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CONTRIBUTION OF TURKISH ARCHITECTS TO THE NATIONAL ARCHITECTURE OF PAKISTAN: VEDAT DALOKAY

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INTRODUCTION

In our age of globalization, architecture is in varying degrees regionally or internationally oriented. To achieve fine architecture, good architects, demanding clients, tasteful users are needed, as well as keen critics. Autobiographies of many globally renowned architects reveal that they travel far and wide to acquire and transfer ideas from other countries. In general, architects use their mental faculties to their best, to shape their buildings for the world to see, to use, and to pronounce judgment upon. But the irony is that the architect's special gift of turning building materials into architectural spaces has almost never been adequately put into words, particularly to the satisfaction of the architect. This is mainly true for nonwestern architects who have handsomely contributed to the world of architecture. In many cases, their life histories and works have never received proper attention from architectural historians. For contemporary generations of architects particularly in a developing country like Pakistan, western architects become role models; influencing their design decisions mostly noncompatible within the local context.

Turkey, a land where East and West meet, produced architects who created magnificent architecture during different historical periods, such as Seljuk, Ottoman and different phases of the Republican period. The buildings created by them since the eleventh century have a distinguished place in the heritage of world architecture. However, except for Sinan who is known as the most prominent Ottoman architect, many of the other architects have not been brought into the world limelight. After 1960s, the contribution of Republican Turkish architects was not limited only to the local level but spread abroad as well. Many distinctive buildings in the categories of religious complexes, diplomatic enclaves, exhibition pavilions and cultural centres were designed and constructed by them. One of the renowned Turkish architects, Vedat Dalokay, has greatly contributed in shaping the national architecture of Pakistan by designing

two major projects in Lahore and Islamabad. Even though a few articles have been written about him in Turkish, architects in Pakistan cannot benefit from this material as they are alien to the language. Hence, little is known about the architect and his design intentions in Pakistan, while what he has designed are experienced as objects: his buildings there are enjoyed as items mainly valued in terms of external form, materials, scale, grandeur, cost, etc.

It is the author's belief that architects, on the whole, do their work, not because of a quest for money but for an inner satisfaction that comes from creative, well-thought out, well- crafted form. The purpose of this study is to explore Dalokay's life history, his design philosophy and to unravel the broad context for producing these buildings. This paper would act as a breakthrough in creating awareness about him and giving more credit to the his vision in Pakistan. Moreover, it might prove to be a humble contribution to strenghten ties between Turkey and Pakistan in terms of architects and the architecture. Semi-structured interviews with professionals and family members, English translations of articles in Turkish, the Chamber of Architects in Ankara, e-mail contacts with architects in Pakistan and internet searches provided major material in the compilation of this research work.

HISTORICAL OVERVIEW

> Architecture tells us not what men were at any period of history, but what they dreamed. Architecture cannot be explained by social and physical circumstances; it is made out of the longings and starvations which the soul has endured. Desire, and imagination, have a curious way of making men accept as beautiful the shapes which are merely mean to our dispassionate eye (Joseph, 1969, 61).

Cross cultural interactions have been customary in human history mainly through diplomatic relations, migrations, invasions etc. In both East and West, diplomatic relations as well as resemblances between different countries have provided common grounds for collaboration in various sectors. Diplomatic relations between Turkey and Pakistan are deep rooted and broad based, which can be traced back to the conquest of the Subcontinent by the Central Asians around 11th century. Four Indo-Muslim rulers stand out as embodiments of the Turco-Persian culture that came to prevail in South Asia from the 11th century onward (**1**). Out of the layers of immigrations which the Muslims of the Sub-continent absorbed from Arabia, Iran, Central Asia and the Afghan mountains, the greatest impact was made by the Central Asians, because they seem to have been the most numerous and also because the ruling dynasties were overwhelmingly Turkish. "While one can identify Arabic and Turkish elements, they matter less than the Persian. It was mainly because of the reason that the new Muslim elites of South Asia who governed in the name of Islam were Turks but favoured Persian culture."(Lawrence, 1997; Keene, 2001, 22).

Language is considered to be the first and the foremost source to absorb such influences. The term "Urdu", the national language of Pakistan, is derived from the Turkish word *Ordu,* meaning "a military camp" (Nayyar, 2003), "foreign", "horde." Apart from many words of purely Turkish origin, there are thousands of common words in Turkish and Urdu which are of Arabic and Persian origin. During the British rule (1857-1947), Muslims of the Sub-continent stood against the British

1. Mahmud of Ghazni (997-1030), Shams-ud-Din Iltutmush (1211-41), Ghiyas-ud-Din Tughlaq (1320-25), Zaheer-ud-Din Babur (1526-30). Ghiyas-ud-Din Tughlaq, founder of the Tughlaq dynasty in the Sub-continent, was of mixed patronage: Turkish and Mongol while Babur, the first successful Mughal conqueror of the Punjab, was a Turkish prince with impeccable connections. Babur wrote his autobiography "Baburnamah" in his native language, Turkish (Bajwa, 2002, 18-35; Rashid, 1967, books 2, 3).

2. Maulana Mohamed Ali Jauhar along with other Muslim leaders of the Sub-continent appealed for funds in support of Caliphate. The Caliphate was abolished but it did not affect the historical bond of friendship between the two countries. Later, under the instructions of Atatürk, the money subscribed by the Indian Muslims was utilized to found the Turkish İŞ Bank (Türkiye İş Bankası) by Mahmud Jelal (Celal Bayar) (Kinross, 2004, 448-449). During the 1965 Pak-India war, Turkey lobbied CENTO members to provide practical aid to Pakistan. Both of the countries are members of the Organization of the Islamic Conference (OIC), the Economic Cooperation Organization (ECO) and the D-8 (for details, see Bajwa, 2002).

government to prevent the disintegration of the Ottoman Empire as a fall-out of the First World War (**2**). After the Independence in 1947, Pakistan established close fraternal ties with Turkey. Bound by a common faith, people of both the countries have always had special feelings of love and brotherhood for each other. There may have been occasional setbacks but friendly ties are being renewed as Turkey has been accepted as the second homeland of General Pervaiz Musharraf, President of Pakistan (**3**). In the backdrop of these historical facts, Prime Minister of Pakistan, Shaukat Aziz's visit to Turkey in June 2005 has served to refurbish the ties between the two countries particularly in the spheres of education, defense and trade (**4**).

Collaboration in the field of architecture also has historic roots and dates back to the construction of Taj Mahal, India, one of the wonders of the world, in the 17th century when masons, craftsmen, sculptors, and calligraphers were summoned from Italy, Persia and Turkey. The practice of working abroad continued even after the founding of the Republican Turkey in 1923. From the Second National Architectural Movement (1940-50) onward, buildings designed to be built abroad were usually considered by the Turkish architects as occasions to feel themselves in the world arena, which in turn would bring national pride, self-confidence, representation and promotion of modern Turkish identity abroad (**5**). Architectural competitions were the principal procurement method for these buildings in the 1960s, hence, this period evinces the role played not only by architects, but also by the institution of architecture to represent the nation abroad (**6**). An analysis of the list "Works of the Turkish architects abroad" reveals that during 1950-2003, nearly fifty-one projects were realized by Turkish architects in fifteen different countries (Zelef, 2003, 258-260). Vedat Dalokay, an architect of the 3rd generation of Republican Turkey, came to prominence as a result of participating and winning national as well as international competitions. Various architects have contributed in the designing of prominent buildings in Pakistan; however, Dalokay's work was highly acclaimed at the national level (**Table 1**). An exhibition displaying works of prominent architects was organized by the Institute of Architects, Pakistan (IAP) in collaboration with the Turkish Embassy in Islamabad to commemorate the life and works of 'Sinan' award holders in December 2004, where Dalokay's son-in-law was warmly greeted by the Interior State Minister (*Daily Times*, 2004).

Name of the Project	Location	Year	Architect	Status
Quaid-i-Azam Mausoleum	Karachi	1958	Vasfi Egeli	Project
Embassy of Pakistan	Ankara	1974	Sedad Hakkı Eldem	Realized
Summit Minar	Lahore	1977	V. Dalokay & İlhami Ural E. Şahinbaş	Realized
Chamber of Islamic Trade	Karachi	1982	Vedat Dalokay	Project
King Faisal Mosque	Islamabad	1986	Vedat Dalokay	Realized
Prime Ministry Complex	Islamabad	1986	Vedat Dalokay	Project
Mausoleum of Zia-ul-Haq	Islamabad	1988	Ali Kolsal	Project
Avari Tower	Karachi	1984	H. Özbay & T. Başbuğ	Realized
Turkish Embassy	Islamabad	2003		Realized

Table 1. Proposed and Realized Works of Turkish architects in Pakistan (revised from Zelef, 2003).

DALOKAY'S LIFE AND ARCHITECTURAL CONTRIBUTIONS

Vedat Dalokay was born in November 1927 in Elazığ, Turkey. He was a man of diversified interests such as sketching, painting, writing, politics,

3. President Pervaiz Musharraf knows Turkish language well, having spent his six impressionable school years in Ankara in the early 1950s, when his father was posted as a junior diplomat in the Pakistan Mission. He refers to the moderation model propounded by Atatürk in pleading for Pakistan's regression from extremism. (http://www.rferl.org/featuresarticle, retrieved 18.01.2004)

4. Prime Minister of Pakistan also visited Middle East Technical University (METU), Ankara on 02.06.2005 and assured his audience that further measures would be taken to increase enrolment of Pakistani students studying at Turkish universities. His address was personally attended by the author.

5. With the founding of the Republic, Turkey faced substantial structural problems, both ideologically and practically in search of a national idiom. There followed a series of reforms carried out by a group of dedicated nationalists headed by Mustafa Kemal Atatürk and an attempt was made to break all associations with past. Under this socio-political revolution, architecture also went through transformation may broadly classified into five phases: The First National Architectural Movement (1923-30), Search for a Republican Architecture (1930-40), The Second National Architectural Movement (1940-50), International Style (1950-60), Post 1960 (For further details, see Holod, Evin, and Özkan, 2005; Bozdoğan and Kasaba, 1997).

6. Different institutions and tactics were tried within the country and abroad in order to propagate national identity. A significant move initiated by the architects was establishment of the Association of Turkish architects in 1927 followed by the Institute of Turkish Architecture in 1945 and the Chamber of Architects in 1954. For the development of architectural profession, competition system was proposed for the procurement of the design for significant buildings. National and inter-national competitions were held from 1931 onwards. Despite continuous demands by architects, it was only in 1952 that legislation regarding regulations for competitions was eventually put into effect (Ergut, 1998, 215-216. For an extensive study of distinctive buildings realized abroad such as diplomatic enclaves, exhibition pavilions, cultural centers, religious complexes, monuments, etc., also see Zelef, 2003.)

travelling and above all architecture; also knew French and German. After completing his early education from Elazığ, he attended the Technical University of İstanbul (İTÜ) to study architecture. He had the privilege of studying with renowned teacher-architects such as Paul Bonatz and Clemens Holzmeister. On the completion of his studies in 1949, Dalokay received the title of "*Yüksek Mühendis Mimar*". Immediately after his graduation, he worked for the Ministry of Works and national Post Telephone Telegraph Department (PTT) for a short period.

