

Architecture of Modern and Traditional Buildings in Karachi: A Case Study

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Abstract: Aesthetics is one of the most important aspects of architectural design. This aspect is one of the major characteristics which differentiates between engineered building and architectural building. Therefore, this research revolves around the identification of visual arts in buildings by critical comparative analysis of various sorts of buildings in Karachi. It was observed during the research that the ornamental features used in the buildings of traditional era highlighted the culture, religion and character. Whereas, modern architecture lacked meaning due to the absence of ornamental features, responded very rigidly and was cold in nature. The research methodologies were qualitative, and the methods employed for the collection of data were literature review, case studies, observations, interviews and questionnaires. The collected data was then analyzed through critical comparative analysis, in the light of opinions from renowned architects. The research concluded with the finding that the contemporary architecture may make room for incorporating and reviving ornamental features and concepts, for the enhancement of visual arts.

Keywords: Architecture, Modern, Traditional, Karachi.

1. Introduction

Visual Art uses the eyes of an observer and enters in mind and develop an impact without description in words written or voices elaborating it. It based on symbols, signage and graphics including; calligraphy, photography, painting, design and decorated building material. In Architecture, besides planning and design there is huge impact and involvement of visual art in interiors, exteriors and rendering. And form and shapes made so far are also influenced from the concepts visual art. The Elements of Design and Principles of Design are some design essential that govern all visual art including the Architecture and Design. With the introduction of innovation and globalization, there has been an enormous change in the manner in which structures are planned and manufactured today. The present-day buildings and their structures have numerous issues that make them unsuitable. To overcome these issues and make sustainable living spaces in the city, architects look for help from science and innovation, despite the fact that, the response to a superior future lies in the past. The challenges that we see today were not present in our history. By comparing the colonial buildings of Karachi and today's buildings, we can gain answers from the past to improve the problems of present and future. [1]

2. Problem statement

Since the past few decades, a huge decline is recorded in rich practice of visual arts in architecture, it is alarming that vanishing of visual art from architecture seemed as death of professions as well as art involved in it. The results of this

act transformed in that the buildings tend to be just an envelope of walls without conveying a message that human society expect from the Architecture of today. In order to understand the importance of classical buildings architecture, we have to consider the situation in the city of Karachi.

3. Aim & Objectives

For the aim, following objectives are focused,

- Studying the historical impact of visual arts in architecture.
- Analyzing the character of the building with visual arts.
- Assessing the aesthetical impact of visual arts in architectural buildings.
- Discovering new techniques of visual arts and their usage in reference to the contemporary architecture.

4. Research areas

Understanding and reporting the estimation of a culture and tradition is of most extreme significance. The estimation of constructed legacy or heritage is fundamentally alluded to as a theoretical viewpoint that describes its significance, worth, convenience or the advantages in different measurements. Legacy is esteemed not as a scholarly venture but rather it additionally plays instrumental, emblematic, and different capacities in the society. [2]

Pakistan demonstrates various layers of architecture styles, including colonial as well as modern, maintaining their own character and essence. There is variation not only in the societal but also cultural fabric that has variation. It is

imperative to comprehend and dissect its social and social action which may lead us to respond to the subject of basic regionalism in Pakistan.

The nation has been facing a severe cultural identity crises that is also subjective and can be argued regarding the matter of the regionalisms many Nations can be seen to alter their national philosophy and have followed the ideologies of the West without understanding the context and the reason behind their culture and ideas. Structures are built to look stylishly satisfying and fund-raise and they neglect to extend or advance royal design. Shockingly, the contention of current and pioneer configuration will stay until we radically change our manner of thinking.

Karachi is a different city loaded with multi-social exercises and various customs. Metropolitan advancement in Karachi has changed definitely, with the rise of tall structures that were once scant in the city. Current elevated structures are presently going up against colonial structures. There has been a drastic social impact that is majorly caused by the presence of these buildings and huge sky scrapers. To take an example, Bahria Town tower is one of those influential and prominent buildings that could be seen from the surrounding areas. . One can take note of the strength in this structure; it would be more proper if the structure had supplemented the setting instead of progress its language. Setting a cutting-edge symbol other than a truly notable image invalidates the embodiment of the Mazar, that could be considered as losing it worth and value as it has been placed next to the modern sky scrapper and making an adjustment in movement since construction.

