Domesticity Under Siege

International Architectural Conference. 2-4 April 2025

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INTRODUCTION

Welcome to the Domesticity Under Siege International Architectural Conference

It is with great pleasure that we welcome you to the Domesticity Under Siege International Architectural conference. This gathering brings together scholars, researchers, and practitioners from diverse fields to engage in critical discussions on the evolving and often precarious nature of domesticity. Through this conference, we aim to explore the shifting dynamics of the home and its multiple vulnerabilities in contemporary society.

Domesticity has long been perceived as a site of comfort, security, and personal identity. However, as our world undergoes dramatic transformations—marked by global crises, climate change, technological surveillance, political instability, and shifting social norms—the very notion of home as a sanctuary is being challenged. Inspired by the 2023 publication Domesticity Under Siege, which laid the foundation for these discussions, this conference expands upon the themes of the book, delving deeper into the unseen forces that shape, disrupt, and redefine domestic life. From historical perspectives to emerging theoretical frameworks, from spatial practices to geopolitical concerns, we will interrogate how domesticity is continuously constructed, deconstructed, and reimagined.

This conference also serves as a tribute to the late Mark Taylor, a visionary scholar whose pioneering work on domesticity, architecture, and the modern interior continues to shape critical discourse in the field. As one of the editors of Domesticity Under Siege, his intellectual contributions laid the groundwork for many of the discussions we will have over the coming days. His legacy remains an integral part of this conference, reminding us of the importance of rigorous inquiry and critical engagement with the spaces we inhabit.

We are excited to host an incredible lineup of speakers and presenters who will offer fresh insights into the intersections of domesticity, crisis, and resistance. Their contributions reflect the richness and diversity of scholarship in this area, pushing boundaries and fostering new dialogues.

We are honoured to welcome Professor Barbara Penner, Professor Anooradha Iyer Siddiqi, and Professor Suzie Attiwill as our keynote speakers, whose insights and scholarship will shape the conversations at this conference.

We also wish to acknowledge the original contributors to the Domesticity Under Siege publication, whose foundational work has significantly shaped this conference, Annmarie Adams, Hannah Lewi, Kai-Uwe Werbeck and James Kerestes.

We hope this conference serves as a platform for meaningful exchange, collaboration, and intellectual growth. We encourage you to engage with the sessions, participate in discussions, and forge connections that will extend beyond these days of gathering.

A heartfelt thank you to the University of Brighton, the School of Architecture, Technology and Engineering, and the Centre for Design History and Claire Wintle, University of Brighton, for their generous funding that made this possible. We extend our gratitude to Alison Bruce and Thar Baker Shamsa, our past and current Associate Deans for Research and Knowledge Exchange, for their invaluable support. Special thanks to our immediate team from the Interior Architecture and Architecture colleagues—Elisa, Tanya, Zakkiya, Rafaella, and Peter Marsh (Interior Architecture Course Lead)—whose contributions were instrumental in making this happen.

A huge thank you to Sam Collin for administrative support and to Eden Turner from South Coast Conferences for organising the event logistics. We also acknowledge Michael Wilson for website support and Andrew Bayley for his incredible work in renewing the graphics and visual identity for the conference. Finally, we would like to express our thanks to Simon Vincent for his invaluable technical support.

Additionally, we extend our sincere appreciation to Ben Sweeting for his mentoring and generous advice throughout the planning process. We are also deeply grateful to our colleagues who supported the peer review process, including Zakkiya Khan, Claire Wintle, Rafaela Siagkri, Dana Hamdan, Elisa Lega, Tanya Southcott, Peter Marsh, Ben Sweeting, Luis Diaz, Verity Clarkson, Pragya Sharma, Virginia Lee, Hannah Lewi, Christine McCarthy and Suzie Attiwill whose critical insights helped shape the academic rigour of this conference.

Welcome to Domesticity Under Siege! We look forward to an inspiring and thought-provoking event.

Georgina, Terry and Judit

An introduction outlining the impetus for the conference

This conference investigates notions of Domesticity in contemporary discourse. The book it is based on, also entitled Domesticity under Siege, was published in 2023 and organised around four thematic sections, 'Microbes, Animals and Insects', 'Human Agents', Wars and Disasters as Agents' and 'Hauntings, Eeriness and the Uncanny'. These sections provided a range of approaches to the home which challenge notions of 'haven' and reflect major causes that have played an important role in undermining the modern home. The conference proposes to expand on additional aspects, where home as shelter, haven, container, and envelope is subject to threat.

The book on which this conference is based was written during Covid. As the editors noted in the volume's introduction, while Covid '… expanded activities within the home', it was also 'the particular space, like a temporary prison, where most of our fatigue, fear and frustration were experienced'. So, it seemed fitting to us to explore not what makes the home cosy, nurturing and 'heimlich', but what undermines it.

Five years ago, the darker lens through which we explored threats to Domesticity was somewhat new. Even so, we were privileged to attract to the volume five scholars from around the world who were already 'in position' to contribute substantial chapters. With their five chapters

and our three (one from each editor), we organised the volume into two chapters for each of the four themes, plus an introduction. To have two disparate 'voices' for each theme was important to us; we'd hoped and planned for the fact that at times the paired chapters would harmonise; at other points, there would be interesting counter melodies.

Even so, we were aware from early days and at least from the call for chapters stage of the project that there were far more than 'four' undermining agents, and far more viewpoints from which to look at these, both methodologically and geopolitically. We realised that the need to expand the categories in regard to undermining agents and academic voices was certain. In particular, marginalised voices, precarious domesticity, and domestic labour in the global South, disaster, domesticity and war, domesticity and the effects of climate change are all aspects of the questions our opening gambit invited, and that we now have the opportunity to host and explore.

Since the book was published in December 2022, the global meta-narratives of domesticity have re-positioned yet again; threatening agents undermining home have multiplied exponentially in forms and ways that we, in the implicated disciplines around the Domesticity are finding

hard to keep up with. Wars, despotism, climate-induced famine, failed economies, ethnic cleansing, technological surveillance, the enforced displacement of millions of people around the world; all these remove our faith in home, in all its multivalent cultural and psychological variety.

Our zones are flooded figuratively, but in some places literally as well. Many of those who most need the comfort of home have been uprooted, their homes destroyed, gone, and future homes, seemingly unattainable, as promises of secure residency for refugees living in overcrowded reception centres or detention recede year by year.

New technologies and ubiquitous computing also challenge notions of the home as a stable entity, since traditional patterns of occupation and activity now orbit around screens, voice activation systems and robotics. In other words, our 'smart homes' are always watching us, and without aggressive oversight, they may be potentially sharing information to third parties by accessing data collected by connected devices like security cameras, smart doorbells, or even smart appliances.
In some cases this real-time information can be accessed by law enforcement with a warrant. In other cases the technology is simply illegally invasive. In 2022 a Roomba recorded a woman on the toilet, and those screenshots

ended up on Facebook. What's more, tech-facilitated intimate partner abuse is on the rise, where perpetrators use data from camera doorbells and smart speakers to track and control their victims.

Impacts of climate change, with regular droughts, floods, earthquakes, and cyclones affect homes as they are erased. Whether this concerns remaking home following disaster, or the ability to work or farm within the local area, climate change itself is already having a powerful effect on undermining domesticity. Similarly, the impact of industrial activities that pollute the ground, the air and the water can significantly transform domestic practice.

As we know, notions of domesticity are fundamental to spatial disciplines of architecture and design, but also and increasingly, to sociology, anthropology, psychology, human geography, history and philosophy. We hope to bring all these together, and have been delighted with the diversity, depth and originality of responses to our conference call. We are proud to confirm that this conference brings together a range of recurring notions of domesticity and threat broadly represented in the relevant theoretical and empirical literature. These following contributions explore contemporary developments and project future trends in domesticity as well as those that offer retrospective theoretical and critical interrogations.

A Tribute to Mark Taylor: Architect, Author, and Visionary Thinker

Mark Taylor was a visionary whose impact on architecture, academia, and critical discourse left an indelible mark on those who had the privilege of knowing him and engaging with his work. As an architect, scholar, and professor, he inspired countless students and readers, challenging conventional thought and expanding the dialogue around architecture's role in shaping human experience.
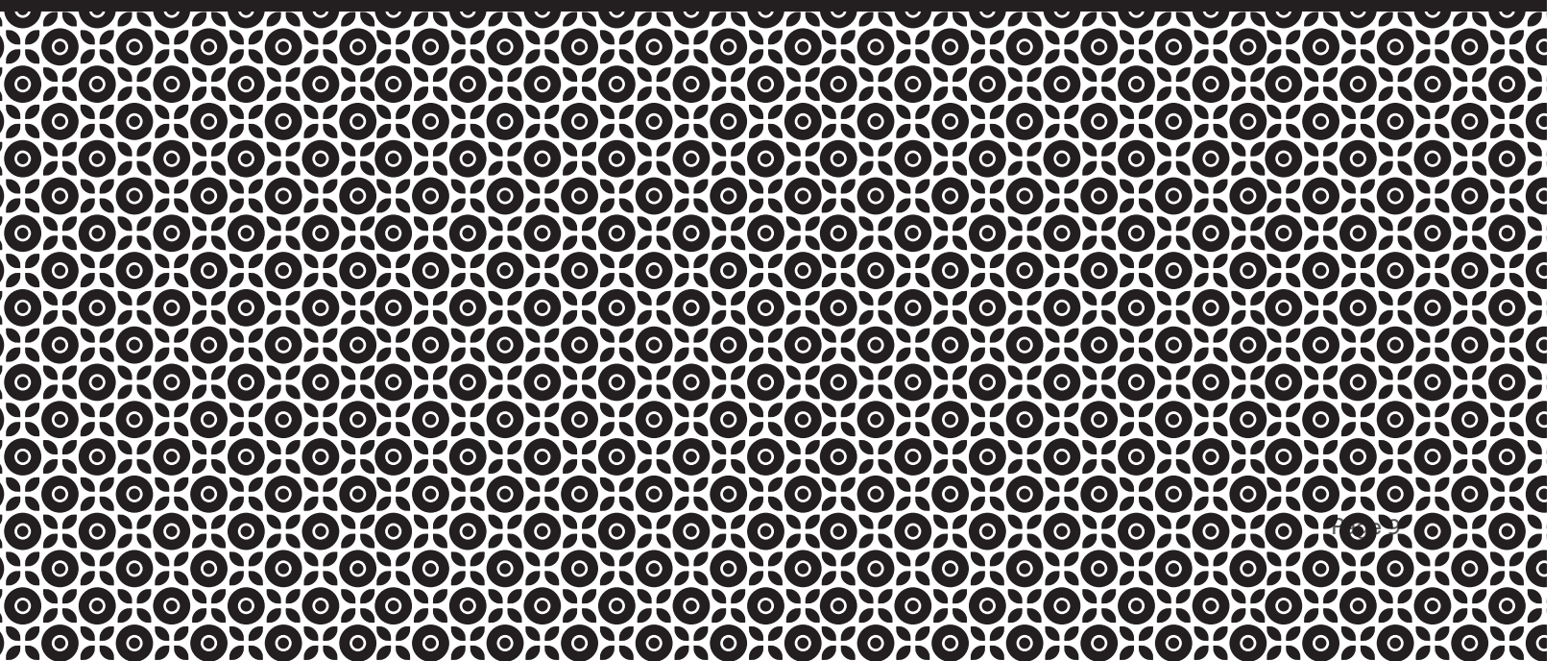
Mark Taylor was Professor of Architecture at Swinburne University of Technology, Australia. His primary research focus was the history and theory of the modern architectural interior, with an emphasis on cultural and social issues. His influential publications included Intimus: Interior Design Theory Reader (2006), Interior Design and Architecture: Critical and Primary Sources (Bloomsbury, 2013), Designing the French Interior: The Modern Home and Mass Media (Bloomsbury, 2015), and Flow: Interior, Landscape and Architecture in the Era of Liquid Modernity (Bloomsbury, 2018). He was co-editor of Domesticity Under Siege: Threatened Spaces of the Modern Home (Bloomsbury, 2023) with Georgina Downey and Terry Meade.

This conference is both a tribute to Mark's legacy and a continuation of his work. As one of the three editors of Domesticity Under Siege, he played a crucial role in shaping its critical themes, which became the initial impetus for this gathering. His dedication to exploring the intersections of domestic space, cultural shifts, and architectural history has profoundly influenced the field. Through this conference, we honour his enduring contributions and ensure that his intellectual legacy continues to inspire future generations.

Section 03:

TEAM

Original Book Editors

Mark Taylor

Mark Taylor was Professor of Architecture and Chair, Department of Architectural and Industrial Design at Swinburne University, Australia. His primary research focus was the history and theory of the modern architectural interior with an emphasis on cultural and social issues. Mark authored and edited several books, including Interior Design and Architecture: Critical and Primary Sources (Bloomsbury 2013) and Flow: Interiors, Landscapes and Architecture in the Era of Liquid Modernity (Bloomsbury 2018).

Georgina Downey

Georgina Downey is Visiting Research Fellow in Art History at the University of Adelaide and has been Assistant Teacher and Lecturer on the Postgrad programme there since 2001. She has published widely on the domestic interior in representation from the eighteenth century to the modern period. Recent books include: Domestic Interiors: Representing Home from the Victorians to the Moderns, (2013), which won the Art Association of Australia and NZ Best Anthology Prize in 2014; and Designing the French Interior: The Modern Home and Mass Media (edited with Anca Lasc and Mark Taylor 2015), both published by Bloomsbury. She is also engaged in the promotion of the history and culture of the domestic interior, through writ¬ing, public speaking and running her own private programme of tours of significant twentieth-century interiors.

Terry Meade

Terry Meade is Principal Lecturer at the University of Brighton in the School of Architecture and Design. His background in architecture, fine art and engineering contribute to his research interests. Current research explores narratives that unfold in specific places, and how they may be used to negotiate specific spatial environ¬ments. Narrative is considered to be an inherited capability forming individual and communal histories particular to the experience of a place. Work carried out in Israel/Palestine, building houses with an Israeli peace group, has enabled issues of security (walls, barriers and borders) to inform this research through the contribu¬tion to particular narratives about domestic space.

Original Book Contributors

Annmarie Adams, FRAIC, is jointly appointed in McGill University's Guo-hua Fu School of Architecture and the Department of Social Studies of Medicine, where she serves as department chair. A native of London, Ontario, Adams graduated with Honours from McGill University in 1981. She then attended the University of California at Berkeley, where she received her professional Masters of Architecture in 1986 and PhD in 1992. She has taught at McGill University since 1990, serving as Director of the Institute for Gender, Sexuality, and Feminist Studies and subse¬quently as Director of the School of Architecture. Adams' research focuses on the relationship of medicine and architecture. She is the author of three monographs: Architecture in the Family Way: Doctors, Houses, and Women, 1870–1900 (McGill- Queens University Press, 1996), Medicine by Design: The Architect and the Modern Hospital, 1893–1943 (University of Minnesota Press, 2008) and co-author of Designing Women: Gender and the Architectural Profession (University of Toronto Press, 2000), with sociologist Peta Tancred.

James F. Kerestes is Assistant Professor of Architecture at Ball State University and the founder of blok+WERK studio, an interdisciplinary research lab in the field of architecture and design. He holds a Bachelor of Architecture degree from Syracuse University and a Master of Science in Architecture degree from Pratt Institute. He has taught digital media and emergent technologies at Pratt Institute, Princeton University and the University of Pennsylvania.

Hannah Lewi is Professor in Architecture in the Melbourne School of Design at the University of Melbourne and Co-director of the research hub ACAHUCH. Her research interests span modern architecture history, new media and digital representation of history and heritage, and theoretical inquiries of heritage and conservation. She is the vice-chair of DOCOMOMO Australia, was a past presi¬dent of SAHANZ and co-editor of Fabrications, and is currently an investigator on an ARC project on Building the Modern Australian Campus. Recent co-authored publications include Australia Modern: Architecture, Landscape and Design, Thames & Hudson, 2019, and forthcoming The Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage, co-eds. Lewi, Smith, Cooke, Vom Leon, 2019.

Judit Pusztaszeri is a lecturer and early career researcher at the University of Brighton. Her previous research was interested in power in architecture, analysing architectural sites of memory in post-communist countries forming national and individual identities. Her mode of case study analysis was to challenge the conventional narratives associated with the histories of the chosen sites, arguing that urban design actively constitutes political reality. Her current research looks at domestic sites of memory and identity, the home understood through the eyes of the hoarder. The home has a significant social and spatial determining factor in our identity in our adult life. Through a spatial study of hoarding, Judit again is interested in the politics of our personal memory in the construction of our identity.

Kai-Uwe Werbeck is Assistant Professor of German at University of North Carolina at Charlotte, with a PhD in German Literature from UNC Chapel Hill, and serves as President of the Philological Association of the Carolinas. His research interests include German post-war film and literature, global horror cinema and media stud¬ies. He has published on the multi-media aesthetics and hidden politics in the work of Rolf Dieter Brinkmann, the transfers between rubble literature and film in the novels of Heinrich Böll, the limits of literary representation in Rainald Goetz's Rave and German no-budget splatter in the Journal of the Fantastic in the Arts. An essay on augmented reality games appeared in an edited volume in 2016. Kai-Uwe is one of the translators of Alexander Kluge's Kong's Finest Hour. Critical essays on John Carpenter's The Thing and Dennis Gansel's Wir sind die Nacht are forthcoming. He is currently working on a monograph on (West) German horror films after 1945.

Conference Convenors

Georgina Downey

Georgina Downey is a visiting research fellow in art history at the University of Adelaide. She has published widely on the domestic interior and her books include Domestic Interiors: Representing Home from the Victorians to the Moderns (Bloomsbury, 2013), Designing the French Interior: The Modern Home and Mass Media edited with Anca Lasc and Mark Taylor (Bloomsbury, 2015), and Domesticity under Siege: Threatened Spaces of the Modern Home (Bloomsbury, 2022) with Mark Taylor and Terry Meade. Recent publications include a chapter on mid-century modern architecture for The Adelaide Art Scene: Becoming Contemporary 1939-2000 (Wakefield Press, 2023).

Terry Meade

Terry Meade is Principal Lecturer at the University of Brighton in the School of Architecture Technology and Engineering. His background in architecture, fine art and engineering contribute to his research interests. Current research explores narratives that unfold in specific places, and how they may be used to negotiate specific spatial environ¬ments. Narrative is considered to be an inherited capability forming individual and communal histories particular to the experience of a place. Work carried out in Israel/Palestine, building houses with an Israeli peace group, has enabled issues of security (walls, barriers and borders) to inform this research through the contribu¬tion to particular narratives about domestic space.

Judit Pusztaszeri

Judit Pusztaszeri is a Senior Lecturer at the University of Brighton in the School of Architecture Technology and Engineering. As a spatial designer and researcher her interest lays in normative social and spatial practices and how they permeate design and teaching practice. Judit's work has explored this theme in several domains, including architectural sites of memory, ranging from national to domestic and everyday environments. Her current focus investigates how Hoarding Disorder, the only psychological disorder which manifests itself spatially gaining meaning and relying on the surrogate environment of the home, has an inherent conflict with the idea of home as a haven. Her research sits between Medical-Humanities and Critical Spatial Practice, contributing to both fields.

Conference Team

Zakkiya Khan

Zakkiya Khan, PhD, is Senior Lecturer at the University of Brighton. With extensive global academic experience, they are a founding member of the DRS Special Interest Group: Designing Retail and Service Futures. Their research passion lies in exploring the future of designing localised retail environments in the context of globalisation.

Elisa Lega

Elisa Lega is a Senior Lecturer in Interior Architecture and Architecture at the University of Brighton, with a PhD in Spatial Design from Politecnico di Milano. Her research spans from interior to urban design, focusing on critical methodologies for evolving urban spaces. Elisa lives in Geneva, Switzerland.

Peter Marsh

Navigating Interior Architecture as a Course lead who appreciates design as an embodied process that cannot be successfully undertaken without direct engagement with materials, places or people. His research engages in experimental practice-led and based research that draws on theories from fields such as embodied cognitive linguistics, sign language and translation studies exploring how we can approach material culture as a tool of communication in design.

Rafaella Siagkri

Rafaella Siagkri is a lecturer in Interior Architecture at the University of Brighton. Rafaella's research interests span across interdisciplinary aspects exploring firstly the relationship between architecture and cinema through the application of Virtual Reality (VR) technology, and secondly the impact of gender bias in spatial design. Before pursuing an academic career, she worked as a registered architect in Cyprus and Greece and was involved in designing several buildings and participating in architectural competitions. She has also participated in many exhibitions in Greece as well as across Europe, with the most renowned being the Biennale of Venice, the 14th International Architecture Exhibition/ Fundamentals as part of the Turkish Pavilion.

Tanya Southcott

Tanya Southcott is a Lecturer in Architecture and Design at the University of Brighton where she teaches in architecture and interior architecture. Tanya studied architecture at the University of Waterloo and McGill University in Canada and holds a certificate in heritage conservation planning from the University of Victoria.

