

Designing for Modern Living: The Strategic Evolution of Residential Spaces in Response to Improved Lifestyles

Hyun-ah Kwon, Soomi Kim*

Abstract: This study delves into the evolving landscape of modern living in South Korea, which has the widespread apartment complexes that have emerged from the efficiency-centric approaches of industrial capitalism. It explores the paradigm shift in the 21st-century capitalist society, which now values creativity and individual expression over functionality and uniformity. This shift has led to a noticeable disparity between the monotonous spatial composition of mass-produced housing and the dynamic, creative lifestyles of contemporary residents. The research method involves a comprehensive analysis of both lifestyle and architectural magazines, providing insights into the changing preferences and lifestyles of residents, as well as the perspectives of professionals. The study aimed to highlight the changing nature of residential spaces and the design strategies, moving away from the conventional utility-focused designs, towards environments that foster creativity and reflect the individuality of inhabitants. Key findings indicate a growing public preference for residential spaces that are versatile, creatively stimulating, and aligned with the multifaceted nature of modern lifestyles. Contrasting these views, architectural experts emphasize the fundamental values of living, advocating for spaces that connect residents with nature and enrich everyday experiences through sensory engagement. The study concludes that while there is a divergence in perspectives between the general public and architectural specialists, both recognize the necessity for sustainable housing solutions. These solutions should cater to contemporary societal changes while preserving essential life values, thereby overcoming the limitations of the prevalent apartment-centric urban housing model in South Korea.

Keywords: architectural magazine; creativity; creative class; design strategies of housing planning; housing planning; lifestyles; lifestyle magazine; social structure; sustainable housing; urban housing

1 INTRODUCTION

Apartment complexes in South Korea have become a staple in the nation's housing landscape. Initially gaining popularity due to their uniform mass production driven by industrial capitalism, which prioritizes function and efficiency, these complexes, with their typical nLDK spatial composition, have profoundly infiltrated domestic housing markets. As of 2019, apartments account for about 62.3 % of all housing in South Korea, and in 2019, the proportion of apartments among newly built houses is over 76 % [1]. Their widespread adoption can largely be attributed to the convenience they offer.

However, the onset of the 21st century has heralded a paradigm shift within the capitalist social structure, from prioritizing functionality and efficiency to valuing creativity. This change is not just theoretical but has palpable effects on the everyday lives of residents, who now seek more than just convenience in their living spaces. The emergence of creativity as a crucial aspect of the new social framework has brought into focus the once-overlooked need for diversity and personalization in living spaces, challenging the standardization and commercial universality of mass-produced residential spaces [2].

Despite these evolving preferences, apartment complexes continue to address the housing shortage issue and remain a means of asset growth for consumers. However, their production has not significantly deviated from the existing spatial layouts. The recent surge in apartment real estate prices further complicates this scenario, revealing a gap where quantitative growth in housing does not translate into qualitative improvements. This situation underlines the need for a critical discussion on urban and socioeconomic sustainability within South Korea's housing culture,

particularly addressing the disconnect between existing housing types and contemporary lifestyle needs. The primary challenge in modern South Korean residential spaces is the imbalance between the physical structure (architectural hardware) and the lifestyle requirements of the residents (architectural software) [3].

In line with this, this study aims to delve into the changing lifestyles prompted by the societal transition and to analyze the characteristics of residential spaces that align with these improved lifestyle. Our objective is to move beyond the limitations of conventional urban housing, epitomized by the uniform and monotonous apartment complexes designed for middle-class nuclear families of the 20th century. We seek to conceptualize and create desing strategies of residential spaces that embody sustainable housing principles. A key focus of this study is to compare and analyze views of both the general public and architectural experts on contemporary lifestyles and residential spaces, especially regarding the design perspective of housing planning. In doing so, we aspire to understand and articulate the defining characteristics of sustainable housing in this new era, marked by advanced values and ideals, and to identify the perspective of housing planning that are essential in contemporary South Korea.

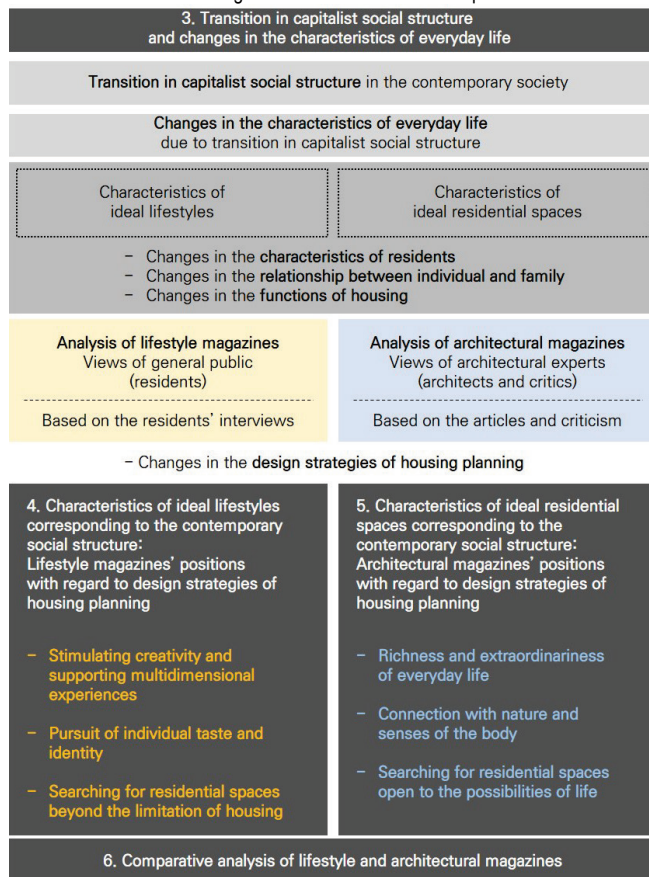
2 MATERIALS AND METHODS

In South Korean society, where most of people are accustomed only to apartments, it is very urgent to define a changed lifestyle and residential space of a new era, but discussions on it are not abundant. Most of the studies related to lifestyles mainly focus on investigating the lifestyles of each generation or the preferences according to them statistically. At this time, most lifestyles tend to be

categorized into simple listed categories such as happiness-seeking type, self-development type, individuality-seeking type, family-oriented type, and convenience-seeking type [4-8] and the social structures and underlying paradigm behind such phenomena cannot be captured.

Therefore, this study is very important as it attempts to actively analyze the attributes of the recent lifestyles and the residential spaces for them at a more intrinsic level, rather than simply defining it as an increase in individuality or diversity. It is meaningful in trying to define lifestyles in relation to macroscopic social structures for each phenomenon that can be easily limited to microscopic and peripheral discussions. In other words, this study provides a clue to discern microscopic cases in the context of macroscopic social structures as in the Tab. 1.

Table 1 Logical connections between chapters.



To this end, Section 3 examines the changes in values and orientations inherent in the new capitalist mode of production as well as changes in residents' lifestyles and the everyday life that has changed accordingly. Based on our previous studies, from the views of characteristics of residents, relationship between individual and family, and function of housing, the characteristics of everyday life have changed due to the transition in the social structure and the attributes of residential space have to change accordingly.

In Section 4, based on the contents of Section 3, we present the design strategies of housing planning covered in the lifestyle magazines. The main objects of analysis are the

residents' interviews published in the lifestyle magazines, which contain references to lifestyle from the view of the design strategies of housing planning. Through this, it will be possible to identify the conditions of ideal housing in the present age from the views of the general public.