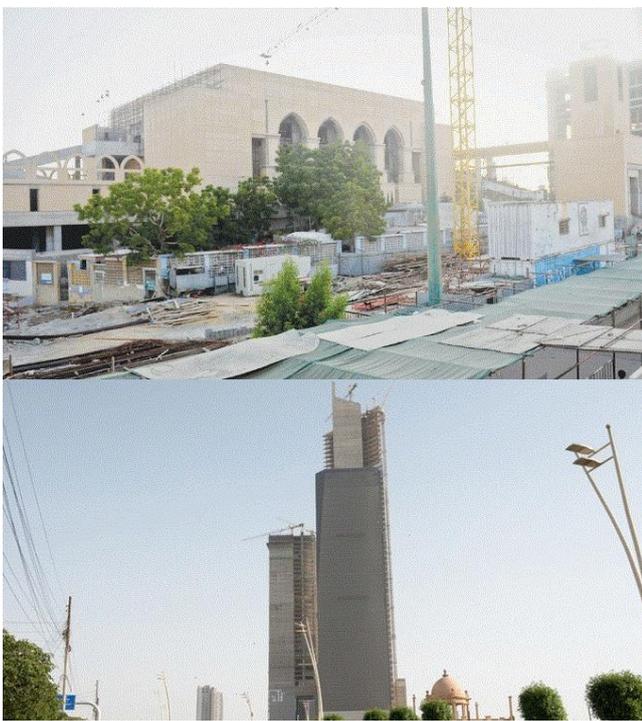


Figure.1. Photo of Abdullah Shah Ghazi and Bahria Icon Tower.

The colonial buildings have always been the signatory architectural language of the city that were built by the British before Pakistan and the gradual change has raised questions regarding the explanation of the old architect. There has been creating the cast difference with the word class cities between the rich and poor and it can clearly be seen in the vast change in the quality of spaces.

Karachi, a megacity and the primary seaport of Pakistan, has encountered fast change in the plan language of its public design. When contrasted with other significant urban communities of the world, Karachi is a low-thickness, low-ascent city, with the figment of being a blocked city, primarily due to helpless traffic the board.

ranging from St. Patrick's Cathedral, the Holy Trinity Church, the Karachi Municipal Corporation building, the Karachi Port Trust building, Mohatta Palace, Frere Hall and Empress Market to D.J. Science College and Flagstaff House, these buildings come up whenever a person googles regarding the public architect of the city of Karachi. Mausoleum of the Quaid-i-Azam Is the only post-Partition example that shows up in the search.

By and large, Karachi has a rich assortment of structures constantly of differed design styles, going from mid twentieth century engineering to neo-traditional structures to traditional British engineering, Indo-Gothic structures, Neo-Renaissance and Hindu design. In any case, since 1947, the city has encountered the development of various structurally unmistakable structures that endorse to the worldwide ideas of business and advancement and are a reaction of the post-autonomy look for a personality.

Since the 1980s, the construction of shopping malls and other entertainment avenues in the city of Karachi has rectified the image of Karachi as the economic centre point of Pakistan. This ideology of malls and arenas has been inspired by clearly the West that is in the complete contradiction with the traditional idea of markets and Bazaars, which is the actual marketplace ideology for the culture. The shops were masterminded around focal chambers, with vertical development joined inside. Lodging structures were generally situated in the southern finish of the city and connected to the air terminal. These hotels attempted to copy a worldwide style, mirroring the cosmopolitan idea of the city of Karachi, yet kept up their local references through the presentation of components like brisole (screen) or indented windows, which gave sun conceal.

There has also been a touch of foreign architect in Karachi since many engineers have come to Karachi to involve in the development process. Some of the buildings designed by foreign architects are very much proffered ideas of an adequate response to the climate, material and other realities

such as economy and development. Dawood Centre, an office building, designed by foreign architect William Perry in 1960, refer to the high class of order behavior and a point of turn in the aesthetic as well constructive characteristics of the reforms.