Graphic Design & Editorial Support

Andrew Bayley

Andrew Bayley develops work at the intersection of graphic design, typography, and accessibility. Clarity, restraint, and inclusivity are central themes in his practice. His design philosophy employs formal tones with carefully placed accents, creating harmony that accommodates varying visual perceptions. Having collaborated with academic institutions, corporate clients and cultural organizations, they have established an approach that elevates accessibility to aesthetic principle. Their design thinking challenges conventional hierarchies, proposing that constraints foster innovation rather than limiting it.

Website Support

Michael Wilson

Michael Wilson, Michael Wilson is an impact-focused research communications professional working across writing, graphic and AV production and digital design. His specialisms include research audience development, articulation of practice-led arts research, narrative design and digital creative development.

Responsible first for arts and humanities and later for the wider research portfolio from the University of Brighton, as well as projects for the AHRC, Michael manages communication across written word, digital UX, SEO and film. His role includes extensive copy-production, advising on and delivering news features. He has set up and provided advisory networks to up-skill researchers and research support staff on academic writing, impact pathways, web-build, blogging and social media, developing optimal communications across a range of digital and print channels for academically complex material.

His background and interests cross a wide range of cultural practices including creative writing, digital storytelling, painting and classical piano. He has worked in four countries and travelled around the world with an interest in diverse cultures and languages.

Technical Support

Simon Vincent

Simon holds a BA in Interior Design (London Met) and a PGCE (Goldsmiths). After five years of teaching design and five years in building trades, he led BTEC construction at East Sussex College. Currently, he is the technical manager for Architecture and Design at the University of Brighton, pursuing an MRes in architectural education.

Event and Organising Support

Eden Turner

Eden had a significant involvement in the organisation and coordination of the Domesticity Under Siege International Architectural Conference, leading on many components, including managing registration and attendance, liaising with conference suppliers, and organising the conference dinner. Eden has worked at the University of Brighton since June 2024 and has managed and supported many academic conferences and events. The most notable so far was the European Early Childhood Education Research Association conference in September 2024.

She is passionate about creating dynamic and engaging experiences for attendees and looks forward to meeting everyone at the conference.

Administrative and Organising Support

Sam Collin

Sam Collin, has been working at University of Brighton for just over two years. He works within the Research and Knowledge Exchange Department, as well as the School of Architecture, Technology and Engineering, helping to facilitate our talented colleagues' work on a number of different research projects and events.

KEYNOTES

Professor Suzie Attiwill
RMIT University, Australia

Dr Suzie Attiwill is Professor of Interior Design, School of Architecture & Urban Design, RMIT University, Australia. She has degrees in Interior Design, Art History, Indian Studies and Weaving. Research is conducted through practice and experiments with new productions of interior and interiority in relation to modes of living, inhabitation, subjectivity and pedagogy. Collaborative research projects include urban + interior an international publication; beyond building with the Australian Childhood Trauma Group; Abacus Learning Centre for children on the autism spectrum. Suzie has published widely and supervises PhD candidates as part of RMIT Practice Research Symposium in Melbourne, Barcelona and Saigon.

Professor Barbara Penner
Bartlett School of Architecture, UCL, UK

Barbara Penner is a Professor in Architectural humanities at the Bartlett School of Architecture, UCL. She is author of Bathroom (2013) and Newlyweds on Tour: Honeymooning in Nineteenth-Century America (2009). She is the co-editor of Extinct: A Compendium of Obsolete Objects (2021), Sexuality and Gender at Home (2017), Ladies and Gents: Public Toilets and Gender (2009), and Gender Space Architecture (Routledge, 2000). She contributed the foreword to the reissued classic Modern Housing by leading American houser (1934; republished, 2020). She is a contributing editor to the online journal Places for which she has most recently written on T.V. chef, Julia Child's kitchens and how they inspired the Universal Design movement. Other recent essays and chapters explore the Austrian Jewish female émigré architect, Ella Briggs, the home engineer Lillian Gilbreth, and the nineteenth-century bestseller author, Fanny Fern.

Professor Anooradha Iyer Siddiqi
Barnard College, Columbia University, U.S.

Anooradha Iyer Siddiqi is an architectural historian at Barnard College, Columbia University, and author of Architecture of Migration: The Dadaab Refugee Camps and Humanitarian Settlement (Duke University Press), on the spatial politics, visual rhetoric, ecologies, and long colonial traditions of the UNHCR-administered camps at Dadaab, Kenya. She is the author of Minnette De Silva: Intersections (Mack Books), and her book manuscript Ecologies of the Past: The Inhabitations and Designs of Anil and Minnette de Silva analyzes the politics of heritage environments through the work of Sri Lankan architect Minnette de Silva and art historian Anil de Silva-Vigier. Siddiqi is the editor of Architecture as a Form of Knowledge and co-editor of Feminist Architectural Histories of Migration and Spatial Violence.

ABSTRACTS

Home Invasion by Human Agents and by Microbes, Animals and Insects

Annmarie Adams - McGill University, Canada

Home-Sick: Domestic Architecture and the COVID-19 Pandemic

This paper probes the long history of sickness at home, through the lens of the recent COVID pandemic. From Victorian sick rooms and sleeping porches to hypo-allergenic materials and air purifiers, domestic architecture has both shaped and accommodated illness. Over the past two centuries, for example, patients with conditions as varied as tuberculosis, polio, cancer, HIV-AIDS, and COVID-19 have rested and recovered at home. Being sick at home has been closely tied to changing theories of contagion and concepts of care. In some instances, such as Legionnaires' disease, medical experts have even suggested that architecture was making people sick.

The core of the paper is a presentation of three major inter-related architectural themes that emerged during the COVID pandemic: the end of the home as haven, a new importance of the interior, and the rise of the grid. For each point I use one or two pieces of COVID-era architectural and photographic evidence to look back at historic examples. Although I refer to the work of other architectural researchers who have published on COVID, especially Albena Yaneva and Penny Sparke et al, this work is based on my own personal observations of isolating at home during the pandemic. As method, it leans on feminist autoethnography as cultural mediation.

"Home-sick" contributes to the conference theme of home invasion by microbes. The key argument is that the COVID pandemic has shifted the ways we think about domesticity. In the post-COVID world, the open plan is less popular; our interiors are more homogenous; and we now move in cities in an orderly fashion. Being sick at home continues to shape being well in public.

Sophie Beard - University of Greenwich, UK | Peter Maloney - University of the Arts London, UK | Allyson S. Waller - University of Brighton, UK

Collectarium Lockdown Space: Sharing Viral Domestic Transformations

The collaborative research project, Collectarium Lockdown Space began during the Covid pandemic in 2021. At this time, we had to radically alter the way we lived to protect ourselves from this life-threatening virus. For so many at this time, public and private space was collapsed into that of the home, with quotidian domestic space under intense pressure to also become space for people to work, socialise, exercise, learn, create, entertain, play, celebrate and escape.

The project was devised to collect and record this significant shift in the demands placed on domestic space. Collectarium (Allyson Waller and Sophie Beard) with Peter Maloney used Instagram to invite people to submit posts to show how they had adapted, transformed and expanded their domestic environment during this time to meet their individual and collective everyday needs.

This paper and presentation will evidence specific examples of the innovative spatial transformations and behavioural adaptations that took place through the submitted Instagram posts. It will show how, for many, the home simultaneously functioned as the office, the gym, the school, the artists' and designer's studio, the pub, the club, the campsite, the restaurant, the beach and spaces of the imaginary as well as the more traditional space of privacy and security. We will discuss how subsequent analysis of the collection revealed new typologies of domestic ritual and spatial design during this time. Despite the fear, anxiety and despair that accompany the memory of this time for so many, the collection will reveal the positive, determined and joyful approaches taken to survive and thrive through urgent adaptations to our domestic space. We will speculate how these have begun to shape the demands of our future domestic space. We will show how examples from the collection were reactivated and re-imagined as site-specific participatory installations for the Now Play This festival in 2024 which explored liminality and play at Somerset House, London and we will preview the forthcoming publication.

Ané Botha - South Africa

The Pursuit of Refuge- Subverting the Domestic Home to Counter Gender Based Violence

This paper examines the domestic home as a site of gender-based violence (GBV) and interrogates its architectural role in perpetuating harm. South Africa being the site of study, where domestic violence rates are alarmingly high, the research critiques the assumed safety of the home and explores spatial interventions that counteract its complicity in abuse. Drawing from trauma studies, case studies, and forensic mapping, this work investigates the relationship between architecture, violence, and power.

The study begins by contextualizing South Africa's GBV crisis, referencing high-profile cases, statistical evidence, and systemic failures that leave survivors vulnerable. It then engages with trauma theory, particularly Bessel van der Kolk's concept of PTSD as a collapse of time and space, illustrating how traumatic events—ranging from war to forced removals—create lasting psychological and spatial imprints. The paper further examines domestic violence through specific cases, reconstructing acts of harm within architectural settings to highlight how built environments shape and enable abuse.

Using diptychs as a method, violent acts are analysed through paired forensic drawings and photographs, mapping out how everyday objects and spatial configurations facilitate harm. This technique reveals patterns in domestic violence narratives, leading to the development of a lexicon of spatial and material elements that contribute to abuse. By categorizing key architectural components, objects, and temporal factors in domestic violence cases, the study builds an archive that exposes underlying themes of control, secrecy, and entrapment.

The final section introduces The Absurd Home, a satirical architectural response that exaggerates countermeasures to domestic violence. Through material manipulations—such as stretching, cutting, burning, and exposing—the project challenges the neutrality of domestic spaces. While this speculative intervention does not claim to solve systemic issues, it forces a critical examination of how architecture can either enable or disrupt violence. Ultimately, the research argues that while design cannot eliminate GBV, it must question and problematize domestic architecture's role in perpetuating harm. By advocating for more fluid and responsive spatial configurations, the study calls for an architectural discourse that centres on agency, safety, and the lived realities of survivors.

Aurore Damoiseaux - University of Brighton, UK

Performing Domesticity Outdoors: Coping With Threats to Life at Greenham Common

In 1981, Greenham Common Women's Peace Camp was set up near Newbury, West Berkshire (UK) to oppose the siting of nuclear Cruise missiles at RAF Greenham Common and stayed until 2000. In the women-only camp, protesters lived in the unsheltered, unhospitable terrain of the common land. This paper explores the ways Greenham women performed domesticity in the public space of the peace camp to cope with daily threats. At the camp, protesters faced threats to their home through evictions by bailiffs and natural causes such as rain, snow and pests. An overarching fear was also the threat to life on Earth, brought on by the siting of nuclear missiles at the airbase.

This paper explores the ways Greenham women performed domesticity in the peace camp. Domesticity was performed as direct action, by recreating rooms in the camp and by performing domestic tasks such as cooking and creating textile arts. Women also decorated the razor wire fence with photographs, clothing, and weaved webs of yarn as direct action. I build upon Douglas' (1966) argument that dirt is 'matter out of place,' and Cresswell's (1994) reading of Greenham as a carnivalesque action, subverting traditional societal norms by creating a community that lives outside. This paper also approaches the creation of textile arts as subversion of myths of the traditional in British society.

The key argument of this paper is that by living their day-to-day life outside, in the public and political space of the military base, Greenham women used visual imagery of the home and the homemaker to appeal for governmental action to protect life on Earth. Their performance of domesticity was a response to being seen by the public as 'displaced' or 'out of place.' Through this constructed community, they called for new systems of care to be put in place. This paper explores ways activists used domesticity as tool to protest and protect themselves against threats of war and disaster.

Sunshine Dlangamandla - GSA University of Johannesburg, South Africa

Domesticity in Translation: How Colonial Languages Invade and Evolve the Native South African Home

South African domestic spaces have been heavily obstructed by the hegemony of English as the dominant language in which Architecture is taught, practiced, and understood. The Illustrated Glossary of Southern African Architectural Terms by Franco Frescura, for reference, provides a dense index of Indigenous architectural genius that has actively been excluded from Africa's evolution of space-making purely because the associated rituals and choreographies do not exist in English thought. This paper explores the complex interplay between literacy, language, and spatial transformation in South Africa starting in the late 18th century, as newspapers and publishing houses began to shape local culture.

The introduction of literacy, particularly through the English language, played a pivotal role in reshaping traditional Nguni ways of living. Advertisements in newspapers, initially tools of assimilation, promoted new spatial configurations that displaced Indigenous domestic practices. The analysis draws on sociolinguistic concepts, including loan words, lexicalisation, and institutionalisation, to unpack how isiZulu, as an example of Nguni languages, adapted and absorbed English influences. These processes created a trans-lingual existence, where borrowed words like iradio reflect both linguistic and cultural shifts. The study also highlights how European naming conventions infiltrated domestic spaces, eroding traditional spatial ideologies under the guise of modernity. Language is a major instrument in this work, and as such, domestic architecture is explored through the Nguni language isiZulu.

This exploration is important in recognising the parallel changes between architecture and language, especially in a time when we are surging towards a future that seeks to (re)define how our spaces serve us. By examining the mechanisms of cultural assimilation and spatial reconfiguration, this paper reveals the enduring impact of colonial literacy practices on African domesticity. It underscores the tension between preserving Indigenous knowledge systems and navigating imposed European paradigms, offering a critical lens on the broader theme of 'Domesticity Under Siege'.

Mahara Falif - University of Waterloo School of Architecture, Canada

Counter Narratives of Domesticity in Cabbagetown: An Investigation of Dust and Resistance

Beginning in 1920, Canada's Department of Health published the Little Blue Books Home Series that shifted the discourse on urban renewal in Toronto's working-class neighbourhood of Cabbagetown. Prior to the publication, urban reform centred on planning interventions as a means of improving housing conditions (Clarke, 1918). These booklets breached and reframed the domestic as the site in which urban transformation occurred, introducing rigid guidelines for activities such as domestic care, childcare, and household management.

This paper examines the shift in urban reform, from a focus on planning to an emphasis on the domestic scale in Cabbagetown. Framed through the study of dust, this paper looks at counter narratives of domestic space, rejecting the guidelines set out by the Department of Health. Previous investigations of dust focus on the general miasmic fear perpetuated through germ theory in the twentieth century (Colomina, 2007). However, little has been studied on dust as a resistive microcosm unique to the interiority of domestic space. In its refusal to be maintained or controlled, both dust and Cabbagetown find resistance against rigid social conventions in domestic space. Like other twentieth century immigrant neighbourhoods in Toronto, Cabbagetown was predominately Irish and had a distinct urban character. In contrast to the rigid constraints presented in the booklets, many immigrants liberally altered the interior and exterior of their homes defying domestic convention, often blurring the lines between public and private (Loucks, 2021).

As this research dissects counter narratives of domestic space in Cabbagetown, it draws on the work of Mary Douglas whose theories challenges dust's positionality within the domestic sphere (Douglas, 2002). This research seeks to also identify methods of maintenances within the domestic space that defy the prescribed standards by Little Blue Books Home Series. Drawing from Catarina Gabrielsson, this paper examines our continuous reengagement with space through housework, revealing what we habitually conceal and expose. (Gaberielsson, 2018, pp. 246-255).

In its transgression and destabilization of spatial borders, dust defies conventions of architectural order. By following the dust this paper identifies how domestic space can facilitate resistance. Through reframing the perception of Cabbagetown with an investigation of dust in the domestic, this paper challenges how and whose narrative gets told.

Laurin Goad Davis - Pennsylvania State University, US

Visualizing Failed Domesticity in Country Music

Many country songs treat the home as a nostalgic and formative space in the artist's upbringing, largely relying on forms common to rural areas of the southern United States. This can be seen across decades from Loretta Lynn's "Coal Miner's Daughter" to the currently popular "Mamaw's House." This paper will look at a smaller though no less popular group of music videos which instead reflect on failed, even abusive, domestic relationships. In these instances, threats within the home are resolved by individuals through the destruction of the structure and at times the people within.

Fire serves as the most frequent tool as in Martina McBride's "Independence Day" in which a mother commits arson to save her daughter or Miranda Lambert's "Kerosene" which sees the singer seeking revenge when her partner cheats. In other instances, figures take advantage of natural disasters, such as the abused daughter in Carrie Underwood's "Blown Away" when she is confronted with a tornado, or the simple demolition of a house is implied in Reba McIntire's Fancy. Conversely, a home which fulfils its role as a haven can in turn protect the surrounding town, as when Dustin Lynch muses that he cannot destroy his hometown due to a breakup if it would harm his "Momma's House."

This paper will argue that when domesticity fails in country music the house serves as a votive object, protecting others when offered for destruction. Further, it will argue that typologies of houses and interiors are represented in videos to signify a particular type within the range of architecture seen in the music genre. A house thus becomes much more than a stage set for nostalgia or an idealized homelife. When the domestic environment fails to serve as a protective space, the structural envelope is destroyed in song and video to make way for a safer instance of domesticity.

Pía Montealegre - Universidad de Chile, Chile

Domesticating Foucault: Homemaking as a Gendered Architectural Agency

This presentation addresses architecture through the concept of agency, considering it a cultural production in which women may be involved through actions beyond professional practice. It is based on Iris Marion Young's (2005) idea of pushing the concept of homemaking beyond its meaning as domestic labour, considering it a female agency in the building of a dwelling. Through homemaking, women give places a sense of belonging, personal value, and meaning, by organising and caring for material artefacts. Some early twentieth-century welfare institutions in Latin America are used here as a case study, where women played a noticeable role as workers and volunteers.

Through the arrangement of domestic objects, women like nurses and nouns sought to reproduce a sense of home in hospitals, schools, orphanages, asylums, and other establishments whose morphology followed surveillance principles. A selection of photographs taken from albums and magazines from different countries like Chile, Argentina, and Uruguay are compared and analysed. They aim to show the contrast between homemaking as an architectural agency and modern institutions' disciplining spaces (Foucault 1995). Women's charity was evolving into a professional practice, and buildings were evolving into hygienic and pragmatic spaces.

In early welfare institutions, women-built domesticity under the siege of discipline. Through flower vases, dollies, and ribbons, they faced functionalism and serialisation in a contradictory way. At the same time, they reproduced gender stereotypes in bodies and spaces, differentiating their architectural agencies between men and women.

Meltem Ö. Gürel, Ilke Hiçsönmezler - Yaşar University, Turkey

Domestic Space as a Reflection of Socio-Spatial Tensions and Negotiations

Domestic spaces and their contents serve as powerful mechanisms for driving socio-cultural changes, reflecting the values and identities of those who inhabit them. The home, perceived as a shelter, familiar space, or haven, is subject to changes and various threats—be they economic, environmental, or social. These challenges impact not only the materiality of the home but also reshape the narratives and meanings attached to it, underscoring the active relationship between space and culture.

This study explores how modern concepts and norms of domestic space and spatial practices infiltrate traditional homes. By focusing on a typical village home near Izmir, Turkey, as a case study, we examine the spatial and material

qualities of domestic space as reflections of socio-spatial tensions and negotiations between different generations of the same household. How do contrasting views of home, spatial practices, and materiality manifest in domestic space? How do these elements establish relationships with one another? What are the spatial and material consequences of diverging practices?

The analysis draws on ethnographic fieldwork to gain a nuanced understanding of domestic space from an insider's perspective. By interpreting the meaning and significance of actions within their specific cultural context, it seeks to uncover how individuals make sense of their lives and how these meanings are embedded in cultural practices. Ethnographic observations are complemented by in-depth, semi-structured interviews with household members and visitors to gather personal insights and capture the subjective experiences of individual group members. Furthermore, the study relies on visual and printed materials, including photographs from family albums and diagrams of the spaces, to uncover the dynamics of contrasting domestic practices and how they manifest materially. Our socio-spatial analysis shows that domestic space reflects cultural shifts, resulting in hybrid spaces that oscillate between traditional and modern elements. Its materiality and architectural composition illustrate the interaction and coexistence of migrant, traditional, and modern spaces. Ultimately, the study provides an interdisciplinary framework for examining the relationship between domestic space and culture.

Dave Loder - Edinburgh College of Art, University of Edinburgh, UK

Design Speculations on Subscription-Based Domesticity and the Platformisation of the Home

The 'standard model' for the development of the modern (domestic) interior asserts it is the outcome of industrial modernity, which produced a schism between home and work. This situates the home as a sanctuary from labour and public life, however feminist discourse points to the gendering of labour and living within, and without, the home. Industrial modernity has conditioned certain ideals and models of living that are designated as 'domestic' and extend beyond the thresholds of the house. While these imaginaries of public and private, work and leisure, can be examined through a range of social, political, and economic categories, the design historian Penny Sparke highlights the distinct aesthetic dimension to this mutability as articulated and projected by the design and experience of interior spaces.