In Section 5, we discuss the design strategies from the views of architects and critics, who are experts in the field of architecture, by analyzing the architectural magazines. The perspective of housing planning has been analyzed by considering the positions and architectural solutions of the architects, and the criticism of the critics. We hope to achieve a meaningful interpretation of the current housing culture by comparing the views of the architectural experts with those of the general public in Section 4.

Interviews of the residents and cases of residential space from 2015 to 2017 (i.e., three years) were the main research subjects of the study. In Section 4, the lifestyle magazines, "House Full of Happiness", "Maison", and "Living Senses" were chosen for the study. Unlike women's magazines centered on celebrities and fashion pictorials, domestic lifestyle magazines with main contents such as lifestyles, interior designs, and residential spaces have begun to be published in earnest since 1990. Of these, there are currently four influential magazines that have been continuously published for more than 10 years. Among them, three magazines accessible in both online and offline versions were selected for research. We analyzed a total of 108 monthly issues published by three lifestyle magazines over three years. In Section 5, the architectural magazines, "Space," which is a representative and monthly architectural magazine in South Korea, was chosen for the study. The "Space Academia" section of this magazine was listed in the A&HCI. The "Space" magazine focuses on articles related to domestic projects including residential spaces. All the articles on residential spaces covered in architectural magazines from 2015 to 2017 were investigated.

Finally, in Section 6, through comparative analysis of lifestyle magazines and architectural magazines, the similarities or differences between the views of the general public and those of architectural experts are examined and the implications thereof are investigated. This helps to fundamentally explore the characteristics of contemporary lifestyles and residential spaces that existing apartment-oriented urban housing should contain.

In this study, the humanistic approach, which was somewhat neglected in previous studies, was attempted based on the interviews and discourses of magazines. Lifestyle is a factor that should be considered when discussing residential spaces in the field of architecture, but discussions on lifestyles have been poor. Therefore, this study aims to examine in depth the topic of residential spaces considering lifestyles, which has hardly been discussed in the existing architectural field. Analysis of magazines may have limitations in securing complete objectivity and systematization due to its nature. However, since the subject of qualitative content analysis of this study focused on interviews with residents and the personal opinions of various architects and critics, it can be seen that it serves as a

meaningful means to grasp the viewpoints of various public and experts.

3 TRANSITION IN CAPITALIST SOCIAL STRUCTURE AND CHANGES IN THE CHARACTERISTICS OF EVERYDAY LIFE

3.1 Transition in Capitalist Social Structure in the Contemporary Society

Modifications in the meaning of housing and the residential spaces are primarily based on the social structure and everyday life. The industrialized culture of the beginning of the twentieth century and the consumer-driven society that followed in the middle of the century are similar to the current society, but the structure and perspective of daily life are fundamentally different. Nowadays, the force that drives innovation, influences society, and creates wealth is not industrial civilization's mechanical effectiveness, or the symbolic value of class and status in buyer society; it is human creativity that is a crucial element of the economy, and it affects systems and values in the society, which in turn leads to changes in everyday life. People's choices, values, and general trends and patterns of daily life are changing as a result of the modern society's shift from the industrial and service sectors to the creative sectors. In his work, Richard Florida offers a novel worldview brought about by innovation, *The Rise of the Creative Class*, released in 2002 [9]. He describes the difference in the structure and characteristics of everyday life found in the age of organization and the age of creativity. This is summarized in the Tab. 2 [2]. This phenomenon is spreading universally and is becoming a dominant trend in this era.

What is particularly interesting is that in this era, creativity, which is the means of production, is succeeded by workers, and not by the capitalist class. Traditionally, "land, labor, and capital" were regarded as the three factors of production, but Peter Drucker's Knowledge Economy regarded "information and knowledge" as more important factors of production. However, the factors of production in this new era centered on creativity, whose factors can be considered as "people, people, and people". Even in the industrial sector, knowledge-based companies are trying to secure innovative workspaces to attract talent of the millennials. To maximize the creativity of R&D developers, play, rest, and work spaces are combined together, and open, low-rise campuses are chosen in a green area. There is a growing belief that creating ideas in the comfort of nature or that of home, and working by chatting and playing with others in an open space produces high quality output [10].

The revolution in the working space, which appears as if the boundary between work and life blurs, extends not only to the office but also the residential space. Creativity can be nurtured and supported through a variety of physical and non-physical environments, and people seek an environment that encourages creativity. In line with this paradigm shift, the residential space needs a new direction, which has to play a role beyond providing shelter for rest and relaxation after returning home from work like in the past.

Table 2 Patterns and traits of everyday life and how they are influenced by social structure

	William H. Whyte	Richard Florida
	"The organization man"	"The creative class"
	The age of organization (the mid-20 th century)	The age of humanism (the 21 st century)
	enterprise as a foundation for economic growth	people as a foundation for economic growth
attributes of work	<ul style="list-style-type: none"> - steady, dependable, and recurring - advancement according to the vertical hierarchy - top-down, transparent labor allocation, and specializations - Protestant principles 	<ul style="list-style-type: none"> - unpredictably, instinctively, and subconsciously - experience and choice as opposed to advancement - horizontal, competent, and communicative - personal requirements, aspirations, and contentment
human identity	<ul style="list-style-type: none"> - the group identity inside an institution - an individual's identity is defined by their workplace, church, and community. - societal capital as opposed to personal lifestyle 	<ul style="list-style-type: none"> - unique identity (engaged in independence and the significance of life) - work and way of life as opposed to business - local way of life as opposed to social capital
norms and lifestyle	<ul style="list-style-type: none"> - organizational principles and standards (individuals institutionalized) - consistency, deference, flexibility, steadiness, and honesty - conventional and conservative - command and oversight (vertical command) - set schedule (from nine to five) - separation of recreation and job - a uniform-like grey flannel suit 	<ul style="list-style-type: none"> - expression of oneself and uniqueness - embracing variety and individuality while honoring the abilities of others - advancing, realistic, and receptive to new ideas - self-established standards - effectively allocating their time - combining business and leisure - wear whatever they want and express themselves artistically.

3.2 Changes in the Characteristics of Everyday Life Due to Transition in Capitalist Social Structure

We analyzed the lifestyle magazines and architectural magazines from the perspective of "characteristics of residents", "relationship between individual and family", and "functions of housing" to examine the changed attributes of daily existence and the features of newly constructed homes to accommodate them. As creativity is a keyword in the new era, everyday life and lifestyles, which have been overlooked due to mass production in domestic urban housing, have been becoming important. The constraints of the current residential spaces and the need to surpass them were the realities that were discovered during the analysis of the altered lifestyles and residential spaces.

3.2.1 Changes in the Characteristics of Residents

In the lifestyle magazines, the current idea of a four-member nuclear family with clear gender roles was no longer valid, and a brand-new idea of inhabitants with various, multi-layered characteristics surfaced. Particularly, most of them were engaged with creative occupations, and the jobs titles too varied dramatically. They were more concerned in aggressively disclosing the subjects and nature of their work

rather than emphasizing their position in the organization. In addition, they tried to develop their individuality and identity by pursuing various professional hobbies. The characteristics of cultural capital they intend to possess are different from those of high-class culture that symbolize uniform attire or sense of social class. Since openness is the defining quality of creativity, they showed interest in experimenting and attempting a fusion of diverse and heterogeneous cultures. The household composition has also diversified beyond current universal nuclear family, and each member's traits and way of life have been enlarged to the extent that it is hard to assume there is uniformity.

