



INSTITUTE OF ARCHITECTS  
P A K I S T A N

# IAP JOURNAL

January 2025



Photo : Zainab Tahir

# President's Message



It is truly commendable to see the latest edition of the IAP Journal with the continued efforts of the Editor and her team. It has always been a special opportunity for me to work & learn from these shared experiences of our elders and young alike who will take the Institute forward through collective wisdom and energy, and it is also an ideal moment for us to reflect on issues that are at the centre of our concerns and aspirations. We also need to work towards a common goal nationally and with our associated international organizations, ARCASIA, CAA, UIA, EAROPH & SAARCH, to learn from each other how to best navigate the problems we see in our respective regions.

My vision alongside my National Council is driving meaningful change for young architects, ensuring they have access to the tools and opportunities necessary for success in today's challenging environment. Through skill development initiatives, career-building partnerships, and strong advocacy, we are working together to create pathways for professional growth and innovation. We are excited about what we can achieve together and look forward to working towards elevating the Institute and the profession at large.

## **Skill Development:**

Organize targeted workshops and mentorship programs focused on architectural design, project management, and emerging technologies.

## **Partnerships:**

Partner with industry stakeholders to increase job placements and on-site training opportunities, offering practical experience to emerging professionals.

## **Professional Recognition:**

Launch annual awards, scholarships, and grants to recognize and support talented young architects, encouraging a culture of achievement.

## **International Collaborations:**

Work with global architectural organizations to provide young architects with opportunities to attend international conferences, participate in competitions, and engage in cross-cultural exchanges.

## **Innovation & Technology:**

Encourage the use of Building Information Modeling (BIM), virtual reality, and other advanced technologies through training and resource-sharing initiatives.

## **Community Building:**

Foster a strong professional community through networking events, peer mentorship programs, and well-being initiatives that promote both personal and professional growth.

I truly believe in collective teamwork and this IAP publication highlights our seriousness towards a better and brighter future for our Institute and the fraternity.

## **Ar. Fawad Suhail Abbasi, FIAP**

President

Institute of Architects Pakistan

# Editor's Note



This issue of the I.A.P. journal, is the result of the series of careful and thoughtful deliberations held within the I.A.P. N.C. from 2023-2024. This issue presents an overview of I.A.P.'s activities (2013-2014) and highlights the year's initiatives taken by the various I.A.P. chapters and celebrates their successes in putting forward the agenda of the I.A.P. and its commitment to the profession. As we charters our future directions, the I.A.P. is dedicated to creating an inclusive and democratic platform for all architects; with guidance from seniors as well as giving voice to the emerging generation of younger architects.

An important aim of the I.A.P. journal was to reflect on contemporary architectural thinking and the design practice which follows it. There is no doubt that architecture has a central role to play in meeting many of the great social and environmental challenges that face our generation and the next. We also face various questions of sustainability, inclusivity, diversity, collaboration and equality of opportunity in architecture like most other disciplines. We understand that global issues of haphazard urbanization and climate change have become central to all disciplines and broader collaborations are needed to address them.

The essays in this journal address many of these challenges and generate questions about our existing assumptions:

- The I.A.P.-B.A.E.'s work and student awards highlight the projects which address unprecedented climate change, increasing inequality, unsustainable urbanization, unaffordable housing, among others.
- The article on the Fatima Zahra School in Barakahu (Islamabad) looks at the relationship of design and making in architecture; to question old and new narratives about the interaction of architects and artisans and ultimately to learn more about how indigenous buildings are designed and constructed.
- Ar. Suhail Abbasi's interview reveals that there is a difference in being known and being understood and appreciated. His work underlines that the quality of buildings depend upon excellence in design and building craft practices.
- Ar. Kamil Khan's work turns away from emphasis on individual achievement towards understanding architecture as a wider societal endeavour, which is connected to its roots and culture.
- Ar. Kalim's and Ar. Fuad/Ar.Moid's designs both emphasize on how architecture can meet the diverse needs of our communities while prioritizing sustainability and resilience.
- Ar. Maira's work addresses integrating vernacular architecture and biophilic design principles to create a living space that are aesthetically pleasing and environmentally sustainable.
- Dr. Samra's article debates the formation of socio-economic power relationships in design of the city in a historical context.

There are many ethical issues facing our generation and the next, as buildings built today are generally not reflective of a philosophical/design choice but are more representative of commercial pressures.

I want to extend my thanks to I.A.P. President Ar. Fawad S. Abbasi for his encouragement and support and acknowledge the support of immediate past Presidents Ar. Zulfiqar Ali and Ar. Saad Mehmood Khan for their help. I thank all contributors to the journal and hope our endeavour provides an overview of how architecture is viewed currently and how it is envisioned to contribute to the challenges facing our world.

**Ar. Dr. Samra Mohsin Khan AIAP**

Editor, IAP Journal 2025

Vice President Institute of Architects Pakistan (I.A.P.)

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## **AR. FAWAD SUHAIL ABBASI, FIAP** **PRESIDENT** **INSTITUTE OF ARCHITECTS PAKISTAN**

Ar. Fawad is a fellow of the IAP and a multi-award-winning architect from Pakistan practicing for over 20 years with diverse projects across the country. He co-founded Suhail & Fawad Architects with his father, the eminent architect Suhail A. Abbasi in the year 2000. They are both regionalists at heart and have won multiple awards and have spoken on many international platforms. Their work has widely published in Architecture Asia, World Architecture Community (WAC) News, Archi Times, A+I, ADA, Next 100 and many others including documentaries and interviews. Ar. Fawad has been the recipient of multiple recognitions since 2005. He has received the National Award for Excellence in Architectural Design in 2009, honorable mentions for Architectural Design Excellence in 2013-2014, 2016-2017, and in 2022. He was the first Pakistani elected as the founding Chairman of ACYA (ARCASIA Committee on Young Architects) for 2015-2016 and served as the Regional Representative for Region IV in the UIA's Young Architects Work Program in 2016.

Ar. Fawad has contributed extensively to the IAP since 2004, serving as the Chairman of the Rawalpindi- Islamabad Chapter (2011-13 and 2022-23), Member of EC PCATP (2010-2011). He was Vice President IAP (2016-2019) and currently the President of IAP (2024 onwards). He is also a member of PIID, PGBC, and Pakistan Green Building Council & PHVACR Society. He is an international Associate of AIA, & the first Country Representative from Pakistan (2024-2025). He is the Founding Member & International Vice President EAROPH (Eastern Regional Organization for Planning & Human Settlements) Pakistan 2022-2024.



## **AR. DR. SAMRA MOHSIN KHAN, AIAP** **VICE PRESIDENT** **INSTITUTE OF ARCHITECTS PAKISTAN**

Ar. Dr. Samra Mohsin Khan has a career spanning 37 years which include multiple and diverse professional experience (practice/academic/research). Her national and international design projects include work on two international airports, multi-story mix-use buildings, schools and student housing. She has served as Professor and Dean, Faculty of Architecture & Design, Chairperson and Head of Department of Architecture, COMSATS University Islamabad. She was the founding Director of N.C.A. Rawalpindi Campus. Dr. Khan is currently the Chair Sustainability of E.A.R.O.P.H. Pakistan and an honorary director at the National Cleaner Production Centre Foundation, Rawalpindi. She was member of the Executive Committee of P.C.A.T.P. in 2019-2021 & 2021-2023, served as a Hon. Secretary, and Co-Chair Academics for I.N.T.B.A.U. Pakistan. She is a member of the HEC-PCATP National Curriculum Review Committee. She has undertaken national & international projects with UNESCO, UN Habitat, Asian Development Bank and THAAP. Dr. Khan has published many research papers/book chapters and has presented her research in Pakistan, India, China, Indonesia and the U.K.



## **AR. MAIRA KHAN, AIAP** **VICE PRESIDENT** **INSTITUTE OF ARCHITECTS PAKISTAN**

Ar. Maira Khan also currently holds the position of the Commonwealth Association of Architects' (CAA) Regional Vice President for Asia. She has previously served as the Executive Director of the CAA from 2019 to 2024. Maira Khan is an Assistant Professor at COMSATS University Islamabad, Lahore Campus. As the Principal Architect at J & M Associates in Lahore, she has many sustainable projects to her credit. Her multifaceted career—spanning leadership, education, and practice—highlights her deep dedication to the architectural profession. Her influence extends through her roles as a leader in various architectural organizations, an educator shaping future professionals, and a practitioner who embodies the principles of sustainable design. Maira Khan's career is marked by her dedication to sustainable development, an area where she has made notable strides. Her work is characterized by a harmonious integration of innovative architectural solutions and a strong commitment to environmental responsibility.



**AR. BISMA SAMI ASKARI, AIAP**  
**CHAIRMAN, BAE-IAP**  
 INSTITUTE OF ARCHITECTS PAKISTAN

Ar. Bisma Askari is a graduate of the Indus Valley School of Art & Architecture and serves as an Adjunct Faculty member. She teaches design studio and architectural theory while mentoring the next generation of architects. She is Head of Design at Arshad Shahid Abdulla (Pvt.) Ltd., one of Pakistan's most esteemed firms, where she has spent 17 years turning architectural concepts into spaces that elevate and enrich the human experience. By balancing commercial projects with socially responsible initiatives, she ensures that each endeavor leaves a meaningful, positive impact on the community. Ar. Bisma has recently completed her term as the first female Chairperson of the ARCASIA Committee on Young Architects (ACYA), representing 21 Asian countries, and now serves as Immediate Past Chair. She is also Chairperson of the Institute of Architects Pakistan's (IAP) Board of Architectural Education for the 2024-2027 term, following her roles as Honorary Secretary and the youngest Vice President of IAP's National Council. In addition, Ar. Bisma chairs the 'Women in Architecture' - Sindh Chapter and holds key positions in several other professional bodies.



**AR. MUHAMMAD TAHIR KHATTAK, FIAP**  
**HONORARY SECRETARY**  
 INSTITUTE OF ARCHITECTS PAKISTAN

Ar. Muhammad Tahir Khattak is a Fellow of the IAP. He has served as Chairman of the I.A.P. Peshawar Chapter. He graduated from NCA Lahore and has a Masters Degree in Urban Planning from UET Peshawar. He has served as member of PCATP Executive Committee of for two consecutive terms and is a member of the P.C.A.T.P. Accreditation Board and the N.C.R.C. H.E.C. He has been a member of building committee of Cantt Board Peshawar, Building Bylaws and Regulations Committee of Local Government of KPK. He is the CEO and Principal Architect of "Wadaan Consultants Pakistan". He has been practicing architecture, urban planning and design for more than 20 years. He has been actively involved in advocating best practices and has co-organized many conferences and symposiums for highlighting urban issues/problem of the built environment, rapid urbanization, sustainability and their solutions.



**AR. UMAR FAROOQ KAKAR, AIAP**  
**HONORARY TREASURER**  
 INSTITUTE OF ARCHITECTS PAKISTAN

Ar. Umar Farooq Khan Kakar graduated with a B. Arch from the NCA in 1997. He started his career in the architectural firm M. Aslam Khan & Associates. He received his Masters in Architecture in Urban Design & Planning from University of Leuven, Belgium in 2004. He taught as a visiting faculty at the NCA and BNU in Lahore. He received the 'Design excellence Award' in Leisure Architecture from Asia Pacific Awards in 2013. He has served as convenor of the IAPEX 2020. He began the Lahore Initiative of Neutralizing Carbon, an organization for activism for the environment. He did a Zero Waste Event in the IAPEX 2022, to bring awareness to the issue of carbon emissions and a lifestyle of wastage.



**AR. FARYAL SIKANDER, AIAP**  
**MEMBER**  
 INSTITUTE OF ARCHITECTS PAKISTAN

Ar. Faryal Sikander is an architect, academic, and heritage conservationist, serving as an Assistant Professor at Dawood University of Engineering and Technology. She is a member of the IAP National Council, and has held many roles, including Executive Committee member and Treasurer at IAP-KC. Her work focuses on heritage narratives and urban issues.



## **AR. TOOBIA YOUSAF, AIAP MEMBER**

### **INSTITUTE OF ARCHITECTS PAKISTAN**

Ar. Toobia Yousaf is an accomplished architect with over a decade of professional experience in architectural design, interior design, and community engagement. She is the Managing Partner at Usman Ehsan and Associates, a prominent architectural firm based in Lahore, where she oversees a diverse portfolio of projects, blending innovative design with practical solutions. She holds a Bachelor's degree in Architecture from the University of South Asia, graduating in 2013. In addition to her professional practice, Ar. Toobia has been an active member of the Institute of Architects Pakistan (IAP) since 2010. She has served as the Honorary Secretary of IAP (2021-2023). Her contributions have included organizing and leading key events and initiatives, showcasing her commitment to advancing the architectural profession in Pakistan. She is dedicated to excellence in design, providing leadership in the architectural community, and fostering creative and sustainable solutions in the built environment.



## **AR. DR. HAFSA IMTIAZ, AIAP MEMBER**

### **INSTITUTE OF ARCHITECTS PAKISTAN**

Ar. Dr. Hafsa Imtiaz finished her B. Arch from National College of Arts Lahore, her Masters in Architecture from Macintosh School of Architecture, Glasgow School of Art, UK and her PhD from Taylors University, Malaysia. She has been part of IAC (Institute for Art and Culture) and NCA (National College of Arts) faculty and has developed and taught detail curriculum for Architecture Design Studio, Urban Planning and History of Architecture and has been actively involved in the designing and implementation of courses. Hafsa is also actively involved in her practice and is a partner in the firm Design Center. Her architectural design projects range from small scale to large scale projects including residential, religious and commercial buildings, and housing societies



## **AR. ZULFIQAR ALI, AIAP IMMEDIATE PAST PRESIDENT**

### **INSTITUTE OF ARCHITECTS PAKISTAN**

Ar. Zulfiqar Ali did his B. Arch from the National College of Arts, Lahore, in 1990. He is the CEO of Mascot Consultants. He has held positions as President IAP (2023-2024), Vice President IAP (2022-2023), Chairman IAP-P.C. (2010-2011) and Vice Chairman IAP-P.C. (2011-2012). He has served on the Executive Committees of the Pakistan Council of Architects and Town Planners (PCATP), contributing significantly to the development of the architectural profession in Pakistan. His efforts for the rights of architects in Pakistan and in K.P.K. have been instrumental in the induction of architects at the government and district levels. With over 34 years of experience, Ar. Zulfiqar Ali has a diverse portfolio encompassing the management and execution of institutional, residential, commercial, and recreational projects. Ar. Zulfiqar Ali has won several prestigious competitions, including the design for the Noble Health Services project in 2017 and the Intercontinental Hotel Tower in Kabul, an international competition won in Dubai. He has been honored with a Gold Medal from the Governor of K.P.K. in 2023.



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**AR. M ARSLAN SARWAR**  
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**AR. KHALIL MURTAZA**  
HON. SECRETARY



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**AR. MUHAMMAD TALHA**  
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**AR. WALEED ZAFAR**  
EC. MEMBER



**AR. USMAN ASIF**  
EC. MEMBER



**AR. ARSHAD MAHMOOD**  
EX-CHAIRMAN

E.C., IAP-CC





# **IAPEXs 2023-2024**

*Photo Credit: Raffi ud Deen Shah*



# IAPEX 2024,

## IAP Rawalpindi-Islamabad Chapter

March 01<sup>st</sup> to 03<sup>rd</sup>



### 1. Opening Ceremony

The RIC-IAP IAPEX 2024 was held from March 01 to March 03, 2024, at the Pak China Friendship Centre in Islamabad. President IAP Ar. Zulfiqar Ali and Chairman IAP-RIC Ar. Abdullah Khan received the chief guest Dr. Arif Alvi, President of

the Islamic Republic of Pakistan. The President, Dr. Alvi inaugurated the IAP-RIC IAPEX 2024 by cutting the ceremonious ribbon. The ceremony was witnessed by a large audience of architects and students. The IAP office bearers discussed matters of the profession and engagement with

the government with Dr Alvi. The Chief Guest visited the materials exhibition and expressed his appreciation for the profession and how it could contribute to improve development and urbanization of Pakistani cities.







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MARCH 1-3, 2024 | PAK CHINA FRIENDSHIP CENTER

**iapex**  
BUILDING MATERIALS  
EXHIBITION & CONFERENCE  
RAWALPINDI-ISLAMABAD



## 2. Architects' Convention Session

The RIC-IAP IAPEX 2024 Convention forum revolved around the theme "Sustainable Futures – The Road Ahead". The sessions featured presentations by speakers from

across the country. Ar. Dr. Yasmeen Lari delivered the keynote address, setting the stage for discussions on sustainability. Other notable speakers included Ar. Afshan Jamshed and Ar. Dabeer Hemani from

Karachi, Ar. Shazia Qureshi, Ar. Riaz Baig and Ar. Shahid Shaukat from Islamabad, and Ar. Harris Waheed, Ar. Uffas Shahid, Ar. Manal Abdullah, and Ar. Wajahat Ali from Lahore. Ar. Mansoor Ahmed represented

IAPEXs 2023-2024





Peshawar and contributed to the diverse range of perspectives presented at the forum.

### 3. Competition & Display

A nationwide competition was launched to construct a tangible form as a glimpse into this future in the form of a pavilion. Three projects were declared winners, while the top 02 designs selected by a master jury were constructed at the venue of the IAPEX 2024.

#### The winning designs were:

- 'Sustaining the Bubble', by Amal Azam, Hamza Yasin & Hafiza Amna Haneef, Lahore.
- 'Woven Sanctuary; Weaving Sustainability into Social Fabric', by Roushan Mir, Muhammad Moiz Khan, Lahore.
- 'Colors of Pakistan', by Cyphanah Arshad Khan, Qurat-ul-ain Zahid, Hammad Janjua, Asma Malik & Talha Masud, Islamabad.

### 4. Closing Ceremony & Awards

The award ceremony for the IAPEX 2024 Entry Pavilion Design Competition took place during the closing ceremony of IAPEX 2024 at the IAP Secretariat, Sir Syed Memorial Complex, Islamabad.

Adnan Dhool performed on the second night of IAPEX 2024, while the Bakhshi Brothers performed at the closing ceremony of IAPEX 2024.