In 1950, he left for France and entered the City Planning Department at the Sorbonne , Paris for his Ph.D. studies which he later relinquished. There he had a chance to work with pioneers of Modern architecture, Le Corbusier and August Perret. He returned back in 1954 with high expectations for a brilliant career and established his architectural office in Ankara. He travelled to different countries such as Italy, Greece, Egypt, Japan, Saudi Arabia. He was the award winner of *Türk Dil Kurumu* (the Institute of Turkish Language) in 1980 for his story book for children titled "Kolo" which was later translated into German, French and English (**7**). His life, which was full of achievements, ended in a tragic car accident on 21.03.1991 while he was travelling to Kırıkkale at the age of 63, along with his second wife and the youngest son (**8**). He is remembered by his family members and colleagues as charismatic, versatile, impulsive, hard working, honest, sincere, determined, trustworthy but probably unpredictable and egocentric. A loving father, he became a role model for his children to study architecture. His eldest daughter Belemir Güzer, a landscape architect, is running her father's office as "Dalokay and Güzer" and is committed to keeping his name alive .

Vedat Dalokay became the President of the Chamber of Architects, Ankara (1964-1968) and contributed to institutionalize the national architectural competitions. Due to his sudden death, he could not supervise his award winning project Municipality Building of Kayseri "*Kayseri Kocasinan Belediyesi Hizmet Binası*" till its completion. One of his lost ambitious aspirations was to become the mayor of İstanbul and carry the remains of the famous Turkish poet, Nazım Hikmet, from Russia to be re-buried in a mausoleum in Ankara designed by himself. This, unfortunately, was not realized. After his death, a main road junction, a municipality wedding hall and an urban park in the city which he designed together with his daughter, were named after him as memorials in his name (**Figure 1**).

Dalokay as Mayor

The history of Ankara Municipality is incomplete without the mention of Dalokay. From the platform of the Republican Peoples' Party (CHP) he made his way into political circles and became the Mayor of Ankara between (1973-77). During these years, Ankara was suffering from problems of rapid urbanization and he had to fight with the central government to get sufficient funds. Being the first architect-mayor of Ankara, his approach to resolving urban problems was democratic and technocratic. He considered Ankara as 'a book, museum or show-case of Republican Turkey'. As delegates from all over the world visited this city, her positive and negative impressions were of serious concern to him (Dalokay, 1975, 2-3). Whenever he was informed of traffic jams, he would immediately look at the city drawings, analyse the problem and come up with a workable solution (Ersan, 1991, 49). He wanted the municipality to be an autonomous body with more authority. Dalokay pursued the

7. His book "Kolo" won several literary awards including "The Best Story book of the Year 1980". His story book is a marvellous gift to the children of the world full of love, warmth and sensitivity. He writes "Dearest, it is the will of our creator, when I die, I know it will take less than a year for me to become a handkerchief of soil./../ May death come nicely, smoothly, without pain, without suffering./../ I shall go on living in the yellow beads of wheat, dearest; I shall dissolve in the baby white milk, I shall be the greening in the almond trees that you planted, I shall be in the light in your eyes./../ I shall be heard in the call of the red partridge, in the buzzing of the bees; I shall be floating in the cloud that brings the fertility, in the blowing winds, in the crazy River; I shall be in the every note of the earth." (English translation by Güner Ener, 1994, 57, 78).

8. Dalokay's father was a Director with feudal background in a local newspaper printing agency, who died when Vedat was only 10 years old. Though lucky enough to marry his ideal lady in 1957, Dalokay's first marriage unluckily ended in a divorce after he had three children; he remarried in 1977 and had 2 children.Vedat Dalokay lies buried in his favourite city, Ankara. (For a detailed life history in Turkish, see Anon., 1991, 34-41).

double image of architecture and politics and was never intimidated by political power groups to implement his decisions. According to him, a brave man needed to be a little crazy (İsvan, 1991, 42) and he did odd things to support his municipal decisions, such as going on hunger strike, sleeping in his office, putting the municipality building on sale, etc. Despite unfavourable conditions, he reserved all of his energy to resolve the urban issues of Ankara and develop its infrastructure, based on future projection; upto the year 2020. To resolve the housing problem of the capital, he favoured the concept of townships/satellites such as "*Batıkent*" which was later practiced by the other municipalities (İsvan, 43).

Being a strong social democrat, he believed in peoples' power, an even distribution of money and service to the common masses. His political ambitions made him less of an architect and more of a public figure; he tried to seek people's support in order to accomplish his goals. To draw public attention before his address, he would take a bag full of books to the stage. While showing the large number of books one by one to the audience at the opening of his speech, he would convince them about his knoweledge and awareness to address the urban issues (Ceyhun, 1991, 43). His vitality, and out-spokenness of debate opened up a new link between architecture and government. Dalokay's career, so spectacular in its rise, was sad in its steady decline in 1976; confrontation with a rightist party brought dismissal from the mayorship but he managed to resume later. His shifting of platform from CHP to SHP did not restore his political career (**9**). As a token of love with Pakistan, he was influential to rename one of Ankara's main avenues as "Jinnah Avenue" after the name of the Founder of Pakistan. Upon completion of his tenure as mayor, he fully devoted himself to his professional practice for the rest of his life.

Dalokay had a great passion for architecture and participated in 6 international and 40 national competitions (**Table 2**).

9. Other than shifting from Republican Party to Socialist Party, he partially owned newspapers such as "*Vatan*", "*Politika*", "*Ulus*", and "*Akşam*" (Ceyhun, 1991, 44-45).

List of International Award Winning Projects

- King Faisal Mosque, Islamabad, Pakistan (1969)
- Islamic Development Bank, Riyadh, Saudi Arabia (1981)
- Prime Ministry Complex, Islamabad, Pakistan (1986)

List of National Award Winning Projects

- Conversion of Maçka Army Barracks to Army Museum (1951)
- Building of General Directorate for Electrical Works (1955)
- Porsuk Hotel, Eskişehir (1956)
- Civil Servants Retirement Fund Multi-storey Building, Kızılay (1956)
- Provincial Cooperative Residences (1956)
- Bus Station, Eskişehir (1956)
- Government Mansion, Bitlis (1957)
- Acar Housing Cooperative (1957)
- Kocatepe Mosque, Ankara (1957)
- Konya College, Konya (1957)
- PTT Exchange Building, Cebeci, Ankara (1958)
- Central Building of Institute of Turkish Standards (TSE) and Laboratories (1960)
- Atomic Research Center, Ankara (1961)
- Child Care Center, Ankara (1961)
- Planning of Black Sea Technical University (KTÜ) Campus, Trabzon (1962)
- Central Bank Branch, Kayseri (1964)
- Technical School, Ege University (1964)
- Social Security Institute Hospital, Elazığ (1965)
- Şekerbank General Directorate Building (1968)
- Child Care Center, Adana (1968)
- Women Teachers College, Zonguldak (1968)
- Medical Faculty of Black Sea University (1972)
- Planning of Taksim Square, İstanbul (1987)

Table 2. List of Architectural Works (edited from a list of works prepared by the architect; courtesy of his nephew, Mustafa Dalokay).

Map 1. Map of Pakistan (Camerapix, 1998, 12-13).

His 13 projects were awarded the 1st prize, 4 projects received the 2nd prize, 5 projects the 3rd prize while, 6 of his designs were marked outstanding but a few could not be realized (**10**). He was also appointed jury member in 25 domestic competitions, 2 international competitions and he was invited by various Turkish Schools of Architecture to analyse student projects.

His Design Philosophy

Dalokay was a committed modernist and worked, like most architects of his time, within the modern principles of 20th century (**11**). He learnt rationalism and order from Le Corbusier to whom he referred as his hero. Other than Le Corbusier, he was influenced by the philosophies of Great Sinan, Alvar Aalto and Frank Lloyd Wright. He interpreted architecture as a social responsibility and considered it an integral part of life. He firmly believed that design should represent life styles, behavioral patterns and also a way of organizing social relations. To him, architect was 'a doctor of buildings', who focused on his/her work with serenity and consistency. He had a unique way of looking at buildings and bringing an explanation to them; never hesitant to refer to the work of other architects to illustrate an issue of form or a point of theory. Being a superb artist, he consistently practiced sketching his architectural ideas, which to him was a means of inner expression. He would not hesitate to accept the short-comings of his completed projects. His mental flexibility made him enter into partnership with many other architects. With junior architects in his office, he was less like a boss and more like a father and teacher.

The zenith of Dalokay's effectiveness as an architect can be traced to the years 1970 through 1980 when he worked intensely on the King Faisal Mosque, Islamabad and Summit Minar, Lahore (**Map 1**). From 1970 to 1985 he travelled to Pakistan about 50 times; 3 times a year; he learnt enough English to communicate with the local authorities. In Pakistan, he became a legendary architect and enjoyed the privilege to work with two Heads of State, Z. A. Bhutto (1971-77) (**Figure 1b, 1c**) and General Zia-ul-Haq (1978-88) (**Figure 1d, 1e, 1g**).

KING FAISAL MOSQUE, ISLAMABAD

King Faisal Mosque (*Shah Faisal Masjid*), the 2nd largest mosque of the world, is located in Islamabad, the capital city of Pakistan. The name Islamabad (*city of Islam / city of peace*), was chosen to reflect the country's ideology. In 1959, its site was chosen by the Field Marshal Ayub Khan, President of Pakistan (1958-1968) to make a modern city distinct from those of the past (**12**). The master plan of the city was conceived by the world renowned Greek architect, Dr.C.A. Doxiadis; subsequently many internationally known urban planners and architects, including Sir Robert Matthew, Edward Durrel Stone, Louis Kahn and Gio Ponti contributed their ideas and skills (Camerapix, 1993, 220). The Doxiadis plan is triangular in shape and is developed on a grid system with its apex towards the Margalla Hills (**Figure 2**).

The Capital territory comprising 351 square miles is divided into eight functional zones: Administrative Sector/Capitol, Diplomatic Enclave, Residential Sectors, Special Institutions, Industrial Zones, Commercial Zones, Forest Belt and National Park Area. The city is renowned for its modern planning, wide, tree-lined streets, greenery and elegant public buildings. Islamabad architecture is a curious amalgamation of foreign

10. His architectural achievements have been compiled from his Curriculum Vitae (C.V.) by courtesy of his nephew, Mustafa Dalokay.

11. Dalokay has left no written legacy of his design philosophy; so a questionnaire was distributed among selective architects who either knew him well or worked with him in his office. Other than the questionnaire, unstructured interviews were also carried out to know about his life, personality and design philosophy (see the list of Interviews).

12. Karachi, the first capital since Independence, proved unsuitable due to being inconveniently distant from most of the country, uncomfortably hot and humid for most of the year. Ayub Khan, the President of Pakistan (1958-1968) had apprehensions about the concentration of investment and development in the area with the subsequent effect on the rest of the country prompted the notion of building a new, better-sited capital. The site of Islamabad was chosen to replace Karachi due to the healthy climate it offered, plenty of water, close proximity to Pakistan army headquarters Rawalpindi, a central position on the Grand Trunk Road and close proximity to Punjab and North-West Frontier Provinces (NWFP). Construction began in 1961 and in 1963 people started moving to the city. In 1967, Islamabad was officially made the capital, and work on the city's principal buildings, streets, and facilities was completed by the mid-1970s (Camerapix, 1998, 220).

Figure 1. Glimpses from the architect's life: Dalokay's photographs (by courtesy of Belemir Dalokay Güzer and Mustafa Dalokay, 2005).

Figure 2. King Faisal Mosque (Camerapix, 1998, 222-223).

Map 2. Islamabad, showing Faisal Mosque (Camerapix, 1998, 224).

and local architects' skills. Still incomplete, the city has developed fast from an estimated population of 250,000 in 1981 to 955,629 in 2005.