On the other hand, there were very few detailed allusions to the inhabitants or their way of life in the architectural journals. In the case of detached houses, tries to reflect the differentiated features of residents were mostly dedicated on the aesthetic values of the architecture from the outside. Critics took a critical position on the formative nature of housing, saying it was a collaboration between the client's desire to show off and the architect's desire to achieve. Nevertheless, they favorably evaluated the cases of experimenting with the distinct of the spatial variation in every room as against the same arrangement of rooms in the apartment. Also, in the case of multi-family housing, it was discovered that attempts to reflect the characteristics of residents lead to aspirations for varied kinds of dwelling and specialized units which is beyond the scope of apartments [11].

3.2.2 Alterations in the Family-Individual Relationship

While the current urban housing obviously shares each space and pursues distinction in function for individuals, and has reduced social spaces, recent lifestyle magazines show that family members enjoy feeling each other's presence and a sense of family togetherness. And for this, the boundaries of space tended to be flexible. The aspiration for a sweet home, which held the nuclear family together with the rise of modernism, has recently been reinforcing the meaning of the community as a family as against individual privacy and independence as the hierarchy among family members is blurred. The relationships between family members become closer leading to true happiness. Unlike previous family communities, the recent ones show the characteristics of flexibility and seek to communicate together while respecting individual liberty and individuality. The spatial resolutions for this constitute an open plan, door sliding, visibility through the use of glass doors or windows, and communal areas for social places such stairwells and hallways.

Open plan, flexibility, and transparency were also planning elements that appeared consistently for communication in architectural magazines, similar to what was stated in lifestyle magazines. Furthermore, the architectural magazines consider the inside or outside void spaces as spaces with various possibilities from the point of view of communication. In addition to being assigned additional tasks beyond circulation, common areas with mixed void spaces were also seen as new interaction spaces. As a result, the living room's social role was diminished and its status was somewhat diminished, while the kitchen's

significance in terms of communication increased. The most significant sensory component for family communication is "sight", and interest in various enthusiasm for the area of space above the apartment's standard floor height was sparked by the use of imagery [11].

3.2.3 Changes in the Functions of Housing

A most of the cases that featured in lifestyle magazines noted the trend of changing private spaces' purposes as workspaces. Residential spaces and workspaces had been completely separated since modern times. Residents, however, demand a new function, namely production, within the residential space. The Internet and other technology advancements made it easy to look for a residential room to use as a workstation. It also required openness and flexibility in residential space. There were several examples where spaces were visually linked, but had an option of audio or spatial disconnection if desired. In addition, functional distinction as opposed to, they chosen to use the spaces complexly, similar to the traditional Korean houses. Therefore, they wanted a residential space to be a multi-space, for work, for spending time as a family and for recreation when needed. With this, residents were demanding changes in the stiff wall-style building typical of ordinary apartments which restrict the complex and flexible use of spaces.

The views of architectural experts from the Architectural periodicals are typically not the same. In fact, views and confidentiality, which have been taken into consideration as essential features of housing since the present, have continued to be acknowledged as the most significant in housing planning. However, there is hardly any mention of utilizing a residential area for business or the function of production which are newly required by residents in the residential space. Instead, they focused on physical and mental relaxation, which remained the most representative function of housing since modern times. Therefore, rather than experimenting with overly aesthetic, unfamiliar, and innovative aspects, they preferred the projects that were devoted to the initial goal of the house that include relaxation and constancy. A house that is accurate to its fundamentals, even if it is trivial, and which maintains its original worth as a "house," which was appealing.

The hunt for a residential space that could be used as an office was essentially a manifestation of the inclination that lifestyle magazines displayed to actively adapt the newly altered lifestyle to housing that corresponded with the developing social structure. In contrast, the architectural magazines were not quick to react to such changes, and considered a cozy haven with seclusion and a nice view as the most important function of the house [12].

4 CHARACTERISTICS OF IDEAL LIFESTYLES CORRESPONDING TO THE CONTEMPORARY SOCIAL STRUCTURE: LIFESTYLE MAGAZINES' POSITIONS WITH REGARDS TO DESIGN STRATEGIES OF HOUSING PLANNING

This section examines the design strategies of housing planning from the views of lifestyle magazines based on our

previous studies. Unlike the opinions of architectural experts acquired through architectural magazines and analyzed in Section 5, this puts forth the aspects of an ideal lifestyle from the point of view of the general public.

4.1 Stimulating Creativity and Supporting Multidimensional Experiences

The number of laborers available for hiring as housekeepers reduced in the 1970s in South Korea just like in the early 20th century in the west. That is when the middle-class homemakers began to engage in kitchen work in South Korea, and kitchens that were equipped with convenient structures and facilities in apartments began to gain popularity. Even now, space arrangement that reduces domestic labor, and encourages efficient composition of functional spaces for convenience is still recognized as the biggest advantage of apartments.

While the average number of household members is decreasing every year and the residential area is becoming larger than before, the original functions of houses, including cleaning, can be moved to metropolitan services provided outside of homes, if desired. In this condition, the efficiency and function-oriented aspects of the modernist period also have to undergo a change; and the question that arises is "how to fill this spacious house? and what is the essential value of a new era's residential space?" [2].

In this regard, creativity, which forms the core of the newly reorganized social structure, provides a clue for a new direction. In other words, unlike mechanical efficiency of the previous era, human creativity is a talent that must be continuously cultivated through experience and environment rather than through simple efforts in a short time. Being conscious of this aspect, lifestyle magazines suggest an environment that stimulates creativity and multidimensional experiences.

Even in the kitchen space, for example, cooking is no longer as essential as it used to be. With the increase of 1–2 person households and dual-income couples, the ever-evolving fast food, instant food, meal kits, and innumerable restaurants offer a variety of dishes at reasonable prices. Dining out and food deliveries have become so common that a new word "*jibbab* (home-cooked meal)" has come up for this concept. Moreover, cooking has become a hobby or an interesting experience, and not an essential housework. Richard Florida also commented on this aspect, and said that cooking is a very creative field, so people now enjoy creative experiences through it [9].

Despite this generalization of eating out and food delivery, various spices and ingredients from all over the world are easily available in the grocery section of marts. Even though people rarely cook, the refrigerator in a regular household is full of ingredients that could be found only in a chef's kitchen previously. People no longer eat to just fill their stomachs, but rather to enjoy a special experience through the combination of various flavors and the cooking process. This is another reason for the increased interest in the kitchen and dining space, which is in line with the growing importance of the dining space in the house in the

context of the bond between a family and a particular person [13].

In addition, previous studies indicate that residential spaces also need to function as workspaces. It means no more just a small, disconnected area for simple telecommuting, but requires an open workspace. This means that as the number of jobs in which creativity is the core increases, the home must become a creative place where new inspiration and ideas can arise through various experiences and stimulation for residents [12].

4.2 Pursuit of Individual Taste and Identity

Home interiors, a source of creative inspiration and ideas, show a distinctly different trend from the past. Above all, considering that the core of creativity is thoughts and ideas that are different from others, nowadays people want to pursue their own tastes and identities that are different from those of the others rather than settle for average or ordinary things.

In fact, in the past, most of the women were full-time homemakers and their community comprised just the neighbors; hence, the home interior designs were compared only with them in most cases. However, as women have become more social, and with the development of Internet, various sources of reference for the trend of home décor is growing.

