Phenomenological Equivalence in Consumption Spaces

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Abstract

The research question for this dissertation surrounds a phenomenological investigation into consumption spaces. The intent will be to query the notion that phenomenological equivalence may be perceived in seemingly unrelated typologies of consumption space. Such discoveries will bring light to the idea that consumption can be seen as an analogous behaviour that is better understood through realms of phenomenology.

A history and overview of phenomenology will first be explored from its earliest connotations in Ancient Greek theories, and how their translation can be found in Renaissance architecture. The central phenomenological concept of intentionality will form the motif of an investigation into architectural phenomenology and profound theories surrounding consumption. From this, the phenomena that is consumption will be explored as a guided understanding of behavioural psychology.

By contextualising these behaviours of consumption, an architectural master-typology of consumption space is to be defined. In order to present authentic comparisons in the case study, the master typology will be dissected into a diversified range of sub-typologies. With a selection of architectural case studies that align with the defined sub-typologies, analysis will be undertaken to query the hypothesis of the dissertation. That is, that spatial experience of consumption has equivalence through diverse typologies when interpreting them through realms of phenomenology.

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Phenomenological Equivalence in Consumption Spaces

Introduction

Phenomenology in architecture is recognised to have moved beyond a theoretical positioning of reading space and is remarked in a contemporary sense as an ‘innovative method of interpreting our built environments’ (Shirazi 2013: i). With this understanding, architectural phenomenology is a tool for finding depth of meaning in interactions between users and the offerings of space. This dissertation will ask if phenomenological understandings of people’s actions in various sub-typologies of consumption space reveal an inherent correspondence to underlying spatial understandings of consumption.

Since the notions that are being intertwined hold vast complexities within their respective discourses, a stringent overview of phenomenology, architectural phenomenology and consumption, is required. A linear relationship can be seen to exists between the two discourses mentioned. Phenomenology will be defined through its first-thought origins in Ancient Greece and exemplified through Renaissance translations of the initial concepts. The fruition of phenomenology as a discourse in the late 19th century lead to rapid developments and consolidation of its core concepts. The concept of intentionality will lead a heightened understanding of phenomenology, including uncovering its roots in 20th century architectural theory. By acknowledging common complications in the fields of phenomenology and architectural

phenomenology an inherent link is to be discovered; bound by the essential concept of intentionality. From this point, architectural phenomenology can be expanded into its initial concepts of spatial character and spirit that offer a deeper essence to spatial experience. This opens the investigation into contemporary architectural phenomenology lead by prominent theorists and architects Juhani Pallasmaa (1936-) of Finland, and Steven Holl (1947-), of America, whose theories will lead part of the case study later in the dissertation. With a knowledge of relevant phenomenological thought, through both philosophy and architecture, an investigation can be set into the phenomena that is consumption. Given context by the establishment of the 'consumer's republic' in post-World-War-One America, a specific scope of consumption will be explored beyond the rudimentary notion of consuming goods. This will lead into a study of gaze and spectacle as inherent links between consumer behaviour and phenomenology. These notions will form an integral part of the case study analysis at the culmination of the dissertation.

The ideas that contribute to the scope of consumption explored in chapter one will be amalgamated into an architectural master-typology of consumption space in chapter two. Consumption space will first be explored through various concepts of consuming in the home, in commercial environments and in the contemporary age of technology. These concepts will come to illustrate the purposefully defined master-typology to form a reference point for questioning experiential congruency in its sub-typologies. These sub-typologies are to be exemplified through the deliberately divergent mediums of opera house, museum and retail. These typologies will receive a brief overview

in chapter two that outline their size, morphology, cultural purpose and main consumable commodity. Understanding these definitions is important for the introduction of the aligning sites for the case study in the following chapter.

The forthcoming analysis in this dissertation in chapter three is enabled by the defined aspects of phenomenology, architectural phenomenology and consumption theories. Firstly, the sites for the case studies will be introduced, aligning with the previously mentioned typologies of opera house, museum and retail. The sites chosen elaborate on the divergent selection of sub-typologies to authenticate the query of similarities in their consumption experiences. The sites chosen are the Oslo Opera House, 2007, by Norwegian architects Snøhetta, the Kolumba Museum, 2007, Cologne, by Swiss architect Peter Zumthor and 178 Prada Aoyama, 2003, Tokyo, by Swiss architects Herzog de Meuron. These sites will be comparatively analysed through the aforementioned phenomena of gaze and spectacle and what they reveal about underlying experiences of consumption in the sites. A further material analysis will then take place with Holl's notion of the haptic realm to assist query into the hypothesis. The analyses should bring to light the question that phenomenological equivalence may reveal a commonality to the mode that people consume in, in various spaces of consumption.

Chapter 1: Understanding architectural phenomenology and behavioural psychology

Chapter Introduction

To provide precedence for the analysis of this dissertation, a comprehensive scope of phenomenology, its school in architecture and design, and behavioural psychology will be gauged. It is important to trace phenomenology to what are thought to be its first instances, through the Ancient Greek theories of Pythagoras (580-500 BCE) and metaphysical philosophies of Aristotle (384-322 BCE). Then, for the purpose of understanding the evolution of the philosophy, Renaissance translations of Grecian theories will be analysed through Florentine architect and author Leon Battista Alberti (1404-72) and Venetian architect Andrea Palladio (1508-80). From this basis the the focus will turn to the conception of phenomenology as an offical school in the late 19th and early 20th centuries, depicting the linear narrative to architectural phenomenology through its central concept of intentionality. Architectural phenomenology will be investigated through key figures of the field, Norwegian architect and theorist Christian Norberg-Schulz (1926-2000), Pallasmaa and Holl. These philosophical and architectural enquiries into phenomenology will provide a comprehensive understanding of the fields. This will allow intrinsic notions of consumption to be explored as phenomena. Chapter one will include an overview of the required scope of consumption by investigating the conceptual ‘consumer republic’, and reflections of consumption beyond the

rudimentary idea of consuming goods. Recognising consumption notions at such depth then allows the investigation of consumption through a phenomenological lens.

1.1 The origins and evolution of architectural phenomenology

1.1.1 Traces of phenomenological thought

The earliest understandings of phenomenology are thought to lie in the Ancient Greek theories of Pythagoras and metaphysical philosophies of Aristotle. Pythagorean theories of mathematics are often seen as foundational to the ways we understand the world today, and furthermore Pythagorean harmonic proportion studies are seen to have roots in idealisation of spatial experience in the 'life-world' (Audi 1999: 407). Harmonic proportions were a study that mathematically proofed what proportions of music provide harmony; a pleasing effect on humans. It resulted in the discovery of the octave and its ratio 1:2, fifths (2:3), fourths (3:4) and the diapason (1:1). Some scholars believe this investigation of conscious human experience and the discovery of the science of pleasing the ear leans heavily towards the basis of phenomenology (Calter 2008). Thus these theories contributed to future phenomenological design theories in art and architecture, particularly in the Renaissance.