More recently, the digital 'platformisation' of the home has further disrupted and antagonised the domestic condition. Underpinned by a plurality of forms of precarious labour and subscription services which reproduce platform capitalism, various ecologies of digitally mediated experiences offer new modes of living and working, to further entangle contemporary domesticity out with the confines of the physical home. Digital platforms such as Amazon, Uber and Airbnb, have profoundly accelerated the commodification and hyper-individualisation of the home, manifesting a subscription-based domesticity that is distributed across a multitude of urban locations. Moreover, these reterritorialize a precarity upon the domestic condition itself, dis/locating dwelling into insecure and troubled forms of living, thinking and being. For some this is exemplified by the new class of nomadic digital labourer, but the potential influence on less dynamic contexts of domesticity should not be overlooked. The digital redistribution of domesticity impacts not only how we inhabit (or otherwise) the home and its interiors but stimulates new concepts of what the home is (or could be). This paper will present practice-based research that investigates new aesthetic conditions of domesticity underpinned by subscription-based technologies and the platformisation of the home. This research will produce a cartography of the platformed interior, mapped via a constellation of speculative post/digital artefacts and experiences. In doing so, this research seeks to identify new conventions and imaginaries of dwelling and individuality for emergent interiors, and their inhabitation and distribution.

Vicki Painting, Noel Painting - University of Brighton, UK

Exclusive Possession: Architectures of the Fourth Age

It is generally accepted that the majority of older adults prefer to live independently for as long as possible in their own homes, however, increasing frailty often leads to the arrival of the Chronic Care Infrastructure. This autoethnographic study considers the gradual loss of agency of one such elderly adult, Patricia. Her loss of agency starts with losing control of the threshold following a key safe, accessible to all care providers, being installed. Progressively undermining agents take control of Patricia's home posing a threat to her autonomy and on several occasions her safety.

"The '(re)domestication' of care activities is often idealised, with the implicit assumption that while providing people with privacy, security and autonomy, the home remains unaffected by these tasks" (Exley & Allen 2007, p.2317).

Caitlin Roseby - University of Sydney, Australia

After the Domestic is Violent — Un/homeliness in Transitory Shelters

Architecture often takes for granted that 'Home' is a place of agency, safety and comfort; but this is far from true when the domestic is violent. Following the experience of "crisis", for example in the wake of domestic violence, the idealised domestic is transmuted into an uncanny space in which opportunities for agency, once taken for granted, can be lost entirely. For Australia, in the midst of a housing and domestic violence crisis, transitory shelters play a critical role in offering new opportunities to conceive of home and agency.

This paper investigates notions of Home and Homeliness as described by Dowling and Blunt in their book Home . Building upon these concepts, a novel framework is offered that places "architectural gestures of agency" at the centre of emerging trauma-informed design. How can architecture contribute to supporting homeliness and agency in transitory shelters? The notion of agency for transitory shelters draws upon emerging practices in emergency psychiatric intervention, which foregrounds the importance of dignity and autonomy. These concepts related to agency have been observed in local (NSW, Australia) context through Samantha Donnelly's field research which outlines a set of design principles for refuge accommodation. Finally, two architectural examples are briefly explored as "architectural gestures of agency": Flor Lofts – Koning Eizenberg Architecture (2020), and Cité du Grand Parc – Lacaton and Vassal (2016).

Fundamentally, while the domestic often plays out in the home – these two concepts related to dwelling are not necessarily synonymous. In the crisis of domestic violence, a rupture in domestic life may result in a devastating loss of associations and aspirations on one hand; but it may also provide new opportunities on the other. In this context, I explore the potential for agency in relation to re-constructions of home and homeliness in transitory settings.

Karan Saharya - Bauhaus Universität Weimar, Germany

God, Tourism and the Demolition of Domestic Space

In 2021 in Varanasi, a Temple Corridor was inaugurated in an effort to redevelop the infrastructure for tourism around the city's most famous shrine, the Kashi Vishwanath Temple. The project received intense media scrutiny given that it was spearheaded by the Prime Minister in his parliamentary constituency, who termed it a "civilizational milestone". The Corridor since then has evidently boosted the religious tourism economy in Varanasi and has become the template for urban development in multiple historical cities in India.

However, investigations reveal its construction was accompanied by unparalleled urban displacement and social disruption. The entire residential neighbourhood around the shrine, spread over 47,000 square meters, was brutally razed in the name of 'heritage development', all in a span of just two years during the COVID-19 pandemic. Though the government claimed this process of "property acquisition" was "amicable and litigation-free", and the Prime Minister in his inauguration speech thanked the displaced residents for their "charity in the name of the deity", it is critical to note how low-income neighbourhoods were labelled as "encroachments" by ideologues to sway public opinion. The residents of the 300 demolished homes may be thought of as victims of a 'rule by aesthetics' who succumbed to 'spatial cleansing' processes.

This research paper will study the displacement that occurred during the construction of the Corridor, in order to analyse the effects of large-scale, transformational cultural events on local domestic spaces. From the standpoint of architectural discourse, this research will demonstrate how the fundamental understanding of 'heritage' in India is now impacted by a combination of capitalistic touristification and religious nationalism, and how this reconfigures the everyday domestic lives of ordinary citizens who become its inadvertent victims. Further, the paper will explore what such a case study could mean for the future of a society where power, space and heritage are being increasingly redefined in the name of a new national identity.

Rafaella Siagkri - University of Brighton, UK | Valia Karapidaki - National Technical University of Athens, Greece

The Gender Dimension of the Home: Gender Gaps, Design Challenges, and New Perspectives - Searching for Meaning in Contemporary Design

Historically, the structure and design of the home have evolved alongside the progression of humanity, often with the male as the default human model (Pérez C. C., 2019). The typical spatial interior organisation of urban housing, for example, the design of kitchens, and even the placement of cupboards, reflect long-standing social roles traditionally assigned to men and imposed upon women. In Greece, the establishment of a couple in a new home marks the beginning of family life, typically representing the stereotypical model of the nuclear family. In recent years, especially since the early 2000s, changes in family structure, work organisation, technology, and the transformation of gender roles, particularly the evolving role of women in Western society, have contributed to a new revolution that arguably is no longer fully reflected in domestic spaces.

A gender data gap (Pérez C. C., 2019) is evident in the design of the built environment, as it fails to accommodate the complexity of contemporary social roles and diverse needs. The hypothesis presented in this work suggests that the stagnation in the evolution of residential architectural design is a real issue. We are questioning if architecture today creates "vessels of life" or if we are being led into a design process that remains superficial and lacks deeper meaning This paper will explore the intersection of architectural design and gender, proposing some possible solutions on how to address some of the issues around it and generate ideas for a more inclusive and responsive approach to the design of homes. We suggest possible actions such as the investigation of housing typologies and residential complexes

historically adapted to meet broader societal needs beyond the traditional nuclear family structure. By examining these examples, we seek to extract ideas that can be applied to contemporary requirements. Furthermore, we highlight the need for a new dialogue regarding the design of living space within the home, one that offers flexibility to meet individual needs and ensures safety and inclusion for all individuals.

Through education, awareness campaigns and exhibitions (e.g. There's No Place Like Home), we aim to create a dialogue and promote an understanding of the problem and raise consciousness about the relationship between gender and the home. This heightened awareness could be a step towards engaging with women and other underrepresented groups, allowing us in the future to collect valuable data that will help bridge the gender data gap and ultimately inform a more balanced, inclusive approach to housing design.

Michael Spooner - Oxford Brookes School of Architecture, UK | Rebecca Young - University of Oxford, UK

Tales From a High-Rise in London's East End During Covid-19: Adaptations, Psychodynamic Reflections, and the Case for Through-Aspect

Half of new homes in London are high-rise, with particularly high densities in the East End. Increasingly, more of our time is spent at home, engaged in child rearing, increased hybrid working, and with age, in later living. While there is strong evidence that interior environments can impact wellbeing, there is a need to better understand the more pervasive but subtle influences that result from good spatial design, where quality and flexibility came under intense scrutiny during the lockdowns of the Covid Pandemic.

This paper appraises the interior qualities of a brutalist high-rise flat in London's East End, dating from 1968-1980, a creative yet maligned period where innovation and construction peaked in council estates. The selected case study is characterised by an external scissor deck on every third floor, with two-thirds of the typical flats being accessed by a private stair either above or below the access level, thus uniquely imbuing most flats with an uninterrupted, private through-aspect on a single level. Using psychodynamic theory, the paper offers a personal account that reflects on adaptations to improve flexibility and prospect. Attributes and qualities of the spaces are photographically captured, mapped and reflected on.

The through-aspect flat has unobstructed views of almost the complete horizon, offering both privacy and prospect across the day and seasons. Applying the theory of containment to the non-human environment, the spatial arrangement of this flat, along with other features of the architectonics, support the role of the home as container. Likewise, the transformative moments that frame, extend interiority and define the container have the potential to clearly signal such foundations for the birth of self. Recent requirements driven by climate and fire have revived deck access, prompting a reappraisal of these typologies. The case is made for celebrating if not learning from the through-aspect flat, towards the design of high-rise homes that better support wellbeing.

Vanessa Vanden Berghe - Chelsea College of Art (UAL), UK

Unseen Boundaries: Listening to Domestic Environments

The interwar period witnessed a heightened focus on domestic life and housing reforms, with state intervention aimed at improving living conditions. As historians like James G. Mansell have shown, noise was increasingly seen as a threat not only to public health but also to the privacy of the home, intruding on both physical and mental privacy. Despite this, the role of noise as a factor shaping domestic spaces has received little attention within architectural history. This paper situates its exploration within this overlooked context, focusing on the acoustic challenges faced in Gayfere House, Westminster, built by Oliver Hill for Lord and Lady Mount Temple in 1929.

To explore these challenges, Lady Mount Temple's complaints to her architect serve as the starting point for an investigation into how noise undermined the intended privacy and functionality of domestic interiors, challenging the notion of the home as a protected, peaceful refuge. Through the sonic landscape of Gayfere House this paper argues that noise acted as an invisible but potent force, influencing how people experienced and inhabited their homes. Building on this case study, the paper will ask: how can we 'listen' to the archive and recover the sounds that once filled these spaces?

By considering the sonic dimensions of domestic life, we can access different ways of understanding the lived experience of historical environments, expanding beyond the visual and material evidence that typically dominates architectural studies. This approach not only deepens our knowledge of how interwar homes functioned but also challenges the ocularcentric tendencies in the history of domesticity, offering a more holistic view of the domestic sphere under siege.

Gerlinde Verhaeghe - Politecnico di Milano & Politecnico di Torino, Italy

Italian Domesticity Under Siege: Economic Sanctions and the Ritual of Afternoon Tea in the Italian Home (1935)

On October 3rd 1935, Italian forces invaded Ethiopia. The ensuing conflict, known today as the Second Italo-Ethiopian War, formed part of Italy's colonial expansion in the Horn of Africa. While the limited sanctions imposed on Italy by the League of Nations proved insufficient to compel Mussolini to call off his invasion (Strang, 2013, 2), they did trigger an autarky campaign in Italy, challenging and redefining notions of Italian domesticity. This paper seeks to understand the impact of politically imposed scarcity on domesticity, as made apparent in the "teatime" events organized in 1935 in Turin by the women's organisation Pro Cultura Femminile. It proposes to read the 1935 teatime events as a seismograph of the rapidly changing geopolitical context.

The already nationalistic "L'ora del tè nella casa Italiana" ["Tea-time in the Italian Home"] of June 1935 was followed in December 1935 by "La merenda Italiana" ["The Italian afternoon snack"] dropping tea from its title because of its British connotation. Gazetta del Popolo della Sera announced that all foreign notions such as "teatime, lunch, luncheon, pick-nick" were abolished, and reported how the "first merenda Italiana" substituted tea with orange blossom infusion and Italian wines (18 December 1935). The differences between the two events show an evolution from what one could describe as Women's Display (cf. Perotti, Frey, Riesto, 2024) to Wartime Propaganda or Demonstration (cf. Atkinson, 2024) in the face of the League of Nations' gradual implementation of economic sanctions against Italy. By situating Pro Cultura Femminile "teatime" events in the tumultuous geopolitical context of 1935, this paper sets out to trace the impact of economic siege and the threat of war on notions of the Italian home, homemaking and domestic customs. It aims to show their entanglement in questions of race, class and gender at a moment of political pressure. In so doing, it seeks to reposition dominant narratives of domesticity while making visible their relation to political and societal upheaval.

Erica Vinson - McGill University, Canada

The Allergic Body's Resistance of Domesticity; Is There an Anti-Allergenic Homeliness?

Starting in the 1930s, allergy gained traction as an explanation for general illness and became a topic of conversation in the women's press in the United States. Before the widespread acceptance of Benadryl, the main treatment advice was to identify and remove allergens from the environments that allergy sufferers spent time in, particularly the home. Because allergens were often everyday items integral to the domestic environment and symptoms presented in various ways within a single family, they retained an air of mystery even as they became increasingly mainstream. I examine articles and their illustrations published in magazines like the Ladies Home Journal by doctors, such as Dr. Herman N. Bundesen, the President of the Chicago Board of Health, that advise parents on how to manage allergies in the home. This reveals interesting contradictions between written advice and the lives implied by the illustrations and photographs published alongside the text.

The frequent illustration of children cuddling small pets, free of any indication of allergy, is fascinating, given that pet dander was frequently cited as a common allergen. Illustrations in a 1944 Chatelaine article show an image of an unaffected young girl cuddling a kitten up to her nose next to an illustration of a young boy sneezing violently in a field. The special treatment of the kitten matches many of the photographs that accompanied Dr. Bundesen's contributions to the Ladies Home Journal, which show young girls cuddling kittens and puppies, untouched by the allergic symptoms described by the texts with which they are paired. I argue that symbols of childhood and domesticity, like the pet, gain a special standing, making imagining a domesticity without them extremely costly.

By refusing to frame pets and other symbols of domesticity negatively, the images highlight the resilience of domesticity and question how much of our domesticity we are willing to forgo in the face of illness. None of the articles were illustrated with images of children sitting in the barren nurseries their authors described, opting to portray children in scenes that would be impossible if their advice was followed.

Domesticity and the Threat of Wars and Disaster

Zaid Awamleh - Leeds Beckett University, UK

Reclaiming Space in Protracted Refugee Camps through Behaviour Settings Transformation Methodology (BSTM)

This conference contribution presents a recently published novel methodology in humanitarian architectural design, featured in the prestigious Philosophical Transactions of the Royal Society. The Behaviour Settings Transformation Methodology (BSTM), which has also gained recognition from the United Nations for its experimental rehabilitation projects, challenges conventional approaches to domestic space in protracted refugee camps. Rooted in nearly eight years of empirical research, the BSTM combines architecture, environmental psychology, and neuroscience to reshape spatial practices validated within a 55-year-old refugee camp in Jordan.

While the modern home is often portrayed as a place of refuge, this research reveals how refugee camps operate under domesticity under siege, where safety, comfort, and identity are constantly compromised. By adopting the BSTM approach, the research highlights how refugee communities of a long existence in a status of uncertainty (protracted camps), can reclaim domestic spaces, fostering cultural and self-expression and well-being. Notably, some of the on-site experimentation involved tackling gender norms and roles within domestic refugee residential spaces, making strides towards gender equality in environments where these issues are often overlooked. The BSTM approach redefines the role of the architect and empowers refugees to co-create their living environments, reflecting their cultural identities and transforming camps from spaces of mere survival to spaces of dignity, belonging, and social interaction. By addressing the long-term well-being of these communities, the research exemplifies adaptive, sustainable interventions.

This contribution promotes a novel architectural design approach that responds to domesticity under siege by offering spatial solutions that foster resilience and agency. It advances the conference themes of domesticity, gender, and insurgent domestic agency by addressing how displaced communities navigate the ongoing threats to domestic life and the concept of home, beyond legal status and time span. Through its emphasis on co-creation, human-centred design, and spatial justice, the research offers a unique perspective on how intended spaces shapes intended behaviours.

Yasemin Burcu Baloglu - Bath Spa University, UK | Ozge Gul - University of West London, UK

Supporting Mental Well-Being Through Design: Perspectives on Proposed Projects for Post-Earthquake Hatay

Catastrophic events, including earthquakes, have been shown to have profound and long-lasting impacts on mental health, with fears, trauma, depression, and emotional distress, as evidenced by various studies. The loss of physical space, particularly a home, might represent more than just the absence of a physical structure since people often regard their home as essential to their well-being, as it offers a sense of protection, security, comfort, and privacy.

Restorativeness has long been a key research theme in environmental psychology and architectural research, addressing the effects of the environment on mental, emotional, and physical well-being. Restorative qualities of the built environment refer to the potential of design elements to function therapeutically, reducing cognitive fatigue and other sources of stress. Designing with mental well-being in mind becomes especially crucial in post-disaster projects, where creating restorative environments can significantly aid recovery and support the affected population and disaster survivors. The earthquake in Hatay and several other cities in the southern region of Turkey in 2023 led to the collapse of numerous buildings, leaving many people homeless in a highly vulnerable situation. Reconstruction of the affected area and providing people housing through repairing or rebuilding new buildings became the essential concerns of post-earthquake recovery planning. A collaborative initiative established between the Türkiye Design Council, the Ministry of Environment and Urbanization, and the Ministry of Culture and Tourism led one of the prominent recovery efforts. Over the past year, various project proposals have been presented by architects, urban planners, and designers, and some prototypes have been built to showcase different approaches for creating temporary and permanent housing and community buildings in response to requests from this collaboration.

This study examines project proposals developed for the Hatay region to underscore the importance of integrating restorative design principles into the built environment in post-disaster areas to support mental well-being. Through a literature review, design features of buildings that are found to have positive contributions to mental well-being and their ability to reduce stress were examined. A set of criteria was developed from this study, and selected examples of proposed or completed projects were evaluated for their potential to create restorative environments based on these criteria.

Lilian Chee - National University of Singapore, Singapore

Rules for Homebased Work The (un)Making of a Design Manual

What does a design manual for homebased work look like? A genre that straddles the line between design strategies and tactics, design manuals are unusually suited to interpreting work in the home. For the most common architecture we find is not one strategized for the conduct of work in the home, but tactically overridden spaces that have been outfitted for guerilla forms of work—the operational against the ideological. Many established architectural manuals operate on these levels.

Through an objectivity propped up by standardized aesthetics and drawing methods, the genre of the design manual could provide a level field upon which the discussion of work in the home, in architecture, and with other disciplines could flow. Yet, in the fieldwork and design research studio conducted for a funded research project Foundations for Homebased Work, the situations encountered required heterogenous and subjective methods. These rejected the objectivity characteristic of the design manual genre. The central tension that this paper confronts is the intellectual challenge of theorizing the multiple complex outcomes and processes of that research project's intense and varied experiences. It addresses the disagreement of unruly evidence from fieldwork with the aspirations of an ordered design manual. Through the medium of home-based work, this paper problematizes the need for legitimized knowledge for universal application—the core of a design manual—and its contrary procurement in the field.

Yiorgos Hadjichristou - University of Nicosia, Cyprus

The Home- The Leftovers of Colonialism and War

It can be argued that the most detrimental impact of British colonialism on Cyprus was not resource exploitation, with its visible scars on landscapes and cityscapes, but the imposition of a new urban order. The 1974 events, including the Turkish invasion and the displacement of one-third of the population, added another layer of transformation to the Cypriot home. The urgent need for shelter and the emergence of refugee settlements, alongside homes built for repatriated diaspora Cypriots influenced by the foreign architecture like the UK or by television soap operas, further altered the traditional identity of the Cypriot home. These shifts reflect the complex interplay of colonialism, conflict, and globalization in shaping Cypriot domestic spaces.

The twelve-thousand-year history of Cyprus is reflected in the evolving courtyard typology of its built environment. Beginning with Neolithic settlements, this typology was shaped by successive conquerors, including the Greeks, Romans, Byzantines, Lusignans, Venetians, and Ottomans. The most significant transformation occurred during British colonial rule, marked by rapid urban modernization and infrastructure development. Colonial concerns for fire safety introduced a regulation requiring buildings to be set back three meters from plot boundaries. This regulation disrupted the continuity of traditional architectural practices, creating a stark separation between the modern cityscape and the accumulated wisdom of Cyprus's long architectural history.

The colonial urban planning regulation, still enforced since Cyprus gained independence in 1960, has never been questioned, perpetuating the alienation of the traditional courtyard home. This typology, once emblematic of social and environmental sustainability, has been eroded over time. Recognizing the transformations in domesticity caused by colonialism and conflict, a local voice of resistance seeks to propose alternatives. These efforts aim not only to recover the disrupted domestic traditions but also to evolve them into a contemporary form that bridges the island's past and future. This approach aspires to reconcile the colonial and wartime impacts on domesticity while fostering an organic connection to Cyprus's architectural and cultural heritage.

