

TOTAL HEALING ENVIRONMENT AND SEDUCTION
IN CONTEMPORARY CONSUMPTION SPACES

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Summary

Total Healing Environment and Seduction In Contemporary Consumption Spaces

This thesis explores the nature, manifestations and design implications of the phenomenon of seduction and other power strategies often used in the design of contemporary consumption spaces to impose certain experiences and ultimately fulfil higher consumption goals. Predominant is a belief that these strategies manipulate users' sensorial and emotional experiences in such a way that their behaviour and subjective well-being are threatened.

This research challenges these perspectives by arguing that current design strategies should not be understood as necessarily negative phenomena. It further hypothesises that seduction may, in fact, have certain healing potentials resulting from the seductive experience of a place itself, that arise from pleasant sensual and symbolic interactions with space ambience.

The study uses multidisciplinary, self-investigative and phenomenological research frameworks. Employing a critical review of available theories and on-site indicative post-occupancy evaluation of four shopping malls in Singapore and Belgrade, this research attempts to build a new theoretical concept of seduction. Challenging the notions of consumption space, power and health, it links the knowledge on multi-sensorial experience, aesthetics and the contemporary healing paradigm, which involves primarily the concept of the total healing environment.

Key words: seduction, total healing environment, contemporary consumption space, multi-sensorial experience, power

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Chapter 1

Introduction

1.1 Area of Research

The most common initial response to spaces is emotional (Pérez-Gómez, 2006) and multi-sensory (Merleau-Ponty, 1962; Pallasmaa, 1996). Architecture has immense potential to engage the immediacy of people's multi-sensory and emotional experiences more fully and effectively than other art forms (Holl, Pallasmaa, & Pérez-Gómez, 2006). However, current architectural design practice often either neglects or manipulates this fact, creating formulas and design strategies that have been uncritically implemented globally. Furthermore, a belief is prevalent that these formulas affect people's emotional and bodily reactions in such a way that their behaviour and well-being are threatened (Crawford, 1992).

A broad area of this research addresses people-space interaction, in other words, the experience of space, which draws from theories of architecture and urban design and phenomenology, as well as contemporary healing theories. This research paradigm primarily assumes that people and their environment, both built and natural, compose an inseparable whole, constantly re-defining, re-shaping and complementing each other. Thus, people's subjective interaction with their surroundings is seen as the crucial and inevitable starting point for understanding, conceptualising, designing and improving both the quality of architectural space (and design process) and people's sense of well-being, as well as understanding the innumerable links between them. Accordingly, the emphasis is on people's subjective, conscious and subconscious, bodily and mental, readings of contemporary urban environments, their multi-

sensorial experience of place, and the emotional reactions and pleasure coming from such an experience.

Apart from phenomenology and architectural discourses, this thesis also critically reviews, reinterprets and combines theories and knowledge coming from other disciplines closely related to the human experiences of the built environment, namely environmental psychology, sociology (and politics), philosophy and aesthetics, psychoanalysis, human geography, anthropology, health research and retail management. Thus, in terms of approach, this research can be described as predominantly theoretical in its attempt at building a new theoretical concept, phenomenological, inter-disciplinary and (self-)investigative.

1.2 Research Topic

As the title of this thesis suggests, the research topic addresses three main notions and/or concepts, namely ‘total healing (environment)’, ‘seduction’ and ‘contemporary consumption space’. The main focus is, however, the phenomenon of seduction that occurs in contemporary consumption spaces manifesting itself in forms of ambient power, design strategy and space experience. Thus, notions of power, exchange and atmosphere (understood as an aesthetic concept predominantly based on phenomenologist theories and multi-sensory experience) are crucial in the context of seduction, healing and consumption. This research examines each of these notions and investigates possible links between them. It starts with the assumption that seductive experiences that occur in contemporary consumption spaces may have potential healing outcomes.

A wide body of available theoretical and practical knowledge addresses the issues of contemporary cities and people’s multi-sensorial experiences. However, such

knowledge still seems to be somewhat elusive, vague, non-systematic, unidirectional and poorly inter-connected. Furthermore, most of the theories (and practices) dealing with the concepts of seduction, ambient power, pleasure and well-being focus on these notions separately. Interestingly, the majority of these theories come from non-architectural disciplines (such as those previously mentioned) and it seems that both architectural theory and (especially) recent practice do not have an adequate response to them. Thus, overcoming this gap in architectural knowledge through the development of a more holistic and comprehensive multi-disciplinary theoretical framework is highly necessary.

Moreover, most of the critiques of the above mentioned concepts take a predominantly negative standpoint, emphasising the negative impacts of the urban environment (including public and consumption spaces) on people while neglecting possible positive, beneficial and even healing influences. These critiques also often tend to nostalgically idealise the meaning, democratic character and physical properties of public spaces. Consumption and consumerism are particularly blamed for their parasitic and spoiling effects, and thus erosion of public space. This results in neglecting or even refusing to accept the apparent transformations of public spaces over time in terms of both their role and representation, mode of publicness and design. Such a negative, traditional and nostalgic criticism of contemporary consumption spaces, however, is not irrelevant, but may not be sufficient and beneficial anymore for understanding of a new kind of publicness that is emerging nowadays, how these new hybrid spaces function and what possible healing outcomes they can engender. That public spaces in general have healing potentials is not a new assumption, yet these potentials seem to be devoided from contemporary consumption

spaces by contemporary critique. Thus, a new understanding of contemporary consumption and public spaces, applying a more positive approach, is needed.

The elusiveness of the existing knowledge mostly comes from confusion, misunderstanding and inappropriate use of strict or limited definitions of terms, concepts and processes relevant for this research. More precisely, healing is still often narrowly understood as curing or the mere absence of disease, hygiene and safety, while seduction is usually confused with manipulation, ‘power to’ with ‘power over’, sensuous with sexual, erotic with pornographic, aesthetics with classical canons of beauty, public space with open space, stress with ‘eustress,’ pleasure with comfort, consumption with shopping, and so forth. For the purpose of overcoming these misinterpretations, as well as for a better understanding of this thesis, the meanings and the means of usage of the most relevant and frequent concepts, notions and terms in this thesis need to be clarified.

1.3 Research Rationale and Vocabulary

This study arose as a response to recent research and the more general theoretical debate on the design of contemporary public and consumption spaces, their notions, modes of manifestations and roles in present times. This response encompasses critique of both academic approaches and architectural design practices.

Most of the recent debates refer to the notion of ideal public space and generally take a similar direction. Namely, they argue that the privatisation and commodification of public space and the intrusion of the private market and surveillance (or control) techniques into the realm of public culture are the main factors that lead to the undermining of the variety, democratic values and uniqueness of traditional urban centres. As a consequence, contemporary public spaces are often

characterised as quasi-public and quasi-democratic, homogenous and inauthentic, as spaces of exclusion and inaccessibility, of pseudo-diversity and controlled uncertainty rather than a real social mix and spontaneity (Boyer, 1992; Crawford, 1992; Dovey, 1999, 2010, c2001; Madanipour, 2003, 2005; Pallasmaa, 1996, 2005; Pimlott, 2007, Fall/Winter, 2008-9.

Augé (1995) and Mitchell (2002, 2007; Campus Technology, 2003; Syllabus, 21 August, 2003) go even further, describing contemporary reality as supermodernity and contemporary public spaces as ‘non-places’ and ‘spaces of flow’ respectively. Accordingly, these spaces are places of nowhere or elsewhere, places which are sterile and characterless, without any roots in history, tradition and cultural contexts, and, finally, potentially hypocritical and manipulative. In this context of non-placeness, contemporary public space primarily refer to transitory spaces, such as highways, pass-ways, airports, but also to so called privately-owned publicly-accessible spaces (PROPAS) (Augé, 1995; Mitrasinovic, 2006), including entertainment parks, shopping malls and museums. Such a dialectic encompassing the differences between spaces and places is seen as fruitful starting analysis model, since it provides basic ideas and interpretations about what constitutes them, how their differences relate to each other and potentially the clues how these differences can be exchanged and overcome. Dovey (c2001), for example, expands this dialectic into discussion on differences between a ‘healthy space’ and a ‘healthy place.’

However, the character of a place in this thesis is taken more as a dynamic, changeable and multiple phenomenon (related to atmosphere and multi-sensory experiences), rather than conventionally static, as Heidegger’s (1971) notion of ‘being-in-the-world’ somewhat suggests.¹ Being elusive and in transition does not

¹ One cannot be without being-in-place. On fundamentally ontological level a place constitutes the condition of the possibility and ability of human transcendence in the world. To be, Heidegger argued,

necessarily imply dissociation from character or identity. Furthermore, having no character may be also interpreted as actually having a character. This thesis questions previously mentioned unidirectional critiques of contemporary public and consumption spaces and further examines possible ways for transforming non-places into places. It proposes and develops a concept of seduction for such an examination. In fact, a few studies (Aravot & Kremer, 2009; Rubió, 1999) have already used the non-place model somewhat positively in order to explain the emergence of the new character of space through new spontaneous interpretations and appropriations. In this context, non-places have acquired different meaning and are often called ‘leftover spaces’, ‘junk spaces’, ‘forgotten spaces’, ‘loose spaces’, ‘terrain vague’, ‘backsides’, ‘no man’s land’, ‘free zones’, ‘in-between spaces’, ‘open-ended spaces’, and so on (Franck & Stevens, 2007). Moreover, various documentaries (such as “Malls R Us,” directed by Helene Klodawsky, 2009), blogs and websites, such as “Dead Malls” (Blackbird, Florence, Thomas, & Rose, 2000-2010) focus on the role of shopping malls in the context of their recent abandonment, emphasising the intimate, nostalgic and powerful connections their users make with these consumption spaces over time.

Furthermore, contemporary consumption spaces have been criticised both for being monotonous and over-stimulating, and for ugly and over-beautified designs.² Finally, a belief is prevalent among architectural and social critics (Boyer, 1992; Christopherson, 1994; Crawford, 1992) that formulas and design strategies, as used in these spaces to affect customers’ orientation in space, time perception and ultimately fulfil their higher consumption goals, manipulate people’s emotional and bodily

is to be in-the-world. ‘The way in which you are and I am, the manner in which we humans *are* on the earth, is *Buan*, dwelling’ (Heidegger, 1971, p. 147).

² While monotony here primarily refers to a design problem, in that architects have designed contemporary consumption spaces in a monotonous fashion, it also refers to an academic problem, in that critics sometimes only blindly see these spaces as monotonous, taking for granted the predominant negative interpretations.

reactions in such a way that their behaviour and subjective well-being is threatened. Theming, mallification, commodification, Disneyfication, escapisation, déjà vu, aestheticisation, anaestheticisation, manipulation and seduction are some of the terms coined to criticise commercialised strategies as predominant models for designing and re-shaping all types of public spaces, not solely consumption spaces, today. All public spaces of our cities, as well as aspects of publicness and everyday life are increasingly becoming ‘mallified’ (Crawford, 1992; Hemmersam, 2004) or ‘totalised’ (Mitrasinovic, 2006) through and by consumption.

Most of the thinkers using phenomenological research framework argue that the predominance of aesthetic values has led to the privileging of vision over other senses, which further weakens people’s sensations and critical awareness (Dovey, 1999, 2010, c2001; J. Hill, 1998; Holl et al., 2006; Malnar & Vodvarka, 2004; Pallasmaa, 1996, 2002, 2005; Pérez-Gómez, 2006, 2007; Tuan, 1995, 1996, 1998, c1977). In other words, as a result of the aestheticization (seen as another design strategy) and continuous production of desire for further experiences, people’s bodily, emotional and mental reactions become flattened, taken for granted and unconscious, and thus easy to manipulate. In such a way, the process of aestheticization becomes a source of intoxication and anaestheticization, as it tends to erase any unpleasant association and induce a form of numbness (Leach, c1999), which considerably affects people’s well-being. Even though this assumption may be correct, it may also reflect a limited understanding of aesthetics, which according to Cold (2001) only creates so called “cannons of beauty” – static social conventions that suppress people’s intuitive feelings of both beauty and health. While the negative effects of the built environment on people’s well-being are perhaps easier to perceive, much less is known about its positive influences. In other words, whilst the effects of both polluted

and physically impoverished environments, as well as sanitation, are somewhat more obvious, the influences of good architectural design and aesthetically pleasing surroundings are considered uncertain, even esoteric, difficult to measure and have been often neglected in the recent past. As a result, much larger number of studies focuses on negative impacts of built environments on their inhabitants (Halpern, c2008). However, there has been a shift among healthcare researchers from negative pathogenic to salutogenic approach to healing (Dilani, 2001) and this research sees such a shift as very plausible and needed. In 1990, Parker noted that although empirical evidence of such effects was rarely found, there was plenty of anecdotal evidence to the pleasure and happiness that better design may bring. Further understanding of role of aesthetics in contemporary world and its possible connections to healing is therefore needed. Among other, theories in (environmental) aesthetics that are particularly relevant for this research, owing to their reliance on the phenomenological tradition and questioning of the postulates of classical aesthetics. These include the theories developed by Gernot Böhme, Wolfgang Iser, Theodor W. Adorno, Donna Kerr, Walter Benjamin, etc.

Design strategies are closely related to notions of power and codification. The built environment has always been one of the primal and most visible sources for (re)producing, establishing, mediating and legitimising power in its various forms and on various levels. Accordingly, architectural discipline is fully ensnared by the constant urge to fulfil various and often opposite interests, standing in permanent tension between form and function, intentions and results, ideal and profane, politics and ethics, ideology and responsibility, possessing power and being weak, being used and being abused. In the context of rapid globalisation, commercialisation and competition, both contemporary consumption and public spaces have been

increasingly used to promote economic and political power, as well as technological advancement and global identity through its aesthetic values. These tensions and power strategies frequently used in the design of contemporary consumption spaces comprise rigid control, exclusion and surveillance, to less obvious ones such as ‘pleasure principle’ or ‘aestheticisation’. This thesis focuses on these softer and somewhat more indirect modes of power, primarily on the power of seduction and the power of ambience (atmosphere), in order to further understand the manifestation of power and its transformation through architectural design and, finally, its influence on people’s subjective experience of space. This research starts with the assumption that current design or power strategies should not be understood as necessarily negative phenomena. Thus, it seeks to consider possible positive facets of power of seduction manifested in pleasant sensual and symbolic aesthetic interactions with space, rather than solely looking at its negative ‘manipulative twin.’

This research sees the shifting of the focus from ‘power over’ to ‘power to,’ as defined by Rorty (in Dovey, 1999), as well as the further introduction of ‘power exchange’ as necessary for understanding the power of seduction. When not specifically pointed out, this thesis uses the term power in its original meaning of ‘power to,’ an inherent ability to act, as also close to what is often defined in phenomenology as spirit and character of space or ‘chora’ (Pérez-Gómez, 2006). It is argued that, if not being entirely positive, the power of seduction has a dual nature, existing on the border between ‘power to’ and ‘power over.’ This state of in-betweenness is closely related to the notions of atmosphere and aura in aesthetic discourses. In the architectural discourse referred to in this thesis, seduction refers to a capacity to interact with space in both sensorial and symbolic manners, as well as to imagine, construct and inhabit the built environment. Once this capacity is abused, the ‘evil

twin' of seduction may appear. The success of shopping malls and other contemporary consumption places may indeed lie in their seductive power which returns to something that has been lost for years – a concentrated, strategic and interactive sensorial experience with space.

1.3.1 Why Total Healing Environment?

It is now widely recognised and scientifically accepted that the design and spatial arrangement of our everyday environments affect human bodily and psychological health, behaviour and social well-being, and thus the healing process. In fact, such a belief may be traced a long way back in the history, but it was not until recently that science succeeded to prove it empirically and gain deserved respect in this area (Lawson, 01 March, 2002). Recent empirical evidence shows that good architectural design of healthcare environments not only positively affects patient health outcomes, but also staff recruitment and retention, as well as the effective provision of care (Ulrich & Zimring, 2004).

In the 1980s, these empirical breakthroughs inspired a whole new approach to architectural design generally referred to as Evidence Based Design (EDB). However, remarkably, EDB did not develop as a specialisation in architecture, but rather originated from research in environmental psychology with close links to the work of (Ulrich, 1991a; Ulrich & Zimring, 2004). However, room for new research, including different spaces, topics, types, aspects, approaches and methodologies, is far from being exhausted.

Most healthcare theories and research focus on the design of healthcare environments, demonstrating the various difficulties in their implementation and application (Goh, Tahir, Sulaiman, & Surat, 2009). However, healing is no longer (as

if it ever was) limited to the process of curing, neither only to healthcare institutions. Applying the concept of holistic well-being to healing, as well as exploring the healing potentials of non-healthcare environments, including contemporary consumption spaces (one of the objects of this study), are therefore needed.

The total healing environment is a concept emerged in healthcare and in response to the holistic understanding of health and well-being. It refers to therapeutic design that supports and contributes to the state of complete bodily, mental and spiritual health and well-being of a person. The 'Total healing environment model', developed by Patrick E. Linton (c1995), relies on the assumption that positive emotions have positive impacts on human health and that the most powerful healing potentials can be found in each human being. The model consists of two overlapping and interdependent continuums – between the external and internal environment, and between physical and psycho-spiritual environmental elements.

Another concept coming from healthcare evidence-based research and theory that has been particularly fruitful for this research is the 'Theory of Supportive Healthcare Design', which emphasises 'positive distraction' (Ulrich, 1991a, 1991b) and positive stress or 'eustress' (Selye, 1978).

Both above-mentioned concepts treat the notion of 'health' as resulting from a holistic and inter-dynamic unity between body and mind, human beings and space, internal and external environments, physical and psycho-spiritual elements. Thus, in their essence, these concepts of space-body continuums are phenomenological, suggesting that people are inseparable from their surroundings (and vice versa) and that health and well-being are primarily experienced on individual and subjective levels.

1.3.2 Why Contemporary Consumption Spaces?

In the context of this research, the discussion on consumption spaces cannot be isolated from the discussions on contemporary public spaces, since their notion, manifestation and role have been remarkably fused in the existing debate. Shopping malls and other contemporary consumption spaces (such as theme parks, museums, tourist districts and airports) have become spaces where traditional distinctions between private and public, leisure and consumption, culture and economy, art and life, etc., are loosened.

A broad definition of consumption space links it to a site where the process of consumption is taking place, where various types of commodities are appropriated and utilised (Styhre & Engberg, 2003). Consumption therefore refers to an economic action, that of the exchange of goods. For Oswald (1996), however, spaces of consumption today have less to do with the exchange of goods and shopping, but rather more with the pursuit of pleasure that comes from space experience.

For the purpose of further clarification, this thesis defines contemporary consumption space as a space in which the primary goal is consumption of goods or experiences, whereas public (as opposed to private) space has its main root in social meeting, democratic values, non-ownership, free access and action or participation. Although consumption spaces are predominantly privately-owned, commercialised, developed or utilised by both private and private-public sectors, nowadays (due to social demand and inevitable negotiation processes) they rapidly gain an increasingly public character, in turn creating a new kind of publicness. On the other hand, public spaces acquire a greater consumption character. Such a trend of hybridisation, fusion and homogenisation of public and consumption spaces is the root of the usage of the prefix 'contemporary' in this thesis. The contemporary refers not only to newly or

recently built consumption spaces, but also a condition of perceived transformation, which does not necessarily exclude more traditional consumption spaces in reference to the present context. In order to perceive the change, one must consider both new and old examples.

Furthermore, for the purpose of more insightful and feasible exploration as well as on-site investigation of the phenomenon of seduction, the scope of this research focuses on contemporary shopping environments, namely those in Singapore and Belgrade, Serbia. The process of transformation of shopping environments may be traced to both programmatic/functional and structural/spatial levels. One manifestation of these transformations is the slow yet apparent abandonment of unified schemes of common (traditional) shopping environments, such as that of traditional markets, arcades or typical shopping malls. This abandonment, in turn results in the fragmentation of physical space with the emergence of a new spatial arrangement), as well as a more complex relationship between indoor and outdoor space (visual and actual accessibility, interiorisation and exteriorisation of space) and between public spheres within and around the private areas. Such physical transformations, as this thesis argues, are accompanied by non-tangible or experiential changes, particularly manifested in the softening of power in and of space (yet not necessarily lessening its effectiveness), more diverse multi-sensorial experiences and space-user interactions, as well as the perception of a new publicness. This research further sees such a power of exchange and interaction that occurs in consumption spaces as potentially healing. This is based on the assumption that better interaction with spaces allows higher bodily and mental self-awareness, thus boost higher self-esteem, trigger positive emotions and actions, which is in the essence of new healing paradigm. The focus of this research is not built around the process of consumption,

but rather around the phenomenon of seduction and the power of ambience (atmosphere) that play important roles in consumption spaces, in terms of both their structure (space arrangement and typology) and the experiences they engender. Accordingly, the scope focuses on public areas within complex consumption spaces such as meeting spaces, passages, walkways, entrances, courtyards, etc., rather than particular retail outlets.

Finally, retailers have realised early on the importance of the influence of systematically arranged positive sensory stimuli on users at the point of purchase, which has been explored through atmospherics research (Donovan & Rossiter, 1982). Although seduction and positive distractions occur and may be traced in various architectural spaces, arguably the most successful application of positive distractions occurs in consumption spaces. Contemporary consumption spaces can be seen as live laboratories continuously operating and experimenting with modes of positive distractions and thus can provide useful clues for their implementation in healthcare environments. They may also act as necessary non-healthcare healing extension. The strategic arrangement of sets of multi-sensory stimuli is assumed as one of the crucial properties of seduction and seductive experience, and this is the primary point where links between seduction and well-being may be found.

1.3.3 Why Seduction?

The notion of seduction is loosely and vaguely defined in the existing literature, and, in fact, rarely applied to architectural discourse. Seduction in consumption spaces (and in architecture in general) usually refers to a hypocritical power or persuasion strategy, which manifests itself through prescribed architectural designs in order to manipulate people's pleasure, time and money spent in these spaces (Dovey, 1999;

Hoch, 2002; McCoy, 2000; Mestrovic, c1992). Only rarely does the notion of seduction in architecture appear in more positive light (Allen, 2006; Hill, 2000). Other understandings of seduction are related to sex appeal or sexual enticement, erotic and sensuous qualities of space (Thomsen & Krewani, 1998; Tschumi, 1990), as well as to a kind of state or condition of symbolic exchange (Baudrillard, 1990) and branding strategy in product design (Khaslavsky & Shedroff, 1999).

However, in this research, seduction is understood as a subtle interactive process of power exchange that may eventually have positive effects on users of consumption spaces. Baudrillard (1990, p. 68) argues that “it is seductive to be seduced, and consequently, it is being seduced that is seductive.” Such positive effects are supposed to be found in sensual qualities that this process engenders through strategically arranged atmospheres. These sensual qualities are not limited only to corporeal sensations (as the sexual understanding suggests), but rather involves and activates all lower and higher human senses (as suggested by Rudolf Steiner’s anthroposophy theory), and therefore a whole range of subjective conscious and subconscious multi-sensorial experiences. It is understood here that the effects of seduction in contemporary consumption spaces cannot be fully prescribed.

For further clarification, a distinction between manipulation and seduction needs to be made. Unlike manipulation which is a mode of ‘power over,’ seduction relies on an acknowledgement of both real and unreal, pleasure and pain, limit and limitless, etc. While manipulation keeps the subject ignorant, seduction acquires both physical and mental action; it cannot occur without at least a subconsciously active participant willing to ‘play the game.’ As such, seduction may be defined as activated ‘power to.’ It is an interactive game³ in which rules are not hidden from the seduced, and as such

³ In this thesis the term ‘game’ is sometimes used as a synonym for ‘exchange.’ A game is a form of structured activity (strategy), usually undertaken for enjoyment, in which the key components are

seduction bears a quality of phenomenological power. “Seduction is never linear, and does not wear a mask” (Baudrillard 1990, 106). Instead, it directs rather than limit people’s attention towards positive multi-sensory distractions that otherwise would not be seen. Accordingly, this thesis argues that seduction and the seductive experience may be triggered by sensual clues or stimuli originating from ambient power of architectural design (arrangement of atmospheres), as well space layout and structure.

1.4 Research Objectives

The main objectives of this research are:

- To fully understand and define the nature and manifestations of the phenomenon of seduction (and other ‘power design strategies’) in contemporary consumption spaces and to explain the role and relationship of multi-sensory experience and ambient power (atmosphere) in such a phenomenon;
- To investigate recent structural, spatial and programmatic transformations in contemporary consumption space design and trace possible implications of such transformations on the mediation of power through seductive design, and *vice versa*;

goals, rules, challenge, and interaction. The definition given by French sociologist Roger Caillois (2005) is probably the closest to how the term game is understood and used in this research. According to Caillois, game is an activity that must have six following characteristics: fun (the chosen activity is light-hearted); separate (it is temporally and spatially limited or defined); uncertain (the outcome is not completely foreseeable or predictable); non-productive (participation does not imply any useful accomplishment); governed by rules (rules that are different from everyday life); and fictitious (it is accompanied by the awareness of a different reality).

- To trace possible implications of the phenomenon of seduction and seductive architectural design on people's subjective health and well-being by proposing a 'Seduction for Healing' model;
- To reinterpret and systematise existing theoretical knowledge on seduction into a more comprehensive discourse and, finally, to develop a new theoretical concept of seduction based in relation to multi-sensorial pleasure and the total healing environment concept in contemporary consumption spaces.

1.5 Research Questions/Hypotheses

The main research questions are framed as a response to the prevalent assumption that people's experiential reading of contemporary consumption spaces is highly manipulated in such a way that their sense of well-being is threatened. This thesis regards this belief as often taken for granted and uncritically accepted, as it presupposes (or rather predominantly focuses on) negative links between the architectural design of consumption spaces and the well-being of their users.

This research challenges these critiques and focuses on power of ambience and seduction, as well as the user's subjective reading of spaces. It starts with the assumption that current design strategies used in consumption spaces should not be understood as necessarily negative phenomena. Such an assumption is supported by the fact that the role of any design is, in fact, the deliberate manipulation of sensual stimuli in order to achieve certain outcomes. Thus it seeks possible positive outcomes through seductive design. It further hypothesises that consumption places (although complex and full of conflicting and negative manipulative influences) may have certain healing potentials resulting from the seductive experience of a place itself, of

its ambient power, seductive design and multi-sensorial pleasure/delight coming from such an experience.

People's subjective multi-sensorial experience of place and interaction with it might be crucial for understanding contemporary consumption spaces, their design, transformations and seductive qualities.

Therefore, the main research questions this thesis intends to address are:

1. What is the nature and manifestation of seduction in contemporary consumption spaces?

2. What are the possible implications of seduction on architectural design of contemporary consumption spaces and *vice versa*? In other words, what is the relationship between mediation and representation of power and the design (and design transformations) of contemporary consumption spaces?

3. What are the potential implications of seduction and seductive design on people's subjective well-being?

This thesis investigates the ways seduction may contribute to people's well-being in consumption spaces. It is assumed that seduction can activate, nourish and direct human senses on subconscious and conscious levels through appropriate architectural design. By provoking active bodily and spiritual relationship with space, the process of seduction may engender higher bodily and mental self-awareness, positive emotions and creative thoughts/actions that play important roles in the contemporary healing paradigm.

Through this series of research questions, the main assumptions or hypotheses are examined:

- Seduction is not a necessarily negative phenomenon.

- Seduction is phenomenological in nature and has multiple yet ambiguous (in-between) characters and manifestations. It is at the same time a strategy (intention) of attracting, an exchange process of mutual attraction and overpowerment, and an experience (outcome). It may be traced on both physical (spatial) and experiential (bodily, emotional and mental) levels. In other words, it belongs equally to an object (or sets of objects) and to a perceiver (user).

- It has a potential to direct people's attention towards elements of space (design), in a subtler and more transparent manner, which would otherwise not have been noticed and further experienced. Thus, it can contribute to people's well-being by strategically activating and nourishing senses and provoking active bodily and spiritual relationships with space, enabling higher self-awareness, positive emotions and creative thoughts or actions.

- Seduction level depends on overall ambient qualities and the number, diversity, intensity and allocation of positive sensory stimuli provided in space, that is, the strategic arrangement of atmospheres. Accordingly, more complex, hybrid and organic spaces may have greater seductive and sensorial qualities.

- There has been a change in mediation of power in contemporary consumption spaces recently, which has resulted in the modification of their overall design and the creation of a new mode of publicness. These recent transformations primarily include the fragmentation of physical space (new spatial arrangement) and more complex relations between indoor and outdoor space, fusion of public and private spaces and functions, etc.

- Seduction and subjectivity play an increasingly important role in architectural design and therefore are both relevant and needed in rigorous architectural research. It

is possible to investigate them in a more multi-disciplinary, user-oriented and holistic, yet still rigorous manner.

1.6 Importance of the Research

Stress is the major cause of diseases, pandemic depression and death in the developed world (WHO, 2002). More than half of the world's population today live in cities, which seem to perpetually produce stress caused by often hardly bearable living conditions, exposure to an overwhelming number and intensity of various sensorial stimuli, increased pace of living, prescribed lifestyles, etc. More than 50% of deaths worldwide stem from chronic non-communicable diseases mostly resulting from exposure to various stress conditions in contemporary built environments (OxHA, February, 2008). According to statistics provided by Singapore's Ministry of Health (2008), cancer, cardiovascular diseases and stroke together accounted for approximately 60% of the total causes of death in Singapore in 2008.

Accordingly, improving the existent conditions of contemporary cities, designing total healing environments and examining the ways of achieving these goals seem to be urgent yet challenging for all professions, especially architecture. One of the ways to achieve these goals, as this research suggests, is to first recognise the broader and more subjective meaning of health and well-being that goes beyond the absence of diseases and the notions of mere cleanliness, safety, functionalism and comfort. The understanding of people's interaction with places must break the boundaries of individual disciplines and conventionally mass-produced and accepted formulas. Contemporary cities need to discover their potentials to upgrade and become healing tools instead of being generators of problems, in order to become truly sustainable.

Being a healing tool, however, does not mean creating only healthy spaces but also healthy places, not only eliminating causes of distress but also triggering and supporting positive stress - eustress. Healing is not a static condition but a dynamic interactive process; it encourages subjectivity and individuality rather than objectivity and generality, as well as imagination, spontaneity and variety of possibilities rather than rules and constraints. It is in people's subjective experiences and interactions with places, in pleasure and positive emotions engendered through these experiences (rather than in space itself), where one's sense of complete health and well-being may be located.

In light of such an understanding, this research seeks to develop an interdisciplinary theoretical concept that brings together the issues of seduction, multi-sensorial pleasure and well-being in contemporary public spaces. The existing knowledge on these issues mostly comes from the discourses other than architecture and is often non-systematic and elusive. Such elusiveness mostly comes from confusion, misunderstanding and strict or limited definitions of terms, concepts, or processes relevant for this research. It is important to clarify and systematise those notions and concepts and, thus, reduce the existing elusiveness of the relevant knowledge. Interconnecting the knowledge on seduction may considerably contribute to architectural theoretical discourses and better architectural design practices, as well as to other related disciplines.

Living in the age of supermodernity (Augé, 1995), incomplete nihilism (Holl et al., 2006), constant camouflage (Leach, c2006) and xeroxisation (Badrillard, in Stearns & Chaloupka, c1992), times of overwhelming uncertainty and overload of stressful information, over-stimulation and over-consumption, subjective human experience - aesthetic, symbolic and multi-sensorial - plays an increasingly important

role in experiencing of urban spaces today. Due to these circumstances, people have changed the ways they perceive, communicate with, evaluate and appreciate their built environments. However, these phenomena (subjectivity and seduction) have usually been stigmatised and neglected in scientific research as too elusive, unreliable, and too difficult to measure and evaluate. As a result, the power of architectural design has been often misinterpreted and sometimes misused. Such a misuse is evident in the manufacturing of uniformed solutions, which are then often applied uncritically, regardless of the specific context. The development of a new research instrument that attempts to examine and bring back the role of subjectivity in rigorous scientific research is, thus, much needed.

In light of the social and technological revolutions we witnessed at the end of the millennium and current research in the realm of new intelligent technologies, communications and virtual reality, contemporary cities are becoming increasingly inseparable mixtures of the *real* and the *virtual*, material and immaterial, with a tendency to further dematerialise themselves, as perceived by Holl, Pallasmaa and Pérez-Gómez (2006), Baudrillard (in Proto, 2003) and Hendrix (c2003). However, this does not mean that the examination of human multi-sensorial experiences and emotional reactions to spaces loses its importance; on the contrary, it is reasonable to assume, even in the most conceivably pessimistic scenarios, that the very human needs for multi-sensorial interaction with spaces and interaction with others will not change. In fact they may be even enhanced despite the greater intrusion and expansion of cyber-spaces and virtual reality. However, sites of this interaction as well as the interaction itself might change, resulting in different (perhaps surprising and unexpected) modes of behaviour and bodily reactions. The role of architecture is to trace and understand these changes not only to retain its role in shaping of our cities,

but more importantly to be able to achieve the harmonious balance between people and their surroundings.

The realm of architecture has been historically seen as the realm of the real and material, with contemporary buildings constantly showing their inertia, conservativeness and inflexibility (Fairs, June, 2004; Upton, Autumn, 2002). It might seem as a paradox, but according to William J. Mitchell (Sylabus, 21 August, 2003), the increased embracing and implementation of new high-tech technologies in the second half of the 20th century have in fact enhanced the inflexibility of architecture. The reason for this lies in the fact that the spaces have often been built around specific, sometimes very robust, cumbersome and fixed technologies, instead of around crucial human needs. As a result, due to the rapid change of technologies, those spaces have equally rapidly become obsolete in failing to adapt to new changes. As Mitchell (Sylabus, 21 August, 2003) points out, it used to be that spaces equipped with (first) computers were very much dominated by the needs of the computers while people in those spaces simply had to accommodate. However, in spite of the common preconceptions that cities will continue to be dominated by technology in such a negative and inert way, the outcome might actually be quite the opposite. According to Mitchell (Chase, 2004), the new artificial nervous system of the city is becoming more and more sophisticated, less obtrusive and less visible, and accordingly, new spaces will be less and less dependent on technology requirements; instead, they will be simpler, more human-oriented and more flexible.

Such an optimistic view returns to the architects their freedom to commit to designing spaces according to the very fundamental human needs that have often been ignored in past decades - that of healing, ontological security and interaction. The theoretical concept of seduction and multi-sensorial pleasure proposed in this thesis

attempts to trace the new perspectives and potentials for architectural and urban design to explore and use this regained freedom in the most beneficial ways. Furthermore, it recognises the subjective approach as relevant in discovering, preserving and creating new total healing environments.

Chapter 2

Research Approach and Methodology

Users' interactions with space are highly subjective, affective, and thus difficult to perceive, measure and evaluate. In order to investigate seduction as a subjective and elusive phenomenon, as well as to address previously stated research questions, hypotheses and objectives, a new research instrument is proposed, with the employment of a predominantly phenomenological approach which is interdisciplinary, user-oriented and self-investigative.

The research instrument includes two main phases. The first phase employs discourse analysis, a critical review, interpretation and inter-connecting of relevant theories and design practices as a basis for creation of new conceptual framework. The second phase is based on original on-site investigation, an indicative form of Post-Occupancy Evaluation (POE) study, which was conducted in four recently built shopping malls in Singapore and Belgrade, Serbia. Both phases form the ground for building a new theoretical concept of seduction. (See Figure 1.)

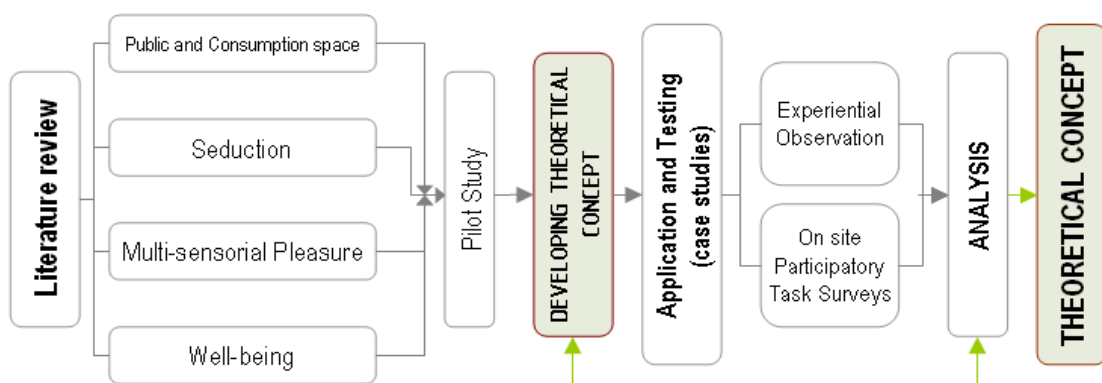


Figure 1 – Diagram of Research Phases

2.1 Conceptualisation of Theoretical Framework and Approach

2.1.1 Initial Phases of Research

While Chapters 3, 4 and 5 of this thesis review the most relevant theories that conceptually frame this research, a brief introduction on initial phases of conceptualisation of this research is helpful at this point, particularly the three main phases involved in the process of building the theoretical framework.

Phase 1 involved gathering theoretical data and discussion on consumption and public spaces, which culminated in a focus on subjective multi-sensorial space experience, namely seduction and manipulation as modes of power strategies, which has been often criticised by a number of authors across various disciplines. This includes sociology, philosophy, phenomenology, psychology and behavioural science, (environmental) aesthetics and ethics, politics, semantics, branding, and finally architecture, each of which directly or indirectly explored one or more aspects of power of space in general, and seduction, in particular. This initial phase framed the rather broad inter-disciplinary theoretical concept of the phenomenon of seduction as occurring in contemporary consumption spaces, which was subsequently applied and developed into a pilot study conducted at the beginning of the second year of this research.

After the review of Phase 1 results, an additional (and perhaps more challenging) theme arose, that of subjective health and well-being. Phase 2 consequently engaged in the review of theories and concepts primarily developed within healthcare research, with the focus on the Total Healing Environment model and the concept of positive distractions. Phase 2 thus resulted in a more structured, yet open-ended on-site investigation conducted in the third year of this research, which sought to further

understand the phenomenon of seduction in the context of the contemporary healing paradigm.

Finally, Phase 3 constituted the synthesis of the most relevant theories and on-site investigation results in developing a new theoretical concept of seduction, culminating in the primary contribution of this thesis: the seduction for healing (healing for seduction) proposition. The principal methodology employed in building this new discourse was critical interpretation and the expansion and application of contemporary healthcare theories and concepts upon non-healthcare spaces, namely shopping environments, and vice versa (consumption space related theories on healthcare environments).

2.1.2 Approach to Theoretical Framework

Due to interdisciplinary, exploratory and predominantly theoretical nature of this thesis, mapping the theoretical approach to research framework and discourse analysis takes a crucial role. Theoretical approach employed in this research aims to:

- critically review the existing knowledge on investigated phenomenon;
- systematise the existing knowledge into a more comprehensible preliminary discourse;
- contextualise the investigated phenomenon within the discourse of contemporary consumption space and contemporary healing paradigm;
- create a comprehensive basis for designing the research instrument and interpret the results (as a by-product, certain concepts and theories are also reinterpreted);
- develop a new theoretical discourse on seduction based on synthesis of on-site investigation findings and their interpretation.

Critical review focuses on three main groups of available theories and concepts, namely: contemporary consumption spaces, seduction and healthcare (space and health) theories. Each critical review attempts to position the available theory or concept in the context of contemporary research and theoretical knowledge and recognise its relevance in the context of understanding of the investigated phenomenon. The basic structure of each set of reviews consists of several parts: (a) introduction of theories that belong to predominant academic standpoint accompanied by available definitions, (b) opposing or alternative interpretations (if any) and (c) proposition of this research's standpoint acknowledging the most relevant aspects that will be used in later discussion. The dialectic approach to interpretations is predominant.

Critical review of contemporary consumption space aims to define the spatial framework in which the investigated phenomenon of seduction occurs. Contemporary consumption space is a term coined for the purpose of this thesis. Defining such a term involves in-depth understanding of public space and power discourses as well as broader concepts of space, place and non-place (Augé, 1995). Tracing spatial transformations of consumption space design over time forms the basis for responding to the second hypothesis of this thesis, which assumes certain inter-dependence between transformations of spatial form and changes in representation and manifestation of power.

Critical review of seduction involves power, symbolic, ethic and aesthetic discourses. This set of reviewed theories responds to the first question of this research, i.e., aims to understand the nature and manifestations of seduction in contemporary consumption spaces and trace its preliminary definition. In response to the second research question, investigation of modes of power and their spatialisation

is made heavily relying on works of Kim Dovey (1999, 2010) and his interpretations of Foucaultian and Deleuzian power concepts, Crawford (1992), Baudrillard's *Seduction* (1999), Mitrasinovic's (2006) 'total landscaping' and contemporary aesthetic concepts (within phenomenological tradition of thought) such as those developed by Böhme (1993, 2002) or Benjamin (1996, 1999).

Review of healthcare theories provides a necessary basis for getting comprehensive insight into contemporary healing paradigm and perceiving possible connections between the concept of seduction and health and well-being. Rather than looking at health and space theories solely from healthcare aspects, the critical review traces potentials for their expansion outside the healthcare space realm. Theories reviewed include: Total Healing Environment Model (Linton, c1995), psycho-neuro-immunology (PNI), positive distractions concept and 'Theory of Supportive Healthcare Design' (Ulrich, 1991a, 1991b), evolutionary theories, phenomenological theories and aesthetics.

Relevant theories are reviewed, systematised and linked in order to build a preliminary concept of seduction in contemporary consumption spaces. Due to deficiency of any established theory of seduction in architectural discourse building the preliminary concept of seduction is seen as challenging itself and to a certain extent should be considered as the beginning of the discussion. Findings gathered through indicative post-occupancy evaluation serve to test and reinterpret the preliminary concept and, finally, develop an extended concept of seduction.

Although structured in somewhat cumulative manner for more fluent reading and better understanding of the subject, this research, however, in terms of approach was not entirely linear, but rather intuitive and conceptualised in back-and-forth manner.

2.2 Conceptualisation of Research Instrument: A Review

Only a small number of available studies employed the concepts of seduction and attraction in a more straightforward and practical manner, rather than looking at them solely from theoretical perspective. These studies, coming from atmospheric research, environmental psychology, industrial design and branding, are thus particularly fruitful in providing possible approaches to investigate the concept of seduction and apply it in designing process. As such, these studies have directly influenced the methodology employed in this research, particularly designing the survey instrument.

2.2.1 Atmospheric Research and Affective Appraisal

Apart from aesthetic and ethic discourses, the atmosphere and the ambient power of space found their more practical application in retail marketing and environmental psychology in the form of atmospheric research. Most atmospheric studies focused on shopping environments, exploring the manipulative properties of retail environments and their effects upon consumers' attitudes and behaviours in stores (Turley & Milliman, 2000; Oppewal & Timmermans, 1999; McGoldrick & Pieros, 1998; Uzzel, 1995; Bitner, 1992; Donovan & Rossiter, 1982). These studies have been strongly driven by the economic interests of retailers and their desire to understand what physical properties in their stores positively influence consumer behaviour, and how. A large number of various atmospheric stimuli, interior and exterior spatial variables (such as colour, music, lighting, temperature, cleanliness, textures, scents, crowding, store layout, etc.) are manipulated and their influence on consumers' evaluation of and behaviour in a particular retail space, such as impulse buying and time and money spent, are examined (Turley & Milliman, 2000).

Atmospheric research examines a wide range of cognitive, affective and behavioural responses. Philip Kotler was the first who coined the term ‘atmospherics’ to describe this process of intentional control and structuring of environmental clues, precisely “the conscious planning of atmospheres to contribute to the buyers’ purchasing propensity” (Kotler, as cited in McGoldrick & Pieros, 1998, p. 173). He notices at least three ways in which store atmosphere can affect purchase behaviour – “as an attention creating medium, a message creating medium and as an affect creating medium” (Kotler, as cited in McGoldrick & Pieros, 1998, p. 173). While the first two ways influence the consumer’s decision of selecting a store, the ‘affect creating medium’ is related to the way the atmosphere influences shopping behaviour within the store.

Conceptual frameworks developed and utilised for atmospheric research (such as Donovan & Rossiter, 1982; Bitner, 1992) often cite one of the first studies to address the affective component of behavioural response – an influential study conducted by Mahrabian and Russell in 1974. They proposed a PAD framework based on affective responses along three emotional dimensions: Pleasure-displeasure (P), Arousal-non arousal (A) and Dominance-submissiveness (D).⁴

Affects are often described as emotional atmospheres, which exceed rational explanation and clear figuration, and are thus extremely difficult to articulate verbally. While the number of expressions for affective qualities is almost inexhaustible (such as serene, homely, strange, stimulating, holy, melancholic, uplifting, depressing, pleasant, moving, inviting, etc.), it is remarkable how precise and almost singular

⁴ In fact, as early as in 1956, a simple study conducted by Maslow & Mintz (in Wohlt, 2004) attempted to investigate the effects of aesthetic surroundings on people’s behaviour and well-being. The researchers created three types of rooms – ‘beautiful,’ ‘average’ and ‘ugly’ – and tested subjects’ responses to a set of the same photographs using ‘fatigue/response’ and ‘displeasure/well-being’ levels, which is similar to Mahrabian & Russell’s (1974) PAD framework. The results showed that the group in the ‘beautiful’ room rated the photos in terms of ‘energy’ and ‘well-being’ significantly higher than other two groups. For more details on PAD model, see Wohlt (2004), p. 39

these expressions are (Anderson, 2009). In their extensive study on verbal expressions most frequently used and most relevant to describe the affective responses towards environment, Russell & Pratt (1980) found eight of the most affective descriptors. Their study employed a pool of 105 affective adjectives carefully selected from 789 expressions used in previous research among college graduates. Finally, eight of the most frequent adjectives formed four axes, namely: pleasant-unpleasant and arousing-sleepy (main axes), and exciting-gloomy and distressing-relaxing (secondary axes). Such an approach-avoidance model is reflected in the form of questions posed in this research's survey, as spontaneous affective responses are found to be the most adequate to address often subconscious preferences and reactions which are often difficult to articulate. Questions proposed opposite properties of space to be chosen and evaluated by user based on perceived intensity of the particular property and level of comfort/pleasure it engenders.

In all atmospheric studies the level of sensuous pleasure and “emotional connection with the environment” have been shown as very powerful determinants of approach-avoidance behaviour within stores. This is reflected in the basic structure of the survey. While the first part addressed sensory responses to spaces, the second section referred to seductive qualities of space.

Although it is commonly accepted that the store atmosphere can influence consumers' responses and usage patterns, a very limited number of empirical studies actually confirmed this. While certain studies are focused on individual ambient attributes, others use cross-sectional data, which are often correlated to the extent that it is difficult to disentangle the effects of separate factors. In both cases, it is difficult to predict how people would perceive totally new shopping environments. People's bodily and emotional reactions are not universal, but rather contextual.

Furthermore, Turley & Milliman (2000) note that while atmosphere may influence people's behaviour, people may not always be aware of that. This suggests that particular elements of the atmosphere do not always have to be blatant to have an effect on consumers. According to Kevin Roberts's (2004) process of brand making, it is not enough for a designer to only understand the emotional impact that a given entity is having on those who experience it. Rather, the designer must actively and constantly seek to embed into the entity qualities that will generate a positive emotional response. This will make the consumer more active. All this coheres with the idea that power does not have to be marked out to be effective; it has potential to manifest itself in more subtle and pleasurable ways.

Subjective and emotional aspects of people's experience recently seem to be more intensively embraced by brand makers, such as Roberts (2004) and his concept of creating "lovemarks." In this concept, the formation of "consistent, emotional connections with consumers" is the key to making successful brand products. Love is seen as the most fundamental emotion that should be encouraged and facilitated through all senses.

Recognizing respect as the critical dimension of love, Roberts developed a method called the "Love/Respect Axis" for measuring brands and experiences by utilizing four quadrants. A low love level and low respect level create a quadrant of simply products and classic commodities; high love and low respect belongs to the quadrant of fads, trends and infatuations; low love and high respect creates brands. Finally, the most important quadrant is the one marked with high love and high respect, which creates lovemarks.⁵

⁵ Love/Respect Axis model can be found on www.lovemarks.com/about/loverespect.php.

A lovemark's high love is infused with three main ingredients, namely mystery, sensuality and intimacy. Mystery brings together past, present and future, excitement and novelty, stories, metaphors, dreams and symbols. Sensuality keeps the five senses on constant alert for the new. Through senses, people experience the world and create memories: "The senses speak to mind in the language of emotions [...]. Emotions alert us to how important the findings of our senses are, not only to our well-being, but indeed to our very survival." (Roberts, 2004, p. 105) Intimacy refers to empathy, commitment and passion. Without it, people cannot feel they own a brand, and without it, a brand can never become a lovemark.

2.2.2 Seduction as Communication Strategy in Branding and Industrial Design

For Khaslavsky & Shedroff (1999), seduction has always been a part of design and it involves a promise and connection with the user's goals and emotions. Successful products go beyond mere functional and visual innovation to spark human emotions - especially curiosity, surprise, and imagination. They stimulate the imagination on many levels and seem to espouse values or allude to connections with what a person wants to have or to be.

In opposition to Baudrillard (1990) who argues that seduction is an endless game, which does not have any beginning or end⁶, Khaslavsky & Shedroff (1999) see seduction as a process consisting of three main steps. The first step is enticement - the initial contact in attracting a potential user. The key to enticement is to first get the audience's attention before making a promise: "The more closely the promise connects with the goals and emotional aspirations of its viewers, the more deeply it begins to seduce. [...] Being loud or diverting attention momentarily is not enough."

⁶ "Unlike instrumental strategies, which proceed by intermediary stages, seduction operates instantaneously, in a single movement, and is always its own end." Jean Baudrillard, 1990, p. 81)

(Khaslavsky & Shedroff, 1999, p. 42) The next and ultimately most important step is to reward the user for the attention given, and provide him or her a reason to invest more emotion into the experience. Growth and repetition have a very important role in creating seductive relationships. As long as the user is growing emotionally or intellectually in some way due to the experience, the product or experience will be viewed as valuable, even if the experience is essentially unchanged during the lifetime of the product. Repetition of this sort is not always a concern. However, it is better if the experience constantly creates and delivers new promises. And finally, the last step must ensure that the customer leaves with satisfaction. Although this method is used for evaluating an individual product, it can also be useful for understanding the seductive qualities of contemporary public spaces.

Khaslavsky & Shedroff's (1999) concept in the most direct way influenced the choice of questions in the second section of the survey, which addressed seductive qualities of space.

In communication and information discourse, McCoy (2000) sees seduction as a key tool for persuasion. Persuasion is defined as an attempt to shape or change the user's behaviour or attitude. As such it is often regarded as distasteful and associated with the hypocritical worlds of advertising and marketing – that of the emotional, subjective, manipulative, and superficial. However, seduction initiates the entry point in the communication process by promising a reward for the audience's attention. A message becomes information only when someone cares to make use of it. Thus, instead of an 'either/or' choice between information and persuasion, McCoy (2000) proposes an 'and/also' relationship between these two modes of communication.