Although several architects from the outside culture have influenced the architect of the city such as the Aga Khan University Hospital by Payette Associates and the Karachi University by Ecochard and the conclusions drawn by these buildings are ideas of good climatic and aesthetic responses to Karachi's environment, these solutions cannot be witnessed elsewhere in any buildings of the city. This can be depicted in the yellow stone and cement to sand materials used by the Ecochard, which are very original to the culture of the city yet they cannot be seen in any of the other structure of the city.

A latest activity of the building industry in the new generation of the architects is mostly influenced and trained from the West. In terms of public and corporate architecture, these architects have demonstrated their abilities in post-modernistic expression. Their contribution in the city has been the introduction of ornamentation and claddings on building facades in postmodern traditions. They have contributed with development of the tallest structures in Pakistan, (for example, the MCB Tower, planned by ASA Pvt. Ltd), which turned into a symbol for the city and outlined its financial strength. These structures don't expand upon the current design jargon of the city and are simple articulations of a worldwide picture that the city needs to depict, or customers' requests.

Facing with the doublings that were complex to reconcile, the countries have faced several problems, which had colonial ties. The countries have gone through severe existential and identity crises in deciding whether they should still correlate with their colonial past or not. Pakistan is one of the prime examples of these countries that was formed on the basis that it needed a separate and different independent state that would highlight their identity and a face for Muslims within the colonial era.

The arrangement of room inside the nearby setting additionally relies upon the typology of the assembled structure. A few structures, by their very nature and usefulness, request a worldwide assembled structure — for instance, transport terminals and stations, lodgings and skyscraper business structures. In the event that there are endeavors to build up these typologies as local, the neighborhood association just remaining parts shallow, as the useful necessities override any such association. On the other hand, when planning buildings such as universities and schools, it is more convenient to When designing buildings like schools and universities, on the other hand, it is more convenient to consider with the physical and localization can

be obtained with the resources, other materials and climatic as well as social copings.

To align with the global needs and ideas along with the local, social, economical and political materials and methods of construction ideas that fit well with the locality is the main challenge faced. This methodology falls inside the worldview of regionalism for example style in itself, yet reflecting neighborhood and worldwide associations. As indicated by Indian planner Charles Correa, regionalism is a training that attempts to make globalization important and creates ideas that are associated with the specific situation. It doesn't dismiss innovation and, simultaneously, reacts to neighborhood social and natural real factors.

The resources and monetary fund that is being revolved in the urban societies in the current time is the main flow of decision that claims what is there to be constructed. The capital that circulates in the urban centers of today is a major factor that decides what gets built. The changed role of the state as the situation of the cash flow also participates in deciding what is to be built. The Pakistani state isn't straightforwardly developing structures any more, yet is diverting choices identified with assembling structure development. Expert arranging is out, and infrastructures are in. These activities are chosen the premise of worldwide requests. Shockingly, with the adjustment in the job of the public authority from a leader to a facilitator, there is additionally a vanishing of any security nets that the administrations of the Subcontinent give as far as the space for living and work for the metropolitan masses.

The design influencer in India i.e. Rahul Malhotra puts emphasis on the idea that private capital revolves around the environment in such a way and manners that it creates sense of advancement in the environment and influence from outside that is less connected to their context not facilitating the country's heritage and culture to reside. This is mainly because the capital that is to be invested does not look at the sustainability but rather at returns and thus buildings the main stream projects and ideas. For the public authority, the monetary picture of the city has gotten significant, and it couldn't care less the social real factors of its occupants. Accordingly, tall glass structures endorsing to a specific worldwide equation are given the approval, as long as the private engineer can guarantee its development, without giving a lot of notice to foundation real factors and social differences that these structures challenge.