Dana Hamdan - University of Brighton, UK

Visualising Resistance and Assimilation: The Role of Artistic Expression and Architecture in Palestinian Refugee Identity in Jordan

This paper examines the role of artistic expression in shaping notions of home and identity within Al Wehdat refugee camp, exploring how Palestinian refugees navigate the tensions between resistance and assimilation in displacement. Through murals and architectural adaptations, residents inscribe their collective memory, cultural heritage, and aspirations onto the built environment, transforming public and domestic spaces into sites of cultural continuity and defiance. Semi-structured interviews with long-term refugees reveal community-led initiatives that beautify shared spaces while reinforcing a sense of belonging in an environment marked by precarity. By integrating elements of both Palestinian and Jordanian heritage, these artistic interventions redefine domesticity within the camp, negotiating between permanence and transience. Ultimately, this study highlights how creative expression becomes a means of reclaiming agency, resisting erasure, and asserting identity in the face of displacement.

Anna Mańka - Rotterdam, Netherlands

Leaving Home for Home - Migration, Labour and Construction of Polish Domestic Spaces

In the context of temporary or seasonal migration, domestic architecture takes many forms, and the concept of 'home' shifts depending on the social and economic conditions. The political changes in Eastern Europe after 1989 brought new economic opportunities and altered the understanding of home life, prioritising financial gains. This paper explores housing as a key site for domestic life, work, exploitation, and social status.

Focusing on Poland as a part of Eastern Europe, alongside the UK and Germany in the West, this research uses case studies to examine how labour patterns influence living environments and domestic set ups. These countries are closely linked through labour migration, particularly for manual workers, shaping where, how, and how often they dwell. The study aims to trace the impact of migration on housing design, use and adaptation in the context of movement between Eastern and Western Europe.

The paper investigates the contrast between temporary worker accommodations abroad and the homes they build or maintain in their home countries. Additionally, the paper examines architectural features in terms of materiality, design, use and temporality of domestic spaces. The architectural research involves analysing the physical characteristics of the studied spaces, supported by visual representations and diagrams.

This research highlights the transformative impact of migration on domestic architecture, emphasising how labour dynamics shape spatial and material expressions of home in post-socialist and western European contexts. The paper offers a deeper understanding of how economic mobility influences domestic landscapes, contributing to a broader discourse on the evolving nature of domesticity in transnational settings and housing trends across Europe.

Vanessa Marr - University of Brighton, UK

Domestic Dusters: Exploring Threat in Vulnerable Communities. An Investigation of Isolation and Dislocation Through Embroidery of a Duster.

This paper presents work from my award-winning collaborative research project Domestic Dusters, which invites women from across the globe to embroider their domestic experiences onto yellow dusters. Established in 2015, the 800+ ever growing collection is exhibited internationally in arts, community and academic contexts (fig. 1) alongside publications that explore the duster as a research tool through drawing with thread (Marr 2019), storytelling through craft as a feminist practice (Marr 2021), domesticated experiences of academia (Marr, 2023), and stitch-drawing into a duster as an autoethnographic practice for personal wellbeing (2025). Collectively, these dusters display perspectives on home and its often-gendered expectations, capturing experiences of both privilege and hardship as embroidered words and images, with humour, sadness, anger, frustration, and joy.

Dusters were selected as a metaphor for domesticity because of their cultural associations with invisible gendered labour (Kirkham 1996), whilst the use of hand embroidery women's legacy of working with cloth (Barber, 1996), its association with oppression (Parker 1984) and more recent empowerment (Greer 2014). Participants are invited via an open call or through funded initiatives with community partners, addressing domestic issues from everyday discrimination through to unpaid care, gender-based violence, and asylum seeking. In each instance, the gendered inequalities of domestic labour that serve to threaten every aspect of women's lives are at the fore, positioning this mundane domestic object to give women a voice where they are silenced, ignored and unheard.

In line with the conference theme, it shares dusters embroidered by women whose domestic circumstances are under threat due to two contrasting situations, capturing the lived experience of enforced home confinement by unpaid carers, and dislocation from their own homes by asylum seekers living in temporary accommodation. Produced through community partnerships with We Care who campaign for the rights of unpaid carers, and Makani who work for the empowerment of refugee women, this research 'strives for social justice' (Adams, Holman Jones and Ellis, 2015, p.2) and offers insights into domesticity under siege through the lens of a humble yellow duster.

Terry Meade - University of Brighton, UK

House/Home Demolition

In a chapter entitled 'The House of Memory' Jacqueline Rose starts with the opening story in Frances Yates's famous book 'The Art of Memory'. Yates suggests that there is the closest link between the understanding of memory and houses, both actual and metaphorical, between the buildings on the streets and the places in our minds". Rose indicates that the images of destruction in Simonides story, are not incidental to questions about memory. They might also offer a way of approaching the relationship between memory and violence involved in the deliberate destruction of homes in the modern world.

When people are displaced or dispossessed, very often losing everything they have in the destruction of their home, the persistence of memory suggests that the resulting debris extends beyond consideration that it is a common ruin. This paper will explore the way destruction of houses and homes (domicide), are represented beyond the proliferation of images of destruction, photographs of rubble and reports of numbers of homes destroyed. The paper will attempt to explore what it is that we see and how we might comprehend the reality of what we see in the ruination of the house as a private space. How might representation help us to understand the loss of the material space in which people live, what they are left with and what the contemplation of intensified layers of remains do to them. These issues may be truly understood in the context of images of people standing next to a pile of objects and rubble that 'once was my home' and in the midst of a lack of separation between the private and the public domains. Any analysis of house demolitions that leaves such issues unrecognised actually perpetuates an acceptability of the systematic destruction of homes that take place in many places and situations.

Nehir Melis Doğu - Middle East Technical University and TED University, Turkey

Domesticity in Esrefpasa: Rethinking Public-Private Boundaries

Esrefpasa, a historic neighbourhood in Izmir, Turkey, offers a compelling case study for understanding the intricate relationship between migration, urban transformation, and domestic life. The neighbourhood's rich heritage serves as a testament to the successive waves of migration that have shaped its character, particularly the significant impact of the 1923 population exchange. This historical event has had a profound influence on the neighbourhood's architectural and social structure. In the contemporary era, Esrefpasa's spatial and cultural dynamics are characterised by a constant state of flux, which challenges traditional notions of the concept of home by effectively blurring the boundaries between public and private spheres.

This paper analyses the socio-spatial transformations of Esrefpasa through a historical and cultural lens. Noteworthy instances include the intricate craftsmanship of Anatolian Greek houses and the informal housing developed by subsequent migrants. Utilizing the socio-spatial theories developed by scholars such as Hannah Arendt, Gaston Bachelard, and others in the field, the paper explores how streets function as extensions of private space, thereby facilitating dynamic interaction with communal life.

The study posits that the concept of domesticity in Esrefpasa emerges as a dynamic negotiation shaped by migration and displacement, thereby challenging the conventional notion of home as a secluded refuge. The study, which is aligned with the theme of "Domesticity Under Siege," demonstrates how Esrefpasa's streets and dwellings redefine the public-private dichotomy. This redefined dichotomy offers insights into the resilience of domestic life amidst historical and cultural disruptions.

Pınar Sezginalp - Bilkent University, Turkey

Relocated Yet Not Revived Domesticity: Home-making Practices of the Displaced Syrian Women in Turkey's Residential Interiors

Either planned or forced, migration due to causes of war forces contemporary research to question the means of domesticity, as domesticity is both the extension and the unity of permanence, settlement, security, connectedness, and attachment in residential interior spaces. The context of migrated occupants who have to rebuild homes and create domesticity in architectural history is often excluded in the discipline, mostly due to the volatile identity of the personal archives of "the displaced".

When civil war arose in 2011, thousands of Syrians began fleeing to Turkey and other surrounding countries. Despite the horror of the war, the residences they left back in Syria are the only source of memory of connectedness to their identities – as these residences were where they were born/grown up, spent time with family members, and had interior components that made the occupants feel safe and at home. The objects that resonate with the Syrian culture and identity that are carried to Turkey, and/or objects that are purchased in Turkey that represent Syrian culture were one of the mainly attached things in their new homes.

Situating the displaced Syrian women as the focus group, this study investigates how these women tried to re-create their home from the new residential interior, which is a "void" without any attachments, to a "home" that evokes domesticity. This transition can be examined through how these occupants "remember" their Syrian home and how they "compare" it to the existing Turkish home. Therefore, Syrian women from three cities (Istanbul, Hatay, Gaziantep) in Turkey were interviewed. Aside from life history collections ("autobiographical memory") from these interviews, the "visual imagery" of these women was reflected by their manual plan drawings, which are "mental maps". These sketched non-professional hand drawings are the niches to understand how these women recreated domesticity under the stress of war, relocation, displacement, and so on. This methodology not only provided the revival and recreation of lost/demolished homes but also helped us understand the hardship of displaced women's home-making in a surrounding where discrimination within and exclusion from society are the main stress factors alongside economic conditions.

Jason Wiggin - Norwich University of the Arts, UK

Drowned Domesticity: The English Channel as a Museum of Migrant Memory and Lost Objects

The concept of domesticity, derived from the Latin domesticus meaning "belonging to the household," evokes an idyllic vision of familial happiness and stability. For individuals such as migrants, this vision is shattered, revealing a new interpretation of domesticity in the face of being displaced from their original home countries. The recent surge of migration across the English Channel sheds light on this displaced domesticity. The International Organisation for Migration (IOM) reported that 214 migrants lost their lives while trying to cross the Channel between 2018 and November 2024; at least 107 of them drowned during these attempts to reach safety and hope for a new domestic life. November 2021 was marked by an incident where 27 lives were lost. This loss of life not only brings sorrow but also leaves survivors with the burden of losing their personal belongings – which are more than just objects; they hold memories and represent a sense of home and belonging that is irreplaceable.

Drawing from Derrida's notion of trace and contamination, this signifies a disturbance in presence when these items are taken, sunk or thrown overboard, becoming traces of a former life. The importance of these possessions goes beyond functionality; they represent echoes of a life filled with family ties, cultural roots and personal stories. This paper proposes that the ocean floor of the English Channel is scattered with fragments of domesticity and functions as an unintended ethnographic museum of these lost traces. These meaningful objects now silently bear witness to the strength in adversity and the changes in what we can view as home. This paper will reveal how our ideas of domesticity go beyond spaces and evolve into a delicate threshold of traces between memories, personal identity and where we truly belong - a concept as fragile as life itself.

Domesticity and the Uncanny

Pedro Duarte Bento - Universidade de Lisboa - Lisbon School of Architecture, Portugal

Domesticity: Self-Punishment and Catharsis —"Home as Hell" in Cinema and Literature

The domestic universe has been largely explored in the fields of cinema and literature as a backdrop for political, racial, religious, sexual, and social oppressions. Notorious types of these phenomena are related with domestic abuse and violence in many forms. Mostly inflicted — psychologically or physically— by a group or a person towards others. The present paper is rather focused in another perspective of action in the realm of the domestic: the self-imposed punishment and its ulterior catharsis.

Fictional characters of outcasts, misfits, and renegades are often depicted in the reclusion of their homes —an operative method to emphasize their positioning towards society: e.g. alienation or defiance. Debatably, common people, too. Analysing Freud's and Klein's formulations on self- punishment, this text will argue that such reclusion shouldn't be always perceived as a safe place but rather a penitence. From modernist literature to modern cinema, authors have created a plenitude of cases in which a house is the mental and spatial locus of individual or collective struggles. Having the self-imposed condition as the common denominator, some specific examples are analysed and compared. What can be learnt about domesticity from Dostoyevsky's 'Notes from the Underground' and Mike Leigh's 'Naked'? From Chantal Akerman's distinctive reflective apartment atmospheres? From Marco Ferreri's grotesque fanfare in 'The Big Feast' or Luis Buñuel's collective irrationality displayed in 'El Angel Exterminador'?

In different ways and for distinctive reasons —nihilism, nostalgia, surrealism, revenge—, domesticity is amplified "as" or "by" self-punishment. Domestic space becomes the mise-en-scène for confinement, denial, despair, madness, paranoia, refusal, unacceptance. A tumultuous, cathartic path in which characters seek some sort of atonement. In some cases, the house is a protagonist, in others an uncanny, anonymous, presence. At the end, through a sequence of textual and visual interpretations, this essay will provide a theoretical context on how these authors subverted the preconception of "home as haven" into "home as hell".

Claire Wintle - University of Brighton, UK

Museum Storage and Domesticity: Professionalisation and Imperialism

The spectre of domesticity has long challenged the physical and psychological boundaries of the workplace. This paper focuses on how museums in post-war Britain conceptualised the domestic and saw it has a threat to the professionalisation and professionalism of the sector, particularly in the context of the so-called 'end' of empire.

From the 1960s, as government funding finally extended beyond the post-war priorities of housing and defence, museums attempted to address the limits of their physical environments. In tandem with a rapid professionalisation of the museum sector, curators and other museum practitioners sought to conceptualise and counter a major threat

to their professional identity: the dire state of museum storage. Across the nineteenth and early twentieth centuries, museum collections had expanded exponentially, often through the violence of the British imperial project. In response, museums had increasingly stored rather than displayed much of their hoardings. Former domestic spaces located close to the main museum were regularly used for this purpose but were increasingly identified as unfit for purpose. A curator at the Pitt Rivers Museum in Oxford described the Victorian house in which much of that museum's collections were stored as a 'dank, dilapidated former dwelling' into 'which vagrants had forced access'. Nevertheless, 'every corner, including the bathrooms, had had to be stuffed with objects of astonishing quality and historical as well as ethnographic value'.

Using oral histories and photographs taken by British museum professionals of the 1960s and 1970s, this paper examines why the domestic was seen as such a threat to museum work in the post-war period. These spaces were seen as an embarrassing transgression of professional practice that compromised curatorial access, scopic control and workplace safety. However, they also represented a wider neo-Gothic anxiety that was linked to fears of imperial overextension and the uncanny threat of the historic past on the new modern order. In post-war museum storerooms, the domestic threatened to destabilise the security and status of both the workplace and the British Empire.

Angel Harvey-Ideozu - PIN–UP, US & UK

Omniscient State: Investigating the Multi-Dimensional Haunting of the Other Domestic by the Imperial State

In the introduction to 'Domesticity Under Siege: Threatened Spaces of the Modern Home,' Mark Taylor, Georgina Downey, and Terry Meade write that "home is unequal to the task of being without some form of siege." This paper will expand on this premise to examine how domesticity is not merely "an ideal, to always be pursued," but a primary vehicle of imperial State domination: a method of siege in itself; a site made for war. Analysing the primary forms of Victorian era media to chart the bilaterality of the invention of the white middle-class concept of 'home as haven' with the promotion of the nuclear family in the West, this paper will explore the implications of that establishment on Other, poor, non-normative familial units through modern history.
This paper will assert that all non-normative domesticities that fall outside of the accepted wealthy, white nuclear family are haunted by imperial state presence, which wages a perpetual war on home and private life on two distinct levels. The first, larger imperial threat on the domestic exists through neo-colonial presence in historically colonised countries, which produces bills such as The Human Sexual Rights and Ghanaian Family Values Bill (2024), which encroaches on the private sphere with colonial Christianity and morality-based homophobic legacies. The other colonial peril takes the form of state-sanctioned domicide through slum clearances, gentrification, and encampment destruction in the West. This omnipresent policing verges on the uncanny, as defined by Freud as "the class of frightening things that leads us back to what is known and familiar."

The research and analysis gathered will allow one to understand that threat to the domestic is not simply a possibility, as the introduction to 'Domesticity Under Siege: Threatened Spaces of the Modern Home' implies in its closing line which states that "threat can manifest in unexpected ways," but a definite. The only way out is through a decisive move away from the nuclear family through alternative forms of co-living and community-centred housing, which dismantles the power of the imperial state's underpinnings: a sense of individualism that radiates from the nuclear family.

Susan Hedges - Auckland University of Technology, New Zealand

Inklings, Salted Dreams and the Crawl Space

This paper accounts for a family home constructed in 1933. Housing three generations and examining its occupants' memories in its stored spaces raises questions about the home and the knowledge embedded in it. Homes are a site of relations where meanings are produced and values negotiated and explained through a rich tapestry of generated, lived and interpreted artefacts. The hidden, the invisible, and the erased are pushed to the extent of the contained home and filtered into roof cavities and crawl spaces, generations of lost and discarded objects. In the narrative of the home, they become the white space between words, missing letters and whole paragraphs.

Sketches, drawings, photos, ephemera, and the fading memories of its owner are caught in the unessential and transitory shifts that occur as new occupants move in and out. Stories are told and embedded in a stratum of inklings and salted dreams. Bridging the extents offers recollections and parallel worlds. A lurking sense of unease in handprints, footfalls and echoes that are discarded, packed or squeezed into a home's liminal or darker corners, under floorboards, crawlspaces and roof cavities.

For every discovery, clearing and making space, and every phrase and image that survives, a hundred more are shaken loose, dismantled, stored, discarded, and lost, creating space for further fiction. The roof cavity and the crawl space of the house store generations of lost objects and assemblages of bits and pieces. A palimpsestic record of the past that reveals how each occupant deals with the limits of its container.

Benedetta Patella - Politecnico di Milano, Italy

The Uncanny in the Modern Home: Unease and Intimacy in the Domestic Spaces of Gianfranco Frattini

The concept of the «uncanny», which surfaced at the end of the 18th century, encapsulates the profound unease that challenges perceptions of domestic security. For the emerging bourgeois class, this anxiety materialized in the difficulty of feeling truly «at home» within spaces simultaneously familiar yet subtly threatening. Sigmund Freud's exploration of the uncanny—the unsettling shift from Heimlich (familiar) to Unheimlich (uncanny)—offers critical insight into how this disquieting sensation pervades psychology, architecture, and design. Spaces devoid of center, distorted perspectives, and unusual elements evoke estrangement, reflecting the broader cultural shifts in the perception of domesticity.

Gianfranco Frattini explored the uncanny in post-war Italy by reinterpreting domestic spaces to align with the evolving daily lives of inhabitants. His 1971 BTT apartment in Milan exemplifies this approach, where traditional spatial hierarchies are subverted to foster fluid continuity. Staggered levels and unifying materials create a visually interconnected environment. A rigid curtain separates the bedroom from the living room, allowing for a dynamic interplay between intimacy and openness. Additionally, a bar with shelves and seating functions as a transitional space, balancing privacy and hospitality. Through warm tones, cohesive materials, and innovative perspectives, Frattini's designs craft harmonious spaces that elevate the ordinary to a ritualistic experience.

This paper explores how Frattini's interiors embody a nuanced response to the feeling of unease as an existential condition of the human experience, transforming domestic spaces into tailored environments where intimacy and estrangement coexist. By subverting traditional spatial norms, Frattini aligns with the theme of «Domesticity under Siege», challenging and reimagining the boundaries of the home, identified both as a refuge from the turmoil of society and a place for expressing feelings of solitude. His designs blur the dichotomy between public and private, creating spaces that respond to the emotions and needs of the inhabitants. Frattini's work illustrates how architecture can transcend mere functionality, providing comfort through visual harmony and emotional resonance. Ultimately, his approach redefines living as a ritual of discovery, inviting individuals to reconnect continually with their domestic environments.

Andrea Placidi , Michael Spooner - Oxford Brookes University, UK

Heterotopian Communities: The Domestic Scale in the Maggie's Centres

The paper focuses on the deliberate use of multiple domestic references in the Maggie's centres, a series of highly regarded cancer support centres built in the proximity of major hospitals cancer wards in Scotland since the 1990s that have now reached over 30 locations in the UK and abroad. The decision to permeate the therapeutic environment with a domestic atmosphere was the defining architectural strategy of the Maggie's organisation, to reduce people's resistance toward shared spaces in hospitals which inevitably conform to the wider decline of intimacy and identity in clinical spaces.

The paper discusses the design process of the first Maggie's centre designed by Richard Murphy at the Western General Hospital in Edinburgh in 1996, which became the template for all subsequent centres due to the effective combination of a welcoming domestic environment and empowering architectural features. Most of the data presented is extracted from the research group on Therapeutic Environments at the School of Architecture, Oxford Brookes University, where several publications on the Maggie's centres are in the process of completion (Understanding the Maggie's centres: an architecture of care, Placidi, Ricchi, Uzzell – Bloomsbury 2025). Additional references are taken from The Architecture of Hope (Jencks 2015) and A View from the Front Line (Keswick Jencks 1995).

In a Maggie's centre the positive therapeutic effect is triggered by the heterotopian effects of domestic arrangements that differ radically from the overwhelming hospital environment, where domesticity is deliberately avoided by the sterile conformity of the medical facilities. Instead, domesticity can generate a proactive mental attitude, involving profound inner transformations that are triggered and supported by seemingly ordinary acts, such as sharing cups of tea and receiving qualified expertise in a place that encourages an active participation in therapeutic courses and psychological workshops. Most of these activities were not available in the UK hospitals prior to the 1990s, and moreover at that time they were not even understood as necessary by those at the frontline in the battle against cancer: doctors, nursing staff, patients and their family members. The success of the Maggie's centres meant that today they are influencing the drive towards the re-design of medical facilities worldwide to include domesticity and integrated therapeutic landscapes.