In reference to the above-mentioned studies and concepts, a form of new research instrument has been developed.

2.3 Design of Indicative Post-Occupancy Evaluation (POE)

In this research, a form of Post Occupancy Evaluation (POE) has been adopted and modified. POE is commonly defined as “the process of evaluating buildings in a systematic and rigorous manner after they have been built and occupied for some time” (Preiser, Rabinowitz, & White, c1988). Numerous short, medium and long term benefits of POE include: indications of problems in buildings and potential solutions, increased understanding of users’ needs and building performance implications, increased understanding of the design intentions by users, better informed and appropriate decision making, reduction of costs, and improvements in future design quality, standards and measurements, etc. (Hassanain, 2007; Vandenberg, 2006).

In spite of the potentials of POE to provide valuable user feedback to planners, architects, other design practitioners and managers for improving building performance, many authors note that such potentials have not been fully utilised, since POE has yet to become an integral component of the design and post-management maintenance process (Bordass & Leaman, 2005a, 2005b; Carthey, 2006; Zimmerman & Martin, 2001). According to Vandenberg (2006), POE studies have either been rarely undertaken or the results have not been shared widely. Such neglect often originates from the lack of readiness by investors to publish potentially negative results, the risk of litigation if such results are published (Bordass & Leaman, 2005a, 2005b), disbelief in the benefits of the results (and mistrust of who really benefits from them), belief that POE is both time and money consuming, disagreement on whose responsibility it is to initiate and conduct the study, and the lack of POE standards and guidelines (Vandenberg, 2006). However, interest in POE has been renewed at the end of the 20th century, which resulted in a greater number of studies conducted and research reports published, including detailed manuals with reviews of

relevant research issues, types of research, available techniques, and report structure. PROBE - Post-occupancy Review Of Buildings and their Environment project (1995-2002), HEFCE - Higher Education Funding Council for England's "Guide to Post Occupancy Evaluation" (2006), BRI (2001), DBA - David Bartholomew Associates' "Learning from Experience: the Manual" (2005), The NSW Treasury Post Implementation Review Manual (2004) - are but a few of the available POE manuals today.

The POE proposed in this research is indicative⁷ and includes both qualitative and quantitative methods. It combines 'learning from experience' (first-person observations and purposeful photo-journeys in walking through the space) with interview and questionnaire techniques (Bordass & Leaman, 2005a, 2005b) applied in four case studies: recently built shopping malls in Singapore and Belgrade, Serbia. (See Figure 2.) While the format of the research is POE, its content lines with the experiential phenomenological research framework. Instead of addressing numerous micro-environmental and performance indicators generally proposed by POE, this exploratory POE study focuses on the aesthetic and multi-sensorial experience of space, which serves as the main open-ended filter for grasping the logic and nature of seduction. Thus, the main purpose is to explicate the existence and modes of representation and mediation of the phenomenon of seduction (and other related power strategies) in selected consumption spaces; seductive elements of consumption space design; user's attitudes, subjective perceptions, awareness, preferences and evaluations of space aesthetics and performance; possible relations between attention,

⁷ HEFCE's "Guide to Post Occupancy Evaluation" (2006, p. 10) defines indicative POE as "a quick snapshot of the project. It is a broad brush approach where a few interviews are combined with a walk-through of the building. A short, simple questionnaire might also be circulated. The aim is to highlight major strengths and weaknesses. The value of this is to provide useful information quickly but also to form the basis of a more in-depth study."

attraction, seduction and multi-sensorial stimuli (positive and negative distractions) available in space; and, finally, possible links between seduction and healing.

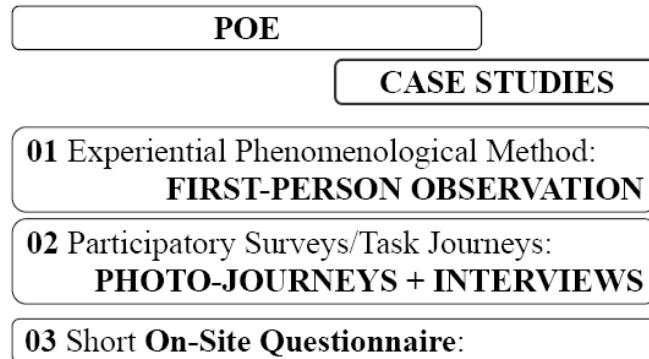


Figure 2 – Post-Occupancy Evaluation Process

The intention of this indicative study was primarily to trace useful clues for further theoretical discussion in leading towards a new concept of seduction. The aim was to test and expand rather than to statistically prove any firm assumptions. The research instrument is self-investigative, open-ended and flexible, as it also explores possible rigorous ways of tracing the nature of the studied phenomenon, which is assumed to be subjective, elusive and fluctuating.

The final research instrument has been modified according to feedback and results gathered during the pilot study conducted in Singapore and Belgrade, Serbia in 2006.

POE employed in this research primarily seeks for end-users' experiential reading of spaces. Such a predominantly user-oriented approach emerged as a response to research and theoretical thought concerned with the phenomena of seduction and ambience in contemporary consumption spaces, which somewhat neglected space-user interaction or took it for granted as formulaic and manipulative. Available critiques of design strategies have primarily focused on space formulas and consumption ideology embedded in predictable intention-outcome models, while neglecting the exchange process between the space and the user. It is assumed in this

thesis that seduction cannot be successful without the user's response, and thus emerges from the state of perpetual negotiation. However, while on-site research does not include interviews with the architects who designed the investigated spaces, some information on intentions behind their concepts are captured from secondary sources (available literature and web-sources) and briefed in the background section of the case study analysis.

2.3.1 Choice of Case Studies

As with the hypothesis in this research that seduction may be a global phenomenon, the proposed methods were applied in four recently built shopping environments in Singapore and Belgrade, Serbia: VivoCity (shopping mall) and CityLink (underground pass-way and mall) in Singapore, and DeltaCity (shopping mall) and New Millennium (shopping centre) in Belgrade. Additional explanations of the selection of case studies and the role of a researcher in such a process need to be addressed.

Although seduction as a phenomenon may also exist in contemporary consumption spaces other than shopping malls, such as museums, theme parks or tourist districts, the scope of the on-site investigation is limited to only shopping environments. Accordingly, all case studies represent recently built hybrid shopping environments, with different layout types and specific spatial and functional relationships with its surroundings. This is to ensure easier and more feasible investigation, with more insightful comparative analysis. By choosing recently built shopping malls for case studies this research does not suggest that seduction is a completely new phenomenon and that it occurs only in new shopping environments. A part of literature review includes shopping space development through history,

from traditional markets and souks to arcades and typical shopping malls, and traces the phenomenon of seduction in the past. However, the intention was to show that renewed presence of seduction might have a role in contemporary design paradigm that is different and possibly more significant than that in the past.

Furthermore, compared to shopping environments, museums, theme parks and airports are more restricted in terms of accessibility and do not necessarily belong to the realm of everyday practices. Typically, the design and power strategies used in these spaces are manifested either more rigidly or more explicitly, which can in turn make the experience of space more intense. On the other hand, shopping malls and other shopping related environments are increasingly becoming infused into public realm and everyday reality. A shopping mall represents one of the most influential (if not indeed the most influential) and successful models in architecture of the second half of the twentieth century. Although being slowly abandoned in its typical form, shopping mall is still a predominant contemporary public space model today, being also applied to hospitals, museums, airports, train stations, and other types of spaces. Its success most probably lies in its ability to constantly reshape and reinvent itself. Market competition and their omnipresence influence these spaces to explore different and sometimes subtler and more transparent and creative ways of attraction through design, other than the mere aggressive deployment of advertisements. This sometimes involves careful observation of users' needs and behaviour, and, finally, their seduction (which is not necessarily negative). Thus, the seductive quality of a consumption space emerges primarily on experiential level, which calls for user-oriented approach. Rather than being mere spatial strategy, seduction may depend more on syntax and careful arrangement of attractive and pleasant stimuli in space.

Newest consumption spaces seem to recognise this potential and thus are relevant in the context of research on positive distractions in healthcare environments.

Each of the spaces was carefully selected after reviewing the results of a previously conducted pilot study.⁸

The main principles for choosing appropriate case studies are summarised below:

1. For better comparison, all the selected spaces are of a similar type of predominant activity (shopping), and comparable (though not necessarily the same!) in size and surrounding context and the number of activities they accommodate.

Choosing shopping malls for case study analysis does not suggest that seduction occurs only in shopping environments and that results can be applied only to shopping spaces. However, it is assumed that seduction is most likely to be perceived in contemporary shopping environments which exclusive, overwhelming, and somewhat manipulative and aggressive attitude changed over time. Finally, it is the phenomenon of seduction that occurs in shopping malls, which is the main focus of this study, rather than a shopping mall per se.

2. In order to trace recent transformations in consumption space designs, as well as in the mode of representation and manifestation of power through design, the case studies represent different types of structural layouts and functional programmes (i.e. underground and enclosed spaces, hybrid semi-open/semi-enclosed spaces, angular and organic in appearance, etc.). Such a typology is primarily based on the spatial analysis of public areas within investigated consumption spaces, rather than the number, arrangement and design of retail outlets. It is assumed that both seductive and sensorial qualities of these spaces depend on their typological differences.

Focusing on public areas within shopping malls is led by restricted access to private

⁸ The review of pilot case-studies and the most relevant results obtained from the pilot research, together with the full survey, may be found in Appendix 1: Preliminary Research – Pilot Survey Results, page A-1.

shops and thus inability to gain permissions to conduct experiments in them. However, more importantly, it is assumed that shifting focus from retail and consumption to public space would gather different type of data and bring new light to interpretation of both contemporary consumption spaces and public realm in general, as well as the role of seduction in that realm. Finally, typological characteristics of new shopping environments are primarily seen as indicators of the phenomenon of seduction and its performance. Thus, the intention was to evaluate different spatial types primarily in relation to seduction and healing, rather than imposing them as favourable models for the design practice.

3. Some critiques argue that commercialised spaces are still built according to the same principles of creating chains of so-called 'non-spaces' (Augé, 1995) and having the same influence on people and urban development. Choosing spaces from different geographical, climatic, cultural and urban contexts, such as those of Singapore and Belgrade, may in fact show that this argument may not be entirely correct. Seduction may indeed be a design strategy and phenomenon emerging globally. However, the results also show that different cultural backgrounds can modify spaces somewhat similar in structure and appearance in such a way that they appear and are experienced differently. These differences refer not only to the aesthetic appearances of space (local details, signage, colours, atmospheres, greenery, surroundings, etc.), but also to the mode and frequency of space usage (social practices, festivals, etc.), as well as peoples' general attitude towards spaces and their level of appreciation. Such differences may considerably influence the ways power in consumption spaces is represented and experienced.

The main intention, however, was not to pursue a cultural comparative study. Yet, as an exploratory study, it nonetheless recognizes the subjective cultural differences

between the overall users' perception of contemporary consumption spaces in two cities, which have in fact emerged in the process of the investigation.

2.3.2 Phenomenological-Experiential Method (and Role of a Researcher)

In general, phenomenological approaches emphasise subjective meanings and intuitive descriptions of daily experiences of the world (Fishwick & Viningt, 1992). From Mugerauer's (1993) perspective, however, the value of phenomenological methods especially lies in how it balances absolutism (of positivism) and relativism (of post-structuralism), scientific objectivism (empiricism) and subjectivism (speculation), and rigidity and spontaneity - this provides an adequate basis for this research. According to him, by seeing and understanding human experience and meaning in an open interactive way, phenomenology attempts to find "a balance between person and world, researcher and phenomenon, feeling and thinking, and experience and theory" (Seamon, 2002).

The experiential phenomenological method suggests that the aesthetic quality of an environment is inseparable from its meaning to people, as both aesthetic values and meaning are difficult to separate from their particular contexts and from emotional experiences. This method uses a descriptive form of evaluation and emphasises the subjective role of a researcher as an active participant who observes and interacts with a particular setting.

According to some researchers (Fine, 01 October, 1993; Seamon, 2002; Stefanovic, 1998), who use the phenomenologist and ethnographic research frameworks, the main investigator should be familiar with and feel comfortable within the particular context of the investigations. Being familiar with the broader cultural and social context, including mentality, habits and language spoken, helps

considerably in the process of space observation and interpretation, particularly in interaction with users of a particular space. Therefore, the execution of research becomes easier and may engender more meaningful, insightful and accurate data, interpretations and evaluation.

On the other hand, some phenomenological research also suggests that a certain level of disinterest detachment and distance is preferable, in order to achieve the previously mentioned subjective-objective balance (Fishwick & Viningt, 1992.; Mugerauer, 1993; Stefanovic, 1998). This is also followed by the assumption that the space and the phenomenon that occurs in that space are more intensively and more accurately experienced by a non-familiar person (Jiven & Larkham, 2003).⁹

As the investigator, I see my position as suitable for several reasons. Firstly, I am relatively unfamiliar with the most recent shopping spaces that emerged in Belgrade, which to a certain extent allows for the necessary detachment from the spaces of investigation. Three years away from my hometown has altered my perception of it and has made even well-known familiar places feel somewhat distant and modified. On the other hand, as a foreigner in Singapore, Singaporean case studies are experienced in a similarly distanced manner. On the other hand, my degree of familiarity with each of the cities is comparable inasmuch as I consider myself to be more than simply a frequent visitor in Singapore. In a sense, I am 'being-at-home' (Heidegger, 1971) in both cities. I believe that this dual position considerably contributes to a necessary balance in this research.

The phenomenological experiential approach adopted for this research is often criticised for being too subjective, particularly owing to how people may not perceive the environment in the same manner as the researcher. However, this method is

⁹ Such an assumption is supported by Jakle, who argues that the best person to experience and express the *genius loci* is not the local resident but the tourist (Jiven & Larkham, 2003).

relevant and adequate for this type of research, with the researcher's interpretation as valid as that of any other respondent. No investigation or data is completely free from speculation, manipulation, personal intentions and subjectivity, from both a researcher and the research initiator.¹⁰ One may thus pose the question of whether this type of investigation is indeed less rigorous or if mainstream scientific research needs to acknowledge the importance of addressing elusive and subjective phenomena (such as seduction) in order to improve design outcomes. It is believed in this thesis that elusive phenomena can be grasped through subjective yet rigorous evidence-based research.

2.3.3 First-person Observations

Structured first-person observations focused on: overall ambience of space; sensorial qualities of spaces, different architectural elements of space (sub-spaces, façades, passages, stairs, meeting points, etc.) and their relations (inside-out, up-down, near-far, covered-uncovered, light-dark, light-heavy, opaque-transparent, solid-deconstructed, etc.), as well as of people's movement, behaviour and use of spaces. Data was documented using detailed description, mapping, observational checklists and onsite photography. Other anecdotes, quotes, feelings and arising thoughts were recorded in a research diary.

Due to the expected variance in the kinds of activities and number of users at different times of the day, as well as the different ambiental and sensory qualities of

¹⁰ Seamon (2002) states: "Ultimately, the most significant test of trustworthiness for any phenomenological study is its relative power to draw the reader into the researcher's discoveries, allowing the reader to see his or her own world or the worlds of others in a new, deeper way. The best phenomenological work breaks people free from their usual recognitions and moves them along new paths of understanding." Commenting on Polkinghorne's proposition of four qualities that the trustworthiness and reliability of phenomenological interpretations (vividness, accuracy, richness, and elegance), Seamon further notes that no longer subjectivity is the issue, but rather "the *power to convince*."

space resulting from natural or micro-climate changes and crowd, observation was conducted on at least two workdays and two weekend days in the week.

2.3.4 Participatory Task Survey/Photo-Journeys¹¹

As it is assumed that seduction occurs primarily on an unconscious level and is related to multi-sensorial experience, a more indirect surveying technique is proposed. This technique advocates active user participation through the performance of certain tasks, which may indirectly provide the evidence for the investigated phenomenon. In each selected space, 10 participants were asked to pursue two photo-walks through a particular space followed by two in-depth open-question interviews, and finally the completion of a short evaluation scale based questionnaire. The time of the walk given was limited to 30-45 minutes. Both interviews were recorded and transcribed. Although the number of participants (10) may be seen as relatively small and statistically insignificant, it is justified by the total number of photographs taken during each walk (around 100), the key-words used in explaining the photographs (around 500), as well as by the nature of study (indicative).

First - 'Seductive' Journey

During this walk, participants were asked to take 10 photographs of whatever they wanted, without posing any limitations, except that they were not allowed to take photos inside any of the retail stores. For the duration of this walk, the participants were not informed of the purpose of this investigation in order to avoid possible biased outcomes. For the same reason, the route of the walk was not controlled. The intention was to indirectly explore the participants' first affective, emotional and

¹¹ For the actual research instrument sample see Appendix A2.1 – Research Instrument Sample, page A-15.

sensory reading of the specific place, and thus uncover which elements of space affected their attention and attracted them most.

First interview: After finishing the first task, each participant was asked to describe their overall subjective experience and the atmosphere of space in their own words, without any interference of the investigator. Then they were asked to describe each photograph they had taken using five keywords, as well as to elaborate on what exactly attracted their attention and to reflect on the possible reasons. In the event that they had taken more than 10 photographs, they were asked to select only 10 from the set to talk about.

Second - 'Multi-Sensory' Journey

After the first interview, the researcher explained to the participants the purpose of his work. With that in mind, the respondents were asked to pursue a second journey and take another 10 photos, this time focusing on positive and negative multi-sensory stimuli in terms of space, mood and level of comfort resulting from the personal space experience. They were allowed to take photos of the same spaces and elements again. In this more focused walk the participants were asked to take a similar route, so that the outcomes from the two walks are more comparable.

Second interview: After finishing the second task, each participant was asked to explain the dominant sensorial stimulations in each photographed space, changes in mood (if any), and to evaluate how pleasant or comfortable the detected stimulations were in a descriptive manner. They were not asked to describe each photograph in five keywords again. For the sake of comparative analysis, the researcher extracted the most prominent words and phrases. In this exercise, the number of words extracted varied along with the varying length and content of the participants' descriptions of the photographs. Finally, they described and evaluated in detail the

overall place in terms of (but not limited to) each of the five generally known senses - vision, hearing, touch, taste and smell, as well as functional aspects of space and their emotional relationship with space.

2.3.5 On-Site Survey

At the end of the second interview the participants (10 in each selected space) completed a short questionnaire. This on-site survey was based on environmental psychologists' research on atmospherics and the approach-avoidance behaviour (affective appraisal) method (Mehrabian and Russell's PAD Framework, 1974; Donovan and Rossiter 1982; Bitner 1992), as well as on the concept of seductive experience and seductive qualities developed by Khaslavsky & Shedroff (1999). Atmospherics research has usually been conducted in a particular retail store with the focus on a small number of space characteristics. Khaslavsky & Shedroff's concept originally related to seductive qualities of individual industrial design products and recognises three main phases of seduction: temptation and enticement, physical and emotional interaction, and fulfilment and promises. Both the approach-avoidance behaviour model and Khaslavsky & Shedroff's concept of seduction were modified and applied to a study of a phenomenon of seduction occurring in public non-retail areas of shopping environments. The purpose of this on-site survey was to further test the relation between seduction and the number, diversity and intensity of sensorial stimuli in space, as well as to indicate and compare the levels of seductiveness of each space.

The survey consisted of two main parts – the first related to seductive qualities of space experience and second concerned with sensorial qualities of space. Each part

consisted of 10 pairs of opposite properties, though not necessarily in negative-positive relation with each other. The number and choice of properties were derived from the pilot study results.¹² The sets of seductive properties used were: unpleasant-pleasant, distressing-relaxing, sleepy-arousing, unattractive-attractive, passive-exciting, predictable-surprising/mysterious, uninspiring-inspiring, oblivious-memorable, unsatisfying-satisfying, and sad-happy. Sensorial properties include: simple-complex, confusing-clear, sharp-smooth, chaotic-tidy, static-dynamic, dark-light, monotonous-colourful, dirty-clean, silent-loud, and cold-warm. The participants were asked to evaluate the level of intensity and pleasantness of each set of properties on a scale from 1 to 5 (where 1 and 5 indicate the lowest and the highest levels of intensity/pleasure/comfort respectively, with 3 denoting a neutral response). This evaluation was to be done as quickly as possible in order to obtain the most spontaneous and affective responses.

The survey also included participants' profile information (age, gender, occupation, ethnicity, familiarity with space, visit frequency, average time spent, and visit purposes).¹³

2.4 Synthesis – Comparative Analysis and Evaluation/Diagnostic Techniques

The analysis of all the information gathered in form of photographs and narratives consists of 4 main phases, followed by synthesis and further interpretation through relevant theories. (See Figure 3.)

¹² The pilot questionnaire contained 34 sensorial and 17 seductive properties. After a majority of respondents complained that the questionnaire was too long, only the most relevant properties were chosen for the final survey. Properties described by participants as redundant, unclear or irrelevant for their experience of space were excluded.

¹³ For the participants' profile information and other general data see Appendix A2.2 – General Experiment Data, page A-18.

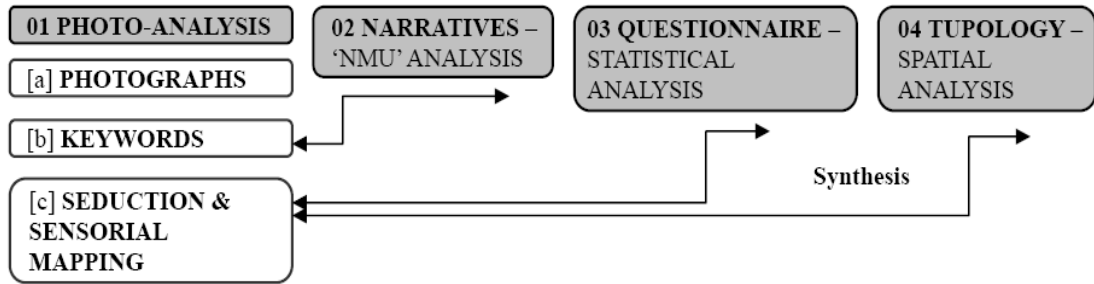


Figure 3 - Phases of Analysis

2.4.1 Phase 1: Photo-analysis

The collected 100 photographs from each walk provide the essential information regarding people's subjective active reading of space. Three sub-phases of photo-analysis are proposed, namely the analysis of motifs photographed, the analysis of key-words assigned to photographs, and seduction and sensory mapping.

a) Photographs' motifs:

All repeated photos in both walks are traced and counted. The most frequently taken groups of photos in each walk are then extracted and compared. The number of similar photos taken in each walk indicates which particular (sub-)spaces and motifs were perceived as the most attractive and sensory stimulating to users. Photographs are then grouped according to the main motifs they capture, namely overall space/ambience, particular space elements, social space/activities (open space, greenery, sitting/gathering, cafés and restaurants, people, self reflections), shopping (shops and shop windows, advertisements), functional elements (related to way-finding and practical facilities provided) and art peaces (sculptures, installations, exhibitions, paintings).

The number of the photos repeated in both walks also indicates the connection between seduction and multi-sensorial experiences, that is, the extent to which seductive qualities of space depend on sensory stimulation.

b) Keywords:

All the photos are then rearranged and analysed according to the keywords assigned to them. The keywords are grouped according to the main themes they reflect, namely emotions/affects (positive, negative, mixed/neutral/ironic), seduction/attraction (enticement, relationship with space, promises), sensory clues (vision, hearing, touch, taste/smell), functionality (usefulness, comfort, way-finding), atmosphere and social activities/people. This analysis provides further insight into people's experiences, their preferences and attitude towards space and interactions with its elements.

c) Seduction and sensory mapping:

All the photos taken (space spots photographed) are carefully mapped. Photo-mapping in both walks helps to perceive broader spatial relationships between seductive and sensory clues, and their allocation and rhythm. The dispersion and repetition of spatial elements and ambiances, sensory stimuli and sensory breaks, as well as their links to size of space, visibility, entrances, open space, activities and facilities provide insightful means for understanding the logic of seduction and the pleasurable experiences it can engender. These maps are further used to complement the typological analysis of selected spaces, and interpreted in relation to relevant theories.

2.4.2 Phase 2: Narratives – Natural Meaning Units (NMU) Analysis

In order to analyse the descriptions gathered through the open-ended parts of the interview, a Natural Meaning Units' (NMU) method was adopted (Giorgi, 1997; Holroyd, April, 2001). The method is quasi-linguistic and it consists of five main steps: 1) intuitive/holistic understanding of the raw data, 2) recognition of central themes, 3) forming a thematic index, 4) Description, and 5) synthesis of extended

description. Finally, NMU complements other two phases of analysis, as it opens up possibilities for addressing issues which are not captured through photographs, keywords or a questionnaire.

2.4.3 Phase 3: Short Questionnaire – Statistical Analysis

To a certain extent, the analysis of data gathered through the short survey may be considered semi-statistical, although the number of people surveyed (10) does not amount to a statistically appropriate or relevant sample. However, the number of photos and keywords obtained during on-site investigation is statistically significant. No specific statistical method or software was employed. In general, the results indicate the level of seductiveness and sensorial richness of investigated spaces, as well as some differences in experiences across different users' profiles. These results are then combined with mapping and typological analyses in order to further investigate potential links between different types of spatial layout, arrangements of sensorial stimuli and levels of seduction. The outcomes are taken with caution and solely as indicators for further theoretical analysis and discussion.

2.4.4 Phase 4: Spatial – Typological Analysis

The typological analysis proposed in this study serves to spatially explore the possible links between different properties and elements of space (mainly complexity, fragmentation and connectedness with the surrounding environment) with levels of seduction and subjective pleasure. All selected spaces have different typological characteristics, including space layout (spatial arrangement), openness to the surroundings, and the number and shape of public sub-spaces, overall aesthetic appearance. The arrangement of spatial elements (entrances, corridors, staircases and escalators, fences, inner yards, sitting areas, shelters, gardens, etc.) considerably

affects users' movement patterns, pace, behaviour and mood. Thus different design arrangements themselves may hold different potentials for asserting various modes of power over space users. Overlapping with other phases of analysis, mainly sensory and seductive mapping, spatial analysis may show that the arrangement and relationship between different micro-ambiences (aesthetic atmospheres) play an important role in the mediation of power through design. As Dovey (1999) argues, it is the space syntax (or strategy, as his thesis attempts to stress) rather than simply the spatial layout that plays the most important role in the manifestation of power in shopping malls. Thus, strategic arrangements of both material and immaterial spatial clues need further in-depth exploration.

Additionally, apart from the micro-level analysis of individual case studies, spatial analysis also traces the typologies and transformations of consumption spaces through history. The main focus is placed on the contemporary history of shopping environments, starting with the 'dumb-bell' model invented by Victor Gruen in 1950s. Yet, the analysis also includes reviewing typologies of open public spaces. This is based on the assumption that borders between public and private, public and consumption, and open and enclosed spaces, are becoming increasingly blurred. Consumption is becoming an integral part of most of emerging public space, while consumption spaces are conversely adopting certain characteristics of public spaces, which results in the creation of new kinds of publicness. The fragmentation of space structure (façades and layouts) and elusive and more transparent physical boundaries may be some of the manifestations of the ongoing parallel processes of interiorisation and exteriorisation of both contemporary public and consumption spaces. Finally, it is assumed that such design transformations may both result from and further support

and accelerate the changes in the mediation of power from control and manipulation towards seduction.

Following a phenomenological perspective, it is assumed in this thesis that the reliability of a method employed in exploration of a phenomenon cannot be strictly defined as an equivalence of measurement or quantification based on some predefined scale of calculation which is separate from the experience and understanding of the researcher. Reliability of a method rather lies in inter-subjective balance between physical space and experience, predefined and open-ended, quantitative and qualitative, text and interpretation.¹⁴

The ultimate aim of phenomenological research is not describing a phenomenon, but rather using these descriptions as a basis for discovering possible underlying commonalities that are essential for a phenomenon. In a similar manner, this thesis uses data collected through literature review, personal journey and on-site post-occupancy evaluation study as clues for creating new interpretations, discovering the logic of investigated phenomenon and, finally, building new concept of seduction, rather than providing full-proof conclusions. According to hermeneutic phenomenology, there may be many interpretations of a phenomenon. Thus, no interpretation is ever complete. Both interpretation and phenomenon are always underway.

While employed photo-journeys may seem as encouragement of ocularcentrism, often criticised by many theorists such as Pérez-Gómez (2006), Pallasmaa (2009, 2005, 1996) and Levin (1988), the aim was quite the opposite. To experience the

¹⁴ Norberg-Schulz (1980), argued that pragmatic approach and formalism divorced architecture from meaning and led to a schematic and characterless spaces, which are insufficient for human dwelling.

space using the most dominant sense, that of vision, in fact seemed to be the least biased and the least imposed. Accordingly, it was expected that any important experience regarding other senses would appear spontaneously and thus be more relevant for each participant's personal experience. The method also goes in line with Barthes' (1981) argument that the photograph subject cannot be separated from the photographer and that any strict and deterministic analysis of photography is impossible.

As spectator, I was interested in photography only for the "sentimental" reasons; I wanted to explore it not as a question (a theme) but as a wound: I see, I feel, hence I notice, I observe, and I think. (Barthes, 1981, p. 21)

Chapter 3

Theoretical Background: Contemporary Consumption Space

Contemporary consumption spaces define the spatial framework of this research. It is within these spaces where the phenomenon of seduction is investigated and where it most often occurs.¹⁵ Yet, defining consumption and consumption spaces today differs from traditional notions of consumption and cannot be isolated from the notion of contemporary public space. The first two sections of this chapter primarily focus on interpreting and re-interpreting relevant critiques of consumption and public spaces, their notions, nature and transformations in contemporary cities. Without understanding these notions first it would be difficult, if not impossible, to fully assess the phenomenon of seduction.

Public and private realms have become increasingly fused. This resulted in constant yet dynamic and ambiguous negotiations between the two realms. This is further represented in a number of tensions, such as those between spontaneity and regulation, freedom and control, tangible and intangible, exterior and interior, true and fake, ideal and imperfect, real and surreal, etc. Both negotiation and tension belong to power discourses. They are strongly linked to power of seduction and inscribed into design of contemporary consumption spaces. Unfolding the links between design of space and power in general, i.e., the ways power is spatialised and codified through the design layouts and strategies, is the primary focus of this chapter. More direct reference to concepts of seduction is made in the subsequent Chapter 4 of this thesis.

Finally, the last section of this chapter calls for more abstract concepts of space, place and non-place, since they are often used to criticise the manipulative power of

¹⁵ This, however, does not mean that the phenomenon of seduction does not occur in non-consumption spaces.

consumption environments. Additionally, these concepts offer greater number of interpretations that are fruitful for understanding the manifestation of power in space and, thus, nature of the power of seduction.

3.1.1 Contemporary Consumption Spaces – Formulation and Critique

According to Andy Warhol (as cited in Harris, 2006), “all department stores will become museums and all museums will become department stores.” Back in 1901, H. G. Wells (2008; 1901) envisioned the post urban city that would exist after old cities lose their financial and industrial status. According to him, this post urban city would be:

essentially a bazaar, a great gallery of shops and places of concourse and rendezvous, a pedestrian place, its pathways reinforced by lifts and moving platforms, and shielded by the weather, and altogether a very spacious, brilliant and entertaining agglomeration. (Wells, August, 2008; 1901, pp. 44-45)

This old prediction irresistibly reminds of a description of the late twentieth century shopping malls, model of which did not only spread out globally but also strongly influenced the design of a number of non-shopping environments. According to Pimlott (Fall/Winter, 2008-9) today’s large scale shopping malls can be named ‘continuous interiors’ since they have been deliberately designed to resemble the complexity of a city. Similarly, referring to tourist experience today, Wark (2005) argues that the space of the exotic does not exist anymore since there is no longer place outside to be explored. “The whole space of the planet is ‘inside.’ There are only interiors. The space of exploration is closed.”¹⁶ (Wark, 2005, p. 92)

¹⁶ Here Wark (2005) in a more metaphorical manner also alludes to what Augé (1995) calls shrinkage of space and time in supermodern world.

Although the recent trend in the United States shows slow yet apparent abandonment of shopping malls, paradoxically it actually demonstrates the persistent and overwhelming success of shopping model.

In his book *The Harvard Design School Guide to Shopping*, Koolhaas (In Hemmersam, 2004) criticizes the concept of shopping (and consumerism in general) as the main model for all types of public spaces today. Similarly, Crawford (1992) perceives that public spaces such as museums, cultural centres and hotel lobbies have become ‘mall-like,’ not only in their design, but also in the ways they celebrate the display and spectacle. Abandoned by the mall, shopping conquers the city as a whole. As a result, the whole city is becoming ‘malled.’

Further analysis of these two parallel processes of interiorisation (of outdoor space) and exteriorisation (of indoor space) and their relations to power of seduction is one of the key objectives of this research.

Finally, Merriam-Webster online dictionary defines consumption as “the act or process of consuming” and as “the utilization of economic goods in the satisfaction of wants or in the process of production resulting chiefly in their destruction, deterioration, or transformation” (consumption, 2010). Consumption is thus dominantly understood as an economic term that refers to the exchange of goods and as a somewhat parasitic activity.

However, consumption represents a dominant part of our everyday practices today, and it is inscribed in almost all types of physical spaces we use.¹⁷ Since consumption is an inherently spatial, political, aesthetic, ethic and economic practice, “spaces of consumption are always produced as a field of forces, exchanges and interactions” (Styhre & Engberg, 2003, p. 120).

¹⁷ According to Baudrillard (1990), instead of being a parasitic activity, consumption today is at the centre of the economy, colonizing social spaces.

Consumption, therefore, does not necessarily assume the exchange of material goods. It is rather the experience of shopping itself and exchange between the space and the self that is desired and consumed. According to Oswald (1996, p. 3), “the thrill derives not so much from the actual possession/purchase of the desired object as from participating in the spectacle of shopping.” Whilst consuming, the consumer is in some kind of search of a self-identity, confirming his or her social and existential reality. This experiential search thus becomes the consumer’s primary reward. It would indeed be a mistake describing a consumer as an “uncritical victim of the producers and merchants of lifestyle-products” (Nielsen, 2001, p. 8). Since a considerable number of consumers use shopping spaces primarily for recreation and leisure, rather than actual consumption. These consumers see consumption as one of the ways to cope with irrational desires rather than as a necessity or .

Based on above arguments, this thesis coins the notion of ‘contemporary consumption space’ and defines it as a hybrid space in which the primary goal is consumption (of both goods or experiences), while rapidly gaining an increasingly public character. On the other hand, traditional public spaces and public realm in general are rapidly acquiring a consumption character. As a result of these two parallel processes a new kind of publicness emerges.

The ‘contemporary’ in the ‘contemporary consumption space’ phrase primarily refers to these recent phenomena rather than to exclusively newly built consumption spaces. Finally, the proposed notion has a conceptually broader meaning than the traditional notion of public space in contemporary urban context. However, the scope of on-site exploration in this thesis is limited to shopping mall environments. This is also supported by the fact that most of available critiques coming from power discourses are aimed precisely to recent shopping developments.

Accordingly, a brief review of shopping mall development seems to be necessary in order to trace the recent transformations in consumption space design and their implications on modes of representations of power through space.

The shopping mall is a relatively recent type of consumption space that has nonetheless been embraced and spread globally.¹⁸ The first classic shopping malls were so-called atrium malls, designed by Victor Gruen in 1950s (Hardwick, 2004). Gruen's work represented the modernist urban ideology of his time, emphasising auto-shopping, efficiency, safety, comfort, protection and cleanliness. Gruen's atrium mall design was completely introverted since the entire focus was put in its interior space. According to Southworth (2005), the mall became a fantasy for urban designers, where bad weather, traffic and unwanted categories of people were eliminated.

It is, however, Gruen's dumb-bell plan that has become the most popular as well as criticised the most for its deliberately manipulative design (Crawford, 1992; Dovey, 1999). However, the main invention was not the floor plan of the mall but the syntax. The dumb-bell plan is usually presented as an elongated, non-transparent box surrounded by acres of parking lots, consisting of two large anchor stores at either ends of a shopping mall joined by an arcade (the 'handle') with smaller shops. The principle is that the anchors (the most attractive stores) act as magnets, being located in the deepest cells of the structure. In such an arrangement, the familiar mall tricks occur: "limited entrances, escalators placed only at the end of corridors, fountains and benches carefully positioned to entice shoppers into stores" (Crawford, 1992, p. 13).

¹⁸ After the Second World War the enormous increase in automobile ownership, combined with the prevalent principles of the Modern movement in architecture (and town planning) as well as an increase in population, led to major transformations in the planning of the United States cities. One of these transformations was the parallel decline of traditional city centres and emergence of new centres in rapidly growing suburbs. The old city was seen as blighted and inefficient, incapable of satisfying contemporary needs.

All these devices control the flow of consumers through corridors that are themselves “numbingly repetitive,” but whose orderly processions of goods along “endless aisles” continuously stimulate the desire to buy or impulse consumption.

However, although pervasive dumb-bell shopping malls have rarely been built in their pure forms, the structure has been elaborated over the decades, as the manipulation of consumers through the long pathways was in contradiction with the need to attract them with convenience (Dovey, 1999). Even Crawford (1992, p. 27) acknowledged that the mix of shopping with strolling, relaxation and entertainment to a certain extent represented a shift from a purely bland logic of commercial exploitation, creating a new style of attraction relying on the “thin line between invitation and exclusion.”

According to Allen (2006, p. 450), it is easy to slip into a rhetoric which considers the publicness of commercial spaces as nothing more than an artifice, as “spaces which are cut-off from the surroundings, enclosed within forbidding walls and inward-looking.” In fact, the traditional enclosed shopping centre development slowed down considerably in the 1990s in both the United States and Canada. Currently, at least 13% of enclosed malls in the US are vacant, with 15–20% of them failing (Southworth, 2005). In the last 15 years, only one regional shopping centre was built in the Greater Toronto Area, Canada (Wang, Zhang, & Wang, 2006). Similarly, according to the International Council of Shopping Centers, only one enclosed mall has been built in the United States since 2006 (Middleton, 16 November, 2008). However, shopping remains a major leisure activity for Americans and, in fact, it is the second most important leisure activity in the US after watching television (Southworth, 2005).

As the 'mall' has recently become a negative term, developers have since started calling them 'lifestyle centres' and set a new trend based on the re-invention of the street as a shopping environment in the US. As a response, a new type of mall has appeared in recent years - the 'townscape' mall. Due to competitive growing Internet shopping, 'experiential retail' is seen as the way to get people to go out and shop, as shopping has become something people are doing more for fun rather than to simply fulfil their necessary consumption needs. The trend was to make the mall serve as both an entertainment and a social space, with movie theatres, restaurants, interactive game centres and play areas for children, spas and sports facilities. Instead of a single architectural style, the townscape mall incorporates multiple styles so that the strip appears to be broken down into structures built at different times with varied character, creating stronger pedestrian scale and identity. The street structure provides each shop with direct access and individual identity. In addition, various symbolic elements of the main pedestrian street are integrated into the townscape mall, with more attention given to pedestrian amenities.¹⁹

Southworth's analysis of transformations of shopping environments in recent history is, however, only an example of what is currently happening in the US and is thus limited. Further investigation of omnipresent and ever-changing transformations in contemporary consumption space design and their relations to changes in the mediation of power and the creation of new modes of publicness is needed. These recent transformations include the fragmentation of physical space (new spatial arrangement and aesthetic appeal), more complex and often organic links between indoor and outdoor space (better visual and actual accessibility, contextualisation,

¹⁹ Finally, Southworth (2005) distinguishes three variants of the type: the main street mall, the malled main street and their hybrid.

interiorisation and exteriorisation of outdoor and indoor spaces), fused public and private functions, programmatic logic, etc.

3.2 Consumption Space within Public Space Discourse

A wide body of knowledge about consumption spaces is available in discourses addressing public spaces, since consumption is increasingly becoming one of the major components of contemporary public realm, and vice versa. Thus, any attempt to define and discuss on contemporary consumption spaces without reviewing relevant aspects of public spaces would be difficult, and in fact misleading and unfruitful. It is through public vs. private dialectics, and particularly in the reference to *ideal, truly* public and *truly* democratic space, where the phenomena of manipulation and seduction (as part of power discourse) first appear in available critique.

There is no conceptual agreement as to what public space commonly means. Public space is commonly defined as an accessible space for all citizens regardless of age, gender, race, ethnicity or socio-economic status with free circulation of persons and goods (Carmona, et al, 2003; Shaftoe, 2008). It is also described as a space of debate and negotiation, a symbol of democracy and sociability.

Dictionary definitions of the term *public* often contrast it with *private*, with a primary focus on ownership. A public space is open or available to all; it is provided and managed by public authorities on behalf of all people, and as such it exists in relation to both the state and society (The Oxford Online Dictionary). The use of the word public, as adjective, dates back to the 14th century, signifying something that affects or relates to ‘all the people.’ It was in the 18th century when public first appeared alongside the terms ‘sphere,’ ‘realm’ and ‘space,’ signifying a realm of social life deliberately designed by varied constituents (Mitrasinovic, 2006).

Until the 19th century, ideal public spaces were almost always related to outdoor spaces such as squares, plazas, open markets, streets and parks. In the 19th century, new types of public buildings emerged, such as exhibition halls, covered market-places, shopping arcades, railway stations, underground railway stations, etc. For some theorists, these new buildings represented a fundamental expansion of the public sphere and beneficial merging of inside and outside world (Coleman, 2006; Hertzberger, 2005; Nielsen, 2004). However, the majority of critiques sees these new environments as negative phenomena, as that no longer reflect the traditional conceptions of space. They lost the stability of traditional architectural space, as well as the previous integration of economic, political and cultural functions in a single place. Instead, they mutated into quasi-public, sanitized, beautified, inauthentic, non-sensible, sterile, manipulative and exclusive spaces (Augé, 1995; Baudrillard, 1990; Berke & Harris, 1997; Boyer, 1992; Butler, 1992; Crawford, 1992; Dant, 2003; Dovey, 1999, 2010, c2001; Hemmersam, 2004; Madanipour, 2003, 2005; Pallasmaa, 1996, 2002, 2005, 2009).²⁰

In other words, what these predominantly negative critiques emphasise is that contemporary public spaces have lost their *true* and *ideal* publicness. The main reasons that led to such a loss are the privatisation of public space and the intrusion of the market into the realm of public culture. Thus, privatisation, commercialisation and commodification of public space are seen as the imposing evil forces that led to

²⁰ According to Zukin (1991, p. 41), “even in the late-nineteenth-century European cities Walter Benjamin wrote about, urban spaces carried a potential that hesitated between conformity and utopia, a world of commodities or of dreams. Today, urban places respond to market pressures, with public dreams defined by private development projects and public pleasures restricted to private entry.” Similarly, Boyer (1992, p. 204) writes: “The contemporary spectator in quest of public urban spaces increasingly must stroll through recycled and revalued territories [...], city tableaux that have been turned into gentrified, historicized, commodified, and privatized places. These areas once existed outside of the marketplace, but now their survival depends on advertising, and on the production of an entertaining environment that sells.”

colonisation of everyday life and mass-manipulation of people's reactions and behaviour (Dovey, 2001).

According to Mitrasinovic (2006), public space adopted a new symbolic dimension in the late 20th century. It was seen as the last line of resistance against the aggressive processes of privatisation and globalisation. Accordingly, an idealised operational definition of public space was created in explaining public space as:

an environment designed to allow for [open and unrestricted] citizen participation [on equal footing] forms and practices of which have been defined as a complex, dynamic, multi-dimensional system in action composed of constituents and stakeholders of all kinds (both producers and consumers) together with ensembles of social relationships and practices (formed by public policy, law cultural patterns, values and beliefs, economic order, division of labor) as well as by material artifacts (buildings, greenery, cell phones, benches) and immaterial environmental stimuli (sound, smell, taste, color). (Mitrasinovic 2006, p. 32)

However, such a definition still appears to be too descriptive and limits the classification of public spaces to city-owned places and excludes privately-owned public spaces. Moreover, it neglects the issue of power and treats public space in a singular and generalised manner.

This thesis finds the traditional private vs. public (in terms of ownership) and true vs. false dialectics somewhat problematic and insufficient for understanding the contemporary context of emerging new modes of urbanities and publicness. Furthermore, the ideal public space concept emphasises both on truly democratic values and ideal forms (or formulas) of space, which appears to be too static and nostalgic, and to a certain extent rigid and exclusive itself, as it fails to perceive new roles that public spaces have in today's cities. Any transformation is almost by default characterised as negative and threatening, which is at least misleading.

Familiar models of urban space (such as squares, boulevards, public parks and arcades) indeed made the traditional city readable. Over time they acquired meanings

and uses that were understood by everyone, due to somewhat predictable relationship between the form and the use. However, much less is known about the expanding hybrid typologies emerging today that are sometimes called ‘neo-public’ (Dimmer, Ogolani S. & Klinkers, 2006). Instead of adopting classical definitions of public space Ladouce, Hee & Janssen (2010) use the term ‘urban space’ to take into account emerging types of spaces that may not be publicly owned yet increasingly act like public. According to them, urban space is closer to the notion of ‘collective space’ where different groups coexist and interact on a competitive basis. It tends to be more social in nature rather than political, with interactions occurring on experiential rather than communicational level. As such, it is comparable more to the marketplace rather than to the Greek agora.

. As part of objectives, this thesis attempts to trace, examine and understand the manifestations of power through spatial typologies and syntaxes and their transformations over time. Instead of looking at the public-private dichotomy as an issue of space ownership, this thesis focuses on its spatial, social and experiential implications, i.e., the interior-exterior spatial relationships and their influence on user(self)-space(other) interactions, within the power discourse.

In line with this intention, Madinapiour (2005) notes that as much as the private realm influences public, the society is also the realm of the private. Thus there cannot be a single or homogeneous understanding of the public in a diverse society in which there are many publics, each with a different set of characteristics and requirements. Finally, according to Madinapour (2003), and adopted by this thesis, publicness depends on how people characterize the private and the true definition of public spaces should be sought in terms of the ability and will of a person to accept, appreciate and appropriate, as well as to be accepted and appreciated in urban

environment. Such ability depends on the level of restrictions imposed and the level of privacy one can achieve in an urban space. Thus, there is no clear cut separation between public and private. On the contrary, the two realms meet through shades of privacy and publicity creating a fluctuating continuum, where many semi-public or semi-private spaces may be identified (Nielsen, 2001).

3.2.1 Public space and Power Discourse

“Architecture is a political act. It is never value-free,” argues Pérez-Gómez (2006, p. 201), putting human desire and love as the primal powers that shape our built environment. However, since desires are constantly changing, the needs upon which some buildings in the past were constructed seem almost absurd in the contemporary context. Built environments are changing, as is the case too for the power they possess.

The notions and manifestations of power are deeply rooted in and intertwined with space, and vice versa. Our everyday experiences show that this relationship between spatial characteristics and power is never simple and unidirectional. Neither power simply originates from space formulas, nor is it always a supreme and efficient tool for modifying space and our subjective interpretations of it.

Historically, the physical openness of space has been equated with freedom and democracy, which are seen as supreme determinants of real publicness. Such an understanding refers primarily to traditional open public space, which originates from the ancient Greek agora, a symbol of democracy and positive power as found in urban squares, plazas and parks. Accordingly, physical structures, namely boundaries and particularly roofs, have been seen as threats to publicness, imposing negative power of control and reducing the sense of freedom. On the other hand, however, the ideal

public space is often described in terms of both its physical and functional characteristics (such as ideal dimensions, proportions, shape, boundaries, etc.), which may seem contradictory in regards to previous statement. Probably the first definition often referred to as defining the ideal city square, which seems to be still valid today, extends back to the first century B.C. where Vitruvius states:

“The ratio of length to breadth should be three to two [*which is close to ‘golden section’ or ‘golden ratio’ – $(a+b):a = a:b$ or $\sim \sqrt{3}:1$ or $3:2$; author’s note*]. The following public buildings should have their place on the town square: a hall for the court-room, the exchange and the market, which in inclement weather assumes the function of the square. In addition, the treasury, the council hall, and the temple dedicated to the city’s patron. There should also be monuments to honourable citizens.” (Vitruvius, cited in Thomsen & Krewani, 1998, p. 100)

However, it is obvious that, more than referring to a ‘real’ or ‘ideal’ publicness, this definition focuses on exploring the balanced relationship between form and function of a particular type of space in a particular context.

In case of Greek agora (900s-700s B.C.), Herzog (2006) argues that its rectangular shape surrounded by institutional buildings and “fancy gates and porticos,” as well as being closed off to traffic actually already signify the weakening of its collective power and the true democratic value. Accordingly, one may conclude that in fact there has never been a truly democratic or liberating public space. Furthermore, access to the agora was actually restricted only to privileged classes of citizens, and limited only to men, whose participation in political life was not only a privilege, but also an obligation.²¹

²¹ Agora, however, had another value, in that its dimensions resulted from the acoustic requirements, such that every person in mass could hear the orator speaking. Even in contemporary cities, such an aural quality of a square unites the masses of people during various occasions, be it a protest or a festival. In such cases, the power temporarily manifests itself through a ‘spirit’ of people gathered, like a wave. One could easily recall the clapping hands effect. If each person in audience of a theatre, for example, starts clapping in a different rhythm, inevitably, after only a few seconds, due to being exposed to a sound and rhythm of other people’s hands, everyone would start applauding following the same rhythm. This is a temporary kind of power based on various sensory stimulations. Combined with ideologies it can become an effective power apparatus. Recent consumption spaces have either lost this unifying sound quality or have manipulated it to an extreme. On the one hand, the

Finally, it is only later when these spaces and their definitions accumulated more symbolic, idealised and, indeed, formulaic meanings and got uncritically applied universally, which led to aesthetic codification of power. In spite of being fed with and acquiring strong institutionalised power, traditional urban squares and agorae remain as models for ideally public, democratic and liberating urban spaces. In fact, their aesthetic qualities, based on classical rules of axiality, symmetry and formal hierarchy represented authority, strength and durability, a kind of positive power by default. However, what may have been seen (if ever) as ideal or positive in the past may not have the same value, intensity and influence today.

In Pope's (2009) opinion, bound-ness is the main characteristic of traditional urban spaces. In traditional cities, urban spaces came into existence through the construction of walls or fences around it. On the other hand, modern urban space differs from traditional urban space by one major characteristic: being unbounded. The urban space of modern cities consists of terminal points that define a borderless spatial field similar to a condition of *tabula rasa*. Such a boundless condition, however, can be both liberating and constraining. What is the most important in the context of this thesis and the phenomenon of seduction is that Pope's theory not only recognises links between spatial form and power, but also sees them as dynamic relationships that change over time. Finally, contemporary cities are consisted of both traditional and new spatial typologies constantly interacting with and transforming each other, creating a hybrid realm charged with various positive and negative forces. It is essential to perceive the dynamics of these transformations and their influence on

sound has shifted to visual space, as Pallasmaa (2009) argues, and reduced itself to calculated visual distractions, which can deplete both body and psyche. On the other hand, not only has the music been used to increase compulsive consumption (muzak), it has also been used to subtly discourage certain groups of users from spending more time in shopping malls. Namely, certain malls in the United States found that Frank Sinatra's music and Mozart kept teenagers away, so they used such tunes very often (Southworth, 2005).

manifestation and representation of power through space. Spatial codification of aesthetic power may indeed still exist, but in a different appearance. In order to preserve its power and effectiveness in the contemporary urban context it is forced to abandon status quo condition and constantly re-codify itself.

