

# **S3H Working Paper Series**

Number 2: 2024

## **Gold of Chiniot The Art of Chiniot Furniture Through Lens**

Tehniat Iqbal  
Muhammad Arif

May 08, 2024

School of Social Sciences and Humanities (S3H)  
National University of Sciences and Technology (NUST)  
Sector H-12, Islamabad, Pakistan

## **S3H Working Paper Series**

### **Faculty Editorial Committee**

Dr. Faisal Jamil (Head)

Dr. Muhammad Ali

Dr. Henna Qureshi

Dr. Sanaullah Khan

Dr. Tauqeer Hussain Shah

Dr. Muhammad Arif

# **S3H Working Paper Series**

Number 2: 2024

## **Gold of Chiniot The Art of Chiniot Furniture Through Lens**

Tehniat Iqbal

MS Graduate, School of Social Sciences and Humanities, NUST

E-mail: [tehnat.mmc20s3h@student.nust.edu.pk](mailto:tehnat.mmc20s3h@student.nust.edu.pk)

Muhammad Arif

Assistant Professor, School of Social Sciences and Humanities, NUST

E-mail: [dr.muhammadarif@s3h.nust.edu.pk](mailto:dr.muhammadarif@s3h.nust.edu.pk)

May 08, 2024

**School of Social Sciences and Humanities (S3H)  
National University of Sciences and Technology (NUST)  
Sector H-12, Islamabad, Pakistan**



## Table of Contents

Abstract .....	v
1. Introduction .....	1
1.2. Research Objectives.....	1
1.3. Run Time.....	2
2. Literature Review.....	2
3. Narrative Treatment .....	7
3.1. Synopsis .....	7
3.2. Interviews .....	7
3.3. Location.....	8
3.4. Narration .....	8
4. VISUAL REFERENCES.....	10
4.1. Visual Research.....	10
4.2. Sound .....	14
4.3. Color Palette.....	15
5. Production Plan.....	15
5.1. Proposed Production Schedule .....	15
5.1.1. Pre-Production .....	15
5.1.2. Production .....	16
5.1.3. Post-Production .....	16
5.2. EQUIPMENT REQUIRED .....	16
5.3. Production Challenges & Requirements.....	17
5.4. Marketing Schedule.....	17
5.6. Limitations.....	18
6. Conclusion.....	22
References.....	19



## **Abstract**

This project aims to explore the depths of Chiniot, Pakistan's furniture industry, using a documentary called "GOLD of Chiniot: The Art of Chiniot Furniture Through Lens" (From Furniture to Arts). This aided in displaying the talent of Chiniot's artisans and overcoming the stumbling blocks that hampered the business. The Project's goals, which include cultural and economic value, are highlighted. Studying creative economy ideas and traditional craft preservation principles aided in understanding the environment in which micro-grants were employed. The narrative uses sight and sound to emphasize the themes of cultural legacy and economic challenges. The production timeline demonstrates how, when, and which equipment and budget are planned and the potential difficulties. However, the thesis aims to stimulate knowledge about Chiniot's furniture sector. Following that, attention was focused on growth and sustainability challenges.

**Keywords:** Furniture Industry, Chiniot, Pakistan, Documentary, Artisan Talent, Cultural Legacy, Economic Challenges, Creative Economy, Traditional Craft Preservation, Micro-grants, Production Timeline, Growth and Sustainability



## 1. Introduction

The documentary *title is GOLD of Chiniot: The Art of Chiniot Furniture Through Lens*, a unique documentary unfolding the marvels of the Furniture Industry of Chiniot, Pakistan, dubbed as "GOLD of Chiniot".

The documentary covered remarkable wood-crafting artwork such as bed sets, tables, chairs, consoles, dressing tables, showcases, sofas, shelves, wooden decoration pieces, lighting equipment, and other wooden accessories. The decorative furniture pieces made in Chiniot were known worldwide, but the artisans who shaped the wood into unique styles and designs were still being determined. This documentary featured them, their works, and their lives too. To sum up, this documentary showcased the celebrated craftsmanship and technical prowess of the great artisans of Chiniot, the cultural aspects of the furniture industry, and the contributions of the furniture industry towards the creative economy and the challenges of the furniture industry.

Additionally, the documentary delved into the intricate processes involved in wood crafting, from the selection of high-quality wood to the meticulous carving and finishing techniques employed by the artisans of Chiniot. It demonstrated the mix of old and new as they infused traditional techniques with innovation; its artisans offered proof of how they had transformed and thrived in spite of changing market tendencies, all while preserving their rich cultural heritage.

