

CONTRIBUTION OF INTERNATIONAL ARCHITECTS IN THE DESIGN OF CAPITAL COMPLEX AT ISLAMABAD

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ABSTRACT

Islamabad is one of the few cities in the world where large number of international architects were hired for the design of the most prestigious public buildings located in close proximity to each other. A clear objective was placed before architects to design buildings keeping in view the grand tradition of architecture. This paper will discuss the contribution of international architects towards the design of buildings in the capitol complex in Islamabad and see to what extent the architects have been successful in achieving the desired objective of an appropriate architecture relevant both with historical and environmental context and imbued with modern technology.

Keywords: *Islamabad – International Architects – Appropriate Architecture*

INTRODUCTION

Islamabad, the new capital of Pakistan, was planned and constructed on a virgin site in the later half of the twentieth century. Greek planner Constantinos A Doxiadis was commissioned to plan the capital city in 1959 and soon after, the construction work commenced. The consultant was given clear objectives in the preparation of master plan and program for the development of the city. At the time when master plan of Islamabad was being prepared, the next important question was the selection of appropriate architects and the preparation of design brief for major public buildings. In the 60s there were a limited number of qualified architects in Pakistan, some of them occupied top positions in the administrative set up of the government, dealing mainly with administrative and development matters. They were not in a

position to undertake design task simultaneously along with their administrative work. Therefore, it was thought to hire the services of International architects.

THE APPOINTMENT OF FOREIGN CONSULTANTS AND CLIENT'S VISION FOR FUTURE ARCHITECTURE

In the beginning it was discussed at length, the advisability or otherwise, of appointing either a single architect of great eminence such as Le Corbusier in the case of Chandigarh or Lucio Costa, the planner and Oscar Niemeyer, the architect for Brasilia, or to adopt the second alternative of having a group of like-minded architects to form a team. It was obvious that for political reasons, Corbusier's name was ruled out for the preparation of the master plan or planning the major group of buildings, in view of his association with Chandigarh. Doxiadis with his extreme enthusiasm for the project



Figure 1: Sir Robert Matthew with officials of Capital Development Authority. (Photo Credit: Capital Development Authority).

was already preparing not only the master plan for which, he had been duly commissioned, but also the perspectives of the major buildings including, what he called the "Presidential Palace". The National Assembly Building and the Secretariat Buildings, for which, he had assumed an implied assignment. In May 1961, a meeting took place in the lecture theater of General Headquarter of Armed Forces in the presence of President Ayub Khan, the ministers and the head of the armed forces and other high-ranking officials. Dr Doxiadis presented his report on style of architecture to be adopted by emphasizing the need for the establishment of Pakistan architecture. The perspectives of major buildings were also presented in the meeting. However, this was not to be, as the then Finance Minister, Mr. Shoab, at a cabinet meeting firmly opposed the idea of entrusting the whole work of the design of major buildings to the main town planner of the city and said that he should confine himself to the work of preparation of the master plan only. It was at this stage, that various big names in the architectural world were reviewed with the intention of inviting one of them to collaborate with Doxiadis in the designing and development of the capital buildings (Khawaja, Zaheer-ud-din, 1998a). In all a list of twenty-six internationally acclaimed architects were finalized to undertake the buildings of national importance. Names of such giants as Walter Gropius, Minoru Yamasaki and Kenzo Tange, were mentioned. Consequently Gropius was invited to become the principal architect to mastermind the overall architectural concept of the capital. He declined the offer and replied that he was getting on in age and owing to his other pre-occupations, was unable to visit Pakistan to undertake the work, but that he would be glad to entrust the work to his firm, The Architects Collaborative (TAC), which consisted of a group of his prominent ex-students. This proposal was however unacceptable as Capital Development Authority (C.D.A) wanted the master himself, or to look elsewhere for the principal architect (Khawaja, Zaheer-ud-Din, 1998b). Later on similar offer was given to Professor Kenzo Tange in Japan but unfortunately a similar answer was received from him (Khawaja, Zaheer-ud-Din, 1998c). Having failed in acquiring the services of a major

