

REGENERATING CULTURAL QUARTERS IN PAKISTAN:
THE CASE STUDY OF LAHORE

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED
SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

HARMAIN RIAZ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
URBAN DESIGN IN CITY AND REGIONAL PLANNING

AUGUST 2022

Approval of the thesis:

**REGENERATING CULTURAL QUARTERS IN PAKISTAN:
THE CASE STUDY OF LAHORE**

submitted by **HARMAIN RIAZ** in partial fulfillment of the requirements
for the degree of **Master of Science in Urban Design in City and
Regional Planning, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied
Sciences** _____

Prof. Dr. Serap Kayasü
Head of Department, **City and Regional Planning** _____

Prof. Dr. Müge Akkar Ercan
Supervisor, **City and Regional Planning, METU** _____

Examining Committee Members:

Assoc. Prof. Dr. Burak Belge
City and Regional Planning, Mersin University _____

Prof. Dr. Müge Akkar Ercan
City and Regional Planning, METU _____

Assoc. Prof. Dr. Mansoor Ahmed
Architecture, The University of the Punjab _____

Date: 12.08.2022

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Surname: Harmain, Riaz

Signature:

ABSTRACT

REGENERATING CULTURAL QUARTERS IN PAKISTAN: THE CASE STUDY OF LAHORE

Riaz, Harmain
Master of Science, Urban Design in City and Regional Planning
Supervisor: Prof. Dr. Müge Akkar Ercan

August 2022, 240 pages

The cities across the world face a constant problem of depletion every passing day, often caused by several factors, including environmental degradation, migration and population rise, deteriorating infrastructure, lack of resources or economic and social changes, striking at different magnitudes. These problems, if addressed properly through planned schemes could result in saving tons of financial and building resources for the municipalities directing the cities. New and modern cities are now being critically planned to address these problems, however, historical cities that grew organically through time face a larger impact of these lifestyle-degrading factors. The field of Urban Regeneration (UR) sheds light on such cases and provides solutions for historically acclaimed neighborhoods of a city to be revitalized in a planned manner by establishing Cultural Quarters (CQs). Taking inspiration from John Montgomery's work on CQs, studying the examples of Temple Bar in Dublin and Rasht Grand Bazaar in Iran, this study unfolds the international and regional prospects of CQs. Pouring the basis on literature, this thesis analyzes it over the historical city of Lahore, Pakistan.

Lahore, described as the city of gardens and Paris of the East, holds an immense amount of significance when it comes to the cultural identity of

Pakistan and the whole sub-continent region. However, the city has significantly lost its aura owing to urban sprawl, greater number of migrations, and poor urban planning. Focusing on the historical city center of Lahore, this research examines the potentials and problems regarding physical form, activities and meanings of the place through mapping exercises, interviews, and surveys for turning it into a planned Cultural Quarter before the potential truly depletes. Finally, it suggests the UR planning and design strategies for the historical center to become a cultural quarter of Lahore.

Keywords: Urban Regeneration, Cultural Quarters, Planning and Design Policies, Historical Cities, Lahore

ÖZ

PAKİSTAN'DA CANLANDIRILAN KÜLTÜR BÖLGELERİ: LAHORE VAKA ÇALIŞMASI

Riaz, Harmain
Yüksek Lisans, Kentsel Tasarım, Şehir Bölge Planlama
Tez Yöneticisi: Prof. Dr. Müge Akkar Ercan

Ağustos 2022, 240 sayfa

Dünyanın dört bir yanındaki şehirler, çevresel bozulma, göç ve nüfus artışı, bozulan altyapı, kaynak eksikliği ve ekonomik ve sosyal değişimler gibi birçok faktör nedeniyle bozulma ve çökme sorunlarıyla karşı karşıya kalmaktadır. Bu sorunlar, planlama ve tasarım disiplinleri çerçevesinde düzgün bir şekilde ele alınırsa, şehirleri yöneten belediyeler mali ve inşaat kaynakları açısından önemli düzeyde tasarruf sağlayabilmektedir. Yeni ve modern şehirler artık bu sorunları ele almak için eleştirel bir bakış açısıyla planlanmaktadır. Bununla birlikte, zaman içinde organik olarak büyüyen tarihi şehirler, yeni ve modern yaşam biçimlerinin getirdiği bozulmalardan daha fazla etkilenmektedir. Kentsel Canlandırma alanı, bu tür durumlara ışık tutarak, kentlerin tarihsel bölgelerini Kültür Bölgeleri (KB) olarak planlı bir şekilde canlandırılmasına yönelik çözümler sunmaktadır. John Montgomery'nin Kültür Bölgeleri üzerine yaptığı araştırmasından ilham alan bu araştırma, Dublin'deki Temple Bar ve İran'daki Rasht Büyük Çarşı örneklerini inceleyerek KB'lerin uluslararası ve bölgesel beklentileri ve ihtiyaçlarını ortaya çıkarmaktadır. Kentsel canlandırma ve KB üzerine yapılan yazın araştırmasından yola çıkarak, bu araştırma, Pakistan'da Lahor kentinin tarihi bölgesini incelemektedir.

Pakistan'ın 'bahçeler şehri' ve Paris'i olarak anılan Lahor, hem bu ülkenin hem de Pakistan'ın bulunduğu coğrafi bölgenin kültürel kimliği açısından

büyük bir önem taşımaktadır. Ancak Lahor, artan kentsel yayılma ve göç ve doğru şekilde hazırlanmayan şehir planları ve uygulamaları nedeniyle, kendine has kimliğini önemli ölçüde kaybetmiştir. Lahor'un tarihi kent merkezine odaklanan bu araştırma, potansiyelleri azalan planlı bir KB haline dönüştürülmesi için haritalama çalışmaları yapmaktadır. Ayrıca, akademisyen ve ileri gelenlerle röportajlar ve alan kullanıcılarıyla yapılan anketler yoluyla yerin fiziksel biçimi, faaliyetleri ve anlamları ile ilgili potansiyelleri ve sorunları incelemektedir. Son olarak, tarihi merkezin Lahor'un KB'i haline gelmesi için kentsel canlandırma doğrultusunda planlama ve tasarım stratejileri önermektedir.

Anahtar Kelimeler: Kentsel Canlandırma, Kültür Bölgeleri, Planlama ve Tasarım Politikaları, Tarihi Kentler, Lahor

This thesis is dedicated to my beautiful daughter, Ayzel J. Malik (Late),
for she gave her mother the strength and resilience to continue with life.

ACKNOWLEDGMENTS

The journey for writing this thesis could simply not be fulfilled without the strength provided by Allah Almighty. The author wishes to express her deepest gratitude to her supervisor Prof. Dr. Müge Akkar, for being the constant support during the process of accomplishing this writing and chairing as the prime mentor throughout the fulfillment of the degree program.

Further gratitude extended towards Mr. Husband a.k.a. Malik Jahangir for supporting this degree program not only financially but emotionally as well. Author is in debt to her mother, Ms. Nehla Mufti, for installing the “you can and you will” concept, even in the darkest hour, standing like a rock alongside. Thank you, Ma.

More credit to friends like family for being there in the lowest moments as well as the highest ones. Thank you, Saba, Naqsh, Mominah, Fiza, Sajidah, Arzu, Sybel, Awaishrah, Eesha for being the greatest sisters one could ask for and Rabela, Uzair, and Amjad for providing a home away from home. The warmth and care provided by these fellows allowed the author to stand up again after losing her beloved first child.

TABLE OF CONTENTS

ABSTRACT	v
ÖZ.....	vii
ACKNOWLEDGMENTS	x
TABLE OF CONTENTS	xi
LIST OF TABLES	xvii
LIST OF FIGURES	xviii
LIST OF ABBREVIATIONS.....	xxiii
CHAPTERS	
1 INTRODUCTION	1
1.1 Culture	3
1.1.1 Culture in Built Form	5
1.1.2 Relationship of Urban Regeneration and Culture	7
1.2 Theory of a Cultural Quarter	8
1.3 Research Problem	10
1.4 Aim and Objectives	12
1.5 Research Questions	13
1.6 Research Method	14
1.7 Expected Outcomes and Implications.....	14
1.8 Structure of the Dissertation	15
2 CREATION OF CULTURAL QUARTERS AND CREATIVE CITIES.....	17
2.1 Cultural Quarters as Mechanisms for Urban Regeneration	17

2.1.1	Development of Urban Regeneration Policies between the 19th century and 21st century.....	18
2.1.2	Cultural Quarters (CQs)	19
2.1.3	Cultural Quarters as strategy for Urban Regeneration.....	20
2.1.4	Activity	22
2.1.5	Form	23
2.1.6	Meaning.....	23
2.1.7	Indicators of Good Cultural Activity.....	23
2.2	The Creative City.....	25
2.2.1	Concepts Behind the Creative Cities.....	26
2.2.2	Characteristics of the Creative City.....	27
2.2.3	The Creative Cities	28
2.2.4	The Creative Economy	29
2.2.5	Cultural Resources for Creative Cities	30
2.3	Case Studies	31
2.3.1	Temple Bar, Dublin	31
2.3.2	Rasht Grand Bazaar, Iran	35
2.3.3	Conclusion.....	42
3	RESEARCH METHODS.....	45
3.1	Strategy for Data Collection	45
3.2	Objectives of Data Collection.....	46
3.3	Data Collection Methods and Techniques	47
3.4	City Mapping Resources and Techniques	47
3.5	The Public Survey.....	50
3.5.1	Objectives of the Online Survey.....	50

3.5.2	Survey Design	51
3.5.3	Sample Design.....	52
3.5.4	Limitations of the Online Survey	53
3.6	Specialized Interviews	53
4	LAHORE-PARIS OF THE EAST	59
4.1	Context- Lahore in Pakistan	59
4.1.1	Location of Lahore	61
4.1.2	History of Lahore	63
4.1.3	Culture of Lahore	67
5	THE URBAN STORY OF LAHORE.....	71
5.1	Urban Transformation in Lahore between 1970-2000	71
5.1.1	Infrastructural Transformation	73
5.1.2	Urban Sprawl.....	75
5.2	Cultural Transformation in Lahore between 1970-2000	76
5.2.1	The Cafe Culture of Lahore.....	77
5.2.2	The Theater Industry of Lahore.....	80
5.2.3	The Film Industry of Lahore	83
5.2.4	Regional Influences	84
5.2.5	Political Influences	86
5.3	Urban Transformation in Lahore between 2001-2021	89
5.3.1	Infrastructural Projects	91
5.3.2	Urban Sprawl.....	96
5.4	Cultural Transformation in Lahore between 2001-2021	98
5.4.1	The Food Culture.....	99
5.4.2	Regional Influences	102

5.4.3	Political Influences	103
6	ANALYSIS OF LAHORE’S METAMORPHOSIS	105
6.1	Mapping Analysis	105
6.1.1	Activity-Based Mapping	105
6.1.2	Highly Populated Residential Areas.....	113
6.1.3	Public Transit System.....	115
6.1.4	Form and Meaning-Based Mapping.....	117
6.1.5	Insights about the City.....	127
6.1.6	Derived Ideas.....	130
6.1.7	Conclusion.....	131
6.2	Online Survey Analysis	131
6.2.1	The Quantitative Data.....	132
6.2.2	Primary Results	132
6.2.3	Secondary Derivative Statements.....	142
6.2.4	Tertiary Conclusive Ideas.....	143
6.2.5	Shortcomings of the Online Survey	144
6.3	Interviews Analysis.....	146
6.3.1	The Identity of Lahore.....	146
6.3.2	The Relationship of Politics and Culture in Lahore	148
6.3.3	The Current Art Scene of the City.....	150
6.3.4	Art for Everyone- Analyzing the Existing Disparity in the Consumption of art forms in the city.....	158
6.4	Conclusion	160
6.5	A Personal Memorial	161
7	BUILDING A CULTURAL QUARTER IN THE CITY	165

7.1	Need of a Cultural Quarter.....	165
7.2	Strategy Development for Cultural Quarters	166
7.2.1	Assessment	167
7.2.2	Planning and design.....	168
7.2.3	Operational Management	169
7.2.4	Implementation.....	170
7.3	Site Selection Criteria	171
7.3.1	Multilayered Activity Pattern	171
7.3.2	Intriguing Build-up.....	172
7.3.3	Historical Importance	173
7.4	Potential Sites for Planning Cultural Quarters in Lahore	176
7.4.1	Walled City, Lahore	176
7.4.2	Gulberg III, Lahore.....	180
7.4.3	Mall Road, Lahore.....	183
7.5	Possible Planning Proposals for Lahore	186
7.5.1	Continuous Cultural Spine	188
7.5.2	Centralized Quarter for the City	191
7.5.3	Multiple Decentralized Quarters	194
7.6	Comparison of the Three Strategies.....	198
7.7	Existing Tangible and Intangible features of the Sites	198
7.8	New Tangible and Intangible features of the Site.....	199
8	CONCLUSIONS	201
8.1	Overview.....	201
8.2	Infusion of Culture and Identity in the case of Lahore	203
8.3	The City's Image	204

8.3.1	The Evolution of Lahore’s Identity	205
8.3.2	Forces Behind the City’s Changing Image.....	205
8.4	Impacts of Planning Cultural Quarter(s) in Lahore	207
8.4.1	Pros of developing Cultural Quarter(s) in Lahore.....	208
8.4.2	Cons of planning Cultural Quarter(s) in Lahore.....	209
8.5	Practical Implications and Outcomes of the Research.....	209
8.6	Step-by-step Guide for Planning Cultural Quarter(s) in Pakistan	
	210	

APPENDICES

A.	Online Survey Form.....	231
B.	Survey Raw Data	240

LIST OF TABLES

TABLES

Table 1: Series 1 Interviewees.....	54
Table 2: Series 2 Interviewees.....	57
Table 3: Criteria for the Cultural Quarter Site (Source: Riaz, personal archive, 2022).....	174
Table 4: Historical Monuments inside WCL (Source: WCLA, 2021)....	179
Table 5: SWOT analysis for cultural spine strategy design	190
Table 6: SWOT analysis for centralized cultural quarter strategy design	193
Table 7: SWOT analysis for decentralized cultural quarters strategy design	196
Table 8: Existing Features of the Three Selected Sites Site (Source: Riaz, personal archive, 2022)	198
Table 9: Step-by-step Guideline for planning CQs in Pakistan	211

LIST OF FIGURES

FIGURES

Figure 1: Aerial View of Orange Line Metro, Lahore (Source: Habib Construction Services, 2016).....	3
Figure 2: Cultural Diffusion (Source: Christopher Corr/Getty Images)	4
Figure 3: A View of Lahore Fort and Sikh Gurdwara with Badshahi Mosque in the Background (Source: Mobeen Ansari, 2013).....	6
Figure 4: Activity alongside Temple Bar, Dublin (Source: Claudia, 2016)	9
Figure 5: Location of Temple Bar, Dublin (Source: Mapbox, Prepared by Harmain Riaz, 2022)	31
Figure 6: Streetview of Temple Bar Café (Source: H. Nicholas, 2011)....	32
Figure 7: OSM of Temple Bar CQ (Source: Open Street Map, 2022).....	33
Figure 8: Meeting House Square, Open Cinema in Temple Bar Dublin (Source: Meetinghousesquare.ie, 2012)	34
Figure 9: Street View of Temple Bar Cultural Quarter (Source: B. Walter, Getty Images)	35
Figure 10: A view of Rasht Grand Bazaar (Source: S. Reza, 2020)	37
Figure 11: Map showing Rasht Grand Bazaar Urban Fabric (Source: Mapbox, Prepared by Riaz, H., 2022)	38
Figure 12: Typical Image from Google Earth	48
Figure 13: Typical Image from OSM.....	48
Figure 14: Context of Lahore (Source: Mapbox, Prepared by Riaz, H., 2022)	60
Figure 15: Pre-partition Map of Lahore from 1893 (Source: Aziz, 2008)	61
Figure 16: Lahore Map (Source: Nordico).....	62
Figure 17: Street View of Walled City Lahore in 1800s (Source: Maynard, Pinterest).....	66
Figure 18: View from Food Street Waleed City (Source: Ghulam, 2018)	68
Figure 19: Collage of Walled City Lahore (Source: Riaz, personal archive, 2017).....	70

Figure 20: View from Dehli Gate of Royal Trail (Source: Ansari, 2021)	70
Figure 21: Map showing Population Density of Lahore (Source: Munir, 2017).....	76
Figure 22: Pak Tea House,1940s (Source: Official Website, 2021)	78
Figure 23: Pak Tea House (Source: Zahid, 2016)	79
Figure 24: Scene from Dekh Tamasha Chalta Ban (Watch the Fun and Keep on Walking) by Ajoka Group (Source: Afzal, 1988)	81
Figure 25: Poster of Saira aur Maira, Tribute to Asma Jahangir (WAF Activist), (Source: Ajoka Official Website, 2022).....	82
Figure 26: Newspaper declaring Zia's demise 1988 (Source: Dawn News, 2018).....	87
Figure 27: Urban Plan of Greater Iqbal Park (Source: WCLA, 2017).....	90
Figure 28: Lahore Ring Road (Source: Up and Above, 2020).....	92
Figure 29: Metro Bus Lahore (Source: Express Tribune, 2013).....	93
Figure 30: Image showing Metro and Chauburji (Source: Noman Khan Photography, 2018)	95
Figure 31: Lahore Urban Edges (Source: Khadijah Munir, 2018, Redrawn by Riaz, H., 2022).....	96
Figure 32: Typical <i>Halwa Puri Thaali</i> (Source: Trip advisor, 2017).....	99
Figure 33: Common <i>Channa Chaat</i> from Lahore (Source: W. Mark, 2022)	99
Figure 34: Fried Fish and Fritters Vendor inside Dehli Gate, Walled City, Lahore (Source: Raffaele Gorjux, 2005)	101
Figure 35: Youth-based Active Centers in Lahore (Source: Riaz, personal archive, 2022)	108
Figure 36: Map indicating the locations of Cinemas, Museums and Theaters in Lahore (Source: Riaz, personal archive, 2022)	110
Figure 37: Commercially Active Centers in Lahore (Source: Riaz, personal archive, 2022).....	112
Figure 38: Highly Populated Areas of Lahore (Source: Riaz, personal archive, 2022).....	114

Figure 39: Public Transportation Types and Routes throughout the city of Lahore (Source: Riaz, personal archive, 2022)	116
Figure 40: Orange Line (existing), Blue Line and Purple Line (future extensions) shown with their stations (Source: Lysenko, UrbanRail, 2017)	117
Figure 41: Locations of Historical Sites in Lahore (Source: Riaz, personal archive, 2022)	119
Figure 42: Lahore Fort Alamgir Gate (Source: Z. Omair, 2009)	120
Figure 43: View of Badshahi Mosque (Source: N. Khizra, 2014)	120
Figure 44: Interior of Shahi Hamam (Source: Chashma Zahid, 2016) ...	121
Figure 45: View of Chauburji (Source: K. R. Waleed, 2010)	121
Figure 46: View of Shalamar Gardens (Source: K. Ashfaq, 2018)	121
Figure 47: Mall Road, Lahore (Source: Express Tribune, 2018)	122
Figure 48: Building facades in Shah Alam Market. Lahore (Source: Chashma Zahid, 2016)	122
Figure 49: Main Roads of Lahore (Source: Stamen Map, 2022)	123
Figure 50: Map indicating roads of Lahore with rich Streetscapes (Source: Riaz, personal archive, 2022)	124
Figure 51: Map highlighting the old heritage quarters of Lahore (Source: Riaz, personal archive, 2022)	126
Figure 52: Linkages in the Youth-based Active Centers (Source: Riaz, H., personal archive, 2022)	128
Figure 53: Chart showing percentage of respondents living in the city for a period of time (Source: Online Survey, 2022)	132
Figure 54: Chart showing percentage of respondents age group (Source: Online Survey, 2022)	133
Figure 55: Chart showing percentage of respondents education level (Source: Online Survey, 2022)	133
Figure 56: Chart showing city's image responses (Source: Online Survey, 2022)	134

Figure 57: Chart showing WCL visitors' responses (Source: Online Survey, 2022).....	134
Figure 58: Chart showing public park visitors' responses (Source: Online Survey, 2022)	136
Figure 59: Chart showing infrastructure change responses (Source: Online Survey, 2022)	136
Figure 60: Chart showing preferred ambiance responses (Source: Online Survey, 2022)	137
Figure 61: Chart showing interest in communal activities of the respondents (Source: Online Survey, 2022)	138
Figure 62: Chart showing rating of cultural activities by the respondents (Source: Online Survey, 2022)	138
Figure 63: Chart showing life changing factors' responses (Source: Online Survey, 2022)	141
Figure 64: Chart showing rating of living by the respondents (Source: Online Survey, 2022).....	141
Figure 65: Alhamra Arts Council, Lahore (Source: AKDN, 1992)	151
Figure 66: Scene from Likhay Jo Khaat Tujhay (Source: Youlin Magazine, 2017).....	153
Figure 67: Festival (<i>Jashn-e-Shahi Guzargah</i>) inside WCL (Source: WCLA, 2016).....	154
Figure 68: Festival of Lights inside WCL (Source: WCLA, 2016)	155
Figure 69: Peeru's Cafe Interior (Source: Zeeshan Gondal, 2013).....	156
Figure 70: Images from The Colony, Lahore (Source: The Colony Official Website, 2022).....	157
Figure 71: Polly and Other Stories reviving Regional Art Forms (Source: Polly Official Instagram, 2022).....	158
Figure 72: <i>The Dead Tigers of British India</i> by Fazal Rizvi (Source: Lahore Biennale Official Website, 2018)	160
Figure 73: Sketch 1, Walled City Lahore (Source: Riaz, personal archive, 2022).....	162

Figure 74: Sketch 2, Balcony Scene (Source: Riaz, personal archive, 2022)	163
Figure 75: Sketch 3, Road Side Scene (Source: Riaz, personal archive, 2022)	164
Figure 76: Criteria for the Cultural Quarter Site (Source: Riaz, personal archive, 2022)	175
Figure 77: List of Character Areas within the Selected Sites (Source: Riaz, H., personal archive, 2022)	185
Figure 78: Strategy Development for C.Qs (Source: Riaz, personal archive, 2022)	187
Figure 79: Diagram for Continuous Cultural Quarter in the city (Source: Riaz, personal archive, 2022)	191
Figure 80: Planning a Centralized Cultural Quarter (Source: Riaz, personal archive, 2022)	194
Figure 81: Diagram showing Multiple Decentralized C.Qs in the city (Source: Riaz, personal archive, 2022)	197
Figure 82: Proposed New Programs within the Selected Sites (Source: Riaz, H., personal archive, 2022)	200

LIST OF ABBREVIATIONS

ABBREVIATIONS

UR	Urban Regeneration
CQs	Cultural Quarters
LDA	Lahore Development Authority
WCLA	Walled City Lahore Authority
CCIs	Culture Creative Industries
CCQs	Cultural and Creative Quarters

CHAPTER 1

INTRODUCTION

Spread across the vast lands and deepest seas, our Earth provides its dwellers with wondrous natural topography and infinite variations of landscape. While such natural features define and identify the different geographical locations among themselves, humans as Earth's dominant species have marked their lands with their own touch (d'Errico and Stringer, 2011). The reaction of human behavior escalated by the natural conditions, for example, climate or geography, gets reflected in their lifestyle with adaptation to any changing conditions. Therefore, looking from East to West or North to South, the "human touch" constantly gets adapted and thus creates variations of living styles. These living styles evolve into traditions when practiced regularly by two or more individuals (Fragaszy and Perry, 2003). Once these traditions start to persist on a population-level through social learning, they become "culture" of that society (Whiten et al., 2011). It is important that these customs are shared among the residents of a similar geographical context and hence become a key defining element of their identity (Eagleton, 2016). In simple terms, the shared behavior forms the culture of a region. The word culture is one of the most complex words in the English language (Eagleton, 2016) and thus, concludes to more than one definitions. If only limited to one of its most frequently used definitions, culture entails to customs, societal values, belief systems and symbolic practices by which humans live on earth (Eagleton, 2016). Culture, however, continues to evolve (Whiten et al., 2011) with cross-fertilization of technological advancements and societal developments.

Culture is a significant part of peoples' identity as it shapes the image of a place in tangible and intangible form (Brumann, 2015). As an example, architecture of a city, in the form of monuments or historically built forms becomes vital to define the city.

When significant parts of culture are ignored during the course of time, the city or the place starts losing its identity (Hani et al., 2012). All cities across the world go through the never-ending process of development to compete with the rest in terms of economy. In most first-world countries, the process of development is a thoroughly planned urban scheme with future propositions for the city's growth and socio-economic demands while catering to the existing problems the city faces either in terms of public transit or need for housing for the growing city's population.

On the other hand, countries around the world continue to face problems like urban sprawl, irregular growth, deterioration of historical sites, gentrification, unplanned new land development, and growth of squatter settlements (Angelo and Wachsmuth, 2020). All these urban decay problems lead to further damage to the city in terms of environmental degradation like increase in air pollution, causing the process of decay to become more prompt not only in public health but also in built-up decay. Such a case of rapid deterioration of lifestyle happened in the past few decades with the city of Lahore, Pakistan (Kugelman, 2014), where infrastructural developments led by the political agendas went rampant throughout the city, without negotiating with its historical quarters turning "the city of gardens" into a "gray city". Figure 1 shows the aerial view of Lahore Orange Line Metro (Source: Habib Construction Services, 2016). The image captures the city's fabric with the contrasting scale of the newly built public transit system.



Figure 1: Aerial View of Orange Line Metro, Lahore (Source: Habib Construction Services, 2016)

1.1 Culture

Human growth is inextricably linked to culture. Culture is the fabric upon which individual and community identities are dynamically constructed. People's active engagement in local cultural activities (such as poetry, dance, sculpture, theater, music, and so on) increases their quality of life and well-being while also expanding their life choices and alternatives (Sasaki, 2004). Local cultures include a territory's traditional, age-old, and emerging cultures, and also the cultures of newcomers to the region – as well as the progressive and hybrid alterations that result from living and producing in culturally varied environments. Local cultural life, as well as its dynamic transmission and expansion, are desirable outcomes in and of themselves. City officials around the world have recognized the importance cultural events may have on molding the image of their city (Eagleton, 2016), particularly in places with a poor or non-existent image. They are banking on the capacity of this novel cultural

image to not only raise their city's desirability to new investors and visitors, but also to boost the confidence of key communities in the city's prospects.



Figure 2: Cultural Diffusion (Source: Christopher Corr/Getty Images)

Culture encompasses a vast range of human activities. The term itself can have a variety of connotations, depending on the language and regional context (Lewens, 2017). Nevertheless, there are two primary sorts of definitions. First one attempts to encompass the majority of human interests, such as traditions, communication, religion, and so on, and is therefore, in a way, another synonym for civilization. The second, far more limited definition refers to humanity's artistic activities and creations; it includes visual and performing arts, philosophy, culture, and - to a lesser extent - media activities.

Culture in its anthropological meaning, is a pattern of learned and shared behaviors and beliefs (Eagleton, 2016). It can be reflected through infinite mediums in life. Like clothing, rituals, food, built forms, literature, music, physical arts forms, ornaments, utensils and can be influenced and reshaped by multiple factors like geography,

climate, religion, politics, and history. Culture is, therefore, primarily formed by the people, for the people to consume in day-to-day life (Hanel et al., 2018). Cities have increasingly incorporated culture into one of the components of sustainable policy and design conversations in recent years. Culture is also becoming a component of the arising model of sustainable development. "Continual support and reinforcement of local cultural processes and structures" is what cultural regeneration entails (Liu, 2019). Around the same time, culture is viewed as a significant method of increasing urban competitive advantage and resolving political, social, and economic challenges in urban areas, giving it tremendous significance. Culture may be utilized as a "rejuvenation accelerator".

1.1.1 Culture in Built Form

Architecture is yet another aspect of culture and its importance cannot be denied. Likewise, culture is one of the most important factors in determining the role of architecture or space. The placement of a space, the scale necessary for that purpose, and the manner in which it links are all assisted by the basic cultural relevance for which space is being created. Space and culture are so inextricably interwoven that it is impossible to examine space without considering culture. Initially, space is constructed based on particular cultural criteria, and it may subsequently impact some modifications in the current culture (Ettehad et al., 2014). In today's environment of globalization and universalism, culture represented in architecture may help build or sustain identity. It also contributes to the preservation of the society's authenticity. This concept ensures that a person is a good member of the society to which they belong. As a result, good communities require culturally responsive architecture. It is critical to analyze how culture may both reflect in and impact the evolution of the architectural media. With the introduction of modernization, this idea was lost along the road. Buildings do not have a distinct style; they do not even come close to generating or preserving identities. People appear to have forgotten how their forefathers used to do things.



Figure 3: A View of Lahore Fort and Sikh Gurdwara with Badshahi Mosque in the Background (Source: Mobeen Ansari, 2013)

All civilizations in the history of the human race, built their enclosures with accordance to their needs and technological advancement. Starting from caves and now residing in “smart” homes equipped with digital technologies, architecture has made up-surgings advancements and enhanced the quality of life throughout the globe. The relationship of cultural aspects and architecture gets reflected in the form of preferred architectural style and building material. From cave houses in Cappadocia, to bamboo homes in Bali, all of them signify the indigenous culture the residents belong to. Many historical eras in Europe have been studied and implied through the popular architectural style adopted during that time. Examples from

Neolithic Architecture, Renaissance, Baroque, Medieval and shift towards Modern era can be evidently seen throughout history. These architectural styles not only defined the building designs but also marked the human advancement in the field of technology, science, and industry. It is important to notice that a major part of these architectural styles was translated in community buildings, like temples, cathedrals, churches, palaces, town halls etc. which reflected the sense of advancement on a community level instead of an individual one.

1.1.2 Relationship of Urban Regeneration and Culture

Culture has been looked upon as a forever evolving and living concept which reflects the essence of people belonging to a specific geography. In urban design theories, culture is vastly used as stimuli to regenerate an urban space. A city in a growth-decline cycle cannot achieve sustainable development without the sort of urban identity that culture-led UR can provide. A strategy for UR in a decaying urban area should be implemented in part or entirely depending on the features of the society (Hwang, 2014). The local community can concurrently reestablish social pride, revitalize the economic growth, and create an urban identity by changing a low-value and deteriorating neighborhood into a highly prized district (Montgomery, 1995). Owing to the generally recognized and affirmed role that improvements in cultural facilities, activities, and cultural regulations offered at economic and social levels, culture is presuming a progressively strategic role in the description of a new competitive context for cities and areas in the post-industrial community (Sacco et al., 2007). Additionally, the establishment of a local development plan centered on the development of cultural capital/policy is viewed as a responsibility and a quick approach to raise the value of urban areas, which affect all social actors.

John Montgomery presents “cultural quarters” (CQs) as a mechanism of UR and conceptualizes the term cultural quarter in its true sense; an urban neighborhood with activity, form and meaning. In such urban context, UR projects directly lead to cultural preservation by not only providing built form for the production and consumption of culture, for example, studios, galleries and exhibition spaces, street

life, cafe culture, but also inviting local artists and youth to engage within the provided spaces. It can be conveniently said that planning CQs is a well-versed regeneration technique in the western world, where examples like Temple Bar, Dublin were carried out in 1991. According to Wansborough and Mageean (2000), a cultural quarter is a spatially constrained and distinct region with a heavy proportion of cultural amenities in comparison to other places, albeit such locations may also include functions such as children's play areas, bookstores, open areas, and informal leisure (Roberts, 2002). The classification of such quarters fosters the consolidation of cultural uses, which may be generally directed to consuming uses such as tourism and entertainment, productive uses, or a combination of both.

The culture-led transformation figures to the foundational view that one can stand to gain from the culture methodology and its positive features. This can be done by depending on the outcomes of the regeneration procedure within the inner fabrics and supporting structure of cities by portraying basic and fresh notions (Khanmohammadi et al., 2020). This includes things like the utilization of innovative economic regions and what are known as creative industries. According to this viewpoint, culture is a stimulant that draws investments to the city and creates the spatial aspects distinctive as a diversified portfolio in cities. The most significant features of a culture-based economy include paying emphasis on the role of innovation in culture, leveraging history and contemporary values as resources of development, and stressing people's leisure periods.

1.2 Theory of a Cultural Quarter

CQs are crucial among a variety of cultural commodities because they give chances to nurture cultural innovativeness and diversity while also increasing the vibrancy of local economy. CQs are separate and physically confined places that have a larger concentration of cultural resources and services than other locations (Hung et al., 2019). Aside from these advantages, CQs have the capacity to become attractive tourist destinations since visitors are today more interested in cultural tourism and its related processes than in the past. Culture-led urban revitalization necessitates the

creation of a geographical and physical framework for its operations, dubbed "cultural quarters." CQs are being employed as a main strategy for UR as well as a paradigm of economic growth (Kim, 2011). The primary goal of developing CQs is to use all features of urban life and environment as a resource for modification and transformation into commercial value. CQs have the ability to translate creative ideologies into culture and culture into valued economic offerings, services, and products (Montgomery, 2003)+. They occur as a consequence of the collaboration of production and consumption places, such as recreation centers, cafés, cathedrals, libraries, playgrounds, and streets, and may play a significant part in urban rejuvenation.



Figure 4: Activity alongside Temple Bar, Dublin (Source: Claudia, 2016)

The regeneration of baseline culture via the application of basic and original notions including the use of innovative economic regions and creative industries testifies to the core belief that one may benefit from a culture orientation (Khanmohammadi et

al., 2020). Along with its favorable characteristics as a consequence of depending on the outcomes of the regeneration procedure inside the internal fabrics and central core of cities. CQs have long been used as such a weapon. Ever since the late 1990s, academicians and researchers have explored CQs from many viewpoints. Several CQs promote and foster consumption and production practices, which flourish in areas with high accessibility, enough public financing, and a suitable atmosphere (Montgomery, 2003). They are designed to mirror the communications infrastructure that exist between architects in the creative sectors and the public sector. CQs are a measure used by urban planning agencies to aid in the growth of urban centers and the elimination of deteriorating areas (Montgomery, 2003). In Landry's (2000) opinion, the underpinning idea of building CQs in the ever-expanding urban economy is heavily reliant not just on the creation of cultural values but also on its usage.

1.3 Research Problem

Lahore is one of Pakistan's major historic cities, as well as the country's cultural center. Lahore's vibrant business has scattered and evolved during the last several decades, relying mostly on the food industry. Although a few private institutions persisted for the recovery of cultural activities, such as Rafi Peer and Ajoka Theater, Lahore's cultural landscape currently appears to be gone. As a result, the city appears to have lost its identity. What was once a metropolis of dance, theater, and literature has become a drab city with insufficient infrastructure and ineffective urban planning policies. The question stands as to what led to this major shift in the cultural vibrancy of the city. Was it the political influence or was its social change that led to the city changing so much? Understanding what drives cities like Lahore to see such drastic change and how they can be saved through methods of UR is important if societies want to work towards saving their heritage for years to come. Studying the regeneration strategies of the culture-led regeneration projects in the Western countries such as Ireland and the Asian countries such as Iran, this thesis presents the hypothesis of Lahore's revitalization through cultural quarters, a planned scheme to

re-utilize the city's significant districts through the production and consumption of art.

Lahore is selected for its diversified culture, rich food, sociocultural events, and, above all, its stunning historic architecture, which includes the Badshahi Mosque and Lahore Fort. Lahore, Pakistan's second largest city, is a vision of glossy buildings, bumper-to-bumper traffic, massive roadside eateries, bridges, and the much-touted Orange Line rail project, but it also has stunning mosques, temples, tombs, and monuments from its Mughal and colonial history (Latif, 2018). However, as infrastructural expansion accelerates, the city is losing some of its heavenly architectural gems. Almost half of the original structure of the Walled City; the old or Northern Lahore, which spans 2.5 square kilometers (WCLA, 2022) has been transformed with retail malls and marketplaces. An observer walking along the Akbari Mandi (market) or Shah Aalmi (two main commercial districts) will not be able to believe that these gleaming structures and businesses have displaced a slew of Edwardian and Victorian-style structures during the previous few decades. Dozens of Victorian-style residences on Mason Road, going back to the late 19th and early 20th centuries and previously considered Lahore's jewels, have been turned into gleaming multi-story structures, a clear outcome of the city's ever-growing populace. Not only have regional architects and history enthusiasts raised alarm over the Orange Line project's potential impact on various cultural sites, including Shalamar Gardens, which dates back to the Mughal Empire and is a classified site on World Heritage Sites's (WHS) list of world heritage sites.

Until the 1970s, Lahore could brag of a pluralistic patchwork, but today majoritarianism is dominating the city. Prominent cultural and academic institutions, such as the Goethe Institute, which served as a hub for cultural interchange and language instruction in Germany, have now been converted into restaurants (Mahmud, 2014). The institution remained until the 1990s. Parallel and street theater developed on its luxurious lawns, with the players having few other options in the city to present their acts. Several such devastating transformations have occurred in the city during the previous few decades. This was not the way the city treated its cultural institutions. There had been a smattering of religious and cultural

communities, which enriched life in this vibrant metropolis. Anglo-Indians, Parsis, and Jains were frequently encountered. Other centers of liberal ideas like the Classic Book Depot at Regal on the Mall have been destroyed through this drastic change of the city. Lahore has evolved in a variety of ways. Book kiosks, reading rooms, and literary readings are no longer popular; instead, swarms of people may be found in cafés and restaurants. This leads to question how the city can be brought back to its former cultural glory to restore what it significantly lost, making it a hub for arts and cultural diversity which attracted people for more than just food.

1.4 Aim and Objectives

The aim of this thesis is to explore the culture of the city of Lahore which can be used in the culture-led regeneration projects for the city's revitalization. To reveal the cultural features of the city, the research explores case studies, literature, maps and works with interviewees and survey respondents. This is done to help understand how Lahore and its culture has transformed over the years. And what is needed to introduce CQs in the city. The thesis utilizes literature on the culture of the city based on spatial features, activity features and cultural meanings. And these cultural features will be presented and analyzed through a qualitative research method.

Planning a cultural area can address Lahore's decreasing cultural activity and identity problems. The goal of this research is to aid in the modeling of existing infrastructure and to investigate the issues and potentials of current constructed forms. Lahore's cultural identity has transformed over the years owing to political and regional influences. From transformation of the art scene to the emergence of dominance of food streets, Lahore has undergone massive evolution. One technique for bringing the concept of CQs to a close is through community-led revitalization (Park and Kovacs, 2020). The majority of Lahore's neighborhoods are nicely organized; however, the activities inside these districts are becoming limited to food. Providing a variety of activities may be an effective way to involve the community in a number of ways (Shakur et al., 2010). CQs would help to revitalize cities (Montgomery,

2003). Not only should cities retain their cultural activities, but they should also make use of ancient structures that are now neglected.

The objective of this study is driven to help establish how cultural regeneration for Lahore through CQs can help bring back art and cultural activities to the city. The thesis calls into question the tremendous alteration that occurred throughout the city of Lahore. These alterations led the city's identity to change not only in terms of infrastructure but also altering the city's social and cultural standards. The first and most important aspect of the research is to describe the shift that occurred from the 1970s until 2022.

The main objectives of the methodology in this thesis were:

1. to compile an accurate collection of information on the most recent infrastructure projects in the city of Lahore.
2. to start a discussion on Lahore's cultural identity.
3. to provide a comparative analysis of the richness of culture that Lahore has provided its residents with over the previous few decades,
4. to make respondents aware of the city's cultural trends
5. to encourage respondents to participate in the city's cultural creation and consumption of arts.

1.5 Research Questions

This study gathers information on the aspects in which the city faced transformation from the 1970s till 2022, and it questions the new image of Lahore city. The study draws parallels with the richness the city offered in the past and further covers the following research questions:

1. How is the culture in the city of Lahore infused with its identity?
2. How has the image of Lahore changed, and which forces were behind it?
3. How planning CQs can help in UR in the city of Lahore?

1.6 Research Method

This dissertation utilizes a case study method. Utilizing historical data from maps, surveys, and specialized interviews to gather information to help answer the research questions. Surveying 100-150 individuals, assessing a variety of local and historical area maps, and interviewing a number of individuals like architectural historians, political analysts, actors, comedians, filmmakers etc., the thesis gathered sufficient and necessary data to be analyzed based on the themes identified to help answer the research questions. A number of resources were used to gather the data. For example, the information needed to assess and research the city's development and expansion was gathered from a variety of secondary resources; i.e. the websites available in the Internet. Google Earth, a geo-browser that accesses satellite and aerial imagery, topography, ocean bathymetry, and other geographic data over the internet to represent the Earth as a three-dimensional globe, was one of the primary tools used to study the city's urban growth and development. Google Earth is primarily a tool for remapping and geotagging satellite and aerial photos of the world, resulting in detailed and interactive maps.

1.7 Expected Outcomes and Implications

CQs are aimed at having certain qualities to help them be successful. It is expected that after gathering data and its analysis, this research will be able to guide on what qualities the cultural quarters in Lahore should hold. Even though a cultural quarter is important in expanding the number of arriving visitors into its bounds, there must already be an influx of individuals going to the location for all types of activities. There should be an established pattern of commercial, residential, and recreational activities that are interconnected on various scales to provide a multi-layered visitor and inhabitants experience. Therefore, it is expected that by the end of this thesis, there will be a checklist available for authorities to follow to ensure not only the establishment of CQs but also how to make sure that they thrive and are an aspect of attraction. The study implications describe how the discoveries may be relevant to

policy, management, theory, and future research. They are the inferences that researchers make from the results and illustrates how the findings may be relevant to policy, practice, or theory. In this research, the results can be used for a number of reasons. Foremost, it can be used to help the government of Pakistan, and specifically Lahore, implement the concept of CQs in the city to bring back the cultural importance of the region. What has been taken away by political, cultural and infrastructural transformation can be brought back by application of the findings of this dissertation. It is expected that the existence of CQs will attract visitors, audiences, and artists by offering "creative industry growth" circumstances such as low-cost and convenient workspaces for artists, art and culture leaders. This will give the city with both art production and consumption options, allowing for the creation of cultural economy and economic attractions, as well as the formation of low-cost space and competition. As a result, the quarter's production and employment are increasing.

1.8 Structure of the Dissertation

The structure of the dissertation is as follows:

Chapter 1 introduces the topic while focusing on providing the aims and objectives of the study. The chapter also outlines the research problem, research questions, research method, expected outcomes, implications, and the structure of the thesis.

Chapter 2 presents a literature review for this thesis. The chapter outlines core ideas to the thesis, including what CQs are and how they can be used for UR, the idea of creative cities, and possible case studies which can be used to form the basis of answering the research questions of the research.

Chapter 3 discusses the research methodologies that are being used to research and analyze the subject of the thesis. This includes how the data was collected, what city mapping resources and techniques were used, objectives of the survey, how the survey was designed and what was the sample design.

Chapter 4 introduces the readers to the site, Lahore. Providing context, and historical background of the city.

Chapter 5 is the empirical chapter that discusses the transformation of Lahore through the years and how regional and political influences shaped this transformation.

Chapter 6 puts forward the analysis of the data collected through interviews, mapping analysis and surveys.

Chapter 7 is the discussion chapter which utilizes the ideas and results gained from the previous chapter to discuss them further and work towards the conclusion of the dissertation, providing the process of strategy design.

Chapter 8 is the Conclusion. This chapter concludes the findings and discussion of this study. It provides answers to the research questions and objectives set out in the start of the study. It is the comprehensive view of the thesis and is constructed to offer major insight into the author's findings and views.

CHAPTER 2

CREATION OF CULTURAL QUARTERS AND CREATIVE CITIES

In the last few decades, starting as early as the 1980s, planning CQs had become a new way of revitalizing old city quarters, especially in European countries. The CQs were taken into account in the policy making process whose objective was not only to promote cultural activities in a deteriorating neighborhood but also to uplift it economically. The main inspiration for this research came from the works of John Montgomery (1995, 2003, 2004), where he theorized the term cultural quarter, providing the necessary conditions and success factors for a successful cultural quarter. Secondly, the concept of “creative city” presented by Charles Landry and Franco Bianchini (1995) proved to be a breath of fresh air, presenting all possibilities to turn a “gray city” into a culturally open and distinctive city.

In both the pieces of literature, the core difference is between the scales authors talk about. Montgomery’s take on CQs is inclined towards intimate public realms, while Landry sees the city as a whole identity; as a living, breathing organism.

2.1 Cultural Quarters as Mechanisms for Urban Regeneration

UR is a very wide-ranging term that can apply to a broad spectrum of situations. It essentially covers the reconstruction of built-up areas, especially where there is evidence of urban decay. The goal of UR is to overcome such deterioration by strengthening both the structural properties and, more critically and elusively, the economics of those regions. Public funds are employed in all revitalization programs in an attempt to attract excellent private investment. A number of methods are employed in order to help with UR, including economic, physical, environmental actions, as well as neighborhood strategies, training and education (Xie et al., 2021). Amongst these categories, literature explores the use of CQs to help with UR

(Montgomery, 2003). The term 'cultural quarter' refers to specialized functional regions in cities that are distinguished by a concentration of cultural infrastructure and different activities associated with the production of cultural commodities and the provision of cultural services.

According to the studies of John Montgomery, an integral part for an urban space to become a successful urban space, some elements are required to exist in the form of activity, form and meaning.

2.1.1 Development of Urban Regeneration Policies between the 19th century and 21st century

Urban Regeneration began in the late 19th century and went through a phase of considerable acceleration in the 1940s. It is something that every country tackles continuously, with degradation of the old quarters and the need for the new spaces for future growth. UR is a modern urban development approach. It has the potential to dramatically improve the physical environment of cities, stimulate economic growth, and safeguard cultural identity. In general, UR programs involve land reusability, rehabilitation of historic residential structures, brownfield rehabilitation, and other sociocultural benefits (Huang et al., 2020). Administrators use a variety of renewal strategies, including dismantling and reconstructing, restoration, and environmental protection, depending on the project's aims. Because of their unique history and national context, each country has its own notion of UR (De Magalhaes, 2015). For instance, following World War II, UR was primarily related to slum eradication, but it currently refers to improving urban competitiveness against the backdrop of globalization.

The notion that urban regions require regeneration stems from a specific insight into the causes of economic and social deterioration in industrial cities, as well as the right governmental remedies to such concerns. That comprehension is predicated on the idea that a locality's economic collapse, along with its attendant social and environmental issues, could be acknowledged more effectively (Zijun, 2019). This

can be identified as problems of that local area rather than as financial, socioeconomic, or environmental concerns that happened to occur in that locality. UR plans aim to solve a community's problems in all of its facets. The interaction of physical, economic, and social components of urban issues is emphasized in a well-known British concept of UR. Nevertheless, the complexity of the idea of UR raises the issue of what that relationship is, what causative nexuses it comprises, and how and in what perspective they may be acted upon (McDonald et al., 2009). The concept of UR is founded on the belief that social and economic issues are not a-spatial, and that the nature of a place may define and aggravate the form of such problems. Extensive regions of physical deterioration or poor physical infrastructure are likely to discourage investment in a community and make spontaneous repair significantly more difficult.

2.1.2 Cultural Quarters (CQs)

CQs are places where cultural and creative activities, services, and networks are concentrated and embedded, yet they are neither distinct nor discrete entities. CQs exist in a variety of chronological and physical relationships within cities (Bain and Landau, 2021). Descriptions of the distinctive characteristics of CQs frequently emphasize the range of applications of urban space in such regions in terms of effectiveness, such as locations of cultural manufacturing, and utilization, such as places of employment, recreation, habitation, and necessary services (Murzyn-Kupisz, 2012). They generally have a wide range of activity periods (a 24-hour economy) and a combination of indoor and outdoor locations that are appealing for gazing, ambling, sitting, and watching.

Productive CQs occur in a variety of forms and scales, but one of its most distinguishing features is their “uniqueness”. Nonetheless, certain key fundamental elements can be found. To begin with, CQs will be spaces where designers and artists generate new products, because culture and civilizations flourish only via the continual way of upgrading creative material to the work that was previously done by any artist. Furthermore, CQs typically also provide a range of places for the

consumption of creative work, such as museums, cinemas, musical events, galleries, and other spaces, incorporating public areas. The work provided will often span a variety of art disciplines. Words, plays, objects, photographs, and music will be among the 'items.' These would be supplied to customers, both domestically and overseas, using both conventional and information technology (IT). Services will be offered in a social market economy, with varying levels of government assistance extending from entirely commercial, labor, commodities, and activities to taxpayer subsidies. Clients can thus be discovered in situ, in the greater metro area, statewide, and overseas (Montgomery, 2003).

2.1.3 Cultural Quarters as strategy for Urban Regeneration

Cities are testing out novice cultural planning toolbox, in which components of culture and cultural policies are included into urban design procedures to develop new methods for UR. This has resulted in the widespread use of specified CQs as incentives for creating possibilities through the combination of cultural and economic policies to drive increased cultural provision and economic growth (McManus and Carruthers, 2014). CQs are also utilized as a tool to express conceptions of local history and identity, as well as objectives for image enhancement, place-making, and tourism destination marketing.

CQs are frequently viewed as a component of a bigger strategy that integrates cultural and economic development. This is frequently associated with the regeneration of a specific inner-city region, when mixed-use urban development is promoted, and the public realm is reorganized. The promotion of cultural activities to revitalize deteriorating urban areas is becoming more common in many cities, owing primarily to deindustrialization. In the United Kingdom, for example, the government has explicitly fostered cultural industries, and the National Cultural Strategy for Scotland emphasizes the contribution that culture can make to broader Scottish Executive aims (McCarthy, 2005).

The existence of cultural development is a must for a cultural quarter, and when feasible, this should involve both cultural production (producing items, goods,

commodities, and delivering services) and cultural intake (Montgomery, 2003). This is self-evident: CQs never exist in the absence of cultural activities. The existence of venues is very significant. These should be as diverse as possible, especially on a small and medium size, with the goal of encouraging a more active life in the streets. Numerous cities have fostered spatial cultural clusters, and CQs have frequently been declared where a critical mass of culture-related development is considered as laying the foundation for projected sustainable development results. According to Wansborough and Mageean (2000), a culture quarter is a spatially constrained and distinct region with a heavy proportion of cultural amenities in comparison to other places, albeit such locations might have uses including children's play areas, libraries, outdoor areas, and informal leisure (Roberts, 2002). The classification of such quarters fosters the consolidation of cultural uses, which may be generally directed to consuming uses including tourism and entertainment, production uses, or a combination of both.

CQs may cause residential land and property prices to rise, displacing others who do not have a stake in such assets. There are other related arguments for cultural facility distribution. It might also be claimed that synergies are only possible in huge cities. There is also debate about whether formal classification of CQs within legislated spatial planning documents is preferable to informal classification in other policy documents or implementation plans; this is related to Zukin's (1995) concept of cultural designation's prospective self-defeating procedures.

Quality culture quarters will have the same characteristics as excellent urban locations in principle, providing positive and self-sustaining mixtures of activity, form, and meaning. They will also be locations of dynamism, fresh labor, and significance, as well as places where culture is created and/or experienced (McManus and Carruthers, 2014). CQs that are effective should encourage fresh concepts and become areas where new goods and new possibilities may be examined, explored, attempted, and tested. Cities offer the influx of people and businesses required to sustain successful cultural activities on a local level, such as in cinemas, galleries, theaters, and music clubs. This practice can serve to revitalize the city's economy while also providing opportunity for brilliant young people to start their own

businesses (Montgomery, 2003). To put it bluntly, culture can put people on the map and make a town more intriguing. This is about more than just finding new cultural spaces, while that is vital; it is also about place-making and economic growth.

In a study, (McManus and Carruthers, 2014) found the importance of Urban Renewal Grants in kick-starting the regeneration, which established the ideal position for the development of a cultural quarter and further strengthened the site's linkages with its historical background. The data also shows that the beginnings were founded in the local artists and were not necessarily forced; this grassroots technique was a critical component of the Cathedral Quarter's growth. The objective was to expand on the type of activity that previously existed in the region, emphasizing the significance of the area's pre-existing arts and culture offering in establishing it as a Cultural Quarter.

2.1.4 Activity

A mix of activities becomes an integral element as it provides programs to engage and relate for multiple groups of people. Activities could be event based or built form (venue) based happening throughout the course of the day. Evening economy here becomes significantly important starting from engaging youth from early morning programs till the evening cafe culture to lit the street till late night. Another important aspect is the presence of small offices and creative businesses to “create” some culture, along with educational institutes or programs like public libraries to seed an intellectual thought process into the cultural setup. All these activities created within a context could be economy generating as well. Therefore, a mix of cultural, social and economic activities becomes vital to create life, culture and business in a context. Event based activities like farmer’s market, weekly or monthly recurring events are another significant type of activity, which can invite people over a scheduled event for a frame of time. These temporary activities become a vital source for producers such as local farmers, dairy producers, creative enthusiasts, artists, painters, sculptors to showcase their produce and uplift themselves economically.