# IAPEX 2024,

## IAP Peshawar Chapter

July 26th to 28th, 2024



### Day 1, July 26th 2024 Opening Ceremony

The Mayor Peshawar, Mr. Zubair Ali, inaugurated the opening of the IAPEX 2024, this was followed by welcome speeches from Chairman IAP-PC Ar. Imran Khalil and President IAP Ar. Zulfiqar Ali. The day included a round of exhibitions.

### Day 2 July 27th 2024

The second day featured two conference sessions with Ar. Abdul Qayyum Khan and Ar. Jehangir Sherpao as chief guests.

The day also saw an awards ceremony by IAP-BAE and concluded with a musical night.

### Day 3 July 28th 2024

The final day, day included a live sketching competition for students and architects. The award and memento distribution ceremony took place. The closing ceremony was held with the participation of many architects from all chapters as well as a large body of students. The IAP-PC wrapped up this successful event.













# IAPEX 2023,

## Quetta Chapter Chapter

October 20<sup>th</sup> 2023



### 1. Opening Ceremony:

The opening session of the IAP Quetta Chapter IAPEX was inaugurated by Chief Guest Ar. M. Arif Changezi, Chairman Pakistan Council of Architects and Town Planner (PCATP). IAP President Ar. Saad Mahmood Khan was the guest of honor.

Many architects attended from all chapters of the IAP including Ar. Mishaal Marchant, Chairperson IAP Karachi Chapter along with her executive committee members Ar. Sohail Chouhan (VC) and Ar. Samar Zehra (Hon. Treasurer), Ar. Yasmeen Ahmed, Chairperson, Department of Architecture, LCWU, and Ar. Shazia Abro, HOD, Architecture Department, SABSU, Jamshoro.

The program began with the national anthem, followed by a speech from Ar. Essa

Khan, the Chairman of IAP Quetta Chapter, and a speech from Mr. Saad Mahmood, the President of IAP. The distinguished guest of the first day, Mr. Amjad Rasheed, the Finance Minister of Baluchistan, also delivered a speech.

### 2. Architects' Convention Session

The convention sessions included speakers from all over the country, who shared their work experiences with the eager audience.

The speakers included respected academics like Ar. Sajjad Kausar, Ar. Qayyam Jan, Ar. Najmi Hassan, Ar. Humayoun Khan, Ar. Dr. Waqas Ahmed Mahar, and Ar. Dr. Sohrab Ahmed Marri. Their presentations enlightened the audience with their extensive knowledge, leaving a lasting impact.





### 3. Gala Night & Dinner

The Gala Night and Dinner was graced by the presence of the Honorable Governor of Baluchistan, Mr. Abdul Wali Kakar. He visited the stalls, praised the efforts of vendors.

The honorable Governor delivered a

speech expressing gratitude on behalf of the government of Baluchistan, and highlighted the contributions of the IAP to the province. He distributed shields and awards on behalf of IAP Quetta Chapter.

This was the first IAPEX event held by the IAP Quetta Chapter and apart from

enthusiastic participation from national and local architects, it showcased the building materials and vendors of the city for the first time. The IAPEX was very successful and paved the way for the collaboration of the city's architects with the relevant government bodies and the construction industry.





# IAPEX 2024,

## IAP Karachi Chapter

May 3<sup>rd</sup> to 05<sup>th</sup>



### 1. Inaugural Ceremony

The IAP – Karachi Chapter organized IAPEX 2024 from May 3<sup>rd</sup> to May 5<sup>th</sup>, 2024, at the Expo Centre, Karachi. The inaugural ceremony took place on May 3<sup>rd</sup>, 2024, and was officially opened by Mayor Karachi, Barrister Murtaza Wahab.

### 2. Conference

The IAP-KC IAPEX 2024 Conference was themed "Exploring Intersections: Space-Making meets Place-Making." It featured

presentations by esteemed speakers from across the country. Prof. Dr. Jimmy Lim from Malaysia delivered the keynote address, setting the stage for discussions on space-making and place-making. Other notable speakers included:

- Ar. Raha Ashrafi from Iran
- Ar. Sanjay Puri from India (via Zoom)
- Ar. Rashid Rasheed and Ar. Omar Farooq from Lahore
- Dr. Suneela Ahmed, Dr. Rabela Junejo, Ar. Fazal Noor, Ar. Maria Sajid Zaheer, Ar. Hira

Ovais, Ar. Saif Ullah Sami, and Ar. Maha Sheikh (KBA Award Winner) from Karachi. These speakers contributed a diverse range of perspectives to the conference.

### 3. Building Material Exhibition

The Building Material Exhibition ran from May 3<sup>rd</sup> to May 5<sup>th</sup>, 2024, at the Expo Centre, Karachi. Over 85 companies showcased their products and innovations across more than 250 stalls in Halls 1, 2 and





3 of the Expo Centre.

#### 4. Groove Gala

The Groove Gala took place on the second night of IAPEX 2024. The event featured performances by Natasha Baig and The Stitches Band, providing a vibrant and entertaining experience for the attendees.

#### 5. IAP-KC Design Ideas Competition

A nationwide competition, titled "Unveiling the Unseen," was open to Affiliate members of IAP and received 23 student entries. The jury session was held at IAP House on April 17th, 2024, and the results were announced on May 5th at the Conference Hall, Expo Centre, Karachi. The following prizes were awarded:

- 1st Prize: Irdam Fatima, NED-UET (Rs. 60,000)
- 2nd Prize: Ubaid-ur-Rehman, NED-UET

(Rs. 40,000)

- 3 Honorable Mentions: Hussain Ezzi (Sir Syed UET), Wajiha Ali (NED-UET) & Dua Rao (Sir Syed UET).

#### 6. Gala Night

The gala night and closing dinner for IAPEX 2024 was held at the marquee hall, Marriott Karachi, on May 5th, 2024. This event marked the conclusion of the IAPEX 2024 with a formal dinner and celebration.





# IAPEX 2023,

IAP Lahore Chapter  
December 1<sup>st</sup> to 3<sup>rd</sup> 2023



## Day 1, Dec 1st 2023 1. Opening Ceremony

The Lahore chapter of IAP, organized its IAPEX 2023 from 1st – 3rd December, at Expo Centre, Lahore. Ar. Raza Ahsan was the convener, Ar. Husnain R. Khan was the co-convener, Ar. Usman Mirza was the Coordinator and Ar. Jawad Ahmed Tahir was the curator for the whole event who worked in close collaboration with the Chairman IAP-Lahore Chapter, Ar. Shahid Jamal. The main highlights of the

events included an extensive Building Material Exhibition, Architects' convention on the theme "WE, the Way Forward" " Cultural and Friendship Night, Jamboree workshop, Architects Talent Show (ATS), Quiz competitions, Alumni Gala, BAE – IAP Awards, Ambassador Award, Young Architects Conference, Architects Career Fair – Faculty and Student Discussion, Datum 2.3 and Closing Ceremony.

This year the main focus of the Annual

Convention of Architects was to discuss the current issues faced by architecture and allied professions and to explore a way forward. President ARCASIA, Ar. Saifuddin Ahmad & Prof. Dr. Andrew Roberts especially flew to Pakistan from Malaysia and UK to attend the 3-d

## 2. Exhibitions and Displays 2.1 Building Material Exhibition

The building material Exhibition continued



for three days starting on Dec, 1 and ending on Dec 3. 100 plus Companies exhibited their products and works in Halls 1 & 2 of the Expo Center at Johar Town, Lahore.

## 2.2. Inauguration of Datum 2.3

Datum 2.3 was one of its kind shows where Artists pushed their boundaries; making installations, working with building material products, under the guidance of Curatorial Advisors Ar. Rashid Rasheed and Mr. Arish Sardar.

## 3. Alumni Gala

An Alumni Gala was arranged by IAPEX-2023 to bring the graduates of different schools together. Ar. Zeeshan Asim Convener Alumni Gala organized different games and activities for all university graduates Architects.

## 4. Architects' Convention Sessions

The IAPEX 2023 Architect's Convention

centered around the theme "WE, The Way Forward," curated by Dr. Mamuna Iqbal, the convener of the Architect's Convention. Esteemed speakers, both local and international, shared their insights through presentations aligned with this theme. The keynote address was delivered by Prof. Dr. Andrew Roberts from the Welsh School of Architecture at Cardiff University, UK, along with Ar. Saifuddin Ahmed, the President-elect of ARCASIA 2024. The convention attracted a significant audience.

## 5. Friendship Night

A very vibrant and entertaining Friendship Night was held at the IAPEX 2023 Lahore Exhibition Venue. It was a very well energetic event done by popular performers like DJ Tricks and university students.

## Day 2, December 2nd 2024 1. National Council Meeting

The National Council meeting was held alongside the IAPEX events at Lahore and

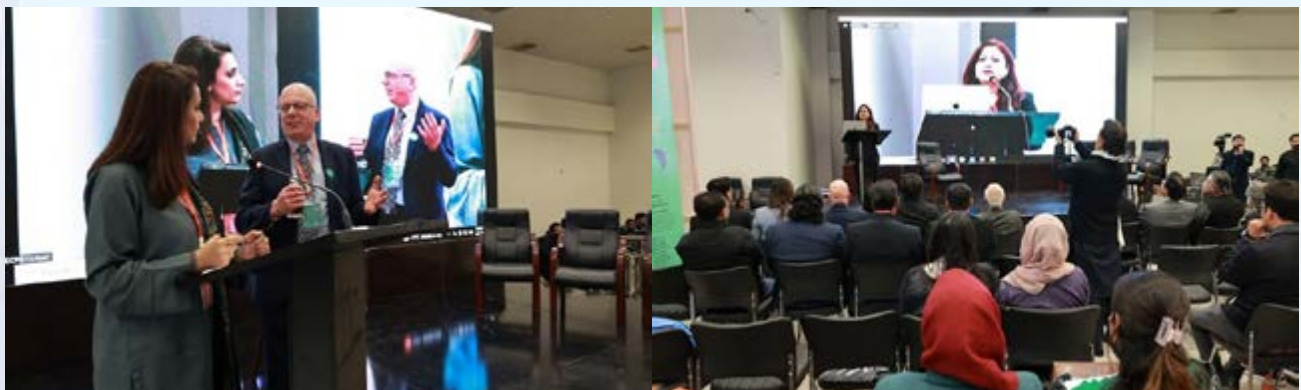
was graciously hosted at Nine Tree Hotel.

## 2. Architects Talent Show (ATS)

The Architect Talent Show stood as one of the focal points of IAPEX -2023, orchestrated under the guidance of Ar. Umar Saeed. It was designed to offer a platform for students and outstanding talent from academia to showcase their work, engage in discussion forums, and foster communal growth. ATS encompassed the BAE-IAP Awards, Architects' Jamboree, and an architect's career fair, amplifying its significance within the event.

## 3. Architects Jamboree - Workshop

A workshop centered around architecture was organized by the convener Ar. Nabha Ali, drawing participants students and teachers from numerous architecture schools across Pakistan. This platform provided students with a valuable opportunity to engage and interact with







peers from various institutions.

#### 4. BAE - IAP Awards,

IAP Lahore Chapter played host to the BAE-IAP Awards during IAPEX 2023 at the Expo Centre. This event served as a celebration of the remarkable achievements of students.

#### 5 Ambassador Award

Within the framework of the BAE-IAP Awards, the IAP Lahore Chapter selected one student from each university in Lahore to serve as the IAP Ambassador. These selected individuals will represent the IAP Lahore Chapter, acting as ambassadors for architectural activities throughout Pakistan over the next year.

#### 6 Architects Career Fair - Faculty and Student Discussion - Student Mentorship

Dr. Usman Awan, as the convener of the Architect's Career Fair, organized a showcase featuring students' work from all architectural schools in Lahore. Alongside this display, discussion forums

involving both faculty and students were organized as integral components of the fair. Additionally, a platform for student mentorship was established to offer guidance to graduating students, addressing pertinent issues and highlighting opportunities within the architectural practice.

#### 7. Cultural Evening

The cultural evening took place outdoors, adjacent to the Podium at the Convention Center, Expo Centre in Lahore. It was a highly attended, star-studded event featuring captivating performances by renowned artists Ali Zafar and the Drum Circle.

#### Day 3: December 3rd 2024

##### 1. Young Architects Conference

The Young Architects Conference aims to bring together emerging talents from 10 universities to explore the advancements in architecture related to emerging technologies. The event will be held in Conference Room-I (Exhibition Hall-2) and will feature an organic discussion between

different participants of universities sharing their knowledge and scope of AI in coming years of Architecture. The primary theme for this event is "Emerging Artificial Intelligence in Architecture" encompassing topics such as Generative Design and AI-assisted design, AI for Sustainable Architecture, Interdisciplinary Collaboration, Human-AI Collaboration in Design, Education and Skill Development, The Future of Architectural Practice as in response to AI.

##### 2. Closing Ceremony for Vendors

The closing ceremony was held at the Expo Centre for Vendors to distribute certificates and Shields.

##### 3. Closing Ceremony for organizing committee and Volunteers

The closing ceremony for organizers and Volunteers was held at Bastian Cafe Lahore Fort to appreciate to organizing team and volunteers.





# NATIONAL EVENTS



Photo Credit: Rania Noor





## IAP Design Excellence Awards 2024

The IAP Design Excellence Awards 2024 Ceremony took place on December 3, 2024, at the Ghandhara Citizens Club in F-9 Park, Islamabad.

The evening was a grand celebration of architectural excellence and international collaboration.

The ceremony began with the Recitation and National Anthem, followed by a warm Welcome Note delivered by Ar. Salman J. Malik, Convener of the Congress.

Ar. Ramiz Baig, President of EAROPH Pakistan, addressed the gathering and presented highlights from the entire congress. This included key moments from the EXCO and Council Meetings, as well as Day 1 and Day 2 of the Congress, and the Presidentship Handing Over Ceremony. He reflected on the event's success and the collaborative efforts of all those involved.

Ar. S. M. Jahangir Khan Sherpao, the



new President of EAROPH International, took to the podium and delivered an inspiring address.

The 29th EAROPH World Congress also included the Presidential Handing Over Ceremony, where Ar. Jahangir Khan Sherpao officially assumed the presidency of EAROPH International for the term 2024-2026, succeeding Dr. Emil Dardak of Indonesia, who is a planner by profession and currently the Vice Governor of EAST JAVA in Indonesia. In his speech, Ar. Jahangir



Khan Sherpao expressed gratitude to all the international delegates from countries such as Indonesia, Malaysia, the Philippines, Korea, and Australia



who attended the 29th World Congress. He also extended heartfelt thanks to all participants from Pakistan for their contributions to the success of the events. The ceremony continued with the EAROPH World Congress Flag Handover Ceremony, where Pakistan

transferred the responsibility of hosting the next EAROPH World Congress to Malaysia, which will organize the 30th World Congress in Malaysia in 2026.

The highlight of the evening was the IAP Design Excellence Awards 2024.

Ar. Bisma Sami Askari, the Convener of the Awards, provided an overview of the ceremony and shared insights into the jury process. She expressed her gratitude to the jurors for their commitment and efforts in maintaining the integrity of the awards.





The jurors were honoured with shields in recognition of their service:

- \* Ar. Saifuddin Ahmed (President ARCASIA)
- \* Ar. Zulfiqar Ali
- \* Ar. Sajjad Kausar
- \* Ar. Murad Jamil
- \* Ar. Abdul Jabbar Gul
- \* Ar. Bisma Sami Askari

Ar. Saad Mahmood Khan, Advisor to the IAP Design Excellence Awards 2024, was also recognized with a shield for his valuable contributions.

The awards ceremony proceeded with the presentation of trophies and certificates to the winners and honorable mentions across various categories.

Residential Projects – Single Family  
Honourable Mentions: \*Ar. Ahmed Mian  
Affan Ahmed, Muhammad Ali & Dawar Zia\*

Winner: Ar. Khadija Tul Kubra

Public Amenity Buildings – Commercial Buildings

Winner: Ar. Shazia Qureshi

Public Amenity Buildings – Resort Buildings

Winner: Affan Ahmed, Muhammad Ali & Dawar Zia

Public Amenity Buildings – Institutional Buildings

Honourable Mention: Ar. Raza Ali Dada

Winner: Ar. Ejaz Ahd

Public Amenity Buildings – Social & Cultural Buildings

Honourable Mention: Ar. Shazia Qureshi

Industrial Building

Honourable Mention: Ar. Gul Ahmed Mayari

Conservation Projects – Adaptive Re-use  
Honourable Mention: Ar. Pervaiz A. Mughal

Architectural Interiors – Up to 5,000 sq. ft

Honourable Mention: Ar. Ahmed Mian

Winner: Ar. Arshad Faruqui

Architectural Interiors – Above 5,000 sq. ft

Honourable Mention: Ar. Arshad Faruqui

Winner: Ar. Ahmed Mian

Young Architects Award

Honourable Mention: Ar. Farrukh Salman

Special Design Award

Honourable Mention: Ar. Arshad Faruqui

Winner: Ar. Tariq Alexander Qaiser

Juror's Choice Award – Socially Responsive Architecture

Winner: Ar. Muhammad Saifullah Siddiqui





# The BAE-IAP Academic Awards 2023-24



The BAE-IAP Academic Awards 2023-24 Ceremony was held in Peshawar on **July 27, 2024**, alongside **IAPEX 2024 Peshawar Chapter**. During this award ceremony, The following awards were conferred::

## IAP Mehdi Ali Mirza Award 2024

IAP Graduate Award 2024

IAP Kausar Bashir Ahmad Award 2024

4th BAE-IAP

Faculty Excellence Awards

7th BAE-IAP

Photography Competition 2024







# The IAP Gala

**“T**he IAP Gala, with the theme of “Strengthening of the Architectural Profession in Pakistan,” took place in Peshawar from April 19th to 21st, 2024.

The event featured a range of activities, including the inaugural IAP all Chapters’ Cricket Tournament, a Musical Evening, a Roundtable Conference on the designated theme, and a visit to the cultural heritage site of Qila Balahisar in Peshawar.

Invitations were extended to all IAP Past Presidents, members of the IAP National Council, Office Bearers of all IAP Chapters, all IAP Fellows from IAP Rawalpindi-Islamabad Chapter and IAP Peshawar Chapter, and Cricket Players from all IAP Chapters.

The Cricket Tournament was won by IAP Rawalpindi-Islamabad Chapter (IAP-RIC), with 4 Players from IAP Chenab Chapter (IAP-CC). The second position was secured by IAP Karachi Chapter (IAP-KC), while IAP Peshawar Chapter (IAP-PC), along with 4 players from IAP Quetta Chapter (IAP-QC), claimed the third position. IAP Lahore Chapter (IAP-LC) secured the 4th position.