The codification of aesthetic power often calls for the emergence of style and high art in art history. According to Upton (2002, p.709), the distinction between extraordinary and ordinary, high-academic-art and craft, progressive and traditional, elite and popular - Architecture and architecture – has already been voiced for the first time in the 19th century by Nikolaus Pevsner through his comparison between a bicycle shed (“a building”) and Lincoln Cathedral (“a piece of architecture”). In order to clarify the ultimate status of architecture as a fine art, to differentiate professional architects from builders and clients, and to achieve supreme control in shaping the built environment, architecture was declared as the art of space. Ironically, Pérez-Gómez (2006) points out that this was a crucial point, as architecture finally got its proper ‘scientific’ definition – it has become “the artistic manipulation of space.” This created room for easy manipulation and the reduction of architectural space to merely aesthetic or formal compositions through prescribed design methodologies, typologies and styles. Finally, architecture has become conservative and ensnared by a condition of complete (self)panopticism, even becoming an instrument for it.²²

According to Pelletier (2006), in the late seventeenth century, the idea of the ‘universal ideal’ (referring to ideal proportions, hierarchy and order in architecture) was already prominent among theoreticians like François Blondel. Despite the minor discrepancies among architects’ and theoreticians’ interpretations of it, the ‘universal

²² According to Hanna Arendt and Richard Sennett (In Pérez-Gómez, 2006), the first traces of such a panoptic and aestheticised condition can be found in the large cities of the eighteenth century where the public realm became a self-conscious theatrical space, a space of appearance reduced to a prescribed network of social relations.

ideal' has been considered supreme and unchallengeable. A part of that ideal was the notion of space as an assemblage of theatrical scenes that unfolds in front of the observer's eye.

In response to neo-classicistic architecture, the utopian ideas of the early Modern movement in architecture assumed that freedom and democracy could be achieved through transparency, employing both light structural elements to represent literal transparency and strategies of functional decomposition (Allen, 2009). However, although in many ways new, these variations of the rules of Modernist compositions were not inexhaustible and still relied on classical theories of compositions. It may, in fact, be true, as Foucault laments, that there are no "machines of freedom, by definition" (Foucault, 1998, p. 434). In other words, there are constraining architectures, but there are no liberating ones and non-hierarchical compositions do not necessarily guarantee equality and freedom. In fact, in the case of early types of shopping malls, these naïve mechanisms of freedom and chaos have been manipulated in order to accomplish higher consumption goals, if not also to impose hedonistic ideologies (Pérez-Gómez, 2006) and social control (Mitrasinovic, 2006; Dovey, 1999).

The multiplicity of people and places, as Franck and Stevens (2007) argue, are all under threat when universal models such as the public, the community or the common good is adopted, as such terms suggest a commonality and homogeneity among citizens that do not exist. The adoption of such a language and the goals it represents in the design, management and evaluation of public space excludes those considered marginal and, as arguably intended, reduces the difference.²³

²³ Similarly, Birgit Cold (c2001) criticizes the so-called canons of beauty or aesthetic scripts as they are static social conventions that suppress people's intuitive feeling of beauty and health. Therefore, new culturally sensitive aesthetics that are plural and sensible to different cultural contexts are needed. For Wigley (as cited in Doron, p. 211), the truly public space defies any categorisation:

Lefebvre (1991) long ago pointed out that space is both a means of production of the social realm and itself a social product; that is, while place is socially constructed, the social is spatially constructed (Massey, 1994). However, Madanipour (2005) states that one of the key losses of the public space is its political (or rather social) role. Although this may seem to be a paradox, Madanipour in fact refers to the mere occasional role that public space plays today in the creation of the political realm. Rather than being a podium of free political action, public space today is seen as passive sight, where only leisure remains its most dominant function. However, generating this public passivity may also be interpreted as a political act. The transformation of the manifestation of power does not mean that power does not exist. Furthermore, leisure and trade have always been integral parts of public spaces throughout the urban history.

3.3 Concepts of Space, Place and Non-Place

Discussion on seduction in contemporary consumption spaces inevitably involves discourses on concepts of space and place, their dialectics, meanings, manifestations, creations and recreations, particularly because these discourses have been used intensively to critique consumption spaces on various levels. Power of seduction is inscribed in both character of space and spatial experience. Seduction thus possesses not only aggressive, manipulative and hypocritical characteristics but also more benevolent and beneficial properties, such as ability to act.²⁴

In general, space as a concept has been extensively employed by a number of disciplines especially philosophy (including metaphysics, epistemology and

“Indeed, it would not even be recognizable as a space. Its openness to heterogeneous social transactions would be such that it would have no clear form, no definable limits.”

²⁴ According to Rorty (in Dovey, 1999), ability to act is the primary mode of power and can be named ‘power to’ as opposed to ‘power over.’ Chapter 4 elaborates more on the distinctions between these two modes.

phenomenology), human geography, mathematics, physics (classical mechanics and relativity) and architecture. Thus, space has varied meanings ranging from totally abstract notions, such as mathematical space, to more behavioural notions, such as territorial space or personal space. Britannica Online Encyclopædia defines space as “the boundless, three-dimensional extent in which objects and events occur and have relative position and direction” (space, 2010). This definition to a great extent refers to the Euclidean definition of physical space, which is conceived as plane or constructed by three linear dimensions.

In response, Non-Euclidean geometry and Einstein’s general theory of relativity propose another type of curved non-Euclidean space. In addition, modern physics sees space as inseparable from time, which creates the boundless four-dimensional continuum, known as spacetime. It is important to at least mention these scientific propositions, since many philosophical questions regarding space and time arose from them. Massey (1994), for example, rejects the dualism between space and time. Space is not autonomous entity but rather conjoined with time. Most architectural theories treat space as a form of relation between objects which is important for this study. Rapoport (1980, p. 11), for example, interprets space as “the three-dimensional extension of the world around us, the intervals, distances and relationships between people and people, people and things, and things and things.”²⁵

Yet, the concept of space in architectural discourse shows its greater importance when compared or opposed to a concept of place. For Christopher Day (2002), the main distinction between space and place lies in that “places are spaces

²⁵ Baykan & Pultar (In Pultar, n.d.) in a set-theoretic fashion further extend Rapoport’s definition and describe architectural spaces as “subsets of the three-dimensional extension of the world around us such that it is entered by man, includes definite material elements, especially a base, that allow one to perceive its boundaries and is perceived as a whole, serves human functions of habitation, shelter or circulation, and is intentionally built or appropriated by man to serve such functions.” Accordingly, the definition allows arrangements of furniture and other spatial elements to be considered as architectural spaces.

with identity.” Similarly, Kim Dovey (2001) suggests that place implies a certain character or identity and should be described more as a process of interaction between people and their surroundings rather than simply a physical container. Following the same analogy, Dovey further describes ‘healthy places’ as those that provide the highest level of “aliveness, wholeness of spirit and self-sustaining dynamism,” as opposed to healthy spaces, which refer only to the passive physical setting that provide mere physical comfort and hygiene.²⁶ One of the fundamental properties of healthy places is having ability to enable a strong sense of being at home. For Pallasmaa (2002) and Dovey (2001), this being at home does not refer to being in interior space, being sheltered, dwelling in one place, or to a conservative and nostalgic return to the past values, alluding to Heidegger’s (1971) notion of ‘being-in-the-world.’ The experience of home is about ontological security, a strong sense of cohesion or emotional connection between people and built form, and is thus fundamentally important to human health. Furthermore, the use of the phrases such as “spirit of place” or “sense of place” reflects the attempt to appreciate the built environment as ‘lived experience’ rather than simply a passive setting.

For Lefebvre’s (1991) space is a complex social product, constantly being constructed and reconstructed, affecting spatial practices and perceptions. More importantly in the context of this thesis, space “serves as a tool of thought and of action (...) it is also a means of control and hence of domination, of power.” (Lefebvre, 1991, p. 26) Occasionally, Lefebvre’s uses the term ‘place’ to refer to ‘bounded space’ or the everyday, the lived. Lefebvre’s concept of space production

²⁶ Such a view refers to Maslow’s (1943) hierarchy of human needs, in which the needs for shelter and safety are put on the highest level.

has widely influenced work of contemporary urban theorists especially that of E. Soja and D. Harvey.

For Sack (c2001), a human geographer, place is not limited to the location of things in space; it refers to the countless areas of space that we have bounded and controlled. Places cannot exist without people, nor can people exist without places, which is in line with phenomenological thought that points out the profound interdependence between people and their environments. While we construct and change places, we construct and change our reality, and therefore ourselves (Casey, c2001). Similarly, for Casey (2001) place is the immediate ambience of the lived body and its history, including the whole sedimented history of cultural and social influences and personal interests that compose someone's life-history.

Finally, Tuan (1998, 1996, 1995, 1977) sees place as combining the sense of position within society with the sense of identity within the spatial location that comes from living in and associating with it. The multi-sensorial apprehension of a certain surrounding is the most profound mode of experiencing a place. What is important is that places create fields of care which depend on the emotional investment that people make in different places. This is particularly important for this research as it suggests that emotional and sensual connections with space are the primal modes of space experience. Such understanding is crucial for studying the phenomena of seduction and multi-sensorial pleasure in contemporary consumption spaces. In this thesis fields of care are understood as fields of sensorial and emotional forces which envelop the physical space and mediate between the space and the user, and finally result in seductive experience of space.

According to Steel (2005), our understanding of architectural space is organic. Such a space is different from geometric space, which is repetitive and numeric. Its

characteristics originate from historical, cultural, environmental and climatic contexts, as well as local traditions and inherited values, language, religion and habits. Once it loses these properties, architectural space becomes a purely functional setting, without any intimate relationship with either its user or the context and continuity. For Steel, therefore, the notion of architectural space already inherits the notion of place.

What is common for the above concepts is that place is defined as positive, active, dynamic, tangible and meaningful as opposed to negative, passive, static, abstract and empty space. Place is thus always conceived as something more than space and this thesis generally adopts such an interpretation. However, within the power discourse such positive-negative dialectics may be misleading, since it somewhat assumes that place is necessarily more powerful than space. It is precisely passiveness, rigidness, meaninglessness and placelessness of contemporary cities that is mostly criticised for imposing immense power over their inhabitants. Yet, placelessness cannot be equalised to the notion of space. Another dialectic, that of place vs. non-place, shows to be more adequate for this investigation.

In line with Steel, Marc Augé (1995) defines place as “relational, historical and concerned with identity.” Place that lacks any of these characteristics Augé considers ‘non-place’ - a product of meaningless supermodernity. Similarly, Manuel Castells (1989, 1996, 2006) further abstracts the idea of spacetime in the context of the digital age society in referring to “new forms of spatial arrangements under the new technological paradigm,” which he calls ‘spaces of flow’²⁷ (Castells, 2006, p. 146).

²⁷ “Our societies are constructed around flows: flows of capital, flows of information, flows of technology, flows of organizational interactions, flows of images, sounds and symbols. Flows are not just one element of social organization: they are the expression of the processes dominating our economic, political, and symbolic life. (...) Thus, I propose the idea that there is a new spatial form characteristic of social practices that dominate and shape the network society: the space of flows. The

In fact, it was Melvin Webber (1964) who first introduced the non-space concept in 1964, with a somewhat different intention. He proposed the universal tabula rasa condition for the constant development of liberal capitalism. Webber's theory has been applied to novel large urban developments different from traditional small-scale urban settlements in that they were "not placelike or regionlike at all" (Webber, 1964, p. 108). According to him, due to the unfortunate immobility of people in traditional urban settlements, the concept of unitary, territorially-defined and somewhat isolated space has been developed, which has now lost its relevance in the constitution of contemporary social conditions.

The idea of non-place and placelessness has been widely embraced especially by anthropologists, human geographers and phenomenologists in the early 1970s before reappearing in 1990s. In these theories, the non-place concept was employed as a predominantly negative critique framework. In 1976, Relph (In Mitrasinovic, 2006) pointed out placeless developments in the United States which created standardised landscapes insensitive to the significance of place. Such a planning attitude he characterised as efficient, manipulative and 'other-directed architecture' focused on outsiders, passers-by, consumers and spectators.

This research finds such a notion of non-place nostalgic and potentially misleading, as such a dialectic assumes that any place can become a non-place but not vice versa. As Leach (c2006) argues, just as globalisation leads to regionalisation or glocalisation, and just as the blurring of spatial boundaries leads to an increasing acknowledgement of boundaries – similarly, placelessness automatically invites an attachment to a place. This thesis takes a similar point of view.

space of flows is the material organization of time-sharing social practices that work through flows. By flows I understand purposeful, repetitive, programmable sequences of exchange and interaction between physically disjointed positions held by social actors." (Castells, 1996, p. 412)

Even when travelling, as Tuan (1996) argues, what is increased is the awareness not of exotic places, but rather that of home. “To identify wholly with the ambience of a place is to lose the sense of its unique identity, which is revealed only when one can also see it from the outside.” (Tuan, 1996, p. 447) Both the idea of ‘being-at-home’ and the self expand the barriers of home and body in such a way, as physical spaces and static conditions. Home and self become dynamic and transient, lending their identities to placeless spaces. In other words, non-places and places of mere novelty and stereotyped experiences become refreshed and reproduced into places.

Finally, even Augé (1995, p. 56) admits that “the intellectual status of anthropological place is ambiguous.” In fact, the concept is rather contradictory. At one instance, he claims that anthropological place is ‘mythologized.’: “It is only the idea, partially materialized, that the inhabitants have of their relations with the territory, with their families and with others. [...] It offers and imposes a set of references which may not be quite those of natural harmony or some ‘paradise lost’, but whose absence, when they disappear, is not easily filled.” (Augé, 1995, p. 56) On the other hand, Augé (1995, p. 112) sees non-place as “the opposite of utopia: it exists, and it does not contain any organic society.” Finally, he admits that it would be a mistake to see non-place as nothing but an illusion or a kind of postmodern form of alienation.

What is significant in the experience of non-place is its “power of attraction, inversely proportional to territorial attraction, to the gravitational pull of place and tradition” (Augé, 1995, p. 118). However, Augé relates this power of attraction of non-places to the shared identity between drivers (travellers), passengers or customers (consumers), consisting primarily of solitude and similitude, which is different from individual identities coming from anthropological places. A non-place user is in some

sort of ‘contractual relation’ with it, in such a way that the anonymity of the user is achieved only after approval of his or her identity (through check-points, passport and other identifications or credit cards). This further enables the non-place user to become relieved of his or her usual determinants, distanced from everyday worries, and finally voluntarily seduced by ‘the passive joy of identity-loss,’ but only temporarily. Finally, Augé emphasises the sameness of collective spaces and experiences in non-places, while personal intimate experiences and space-user exchanges seem to be conveniently neglected in his theory.²⁸

While Augé’s notion of non-place embodies predominantly negative connotation, Rubió’s (1997) concept of ‘terrain vague’ proposes different and more positive interpretation of placelessness, absence and ambiguity in contemporary cities. Terrain vague most commonly refers to empty or (semi-)abandoned city areas, obsolete and unproductive spaces and buildings, often undefined and without specific limits. In everyday speech the vague is seen as morally negative, associated with blurring, restlessness, lack of character and purpose. Similarly, philosophising about the vague seems to employ mostly terminologically negative terms, such as in-definite or imprecise. Yet, the French term ‘vague’ is difficult to translate into English.

Encompassing some of its etymological meanings – the indeterminate, uncertain and blurred, absence of use and purpose and wave or flow of movement - ‘terrain vague’ can be understood as free, unengaged, uncertain, ephemeral, esoteric, limitless and temporary space.

²⁸ Unlike Augé, Michel de Certeau (In Augé, 1995) does not oppose space and place in the way that place is opposed to non-place. Space is for him a frequented place, “an intersection of moving bodies” and to frequent space is “to repeat the gleeful and silent experience of infancy: to be other, and go over the other, in a place” (de Certeau, In Augé, 1995, p. 84). This experience refers to the first journey, of birth as the primal experience of differentiation, of recognition of the self and as other, which is later repeated in the experiences of walking as the first use of space, and of the mirror as the first identification with the image of the self.

However, there are two opposing views that polarise the discussion around these spaces. The first view emphasises on the disorder 'terrain vague' imposes onto or represents in the city. The second view, however, highlights its liberating potentials manifested in spontaneous and creative space appropriation and informal space uses.

According to Carney & Miller (c2009), state and capital forces of modernity are primarily associated with maintaining the secure borders and barriers of physical space. Modernity seeks to stigmatise, marginalise and eliminate all forms of the unknown, the obscure, the strange and vague. The 'terrain vague' thus runs contrary to the desired image of a prosperous city, which is becoming increasingly standardized and regulated. It has a certain potential to escape or to be exempted from various forms of imposing power. As such, 'terrain vague' itself is empowered by the ability of resistance and negotiation, and thus opens to dynamic and multivalent alternatives of spatial practices and interpretations.

The 'terrain vague' is most often opposed to consumption spaces, since consumption represents mainstream practice today, a force that is often embraced and encouraged by the state. However, being mainstream is not a static and secure condition and does not exclude consumption from uncertainty. Yet in order to maintain this mainstream position consumption spaces today often step into somewhat paradoxical conditions of imitating off-stream, being discreet yet obvious and omnipresent, always searching for new ways of attraction while negotiating with the users and the outdoor public and transit spaces. In response, the most recent consumption environments increasingly employ strategies of negotiation and uncertainty, promoting mixed feelings of chaotic and organised, total and fragmentary, transparent and opaque, hard and soft, interactive and passive.

Additionally, such a fragmentary and ambiguous ambience generates readiness to roam around the space and explore, while at the same time slowing down the pace of experience. Manipulating the sense of time and orientation in space may indeed result in greater consumption and higher profit. However slowing down the pace of consumption experience may also have more positive implications. As opposed to stressful life in contemporary cities, it may induce relaxing feelings and more productive, meaningful and in-depth interaction with space, which is directly linked to human sense of well-being.

Accordingly, 'terrain vague' does not refer solely to empty and abandoned spaces but also to ambiguity and indeterminacy of spatial experience, wandering and estrangement, which are in the root of seduction.²⁹ Seduction and strangeness direct to what otherwise would not be seen. It is precisely in challenging the balance between certain and uncertain, obvious and mysterious, familiar and unknown, absence and presence, rational and irrational, stable and unstable, which attracts, charges someone's spatial experience with curiosity and, thus, where power of seduction occurs.

Finally, the mere proposition that spatial absence and placelessness embodied in the notion of non-place have potentials to turn into places (and, in fact, already have certain place characteristics), as well as enrich people's experience of places, is of high importance in the context of this research. What is predominantly assumed to be negative phenomenon, as in case of the phenomenon of seduction, may in fact turn into a positive value.

²⁹ Exploring links between marketing and seduction, Deighton & Grayson (1995, p. 666) wrote that "ambiguity is a necessary condition for marketing generally and seduction in particular."

Chapter 4

Towards the Concept of Seduction: Theoretical Review

The notion of seduction rarely appears in recent academic discussion. Only a limited number of publications address seduction as a major subject of investigation (Baudrillard, 1990; Kierkegaard, 1997), and even so, mostly in the form of a vague concept rather than an established theory. An even smaller number of texts relate seduction to architectural discourses (Dovey, 1999; Thomsen & Krewani, 1998; Allen, 2006). On the other hand, seduction in intellectual debate often appears in the broader context of power discourse, and is most often enveloped with negative connotations.

Thus, apart from seduction, this chapter reviews the most relevant texts addressing notions and/or concepts closely related to it, as emerging from politics and social sciences, ethics, phenomenology and aesthetics. Some of these notions are even used as synonyms for seduction, quite often inappropriately, namely manipulation, coercion, persuasion, moral act(ion), eroticism, pleasure principle, ambient power, aura, atmosphere and branding strategy.

The first section of this chapter attempts to clarify the distinctions between these notions and seduction, yet considering and re-interpreting certain aspects as fruitful for developing new concept of seduction. Unfolding the meaning and representation of seduction begins at most common macro-level and political aspects, i.e. defining seduction in relation to totalising and unidirectional forms of ‘power over’ strategies inscribed in space. The review then moves towards a micro-level of fragmentary, multidirectional and often subconscious personal experience of space. It is hypothesised in this thesis that while primarily operating on a micro-level seduction

keeps its effectiveness on a macro-level. As a consequence, subsequent three sections focus on seduction at this personal interactive level and explore its moral, symbolic and aesthetic dimensions.

4.1 Seduction in Power Discourse – ‘Power to’ and ‘Power over’

Everything is political in the sense that any action we take or decision we make or conclusion we reach rests on assumptions, norms, and values not everyone would affirm. That is, everything we do is rooted in a contestable point of origin; and since the realm of the contestable is the realm of politics, everything is political. (Fish, March 29, 2002)

Architecture is not only the image of the social order, but also what preserves and even imposes such an order. (Bataille, as cited in Tschumi, 1990, p.72)

In recent political and social science works, as well as in everyday speech, seduction is predominantly defined as a unidirectional and hypocritical power strategy since its primary task is ‘to lead astray,’ usually by persuasion or false promises (McCoy, 2000; Hoch, 2002; Mestrovic, 1992; Dovey, 1999). However, such a negative understanding of seduction and power in general, in both everyday speech and academic debates, seems too narrow and neglects the original meaning of the term.

Rorty (in Dovey, 1999) distinguishes two primal modes of power, namely ‘power to’ and ‘power over.’ He derives the meaning of ‘power to’ from the Latin word *potere*, which originally means ‘to be able.’ This ‘power to’ thus refers to an ability or capacity to act, as a kind of innocent or naive mode of power, while ‘power over’ has a more negative meaning and is more aggressive. While ‘power to’ is usually taken for granted and is less obvious, the notion of ‘power over’ remains predominant in the general understanding of power. According to Dovey (1999), seduction is usually

described as one of the forms of ‘power over,’ together with force, coercion, persuasion, domination, manipulation and authority.

The ‘power to’-‘power over’ dialectics is accepted as the fundamental basis in this thesis, since it allows to look at power in architectural discourse from more diverse and positive aspects rather than homogeneous and negative point of view.

Power, as a more positive phenomenon in architectural discourses, also refers to phenomenological notions of ‘spirit of place’ or *genius loci*. Reflecting on the platonic triad of the Beautiful, the True and the Good, Cold (2005) identifies four qualities essential for experiencing and creating architecture, referring to them as forces: the intellectual force (reason, science), the emotional force (art), the spiritual force (religion, identity of place) and the sensuous-aesthetic ability (nature). However, the negative connotation of power in academic debate remains dominant, especially when it focuses on contemporary urban design practices and privately-owned public spaces.

Power in architectural discourse has often been addressed from a macro-level which resulted in neglecting its positive aspects. Namely, power is most frequently seen as a totalising set of mechanisms that imposes control and discipline over people (society) through new ideologies, political propaganda and institutionalisation as inscribed in physical space. This does not mean that the power system is necessarily rough and explicit in appearance; however, it does have a strong, unidirectional and deliberate influence.

According to Mitrasinovic (2006), the growing continuum of public and private today results in a homogenous and totalising realm, resembling what Michael Foucault calls ‘sanitary society.’ Such a totalising realm has been reinforced by the process of symbolic and material colonisation and the standardisation of specialised

landscapes, particularly themed parks - what he calls 'total landscaping.' More dangerous, however, is that such a process tends to expand to the entire social realm and invade every aspect of everyday life, finally violating the realm of the intimate and the subconscious. And indeed, theme park environments are deliberately designed to create so-called total experiences, operating on "subliminal level, affecting visitors' emotional states and inducing high affective and low cognitive involvement with the environment" (Mitrasinovic, 2006, p. 36). In order to achieve such an effect, total landscapes are operated by thousands of individuals who manage an enormous number of different elements. Miscalculating any of these elements may be hazardous for the entire system, which, perhaps paradoxically, uncovers the inner (or rather innate) weakness or fragility of the system itself. Thus, the relationship between the empowered and the weak may not be straightforward and unidirectional, which is one of this thesis' main stands.

Similarly, Christopherson (1994, p. 409) points out that the primary "qualities of the contemporary urban landscape are not playfulness but control, not spontaneity but manipulation, not interaction but separation." The major consideration of urban design today, according to her, is the need to manage urban space in such a way that different social groups in space are separated. Within the same argument, Nevárez (2007) notes that strategies employed in contemporary architecture and urban design are seductive in that they are perceived as improvements and positive interventions, which are difficult to argue against. Some of such improvements include beautification, reinforcing better hygiene and safety in space, and even the intentional inducement of a sense of looseness and spontaneity through space appeal.

In order to achieve this goal and mask the hard reality of controlled space, the soft images of spontaneity are often used. According to Foucault, the success of power

depends on its ability to hide its own mechanisms. “Power naturalizes and camouflages itself, chameleon-like, within its context. The choice of the mask is a dimension of power.” (Foucault, as cited in Dovey, 1999, p. 12)

The further manifestation of totalisation may be traced in the imposition of power over land in terms of property and market rates. One example is the recent global trend of revitalisation of impoverished parts of cities or abandoned industrial complexes for tourism, shopping and other purposes. Such projects, often realised through so called public-private partnerships, usually result in increment, that is, the manipulation of the land price in surrounding areas. This, in turn, results in further and more drastic changes in the demographic, social (class) and market (local businesses) structure of the areas, since many people are forced to move out.

According to Morris (1999, p. 394), shopping centres are overwhelmingly and constitutively paradoxical, and that is exactly why it is very difficult to distinguish one from another. On the one hand, they appear incredibly monolithic, monumental and rigid. On the other hand, from the experiential point of view, when one tries to dispute with them, shopping malls immediately dissolve into fluidity and indeterminacy, full of numerous and various responses and uses. This dual quality, the tension between rigid and loose, between the massive stability of structure and the constant change of spectacles within and around the mall, is what Morris calls the strategy of ‘seductiveness.’ Such a tension is achieved either through aesthetics or administrative control (or usually both). However, this does not mean that they necessarily succeed in ‘managing’ either the total spectacle or the responses they provoke.

For Franck & Stevens (2007), even in the ‘tightest’ institutional settings, where rules and regulations are explicitly imposed through physical structure, people tend to

appropriate spaces for their own purposes, actively resisting the established regulations. Thus, looseness cannot be tied down. This is similar to de Certeau's (c1984) notion of 'tactics,' defined as short-term practices of resistance against institutionalised power. In his view, exposing one's self to institutionalised power of a place, such as consumption space, becomes an opportunity for the employment of such tactics.

Under this context, what Franck & Stevens (2007) suggest is the dialectic of loosening and tightening, which are in constant dynamic relation, continually remodelling each other. In turn, Dovey (2010) proposes the shift from totalising and disciplinary Foucaultian power to dispersed micro-practices found in Deleuze's (and Guattari's) concepts of desire, segmentarity and assemblages. A similar approach is adopted in the following chapters of this thesis, where seduction is understood more as a set of diverse interactive micro-events or practices (sensorial, mental, emotional and symbolic exchanges) occurring between the space-time and its users, rather than through a rigid and monolithic power script, formula or scenario.

4.1.1 Manipulation vs. Seduction

In order to step beyond common understanding of power in contemporary consumption spaces as a totalitarian 'power over' it is important to make the distinctions between the notions of manipulation and seduction, since they are often incorrectly used as synonyms. This thesis generally adopts and further modifies Kim Dovey's (1999) interpretations of both terms, based on the above-introduced discussions on 'power' and 'power over.'

Dovey (1999, p. 11) defines manipulation as “a form of ‘coercion’ which operates primarily by keeping the subject ignorant.” The intrusion of power is made invisible to the subject, often by creating an illusion of free choice, and, as a result, the possibility of resistance is almost removed.

Seduction, on the other hand, is the subtle and more sophisticated practice which “manipulates”³⁰ subject’s interests and desires. Although subtle, Dovey (1999) still places seduction into the ‘power over’ category because it strikes someone’s desires and facilitates the illusion of the free development of self-identity, while in reality it actually shapes one’s perception, cognition and preferences. Although this can be described as dissembling, it sometimes seems to be beneficial, or at least pleasurable, for both the seducer and the seduced.

It is argued, however, in this thesis that even if not entirely positive, the power of seduction has at least a dual nature, residing on the border between ‘power to’ and ‘power over.’ In architectural discourse, seduction refers to a capacity to interact with space in both sensorial and symbolic manners, as well as to imagine, construct and inhabit the built environment. Once this capacity is abused, the ‘evil twin’ of seduction may appear, in which ‘power to’ becomes ‘power over.’ Note, though, that the accent is placed on abuse, not activation. The success of shopping malls and other contemporary consumption places may indeed lie in the activation of seductive power which returns something that has been lost for years – a concentrated, strategic and interactive sensorial experience with space.

While manipulation keeps the subject ignorant, the aim of seduction is completely opposite. It is understood as an interactive game, whose rules are not hidden from the one who is supposed to be seduced. It acquires both bodily and mental/emotional

³⁰ Note the problematic use of manipulation in the definition of seduction.

action. Seduction acknowledges both - pleasure and pain, imaginary and real, limit and limitless, material and immaterial, static and dynamic, interior and exterior, public and private (intimate). It is, as this thesis argues, in the interplay of these binaries where seduction occurs.

4.1.2 Micro-Practices, Assemblages and Segmentarity

According to Dovey (2010), Foucault's (1998, 1979) concepts of the panopticon and disciplinary power is, in fact, a major theory of power that focuses on dispersed micro-practices, which has later been expanded in the works of Deleuze and Guattari (1987).

Apart from Deleuze and Guattari's (1987) theory originally expressed in their book *A Thousand Plateaus*, this thesis also employs Dovey's (2010) and De Landa's (2006) re-interpretations of it.

The Foucaultian shift is in rethinking the conception of power as a dispersed and productive practice rather than a static resource. In this dispersed sense, power is not monopolised but rather decentred. It is not held by subjects; rather, it produces subjectivity. In Dovey's (2010, p. 14) opinion, the Foucaultian model, while retaining a negative critical position towards power as an "all-pervasive apparatus of constraint, discipline and oppression," is in fact an applied theory of 'power to' based in productive capacities. What Foucault's concept shows is how disciplinary power constructs subjects and harnesses their capacities to act.

Deleuze develops the Foucaultian concept of power further. According to him, power does not pre-exist. It is neither simply held and imposed by someone or something, nor experienced by the subject. For him, power rather relates to flows of desire and processes of becoming. For Deleuze, as for Pérez-Gómez (2006), desire is

the primary life force, which is immanent to everyday life and belongs to both people and things. Desire does not originate from the subject who lacks the object of desire. It is a process of connection, where one becomes a spider creating his or her net in relation to other nets. In such a way, people and things are not subject to impositions of power. They are rather practiced by desires. Understanding desire as the basis of power is seeing it as positive, productive 'power to' which operates at a micro-practice (micro-political) level. From this perspective, seduction may be seen as a power that keeps the flow of desires going. As a consequence, seduction manifests itself in material (and immaterial) interactions between spaces, interiors and exteriors, evoking each other's characteristics either directly or indirectly, literally or metaphorically. For Deleuze, architecture is forever on the side of forms, of the distant, of the optical and the figurative, while the divided individual of the contemporary city looks for forces instead of forms, for the incorporated instead of the distant, for the haptic instead of the optic, the rhizomatic instead of the figurative

In Dovey's (2010) interpretation, the Deleuzian primacy of desire relates to sensory experience, in that it is a kind of raw experience that precedes cognition, meaning and language, and even being and identity. Sensations are strongly linked to affects which are events or encounters that mediate between the material and the experiential, which is close to Merleau-Ponty's (1962) work on the precognitive bodily experience of space and sense of space. Such a view also calls for Böhme's (1993, 2002) aesthetic conception of atmospheres that originate primarily from sensorial qualities of space. Desire as a sensation, just as Böhme's sensual atmosphere, has an ambivalent character that operates in-between, being at the same time a node and a connector, while remaining an independent entity. This is particularly important in this thesis since it proposes strong links between seduction

and multi-sensory stimuli available in space, and thus is in its essence phenomenological.

Desires are not static. They flow and their primary products are assemblages. According to De Landa (in Dovey, 2010, p. 16), an assemblage is defined as a whole “whose properties emerge from the interactions between parts.” For Deleuze and Guattari (1987), the assemblage is structured along two intersecting dimensions, namely materiality vs. expression and territorialisation vs. deterritorialisation.

The materiality-expression axis is in its root phenomenological, linking physical interactions between bodies and spaces with the expression of meaning in terms of proportions, language and representation. This should not be understood as dialectic, since assemblages are always both material and expressive. The senses (materiality) and meanings (expression) of the place³¹ are neither found within the physical structure nor can they be simple added to it; they are rather dependent on assemblages.

Territorialisation-deterritorialisation, the second axis, mediates the degree to which an assemblage is stabilised or destabilised. This axis can be also further interpreted through Böhme’s (1993) atmosphere, Benjamin’s (1996) and Adorno’s (Sherratt, 2007) aura³², as well as Augé’s (1995) non-place. All these concepts relate to some kind of third skin or immaterial boundary that in the form of sensorial quality, event or territory, envelops the interaction between space and the user. The tension between material and immaterial, boundary and non-boundary, are inherit part of assemblages. These tensions may be the key to explaining the interiorisation and exteriorisation processes (in relation to the phenomenon of seduction) which take place in contemporary consumption spaces. As the assemblages of desires flow they

³¹ Note the plural use of ‘senses’ of places, rather than the singular ‘sense’ of place.

³² Böhme’s (1993) concept of atmosphere and Benjamin’s (1996) and Adorno’s (Sherratt, 2007) aura is addressed in one of the subsequent sections of this chapter, namely 4.4.2.

tend to connect into new wholes, into larger assemblages. As a result, interior and exterior spaces merge into new hybrid environment that has qualities of what Holl (2009) calls ‘urban porosity’ and, finally - seductive power. An assemblage is always a part of another larger assemblage, which makes each place and its components an assemblage too, like a Russian doll.³³

To see a place as assemblage calls for rethinking the issue of boundaries and how they are used to define territories. This is what Deleuze and Guattari (in Dovey, 2010) call segmentarity. They distinguish three primary forms of segmentation: binary, circular and linear. Binary segmentation refers to a division of binary categories such as male/female, young/old or black/white. Circular segmentation describes the ways segments are nested in a hierarchical order, as a room is surrounded by a house, house by a neighbourhood, neighbourhood by a city, city by a state, and so on. Linear segmentarity refers to a progression in space-time dimension. Forms of linear segmentations can be easily found in architectural spaces that involve linear movement through spatial sequences deliberately designed to produce certain effects. Art exhibitions (entry > gallery > gallery > gallery > shop > exit) and airports (check-in > security > shops > lounge > aircraft > shops > security > exit) are the most obvious examples (Dovey, 2010, p. 19). Each of these segmentation types are mechanisms of micro-practices of power.

More complex variations of linear type are tree-like systems and rhizomes. The main difference between the two is that tree-like systems are organised hierarchically starting from the root and growing into stem and branches, while the rhizomes

³³ Such a view is similar to fractal theory in mathematics, which defines the fractal as “a rough or fragmented geometric shape that can be split into parts, each of which is (at least approximately) a reduced-size copy of the whole” (Mandelbrot, as cited in Jing, 2009). Another definition states that fractals are “objects of any kind whose spatial form is nowhere smooth, hence termed ‘irregular,’ and whose irregularity repeats itself geometrically across many scales” (Batty and Longley, as cited in Lorenz, 2003). Fractals are rugged (never smooth), self-similar (parts look like the whole), repetitive and transform rapidly (Lorenz, 2003).

disperse horizontally creating horizontal movement and networks. According to Dovey (2010), large public spaces may be characterised as more rhizomatic, while private interiors (such as shopping malls) are more tree-like. Furthermore, according to him, rhizomatic systems are more flexible than tree-like ones. Here again, the dialectic of public and private, outdoor and indoor, indirect and direct, 'power in' and 'power to' remains.

This research recognises its own spatial typologies, which can be in many ways compared to Deleuzian segmentarity types. In such a way, both Deleuzian and Dovey's (1999) syntax typology play important reference for this research. However, spatial analysis applied in this research attempts to step beyond the spatial layout, movement and functional organisational patterns. This research's spatial types are recognised and developed based on power patterns and particularly attraction (seduction) and sensory mapping. The journeys taken by the participants are deconstructed into micro-patterns perceived on experiential level.

Finally, Deleuze and Guattari's (in Dovey, 2010) distinction between 'striated' and 'smooth' spaces is seen as more fruitful for the interior-exterior exchange in user-space interaction. Smooth space refers to the absence of boundaries rather than homogeneity, the slipperiness of movement from one sequence to another. Striated spaces, on the contrary, refer to strict and choreographed spatial practices through and within stabilised territories. Finally, every space is a mix of both which are in constant reciprocal relationship, always infolding one into another.

'Folding' is a key term in Deleuzian theory that explains the interaction between the smooth and the striated. The focus is on in-between, the condition where seduction is situated. Suggesting the options rather than imposing solitary forces and formulas, seduction resides somewhere between rhizomatic/smooth and tree-

like/striated systems and is, in fact, approaching towards the rhizome. The concept of place (*genius loci*) is generally unidirectionally (mis)interpreted as tree-like relying on stabilised spatial meanings around an essential stem, which Dovey (2010) to a certain extent justifies by primary human desire for balance and stability, home, security and identity. Yet, in reality, places are not singular but filled with multiple layers tied with temporary strings.

4.1.3 Spaces of Micro-Practices, Dreams and Imagination

It is the intensity that is most strongly linked to the sense and affect of place – the intensity of sunlight; the buzz of conversation; the whiteness of the walls; the vastness of the sea; the sound of birds; the smell of coffee. Intensities are directly desired effects or qualities rather than meanings (Colebrook 2002: 43-45), however, desires become ‘overcoded’ as everyday experiences are reduced to signified identities as in a tourist brochure. This is what we mean when we say a place has become ‘trendy’ or commodified – the sense of place is seen to become a cliché, a prepacked meaning for consumption. (Dovey, 2010, p. 26)

Architectural space and the experience of architecture go beyond objective reality and physical boundaries. According to Ötsch (2005), architecture does not deal with physical buildings, but rather with internal pictures in relation to space. In response to Heidegger’s ‘being-in-the-world’ (sometimes criticized for being too static as a concept) Massey (1994) proposes a more dynamic interpretation of sense of place defined by multiple identities and the Deleuzian ‘becoming-in-the-world.’

For Peter Zumthor (2006a, 2006b), the main role of design is to create atmospheres, and in such a way facilitate better and more diverse interactions with space. If understood as an elaborate choreography of theatrical and phenomenal experience, architectural space has the ability to evoke memories and emotions, trigger senses and represent associations; in other words, the sense of being ‘here’,

‘being’ and ‘becoming’ in the world. The importance of this ability is further strengthened by the extensive role of the media in our contemporary life, where ‘here’ and ‘there’ merge and the boundaries between private and public, home and street, self and others, soften (Hill, 1998).

Discussing Plato’s notion of ‘*chora*’ Pérez-Gómez (2006) gives another echo to the notions of ‘power to,’ ‘being’ and ‘becoming’ According to Plato, ‘*chora*’ is the third component of reality, different from ‘being’ and ‘becoming’. Plato describes ‘being’ as the object of thought, the unchanged and uncreated form that is imperceptible to any of the human senses, while ‘becoming’ is a sensible form which has come into existence and is in constant motion. ‘*Chora*,’ on the contrary, is an eternal and indestructible component of reality that provides a position for everything that comes to be, a kind of a dream which is hard to believe in. It is “both cosmic place and abstract place, and is also the substance of the human crafts” (Pérez-Gómez, 2006, p. 13). It refers both to contained space and the material container without distinguishing them; it is an invisible ground existing beyond the linguistic identity of ‘being’ and ‘becoming,’ of words and world, while at the same time making them possible. It seems like Pérez-Gómez points here towards a kind of representative power, which lays both in physical space itself and in its mental and bodily experience. Rather than simply ‘meaning’ something, architecture allows the meaning to present itself primarily through someone’s intimate participation and interaction with space. Therefore, it is a power that refers to a capacity and ability to act, rather than as a threat or force. It relies on embodied consciousness that demands a temporal, ambivalent, imaginative and erotic dimension, the readiness to abandon one’s self for the other in order to regain the embodied self again, to become weak in order to be empowered.

Accordingly, the abilities of architectural space to move and trigger the senses of ‘being’ and ‘becoming’ are not static or prescribed and unidirectional but are rather uncertain, dynamic, temporary and non-programmable, belonging to the realm of micro-practices or micro-events³⁴, which are often subconscious. The commonplace of realism somewhat naively assumes that we live in an objective material world. However, as Pallasmaa (2009) argues, human existence takes place in multiple worlds of possibilities, which often originate from fantasy and imagination. Thus, we live in embodied mental worlds, where the material and the mental intertwine, and the remembered, experienced and imagined are completely fused into each other. In this research seduction is primarily addressed as an exchange strategy which involves arrangement of positive sensorial stimuli in space and unobtrusive direction of sense mechanisms towards them. Consequently, micro-practices or micro-events, spaces of subjectivity, dreams, imagination and hallucination, desires, surreal, hyper-real and phantasmagorias, are of great conceptual importance for this study. Some of these concepts are reviewed bellow.

For Relph (as cited in Carmona, Heath, Oc, & Tiesdell, 2003, p. 88), the environmental images are “not just selective abstractions of an objective reality, but are intentional interpretations of what is or what is not believed to be,” which is practically in the essence of phenomenological concept of intentionality (Husserl, 1982). Similarly, Kevin Lynch’s (1960) concept of ‘imageability’ refers to the capacity of urban artefacts to imprint the observer’s mental map with a vivid, strong image.

Louis Kahn noted two main categories of architectural thought and design - the ‘known’ and the ‘unknown’ (Bradley, 2008). While the known refers to the science of

³⁴ The term ‘micro-event’ is borrowed from Dovey’s (2010) interpretation of Delauze and Guattari’s concepts of assemblages and flows of desires.

architecture and the knowledge of function and construction of spaces, the unknown embraces the poetry of architecture, ideals, dreams, aspirations, feelings, imagination, and intuition. Architectural space as ‘sociological art’ needs to resonate and nourish this realm of the unknown by encouraging heightened sensory relationships and ‘inward perception’ rather than just ‘outward perception’, as Rudolph Steiner’s anthroposophy also emphasises.

In the early 20th century Roger Caillois, George Bataille and Jacque Lacan (Hendrix, c2003) developed in their writings a concept of psycho-physiological space. This concept was driven by Sigmund Freud’s psychoanalysis and thoughts about the relations between the construction of conscious perception and the construction of dream space. Psycho-physiological space is a hallucinatory space – the space of dreams. It is “a visual and tactical space or a *Tastraum*, where there is no homogeneity of position or direction, as in perspectival space, which is space produced by construction” (Hendrix, c2003, p. 175). Caillois defines spatial perception as an immediate, a priori experience, a form of unconscious hallucination, which consists of both visual and virtual images. Moreover, Caillois sees the mind as a microcosm of the exterior world, emphasising that the necessity of the mind coincides with the necessity of the universe.

According to Pallasmaa (1996, p. 27) no body is separated from its domicile in space, just as “there is no space unrelated to the unconscious image of the perceiving self.” Furthermore, Pallasmaa (2002, p. 177) argues that imagination is the foundation of mental existence and that “the experienced, remembered and imagined are qualitatively equal experiences in the human consciousness” and are thus, experimentally, equally real. In fact, research in neuro sciences and psychology proved that mental images (memories, dreams, imaginations, etc.) and visual images

are registered in the same zone of the brain and possess the same experiential authenticity (Liinasuo, February, 2008). “Imagery not only engages the motor system, but also affects the body, much as can actual perceptual experience.” (Kosslyn, Ganis, & Thompson, 2001, p. 641)

According to Bachelard (1994), images of presence should engender further imaginations and dreaming. Arguing that Surrealists “aimed to revitalise realism through dream,” Bachelard goes further to propose ‘surrationalisme’ as an “enrichment and revitalisation of rationalism through reference to the material world” (as cited In Lechte, 1994, p. 5). However, our imagination is impoverished by the pragmatism and lack of stimulating visions in today’s conditions in urban environments: “Today’s fashionable attempts to recreate a sense of place and “rootedness” in history through the application of historical and regional motifs, usually fails because of one-dimensionally literal use of reference and a manipulation of motifs on the surface level” (Pallasmaa, 2002, p. 154).

The full potentials of visual imagery and micro-events they may engender are still uncovered, especially when the effects of imagined are almost equated with those of experienced or real. Micro-events occur and touch the deepest parts of human consciousness often in subtle, unexpected, spontaneous and subconscious manner. Our built environment is increasingly violating this inner space. Once independent, today this space becomes dependent and vulnerable. However, this does not imply that the larger outer system remains invulnerable. It is this mutual state of vulnerability that creates tension and alerts one’s consciousness.

4.2 Seduction in Ethics – Seduction as Moral Act(ion)

Seduction concerns both aesthetics and ethics. From an ethical point of view, seduction is typically defined as an act of “persuasion or temptation [in order] to do something disobedient, disloyal, or evil” (Hoch, 2002, p. 449). It requires the transformation of an initial resistance into willing and even avid compliance. In the event that the ‘victim’ does not play along, seduction turns into coercion. For Hoch (2002), this is the most dangerous and hypocritical characteristic of seduction – turning a victim into a co-conspirator.

Instead of being understood as pleasurable experience, seduction is often seen as torturous, as it offers false or temporary promises. In such a view, active anticipation offers more pleasure than actual ‘conquest,’ which goes in line with Durkheim’s statement that “to pursue a goal which is by definition unattainable is to condemn oneself to a state of perpetual unhappiness” (as cited in Mestrovic, 1992, p. 46). According to Baudrillard (2001), this active torturous anticipation refers to people’s growing desire to possess what others possess, as well as an open encouragement of such an attitude through the replacement of the ideology of competition with the philosophy of self-fulfilment. In other words, puritan morality is replaced by a hedonistic morality of pure and full satisfaction by convincing people that making their life enjoyable and happy is moral. However, as Dichter (as cited in Baudrillard, 2001, p. 16) argues, “‘free to be oneself’ in fact means: free to project one’s desires onto produced goods. ‘Free to enjoy life’ means: free to regress and be irrational, and thus adapt to a certain social organization of production.” This ‘sales philosophy’ is in no way encumbered by paradox. It advertises a rational goal (to enlighten people about their wants) and scientific methods, in order to promote irrational behaviour in individuals. What is offered is the resolution of tension, which is exactly an example

of the practical application (or rather manipulation) of the pleasure principle. Every time a tension is created, people expect a product to overcome the consequent frustration.

According to Buss (2005), seduction and even manipulation can be morally acceptable in the case of falling in love.^{35 36} Yet being captivated by the beautiful and the attractive presupposes becoming vulnerable to their charms, which is a state of risk. Being possessed means being less self-possessed and, thus, having less control not only over one's decisions but also one's happiness. Falling in love, like seduction, involves mutual attraction and enticement, reward (sensuous pleasure) and promise of love (seduction steps defined by Khaslavsky & Shedroff, 1999). Yet, it is not the reward which is seductive, but the process of pursuing it.

According to Kierkegaard's influential account on seduction, especially in *The Seducer's Diary* (1997), seduction is neither an exclusively aesthetic nor ethic undertaking. Seduction cannot be conceived or described as the mere fulfilment of desire and pleasure or as the union of immediacy and sensuousness. It rather resides within the broader continuum between aesthetics and ethics. Examining Kierkegaard's writings, Tajafuerce (2000) suggests three main modes of seduction, namely: the musical (or Don Juan's) seduction, the linguistic (or Faust's) seduction, and the literary (or Johannes's) seduction. Don Juan's seduction resides in sensuality and immediacy. However, he cannot be described as a complete seducer, as he lacks any reflection and consciousness of his actions and any temporal continuity

³⁵ "Because falling in love is intrinsically valuable, the deception and manipulation integral to (most) early courtships is not only a necessary condition for the possibility of something else of great value (mutual love); it is not only a necessary means to a valuable end. It is also a part of something good in itself - or at least it can be. At the same time, however, there is a price to pay for this good: the vulnerability that comes with allowing another person to determine, and even control, not one's decisions but one's emotional life." (Buss, 2005, p. 230)

³⁶ Importance of love and positive emotions in seductive experience and branding has been already acknowledged in section 2.2.1 of Chapter 2. See Kevin Roberts's (2004) concept of 'lovemarks' and 'Love/Respect Axis.'

(established plan of action), and thus any sense of ethics. But finally, “he [Don Juan] attracts (*Atraa*), and his attraction has a seductive effect: in this sense, he seduces.” (Kierkegaard, 1997, pp. 102) Contrary to Don Juan’s seduction, Faust’s is aware of ethics but pretends not to be. Faustian seduction is a strategy of satisfying the desire of “immediacy of spirit” and not only the desire of immediate sensuous pleasure (Tajaferce, 2000, p. 82).

While Kierkegaard characterises both Don Juan’s and Faust’s seductions as negative, demonic, and somewhat incomplete, Johannes’s seduction is seen from a more positive perspective and as a pure mode of seduction. Johannesque seduction does not seek fulfilment and immediacy of pleasure. Rather, Johannes enjoys reflection upon enjoyment and creates a space of fiction, a copy of or reaction to reality. His seduction takes shape in the realm of ideals rather than immediacy, and as Tajaferce (2000, p. 84) claims, it is at the same time a “work of *art*” and “*work of art*”. In other words, it is both aesthetical and ethical. ““The seducer’s’ ‘aesthetic interest’ is the ‘how, the method’.” (Kierkegaard, 1997, p. 103)

Therefore, the aesthetic value of seduction does not depend on sensuality and/or immediacy, but rather on planned and strategic. The writer of “The Diary” becomes seduced by his own writing, and the same happens to his reader. The text, like a magnet, performs an “action in distance” and, using this rhetorical or magnetic power, it deceives the reader into a new reality, a fiction. It is not an escape from immediate reality, but rather brings new reality into being. Such a phenomenon or action is similar to those explored by surrealists, and that of phantasmagorical experiences and magical realism in literature. This is the point when seduction becomes a self-seduction and where aesthetic action or creation becomes self-creation. Finally, as Tajaferce (2000) argues, this is the point where aesthetics manifests its ethical power.

In summary, Kierkegaard acknowledges three hierarchical levels of seduction, namely: sensual, spiritual (intellectual or symbolic) and ‘ideal’ (methodological or reward-less). Such a classification is found to be particularly useful for this critical review and is applied in the subsequent sections of this chapter.

