

Situated Interior

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Interiority is manifested through the existence of the self in its context. It reflects *being-in-the-world* as the relational encounter between the inner life and the external forces shaping it (Merleau-Ponty, 1945/2012). Drawing on situated knowledge that locates knowledge within the real world (Haraway, 1988), the idea of situatedness offers a framework for dealing with the complexity of situations through a continuous process of engagement (Lieberman, 2019; Rendell, 2020). The quality of being situated offers many possibilities for how interior is produced, inhabited, and experienced. Situating the interior within various forces means locating the interior within the "flows and movements through which change happens" (Pink, 2012, p. 1), suggesting the interior position within the dynamic context. This issue of *Interiority* attempts to demonstrate how the idea of the situated interior may have implications for our understanding of interiority and interior practice.

Situatedness involves the reciprocity and relationality that is found between self and others and between interiority and exteriority (Olkowski & Morley, 1999), which emerges as a continuous process. Understanding the self and interior within this framework means acknowledging the presence of others within the interior inhabitation process and the interior-making process. The idea of a situated interior reflects the conceptual understanding of an expanded range of interiority from the self to the outside world; it involves traversing rigid boundaries to allow fluidity and continuity. This idea highlights "the value of traversing spatial constructs of various situations, revealing the latent and profound ability for interiors to reinforce or

obscure our being in the world" (Curnow, 2011, p. 80). The situated interior emphasises the process of becoming rather than the stability of the self and interior. It gives new meaning to the experience of the self, departing from the self as independent and static and moving along a continuum—from object to context, from within boundaries to outside, from singularity to multiplicity, from mere presence to interaction, and from the past memory to the future projection. Such a continuum defines the dynamic of interiority, which offers meaningful spatial inhabitation and contextual spatial practice.

The idea of a situated interior promotes the emergence of interior practices that consider the interior as an integral part of a context. The interior cannot be independent; it is always defining and being defined by the situation. Interior practice is "open to contingency, chance and change" as it works within various socio-cultural forces (Attiwill & Murray, 2011, p. 2). The interior as a situated practice explains the contingency of the built environment (Till, 2009) that depends on the dynamic of various things, offering opportunities for designers to work with the contingent conditions (Lieberman, 2019), the undefined and the unexpected. Therefore, the practice of design is dependent on the situation. Further, it requires the designer to respond appropriately to a particular situation. Design practice can no longer evolve around the designer's self as an independent actor; the act of designing and making is manifested as a form of situated practice (Schön, 1983). The designer's subjectivity in the act of making is continuously challenged by other things related to the process.

The situated interior considers the critical role of other things in defining the interior practice, from the practice of inhabitation and the practice of making and designing to the dynamic formation of the discipline. The collection of articles in this issue of *Interiority* demonstrates the numerous ways particular situations define the practice of design, inhabitation, and the discipline of the interior.

Barbara Young argues the notion of the self as influenced by the surrounding environment, using her creative practice to demonstrate the act of making and designing as a situated practice. This practice highlights how design becomes the manifestation of a subjective interiority that is situated in the presence of others. In the process, the choice of materials, forms, and methods is defined throughout the author's encounter with various environments, people, and events.

The idea of the situated interior consequently highlights specificity and particularity. Interior cannot be defined through generic characteristics and global conditions. The following four articles

illustrate how the situation defines specific inhabitation practices within different socio-cultural contexts. A series of case studies from Korea, Pakistan, Indonesia, and Thailand demonstrate how interiority is produced and experienced in relation to various socio-cultural aspects that define particular situations.

Michelle Boyoung Huh presents a narrative of experiencing the Korean bathhouse (*jjimjil-bang*) as a cultural interior practice. The narrative describes how interiority emerges as a realm, a process, and an attitude, where there is a continuous dialogue between anonymity and ambiguity, closeness and openness, and memory and image. Sarah Javed Shah and Carles Muro investigate the practice of temporal appropriation in an urban setting, taking the case of Delhi Gate Bazaar in Lahore, Pakistan. The detailed narratives of the body moving through a series of thresholds demonstrate how the experiences of each urban section are driven by spatial elements and organisation that define spatial situations. These two articles illustrate how physical, social, and cultural situations define the specific practice of space inhabitation and appropriation.

Two other articles address the situation of inhabitation, where the emerging socio-economic condition defines the individual experience and perception of their dwelling environment. Dea Aulia Widyaevan attempts to capture the psychological experience of the uncanny in the dwelling practice situated within the pressing socio-economic conditions through the idea of an illusive interior. Through an art installation that merges physical and virtual settings, the idea of the uncanny is represented as a juxtaposition between image and reality, formal structure and appropriation, and the past and present. Sutida Sattayakorn, Soranart Sinuraibhan, Saithiwa Ramasoot, Supreeya Wungpatcharapon, Karim Hadjri, Isaiah Durosaiye, and Junjie Huang present another approach in revealing the interior practices of a live-work inhabitation from the perspectives of older people in a low-income housing area in Bangkok. This enquiry demonstrates that the domains of housing interior design are determined by the variety of inhabitation practices derived from live-work arrangements. These two articles demonstrate how actions, behaviours, and perceptions are situated within a particular spatial condition and socio-cultural environment.

The situatedness is also relevant in comprehending the existence of the knowledge discipline and how it is situated within related domains of knowledge. Maryam Darbandi, Nadieh Imani, and Mohammadreza Rahimzadeh look into the situational formation of interior architecture as a discipline and professional practice. Tracing

the formation of interior architecture through a historical survey, they illustrate how the discipline emerges within the complex web of ideas, organisations, and events surrounding the practice of interior design and interior decoration. This study argues for interior architecture as an expanded discipline that is independent yet related to interior decoration and interior design.

The narratives of various situations presented in this issue of *Interiority* demonstrate the relational qualities of self, interior, and context manifested in the continuous process of making, inhabiting, and experiencing. They highlight the critical role of such relational qualities as a foundation for a better understanding of interior practice and interior inhabitation that are dynamic and meaningful.

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