The roundtable conference took place at the conference room of Fast University Peshawar, where all participants shared their perspectives and deliberated on the given topic. The resulting suggestions and recommendations were consolidated into a resolution called “The Peshawar Resolution,” which was endorsed by all participants.







# THE PESHAWAR RESOLUTION

## IAP Gala Roundtable Conference Strengthening The Profession of Architecture in Pakistan

### Peshawar 20-04-2024

THE PESHAWAR RESOLUTION IAP Gala Roundtable Conference Strengthening The Profession of Architecture in Pakistan Peshawar 20-04-2024 The Participants unanimously agreed, gave valuable suggestions and showed their commitment to contribute at individual and institute level on the following areas for strengthening our profession.

#### A. RECOGNITION OF THE ARCHITECTURAL PROFESSION

- a) Have a separate Council of Architects as Pakistan Council of Architects
- b) Plan Training of BCA Architects
- c) Prepare Building Control Manuals
- d) Bring unity among Architects in general and specially those working in Public Sector
- e) Include Nomenclature of Architecture as a cadre for public posts.
- f) Review and make effective working on Process, Procedure and Methodology on consultancy framework by Planning Commission on Procurement of Architectural Design and Consultancy services document.
- g) Work with the government organs responsible for making byelaws to be culture sensitive, contextually responsive, coherent and implementable.

#### B. PROFESSIONAL PRACTICE

- a) IAP to sign MOU with PCATP for implementation of CPD Program
- b) Make Professional Ethics key part of CPD Program
- c) We need to extend our playfield and explore new areas for extending our services
- d) ARCASIA, UIA, CAA, SAARC, EAROPH and other organization Committees to be used as platform for strengthening the relevant sectors.

#### C. POLICY AND LEGISLATION

- a) Amendment to be made to PCATP Byelaws and ACT, Suggestions and support on Resolution /s at AGM required.
- b) Work on National Architectural Policy
- c) Hire the services of best legal, business, economic etc consultants to safeguard or interests.

#### D. ACADEMIA

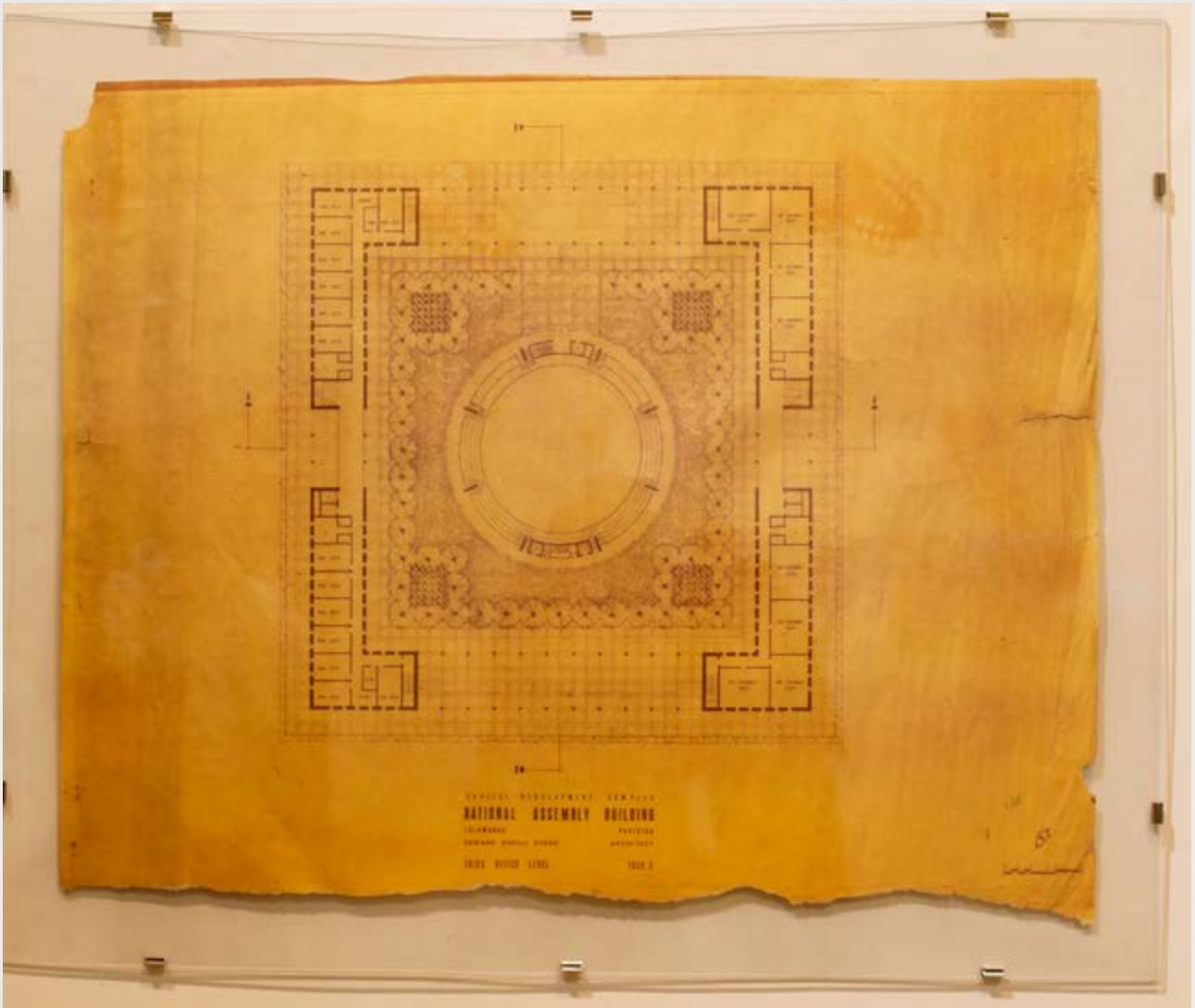
- a) IAP and PCATP to sign MOU for BAE to take the challenge and focus the Quality of Architectural education and bridging gape between Academia, Practice and research and involvement of industry.
- b) Agha Khan Master Program need to be explored
- c) PCATP working on Practicing Teacher model initiative is great if materialized.
- d) Promote Architectural journalism by IAP journal etc.

#### E. SOCIAL RESPONSIBILITY

- a) World Architecture Day to be formally celebrated at National level
- b) Build bridges with allied professionals, EAROPH will extend full support in this regard
- c) IAP NC and its local Chapters to engage with civil government at PM, CM and ministers' level for lobbying and advocacy.
- d) Social work to be included in Education and Practice at institute level. The process will continue with proper documentation, Action Plans, Implementation Strategies through formation of Think Tank, Focus Working Groups and Committees on volunteer basis to be persuaded with time-based indicators.







## Icons of Islamabad: A Celebration of Architectural Excellence

**Exhibition of original drawings and blue prints of three buildings of Islamabad. December 20, 2024**

The IAP-RIC in collaboration with COMSATS University Islamabad (C.U.I.) and the Capital Development Authority (C.D.A.), held a spectacular exhibition at the National Art Gallery in Islamabad. The exhibition was inaugurated by the veteran Ar. Anwar Said, who serving as chief architect C.D.A. for more than 30 years and designed and supervised multiple public buildings during this period. The inaugural event was hosted

by Ar. Abdullah Khan Chairman IAP-RIC and the executive committee.

It was attended by President IAP Ar. Fawad S. Abbasi, Vice President I.A.P. Dr. Samra M. Khan, President EAROPH International Ar. Jahangir Khan Sherpao, Ar. Suhail Abbasi FIAP, Ar. Salman Mansoor FIAP, Ar. Tahir Banori FIAP, Ar. Zain ul Abideen FIAP, Professor Ahmad Zaib from Liberal

University of Belgium, Ar. Athar Saeed (PEPAC) who had contributed to the design and construction of the Supreme Court of Pakistan and Eng. Mohammad Zaman who had worked on the post-maintenance of Faisal Mosque. Mr. Waqar ul Hassan, Deputy Director C.D.A., Ar. Uzma Kabir, H.O.D., department of Architecture, along with the faculty and students of C.U.I. and representatives from academia were

present. The family of Ar. Vedat Dalokay joined the event virtually and spoke about the architect's passion for the said project.

The exhibition showcased the original drawings of the iconic modernist Faisal Mosque, which were undertaken in the design office of Delokay. These included plans, master plans, elevations, sections and perspectives which were richly rendered by hand. The drawings of the National Assembly were presented through prints which had become damaged around the edges but displayed the beauty of the design as envisioned in the mind of the maestro architect Edward Stone. The blueprints of the Supreme Court building showcased the minimalistic Japanese take on modernism by Kenzo Tange and the merging of the design with the context of Islamabad.

The IAP-RIC also launched a book titled "Icons of Islamabad: A Celebration of Architectural blueprints" with detailed descriptions, photographs, and architectural drawings. Of the buildings. There were souvenirs to highlight the event including conference bags, notebooks and framed images of the buildings.

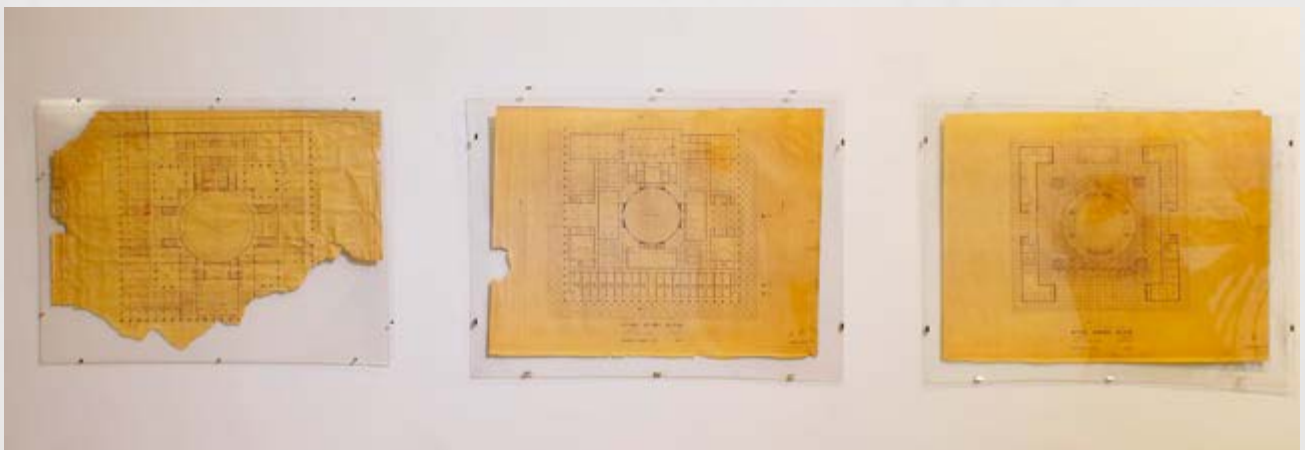
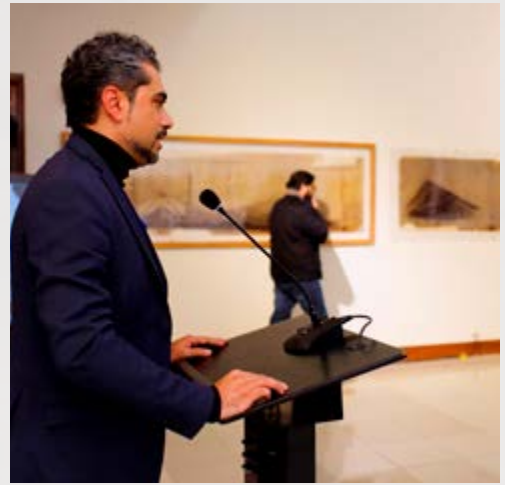
This exhibition was spearheaded by Ar. Abdullah Khan, Chairman IAP-RIC to recognise, honor, and celebrate the unique architectural legacy of Islamabad the planned modern capital city of Pakistan. The IAP-RIC in collaboration with C.D.A. and C.U.I. plans more exhibitions like this to highlight more buildings of Islamabad. It was an important exercise to showcase and celebrate the rich modernistic architectural legacy of Islamabad. To recognise and honor the pioneering architects of Islamabad, most of whom were global stars in their own right.

The event, titled «Icons of Islamabad,» showcased an impressive collection of original drawings and blueprints of three buildings, from the CDA archives. The three buildings whose drawings were displayed included the:

1. Faisal Mosque by Ar. Vedat Dalokay (Turkey)
2. Supreme Court of Pakistan by Ar. Kenzo Tange (Japan)
3. National Assembly Building by Ar. Edward Durell Stone (United States of America)











# **INTERNATIONAL EVENTS**

*Photo Credit: Maheen Ahmad*





## 29th EAROPH World Congress, Islamabad, Pakistan, Dec 1st - 3rd 2024

Report by: Prof. Dr. Samra Mohsin Khan

EAROPH is a multi-disciplinary organization which welcomes professionals from all domains and industries related to the sustainability of the built environment.

EAROPH Pakistan Chapter was founded in 2019 by Ar. Jahangir Khan Sherpao. The Pakistan Chapter focuses on the consequences of our rapidly urbanising towns as well as existing cities that are facing the multiple issues of growing urban population, disastrous consequences of climate change, erosion of heritage buildings and quarters and allied issues faced by human settlements.

Since its inception EAROPH Pakistan has held multiple events and seminars to highlight the issues prevalent in the country. EAROPH Pakistan hosted the 29th World Congress from Dec 1st to 3rd 2024 at Islamabad, Pakistan.

I. EXCO & Council Meeting, Dec 1st 2024



EAROPH held its EXCO & Council Meeting on the morning of December 1st 2024. EAROPH international President Dr. Emil Elistianto Dardak (Indonesia) officially handed over the presidency of EAROPH international to Ar. Jahangir Khan Sherpao (Pakistan).

Presidents of Different member countries presented their reports and outlined the projects and activities that took place in their respective countries. There were

also discussions on the way forward, which collaborations were needed and what areas/issues needed more work. Medallions were presented to the office bearers of EAROPH International by Immediate past President Dr. Emil Dardak.

EAROPH officials from Pakistan, Indonesia, Malaysia, Australia and Philippines were presented in person, while members from Japan presented online.





II. Handing Over Ceremony & Gala Dinner at the Crystal Ball Room, Marriott Hotel, Islamabad

A celebratory dinner was held by EAROPH Pakistan for handing over ceremony of the EAROPH International Presidency. This was attended by representatives of many EAROPH member countries.

### III. EAROPH World Congress Day 1:

The inaugural session was opened by a welcome address by EAROPH President



Ar. Jahangir Khan Sherpao, who welcomed the international and national participants. He spoke about the important initiatives of EAROPH international and his commitment to taking the organisation forward.

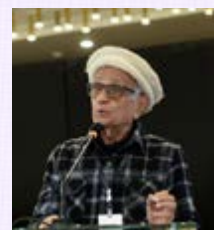
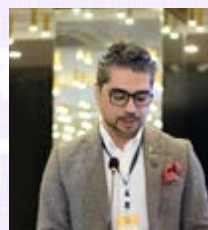
Immediate Past President Dr Emil Dardak spoke about the bright future of EAROPH under the presidency of Pakistan and how well connected the Pakistan network is internationally. He spoke about the important contributions of EAROPH since its inception to the global south and reiterated his support for the new EAROPH Presidency with Pakistan.

President IAP Ar. Fawad S. Abbasi was the key note speaker, he lauded the diversity of EAROPH. He spoke about retaining cultural narratives in architecture, the importance of making urbanism a key

tool for producing more sustainable cities and the importance of human interactions across borders and nationalities to make the world a safer place for all. He said climate change must be addressed but at the same time building harmonious communities

The Chief Guest was Mr Harris Khalique, Secretary General, Human Rights Commission of Pakistan. He spoke about the design of Islamabad as a modern cities and the current challenges it faces and how it is important for architects and planners to address these with the tools at their disposal. He stressed that future cities should embrace the under-privileged and make them an important part of modern cities to build an equitable society which can face the natural disasters of climate change. That they can build the important









spaces of human settlements and how these can contribute to a healthy and resilient society.

President EAROPH Pakistan Ar Ramiz Baig gave the vote of thanks. He welcomed all participants and acknowledged the contributions of all participants and also spoke about the work of EAROPH Pakistan and its importance to the built environment. He thanked the chair of the conference and all team that organised the two day conference.

#### Session II:

The two day conference brought together professionals spanning diverse disciplines to explore pivotal topics shaping our global landscape. The discussions and deliberations focused on the current challenges faced by our rapidly urbanising cities including safeguarding cultural heritage, adapting and responding to climate change and post-disaster management while adhering to UN

developmental goals to design sustainable cities and communities.

The following discussions and presentations took place which centred on the following themes and sub-themes:

#### I. Theme: Culture & Heritage

**Sub themes:** Protection and continuity of cultural assets, indigenous architecture & construction techniques, conservation and adaptive reuse, cultural tourism.

Presentations were made by

1. Prof. Pervaiz Vandal (Harappa Civilization – reference point for the Region).
2. Mr. Salman Beg (Unlocking Assets: The Pakistan Heritage Experience)
3. Ar. Rubab Fatima Chishti (Reviving Heritage with purpose - To Restore or Not to Restore?)
4. Ar. Marvi Mazhar (Real Estate Development on Historical Sites)

5. Ar. In Souk Cho (Daemokjang – Inherited Techniques of Major Carpentry, Korea)

#### II. Theme: Climate Change & Resilience

Sub themes: Environmental laws, Climate action laws and policies, Net Zero, Post disaster and mitigation, Resilience and adaptation, Green technologies/ solutions, Energy efficiency.

#### The speakers of the session were:

1. Dr. Jawaid Ali Khan (A Paradigm shift towards Urban Risk Reduction).
2. Mr. Rafay Alam (The Climate Crisis and our Future) Session Chair
3. Ar. Bill Ho & Ms. Sana Zulfikar (International Collaboration on Disaster and Climate Resilience)
4. Dr. Zahra Hussain (Heritage Ecologies in the Anthropocene: Rethinking Habitat in a Climate Crisis)
5. Ar. Cathy Saldana & Ar. EnP. Carlo Marudo (Emerging Townships and Island





Development in the Philippines: A Case Study in Southeast)

### Day 2: December 3rd 2024

The second day of the congress held two sessions:

### III. Theme: Post-disaster Management and Mitigation in the Asian Region

**Sub-themes:** Mitigation strategies, Response & Recovery, Disaster Preparedness, Institutional Trainings, Policy & Planning.