By this, the documentary discussed the socio-economic ramifications of the furniture industry on the existing community and how the woodwork has served as an avenue of sustenance to some families and the measures they take towards sustaining it during technological advancement.

At last, the documentaries showed how the artisans of Chiniot took into account the sustainability practices, assuring to use the responsible materials for production and environment-friendly method of production.

### 1.2. Research Objectives

This ten minutes documentary to an essence examined the art of the wood conversion into unique and intriguing decoration pieces, sets, furniture, and crafts by the artisans of Chiniot who involved actively the progressive growth of their region towards the cultural identity. However, due to ignorance, its decline now requires a development revolution.

Furthermore, the problems faced by different industry heads and laborers in producing and preserving the culture of Chiniot furniture received from forefathers in heritage, and the best producer

of wood in Pakistan needed special assistance and recognition. The objective of the documentary was to understand the social, economic, and cultural importance of the furniture industry of Chiniot in Pakistan, as we should have discussed this topic more.

The documentary shed light on the dying art of designing furniture for homes and offices and decoration pieces with the best quality of wood by hand from skillful people, especially those related to the lower socio-economic class.

The questions included:

- 1- How did the furniture industry represent the cultural identity of Pakistan?
- 2- How was the culture of furniture crafting represented in civilizations?
- 3- How did skilled artisans shape the decorative pieces of furniture?
- 4- Why was the cultural preservation of Chiniot's furniture industry important?
- 5- Was the rich civilization and culture of carving dying because of imported furniture?
- 6- How did the furniture industry contribute to the creative economy?
- 7- How did the creative Chiniot furniture industry attain economic sustainability?
- 8- Was the demand for Pakistani furniture decreasing with time?
- 9- Why were the buyers of traditional furniture turning towards imported products?
- 10- Why was Chiniot's furniture industry not recognized like other industries in Pakistan?
- 11- To what extent was the government responsible for the crisis?
- 12- Has consumer behavior changed in two decades? If yes, then why?
- 13- How could the government help in reviving the furniture industry?
- 14- How did we promote Chiniot's creative furniture industry?

### **1.3. Run Time**

10 minutes 55 seconds.

## **2. Literature Review**

The documentary required a deep understanding of several factors causing the adverse effects on Chiniot's furniture industry. This deep analysis of the factors addresses the laborers' central issue, which are still not getting meals of two times for their families.

Out of the quickest-creating areas across the globe the artistic economy is also one of the best revenues generating development, and product income. Notwithstanding financial advantages that

stream from social and inventive businesses, the previously mentioned add to settling issues of feasible metropolitan turn of events, just as adding to the agenda of year 2023, which is the core drive of the UN. Even though it is recognized by researchers that imagination advances comprehensive social advancement and enables individuals to assume liability for their own financial, social, and self-awareness, it empowers development, which contributes altogether to manageable development. The significance of the purported social economy and the social and innovative ventures has extraordinarily expanded.

The art of Chiniot furniture holds a unique place in the cultural heritage of Pakistan (**Feng, 2020**). This literature review explores the significance and historical background of Chiniot furniture, highlighting its contribution to the traditional craft heritage of developing countries (**Yang et al., 2018**). Preserving traditional craft heritage in developing countries is a critical issue that needs attention. Furniture is not just a utilitarian object also it is a cultural, heritage and crafts embodiment. Traditional crafts in the developing world have to go through many difficulties while it is necessary to be subsidized in order to keep craftsmanship and crafts' knowledge alive.

Likewise, the craftsmen in developing countries are exposed to a number of problems; thus, it is necessary to develop an effective way to deal with these problems so as to ensure craft skills and knowledge are passed on from generation to generation. Especially she investigates traditional handicraft of Chiang Mai city, Thailand, through cultural, environmental and occupational aspects of craftsmanship. This shows how the history and culture prerogative for a country are paramount when fossicking for modern furniture design. Serves as a spotlight on the general scarcity of subject dealing with the safeguarding of classic handcraft tradition and characterizes the core necessity to identify and deal with those issues that are tied to the decline of common craft workmanship in the developing countries.

In addition, Chiniot's furniture skills got hold of a heritage that is first at the front page of the Pakistani art. Brothers' wood craft from Chiniot has already got renowned for the intricate carving, elaborate design, and superb skills of the artisans. It has been there around for several centuries, and this brand is one of the most useful brands, which has used traditional and old-fashioned craftsmanship. Chiniot furniture highlights the unique handwork that was essential then and whose beauty and essence are currently appreciated by different nationalities and through different time periods, reflecting the way thoughts of those eras were (as Qiu et al., 2010). Chiniot Furniture is a combination of items of daily use in the house with inclusion of the suggestion about the condition of the state and a representation about the existence of the humanity (Yang et al. 2018). The

adornments in the classical furniture generated from Chiniot are some of the constituents in preserving the national heritage of arts and culture. The artwork/intricate craftsmanship as well as designs which are essentially the artisans rendering their role are reflected in Chiniot furniture in succession.