Compared to the prior age, where even dining out was not common, people, who are now more affluent due to improved economic conditions, have patronized various commercial and cultural facilities such as cafes, hotels, and art galleries. Travel, business trips, and studying abroad have become more common than before, and various experiences gathered abroad take shape in the form of meaningful events for the individuality and taste of the residents [13]. This trend in society forms the basis for the pursuit of individual taste and identity.

Therefore, people try to begin their own individuality and taste that are relatively permitted from the trend, moving away from the previous pattern of simply imitating the house next door or copying the model house of brand apartments. This means a breakup with homogeneity, with which the South Korean society is obsessed; hence, it can be concluded that it is a change in era where diversity and autonomy must be pursued for creativity. Only one's own taste, individuality, and unique identity are now linked to potential economic value and are recognized as the most important assets.

In addition to the diverse references for home decoration, the range of product selections are also diverse to the point where it is possible to reveal differences in one's taste. While the diversity in the domestic market has grown, it has also become common to collect items through overseas travel or online direct purchases from overseas markets, away from the restrictions in the domestic market. Furthermore, it is in the same context that people pay more attention to "works (of art)" that are rare or are only of its kind in the world, and hence, are not swayed by fashion.

However, there are many cases where an individual's taste is not clearly recognized by himself or herself. That is

why one can discover, specify, and refine one's taste through various experiences, experiments, and opportunities. In this way, home decoration provides an opportunity to know and discover one's taste, and the taste thus formed can be developed anew through other stimuli and influences over time. The attempt to decorate the house itself is a creative work and a process of learning, experimenting with ideas and examining the results in one's own way. Therefore, some residents in the lifestyle magazines say, "I discovered my interests and found true satisfaction when I got involved in decorating my home" [14], or "I am maturing with my house" [15].

Therefore, people do not try to decorate the house completely at a given point, and fill it over a period of time with items that reflect their individuality and preferences which can change with time. Eventually, the items collected been a "collection" after such a long time and form the tastes of residents [13].

4.3 Searching for Residential Spaces beyond the Limitations of Housing

Reflecting this trend, lifestyle magazines in recent times do not find the references of ideal housing in the same building type category such as housing. In the past, the meaning of home as opposed to workplace was important, and there was a clear image of a home symbolized as a cozy place for relaxation. However, the house now wants to become something other than a house, especially in lifestyle magazines. This is in stark contrast to the opinion of architectural experts who essentially want the house to be a house. Architectural experts tend to have unfavorable attitude toward the house that does not look like a house.

As noted in Section 4.1, lifestyle magazines attempted to explore new characteristics of a house to stimulate creativity and support multidimensional experiences. Therefore, it is intended to promote a creative environment by infusing new characteristics that do not exist in the ordinary house. The residents want a house "like a little atelier of Parisian artists" [16], "like a wine bar or a cigar bar" [17], or a house that "looks like a gallery" [18]. And they hope "to have a living room with open space like a studio (...) café-like space" [19] and "to reduce the feeling of home" [19].

For house decoration, people have been drawing inspiration from various places, regardless of the social conventions that the original meaning of the house had. By introducing various cultural and artistic elements or commercial elements from places such as cafes, hotels, libraries, studios, or art galleries into the house, the residential space is intended to be reborn as a creative environment that supports multidimensional experiences and stimulates creativity.

As a result, people want a house "where they want to stay all day, combining the mood of residential and commercial spaces" [17], or "in this house, no matter where they look at, it feels always different. They don't need to go on vacation" because they live everyday feeling like they are traveling [20].

5 CHARACTERISTICS OF IDEAL RESIDENTIAL SPACES CORRESPONDING TO THE CONTEMPORARY SOCIAL STRUCTURE: ARCHITECTURAL MAGAZINES' POSITIONS WITH REGARDS TO DESIGN STRATEGIES OF HOUSING PLANNING

In Section 4, to investigate the qualities of perfect lives shown in contemporary society, the lifestyle magazines were analyzed from the view of the design strategies of housing planning. Beyond the efficiency and function-oriented planning and the resulting convenience, the residential space is transforming into an environment that supports multidimensional experiences and stimulates creativity. The concept of housing, which supports various experiences and becomes a source of creative inspiration, is emerging. To this end, the house did not look for a reference of ideal housing in the category of the same building type, but something more than just a house. Regardless of the conventional wisdom in the original meaning of the house, inspiration for home decoration comes from various aspects of different building types.

This section also covers the point of view of the design strategies of housing planning, but we try to examine the characteristics of dwelling areas that facilitate altered lifestyles that appear in architectural magazines. In Section 4, conferences with the residents, i.e., the general public, was the basis for the main analysis. However, in this section, the analysis of architecture magazines, and the opinions from professionals in the field of architecture, which includes architects and critics, are the main subject of analysis.

5.1 Richness and Extraordinariness of Everyday Life

The design strategies of housing planning, which is covered remarkably in the architectural magazines, is that of an abundant and prosperous life, that is, a life that has not lost its diversity and creativity. However, it is different from the trends in lifestyle magazines. Rather, it is a more fundamental context where the residents realize the essential nature of everyday life and enrich it further.

The housing projects of architectural magazines tend to enliven everyday moments that are neither grand nor special, thereby helping the residents recognize their value, and enjoy the ease and abundance, as described in the following instances: "The *Toit Maru* (traditional Korean narrow wooden porch running along the outside of a room) facing the living room and kitchen is a beautiful space with sunshine and sounds of the surrounding area" [21]; "After coming back home from work, one may leisurely have a beer on the wooden veranda" [22] (Figure 1, left); and "This place allows the users to enjoy the sun on the floor, take a nap, and also have a drink with friends (...)" [23]. It's "simple and small (...) enough to just shed light on the scent of the roasted coffee" [24] but it's by no means insignificant.

Therefore, to support practical uses in everyday life, "the yard is intended to be more of a living space than an empty space designed for mere aesthetic purposes" [25], and a house should have a nature of a house as in the case of "the architect intends to create a comfortable place (...) it has the

measurement which can be sensed with our body, familiar materials, and the privacy that secures the territory of the individual life from the public" [25] (Fig. 1, center).



Figure 1 Examples of residential spaces for richness and extraordinariness of everyday life (Source: "Space" magazine).

However, the everyday life should never be rigid, monotonous, and banal, and should essentially be one in which extraordinariness is hidden. The familiar things must be recombined into the novelty of each moment, and there should be a vivid and lively everyday life that can never always be the same, as reflected in the following instances: "The layers of stairs that sometimes open up and close towards the adjacent buildings, the cityscape, and the natural scenery transform the somewhat ordinary daily scenes of the neighborhood into an uncommon momentary experience" [26] (Fig. 1, right); and "The staircase will not only mean vertical movement, but will also embrace its surroundings by containing the function of the view, of rest, and of memory. It will become an old-new. (...) These coincidental images will slice the image of the city into fragments. The fragmented image of the surrounding context will be reserved and unified, according to the individual experiences. In the reserved images, new stories will be made with the addition of sky, ground, village, roads, and the city. Coincidental and unexpected new will become familiar, which will speak with the existing context by transforming itself into the old-new" [27]. These moments will come together to create a unique placeness and meaning, and life will eventually be completed through these small and new everyday moments.

