

# Urban Morphologies, Design Qualities and the Decision Making Process in Relationship to *maqamiat*: Case of Karachi, Pakistan

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**Abstract:** Using the Urdu word *maqamiat* in relation to the built form, a research methodology is developed in this paper which helps understand and analyse *maqamiat* of built form. *Maqamiat*, which translates as localness, helps assess what it means for a city to be local in the context of Karachi, specifically, having particular variables impacting the built form, but dealing with similar issues of identity crises as other formally colonized nations. The aim of this paper is to analyse the various physical components and the decision making processes that go into the making of an urban context, in order to be able to investigate the scale at which *maqamiat* can be identified in the built form. This paper highlights indicators of localness and weaves them together into an evaluative framework for understanding *maqamiat* in the context of Karachi. This framework ties in the decision making processes related to the built form to indicators of localness and various scales at which localness can be identified.

**Keywords:** *Maqamiat, built form, urban morphology, design qualities, Karachi*

## 1. Introduction

**B**roadly speaking, the components of the built form reviewed in the literature that make up localness of built form can be grouped into two sub-sections;

- a) Intangible aspects of the built form (values, meaning associated with the place associated with the built form continuity and appearance related to a place, weathering, past collective, individual memories and the decision making process)
- a) Tangible aspects of the built form (street patterns, traditional buildings, connectivity, material, ecology, form, function, context, style of building, aesthetics and material of construction). The link of urban morphologies and design qualities with *maqamiat* of built form helps explain localness in a context.

Thus, this paper:

- b) Firstly identifies the key components of urban form and examines how the morphological levels of the built environment support *maqamiat* in the light of the literature reviewed.
- c) Secondly, it identifies the design qualities that contribute to *maqamiat* of built form.
- d) Thirdly, this paper reviews the position of different urban actors and their role and interests in developing a relationship with *maqamiat* of built form. The bigger question addressed is, how are decisions taken in a context of competing views about what should be built?

## 2. Urban Morphologies and Maqamiat of Built Form

The post-World War II era saw theoretical propositions for studying urban form being put forward by English, Italian and French schools of thought. The Italians were interested in the rehabilitation of historic town centres; thus, they focused on typological study and analysis of urban form. The British approach, as put forward by Conzen (1969) [5], was to 'map precisely individual plots of land and the block plans of the buildings that stand within them' (Gauthiez, 2004: 77) [8]. The French used a topographic representation 'studying the plot patterns and their organization in the past' (Gauthiez, 2004: 79) [8].

Thus, the evolution of the urban form gives insight into the development of a society. Theories of place making and place identity rely on developing design methods through an explanation of urban morphological evolution, and their scale of intervention can be the plot, street or building façade, whereas theories on critical regionalism and vernacular architecture, though respecting the urban morphological evolution, design at the scale of individual building, in terms of massing, form and façade.

Urban morphology and urban typology are the two most commonly used methods for research and documentation of built form in the theories of place making and place identity, whereas urban design methods are used for implementing design on an urban area. Urban morphology has been defined as having three distinctive features: 1) 'form is the result of a process' 2) it embodies an 'idea of type or configuration' which generates a 'generic type' of urban form 3) 'the generic types of form are related to each other in a hierarchy of levels of scale, which in simple form includes, street patterns, plot patterns and building patterns' (Kropf, 2011:394) [13]. Kropf calls the 'plan unit' or the 'urban tissue' the main product of morphological analysis, which reflects the different combinations of street, plot, and buildings that make up an urban context. At the hierarchy of scale, according to Kropf, 'urban tissue lies at the mid-point. It is the element

that is combined to form the larger scale structure of whole settlements and is composed of the smaller scale elements that create places and local identity' (Kropf, 2011:406) [13]. Kropf further reiterates that by using the urban tissue as a medium for analysing the urban context, by differentiating different ingredients that make up the urban form, part to part and part to whole relationships and by comprehending development patterns and anomalies, the local urban context can be explained. Since the concept of urban tissue, as put forward by Kropf, embodies the idea of type, social process and temporal aspects at various scales, it can form an important analytical tool for an urban area.

In theory, urban design should be informed by studies of urban morphology and urban tissues. The difference between urban design and urban morphology, as highlighted by Marshall and Caliskan (2011) [16], is that while urban morphology looks into the past for reasons behind the existence of urban form, urban design proposes its future. Thus, urban morphology provides the raw material for urban design. In explaining the *maqamiyat* of the built form, it is important to have a grasp over the urban tissue and urban morphology of an area. If this connects to the decision making process of urban design and development, it can lead to the articulation of the process in which different groups have control over urban change.

