of urban axis as the Mall terminated at the Gol Bagh. The British in the early 20th century pointed out the need for a number of urban improvements in this area and there were projects and proposals. Sir Patrick Geddes writes in one of his reports regarding urban improvements in Lahore:

“Another difficult point and one of most urgent importance, is the connection of Upper Mall, beyond McLagan Road into Anarkali, and beyond this to the University, the Museum, etc. I understand that this has been already considered by the council, but found too expensive. I have, however, asked the surveyor to prepare me a sketch survey of this area with its lanes between McLagan Road and Anarkali; and when this is ready, I do not despair of working out from it some practicable, and not too costly, improvement in this quarter.”²³

Public Sculpture on the Old Mall, Lahore

Donald McLeod Memorial, Secretariat building, Old Mall

F. 2

Donald McLeod
memorial in front of
Lahore Cathedral

“This beautiful monument stood on the Old Mall, east of the Government Secretariat Office. It was of marble placed on a square of red sand stone and was surrounded by iron railings. The entrance to which was to the east. The following was the inscription on the monument: ‘In remembrance of one whom we loved DONALD FRIELL MCLEOD K.C.S Lieutenant Governor of Punjab Born 6th May 1800, died 28th November 1872. The Lord knoweth them that are his.’²⁴

This monument is in the form of a Celtic Cross. This Cross was formerly at the west courtyard of the compound and was brought



23 Geddes, Patrick. Urban improvements, commercial printing works (1917), Development Commission, Lahore, 1965

24 Latif, S.M. Lahore, Sang-e-Meel, Lahore 1994, p. 319

to its present location opposite the main entrance of the Cathedral for the inauguration of its centenary celebrations on Jan 25th 1987.

Public Sculpture on the Lawrence Road (Mall), Lahore

The Exhibition Road Area

Raja Harbans Singh's fountain, Victoria Jubilee Hall

S. M. Latif mentions in his book "Lahore":

"The Victoria Jubilee Hall building was constructed in the 1890's. Outside the building the fountain presented by Raja Harbans Singh constitutes a great attraction. The fountain is painted green in the imitation of Bronze, and the four cupids on the pedestal are white. It is beautifully situated in the enclosure in front of the building and is surrounded with plants and is intended to throw out jets in several designs."²⁵

This fountain was more or less in complete form till 1960 when the Gol Bagh was not intersected. In 1960 a road was built and the fountain was badly damaged while making a stage on top of it. The intersecting road badly affected the spatial harmony of Gol Bagh and the idea of a garden as a setting for architecture was disturbed. Gol Bagh became a traffic island and lost its sense of place.



F. 3

Raja Harbans
Singh's fountain
in front of Victoria
Jubilee Hall

 F. 4

 Fountain at Nasir
Bagh

Nasir Bagh Fountain

This fountain was designed by Qadir Buksh in 1988. The garden was part of the Town Hall complex and was popularly known as Gol Bagh. The fountain is a part of an almost lake-sized pool designed in a curvilinear shape. The fountain is an A-symmetric rectilinear composition made of concrete and clad in white marble.



M. M. Alam's F-86 Saber plane, Town Hall, Lower Mall

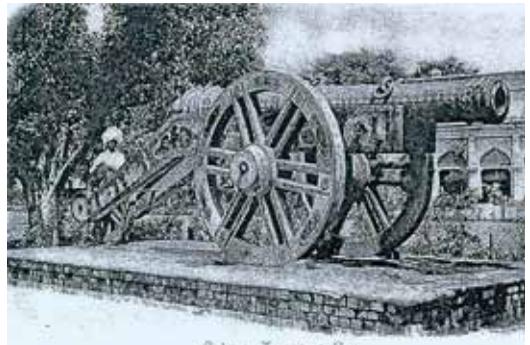
"On the 6th September 1965 Squadron Leader Muhammad Mahmood Alam hunted down two Indian planes and damaged three and on the 7th September he hunted down four more Indian planes. He was awarded the 'Sitara-e-jurat'. This is the inscription on the plate under the plane. The plane is mounted at the main entrance of the Victoria Jubilee Hall.

