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TOWARDS INDIVIDUALIZED DWELLING: REFRAMING THE RESEARCH QUESTION IN ARCHITECTURAL DESIGN

Abstract:

This paper reframes the research question of housing by shifting the focus from the optimization of the universal housing types toward an investigation of dwelling as a dynamic, relational and experiential process. The study proposes an integrative conceptual framework based on three theoretical approaches - phenomenology (of space), performative architecture and affect theory - each of which contributes distinct insights into the relationship between architecture and dwelling, yet remains insufficient when applied independently. Through their systematic integration, the paper introduces the concept of epistemological lines - text, space, body, time, act and atmosphere - as an analytical tool for examining dwelling beyond static typological logic.

Key words: dwelling, phenomenology, performative architecture, affect, epistemological lines

КА ИНДИВИДУАЛИЗАЦИЈИ У СТАНОВАЊУ: РЕДЕФИНИСАЊЕ ИСТРАЖИВАЧКОГ ПИТАЊА У АРХИТЕКТОНСКОМ ПРОЈЕКТОВАЊУ

Сажетак:

Овај рад редефинише истраживачко питање у области стамбене изградње помјерањем фокуса са оптимизације универзалних стамбених типова ка истраживању становања као динамичког, односно, искуственог процеса. Студија предлаже интегративни концептуални оквир заснован на три теоријска приступа - феноменологија, перформативна архитектура и теорија афекта - од којих сваки нуди увиде у однос између архитектуре и становања, али остаје недовољан када се примјењује изоловано. Њиховом системском интеграцијом рад уводи појам епистемолошких линија - текст, простор, тијело, вријеме, чин и атмосфера - као аналитичког апарата за испитивање становања изван статичне типолошке логике.

Кључне ријечи: становање, феноменологија, перформативна архитектура, афект, епистемолошке линије

1. INTRODUCTION: DEFINING AND REFRAMING THE RESEARCH QUESTION IN CONTEMPORARY DWELLING

„I was born in the village called Gando. There was no access to electricity and very hard access to clean drinking water, so, there was no school. And my father wanted me to attend education. His expectation was simply to send his son to school, so that I can learn to read and write and come back and help him to read his letters and write some letters for him. Through this school I earned a scholarship, which brought me to Germany where I then grasped the chance I had to study architecture.

We have a big tree in the heart, in the centre of the village, which provides shade, and during the day multiple activities are happening there. It can be even a kindergarten. So, the adults will be talking and the kids will be playing. The elders will be discussing. But sometimes it becomes a little hospital when you have a vaccination campaign or it becomes a school. Some can sleep there. Someone can pray. The tree shapes the space that constantly changes with each gathering.

So, I wanted to bring this spirit, this element in culture, in Burkina Faso, here, using the tree as a reference and with all the activities happening there. My design...imitates that: a place where people can gather and share their everyday experiences.”

Francis Diebedo Kere

1.1. CONTEMPORARY DWELLING: A SHIFT

In recalling his childhood in the village of Gando, Francis D. Kere describes a large tree situated at the centre of the community. Although not a building in the conventional sense, the tree functions as a highly articulated architectural condition: it gathers people, provides shelter, enables interaction and continuously adapts to everyday needs. Depending on the moment and collective need, it becomes a place of learning, care, healing, prayer, rest, or shelter. Its spatial identity is not fixed by program, form or geometry, but by repeated acts of use and shared collective presence.

This image - *the image of the tree* - provides a productive entry point to reflecting on contemporary housing. Rather than functioning as a metaphor, the tree illustrates a mode of dwelling rooted in temporality, embodiment and relational practices. Space is not experienced as a static object, but as a condition shaped through everyday life.

Contemporary modes of dwelling increasingly operate within similar conditions of change. Patterns of living are marked by overlap of work, care and domestic activities, by fluctuating daily rhythms and by heightened emotional and mental engagement with space. These transformations do not signal a lack of architectural solutions, but a transformation of the conditions under which dwelling is lived and experienced. Living today is less defined by permanence and functional separation and more by adaptability, coexistence of practices and experiential intensity.

1.2. THE RESEARCH PROBLEM: LIMITS OF TYPOLOGICAL THINKING

Despite these shifts, dominant housing models remain largely grounded in universal and typology-driven paradigms. Historically, such models have played a crucial role in addressing issues of standardization, efficiency and mass housing within specific socio-economic and political frameworks. Their internal logic is based on functional optimization and normative assumptions about users and patterns of life.

However, under contemporary conditions characterized by fluid lifestyles, relational use of space and differentiated experiential needs, the stability of typological thinking becomes a constraint. Dwelling is often reduced to a predefined spatial arrangement, while the user is abstracted into a generalized figure and as a result, housing tends to prioritize spatial order and functional clarity over lived experience, temporal variations and affective engagement.

The research problem thus emerges from a growing discrepancy between how housing is designed and how it is inhabited.

1.3. REFRAMING THE RESEARCH QUESTION

Within this context, Kere's account is not mobilized as a project reference, but as a conceptual lens. The tree does not represent a typology nor does it prescribe function; it operates as an open spatial framework that becomes meaningful only through use. Space is not planned in advance - it emerges through action, bodily presence and affective engagement over time. And this is precisely where its architectural significance lies - in its capacity to host events, actions and encounters.

