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Exploring Cultural Identity Through Architecture: The Impact of Foreign Architects on Post-Colonial Pakistan

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ABSTRACT:

Expressing cultural identity through architectural expression is a universal phenomenon, and Pakistan is a prime example of the interplay. This research provides insights into the works and strategies of foreign architects to express cultural identity in the context of Pakistan.

The architecture of Pakistan in the 20th century went through various changes, such as global influences, local developments, and economic disparity. Describing the approaches, challenges, and achievements of foreign architects in shaping Pakistani cultural identity, this study aims to unveil the tapestry of strategies in the architectural industry that have been implemented by foreign architects, especially in the formulation of Pakistan's architectural narrative.

This study intends to develop a comprehensive matrix by delineating the approaches in which Pakistani architecture expresses its cultural identity. This matrix is an important analytical tool that provides critics and practitioners with insights into changes in the post-independence cultural identity of Pakistan. Through a systematic analysis of the numerous methodologies employed, this investigation helps to explore further the intricate connection between tradition and modernity in the Pakistani architectural practices post-independence.

Keywords: Cultural Identity; foreign architects; Factors Shaping Identity; Architectural identity

INTRODUCTION

The 21st century is marked by an era of heightened globalization juxtaposed with a resurgence of regional identities. This tension between global homogenization and local distinctiveness has led to a re-evaluation of architectural practices worldwide. Castells (2004) aptly characterizes cultural identity as the construction of meaning based on cultural attributes, highlighting its dynamic and multifaceted nature.

In this article, we inspect the perspectives and contributions of foreign architects, revealing how they've infused regional cultural essence into architectural practices. Their efforts have left a

significant mark on the evolution of contemporary architecture in Pakistan, even amidst the inherently individual nature of their initiatives.

By bridging the gap between theory and practice, this research contributes to ongoing debates around contemporary architectural discourse in Pakistan, paving the way for a better understanding of the underlying culture that defines the country's evolving landscape.

METHODOLOGY

This study adopts a qualitative research methodology to explore the impact of foreign architects on Pakistan's post-colonial architectural identity. The research approach is designed to analyze architectural projects, historical transformations, and the interplay between cultural identity and external influences. The methodology is structured into the following key components:

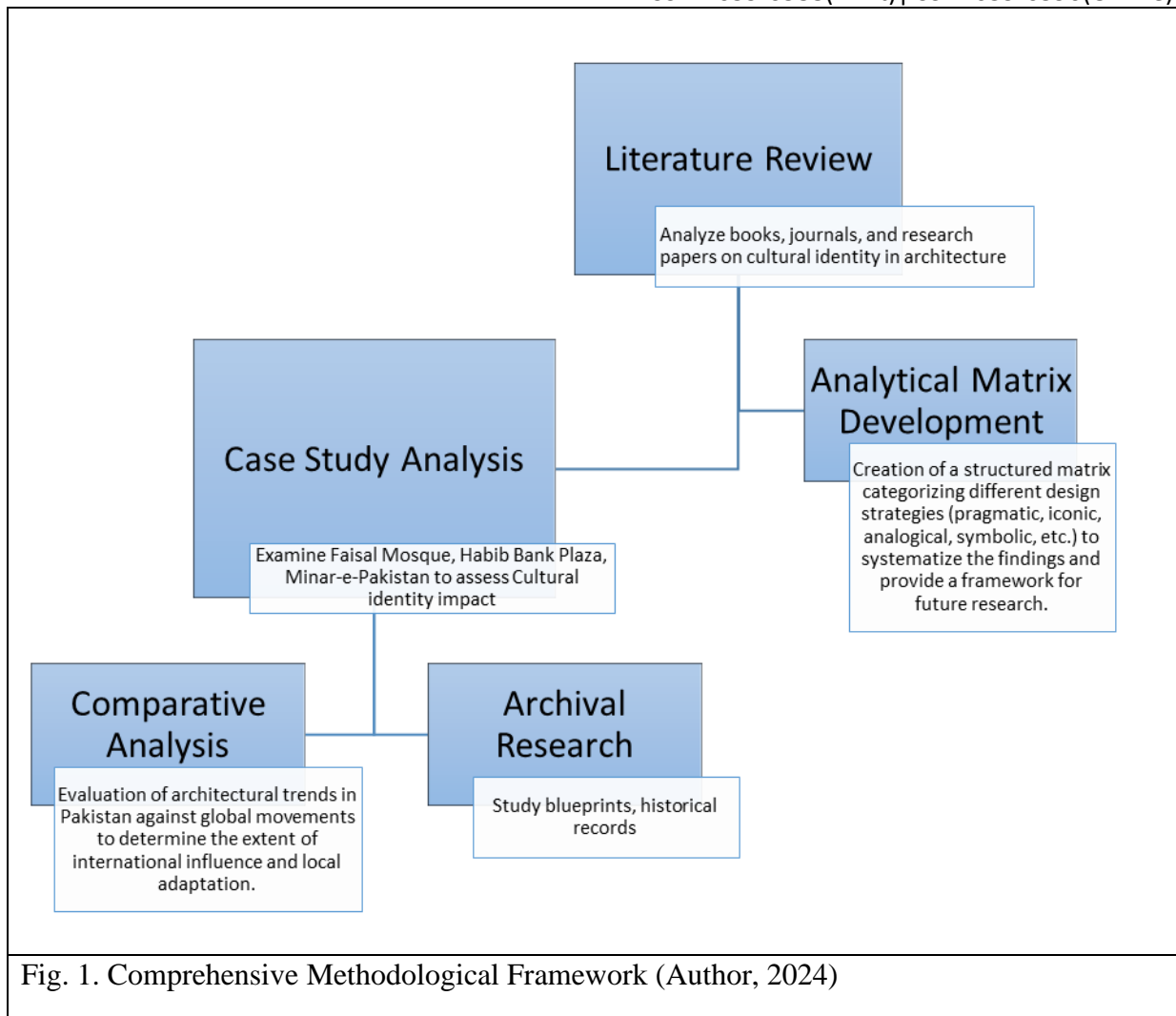
- I. Research Design:** This research employs a descriptive and interpretative approach to examine how foreign architects have contributed to Pakistan's architectural landscape. By utilizing a case study method, the study investigates specific architectural projects designed by foreign architects to assess their role in shaping Pakistan's cultural identity.
- II. Data Collection:** The study gathers data from both primary and secondary sources:
 - **Primary Sources:** Study blueprints and archival records from relevant sources, as well as interviews with architects, urban planners, and historians who have expertise in Pakistan's architectural development.
 - **Secondary Sources:** Books, journal articles, research papers, and archival records focusing on foreign architectural contributions in Pakistan. Digital archives and official documents of architectural firms have also been analyzed.
- III. Case Study Selection:** A purposive sampling method was used to select key architectural projects that exemplify the impact of foreign architects in post-colonial Pakistan. The selection criteria included:
 - Historical significance of the project.
 - Influence on Pakistan's cultural identity.
 - Integration of local and global architectural elements.

