

# Searching for Afghanistan's National Characteristics in Contemporary Architecture

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**Abstract:-** In this article, architects' positions regarding the integration and integration of national architecture with contemporary architecture are analyzed and evaluated and the need to reflect architecture with a national identity in contemporary architecture is investigated. In the struggle that continues between the various movements of architecture, the efforts of a number of architects to develop national architecture and integrate it with contemporary architecture are of particular importance.

**Keywords:-** Modern architecture, Movements, functionalism, National identity, national, contemporary environment, Stupa, skyline

## I. INTRODUCTION:

In the opinion of some architects, old-fashioned methods of design that are national in character can be used in contemporary architecture in new ways and ways.

### ➤ **Objective:**

Analyzing and evaluating issues and issues that highlight the importance of national and traditional architecture and make the need for this alliance clearer is the general purpose of this article.

## II. RESEARCH METHODOLOGY:

This research has tried through documenting, observing, analyzing and evaluating the necessity of combining national architecture with contemporary architecture Bearing in mind the differences of social, cultural, cultural and so on It proves.

### ➤ **Research topic:**

One of the problems and problems in architecture in different countries Among them is that national and traditional architecture theories are in contradiction with contemporary architecture that This article attempts to reverse this theme of national architecture Much national and traditional architecture in the world believe that the ability to integrate with contemporary architecture but the skill and experience gained and developed this blend. Here is a reminder of the experiences of Swiss engineers who have sought to build new residential areas in the old Hessian way of planning. That redundancy trains will be built freely along the relief curves. Rings that enclose the interior protect the area from sharp winds, traffic and traffic, which

is suitable for children's leisure and play, as well as in elevated areas that are fractured by a 2-5 release. Long-term home repairs are being built in the form of towers.

It undoubtedly remembers the way the old fencing was planned, except that the interior is now preserved not by the enemies but by the north winds and by the high traffic flow. It has a relationship that reflects the characteristics of national and traditional architecture. Finnish engineers such as Euler Alta, Hake Sirin and Deiran have created new forms of art that have the characteristics of Finnish architecture.

The interest in and development of new forms of architecture with national traditions has been widely reflected in the work of Mexican engineers. The people of Mexico City are a special meta-culture that relates to the different nationalities of Anzestr. Functionalism in the 1970s invited Mexican engineers into the simple forms of architecture, but in the 5-8 functionalism the American brigade developed there, and increased further with this resistance to architecture that lacked national identity.

The first attempts were made to reflect national characteristics in contemporary architecture at the University of Mexico Complex. The complex was built in the early 6th and 7th years on the basis of the project of engineers: Mariopani, Enricdel, Morales, and Deiran. Complexes also contributed engineers, painters and sculptors such as Deco Ribera, Alvaro Secirus and Duran.

Thus, the efforts of many engineers from different countries of the world, including Afghanistan, are of particular importance in the field of combining national identity with contemporary architecture. Identity is the Arabic term derived from the word "ho" which means truth (object) or (intrinsic) personality and existence. Or, in other words, identity means to be equal to the content by which the object becomes a constant and unified nature. And in the so-called sociology of identity, the reality of things or persons is described as inherent in the traits that actually constitute the personality of individuals, families, ethnicities and nations, but some think that identity is a new concept. But they must realize that identity is not a mere imitation, but a historical one, and when rational, civilized, is interpreted as rational. This also means that the word identity must express the cultural themes of the new era and not merely imitate the past. Rather, it is an interpretation that takes into account national and international realities

and realities and implies that identity is not a constant and that there are enriching shifting elements that will in the long run enable stability.