This understanding allows dwelling to be approached as a process rather than a fixed architectural entity because, as we can see from this example, space is not fully determined in advance - dwelling is enacted, negotiated and continuously redefined.

Building on this shift, the paper reframes the research problem of housing. Instead of asking how universal housing types should be designed, the research redirects attention toward how dwelling is experienced, performed and felt within contemporary life.

With that in mind, a line between housing and dwelling needs to be drawn.

Housing refers to institutional, economic and typological systems through which residential space is produced and organized at scale. Dwelling, by contrast, denotes the lived, experiential and existential dimension of inhabitation - the process through which spaces is embodied, enacted and emotionally appropriated. While housing provides structural frameworks, dwelling unfolds within and sometimes beyond them.



Figure 1. Xylem Installation 2019/Serpentine Pavillion 2017 (photos by Iwan Baan).

Drawing on the phenomenology of space, performative architecture and affect theory, the study develops a conceptual framework that enables housing to be examined beyond static form and functional classification. Through this reframing, dwelling is approached as a relational condition shaped by space, body, time, narrative, atmosphere and action, opening new ground for strategies of individualization in contemporary architectural design.

2. UNIVERSAL HOUSING AS A RESEARCH PARADIGM

„I wish to think about architecture freely; to expand my perspective on architecture as flexibly, broadly, and subtly as possible, beyond the stereotypes of what architecture is considered to be.”

Junya Ishigami

Universal housing in the twentieth century developed within a broader framework of functional reorganization and spatial rationalization associated with modern urban planning. In *The Athens Charter*, Le Corbusier defines the city through four primary functions - inhabiting, work, recreation (in leisure time) and circulation (thesis 77) - and argues for their systematic spatial organization [1, pp. 95-105]. The redefinition of the dwelling, “as the urbanist’s central concern” [1, p. 97] is explicitly linked to light, air and spatial provision; as he states that “the key functions - inhabiting, working and recreation (in leisure time) - develop within built volumes that are subjects to three imperative necessities: adequate space, sun and ventilation” [1, p. 98]. Housing is thus embedded within a broader hygienic and functional reform of the modern city.

This functional structuring was closely aligned with principles of order and standardization. In the forward to *The New City*, Mies van der Rohe observes that for Ludwig Hilberseimer, city planning means “the ordering of things in themselves and in their relationship with each other...city planning is, in essence, a work of order” [2, p. XV]. Planning is therefore fundamentally a question of spatial organization. Throughout the book, Hilberseimer develops urban proposals structured around systematic order and hierarchical organization [2]. Within this framework, housing becomes part of a rationally organized spatial system.

The intellectual background of this rationalization is situated by Sigfried Giedion within broader transformations of modern perception in his seminal work *Space, Time and Architecture* [3]. Giedion does not treat modern architecture as fashion or aesthetic preference. He sees it as inevitable outcome of global change - built expression of new conception of space and time shaped by modern science, technology and rational industrial society.

At the same time, the ideological dimension of modernist rationalization has been critically examined by Manfredo Tafuri. In *Architecture and Utopia*, Tafuri situates the Modern Movement within the broader dynamics of capitalist development, describing it as one of the most coherent expressions of modern bourgeois ideology [4, p. ix]. His analysis frames architectural rationalization as historically embedded rather than ideologically neutral [4, pp. 1-25].

Taken together, these positions demonstrate that functional zoning, spatial order and standardization formed central components of modern architectural thought [1], [2], [3], [4], which was grounded in the belief that human needs could be systematically identified, standardized and translated into spatial solutions. Housing was therefore no longer treated as an individual craft-based production, but as a systematic urban question requiring scientific planning and typological optimization.

Based on the preceding analysis of modernist housing discourse [1], [2], [3], [4], the paradigm may be analytically reconstructed through three interrelated dimensions: normative character, typological logic and functional rationalization.

Normativity refers to the formulation of assumed patterns of life understood as representative of modern subject. The household was defined through relatively stable social roles, predictable daily routines and clear distinctions between work, rest and leisure - assumptions consistent with the functional structuring articulated in modern planning ideas [1]. These premises allowed architects to formulate spatial norms - minimum dimensions, standardized room configurations, circulation schemes etc. - that could be applied across different contexts. In this sense, normativity operated methodologically: the ability to define a "typical user" made housing generalizable, comparable and transferable.

Typology became a central design and analytical instrument within this framework. Through systematic urban models [2] housing could be abstracted from individual cases and examined as a repeatable spatial structure. By working with recurring types - such as the corridor building, the slab block, the tower or the row house - architectural production (and research) could compare, optimize and refine spatial solutions across large scales. Within this framework, variation was not eliminated, but controlled; difference was permitted within a stable structural order.

Spatial organization, rooted in functional rationalization, was closely aligned with clearly defined spatial domains and functions. The separation of inhabitation, work and recreation and circulation articulated in modern planning [1] established a framework in which activities such as sleeping, cooking or hygiene were assigned specific spatial relationship within the plan. From a research perspective, functional zoning rendered housing measurable and comparable, allowing performance criteria, such as daylight access, ventilation and spatial economy, to be systematically evaluated.

Taken together, normativity, typological logic and functional rationalization formed a stable and effective research paradigm that enabled architecture to address housing at scale. Its legitimacy lay in its alignment with the dominant modes of living of its historical moment. Under conditions of relatively stable life trajectories and clearly defined domestic roles, standardization functioned not primarily as limitation but as access - securing light, air and sanitary conditions for broad segments of the population [1].