master architect for the capital, the second alternative was resorted to by inviting a group of like-minded architects to discuss their possible participation in the project. Consequently, letters were issued to various architects all over the world, including Sir Robert Matthew, Gio Ponti, Marcel Breuer, Arne Jacobsen, Sven Markelius and others. Sir Robert Matthew was one of the first to respond. Sir Robert Matthew – President of both, the Royal Institute of British Architects and the International Union of Architects in response of the request of the Capital Development Authority, had stopped in Rawalpindi on his way back from Delhi to London. He was asked to act as an architectural coordinator (Fig.1). In the beginning he was not very keen to be involved in the scheme and proposed Sir William Holford as coordinator. Finally Sir Robert Matthew accepted the responsibility to coordinate architects dealing with individual buildings within the administrative sector as well as buildings of cultural center. In addition to his responsibility as coordinator, he was entrusted the design of Armed Forces Museum, National Museum and National Archives building. The later project got completed in association with Pakistani architect Khawaja Zaheer-ud Din. Similarly, Gio Ponti was kind enough to visit Islamabad and in spite of his age, walked over the areas where the first few buildings were to be built.

Marcel Breuer, one of the pioneers of the modern movement in architecture, also visited Islamabad with his partner Hamilton, for preliminary discussions to examine the possibility of his participation in the national project (Khawaja, Zaheer-ud-Din, 1998d). (Fig.2) Unfortunately the bureaucrats and financial experts of CDA could not agree to his terms of fees and proposed overheads; nor was he willing to make any concessions owing to the prestigious nature of the project and so, three days of protracted negotiations ended with his abrupt departure for New York.

After selection of consultant architects the next question was what should be appropriate architecture of Islamabad? This question was in everyone's mind and needed appropriate answer. Architecture of Islamic world differs in

form from place to place. Each place has its own history and design tradition, even environmental, geographical and social conditions differ substantially. The long and interrupted history of Pakistan made it distinct from other countries in terms of history, culture and architecture. Therefore, it becomes important to handle this question in its own context considering development of technology and existence of rich craft tradition.

ARNE JACOBSEN AND DESIGN OF PARLIAMENT BUILDING

Arne Jacobsen, prominent Danish architect, was the first architect to be commissioned to design the Parliament building. Philosophically he was a modernist and influenced by the Swedish architect Erik Gunner Asplund, by Le Corbusier, and by Mies Van der Rohe. He was a graduate of the Academy of Arts in Copenhagen where he later served from 1956 to 1971 as a professor of architecture. Jacobsen laid the foundations of his architectural position in the 1930s, but soon moved beyond the obvious features of the International Style towards an architecture of formal restraint and material elegance, inspired by both the purity of the Danish vernacular and the disciplines of modern industrial design. He was one of the earliest architects to bring modernism to Denmark. Jacobsen's Royal S.A.S hotel was one of his best works where he designed furniture, pottery and lighting fixtures. His profound involvement even in minor details made him prominent in the field of architecture. Even when constrained by standardization, Jacobsen was able to maintain a close attention in working details in steel, glass, stone, wood and brick. The suspended spiral staircase of several of his buildings, with their expression of joints, connections, suspended rods and slender treads, were virtually works of art in their own right. In 1962-63 he did the drawings for Parliament building. The design concept was based upon simple massing consisting of low rectangular three storied structures surrounding a courtyard and a circular assembly hall (Fig. 3). A large walking space was reserved for pedestrians in all administrative sectors, which in turn led to a large open-sky space. Contrary to this, the space of same dimension on the



Figure 2: Marcel Breuer, his assistant Hamilton discussing matters of mutual interest with Khwaja Zaheer-ud-Din. (Photo credit: Khwaja Zaheer ud Din).