#### The speakers of the session were:

1. Dr. Yasmin Lari (Meeting the Climate Challenge with the Lens of the Global South: Decolonize, Decarbonize, Democratize)
2. Ar. Ghazala Naeem (Building Disaster Resilience and Culture of Safety)
3. Dr. Noor Elahi (Institutional Complexities in Application of Community Development: Analysis of Participatory Practices in Crises Affected Regions Pakistan) Session Chair
4. Mr. Minar Thapa Magar (Sindh's Pathway from Post-Disaster Housing Reconstruction to Building Climate Resilient Settlements)

### IV. Theme: Sustainable Cities & Communities

**Sub-themes:** Urban Planning, Clean water & Sanitation, Clean Energy, Sustainable transport, Eco-cities.

#### The speakers of the session were:

1. Prof. Sajida Vandal (Urban Rehabilitation in Heritage Cities: Bhatti area of Walled City Lahore). Session Chair
  2. Ar. Arif Hasan (Emerging Patterns of Housing in Katchi Abadis in Karachi)
  3. Ar. Sofian Sibarani (In Search of Sustainable Smart Capital City - Urban Planning and Design of IKN Nusantara)
  4. Ar. Harold Delima, Ar. Giacomo Gallo, Mr. Robert Younger (Manifesto for New Regenerative Cities)
- Dr. Samra M Khan, Deputy President Pakistan and the chair of the conference gave the vote of thanks at the conclusion of the conference. She summarized the many papers presented over the two days of the conference which discussed

climate change and its hazards and the need to design resilient and liveable cities for our future generations. The need to conserve and protect our cultural heritage for our future generations. To undertake intelligent urban planning that creates safe, affordable and resilient cities with green and culturally inspiring living conditions. In conclusion, Dr. Samra emphasized the need for sustainable cities, which adopt a holistic approach to urban development, prioritizing environmentally responsible practices like efficient transportation systems, renewable energy sources, green infrastructure, waste reduction, community engagement, and equitable access to resources.

The conference witnessed engaging panel discussions and insightful talks which delved into the transformative roles of tomorrow's cities; the threats to cultural heritage amidst urban growth, and proactive strategies to mitigate climate change. The presentations underlined the challenges and opportunities that lie ahead; charting a course towards building an equitable and environmentally conscious future. The participants renewed their commitment to foster collaboration, innovation, and actionable insights to help envision resilient, inclusive, and eco-friendly urban futures.





# UIA 2024 International Forum & Extraordinary General Assembly:

## A Transformative Event in Kuala Lumpur, Malaysia from 15-19 November 2024.

### IAP Representation

The Institute of Architects Pakistan (IAP) was officially represented by Ar. Fawad Suhail Abbasi (President IAP) and Ar. Maira Khan (Vice President IAP), who served as official delegates at the UIA International Forum 2024 & the EGA.

Ar. S. M. Jahangir Khan Sherpao, Past President IAP and ARCASIA, attended as an Observer at the EGA and as an official delegate at the UIA International Forum 2024. Additionally, Ar. Amina Qayyum Mirza, an IAP representative, delivered a presentation on 15 November 2024, contributing to the exchange of ideas and knowledge at the Forum.



Ar. Wajiha Siddiqui of WM Creative Studio presented a paper, contributing to the vibrant dialogue on diverse architecture.

The International Union of Architects (UIA) held its 2024 International Forum and Extraordinary General Assembly (EGA) from 15-19 November 2024 in

Kuala Lumpur, Malaysia. The event brought together architects, urban planners, designers, and professionals from around the world for meaningful discussions on the intersection of cultural identity, urban life, and sustainable development in the face of modern challenges.









# CAA Symposium and General Assembly 2024, Rwanda

**A** hearty congratulations to Ar. Maira Khan for being elected the VP Asia, and Ar. Umar Saeed for being elected the chairman education CAA. A huge and proud

moment for not only IAP but the whole of Pakistan! Your hard works and enthusiasm has continued to be fruitful and your contributions on all national and international platforms

serve as an example to everyone! God bless you both, it is your commitment and hard work that had brought on this proud moment.



INTERNATIONAL EVENTS





# Message

Maira Khan,  
VICE President CAA

Dear Colleagues,

I am deeply honored to be newly elected as the CAA Regional Vice President for the Asian region. I want to express my heartfelt gratitude to the Commonwealth Association of Architects for this incredible opportunity and trust.

First and foremost, I extend my thanks to the Institute of Architects Pakistan, especially President IAP Ar. Zulfiquar Ali and the National Council members, for their unwavering support throughout this process. Your confidence in me is both inspiring and humbling.

This year, the Institute of Architects Pakistan has achieved remarkable recognition, including Ar. Yasmin Lari being honored with the CAA Award, three regional winners of the CAA President Award, and thirteen President's Commendation Awards. Additionally, the CAA Council for 2024-2026 includes myself as Regional Vice President for Asia and Ar. Umar Saeed as CAA Chair of Education. The outgoing 2022-2024 council featured IAP representatives such as Ar. Kalim A. Siddiqui as Immediate Past President, Ar. Umar Saeed as Regional Vice President, and myself as CAA Executive Director. We are proud to continue representing Pakistan on the global stage.

This role represents a significant responsibility and a remarkable opportunity to advance our shared goals not only within the Asian region but also across Europe, the Americas, Africa, and Oceania through collaborative ventures. I am committed to working diligently to promote the principles of the CAA and to foster collaboration across our diverse architectural communities.

In alignment with the Institute of Architects Pakistan's objectives, I am also dedicated to:

Advancing Architectural Excellence: Elevating the quality of architectural practice through continuous professional development and the promotion of best practices.

Encouraging Innovation and Creativity: Supporting innovative solutions and creative approaches to address both contemporary and future architectural challenges.

Strengthening Professional Networks: Enhancing collaboration among architects and related professionals to foster a supportive and dynamic community.

Promoting Public Awareness and Engagement: Increasing public understanding of the value of architecture and engaging with communities to effectively address their needs.

I am excited about the journey ahead and look forward to collaborating with all of you to achieve our collective goals. Together, we can drive positive change and elevate the standards of architecture in our region and beyond.

Thank you once again for this tremendous honor. I am eager to begin this new chapter and work alongside you all to shape a brighter future for architecture in Asia and especially in Pakistan.

Thank you and regards,

Ar. Maira Khan  
Vice President  
Institute of Architects Pakistan  
Regional Vice President, Asia  
Commonwealth Association of Architects



# CAA Lifetime Achievement Award 2024

Pakistan. Dr. Yasmeen Lari has been honored with the prestigious CAA Robert Mathew Lifetime Achievement Award for the 2024 CAA Award Cycle. Additionally, our students have received the CAA 16 Presidential and student awards, a testament to their hard work and dedication, as well as that of the faculty. This is the first time in the history of the Institute of Architects Pakistan that such a significant achievement has been attained at an international organization like the Commonwealth Association of Architects.

These accolades were made possible through the continuous mentorship of Immediate Past President CAA Ar. Kalim A. Siddiqui, the leadership of Ar. Umar Saeed BAE-IAP Chair and Regional Vice President Asia, and the coordination and guidance of Ar. Maira Khan, Vice President IAP. We also extend our gratitude to the Education Award jury, which included our eminent architect Dr. Sajida Haider Vandal.

The awards were organized by the Commonwealth Association of Architects (CAA), an organization committed to its charter objectives: 'To maximize the contribution by architects to the well-being of society' and 'helping to create a better world for tomorrow, today.' As the world grapples with the combined challenges of climate change, rapid urbanization, increased vulnerability, inequality, and biodiversity loss, the 2024 CAA awards program recognizes architects whose work addresses these issues and contributes to the United Nations Sustainable Development Goals (SDGs).

This recognition fills us with pride and motivates us to continue striving for excellence. Let's celebrate this achievement and look forward to many more. Achievements like this will encourage architects and future architects to shine on the global stage.



# Acceptance Message by

Dr. Yasmeen Lari, FIAP,  
Past President IAP

I am deeply honoured to receive one of the most coveted awards in our profession the CAA Lifetime Achievement Award. I would like to thank the award jury for taking a bold decision, to consider somebody like myself who works exclusively for the poor and marginalized. I would like to acknowledge the support of Team Pakistan; CAA Past President Kalim Siddiqui, Vice President-Asia Umar Saeed and especially Executive Director Maira Khan, who worked hard to assemble various nomination documents. I thank IAP President Zulfikar Ali and Executive Committee of IAP for their backing. CAA with its membership of 40 architectural institutes of the Commonwealth and IAP with its strength of 3,000 members, have played an important role in promoting architecture, fostered cooperation and knowledge sharing.

Today we are living in an era that is beset with fragmentation and disruptions. In a World ravaged by rising poverty levels and increasing disparities, depletion of resources of the earth and climate change impact. Global warming, recurring disasters, climate emergencies and climate-migrants are all on the rise, as well as large numbers of conflict-impelled victims from man-made tragedies like Gaza. This year CAA and CAA Awards Committee have legitimized the path for architects to serve those who live on the borders. They have reassured architects, that we no longer need to vie for the attention of the few privileged and wealthy, but be ready to serve the larger marginalized humanity. Architecture must act as an instrument of social change and community transformation which would equalize imbalances and disparities existing in societies. I dream of the day, when architects will play a key role in establishing a humanistic world free of tyranny, injustice and eco bigotry. I urge all professionals, particularly young architects, to become activists, social entrepreneurs, humanistic humanitarians and eco champions!

**Dr. Yasmeen Lari, FIAP, Past President IAP**

SI, HI, Fukuoka & Jane Drew Prize Laureate,

Royal Gold Medallist of the RIBA

Karachi, September 2024

A photograph of a narrow, old street in a city, likely in South Asia. The street is lined with traditional buildings, some with ornate facades. In the foreground, a shoe shop is visible with many shoes displayed on shelves. A man is standing near the shop. The street is crowded with people, including a woman in a headscarf and a man in a turban. There are many overhead wires and a sign with a portrait of a man. The sky is clear and blue.

# HERITAGE & CULTURE

*Photo Credit: Tayyab Khan*



# Adaptive Re-use of Khaplu Palace in Gilgit-Baltistan

Wajahat Ali, Conservation Architect, Aga Khan Cultural Service Pakistan

## 1. Introduction and Background

Located in the dramatic desert mountains, Khaplu Palace is one of the important historic royal fort palace of the Gilgit-Baltistan region of Pakistan. The palace is locally known as 'Yabgo Khar' and it served as a royal residence for the Raja Daulat Ali Khan of Khaplu. The current structure was built in 1840, and replaced an earlier fort (with little remains) which was constructed 600 meters above the present location. The importance of the Palace lies in its heritage value, cultural significance, traditional construction techniques and quality craftsmanship. The Aga Khan Trust for Culture undertook the restoration of Khaplu palace from 2005 to 2011.

The Khaplu Palace complex has annexes and can be divided into four main areas, and different approaches of restoration apply to each part (see Fig 1).

### i. Khaplu Palace:



Fig 1: Khaplu Palace Site and Level 1 plan. Source AKCSP



Fig 2: Decay of wooden elements



Fig 3 Khaplu Palace realignment of leaned walls. Source AKCSP





**Fig 3: Above Pre conservation façade**



**Fig 4 Post Conservation façade of Khaplu Palace**

The Palace is a four-story structure built with interlaced wooden cribbage with infill of mud blocks and stone. Labyrinth spaces, richly embellished timber balcony, verandahs screened with intricate Jalis, carved timber posts, fascias and fenestrations and variety of decorative timber-paneled ceilings with sophisticated detailing make this building unique in the region. The royal family Yabgo used this four-storey structure for residential, official and storage purposes. The original ground floor, which is now the basement, was used as grain storage with some chambers used for collecting night soil from the traditional dry latrines. The ground floor was used for an official engagements like waiting areas, grain collecting spaces and some rooms for the officials of the Palace. The first floor was used mostly as a guest space but at later years the Yabgo family also used some rooms after the extension of their family, as they needed more space. The second floor was used specially by the Yabgo family as their private residence. Top floor of the Palace has a small pavilion called 'Phurgon Khang' which means pigeons' room.

#### **ii. Darbar House - Darbar Khang:**

This structure was constructed in 1905, and it is single storey structure with cribbage construction technique, it is placed in a prominent location. Originally this was used for formal gathering of the court but in later years it was used as a guesthouse. As the Yabgo family expanded this was used to house the family.

#### **iii. Stables - Hjuta Khang:**

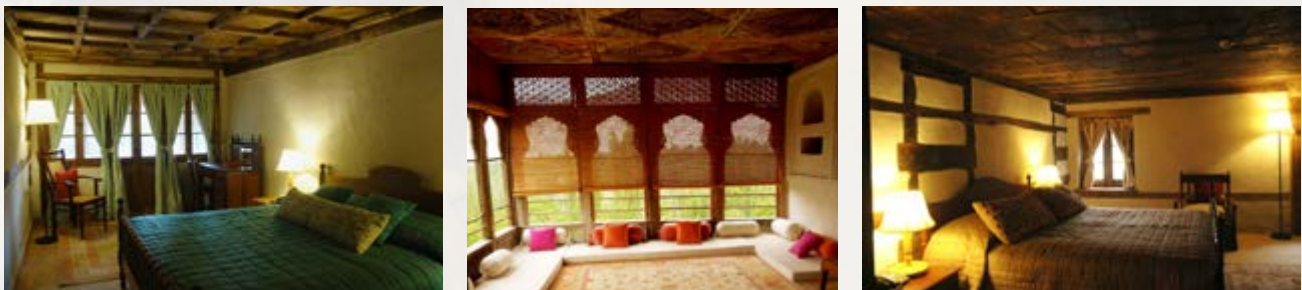
The single storey structure on the left side of Wankoo is called Hjuta Khang. This was a stable built for the Raja's horses. Originally this was also a double storey structure with some rooms for living and storage purposes on the upper floor. But currently only one floor is left. The existing structure had two original stable spaces and a set of three rooms, which has been restored and reshaped by the family recently.

#### **iv. Other Ancillary Buildings:**

This includes, Chamantsar Khang one of the older ancillary buildings; and Ra'astar Khang a residential building from 1960s.

### **2. Reuse Concept and architectural Intervention:**

The Khaplu palace was found in a depleted state before the Aga Khan Trust took up its conservation and restoration (see Fig 2). The main Palace building posed serious challenges in being founded on cultural fill with the bearing strata in full access of a basement space. Decay of timber elements and rainwater and irrigation water ingress had resulted in serious decay of the building fabric



**Fig 5: Khaplu Place view of restored lounge and heritage rooms: Source AKCSP**





**Fig 6 Cultural Museum of Gilgit-Baltistan**



**Fig 7 Stable converted into the reception area**

and its timber elements. These challenges have been met through detailed documentation of the buildings and analysis of the structural elements and retaining the original fabric as much as possible. Therefore all interventions were done carefully when replacing the decayed elements, while setting right the deformations that had occurred in the building to the extent necessary. Various issues of damage to the structural elements were addressed, damage due to natural elements of water, growth of weeds and damage to woodwork was treated. All efforts were made to keep the authenticity of the historic palace and its original fabric intact.

The AKTC drew up plans for the adaptive re-use of the Khaplu Palace, with the core intent being to sustainably operate the building as a luxury residential hotel (operated by Serena) and a museum for Gilgit-Baltistan. The design of the residential facility is based on the potential offered by the cellular typology of the Khaplu Palace architecture. During the restoration work on the building, emphasis was placed on retaining its authenticity. In retaining the historic character the unique character of its guest rooms was kept. A number of rooms were turned into guest suites while keeping the originality and authenticity of the building. All missing components particularly the top loggia was reconstructed on the basis of historical accounts. Structurally the main palace building, posed serious challenges, decay of timber elements and rainwater and irrigation water ingress had resulted in serious decay of the building fabric and its timber elements.

The overall building super structure was in deteriorated condition which was opened up in different phases systematically and structure was strengthened. Particularly the walls were reinforced by providing them both vertical and horizontal wooden bracing (see Fig 2). The top roof was rebuilt in the traditional layered manner above the spanning beams and rafter. Historically there was another octagonal pavilion right on top of entrance loggia which was reconstructed on the basis of historical evidence available. Similarly all challenges were met with documentation and analysis of the structural fabric and carefully intervening to replace the decayed elements, while setting right the deformations that had occurred in the building to the extent necessary.

Establishment of the museum within the Palace was of special importance. The Palace has traditionally housed important sources of history, culture and arts and crafts of Baltistan. The museum building has high significance due to historic, cultural and aesthetical values. Therefore, spaces in level one and two which could serve as galleries were turned into an exhibition area for the visitors.

All new interventions particularly mechanical services were installed with sensitive consideration of the building form and built fabric. Most challenging part however was incorporation of modern bathrooms in the Palace. These have been placed in locations which were earlier used as traditional lavatories. Using the same vertical connections which had earlier functioned as a system of composting chambers. The bathrooms are designed and placed in way that, the new contrasting intervention is clearly visible. All intervened work is capable of being reversed/removed without altering the historic character of the building.

The highest conservation standards were applied in both reuse design and construction. Like for documentation of historical structures, (Article 16, Venice Charter 1964), which is related to the precise recording and reinterpretation of monuments was fully applied by using EDM device (Total Station) for the first time in the region. Other international charters specifically derived for historical buildings like, Athens Charter, Burra charter, and Nara document on authenticity, International Cultural Tourism Charter

and the Charter on the Built Vernacular Heritage were used in its real spirit. Care was taken to identify original use, to adhere to that use or adopt a new use compatible with the original use so that there was minimal impact on the cultural significance of the building. In most cases, the proposed use tends to represent past use. In cases where the new use preclude a more direct illustration, then the appointment and decor of the heritage element was designed to adumbrate an earlier use.