Which in the long run will find stability. European identity, for example, restored in contemporary history before the Enlightenment movement, but had later been overthrown by Europeans, assuming a new scientific identity, which in some publications reflects their religious identity, such as that of the Muslim world today. Their nationalities also have a strong religious identity (the ummah of the Ummah) so identity is not the only solid defender of the past and the protector of the form since its unified culture and form cannot be preserved. Because identity has evolved over time through history and retains its intrinsic properties. It takes new content and themes and sometimes changes it as needed. Mentioning a few points above about the historical roots of identity. Let us now turn to the central question of what is national identity? A study of the works of scholars in the field of national identity reveals that a single view has not been given of the concept of national identity, each of which has a particular viewpoint, such as that of a national identity scholar. National identity is in fact an expression of people's boundaries and geographies (demarcated boundaries and demarcated boundaries). In this case, many benefits and privileges are awarded to the person who is a citizen of the country. National identity is, therefore, the dominant alternative narrative that is at least intrusive within its own domain or country. But one of the scholars of Sociology regards national identity as one of the most important (and safest) part of belonging and dependence of individuals in society that has an inextricable link with the national government, the larger political unit in the international system. The importance of the concept of national identity is that societies need to define their citizens in the form of national identity for the process of state-building and because it is a vision that consolidates and sustains the survival of the state and ensures its solidarity. On the other hand, the government, based on the principle of national identity, carries out its goals in the national and international system of national and national power. But the author no longer views national identity as a new category. The concept of life is parallel to that of human life, and it is clear that human beings had special privileges and attributes in each place they lived in, which subtracted them from others. This concept has gained prominence with the emergence of modern governments, which today are considered to be the main characteristic of societies.

National identity has in fact the psychological dimension that the feeling of personal differentiation, the continuation of personal independence, to these scholars, can be the main criterion for national identity that is distinguished from others over time. Some scholars argue that identity, despite being perceived by a community as a member of an organization, constitutes a social-political group based on common ground in their willingness to provide the legal and fundamental human resources that are in balance and balance. This suggests that this has a decisive role in identifying their individual and ethnic and national

societies. This heterogeneity between humans as well as individual identities also reflects their collective identities. Yes, this shows the interdependence of the larger unit with politically fit collective identity in human life sometimes manifested in the form of empire, empire and kingdom.

Identity is now defined in relation to the nation, but a number of sociologists have expressed such a view of national identity that what Duvia identifies is called identity. They have divided identities into individual and social identities. They know individual identities as characteristics and traits of one person and identify collective identities as signs that distinguish one stratum from another (distinguish one nation from another). They have been called national identity, so national identity is a new social-political phenomenon that emerges from the phenomenon of nation-based identity-based identity. There are four types of ballad.

- A. Individual identity
- B. Roll identity
- C. Typical identity
- D. National Identity.

But a large number of sociologists have considered the three types of division important.

- A. Individual identity
- B. Social identity
- C. national identity.

A. Individual Identity: Individual identity identifies oneself with personal signs and criteria and a small environment like family.

B. Collective Identity: - In the collective identity, the individual identifies himself / herself with ethnic, occupational, and religious racial symbols, all of which are different aspects of social identity. That is to say, social identity has a wide variety of different origins, and is at the highest level of collective identity of national identity.

C. National Identity: - National identity is not unique to collective identity and is at the highest level that no individual can have more than one national identity. In the national identity, the feeling of great ethnic and national solidarity and awareness of the enormous environment that means the same national environment as the land and the state. What is essential is the elements and components of national identity. Scholars and scholars of sociology believe that in social and geopolitical science they have adopted a particular element of the constituent elements of national identity, for example in geography: common land and history. They have assumed the principle in social science: the language of common religion, in political science: they rely on the common political structure (nation and nation).

While national identity is a combination of these elements and other elements such as language, literature, art, traditions and traditions, on the other hand, all who live in a single land and share the same happiness and happiness share pain, suffering and shared experiences. In fact, all of these issues can be summarized as a single person or national identity, which is why sociologists consider the four types of values important in forming a national identity.

Importance and role of national identity:

- 1- National Solidarity: - Developing and modernizing societies are accompanied by social change. Naturally, there are some issues and issues in these societies that challenge the process of renovation and what to do at national level to address this challenge, and what tools can be used to instill a sense of national solidarity and unity in the face of threats and protection. On the other hand, to slow down and not disrupt the process of renovation, it is the national identity that, under any single circumstances, the solution of the problems can be exploited by its symbolic features such as religion, history of interests and common land, and by national unity and solidarity. It means uniting where the forces of forces make small, scattered components and units as a whole. And the cooperation of community members to resolve the crisis is in the transition phase. It is for this reason that national identity plays a decisive role in the various social spheres of today, the basis of the legitimacy of the political system, the creation of cohesion and national unity.
- 2- Integration of people in society: - National identity has an important role in addition to creating national cohesion and solidarity in the direction and determination of the overall goals of individuals in a country. Today's political system, by relying on the national identity, instills its own value system through education and propaganda through the mass media, and on the basis of the national identity of individuals and groups of disparate groups into a unified and cohesive identity that in reality unites them. Solidarity is based on shared goals, meaning that solidarity and solidarity cannot be established between members of a group, ethnic group and nation

We will continue our discussion on the subject of national interest and hope to study and pursue it and use it in the recognition of national values.