Finally, Freud’s ‘seduction theory’ (although misleading) also deserves to be mentioned. According to Triplett (2004), the name of the theory is a false label and a strategic misnomer for Freud’s theory, which originally appeared in 1896. It was Ernst Kris who had, about eleven years after Freud’s death, invented the theory’s name. The word seduction, in fact, rarely appears in Freud’s writings (of that time) and when it appears – the meaning of it mainly implies the sexual abuse of children and traumatic memories of sexual assault. As Masson (1984) notes, the term seduction was an unfortunate choice of words and its meaning is often shared with violence, abuse, attack, assault, aggression and trauma.³⁷ Defined as such, Freudian seduction has an undoubtedly negative and limited meaning which is not of high importance for the understanding of seduction in this research.

Furthermore, Freud seems to almost always build his hypotheses on cause-effect relations, where seduction becomes some kind of a bi-product or post-reaction. Instead, this thesis proposes that seduction is both a cause and effect. Seduction simply *is* – residing and being exchanged in, around and between the objects, space and people. Sensual delight, rather than sexual abuse, is the immediate reaction to seduction and, finally, its constituent part.

³⁷ Thus, Triplett (2004, p. 665) argues that instead of seduction, the theory should have a descriptive name – “the infant genital trauma theory of hysteria.”

4.3 Baudrillard's Seduction – Symbolic Practice

Baudrillard's book, titled *Seduction* (1990), is one of the primary sources directly focusing on investigating the phenomenon of seduction.³⁸ However, Baudrillard's work, although generally systematic and quite suggestive, seems to be at certain points elusive and inconsistent, often bordering on the edge of irony and seriousness, negative critique and supportive embrace. Furthermore, his concept of seduction deals more with critiquing the state of contemporary culture and society. Rather than focusing on personal experiences (as this thesis attempts to), Baudrillard employs seduction as a symbolic, metaphorical and allegorical lens for developing critique against society as a whole.³⁹ For him, seduction is an exercise of power, although immaterial and independent of institutions. "Seduction represents mastery over the symbolic universe, while power represents only mastery of the real universe."

(Baudrillard, 1990, p. 8)

Yet what constitutes this mastery, that is, how seduction operates (comes into existence and spreads its power of influence) is not quite clear. On the one hand, in *Fatal Strategies*, Baudrillard (1999, p. 111) postulates that "only the subject desires, only the object seduces," which describes seduction as unidirectional process. On the other hand, he also sees seduction as some kind of reversible strategy in which the seduced not only becomes weak, but is also constantly vulnerable to being seduced. The strength or power of seduction lies in its ability to render weak. In the act of seduction, the possibility of winning the game (that is, ensuring that the other is not indifferent) at the same time creates a possibility of losing it (that the other's indifference is only fake). "To seduce is to appear weak. To seduce is to render weak.

³⁸ Additionally, two other Baudrillard's texts, namely *The System of Objects* (1996) and *Fatal Strategies* (1999), also to a certain extent address the phenomenon of seduction.

³⁹ Finally, Baudrillard treats seduction as a form equivalent to aesthetics, which becomes the informal form of politics, a mode of sociality that appears to undermine the rigidity and interests of democratic politics (Dant, 2003).

We seduce with our weakness, never with strong signs or powers. In seduction we enact this weakness, and this is what gives seduction its strength.” (Baudrillard, 1990, p. 83) In other words, weakness in seductive exchange stops being weak but rather a source of power and empowerment. In such an exchange, there is no subject and object, because seduction plays on both sides, and there is no frontier separating them.

Baudrillard’s seduction relies heavily on a series of his other concepts, such as symbolic exchange, challenge, death, the masses, the fatal, illusion, fascination, and particularly, simulation. Despite sometimes being inconsistent, contradictory or even arbitrary, some of the ideas and arguments developed in these concepts are found to be useful reference for developing extended concept of seduction in this thesis. This especially applies to those concepts directly or indirectly addressing modes of manifestation and representation of seduction in space.

Representation of seduction is one of the primary Baudrillard’s occupations and that is, in fact, the realm where most of inconsistencies in his theory occur. It seems, however, that his arguments are ‘stuck’ in a paradoxical condition, which is primarily characterised by his insisting attempt to capture the ways seduction represents itself, while at the same time (equally stubbornly) claiming that seduction cannot be represented. “Seduction cannot possibly be represented, because in seduction the distance between the real and its double, and the distortion between the Same and the Other, is abolished.” (Baudrillard, as cited in Butler, 1999, p. 102)

While simulation attempts to cross the distance between the original and the copy that allows their resemblance, seduction is both the distance that allows this resemblance and the distance that arises when this space is crossed. In Butler’s (1999, p. 73) interpretation, Baudrillard’s seduction is “not simply opposite to simulation, for it is also this difference that both allows simulation and ensures there is always more

to simulate. (...) This is what seduction is. It is neither the same as simulation nor opposed to it, but doubles it. Simulation is henceforth possible, but only because of seduction.” Although somewhat ambiguous, such a seduction-simulation relationship finds its applicability to contemporary consumption spaces which stepped beyond mere and blatant imitations of outdoor spaces in their interiors.⁴⁰

Seduction does not consist of a simple appearance, or a pure absence, but rather the eclipse of a presence. It produces “a sort of flickering, a hypnotic mechanism that crystallizes attention outside all concern with meaning. Absence here seduces presence. (...) Seduction supposes, Virilio would say, an ‘aesthetics of disappearance’” (Baudrillard, 1990, p. 85). Such a view goes in line with one of the main hypothesis of this research, which relates fragmentation of physical space with softening of power manifestation, and ultimately its transformation - from manipulation to seduction. An argument regarding the role of disappearance and absence in seductive experience is further reinterpreted in reference to the notions of non-space and terrain vague. Empowering the weak, as mentioned above, may indeed be seen an act of charging the blank and the empty.

This dual representational nature of seduction, that of appearance and disappearance, visibility and invisibility, straightforwardness and secrecy, transparency and opaqueness, strategy and destiny, is one of Baudrillard’s main objects of discussion, and the most relevant for this thesis. However, what becomes problematic is that Baudrillard himself is too fascinated by representation and non-representation of seduction, that is, its outcome, whiles somewhat neglecting (yet not entirely) to look at seduction as a process. Finally, when he does so, he sees process of seduction as independent and self-sufficient, secret and distant - a destiny, which is

⁴⁰ This argument will be further developed in the subsequent chapters of this thesis.

again an outcome or rather self-outcome. According to him, seduction cannot be a form of contract: “It is never an investment but a risk; never a contract but a pact; never individual but duel; never psychological but ritual; never natural but artificial. It is no one’s strategy, but a destiny.” (Baudrillard, 1990, p. 83) Contrary to Baudrillard, an emphasis on seduction as a dynamic exchange process, almost entirely dependent on interaction between the space and the user, is however one of the main arguments in this thesis.

Baudrillard’s seduction cannot be programmed or officialised, since it has to remain a secret. However, in a world like our own, it becomes extremely difficult to achieve this secret condition, since everything is given to us totally promiscuously. Interestingly, Baudrillard’s (1990, p. 83) statement, proposing that “everything is seduction and nothing but seduction,” drowns itself in a self-made trap.

Moreover, according to him, seduction represents a dynamic relation between the real and the representation of the real. This is analogous to a *trompe l’oeil*, in which an image or impression appears *as if* it were real, passing for real just long enough for anyone to recognise that he or she has been seduced by signs.⁴¹ While the potency of seduction is its capacity to draw someone in and accept it, as Baudrillard argues, there is a limit to its depth; it resists being mined, interpreted or worked on.

To explain such a statement Baudrillard gives an interesting interpretation of the myth of Narcissus, where the crucial protagonist is not Narcissus, but rather the water surface in its role as a mirror. Any attempt to give the mirror an image is impossible, as one can see only one’s own reflection in it. Thus, it can be said that seduction is representation itself. However, the distortion of the mirror image, its two-

⁴¹ “They [*trompe l’oeil* artists] do not describe a familiar reality, like a still life. They describe the void and absence found in every representational hierarchy, which organizes the elements of a painting, as it does the political realm. [...] This seduction is not an aesthetic one, that of a painting and of a likeness, but an acute and metaphysical seduction, one derived from the nullification of the real.” (Baudrillard, as cited in Poster, 2001, p. 157)

dimensionality and its reversal of relations between components (right becomes left and left becomes right), goes unnoticed. Once the image is broken, however, when Narcissus breaks the water surface, the relationship between the reality and image disappears. “The strategy of seduction plays to the mirror, trying to enter the image, to obliquely conquer the object without its being aware, as if in a dream.” (Dant, 2003, p. 103) Architectural surface (or rather its aura), as a self-mirror, finds its application in later chapters of this thesis.

Finally, one may get an impression that along with seducing the reader, Baudrillard gets seduced by his own words and by the very idea of seduction itself, reflecting or rather refracting in and through the text-mirror. This is what Kierkegaard in *The Seducer's Diary* calls literary or Johannesque seduction, its purest mode (Tajafuerce, 2000).

4.4 Seduction in Aesthetics

Architectonic spaces whose silent dictates are directly addressed to the body are undoubtedly among the most important components of the symbolism of power, precisely because of their invisibility. (Bordieu, as cited in Prigge, 2008, p. 46)

Rather than understanding it solely as symbolic practice (Baudrillard, 1990) or moral act(ion) (Kierkegaard, 1997), this thesis interprets seduction as a mode of (innocent) ‘power to,’ which primarily belongs to the realm of aesthetics.

Phenomenological notions of character or spirit of space have already been elaborated in earlier sections of this chapter, and thus will not be repeated. Instead, this section focuses on the aesthetic concepts of pleasure, ambient power, atmosphere and aura, as well as sensuous appeal and affective appraisal, which are in various aspects close to notion of seduction. These aesthetic concepts are relatively new (or claim to be), such

as Böhme's (1993) 'New Fundamental Concept of a New Aesthetics.' For a better understanding of these concepts and their interpretation within the contemporary healing paradigm, a brief overview and comparison of 'old' and 'new' aesthetics will be provided. Finally, some applications of these concepts in design practice and research (such as atmospheric research) will be reviewed.

4.4.1 Sensuous and Erotic Seduction

In everyday speech, the term seduction immediately connotes 'power over,' that is, sex appeal and attraction, strategic and deliberate sexual enticement in order to fulfil sexual desire, which is conventionally morally unacceptable. However, Khaslavsky & Shedroff (1999) and Baudrillard (1990) argue that this sexual aspect is not essential for the phenomenon of seduction, since it never simply results from physical attraction and sexuality. As a mode of energy that exerts influence over beings and things, it has a political, aesthetic and ethic dimensions.⁴²

However, this thesis hypothesises that the body and sensorial experience play an important role in the phenomenon of seduction and seductive experience. Erotic or rather sensuous dimension of seduction does not necessarily possess a negative connotation, as it may also be defined as an act of winning the love of someone (Buss, 2005). If understood as an ability to trigger pleasant multi-sensorial interaction with space, seduction finds its beneficial application in architectural design, especially regarding material properties, textures and atmospheres of architectural space.

⁴² In opposition to the 'natural law of sex' and the pleasure principle (Freud, 1922), it takes the form of an arbitrary rule in a game. As such it cannot establish a system of prohibitions or interdictions that operate beyond the play of signs. The effect is that seduction is neither a fatal nor a banal strategy; it is a game that can be played endlessly. Seduction is not a destination or an end; it is a game of continuous movement, a strategy of displacement: "For seduction to occur an illusion must intervene and mix up the images; a stroke has to bring disconnected things together, as if in a dream, or suddenly disconnect undivided things." (Baudrillard, 1990, p. 103)

Sensuous and erotic qualities of space usually derive from the metaphor of the human body (Thomsen & Krewani, 1998). However, although space may be sensual by the very means of its construction, materials, colours and textures, it is only the specific relationships of these elements and their symbolic meanings that give a space an 'erotic aura.' For Thomsen (1998, p. 91), an erotic atmosphere often comes into being when seemingly opposite materials are merged together: "when elegant forms are contrasted with hard materials, when high-tech elements are combined with natural ones, or when the treatment of metal surfaces becomes more and more sophisticated." Furthermore, it is ambiguity, ambivalence, transience, and the rust of life and materials that makes a building or space erotic. "And it is not cleanliness or tidiness which creates an erotic disposition, but rather the creases, the unmade bed, the scattered clothes and accessories used for something other than their intended purpose." (Thomsen & Krewani, 1998, p. 88) Such characteristics may be found primarily in entrances, hallways, stairways, courtyards and meanderings of façades, where the interaction between indoor and outdoor space occur. Transitory experience, penetration, mobility and temporality thus seem to be essential for the seductive experience of space.

Among typical historical examples of places with strong erotic seduction are 19th century's passages, galleries and arcades, as well as market halls and bazaars, since they encouraged movement and sensuous interaction with space. Benjamin's (1999) concept of *flânerie* grounds itself in sensuous transience through the labyrinthine spaces of 19th century's Paris, and is thus crucial for understanding seductive experience. A *flâneur* is defined as a self-conscious stroller, with no intention of buying anything, but rather an "intellectual parasite of the [nineteenth century Parisian] arcade," treating objects and people while passing by as "texts for his own

pleasure” (Benjamin, 1999; Crickenberger, 2007). The flâneur has no specific relationship with any particular object or individual, yet establishes a deeply intimate and empathetic relationship with all that he senses while walking in some kind of a meditative trance. In such a way, the flâneur opens up to the intoxication of the passing scenes and atmospheres and abandons himself in the crowd, being at the same time himself and someone else, remaining alert and vigilant, yet staying half-awake (Missac, 1995).⁴³

What is important to notice is the flâneur’s full readiness to interact with space, to get intoxicated and, finally, seduced by it. Furthermore, it is the process of sensory exchange that is essential for seduction, rather than any particular object. This suggests that seduction occurs somewhere in-between, as it is also argued by Böhme (1993) and other philosophers with phenomenological background.

Benjamin (1999), however, notes that during the 20th century the flâneur disappeared. The disappearance of the flâneur, argues Benjamin, was caused by the slow abandonment of semi-open and semi-enclosed arcade spaces and the embracement of the artificial department store and shopping mall models. “If in the beginning the street had become an intérieur for him, now this intérieur turned into a street, and he roamed though the labyrinth of merchandise as he had once roamed though the labyrinth of the city.” (Benjamin, 1985, p. 54)

Here Benjamin, from somewhat negative and nostalgic perspective, points out two parallel processes recognised in this thesis as interiorisation (of outdoor space) and exteriorisation (of indoor space) processes. In Benjamin’s view interiorisation seems

⁴³ Describing flâneur as somewhat disinterested or indifferent yet deeply responsive and affectionate character is similar to the early 20th century concept of estrangement or alienation developed by German dramatist Bertolt Brecht. Concept of estrangement opposed the traditional concept of passive theatrical empathy that had formed the dramatic goal of theatre since Aristotle. (Dorita, 2004) “To estrange a character or action means first and foremost to strip it of anything that appears evident, familiar and understandable about it and to arouse curiosity and astonishment about it instead.” (Ruby & Ruby, 2007) Thus the estrangement triggers critical reflectivity in the viewer rather than passive empathy with the characters in the play.

to have more positive connotations than exteriorisation when discussing about the disappearance of the flâneur. What makes exteriorisation negative is that it erases truly outdoor space and replaces it with fake exteriors, which are in fact interiorised.

However, this thesis develops an argument based on these two intertwining and interdependent processes finding them crucial for the phenomenon of seduction and, in fact, re-emergence of the contemporary flâneur. The most recent tendencies of fragmentation of typical shopping malls, accompanied by more organic mixes of open and enclosed spaces, reintroduces the flâneur as an important component of the contemporary experience of consumption spaces, particularly of the phenomenon of seduction.⁴⁴ Interiorisation is, in fact, stepping beyond mere mimicking of the outdoor spaces, resulting in more complex and fused environments. Reborn flâneur is however different from his ancestor. To a certain extent, the contemporary flâneur is somewhat involuntary flâneur because at each step he enters the seductive realm of consumption. Seductive experiences require time for leisure, for looking and luring, for playing and exploring, metaphorically speaking – for foreplay, but the rapid tempo of modern life does not often provide such a luxury. The contemporary consumption spaces propose (or rather impose) an alternative.

⁴⁴ In line with fragmentation of space, eroticism, as argued by Tschumi (1994), has its architectural manifestation in deconstructivism, in discontinuity and non-linearity, inventiveness and dynamics, in the spirit of adventure and the establishment of new links while breaking old ones.

4.4.2 Seduction in Contemporary Aesthetics: Ambient Power, Aura and

Atmosphere

Beauty [...] is the architect's only unique contribution to the building process. Everything else – all the practical staff – can be supplied, possibly better, by some other profession [...]. Beauty or, if you prefer, the infusing of a building with some coherent meaning, is what architects do. This makes architecture less a profession than a discipline and begins to explain, perhaps, why so many good architects go to pieces on a big budget. But it is also why architecture, at its best, brings a whisper of transcendence a whiff, a promise of happiness. [...] Without beauty, which alone qualifies it as an art rather than an elaborate constructive craft, architecture may as well give up and go home. (Farrelly, 2007, p. 172)

In both classical and contemporary aesthetics seduction appears as a medium for interaction between the object and the perceiver, in mutual attraction and aesthetic pleasure that such an interaction engenders. Yet the meaning of aesthetics and its object of study changed over time, stepping out from the realm of arts.

Reber, Schwarz & Winkielman (2004, pp. 364-5) distinguish at least three interpretations of beauty available in philosophical thought. The first interpretation refers back to Plato and sees beauty as a property of an object that creates a pleasurable experience in a perceiver.⁴⁵ This is an objectivist view, and has inspired many attempts in psychological research to identify the critical features that contribute to beauty, such as balance and proportion, symmetry, informational content and complexity, contrast and clarity, as well as specific sensory stimuli. The second perspective dates back to the Sophists and proposes that anything that pleases senses can be considered beautiful. This subjectivist view states that beauty belongs to the perceiver and that any attempt to identify the laws of beauty is futile, since they are

⁴⁵ For Santayana (as cited in Reber, Schwarz & Winkielman, 2004, p. 366), for example, beauty is a value which is “positive, intrinsic, and objectified,” meaning that it provides pleasure without any reasoning and it belongs to an object.

constantly changing and culturally modified.⁴⁶ Finally, the third (and the most recent) perspective rejects the distinction and opposition between the objective and the subjective. This ‘interactionist’ phenomenological view suggests that the sense of beauty emerges from the relations between a person and an object, that is, from the interaction between object’s properties (stimuli) and the perceiver’s cognitive and affective processes. For this thesis, this phenomenological view is adopted, since it hypothesises that seduction depends on sensory and emotional exchange between the space and the user.

The term aesthetics refers to both sensory perception and the study of beauty, the first of which is older (Dovey, 2001). The second meaning is more recent and predominant today. It refers to the employment of all senses for judgement and a “contemplative distance from the world.” Such a view calls for Kant’s conception of beauty⁴⁷, which suggests that aesthetics goes beyond personal pleasure and self-interest.⁴⁸ In his *Critique of Judgement*, Kant (1987) distinguishes aesthetic pleasure from liking, insisting that liking is associated with the moral law and is different from liking we have for art. In such a way, as Bearn (1997) notes, Kant immediately extracts art out of the realms of ethics and politics. Moreover, Kant excludes from aesthetic pleasure any liking, which refers to any specific purpose, be it extrinsic or intrinsic, as well as that which brings or originates from merely sensuous enjoyment. As such, Kant has considered sensuous and physiological delight as the pollutant of aesthetic pleasure. Accordingly, in Kantian aesthetics architecture is treated as an

⁴⁶ Such a view is commonly described by the Latin saying "*de gustibus non est disputandum*" which means "there is no disputing about tastes" (Merriam-Webster Online Dictionary). Cold (2001) sees this as one of the reasons why beauty and aesthetic quality are often considered as subjects difficult to approach scientifically. Such a belief undermines and blurs the importance of trying to understand the roots of aesthetic preferences and well-being and their rich interaction.

⁴⁷ Kantian beauty is rationalised through moral values, which are considered as universal laws, and as such it becomes good for all (McCloskey, 1987).

⁴⁸ The Norwegian philosopher Bo-Rygg (as cited in Cold, 2001, p. 2) similarly argues that people are “aesthetically mature” when they can separate they own emotions, adoration or abhorrence, from the “aesthetic quality of a phenomenon.”

essentially impure or polluted art. Kant states that beauty is not a property of an object. Rather, it is a consciousness of the pleasure which attends the 'free play' of the imagination. Although it appears that we use reason to judge what is beautiful, this judgment, according to Kant, is not a cognitive judgment, but an illogical aesthetic judgement.

Seductive experience is essentially a mode of aesthetic experience. However, while accepting the role of the illogical aspects in aesthetic experience, this thesis challenges Kant's exclusion of purposeful, ethical, unconscious and sensuous pleasure in seductive experience. Such a position finds its support in German contemporary aesthetics, which, as in the phenomenological tradition, treats perception as a process that is more physical than cognitive, without creating a barrier between environmental aesthetics and the aesthetics of art (Pritchard, 2009). This has roots in a serious return to etymological origins of aesthetics – sensation and perception - *aisthesis*, rather than beauty and high art. For Heidegger (In Dovey, 2001, p. 94), the world and its aesthetic qualities are experienced through both sensual engagement and contemplation. He describes this interdependent duality as 'living in' and 'looking at,' where 'living in' precedes 'looking at.'

In his paper "Atmosphere as the Fundamental Concept of a New Aesthetics," Gernot Böhme (1993) stresses the importance of reformulating the 'old aesthetics.'⁴⁹ Böhme criticises old aesthetics for its: (a) preoccupation with judgment or justification for positive or negative responses to something (as in Kant's aesthetics, for example), (b) overemphasised focus on the work of art (rather than sensuous experience), (c) dominance of language and the present dominance of semiotics in aesthetic theory and (d) strong normative orientation. Therefore, he suggests stepping

⁴⁹ Böhme here uses the phrase 'old aesthetics' for what was, in fact, previously described as more recent yet predominant aesthetic thought.

out from these restrictions and conceptualises a ‘new aesthetics’ based on the relation ‘between’ environmental qualities ‘and’ human bodily and emotional states. The concept of atmosphere occupies a major place in Böhme’s aesthetics, as represented by that ‘and’ and ‘in-between-ness.’ Unlike Welsch (In Pritchard, 2009), who recognises and situates art in a position of a “mirror-like inversion of society” or “anaesthetic askesis,” Böhme (1993) sees aesthetics as a “real social power,” which includes not only works of art, but also realities of everyday life, aesthetics of commodities and politics. The major task of aesthetics is to articulate this broad range of aesthetic realities (in-between states or atmospheres), although being aware of the potential and, in fact, omnipresent manipulation of atmosphere and sensuality in uncomfortably sophisticated ways (through media, advertising, etc.).

Another German philosopher, Reinhard Knodt (in Pritchard, 2009), following Böhme’s conception, further explores this instrumental ability or purpose of aesthetics (as opposed to Kant), acknowledging that atmospheres can be corrupting and manipulative. Using ironic examples of a shopping mall, a television show and an exotic holiday package, he stresses on the authenticity of aesthetic engagement. These examples represent a mode of passive experience without agency, since they are orchestrated and created on one’s behalf. As a consequence, the freedom of aesthetic subjectivity disappears.

Extended concept of seduction developed in this thesis challenges this disappearance of aesthetic subjectivity. Concepts of ambient power, aura and atmosphere are used as a useful reference in that task. All three concepts relate to seduction in at least two aspects, namely: (1) looking at objects and people as sensory and emotional fields of attraction; (2) giving primacy to power exchange between the

user and the space. Interestingly, the three concepts are often used as interchangeable although aesthetics recognises them as distinct yet similar.

Ambient Power

By ambient power, I mean that there is something about the character of an urban setting - a particular atmosphere, a specific mood, a certain feeling - that affects how we experience it and which, in turn, seeks to induce certain stances which we might otherwise have chosen not to adopt. (Allen 2006, p. 445)

According to Allen (2006), ambient power is suggestive, yet not constraining, unidirectional mode of power.⁵⁰ It is inclusive and creates choices while expressing itself through the individual experiences of ambiantal qualities of space. In fact, Allen sees this as the fundamental characteristic of seduction – offering possibilities, rather than orchestrating the desires. What seduction does is that it entices, encourages and directs people’s sensibilities along certain lines and not others.

In such a way Allen offers a more positive interpretation of the phenomenon of seduction that occurs in contemporary public spaces. He argues that after the 1990s, new kinds of commercial public spaces emerged, in which control and power became “more impersonal, less obtrusive, concealed or, more accurately, congealed, in the design” (Allen, 2006, p. 444). The staging of publicness nowadays, as he sees it, is not about the sedation of the middle classes, if indeed it ever was, but about the production of certain affects which enable people to experience a place as open, accessible and inclusive - and to act meaningfully within it. The openness of such public spaces is not illusory, but it is harder to pin down, precisely because it is something that is felt through the invitation to mingle, circulate and inhabit. Seduction is, thus, a mode of modest and inclusive power that operates through the suggestive

⁵⁰ The author uses the terms ‘ambient power’ and ‘seduction’ interchangeably.

pull of the design elements, through curiosity, offering choices and redirecting user's attention along lines that are already present. Furthermore, he characterizes the sense of power of seduction as "phenomenological in so far as it is right there in front of you, not concealed in its manipulative intent, but on the surface, so to speak. There is nothing hidden from view" (Allen 2006, p. 446).

This thesis clearly embraces such a view. However, while Allen describes the effects of ambient power and positive intentions behind it (in response to predominantly negative critiques), his definition does not elaborate further on what constitutes ambient power and is still remains somewhat ambiguous and abstract. Further theoretical insights are thus needed.

In everyday speech, both terms - atmosphere and aura - are used to describe numerous, often unrefined and rather ambiguous phenomena related to peoples, objects and spaces. The expressions are often used synonymously and interchangeably with emotional states (moods), ambiances, electromagnetic fields, forces or spheres around people and objects.^{51 52 53} However, in literary and philosophical discussions, aura and atmosphere appear as highly sophisticated aesthetic concepts. Furthermore, as Böhme (1993) argues, the use of atmosphere and

⁵¹ In science (earth sciences, physical geography, meteorology, chemistry, etc.), atmosphere is defined as "the gaseous mass or envelope surrounding a celestial body, especially the one surrounding the Earth, and retained by the celestial body's gravitational field" or "the air or climate in a specific place" ("atmosphere," 2010).

⁵² In parapsychology and esotericism, aura is defined as a field of subtle, luminous radiation or electromagnetic field surrounding the human body (Human Energy Field - HEF) and every organism and object in the Universe ("Aura," n.d., para. 1). The aura consists of seven interrelated layers or auric bodies of different frequencies, which affect someone's feelings, emotions, thinking, behaviour and health. The seven layers are: (1) physical aura (physical sensations, physical comfort, pleasure, health); (2) etheric-emotional aura (emotions with respect to self, self-awareness, self-appreciation, ego); (3) vital aura (rational mind); (4) astral aura (relations with others); (5) lower mental aura (will and commitment); (6) higher mental aura (divine love and spiritual ecstasy); and (7) spiritual (intuitive) aura (divine mind, serenity) ("Aura," n.d.).

⁵³ An interesting application of the concept of aura refers to experimental photography and healthcare research. Semyon and Valentina Kirlian developed a photo method to capture the electric/energetic discharge - "corona" or "aura" - around objects and people. Apparently, the colour spectrum varies from person to person. According to Antonio F. Torrice (1995), each colour refers to a human body organ or system and if the person is healthy all the colours from the spectrum will appear on "Kirlian's photo aura". Accordingly, the absence of certain colours or its displacement suggests that one or more body systems are not functioning properly.

aura as expressions for something vague does not necessarily mean that the meanings of these expressions are themselves vague.

Aura

The aesthetic concept of aura has been prominently addressed in the work of early 20th-century German philosophers, such as Walter Benjamin and Theodor Adorno.⁵⁴

In his essay “The Work of Art in the Age of Mechanical Reproduction”, Benjamin (1996, p. 85-88) uses the concept of aura to explain the atmosphere of distance and respect which surrounds the original works of art. According to him, an artwork cannot be grasped solely through its concrete qualities, but through something that exceeds them, the aura. Similarly, Adorno’s concept of aura describes it as having four major characteristics: (a) ‘an appearance of distance’ (distance from conceptual interpretation), (b) ‘a capacity to point beyond a work of art’s givenness’ (indeterminacy), (c) an ability ‘to induce proximity through distance’ and, finally, (d) has a quality of an artwork that allows it to ‘look back’, or ‘speak’ to the viewer (Sherratt, 2007, p. 156).

Benjamin distinguishes three phases or stages in art history showing the progressive loss of aura, namely ‘auratic stage,’ stage of autonomy and era of reproducibility.⁵⁵ However, this thesis assumes that with Benjamin’s loss of aura,

⁵⁴ Conception of aura can also be traced in work of French writers of the 19th century, such as Marcel Proust and Charles Baudelaire.

⁵⁵ The first stage was the ‘auratic stage’ when objects of art were bound with the aura of ceremony and rituals (often mythical). This resulted in a sense of distance towards the artworks due to the social dependency on rituals. The second stage Benjamin identifies as the stage of autonomy, where the artworks retain their auras but through another kind of distance freed from rituals. The new distance is based upon the uniqueness of artworks exhibited in museums and galleries, and it depends on the realms of space and time. Interaction with an object of art is only temporary (only while being physically present in a museum) and spatially constrained. Interaction is limited to a space of a museum and impoverished by the fact that objects of art are kept out of the perceiver’s reach, no matter how physically close they may be to one’s eye: “What is aura actually? A strange tissue of space and time: unique appearance of distance, however near it may be.” (Benjamin, as cited in Böhme, 1993, p. 117) The third stage was Benjamin’s era (the first half of the 20th century), the era of reproducibility, when all artwork lost all kinds of distance due to the emergence of reproductions in all sorts of media.

however, the distance between the object and the perceiver also becomes shrinks in size. Shrinking of the distance may, in fact, result in greater sensory and emotional interaction, which is where seduction occurs and where links with well-being can be established.

In Böhme's (1993) interpretation of Benjamin's concept of distance, the experience of aura assumes a certain kind of impression or mood as a background and certain receptivity in the observer. Aura is something that flows forth spatially, almost like a breath: one breathes it, absorbs it bodily, allowing it to permeate into one's own self. What is experienced is, in fact, somewhat vague and indeterminate, yet present spatially as an extended quality of feeling of one's self. This interpretation of aura is obviously phenomenological and adopted in this thesis. Such an active aura, having ability to engage and encourage one's self-awareness while interacting with space, has qualities of seduction and potentials of healing.

Atmosphere

Atmospheres are the primary objects of perception. In line with the Gestalt psychology thought, the first and immediate experience of space involves neither individual sensations nor individual objects. Instead immediate experience of space rather engages with the greater whole, an atmosphere.⁵⁶ The term 'atmosphere' usually refers to something indeterminate and difficult to express, to "something which is aesthetically relevant but whose elaboration and articulation remains to be worked out" (Böhme, 1993, p. 114).

According to Böhme's (1993) interpretation of Hermann Schmitz's concept of atmospheres, appearances or images have a relatively independent reality and power

⁵⁶ This is an important stand of this thesis and can be linked to holistic approach to healing and the 'Total Healing Environment' model, which appears in this thesis' title.

of influence. This independent reality refers to the ability of images to possess someone's soul. Such ability is often named as expression, character or essence, and, in fact, acts as a power of feelings, which spreads spatially yet without borders. They are free-flowing "spatial bearers of moods" (Böhme, 1993, p. 119). The perceiving soul, however, has a passive role, that of affective sympathy. Such an assumption is essentially unidirectional and somewhat static. In this thesis, it is assumed that although space atmosphere can affect someone's mood, it is in fact atmosphere itself that depends on user's mood. Atmosphere is not simply a bearer of or a mirror for mood, but also tends to create and shape moods. This process of affection is therefore two-directional and mutual, resulting in atmosphere, which is dependent, dynamic and plural in appearance. Affecting someone's mood results in influencing someone's sense of well-being. It is assumed that seduction directs users' attention towards positive atmospheric clues, which then trigger positive moods, thoughts and actions in users. Based on this assumption, one can suppose that seduction can also contribute to healing process.

Instead of Schmitz's concept of atmosphere, Böhme's (1993, 2002) and Andersons (2009) conceptions are found to be generally more supportive to this thesis' hypotheses. Contrary to Schmitz, Böhme argues that it is necessary to liberate atmospheres from the idea of soul and introjections of feelings, stressing that the human being has to be conceived essentially as body, which is self-given and originally spatial. Physical presence, multi-sensory stimulation, spatiality and interaction are, thus, main properties of Böhme's concept of atmospheres. Yet, he describes them as "spatially discharged, quasi-objective feelings" (Böhme, 2002, p. 400) Furthermore, Böhme proposes that atmospheres are not free-floating but rather originate from and are created by the interplay of things, persons or their

constellations. As such, atmospheres belong neither to objects nor to subjects and yet they are the common reality of both the perceiver and the perceived. Atmospheres are not objective, in that they are not properties possessed by objects, and yet they are thing-like, since things articulate their presence through qualities, which are conceived as ecstasies. Nor are atmospheres subjective, related to a subject's state of mind, and yet they are subject-like, since they belong to subjects in that they are sensed by bodily present human beings. This sensing is also a bodily state of being of subjects in space (Böhme, 1993, p. 122).

Anderson (2009, p. 80) identifies two types of atmosphere's spatiality from Böhme's concept. The first spatiality is the one of the sphere that envelops the object or the subject. The centre and circumference (spread) of an atmosphere is, however, indefinite or unstable, since an atmosphere does not only occupy a space but permeates it and is permeated. The second spatiality is also spherical but refers to a dyadic space of resonance or exchange between two object or subjects. Atmospheres are always quasi-autonomous and dynamic. They appear and disappear only as pairs or assemblages of objects or subjects.

Using Böhme's concept of new aesthetics and atmosphere, Anderson (2009) further builds his concept of affective atmospheres. He argues that the very ambiguity of atmosphere represented through the merging together of the oppositions between presence and absence, subject and object, definite and indefinite, form a solid ground for understanding the affective experiences that occur "beyond, around and alongside the formation of subjectivity" (Anderson, 2009, p. 77). Similarly, Mikel Dufrenne (In Anderson, 2009) describes atmospheres as unfinished, dynamic and restless, constantly forming, re-forming and deforming, appearing and disappearing, as bodies interact with one another. For Dufrenne, a perceived work of art does not represent

the world. Instead, it expresses a particular set of spatial-temporal relations, an ‘expressed world’ that overflows the representational content of the aesthetic object. This overflow is atmosphere, a quality which is difficult to translate into words, yet communicates through feelings.

Baudrillard (1996, 2006) takes his account on atmosphere too, putting it on a more associative and symbolic level. He defines atmosphere as a counterpoint to design, although the two form a single practice or functional system based on calculation. This calculation in the case of design refers to the calculation of function, while in the case of atmosphere, it refers to the calculation of forms, materials and space. Thus, atmosphere depends on a calculated balance between form, materials, colours, volume and numerous other space properties, which are all mobilised simultaneously in a greater systematic whole. Accordingly, atmosphere is more than a sum of elements and the way they are made, more than their beauty or ugliness. That used to be the case for the “inconsistent and subjective system of tastes,” argues Baudrillard (2006, p. 41), referring to *de gustibus non est disputandum*. However, under the present conditions, the success of the whole depends on the “constraints of abstraction and association.” Atmosphere is a careful sign system, which has enveloped the entire contemporary world, and there is nothing that cannot be integrated into it. This, however, does not make the system contradictory or inconsistent. The system of atmospheres is rather changeable and transient depending on a “cultural system of signs”, rather than on the “natural consistency of unified taste.”

In conclusion, the concepts of aura and atmosphere are interesting and relevant for understanding the phenomenon of seduction in this thesis for at least five reasons. Firstly, both of the concepts refer to holistic phenomena, since both atmosphere and aura represent some sort of synthetic background, connecting all the sensations,

shapes, objects, and immediate reactions into a recognisable yet often speechless whole. Secondly, they both acknowledge the importance of ‘in-between-ness,’ that is, the interdependent interaction between a user and a space. Thirdly, both aura and atmosphere demand the user’s physical presence in a particular space and time in order to appear or re-appear. This suggests that they belong to both users and space, and that they depend on the multi-sensory stimuli exchanged between the space and the users. Fourthly, both concepts refer to fields or skins enveloping objects as some kind of inactive or rather inactivated power, which leads back to a notion of ‘power to.’ Finally, atmosphere and aura introduce conceptual links between seduction and well-being.

4.4.3 Aesthetics vs. Anaesthetics

Discussing about seduction in the context of contemporary aesthetics inevitably calls for discussion on so-called anaesthetics. In medical discourse, anaesthetic relates to anaesthesia, which is a medical treatment employed to remove (painful) sensations with or without loss of one’s consciousness. As such, uncovering the relationships between aesthetics and anaesthetics may show possible links between seduction and health, which is the ultimate objective of this thesis. This research is, however, more interested in less literal and more conceptual uses of the term.

Anaestheticisation often emerges in critique of contemporary architectural practices (and society and culture in general) as being over-preoccupied by aesthetics (Leach, c1999; Pritchard, 2009). Anaesthesia is a reaction to over-aestheticisation. According to Leach (c1999), anaesthetic arises from the intoxication of the world with images. Referring again to the original meaning of aesthetics (sensorial perception), he describes anaesthetics as the very opposite to aesthetics, which

involves heightening emotions and the awakening of all the senses. Anaesthetics thus can be seen as a self-trap of aesthetics in showing that beauty may also have its ugly and manipulative face.⁵⁷

It is probably true that now more than ever we are being exposed to and, in fact, bombarded by artificial aesthetic experiences. Yet the effect of such experiences tends to produce monotony (i.e., increment of anaesthesia), anger and discomfort, rather than aesthetic pleasure. As a result, only shock and aggressive aesthetics can repeat the stimuli people crave for and create a state of aesthetic fulfilment. According to Welsch (1997), contemporary society sets a high value on aesthetic appearances, albeit in the most literary and monetary (economic) way. What was once beautiful in an engaging way now becomes an empty perfection and veneer, exploited in a widespread process of commodification. Similarly, Pritchard (2009, p. 119) ironically notes that “there is a crude but thought-provoking confirmation of this in the fact that Googling ‘aesthetic’ will produce more results relating to plastic surgery than to philosophy.” However, Prichard (2009) further notes that, although overall negative, Welsch’s critique of this phenomenon comes from the standpoint of cure, rather than disease – that is, from an intellectual position rather than cultural tendency.

Being essentially an aesthetic practice, seduction does not escape this critique since it indeed possesses the risk of supporting anaestheticisation while relying on aestheticisation and pleasant multi-sensory stimulations. Such a phenomenon is however not simple and needs further clarifications. In reference to previously discussed dialectics between place and non-place (Augé, 1995), full and empty, empowerment and weakness, as well as pleasure and pain (which is yet to be

⁵⁷ This does not refer to term ‘aesthetics of ugliness’ used by some theoreticians, like Eco or Rosenkranz.

discussed in Chapter 5 of this thesis), the dialectic between the aesthetic and anaesthetic may be useful for understanding the nature of seduction and, ultimately, its healing potentials.

For Welsch (1997) aesthetics is a sensory stimuli channel whose interruption causes anaesthesia. In his interpretation, “anaesthetic” is substantially different from “antiaesthetic” (rejection of aesthetics), “unaesthetic” (ugliness) and “nonaesthetic” (fundamentally unrelated to aesthetics).

Finally, according to Donna Kerr (1978, p. 12), anaesthetic arises from either “too comfortable” experiences or “abrasive environmental conditions – conditions that can psychologically deafen and blind or psychologically numb or disable.” However, her explanation of the aesthetic/anaesthetic relations is normatively neutral. According to her, using a phrase “unaesthetic experience” already shows a negative attitude, while saying that a particular experience is anaesthetic is neither necessarily condemning nor praising. However, the anaesthetic is an obstacle to “aesthetic utopia” or “aesthetic nowhere”, which Kerr does not define as totally aesthetic or beautified.⁵⁸ “Aesthetic utopia would be a place of perceptual and conceptual acuity (i.e. a world of the aesthetic, as opposed to the anaesthetic), a world where persons are disposed to notice aesthetic (cf. nonaesthetic) values, and a place where persons value and frequently experience the beautiful (cf. unaesthetic).” (Kerr, 1978, p. 13)

Finally, the idea of ‘aesthetic utopia’ encourages this research to explore the idea of seduction as utopian concept.

⁵⁸ Note that usage of ‘beautified’ here is different from ‘beautiful.’

Chapter 5

Health and Well-being in Contemporary Public Spaces

No theoretical concept linking the phenomenon of seduction with health and well-being exists in available research. However, a number of healthcare concepts and theories provide fruitful evidence, propositions and ideas on how built environment influences people's physical and mental health, mood and subjective well-being. Some of these health and space concepts are critically reviewed in this section focusing on establishing potential links with the phenomenon of seduction.

5.1 Health and Space – Conventions and Contemporary Healing Paradigm

Historically, an understanding of health in cities has been dominantly linked to hygiene and safety, green spaces, environmental comfort, curing diseases and minimizing various negative environmental stressors (such as air pollution, noise, etc.). Similar understanding keeps prevailing in contemporary architecture and urban design practice and research. Accordingly, 'Sick Building Syndrome,' 'Total Building Performance,' sustainable and eco-design, etc. are the most common ways of addressing health and well-being. On the other hand, the subjective aesthetic, multi-sensorial and symbolic experience of space and its role in improvement of well-being are either neglected or considered as not sufficiently scientific. Our everyday urban experience keeps showing the limitations of such approaches as still too narrow, rational, and technology-led.

Common links between public space and health today are expressed through the notion of public health. Perhaps the most comprehensive and the most cited definition

of public health was formulated in 1920 by C.E.A. Winslow explaining public health as “the science and art of disease prevention, prolonging life, and promoting health and well-being (...)”⁵⁹ (as cited in Bjegovic, Vukovic, Terzic, Milicevic, & Laaser, 2007, p. 96). By 1951, health was studied from strictly epidemiological perspectives, being defined throughout the 1950s as a ‘lack of sickness’ (Audibert, 2006).

Such limited understandings of health and well-being have a long history in western town planning, especially during and after the industrial revolution, as a response to overcrowding and increasing epidemic threats. According to Illich (2004), a common hygiene-led perception of the city, i.e., an expectation that the city must be constantly washed, originates from the time of the Enlightenment, when the city was suddenly perceived as “an evil-smelling space. For the first time in history, the utopia of the odorless city appears.” (Illich, 2004, p. 356) However, according to Parker (1990), it was not only the poor physical conditions of buildings and open spaces that engendered such epidemics, but also the absence of anything positive to counteract them. Towns were deficient in those qualities, which made people cheerful, hopeful and healthy. Such a view is of high importance for this study, since it emphasises on prevention instead of curing and perceives links between positive emotional states and well-being. In fact, Parker’s argument goes beyond the mere prevention as it perceives built environment as having an active rather than a passive role in improving people’s health and well-being, providing healthy counterpart rather than just curing and sanitising. This active role is in the root of healing concepts that will be reviewed in the subsequent sections of this chapter.

⁵⁹ “The science and art of disease prevention, prolonging life, and promoting health and well-being through organized community effort for the sanitation of the environment, the control of communicable infections, the education of the individual in personal hygiene, the organization of medical and nursing services for the early diagnosis and prevention of disease, the education of the individual in personal health and the development of the social machinery to assure everyone a standard of living adequate for the maintenance or improvement of health.” This is the complete definition of public health by Winslow cited in Bjegovic, Vukovic, Terzic, Milicevic, & Laaser (2007), p. 96.

Since its foundation in 1948, the World Health Organisation (WHO) has recognised the importance of interaction between physical, mental and social factors in determining health and well-being, which go beyond simply the existence and function of healthcare institutions. The WHO's definition of health states that "health is a state of complete physical, mental and social well-being and not merely an absence of disease and infirmity" (WHO, September, 2007). Therefore, health and well-being should be understood as dynamic, subjective and holistic phenomena. In this thesis such an understanding of health and well-being is adopted.

In 1978, WHO launched a movement called 'Health for All' with the emphasis on the reduction of inequalities in health, disease prevention, reduction of environmental risks, community participation, primary health care and international cooperation (Kenzer, April, 1999). The main principle was based on the assumption that health can be boosted and improved by modifying the living conditions of physical environment and social and economic conditions of everyday life (Werna, Harpham, Blue, & Goldstein, April, 1999). In 1986, the European office of WHO proposed a health promotion programme known as the Healthy City projects, with the intention of suggesting ways of applying principles and strategies of the 'Health for All' model through local non-government and government actions. Today, thousands of cities worldwide are part of the Healthy Cities network (WHO, 1998).

As a consequence, the role and potentials of the quality of physical environments of our cities, such as neighbourhoods, parks and recreational areas, in promoting and improving health and healthier lifestyles is getting greater attention through town planning and public health today. Concepts of health and well-being are increasingly taken not only as a medical model, but also as a social model, which includes all aspects of society and the role of the individual within society, in order to make the

population healthier (CABE, 2009). In other words, good health is not solely related to good, accessible and efficient medical care, but also to an array of factors, some of which are directly or indirectly related to the quality of the built environment. Such an expansion of health model which was for long isolated within the healthcare spaces creates the basis point in this thesis, since it reinterprets non-healthcare spaces (namely seduction in contemporary consumption spaces) using health and space theoretical framework. This is a relatively new (or rather renewed) attitude, as it recognises potentials of non-healthcare spaces for health in a greater and more holistic manner. However, these potentials still seem to be limited in current research. Such a shift resulted from new conditions of our urban environments and the urgency to adequately address growing health problems in the 20th and 21st centuries, such as obesity, cardio-vascular disease, stress and depression, which are different from health problems of the past. New urban diseases arise more from people's complex and stressful way of living in urban environments, rather than from any single factor (Kearns, Beatyand, & Barnett, 2007).

Finally, the above mentioned views somewhat suggest that health and space concepts and initiatives are not protected from power and politics. Health in relation to power discourses is an important aspect in this thesis as it provides closer insight into relationship between the health, space and the phenomenon of seduction. Apart from the ability to cure and heal, health and well-being concepts also show ability, or rather vulnerability, both to manipulate and to be manipulated. They are seen both as powerful 'democratising' tools, as in case of 'Health for All' initiative and reduction of healthcare inequality, and as tools for mass-control, as in case of Foucault's (1998) 'sanitary society,' where sanitation creates homogenous and totalising social realm. Accordingly, stepping out from the healthcare and medical care institutions and taking

into account greater array of subjective factors, health and well-being concepts not only reconfigure the role and understanding of health in contemporary context, but also take the risk of both manipulating and being manipulated.

5.1.1 Holistic and Salutogenic Approaches to Health and Well-being

With the prevailing western paradigm of efficient healthy spaces, the connection to holistic methods of healing has been loosened, if not entirely lost. However, recent healthcare research and theory have been turning again to stepping beyond just healthy spaces and towards achieving the ideal of a healing place. An overview of the wide body of theoretical concepts and research in healthcare, environmental psychology and philosophy of space provides a useful interdisciplinary basis for this research.

A holistic approach to healing can be traced back to ancient Aesclepiions in ancient Greece, healing temples that were set to provide total body and mind treatments. These healing institutions attempted to restore patients to their everyday context. Patients would come together with their families and pets to enjoy music, theatre and other positive distractions, which provided a basis for relaxation and prepared them for subsequent healing therapies. In this system, the healing environment is a psychologically supportive environment that needs to trigger the patient's ability of self-healing and go beyond 'simply' curing. It is hypothesised in this thesis that seduction can boost this ability by strategic arrangement of positive stimuli in space and directing patients' (and other users') attention towards them. The holistic approach to healing also provides room for incorporating non-healthcare spaces into a greater healing system and interpreting contemporary consumption

spaces as potentially important counterpart nodes of positive distractions to distress in contemporary cities.

Even the basic set of criteria that compose a healing environment is immensely complex and long. Referring to hospital environments, Vavili & Stravela (2009, p. 30) summarise these criteria into: direct contact with nature; diversity and innovation in architectural design (space, form, aesthetics and detail); elimination of negative environmental stressors (noise, unpleasant smell, lack of privacy, etc.); good medical service; satisfaction of all users' multi-sensorial and spiritual needs; availability of socio-cultural and environmental activities; opportunities for self-expression, achieving higher personal comfort and dignity. Most, if not all, of these criteria can be applied to (and are most often found in) contemporary consumption spaces. Seduction can be seen as a possible way of interconnecting these criteria into a more cohesive whole and strategically direct people's attention to its constituent segments.

Hospitals and other healthcare spaces are mainly designed to incorporate functions, such as advanced technology, which physically support the medical profession. Although there is a growing acceptance that health and well-being are more than just the absence of disease and that they involve more than just the physical body and 'first, do no harm'⁶⁰ principle, hospitals are still disease-focused and rarely designed to further stimulate the holistic well-being of their patients, staff and visitors, in the areas of body, mind and soul (Goh et al., 2009).

Whilst the effects of sanitation and building construction on health are obvious, the influences of good design and aesthetically pleasing surroundings are somewhat uncertain and difficult to measure. Ulrich & Zimring (2004) argue that such difficulties in conducting rigorous research on the impacts of the healthcare

⁶⁰ *Primum non nocere*, Latin phrase.

environments on their users (patients, staff and visitors) arise primarily from the complexity of hospitals as systems in which it is difficult to isolate the impact of single factors. However, acknowledging the holistic and unique nature of human experience, one may legitimately pose a question as to whether these factors should be examined separately. Finally, reasons for the above difficulties may not be rooted in hospitals and their complexity, but rather in subjective, complex and dynamic way human sensory, emotional and mental apparatus responds to and evaluate the space and self. Ulrich's studies represent the milestone in evidence-based research in healthcare design focusing on restorative and therapeutic influences of nature and nature-based arts on patients' well-being and speed of recovery.

Instead of looking at only negative impacts of built environment on people and focusing on disease, WHO's definition of health supports the new salutogenic approach to healing over the prevailing pathogenic one. Healing, as opposed to curing, is a transformational process of bringing an individual to a state of peace and balance, providing a sense of wholeness. According to Konarski (in Dilani, 2001), between the identified parallel processes - disease and health - the main focus should be on health processes that promote health and well-being. Similarly, instead of starting with question: Why do people become ill? – Antonovsky (1996) suggests that one should ask: Why and how do people maintain good health in spite of all the strains of daily living? Although salutogenic approach to health and well-being is now widely recognised in healthcare theory and initiatives, practice still faces various difficulties in implementation it into design. This thesis adopts such an approach looking at seduction, which is often regarded as negative phenomenon, from a more positive perspective.