The selected case studies include:

- **Faisal Mosque, Islamabad** (designed by Vedat Dalokay, Turkey)
 - **Minar-e-Pakistan, Lahore** (designed by Murat Khan, Turkey)
 - **Habib Bank Plaza, Karachi** (designed by Leo A. Daly, USA)
- IV. Analytical Framework:** The study utilizes Broadbent's (1973) six design strategies—pragmatic, iconic, analogical, canonic, symbolic, and metaphoric—to categorize how cultural identity is expressed in architectural projects. This framework helps in:
 - Identifying architectural elements that reflect Pakistan's cultural heritage.
 - Understanding how foreign architects have adapted or modified their designs to incorporate local traditions.

- Evaluating the effectiveness of different architectural strategies in preserving cultural identity.
- V. Data Analysis:** A thematic analysis is conducted to interpret the findings, focusing on:
- **Architectural Forms and Materials:** Assessing how traditional materials and styles are integrated into modern designs.
 - **Cultural Symbolism:** Evaluating how cultural identity is embedded in architectural aesthetics.
 - **Influence of Global Trends:** Understanding how modernist and regionalist movements have shaped architectural developments in Pakistan.
- VI. Limitations:** This study is subject to certain limitations:
- Availability of primary data is restricted due to limited access to archival documents and direct interviews with key architects.
 - The research primarily focuses on prominent projects, which may not fully represent the entire spectrum of foreign architectural influences in Pakistan.
- VII. Ethical Considerations:**
- All data collected from interviews and archives are properly cited and acknowledged.
 - The study adheres to ethical research standards, ensuring no misrepresentation of historical facts or architectural contributions.

This methodological framework (**Fig 1**) enables a comprehensive understanding of how foreign architects have influenced Pakistan's cultural identity through architecture. By systematically analyzing case studies, design strategies, and cultural narratives, this research aims to contribute to the ongoing discourse on architectural identity in a globalized world.



LITERATURE REVIEW

What is Culture?

Culture can be described as a collective set of ideas, customs, beliefs, traditions, and social practices that a particular group or community has upheld for generations. It serves as the framework through which individuals define themselves, shaping their identity and sense of belonging. Culture provides interpretations, orientations, and values that help us understand who we are and where we come from. As noted by Rapoport (2005), culture acts as a form of representative communication.

Symbols within a culture reflect its activities, values, goals, and shared knowledge. These symbols carry meaning that is learned, preserved, and passed down through societal institutions. Culture, therefore, defines the way of life for individuals and communities, influenced by factors such as religion, ethnicity, and social structures. The nucleus of cultural expression (**Fig. 2**) is defined by values, as described by Rapoport (2005).

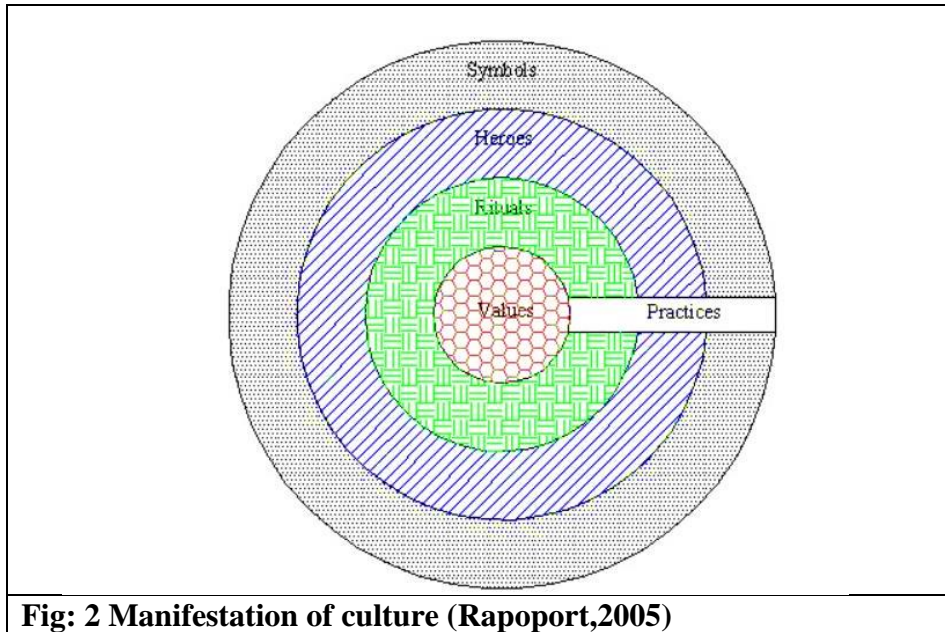


Fig: 2 Manifestation of culture (Rapoport,2005)

Manifestations of Culture

Cultural differences emerge in various forms and levels of depth. Among these, symbols represent the most visible and superficial aspects of culture while also exposing its deeper layers. Because symbols can be adopted or modified across different regions and religions, they form the outermost layer of cultural identity and are subject to change. At the core of cultural expression, however, lie values, which serve as the foundation of a society’s traditions and beliefs.

Architecture as a Symbol of Culture

Architecture goes beyond aesthetics; it serves as a public representation of a society’s culture and collective mindset. It embodies elements of nature and society, reflecting the deeper sentiments, historical connections, and cultural heritage of a community. Whether tied to religion, nationality, or ethnicity, architecture (**Fig 3**) becomes a medium through which people reconnect with their past and express their identity.

Architecture and culture	Architecture	Scope of culture
Functional	As a result of social components interaction	Sociology
Conceptual	As an artistic product that includes an end elevation of the mind	Aesthetics
Functional Conceptual	As a matter of human’s life and includes and effective on actions	Anthropology
Perceptual	As a result of mental attitude to the surrounding built environment	Psychology

Fig. 3 The model of relationship between culture and architecture (Shayan, 2011)

Defining identity in architecture

What is identity? Identity is gradual, intrinsic, natural, and unavoidable as well as makes our past, present, and future.

The literal meaning of identity is recognition or image that depicts the individuality of an object or any place. This unique characteristic of anything, individual or place can be correlated with the concept identity of that individual. (Neill, 2003)

In constructive form, thoughts get expressive meanings by the architectural style that went through different developmental stages of design. Diverse architectural styles are formed as a consequence of the identity of various civilizations.

Identity, as Correa (1983) emphasizes, is not a static entity but rather a dynamic process intertwined with cultural trajectories throughout history. It is not something that can be simply found but rather developed through engagement with perceived challenges and realities. Moreover, it is not inherently self-aware.

The discourse surrounding the representation of cultural identity in architecture has garnered significant attention from researchers globally. Lim (2004) defines it as a conscious endeavor to unveil the distinctive responses of a particular tradition to spatial organization, context, and climate, and subsequently translate these established and symbolic identities into innovative architectural forms.