2.1.5 Form

The variety in urban morphology and flexible or adaptable spaces to provide venues for weekly, monthly or yearly based activities or events is significantly important. While the built form also reflects to form a streetscape, which in an ideal context becomes permeable to connect outside with the inside of built forms. Street patterns, building facades, architectural styles, all combine to form a legible neighbor for the locals as well as the visitors. The presence of public, semi public and private spaces and their ratio among the built environment depicts the quality of inhabited street culture. All these spaces create active and youthful engagement activities to form a cultural quarter.

2.1.6 Meaning

Associating memories to an environment or a built form gives meaning to it for the incoming visitors or locals. In such a case, meeting and public gathering spaces, like parks, public squares, and central plazas, provide people an opportunity to create memories and associate meanings to the places. A sense of history evoked with the built or natural environment can also provoke a meaningful memory into the minds. Such memories create imagery and identity forming patterns within the minds of visitors.

The above three elements defined to make a successful urban space can also be related to place making. Activities, architecture and memories all combine to make a space into a place, otherwise, all the spaces that we visit can become non-places and thus an unsuccessful cultural quarter.

2.1.7 Indicators of Good Cultural Activity

Few of the important indicators for good cultural activity as listed by John Montgomery include:

1. Scale variation among the provided venues for all kinds of cultural and social activities.
2. Permanent and temporary sets of activities defined by the authorities like weekly markets, yearly festivals and monthly performances, either theaters, concerts, etc.
3. Funding arts and culture through institutes, educational facilities, creative agencies and offices focusing on creative learning and providing a platform for local as well as incoming artists like workshops, art residencies, galleries, studios etc. to make a community with an evoked sense of creating and preserving arts.

A complex pattern of activities occurring throughout the cultural quarter with a diverse land-use with primary and secondary programs installed, provides a favorable environment for human-based activities. Such activities being called as people attractors, like art venues, theaters, galleries, restaurants, cafes and craft shops can work as a magnet to give a push to the declining urban activity. Although UR started off as an accidental strategy to revitalize a site, it was later in the 20th century considered as a deliberate urban renewal strategy to boost a declining site, culturally, socially and economically. But it is important to keep the image of the site intact once such a process of revitalization is carried out. While the three elements of activity, built form and meaning still remain as the key factors for an urban cultural quarter development, it is important to create and consume the culture being produced by involving different actors. These three elements should exist as a unique mix rather than existing alone. Therefore, a good mix of activity without an appropriate built environment cannot be considered useful enough while sites with good historic built form with narratives and stories associated would only become a heritage site if hybrid cultural activities are not incorporated in them to form a cultural quarter. One of the most important factors is the flexibility of the available built form and activities to quickly adapt to the ever-changing times and always be relevant to the humans. If such measures are not carried out, then such areas simply diminish leaving us with a collection of vacant, unused built forms and a collection of venues.

2.2 The Creative City

Landry and Bianchini, (1995) introduced the idea of the Creative City, which is based on the ideology of organizing cities and managing them through commitment and energy to allow development of fresh urban possibilities. They (1995) proposed that the Creative City is both a siren cry for inventive action in the construction and operation of urban life, as well as a clear and precise arsenal of strategies for reviving and revitalizing cities around the world. As Landry (1995) examines the critical phases and disciplines involved in urban innovation and regeneration by presenting case studies and examples from around the world, he demonstrates how to think, plan, and act creatively while dealing with urban difficulties, as well as how to implement the principles taught in any city. The Creative City focuses on assisting all those working to address urban issues in making better use of existing possibilities and harnessing more of the available energy in order to create more live-able, lively, and appealing cities.

Traditional high streets will keep struggling to attract enough people to maintain the businesses on them until adequate and consistent investment is made in civic, cultural, and urban centers - establishing multi-experience destinations to generate incidental traffic (Elwell, 2021). However, in recent years, the globe has seen great development in the implementation of various eco-district and eco-city initiatives that are labeled as experimental or innovative. Indeed, the emergence of such efforts indicates a renewed effort to experiment or innovate in planning urban futures in an exceedingly urbanized and data-fied world (Bibri, 2022). Landry and Bianchini (1995), on the other hand, focus on elements of culture and creativity to bring out solutions from within people, in developing modern cities to help solve problems in interesting ways, finding hidden resources etc.

In a policy paper by United Cities and Local Governments (UCLG) (Duxbury et al., 2016), supporting similar ideas to what Landry and Bianchini (1995) presents in his vision of creative cities, the authors state that to construct a new paradigm of culturally competent urban development, the importance of cultural standards and

traditions in sustainable development must be correctly identified, encouraged, and incorporated into development and decision in a systematic and comprehensive manner. It is nevertheless difficult to operationalize cultural responsibilities within the framework of sustainable urban development planning and management (Duxbury et al., 2016). The link among culture and sustainable development is not completely understood and integrating culture into larger holistic urban planning remains a challenge, owing to conceptual and operational challenges. There are several conceptual approaches to culture's link with sustainability.

2.2.1 Concepts Behind the Creative Cities

Landry's (1995) idea of the Creative City is staged on a number of concepts. The concept advocates for the incorporation of a creative culture into the operations of urban stakeholders. It entails reevaluating the regulatory and incentive regimes and transitioning to a more 'creative bureaucracy.' Effective governance is a commodity in and of itself, capable of generating potential and riches. The concepts bank of possibilities and probable remedies to any urban problem or situation will be expanded through fostering creativity and perpetuating the usage of imagination in the public, private, and communal spheres. Landry and Bianchini (1995) elaborate that being creative as a person or business is relatively simple; but being creative as a city is a completely different thing due to the diversity of cultures and beliefs that must be brought together in such a cohesive fashion. Creative Cities are complex, because they encompass a mass of persons and an amalgamation of institutions with varied cultures, goals, and attitudes, challenges become extremely challenging as the complexity increases exponentially. The duty of municipal leaders is to organize and connect these disparities with an overriding set of ideals or a vision that propels the community forward. The Creative City concept emphasizes how norms of interaction between opposing viewpoints may be developed in order to move ahead.

The concept of the city of the future is based on a sustainable, eco-friendly, technology driven community powered by the ideology of a lasting system. The idea

is to develop a city that allows individuals to use their imaginations far beyond the urban engineering paradigm. Instead, the city of the future needs a mixture of both hard and soft infrastructures. Paying close attention to how individuals can connect, discuss ideas, and network is part of soft infrastructure. It changes the emphasis and fosters physical innovations and place-making or urban design that promote interpersonal contact. In guidelines to those focusing on creating cities of the future, Landry and Bianchini (1995) state that such people will consider how to create a positive ambiance, along with being concerned about the negative psychological impact of unsightly or lifeless buildings and how this limits people's ability to work productively. Furthermore, they will recognize the significance of cultural sensitivity and will strike a balance between being globally oriented and locally authentic. Along with stimulating artistic creativity in the design of the city.

2.2.2 Characteristics of the Creative City

Taking calculated risks, broad management, a sense of direction, being resolute but not rigorously mechanistic, possessing the ability to go over the political cycle, and, significantly, being strategically committed and operationally flexible are all qualities of such a city. To optimize this, a shift in perspective, perception, ambition, and will is required. It also necessitates a comprehension of the new competitive urban instruments, including a city's networking ability, cultural depth and richness, quality of governance, design consciousness, and a comprehension of how to apply symbolic and perceptual information, as well as eco-consciousness. This transition has a significant influence on company culture and cannot be accomplished with a business-as-usual strategy.

The Creative City maintains a dynamic and perhaps tension equilibrium because there is a constructive rub when old and new meet. An ethical system gives the overarching core principles to the growing, more creative city, which acts as a foundation. This is what Landry (1995) means when he says cities should seek to be the most 'creative city for the globe' instead of the 'most creative city in the world.'

They must strive to give back and take on duties for the global society, such as being inventive in how they cope with environmental concerns. Moving from a more conventional city to a more inventive one necessitates thousands of shifts in thinking, laying the groundwork for individuals to become transformational leaders rather than passive beneficiaries or victims of change. Transformation is viewed as a living experience rather than a one-time occurrence. It requires revitalized leadership. The constructed environment, the stage, the setting, the container, is critical for creating such an experience. It offers the physical preconditions or foundation for a city's operations or environment to grow. A creative ambiance is a location that has the essential 'hard' and 'soft' infrastructure to create a flow of ideas and creations. An ambiance might be a structure, a street, a neighborhood, or even a whole city.

2.2.3 The Creative Cities

Developing Creative Cities entails a paradigm shift in planning. The creative city concept advocates that a planner can widen their views and insights, as well as becoming more inventive in comprehending the lived experience of the city (Costa et al., 2008). At the same time, the general public's imagination and innovation are fostered. This requires a bigger group of people working together to develop the city, rather than just those concerned with land use. Only then can the city's asset base, symbolized by its inhabitants, be fully used. Creating locations that are sustainable, dynamic, and financially prosperous calls for the use of key professionals like physical architects and landscape designers, whose major focus is the development, delivery, and maintenance of the city (Landry and Bianchini, 1995). It also comprises decision-makers who are elected or appointed, as well as infrastructure providers. The second category of connected professions, including policemen or health experts, economists, cultural activists, or individuals who understand social concerns, as well as the general public, has a significant influence.

Concepts of UR can be linked to the development of creative cities. Hwang (2014) states that a city in a growth-decline cycle cannot maintain sustainable growth

without the sort of urban structure that culture-led urban renewal can provide. A strategy for UR in a decaying urban area should be implemented in part or entirely depending on the features of the region. The local community can concurrently recover social pride, revitalize the local economy, and create an urban identity by changing a low-value and deteriorating neighborhood into a highly valued district. In order to move forward with implementing ideas to help urban development, Hwang (2014) suggests the process of implementing culture-led UR in order to discover an urban identity via an examination of the reasons for urban decline.

2.2.4 The Creative Economy

The concept of the 'creative city paradigm' is closely linked to the concept of the 'creative economy.' Each urban leader recognizes that brainpower has surpassed muscle power and physical labor, and that cities must compete on more than just low-cost and high-volume output. Innovation, receptivity to intensive information interchange and transfer of technology, and an adaptive competent global workforce are trademarks of the twenty-first century economy (Landry and Bianchini, 1995). As a determinant of economic development and wealth creation, knowledge competes with labor efficiency and environmental assets.

The creative economy serves as a platform for both economic and urban development. The news and entertainment sectors, the culture and art heritage, and innovative business-to-business operations are at its center (Landry and Bianchini, 1995). The last sector is maybe the most crucial since it can add value to any product or service. Design, advertising, and amusement, in fact, operate as catalysts for innovation in the larger economy, shaping the so-called "experience economy." This invigorates the city, and artists are increasingly being relied on to give inventiveness. Returns begin to fall with rising size of output in the traditional model as the cost of inputs rises as they become scarcer. There are no limitations in the creative economy: infinite rising profits are achievable from the generation of fresh ideas and the following innovation that produces further commerce.

2.2.5 Cultural Resources for Creative Cities

Cultural elements are the city's raw resources and value basis; they are the assets that replace coal, steel, or gold. Creativity is the process of utilizing these assets and aiding them in growing. The main issue was not identifying them, but rather limiting the imagination, as the options were limitless. The responsibility of urban planners is to identify, manage, and use these resources sustainably (Landry and Bianchini, 1995). As a result, culture should affect the practicalities of urban planning rather than being viewed as a minor add-on to be addressed after fundamental planning issues such as housing, transportation, and land-use have been addressed. A culturally informed approach, on the other hand, should influence how governance, economic development, and social affairs are treated. As the landscape of cultural resources expanded, it became evident that each city might have a distinct specialty, and 'making everything out of nothing' became a symbolic phrase for anybody attempting to create or promote unattractive cities, cold or hot towns, or marginal regions. Culture offers insight and has various consequences; it is the lens through which urban development should be seen. The cultural industries, which are creative hotspots, are substantial economic industries, employing 3–5% of the labor in big cities including London, New York, Milan, and Berlin. Culture fuels tourism, yet most tourists concentrate on a limited definition of culture; museums, theater, and retail.

2.3 Case Studies

Two case studies have been selected to study the existing successful CQs as a regenerative urban technique:

1. Temple Bar, Dublin, Ireland
2. Rasht Great Bazaar, Iran

2.3.1 Temple Bar, Dublin

Temple Bar is a 30-hectare urban quarter, located in between O’Connell Bridge to the east, Dame Street to the south and the River Liffey to the north, in central Dublin. It is considered one of the most historic parts of Dublin as a larger part of this area belongs to the 17th and 18th century. Three important aspects lead into the current establishment of cultural quarter in the area of Temple Bar; culturally led renewal, urbanism and economic development (Montgomery, 2003).



Figure 5: Location of Temple Bar, Dublin (Source: Mapbox, Prepared by Harmain Riaz, 2022)

Interestingly, the redevelopment started to happen around the area after some new policies were opted for this district. The state bus company proposed the area to be used as city's new transportation hub (Montgomery, 1995). Once it was decided, thus began the process of demolition of historic built fabric. The quick purchase of land by the transportation authority lead to a sudden decline in the land prices. Low prices of land in the area resulted in the settlement of low cost rental, or no rent at all activities, like art studios, galleries, rehearsal studios, small cafes and pubs, young designers clothing shops and thus the process of revitalization started for Temple Bar. Addition of all these small enterprises caused a mix of activities within the neighborhood, creating a very live atmosphere like the addition of Olympia Theater and dance studios which invited youth from all over Dublin as the site was not being recognized as a social center for economic and cultural exchange with entrepreneurial activities. It was important to not increase the land and rental prices within such an area otherwise the loss of low cost arts activities could have occurred.



Figure 6: Streetview of Temple Bar Café (Source: H. Nicholas, 2011)

In order to prevent such a property-value-led redevelopment from happening, the arts organizations and businesses collaborated to form Temple Bar Development Council in 1989 and formally introduced the area as a site to be generated and registered as a cultural quarter. This marked an important moment in the new history of Dublin's Temple Bar. The area gained its importance as it provided multitude of activities to uplift the economic activity of not only the whole neighborhood but also attracting more tourists and creative individuals to the city of Dublin. Hence it directly contributed to the city's economic and social well-being (Worpole, 1992).



Figure 7: OSM of Temple Bar CQ (Source: Open Street Map, 2022).

The district took its place as an activity generating youth-led site where all sorts of art forms and evening economy started to generate. The street life provided a buzz in activities, with public squares being used as open cinemas. The pop art movement also influenced the area a lot, with the emergence of Bad Ass Cafe and Dance Studio of Temple Bar which created a wave of arts activities throughout Dublin by dance being recorded and broadcasted on television.

Figure 7 shows the current development and activity mixture in Temple Bar (Source: Open Street Map, 2022). The area is now full of multi-scale activity centers, mostly engaging the youth of Dublin. From art studios, to music academies, to large

aquariums and public parks, cinemas and galleries, the whole quarter provides a unique experience with its historic build-up and range of activities from public, semipublic to private offices. An interesting study conducted by Temple Bar properties in assistance with Nexus Europe revealed that Temple Bar had around 225 active businesses in 1991, 23 of them were categorized as restaurants and cafes. Other than that the activities in Temple Bar included 7 galleries and theatres, 14 pubs and night clubs, 24 clothing retailers. Interestingly, the place also consisted 13 bookshops and 18 `other` retailers, 20 art and design companies, 40 professional services and 26 companies offering personal services, like hairdressing, betting shops, and even a brothel (Nexus Europe, 1991).



Figure 8: Meeting House Square, Open Cinema in Temple Bar Dublin (Source: Meetinghousesquare.ie, 2012)



Figure 9: Street View of Temple Bar Cultural Quarter (Source: B. Walter, Getty Images)

Temple Bar's experiment is a great example to learn about revitalizing urban districts which previously lacked the public attention. However, such a quarter cannot be exactly placed into another context, as it would deplete its uniqueness and contextual qualities (Montgomery, 2003).

Triggering activity and investment in the urban area, such a cultural quarter can become a unique and contextually resonating urban strategy (Jacobs, 1962). These CQs rich with multiscale cultural venues, like concert halls, opera house, stage pubs, performing theaters, galleries for public sculptures and urban installation (Warpole, 1992), would seed more activity forms and modes of spending.

2.3.2 Rasht Grand Bazaar, Iran

Rasht is the capital of Gilan which is a province in the north of Iran. Rasht is located between the two rivers of Iran; Zarjoob and Goharrood, which is famous for their traditional food (Eshkevari and Hasan, 1996). Rasht, which is the largest area north

Iran covers the area of 180 kilometers with a population of 900,000 residents (Municipality of Rasht, 2016). The main reasons behind the economy of Gilan are the agricultural system, tourism, wood business industry which helped with the development of residents of Gilan (MPOGL, 2016). In 2015, the city registered in the list of UCCN and according to them it has been under the regeneration process (UCCN, 2016).

The contribution of culture-led regeneration approaches by knowing the policies and strategies in order to develop cultural and innovative quarters in the case of the historical district of Rasht Great Bazar also known as RGB, where the main highlight is food and culture creative industries (CCIs).

Cultural-led UR has been one of the highlights of discussions in order to preserve the culture in recent years including the Middle East. UR is the inclusive structural action that leads to the positive conversion of residential, and commercial areas that improve the cultural and social values of the regenerated areas. Moreover, there are development strategies known as cultural planning which affects the culture and creativity in the UR approach (Miles and Paddison, 2005). Furthermore, for a better economy, the attention is towards the tourism industry because of which the authorities of the area think to develop the historical areas as Cultural and Creative Quarter (CCQ) in order to increase the cultural and socio-economic growth (Bain and Landau, 2019; Chapain and Sagot-Duvauroux, 2018; Mould and Comunian, 2015). These Cultural and Creative Quarters are a complex structure of cultural facilities as well as activities that can have a great impact on the tourism market for a better image of the city (Mommaas, 2009).



Figure 10: A view of Rasht Grand Bazaar (Source: S. Reza, 2020)

In contexts of the creative potential discourse, UNESCO created the Creative City Network (UCCN) in 2004 with the aim of maintaining cultural diversity and strengthening member cities' ethnic heritage (UCCN, 2017b); as a consequence, creativity has been used as the basis for sustainable urban development (UCCN, 2017a). The core of the creative city is based on clusters of CCIs, which also include art centers and cultural enterprises, and it can be a plausible approach to the regeneration of historical fabrics and the modification of urban cultural policy. Currently, many policymakers view CCQs, or creative clusters, as a way to enhance the local economy and revitalize blighted metropolitan centers. Till today, inattention to several factors has created result in low performance in many projects aimed at resurrecting fabrics and historical sites. Almost all respondents concur that CCIs have been identified by local economic development strategies as a major growth segment in urban and regional economies (Miles and Paddison, 2005). Others have argued that liberal policies have resulted in a creative gap or socioeconomic inequality among gender, place, and skill levels (Grodach, 2012; Kolenda and Yang Liu, 2012; Peck, 2005; Sasaki, 2010). Figure 10 shows street view of Rasht Grand Bazaar (Source: S. Reza, 2020).



Figure 11: Map showing Rasht Grand Bazaar Urban Fabric (Source: Mapbox, Prepared by Riaz, H., 2022)

The study focused on the descriptive (qualitative) and quantitative data. The findings on Rasht cultural resources were developed on the basis of the studies, documentaries as well as descriptive field works that were conducted from June 2017 to December 2017. A detailed survey in the form of a questionnaire was conducted from the marketers of RGB as a group of stakeholders was crafted with an assessment of Bazaar's socioeconomic status and marketers' awareness of the creative city issue. In the survey, 116 marketers participated as the focused group, attending to some of the desirable design passageways, three rows of food retailers, paint sellers, and nailers; 116 out of 130 marketers, representing nearly 89% of the specific research target, responded to the questionnaire. These markets are located in the most visited to the least visited areas of RGB, in that order. Cronbach's alpha and the One-Sample Test via SPSS Statistics were used to assess the questionnaire's reliability and confidence level. The results of the tests revealed that all 116 marketers in the sample have declared the impacts of culture-led regeneration on the bazaar and the mean score of the confidence level of the project is 3.27 with a standard deviation of 1.27 in the Cochran formula. Using this standard deviation, SPSS estimates the acceptable error rate as 0.19. The lower and upper boundaries of the 95% confidence interval based

on this information are 3.04 and 3.51. Moreover, the total reliability of the research is 0.733; hence, the distributed data in the questionnaire has moderate-high reliability. The questionnaire was composed of twenty questions, concerning five criterias, economic downturn, creative tourism, socio-cultural vitality, culture-led regeneration, and creative city. The questions were adopted from the criteria in the theoretical framework to evaluate the impact of RRP implemented by the municipality on the situation of RGB. This evaluation is followed by a SWOT (strengths, weaknesses, opportunities, threats) in four sectors. As a final point, appropriate and efficient strategies for culture-led regeneration of RGB as a CCQ attributable to the theoretical framework and based on the questionnaire and the SWOT analysis is represented in a systematic illustration in four broad categories:

- Cultural setting: culture-led regeneration; cultural land-use, structures, spaces and networks; and socio-cultural vitality.
- Local CCIs: cultural/creative economy; cultural/creative policy planning; and cultural production and consumption.
- Cultural/Creative tourism: cultural branding.
- Cultural infrastructure.

Given that UR is a relatively new phenomenon in Iran, the Ministry of Roads and Urban Development has adopted two official national regulations (MRUD). The national strategy document on 'Revitalizing and Upgrading of Urban Historical Fabrics' was approved in 2014, with the goal of promoting cultural citizenship through local institutions' participation and cooperation in UR projects. As a result of this regulation, plans are based on actual resident demand in terms of economic, social, and physical characteristics in order to protect and regenerate cities' cultural-historical heritage and cultural identity. In Iran, the common strategy for regeneration is through various projects such as revitalization, rehabilitation, renovation, and/or empowerment (Plan and Budget Organization, 2015) of the local population in historical districts. Furthermore, at the second meeting of Iran's Supreme Council for Urbanism and Architecture in 2017, the directives for the preparation of a document

on the "Conservation of Historical and Cultural Fabrics" were ratified in order to communicate the approach of revising and regenerating urban cultural-historical districts, as well as the importance of providing guidelines for achieving this goal (SCUAI, 2017). A shift toward public-private participation has also occurred, with increased private investment in entrepreneurial projects and cultural productions (Municipality of Rasht, 2016). More detailed guidelines will be developed on a regional or municipal scale in the future. Meanwhile, local communities must intervene in the context of culture-led regeneration, as well as regional and municipal governments' contributions to cultural policy-making (Kanai and Ortega-Alcázar, 2009).

This study argues that the promotion of a CCQ in urban historical districts by the driving force of CCIs, particularly in urban centers, can improve the socio-economic and infrastructure quality of citizens' lifestyles, as well as the development of tourism and customer services. The main goal of this research study is to seek strategies for culture-led regeneration of RGB towards local CCIs by developing a creative quarter and, more controversially, to answer the specific question of 'what is Rasht's local CCIs' contribution to culture-led regeneration of RGB by developing a CCQ and which strategies can be adopted through this approach?' Rasht is the capital city of Iran's Gilan province and the largest city on the Caspian Sea coast. In 2015, the city was designated as a creative city of gastronomy by the UCCN due to its diverse cultural and creative potentials. Given the increase in tourism, paying attention to the city's capabilities is a top priority. There is a mismatch between people's expectations and the authorities' culture-led regeneration strategy. Despite regeneration projects in the city center, such as the cultural walkability project run by the municipality as the Rasht Regeneration Plan (RRP), there are still many problems in various contexts, such as citizen dissatisfaction, particularly among marketers, as a result of not meeting social or access needs (Municipality of Rasht, 2016). Furthermore, in light of the economic downturn, there is a need to utilize local cultural industries such as crafts or gastronomy in order to improve the central bazaar's economic situation. This dissertation attempts to present a systematic regeneration process of Rasht Great

Bazaar (RGB) as a CCQ, in order to address existing issues and promote bazaar and local CCIs as an economic potential point of creative tourism; this can be interpreted as a resolution for promoting the community's cultural, social, and economic level.

The study carried out by Pourzakarya and Bahramjerdi (2019) investigated the regeneration and revitalization of Rasht's historical district of RGB, taking into account Gilan's rich traditional creative industries as well as the region's cultural and social features in order to develop a creative quarter. CQs are similar to cultural clusters or cultural districts/milieus in the discussion of culture-led regeneration of a CCQ in that all three can be driven by creative place-making approaches, urban branding, and community-led strategies. Regardless, CQs are a combination of cultural activities, dynamic built form or spaces, and the image-ability of urban settings aimed at integrating cultural consumption and production. The theoretical framework in the research (2019) has been structured in four classifications that has been aforementioned in the form of bullet points.

Since the questionnaire and interviews with marketers revealed their dissatisfaction with the Rasht Municipality's previous projects, the study emphasizes the importance of citizen and marketer participation in the regeneration process in order to improve cultural awareness and socioeconomic creativity. In terms of local governments, this study by Pourzakarya and Bahramjerdi (2019) used a questionnaire and a SWOT analysis to assess the needs of marketers and customers in order to determine the construction regulations and policies of RGB regeneration.

Regarding the empirical study, there are many opportunities through culture-led regeneration of caravanserais such as an increase in local festivals, cultural diversity, and cultural collaboration. The most welcome land-uses including cultural, educational and commercial are proposed for the developing a cultural quarter. These practices with cultural and historical potentials of RGB can enhance creative economic prosperity, urban quality-of-life and attract cultural and creative tourists. Moreover, public transportation needs to be improved alongside amenities and lighting at night, as suggested by Pourzakarya and Bahramjerdi (2019).

2.3.3 Conclusion

This chapter looked at a variety of literature related to the use of CQs, creative cities and policies to implement them to help with UR in the city of Lahore. The concepts brought forward by Charles Landry for the creative city, and John Montgomery's ideology of CQs, are both core to this research. CQs are frequently viewed as a component of a bigger strategy that integrates cultural and economic development. This is frequently associated with the reconstruction or revival of a specific inner-city region, when mixed-use urban development is promoted, and the public realm is reorganized. All of the tendencies that are producing changes in modern cities have necessitated the reformation and regeneration of urban systems with the aim to generate a "harmonious city" capable of meeting the demands and desires of all the diverse users. The creative and cultural community has assumed greater importance within this growing framework of municipal governance. The perspective of cultural initiatives, when incorporated and synchronized with other urban policies. These can provide a top role within urban development methods in terms of locational desirability and competitive edge, and can aid in creating more human-centered, and cultured cities. This is crucial to this framework. Furthermore, they may improve and enrich the quality of urban life by enhancing and developing a place's and its community's distinctive features.

All of these developments in modern cities have called for the reorganization and regeneration of urban systems in a way to construct a harmonic or balanced city capable of satisfying the requirements and desires of many users: people, visitors, companies, and investors. The concept of seeing the city as a living organism rather than a machinery changes policy away from direct infrastructure and more towards urban dynamism and people's general well-being and wellness, emphasizing a systemic approach to urban challenges (Landry and Bianchini, 1995). What is evident is that urban areas are evolving along a variety of (often divergent) paths, and the biggest issue is identifying potential characters of a continuous change aimed primarily at improving quality of life by balancing residents' privileges with the anticipations of external visitors and the requirements of the productive sector

(Brumann, 2015). Cities have a significant potential for long-term rejuvenation, but this requires new instruments for actions from the public as well as the active participation of residents and local organizations in initiatives and investments that can increase the amount of sustainability of urban expansion (Montgomery, 2003). The creative city is a notion that contends that innovation should be seen as a strategic aspect in urban development (Landry and Bianchini, 1995). A creative city, in combination to being functional and equitable, provides locations, experiences, and opportunities for its residents to be creative. When the concept of the creative metropolis was first proposed, it was viewed as aspirational; a rallying cry to inspire open-mindedness and inventiveness, indicating a significant influence on corporate culture. Its guiding principle is that there is always greater creative potential in a location. It contends that conditions must be established for individuals to think, plan, and act imaginatively in order to capitalize on possibilities or handle apparently insurmountable urban issues. This needs infrastructures other than hardware, such as houses, roads, and sewerage. Creative infrastructure is a mix of hard and soft components (Landry and Bianchini, 1995). This encompasses a city's thinking; how it addresses trends and challenges, as well as its culture, incentives, and regulatory system. The soft infrastructure required to be a creative city contains: a highly competent and adaptable labor force; dynamic thinkers, innovators, and practitioners. Artists and people working in the creative sector are not the only ones who are innovative in the creative city, but they play a significant role (Brumann, 2015). Leading from the idea of transforming cities into urban cultural centers as described in creative cities, CQs are meant to be hubs for cultural and artistic thriving (Montgomery, 1995). Culture-oriented activities carried out by various players in certain metropolitan regions may result in the establishment of distinct quarters of production and usage of cultural goods and services that serve as both creative centers and leisure zones. These kind of cultural areas might arise organically or as a result of official designation and major governmental expenditure. The term "cultural quarter" alludes to specialized functional zones in communities that are characterized by higher densities of cultural infrastructure and various events related to the creation of cultural commodities and the provision of cultural events. Such

neighborhoods may benefit from fascinating, sometimes newly reconstructed heritage sites. The examination of CQs and the advantage of their presence also tackles two other significant issues: the processes of their creation and growth pathways, as well as the nature of the cultural consumption and production that occurs in them (Montgomery, 1995). Some quarters arise 'organically,' as a result of the natural growth of urban space and the formation of clusters of culturally connected activity. Others are established as a result of decisions made by governmental officials or (less typically) significant private investors (Montgomery, 1995).

The research reviewed in this part shed light on the concept that UR is vital. Therefore, planners and policy-makers must ensure that the neighborhoods, living spaces, and work conditions are fit for the future and enable residents to live a sustainable existence. UR is one of the most pressing issues that our communities must confront, but it also provides an opportunity to create high-quality, cheap, and sustainable buildings if we can scale up and repeat the lessons learned from the various pilot projects all throughout the world. The primary goal of UR is to spur economic growth through increasing jobs, attracting inhabitants and investors, and unlocking possibilities in underutilized regions. The second motivation is to improve the quality of life for individuals who reside near these locations. Economic, cultural, and ecological regeneration are the three basic forms of UR. The understanding of how urban regeneration through CQs can lead to implementing policies is imperative to this research.

CHAPTER 3

RESEARCH METHODS

The research study questions the rapid transformation that happened across the city of Lahore, causing the city's image to transform not only in terms of infrastructure but also impacting the social and cultural norms of the city. The first and foremost part of the research is to document the transformation that happened through the decades of 1970s till 2022. The transformation in the city has been divided into two main categories of tangible and intangible factors, that are:

1. Infrastructural transformation- the city's growth in terms of urban sprawl and new land-development schemes to cater the problems of migration. The mega transit projects introduced inside the city and as well as around it. From communal living in old city quarters to gated community lifestyle, that occurred among the citizens throughout the city due to the mushroom growth of gated housing societies at the city's outskirts.
2. Cultural transformation- the social changes that the locals of Lahore experienced due to rapid urbanization. Implementation of new laws by the government, imposing restrictions on the mediums of expressions. Lack of communal spaces and promotion of the food industry, neglecting all other forms of art.

3.1 Strategy for Data Collection

A concise strategy was required to formulate the process of data collection of the tangible and intangible factors mentioned in the above paragraph. A "step-by-step" strategy from "macro to micro scale" was considered to be the most appropriate for the research process.

The first step of the strategy development was to formulate the objectives which it will look forward to achieving in the end of data collection.

Further, an elaborate set of maps was aimed to identify the character areas and potential CQs within the city. The maps locate different types of programs the city offers its locals, including youth-centric institutes, heritage sites, etc. This mapping exercise is discussed in detail in the upcoming chapters.

People-centric data, derived from multiple respondents from Pakistan and specifically Lahore, was the next stage for the research. For this stage, macro scale studies were carried out, in terms of respondents. To describe briefly, step number one was to conduct a quantitative public survey among the locals of Lahore. Second step toward the data collection was to interview a focused group of people, specialized in a required field. And the third and last step was to strike a conversation through the author's lens using a series of sketches drawn by the author herself to narrate a personal reminiscence of the past and the changes she experienced as an observer happening throughout her birth city.

3.2 Objectives of Data Collection

The main objectives of the strategy formulation for the research were:

1. to make an authentic set of information over the latest infrastructural developments in the city of Lahore
2. to spark a debate on the cultural identity of Lahore
3. to develop a comparative study over the richness of culture, Lahore presented its local with over the last few decades
4. to make the respondents aware about the cultural shifts in the city
5. to motivate respondents to collaborate in the cultural production and consumption of arts in the city

3.3 Data Collection Methods and Techniques

To develop an authentic, reliable, and well-grounded study over the city of Lahore, multiple resources and data collection techniques were adapted including the primary and secondary data collection methods. These methods to acquire information, mainly focusing on the qualitative data are further discussed below.

3.4 City Mapping Resources and Techniques

The information required to analyze and study the city's growth and development has been collected through multiple secondary resources available online. One of the main sources to analyze the city's urban growth and development was a digitally available resource, Google Earth. Google Earth is essentially a tool for remapping and geotagging, forming comprehensive and interactive maps, to visualize satellite and aerial images of the globe. Many space study institutions like NASA, National Geographics etc. provide the satellite and aerial imagery for Google Earth. In 2015, NASA provided Google Earth with satellite images dating back from 1984, which proved to be an exciting tool to study the ever-changing climate and the cities growth throughout the world. The "Timeline Tool" became an essential one to conduct this research, as it provided a clear timeline of the urban growth that the city of Lahore faced in the dedicated study timelines.

As the tool Google Earth serves multiple layers of data to be sorted and analyzed, including geotagged photographs, 3D street views, topography etc. another simpler tool was taken into the study to create maps for new infrastructural development and understanding the urban patterns of the city. Therefore, the second set of digitally available data was taken from the Open Street Maps (OSM) tool.

The OSM provides automatically generated sets of information based on the data provided by its contributors. These layers can also be referred to as different mapping styles that provide specific information like cycle routes, public transportation routes, or humanitarian programs in developing countries. There are currently six different

styles provided to its users online, among which few were utilized for the research purpose of this study.



Figure 12: Typical Image from Google Earth



Figure 13: Typical Image from OSM

To analyze the information and data gathered from Google Earth and Open Street Maps, and skim to the important information required for the research to be carried out, another program was required to draw and analyze using simple mapping techniques. These satellite images taken out of Google Earth were further analyzed in the study programs of QGIS, to grab a clear set of data, including urban sprawl boundaries, urban densities, and city zonings.

Another set of data has been collected from a study conducted by Khadijah Munir (Development or Disparity, 2018) which shows us the extent of urban boundaries, that Lahore developed every ten years and compares it with the city's population density, according to the data set available from 2017 population census conducted by the governmental bodies.

As, activity, form and meaning pose to be the main characteristics of a cultural quarter (Montgomery, 2003), it was essential to understand where these characteristics already exist on either smaller or larger scale across the city of Lahore.

Locating the urban characteristics within the city would, therefore, allow the study to exhibit neighborhoods, streets or buildings to be converted into potential CQs, instead of planning an entirely new set of activities outside or inside the city boundaries. Using the above mentioned tools, following sets of map are prepared to understand these characteristics existing on the city-scale:

- 1) Activity-based mapping
 - a) Youth-based active centers
 - b) Culture-based active centers
 - c) Commercially active centers
- 2) Highly populated residential areas
- 3) Public transit system
- 4) Form and meaning based mapping
 - a) Historical sites (building scale)
 - b) Rich street-scape (street scale)
 - c) Heritage centers (neighborhood scale)

The final form of the above maps is digitized using Adobe Illustrator as primary illustrating tool, creating layers of information gathered from Open Street Maps and Google Maps. For example; locations of youth-based active centers including public colleges, universities and teaching arts institutes is taken from “pin-locations” provided on Google Maps. These locations are then translated onto the digital map created in Adobe Illustrator along with the other layers of data.

Geographic features of the city under study, like rives, forest reserves, main roads, highways and canal systems are traced out using data available on digital mediums like Stamen Maps and OSM.

The map required for the analysis of public transit system in the city is also prepared using Adobe Illustrator, by using information related to bus and train stations, and their routes available on Lahore Development Authority’s official website.

3.5 The Public Survey

Understanding the public's perspective towards the city's growth and transformation was yet another challenge and an integral part of the research being carried out. It was important to understand the impacts the city had been creating on the public and locals of its own, who had not been a part of the decision-making process with regards to the city's transformation. In order to understand what Lahore meant in the eyes of a local, an online survey was designed to ask the general public about the city's identity. Questions were designed to reminisce about the city, by asking about local festivities the city once celebrated. It was essential for the study to take the locals' perspective on how the city has been transforming in the past decades. And to gather insight from the locals of Lahore about the city's image and character in the brackets of meaning, form, and activity. The objectives of the survey are further elaborated in the following section.

3.5.1 Objectives of the Online Survey

This online survey aims to serve for several objectives:

- to know about the activity-based current interests of the locals,
- to know which new activity they would like to experience in the city,
- to know which old activity they would like to be revived in the city,
- how much they are consuming different forms of arts and cultural activities
- how much are the locals participating in the production and promotion of arts and culture in the city of Lahore?
- how do they perceive the city's culture and identity?
- which is the richest area in Lahore in terms of cultural identity?
- which built form the locals relate to the city's identity?
- which new infrastructure change do they think has affected the city?

3.5.2 Survey Design

As the online survey aimed to target the locals of Lahore, irrespective of their level of education and social identity, it was important to design an easy to understand and simple format. The medium of communication between the surveyor and respondents was selected to be online, therefore, the language used to design the survey was English. Small and to-the-point sentences and simple vocabulary was included for better understanding of the respondents. The survey was made on easy-to-access Google forms, greeted the respondents with a small note; explaining the purpose of the survey being conducted and information of the author. It was made clear for the ease of the respondents, that data will be used ethically, and their personal information will not be collected, keeping the responses completely anonymous. The survey consisted of twenty-nine short and simple questions, among which nineteen were close ended questions; either presented as multiple choice, checkbox or a linear-scale, to be answered by selection and rest of the ten questions were open ended; to be replied by the respondents with short descriptive answers.

The following questions were asked in the online survey:

1. Please select your age group.
2. Please select your gender.
3. How many years have you been living in Lahore?
4. Which part or neighborhood of Lahore do you live in?
5. Please select your level of formal education.
6. Please write down your work/professional designation. In case, you don't work, please write Null.
7. What is your monthly income bracket?
8. What is the first word that comes to your mind when you think about Lahore?
9. What is the meaning of culture for you?
10. According to your mental image, which monument defines Lahore?
11. Have you ever visited Walled City of Lahore?
12. If your answer to the above question is yes, please write below the first impressions of the place for you.

13. Which building-form or architectural style you feel more connected to in the city?
14. Which garden or public park do you remember visiting recently in Lahore?
15. What is the biggest infrastructural change you have recently seen in the city of Lahore?
16. Which event do you remember visiting yearly in your childhood that used to happen in Lahore?
17. Which part of Lahore do you consider richest in terms of culture and heritage?
18. What was your first impression of the above mentioned place?
19. Which activity in the city makes you feel most connected to the culture of Pakistan?
20. What type of ambiance are you looking for when going out for leisure time?
21. Where do you spend your weekly out-going plans for leisure activities?
22. Which activity do you indulge in once or twice a month?
23. Which cultural activity would you like to be promoted in Lahore?
24. Which cultural/arts company have you recently attended an event of? Select all if applicable.
25. Are you interested in community-based activities?
26. How would you rate the cultural activities happening in the city of Lahore?
27. What makes you say “Lahore Lahore Aey” when compared to other cities?
28. Which factor has drastically changed and directly affected your life in the city of Lahore in the past decade?
29. How would you rate your quality of life in Lahore?

3.5.3 Sample Design

The survey was expected to reach 100-150 respondents and was made available for them for two consecutive weeks. As the survey was to be essentially filled by the locals of the city under study, no classification was required based on gender, ethnicity, or socio-economic background. However, it was important for the study to only consider the participants living in the city for a longer period of time, essentially

more than five years. Therefore, the participants selected to have lived for less than five years in the city were automatically eliminated from the data collection process.

3.5.4 Limitations of the Online Survey

The survey was shared through online social media platforms, like Facebook, WhatsApp and Email. Although it reached a large number of audience, it did not essentially reached locals from all socio-economic background. The participants were only those with access to internet and an electronic device to respond to the ongoing study. Another limitation faced during this process of data collection was the language barrier faced by the participants who could only understand, read, and write in local language of Pakistan, that is Urdu. The survey was created in English language and people who could understand English language could be included. Therefore, a large portion of the local community could not be catered through online means.

For the first few days, the online survey could only collect 35 responses, and therefore, was pushed further across online channels, i.e. Facebook, Whatsapp and Email. In a total of 14 days, the survey was expected to reach its targeted audience. The limitations of the survey regarding data collection are further discussed in the analysis chapter.

3.6 Specialized Interviews

The ongoing research study to understand the cultural transformation, its driving forces and impacts on the sociocultural image of the city Lahore, required a series of specialized interviews to acquire some authentic qualitative data. The objective of these interview series was to get a clear understanding of the city's identity, culture and transformation from the academic and professional point of view. The first set of interviews was carried out with specialized personnel in the fields of national history, architectural history, and political sciences. To begin the interview series, a template for online interviews was designed by the researcher to formally approach

the interviewees with the set of required questions. The template began with a concise introduction to the thesis studies, elaborately explaining the research questions and objectives to the guests of the interview. The interviewees brief introduction with formal greetings exchange, interview’s set time and date were also added in the template to have a formal beginning to each of the interview, before serving the questions to the guests.

Table 1: Series 1 Interviewees

Sr. No.	Name	Profession
1.	Hurmat Ali	CAP Project Manager
2.	Dr. Rabela Junejo	Professor/ Architectural Historian
3.	Dr. Uzair Hashmi	Professor/ Political Analyst

As the cultural image of a city as discussed in the previous chapters, can be translated into different forms, like history, architecture, and social-political development, it was important to understand the transformation of Lahore under these categories. The city of Lahore without its historical chapters would certainly lose its identity, therefore, understanding the city’s emergence on the banks of river Ravi is one of the first steps towards unveiling the city’s true identity. Secondly, the city played a vital role in the political history and independence of Pakistan from the Indian subcontinent. The famous Lahore Resolution was passed at the most historical city’s center, which marked the importance of Lahore in the political scenario from the beginning.

To gain historical perspective over the city’s transformation, Ms. Hurmat Ali was approached. Ms. Ali has been associated with National History Museum, Lahore as a project manager since 2018 and conducted a number of interviews for the “Oral History Project” under the Citizens Archive of Pakistan (CAP), a non-profit organization working to archive the cultural and political history of Pakistan. She has closely been analyzing the historical moments that Pakistan and specifically Lahore

went through in the past decades (going up till partition) by collecting audio and video interviews from not only the locals of Lahore but also some of the most prestigious and pioneer artists, academics, architects and politicians of the country.

The main agenda of the interview included:

- to understand the changes in the city and its culture from a professional history-keeper (post partition of Pakistan, 1947)
- to get a fresh perspective from the same age-group as the author, a millennial.

Ms. Hurmat was approached by the author via online means with a set of questions along with a concise thesis introduction, for her to better understand the objectives of the study. The interview was conducted online using an internet-based meeting platform in the form of audio meeting, with questions prior provided to the interviewee. The interview turned into a casual conversation with her about the history of Lahore and what importance it holds in her heart. Ms. Hurmat graciously responded to all the questions put forward by the interviewer with the best of her knowledge.

A city's-built history can become one of the most significant storytellers in the wheel of time. Lahore, just like any other historical city has a turbulent and ever-changing history with the city being constantly built by different rulers of different religious backgrounds. Therefore, the city's old quarters are marked with histories of Afghan, Hindu, Sikh, and Mughal Rulers. The history of Lahore is elaborated further in the incoming chapters of this document. While the significance of the built history cannot be denied, an academician of Architectural History was approached to get deeper insight on the architectural history and imagery of Lahore.

The second interview of the series turned into a very precise one, which was conducted with Dr. Rabela Junejo. Dr. Junejo has been associated with NED University of Engineering and Technology, Karachi, for the past eight years as a professor of Architectural History. She has done her Masters and PhD from Middle East Technical University, Ankara from the department of History of Architecture. Her work has been closely studying the Makli Necropolis situated in Karachi, Pakistan.

The main agenda of the interview included the following points:

- to understand the historical importance of Pakistan and its major cities.

- to get insights from an architectural historian on the architectural shifts in the country.
- to understand the impacts of architectural shifts on the social setups of the region.

Dr. Junejo with her immaculate knowledge over the subject, provided crystal clear answers to the questions asked by the author.

The political history of Pakistan and subsequently Lahore, is yet another aspect which impacted the social setup of the city. Lahore, which thrived to be a city of dance, art and culture, was struck with harsh laws by the military regime starting from Ayub Khan in 1958. To analyze the degree of political impacts over the city of Lahore, a well-versed political analyst; Dr. Uzair Hashmi was approached via an online social media platform and a request for an online interview was put forward. Dr. Hashmi has done his PHD in Political Sciences from Middle East Technical University, Ankara (2021) and currently working as an assistant professor at National University of Sciences and Technology, Islamabad. The objectives of the interview were:

- to understand the relationship of politics and culture of a country.
- to understand the political agendas behind the cultural shift (if any) in Pakistan.
- to make a political and cultural comparative timeline from the 1970s onwards for Pakistan.

The interviews allowed a deep insight into the cause-and-effect relationship of external stimuli which lead to the image of the city in question.

The next step towards answering the research questions regarding the city's infrastructural infusion with its culture and need (if any) for spaces for production and consumption of art, required another set of interviews conducted towards the modern and emerging artists from the industry of Lahore. The second series of the specialized interviews involves interviewing artists and cultural representatives from the city of Lahore, which not only saw the changes and growth happening among the cultural and artistic industries but also envisioned and shaped the modern forms of art in the city.

Table 2: Series 2 Interviewees

Sr. No.	Name	Profession
1.	Shehzad Ghais Sheikh	Stand-up Comedian
2.	Amar Ali	Visual Artist/ Filmmaker

The first guest, Mr. Shehzad is one of the first stand-up comedians of Pakistan, also working as a digital content creator and hosting an online podcast show called “The Pakistan Experience”, where he has interviewed multiple renowned international and national historians, artists, scholars, scientists, and academicians of Pakistan, sparking debate about the country’s identity, ideology, cultural narrative, and history.

Shehzad did his Masters in Performance Theater as a Full-Bright Scholar from the USA. Apart from being a full-time stand-up comedian, Shehzad has also been teaching performing arts at multiple institutions in Pakistan. The following objectives provided a base for the need of an interview with Mr. Shehzad.

- to understand the historical narrative and identity of Pakistan.
- to get insights from a practicing artist on the current art scenario of Pakistan.
- to understand the positive and negative impacts of urban policies on the quality (and quantity) of art production from the artists’ community.

The interview was conducted using internet-based communication tools, firstly approaching the above mentioned artist through a formal email and later taking the conversation for the interview over to frequently used communication application; Whatsapp. Mr. Shehzad graciously provided answers to the questions using recorded voice messages and helped the researcher understand the disparity existing among different cities’ art production and consumption culture. The take-outs of the interview are discussed in the upcoming chapters.

In order to cover a vast artistic horizon for the ongoing research, it was important to get perspective from artists involved in various forms of arts. The final interview

involved an artist from the world of digital realm. Mr. Amar Ali is a visual effects artist with a rather diverse palette. He is passionate about film making and has done several commercial projects with his team. He is the founder and chief creative officer of Hybrid Imaging, a virtual and postproduction company based in Lahore, Pakistan. Apart from being a practicing artist, Mr. Ali has been teaching visual effects, animation and filmmaking at prestigious art institutes of Lahore, including National College of Arts (NCA), Beaconhouse National University (BNU) and Institute of Art and Culture (IAC) Lahore, for the past few years. His work includes cultural documentaries, fashion films and many others. The following were the goals established for the interview being conducted with Mr. Ali;

- to get insights from a practicing artist on the current art scenario of Pakistan.
- to understand the positive and negative impacts of urban policies on the quality (and quantity) of art production from the artists' community.
- to explore the amount of interest a practicing artist would show towards planned CQs in his/her city.

The second series also proved to be fruitful in terms of providing deeper insight into the current industry's practices and future requirements for the production and consumption of all kinds of art forms. However, the finding of these interviews are discussed further in the following chapters of this study.

CHAPTER 4

LAHORE-PARIS OF THE EAST

The dissertation studies the city of Lahore, Pakistan. The city is famously known for its rich culture and had been called the city of gardens in its golden period. During the past few decades (1990-2022) the city's fabric went through a series of transformation. This chapter provides an elaborate introduction to the city under discussion and narrates the history, context and cultural journey the city has went through.

4.1 Context- Lahore in Pakistan

Lahore is ranked as the second-largest city located in the north-eastern parts of Pakistan. It is also the capital of the province Punjab of the country. The city is situated at the Eastern boarder of Pakistan, linking directly with the boarder of India. The distance of Lahore from Karachi (South) is 1305 Km on the North-easternt side. Initially, the city was inhabited by the banks of river Ravi (WCLA, 2021) which changed its course through time. Lahore is considered one of the richest cities in the world and had approximately \$84 billion of GDP in 2019 (Nevile, 2006). Moreover, being one of the most culturally rich cities in the world. From arts and crafts, food, clothing, architecture, smell and even the sight of the city fills one up with all sorts of emotions. It would not be wrong to call it a center of historical culture from the Punjab region. The city also bags as Pakistan's most progressive, socially liberal and cosmopolitan city having a very youthful life.

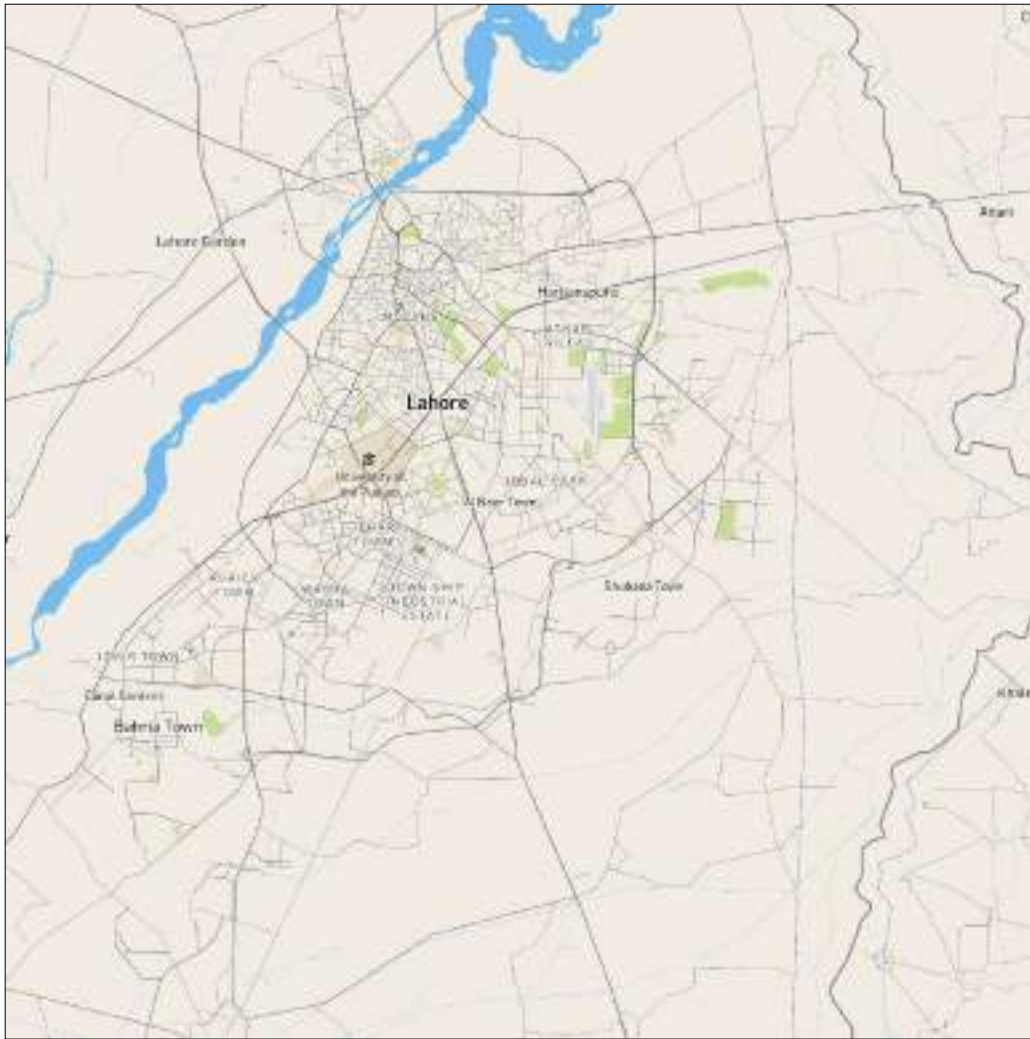


Figure 14: Context of Lahore (Source: Mapbox, Prepared by Riaz, H., 2022)

One of the interesting facts about the city is that the airport attached to this city which is Alama Iqbal International airport has some of the cheapest flights in the world that make the city a great destination and vacation spot (Mazhar and Jamal, 2009). The airport handles around 20,000 international flights every year and the numbers are even greater for domestic flights. The city is being used as a trading hub by most of the smaller cities surrounding Lahore. People from neighboring cities come to Lahore to perform trades and various other businesses as it is one of the known cities in the world and has large industries established (Latif, 1892). These industries have also employed labour from all of Punjab.