The **architecture of Afghanistan** refers to architecture within the borders defining the modern country, with these remaining relatively unchanged since 1834.<sup>[1]</sup> As the connection between the three major cultural and geographic centres of Central Asia, the Indian subcontinent, and the Iranian plateau, the boundaries of the region prior to this time changed with the rapid advancement of armies, with the land belonging to a vast range of empires over the last two millennia.<sup>[2][3][4]</sup>

The diversity of Afghan history allows for the diversity that exists in the country's architecture and architectural remains, with influences ranging over time from Greek to Persian to Indian to Chinese and European in recent centuries.<sup>[2][3]</sup> A range of religious influences over time are also reflected, with evidence primarily exhibiting early Buddhist, Zoroastrian and Islamic inspiration.<sup>[1][2][4][5]</sup>

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### Architectural origins

With the advent of the Iron Age in Central Asia the first indications of circular city planning is evident, typical across the Iranian plateau from this point. The circular form most likely had defensive intent as their origin.<sup>[1]</sup> Parts of the major historical cities such as Balkh and Kandahar have evidence of ramparts with foundations dated back to this period,<sup>[2]</sup> with characteristic mud-brick construction and towers at regular intervals.<sup>[1]</sup> A citadel was also commonly situated within the center of these structures, evidence that these settlements also operated as administrative centers and market places.<sup>[2]</sup> This tradition of defensive architecture was spread and maintained across much of Central Asia from these beginnings.<sup>[3]</sup>

### Hellenism from the West

Following Alexander the Great's conquest of the region in the 4th century BC and the subsequent rule of his Seleucid generals, Hellenistic influences strengthened previously extant connections to the West.<sup>[2]</sup> This was particularly evident in the north of the region, while Mauryan rule continued in the south.<sup>[2][3]</sup> Although temples retained their classic Iranian form, evidence of Greek motifs are extant in the decoration and layout of the structures, with sculptures being the key manifestation of Western art.<sup>[3]</sup> The Greeks also influenced town planning with the introduction of the agora, or city centre square, with this tradition further developed in under the later Timurid rule.<sup>[3]</sup>

### Early Buddhist architecture

See also: Buddhist architecture

The arrival of the originally nomadic Kushans from Central Asia added a new element to the already eclectic nature of the architecture of Afghanistan. The establishment of the Kushan empire invigorated existing traditions and reasserted international connections [...] encouraging the spread of Buddhism into Afghanistan.

— Warwick Ball, *The Monuments of Afghanistan*, London 2008

With the establishment of the Kushan empire both political and dynastic centres were established, with one such dynastic centre identified in Afghanistan at SurkhKotal, established during the height of Buddhism in Afghanistan.<sup>[1][3][4]</sup> Excavations of the site revealed a monumental set of stairs leading down the hillside from a Kushan temple, with these built in the first half of the 2nd century AD.<sup>[1][3][5]</sup> Zoroastrian associations are possibly evident in fire worship symbols, and exist alongside Buddhist architectural features. Hellenistic pilasters and column bases alongside a limestone with Greek letter inscriptions of an unknown language are evidence of Western influence,<sup>[3]</sup> while Iranian influences may also exist within the concept of a monumental dynastic centre.<sup>[1]</sup>

Artificial cave structures were a primary feature of Buddhist communities, with the caves utilised as sanctuaries and cells for Buddhist monks.<sup>[1][5]</sup> The most prominent example of these in Afghanistan are in Bamiyan Province, which became the capital of Buddhism in the 4th century AD.<sup>[5]</sup> Hundreds of these such caves exist at this site, which is also notable for its immense Buddha statues and their public destruction by the Taliban in 2001.<sup>[1][2][5]</sup>



**Stupa excavated 35km from Kabul, Afghanistan**

Within this period came the widespread construction of the stupa, a key architectural form of the early Buddhist period.<sup>[1][3]</sup> This structure developed from the original earthen mounds built in north-eastern India following the death of Buddha,<sup>[1]</sup> with the role of the structure progressing from a commemorative reliquary to a place of worship itself.<sup>[3]</sup> This occurred around the 3rd century BC with the opening of the original stupas by Emperor Ashoka in order to utilise relics to disseminate the religion, coinciding with the dissemination of the structure itself.<sup>[1]</sup> With this development of purpose came a lengthy and complex development of form, from an earthen mound to solid masonry structures consisting of a square base beneath a hemispheric dome. Eventually, this form came to be dwarfed by an adornment of a mast featuring seven umbrella-like discs, or chakras, each representing a different layer of heaven.<sup>[1][3]</sup> These structures were rarely isolated, with other stupas and traditional Buddhist monasteries and chapels commonly in the vicinity.<sup>[3]</sup>