In the master plan, a site higher than the Administrative Sector was earmarked for the construction of a Grand National Mosque on a scale and excellence befitting the city of Islam (Jafri, n.d.). The impetus to begin the mosque came in 1966, when late King Faisal Bin Abdul Aziz, Saudi Arabia, during his visit to Islamabad liked the idea of the construction of the state Mosque at the proposed site and offered to bear the expenditures as a gift to the people of Pakistan. To pay tribute to him, the mosque was named as King Faisal Mosque and the highway leading to it as Faisal Avenue, after the king was assassinated. The mosque is situated at the north of the city's main approach Shahrah-e-Islamabad against the backdrop and at the foot of the picturesque Margalla Hills. The major considerations for the selection of the elevated site were to create a focal point of the capital, to command the entire panorama of the city, and to ensure its visibility during day and night from miles away along the highway and the surrounding area.

The construction work began in 1976 and was completed in 1986, costing over 130 million Saudi Riyals (about 50 million USD). The mosque was inaugurated in 1988, three years behind schedule due to the Indo-Pak war of 1971 and unstable political conditions prevailing within the country.

The Architectural Competition

In order to select a befitting design, an International competition was organized by the Central Development Authority (CDA) and the Institute of Architects Pakistan (IAP), under the auspices of the Union of International Architects (UIA), Paris. Architects from 17 different countries, submitted 43 proposals out of which 9 were from Turkey ((**13**). UIA appointed a five member jury headed by the CDA chairman Lt. Gen.K.M. Sheikh, Mr. Mazhar-ul-Islam, a renowned architect from Dacca, Dr. Aptullah Kuran, a prominent architectural historian from Turkey, Samir Abu Bakar Ba Ghaffar, Director of Engineering and Planning, Municipality, Riyadh, Saudi Arabia and Mr. Pierra El-Khoury, Technical

13. According to the Associated Press of Pakistan (APP), Turkey, Saudi Arabia, UAE, Indonesia, Iran, Malaysia, Syria, Libya, Morocco, Iraq, Jugoslavia, Afghanistan and Pakistan participated in the competition. (For details, Anon., 1969, 29).

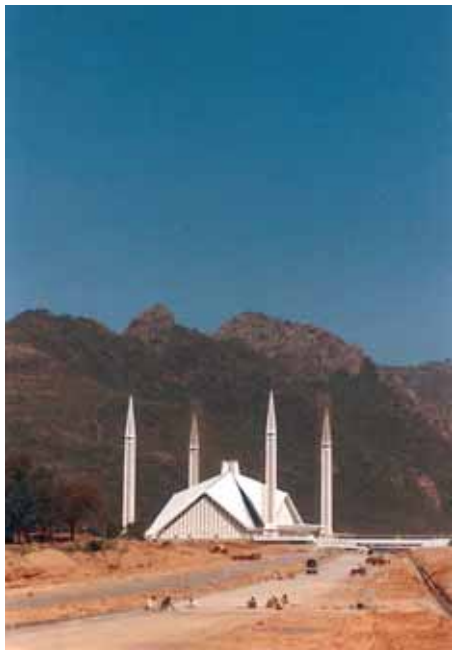


Figure 3a. Proposed Kocatepe Mosque, Ankara, 1957 (Chamber of Architects of Turkey, Visual Archive).

Figure 3b. King Faisal Mosque, Islamabad (1976-86). (courtesy of Mustafa Dalokay)

Advisor in the Lebanese Government in Town Planning (Anon., 1969, 33). The Jury met in Islamabad on November 17, 1969 and after 4 days of deliberations, selected five designs: 3 from Turkey, 1 from Iraq and Afghanistan each. Out of the selected designs, the Vedat Dalokay design was adjudged to be the best by a 4 to 1 majority and awarded prize money of Pak. Rupees (PRs.) 90,000 (approx. 24,000 USD). The second and third prize winners, Bülent Özer and Nihat D. Bindal, were also Turkish and were awarded PRs. 60,000 and PRs. 30,000 respectively, while the fourth and fifth prize winners were awarded PRs. 15, 000 each. The jury members expressed their admiration for the overall quality and competence of the designers and recommended some revisions in the winning design (**14**). The jury decision to select 'non-conventional' design was criticized by the conservatives, for the building did not have arches and domes and rejected 'the rich mosque heritage of Pakistan'. In Turkey, his design was considered to be a variation of his winning entry for the Kocatepe Mosque, the competion of which was held in Ankara in 1957. He had proposed a concrete shell in dome form (**15**). For the Islambad mosque, the dome was changed to a tent (**Figure 3a, 3b**). Despite these apprehensions, when the mosque was completed and opened for public, it silenced most of the critics with its awe-inspiring scale, form and silhouette (Husain, 2005).

The Design Concept

The King Faisal Mosque was intended to symbolize the religious dedication and the aspirations of the newly formed Islamic nation, Pakistan. Dalokay conceptualized it as a crown for the modern capital, Islamabad. His report comprising nine points submitted to the Competition Committee describes his design considerations (Anon., 1969, 34-35). To develop his concept he searched for Qur'anic guidelines, and looked to the Modern as well as Medieval Islamic design principles (**16**). The major design considerations were the surroundings (context), modernity, monumentality and a valuable heritage from this generation to the coming ones. Unlike historical mosques in Pakistan, the complex is not

14. The jury members appreciated the simplicity of the general layout. Dr. Aptullah Kuran declared that it was pride for Turkey that all three prizes were awarded to Turkish architects (Zelef, 2003, 2000). The news appeared in the national as well as international newspapers such as *Pakistan Times* dated 20.11.1969, *Milliyet*, Turkey, and *The New York Times* dated 18.01.1970 (For details, see Sikandar A. Khan article The Shah Faisal Mosque, in *Habitat Pakistan*, (2) 2).

15. After an indecisive competition in 1947, the jury in the 2nd national competition held in 1957 awarded the first prize to the design submitted by Dalokay and Tekelioğlu and recommended it for construction, with certain revisions. Although some of the buildings, such as the offices of the Ministry of Religious Affairs, were eventually completed, the design for the mosque remained controversial due to its novelty in form and the foundations was demolished. Finally, in a third competition opened in 1967, design bearing close resemblence to classical Ottoman style was selected for the construction of the state mosque (for further details, see Meeker (1997,175-182); Erzen and Balamir (1996a, 102,109).

16. Ahmet Can Ersan, a graduate of İTÜ, joined Dalokay's office in 1975 and worked closely with him for many years. One day when he came to the office, he found Dalokay completely absorbed in reading a book. After one hour of complete silence, Dalokay came to him and said desperately, "Look! Allah in Qur'an, does not say anything in connection with mosque design".

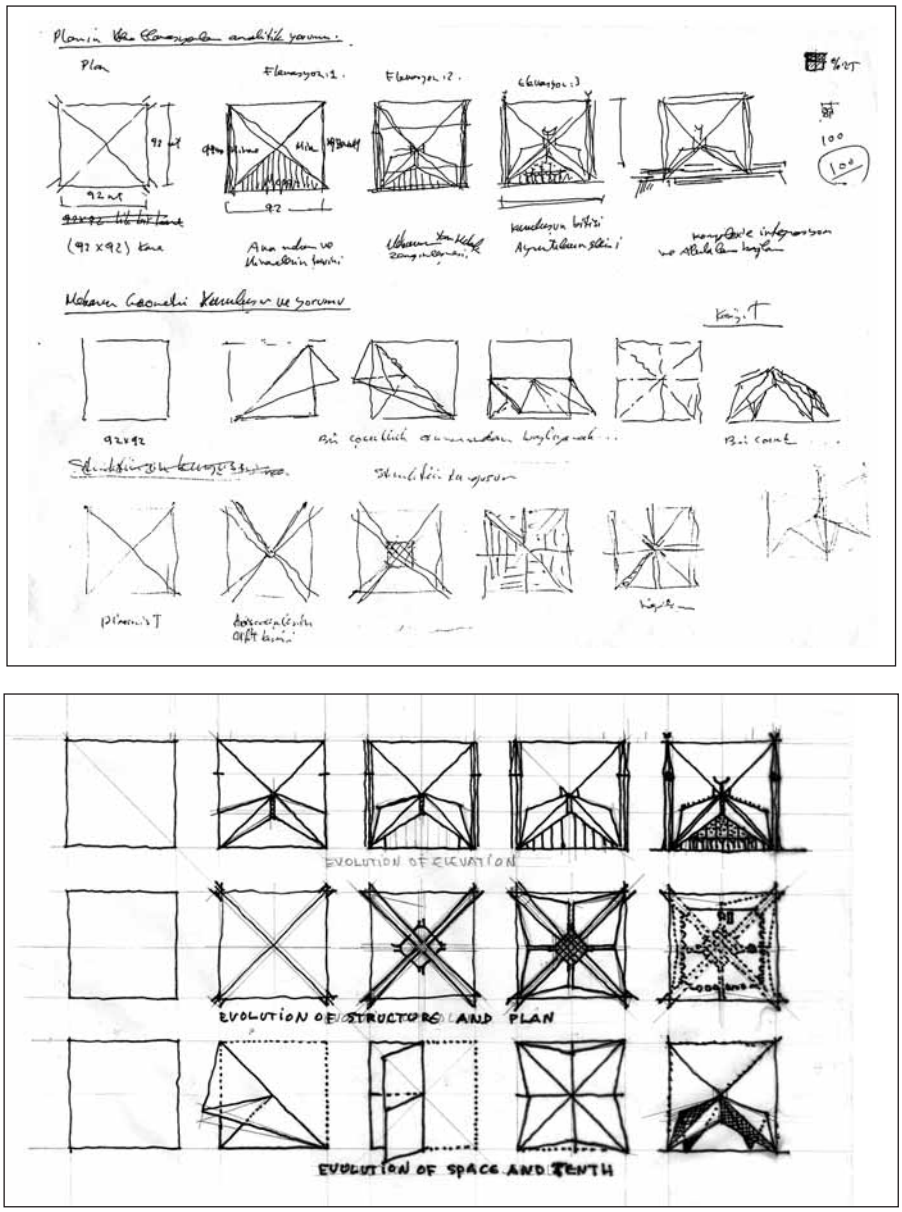


Figure 4a and 4b. Dalokay's hand-drawn sketches describing the geometry of King Faisal Mosque, Islamabad. (courtesy of Mustafa Dalokay)

Figure 4a shows a draft copy with text, exploring the rational aspects of form-giving in a sequence: "The Analytic Interpretation of Plan and Elevations"; "The Geometric Construction of Space and Its Interpretations"; "Structural Form."

Figure 4b shows the finalised drawing, naming the sequences as: "Evolution of Elevation"; "Evolution of Structure and Plan"; "Evolution of Space and the Tent."

enclosed within a boundary wall and the land around is left open. He made use of the traditional structure of an Arabian tent instead of a dome, to make it resemble and to be seen as an extension of the Margalla Hills (Dalokay, 1990, 54).

He installed the pyramid in a cube (a perfect and stable form) defined by four minarets. The form is an abstraction derived from a 61 meters (200 ft.) square base formed by the intersection of two planes (**Figure 4a, 4b**). In fact, he evolved the geometrical concept from the most sacred and the oldest Islamic building, Ka'aba, and transformed into a purely 'modern' feat of advanced structure (Ahmad, 2000, 190-191).

> I tried to capture the spirit, proportion and geometry of Ka'aba in a purely abstract manner. Imagine the apex of each of the four minarets as a scaled explosion of four highest corners of Ka'aba, thus an unseen Ka'aba form is bounded by the minarets at the four corners in a proportion of height to base akin to Ka'aba. Now, if you join the apex of each minaret to the base

17. Prof. Kausar Bashir Ahmad is the ex Dean of NED, University of Engineering and Technology, Karachi and ex-chairman of Dept. of Arch. and Planning, Dawood College of Engineering, Karachi, Pakistan. He had his B. Arch. in 1967 and M. Arch. in 1972 from METU, Ankara. Prof. Kausar with his students of architecture from Dawood College, visited the mosque during a study tour in Dec.1980. Dalokay was present on the site and explained his design concept (see Ahmad, 2000).