Philosophy of Aristotle in the field of metaphysics is thought of as the first account of phenomenology, centuries prior to its existence (Gallagher 2012: 12). A fundamental understanding of phenomenology is that the mind's perceptions are not material, as nothing material enters the mind and hence the mind abstracts an essence of the known object (Hicks 2008: 17-20). Aristotle questioned meanings of existence beyond senses of agency and ownership of embodied aspects. He drew on the notion of intentionality and on conscious perceptions of the world and their abstraction by the mind (Gallagher 2012: 62). It will come to light that adaptations of the notion of intentionality forms the cornerstone of much contemporary phenomenology. It can then be understood that these metaphysical concepts of Aristotle introduced commonsense notions of the world and influenced common era movements of phenomenology (Gallagher 2012: 162).

1.1.2 Renaissance architectural translations

During the Renaissance, architectural manifestations of Pythagorean theories of harmonics and proportions unfolded through architects such as Alberti and Palladio. For Alberti, translating the harmonic philosophies of Pythagoras into architectural proportions resulted in a design thinking that underpins architectural phenomenology as we understand it today. Alberti took heavy influence from Greek philosophy, particularly along the notion that beauty lies in the conformity to the laws of nature (Griffiths 1998: 109). He held specific obligation towards observing precise proportions (Griffiths 1998: 109). Alberti stated;

> [I am] convinced of the truth of Pythagoras' saying, that nature is sure to act consistently… I conclude that the same numbers by means of which the agreement of sounds affect our ears with delight are the very same which please our eyes and our minds. (Griffiths 1998: 109).

Figure 1.01 depicts the Alberti, 1470, Santa Maria Novella (Florence, Italy) facade which displays inherent proportioning and symmetry in what some scholars believe to be similar ratios to the findings of Pythagoras' harmonic proportion theory. While Alberti's application is seen to illustrate the mentioned proportions, his explorations remained perceptually two-dimensional in comparison to Palladio's architectural investigations. Rowe (1977: 8) claims that such proportional volumes of Palladio's architecture projected the harmonies of the human mind in similar ways to Pythagorean understandings of pleasure. In figure 1.02, Villa Capra Rotunda (Palladio, 1592, Vicenza, Italy) can be seen to depict idealistic proportional volumes along the same rules and ratios as Alberti (Calter 2008). These applications of proportional harmony in architecture are thought to typify theories of phenomenology as their intent is to subconsciously please the mind through sensitivities to the essence of surroundings or *objects*.

1.1.3 19th century establishment and 20th century developments of phenomenology

The conception and initial developments of the phenomenology movement began in the 19th century through Austrian philosopher Franz Brentano (1838-1917). This was an extension of Aristotle's metaphysical theories with the establishment of the school of phenomenology credited to

Brentano's student Edmund Husserl (1859-1938), a German philosopher. The progression of phenomenology is best tracked through its central concept of 'intentionality' from Brentano, through Husserl and his student, German philosopher Martin Heidegger (1889-1976). 'Intentionality' was first announced in Hicks (1907: 17-20) through Italian philosopher Thomas Aquinas (1225-74) and his commentary on Aristotle's *De Anima* as the relationship between an object's form and the *intentional* act of interpretation and knowledge of the object (Gallagher 2012: 63). Brentano extended this concept through analysing the mental phenomena that is the knowledge of an object to understand that the object of knowledge exists within the mind which holds an object in itself (Gallagher 2012: 63). He claimed that this object within knowledge is held intentionally as a perception within its existence and is the definition of mental phenomena (Brentano 2004: 88). As the philosophy of intentionality grew popular among theorists, Husserl disagreed with the aspect of Brentano's view that intentionality lies in the object of perception in the mind. However Husserl claimed that the intentionality of perception means that the perceived object is itself the intentional object and we hold perception of it (Gallagher 2012: 64-5). This understanding transcends the statement 'all consciousness is consciousness of something as something' which forms the basis for phenomenology as an established school of philosophy (Gallagher 2012: 67). Heidegger gave a significant development to the philosophy of intentionality for understanding phenomenology in a modern context by rejecting all purely mentalistic forms of intentionality and considering the ontological phenomena of being (Dreyfus 1991: 53). Heidegger proclaimed that modern philosophical understandings of perceiving objects is a deficient mode of being-in-the-world

and intentionality must consider a much wider context of a subject than just their conscious perception (Dreyfus 1991: 54). The developments of phenomenology by these key figures around the central concept of intentionality, reveal the evolution of the field to potentially reach other disciplines - such as architecture.

1.1.4 The development of architectural phenomenology

To understand the essence of architectural phenomenology both in practice and theory, practitioners and theorists have to be explored while moving between aesthetic interpretations and intellectual and social history (Otero-Pailos 2010: 2). In the mid-to-late 20th century Architects begun to articulate the works of phenomenologists such as Heidegger and French philosopher Gaston Bachelard (1884-1962) into theory that allowed understanding of architecture through a phenomenological scope. Perhaps the most intelligible representation of initial architectural phenomenology is through Norberg-Schulz. He interpreted Heidegger's phenomenology into disseminated texts, in particular the notions of place and *genius loci*. Genius loci is a latin term translating literally to the 'spirit of the place', although is synthesised by Norberg-Schulz more purely as atmosphere and prevailing character of place. Norberg-Schulz's theories around the concept of place is thought to typify the phenomenology of architecture. He described the essence of place as an environmental character, defining it as a total phenomena that cannot be reduced to any of its properties such as an objectified spatial relationship (Norberg-Schulz 1980: 8). Further explorations reveal an inherent translation of *intentionality* into an architectural circumstance by alluding place to an object of

intentionality, and that human identity presupposes the identity of place (Norberg-Schulz 1980: 22). Bachelard's prominence in the school of phenomenology is notable. However his interest in imagination augmenting the values and truths of reality inspired aspects of architectural phenomenology (Bachelard 1994: 3). This theory of Bachelard was translated architecturally through a substantial dissertation of architectural phenomenology titled 'Water and Architecture' (1958) by American architect and theorist Charles Moore. Moore is noted by Petit (2012: 161) for exploring the idea that a subject's experience of reality is hinged on their imagination of reality by implementing strong visual connections to nature - in order to immerse the subject's body in the space. These practices of architectural theory in the mid-to-late 20th century demonstrate the development of the school of architectural phenomenology and are received currently as outstandingly important for modern practice by many scholars.