5.2 Total Healing Environment, Psycho-Neuro-Immunology (PNI) and Positive Distractions

The healing environment is a concept used in healthcare referring to therapeutic design that supports and contributes to an individual's state of complete health and well-being. This holistic concept advocates for the creation of a delicate balance and interrelationship of design and the body, mind, and spirit of a person as a whole. According to Huelat (2008), there are ten main characteristics of healing environments, namely: place, change, healers, comfort, senses, understanding, empowerment, biophilia (nature), spirit and experience. In previous chapters of this thesis, concepts of place, comfort (pleasure), sensory experience and empowerment (power) have already been recognised as important for understanding seduction. Accordingly, they are here also recognised as possible links between seduction and healing. In order to further establish these connections three healthcare concepts are found to be the most fruitful, namely: 'Total Healing Environment Model,' Psycho-Neuro-Immunology (PNI) and concepts of Positive Distractions (positive stress). Conceptually, Total Healing Environment model encompasses other two concepts and takes central position in this thesis, which is evident through its appearance in thesis' title. This model can be interpreted through phenomenological framework and the word 'total' in its heading etymologically covers both holistic approach and power notions (such as totalisation and totalitarian).

According to psycho-neuro-immunology (PNI), negative emotions, particularly those that are chronically suppressed (such as depression, rage, fear, frustration, etc.) can have negative physical impact and in fact manifest as a physical disease. In other words, the illness originates in the misbalance of the immune system triggered by the psyche – the state of mind. By inverting this statement, the 'Total Healing

Environment Model,' developed by Patrick E. Linton (c1995), proposes that positive emotions have positive impacts on human health. Linton points out that reaching the sense of intimate peace and wholeness, the balance between people's body and mind/spirit, body and space and mind/spirit and space is complex, transformational and rather subjective, but essential for the healing process. For him, the most powerful healing potentials can be found in each human being: "Healing comes from sources within and outside of the patient, but primarily from within." (Linton, c1995, p. 122)

As such, 'Total Healing Environment Model' proves to be holistic and essentially phenomenological, suggesting that people are inseparable from their surroundings and vice versa. It is in subjective experience of space and in interaction with it where the healing potentials of seduction should be searched for. The model consists of two overlapping continuums – from the external to internal environment and from physical to psycho-spiritual environmental elements – that create four quadrants. In the intersection is the patient, which is equated with the healer. (See Figure 4.)

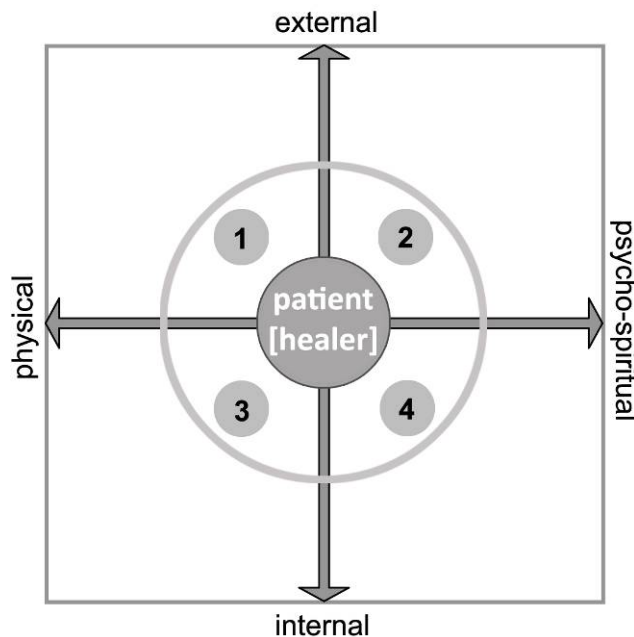


Figure 4 – Total Healing Environment Model ⁶¹

⁶¹ Figure 1 represents the abstracted Total Healing Environment model based on original source: Linton, P. E. (c1995), p. 128.

Such continuums between the human body and mind with the environment relies on quantum physics where, as one goes to the subatomic level, the boundary between human beings and the environment is indeed very difficult to see. This is supported by PNI research which suggests that stimulating the immune system through a range of positive stimuli coming from the environment is important on both micro (cellular) and macro (behavioural) levels. The fact that the human body is bounded by its skin and given solidity by bones, muscles and organs does not mean that it is closed, complete in itself and independent of its surroundings. On the contrary, human bodies are porous and permeable, deeply connected with the external environment and incomplete, taking in sensation, matter and information while producing them. For Simmel (1997, p. 174), the human body is like the “bordering creature who has no border.” It constitutes the interface between people and architecture (Thomsen & Krewani, 1998 & Krewani, 1998).

While the first quadrant refers to aesthetic and sensory qualities of physical environment, such as colours, textures, nature, lighting, sounds, aromas and art, the second quadrant addresses relationships between a patient and other people (physicians, nurses, caregivers, family and friends, spiritual advisors). These are external quadrants. The third quadrant considers everyday habits and lifestyle (dietary habits, exercise, smoking/drinking/drugs, stress management, health checks, etc.). For Linton (c1995, p. 129), the most powerful quadrant is the fourth quadrant which deals with the mind, psyche and spirit of one individual, and includes issues such as “the patient’s outlook on life, psychological state, will to live, willingness to take responsibility, acceptance of self, view of disease, and trust in treatment.”

Finally, this theoretical model relies on scientifically proven evidence (PNI research), and it deserves greater critical and scientific attention rather than being

regarded as subjective and esoteric. In fact, it advocates for holistic research approach and acknowledges subjectivity as needed and valid in scientific research, suggesting that it can be investigated rigorously.

While the ‘Total Healing Environment Model’ provides a holistic and broad philosophical framework, stress related theories (and practices) show more precisely the ways of its implementation into research and how people respond to various elements of space they use.

Stress has been widely understood in its negative connotation – as distress. However, research in environmental psychology suggests that human well-being is fostered when physical surroundings provide a moderate degree of positive stimulation (Berlyne, 1971). Hans Selye (1978) first introduced the term ‘eustress’ which refers to good or positive responses to external stressors. According to Archer’s stress support model (Wohlt, 2004) and pro-environmental behaviour theory, design elements may help with responding successfully to various stressors. A person’s state of health is determined by the degree to which an individual’s (positive) supporters respond successfully to various (negative) stressors. This is an important shift, suggesting that positive stressors can overpower negative stressors. However, it is not clearly determined what the positive stressors are and whether they can be or should be applied universally.

Roger Ulrich’s (1991a, 1991b) ‘Theory of Supportive Healthcare Design’ proposes some answers to above critique. He speaks of ‘positive distraction’ in healthcare spaces, an environmental feature or element that incites positive feelings and holds attention without taxing or distressing the individual and in such a way blocks or reduces worrisome thoughts. Apart from psychological effects positive distractions also have positive physiological effects manifested in lower blood

pressure and/or the lower production of stress hormones. Finally, Ulrich (In Schweitzer et al., 2004) recognises nature (waterscapes containing calm water, trees with broad canopy, deep landscapes and fresh flowers), smiling or caring human faces, pet animals, music and positive cultural artefacts as the most effective positive distractions. Similarly, in their “Attention Restoration Theory” Kaplan and Kaplan argue that the viewing of wild nature has a restorative effect in engendering physical and emotional relief from mental fatigue (Kaplan, Kaplan, & Ryan, 1998). As a result, it has been proven that patients exposed to views of nature have averaged a shorter postoperative stay (Ulrich, 1991a).

Both Ulrich’s and Kaplan & Kaplan’s theories had great influence in environmental psychology research and represent inevitable point of reference. However, a small number of researches tried to question or broaden the framework proposed by these concepts. As a consequence, the findings are often taken uncritically and applied universally, regardless the differences in particular contexts. Positive distractions, however, may not be limited to the above mentioned motifs and elements. In fact, certain negative distractions and activities may prove to have restorative effects in particular contexts, at particular time and on certain user groups. Furthermore, the potentials of arrangement of images into greater narrative wholes are almost unexplored.

In reference to this thesis, Ulrich framework provides room for interpreting the phenomenon of seduction as a strategic set of positive distractions and thus proposes the most obvious links between seduction and health. Finally, Ulrich’s research shows that images with adequate motifs have similar (if not the same) effects on space users in comparison to ‘real’ tangible nature. This thesis sees such findings as particularly fruitful for understanding the phenomenon of seduction. They may explain why

various tricks and strategies in contemporary consumption spaces continue to be successful, no matter how ‘fake’ and how transparent the intentions may appear to the users. Finally, a more solid basis for discussion on whether seduction has healing potentials can be established.

Predominant preference for nature and nature (inspired) art among majority of people can be explained through evolutionary and pro-evolutionary theories. Such an affinity is developed through and by human survival skills in the natural world throughout the history, which has taught people to intuitively seek unthreatening, calming and restorative images in nature (in Schweitzer et al., 2004). Edward Wilson’s Biophilia Hypothesis (Kellert & Wilson, 1993) and fractal theory (Bovill, 1996) also explain this tendency of focusing on life and life-like processes, arguing that the preference for archetypal characteristics commonly found in nature, the infinite complexity of self-similar objects and regular irregularity, is innate, since it was essential for the survival of our ancestors. Gestalt theory also adopts a holistic approach to perception, claiming that “the whole is different than the sum of the parts” (Koffka, in Mennan, 2009). It claims that the human ‘eye-mind’ has an innate tendency to simplify and unify, that is, to reduce the complexity of visual information into a latent, stable and regular order of forms. Although not new and to a certain extent even controversial, these concepts are increasingly being revamped, regaining their attention especially in environmental psychology research.

Another theory, Freud’s (1922) pleasure and reality principles, elaborates on balance and the interdependent relationship between pleasure and pain.⁶² Although psychoanalytical theories somewhat lost their full attention, credibility and influence in academic and scientific circles in the recent past, they provide interesting

⁶² This is close to distress–eustress relationship explained earlier.

propositions relevant for this thesis, particularly since seduction is hypothesised to function on both conscious and subconscious levels. According to Freud, pleasure is defined as the diminution of pain. Thus, maximizing pleasure and minimizing pain, as well as keeping their ‘account balance’ as constant as possible, form the basis of the pleasure principle.⁶³ However, the pleasure principle is neither merely nor necessarily hedonistic. In fact, it is modified by the reality principle in such a way that allows temporarily unpleasant experience or action to finally gain a positive and pleasant outcome. Thus, negative distractions may in fact both enhance positive ones and become positive themselves. Acting as some kind of a background, they may redirect attention to available positive stimulations and make one appreciate them better, i.e., enhance positive experience. Thus, seduction may not depend only on positive or pleasant distractions, but rather on their arrangement and relationship with negative ones, as proposed in one of the hypothesis of this thesis. Such a proposition is also supported by a number of theories reviewed below.

Processing fluency theory suggests another explanation of pleasure and people’s preferences, relevant for this research. It states that aesthetic pleasure depends on the perceiver’s information processing dynamics. A more positive aesthetic response comes from the ability to process the information more fluently (Halberstadt, 2006; Reber, Schwarz, & Winkielman, 2004). In highly-stressful environments such as hospitals where one is likely to project negative emotions onto surrounding objects, more fluent visual processing is highly important. Shopping environments are arguably equally stressful due to the enormous number of stimuli bombarding from

⁶³ Contemporary science also recognises Nociception – the sense of physiological pain, located in the peripheral and central nervous system, which signals potential damage to tissue (Loeser & Treede, 2008). The pain receptors are skin, joints and bones, and various body organs. It had been previously believed that pain was simply the overloading of pressure receptors, but research in the first half of the 20th century indicated that pain is a distinct phenomenon that intertwines with all of the other senses. Recent studies show that pain is not entirely a subjective experience since it is registered in the *anterior cingulate gyrus* of the brain.

every direction, although these stimuli mostly belong to the category of positive distractions. A possible reason why people see shopping spaces and shopping experience as predominantly positive and pleasant may lie in the successful strategic arrangement of sensory information. Atmospheric research (Donovan & Rositer, 1982; Bitner, 1992; Uzzel, 1995; etc.) has recognised early the importance of information processing for affecting customers' affective reactions in retail stores, and finally higher profit.

In line with the concept of processing ease or fluency, Smith (2003) says that pattern recognition and the incorporation of opposites into a balanced whole are fundamental to aesthetic experience. Most modern philosophical thought suggests that pleasurable aesthetic experience emerges from patterns of relations between people and objects, from the interaction between stimulus properties and perceivers' cognitive and affective processes (Halberstadt, 2006). Smith (2003) also notes that the intuitive sense of proportion derives from the delicate sense of balance imprinted in the brain through the inner ear. In fact, this sense of balance (and verticality) has been proposed earlier by Rudolf Steiner (in Koetzsch, 2009) in his theory of anthroposophy and 'higher senses'. It is the balance between simplicity and complexity, uniformity and variety (sometimes called 'simplicity in complexity' or 'uniformity in variety'), familiar and unfamiliar that engenders better fluency and more positive aesthetic responses (Reber et al., 2004). A similar relation has been proposed by Berlyne (1971) through his inverted U-shaped function showing the general preference for complexity, as well as the relation between the level of complexity and beauty. Creating a strategic balance of opposites, pattern recognition, complexity, affective appraisal and intuition may be in core of the phenomenon of seduction. In order to

create a truly interactive space one may have to first understand the underlying mechanisms of human perception.

5.3 Phenomenology, Multi-sensorial Experience, Synaesthesia and Higher Senses

It is hypothesised in this thesis that seduction depends on intensity, diversity and arrangement of all sensorial stimuli available in space. Sensory experience is directly connected to human health and well-being. Review of concepts based on multi-sensorial experience is thus of high importance since it establishes potential links between seduction and healing. This is reflected in the design of the research instrument, which has focused on sensorial experience of space and its patterns.

Much of the literature on people's multi-sensorial experience of places has roots in phenomenology, which articulates a process of constant interaction between all realms of sensory experience (detected by the eye, ear, nose, mouth, skin, tongue, skeleton and muscle) and cognition, through which the emotional and meaningful experiences of architectural space emerge. Phenomenology calls for a return to the 'lifeworld' – the everyday world of lived experience "which precedes knowledge" (Merleau-Ponty, 1962; Dovey, 1999). This lifeworld is primarily corporeal, rather than solely cerebral. Human consciousness is embodied consciousness, and the world is structured around a sensory and corporeal centre. Our bodies and movements are in constant interaction with the environment, reforming and redefining each other. "‘I am my body’, Gabriel Marcel claims. ‘I am the space, where I am’, establishes the poet Noel Arnaud. Finally, ‘I am my world’, writes Wittgenstein." (as cited in Pallasmaa, 2002, p. 185) According to Derrida (in Thomsen & Krewani, 1998), the language of senses predates our common use of spoken and written languages; it is

that sensual, pre-linguistic experience that gives people their sense of well-being. Pallasmaa (1996) compares this pre-language to a kind of silent knowledge produced and stored by the senses and the bodily structure.

It has often been argued that people's senses have been considerably impoverished by monotonous environments and through the dominance of vision⁶⁴ (Pérez-Gómez, 2006; Pallasmaa 2005, 1996; Zardini, 2005; Jay, 1993; Levin, 1988). According to Zardini (2005), due to an increasing preoccupation with the visual and the hygienic, standardisation and sanitisation, the perceptual sphere is under continuous erosion. This has been a constant factor in the shaping of attitudes toward the modern city that has persisted until today since the Renaissance and the Enlightenment. In such a context, people have become unable to fully respond to various environmental stimuli. Their reactions in contemporary cities have become superficial, taken for granted and unconscious, and therefore easy to manipulate. Accordingly, human beings have been described as 'fundamentally lazy' (Fitch & Bobenhausen, 1999), relying on their built environment too much and absorbing it uncritically, without recognizing what is essential. On an everyday basis, human beings are deeply involved in many routine activities, such that they often forget about their bodies and what role they play in these activities.⁶⁵ However, this does not mean that our bodies do not react. According to psychologist J.J. Gibson (1986), the senses are not passive receivers, but rather aggressive seeking mechanisms, even though people are not aware of that most of the time.

In this process of active and unconscious seeking, all bodily senses are involved simultaneously, although vision dominates. One can discuss sight, sound, touch, smell

⁶⁴ See also section 4.4.3 *Aesthetics vs. Anaesthetics* of this thesis.

⁶⁵ Ackerman (1996) emphasizes that people need to return to feeling the 'textures of life,' by awakening all their senses and allowing them to crave for novelty in order not to pass their life in a 'comfortable blur.'

and taste as separate sensations, but their major effect manifested in space is their irrevocable interdependence (Pallasmaa, 2005; Tuan, 1995, 1977). It is impossible to talk about the “pure” sensuous perception as our knowledge about the context, functions, time and place is present even without our conscious awareness. Gombrich (as cited in Cold, 2001, p. 14) emphasises the difficulty of separating “what we know from what we see (or hear, feel, taste, smell...).” Sight may indeed be the dominant sense, but it also inevitably depends on the other senses. According to Pallasmaa (1996, p. 29), “vision reveals what the touch already knows” while the sense of touch is described as the “unconscious of vision.”

The neuro-sciences recognise synesthesia as the neurologically-based condition in which a stimulus in one sensory or cognitive pathway or modality automatically triggers perceptual experiences in another (Cytowic, 2002; Baron-Cohen & Harrison, 1996). For example, after hearing a sound, the person may immediately see a colour (grapheme or colour synaesthesia). When seeing a flower on a photograph or painting, one cannot really smell the fragrance; however, one can still get the exact sensation triggered by effective visual stimulus, which in turn further evokes a specific mood or memory. Similarly, one does not necessarily have to touch ice to experience its coldness. However, while cross-sensory expressions and metaphors often used in everyday language, such as ‘bitter wind,’ ‘grumpy weather,’ ‘worm colour’ or ‘I see’ (meaning ‘I understand’) are sometimes described as synesthetic, neurological synesthesia is completely involuntary. This thesis, however, looks at synesthesia more as a concept, rather than a neurological condition, that can explain various aspects of seductive experience.

It has also been argued that the over-embracement of new technologies has led to an alienation from our senses (Pérez-Gómez, 2006). For Leach (c2006), though, such

a critique ignores the remarkable human potential to adjust to the novel and the unusual. Our lives are so strongly connected with technology nowadays that our bodies tend to live through technology, appropriating it as some sort of extension or ‘prosthetic device.’ For Malnar & Vodvarka (2004), technology per se is not the problem. The problem rather lies in a “flawed typology based on abstract elements given rectitude by a belief that they are inherently pure, even healthy. (...) What is required is a different view of what constitutes design.” (Malnar & Vodvarka, 2004, p. 280) In fact, as Zardini (2005) notices, multi-sensory experience gains increasing attention and considerably influences the design of virtual environments and communication today. Such renewed interest in sensory experience he calls the ‘sensorial revolution.’ Full potentials of virtual reality are still to be explored, especially in regards to synesthesia.⁶⁶

In their book, *Sensory Design*, Malnar & Vodvarka (2004, p. 59) argue that “sensation, mediated by experience and culture (...) shapes our responses to spaces.” Therefore, sensory response, sentiment and memory should be seen as critical design factors. They recognise that perception is a “product of learned cultural inference” and on that basis developed a contextual percept schematic, expressed by the simple formula: PS/CM = CP (Perceptual Systems / Cultural Modifiers = Contextual Percept).

Using a three-step process, the authors further devised a design tool for evaluating space based on a new sensory typology. They constructed a matrix of ‘common aspects of sensory responses’ for all the senses – ‘common vocabulary matrix,’ which they further refined into ‘legibility schematic.’ The authors explain:

⁶⁶ According to Rykwert (2002), it is precisely because of the sensuous quality of space seduction that the current spread of cyberspace will not be able to replace the tangible qualities of the ‘real’ public realm and direct social interaction. On the contrary, as Mitchel (2002) predicts, the global expansion of the virtual and the unrestrained access to it will, in fact, turn attention to fundamental qualities of physical space and its ability to attract.

(...) for each sense, there are two type: precise (and limited), and general (forming a context, or ground). While the terms used for vision are likely familiar, the others may not be. Immediate and episodic odor types refer to that immediately experienced and that recurring through memory, while the entries for the haptic remind us that it is multifaceted. The duration category particularly reveals real differences between the visual and auditory, on the one hand, and the haptic and odor, on the other. Indeed, the references for the latter are both wider-ranging and more fundamental (as suggested by the terms “involuntary” and “visceral”) than those for the former, suggesting that their role in design is correspondingly profound. (Malnar & Vodvarka, 2004, p. 244)

Using the legibility schematic as a point of reference, the authors devised their own evaluative design tool, called the ‘sensory slider.’⁶⁷ The slider, in fact, represents a typical evaluation scale model. However, it allows the user to make more intuitive evaluation, since the scale does not have any evaluation units. Both the common vocabulary matrix and the sensory slider have considerably influenced the method used in this research.

Western metaphysics has traditionally considered the senses of touch, smell and taste as inferior, mere bodily ‘lower’ senses, while vision and hearing have been considered ‘higher’ (Diaconu, 2002). While such a division relates to the well-known essential five senses, theory, physiology and neuro-sciences recognise ‘higher senses’ which go beyond these conventional ones. According to Green (n.d.), today’s science officially recognises 10 senses and 11 more ‘waiting in the wings’ – thus 21.

The reduction of the sensorium into five senses was first determined by Aristotle, perhaps for neat numerological reasons rather than physiological ones; but Galen said there were six, Erasmus Darwin thought there were 12, and Von Frey reduced them to eight. [...] Zhen Buddhists say there is a sixth sense [...] but a different one from the Western notion of the sixth sense as extra-sensory perception. [...] Recent authorities calculate that there are 17 senses. (Synnott, 1993, p. 155)

Rudolf Steiner, in his theory of anthroposophy, identified 12 senses, seven more than the normally recognized five, namely: sense of Speech/Language, sense of

⁶⁷ More about Concept of Sensory Design can be found in Malnar, Joy Monice & Vodvarka, Frank. *Sensory Design*. Minneapolis: University of Minnesota Press, 2004. pp. 245-50.

Thoughts/Concept, sense of Self-awareness/Ego, sense of Temperature/Warmth, sense of Balance and Acceleration, sense of Motion/Movement/Kinaesthetic, and sense of Life/Time Continuum (Koetzsch, 2009; Green, n.d.).

Sense of speech or language enables us to grasp the meaning of sounds and words we hear, as well as gestures and facial expressions we see. Children are able to understand the meaning of the sounds of words before understanding the language it was spoken in. The sense of thoughts enables us to express our ideas and concepts, while the sense of ego helps us to discover and develop our self-identity and self-awareness.

Through the sense of balance, we establish ourselves in a certain relationship with the surrounding space. It enables the development of our 'bodily egohood', through which we truly become 'citizens of a space' (Green, n.d.). 'Equipping' ourselves with the awareness of position also gives us the ability to have a 'point of view,' to see the world in a unique way. This is the basis of attention. The sense of movement enables us to meet others and establish contact. The eyes themselves are a tool of the sense of movement; the way we know what we see is through the sense of the fine movements of the muscles around the eyes.

Finally, the sense of life gives us a feeling of being alive and a sense of well-being. People are usually not conscious of it unless they begin to feel bad or ill. It provides us the essential signs such as 'I am hungry or thirsty,' or 'I am tired.' There are metabolic 'senses' that are increasingly being identified within physiology – a diverse group ranging from 'bladder stretch' to 'Cerebrospinal pH.' Together they form the sense of life and similar to the concept of the life-body, it is connected more to the whole than to its parts. Green (n.d.) sees the concept of 'enough-ness' as a cultural blind-spot which is possible only when the wholeness does not exist. Our

daily routines and boredom are particularly important for the sense of life as they connect us to the process of time continuum. In our contemporary times characterized by busyness and over-timetabling, the sense of process is rare. The whole world of instant experiences, of fast-forwarding and rewinding, of entertaining for the sake of avoiding boredom, prevents the development of any sense of patience. Our lives cannot be controlled by a remote controller as DVDs can.

Although one may not be aware of it all the time, human beings in their everyday experiences use more than the conventionally known five senses. Not being aware of them does not make them unimportant. Instead, the everyday manipulation of them through various means, including architecture, shows the opposite. Research has yet to discover their mechanisms and fully acknowledge their role in space experience and, ultimately, design. The broader concept of higher senses, particularly the senses of balance and ego, are found to be particularly useful in interpreting people's spatial experiences and aesthetic preferences that are often subconscious and difficult to articulate using common five senses.

5.4 Aesthetics and Well-being

5.4.1 (Aesthetic) Pleasure, Positive Emotions and Well-being

Pleasure relates to the phenomenon of seduction at least in that seductive experience relies on pleasant stimulations emitted and exchanged in space. Pleasure itself can be described as seductive. In Western culture, physical and emotional comfort is often equated with happiness and whatever that makes people crave and desire for pleasure. However, several questions should be posed: How does the pleasure operate? What are the principles on which the pleasure arises? What kinds of

pleasure does an experience of a place bring and a good architectural design engender? How does pleasure relate to health and well-being? How does pleasure relate to pain?

There is a growing agreement between researchers from various disciplines that well-designed and aesthetically pleasant spaces make people happy and satisfied, give them high self-esteem and, thus, positively affect their mood and health (Kolstad, c2001; Linton, c1995; Lonsway, c2007; Parker, 1990). As a result, happiness and positive emotions (stemming from an appreciation of the built environment) have received more prominent attention in more recent architectural design research (Wernick, c2008). For Pérez-Gómez (2006, p. 3) the greatest gift of all humans is love and “despite our suspicions, architecture has been and must continue to be built upon love.” Similarly, De Botton (2006) emphasizes that architecture has the enormous potential to promise and engender happiness and that exploring such a capacity should be its main role. Finally, various medical studies have shown that “the psychological state of happiness” was a better predictor of coronary risks than any other clinical variable (Linton, c1995).

However, such a subjective understanding of health is still taken as highly problematic (if not completely esoteric) since it is difficult to test and apply in the design process. Furthermore, and perhaps more important for this study According to Linton’s (c1995) ‘Total Healing Environment’ concept, the main and the most powerful healing potentials come from each human being, and designing healing environments involves primarily finding adequate ways to trigger those inner potentials. Therefore, the definition of health does not exist; in fact, it is not even needed, since everyone may have his or her own individual definition of healing. Similarly, Birgit Cold (2001) states that we all intuitively know, consciously and

subconsciously, what well-being is and how it feels, although this intuitive feeling is usually suppressed or overcome by cultural norms and social conventions. For her, therefore, health and well-being may be understood as

“a dynamic person-role-place-time action and a culturally influenced relationship including sensuous perception, emotional cognition and intellectual considerations moving between the subconscious as well as the conscious field.” (Cold, 2001, p. 17)

Recent research on well-being mainly derives from two relatively distinct, yet overlapping, philosophical perspectives, namely: hedonism and eudaimonism (Boskovic & Jengic, 2008). Hedonic perspective focuses on happiness and defines subjective well-being in terms of the attainment of pleasure and avoidance of pain (pleasure principle). The second, the eudaimonic approach, relies on meaning and self-realisation to define well-being in terms of the degree to which a person fulfills his or her true potentials. This was first put forward by Aristotle, who equated happiness with living a good virtuous life (Ryan & Deci, 2001). Such an approach addresses psychological and social well-being by pointing out that well-being is not so much a measure of a final outcome or state, but rather a dynamic process of self-fulfilment and self-realisation. The concept of psychological or emotional well-being (Ryff, 1989) was originally construed as a challenge in overcoming the hedonistic concept of subjective well-being and comfort in psychology. From the eudaimonic point of view, people’s subjective reports about feelings of happiness and satisfaction with their lives at a specific time do not necessarily reflect their psychological and social well-being (Ryan & Deci, 2001). Similarly, Farrelly (2007) points out that the happiness addiction in Western culture creates a strong belief in the desire-happiness chain, which may be denoted in the form of: desire=gratification=pleasure=happiness. However, such a chain is not always linear. Desires are not always satisfied and

pleasure does not necessarily bring happiness. And most often, it is desire itself that is desired.

This thesis sees both hedonistic and eudaimonic perspectives as not necessarily opposed, but rather complementing. In fact, both perspectives may be related to and interpreted in architectural terms. Eudemonic perspective has been already addressed through the phenomenological discourses of space and place and emotional attachment to places. Possible links between pro-hedonistic pleasure and architecture are further interpreted below.

Influential writings, particularly Freud's "Beyond pleasure principle" (1922) and Plato's "Philebus" (in Cooper, ed., 1997), provide fruitful clues for answering the above posed questions.⁶⁸ Both Freud's and Plato's understandings of pleasure are based on oppositions and balance, and may be interpreted as strongly architectural. Plato (in Cooper, ed., 1997) based his definition of pleasure upon the relationship between '*peras*' and '*apeiron*', that is, *limit* and *limitless*. However, such a pleasure is a relative and 'impure' pleasure. Platonic philosophy also includes a category of unmixed, 'pure' and therefore 'wholly true' pleasure that derives from the ideal beauty of colour, form, odour, and sound. These pleasures are absolute, for their absence is in itself unfelt and without pain.

Freud (1922) similarly finds that pleasure is strongly linked to unpleasure or pain. Pleasure is defined as the diminution of pain, and that is the basis by which he understands the 'pleasure principle': maximizing pleasure, minimizing pain, and keeping this balance as constant as possible. However, it is not the pleasure principle itself that Freud is searching for in his book, but rather something that lies, as the title

⁶⁸ Some of other more recent works that tried to further connect the notions of beauty of built environment, pleasure and health are "Aesthetics, Well-Being, and Health: Essays within Architecture and Environmental Aesthetics", edited by Birgit Cold (c2001), Ann Bergren's (1998) essay "Jon Jerde and the Architecture of Pleasure", Hildebrand's "Origins of Architectural Pleasure" (c1999), Leach's "The Anaesthetics of Architecture" (c1999) and Bergmann's "Architecture, Aesth/Ethics & Religion".

indicates, *beyond* it. He observes how the reality principle transforms the pleasure principle through the ego-instinct of self-preservation, especially in cases when the ego facilitates the temporary endurance of pain on the long and circuitous road to pleasure. For Freud, it is obvious that mastery over pain brings pleasure and satisfaction. Furthermore it is in the constant repetition of painful experiences, in repetition for its own sake, where the pleasure arises. Finally, since the pleasure principle is a tendency to free the organism from any excitation and drive it towards the state of no change, its ultimate goal is, in fact, paradoxical – returning living matter to the place of the inorganic world. Thus, ironically, the ultimate goal of an organism is death. However, Freud distinguishes two types of instincts: ego-instincts, which impel towards death and sexual instincts, which impel towards the preservation of life. It is in the dynamic interaction between these two instincts, between Thanatos and Eros, that pleasure exists.

The pleasure principle has been criticized as a manipulative mechanism widely used in commercialized public spaces to legitimise torture, tension and frustration instead of “pure true pleasure” (Dichter, In Baudrillard, 2001). By offering an individual the opportunity for total fulfilment and liberation, consumer society today claims to be ‘new humanism’ of consumption as opposed to the ‘nihilism’ of consumption. Pérez-Gómez (2006) also criticises hedonistic values of modern Western civilization as it takes for granted a quest to pursue individual happiness and freedom and, in that way, naturalises the right to seek pleasure and avoid pain, thus creating fake democracy. However, Hildebrand (c1999) sees human pleasure as a legitimate architectural purpose. He grounds his belief in evolutionary psychology research, stating that the pleasurable responses to certain environmental characteristics are innate, transcending any societal trend, and in fact important for

survival. For him the rejection of such characteristics would engender unnecessary frustration.

However, belief that most things that feel good or pleasant and make someone happy are good and those that feel unpleasant are bad for one's health does not always hold true (Farrelly, 2007). Moreover, the psychological research of Gilbert & Wilson (1999) shows that even when people accurately estimate what makes them happy, they tend not to make decisions according to that. In fact, people focus more on immediate and more intense factors than on the ones they know really matter. Such a tendency to want and chose what is 'wrong,' Gilbert & Wilson (1999) call 'miswanting,' as originating from the primate tendency to acclimatise to particular levels of pleasure and sustain the state of perpetual dissatisfaction.⁶⁹ Another explanation comes from neuropsychology, which states that people sometimes want 'wrong' because of the human urge to imitate. Such an urge is hardwired into people's brain structure (namely in the premotor cortex and inferior parietal cortex of the human brain) as so-called 'mirror neurons' (Rizzolatti & Craighero, 2004). Mirror neurons are those which fire both when someone acts and when someone observes the same action performed by another. Leach's (c2006) concept of camouflage further elaborates on this process of imitation finding it crucial for the achievement of greater identification with space and self.

5.4.2 Aesthetics, Anaesthetics and Well-being

Although there is a general belief that the aesthetics of the built environment has a positive influence on people's emotions and sense of well-being, such a relationship seems to be neglected in the recent past. In fact, more dominant in recent discussion is

⁶⁹ This again calls for Freud's (1922) pleasure principle and repetition of unpleasant actions in order to achieve pleasure.

a belief that our built environment in general either lacks beauty or it is over-beautified.

The word 'pollution' is usually related to the symptoms of an impoverished physical environment and it has many forms, most familiarly related to traffic, industry and other human activities, manifesting itself in atmospheric, water, land and noise pollution. Other forms are as noticeable but not normally regarded as pollution, such as its visual manifestations which may be equally destructive to human well-being. Previous studies have been mostly concerned with the negative impacts of both aesthetically unpleasant and unpleasant built environments on people's well-being.

In his influential 'Image of the City' Lynch (1960) points out four negative aspects or 'faults' of contemporary cities that make the strongest impact on the quality of life and sense of well-being for their inhabitants. The first is the unpleasant 'burden of perceptual stress' that includes omnipresent noise (acoustic and symbolic) and uncomfortable climate. The second and third faults are related to illegibility and the lack of visible identity. The contemporary city is monotonous and confused at the same time, ambiguous and disconnected, losing the sense of orientation, diversity and character of a place. The last disability of the contemporary city is its rigidity, its lack of openness. Active interactions between the environment and individuals as well as interpersonal relationships are suppressed instead of being encouraged. Although relatively old, Lynch's theory of imageability still proves to be quite up-to-date and accurate in description of contemporary cities and distress they produce on everyday basis.

In their 'broken window' theory, Wilson & Kelling (n.d.) suggest that the deteriorated environment can negatively engender people's behaviour. "If a window in a building is *and is left unrepaired*, all the rest of the windows will soon be

broken”. (Wilson & Kelling, n.d., p. 2) In such a way, the authors seem to advocate for beautification in order to sustain appropriate public behavior. However, their emphasis is still oriented towards negative impacts and curing rather than prevention and healing. This thesis takes a more positive stand assuming the opposite - that well-designed and aesthetically pleasant environment can affect people’s mood and behaviour, sensory and mental experience of space positively, and therefore improve their sense of well-being.

However, not only aesthetically unpleasant environments are criticised as negative. Another group of researchers (Dovey, 1999, c2001; Franck & Stevens, 2007; Leach, c1999; Pallasmaa, 1996, 2002; Pérez-Gómez, 2006, 2007) also criticises the over-beautification of public spaces as it imposes rigidity, homogeneity and order instead of possibilities, diversity and freedom. Over-beautification (or aesthetisation), accompanied by canonisation, standardisation, commodification and sameness, in their opinion, manipulates people’s perception and desires by anaesthetising and depriving their experiential and critical reading of space. This is manifested in further prioritising of vision among other senses and information blur. This group of critiques is particularly fruitful for this thesis and it has already been covered in previous sections of this chapter. In brief, these critiques often attempt to uncover less obvious and somewhat unexpected connections between built environment and health and (re)interpreting them in a suggestive yet critical and lucid manner. Predominantly theoretical and multidisciplinary, they often combine knowledge coming from power discourses and semantics, philosophy of space and phenomenology, aesthetics and ethics, among others. As such, they also proved to be useful in building theoretical approach and ways of argumentation in this thesis.

According to Pallasmaa (2002, p. 166), “the truly disturbing buildings of today, that barely hide their attachment to nihilism and mental violence, are viewed and accepted as manifestations of a new aesthetic sensibility.” Instead of mediating, evoking and facilitating the existential feelings and sensations, contemporary architecture has narrowed the range of the visual aesthetic experience and “normalised” emotions eliminating completely the extreme forms of emotions such as “sorrow and melancholy, happiness and ecstasy” (Pallasmaa, 2002, p. 181). Franck & Stevens (2007) similarly claim that over-beautified places radiate control and inhibit social interaction rather than emit happiness and a sense of good mood. This further opens a discussion on architecture, aesth/ethics, power and well-being (Bergmann, 2005; Nielsen, 2004).

Architecture is fully ensnared within the condition of aestheticisation and anaestheticisation, and contemporary consumption spaces play an important role in this process. Yet it is a challenge in architecture to look at over-beautification in terms of stepping beyond mere decoration, as well as to look at anaestheticisation as a process of physical, mental and emotional discharge and recharge rather than sensuous degradation.

Chapter 6

Results of Indicative Post Occupancy Evaluation (POE) and Discussion

Building a new concept of seduction in Chapter 5 is grounded on both relevant theoretical discourses and results gathered during on-site POE in Singapore and Belgrade. This chapter consists of three sections. The first section provides only necessary information on four case studies while the second part briefly discusses the main POE findings that generally confirm the ideas explored in existing knowledge on seduction.⁷⁰ The third section discusses in details the results which are the most relevant for further understanding of the investigated phenomenon, leading to a new concept of seduction. The discussion takes place with regards to relevant theoretical concepts.

6.1 Consumption Spaces in Singapore and Belgrade: A Brief Overview

In order to make any comparison between shopping spaces in Singapore and Belgrade and to better understand potentially different attitudes towards them, a brief overview of consumption space development in the two cities, as well as the cultural, economic and political context that shaped it, is needed. While shopping malls only recently emerged in the city of Belgrade, their development and role in urban transformations in Singapore have had a much longer and richer history. Street shopping has always been and remains predominant and the most popular form of shopping in Belgrade, as generally in European continent's cities. The shopping mall is an American invention and has never been embraced by European cities. In fact, it

⁷⁰ For additional and more detailed information on study results, samples of the questionnaires, catalogue of photographs taken during the journeys and the parts of the transcribed interviews may be found in Appendix 2: Post Occupancy Evaluation (POE) – Data and Findings, page A-13.

has been seen as a somewhat threatening novelty which rarely finds its place in the European cities' downtowns. It does appear in newly developed suburban areas, though in much smaller numbers and sizes and much later than in the United States.

Belgrade

Its ex-communist background, characterised by a strong centralised state power dominant from the Second World War until the end of 1980s, was one of the main forces that directed the urbanisation process in Belgrade (Stupar 2004). Like in other ex-communist countries in Eastern Europe, such a system affected urban and social structure in a completely different way from capitalist countries. The traces of such a development are still visible in today's Belgrade, though additionally complicated by civil wars in former Yugoslavia, as well as political isolation and serious economic crisis during 1990s.

Although the influence cannot be denied, proposing any direct and firm connection between communist regime and consumption spaces development, however, would be at least incomplete, superficial, irresponsible, unfair, and, finally, incorrect. Eastern European cities, like other European cities, have had different consumption patterns as explained before. In addition, a protective and self-conscious attitude towards built heritage throughout Europe, as well as lower purchasing power in Eastern European cities, should be considered the main factors why the typical shopping mall concept did not find its success in Europe.

Accordingly, three main phases in consumption space development in Belgrade may be traced:

1) Phase during communism (until the end of 1980s):

During this phase, due to the discouragement of ownership of private property, the main shopping environments were limited to the chain of "Belgrade Department

Stores.” Only small private craftsmen stores were allowed. In the 1970s, the only shopping complex that could possibly be compared to what we today call a shopping mall was built. It was the shopping centre “Merkator,” built to satisfy the needs of New Belgrade⁷¹. Although the whole complex did not have a single owner, it consisted of a big department store and supermarket, hundreds of individual retail, commercial and service stores, as well as a cinema. In the late 1980s, it was the craftsmen who together started developing so-called “commercial trade centres.”

2) Phase after communism and during the civil war (1990s):

The political and economic crisis in 1990s strongly affected the entire urban development of Belgrade. However, this was the time when private property was allowed again, and two major streams of consumption space development started to emerge. One stream engendered very popular and cheap open markets, spreading over large plots of land far from the downtown area. At the same time, the street peddlers flooded the downtown area. Another stream is linked mostly to the downtown area (and New Belgrade which was becoming a new business area) where private investors used the opportunity to construct private retail and business centres that were relatively exclusive, small in size and designed for particular groups of users. The previously popular department stores almost disappeared. Accommodating relatively exclusive and expensive brands and facilities, these new local centres were novelties that did not have a realistic demand in the market. Rather, they were places for window-shopping, to see and to be seen. In that sense, they were social spaces, yet for quite limited strata of social groups, including those who wanted to become part of ‘new middle class’. Apart from retail stores and a few commercial services, offices and cafés, these centres did not provide any other activities usually found in a typical

⁷¹ New Belgrade is the most populated suburban area of the city of Belgrade. It has been built from scratch after the World War II on the left bank of the Sava river, opposite the old Belgrade. In recent years it emerged as a new business centre of Belgrade.

shopping mall. All these centres (about 20 of them) still exist in Belgrade, but most of them seriously struggle for existence. Apart from unrealistic market demand at the time they were built and low investment in renovation, the reason for their decline, may be also traced to the political and ‘days of crisis’ stigma they inherited. In the late 1990s, a type of specialised supermarkets and department stores started to emerge, mostly in suburban areas. However, their real expansion began after 2000.

3) Phase after civil war (from late 1990s until today):

Period after the civil war brought new urban development and expansion of supermarkets and shopping malls in Belgrade outskirts, although relatively slow and small in scale. Shopping centre “New Millennium,” one of the case studies in this research, represents a transitional type from previous local centres to new shopping malls. After 2006, only two typical shopping malls were built in New Belgrade, namely “DeltaCity” (2007, a case study in this thesis) and “Usce” (2009) while the construction of few new ones has been announced. Another small shopping centre-hotel “Zira” built in 2007, close to downtown, is in fact a transitional type (like “New Millennium”).

Singapore

Since 1960s Singapore’s retail landscape has undergone immense change due to country’s rapid economic growth accompanied by social changes. Today’s retail market is highly cosmopolitan, complex and competitive consisted of more than 200 big shopping centres. The development of shopping malls generally reminds more of that undertaken on the American continent.

In the 1960s, the retail offer was limited to a small number of shops and department stores, mainly in Raffles Place in the Central Business District (CBD), High Street and Orchard Road (CK Tang Department Store, founded in 1934 and

established in Orchard Road in the 1950s), as well as several sub-centres for various local ethnic groups, such as Chinatown, Serangoon Road, Geylang Serai and Arab Street (Yap, 1996).

Rapid development and modernisation of consumption spaces began in the late 1960s with the first generation of planned one-stop shopping centres and mixed-use developments, located largely in the central city areas. The development of such centres continued during 1970s and 1980s especially in the Orchard Road area. The first half of 1990s is characterised by rapid and wide-spread refurbishment of the older buildings and the emergence of the first mega shopping malls with total area larger than 700,000sq.ft. At the same time, the URA's (Urban Development Authority) decentralization policy has also given rise to planned suburban shopping.

Due to Asian economic crisis (started in 1997), such a boom development of shopping mall spaces in Singapore experienced a short slowdown. However, recently a number of new malls (such as VivoCity) have opened outside the traditional shopping belt around Orchard Road increasing the competition, which again resulted in the most recent re-development of Orchard area. Old malls are rapidly being refurbished (such as Paragon, Orchard Central, Mandarin Gallery, etc.) and new ones have been built (ION Orchard, 2009).

Although happening in different contexts, the rise in retail spaces in both cities is characterised not only by the larger number of shopping malls and increment of total retail area, but also by their spatial transformations. Traditional types of shopping malls mutated into different forms, becoming more attractive, creative and user-friendly, yet, at the same time, often more aggressive due to an extremely high competitiveness.



Figure 5 – Comparative timeline - Development of consumption spaces in the second half of the 20th century in Belgrade and Singapore

Figure 5 summarises and compares the emergence of different types of shopping environments in Belgrade in Singapore. While the boom of smaller-size shopping centres in Singapore started in 1960s, the same process in Belgrade started twenty years later. Similarly, Belgrade faces large-scale shopping mall development almost twenty years later compared to Singapore. Four case studies in this research belong to the latest period, after 2000.

6.2 Case Studies

For the purpose of later analysis and discussion, overviews of the case studies are arranged according to their spatial type, from the simplest to more complex ones. These are namely: New Millennium, Belgrade (centralised spatial type); CityLink, Singapore (linear type); DeltaCity, Belgrade (ringy/circular type) and VivoCity, Singapore (disperse/infinite type). Each overview includes brief information on design background and urban context, physical layout and functional organisation.

Case Study 1: Shopping Centre “New Millennium”, Belgrade

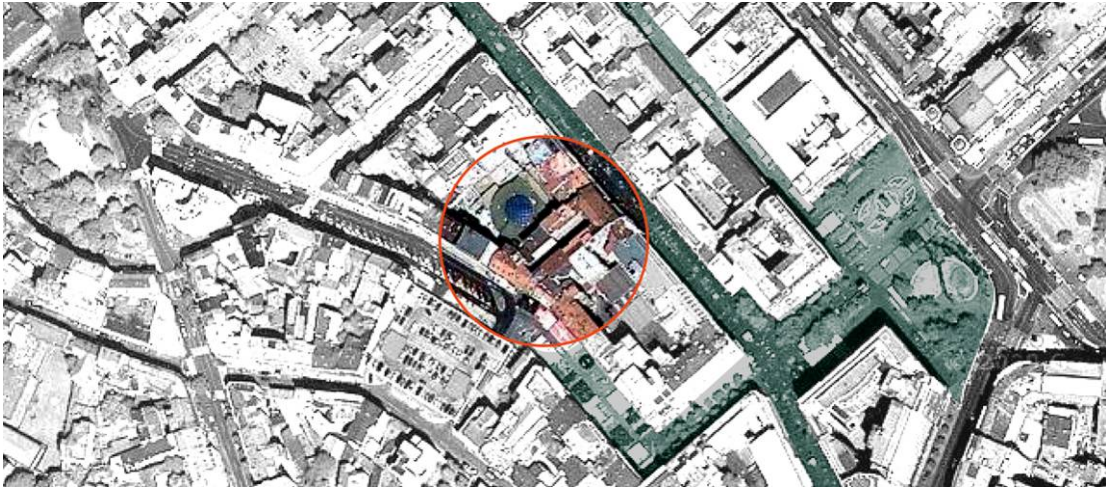


Figure 6 – Shopping Centre “New Millennium,” Belgrade – Location and context

Background and context:

Shopping centre New Millennium is situated in the core of Belgrade’s historical centre, in the main pedestrian and shopping zone of Knez Mihailova Street. Typologically it fits between existing local shopping centres and typical shopping malls. It spreads over the courtyard space of a traditional central-European urban block, covered by the glass dome. It has direct access from four surrounding streets, with the main entrance from Spasicev passage which links Knez Mihailova Street and café and restaurant pedestrian area (Obilicev venac). One hotel, another shopping centre and a public garage are in the closest proximity. (See Figures 6 and 7.)

Layout and functional organisation:

Relatively small, with a total area of 4.500 m², New Millennium accommodates 135 commercial units of different size on 4 levels, with a small cinema theatre in the passage. A spiral glass stairway (accompanied with a glass elevator) dominates the central circular atrium from which corridors branch in four directions. The centrality is enhanced by the natural light coming from the glass dome. However, there is a

tension between centripetal and centrifugal spatial forces. One finds oneself circling endlessly around the empty space towards dead-end corridors and turning back again towards the empty centre. (See Figures 7 and 8.)

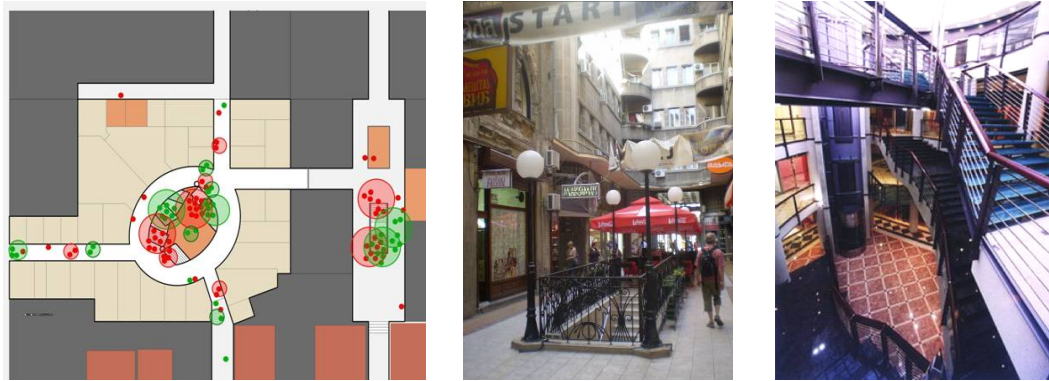


Figure 7 – Shopping Centre “New Millennium,” Belgrade – ground-floor plan (left), exterior passage (middle) and atrium (right)

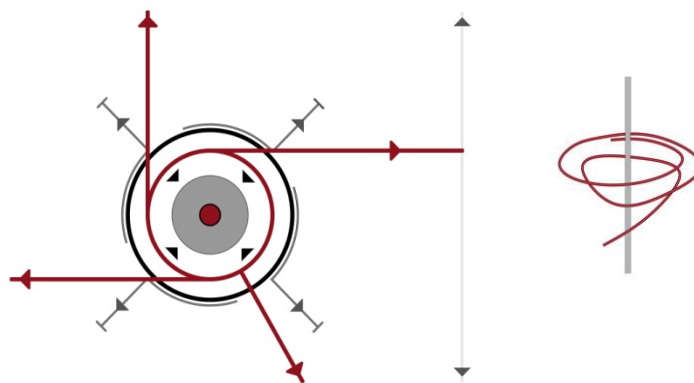


Figure 8 – Shopping Centre “New Millennium,” Belgrade – Centralised Spatial Type: Diagram of centripetal and centrifugal spatial forces

Aesthetically, the design of the interior is a mix of materials, such as marble and stone, modern steel and glass construction. The intention was to reflect on traditional outdoor aesthetics (the old city centre) yet retaining a contemporary appeal and, in such a way, make a transition from exterior to interior space more spontaneous. However, the size of the centre did not allow further simulation of outdoor street ambience. Other than the glass cupola, there is no visual access to outdoor spaces and elements of greenery are lacking, so that the whole atmosphere appears rather dark, gloomy, and somewhat uninviting.

