

STUDY OF SCULPTURES CONSTRUCTED FOR WALL SURFACES IN PUBLIC BUILDINGS AT HYDERABAD SINDH

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DOI: <https://doi.org/10.5281/zenodo.20339113>

Keywords

Sculpture, Colonial Architecture, Hyderabad Sindh, Public Buildings, Visual Culture, British Raj

Article History

Received: 27 March 2026

Accepted: 07 May 2026

Published: 22 May 2026

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Abstract

This research paper investigates the role of sculpture in Sindh with particular reference to the sculptural surfaces of public buildings in Hyderabad during the British colonial period. The study explores sculpture not only as an artistic element but also as an architectural and ideological practice that shaped public space, visual culture, and colonial authority. It traces the historical development of sculpture in Sindh from the Indus Valley Civilization through Buddhist, Hindu, and Islamic periods, emphasizing its traditional integration with architecture and environmental design. Fieldwork conducted on colonial public buildings, especially the Civil Hospital Hyderabad, documented high-relief sculptures and decorative surface treatments. Indigenous architectural systems such as terracotta screens, perforated jalis, and ventilated façades were also examined to highlight the region's long-standing sculptural and climatic design traditions. The paper argues that British colonial architecture introduced Greek and Roman-inspired figurative sculpture as a visual instrument of imperial power, replacing indigenous surface systems with symbolic representations of authority. It further discusses the contribution of Hindu philanthropic patronage in adapting sculptural practices within colonial urban contexts. Using Erwin Panofsky's method of image analysis, the research concludes that the post-independence neglect and removal of colonial-era sculptures reflected political and historical anxieties rather than solely religious concerns. The study emphasizes the need for conservation policies to preserve Hyderabad's sculptural heritage and contributes to understanding sculpture as an active agent in architectural and cultural transformation.

INTRODUCTION

Background of the Study

Sculpture has historically occupied a complex and often contested position within the cultural and artistic landscape of South Asia. From the earliest archaeological evidence of figurative representation in the Indus Valley Civilization to the refined sculptural traditions of Gandhara and the architectural ornamentation of later Islamic periods, sculpture has been deeply embedded in the region's visual culture. Yet, in contemporary Pakistan, sculpture, particularly figurative

sculpture, remains marginalized, misunderstood, and frequently regarded with suspicion. This marginalization cannot be attributed to a single cause; rather, it is the outcome of layered historical, ideological, and political processes that have reshaped the perception and function of sculpture over time.

In the context of Sindh, this tension becomes especially pronounced. Sindh possesses one of the oldest continuous histories of artistic production in the subcontinent. Archaeological

findings from Mohenjo-daro reveal sophisticated sculptural sensibilities, exemplified by iconic works such as the “Priest King” and bronze figurines that demonstrate advanced understanding of proportion, material, and representation. These early examples establish sculpture not as an imported or alien practice, but as an indigenous mode of expression rooted in the region’s earliest urban civilizations.

Research problem

Despite Sindh’s rich sculptural heritage, sculpture remains largely absent from contemporary public architecture and urban space in Sindh. Existing scholarship tends to address this absence through religious or moral frameworks, often neglecting the historical processes that shaped these perceptions on the art of Sculpture.

The problem addressed in this thesis, especially is the lack of critical examination of colonial sculpture as an architectural and ideological intervention, and its role in disrupting indigenous sculptural and surface traditions. Without such examination, sculpture continues to be misunderstood as religiously impermissible or culturally irrelevant, rather than historically contingent and politically charged.

Objectives of the Study

The objectives of this research are to:

To trace the historical presence of sculpture in Sindh from ancient to colonial periods.

Examine the role of sculpture during the British Raj as an instrument of power and representation.

Analyze the relationship between sculpture and architecture, particularly surface ornamentation.

Scope and Limitations

The scope of this study is limited to sculpture in Hyderabad-Sindh, with particular emphasis on public and architectural contexts during the

British colonial period. While references to other regions and periods are included for contextual understanding, the analysis remains focused on Sindh.

Limitations include restricted access to certain archival materials and the physical deterioration or removal of many colonial-era sculptures. Nevertheless, the study draws upon available documentation, visual records, and scholarly sources to construct its arguments.

