

Manifestations of Urban Interiority in Delhi Gate Bazaar of Lahore

Sarah Javed Shah,^{1,2} Carles Muro²

¹University of Engineering
and Technology Lahore
Pakistan

²Politecnico di Milano
Italy

Abstract

In the contemporary debate, the notion of interiority has expanded beyond the confines of the interior, in the urban realm, as a conjunction of urban and interior conditions. This article aims to contribute to the discourse, using the lens of urban interiority to explore the unique spatial character and distinct cultural practices in Lahore's Delhi Gate Bazaar. The bazaar exists on a linear passageway, the Royal Trail, as a network of interior, exterior, and in-between spaces—establishing a spatial continuum by blurring the boundaries between the public and private and uninterrupted flow of spaces from outside to inside. This urban space has a strong sense of history, culture, and traditions; constructing personal and collective engagement through modes of space inhabitation and appropriation. These practices include temporal improvisation and modification of certain aspects for everyday use and environmental alteration for achieving thermal comfort, along with synchronised occurrences of cultural traditions and commercial activities. This article interprets observations through drawings to describe the experience of space through gradations of interiority and transition through thresholds, constructing visual narratives of diverse uses, activities, and the interaction between people, objects, and space.

Keywords: urban interiority, bazaar, spatial continuum, threshold, temporary appropriation

Introduction

Cities are becoming denser and ever-expanding as the world population grows and globalisation persists, significantly altering cultural and spatial practices. In this regard, the notion of interiority is gaining much prominence in the current architectural debate. Its generic interpretation follows the lexicon of containment, confinement, enclosure, imprisonment, privacy, protection, security, and shelter (McCarthy, 2005). However, its meanings have recently expanded beyond the confines of interiors to dwell on the interaction between indoor and outdoor spaces and the alignment of spatial perceptions and subjective experiences. Interiority began as a social theory and elaborated as an activity of socio-spatial construction, fostering the reinterpretations of conventional meanings of boundaries, “thresholds, and interstices, the dialectics of inside and outside, and the complex relationships among interiorities and exteriorities” (Popov, 2010, p. 91). The discourse has evolved as a series of provocations and experimentations that stress the interiority viewpoint on the urban realm (Atmodiwirjo & Yatmo, 2021).

Interiority increasingly links to the urban realm as inhabiting space (Attiwill, 2018), traversing boundaries (Atmodiwirjo et al., 2015), overcoming dualities (Poot et al., 2019), creating subjective experiences (Teston, 2020), and redefining relationships between objects and subjects (Corbo, 2020). It is no longer defined dualistically concerning exteriority but as “interiority in exteriority” (Attiwill, 2018, p. 55). This conceptual development is neither constrained by the internality of space nor restrained by specific functions. Its multiple interpretations intend for an improved individual and collective spatial experience. The notion disregards interior constraints and emerges as urban interiority beyond the fixed boundaries of inside and outside (Shah, 2022). It tends to overcome rigid categorisations and “invites us to rethink the relation between object and subject or between human and non-human agents” (Corbo, 2020, p. 3).

Moreover, various proponents of this notion questioned the conventional opposition between public and private spaces. They recognise that land ownership does not seem to be the actual parameter for understanding how the spaces of our cities function, and even less to associating public practices with outdoor space and private ones with indoor or interior space. In this sense, one of the most significant contributions came from the Spanish urban designer Manuel de Solà-Morales (1992), who tried to extend a specific urban condition (exteriority) to some interior or indoor spaces, such as libraries, airports, train stations, and modern shopping mall and called them collective spaces. At this point, it is significant to refer

to the Nolli Map of Rome (Piranesi, 1748), which illustrates that the boundaries of the public (or collective) space do not essentially coincide with space ownership or outdoor-indoor distinctions.

As discussed, urban interiority is an entwined, multi-dimensional phenomenon rather than two distinct, diametrically opposed concepts. Its tendency to dissolve sharp divisions or boundaries makes it a holistic approach to spatial analysis. This article uses the lens of urban interiority to observe and analyse the unique cultural context and spatial practices of Delhi Gate Bazaar in Lahore. The bazaar was historically intended as the Royal Trail, a passage for the movement of Mughal Royals from Lahore to other towns and cities. It later acquired significance as a trade route, establishing a bazaar within a dense residential zone. The presence of interior public spaces along the trail, such as a museum, a mosque, and a shrine, along with their exterior courts and adjacent public squares, makes it a vibrant collective space with a strong sense of history, culture, and traditions. An incredibly diverse presence of buildings, shops, sellers, street vendors, performers, and pedestrians draw attention to the synchronised existence of commercial and communal activities. The collective space of the bazaar is activated through people's work, behaviours, actions, leisure activities, and social encounters. It relates to the environmental interaction that depends on the presence of others in public space; that is, "activities connect humans to places" (Najafi & Shariff, 2011, p. 191).

Methodology: Design-Driven Research

This article explores urban interiority by employing drawing as the primary research tool. Although drawing is commonly used to communicate ideas in building design and construction, its potential as a tool for analysing architecture and representing space as experienced is underused. Drawing for research fosters a reflective and iterative approach, as in the process of drawing, the researcher's mind is not merely receptive but becomes an involved actor (Unwin, 2007). The authors deliberately attempt to rely mainly on drawing and text to pursue a methodology for design-driven research. The tension between these two discrete media reveals the "research's true architectural essence and quality" (Rocca, 2021, p. 49). Interpretations of on-site observations through research parameters and their translations into drawings, plans, sections, and streetscapes aim to describe an overall experience of the space. Since architecture is primarily a spatial discipline, plans and sections are essential because they are where spatial ideas are most clearly understood (Unwin, 2014). Space and drawing share strong interdependencies, making them inseparable in the conception,

observation, and understanding of space (Lagrange & van den Berghe, 2018).