Case Study 2: Underground Shopping Centre “CityLink Mall”, Singapore

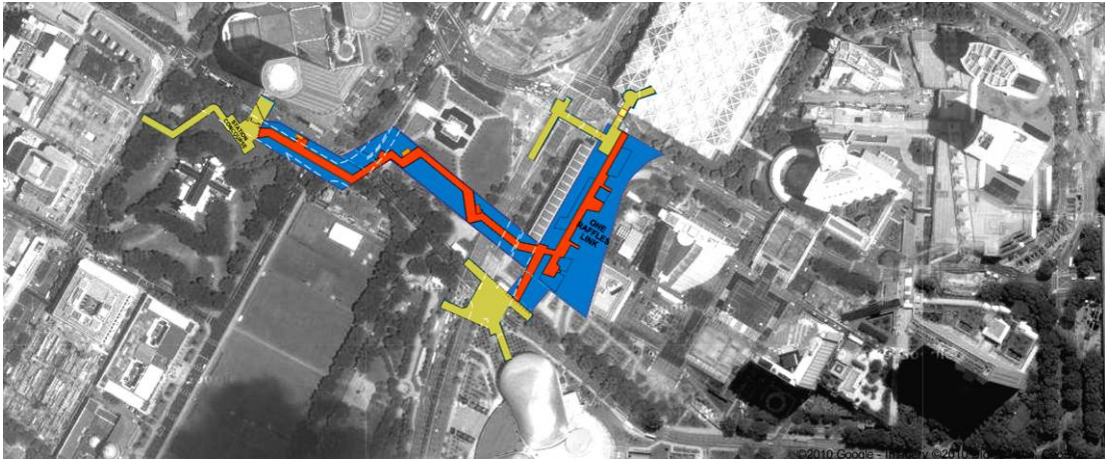


Figure 9 – Underground Shopping Centre “CityLink Mall,” Singapore – Location and context

Background and context:

CityLink Mall is the first underground shopping mall in Singapore. It is 350 metre long and 7 metre wide and connects City Hall MRT (subway station) to One Raffles Link, Esplanade Theatres on the Bay and Esplanade MRT, Marina Square, Millennia Walk, Suntec City Mall and a number of hotels. (See Figure 9.) It has a total area of 5,600 square metres and more than 50 shops. Additionally, this underground link/mall came as a response to the hot tropical climate, which is one of the important factors for the functioning and development of Singaporean public places. It was inspired by much larger underground projects in Toronto and Montreal where the cold weather makes it unpleasant to walk in the open for too long (Boisvert, 2007).

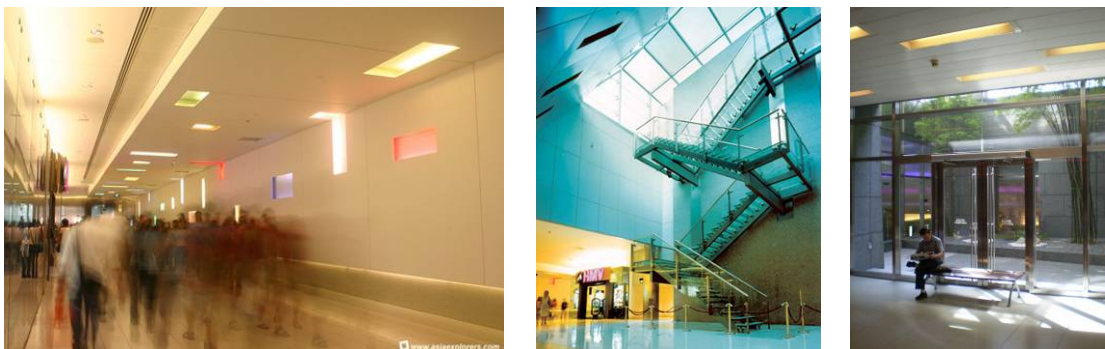


Figure 10 – “CityLink Mall,” Singapore – Different aesthetic ambiances and visual connection with on-ground outdoor spaces

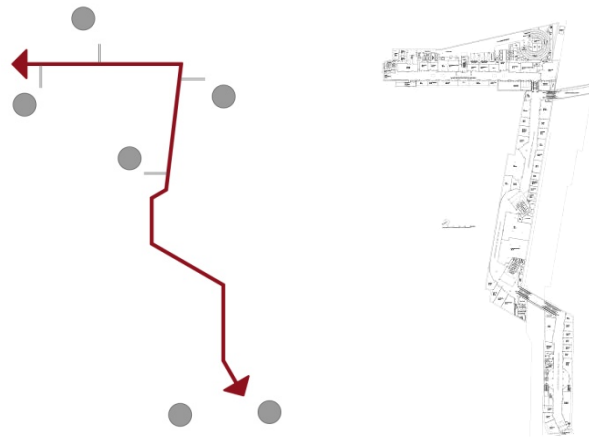


Figure 11 – “CityLink Mall,” Singapore – Linear Spatial Type:
Diagram of linear and “zigzag” spatial forces

Layout and functional organisation:

The layout of CityLink Mall is simple and linear, comprising three main linear segments with somewhat different aesthetic ambiances. (See figures 10 and 11.) On the one hand, this tunnel space facilitates two-directional linear movement and speed through predominant linearity, rhythmically positioned design elements, dynamic and colourful lighting arrangements, bright and smooth materialisation, sharp turnings and even by changing the floor levels. On the other hand, however, the movement is slowed down by a number of stop points and exits, by changing the passengers’ attention from one side to another along the way, and even by changing positions of escalators from one to another side of the walkway. As a result of these zigzag micro-forces, the linearity of space is broken into segments. Sudden places with visual access to outdoor space, natural light and greenery, as well as seating areas, cafés and restaurants similar to ones along on-ground streets, give a faint impression of pedestrian street ambience while clearly acknowledging that one is underground.

Using this mix of hyper-reality and the phantasmagoria principle, the disadvantage of being underground somehow turns into an advantage. The space

vacillates between contradictions of convenience and disturbance, fast and slow, down and up, dark and light, in and out, and in such a way that provides a kind of contradictory feeling of limited endlessness, which may be the main source of its seductiveness.

Case Study 3: Shopping Mall “DeltaCity,” Belgrade



Figure 12 – Shopping Mall “DeltaCity,” Belgrade – Location and context

Background and context:

Spread over three levels with a total area of 30,000 square metres of retail space, DeltaCity is the first conventional shopping mall in Serbia, built in 2007 in New Belgrade. DeltaCity was built on a strategic location in the city, not very close to the downtown, yet easily accessible and taking advantage of an existing shopping route. To be precise, it is in direct proximity to an open market, which was very popular during the 1990s, and is also along the way to two other formerly popular local shopping centres - Block 45, a Chinese shopping centre and Piramida.



Figure 13 – Shopping Mall “DeltaCity,” Belgrade – Ground floor plan and exterior

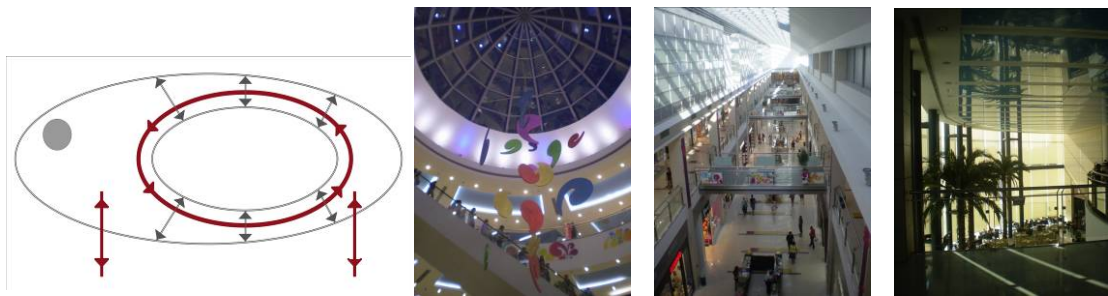


Figure 14 – Shopping Mall “DeltaCity,” Belgrade – Ringy/circular spatial type:
Diagram of ‘endless’ spatial forces and interior images (main hall, strait corridor, restaurant)

Layout and functional organisation:

DeltaCity’s design follows the well-known concept of the circular/ringy shopping mall type within an almost entirely enclosed box. However, being the only one of its type in Belgrade, with its modern design and greater number of activities provided, DeltaCity has been a true novelty for Belgrade’s (and Serbian) context. (See Figures 13 and 14.)

While the ground level gives an impression of an endless street atmosphere with plants and open seating arrangements, upper levels are arranged in parallel circles with galleries connected with bridges. All corridors are covered by a glass roof, which together with exotic plants like palm trees and art installations contributes to the overall cosy and refreshing appeal of the mall. One corridor is bent to provide limited visibility and to encourage endless walking. Aesthetically, though, the corridors do

not differ significantly, being predominantly white in colour. The most distinguishable points are the two entrance halls with cupolas in blue and red.

Case Study 4: Shopping Mall “VivoCity,” Singapore



Figure 15 – Shopping Mall “VivoCity,” Singapore – Location and context

Background and context:

VivoCity is the largest shopping mall in Singapore located at the HarbourFront precinct, across to Sentosa Island. It contains 102,000 square metres of retail space spread over six levels, including two basement levels and the roof-garden level. Although somewhat isolated and far from the Orchard Road, the main shopping area in Singapore, VivoCity has had an incredible success.

The mall is well connected to its surrounding. Two underground passages connect it to HarbourFront MRT Station (subway station). It is also connected to HarbourFront Centre by two enclosed bridges on level two, which makes the whole complex appear even larger and more complex. One outdoor bridge (also on level two) connects the mall to St James Power Station, a well-known going out spot. It is also connected to Sentosa Island by the Sentosa Express terminal station on the third level.



Figure 16 – Shopping Mall “VivoCity,” Singapore – Ground floor plan, exterior and interior images

Layout and functional organisation:

As Toyo Ito’s first project in Singapore, it was inspired by the motifs of the ocean waves and aims to express a sense of spatial fluidity and vibrancy. Both façade and interior space appear organic, with multiple layers of elegant spatial elements, surfaces, masses, connectors and voids overlapping in a dynamic and engaging manner. The interplay between indoor and outdoor space (inner courtyards, water elements, sky park, etc.) brings a refreshing feel to the whole space, with an impression of physical structure softening and almost melting. (See Figure 16.)

Both layout and façade are opposed to the enclosed box model of a typical shopping mall. It is neither dumb-bell, nor ringy, but rather composite, dispersed and of an infinite spatial type. (See figure 17.) A plethora of pathways goes around the central 8-shaped pattern (infinity symbol), that makes the walls and corridors curve endlessly. Together with strategically placed vertical communications, its vast yet

controlled and segmented visibility and fluid design, horizontal and vertical circulation goes without an end. The spatial forces are diffused into endless micro-events that may occur. (See Figure 17.)



Figure 17 – Shopping Mall “VivoCity,” Singapore – Disperse/infinite spatial type: Diagram of dispersed and infinite movement and spatial forces, dispersed exterior structure

6.3 Summary of POE Results

6.3.1 Statistical Survey Results⁷²

The main results gathered from the short questionnaire show that a higher level of positive sensory stimuli leads to a higher seduction level, which confirms one of the primary hypotheses in this thesis. (See Figures 18 and 19 - Charts 1a and 1b.)

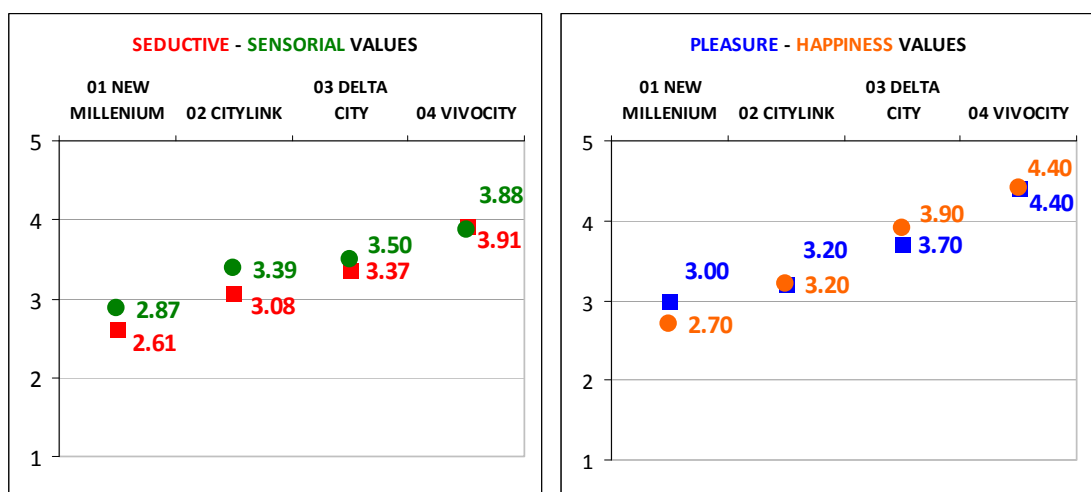


Figure 18 – Chart 1a – Levels of seduction and sensorial richness (left)
 Figure 19 – Chart 1b – Levels of pleasure and happiness (right)

⁷² See also Appendix A2.2 – General Experiment Data, page A-18.

Moreover, charts 1a and 1b show that all values - seduction and sensory richness, levels of pleasure and happiness - grow progressively depending on the size and complexity of the investigated space layout. This suggests that spatial typology plays an important role in the manifestation of seduction in shopping malls and users' experience of it. More precisely, the participants rated more complex, hybrid and organic spatial typologies as more seductive and sensory rich, as well as more pleasant. Evolutionary theories, such as Wilson's biophilia hypothesis (Kellert & Wilson, 1993) and fractal theory (Bovill, 1996) view such an attitude towards more nature-like and faceted spaces as innate.

6.3.2 Photo-Analysis Results⁷³

Photo-motifs

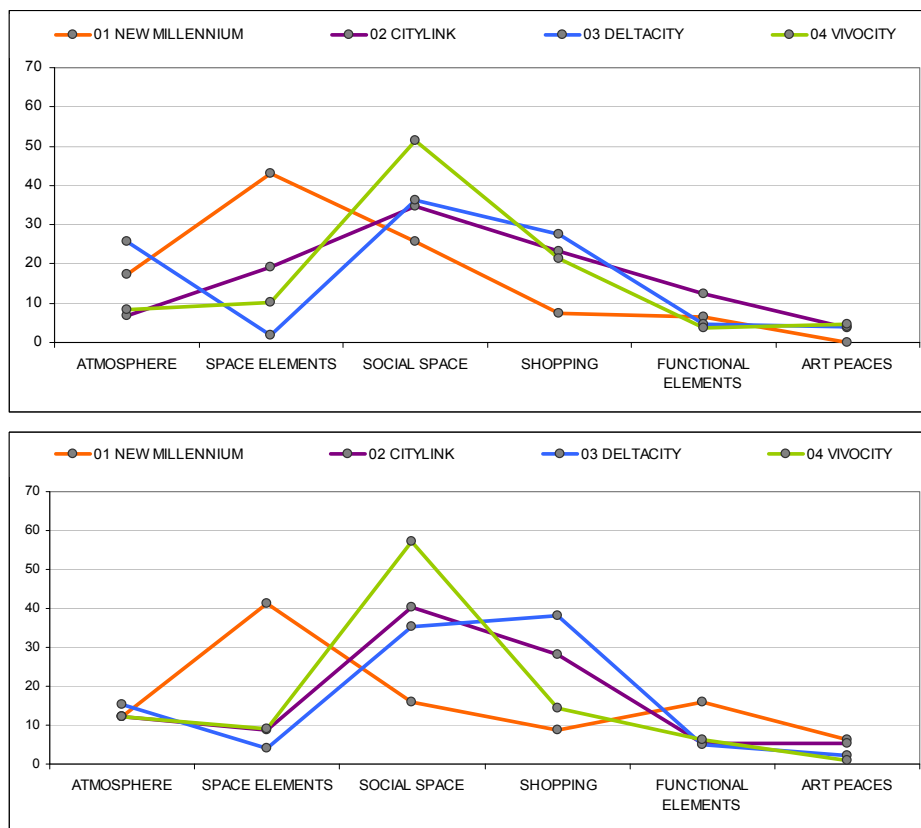


Figure 20 – Chart 2a – Photo-motifs during the first – seductive walk (up)
 Figure 21 – Chart 2b – Photo-motifs during the second – sensorial walk (down)

⁷³ See also Appendix A2.3 – Photo-motifs, page A-22.

Photographs taken by users during the two walks are grouped according to predominant motifs they depict: overall space/ambience, structural space elements (columns, ceilings, floor, etc.), social space/activities (open space, greenery, gathering, cafés, passers-by, self-reflections), shopping (shop windows, advertisements), functional elements (wayfinding signs, ATMs, elevators, toilets, phone boots, etc.) and art pieces.

In general, the most frequently captured motifs in both walks relate to social activities and shopping, followed by atmosphere and functional elements. (See Figures 20 and 21 - Charts 2a and 2b.) Finding that shopping malls are seen more as social spaces than for shopping confirms this study’s assumption that boundaries between consumption and leisure, private and public, are blurring resulting in a new kind of publicness.

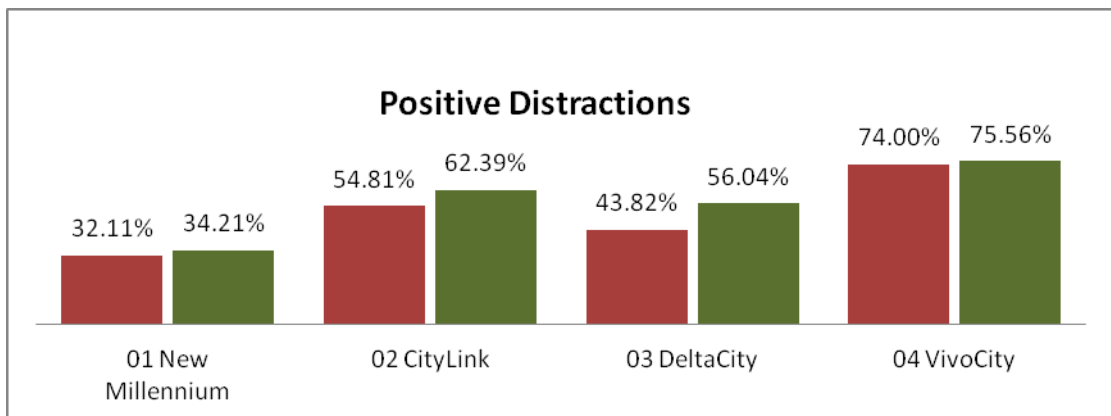


Figure 22 – Photographs depicting positive distractions during seductive (red) and sensory walk (green)

Natural elements and people, as parts of social space, are recognised as the most positive attractions in space, which goes in line with Ulrich’s (1991a, 1991b) findings on positive distractions in hospital environments, as well as above mentioned evolutionary theories. Figure 22 shows the percentages of photographs taken by users during the two walks that depict positive distractions recognised by Ulrich. The percentages are quite high which suggests that people are spontaneously attracted to

positive distractions and, therefore, personal health. This is supported by a number of evolutionary theories.

Interestingly, there is no significant difference between the ratios of motifs taken in the two journeys (seductive and sensory walks), which again contributes to the hypothesis that the level of seduction considerably depends on intensity and diversity of sensorial stimulation. On the one hand, such results may suggest that the spaces are deliberately and strategically designed so that people tend to notice similar motifs and in similar patterns (rhythm). On the other hand, people's perception of space and level of attention is rarely continuous or bearing the same intensity. Thus, the similar motif patterns depicted in two walks may result from users' need for attention breaks (both bodily and mental) in certain intervals of time.

New Millennium shows considerably different motif pattern than other three investigated spaces. Instead of social space and shopping, most photos depict spatial elements in space referring to their design, material, position and often obstacle in space. While DeltaCity's photos follow similar pattern with Singaporean spaces, the second walk engendered more shopping related photos than social activities. These differences in perception of space between Singaporean and Belgrade's participants may result from the fact that shopping malls are recent phenomena in Belgrade so that they are often treated as strictly shopping spaces and with somewhat critical and even negative attitude.

Another interesting insight arose from photo-analysis when looking at their orientation. Namely, the ratio between vertical and horizontal photographs taken by the users varies from space to space, depending on their dominant spatial characteristics, primarily spatial layouts and proportions. This confirms the proposition that different spatial typologies and organisations engender different

manifestations of power. It has been expected that participants would take more horizontal photos than vertical ones, since that is the default position of any camera. However, the lowest percentage of horizontal photographs was taken in New Millennium (52.65%), while the highest belongs to VivoCity (90.78%). This is not surprising, since New Millennium is recognised as a centralised spatial type, where the verticality of space is enhanced by the central atria equipped with spiral staircases and a centrally positioned lift, as well as sunlight penetrating through the glass dome. Relatively narrow corridors may also be an influential factor for taking more vertically framed photographs. On the other hand, VivoCity is described as a dispersed or infinite spatial type, where space flows infinitely and spreads predominantly horizontally. Other two investigated spaces show similar patterns. The percentage of horizontal photos in CityLink is 87.40 % (linear type), while DeltaCity counts 78.52% (ringy type). While both spaces reinforce predominantly horizontal movement, the gallery above the main corridors in DeltaCity interrupted by light bridges and naturally lit made the users take a larger number of vertical photos than in CityLink. These findings can be interpreted through the higher sense of balance introduced by Steiner's anthroposophy. Positioning one's self in space is an important aspect of spatial experience, attention and self-awareness. It gives one the ability to have a 'point of view,' to see the world in a unique way.

6.3.3 Seduction and Sensory Mapping⁷⁴

Seduction and sensory mapping compiling all photos taken during the two walks show the rhythm of most dominant seductive (red) and sensory (green) clusters, which are often overlapping. (See Figure 23.) These complex yet quite consistent

⁷⁴ For all maps see Appendix A2.4 – Seduction and Sensory Maps, page A-24.

patterns show that complexity of space does not refer solely to complexity of its layout and interior-exterior relationship, but also to the organisation and diversity of sensory ambiances.



Figure 23 – CityLink Map – An Example of seduction (red) and sensory (green) photo-mapping (bigger circle refers to greater number of photographs repeated)

Apart from dominant distraction clusters, an important part of these rhythmic patterns are the almost blank areas, which are in this thesis called the ‘attention breaks’ and will be discussed in details in subsequent sections of this chapter.

6.3.4 Photo-analysis: Key-words⁷⁵

The keywords analysis shows that people predominantly tend to seek for positive stimulations. (See Figure 24 - Charts 3a, 3b, 3c and 3d.) The number of positive associations towards space was considerably higher than the number of negative ones in all case studies.

⁷⁵ Also see Appendix A2.5 - Catalogue of the Most Frequent Photographs and Their Key-words, page A-32, as well as A2.6 - Photo-analysis: based on Key-words, page A-51.

Moreover, charts show that the number of positive key-words grows while the number of negative key-words declines after sensory walk. This may result from the ‘forgiveness factor.’

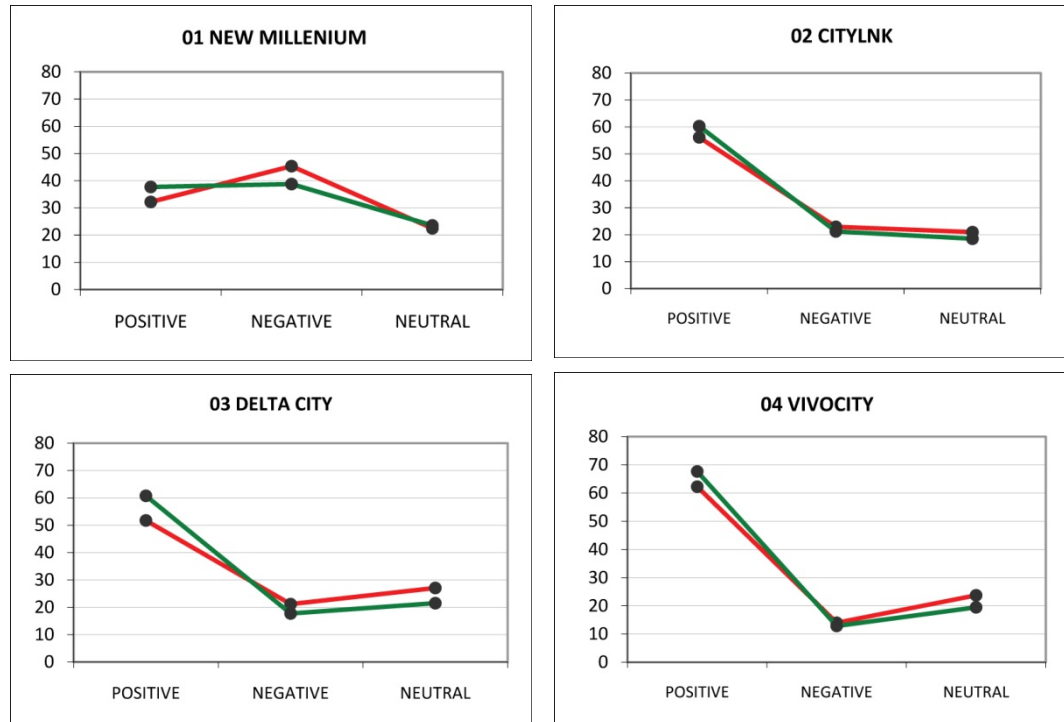


Figure 24 – Charts 3a, 3b, 3c and 3d – Appreciation of overall space (%):
(red – seductive walk; green – sensory walk)

Although the term forgiveness in the available literature usually refers to religious and philosophical discourses (theology and ethics), it has recently appeared in medical and psychological research (Avgoustidis, 2008). American Psychological Association (2006) defines forgiveness as:

(...) a process (or the result of a process) that involves a change in emotion and attitude regarding an offender, (...) intentional and voluntary process, driven by a deliberate decision to forgive. This process results in decreased motivation to retaliate or maintain estrangement from an offender despite their actions, and requires letting go of negative emotions toward the offender. Theorists differ in the extent to which they believe forgiveness also implies replacing the negative emotions with positive attitudes including compassion and benevolence. (APA, 2006, p. 5)

Forgiveness is described as having various benefits, such as: aiding psychological healing through positive changes in affect, improvement of physical and mental health (forgiveness lowers physiological stress), restoring one's image and sense of personal power (forgiveness leads to a greater sense of personal control and self-respect), and the reconciliation between the 'offended' and the 'offender' (forgiveness restores the relationship and improvises social connections) (APA, 2006; Avgoustidis, 2008). Thus, once the user gets to know the space better, understand its logic and articulates his/her reactions towards space, his/her appreciation of space tends to grow in spite of previous negative attitude.

The results also show that Singaporean participants had generally higher appreciation of shopping environments than the participants in Belgrade. This may be interpreted by longer familiarity with these spaces in Singapore. Appreciation requires time, understanding and adjustment, which is difficult to achieve in case of novelty.

6.3.5 Narrative Analysis – Thematic Index

Central themes that have been addressed during the interviews are: description of subjective experience of space and atmosphere; sensory experience (aesthetic/visual experience, sound, tactile experience and taste/smell); functionality of space and wayfinding; identity of space; manipulative strategies and public-private relationship. These narratives generally confirm the ideas and assumptions already advocated or explored in existing theory and research. Thus, they are not elaborated in details in this chapter.⁷⁶

Subjective first experience and atmosphere: The first experience of space for most of the users was holistic and affective, addressed through somewhat vague

⁷⁶ Detailed data and discussion on results can be found in Appendix A2.7 – Narrative Analysis – Thematic Index, page, A-59.

expressions related to overall design and atmosphere, comfort and emotional experience (mood).

Sensory experience: All selected spaces were generally evaluated as sensory rich by participants, although visual stimuli and sound were perceived as dominant. This is interesting, since the predominant belief among contemporary critics is that new consumption spaces lack sensuous diversity.

Functionality of space and wayfinding: Most of the users perceived shopping malls as generally efficient, convenient and appropriate for more than just shopping. Having ‘everything under one roof,’ protection from weather conditions, the availability and diversity of entertainment and social activities, and spaciousness, were seen as positive characteristics. However, confusing layouts and difficulties in finding one’s way, ‘hidden’ toilets, limited access to certain areas, and the lack of vertical communication points, are some of the functional aspects that have been criticised.

*Space identity:*⁷⁷ The responses regarding the character of space vary from characterless and oblivious to unique and memorable. This thesis counts both positive and negative characteristics, appreciation and indifference, character and characterless, as integral parts of space identity. In general, Belgrade’s participants addressed the character of selected shopping spaces from a more negative perspective than Singaporean participants. Belgrade’s participants often linked identity of space with novelty, while Singaporean participants linked it to intimate memories, social events and nostalgia. This is interesting since most of contemporary critique (such as Augé, 1995) emphasises on lack of identity and ‘placeless-ness’ in contemporary consumption spaces.

⁷⁷ Note that ‘space’ is deliberately used here instead of ‘place’ in order to challenge the idea that character belongs only to places and not to spaces and non-places.

Somewhat surprisingly, users did not see brands as decisive factors that shape a particular space's identity. Moreover, brands and particular shops were not seen as decisive factors for visiting a particular shopping mall.

Only a small number of users expressed a respect to particular brands they always like to use, or they used to like their products. While these particular brands added little to a particular shopping mall's identity (since they were expressions of themselves) its role in shaping users' identities, self-awareness, desires and aspirations seem to be more important. In branding theories, respect and promises are seen as the most important phases in creating sedative products.⁷⁸

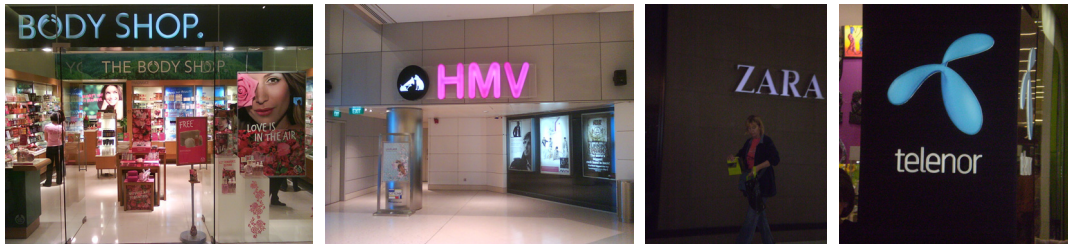


Figure 25 – Some recognised brands – “Body Shop” & “HMV” (CityLink); “Zara” & “Telenor” (DeltaCity)

Such a small number of photos and comments related to individual brands does not suggest that branding has no influence on shopping space identity, but rather that branding strategies moved from conventional advertising, logos and unifying images into a realm of experience, overall space ambience, realm of symbolic, emotional and irrational. Furthermore, limited conditions regarding taking photographs of private retail spaces may have had a significant influence.

However, some users have indeed recognised and appreciated mall's attempts to create their unique images through signs, decorative symbols and colour codes, as in case of DeltaCity and CityLink. Even more powerful associations with space identity

⁷⁸ Due to limited findings regarding branding, this subtheme is only indirectly discussed throughout the coming chapters. However, branding is discussed in concluding chapter of this thesis as an area in which the new concept of seduction can find its fruitful and practical applications.

emerged from less literal approaches, as in case of VivoCity's sky park and its overall fluid aesthetic appeal. (See figure 26.)



Figure 26 – Space Identity – DeltaCity's symbol sculpture (left); CityLink's main logo (middle); VivoCity's sky park (right)

Public vs. private space: A vast majority of users (90%) characterised all the examined spaces as public, in spite of their private ownership. For the participants, the main indicators of publicness are: free access and sense of freedom, the number of people in space, the availability of outdoor space or visual access to it, and the availability of facilities for social interaction and privacy, which is approached in terms of intimacy rather than ownership. Such findings add to current debate on emerging of 'new' publicness and further question the adequacy of usage of conventional definitions of ideal public space in the contemporary context.

Manipulative strategies: Although most of the participants answered negatively when asked whether they felt in any way manipulated, misled or seduced in space, during the interviews they addressed different modes of manipulation in space. These are summarised in Table 1.

Case studies: → Manipulation strategies: ↓	01 NEW MILLENNIUM	02 CITYLINK	03 DELTA CITY	04 VIVOCITY
Surveillance (presence of security personnel)	0	0	2	0
Being enclosed	4	5	2	2
Loss of sense of time	0	1	2	0
Temptation by shop windows and advertisements	1	5	4	2
Channelling/restricted movement or access	9	10	6	4
Wayfinding/disorientation in space	5	2	9	7
Lack of public (free) sitting	1	1	3	0
Total:	20	24	28	15

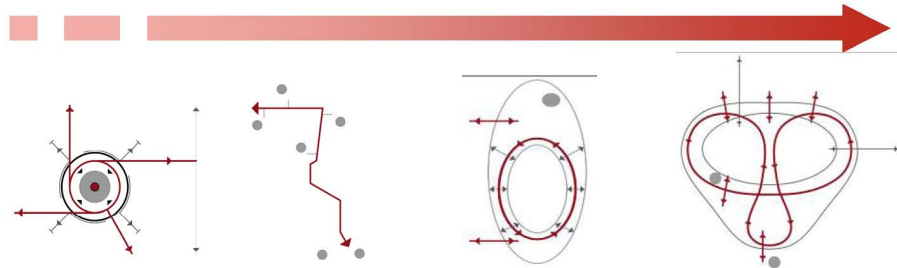
Table 1 – Manipulative strategies perceived by the users

6.3 Comparative Analysis – Concluding Summary

Table 2 above represents the comparative summary of the most relevant research findings. Findings support the assumption that the phenomenon of seduction depends on the spatial type of a particular consumption space. Spatial types primarily differ in layout and movement flow, size and complexity, form shape (sharp vs. smooth/round) and enclosure level (physical and visual accessibility). The levels of seduction and pleasure grow with increment of size and complexity of layout and movement patterns, as well as softer and more organic aesthetic appeal and greater physical and visual connection with the outdoor space. Negative impressions decline from the simplest and the most rigid spatial forms to more complex and elusive ones.

Four out of eleven evaluated properties do not follow the same function, two of which are related to CityLink Mall (the number of non-shopping activities and appreciation level). It has the highest number of non-shopping activities and is the most appreciated by its users. However, being an underground passage-mall, most of

the activities noted relate to passing through and appreciations come primarily from the convenience of the air-conditioned connection rout of several other malls and underground subway stations.



Case studies: → Properties: ↓	01 NEW MILLENNIUM	02 CITYLINK	03 DELTACITY	04 VIVOCITY
Type:	Central	Linear	Ringy/Circular	Infinite/Dispersed
Size:	Small	Small/Medium	Medium	Large
Complexity:	Simple/Medium	Medium	Medium	Complex
Accessibility:	Multiple (5)	Multiple (7)	Limited (2)	Multiple (6)
Context:	Connecting/ Self-sufficient	Connecting	Self-sufficient	Connecting/ Self-sufficient
Form:	Sharp/Round	Sharp/Round	Sharp/Round	Sharp/Round
Enclosure:	Enclosed	Visual Outdoor Access	Visual Outdoor Access	Hybrid – Semi-open
Seductive level	2.61	3.08	3.37	3.91
Sensory richness	2.87	3.39	3.50	3.88
Non-shopping activities	7	18	12	15
Pleasant	3.00	3.20	3.70	4.40
Happy	2.70	3.20	3.90	4.40
Appreciation	~31%	~75%	~51%	~69%
Negative attitude	~48%	~30%	~22%	~14%
First impression – positive	8	17	26	31
First impression – negative	24	16	16	13
Manipulation (No. mentioned)	20	24	28	15
Ego photos	9*	7	4	9

Table 2 – Comparative summary of findings

Four out of eleven evaluated properties do not follow the same function, two of which are related to CityLink Mall (the number of non-shopping activities and appreciation level). It has the highest number of non-shopping activities and is the most appreciated by its users. However, being an underground passage-mall, most of the activities noted relate to passing through and appreciations come primarily from the convenience of the air-conditioned connection route of several other malls and underground subway stations.

Another two inconsistencies relate to a number of manipulative strategies noted by users as well as a number of ego-photos. Both inconsistencies might be explained by cultural differences between the citizens of the two cities. Singaporean participants are more familiar with shopping environments and thus it may be expected that they are less critical in identifying and mentioning a lesser number of manipulative spatial strategies. The same might be the reason for achieving better self-connection with selected shopping environments.

In conclusion, the main findings suggest:

- Users tend to seek positive stimulations in space.
- Seduction level depends on the number, intensity and diversity of positive sensory stimuli in space. Such findings answer the first research question of this thesis.
- The level of pleasure and happiness rises with the increment of seductive and sensory richness. People resonate better to more organic-looking places. Triggering positive stimulation in space contributes, therefore, positively to people's bodily and mental interaction with space, and thus to a better mood and sense of well-being.

- Both seduction level and sensory richness depend on the size and complexity of the space layout, suggesting that spatial typology plays an important role in the manifestation of seductive power, as assumed in the second hypothesis of this research. The segmentation of space, melting of structure and fusion of functions, as well as the relationship between interior and exterior space, result in the ‘softening’ of mediation and representation of power. This does not imply the lower effectiveness of power, in which less spatially defined places provide lower level of manipulation and control.

- The diversity and strategic organisation of different ambiences, as well as the rhythm of attention breaks (attraction vs. indifference), contributes to better bodily and mental self-awareness. Seduction relies on the arrangement of positive distractions in space in order to harness its healing potentials.

- Micro-events and phantasmagorical experiences represent intimate modes of resistance, self-consciousness, space- and self-identity, imagination and empowerment; thus, they are important elements of seductive experience.

These findings create a basis for building new concept of seduction. They are used as clues or indicators for further interpretations rather than in a conclusive manner.

6.4 Unforeseen Findings

Apart from the central guided themes that have been addressed by the participants during the interviews and that generally confirmed the ideas already advocated or explored in existing theory and research, as well as basic hypotheses of this research, a number of themes spontaneously occurred, without any guidance or intervening of a researcher. The new themes are organised into three main categories, namely: bodily and mental self-awareness (ego), micro-events (surreal/hyper-real/phatasmagoric experience of space), and perception of health.

These unforeseen narratives are found to be particularly relevant for understanding the phenomenon and further discussion, and, in fact, constitute the main spine of the new theoretical concept of seduction and well-being, since they seem to have stepped beyond the ideas conventionally known and addressed in both architectural power discourses and the healthcare paradigm.

The following sections of this chapter provide basic discussion of the primary data collected during on-site investigation regarding the non-guided narratives. Detailed discussion on implications of these findings on new concept of seduction is covered in Chapter 7.

6.4.1 Bodily and Mental Self-Awareness (Ego)

Bodily and mental self-awareness was addressed by participants in various ways, both positive and negative, namely: intimate associations (particular elements or signs in space, self-reflection, emotional memories, professional self), in relation to other people (their presence or absence), in relation to space appeal (camouflage and mimicry, having a sense of situating one's self in space, performing conventionally

less appropriate activities). Some of the participants' responses illustrating this theme are given below.

Intimate Associations:

- Narcissistic motifs:

(CL06 - CityLink): "This is a narcissistic shot. My name is Karthik and then you have "K" up there. This is actually BreadTalk sign. I also liked the lighting." (See Figure 27.)

(CL06 - CityLink): "This one was taken while I was sitting on a bench. So this is from underneath the wooden bench. The light behind me makes interesting effect. It's again narcissistic." (See Figure 28.)

(VC07 - VivoCity): "I was standing on escalator and I saw my reflection. It looked cool, like being on stage." (See Figure 29.)

(VC07 - VivoCity): "This is me. It represents my life-style. I like to smoke here." (See Figure 30.)

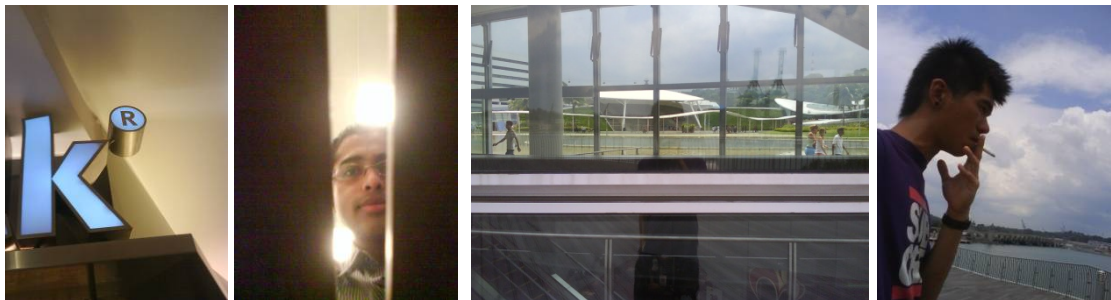


Figure 27 – "K" letter: participant's name initial, CityLink (left)

Figure 28 – A narcissistic photo, CityLink (mid-left)

Figure 29 – A narcissistic photo, CityLink (mid-right)

Figure 30 – A narcissistic photo, CityLink (right)

- Professional self:

(VC06 – VivoCity): "What drew me to this was the kid over there, watching the people making smoothies or milkshakes. They were working and the kid looked very interested in it. So the human factor was what made me notice that scene. I'm a teacher and I love curious kids, asking questions and trying to understand things. I guess I liked it because it resonated with that aspect of curiosity and education that I like to see." (See Figure 31.)



Figure 31 – Professional background, VivoCity (left)

Figure 32 – Future aspirations, VivoCity (middle)

Figure 33 – Memories attached to non-spaces, VivoCity (right)

- Personal memories and future aspirations:

(VC09 – VivoCity): “This is obviously a pillar. This is where I first met Fiona. She was waiting for me there and I couldn’t find her. It is a place to wait and take a break from walking.” (See Figure 32.)

(VC07 - VivoCity): “This place sells clothes for pregnant women. It reminds me of joyful things. [Why?] I would love to have a kid once, but the wife first. [laughter]” (See Figure 33.)

Emotional connection and memories leave invisible yet deep intimate traces in spaces. Accumulating attachments spaces are reminders of one’s past, present and future.

Self-Awareness in Relation to Other People

Sense of ego often emerges indirectly and the participants frequently reflected about themselves looking at other people or even the traces they left. In that sense, both presence and absence of people were seen as important.

- Interaction with familiar people:

(DC05 – DeltaCity): “In any space, what is the most important is people, not any people, but the ones I care about. So it doesn’t matter how the space looks like when people I know and love are around. They make the space different, mostly better. They can modify the space and more importantly modify my experience. For me the space is not so important, because I don’t communicate with it usually.” (See Figure 34.)

(VC03 – VivoCity): “Oh, it felt very nice, a kind of relief when I saw her, because that meant I almost finished taking pictures. And you know, friendly face, a friend in a big space.” (See Figure 35.)



Figure 34 – Familiar face, VivoCity (left)

Figure 35 – Familiar face, VivoCity (right)

- Interaction with unfamiliar people:

(DC05 – DeltaCity): “This is again about people, lots of anonymous people on one place. But in this context, they also make the space feels warmer. I can sit there, have a coffee and rest, but the people around me are important, although I don’t know them. You can see them, and you are seen.” (See Figure 36.)

(CL04 – CityLink): “I was looking at patterns and things that repeat themselves. These are four same chairs, but they are at different angles. So it’s the same thing, but slightly differently arranged, which I found interesting. It shows how people just leave them after sitting on them. Even though there are no people in this picture you still sense their presence there. People have been here and they have been using these things.” (See Figure 37.)

(CL04 – CityLink): “This is a jewellery shop. I really don’t like when they have all these people standing outside and trying to make you come in and buy something. I just feel it’s very confrontational. They just try to get you in and the whole idea of your value and worth as a person should be measured by how many of these things you own. I didn’t like it at all.” (See Figure 38.)



Figure 36 – Anonymous people make space more vibrant, DeltaCity (left)

Figure 37 – Aggressive seller’s attitude, CityLink (middle)

Figure 38 – Patterns in space, CityLink (right)

Self-Awareness in Relation to Space

In line with phenomenological thought self-identity cannot and place identity are inseparable. The power of place can be so intense that sometimes users' borrow place's characteristics, resulting in temporarily shared character, as in case of camouflage or mimicry (Leach, c2006). Yet such an influence may have both negative and positive outcomes. Situating one's self in space defines one's 'bodily ego-hood.'

- Mimicry and camouflage:

(DC09 - DeltaCity): "What also strike me are the people in general, their behaviour. It looks like they took out from the movies they watched a model of behaviour in a shopping mall. It's unnatural. This might be because shopping malls are new to us, but also because the whole space looks too exclusive and expensive, so that people tend to be careful. They move carefully, they behave with caution, they know that other people observe them and they want to create an impression that they belong to this place."

(CL09 - CityLink): "This is the escalator. For me it just captures the mall. People passing through just staring into space. Even though everyone is near to one another there is a lot of distance between them, in a sense that they are all in their private worlds. Another thing that strikes me is that there are lots of lines and angles, so it looks very sharp and the use of metal and white colour was emitting feeling of distance and coldness. It doesn't have warm, organic kind of a look. It has very metal-steel-straight look."

- Situating one's self in space:

(CL02 - CityLink): "I just think that it is interesting to have this outdoor view after you see all the stalls and escalators, and then you see the glass featuring something that is outside, a space where you can be out in the open. It gives you this option and feeling that you are actually somewhere instead of just nowhere."

- Performing conventionally less appropriate activities:

(CL06 – CityLink): "This one was taken while I was sitting on a bench. So this is from underneath the wooden bench. The light behind me makes interesting effect. It's again narcissistic." (See Figure 28.)

(VC05 - VivoCity): "That's my foot on the warm wood. First of all, the floor was warm. [...] I like walking on wood, it stimulates your feet. You wear shoes every day and shoes are what you're supposed to wear in public. Usually when you take your shoes off, it's very private, it's your house, it's

when you're on vacation. You don't take your shoes off in the office usually.” (See Figure 39.)

(VC05 - VivoCity): “Again feet on grass! Same as for the wood, but the grass wasn't so comfortable although it stimulates my feet. And it makes me feel like very ‘with me’, private.” (See Figure 40.)

(VC04 - VivoCity): “This is me walking around. I really just enjoyed walking around and staring at you cell phone, completely not caring about what was going on around me. The floor was nice and it was cool, so I was just walking and looking at the pictures I have taken. I was walking slowly and dragging my feet, being at ease. The floor was smooth. So you don't have to lift your feet while walking; you can just slide your feet. It's smooth and you can skate around.” (See Figure 41.)



Figure 39 – Touching wood: intimacy and walking barefoot, VivoCity (left)

Figure 40 – Touching grass: being with one's self, VivoCity (middle)

Figure 41 – Self-isolation: being with one's self, VivoCity (right)

(VC03 – VivoCity): [...] and this man was sleeping behind the potted plants. It's interesting that people decide to sleep here instead of at home. I mean, it was sunny so I guess he was getting shade. And there is one shoe there... [...] Like people feel free enough to sleep here outdoor. It's got a relaxed sense of atmosphere.” (See Figure 42.)

(VC08 – VivoCity) “This guy actually looks tired, sitting there. He actually fell down and then remained seated on his bag. It's funny, because he was the only one sitting here like that [on the floor, leaning on the fence] and relaxing.” (See Figure 43.)

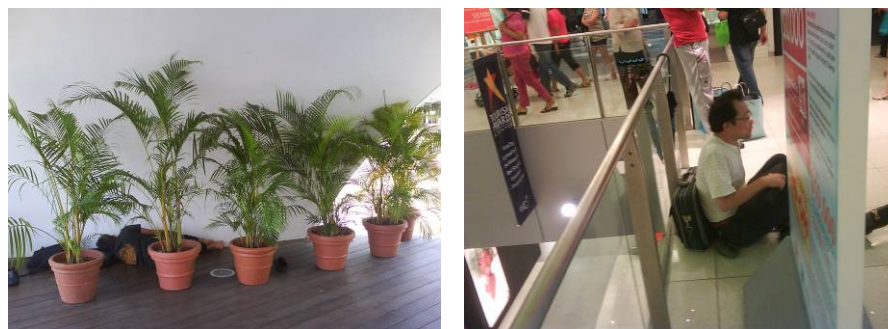


Figure 42 – A man sleeping behind plants, VivoCity (left)

Figure 43 – A man sitting on floor and leaning on fence, VivoCity (right)

Ego and Non-Place (Attention and Sensory Breaks)

Seduction and sensory mapping employed in this research shows pattern-like relationship between attractive and unattractive nodes available in space.

Interestingly, a similar rhythm appears in all selected spaces, regardless their size and spatial type. More importantly, however, when combined with users' narratives regarding the photographs they took, mapping shows intriguing relationship between unattractive nodes, here termed as 'attention breaks,' and users' bodily and mental self-awareness.

The term 'attention breaks' in this research refers to those spatial nodes in contemporary consumption spaces that lack attraction as compared to the most attractive and the most photographed areas or elements in space. Being simple and unobtrusive (except in cases of passive aggression⁷⁹), often lacking in decoration of any sort and thus having 'less character,' they can be compared to Augé's non-places.

Interestingly, few photos have been taken by users in these areas, out of reach of main attractions, making them appear more important than just blind spots, challenging the notion of non-place. In fact, some users showed a greater level of self-consciousness during these breaks, with some pointing out certain temporary micro-events that were important to them. Such narratives create room for further discussion on power-space interaction, acceptance and resistance, being weak and empowered, which is of high importance for understanding the phenomenon of seduction.

The majority of the photos reflecting self-awareness was taken by the participants in VivoCity (9) followed by Citylink (7) and Delta City (4). This is not surprising since the research has already shown that people resonate better to spaces with more

⁷⁹ An area close to car park exit in DeltaCity DC05 describes in passive aggressive manner: "The feeling about this space was very negative. The first thing is that people are missing. It's completely empty. I felt lonely and like I fell from Mars, being an absolute stranger. I really couldn't communicate well with this space. I felt lost and cold, both physically and philosophically."

complex spatial layouts, interior-exterior relationships and organisation of ambiantal nodes (supported by evolutionist theories). Although spatially simpler than DeltaCity, CityLink in fact provides greater number of different ambiant within space. Thus, greater number of ego-photos in CityLink does not show inconsistency. One exception belongs to New Millennium, where 9 ego-photos have been taken. However, seven out of nine of these photos belong to one user (NM02). On the other hand, New Millennium received the lowest appreciation among four investigated shopping malls particularly due to its gloomy yet bland and static character. It was described as a blank spot in the greater context of the city centre. This blankness in fact forces one to put greater effort in order to experience the space positively. Higher self-awareness might have been incited by that effort rather than spatial layout mall.

Finally, the participants who showed greater self-awareness generally appreciated overall space better.

6.4.2 Micro-events (Surreal, Hyper-Real and Phantasmagorical Experience of Space)

During both journeys, the participants took a considerable number of photographs that belong to the realm of phantasmagoric and surreal experiences, which refers to the temporality of space experience, as well as its irrational and subconscious aspects. These experiences include various non-programmed micro-events, which flicker in a split of a second and, due to the juxtaposition of different spatial elements and the subjective mind-mood states of perceivers, create surreal or hyper-real temporary conditions.

One of the most striking experiences came from a participant in New Millennium. It may be important to note that the participant NM02 is a female and a professional

architect. The narration provided below combines the explanations of photographs taken in the first seductive walk. Photos are also provided in the order decided by the participant. (See Figure 44.)