Existing Knowledge

Previous scholars establishes that sculpture in the region of present-day Pakistan has a long historical continuity beginning from the Indus Valley Civilization. Archaeological evidence from Mohenjo-daro and Harappa demonstrates advanced sculptural practices in terracotta, bronze, stone, and seals, reflecting religious, social, and commercial dimensions of early urban society. Studies on Gandharan art further show the influence of Greek and Persian aesthetics on Buddhist sculpture and the emergence of realistic human representation. Existing literature also indicates that sculptural production declined in Sindh after the Muslim conquest because of changing religious attitudes toward figural imagery.

Research on colonial India highlights the role of sculpture as a visual instrument of imperial authority. Colonial statues and monuments installed in Lahore, Karachi, and other urban centers symbolized British political dominance and civic control. Scholars have documented monuments of Queen Victoria, John Lawrence, Alfred Woolner, and other colonial figures as expressions of colonial ideology embedded within public architecture and urban space. Post-independence studies further discuss the removal and disappearance of colonial statues in Pakistan as part of postcolonial identity formation and ideological transformation.



Fig 1 The Priest with Trefoil Drape, circa 3000 BCE, Indus Valley



Fig 1 Mother goddess, circa 3000 BCE, Indus Valley



Fig 2 Buddha Bust. 1st century BCE,



Fig. 3 Dancing Girl, circa 3000 BCE, Mohenjo Daro

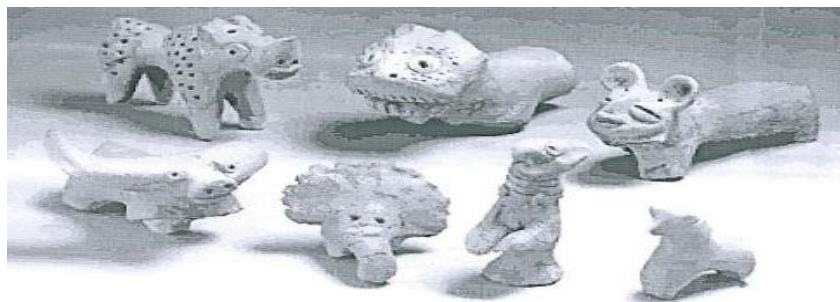


Fig 4 Toys, Indus Valley

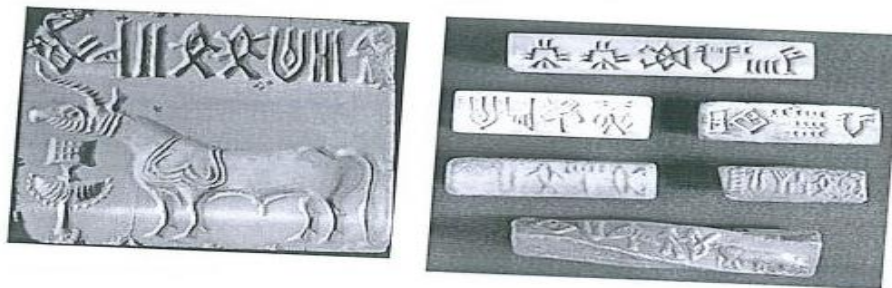


Fig 6 Seals, Indus Valley



Fig 7 Cart, Indus Valley



Fig 3. 5 Queen Victoria, Bronze, 1900, Lahore Museum



Fig 3. 6 Alfred Woolner, on public display in Lahore

Research Gap

Although previous studies discuss sculpture historically and artistically, limited attention has been given to sculpture as an architectural and spatial practice within colonial urban environments. Existing research largely focuses on major colonial centers such as Lahore, while Hyderabad and Sindh remain comparatively underexplored. In particular, wall-surface sculptures and sculptural ornamentation on public buildings during the British colonial period have not been systematically examined. Furthermore, insufficient scholarship exists on the relationship between sculpture, colonial governance, and the construction of public visual authority in Sindh. Earlier studies mainly analyze sculpture as isolated artistic production rather than as part of broader colonial strategies of spatial organization, cultural representation, and

civic identity formation. Similarly, the cultural and political implications of removing colonial sculptures after independence have received limited critical analysis. Therefore, there remains a need for an interdisciplinary investigation combining art history, colonial studies, architecture, and spatial theory to understand the role of sculpture in shaping colonial and postcolonial urban consciousness in Hyderabad.