The drawings accompanying this article reflect on space as experienced through spatial configurations (mapping), gradations of interiority between interior-exterior and public-private (using shades of grey), blurring of boundaries redefining levels of permeability and accessibility, and transition through thresholds (movement on the passage). Correspondingly, sections show the shifting relationship between collective and functional spaces on both sides of the centre of the passage. Streetscapes form visual narratives and express diverse spatial conditions and unique forms of people engagement. Five equal segments of the bazaar present a zoomed-in view, with graphics showing the section planes and specific points of streetscapes. Redrawing and reinterpreting the case study allowed for uncovering new insights, challenging assumptions, and developing a deeper understanding of space. This analysis is part of ongoing doctoral research; thus, additional drawings will further expand and elaborate on other research parameters.

Henceforth, the article briefly describes the selected case study and accounts for the space as experienced. It manifests urban interiority through the modes of space inhabitation and temporary appropriation, transitions through thresholds, blurring of boundaries, presence of human scale and geometry of intimacy, personal engagement, and social encounters.

Case Study: Delhi Gate Bazaar, Walled City of Lahore

Lahore is Pakistan's second-largest city and a cultural hub. It is rooted in history, art, tradition, culture, and festivals. With a known history of over a thousand years, the city has seen the apex and fall of many dynasties (Latif, 1892), evident through its architectural heritage belonging to a succession of historical periods. It remained an influential political seat and a major commercial trading hub over the three significant historical periods: Mughal (1526–1749), Sikh (1761–1849), and British-Colonial (1849–1947). Hence, Lahore illustrates an extensive array of urban morphology with traditional and modern spatial settings. Due to its centralised location and plain topography, it remained an administrative centre and a significant connection point between South Asia and Central Asia for trading purposes and has been renowned for its marketplaces called *bazaars*.¹ Bazaar is

¹ The word originates from a Pahlavi word, *baha-char* which means 'place of prices'; later it was included in Persian language as *bazaar*; it is widely used to refer to marketplaces throughout South Asia, Central Asia, and the Middle East.

a marketplace or assemblage of shops where miscellaneous goods and services are bought and sold (Gharipour, 2012). Weiss and Westermann (1994) describe a bazaar as a city within a city with its own economy and way of life, and spiritual background.

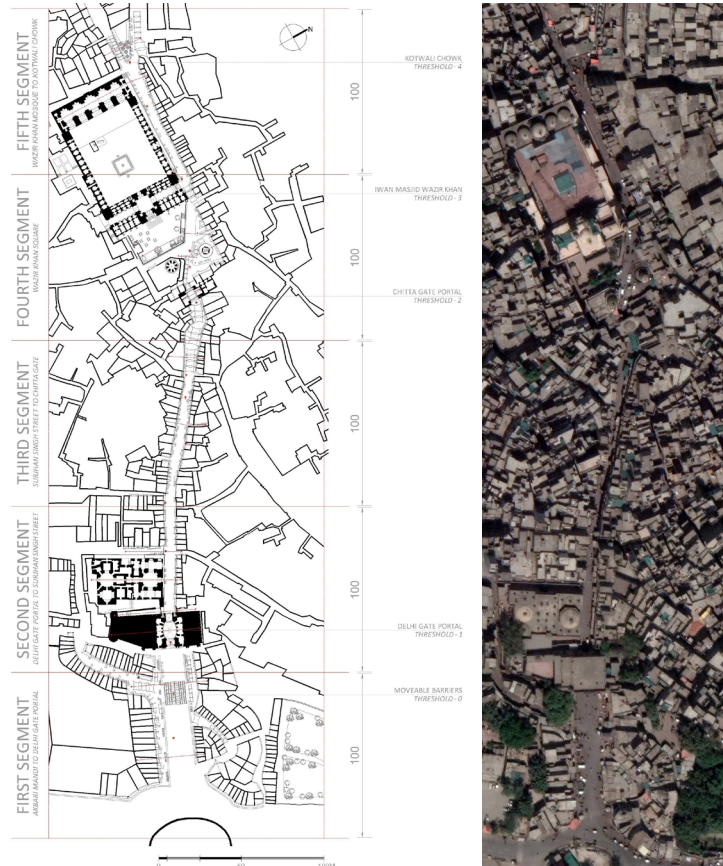
Contrary to Iranian and Middle Eastern bazaars, the historical bazaars of Lahore have not covered markets but open passageways. These were renowned for their vibrancy, typically having shrines, mosques, public baths, and several tea houses. Moreover, there was a separate bazaar for each commodity and caravanserais in Lahore, where merchants and their pack animals were in a safe sanctuary abounded (Mir, 2020). Today, these bazaars act as traditional commercial magnets and living museums in the city (Naz, 2012). Over time, shopping trends have evolved with the proliferation of supermarkets, departmental stores, and shopping malls, but the preference to shop from traditional bazaars and their perception as collective spaces still predominate.

In the Walled City of Lahore, Delhi Gate Bazaar is one of the most significant traditional urban settings in terms of its commercial, historical, socio-cultural, and architectural value. Delhi Gate is among the thirteen entry gates on the fortified wall and exists on the eastern side. The bazaar is a centrally located 383m long commercial spine, beginning outside the Delhi Gate as Akbari Mandi and extending beyond Chitta Gate, linking to the notable public square of Wazir Khan Mosque, about 200m inside the bazaar. It was developed in the era of the Mughal Emperor Jalal-ud-din Muhammad Akbar (1542–1605) in the 16th century. It was once the primary route for Mughal emperors to travel from Lahore Fort to Delhi (present-day India), also called *Shahi Guzargah* (The Royal Trail).

Along the trail, there are many monuments and public spaces of great cultural, historical, and architectural value, including the Delhi Gate Portal, *Shahi Hammam* (Royal Baths), Wazir Khan Square and Wazir Khan Mosque, Dina Nath Well, and Shrine of Sufi Syed. The Royal Trail, along with its monuments and some secondary streets and squares, was conserved by the Aga Khan Trust for Culture (AKTC) in collaboration with the Walled City Lahore Authority between 2008 and 2016 (Aga Khan Trust for Culture [AKTC], n.d.). Urban conservation has well-regarded the developing scenarios of people's engagement with space. It has not only uplifted the urban space by eliminating the exposed electric wiring, revamping the pavements, and restoring the building façades but also provided room for informal spatial settings. The unique character of the bazaar is significantly reinforced by its multicultural social fabric and

the diversity of sellable goods, ranging from spices, oils, and grains to clothes, shoes, and other handicrafts.