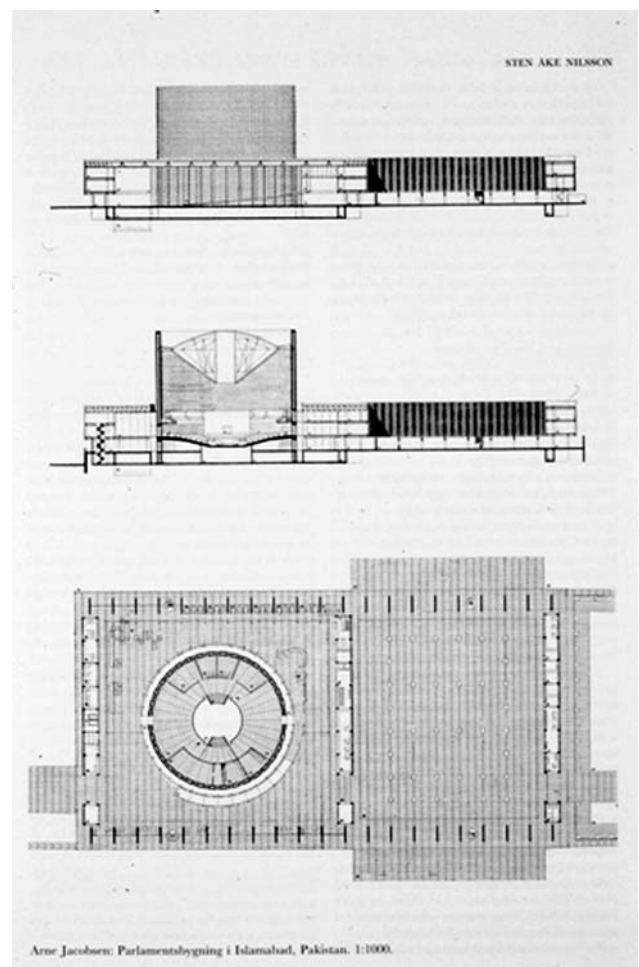


Figure 3: Plan and Section of Parliament building designed by Arne Jacobsen. (Drawing Credit: Sten Nilsson)

west includes, Parliament house, hostels and halls, which were linked with the lounge, and restaurants for members of parliament. The main chamber contained 350 seats for members plus a public gallery accommodating 300 – 400 spectators.

The entrances were differentiated for variety of users: the main entry for members was placed at the east of this space, the entry for ceremonies was planned on the west, and public entry was linked with the walking place. The offices for interpreters, the committee rooms, halls, ministers' offices, the library and a large common office were distributed between the first and second floor. The Parliament building was proposed to be clad on exterior and interior by white marble. A hanging garden was planned between the parliament building and the hostel. The elevation on first and second floors included a series of slim concrete pillars. The entrances were precompiled between them. The brise-soleils were made by boards of anodized aluminum extending up to the height of two floors. These panels were hung in front. The structure will be in reinforced concrete. A hanging metal-roof, with light concrete slabs on the exterior, will provide shade to the roof slab. The hanging roof will be coated from inside with copper, which will hide the light sources. Session hall, hostel and offices were supposed to be air-conditioned (Encyclopedia, 1982a).

His project was, however, rejected for the reason of being semiotic. The Pakistani authorities had asked for a modern building 'carefully designed to reflect our past culture' and found Jacobsen style strange and extravagant. He was earlier suggested that some "Islamic features be incorporated in the form of some arches in the cylinder, a dome above the cylinder, or some addition to the courtyard". At the same time it was suggested that a "dominating mosque for the use of members" be built near the assembly. Jacobsen refused to change his design and therefore, his contract was terminated. But in spite of all these efforts and comments Khwaja Zaheer ud Din wrote: Looking back over the years of all architects I had the pleasure of meeting and working with, during the construction of new capital, I consider Jacobsen

as one of the greatest and in the finest tradition of the profession, totally dedicated to his task as an architect and committed to give nothing but what he considered to be his best for the Client without in any way compromising his principles of planning and aesthetics.....(Anonymous, 1964) (Fig.4)

Following the termination of the agreement, the services of Professor Louis Kahn were hired. In early sixties Prof. Louis I Kahn was commissioned to design the second capital at Dhaka the capital of East Pakistan, now Bangladesh. This was one of his best career projects. In July 1963, while refining his master plan for the east capital in Dhaka, Kahn was selected as the architect for the President's Estate in Islamabad, intended as a residential and administrative complex. Gradually he assumed responsibility for other components of the capital as well, including the assembly building. At what point Kahn was invited to design the assembly building, and how definite his commission was, remains uncertain. In Kahn's much-delayed contract of January 1965 there is no mention of any responsibility for the assembly.