#### **Furnishing and Display:**

The entire interior has been furnished in way to preserve much as possible the authentic ambience of historical building and to provide a cultural experience to the visitor. Indigenous materials and techniques were also promoted through extensive use of Poplar wood, stone, adobe and clay etc. Using Poplar as a rapidly farmed substitute for slower growing coniferous woods, helped in moving towards greater acceptance of the traditional building techniques with their time-tested efficacy in dealing with climate, thermal comfort and cultural appropriateness ( see Fig3-4)

The ancillary buildings were also restored to house the additional rooms, lounges, and kitchen and dining facility for the project. The architecture of these structures followed the norms defined by local architecture.

#### **3. Impact of Project:**

The palace now houses a hotel operated by Serena Hotels and a museum depicting the history and culture of Gilgit-Baltistan. The completion of Khaplu Palace has set high standards for heritage preservation that can be adopted for other similar projects in Pakistan (see fig 5). This project provides an opportunity for the improvement of the local economy by generating direct/indirect employment opportunities. As per the international charters particularly International Cultural Tourism Charter (1999), locals benefited in various ways from the restoration including:

- Direct Employment: More than 40 persons have been directly employment and work has been created for indirect employment for hundreds of local residents.
- Promotion of Local Skills and Crafts: Masonry, woodwork (carving, construction carpentry, furniture), shawl weaving, apricot oil (pressing, production and packaging), gems value-addition, besides training in management, tourist guides etc. Similarly onsite training has helped to create awareness as well as proficiency in traditional crafts.
- Institutional Framework: Local institutions are critical to sustainability. Town Management and Development Society represents Khaplu community which came to being to execute this project and played its active role in success of these project. As a financial sustainability, it receives 20% of the net income.
- Environmental Sustainability and Heritage Preservation: Almost 60% of the new construction uses indigenous materials. Poplar timber use increased, allowing for money remaining in local economy, increased agro-forestry, reducing carbon footprint and increased local skills and employment. Eight projects related to heritage conservation was done by community themselves and two of the projects in the region won UNESCO awards.
- Increased Tourism Demand: Previously there was nothing of significance drawing tourists to Khaplu. This restoration project has put this project on the tourism map. Trend showing significant increase of tourism in both regions due to the restoration of this heritage fort palace.
- Pride and Identity: This project has received international conservation awards, such as UNESCO, which has resulted in spreading positive image about the project and raised awareness about cultural heritage. This has helped to enhance the confidence of the local community. Now self-confident communities' welcome visitors from all around the world.

#### **4. Conclusion:**

Conservation of historical building particularly timber structures is a multi-disciplinary task. The experience gained by the restoration of the Khaplu Palace shows that executing such project needs in depth analysis, scientific and multi-disciplinary approach. Pakistan has a great wealth of historic buildings but unfortunately the finances and expertise to carry out conservation and restoration is lacking. Khaplu Palace is a sustainable example that restoration of historic buildings can generate many benefits for the local communities and stakeholders. There are opportunities for improving local level institutional capacity, planning and implementing projects through partnership with communities and created new culture-based enterprises, employment opportunities, enhanced pride in cultural identity, bringing together different community groups for collective action. The project has been instrumental in raising public awareness about issues of culture, heritage, identity and heritage assets

Acknowledgement: All images are produced curtesy of the Aga Khan Cultural Service- Pakistan (AKCSP)



# Mughal era Peshawar:

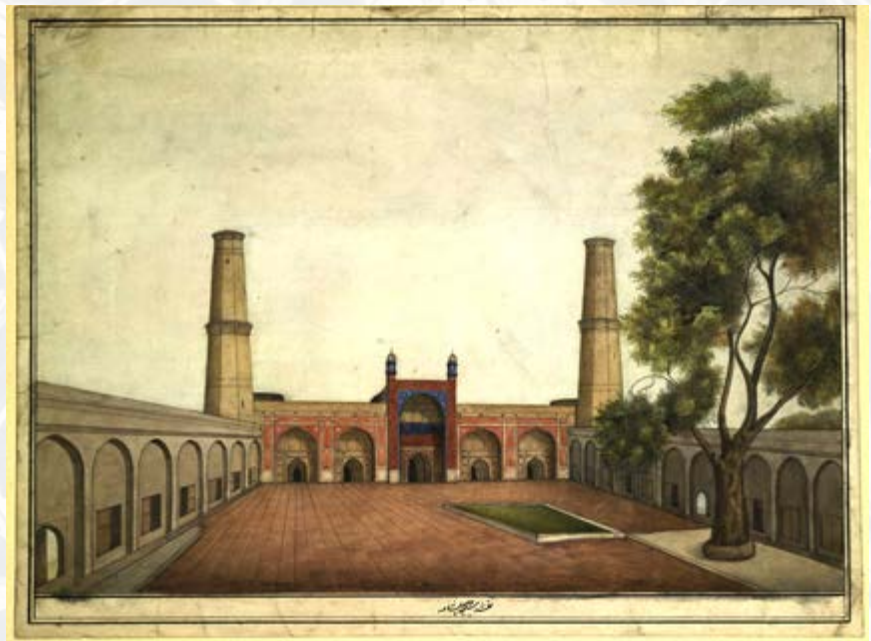
## Embodiment of the Empire's Vision

*Author : Dr. Samra Mohsin Khan*

### Architecture of an Empire:

The Mughal rise in India (1526) and their multiple ties (historic, cultural and literary) with Timurid Central Asian lands helped shape the urban centres of the Indian sub-continent in the late 16th and 17th centuries. The patronization of monumental architecture by the Emperor, members of the royal family and the umrah, are seen as structural embodiments of the power and the imperial philosophy of the Mughal Empire. Under the Mughal (16th-18th century) centralised control, Indian cities witnessed economic prosperity and dynamic building activity that shaped the urban landscape. Peshawar lying on the western end of the Khyber Pass was the first Indian city on the Grand Trunk Road. It was part of the larger Mughal administrative subah of Kabul-

wa-Peshawar and served as the winter capital and a halting station between Kabul and Lahore. The cultural, social, political, commercial, linguistic and artistic linguistic boundaries of Peshawar overlapped with both Afghanistan and India. The development



*Fig 1 Mahabat Khan Mosque, watercolour painting 1825. The British Library.*





**Fig 2 Frescos inside the Mahabat Khan Mosque.**

through the Lahori darwaza (gateway), leading into the Mughal Serai Jahan Abad, and passing through the main street of Bazar-e Kalan and towards the Jamia mosque and then retirement to the royal residences in the Shahi Bagh. Mughal Emperors successfully used architecture to create memories of their power (political and economic). These structures thus became an embodiment of the power of the Empire and stood as proxies for their rulers. The placement of important buildings, landmarks and memorials along the royal route suggests that these interventions were made so that these buildings could become part of the history and memory of the city.

### **i. Mahabat Khan Mosque; the Badshahi/Jamia Mosque**

Mahabat Khan was twice appointed as the governor of Kabul-wa-Peshawar, from 1627-1658 and from 1658-1707. He built the Shahi mosque in 1630, which was one of the first Mughal era monuments of the city. The Mosque was designed and decorated in the architectural style of the Shah Jahani era (fig 1). It had the large Shahi Bagh (possibly laid out later) on its north side and was surrounded by umrah mohallas on the south, east and west sides and a bazaar on its south side. The mosque had an attached madrassa (school) and a serai (inn). There is an open courtyard (112 ft x 100 ft) in the centre of the mosque complex with a large ablution tank. The main prayer chamber (185 ft x 163 ft) has five arched entryways; a larger central entrance and two smaller arches on each side. The main façade was originally decorated with kashi-kari (tiles), having floral and geometrical patterns. The wooden entrance doors are richly carved with floral and geometrical patterns (arabesque). The prayer hall is decorated with naqqashi (fresco) and khatati (calligraphy). The designs include the tree of life, floral bouquets and fruits (see fig 2). The mosque has two minarets on either side of the main prayer hall, similar to the Wazir Khan Mosque in Lahore.

### **ii. Serai Jahan Abad (Serai Begum/Gor Khuttree)**

Jahan Ara Begum (1614 – 1681) the daughter of Emperor Shah Jahan commissioned the construction of a serai at the site of Gor Khuttree in 1641. This was the largest caravanserai of the city and the surrounding areas from Jalalabad to Attock, and served as the main resting facility for travellers coming from Central Asia, Iran, and Afghanistan and from various cities of India.



**Fig 3 The western gate of Serai Jahan Ara facing the Bazaar-e-Kalan Road.**

of the city including many buildings and gardens built to reiterate the philosophies of the empire and facilitate the passing of imperial convoys. The development of Peshawar's urban layouts from the 17th to the late 18th centuries followed imperial conventions.

## **2. Development of the Mughal city of Peshawar**

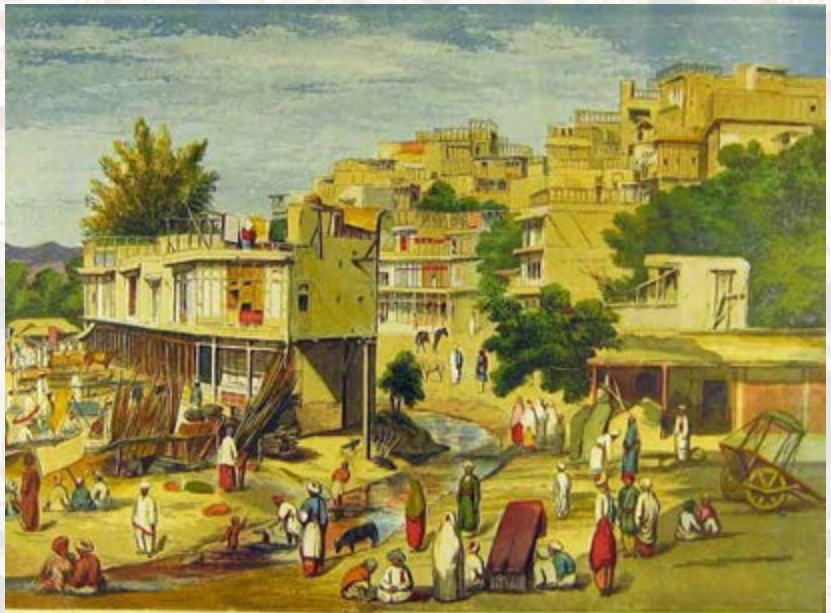
The city of Peshawar as a Mughal era capital shows some important features which are common with other Mughal capitals like Delhi and Lahore. The most important of which are a 'Shahi Guzargah'; an imperial processional route through the city. The spatial layout of Peshawar indicates the principal imperial entrance



The Serai Jahan Abad was a typical Mughal-era fortress serai with halting facilities, hammams and mosque. There were bazaars lining its eastern and western entrances.



**Fig 4 Babur supervising the laying out of the Garden of Fidelity. Source: Wikipedia**



**Fig 5 A view of the Qissa Khawani bazaar of Peshawar.**

The fortified Serai complex (160 x 160 sq meters) has two monumental entrance gateways built on the eastern and western sides (see fig 3) and residential cells along the north and south perimeter walls. The gateways have large doors and residential rooms above these which served as residences for visiting Mughal mansabdars. The two gates were closed at night for the protection of the caravans and their merchandise. The imperial construction of the Mughal serai added political and economic identity to the area of Gor Khuttree (previously a Buddhist site) and reiterated the importance of this central part of the city.

### iii. Mughal Gardens

Zahir-ud-Din Babur laid many gardens in Kabul and later in India. These chahar-bagh gardens were an emulation of Paradise, with water channels, ponds and fountains, filled with trees (cypress was a favourite) fruit trees and flower beds (see fig 4). These manifold facets of the Mughal gardens as pleasure grounds, protective sanctuaries during travels, halting and residential facilities and as the embodiment of the eternal resting place (Paradise) made them an essential part of the Mughal lifestyle and governance. Imperial gardens along with caravanserais, hammams, step wells, fortress, and tomb gardens formed an important part of the Mughal lifestyle and landscape. According to textual sources, Peshawar had many gardens inside and surrounding the city, which dated from the Mughal period to the 19th century. But few remained in their original forms after the 19th century, as many of them were occupied and altered in the later eras.

### Shahi Bagh

The most famous Mughal garden of Peshawar was the Shahi Bagh, which was laid out by Ali Mardan Khan (reign 1639-1657), on the north and north-west side of the Mahabat Khan Mosque. The total area of the Bagh was about 100 acres at the time of the Mughals. Elphinstone visited the garden in 1810 and called it the 'Shalimar gardens of Peshawar'. He described the garden as being oblong and enclosed by walls on three sides, while it was bordered by the fort on one side. His descriptions indicate that this was a classical 'chahar-bagh' of the Mughal era, with rows of Cypress trees, fruit trees and flowering shrubs, with water ponds, cascades and sixty-nine fountains. There was a double storey baradari (pavilion) apartment for resting in the garden.

### iv. Umrah residences:

The residential quarters of the city were built on the high-lying areas between two streams which entered the city through the Kabuli darwaza (west side) and Kohati darwaza (south side) respectively. These joined at the end of the Qissa Khawani Bazaar and flowed towards the Shahi Bagh at the northern part of the city (see fig 5). These high mounds were located in the area





*Fig 6 Various Sethi havelis*

around Mahabat Khan Mosque and around the Serai Jahan Abad. Many Mughal era Umrah mohallas developed in these high lying localities. These included the Mohalla Dhallan (later called Mohalla Sethian) on the western side of Serai Jahan Abad.

#### **Mohalla Sethian**

Mohalla Dhallan was located on a high mound adjacent to the Bazaar-e-Kalan road, had large umrah havelis dating from the Mughal era. The Sethi merchant bankers grew in affluence from the late 18th century to the early 19th century, and moved to Mohalla Dhallan. They built multiple highly decorated havelis which grew from modest-sized to palatial mansions. The neighborhood became known as Mohalla Sethian as fraternal havelis were constructed next to each other and along the Bazaar-e-Kalan road. The Sethi havelis carried Mughal stylistic influences and through the emulation and appropriation of these royal elements, the Sethis associated themselves with the ruling elite of the city.

#### **3. Discussions:**

Mughal capitals were products of multiple cultural and historic traditions, and of complex political, economic, and ideological processes that constituted the Empire. The development of Peshawar was studied with reference to the imperial, sub-imperial and umrah patronised buildings, gardens and layouts which responded to the overall ideological principles of the Empire. These helped to give form and character to the city.

Peshawar derived its main node from the Imperial Serai which was built by Princess Jahan Ara. The Serai Jahan Abad was associated with imperial patronage and extended imperial life outwards; it was also the commercial centre of the city. The other node of the city was the Mahabat Khan Mosque on the west side.

The Shahi Mosque of Mahabat Khan was a place of congregation, built through sub-imperial patronage and also occupied a prominent place in the religious and social life of the citizens. The Imperial Serai and the Shahi Mosque were the main formal elements of the city; their placement and relative orientation was inspired by Mughal imperial philosophy. The Mosque and the Serai as the centres of political and cultural activities were surrounded by umrah mohallas (Mohalla Sethian, Mohalla Qazi Khela) and the grand bazaars (Qissa Khawani, Bazazan, Misgarah etc) creating the monumental and civic urban quality of the city.

Mughal era Peshawar was developed to embody the vision of the empire. Its buildings, layouts and routes were laid out carefully to facilitate the physical movements as well as reiterate the ideologies of the Mughals. Imperial movements were important rituals of the Mughal rule, and architecture was the stage which facilitated and supported these rituals and the accentuated the Empire's philosophies.



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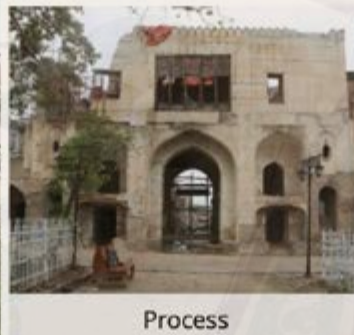


# Cultural Heritage Conservation and Restoration of Western Gate

## “Magrabi Darwaza”, Karawan Serai, Gor Khatri, Walled City Peshawar.

*Author : Ar. Tahir Khattak*

The conservation and preservation of Western Gate “Magrabi Darwaza”, Karawan Serai, Gor Khatri in Walled City Peshawar, led by Architect Muhammad Tahir Khattak of Wadaan Consultants, marks a significant milestone in the effort to protect and celebrate Pakistan’s rich architectural heritage. This initiative, overseen by the Department of Archaeology and Museums, Government of Khyber Pakhtunkhwa, was dedicated to restoring these iconic structures to their historical glory while addressing the structural challenges posed by centuries of wear and modifications made during different eras. The Western Gate stands as a monumental testament to Peshawar’s rich and diverse historical legacy, having witnessed the cultural and political transitions that shaped the region under the Mughal, Sikh, and British regimes.



Originally built by Jahan Ara Begum, the daughter of Mughal Emperor Shah Jahan, the gate served as an entrance to a caravanserai, welcoming travelers passing through Peshawar. This structure was not merely an architectural piece of art; it was deeply embedded in the social and economic life of the region, functioning as a bustling hub of activity. During its inception in the Mughal era, the Western Gate exemplified the splendor of Mughal architecture. Its design features—such as arches, domes, vaulted ceilings, and bilateral symmetry—showcased the craftsmanship and structural ingenuity of that time. The use of kilned brick and lime mortar for construction, along with intricate floral frescoes, added to the aesthetic appeal. The emphasis on geometry and symmetry in the design was evident throughout the building, from the meticulously crafted arches to the harmonious proportions of the domes and spaces. These architectural features reflected not only a mastery of construction techniques but also a profound appreciation for beauty and visual harmony.