18. Dalokay's article "Thoughts on Faisal Masjid", most probably excerpt from the report prepared for the competition entry by the architect, was given to the author by his daughter, Sibel Bozer, during the author's visit to İstanbul in September 2005. She expressed the desire that the article might be displayed in the mosque for the public to read.

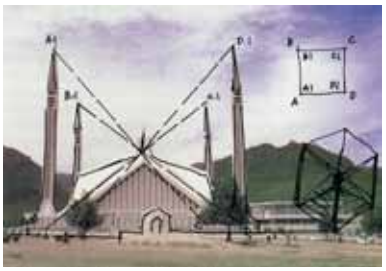


Figure 5. Geometry and elements of the Mosque, by Kausar Bashir Ahmad (Ahmad, 2000, 191).

> of the minaret diagonally opposite to it correspondingly, a four-sided pyramid shall be bound by these lines at the base side within that invisible cube. That lower level pyramid is treated as a solid body while four minarets with their apex complete the imaginary cube of Ka'aba (**17**).

Dalokay in his article "Thoughts on Faisal Masjid", describes his design concept:

> The main theme in the design of Shah Faisal Mosque is the joy of living. Perhaps it is the outcome of my acquaintance with the great Mughal and Ottoman Khilafat mosques. In them the interior space seems to me as the expression of glorious and joyful hymns. I expressed this joy through the means of space, light, water, air, colour./../ I wanted without prejudice and pretension, an eternal form, clear as well as an illuminated space…in fact as clear as the statements of Qur'an (**18**).

Layout Design

Dalokay developed the layout plan taking into consideration the two main axial approaches to the city and to the hilly backdrop. The religious complex is spreading over an area of 189,705 sq. meters set along the east-west axis. The mosque as the most dominating feature is organized symmetrically (**Figure 7a, 7b**) and covers an area of 53,821 square feet (5,000 sq. m). It can accommodate approximately 100,000 worshippers: 10,000 in the prayer hall, 22,000 - 24,000 in the porticoes, 40,000 in the main court yard and remaining on the podium. The subsidiaries are situated at lower level, forming a transitional belt between the religious and the secular zones. A large fountain raised on a platform leads to the entrance in the east, preceded by a main courtyard with porticoes. Under the marble floor of the main courtyard, the Islamic Research Centre- two

Figure 6a, 6b, 6c. Scenes from the construction of the Mosque (Courtesy of Mustafa Dalokay).

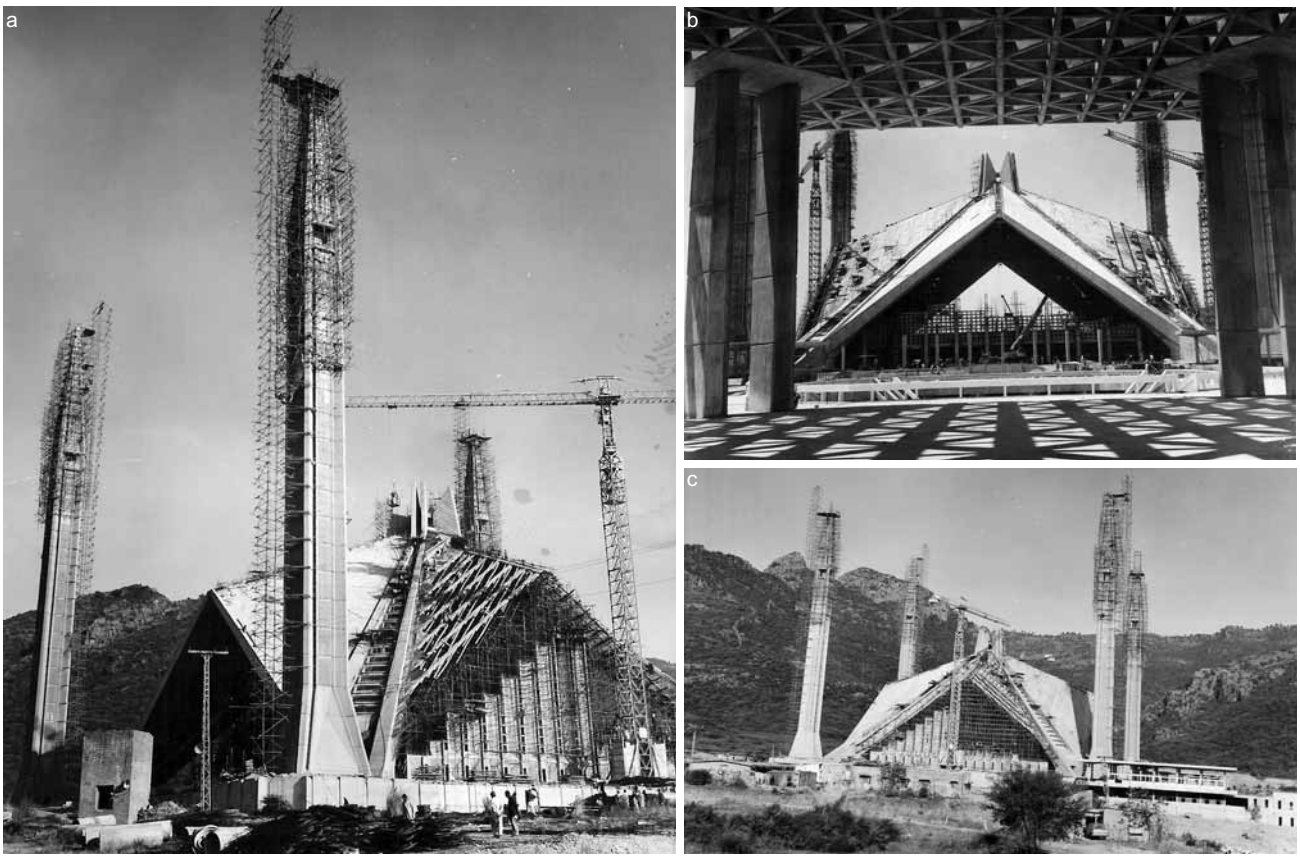
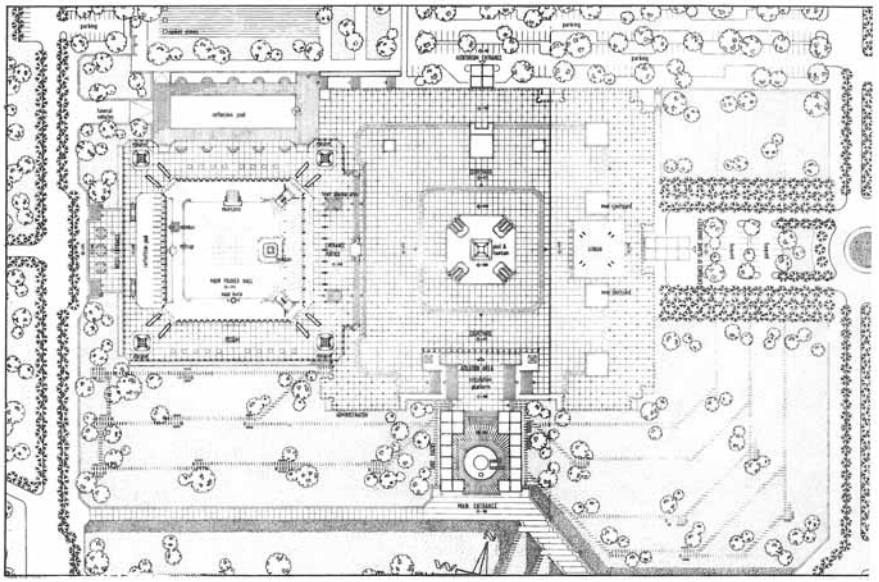


Figure 7a. Ground Floor Plan of the Mosque (*Mimarlık*, 1988/3, 39).

Figure 7b. First Floor Plan (*Mimarlık*, 1988/3, 39).



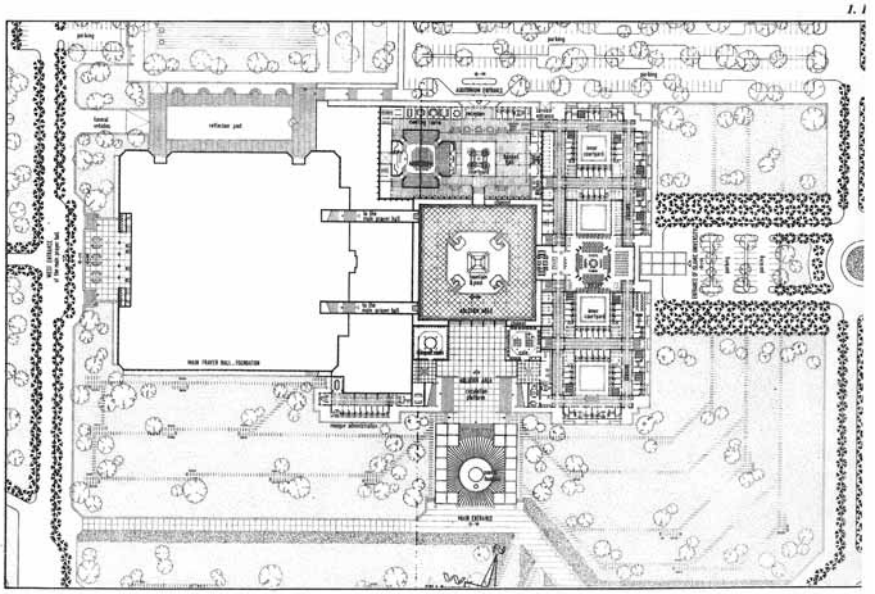


Figure 7c. Plan of the Octagonal Prayer Hall (retrieved from http://archnet.org/library/sites/one-site.tcl?site_id=864, 10.12.2005).

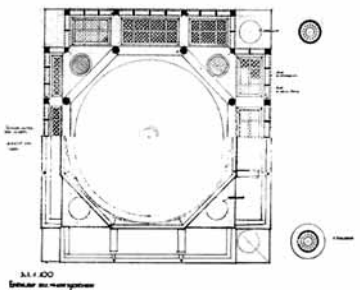


Figure 7d. Longitudinal Section from the South (*Mimarlık*, 1988/3, 38).

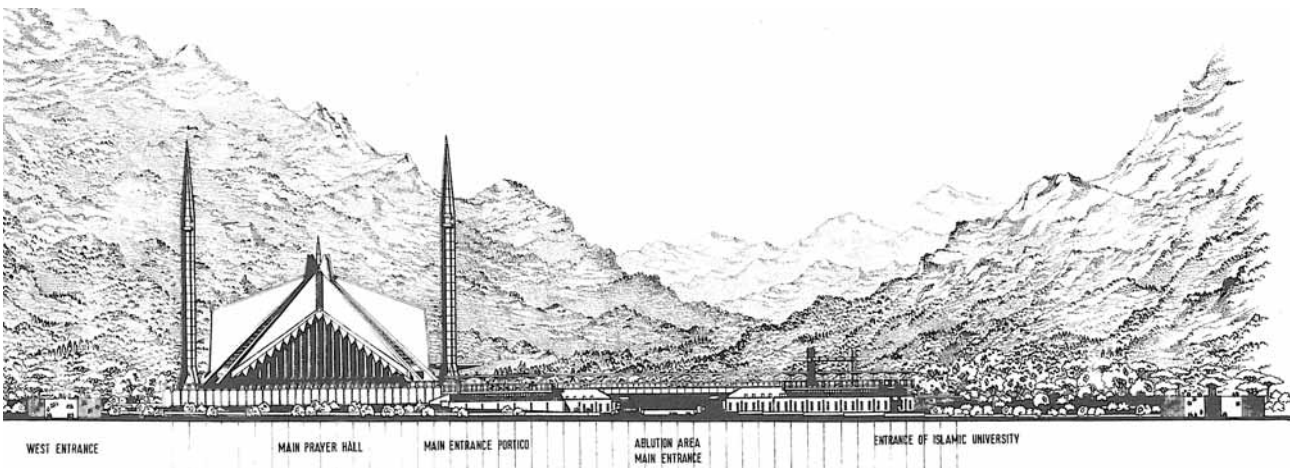


Fig. 8a. Ablution area (Courtesy of Mustafa Dalokay).