In both industrialized and developing nations, there exists a growing inclination to revisit traditional values and ethos in search of renewed cultural identities. Delanty and Jones (2002) observe a significant shift in Europe, where architecture serves as a crucial medium for articulating post-national identities. Architecture, once intimately tied to the nation-state, now emerges as a potent expression of identity transcending traditional boundaries.

This evolution in architectural discourse has spurred debates regarding the creation of local identities amidst the backdrop of modernization and globalization. It prompts critical reflections on how to reconcile past influences with contemporary aspirations, fostering a dialogue on the authenticity and sustainability of architectural expressions in an increasingly interconnected world.

Identity and Architecture: Relationship and Characteristics

The relationship between identity and architecture is profound and significant as they contribute substantially to the formation of societies, individual experiences, and cultural norms. Through its design, usage of materials, and spatial orientation, architecture possesses the ability to portray and articulate the distinct identity of a community or culture. Moreover, it can even boost the creation and maintenance of cultural identity by integrating traditional aspects and methods into modern-day designs.

"Architecture is the expression of envision and aspirations of the people. Social and physical circumstances can't explain architecture; but the longings and starvations which the soul has

endured can. Desire, and imagination, have a curious way of making men except as beautiful the shapes which are nearly mean to our dispassionate eye." (Burke & Stets, 2012).

By definition, identity is the capacity to differentiate among different entities. It is an environmental feature useful in distinguishing and identifying an element from another. It can comprise physical elements such as shape, form, scale and proportions, ornamentation, architectural style, etc., or relate to particular activities or practices in the environment. Architecture is a characteristic of a nation's culture and historical period representing and reflecting the living environment of a human being at any time. Changes in architecture are symbolic of changes in other areas of life hence necessary for a dynamic architecture that is responsive to changing human needs.

Continuity is necessary for consistency and strength of architecture but the importance of creativity and innovation cannot be overruled. The questions which arise such as what is the conception of architectural identity and buildings that represent the idea of identity in architecture are the focus of explanation in this paper. This is done by illustrating concepts of architectural identity and its effective factors.

Main Features of Identity in Architecture

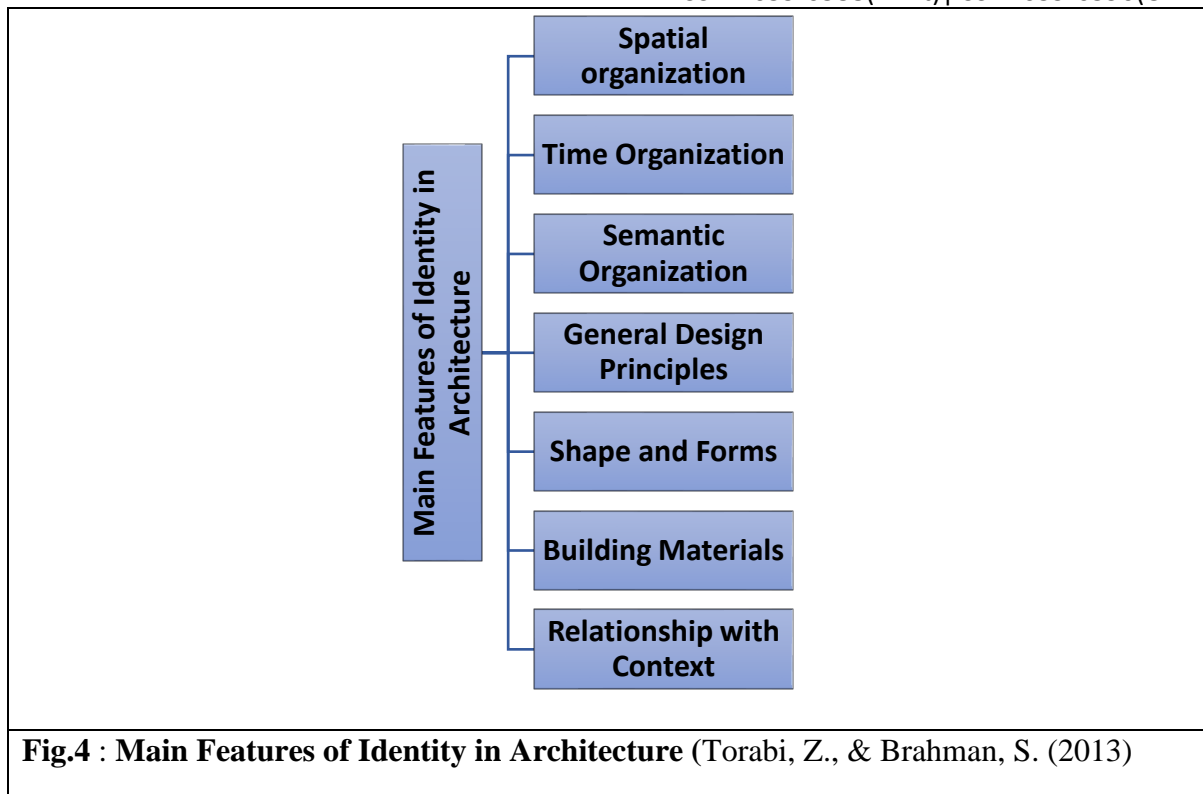
Personal memories, feelings, and values can be the basic thought behind meaningful and heart-touching places and monuments. Identity according to Lynch can be classified as a sense of recognition and emotional attachment. Identity is both inherent and natural as well as gradual and inevitable. It comprises of our yesterday and today and also will be beneficial in important challenges of future. Factors effective in creating architectural identity (**Fig. 4**) can be as follows: (Torabi, Z., & Brahman, S. (2013).

Spatial organization: Spaces have different relationships in different cultures and understanding these distinct relationships in different environments is mandatory. Similarly using these spaces and making a difference in the audience's perception is vital.

Time Organization: Each artistic wonder occurs at a particular time and relates to its time events. A piece of architecture builds in a specific time interval which specifies the cultural and geographical basis of temporal distance in an artwork. The identity of an architectural work should be maintained by the social and physical changes of its community.

Semantic Organization: Feelings, insights, and experiences about a community assist in creating shared notions leading to cultural symbols and its understanding and preservation is important.

General Design Principles: Physical elements represent the opinion and thinking of designers thus leading to the integration of architecture for the achievement of a specific purpose concept is of prime importance in creating a good correlation between forms.



Shape and Forms: The shape helps in cultural understanding that is represented in the built environment. Meaningful shapes and forms represent the builder's thought process and are beneficial in achieving identity-oriented construction in contemporary architecture.

Building Materials: Appropriate utilization of building materials plays a significant role in attaining an architectural identity. Roughness, smoothness, transparency, stability, and purity all are characteristics of building materials and a medium for conveying different meanings in different uses.