Louis I Kahn, Professor of Architecture in University of Pennsylvania and a key figure in American Architecture at that time, was trained in the Beaux-Arts system at Philadelphia under Paul Cret and was therefore fully acquainted with the classical grammar with devices of axial



Figure 4: Arne Jacobsen visiting the site of Parliament building. (Photo Credit: Khwaja Zaheer-ud-Din).

organization, hierarchy and composition, and with an attitude to design which took it for granted that one should consult tradition for support. His designs often involved sophisticated reversals of figures and ground, mass and void. Louis Kahn is considered the master of monumentality, which was of course, not his only preoccupation, but it was certainly a major one, and he evolved a philosophy and system of form extraordinarily well suited to the expression of honorific themes and moods. He was capable of handling problems of large size without degenerating into either an 'additive' approach or an overdone grandiosity; he knew how to fuse together modern construction means with traditional methods (Khawaja Zaheer-ud-Din, 1998e). He was swept in history but rarely produced pastiche, and his architecture was infused with a deep feeling for the meaning of human situations, which enabled him to avoid the mere shape making of the formalists.

Kahn apparently began to study the problem of Presidential estate at Islamabad without an official invitation, believing its sympathetic design critical to his own efforts and to the entire venture of the new capital (Fig.5). Kahn's own notes at the time allude to this, for he wrote, "The master plan and the spirit of its architecture are one," explains that the "establishment of a building order" was essential to the city as a whole and that the buildings of higher institutions must be the inspirations for the continuance of ... buildings designed by many architects (Encyclopedia, 1982b).

There is no evidence of any design effort on Kahn's part before December 1963. The earliest drawings found in Kahn's collection, date back to December 13, 1963. The sketches made during ensuing months show little more than preliminary efforts, with juxtaposed geometric forms portraying an active engagement of interrelated parts.

Louis Kahn embarked upon the project soon after the termination of contract with Arne Jacobsen. He started work with the new set of requirements in which Presidency, Supreme Court and other supported buildings of national importance were included in the terms of



Figure 5: Prof. Louis Kahn explaining salient features of the project to CDA officials. (Photo Credit: C.D.A).

reference. The site selected for the project was located on the Constitution Avenue overlooking the Quaid-e Azam Avenue. The most prominent feature of the contoured site comprised of three hills, the highest one around 100 feet high from the road overlooked the blue area and the city. This strong geographical feature provided a strong basis for the spatial character as well as composition of different buildings of the future capitol complex around the hill.

The real work on the project seems to have been started sometimes around September 1964, while Kahn was being pressured to present some indications of his design. His sketches suggest a firmer sense of architectural composition. The presidential complex, shown as a linear complex along the left, is linked by an angled square containing administrative offices to a triangular element designated as a center of Islamic studies. These three elements enclose one corner of what came to be known as presidential square, at the top of the drawing, (Brownlee, David G. & Lang, De., 1997a). Kahn beginning to take over from Jacobsen, sketched his first diagrammatic indication of the assembly building for Islamabad, shown as a circular building much like the hollow - column study for Dhaka. By the time of his first presentation in October, 1964, this had taken the form of a truncated pyramid, at its center was a circular opening and within that, an oblique placed cube. By January 1965, Kahn was also designing a national monument on the square, apparently developed as part of the Presidential complex.

Describing his initial idea to Robert Matthew, the architectural coordinator for the Administrative Sector of Islamabad, he said, "It could be a new concept of minaret embodying a small chapel raised above the level of the square, and a special platform from where one could preach facing Mecca ---- The sequence is being suggested as a roofless Hall of Meeting ---" The Assembly Building has remained essentially the same (Brownlee, David G. and Lang, De., 1997b). By March 1965 Kahn had further refined the assembly building as a cube atop a square platform with tower like elements at the corners. At the bottom of the model the linear presidential complex is elaborated with monumental spaces and at the top the National Monument appears as a truncated obelisk. The triangular center for Islamic studies defines the fourth side of presidential complex, and behind it Pont's administrative buildings are indicated as low rectangles.

After March 1965 Kahn's invitation to design the assembly must have been more legitimized, for during the summer, he focused on its design without further complaint from Matthew, and a developed scheme thus resulted. By August it had attained a clear definition that made the resembling shapes of the presidential complex seem unplanned by comparison (Brownlee, David G. and Lang, De., 1997c). In place of generalized form of his earlier cube, Kahn now proposed a shallow dome resting on an elongated dome that rose from its base. Ambulatories enclose the central chamber, where the rotated squares, indicated as generating the plan, emphasize centrality. The low wings of the outer enclosure are geometrically less complicated than Dhaka's, but only slightly less protective. Government officials have stipulated that the architecture be given an Islamic touch, and this accounts in parts for both the dome and the plan (Brownlee, David G. and Lang, De. 1997d). Kahn had written, 'The insistence of the Islamic touch is plaguing ----- but inspite of this, it can be stimulated resource not called on before (Brownlee, David G. and Lang, De. 1997e).