Kai-Uwe Werbeck - The University of North Carolina at Charlotte, US

Horrors of (the) Home: Haunted Houses in Contemporary German Genre Cinema

Over the last decade, German horror cinema has become increasingly interested in the "horrors of (the) home," a reaction, I claim, to the geopolitical shifts that have occurred across Europe and beyond its borders. In the wake then-Chancellor Angela Merkel's admission in October of 2010 that multiculturalism had failed, the 2015 refugee crisis, and the political successes of right-wing parties, a small cluster of films in the Gothic mode such as Rainer Matsutani's Zimmer 205 (Room 205, 2011), Alex Schmidt's Du hast es versprochen (Forgotten, 2012), or, more recently, Michael Venus's Schlaf (Sleep, 2020) has presented domestic spaces as increasingly unsafe. The post-reunification horrors that haunt these cinematic tales of the uncanny deserve scholarly attention, as they are part of the global post-9/11 resurgence of the Gothic tradition in horror cinema.

In my paper, I examine two German horror films and one limited television series (all released in 2020) to demonstrate how these works rethink domesticity as the site of anxiety and terror in the perceived absence of secure borders. In the aforementioned Schlaf, a hotel functions as a spatial metaphor in which the intergenerational victims of fascism demand restitution from the descendants of Nazi perpetrators; in Sabrina Mertens's period-piece Fellwechselzeit (Time of Moulting), the family home is chock-full of "memorabilia" of the Nazi past, "hidden" in plain side. The stuffy home keeps its three occupants trapped in a potentially deadly form of stasis; and in Hausen (created by Till Kleinert, directed by Thomas Stuber), Gothic tropes are drafted onto the socio-geographic space of the failed Neue Heimat, the centrally planned housing projects of the 1970s and 80s often located on the margins of—yet in "safe" distance from—Germany's middle-class neighbourhoods. I argue that in all three cases, domestic spaces turn out to be self-made sites of German horror, cinematic "bad places" that are the result of Germany's fascist past, a past threatening to occupy the nation's living spaces once again from the inside.

Domesticity and the Effects of Climate Change

Sophie Barfod Dye, Tanja Beer, Petra Perolini - University's Queensland College of Art and Design, Australia

Voices of Resilience: Eco-Feminism, Domestic Labour and the Burden of the Climate Crisis in Precarious Homes

As young Australians become priced out of the property market, the climate crisis is adding pressure to a rapidly changing notion of home. Drawing on ecofeminist insights, this paper explores the complex intersection of gender, climate vulnerability, and the home as a contested space where the "haven" becomes precarious. This article draws on the works of two young Brisbane based artists, Phoebe Paradise and Zoe Stuart, to critically reflect on women's roles as both vocal advocates for climate action and primary bearers of domestic labour within homes vulnerable to climate crises. These artists explore domesticity through the motif of Brisbane Queenslanders and workers' cottages, a typology of home that represents the physical, emotional, and ethical demands of preparing, adapting, and sustaining domestic spaces amidst looming climate threats.

Through the dual lens of women's often-overlooked domestic labour in these homes and their prominent roles in environmental advocacy, women inhabit a unique position that blends agency, responsibility, and resilience. This paper argues that young Australians' lived experience of climate vulnerability in the home is philosophically significant, as it challenges out-dated notions of domesticity and reshapes our understanding of resilience. By redefining domestic labour as an act of both care and resistance, these works call attention to the ways women's contributions to the home have always transcended the private sphere, positioning them as pivotal agents in the broader societal shift toward climate resilience.

Maria Cano Dominguez - University of Newcastle, UK

The Hidden Radicals of Domestic Architecture

Radical Architecture is a term that attempts to unify the work of a heterogeneous group of architects from the 1960s and '70s, mainly Italian, committed to the total rethinking of the discipline. The influence of the counterculture led by turbulent politics and social movements in this period contributed to the development of new lifestyles, relationships, and activities, and shaped the way architects thought about their role in society and how architectural practice could be used to promote social and political change. These changes left a vibrant theoretical legacy that proclaimed a return to the forgotten roots of the profession and were more concerned with reflecting on disciplinary transformation than perpetuating a profession in crisis.

As part of the media revolution, architectural magazines participated in the transformation of the profession towards experimental activism through different events and publications. This paper examines the publishing history of the Italian periodical Casabella from 1973 to 1975, the period in which a group of Italian radical architects "Global Tools" used it as a medium of communication and, in a way, a medium to reimagine domestic and leisure spaces against the

background of the contemporary discussions of the period: energy crises, rapid population growth, work-life balance, and ecological movements. This research aims to uncover these architectural challenges against traditional power structures which led to the questioning of established values and beliefs, and, in turn, an interrogation of domesticity and leisure.

Key to this research is to analyse the architectural representation and theoretical constructions of domestic and leisure spaces. Labour through the counterpoint of leisure are fast and inexorable merging, spaces and rituals are changing and adapting to many paradigms that are cracking creating an environment difficult to define. Several meetings at the home of Roberto Magris, at Sambuca near Florence, Milan, experiment with domestic as a site that is both channelled and relinquished in the Global Tools project. Unpacking those meetings and its experiments through this specific place we will wonder, what might be their future, and how could we retool the discipline of architecture as a kind of echo of a too rapidly forgotten historical moment?

Janek Ozmin

The Naturhus as a Mediated Domesticity: Ecological Living, Masculinities, and the Image of Sustainability

This paper examines the Naturhus, Sweden (1976–1981), an innovative experiment in ecological domesticity designed and inhabited by Swedish architect Bengt Warne. Envisioned as a "Symbio Housing" prototype, the Naturhus placed a single-family home within a greenhouse structure, projecting a vision of self-sufficiency through cycles of natural resource recovery. Warne's project combined lived experimentation with strategic media engagement, raising questions about the intersections of ecological aspirations, domestic technologies, and gendered identities.

Through an explorative analysis of archival materials—including portable lectures with cassettes and slides, staged photographs, and promotional materials—this study investigates the interior organisation of the Naturhus and its projection to the outside world as an image of sustainability. Warne constructed a narrative that intertwined domestic life, technological innovation, and ecological masculinities by framing the house as a research site and a performative platform. The paper contextualises Warne's architectural branding efforts and his portrayal of the Naturhus as an ecological ideal. It argues that the house was a functional experiment in environmental design and a carefully crafted media object, embodying and projecting a specific vision of sustainable modernity. By critically engaging with the relationship between masculine domesticities and environmental technologies, this research offers new insights into how domestic environments are shaped as sites of identity and ideology through sustainability discourses. This study contributes to broader discussions of experimental domesticities, positioning the Naturhus as a pivotal case in understanding the intersections of sustainability, media, and architectural identity in the late 20th century.

Eva Perez de Vega - Parsons School of Design & Architect Partner, e+i studio, US

Design Tools for Multispecies Flourishing

Human built spaces are ecophobic and human centric. While the ecological crisis is making us reflect more deeply on the mark humans have on the earth, architects and designers mostly lack the tools and framework to address the ethical implications of human exceptionalism in the built environment. It is seen as commonplace that humans are the most deserving species, an assumption that perpetuates the status quo for housing humans in a human-all-too-human world. Challenging human exceptionalism does not skirt the state of human suffering and lack of dignified shelter, rather, it reveals how this mindset perpetuates oppression, reinforcing hierarchies that are often used to justify genocide, feminicide, gendercide, and ecocide.

Addressing this starts with valuing the most vulnerable: the more-than-human life forms that sustain human existence

while being backgrounded and subjugated for human growth. This paper aims to explore tools for architectural and interior design that address multispecies flourishing. It engages explicitly with ecofeminist thought that, while variegated and nuanced, recognizes the primal link between forms of discrimination against marginalized human groups and abuse of the natural environment. While western feminist movements have not been especially attentive to human domination and instrumentalization of nonhuman nature, ecofeminism, as framed by thinkers like Val Plumwood recognizes these interconnected ecologies, and as Vandana Shiva claims, it is the path to decolonize knowledge, women, and nature for the future healing of the earth.

The paper also addresses specific design tools and prototypes that embrace questions posed by the global climate crisis. This text relates to the conference theme of "Domesticity Under Siege" by critiquing the dominance of human-centric and ecophobic approaches within architectural and design practices. It highlights how human exceptionalism underpins the subjugation of both marginalized human groups and the nonhuman environment, thereby placing the concept of domesticity within a contested space of ethical and ecological crisis. The text argues for a shift from domination to enmeshment with the environment, proposing design tools and prototypes that foster multispecies flourishing. By framing domesticity as inclusive of the more-than-human world, it challenges traditional notions of shelter and reimagines it as a site of coexistence and ecological empathy amid the global climate crisis.

Sheryl Tucker de Vazquez - Gerald D. Hines College of Architecture and Design, US

The Porch: Power and Possibility

The porch, a distinctly American architectural feature, has historically served as a vital threshold and gathering space, enhancing neighbourhood walkability and safety. For those without access to mechanical cooling systems or the means to afford their operational costs, the porch remains not only a vital social space, but a refuge from oppressive interior heat during summer months. In many Black communities, where incomes often lag
those of the other populations in U.S., porches have retained their significance as spaces to catch even a fleeting cool breeze.

In Houston, the most diverse city in the United States, under-resourced minority communities are disproportionately affected by higher temperatures, prolonged heat waves, and increased demand for electrical power during extreme heat. A New York Times investigative report highlighted that historic redlining and racial zoning have resulted in Black neighbourhoods experiencing temperatures 5 to 10 degrees higher than white neighbourhoods. These same Black neighbourhoods also suffer disproportionately from obesity and related health issues such as diabetes, heart disease, and cancer, which could be better managed with increased outdoor activities.

A recent Harris County Public Health report indicates that heat-related illnesses in the county rose exponentially between 2019 and 2023, with a 329% increase and 80 heat-related deaths during this period. In the South, porches have deep cultural significance, shaped by African, European, and Caribbean influences. They serve as important gathering spaces and social thresholds, traditionally regulating social boundaries of class, gender, and race through both inclusion and exclusion. iii In response to Houston's health crisis due in part to climate change, we reimagine the porch, which has long been integral to African American communal life. At the core of the porch is the essence of architecture itself—that of gathering the world – as a potent liminal space, the porch gathers inside and outside, domesticity and the public realm, the natural and the cultural.

Domestic Subjectivity

Eleonora Antoniadou - Royal College of Arts and University of Brighton, UK

The Stage for Our Life Story - Documenting the Domestic Life Made Public of the Asylum Seekers Hassan Family in Cyprus, 2017

Between 2006 and 2009 an eight-member stateless family of Kurds arrived in Cyprus from Syria seeking asylum. The Hassan family comprises the parents, father Ibrahim Hassan and mother Sabah Janbali-Hassan, along with their six children: sons Mahmoud, Farhad, Akid, Akef, and Batran, and their daughter Roukan. In 2014, eleven years after the arrival of the first family members, the family had yet to receive a response from the Cypriot government regarding their status. As a result, the family decided to hold a public protest outside the Ministry of Interior. The protest took the form of a temporary sit-in outside the Ministry of Interior from 27 October 2014 to 4 August 2015.

In 2017, the Hassan family chose to protest once more, this time at two different locations. One location was at the entrance of the Presidentian Place, where the mother, father, and daughter established their temporary settlement; the other was across the road from the Ministry of Interior, where the four brothers resided. They used tents and ephemeral structures to create a space that would accommodate them while protesting.

The visual artist and activist Efi Savvides, based in Nicosia, Cyprus, whose work seeks to investigate conditions of exclusion set up by institutions of power, especially in relation to minority groups of migrants and refugees, actively engaged with the family during the protests of both periods. In a process of building authentic long-term relationships with the family, Savvides recorded their in-limbo state of being using various means. In 2017, she created a detailed chronicle that meticulously records the Hassan family's constant appeals and desperate efforts to obtain refuge amid everyday life's repetitive and monotonous routine. At that point, Savvides invited me to meet the family and work together on documenting their everyday life through spatial drawings and observations. I have created a series of drawings, capturing from memory the family's settlement after my visits. These drawings, mostly sketches, focus on understanding this new form of domestic life of the family and the equipment used.

This presentation will showcase these sketches in an attempt to describe through them a domestic life of rejected life stories of displacement and resistance. It will also seek to explore the mechanisms of power and authority concerning the Hassan family and how this affected the family's domestic life and affairs. Lastly, the presentation will discuss how we become part of the place we inhabit for a time, just as the landscape surrounding us inevitably becomes an aspect of our identity, the stage for our life story.

Felicity Atekpe - Bartlett School of Architecture UCL, London UK

Echoes of Home: A Place for Regained Intimacy - Temporality and Narrative in Domestic Architecture - Exploring the Intersection of Time, Memory, and Experience.

Architecture, deeply intertwined with narratives of domesticity under siege, reflects the temporal and emotional dimensions of human experience that unfold within its spatial confines. This research explores how architectural design evokes emotions, memories, and connections through spatial sequences, drawing inspiration from cinematic storytelling.

Through a multidisciplinary lens, encompassing film, literature, art, neuroscience and anthropology, the study investigates memory's role in shaping our perception of domestic spaces. Inspired by Proust's "In Search of Lost Time," it highlights how sensory details, particularly olfactory stimuli, trigger profound recollections and emotional responses. This exploration reveals domestic spaces as repositories of personal and collective memories.

The research extends beyond individual experiences to encompass collective memories embedded within the built environment. Post Occupancy Evaluations (POEs) are emphasized as critical tools for understanding architectural interventions' long-term impact on societal needs and environmental sustainability. A holistic design approach can create spaces resonating with the human condition, fostering intergenerational connection.

The notion of the domestic is central to contemporary urban discourse. The work of architect Neave Brown and his teams serve as a case study for public housing projects in the UK, Italy, and Holland. Brown's designs demonstrate how POEs can inform the adaptation and repurposing of existing buildings to meet evolving societal needs while minimizing environmental impact. Artist Sophie Ernst's project "HOME" explores home and shelter through lived experience, questioning how spatialization transforms claims to space and the relationship between historical continuity and lived experience. These align with the theme of domesticity under siege, where architecture must respond to changing urban dynamics and social challenges.

Ultimately, this exploration underscores architecture's capacity to transcend mere functionality and aesthetics, becoming a conduit for profound human experience that unfold over time. By understanding and harnessing the temporal dimensions of space, architects can shape environments that not only shelter but also enrich lives, weaving together past, present, and future into a tapestry of collective memory and identity.

Harriet Atkinson, Sue Breakell - University fo Brighton, UK

Designing From Home: Negotiations of the Personal and Professional for Designer FHK Henrion (1914-1990)

Émigré philosopher Vilém Flusser describes how 'the migrant…carries in his unconscious bits and pieces of the mysteries of all the heimats through which he has wandered'. In this session we propose to introduce and show our new, 15-minute documentary film Designing from Home, which is about the meanings of home for German-Jewish designer FHK Henrion, one of Britain's most successful postwar graphic and corporate identity designers. Henrion had fled Germany, living in Paris, before settling in London in 1936.

After being interned as an 'Enemy Alien' at the outset of World War Two, he lived in shared accommodation before settling in 1947 in the North London home where he would remain until his death. Living there initially with first wife sculptor Daphne Hardy and their three children, then with second wife Marion Wesel and her son Tom, the house was at once a private family home and the location of both Hardy's garden-studio and Henrion's ever-expanding design

practice for over forty years. The film investigates Henrion and Hardy's negotiation of their respective professional and domestic lives at home, drawing from Henrion's archive at the University of Brighton Design Archives and interviews made with his four children. We will discuss the wider context of the film as an exploration of domesticity in the Henrions' story, and the challenges it highlights around migration, gender, parenting and working from home, as well as reflecting on the house itself as a site of material knowledge.

Arita Dreshaj - Germany

Estrangement: Home Then and Now (A Reflective Rhetoric)

Domesticity has historically been theorized as a refuge—a nurturing and private space insulated from the disruptions of the outside world. Yet, in the modern era, the home has become increasingly commodified, transforming from a site of personal expression and labor into a curated product designed for consumption. Drawing on Karl Marx's concept of estrangement and architectural critiques such as those of Kolakowski, Petrucciani, and Engels, this paper explores how the alienation of labor and detachment from nature manifest in contemporary domestic spaces. In doing so, it interrogates the shifting relationship between individuals and their homes, revealing how cultural, economic, and technological forces have disrupted traditional notions of domesticity.

Through a reflective and artistically inflected rhetorical approach, this paper examines the aesthetic and psychological consequences of commodified domesticity. Boris Girbovan's photographic series 10/1, How 10 People Decorate Identical Apartments, serves as a key case study, illustrating how individuality and uniformity coexist within modern domestic spaces. The paper also considers how external crises—such as war, natural disasters, and technological transformations—further destabilize the home, shifting it from a haven to a contested site. These disruptions, while challenging, are also examined as potential catalysts for reimagining domesticity. The paper bridges theoretical analysis with visual and narrative reflection to offer a nuanced exploration of the home as both a vulnerable and resilient space.

This paper argues that the commodification and alienation of domestic spaces have undermined the home's historical role as a site of refuge, aligning with the conference's theme of Domesticity Under Siege. However, it also posits that the forces threatening domesticity—estrangement, crises, and commodification—may paradoxically offer opportunities for reclaiming agency and creativity within the home. By combining theoretical frameworks with artistic rhetoric, the paper underscores the importance of reconnecting with labor, memory, and individuality in domestic spaces. It calls for a reimagination of the home, not as a commodity, but as a dynamic and lived expression of human stories.

Nuno Grancho - University Institute of Lisbon, Portugal & University of Copenhagen, Denmark

Domesticity Shaping Interior and Interiority

The concept of privacy emerged in the late nineteenth century (Elias 1978, Benjamin 1999, Arendt 2018, Habermas 1989, Rice 2007). The separation of private and public spheres, industrialisation, the rise of a new middle-class elite and the suffragette movement came to a head and were behind the emergence of the dichotomies private/public and interior/exterior (Benjamin 1999). Domesticity and the newly assigned role of the 'mistress of the house' also (Heynen 2005, Rice 2007, Lees-Maffei 2008, Sparke 2010, 2011). It is a token of the catalytic potency of the term and the phenomenon that they continue to lend themselves as analytical keys to studies of privacy.

Seen from the spatial perspective, these studies identify a wide array of instances of a heuristically defined understanding of the private life or present substantiated convictions that there is no such thing as privacy. The act of bringing objects into one's home became a "task of divesting things of their commodity character by taking possession of them." (Benjamin 1999). In this way, the interior was seen as being produced in the process of inhabitation, where

the interior begins as a void, immaterial concept that is subsequently defined materially by objects in it (Lavin 2011). The proliferation of 'household' products, as well as the importance of home as opposed to work, transformed interior space (Heynen 2005). The two realms' boundaries were (and still are) blurred and permeable. The idea of separate spheres developed as a social and political idea because it is a spatially constructed metaphor that deeply shapes discussions and understandings of disciplines and of the roles and places of designers/users (Massey 1994, Bondi 1998). For example, Kenneth Frampton builds on Hannah Arendt's dialectical concepts of work (seen as static, public, permanent) and labour (seen as process-based, private, impermanent), which are not seen as equal, in order to argue that domestic buildings are not architecture at all (Frampton 1969, 1982, Fowler 1984, Reed 1996). The value traditionally assigned by architects to public buildings over private homes has already been made (Torre 1977, Hayden 1981).

Interior and interiority are connected with domesticity and, ultimately, with privacy (Rice 2007, Sennett 2017). It is the creation of domesticity in bourgeois homes that shapes interior and interiority. The origin of the idea of the interior came into being in Western culture at the beginning of the nineteenth century and emerged as a double condition, simultaneously as an actual space and as an image and illustrate how we touch upon a specific sensitivity in the privacy identity debate.

In this paper, we will offer a basis to reinterpret the interior's histories beyond the confines of the history of architecture and the history of urbanism (Rice 2007, Knagenhielm-Karlsson et al. 2021). We aim to demonstrate how certain innovations in care and approaches to contemplative practices led to the emergence of privacy as a condition.

Maria Hadjisoteriou - University of Nicosia, Cyprus

The Concept of 'Domesticity' in a Workplace - A Sensory Exploration

This paper examines the integration of Domesticity in the work environment, drawing on the author's personal experience in designing and implementing a small vertical workspace within her home's garden. In the post-pandemic era where the physical boundaries of working and living spaces are questioned and blended, the idea of exploring the traditional notion of 'Domesticity' as a Refuge solely within a traditional home environment should be reconsidered.

What makes a body to feel like home? Juhani argues that we identify ourselves within this place, this moment, these dimensions as they become ingredients of our own existence (Pallasmaa, 1994). This subjective experience of space arises from the strong connection between the body and place in which we interact with others. Building on Perkin's definition of 'home' as a centrally important local site in which we interact with, accommodate others, and relate to the world around us (Perkins, 2008) , this research questions how we define and create spaces that evoke a sense of 'home' beyond the traditional residential environments.