Within the field of urban morphology a range of research, documentation and analytical approaches can be undertaken. In his review of the different approaches to urban morphology, Kropf (2009) [12] identifies four different directions, which have been presented in Table 2 below (put together by author), along with the major principles of each of the four approaches and the key theorists.

Of the four approaches mentioned in the Table.1 to analyze urban morphology, the 'process typological approach' and 'historico geographical approach' are most relevant when analysing built form for *maqamiyat*. This is because both these approaches work towards the identification of local processes involved in giving shape to the built form and study the evolution of built form through time. Time is an important element in any analysis of built form because the meaning and physical form of spaces keeps changing and evolving with time. Thus, in the context of this research, what localness may mean today it may not stand for tomorrow. 'Space has a morphogenesis and is not a fixed entity. Its very conception resides in the society in which it is located. It varies from society to society and from era to era' (Maugavin, 1999: 96). In this research, the selection of case studies which belong to different chronological periods have been chosen because localness will have different meanings in each setting.

Another approach to analysing the built form is typological. According to Gauthier (2005: 83) [9] 'process typology theory has proven extremely beneficial in providing refined depictions of the complex structure of the built environment and in proposing challenging intrinsic morphological explanations of process'. In his discussion of typology and the use of the typological process in the evolution of the current built form, he proposes the incorporation of current social demands and processes in

order to fully comprehend the meaning in the built form. In short, according to Gauthier (2005: 88-89) [9] the study of types must not simply be a study of the physical form and materials of the built environment, but must address the 'social needs that it serves, as well as the socially produced knowledge arising from a dialectical interplay between' the spatial configurations and social demands. He cites the example of Colonial urbanism where new forms introduced in a pre-existing urban setting produce a 'new socio-spatial order' (Gauthier, 2005:89) [9].

The 'process typological approach' and 'historico geographical approach' are most relevant when analysing built form for *maqamiyat*. What follows is a framework (Table 2) put together for analysing built form at different scales. The term 'urban tissue' has been used here, because as mentioned before, and as highlighted by Kropf (2011) [13], it embodies the idea of type, social process and temporal aspects at various urban scales.

### 3. Design Qualities and Maqamiyat of Built Form

The design qualities that contribute to localness of built form, are physical, social and economic aspects that connect to the built form. The scale and temporal qualities of the built form help explain some of the inherent aspects that need to be decoded for localness. According to the literature, these are authenticity, adaptability, patina, particularity, connectivity and variables of vernacular and globalness along with the social process.

According to Carmona (1993) [3], authenticity comes through identification of built form elements that have a sense of continuity. Street patterns, traditional buildings, monuments, materials, ecology, and the way people associate with certain buildings bring a place authenticity. Adaptability has been defined as the connection to the local social and economic requirements with the built form (Carmona, 1993) [3]. Adaptability is the way functions adopt to form and context and vice versa. Meanings associated with built form also get adapted with time. Patina is related to a sense of history, and comes from identification of built form element that has continued to be present over time. In terms of design elements patina is associated with built form elements that incorporate cultural weathering of a place and with which past collective memories are associated.

Particularity comes from built form elements that seem appropriate and expressive of time and place. Style of building, aesthetic choices, use of material and certain built form details fall within this category as they signify a certain place. Connectivity of the built form also needs to be evaluated to describe localness of built form. Built form that lies on the main arteries of a city tends to be influenced greatly by global impacts as compared to built form not visible on the main arteries. Thus, connections and integration of the built form with the urban morphology needs to be analysed.

These design qualities and intangible aspects of the built form that help explain *maqamiyat* are summarized in Table 3.