Therefore, they take a critical stance on residential spaces that miss the meaning of everyday life and cannot enjoy its richness. This is supported by the following instances: "the morphology of the indoor space (...) does not seem much different from the four bay apartment plan which is very popular of late. (...) Should there have been a difference in the height of the layers, and the fan lights squeezing in between that allow for the change of light to be part of one's daily life; more colorful, rich experiences, rather than simple spatial change coming from partial difference in application of the finishing materials, could have been delivered" [28]; "The abundant lives and memories of the occupants don't seem to be embraced by the privacy-focused wall and window designs." [29]; and "The extremely carefully designed details of the interior make it difficult to have a relaxed feeling that you would expect in a garden. I think this is due to the architect's intention to create a modern space within a space of composure. However, I have concerns that this modern feeling will lead the people living here to the uniform and busy life of the city" [21].

Unlike that described in the lifestyle magazines, a life filled with gratitude and joy for life following the laws of nature is believed to be the core and essential point of housing

planning pursued by the architecture magazines, as described by "the space will become a place of peace in which we can all feel thankful for our everyday lives. We can then feel the joy of living in tune with the sun's rise and fall" [24].

5.2 Connection with Nature and Senses of the Body

The source of this richness of everyday life in architectural magazines is, above all, "nature". The desire to escape the introverted apartment space and the desire to view the nature as mentioned in Section 3.2.3 serve as the stepping stones for the beginning of true communication with nature. "There is no escape in the modern life, and pacification is something that cannot be expected. However, the value of beauty and the leisure of life provided by nature still remains" [30], and nature is also an object that has been missed throughout one's life, as in the case of "this is the dream of the client, who, for 20 years coped with intensive work, only taking two days off a year. (...) This house is bound to surprise its residents with the joy of unwrapping a gift. Removing all the gift-wrap, the ever-changing ocean that the client yearned for becomes visible" [31]. Hence, the architects hope that "the design for each floor takes into account sunlight, wind flows, and the views to make it a space coexisting with nature, (...) a place to enjoy nature even in downtown areas" [32].

Such a place is not just a view or a wonderful landscape, it is praiseworthy for its delicate and wonderful characteristics of nature that change subtly from moment to moment. Between life and architecture, nature brings relaxation and abundance to human emotions, enhances the quality of life, and becomes a source of inspiration, as described in the following instances: "As part of the built environment, architecture must necessarily inspire people, to prevent an otherwise fateful dearth of our sensibilities, and to enhance our quality of life. This house becomes sculptural canvas molded by the architect, abundantly embracing mankind's original source of inspiration: light from nature" [29]; and "Nature brings in inspiration and expiration, color and seasons, warmth and fragrance, forest and sea. (...) There are overlapped flowers and trees in several layers and many kinds of winds embracing inside and outside of space. There is a rainy corridor and garden, and plenty of evening glow, stars, sky, mountains, and sea through the various gaps of the building" [33]. Furthermore, it is necessary to plan a space that values humans who interact with nature, because: "human spirit can be healed by communication with nature, which can also vitalize the communication between humans" [34].

Therefore, it is important to "observe the greenery, and feel the change of seasons" [34]. However, for this purpose, there is a premise that one must overcome the situation where one's basic senses are dulled and absent by being accustomed to the existing homogeneous artificial environment. That is because "In an environment rampant with apartments, we have lost our human instincts of wanting the sunlight" [24], and "The cramped space in the small-scale houses makes humans lose their mind and spirit, making them become like animals in cages. The environment takes away all qualities of humanity, such as sensitivity to sounds, clear color sensations, the observation of surroundings, sensitivity

towards others, and passionate emotions" [34]. This blunting of the senses and sensibility of the body means "the alienation from one's ego, which is the loss of one's spirit" [34].

Therefore, the experts, whose opinions were cited in the architectural magazines were yearning for a space that awakened and sharpened one's senses and sensibility, so that one could feel the richness of everyday life and the delicacy of nature with the senses and spirit of the whole body. For this purpose, the following may be required: "It creates an experience in which light and shade intersects, landscape changes through gaps between boxes, and plants planted by the residents harmonize, providing a variety of senses such as touch and smell, as well as sight." [35] (Fig. 2, left); and "People will climb architecture as they would climb up mountains. They will gaze the sky between spaces as one would look up the sky above the ocean. They will sense the flow of time through the shadow on the ground" [27].

The space that maintains a constant relationship with the residents through the senses of the body has "depth", as in the case of "special depth has a close relationship with our experience, and it is therefore certain that depth itself is not something that space creates, but something that is created by the intervention of our body. The architect's 'view' or 'scenery' is not a 'picture' that we passively view with our eyes, but is something that we, with our entire being, feel. (...) Scenery in a picture, which is a completely different object from ourselves, is recognized in distance and height, but the architect's scenery is created by the walls, ceiling, and floor, and because of the potential directivity; the scenery never disconnects from ourselves and is ceaselessly connected to us" [36]. Eventually, it creates a "new feeling of human being" [24] that enjoys nature lost in an apartment space without depth and disconnected from nature. In other words, communication with nature leads to the restoration of humanity that has been lost since modern times.

The space that sensitizes the sense of nature further leads to sensitivity to others and to the joy of life. Therefore, architecture places importance on these senses of the body, and although it is sometimes a matter of functional scale and dimensions, it eventually moves to human emotions. In the end, what they are trying to reach is: "this space is both a meditative and affectionate one" [22] and the creation of "poetic emotion" [37], as described in the case of if there was anything missed, it might have been the sense of the body. These essential senses—walking, sitting, lying down, and touching—were lacking in a few locations around the house. Yet, because the floor had been elevated excessively high, it was challenging to sit. One was concerned that any sense-enticing depth, such quiet or reflective times, might be disturbed since the inner partition doors were too quick to react to movement and lacked a complex sensation when opening and closing [38]. The emotions that the house should contain are not eye-catching splendor or sophistication, but rather that of contemplating life with thoughts and meditation and realizing the true meaning of life. With contemplative emotions and acute sensitivity, self-realization is the real purpose. In this aspect, the fact that a house is similar to the prayer space of the cathedral is considered the best compliment for the residential space in architectural magazines [24].

Therefore, beyond economic or physical efficiency, emotions are becoming more important, and it is critical that the space is capable of communicating with nature; as in the case of "no matter how small the land or a high-rise apartment is, if it has a beautiful courtyard or a safe balcony where you can breathe in the fresh air, it means that there is an architectural medium to receive the blessings of nature" [39].

And this primarily leads to an active search for external or semi-external spaces such as yards and terraces. This yard is lost after converting a *hanok* (traditional Korean house) to apartments. And the balcony that is reduced to a depth of 1.5 m in apartments and had been existed as a semi-external space, but incorporated into area of exclusive use space; now most of them are completely internalized. According to the description, "the desire for more indoor space is causing the terrace and balcony, which are regarded the best spaces in the entire structure in the western world, to disappear in Korea". [27]. However, these external spaces, which have been overlooked so far, and the various semi-external spaces or transition spaces located at the interface between the interior and exterior, are connected with the interior space in their own way, making the lives of residents colorful and rich.

A house that breathes with nature is also the result of "actively linking indoor and outdoor spaces with terraces (...), and rooftops" [32]. "Compared to the terrace or balcony of general multi-family houses, this one is quite large. Thus, the owners wanted to install a sash around its outer edge and expand the interior. I totally understand them. Yet, the architect wanted to give them a true terrace that can draw nature inside and enable users to walk into nature (...) the architect persuasively stated, 'terrace is an emotional space where users can communicate with nature' made the owners choose 'nature' over 'size'" [39]. The terrace and courtyard, which are external spaces where one can feel both nature and others. Some experts stated as follows: "sometimes, you can enjoy the wind and sun lights on a terrace with which the master bedroom and children's rooms are connected" [40]; and "the courtyard, pouring across the courtyard area, will be permitted spaces which connect nature, humans, and the city" [27]. It also says: "the yard (...) is a residence where one experiences nature and self-fulfillment, and is also a space of possibility which facilitates dialogue with the neighborhood" [34].