Discussion

The British colonial period constitutes one of the most decisive moments in the visual and spatial history of Sindh. While sculpture had existed in the region for millennia in various forms, ritual, architectural, symbolic, and environmental, the British Raj fundamentally altered its function, scale, visibility, and ideological purpose. Sculpture under colonial rule was no longer primarily

embedded within architectural systems or religious practice; instead, it was mobilized as a public, monumental, and political instrument, designed to assert authority, narrate imperial history, and discipline space.

This chapter argues that colonial sculpture in Sindh must be understood as part of a broader imperial visual regime that sought to reorganize public space, redefine cultural hierarchy, and legitimize foreign rule. Sculpture was not introduced as an artistic enrichment of the colony, but as a deliberate strategy to materialize conquest and render colonial power visible, permanent, and unquestionable. The presence of statues in chowks, roundabouts, and institutional forecourts transformed everyday urban experience into a continuous encounter with empire.

Unlike pre-colonial sculptural traditions, where sculpture functioned as an extension of architecture, ritual, or environmental intelligence, colonial sculpture operated through isolation and dominance. Statues were elevated on pedestals, separated from human scale, and placed at central nodes of circulation. This spatial logic distinguished colonial sculpture from indigenous practices and redefined sculpture as a symbol of authority rather than cultural continuity.

The significance of this chapter lies in its focus on Sindh-specific colonial contexts, where sculpture intersected with new urban planning, institutional architecture, and philanthropic practices. By examining how sculpture was deployed in public space during the British Raj, this chapter establishes the historical foundational analysis for Chapter Five's analysis of colonial surface politics and architectural replacement.

Colonial Ideology and the Visual Grammar of Empire

British colonial governance relied heavily on visual culture to legitimize and stabilize its authority (Ahmad et al., 2022; Amjad et al., 2021; Ramzan et al., 2025, 2023, 2020). Architecture, urban planning, cartography, exhibitions, and sculpture collectively formed a system through which the empire represented itself as rational, benevolent, and historically destined to rule. Sculpture occupied a privileged position within

this system because of its ability to embody authority in human form and anchor abstract power in physical space.

Colonial ideology rested upon three interrelated narratives: conquest, reform, and the civilizing mission. These narratives framed colonial domination as morally justified and historically inevitable (Parveen & Akram, 2021). Sculpture served as a visual condensation of these ideas. Statues of monarchs, governors, and administrators symbolized conquest; institutional monuments represented reform; and allegorical figures conveyed the rhetoric of civilization and progress.

In Sindh, annexed by the British in 1843, this visual grammar was implemented with urgency. The region's incorporation into the colonial administrative system required not only military control but also symbolic domination. Sculpture provided a means to overwrite indigenous spatial meanings and replace them with imperial narratives. Through statues, the British inscribed themselves into the landscape as rightful rulers rather than temporary occupiers.

The classical aesthetic adopted for colonial sculpture further reinforced this ideological project. By drawing upon Greco-Roman visual traditions, British colonial sculpture associated imperial authority with the legacy of Western civilization. Classical drapery, idealized anatomy, and heroic posture framed colonial figures as rational, disciplined, and morally superior. This aesthetic choice positioned indigenous cultures as peripheral or inferior, reinforcing colonial hierarchies through visual means.

Importantly, colonial sculpture did not simply represent individuals; it produced colonial subjectivity. The repeated visual encounter with statues normalized imperial presence and shaped how colonized populations perceived authority. Sculpture thus functioned as what Michel Foucault would describe as a disciplinary technology, operating not through coercion alone but through habitual visibility.

Urban Placement of Sculpture in Colonial Sindh

The power of colonial sculpture lay not only in its form but in its strategic placement. Statues were positioned at sites of maximum visibility and symbolic significance, transforming urban space

into a spatial narrative of empire. In Sindh, these sites included chowks, roundabouts, intersections, and the entrances of major public institutions.