1.2 Modern translations and understandings of architectural phenomenology

1.2.1 Architecture's positioning in the complications of phenomenology

The positioning of architectural phenomenology must be queried as phenomenology falls under scrutiny when analysing its potential of application to disciplines outside of philosophy. This is outlined by Spiegelberg (1982: xxvii), claiming that a unified philosophy under the term phenomenology can not exist

due to the individualistic nature of phenomenologist regimes. He affirmed this complication by claiming that the varieties of phenomenologies outweigh the commonalities in its discussion. However, Moran's (2000: 4) notion that phenomenology is a 'practice rather than a system' arises interest in practicality for architects; as they find potential in its conceptions and themes to strengthen a design process (Shirazi 2013: 2). The importance of the architectural phenomenology movement is the conscious questioning of presupposed approaches to architecture, opening up entirely new and unthought possibilities (Harries 1997: 12-13). Norberg-Schulz (2000: 15) described the hand of phenomenology in architecture as a 'method well suited to penetrate the world of everyday existence'. Despite the widely accepted importance of Norberg-Schulz in the discourse of architectural phenomenology, his explicitly Heideggerian concepts epitomise the linear relationship between phenomenologists and architects (Shirazi 2013: 36). This in turn queries similar complications within architectural phenomenology to the problems within philosophy that were previously mentioned. While the validity of phenomenology in philosophy remains controversial it is important to denote the positioning of architectural phenomenology as a separate movement, despite perhaps similar complications within their respective structures.

1.2.2 Inceptions of architectural phenomenology: *Genius loci*

The discourse of architectural phenomenology gained traction in the mid-to-late 20th century as a conscious reckoning through case studies of existing architecture. This helped gain understanding that it is not only a practice, but a

perception of our environment (Gallagher 2012: 58). By adapting and applying established phenomenology, a resonance between phenomenology and architecture was revealed. This is perhaps best exemplified through Norberg-Schulz whom claimed Heigegger to be the catalyst for his thinking (Norberg-Schulz 2000: 5). Through his seminal work *Genius Loci: Towards a Phenomenology of Architecture* (1980), Norberg-Schulz declared a method of phenomenology which was to interact with the *genius loci* of space and environment. *Genius loci* refers to an Ancient Roman belief of character that dictates what a thing is or wants to be; and to come to terms with the *genius* of a locality of life is an existential necessity (Norberg-Schulz 1979: 45). These seemingly new ways to interpret space fails to consider humankind's interaction with environments, or rather reduces these interactions to mere 'human impressions, sensations and effects' (Shirazi 2013: 45). Despite descriptions by Norberg-Schulz of interiors or the atmosphere inside a building, it is through acknowledgement of its exterior character or the *genius loci* of the site and urban fabric (Shirazi 2013: 61). Here it becomes evident that despite giving significant ground to the discourse of architectural phenomenology these findings are unsuited for considering architecture as a 'whole' that considers a combined perception from 'within' as well as from 'without' (Shirazi 2013: 64).

1.2.3 Moving forward with theory: Juhani Pallasmaa and Steven Holl

In order to move to an articulated architectural phenomenology concerned with architecture as a 'whole', an investigation into 'phenomenology from within' is necessary. This requires looking at interiority as a supplement to

the more primitive ‘phenomenology from without’ (Shirazi 2013: 65). Perhaps the most comprehensible representation of this can be explored through Pallasmaa and his sensitive approaches to architectural phenomenology. Pallasmaa’s position on a ‘phenomenology from within’ is represented through notions of the supremacy of vision and the body, and moving towards an architecture of the senses (Shirazi 2013: 67). While Pallasmaa complies with the Platonic notion of vision being humanity’s greatest gift, he promotes that architects must look past this in our contemporary context. This is due to the ‘cancerous spread of architectural imagery’ from media that ‘decanters and isolates the body from experience’ (Pallasmaa 1996: 6). He believes that ‘focused vision makes us mere observers; whereas peripheral perception transforms retinal images into spatial and bodily experience, encouraging participation’ (Pallasmaa 1996: 194). The participation that he alludes to allows for a haptic approach to an architectural scape, that grows gradually through a sensory experience of it, rather than being quickly manifested in a domineering concept (Pallasmaa 1996: 195). These contemporary understandings of a ‘phenomenology from within’ in an architectural context allows a more articulated perception of architectural phenomenology and its contemporary direction (Shirazi 2013: 65).

Further to Pallasmaa, Holl is a key commentator on inner and outer perceptions of architecture through phenomenology. Holl presents similar ideas of interpreting architecture that will be critical for the analysis in this dissertation. Holl coalesces the ideas presented by Norberg-Schulz and Pallasmaa through his text *Intertwining* (1996), understanding architecture that shapes both a lived

and sensed intertwining of space and time (Holl 1996: 11). Holl suggests that a building speaks through a silence of perceptual phenomena that holds its own intentions that users need to understand. If successful in presenting such intentions a heightened phenomenal experience is stimulated through the interplay between objective and subjective perception (Holl, Pallasmaa & Gómez 1994: 40-2). Considering theses ideas gives insight to the role of architecture in shaping unique situations for users, or in this case consumers, to experience (Shirazi 2013: 101). With these overviews of contemporary-architectural phenomenology though Pallasmaa and Holl, a foundation for spatial analysis of phenomenological experiences is granted to enlighten a deepened sense of consumption spaces.

1.3 The phenomena that is consumption

1.3.1 Overview of the consumer's republic

Consumerism is to be considered in this research as a basis for forming a perception of societal trends that influence our built environment. To reach this it is essential to understand cognitive behaviours of consumption and their origins. Consumerism is defined as the notion of protection and promotion of the interests of the consumer republic. This concept came to fruition through the 1920's in America, which is acknowledged by many scholars as the establishment of the 'consumer republic' (Cohen 2004). Harvard University history professor Lizebeth Cohen (2004: 25) claims that this republic formed as

a consumer demand theory in the 1920's, and solidified through the depression years as nations promoted the idea to re-build economies and form capitalist culture. Prevalence of mass consumption grew during the 1920's in a post-World-War-One-western context as the efforts of production, distribution and purchase of goods shifted from military demands to civilian ones (Cohen 2004: 63). Using this demand theory, production of standardised and brand-named products targeted a broad public which in turn formed a republic of consumerism (Cohen 2004: 112). In the years of depression, consumerism can be thought to be the tool to form capitalist cultures and restore economic prosperity globally (Cohen 2004: 124). This motive was powered by extracting the rational aspects of the determinants of the demand theory (Fine & Leopold 1993: 48). Which, by separating such aspects, discarded other perhaps distracting motives or behaviours of consumerism (Fine & Leopold 1993: 48). These understandings of demand theory and economic interests in consumerism forms a basis for a deeper understanding of consumer behaviours and concepts. Today consumerism is a paradigm built deep into cognitive understandings of ways to consume the world and can be thought to dictate psychological behaviours that extend beyond the notion of consuming goods. Interest of this research lies in the intertwining of such behaviours with phenomenology to query equivalences in spatial experience through an array of different consumption spaces.