Figure 1
Plan of the Delhi Gate Bazar, The Royal Trail, Walled City of Lahore. Bazaar is divided into five equal segments (100m each), showing the position of thresholds on the passage (left) (Image by authors); Satellite map from Akbari Mandi to Kotwali Chowk (right) (Image taken from Google Earth)



Manifestations of Urban Interiority: Observations and Interpretations

This article reflects on the manifestations of urban interiority through observations of the socio-spatial conditions of Delhi Gate Bazaar and interpretations of the experience concerning space, objects, and people.

A vibrant collective space creates sensory pleasures and engagement by “linking personal with spatial interiority” (Taylor, 2013, p. ix). Interiority adheres to sensual possibilities: acoustic, haptic, olfactory, tactile, and visual (McCarthy, 2005). As one walks through the Delhi Gate Portal onto the Royal Trail, stimulating odours of colourful heaps of spices, displayed outside the shops, evoke ferociously olfactory and visual senses. The call for prayers bellows from the

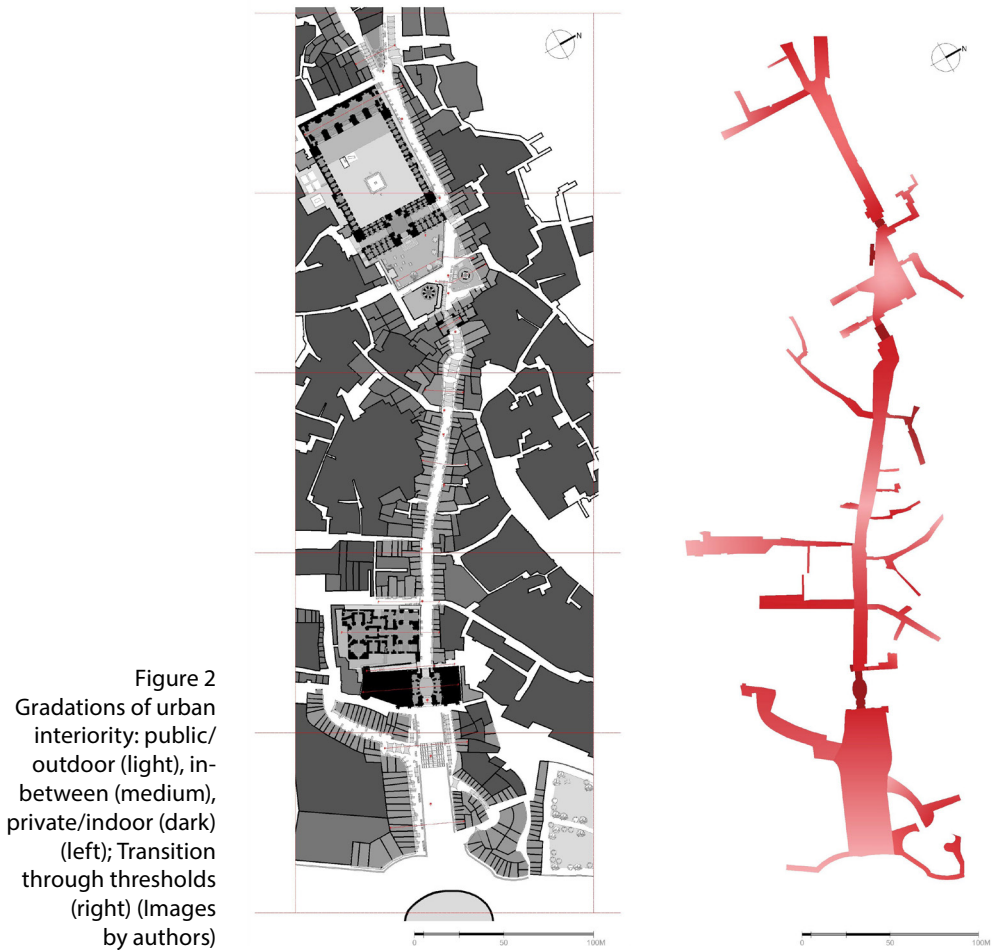
minarets of Wazir Khan Mosque mingled with the vocals of street vendors and chirping birds sitting in their nests on nearby Banyan trees dampening down the roar of vehicular traffic outside the wall of the Walled City, spawning a bustling acoustic atmosphere. Gazing one's eyes up to the hazy blue sky with tall electric polls and hanging green canvases of clothes, partially shading the pedestrians from the sweltering heat of the bright yellow sun, creating a feeling of thermal comfort. This play of sunlight, partly impeded and fairly sluiced, intensifies the redness of brick-clad walkways and the detailed cornices of wooden-carved *jharokha(s)*². Brick, stone, wood, plaster, fabric, and other textures appear framed in a motion picture, playing seven musical notes as people walk on them. For a moment, one's attention gets caught up in the conversation between the buyers and seller; the next instant, one is baffled by the vibrant clothes and glittering accessories hanging on the side shelves. While resting on *tharra(s)*³, one might even imagine oneself in a different era and a unique epoch, just as a time traveller, between two worlds, a mesmerising nostalgia propagating simultaneously through self-reflection and observational cruising. One might experience otherness, a paradox of everything, complexity in coherence, ambivalence in conviction, and a sense of freedom in confinement in a space which is neither here nor there but somewhere in between.

The socio-spatial manifestation of urban interiority pivots on the conjunction of interior and urban conditions. It covers any sense of enclosure, including outdoor and liminal space (Pearce, 2017). The concept shifts the emphasis to relational conditions, fostering innovative thinking beyond the traditional dualities of interior-exterior (Poot et al., 2019). The renowned urbanist and sociologist Richard Sennett provides an alternative account to the standard meanings of interiority; he asserted, "interiority is actually linked to the exterior, rather than the interior" (Harvard GSD, 2016, 8:00). He referred to Georg Simmel (1903, as cited in Harvard GSD, 2016) to propose an urban account of interiority, which is related to "subjective feelings linked to an exterior condition, that is, of exposure to others" (19:12). He further suggested that interiority "is not a detachment from the world but a particular kind of relationship with the world, one which is reflexive, observational cruising, and finally and most importantly, a condition, which allows the work of memory" (30:45). Moreover, architect and academic Mark Pimlott (2018) asserted

² Windows projecting from the façade of buildings, on the upper levels, hanging into the street.