Another factor on which Chinioti furniture has been having a very positive impact is the economic growth of the area. It illustrates the significance of indigenous crafts roots of underdevelopment countries and the issue of recognizing the ways to conserve it. Yet as a specific accent is not provided, timeless crafts traditional for Chiniot's region in general will be emphasized.

As the demand for Chinese craft products has increased further and revenue attendant to this (Meng & Hitchcock, 2020). On the whole, the authors present the factors that should be taken into consideration while keeping Chiniot furniture alive and active. These are all sources for Yang, Yang et al, 2018. The area of furniture making from Chiniot is undoubtedly one of the distinct features of Pakistani cultural heritage. Chiniot Furniture is famous for its talented craftsmen who can make the most exquisite and intricate works of art in wood. They are known for their unique designs and the finest attention to details. It is endowed with a lengthy history as it has been dated back to several centuries ago. It is looked at as a sign of luxury and age old skillfulness (Qiu et al. ). Though it is so important, there is a great gap in literature that helps to establish this traditional craft heritage sustainably in developing countries Yang, Xiao, et al. 2018). The present literature review is aimed at the filling the gap which exists due to the problems faced by the traditional craftsmen in the developing countries and the Chiniot furniture is chosen as the typical for the case study purposes in Pakistan.

The first one (Meng & Hitchcock, 2020) stress concerning the actual cultural heritage being made through such handicrafts and the importance of its preservation. The second and third source of evidence are reported through the use of example on the Pakistani handicrafts that are special with Chiniot furniture (Yang et al., 2018). They raise issues on apposition between maintaining a traditional craft ware and implementing solutions to denounce, strengthen and sustain this heritage. Additionally, the sources put focus on tourism, being a factor of conservation and sustainability in preserving traditional crafts. When properly and carefully managed, the tourist industry may uplift the economic livelihood and sustainability of conventional crafts heritage (Meng & Hitchcock, 2010). The literature review deals with the relevance of meteorology fair prediction, Chiniot furniture aesthetics and creativity, and conventional craft heritage economics to bring preservation and sustainability on the agenda (Yang et al., 2018).

In the literature review we have discussed the challenges of the Chiniot furniture tradition, which is of great essentiality for the local culture heritage and conducted market for our people.

Through this literature review, most evident is the urge of everyone to preserve local traditional craft heritage, more additionally, Islamic contribution to the craft of Chiniot furniture in Pakistan. Finally, the paper summarizes the role of conservation of the craft heritage heading the traditions of Chiniot furniture craftsmanship in Pakistan. The decorative art of Chiniot can be applauded for the amazing carvings, unique designs and exquisite craftsmanship that it has to offer. This is something that is believed to have existed from as far back as in time and is highly cherished due to its great cultural and historical significance. On one side of the coin, such art in developing nations is like all traditional craft and is often faced with challenges of conservation and sustainability. The phrase gives more weight to the conservation of traditional craft as it shows diversity of style in Chiniot furniture.

In the literature review we have discussed the challenges of the Chiniot furniture tradition, which is of a great essentiality for the local culture heritage and conducted market for our people. Through this literature review, most evident is the urge of everyone to preserve local traditional craft heritage, more additionally, Islamic contribution to the craft of Chiniot furniture in Pakistan. Finally, the paper summarizes the role of conservation of the craft heritage heading the traditions of Chiniot furniture craftsmanship in Pakistan. The decorative art of Chiniot can be applauded for the amazing carvings, unique designs and exquisite craftsmanship that it has to offer. This is something that is believed to have existed from as far back as in time and is highly cherished due to its great cultural and historical significance. On one side of the coin, such art in developing nations is like all traditional craft and is often faced with challenges of conservation and sustainability. The phrase give more weight to the conservation of traditional craft as it shows diversity of style in Chiniot furniture.

There is an absolute necessity of policy development with emphasis on conservation, development, and sustainability of traditional craft heritage like Chiniot furniture consisting of decoration items. The intricacy and craftsmanship of Chiniot furniture involving rich culture and heritage aspects can be seen in Pakistani art. It reflects the artisanship of the successive generations and amplifies the claim of the area on culture. While these forms of ethnic antiques are incredibly characteristic and unique, they also confront some issues. A talented craftsman who wishes to pass their skills and knowledge from one generation to the next is another big problem. Commercialization is another issue, craftsmanship and conventional crafts can be mean turn these productions into commodities. On the contrary, this will weaken the authenticity and cultural essence of the Chiniot seats thus.