How can elements of domesticity be integrated into work environments? How can individuals personalise their workspaces to cultivate a sense of belonging? What role do architects play in creating these opportunities within a workplace?

In an attempt to address these questions, the paper analyses the key design principles of a small workspace built in close proximity to a domestic environment. The analysis will focus on three phenomenological ideas that enhance the 'lived experience':
The interrelation of the indoor and nature.
The corporeal experience of the body through its movement in space.
The significance of choreographing space in time to foster both place-based social interaction and private appropriation over time.

Dijana Handanovic - University of Houston College of Architecture and Design, US | Gregory Marinic - University of Cincinnati College of Design, Architecture, Art, and Planning SAID and the Director of URBANIA, US

Domestic Adaptations - Deformalizing Yugoslav Brutalist Social Housing in Sarajevo

Emerging during the mid-20th century with early work by Le Corbusier, brutalist architecture represents a provocative moment in the history of modern design. Characterized by rawness and monumental forms, the style emphasizes concrete materiality and bold engineering to achieve highly expressive forms. The Yugoslav variant of this sublime architectural style reflected the fledgling socialist nation's post-WWII aspirations for progress and unity. Here, brutalist architecture was not merely an aesthetic choice but a political and ideological statement that promoted national cohesion among a diverse array of ethnic groups. The style was applied across scales throughout Yugoslavia in urban planning, governmental and commercial buildings, housing, shopping malls, and socialist monuments. Furthermore, brutalism evoked the unique geopolitical power of Yugoslavia, a state situated between communism to the east and capitalism to the west. Its humanistic approach to brutalism conveyed the broader communal ideals of modernism, prioritizing functionality and collective well-being over cultural differences.

Surveying the aftermath of the dissolution of Yugoslavia in the early 1990s, when mass housing estates confronted informal practices, this research offers insights into factors driving self-built accretions and their implication on the built environment. Using the Ciglane housing estate (1976) in Sarajevo as a case study, it examines self-building and the resourcefulness of people improving their own living spaces. Highlighting the evolution of informal networks and practices, it studies how the notion of 'right-to-the-city' shifted from Yugoslav socialism to capitalism in independent Bosnia and Herzegovina. It documents how mass housing of the utopian Yugoslav socialist experiment has been deformalized yet honours its brutalist architectural legacy.

Zakkiya Khan - University of Brighton, UK

Home Away from Home? Staged Domesticity in the Retail Interior

In retail design, the strategy of evoking domestic familiarity supports global brands to create spaces that induce the comfort and identity-affirming qualities conventionally associated with the home. This paper explores how global brands, through evoking domestic familiarity in localised retail design, engage in a nuanced process of staged inhabitation reinforcing local culture, while mirroring the protective elements of domesticity within commercial space and blending these with global brand identities. By drawing from the local neighbourhood, architectural language, the community's shared history, and nostalgic elements of home, retail designers embed interiors with community-specific perceptions of home, provoking place attachment (Khan, c. 2025). Taking an experience-driven approach, the home is evoked through multi-sensory elements, shared rituals reminiscent of domestic life, and the curation of furnishing and possessions. These conjure a "lived in" and personalised atmosphere within a globalised commercial context.

However, the blending of global brand identity with local domestic elements brings with it ethical complexities. When global brands borrow from local domestic languages and rituals, questions of authenticity and agency arise: Does this enmeshment serve to reinforce a sense of belonging, or does it threaten the integrity of local living by subsuming this within a globalised and commercial authority? The study considers whether global branded retail spaces, by evoking domestic familiarity, act as a supportive extension of local culture or place the domestic sphere under siege by commodifying intimate aspects of local living. It prompts essential questions: To what extent does this uncanny representation of "domesticity" in the commercial space genuinely serve inhabitants, and when might its role in commodification transgress the personal and authentic meaning imbued in the sacred home?

Through the artefactual analysis of localised retail stores for global brands, the study examines the uncanny ways that global brands evoke domestic familiarity through retail design, querying their authenticity. The paper finds that retail design represents a dynamic frontier where the concept of 'home' is under siege, and it is both re-nurtured and challenged by commercial forces in an era of global interconnectivity.

Harmen van de Wal, Andrea Prins - The Randstad, Netherlands

Loneliness Under Siege: Hands-on Strategies Against Everyday Hauntings

Homes are under siege by war, climate change, digital intrusion of the domestic sphere, and - less on the radar - threats to domesticity posed by seemingly small everyday inconveniences that add up to an ever-present stress level and loneliness for residents. Social behaviour rules change with context. Through misleading cues, environments may be perceived as unsafe. As loneliness is strongly connected to perceived unsafety, environments can add to individual loneliness. Through three examples the paper explores the conditions of versatile homes and living environments that are adaptable to changing needs for contact and togetherness.

"Robin Hood Gardens" illustrates the failure of a strategy aimed to create a "neighbourhood in the sky". The design overlooked two key characteristics of a neighbourhood: residents' diversity and social control in a parochial setting. Standard apartments in Seoul demonstrate how, through a combination of the dimensions of rooms and their spatial configuration, residents can personalize the dwelling and change the character of the apartment by allowing it to accommodate two households. "Haus A" (Zurich) illustrates how the understanding of privacy zones enables diverse co-living configurations. Dwellings allow for various forms of participation in communal life.

Three spatial design strategies facilitate a socially sustainable environment: legible privacy scripts, "elastic" spaces and room for novel allocations of privacy. In a socially sustainable living environment, privacy zones are legible, and residents feel in control of their habitat, able to influence it through their own actions. Homes with "elasticity" in use - rooms adaptable to various uses without renovation - facilitate this control. The third strategy facilitates the continuous changes in people's way of living: the possibility of change in personal or shared use of spaces. The projects in Zurich and Seoul showed how. These homes do not age but evolve with the times.

Kirsten Wagner - University of Applied Sciences Bielefeld, Germany

Gaston Bachelard, Françoise Minkowska, and the "Test de la Maison"

In The Poetics of Space, 1957, Gaston Bachelard speaks of "felicitous space". It applies to all spaces with a residential function and corresponding values of intimacy. Bachelard had already associated these spaces with the womb in La terre et les rêveries du repos, 1948. For Bachelard, existence begins in the mother's womb in a warm and protected space, just as the house, or more precisely the cradle, is the first space in the outside world in which existence is sheltered. The human being is thrown into the world only later, when he literally steps out of the door of the house or is placed there to face the hostility of man and the universe. For Bachelard, the beginnings of existence are a sense of well-being; they lie in an inside that precedes the outside of the world and from which the intimate values that determine the material imagination are nourished. Among the spaces with a residential function, the birthplace or parental home stands out. The experiences one has as a child in this house are inscribed in the body like a kinaesthetic diagram and determine all later reveries of spaces.

From the perspective of felicitous space, Bachelard seems to omit physical and psychological violence, both in the prenatal state and in childhood in the parental home, for which he has been repeatedly criticised. However, a passage

in The Poetics of Space shows that he was concerned with such experiences. He refers there to Françoise Minkowska's attempts to interpret form in the tradition of Hermann Rorschach, which she undertook together with Joseph Fusswerk immediately after the Second World War. Minkowska and Fusswerk worked with Jewish children who had been traumatised by Nazi terror, who had lost their parents, siblings and homes, who had been forced to hide and flee, who had been subjected to deportations. In this context, Minkowska and Fusswerk developed the so-called "Test de la Maison", in which the children and adolescents were asked to draw their homes. The resulting drawings showed a visual language that expressed the traumas.

In three steps, the contribution first presents Bachelard's concept of felicitous space, which can be related to the womb fantasies researched by the Austrian psychoanalyst Otto Rank. Secondly, it traces Bachelard's links with Françoise Minkowska and anthropological psychiatry, and thirdly, it examines the development and implementation of the "Test de la Maison".

Keith Winter - University of East London, UK | Joanna Parker - Studio 34, London, UK

Can I Speak to the Monster? - The Transformative Power of Therapeutic Spaces and Transitional Objects: A Jungian Perspective

This paper investigates the interplay between therapeutic environments and objects examining the relationship between everyday things and their significance as tools of the unconscious. This paper departs from a dialogue between Winter and Parker over the last four years. Using photographs of Parker's studio in a spatial study and noting her anecdotes of the objects and elements her clients have used in the past, Winter attempts to make sense of their impact through a Jungian perspective. He asks 'How are the 'transitional objects' and 'domestic elements' of Studio 34 affording client's transformational power in their healing journey?

Three of these elements and objects are outlined in this paper and pushed through a lens of Carl Jung's observations from a chapter called 'The Work' in his 1963 autobiography 'Memories, Dreams, Reflections'. Using Jung's work on the unconscious alongside his 'sand-play' techniques, this study delves into the transformative capacity of spaces for healing and psychological metamorphosis. These spaces, as physical, symbolic, and emotional vessels, act as active agents in the journey toward self-discovery and emotional balance. Notable supporting references include Winnacott's 1971 'transitional phenomena' and Bion's 1962 'psychic containment'.

Studio 34 offers a unique therapeutic space that balances domestic and interactive elements, allowing clients to experience control, ownership, and privacy when in session. Studies of domestic elements like windows, floors, radiators and furniture as well as transitional objects such as toys, paint and postcards further illustrate how these phenomena can afford a client's healing journey beyond their usual limits. By identifying spatial elements that foster safety and openness, one unlocks how the therapy room itself becomes a transformative tool for confronting and integrating complex emotions. Further investigations signpost to a 'Transitional object affordance rubric', 'Frankenstein Hybrid' designed objects and a 'Lifesize Sand-tray' as participatory immersive exhibition installation.

Yue Xin - University of Brighton, UK

Reimagining Home: Domesticity and Urban Spaces in The Lying Life of Adults

This paper explores how Elena Ferrante's The Lying Life of Adults reimagines domesticity within the socio-cultural context of contemporary Naples. The novel interrogates the ways in which domestic interiors reflect and reinforce class divides, offering a lens through which to examine shifting boundaries between public and private spaces. Set in a city marked by socio-economic stratifications and historical complexities, Ferrante depicts Naples as a layered urban landscape, where the intersections of class, memory, and identity unfold in dynamic ways.

Focusing on Giovanna's journey from childhood to adolescence, this paper analyses how Ferrante uses domestic and urban spaces to depict the tensions that shape her protagonist's self-discovery. Drawing on Maurice Merleau-Ponty's phenomenology of embodied experience, Gaston Bachelard's spatial imagination, and Hana Wirth-Nesher's insights into modern urban novels, the analysis reveals how domestic spaces serve as dynamic sites of interaction between personal identity and socio-cultural forces. Giovanna's movement between her parents' home in the affluent Vomero district and her aunt's home in the industrial outskirts of Naples highlights the complexities of identity formation and the socio-economic dynamics embedded within the urban environment.

This paper argues that The Lying Life of Adults serves as a compelling example of how novels can illuminate the evolving meanings of domesticity and interior spaces. By framing the home as a contested and fluid construct, shaped by external pressures and internal tensions, Ferrante's work underscores the instability of modern urban domesticity. This approach highlights the potential of Phenomenological Literary Analysis as a valuable framework for understanding the interplay of memory, identity, and socio-economic forces in urban settings.

Domesticity and Gender

Tara Bissett - University of Waterloo School of Architecture, Canada

Drudgery and Resistance: Domesticity and Women's Carceral Spaces

For many women in early 20th century North America, home as an expanded field was fraught terrain. Women drawn from rural areas to big cities often made home in rooming houses in working-class neighbourhoods or in shelters with rules governing coming and going. Working in factories, in other people's homes as domestic workers, and in department stores, these women often transited through the public sphere. Daphne Spain (2014), and more recently, Sadiya Hartman (2020), have shown that strolling, rioting and, sometimes, working in public could lead to a charge of a morals infraction, a pseudo-crime met with 'doing time' in a women's reformatory. Shaping a complex relationship between inside and outside, these institutions were microcosmic counter societies. Layered and palimpsestic, such reform institutions combined all the complex functions of civic citizenship—education, medicine, recreation, religions—in a way that compressed the public sphere and homelife into a single undifferentiated field (Foucault, 1995).

Exploring two of the earliest prison reformatories in America—Sherborn and Bedford—in Massachusetts and New York, respectively, this paper argues that these institutions played important roles in both making and unmaking 'home'. Although their presence exposes the problematic legislative and penal apparatus that mandated how women could inhabit the public sphere, they also reveal how homeplace (bell hooks, 2015; Iris Marion Young, 2005) was denied to many women. On one hand, the reformatory demanded a new feminized workforce of social workers, officers, nurses, and superintendents to manage the new criminalized terrain. These women often lived in their workplaces, offering one of the earliest collective dormitories for single women working professionally outside of the family home.

At the same time, these reform institutions instrumentalized and weaponized the concept of home and family for inmates, who were mostly women from working class and racialized backgrounds. The penal framework penitentialised the immanent work of laundering, dusting, ironing, and mending clothing from men's prisons and asylums. Nonetheless, women inmates dissented, resisted, and turned their backs on this form of domestic governance. Though the aim of reformatories was to inculcate women into being tamed by homemaking, they perhaps better reflect women's resistance to normative domesticities.

Oliver Brax - Bartlett School of Architecture UCL, UK

Peaceful Containment. Domesticating the Parisian working-class at the Cité Napoléon (1849-1853)

The construction of the Cité Napoléon (1849-1853) constitutes a landmark in the history of French workers' housing. Its status as a 'model project' implies that it reflects an ideal view, on the part of reformers and philanthropists, of working-class domesticity in the middle of the 19th century. Designed as an enclave within the urban fabric of Paris, this housing complex materialised strongly paternalistic and disciplinary objectives, explicitly aiming to 'disarm riots pacifically'. The architectural form of the project materialised this objective, and the involvement of its architect, Marie-Gabriel

Veugny, in the administration of the French capital's prisons gives further insight into this project's spatial qualities, and especially into the way in which it equates dwelling with containment and captivity.

This housing complex was intended to preserve the family and social order from the threat of both a 'subversive' population, the Parisian working-class, and doctrine, socialism. From this results a stark distinction between two realms, the domestic (the private apartment) and the political (the public space of the city), imposed through strict rules and specific architectural devices. Original drawings and prints illustrate the ambiguity between collective spaces and individualised, yet generic, interiors. The design both of the buildings and of the apartments showcase a conspicuously bourgeois appearance, reinforcing the image of the 'orderly worker' whose dwelling habits conform to middle-class morality.

This paper will question how the Cité Napoléon's design and day-to-day management convey a disciplinary and reactionary conception of domesticity. It will illustrate how this case study opposes the revolutionary potential of the street to a pacified and conservative view of the home, in which inhabitants merely live as atomised entities, and hence how domestic and carceral reform converged in this particular design. More broadly, this contribution will show how the Cité Napoléon encapsulated the idea of the domestic as a moral and a neutralising force, and hence gave an architectural form to the goal of achieving social pacification through housing policy, a phenomenon which has persisted to the present day.

Cansu Degirmencioglu - Technical University of Munich, Germany

"Is This a House?": Suat Dervis's Accounts of Dirt, Disease, and Domesticity in 1930s Istanbul

Suat Dervis (1901–1972), a prominent journalist, novelist, and political activist, was born and raised in Istanbul. Her journalistic work in Berlin (1920–1932) exposed her to the struggles of the underprivileged, fostering a sensitivity to issues of social justice. Upon returning to Istanbul, Dervi confronted a city grappling with post-imperial transformations, post-war devastation, and profound poverty. Through a series of interviews published between 1935 and 1937, she documented the living conditions of the urban poor, offering a vivid portrayal of domesticity that transcended architectural conventions.

Dervis chronicled diverse, unconventional housing forms—cave-like dwellings carved into Byzantine walls, semi-ruined Ottoman madrasas, makeshift huts in mosque courtyards, and dilapidated structures in neglected neighborhoods—none of which had been touched by the modernization projects of the time. Her descriptions extended beyond the physicality of these spaces, capturing the sensory and emotional experiences, intertwining with material and metaphorical decay. By navigating stagnant puddles, encountering empty caskets with horror, and being overwhelmed by the smell of mold, Dervis questioned the very spatiality of a living environment, posing the thought-provoking question: "Is this a house?"—a question that resonated in her later fictional writings.

While her contributions to literature, gender studies, and social history are well-recognized, her journalism has received limited attention in architectural history. Drawing from the histories of welfare, architecture, and gender, this paper explores Dervis's unique documentation of domestic space in relation to the urban poverty of 1930s Istanbul. Her interviews and accompanying photographs provide critical insight into housing conditions ignored mainly in architectural debates of this transformative period, which prioritized middle-class residences. These accounts also fill a gap in the architectural histories of Istanbul, which often focus on the emergence of gecekondu (shanty) settlements in the 1950s, overlooking earlier informal housing forms.

By analysing Dervis's spatial descriptions through the lenses of hygiene, welfare history and gender, the paper positions her as a critical architectural narrator. It explores how her depictions of the domestic sphere reflect broader socio-political tensions, including the gendered nature of poverty and caregiving in urban environments. Moreover, the paper proposes that Dervis's journalistic work can serve as a valuable tool for interdisciplinary studies of domesticity.

Gini Lee - RMIT University and at University of Adelaide, Australia

On the Nature of Homeplace

Concerned with uncovering diverse notions of homeplaces, this work experiences of home in seemingly unhomely places, where homely situations arise, and how their forms are written and exposed. In a lived environment of increasing mobility, one result of insecure working arrangements and housing shortages finds increasing challenges in find spaces to call home. Adopting a focus in promoting re-homing in unused and overlooked places the research looks for alternative parameters to evreyday ideas of what constitutes a sense of home and of self.

Narrative is the medium through which the idea of Homeplace emerges as a site of refuge - and of resistance - from social and economic hardship. Threaded throughout this speculative account, tangential spatial and literary prompts gleaned from Mervyn Peake's accounts of Gormenghast Castle, appear as story-drivers. Questions arise on how to invest the invisible traces and qualities of sites of home, relative to the intangible personal memories and possessions that we bring to place. Thus, facilitating diverse crafting of alternative yet tangible homeplaces for those set adrift, wherever, and whenever, either through choice or unwelcome circumstance. How can examining intangible and ephemeral associations to home and lived place contribute to making spaces and situations familiar, as an aid to enabling a sense of place in unfamiliar space?

Drawing upon bell hooks' ideas on Homeplace traces her mother's and grandmother's efforts to build a site of refuge as the domain of women within an environment of overt racism and segregation. Beyond the idea of home as property hooks describes places of tangible and intangible values of family and community. The idea of a sense of place felt and experienced in reality and in memory suggests that grounding in place includes the everyday life rituals at home and beyond. Such connectivity infers that the interior domesticity of home is only one facet of homeplace, where reality lies in an expanded domain that constitutes the activities of everyday life according to both personal situations and practiced relationships with place.

Daniel Ovalle Costal - Bartlett School of Architecture, UK

Designing a Queer Domestic Canon

Scholarship on queer space has historically prioritised public and commercial spaces, from 'gaybourhoods' to night clubs. Domestic spaces have historically received less attention and have often been framed as sites of normalising power. This is despite the richness of feminist critiques of domesticity as a key agent in the construction and reproduction of gender and sexuality, but also as a place for empowerment and resistance. Some scholars have since problematised the reading of the home as an outright normalising space and argued for more nuanced understandings of domesticity. My work explores the potential of design in the chasm between lived, disobedient, queer domesticities and the normative domesticities instructed through the canon of home typologies.

This paper explores the critical potential of architects' toolkits to re-design domesticity as a queer-affirming space. This project engages with the concept of homonormativity, proposed in the 2000s as a call against a conformist drive in LGBTQ+ activism and in favour for radical queer politics beyond equal marriage, for which I argue the home is a key battleground.

Dollhouses are key tool and methodology. As hybrids between architectural models and toys, dollhouses facilitate a practice of design fabulations. These utopian constructions relate to everyday experience, spaces, and rituals, thus surfing the binary between the quotidian and the fantastic. Furthermore, dollhouses are framed as disobedient objects, enabling a critique of architecture's disciplinary conventions, and thus of the spaces and aesthetics of normative domesticity.

The core argument of this paper is a call to reclaim domesticity as a key space of disobedience, care, affirmation and

comfort for gender and sexually diverse people. I argue that while the home has often been framed as a normalising force in queer activism and in wider culture, it has also been a space for creating dissidence, even utopia, hidden in plain sight.

My work explores domesticity with ethnographic methods but also design tools such as drawings and dollhouses. Ultimately, I aim to develop a queer set of design methods that can be used to produce domestic prototypes to demonstrate new spatial, ethical, and aesthetic horizons for queer-inclusive domestic design.