Fig. 8b. Four diagonal staircases leading from the ablution area located at the lower level to the prayer area. A fountain set in the pool is also visible (retrieved from http://archnet.org/library/sites/one-site.tcl?site_id=864, 10.12.2005).

stories- housing library, museum, printing press, originally housed the library, museum, printing press, lecture hall/conference room, cafeteria and offices of the *Shariat* faculty of the Islamic University. The Islamic University which was functioning with seven hundred students was relocated to a new campus inaugurated in 2000. The ablution area and toilets located away and at a lower level from the Prayer Hall are reached by four diagonal staircases (**Figure 8a, 8b**). A later addition is the small mausoleum of former President of Pakistan, Zia-ul-Haq, located right outside the mosque where people stop to pay homage. Other salient features of the complex are the women's gallery with a capacity of 1200-1500, parking space for 400 cars/5000 bicycles, bus stop, funeral area, reflection pools and tourist shopping and book store.

Architectural Features

The prayer hall is an eight faceted triangular pyramidical concrete shell based on a square plan and supported on four giant concrete girders. It is spanned by a space-frame structure of triangular folded concrete plates that meet at a height of 40 meters (132 ft.) above floor level (**Figure 7c, 7d**). Between the plates, glazed intervals are provided to admit natural light. The sloping roof is crowned by a giant gilded copper crescent at the apex in the direction of Mecca. The architect used crescent as it symbolizes power, belief and the spirit of martyrdom in the Muslim world (Anon., 1969, 35). The Hall is framed by four towering Ottoman minarets, soaring 90 meter (300 ft.) high into the sky. There is an elevator or staircase up each of the four minarets to the visitor's gallery 58.6 meter (190 ft.) above the ground, offering fantastic views of Islamabad.

It is not only the impressive size and exterior for which the mosque is famed it also supports an equally elegantly designed interior. Dalokay considered the interior of traditional mosques somber and tiring so he conceptualized a lively interior to create love for Allah and love for life (Dalokay, 1990, 58). The Qibla wall inside the Prayer Hall is enlivened by reflected light generated from different points and angles. A large reflecting pool outside and parallel to the wall extends in to the hall hence, enhances its transcendental quality. The fountain inside the hall allows for air conditioning by adjusting the water level of the pool. The wall is covered with decorative glazed tiles from Turkey, restrained to calligraphy of verses interpreting blessings (*rehmat*) and bounties (*barkat*) by a Turkish graphic designer, Mengü Ertel. In front of the wall stands the *mihrab* and *minbar* both designed by the renowned Pakistani artist Gulgee. Mihrab, unlike traditional niche/recess in the wall is a free standing sculptural element, symbolic of vertical open Qur'an, spine bearing the word Allah repeated in a mirror image and the pages displaying verses from the Qur'an (Holod and Khan, 1997, 79). There is a giant chandelier in the ceiling weighs about 7.5 tons and uses 1000 electric bulbs.

Along the north wall, stands rostrum (*dikka*) for Qur'an reading competitions (*Qirat*), with calligraphy by the prominent Pakistani artist, Sadequain. The women's gallery (**Figure 9**) in a mosque is not customary in Pakistan but Dalokay provided it along the eastern wall of prayer hall at a mezzanine floor, partially bifurcated from the males, with its own entrance approached through an archway inscribed with an excerpt from a *Hadith*: "Heaven is under the feet of mothers" (Holod and Khan, 1997, 79). Geometrical patterns created by the intersecting of lines enliven the polished granite floors (**Figure 11**). Inspired by the Great Sinan, he

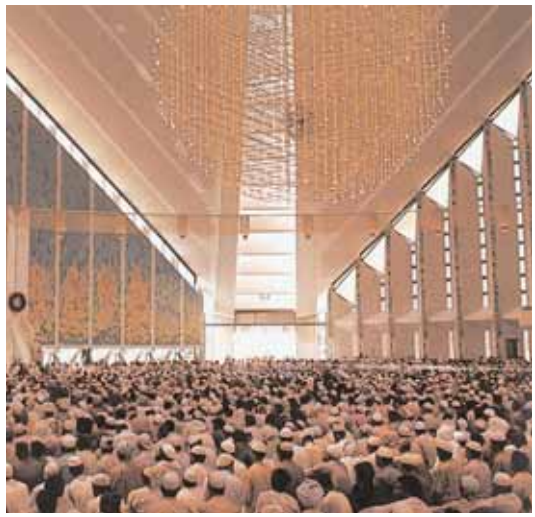


Figure 9. Qibla wall with narrow glass bands differentiated from other walls by *mihrab, minber* in the foreground. Chandelier in the ceiling and fountain are also visible (Camerapix, 1998, 224).

Figure 10. Non-load bearing walls which are treated as screens for the women's gallery. The rostrum (*dikka*) is also visible (Courtesy of Mustafa Dalokay).

Figure 11. Geometrical patterns created by the intersection of the lines are visible (retrieved from http://archnet.org/library/sites/one-site.tcl?site_id=864, 10.12.2005).

followed his philosophy of the poetic assessment of space "Man is happy if he can find a semblance of paradise on earth" (Erzen, 2002, 63). Dalokay used sparkling, scintillating surfaces, reflecting pools, playful fountains and floor patterns in an effort to capture spirituality.

> The life in the mosque is continuous with the outside world, so is its interior; in visual continuity with the exterior world... the pool entering from the Qibla side... the water an eternal sign of life, existence of water, sound of water, feeling the water. So when you face the *Mihrab* wall you see it, you observe its movement on the wall and on the vaults. You may as well take it as the blessing of the God. The air current, so vital in hot countries is well thought of in Islamic and Mughal architectural traditions (**19**).

19. Excerpt from Dalokay's unpublished article "Thoughts on Faisal Masjid".

20. Loh built a fort that was named Lohkot or Lahawar, and this in centuries that followed came to be known as Lahore (http://www.authorsden.com/visit/viewarticle).

SUMMIT MINAR, LAHORE

Lahore, the second largest city of Pakistan, is revered as the cultural, educational and artistic center of Pakistan. It is considered to be the 45th largest city of the world housing over 8.5 million inhabitants (wikipedia, a, b, 2005). The history of Lahore, also called the heart of Pakistan, can be traced 4000 years back to the times of the Rama, the hero of the famous epic "the Ramayana". Rama had two sons, Loh and Kash, and it was Loh who was the mythical founder of Lahore (**20**). Lying on the main trade and invasion routes to the sub-continent, the city was ruled and plundered by a number of dynasties (**21**).The greatest impact was made by the Mughals (1524-1752) and the British (1857-1947). The Mughals, who were famous as builders, gave Lahore some of its finest architectural monuments. Victorian heritage also created a new architectural style, referred to as "Mughal Gothic" by harmoniously combining Mughal, Gothic and Victorian styles.

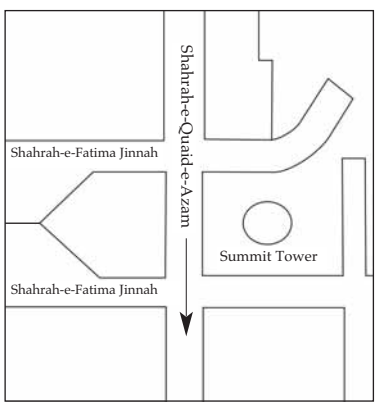


Figure 12. Plan of the Charing Cross, Mall Road (Shahrah-Quaid-e-Azam), Lahore (not to the scale). Position of the Summit Minar is marked with a circle (retrieved and redrawn from http://www.citibank.com/pakistan/consumer/aboutus/atmcnn.htm#lahore, 13.08.2005).

After Independence in 1947, Lahore became the provincial capital of Punjab and expanded at an unprecedented rate. The increase in population, changing patterns of economy and industrialization have contributed a great deal in revolutionizing the entire basis of architectural forms. Due to changing lifestyles and trends, there has been an ever increasing tendency to adopt Western and American forms of architecture (Bashir, 2004). A motorway was completed in 1998 linking Lahore with the capital city; Islamabad while main boulevards were aligned by high-

Figure 13a. View of Minar and British Pavilion (Courtesy of Adnan Ural).

Figure 13b. View of Minar and WAPDA House (Courtesy of Adnan Ural).

Figure 13c. Inscriptions on blocks and diagonal walkways (retrieved from http://www.virtualtourist.com/travel/Asia/Pakistan/Punjab/Lahore, 13.08.2005).

rise commercial buildings. Like so many Asian cities, now the contrast between the old and new is staggering (Malhotra, 2005) and centuries old architecture is crumbling away. Lahore Development Authority (LDA), established in 1976 along with other civic agencies is striving hard to combat threats of air pollution, traffic congestion, urban sprawl etc. and to restore its peculiar Mughal character of "the city of gardens". The LDA is committed to make Lahore the most livable mega city of the South Asian Region by 2010 and one of the thirty leading educational cultural, commercial, industrial and technological centers of the world by 2020 (LDA, 2002).

Lahore has the distinction to host the most important historical events; passing of Pakistan Resolution in 1940, the unique international Exhibition of Islamic arts in 1957, Second Islamic Summit in 1974 and Lahore summit in 1999 (Camerapix, 1993, 251). The Second Islamic Summit held in Lahore was an important event not only in the history of Pakistan but that of the entire Muslim World (**22**). Forty heads of states and representatives came together, sharing a common desire of fostering brotherhood amongst Muslim countries. Zulfikar Ali Bhutto, Prime Minister of Pakistan and chairman of the Summit, considered it desirable to build a monument as a symbol of solidarity.

Summit Minar with modern Islamic architectural features stands in the historical Charing Cross on the Mall Road where, in the Assembly Chambers across the crossing the Summit was held (**Figure 12**). The Mall (renamed as Sahrah-e-Quaid-e-Azam) was laid down in 1851 by the British as a new centre of modern Lahore with Charing Cross as a focal point. Around the Crossing, the most prestigious buildings of Lahore all known for their unique styles, are located (**23**).The foundation stone of the monument was laid on the first anniversary of the conference on 22nd February, 1975 by the Prime Minister. The Minar was built at a cost of Pakistani Rupees (PRs.) 17.5 million, by the Ministry of Works, which had given the tender to the National Construction Company (NCC). The construction work which started in July, 1975 took about 20 months to be completed (*Pakistan Times*, 1977). The work of designing the monument was entrusted to Vedat Dalokay, who at that time was also the Mayor of

21. The city's recorded history begins in 1021 with the arrival of Muslim conqueror, Mahmud of Ghazni in 1021. Under Muslim rule, it evolved as a center of Islamic culture, learning as well as trade and commerce. Lacking natural protection, historically Lahore has been invaded and ruled time and time again such as Ghaznavi Empire (1021-1186), Khalijis, Tughlak, Sayeds, Lodhis, Pathans Dynasties (1186-1486), Mughul Empire (1524-1752), Sikh Rule (1767-1849), British Empire, (1849-1947). (For details, Sheikh, 1967; Bajwa, 2002).