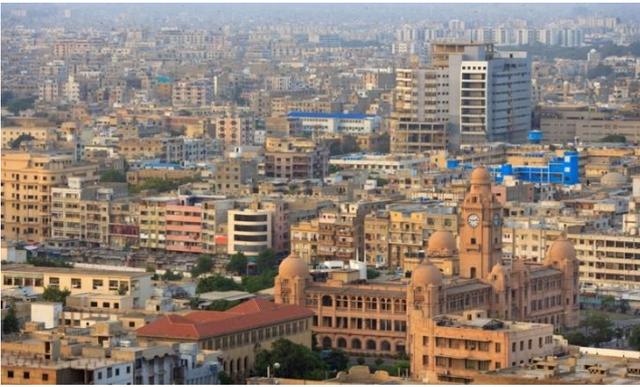


Figure.2. Photo of Karachi City.

Along with other professionals and various academic excellence students, the search of the city to look for the identity of the architect in the city is still ongoing and there has been also a contribution from the outside that continue to discuss the architect through debate and other forums effectively. Maybe, what people in the future will recollect us by are these glass structures, which may not generally be the best social and climatic reaction to our specific situation, yet by the shed light on our quest for a nearby character inside a globalizing world.

5. Related Work

The requirement of the city in the current times is the sustainable and environmental friendly ideas and constructions. Colonial markets like Empress market is still visited even though majority of the city has visited the Dolmen mall. Difference in both of the environment could be in the sense that architectural language of Empress Market witnesses colonial style construction from the British rule. This was a commercial center for local people just as outsiders. Today, no consideration has been paid to its upkeep or redesign. Though, Hyper Star Supermarket in Dolmen Mall gives a wonderful, cooled climate. However, it does not represent the culture launching it as the commercial frontier Or then again, is there a partition of classes even in commercial centers.

There are two extreme approaches that can be witnessed while observing the architect of the city. These are either extremely modern or entirely colonial, which do not share any similarities. The possibility of basic regionalism is to be cognizant and basic about the engineering style executed and make plans that convey the quintessence of the two limits.

Perception uncovers that the tame face of the 1940s has been supplanted by the smooth and garish appearance of today, where structures have begun vying for the title of being the 'tallest', as a reaction to the worldwide view. However, the view of the world does not mean that that all the cities internal buildings start to look like globally structured.. A

corporate building inspired by global design aesthetics should still look like local building.

There are majorly two side of this matter, where one outweighs the other quite often. Those two are the local places and the communities that is influenced by the global forces including the style, aesthetics and image ability.

During the two decades of 1947 to 1967, Karachi was the capital of the country. During this period, Karachi's public, sporting and corporate design accomplished first significance, with the development of numerous workplaces, films, theaters, inns and institutional structures. In Karachi Mega City of Our Times, Dr Noman Ahmed makes reference to that a portion of these structures followed a "prior arrangement of standards of right on time/blended pioneer styles" though others were modernistic in their design jargon. Thus, the post-independence buildings do reflect the past and the culture that presided at the time.

Playing a major role in creating the reputation of Karachi as the capital of the country, The Pakistan Public Works Department (PWD), a government-run organization, was formed. Architect Kamil Khan Mumtaz put emphasis in his book: Contemporary Architecture in Pakistan that architect Mehdi Ali Mirza of the PWD solely paved the way through to promote and expose the architect that is distinct from the engineering and pleaded on investing architect in order to design the public buildings of the PWD.

Architects that were the pioneers of the modernist movement are Mirza, M.A. Ahd, Tajuddin Bhamani, Minoo Mistry, Zaheeruddin Khawaja, R.S. Rustomjee and Abdul Hussain Thariani. As per Mumtaz, the way wherein thoughts of advancement were reflected in their design was "adjusted by the individual sensibilities of the designer, the developer and the customer." The preparation of the engineer, the social dualism of society everywhere — wavering among provincial and European goals — and the tasteful estimations of the manufacturer, all contributed towards the inevitable state of these structures.

6. Methodology

This research was divided into two main phases as shown in the figure. In the first phase the related literature was reviewed which was focused on the façade of the colonial and contemporary buildings in Karachi city. The second phase was to select two colonial and two contemporary buildings to work on. The third phase involved the field visit of two selected colonial and two contemporary buildings in Karachi.