City of Lahore has changed a lot through centuries. The old city, walled city of Lahore, is now a very small part, while the modern parts of the city keep on sprawling outside. At present, Lahore is now an amalgam of closely knitted dense neighborhoods and dispersed open urban fabric.

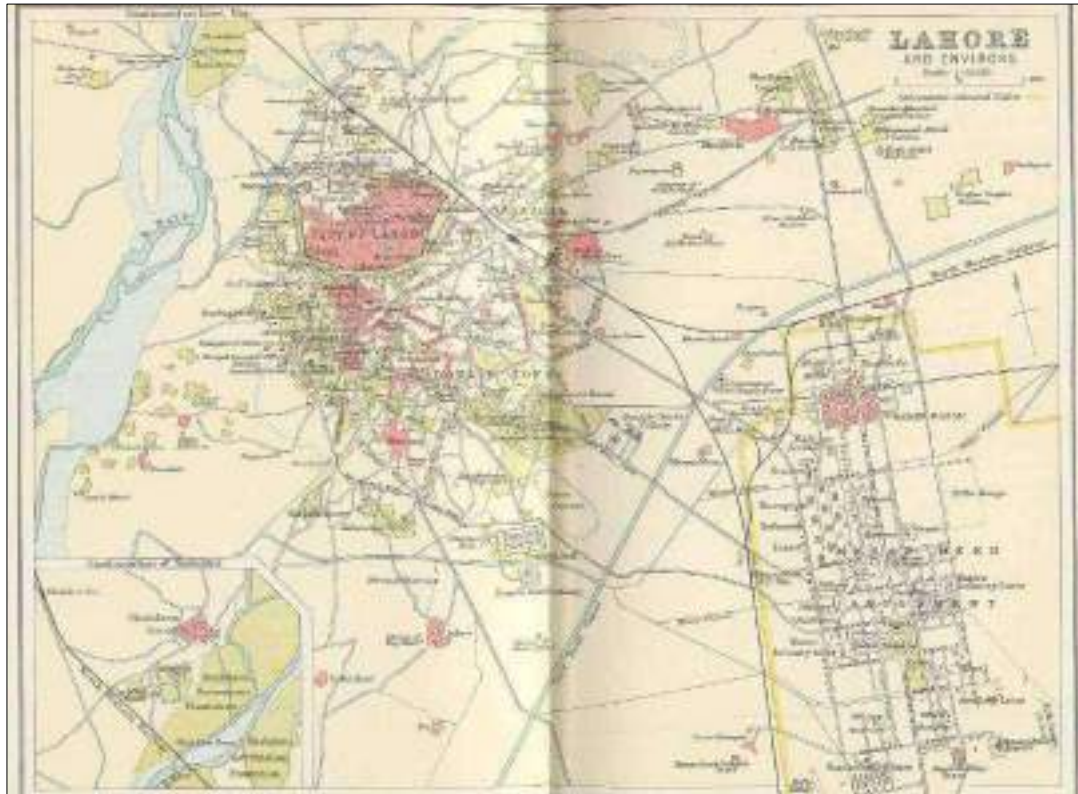


Figure 15: Pre-partition Map of Lahore from 1893 (Source: Aziz, 2008)

4.1.1 Location of Lahore

Historically, the location of Lahore is of immense value, as it became a vital node for the caravans coming from Afghanistan, traveling to India. The famous Pashtun invader, Sher Shah Suri laid out his famous Grand Trunk Road passing through Lahore, connecting the city of Kabul, Afghanistan and Kolkuta, India.

Lahore, therefore, went through the hands of a number of invading rulers due to its strategic importance.

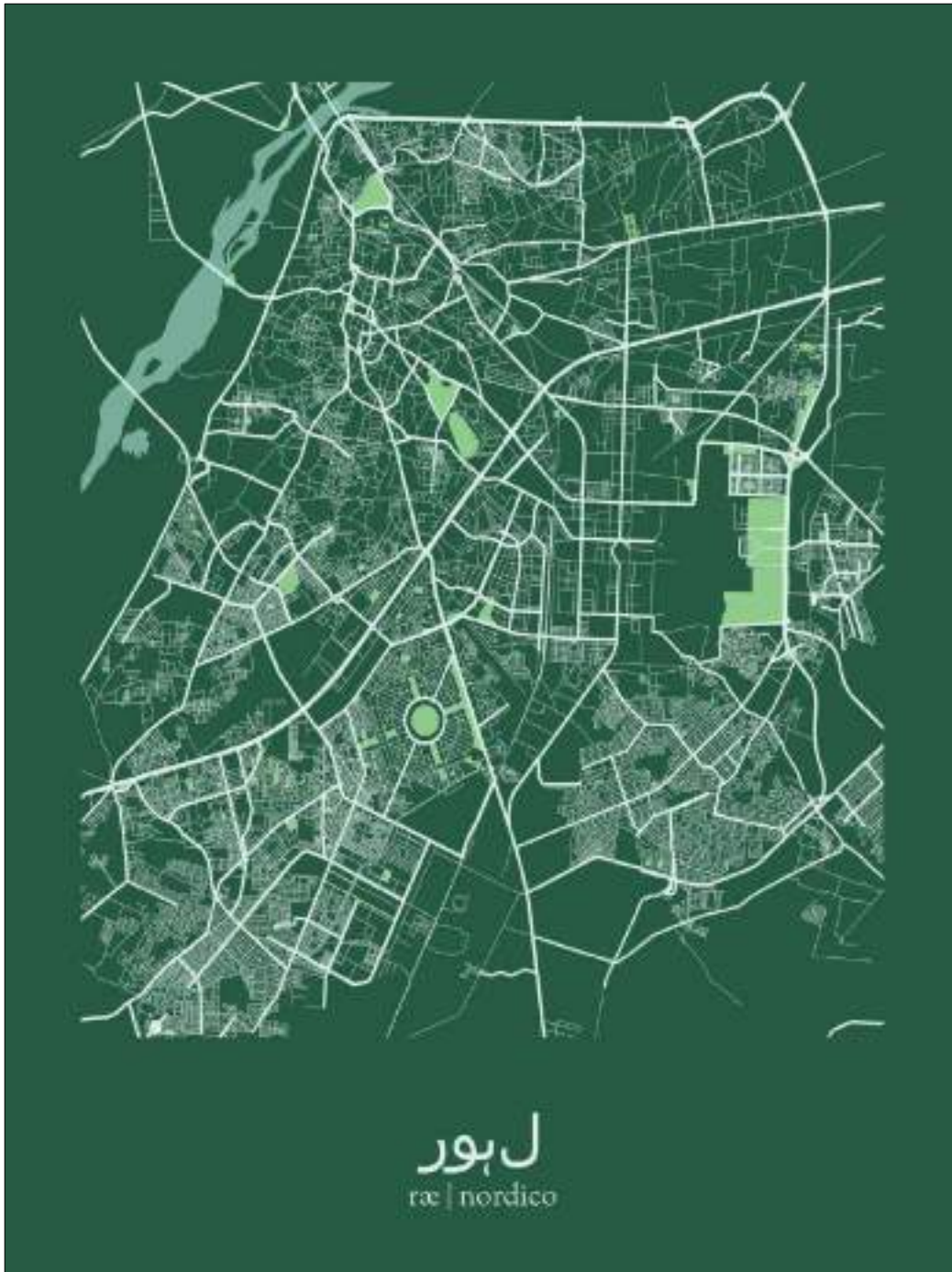


Figure 16: Lahore Map (Source: Nordico)

4.1.2 History of Lahore

The city of Lahore has found its way in many historic literatures including the ones from Amirr Khusrau (800 A.D.) and called by its present name Lahore. However, the city through the centuries has been called by different words like *Lahawar*, *Lahanoor* and *Loupur* (Laal, 1990). Many folk tales and stories are associated with the origin of Lahore, yet the literature is divided over its original founders. One of the most famous and recognized lore about the city's founders has been about the two sons of Maharajah Ramchand Rao Tar, named Lou and Kasu who eventually laid the grounds of cities, Lahore and Kasur respectively (Laal, 1990). The city came under the rule of Taank civilization (6th and 7th century) and Hindu civilization (8th till 10th century) before it was overthrown by the Ghanavids (Muslim rulers from Persia). Lahore has found its name in historic literature of 1021 A.D. as well, when it was conquered by Mehmood of Ghazna. Later, the settlement was transformed into a city by Mehmood's entrusted slave Ayaz, by building a mud citadel around it. Many conquerors have paved their way to the conquest of Hind through Lahore and the city itself witnessed a lot of transformation through culture, wars, destruction and festivity (WCLA, 2021).

Interestingly, the city of Bahawalpur had been stated as the capital of Punjab before Shahaan Chughtai became the caretaker of Lahore and even during the regimes of Tughlaqs and Khiljees, Bahawalpur had the status of Punjab's capital (Laal, 1990). However, Lahore gained its popularity during the Mughal empire when the ruler of the time, Emperor Akbar, settled in Lahore and built a fortification around the city. Most of the city's beauty and splendor happened from the late 16th to early 18th century (Talbot and Kamran, 2017). The most significant era for modern Lahore had been the Mughal Era from 1521 to 1752 A.D. when the city flourished itself in the mediums of architecture, literature, dance and many more cultural art forms. The city has also served as the capital of the Mughal emperor for a very long period. The Mughals took an essential part in the development of Lahore, adding the structures like Lahore Fort and Badshahi Mosque to the city's landscape, with River Ravi following at the edge of the fort's balconies. However, the current fortification around

the walled city Lahore is not the one that Emperor Akbar originally made during his reign, which was famous for its great height, width and splendor, adorned with heavy gates. Instead, the original fortification was demolished and scaled-down by the British invaders and turned into a smaller version of it (Laal, 1990).

Back in 1739, Nader Shah who belonged to an Afsharid clan captured the city but later the city faced a down whirl when it was left as a football between the Sikhs and the Afghans. The early 19th century marked the fate of Lahore as the capital of the Sikh empire which was later captured by the Britishers when the Sikhs and the Mughal empire lost to Great Britain in the War of Independence in 1857 (Rana and Bhatti, 2018). Decades later, during the breakup movement of the subcontinent, the city played a major role in hosting some of the historical meetings and gatherings such as The Pakistan Resolution in 1940. The city also hosted the independence of Pakistan from the subcontinent and British rule. After the independence, the city was declared in the Pakistani territory and was proclaimed as the capital of Punjab. Lahore has a strong cultural influence on the whole country as it is a city that represents the culture of the whole of Punjab province (Sidhwa, 2005).

Famous Urdu writer Kanhaiyya Laal in his book (1990) *Tareek-e-Lahore* (History of Lahore) elaborates the developmental timeline the city went through, including the built structures that emerged inside the walls of the old city quarter as well as the outside. Laal (1990) describes that the city of Lahore went through thirteen "traumas" during the course of time, all of them caused by invaders coming majorly from the Western Asia. Due to these traumas, the city went through political and social instability. None of the invaders left the city's built structures alone. Many of the old sikh and hindu structures were turned to ashes by the incoming Muslim invaders and in return left their own structures as a mark (Laal, 1990).

The city's expansion outside the walled city started happening way before the British came in, during the Sikh rule. However, these new colonies were torn down by the invaders and the land was left with bricks and debri. The British commissioned the reconstruction of these colonies and planned schemes and finally the city's expansion started to happen in a very controlled manner (Laal,1990). The construction of cantonment was the first addition the British made to the urban fabric of Lahore

(Pervaiz Vandal and Sajida Vandal, 2006). As shown in Figure 15, the new residential colony served the British military troops and provided them with a lifestyle unknown to the natives of Lahore; wide and straight streets laid on a grid, large bungalow style houses and planned commercial centers separated from the houses (Pervaiz Vandal and Sajida Vandal, 2006). In 1921, a similar planned community of Model Town Lahore was laid out under the supervision of Sir Ganga Ram (Khan, 2020). The objective was to solve the issue of housing and provide better living to the people of Lahore. Thus, the idea of a "garden town" was approved where banglows of three types were planned with gardens, annexes and communal amenities (Khan, 2020). Other new structures erected during the British era included the Lahore Railway Station, Lahore Museum, Quaid-e-Azam Library (formally called Montgomery and Lawrence Halls), Government College, Art School and many more. Interestingly, the British rulers did not pay much respect to the local and historic architecture of Lahore; for example, the railway line was laid out passing through the complex of Jahangir's tomb (cutting the gardens of Noor Jahan's tomb) on the Northern edge of the city (Pervaiz Vandal and Sajida Vandal, 2006). The urban scenery of Lahore started deviating from the narrow streets of walled city and the wide grid layout of cantonment, when the neighborhoods of Anarkali and parts between the later neighborhoods were taken under consideration for the city's further development. The area of Donald Town currently called Civil Lines was planned. Other structures of governmental importance were added to the existing fabric along these areas. A main boulevard called The Mall Road was constructed, connecting the Civil Secretariat to the cantonment.

The relatively older residential neighborhoods extending outside the walls of old Lahore, including Baghpura, Mughalpura and Beghumpura were previously recognized as the parts housing the elites of the city. However, with the addition of cantonment, Model Town and Donald Town, the old neighborhoods were classified as areas for lower social classes (Pervaiz Vandal and Sajida Vandal, 2006). This marked a clear social classification and hierarchy in the two economic classes in Lahore.

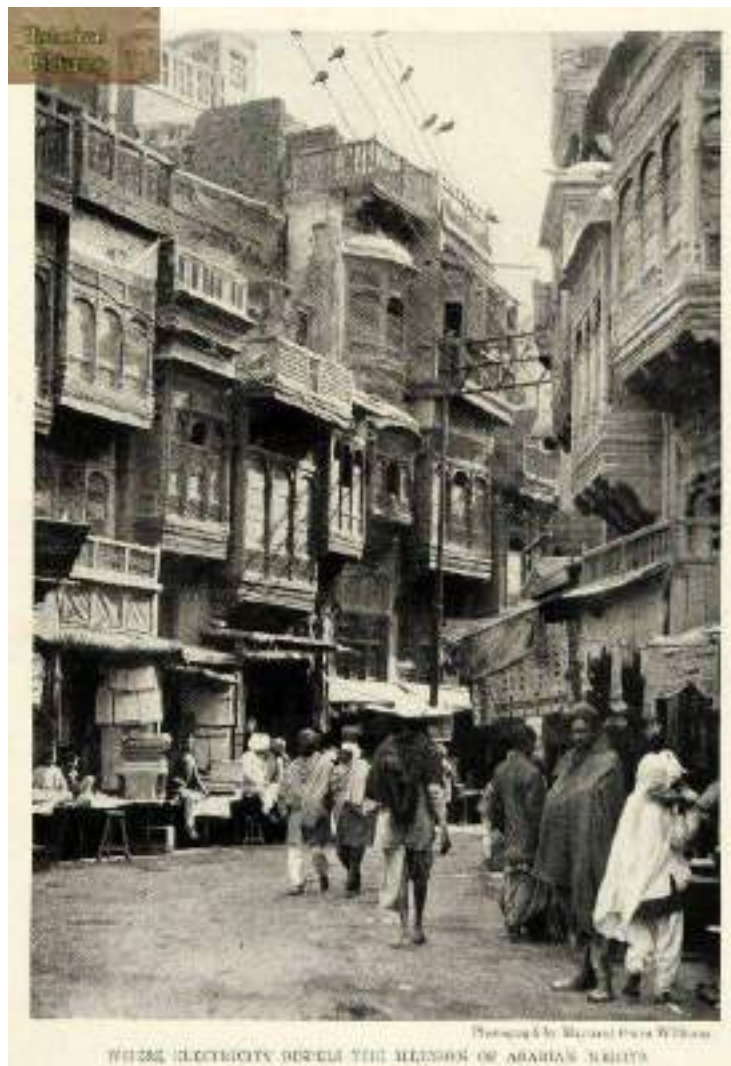


Figure 17: Street View of Walled City Lahore in 1800s (Source: Maynard, Pinterest)

“Gardens. Universities and *chai*. Also, [*Lahore*] famously is the city of color, laughter, and food. Lahore has always lent itself to the rebel, the free-thinker and the poet.” (Amar Ali, Personal Interview, 2022, *Italics* added)

4.1.3 Culture of Lahore

The word culture and the city of Lahore go side by side. The city has always been a hub for the great scholars and artists who emerged in the walled city. Many cultural activities and festivals have their origin in Lahore. It has been called a city of gardens as many Mughal Gardens have been manicured till date in the city. It has been called the city of festivals as many sufis had their annual festivals here. Recently, Lahore has been enlisted as “The City of Literature” by UNESCO, recognizing the great value of literature the city has put forward.

The culture of Lahore, although emerged within the walls of the old quarter, but it started expanding beyond those walls during the British rule. New colonies were planned and structured as city’s modern quarters, for example the Model Town. Such residential colonies provided the old Lahore with a new culture of large bungalows and community parks (Model Town Park). The locals of Lahore experienced a new way of living from narrow streets of the old city into wide boulevards and grid-planned streets. Therefore, a spectrum of cultures exist in the city of Lahore today.

The city’s life is full of festivities owing to its locals popularly referred as *Zinda dilan-e-Lahore* (meaning hearts full of life). Many religious and community festivals happen across the city throughout the year. Some of the most famous of these festivals include; *Lahore Jash-e-Baharan* (Lahore Spring Festival), *Basant Festival* (Kite Festival), *Data Baksh Urs* (Saint Baksh Birth Anniversary), *Maila Chiraghan* (Festival of Lights), Lahore Music Festival, Lahore Book Fair, Lahore Eat and many more (WCLA, 2021).

Many of the religious festivals in Lahore fill the streets with lights and decorations. Eid-al-Fitr, Eid-al-Adha and Eid Milad-un-Nabi are some of the religious events falling according to the Islamic lunar calendar every year. As the city’s (as well as the country’s) majority of population follows the Islamic faith, the religious festivals are celebrated as holidays among the public. The city’s main water canal is adorned with decorations and sculptures, glimmering with colored lights, leaving a sight to behold for the locals to enjoy the festivities.

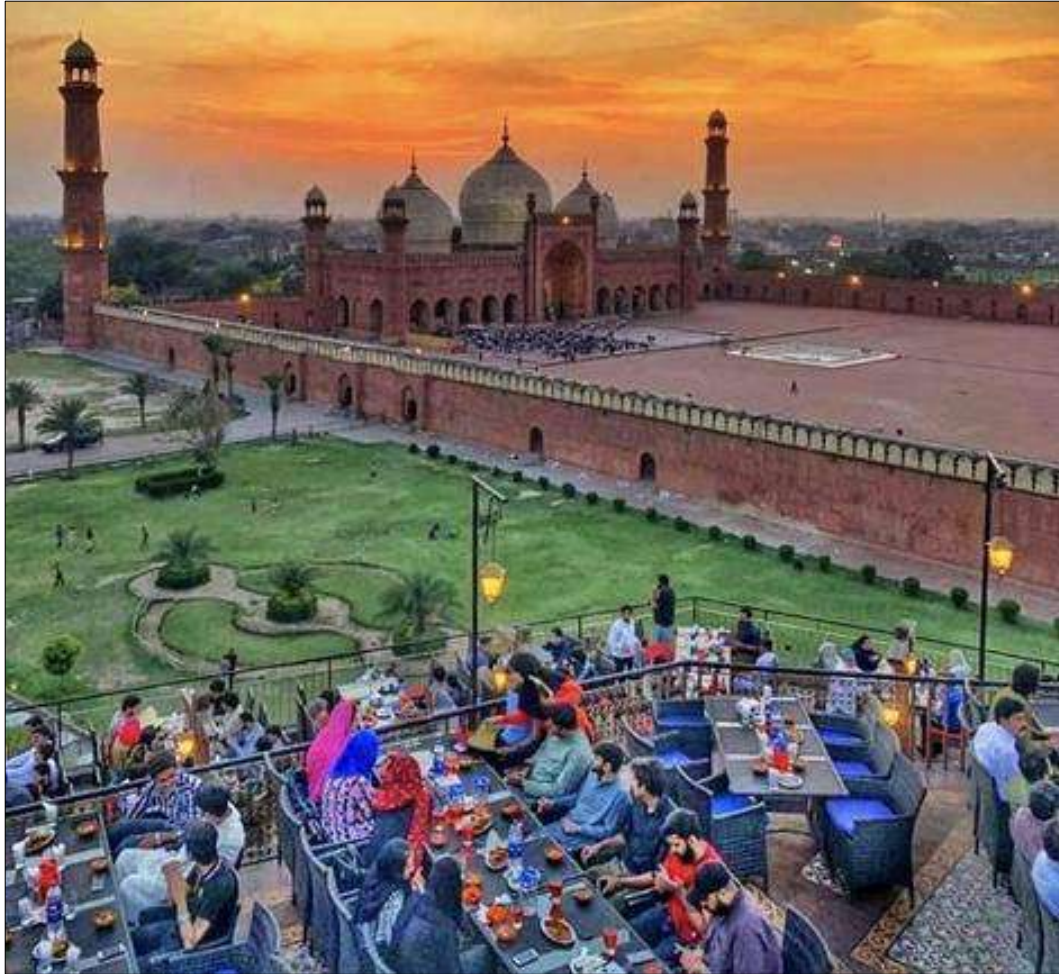


Figure 18: View from Food Street Waleed City (Source: Ghulam, 2018)

After independence from the colonial Hindustan, Lahore acquired importance as the provincial capital for the province of Punjab. The culture of the city can also be defined in the medium of food. Rich flavors can be found all across the streets of Lahore from being served by the street vendors to the top-notch restaurants. Food Streets were either planned or emerged all across the city's urban fabric, claiming the importance it has in the culture of Lahore. The old quarters of the city still hold a distinct character serving traditional delicacies from centuries old shops, where consumers show up from dawn to dusk to indulge themselves in this ritual of traditional breakfast or evening tea ceremonies.

The city's fabric went through a ton of transformation after the independence of Pakistan. More importantly, the former political powers tried envisioning the city as a metropolitan, erecting infrastructure across the city's delicate fabric. Therefore, the old fabric has been deteriorating at an alarming degree. Some of the historical masterpieces like the Chauburgi Lahore have taken the heat of such mega projects, for example Orange Train Metro Lahore.

From 1999 to 2011, the built-up area nearly quadrupled and is likely to increase at a similar or even faster rate, putting additional strain on the city administration in terms of managing infrastructure and squatter settlements (Rana and Bhatti, 2017). Lack of coordinated urban development strategies, unrestrained urban expansion, overlapping powers of land controlling authorities, and poor construction regulation exacerbate the issue. Despite recent positive developments (such as the stipulation of enhanced commuting facilities via the Metro Bus and Orange Line transportation systems, as well as the rehabilitation of the walled city), Lahore still requires dynamic and structured institutions with technical, legal, and regulatory support to manage the city's ever-increasing inhabitants (Rana and Bhatti, 2017). Planners must create reasonable, practical, and pragmatic urban development plans to assure the city's integrated infrastructural and socioeconomic growth. Using the underutilized potential of tourism and knowledge-driven enterprises may also help increase the economy and develop Lahore into a modern metropolis.



Figure 19: Collage of Walled City Lahore (Source: Riaz, personal archive, 2017)



Figure 20: View from Dehli Gate of Royal Trail (Source: Ansari, 2021)

CHAPTER 5

THE URBAN STORY OF LAHORE

The city of Lahore faced transformation through the wheel of time just like any other metropolitan city of the world. Infrastructural developments were carried out which provoked the problem of urban sprawl around city's boundaries. However, the former political powers tried envisioning the city as a metropolitan, erecting infrastructure all across the city's delicate fabric. Therefore, the old fabric has been deteriorating at an alarming degree. Some of the historical masterpieces like the Chauburgi Lahore have taken the heat of such mega projects.

5.1 Urban Transformation in Lahore between 1970-2000

Pakistan, like other underdeveloped republics in the area, has observed an augmented procedure of urbanization. The state practiced a significantly high urban population increase. It caused an immense burden on the urban area and substructure of large metropolises like Lahore. Rendering to the public survey which was conducted in 1998, showed the population of Lahore were about 6,318,745 of which 81.2 percent were urban. Therefore, the zone is encountered with increasing information, water, hygiene, alteration of arable area for urban usage, and other communal difficulties due to resident expenditures that are quickly developing to reside these immigrants. The influence of the urban zone on the adjacent creative countryside is a problem of rising distress. Pakistan is one of the most developed republics in South Asia and its urban city Lahore is the second largest in comparison to other metropolises (Rana and Bhatti, 2018).

The British were responsible for the growth of Lahore outside the Walled City in order to find suitable locations for the Imperial army and civilian officers. A new urban network emerged, "comprising highways that threaded through or around

existing structures, mosques, and tombs, interconnecting the centers of power and logistic hubs in the most straightforward fashion possible” (Naz and Ashraf, 2008). Existing rails and rights-of-way were, nevertheless, maintained, expanded, tree-lined, and made into paved roads everywhere that was practicable." Every attempt was made to preserve the existing trees. According to Goulding (2006), who provides a detailed history of the Mall from its inception in 1851 to its current state, there was formerly only one Mall, currently known as the Lower Mall, spanning from the Deputy Commissioner's Court to the Multan Road Junction. Every attempt was made to preserve the existing trees.

From the era of 1947 to 1972 the cultivation plot alteration of Lahore was extremely large. In 1980 with the denationalization strategy of Prime Minister Zulfikar Ali Bhutto, the bang of housing structures was initiated, and it is to be sustained till 2000 with the expansion of novel infrastructure to house people, imminent from country zones, neighboring districts, and from additional areas of Pakistan. The consequences exposed that there was an extremely important reduction in the native urban foodstuff making. In the coming future, the urban or semi-urban populace of Lahore will surely grieve from food uncertainty, ecological and environmental worsening, and living areas for housing. For the arrangement of multifaceted and vigorous urban schemes, investors and strategy creators must grow the gadgets to delay agrarian plot alterations and removal of native urban foodstuff making. There must be strategy discussion among the shareholders to improve the comprehension of chances for the expansion of urban or semi-urban agronomy presented in the restricted area and usual funds of urban Lahore (Waseem et al., 2019).

“Architectural language of Pakistan has evolved over time. [*In the*] Pre-1947 [*period*] it remained largely Colonial with its multiple manifestations of Indo Saracenic, Neo Gothic and Neo Classical. They adapted some local architectural features as well and incorporated them in their language of architecture.

[*During*] Post-1947, there appears to be a conscious effort to situate the new nationalistic state within the larger progressive nations on the world and was mostly an adapted (with use of jali or screens louvers making it more localized and climatically appropriate) modern architecture. Many international modern architects were called to work on multiple buildings of the country. Michel Écochard’s design

for University of Karachi or Doxiadas's design for the capital city of Islamabad. Arch Press book "Architecture after independence: 55 architects of Pakistan " edited by Murtaza Shikoh, it has essays on Architecture of Pakistan and that mostly makes good sense as it relates to the language of architecture of Pakistan.

At present, there are multiple languages that coexist with the low-income OPP model, to the Centaurus like developer aesthetics to Bahria towers and what not. This makes us a little nostalgic about the older identities and languages of architecture Colonial - Mughal - Sikh or any other that we were visually and somewhat culturally familiar with." (Dr. Rabela Junejo, 2022, Personal Interview; *italics added*)

The urbanized part nearly doubled during the era of 1970 to 2000 and is predicted to rise at a parallel or even greater degree, henceforth growing burden on the metropolitan management in footings of handling infrastructure and resident expenditures. Tasks like the absence of combined urban growth strategies, unimpeded urban development, overlying authorities of land leading establishments, and unsuccessful constructing regulation worsen the condition (Rana and Bhatti, 2018).

5.1.1 Infrastructural Transformation

Infrastructure growth plays an important part in financial development. However, infrastructure growth could unswervingly create numerous monetary actions, its central part is to offer a promoter for the growth of remaining subdivisions. There are many instances in financial works that prove that the growth of numerous types of infrastructure recovers the public's existing criteria and generates occupation chances (Rana and Bhatti, 2018).

Traditionally the infrastructure growth in Pakistan had also been connected with development investment organizations and the facility of emerging expenses in the yearly financial plan. It is the current rehearsal in Pakistan that all infrastructure-linked growth schemes in the communal segment are measured and funded by a central administrative appliance (Waseem et al., 2019).

Main infrastructure growth began after the creation of the Lahore Development Authority also known as LDA in the year 1975 to forever change the city's urban

fabric and provide subsidies to the citizens of Lahore in acquiring a private land or home. After 1978, the number of housing organizations for example Awan Town, and Campus Colony, Canal View Cooperative Housing Society, Rehmanbad and Hamid Park Housing Scheme, and similar large-scale housing projects got authorization from LDA. There was an explosion of housing organizations in Lahore throughout the era of 1981-1990. Major housing projects legalized in the mentioned era were:

- WestWood Society,
- Campus View Town,
- Tech Town,
- Ittefaq Society,
- Ghousia Town,
- Pakistan Committee of Scientific and Industrial Investigation Accommodating Housing Society
- Pakistan International Airline (PIA) HS phase I and phase II,
- Punjab Government Workers Phase-II,
- National Fertilizer Firm HS,
- WAPDA Colony, and numerous others (Mehar, 2020)

Apart from the housing schemes, there were many other infrastructure projects completed in Lahore from 1970 to 2000. Most of them were accomplished in the last decade of the twentieth century such as the Lahore motorway. Similarly, the construction of other infrastructure projects such as commercial buildings, airports, recreational places, theme parks, hotels, and many more projects were completed (Majid et al., n.d.).

Few main modifications in financial principles and strategies were detected in Pakistan in 1993 when the custodian administration of that time was certain to bind the duty of the public division in infrastructure expansion and an unintended ingenuousness in the frugality was started. Deregulation and denationalization of community segment profitable initiatives were suggested (Shirazi and Kazmi, 2014).

5.1.2 Urban Sprawl

Under certain conditions, urban sprawl, a result of socioeconomic development, has become a serious concern for many metropolitan regions. Although there is no widespread agreement on the definition and impact of urban sprawl, it is commonly referred to as uncontrolled, dispersed suburban growth that creates traffic issues, depletes local resources, and destroys open space. In order to acquire a thorough knowledge of the causes and impacts of urbanization processes, it is vital to accurately identify urban sprawl (Mahboob and Atif, 2015). Over the last 30 years, land development and consumption in Pakistan have been out of hand and out of order, particularly in the outskirts of several metropolises. Hasan (2010) described the urbanization trend in the relatively small communities of districts in Sindh and Punjab, noting that people are drawn to commercial centers in search of benefits such as women' schooling, healthcare centers, and communications systems. They additionally show how the need for better public facilities than those available in small towns drives the locally owned aristocracy to bigger cities like Lahore and Islamabad.

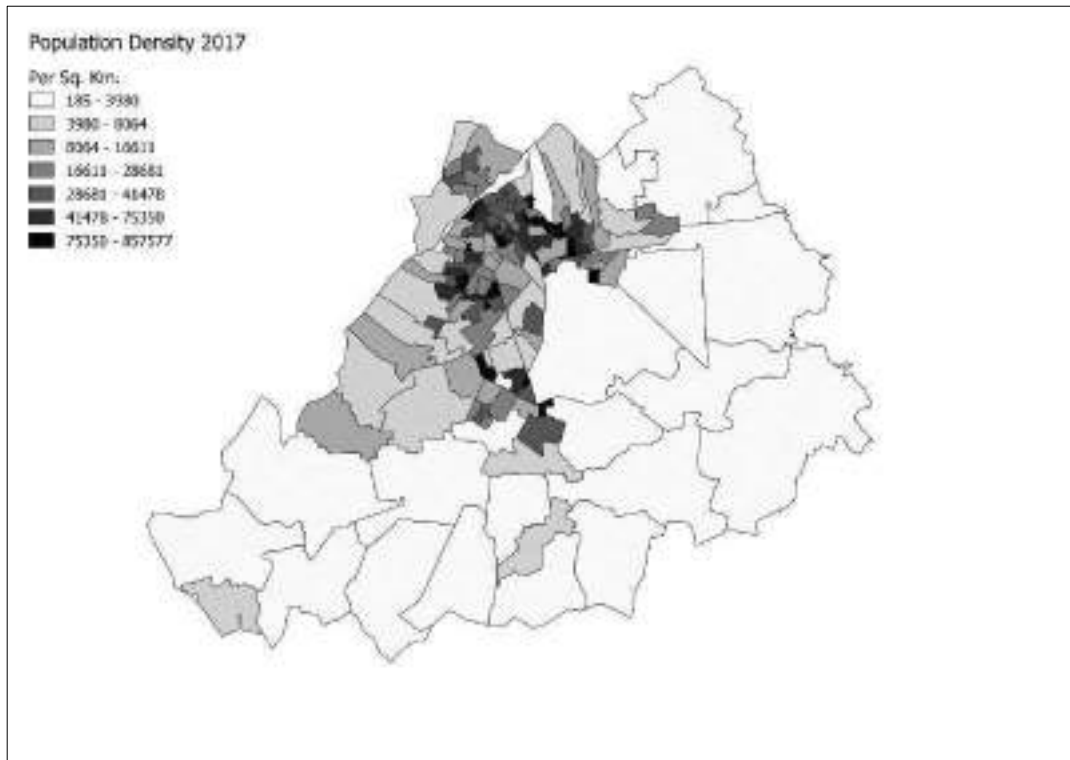


Figure 21: Map showing Population Density of Lahore (Source: Munir, 2017)

Pakistan's urban growth is characterized by a dichotomy of urban wealth and urban vulnerability. Affluence in cities is restricted to a select few, whereas vulnerabilities are shared by the whole community. Urban development has given rise to a new breed of billionaire real estate developers. On the other hand, it has imposed significant social and environmental consequences (Waseem et al., 2019). It has reduced land biodiversity, raised carbon emissions, and contaminated our ecosystem. Lahore, for example, has some of the world's worst air quality.

5.2 Cultural Transformation in Lahore between 1970-2000

After Pakistan gained freedom in 1947, Lahore was named as the capital of the West Province of Punjab around 1955. But then it was renamed the capital of the recently created West Pakistan province, which was renamed Punjab provincial capital in

1970. Lahore saw tremendous cultural transformation in its history, and this section sheds light on some of the prominent aspects of the same. Punjab, Lahore especially has always been one of the if not the foremost city in Pakistan that has cultivated creators and patrons to the arts. Known as the city of gardens and the city of schools - Lahore has a vibrant history of art, poetry, writing, dance and theater. To this day Lahore stands on its own as a symbol of education and exploration.

“Just like its laid-back lifestyle, Lahori producers and creators follow a similar flow [*of working*], focusing more on thought stimulating content rather than commercially lucrative content. Lahori art is focused and diverse in nature where it has an inviting aura, but the very things that make the culture festive and creative also hinder it as the laid-back attitude of production forces many productions to seek the clockwork efficiency of Karachi.” (Amar Ali, Personal Interview, 2022, *Italics added*)

5.2.1 The Cafe Culture of Lahore

Lahore is rich in its history of poetry, plays, and arts. One of the places that was a central hub for poets and writers was the Pak Tea house. It was erected in 1940 by a Sikh family and was promptly renamed after being leased to a local in Lahore following India's partition in 1947. The Lahore High Court intervened in 2013, resulting in the reopening of the Tea House. The location is well-known for being the birthplace of the influential literary movement, the Progressive Writers' Association, and has long been acknowledged as a focal point of Lahore's intellectual history. The tea house thus became the origin of Pakistan's famous literary organization, the Progressive Writers' Association, which has been noted for its left-wing views from its inception in 1940. Many writers attended there, and it was also a favored hangout for Lahore adolescents with non-mainstream viewpoints. It kept its reputation as a place where people from all backgrounds could express themselves in a non-judgmental setting. It was closed by its owner in 1999 because of a lack of business, a decision that was condemned by Lahore's intellectual community. It remained closed for 13 years until February 2, 2012, when it was reopened by the YMCA on the instructions of the Lahore commissioner.

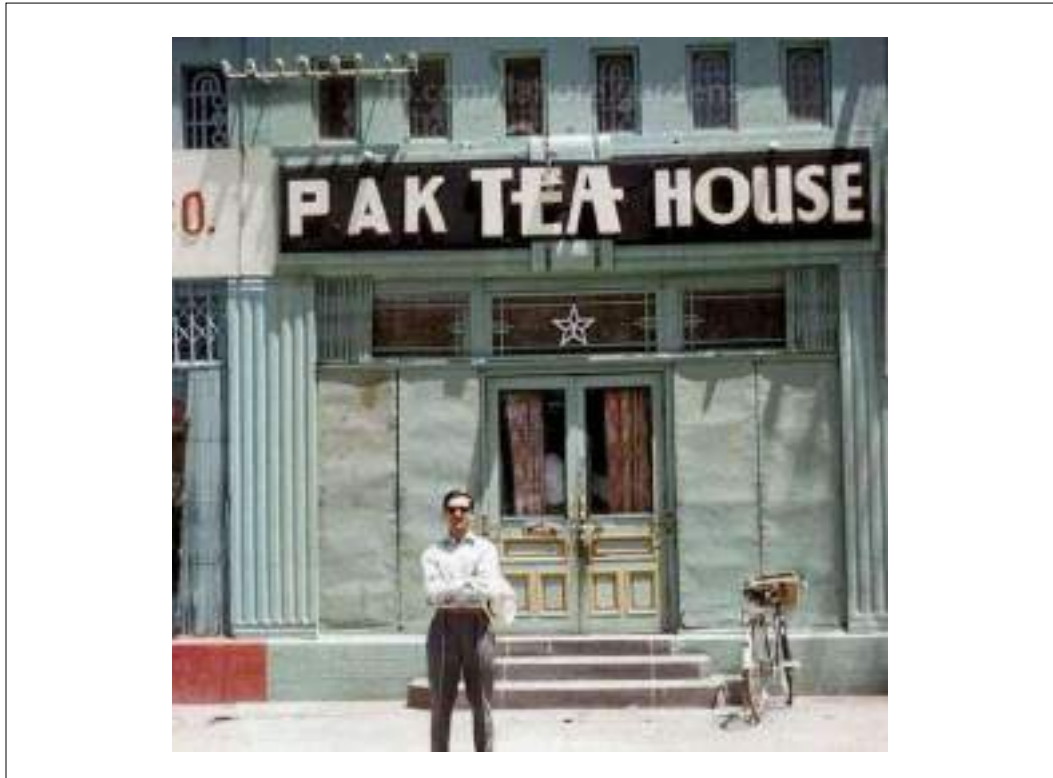


Figure 22: Pak Tea House, 1940s (Source: Official Website, 2021)

“...Punjab Public Library had a much higher footfall and now no one really knows about it. The Mall Road was stuffed with little and big bookstores which kept the reading culture alive. It had public spaces like The Pak Tea House, The Coffee House; both in Anarkali which was the meetup space of many writers, poets and philosophers. Such big brains [*were*] walking among us and people used to look forward to interacting with them in public spaces. Now there is a culture of open mic nights which The Pak Tea House was already doing back in the 1950s. [*Writers*] like Saadat Hassan Manto, Ibn-e-Insha, Ahmed Nadeem Qasmi and many more would come to these cafes and read out their new writings to the locals. These sessions were attended by even students of notable institutes like the Government College which was right next door and they were able to critique the works of such big writers. This activity gave birth to so many contemporary writers and it made culture, literature and arts a property of locals. This basically means that a regular person had the feeling that he or she can just walk into their local tea house and enjoy a reading or a recital to replenish their soul. They didn’t need to buy a 5000 rupees ticket to a high-end classical music concert to get to be a part of the local art scene.” (Ms. Hurmat Ali, Personal Interview, 2022, *Italics added*)

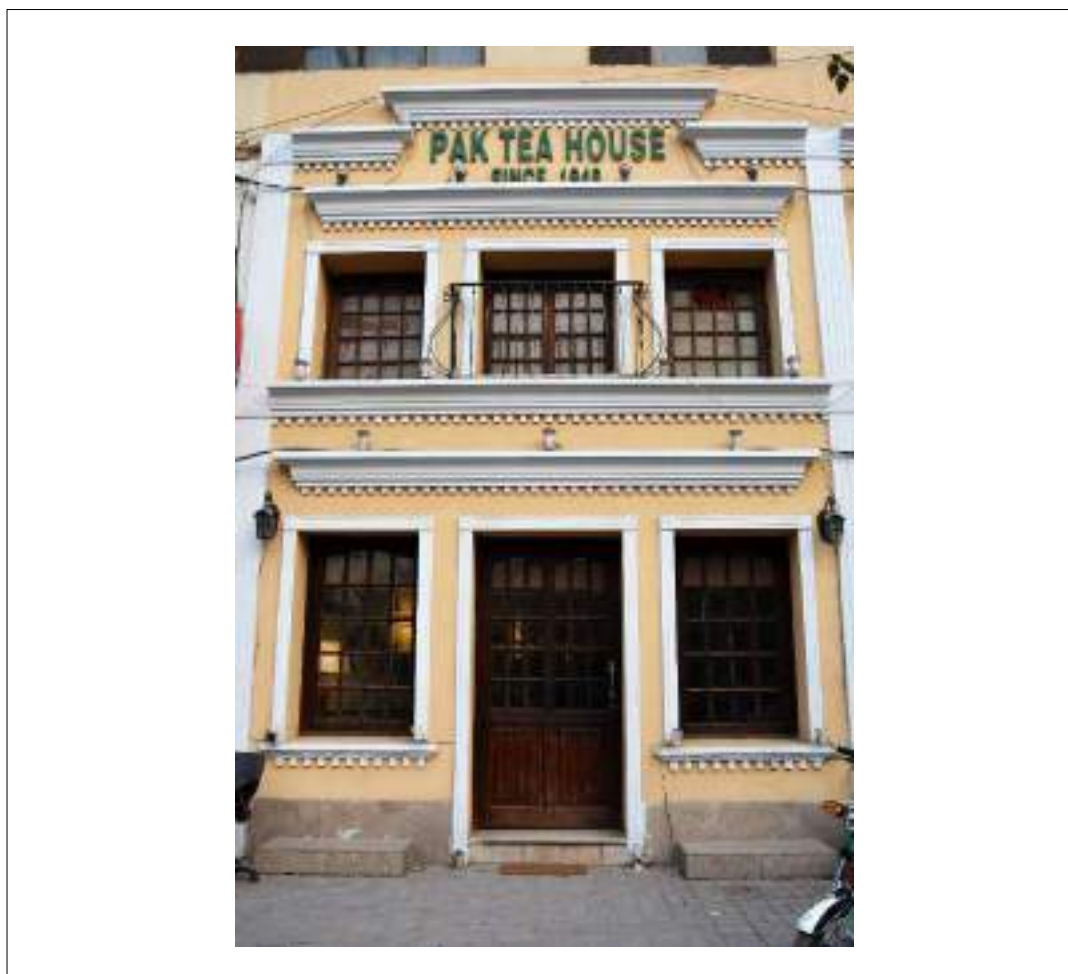


Figure 23: Pak Tea House (Source: Zahid, 2016)

With its restoration, authors and poets began to return, and this location once again became a center of education and literature. It was then more than just a Tea House; it became a part of the culture and ethos, where, aside from a handful, all prominent authors, poets, and fiction writers would come and sit. They were drinking tea, sharing stories and analyzing novels, having poetry sessions and appreciating ghazals, talking about riots, and much more. However, because the wounds are still fresh, there was a distinct impact of this historical change on poetry, fiction writing, and myth writing.

5.2.2 The Theater Industry of Lahore

After the partition of Pakistan from the greater India in 1947, there was a clear divide among the masses based on the socio-economic class difference. The lack of intellectual communication was the main problem in bringing the three main social classes together; the Westernized elites, the semi-literates and the illiterate population of the country (Ahmad, 1965). Although the performing arts and theater were carried forward after the decolonization and partition of the sub-continent, the theaters were heavily relying on the plays of Shakespeare (Baig, 2020). These English plays were being performed in the elite institutes of Pakistan, entertaining the handful of elites, like in the theaters of Kinnaird College (Afzal, 1988).

The creative institutes in Lahore, like Oriental College (now called National College of Arts), and Kinnaird College provided its students with avenues to form theatrical groups and a wider audience to perform often at the Lahore Arts Council. Meanwhile, writers like Khawaja Mueenddin and Bano Qudsia provided more local content to Lahore's blooming theater industry in the early 1970s (Baig, 2020).

Later in 1983, a new wave of creative expression called The Parallel Theater Movement or Street Theater was explored. This movement rose up during the repressive times of dictator General Zia-ul-Haq, to question the so-called Islamic laws and contemporary issues forced down on the women of Pakistan (Afzal, 1988). Arts Edge program by Kennedy Center's Education calls the movement as "protest theater", with groups like Ajoka Theater, Lok Rehas were most prominent. These groups famously performed out in the streets of Lahore, as well as in the lawns of Goethe Institute of Lahore, publically claiming the spaces for creative purposes and also evoking the audience with their sarcastic and eye-opening scripts. The groups presented contemporary and folk-tales both in regional languages like Punjabi, Siraiki and the national language, that is Urdu (Afzal, 1988).



Figure 24: Scene from Dekh Tamasha Chalta Ban (Watch the Fun and Keep on Walking) by Ajoka Group (Source: Afzal, 1988)

During the regime of Zia (1979-1989), the groups of parallel theater were silenced by arresting and imprisoning the theaters' chairpersons, like the founding artistic director of Ajoka; Madeeha Gauhar for her active participation in Women Action Forum (WAF) in February 1983 (Afzal, 1988). Once after the abolition of martial law in late 1980s, these street theater groups continued their struggle to prompt a dialogue and entertain the local masses. To this day, Ajoka continues to perform thought-provoking scripts inside theaters and has turned itself into an institute to train the new artists from all over Punjab.



Figure 25: Poster of Saira aur Maira, Tribute to Asma Jahangir (WAF Activist), (Source: Ajoka Official Website, 2022)

From the rise of Ajoka Theater (1983) in Lahore to Kopykats Productions (2017), the theater industry of Pakistan has gone through a tough journey to reach where it is now. Although, the industry has not made much of a noticeable progress, it has still transformed in the form of semi-public and privately owned theater companies. In the years followed by 1990s, the theater industry boomed in Lahore with a focus on music and dance performances, typically catering to the semi-literate audience. Pioneer actors of theater like Omar Shareef, Muhammad Qavi, and Sohail Ahmad proceeded to join the television industry, while lesser trained theater actors continued to perform at low-budget theater stages.

Currently, the Lahore Arts Council, with its headquarters inside Alhamra Arts Complex, governed by the government of Punjab, suffers with low funds by the authority for the promotion of creative forms in the city. The local artists continue to suffer due to the lack of government support; either in the form of funds, grants, scholarships, or even infrastructure, like public galleries, open theaters or community studios. Hence, the theater industry in Lahore stands at the compassion of private bodies. The theater industry of Lahore, therefore, continues to thrive in the form of private groups and performing companies. Theater companies like Ajoka, Olomopolo, The Colony are serving as a multi-media performing companies. Artist Amar Ali when asked about the issues faced by the industry and local artists presently in the city pointed a multitude of problems. He mentioned the creatives industry to be not troubled and effected by the political and social guidelines,

“The country needs [a] certain structural overhaul to support the art industry where it would not be poked by bureaucracy, politics, wage-wars and sustainability issues. Art [here] is not a form of expression - rather a form of exploitation. There are no rights, no unions, no benefits, no competitive salaries, no incentives, and no respect. You do it because you love it - probably enough to die with it.” (Amar Ali, Personal Interview, 2022, *Italics added*)

5.2.3 The Film Industry of Lahore

Another aspect of art in Lahore’s history is the National Film Development Organization which was founded in the early 1970s with the goal of using film to raise public awareness of socio - cultural principles. Film exhibitions were conducted on a regular basis by the corporate entity. From 1947 to 2007, Pakistani filmmaking was centered in Lahore, which housed the country's main movie industry (nicknamed Lollywood) (Adnan, 2016). Throughout this time period, Pakistani movies drew big crowds and also had a significant huge fan base, were a part of the cultural stream, were commonly accessible, and were emulated by the people. Pakistan was indeed the globe's fourth biggest maker of blockbuster movies in the earlier 1970s (Rabe, 2017). Nevertheless, the Pakistani cinema industry deteriorated from 1977 and 2007 as a result of the Marshal legislation, the tightening of censoring guidelines, and an overarching lack of talent.

“Lahore is where the film industry initially began - with it the golden age of Pakistani cinema from the 1950-60s. Eventually paving [*the*] way to famous “Gandasa Cinema” with the famous Maula Jutt series. Lahore hosts famous art-schools like National College of Arts, Punjab College, Beaconhouse National College, GC, and Kinnaird College for Women. Lahore has always been a heaven for freethinkers, tea-house dwellers and collaborators alike.” (Amar Ali, Personal Interview, 2022, *Italics added*)

5.2.4 Regional Influences

Immigration from other nations, particularly those in the region, has accelerated the development of urbanization in cities of Pakistan. Immigration that unfolded in the event of Bangladesh's freedom in 1971, in the shape of orphaned Biharis who were transported to Pakistan, seems to be of particular importance. Shortly afterward, fewer Bengalis and Burmese migrants jumped on board. Thousands of Afghan immigrants were driven into Pakistan by the Soviets mostly in the 1980s, but the majority of them will have been returned since 2002. Naturally, the increased urbanization driven about by these enormous population transfers has resulted in new socio - political and economic challenges (Clark, 2006). During the 1980s, the migration of Afghan people into Pakistan has led to an upsurge in sectarian bloodshed, drug smuggling, insurgency, and criminal enterprises (Bhatty, 1987). Extensive opium planting and heroin trafficking followed the movement, both in Afghanistan and in Pakistan's bordering districts. The funds raised were utilized to support the fight. Guns emerged with drug trade, and so as a consequence, what Pakistanis call the "heroin and Kalashnikov subculture" consolidated itself in Pakistan, with terrible consequences for politics and the younger population in urban centers. The development of the drugs and weapons mafia also jeopardized affairs of the state, as government workers, particularly those in law enforcement, colluded with the underworld (Hasan, 2010). These Afghan refugees have brought a great impact in cleaning the city of Lahore. In Lahore, an Afghan population collects and recycles waste, a job that few Pakistanis like to do. They work for minimal money and live in deplorable slum circumstances and would rather remain in Pakistan than risk hunger and instability at home (Tan, 2007).

The British considered the old city (mixed land use in an organic pattern) to be archaic and in need of modernization through separate zoning and by-laws for dwelling, educational and institutional structures, and commercial operations. The Cooperative Model Town Society Limited. managed Model Town, which was formed in 1921 on the outskirts of Lahore and was built out on 'garden city' ideas with bungalow-style accommodation. Lahore's newly constructed suburbs and key municipal and administrative buildings were linked by a suburban railway network, omnibuses, and horse-drawn carts (*tongas*). These events cemented Lahore's position as the northwestern India's political, social, and cultural hub. The chaotic, heavily crowded inner city, on the other hand, has stayed outside of modern planning standards. The walled city's ancient bazaar economy persisted. The 'Town Planning for Lahore' study by Patrick Geddes, released in 1917, argues for the protection and enhancement of Lahore's walled city through a 'conservative surgical' approach rather than large-scale destruction in the name of slum clearance. He highlighted the need of integrating physical and social planning in development initiatives, and he recommended additional 'garden villages' outside the city walls to accommodate Lahore's urban boom. The final half of the colonial period was marked by a development planning tradition in which state-led programs tried to coordinate property use with connectivity via transportation and to improve the city's socio economic viability.