The Zamzama Gun

The Zamzama gun was brought to the Mall from its earlier location near Delhi Gate. Kipling and Thornton mention in their book 'Lahore As It Was':

"On a raised platform immediately in front of the entrance hall will be observed an ancient piece of ordnance. This is the famous gun, Zamzama, known by the Sikhs as the Bhangian-wali Top. The gun, one of the largest specimens of native cast in India was made in AD 1761 by Shah Wali Khan, Wazir of Shah Ahmad Durrani, by whom it was used at the battle of Panipat."²⁶

In 1802 it was obtained by



 F. 5

 The Zamzama gun
at the Mall

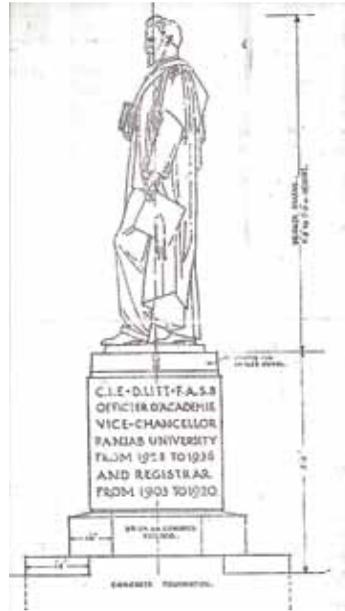
Ranjit Singh.²⁷ The gun was restored by 603 Combined Workshop, Electrical Mechanical Engineers (EME), Lahore Cantonment in October 1976. This gun is a major urban landmark of this area and is displayed in the centre facing east.

Statue of Alfred Woolner

This memorial statue was constructed, designed and manufactured by Gilbert Ledward R.A sculptor, Pembroke Walk Studios, Kensington, London WB, dated 27th May 1937. An original drawing of this memorial was found in the Town Hall record room. This drawing bears the description: “the pedestal to be executed in gray granite fine axed finish with gritted surface for the inscriptions. Inscription in 4 inches and 2 inches letters in sized V section.”²⁸

The statue itself is 7 feet and 9 inches tall and is in bronze. In 1951 an attempt was made to remove this statue but it fortunately survived. The inscription on the left of the statue bears the following statement, “Professor of Sanskrit, and Principal of the Oriental College from 1903 to 1936 and Dean of the University studies from 1920 to 1936”. The inscription in front says, “Alfred Woolner 1878 to 1936 a great and beloved leader”. The inscription on the right bears the words: “C.I.E, M.A, D.Litt, F.A.S.B. Vice Chancellor Punjab University from 1928 to 1936 and Registrar from 1903 to 1920”

In this excellent archival photograph of the Exhibition Road probably taken from the University roof top, one can see the Museum building, the Mayo School of Arts along with the sculptural Museum water tank and the statue of Alfred Woolner. The entire area is very leafy. The sense of enclosure is vast especially because of the absence of any fence. The two semi-circular gardens add to the spaciousness of the Road. Visually it gives the impression of one continuous



F. 6

Original drawing for the Alfred Woolner memorial



27 Gazetteer of the Lahore district, Punjab Government, Sang-e-Meel, Lahore, 1989 p.181
 28 Information from the original drawing, Source: M.C.L record. Dated: 1937

space without boundaries or barriers. The eclectic architectural character of the surrounding structures is harmonious, evoking a strong sense of place.

Missing statues of Lala Lajpat Rai and Rai Bahadur Ganga Ram

These were two British period sculptures in life size that are not present today. The statue of Lala Lajpat Rai (1865-1928), who, while leading a procession with Pandit Madan Mohan Malaviya to demonstrate against the Simon Commission, faced brutal baton charge and died of fatal injuries on November 17, 1928, was somewhere in the vicinity of Kim's Gun. This statue is not there now. It was removed to Simla where it still stands.