Chowks and roundabouts functioned as urban nodes where movement converged. By installing statues at these locations, colonial authorities ensured that imperial imagery occupied the center of civic life. Every act of circulation, walking, riding, gathering, became an encounter with colonial authority. This spatial strategy transformed sculpture into a constant visual reminder of domination embedded within everyday routine.

Institutional spaces were equally significant. Statues were commonly placed in front of courts, colleges, hospitals, and municipal buildings. These institutions embodied colonial claims of reform and benevolence, and sculpture reinforced this narrative by personalizing authority. A statue positioned at the entrance of a hospital or educational institution suggested that colonial governance was responsible for public welfare and enlightenment.

In Sindh, statues of Queen Victoria and other imperial figures appeared in prominent urban settings, often aligned with newly planned civic spaces introduced by the British. These sculptures were frequently accompanied by plaques and inscriptions that narrated imperial achievements, further embedding colonial historiography into public space.

The elevation of statues on pedestals created a physical and symbolic distance between the colonial figure and the local population. This elevation was not merely aesthetic; it produced a hierarchy of visibility. The colonizer was positioned above the colonized, reinforcing social and political stratification through spatial design. This mode of placement marked a clear departure from indigenous sculptural traditions, which integrated sculpture into architectural surfaces or ritual contexts at human scale. Colonial sculpture rejected integration in favor of dominance, isolating the statue as an object of authority rather than communal engagement.

Stylistic and Material Language of Colonial Sculpture

Colonial sculpture in Sindh did not merely signify political authority through subject matter and placement; it also communicated power through style, material, and formal vocabulary.

These aesthetic decisions were not neutral. Rather, they were embedded within a broader imperial logic that associated classical European form with rationality, permanence, and moral superiority. The stylistic language of colonial sculpture thus functioned as a cultural marker separating the colonizer from the colonized while simultaneously asserting the universality of European visual norms.

The overwhelming preference for Greco-Roman stylistic conventions in colonial sculpture was deliberate. Classical proportions, idealized anatomy, contrapposto stance, and restrained facial expressions framed colonial figures as embodiments of reason and order. This stylistic lineage allowed British authority to visually align itself with the perceived legacy of Western civilization, positioning empire as the inheritor of ancient democratic and imperial traditions.

In contrast, indigenous sculptural traditions in Sindh, whether architectural ornamentation, figurative reliefs, or symbolic motifs, were characterized by integration into built surfaces and responsiveness to climate and material availability. Colonial sculpture rejected this embedded logic in favor of object hood, isolating sculpture as an autonomous monument detached from architectural systems. This shift marked a fundamental epistemological rupture in the region's visual culture.

Material choice further reinforced this rupture. Bronze, marble, and cast stone were favored for colonial statues, materials associated with durability and monumentality. These materials were often imported or produced through colonial industrial networks, reinforcing economic dependency while symbolizing permanence. The implicit message was clear: indigenous materials and techniques were transient, while imperial materials were eternal.

The surface treatment of colonial sculpture, polished, refined, and idealized, stood in stark contrast to the textured, climate-adaptive surfaces of local architecture. This contrast was not accidental. It visually encoded the colonial claim that European culture represented refinement and progress, while local traditions were relegated to the realm of the primitive or obsolete.

Sculpture and Colonial Architecture: Visual Integration and Hierarchy

Colonial sculpture in Sindh must be understood not as an isolated artistic practice but as an extension of colonial architectural ideology. Sculpture and architecture worked in tandem to construct a coherent visual narrative of the empire. Public buildings, administrative complexes, and institutional structures were designed to accommodate sculptural elements that reinforced authority and hierarchy.

Colonial architecture introduced new typologies, courthouses, colleges, hospitals, municipal halls, whose façades functioned as ideological surfaces. Sculpture was frequently integrated into these façades through pediments, niches, relief panels, and freestanding monuments in forecourts. This integration transformed buildings into didactic instruments, teaching colonial values through form and imagery.