22. In terms of economic benefits, the Islamic Summit was invaluable to Pakistan. Soft loan, interest free loans and grants came pouring in from the Muslim world: Iran amounting to 730 million USD, U.A.E. £ 100 million, Libya 80 million USD, Qatar 10 million USD, Saudi Arabia 130 million USD, Kuwait 45 million USD, oil organization controlled by the Muslim states 22 million USD (Bajwa, 2002, 215).

23. Majid Sheikh in his article "Walking to Charing Cross" published in daily *Dawn* dated 20-9-2003 gives an historical overview. The term Charing Cross was first used, in the context of Lahore, in 1908 in a publication by G. R. Elmslie. To stamp its authority on India and Lahore, a marble pavilion sheltering grand statue of Queen Victoria wearing her imperial crown was designed by Bhai Ram Singh Mistri, then deputy principal of the Mayo School of Arts (**Figure 13b**). To express freedom from the Colonial dominated past, statue was removed and taken to the Lahore Museum in 1951. Today a marble stand depicting the Holy Qur'an with gold engravings stands there. The crossing became a point of importance with the building of the Masonic Hall (1918). Opposite this was built the Shah Din Building (1914). The Punjab Assembly Building (designed by Mr. Bazel M. Salune, Superintending Architect, Architecture Circle, Punjab and foundation stone laid down by Sir Jogindar Singh, Minister for Agriculture) was started in 1935 and completed in 1938.

From 1963 onward, modern office buildings started appearing: Al-Falah Building and WAPDA House (1967), a modern office block, designed by the famous American architect Edward D. Stone was constructed with a glass dome and a roof garden (**Figure 13a**). It rises to a height of 40m (approx. 127 ft.) and due to its white marble cladding commonly called "white elephant". The Crossing - aptly renamed Faisal Square - due to its strategic location has turned into Hyde Park of Lahore. It is a common practice for the public and political parties to organize rallies and launch their protest to highlight various issues.

Figure 13d. Exhibition Hall in the basement. (retrieved from http://archnet.org/library/sites/one-site.tcl?site_id=109, 13.08.2005).

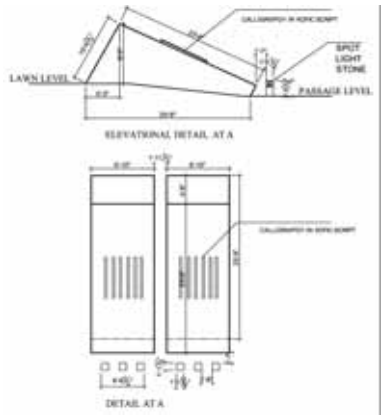


Figure 14a. Detailed Plan and Elevation Drawings of Trapezoidal Blocks, Summit Minar, Lahore (Courtesy of Zahra Ashraf, Chief Architect, C&W. Dept., Govt.of Punjab, Lahore, Pakistan).

Figure 14b. General Layout Drawings of Summit Minar, Lahore (Courtesy of Zahra Ashraf).

Figure 14c. Basement Plan Drawing of Summit Minar, Lahore (Courtesy of Zahra Ashraf).

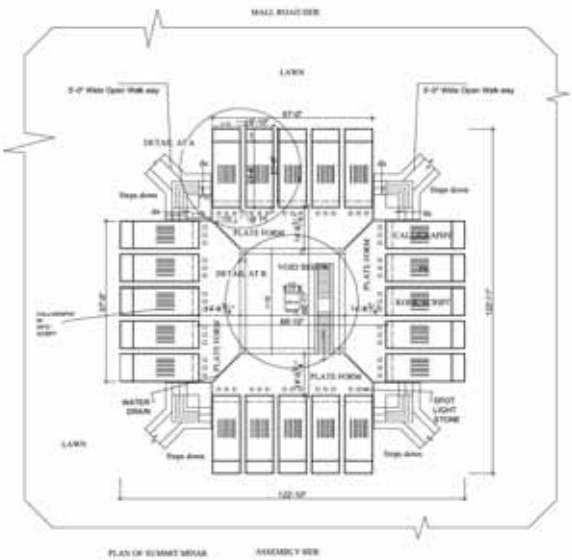
Ankara. Due to his heavy administrative commitments, he invited his Turkish architect-friend, İlhami Ural, to join him.

Design Philosophy

İlhami Ural, in an interview, gave a brief account of the design philosophy of Summit Minar (**24**). As stated by him, designing of a monument with appropriate symbols acceptable in Muslim countries was a big challenge. Ultimately, the memorial was designed as a social space where people could interact. The design concept was based on symbolic representation of five basic tenets of Islam: *Tauheed*, *Namaz*, *Som*, *Zakat*, *Haj* and Islamic teachings of the paths of righteousness, universality and eternity. Three inscriptions *Allah-o-Akbar* (God is great), *Tasmiyah* (by the name of Allah, most compassionate; most merciful) and *Kalimah* (There is no God but Allah and Mohammad is His Apostle) were selected due to their indisputable acceptance in all participating Muslim nations. The architects showed their respect to already existing buildings around by not blocking their views (**Figure 13a, 13b, 13c**). They rejected the idea of demolishing the British Pavilion on the site to make more space available for the monument. The white marble tower of unity leaping out from the center is the reaffirmation of man's categorical denial and ultimate acceptance of the eternal truth; "there is no God but Allah" expressed in stone and concrete.

Architectural Features

Summit Minar design has an interesting composition of radial symmetry, with Minar as the focal point. The Minar is by no means a monument in its totality; there are other elements in it. At the base, twenty trapezoidal blocks, five on each side (symbols of five basic tenets of Islam), frame the Minar (**Figure 14b**). The Minar rises to 48 meters from a shallow reflecting pool set in the basement courtyard (**Figure 14c**). It is chamfered at the corners; all sides remain parallel and deliberately cut horizontally at the top. Cladded with white marble from Peshawar District; on all four sides the word *Allah-o-Akbar* is inscribed in Kufic script in low relief, covered by gold. The inscription commences a little above the Atrium level and rises up to six meters. The 8 meter long blocks of red sandstone rise up to



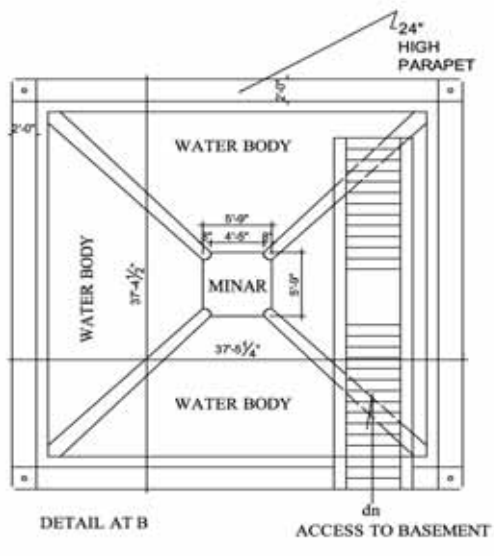


Figure 15a. Atrium in the basement with barrel vault ceiling (retrieved from http://archnet.org/library/sites/one-site.tcl?site_id=109, 10.12.2005).

Figure 15b. Concealed tube and spot lights (retrieved from http://archnet.org/library/sites/one-site.tcl?site_id=109, 10.12.2005).

3.09 meters (**Figure 14c**). Chiselled in Kufic script, the *Kalimah* is engraved on the first and the last two of the blocks while, *Tasmiyah* is engraved on the middle one. Drawings of the script were prepared in Turkey and were then blown up in the desired size on stone (Idrees, 1977).

Four diagonal walkways (symbol of openness and universality) paved with Mullagory marble from the tribal belt lead to 0.76 meter level down to an atrium all around the Minar which is 5.40 meters wide. From here a single flight staircase (symbol of *Sirat-e Mustaqeem*) leads to the basement terminating at 3.68 meters into a gallery under the atrium. These galleries opens up in to four large Halls proposed to be used for Exhibition, Auditorium, Library and Museum which houses gifts from various Muslim countries. The auditorium is equipped with an integrated audio-visual system for presentations. The pillars support barrel vault ceiling giving Roman character to the interior (**Figure 15a**), while roof of the Halls are visible above the ground in the form of trapezoidal blocks. The walls and ceiling are finished in fair faced concrete while floors are of white marble.The Halls are lit by concealed tube lights and imported spot lights (**Figure 15b**). For the Construction Company, it proved to be an inspiring engineering problem as the engineers had to erect a huge canopy over the whole construction area; big enough to cover a Boeing aircraft completely. This was required to be able to meet the threats of the monsoon season (**25**).

DISCUSSION AND ANALYSIS

Architecture is one of the many expressions of cooperation between Turkey and Pakistan. Two national monuments of Pakistan, King Faisal Mosque and Summit Minar, designed by the renowned Turkish architect, Vedat Dalokay are of seminal importance and stand as testimony to this brotherhood. Both of his architectural projects have similarities of being constructed for the glory of Islam and with funds donated by the Saudi government. Many foreign architects: C. A. Doxiadis, Sir Robert Mathew, E. D. Stone, Richard Neutra, Gio Ponti, Louis Kahn were commissioned projects in Pakistan but Dalokay enjoyed more esteem and recognition. The mosque became the most prestigious project of his professional career; brought fortune and fame to him. He always referred to it as his child and he wished for a handful of earth from his grave to be taken to Islamabad and placed beside the mosque. This wish was attained ten years after his tragic death by his daughter, Sibel Bozer, during a special visit to Pakistan (Anon., 1991, 51).

The international competition for the King Faisal Mosque proved to be an important historical event as Turkey won the first three positions. Though it was a moment of special significance, it brought to the surface the latent state of affairs in connection with the lack of patronage of architects and

24. The interview was carried out by the author in his office at *Karum* in Ankara. His son Adnan Ural, a practicing architect, was the interpreter.

25. Over 3 lakh cubic ft. of earth was dug to 20 feet depth and more than one lakh cubic ft. of high grade concrete, over 200 tons of steel, 15, 000 square ft. of masonry, 150, 000 square ft. of form work, 40,000 square. ft. of Mullagory white marble and 15, 000 square ft. of red sand stone went into the construction of the Minar. For details, PWD Brochure *Inauguration of Islamic Summit Minar*, Lion Art Press, Lahore.

Figure 16a. Selimiye Mosque, Edirne (1569-75) (Akşit, 1997).

Figure 16b. Mughal Badshahi Mosque, Lahore (1673) (Ministry of Informations and Broadcasting, 1986, 4th and 5th pages after 264).

orthodox ideologies about mosque building processes in their own country (**26**).The architectural community expressed mixed feelings of joy, disappointment, optimism and pessimism. On the one hand, architects were encouraged by the success of "first modern mosque originating from Turkish and Islamic roots" (Eldem, as quoted by Zelef, 2003, 200). But on the other, they were disillusioned as to why Turkey could not play a pioneering role by constructing the similar mosque as Kocatepe in Ankara. Şenyapılı (1969) writes that "Kocatepe could have been a sample of a transition period. How good it would have been if this transition had started from Turkey. We have lost this opportunity." My consolation is, even though this pioneering quality had been lost to Pakistan, it had been created by a Turkish architect. Holod and Khan (1997, 76) write that "Indeed, Dalokay's design was among the first one in Pakistan to depart from the conventional arch-and-dome type".