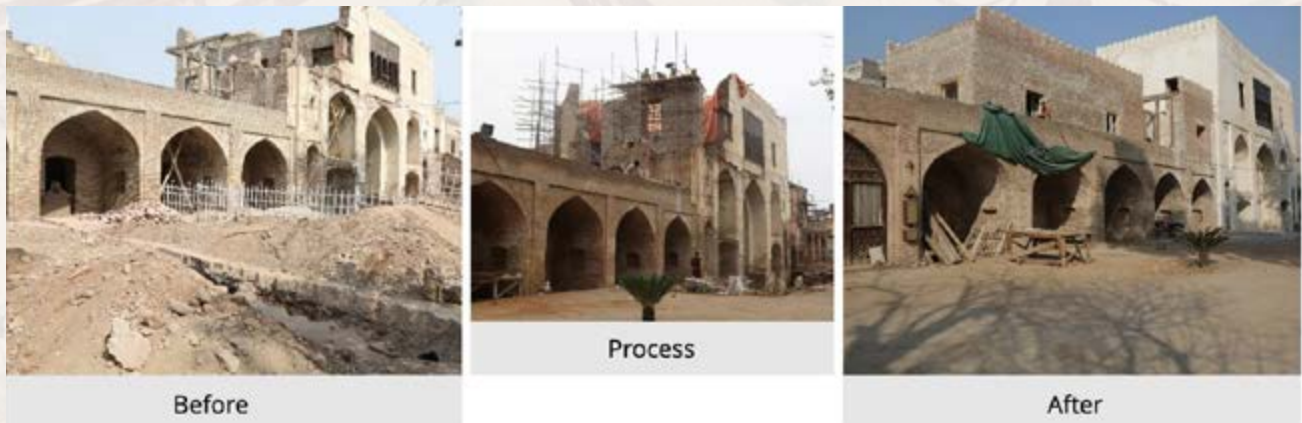
However, the Western Gate’s significance extended beyond its Mughal roots. The gate took on new life during the Sikh conquest of Peshawar under Maharaja Ranjit Singh in the early 19th century. The Sikh governor, Paolo Avitabile, transformed the structure into an administrative hub and residential space. This transformation led to various modifications that altered the original Mughal design. New rooms, staircases, and construction materials like cement plaster and wooden elements provided a distinctive blend of Sikh and British architectural influences. Noteworthy were the wooden casement windows and jharokas (balconies), typical of Sikh architecture, reflecting the aesthetic values of the period. The Western Gate thus evolved into a layered historical site where architectural elements from different eras coexisted, contributing to its evolving identity.

The arrival of British colonialists in Peshawar added another dimension to the building’s story. Renowned for their engineering innovations, the British made further alterations to the gate, introducing modern construction techniques. The use of mud and hay



mortar, along with wooden beams for ceilings, marked a departure from the traditional materials used during the Mughal and Sikh periods. These adaptations were primarily functional, aimed at reinforcing the structure to serve as a residence and administrative center. The integration of British modifications with existing Sikh and Mughal features created a unique architectural blend, enriching the historical significance of the Western Gate.

Post-partition conservation efforts aimed to preserve this invaluable monument while ensuring its structural integrity. However, these efforts were not without challenges. The removal of elements added during the Sikh and British periods, such as specific rooms and staircases, was undertaken to alleviate structural loads on the building. This intervention was necessary to preserve the core elements of the gate but underscored the difficulties of maintaining a centuries-old structure subjected to layers of historical modification. Conserving the Western Gate was not merely an architectural challenge but also a reflection of the complex history of the region. Each layer of the gate's development—ranging from its Mughal origins to its adaptations during the Sikh and British periods and the post-partition preservation efforts—represented a different era in Peshawar's history.



The variety of construction materials and techniques used over the centuries provided valuable insights into the socio-political dynamics that shaped the region. Lime mortar, utilized as a binding agent during the Mughal period, stood in contrast to the cement plaster introduced by the Sikhs and the mud-based mortar employed by the British. These material differences highlighted the building's role as a living narrative of the changing hands that controlled Peshawar. The Western Gate showcased the exquisite craftsmanship that flourished during its various phases of construction and modification. The Mughal-era frescoes, adorned with floral and geometric patterns, stood as a testament to the artisanship that thrived in the region. Similarly, the wooden jharokas and casement windows added during the Sikh period reflected a deep understanding of local craftsmanship and aesthetic traditions. These elements transcended mere decoration; they served as tangible connections to the skilled labor and cultural expressions that defined Peshawar's architectural heritage. Despite its historical and cultural significance, the Western Gate faced several external threats that complicated its preservation. One of the most pressing issues was the constant flow of traffic around the monument. Located at the heart of Peshawar, Gor Khatri was surrounded by roads heavily congested with vehicles, including school buses, rickshaws, and municipal trucks. The vibrations from this constant movement exerted pressure on the structure, contributing to its gradual degradation. Parking near the gate's western wall exacerbated this issue, potentially weakening the building's foundation over time. Thus, the stability of the Western Gate was compromised by the very infrastructure that surrounded it.

In addition to traffic, the building was threatened by poorly maintained municipal services. Water pipes, tube wells, and drainage systems in the area were often in disrepair, leading to leaks that seeped into the gate's foundation. While these utilities were necessary for modern urban life, they posed a significant risk to the structure's long-term stability. Leaking water destabilized the building's foundations, and the presence of garbage bins near the monument created an unpleasant and unsanitary environment that detracted from its historical value. Such issues underscored the tension between modern infrastructural needs and the preservation of cultural heritage. Vandalism and neglect also took their toll on the Western Gate. Construction debris, domestic animals, and unauthorized access to the site contributed to its degradation. Acidic waste from animals tied near the building weakened the soil, while unauthorized access via an open staircase on the eastern side exposed the monument to further damage. The presence of electricity poles and transformers around the site detracted from its visual appeal, obscuring the view of the gate and compromising its aesthetic and historical significance.





Despite these challenges, the structural health of the Western Gate remained a priority for conservationists. A detailed report on the building's condition revealed various cracks and damages, categorized by severity. These cracks, ranging from hairline fractures to several inches wide, indicated structural vulnerabilities caused by unplanned constructions, water leakage, and historical modifications. The removal of certain elements during conservation was a double-edged sword. While these actions reduced the structural load on the building, they also exposed it to further vulnerabilities. The removal of the second-floor roof, for example, left the walls more susceptible to weathering and deterioration. The Western Gate of Gor Khatri stood at a crossroads, both literally and figuratively. Surrounded by the bustling urban life of modern Peshawar, it was a relic of the city's past, a monument that told the story of centuries of cultural and political change. Preserving this architectural treasure was not just about conservation; it was about safeguarding a tangible link to the region's rich and complex history. To ensure the longevity of the Western Gate, concerted efforts needed to address the external factors threatening its stability, from traffic congestion to municipal mismanagement. Through careful planning and responsible decision-making, the Western Gate of Gor Khatri could continue to stand as a symbol of Peshawar's enduring cultural heritage, representing the intricate narrative of its architectural evolution and the communities that cherished it over the centuries.

The conservation and restoration of the Mughal-era Western Gate at Gor Khatri in Peshawar represented a significant achievement in preserving cultural heritage. This project exemplified the intricate balance between maintaining the historical integrity of the monument and ensuring its functional relevance in contemporary society. The efforts involved not only addressed the structural weaknesses and deterioration of the building but also brought new life to the monument through its adaptive reuse. The Western Gate, as a relic of the rich Mughal architectural heritage, was preserved using scientific techniques that aligned with the original construction methods, thereby maintaining the authenticity of the structure.

The Western Gate was an essential part of the historical landscape of Peshawar, particularly within the context of the city's Walled City. As part of the larger caravanserai complex at Gor Khatri, the gate was once a central point for traders and travelers, reflecting the significance of the site during the Mughal era. However, over time, the monument experienced significant wear due to a combination of environmental factors and neglect, with its foundations suffering from water seepage and the walls developing cracks due to soil subsidence. The surrounding urban development further complicated the situation, with modern utilities like water and sewage lines disrupting the structural health of the monument. The process of conservation began with meticulous documentation, using historical archives, architectural plans, and detailed surveys to understand the extent of the damage and the specific needs for restoration.

The conservation effort for the Western Gate at Gor Khatri commenced with a crucial initiative that involved the removal and redirection of municipal utilities carelessly installed around the monument. The pipelines and electrical cables, which posed





a significant threat to both the structural stability and visual integrity of the historical site, required careful relocation. This endeavor demanded close collaboration with city officials and engineers to ensure that the utilities were rerouted in a way that minimized disruption to the site while safeguarding the monument's foundations. This realignment of utilities played a pivotal role in addressing one of the primary threats to the gate's long-term stability—water seepage into its foundation.

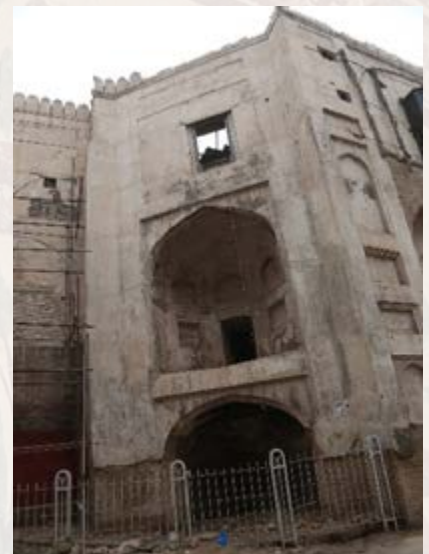
The issue of water percolation had persisted over time due to the proximity of a lawn adjacent to the Western Gate. Through both irrigation and natural rainfall, water had infiltrated the soil beneath the gate, gradually weakening its foundations. To counter this ongoing threat, a series of drainage trenches were strategically excavated around the monument. These trenches acted as conduits for excess water, preventing it from accumulating near the gate's base. In parallel, a professional team undertook structural reinforcement work, utilizing specialized techniques to repair the existing cracks and fissures. This involved filling hairline fractures with epoxy resin and applying appropriate materials to reinforce the walls, thus preserving the integrity of the structure.



The preservation efforts extended beyond mere structural integrity; they encompassed a commitment to enhancing the visual and functional aspects of the Western Gate. The restoration included cleaning the existing stone and brickwork, removing centuries of grime and pollutants that obscured the beauty of the original architecture. Through careful cleaning techniques, the true colors and textures of the building were brought back to life, allowing the monument to regain its historical grandeur. In addition to restoring the physical aspects of the Western Gate, the project aimed to foster a deeper understanding of the site's cultural significance within the community. Educational programs were developed to engage local residents and schools in the history of the Western Gate, emphasizing its role as a symbol of Peshawar's heritage.

Community involvement played a crucial role in promoting awareness and appreciation for the monument, ensuring that its story continued to be passed down through generations.

The conservation and restoration of the Western Gate at Gor Khatri in Peshawar stand as a beacon of hope for the preservation of cultural heritage in Pakistan. The project exemplifies a model approach, merging traditional craftsmanship with modern engineering techniques to safeguard a monument that tells the story of centuries of history. It demonstrates the potential for adaptive reuse, allowing historical sites to remain relevant in contemporary society while preserving their intrinsic value. Through collaborative efforts, educational initiatives, and a commitment to maintaining the integrity of the structure, the Western Gate can continue to serve as a vital link to Peshawar's past, inspiring future generations to appreciate and protect their cultural heritage.





# ***The Harmony of Architecture and Craftsmanship: A Unique Perspective***

*Author: Ar. Shaheera Irfan*



**O**n August 9th, 2024, Friday, the IAP-RIC hosted a captivating event, "Workshop & excursion to Fatima Zahra University", celebrating the harmonious fusion of architecture, craftsmanship, and passion. It was held at the picturesque project site in Satra Meel, Barakahu. The event embarked with a gathering at the IAP Secretariat before proceeding to the university. There, attendees were treated to an exclusive tour of the mosque and academic block, currently under construction, followed by a warm reception with tea and refreshments, and an enlightening presentation by the host, culminating in a memorable departure.

Fatima Zahra University showcased the stunning blend of heritage, culture, and architecture. The 1.5-acre campus is a testament to Pakistan's rich cultural legacy. The mosque's majestic double-height structure is currently under construction, inspired by Mughal architecture, features intricate arches, vaults, and domes. In contrast, the academic block boasts a colonial-inspired design with red brick and ornamental domes and arches. Notably, the construction of both buildings took only three years to complete, using load-bearing walls with 15-foot-deep foundations that interlock seamlessly, ensuring a structurally stable and earthquake-resistant edifice.

The visionary force behind the project, Ali Akbar Natiq, took the stage to share his remarkable story. What sets Natiq apart is his unconventional journey - a poet by profession yet driven by a family legacy of exceptional craftsmanship. With no formal training in architecture, Natiq's passion and vision have given rise to a masterpiece that





transcends mere construction. His audacious goal to reate a timeless edifice that not only stands the test of time but also proudly showcases the rich cultural heritage and craftsmanship of our nation.

As the curtains close on this extraordinary project, we're reminded that the art of craftsmanship can orchestrate a symphony of creativity in architecture. Ali Akbar's masterpiece harmonizes the rhythms of music, art, and building design, proving that unconventional melodies can compose remarkable structures. This event strikes a chord, encouraging us to embrace the beauty of diverse perspectives and celebrate the wonders that unfold when craftsmanship meets innovative thinking. In the world of architecture, sometimes it's the unscripted approaches that create the most breathtaking harmonies.





A photograph taken from inside a building, looking out through a dark wooden doorway. The doorway is framed by thick, dark wood. Outside, a busy street market is visible. In the foreground, the backs of several people are seen as they walk away from the camera. A man in a green shirt is prominent in the center. To the left, a man in a brown jacket is also visible. In the background, there are buildings with various signs. A red sign with the phone number "0322-4818950" is visible on the left. The street is filled with people and goods, creating a sense of a bustling, everyday life scene. The text "ARCHITECTURAL PRACTICE" is overlaid in the center of the image in a bold, red, sans-serif font with a white outline.

# ARCHITECTURAL PRACTICE



# Exploring Jugaar: Spontaneity as Design in Lahore

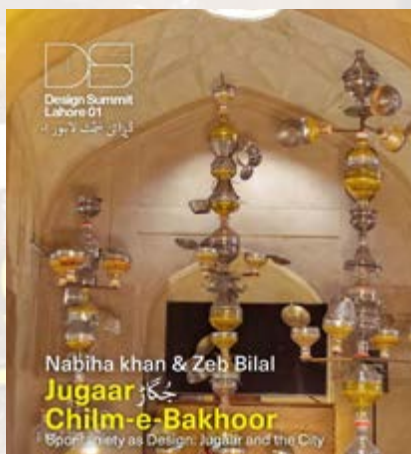
Credits : Rohma Khan  
Author : Ar. Maira Khan

On March 7, 2024, the Mariam Dawood School of Visual Arts and Design (MDSVAD) at Beaconhouse National University (BNU) launched the groundbreaking Design Summit 01 (DS01) in the historic Walled City of Lahore. Spearheaded by Prof. Rashid Rana, Dean of BNU-SVAD, alongside Executive Director Assoc. Prof. Kiran Khan, the summit aimed to critically examine diverse aspects of design through conversations, exhibitions, and hackathons. Prof. Rashid Rana led three key initiatives: an exhibition titled *Simultaneity in Design: Pakistan and Beyond*, co-curated by Aarish Sardar, a series of installations in Lahore Fort titled *Materiality as Design*, co-curated by Ghammaz Sandu, and a project titled *Spontaneity as Design: Jugaar and the City* co-curated by Rohma Khan. The design dialogues were enriched by keynote addresses from prominent international speakers, such as Eyal Weizman and Justin Cook, who contributed to the larger discourse on design.

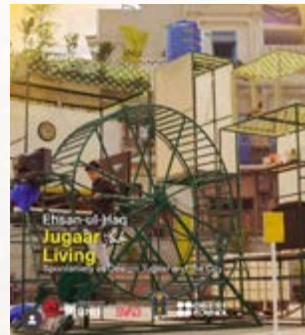
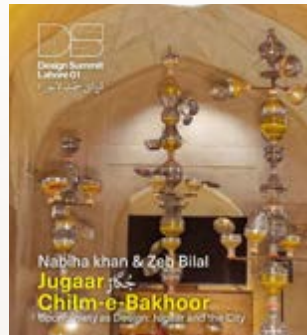
The central theme of one of the projects, set in the heart of Lahore near Delhi Gate and its surrounding district, was



Jugaar—a concept symbolizing innovation through resourcefulness. This idea was explored through various community-centered, site-specific projects that not only showcased creative ingenuity but also underscored the significance of local context and adaptability in design. The exhibition, titled *Projects | Spontaneity as Design: Jugaar & the City*, featured a diverse array of works across multiple venues, including the Blue Hall, Brown Hall, Shahi Hammam, and Wazir Khan Courtyard near Delhi Gate. These







installations remained open for visitors until March 13, 2024, allowing for extensive engagement with the theme of spontaneous and resourceful design.

### A Celebration of Innovation

The Jugaar Project showcased numerous collaborative projects that embodied the spirit of Jugaar, underscoring the necessity for innovation within urban environments. Among the standout contributions was Jugaar Chillim-e-Bakhoor by Nabha Khan and Zeb Bilal, which offered an exploration of sensory experiences, while Jugaar Fan by Avinash Kumar demonstrated practical, everyday solutions.

Jugaar Fashion, led by Ahsan Nazir and BNU students, blended traditional craftsmanship with contemporary aesthetics, showing how cultural heritage can inspire modern design. Similarly, the Jugaar Manifesto, created by Durre Shahwar, Manal Abdullah, and Sabahat Nawaz, laid out the philosophical foundation of Jugaar, advocating for design practices rooted in context and community needs. The success of the Jugaar Project was driven by the expertise and dedication of co-curator Rohma Khan and assistant curator Eisha Liaqat. Their efforts ensured that the exhibition not only celebrated individual creativity but also fostered collaboration among participants, emphasizing the importance of community engagement in the design process.

### Workshops and Collaborations

The summit's impact was further enhanced by a series of workshops organized in collaboration with the British Council and supported by the Anne-Marie Schimmel Haus (German Culture Centre Lahore). These workshops prepared participants for the exhibition and fostered a lively exchange of ideas between emerging and established creatives. Among the notable moments was a performance titled Temporal Jugaar by Syed Faizaan Ahab, which challenged traditional perceptions of time and space in design. Additionally, Jugaar Objects by Faisal Channa and the Textile Major Studio 2 group examined the transformative potential of everyday objects. The exhibition also featured interdisciplinary collaborations, such as Jugaar Living by Ehsan-ul-Haq and Jugaar Gym by Huzefa Haroon and Sara Bhaty. These projects demonstrated innovative uses of space and materials, encouraging community involvement and engagement.

### A Dialogue on Design and Innovation

Led by a dedicated team, including lead curator Rashid Rana, co-curator Rohma Khan, and assistant curator Eisha Liaqat, the project sought to spark a dialogue on the role of design in fostering societal innovation. With its emphasis on spontaneity and resourcefulness, DS01 invited participants to reconsider their relationship with the city and explore how creative solutions could emerge from everyday challenges. Design Summit 01 not only highlighted the diverse talents of BNU's students and faculty but also underscored the significance of various themes, such as simultaneity, materiality and spontaneity (jugaar) as a model for urban innovation. As Lahore continues to evolve, the lessons and contributions from this summit have the potential to inspire future generations to interact with their environment in transformative and meaningful ways.