Relationship with Context: The construction of a building impacts the surroundings leading the designers in the creation of architectural space. Harmony between the designed structure and its neighboring environment is of utmost importance and the creation of identity-oriented designs can only be achieved with the slightest interventions in the neighboring natural environment.

RESEARCH QUESTION

This study seeks to answer the following key research questions:

- How have foreign architects influenced the architectural identity of post-colonial Pakistan?
- What strategies have been employed to integrate modernist design principles with local cultural and historical elements?

To what extent have foreign architectural interventions contributed to shaping Pakistan's national identity through built forms?

RATIONALE OF STUDY

The built environment plays a crucial role in shaping cultural identity, particularly in post-colonial contexts where nations strive to establish a unique architectural language. In Pakistan, foreign architects have been instrumental in developing landmark projects that symbolize the country's aspirations, blending global modernist principles with indigenous traditions. This study is significant because it:

- Provides an in-depth analysis of how architectural identity evolves in post-colonial settings.
- Examines the intersection of foreign influence and local cultural expression in Pakistan's architectural landscape.
- Offers a structured framework for understanding how national identity is represented through built forms.
- Contributes to the broader discourse on globalization and cultural preservation in architecture.

Understanding the impact of foreign architects on Pakistan's built environment allows for a deeper appreciation of how architecture serves as a medium of cultural expression. This study aims to bridge the gap between theoretical discourse and practical application, highlighting the ongoing negotiation between tradition and modernity in shaping Pakistan's architectural narrative.

ARCHITECTURAL DYNAMICS IN THE LATE 20TH CENTURY

During the second half of the 20th century, the field of architecture experienced transformations under the influence of economic, regional, and global dynamics. Dialogue, migration, and territorial changes led to cultural exchange, providing fertile ground for cooperation between Eastern and Western countries in many fields, including construction. This spirit of collaboration, rooted in unity and history, can be traced back to a symbol like the Taj Mahal and is a testament to the unity of Italian, Turkish, and Iranian craftsmen.

The ratio of architects to the population in Pakistan remains notably low, evident in the clear dependence on foreign architects. Many significant national architectural undertakings have been executed by foreign proficiency. Good architecture with a global resonance needs not only just skilled architects but also astute people and perceptive critics. The importance of travel in broadening one's architectural horizons is illustrated in the multiple biographies of numerous distinguished architects who present their diverse perceptions. The amalgamation of modernity and tradition in architecture illustrates the sentiments common to architects, designers, and consumers as well.

Such architectural perception is typically developed in the European style training and focuses on the form, function and aesthetics of the Bauhaus movement. At the same time, consumer preferences reflect societal trends: Western urban elites favor scientific inquiry, while the masses of people in these societies explore indigenous architecture and history. The tradition of this show is how local identities can merge with global influences.

Critical Regionalization Follows Regionalization

Due to the prevalence of an architectural heritage based entirely on Europe and North America, regionalism is absent in Europe and North America but present in Asia and Africa. Modern Architecture is an architectural current with its theoretical foundation firmly planted in the materialist philosophies of Darwin, Marx, and Freud (Mules, 2005). Therefore, discourse and practice are shaped by the European tradition to which this is intrinsic. As a reaction against this global architectural hegemony, critical regionalism is born, offering a unique perspective that values indigenous context, culture, and resources. The concept of critical regionalism, introduced by Alexander Tzonis and Liane Lefaivre in 1981 and further elaborated by Kenneth Frampton in 1985, serves as a means to oppose the homogenizing effects of architectural globalization (Frampton, 1985). Rather than promoting uniformity, it underscores the significance of embracing and celebrating the diverse cultural and geographical landscapes found within various regions (Lefaivre, 2001).

In developing nations, regionalism holds particular significance, accentuated by the swift pace of modernization and its detrimental effects on indigenous cultures. The lack of political stability, modern communication networks, and technological infrastructure further emphasizes the importance of regionalism in such a context.

The concept of regionalism depends on the relationship between cultural norms and geographical areas. However, in contemporary society, these distinctions are increasingly blurred or amalgamated. Developing countries often grapple with the intricacies of their identity, resulting in artistic expressions that may mirror external influences rather than authentic local characteristics (Ahmed & Khan, 2023).

In short, the discourse surrounding regionalism in architecture underlines the intricate interplay between tradition, modernity, and globalization, unveiling diverse trajectories across different regions of the world.

Foreign Architects' Perspectives

European colonial power expansion into Asia, Africa, and Latin America triggered modernization processes within traditional societies. British imperialism established cultural dualism across the Indian subcontinent during its hundred-year rule and this duality continued to influence new states after independence (Leslie, 2023). Pakistan started cultivating its national identity through architectural and urban planning initiatives after establishing independence in 1947. Due to a lack of trained architects and architectural educational institutions, the authorities decided to bring in foreign architects who were deeply knowledgeable about modern architectural principles.

Early building designs experienced changes due to two simultaneous processes called "modernization" in Islamic architecture and "Islamization" in modern architecture which influenced even the well-known Mughal gardens (Leslie, 2023; Ahmed, 2017). The innovative design philosophy manifested in architectural projects like Gio Ponti's secretariat complex and

Denis Brigden's Government Officers' Hostel through their blend of modern sensibilities with traditional aesthetics (Samani & Tabibi, 2021).

Kenzo Tange faced challenges between modern architectural excess and Islamic traditions while designing the Supreme Court building which mirrored societal discussions. Architectural creations like Yahya Merchant's design for Quaid's Mausoleum and Murat A. Khan's Minar-e-Pakistan vision demonstrate Pakistan's efforts to establish a national identity following its independence. The planning of Islamabad by Doxiadis and Associates of Athens stood as another example of this effort. The creation of Islamabad marked a defining period in Pakistan's architectural history through its collaboration with global architects such as Edward Durrell Stone. The architectural world experienced a transformative shift between 1968 and 1977 when international design elements merged with nationalistic motifs (Ahmed, 2017).

This architectural revival was led by foreign architects who designed monuments that reflected Quaid-e-Azam m. A. Jinnah's values of unity, faith, and discipline. The Agha Khan Hospital in Karachi along with the Faisal mosque featuring Arabic elements the Habib Bank Plaza which stands as Pakistan's first high-rise in Karachi and the Tooba mosque which boasts the largest concrete dome in Asia represent the achievements of architectural innovation and national identity formation during this period.

Buildings Depicting Cultural Identity

The characteristics of identity discussed above reveal that Cultural Identity Design in architecture introduces innovative standards and serves as a groundbreaking project in its field. Architectural approaches that incorporate novel technologies or production methods become exemplary models for others to follow (Merciu et al., 2020). They establish new benchmarks through superior function, quality, features, or style which creates a memorable impact on both users and observers. Professional designers and everyday people instantly recognize these designs which then motivate other designers to both admire and replicate them. These designs display innovative excellence and visual beauty while establishing long-lasting trends that stand the test of time. They establish their place in history by changing the direction of architectural development. We will now examine several examples from this context.

