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**Architecture Research Agenda**



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Syllabus

## Architecture Research Agenda



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*Currently, she is the executive member of Institute of Architects, Pakistan, affiliated with Architects Regional Council Asia and convened the Student Jamboree, IAPEX in 2018 and 2019. She has authored numerous publications in international journals and is a certified reveiwer for the Elsevier Journal of Sustainability Cities and Society. Some of her recent publications include: Quest for Architectural Identity of Pakistan, Manifestations of Social Realism Across Diverse Forms of Pakistani Art, and Deep Beauty in Architecture.*

*Instead of the narrative of loss, decline and reduced publicness, my research is an attempt to trace the distinct narrative that exults the paradigm of public space, as a continuity of urban (streets and squares) into interior (e.g., POPS). The traditional dialogue between the public and private, urban and interior is transforming drastically, approaching the notion that public space is not necessarily entirely public nor utterly private. The main objective of this paper is to explore the transformation of public spaces in the global cities with a focus on Lahore, Pakistan, while considering the paradigm shift of territoriality, interiority, and retail-isation of public spaces.*

# Sarah Javed Shah

# Urban and interior public spaces

**Position Project: An Expedition through the Streets of the Walled City of Lahore**

BACKGROUND

The Walled City of Lahore, also known as Old City, forms the historic core of the metropolitan Lahore, the capital of the province of Punjab, Pakistan. The once fortified city was established around the year 1000 (Latif 1892). Presently, the Walled City is an integral part of the city of Lahore along with its object value, a city within the city. It is a bustling center of commerce representing the city in multiple facets as a sustaining continuation and evolution of a historic regime (Leonard 1986).

TOPIC

An expedition through the gates of the Walled City of Lahore is conducted to draw upon the urban morphology to comprehend the connection of culture and the built environment. The research and documentation included streetscapes with architectural elements on façades, mass and void relationship, permeability of public space into the private domain and mixed-use architectural typologies. It depicts that the streets of the old city of Lahore have yet preserved most of their centuries-old historic structure and culture (Anjum,2016). The layout makes a mesh consisting

of social and cultural activities with public and private space interconnection, it moves through intricate streets that are often useable merely for pedestrians (Mumtaz 1980). These narrow streets appear as a labyrinth of spaces, cul de sacs offer buffer zones, present in the form of the arches, doorsteps, stone posts or in the surprising thinning and twisting of the streets. People use these adjacent spaces and the overhanging balconies, *jherokas* as sitting spaces to socialize while watching their children playing in the streets, enforcing the concept of "eyes on the street" by Jane Jacobs (1961). Consequently, creating a visual and rhetorical connection of the house with the public space of the streets that develops a sense of ownership and natural surveillance. "Windows and doorways, when facing streets, extend the zone of residence' territorial commitments" (Newman 1972). The figure-ground diagram demonstrates the relationship between built and public open spaces, abundantly located in the northeastern part. The usual typological form in the built environment is such that the ground floors accommodate commercial activities, and upper floors have residential use, while the connected roofs of contrasted buildings function as public space accommodating social activities (Suvorova 2011), also extending the public spaces into the courtyards and roofs of Havelis and Mosques. The digital mosaic of streetscape shows
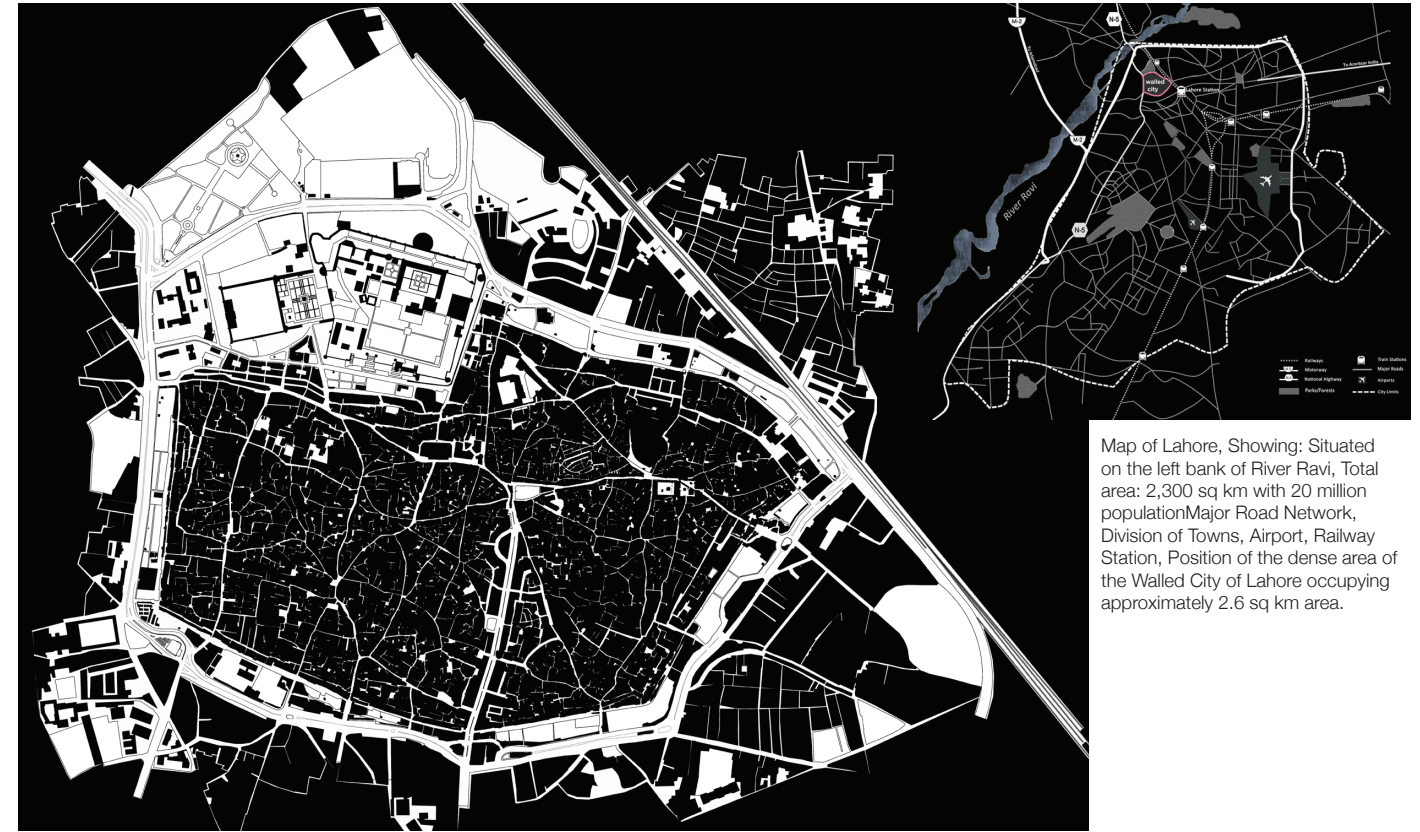


Map of Lahore, Showing: Situated on the left bank of River Ravi, Total area: 2,300 sq km with 20 million populationMajor Road Network, Division of Towns, Airport, Railway Station, Position of the dense area of the Walled City of Lahore occupying approximately 2.6 sq km area.