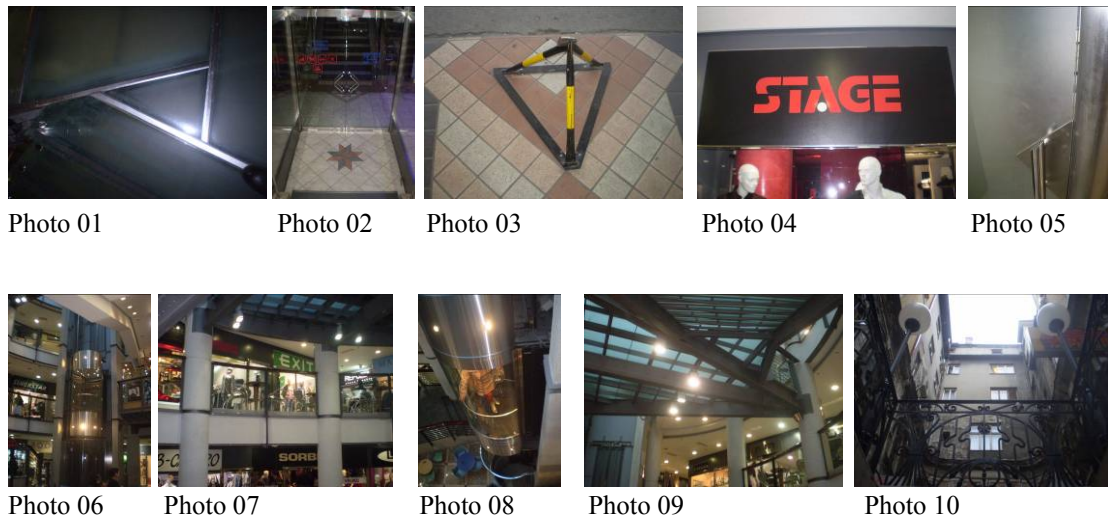


Figure 44 – Photos taken by the participant NM02 in New Millennium Shopping Centre

NM02’s narration: “Details caught my attention. The pyramid or the triangle is a symbol of this shopping centre. I found it everywhere. [Photo 01] It also symbolises the tomb. One of the entrances to the centre goes underground. [Photo 02] Other entrances are dark, claustrophobic and cold, sometimes with these triangles that forbid parking in front of the entrance, but also somehow give you a sign that you should not go in. It’s a forbidden space, but also mysterious. You actually want to go in. [Photo 03] Finally, when you enter, the light and the construction of stairs and transparent elevator lead you up. (And then that “Stage” sign is so connected to myself, my personal goals, as I’ve always wanted to come up to the stage. It is like an unfulfilled wish, but only for now. I am building my way up.) [Photo 04] The space itself is cold and dark, with lots of dark marble, cold ceramic tiles, metal and glass that enhance the atmosphere of a tomb. You’re trapped. You want to go out, but all you find are semi-transparent doors, locked, again with triangular details. There are these vertical metal handrails that dominate everywhere. [Photo 05] The signs like “Super Star” and “Exit” even tease you. The verticality is enhanced by the cylindrical lift, but you can see the highest point. It doesn’t go limitless. It’s reachable. [Photos 06 and 07] On your way up you see this tree-like structure, very sharp, that again calls you up. It blocks the view, you can feel pleasant and secure being under the tree-top, but you know something is up. The light calls you. [Photo 08] On your way you see people going up and down using the elevator. This woman goes down. She looks small and ashamed. [Photo 09] When you finally go out you feel that even the sky is heavy, nature – unnatural. Throughout the whole centre, the sense of fake monumentality dominates. [Photo 10]” (See Figure 42.)

Such an interpretation is of course an allegory, strongly influenced by the participant's professional background. However, it simultaneously reflects on various aspects of space experience, such as power of space, self-awareness and self-manifestation, theming, complexity and contradiction, public space, sense of freedom and control, movement, sensory experience, well-being, pleasure and pain. These aspects became fused into one whole experience. More importantly, it is shown that even if the experience is not pleasant, certain tasks or themes traced in details can have an immense influence and finally result into generally positive experiences. This may be an interesting clue for hospital environments, since negative attitudes towards them usually prevail. Turning negative experience into a positive one can indeed be a matter of some sort of 'magic', in which the 'magical' should not be avoided.

Another user, NM01, explains her emotional relationship with New Millennium:

"When it was open, I didn't like it. I rarely went there because it was too showing off, but also in a negative way. That kind of aesthetics was never close to me. Now, when I see it almost dead, I almost feel pity for it. Finally, although still ugly, the space looks affordable and I might actually come here again for shopping."

The forgiveness factor, although completely 'real,' emerges again with almost 'magical skills.'

Dictionaries define 'phantasmagoria' as a 'fantastic sequence of haphazardly associative imagery, as seen in dreams or fever; a constantly changing scene composed of numerous elements; a type of magic lantern-show in which rapidly moving images blend, change size, etc.; hence, any series of images that move and change rapidly as a dream' ("phantasmagoria," 2010). The term has been extensively used by Walter Benjamin to explain the experience of Parisian Arcades. Architectural problems, as Pallasmaa (2009) argues, are far too complex and existential to be dealt solely in a rational manner.

Visual scenes in shopping malls as well as other sensory stimulations are in constant movement, which is further enhanced by the movement of users themselves. Instead of relying on fairytale effect and simple decoration or entertainment shopping malls seem to develop skills to use phantasmagorical effect in a more pragmatic way. Entertainment plays, however, important role.

For example, by borrowing the elements of outdoor spaces some shopping malls seem to succeed in overcoming their sense of enclosure and other functional disadvantages. Application of outdoor motifs is not always literal, or may not even always be intentional. One example refers to New Millennium, where the chairs and tables lined along the gallery pathways were seen by an American foreigner as a cultural phenomenon referring to representation and the usage of public space in Europe.

(NM07 – New Millennium): “This image I took on one of the upper floors. I am not sure whether this is a Serbian thing or not, but I noticed that even in lots of outdoor spaces in Belgrade, café chairs and tables are often placed in an odd manner. Maybe not in odd locations, but in places where normally in the US you wouldn’t see them. Even here, where we’re sitting now, you can see lots of table just next to the car parking area. I guess people in Serbia like to sit outside, and perhaps in Europe in general. Perhaps the intention was to bring the coffee culture inside the mall and make it look more like outdoor space. Even smoking is allowed.” (See Figure 45.)



Figure 45 – Simulation of outdoor sitting, New Millennium (left)
Figure 46 – Street atmosphere simulation, CityLink, (right)

Another similar, and probably more intentional, example refers to underground CityLink area with many cafés and restaurants along the pass-way, without any imposing physical boundary between the two areas, such as walls, glass walls or fences. This can be interpreted as the attempt at simulating of the outdoor café areas and street atmosphere. This is particularly interesting, since, due to the tropical (hot and humid) climate, outdoor areas in Singapore are not very popular and intensively used. People prefer to sit inside, in cool air-conditioned space. A space like CityLink can make this sitting out idea possible and more comfortable.

(CL02 – CityLink): “This one [photo] is a continuation from the food spaces. You walk on and you see the restaurants that are not behind glasses, but they are totally open. So you can sit anywhere inside; there is no mystery about it and it feels quite outdoor in a very indoor environment. It was a dinner time and it was pretty crowded so the sound coming from them actually felt pretty good. You could staff in the restaurants and the waitresses talking to each other. It felt like you’re really outside in the street. (See Figure 46.)

Additionally, in response to above mentioned hot climate, the usage of surprising and seemingly displaced elements in space had temporary sensory reactions in some of the participants. For example, the participant VC02 admitted, while seeing the giant figure of a huge snowman outside VivoCity, that it makes the air feel fresher. What attracted her at first was the size, then displacement and, finally, the snow.

(VC02 – VivoCity): Basically what I took here is the main external structure of the building, as well as the quirky statues that are located on various spots of the shopping mall, which (I think) adds to the very lively atmosphere to the mall itself. Most malls are very flat, very square-ish, very concrete, whereas this one just flows, which is really good. What attracted my attention in this particular place is more of the snowman statue, I think, because it is huge, makes the mall feels friendlier and opposes to the heat. It doesn’t really make me feel cooler, but with the fountain next to it, it actually brings freshness of to body and thoughts. (See Figure 47.)

Another example refers to a sculpture of a hanging figure on the roof-top park in VivoCity. Most of the participants, at least for a second, thought it was a real person

swinging on the wind, after which they acknowledged the presence of the wind. Such a trick is often used in many air-conditioned spaces, where a piece of paper trembling due to air movement serves to reassure the users of space that the air-conditioning works well and to discourage them to lower the room temperature.



Figure 47 – Snowman in tropics VivoCity, (left)
Figure 48 – Hanging figure, VivoCity (right)

(VC08 – VivoCity): This is quite funny. From far away I thought it was a real person hanging. It stand-out. I think it's cute. It actually can move when the wind blows. That's when I realised that the wind was actually blowing. It's so hot out there. Sometimes you think there is no wind at all. (See Figure 48.)

(VC05 – VivoCity): That was actually for the doll which swings in the wind. I like the wind, and then I found the doll. It was just windy atmosphere up there, fresh. (See figure 48.)

Finally, contextual background shows to play an important role in effectiveness and appreciation of phantasmagorical effects. For example, the palm trees are seen differently in different contexts. Namely, Belgrade users saw palm trees as tropical and exotic. Since they do not belong to local climate conditions, the reaction towards them was in fact quite distanced and indifferent. Interestingly, the reminiscence of the tropical and the exotic (palm trees, palm tree-like structures, fountains) had better effect in Singapore and that for the local participants. (See Figure 49.)



Figure 49 – Exotic vs. Everyday: Palm trees (and tree-like structures) in DeltaCity, Belgrade (left) and VivoCity, Singapore (right)

VivoCity, in fact, turned the tropical and water motifs into the surreal or hyper-real, fusing both novelty and familiarity, estrangement and identification, escape and being in place into one experience. A few examples are presented below.

(VC03 – VivoCity): “OK, this was strange because water was going inside, which is opposite to usual fountains. Usually water is spurting outward, but here it’s going inwards. And I like the reflection of the tree. It looked just like a beach and relaxing.” (See Figure 50.)

(VC09 – VivoCity): “It’s water flowing down on the glass. It is relaxing. I took it because it reminds me of the days when it’s raining. I like when it rains in Singapore. It makes me sleepy and very calm.” (See Figure 51.)

(CL04 – CityLink): “I like this picture. The models are just standing by the sea. It really evokes a feeling of being somewhere else, being on a holiday where the sun is nice and the sea is pretty. You are very relaxed, hanging with your friends and looking pretty.” (See Figure 52.)



Figure 50 – Palm trees and fountain create relaxing beach atmosphere, VivoCity (left)
 Figure 51 – Glass wall fountain as reminiscence of rain in Singapore, VivoCity (middle)
 Figure 52 – Beach scene advertisement, CityLink (right)

Other examples found during the experiment are more obvious, and perhaps more superficial. However, they had a similar hyper-real and temporary effect for the participants, since they were seen not as banal or unreal but rather as symbols or triggers for questioning reality and one's self.

(CL01 - CityLink) "One of the first thoughts was what it would be like if the person is real sitting in a display window, in a real grass, and trying to attract people to get into the shop?" (See Figure 53.)

(DC07 – DeltaCity): "Here I was looking at the shop window and suddenly I saw a mirror and a girl standing next to me reflecting on it. That is why I took it. It was fun and I like how the photo came out. So it's unexpected and surprising, but I guess those temporary details are parts of anyone's experience of space, and could be important." (See Figure 54.)

Phantasmagorical events are important parts of seductive experience since they represent resistance to programmed power, and the negotiation and softening of power relationships. Such surreal images, accompanied with novelty and surprise, real and surreal, easily reach people's bodily and mental attention, and thus enrich their experience of space on both a subconscious and conscious level.



Figure 53 – If the doll and flowers were real, CityLink (left)



Figure 54 – Reflection in the mirror, DeltaCity (right)

6.4.3 Health and Space – Perception of Health

Through photographs and their explanations, the participants in the POE experiments expressed a common understanding of health and well-being, even though no question regarding health and well-being was posed during the interview. As expected, however, a greater number of these photos and explanations was taken during the second sensorial walk. Participants therefore, directly linked well-being to sensory experience.

A general understanding of ‘health’ links it to: outdoor and indoor natural elements, plants and water features, social activities (children playing, people relaxing and chatting), as well as hygiene (cleanliness, availability of trash bins and toilets, etc.) and sportswear advertisements showing healthy bodies in sport activities. Such motifs have already been acknowledged as the most appropriate positive distractions in healthcare theory (Ulrich, 1989).

(DC02 –DeltaCity): “As you see that’s one of these little bridges with a bench on it for those who were walking long enough... but I liked the entire principle in a sense that the bench suits nice in the space in relation to metal bridge and that plant next to it. Probably here I reflect what I’ve learnt from my mother so I took a photo of a so called ‘healthy space’ or of something that may refer to ‘healthy space.’ For me this is somehow not really ‘healthy space,’ but it has a potential to be, it is a place where someone can have a sit, relax, and have some kind of view, some perspective.” (See Figure 55.)

(VC06 – VivoCity): “I liked it [photographed scene] because of bits of nature, the trees, even in the midst of the mall, [...] opposed to sterile commercialised areas around. The organic-ness kind of separates it from the rest of the mall and gives more peaceful atmosphere. I also liked other pictures with business and connectedness, but this gives a certain balance. It has grass instead of tiles, it has trees instead of pillars and advertisements. Except the lights, there are no other stuff there, no signs, no ... so I felt healthy about this one as well.” (See Figure 56.)

(VC05 – VivoCity): “That’s outside, one of the small fountains. I like it because the water is flowing down into that pool and it’s very relaxing just to look at it. You know, the slow movement, and you can just look at it and think of something else. It’s aesthetics somehow and it’s the noise of the water, the sound of water, it’s not noise actually. It’s not really like meditation but something in that direction.” (See Figure 57.)



Figure 55 – Park elements and ‘healthy space,’ DeltaCity (left)
 Figure 56 – Green oasis in commercial space, VivoCity (middle)
 Figure 57 – Water elements: relaxing ‘reverse’ fountain, VivoCity (right)

While the direct and visual access to nature has been highly appreciated by the participants, in certain cases it was somewhat counterproductive. A window may symbolise freedom, but bad view through the window can alter the attention towards the more appealing interior of the mall.

(DC03 – DeltaCity): “A window. I took a picture of the window because it always attracts my attention, as I always want to go out, to finish shopping as soon as possible and walk out. It dominates on all levels. It reminds me of freedom, going home, because I feel enclosed here, it’s claustrophobic. On the other hand, the only thing you can see through is New Belgrade and its awful architecture.” (See Figure 58.)

(DC07 – DeltaCity): “This is that ugly view towards New Belgrade I mentioned. The space inside is visually more pleasant than outside space. And it also felt cosier to be inside, warm, vibrant and sheltered.” (See Figure 58.)



Figure 58 – Bad view: visual access to outdoor space is not necessarily pleasant, DeltaCity (left)
 Figure 59 – Attractive yet dysfunctional staircases, CityLink (middle)
 Figure 60 – Restricted access to outdoor garden, CityLink (right)

Other examples are related to restricted access to available outdoor space, although the way to go Other examples are related to restricted access to available

outdoor space, even though the exit exists. While the first impression about the green open space or sunlight was positive, after realising that it was not possible to go out, the main feeling was described as disappointing. The real scene becomes an unpleasant illusion, almost an image, and, in fact, the effect might have been better if the scene was a photograph or a painting rather than a trap.

(CL01 – CityLink): “The location itself attracted my attention. The stairs appear all of a sudden and I have no idea why they are located at that particular place and where they actually lead. On the other hand, people are not able to use it because there is that rope which prevents people to use the stairs, so I’m absolutely puzzled about the function of it.” (See Figure 59.)

(CL02 – CityLink): “And this time I actually took a look at the stretch with this outdoor garden. And I have never seen this door locked, and that there is no access to the garden. That was the first time in my life I saw it. I felt a bit disconnected because it would be nice if we can go out to sit or just have the alternative instead of just having words. It’s one thing if you keep the doors locked without notice because people may just assume that it’s just for decorative purpose. But when you put this thing here it gives you whole different sense of touch maybe. You feel like it is a forbidden zone instead of just being inaccessible. So the level of inaccessibility is increased. And the garden looks really quite nice. I would want to go out and get nearer. But this whole words thing is not good for your perception of outdoor space. It’s a bit contradictory when they put garden courtyard and then they have this ban to lock you out of it.” (See Figure 60.)

Another set refers to health awareness, health promotion and environmental issues.

(CL01 – CityLink): “‘Live well’, the shop that sells the supplements to improve your health, and promotes healthy living. It always puzzles me how healthy anyone lives, including myself. But again are these supplements healthy themselves?” (See Figure 61.)

(VC08 – VivoCity): “I like this advertisement. It doesn’t matter whether it is earth day or something else, but what they are trying to do is good and important. It is a good message encouraging people’s awareness. Everyone knows that the earth is changing, weather is changing. It’s good that there are more and more events about these things.” (See Figure 62.)



Figure 61 – Live Well – health promotion, CityLink (left)
 Figure 62 – Environmental awareness promotion, VivoCity (right)

A considerable number of photographs addressed the issue of hygiene in shopping malls. The participants have perceived cleanliness in various ways. The aesthetics of space, organisation of elements, order, crowd, shining materials, bright colours, presence and cleanliness of trash bins, overall appearance of the personnel, the way the space is actually cleaned, as well as cultural background are all subjective factors that shaped the users' perception of hygiene.

(NM03 – New Millennium): “The space seems to be hygienically clean, but it’s visually dirty. It’s messy.”

(VC06 - Vivocity): “I like the openness, the whites and blues feel make the food-court looks cleaner, I guess. That is important. It gives me the impression of cleanliness, and everything is blue and white, matching and orderly. After travelling around Asia for awhile I came to value that in food-court areas. It’s a positive and attractive vibe from there that makes it a good place to eat, but also for hanging out there. It’s a social place, open and public, opposed to private little booths.” (See Figure 63.)

Hygiene issue is sometimes enhanced by the presence of hygiene facilities and cleaners.

(DC05 – DeltaCity): “I notice these things, like trash bins, only when I look for them, when I need them, or when the space looks dirty. When it’s clean, I do not notice them, they are neutral. It’s something necessary and taken for granted. It’s, I guess, some kind of parameter of the level of cleanliness. Therefore it can be neutral and hidden or very visible.” (See Figure 64.)

More careful and detailed perception of space may actually lead to new surprising conclusions, linking different spatial elements in somewhat unusual ways.

(NM03 – New Millennium): “This is a small trash bin in a small corridor. It’s interesting that bins are becoming smaller and smaller when you go up and when spaces are smaller. Even that gives you an impression of a dead end and claustrophobia.” (See Figure 65.)

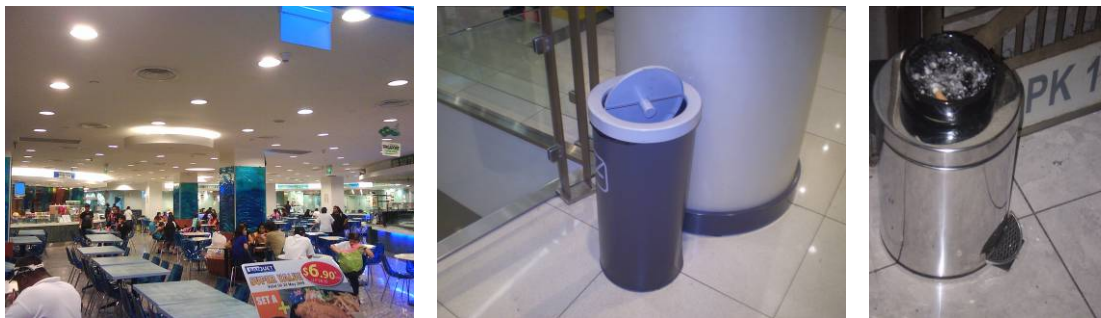


Figure 63 – Perception of health and hygiene through order and bright colours, VivoCity (left)

Figure 64 – Presence of trash bins enhances the perception of cleanliness, DeltaCity (middle)

Figure 65 – Decrease in size of trash bins may enhance the sense of claustrophobia, New Millennium (right)

Health Stigma, Misunderstanding and the ‘Forgiveness Factor’

Apart from the somewhat predictable perception of hygiene and addressing health through outdoor space elements, nature (plants and water) and social activities, POE findings also reflect the more subjective and sometimes unpredictable ways participants expressed their sense of health and well-being in a shopping environment. A small number of photographs also expressed negative moods or unpleasant physical conditions triggered by a particular space. Another group showed a common limited understanding or even misunderstanding of health, such that smoking or fast-food were perceived as ‘healthy.’ Such findings show that the influence of propaganda abusing the idea health and lifestyle might have been underestimated. The usage of

advertisement for health promotion, however, is not as successful, and full potentials of visual images in healing process seems not to be fully explored.

(VC07 – VivoCity): It represents my life-style. I like to smoke here. (See Figure 66.)

(VC07 – VivoCity): “Oh, this is good! Healthy food, I think. It has burger, and cheese, and tomatoes, and ham, and cabbage, and bread, and sesame seed. I like it. It’s different from KFC, McDonald’s, etc. The poster of the burger attracts people. It’s tasty. The place doesn’t look very cosy, but it is a good place for burger.” (See Figure 67.)



Figure 66 – Smoking as healthy life-style, VivoCity (left)
Figure 67 – Fast food equal healthy food, VivoCity (right)

A small number of photographs show negative associations towards health (and hospital environments in general), referring to and using terms such as: the clinical and sterile environment, states of negative physical and mental conditions or illness (headache, distress, depression, claustrophobia, and even tombs and death) and the lack of safety coming from the subjective perception of certain materials and spatial elements.

(CL04 – CityLink): “This place gives me a headache, especially because of the blue lights. You can’t look at it for long. It’s very unpleasant. And after all since they are selling cosmetics and skin care, you want to know how you look like under the normal light, and not this strange blue underwater light. I think it doesn’t really work very well for them. It makes me feel like I’m in some bizarre aquarium.” (See Figure 68.)

Another example comes from the participant CL01 whose mood changed negatively seeing a hairdresser saloon, since he has no hair. However, not all ‘clinical’ motifs were seen as negative; some were instead viewed as positive or empathetic.

Having a pharmacy, doctor or dentist in the mall has been seen as unusual (by Belgrade users) yet convenient and helpful. Two users in New Millennium expressed their disappointment about the fact that the space is not accessible enough for physically disabled people. VC08 expressed her empathy:

(VC08 – VivoCity): “I took this one because of the wheelchair. Even without being able to walk these people have their lives. They still go shopping. It’s two of them actually. It’s touching. Because my parents are not around, these family things remind me of them. I miss them.” (See Figure 69.)



Figure 68 – Headache (CityLink, Singapore)

Figure 69 – Empathy towards disabled (ViviCity, Singapore)

However, despite the negative associations towards some spatial elements, atmosphere or events, the POE survey and interviews show an overall satisfaction with all the selected spaces. Some of the participants changed their opinion positively after they ended with the experiment, even if they initially had a negative opinion about the particular space or of shopping in general.

(CL01 – CityLink): “I don’t think it [CityLink] is rich in terms of sensation; it is rather intensive. Of those five senses, two or three completely dominate while the other two are almost missing – taste and touch. But first three are very intensive. I may contradict my self here now. I don’t think it is pleasant, although I usually come here to relax. But I don’t visit it to often and when I do it - it is because I want to get out of my daily routine, and the corridor, people and intense sensory stimuli are there to be immersed into.”

Another experience is from New Millennium in Belgrade, described by the participant NM02 who uses an allegory of tombs and Egyptian pyramids.⁸⁰ Despite a predominantly gloomy and unpleasant experience, the overall satisfaction with space was evaluated as rather positive (4 out of 5, on a scale of 1-5 where '3' indicates 'neutral'). Such a phenomenon may be explained by the 'forgiveness factor,' as well as through the 'pleasure principle' and 'attention breaks.'

Such a finding is at least encouraging for hospitals and other healthcare spaces, since their image is enveloped with predominantly negative associations rooted mainly in fear of disease, death, emotional and physical pain. Such (often a priori) unpleasant associations may be changed through the better design of hospital environments and a clever usage of positive distractions. Such a task is obviously more difficult to complete in hospitals, where people generally feel more uncomfortable and unpleasant than in consumption spaces, which often relate to generally positive experiences (shopping, meeting friends, relaxation, etc.).

The mentioned phenomenon (of negative first impression turning into positive) may be also explained by the pleasure principle, which elaborates on balance and the interdependent relationship between pleasure and pain (Freud, 1922). For Freud, mastery over pain through a repetition of painful experiences results in pleasure and satisfaction. For seduction to occur, number and intensity of pleasant stimuli and their repetition are not crucial. It is the strategic mix of pleasant and less pleasant, attractive and less attractive, sensory rich and less sensory rich stimuli that plays more important role in seductive experience. This leads us back to 'attention breaks.'

Sensory and mental breaks seem to acknowledge and further enhance sensory and ambient pleasures coming from the experience of space. Thus, being out of reach of

⁸⁰ See pages 194 and 195 of this thesis.

main attractions, they support a necessary balance between the above mentioned opposites (pleasant/unpleasant, attractive/less attractive, etc.) in users' perception of space. Attention breaks are not static or characterless but rather allow users to relax and loosen up after the bombardment of various stimuli and process accumulated information, as shown by research findings.

Chapter 7

Theoretical Concept of Seduction

Do you want the truth or something beautiful?
Just close your eyes and make believe.
Do you want the truth or something beautiful?
I am happy to deceive you.
(...)
I can be who you want me to be,
but do you want me? (Faith, 2009)

This chapter presents an extended concept of seduction, developed from the critical literature review and Post Occupancy Evaluation findings, followed by in-detail discussion of its implications, covering structural, design, experiential, symbolic, representational and healing aspects.

7.1. Preliminary Concept of Seduction

Before introducing the extended concept and in order to make the new propositions more comprehensive, a brief summary of the critical points regarding the phenomenon of seduction found in available literature is presented below. Such a systematic summary will be referred to as the preliminary concept of seduction, although no such a concept is established in the available architectural discourses. Current knowledge on seduction is scarce, vague, inconsistent and often contradictory.

When developing his ‘fundamental concept of new aesthetics’ Gernot Böhme (1993, p. 118) writes: “When we stated (...) that ‘atmosphere’ is used as an expression for something vague, this does not necessarily mean that the meaning of this expression is itself vague.” Similarly, when stating that seduction in recent literature

is addressed at as an elusive concept, notion or metaphor, it does not necessarily mean that the phenomenon itself is vague and ‘unrepresentable.’

Such a view, however, conceptually opposes Baudrillard’s simultaneous claims that seduction cannot be represented (Baudrillard, 1990, p. 67) and that it does not wear a mask (Baudrillard, 1990, p. 106) even though it has to remain secret (Baudrillard, 2003, p. 30). This research finds such an understanding of seduction paradoxical, somewhat random, arbitrary and self-explaining. As a response, both the preliminary and the extended concepts of seduction are framed based precisely on modes of representations and manifestations of seduction within the discourse of contemporary consumption spaces.

Within the power and ethics discourses seduction in contemporary consumption spaces has often been falsely equated with manipulation. Accordingly, it has been predominantly conceived as an evil, manipulative and hypocritical power strategy that aims to attract, tempt and lead someone astray in order to fulfil someone else’s interests (Crawford, 1992; Dovey, 1999; Hoch, 2002; McCoy, 2000). Seduction is, thus, essentially represented as negative and unidirectional power, stemming from an intention to a prescribed outcome, as shown in Figure 70 below.

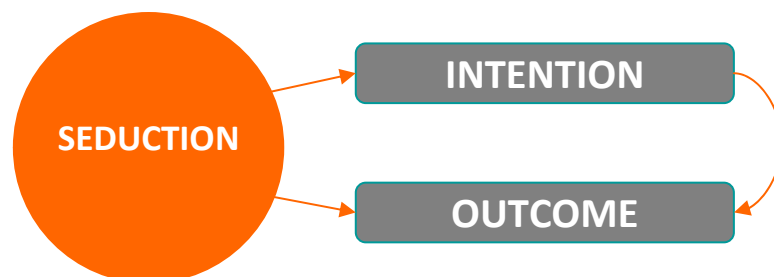


Figure 70 – Manifestations of the phenomenon of seduction

While the outcome can be pleasant for the seduced, such a pleasure is only temporary and serves primarily to create new desires for new pleasures. On the other

hand, such causality brings greater and long-term benefits (materialised pleasures) to the seducer (consumption space in this case).

Yet the same logic cannot be entirely applied to erotic seduction, for instance, where deliberate sexual enticement is imposed to fulfil the sexual desire, which potentially but not necessarily results in sexual act. The desired outcome is, in fact, sexual enticement itself manifested in a series of sensuous corporeal reactions. In this case, thus, seducing itself is both a goal and an ending destination. While both views assume temporal dimension of seduction, the concept of sexual or erotic seduction emphasises on the role of sensorial experience in such a process.

Finally, the phenomenon of seduction is indeed difficult to capture and understand due to its ambivalent and multivalent character. The ambivalence of seduction resides primarily in the questions of its effectiveness and representation. Seduction may or may not at all be effective in spite of the nature of intentions stored behind it. And when seduction does occur the outcomes do not necessarily follow the same prescribed formulas and are never the same.

Seduction as Intention

In the context of consumption space, the evil interest or intention of seduction is rooted in the desire for higher profit. In order to attain higher profit, consumption spaces have to continuously maintain and boost the consumers' desire for consumption. This is achieved by employing various power strategies inscribed in the design of space, its layout, aesthetic appeal and (mass-)activity magnets, accompanied by a meticulously calculated management of space. It is precisely this intentional attribute of seduction that is most harshly criticised, no matter how 'good' or 'bad' the outcome may be. This is obviously an ethical stand.

When Baudrillard (1990) states that seduction cannot be programmed, one can only assume that he refers to an inability to predict and ensure the exact effects of seduction. However, this does not mean that seduction cannot be programmed. Seduction can be intentional and planned (as shown by atmospheric research), even if not necessarily effective. According to Khaslavsky & Shedroff (1999), seduction has three phases, namely: enticement (attention grabbing), reward (pleasure and promise) and satisfaction. However, the main goal of seduction is to provide a possibility for the repetition of the same cycle. In other words, the main goal of seduction is seduction itself.

Seduction as Outcome

Seduction as an outcome is two-folded. As already mentioned, perceiving the tangible traces of the phenomenon is somewhat uncertain, since seductive power does not necessarily have to be effective and, thus, may not produce any tangible outcome. On the other hand, the outcome is rarely the same and singular.

However, there are various tangible ways in which seduction represents and manifests itself. Probably the most obvious outcomes of seduction in consumption spaces are higher profit and higher visiting frequency. Apart from those, the immediate outcome of seduction refers to spatialisation of power and codifying it into seductive design formulas. Such formulas are based on belief that certain elements of design, including form, aesthetic appeal, thematisation, spatial layout, arrangement of sensorial and ambiantal qualities, surveillance and management produce certain favourable modes of users' behaviour and experience of space (resulting in greater consumption). Such a codification of power through design formulas and typologies, as well as their uncritical application and replication around the world received much

negative criticism, as explained in previous chapters of this thesis. However, over time, these formulas and typologies got increasingly abandoned or became parts of much more complex and seemingly chaotic systems, which resulted in new perception of power (and publicness) and less rigid power-space-user relationships. Such relationships include tensions and negotiations, as well as, ideally – balance.

To summarise, although primarily based on negative critique, the propositions made by ‘old’ concept of seduction to look at the phenomenon from the four main aspects - symbolic (power), moral, structural and experiential (sensory and emotional) – are found to be fruitful for this research. These four aspects were tested, reinterpreted and incorporated in the extended concept of seduction in contemporary consumption spaces.

7.2 Extended Concept of Seduction

Based on previously elaborated distinctions between ‘power to’ and ‘power over,’ as well as those between seduction and manipulation, the extended concept looks at seduction as a potentially positive phenomenon, rather than taking a solely negative stand. In the essence of every design is an intention, a desire to act and influence. Every design is, therefore, intentional and more or less strategic (though not necessarily seductive). Moreover, if the strategy is criticised as negative per se, architecture as a design discipline may indeed find itself in a position of being unnecessary or even useless.

According to Van Alstyne (2005, p. 189), “design makes things move, but that is the least of its power. For the type of movement that design projects into objects has the intention to make other things move. Design modifies objects so they, in turn, can

modify the world.” These processes may be defined as induction and incitement.

While induction refers to initial experience (initiation) and a process by which a body becomes magnetised, incitement is defined by a movement to act, stir up or spur on.

Seduction inherits both induction and incitement, while at the same time being inactive and active. Being inactive should not be understood here as passive, but rather as a potent state of alert, of innate and innocent ‘power to,’ which is yet to be activated.

Finally, based on literature review and original POE findings, instead of defining seduction as unidirectional strategy (as proposed by the preliminary concept of seduction) represented by two-faceted intention-outcome model, the extended concept of seduction introduces a crucial in-between process – that of exchange. New concept, therefore, sees seduction as three-faceted phenomenon which represents itself in form of the processes of intention, outcome and exchange (See Figure 71.) The use of the term ‘exchange’ goes in line with the phenomenological line of thought. Finally, being an economic term, it particularly conveniently applies to the context of contemporary consumption spaces while, at the same time, acquiring additional meanings.

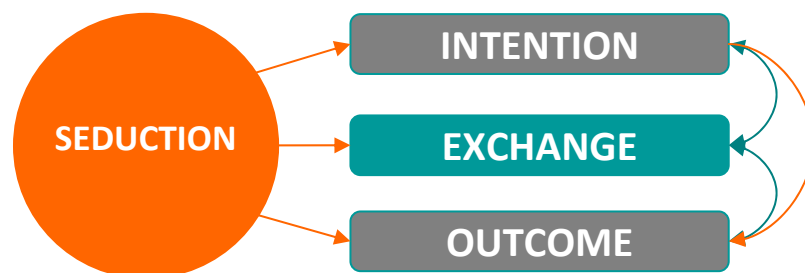


Figure 71 – Manifestations of the phenomenon of seduction

Seduction as Exchange

Seduction is primarily a dynamic and two-directional phenomenon, whose occurrence primarily depends on response of the seduced. Thus, hypothetically, even when there may be a singular intention, there is no guarantee of any singular and definite outcome. The outcome is always an exchange process between the space and the user, a cycle that tends to repeat itself endlessly. As such, seduction belongs to both the space and the user, acting as a medium for their interaction, operating in-between. While seducing, the seductive space becomes seduced too. Both the seducer and the seduced get mutually attracted, at the same time weakened and empowered and, finally, transformed.

In fact, it is not completely absurd to argue that both space and user *want* to be seduced. For Mitchell (c2005), images are not just inert objects that convey meaning but alive beings with their own egos, desires, needs, appetites and demands. Accordingly, spaces (just as images) possess the power to demand things from users, persuade and seduce them, while at the same time having desire to be modified by them. For seduction to occur, the user needs to be willing to ‘play the game.’ This game implies both strategy and tactics.⁸¹ Otherwise, seduction loses its ‘power to’ character and turns into ‘power over.’ Similarly, for the cycle of seduction to repeat, the space needs to respond to the user’s needs and desires, feeding him or her with new attractions and promises.

One of the crucial prerequisites for seduction to occur is the readiness to change and to be changed. One need to be willing to be penetrated by power of space, to adopt space’s characteristics despite the risk of temporarily losing his/her personal identity for the sake of creating a new identity, temporarily yet mutually shared with

⁸¹ De Certeau (c1984) distinguishes strategies and tactics in such a way that strategies are produced by institutions and structures of power, while individuals act as consumers of power by using tactics.

space. This temporary identity is not static and captivating. It allows one to see and even question his/her self-image and actions, pushing the limits of self-awareness and creative thinking. Without directly imposing any force or hiding bad intentions, but rather providing alternatives, such merging of space and users into a new temporary, fluid and dynamic continuum is in its essence phenomenological. Such an exchange acknowledges all the opposites, rather than imposes one before another, whether in and out, limit and limitless, real and unreal, place and non-place, powerful and weak, pleasure and pain, or aesthetic and anaesthetics. (See Figure 72.)

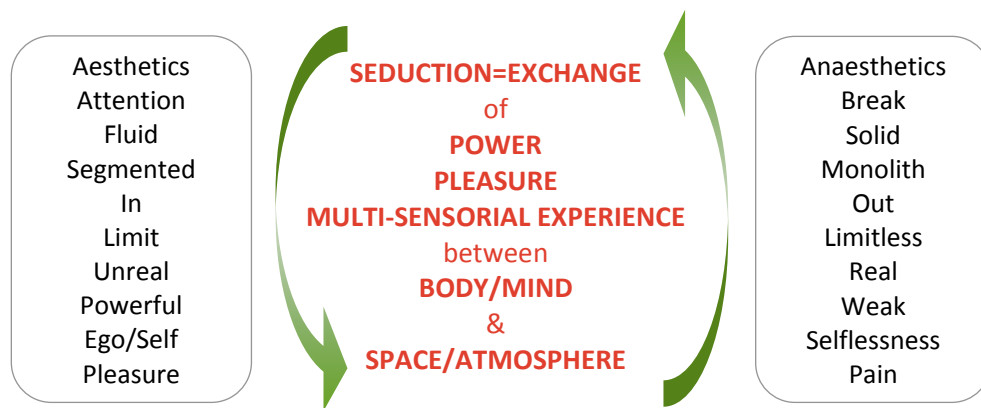


Figure 72 – Seduction as power-exchange between the opposites

Extended concept of seduction recognises three modes of exchange, namely: space-space exchange, space-body/self (user) exchange and body/self-body/self exchange. (See Figure 73.) Through exchange processes new model of seduction traces the phenomenological nature of seduction, which is manifested in the blurring of the borders not only between exterior and interior space, but also between seducers and seduced, user and space, and in interactive play with power exchange where rules are elusive, yet transparent. However, while spatial blur and fragmentation point towards the dilution of the representation of power they do not necessarily indicate its weakening.

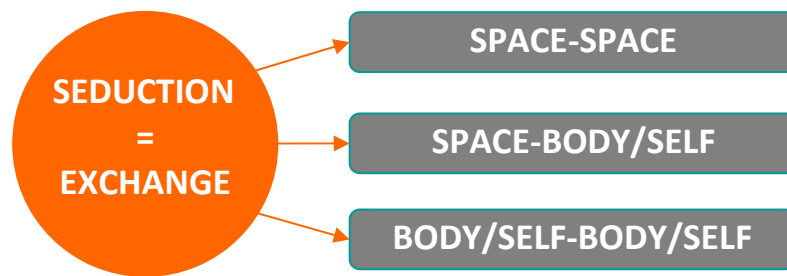


Figure 73 – Modes of seductive exchange

Implications of such exchange processes can be perceived from a number of aspects and on macro- and micro- levels, namely: structural (spatio-temporal), experiential (corporeal/sensorial, mental and emotional), symbolic (representational, identity and power related) and, finally, healing aspect. Healing aspect is primarily covered in the concluding chapter of this thesis (Chapter 8).

Space-space exchange refers primarily to spatial transformations in the architectural design of contemporary consumption spaces and their influence on the manifestation of power, and vice versa. The relationship between indoor and outdoor space, the complexity of space layout and space-syntax, as well as the arrangement of subspaces with their ambiantal characteristics, play important roles in space-space exchange. Space-space exchange logically belongs to structural (spatio-temporal) aspect yet its implications primarily fall within the design and power discourses.

Space-body/self exchange belongs to experiential manifestation of seduction. It addresses the ways seduction and perceived spatial transformations are experienced, interpreted and, finally, influenced by the users (bodily, emotionally and symbolically). The arrangement of pleasant and less pleasant sensorial stimuli, correlation between attraction nodes and attention breaks, and ability of space to trigger micro-events (surreal/hyper-real, estrangement and phantasmagorical experiences) considerably influence this mode of exchange.

Body/self-body/self exchange reflects the ways seductive experience is bodily and mentally internalised by the user, affecting one's ego in the form of bodily and mental self-awareness and self-esteem, as well as creating a form of porous and temporarily shared identity.

Finally, all the above perceived exchange processes and their manifestations result in developing of the Seduction for Healing model. The model represents the multidisciplinary theoretical knowledge exchange, particularly between healthcare, power and consumption space discourses.

The following discussion takes place around three major themes that arose from the POE study, namely: Interiorisation and Exteriorisation, Non-place and Identity and Micro-Events and Surreal Experience. The discussion concludes with proposition of Seduction for Healing model and its implications.

Rather than being a separate theme, Interiorisation and Exteriorisation holds together the other two themes. It is primarily used in this thesis as a metaphor of exchange in architectural discourse, as opposed to common uses of the term exchange in economic and social discourses. In such a way interiorisation and exteriorisation become a spatialised expression for exchange, at the same time referring to spatial structures (in and out) as well as to relations between the inner space of the body/self and the outer world.

7.2.1 Structural Manifestations of Seduction – Space-Space Exchange

We can imagine a world in which interior and exterior flow together, structure dissolves into surface, comfort and abstractions are intertwined. It is (...) a world where we fold ourselves into a texture of culture, a landscape that gives birth to many different sexes and forms. (Betsky, as cited in Thomsen & Krewani, 1998, p. 10)

The main results of the POE and spatial analysis employed in this thesis suggest that the level of seduction (as well as sensorial richness and pleasure) depends considerably on the physical and ambiantal complexity of a particular consumption space layout and number and diversity of available activities. Furthermore, the level of seduction grows progressively depending on the relationship of a consumption space to a particular context, such as open-enclosed (interior-exterior) relationships, empty-full relationships, microclimates and accessibility. In other words, the more complex, hybrid and organic space typologies are, the greater the potential for seduction to occur. (See Figure 74.)

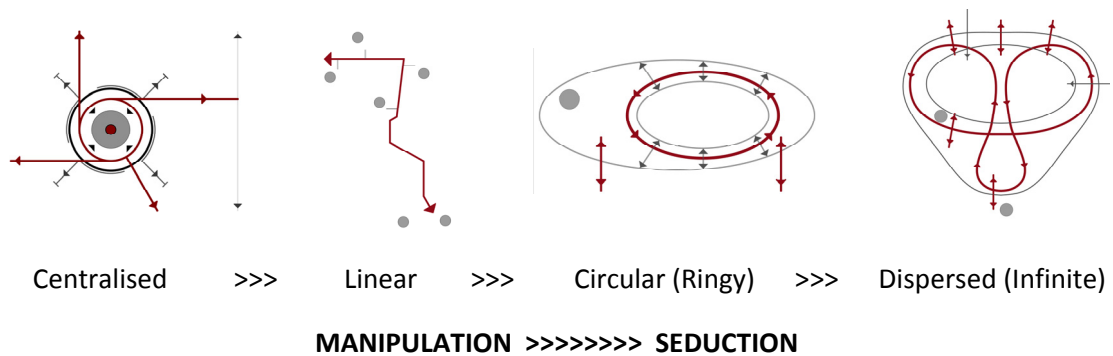


Figure 74 – Transformation of power manifestation through different spatial typologies

Results also show that most of the manipulative mechanisms perceived by the participants relate to being enclosed, channelling and restricted movement or access and spatial disorientation.⁸² While being enclosed and restricted movement mostly apply to simpler centralised and linear spatial types, more complex typologies are seen as disorientating but not always negatively. ‘Power over’ is thus more directly and more frequently expressed in spaces, which are less complex, rigid, homogenous and enclosed spaces.

⁸² See Table 1 on page 178 of this thesis.

Above results, therefore, lead to an assumption that simpler spatial typologies impose power in a more direct, obvious and aggressive way than more complex ones. Such a proposition, however, does not imply that the effectiveness of power of space weakens, but rather its mode of manifestation changes.

This goes in line with the second hypothesis of this thesis which assumed that recent structural and functional transformations of contemporary consumption spaces may have resulted from the softening of mediation and representation of power in these spaces, and vice versa. Such an assumption finds its (at least partial) evidence in the recent trend in contemporary consumption space design that has abandoned the formulas of typical shopping malls. Previously enclosed opaque boxes with dumb-bell or ring-like spatial layouts are being replaced by more complex and transparent designs.

Spatial analysis in this research recognised four spatial typologies of contemporary consumption spaces: centralised, linear, circular (ringy) and dispersed (infinite). In comparison to Deleuzian typology of segmentation, centralised type in this research refers in fact to Deleuzian circular type, while other three types belong to Deleuzian linear form of segmentarity (Dovey, 2010). These three types, and particularly dispersed (infinite) type of contemporary consumption spaces are understood as more flexible rhizomatic systems, rather than hierarchical tree-like structures, which are both in Deleuzian interpretation complex variations of linear types.

Physical structures of contemporary shopping environments are becoming increasingly segmented and hybridised, as manifested in both interior space and façade. The relationship between indoor and outdoor space is becoming more

complex and often more contextual in the creation of semi-open or semi-enclosed passages, courtyards, playgrounds, etc.

Furthermore, interior spaces not only open up to exterior space, but also increasingly tend to adopt characteristics of exterior spaces, and vice versa. This is evident on both aesthetic and functional levels. The transformations in aesthetic appeal are often accompanied with changes in users' behaviour and modes of space usage. Blurring boundaries between interior and exterior of consumption spaces is assumed as one of the crucial processes for understanding the phenomenon of seduction in contemporary urban spaces and its implications. While interiorisation and exteriorisation primarily refer to the processes of transformation of physical structures and new ambiances resulting from it, in subsequent sections of this chapter they will be used to describe the relationships between space and the user. The user's skin and intimate space are understood as a personal envelope, which is an interface for interaction between the inner body/self and the exterior world.

Some authors explain this trend in contemporary consumption space design in a somewhat negative and unidirectional manner, alluding to the homogenisation of space. The interiorisation of consumption spaces' exteriors has been seen in terms of its threat of spreading the consumption model over the entire city, thus furthering expansion of private realm into public. The terms they often use are 'continuous interiors' (Pimlott, 2009), 'total landscapes' (Mitrasinovic, 2006) or 'mallification' (Kolhaas, in Fairs, June, 2004; Crawford, 1992).

However, this thesis sees such a tendency as consisting of two distinct yet interdependent and parallel exchange processes, namely the 'exteriorisation' of indoor space and the 'interiorisation' of outdoor space. At best, the exteriorisation of shopping environments' interiors is seen by the critique as a mere imitation and

simulation of outdoor public spaces, such as streets, plazas, squares and parks, resulting in artificial production of false publicness (as in Crawford's *The World in a Shopping Mall*, 1992). It has been described as a manipulative inward oriented strategy of creation of a false reality and an illusion of a city within an enclosed and exclusive box.

However, while such an interpretation may be adequate when referring to manipulation, it becomes insufficient for understanding the phenomenon of seduction and new mode of publicness arising in the current context, since the main arguments endlessly spin around the nostalgic distinction between the public and private realms and the loss of an idealised publicness. More than private-public relationships, it is the formulaic cloning and prefabrication of particular architectural solutions employed in a typical shopping mall that triggers both spatial manipulation and experiential monotony (which may threaten users' sense of well-being).

While negative claims regarding interiorisation could be applied to early types of shopping malls, where the inner reality was abruptly separated and, in fact, imposed over the outer reality, new consumption spaces are slowly approaching a position of being accepted as a valid and relevant extension of the outer world. The manipulative power of isolated and enclosed shopping interiors is being transformed into a less obtrusive, less aggressive, more dispersed and yet not less effective power of seduction.

Power does not have to be obvious in order to be effective. Seduction is a mode of balanced tension or silent 'power to' that primarily operates on the subconscious level. Once it occurs in one's consciousness, once the balance turns into misbalance, seduction shows the potential risk, or rather vulnerability, to manipulate and be manipulated. Yet this state of risk does not have to be activated

and is not necessarily negative. In fact, the experience shows that the most creative architectural solutions arise within limited conditions and under the threat of risk. Thus, this vulnerable condition rather represents a form of alert, self-control and negotiation between various agencies, including the space and the users, exterior and interior, private and public. As a form of power exchange seduction belongs to all these agencies, constantly shifting the roles of the empowered and the weak, the seducer and the seduced.

It is indeed difficult to pinpoint whether the spatial transformations are the source of change in the mode of power manifestation or the contrary. While the design may be an initiator having certain intention behind it and even power to create users' needs and desires, in order to sustain such a condition negotiation with users is necessary. Finally, in the context of extremely dynamic and stressful everyday life, as well as rise of virtual reality architecture needs to step further beyond the illusory comfortable condition of being empowered and allow flexibility and change.

Interiorisation of Exterior Space

The interiorisation process is parallel to and hardly separate from the process of exteriorisation. Generally, it refers to a phenomenon in which exterior space adopts characteristics of interior space. Such characteristics can be both visual and symbolic, some of which are discussed below.

In available literature interiorisation process is, however, often linked to aggressive expansion of privately owned spaces over public spaces, and described as 'total landscapes' (Mitrasinovic, 2006) or 'mallification' (Kolhaas, in Fairs, June, 2004; Crawford, 1992). However, historical examples remind that interiorisation is

not a recent and necessarily negative phenomenon, although its role and manifestation changed over time.

Moreover, it does not necessarily imply literal conversion of open into enclosed space. It is rather an issue of territoriality (often informal appropriation) which should not be misunderstood with property. Even the temporary atmosphere of aural unity in ancient theatre and the power waving through human masses during speeches or rituals in traditional squares, both directed towards one centre, are able to create an interiorised condition. Such a condition or atmosphere of sensorial and symbolic unity may indeed, even if temporarily, make one feel that nothing outside exists. This condition is at the same time an immaterial, fluid and intangible interiorised state, yet 'experienceable' through senses, since it is created by emotions and self-consciousness, rather than by material boundaries.

However, more direct, obvious and material origins of the interiorisation process taking place in contemporary consumption spaces may be traced to the organic architecture of Islamic cities and their souks and bazaars, permanent markets or streets with shops, which often offered various conditions of cul-de-sacs. These semi-permeable labyrinths (complex and continuous open-enclosed spaces) with curved streets, impenetrable outer facades and open inner yards created a sensuous atmosphere often linked to the power of seduction.

Another important reminiscence of blurred interior-exterior conditions can also be found in French *passages*, Italian *gallerias* or English *arcades*, which were very popular in the nineteenth century. The reason for their immense popularity was the re-introduction of a dynamic element of movement and transition into one's experience of space. Their main intention was to seduce the visitor and lead them through the rest of the space, which was rich with temporary sensuous distractions. As such, the

passage or arcade is, as Thomsen (1998) argues, an erotic space per se. It is the experience of space itself and the sensuous, intellectual and self-conscious pleasure that it engenders, rather than consumption or purchased item, that become truly important.

Usage of theatricality, theming, hyper-reality, *flânerie*, entertainment, and displacement principles in the medieval County Fairs, Renaissance Parks, Pleasure and Picturesque Gardens also refers to techniques for blurring boundaries between interior and exterior realms.

The main principle of the picturesque garden was to create a set of scenes similar to those of French or Italian classical landscape painters. The scenes were organised in such a way that they again resembled the theatrical concept, providing atmospheres and hypothetical action-scenes often found in Poussin's paintings. The visitor of the garden was encouraged to play a sort of intellectual and entertaining game, being at the same time a spectator and an actor, uncovering the metaphorical story behind the presented scenes. Most of the picturesque gardens had a linear narration and therefore comprised linear paths similar to many shopping malls or museums today. However, providing temporary pleasant sensorial distractions was also one of their essential strategies.