However, those approaches, that we can perhaps term *conventional* or *traditional*, often fail to accommodate the complexity of contemporary modes of living that exceed the original assumptions upon which the paradigm was built in the first place. Daily routines no longer correspond neatly to predefined spatial programs; work, living, care and leisure frequently overlap and emotional as well as sensory experiences play a central role in how space is experienced and perceived. Dwelling is no longer defined by permanence alone, but by phases, transitions and shifting patterns of use.

From this perspective, the example of the tree in Gando - previously introduced - can be understood and may be read not as an alternative model, but as an analytical contrast. Its spatial meaning does not derive from typological stability or predefined function, but from use, presence and temporal rhythms. It illustrates a broader conceptual shift: dwelling emerges through relational, performative and affective processes rather than through fixed spatial arrangements.

This shift does not invalidate the universal housing as a historical research paradigm, nor typology as such. Rather, it reveals a growing mismatch between a model developed for predictable patterns of inhabitation and a contemporary condition marked by variability and change. The task, therefore, is not to abandon architectural rationality, but to recognize its epistemological limits and to develop complementary framework and analytical tools capable of addressing lived experience, embodiment and affective intensity in everyday life - dimensions that remained peripheral within the dominant modernist research model. forms of dwelling that exceed typological and functional rationalization. The following chapters build upon this expanded framework.

3. TOWARDS DWELLING AS A PROCESS

„Nest or a Cave?”

Sou Fujimoto

Rather than rejecting universal housing as a research paradigm, which is not the intent, this study departs from its epistemological limits. While universal housing is grounded in the production of generalizable spatial solutions, it presupposes that dwelling can be stabilized through functional coherence and typological resolution. Contemporary modes of inhabitation increasingly challenge this premise, not by negating architectural structure, but by revealing that dwelling unfolds through use, transformation and lived engagement over time. In this context, dwelling is approached not as a resolved spatial condition, but as an open-ended process. It is produced through the continuous interaction between spatial frameworks and everyday practices. The house is thus understood as a generative field in which bodily presence, temporal rhythms and affective modulation actively shape the experience of living. Typology does not disappear within this framework; rather, it shifts from a prescriptive model to an operative open structure within a processual understanding of dwelling.

By approaching individualization as something that emerges through experience rather than formal differentiation alone, dwelling as a process allows individuality to develop within shared spatial frameworks. From a methodological standpoint, this shift requires an expanded analytical apparatus - one capable of engaging with embodiment, temporality and relational practices.

Framed by Sou Fujimoto's question whether the home is a “nest” or a “cave” - a spontaneous shelter or a structured form - this research is rooted in three interrelated assumptions:

First assumption - Dwelling as a process of spatial and identity articulation

Dwelling is not merely a spatial function but a performative act. To dwell is to enact identity through space by means of rituals, habits, arrangements and atmosphere. Space does not carry meaning independently, but acquires it through everyday practices. As Michel de Certeau famously states, “space (espace) is a practiced place (lieu)” [5, p. 117], pointing out that spatial meaning is produced through use. Henri Lefebvre reinforces this position by asserting that “(social) space is a (social) product” [6, p. 26] thereby grounding spatial meaning in social practice rather than abstract form. The performative dimension of life has been articulated by J. L. Austin, who introduced the notion that speech acts do not merely describe reality but enact it [7, p. 5-6]. Richard Schechner builds upon this idea. In all of his writings and teachings throughout performance theory, he is driven by the idea that life itself is performative, emphasizing the continuous interaction between body and space [8], [9]. In architectural theory, Bernard Tschumi situates architecture in the encounter between space and event, insisting that there is “no architecture without event” [10, p. 139] and within performance studies, Carl Lavery describes identity as shaped through gestures, repetition and embodied practice [11]. Reading in this light, the domestic environment may be understood as participating in the ongoing articulation of the self. The house becomes a spatial structure, a framework within which identity is continuously enacted, negotiated and transformed.



Figure 2. House NA, photos by Iwan Baan (drawings by Sou Fujimoto).

Second assumption - The primacy of lived practices in architectural housing design

If life precedes architecture, as argued by Francis D. Kere in an interview for the Serpentine Pavillion [12], and if dwelling is fundamental condition of human existence, as argued by Martin Heidegger, who stated that “to be human being...means to dwell” [13, p.145] then space should not be imposed upon its users, but must grow out of their needs, habits and emotional constitution. By stating that “the house shelters day-dreaming” and is “our corner of the world” Gaston Bachelard positions the home as a site of psychic formation rather than mere enclosure [14, pp.4-6]. Juhani Pallasmaa further

understands house and architecture as an extension of the body and the inner self, emphasizing the embodied and multisensory nature of dwelling [15]. Within this perspective, the house mediates between our inner and outer worlds, between private and public domain and between identities. Architecture does not merely host life; it participates in shaping it.

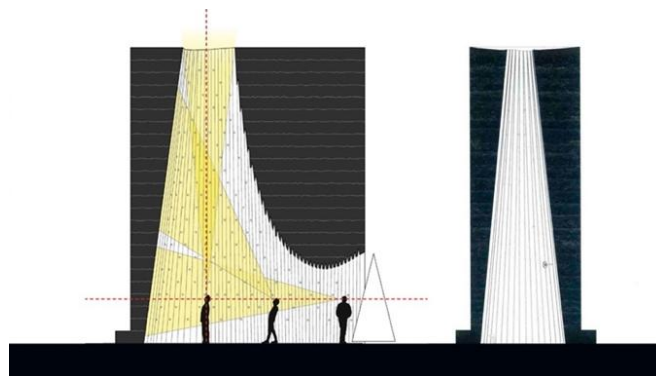


Figure 3. Bruder Klaus Chapel (drawings by Peter Zumthor).