1.3.2 Consumption concepts beyond consuming goods

A distinct understanding of consumer behaviour will be outlined by considering behavioural psychologies around the concept of consumption, rather than economic understandings of consumerism. The central concept of consumption to be focused on is Lupton and Miller's (2007: 207) definition that: 'to consume is to destroy or process an object, as fire consumes a forest'. It must be viewed as the 'life-cycle' of a durable object. By using or depleting the object of its resources the act of consumption is completed or achieved (Lupton & Miller's 2007: 207). Calkins (in Arens & Sheldon 1932: 32) adds to this conceptual understanding of consumption comparing the continual movement and purchase of goods through the economy to human digestion. He proclaimed that consumption is not only to ingest but 'to expel, to take in and lay waste' (Arens & Sheldon 1932: 32). With these notions of consumption being focused around the exchange of destruction and disposal of an object, the demarkation of the concept of consumption as opposed to consumerism becomes clear.

The psychology of consumption becomes multidimensional when looking into behaviours surrounding the act of consumption (Find & Leopold 1993: 56). Through the complexities of consumption, this section will focus on and provide brief overviews of internal processes of the consumer. These surround intentional behaviours of a consumer that ultimately manifest in the nature or behaviour of consumption. Such behaviours are best analysed when considering the stimuli of available information on consumable commodities and

how individuals seek, receive, calculate and respond to them (Fine & Leopold 1993: 56). Following the model of consumer behaviour by Mullen and Johnson (1990: 2) seen in figure 1.03, the mentioned intentional processes are outlined as: perception (awareness of and sensitivities to the object), cognition and memory (beliefs and memory making the response unique), learning (associations of familiarity or disconnect from the object), emotion (feelings and subconscious responses to the stimuli) and motivation (desires of the user and utility maximisation) (Crouch et al. 2004: 4). While the listed processes are deemed as the core of consumption behaviours, it must also be noted that there many more variables involved such as social interactions and influences, intangible ideas and feelings, and symbolisms, that all have a causative impact on consumption (Find & Leopold 1993: 56). From this brief understanding of some behavioural psychologies of consumption, a relationship to phenomenology can begin to be deduced. This relationship forms a basis for analysing spaces through both realms simultaneously.

1.3.3 Phenomenology of consumption: Gaze and spectacle

By taking the preceding definition of consumption, inherent links between consumer behaviour and phenomenology can be drawn to better understand the impending analysis of consumption spaces. Understanding the correlation of consumption to phenomenology lies in the experiential perspective of consuming, with such behaviours explored in the previous chapter. The concept of the mind holding intentional and conscious perceptions of an object embody phenomenological theory which can be seen alike to psychological behaviours

of consumption. The methodology of exploring consumption through an experiential perspective reveals that the behaviour can be recognised as a state of consciousness that is phenomenological in spirit (Hirschman & Holbrook 1982: 132). Affordances to the information presented by consumable commodities compose the experience of consumption that can be interpreted as phenomenological data (Hirschman & Holbrook 1982: 137). MacLeod (1964: 51) explains that a phenomenologist would accept the subject matter of a consumption experience as data that is to be 'accepted as such, and wondered about'. He provided examples of said data as colours and sounds, impressions of interest and duration, feelings of attraction and repulsion and stated they create 'fears, ecstasies and disillusionments' (MacLeod 1964: 51). Such an introspective approach to investigate the conscious experience of consumption reveals a connection of the experience to phenomenology.

With this knowledge, the phenomenology that is consumption presents a broader query into how people's experience of consuming space is measured. It is understood then that people use their bodies to read, accept and interpret qualities of a space, and in turn use their bodies to read spaces. Referring back to *intentionality*, these interactions are centralised around intentional perceptions of [consumable] objects in space (Gallagher 2012: 63). For the purpose of this investigation, three concepts of consumable objects will be explored; the tangible and purposefully consumable object, the object that is the individual's perception, and the objectified experiential spectacle of space. The purposefully consumable object of space refers to the tangible stimuli of a commodity to be consumed whether it be a product for purchase, or for viewing

like art or a film. There is a direct correlation to measure user experience of consuming this object as it directly activates the sensory channels in order to arouse the multi sensory properties of the object (Hirschman & Holbrook 1982: 134). Following the knowledge of *intentionality,* the user's perception of space is understood as an object itself and shows its connection to consumption through the notion of the user's gaze. As an extension to the tangible, consumable object, this interaction activates perceptive behaviours of how one should respond emotionally, behave physically or interpret the space mentally (Hirschman & Holbrook 1982: 134). Lastly, the combination of the first two consumable objects of space creates a more encompassing object of experiential spectacle, the least tangible of the three. This object creates a symbolic virtue of spatial experience for users and ultimately elevates the commodity of experience above the mundane act of exchange (Richards 1990: 4). With these three concepts of consumable objects in space, a phenomenology of the consumer is fashioned through the strain of ideology that is consumption (Richards 1990: 5).

Chapter Conclusion

A comprehensive analysis and overview of phenomenology, architectural phenomenology and behavioural psychology, will support the case study of this dissertation. The three schools of thought explored through their respective subchapters of chapter one were investigated along the central concept of intentionality. While it is recognised this does not acknowledge the entire scope of research for each section, intentionality will continue to guide analysis of

consumption space and queries of the case studies. Perhaps the most notable themes that were explored in this chapter follow Heidegger's enquiry into the ontological phenomena of being, which subtend the notion of the object of perception holding intentionality (Gallagher 2012: 64-5). This core notion will continue to be examined through case studies by applying the explored accounts of architectural phenomenology of Norberg-Schulz, Pallasmaa and Holl. However, to justify analysis of consumption ideas through a phenomenological lens, the theory of intentionality will extend into the research of consumption and behavioural psychology. This follows the central connections gauged through the concepts of spectacle and gaze that allow a critical understanding of spatial experience.

Chapter 2: Consumption space: The master typology and its divergent sub-typologies

Through the foundation of a consumer republic the establishment of an interior architectural typology of consumption space followed. These are spaces in which people consume in and can be interpreted as spaces of consumption through various concepts. An analogous understanding of these notions will be explored in the home, commercial settings and through the contemporary age of technology. Thus a supposed notion of a master typology for consumption spaces will be presented. For the purpose of investigating experiential equivalences in diversified sub-typologies of consumption space; opera house, museum and retail typologies will be explored. These three architectural typologies are intentionally elected for their distinct dissimilarities in morphological and utilitarian existences, as well as their different offerings of consumable spatial commodities. Thus through this chapter an apprehension of the master typology of consumption space and its analysis through a selection of divergent sub-typologies will be provided.