³ Steps for informal public sitting, extending from the ground level of buildings into the street.

that interiority brings about the kinds of freedom which belong to the possibilities of environmental reflection. In coherence with Sennett's account, Pimlott suggested that interiority is an awareness of self among others. It is valuable as it concerns "relations between people rather than power" (Pimlott, 2018, p. 16). His ideas centre on individual and collective experiences through interaction with urban space and its character, materiality, and atmosphere.



The dense urban environment and traditional socio-spatial conditions are evident through crowded pathways, an incredibly diverse range of architectural vocabulary, extended *jaharokha(s)* and *tharra(s)* with people interacting in groups in every nook and corner of the Delhi Gate Bazaar. These diverse conditions establish urban interiority where subjective feelings of individuals are stimulated

by the presence of others in an urban space, or in Sennett's words, "where subjective feelings are heightened by the exterior stimuli of the street" (Harvard GSD, 2016, 19:44).



Figure 3
Blurring of boundaries between public-private, outdoor-indoor, and collective-individual (left); Depth configurations defining permeability and accessibility (right) (Images by authors)

Transition through thresholds

The concept of threshold is significant to interiority discourse as it broadens the understanding of the opposing position of inside-outside or interior-exterior (Atmodiwirjo & Yatmo, 2019). The Bazaar on the Royal Trail has a series of portals which act as thresholds between one space and the other. One moves through the open space of the bazaar while passing through these covered spaces with openings on both sides and distinct forms like shells, where the sheltered space (or interior) feels like a framed exterior.

The Delhi Gate Portal is the first threshold to enter the Walled City, creating an experience of insiderness compared to the outer city.

It has free pedestrian access, while moveable barriers obstruct vehicular traffic allowing only tourist auto rickshaws. The portal has management offices, ticket counters for tourist rides, souvenir shops on the ground floor, and a caretaker residence on the first floor. The threshold space provides orientation and facilitates, both literally and symbolically, access to the space (Boettger, 2014). While crossing the portal, one can experience a sharp contrast in space due to the close proximity of buildings, extended overhangs of shops, and high density of pedestrians inside Walled City. Adjacent to the Gate, on its west, Wazir Khan Hammam (Royal Bath) is present, the only public bath remaining from the Mughal period. It has been conserved and now functions as a museum, a significant interior public space. The first fifty meters of the trail have shops specialising in retailing spices, tobacco, and organic brown sugar, which strongly impacts olfactory senses.

Figure 4
First segment: Akbari
Mandi (circular road)
to Delhi Gate Portal
(Image by authors)

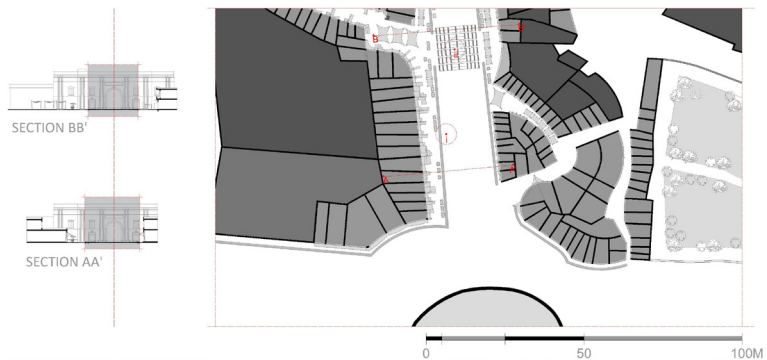
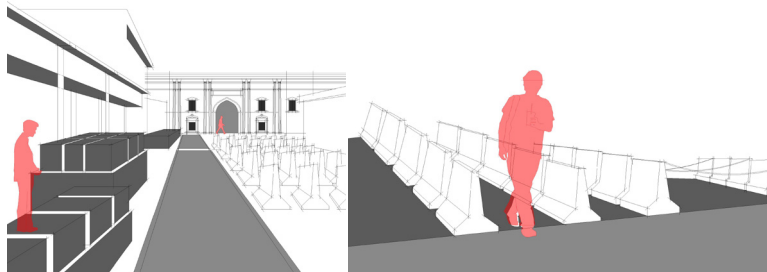


Figure 5
Part i: Boundaries
between functional
space and passage
(left); Part ii:
Boundaries between
vehicular and
pedestrian zones
(right) (Images
by authors)



The bazaar widens in a narrow, sharp bend extending towards the Chitta Gate, the second threshold space which transits the space from a narrow street into a wide urban square known as Wazir Khan Chowk. The Chitta Gate portal is an in-between space that draws the space together while transforming it at the same time. The third

threshold space is the extension of the *iwan*⁴ of Wazir Khan Mosque, which passes through the main trail, smaller in size than the previous two thresholds. Finally, the main bazaar ends at the fourth threshold, a T-junction with a small triangular green space dividing the trail into two streets, forming an urban square called Kotwali Chowk.

The experience of interiority manifests at these thresholds, at which this seemingly fluid space is confined and squeezed from a wide-open space to an enclosure, transitioning for an instant and then opening again into outer space. People find themselves in a state of betweenness in threshold spaces (Boettger, 2014). This transitioning experience of movement centres around the mobility of individual bodies in space, whereas movement on an urban level adheres to a structural dimension, where spatial elements are linked on the level of the city (Poot et al., 2019). The relationship between the architectural shell and the inhabited space makes spaces that flow and question the traditional dualities of inside and outside, establishing a strong connection through uninterrupted movement from one side to the other.

Blurring of boundaries

Various degrees of insideness and outsideness appear in everyday urban spatial settings, with varying degrees of permeability of the boundaries between spatiality and various forms of traversing the boundaries (Atmodiwirjo et al., 2015). Most of the buildings on the Royal Trail were built in the late 18th to late 19th century, having linear facades with wooden-carved *jharokha*(s) stretching onto the street. The buildings comprise two to four floors with retail space on the ground level, storage spaces on the middle level and residential units on the top levels. Narrow staircases connected to shops lead to these semi-private and private spaces. Storage spaces are semi-private as sometimes sellers take the buyers to these storage spaces to show a wider range of goods, which are not displayed in shops due to space inadequacy. Hence, a flexible vertical or blurred boundary can be perceived on the trail, shifting from one building to another.