In Sindh, colonial buildings often combined European stylistic features with selective local motifs, producing what has been termed “Indo-Saracenic” architecture. However, sculpture within these buildings rarely followed indigenous stylistic logic. Instead, sculptural elements retained European formal language, reinforcing the hierarchy between colonial authority and local culture.

This hierarchy was spatially encoded. Sculptures associated with authority, figures of monarchs, administrators, allegorical representations of justice or progress, were placed at elevated or central positions, while local decorative elements were relegated to peripheral or ornamental roles. Architecture thus became a spatial diagram of colonial power relations, with sculpture serving as its most explicit symbol.

Importantly, the integration of sculpture into colonial architecture disrupted indigenous architectural systems that emphasized ventilation, climatic adaptation, and surface porosity. Traditional elements such as jalis, terracotta ventilation screens, and shaded openings were frequently replaced or obscured by solid sculptural forms. This replacement prioritized visual symbolism over environmental intelligence, revealing the colonial preference for representational authority over lived functionality.

Institutional Buildings as Sites of Sculptural Authority

Institutional architecture provided the most potent platform for colonial sculptural display. Hospitals, colleges, schools, and administrative buildings were presented as evidence of colonial benevolence and reform. Sculpture played a crucial role in personalizing these institutions, transforming abstract governance into embodied authority.

In front of educational institutions, statues symbolized enlightenment and rational progress. The visual association between colonial figures and learning reinforced the narrative that knowledge flowed from the colonizer to the colonized. This association obscured pre-existing indigenous systems of knowledge production while framing colonial education as a civilizing gift.

Hospitals and medical institutions similarly employed sculpture to signify care and modernization. Statues placed at hospital entrances suggested that colonial governance was responsible for public health and welfare. In Sindh, this narrative was further complicated by the presence of Hindu philanthropic sculptures, which appropriated similar visual strategies to assert indigenous agency within colonial frameworks.

Administrative buildings, courts, municipal offices, revenue departments, used sculpture to communicate justice, order, and authority. Allegorical figures of law, discipline, and progress reinforced the legitimacy of colonial legal systems while masking their coercive foundations. Sculpture thus operated as a visual alibi for colonial control.

The institutionalization of sculpture normalized imperial imagery in everyday life. Citizens encountering these buildings repeatedly absorbed the visual language of the empire, internalizing its hierarchies and assumptions. Sculpture functioned not as decoration but as pedagogical architecture, instructing subjects in how to perceive power.

This institutional deployment of sculpture directly anticipates Chapter Five’s examination of surface politics, where architectural surfaces are understood as contested sites of meaning, memory, and replacement. The replacement of indigenous surface systems with sculptural symbolism represents a broader colonial strategy

of epistemic domination.

Hindu Philanthropy and Indigenous Patronage under Colonial Rule

While colonial sculpture in Sindh was primarily associated with British authority and imperial ideology, the visual landscape of the period was not shaped by colonial actors alone. Wealthy Hindu philanthropists, particularly merchants, industrialists, and community leaders, also commissioned sculptures during the British Raj. These works complicate a simplistic understanding of colonial sculpture as a unilateral imposition and instead reveal a layered visual culture shaped by negotiation, adaptation, and selective appropriation.

Hindu philanthropic sculpture emerged largely in association with educational, medical, and charitable institutions, many of which were established through indigenous patronage rather than direct colonial administration. In cities such as Shikarpur, Hyderabad, and Karachi, Hindu benefactors financed hospitals, schools, dharamshalas, and public utilities. Sculptures placed in front of or within these institutions served to commemorate donors, assert social prestige, and articulate communal identity within a colonial framework.

A notable example is the presence of multiple sculptures at the Rao Bahadur Uddho Das Hospital in Shikarpur, where statues commemorated philanthropic contribution rather than imperial authority. Unlike British statues, which symbolized conquest and governance, these sculptures emphasized benevolence, service, and moral duty. However, stylistically and spatially, they often borrowed from colonial conventions, pedestals, frontal placement, and figurative realism, demonstrating how indigenous elites navigated colonial visual language to assert legitimacy.