Figure 2 Examples of residential spaces for connection with nature and senses of the body (Source: "Space" magazine)

Therefore, it becomes important that the residents actively engage with nature, as in the case of "one final disturbing note is that the relationship between the interior and exterior, which is currently formed in a different manner from what was originally intended by the architect, does not

seem active enough. The main residential area, except for the large window in the living room, is an inner-facing space, and thus it is doubtful whether it pushed the residents to the exterior in a natural manner. (...) Thinking about the various possibilities of recognizing the forest as tangible instead of a more abstract idea of nature, it is regrettable that the house does not take a more active approach towards nature" [41]. Therefore, beyond the terrace, the affection to the traditional *Toit Maru* space, which is located under the eaves at the boundary between the internal and external spaces, and designed to sit on the floor by taking advantage of the level difference between the interior and exterior, is also shown as in the case of "the highlight of this house is the newly interpreted *Toit Maru*" [23] (Fig. 2, center and right). Sometimes there are designs that force people to go through the outdoors or nature when going between buildings in a house or rooms; such as in the case of "from Ando Tadao's Sumiyoshi House to Seung H-sang's Sujoldang and Toechon House, there has been a series of modern adaptations made on the northeast Asian tradition of houses composed of detached units; but this example certainly pushes the boundary of such efforts to the extreme" [42].

5.3 Searching for Residential Spaces open to the Possibilities of Life

In Section 5.2, it could be seen that the architectural experts are aiming for a house where the residents can enjoy the richness of everyday life along with nature, rejoice in the moment they are living, and contemplate their lives. In order to advance into a space that sharpens the senses, improves the sensibility of the body and leads to a new relationship with nature and others, it is necessary to overcome the situation of the general apartments that "it is a perfect example of spatial regression, addressing only basic residential needs of sleeping and eating" [36].

To this end, new residential spaces, rather than simple arrangement of existing rooms with clear and limited functions, are required. It is not necessary to have a typical space composition as in the existing apartment units, but it is necessary to have places, where one can find hidden fun, as described in the following instances: "a loft under the slope of the roof expands to the stair hall between children's rooms and the top of bathroom, so it creates a wider space for every room. The entrance has storage space, but it is a secret space that can only be found by opening the doors of shoe closet. (...) You can have a barbecue party in a small garden on the courtyard, and the garden becomes an outdoor theatre when you pull down a hidden screen at the top of the storage" [40]; "A little round skylight in the child's chamber lets light in from the night sky, and a hole in the ground leads to a lower play area not covered by the building or the entire floor area" [43]; "Lifted by half floor, this unit has an advantage in height in terms of spatial quality as the ceiling height of its living room is 1.5 times higher than the usual standards. Above the kitchen, which doesn't need to have such a high ceiling, there is a small useful attic. It is a good place for storing all sorts of things or for the children to play hide and seek" [39] (Fig.

3, left); and "There was a possible field for the creation of fragmented space across the inside and a polygonal envelop. This can occasionally be utilized as an attic or a service area like a storage closet" [44].

A space beyond the existing organization leads to unexpected events, which bring novelty and pleasure, as in the following cases: "the color white and the spacing becomes the central idea that creates windows, holes, rooftops, stairs, and gaps, which create coincidental images" [36]; and "a space that gives us joy by creating an unexpected relationship between the scenery and the sky using various angles of the rooftop" [26]. And it could "draw imagination and creative inspiration by implementing the strategy of unpredictable surprise and defamiliarization" [45]. These concerns eventually lead to loose organization and concerns about non-deterministic spaces.

The architects hope to be open to the various possibilities of life without arranging everything, as indicated in the following instances: "Maybe an architect is not a profession that allows spontaneity. An architect always calculates ahead, and has to anticipate and imagine. However, since the future is something that we cannot know, when the lives of the people that use the place created based on the imagined life of the architect, it is then that a new building is born." [21]; and "As I was carelessly moving in time with the fictitious construction line, I also established the order of randomness apart from my inclination to use lines to connect seemingly irrelevant things; this become the basis for designing external appearance of buildings. (...) The main reason I let chance and random events handle unpredictable situations in my work as a designer—rather than becoming apathetic—is that they frequently offer better answers than I can" [46]. In the end, the space is given a real meaning as the residents intervene, as in the case of "Patio has several possible meanings. This space—the patio—can serve as a destination or an assignment in addition to being a location where we unwind. It can serve as a garden, an entrance yard, an outdoor living room, or even a home area. The terrace will still be maintained by users. By means of this kind of activity, the area and its users merge, and the area will be finished by adding more features and activities" [27].

In a way, it is the most fundamental intervention of architecture to simply list areas defined by the functional lifestyle patterns and circulation system; but criticism may arise on the spatial organization that does not allow more possibilities. Housing that leaves no room for residents is monotonous and does not allow for novelty and pleasure. This is sustained by the following cases: "Why not fill the 'scenery of the livelihood' as territory of variables for another habitability, with undefined territories, such as *Toit Maru* or the yard, which can contain variable stories in life and reach beyond the boards to develop relationship with the peripheral regions as the 'domain of the gap'?" [23]; "This project incorporates a refined architectural style to complete an aesthetically advanced project. However, for a residential project, the indoors would benefit from more interesting spaces" [29]; and "It can feel a bit suffocating because of its excessive completeness. There is no room to intervene." [47]

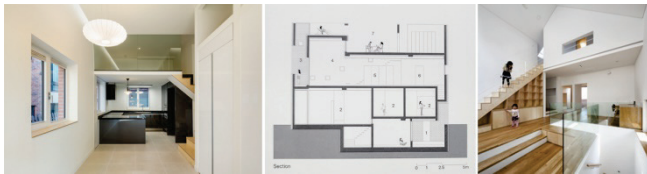


Figure 3 Examples of residential spaces open to the possibilities of life
(Source: "Space" magazine)

Unexpected use and fun are considered truly interesting, as presented in the following cases: "The architect instead resolves this condition in the interiors with triangular forms that resolutely intrude into the living spaces as a kind of interiorized landscape. Humans and pets invent their own functions over time as the ledges act as benches, shelves, cat-nap areas, or something else altogether" [48]; and "a single guiding logic applied to the façade characterizes the whole space, presenting both intimate and open interior and exterior used for sleeping, eating, and playing. The Lilac Roof House was the playground of harmony, conflict, and of unexpected fun between the exterior and interior of the house" [49] (Fig. 3, center).

Sometimes, to capture more possibilities of life, more detailed, elaborate imaginations, and respect and consideration for small actions of everyday life are needed. It is described as follows: "Not all the courtyards are the same. Architects have to provide a careful design attentive to the life around the courtyard in order to make residents experience in the space as they intend. Based on this, architects have to make careful plan design and detail drawings and consider space dimensions, and even bear in mind the change of atmosphere created by light and shadow." [22]; "By placing a tiny box in the corner window, I attempted to introduce a micro-space—a smaller-than-room category—into daily existence. A room inside a room is an ambiguous environment. I wanted to create a focused look, like sipping tea while admiring the scenery or reading a book on the study windowsill" [44]; and "Space introduces kinds of behavior. The presence or absence of a chair, the question of how one is supposed to sit, all greatly affects the behavior of its user" [50].