Lahore was the most significant city in northwestern India, having served as a provincial capital under the Mughals, the capital of the Sikh state, and the provincial capital of Punjab again under the British. It was located on the eastern banks of the River Ravi, about in the upper center of the undivided Punjab, and had enjoyed tremendous economic, political, and military prominence for generations (Ahmed, 2004). Hindus, Muslims, and Sikhs all have legitimate historical, cultural, and emotional attachments to it. As a result, the war for Lahore was waged on all fronts and by all methods, including political, legal, raw force, and terror.

Pakistan was given Lahore in the last round. It was transformed into a border city suddenly. It preserved its provincial status, but as the capital of a shortened Punjab,

namely the Pakistani West Punjab (Khalid, 2018). The walls of Lahore were dismantled in the aftermath of 1857 and the British disaster in Delhi. Even though the gateway and the wall have vanished, the name of the gate has survived - Shahalam Gate. It is the city's largest wholesale market. Others believe it is the greatest market in Punjab, and others even claim it is the largest wholesale market in Asia.

“We are talking about a country that would rather have four deadbeat sons than a single over-achieving daughter. Art is inherently subjective - being a catalyst for change and social/cultural evolution. Pakistan itself in my opinion does not have an artistic identity - I state this in reference to my field [*of filmmaking*]. Italy has neo-realism, France has the new-wave, Germany has Expressionism, Iran has abstract human connection narratives, Japan has magical-realism, Korea has over-the-top horror and gore, India has larger-than-life exoticism - and Pakistan has something - not something concrete or definitive - just *something*. Pakistan has always suffered from an identity crisis of sorts - at times we follow the western narrative using globalization as our scapegoat of choice and other times [*we*] cling onto and suckle at the breasts of mother India and its Bollywood conventions. Being from the same part of the world - essentially the same country at one point this would be elementary, yet it feels like a cheap Louis Viton knockoff you'd try to pass off as the real thing. Sure, it looks the same - but is it really?” (Amar Ali, Personal Interview, 2022, *Italics added*)

5.2.5 Political Influences

Lahore has the most people in the whole Punjab province (UN Habitat-Pakistan, 2012). As a result, it serves as a vital administrative hub in Pakistan. Because Pakistan is a multi-party state, political leaders are officially elected. On the same note, the politics of Lahore city are influenced by Pakistan's national politics. Lahore's government is devoted to an efficient administrative system. For example, wise resource management is high on the agenda of this district administration. The municipal administration of Lahore has also been given authority to acquire and administer resources on behalf of the people and government of Pakistan's Punjab province (Nevile, 2006). LDA has also made it feasible to improve city government. This is a government entity primarily responsible for governance through regulating

vital activities and services inside the city. LDA, for example, is primarily responsible for the city's management and designing.

Several political events transformed the country, amongst which was the implementation of the Haddood Ordinance by Zia-ul-Haq. Zia's government enacted the Haddood Ordinance, which defined the punishments prescribed by the Holy Quran or Sunnah for the use of liquor, theft, adultery, and qazf (Kennedy, 1987). A perpetrator might face whipping, life imprisonment, and, in rare situations, execution by stoning under this Ordinance. General Zia-ul-Haq wished to establish Pakistan as the Islamic citadel, so that it could play an honorable and important position in the Islamic world (“Islamization Under General Zia-Ul-Haq | Islamization and Implementation of Islamic Laws in Pakistan,” 2003). General Zia's actions were in this direction and had a long-term influence; the Zakat tax instituted by General Zia still exists, as do many of his other legislation.

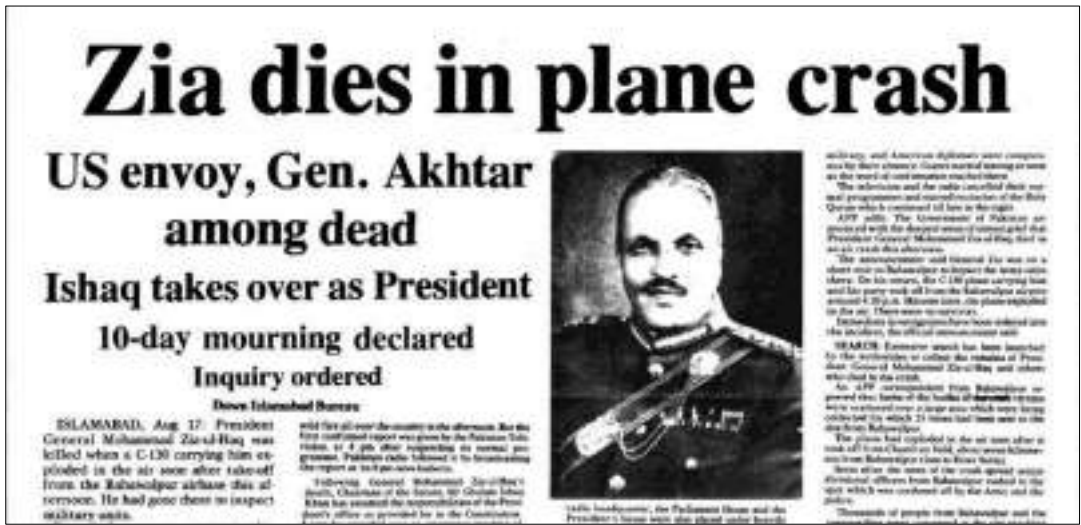


Figure 26: Newspaper declaring Zia's demise 1988 (Source: Dawn News, 2018)

Army Presidents, particularly Ayub Khan and Zia-ul-Haq, fostered a culture of regulating and prohibiting everything. In this aspect, Ayub Khan was wiser than Zia-ul-Haq since he was doing it covertly. Or perhaps it was because there was little to no

media due to which people were unaware of what was going on. He just purchased newspapers or proofread them before they went to press (since newspapers were the sole form of media in the 1960s). He did not outright ban student unions, but he did maintain control over them through the faculty. So he devised ways to remain popular while still maintaining control over events.

Pakistanis did get a taste of democracy in 1972, when they elected Zulfikar Ali Bhutto, who drafted the country's first constitution. Even though he was not a member of the Army, his mind was programmed to divide and conquer. Zulfikar Ali Bhutto is recognized as a principled, progressive, and a man of determination, yet he made several risky mistakes that ultimately led to his own demise. Martial Law was reinstated in 1977 after the nation went on a month-long rampage following the elections. General Zia-ul-Haq gained office, and the country entered a one-of-a-kind dark phase, the ramifications of which are still being felt today. It fostered an extremist culture.

It can be noted that it was not only one regime that led to the present circumstances, rather a mixture of them all. It all began shortly after division, and it all picked up speed in the 1950s when Pakistan suddenly realized that it could not perform without being governed by the Army, and the Army got the benefit of it. And, when it comes to culture, the city was alive with culture, poetry, and the arts, but it felt as if it had taken a second seat. Until the 1970s, literary and cultural activities could be found even at a chai dhaba, however culture has been increasingly confined since the 1980s. It was discovered at either extremely wealthy events or in a tightly regulated and censored magazine. Over the last twenty years, Lahoris have been attempting to reintroduce culture to the streets, but it appears that culture has been hammered around too much. We are all grappling with it, and the heritage and people, both getting hurt in the process. People must break free from this colonial hangover or we will continue to bash our heads against the same brick wall, getting nowhere.

5.3 Urban Transformation in Lahore between 2001-2021

This heritage, though, is in jeopardy now. Pakistan is urbanizing at the quickest rate in Southeast Asia, at a pace of 3% each year. According to the United Nations Inhabitants Department, cities will house roughly half of the nation's people by 2025. Other predictions, which employ intensity criteria of urbanization instead of bureaucratic standards and considers "peri-urban" areas just beyond particularly in the urban limits, suggest that the urbanization has indeed hit 50 percent. All urbanization statistics presented here are drawn from projections based on the much more typical organizational concept, which stresses population increase solely inside regions legally defined as urban infrastructure (via limits or even other institutional indicators). As predicted by prophecy Lahore's populace, which is presently at 7 million, is expected to approach 10 million until 2025.

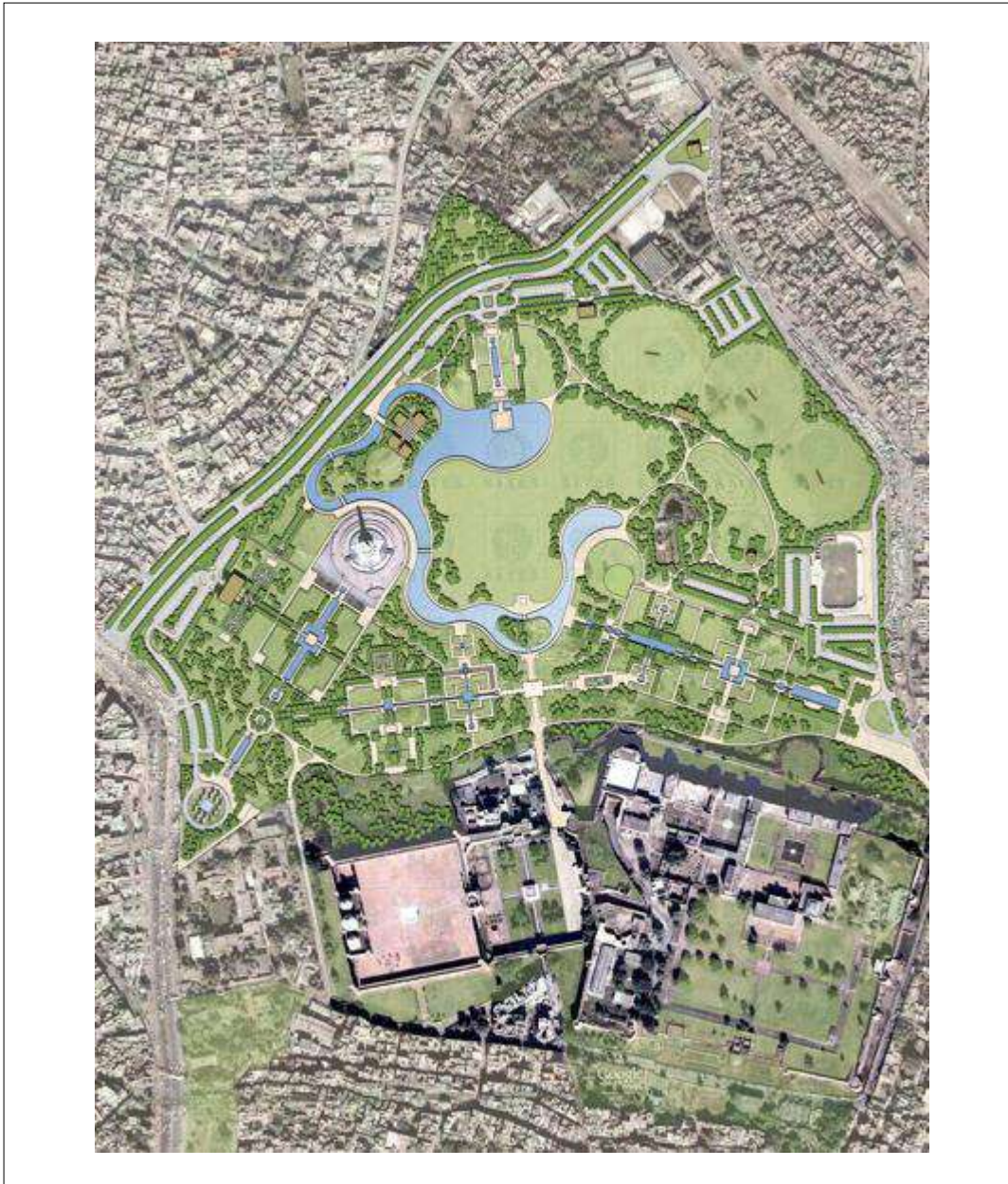


Figure 27: Urban Plan of Greater Iqbal Park (Source: WCLA, 2017)

As part of the urban planning and development of Lahore, LDA has made certain goals it wants to focus on. The first step is to stop urban sprawl. Lahore City currently has no operational boundaries. Attempts have been made in the past to include Nankana Sahib, Kasur, and Sheikhupura in Lahore (Chaudhry, 2020). Development officials believe that these proposed regulations are based on adequate consultation

with stakeholders and are based on the concept that present infrastructure does not support high-rise development; this is a classic case of hen or egg, which comes first, infrastructure or high-rise building. The government may bank on increased money, jobs, and the building sector as a result of promoting societies, but the long-term implications are harmful to city life and the environment as a whole. For instance, LDA grants NOC to a society located distant from the city before providing the essential road infrastructure such as a road for automobiles, sewage, electricity, gas, and so forth (Chaudhry, 2020). As a result, the vicious loop of civilizations created remote from the city core continues unhabitated. Because of the time-consuming procedure of obtaining the requisite licenses, we can count the number of high-rise buildings in Pakistan on our fingers. Several attempts have been made to simplify the procedure, but it is still insufficient.

5.3.1 Infrastructural Projects

There have been many planned infrastructure projects in Lahore in the last decade. Construction of a flyover at Sheranwala Gate, an underpass at Gulab Devi Hospital, and additional lanes on the Lahore Bridge (Ferozepur Road), a flyover at Shahkam Chowk, construction of five underpasses on The Mall, and resolving traffic congestion at Barkat Market (Garden Town) Y-junction were among the projects proposed to be launched soon (Hasnain, 2021). The Karim Market (Allama Iqbal Town) crossroads flyover and underpass project, on the other hand, has been postponed for six months due to a lack of finances in the current fiscal year. According to a study, the determination to commence the projects was made in light of research on the amount of cars passing through, traffic congestion/clogs, public problems, environmental effect, pollution, and other factors at the sites (Hasnain, 2021). The Rs4.9 billion Sheranwala Gate project is for a 1-kilometer-long flyover (perhaps the city's largest so far) from Naulakha police station to Sheranwala Gate of the walled city Lahore. The 400-meter-high, straight section of the flyover is projected to alleviate traffic congestion along Circular Road, where around 121,421 cars pass daily, with 77,012 turning right and 60,942 going left.

Apart from these district level projects within the city, some city-wide infrastructural projects were also initiated and completed within the last two decades (Express Tribune, 2013). These projects consisted of mass-transit system to cater to the city's ever-needing public transport. Although, city-wide bus services existed during the past years and still continue to serve the locals, the increase in traffic and hence the congestion, forced the authorities to provide a better solution.

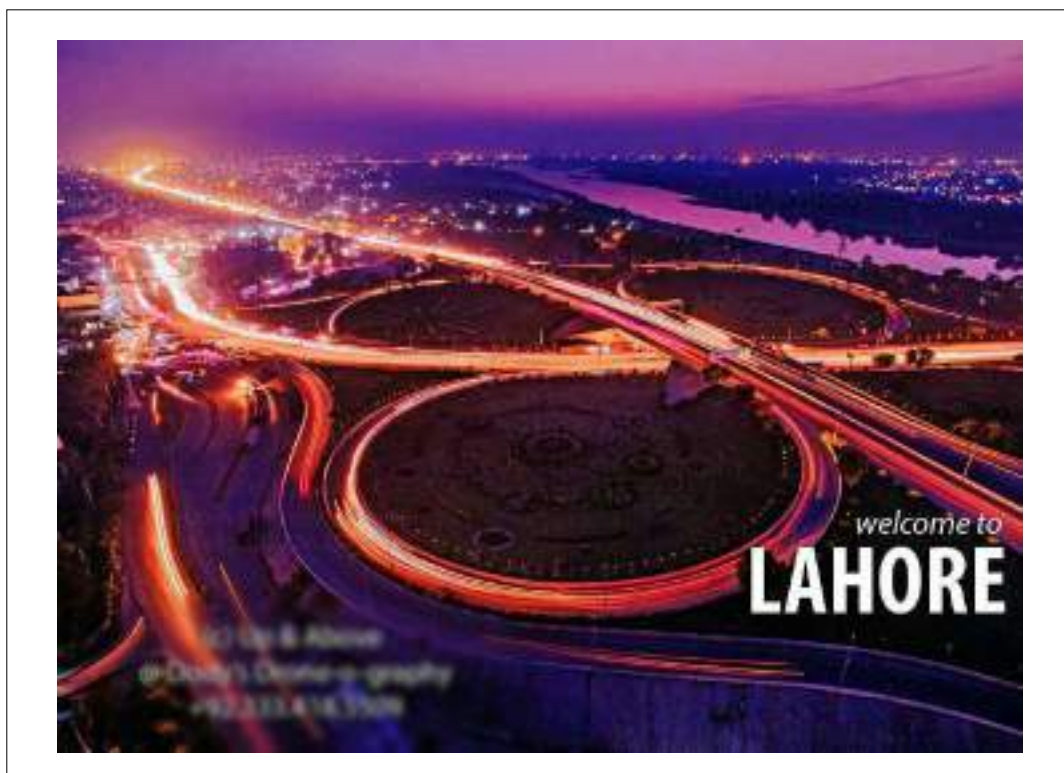


Figure 28: Lahore Ring Road (Source: Up and Above, 2020)

Some of the infrastructural projects intended to cater to the public transportation requirements in Lahore include:

- The Ring Road project in Lahore was finished in 2009. The expressway's foundation was built in 2006, however due to unexpected delays in the building of this huge project in Lahore, it took nearly three years to finish the

project. The ring road has played a vital role in managing the intracity traffic congestion problems.

- The Lahore Metrobus was also intended to be built in phases, with the first stage launching on February 11, 2013, extending from Gajumata to Shahdara. The 27-kilometer length was inaugurated by Punjab Chief Minister Shahbaz Sharif and Turkey's Deputy Prime Minister Bekir Bozda during a ceremony. The Metrobus service connects the city from North to South.
- Lahore's Orange Line metro train, which is a rapid public transit system. The metro train project began in 2017, although it was not operational until October 2020. In Pakistan, the Orange train line is a type of driverless metro. The infrastructure required for this transit system was erected above the ground across the city, continuing from the East, extending to the South-western side. The construction of this rapid-transit system has caused large-scale changes within Lahore's fabric. This three-phased train-system has completed its first phase so far.



Figure 29: Metro Bus Lahore (Source: Express Tribune, 2013)

- Situated away from the bustling and bustle of the enormous city, Raiwind Road's gorgeous surroundings and tranquil setting have made it the current hotspot for vertical residential constructions in Lahore, resulting in increasing interest in the regions from real buyers and investors. Many notable builders and developers have erected ultramodern projects on either side of Raiwind Road in recent years, radically changing the environment of the neighborhood. This attractive neighborhood's quickly changing skyline is currently peppered with a slew of housing developments and many high-rise buildings in various stages of construction.

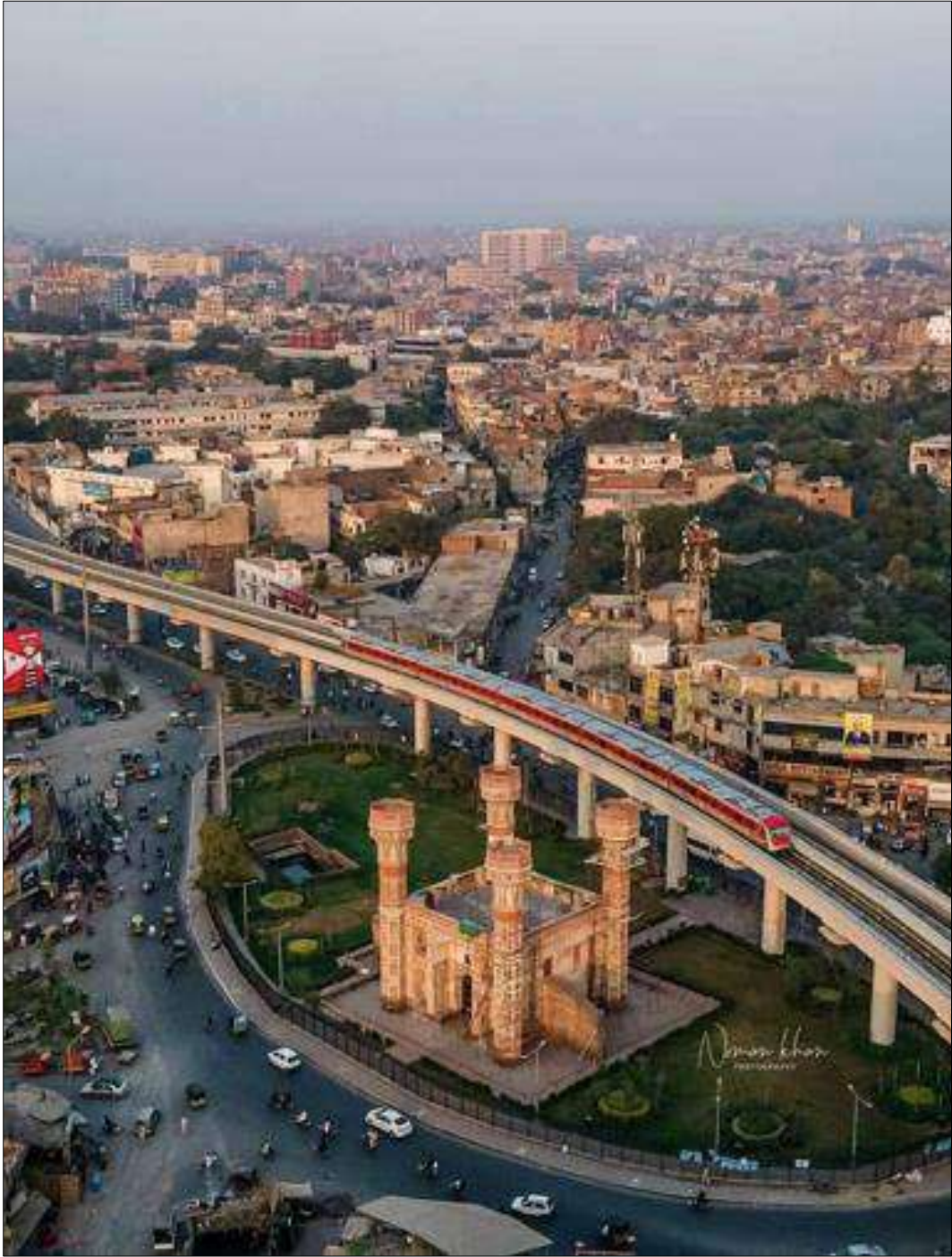


Figure 30: Image showing Metro and Chauburji (Source: Noman Khan Photography, 2018)

5.3.2 Urban Sprawl

There is now enough proof that many new housing societies created on the outskirts of cities stripped residents of their livelihoods (Waseem et al., 2019). Lahore's urban growth is heavily intruding on natural resources. The Master Plan 2021 provided

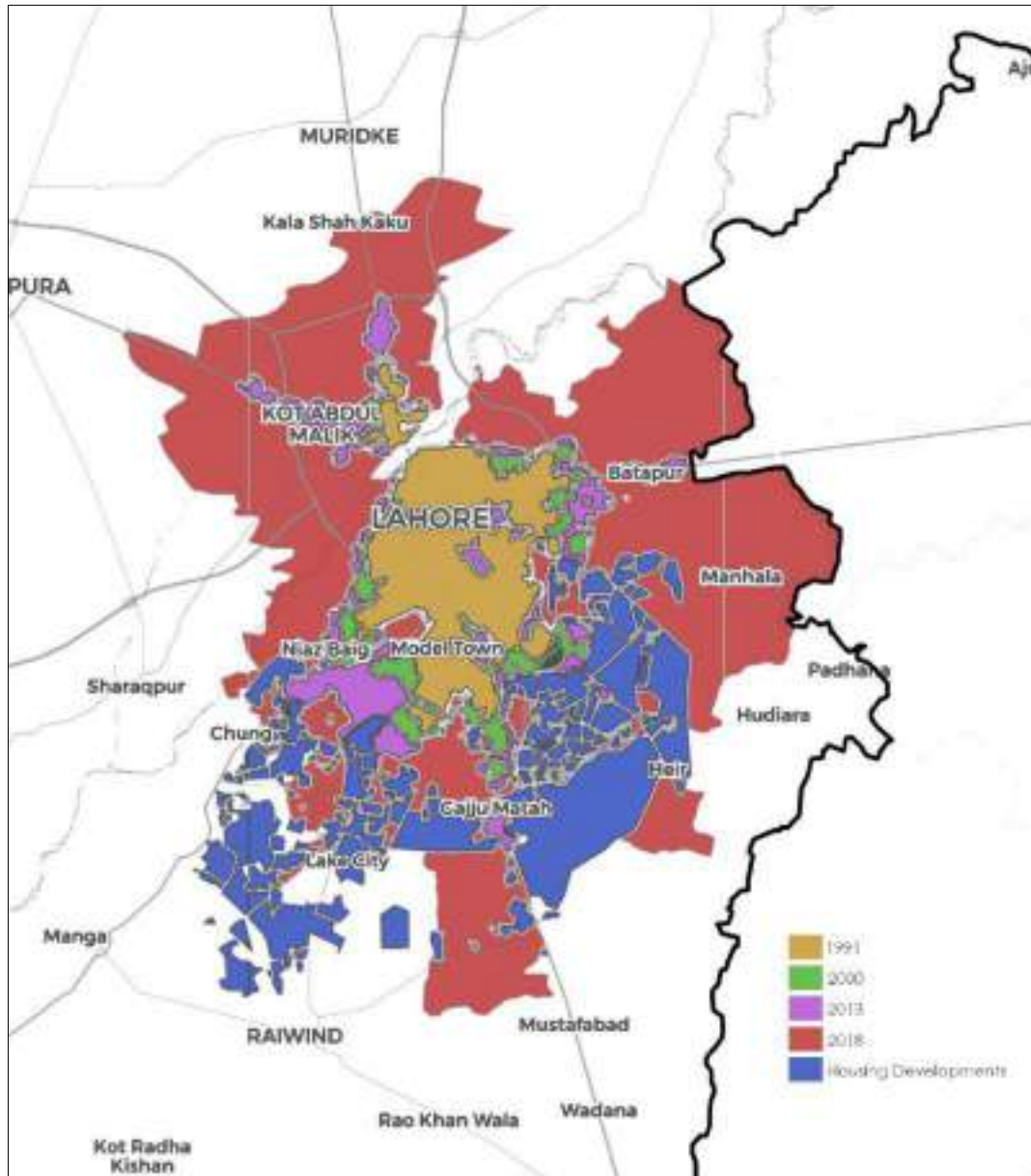


Figure 31: Lahore Urban Edges (Source: Khadijah Munir, 2018, Redrawn by Riaz, H., 2022)

comprehensive explanations for this, particularly the population increase element that is endangering the city's natural environment. On March 1, 2013, the initiative first secured food security by designating various locations as agricultural zones (Abubakar, 2017). However, on June 13, 2013, the main agricultural lands were transformed into residential zones, jeopardizing the entire plan and jeopardizing Lahore's food security. While monitoring Lahore's urban sprawl using remote sensing data, it was discovered that between 1996 and 2015, urban areas developed dramatically and encroached on croplands or tree cover. In 1991, 2000, and 2013, the Atlas of Urban Growth, an important instrument for monitoring the qualitative and quantitative elements of worldwide urban expansion, provided comparable numbers concerning the walled city's expanding population and urban build-up.

On its route to become a metropolis, Lahore has created a significant urban problem of insufficient housing. The government has recently included private developers in response to the fast-expanding housing shortfall. In this context, Bahria Town Limited owned by a private body, has evolved as a significant real estate brand, resulting in land speculation (Gul et al., 2018). Land, which was formerly considered a resource, is today considered a commodity. Bahria Town Limited popularly known as Bahria Town, joined the housing market at a period when there was an extraordinary and expanding housing gap versus a fast-growing population, with the obvious purpose of fixing the problem. Bahria Town Limited started developing these private, walled and secure “towns” calling them Bahria Town outside all major metropolitans of Pakistan. For example, Bahria Town Lahore, Bahria Town Karachi, and Bahria Town Rawalpindi. Bahria Town was chosen as a case study since it is one of the most important stakeholders (Gul et al., 2018). Housing has become a secondary concern because of Bahria’s indirect, but direct, encouragement of the use of land as a commodity. When the rate of colonization of Bahria Town Lahore is compared to that of other housing schemes built around the same time and in the same location, Bahria’s plots were sold out at a far faster rate.

Despite ongoing positive changes (such as the stipulation of enhanced commuting facilities via the Metro and Orange Line transportation systems, as well as the rehabilitation of the walled city), Lahore still requires dynamic and structured institutions with technical, legal, and regulatory support to manage the city's ever-increasing population (Rana and Bhatti, 2017). Planners must create reasonable, realistic, and practical urban development plans to assure the city's integrated infrastructural and socioeconomic growth. Using the underutilized potential of tourism and knowledge-driven enterprises may also help increase the economy and develop Lahore into a modern metropolis.

5.4 Cultural Transformation in Lahore between 2001-2021

Pakistan's civilization underwent significant transformations in the early 2000s, with the onset of a fair and democratic world. Macroeconomic factors of this period include privatization and liberalization of commercial and domestic marketplaces, as well as liberalization of the financial sector. Financial institutions and state-owned investment firms start competing for bank liberalization, a contest for the advancement of science, connectivity, and telecommunications thru the privatization of government thriving resources, and the base station in the shape of a meal to approach international television channels. The impoverished civilization is stimulated in Western-style, given improvements in technology and science, as well as economic growth, and in order to accomplish a standard of living (Rana and Chishti, 2007). This influence contributes to the disintegration of ethnic character, particularly in Asian states like Pakistan, India, etc.

The culture of Pakistan was appropriately defined by Dr. Rabela Junejo as:

“It is most definitely not a singular culture, there are plural cultural trajectories within the (superimposed) Islamicist ideology / culture. At best [*it*] is a plural folk culture [*with*] a strong past ingrained in the land of Pakistan. We see this conglomerate culture changing as we move across the diverse ethnic landscape of Pakistan.” (Dr. Rabela Junejo, Personal Interview, 2022, *Italics added*)

In 2002 the role of media played a vital role in bringing the change in lifestyle and tradition of people. Pakistani entertainment had a surge in 2002, after President Pervez Musharraf (1999 till 2008) liberalized the media with an ordinance that enabled the formation of corporate TV networks. Over fifty stations on leisure, spirituality, and information have been established ever since, and Soap and tv shows have staged a reappearance on Pakistani television sets. While Pakistani media continues to put inspired productions to broadcast media, the period when PTV and Radio Pakistan were at respective heights is still regarded as the golden period in Pakistani content creation history. The masterpieces that revolutionized the professions and set a standard for future generations are TV serials from that era, which have been preserved in Pakistan's cultural history (Hussain, 2010).

5.4.1 The Food Culture

Cultural legacy and character of a nation can largely be judged by the food the natives eat (Murcott, 1982). Pakistani cuisine is highly influenced by Persian, Turkish, Mughal, Afghan and Arabic cuisines (Ahmad, 2021). The cuisine has evolved in a similar fashion as its national language Urdu. With incoming conquerors coming from the Middle East enroute Afghanistan and Iran, the region embraced a strong connection to these new cultures. Apart from the previously mentioned influences, the Pakistani cuisine is considerably inclined towards the British or English cuisine,



Figure 32: Typical *Halwa Puri Thaali* (Source: Trip advisor, 2017)



Figure 33: Common *Channa Chaat* from Lahore (Source: W. Mark, 2022)

with English breakfast being a popular choice of many of its citizens, due to its colonial history (Malik, 2021). Fascinatingly, the morning and evening tea culture which is currently followed religiously in most households of the country (Malik 2021) is courtesy of the British rule when in early 1800s they established their tea production in the Northern parts of the sub-continent (Breed, 2020). In order to promote the tea culture in Punjab, a promotional scheme was introduced by the Indian Tea Market, which brought portable tea stalls to the streets of Lahore (Nevile, 2016). Within the old quarters of Pakistani's metropolitans, the old cuisines still stand the most popular among the locals.

The multi-layered culture of Lahore is now significantly dominated by its rich cuisine. The food culture of Lahore has become the city's highlight with "halwa puri" being served in breakfast with a glass full of creamy "lassi" (WCLA, 2021). Many tourists from around the world solely come for the taste palette the city provides on a daily basis. Among popular native food choices for breakfast in Lahore are *Halwa Puri*, *Daas Kulcha*, *Payee*, *Lahori Channa*, *Paratha* and *Chai*. While, Wheat Roti with gravy, *Biryani*, *Pulao*, and *Karahi* are other popular picks for daily meals for the locals.

In recent years, with the robustness of social media from 2000s onwards, the commercial food industry in Lahore got a boost with large number of restaurants popping up in the main commercial zones of Lahore, offering cuisines from all around the world. The most popular among them is tagged "continental" covering a wide range from English, American and Italian gastronomies. A "Pre-Feasibility Study" (2016) for fast-food restaurant done by Small and Medium Enterprise Development Authority (SMEDA) under the Ministry of Industries and Production, Government of Pakistan, indicated the need and increasing trend of middle-income groups towards the consumption of fast food. And thus, proposed it to have a high success rate if planned properly in a densely populated area. Fast food like roasted or fried chicken, burgers, sandwiches, salad, Chinese food, French fries and soft drinks are most popular among the consumers (SMEDA, 2016). Noticeably, all the mentioned food-types are not authentic to the Pakistani cuisine, and rather taken from the foreign cultures. The ethnic food most influenced by the local taste palette has been the

Chinese cuisine (Albala, 2011), which has now been popularly called Pakistani-Chinese for its resemblance with the resident flavors (Imtiaz, 2018).

A study showed that among eighty-seven food establishments situated in Lahore, only twenty-one were serving authentic cuisines (Usman et. al, 2020) and the rest resorted to fusion foods with local spices and match the local taste palette. Provision of all kinds of food in the city, either local, regional or international, makes Lahore truly the nucleus of culinary scene in Pakistan (Imtiaz, 2018).

The impact of the culinary scene has been to an extent that special “food-streets” emerged around the city, with Gawalmandi being the oldest and most amusing in terms of extensive food-types (Albala, 2011). Other food streets existing to date include Fort Road Food Street, Old Anarkali, Lakshmi Chowk and M.M. Alam Road with a flourishing restaurant culture.



Figure 34: Fried Fish and Fritters Vendor inside Dehli Gate, Walled City, Lahore (Source: Raffaele Gorjux, 2005)

5.4.2 Regional Influences

Cities all around the world population are struggling to keep up with tremendous population expansion. These are regarded as drivers of social and economic growth, embodying the multiplicity and vigor of human endeavors. They also provide employment prospects, leisure, potential efficiency, as well as other benefits. Pakistan, like other emerging economies in the area, has seen an acceleration in the trend of urbanization. According to Zaman, (2012) The state had a tremendous increase in urban inhabitants. As a consequence, heavy pressure was placed on land in urban areas and facilities in metropolitan areas. The overall population of the Lahore region was 6.32 million, with 1.03 million emigrants accounting for approximately 16.4 % of the overall. As a result of the unplanned building of communities that are fast rising to accommodate these emigrants, the region is confronted with mounting schooling, food, and sewerage concerns, as well as the transformation of farming fields for urban consumption and various social issues.

The influence of metropolitan areas on fertile farmland is a rising source of worry. Pakistan is one of several of the fastest Urbanized Asian economies, having Lahore as 2nd highest densely populated metropolis in the country. The entire inhabited metropolitan environment in Pakistan is 36 (percent), with the Metropolitan town region housing 84 (percent) of the Lahore inhabitants. Lahore is booming, diversifying, and offering economic advantages as well as luxuries now at expense of fertile land. These developments may place significant pressure on Pakistan's objective of enhancing food supply in tandem with the increasing population. This problem of protecting cropland from housing schemes in the vicinity of Pakistan's major cities is not well dealt with at the policy level, and city builders are unsure how to move decisively toward maintaining cropland like a viable base. The best part is that several steps are being taken to investigate national policies in sectors such as housing policy at a manageable cost and on a need-based premise (Zaman, 2012).

Lahore is a major economic, financial, and manufacturing center. The textile sector is by far the most prominent industry of Lahore among several industries like rubber

steel, iron. The fabrics and apparel like T&G segment accounted for 48% of export sales in Pakistan, 30% of valuation in large-scale production, and 40% of manufacturing output. The industry is likely to perform well in the future, as Pakistan was officially awarded GSP-plus classification by the EU, opening a huge marketplace for the nation's T&G shipments. Moreover, growing labor expenses in China as well as the growing technology complexity of its merchandise trade are anticipated to erode China's market share in the global clothing market (approximately 40% in 2012). This will open opportunities for all other T&G importers (Naz et al., 2017). The leading 25 clothing manufacturers of Lahore alone generated more than 5.361 billion in dollar, or 21% percent, of the global total of 25 billion in dollar as per 2020-21 economic report. This shows the vast growth of export trade as a result of increased investment in Pakistan (Hasnain, 2021).

5.4.3 Political Influences

As the city of Lahore keeps on growing politically and economically, there are a number of challenges that should be considered for the year 2030. To begin, it is clear that the population is constantly increasing but educational facilities are not being developed. According to the Lahore resolution, the city's population would have surpassed the available educational facilities by 2030 (Emeritus, 2013). As a result, the Lahore government will need to devise ways and means of extending the educational system from kindergarten to university level. Second, we anticipate greater environmental pollution by 2030, particularly if the municipal administration of Lahore fails to implement reasonable environmental management measures. Third, due to the ever-increasing population, inadequate housing will be a major challenge. Other government and political issues that are critical for Lahore as it approaches 2030 include an excellent transportation system and political stability that will attract Foreign Direct Investment inside the District of Lahore.

Nonetheless, governance challenges that dominated the 1990s arise again. The conflict escalated as the government fell entangled in a judiciary dispute in March

2007. Unhealthy obsession with the upcoming elections led to huge errors in management of the economy, as crucial adjustments to increasing worldwide energy and resource costs were neglected. This has largely impacted the urban system of Pakistan. The entering government's failure of 2007 to address economic difficulties exacerbated financial instability and generated a crisis-like climate in the country. Local issues were mostly to blame for Pakistan's financial downturn; nevertheless, bad external factors exacerbated the situation; world's economic turbulence impeded foreign private investments, and depression in European countries lowered desire for Export growth (Hussain, 2010).

CHAPTER 6

ANALYSIS OF LAHORE'S METAMORPHOSIS

This chapter aims to evaluate the research questions posed in this dissertation; the infusion of Lahore's culture with its identity, the forces behind the change in the city's image, and how planning CQs in the city of Lahore improve its urban living quality. The answers gathered from the interviews and surveys help us understand Lahore's cultural identity. Similarly, interviews with political policy analysts and historians reflect upon the forces and political scenarios which stimulated drastic urban changes in the city under discussion. The following chapter provides a thorough evaluation and breakdown of the study conducted in Chapter 3 in correspondence with the knowledge provided in Chapters 4 and 5. Lastly, the mapping data collection method provides answers on city's urban morphology to find suitable sites for CQs planning and development.

6.1 Mapping Analysis

The mapping exercise carried out for this study consisted of data collected in forms of figurative diagrams, highlighting the imperative characters and programs spread throughout Lahore city. These characters are extracted from the criteria developed by John Montgomery in his works, proposing activity, form and meaning as the key for creating CQs.

6.1.1 Activity-Based Mapping

These activity centers are further divided into four categories based on the type of activity they serve the community with;

1. Youth-based active centers

2. Culture-based active centers
3. Commercially active centers
4. Highly Populated Residential Areas

These activity-based centers are further divided, based on the programmatic activities they offer to the locals and visitors of Lahore.

6.1.1.1 Youth-Based Active Centers

According to the study conducted by Pakistan Bureau of Statistics the population of Lahore is expected to be 13,541,764 by the end of year 2022, out of which around 40% comprises youth, aged between 15-33 years. This high percentage of the youth population gives an idea of the potential youth could bring into the cultural production and consumption within the city of Lahore.

This mapping exercise involved locating the major youth-based colleges, universities, and major educational institutes throughout the city. These institutional bodies have been an active youth centers majorly during the daytime till the evening hours. The foot-count of these institutes depends on the scale of the institute itself, either catering to a larger population, for example, being a provincial magnet for the youth or only serving at the city's scale.

It can be conveniently said that these centers were more active during the time frame of 8AM till 6PM, and the foot-count would drastically decrease during the night hours. Due to these time-based activities in the mentioned centers, occurring on a regular basis, and becoming an extremely familiar places of interest for the youth, such centers could exercise huge amount of potential in the hours they are considered with minimum to no activity (8PM-6AM).

a) Institutional Centers

These institutes are categorized based on the type of education they provide. For example, Engineering Colleges and Universities. The science-based educational institutes work as a separate body throughout the city, although a few of these institutes do include small arts teaching programs but the main focus is over the education in the fields of science and technology.

The Figure 5 shows the location of these institutes spread across the city. It includes world famous The University of Punjab Lahore Campus, University of Engineering and Technology (UET) Lahore, Government College and University (GCU) Lahore, Lahore College for Women University Lahore, Kinnaird College University and many more.

b) Teaching Arts Centers

This category has been considered a separate genre of youth institute, for it only provides education and degree programs in the field of arts. For example, it includes the famous National College of Arts (NCA), University College of Art and Design, Institute of Arts and Culture and many more government and privately organized institutes (Figure 35).

An interesting aspect of these art institutes is that they do not function for a specific period through the day. Although the formal educational practices happen between the hours of 8AM-6PM, most of the studios, exhibition spaces, performance theaters and open spaces remain accessible for the students to spend time and work at their convenience. However, the number of students arriving at these institutes does decrease after the official school hours like any other institute.

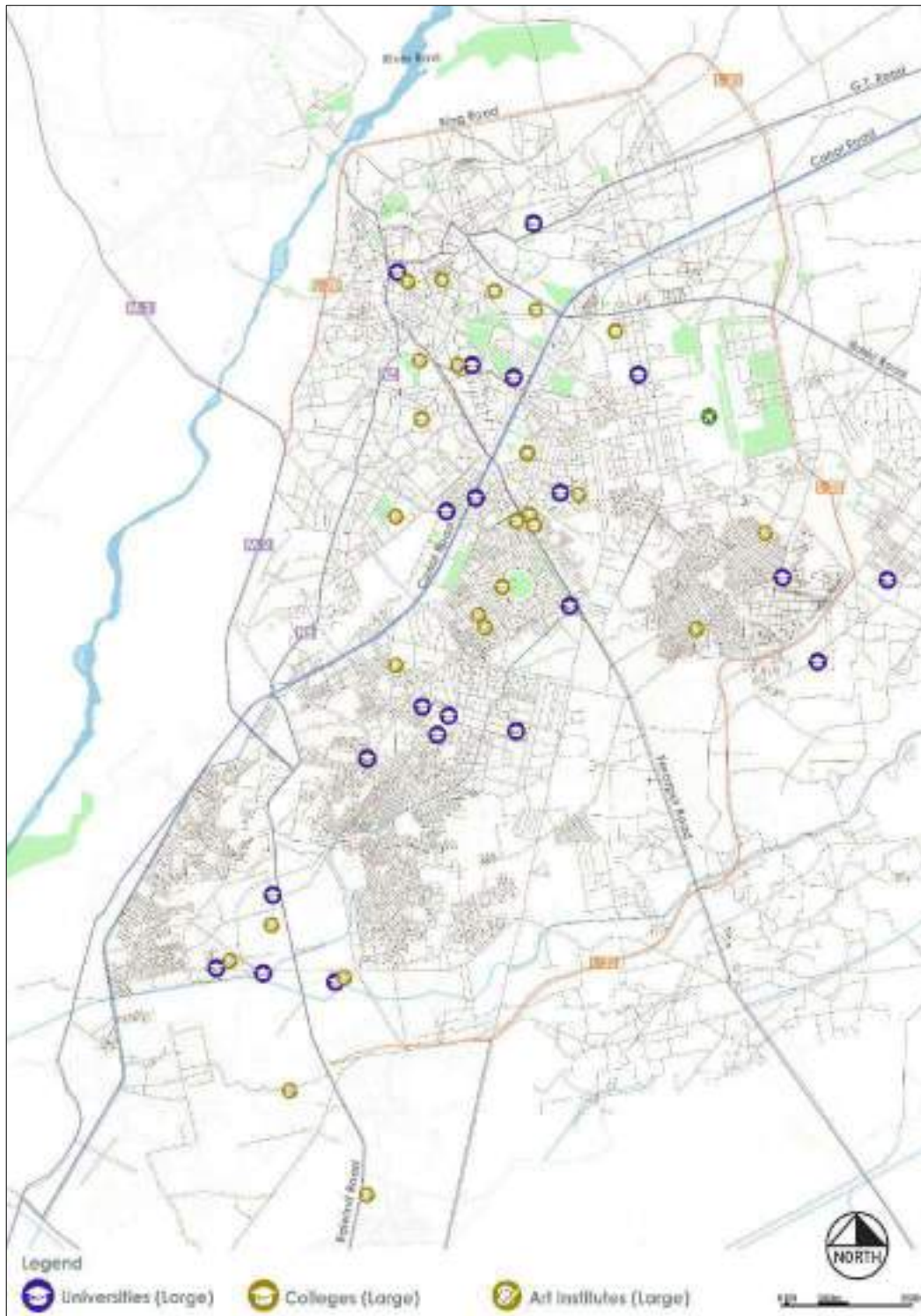


Figure 35: Youth-based Active Centers in Lahore (Source: Riaz, personal archive, 2022)

6.1.1.2 Culture-Based Active Centers

Some of the important nodes to be addressed in the city are the ones which allow cultural production and consumption either on a small or large scale. The city of Lahore is full of such venues and now more privately owned studios and theater companies are rooting up and striving to revive the cultural activities in the city.

These venues have been attracting consumers of all ages, irrespective of the gender and engaging the citizens of the city in a diverse manner. Locating the following activity nodes would allow the study to gather information regarding the supply and demand of these activity centers and analyze the location in form of clusters would indicate a potential site for CQs as a conscious planning strategy for the city. The mapping exercise included Map 3, as the continuation of the series to locate the following programs in the city of Lahore:

- a) Museums
- b) Cinemas
- c) Studios
- d) Galleries
- e) Theaters

As mentioned earlier, the above programs exist as government and privately owned built programs, and they function on a variety of scales. For example, The Lahore Museum, located on the Mall Road, was erected during the colonial times by the British empire, not only serves the city but also captures the history of Pakistan, including the Pakistan's Independence and exhibits a recollection of Indus Valley Civilization in its special galleries. Similarly, National History Museum, recently opened its doors in 2018 to the public, located in the Greater Iqbal Park, also serves as an archival center for the whole country.

Meanwhile, some of the art galleries, studio spaces, exhibition centers and numerous cinemas in the city are privately owned by art enthusiasts. For instance, many shopping malls now include cinemas as a special program and they function with compliance to those owning parties. Many theater companies, like Olomopolo Media,

Ajoka Theater, and Rafi Peer Group, work independently and showcase their work from time to time in their own spaces.

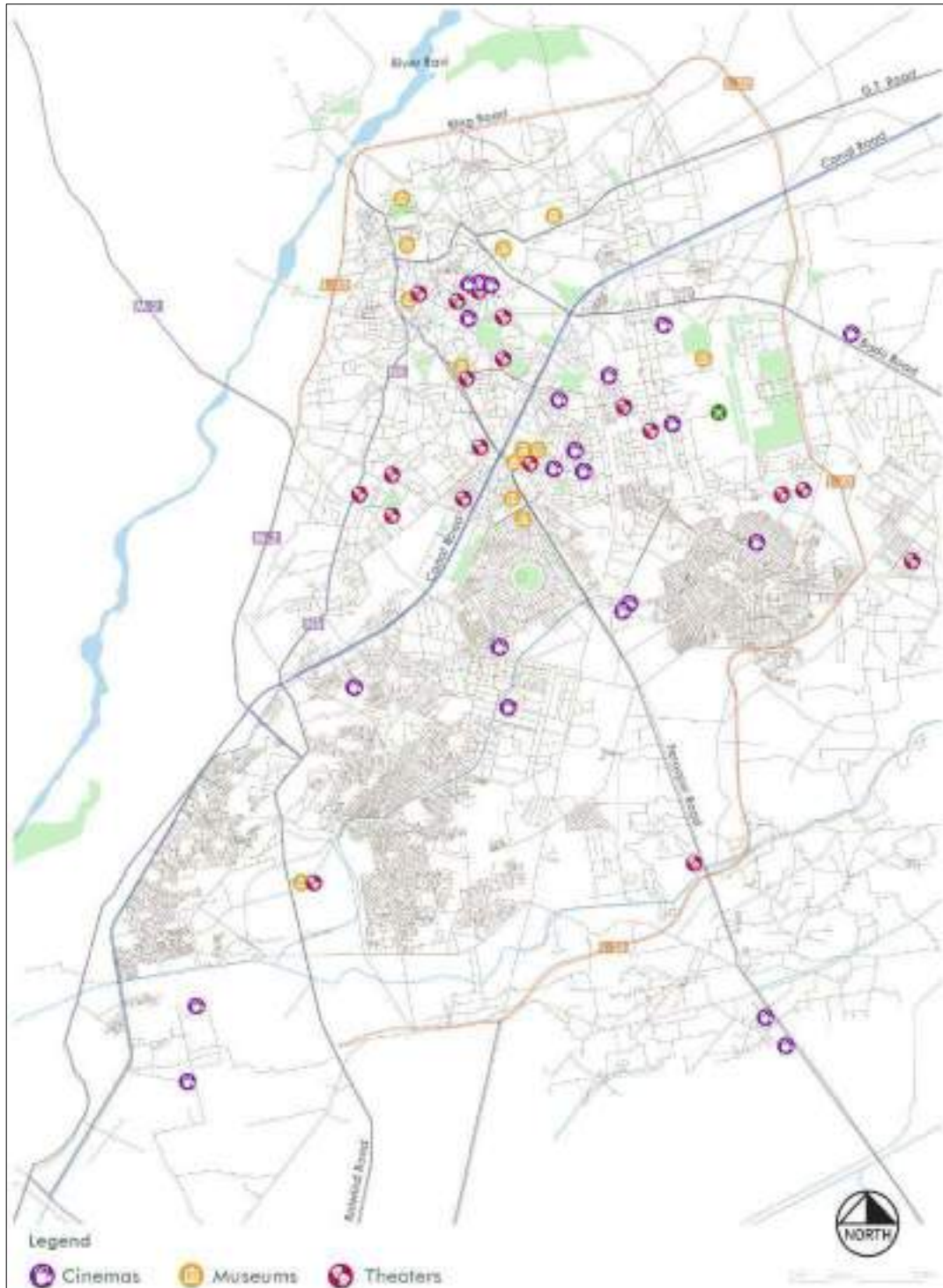


Figure 36: Map indicating the locations of Cinemas, Museums and Theaters in Lahore (Source: Riaz, personal archive, 2022)

6.1.1.3 Commercially Active Centers

The process of mapping these programs over the city's fabric became a process of layering these elements, to define the character of the city. Another layer of information figured out the existing commercial centers in the city which have become essential for the economic stability of the city.

Lahore houses many grand bazaars and commercial markets, among which exists Asia's largest spice market inside the old city walls (Walled City Lahore). Around 22 unique bazaars exist inside the walled city Lahore and many more have grown out of the old city's boundaries (Figure 37). Therefore, the old city quarters and their neighboring areas have essentially become trading centers for wholesale businesses combined with small privately owned residential buildings. The characteristics of these old bazaars are further discussed in the next chapter (Chapter 4).

These commercially active centers were divided into three main categories based on years they emerged and grew in the city:

- a) Old Commercial Centers
- b) New Commercial Centers
- c) Mixed-use Centers (Commercial + Leisure + Residential)

These commercial centers can be seen in the map below (Figure 37), defining the scale and boundaries of these trading zones. These centers have been further analyzed in the incoming chapters of this study.