Prof. Kahn, right from the beginning, was committed to create a monumental complex keeping in view the sensitivity of the site that

would determine the architectural character of Islamabad. Site planning and land use analysis were done through study models. In his initial studies, Kahn proposed Parliamentary square south east of the hills with buildings surrounding it on its southeast and southwest sides. The Presidential Square, comprised of the Houses of the President, secretariat, housing for his personnel and Museum of Islamic history, were planned on the hill. On the way between the two squares a court of Council of Islamic Ideology were diagonally placed. (Fig. 6) Just below the Presidential square, Kahn planned an artificial lake surrounded by three hills. The Parliament and Supreme Court were planned on the Constitution Avenue in line with the secretarial buildings designed by Gio Ponti. This was just block model without defining the architectural character of the buildings.

In the second proposal, a monumental highway ran from southwest towards Presidential Estate on northeast having triangular Museum of Islamic History in the middle. The Parliament building in the form of truncated pyramid faced the main Constitution Avenue. The Parliamentary square was designed opposite to the hill in the middle of museum and parliament. In this proposal a much closer connection is sought between the Presidents Estate and the Executive complex of Secretariat buildings along the south west of the museum. This proposal was further refined to give it a more practical form (Fig.7, 8& 9). The Presidential Estate and the Parliament building were each connected with sunken highway by a circular ramp. Kahn explained the proposal to Sir Robert Matthew in his letter dated January 8, 1965:



Figure 6: Model of first proposal of Capital Complex (Photo Credit: University of Pennsylvania).

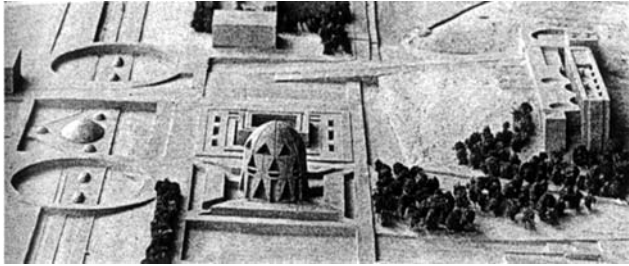


Figure 7: Model of third proposal of Capital Complex. (Photo Credit: University of Pennsylvania).

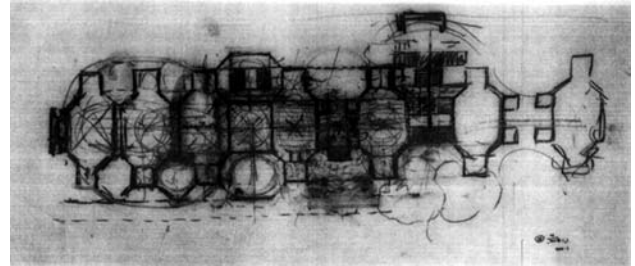


Figure 8: Schematic Plan of Administrative Building. (Photo Credit: University of Pennsylvania).

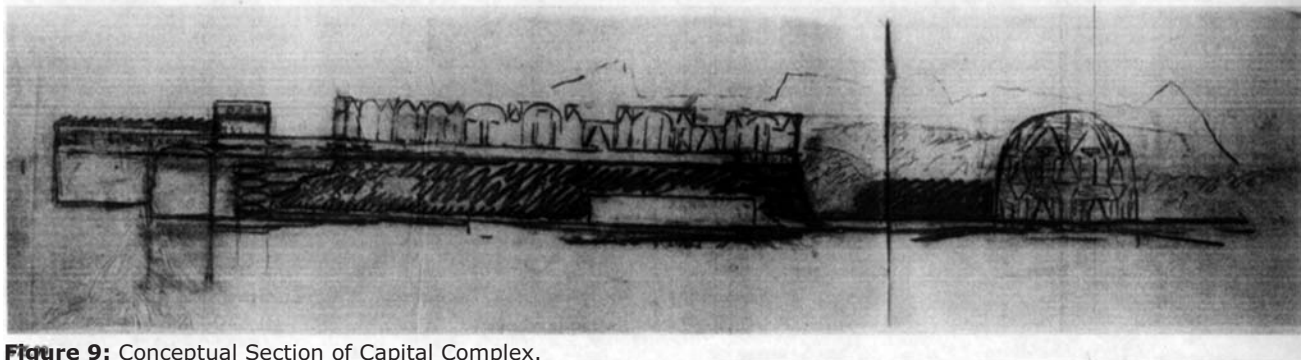


Figure 9: Conceptual Section of Capital Complex. (Photo Credit: University of Pennsylvania). (Photo Credit: University of Pennsylvania).