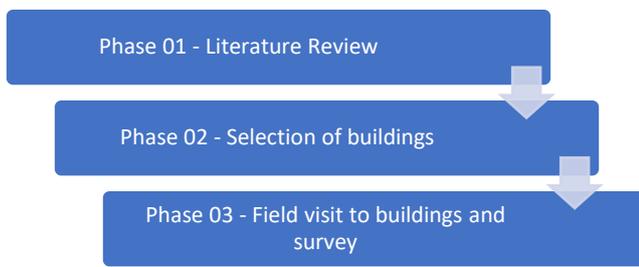


Figure. 3. Three phases of Research Methodology

Following are the four selected buildings:

- Hindu Gymkhana
- IBA Student Center
- Empress Market Karachi
- Regent Plaza Hotel

7. Results and Discussion

Hindu Gymkhana

Adopting the heritage of the mughal state of art, the Hindu Gymkhana was the first public building in Karachi to boldly adopt the revival of the Mughal architectural style. It was established in 1925 on a plot of land measuring 47,000 square yards. There was contribution made by the Hindus as well in the construction. Muslim architect: Agha Ahmed Hussain was the man behind the designing of the building as his idea was majorly based on the tomb of Itamadud-Dualah based in Agra. The building have several smaller rooms and a basic hall for assembling. Bijapur was the place where the material for the building came from. A sensitive material is used to design the roof of the building and other material that is completely influenced by the mughal style that was adopted by the Akbar's sikri. The octagonal corner towers, outlining the focal projecting 'Jharoka', are covered with umbrellas. More modest umbrellas feature the sides of the projecting patio that convey the hanging rooftop utilized in Emperor Akbar's period. The ornamentaal brackets have been used that support the projections of the Chajjas. Moreover, the Gizri stones are used to design its walls and reinforced concrete is used for the cupolas and even some of the Jodhpur stone is also used for designing. The structure's condition has disintegrated throughout the long term. It would have been annihilated in 1984 yet the Heritage Foundation of Pakistan interceded on schedule and forestalled destruction work from being done.

on time and prevented demolition work from being carried out.

In the years prior to separation, this place was formed by the elite individuals of the Hindu community, which are now being used as the centre of arts and excellence. Although, they are buildings of the utmost value and needed to be protect but they are not taken care in the way that it should.

I want to divert the attention of the authorities of the Sindh that it needs to put emphasis on renovating and preserving such pieces of art. [8]

Regardless of what layer of society you come from or what way of thinking you are an advocate of, when you stroll into the Hindu Gymkhana, you can't resist the opportunity to assimilate the mood that compares two universes - the principal quarter of the twentieth century with its bewildering design and cutting edge Karachi that causes you to wait for some time. The previous stuns you with domes and domed booths and the last with the buzzing about that embodies Karachi's life. Even the building has seen unexpected obstacle during the construction. This was almost turned into a government office in the mid 1980s; however, the Heritage foundation took steps to stop the disaster from taking place and saved the palace from such catastrophic event. It was later converted to Museum of Folk Heritage by the order of department of culture who worked to prevent it from being illegally confiscated.



Figure. 4. Hindu Gymkhana

IBA Student Center

IBA Student Center is situated in the main campus of Institute of Business Administration. This project was built in 2013 over 34000 square feet of area. It was built by Najmi Bilgrami Collaborative. The beautifully landscaped stairs moving to the roof were one of the many beauty lines that exist in the external view of the building. The incline, covered with the grass, is touching with the encompassing scene; hence, from the outset, it shows up as though the structure rises out of the ground. There are patches of greenery presented on the rooftop also and all things considered, the slope and these territories give normal warm protection. The frontage itself follows the designing language of all the new IBA campus buildings, also designed by the same architects. The finishes of the building are done by the fair-faced plaster brands, silbata stone and further glazing.

Allowing the visual fluidity, from the inside, the spaces are in correlation with other rooms; abnormal height creates the

attraction for the vision and the utilization of fanning the external environment along with the incorporation of the landscapes. The inside that is intended to be "energetic", is a blend of normal materials and flawless specifying, roof channels uncovered. The superb utilization of shading is through vinyl illustrations planned by the modelers themselves. Each space is enlightened with characteristic light and perspectives into private arranged regions, more like individual spaces inside a collective setting.