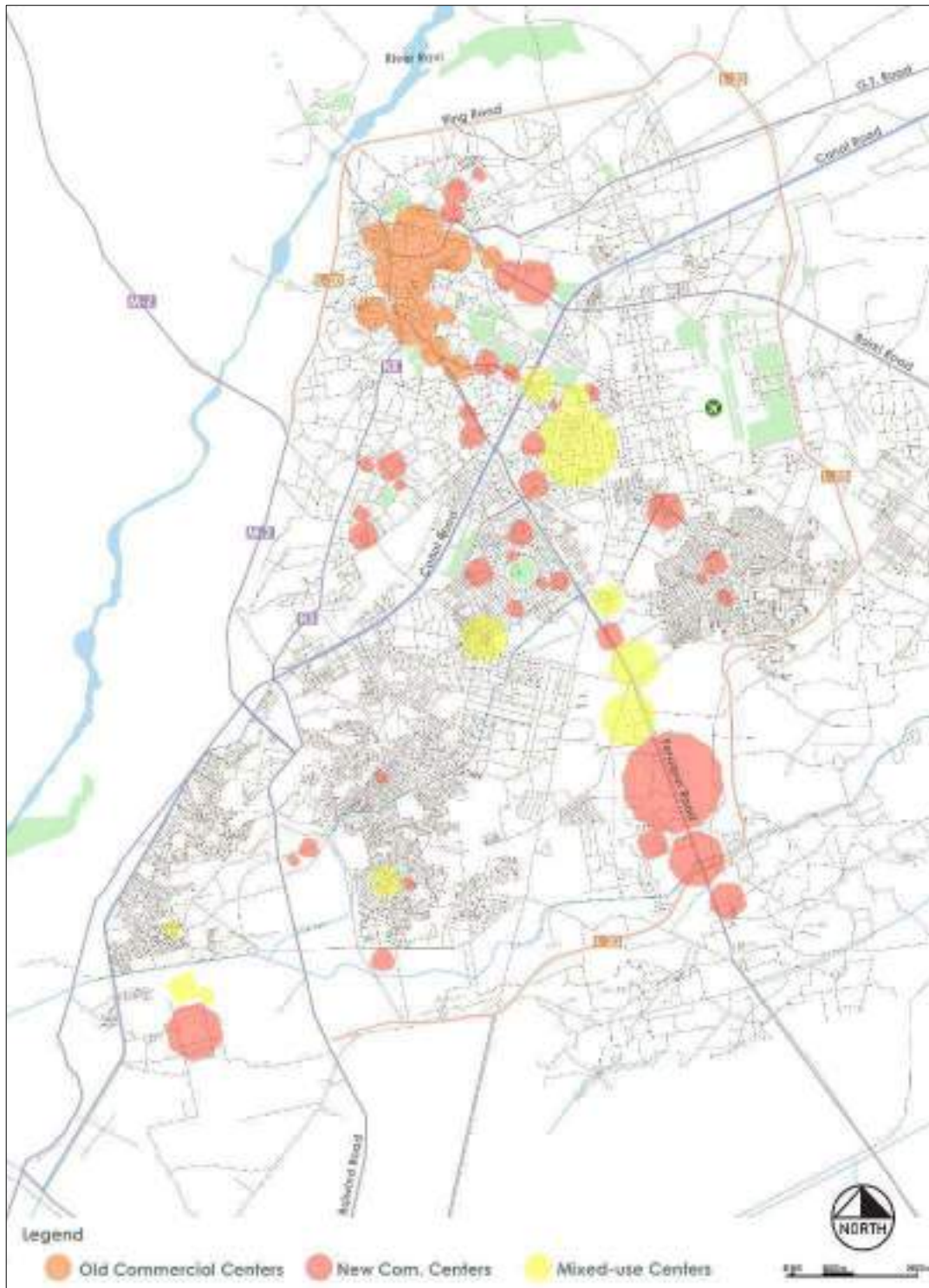


Figure 37: Commercially Active Centers in Lahore (Source: Riaz, personal archive, 2022)

6.1.2 Highly Populated Residential Areas

The last set of information regarding the active areas was conceived through the mapping of densely populated areas in the city. Figure 38 refers to the most populated districts of the city, which highest number of persons per square kilometers.

These populous areas are included in the active centers for this study, as their activity ratio compared to the other residential parts of the city, is considerably high. Such neighborhoods include all the basic amenities for the inhabitants and provide a multi-layered culture of their own. Local market areas, community schools, evening schools, community parks, mosques, all combine to form a micro-habitat for the residents, living in small and multi-story homes, either falling under the category of 28681-41478 persons per square kilometer or 75350-857577 persons per square kilometers (Figure 38).

Here, the question arises, if these densely populated areas effect the former active centers in any way? Or should they be considered as a spatial character while planning the CQs in the city? These maps are further analyzed and explored in the incoming chapters of this study to find a concrete answer to the above stated questions.

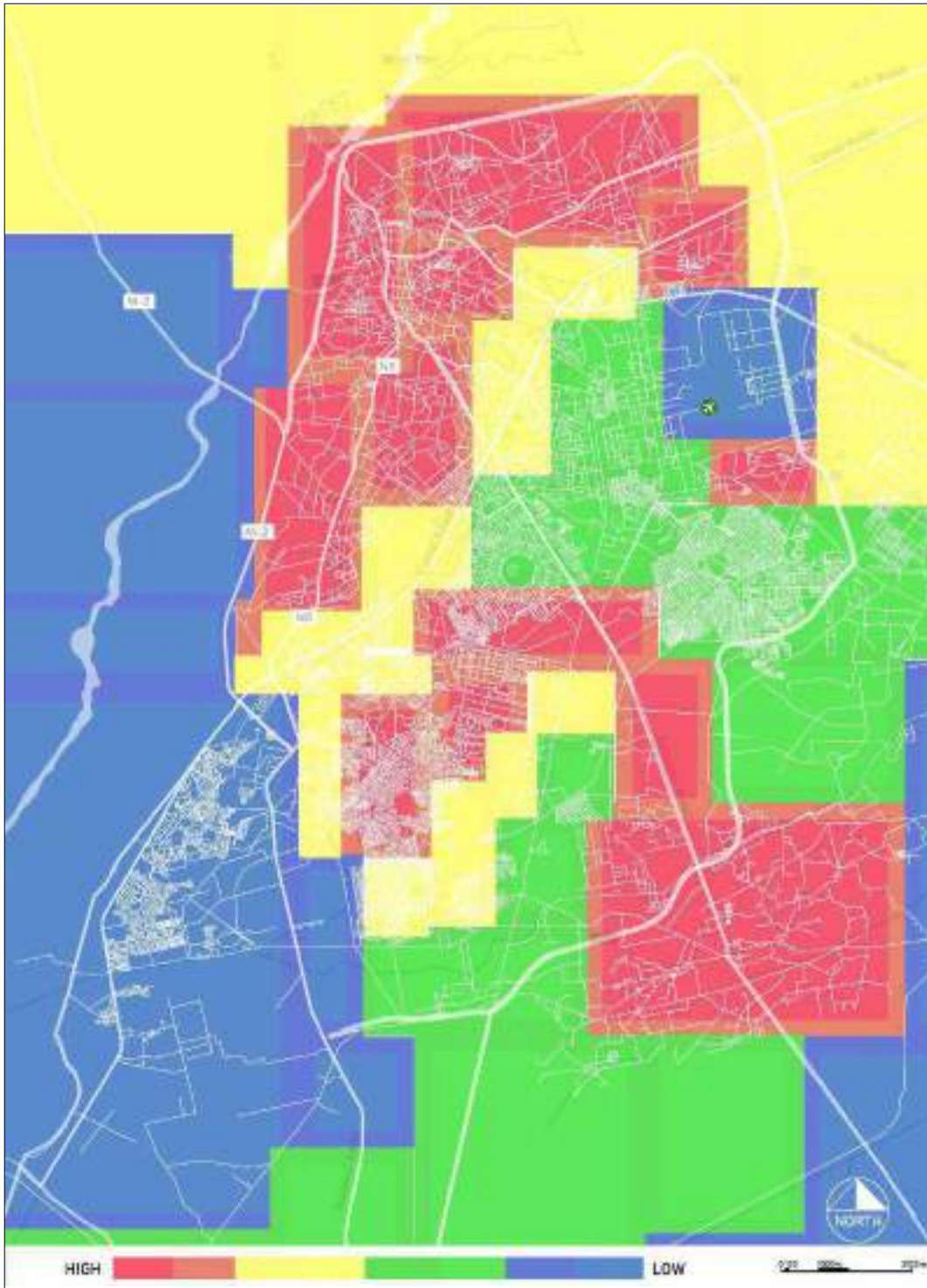


Figure 38: Highly Populated Areas of Lahore (Source: Riaz, personal archive, 2022)

6.1.3 Public Transit System

Public transportation and available parking are most needed public support services for an effective evening economy in any city (Montgomery, 2010). To understand the efficiency of the existing public transport network within the city of Lahore, Figure 39 was produced. Three main layers of public transportation were mapped out catering the city from North to South and East to West.

- a) Orange Metro Train (overhead train system)
- b) Red Metro Bus
- c) Feeder Buses called Speedo Bus Service

The feeder buses popularly known as Speedo Bus roams and stops within the residential neighborhoods of the city as well after touching the commercial areas. For example, the denser quarters of Shad Bagh and Badami Bagh on the North, and Township, Johar Town and DHA Phase 3 on the South of Lahore.

The Orange Line Train completed its first phase in 2020 and is yet to complete its two remaining phases in the coming years as shown in the Figure 39. Purple Line and Blue Line trains would cater to the Southern central parts of the city including major public educational centers and residential quarters (Figure 40).

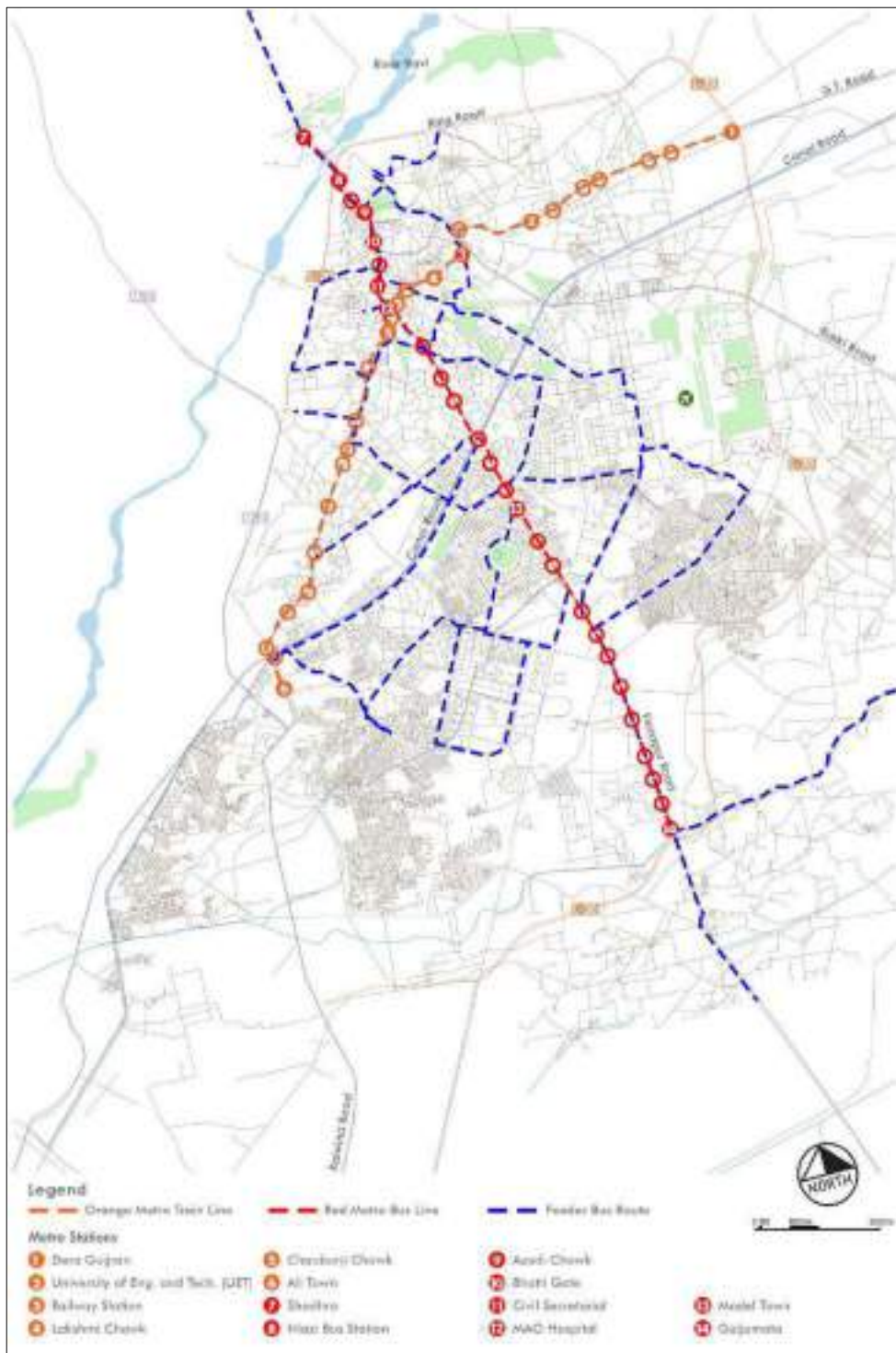


Figure 39: Public Transportation Types and Routes throughout the city of Lahore (Source: Riaz, personal archive, 2022)

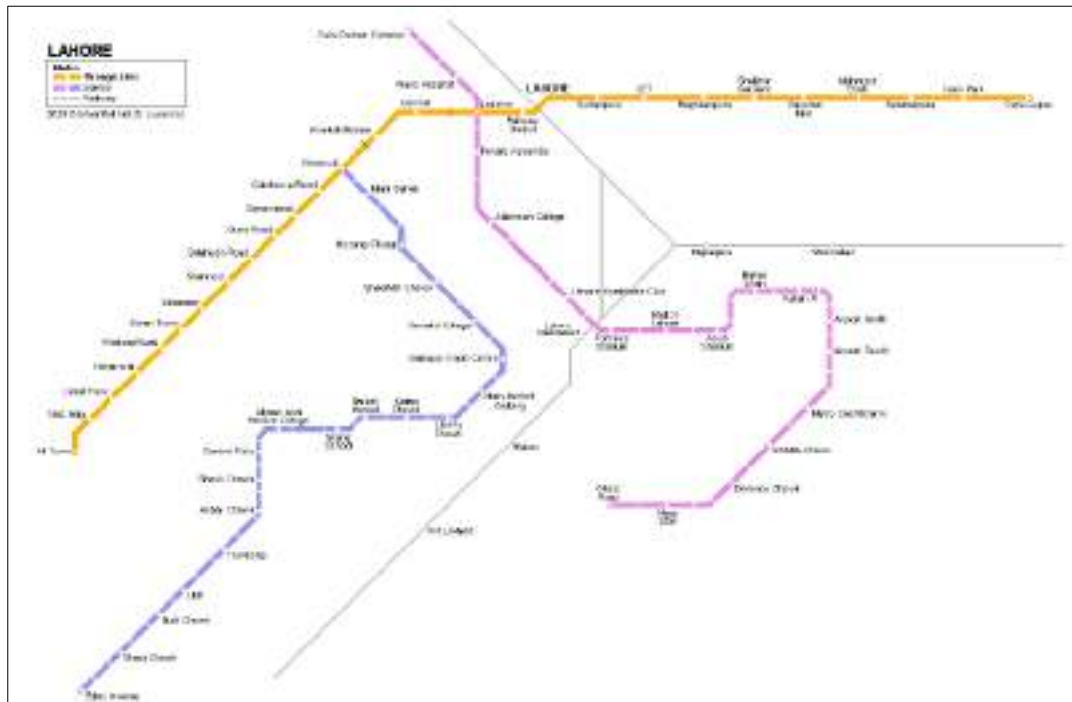


Figure 40: Orange Line (existing), Blue Line and Purple Line (future extensions) shown with their stations (Source: Lysenko, UrbanRail, 2017)

6.1.4 Form and Meaning-Based Mapping

The built spaces which give the characteristics of a ‘place’ in one’s memory, tend to graciously give meaning to that place. These places of interest, can exist as a singular structure or form a cluster of interesting points, emerging on different scales in an urban context.

As this study follows the three distinct characteristics of a cultural quarter defined by John Montgomery (2008), the next step involved mapping the ‘form and meaning’ associated places of interest in the city of Lahore.

These points, or places of interest have been categorized into three types:

6.1.4.1 Historical Sites (Building Scale)

Lahore, as discussed elaborately in the incoming chapters, is a historical city, with structures dating back to the Sikh Rulers (1798 – 1848). Most of the existing

monuments within the city were erected by the Mughal rulers. The walled city of Lahore, showcasing most of such intricately made architectural marvels, has the richest urban form in terms of heritage.

While the city's expansion also continued during the Mughal and British ruling periods, some of the important infrastructures, like Lahore Museum, Railway Station Lahore, Kinnaird College Lahore, Quaid-e-Azam Library, Lawrance Gardens (Figure 41), Sikhs' Gurdawaras and Mosques were made outside the old city's boundaries, which not only catered to the new dwellers of the city of Lahore; the incoming British officials, but also accommodated the increasing population of the newly planned colonial city.

Figure 41 below, shows the most significant historical buildings existing in the city of Lahore. Evidently, these monumental buildings are accumulated inside the walled city Lahore and around it, on the North-western edge of the modern Lahore.

Some photographs of these architectural monuments can be seen from Figure 42 till Figure 46.

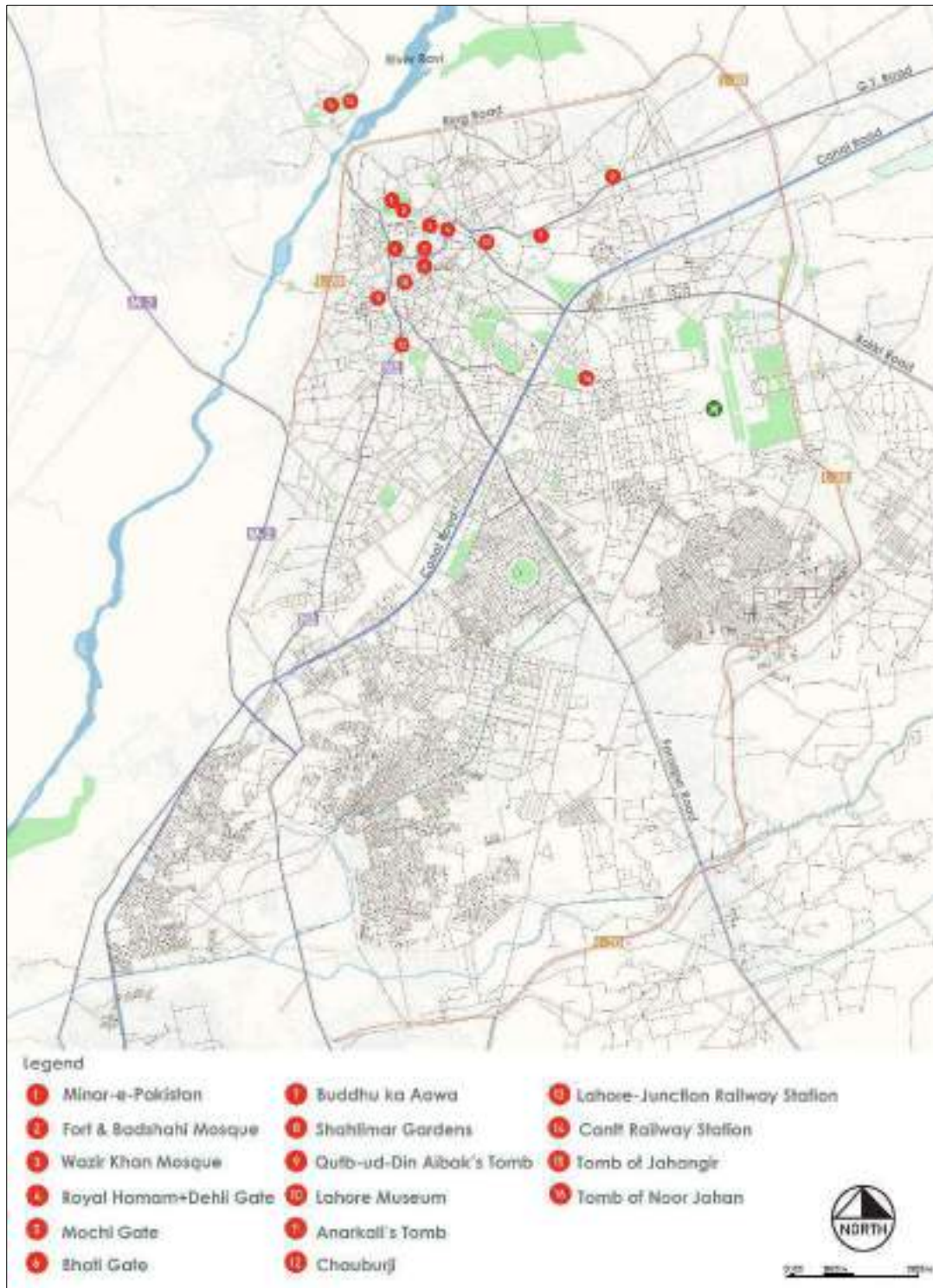


Figure 41: Locations of Historical Sites in Lahore (Source: Riaz, personal archive, 2022)



Figure 42: Lahore Fort Alamgir Gate (Source: Z. Omair, 2009)



Figure 43: View of Badshahi Mosque (Source: N. Khizra, 2014)



Figure 44: Interior of Shahi Hamam (Source: Chashma Zahid, 2016)

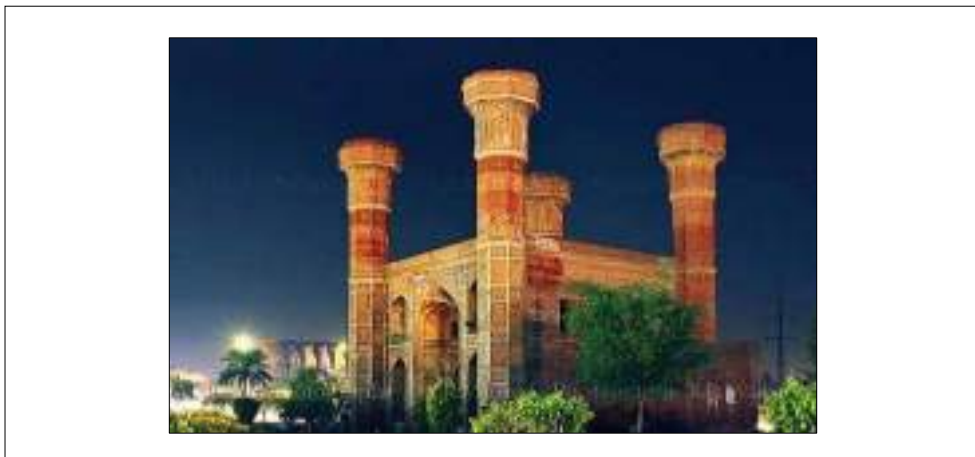


Figure 45: View of Chauburji (Source: K. R. Waleed, 2010)



Figure 46: View of Shalamar Gardens (Source: K. Ashfaq, 2018)

6.1.4.2 Rich Streetscapes (Street Scale)

Street scale becomes an important feature to study the character areas of a city. The rich streetscapes in the city of Lahore exist in full swing in and around the old city quarters. Although the city has extended its boundaries to a vast land, growing on the Southern edge, these new extensions are laid out in a planned fashion. With wide avenues, stretching along the city's main canal, these newly established neighborhoods can be categorized as a modern addition to the old city's quarters. Figure 49 shows the important roads and avenues in the city of Lahore, extracted by using an open-source tool, Stamen Map.

The rich street life and built front, presenting the cultural elements of Lahore are now only limited to the North-Western parts of the city. Figure 50 indicates the streets and roads, surrounding the old city's quarters, which provide cultural character to these streets and build meaningful sense of place.

The streets and roads shown in the Figure 50 are listed below:

- Royal Trail
- Food Street Walled City
- The Mall Road, Lahore (Shehra-e-Quaid-e-Azam)
- Anarkali Lahore
- Gawal Mandi Lahore



Figure 47: Mall Road, Lahore (Source: Express Tribune, 2018)



Figure 48: Building facades in Shah Alam Market, Lahore (Source: Chashma Zahid, 2016)

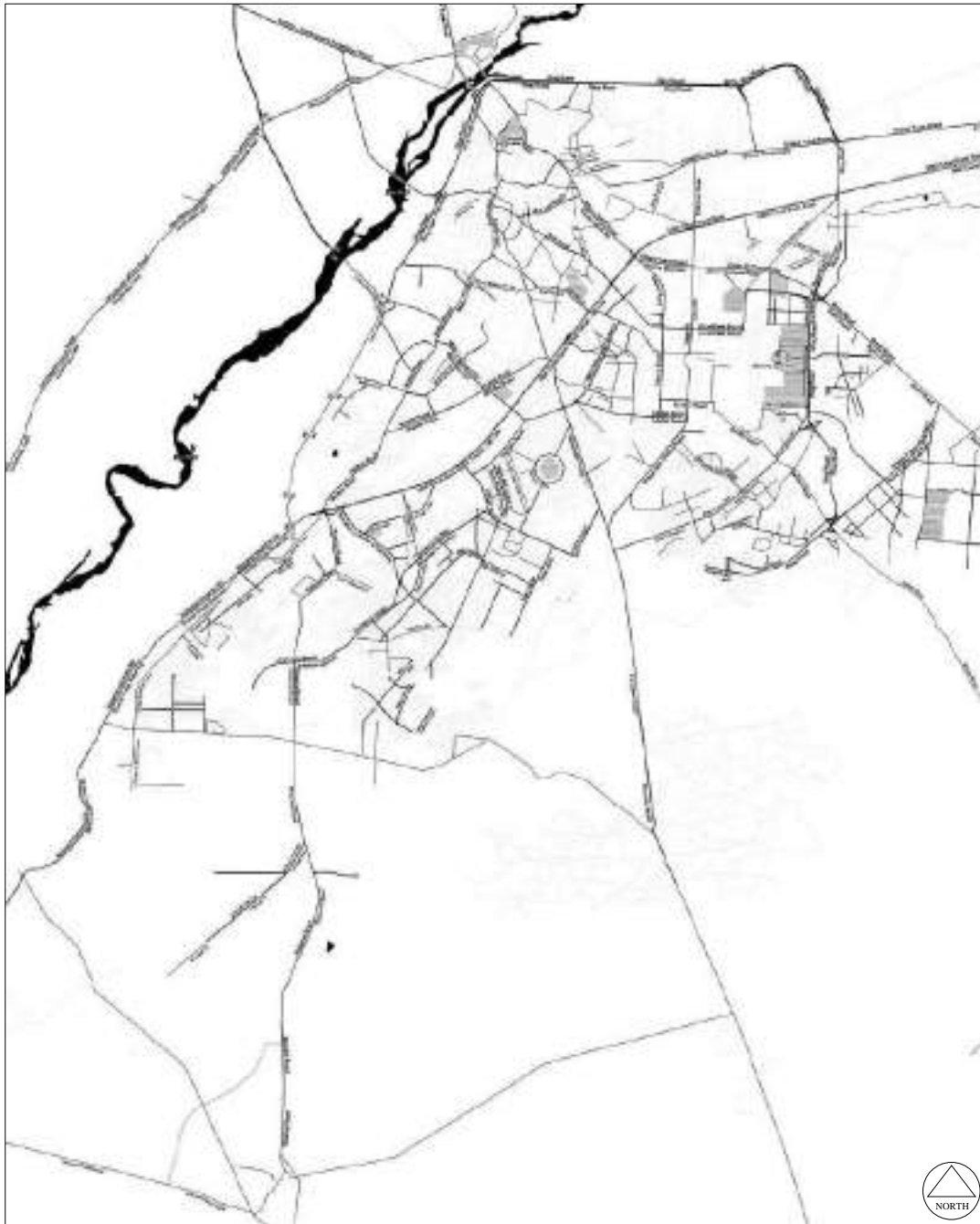


Figure 49: Main Roads of Lahore (Source: Stamen Map, 2022)

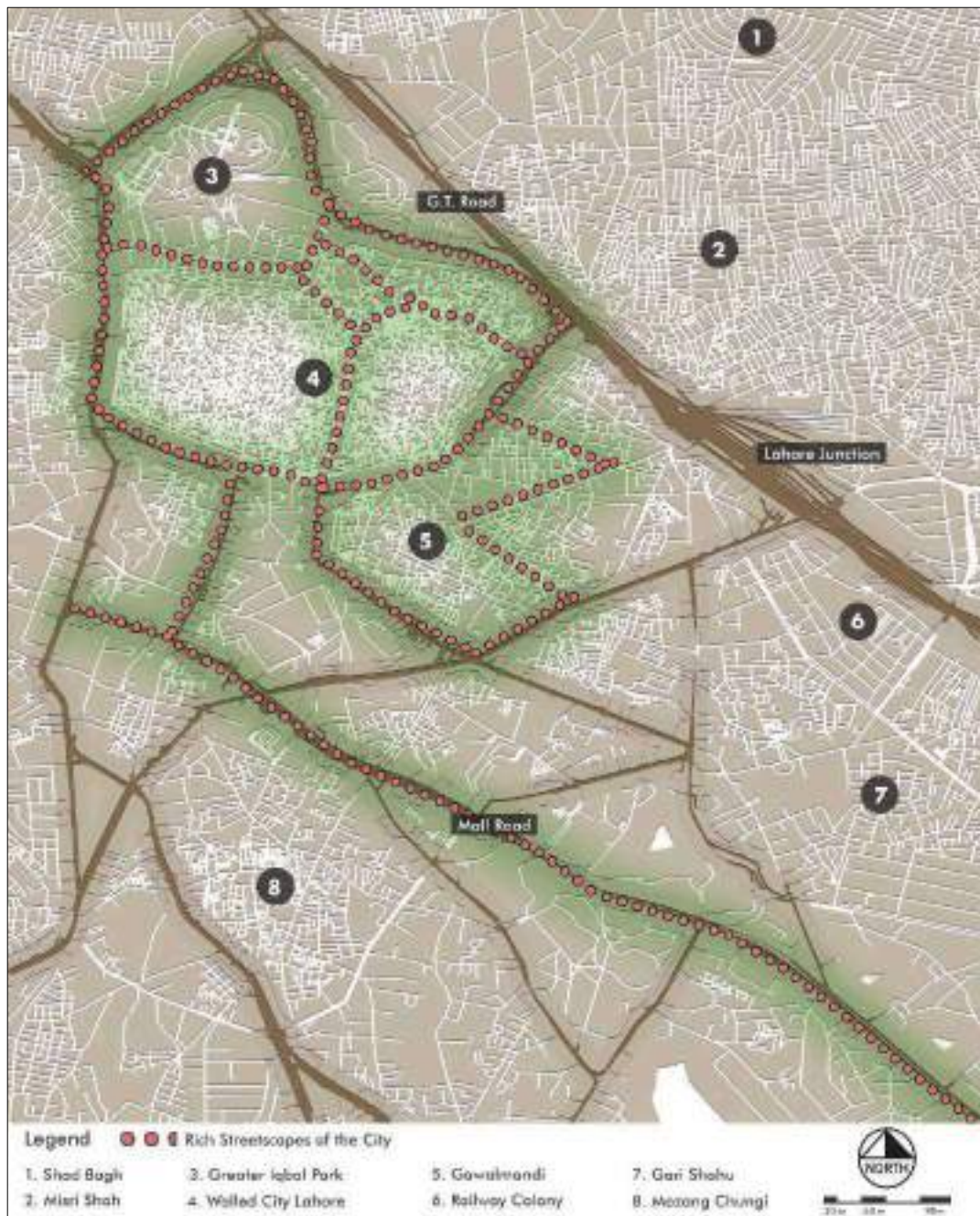


Figure 50: Map indicating roads of Lahore with rich Streetscapes (Source: Riaz, personal archive, 2022)

6.1.4.3 Heritage Centers (Neighborhood Scale)

According to the data collected in Figure 35, Figure 36, Figure 41 and Figure 50, three main heritage centers can be identified in the urban fabric of Lahore.

- Walled City Lahore
- The vicinity of The McLeod Road
- The vicinity of The Mall Road

These three neighborhoods exist adjacent to one another and present the beauty of Lahore in a collective manner. All of these areas were developed in different timelines, with Walled City being the oldest among all and Mall Road being developed during the British occupation. The vicinity of McLeod Road sandwiched between the Walled City and urban fabric of Mall Road provides a very unique progression from one neighborhood to another. This area holds one of the Lahore's famous food streets known as Gawalmandi and the busiest commercial centers of Anarkali bazaar.

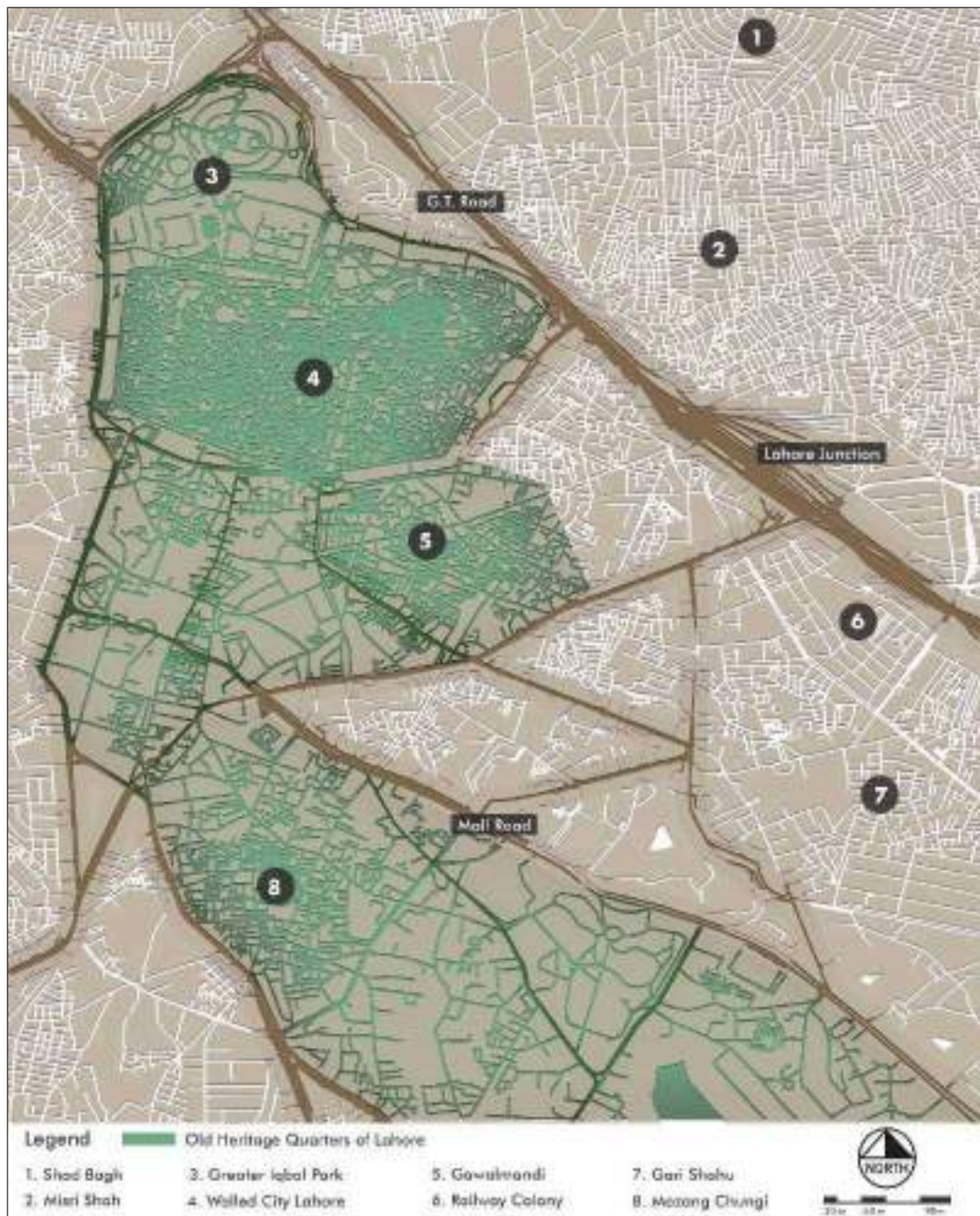


Figure 51: Map highlighting the old heritage quarters of Lahore (Source: Riaz, personal archive, 2022)

6.1.5 Insights about the City

- The Figure 31 reflects on the city's boundaries established till 1991, which can be assumed as the old or historic city's boundaries. Within this boundary, the neighborhoods of Shad Bagh, Walled City, Mall Road, Model Town, Gulberg can be largely seen. Majority of these neighborhoods were essentially residential.
- Figure 31 also suggests that major urban sprawl that Lahore has seen, happened post 2018, with booming private housing developments growing around city's periphery, resulting in city's extension.
- Activity-based mapping conducted in Figure 35 suggested the occurrence of youth-based active centers all across the city. This includes large and medium scale institutional centers, public colleges and universities, as well as teaching art schools. Figure 35, locating these institutions throughout the city, shows the concentration of the above-mentioned programs in a spine like formation, with small trajectories, as shown in the figure below.

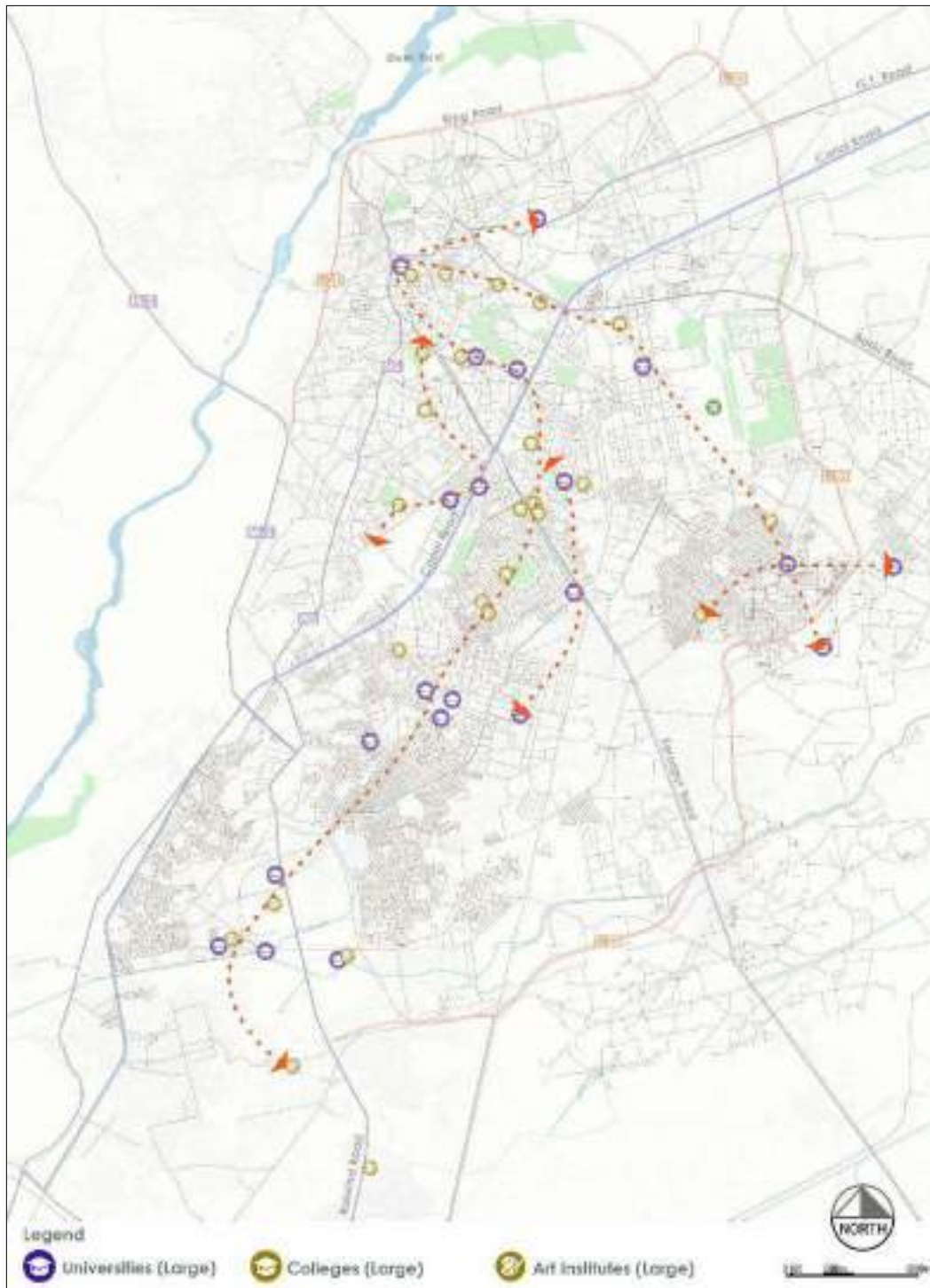


Figure 52: Linkages in the Youth-based Active Centers (Source: Riaz, H., personal archive, 2022)

- Culturally active centers as addressed in Figure 36, accumulate majorly on the Northern parts of the city as historic and popular venues for cultural events. It was observed from the map generated in Figure 36, that as the city grew its boundaries on the Southern parts with planned new housing schemes, like Valencia and Bahria Town, and similarly with the emergence and spread of Defense Housing Authority on the Eastern Lahore, the private venues to cater such cultural events also started to erupt at small and medium scale. The number of public cinemas increased drastically with the whole city, while the public museums as Figure 6 shows are only existing in the older parts of the city. Theaters catering to stage performances also tend to stop emerging in new parts of the city, as the activity of the mentioned theaters with dance performances and slang language is looked down upon by the general public. However, studios promoting modern forms of arts and theaters can be seen in the housing colonies developed by private and semi-private companies like DHA and Bahria Town.
- Commercially active centers, as shown in the Figure 37, suggest the three main categories of commercial centers in Lahore city; old, new and mix-use centers. The location of these commercial centers clearly suggests a continuous growth pattern in a diagonal manner across the city center, starting from the old quarters and progressing towards the newly developed areas, as shown in Figure 37.
- The map developed to understand the population density across the city (Figure 38), recommends the existence of higher population bracket in the older quarters and its surrounding areas. However, some housing programs developed along Ferozpur Road, around 1990s, also show a larger population density.
- The newly developed areas, and planned residential communities, however, consist of larger parcels, resulting in lower density per square meter. It is important to notice that not all old city quarters have higher population density. For example, the residential neighborhood of Model Town does not fall under the category of high density, as it was planned on a model of

luxurious lifestyle, with separate commercial and recreational zones and larger plot areas (Figure 38).

- All the modes of transportation shown in Figure 39, provide its consumers the opportunity to explore the whole city on a budget and access to all main locations in the city including old city quarters and new residential areas. However, the major transit project of Red Bus and Orange train do not provide direct access to residential quarters, instead conveniently stop on the main commercial and educational facilities within the city. This makes the larger percentage of commuters from the working and student category.
- Majority of the historical sites, as shown in Figure 41, are located in the Northern parts of the city, owing to the presence of historic walled city.
- The rich and historical streetscape, marked in Figure 50, is largely influenced by the existence of old city quarters and historical monuments around it. Although, the rest of the city also provides a wider range of architectural style, the major streetscape continues to exhibit itself along the old Mall Road (currently named as Shahra-e-Quaid-e-Azam) and extending slightly towards the Gulberg, rooting from the Walled City Lahore.
- Figure 51, presenting the location of heritage centers, suggests the old city quarters as the primary representative of heritage and culture of the city. As, the previously mentioned mapping diagrams also recommend the existence of old city fabric and historical monuments in the similar setting, the North-western quarters of the city are assumed to be the heritage centers for the whole city.

6.1.6 Derived Ideas

From the above insights collected from the mapping exercise, this study derives the following points noteworthy for the selection of CQs development:

- The Northern neighborhoods of Lahore along with the old city (Walled City Lahore) can be categorized as the historical quarters of the city.

- Certain neighborhoods in the central part of the city; especially Model Town and Gulberg also hold historical importance, due to existence of many Sikh, Hindu, Mughal and Colonial era's built structures.
- The city has a widespread activity pattern when it comes to youth-centric active centers, owing to large number of public and private institutes on small and large scale.
- The commercial centers keep on growing inside the city as it expands and provides the locals with all living necessities, however, the larger trade centers still exist in the older center areas, starting from Walled City and its surrounding and extending towards Gulberg, Johar Town and DHA. The scale of trade activities also declines respectively among the previously mentioned communities.

6.1.7 Conclusion

The mapping exercise concludes with the impression of old city quarters as the richest parts of the city, not only for the abundance of historical sites and built-spaces, but also owing to the fact that a large scale of commercial and youth-centric activities occurs from the same district.

6.2 Online Survey Analysis

An online survey analysis was done to attain data on how people of Lahore perceive the city and what elements of the city reside in their memories. From 125 responses that the survey attained, there was an array of data collected which helped shape the analysis for the research.

6.2.1 The Quantitative Data

This section of the study would identify the quantitative data collected from the online survey conducted for the interview. As mentioned in Chapter 3, the survey consisted of 29 questions, with either multiple choice answers or requiring a short descriptive answer.

6.2.2 Primary Results

From the responses collected through the survey, the majority of respondents had been residents of the city for more than 20 years (60.8%). This meant that they have seen the city transform over years, from their childhood memories to the present state that the city is in. While the majority of the respondents had a bachelor’s degree (46.4%), and the second biggest group held a master’s degree (44.8%), demonstrating that the respondents were educated people, aware of the purpose and terminologies being used in the research, and were probably indulged in societal affairs and awareness. Most of the respondents (31.8%) had an income less than PKR 25,000. This means that the majority of the respondents are middle to lower class.

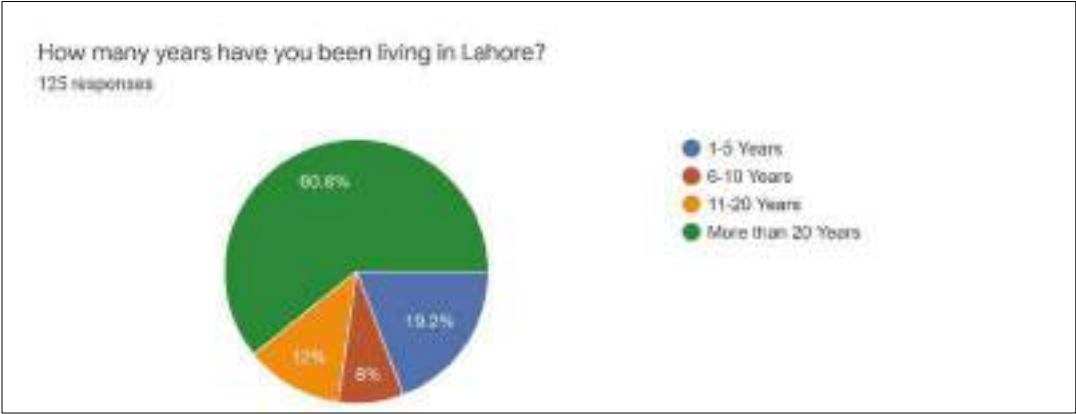


Figure 53: Chart showing percentage of respondents living in the city for a period of time (Source: Online Survey, 2022)

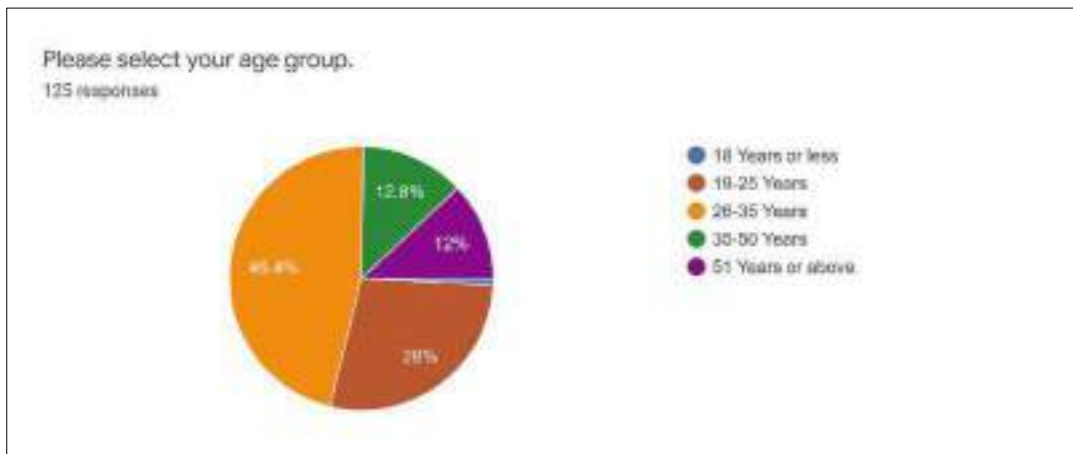


Figure 54: Chart showing percentage of respondents age group (Source: Online Survey, 2022)

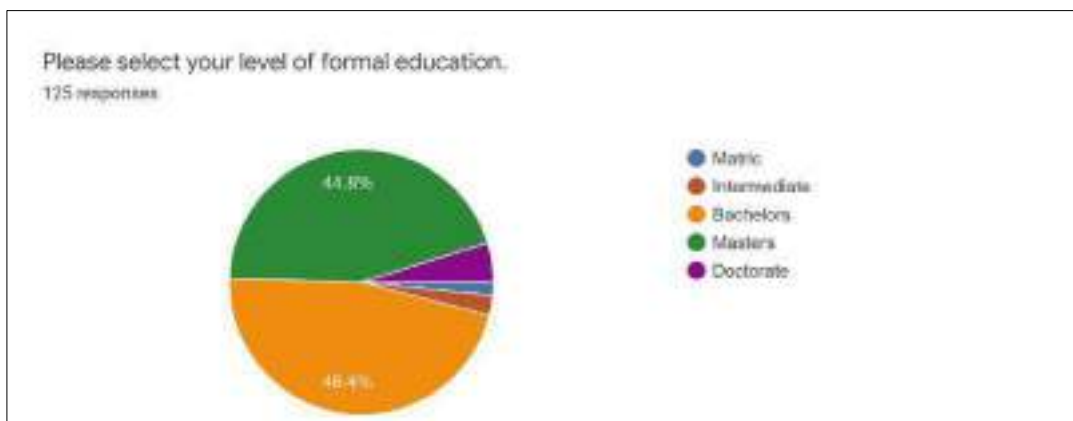


Figure 55: Chart showing percentage of respondents education level (Source: Online Survey, 2022)

For the majority (40%), Minar-e-Pakistan is the defining monument that gives Lahore its identity owing to the history associated with it. The structure was constructed between 1960 and 1968 on the location where the All-India Muslim League cleared the Pakistan Resolution, the first authoritative call for a separate and distinct homeland for Muslims (Pakistan Today, 2019). The resolution finally contributed to the establishment of an independent Pakistani state in 1947. The tower is situated in

the heart of the Greater Iqbal Park, an urban garden. The Lahore Fort and Badshahi Mosque (38.4%) emerged as the second defining monument per their mental image. While the Walled City was the third with 18.4% respondents opting for it, even though 78% of the respondents have been to the Walled City at least once in their lifetimes.