2.1 Varying concepts of consumption spaces

2.1.1 Concepts of consumption in the home

The founding of a consumer republic in the post-World-War-One-western context was asserted in homes through the linear concept of equipping the

home with goods. Although, it is perhaps better understood through notions of how goods are consumed within the home, and its mimicry to the aforementioned life-cycle of consumption. It is recognised that for the purpose of this brief investigation, notable acts of consumption in the home such as media, leisure and desire will be disregarded. The culture of consumption took its form in this context as the vast buying public saw the rise of modern bathrooms and kitchens as laboratories for management of human hygiene and health (Lupton & Miller 2007: 204). These conditions welcomed a booming demand for consumer products and record-breaking retail sales for coveted goods with the production of refrigerators increasing 164 percent in the first six months of 1941 in America (Cohen 2004: 239). This nature of consuming goods was solely the precursor to the conceptual consumption within homes (Lupton & Miller 2007: 204). Following the rapid equipping of kitchen and bathroom spaces the paradigm of consumption set in as the kitchen became the site for not only food preparation but directing consumption in the home at large (Lupton & Miller 2007: 204) . The kitchen door was seen by commentators as the chief entryway for purchased goods and the main exit point for food waste, packaging waste, outdated appliances and other discarded products (Lupton & Miller 2007: 204). These modes of the home inspired the analogy of consumption to biological digestion as it became a process of managing biological and ‘plastic’ waste (Lupton & Miller 2007: 205). By understanding the explored notions of phenomenological consumption, origins of this experience can be drawn to understandings and functions of mentioned consumption notions in the home.

2.1.2 Concepts of consumption in commercial spaces

While consumption in commercial spaces may appear as the distinct relationship to purchase and consume goods, an investigation of a less tangible notion of how individuals consume is equally important for understanding. The climactic tangible consumption in consumer spaces routinely involves a mandatory exchange of money for goods, however there are many intrinsic experiential qualities of consuming commercial space that contribute to this exchange (Crouch et al. 2004: 3). Consumption in the pre-purchase stage depends on motives and intentions of both the user and of the space (Crouch et al. 2004: 176). While in a commercial setting the intentionality of the space traditionally centralises and advertises information on the commodity, sensitivities of the user to this data is what shapes and ultimately decides the outcome of tangible consumption (Hirschman & Holbrook 1982: 138). This outcome can be interpreted as the analogical output after processing and depleting the intangible consumable objects in commercial spatial experience. Note that contrastingly to notions of consumption in the home, the user is largely removed from the management of biological and ‘plastic’ waste in commercial spaces. This alleviates considerations of fear, anxieties or repulsion from the consumer experience as an intention to only leave impressions of ecstasy, wonder and attraction (MacLeod 1964: 78). By analysing concepts of consumption in commercial spaces alongside those of the home, a coherent knowledge of consumption experience is formed for a basis of defining the master typology.

2.1.3 Contemporary spaces of consumption: The age of technology

Within the contemporary age of technology, the nature of consumption has developed past the metaphysical experience into a diverse realm of a more holistic consumer experience of consuming, albeit in a more individualised and disjointed fashion (Raaij 1993: 552). Analysis of technological consumption behaviours can be understood as a social practice that connects users to a highly intangible perspective of commodities; manipulating consumer desires (Evans 2018: 12). Some theories surrounding sociology and consumption suggest that modern technologies create new and more individual experiences of, and self expression through, consumption (Raaij 1993: 542). Consumption culture in the postmodern world sees interest in the characteristics of commodities become diminished as the saturation of their intangible qualities through technology fragments the experience of consuming (Lancaster 1996: 15). The theory of a fragmented culture of consumption translates to there being no reason why the number of consumable goods or ideas in one setting need to be related to each other (Lancaster 1996: 15). This is understood as the acceptance of a consumer fabric that can be paradoxical and offers strange combinations of consumable commodities (Raaij 1993: 550). These understandings are rendered in the somehow inescapable world of consumer space, as users are targeted with transient advertising and exposed to countless brands. Raaij (1993: 553) wonders how consumers process this information, let alone integrate their purposes. Technological influences on the consumption experience is inherent in its changes to how users understand and

process the fabric of consumable commodities, leaving lasting impressions on spaces of consumption.

2.2 The master typology defined: Consumption space

With the overview of consumption behaviours in the home, commercial spaces and through technology, a definition of the master architectural typology for this text 'consumption space' can be sketched. Consumption is one of the key aspects of society that actively changes spaces which in turn effect consumption practices even further (Goodman D, Goodman MK & Redclift 2009: 18). This text will adopt the notion that consumption space is merely a situation in where not only a commodity is consumed, but where a consumable commodity (tangible or not) takes its place. However the exampled concept of technological interventions on consumption experience can be considered an intangible situation of consumption. Many scholars have reflected upon the spatial lives of these commodities which follow a key understanding of Lefebvre's, 'the commodity is a thing: it is *in space* and occupies a location' (Lefebvre 1991: 341). The acts of consumption must concurrently be contextualised to a time as they occur not only some*where* but some*when* (Goodman D, Goodman MK & Redclift 2009: 18). Thus it is understood that space is both *abstract* and *concrete.* Abstract space has no tangible virtue of exchange in the consumption process whereas concrete space is socially real and localised (Lefebvre 1991: 341-2). For the purpose of analysing equivalence in spatial experience through phenomenology, the focus of this text will draw on *concrete* spaces with significant and underpinning qualities of consumption.

This will be defined through understanding the morphology and consumption qualities of the sub-typologies: opera house, museum and retail.

2.3 Consumption space sub-typologies for analysis

2.3.1 Opera House

Dating to the Renaissance, the opera house is viewed as an architectural typology that unifies community in a celebration, and ultimate consumption of culture. The opera house is a central element to most major cities world-wide and are built to typify motives of the state or the nation that they represent. The opera house is considered a project of ultimate prestige despite dwindling audiences and relatively minimal relevance to the populace at large (Wilkinson 2013: 92). The morphology of the opera house is focused around its auditorium, seating large numbers of people with unobstructed views of a focal point, supported with good acoustic qualities in spaces of usually large volume. Strategies of efficient circulation are necessary to deal with masses of people while performance spaces require adaptability to suit varying sizes of production. Compared to its similarities to theatres, opera houses are distinguished through peculiar prestige and scale tending to more elicit and extravagant treatment, with splendour foyers and other front-of-house, community-binding spaces (Wilkinson 2013: 92). The notion of audience curation by design indicates a consumer experience that is notable in the opera house, denouncing it as a space of consumption. It is believed that opera houses facilitate joint-consumption of culture in an effort to reinforce individual

senses of community within the social order (Gainer 1995). Commentators also believe evoking thoughts of time and memory through conventions of music and history in opera houses bolster shared consumption by activating a community's shared knowledge and mutual responsibilities (O'Sullivan 2009: 213). Similarly, but perhaps more platonically, community-consumption becomes enhanced through the earlier mentioned state of spectacle; where social status and hierarchy are subsumed through the spontaneously generated relationship of mass-viewing (Turner 1974: 237). With its unique purpose and complex notions of consumption, the opera house typology forms a suitable consumption space sub-typology for comparison and differentiation to the other elected mediums.