F. 7

Statue of Lala Lajpat Rai in Simla

Another statue (now missing) in this area was that of Sir Ganga Ram, who gave many beautiful landmarks to the city of Lahore. What happened to this statue has been narrated by Saadat Hassan Manto, the celebrated Urdu short story writer, in one of his stories on the frenzy of communal riots of 1947. Manto writes: "An inflamed mob in Lahore, after attacking a Hindu mohalla, turned to attack the statue of Sir Ganga Ram, the Indian philanthropist. They first pelted the statue with stones; then smothered its face with coal tar. Then a man made a garland of old shoes and climbed up to put it round the neck of the statue. The police arrived and opened fire. Among the injured was the fellow with the garland of old shoes. As he fell, the mob shouted: Let us rush him to Sir Ganga Ram Hospital."²⁹



Ratan Singh's Fountain, Anarkali

This beautiful fountain was situated close to the post office, south of the firm for making ice. The fountain was Ratan Singh's. This fountain is not present now at the mentioned location. It was most probably a drinking fountain in stone with a cast iron gazebo on top.

King Edward's Square

The bronze statue of King Edward VII was at one time the centre of the Neela Gumbad area. The King Edward Memorial Scheme

was started in 1914 but the development of this area was incremental. It was mainly open grounds during the Mughal period with the tomb of Hazrat Abdul Razzaq Makki constructed after 1673. It seems to be a large complex visible in a miniature painting of that time.

This garden was destroyed during the Sikh period (1762-1849AD). It was used as the parade ground when the Sikh and British troops were located here and the structures were used as military barracks and arsenal. In 1849 both the structures were used as the Cantonment Mess. In 1856 the British returned both the structures to the Muslim community. The Lahore Medical School started in 1860 and its first building was built in 1883. The Holy Trinity Church was inaugurated on March 22nd 1881. In 1889 the Lahore Mission School was shifted to Neela Gumbad from Rang Mahal and was later renamed the Forman Christian College. In 1910-11 the Mayo Hospital was founded and on 10th Nov 1915 the Patiala Block was inaugurated by Viceroy Lord Hardinge of Pankhurst. The Central Bank of India was built in 1911 and the Ewing Hall was constructed in 1916.

The original urban character of King Edward's Square was a strong sense of place and architecture. The urban and architectural character has changed in a major way. The statue of King Edward VII once stood at the Neela Gumbad. An old photograph shows the exact location in the public square. The statue stood on a high platform that in the photograph seems to be over 10 feet tall. Unfortunately there is no record of the exact size, material and details of the platform. The statue of King Edward was removed from the area at some point in time and is now in the Sikh Gallery of the Lahore Fort.

The Neela Gumbad fountain was part of a re-designing project of the complete public square. This huge structure is made in concrete. The pool is an asymmetric serpentine shape. The fountain is designed in the form of a sail boat. This renewal project along with



F. 8

Statue of King
Edward VII at Neela
Gumbad

F. 9

Statue of Lord
Lawrence in front of
Lahore High Court
on the Mall¹

¹
Photograph courtesy
NCA archives

the encroachments in front of the mausoleum complex has completely changed the spatial and urban character of the area.

High Court, The Mall-Statue of Lord Lawrence

This statue once stood in front of the Lahore High Court, on the Mall. An old photograph of the statue shows a high platform on which the statue stood. Lord Lawrence was shown holding a pen in the right hand and a sword in the left. The statue was in bronze and the pedestal was in Nowshehra stone.³⁰ The sculptor took the liberty of paraphrasing Lawrence's declamation to the Trans-Sutlej States in 1848, "I have ruled this district for three years by the sole agency of the pen, and if necessary I will rule it by the sword". Lawrence's words have been compressed into the pithy warning, 'by which will ye be governed – the pen or the sword?' In the 1920's an agitation started against the condescending inscription that many nationalists found offensive. In October 1921 the General Committee of the Municipal Committee passed a resolution that 1- The statue should be removed, 2- It should be stored temporarily in the Town Hall, and 3- That a sub-committee should deliberate on the final disposal of the statue. The formation of the sub-committee ensured that no action would be taken, and the statue remained in place until its final removal on 25th August 1951 to the Lahore Fort.³¹ The statue was taken to Foyle and Londonderry College in Northern Ireland where it stands today.