# Exploring Vernacular Architecture and Biophilic Design:

**A Masterpiece by J & M Associates on the Outskirts of Bedian, Lahore**

*Author: Ar. Maira Khan*



## Abstract

This paper explores the innovative design approach of J & M Associates in their recent project, a farmhouse on the outskirts of Bedian, Lahore.

The design seamlessly integrates vernacular architecture and biophilic design principles, creating a living space that is both aesthetically pleasing and environmentally sustainable. By employing radiant cooling, an ancient temperature control technique, the farmhouse stands as a model for energy-efficient building practices. This study delves into the historical context of radiant cooling, particularly its use in Pakistan, and examines how these traditional methods are adapted to contemporary architecture. The farmhouse not only highlights the importance of connecting built environments with nature but also showcases the use of sustainable materials and passive cooling techniques, offering insights into the future of sustainable architecture.

**Keywords:** Vernacular architecture, Biophilic design, Radiant cooling, Sustainable materials, Passive cooling techniques, Energy efficiency, J & M Associates, Lahore architecture

## Introduction

J & M Associates, a distinguished architectural firm, have recently completed a project that epitomizes their expertise in blending vernacular architecture with contemporary design principles.

Located on the serene outskirts of Bedian, Lahore, this farmhouse reflects the firm's commitment to creating spaces that are both visually appealing and deeply connected to their natural and cultural contexts.





### Radiant Cooling: Ancient Techniques for Modern Energy Efficiency

Radiant cooling is an ancient method of temperature control that operates by removing heat through radiation. This method uses chilled water pipes or cooling panels installed in floors, walls, or ceilings to absorb environmental heat. Although this technique has been utilized by various cultures worldwide, its modern applications in architecture aim to create energy-efficient buildings.

#### Historical Context:

##### Pakistani Innovations

In Pakistan, radiant cooling has been utilized for centuries. Traditional earthenware pots, known as “matkas,” employ radiant cooling to keep water cool. The thick walls of these pots store coolness and release it slowly throughout the day, providing a sustained cooling effect (Srivastava, 2020). Ancient Pakistani architecture also utilized hidden water channels within the walls of buildings. These channels circulated cool water from wells, stepwells, or natural springs, effectively reducing indoor temperatures without modern technology (Agarwal, 2019).

#### Modern Applications

Today, architects are revisiting these ancient techniques to design buildings that are both energy-efficient and environmentally friendly. Features such as water elements, green roofs, and thermally massive materials are increasingly incorporated into contemporary designs to enhance the effectiveness of radiant cooling (Smith & Brown, 2021).

#### A Harmonious Blend of Tradition and Modernity

The farmhouse by J & M Associates is a striking example of integrating traditional architectural elements with modern design. By employing vernacular architecture principles and drawing inspiration from local building traditions, the farmhouse harmonizes with its surroundings and pays homage to the region’s rich cultural heritage.





### **Biophilic Design:**

#### **Connecting with Nature**

One of the standout features of this farmhouse is its emphasis on biophilic design. This approach advocates for the inclusion of natural elements within the built environment, promoting a connection with nature that can enhance well-being and productivity. The farmhouse incorporates large windows, open spaces, and natural materials, creating an indoor environment that feels both expansive and intimately connected to the outdoors.

The strategic use of greenery throughout the property, including indoor plants, green walls, and outdoor landscaping, blurs the lines between indoor and outdoor spaces. This design fosters tranquility and relaxation while contributing to sustainability by improving air quality and reducing the urban heat island effect.

#### **Sustainable and Local Materials**

In line with their commitment to sustainability, J & M Associates prioritized the use of local and sustainable materials in the construction of the farmhouse. Traditional materials such as brick, wood, and stone are prominently featured, providing a tactile and visual connection to the region's architectural heritage. These materials are environmentally friendly, durable, and offer timeless aesthetic appeal.

#### **Functional and Aesthetic Excellence**

The farmhouse is designed to cater to modern living while respecting traditional architectural aesthetics. The layout is thoughtfully planned to maximize natural light and ventilation, creating a comfortable and energy-efficient living environment. The integration of modern amenities ensures that the farmhouse meets contemporary standards of comfort and convenience, making it an ideal retreat from the hustle and bustle of city life.

#### **Key Passive Cooling Techniques**

Ancient Pakistani architecture utilized several other passive cooling techniques, many of which are still relevant today:

#### **Thick Walls:**



Made from materials like stone or mud, thick walls provide excellent insulation, keeping indoor spaces cool by slowing the transfer of heat (Mehta, 2018).

### **Strategically Placed Windows:**

Positioned to take advantage of natural breezes, windows provide ventilation and help maintain comfortable indoor temperatures (Patel, 2020).

**Courtyards and Water Bodies:** Open courtyards and water bodies within buildings help cool the surrounding air through evaporation and convection (Rao, 2017).

**Terracotta and Wood:** These materials have excellent thermal properties, helping to keep buildings cool (Sharma & Gupta, 2019).

**High Ceilings:** High ceilings allow hot air to rise, keeping living spaces cooler (Desai, 2018).

### **The Future of Radiant Cooling**

As climate change drives the need for more sustainable building practices, the principles of radiant cooling offer valuable lessons. By combining ancient wisdom with modern technology, architects can create buildings that are not only energy-efficient but also comfortable and harmonious with their natural surroundings. Radiant cooling, along with other passive cooling techniques, demonstrates how traditional practices can be adapted to meet contemporary needs. These methods provide a blueprint for sustainable living, reducing reliance on energy-intensive air conditioning systems and promoting a more balanced relationship with the environment (Green & Turner, 2022).

### **Conclusion**

J & M Associates have successfully created a farmhouse that is a true blend of traditional and contemporary architecture. Located on the outskirts of Bedian, Lahore, this project stands as a model for how vernacular architecture and biophilic design can be harmoniously integrated to create a living space that is sustainable, aesthetically pleasing, and deeply connected to its natural and cultural surroundings. This farmhouse is not just a home; it is a sanctuary that celebrates the beauty of nature and the rich architectural heritage of Lahore.

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Authored by Maira Khan

Credits: Giselle Butt, Mts Sajida Haider Vandal, Wilayat Khan, Tasnim Ahmed Rizvi



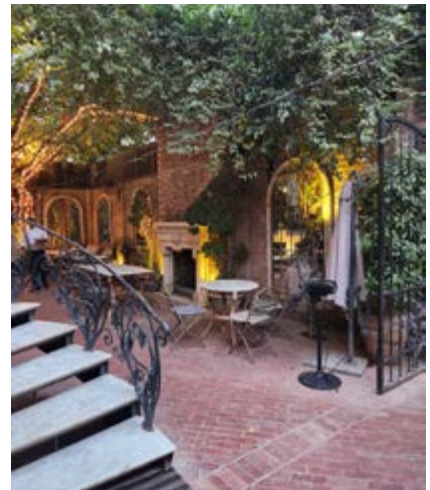
# The Architectural Legacy of a Lahore Firm: Bridging Tradition and Modernity

*Author: Ar. Maira Khan*



## Abstract

This paper explores the contributions of a distinguished architectural firm based in Lahore, known for its innovative design solutions that seamlessly blend traditional elements with contemporary needs. Established in the mid-1970s, the firm has shaped Pakistan's architectural landscape through a commitment to detail, cultural sensitivity, and sustainable practices.







## Introduction

The architectural firm in focus has become a hallmark of excellence in Pakistan's design sector. With a talented team that includes notable architects like Fuad Ali Butt and Abdul Moid Khan, the firm has successfully integrated indigenous architectural vocabulary into a diverse portfolio encompassing residential, commercial, and institutional designs.

## Profile of Abdul Moid Khan

Abdul Moid Khan, a graduate of the National College of Arts in 1972, has made significant contributions to architecture in Pakistan. After founding his practice, Effendi Associates, he focused on innovative designs prioritizing sustainability and energy efficiency.

In the late 1970s, Khan joined BKM Associates, where he developed expertise in passive solar architecture. This approach emphasizes using natural energy sources to maintain comfortable indoor environments, reducing reliance on mechanical heating and cooling systems. His designs often maximize natural light and ventilation while minimizing energy consumption.

Khan has been a strong advocate for sustainable building practices, influencing both his peers and the next generation of architects. His commitment to environmentally conscious design has established him as a leading figure in the movement toward greener architecture in Pakistan.

## Historical Context

Founded in the mid-1970s, the firm emerged during a period of rapid urbanization in Pakistan. It has played a crucial role in addressing the unique challenges posed by the local environment, including extreme climate conditions, urban expansion, and cultural nuances such as communal living and privacy.

## Design Philosophy

Fuad Ali Butt's design philosophy emphasizes that architectural solutions should be truthful and relevant to their objectives. He advocates for designs that remain functional within their temporal constraints while being planned for long-term appropriateness. This philosophy is evident in the firm's approach to site analysis, preliminary design, and detailed construction planning.



## Architectural Approach

The firm's designs reflect a deep understanding of the environment and the communities they serve. Each project is marked by a harmonious integration of traditional motifs with modern necessities. This is particularly evident in features such as geodesic arches and arched ceilings, which create an illusion of freedom and space while addressing climatic challenges.

## Project Execution

The firm's project execution process is thorough and client-focused. It begins with an initial meeting to understand client requirements, followed by comprehensive site analysis and multiple design discussions. A meticulous approach to detailing ensures that all specifications and construction techniques are adhered to during site supervision.

## Collaborations and Impact

The firm has collaborated with various entities, including agricultural development projects and the Pakistan Tourism Development Corporation. These partnerships have enhanced its portfolio and demonstrated its commitment to contributing to Pakistan's infrastructural and cultural development.

## Challenges and Adaptations

Operating in Lahore's unique environment presents challenges, including irregular building material availability and the need for designs that accommodate both large family living and individual privacy. The firm's ability to navigate these challenges has cemented its reputation as a leader in the field.

## Conclusion

In examining the works of this architectural firm, it becomes evident that their approach transcends a singular style. Instead, the firm embodies a philosophy of adaptation and innovation, creating spaces that resonate with the local context while meeting modern demands. The legacy of this firm, and figures like Abdul Moid Khan, continues to influence the architectural discourse in Pakistan, merging tradition with forward-thinking design solutions.

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# Interview with Ar. Suhail Abbasi, FIAP

Interview By: Ar. Mehreen Azmat



Ar. Suhail Abbasi has been practicing architecture in the Islamabad-Rawalpindi twin cities since 1968. He is a fellow of the Institute of Architects Pakistan and a fellow of the Institute of Interior Design Pakistan. He has received multiple awards for his work including IAP Design Excellence Award 1996, IAP Distinguished Achievement Award 1997, IAP Award for Excellence in Architectural Design 2009, IAP Design Recognition Award 2011, IAP Professional Excellence Award 2013, IAP Honorable Mention for Excellence in Architectural Design 2013-2014, IAP Recognition Award 2017, IAP Recognition Award 2019, Behbud Shield of Honor 2022, IAP Honorable Mention for Excellence in Architectural Design 2022.

## MA: How did you become interested in architecture?

I received my Primary education from Multan and later when my father got transferred to Sargodha, I completed my high school & Secondary school education there. My family expected me to become an engineer but due to merit reasons, I could not enter any engineering field. I was guided to apply for admission in Architecture by one of my father's colleague in the college (my father was English Teacher in the college) in a new department that had been established in UET Lahore (1968). At that time the word "Architecture" was alien to people, especially in Sargodha, which was then a small town of Punjab. Despite being unsure of admission, I to my utter surprise was called for interview which somehow, I cleared and thus admitted.

At UET Lahore, after getting through the first year half-heartedly, I found inspiration from teachers that sparked my interest in architecture. I fondly remember my teachers, HOD Professor Irshad Burney, Professor Riaz Mirza, Fine Artists Mr. Shaukat Mahmood and Mr. Waqar Sheikh. In my later years in the University, I was inspired by the teaching methodology of Prof. Pervaiz Vandal who had studied architecture in American University, Beirut.

## MA: Can you describe your professional Journey?

After my graduation in 1968, as a young architect I aspired to go to Dhaka to work with Architect Mazhar-ul-Islam. But as my father had retired and settled in Rawalpindi, I decided to stay back with my family and started looking for opportunities within the city. I joined the firm Abbasi Associates, where I was appointed to design the GHQ Complex which was a daunting task for



Department of Physics Islamia College, Peshawar - 1974, ZA



Department of Chemistry, Peshawar University - 1974, ZA





*Flying Wing Building, P.A.F Academy, Risalpur 1984-1990, S & P*



*Library P.A.F Academy, Risalpur-1984-1999, S & P*



*Bedminton, Fitness Gymnasium & Table Tennis Building, Islamabad Club, S & F*



*Academic Building, DTI Islamabad - 1989-1993, S&P*

a fresh graduate. Soon I joined hands with Eng. Zeb Jamal Khan to form a partnership called Zeb Associates in late 1968. As a young graduate lacking a mentor in the practical field, I read extensively and took inspiration and guidance from many books extracts which I still keep close to my heart for reflection and which even today I verbatim, speak out in my interviews. They are my mentors. My mentors are also those draftsmen, quantity survivors, masons, carpenters, building technicians and many more who teamed with me on my projects.

I was offered a full scholarship at the TU Darmstadt University, Germany for Master of Architecture but could not avail it as I was the sole bread earner and the second eldest amongst the 12 siblings. In this period, I designed several educational buildings in Rawalpindi and Peshawar, like C.B Sir Syed Secondary School for Girls Rawalpindi. Physics Block in Islamia College Peshawar, Tribal Hostel, Institute of Physical, Chemistry, Medical Labs and Lecture Theatre all in Peshawar University, besides few others.

When the partnership with Engineer Zeb Jamal dissolved in 1976, I focused on establishing a new practice. I started a firm with Late Architect Muhammad Shahid. Together we formed a partnership "Suhail & Shahid" and worked on several projects like Leprosy Hospital & Rehab Centre, Balakot (destroyed in the 2005 earthquake), and won a closed design competition for Gulshan-e-Rehman Housing Scheme and PDA Headquarter in Peshawar.

Soon after Architect Naeem Pasha, on returning from USA after post graduation joined us as a third partner, forming "Suhail, Shahid & Pasha, Architects" which later became "Suhail & Pasha, Architects" after Shahid left to join an expatriate construction company. Suhail & Pasha together with its AE Practice also, started to curate a private art gallery; Rohtas Art Gallery. The gallery hosted



*50 meters Swimming Pool and Service Building - Islamabad Club, S & F*



*HDIP Laboratories Complex, Islamabad - 1982 - 1985, S & P*





*Academic Building, DTI Islamabad - 1989-1993, S & P*



*National Art Gallery Islamabad - 1996-2007, S & P*



*State Life Tower, Islamabad, S & P*



*Badminton, Fitness Gymnasium & Table Tennis Building, Islamabad Club, S & P*



*Convocation Hall/Auditorium P.A.F Academy, Risalpur 1984-1990, S & P*



*The Polo Complex, Islamabad Club, S & F*

many artists, poets, writers and musicians. Architecture not only brought me closer to the world of liberal arts but that I got acquainted to some very big names in Visual and performing arts, literature, poetry, music, acting etc. In + 20 years of the partnership, Suhail & Pasha designed, documented and supervised major projects like PAF Academy Risalpur, HDIP Complex Islamabad, Museum & Department of Archaeology Peshawar, University, PNEC Cadets' Mess & 800 Officers Accommodation, PIA Sales Office/Town Terminal, Islamabad, St. Thomas Church of Pakistan, Islamabad, NWFP Civil Secretariat Peshawar, QDA Building and Offices Complex, Quetta, WAPDA's Distribution Training Academy & Officers Accommodation, Islamabad, National Art Gallery, Islamabad, State Life Insurance Corporation Tower, Islamabad, Just to name a few.

The partnership lasted for more than two decades from 1977 to 1999 after which, "Suhail & Fawad, Architects" was established by me in year 2000. At the time my son Fawad was still studying architecture at IVSAA Karachi. Fawad joined the firm in 2002 after setting up the Karachi branch. What followed is a fusion of experience, and exuberance manifesting in our work, that won us a few awards.



**MA: How do you describe your attitude to work, in your own words?**

Architecture by its very nature is the art of constructing. So an architect should seek a poetry in the way that buildings are put together. I make a conscience effort to avoid intellectualized concepts which impose and dictate and instead try to create relatively humble spaces. Spaces that respond to human scale, the touchable scale or the details, staying away from monumental forms.

**MA: How does your design Process Work?**

Every building for me is a portrait. I begin with the people who will inhabit it, to look for the story that the building will tell. I keep an open mind, free from literary, metaphysical and herd restraints. By listening to client's needs, I am able to design for him/her, not for myself. I believe that no single style is essentially better than any other. The requirements of the client and the project come first. Good architecture to me has to have a soul. It must whisper the story of its being; story that inspires, story that brings joy and spirituality in our lives. What I have learnt throughout my long experience of 56 years is to respect our environment. Architecture and its setting should not be hostile to its environment. It should complement and improve the environment.

**Architect's own residence, 1996-1999**

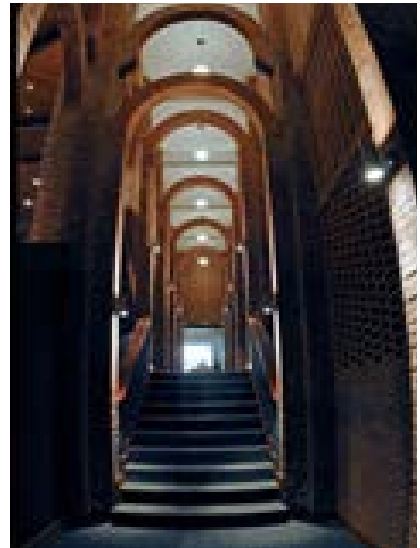
I seek a rapport between environment and building, between building and programme, and between building and its parts from which it is constructed. Architecture must recognize the outdoor spaces which frame its view and proportions. Combined sensitively with vegetation, water and color, these exterior spaces become a source of joy.

In the end of it, I would summarize my design process by saying that I start it by setting out orientation, axis, frames, vistas and views specifications, proportions and the story and then wait for the whisper of the story to stop and from here onwards, let it do the rest.