CASE STUDY ANALYSIS

Identification of Factors in Foreign Architects Works

To explore architecture with identity, three significant and distinguished buildings are analyzed, considering the previously mentioned parameters that influence the formation of identity.

King Faisal Mosque, Islamabad

Islamabad is home to the famous Faisal Mosque, an important expression of the city's name, which means "City of Islam" or "City of Peace" and resonates with the spirit of the country. The master plan of the city, prepared by the visionary Greek architect C.A.Doxiadis, was designed

based on the grid iron master plan. However, Islamabad's architecture owes much to the contributions of world-renowned architects and urban planners such as Sir Robert Mathew, Louis Kahn, Edward Durrell Stone and Gio Ponti, who combined their ideas and skills in the development of Islamabad (Ahmed, 2017).

Islamabad's real estate portfolio is a mix of talent from domestic and foreign sectors. The veins of the city are filled with a mysterious essence as a result of countless efforts. The creation of the Faisal Mosque, considered the national symbol of the nascent Islamic state, embodied this fusion. Turkish architect Vedat Dalokay is the leader in the creative design of this mosque, which he sees today as a beautiful gem in the city, against the backdrop of the Margalla Hills (**Fig 6**). The mosque is located on high terraces and can be seen for miles, day or night. The design of Dalokay Mosque harmoniously combines classical Islamic architectural elements with modern materials and ideas. Inspired by Arab Bedouin huts, the symmetry of the Kaaba and the size of the Egyptian pyramids, this mosque (**Fig. 5**) is a testament to architectural eclecticism and timelessness. Dalokay (**Fig 7**) preserved the tradition and cleverly replaced the traditional dome with the structure of the Arabian tent (Dalokay & Naz, 2005) turning the pyramid into a cube symbolizing stability and perfection. The design concept of the mosque revolves around celebrating the joy of life while embracing modernity, remembering the heritage and preserving it for future generations. Dalokay's design style (**Fig 8**) recorded in his depiction of the heart of the Kaaba and its geometry captured in an abstract form demonstrates the great thought process behind the design of the mosque (Serageldin, I. & Steele, J.,1996).

By masterfully intertwining symbolism with design, Dalokay has given Islamabad a masterpiece that transcends architectural standards and embodies the will of a nation. The mosque exhibits an abstract form crafted from a 61-meter (200-foot) square base, shaped by intersecting planes. Dalokay provided an explanation for his design that:

"I tried to capture the spirit, proportion and geometry of Ka'aba in a purely abstract manner. Imagine the apex of each of the four minarets as a scaled explosion of four highest corners of Ka'aba, thus an unseen Ka'aba form is bounded by the minarets at the four corners in a proportion of height to base akin to Ka'aba. Now, if you join the apex of each minaret to the base of the minaret diagonally opposite to it correspondingly, a four-sided pyramid shall be bound by these lines at the base side within that invisible cube. That lower level pyramid is treated as a solid body while four minarets with their apex complete the imaginary cube of Ka'aba." (Ahmed, 2000).

Habib Bank Plaza

The late 18th century ushered in the era of the Industrial Revolution, a period of profound transformation characterized by the rise of large-scale industries and manufacturing processes. Among its myriad consequences, significant advancements in iron manufacturing and construction emerged, profoundly shaping architectural landscapes and giving rise to towering structures worldwide. These monumental edifices revolutionized urban living, accommodating burgeoning populations within limited spaces. Over time, the erection of the world's tallest

buildings became intertwined with political agendas, symbolizing economic prosperity and dominance.

The concept of skyscraper construction originated in the United States, where notions of wealth, prosperity, and power thrived. Skyscrapers came to embody boundless energy and human freedom, showcasing the availability of resources and technological prowess. Beyond mere physical structures, skyscrapers assumed symbolic significance, representing "vertical expressions of corporate power" and serving as "topless towers of trade" in the vision of Modernists (Dupre, 1996).

Following independence, Karachi embarked on a quest to assert its cosmopolitan and international identity. Renowned architect LEO. A. DELY designed a tower that epitomized Karachi's global outlook, offering a nuanced response to local climate, materials, and economic constraints. This architectural marvel, crafted in the 1960s, remains an enduring symbol of Karachi's aesthetic and cultural heritage, characterized by its timeless simplicity and enduring allure.

HBL Plaza (**Fig. 9**) stands as a testament to architectural innovation and resilience in Pakistan. The trapezoidal facades adorning the tower represent a contemporary reinterpretation of traditional recessed windows, harmonizing with Karachi's hot and humid climate. With its meticulously crafted design and innovative features, the plaza captivates observers with its enchanting charm. Careful consideration of sunlight control and local environmental conditions further underscore its functionality and durability. The geometric interplay of squares and semi-circles (**Fig. 10**) imbues the tower with metaphorical significance, breaking monotony and maintaining asymmetrical balance, making it a captivating emblem of architectural excellence (HBL Plaza, Pakistan's most iconic building, celebrates 50 years, 2023).

Minar-e-Pakistan

When Pakistan gained independence in 1947, the provincial capital of Punjab, Lahore was expanded at an unprecedented rate. Lahore became the second-largest city in the country and turned out to be the hub of cultural, educational, and artistic activities. The entire basis of architectural forms was revolutionized by the rapid rise in population, changing patterns of economy and industrialization. The changing trends and lifestyle patterns contributed for an ever-increasing tendency to adopt Western and American forms of architecture. In 1960 it was decided by the Muslim League leaders to build a memorial at the place where the Pakistan resolution was passed back in 1940 (Abbas & Kalyar, 2023). Contributions for the memorial construction were requested from the public by the governor of West Pakistan, Akhtar Hussain. He also constituted a committee for the management affairs of the memorial construction and a memorial fund for donations collected from philanthropists (Dalokay & Naz, 2005).

The memorial was designed by a Turkish architect, Naseer-ud-din **Murat Khan**. It is not only based on pragmatic, but also iconic and analogic design. The Murat Khan's masterpiece inherited the factor of timelessness which everybody admires up to the present day. This monument was built to memorize the Pakistan resolution that was passed in 1940. It is the trademark of Lahore.

Minar-e-Pakistan, as a modern monument with a unique exterior constructive design (Fig. 11) became a symbol of national identity and an icon of struggle (Moffat, 2021). This public ornament was built in the 1960s in Lahore. The tower is a fusion of modern, Islamic and Mughal architectural design. The structure provides a panoramic view of the city to visitors and tourists. Minar-e-Pakistan has designed in multiple levels.