Third assumption - Sensory and affective dimensions of architectural dwelling space

Dwelling cannot be understood solely through form or function, but through its immediate sensory and affective impact on the body. Spatial experience is shaped by materiality, sound, light and touch long before it becomes consciously interpreted. In *Parables for the Virtual*, Brian Massumi argues that “affect is autonomous” and precedes conscious qualification [16, pp.23-28]. Sara Ahmed, in her seminal work *The Cultural Politics of Emotion*, demonstrates that emotions do not reside solely within subjects but circulates between bodies and objects (her famous analogy of a child and a bear), shaping social relations [17, pp. 5-12]. Similarly, Gregory J. Seigworth and Melissa Gregg describe affect as relational and distributing across encounters [18, pp 1-25]. Within architectural discourse, Juahni Pallasmaa insists on multisensory nature of perception. The house may thus be understood as a “second skin” [15], that anchors identity through material, tactile and atmospheric continuity.



Figure 4. Gando Library (photos and drawings by Kere Architecture).

Starting from these assumptions, the subject of this research is dwelling understood as a process, in which architecture is conceived as a flexible framework for life - capable of accommodating change, supporting individuality and engaging the full spectrum of lived experience.

This research adopts an epistemological, rather than ontological, stance toward dwelling. It does not seek to define what dwelling essentially is, nor to prescribe its intrinsic properties. Instead, it asks: how can dwelling be made legible - how can its relational, temporal and affective dimensions be read and interpreted within architectural research?

The choice of an epistemological approach reflects the relational and processual understanding of dwelling advanced in this work. Ontological claims would attempt to fix dwelling as a stable entity; by contrast, epistemology emphasizes modes of access, perception and reading. It allows the analytical apparatus to engage dwelling as it unfolds in practice, experience and temporality, without reducing it to static typologies or predefined forms.

Within this approach, epistemological lines (text, space, body, time, atmosphere and act), a new apparatus that originates from performance research, are proposed as the central instrument of analysis. Unlike types, categories, or models, lines do not prescribe structure or enclose spatial phenomena. They serve as trajectories along which dwelling can be traced and read, accommodating movement, temporality, transformation and relational complexity. Lines intersect, overlap, fade and

intensify, providing a flexible yet rigorous lens through which the individualization may be read and understood.

Individualization is defined here as the capacity of spatial structures to support singular living conditions. This concept does not refer to personal expression or stylistic decoration; it refers to the structural and relational potential of dwellings to host differentiated modes of inhabitation within typological continuity. By framing individualization in this way, the analysis can remain consistent across all epistemological lines without repetitive justification in each line-specific discussion.

By establishing this epistemological positioning, the research creates a referent framework: all subsequent readings of dwelling - through text, space, body, time, act, atmosphere - operate under the same definition and conceptual lens. This ensures coherence, avoids redundancy and allows each line to focus on its unique analytical contribution rather than reiterating foundational principles.

4. THEORETICAL TRIAD AS A REFRAMING FRAMEWORK

„In order to design buildings with a sensuous connection to life, one must think in a way that goes far beyond form and construction.“

Peter Zumthor

Following the reframing of the research question from housing typologies towards dwelling as a process, a corresponding shift in the theoretical framework becomes necessary. If dwelling is no longer understood as a static spatial condition but as a dynamic configuration of experience, action and affect, that is relational, temporal and embodied, then analytical tools focused exclusively on form, type or function prove insufficient.

In response to this shift, this research adopts a theoretical triad - phenomenology (of space), performative architecture and affect theory - as a reframing framework capable of addressing dwelling as a lived, enacted and sustained process. Each of these perspectives offers a distinct understanding of the relationship between architecture and dwelling, while simultaneously revealing specific limitations when applied in isolation.

Phenomenology foregrounds lived experience, perception and materiality, but tends to privilege stability, continuity and rootedness. Performative architecture emphasizes action, event, use and spatial transformation, yet often prioritizes immediacy, ephemerality and momentary action over long-term inhabitation. Affect theory reveals the pre-cognitive, bodily intensities through which space is sensed and experienced and aligned to, but frequently remains weakly articulated in relation to architectural intentionality and design logic.

Rather than selecting one dominant framework, this research proposes their integration as a way to reframe dwelling - as a process. Through this integration, the house is approached as a hybrid field in which space, body, time, action, atmosphere and meaning intersect. The aim is not to synthesize the theories into a single unified model, but to mobilize their tensions productively in order to expand the epistemological scope of housing research.

4.1. PHENOMENOLOGY OF SPACE: FROM SPACE AS OBJECT TO SPACE AS EXPERIENCE

Phenomenological approaches to architecture emphasize that architectural meaning emerges through lived experience rather than through abstract form or functional classification. Within this framework, dwelling is understood as a fundamental human condition tied to notions of shelter, orientation, belonging and the sense of place. Atmosphere, materiality, light, texture and spatial continuity shape perception, memory and everyday rituals, positioning the house as an experiential and existential anchor.