Cathedral Monument

The stone at the foot of the monument bears the following inscription,

"The Cathedral Church of Resurrection Centennial monument
1887-1987

Unveiling by General Zia-ul-Haq

Dedicated by Bishop of Lahore, Moderator Church of Pakistan

In the presence of the people of the diocese on 1st November
1987"

"This monument represents an open altar in the midst of the

30
31

Latif, S.M. Lahore, Sang-e-Meel, Lahore 1994, p.319

Information from the archival record of Punjab archives, Civil Secretariat.

busy world around. The tower, arch and motif are prominent elements of the Cathedral. The Cross is highlighted in a stained glass panel which is a modern representation of the nineteenth century stained glass windows inside the Church. The chalice signifies the celebration of Holy Communion. The fountain represents the fountain of life, the pool the baptism font and forgiveness of sins. The entrance of the pool is open symbolizing the words from the 23rd Psalm, "My cup floweth over". The altar is built to appear like open arms welcoming all people to its sanctuary of peace and everlasting life. Shiuli Phailbus (Architect)³²



F. 10

Cathedral monument
on the Mall

Charing Cross (Queen Victoria's Statue)

The Charing Cross was planned by Basil M. Sullivan in 1914 and the project was completed in 1915. Before that the area was roughly in the shape of a triangle connecting Ferozpur Road with Montgomery Road and Nedou Hotel on the north eastern side. The Freemason's lodge and Shah Din building were constructed in the 1910's, giving the newly planned square a spacious urban character and a distinct neo-classical architectural vocabulary. The Punjab Assembly building was added in the 1930's.



F. 11

Queen Victoria's
Statue under the
marble pavilion at
Charing Cross

The WAPDA House and Alfalah building were constructed in the 1960's and with that the architectural character and sense of enclosure changed. The most prominent monument of the British presence for many years was the bronze statue of Queen Victoria, wearing her small imperial crown on a veil of her favorite Honiton lace, cradling the sceptre and holding the orb. The statue had been cast in London by B. Mackennal in 1900, the year before Queen Victoria's death in January 1901.³³ The statue was placed under a marble pavilion designed by Bhai Ram Singh. Although the statue was taken to the Lahore Museum on a bullock cart in 1951, the marble pavilion remains with a bronze model of the holy Quran.

32 Information from the inauguration panel at the foot of the monument

33 Aijazuddin, F.S. Lahore Recollected, an album, Vanguard, Lahore, 2006 p.143

Faisal Chowk and Islamic Summit Minar

This Islamic Summit Minar commemorates the 2nd Islamic Summit Conference held at Lahore in 1974. It was designed by the Turkish architect Vedat Dalakoy. The minar is a square, thin, solid concrete column that rises high from the square pool at the basement level. The pool in the basement has halls all around for a museum. At the ground level there are sixteen camps like tapering forms clad in red sand stone surrounding the structure in the basement. The addition of this monument significantly changed the spatial character and shifted the optical centre of the space.

Public Spaces and Sculpture after Partition

Lahore saw rapid urban growth after Partition and it was developed as a city for the automobile. Existing roads were widened and new roads laid. This development also included the remodelling and design of traffic crossings and roundabouts. These traffic islands became focal points in the city. These spaces are more visual than anything else as they are inaccessible due to the fast moving traffic. Most of the new monuments and fountains were placed in these traffic islands. Abstract and symbolic forms were given preference over figurative sculptures because of iconoclastic controversy. The abstraction also suited the religious and nationalistic notions. There is a trend of displaying objects like aircrafts, submarines, tanks and guns in public places for the very purpose of evoking nationalistic sentiments. In certain cases replicas of missiles have also been installed.

Kalma Chowk Monument

The monument was designed by Professor Ahmad Khan in the 80's. The composed planes grew gradually and seem to be moving towards the sky. These forms were finished in red terrazzo and on each plane was inscribed the first Kalma using Naskh script in bronze. This monument was removed to make way for a flyover in 2011. Two small replicas of the monument are mounted on either side of the flyover marking the presence of an absence.³⁴



F. 12

Kalma Chowk
monument

Mc Donald's Fountain, Main Boulevard Gulberg

This fountain was designed by Nadeem Waheed in the 90's. The fountain is in concrete and clad in white marble. The form is like a stepped pyramid with 32 small offsets/steps. One finds very few examples of abstract modern sculpture like this one in Lahore. The intimidating mass of the commercial buildings around the sculpture has overshadowed the otherwise monumental form and aesthetics of the sculpture.