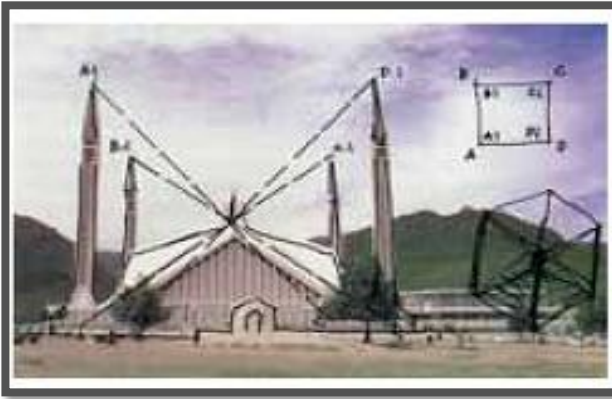


Fig:5 Geometry and elements of mosque(Ahmed,2000)

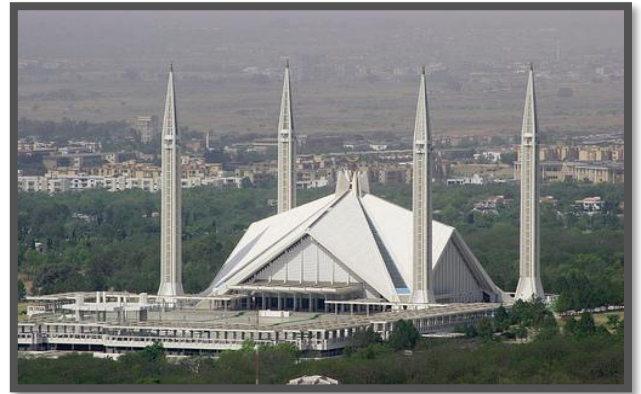


Fig: 6 Shah faisal mosque perspective view

(https://c1.staticflickr.com/1/78/163142230_39314f27ce.jpg)

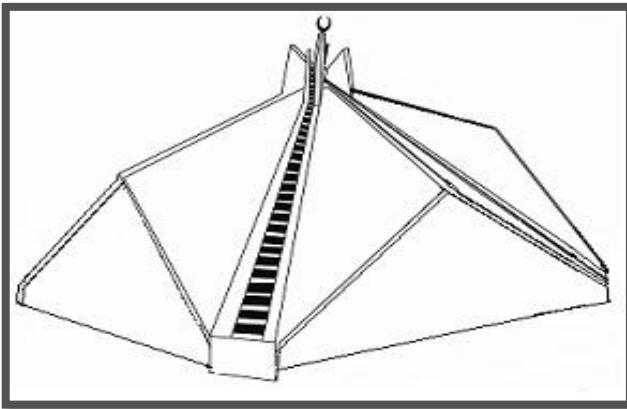


Fig:7 Shah faisal mosque: Shape inspired from Arabian tent

(<http://archpresspk.com/images/aplusi19/Plan%20of%20Shah%20Faisal%20Masjid.jpg>)

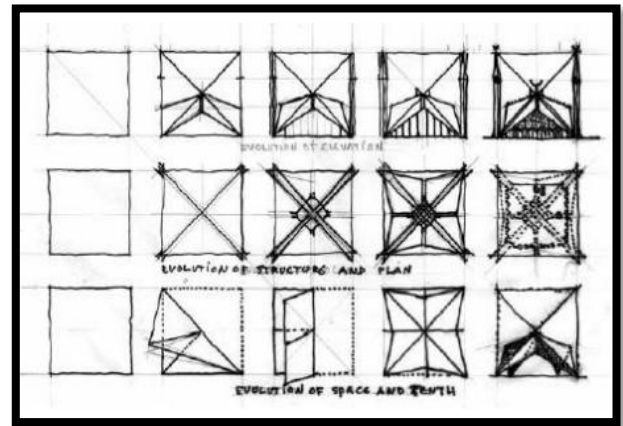


Fig:8 Dalokay Sketches for Geometry of King Faisal Mosque (Naz, 2005)

(Picture courtesy: Ahmad Nabi Khan, Development of Mosque Architecture in Pakistan (Islamabad: Lok Virsa Publishing House, 1970)

Its design is admittedly unique and intriguing. Tower is comprised of four platforms symbolizing the history of struggle. The history of the Pakistan Movement was depicted in the design of base and the first four platforms by using the architectural symbols. The chaotic circumstances and the lack of direction in the early times of the freedom movement was symbolically represented

by the use of materials i.e., rough stones and cement. Different stones were used on the four different platforms, rough Taxila stones were used on the first platform, Hammer-dressed stones were used on the second, chiseled stones were laid on the third platform (Fig. 16), while highly polished marble was used on the fourth platform which symbolically represented the eventual success of the freedom movement (Fig. 15).



Fig: 9 Perspective of view Habib Bank Plaza showing harmony with the local context

<http://www.desitwist.com/data/MetaMirrorCache/8b1c6b8d0b25060466f424a3a46db275.jpg>

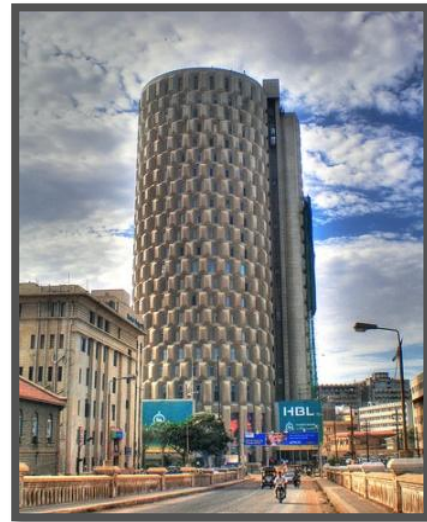


Fig: 10 Front Elevation of Habib Bank, Karachi showing geometric combination of square and semi-circles

<http://i512.photobucket.com/albums/t327/abidi2009/IMG111.jpg>

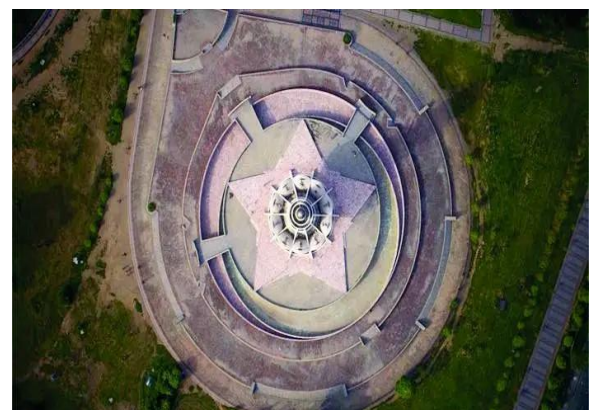


Fig: 11 Arial view of Minar-e-Pakistan showing harmony with the local context

<https://www.zameen.com/blog/history-significance-minar-e-pakistan-lahore.html>



Fig: 12 Plan Form of Minar-e- Pakistan

<https://policy-wire.com/legacy-of-unity-pakistan-day/>



Fig: 13 Interior View of Slabs of Minar-e-Pakistan

<https://encryptedtbn3.gstatic.com/images?q=tbn:ANd9GcTT0CqitxkH2axRWUwOP9MmcBvB09RuwMCH6ds>