Moreover, the trail extends into semi-private enclosures at various instances, providing entrance to private residential units. These entrances have partial shades and low height fencing as a demarcation between public and private. Here, urban interiority manifests as an effort to redefine levels of permeability and accessibility. The spatial components, such as *jharokha*(s) and

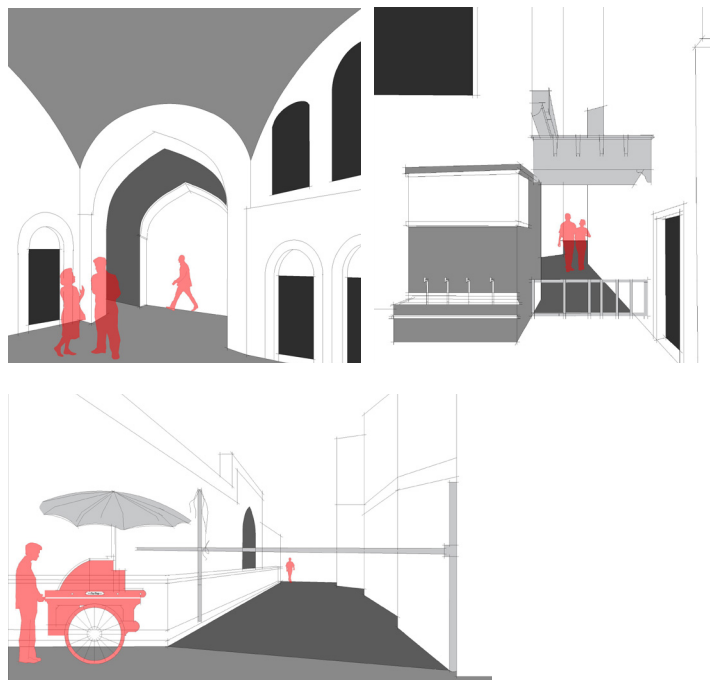
⁴ *Iwan* is a rectangular hall or space, usually vaulted, walled on three sides, with one end entirely open.

tharra(s), attempt to blur the boundaries as people use these in-between spaces to interact with each other across the street or occasionally to rest and appreciate the hustle and bustle of the bazaar. Most retail shops extend onto the street with heaps of spices piled up on shelves; other goods are displayed or hung outside the shops, occupying space beyond the defined boundaries. The boundary between functional retail space and pedestrian movement space becomes flexible and gradually disappears.

Figure 6
Second segment:
Delhi Gate Portal to
Surjan Singh Street
(Image by authors)



Figure 7
Part iii: Delhi Gate
Portal: A threshold
between outer city
and inner city (top
left); Part iv: Sabeel
wali Gali: Shade and
low-height fence
partially separating
public-private (top
right); Part v: Shahi
Hammam entrance:
Movable barrier
between primary and
secondary streets
(bottom) (Images
by authors)



Human scale and geometry of intimacy

Interiority is perceived as having an abstract concave geometry that exhibits containment and intimacy instead of openness, countering convexity and preventing separation. The urban morphology of the bazaar is such that the main trail opens into narrow residential streets at various instances. Some streets are so narrow and intimate that they allow hardly one person to walk through. If another person is coming from the opposite side, then both have to turn sideways to pass each other. Interiority allegedly squeezes space while establishing a geometry of intimacy (McCarthy, 2005). Correspondingly, the close alignment of buildings, projected balconies, and juxtaposition of architectural and non-architectural elements limit the flow of natural light and air into the space. Such streets create interiority in exteriority by controlling and regulating the atmosphere. The extended architectural components, such as *jharokha*(s), have intricate wooden carvings, and temporary shades have green-coloured fabric; such textures evoke haptic appreciation. Materials and textures appeal to, soothe, and heighten our senses, and this joy creates a feeling of intimacy (Teston, 2020).

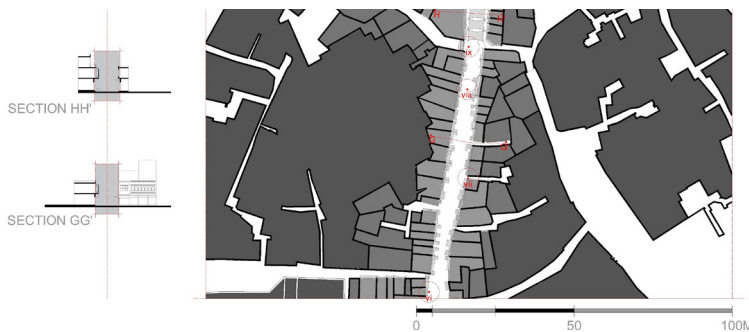


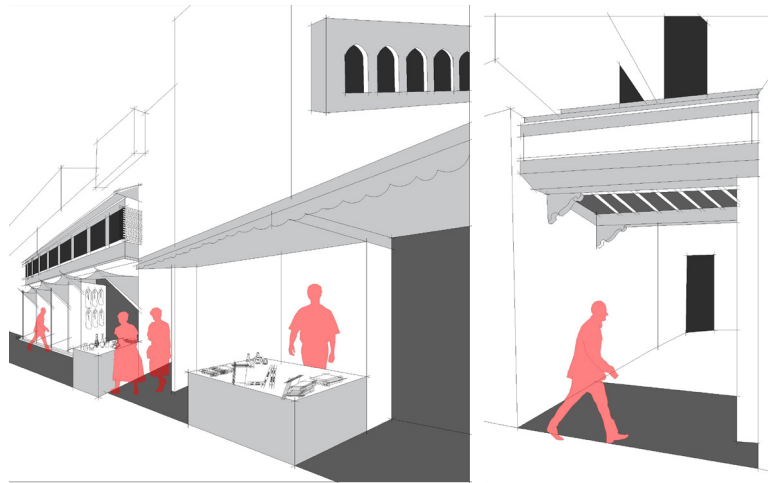
Figure 8
Third segment: Surjan Singh Street to Chitta Gate portal (Image by authors)