Table. 1. Different approaches to urban morphology

Approach	Theorist	Principles	Aspects of inquiry
'Spatial analytical approach'	Micheal Batty	'cellular automata, agent based models and fractals' (Kropf, 2009: 109) [12]	<ul style="list-style-type: none"> <li>• Spatial distribution</li> <li>• Spatial scales</li> </ul>
'Configurational approach'	Bill Hillier	Spatial structure (called space syntax) of settlements to be understood through a 'range of analytical models' (Kropf, 2009: 111) [12]	<ul style="list-style-type: none"> <li>• Space/ physical form</li> <li>• Use/occupation/ movement</li> <li>• perception</li> </ul>
'Process typological approach'	Saverio Muratori Gianfranco Caniggia	'forms found at different levels are identified as types which are conceived as cultural entities rooted in, and specific to the local process of cultural development' (Kropf, 2009: 112) [12]	<ul style="list-style-type: none"> <li>• 'Physical form</li> <li>• Function/ use</li> <li>• The idea of the building or form</li> <li>• The act of construction/ modification</li> <li>• The cultural process of derivation and/or development/ change' (Kropf, 2009: 112) [12]</li> </ul>
'Historico geographical approach'	M.R.G. Conzen [5]	'Geographical structure and character of towns through a systematic analysis of their constituent elements and development through time' (Kropf, 2009: 113) [12]	<ul style="list-style-type: none"> <li>• 'street system</li> <li>• plot pattern</li> <li>• building pattern' (Kropf, 2009: 113) [12]</li> <li>• landuse, building form/ material (Conzen, 1969) [5]</li> </ul>

#### 4. Value Systems and Production of Built Form

In order to understand the forces behind the production of built form the following key questions need to be asked 1) who are the key actors? 2) who has the power to change? and 3) who has the authority to implement? (Bentley, 1999) [2]. McGlynn (1993: 6-7) [15] proposes a 'power gram' for urban form which relates the physical elements of the built environment to the major actors in the production of built form production (Table 4). Although this 'power gram' is very basic, in its analysis it provides some insight into the production process of built form.

The major actors are divided into three main categories of suppliers, producers and consumers with sub-divisions into landowners, funders, developers, local authority, planners, architects, urban designers and every day users. McGlynn also points out that the matrix does not reflect any users belonging to a disadvantaged group (for instance the poorer sections of the society) within the development process.

Both individual actions and sources of power need to be considered when analysing built form. It is the 'socially constructed and shared rules and resources'(Bentley,

1999:64) [2] which give shape to the desires of individuals and thus results in a certain type of built form. This does not however mean that certain forms and typologies should be replicated randomly but can be adopted with innovation to a particular context (Bentley, 1999) [2].

This relationship between the production of built form and the role of various actors is linked to space in an abstract manner by Mugavin (1999) [17] in his analysis of Lefebvre's theory of built form. According to this theory, there is 'perceived space', 'conceived space' and 'lived representational space' (Maugavin, 1999: 98). Perceived space is the space encountered in daily routines by consumers, conceived space is how 'planners, urbanists, technocrats, and social engineers' envision urban space, and lived representational space is associated with imagery and symbolism which is arrived at by bigger visions, mainly steered by politicians(Maugavin, 1999: 98). Thus, a similar three tiered group of actors and decision makers is described by Mugavin as McGlynn which is helpful in explaining 'exactly how and why a society contrives to produce its space' (Maugavin, 1999: 98) [17].

These two theoretical positions have been consolidated and are presented in Fig.1.

Table 2. Various urban scales and relationships within of the physical context Source: Adopted from Kropf (2011: 395) [13]

<b>Solid</b>	<b>Urban tissue/ streets</b>		<b>Void/ space</b>
	Plot series/ blocks		
	Plot		
	Buildings	External private spaces	
	Rooms		
	Structures		
	Materials		

Table 3. Design qualities and intangible aspects of the built form that help evaluate ‘maqamiat’ of built form