As an expression of solidarity with the architects, the Turkish Prime Minister, İnönü, sent a letter of congratulation to Dalokay, stating that "realization of your project would be a matter of happiness and pride for us" (Anon.,1969, 29). But, he was not included in the Turkish delegation to visit Pakistan with President Evren and refused to visit his monument of national significance (Zelef, 2003, 175). Bindal, the 2nd prize winner, argued that it was quite strange and funny that despite Turkish architects' recognition at an international level, working circumstances in their own country was not encouraging (Şenyapılı, 1969, 32). Such feelings were not only the thoughts of respective architects but were widely shared by many others. Architects used this success as a means to condemn Turkish authorities for being conservative in terms of mosque architecture when the country's ideology is described as secular, liberal and modern. Dalokay considered the success of his modern mosque design as a sign of Pakistan being a country of pioneering status ahead of Turkey. In fact, he was deeply indebted to people of Pakistan and expressed that without their beautiful faith, unfailing assistance, friendly cooperation and enthusiasm a work of such magnitude could never have been accomplished (**27**).

26. Kocatepe Mosque, Ankara, is one of the classical examples of dichotomy in connection with mosque design in Turkey. This was a great setback not only for Dalokay but for the whole architectural community. See also note 15.

27. Excerpt from Dalokay's unpublished article "Thoughts on Faisal Masjid".

The task of building a state mosque symbolizing independence in an urban setting of Islamabad largely shaped by modern city planning was a great challenge for Dalokay. But his tragic experience of the Kocatepe mosque motivated him to take up this challenge with great vigour. He looked at classical models of Ottoman and Mughal mosques (**Figure 16a, 16b**); made comparative analysis of mosque and church architecture. According to him, mosques had become symbols of power for governments, since people could perform their worship anywhere and everywhere, as Allah is omnipresent. The Süleymaniye complex in İstanbul had been turned into a culture and education center, whereas people of Islamabad did not want a center. They just wanted a place where they could perform congregational ceremonies and accommodate 150,000 - 200,000 people. He stated that "mosques are well lit, colourful, spacious and without directional emphasis, whereas, churches are dark, depressing and with directional emphasis towards the altar. Muslims have no compulsion to be in the mosque and can pray in the open space. For Christians, God is in the most sacred part of the church, i.e. the altar; therefore, their prayer is church-bound, facing towards the altar" (Şenyapılı, 1991, 46-47).

Dalokay's design is explicitly modernist and suggestive of an Islamic architecture re-interpreted in its elemental forms.His design is a formal and orderly arrangement of successive open and covered spaces to make a unified whole. Walkways, courtyards, porticoes, borders and pavements all take the form of rectilinear frames that affirms the possibility of a rational analysis of space based on abstract geometry. His emphasis on minarets might have been influenced from his Turkish origin, where the Muslim conquest of İstanbul was marked by the erection of slender and pointed minarets, even when Hagia Sophia was converted to a mosque (Bloom, 1989, 188). Importation of the Ottoman minarets to Pakistan led to a popular urban myth that the ever-paranoid CIA demanded to inspect them fearing they were missiles in disguise. Historically, mosques were interconnected with the city planning, "the religious complex was the core of the communal realm, the mosque and its dome being the spiritual center...limits of the city were also often defined by the presence of a complex or a mosque" (Erzen, 2004, 183, 186). Shah Faisal Mosque due to its strategic location, monumentality and grandiose scale though, commands the landscape of Islamabad but hardly gets integrated feature of the urban fabric. This testifies the influences of 'Western' urban forms into 'non-western' countries under colonization, which has radically transformed the spatial and political organization of cities and contraction of the historical function of mosque (**28**).

Analysis of Dalokay's design concept suggests that his overwhelming emphasis on form is neither a fashion nor a style but pursuit for the fit and with aim of achieving a transcendental sense of pleasure. Holod and Khan (1997, 80) argue that Dalokay was an architect who had the ability to use materials with great skill, achieved through the use of modern technology as a way of communing with the God. But some scholars consider "search for paradise" a nostalgia which does not necessarily convey in the mind of all observers or users the "spiritual" representations aimed by architects inspired by very subjective paradigms (Arkoun, 1995, 18). Arkoun writes that:

> ….religion is celebrated in architecture by heavily financed mosques with large volumes, ostentatious luxury and sumptuous spaces which suggest the will to power, material wealth and physical comfort, rather than the

28. See, King, 1991; Khan, 1995; Khan, 1999.

> concern for aesthetic emotions, feeling of harmony and intimate space, or the compulsion for spiritual contemplation. Major issue is not that either the architect has an Islamic background but the content and the functions he gives to spirituality in the present cognitive, anthropological mutations that are imposed upon the human conditions.

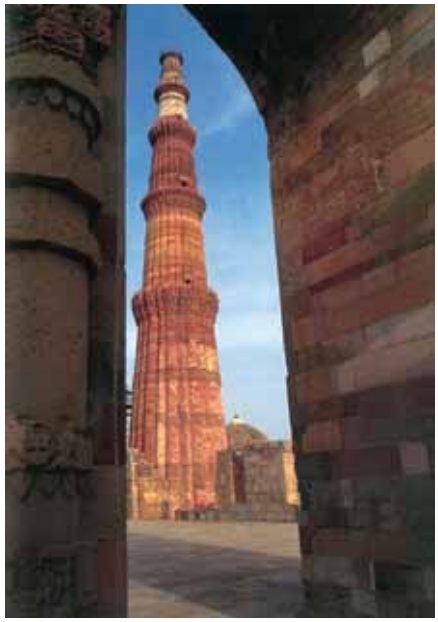
Construction of state mosques, in the newly established capitals of Muslim states such as Kuala Lumpur (1965), Kuwait (1976), Islamabad (1986) and Ankara (1987), was a way of expressing psychological freedom from their foreign dominated past and constructing political and cultural identities (Khan, 1995, 16, 20). The state and religious institutions attempts to subject mosques to their planning dictates have made its design a battle ground of confronting views. The fundamental believers consider *mihrab*, *minbar*, minaret, courtyard, ablution as the Islamic components of the mosque and therefore unchangeable through time and culture. But liberalist believers take these components as arbitrary elements made orthodox by theological definitions; consecrated by collective ritual functions, established over centuries (Arkoun, 18). This dichotomy has resulted in imaginings of highly differentiated architectural forms. The Aga Khan Award for Architecture (AKAA) conceived in 1977 to support and celebrate "Islamic architecture"; provides a platform for such dialogue that responds to the needs of today's Muslim societies. Yet, there is no simple answer to the question for "correct, innovative, original mosque design". This challenge is unique in the contemporary Muslim world, and the architects have to confront with many difficulties to come up with a satisfactory design. Architects, on one hand, are criticized for romanticizing with the traditional components; on the other hand ,innovative designs are not accepted and demanded by communities (Işıkyıldız, 2000, 134). In Pakistan, where Islam is the state religion, Dalokay looked for contemporary appropriateness by reinterpreting "modernity" and "tradition" (Erzen and Balamir, 1996b, 102; Husain, 2005). Despite his controversial personality in connection with mosque design in Turkey, his mosque became an icon and landmark of Pakistan as reviewed by some prominent architects.

> Faisal Mosque changed the way the clergy or the congregation thinks of a mosque, as a replica of Badshahi Mosque and essence of Masjid e Nabvi. Architects felt freer to explore other architectural elements than domes and arches to express symbolism of religion for a given house of worship. What Vedat Dalokay did is similar in some ways to Victor Lundi's laminated wood-structure architecture which somehow liberated architects in the west to walk away from Neo Classical or Gothic Expression of a church. After the Faisal Mosque, there is a marked difference in the mosque design and the dome: especially triple dome has vanished. Dalokay's contribution is meaningful for it has changed the thoughts and minds of *Imam*s, worshippers as well as architects /../ local architects were becoming complacent and more subservient to the client and the induction of foreign architects was providing a new lease on life for survival of architecture (**29**).

> The form of the mosque is powerful and original and therefore, became a landmark in the history of mosque architecture in Pakistan. The influence is widely spread to towns, villages, along highways and water tanks constructed for the mosques. For example, congregation mosque in Balakot, a town in NWFP, and in a village 10 kilometers north of Kalar Kahar /../ To distinguish the location of prayer hall in series of apartment blocks, the water tanks are constructed as miniature models of Shah Faisal mosque. For example, Lyari town Karachi, Taxila Museum, Muridke along GT Road, Ferozpur Road, Lahore. /.. / The impact is not limited to the buildings but to other art forms, and trucks for transporting goods (**30**).

29. Naeem Pasha, a leading Pakistani architect, was part of team of CDA Architects for negotiating consultancy with Dalokay. His analysis about the mosque was received through e-mail (npasha@isb.comsats.net.pk.).

30. Prof. Dr. Abdur Rehman, a Fulbright Scholar, architect and writer, is currently teaching in the Department of Architecture, University of Engineering and Technology, Lahore. His assessment about the impacts of Dalokay's mosque on the contemporary architecture of Pakistan, was received through e-mail (drabdulrehman@gmail.com).



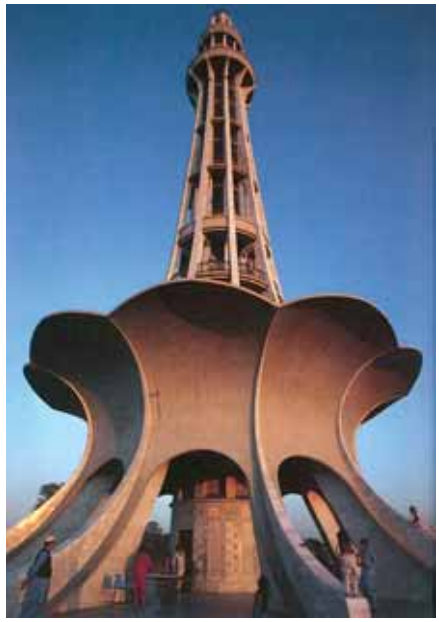


Figure 17a. Qutub Minar, Delhi (1199) (Menon, ed., 1997, 87).

Figure 17b. Minar-e-Pakistan (1968) (Camerapix, 1998, 62).

> No other monument or structure in the country represents a city as strongly as Faisal Mosque represents Islamabad. Most books and tourist brochures on the city have pictures of the mosque as it has come to be accepted as the official symbol of the city. TV channels, in news of the city, always show the familiar picture of Faisal Mosque. /../ Concoctions of the design were incorporated in other building structures; water tanks on top of houses, gateways, atop roadside restaurants and eye-catching landmarks in commercial areas to attract customers. It became a familiar form synonymous with Islamabad and the progressive principles it represented as the modern capital of the country (**31**).

Dalokay's second architectural project, Summit Minar, is a unique blend of artistic expressions and architectural skill. Historically, Minars in the Sub-continent are conical in shape, tapering off at the top with a turret or dome of one kind or another such as Qutub Minar (1199), Delhi (**Figure 17a**); Minar-e-Pakistan (1968), Lahore (**Figure 17b**). In contrast, four sides of the Summit Minar are deliberately kept parallel and cut horizontally at the top.

Radial symmetry of the design suggests as the analogy has been drawn from the lotus flower because of the myth attached with it of spiritual enlightenment. The plan seems as an interesting composition of a series of square enclosing the Minar in a receding and descending order, from simple to complex. Though the complex is not as magnificent as the surrounding buildings, it maintains its supremacy by its sheer height. In craftsmanship, it represents in many ways revival of the dying art of stone carving which is typical of traditional Muslim architecture and the cascade design at the Mughal Shalimar Garden in Lahore. The exterior of the monument is very simple, and the interior, beautiful. This too has a purpose: Islam enjoins upon its followers to lead simple lives but keep the inner-self very beautiful by immersing themselves in lofty thought and performing noble deeds (Hasan, 1977). Though the Minar could not enjoy much publicity like the mosque, it became a symbol for a new typology of new type of minaret design.