In the context of dwelling, phenomenology provides a critical counterpoint to purely functional or typological models by foregrounding the subjective and embodied dimensions of inhabitation. However, phenomenological discourse often tends to essentialize the notion of place, privileging permanence, continuity and rootedness. Such emphasis can obscure the fragmented, mobile and provisional forms of dwelling that characterize contemporary life, where domestic practices are increasingly shaped by instability, temporal overlap and shifting social relations.

The work of Peter Zumthor offers a paradigmatic illustration of a consistent phenomenological approach to architecture. His projects - such as *Bruder Klaus Field Chapel*, *Terme Valls*, *Serpentine Pavilion* and *House Z* - shape spatial experience through time, light, sound, smell and memory. Zumthor demonstrates how architecture can function as a sensory apparatus that evokes memory and affect, making his work particularly relevant for the epistemological lines of space, body and time.

In Zumthor's architecture, time is not understood as a linear sequence, but as layered duration perceived through changes in light, the rhythm of bodily movement and the unfolding of spatial sequences. Each room, passage, or light effect reveals both present and past layers of experience, while the user's body and senses become instruments through which time is perceived, measured and lived. His projects simultaneously register transience and permanence, enabling a complex, multi-layered perception of time that supports affective resonance and evokes deep, individual memories within the context of dwelling and inhabitation.

That said, in this research, phenomenology serves as a foundational framework for understanding the atmospheric and sensory layers of dwelling, while its limitations are addressed through the introduction of performative and affective perspectives that foreground change, temporality and experiential intensity.

4.2. PERFORMATIVE ARCHITECTURE: FROM SPACE AS FUNCTION TO SPACE AS ACTION

Theories of performative architecture reconceptualize space not as a fixed container, but as an event, practice and act. Architecture, from this perspective, gains meaning through bodily movement, use, and transformation over time. Dwelling is thus understood as a sequence of everyday performances - entering, inhabiting, adapting, rearranging - through which space is continuously produced and redefined.

This approach is particularly relevant for housing, where functional zoning increasingly fails to accommodate overlapping domestic practices and hybrid modes of living. By focusing on action and use, performative theory reveals how living environments operate as open frameworks for participation and change, rather than closed typological systems.

At the same time, performative architecture often privileges immediacy and eventfulness, potentially neglecting duration, repetition and the slow accumulation of experience that characterizes long-term dwelling. Furthermore, its critical and social orientation may also overshadow the intimate and personal dimensions of domestic life.

The work of Sou Fujimoto exemplifies a radically open and performative architectural approach. His projects - such as *House NA*, *House N* and *House of Music* - treat space as a framework within which everyday micro-performances and user interaction unfold. In Fujimoto's architecture, the house ceases to function as a closed entity and instead becomes a network of relationships and possibilities, making it an ideal case for examining the epistemological lines of text and act.

Fujimoto's spaces are deliberately unfinished and open-ended. Rather than dictating behavior, they subtly choreograph it, operating a space of potentiality, interaction and contemplation that offer scenarios of the possible. His architecture does not produce functional space in the conventional sense, but instead invites play, exploration and testing. Through this logic of play as a design principle, it becomes clear that his intention is not architecture as a fixed, completed object, but as a space open to co-creation. The boundary between the scenographic and the everyday becomes porous: a house without walls and a stage without an audience, simultaneously.

Within this research, performativity is employed to articulate dwelling as an active and temporal process, while being anchored through phenomenological notions of place and time and affective dimensions of experience in order to preserve continuity and depth.

4.3. AFFECT THEORY: FROM SPACE AS REPRESENTATION TO SPACE AS BODILY AND AFFECTIVE EXPERIENCE

Affect theory introduces a further shift by focusing on the pre-cognitive, bodily intensities through which space is sensed and inhabited. Rather than treating experience as primarily representational or symbolic, affect theory highlights how architectural environments shape moods, emotions and bodily states prior to conscious interpretation. In this sense, the house functions as a field of affective modulation, capable of generating comfort, security, attachment, but also anxiety, tension, or alienation.

For this research, affect theory opens an important dimension often overlooked in typological and functional analyses: the emotional and sensory impact of everyday environments. However, affect theory frequently remains analytically detached from architectural agency. While it effectively describes how spaces produce intensities, it rarely addresses how architectural decisions, material configurations and spatial organization might intentionally engage or shape affective responses.

The work of Francis D. Kere provides a clear illustration of architecture grounded in affective dimensions. His projects - such as *Opera Village*, *Gando Primary School* or *Gando Library* - demonstrate how architecture can generate feelings of togetherness, care and belonging. His spaces

are not merely objects but catalysts for social interaction, primarily embodying the epistemological line of atmosphere, but also of body.

In Kere's architecture, the atmosphere is not a secondary effect but a primary driving force. His spaces immediately evoke warmth, safety and connectedness. Rather than producing monumental objects that dominate surroundings, Kere designs spaces that open toward the community and foster emotional bonds between people. At the same time, his projects engage directly with the body - not an abstract or idealized body, but the concrete, everyday body of the user. Tactility, movement, the sensation of the ground underfoot, the touch of light and air that dominate his spaces are integral to his architectural thinking.

That said, the body in Kere's space is not a passive observer, but an active participant - this body experiences, engages, belongs. In this way, Kere produces architecture that simultaneously builds community through atmosphere and anchors the individual through bodily experience, transforming architectural spaces into living organisms of emotional and physical relations.