<b>Concepts to be addressed to understand localness of built form (indicators)</b>	<b>Inherent aspects of localness (indicators)</b>	<b>Design qualities of built form that help understand localness</b>	<b>Intangible aspects that helps understand localness</b>
<ul style="list-style-type: none"> <li>• Relations of power</li> <li>• Scale of built form</li> <li>• Typology of built form</li> <li>• Meaning of the built form</li> <li>• Retention of urban vernacular to prevent creation of non-places.</li> <li>• Economic and social requirement of working classes.</li> <li>• Addressing local tangibles: climate, material</li> <li>• Analysing traditional patterns of space use, construction design and symbolism and participatory approach</li> <li>• Analysing Ecological and cultural diversity</li> <li>• Memory associated with the built form</li> <li>• Concepts of Identity</li> <li>• Concepts of Place</li> </ul>	Authenticity	<ul style="list-style-type: none"> <li>• Streets patterns</li> <li>• Traditional buildings</li> <li>• Materials and ecology</li> <li>• Meaning associated with the place</li> <li>• Changing nature of place and association of people with it.</li> </ul>	<ul style="list-style-type: none"> <li>• Meaning associated with the place</li> </ul>
	Adaptability	<ul style="list-style-type: none"> <li>• Form</li> <li>• Function</li> <li>• Context</li> <li>• Meaning associated with a place</li> </ul>	<ul style="list-style-type: none"> <li>• Adaptation of space/ place to social and cultural values and meanings</li> </ul>
	Patina	<ul style="list-style-type: none"> <li>• Continuity and appearance related to a place</li> <li>• Cultural weathering of a place.</li> </ul>	<ul style="list-style-type: none"> <li>• Sense of history</li> <li>• Past collective and individual memory of a place</li> </ul>
	Particularity	<ul style="list-style-type: none"> <li>• Style of building</li> <li>• Aesthetics</li> <li>• Materials</li> <li>• Details</li> </ul>	
	Connectivity	<ul style="list-style-type: none"> <li>• Connectivity between the streets and the buildings</li> </ul>	
	Time and social processes and competing variables	<ul style="list-style-type: none"> <li>• Aesthetics</li> <li>• Formalistic expression</li> </ul>	<ul style="list-style-type: none"> <li>• Global aspirations of society, class, consumerism and capital</li> </ul>

Table 4. Power gram adopted from McGlynn 1993 [15]

	Suppliers		Producers				Consumers	
	Land owner	Funder	Developer	Local authority		Architects	Urban designers	Everyday users
				Planners	Highway engineers			
Street pattern	-	-	○	○	●	-	○	○
Blocks	-	-	-	-	-	-	○	-
Plots-subdivision & amalgamation	●	●	●	○ (in UK)	-	-	○	-
Land/building use	●	●	●	●	Φ	○	○	○
Building form -height/mass	-	●	●	●	-	Φ	○	○
-orientation to public space	-	-	○	Φ	-	-	○	○
-elevations	-	○	○	●	-	Φ	○	○
-elements of construction (details/materials)	-	○	●	Φ	○	Φ	○	○

- Power-either to initiate or control
- Interest/ influence-by argument or participation only
- Φ Responsibility-legislative or contractual
- No obvious interest

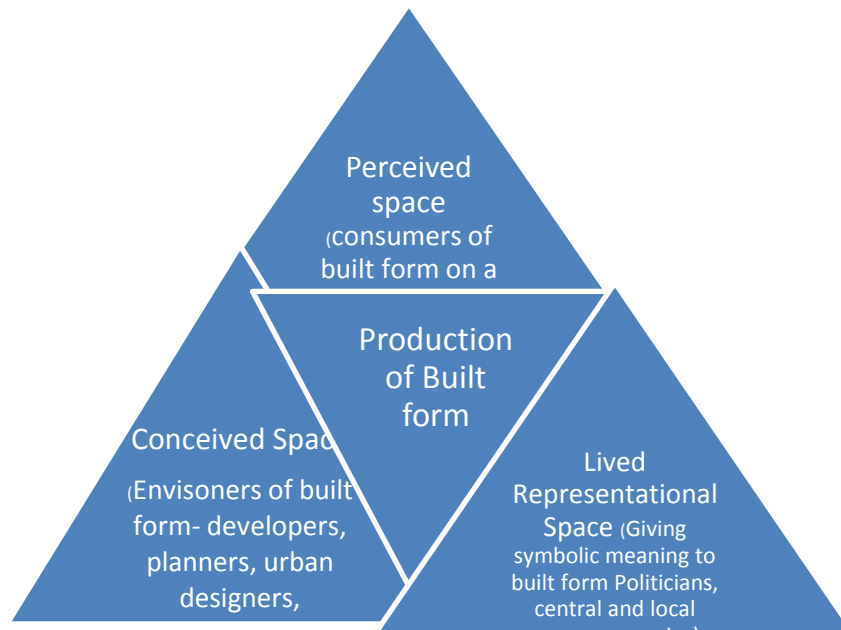


Figure 1. Diagram put together by author based on review of McGlynn (1993) [15] and Maugavin (1999)

Based on the interaction between the different ways in which built form can be conceptualized and the way decisions are taken, it is important to understand the role of

decision makers and their value systems, particularly in association with localness, because the meanings associated with the built form varies. Values of the decision makers

are vital for the eventual shape that the built form will take. It should however be acknowledged that the choices available for the decision makers are limited and only certain things are possible-legally, financially and also at times aesthetically. The values embodied in the different images of the city lead to construction of different built form within the city. The problem lies not in this, but in the fact that designers' values have not been made explicit and the images and values of non-designers rarely considered' (Rapoport, 1997: 25) [20].