This adoption of colonial sculptural norms did not indicate ideological submission but rather strategic engagement. By using sculpture, a form already validated by colonial authority, Hindu philanthropists inserted themselves into the public visual order of the city. Sculpture became a means of claiming visibility, permanence, and historical memory in an urban environment increasingly structured by colonial aesthetics.

At the same time, these sculptures reflected

indigenous value systems distinct from imperial narratives. Inscriptions often emphasized charity (daan), social responsibility, and religious merit rather than political power. This contrast highlights how sculpture functioned as a contested medium, capable of expressing multiple, sometimes competing, ideological positions within the same colonial space.

Post-1947 Removal, Displacement, and the Politics of Memory

The end of British colonial rule in 1947 marked a radical transformation in the political and symbolic landscape of Sindh. With the creation of Pakistan, colonial statues lost their ideological legitimacy almost overnight. Figures that once embodied authority and permanence became reminders of foreign domination. As a result, many colonial sculptures were removed, relocated, vandalized, or allowed to decay.

The removal of British statues from chowks, institutional forecourts, and civic spaces was not merely an act of physical displacement but a profound reconfiguration of public memory. These statues had structured urban perception for nearly a century; their absence created spatial voids that reflected unresolved historical tensions. In many cases, removed statues were replaced with abstract monuments, national symbols, or left vacant, producing a landscape marked by erasure rather than reinterpretation.

Hindu philanthropic sculptures faced a different but equally complex fate. Following Partition, large-scale migration of Hindu communities from Sindh resulted in the abandonment of institutions and monuments associated with them. Many philanthropic sculptures were neglected, damaged, or removed, not necessarily due to ideological opposition but as a consequence of demographic rupture and administrative indifference.

This dual erasure, of colonial and indigenous sculptural histories, has produced a fragmented visual memory in Sindh's urban spaces. The disappearance of sculptures has obscured the layered histories of power, patronage, and resistance that once coexisted in the public realm. What remains is often architectural residue without its sculptural counterpart, weakening the ability of space to narrate its own past.

The politics of memory surrounding sculpture reveal the limits of postcolonial spatial

reconfiguration. While the removal of colonial symbols can be understood as an assertion of sovereignty, the lack of critical engagement with these objects has resulted in historical amnesia rather than reflective decolonization. Sculpture, once a tool of domination or commemoration, has become a silent absence, its meaning unresolved.

Sculpture, Monotheism, and the Islamic Debate

This chapter addresses the long-standing controversy surrounding sculpture within Islamic societies, a debate commonly rooted in the belief that Islam categorically forbids image-making. Through a re-examination of Qur'anic verses, Hadith literature, and historical practice, the discussion demonstrates that this position is interpretive rather than absolute. The Qur'an itself does not prohibit sculpture or artistic representation; instead, it repeatedly condemns **idol worship (shirk)**, the act of associating partners with God. This distinction is crucial. Qur'anic references, such as the statues made for Prophet Solomon, indicate that sculpture used for decoration or non-religious purposes was not only permitted but presented as a divine favor.

The strict opposition to images largely emerges from Hadith, which must be understood within the historical context of early Islam. These injunctions were directed at societies transitioning from entrenched pagan practices, where sculptures and images functioned primarily as objects of worship. The destruction of idols by Prophet Muhammad (peace be upon him) was thus a necessary reformative act aimed at dismantling polytheistic belief systems, not a blanket rejection of artistic creativity. Historical evidence, such as the preservation of images of Jesus, Mary, and Abraham inside the Kaaba during the conquest of Mecca, further underscores that the concern was theological, not aesthetic.

A broader historical survey of Islamic civilizations reveals consistent engagement with figurative art in secular contexts. From Umayyad palaces and Fatimid ceramics to Persian miniatures and Ottoman manuscripts, human and animal representations persisted across centuries. While mosques largely remained free of figurative imagery, sculpture and painting flourished in private, courtly, and decorative domains. This

history affirms that Islamic attitudes toward sculpture have been nuanced, situational, and shaped by context rather than governed by a singular prohibition.