Mass and Void Map of the Walled city of Lahore, Public Spaces (white), Private Spaces: (Black); Roads and Streets Network; Squares, Thirteen gates or entrances; Important Monuments: Lahore Fort, Badhshahi Mosque, Wazir Khan Mosque, Royal Trail, Shahi Hammam, Paniwala Talab, Sua bazar, Baoli bagh, Shahalami bazar market, darbar chowk.

a significant number of buildings with a considerable height that creates the feeling of enclosure in the narrow streets that in turn directs to conviviality among the people.

AIMS

The project, through on-site surveys and consideration of the available literature and previous documentations and research, is an attempt to summarise the urban morphology.
- To develop mass and void relationship in terms of built and open spaces through developing the figure-ground diagram of the Walled City of Lahore.
- To discover important landmarks with historical significance and their adaptive reuse in the built environment along the selected routes through the gates, and to document them in plans and elevations through constructing mosaic images.
- To study the streetscapes, diversity in the street façades and variability in the heights and proportions of the buildings using photogrammetry.

METHODS

This project developed a figure-ground map based on Nolli Map (1748), and a methodological way for producing image mosaics both for translating and analysing the architectural quality of the selected streetscapes. It emphases on façade

series within the context of single image rectification of close range digital photogrammetry. The rectified image mosaics based on close range digital photogrammetric evaluations have the advantage of the reduction of the site survey time and the possibility of viewing the photorealistic details on scaled images compared to the conventional methods often used in the documentation projects. Photographic documentation considering the principles of single image rectification was carried out. Natural points such as an overhang projection, corner of a window, end of a crack or a corner of a building etc. were used as control points. Archive and historical records by the PEPAC and Walled City Authority (WCLA 2021) was also considered as a part of data collection and analysis.

SIGNIFICANCE

Historic cities are repositories of design knowledge; knowledge of the built environment and public life encompass many lessons that could make future design decisions much more appropriate. The public life of a city has a strong connection with its built environment, and each can only be understood in the context of the other, to construct a meaningful discourse. Lahore is one of the oldest cities of the Subcontinent, yet its urban evolution is not fully researched,
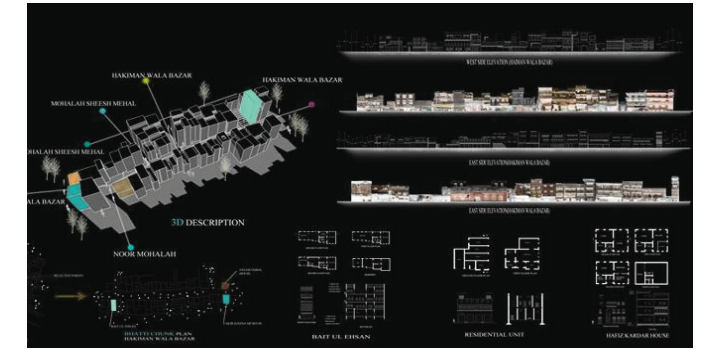


Bhati Gate: It is located on the southern side and is well-known for its traditional food and the Faqeer Khana museum. Just outside the gate, the shrine of sufi saint Data Ganj bakhsh is located where musicians perform qawalis in weekly public gatherings.
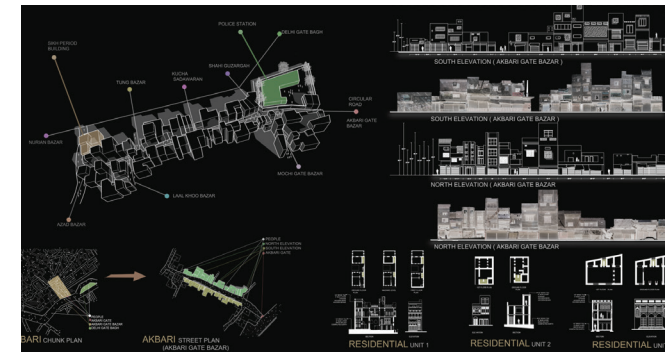