Mugavin (1999) [17], in his analysis of Lefebvre's theory of built form, states that besides the social relationship of space with the built form the 'mental' relationship is also important when decoding urban built form. Lefebvre's theory is not grounded in empirical research, but can be coupled with Rapoport's theories on the relationship between built form and intangible aspects of a society through decoding culture, values, image, schema and life-style through mapping of activities. These activities can be analysed in terms of 'activity proper', 'specific way of doing it', 'additional, or associated activities' and 'symbolic aspects of the activity' (Rapoport, 1997: 19) [20]. Activity proper is an activity that is recurrent and is performed in a specific manner. All other activities related to this activity are termed 'associated activities'. This approach is represented diagrammatically in Fig.2 and is a logical approach to understand an intangible entity like culture and its relation to physical form.

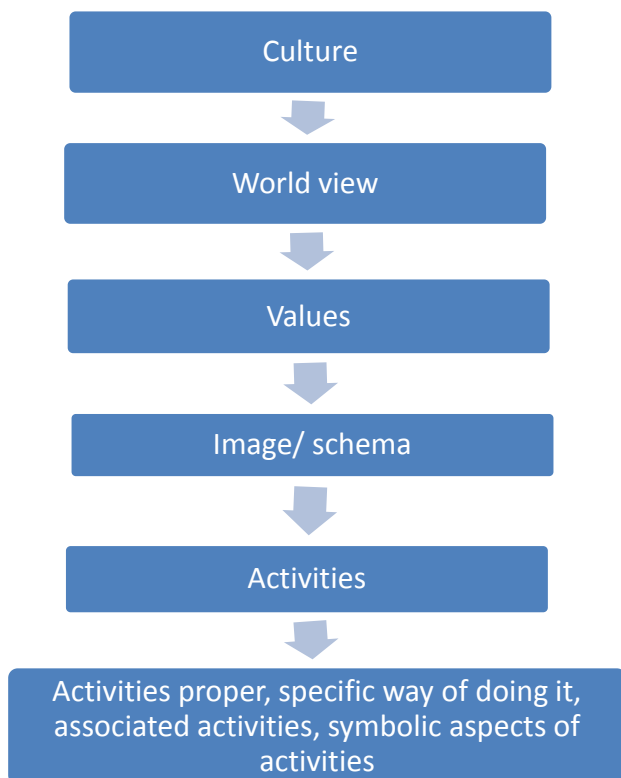


Figure 2. Explaining culture (Source: Rapoport, 1997 [20])

Dunleavy, 2005 [7] uses the term 'localness' and describes the built form as the product of physical as well as cultural processes and the evolution of a society. According to him 'localness involves a raft of assumptions, questions, or problems concerned with cultural identity'

(Dunleavy, 2005: 371) [7] that is expressed in the built form. Built form is a sub set of culture, but only some aspects of the culture translate into certain aspects of the built form. 'Culture provides the rules, schemata or blueprints about how to behave how to do things, how to build. Habitual behaviour translates culture into form' (Rapoport, 2000: 185) [21]. 'Preference', 'choice', who is making the choices and the time in which those choices are made all impact upon this translation of some aspects of culture into the built form (Rapoport, 2000: 186) [21]. Culture, according to Rapoport, can be conceptualized in a number of ways ranging from the 'way of life', as a 'system of symbols' or as a 'set of adaptive strategies related to resources and ecology' (Rapoport, 2000: 178) [21]. Culture should be conceptualized as a framework that changes with time.

Thus, the decisions taken by the consumers of built form that are translated as perceived space is informed by the cultural process at some level. 'Culture' has a number of definitions, but what is important for describing *maqamiat* of built form is how culture is translated into built form. According to Rapoport, culture gets translated into built form in three possible ways, 1) as a 'control mechanism' 2) as a 'blueprint' 3) as a 'set of rules and instructions' (Rapoport, 2000: 182) [21]. These three possible ways are reflected in the built form as the conceived and lived representational spaces mentioned above. The daily activities of consumers of the built form can be translated as perceived space which can be understood through mapping of networks of 'home range, core areas, territory, jurisdictions and personal space' (Rapoport, 1997: 267) [20].