Despite the incorporation of much of Afghanistan into the Sassanian empire in the 3rd century AD, the region was never fully conquered<sup>[2]</sup> and regional architectural development was relatively unaffected.<sup>[1]</sup> The Sassanids were succeeded through the invasion of the Hephthalites in the 5th century AD.<sup>[2]</sup> There is some conjecture around the extent to which the destructive nature of the Hephthalites extended to their time in Afghanistan, although scholars agree that local Buddhist influence was not totally eliminated in this period.<sup>[1][2][3]</sup> Buddhism therefore continued in the region until the arrival of Islam with the Abbasids.<sup>[3]</sup> Despite the prominence and duration of Buddhist influence in Afghanistan prior to this period, the religion and any influence it had on architectural structures was entirely eliminated under Islamic rule.<sup>[1]</sup>

### Early Islamic architecture

See also: Islamic architecture

The initial spread of Islam to Afghanistan occurred around the 8th century AD, with Abbasid rule succeeded by Saffarids and later Samanids to 961 AD.<sup>[2]</sup> Following this point in time Afghanistan was established as the centre of Islamic civilisation under the Ghaznavid Empire, succeeded by the Ghorids until 1219.<sup>[2]</sup>

### The mausoleum



**Mausoleum at Mazar-I Sharif**

The mausoleum was a significant Islamic structure, with the great distance between the Afghanistan region and Mecca elevating the structures enshrining holy men to alternative focal points for the required pilgrimage to the city.<sup>[1]</sup> At Mazar-i Sharif there exists evidence of this in the great shrine of 'Ali, the first Shi'a Imam, which today remains a point of great pilgrimage for the Sunni Muslim population in Afghanistan.<sup>[1][2]</sup> The form of a mausoleum typically involved either a domed square chamber or a conical cupola atop a tower. An iwān, an ornamental vaulted entrance portal, was a common later additions subsequently a key feature.<sup>[3]</sup> The iwān originated in pre-Islamic Central Asia, and saw itself incorporated into many mausoleum and mosque designs with the Islamic expansion, particularly in architecture of the later Timurid period.<sup>[1]</sup> It was also maintained as a prominent feature of secular architecture, with pre-Islamic evidence in the palace architecture at Ai Khanum, and a later Islamic example at the 12th century AD Ghaznavid palace at Lashkari Bazar.<sup>[1]</sup> The dome was another essential form utilised particularly in mausoleums and mosques.<sup>[3]</sup>

### The mosque

Another key impact of Islamic rule on the architecture in Afghanistan was the introduction of the universal religious building of the mosque, with aspects of the basic structure dictated by the religion itself.<sup>[1]</sup> A mosque must face Mecca, or qibla, the direction of prayer, and contain a mihrab or prayer niche within the qibla wall.<sup>[3][4]</sup> An ablution area allows for the requirement of cleanliness before prayer, and a clean, covered floor allows for the touching of the head on the ground during prayer.<sup>[1]</sup> With the Qur'an restricting depictions of animals or the human

form, decoration of Islamic structures evolved with a more abstract aspect than previous eras. Much of this decoration utilised the literal text of the Qur'an.<sup>[1]</sup>



**Ghorid minaret at Jam**

A markedly Iranian influence is notable in the subsequent Ghaznavid and Ghorid periods,<sup>[4]</sup> where tiles were arranged to form decorative inscriptions making up entire walls, a tradition later greatly developed in the Timurid era.<sup>[1]</sup> Mosques were generally based on a four-*iwan* plan with a central dome chamber.<sup>[3]</sup> The oldest Islamic structure in Afghanistan is a square, nine-domed mosque at Balkh, built by the Abbasids in the 9th century AD.<sup>[4]</sup>