Akbari Gate: This gate is named after the Mughal Emperor Akbar who had rebuilt the town and citadel. At present, there is a huge grain market close to this gate, also named after the emperor, the Akbari Mandi.
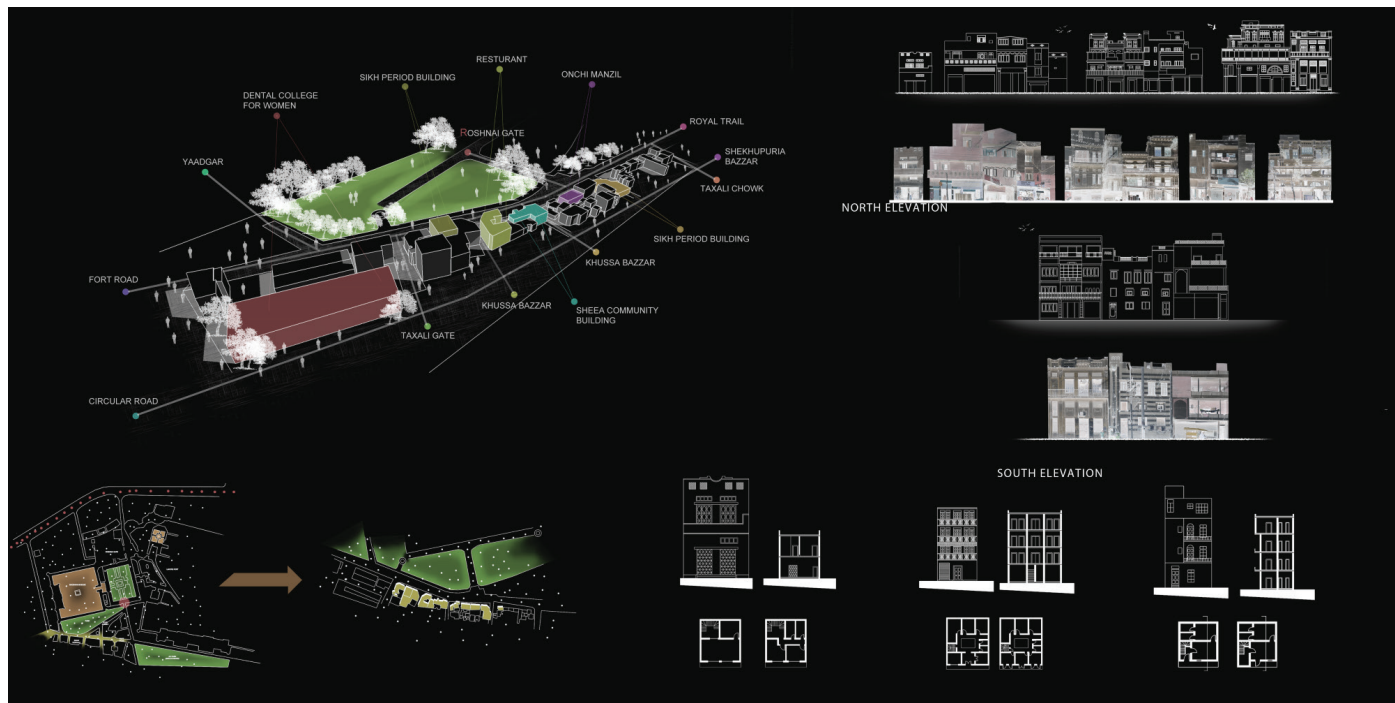
Roshnai (Light) Gate: Located in the middle of the Lahore Fort and Badshahi Mosque on the southern side. This gate is still in its original shape and structure. Important public spaces include Hazuri Bagh (garden) and adjacent Shahi Mohalla.
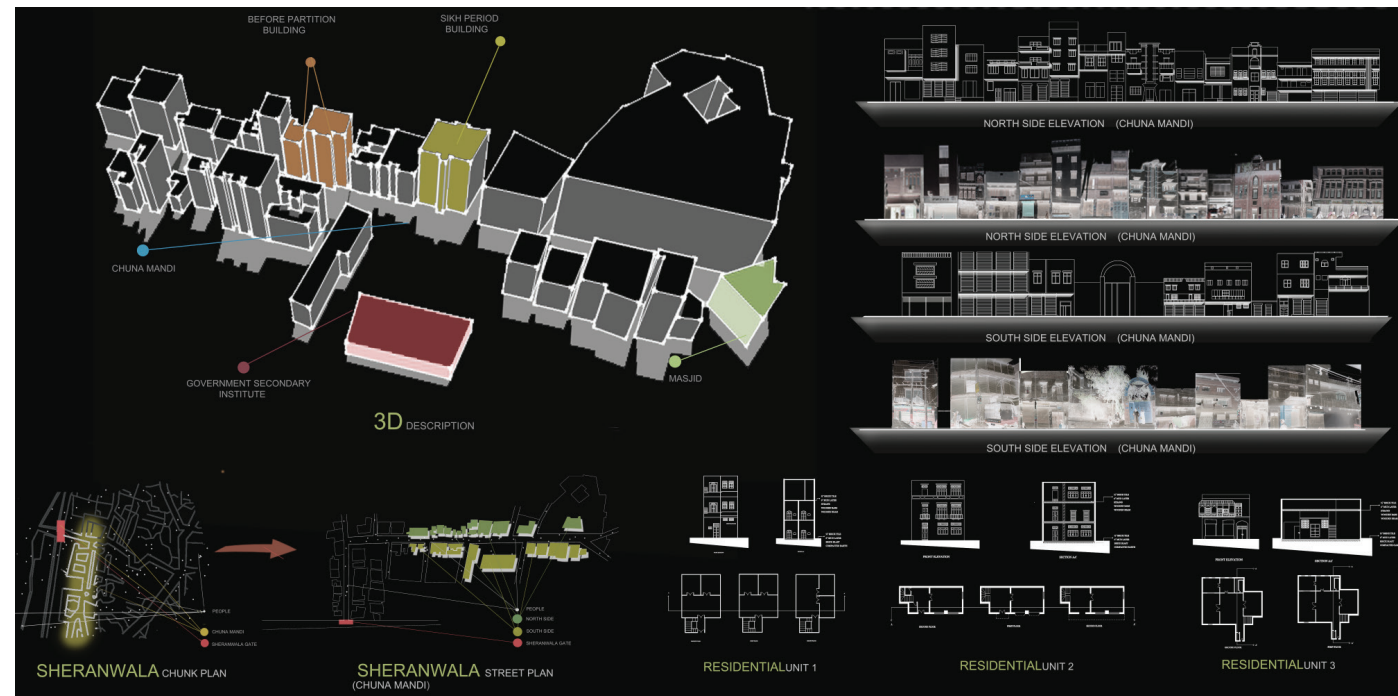
Sheran (Lions) wala Gate: Grand havelis (mansions) were built inside the Chuna Mandi, a trade hub; Khushhal Singh Haveli and Dhyan Singh Haveli. Presently, these mansions have been reused as government girls' colleges.

there are gaps in the recorded evolution of the city in terms of its public life and culture (Sajjad, Naz and Anjum 2020). Within the objective of the project, figure-ground mapping for mass and void relationship and rectified image mosaic showing the present conditions, is significant is constructing an understanding of the relationship of the built environment with the culture of a historic city. The rectified image mosaic with 2D elevations have established a realistic way for the representation of architectural elements, colors and textures.

### Design Concept: Compartmentalized Flexibility
The project ruminates on the monstrous marriage of "megastructure" and "mall", referred in Rem Koolhaas' Junk Space (2002). The design proposes the surprising dimension of visible, tangible and suggestive relations with the city of Seattle, along with the OMA's signature themes of densities, intensities, and continuous interiors. It seems an inspiration of a Cubist rendering of a sculptural office building, characteristic of Late Modernism, reinforced by its diamond-shaped glazing pattern (OMA/ LMN. 2005). Rethinking the programmatic issues of the library, to comb through the original program reshuffling and reorganizing different areas. Instead of the non-determined spaces of uniform flexibility, Koolhaas proposes a "compartmentalized flexibility"

(Mattern 2003), which incorporates the language of hybridity; a place of work, interaction, play and reading.

### Configuration: Spatial and Structural
The diagrammatic section of the library illustrates five units of stability and regularity and four intermediate areas of instability and irregularity. The five regular compartments are dedicated to the headquarters on top, the book spiral, the meeting level, the staff floor, and the parking at the bottom. The four irregular interfaces between the stable units function as reading rooms on top of the books spiral, the mixing chamber on the bottom of the spiral, which is also connected by airspace to the living room, with an area for children and teens next to the entrance. However, instead of the regular stacking of volumes like a typical high-rise building, they are shifted to respond to specific external conditions. This staggered construction deals with the enormous massing of the floating platforms, lateral forces, and seismic integrity. A thin exterior skin consisting of sloping surfaces, covered with copper-framed glazing encases the exterior shape of the building like a single structure. A large volume, The Living Room is a generous social space that is accessible from the Fifth Avenue entrance, providing, according to Koolhaas, the "major free public space in downtown Seattle" (OMA/
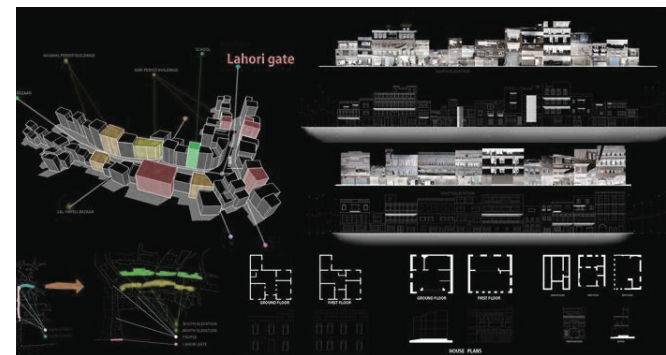