Figure 9
Part vi: Temporary shades: Vertical separation between public-private (left); Part vii: Geometry of intimacy: Narrow street with extended shades creating interior-feeling space (right) (Images by authors)

With the right human-scaled proportions, interiority can be experienced in an exterior (Teston, 2020). Such exterior environments imply that the spatial settings and the objects present in them are of a size and shape that is appropriate for human interaction. The monumental scale of Mughal styles, as apparent through the massive proportions of the Delhi Gate Portal, has been morphed through appropriation in the present-day spatial setting, such as control of heights through shades and tents and placement of modern street furnishings. The human scale in urban design often portrays a space accessed and used by people on foot rather than people in automobiles. Here, accessibility of automobiles is controlled before entering the Delhi Gate Portal, making the entire urban space a pedestrian-accessible space, only allowing tourist auto-rickshaws and motorbikes and man-driven trolleys to transport sellable goods, that too, at specified timings.

Figure 10
Part viii: Space
inhabitation:
Extended shades,
balconies, and display
racks encroaching
the street (left);
Part ix: Sense of
enclosure: Shade
separating primary
and secondary streets
(right) (Images
by authors)



Temporary appropriation

The issues of space are inextricably related to regulation and control, which are considered intrinsic characteristics of interior, interiority, or interiorising of space. Interiority is a governing aspect of a deliberate attempt to achieve a desired space, often through environmental manipulation. In other words, desire establishes goals and a standard of appropriateness that interiors are built to satisfy (McCarthy, 2005). The key research findings on Delhi Gate Bazaar as a significant collective space indicate that space inhabitation and temporary appropriation manifest urban interiority to achieve a desired space.

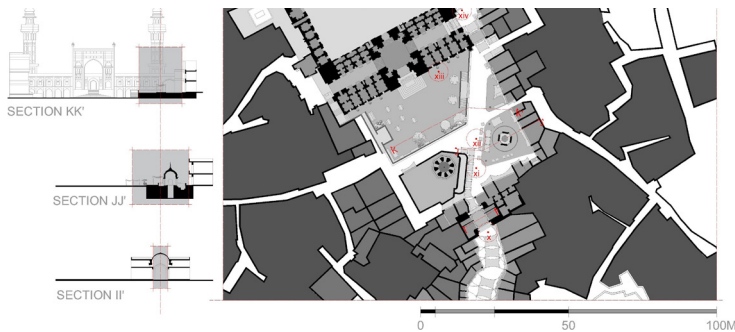


Figure 11
Fourth segment:
Wazir Khan Square
containing forecourt,
Dina Nath Well, and
Shrine of Sufi Syed
(Image by authors)

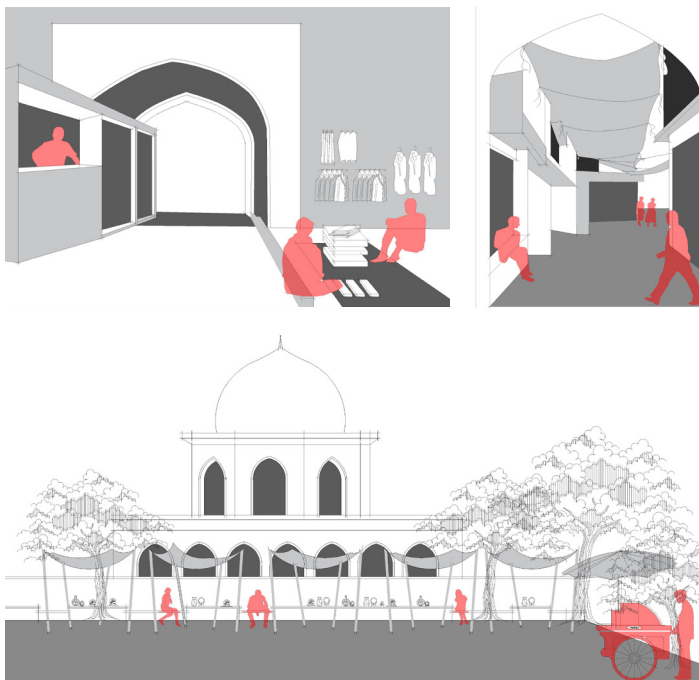
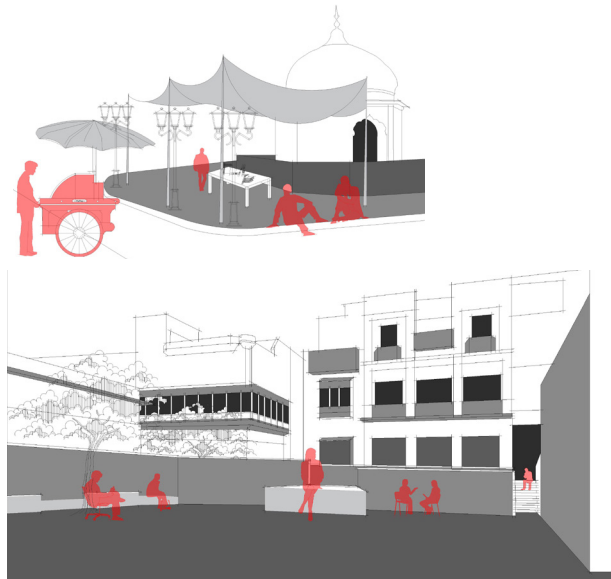


Figure 12
Part x: Space
inhabitation: Entrance
portal of Wazir
Khan Square with
vendors occupying
the passage (top left);
Part xi: Environmental
manipulation for
comfort: Temporary
shades hung with
buildings and poles
(top right); Part
xii: Inhabitation of
memorial space (Sufi
Syed Shrine): Movable
carts and temporary
tents (bottom)
(Images by authors)

According to Lefebvre (1970/2003), appropriation is a typical human action when people exert their “right to the city” (p. 87). The basis of the right to the city or the right to urban life defined by Purcell (2003, as cited in Fenster, 2005) is space inhabitation which involves the right to appropriate in the sense of the right to use and the right to participate in the production of urban space to complete use of it in their everyday lives. Appropriation occurs within everyday spatial practices. Even though people are not directly involved in the formal process of the production of space, they reproduce the space by appropriating (or re-appropriating) it (Aral, 2009). This type of behaviour supports the identity and subjectivity of an individual within space, implying that appropriation allows for the expression

of the individual in the city (Aral, 2009). Uses and desires primarily direct appropriation in urban spaces; both attributes change according to people or over a period of time. The space can have multiple interpretations, each constructed by a person or a group, each with a different meaning, and each with a different claim or direction (Madanipour et al., 2001). Temporal practices like street vendors with moving carts foster this flexible relationship between people and space. A space can be used differently by different people simultaneously or at different times, revitalising the urban space by revealing the possibilities of everyday practices.