> Charing Cross is in the making, a symphony is in the creation. The different architectural forms come in leaps and bounds and start shaping

31. Hammad Husain, a practicing Pakistani architect and graduate of METU, in his paper titled "Image of a City in Making: Dalokay's Grand Mosque for Islamabad" presented in the 22nd UIA Conference held in İstanbul, in July 2005, argues that the mosque makes an impressive statement of Pakistan as an Islamic Republic. His analysis is closer to Rehman.

> the crossing. But wait, there is more to happen in 1975, the Islamic Summit Minar. As a consequence, the Charing Cross becomes the Faisal Square. The symphony reaches its climax and the music rises to its crescendo in the tall white marble clad concrete Minar by Dalokay. Both concrete and marble are by nature inert, but through his hands these inspire with a heaven wards inclination. The free standing Minar radiates an upward tendency, yet having nothing to support, it is altogether without tension. Twenty terrestrial pyramids of wisdom surround it in a square base. Rising from within these pyramids, the Minar marks the change from a terrestrial to a celestial center of gravity. The crossing has taken meaning; pure spiritual experience beyond expression, dynamic if you reflect, static if you do not (**32**).
>
> Going to the monument is like having visited another world. /../ I do not see anything more full of meaning than a parallel sided Minar./../ The rest is imagination. Parallels meet at infinity. Infinity is God. Infinity is truth. Infinity is life and all creation. Could we have built a better monument to the world of Islam? Inscribed in gold on the marble column on all four sides is the eternal message of Allah-o-Akbar, resplendent in daylight and shining through the night-a beacon for the glory of Islam (**33**).

Without analyzing Dalokay's works in Turkey, to write about him would be difficult. But in the light ofthe foregoing discussion, it is concluded that he, like many other architects, wanted to be recognized as the best in architecture. In both of his architectural projects, he sought a modernist expression, based on impeccable application of a symbolic system. But defining and producing quality in buildings, has long been a problem as there are as many ideas of what qualitative design is, as there are design critics. Though there can be variations in the individual judgments, there is a consensus in Pakistan that his architecture has an overwhelming appeal and invokes long lasting impressions. It is true that such concerns are widely shared by people of different backgrounds on the inter-net. His two award winning state mosques, Kocatepe Mosque and King Faisal Mosque, in the capital cities of Ankara and Islamabad became milestone in the contemporary architecture of the Muslim World. I am deeply influenced by his versatile nature, artistic abilities, determination as well as use of geometry to create a spirit of place. Dalokay's passion for politics was an unusual combination with architecture but it gave him a high profile. Had he been indifferent to politics, would he have had the potential to become a world renowned architect? His work will stand as an emblem of brotherhood among three leading Muslim states, Saudi Arabia, Turkey and Pakistan, for the future generations to come.

32. Zahra Ashraf is the Chief Architect, Communication and Works (C&W) Department, Government of Punjab, Lahore. She is widely traveled and has a large collection of slides of the most historical buildings of the world. She is invited as a jury member by the Schools of Architecture in Lahore to Evaluate students' work. Her response on the Summit Minar received through e-mail (caarch@brain.net.pk).

33. Excerpt from Muhammad Idress article published in daily *Pakistan Times*, Feb. 22, 1977.

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Belemir Güzer, Dalokay's daughter / landscape architect, Bilkent University, Ankara.

Bedia Dalokay, Dalokay's sister at Çeşme.

Birsel Hanım, Dalokay's first wife at İstanbul.

Hakan Dalokay, Dalokay's son / architect at İznik.

İlhami Ural, friend/class-fellow / architect at Karum, Ankara.

* All made in July and August 2005; except for Sibel Bozer, which is in September 2005.

Mustafa Dalokay, nephew at Ankara.

Dr. Selahattin Önür, Assoc. Prof., Chairperson, Dept. of Architecture, METU, Ankara.

Sibel Bozer, Dalokay's daughter / architect at İstanbul.

Dr. S. Tanvir Wasti, Professor, Civil Engineering Dept., METU, Ankara.

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Anahtar sözcükler: Vedat Dalokay; İslamabad Camisi; Kral Faysal Camisi; Summit Minar; Pakistan mimarlığı; kültürlerarası / kültürleraşırı ilişki.

TÜRK MİMARLARININ PAKİSTAN ULUSAL MİMARLIĞINA KATKISI: VEDAT DALOKAY ÖRNEĞİ

İnsanlık tarihinde antikiteden beri varolan kültürlerarası ilişkiler, diplomatik temaslar, göçler, savaşlar va işgaller yolutyla olağanlaşmıştır. Hem Doğu'da hem de Batı'da, farklı ülkeler arasındaki benzerlikler ve kurulan diplomatik ilişkiler, çeşitli ilgi alanlarındaki etkinlikler için ortak bir zemin oluşturmuştur. Ortak inançları ve kültürel benzerlikler de Türkiye ile Pakistan arasındaki ilişkilerin kökjlü ve kapsamlı olmasını sağlamıştır. Mimarlık da, bu çok çeşitlenen akın vegirişimlarin sağladığı işbirliği alanlarından birisini oluşturur. Pek çok eskil uygarlığa beşiklik etmiş olsalar da, hem Türkiye hem de Pakistan yirminci yüzyılın ortalarında bağımsız ve demokratik devletler oldular. Cumhuriyet Türkiyesi'nin 1923'de kurulmasından bu yana, ulusal kimliğin yaygın bir biçimde tanıtılması ve güçlendirilmesi için içte ve dışta farklı kurumlaşmalar ve taktikler denenmişti. Mimarlık alanında uluslararası yarışmalar, bu tanıtımın önemli bir aracı oldular. Yarışmalara katılmak Türk mimarları için saygın ve onurlu bir tutumdu ve kendilerini uluslararası platformda duyumsamalarını da sağlıyordu. Cumhuriyet Türkiye'sinin üçüncü kuşağından bir mimar olan Vedat Dalokay (1927-91), katılıp kazandığı ulusal ve uluslararası yarışmalarla tanındı ve ünlendi.

Pakistan'da önemli yapıların tasarlanmasında pek çok uluslararası mimarın katkısı olduysa da, Dalokay'ın yapıtları ulusal düzeyde çok rağbet görmüştür. Pakistan'ın iki ulusal anıtı kabul edilen başkent İslamabad'daki Kral Faysal Camisi (1974-1977) ve ikinci büyük kenti Lahor'daki İslam Mimarlık Zirvesi Anıtı (*Summit Minar*) (1976-1986), Dalokay tarafından tasarlanmıştır ve bir örnek yapı önemine sahiptir. İslamabad'taki Kral faysal Camisi bağımsız bir Müslüman devletin simgesi olarak inşa edilmiştir; Lahore'deki *Summit Minar* ise 1974'de bu kentte yapılan İkinci İslam Zirvesi anısına gerçekleştirilmiştir. Ne yazıkki Pakistan'da mimarın niyetleri ve kimliği konusunda çok az şey bilinmektedir. Yapıları orada, genellikle dış biçimlenme, malzeme seçimi, ölçek, gösterişli oluşları ve maliyetleri ile tanınır ve gündeme gelir. Oysa bu yapılar ilginç kültürel nesneler ve seçkin mimari tasarım ürünleri olarak da öne çıkmaktadır. Dolayısıyla bu çalışma mimarın yaşamı, tasarım düşüncesi ve bu yapıları tasarlarken kullandığı gemiş bağlamı biraz daha açmak ve paylaşılabilir kılmak olmuştur. Meslektaşları ve aile üyeleri ile yapılan yüzyüze görüşmeler kadar, Türkçe'de hakkında çıkan yazılar ve Pakistanlı meslektaşlarla bağlantılar da, bu araştırma alanında bir bilgi tabanı oluşturmaya yardımcı olmuştur.

Araştırma Vedat Dalokay'ın desen yapma, yağlıboya resim, görgü artırma amaçlı yolculuk yapma, çocuk edebiyatı ile ciddi biçimde ilgilenme gibi ilgi alanlarına, politika ve mimarlık yapma gibi asli ve yaşamsal etkinlik alanlarını ortaya çıkardı. İstanbul Teknik Üniversitesi'nde aldığı mimarlık eğitimi, mimarlık felsefesinin oluşmasına büyük katkıda bulundu. Paris'te yanında çalışırken akılcılığı ve düzen vermeyi öğrendiği Le Corbusier'den, 'kahramanım' diye sözederdi. Koca Sinan, Alvar Aalto ve Frank Lloyd Wright, düşüncelerinden etkilendiği diğer mimarlar olmuştu. Mimarlığı 'toplumsal bir sorumluluk' olarak yorumluyor ve yaşamın koparılamaz-ayrılmaz bir parçası olduğunu düşünüyordu. Mimarlar Odası Başkanlığı (1964-68) ve başkent Ankara'da Belediye Başkanlığı görevi (1973-77), kendisine ülkedeki mimarlık kurumlarını ve mesleki pratiği iyileştirme fırsatları verdi. Mimarlığa büyük bir tutkuyla bağlıydı ve 'mesleğinde en başarılı' olmak istiyordu. Başarılarla dolu olan yaşamı, ne yazık ki 1991 yılı Mart ayında, henüz 63 yaşındayken, trajik bir trafik kazası ile sona erdi.

Dalokay'ın İslam Mimarlık Zirvesi Anıtı (*Summit Minar*) ve Kral Faysal Camisi yapıları, açık bir biçimde modernist bir tutum sergiledikleri gibi, en temel formlar üzerinden yeniden üreten bir İslam mimarisini de ima ederler.Her iki yapıda da simgesel bir dizgenin kusursuz uygulamasına dayanan modernist bir ifade arayışı vardır. Tasarımları, açık ve kapalı alanların birbirini bir düzen içinde izleyip tamamlayarak tekil ve bütünleşmiş forma eriştiği düzenlemelerdir. Çok fazla tanınmamakla birlikte, önemli ve tarihi geçit noktası Charing Cross'da bulunan *Summit Minar* da ayrıksı mimari değerleri olan bir yapıdır. Öte yandan Kral Faysal Camisi, Dalokay'ın meslek yaşamının en prestijli projelerinden biri olmuştur. Bu yapılarda klasik Osmanlı ve Moğol üsluplarının örnek bir karışımını denemiş ve bunu, yerel bağlamla uyumlu bir modern yoruma kavuşturmuştur. Büyüleyici iç mekan, altın alemleriyle ince minareler, ışıltılı avizeler, parlak havuzlar, yalnızca estetik kaygılarla değil, yapının ruhani havasını oluşturmak için tasarlanmıştır.

Camiyi dini adanmışlığın ve bağımsızlığın bir simgesi olarak kavramsallaştıran Dalokay, onu çağdaş mimarlığın bir şaheseri, kentin tacı ve kendi kuşağından geleceğe kalacak en önemli miras olarak

düşlemiştir. Zaman bunu gerçek kılmıştır: Bugün Pakistan'ı Kral Faysal Camisi'nden daha iyi temsil eden bir yapı bulunamaz. Dalokay'ın katkısı yerel mimarların önlerini açmak açısından da önemli olmuştur. Kral Faysal'ın parasal katkısı olmadan, bu denli büyük bir projenin gerçekleşemeyeceğini biliyordu. Yapıtları gelecek kuşaklar için de, Türkiye, Pakistan ve Suudi Arabistan halkları arasındaki kardeşliğin simgesi olmayı sürdürecek.