Furthermore, the paper gives the persistence of tourism that could either be supportive or antihistories craft tradition (Karakul, 2019). Travel industry can be a source of economic prosperity

for the locals via financial gains and creation of employment opportunities for the female craft workers and their families. Nevertheless, if it is poorly managed, tourism can render the local crafts into a mere souvenir and cause the breakdown of sustainability. Finally, the literature survey above contributes an essential component of the cultural heritage saving aspect in Pakistan, as a safeguarding of the Chiniot furniture skill and workmanship is highlighted (Yang et al., 2018). Through the effort of overcoming the challenges lying ahead of protecting the traditional craft's heritage, especially in developing countries like Pakistan, the application of their skills and knowledge as intellectual heritage is likely to be transferred from one generation to another.

Social and innovative enterprises play a crucial role in the modern financial system and they are energized by the present and future willingness of world and globalization consumers. Naturally, the implied term non special sense of culture can be viable in the real world too. Social sector can also be considered to be the new, great, and mighty space.

From the time wherein the expression "creative economy" was advocated in 2001, the purported social and imaginative enterprises started producing monetary development at a dynamically expanding rate at the worldwide level, as expressed in the "Inventive Economy Report" (2013), such economy created "US\$2.2 trillion worldwide in 2000 and developing at a yearly pace of 5%."

As per late information from the UnionCamere-Symbola Report (2015), somewhere in the range of 2012 and 2014, regardless of the worldwide emergency, organizations that have put resources into imagination have expanded their turnover by 3.2%; organizations that have put resources into inventiveness were compensated with a 4.3% increment in trades. Additionally, the 443,208 undertakings in the social creation framework, representing 7.3% of homegrown endeavors, comes to 5.4% of the abundance delivered in Italy, equivalent to 78.6 billion euros. Showing up at around 84, comparable to 5.8% of the public economy.

In addition, we have termed the furniture industry of Pakistan as a creative economic factor because of the craftsmen's unique designs and their popularity across the border. According to various studies, the creative economy plays a crucial role in stabilizing the economy. The researchers (Kirchberg & Kagan, 2013; Rodrigues & Franco, 2019) state that the economy's sustainability is closely related to the creative industries.

Chiniot's history is older than that of Pakistan; the date goes back to ancient India, considered one of the most ancient cities. In the holy book of Hinduism, Chiniot is mentioned as Egen. However,

the most important thing about this city, which makes it unique and extraordinary, is its creative and remarkable furniture work.

The history of creative furniture work is not as old as the city itself. According to a report in Express Tribune, the furniture industry started in the city around 250 years ago, and wood crafting and carvings were introduced simultaneously (Express Tribune, June 2017). People from Europe and America visit the town to buy the furniture.

In 2019, the Pakistan Tehreek E Insaf government initiated a plan to take Chiniot's furniture industry to the next level. The '11th Interior Expo' is the birthplace of the idea, which allocated 200 acres of property for the furniture industry, and Aslam Iqbal said it would increase the job opportunities for the people. Now, the governments have felt the need to increase the potential of China's furniture industry because it can boost the economy and take a reasonable share of the \$23.2-billion-dollar world trade of furniture (The Nation, July 2017).

### **3. Narrative Treatment**

#### **3.1. Synopsis**

The documentary revolves around the cultural heritage of Chiniot's furniture market, the multiple artisans who live in Chiniot and are connected to the furniture industry to place food on the table. People in the furniture business make minimal profits because they cannot export their products to the international market. We listened to their reasoning for price hikes of furniture and discussed the solutions that the government could provide them.

The documentary focuses on the reasons behind the reduced demand and increased furniture prices. An industry proliferating in the late 90s is getting little attention today.

In addition, the preservation of culture and its promotion in the international market give it the rights it deserves. The culture of any nation is the sign of its civilization. If Chiniot's furniture industry is destroyed, the culture and civilization of Chiniot will be affected.

#### **3.2. Interviews**

The documentary features the interviews of the following persons:

1. Danish Fakhri - President Chiniot Furniture Market
2. Malik Kamran Ahmed - Assistant Director Trade Development Authority, Faisalabad.
3. Imran Pareja – Furniture Designer

### 3.3. Location

The principal shooting was conducted in industry, furniture outlets, and an urban area of Pakistan, Chiniot. Most of the B-rolls were also be shot there. Our secondary sources were interviewed at places of convenience.