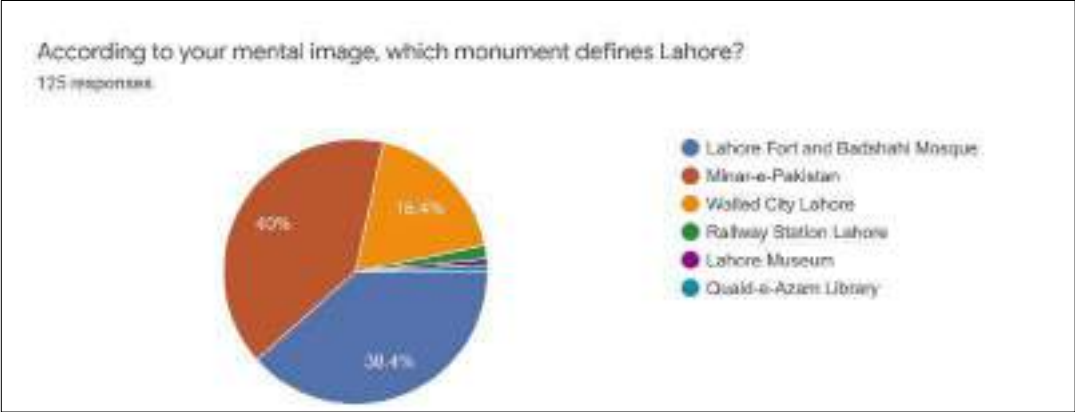


Figure 56: Chart showing city's image responses (Source: Online Survey, 2022)

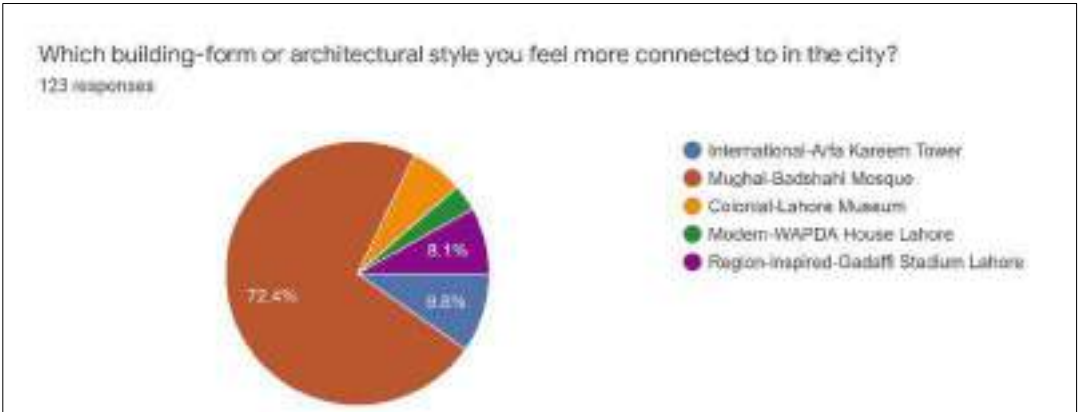


Figure 57: Chart showing WCL visitors' responses (Source: Online Survey, 2022)

72.4% of the respondents felt a greater connection to the Mughal (Badshahi mosque) architecture as compared to others. Lahore reached its pinnacle of splendor during the Mughal era, which lasted from 1524 until 1752. The Mughals, who were well-known builders, left Lahore with some of its best architectural structures, many of which are still standing today (Raheem and Tahir, 2008). The Badshahi Mosque, often known

as the 'King's Mosque' in Lahore, was constructed by Mughal Emperor Aurangzeb in 1671 and finished in 1673, making it the second biggest mosque in Pakistan and South Asia, and the fifth largest mosque in the world (Farooq, 2013). It is Lahore's most iconic monument and a popular tourist destination, evoking the beauty, passion, and majesty of the Mughal Empire.

In comparison, 9.8% connected to international architecture like the Arfa Kareem Tower, and 8.1% felt connected to region inspired architecture like the Gaddafi Stadium. Arfa Karim Tower, Arfa Software Technology Park (ASTP), formerly named Software Technology Park, is Pakistan's premier information technology park. The park was established under the orders of Punjab Chief Minister Mian Shahbaz Sharif in 2009. It is Punjab's and Pakistan's largest and most advanced IT park (Ali, 2015). The IT Park was developed with the intention of promoting and expanding the culture of digital technology in Pakistan, particularly in Punjab. ASTP is a one-stop shop for local software companies and international investors looking to build IT-related businesses quickly. Compared to the modern architecture of the ASTP, the Gaddafi Stadium, which was built in the 1960s, was in bad condition. It was constructed with a concrete framework and red brick infill elevations, as well as concrete interior. The concept for rebuilding the stadium arose as a consequence of the 1996 Cricket World Cup, which was slated to be hosted in Lahore (Rasool, 2022). The building's fundamental form is a circular layout with a diameter of around 260 meters. The building's exterior is built of red brick. An arcade runs around the circumference of the building on the ground floor and includes shop spaces. Each entrance is marked by two towers. Ticketing offices and restrooms are located in the towers. In comparison to the stadium's periphery, the towers are concrete.

Race Course park emerged as the most popular memory for the respondents of visiting a garden or a park in Lahore with 25.6% of respondents choosing it. Now known as Jilani park, Race Course park is popular for its floral exhibitions and waterfall, and annual race course competition. 16.8% remembered going to Lawrence Garden/Jinnah Garden. Known as Bagh-e-Jinnah, the park has a botanical garden, Masjid Dar-ul-Islam, and the Quaid-e-Azam Library all part of the enormous green space. The park also has entertainment and sporting amenities such as an open-air theater, a

café, tennis courts, and the Gymkhana Cricket Ground (Khan, 2010). It is on Lawrence Road, near to the Lahore Zoo, and just across the street from the Governor's House on The Mall.

Meanwhile, 15.2% remembered going to Model Town Park.

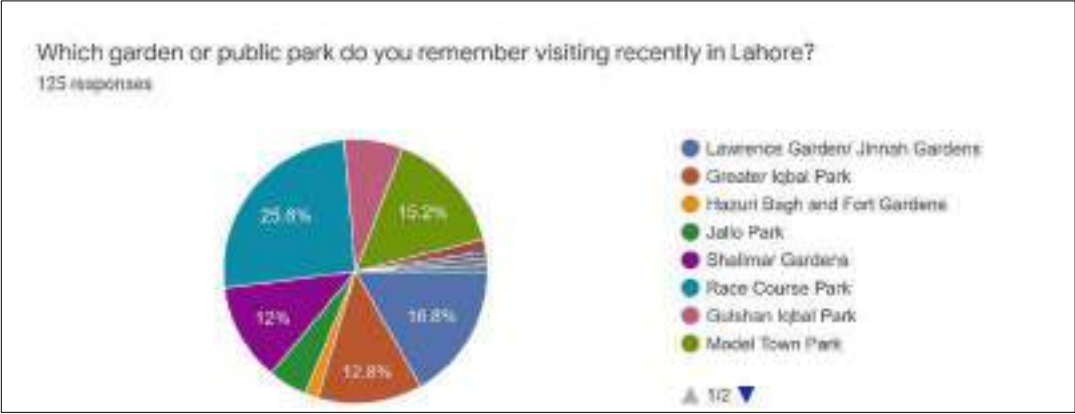


Figure 58: Chart showing public park visitors' responses (Source: Online Survey, 2022)

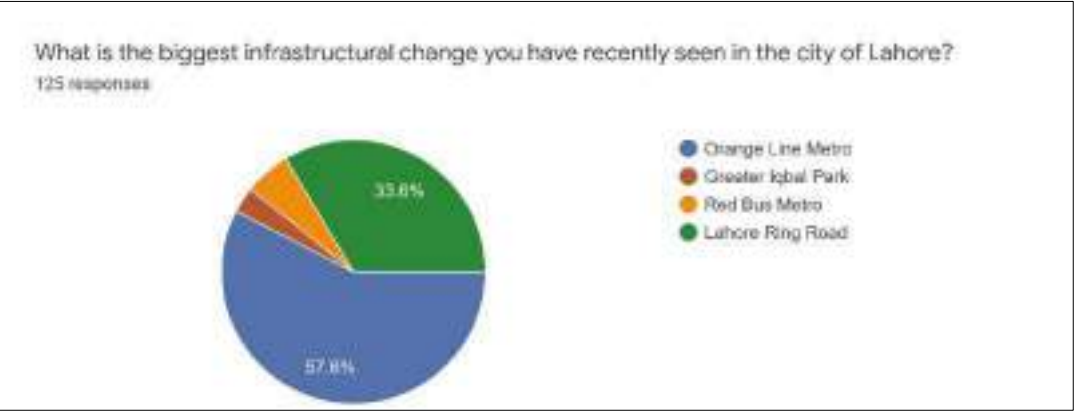


Figure 59: Chart showing infrastructure change responses (Source: Online Survey, 2022)

Lahore has seen a number of infrastructural transformations in the past years. The most prominent one that the respondents remember is the Orange Line Metro, and then the Lahore Ring Road. The Orange Line is an electronic fast transport line, and the country's first autonomous metro. The Punjab Mass Transit Authority operates it, and it is part of the Lahore Metro system. This is Pakistan's first metro rail line. The railway is 27.1 kilometers (16.8 miles) long, with 25.4 kilometers (15.8 miles) elevated and 1.72 kilometers (1.1 miles) underground (Hussain, 2020). The Lahore

Ring Road, on the other hand, is a six-lane split carriageway which also includes intersections, RCC bridges, strengthened earth abutments/walls, aerial pedestrian bridges, drainage ditches, sub-ways, underpasses, flyovers, and ancillary works (Khan, 2021).

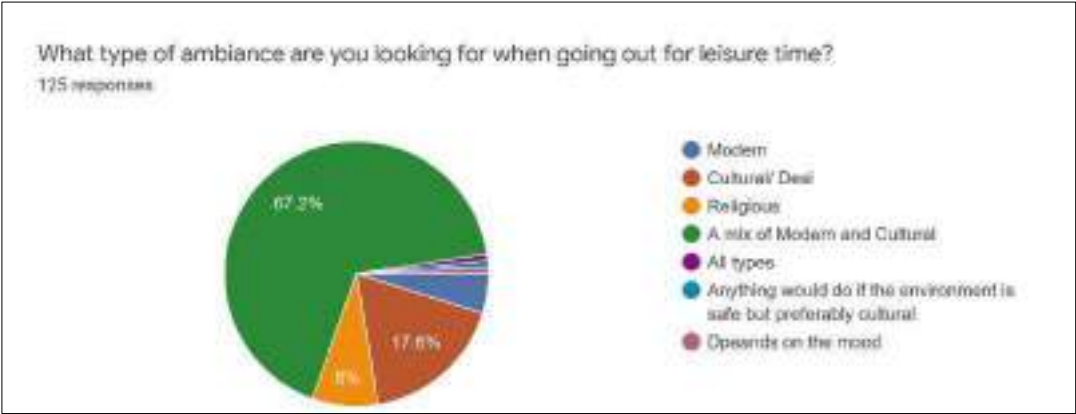


Figure 60: Chart showing preferred ambiance responses (Source: Online Survey, 2022)

To understand what kind of leisure spots to offer the people through the establishment of CQs, it was needed to understand what attracts them. 67.2% of the respondents believed that a mix of cultural and modern activities and ambiance would be the best. While the second most popular choice, with 17.6% responses, was of desi and cultural ambiance, hinting towards the establishment of a more Lahori vibe. Lahori culture is an expression of its population's lifestyles, festivities, literature, music, languages, politics, food, and societal situations. It is distinguished by a synthesis of South Asian, Middle Eastern, Central Asian, and Western elements. With a mix of cultural and modern ambiance, community-based activities were favored. This means planning activities and opportunities for people of the community to work and link together. Furthermore, to help establish the concept of CQs, it is important to know what kind of activities the people are interested in. 78.4% respondents showed interest in community-based activities, while 15.2% did not know about them. This sheds light to the need to introduce people with community-based activities and make them aware of what they are and how they can be integrated in the city scene. Community-

based activities are extremely important for the integration of society. Work-based training, travel lessons, recreation/leisure exercises, community awareness programs, and independent living activities are examples of these activities.

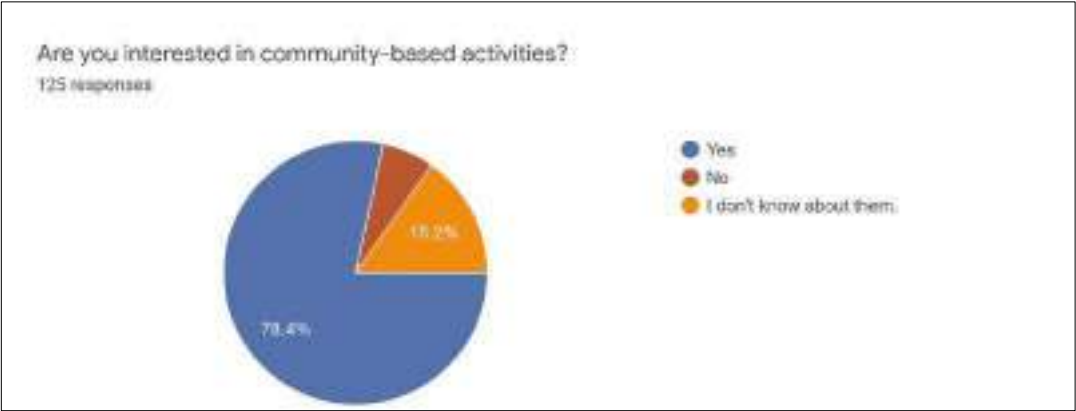


Figure 61: Chart showing interest in communal activities of the respondents (Source: Online Survey, 2022)

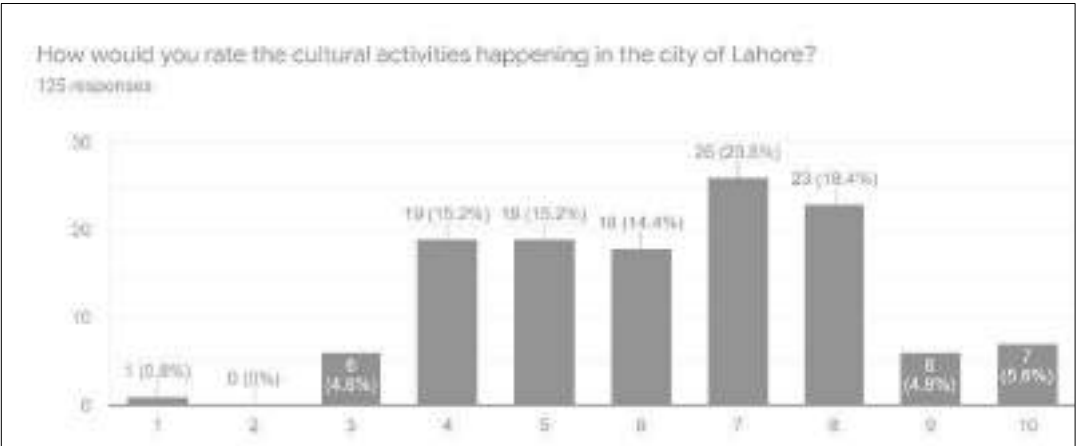


Figure 62: Chart showing rating of cultural activities by the respondents (Source: Online Survey, 2022)

On a scale of 1 to 10, with a rate of 7, 20.8% Lahoris found cultural activities in the city to be of high quality. Cultural activities in Lahore range from historical sites, traditional interactions, art galleries, live performances, monuments, parks etc. Part of the activities that people are interested in, going out for food is the activity the majority of respondents (75.2%) indulged in at least once or twice a month. The most

popular event that most respondents had visited was the Lahore Expo Book Fair (44%). Lahore International Book Fair is one of the biggest and most influential international book fairs in Pakistan, held yearly in Lahore. It is hosted for five days at the Expo Center in Johar Town, Lahore, and attracts thousands of individuals from different walks of society. It's a major academic and social gathering in the city. Lahore has long been a publishing center, accounting for more than 80% of all books published in Pakistan, and it continues to be the center of literary, academic, and cultural activities in the country (Shaukat, 2012). Around 165 locally and internationally publishing companies and knowledge organizations have established booths in the book fair on a variety of subjects. Foreign publications from the Middle East, the United Kingdom, the United States, and India are among those participating at the book expo.

While Faiz Ghar or Faiz Festival (20%) was the second recently visited event. Home to the poet, Faiz Ahmed Faiz, this initiative was formally launched in 2009 under the direction of the Faiz Foundation Trust. It presently hosts a variety of art and cultural events, such as poetry recitations, yoga and meditation workshops, and sing-along musical events (Mindeel, 2016). Faiz Ghar has played a significant role not only in the development of art and culture, but also in the transmission of the Urdu language since its foundation.

Respondents reminisced about their childhood memories and the majority (46.4%) remembered Basant festival as the event they visited yearly in Lahore. The Basant Kite Flying Festival is celebrated with tremendous pomp and display in Lahore. The festival takes place during the spring season. The beauty of the world in the springtime contributes to the event, which is a commemoration of the beginning of the season marked by the flying of multicolored kites in the sky. The kites vary in size and design, and some of them hold unique messages inscribed to God. The second event that people had the most response (20.8%) to was visiting the Qaumi Sanati Numaish (Industrial Exhibition).

Amongst the cultural activities that respondents wanted to see promoted in the city were dastangoi (storytelling) (35.2%), cultural music or qawwali night (32%), street theater (11%) and stage theater (8%). Dastangoi is an oral Urdu storytelling form of

art that dates back to the 13th century. In the 16th century, the Persian style of dastan developed. Dastan e Amir Hamza, a 19th-century work encompassing 46 volumes of Amir Hamza's exploits, is one of the oldest printed allusions to dastangoi. The art style flourished in the Indian subcontinent throughout the nineteenth century and is claimed to have disappeared with the death of Mir Baqar Ali in 1928. Mahmood Farooqui, a historian, essayist, and filmmaker, resurrected Dastangoi in 2005 (Banerjee, 2019). The dastango, or storytellers, is at the heart of dastangoi, and his voice is his primary creative instrument in verbally reproducing the dastan or narrative. Amba Prasad Rasa, Mir Ahmad Ali Rampuri, Muhammad Amir Khan, Syed Husain Jah, and Ghulam Raza were among the notable 19th-century dastangos. As mentioned, recognized as the second activity respondents wanted promoted, Qawwali is a Sufi Islamic devotional singing style. Originally performed at Sufi shrines or dargahs across South Asia, it achieved mainstream prominence and an international audience in the late twentieth century. Nusrat Fateh Ali Khan, Aziz Mian, and the Sabri Brothers helped to popularize Qawwali music over the world. Furthermore, street theater has been a strong medium for expression in Lahore. From educating about child marriage (Dulcinea, 2020), to addressing social and political issues (Polani, 2011), theatre has been a part of the history of the city.

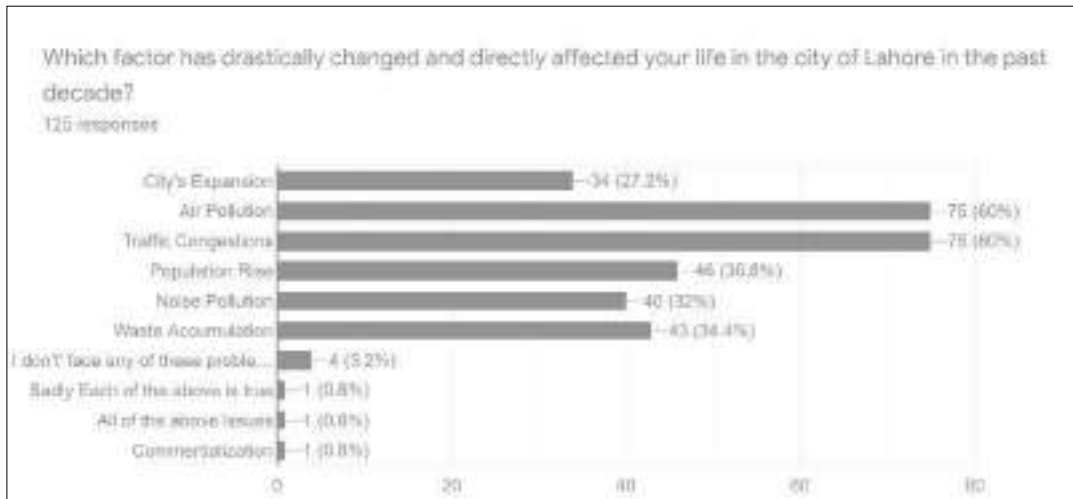


Figure 63: Chart showing life changing factors' responses (Source: Online Survey, 2022)

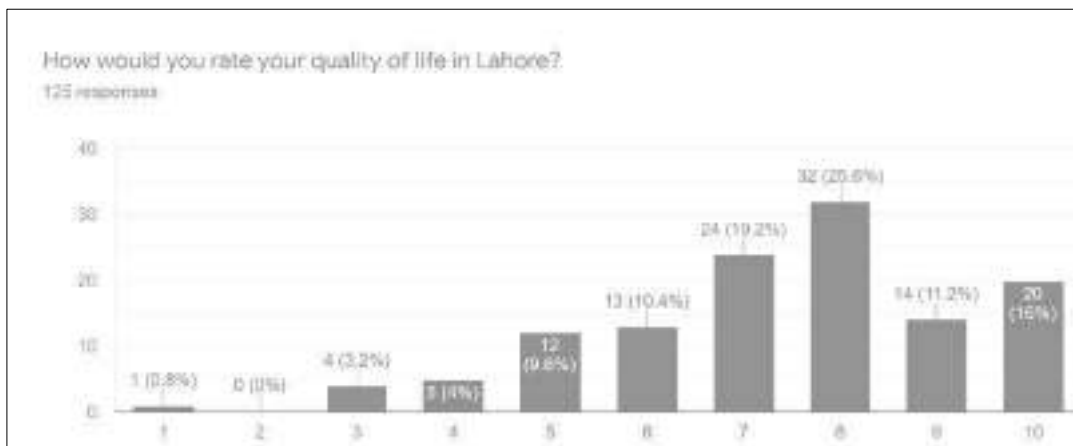


Figure 64: Chart showing rating of living by the respondents (Source: Online Survey, 2022)

People living in the city need to have a reason to keep doing so. With this in mind, respondents were asked about what drastically changed or affected their daily lives in the city of Lahore within the past decade. Majority (60%) stated that air pollution and traffic congestion impacted their lives the most. Population rise (36.8%) is the second most chosen reason. Population rise can lead to a number of issues including environmental degradation (Holdren and Ehrlich, 2019). With that being said, the majority of respondents felt they have a good quality of life in Lahore.

6.2.3 Secondary Derivative Statements

The primary analysis of the results has presented a number of factors which can be pondered upon to better understand what contributed to the responses. For example, respondents chose Orange Line as the most popular infrastructural change probably because it was a massive change that was brought above ground, changing the streetscapes of inner-city areas with larger population density. Similarly, the inclination towards Mughal architecture, in comparison to modern, colonial or even Sikh architecture, comes from the rich rooted history of the Mughal Empire and its religious and cultural roots in not only the city but the country. These monuments widely reflect the cultural values of the city (Karagoz, 2020). It is important to understand that religious affiliations of the respondents may have caused the results to tilt towards the Mughal's identity, as the architectural style as well as the monumental image of the Mughal period is mostly reflected in the form of mosques and other religious built forms. The architectural elements like domes, minarets, archways, have been used side-by-side in both religious and other monumental structures like the city's gates, gardens, and hammams.

Results showed a favor for community-based activities. This is evident of the inclination of the people of Lahore to engage in events that are grounded on mutual cooperation. This could be owing to the fact that they indulge in hospitality, warmth, and communication. Celeste Sullivan, in her dissertation, "The Language Culture of Lahore" (2005), stated this warm welcome and the use of Urdu to address this. Hands-on creative and cultural activities like exhibitions, and live interactions are something that have gained popularity in Pakistan overtime. Working towards a common social goal to indulge people is a main highlight of the social scene in Lahore. One popularly identified cultural activity is the Lahore Expo Book Fair. Reading and literature have a rich history in Lahore. This could be the reason why this event showed up as an event that the majority had visited recently. In 2019, UNESCO recognized Lahore as the "City of Literature." This places it in a global Creative Cities Network alongside cities such as Dublin, Barcelona, Melbourne, and Seattle (Sheikh, 2020). These qualities may be seen in Lahore at many levels of society. It is not simply one author,

one bookstore, or one publishing firm that has contributed to the growth of the city's literary character. There are a lot of them, and they're all intertwined and developing. Their presence and participation are attributable not only to the Lahore Literary Festival or the book fair, but also to a culture of thinking and innovation that the many levels have contributed to.

Owing to the rich cultural heritage of Lahore, dastangoi, oral storytelling, appeared to be popular and received attention to be popularized and promoted. For instance, the Rawalpindi Chamber of Commerce and Industry (RCCI) hosted an event dubbed 'Dastangoi' or storytelling, with the goal of revitalizing the centuries-old art form (*RCCI Backs Efforts for Reviving Lost Art of Storytelling*, 2020). This event was attended by numerous people from all walks of life, demonstrating the interest of the people at this old age tradition, sparking interest in organizers to host more of such events. The interest of the people in this rich art of Urdu story telling stems from the years of the activity taking place through Mughal times, awaiting travelers and friends to come from places and recite their stories (Qureshi, 2018), to the present day, where people are invested in learning the rich history and narratives of individuals from centuries ago.

6.2.4 Tertiary Conclusive Ideas

From the results gathered in this chapter, the research can form planning ideas and policies to help establish CQs in the city. Foremost, as we have the rhetoric of the population and their concerns regarding quality of life in the city, it can be considered where we would want to establish the cultural quarter. Or what type of cultural quarter we would like to establish, continuous cultural spine, centralized quarter or multiple decentralized quarters, as described in the research. Community based activities have been favored by the majority of people, giving precedent to build activities that leverage community interactions and allow people to interact on a larger scale. Constructing policies to host more events like dastangoi and qawwali on a monthly basis and indulging more than just the socially active crowd or the richest of rich. In order to do this, areas of comfort and convenience need to be established to ensure

that such activities are accessible to the general crowd. Introducing policies to make open-air theaters give free passes to promote cultural engagement, authorities and organizers can work on presenting activities in popular and most visited areas.

6.2.5 Shortcomings of the Online Survey

While the online survey offered a lot of convenience by being remote and accessible by a majority that would not be possible if this was done physically, there are some shortcomings of this method. In the scenario of lengthy, difficult, or perplexing surveys, customers are more likely to skip questions and react mindlessly in order to complete the survey. In many circumstances, respondents are enticed to complete the survey in return for a prize. Both of these instances might result in incorrect replies and distorted findings (Andrade, 2020). Furthermore, there is a chance of response bias. With the majority of respondents being from Lahore, their perception, and the perception they want to portray of the city might have biased their preferences and answers. When participants are uninterested, this is another example of survey bias. Because they are uninterested in the survey, they prefer to select the final choice for most questions, resulting in incorrect findings. Furthermore, given that online surveys use technology, there may be numerous response inaccuracies. When internet connectivity is poor, respondents are forced to resume the poll many times (Wright, 2005). There might also be device-related difficulties. For example, if the survey does not display effectively on mobile phones, respondents may quit the survey or provide incorrect responses as a result of the misleading appearance.

Apart from the factors described above, the online survey did not ask respondents if they understood the concept of CQs, and if they wanted to see transformation to be done to the city. Furthermore, in order to not lengthen the online survey further, respondents were not made aware of CQs concept and asked directly for their opinion about it, for public cannot be made aware of city planning policies in a quick online survey. Additionally, the survey did not include a vast respondent number, which means that the results cannot be considered widespread or comprehensive. The survey sample concluded with 125 number of responses from the locals of Lahore which is

a considerably small number in comparison to the population of the city. However, the survey conducted online was accessible for collection of responses for only two weeks of time. The whole dissertation has also been prepared remotely, away from the city under discussion. Therefore, the remote resources, provided with the limited amount of time, allowed the author to discover significant aspects of the research questions.

The online survey inquired the locals of Lahore without any age restriction, but due to the limitations of the online survey, the respondents predominantly belonged to the mature age group, with 99.2% from 19 years to 50 years of age. The survey reached a majority of the female audience and less of the main population. Since most of the respondent population has been living in the city for over 20 years, it reflected that their view of the city came from a place of novelty to the urbanization of the localities they are part of. The opinions of the respondents are based on the ideology of what the city of Lahore is supposed to reflect, including its culture, diversity, heritage, landscape etc.

Furthermore, as mentioned, the online survey is dependent on the use of internet access, which meant that it did not reach a larger population. As the survey was made in English, again, the respondents were restricted, especially given that the majority of the Pakistani population speaks Urdu, and it is the local language. However, owing to lack of time and resources, the survey was not done in Urdu. Given that the survey was lengthy, it was likely the cause of the limited number of respondents. Moreover, owing to the time crunch, responses were only collected over two weeks of time, meaning that if the survey was live for say a month, more responses could have been collected.

Privacy is also an imperative issue in online surveys. Surveys conducted via the Internet have been hampered by poor response rates, prompting respondent revolts against researchers accused of broadcasting poisonous unsolicited e-mail, or “spam” (Cho and Larose, 1999). For example, many people are reluctant to join online surveys like sharing about income bracket and part of city they live in. Many people perceive that their personal info like email address etc. or name would be collected therefore they rather choose to skip the online survey. While the survey for this

research does not ask for any personal data, it does ask for age and income. This is why ethical practices while conducting surveys are important.

6.3 Interviews Analysis

This section of the research focuses on the interviews that were conducted with various individuals from Lahore. The analysis of the respondent's statements provides crucial to helping focus on creating policies to implement CQs in the city.

6.3.1 The Identity of Lahore

This thesis posed an important question of Lahore's image and identity and the change it went through. The city's image, however, is unique in itself within each individual and an overall image of the city is a collection of these individual images (Lynch, 1964). To answer this question of imagery, interviews with historians, political analysts were conducted. The series of interviews concluded that the cultural identity of Pakistan and specifically Lahore is a diverse and complex mixture of many different ethnic groups. The city nurtures different regional identities, coming together from all over Punjab province. Within the province of Punjab, multiple languages are spoken like Punjabi, Saraiki, Urdu, with a regional dialect of their own. Around 3% of the Punjab's population also speaks Pashto, owing to a large number of migrants from Afghanistan. However, the city of Lahore graciously embraced these different ethnic backgrounds and made a complex but ever-evolving cultural identity of its own. This idea of a plural culture can be easily understood with the example of Urdu, the national language of Pakistan. The language itself came into existence by collating other languages, including Persian, Turkish, Arabic, Hindi.

Mr. Shehzad Ghias very aptly put in his interview for this study:

“The culture of Pakistan is Pakistani. That's how it can only be put into words'. He further suggested that often in a debate over Pakistan's identity, the masses reflect certain behavioral patterns as our “cultural identity.” As an example, many times, the hospitality of the locals is taken as a cultural identity, however, arguably, the hospitable behavior can be found in a singular

individual of any region in the world. Therefore, a country's identity cannot be translated into such patterns, especially in the case of Pakistan, which is multicultural, multi-religious, and multi-ethnic." (Mr. Shehzad, Personal Interview, 2022, *Italics added*)

Dr. Uzair Hashmi also utilizes similar words and ideologies to describe the culture of Pakistan and Lahore:

"I think that Pakistan is a multicultural, multiethnic society comprised of masses adhering to multiple belief systems hence every ethnic region in Pakistan has diverse culture and identity." (Dr. Uzair Hashmi, Personal Interview, 2022, *Italics added*)

"It is most definitely not a singular culture, there are plural cultural trajectories within the (superimposed) Islamisist ideology / culture. At best it is a plural folk culture that has a strong past ingrained in the land of Pakistan. We see this conglomerate culture changing as we move across the diverse ethnic landscape of Pakistan." (Dr. Rabela Junejo, Personal Interview, 2022, *Italics added*)

Lahore sprang from the embers of Partition. This city may have found it simple to do so. The colonial state had constructed most of the infrastructures, allowing Lahore to transform into Punjab's financial, governmental, and cultural center, as well as one of British India's major cities (Khalid, 2018). After the establishment of Pakistan, it became the new nation's largest metropolis, however it was ultimately surpassed by Karachi, which grew in size due to a major inflow of Indian immigrants. It is described as the cultural capital of Pakistan and is a blend of South Asian, Central Asian, Middle Eastern and Western influences.

Hurmat Ali provides a unique insight into what the identity of Pakistan and Lahore is. She described it as "haphazard, distorted, and has been mangled so much that our generation is confused to its core". She believes that owing to the loss of the meaning of Pakistani culture, this is what the identity of the country has come to.

"...yes, Pakistan started off with an ideology, a staunch promise and concept but it got shattered and battered right in the [*next*] few years that it hasn't been able to recover up till now." (Hurmat Ali, Personal Interview, 2022, *Italics added*)

Her perspective comes after she herself interviewed different personalities in the country and saw what the nation and city used to be ages ago.

6.3.2 The Relationship of Politics and Culture in Lahore

“Democracy seeks peaceful cooperation, whereas authoritarianism separates people and regards disagreement as a danger. Several variables may be identified; in regard to culture, religious intolerance, a shortage of ethnic peace, and a clear separation among liberals and conservatives may be significant lifestyle choices for the majority. In terms of economic growth, Pakistan has seen a fantastic accumulation of wealth over the previous four decades, as well as an astonishing growth in poverty, which has given rise to a slew of social ills, such as an enhanced crime rate. Between 1969 and 1989, Pakistan had the most remarkable cultural transformation. Even though all political systems have huge cultural consequences, Gen. Zia's authoritarian leadership has impacted and modified Pakistani society in the most visible way due to the enforcement of his personally defined theology in order to extend his authority. (Dr. Uzair, Personal Interview, 2022, *Italics added*)

His policies polarized the populace depending on their beliefs, ethnicity, political leanings, and lifestyle choices. One of the consequences of his reign's measures is the current prejudice displayed by society.

“Being the capital of the most populous and wealthy province of Pakistan, Lahore has a historical role in the politics of Pakistan. The mainstream historical accounts posit that the idea of Pakistan was conceived in Lahore, and if not all, the majority of historical decisions were taken in Lahore, which changed the course of the history of Pakistan for good. We must not forget that Lahore held a different cultural and political connotation before the departure of the British hence the current Lahore we see has inherent cultural, architectural, and social inputs from the theocratic politics of Pakistan. The city is divided into several power corridors, such as the localities inhabited by the affluent urban political elite, the cantonment inhabited by the military elite, and the parts of old Lahore which are organically growing. Hence, I believe politics has brought an internal cultural disconnect in Lahore.” (Dr Uzair Hashmi, Personal Interview, 2022, *Italics added*)

Ziaul Haq's regime has been seen by most of the respondents as the most defining political system to have impacted the culture of Lahore and Pakistan.

“Although all political regimes have enormous cultural effects, however, I believe that the autocratic rule of [*General*] Zia has shaped and transformed Pakistan's culture in the most prominent manner owing to the imposition of his personally interpreted theology to prolong his rule.” (Dr Uzair Hashmi, Personal Interview, 2022, *Italics added*)

General Ziaul Haq took power more than forty years ago and imposed the nation's third and longest martial law. Over the next decade, he dramatically converted what remained of Jinnah's goal of a secular and democratic Pakistan into a nearly entirely

theocratic state (Rehman, 2017). His creation has lasted more than three decades and is unlikely to be replaced by another political organization in the near future.

“General Zia-ul-Haq took the office, and the country entered one of its kind dark eras of which it’s still bearing consequences. It propagated a culture of extremism. We all know what got banned, what got promoted and which writers, poets, philosophers, and politicians were thrown into jails for many years. Those who went to jail during Zia’s regime, still talk about it with passion and take it as a badge of courage and bravery.” (Hurmat Ali, Personal Interview, 2022, *Italics added*)

Hurmat Ali, however, also believes that it was not only the Zia regime that pushed the culture of Lahore and Pakistan into the dark ages, but it was a mix of regimes that came after Jinnah passed away.

Owing to the political policies and the Islamization of ideas and groups led to the demise of cultural activities in Lahore. Politics has played an important role in creating and shaping the culture of the country and Lahore. Before Zia, Ayub’s regime was responsible for strengthening the religious parties in the country and national politics. Till the 1970s, cultural and literary activities were found in all corners of the city, but from the 1980s, the decline restarted, and culture was constrained to certain areas and activities.

“For the last twenty years, Lahoris have been trying to bring culture back on the footpaths, but it looks like culture has been thrashed around so much that we all are wrestling with it and the culture and us; we both are getting hurt in the process.” (Hurmat Ali, Personal Interview, 2022, *Italics added*)

Religious extremism has been the key player in this issue. After Pakistan became an actuality, the Muslim leaders, who held views that differed from those of their religious colleagues, decided to abandon the two-nation doctrine. The Muslim elite treasured the notion of a secular state, but they were unable to advance their ideas since, during the pre-partition period, they had sold the narrative to the masses about the construction of a religious state.

Respondents felt that politics has led to vast changes in the way Lahori culture re-emerged.

“So, politics has basically distorted the shape of Lahore which was a cultural center of the country. It has a new culture now which is fast paced and never slows down.” (Hurmat Ali, Personal Interview, 2022, *Italics added*)

Dr. Uzair Hashmi described the major impacts of the political scene on Lahore's culture:

“Multiple factors can be pointed out; in terms of culture, we can say that religious intolerance, lack of ethnic harmony, and a clear divide between liberals and conservatives may be noteworthy lifestyle changes for the masses.” (Dr. Uzair Hashmi, Personal Interview, 2022, *Italics* added)

In describing the identity and culture of Pakistan, Dr. Uzair Hashmi described it as “two-fold”. He linked the role of politics in forming the other part of the country's identity.

“On the other, a politically manufactured identity is given to the population by the state to secure uniformity, unity, and conformity of the masses. Pakistan, according to the current constitution, is an Islamic republic where people intend to spend their lives under the rule of Islamic jurisprudence.” (Dr. Uzair Hashmi, Personal Interview, 2022, *Italics* added)

He pointed out that post-partition, Lahore transformed into a different city, culturally and politically:

“The city is divided into several power corridors, such as the localities inhabited by the affluent urban political elite, the cantonment inhabited by the military elite, and the parts of old Lahore which are organically growing. Hence, I believe politics has brought an internal cultural disconnect in Lahore.” (Dr. Uzair Hashmi, Personal Interview, 2022, *Italics* added)

6.3.3 The Current Art Scene of the City

The current art scene of Lahore is filled with theater, paintings, café-sports, literary spaces etc. People started coming up with cultural, art and literary spaces, mostly after the 2000s, because the 1970s-1990s was a regressive time. Amongst these is the National College of Arts, the country's leading art and design university, fuels Lahore's burgeoning art scene. The school's gallery, locally called as NCA, exhibits both continuous and temporary exhibitions by Pakistani artists, printmakers, sculptors, and other visual artists (Carriero, 2010). In a more traditional setting, shrines are filled with sounds of *tablas* and harmoniums that dominate Punjabi music and one can find opportunities to learn the same in the Lahore *Chitrkar* cultural center. Another example is the Lahore Museum of Puppetry, who organize festivals where visitors can witness Punjabi puppet shows.

Another one of the popular sites in the art scene of Lahore is the Ajoka theater. The Ajoka Theatre, formed in 1984, is a not-for-profit arts group with an emphasis on producing and performing social dramatic stage works. Since its founding, the group has presented several popular social critical pieces in theaters, on the roadways, and in public areas, and also in television and video projects. Ajoka Theatre has presented not just in Pakistan, but also throughout the South Asian area, including India, Bangladesh, Nepal, and Sri Lanka, and also throughout Europe and the United States of America. The organization is concerned with the development of a just, compassionate, secular, and equitable society, as well as the issue of women's issues in a society predominantly male. The theater has and is very active in promoting the art scene in Lahore. For example, Ajoka Theatre has been delivering the "Art of Acting-Online Edition" program to participants in order to equip them with actual acting talent and to allow them to comprehend and perform diverse acting roles (Warriach, 2020). Using an emphasis on practice-based training, learners will interact, exhibit, and complete numerous assignments in front of the camera, with activities, games, and approaches tailored for best performance in the digital realm. This program will aid students' growth in their pursuit of a creative profession on theater, screen, or television.



Figure 65: Alhamra Arts Council, Lahore (Source: AKDN, 1992)

Lahore Arts Council is another hub for art in the city. Alhamra is the center of Lahore, which is also the nation's cultural hub. Alhamra is an Arabic phrase that simply translates "Woman in Red Clothes." Alhamra is the replacement to the Pakistan Arts Council, which was created on December 10, 1949. General Ghulam Jilani Khan, the previous Governor of Punjab, is responsible for the current complex's development. An open-air theater and two small auditoriums have since been built on Ferozpur Road in Lahore. At the Alhamra Cultural Complex, an art museum was also built. This is Pakistan's first Art Museum of its kind, where masterpieces by past masters have been conserved and are on permanent exhibit. Alhamra has evolved as the epicenter of all cultural events in Lahore over the last two decades. It not only resurrected several of the fading arts, but it also gave them worldwide clout. It is properly referred to as the "heart" of Lahori culture. These traditions arose as a result of centuries of inter-communal, multi-ethnic contact.

Amongst the more modern and technological based forms of art is the Olomopolo Media which has established itself as cultural and social production hub centered around organization, design, and execution of performing arts and social media. Kanwal Khoosat, who grew up attending the theater and ruminates about the glorious days of theater, launched OLOMOPOLO Media in 2013. The OLO Junction, the organization's engagement center, hosts weekly activities such as dramatic and participatory performances such as dramatic readings, film screenings, dancing and musical acts, social conversation sessions, stand-up comedy shows, open mic nights, literature circles, and etc.



Figure 66: Scene from *Likhay Jo Khaat Tujhay* (Source: Youlin Magazine, 2017)

Lahore, with its illustrious heritage, has traditionally been one of South Asia's most dynamic and colorful towns. Today, Lahore retains its status as Pakistan's cultural hub. Lahore's Walled City is Pakistan's living cultural center, featuring Asia's largest marketplaces, World Heritage Sites, Landmark Monuments, Traditional Bazaars, Enticing Food and Cuisines, *Havelis*, and Museums. There is a lot going on in the Walled City, between the tight twisting streets and the *koochas*. It's known as the city that never falls asleep (*About Walled City of Lahore Authority — Walled City of Lahore Authority*, 2021). The Government of Punjab formed the Walled City of Lahore Authority, an autonomous agency, in 2012 to strive for the preservation, restoration, and management of the ancient city. Lahore receives more cultural tourism than other Pakistani cities. Since the 1980s, funding has fueled massive architectural conservation initiatives, and local governments have tapped into this, showcasing physical legacy to support the economy within the Walled City. Ticketed events to support and promote these initiatives, on the other hand, run the danger of alienating the local populace.

Amongst the projects that the Walled City Lahore Authority (WCLA) took was a two-day event called *Sheherezade: The Walled City Anthology (Old City Streets to Be Adorned with Art Installations)*, 2019). The streets of *Androon Sheher* (old city) were illuminated by a range of art installations and acts as part of the event. *Sheherezade* was a collaborative urban intervention produced by *Numaish Karachi-Lahore*, the British Council in Pakistan, the Walled City Lahore Authority

(WCLA), and MadLab (UK). The festival united architects, artists, computer scientists, artisans, designers, digital innovators, and multidisciplinary teams that collaborated on installations that can be found around Lahore's Walled City. Through discussion and digital displays, these peoples' creations played on and created from the material, themes, and past of the inner city. Sheherezade drew inspiration from the Walled City of Lahore to entice individuals "born of the city" into the historic space to explore the ancient and the modern.



Figure 67: Festival (*Jashn-e-Shahi Guzargah*) inside WCL (Source: WCLA, 2016)



Figure 68: Festival of Lights inside WCL (Source: WCLA, 2016)

A more inclusive location for the love of arts and the love for food is the Peeru's Café. Peeru's is an artistically pleasing café that offers guests a perfect mixture of delicious food, Pakistani culture, and live music. Peeru's Cafe is a sophisticated cafe and restaurant on the outskirts of Lahore that offers a broad selection of cuisine products as well as cultural art and craft with a distinctive Puppetry Museum. Peeru's offers music ranging from Sufi to Qawwali to old and new movie songs to help keep the musical souls indulged. Peeru's is a modern take on the olden cafés that used to exist in Lahore which were hubs for literature and arts and attracted artists from all walks of life.



Figure 69: Peeru's Cafe Interior (Source: Zeeshan Gondal, 2013)

Lahore has been a hub for cultural and art houses. Amongst the current ones is a place called The Colony. The Colony is a multidisciplinary art house and intellectual center that serves as a platform for artistic expression and independence. Their guiding philosophy is a genuine appreciation for the arts, regardless of genre or dialect, with the goal of encouraging imagination and creativity (“About The Colony,” 2020). For a varied population, the institution provides educational and vocational programs that foster dynamic and collaborative learning experiences. They want to develop creativity by giving artists new opportunities to grow and explore. They look keen to expand consumers for the arts in Pakistan and abroad by recognizing heritage and

appreciating innovation. The institution has hosted a number of events working to promote art. One such event is called “Word of Mouth”. It is a talk series in which notable people from many creative professions are asked to participate in an open conversation with a live audience. The event promotes communication across different sexes, races, and classes in order to reduce societal disparities.



Figure 70: Images from The Colony, Lahore (Source: The Colony Official Website, 2022)

Bringing together artists, crafters and entrepreneurs has been a vital part of Lahore’s culture. Polly and Other Stories is a platform/ retail experience doing just so. The store is a classic example of how an integrated platform can not only help promote the cultural and art experience in the city but also make it economically beneficial for a wider scope of stakeholders. They collaborate with a broad community of inventive craftspeople, designers, artisans, and merchants from all across Pakistan who share the same goal of growth and dynamic product creation. Polly and Other Stories features individuals with a unique direction and a desire to create. This ranges from rural women meticulously crafting masterpieces utilizing age-old, hand-worked technics to new innovative artisans composing handmade soaps and skilled men creating hand-printed textile utilizing organic dyes and hand-carved wood dowels.



Figure 71: Polly and Other Stories reviving Regional Art Forms (Source: Polly Official Instagram, 2022)

6.3.4 Art for Everyone- Analyzing the Existing Disparity in the Consumption of art forms in the city

An interesting aspect put forward by Ms. Hurmat, Mr. Ali and Mr. Shehzad during the personal interview series was over the disparity that exists in the urban centers when it comes to the different forms of arts' consumption. The way culture and art are being monetized these years has made it very unapproachable and high end that it seems like this is only for the elites. This is what has caused the city to deteriorate more apart from politics: making cultural and art activities a high-end commodity for the rich. All these art, literature and cultural festivals have an unapproachable aura that a regular person just doesn't think about stepping into such spaces because they immediately realize this is not for them. It is extremely sad and unfortunate for a local Lahori that their culture has been taken away from them to be put on display at a fancy festival attended by people who don't really feel attached to it.

Mr. Shehzad responding to the question of devouring art forms in different cities of Pakistan claimed Karachi; metropolitan capital of Sindh province, to be more liberal and people centric when it comes to social classicism and privileges assigned to it. In Karachi, underdeveloped areas with high population density have introduced themselves as a new genre in the local arts scene, from musicians in Layari producing hip-hop music, to ethnic communities of Sindh, all of them have now started pouring their share into the local art scene of the city and emerging big over the globe.

On the other hand, this bridge which has now shaped itself in the metropolitan area of Karachi has still not made its foundations in Lahore. The communities living in the city outskirts, coming from economically higher backgrounds and certain social reputes get more exposed to the city's current cultural scene. Many galleries, theaters and community centers are being operated only by the prestigious institutes of the city, allowing only a certain social class to get the most benefit out of it. The locals of Lahore, majorly falling to a middle-income to lower-income bracket, unfortunately, do not get a taste of the new art forms. They neither get to know, let alone participate in such cultural production activities.

“Art is for the privileged - as unfortunate as it sounds - it is a reality that many face every day. Finding a spot in a gallery to promote your work is hard enough - but even harder unless you know a friend-of-a-friend who knows the owner. The upper-middle class and upper class usually enjoy the fruit of such art circles as a social activity rather than a culturally stimulating one. It is a fashion statement, an indulgence of a certain lifestyle rather than appreciating and promoting perhaps a certain individual's only source of income - or only hope. The art scene of Karachi and Lahore has become saturated with quick-turnarounds and frat-bros hyping each other up.” (Amar Ali, 2022, Personal Interview)

However, some forms of art do reach the wider audience of Lahore, for example through events like Lahore Biennale, where the city's public spaces turn into galleries for every passerby. But the artists for the exhibition line-up do get scrutinized and influenced to some extent on the basis of their social stature. The curators of the event danced on a fine edge between museum artifact and modern art piece, as if deliberately upsetting the equilibrium. Fazal Rizvi's piece, for example, featured the encased paws of a mythological tiger amid pictures of Britons, including Queen Elizabeth II, shooting tigers in India. Therefore, imaginative realities blended with ostensibly historical truths in a humorous yet provocative way.



Figure 72: *The Dead Tigers of British India* by Fazal Rizvi (Source: Lahore Biennale Official Website, 2018)

6.4 Conclusion

This analysis chapter provided important insight into the thinking and interests of Lahoris and what can contribute to the concept of CQs and the policies to establish the same in the city. The identity and culture of Pakistan was summarized to be a mix of different ethnicities, cultures, societies and regionalities. From politics to technology, Lahore has been altered on multiple bases, altering the cultural scene and activities of the city. Pakistan has explored a number of political philosophies, all of which have had a significant impact on the culture. Analysis from the survey and interviews demonstrated that people of Lahore are still looking for ways to revive the cultural and art scene. They are willing to invest in the city and want to help provide the city with a chance to revive itself. Policies need to be implemented that ensure this revival. Lahore has a vibe to it and the people living there live and recognize their vibe. In order to establish CQs, it was important to understand what activities, places and pastimes people are interested in. Analysis revealed a rich interest in the Mughal

architecture, rooted in the cultural and religious inclinations of the people in the city, and the curiosity in reviving old traditions like dastangoi to revitalize community-based activities that allowed people to interact with travelers and storytellers with tales from far away. History and religion have been a prime motivator in multiple of the choices and interests that the Lahoris demonstrated.

Map analysis, interview analysis, and survey analysis all provided a comprehensive view into the policies and ideologies that can contribute to the establishment of CQs. Understanding the population density of the area to what activities are centered in those areas was revealed from the map analysis. While the interview analysis provided expert opinion, and in-depth insight into what the identity of the country and city is, what and how the art communities and activities in Lahore have been impacted and by what, the role of politics in shaping the culture of the city etc. The survey analysis provided insight into the interests, likings, memories, and inclinations of the people of Lahore.

6.5 A Personal Memorial

This part of the research is rather a unique approach, the author wanted to adapt for this research. Observation based information has been collected through the memories of the real world by the author. This part involves a series of sketches by the author, residing in the city of Lahore for more than 25 years, and seeing all the changes from the 90s till present (2022). These sketches would try to grasp the memories of the past to show the city' former essence and later how certain factors changed and shaped the city into its present conditions. It can be termed as a love-note for the beloved city, layered with all kinds of flavors, scents and emotions.