### The minaret

The 65-metre Ghorid minaret at Jam<sup>[4]</sup> – one of two surviving monuments in Afghanistan from this period<sup>[3]</sup> – and the two minarets at Ghazni are often cited as the most exceptional examples of this Islamic architectural tradition.<sup>[1][2][4]</sup> These particular minarets themselves are also evidence of the variety in form that existed in minaret erection, with the former a colossal three-story minaret and the two latter small and star-shaped.<sup>[3][4]</sup> With their height serving the purpose of marking the site of a religious structure, minarets almost always accompanied a mosque, and could either exist in connection to it or freestanding.<sup>[3]</sup>

There were few monuments in Afghanistan from the Abbasid, Saffarid, Ghaznavid, Seljuk, Ghorid, and Khwarezmian periods to survive the later destruction with the coming of the Mongols,<sup>[5]</sup> although examples of Ghaznavid, Ghorid and Seljuk architecture remain and continued in India during this period under the Sultans of Ghor.<sup>[3]</sup>

### Timurid architecture

See also: Timurid Empire § Timurid architecture

In 1219, the Ghorid empire was overthrown in Afghanistan with the invasion of the Genghis Khan.<sup>[2]</sup> As well as causing widespread destruction "leaving Afghanistan in ruins",<sup>[2]</sup> the coming of the Mongols halted the development of new architecture as virtually all artistic activity in the region was eliminated.<sup>[2][3][5]</sup> This remained the case until Timur assumed leadership of the Mongols in the late 14th century AD.<sup>[2][5]</sup> Although subjecting the land to wars similar to those experienced under Genghis, Timur is also accredited with initiating the rebuilding of some of the regions culturally significant urban centres ruined by the Mongol conquest.<sup>[2][5]</sup> Administration of this did not really occur in Afghanistan until the beginning of the 15th century AD with the reign Timur's son Shah Rukh, where Timur's capital at Samarkand in present-day Uzbekistan served as key inspiration for Shah Rukh's capital at Herat.<sup>[1]</sup>

Not much development occurred in the way of architectural form with comparison to design prior to the Mongol invasion.<sup>[3]</sup> Reliance on the dome and *iwan* for the basis of structural design continued, with some evolutions: for example, the double dome became frequently used, where the *iwan* developed into a monumental entrance hall.<sup>[3]</sup> Mosques rarely varied from the pre-Mongol design consisting of four *iwans* and a dome chamber forming the main prayer hall.<sup>[1]</sup> These features accompany an emphasis throughout the Timurid period on gigantism and the conspicuous.<sup>[1][3]</sup> Evidence of this remains in Samarkand with the colossal mosque of Bibi Khanum, built in honour of Timur's Chinese wife.<sup>[1][5]</sup>

Unlike architecture, considerable change did occur in the decoration and ornamentation of structures and monuments. Although small bricks had been utilised during the Ghaznavid and Ghorid periods, a key innovation of the Timurids was the introduction of glazed and polychrome tiles.<sup>[3][5]</sup> Colours began with turquoise, white and royal blue and were followed by a myriad of shades and pigments, with these arranged into complicated and intertwining geometrical *girikhs* or knots.<sup>[3]</sup> Featured decor included floral motifs, depictions of mountains and clouds, and ornamentation inspired by Chinese art.<sup>[3]</sup> A preserved example of glazed tilework *mihrab* exists in the mosque of Hauz-iKarboz.<sup>[4]</sup>

There has probably never been a period in the history of world architecture when colour and form achieve such a perfect balance of design and meaning as they did under the Timurids during the reign of Shah Rukh.

— *J.D. Hoag, Islamic Architecture, London 1987*

### Contemporary architectural education

Today Afghanistan is not a landscape littered with stylistic artefacts, but a true context of complexity, conflict and chaos. The ruins of medieval monuments lie side by side with buildings inspired by western stylistic features informed by modernism, postmodernism and deconstructivism.

— *Theodore Sawruk, University of Hartford*



Kabul skyline, displaying both historical and contemporary buildings

Beginning with the Soviet Invasion of Afghanistan in 1979, decades of war and destruction ensued in Afghanistan.<sup>[2]</sup> This impacted architecture both through the destruction of historical buildings as well as the degradation of architectural education and engineering programs in the country's universities.<sup>[6]</sup> With support from USAID, higher education in the field of architecture was introduced as a department under the Engineering Faculty at Kabul University in 1968.<sup>[2]</sup> Both the Department of Architecture and the Engineering Faculty at Kabul University were not sustained after the Soviet invasion of Afghanistan in 1979, with focus shifting in 1980 to the Soviet-modelled Kabul Polytechnic Institute for architectural education.<sup>[2]</sup> Here the Department of Architecture was closed after five years with the graduation of the 1985 cohort.<sup>[2]</sup> Following the Soviet withdrawal in 1988, President Najibullah's government reinitiated the Engineering Faculty at Kabul University, with architectural education then available only at Kabul University and Kabul Polytechnic Institute despite the establishment of other universities across the country, such as at Herat and Kandahar.<sup>[2]</sup> Education was hindered in Kabul due to unrest in the city, during which large parts of the city were also destroyed.<sup>[2]</sup>