### 3.4. Narration

چنیوٹ شہر کو یہ جگرافیا اہمیت حاصل ہے کہ وہ وسطی پنجاب کے عین وسط میں واقع ہے اور اپنے اس نمایاں محل وقوع کے سبب پورے پنجاب کے سینے میں پچھلی کئی صدیوں سے دھڑکتے ہوئے دل کی مانند معلوم ہوتا ہے۔ دریاے چناب اپنے ساڑھے سات سو میل سفر میں جب چنیوٹ سے گزرتا ہے تو اسے اس شہر کی خوبصورتی اور اس کے ربنے والوں کی بے مصال کاریگری پی رشک آتا ہے۔ یہ وہ کاریگری ہے جو آج بھی عمر حیات محل، شاہ برہان کے مزار اور شاہی مسجد کی صورت میں اپنے زندہ ہونے کا ثبوت دلاتی ہے۔

چناب کا پانی جہاں چنیوٹ کے کاریگروں پی فخر کرتا ہے وہیں تاریخی اعتبار سے اس کاریگری میں چناب کا کردار مرکزی ہے۔ صدیوں پہلے جب شیشم کے تناور درخت کشمیر سے چناب کے پانی میں گرتے تو چنیوٹ کے ربنے والے اسی مقام پر دریا کے اہر بند باندھ کر انہیں جمع کر لیتے۔ یہی وجہ ہے کہ پچھلی کئی صدیوں سے چنیوٹ اور شیشم کا تعلق پوری دنیا میں مشہور ہے۔ آج چنیوٹ کو اسی شیشم سے بنے فرنیچر کی اعلیٰ کاریگری سے پوری دنیا میں جانا جاتا ہے۔ یہ کاریگری نا صرف آج بلکہ ہمیشہ سے اس قدر باکمال رہی ہے کہ تاج محل اور مسجد وزیر خان جیسی عمارتوں کی تعمیر میں چنیوٹی کاریگروں کو خاص طور پر بلایا گیا تھا۔ ان کاریگروں کی فن کی مہارت آج دنیا کے عجوبوں کی خاصیت ہے۔

آج کی تاریخ میں چنیوٹ کے کموبیش پانچ ہزار خاندان لکڑی اور فرنیچر کی صنعت سے منسلک ہیں۔ آج جہاں یہ کاریگری چنیوٹ کی پہچان ہے اور پاکستانی زرمبادلہ میں ایک اہم کردار ادا کرتی ہے وہیں لکڑی کی کاریگری کی صنعت باقی تمام صنعتوں کی طرح حکومتی غفلت، ریسرچ اور ڈویلپمنٹ کے نا ہونے اور وسائل کی کمی کا شکار ہے۔

آج چنیوٹ کی لکڑی کی صنعت پاکستانی معیشت میں تقریباً ۶۰ ملین ڈالر جوڑتی ہے۔ لیکن اگر بہتر حکومتی حکمت عملی، جدید مشینری اور موجودہ دور کے ڈیزائنز پر توجہ دی جائے تو یہ نمبر ۶ بلین ڈالر تک بڑھایا جا سکتا ہے۔ بدقسمتی سے صنعت میں اضافہ یا بہتری تو محال، روز بروز تنزلی ہی آ رہی ہے۔ اس کی ایک مثال تو یہ ہے کہ شیشم کی لکڑی کی ایک عام بیماری، جسے diebad کہا جاتا ہے، اور حال ہی میں شیشم کے کافی درخت اس کا شکار بنے،

اس بیماری کے علاج کے وسائل نا تو حکومت کے پاس موجود ہیں، اور نا ہی مقامی صنعت کاروں کے پاس اسکا کوئی جواب ہے۔

ایک اور بڑا مسئلہ جو اس صنعت کو درپیش ہے، وہ شیشم کی لکڑی کو تراشنے سے پہلے پکائے جانے کا عمل ہے۔ فرنیچر کی کوالٹی اور پائیداری کو برقرار رکھنے کے لئے شیشم کی لکڑی کو تراشنے سے پہلے پکا کر سکھایا جاتا ہے۔ اس عمل کو seasoning بھی بولتے ہیں۔ چنیوٹ میں شیشم کے اس قدر کاروبار ہونے کے باوجود seasoning plants نا ہونے کے برابر ہیں۔ اور جو ہیں وہ شہر سے اتنے دور ہیں کے وہاں تک مال کو لانے اور لے جانے میں صنعت کاروں کو نا صرف دشواری ہوتی ہے بلکہ اضافی خرچے کا بھی سامنا کرنا پڑتا ہے۔