Lohari Gate: The southern-most gate was named after the city Lahore, today, this area is surrounding by commercial activities. It contains Masjid Sadar Jahan, Masjid Shahd Din, and several shops which were originally flour mills.
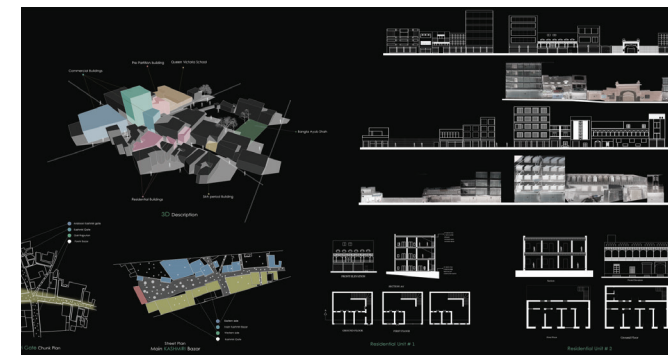


Kashmiri Gate: facing towards the valley of Kashmir. Important monuments include Sikh period's Haveli Ayub Shah with secret underground escape tunnels. A big retail market of children clothes and shoes is located inside it.
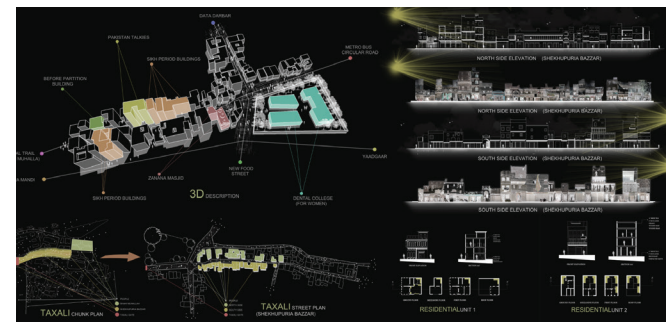


Taxali Gate: Taxali gate, also known as taxal (Royal Mint), contains a famous market of traditional shoes, another market of aromatic spices, and many famous eating spots. It is one of those gates that exist only in name, and physically completely abolished.
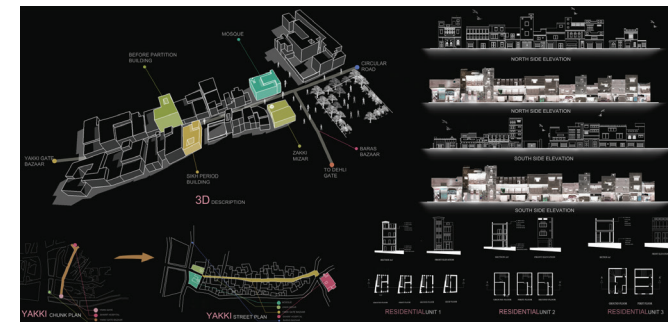


Yakki Gate: The original name was "Zaki," which was derived from the name of a martyr saint, located on the eastern side, important monuments include Hindu temples and havelis.

LMN. 2005). The cinematic references of various parts of the building, and the ascribed names, are directives to the public to subscribe to the architects' fantasy (Böck 2015).

### Network: Circulation Pattern
- The mixing chamber connects to the living room with its atrium space stretching over three levels (Kuliga, Felizitas, Dalton, and Hölscher 2013).
- Escalators lead up to the mixing chamber and the book spiral and down to the children and teens' platform, the auditorium, and the entrance on Fourth Avenue. The core of the stable platforms (book spiral), a continuous ramp winds around four floors at a gradual slope from levels six to nine.
- A ribbon running from 000 to 999 guides the collection of books arranged on each side of the sloping ramp.
- On top of the book spiral, the reading room is arranged in a series of terraces, which are oriented northward to avoid glare.
- Between the atrium and the mixing chamber is the level that houses various meeting spaces.
- On the level below the atrium, where the main entrance from Fourth and Fifth Avenue is also situated, equipped as a children's area, auditorium, and language center.

### Function of Public Space: Semi-Public Space
For Koolhaas, the attraction of the library as a public social space is the key difference between the library as a public institution and other media resources (Mattern 2003). Despite representing an unreal, segregated space, his design intends to overcome the separation between the world of daily life and the utopian site through introducing socially shared spaces in the unstable or irregular elements. Although this Library is strictly speaking not a public space, but a semi-public one like the shopping mall, Koolhaas's notion of stable and unstable zones recalls Richard Sennett's The Uses of Disorder (1992), where he juxtaposes a purified community and city life with the archaic system of urban disorder. It provides a vast interior space that should function against the increasing erosion of public space in our contemporary cities. Koolhaas describes the library as a "last repository" (Mattern 2003) of public space as free space, since the air-conditioned space is, in effect, sooner or later a conditional space that makes the user pay. His concept of a "compartmentalized flexibility" (OMA/ LMN. 2005), the programmatic approach decisively depends on the extensive use of technological infrastructure in order to generate a spacious, yet air-conditioned, semi-public sphere, such as the escalators, elevators, and the ramp of the book spiral, like a department store or shopping mall.
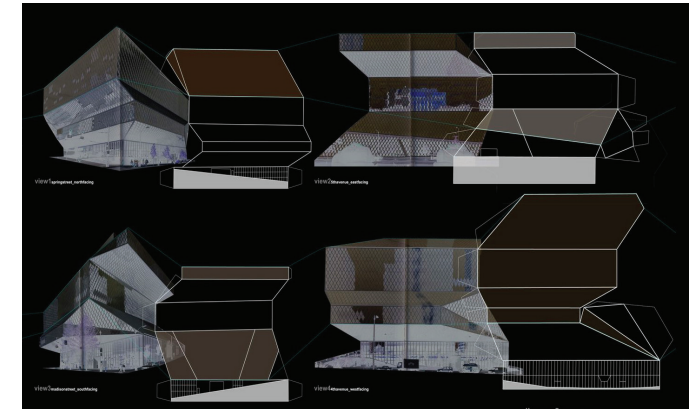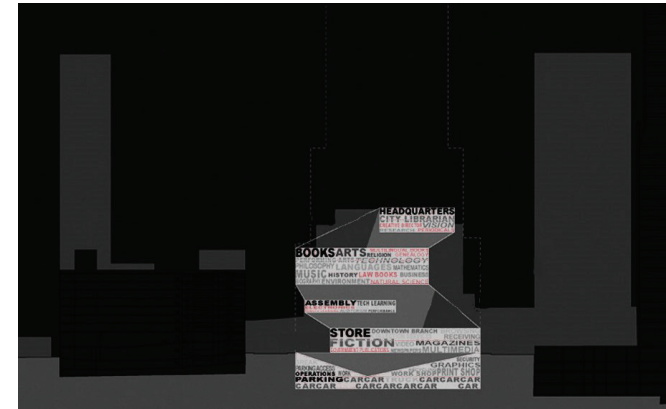


Seattle Central Library, Seattle, US, OMA / LMN, 2004 - Spatial and Structural Configuration.