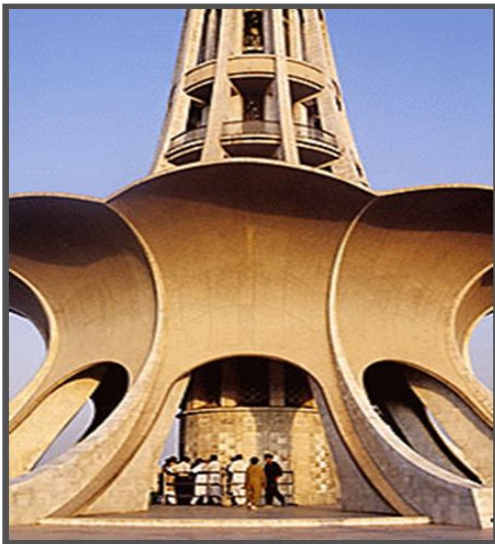


Fig: 14 Inside of the Base

<https://www.tutorialathome.in/history/minar-e-pakistan-lahore-pakistan>

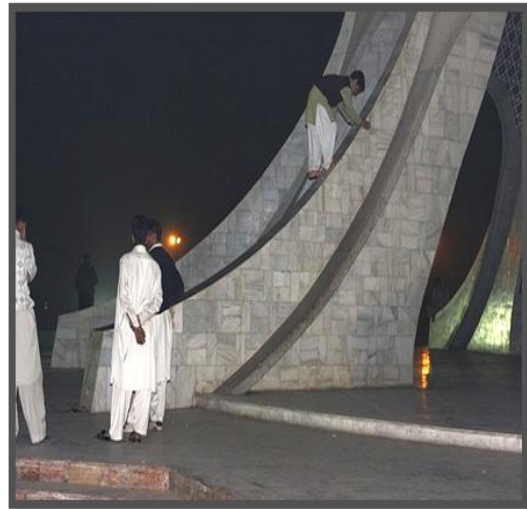


Fig: 15 Inner details of Minar-e- Pakistan showing building materials Details.

<http://thumbs.dreamstime.com/x/minar-e-pakistan-7494176.jpg>

Fig: 16 Base of Minar-e- Pakistan

<http://thumbs.dreamstime.com/x/minar-e-pakistan-7494176.jpg>

Minar-e- Pakistan with the modern architectural features stands in the historic Minto Park. The base platform has a shape of a five-pointed star (**Fig. 12**), from which a tower rises that resemble the blossoming lotus flower, which represent the mental purity, victory and determination.

The aesthetic values of the monument landscape were enhanced by the striking amalgamation of water and earth, and of marble fountains. The monument has a spring-shaped hall (**Fig. 14**) spanned by arches. The rostrum facing Badshahi Mosque is a quadrant constructed with Mughal-patterned tiles. The height of the monument from the ground level is 203 feet and the circular diameter is 320 feet. A brief history of the Pakistan Resolution is inscribed in English, Urdu, and Bengali on the marble slab of the central shaft (**Fig. 13**). Moreover, the 99 names of Allah and verses from Allama Iqbal's poetry inscribed on the marble slab add aesthetic values to the structure. The monument structure consists of ten vertical covering slabs that are interlaced with flower petals and a stainless-steel dome inlaid with fine glass pieces. The monument has four platforms and a central spiral staircase consisting of 162 stairs; the topmost platform is used as a sightseeing podium (Ghani, 2016).

DISCUSSION

This brief examination of various projects undertaken by foreign architects in Pakistan reveals a diverse array of approaches utilized to capture the cultural identity of the nation through architectural masterpieces. A comparative analysis (Table 1) for three works of foreign architects showing the approaches, challenges and achievements of foreign architects in shaping Pakistani cultural identity.

Table A comparative analysis of three works of foreign Architects Post- Independence in Pakistan (Author, 2024)

Evaluation Factors	Faisal Mosque (Vedat Dalokay - Turkey)	Habib Bank Plaza (Leo A. Daly - USA)	Minar-e-Pakistan (Naseer-ud-din Murat Khan - Turkey)
Spatial Organization	The mosque's structure is an abstract form with intersecting planes and an open courtyard, ensuring visibility from miles away. The absence of traditional domes creates a distinctive silhouette.	The high-rise skyscraper adopts a compact spatial layout, maximizing vertical space, accommodating modern office needs efficiently.	Designed as a multi-level monument with four platforms symbolizing stages of struggle, integrating symbolic architectural elements.
Time Organization	Blends modern and traditional Islamic architectural influences, making it timeless and adaptable.	Designed in the 1960s to reflect Karachi's emerging cosmopolitan status, maintaining relevance as a corporate landmark.	Designed in the 1960s but symbolizes a historical event from 1940, integrating elements from various time periods.

Semantic Organization	Symbolic representation of Kaaba, Bedouin tents, and Egyptian pyramids, connecting deeply with Islamic heritage.	Represents modernist ideals of economic power and urban identity, blending modern technology with local considerations.	A direct representation of Pakistan's independence struggle, embedding historical and cultural symbols in its design.
General Design Principles	Abstract geometric principles derived from Kaaba's form, integrating proportion, symbolism, and religious significance.	Modernist approach with geometric forms (squares and semi-circles), responding to climate and functional needs.	A mix of modern, Mughal, and Islamic architecture with a five-pointed star base, lotus-inspired tower, and inscribed historical texts.
Shape and Form in Building	Pyramid-like shape replacing traditional domes, minarets forming an unseen cube referencing Kaaba.	Trapezoidal façade and geometric interplay to break monotony and add dynamism.	Tall tower rising from a five-pointed star base, resembling a blossoming lotus, symbolizing purity and resilience.
Building Materials	Modern materials (concrete, marble) fused with Islamic aesthetics to create an innovative structure.	Heat-resistant materials with climate-conscious construction, using modernist techniques.	Use of rough and polished stones on different platforms to symbolize stages of struggle, incorporating marble and steel for longevity.
Relationship with Context	Located at the foothills of Margalla, blending harmoniously with the landscape while standing as a landmark.	Designed to fit Karachi's modern urban skyline, integrating climate-responsive elements.	Situated in historic Minto Park, near Badshahi Mosque, blending heritage with modernity.

DESIGN STRATEGIES AND THE MATRIX OF CULTURAL EXPRESSION:

Understanding cultural expression in architecture requires a structured approach to design. To categorize these approaches, Broadbent (1973) proposed four design strategies: pragmatic, iconic, analogical, and canonic. Additionally, two supplementary strategies—symbolic and metaphoric—have been introduced. Each strategy can be defined as follows:

Pragmatic Design: This strategy involves directly incorporating legacy characteristics of traditional architecture into contemporary designs, often employing copy-and-paste methods to integrate specific elements and examples of local architectural heritage.