Figure 13
Part xiii: Inhabitation
of memorial space
(Dina Nath Well):
Self-reflection
and observational
cruising (top); Part
xiv: Collective space
(forecourt - Wazir
Khan Mosque):
Personal engagement
and social interaction
(bottom) (Images
by authors)



In the bazaar, temporary appropriation through provisional shades and flexible tents controls the perceived height and establishes distinct articulations of form and space. Interior-feeling places are primarily delineated by atmospheres and merely supported by architectural form (Teston, 2020). These appropriations are a collective effort to regulate and improve thermal comfort, a problem-solving process. Thermal comfort of urban spaces might also include interiority sensory pleasure, which rationally exempts the reliance on building fabric (Pearce, 2017). Partially covered passageways of the bazaar embody the experience of confinement and shelter. The Royal Trail, with shops on both sides, appears more like a socially active corridor inside a public building. To control daylight and heat, limiting perceived height interiorised the space. Hence, interiority manifests as the explicit manipulation of an environment to achieve and construct the desired space; desire, space, and control coincide

in interiority (McCarthy, 2005). The climate of Lahore is such that it has different requirements in different seasons; temporary appropriation of space enables the function of space differently in the scorching heat of summers and low temperatures of winters. The shades are removed during winter days, allowing the sun to provide a source of heat, and are attached back on cold evenings to conserve the heat. The temporality of these acts of appropriations is essential to remain effective throughout the year. Temporary appropriation “allows people to reshape and redefine urban spaces for their own needs and uses rather than simply accepting the constraints of the built environment” (Shah & Rizzo, 2022, p. 99).

These transient interior conditions manifest differently during the day and at night in this bazaar. Daytime activities in this urban area are predominantly retail-focused, whereas nightlife centres on communal activities and social gatherings. Day or night, identifiably discrete and bracketed by the setting and rising sun, become seasonal shifting instances of interiority (McCarthy, 2005). During the day, Wazir Khan Square is a bustling urban square, a performance stage for street vendors calling out to sell their goods and young children and older men rushing towards the Wazir Khan Mosque at prayer times. While in the evenings, the square transforms into a public gathering place for various cultural practices, such as *dstan-goi* (storytelling), poetry recitation, and *qawwali* (Sufi chants). Various spaces in the bazaar are re-appropriated from time to time according to the requirements of various cultural events, for instance, temporary night lighting fixtures, provisional stage settings, and moveable seating furniture. Re-appropriated urban space exhibits the purest cases of programmatically driven public interiorities (Teston, 2020).

Inhabitation through spatial practices

Patterns of practices, uses, and activities create spaces as much as spatial inhabitation defined by physical boundaries (Treadwell, 2005). The bazaar, mainly its urban squares, is frequently inhabited by street vendors with temporary food stalls and moving shopping carts, manifesting static and mobile interiorities. Wazir Khan Square is the most active part of the bazaar, with people occupying every nook and corner. As the street vendors move with their carts from one space to the other, they alter the boundaries of their inhabitation, making temporality a significant space character. Activities typically linked with interior environments manifest programmatic interiority when performed outside, in urban spaces (Shah, 2022). Interiority is inherently a “temporal manifestation” (Poot et al., 2019, p. 339), changes in its variables, such as boundary, performance, intimacy, betweenness, and enclosure, can cause the “dissolution or the

materialisation of interiorities" (McCarthy, 2005, p. 120). Other than street vendors with mobile carts, many street sellers occupy a particular space at the corners, often supported by architectural elements. Here, interiority manifests with the dynamicity of people's movements around the static space occupied by the street sellers. The pattern of movements marks the boundaries of space inhabitation.

Figure 14
Fifth segment: Iwan
Wazir Khan Mosque
to Kotwali Chowk
(Image by authors)

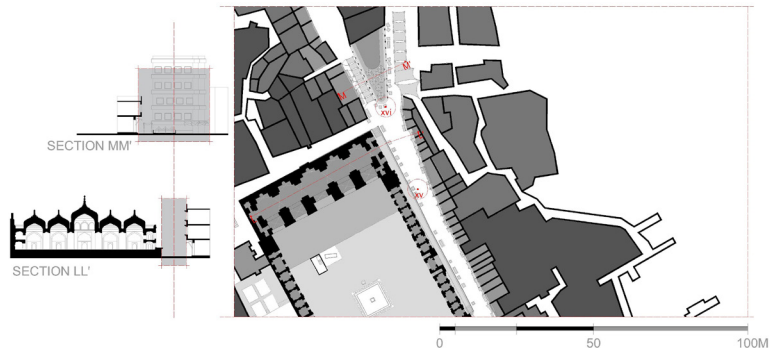


Figure 15
Part xv: Inhabitation
of borders (boundary
wall of Wazir Khan
Mosque): Street
vendors with mobile
carts (top); Part
xvi: Temporary
appropriation
(Kotwali Chowk):
Interiorising of space
through temporary
shades (bottom)
(Images by authors)



As discussed, regulation and control are congenial to the concept of interiority (McCarthy, 2005); they limit function and occupation, while function provides a rationale for space. A significant aspect of space inhabitation in the bazaar is the extension of shops beyond

permissible boundaries. Shopkeepers spread their shelves and display tables, occupying a substantial space on the Royal Trail. Temporary shades also extend to provide shelter to products and people. This setting creates an in-betweenness, defying the categorisation of space between the functional and collective space. It creates a space of negotiation with shifting physical boundaries, as most of the bargaining and interaction between buyers and sellers occur here. This phenomenon can be called space encroachment from an organisational viewpoint but can also identify as an activating force for urban space's vitality, versatility, and animation.