"I have given more detailed Study to the Presidential Estate, the Presidential Square and its buildings. I have changed the President's House to strengthen its architecture. The position of the entrance buildings and the President's personnel Secretariat is essentially the same.... The landscaping of the two hills and the lake area harbored by the three hills is now more understandable."

"The National Monument on the square, in place of the Cabinet Building, is suggested out of the recent realization that it could be a new concept of Minaret embodying a small chapel raised above the level of the square, and a special platform from where one could preach facing Mecca towards the chapel and facing the multitude on the square. The square is being suggested as a roofless Hall of Meeting."

"The building for the Council of Islamic Ideology is simplified and woven into it, is the Cabinet building. The building promises, I believe, to be one of the more interesting buildings I have designed. The Assembly Building has remained essentially the same. Its shape was praised by Noguchi who was in to see me a few days ago.

He helped to strengthen my mind about its relationship to the rest of the composition. I have improved the landscape and the street and traffic conceptions." (Letter)

Louis Kahn paid attention on three major subjects. Firstly he was concerned with architectural forms of the buildings. The triangular Museum, the truncated pyramid of Parliament building and composition of cylinders and rectangular masses for President House are all designed and integrated within the available site. Secondly he was concerned with spatial relationship between the buildings and landscape. Considering the topography of the site he planned lake and structures keeping in view the landform and topography of the site.

He provided roads to connect President House at a lower plane compared with the buildings. The relationship between the Secretariat, Parliament and offices of the President was one of the important criteria in the preparation of zoning plan. Thirdly he was concerned with the visual image of the complex from the city. His free hand sketches amply illustrate his ideas about his architectural philosophy.

In his final design Louis Kahn proposed sunken highway and circular ramps leading to the complex. The Presidential Estate on the hilltop was connected with the Museum.

Prof. Kahn submitted three proposals one after the other. The latest date on the working drawing in the Kahn's collection is January 5, 1966. His contract was finally terminated on January 11, 1966. For the design of presidential estate, Capital Development Authority tried one big name after the other. Edward Durell Stone Sr. was finally given the chance to render his services.

Stone's name first appeared in a letter from Dr. I.H. Usmani, chairman of the Pakistan Atomic Energy Commission, to the American architect dated 6th of July 1965: "Every time you come to Pakistan. I try to get you an assignment because we admire your love for the Mughal architecture and the spirit of grandeur the Mughal buildings emanate. Although you wrote to me that Mr. Shaikh, the previous chairman of the CDA, had asked you to design the Supreme Court building, I went and saw the new chairman, Mr. N.A. Faruqui, an old friend, and persuaded him to consider you for the design of all the four buildings in the most prominent square of Islamabad, namely the Supreme Court, the National Assembly, the Foreign Office and the President's House. He was very receptive to the idea but it seems his predecessor has made some commitments with Prof. Kahn in respect of the President's House and unless you can settle with the latter or suggest an easy way out, things may be delayed. It seems you are working jointly with Kahn on some other projects in the United States and can come to some face saving understanding with him in the interest of uniformity of concept and design of these four important buildings of our new capital. May I suggest that you come over to Pakistan as soon as you can and settle terms with Mr. Faruqui for your overall assignment. Meanwhile please do send him a copy of the letter you wrote to our President in 1961 about your interest in designing the whole of Islamabad. It is still not too late to revive the offer you had made then and let your evening of life be spent in creating a masterpiece through which your name may

be immortalized." (Letter) and (Nelson, Sten, 1973)

Not surprisingly a prompt answer was cabled from New York: "Your efforts on my behalf are overwhelming and greatly appreciated by me stop I am extremely interested in the buildings at Islamabad stop." (Cable)