Figure.5. IBA Student Center

Empress Market Karachi

The governor of Bombay (now Mumbai), James Ferguson, laid the foundation stone of the Empress market in 1886. However, the market would never have been constructed was it not for the 1857 Sepoy mutiny, the widespread rebellion against British rule in India. The façade of the Empress Market was designed by the then-chief municipal engineer Mr James Strachan but history itself was the chief architect of this masterpiece. [10]

Red stones were brought from Jodhpur (now in India) all the way to Karachi. The construction took four years and cost 0.12 million rupees at that time. The Empress was decorated with a clock-like a jewel in its crown, and fountain was installed in the heart of the market. The architectural masterpiece was christened the Queen Victoria Empress Market, marking the Golden Jubilee of the British Queen. If you look at the top after passing the main entrance of the market, you can still read the date of its foundation inscribed on a marble slab.

Aside from its distinct historical significance, the Empress is also unique in architecture as well. The construction was carried out by a British firm, but two of the designers were locals. The style of architecture is an unusual combination of Indian and Roman style of construction, also called the Indo-Gothic style. Its four galleries, designed like those in Mughal era buildings, provided accommodation for 280 shops. At

the time of construction, it was one of only seven markets in Karachi. [1]



Figure.6. Empress Market Karachi

Regent Plaza Hotel

Regent Plaza Hotel & Convention Center is a five-star hotel situated on the main Shahrah-e-Faisal Road, Karachi. It is one of the hotels with largest room inventories, i.e. around 400 rooms, and the largest banqueting and conferencing facilities in the city. A hall named Kohinoor hall is the largest pillar-less hall in Karachi. [12]

Regent Plaza's initial name was Taj Mahal due to Indian ancestral background of the owner. When the hotel was built in the year 1979, the structure and the interior was designed with this inspiration at heart, to give the look of a grand and majestic edifice. Later, the hotel got franchised with Holiday Inn Crowne Plaza. It operated as a five-star deluxe property, and was named as the Jewel in the Crown of the Asia Pacific, owing to the hotel's magnificent performance.

Eventually, it was decided to part ways with Holiday Inn Crowne Plaza, owing to difficult economic conditions that severely affected the hospitality industry in Pakistan as a result of grave law and order concerns. The name Regent Plaza Hotel & Convention Center was given.



Figure.7. Regent Plaza Hotel Karachi

Comparative Analysis of Buildings

Hindu gymkhana was designed by Agha Ahmed Hussain who was trained in miniature painting. Hindu Gymkhana is a building with Indo Saracenic architecture influences. It has borrowed heavily from the architecture of Rajasthan and is a combination of Indian architecture and Indo-Saracenic architecture. The style has also been used in Mohatta Palace. [13]

Both the colonial buildings are based on Mughal revival architecture style. Roof line is defined by delicate masking of cupolas and balustrades. Corner towers are mainly octagonal in the shape. They highlight the influence of Rajhistani style of palaces. Buildings are decorated with carved elements or ornamental brackets. The material used in the buildings is reinforced concrete and jodhpur stone.

On the other hand, the contemporary buildings namely IBA student center and Regent Plaza hotel showcase a completely different structure with no cultural and social aesthetics. Both the buildings have tapered edges. The landscaped ramp of the buildings leads to the roof. The material used in the buildings are fair faced, plaster band and sibatta stone.

In the light of the data collected from the above four case studies, it is evident that the colonial buildings possessed more of a meaning and context and presented a self-explanatory message due to the ornamentation and various other features discussed already. Whereas, the modern era buildings were more simplistic, minimalistic and therefore possessed limited aesthetics as disclosed in the questionnaires.

Result of the Public Survey

According to the reviews of the public in the survey regarding colonial and modern buildings, it was apparent that the people prefer traditionally designed buildings. In a survey to determine whether the public prefers traditional or contemporary buildings, a massive percentage of respondents preferred traditional architecture over contemporary styles. Only a small percentage chose contemporary buildings.

The general opinion that was apparent after the survey was conducted is that people like traditional buildings because they convey a message. The traditional architecture connects them with their social, cultural and religious values. It gives them a sense of belongingness and comfort.