پاکستان بھر میں لکڑی سے جتنا بھی فرنیچر بنتا ہے، اس میں سے تقریباً ۸۰ فیصد میں شیشم کی لکڑی کا استعمال ہوتا ہے۔ لیکن اس کے باوجود پچھلے چند سالوں میں شیشم کے جنگلات میں ۵۰ فیصد کمی واقع ہوئی ہے۔ یہ بات جہاں حکومتی نا اہلی کا ثبوت ہے، وہیں چنیوٹ میں لکڑی کی صنعت اور اس سے جڑے لوگوں کے لئے نہایت تشویش ناک امر ہے۔ شیشم کے جنگلات میں کمی کے سبب شیشم کی لکڑی تقریباً ۴۰۰ فیصد مہنگی ہو چکی ہے اور عام آدمی کی دسترس میں نہیں رہی۔ اس کے علاوہ خام تیل کی آنے روز بڑھتی ہی قیمتوں کے سبب لکڑی کی ٹرانسپورٹیشن کا خرچہ بھی کافی بڑھ چکا ہے۔ جو کے چنیوٹی فرنیچر کی بڑھتی ہوئی قیمتوں کی ایک اور وجہ ہے۔

مقامی صنعت کاروں کے مطابق وہ لوگ جو لکڑی کے تراش کے کام کو آرٹ کا درجہ دیتے تھے، ان کی تعداد میں آنے روز کمی واقع ہو رہی ہے۔ اور وہ لوگ جو اس کام کو زیادہ منافع یا خالصتن کاروبار کی نیت سے کرتے ہیں، ان کی تعداد میں اضافہ ہوتا چلا جا رہا ہے۔ یہی وجہ ہے چنیوٹ میں جدید دور کے فرنیچر ڈیزائنرز سے ہم آہنگی نا ہونے کے برابر ہے۔ اور وہ گاہک کو ماڈرن طرز کا فرنیچر چاہتے ہیں، وہ چنیوٹ کی بجائے باقی مارکیٹس کا رخ کرتے ہیں۔ اس کی ایک اور وجہ یہ بھی ہے کے پچھلی دہائی میں شیشم کی لکڑی اور فرنیچر کی پروڈکٹ ڈویلپمنٹ میں اکیڈمک ریسرچ نا ہونے کے سبب اپنی ہی جگہ پر ساکن ہے۔ چنیوٹی مارکیٹ کے ساکن ہونے میں جہاں حکومتی لا تعلقی کا کردار مرکزی ہے، وہیں مقامی صنعت کاروں کو بھی نظر انداز نہیں کیا جا سکتا۔

اس بات میں کوئی دو رائے نہیں کہ چنیوٹ کی لکڑی صنعت جہاں پاکستانی معاشی ترقی میں کلیدی کردار ادا کرتی ہے، وہیں ایک تاریخی اور ثقافتی ورثہ بھی ہے۔ اور حکومت اور مقامی صنعت کاروں نے اس ورثے کے زوال کا سدباب نا کیا تو ہم اپنی تاریخ کا ایک اہم باب ہمیشہ کے لئے کھو دیں گے۔

#### 4. Visual References

##### 4.1. Visual Research



Drone of River Chenab Bridge, Chiniot

The Artistic Local Wooden Handcraft Art, Furniture Market, Chiniot



Hand-Crafting the Timber to Masterpiece, Furniture Market, Chiniot



Zoom-In, Wooden Handcraft, Furniture Industry, Chiniot



Wooden Handmade Bed, Furniture Industry, Chiniot



Umar Hayat Mahal, Chiniot



Wood Designing Tools, Furniture Industry, Chiniot



## Bed Designing, Furniture Market, Chiniot



Danish Fakhri, President of Chiniot Furniture Market



### 4.2. Sound

The sound of the narrator and the subject are more apparent and crisper. The ambient sounds were added to highlight their emotions and words. The royalty-free background music is added to the documentary.

### 4.3. Color Palette

The overall look of the documentary is in bright tones. The colors include wood shades like shades of brown, with a hint of golden color that signifies the hope of saving the heritage extinction of famous Chiniot furniture. The colors resonate with the topic of our documentary.



## 5. Production Plan

### 5.1. Proposed Production Schedule

#### 5.1.1. Pre-Production

The pre-production process incorporates gathering the information from sources, checking them, and persuading them to get on camera. The writing/Literature review in the proposition established the exploration material we needed to define our inquiries and talking methodology. Our account and story design were built during this process too.