Through loose organization and non-deterministic space, what the architectural experts are trying to reach is a space that is open to the possibility of a colorful and rich life that can create new meanings, as in the case of "the 'Through Garden House' is a rare masterpiece, with formal/spatial reasoning and completion incorporated by design and site management with great confidence from the client. So we ask. Can this house contain the full spectrum of life beyond the quantitative level of a small domestic house and a big house? What status does the house present as its own in that sense?" [51]. "Architecture is built to contain 'being'. A spatial form without 'being' is close to a pure sculpture art. 'To be', of course, is a verb. (...) There are too many nouns being used in architecture that should approach 'being' as a verb. Living room, bedroom, dining room, kitchen, bathroom are all nouns. But in a 'living room', the word 'living' is more important than the 'room'. The family activities such as resting, conversing, telephoning, doing homework, reading the newspaper, watching television, arguing, and amending relationships are the essence of a living room. Actions that are expressed via verbs are experiences (...) If there are

children in the house, the house will be a 'pandemonium' of behaviors, and to reduce this space into a mere noun results in limiting the variety and the creativity of ways 'to be'" [50] (Fig. 3, right).

Therefore, as in the case of "the architect might have to turn his attention once again to the possibility of forming 'a free life (...)" [41], housing should bring in diversity and creativity in life and allow people to experience "the freedom" [52] of life and existence through architecture.

The final point of design strategies for housing planning is that "It is same as providing a frame of possibility, which can transform a passive principal agent to an active family that can exchange the new potential of the occupation of the place" [37].

6 CONCLUSIONS

The issues of lifestyles and everyday life have regarded as the abstract and conventional functions, despite being sensitive to changes in the times and social structures from a macroscopic point of view. Changes in macroscopic social structure can be discussed through various academic discourses. However, research on people's microscopic real life and lifestyles is almost difficult to find, and data collection is also limited. For this reason, existing studies have in common that they do not adopt a microscopic attitude in their research methods. In this study, magazines were selected as materials for this micro-historical approach, and this study was intended to interpret them in relation to macroscopic social structures. In particular, through the analysis of lifestyle and architectural magazines, the comparison of the perspectives of the general public and architectural experts is an original part of this study that cannot be seen in other studies.

As human creativity emerges as a means of production in capitalism, the fundamental essence of everyday life and its values are changing. A paradigm shift, such as blurring the boundaries between work and life, is required, respecting human values and emphasizing an environment where creativity can be cultivated. In response to the change in the function of housing, the general public focused on the residential space as a workspace, and preferred the complex use of space rather than its functional differentiation. However, architectural experts consider privacy and view as the most essential features of housing layout. They focused on physical and mental relaxation, and from a relatively conservative point of view, it was desirable to have a house that preserves its original value as a "house".

After analyzing the lifestyle magazines from the view of the design strategies of housing planning, we concluded that the general public viewed house as a creative place for gaining inspiration and ideas as an extended position on the function of housing. In addition, as they wanted to break away from the idea of an average nuclear family, engage in various creative occupations, and pursue their individuality and identity continuously through various professional hobbies in the characteristics of residents, they also wanted to establish and express their taste and identity through their house. Unlike architectural experts who want a house "to be a house" above all else, the general public wants a house "not

to be just a house" more than anything else. The general public wanted the house to be a creative environment by introducing various cultural, artistic or commercial elements from places, including coffee shops, lodgings, businesses, studios, libraries, and art galleries within the building.

The architectural experts were also intent on life by pursuing a rich and abundant life that does not lose diversity and creativity. However, they were interested in realizing the essence of everyday life and to enrich it further, rather than aim for a life that stimulates creative experiences that follow trends similar to those published in lifestyle magazines. In other words, they aim to live a life where they can feel the specialness and joy of every moment with gratitude and experience the freedom of existence.

The source of abundance in everyday life is "nature" rather than culture or art. They prefer to admire the delicate, wonderful, and abundant nature that changes subtly from moment to moment and be inspired by it. And the senses of the body and emotional depth such as contemplation and reflection were considered important. The architectural experts consider it ideal to contemplate life with thoughts and meditation, to realize the true meaning of life, and to attain self-realization. As a result, there is a tendency to pay particular attention to spaces such as yards, terraces, and various transition spaces between inside and outside, where one can breathe with nature delicately and enjoy leisure of everyday life. Therefore, in architectural magazines, rather than wanting a house to become something other than a house, there is a strong desire that a house does not lose its essence. While art gallery-like houses favored by the general public are subject to criticism, the only building type that is used as an ideal reference other than housing is the cathedral's space for prayer. It emphasizes on the contemplative emotions that enable people to realize the meaning of life and existence.

In addition, architectural experts seek a house that is open to the possibilities of life rather than a house where everything is perfectly defined by the architects and does not allow the intervention of its residents. They wanted to create a new meaning by adding a new story of residents to the house every moment, because small but different and unpredictable everyday pleasures and novelties should be hidden in every corner of the house. In other words, they considered the most desirable residential space as an infrastructure of possibilities, a flexible structure that is open to diverse and affluent everyday life. It eventually becomes a unique and authentic place that cannot be compared with any other houses.

In terms of the design strategies of housing planning, the opinions of the general public and specialists in architecture are slightly different. In the case of the general public, they focus more on the new paradigm of the changing social structure, while the architectural experts place more importance on the fundamental dimension of life and existence that does not change. When compared to the broader population, the conservative viewpoints of architectural specialists may be seen as being slow to adopt new trends. Yet, it can also be regarded as a mindset that places more importance on core principles than on fads. This difference in views may be the fundamental reason for revealing different directions of housing planning. However,

considering a sense of life that cannot be captured in the existing rigid apartments can be seen as a common goal that must be reached in contemporary domestic housing to gain sustainability. In addition, it highlights the importance of preliminary analysis for public and private market of development initiatives by exploring the improved needs. It is expected that this research will be a useful reference by capturing fundamental indications for future development for the sustainable housing.

Acknowledgment

The Ministry of Education (NRF-2019R1I1A3A01061072) and the Korea government (MSIT) provided funding for this research through the National Research Foundation of Korea (NRF) (No. NRF-2021R1F1A1045828).

7 REFERENCES

- [1] KOSIS (Korean Statistical Information Service). Available online: www.kosis.kr (accessed on 1 December 2023).
- [2] Kwon, H. & Cho, J. (2016). A study on the variation in meaning of urban housing and the characteristics of everyday life due to a change in social structure. *J. Archit. Inst. Korea*, 32, 9. https://doi.org/10.5659/JAIK_PD.2016.32.9.15
- [3] JMY Architects. (2017). The Depth of the ordinary. CNB Media, Ed., *Space*, 593, 74-101.
- [4] Yoon, C., Kim, H., Shin, S. & Kang, J. (2007). A Study on the Lifestyle types of the Middle Ages and Senior Housing Characteristics. *Journal of the Korean Housing Association*, 18(4).
- [5] Kim, Y. & Ko, J. (2012). Lifestyle and Housing Preference of Apartment Residents in Their 30-40s. *The Korea Spatial Planning Review*, 74. <https://doi.org/10.15793/kspr.2012.74.015>
- [6] Koo, H. & Cho, H. (2015). An Empirical Study on Housing Preferences by Lifestyle Type based on Housing Values under Hypothetical Future Situations. *Journal of Consumer Studies*, 26(2).
- [7] Son, J. & Lee, B. (2017). A Study on the Characteristics Factor of Apartments Housing Preferences According to Lifestyle. *Journal of Residential Environment Institute of Korea*, 15(4). <https://doi.org/10.22313/reik.2017.15.4.151>
- [8] Lee, S. & Oh, M. (2019). A Study on Lifestyle Type and Housing Preference for Young Adults and Newly Weds, *Journal of the Korean Institute of Interior Design*, 28(5). <https://doi.org/10.14774/JKIID.2019.28.5.125>
- [9] Florida, R. (2002). *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. Lee, G., Translator, the Electronics Times: Seoul, Korea.
- [10] Moon, J. (2019). Botanical garden, hut, hangar Unprecedented office is 'corporate innovation'. In *Maeil Business News Korea*. <https://www.mk.co.kr/news/economy/view/2019/11/966725/> (accessed on 1 December 2021).
- [11] Kwon, H. & Kim, S. (2019). Characteristics of residential space in response to changed lifestyles: Focusing on the characteristics of residents and the relationship between individual and family. *Sustainability* 2019, 11, 2006. <https://doi.org/10.3390/su11072006>
- [12] Kwon, H. & Kim, S. (2021). The Functions of Housing in Response to Changed Lifestyles in Korean Residential Spaces: A Comparative Analysis of the Cases in Lifestyle and Architectural Magazines. *Sustainability* 2021, 13, 12079.