**MA: How do you describe your work style as an Architect?**

My work is diverse, contemporary, neoclassical, modern & indigenous. Each project has a twist that makes it mine. However, I must admit that my work stems from cubist modernist roots, articulated through geometric forms that create progressions of space. I endeavour to design buildings that express a sense of belonging and understanding of culture, technology and environment while serving as a background that man looks better. In my buildings there is always a close interplay between the inside and outside; the site sets the frame work and defines a formal idea. Each design contains a "great space" that integrates its design elements and forms, which combine to intrigue, to invite and to surprise. Yet my designs are un-frivolous, understated with emphasis on simplicity, openness & light-filled interior spaces. Varying intensity of natural light is juxtaposed and related to the space within.

Each design is woven with references to the region and the time one lives in, making



*National Art Gallery Islamabad, S & P*



*State Life Tower, Islamabad, S & P*





*Courtyard by Marriott, Islamabad, S & F Under Construction*

it a construct for specific place and time. Proportion and details in my work are what create an intimate monumentality- grand yet domestic in scale. High volumes acknowledge the soaring spirit, balanced by intimate spaces for contemplation. A dramatic procession leads one through the structure in an architectural promenade. Each space unfolds, one after another and the structure opens into its surrounding landscape, creating a joyful imagery. Finally, I want my buildings to weather gracefully and grow richer with age. I want them to be good neighbours and to seem timeless-firmly rooted in the ground as if they had always been there. To be subtle yet monumental.

I strongly believe that, it is not right to design a building without first setting its specifications as they are the functional elements which help determine the architecture of a given building at a given time, in a given space. I like to link present with the past. This does not mean reproducing 1850 in 2024. To me it means taking the spirit of the old, taking inspiration from what is timeless, tested and tried over the centuries. I recognise that our buildings should belong to the time and area we live in but they be timeless not trendy and transitory.

**MA: If you have to name one project as your favourite which would it be?**

The one that is closest to my heart is The Polo Complex in Islamabad Club. The work methodology was to navigate between the humans' and the horses' spatial requirements and interaction. The project spread over 50 acres, though complex in nature was enlightening in its own way. The project is a collection of polo grounds, practice fields, many buildings of varying sports activities, respite zones and polo functional zones connected with a circulation system on a highly landscaped environment. Polo Complex project is one of its kind where I felt completely challenged in my 56 years of practice and greatly enjoyed the multitude dynamics of it; architecture, landscape and interiors blended as a uniform whole at an equal context for the project's success. I am conscious of the power of architecture, but I at the same time strongly believe that landscape is an integral part of it and more so for a project of such nature, and hence the buildings there respect the spread of land, environment and they sit humbly within their contexts.

**MA: What is more important for modern architecture - functionality or aesthetics?**

Architecture must embrace both functionality and aesthetics. It must also embrace serenity and vitality. It must offer a sense of protection from daily rigors of life but without disconnecting from what is happening around it, the scenery around it, the views unfolding around you, the sky, the stars, the vegetation, water, the people, the birds.

**MA: What are the most important qualities an architect should have?**

To me, important qualities an Architect should have, means the quality values his or her design of buildings which should be



of many vital concerns. The building must enhance and dignify the lives of those who use it; to do this it must embrace social purpose; It must develop a rapport with its site; be aware of the environment. It must have functional integrity and structural honesty while making an expressive statement. It must be more than a slick façade and must avoid fads to achieve a forthright statement of purpose without degenerating into depressing sterility or exhibitionistic vulgarity. Its relevance and appropriateness must come from a rational common sense disciplining, that coupled with architects' sensitivities, integrates and unifies the whole, the end product. It must have a sense of timeliness and a sense of tradition; timeliness because it expresses its age and tradition; because architecture with its continuing concerns for space, light and texture, is a great and enduring art, a social art.

Consequently, the architects must have the qualitative strength to assume a vital role in shaping our physical environment which, presently seems to accelerate our deteriorating conditions.

#### **MA: How do you envision the future of architecture?**

Architecture at its core is a localized practice; the very first dwellings built were directly born from the earth. Although there are practices which employ ancient modes of buildings, a more globalized approach has taken hold. Finally narrowing it what is called the three pillars of sustainability- economic viability, environmental protection and social equity.

Sustainable building design, augments site potential, optimizes energy use, protects and conserves water, enhances Indoor environmental quality and this talking about Pakistan and may be in South Asian context as well I envision the future architecture should be.



*Architect's Own Residence, S & F*



*Architect's Own Residence, S & F*



*The Polo Complex, Islamabad Club, S & F*

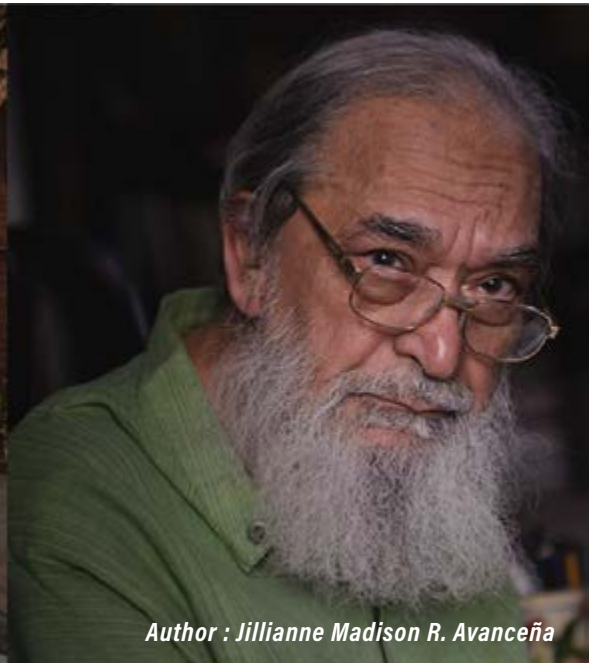


*Residence, Islamabad, S & F*



*Polo Complex, Islamabad, S & F*

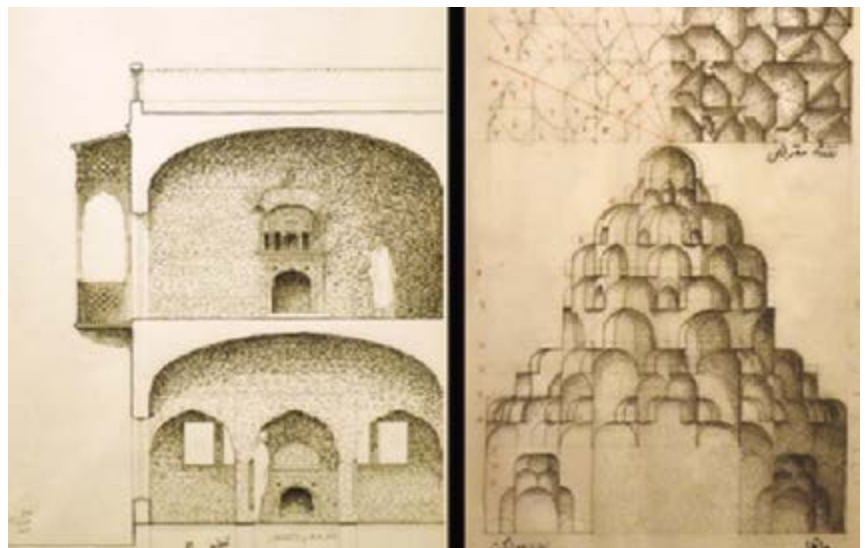
# Kamil Khan Mumtaz



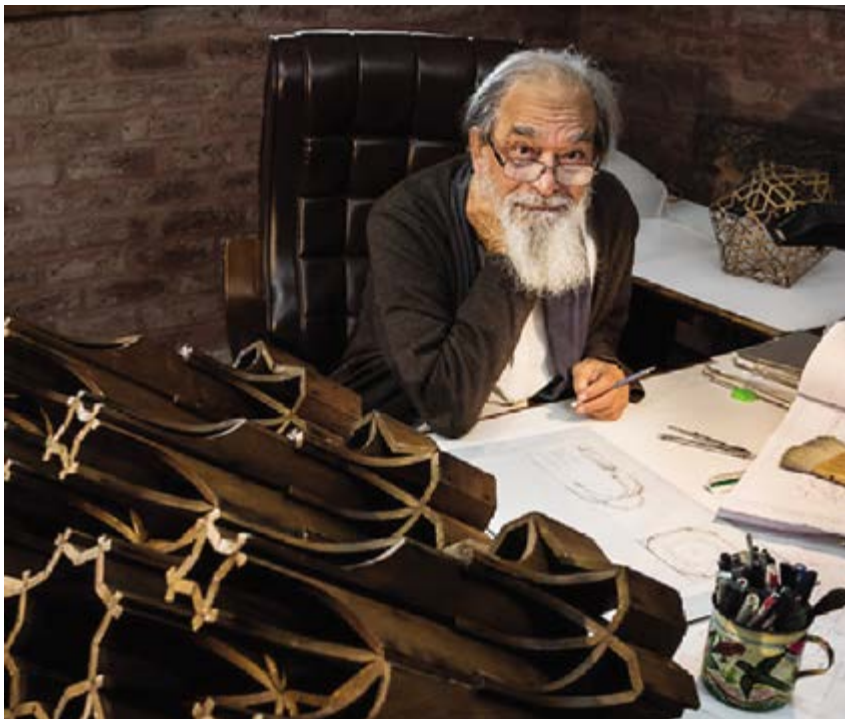
Author : Jillianne Madison R. Avanceña

## An introduction onto the character of Kamil Mumtaz

**M**umtaz is well-known figure in Pakistani architecture, and his work beautifully combines tradition with modern design. Born in 1939, he grew up during a time when the country was going through major changes, which had a lasting impact on his approach to architecture. Coming from a creative family—his mom was a painter and businesswoman, and his dad was a civil engineer—Mumtaz always had a natural inclination toward creativity. He had said in the interview, “After I had finished school I was stuck between two professions, being an artist or a nuclear physicist. So I talked with my elders and they had advised me to take the path of architecture — a combination of the two.” He studied at the Architectural Association in London, where he developed his technical skills and engaged with the latest architectural ideas, considering how he could implement these Western tactics to suit the needs of the East, specifically Pakistan. When he returned to Pakistan in 1966, he had a dual mission: to practice architecture and to help shape the future of the profession through education. “My interest was always to return back to Pakistan. I had always planned on coming back and contributing to the development of my country. And I had always been drawn to modernism and realized that it was the way that I could bring my country out of







poverty and change it for the better."

From 1966 to 1975, he headed the National College of Arts, where he played a key role in reshaping architectural education. He advocated for a curriculum that was deeply connected to Pakistan's cultural and climatic context while preparing students to tackle contemporary architectural challenges. Thanks to his leadership, many architects who studied there went on to make significant contributions to the built environment. Mumtaz's designs really reflect his belief in the close relationship between architecture and its surroundings. His projects are sensitive to the local climate, respectful of traditional building materials, and deeply connected to the

socio-cultural fabric of Pakistan. For him, architecture isn't just about constructing buildings; it's about creating spaces that truly resonate with the people who use them. Beyond his design work, Mumtaz has been a passionate advocate for heritage preservation. He recognizes the cultural and historical importance of Pakistan's architectural heritage and has led efforts to conserve and revitalize historic structures. He even founded the Lahore Conservation Society to emphasize his commitment to protecting the country's architectural legacy.

Mumtaz's impact on the field goes beyond the buildings he's created. His books, like "Architecture in Pakistan" and "Modernity and Tradition," offer deep insights into the evolution of architecture in the country. Through his writings, he has shared a vision of architecture that is both rooted in history and forward-thinking, inspiring both architects and policymakers.

His contributions haven't gone unnoticed. Mumtaz was awarded the Tamgha-i-Imtiaz, Pakistan's highest civilian award, a recognition of his dedication to shaping the country's built environment and leaving a lasting legacy for future generations. Kamil Khan Mumtaz's life and work are inspiring for aspiring architects. His focus on contextuality, sustainability, and cultural sensitivity offers a timeless approach to architectural practice. As Pakistan continues to evolve, his legacy is a powerful reminder of the importance of preserving the past while embracing the future.

# Kalim A. Siddiqui



*Author : Jillianne Madison R. Avanceña*

**K**alim A. Siddiqui is a distinguished architect and planner whose work exemplifies the integration of sustainability with innovative design. As the CEO and owner of KS & Associates since August 1979, Siddiqui has spent over four decades shaping the architectural landscape of Pakistan in major cities like Lahore, Islamabad, and Karachi.

Siddiqui's educational background laid a strong foundation for his career. He studied at Lawrence College, Ghora Gali, and Presentation Convent in Murree, before attending St. Mary's High School in Rawalpindi. He earned his Bachelor of Architecture from UET Lahore and a Master's in Planning from AIT Bangkok, specializing in architecture and human settlement planning and development.

Siddiqui has been actively involved with the Institute of Architects Pakistan (IAP) and has represented Pakistan at numerous international conferences. He has also held leadership positions such as Vice President of the Architects Regional Council Asia (ARCASIA) and former President of the Commonwealth Association of Architects (CAA).

Additionally, he serves on the Board of Governors for SOS Villages Pakistan, demonstrating his commitment to community development. Siddiqui's designs are deeply rooted in the belief that sustainability is not just an architectural approach but a lifestyle.

He strives to create buildings that are energy-efficient and environmentally friendly, ensuring that his projects minimize their impact on the natural world. Kalim A. Siddiqui's home office is a prime example of his commitment to sustainability and innovative design. This dual-purpose space serves as both his residence and the headquarters for his architectural team, embodying his vision of seamlessly integrating work and living environments. He employs eco-friendly practices such as rainwater harvesting for his garden and the installation of solar panels to generate renewable energy, reducing his carbon footprint.

Siddiqui also emphasizes composting organic waste, transforming kitchen scraps and garden waste into nutrient-rich compost to enhance his garden's soil. His home office reflects his philosophy that architecture should respect and enhance the natural



world, serving as a model for how modern living can be both functional and environmentally conscious.

"I always use natural products, and they're the best sustainable thing. And even for my projects, like the one I did in Muree. I used stone, I tried my best to use materials which are indigenous rather than using something foreign. And over anything physical first, sustainability comes from within you, sustainability is a way of life."

Beyond his architectural practice, Siddiqui is dedicated to giving back

Kalim A. Siddiqui is a distinguished architect and planner whose work exemplifies the integration of sustainability with innovative design. As the CEO and owner of KS & Associates since August 1979, Siddiqui has spent over four decades shaping the architectural landscape of Pakistan in major cities like Lahore, Islamabad, and Karachi.

to the community. He believes that architecture should serve the people and provide a sense of support and belonging. His projects often focus on creating spaces that are accessible,

functional, and aesthetically pleasing, with the goal of enhancing the quality of life for those who inhabit them. "So now you want to ask me what architecture is. Okay, so I'll tell you. It's the biggest



profession in this world. It's a subject which is so vast and so wide and it has got so many subjects in it that you need to focus on what you want to do. It is a work which you do for the people. Right? But that people you don't know which people. Yeah, that's true. Like in medicine, in doctor, he knows only that person who is sick. But here, you don't do that. You do for people of all shades, whether they're sick or not. You understand? So it's a service to the people."

Throughout his career, Siddiqui has remained passionate about the power of architecture to inspire change and improve the human experience. He emphasizes the importance of architects as leaders in shaping a sustainable future and encourages young architects to embrace this responsibility with creativity and dedication.

"I truly wish that anyone who is interested in architecture pursues it, however, it is a profession that really requires a lot of dedication and grit. While it is a very noble profession, the 5 years that one must go through in order to become an architect is quite grueling." His contributions to the field have been recognized both nationally and internationally. Siddiqui continues to advocate for sustainable development and innovative design, leaving a lasting impact on the architectural profession in Pakistan and beyond. "There are many issues regarding Pakistan and its architecture. And in my opinion, I believe that the government should really apply and stick to building codes as they are a necessity."

# IAP Journal Editorial Team



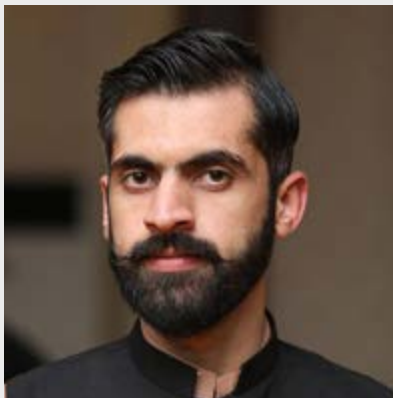
**AR. DR. SAMRA MOHSIN KHAN, AIAP**  
**VICE PRESIDENT**  
INSTITUTE OF ARCHITECTS PAKISTAN



**FARHAN SIDDIQUI**  
**COMPANY SECRETARY**  
INSTITUTE OF ARCHITECTS PAKISTAN

With over 17 years of dedicated service at IAP, Farhan Siddiqui has played a pivotal role as Company Secretary, ensuring smooth governance and operational efficiency within the organization. His extensive experience in managing corporate affairs and compliance has been instrumental in advancing IAP's mission and objectives.

Farhan is passionate about fostering a culture of transparency and collaboration, believing that effective communication is key to organizational success. As we celebrate our achievements in this latest issue of the journal, he looks forward to continuing to support the growth and evolution of IAP and its contributions to the architectural community.



**TAIMUR HUMAYUN**  
**MEDIA & PUBLICATION OFFICER**  
INSTITUTE OF ARCHITECTS PAKISTAN

With 15 years of experience as a Creative Designer, Taimur Humayun brings extensive expertise to his role as Media & Publication Officer at IAP. Over the years, he has honed his understanding of the intersection between design and communication, crafting compelling narratives that truly resonate with audiences.

Throughout his career, Taimur has successfully led numerous projects, merging creativity with strategic vision to ensure that each publication both informs and captivates. In this role, he is dedicated to enhancing the journal's aesthetic and editorial integrity while fostering vibrant dialogue within the architectural community.

Together, let's continue to push boundaries and inspire positive change in the world of architecture.





Photo : Hassan Khan



INSTITUTE OF ARCHITECTS  
P A K I S T A N

**IAP Secretariat:**

Sir Syed Memorial Complex, 19 Ataturk Avenue, G-5/1,  
Islamabad - 44050, Pakistan

**IAP Registered Office:**

IAP House, ST-1/A, Block-02, Scheme-05, Clifton,  
Karachi - 75500, Pakistan

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