2.3.2 Museum

Born through the Enlightenment, museums have been established as an elitist architectural typology that forms an integral part of any cultural fabric as a way to consume history and culture. Simply put, museums are a house for artefacts and historical objects that form a repository for knowledge and relics of a cultural theme or an event (Marotta 2012: 77). Some scholars believe that museums surpass all other building types when regarding cultural significance as it makes cultural statements that extend its own place in history, and is not limited to its curation of cultural discussion, values and tastes (Giebelhausen 2003: 2). Museum morphology is lineal in the idea of a narrative driven by circulation (free or controlled) around various displays of tangible objects, artefacts and ideas. A fundamental aspect of any museum however is the relationship of the house to the context of site, which translates the experience

into formal and figurative principle (Marotta 2012: 84). Museums present unassumingly as places of consumption when considering the audience both as individuals and as a community. As an individual there are instances of museum experience that enforce engaged consumption of knowledge that form through perceptions of self (Goulding 2010: 654). Within the parallax of a perception of the past contrasted with the experience of the present, museum users are found to engage with museums through the consumption behaviour of autonomy (Goulding 2010: 656). Again the consumption phenomena of spectacle within museum enhances homogenous community-consumption in how it invokes a classical tradition that resonates with an idealised past (Giebelhausen 2003: 1). With knowledge formed of the elitist typology of museum and an overview of consumption theories tied to the building type, further analysis and comparison can take place within the case study.

2.3.3 Retail

Retail or the ‘shop’, as an architectural typology is perhaps the most intelligible example of consumption architecture for its simplistic functions of exchange. The role of retail architecture is to construct linkages to the relevant market in order to encourage and house the transaction process of commodities for money (Dubuisson-Quellier 2007: 25). This linkage is to be an articulation of all pre-conceived market intermediation that signifies the climax of the retail experience (Dubuisson-Quellier 2007: 25). The typical morphology of retail architecture can be drawn to similarities of a museum structure whereby users are intended to circulate amongst variously displayed, consumable

commodities. However in this instance, traces of the commodity's origins can prove fatal in suggestions of acquisition, which compels retail spaces to foster all the senses and devise a 'sacred lair' for the commodity (Wilkinson 2017). One motif that epitomises consumption intentions within retail architecture is a transparent facade or envelope that can be thought to act as a veil for the commodity (Wilkinson 2017: 83). The paradigm of consumption in the realm of retail extends beyond physical architecture through consuming by assimilation and classification (Holt 1995). These ideas must be acknowledged for the purpose of comparative behaviours to other means of consumption. Assimilating practices regards consumers immersing commodities into their perception of themselves to give a heightened justification of attainment (Holt 1995: 7). Classification consuming considers establishing a relationship to the commodity and it's insignia which extends beyond the ephemeral boundaries of the transaction process (Holt 1995: 10). Analysing a connection between retail architecture and deep levels of consumption behaviours within the retail sphere, brings to light considerable means to understand a comparative study of opera house, museum and retail sub-typologies.

Chapter Conclusion

With a thorough investigation of varying consumption concepts coupled with the previous enquiry into the essence of consumption, a master-typology of consumption space can be deemed established - for the purpose of this dissertation. Consumption notions in the home deepened during the augmenting of a consumer republic and is depicted through the consumption of

goods within the home regarding the life-cycle and waste management of consumable commodities. In a commercial context, consumption is more layered with tangible and in-tangible modes, having particular significance with the pre-purchase stage and its effects on consumers. A notable difference to concepts in the home include the disregard of the waste concept, distinguished by the intentions of commercial consumption. In a contemporary age of technology, consumption is depicted for the most as transient and intangible; however as a more individualised experience. With these differing investigations, a material architectural typology of consumption space is defined and explored through selected sub-typologies of opera house, museum and retail. These selections are intentionally contrasting and divergent in morphological existence in order for their equivalences in phenomenological experience to be regarded remarkably.

Chapter 3: Case studies: Phenomenological equivalence through consumption experiences

Chapter Introduction

An introduction of the sites for the case study of this chapter will align with the introduced sub-typologies of consumption space; opera house, museum and retail. The description of each site will reveal the intentions of their selection as diversified examples of the master-typology, consumption space. These differences are found across their size, morphology, materials, cultural purpose and their main consumable commodity. From here, the sites will be analysed to investigate any similarities of consumption experiences that are influenced by certain phenomena. The scope of analysis will be through the phenomena of gaze and spectacle, which were explored in chapter one as a correlation between consumption behaviour and phenomenology. A further analysis will follow through the notion of the haptic realm, a term coined by Holl that accurately encapsulates his and Pallasmaa's distinctive phenomenological approaches to architecture. The analyses should query a commonality of phenomenological effects on consumption behaviours in the nominated sites. This brings to light the hypothesis of phenomenological equivalence in consumption spaces.

3.1 Introducing the sites

3.1.1 Oslo Opera House, Snøhetta, 2007, Oslo

The first site for the case study aligns with the previously explored opera house typology, the Oslo Opera House, 2007 designed by Norwegian architects Snøhetta (building pictured in figure 3.01). The opera house is an elitist site positioned by the fjord of Bjørvika, Oslo, Norway and is the landmark building of Norway's largest urban development project, 'Fjord City'. The innovative building doubles as Norway's largest solar power plant with solar cells integrated with 50% of the 450m^2 of glass (Hofseth 2008: 101). The site encompasses 38,500m^2 housing functions to serve the end users The Norwegian Opera and Ballet; including a four-tier, horseshoe shaped theatre (depicted in figure 3.02), a secondary theatre (depicted in figure 3.03) and a blackbox theatre that hold 1,400, 400 and 150 people respectively. Pictured in figure 3.04 is perhaps the building's main feature of a completely traversable roof envelope, taking users from above the main factory to the very edge of the water. This element is intended to reconnect urbanity with landscape, and the city's humanity to the water's edge (Ries 2009: 38). The interior plan is directed by the 24 hour public-access spaces through a corridor that divides the plan into east and west. The east side of the building comprises simple forms and finishes for the production and work-spaces, while the west houses the grandeur forms of the public anti-spaces around the theatres (all depicted in figure 3.05). Integral to the building is Snøhetta's narrative style of materials which are thought to articulate elements of the space through varied detail and precision (Ries 2009: 37). Such materials of the interior are highlighted in figure 3.06 through the contrast of decorative oak cladding against the brightness of the Carrara marble floor and heavy light influx of the glass facades.