Topic Finalizing	6th October 2021
Required Equipment	19th October 2022
Budget Finalising	25 <sup>th</sup> October 2022
Tentative Proposal Completion	5 <sup>th</sup> November 2022

### 5.1.2. Production

This part consists of traveling to Chiniot to talk to the craftsmen public and speak to owners of furniture shops. Travel was central to the production process, as well as managing the equipment and sticking to the production schedule.

Shooting	November 2022 – April 2023
B-rolls	May 2023 – September 2023

### 5.1.3. Post-Production

After all the material was gathered, it was stitched together to make a coherent story. This consisted mainly of editing, color-grading, finding the fitting soundtrack, etc.

Narration	November 2023
Shot Finalising	November 2023
Main Editing	January 2024

## 5.2. Equipment Required

The list of equipment required for shooting this documentary is as follows:

### 1. DSLR

- Camera 01: Canon 77D (self-owned)
- camera 02: Taken on rent
- Lenses: 85mm, 35mm, 24 mm, and 50 mm

### 2. MICS

- Multiple collar mics

### 3. TRIPOD

- A tripod was used to avoid unsteady shots when establishing the frame, especially in long shots depicting characters in their setting/work with narration in the background.

### 4. LIGHT

- Soft lights

- LEDs
- Reflectors
- HMI lights

## 5. Estimate Budget

A sum of PKR. 60,550/- were spent during the Project. The details are mentioned below:

Equipment Required	Approximate Cost
Camera and lenses	PKR 17,000
Microphones	PKR 2,200
Travel Expenses	PKR 8,450
Lights	PKR 2,900
Editing	PKR 30,000
Total Expenses	PKR 60,550

### 5.3. Production Challenges & Requirements

The work on this documentary was done during a pandemic. I kept a safe distance from the subjects and then took visuals. Mics were placed in a safe distance. I sanitized my equipment without damaging it.

The main subject of our documentary was industry and furniture outlets in Chiniot, Pakistan. The documentary topic was socially, economically, and culturally significant. Before interviewing and shooting this, proper consent with documentary purposes and needs were discussed with the interviewee. Needed to convince the interviewee to give much information on air to get a broader prospect of the inherited art of furniture production and designing at Chiniot and the reasons for the skills and famous work at an extinction or unrecognizable level.

### 5.4. Marketing Schedule

An integral part of our daily lives, i.e., social media, was used for marketing. This was achieved by uploading short Behind the Scenes (BTS) clips on Facebook and Instagram, the most used platforms. Interactive polls were conducted, and stories were uploaded to engage and connect with the audience via Facebook and Instagram.

For maximum reach, hashtags and sharing among various groups and social circles was done.

### 5.5. Production Team

Director	Tehniat Iqbal
Camera	Nasir Khaki Tehniat Iqbal
Script	Tehniat Iqbal
Voice Over	RJ Humaira
Editing	BHM Films

### 5.6. Limitations

- 1- People are usually shy in front of the camera.
- 2- The whole filming process was a bit traumatising in a strange city.
- 3- Difficulty in getting interviews of artisans.
- 4- Shop owners did not want undue attention; it disturbed their business.
- 5- Budget limitations
- 6- Short crew
- 7- Shopkeepers did not want attention, which negatively affect their business.
- 8- Dealing with bullies while shooting
- 9- Willingness and consent of the people
- 10- who have less previous work on this topic.

## 6. Conclusion

The exploration of Chiniot's furniture industry through the documentary "GOLD of Chiniot: The Art of Chiniot Furniture Through Lens" illuminates a rich cultural heritage intertwined with economic challenges and creative resilience. This journey delved deep into the heart of Chiniot, uncovering the remarkable craftsmanship of its artisans and the intricate processes involved in wood crafting. Through the lens of this documentary, the convergence of tradition and innovation is witnessed as Chiniot's artisans skillfully blend old techniques with new ideas. The narrative not only highlights the artistic prowess of Chiniot's furniture industry but also underscores its socio-economic significance. By showcasing the lives of the artisans and the challenges they face, the documentary

emphasizes the need for recognition, support, and sustainable growth in this vital sector. Furthermore, the research objectives outlined in this thesis report aim to understand the multifaceted aspects of Chiniot's furniture industry, from its cultural representation to its contribution to the creative economy. By conducting interviews, collecting visual references, and preparing a thorough production plan, the documentary aims to raise the voices of those who are engaged in this timeless art. Though the production was difficult and there were some drawbacks, the documentary is proof that the artisans from Chiniot can overcome the difficulties and be creative. It is a wake-up call to the government, the industry workers, and the consumers to realize the importance of the furniture industry of Chiniot and to work on it to make it the second most profitable industry in Punjab. In conclusion, "GOLD of Chiniot: The article" "The Art of Chiniot Furniture Through Lens" not only honors the extraordinary craftsmanship of the artists of Chiniot but also supports the protection of their cultural heritage and economic stability. It is a celebration of the unyielding and resistive attitude of the human spirit that characterizes Chiniot's furniture industry.