Evan Pavka - Toronto Metropolitan University, Canada

Parallel Domesticities: Queer Life in Early Twentieth Century Toronto

"The Girls" — Frances Loring and Florence Wyle — and "The Boys" — Charles Ashley and James B. Crippen — were lifelong friends and same-sex artistic pairs who played a significant role in the cultural milieu of Toronto, Canada in the first decades of the twentieth century. Well-known during their lifetimes, both remain largely marginalized and little discussed today, particularly in their professional and personal allegiances with architecture. Sculptors and portrait photographers respectively, both couples strategically leveraged their unconventional domestic environments as devices for negotiating the potential threats to their highly public, non-normative lives from the hostilities of the Canadian metropolis' conservative, protestant social world.

For Loring and Wyle, the abandoned Deer Park Church at 110 Glenrose Avenue became a place for both work and life. Over four decades, the artists transformed the dilapidated structure into a visible and visited home, studio and architectural oddity that was mapped onto their own. In doing so, the residence became a critical zone in which to openly participate in civic life, which would have otherwise marginalized the two aging women. A block away, at 110 Inglewood Drive, Ashley and Crippen commissioned a radical and austere residence by A.E. LePage, eschewing many conventions of its time by embracing particular formal characteristics actively criticized by the leadership of the region's architectural community. Through the lens of its protected joint balcony, the residence was deployed alongside their public-facing studio to similarly make room for non-normative forms of dwelling to occur.

Here, domestic architecture is taken up as a key site of spatial agency in masking and mediating non-heterosexual life. Each insurgent residence is cast as an integral node in a subcultural archipelago while the parallel means of architectural patronage — construction and adaptation — are examined as distinctly queer approaches that sought to reinterpret, invert, recontextualize and appropriate heteronormative structures, particularly the home. The formal and conceptual extremity of each is read alongside the specific artistic mediums of the couples to reveal the manifold ways in which explicitly non-heterosexual lives and spaces coexisted within the context of the city.

Tanya Southcott - University of Brighton, UK

Reconstructing the Sainte Famille Women's Centre

In this paper, I explore the question of agency in relation to domestic space where threats to the built environment such as demolition and urban renewal create opportunities to subvert traditional gender norms and expectations. I use the example of the Sainte Famille Women's Centre, a collective, self-proclaimed feminist space located in the inner-city neighbourhood of Milton Parc in Montreal, Canada, between autumn 1970 and late 1972. During this time, the building, a former nineteenth-century single-family dwelling, was part of a neighbourhood-wide proposal for redevelopment, but it was also appropriated as a site of radical feminist experimentation. Here various young women came together under the guise of second-wave feminism to take control over their bodies and to create networks of female support and knowledge. But while the building was ultimately saved, preservation has stripped the structure of its feminist past and traces of the insurgent domestic agency it enabled.

In this paper, I present ongoing research to reconstruct the Sainte Famille Women's Centre as a work of feminist architecture, following the research of writer Jos Boys and architect Julia Dwyer. Boys and Dwyer argue for feminist architecture as a material intervention that aims to challenge normative assumptions about how space is gendered, and to rethink interpretations of buildings and objects as expressions of feminist processes. At the centre of my work is a collection of photographs documenting the Sainte Famille Women's Centre as a form of spatial appropriation and the oral testimonies of women whose knew the space through embodied experience. The paper thus evolves as a structured dialogue between people and artifacts, and between academic and practitioner expertise and personal memories.

Olivier Vallerand - University of Montreal, Canada | Anthony Raynal - University of Montreal, Canada & University of La Sorbonne Nouvelle, France

Houses where Death Lives': Resisting AIDS Discrimination Through Domestic Care

Periods of crisis often create environments conducive to the emergence of new architectural and urban forms. While natural disasters or wars have a directly visible impact on the built environment, transformations linked to health crises are often more subtle and sometimes overlooked in histories of architecture and the city. This paper stems from an ongoing research project on the relationship between the HIV/AIDS crisis and the built environment, focusing among other things on how the confluence of Francophone and Anglophone cultures influenced the reaction of Quebec communities to the crisis, compared to other large North American and European cities that were particularly affected by the epidemic in the 1980s and 1990s.

Titled after Les maisons où la mort vit, a report by a Montreal AIDS activist on end-of-life care in domestic settings, the paper explores AIDS activists and caregivers resisted both institutional and governmental marginalization and popular prejudice and discrimination by building a network of care houses throughout the province of Quebec. With limited access to purpose-built health institutions, activists transformed apartments into community-based organizations devoted to caring for people living with AIDS who could not return to their regular living environment. Building on the same focus on care and compassion than other places linked to HIV/AIDS in Quebec, including places of activism and memorialization, these houses have had a long-term impact on Quebec society, beyond the direct response to the HIV/AIDS pandemic. Archival material and interviews conducted with people who were involved in the response to the crisis suggest, for example, that the development of shelters outside of traditional health institutions and the response of neighbours to these places had a lasting impact on a shared vision in Quebec society towards end-of-life care.

Domestic Labour

Michela Bassanelli, Carola D'Ambros, Imma Forino - Politecnico di Milano, Italy

Spatial Infrastructures for Women Between Reproductive, Productive and Care Labour

Historical Readings and New Design Perspectives The shifting dichotomy between productive and reproductive labour has been at the centre of feminist and transfeminist debate since the middle of Sixties (Mitchell, 1966; Benston, 1969; Morton, 1971; Dalla Costa, 1972; Federici, 1975). The effects of the Covid-19 pandemic have generated a new wave of reflection when the home, once again, became a place of spatial overlap of different activity: work, sport, school, care (The Care Collective, 2020). The Fordist revolution split the productive and reproductive apparatus into well-defined spatial domains, on the one hand, the factory or the office, and on the other, the home, considered the realm of the 'full-time' housewife. Towards the end of the 19th century and for much of the 20th, the home is the place where another capital is accumulated, linked to childcare, space maintenance and food preparation. Early examples of the externalisation of domestic tasks, in order to free women appeared at the beginning of the 20th century by several utopians, researchers and designers who rethought the home through the collectivisation of certain essential services for the family - such as cooking, washing and ironing laundry, managing household chores, looking after children.

Starting from this theoretical background, the paper puts domesticity under siege by changing the perspective and examining some projects that showed a different way of living. It will look at the Frauen-Werk-Stadt I [Women Work City], a revolutionary housing project built in Vienna between 1995-1997, and then the paper will focus on contemporary examples of the externalization of domestic tasks from a female perspective. Today, remote work, which was strongly experienced during the pandemic, brought these two forms of labor together in the domestic space with new effects on women and carers. If the emergency phase has shown the limits of the work and space overlap that has particularly affected women, it has, however, brought forth new possibilities for the design of places between the home and the street that can act as 'social infrastructures' through which to build and care for community (Forino, 2019, 2022).

This paper argues that such a vision requires rethinking the boundaries and functions of domestic and communal spaces, challenging traditional gender roles and reimagining the urban environment as a dynamic site for care and collaboration. By examining both historical and contemporary examples, it seeks to illuminate how spatial design can address the evolving needs of society, particularly in fostering inclusivity and shared responsibility.

Shonali Shetty - Hogeschool Utrecht and Studio PARENT, Netherlands

Housing (re)Production; The Role of Architecture in the Circulation of Biopower in the Reproduction Economy.

The post-COVID baby boom, as if propelled by an innate desire for species survival, throws an important torch on the politics of reproduction. Women were thrown into gender roles of childbearing and rearing. Heteronormative homes turned into spaces of violence (Boserup et al., 2020; Ertan et al., 2020), reminding us of the fragility within which the

construct of the family is housed. Investigating architecture's role in this process is urgent in making and breaking such constructs.

Studying reproduction is an interdisciplinary (England et al., 2020) and trans-species field embedded in biopolitics. Yet, it largely stays within niche feminist discourse. In this paper, I aim to highlight the entanglements of architecture and the womb in gestation. Navigating through biology, humanities, and architecture, I emphasize the role of architecture in circulating fluids of the reproduction economy. I refrain from narrating this story through the Capitolocene or Anthropocene. Instead, focusing on the Chthulucene, where non-humans are central to my story.

Beatriz Van Houtte Alonso - UGent, Belgium

Rented Rooms. Inhabitation History of a Widow in late 19th Century Brussels

This paper will investigate how working singles, in particular women, inhabited rented rooms in late 19th century Brussels. Since the late 19th century, the Belgian nation has been strongly marked by legislation, fiscal policies and cultural discourse fostering homeownership and the nuclear family. Census data on Brussels, however, suggest shared rental housing as well as single women were common phenomena in the second half of the 19th century, as a small majority of the city's inhabitants were women, of which a majority over 15 years old was single or widowed. Today, the everyday lived experience and housing situations of these singles remain understudied, as well as largely absent from the collective imaginary.

This paper takes a microhistorical approach and draws on evidence from a 1882 dossier of the Cour d'Assises of Brabant featuring a house inhabited by several working singles, among which the widow Adrienne Vingerhoets. The dossiers held in the archives of this court typically include direct depositions of witnesses as well as detailed plans and drawings of interior spaces where crimes have taken place, showing general layouts of housing and 'frozen' scenes of the daily life of a (mostly unfortunate) inhabitant. This archival research is part of a PhD project which aims to contribute to the history of real estate and urbanisation by enriching it with what Meredith TenHoor calls an inhabitation history. This paper will argue the domesticity of these single women living in rented rooms was characterised by ever-shifting settings, shared amenities, subletting and social and urban embeddedness.

Sophie Yetton - University of the Arts (UAL), UK

Interior Capsules (The Womb, The Bomber Fuselage, The Flint Nodule): An Autoethnographic Constellation

This proposal is for a performative paper to be delivered at the Domesticity Under Siege conference. This will constitute a scripted dialogic performance that uses the participation of (three) pre-agreed conference volunteers to deliver sections of dialogue. The paper presents a set of scaled ideas about 'Interior Capsules' that explore the overlapping tensions of expanded narratives captive in intimate interiors. These narratives address notions of safety, violence and geology across multiple scales of materiality and time.

The scripted performance will amount to an experimental autoethnographic constellation. The Capsules will include The Womb, The Bomber Fuselage and The Flint Nodule. The Womb is explored critically as the first spatial interior to harbour physiological and sensory experiences of every human conceived. Birth is considered as the violent rupture from this most primal maternal domesticity. The Bomber Fuselage is explored critically through the axis of verticality (Eyal Weizman, 2002), the 'Dehousing' paper of 1942, and cross-layered with a personal family legacy of inherited violence and loss. The Flint Nodule is explored materially across geological time scales as the fluid solidification of micro-crystalline silica in the cavities of animal burrows and echinoids, forcing interior cavity moulds of burrow-form

flints. Its extraction and working by Neolithic man nearly 90million years later provided our ancestors with weapons and ceremonial objects.

The Capsules will converge and diverge to and from each other through the dialogic script of the performance. They are aligned through themes of interior colonisation of the host space but simultaneously threatened by the intrinsic function of the host. The Womb cradles and nurtures pre-conceptual development of life, but through the expulsion of the birthing act, delivers that life to inevitable death. The Bomber Fuselage cradles explosives that deliver domestic destruction set against a statistical bet of its own survival via counterattack. The Flint Nodule self-actualises via a grain-by-grain replacement of chalk carbonate by silica crystals, enabled by acidic dissolution generated by bacterial activity in the seabed. The flow of biological life active in mobile and fluid multi-scalar interiors is considered via the theme of invasion, threat, and rupture. The experimental performance will weave critical readings of physiological, experiential and material interiority via mythopoetic narratives exchanged by character representatives for elements of each capsule.

Insurgent Domestic Agency

Juliana Barbi - KU Leuven, Belgium

'Somewhat Modernist': Colonial Domesticity and the Insurgent Political Subject in Anna Muylaert's Que Horas Ela Volta? [The Second Mother, 2015]

Certain strands of the 20th-century Modern Movement, shaped by the CIAM, were defined by the complex interplay between aesthetics and politics. Some advocates promoted functionality as a means of social emancipation, viewing the 'machine for living' as a way to alleviate domestic chores and enable citizens to participate in democratic public life. In Brazil, however, despite the influence of these modernist ideals, colonial structures persisted in the domestic realm, masked as 'modernist style'. This was particularly evident in middle-class homes, where the spatial typology of the 'maid's room' reproduced oppressive social hierarchies. In other words, Brazilian domestic modernist architecture often fell short of its radical, emancipatory aspirations.

Drawing on theories linking domestic spaces to the formation of political subjectivity, this paper examines the internationally acclaimed Brazilian film Que Horas Ela Volta? (The Second Mother, 2015), to explore two interrelated themes. The first concerns Brazil's 'somewhat modernist' architecture, which lies outside the established modernist canon, and the second addresses the contemporary challenges facing architects within the profession's decolonial critique. The central question posed is: how can architects reclaim the contested legacy of Brazil's 'somewhat modernist' architecture while maintaining a spirit of insurgence in addressing pervading colonial structures embedded within domestic spaces?

To approach these themes, this paper has been divided into three parts. The first will explore the relationship between domesticity and politics in architecture. The second will analyse the symbolic and spatial dynamics in Que Horas Ela Volta?, focusing on how architecture serves as an instrument of naturalization of oppression, and how insurgent subjectivities and spatial practices might subvert what seems to be irrevocably established. Finally, the third part will reflect on the broader implications of these insurgent political subjects for the field of architecture, presenting contemporary examples of decolonial practices and the challenges they pose to entrenched social privileges rooted in a colonialist spatial logic.

Christiane Felber - UCL, UK

The London Borough of Lambeth's Council Housing of 1965 to 1980: Modern Arts and Crafts

The British welfare state instigated a large public building programme, becoming one of the world's largest post-war housing providers, especially in London, where the need was immense. Changes, real, perceived and desired, in the demography of many inner-city areas had led them to be understood as slums or 'twilight areas' – intermediate in their location, quality of physical structure and social status between the slums and the suburbs. Houses formerly

occupied by one household had been subdivided, existing facilities shared and rented privately by a younger transient population. New development and rehabilitation brought the 'politics of dispersal' to the densely populated inner London boroughs – a large number of people would be 'decanted' from their homes and neighbourhoods and moved to 'overspill development' elsewhere.

This paper attempts a retrospective and critical interrogation, taking the inner London borough of Lambeth (in the broadest sense a 'human agent') as exemplary in its response to the British welfare state's housing drive. It reviews aspects of the implementation of Lambeth's housing programme between 1965 and 1980, a project that embodied its architects' and planners' visions for future homes, while also embracing the rehabilitation of existing dwellings. By investigating an element of the large Myatt's Fields redevelopment proposals of 1974, questions of site clearance, attitudes to traffic and car provision, household size, the integration of existing and historic buildings, visions for internal configurations, external expressions, and integration of green space are all considered and illustrated.

Lambeth's housing programme both reflected and imposed demographic changes and the general trend for smaller family size and single-person households. Also, changing attitudes towards housework and women's position in society manifested themselves in modified internal configurations. Lambeth's architects thought carefully about how people would live in the future. They were idealistic – some were even card-carrying Communists – and they certainly believed they were building for everyone. Key typologies in Lambeth were high-rise blocks, low-rise high-density schemes, and infill and rehabilitation projects. Throughout and in each category the design solutions were versatile. Designs incorporate a soft, imaginative modernism and integrate landscape following garden city ideas, also sometimes retaining building fabric. The green spaces have been threatened and are again.

Cathy Hawley - Royal College of Art, UK

Mothers Making Space in Gladstone Park: Claiming Homes in the 1946 Squatting Movement

This paper looks at squatting practices in the United Kingdom in the immediate aftermath of World War II (1946 – 1950), a time of enormous social and environmental change as well as significant housing shortage. It discusses the evolution of informal and temporary practices of making scarce space work, with a particular focus on the role of mothers within the 1946 squatting movement. Provoked by the widespread destruction of the war, overcrowding and barely habitable conditions, the squats were part of a nationwide mass movement, much of it spontaneous and ad-hoc. In all over 45,000 people occupied empty military camps, bases and requisitioned hotels and flats across the country.

One such squat was at Gladstone Park, a military anti-aircraft battery in Cricklewood, North London. On the 16th of August 1946 an interviewer from the social research project Mass Observation visited just as the first squatters were moving in. The interviewer returned throughout 1946, in early 1947 and finally in 1950, following their progress, and one family in particular, the Leyshons. Using Mass Observation archive reports, the paper will trace how the Leyshon family took over, adapted, and established a home from an abandoned army cookhouse and will explore how the camp itself became a self-organised community.

Drawing on my practice-based architectural research, I will use original drawings alongside documentary photography, archival material and contemporaneous reporting to explore the precarious spatial conditions and inventions of this family, this mother, and the wider community of care that was established in the squats. The paper will reflect upon mothering and domesticity at a time of crisis as well as the changing expectations of women and their relationship to the home, work and family immediately post-war. Overall, the paper seeks to explore how mothers' squatting practices in post-war Britain offer an overlooked history of the making of domestic interiors.

Nel Janssen, Johan Liekens, Manon Persoone, Ema Soukupová - KU Leuven, Belgium

Shared Domesticities: Interiorizing Wicked Matters by Norm-Critical Design

In this paper, we present results of the research line 26 Toilets to Re-Figure Habitation of our research cell Architecture & Wicked Matters. Acknowledging that ecological challenges must be positioned on cultural rather than merely technological levels, we interrogate engrained anthropocentric patterns of habitation through norm-critical design. The goal is to develop material narratives that act as counter-imaginaries for (interior)architectural design, as it struggles with the adoption of posthuman concepts. Therefore, we re-negotiate cultures of habitation in a prospective way, envisioning future scenarios and investigate the potential qualities that arise from architectural metabolic cycles between e.g. the kitchen and toilet (food, digestion, waste, compost, soil, garden).

In this light, the notion of Shared Domesticity foregrounds the permeable boundaries between interiority and exteriority, private and public, challenging the sacred, human-controlled environment that domestic space traditionally represents. This concept is further elaborated by three characters of our spatial alphabet. Each character highlights one aspect of the research, together then giving a brief overview of how the design explorations are set up in the research process. 'K for Kitchen Ecosystem' presents a concept of a Kitchen in the Shared Domesticity as a model for (more-than)-human collectivities. 'F for Factory of Regenerative Habits' introduces a method to transform domestic patterns of habitation through conversation pieces. 'S for Soil Times' describes a set of details that substantiate the act of making Oddkin, of becoming Soil.

We argue that domestic space is the ideal experimenting terrain as habits are formed, practiced, maintained, and transmitted there. By interiorising matters that are in Western domesticity traditionally categorised as dirt and waste and removed radically from our homes (e.g. flushing waste down a toilet), we create an uncanny tension that threatens the normative sense of domesticity. By making these vibrant matters present as active co-habitants, we oppose the still influential modernist concept of the home-as-machine with the home-as-metabolic-body, becoming an active agent in urban ecology-to-come. This requires an interrogation of what we choose to include or exclude in our domestic sphere: who and what do we need to share the inhabited domain with and hence, have to create the space for and with?

Angela Kyriacou Petrou, Teresa Tourvas - University of Nicosia, Cyprus

Domesticity on Hold

Overridden by abstract orders and rhetoric values of the lost home, the spatial reality of the domestic space and its material 'hereness' is replaced by narratives of displacement and loss. The home and homeland become an unattainable space of memory, often placing a potential homelife 'on hold'.

The paper will explore domesticity through the notion of homemaking in -the context of displacement. Coming away from politicised or fixed definitions, home is examined as a series of actions and labour related to the domestic realm. Stories told through a women's perspective, attempt to overcome a universal and politicised process of belonging and seek to define the home as a multidimensional space, where one executes, affects, and realises acts of becoming.

Through the examination of refugee housing in Cyprus we explore the domestic home as a space of community where refugees revoke their status of loss through activating social networks and minimal resources offered by the micro-economies of gardening, cooking and collective activities.

Personal narratives and testimonies of everyday life provide alternative narratives of home. Viewing the home as a changing multidimensional space, "a process of reclaiming and reprocessing habits objects names and histories that have been uprooted" (Ahmed, 2000), stories of homing recognise home, not as a fixed place but an ongoing process,

which incorporates the complexities of what has been left behind, women's narratives of home give access to past places through embodied tracings of memories and rituals, manifesting in palpable presence of actual life through acts of repair, creativity and maintenance.

When a home is abruptly lost, what processes contribute to the creation of a new home? How can these emerging practices foster agency and cultivate new identities and connections outside the traditional notion of a fixed shelter? Can the experience of displacement and the development of a new domestic space strengthen communities and give rise to new forms of domesticity?

Through the narration of women's spatial practices related to homemaking, we explore the nuances and contradictions of home, seeking ways to recreate and rewrite the home into the present, through articulating spatial, temporal material and relational process of homing.

Dr. Elisa Lega - University of Brighton, UK | Vanessa Lacaille and Mounir Ayoub - Geneva, Switzerland

Parked Domesticity: Semi-Official Mechanisms of Exclusion and Resistance in Geneva

Geneva, a city celebrated for its global human rights advocacy, paradoxically hosts semi-official zones that marginalize and confine vulnerable populations. These spaces, such as emergency shelters and temporary encampments, expose the contradictions between universal human rights ideals and localized exclusionary practices. Architectural and urban planning frameworks shape these zones, reinforcing temporary and precarious living conditions that challenge conventional notions of home, belonging, and agency. The concept of "parked domesticity" highlights how spatial mechanisms of exclusion are embedded within Geneva's urban landscape, fostering a critical discourse on the ethical and political dimensions of such spaces.