Stone had to wait for some time, however, as Faruqui informed Usmani that the CDA had just decided to give one more chance to Louis Kahn. Usmani wrote to Stone about Kahn's commitment and advised him; "Faruqui is very keen to get our Islamic heritage of architecture reflected in the public buildings of Islamabad. He likes your designs of our Institute but has not seen the design of other buildings done by you throughout the world, particularly those, which have domes, verandahs, etc. typical of the old Mughal buildings. I would therefore, appreciate if you could kindly send Faruqui a selected set of buildings designed by you reflecting such architecture and also send him a copy of your wonderful autobiography." After an official meeting with the government committee on the 11th of January 1966, a cable from Faruqui to Stone laconically urged the architect to come to Islamabad. In a following letter Faruqui asked Stone to undertake the designing of the central square, the President's House and the National Assembly, and to produce a few schematic plans for this complex of buildings.

Some two months later Edward Durell Stone with party, arrived in Rawalpindi for discussions with the CDA. On the 9th of April 1966 the Morning News announced the approval of the CDA agreement with Stone. The day after the same message was communicated by Dr. Usmani, who commented: "Mr. Stone is the only leading architect of world fame who has imbibed the spirit of Mughal architecture with beauty. He was brought to Pakistan for the first time by the Atomic Energy Commission to design the Pakistan Institute of Nuclear Science and Technology (PINSTECH) whose first phase (research reactor) has been completed. At that time there was uproar against the Commission's choice and uninformed criticism about 'wastages' etc. We are happy to find that Mr. Stone has

been selected by West Pakistan Water and Power Development Authority (WAPDA) to build their offices in Lahore and now by the Capital Development Authority (CDA) to design the important buildings of the capital which are bound to eclipse the heap of ugly structures around the capital area. The choice of the Commission now stands fully vindicated." (Khawaja, Zaheer-ud-Din, 1998f)

Stone believed architecture as a grimly serious business where as it requires the creation of whole environment. He considered the design of single building without regard for its relationship to the environment, as egotistical exercise. At the same time architecture should be timeless and convey by its very fiber the assurance of permanence. He asserts that a careful examination of all circumstances unique to each project should result in the creation of an original building and one hopes, a work of art (Stone, Edward Durell, 1962) and (Stone, Edward Durell, 1967a).

Stone was against the use of corridors and described them as the invention of the 19th century and a bad day for architecture; he therefore suggested atria and open courtyards in his projects. "I have found", he states "covered atria or open courtyards (depending on the climatic conditions), are as economical as corridors and I rely heavily on the contrast of multistoried central areas with smaller elements grouped around the periphery, which, not only imparts a dramatic element to spatial relationships but also facilitate easy orientation for the visitors (Stone, Edward Durell, 1967b)." These concepts are clearly apparent in his projects built in Islamabad and elsewhere in Pakistan.

At the end of May a draft agreement was still under consideration; at the end of June it was sent to Stone for approval and a month later the project was discussed at great length at the CDA offices in Rawalpindi. A crucial point, emphasized by the minutes of the meetings, was the combination of the central layout of Doxiadis' master plan and the proposal put forward by Stone. The approach of the American architect was rather formal; in his scheme the

president's house was in the centre with the buildings of the assembly and the foreign office on either side of the national square. This arrangement presupposed a corresponding symmetry of the master plan, which was not at hand. "The Capital Avenue is not on the axis of the President's House; the Capital Avenue is the central avenue of Islamabad, and yet, as designed at present, it does not give the impression of being the heart of the city". (Vale, Lawrence J., 1992a)

In the master plan the presidential palace was placed on a hillock overlooking the city. The site is spread over adjacent hills in an area of 20 acres. In his preliminary design Edward Durell Stone proposed the major banquet hall and the reception area on the main plateau of the hills. In order to evolve a monumental building, he proposed the office building on southwestern side by excavating one side of the hill. In this way the lower floors, which had been proposed to be partially excavated, had a double loaded corridor with offices on both sides. The C.D.A officials required lighting and ventilation of the rooms facing the hillock. On this serious mistake the architect had to change the design and the revised drawing was submitted for approval (Khawaja, Zaheer-ud-Din, 1998g).

From the National Square the President's House rose as a tiered pyramid. The planning is such that an open rectangular court having colonnaded walkways on the right and left from the president's residential palace at the back, leads to the working offices and reception halls in the front. The front portion is eight storied high. The lowest levels accommodate the offices and other service areas, over which ceremonial lobby and the state banqueting and reception halls are planned. These spaces are also accessed from the open court. Below this level are President's own office, his personal staff and cabinet rooms. The uppermost tier contained suites for state guests (Khawaja, Zaheer-ud-Din, 1998h).