- <https://doi.org/10.3390/su132112079>
- [13] Kwon, H. & Kim, S. (2017). Variation in the characteristics of everyday life and meaning of urban housing due to the transition of social structure: Focusing on articles published in lifestyle magazines. *Sustainability* 2017, 9, 1298. <https://doi.org/10.3390/su9081298>
- [14] Marie Claire Korea. (2015). My Little Universe. In *Maison*. <https://www.maisonkorea.com/?p=28085> (accessed on 1 December 2021).
- [15] Marie Claire Korea. (2016). An apartment completed with a unique layout of furniture. In *Maison*. <https://www.maisonkorea.com/interior/2016/06> (accessed on 1 December 2021).
- [16] Marie Claire Korea. (2016). A small atelier of youth in her 20s. In *Maison*. <https://www.maisonkorea.com/interior/2016/03> (accessed on 1 December 2021).
- [17] Seoul Media Group. (2017). A single house filled with only what i like. In *Living Sense*. <https://www.smlounge.co.kr/living/article/33809> (accessed on 1 December 2021).
- [18] Marie Claire Korea. (2017). Creative Spirit. In *Maison*. <https://www.maisonkorea.com/interior/2017/10/creative-spirit/> (accessed on 1 December 2021).
- [19] Seoul Media Group. (2017). The fluttering house. In *Living Sense*. <https://www.smlounge.co.kr/living/article/35356> (accessed on 1 December 2021).
- [20] Seoul Media Group. (2017). A couple living in the feeling of traveling every day. In *Living Sense*. <https://www.smlounge.co.kr/living/article/35851> (accessed on 1 December 2021).
- [21] Kim, H. (2015). Lawn Court House. CNB Media, Ed., *Space*, 566, 88-93.
- [22] Samuso Hyojadong. (2017). Architecture Integrated into the Landscape. CNB Media, Ed., *Space*, 594, 38-63.
- [23] Studio MORPH. (2015). SongGokChunGa Jeongeup House. CNB Media, Ed., *Space*, 566, 94-99.
- [24] AND. Louverwall. (2016). CNB Media, Ed., *Space*, 581, 42-49.
- [25] Jeong, J. (2016). Pursuing familiarity. CNB Media, Ed., *Space*, 578, 36-59.
- [26] Kim, B. & Eidos Architects Group. (2016). Gwangalli House. CNB Media, Ed., *Space*, 587, 92-97.
- [27] Oh, S. (2016). Spacing and the future ahead, the new spectrum of white. CNB Media, Ed., *Space*, 579, 42-65.
- [28] OBBA. (2016). The Layers. CNB Media, Ed., *Space*, 589, 28-33.
- [29] Min Workshop. (2015). Concave Lens. CNB Media, Ed., *Space*, 571, 90-95.
- [30] Lee.haan.architects. (2016). Two Courtyards House + Bridge 130 Cafe. CNB Media, Ed., *Space*, 583, 102-107.
- [31] Seo, H., NAU Architects, & SALT workshop. (May 2016). SeaSunJae. CNB Media, Ed., *Space*, 582, 74-81.
- [32] SKM Architects. (2016). Hannam residence. CNB Media, Ed., *Space*, 581, 72-75.
- [33] Kim, I. (2015). Love and Death: Romantic Architecture. CNB Media, Ed., *Space*, 569, 50-57.
- [34] Kim, Y. (2015). 3 Questions in 3 Places. CNB Media, Ed., *Space*, 569, 34-49. <https://doi.org/10.1109/MGRS.2014.2382652>
- [35] AND. (2017). Nichemass. CNB Media, Ed., *Space*, 595, 100-105.
- [36] JMY Architects. (2017). The Depth of the ordinary. CNB Media, Ed., *Space*, 593, 74-101.
- [37] UNSANGDONG Architects. (2016). House ONE. CNB Media, Ed., *Space*, 587, 78-85.
- [38] Architect-k. (2017). Granpa's Cool House. CNB Media, Ed., *Space*, 599, 78-83.
- [39] Studio Fo.m.A., Doozit architects. (2017). Four Houses for Brothers and Sisters. CNB Media, Ed., *Space*, 599, 84-89.
- [40] D·Lim Architects. (November 2017). Coconut House. CNB Media, Ed., *Space*, 600, 72-81.
- [41] studio thewon. (2016). Chalet Boomerang. CNB Media, Ed., *Space*, 578, 102-107.
- [42] JHW IROJE architects. (2017). Forest and House. CNB Media, Ed., *Space*, 595, 30-35.
- [43] MOONBALSSO. (2017). Busan times. CNB Media, Ed., *Space*, 590, 80-83.
- [44] Kim, H. (2015). Construction of the system and the differentiation of space. CNB Media, Ed., *Space*, 570, 28-37.
- [45] Lee, C. (2016). Evolving height and depth. CNB Media, Ed., *Space*, 581, 76-81.
- [46] MOONBALSSO. (2017). Dogok Maximum. CNB Media, Ed., *Space*, 590, 84-87.
- [47] Designgroup OZ Architects. (2015). Namyangju H-Town Complex. CNB Media, Ed., *Space*, 569, 86-91.
- [48] Lifethings. (2016). Go-Gae Jip ONE. CNB Media, Ed., *Space*, 587, 56-59.
- [49] TRU Architects. (2017). Lilac Roof House. CNB Media, Ed., *Space*, 595, 86-93.
- [50] UTAA COMPANY Architects. (2017). Bojeong-dong Kyuwoozoo. CNB Media, Ed., *Space*, 600, 108-113.
- [51] Archinous Co. Ltd. (2016). Through Garden House. CNB Media, Ed., *Space*, 589, 34-39.
- [52] TRU Architects. (2015). Sky House Nungdong. CNB Media, Ed., *Space*, 577, 26-33.

Authors' contacts:

Hyun-Ah Kwon, Professor
Department of Architecture, Mokpo National University,
1666, Yeongsan-ro, Cheonggye-myeon, Muan-gun, Jeollanam-do 58554, Korea
helenack@naver.com

Soomi Kim, Professor
(Corresponding author)
School of Architecture, Soongsil University,
369 Sangdo-Ro, Dongjak-Gu, Seoul 06978, Korea
soomikim@ssu.ac.kr