Therefore, in this research, affect theory is used to uncover the subtle, often invisible layers of dwelling experience, while being reconnected to phenomenological materiality and performative action in order to frame affect not as an accidental by-product, but as an integral component of architectural experience.

4.4. SYNTHESIS: TOWARDS DWELLING AS A PROCESS

Taken together, phenomenology, performative architecture and affect theory provide a coherent theoretical response to the reframing of dwelling from typological problem to processual condition, enabling a multi-layered understanding of dwelling that moves beyond static typological logic.

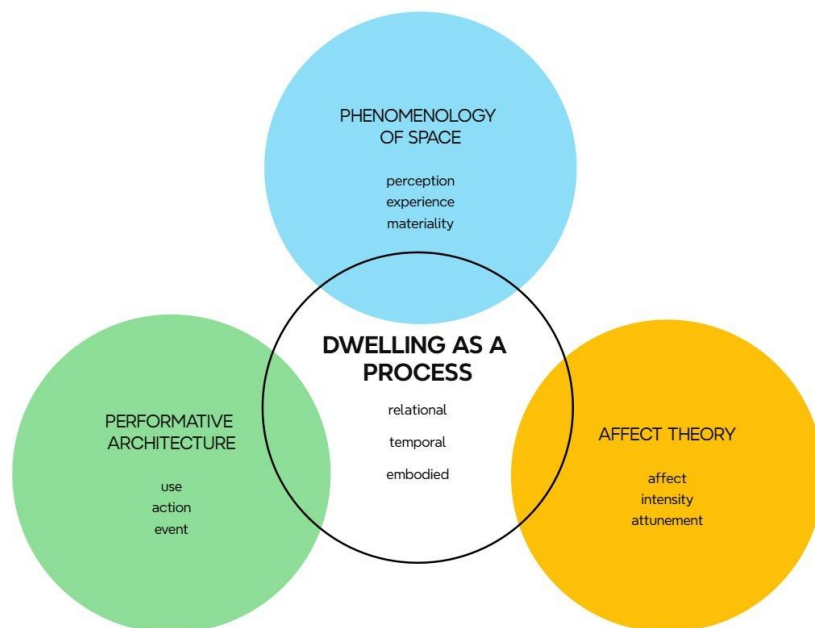


Figure 5. *Reframing Framework (diagram by author).*

Within this theoretical triadic constellation, the house is no longer understood as a predefined architectural product, but as a continuous process of interaction between spatial configurations, bodily presence, temporal layering, textual and narrative structures, atmospheric conditions and acts of inhabitation and everyday life. Accordingly, dwelling is understood as:

- an experiential and atmospheric environment grounded in lived perception and meaning-making (phenomenology);
- a spatial system activated and continuously produced through everyday practices and bodily action (performative architecture);
- a sensory-affective field that modulates emotions, intensities and states beyond purely rational interpretation (affect theory).

The synthesis of these perspectives establishes a relational and dynamic understanding of dwelling, shifting the focus from the production of new housing typologies toward the articulation of an epistemological framework capable of addressing dwelling as a process. And instead of producing a new model of housing in a conventional, traditional sense, this framework repositions the research

question itself, allowing dwelling to be examined as an emergent condition shaped through action, experience and affect.

On this basis, the research advances the following hypothesis:

If the phenomenological, performative and affect layers of space are systematically articulated through epistemological lines and critically examined via case studies, it becomes possible to develop and construct a theoretical model of the house-as-process as an emergent paradigm of dwelling, one that can possibly overcome typological frameworks and open up space for strategies of individualization in architectural design.

Within this framework, the house is understood through the interplay of space, body, time, text, act and atmosphere. These epistemological lines do not function as isolated categories, but as interrelated dimensions that together form the conceptual basis for the subsequent analytical and methodological steps of the research.

5. EPISTEMOLOGICAL LINES OF DWELLING

„Scarcity of resources forces us into an abundance of common sense.“

Alejandro Aravena

In order to operationalize the hypothesis, this paper introduces an analytical framework, based on six epistemological lines: space, body, time, text, atmosphere and act. These lines are not arbitrary; rather, they represent fundamental analytical and heuristic instruments through which the experience of dwelling is examined and interpreted.

Table 1. Epistemological Lines

TYPE	LINE	FUNCTION/ROLE
Generative	Text	Semantic, produces scenarios, manifests, rooted in place, enables architecture to be read
Fundamental	Space	The fundamental, existential dimension of architecture, a framework for dwelling
	Body	Measure of perception, performer, mediator, an agent that shapes and experiences space
	Time	The dimension of duration, it enables continuity and the sequencing of experience
	Atmosphere	Intensities and sensory layers of experience, they modulate experience and individualization
Instrumental	Act	Routines, rituals and movements that bring space to life, they channel the body through space and time

The selection of these six epistemological lines is grounded in their capacity to systematically and multidimensionally read residential architecture and dwelling as a process. Together, they encompass phenomenological, affective and material dimensions of dwelling, providing an analytical framework specifically suited to investigating processes of individualization and the transformation of everyday life.

The framework integrates ontological aspects of dwelling (space, body, time), semiotic and interpretative dimensions (text, act) and affective-sensory register (affect), thereby ensuring a comprehensive and coherent research apparatus.