In order to make sense of *maqamiat* it is important to understand who is making decisions about the built form. Why decisions are being taken in a certain way? What are the values that are informing these decisions? What are the aesthetic considerations attached to these decisions and if there are any symbolic meanings attached to the decisions taken?

The various channels that the decision making process goes through results in different types of urban form. In order to be able to comprehend the qualitative aspect of *maqamiat* in different modes of production of built form it is helpful to understand the various physical components that built form is composed of. The following section gives a general overview of the various way decisions are taken that result in different typologies of built form in Karachi, before putting together a conceptual framework to understand *maqamiat* of built form.

## 5. The Decision Making Process About the Built Form in Karachi

The Karachi strategic development plan 2020 (KSDP, 2007) [10] gives a vision for the development of the city as 'transforming Karachi into a world class city and attractive economic centre with a decent life for Karachiites' (KSDP, 2007: iii) [10]. The emphasis in the strategic plan is on the creation of a world-class city with a 'vibrant heart' (KSDP, 2007: 3) [10]. Economic integration has been highlighted as one of the strategies in KSDP 2020. The KSDP 2020 responds to 'local pressures and incentives' and has been

deemed necessary to promote economics as stated 'local conditions can attract and influence a much wider audience of players' (KSDP, 2007: 29 [10]). Thus, the lived representational space for Karachi perceives it as a city portraying a global image.

For a city to have global advantage its local distinctiveness needs to be discovered and developed (Chalana, 2010 [4]; King, 2004 [11]; Persky and Wiewel, 1994) [19]. One of the strategies that a city can adopt to gain global advantage is by retaining, developing and marketing its local built form.

Broadly speaking the built form in Karachi can be differentiated between planned and unplanned processes of construction. The official process is termed the 'planned', which follows prescribed rules of Karachi's building and town planning control authorities. The unplanned process does not necessarily follow these rules and comes into existence through informal procedures. Karachi has had six master plans since independence in 1947 all of which have proposed strategies and growth direction for the city addressing formally designed built form. Informal form gets accommodated in the leftover spaces within the city through an unofficial process.

The planned built form of Karachi can be sub-divided into dominant and non-dominant built form (Mumtaz, 1999) [18]. The dominant built form is made up of buildings and urban design projects which are expected to portray a certain image of the city of Karachi and respond to the global context. Architects and planners, mostly trained in the Western institutions of planning design, according to the estimates obtained from the Institute of Architects Pakistan (IAP), execute these projects. The demand of the client is to portray a global image, thus their contribution in the cityscape has been the introduction of some form of ornamentation and cladding on the building facades in the post-modern traditions (Mumtaz, 1999) [18]. These buildings do not use the architectural elements existing previously in the city and its context, and are not always the best local climatic or responsive solutions.

Some buildings, however, designed by foreign architects in the 1970s and '80s, are adequate responses to climate, materials and economic realities which 'combine modern building forms with traditional courtyard planning concepts and natural ventilation techniques' (Abel, 1994). The Karachi University and the Aga Khan University Hospital are two such projects with the Aga Khan University Hospital analysed in detail by Abel (2000) [1] in a discourse on regionalism. The non-dominant built form comprises the bigger percentage of the urban morphology of the city (70 % of the built form). This is mainly mixed use walk-ups and domestic buildings. These buildings are mostly executed by developers with the intention of maximizing profit, which ends up in poor quality construction because of substandard usage of material.

Some high-income domestic architecture, which employs architects, tries to incorporate design elements that stem from local vernacular and climatically responsive solutions. The impact of this building typology is minimal because its percentage is negligible.

Military cantonments are another category of the non-dominant built form in the city. These occupy 2.1% of land in Karachi and are cordoned off by high walls to limit access for security reasons. The bare walls do not add to the aesthetics of the city.

Another type of urban form, which occupies a big percentage of the built form of the city of Karachi is the unplanned and incrementally developed housing settlements. This built form has been developed through an informal process, and has consolidated and been leased over the years. Its location, within the city is marginal, occupying riverbeds, railway tracks and peripheral land on the outskirts of the city. According to some estimates (Hasan, 2013), 60% of the population of the city live in informal housing. This typology does not visually impose on the morphology of the city simply because it occupies the backwaters. These settlements however, do offer some built form solutions that stem from the local context in terms of process of delivery and in the layout and design of settlements as it involves community participation and consultation.