In 2007, the University of Hartford College of Engineering, Technology and Architecture received funds to establish an architecture program and to rejuvenate the engineering program at the University of Herat.<sup>[6]</sup> Theodore Sawruk, who travelled to Herat as one of the lead figures of the endeavour, noted that architecture as a profession had been replaced through the decades of war with engineering, where engineers had little design education due to an emphasis on practicality.<sup>[6]</sup> This also led to limited focus on restoration and historic preservation, which were incorporated into the program at the University of Herat along with courses surrounding stone masonry and Islamic architecture.<sup>[6]</sup>

Since Afghanistan was on the Silk Road, it was the site of the great civilizations of the world and one of the most important commercial centers of ancient times. Afghanistan's geo-strategic and geopolitical position has played an important role in the formation and enrichment of the major cultures and civilizations of Central Asia, the Middle East and South Asia.

The influence of Greek culture in the cities of Afghanistan goes back to the conquests of Alexander the Great in the fourth century BC. Steppe tent peoples moved their styles to Afghanistan, influenced by the Greek art of the Scythian Scythians. In the first century AD, the Buddhist monks of the Ganges region of India created forms for their temples that were quickly promoted in the region. This art of sculpture, influenced by the ancient lands of India and Gandhara, lasted until the time of the birth of Islam. The ancient art of Afghanistan was first found in the treasures in the entries of Buddhist stupas discovered by tourists or archaeologists.

Bagram's monuments, dating back to the first and second centuries AD, were obtained in 1937-37 by Joseph Hackin and his companion Han, including the French Archaeological Board in Afghanistan. Living in an important geographical location, the people of Afghanistan have been influenced by the cultures and arts of different ethnicities, which have been influenced by the architecture of mosques, houses and other buildings. Afghanistan's architecture history can be divided into two major parts: Pre-Islamic architecture Architecture after the spread of Islam Excavations by French archaeologists in Mandigak (fifty-five kilometers north of Kandahar) in the 6th year have shown that the Afghan people had been settling in rural areas for more than 5,000 years and were building raw clay houses using the laws of Perspective and Architecture Beauty.

The pre-Islamic civilization relates to the art of Western Greece dating back to the fourth century BC, where the city of Ikhaneh, reminiscent of Alexander the Great, is associated with the art of architecture in Afghanistan. TakhtRustam in Samangan is also one of the masterpieces of Kushan-era architecture and temples discovered in the Bagram area illustrating the art of architecture Greek Buddhism in Afghanistan. Architecture and calligraphy are among the most important Islamic arts in Afghanistan. The peak of Islamic art in the construction of dome-shaped mosques and four porches and pillars of the nine-dome mosque in Balkh is one of the first Islamic buildings in Afghanistan. The mosque was built in the middle of the ninth century AD. The peak of Afghan architecture in the Ghaznavid period began with the construction of the most magnificent minarets, mosques, gardens and schools in Ghazni. The Herat Cup and the Mosque of Herat are among the remnants of the Ghorian dynasty of this period.

The architecture impact of Afghanistan, the heart of Asia, is tangible and understandable because of its location at the center of gravity of the Silk Road route. Afghan architecture has long been based on sustainable peoples' worldviews and across the country (Bamyan, Balkh, Herat, Kandahar, Kabul and other cities) the fissile and rock associated with this phenomenon and its impacts throughout the Middle East and Central Asia. we are witness. The peak of these architectural styles was during the Timurid era. The kings of Timur were not only interested in art and art, but each had access to art that, along with extermination,

expanded the fine arts, including architecture. The Taj Mahal, the Soltanieh Dome and the Cathedral of Santa Maria Delafior in Florence, Italy. In fact, the copied version of the Sultanate-style Gneb is a Ilkhanid style that culminated in the Timurid era in India. In other words, the Taj Mahal, the Soltanieh dome and the Santamaria are works that illustrate the impact of Afghanistan's architectural style on other nations of the world. The Taj Mahal of One of the Wonders of the World has been built by 6,000 architects, calligraphers and laborers from around the world and built by two Afghan architectural brothers, Master Ahmad and Master Hamid.