Methodologically, the epistemological lines operate on two levels: analytical and conceptual. In the former, they function as filters through which different theoretical approaches and case studies can be read and compared. In the latter, they act as a heuristic tool for research (by and through design), enabling a layered understanding of the relationships between space, body, affect and everyday actions.

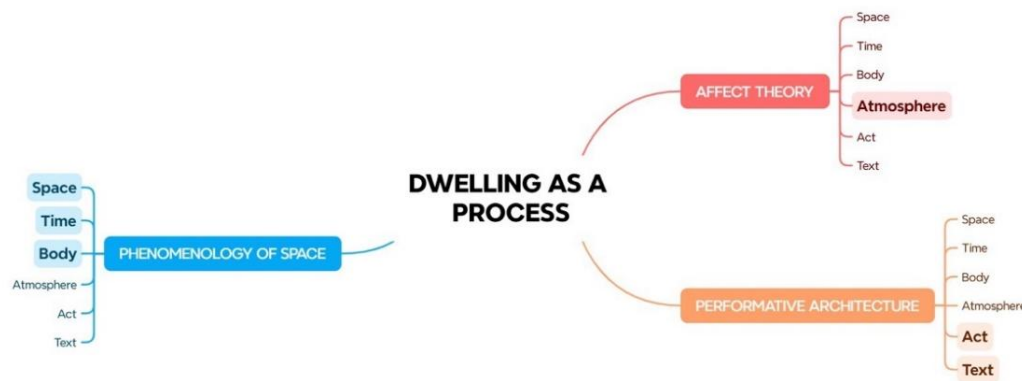


Figure 6. Epistemological Lines (diagram by author).

By introducing the epistemological lines, the paper establishes an operative apparatus that connects phenomenological, performative and affective approaches, positioning them not merely as a theoretical perspective, but as actionable categories bridging analysis and architectural design.

6. METHODOLOGICAL FRAMEWORK: READING DWELLING AS A PROCESS

„Never Demolish. Always transform, with and for the inhabitants”

Anne Lacaton

Reframing housing from typological problem toward an understanding of dwelling as a process has direct and unavoidable methodological consequences. Once dwelling is no longer approached as a finished spatial product, but as a condition that is experienced, appropriated, enacted and transformed over time, the research methodology must be capable of engaging with temporality, embodiment and relationality. Method, within this context, does not precede the problem; it emerges from it.

Table 1. Methodological Framework

LEVEL	METHOD	TOOL	FOCUS	CONTRIBUTION
Theory Validation	Critical Analysis, Comparative evaluation of selected theories	Epistemological Lines of Dwelling (space, body, time, text, act, atmosphere)	Phenomenology, Performative Architecture, Affect Theory	Articulates the theoretical foundations and exposes the limitation of existing paradigms
Case Study Analysis	Analysis of selected architectural examples, comparative analysis	Epistemological Lines + SWOT, TOWS	Studio 10, Riken Yamamoto, Alejandro Aravena, Lacaton and Vassal, Junya Ishigami	Examines the materialization of the hypothesis within architectural design practice
Empirical Study	Qualitative: semi-structured interviews, focus groups, thematic coding	Questions based on epistemological lines (up to 15 questions)	Users	Tests the relevance of hypothesis through real user experiences
Comparative Synthesis	Integration of findings and heuristic mapping	Analytical matrices, diagrams and visual models	Strategies of individualisation	Generates operational models and matrices for future practice

At the theoretical level, the study draws on the phenomenology of space, performative architecture, and affect theory as complementary frameworks for conceptualizing dwelling as a dynamic, lived and relational condition. Architectural work done by Peter Zumthor, Sou Fujimoto and Francis Kere are referenced not as stylistic models, but as analytical anchors that enable the examination of

different modes of spatial experience, bodily engagement and performative use within the context of this study. To operationalize these theoretical positions, the research introduces epistemological lines of dwelling - body, space, time, text, act, atmospheres - that guide interpretation beyond formal or functional criteria.

The analytical level focuses on comparative reading of selected case studies, chosen for their capacity to demonstrate diverse approaches to residential architecture and distinct modes of inhabitation across the world, but in current time. The selection includes examples of collective living, family-oriented openness, incremental social housing, transformative spatial strategies and experimental anti-typological designs. Through critical and comparative analysis, the case studies reveal how architectural form mediates, enables or constrains the processual experience of dwelling, highlighting relationships between spatial configuration, use and lived experience.

Empirical investigation complements the theoretical and analytical perspective by engaging directly with residents through qualitative methods, including semi-structured interviews and focus groups.