Besides, it generates an effortless transition from the entrance area to the lounges at various levels, encouraging a pleasant stay and social activities in this semi-public zone (Carnegie and Abell 2009). In this sense, Koolhaas's idea of the public space of Seattle Library can be interpreted as liberation from the dictatorial script of shopping that has overwhelmed the urban area.

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**Key Words — Key Projects**
**New Narrative of Public Space: Exploring the Paradigm Shift of Territoriality, Interiority and Retail-isation**
Research field: Multidisciplinary; Social Sciences and Design: Interior Architecture, Urban Design, Philosophy, Anthropology, Environmental Psychology.
Keywords: Public Space; New Narrative; Territoriality; Interiority; Retail-isation; Pradigm Shift.
Dialectic: Paradigm Shift: Towards a new coalition between space/ place, urban/ interior, outdoor/ indoor, public/ private, subjective/ objective, formal/ informal, inclusion/ exclusion.

AIMS
- To re-theorize a narrative of public space on the basis of genesis and development of the paradigms of territoriality, interiority and retailisation.
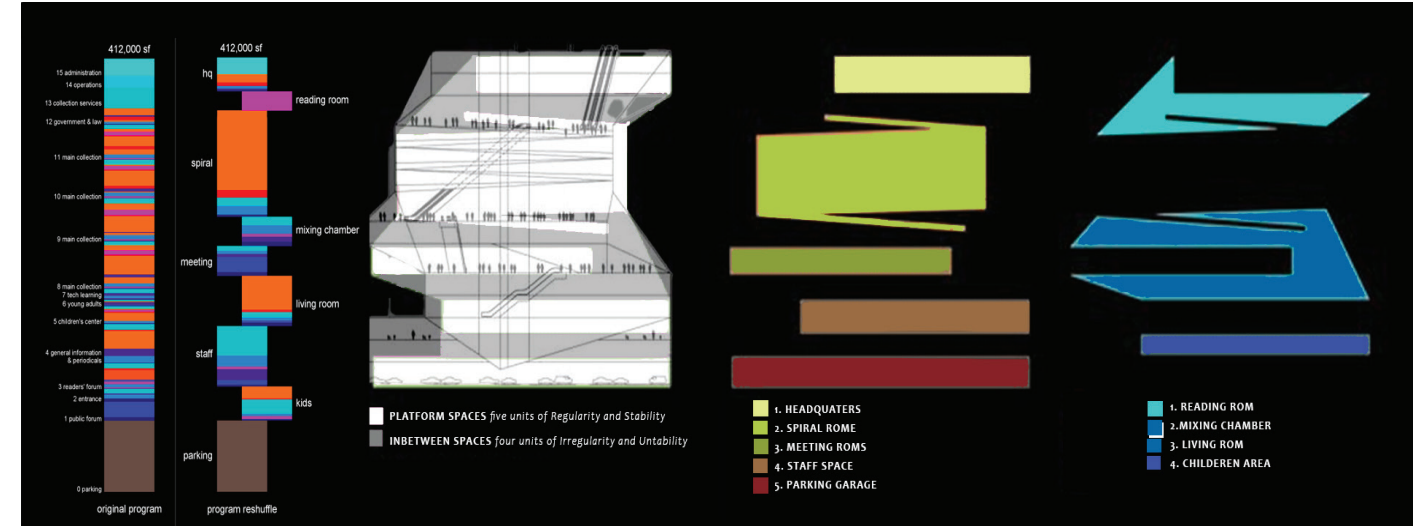


Seattle Central Library, Seattle, US, OMA / LMN, 2004 - Platform Spaces: Five Units of Regularity and Stability, In-between Spaces: Four Units of Irregularity and Unstability.

- To study the notion of territoriality of public spaces beyond the dialects of inclusion and exclusion, public and private or urban and interior.
- To apply the alternative concepts of territoriality and interiority to the theoretical debate on the design practice of contemporary public spaces, and to reveal certain tendencies and phenomena to impact future practice.
- To explore the effects of retailisation of public domains on urban life and the diverse roles played by the built environment in the transformation of public space.

NEW NARRATIVE

In the neoliberal era, the predominant narrative of public space is engrossed in the notion of 'loss', 'decline' and reduced 'publicness' ensuing from the sorts of privatization, commercialization, homogenisation, exclusion and other pressures. However, numerous recent researches and positive affirmations establish that the occurrence is not as bad as it is presumed. A new narrative emerges through public-private partnerships. Instead of loss, this is a narrative of renewal, rejuvenation, innovation that exults the onset of a new paradigm of public space.