Attention to the preservation and restoration of art, including national architecture, values and national identity, is essential. Because preserving historical heritage in the age of globalization contributes to the development of the country's tourism. It is worth mentioning some other valuable works of Afghan architecture: Daralaman Palace is one of the monuments of Afghanistan. The building was built eight kilometers southwest of Kabul city in the fourteenth district of Kabul, formerly AfsharTapeh, in the time of Amanullah Khan. At the time of construction of this palace, there were good political relations between the Government of Afghanistan and Germany, and 22 city engineers were involved in the construction and repair of the palace, including the construction of the DarulamanPalace in 1304 AH under the supervision of German engineer Walter Harten and in 1306. It was completed, and the palace was built into approximately 150 small and large rooms that all the state-of-the-art facilities used. The palace was damaged during the Afghan wars. Afghanistan has always been trying to rebuild its identity since the year 6 AH. One of the important aspects of this country's identity is architecture and architecture. Designing the environment Despite the challenges and challenges, it is the job of every Afghan. And now knowing Afghan architecture terms is a pressing need. After the establishment of the Islamic Republic of Afghanistan in the year 5 cities expanded one after another, all this development after the year 5 was unprecedented. But unfortunately all the styles and types of buildings were chaotic. Many construction methods have come from neighboring countries such as Pakistan, Iran and many Arab countries, and even from distant countries such as Europe and the US mixed with Afghan methods. Many residents of Kabul do not perceive Kabul as an Afghan city. So how to get an Afghan engineer and architect? This question can be partially answered by looking at Afghanistan's architecture history. It has been hundreds of years since the architecture of Afghanistan

### Darulaman Palace:



**Haji Abdul Rahman Mosque in Kabul Zarangar Park**

Paghman is one of the districts west of Kabul, the capital of Afghanistan, with 117 small and large villages, one of the most important districts that have been considered since ancient times, with ancient monuments and sightseeing. Is. "Taq Zafar", built in the year of Amanullah Khan on the occasion of Afghanistan's independence, Bahar Hotel, Khajeh Mosque Wali (Shah NematollahWali), Ziarat-Imam, KhajehSaheblagbakhsh (KhajehLucken Village), Khawaja PattusanWali Among the monuments in this area are Sultan BayazidBastami (Red Rose Village) and the tall old owner (Zargar Valley). Three kilometers from the center of Paghman Hill is a hill called Paghman, which was built in 1392 on a large marble palace and was supposed to be held there with the Nowruz countries, but it was held in the presidential citadel for security reasons. The cost to build the building is estimated at \$ 5 million, but since then it has been the only garden and courtyard around the palace that enjoys a pleasant and climate-friendly atmosphere. But

inside it has not been visited by the public due to security concerns.

The public area of Paghman Palace has an area of more than 3 hectares full of beautiful trees and flowers. The beautiful palace features white marble and alder stone, also made of Kunar quartz wood and carpeted with expensive Afghan rugs and has a conference room with capacity for more than 5 people; More than 3 people were considered. The upper floor of Paghman Palace has a lounge with wood-burning panels signed by an Afghan artist depicting Afghan government officials.



Paghman Palace in Baghdad Hill in the foregoing, we conclude that Afghan architecture, with all its prosperity, can best meet all the essential requirements in creating the right environment for the better performance of our people's vital activities.

#### **Deduction:**

- National and traditional engineering of our country Afghanistan has the choice of where to supervise contemporary architecture.
- Integrate national architecture with contemporary architecture from cinematic architecture experiences, ways and tips and take advantage of other opportunities.
- In the development of national and traditional engineering of building materials, as an option for further use.

#### **RECOMMENDATIONS**

- In voluminous-volume solutions to civil repairs, try as much as possible to reflect the specifications and architecture features of the national identity.
- Maintenance facades In addition to reflecting functional characteristics, it should also reflect the architecture features and characteristics of our country.
- The process of combining national-traditional architecture with contemporary architecture should be strengthened in every respect.

- To meet other national and traditional architecture requirements including functional, structural, economic and beauty requirements.

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