This paper examines Geneva's semi-official zones as spaces of both exclusion and resistance. It analyses how urban policies, and spatial arrangements confine marginalized communities under the guise of crisis management, drawing on Giorgio Agamben's "state of exception" and Michel Foucault's concept of heterotopia. Despite their exclusionary design, these encampment spaces become arenas of resistance and adaptation, as marginalized individuals assert agency through informal economies and personalization of their environments. Visual ethnographic methods, including participatory and reflexive mapping, narrative documentation, reveals the nuanced lived experiences within these spaces - redefining domesticity as a collective, fluid, and transformative act within exclusionary frameworks.

This paper argues that Geneva's semi-official zones embody the contradictions of urban hospitality by simultaneously excluding and enabling resistance. It contributes to the conference themes by exploring how exclusionary mechanisms paradoxically generate new forms of domesticity and belonging. By integrating Derrida's notion of unconditional hospitality and Andrea Staid's concept of abitare illegale (illegal dwelling) the paper challenges traditional urban planning paradigms and advocates for more inclusive and dignified spatial policies. The draft paper will serve as a theoretical framework for the transdisciplinary workshop "Un camp n'est jamais une solution" at HEAD Geneva, which will produce an in-depth study of case studies - ultimately informing the findings of the paper for the conference.

Hannah Lewi - University of Melbourne, Australia

Resonant Houses: Experiencing Prime Minister John Curtin's House

Visiting a place is not necessarily the experience of it. The real experience is the resonance, the "pre-image," the afterimage, the interpretation of experience, the distort of experience, the struggle to experience the experience. Andre Aciman

John Curtin House was built in 1923 in the suburb of Cottesloe, Western Australia. Curtin was the Prime Minister of Australia during WWII and died in office in 1945. His family home was a functional bungalow designed by Curtin himself with a wide verandah so he could rehearse speeches and feed his love of poetry while perambulating its perimeter. It was a seaside respite away from the slings and arrows of political and public life in Canberra.

In fulfilling my long-term research project of sleeping in heritage houses and recording their affective atmospheres or 'resonance', I had the opportunity of spending a long weekend alone in the Curtin home. Unlike other house museums, here there are few intimate details or original artefacts remaining. So, my mission became a creative exploration to re-introduce subjectivity, in the mode of re-interpreting the historical biography of the house, and to experiment with other ways of drawing out traces of former occupation.

Taking inspiration from photographers, including David Hockney and Michael Wesley who have profoundly addressed the presence of time in the photographic image, I set out to explore the duration of the brief time I spent within the house —the micro-time of my everyday rituals set against the longer duration of historical time and the spectral shadows of Curtin's family life. The resulting photographic images sought to slow down my experiences and render them more intimate and more subjective of myself as viewer and temporary resident of the house.
These acts of ephemeral interpretation attempted to re-animate the stillness and silence of this house. Images were created by overlaying reflections of me settling into the rhythms of the house, by projecting historical texts and speeches made by Curtin that seep into the interior fabric and private spaces, and through long-exposure montages capturing movement and resonant atmospheres at play over different times of day and night. Some of these images were printed using a micro-Polaroid printer and temporarily installed as miniature souvenirs of a fleeting presence.

Georgina Pantazopoulou - University of Antwerp, Belgium

Reimagining Domestic Spaces: Feminist Critiques and Alternatives in Interior Design

Architecture and interior design have historically adhered to principles that reflect patriarchal ideals, often marginalising diverse users and reinforcing exclusionary norms. For instance, Le Corbusier established a system of proportions based on men's average height of 1.83 metres in his Modulor, as applied in his Unité d'Habitation in Marseille. He thus assumed a universal standard based on the male body. Similarly, Grete Schütte-Lihotsky's Frankfurt Kitchen reinforced stereotypical gender roles by assigning women a central but isolated role within the domestic space. The term 'master's bedroom' further illustrates how domestic spaces have historically embedded gender hierarchies, with the term 'master' evoking associations with patriarchal authority and, for some, even colonialism and slavery. These frameworks illustrate the persistent "default user" pattern, which prioritises the white, Western, cisgender male (Place, 2023).

However, feminist critiques and design alternatives have long pushed back against these limitations and gendered stereotypes. Dolores Hayden's Grand Domestic Revolution underscores the efforts of material feminists to redefine domesticity through communal kitchens and co-living arrangements, disrupting the nuclear-family ideal. Eileen Gray's E-1027, the Rietveld Schröder House and Luzia Hartsuyker-Curjel's Other three-room house offer additional case

studies that exemplify user-centric design approaches, challenging fixed gender patterns and embracing adaptability and new ways of domesticity. Phyllis Birkby's Herspace further expands this discourse, highlighting participatory design methods that bridge the gap between designers and users, emphasizing women's experiences and agency into home design.

This paper begins with the so-called "traditional home" of the late 19th and early 20th centuries and critically examines how such conventions have shaped domestic interiors. By examining feminist critiques and case studies, this paper argues for a transformative approach to domestic design, based on gender equity. The distinction between practical and structural emancipation is emphasized, highlighting how traditional design approaches, while focused on efficiency, often perpetuated gender stereotypes and societal hierarchies. Feminist interventions and designs that prioritize user needs provide pathways toward structural transformation, embracing flexibility, diversity, and equity in domestic architecture. These approaches open the dialogue about the gender and social emancipation, using the domestic space as a site for experimentation and empowerment.

Judit Pusztaszeri - University of Brighton, UK

Hoarding as Insurgent Domestic Agency: Mattering Bodies

Domesticity under siege stands as a direct counterpoint to the concept of home as a haven—a stable, nostalgic ideal. Approaching from a spatial practice, I see an alternative to viewing the hoarded home solely through a pathological lens; instead, I perceive it as a practice that disrupts and presents an alternative spatial logic, defying normative understandings of both the body and its use of space. Rather than a passive backdrop, the hoard functions as a spatial and corporeal assemblage, where bodies and objects co-produce an insurgent form of inhabitation.

The hypotheses put forward here examine the besiegement of the home through hoarding, juxtaposing its definition provided by Cognitive Behavioural Theory of Hoarding as a disorder of excessive attachment and an inability of using space as intended, against new materialist and poststructuralist theories of agency and spatial practice. The hoarder's home is frequently perceived as an assault on the normative domestic order, yet this perspective overlooks the interwoven dynamics of memory, identity, and materiality that shape the hoarded environment. Drawing on Deleuze and Guattari's assemblage theory, the hoard is not a static collection but a non-linear, affective terrain, where objects, bodies, and space dynamically interact.

I propose that hoarders challenge dominant spatial norms through their bodily relationship with space. Unlike the discrete, autonomous body that maintains fixed boundaries, the hoarder's body is porous, dissolving the separation between inside and outside, self and object. This aligns with Barad's intra-action, where subject and object emerge in relation, and Anzieu's Ego-Skin, in which the hoard acts as an externalised bodily extension, retaining affective traces of the self. Memory, too, is reconfigured—the hoard forms an embodied, material memory-scape, aligning with Bergson's and Deleuze's sense of memory as a continuous and dynamic process of becoming rather than a fixed repository of discrete, retrievable moments.

Shifting the focus from pathology to agency, this paper reframes hoarding as a radical spatial practice. The hoarded home is not inert but an insurgent domain, where domesticity is redefined through non-linear spatiality, memory, and matter. This challenges existing architectural framings of bodies, proposing that hoarding constitutes an alternative spatial negotiation and a site of resistance.

Azadeh Zaferani - Bartlett School of Architecture (UCL) & co-director of Ab-Anbar Gallery, UK

Marching Domesticity: Mass Dowries and the Exercise of Power in Iran

This paper explores the tension between individual agency and state influence in the domestic realm, with a particular focus on the cultural and political significance of dowries in Iran. While domesticity serves as the overarching theme, the study zeroes in on dowries—collections of domestic objects assembled by the bride's family and sent to the newlyweds' home before their wedding. These objects, along with the home's interior arrangement, are often displayed to wedding guests, making dowries a ritualistic yet systematic expression of homemaking in Iranian culture. By examining dowries, the paper sheds light on the intersection of tradition, state intervention, and domestic life.

The paper aligns with the conference theme of "Domesticity and the Uncanny" by introducing the concept of Mass Dowries, a state-driven practice that emerged in Iran after the 1979 Revolution. These Mass Dowries are framed as products of the Cold War's geopolitical aftermath, particularly in neutral territories like Iran. The paper argues that the kind of socialism that is known to be the Cold War's legacy contributed to the rise of Islamic Marxism in Iran, an ideology that sought to balance Islamic principles with Marxist ideals of wealth redistribution and social welfare.

In the wake of the 1979 Revolution, Iran underwent significant socio-economic transformations, including the confiscation of private wealth, the displacement of families, and the nationalisation of industries. These changes shifted power to para-governmental foundations tasked with redistributing wealth to the oppressed. Mass Dowries became a symbolic and practical tool for this redistribution, enabling the state to infiltrate everyday domestic life and promote its biopolitical agenda. By funding dowries, the state repurposed a traditional cultural ritual to serve its ideological goals, blending the familiar (the dowry tradition) with the uncanny (its instrumentalisation by the state).

Ultimately, this paper positions Mass Dowries as uncanny manifestations of state power—simultaneously rooted in cultural tradition and repurposed for political ends. Through this lens, the study reveals how domestic objects and practices became sites of ideological negotiation, reflecting the broader tensions between individual agency, cultural heritage, and state control in post-revolutionary Iran.

Home and the Threat of Technology

Els De Vos, University of Antwerp, Netherlands

The Right to Walk Up Your Stairs in the Dark. Domesticity Under Threat by Technology

In The Right to the City (1968) French philosopher Henri Lefebvre argues that every inhabitant of a city has the right to live in the city, participate in it and shape it to their liking. The same should apply to the house. The nineteenth-century Western bourgeois notion of home as 'sanctuary' from the outside word and place of privacy, freedom, protection, comfort and coziness, includes that promise. However, contemporary domesticity is endangered by all kinds of home technology, ranging from light sensors, intercom systems, tablets and digital meters.

The technologies that permeate the home can be broadly divided into three categories. First, mass communication technologies with the outside world. They include televisions, smartphones, tablets and laptops using Wi-Fi-routers and digital communication platforms. Second, domotics, technologies to ease one's comfort. For examples light sensors that switch on as soon as one enters a room or domotics to control the curtains, shutters, appliances, heating, air conditioning or security system. A third category are the datafication technologies, the digital meters to register water, gas and electricity consumption in real time.

However, are these technologies really that useful? Do they contribute to sheltering and comforting inhabitants? Is privacy guaranteed? For whom? What happens with the border between the private and public spheres? Who has access to the data gathered by digital meters? And what with the private Wi-Fi router? A second router is often installed on the private router to provide a hotspot in the public sphere.

Based on a literature study, desk research and archival material of women journals and advisory books, this paper answers these question. Eventually, I will present new professionals that focus on a harmful integration of some of these technologies in the home environment. In Dutch, these experts are known as "woonbioloog," which translates literally to "dwelling biologist," while in the Anglo-Saxon world, the term "building biologist" is more commonly used.

Benjamin Salter - Norwich University of the Arts, UK

Ambient Intelligence, Assisted Living & The Permeability of a Digital Residence

This study presents an overview of contemporary research and potential design futures for AI integration in domestic gerontechnology. It explores emerging concerns surrounding the facilitation and mediation of assisted living through AI, focusing on monitoring, analysis, and natural language processing as elements in domiciliary care.

While 'Aging in place' remains a cornerstone of UK healthcare policy, aiming to enable older adults to stay in their homes and communities, the increasing reliance on IoT and AI raises significant ethical and social concerns. The role of non-human actors in facilitating assisted living introduces risks related to privacy, autonomy, and bias.
Ongoing developments in digital assisted living technologies present an uncanny perspective, often neglecting complex human factors, algorithmic limitations, and the disruption of long-standing routines and personal experiences.

Building on the work of Louis Tenenbaum advocating for universal design principles and home modification, this study integrates research by Mihailidis, Mitzner, Rogers, and Rantz. It employs the Ecological Model of Aging and Actor-Network Theory (ANT) to analyse potential risks of mediated interactions between individuals and their environments.

The study also explores the 'Home as the Third Carer' model, where patients and their families remain central, with the home itself becoming an active participant in care. Addressing user acceptance, adoption challenges, and the effectiveness of ambient technologies in promoting independence and autonomy in later life has the potential to empower. However, the over-reliance on technology for elder care presents risks of shifting human caregiving responsibilities onto automated solutions, potentially overlooking critical human needs.
The digital permeability of connected living spaces raises issues surrounding dignity, privacy, and agency. As data flows through dissolved physical boundaries, unintended consequences, such as feelings of surveillance, eeriness, and psychological distress, may exacerbate isolation and impact the sense of home these technologies aim to support.

Smart home technologies present both opportunities and challenges in supporting aging in place. Their success relies on ethical, inclusive, and user-cantered design approaches that respect autonomy and cultural diversity while mitigating risks associated with privacy and unintended technological consequences.

Paul Dobraszczyk - Bartlett School of Architecture (UCL), UK

Uncanny Surfaces: Haunted Houses and Stone Tape theory

We often speak of old houses holding the memories of their former inhabitants. Whether we mean this literally or not depends on our relative sensitivity to these memories. This is the premise of Stone Tape theory - the idea that certain building materials can 'record' traumatic memories and then replay them to those with the appropriate psychic sensitivities.

This paper uses the 1972 BBC television drama The Stone Tape as a starting point to explore the possible implications of this idea. Recently popularised in the Radio 4 and BBC series Uncanny (2021-), Stone Tape theory arguably originated in the mid-19th century in psychometry - literally 'measuring the soul' - an idea developed Joseph Roses Buchanan and William Denton as a form of geological knowledge. Buchanan and Denton's turn to subjective insight might seem to us characteristic of pseudoscience, but it flagged up what were then the perceived limitations of humans in comprehending deep time, especially when the scientific tools to do this were not yet fully developed.

The paper argues that psychometric ideas also have their roots in the changing technologies of mechanical reproduction, particularly the invention of photography in the first half of the 19th century and the birth of the World Wide Web in the 1990s. It might be argued that the earliest daguerreotypes of the late 1830s were the first images of ghosts - a scene or person imprinted on photographic paper that has been forever frozen in the past but which we also know is irrevocably lost. Using the Japanese film Pulse (2001), I argue that a similar feeling of uncanniness accompanied the popularising of the World Wide Web in the late 1990s.

Any recording device produces a ghost in the machine - it creates a playback loop that remind us that there is no such thing as a dead mechanism. Fixing images, whether in stone, on paper or screens, reminds us that there's always something unknowable about the past, despite or even because of its ubiquitous presence in the sounds and images that our machines now incessantly create for us.

Chris Fernald - Southern Methodist University, US and Portugal

The Minimalist Home and the New Digital Subjectivity

While the home is now a shelter for all kinds of camera technologies—from doorbell surveillance video and crib-side baby monitors to the cameras embedded within smart phones and laptops—the digital camera, and its spectating publics, also enter the home in a more surreptitious way. Digital cameras, and the world of images which they have created, have also implanted a camera-like subjectivity inside the body. We now possess a prosthetic, market-friendly gaze which desires as the camera does—that every aspect of life become more image-like, visible, and primed for communication.

I offer that domestic minimalist interior design, a trend which has moved from margin to mainstream in lockstep with the explosive growth of social media in the past fifteen years, is an aesthetics which arises in ambivalent response to the invasion of the camera and the digital world into our bodies. In this paper I explain the formal and conceptual congruences between minimalist interior design and the digital condition, congruences which suggest that minimalism may be the primary spatial signature of a domestic sphere under technological capture.

Life in an increasingly digital, ocular-centric world of mobile images requires aesthetic maneuvers which help us to domesticate our new hybrid lives, and our new digital lives introduce new forms of agency and pleasure which our homes do not naturally accommodate. Minimalism, with its rhetorics of immateriality, flatness, and ontological thinness, is not only adept at analogizing the spaces of the web and the world as translated by digital images, but it is also a uniquely apt decorative metaphor for the late capitalist digital condition and its bodily dematerializations and estrangements more generally.

Beyond these symbolic congruences, digital capitalist subjects also adopt minimalist interior design because it is a tool which allows them to play with and manage the crises of embodiment which the digital image age has wrought: in its hallmarks of emptiness, purity, and abnegation, domestic minimalist design suggests a latent desire to reduce and refine the body's presence in a world that renders the flesh superfluous, onerous, and commoditized. Minimalist domestic design is thus an aesthetic bellwether for the digital's strange capture of the domestic subject, a figure who, in creating a home that is more ontologically flat, mobile, and image-like, transforms the domestic sphere into a site for the ecstatic dissolution of self into image.

Ye Xu, Jonathan Hale, Katharina Borsi - University of Nottingham, UK

Negotiating "Privacy" in the Digital Age: A Study of the "Space" of the Zoom Meeting

Working from home is becoming a widespread trend. Smooth screens provide us with a portal to the broader world. Our bodies, along with our home environments, become digital images on the screens, instantly projected into a virtual social network, bypassing the traditional spatial transitions between private and public. This trend challenges the concept of the "private home" and the idea of the "home as a sanctuary away from productive activities", which we have taken for granted since the 19th century.

This study re-examines the relationships between living practices, domestic spaces and the virtual world. In this context, using the example of the Zoom meeting scenario, this study explores the recent changes in the spatial experiences brought about by digital home-working in terms of the shifting relationships between the private and public spheres. It draws on Robin Evans's 1978 paper Figures, Doors and Passages and his discussion of the historical process of "the invention of the corridor" to explain this new spatial relationship.

This study considers the digital work space around screens and cameras in the home as the (semi-)public "digital corridor(s)" inserted into the middle of the private home. Opposed to Evans critique on the corridor as device of social separation, we argue that it multiplies interactions between different systems, groups, and spaces, thereby offering new distinctions between public and private space. Above all, the contemporary live/work home reintegrates family life and paid work – the domestic interior and the wider city – while reinventing the subtle tensions between private and public life.

Franziska Pilling - Manchester Metropolitan University, UK | Matthew Pilling, Paul Coulton - Lancaster University, UK

Designing Routes Through the Threat of Ubiquitous Computing: Making AI Technology Legible

From Netflix recommendations to Amazon Echoes sitting proudly on kitchen countertops, artificial intelligence (AI) has been inserted into the mundane settings of our everyday lives. Whilst widespread visions of AI are often presented as sentient machines, our lived experience of AI is more mundane and exemplified by so-called 'smart' products and services, which challenge the notion of the home as a contained unit with private data and communications, leaving the home.(Akmal & Coulton, 2018, 2020) This mundane reality is often presented to users using design approaches that make their operation appear simple, innocuous, and even magic. These smart systems and the data they use challenge and disrupt ordinary expectations of interacting with objects in the home.

This paper presents a speculative diegetic prototype of AI iconography that communicates AI's functional operations, making its omnipresent workings legible. (Mortier et al., 2014) The paper is structured as follows: First, we explore AI, its design, and the state of our interaction with this technology. This leads us to discuss the theory of designing AI to favour users rather than the technological conglomerates from which they emanate. Finally, we present a possible solution to the illegibility problem of AI-infused devices by presenting a catalogue of AI iconography and how we situated and evaluated the icons in a home context with potential users, fostering better negotiability and agency with the smart devices in our homes.

To counteract the current technological risk, our ability to manage smart technologies effectively is key to Human Data Interaction (HDI), which seeks to shape systems design and empower users by implementing core principles of legibility, agency and negotiability. Legibility is considered a 'precursor' (Ibid) to exercise agency within these systems, where manifestations of agency influence negotiability, enabling a user to build a relationship with those who receive data to negotiate how they use data and how data is distributed outside the home. (HDI network, ND) These concepts are independent and interdependent, and it can be argued that by providing solutions to improve legibility, we can also address other considerations, such as fairness and accountability.

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Hosted by the BA(Hons) Interior Architecture course at the School of Architecture Technology and Engineering, University of Brighton, the Domesticity Under Siege (DUS) Conference critically re-examines domesticity as a concept historically shaped by tension, disruption, and negotiation. Traditionally framed as a site of refuge and stability, the home has long been subject to forces that destabilise its protective function—whether through war, displacement, surveillance, or shifting social structures. These pressures have intersected with gendered dynamics of domestic labour, security, and spatial agency, continually redefining normative structures of care and habitation.

In the present era, this inquiry takes on renewed urgency. As geopolitical conflicts, ecological crises, and digital infrastructures reshape domesticity, the boundarieare increasingly blurred.

Rather than solely a site of vulnerability, the conference explores how domestic precarity might foster resistance, empowerment, and new forms of spatial and social agency.

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