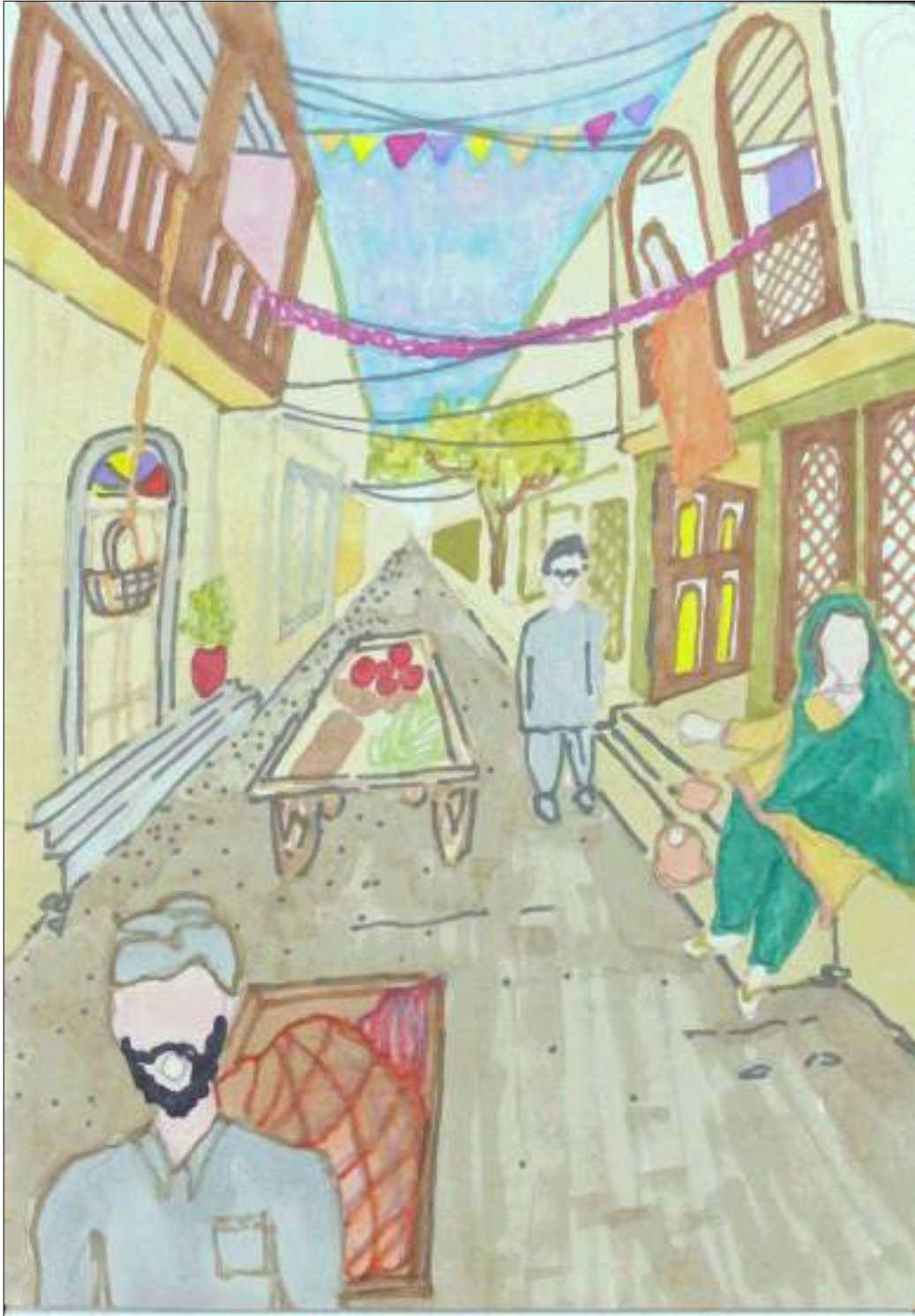


Figure 73: Sketch 1, Walled City Lahore (Source: Riaz, personal archive, 2022)

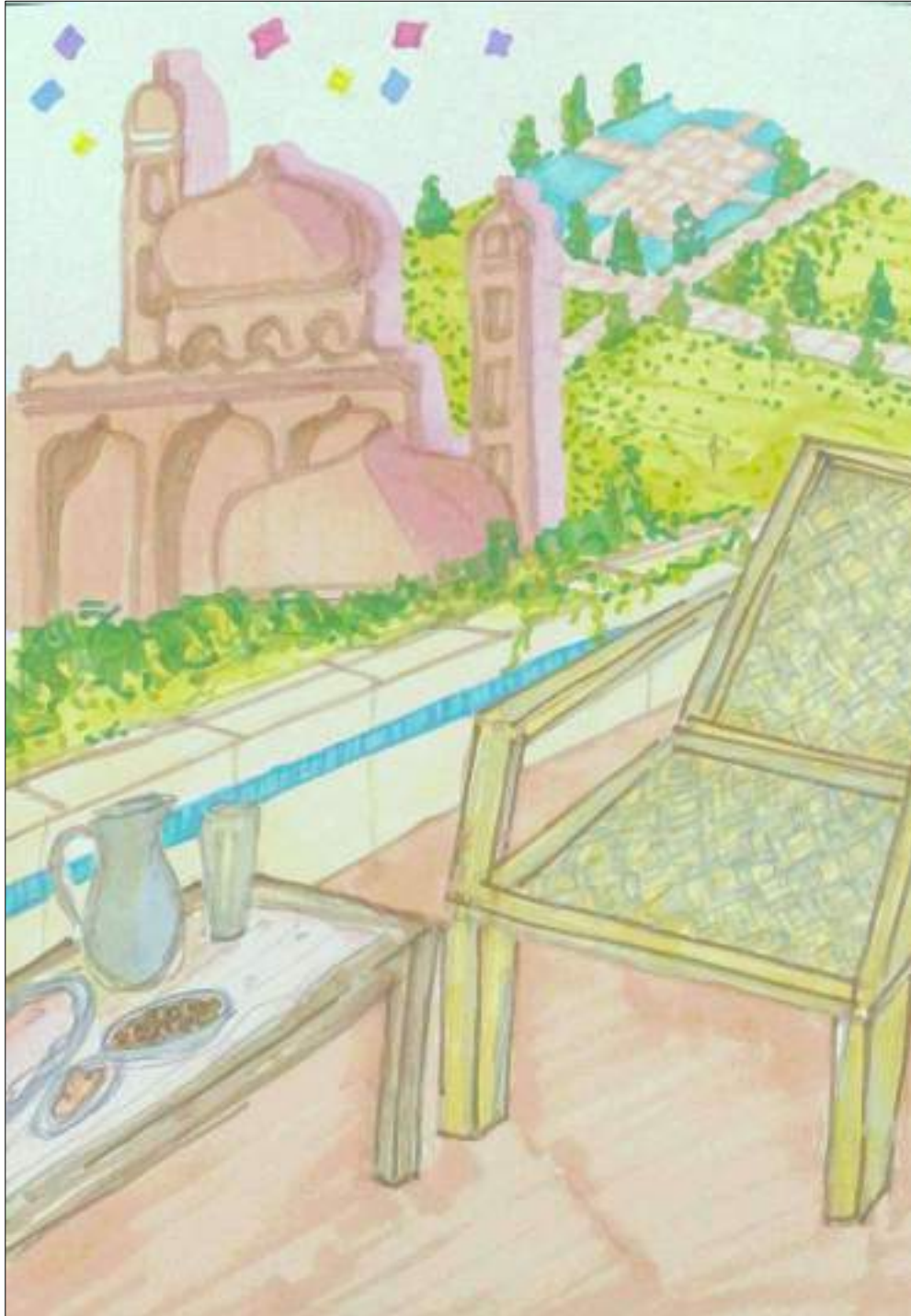


Figure 74: Sketch 2, Balcony Scene (Source: Riaz, personal archive, 2022)



Figure 75: Sketch 3, Road Side Scene (Source: Riaz, personal archive, 2022)

CHAPTER 7

BUILDING A CULTURAL QUARTER IN THE CITY

7.1 Need of a Cultural Quarter

The importance and positive impacts a cultural quarter has on its city has been widely discussed in the previous chapters of this dissertation. Many European cities like Paris, Milan, Barcelona, and Berlin have been competing each other in the arena of fashion, finance, culture, innovation and technology (Montgomery, 1995). However, the defining factor among these competing cities have majorly been quality of life they offer to their residents along with sense of place and way of livelihood. In the recent decades, we see a wave of cultural enhancement across European cities where they offer unique cultural experiences to their visitors, locals and eventually, investors. Therefore, it is safe to establish that culture is the main catalyst for such cities, to establish their unique image, sense of place, identity, character and positive affirmations, not only about their prosperous present, but also validates their rich past and innovative future (Montgomery, 1995).

Some cities in the previous centuries, catered to CQs as organically growing, and unintentional parts of the cities, with clusters of artists coming together to display their work. However, this research establishes CQs as a coherent approach for urban renewal, with diverse set of activities as catalyst for production and consumption of culture (Montgomery, 1995). The next step towards the understanding of CQs is to link these concepts into real-time and practical urban design implications. The city under study; Lahore, is analyzed further under the lens of urban-culture revitalization. As previously discussed, Lahore's history, culture and urban fabric is no less than a mesmerizing story in itself. But the story continues throughout the city in bits and pieces, very similar to a piece of entertainment being interrupted by periodically

appearing product commercial. Therefore, to recollect the story of Lahore in an organized, planned and conscious manner, the strategy to develop a cultural quarter is put forward in the next parts of this dissertation.

7.2 Strategy Development for Cultural Quarters

The process of designing strategies is one of the most layered and tedious task for any given project. This research further presents a step by step process guideline for developing strategic plans for designing CQs. An ample amount of literature guides planners and policy-makers about the process of urban design and development in cities. A recent publication by UN- Habitat titled *Our City Plans: An Incremental and Participatory Toolbox for Urban Planning*, presents a thorough and step by step guideline for sustainable urban planning from the first set of assessment till the last point of implications. This dissertation extracts the ideas and methodologies from the mentioned publication, for developing district (within a city) scale, to present a simpler approach towards the goal.

The process of developing any urban-scale project is never linear. It consists of multiple phases. The curation of these phases becomes very crucial, as they support each other to develop a fully-functional and sustainable urban planning scheme. With a mixture of top-down or state-lead and bottom-up or community lead approach; in terms of scale for development, the area under action is always in the phase of further development.

The urban design of any scale, always require a team of individual from a diverse professional background. Urban designers and planners, architects, policy-makers, politicians, stakeholders, municipality officers and public-office representatives are ideally consulted with for development in a particular area. Therefore, the whole process is called participatory design. Apart from the previously mentioned bodies, it could also involve local residents' groups and union bodies; for example, traders' unions, student unions, neighborhood unions etc. Involving such a large number and diverse groups of representatives leads to a longer duration of time for the achievement of desired results. Nevertheless, involvement of these groups is

fundamental and necessary for the right kind of planning, as the local communities get the most influenced as end-users of such development programs.

The strategic-planning process is divided into four phases for its enhanced and complete curation (UN-Habitat, 2022).

- Assessment
- Planning and design
- Operations management
- Implementation

It is essential to recognize the aims and objectives of these phases before commencing them. Once the objective of each phase is clear, desired results need to be highlighted. These phases are carried out in multiple sub-phases and tasks for the fulfillment of desired goals. Sub-phases or tasks within each of the phases are further elaborated in the following sections.

7.2.1 Assessment

The first phase of assessment will follow the guidelines to carry out the contextual study. This study will allow to collect data related to the urban-site under consideration and laying the ground-work for carrying out the revitalization process. The availability of human task-forces as physical resources will be checked and necessary number of required human resources will be defined. Other than that, legal resources, including legal plan approving process and existing approved planning documents will be accessed. Financial resources will also be included in the pre-documentation process to define the extent of finances and multitudes of stakeholders involved with their monetary funds. The verification of public, private and state funds will be done as well during the assessment phase.

Second sub-phase will involve the collection and verification of guiding documents under the umbrella of project preparation. These guiding documents will include maps, reports, and resources reporting environment and social impact plans. Project

preparation will also include setting up a project office and mobilizing human resource for data collection.

Third sub-phase will initiate the participatory setup with the public launch of project. Starting with the selection and formation of participating committees and designing a participation plan with scheduling meetings, workshops and public seminars. Once a calendar for these meetings is secured, a simple communication strategy will suffice to carry out the public participation for the planning process.

The assessment phase will end with conducting a desk research, based on literature and documentation review and field research to collect on-site data in the form of observations, photographs, surveys etc. The historical sites assessment, including any amount of renovation and conservation required will be done. It is extremely critical to analyze and run a diagnostic check for the information collected during the first phase of assessment. The validation of data and documentation will put a strong basis with prioritized targets for the next phase of planning.

7.2.1.1 Objectives

Understanding the context and territory with its opportunities and challenges.

7.2.1.2 Results

Acquisition of maps, legal documents, and activation of participatory process.

7.2.2 Planning and design

The second phase of planning starts off with the strategic development process by conducting workshops with planners, local government, stakeholders and the community. The primary aim of this phase is to set the objectives and determine strategies for the whole project at three different scales; city-wide, project-wise and at neighborhood scale. The participation and inclusion of the mentioned bodies will vary for the three particular scales. For example, the participation of local community

for neighborhood scale will be necessary in comparison to city-wide strategies design. This stage will also include the creation of social impact plans and strategy design. Nevertheless, the first sub-phase concludes with the overall strategic development in consideration to city-wide developmental plans, as prerequisites for operationalization.

The second sub-phase will focus on the management schemes developed for dividing the city into smaller project sites, either on architectural scale or smaller urban interventions. For example, infill projects or public space organization. This phase becomes critical for spatial organization to compliment the city-wide strategy.

The third sub-phase will kick start the neighborhood-scale strategies development. This phase would include tasks for organizing workshops to include all the actors and finding solutions through participatory design.

7.2.2.1 Objectives

Overall strategy design.

7.2.2.2 Outcomes

Delivering project planning and design handbook including guidelines, future interventions and current design strategies.

7.2.3 Operational Management

The third phase of the urban-development program to cater to a cultural quarter development will include the necessary tasks to start the operational stage. The first sub-phase called programming (UN-Habitat, 2022), will allow the setup-management of the projects before the physical work is laid on the ground. From project management including scheduling to piloting the pre-feasibility reports for each project, will be resolved at this stage.

The second sub-phase will require the finance plan to be completed. The funds allocation by the national and local government, private investors (local or international) will be finalized and documented.

The last sub-phase will be preparing of an action plan report and presenting it to the public. It can also include the commencement of workshop to define the action plan in collaboration, prior to its finalization and public presentation.

7.2.3.1 Objectives

To define an order of implementation process and acquire finance and feasibility status.

7.2.3.2 Results

Acquisition of an action plan.

7.2.4 Implementation

The last phase of implementation will start with developing a mechanism and work plan. The project management reports will be attained and plans will be approved at this stage.

This phase of implementation will continue with on-site work, following the documents and reports developed previously. A process of taking feedback and researching on future implementation plans will be carried forward as either a 5-year or 10-year periodic intervention plan.

7.2.4.1 Objectives

To carry out the planning schemes according to the approved plans and mark learnings for the future interventions.

7.2.4.2 Results

On-site physical developments.

The above planning process for strategy development gives an overview of the process deemed necessary for the urban-scale projects. However, according to the knowledge extracted from various literature resources, some factors are marked mandatory for CQs as urban revitalization strategy. Site-selection criteria, as a part of the first phase of assessment, discusses the compulsory factors for a successful cultural quarter plan.

7.3 Site Selection Criteria

The important part of assessment phase, during strategy development for implying a cultural quarter as urban revitalization catalyst, is to cherry-pick the parts of the city with elements prerequisite for a successful cultural quarter.

On the basis of research concluded in the previous chapter, the study establishes a thorough criterion to be fulfilled by any site in order to be converted into a cultural quarter, with three essential qualities pre-existing in selected area;

- an immersive and multilayered activity pattern,
- intriguing built-up and
- historical importance

These three qualities also align with John Montgomery's place characteristics of a CQ, compared in the Table 3.

7.3.1 Multilayered Activity Pattern

Although, a cultural quarter proves to be critical in increasing the number of incoming visitors into its boundaries, there needs to be an existing influx of people coming to the site for different forms of activities. There should be an existing pattern of commercial, residential, and leisure activities, connected on different scales with each

other to form a multi-layered experience for the visitors and residents (Montgomery, 1995).

A 24-hour activity pattern in case does not occur in the existing conditions, programs to enhance the day, evening and night activities should be among the proposing agendas. For example, 24-hour cafes, community centers, bars and small to medium spaces of entertainment would promote the visitation hours to extend beyond evening hours. Such activity status would allow an enhanced street life as well.

7.3.2 Intriguing Build-up

Selecting a site with different build-up categories is another turning feature to ensure an active future for any cultural quarter. The inclusion and balance of open and closed spaces within the cultural district will ensure an interesting indoor and outdoor experience for the incoming people, providing spaces for venues for various activities (Montgomery, 2003). The inclusion of green areas like green belts, public parks of small and medium scale is yet another important feature. The green and natural spaces would prove to be fruitful for the existence of natural habitat within the active clusters, preserving the local flora and fauna and yet again proving places for group-based activities like yoga, meditation, exercise etc. In addition to outdoor or open spaces availability, indoor multi-use spaces act as another enriching factor to any culturally productive space. These spaces of varying sizes would allow multiple forms of temporary events to be organized on either weekly or monthly basis. Studio spaces for dance, painting classes, seminars, or culinary classes would evoke entrepreneurial energy within the city. The variety of scales and sizes would also provide an opportunity for small and medium scale investors and stakeholders to become a part of these active centers. This as a result would decrease the chances of high scale investors and stakeholders to hoard the district, resulting in problems like increased land and property value. Small scale craftsmen, local farmers, medium scale traders, and individually working artists would be able to get the most benefit out of such varied scale venues (Montgomery, 2003).

The built style, either following the traditional, modern or regional architectural language will also become a defining factor to enrich the built environment. Thus, the quarter would not simply rely on the temporary or permanent activity forms but ensure to provide a built experience as well. Street facades of these architectural styles would improve the streetscapes and provide a uniqueness of its own in every nook and corner of the quarter.

7.3.3 Historical Importance

It is vital for a cultural quarter to consist of character areas based on local history (Montgomery, 1995). This historical relationship would ensure to create a sense of place in peoples' memory and become a source of inspiration to relate to something from the past and connect them with the present experiential journey. Historical monuments acting as landmarks would help develop navigator patterns for anyone visiting the area (Lynch, 1964).

The historical sites provide the context with a distinct, unique and unreplicable image and identity (Montgomery, 2003). Every city can be associated to such an image with its built forms. In today's era, the "city line" has become a distinguishing element to identify one among many, but these city lines are a mere collection of high-rise towers against the sunlight, the individuality of which can never be minimized. However, from a visitor's perspective, walking on a street, the facade treatment, the unique architectural style; mostly historical and native (cultural), provide a vivid experience. Therefore, the familiarity and legibility of such places is effortless for even a foreigner and rather straightforward. Historical built-features can be referred as "place-making" element as well for any given city (Hall, 2013).

The following table combines the three elements vital for any cultural quarter suggested by John Montgomery, and establishes new terms based on research.

Table 3: Criteria for the Cultural Quarter Site (Source: Riaz, personal archive, 2022)

John Montgomery’s Criteria	Research-based Criteria	Key Features
Activity	Multilayered Activity Pattern	Commercial
		Residential
		Leisure
		Day, Evening and Night activities
		Active street life
Form	Intriguing Build up	Open and closed spaces
		Public Parks
		Multi-use spaces
		Different Scales Architecture
		Streetscapes
Meaning	Historical Importance	Character Areas

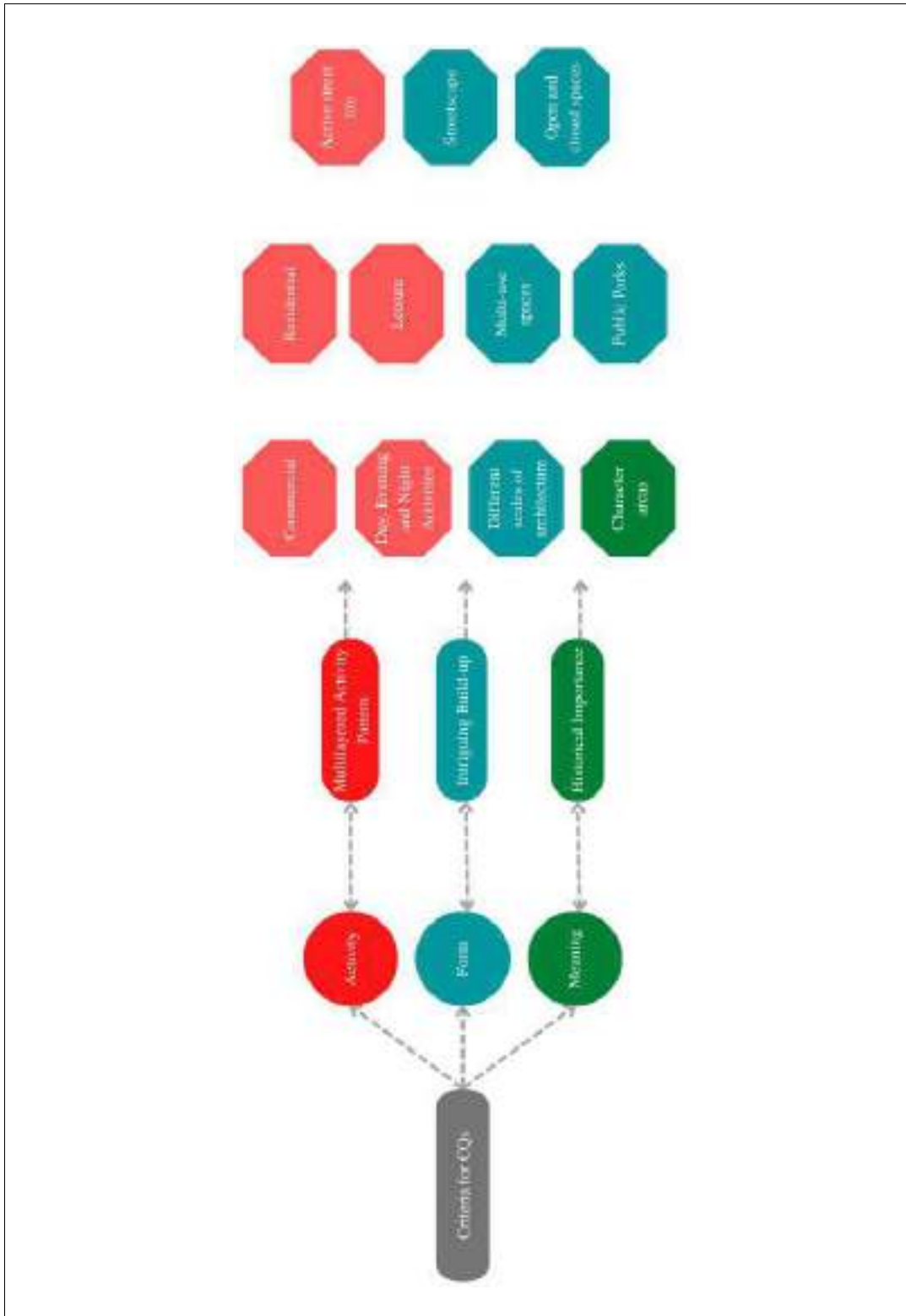


Figure 76: Criteria for the Cultural Quarter Site (Source: Riaz, personal archive, 2022)

7.4 Potential Sites for Planning Cultural Quarters in Lahore

From the mapping analysis carried out in the previous chapter, data extracted from the surveys and interviews, the study was able to shortlist a few deteriorating but potential sites for the city-wide cultural quarter. The selection of these parts of the city were also based on the criteria developed by the literature review, elaborately discussed in chapter 2.

1. Walled City, Lahore
2. Gulberg III, Lahore
3. Mall Road, Lahore

These potential sites inside the Lahore city are further discussed on the basis of the criteria deemed necessary for any cultural quarter by the research carried in this dissertation.

7.4.1 Walled City, Lahore

The Walled City of Lahore, also known as Old City, can be called as the historic core of the modern-day city. The history of Lahore started to grow from this very edge of River Ravi. As explored in Chapter 4, this walled city was built by the Mughal Empire as they defined the city as their hub for ruling. The Lahore fort was constructed in early 11th century (WCLA, 2021) which gave more significance to the settlement in the surrounding area.

7.4.1.1 Abundance of multi-layered activity pattern

The Walled City Lahore consists of 21 *bazaars* (WCLA, 2021) and each of them specializes in a different category of goods. These markets are based on wholesale business. The area of 2.5kms holds a continuous commercial and trading activity, including Asia's largest spice market called Akbari Mandi near Dehli Gate, Lahore (WCLA, 2021). From clothes, utensils, fish, decorative items, food, musical instruments, and raw spices, one can find anything within the streets of the old city.

These markets due to their extensive variety, always present a buzzing scene of trading and provide business opportunities to citizens of Lahore.

The southern side of the fort is sandwiched between the forty walls and the periphery. One side of the walled city facing the fort has been transformed into a flood street, where traditional cuisine is offered to the incoming consumers. This part of the walled city also joins the street consisting of crafts shops and local musical instruments producers. Previously defined as a red light district, this area has been drastically transformed to respond to the modern needs of the growing tourism in the historical complex. The Walled City Lahore Authority Act was passed in 2012 after the formation of WCLA. The Act included a master conservation and redevelopment plan for Walled City. Some of the important laws ruled by are:

"(1) The Authority shall, in consultation with the Heritage Conservation Board, in such form and in such manner as may be prescribed, prepare a master conservation and re-development plan for purposes of the Act and the Authority shall implement and execute the same, after the approval of the Government.

(2) The master conservation and re-development plan shall not be detrimental to:

- (i) the territorial integrity of the Walled City
- (ii) the heritage of the Walled City.
- (iii) the character and special place qualities of distinct places and neighborhoods, as determined by the Heritage Conservation Board.
- (iv) neighborhood hierarchy.
- (v) quality of architectural assets.
- (vi) places of historic significance.
- (vii) historic open spaces; and
- (viii) intangible heritage.

(3) Subject to sub-section (2), the master conservation and re-development plan shall include—

- (i) a land use and zoning plan.
- (ii) a plan for conservation of heritage of Walled City.
- (iii) a plan for development, improvement, and maintenance of municipal services.

(iv) a plan for development, improvement and maintenance of public passages, urban open spaces, public areas; and

(v) a plan for development of enterprise and economic activities."

The potential of WCL is already being accelerated by its government authority, introducing event-based regeneration. Folklore plays, Musical Nights, Lahore Children Festival, Royal Trail Tours, Lahore Biennale are some of the prominent events happening across the walled city.

7.4.1.2 Presence of intriguing build-up

The walled city capsules in itself many Mughals architectural pieces like, Shahi Hamam along the royal trail, Masjid Wazir Khan, Sunehri Masjid, Lahore Fort and Badshahi Mosque. The Walled City of Lahore is one of the most culturally enriched parts of the city, with history embedded in each of its bricks. The walled city was surrounded by a wall as its name defines and consisted of 14 gates. 10 of these gates still stand tall in all their glory and have been conserved by Walled City Lahore Authority (WCLA). Dehli Gate, one of the most important gates of the walled city, marks the start of "Royal Trail" leading the Mughal royals to the Lahore Fort. The walled city consists of multiple neighborhoods locally called "Mohallas". Many "Havelis" adorn the narrow streets of the city. Asia's largest spice market still exists and works in all its glory here. Shoe market, paper market, cloth market, utensils market, in-fact, one can find everything inside the walls of this old city. Right beside the walls of the fort, exists the centuries old Red-Light District called "Heera Mandi". Although, the major parts of Here Mandi have been transformed into a Food-Street, some structures still practice the illegal prostitution under the shadows.

Walled City has gone through a lot of transformation in the past decade, mostly work related to conservation of the historic monuments, led by the Agha Khan Cultural Department. One of the most ambitious regeneration projects that has been completed for the walled city was the proposal for Greater Iqbal Park, which put forward the idea of combining the two sides of the monumental parks of Iqbal Park and green belts of the Lahore Fort which were previously divided by a busy vehicular road. The

lake in the greater Iqbal Park is the parts of river Ravi which flowed through the sides of the fort in the past.

7.4.1.3 Existence of historically important sites

The walled city Lahore is full of historical marvels as shown in **Figure 41**. Many of these monuments mark the old city’s boundaries, as they are confined inside the old city’s fortified walls. For example, the old city gates and structures attached to them. Nevertheless, these historical jewels give the city its unique identity, appearing at every nook and corner of the old quarter. As these distinctively build character areas appear inside the old city boundaries, they continue to increase the legibility and image-ability of the whole, marking the paths, nodes, edges and landmarks (Lynch, 1964).

The following table includes all medium and large scale historical monuments inside the walls of the old city.

Table 4: Historical Monuments inside WCL (Source: WCLA, 2021)

No.	Monument Name	Location
1	Badshahi Masjid, Lahore	Near Lahore Fort
2	Chitta Gate	Inside Dehli Gate
3	Faqir Khana Museum	Near Naqsh School of arts
4	Haveli Dhayan Singh	Near Chowk Nou gaza peer
5	Haveli Nau Nihal	Inside Mori Gate
6	Haveli Nawab Sahib	Inside Mochi Gate
7	Hazuri Bagh, Baradari	Lahore Fort
8	Mariam Zamani Mosque	Inside Masti Gate

9	Masjid Wazir Khan	Inside Delhi Gate
10	Mubarik Haveli	Inside Mochi Gate
11	Roshnai Gate, Lahore	Ranjit Singh Madhi
12	Sunehri Masjid	Near Chowk Rang Mehal
13	Tomb of Dr. Muhammad Iqbal	Beside Badshahi Masjid
14	Tomb of Malik Ayaz	Near Chowk Rang Mehal
15	Wazir Khan Hammam	Inside Dehli Gate
16	Wazir Khan Mosque	Inside Delhi Gate, near Chitta Gate
17	Well of Raja Dina Nath	Inside Chitta Gate

Table 4 (continued)

This assembly of new additions and old monuments can be easily categorized as a cultural quarter, offering activities, built form, and meaning all together.

7.4.2 Gulberg III, Lahore

Gulberg is a well-known institutional town in Lahore. It is well-known for its high-end residential and business properties. Several corporate centers, sophisticated retail malls, eateries, sports facilities, educational establishments, and healthcare centers can be found in the vicinity. Gulberg is also known for its attractive parks and gardens, which are true to its literal definition - a garden with flowers. Following Pakistan's sovereignty in 1947, there was a surge of construction development in Lahore to facilitate migrants.

7.4.2.1 Abundance of multi-layered activity pattern

Since the whole district of Gulberg was initially a residential area, the inner streets are still lined with residential properties. However, the main boulevards are now buzzing with commercial and retail activities.

Some of Lahore's most prestigious and international restaurant chains have marked their presence by opening their doors in this vicinity. High-end fashion brands and luxurious designer studios also lit the M.M. Alam road with all their glory. Inside the streets of Gulberg, exist private high-schools' campuses which attract a large sum of youth into the vicinity.

The Western end of Gulberg holds an accumulation of sports-related programs, including the head office of Pakistan Cricket Board, hockey stadium, cricket stadium and an amphitheater. The collection of these programs is located inside Gaddafi Stadium complex. Every year during the cricket "super-league" the streets of Gulberg present a scene no less than a festival, with crowds chanting and cheering for their favorite national and international players.

7.4.2.2 Presence of intriguing build-up

To address the housing deficit, a slew of initiatives has to be undertaken. From 1947 through 1958, Lahore had strong construction development, with settings springing up on the periphery, most prominently Gulberg, Shad Bagh, Chauburji, Wahdat Colony, and others (Naz and Anjum, 2007). The Gulberg area is bounded by the rail network, Ferozpur Road, and the Lower Bari Doab, which includes Gulberg colony, Guru Mangat, and Mian Mir. Gulberg's development idea is rooted from the Garden City Movement, as evidenced by the term "flower-tree"; a hybrid of two Urdu phrases.

Gulberg I, II, III, IV, V were created across an area of around 2,368 acres in five parts, occupying an area of 126, 448, 1653, 85, and 56 acres respectively. S.A. Rahim, Chairperson of the Lahore Improvement Trust, designed Gulberg as a minimal density, luxuriously laid-out housing scheme for the contemporary rich between 1950

and 1954. Consisting of detached bungalows varying from 12-8-6-2 Kanals with a minimum of 7 Marlas, as well as enough accommodation for schools, clinics, playgrounds, outdoor areas, theaters, and retail amenities. The plan's physical architecture and service levels evoked western urbanization, modernism, and high prestige, but lacked imperial majesty. The Main Market and Liberty Market, which were built in 1954 and 1967, respectively, offered an ever-expanding retail center with a diverse selection of merchants. United Christain Hospital (U.C.H.) was built between 1961 and 1965, and Home Economics College was founded in 1955.

Properties flanking Main Boulevard, Gulberg, and other important roadways were liable to modification of land use as per the Punjab Gazette rule 96-A 4. The area's land use transformation began when a dwelling was turned to a Shanghai Restaurant in 1970 and the Auriga Cinema was demolished to make room for the Auriga Plaza in the late 1970s. The commercialization began as a collusion amongst the landlord and LDA. This was formalized in 1993 by the Commercialization Policy clauses (iv, viii), which enabled commercialization of all residential neighborhoods pursuant to a No Objection Certificate from all surrounding property owners (Naz and Anjum, 2007). This phase enabled the private market to freely engage in the urban development procedure, accelerating commercialization.

7.4.2.3 Existence of historically important sites

The following historically important sites exist in the area of Gulberg;

1. Alhamra Open Air Theatre
2. Gaddafi Stadium
3. Lahore Heritage Club
4. Liberty Chowk
5. Liberty Market
6. National Hockey Stadium
7. Punjab Athletics Stadium

7.4.3 Mall Road, Lahore

Shahrah-e-Quaid-e-Azam, often referred to as The Mall or Mall Road, is a significant thoroughfare in Lahore. The 1860s were significant years for the Mall Road since they represented the commencement of the development of its landscape. The Government Officer's Residence, as well as the enlargement and modification of the Governor House, were started.

7.4.3.1 Abundance of multi-layered activity pattern

Owing to a large number of government buildings and public institutions, Mall Road offers a variety of activities to its visitors. The Mall Road is viewed as a symbol of rich urban characteristics and a nexus of many events, which made it the city's backbone during the colonial era (Aslam, 2019). Numerous public buildings started to be constructed towards the turn of the twentieth century. The Anarkali bazar was the site of the densest development outside the walled city. Much of the important cultural, social, and institutional environment is located on or near Mall Road, along with the Governor's House, the General Post Office (GPO), the High Court, the Lahore Museum, the Town Hall, and a few prominent Government Public Schools, Universities, and Colleges.

7.4.3.2 Presence of intriguing build-up

Much of the structures present on the Mall Road were constructed in the Gothic or Indo-Saracenic styles. Some of these structures, particularly the colleges, appear to be right out of Cambridge or Oxford. A few of the city's most notable churches may also be found just off Mall Road, looking as if they were snatched directly from the English countryside and transplanted here. No trip to Lahore is complete without a trip down Mall Road. Mall Road is also completely walkable, thanks to its large boulevards and wide sidewalk. Regrettably, several of the structures are surrounded

by huge gardens and are not accessible from the road itself, including the Governor's House and even some of the schools near the eastern end of the Road.

7.4.3.3 Existence of historically important sites

During the British Raj, the road was built on a route leading to the Governor's House, with Mughal monuments and furnaces on both sides. Mall Road, while not quite pastoral, is one of Lahore's most runnable roads. The British built this ancient boulevard, which is flanked with trees and several stores. Despite the fact that Mall Road is a busy highway, there are pathways or enough room to run along much of it. The road's northern part begins near the Lahore Museum and extends south for 7 kilometers to the Fortress Stadium. It's also a wonderful alternative for those looking for a lengthier run through Bagh e Jinnah and Race Course Park.

From 1849 until 1947, the British governed Lahore for slightly under a century. The British would evict the Sikhs and occupy Punjab, taking advantage of a generational issue due to the death of Ranjit Singh of the Sikh Empire. The city of Lahore was designated as the capital of British Punjab. The colonial invaders would leave their mark on the urban landscape, as they did in the other major towns of the British Raj, with colossal civic and commercial structures that still exist today. While British colonial era architecture may be seen throughout Lahore, the greatest proportion of these structures can be found along Mall Road, which connects the Old City to the Cantonment and was / is the city's major thoroughfare.

The following historically important sites exist around the Mall Road;

1. Aitchison College
2. Alhamra Arts Council
3. Cathedral Church of Resurrection
4. Bagh-e-Jinnah
5. Charing Cross
6. Government College University Lahore
7. Governor's House
8. King Edward Medical College

9. Lahore Museum
10. Lahore Zoo
11. National College of Arts
12. Provincial Assembly of the Punjab
13. Tollinton Market
14. University of the Punjab
15. Wapda House

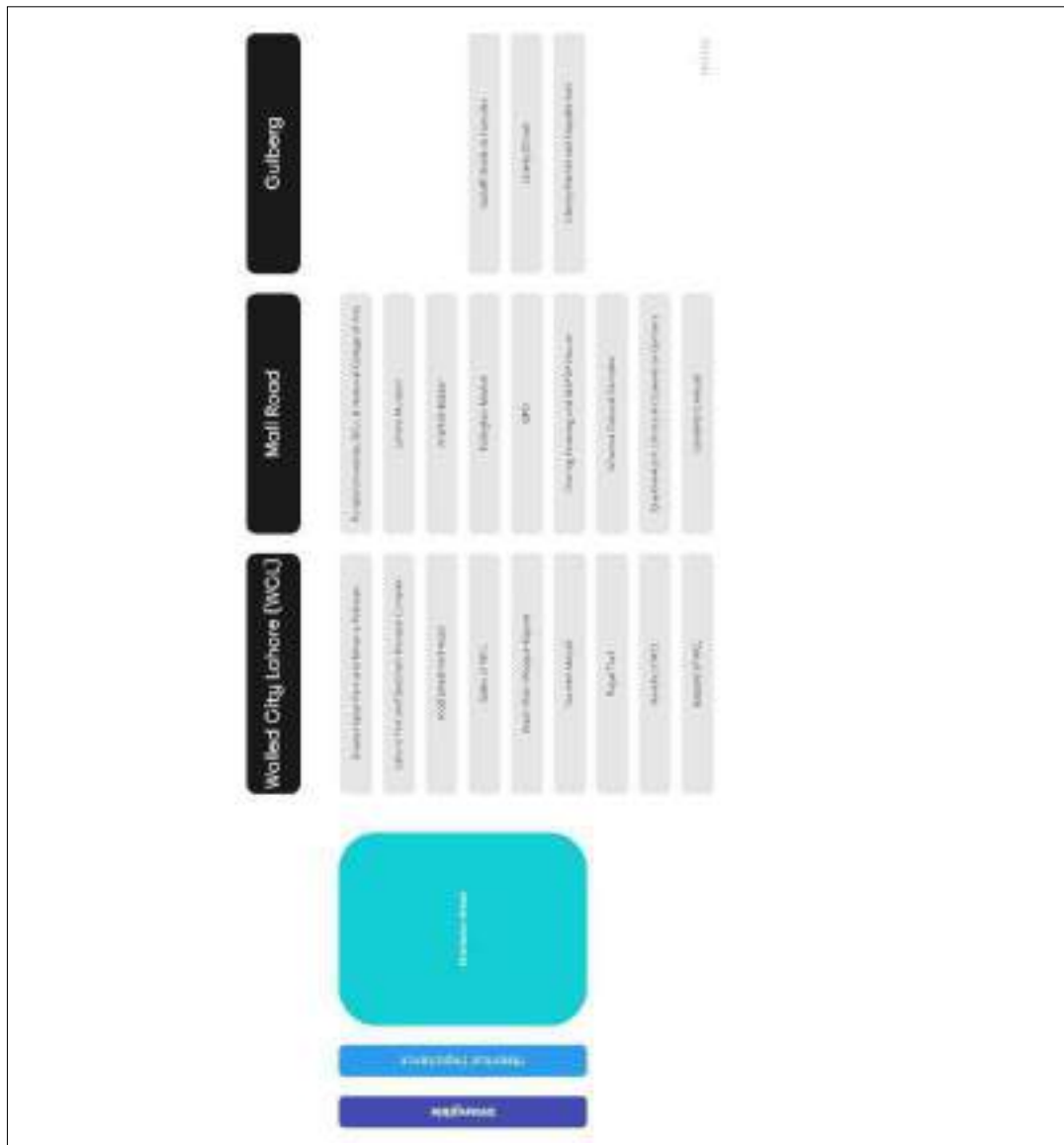


Figure 77: List of Character Areas within the Selected Sites (Source: Riaz, H., personal archive, 2022)

7.5 Possible Planning Proposals for Lahore

In this section of the thesis, three planning strategies or possible planning proposals are projected on a macro scale, to serve the city-wide demographics with the cultural activities and enhance the deteriorating neighborhoods in the process of planning these CQs. These three possible planning proposals are;

1. Continuous cultural spine
2. Centralized cultural quarter
3. Multiple Decentralized CQs

The **Figure 75** shows the process of evolving the results from the conducted analysis to form the planning strategies. The results showed the vicinity of Walled City Lahore to be the prominent character area for the whole city. Therefore, the sites selected for development of strategies falls in the area of Northern parts of Lahore. Out of the three potential sites for the development of CQs, two have been shown in **Figure 75** for strategy development. The Walled City Lahore and Mall Road Lahore exist only 5.7 kilometers away from each other, hence could be analyzed together to either form a synergic or autonomous quarters for cultural activities. The arrows in the figure point to the roads adjacent to these character areas, which develop a network owing to the connectivity the roads layout provides. This road network touches a number of residential neighborhoods, commercial and civic centers and activity nodes.

The three possible planning proposals show how these particular networks, centers and nodes can prove profitable for the CQs assembly.



Figure 78: Strategy Development for C.Qs (Source: Riaz, personal archive, 2022)

7.5.1 Continuous Cultural Spine

The first strategy involves creating a continuous array of experiences in terms of programs and built-urban spaces to form the proposed cultural quarter. In each and every neighborhood's urban planning strategy, public space has always been a key concern, and in today's modern-world setting, these urban spaces have developed as vital aspects of cities and communities. Plazas, squares, and parks; unquestionable requirements in the urban fabric, are now more important than ever.

The build-up and connected open spaces; either semi-public or public, are important to ensure the well-being of cultural activities in Lahore. These connected urban spaces would not only have a good influence on the economy, but they also provide recreational space for people to play, connect, and interact. For example, small plazas existing in front of Jamia Masjid Shuhada (Mall Road) lacks such quality and connectivity to its context.

Furthermore, high-quality public and open spaces with street furniture and efficient landscaping, are critical for fostering interpersonal relationships throughout city areas. Having an open place to enjoy fosters a sense of community and connection to one's immediate surroundings, while also having a good psychological impact through fostering interactions amongst people of the community. Cities have engaged the services of architects in order to offer people with accessible, human-centered, and high-quality venues. Indeed, the tremendous demand for these sorts of establishments require exceptional design and architectural value. The same can be done for Lahore, as architectural pieces meant to connect the urban spaces throughout the city will be able to provide for thriving of CQs. This can be based on the existing and new architectural pieces to interlink the heritage and the culture of the city.

7.5.1.1 Planning the Cultural Spine

This strategy is based on the existing experiences and the network they form with their physical existence in the context. As analyzed in the previous chapters, Northern Lahore provides a rich landscape for multi-scale cultural experience to its visitors.

And these once mapped out, form a journey to be continued and a path to be followed. This linear connection of activities forms an interesting boundary to be perceived into a cultural quarter. Interestingly, the form gives a hint of growth due to its trajectories and provides possibilities of future expansion if needed. The linearity ensures that the cultural quarter interacts with a larger number of adjacent neighborhoods and attracts people from multiple socio-economic backgrounds.

7.5.1.2 Aims

To plan a combined and uninterrupted array of cultural experiences.

7.5.1.3 Results

Formation of a culturally rich spine, with the ability to grow in a linear manner.

7.5.1.4 Action Area

Starting from the edge of Circular Road, adjacent to the Walled City Lahore, connecting the experiential neighborhoods of Delhi Gate, Launda Bazaar, Gawaal Mandi, Anarkali, and connecting all the way to Mall Road (also known as Shakra-e-Quaid-e-Azam) (See Figure 80). Interestingly, these neighborhoods present the visitors an experience of street scale hierarchy, multi-layered active centers with abundant historically significant sites (See Figure 41).

Table 5: SWOT analysis for cultural spine strategy design

Strength	Weakness	Opportunities	Threats
Covers a larger area	Requires robust administrative control	Neighborhood-scale revitalization	Large sum of governmental funding required
Targets crucial parts of historical significance	Crucial boundary control	Prioritizes streets-scale development instead of neighborhood-scale	Sprawl into residential neighborhood
Tendency for future development		Provides opportunity for future growth	
Promotes linear urban growth		Increased urban connectivity	
Targeted funding		Controlled use of resources	



Figure 79: Diagram for Continuous Cultural Quarter in the city (Source: Riaz, personal archive, 2022)

7.5.2 Centralized Quarter for the City

The second strategy that was provided through the analysis performed in the previous chapter is the creation of a centralized quarter for the city. Just like the Temple Bar

where the history, is rich in culture, creativity, craft, literature, the performing arts, coffee houses, political discussion, and a lot of color and excitement, a centralized quarter can be implemented for Lahore. In one of the areas proposed based on the analysis i.e., Mall Road, Gulberg III, or the Walled City, the city will host its centralized hub for culture and arts to attract and bring back the elements of hustle and bustle that have been lost to food streets.

In this case, priority can be given to the area most concentrated with the qualities of a successful cultural quarter. Among the three sites, Walled City Lahore is prioritized to become the singular cultural quarter for the city.

Making the centralized CQ would require it to be a compilation of offerings that can attract tourists and locals alike, narrating the rich cultural heritage of the city in one central point of focus. While it will be highly attractive to offer one area of entertainment and art, the load on the city administration to maintain the influx of people might not be the easiest job.

7.5.2.1 Aims

To designate the most appropriate and suitable area for the cultural quarter according to the criteria established by the research.

7.5.2.2 Results

An area concentrated with cultural activities to serve as a singular quarter for Lahore.

7.5.2.3 Action Area

The area including the neighborhood of Walled City Lahore, Gawalmandi and Anarkali are chosen to be recognized as the cultural quarter for this strategy. As this strategy focuses on the singularity of the cultural and creative district for a city, this particular area proves to be the most energized in terms of the required criteria; multi-layered activity pattern, intriguing build-up, and historical importance. The analysis

conducted in the previous chapter shows the areas of walled city Lahore, Gawalmandi, Anarkali and Mall road to be fitting to these criteria. Interestingly, as discussed previously, these areas exist right next to each other.

Table 6: SWOT analysis for centralized cultural quarter strategy design

Strength	Weakness	Opportunities	Threats
Brings the culture together at one place	Confined to one part of the city	Avoids urban replication	Singular admin body could fail to manage
Requires a singular administrative unit to function	Limits the future growth of cultural quarter		Increased property value in one part of the city
Provides uniqueness to the city		Sets identifiable character values	Possible urban disconnection
Rejuvenates the historical part of the city		Promotes history preservation	Requires huge funds to cater to a larger area
Combines local and foreign investors for economic revitalization	Disruption of local values through foreign input	Revenue generation through tourist activity	Turning into a tourist attraction

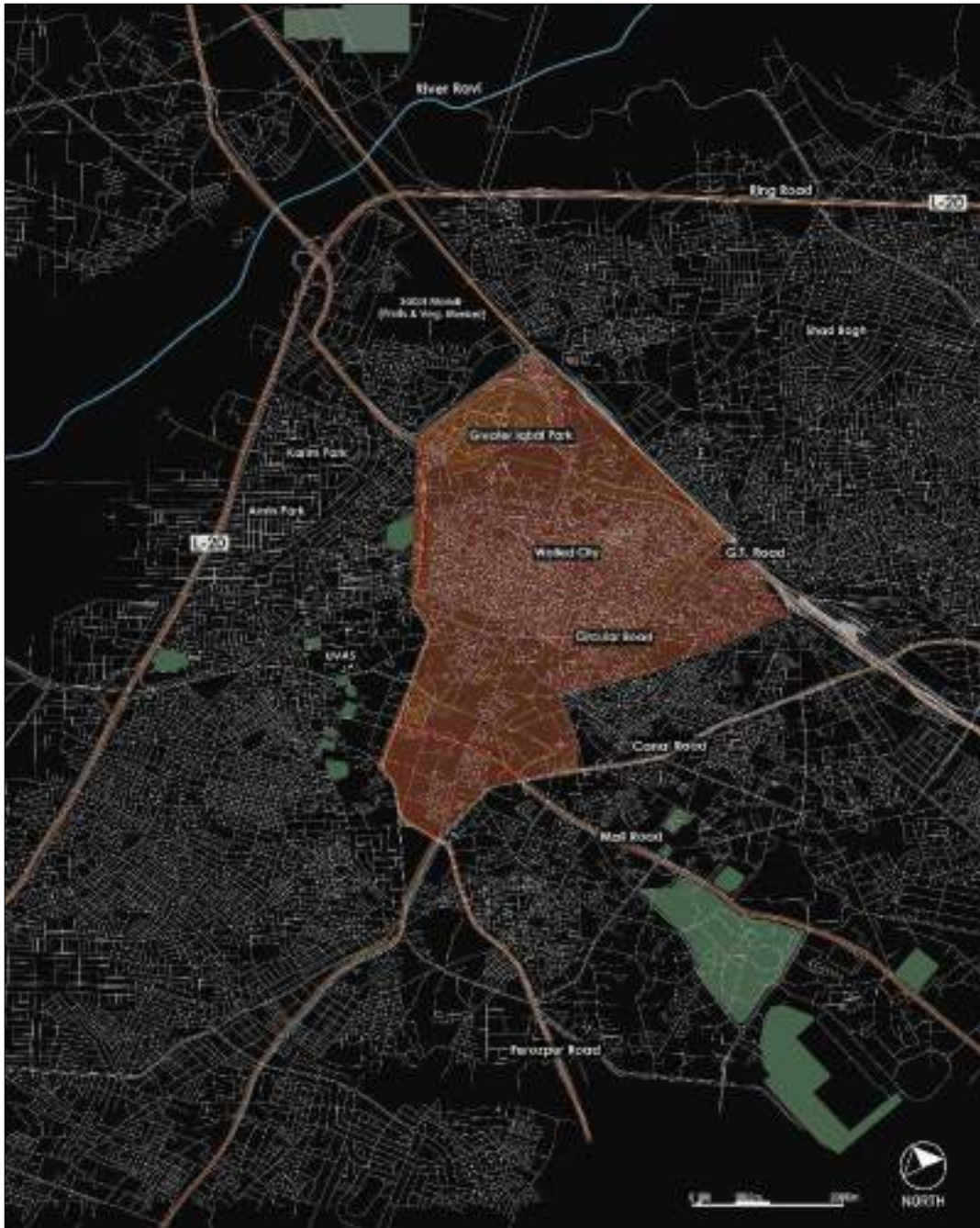


Figure 80: Planning a Centralized Cultural Quarter (Source: Riaz, personal archive, 2022)

7.5.3 Multiple Decentralized Quarters

To build multiple decentralized quarters in the city of Lahore would mean to localize cultural hubs to different parts of the region and offer a variety of culture and art.

Decentralized quarters could be a better solution for the city owing to the high influx of people that the city already faces. With decentralized CQs, it would not only be easier for authorities to control crowds, but also allow people to be able to enjoy different parts of the city for different cultural and artistic elements. But this also means that the city would need more than one set of administrative teams to run and overlook these disparate CQs.

Multiple obstacles cut across contemporary cities, establishing a "no man's land" along the boundaries of diverse urban buildings. They erode an urban tissue's compression, operational, ecological, and social coherence, and degrade landscape values (Rembeza and Sas-Bojarska, 2022). Uncoordinated fragmentation degrades the quality of urban space, distorts the city's appearance, and has significant environmental and social consequences. So yet, no effective methods or processes to halt urban fragmentation have been revealed.

7.5.3.1 Aims

Multiscale quarters scattered around the city, providing unique cultural experiences.

7.5.3.2 Results

Neighborhood-scale economic, cultural and social development will occur due to the growth of multiple CQs.

7.5.3.3 Action Area

As this strategy puts forward the idea of having multiple quarters, action areas or selected sites would be scattered throughout the city. The most exciting part of this strategy is that it allows the decision makers to program multiple types of cultural clusters. For example, in Figure 82, eight areas are highlighted to be potential cultural quarters. The area highlighted at North-eastern parts of Lahore, touching the Ring Road is a site concentrated with medium and large scale industries and warehouses.

Some of these industries and warehouses have been abandoned due to the declining economy and unfavorable policies by the government. A very similar approach to Sheffield Cultural Quarter (Montgomery, 2003) can be adopted here, where the planners turned the site into an active center for the youth.

Another example from Figure 82 shows the old bazaar of Anarkali to be the protected site for one of the cultural quarters. The Anarkali Bazaar is a busy commercial center specializing in clothing, electronics, books and household products. From small street vendors to big shops, offering local crafts. Many old buildings of this commercial area are at the verge of collapse and need restoration. Due to this deterioration, the footfall in this area has decreased and left the commerce at a declining curve. A policy to adapt this commercial area into a cultural quarter will allow to preserve this historical bazaar and the craftsmanship it delivers to the city.

Table 7: SWOT analysis for decentralized cultural quarters strategy design

Strength	Weakness	Opportunities	Threats
Caters to a larger demographics	Requires more than one administrative body to run	Access to more producers and consumers	Urban replication
Caters to the city's densely populated areas	Possible urban fragmentation	Provides pockets of opportunities	
Develops a network of cultural activities		Proximity to cultural production	
Increased local participation		Small scale investors from local community	
Benefits local economy		Increase in local produce	
Division of local funding		Could thrive on semi-public funding	



Figure 81: Diagram showing Multiple Decentralized C.Qs in the city (Source: Riaz, personal archive, 2022)

7.6 Comparison of the Three Strategies

The three strategies proposed in this discussion are meant to help the city establish CQs and implement policies that can allow it to burst with culture and art again, leading to improved perceptions of the areas in question. Each of these strategies have their own pros and cons that need to be considered when seeking to implement them practically. While the strategies do not currently take into account factors like fiscal expenditures and timelines, the assumption behind these strategies is based on sound circumstances being provided to the regeneration of the city areas. The main difference between the three strategies is that each strategy requires a separate approach to implement and focuses. However, the main similarity is that the strategies focus on dedicated areas and can be expanded to other parts of the city to receive maximum benefit.

7.7 Existing Tangible and Intangible features of the Sites

The features within a cultural quarter can either exist historically and previously in the area under consideration, or they can simply be added as new features into the context. Some of the existing tangible and intangible features to be considered for a good cultural quarter are listed in Table 8.

Table 8: Existing Features of the Three Selected Sites Site (Source: Riaz, personal archive, 2022)

Sr. No.	Type	Feature	Description
1.	Tangible	Built Form	A variety of built architecture
2.		Street Scape	Rich building facades
3.		Open Spaces	Various scales of available open spaces like public parks, plazas, courtyards etc.

4.		Daily Footfall	Attracting a larger set of people
5.		Accessibility	Connected to the city via public transport
6.	Intangible	Activities Mix	Morning, evening and night time activities
7.		Character	Having a sense of place due to its accumulative built and unbuilt aura
8.		History	Historical association with the locals

Table 8 (continued)

7.8 New Tangible and Intangible features of the Site

The three selected sites discussed previously, lack some exclusive built features, which could potentially enhance the cultural experience of the quarter.