TERRITORIALITY

Territoriality, which began as a political concept, was used to describe foreign states, and areas surrounding a town or under its jurisdiction (Malmberg 1980). In the 18th century, the concept was transformed when it was metaphorically used by Oliver Goldsmith to describe space appropriated by birds through singing. In the 1950s and 1960s, the concept of 'human territoriality' was introduced to define a human behavioural phenomenon in the social sciences (Edney 1976). Initially, human territoriality was described in analogy with zoological territoriality, however, in the 1970s, this approach was advanced to include lenient perceived ownership of places, that is "places appropriated, but not necessarily defended" (Altman 1975). The concept of territoriality representing a social or behavioural approach is, "Human territoriality can be viewed as a set of behaviours and cognitions a person or group exhibits, based on perceived ownership of physical space" (Bell 1996). In public spaces, territories are formed in different ways and by different means and incorporate a wide range of phenomena such as a nation, an urban district, a relaxing space, or someone's favourite sitting spot. It can be related to Walter Benjamin's (1969) twofold approach to building appropriation, by use and by
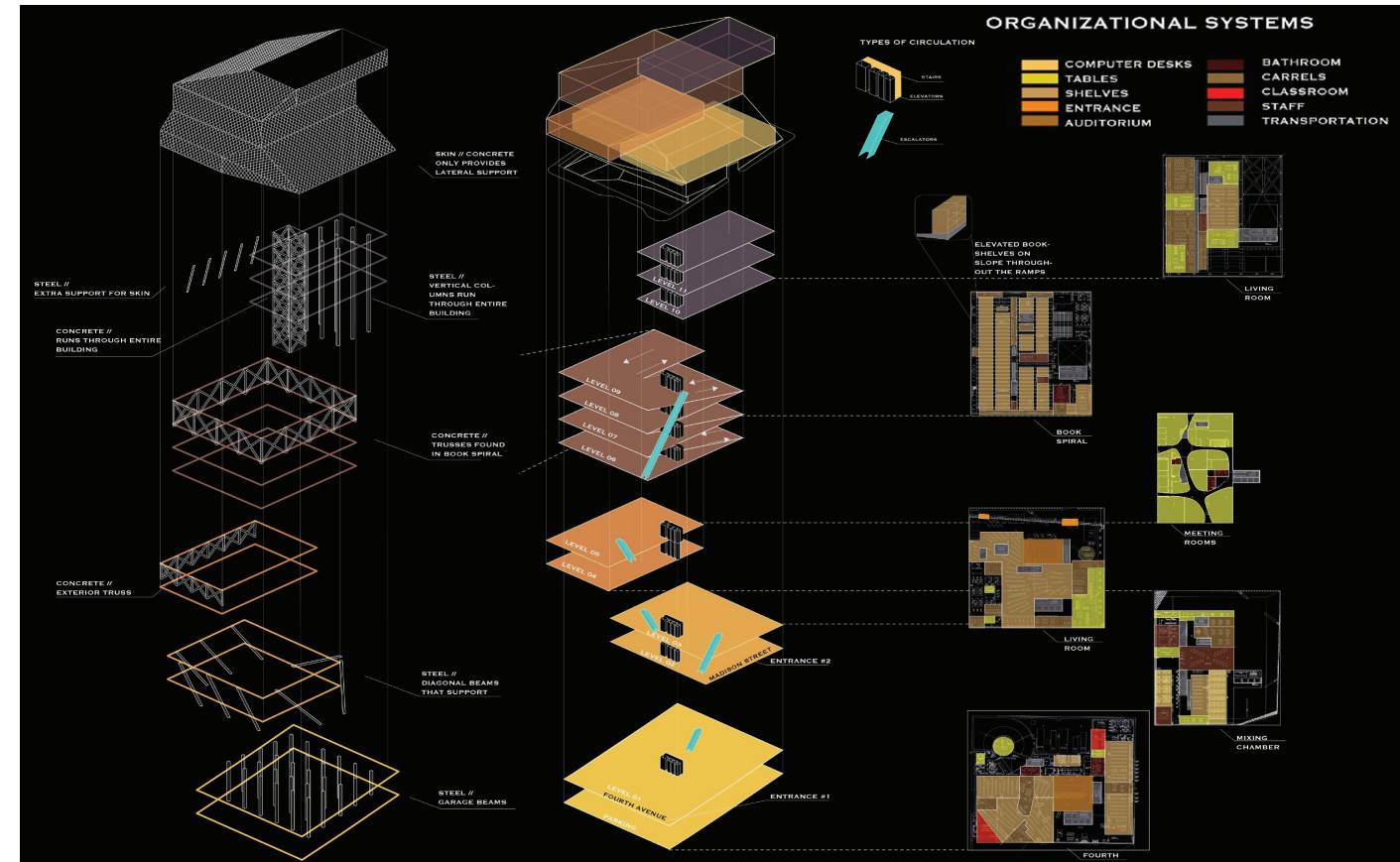


Seattle Central Library, Seattle, US, OMA / LMN, 2004 - Structural and Organizational Systems.

perception There are several ways of approaching public space, one profound way is to view it as a space characterised by the co-presence of strangers. Lyn Lofland (1998) describes public space as, "areas of urban settlements in which individuals in co-presence tend to be personally unknown or only categorically known one another". The 'publicness' of a space can be described as a product of several territorial layers intermingling at a place, hence providing it with some kind of 'territorial complexity' (Kärrholm 2013) and this complexity has a strong relationship with architectural design.

INTERIORITY

The word 'interiority' denotes 'inner character', and connects to a state of inwardness and individual contemplation. The related vocabulary is containment, confinement, enclosure, privacy, security, shelter etc (Pimlott 2018). It is that abstract quality that enables the appreciation and description of an interior, a theoretical framework of variables that produce interior (McCarthy 2005). Interiority is the point at which the understanding of what an interior is, becomes elastic. Dating back to 1701, the word interiority was originally entwined with a moral notion of truth, and by 1803, it had acquired more explicitly spatial usage. Unlike interior, interiority is grounded in circumspection, rather than relative location,

and it is "opposed in all sense and uses to exterior" (Simpson and Weiner 1989). However, a different approach was defined by Richard Sennett (2016) that it is not necessarily linked to merely a private interior space, rather allocated to an exterior public space. The interior as an increasingly specialised realm at once offered a retreat from the world for the self, and a place in which 'subjectivity' could flourish. The company of one's intimates allows the individual to feel free to express oneself. Sennett described interiority through the thoughts of Georg Simmel (1903), who suggested that it was the 'street' rather than the 'home' that produced subjectivity within the individual. Aside from the apparent similarities, an important refinement can be made when conceptualizing interiority as an expression of the qualities of an urban or interior space (Power, 2014).

RETAIL-ISATION

In recent decades, changes in the global processes of mass production and collective consumption with the adoption of neoliberal economic ideology have altered how the cities are epitomised and perceived. The multiplication of spaces for collective consumption has set a new territorial dimension for the organisation of the urban under retail objectives. Retail spaces appear everywhere as iconic
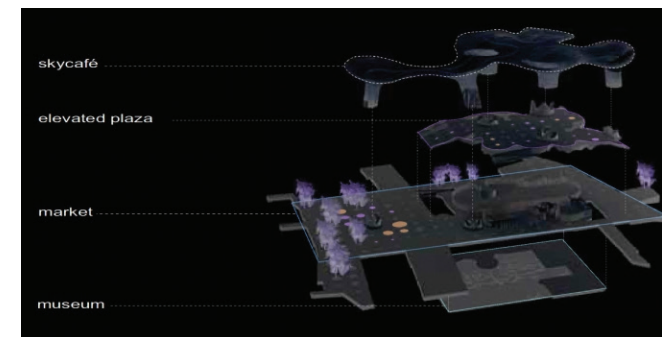