## References

- Rodrigues, M., & Franco, M. (2019). Measuring the urban sustainable development in cities through a Composite Index: The case of Portugal. *Sustainable Development*, 28(4), 507–520. <https://doi.org/10.1002/sd.2005>.
- Kirchberg, V., & Kagan, S. (2013). The roles of artists in the emergence of creative sustainable cities: Theoretical clues and empirical illustrations. *City, Culture and Society*, 4(3), 137–152. <https://doi.org/10.1016/j.ccs.2013.04.001>.
- Ahmed, R. (2017, 18th July). With the world furniture trade at \$23.2bn, Pakistan needs to tap into this unexplored sector. *The Nation*. <https://nation.com.pk/19-Jul-2017/with-world-furniture-trade-at-232bn-pakistan-needs-to-tap-into-this-unexplored-sector>
- Islam, S. (n.d.). The Chiniot furniture industry is on the verge of collapse. *THE EXPRESS TRIBUNE*. [https://tribune.com.pk/story/1429986/chiniot-furniture-industry-verge-collapse?\\_\\_cf\\_chl\\_captcha\\_tk\\_\\_=pmd\\_BOw2ZGxWLSzGhpV\\_gvdOz44KusRiQnfhuz4gD4N9BQU-1633610121-0-gqNtZGzNAyWjcnBszQkR](https://tribune.com.pk/story/1429986/chiniot-furniture-industry-verge-collapse?__cf_chl_captcha_tk__=pmd_BOw2ZGxWLSzGhpV_gvdOz44KusRiQnfhuz4gD4N9BQU-1633610121-0-gqNtZGzNAyWjcnBszQkR).
- Chiniot-TimberLand of Pakistan. (2018, 18th January). [Video]. YouTube. <https://www.youtube.com/watch?v=1XcCxp4Pmmc&t=9s>.

- CHANDANIOT (known as CHINIOT) | CHINIOT Documentary | City of wooden furniture. (2018, 18th January). [Video]. YouTube. <https://www.youtube.com/watch?v=0idnN9tkk7w&t=498>.
- Destination FT: Furniture Today explores the furniture industry in Vietnam. (2019, 4th October). [Video]. YouTube. <https://www.youtube.com/watch?v=VMqQSnb3Nn4>.
- HATIL Furniture / Factory Documentary. (2019, 1st September). [Video]. YouTube. <https://www.youtube.com/watch?v=WFuQERj2anI>. [https://www.slideshare.net/jik\\_1959/1-furniture-industry-in-pakistan-research-apper](https://www.slideshare.net/jik_1959/1-furniture-industry-in-pakistan-research-apper).
- Feng, Y. (2020, 1st May). Design Path Exploration of Modern Furniture Based on Lifestyle Theory. <https://doi.org/10.1109/icedme50972.2020.00101>.
- Karakul, Ö. (2019, October 1). The Effects of Tourism on Traditional Craftsmanship for The Sustainable Development of Historic Environments. European Center of Sustainable Development. <https://doi.org/10.14207/ejsd.2019.v8n4p380>.
- Meng, K., & Hitchcock, M. (2020, 30th September). Sustainability and Authenticity of Chinese Traditional Crafts in the Contexts of Luxury and Tourism. Udayana University. <https://doi.org/10.24922/eot.v7i2.64594>.
- Qiu, K., Yang, M L., & Wan, Z H. (2010, January 1). Furniture creative evolution and design innovation factor. <https://doi.org/10.1109/caidcd.2010.5681348>.
- Yang, Y., Shafi, M., Xia, S., & Ruo, Y. (2018, April 25). Preservation of Cultural Heritage Embodied in Traditional Crafts in the Developing Countries. A Case Study of Pakistani Handicraft Industry. Multidisciplinary Digital Publishing Institute. <https://doi.org/10.3390/su10051336>.

## **S<sup>3</sup>H Working Paper**

01: 2024      Development-induced Displacement and Dispossession: A Critical Discourse Analysis of the Construction of Dadhocha Dam in Rawalpindi by Arfa Saleem and Arslan Waheed (2024), 36 pp.