Iconic Design: Here, traditional architectural vocabulary and elements are reinterpreted to create new functional spaces and building typologies, thereby reshaping the image of traditional architecture.

Analogical Design: This strategy aims to establish a connection to traditional architecture without replicating its elements verbatim, allowing for a more abstract interpretation of cultural identity.

Canonical Design: Focusing on fundamental concepts rather than specific shapes or elements, this strategy seeks to evoke cultural identity through the implementation of traditional architectural principles in innovative ways.

Symbolic Design: Emphasizing the reinterpretation of traditional architectural elements and principles, this strategy discourages direct replication in favor of redefining and symbolically representing cultural identity.

Metaphorical Design: This strategy deliberately eschews conventional architectural principles, instead aiming to create unique and immersive experiences that embody present-day cultural identity through metaphorical expression.

The matrix (Fig: 17) illustrates the interplay between these design strategies, the sources of identity, and the types and scales of buildings. It serves as a visual representation of how each strategy relates to different aspects of cultural identity and architectural expression, providing valuable insights for practitioners and critics alike.

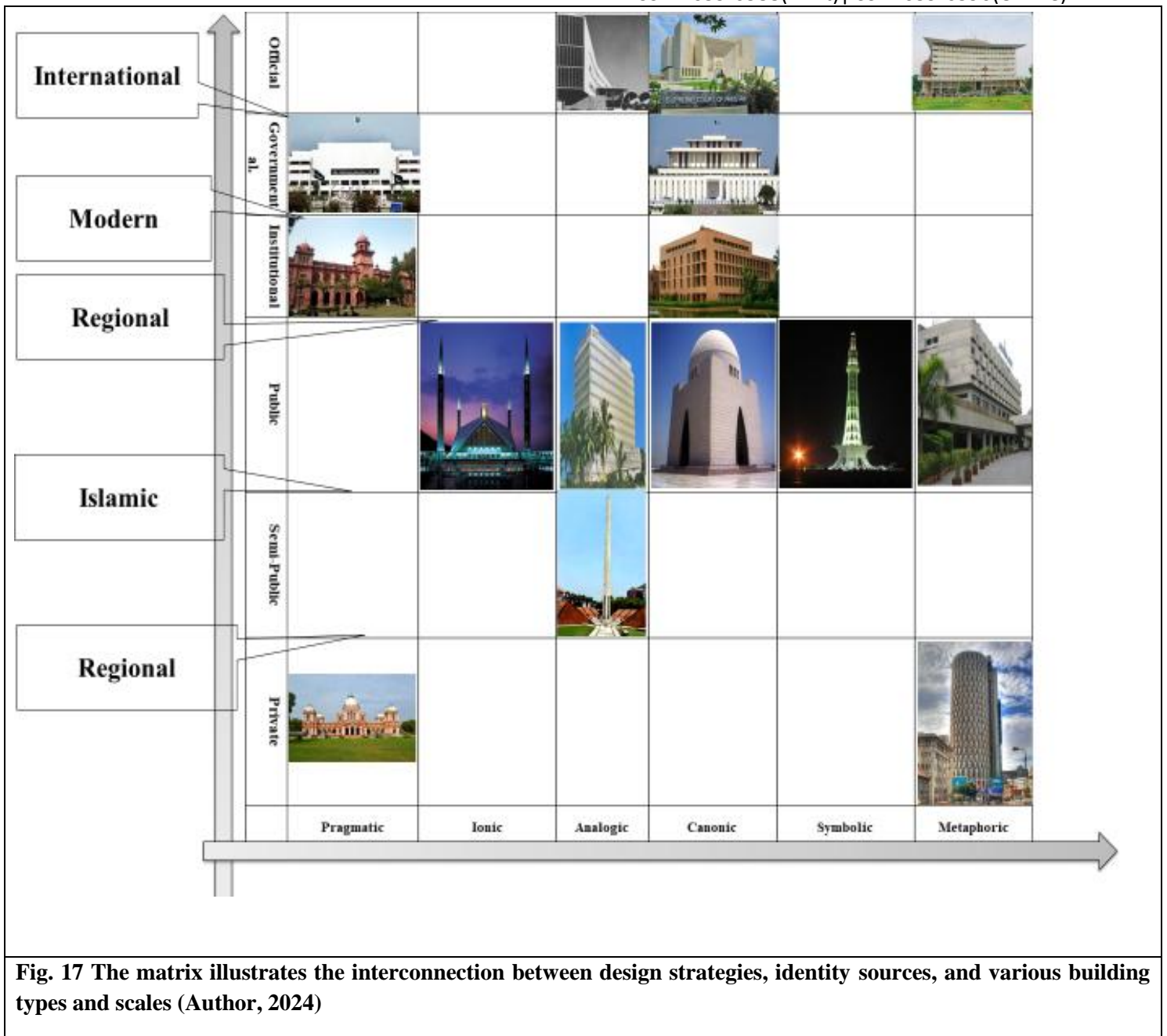


Fig. 17 The matrix illustrates the interconnection between design strategies, identity sources, and various building types and scales (Author, 2024)

Conclusion:

The search for identity is crucial in making oneself thoughtful not only towards the environment but also towards humanity and to the society where we live. As said by Correa, identity is a result of actual enigma after examination, instead of deliberately trying to find identity as an end in itself, without taking care of our actual problems. (Correa, 1983). An architecture with a unique identity works as a proof of authenticity for its country and reflects the views of its people. Buildings are the reflection of every society’s culture. All prime and enduring architectural works are based on the notions of peoples’ livelihoods who reside in that certain era. Indeed,

architectural identity is based on organized thought and action. This harmony between thought and action develops an architectural identity. Architecture is an important part of a community's identity because it is the idea, concept, and attributes associated with the area in which it was created. As a result, it is influenced by the community's traditions, manners, geography, knowledge, and insights, as well as its history. All of these dependencies can be displayed by it. The case studies analyzed above show that the design of buildings, including interior and exterior facades, are visible indicators of each nation's civilization and culture. It is a characteristic of the environment that remains constant in different situations. This understanding can be summarized as follows:

- **Faisal Mosque** successfully fuses modern architectural methods with Islamic symbolism, creating a timeless landmark that represents the nation's spiritual and cultural identity.
- **Habib Bank Plaza** exemplifies modernist high-rise architecture, showcasing Pakistan's economic aspirations while addressing climate and spatial constraints.
- **Minar-e-Pakistan** is a deeply symbolic structure that captures the essence of national identity. It utilizes historical references, layered symbolism, and a unique design approach.

Each of these foreign architects approached Pakistani cultural identity through different lenses; religious, economic, International, regional and historical; shaping the architectural narrative of the country in unique ways.

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