Metropol Parasol, Seville, Spain, Jürgen Mayer H Architects, (2011).
The iconic structures house an archaeological museum below ground, farmers market in the center, and elevated plaza, bars, restaurants and a panorama terrace on top of the "parasols" top. The structures are one of the largest and most innovative bonded timber constructions with a polyurethane coating. The structure consists of an extensive canopy of 150 by 70 m, 25 m above street level, supported by six gigantic columns.
The public space, Plaza Mayor, is located underneath the canopy on a raised platform. Its role as a unique urban space within the dense fabric `of the medieval inner city of Seville allows for a great variety of activities:memory, leisure and commerce. and commerce.
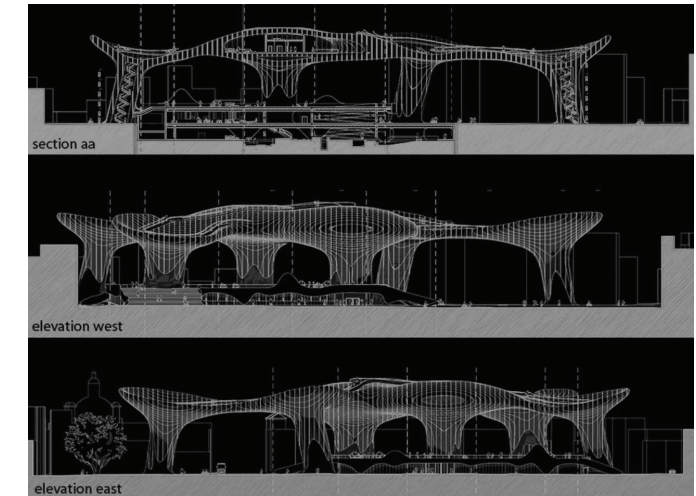
elements of the city (at libraries, museums, airports, etc.) in which collective consumption creates new social interaction patterns, manifesting an integral part of the public domain. The proliferation of new retail space brings about a re- and de-territorialisation of urban public space that also includes the transformation of urban design, and even of the logic and ways these design amenities meet the needs of retailers and consumers (Kärrholm 2016). The research spectrum of 'retail-isation' lies in the public spaces, designed or used to any level for retail or shopping-related activities, and have become significant in the planning of cities. Shopping mall epitomises reproducing the city within its walls with a safer and cleaner experience in the climate-controlled and secure conditions than on the streets outside (Crawford 1992).

RESEARCH FRAMEWORK

The works of Jacques Derrida (1976), Michel Foucault (1986), Bruno Latour (2005), and many others have paved new avenues for envisioning, interpreting, and conceptualising space in the multi-disciplinary research grounds. These perspectives nurtured new thematic spheres and reinterpretations of many concepts; novel ideas of the territories, boundaries, thresholds, the dialect of inside and outside, and the complex relationship of interiority

and exteriority; raising debates about the embodiment of space. The process of marking out territory is the "cutting off the space of the earth through the fabrication of the frame is the very gesture that composes both the house and territory, inside and outside, interior and landscape at once" (Grosz 2005). This image of architecture provokes a specific understanding of interiors through "a reinforced geometric between inside and outside" (McCarthy 2005).

A continuous interplay exists between interior and urban, public and private, inclusion and exclusion within the realm of public interiors. The homogenisation of these dichotomies is well articulated within the architectural typology of retail spaces (arcades, shopping malls, popup stores, etc.).

METHODOLOGY

The research method will encompass a set of lenses to research public space from an urban and interior perspective. The lenses include: time, movement and transition. Methods involve strategy analysis, theoretical discourse and perspectives from design practice, as well as incorporating user perspective, interviews and questionnaires and time-lapse observation: use and movement of the space (actual as opposed to perceptions) through time-lapse photography.
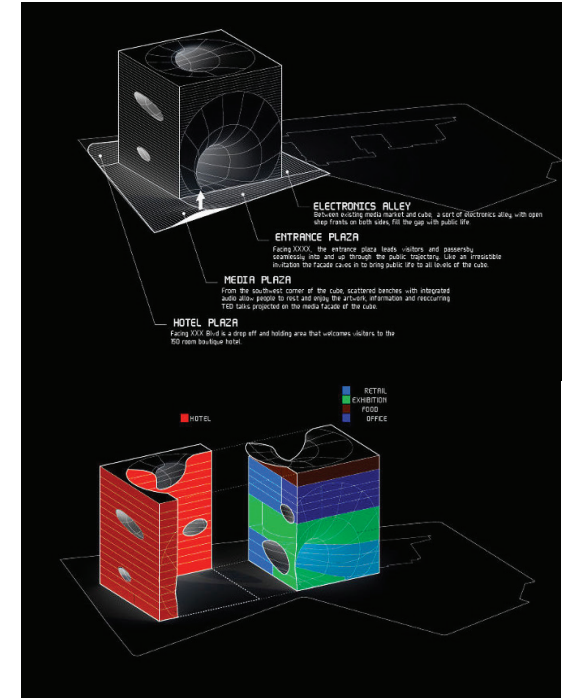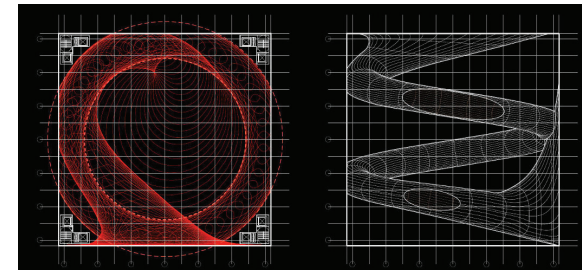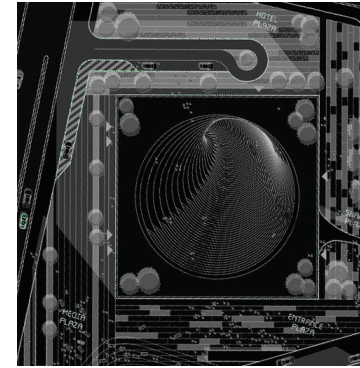


(TEK) Building, Technology, Entertainment and Knowledge, Taipei, Taiwan, Bjarke Ingels Group. BIG recently designed the world's first multimedia center, the 53,000 m2. The TEK Building will provide exhibition, conference, and showroom space for other media events and draw the public to visit its restaurants, retail stores, and hotel. The mixed-use public building will contain an entire pedestrian street's worth of programming, which has been consolidated, stacked, and coiled to fit within the constraints of a perfect cube measuring 57 x 57 x 57 meters. In plan, a circle is hollowed from the center of the cube, and in section this courtyard spirals up toward the sky and punctures the facade in multiple locations, with only minimal planes of glass to serve as railings. It is possible to enter the building from street level and climb all the way to the roof without actually going inside.