Sculpture in Pakistan, Colonial Legacy, Cultural Anxiety, and Contemporary Practice

The controversy surrounding sculpture in Pakistan must be understood through the intersection of religion, colonial history, and post-Partition identity formation. While Islam historically accommodated non-idolatrous figurative art, the Pakistani context conflated sculpture with idol worship due to its geographical inheritance of Hindu religious traditions and the visibility of British colonial statues. As a result, sculpture became symbolically charged, perceived as both religiously suspect and culturally alien.

Following independence in 1947, the removal of colonial statues was driven primarily by political considerations rather than religious fundamentalism. Nonetheless, persistent ambiguity around the distinction between idol and sculpture discouraged institutional support for sculptural practice. This environment fostered fear, social pressure, and marginalization of sculptors, compelling many artists to adopt abstraction as a strategic response. Abstraction offered a way to engage sculptural expression while avoiding accusations of religious transgression.

Despite these constraints, Pakistani sculpture evolved as a field of individual experimentation and conceptual depth. Artists such as Shahid Sajjad, Anna Molka Ahmed, Novera Ahmed, Rabia Zuberi, Talat Dabir, and Khalil Chishti developed diverse practices that navigated realism, symbolism, abstraction, and social commentary. Their work reflects continuity of sentiment rather than formal lineage, shaped by modernist influences, political instability, educational limitations, and broader global shifts in art after World War II.

The study ultimately concludes that sculpture is not forbidden in Islam, but idol worship is. The enduring controversy in Pakistan arises from a misinterpretation of religious doctrine compounded by colonial disruption and postcolonial cultural insecurity. Recognizing the distinction between idol and sculpture is essential

for resolving this tension and for enabling a more informed, confident engagement with sculptural

art in contemporary Pakistani society.





Fig 8. An illustration of destroyed sculptural reliefs in front of building/houses



Fig 9. An illustration of destroyed sculptural reliefs in front of building/houses



Fig 10. An illustration of destroyed sculptural reliefs in front of building/houses

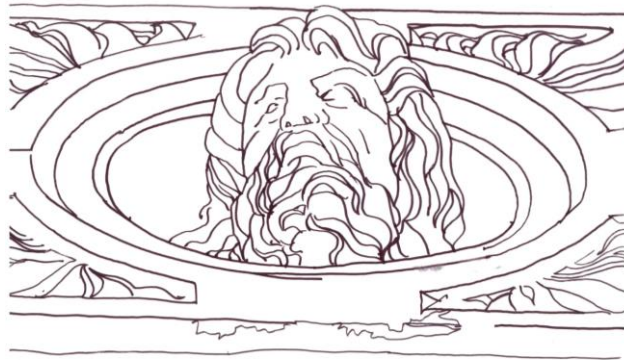


Fig 11 An illustration of destroyed sculptural reliefs in front of building/houses



Fig 12. An illustration of destroyed sculptural reliefs in front of building/houses



Fig 13 An illustration of destroyed sculptural reliefs in front of building/houses



Fig 14 An illustration of destroyed sculptural reliefs in front of building/houses

Conclusion

This study concludes that colonial architecture and sculpture in Sindh were not merely artistic or decorative practices but powerful instruments of British imperial authority. During the British Raj, sculpture was strategically integrated into public buildings, institutions, and urban spaces to symbolize conquest, governance, and the colonial “civilizing mission.” The replacement of indigenous architectural systems such as terracotta ventilation screens, Sindhian tiles, fresco work, and porous façades with Roman and Greek-inspired sculptural forms reflected a deliberate transformation of local architectural identity and spatial culture.

The research demonstrates that sculpture functioned as a visual technology of governance, shaping public perception and embedding colonial power into everyday urban life. At the same time, the study highlights the role of indigenous Hindu philanthropists who adopted

colonial sculptural aesthetics to express social prestige and communal identity, revealing the complexity of cultural negotiation under colonialism.

A major contribution of this thesis is its focus on “surface politics,” showing how colonial interventions altered the visual and environmental logic of architecture in Sindh. Ultimately, the study argues that sculpture in colonial Sindh should be understood as part of a broader spatial strategy that transformed architecture, memory, and public space. The research also stresses the importance of recovering indigenous architectural knowledge to critically reassess the colonial legacy in Sindh’s built environment.

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