3.1.2 Kolumba Museum, Peter Zumthor, 2007, Cologne

In extension to the explored consumption typology of museum, Swiss architect Peter Zumthor's 2007 Kolumba Museum of Cologne, Germany will be described pending its case study. Coined the Diocesan, the museum was built to display a 1000 year old art collection of Germany's wealthiest bishopric while simultaneously preserving and celebrating the ruins of the Gothic Church, St Kolumba's that lay on the site. The 1,600m^2 site follows the ruined walls and mimics the irregular ground plan of the ruined church (depicted in figure 3.07) which affirms its twofold purpose of stimulating thinking about old and new religious art through juxtaposition (Carrington 2008: 47). The interior of the museum shares this mentioned juxtaposition with the main feature being the lofty volumes encased with thin brick envelopes to ceil the ruins (depicted in figure 3.08). Davey (2011: 38) describes the building's form as fortress like, however the main material of thin charcoal kilned brick is delicate in its intervention with the site as it adheres to already existing forms of the ruins (evident in figure 3.09). This same material allows penetrations (seen in figure 3.10) in the vertical envelopes to create an ethereal illumination of the excavations of the interior that evoke a deep sense of contemplating history (Carrington 2008: 47). The Kolumba museum is a sound example of a layered museum for its analysis and comparative study through phenomenology and consumption scopes.

3.1.3 178 Prada Aoyama, Herzog de Meuron, 2003, Tokyo

Following the analysis of the architectural typology of retail will be an account of the flagship Prada store, 178 Prada Aoyama (2003) by Swiss architects Herzog de Meuron in Tokyo, Japan. Prada is a fashion brand that finds itself in the luxury retail genre, upholding its values with a high echelon of an elite consumer demographic (Moore & Doyle 2010: 918). Held in such regard, it must be noted that by default a Prada store asserts itself above a basic retail typology of architecture and into the realm of luxury retail (Moore & Doyle: 920). The five-sided irregular polygon plan of the store (seen in figure 3.11) houses 6 floors across 9,150m^2, displaying Prada's top of the line products for sale. The sculpture is constructed in a diamond grid of metal pipes and cladded with glass panels that as seen in figure 3.12 either concave, convex or lay flat; some translucent and some transparent creating architectural interest for the building (Zeballos 2011: 1). The fully-encompassing facade epitomises the consumption intent of the building to intrigue users into a 'reshaped concept and function of shopping' and ultimately mesh cultural context with cultural consumption (Glynn 2005: 2). The structure is preceded by a small speculative square (pictured in figure 3.13) where material interests are introduced through a large moss covered wall. This material consideration follows the notion that all materials are either hyper-synthetic like silicone, resin and glass, or hyper-natural like leather, porous timber and moss. This concept is intended to celebrate the materials of the products on display in contrast to the building, which is evident in the interior image figure 3.14. The flagship Prada store exemplifies consumption space interestingly for an in depth

comparison of phenomenological consumption experiences to the two previously explored sites.

3.2 Phenomenological equivalences in consumption experiences

3.2.1 Gaze

Following the fundamental phenomenological concept of intentionality, gaze considers the user's perception of space as a consumable object that holds intentions. These intentions of space activate perceptive behaviours of how one should respond emotionally, behave physically and interpret space mentally (Hirschman & Holbrook 1982: 134). The Kolumba Museum exemplifies such phenomena by the zigzag wooden bridge (shown in figure 3.15) which 'conducts' users in a welcoming manner with its easy to hold and comfortable to lean on balustrade (Davey 2007: 39). Each turn of the zigzag initiates a pause moment to absorb the history of the ruins below, enhanced by tranquil sounds being played and a shimmer of artificial light (as seen in figure 3.16) (Carrington 2008: 47). This experience curates the consumption of history in ordinance to the concept that if the body is sensitised, architecture 'bears witness to the reality of past life' (Zumthor 2006: 24-5).

A commonality of gaze dictating a consumption experience is queried in 178 Prada Aoyama. Spatial perception is thought to be abstracted by play with nothingness and leaves the user's spatial awareness left with only the

consumable commodity of the products through the continuous scheme (Pearson 2003: 100). By implementing only low display tables and having no interior walls, gaze within the space is controlled by the merchandise (Pearson 2003: 98). As seen in figure 3.17 the impression of the merchandise has clear control of the gaze of the user which is directed too by the structural elements (Schittich 2012: 138). By investigating the shared notion of gaze influencing consumption experiences in these two spaces, phenomenological equivalence driven by the act of consumption can begin to be considered.

3.2.2 Spectacle

The less tangible albeit highly consumable phenomena of spectacle opens further enquiry into phenomenological equivalence of varying consumption spaces. Spectacle is a phenomenological measure of perceiving other users in a space from the position of a spectator, while simultaneously being spectated by other users (Richards 1990: 5). With its 1,356 seat theatre, the Oslo Opera House immediately prompts ideas of spectatorship. Within the main theatre (see figure 3.18) an essence of consuming culture is established by sharing creative aspirations of a community (MacKeith 2008: 84). The opera house is ultimately interactive in its experience of the traversable roof (pictured in figure 3.19) which MacKeith (2008: 84) claims is meant to activate an essential ‘threshold of perception’ into the city’s consciousness. Though perhaps excessive, this claim aligns with the Government Minister’s brief to ‘make sure that the whole country was included in the project’ (in Smith & Strand 2011: 104). As a cultural flagship, the Oslo Opera House can be seen to

evoke a sense of spectatorship within the space by aligning with civic perceptions of other users in the space.

Prada Aoyama is admittedly ‘all about perception’. Not only of ‘the merchandise by the customer, but of one customer by another and of the city by everyone inside’ (Herzog de Meuron in Pearson 2003: 97). Customer’s perceptions of one another are created in the space by questioning oneself as a subject through scattered mannequins (pictured in figure 3.20) carrying out very human like positions which has one always questioning perceptions of others (Sobchak 2003: 56). This sense is enhanced by the skin’s extension to the interior whereby the glass bending towards the user evokes the sensorial response of being pushed back and being observed (Pearson 2003: 100). Extending this idea to the exterior, an interesting spectatorship is initiated of the inhabitants in the building by users outside; best seen in the stairwell pictured in figure 3.21. Not only does this by declare passers by as users of the space by default, it creates a symbolic virtue of spatial experience - elevating the experiential commodity (Richards 1990: 4). The phenomenological notion of spectacle can be thought to have essential effects on consumption experiences and reveals an incidental similarity across the mentioned sites.