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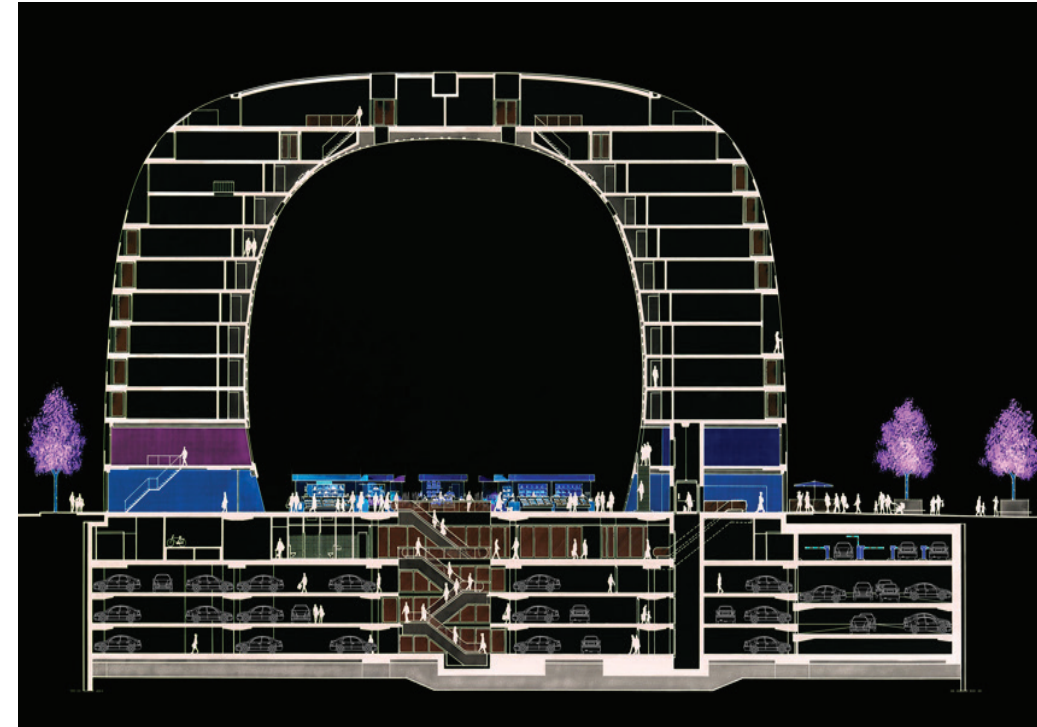
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It is the first covered food market of the Netherlands. The roof of the market hall is an arch accommodating 228 apartments, underneath the hall are parking spaces and a supermarket. Markthal makes Rotterdam home of a new urban typology, a hybrid of market and housing.The building is designed with an open character. The open sides had to be closed to prevent rain and cold from entering, but kept as transparent as possible by opting for a single glazed cable net façade. The large mural which covers the vaulted interior, 'Cornucopia' by artists Arno Coenen and Iris Roskam has a total surface of 11.000 m² making it one of the largest artwork of the Netherlands. 'Cornucopia' shows oversized images of market produce, which can be bought at the market, while the flowers and insects refer to the work of Dutch still life masters from the 17th century.
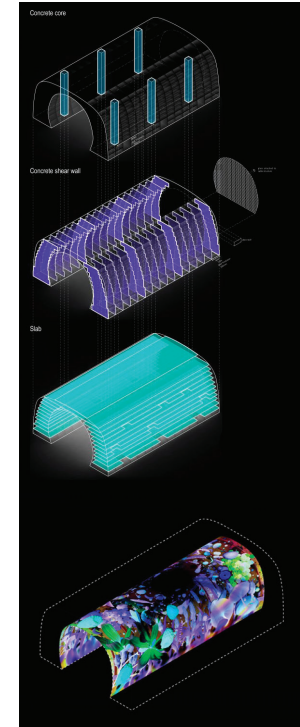
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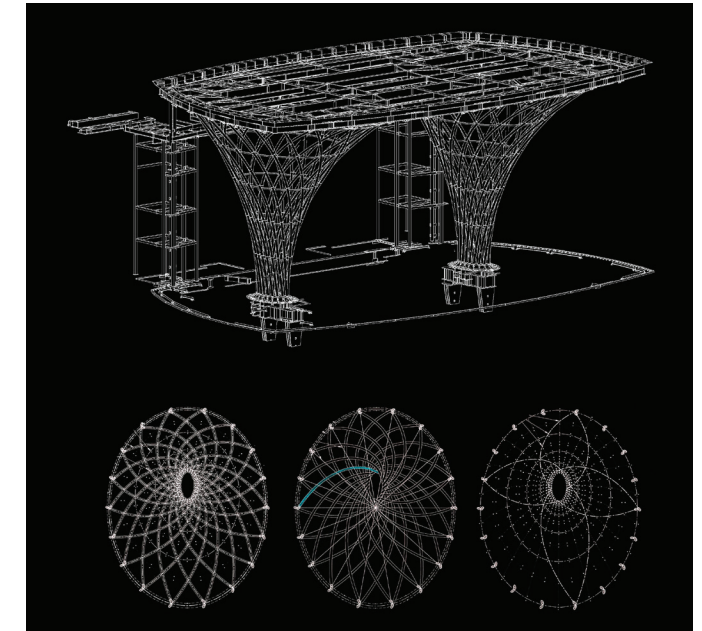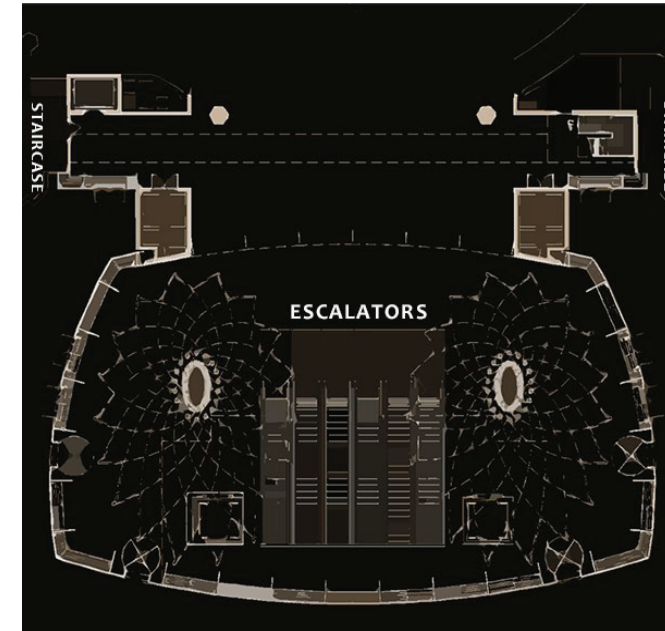


The Pavilion, Brookfield Place, New York, United States, Pelli Clarke Pelli Architects
The Pavilion at Brookfield Place (formerly the World Financial Center) through its expressive architectural and engineering form has become a new glowing landmark in Lower Manhattan. Measuring 110-feet wide, 68-feet deep, and 54-feet tall, the Pavilion is appropriately grand for the purpose it serves as the principal entrance to Brookfield Place, and through which 35,000 people travel daily. The Pavilion creates a new public sequence to the river and the esplanades through the great public space of Winter Garden, one of New York's great public rooms. The iconic "basket" columns that support the roof and enclosure are the Pavilion's most visually dynamic architecturally engineered features.