The entire complex was given a finishing coat of white cement and marble. Originally the main façade was supposed to be finished with arches, grills, and verandahs and topped with a dome but later on arches and domes were omitted from the original design. The President's residence itself is located in a separate block set well back behind the first block, and the two are linked by a formal garden and colonnades. The courtyard is also used for open receptions. The mosque of the President house is located at the back of the president residence at a contour further down from the main level. The total covered area is 30,193 square meters which include guest rooms, banquet halls and President Secretariat.

In his original design Edward Durell Stone was very conscious of the chairman's obsession to impart an "Islamic touch" to the buildings in Islamabad. Consequently the design of the Presidential Palace was dutifully produced with the domes surmounting the top and a series of arches for the window openings (Fig. 10). However, with the change of administrator who happened to be a General from the army and not particularly enamored of the so-called 'Islamic touch', the arches and dome were removed from the original design (Fig. 11). Consequently the present building was constructed without such elements (Mumtaz, Kamil Khan, 1976). It is however, duty of the architect to produce design according to need of the space and time fulfilling the requirements of the client and then stick to it and not to modify it every time to make the concerned personnel happy.

The President's House is a focal point of Islamabad. The resemblance of the Lutyens arrangement in New Delhi is striking and it is not limited to the external appearance only but it is also valid for the political reality on which the whole concept is based upon. By means of constitution adopted on 8th of June 1962, Ayub Khan became supreme ruler quite comparable with that held by viceroys in British India before the reforms of 1919: the president was not responsible to the National Assembly and he had right of veto (Vale, Lawrence, J., 1992b).



Figure 10: Model of President House, Parliament Building and Cabinet Building. (Photo Credit: University of Arkansas Archives).



Figure 11: Model of group of buildings around President House. (Photo Credit: University of Arkansas Archives).

The concept of commissioning international architects was to achieve such results where each architect analyzes the sensibility and potential of respective site and create buildings and environments having experiential qualities. It served as experimental laboratory for the masters of modern architecture. In a small site of about two square kilometer, each project represents design philosophy of each individual architect. Some of the designs could not be implemented for some obvious reasons which had already been discussed in the preceding pages.

LOUIS KAHN'S ACADEMIC VERSUS EDWARD DURELL STONE'S PROFESSIONAL APPROACH TOWARDS THE DESIGN OF CAPITOL COMPLEX AND THEIR IMPACT ON THE ARCHITECTURE OF ISLAMABAD

Edward Durell Stone had a rigid but preconceived approach towards design projects. He designed three simple box like structures of President House, Parliament building and Cabinet building as his final solution to the project. President house followed the form of Kennedy Centre for the Performing Arts at Washington D.C. It was designed adjacent to the hill to overlook the open space in front. Cabinet and Parliament buildings flanked the either side of open space making the plan symmetrical. These buildings neither have any sense of surprises from the interior nor do they have pleasant visual experience from the exterior. Being located adjacent to the hill, the interior spaces of President House are dark, so is the case of two other buildings. Dark long corridors and deep rooms without any view of Margalla hills made these building weakest examples of architecture executed in Islamabad. On the insistence of the government to give Islamic touch, Stone simply added domes on top of these buildings. He did not consider the experiential qualities of nature and landscape which the Mughal buildings had in the past in this region. His monotonous form was finally implemented, therefore, unattractive and unimaginative composition became the major reason for characterless architecture of the city. Louis Kahn proposed the master plan respecting the inherent qualities of the site. Each building had its own distinct form easily

recognized from a distance. Therefore each building is designed respecting the function as well as demands of each individual site. With these considerations ,variety and unity in making one whole was the hallmark of design. The building of Louis Kahn had strong relationship with nature while the buildings of Stone were devoid of any such relationship. Louis Kahn considered the issues of sustainability and proposed brick as the principal building material. The use of brickwork in an innovative manner would have paid strong impact in building the architectural character of Islamabad.

After this important group of buildings, a large number of administrative buildings were commissioned to international and local architects. Edward Durell Stone took the major share. The characterless design produced by him did not produce satisfying results and therefore Islamabad could not produce its own architectural identity.

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