3.2.3 The haptic realm of consuming

The sensory experience which regards the haptic realm as a consumable commodity of a building, has significant influence on how users consume other objects of the space (Shirazi 2013: 104). Some architectural phenomenologists believe that phenomenal architecture demands a ‘weightiness’ through its materials that ‘engages multiple phenomena’ to achieve a heightened experience (Holl 1995, 2004). The Oslo Opera House presents a minimal material palette that is provocative in its forms and details (MacKeith 2008). The assorted marble of the floor/roof plane is a bold interaction of the building that links the user physically to the building (MacKeith 2008). Pallasmaa (1996: 37) explains that this interaction is the foot measuring the gravity of the structure leading to a comprehensive haptic connection to the site. However, the building’s haptic realm comes into its own through the details of the ground textures and differing heights that lead users to the interactive detail of the metal clad exterior (both visible in figure 3.22). These details have important influence on the users consumption of the site, as Holl (1996: 91) explains that it are details of materiality that allow the haptic realm to ‘open up and psychological dimensions are engaged’.

The notion of the haptic realm as a sensory consumer experience is similar in the Kolumba Museum. The scheme of materials implemented are intriguing to inhabitants of the space for its enigmatic presence (Carrington 2008: 47). Figure 3.23 reveals an interesting tactile surface of an exterior wall which inspires the notion of a haptic realm, described as ‘demanding to be stroked’ (Davey 2007: 38). As the material intertwines with the ruins of the site, a question is to be asked of its delicacy and how impervious the haptic realm

may be for this site in terms of its longevity. This query is commentated by Holl (1995: 188) merely as a legible transformation through time that ‘compresses history, present and future into an essential moment’. While investigating Holl’s notion of the haptic realm, it is difficult to ignore the significance of light as a material to enhance a consumption experience. Light can be seen to hold ‘myriads of sources’ that can ‘define or redefine space and experience of it’ (Holl 2003: 27). The penetrations of natural light in the museum contribute to the haptic experience of consuming history. This is enhanced by a sense of movement as the light changes by the minute as the sun and clouds move (Davey 2007: 38). Regarding the haptic realm as essentially phenomenological, similar notions of its influences on consumer experience are called into question by interpreting these spaces through its lens.

Chapter Conclusion

The selections of case studies for these analyses were intentional for displaying distinctive differences of consumption space sub-typologies. While all compatible to the notion of an elitist space, The Oslo Opera House, Kolumba Museum and 178 Prada Aoyama vary greatly in size, morphology and their cultural purposes, as consumption spaces. These dissimilarities validate the investigation into common phenomenological happenings of consumer experiences. The analysis followed the compass of consumption explored in chapter one, and examples of consumption in the chosen sub-typologies explored in chapter two. Some consistency with this idea was queried through the phenomenological scopes of gaze and spectacle, which were explored in

chapter one as a correlation between the fields of consumption and architectural phenomenology. The analysis was deepened through investigating the phenomenological idea of the haptic realm that contributes to, or influences, consumption experience. Thus from this chapter, the idea is presented that phenomenological equivalence can perhaps be gauged through consumption behaviours across varying spaces of consumption.

Conclusion

Through all of its ambiguity, phenomenology is acknowledged by scholars of its architectural branch as a method to interpret the built world (Shirazi 2013: i). This dissertation associates the method to better understand the essence of experiencing consumption spaces. Raising the question that phenomenology could reveal a commonality to consumption experience through even the most divergent sub-typologies of consumption spaces.

Investigations into uncovering a comprehensive understanding of architectural phenomenology and behavioural psychology was required in this dissertation to deduce relevant scopes. After tracking phenomenology's influences in Ancient Greece and then the Renaissance, the central concept of intentionality presented itself through years of deliberation by its contributing founders Brentano, Husserl and Heidegger. With its notions of objects holding intention that influence perception as its own object, a link becomes intelligible to architecture when substituting the manifested object for space. Chapter one uncovered complications of integrity across both philosophical and architectural

discourses, however rather than compromise this research, this denotes a stronger relationship between the two fields. With this translation into architecture affirmed, the notion was explained through the notable ideas of *genius loci,* and contemporary theories of Pallasmaa and Holl's more sensitive approaches to architectural phenomenology. These explorations are later re-visited in the comparative analysis. In order draw any logical conclusions a deepened concept of consumption was defined. This followed intrinsic understandings of viewing consumption beyond the basic idea of purchase, and instead as the cycle of ingesting and expelling a durable commodity, for some aspect of acquisition or fulfilment (Lupton and Miller 2007: 207). This so happens to link consumption concepts to ideas of phenomenology which were explored through scopes of gaze and spectacle. These ideas hold spatial qualities and are very compatible with architecture, thus drawing a linear relationship from phenomenology, through architecture, to consumption.

Chapter two analyses various concepts of consumption that offer a deeper enquiry into consumer behaviours in certain environments, widening the scope of consumption. These concepts extend into behaviours in the home, typical commercial environments and through a contemporary realm of technology. With theses interests noted, a master-typology of consumption is established. This key definition lends to the philosophical notion that 'the commodity is a thing: it is *in space* and occupies a location' (Lefebvre 1991: 341). It is also important to understand that acts of consumption are contextualised to a time as they occur '*somewhen* as well as *somewhere'* (Goodman D, Goodman MK & Redclift 2009: 18). With

consumption notions given the context of space and time, the typology was explored through divergent sub-typologies of opera house, museum and retail. These selections are intentionally diversified through their aspects of space, morphology and purpose, allowing a validated analysis of their underlying similarities. It was important in this process to identify the consumable commodity each sub-typology offers its users.

The analysis of various sites aligning with the advised typologies was the critical component of this dissertation to enquire about phenomenology's influence on understanding consumption experiences. The sites chosen were the Oslo Opera House, Kolumba Museum and 178 Prada Aoyama. Similarly to their typological selections, the sites for analysis were purposefully divisive, each having distinctive qualities of size, morphology and cultural purpose. The analysis drew on the already mentioned phenomenological scopes of gaze and spectacle to gauge any similarities of consumer experiences. Through these lenses, some congruence to the idea was revealed through similar sensitisations of gaze presented in the Kolumba Museum and the Prada store. Likewise, comparisons can be made between Prada Aoyama and the Oslo Opera house through the phenomena of spectacle that is created around the consumer experience of each space. Further to this, the materials of the spaces were explored along Holl's notion of the haptic realm that can transpire a heightened experience of space (Holl 1996: 14). Although the material palettes explored differ greatly, an inherent underlying notion of the materials enhancing spatial experience, and henceforward consumption experience, was brought to light. The comparative analysis component of this dissertation inspires the

hypothesis that experiential equivalence can perhaps be seen in an array of consumption spaces, when interpreting the experience through phenomenology.

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