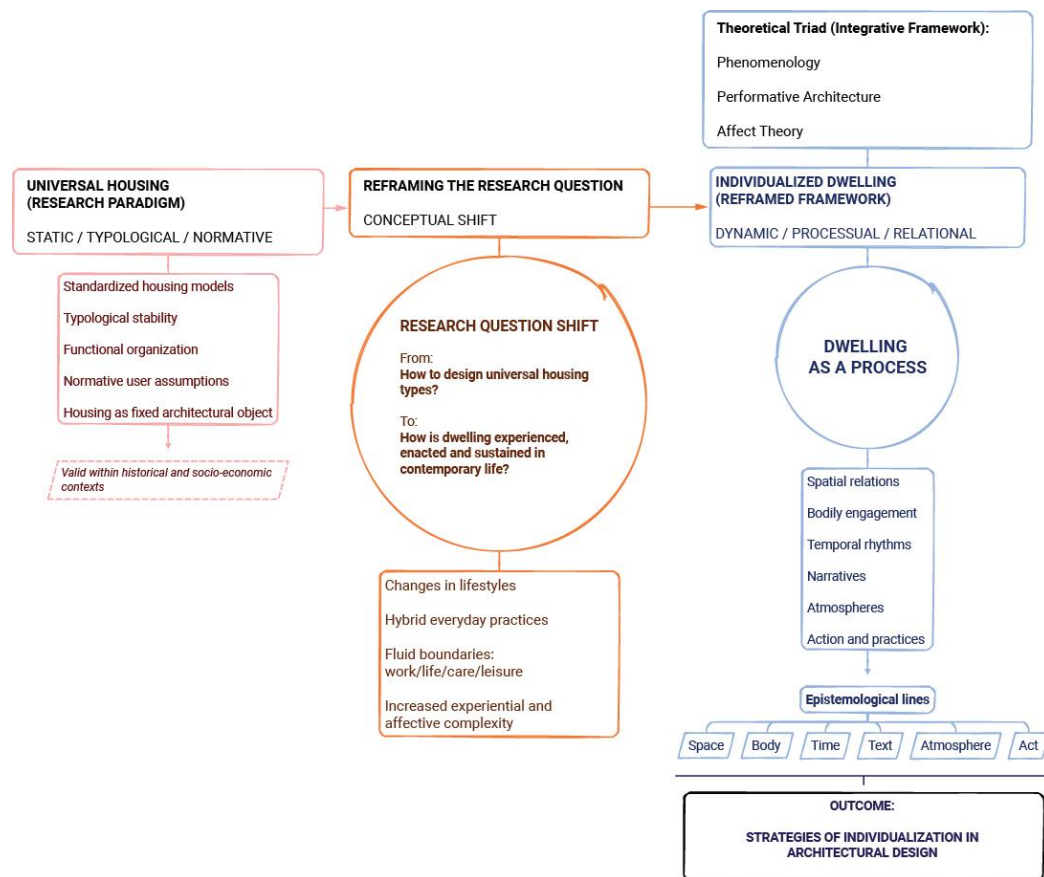


Figure 7. Reframing the Research Question/Methodological Framework (diagram by author).

Rather than treating users as abstract occupants, this approach foregrounds lived experience, examining everyday routines, adaptations, social relations and affective engagement within domestic environments. Thematic coding and qualitative analysis are employed to assess how processes of individualization, as well as socialization, unfold over time in real spatial conditions.

Finally, findings from the theoretical, analytical and empirical levels are synthesized through comparative integration. Analytical matrices, diagrams and visual models function as heuristic tools for mapping the relational, temporal and affective dimensions of dwelling. This synthesis enables the identification of broader strategies of individualization and supports the development of transferable methodology and conceptual models relevant to both contemporary research and architectural practice.

Crucially, this methodological framework emphasizes that method follows the research problem, not the other way around, ensuring coherence between the conceptualization of dwelling as process and the means through which it is investigated.

7. CONCLUSION

Throughout this research, dwelling has been approached less as a condition that can be resolved and more as condition that unfolds. What initially appeared as a conceptual shift - from housing as a typology toward dwelling as a process - gradually revealed itself as an epistemological one. It is important to emphasize - process is not used as a descriptive metaphor or as a rhetorical gesture, but as a way of making dwelling readable: something that can be traced, interpreted and compared across different contexts and scales.

This position, as seen, required an analytical structure capable of holding together different registers of experience without reducing them to a single explanatory logic. The six epistemological lines - space, body, time, text, atmosphere and act - emerged from this need. They are not conceived as themes, layers or categories, but as operative filters that enable reading of the dwelling phenomenon from multiple angles at once. Their relevance lies precisely in their capacity to overlap.

Working with these lines across theory and architectural examples made it possible to maintain continuity between conceptual reflection and everyday practice. Rather than privileging one level of analysis over another, the framework, conceived as this interrelated matrix, allowed dwelling to be read primarily as a relational condition - one that is simultaneously spatial, embodied, temporal and affective. In this sense, the contribution of the research is not the proposal of a new model of housing, but the articulation of a way of thinking and the approach to architectural design that remains open to difference and change.

Within such a framework, individualization appears less as a formal outcome and more as a gradual process. It takes place through routines, adaptations, gestures, enactment and emotional attachments that accumulate over time. Architecture does not create or determine identity. However, it does provide a framework within which identity is continuously negotiated, enacted and transformed through use. From this perspective, individualization emerges less from formal variation or plan flexibility and more from the way space is inhabited over time. In other words, individualization does not stem primarily from how space looks or how easily its layout can be changed, nor in the design of its interior, but from how it is used, inhabited and experienced over time. That said, the limitations of this approach are also evident. Focusing on lived experience and affect leads to interpretations that are open and dependant on context. Rather than being a weakness, this openness reflects the condition of contemporary dwelling, which, by its very nature, resists standardization, meaning it cannot be fully fixed or closed into a single model.

By treating dwelling as a process - situated between space and body, form and use, structure and life - the paper does not aim at offering definitive answers to the question of housing or dwelling. Instead, it aims to contribute to an architectural discourse that remains attentive to how architecture is not only designed (as housing), but lived (as dwelling).

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