Personal engagement and social interaction

Interiority is not detachment from the world; it is a particular kind of relationship with the world, which is reflexive, observational and, most importantly, a "work of memory" (Harvard GSD, 2016, 31:10). It is the conscious and reflexive awareness of self, identity, community, and others within a social environment (Taylor & Preston, 2006). Since its conservation, the Delhi Gate Bazaar has become a preferred venue for cultural festivals and collective events to foster public life in Lahore. Some primary public events include *Jashan-e-Shahi Guzargah* (Festival of the Royal Trail),⁵ *Wekh Androon Lahore* (Let's See Inner Lahore),⁶ and *Rang De Androon Lahore* (Let's Colour Inner Lahore).⁷

The Royal Trail wide opens into the square containing 17th century Wazir Khan Mosque, cultural shops, and local cuisine eateries. It also includes a Sufi shrine, which the followers visit regularly and perform cultural rituals. Opposite the shrine is an enclosed water well called Dina Nath Well, built in the mid-19th century during the reign of Sikh emperor Ranjit Singh. The well has always been dried since its construction as the water was never found underneath it, so it just remained a monument. The square, with its immense historical, religious, and cultural value, is crowded with jugglers, vendors, and common people. This gives an impression of a performance stage for social encounters. People and places establish a connection where people usually contribute to social activities based on their strength of emotional bonds with places (Najafi & Shariff, 2011).

The Wazir Khan mosque's forecourt lies approximately two meters below the street level, approached by several steps on two sides. These steps act as a connection point between the two spaces and

⁵ A three-day event to celebrate the completion of the Royal Trail conservation project, held in 2015.

⁶ Guided tours on the Royal Trail and associated monuments; holds regularly on weekends since 2015.

⁷ An event to paint cultural art at designated places on the Royal Trail; held in 2021.

allow a smooth transition. Here, interiority manifests in the space bounded by low walls, along with the exteriority of the high-level public square and the multi-storey buildings surrounding it. The feeling of interiority beyond the sense of enclosures, of constantly being within a place, immersed or surrounded, may also apply to the outdoors, to streets, squares, and parks surrounded by trees and façades of buildings (Benedikt, 2002). The forecourt has sitting podiums, street furniture, and an extensive plantation. It seems a calm space in an otherwise busy spatial setting, allowing sensorial encounters, personal engagement, and social interaction.

Conclusion

The complexity and multifarious condition of contemporary urban spaces require the development of new tools to understand the physical nature of the city fabric and the way it is inhabited and appropriated by its dwellers. The notion of urban interiority offers a novel approach and is emerging as a productive lens to understand and analyse urban space, trying to avoid certain commonplaces. This approach attempts to overcome the traditional opposition between public and private, trying to inhabit the boundaries between the interior and the exterior, between the individual and the collective.

In recent decades, there have been various attempts to develop a conjunction of urban and interior conditions, for instance, the practice of *urban rooms* (Attiwill, 2011). Correspondingly, several contemporary approaches aimed to escape a couple of opposites: public and private, such as the idea of *collective space* (de Solà-Morales, 1992). This research moves in a somewhat symmetrical direction, seeking to explore the interiority of urban space in Lahore's Delhi Gate Bazaar, where many outdoor spaces are activated through specific forms of inhabitation and temporary appropriation. This research contributes to the idea that urban interiority does not coincide precisely with indoor or outdoor space. Instead, it manifests in spatial conditions, temporal practices, scalar differences, and interaction between people, objects, and space. The spatial setting of the bazaar seems to challenge the conventional oppositions of space, appearing more as an inhabited interior, where streets manifest corridors and squares act as rooms or stages of performance. It possesses a strong sense of history, culture, and traditions, constructing personal and collective engagement. The distinctive socio-spatial conditions produced an environment that manifests urban interiority.

This article concludes that urban interiority manifests a spatial continuum with a network of interior, exterior, and in-between spaces of the bazaar. A series of threshold spaces starting from the

Delhi Gate Portal and ending at the Kotwali Chowk slightly interrupts and reconfigures the flow of linear passage of the Royal Trail. In this context, it is essential to identify as precisely as possible the thresholds and boundaries or border zones between different types of space, not only between indoor and outdoor spaces but also between different types of exterior spaces. To this end, drawing becomes a central element of this research, trying to focus not so much on the moments when things are but on those when they begin to cease to be.

The drawings accompanying this article seek to identify attributes that impact the visual perception of space and the experience of moving from one space to another. Here, the conditions of interiority are primarily associated with temporary interior tactics, such as the use of temporary shades, detachable tents, portable furnishings, and space inhabitation through static stalls and mobile shopping carts. These interior conditions appear differently during the daytime and at night; daytime activities are retail-intensive, while nightlife orients on communal activities and social gatherings. Hence, *temporality* turned out to be critical research finding emphasizing the ever-changing requirements of people. It identifies the right to appropriate in the sense of the right to use and participate in the production of urban space for a holistic collective experience. The incorporation of time has always been one of the most significant challenges in representing architecture and the city. Interiority is inherently a temporal manifestation and presents an extraordinary challenge to anyone trying to record it through drawing. The analysis presented here is an analogy to the intent to consider urban space as a relational entity connecting inside and outside beyond the conventional oppositions of space. Therefore, urban interiority poses a set of problems about the space we inhabit and the relationship between its social and physical components. Through a conjunction of urban and interior perspectives, the lens of urban interiority stimulates the prospects of defining methodologies for design-driven research.

The Delhi Gate Bazaar in Lahore constitutes the prime case study of the first author's doctoral research and, thus, the opening article on the methodology used. In successive iterations of this research, the study will be extended to other spaces in the city of Lahore while investigating the potential and limitations of this approach in the representation of urban spaces in distinct physical, cultural, and climatic conditions. The authors aim to discover the potential of drawing as a research tool and its role as an analytical process rather than a generative tool in the architectural discourse on interiority.

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