Thus, built form in Karachi varies from residential, to commercial, to mixed use, to institutional (which includes built form housing educational, health facilities and government offices), to warehousing.

The land ownership patterns are complex too. As many as fifteen agencies own land within the city of Karachi. Many of these agencies are independent developers, which do not subscribe to the Karachi Building and Town Planning Regulations and have developed their own byelaws and regulations. The Defence Housing Authority, within Karachi, which is a Military run agency, is one example. The variety of the built form within Karachi could arguably, become an asset if the local qualities of each typology of built form were recognized and highlighted. For this, it is important to understand what is local for the built form of Karachi, and how it can creatively respond to the global context. As mentioned previously, there are some solutions offered in terms of the design of the built form that respond to the culture, economics and technology of the context, but they are not the driving force for the bulk of the built form and their impact is minimal. The global precedence and imagery has taken the front seat, which does not always respond well to the culture, economic and technology of the context of Karachi.

## 6. Synthesis into an Evaluative Framework

This section synthesizes the ideas and concepts discussed above and derived from a review of the process of built form production, value systems and urban morphological and design quality analysis into an evaluative framework that can be used for analysing *maqamiat* of built form.

This paper has highlighted that in order to understand the production of built form the value systems and the physical components of built form have to be understood. The value systems can broadly be divided between perceived space, conceived space and lived representational space. The urban tissue (Kropf 2011) coupled with Lynch's (1960) [14] urban categories: path, edge, monument,

landmark and district, within the ‘process typological’ and ‘historico geographical’ approach have been used as the research methods as they embody the idea of type, social process and temporal aspects at various urban scales. The connection between the way decisions are taken, scale of intervention and indicators for *maqamiat* is presented in Table 6.

A conceptual framework together with the inherent aspects of *maqamiat*, urban morphological components, components of built form that help analyze localness of built form, various way decisions are taken and the scale of intervention is presented in Table 5.

Table 5. Evaluative Framework for understanding localness of built form

Urban Scale	<b>Way decisions are taken</b>																				
	Lived Representational Space decided by Politicians						Conceived Space Decided by Professionals						Perceived Space Decided by everyday users								
	Void/ space						Void/ space						Void/ space								
	Routes/ public spaces						Routes/ public spaces						Routes/ public spaces								
	External private spaces						External private spaces						External private spaces								
	Urban tissue	Plot	Plot	Buildings	Rooms	Structures	Materials	Urban tissue	Plot	Plot	Buildings	Rooms	Structures	Materials	Urban tissue	Plot	Plot	Buildings	Rooms	Structures	Materials
	Solid						Solid						Solid								
Indicators for localness																					
Authenticity						Particularity						Patina									
Adaptability						Connectivity						Time and social processes									
Competing variables																					

**7. Conclusion**

*Maqamiat* of built form has the following main aspects:

- Firstly, *maqamiat* needs to be connected with the way decisions are taken about the built form.
- Secondly, *maqamiat* connects to certain pre requisites within the built environment, that is the growth

directions defined by master plans for the city and building and town planning regulations.

- Thirdly, it needs to address the local tangibles like local material and local climate.
- Fourthly, it needs to link to the variable of time, social and economic processes.
- Lastly, it needs to address variables like globalness and vernacular.



In order to explain the concept of *maqamiat*, the different modes of production of the built form need to take into consideration the various value systems that inform the way decisions are taken. Broadly speaking, these can be divided between the decisions taken by government officials and politicians, the decisions taken by planners and designers and the decisions taken by every day consumers. The decisions taken by these actors also affect the scale at which the interventions happen in the built form. Thus, in order to explain *maqamiat* of the built form, both the intangible and tangible aspects of the built form need to be considered. Temporal aspects, which are the changing nature of the built form, also need to be taken into account too.

The urban tissue (Kropf 2011) [13] and the urban components highlighted by Lynch (1960), within the 'process typological' and 'historico geographical' approach have been described as the methods to be used for the research as they embody the idea of type, social process and temporal aspects at various urban scales.

Towards the end of the paper, these points are synthesized into an evaluative framework, which takes into account the planned and unplanned processes through which built form is created in Karachi. It also takes into consideration the concepts to be addressed to explain *maqamiat* of built form, inherent aspects of *maqamiat* and the components of built form that help understand *maqamiat*.

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