Opinions of Renowned Architects

According to Shahab Ghani, the current process of building and embracing the ideologies without giving them the thought will only disseminate the heritage and culture indulging in the architect in the developing countries such as

Pakistan. There is a dire need to educate and restore the heritage and culture in the architect that was beautiful as well as sustainable and long lasting.

As indicated by him, the ideas of innovation, corporatization and private enterprise some way or another couldn't oblige conventions. Today, there are no homes, just houses. There used to be an entire social way of thinking in the development of homes that we have now lost.

He further put emphasis on architect with heritage by saying the designing of building is completely contrasting from architect of the modern infrastructure in terms of the resources used and processes and their life. The materials used in the traditional buildings are not only efficient but also sustainable unlike the modern architect, these buildings take very less reinforcement; as far as the general simplicity with which they were obtained, arranged for use in development, as far as the energy expected to convey them from their place of cause through the site of development; and as far as the energy needed to keep them kept up.

Conventional architecture is low on cost since the materials used are mostly local and natural, as per another architect namely Attique Baig. Unlike in modern architectural designs, the expensive resources are required. Moreover, the process and methods involved does not need any technology or advanced equipment to process and establish as in the case of modern architecture design. Moreover, this kind of design aids in protecting the sense of cultural heritage in the particular area. Utilization of conventional methods and techniques has definitely demonstrated their toughness against the onslaughts of the weather during the course of several decades.

He added that one of the essential realities why conventional development is favored is that it utilizes energy-efficient materials than current engineering. It is for the most part thought to be more solid than current engineering. For instance, structures like stone limits can bear 1,000 years or more with exceptionally insignificant or basically no upkeep. The present current engineering plans watch out for last just an age or even less prior to calling for exorbitant support.

Planner Iqbal Balouch assessment was that it is a typical misguided judgment among the general population that advanced design is cold. By this they imply that all the straight lines, improved structures and mathematical components in present day engineering plans give them a clinical look and feel. Nonetheless, there is another parcel that contend the inverse. A decent number of present day engineering plans include segments like wood and stone which are figured as warm and welcoming.

Moreover, the actual answer to all the chaos is contrasting the middle path of the infrastructure. Yes, both conventional

and advance architecture can mix together to give a exceptional turn of phrase to your structure. The recent architect could co-exist with the conventional architect in order to get the design that fits perfectly and is the best blend of the both.

As indicated by Architect Saad Kureshi, heaps of wooden sections which were before a perfect element in customary houses across Pakistan, presently lie bunched in a dusty patio of a craftsmanship's shops. With a next to no premium for these antique pieces on the lookout, the greater part of the wooden bits of wonder are being utilized as kindling in the Northern Areas of the nation. This shows that, segments are presently essential for a withering workmanship in Pakistan and there is nobody to fault except for the public authority as it has neglected to secure its legacy. We need to understand our fortunes and protect them in historical centers as the remainder of the world does instead of seeing them consume to cinders. Regarding the new designs, Kureshi stated that designing involves evolution and it is evolving slowly in the society and needs to be preserved and that the designs carved on the sculptures and buildings explain the history.

8. Conclusion

In the bright of literature explained so far on pioneer and contemporary structures in Karachi the end following is drawn. From the current survey, it tends to be expressed that culture assume a significant part in forming the design of a structure. From the intricate columns on the façade of pioneer structures to the raised floor, culture and convention is reflected in the design. All the pilgrim structures which have been picked in the examination shows that because of to some degree comparable culture, they share comparative design highlights in their pioneer homes, for example, raised floor, piercing rooftop, decision of building material, rectilinear structures, and so on It additionally might be advanced that the atmosphere of the district assumes a significant job in the engineering highlights of the frontier abodes.

If we look closely on the aesthetic side of the architect, there could be witnessed the commonality in both of the architects. However, due to the different basic objects of aesthetics, there is a huge difference in the image between colonial architecture and modern architecture. If we become capable of understanding both the contrasts and the commonalities between both architects, today's design could absorb the architect experience of the cumulative colonial architecture.

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