The Figure 83 suggests new programs for the three potential sites in Lahore and divides them into four categories;

- Commercial
- Leisure
- Active street-life
- Day, evening and night activities

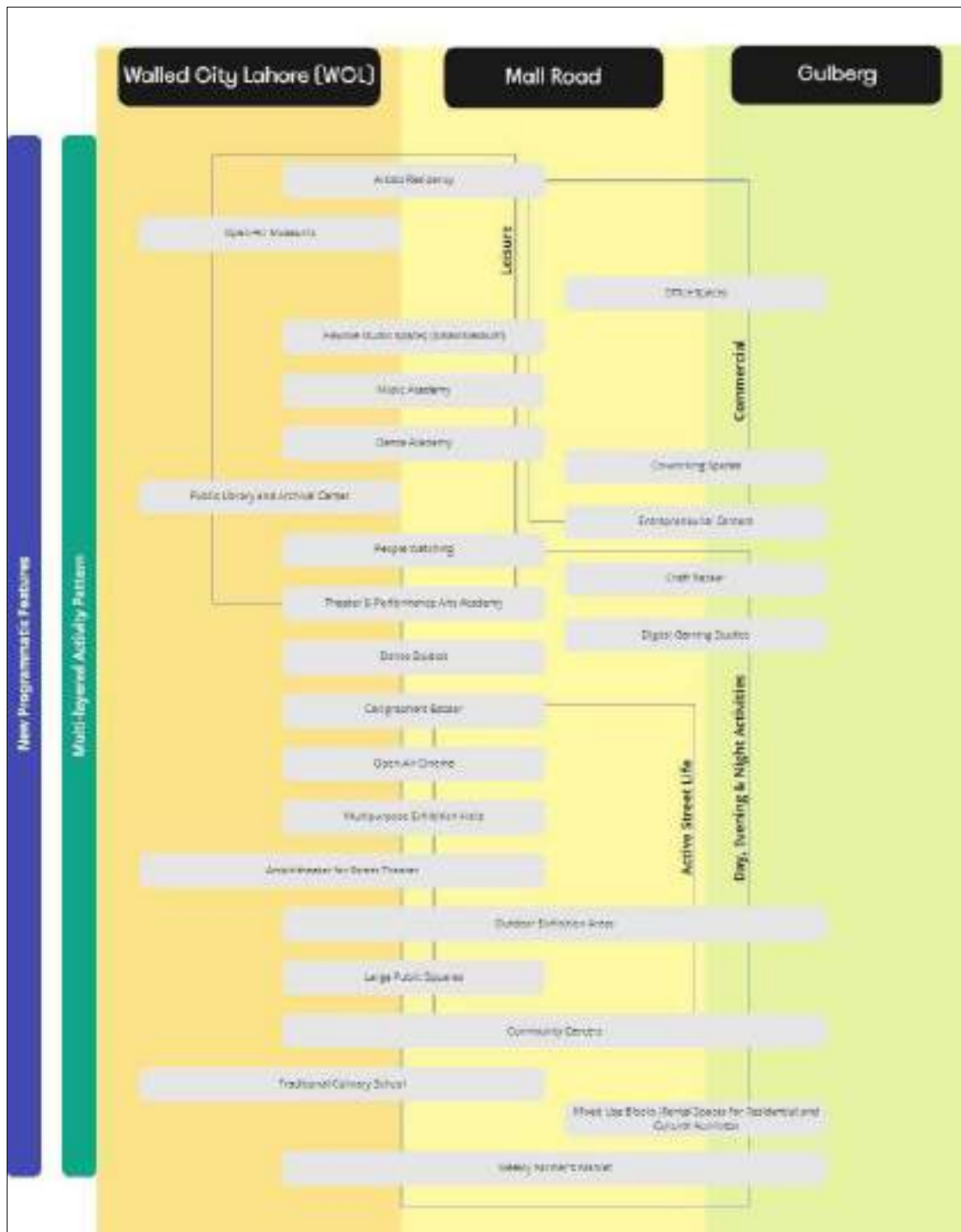


Figure 82: Proposed New Programs within the Selected Sites (Source: Riaz, H., personal archive, 2022)

CHAPTER 8

CONCLUSIONS

8.1 Overview

CQs have been known to be of historical value and significance all around the world now, with researchers focusing on expanding them through different urban strategies and policies. The concept of cultural and creative quarters is currently attracting increasing attention and inquiry. Spanning from historic city centers and industrialized historical monuments to unconventional communities and localities, institutional "cultural shopping malls," and electronic content and knowledge cities. The possible benefits of spatially defined cultural clusters are obvious in small and medium-sized towns, quickly developing countries, and city-states, and are no longer restricted to established old cities in the world and historical quarters (Roodhouse, 2009). The examination of CQs and the benefit of their presence also tackles two other significant issues: the methods of their creation and growth pathways, as well as the nature of the cultural production and use that occurs in them. Certain quarters arise 'organically,' as a result of the natural growth of urban space and the formation of clusters of culturally connected activity. Others are founded as a result of choices made by state bodies or (less frequently) by big private capitalists. Selected, strategically placed, famous inner-city neighborhoods of ancient metropolises have organically established and kept cultural quarter characteristics for decades.

To enable the CQs, the desirable qualities of the region in terms of distinctive traits and milestones comprise economic, social, and cultural activity, constructed form, and historic significance. Land use variety, the presence of numerous cultural venues, the replenishment of large-scale public architecture with smaller, humbler places, the amount and quality of cultural activities, the implementation of creative projects and festivals in the region, and so on are all required. Additionally, the centered CQ would

make artistic endeavors visible in a core place. Concentrating the presence of SMEs, particularly those in the creative sector, in one specialized location would imply attracting more visitors to the region. Furthermore, in order to draw artists to this center region, workplaces and low-cost cultural producers, as well as complementing daytime and evening uses, must be available. In addition, give space for arts development organizations and businesses, along with arts and media training and support institutes. The centralized cultural quarter goal is to provide not just leisure and entertainment areas for inhabitants and tourists, but also to operate as creative centers and cultural production places.

This research looked at the formation of CQs in the city of Lahore that has seen vast transformation through decades. The goal behind the research is to implement the concept of CQs. The approach is to learn from the existing ones around the world, assess the thought process behind the people who are living in the city of Lahore and experts who are knowledgeable of the history, and in the end provide strategies to help formulate urban policies that can lead to the formation of the CQs. Lahore was a hub for culture and art, offering much more than food streets. From theaters to performances, to literature and dance being prominent parts of the city's attractions, the city went through vast transformations where these forms of art were lost. Same was the fate for cultural heritages that the city is full of. Therefore, the dilemma called for the establishment of an urban area (centralized, decentralized, or continuous) which would boost not only the culture and art but also the architectural gems that the city hosts.

The examples of Temple Bar in Dublin and Rasht Grand Bazaar in Iran also reflect on the importance of context and the cultural values associated with the demographics. The case of Temple Bar provides an opportunity to understand a cultural quarter in its successful implementation, following a culture of its own; European history and social characters. It has become one of the pioneering examples to understand the working of a cultural quarter and how such strategies can evolve with time (Montgomery, 1995). Temple Bar provided learning opportunities for planners across the globe to decipher the rules to be followed for a successful cultural quarter. However, the Rasht Grand Bazaar happens to be flourishing and thriving in

the region very close to Pakistan. Infact, Iran shares South-Western border with Pakistan. The study of Rasht Grand Bazaar hence, provides a cultural, religious and social context extremely close to Lahore, Pakistan. The use of resources, digital tools and participatory process can be learned from such an example.

8.2 Infusion of Culture and Identity in the case of Lahore

From the analysis and answers gathered from surveys and interviews, it can be concluded that the identity of Lahore is closely knitted with its rich and multi-layered culture. The online survey revealed very interesting insights about the locals' perspectives about their city's image and unique characters.

National monument for the country's independence is a major symbol of the city's identity (Minar-e-Pakistan, 40% respondents review, refer to Figure 57). This indicates that the current urban culture that the city and its residents follow is predominantly modern and the country's journey of independence cannot be taken out of Lahore's identity. The historical narrative of the city still continues to thrive. This idea reflects that the urban scenery of Lahore is open to its modern additions, including the iconic buildings designed by Nayyar Ali Dada. Therefore, the built-style reflecting Mughal architecture with a modern touch is celebrated around the city. For example, Alhamra Arts Council, Expo Center Lahore and Alhamra Open Air Theater (Dada, 2022). However, the regional aspect in the modern additions is fairly important.

Mughal architectural marvels are largely acknowledged as the city's identifying elements (Badshahi Mosque and Lahore Fort, 38.4% respondents review, refer to Figure 57). These numbers from the survey respondents signify the existence of Mughal architecture and its association with the locals of the city. The religious affiliation of the locals to these architectural monuments is also connected to their personal religious following. The Mughals identifying as muslim rulers in the history of the subcontinent, marked their presence by building mosques and tombes inside as well as outside the city(Figure 41). For example, inside the walls of walled city Lahore, consists of numerous small, medium and large scale mosques; Maryam

Zamani Mosque, Wazir Khan Mosque, Sunehri Mosque, Neevin Mosque, Badshahi Masjid, etc. (Laal, 1990). This reflects that the city's cultural image is closely linked by its residents to its religious, and historic identity.

Interestingly, as the above survey answers the question of Lahore's culture and identity, primarily marking the Mughal era as its identity, it directly implies the exclusion of other eras and their history that Lahore has been through (Shehzad Ghias, personal interview, 2022). For example, the urban fabric of Lahore is adorned with multiple hindu, sikh and colonial masterpieces. Similarly, the identity of Pakistan, and Lahore's identity is also multi-layered, with people from different ethnicities, and religions marking their impressions over the city's fabric. Therefore, the plural culture that exists around the city's fabric cannot be minimized (Rabela Junejo, personal interview, 2022).

8.3 The City's Image

Although this study focused on the cultural image of Lahore, some of these physical features co-exist with the culture to give the city its unique identity. For example, popular landmarks in Lahore like Minar-e-Pakistan, Badshahi Mosque etc are identified by the survey respondents. The research question on Lahore's identity aimed to explore the exact idea of changes that occur in the public image of the city. Although, the point-references; the landmarks, did not change within the city, but the edges in the city extraordinarily changed through recent decades in the form of city's edge (construction of Ring Road) and newly constructed flyovers (Azadi Chowk flyover near Greater Iqbal Park), and overhead public transit system (Orange-line Metro). Other physical elements as new urban interventions also played a significant role in changing the city's image. The spatial character of narrowness and wideness of streets and boulevards, respectively, also strike a distinct sense of scale in observer's mind and result in an image (Lynch, 1964). Example can be explored of Mall Road (also known as Shahra-e-Quaid-e-Azam) which has been transformed into a freeway as a wide boulevard edged by tree lines. The streets opening up to Mall Road are characteristically narrow and full of commercial hustle and bustle. Due to

this abrupt scale variation, this boulevard has become an important part of the city's cultural and physical identity.

8.3.1 The Evolution of Lahore's Identity

When summarized, the city's identity went through three phases of progress and development in terms of socio-urban build-up;

- Post-independence Lahore (1948-1970)
- Lahore during Zia-ul-Haq's regime (1978-1988)
- Post martial law Lahore (1990-2000)
- The new Lahore (2001-2022)

Nevertheless, the political policies of PML-N from 2013 till 2018, envisioned the capital of Punjab as a modern metropolitan. The urban policies adopted by the political party filled the city's fabric with new infrastructure, including mega public transit projects and numerous underpasses. This infrastructural boom caused the problem of alienation throughout the city's fabric. Apparently, the ultra-modern suspension bridge built adjacent to the historical complex of Minar-e-Pakistan and Badshahi Mosque has no visual relevance and design regard to its context (Shehzad Ghias, personal interview,2022).

8.3.2 Forces Behind the City's Changing Image

Two main factors lead to the ever-lasting changes in the socio-political and urban fabric of Lahore according to the interviews conducted in the research;

- Politics, especially during Zia-ul-haq's regime (1978-1988)
- First phase of urban expansion policies by LDA, permitting the boom of private housing schemes from 1990s onward
- Second phase of urban expansion by LDA, from 2018 onwards

Interestingly, some parts within the city of Lahore also lack identity, specially the newly developed residential schemes like DHA. These districts therefore, easily

confuse the visitors as they lack quickly identifiable features (Lynch, 1964). In addition to the lack of regional character, these neighborhoods also exhibit culture influenced by the West, adapted by the natives of the city. These two identities come together within the lifestyles of the natives in a fairly unstable manner and cause conflict among the peoples' personalities (Karagoz, 2020). Nonetheless, the physical features within the newly developed quarters of the city, mostly owned by private or semi-government investors, are influenced by the modernity of the world in a similar fashion. The grid planning, with same street width and ignorable scale hierarchy add more to the confusion and hence the entire city's image gets illegible (Montgomery, 1995).

Owing to the era of globalization, a mix of Western and Eastern cultures is in continuous battle in Lahore (Karagoz, 2020). Almost all of the colonized cities have been under the effect of Western culture and Mohsin Hamid in his book *The Reluctant Fundamentalist* (2007), narrates this problem in detail. It is easy to differentiate multiple cultural backgrounds and eras co-existing in the city. For example, structures from muslim, hindu, sikh and colonial years. However, another side of culture is now emerging in the new residential and gated communities that exist in the periphery of Lahore. The new typology can be defined as a "borrowed" culture from around the world. Examples can be given of construction of Eiffel Tower and Trafalgar Square as public spaces in the community of Bahria Town Lahore. This marks a very unique and rather debatable cultural shift happening in the city for the sake of marketing and shift in property value. Questioning the construction of such iconic and international landmarks in a city with a very unique identity and architectural style of its own seems to be very fair. With the arrival of such copied landmarks, the urban and social culture of the city has also been getting influenced. Such cultural and structural development can either be fruitful or cause great harm to the city with its existence (Karagoz, 2020). Hamid (2007) makes a distinctive comparison between the Lahore of past and present and presents the idea that the city's urban fabric and the locals' mind evolve with the trends of globalization simultaneously. Similarly, the city of Lahore has seen the impacts of globalization regardless of how the natives lived their lives inside the old city quarter. It is important to understand here that the city of Lahore has not changed

in its entirety, instead there is massive scale of fragmentation in the older and newer parts of the city (Hamid, 2007). In the race of globalization, Lahore has developed a fair number of shopping centers, boulevards, and glassed-paneled high-rise structures. Thus, the city keeps on juggling between the two narratives of the East and West. Currently, efforts have been made to preserve the city's historical characteristics (physical and spiritual) to compete with the current wave of globalization. For example, formation of administrative authorities like Walled City Lahore Authority. This has allowed the coexistence of both new and old cultural qualities in the city, either isolated from each other or existing simultaneously in an unbalanced manner (Karagoz, 2020).

As this dissertation elaborates on the historic culture and identity of Lahore and how these unique features of the city can be further utilized for urban revitalization, it is necessary to understand the mix of culture that has currently engulfed the urban fabric on the city's boundaries. Lahore has now become a city which has both its native and Western (mainly European) characteristics (Karagoz, 2020). As much as it is vital for authorities to control the urban sprawl the city continuously suffers through, the jurisdiction over the cultural identity must also be authorized and damage control should be carried out in a planned manner on a city-wide scale.

8.4 Impacts of Planning Cultural Quarter(s) in Lahore

Planning CQs in Lahore for urban regeneration and revitalization is critical for the existing urban fabric of such a historic city. Undoubtedly, planning a cultural quarter in Lahore will result in cultural and economic stability. The need for creative and cultural districts, with autonomous administrative bodies and stable funding has been clear from the interviews carried out. Amar Ali pointed out this need of CQs in his interview as;

“I feel the need for safe spaces for artists in important - spaces where like-minded individuals congregate and collaborate. An arts district would certainly help in bringing people of passion together but also, I feel that it may alienate other [*social*] groups. The problem stems from a societal

understanding of art and artists. Art is a medium or a form of expression rather than a lifestyle or a certain demographic. An arts district would indeed help and promote art in society but only if it refrains from exclusivity.” (Amar Ali, Personal Interview, 2022, *Italics added*)

However, if policies are not designed with sensitivity towards the context of Lahore, and merely replicated from foreign models, it can create complications for the city itself. Such urban projects of wide-spread impact also require a large sum of investments, which could only be acquired by inviting public, private and/or international investors. Yet, the percentage of such funding types needs to be weighed beforehand. It is important to turn the projects of urban revitalization into multiple phases with a period of time associated with each of the phases for completion. Many cities adopt a five-year planning phase and require a revision of planning policies once the five-year tenure is near expiry. This allows the policy makers to open the city to new opportunities and compete with the international living standards by introducing renewed policies and agendas.

8.4.1 Pros of developing Cultural Quarter(s) in Lahore

- The need for infrastructure and built spaces for creative consumption for the city will be fulfilled.
- CQs will create areas of opportunities for local artists and producers.
- The promotion of local talents and creative groups will occur at national and later, international platforms.
- The birth of collaborative atmosphere will allow round-the-clock engagement among participants from different socio-economic and professional backgrounds.
- Cultural activities will bridge the gap between the different social classes that persist in the city of Lahore. An easy access to creative arts, irrespective of gender, income, or any discriminatory title, will flourish a healthy society.
- It will create job opportunities and economic stability for creatives like musicians, actors, broadcasters, artists and crew members of productions.

- The development of evening activities will uplift the local economy.
- It will stabilize the local craftsmen and their produce.
- The tourist economy will also flourish through programs like art residencies and design competitions.
- The break in the monotonous lifestyle of the locals will benefit them with improvement in physical and mental health.

8.4.2 Cons of planning Cultural Quarter(s) in Lahore

- Serial replication around the city can cause loss in identity (Hall, 2013) and uniqueness of neighborhoods within the city.
- Urban fragmentation (Montgomery, 1995) can occur and create disconnection among city's urban fabric.
- Due to the urban disconnection, social hierarchy can surge and result in imbalance of social classes.
- Sudden and rampant surge in land and property value if not controlled.
- A large number of development projects can create deficiency in national funding and result in either half-cooked urban projects or reliance on international or private stakeholders for funds.
- An imbalance among the numbers of government and private funds can raise property value.
- Increase in property value would push to small artists and tenants out of the cultural quarter. This problem can result in creative disparity and CQs will then only cater to economically higher social groups.

8.5 Practical Implications and Outcomes of the Research

Growing urbanization and internationalization have a propensity to obscure cities, and with severe rivalry for inbound investment, visitors, and domain experts, political and civic leadership are always seeking for methods to clarify and emphasize their

particular cities' values. Leadership that has a deep cultural foundation flaunts and enhances it. However, residents' perceptions of their cultural districts - of structures, what happens within them, and the zones between them – are shifting. The factors that generate drawing force, buzz, and make significant contributions to a city's character are no longer what they once were, necessitating a new type of design and development. The same happened to the city of Lahore, Pakistan, the focus of this paper.

This research is what one can call a stepping stone for numerous other cities in the world that echo the culture, heritage, and architectural history of their countries, and have lost the same in transformation throughout the years. Cities like Delhi, Baghdad, Peshawar etc., that have similar walled city patterns and the richness around them and need protection from the reckless transformation through the establishment of urban policies. Utilizing the tools discussed in this dissertation; like mapping techniques, interviews, surveys, strategy design and implementation process, planners can contribute to the city's revitalization and preservation process. The strategies suggested in this paper offer a framework that authorities can use in their own context and learn from them to apply appropriately to their own cities. The criteria the research analyzes and implements over the case of Lahore can be further explored by studying similar cities. Similarly, focusing on the case studies of Temple Bar, Dublin, and Rasht Great Bazaar, Iran, and learning from the existing CQs in the world and how they are operated, the research aims to offer a more implementable set of ideologies to be practically implicated by planners and policy makers, specifically practicing in Pakistan.

8.6 Step-by Step Guide for Planning Cultural Quarter(s) in Pakistan

The following table is provided as a simple tool to be used by planners and policy makers in Pakistan, to follow and gather the most number of features marked essential for CQs development in the country. This list does not contain site-specific features which could be an additional part of any given context.

Table 9: Step-by-step Guideline for planning CQs in Pakistan

Sr. No.	Task List
Phase 1	Assessment
1.	Contextual Study
2.	Collection of site related data
3.	Formation of task forces (human resources)
4.	Acquisition of legal documents
5.	Acquisition of previous site/ master plans
6.	Defining financial resources
7.	Verifying public and private stakeholders
8.	Acquiring guiding documents (maps, reports)
9.	Setting the project office
10.	Defining the participatory committees
11.	Scheduling participatory meetings, seminars and workshops
12.	Desk research and documentation review
13.	Historical site assessment
Phase 2	Planning and Design
1.	Collective workshops with actors (planners, stakeholders, local government and community)
2.	City-wide strategy design
Important Features	<ul style="list-style-type: none"> a. Accessible and extensive public transit system b. Large/medium scale open public spaces (plazas, squares) for weekly activities like farmers' market, craft market, Sunday <i>bazaar</i> c. Large/medium scale public parks, playgrounds d. Congregational spaces (mosques, ja'ame) e. Commercial zones (medium and large) f. Residential communities g. Administrative building(s) h. Educational institutes (medium and large)
3.	Project scale strategy design
Important Features	<ul style="list-style-type: none"> a. Museums and cinemas (open and enclosed) b. Historical built features, like monuments c. Theater spaces (open and enclosed) d. Galleries and exhibition spaces e. Public libraries and archive center f. Open and closed sports facilities g. Abundance of restaurants, cafes, and tea houses h. Office and studio rental spaces i. Flexible buildings for art residencies and exhibitions
4.	Neighborhood scale strategy design
Important Features	<ul style="list-style-type: none"> a. Small shops and street vendors b. Indigenous façade details c. Points of interest, like public sculptures

	d. Street furniture
Phase 3	Operations Management
1.	Project scheduling
2.	Work on pre-feasibility reports
3.	Finance planning
4.	Devising an action plan
5.	Public presentation of projects
Phase 4	Implementation
1.	Project management
2.	Approval of plans
3.	On-site work

Table 9 (continued)

REFERENCES

- Adnan, A. (2016). *If you thought Lollywood was booming, let 2016 remind you why it's not.* The Express Tribune Blog. <https://web.archive.org/web/20191217070858/https://blogs.tribune.com.pk/story/44327/if-you-thought-lollywood-was-booming-let-2016-remind-you-why-its-not/>
- Afzal, F. K. (1997). Street Theatre in Pakistani Punjab: The Case of Ajoka, Lok Rehas, and the Woman Question, Vol. 41, No. 3, pp. 39-62 (24 pages), Published by: Cambridge University Press
- Agha Khan Development Network (AKDN) (1992). Alhamra Arts Council, Lahore. <https://www.akdn.org/architecture/project/alhamra-arts-council>
- Ahmad, A. (1965). Cultural and Intellectual Trends in Pakistan. *Middle East Journal*, 19(1), 35–44. <http://www.jstor.org/stable/4323813>
- Ahmed, I. (2004). *Forced Migration and Ethnic Cleansing in Lahore in 1947: Some First Person Accounts.* 74.
- Ajoka (2022). Poster of Saira aur Maira, Tribute to Asma Jahangir: ajoka.org.pk
- Albala, K. (2011). Food Cultures of the World Encyclopedia (194-201)
- Ali, N.S. (2018). Newspaper declaring Zia's demise 1988: Dawn News. <https://www.dawn.com/news/1427540>

Angelo, H., and Wachsmuth, D. (2020). Why does everyone think cities can save the planet? *Urban Studies*, 57(11), 2201–2221. <https://doi.org/10.1177/0042098020919081>

Ansari, M. (2013). A View of Lahore Fort and Sikh Gurdwara with Badshahi Mosque in the Background. <https://www.facebook.com/mobeenart/photos/a.197021993650182/536104639741914>

Ansari, M. (2021). View from Dehli Gate of Royal Trail, Lahore. <https://www.facebook.com/mobeenart/photos/a.197021993650182/4914868828532118>

Aziz, K.K. (2008). Pre-partition Map of Lahore from 1893, The Coffee House of Lahore. 5-9

Baig, Z. (2020). *The Rise and Fall of Pakistani Theater*: The Express Tribune Blog. <https://tribune.com.pk/story/2265096/the-rise-and-fall-of-pakistani-theatre>

Bain, A.L. and Landau, F. (2019). Assessing the local embeddedness dynamics of the Baumwollspinnerei cultural quarter in Leipzig: introducing the POSES Star Framework. *Eur. Plan. Stud.* 0 (0), 1–23. <https://doi.org/10.1080/09654313.2019.1592120>

Bhatty, S. (1987). Impact of the Afghan refugees on Pakistan. *FIU Electronic Theses and Dissertations*. <https://doi.org/10.25148/etd.FI14051147>

Bibri, S. E. (2022). Eco-districts and data-driven smart eco-cities: Emerging approaches to strategic planning by design and spatial scaling and evaluation by technology. *Land Use Policy*, 113, 105830. <https://doi.org/10.1016/j.landusepol.2021.105830>

- Brumann, C. (2015). Cultural Heritage. In J. D. Wright (Ed.), *International Encyclopedia of the Social and Behavioral Sciences (Second Edition)* (pp. 414–419). Elsevier. <https://doi.org/10.1016/B978-0-08-097086-8.12185-3>
- Chaudhry, A. (2020). High Rise, Lahore Urban Sprawl and PM Khan’s Directive. *PIDE*. <https://pide.org.pk/research/high-rise-lahore-urban-sprawl-and-pm-khans-directive/>
- Christopher, C. (2020). Cultural Diffusion, Ikon Images/ Getty Images. <https://www.thoughtco.com/culture-hearths-and-cultural-diffusion-1434496>
- Clark, D. (2006). *The Elgar companion to development studies*. Cheltenham, Glos, UK : Edward Elgar Pub. <http://archive.org/details/elgarcompanionto00clar>
- Claudia, G. (2016). Activity alongside Temple Bar, Dublin. A world full of fairytales. <https://aworldfulloffairytales.com/2016/12/my-travel-guide-for-temple-bar-dublin/>
- Costa, P., Magalhães, M., Vasconcelos, B., and Sugahara, G. (2008). On “creative cities” governance models: A comparative approach. *Service Industries Journal - SERV IND J*, 28, 393–413. <https://doi.org/10.1080/02642060701856282>
- Dada, N. A. (2022). Nayyar Ali Dada Associates Official Website. <https://www.nayyaralidada.net/homepage>
- David, C. (1977). *The Psychology of Place* (The Architecture Press Ltd: London)
- d'Errico Francesco and Stringer Chris B. (2011). Evolution, revolution or saltation scenario for the emergence of modern cultures? *Phil. Trans. R. Soc. B* **366**1060–1069 <http://doi.org/10.1098/rstb.2010.0340>

Duxbury, N., Hosagrahar, J., and Pascual, J. (2016). *Why must culture be at the heart of sustainable urban development*. 36.

Eagleton, T. (2016). *Culture*. Yale University Press.

Elwell, M. (2021). *The rise of the cultural quarter: Public-private partnerships in operation*. <https://www.macegroup.com/perspectives/210803-cultural-quarters>

Emeritus (2013). *An interpretation of the Lahore Resolution*. DAWN.COM. <https://www.dawn.com/2013/03/23/an-interpretation-of-the-lahore-resolution/>

Eshkevari, M., and Hasan, S. (1996). Historical View in urbanism of Gilan cities. In: Rahmdel, G. (Ed.), *Proceedings of the First Seminar on the Study of the Culture and Literature of Gilan*. Gilan University Jahad Publications, Gilan, pp. 378–410 [In Persian].

Ettehad, S., Karimi azeri, A. Reza, and Kari, G. (2014). The Role of Culture in Promoting Architectural Identity. *European Online Journal of Natural and Social Sciences*, 3, 410–418.

Fragaszy D. M. and Perry S. (eds) (2003). *The biology of traditions: models and evidence*. Cambridge, UK: Cambridge University Press.

Ghulam, K. (2018). View from Food Street Waleed City, Pinterest

Gondal, Z. (2013). Peeru's Cafe Interior. Flickr. <https://www.flickr.com/photos/gocinematic/10348092264>

- Goulding, H. (2006). *Old Lahore: Reminiscences of a Resident*. Sang-e-Meel Publications.
- Grodach, C. (2012). Before and after the creative city: The politics of urban cultural policy in Austin, Texas. *J. Urban Aff.* 34 (1), 81–97. <https://doi.org/10.1111/j.1467-9906.2011.00574.x>
- Gul, A., Nawaz, M., Basheer, M. A., Tariq, F., and Raheel Shah, S. A. (2018). Built houses as a tool to control residential land speculation—A case study of Bahria Town, Lahore. *Habitat International*, 71, 81–87. <https://doi.org/10.1016/j.habitatint.2017.11.007>
- Habib Construction Services (2016). Aerial View of Orange Line Metro, Lahore.
- Hall, C. M. (2013). Regeneration and cultural quarters: Changing urban cultural space. In *The Routledge handbook of cultural tourism* (pp. 355-361). Routledge
- Hanel, P. H. P., Maio, G. R., Soares, A. K. S., Vione, K. C., de Holanda Coelho, G. L., Gouveia, V. V., Patil, A. C., Kamble, S. V., and Manstead, A. S. R. (2018). Cross-Cultural Differences and Similarities in Human Value Instantiation. *Frontiers in Psychology*, 9. <https://www.frontiersin.org/article/10.3389/fpsyg.2018.00849>
- Hani, U., Azzadina, I., Sianipar, C. P. M., Setyagung, E. H., and Ishii, T. (2012). Preserving Cultural Heritage through Creative Industry: A Lesson from Saung Angklung Udjo. *Procedia Economics and Finance*, 4, 193–200. [https://doi.org/10.1016/S2212-5671\(12\)00334-6](https://doi.org/10.1016/S2212-5671(12)00334-6)
- Hasan, A. (2010). Migration, small towns and social transformations in Pakistan. *Environment and Urbanization*, 22(1), 33–50. <https://doi.org/10.1177/0956247809356180>

Hasnain, K. (2021a). *Construction work on five mega projects in Lahore likely to begin next month*. DAWN.COM. <https://www.dawn.com/news/1611068>

Hasnain, K. (2021b). *25 textile firms contribute 21pc to \$25bn exports*. DAWN.COM. <https://www.dawn.com/news/1636591>
<http://lahore.city-history.com/model-town-society.html>

Hussain, I. (2010). *The Role of Politics in Pakistan's Economy*. JIA SIPA. <https://jia.sipa.columbia.edu/role-politics-pakistans-economy-0>

Hwang, K. H. (2014). Finding Urban Identity through Culture-led Urban Regeneration. *Journal of Urban Management*, 3(1), 67–85. [https://doi.org/10.1016/S2226-5856\(18\)30084-0](https://doi.org/10.1016/S2226-5856(18)30084-0)

Imran, A. (2018). Mall Road, Lahore. Express Tribune. <https://tribune.com.pk/story/1597606/lahores-mall-road-closed-three-months>

Imtiaz, S. (2018). Lahore's lively, rich and flourishing food life in limelight. Lahore, Punjab, Pakistan

Islamization Under General Zia-ul-Haq | Islamization and Implementation of Islamic Laws in Pakistan. (2003). *Story Of Pakistan*. <https://storyofpakistan.com/islamization-under-general-zia-ul-haq/>

Javed, A. (2017). Scene from Likhay Jo Khaat Tujhay, Youlin Magazine. <https://www.youlinmagazine.com/article/likhay-jo-khatt-tujhay-an-olomopolo-media-&-qissa-khwaan-production/OTg2>

Kanai, J.M., Ortega-Alcázar, I., (2009). The prospects for progressive culture-led urban regeneration in Latin America: Cases from Mexico City and Buenos

Aires. Int. J. Urban Reg. Res. 33 (2), 483–501.
<https://doi.org/10.1111/j.1468-2427.2009.00865.x>.

Karagoz, C. (2020). GLOBALIZATION, CREOLE CULTURE AND CITIES IN THE RELUCTANT FUNDAMENTALIST, *The Journal of Social Science*, Year:4, Volume:4, Number:7 / 2020

Kennedy, C. H. (1987). THE IMPLEMENTATION OF THE HUDOOD ORDINANCES IN PAKISTAN. *Islamic Studies*, 26(4), 307–319.

Khalid, H. (2018). *Post-Partition Lahore emerged as Pakistan socio-cultural hub, but it lost something along the way*. DAWN.COM.
<https://www.dawn.com/news/1426780>

Khan, A. (2018). View of Shalamar Gardens, Tripadvisor.
https://www.tripadvisor.com/Attraction_Review-g295413-d6758090-Reviews-Shalimar_Bagh_Shalimar_Gardens-Lahore_Punjab_Province.html#/media-attraction/g295413-d6758090/356101874:p/?albumid=-160&type=0&category=-160

Khan, F. A. (1988). Scene from Dekh Tamasha Chalta Ban (Watch the Fun and Keep on Walking) by Ajoka Group

Khan, Q. (2015). Model Town Society.

Khizra, N. (2014). View of Badshahi Mosque, personal archive

Kugelman, M. (2013). Urbanisation in Pakistan: Causes and Consequences. *NOREF*, 7.

Kugelman, M. (2014). *Pakistan's runaway urbanization: What can be done?*
https://www.wilsoncenter.org/sites/default/files/ASIA_140502_Pakistan%207s%20Runaway%20Urbanization%20rpt_0530.pdf

Laal, K. (1990). *Tareek-e-Lahore*. Sang-e-Meel Publications [In Urdu].

Landry, C., and Bianchini, F. (1995). *The Creative City*. Demos.

Lewens, T. (2017). Human nature, human culture: The case of cultural evolution.
Interface Focus, 7(5), 20170018. <https://doi.org/10.1098/rsfs.2017.0018>

Lynch, K. (1964). *The image of the city*. MIT press.

Lysenko, D. (2017). Orange Line (existing), Blue Line and Purple Line (future extensions) shown with their stations, UrbanRail.

Mahboob, M. A., and Atif, I. (2015). *ASSESSMENT OF URBAN SPRAWL OF LAHORE, PUNJAB, PAKISTAN USING MULTI-STAGE REMOTE SENSING DATA*. 6.

Majid, H., Malik, A., and Vyborny, K. (n.d.). *Infrastructure investments and public transport use: Evidence from Lahore, Pakistan*. 54.

Manan, A. (2013). Metro Bus Lahore, Express Tribune.
<https://tribune.com.pk/story/505596/civic-development-punjab-govt-launches-metro-bus-service-in-lahore>

Maynard, O.W. (2019). Street View of Walled City Lahore in 1800s, Pinterest

- Meeting House Square (2012). Open Cinema in Temple Bar Dublin, meetinghousesquare.ie
- Mehar, M. A. (2020). *Infrastructure Development and Public–Private Partnership: Measuring Impacts of Urban Transport Infrastructure in Pakistan*. 29.
- Miles, S., Paddison, R., (2005). Introduction: the rise and rise of culture-led urban regeneration. *Urban Stud.* 42 (5–6), 833–839. <https://doi.org/10.1080/00420980500107508>
- Mommaas, H., (2009). Spaces of culture and economy: mapping the cultural-creative cluster landscape. In: Kong, L., O’Connor, J. (Eds.), *Creative Economies, Creative Cities: Asian-European Perspectives*. The GeoJournal Library, pp. 45–59. <https://doi.org/10.1007/978-1-4020-9949-6.98>.
- Montgomery, J. (1995). The Story of Temple Bar: Creating Dublin's cultural quarter, *Planning Practice and Research*, 10:2, 135-172, DOI:10.1080/02697459550036685
- Montgomery, J. (2003). Cultural Quarters as Mechanisms for Urban Regeneration. Part 1: Conceptualizing Cultural Quarters, *Planning, Practice and Research*, 18:4, 293-306.
- Montgomery, J. (2004). Cultural quarters as mechanisms for urban regeneration. Part 2: A review of four cultural quarters in the UK, Ireland and Australia. *Planning, Practice & Research*, 19(1), 3-31.
- Mould, O., Comunian, R. (2015). Hung, drawn and cultural quartered: rethinking cultural quarter development policy in the UK. *Eur. Plan. Stud.* 23 (12), 2356–2369. <https://doi.org/10.1080/09654313.2014.988923>. MPOGL, 2016. Gilan Spatial Planning: Gilan, the Northern Gateway for Progress. Management and Planning Organisation of Gilan, Rasht.

MPOGL, (2016). Gilan Spatial Planning: Gilan, the Northern Gateway for Progress. Management and Planning Organisation of Gilan, Rasht.

MRUD, (2014). National Strategy Document on Revitalizing, Upgrading, Renovating and Enabling Deteriorated and Underutilized Urban Fabrics. Iran Ministry of Roads and Urban Development, Tehran.

Municipality of Rasht, (2017). Report on Creative City of Gastronomy of Rasht. Rasht. [In Persian].

Munir, K. (2018). Map showing Population Density of Lahore, Development or Disparity: The case of Lahore, Pakistan. <https://due-parsons.github.io/methods3-fall2018/projects/development-or-disparity-the-case-of-lahore-pakistan/>

Munir, K. (2018). Development or Disparity: The case of Lahore, Pakistan. <https://due-parsons.github.io/methods3-fall2018/projects/development-or-disparity-the-case-of-lahore-pakistan/>.

Naz, F., Khan, H., and Sayyed, M. (2017). Productivity and Efficiency Analysis of Pakistani Textile Industry using Malmquist Productivity Index Approach. *Journal of Management and Research*, 4(2), 1–23. <https://doi.org/10.29145/jmr/42/040203>

Naz, N., and Ashraf, Z. (2008). *Transformation of Urban Open Spaces of Lahore: From.*

Nevile, P. (2006). *Lahore: A sentimental journey*. Penguin Books.

Nicholas, H. (2011). Street-view of Temple Bar Café, Tripadvisor.com.

Noman Khan Photography (2018). Image showing Metro and Chauburji, personal archive

Nordico, R. (n.d.). Lahore Map. Pinterest

Omaid, Z (2009). Lahore Fort Alamgir Gate, Flickr.
<https://www.flickr.com/photos/virgomair/3574278388/>

Pak Tea House (1940s). Official Website. <https://pak-tea-house.business.site/>

Pakistan Muslim League (Nawaz). (2018). DAWN.COM.
<https://www.dawn.com/news/1404808>

Park, H., and Kovacs, J. F. (2020). Arts-led revitalization, overtourism and community responses: Ihwa Mural Village, Seoul. *Tourism Management Perspectives*, 36, 100729. <https://doi.org/10.1016/j.tmp.2020.100729>

Plan and Budget Organisation (2015). The Document Plan of the Sixth Economic, Social and Cultural Development Plan. PBO, Tehran.
<https://doi.org/10.15713/ins.mmj.3>. [In Persian]

Polly and Other Stories (2022). Polly and Other Stories reviving Regional Art Forms, [Instagram.com/pollyandotherstories](https://www.instagram.com/pollyandotherstories)

R. Fazal (2018). *The Dead Tigers of British India*, Lahore Biennale Official Website.
<https://www.lahorebiennale.org/lb01-artists/fazal-rizvi/>

Rabe, N. (2017). *Sound of Lollywood: To Palestine, with love from the great Pakistani star Neelo*. Images. <https://images.dawn.com/news/1177289>

- Raffaele, G. (2005). Fried Fish and Fritters Vendor inside Dehli Gate, Walled City, Lahore, Flickr.
<https://www.flickr.com/photos/rgorjux/39628034911/in/album-72157672284939790/>
- Rana, A. M. K., and Chishti, M. H. (2007). *Historical Perspective of Cultural Diversity; An Effect of Cultural Change on Student's Performance at University Level in Pakistan*. 20(1), 10.
- Rana, I. A., and Bhatti, S. (2018). Lahore, Pakistan – Urbanization challenges and opportunities. *Cities*, 72, 348–355.
<https://doi.org/10.1016/j.cities.2017.09.014>
- Rana, I., and Bhatti, S. (2017). Lahore, Pakistan – Urbanization challenges and opportunities. *Cities*. <https://doi.org/10.1016/j.cities.2017.09.014>
- Reza, S. (2020). A view of Rasht Grand Bazaar, SurfIran. <https://surfiran.com/rasht-bazaar-the-largest-local-market-in-iran/>
- Riaz, H. (2017). Collage of Walled City Lahore, Personal Archive
- Riaz, H. (2022). Centralized quarter, Strategy development for CQs in Lahore, personal archive
- Riaz, H. (2022). Chart showing city's image responses, online survey, personal archive
- Riaz, H. (2022). Chart showing infrastructure change responses, online survey, personal archive

- Riaz, H. (2022). Chart showing interest in communal activities of the respondents, online survey, personal archive
- Riaz, H. (2022). Chart showing life changing factors' responses, online survey, personal archive
- Riaz, H. (2022). Chart showing percentage of respondents age group, online survey, personal archive
- Riaz, H. (2022). Chart showing percentage of respondents living in the city for a period of time, online survey, personal archive
- Riaz, H. (2022). Chart showing percentage of respondents' education level, online survey, personal archive
- Riaz, H. (2022). Chart showing percentage of respondents' gender, online survey, personal archive
- Riaz, H. (2022). Chart showing preferred ambiance responses, online survey, personal archive
- Riaz, H. (2022). Chart showing public park visitors' responses, online survey, personal archive
- Riaz, H. (2022). Chart showing rating of cultural activities by the respondents, online survey, personal archive
- Riaz, H. (2022). Chart showing rating of living by the respondents, online survey, personal archive

Riaz, H. (2022). Chart showing WCL visitors' responses, online survey, personal archive

Riaz, H. (2022). Commercially active centers in Lahore, personal archive

Riaz, H. (2022). Continuous cultural spine, Strategy development for CQs in Lahore, personal archive

Riaz, H. (2022). Culture-based active centers in Lahore, personal archive

Riaz, H. (2022). Highly populated residential areas in Lahore, personal archive

Riaz, H. (2022). Historical sites in Lahore, personal archive

Riaz, H. (2022). Lahore Urban Edges from Development or Disparity by Khadijah Munir (2018), personal archive

Riaz, H. (2022). List of Character Areas within the Selected Sites, personal archive, created by Miro

Riaz, H. (2022). Map highlighting the old heritage quarters of Lahore, personal archive

Riaz, H. (2022). Map indicating roads of Lahore with rich Streetscapes, personal archive

- Riaz, H. (2022). Multiple decentralized quarters, Strategy development for CQs in Lahore, personal archive
- Riaz, H. (2022). Proposed New Programs within the Selected Sites, personal archive, created by Miro
- Riaz, H. (2022). Public Transportation Types and Routes throughout the city of Lahore, personal archive
- Riaz, H. (2022). Sketch 1- Walled City Lahore, personal archive
- Riaz, H. (2022). Sketch 2- Balcony Scene Lahore, personal archive
- Riaz, H. (2022). Sketch 2- Roadside Scene Lahore, personal archive
- Riaz, H. (2022). Strategy development for CQs in Lahore, personal archive
- Riaz, H. (2022). Youth-based active centers in Lahore, personal archive
- Roodhouse, S. (2009). Understanding cultural quarters in branded cities. In *Branding Cities* (pp. 89-102). Routledge
- Roof, D. J. (n.d.). *Problems of Common Interest: The Shaping of Education in Pakistan, 1970-2014*. 18.
- SCUAI, (2017). Ratification by the Supreme Council for Urbanism and Architecture of Iran Announcing the Historical Contexts of 168 Cities of the Country and Determining General Approaches to Conservation and Revitalization of

Historical Cultural Areas in the Procurement. Supreme Council for Urbanism and Architecture of Iran, Tehran [In Persian].

Shakur, T., Islam, I., and Javaria, M. (2010). What Culture, Whose Space and Which Technology? The Contested Transformation and the Changing Historic Built Environments of South Asia. *Archnet-IJAR: International Journal of Architectural Research*, 4. <https://doi.org/10.26687/archnet-ijar.v4i1.59>

Shirazi, S. A., and Kazmi, S. J. H. (n.d.). Analysis of Population Growth and Urban Development in Lahore-Pakistan using Geospatial Techniques: Suggesting some future Options. *South Asian Studies*, 12.

Stamen Map (2022). Main Roads of Lahore: Internet archives

Tan, V. (2007). *Keeping Pakistan's cultural capital clean*. UNHCR. <https://www.unhcr.org/news/latest/2007/10/4704f87c4/keeping-pakistans-cultural-capital-clean.html>

The Colony Official Website (2022). Images from The Colony, Lahore.

Trip advisor (2017). Typical *Halwa Puri Thaali*. https://www.tripadvisor.com/LocationPhotoDirectLink-g295413-d11952874-i236194998-The_Local_Eatery-Lahore_Punjab_Province.html

UCCN, (2017a). Why Creativity? Why Cities? Retrieved. June 3, 2018, from. <http://en.unesco.org/creative-cities/content/why-creativity-why-cities>

UN- Habitat (2022). Our City Plans: An Incremental and Participatory Toolbox for Urban Planning (Third Edition). https://unhabitat.org/sites/default/files/2020/07/piup_toolbox_final.pdf

Up and Above (2020). Lahore Ring Road, personal archive

Vandal P., and Vandal S. (2006). *The Raj, Lahore and Bhai Ram Singh*, NCA Publication, Original from, the University of Michigan

Waleed, K. R. (2010). View of Chauburji, Flickr.
https://www.flickr.com/photos/kr_waleed/8911065153

Walker, G.C. (2006). *Gazetteer of the Lahore District 1893-94*. Lahore: Sang-e-Meel Publications.

Walter, B. (n.d.). Street View of Temple Bar Cultural Quarter, Getty Images.

Waseem, L., Farhat, K., Ali, S., and Naqvi, A. (2019). *URBANIZATION IMPACTS ON URBAN AGRICULTURE LAND CONVERSIONS AND CROP PRODUCTION IN METROPOLITAN LAHORE PAKISTAN*. 48–60.

WCLA (2016). Festival (*Jashn-e-Shahi Guzargah*) inside WCL.
<http://walledcitylahore.gop.pk/jashn-e-shahi-guzargah-2/>

WCLA (2016). Festival of lights inside WCL. <http://walledcitylahore.gop.pk>

WCLA (2017). Urban Plan of Greater Iqbal Park, walledcitylahore.gop.pk

Whiten, A., Hinde, R. A., Laland, K. N., and Stringer, C. B. (2011). Culture evolves. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 366(1567), 938-948.

Wiens, M. (2022). Common *Channa Chaat* from Lahore.
<https://migrationology.com/best-street-food-lahore/>

Zahid, C. (2016). Interior of Shahi Hamam, personal archive

Zahid, C. (2016). Pak Tea House, personal archive

Zahid, C. (2016). Building facades in Shah Alam Market. Lahore, personal archive

Zaman, K. U. (2012). URBANIZATION OF ARABLE LAND IN LAHORE CITY IN PAKISTAN; A CASE-STUDY. *European Journal of Sustainable Development*, 1(1), 69–83. <https://doi.org/10.14207/ejsd.2012.v1n1p69>

APPENDICES

A. Online Survey Form

Lahore for Lahoris

Dear Respondent,

Thank you, for choosing to fill out this form and be a part of this study. This online survey, is being conducted by Harmin Riaz, for the partial fulfilment for the degree of Masters in Urban Design, from Middle East Technical University, Ankara, as a part of thesis studies titled as: "Planning Cultural Quarters in Pakistan- A case study of Lahore".

The objective of this online survey is to get insight from the locals of Lahore on how has the city been transforming in the past decades in a locals' eyes and to collect their perspective about the city's image and character in the brackets of meaning, form, and activity.

Please note that no personal information like email address or name will be collected within this survey and the responses are taken into account irrespective of the social or religious identity.

Thank you for taking the time out.

Harmin Riaz

* Required

1. Please select your age group.*

Mark only one oval.

- 18 Years or less
 19-25 Years
 26-35 Years
 35-50 Years
 51 Years or above

2. Please select your gender.*

Check all that apply:

- Male
 Female
 Other: _____

3. How many years have you been living in Lahore? *

Mark only one oval.

- 1-5 Years
- 6-10 Years
- 11-20 Years
- More than 20 Years

4. Which part or neighborhood of Lahore do you live in? *

5. Please select your level of formal education. *

Mark only one oval.

- Metric
- Intermediate
- Bachelors
- Masters
- Doctorate

6. Please write down your work/professional designation. In case, you don't work, please write "Null". *

7. What is your monthly income bracket?
(Please note that this question is asked only to determine the diversity in survey sample.)

Mark only one oval.

- Less than PKR25000
 PKR25000-PKR50,000
 PKR51,000-PKR100,000
 PKR100,000-PKR200,000
 More than PKR200,000

8. What is the first word that comes to your mind when you think about Lahore? *

9. What is the meaning of culture for you? *

10. According to your mental image, which monument defines Lahore? *

Mark only one oval.

- Lahore Fort and Badshahi Mosque
 Minar-e-Pakistan
 Walled City Lahore
 Railway Station Lahore
 Lahore Museum
 Quaid-e-Azam Library
 Other: _____

11. Have you ever visited the 'Walked City Lahore'?

Mark only one oval.

Yes

No

12. If your answer to the above question is yes, please write below the first impressions of the place for you.

13. Which building-form or architectural style you feel more connected to in the city?*

Mark only one oval.

International-Arfa Kareem Tower

Mughal-Badshahi Mosque

Colonial-Lahore Museum

Modern-WAPDA House Lahore

Region-inspired-Gaddafi Stadium Lahore

14. Which garden or public park do you remember visiting most often in Lahore? *

Mark only one oval.

- Lawrence Garden/ Jinnah Gardens
- Greater Iqbal Park
- Hazuri Bagh and Fort Gardens
- Jallo Park
- Shalimar Gardens
- Race Course Park
- Gulshan Iqbal Park
- Model Town Park
- Other: _____

15. What is the biggest infrastructural change you have recently seen in the city of Lahore? *

Mark only one oval.

- Orange Line Metro
- Greater Iqbal Park
- Red Bus Metro
- Lahore Ring Road
- Other: _____

16. Which event do you remember visiting yearly in your childhood that used to happen in Lahore? *

Mark only one oval.

Qaumi Sanad Numish (Industrial Exhibition)

Lucky Inani Circus

Basant Festival

Urs Data Darbaer

Rafi Peer Puppet Festival

Other: _____

17. Which part of Lahore do you consider richest in terms of culture and heritage? *

18. What was your first impression of the above mentioned place? *

19. Which activity in the city makes you feel most connected to the culture of Pakistan? *

20. What type of ambience are you looking for when going out for leisure time? *

Mark only one oval.

- Modern
- Cultural/ Desi
- Religious
- A mix of Modern and Cultural
- Other: _____

21. Where do you spend your weekly out-going plans for leisure activities? *

22. Which activity do you indulge in once or twice a month? *

Mark only one oval.

- Watching a movie in cinema
- Going out for food
- Attending a party
- Watching a theater play/musical performance
- Other: _____

23. Which cultural activity would you like to be promoted in Lahore? *

Mark only one oval.

- Street Theater
- Stage Theater
- Cultural Music/ Qawwali Night
- Cultural Dance Shows
- Dastangoi (Storytelling)
- Other: _____

24. Which cultural/arts company have you recently attended an event of? Select all if applicable.*

Check all that apply.

- Glomopolo Media
- Faiz Ghar (Faiz Festival)
- Children Literature Festival
- Lahore Expo Book Fair
- Ajoka Theater
- Basant Festival
- Lahore Biennale
- Rafi Peer Theater
- I don't know about any of these
- Other: _____

25. Are you interested in community-based activities?*

Mark only one oval.

- Yes
- No
- I don't know about them.

26. How would you rate the cultural activities happening in the city of Lahore?*

Mark only one oval.

	1	2	3	4	5	6	7	8	9	10	
Lowest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highest

27. What makes you say "Lahore, Lahore, Aey" when compared to other cities?*

28. Which factor has drastically changed and directly affected your life in the city of Lahore in the past decade? *

Check all that apply.

- City's Expansion
- Air Pollution
- Traffic Congestions
- Population Rise
- Noise Pollution
- Waste Accumulation
- I don't face any of these problems
- Other: _____

29. How would you rate your quality of life in Lahore?

Mark only one oval.

	1	2	3	4	5	6	7	8	9	10	
Least likable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Most likable

This content is neither created nor endorsed by Google.

Google Forms

B. Survey Raw Data

To check the raw response sheet of the online survey, please follow the open link below.

https://drive.google.com/file/d/1Pvo7xcqRHMT_ft-xArb3s47Lj6m5KGp/view?usp=sharing