Zafar Shaheed Memorial

This memorial is present on the west side of Lahore Railway Station and in front of the Landa Bazaar entrance. Its was constructed in memory of Zafar Shaheed who was a leader killed in a protest. The monument comprises a brass globe from which two geometric hands appear to be holding a brass dove.

Ghughoo Ghoray, Lohari Gate, Circular Road

This sculpture of giant size toy horses is at a roundabout between Lohari Gate and Urdu bazaar. These toy horses in metal are clad in mixed materials. There are two horses in different postures designed by Shah Nawaz Zaidi. These horses are almost 20 feet tall and the design vocabulary is from regional crafts. The designer has taken inspiration from an ordinary regional toy and made it into huge size sculptures bearing a faint resemblance to the Trojan Horse.



F. 13

Ghughoo Ghoray,
Lohari Gate

Ghori Chowk, Defence

This chowk contains sculptures of three horses made by Shahkar. These horses facing one direction are in action postures and the centre one is standing on its hind legs.



F. 14

Defence Ghori
Chowk

Animal Sculptures, Lahore Zoo

These are realistic life-size sculptures of an elephant, a giraffe, a mountain goat and a bear outside the main entrance of the Lahore zoo on the Mall by Prof. Ahmad Khan and Prof. Muhammad Asif.

Monument of Girja Chowk, Lahore Cantonment

F. 15

Monument of Girja
Chowk

This monument is at the main roundabout short of the old terminal of Lahore airport. This triangular composition was designed by the sculptor Khalil Chishti. On one panel we see a tank in 3D and armed soldiers in action above it. The second relief shows victorious soldiers celebrating in a group by raising their arms in joy and on the left in the background at the bottom we see soldiers alert in a trench. On the top left in the background we see a group of archers. The third relief displays a heavy gun in foreshortened perspective.



Ghazi Chowk Fountain, Defence

F. 16

Fountain at Ghazi
Chowk

Earlier at the site there was a sculptured group of soldiers in the centre of the roundabout. Later on it was removed because of a dispute as the army objected to the figures of soldiers at a roundabout as disrespect. A new more abstract and geometric form stands at the roundabout now.



Missile, Railway Station

F. 17

Model of the Chaghi
mountain and Ghauri
missile at Railway
Station

This huge fibre glass mountain model of Chaghi and Ghauri missile is in the front garden of the Lahore Railway station. The Chaghi Mountains are in the south west of Pakistan in the Baluchistan Province where the nuclear tests were carried out in 1997.



Post Face

Every city has a peculiar culture that is manifested through the city's life and built form. Public sculpture of a city reflects the history, temperament and aesthetics of the people. The city's image and identity is significantly formed by the public art. The public art reflects the culture, ideology and political history of a city. A city needs to have public places and public art as an integral part within its built form. The city's built form and spaces teach the citizens the maintenance of public property and respect for art. This civic training is based on a historic tradition through which people are sub-consciously trained to use and maintain public property. Public art therefore has a humanizing effect on society at large.

It was during the Mughal times that fountains started appearing as 3-dimensional sculptural objects. But these fountains did not appear in the city squares. The British period fountains were either drinking fountains or designed for aesthetic purposes. The British also introduced figurative sculpture as an element of urban space (the figures were mainly of their rulers and officials). After 1947 almost all the British figurative sculptures except that of Alfred Woolner were removed from public places in Lahore to the Museum and Fort. The one of Lord Lawrence was exchanged with Ireland in lieu of an ivory model of the Taj Mahal.

After Partition a new trend began of placing objects as public sculpture in the city. Some of these objects have a historic importance like the Sabre jet of M. M. Alam. Certain objects were to serve the purpose of propagating patriotic and nationalistic sentiments. These objects were missiles, models of Chaghi Mountain, tanks, submarines and fighter planes. Post Independence monuments and fountains more or less followed the same representational themes based on religious and political ideologies.

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