Our contemporary time is no longer limited to linear continuum or boredom, as it may have been in the eighteenth century. Our reality today is rather fragmented into micro-practices. It is multi-directional, non-linear and rhizomatic, distracted by movement, rather than static, material and immaterial, real and hyper-real, voluntary and involuntary, images, leading to a permanent state of both excitement and anxiety. Easily forgetting about the past and being blind to the future, we live in a sometimes unbearable but inescapable fragmented present. Therefore, only architecture that can

respond to this fragmentation of human experience has the potential to recover a sense of our wholeness as mortal beings.

Exteriorisation of Interior Space

Adopting the characteristics of open public spaces, shopping interiors made an open pathway for interior space to expand into exterior space. Similar to interiorisation, the process of exteriorisation is not recent phenomenon and has a long architectural history.

When pointing out that the crucial point in the exteriorisation process⁸³ extends back to the ‘everything under one roof’ motif and the Crystal Palace (1851), Pimlott (2009) refers primarily to the structural exteriorisation process. Structural exteriorisation is the process in which interior space adopts characteristics of exterior space by allowing exterior space to visually enter the interior space by means of a physical structure. The Industrial Revolution and the mid-19th century saw the rise of iron as the major structural material due to its spanning potentials, smaller dimensions of constructive elements, higher speed of construction, durability and an ability to provide larger glass panels. As a consequence, new buildings were able to accommodate vaster interior space and, at the same time, blur the boundaries between inner and outer space by a newly achievable transparency.

According to Mitrasinovic (2006), more than Crystal Palace, which basically applied the organisational model of the French department store, the World Exhibition in Paris (1867) was more influential for the process of exteriorisation. Apart from its physical structure, this World Exhibition invented a new organisational format of

⁸³ In his article “The Continuous Interior: Infrastructure for Publicity and Control,” Pimlott (2009) uses the notion of ‘continuous interiors’ referring, in fact, to what is termed ‘exteriorisation’ in this thesis - a process in which interior spaces acquire exterior characteristics (that of streets, open urban squares, cities as wholes, etc.), in terms of both structural and functional organisation.

interior space, using available structural potentials and applying exterior formats in more effective and unforeseen ways. Through his design, Gustave Eiffel attempted to represent the whole world in one building using an elliptic structure as a metaphor of the globe. Its radial organisation provided the ways of exploring the products. If one walked radially, one would be able to explore different national segments and get a cross-section view of a particular production across the industrial world at that time. If one walked towards the centre, one would be able to see all the products coming from a particular country. This labyrinth-like web of pathways extended out of the building into a park designed according to English landscape garden principles where many national pavilions were placed. Such an organisation of space was obviously not primarily structural, but rather programmatic. The space opens up two main possibilities of exploration by combining centripetal and centrifugal forces. These spatial forces existed both inside and outside of the building and in such a way unified these spaces, making the building itself and its construction almost irrelevant.

Such an labyrinthine arrangement, which found its vast application later in shopping malls, Pimlott (2008-9, 2007) criticises using the terms of ‘quasi-urbanity’ and ‘hydra headed arrangement’ in which a kind of ‘anti-logic’ predominates. With a seemingly infinite number of different pathways to choose, quirky distractions and better visibility, these labyrinthine spaces seem anti-deterministic and anti-hierarchical, which in fact creates only an illusion of choice and freedom, and, finally, a sense of being lost, like in old traditional cities.

Interestingly, new organisational concepts recognised in Cristal Palace and World Exhibition complex have been first interpreted with a positive attitude. Once the same arrangements started being replicated massively it received greater critique as manipulative.

Apart from structural interiorisation, indoor shopping environments developed various other ways to adopt certain characteristics that previously belonged to open public spaces. These characteristics are mostly visual, but also experiential. They include using elements and materials mostly found in open public spaces and natural landscapes (such as plants, water elements, authentic façades, benches and informal seating) and incorporating them in an enclosed space using similar arrangements as if they are outdoors. Additionally, these characteristics also include simulations of different atmospheric conditions (such as wind, snow or rain) and encouragement of activities which are often referred to as outdoor activities, such as various sports and festive events. (It is interesting to notice the shift in attitude towards weather conditions. Once used as an argument or excuse for comfort and safety – covering streets and putting open public under the shelter, i.e. interiorisation – simulating weather conditions has now become a tool for bringing exterior into interior space, i.e. exteriorisation.)

The structural implications of interiorisation and exteriorisation processes do not necessarily refer to homogeneity, but rather hybridisation and diversity. The research findings suggest that spaces with better incorporation of exterior context in interiors, and vice versa, have greater sensory and seductive value. Moreover, such spaces are characterised by the participants as considerably diverse what enhanced their preference for a particular space. Such findings can be referred to Hall's (2009) interpretation of fragmented spaces and 'urban porosity.' Porosity is not preoccupied with independent solid forms, but rather spatial fragments interconnected in a dynamic experiential whole.

Latest transformations of consumption spaces from opaque boxes into more transparent and accessible environments sometimes nearly merging with outdoor space provide an opportunity for novel interactions not possible before. Thus, it may bring a new experiential value to the city. Furthermore, spatial energy does not reside in the object itself, but in its relation to a bigger whole, that of the urban environment. Thus, seen as modes of relation between the object and its surroundings, interiorisation and exteriorisation possess such a seductive energy. In any traditional city, it is difficult to separate the experience of its main square from the experience of the rest of the city, its ambient characteristics of narrow streets and passages that lead to it. Contrasts of narrow and wide, light and shade, labyrinthine and visible, winding and strait, organic and geometrical - atmospheric sequences of the surrounding streets - empower the experience of the square itself, which becomes a central node of a newly created diverse yet harmonious and inseparable experience as a whole. Even when lost, the labyrinthine streets almost by default and unmistakably suggest the way out, leading one to the main core of the city, the square. Perhaps ironically and paradoxically, the way out is, in fact, the way in. Power is thus inscribed in both the core and periphery.

7.2.2 Phantasmagorical Experiences and Micro-Events

The exteriorisation of consumption spaces' interiors did not stop at structural transparency and organisational inventions, which resembled the model of the city. In fact, conventional shopping malls almost abandoned the transparency track. Instead, they focused on a more literal simulation of exterior spaces, creating a sense of a new internal reality, what indeed can be called an inward-looking strategy.

The attitude towards this inner reality was two-fold. The first stream tended to create a dramatic reality of a shopping mall, in contrast to the dull, cruel, stressful, chaotic and dangerous outside world. Such a reality was often over-thematised and illusory, including elements of dreams, myths and fantasy by employing various narrative and theatrical techniques.

On the other hand, reality was treated as hyper-real. Although enclosed and separated from the outside world, a number of shopping malls started introducing natural elements (greenery, water, sunlight, even atmospheric effects, such as wind effects, snow or 'natural' street and bird sounds, etc.), and 'authentic-looking' façades, street names and street numbers. The goal was to create more relaxing atmospheres which when combined with physical comfort would overcome the sense of enclosure, claustrophobia and disconnection.

However, in both of these tracks, shopping environments retained a certain level of physical autonomy and disconnectedness from the surrounding contexts. Their location often in faraway suburbia with huge parking areas around the shopping complexes further emphasised this physical enclosure, isolation, inaccessibility and the contrast between indoor and outdoor reality, illusion and reality, as characterised in a typical shopping mall. Undoubtedly, such an autonomous position was a somewhat fruitful ground for practicing various kinds of powers, through design and management strategies. However, the effects of these power practices were not completely bound solely to the mall itself. The germ of inwardness, autonomy, segregation and ghettoization spread over the city as a whole.

However, contemporary consumption spaces made a step further in lessening the contrast between indoor and outdoor spaces. Rediscovering the ideas of context, interconnectedness, balance, porosity and the everyday, the most recent shopping

environments also explore more sophisticated ways to seduce consumers by becoming more accessible, figuratively (symbolically) and literally more open and less obtrusive.

The power of direct and aggressive manipulation is replaced by more indirect and subtle seductive strategies. The employment of phantasmagorical (dream-like) elements still plays an important role even though this role has been changed in contemporary consumption spaces. Instead of imposing a prefabricated imaginary reality (theme) over the existing reality, phantasmagorical events become an integral part of the 'real,' questioning it, playing with it, teasing it and complementing it. As such they possess greater interactive and critical potentials than increasingly evolving virtual realities relying on technological advancements. Technological advancements may indeed be beneficial for creating phantasmagoria, but they are also constraining and develop a sense of dependence on them. Phantasmagorical events twist the reality in a more engaging manner.

It is sometimes the real that is, in fact, more effective in triggering fantasy and imagination. The white rabbit in "Alice in Wonderland" (Carroll, 1950) that guides Alice into the Wonderland is pretty much real, except for one unexpected detail – the rabbit carries a watch. In this surprising and displaced detail one should look for the trigger of leading astray, that is, seduction. Moreover, probably nothing fantastic would come out from the story if Alice did not accept the new reality as it was and adjusted to it. For Tschumi (1990), it is precisely the ambiguous pleasure coming from the interaction of the rational and irrational that creates a space of desire, architecture of the erotic.

A useful parallel can also be made with magical realism in the arts - painting and especially literature - in which magical elements are blended into a realistic

atmosphere at the same time questioning the reality and providing an access for a deeper understanding of it. Magical elements are treated as if they are normal occurrences. They are presented in a straightforward manner so that the real and the fantastic are accepted as the same stream of thought.

Magical realism is often confused with surrealism, since they both explore illogical or irrational aspects of reality and human existence. However, the main distinction lies in that surrealism, contrary to magic realism, explores aspects that are associated with the imagination rather than with material reality, attempting to express the 'inner life,' the subconscious and unconscious of human psyche (Exiri, 2009). On the other hand, magical realism rarely addresses the extraordinary in the form of a dream or a psychological experience, because "to do so takes the magic of recognizable material reality and places it into the little understood world of the imagination. The ordinariness of magical realism's magic relies on its accepted and unquestioned position in tangible and material reality." (Bowers, 2004, p. 24)

Contrary to a typical shopping mall which does not even ask "Do you want something beautiful?" but shows unquestionable readiness "to deceive," using Paloma Faith's (2009) refrain verses, contemporary shopping malls seem to be more aware of the above posed question and ask the next one: "But do you want me?" Seduction occurs as an option rather than a solitary, exclusive or fatal phenomenon. It depends on the readiness and willingness of both seducer and seduced, be it space or a user, to play the game and, in fact, discover and create its rules.

7.2.3 Experiential Implications of Seduction – Body/Self-Space Exchange

When claiming that seduction operates on a micro-level and requires the body/self-space continuum of interaction, one refers to the interiorisation and exteriorisation processes between the user's body/self and the space. Obviously, the body/self is seen here as interior while the space around represents the exterior. Accordingly, the process of exteriorisation represents the willingness and the ability of the body/self to be affected by the exterior, as well as to appreciate and internalise the impulses emanated by the surrounding space. On the other hand, interiorisation addresses the ability of space to be affected by the user's desires, aspirations and interests, constant flexibility and readjustment in order to be able to trigger a similar cycle of attraction and attention again.

Spatial interiorisation and exteriorisation outcomes are not complete without the user. The seductive power of space (based on strategic pleasant stimulation) is always concentrated on users and, in fact, depends on their reactions. On the other hand, the human body/self is a porous yet selectively porous entity. However, although selective, the human body/self reacts to environmental stimuli even when it is not being aware of it. This is a somewhat vulnerable condition and the power of seduction tends to take advantage of it. Seduction operates in-between, proposing to this porous entity various stimuli that otherwise would not be noticed. This in-between space, however, is not thin and homogeneous. It has many layers, including multiple layers of the body/self and its aura.

According to Kingwell (2003) the very notion of the interior consists or at least three elements: the inside, the outside, and the threshold in between. This threshold is neither outside nor inside, but rather a limit between them and an integral part of both. In geometry, a threshold has no dimension. Accordingly, its function is not to be wide

but to be crossed. However, when applied to body/self-space continuum the non-thickness of thresholds is problematic. While one of its functions is to be crossed, resulting in continuous interior-exterior of spaces and body-spaces, it is stepping into, which is also of great importance. Seduction occurs in the in-between. Crossing the threshold is not a simple task precisely because of threshold's ambivalent 'thickness,' consisting of different inward and outward tensions that create in-between territories of desires.

The analogy between architecture and skin is useful for exploring the continuous body-spaces, since the human skin is the primary and the most obvious boundary between a person and his surroundings, a porous threshold. Both bodies and spaces have multiple skins.

The concept of 'Umwelt,' developed by biologist Jakob von Uexküll (2009), describes the sensory sphere around the human body as a protective garment, which is separated into four sensory envelopes whose area of influence increases outwardly. The sensory sphere of the eye is the largest, extending from the body to the visible horizon. Closer objects can be heard, then smelled and touched. Finally, objects taken into the mouth become taste objects. These spheres are, however, interdependent and the phenomenon of synaesthesia proves it.

Yet in terms of intimacy Madanipour (2003) distinguishes: mental space - the most intimate inner space of the body and unconsciousness unknown even to the person that 'contains' it; personal space - the invisible layer around and extension of the body; intimate space - the space of home; interpersonal space - the space of sociability; impersonal space - the space of the city; and, finally, public space.

All these skins inevitably intertwine and get affected by the surrounding space. Thinking of architecture as clothing has a potential for introducing concepts of

embodiment and a rich sensory experience into architectural discourse. Such an analogy has, however, both positive and negative connotations, especially when the discussion takes into account the notion of fashion. Frank (2000) notices that the modern movement used this analogy to describe the attitude of abandoning the “the overly fussy, decorated dress of the 19th century” by putting on “a plain coat of pure white.”

In his writings, Wigley (1992) sees architectural skin, a façade, as the major instrument of Modernism to put the irrational world into order. Such an attitude dates back to the Renaissance and is based on the Cartesian duality between body and mind, where the body masks what is behind. The Modernist white surface represents the ideal mask, where visible cleanliness outside should be a sign of inner cleanliness, which is a fallacy. It masks differences and disorder, the hidden forces behind the Modern movement.⁸⁴ The wall covered with colours and decorations, layers of signs and symbols, as opposed to the pure idealism of Modernist whiteness, represents the poetic architecture, which combines the irrational, the phenomenological and the rational.

However, clothing today is inseparably tied with fashion, and the relationship of architecture to fashion seems to be more problematic than the architecture as clothing metaphor. According to Pérez-Gómez (2006), market indicators, aesthetic fashion, vague formal mysticism and the mere expression of cultural differences must not be accepted as criteria for appropriate architectural practice in this ‘age of incomplete nihilism.’ However, she notices that such an attack is at least curious if not entirely contradictory, since Modernism advocated exactly the rapid change in architecture and its appearance. Both contemporary architecture and fashion search for the

⁸⁴ “The seductions of the surface displace the formal proportions worshipped by institutions of art, producing a visibility so entangled with a sensuality that the feel, tactility, and smell of the cladding materials become part of the essence of building.” (Wigley, 1992, p. 370)

appropriate look for the present time, and the parallel between them should not be that easily underestimated and rejected.

However, the clothing analogy seems to be somewhat incomplete, since it presupposes attaching another layer on body/self, in other words, unidirectional influence of space on users. Body/self-Space interaction is, however, two-directional process involving projecting one's body onto space, discovering its resonance and reflection in space and unconsciously mimicking the configuration of space. Our engagement with the environment is not a static condition, but a dynamic process of constant adaptation. Leach (2006, p. 240) considers this condition a process of 'camouflage,' which is generally understood as a "mechanism for inscribing an individual within a given cultural setting." It does not refer to a literal equivalence with a particular setting – mimicry – where the body and the self are masked or lost against the background. Instead, it is a medium to relate to the other, a positive mode of self-expression and self-investigation that has an important role in the constitution of one's personal identity. Finally, evolutionary theories see camouflage as one of the most important defence mechanisms crucial for the survival of many species, including humans.

7.2.4 Non-Place, Ego and Shared Identity – Body/Self-Body/Self Exchange

Body/self-body/self exchange represents an important self-experiential implication of seduction in which through internalisation of space experience the users question the relationship between what they are and what they want to be, the reality and desires.

The analogy between architecture and skin or mirror surface as the medium for space-user interaction is inviting since it proposes that seductive power is

phenomenological in nature. Being phenomenological here refers to the transparency of power, which is experienced as a reflection of one's self. The mirror does not deceive. It rather shows another sub-reality in which one can see one's own image. Body-mind-self-eye and the architectural surface-mirror become parts of each other, resulting from a never-ending interplay between two mirrors, like a boomerang. This interplay, however, is refraction rather than reflection. It is multidirectional rather than linear. At the same time, it employs multi-sensorial experience by appealing to the higher senses, especially that of ego and self-awareness, as well as the surreal and hyper-real.

The mirror, or water in Narcissus' case (Baudrillard, 1999), however, can be broken and the image of self disappears. In opposition, this research claims that seduction in fact protects the mirror from breaking, since the two are interdependent. While the user finds his reflection in space, space adjusts its image in relation to user's image. In such a way, both user and space metaphorically take glances of each other's identities, which results in creation of temporary and always changing shared identities. Furthermore, they are also in a position to see their own identities changing in front of themselves.

Such a shared identity should not be mistaken with collective space. It is shared with each user on individual basis. Instead of adopting shared spatial practices with other users, one individual transforms his/her identity according to its reflection in the mirror. This means that the user can see double self, one that temporarily is and one that 'wannabe'. In other words, seduction becomes self-seduction where the ego gets attracted by its double. Yet, although seduction distorts one's identity reflected in the mirror, it does not mask the imperfections. The imperfections are rather masked by

the 'wannabe' image. This is obviously another vulnerable or risky point of seduction process.

Baudrillard (in Proto, 2003) sees the eruption of fragmentation in recent architectural designs as the aspiration of architecture to destroy itself, creating confusion between 'surface' and 'superficial.' As Baudrillard (as cited in Proto, 2003, p. 15) asserts, architecture today is made of "huge screens upon which moving atoms, particles and molecules are refracted. The public stage, the public place have been replaced by a gigantic circulation, ventilation and ephemeral connecting space." However, he admits that his interest is somewhat nihilistic, as he is obsessed more by the mode of disappearance than the mode of production. According to him, the search for limits and the pleasure of destruction are part of both art and architecture. This search for nothingness, or "almost nothingness," is, in fact, the search for the essence of something, which pushes the limits of perception and evacuates the visible.

We no longer experience by pleasure through the eye but through the mind. A white square on a white background is a type of limit. [...] In the case of James Turrell, you enter a space, and it's monochromatic. [...] You know there's nothing there (...) and you're fascinated by the object in a way because it's the essence of something. (...) This nothingness is in fact something. It's what hasn't been aestheticized. (Baudrillard, as cited in Proto, 2003, pp. 32-3)

As a controversial example Baudrillard considers the Twin Towers in New York, which have indeed disappeared, but had also left behind a tangible symbol of their disappearance. Somewhat similarly, Roland Barthes (1997) builds his interpretation of 'emptiness' as the central "structural" point in the urban fabric of Tokyo.

What this research finds interesting in Baurillard's obsession with emptiness (nothingness) and the pleasure of destruction is its relationship to notions of Augé's (1995) 'non-place' and pleasure principle. Seduction and sensory mapping employed in this research shows pattern-like relationship between attractive and unattractive

nodes available in space. POE analysis and seductive-sensory mapping engendered intriguing results regarding the relationship between unattractive (or superficial in Baudrillard's language) nodes and users' bodily and mental self-awareness.

These nodes that lack attraction as compared to the most attractive and the most photographed areas or elements in space are here termed as 'attention breaks.' Being simple and unobtrusive, often lacking in decoration of any sort and thus having 'less character,' looked at the micro-level of a shopping mall, these attention breaks can be compared to Augé's non-places.

Few photos taken by users in these areas indicate that such unattractive nodes may in fact be more important than just blind spots, which challenges the notion of non-place. Such an importance lies in that some users have shown a greater level of self-consciousness during these breaks.

Similarly, but on a more macro-level and relying on situationist derive concept, Aravot & Kremer (2009, p. 117) propose a concept of narrability which "involves dropping habitual life activities and motivations in favour of attractions of the terrain and its encounters," in other words, engaging familiar or unfamiliar spaces in an unconventional way. In addition, they propose that narrability as a *dérive*-like technique has therapeutic effects as it provides ways to cope with the stress of our built environment. According to them 'narrability' is best exercised in so-called In-Between-Cities, which are dispersed infrastructures in quotidian surroundings, left-over spaces, peripheral, forgetful and porous - in other words Augé's non-places. Yet, they are less coercive in encouraging spontaneous and temporary activities and, as such, have an immense potential to turn non-places into places.

Based on such findings, two concluding assumptions (regarding the role of 'attention breaks' in seductive experience of space) can be made. They are as follows:

1. The role of these attention breaks may be indeed to enhance the intensity of the coming positive distraction. Such an assumption relies on the pleasure principle (Freud, 1922) that suggests that pleasant and unpleasant stimuli are well calculated in space design. Pleasure does not exist without pain and, similarly, the balance between attractive and less attractive elements insures that user's attention is continuously re-activated, like in cycles.

2. On the other hand, attention breaks appear not necessarily due to apparent space characteristics, but rather due to the nature of human perception. The human brain filters sensory stimulations and therefore cannot be continuously consciously active; it simply needs breaks, to reset and recharge. Attention theories in psychology and neuroscience (Kaplan & Kaplan, 1989; Sohlberg & Mateer, 1989; Ruff, & Lawson, 1990) distinguish various groups of attention spanning from short-term to long-term, such as focused attention, sustained attention (vigilance), selective attention, alternating attention and divided attention. While attention span during focused attention may be as short as 8 seconds, the average sustained attention span does not last more than about 20 minutes at a time.

Finally, it seems that the 'characterlessness' or 'attractionlessness' of these spots encourages the users to create new temporary identities, which are mutually shared space. Experiencing the space becomes an interactive and seductive exchange game in which the seducer and seduced empower each other, and where it is not clear who plays which role. As shown on previous pages of this chapter, these spatial nodes encouraged 'less publicly appropriate activities' such as sitting on the floor, walking barefoot, looking at own reflection or laying below the bench in order to make a photo of one's self. As a result, one's bodily and mental sense of ego is reflected through

various unconventional and surprising symbolic relations and bodily actions, which otherwise do not happen in the most attractive areas of consumption spaces.

7.3 Towards Seduction for Healing

While the extended concept of seduction primarily focuses on nature and manifestations of the phenomenon in contemporary consumption spaces, it also prepares the ground for linking seduction with healing and well-being.

Before introducing these linkages, a few conceptual similarities between seduction and healing come to mind. Firstly, both seduction and healing are considered as modes of power. The word ‘total’ in Total Healing Environment expression adds another layer to understanding of the healing power. Secondly, both power of seduction and power of healing relate to something, which is often regarded as vague, mystical and esoteric. Finally, while the ultimate goal of seduction is seducing for the sake of seducing, the goal of healing is healing itself. The ultimate goal is therefore permanent and inexhaustible. If the goal of seduction is simply to constrain and fulfil particular definite interests, seduction turns into manipulation. Similarly, if the ultimate goal of healing is solely to achieve a state of health and defeat the disease, healing turns into curing.

Ground for proposing links between seduction and healing is primarily built around the notion of power exchange, which is at the centre of the extended concept of seduction. While one may speak about possible implications of seduction on healing, one may also talk about the reverse – implications of healing on seduction. Links are thus two-directional.

As previously stated, the very notion of seductive exchange, which is in this thesis understood as essentially phenomenological, includes structural (spatio-temporal),

experiential (sensorial, mental and emotional) and symbolic (representational, identity and power related) aspects. All these aspects influence people's sense of well-being, be it physical, mental and social. Proposing that seduction considerably depends on positive sensorial qualities of spatial experiences, as well as boosts and challenges someone's ego and critical self-awareness inevitably involves health and healing discourses.

Moreover, interiorisation and exteriorisation processes somewhat metaphorically allude on necessity for healthcare theory and research, and healthcare in general, to step out from the realm of medical institutions and healthcare architecture. This means both employing all aspects and all spaces of contemporary cities into healing process and finding ways of better integration of typically isolated healthcare environments into everyday city life. Healthcare design can benefit from the seductive design strategies developed by contemporary consumption spaces. These design solutions are often innovative, creative and alternative, especially in cases of theming and theatricality, triggering imagination (phantasmagorias) and directing attention towards positive distractions.

Chapter 8

Implications and Conclusions

In reference to what is introduced in section 7.3 of the previous chapter, as well as to this thesis title - Total Healing Environment and Seduction in Contemporary Consumption Spaces - and objectives, Chapter 8 concludes this research by interpreting the extended concept of seduction through healing prism, which results in Seduction for Healing model. Moreover, the concluding chapter identifies challenges for future research and speculates on implications of both Extended Concept of Seduction and Seduction for Healing Model within the contemporary design paradigm, power, virtual reality and branding discourses. Thus, the concluding chapter has two main sections: the first related to contributions of the concept of seduction to healthcare theory, design and research, and the second related to seduction and healing phenomena within the larger design paradigm. Elaborating on links between the phenomenon of seduction and healing paradigm in concluding chapter rather than framing it as a section of the main discussion chapter (Chapter 7) is intentional. In such a way, the conclusions directly bring back together the ideas embedded in the title of this thesis and enable clearer directions for re-interpreting the concepts and its implications and applications within a broader design discourse. Moreover, the proposed Seduction for Healing model is one of the implications that resulted from this research.

Turning back to power discourses closes the loop set by this research, but also tends to keep the cycle of arguments running by posing new questions, just like seduction keeps providing promises for new pleasant rewards. While major contributions of this thesis fall into theoretical discourses, both conceptual and more

concrete design applications of seduction and healing concepts are addressed and speculated. Such design speculations apply to, but also go beyond, the micro-scale of consumption and healthcare spaces, encompassing also urban space in general, as well as the totality of the city and architecture, and finally entering the realm of utopia. These speculations, however, should not be taken as definite and prescribed propositions, but rather as means to conceptually and critically challenge current and envision future scenarios in architectural and urban design (practice and theoretical thought). Finally, in the context of envisioning better future of our cities and utopias, concepts of seduction and healing are related to the idea of environmental sustainability, hoping to contribute to this main-stream design paradigm that strives for a better life in urban environment, yet in less conventional manner.

8.1 Implications of Seduction on Health and Well-being

While the links between seduction and consumption spaces, as well as consumption spaces and health are to a certain extent acknowledged in the available literature and research on power discourses and public health, respectively, the links between seduction and healing are less clear. (See Figure 75.)

At best, due to the misunderstanding of seduction as a negative, hypocritical, evil and somewhat aggressive power, the links between seduction and health in consumption spaces are acknowledged but with almost exclusively negative prefix. The perceived negative impacts of seduction on health and well being are reflected through the impoverishment of social and mental well-being, lower sense of self-control, self-awareness and decision making ability, as well as threaten physical health by decreasing one's capacity and ability to fully use the entire sensory system and gather adequate and complete information through it.

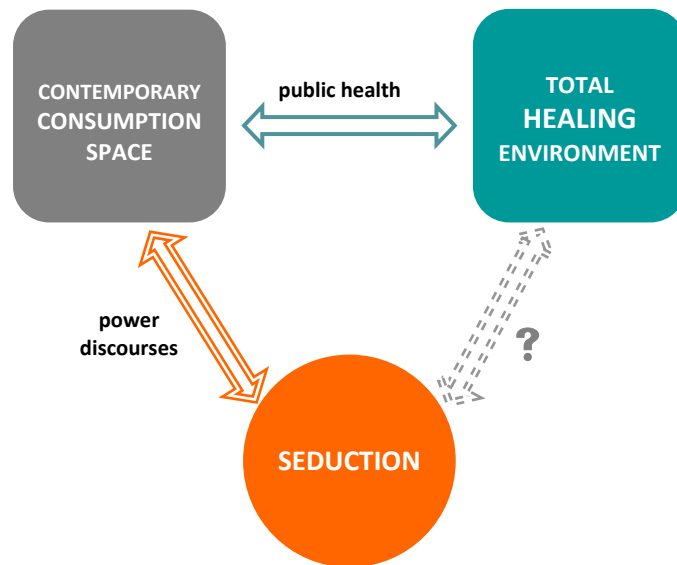


Figure 75 – Links between consumption spaces, total healing environment and seduction

On the other hand, public health practice often relies upon limited, too pragmatic and stagnant attitudes towards health and well-being, employing ready-made and taken-for-granted actions and presuming that mere provision of facilities, services and activities are sufficient per se for creation of healing environments. While this might be correct for healthy spaces, healing places involve less pragmatic, often irrational and unpredictable solutions and relationships, which need to be further explored. Although addressing the ability of organisms to adapt to particular conditions of an environment, immunology also suggests that perpetual exposure to the same and predictable positive stimuli triggers resistance and defence mechanisms that may result in boredom, numbness, unease, bad mood, dissatisfaction and even physical and mental pain. If they are too predictable, static and inflexible, actions can thus turn pleasure into displeasure, investment into disinvestment, strength into weakness. Concept of seduction proposes balancing and more creative alternatives that embrace the opposites and take the advantage of them by enhancing positive ones.

In fact, this research has shown that deeper and more positive links between seduction and well-being may exist on various levels, including structural (design), experiential (perception) and behavioural levels. These links are further elaborated with both theoretical and more pragmatic concerns.

Yet, before addressing these aspects, in reference to the title of this research - “Total Healing Environment and Seduction in Contemporary Consumption Spaces” – one may spontaneously face two sets of straightforward and seemingly simple questions, which address seduction in relation to healing and consumption and consumption space design in relation to healing. They call for further discussion and clarifications.

8.1.1 Seduction for Healing or Healing for Seduction?

The first set of questions addresses the relationship between seduction and healing phenomena. They are: ‘Is seduction healing?’ and, inversely, ‘Is healing seductive?’ Although the answers to these questions may not be as simple, this research inclines to answer confirmatively to both of them. In general, the research findings indicate that people get attracted to positive environmental stimuli or ‘positive distractions’ in space. Thus, since positive distractions seem to have both seductive properties and healing effects - it can be concluded that seduction indeed has healing potentials as well as that healing is seductive itself.

That healing is seductive is not surprising and various evolutionist theories support such an assumption. Health is prerequisite for human survival and seeking for it is innate to human beings. Furthermore the considerable number of photographs taken by the users during the POE experiments depicted motifs that are typically perceived as appropriate positive distractions in evidence-based healthcare and

environmental psychology research, primarily that of R. Ulrich (1991a, 1991b; Ulrich & Gilpin, 2003), such as nature, joyful faces and social activities.

Having said that, the research findings may, in fact, appear predictable and self-explanatory.

However, this thesis' intention was neither to derive to and confirm such a statement nor to investigate individual positive distractions. The objective was rather to explore the relationships and process that occur between the spatial and experiential fragments, to trace ways of their arrangement and uncover possible healing potentials incited by such arrangements. Seduction reflects the strategic arrangement of stimuli and in such a way helps in directing attention to positive stimuli and thus triggers positive sensory, mental and emotional reactions in users. As a result, while positive distractions themselves seem to be seductive, seduction as two-directional power exchange strategically acknowledges and enhances engagement with positive distractions, which may result in higher sense of subjective well-being.

Such findings and their interpretations may have a considerable impact on both healthcare theory and design, as well as design in general.

8.1.2 Consumption for Healing or Healing for Consumption?

The second pair of questions relate to seduction-consumption (space) relationships. They are: 'Are shopping environments healing?' and 'Is a shopping mall the best model for healthcare environments?' Again, the answers are not simple.

Shopping environments are not healing, yet they may have potentials to heal and take an active part in the process of creating healing places (just as any other space). While the first part of this statement goes in line with the predominant criticism of shopping centres as unhealthy, exclusive, non-places, having no root or character, as

blank and even ill spots within the urban tissue and thus having negative influence on users' subjective health and well-being, the second part has been hardly taken into consideration. Yet our everyday experiences and perceived transformations in shopping environment designs make us dare to ask: can the 'unhealthy' also heal?

In fact, this research has shown that seduction does not only direct towards positive stimulations, but also depends on patterns of neutral stimuli (or absences of stimuli/stimuli voids) and even negative ones available in space and their relationships with positive ones. Furthermore, conversion of negative associations with and attitudes towards spaces into positive ones proved to be possible if the user engages with the environment in a more meaningful, interactive, flexible and empathetic manner. This thesis has also shown that intimate emotional, symbolic and nostalgic attachments to shopping malls that are in fact being increasingly abandoned in their original form, especially in the US, do exist. However, such attachments are more likely to occur in urban contexts where shopping malls represent a familiar part of urban environment and everyday life. This is supported by various recent documentaries, blogs and websites, such as "Dead Malls" (Blackbird, Florence, Thomas, & Rose, 2000-2010) which reflect on the role of shopping malls in users' experiences and memories, in the context of their recent abandonment. The above said calls for reinterpretation of the notion of non-places and re-questioning of their role in urban experience and healing on both micro- and macro- level. While micro-level refers to the design of individual objects (both consumption spaces and healthcare environments), macro-level refers to role of consumption spaces, seduction and healing in the city as a structural and functional whole.

In spite of perceived environmental improvements in contemporary shopping environments, the full healing potentials of seduction in contemporary consumption

spaces are far from being achieved. Rather contrary, the idea of healing in consumption spaces gets increasingly simplified, diluted, and finally abused.

In the context of the increasing market competition where everything (without exception) can become a selling product, neither seduction nor health is protected from the effects of commodification. In everyday reality, flooded by stress, over-information, mass-consumption and mass-culture ideologies, understanding of both seduction and health (like many other phenomena, ideas or paradigms, such as sustainability or aesthetics) gets often diluted, simplified, stereotyped, esotericised and, finally, superficially promoted as mere substitutes to stress. While seduction in everyday reality finds its application in forms of porn industry and sex-tourism, health and healing occur in form of healthy lifestyles, theme parks and shopping ('shopping therapy'), luxurious spas, beauty salons and fitness centres, and so forth. Furthermore, the idea of health gets imprisoned by the stereotypical symbols, such as 'red cross' or 'green apple,' while labels such as 'healthy,' 'green' and 'organic' are being increasingly used to affect people's consumption habits and lifestyles.

Finally, such escapist attitudes are being widely accepted and copied globally, becoming even parts of planning policies as they bring profit and express the governments' efforts to act upon urban problems in an easily perceivable yet exaggerated manner. In this context, sanitising, vivisectioning and curing the physically impoverished, dirty, deserted and thus 'ill' parts of cities become an accepted doctrine for urban renewal and revitalisation. The process of imposing the theme park model upon traditional public spaces is often justified through the rhetoric of therapy. For Gottdiener (1997), the theme park model is seen as potentially beneficial for the revival of the dying core of the industrial metropolis. The metaphor of healing, which

is a vehicle for patient recovery, therefore, becomes a tool for revitalising urban spaces.⁸⁵

However, some daring, unconventional and creative examples of private and public spaces that found its design inspiration in the aesthetics and experience of hospital environments can be found in the design of some popular cafes and entertainment spaces worldwide, such as the “Clinic Bar” in Singapore. In this café, which boldly opens to the central square of Clarke Quay (a popular tourist and nightclub area next to Singapore River), even being sick, sitting in a wheelchair and having a drink using infusion and transfusion equipment, bizarrely becomes a tempting and pleasant experience. (See Figure 76.)



Figure 76 – ‘Hospitalisation’ of Public Space: ‘Clinic Bar’ Café, Singapore⁸⁶

In response to the second question posed,⁸⁷ although in terms of structural aspects, this thesis suggests that more fragmented, interconnected and organic typologies

⁸⁵ Theme parks provide not only social and psychological potential, but also hold much urban design possibilities. Here we have an efficient movement system in an atmosphere of optimum cleanliness and security that provides a pleasurable experience for varied socio-economic groups while making a profit without polluting the environment. All this within a well-ordered, completely planned framework that serves as an excellent urban planning model. (Wasserman, as cited in Mitrasinovic 2006, p. 239)

⁸⁶ This set of images won The Fit-City Competition (International Urban Design and Public Health Competition) organised by Oxford Health Alliance, London, UK, in 2008. It was presented and discussed at the OxHA 2008 Summit in Sydney, Australia, which theme was: ‘Building a healthy future: chronic disease and our environment.’ The Summit delivered a global call to action called the Sydney Resolution. URL: <http://www.fit-city.org>

⁸⁷ ‘Is a shopping mall the best model for healthcare environments?’

improve seductive and sensual qualities of space - that does not mean that this research proposes either consumption or shopping mall as favourable models for architecture and urban design, especially healthcare design. This issue will be further discussed in later sections of this chapter in relation to healthcare design and branding.

8.1.3 Contributions to Healthcare Theory, Design and Research

Seduction for Healing Model

Seduction reinforces the contemporary paradigm of health and well-being as a subjective, holistic, phenomenological and dynamic process, which is the essence of the 'total healing environment model' (Linton, 1995). Throughout this thesis the concept of 'total healing environment' has been used as a synonym for holistic understanding of health and well-being in contemporary healthcare paradigm. This is the crucial value of Linton's model, which puts it in the focus of contemporary (and future) healthcare research. Its holistic framework - encompassing lifestyles and habits, aesthetics, experiential and spiritual relationship with built space shared with other people as balancing factors for blurring the borders between exterior and interior, body and psyche - also makes this model easily applicable to any other environment. This was a fruitful clue for this research as it also reflects the attempt to erase the boundaries between healthcare and non-healthcare, and thus propose healing as an idealistic yet not unachievable goal. Furthermore, both Linton's model and extended concept of seduction deal with relationships between elements rather than focusing on or prioritising any single factor before another.

Perceiving this, Linton's model is easily reinterpreted and translated into a language of seduction. As such, it becomes the foundation for the Seduction for

Healing model which adds conceptually to the above mentioned strive for the ideal healing place. (See Figure 77.) Rather than being conclusive the proposed model only illustrates the potential links between the phenomenon of seduction and healing.

Just as, Linton’s model, the Seduction for Healing model is generated primarily on the phenomenological basis of the balanced continuums between the external and the internal, on the one hand, and physical and psycho-spiritual, on the other, considering the parallel processes of interiorisation and exteriorisation of both space and the user.

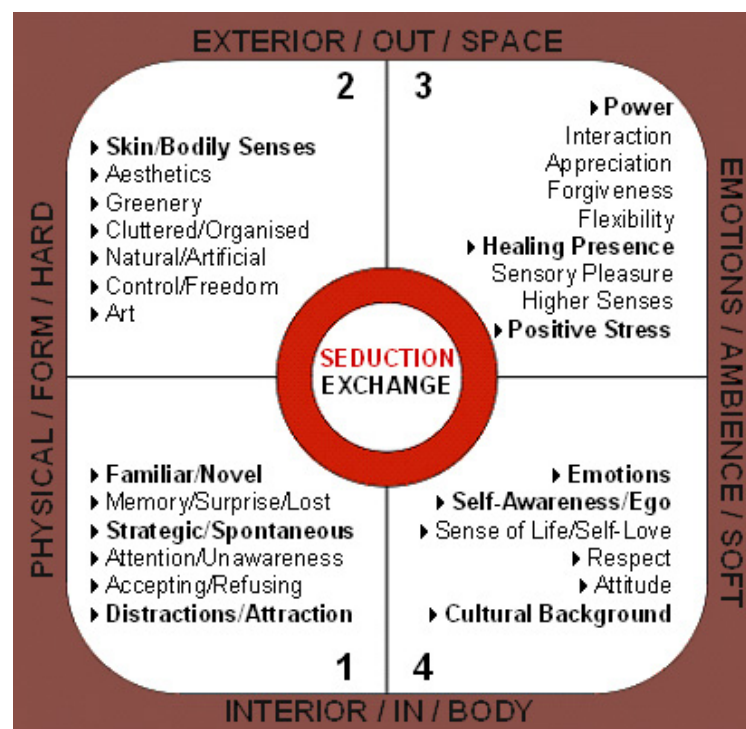


Figure 77 – Seduction for Healing model:
based on Linton’s (1995) model of Total Healing Environment

As in Linton’s model, four quadrants are formed. In Seduction for Healing model ‘seduction’ and ‘user’ replace (or rather challenge and complement) ‘health’ and ‘patient’ of original Linton’s model, in the point where the two axes (continuums) intersect with each other. The first quadrant (Linton’s lifestyle quadrant) refers to seduction as a set of balancing opposites, such as strategy vs. spontaneity, novelty vs. familiarity and attention vs. ignorance. Seduction depends on ability of space to

trigger interaction between the space and the user, which is usually achieved on a subconscious level through affects (emotional responses) and sensory reactions. The second quadrant (Linton's aesthetic quadrant) addresses interactions between a user and aesthetic qualities of space, through atmosphere and bodily responses, as well as the level of control the user has over space. Aesthetic experience involves balancing between natural and artificial elements, greenery and artworks, overall ambiances and their constituting fragments. The third section (Linton's relationship quadrant) introduces seduction as interactive tension or power of exchange and the healing presence in terms of positive stress, appreciation, mood and forgiveness. Finally, the fourth quadrant (Linton's spiritual quadrant) relates to emotions, self-awareness/ego and self-respect gained through the exchange of power.

Reading the created quadrants in the sequence from 1 to 4, seduction can be defined as: *a mode of balancing strategy that through the systematic guidance of sensory experiences and power exchanges has the potential to contribute to the subjective well-being of a person.* The definition is cyclical and can be derived starting from any quadrant, since the phenomenon of seduction can be triggered on various levels.

Just as health is not simply the absence of disease (as defined by the WHO), seduction is never neutral or passive. It rather acts through positive stimulations in space and triggering sensory, mental, emotional and symbolic exchange between the user and the space (state of complete physical, mental and social well-being), which otherwise would not be achieved.

Ideally, the proposed Seduction for Healing Model can be applied to any space, since both seduction and healing do not solely belong to consumption or healthcare spaces. The model assumes that the effects of individual objects' attributes fully come

into being only in relationship with other entities, within the larger and integrative system of entities.

This is not to claim that seduction is some kind of a higher law or principle or that it is exclusively positive phenomenon. In fact, seduction has an ambivalent character, balancing between the positive and the negative, general and specific, objective and subjective, the space and the user; and it is exactly this ambivalence from where seduction draws its healing power enabling the irrational to become an integrated part of the rational, unreal and surreal – parts of the real, subjective of objective, and even unhealthy of healthy.

Since ideally seduction can be applied everywhere and in fact has a plethora of synonyms, both seduction and healing may seem too elusive and abstract. However, that does not diminish their omnipresence in forms of ‘power to’ which is an always present ability to act that wait to be triggered. Moreover, both seduction and healing, as shown throughout this thesis, have tangible and perceivable effects.

Additional interpretations of the Seduction for Healing model uncovers some more obvious implications of seduction on health and well-being, which are perceived in this research through preliminary and extended concepts of seduction. They can be categorised in three broad groups, which are not independent, namely: structural, experiential and behavioural.

In fact, as positioned in the centre of the diagram (see Figure 78), seduction in this extended model acquires the role of an active connector or means of exchange between contemporary consumption spaces and healthcare. Such a role is necessary in order to perceive the implications of seduction concept and propose its applications to healthcare concepts and design, as well as to speculate the possibilities for making

contemporary consumption spaces indeed become extensions of healthcare environments. In other words, while the phenomenon of seduction is the major subject of investigation rendered throughout this thesis, it also becomes a filter for pre-evaluation and interpretation of both consumption and healing paradigms, on both design and theoretical, pragmatic and conceptual levels. This is again not to suggest that consumption and consumption spaces should be literally taken as healthy or healing. Such a simplistic equation has been already widely propagated and abused in design practice and market ideologies, as discussed earlier.

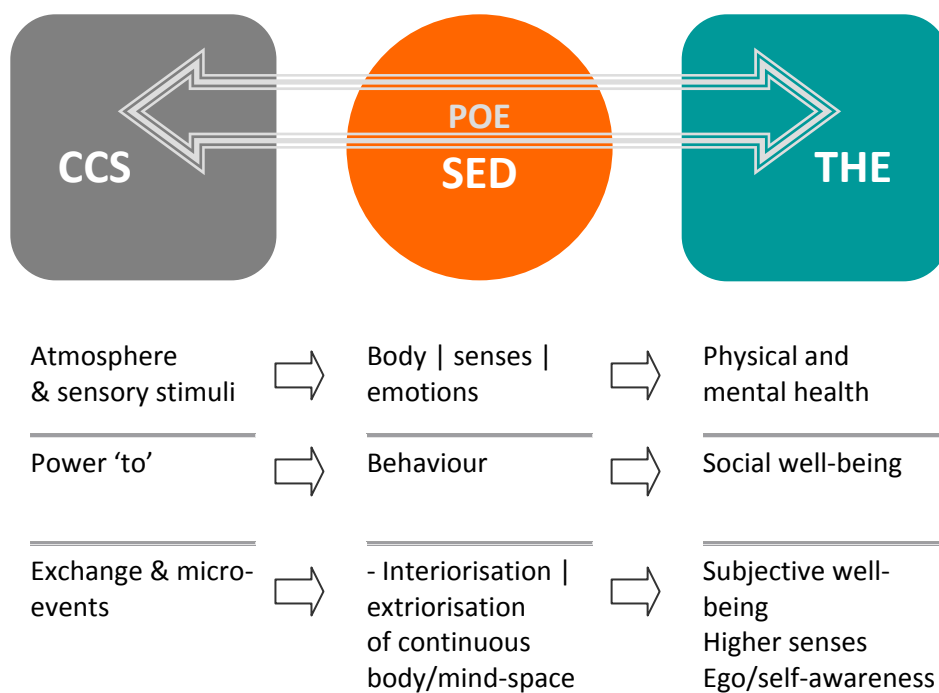


Figure 78 – Proposed links between seduction and well-being

Structural implications of seduction to healing can be perceived on various levels. More fragmented, complex, layered and organic structures trigger higher levels of seduction, positive sensory stimuli, as well as pleasure and happiness and thus can

contribute to healing process if carefully implemented in healthcare space design. Fragmentation of shopping environments' structures, manifested in better interior-exterior interaction and diversity of sensorial ambiences, provides fruitful clues. Apart from functional, aesthetic and healing benefits, lucid application of strategies and elements of shopping environment designs may improve generally negative attitude toward hospitals through decreasing the level of exclusion and disconnectedness with the surroundings. Inclusion and connectedness do not only refer to better appeal and visual openness of building structures but also to introduction of cultural context and everyday life in rather secluded hospital life.

Ambiental qualities of space have potentials for improving physical health by triggering a better sensory interaction between body and space. Atmospheres often refer to the mood of space. Thus, they can trigger positive emotions in users of contemporary consumption spaces. PNI has proven the connection between emotions and physiological reactions; as such, on experiential levels seduction embedded in ambient power affects both mental (emotions) and physical health.

Understood as positive and unobtrusive 'power to,' seduction (in non-healthcare context) can also positively influence users' behaviour regarding a better appreciation of space, self-control, environmental consciousness and other users in space. Therefore, seduction can improve social well-being.

Through sensory, emotional and mental (symbolic) exchange with space, discussed in previous sections of this chapter, seduction can trigger higher sense of ego and thus have positive influences on users' self-esteem, bodily and mental self-awareness, and thus contributes to their subjective sense of well-being.

Communication, Theming and Branding Strategies in Healthcare Design

Consumption spaces are live laboratories operating quite successfully with positive distractions. They can thus provide useful clues for their implementation in healthcare environments, especially those related to the ways of suggestive communication with the user, as well as act as their 'healing' extension.

Being highly stressful environment often associated with negative experiences, hospital spaces need to step out from conveying stereotypical messages (and in commonly known manners) to their users and explore new ways of communication with them. These new ways involve triggering more intimate and meaningful interactions with space through temporary micro-events, phantasmagorical and dream-like motifs and experiences, which cross the boundary of literal mimicking. This research has shown a range of motifs (even negative ones) and micro-events (depicted during photo-journey experiments by the participants) that somewhat question and seem to extend the categorisation of positive distractions proposed by Ulrich (1991) and his 'Theory of Supportive Healthcare Design,' which is often taken as acceptable and applicable in any context. New research in healthcare design (and architecture in general) needs to further challenge, embrace, re-explore, and re-evaluate the existing knowledge, as well as all possible means of communication in order to fully engender healing outcomes. Healing is not static process and some knowledge, which used to be novel and relevant, may not be adequate or fully applicable and successful for the rapidly changing lifestyles today. This may involve the phenomenon of seduction, which in line with processing fluency theory as well as theories of balance and complexity (Berlyne, 1971; Halberstadt, 2006; Reber et al., 2004; Smith, 2003), may incite communication with space and its elements on three

levels: the level of individual element, the level of the larger whole – space ambience, and the symbolic level of narratives.

Contemporary architecture has already stepped out from the conventional realm of material and tangible, rational and functional. If understood as an art of creating effects and experiences, rather than mere shelters and barriers, architecture needs to re-discover subjective, immaterial and irrational as its extended, if not primary, potentials. Moreover, the realms of immaterial and irrational can considerably improve built environment's overall appearance, performance and influence on people.

Seduction is a design strategy whose power relies on communication between the seducer and the seduced. Arranging sensorial stimuli and experiences in such a way that they form larger yet interconnected experiential systems and narratives which engage greater users' attention and interaction with space is in the essence of the phenomenon of seduction. Seduction in the context of healthcare spaces and healthcare design can be thus understood as an art of careful, strategic, pleasant and meaningful selection, assemblage and positioning of individual visual elements and other stimuli (taking into account both positive and negative distractions), as well as interlinking them with the available spatial elements. Instead of treating each element separately, including all sensory stimuli, colours, light, greenery, shape, visual and symbolic motifs, cultural and climate context, levels of accessibility, flexibility and controllability, seduction rather tends to use the advantage of their inter-relationships i.e. composition, on structural, representational, connotational and symbolic levels.

Based on above mentioned, seduction may considerably contribute to: faster and easier yet non-overwhelming or over-challenging perception and processing of the overall sensory content; to direct visual and sensory attention towards positive

stimuli; to foster communication and patients' intimate interaction with space on both conscious and subconscious levels; to ease wayfinding process and subtly emphasize or challenge the predominant space functions; and, finally, to boost good and warm spirit among all hospital users.

Healthcare design and research further benefit from challenging and investigating these assumptions in the realm of branding strategies and transform its generally unpleasant and institutionalising image.

Recent trends in the world economy in general (with obvious intention to increase profit), which shift attention from service and literal consumption to experience, are becoming evident in all spheres of design, including healthcare. The more memorable the experience is the higher value and attachment people place on the experience, through which the value of place and design increases. As Hualet (2009) puts it, this can be called 'scripting the experience.'

Healthcare environments are undoubtedly highly experiential. Yet, these experiences range from extremely negative and unpleasant to more positive ones, from tangible to intangible, pain to relief. Always present potentially negative or unpleasant visual distractions, spanning from exposed medical equipment and procedures to staff's and patients' appearances (uniforms and weak physical conditions), as well as other non-visual distractions and situations (such as noise, smell and taste of medicaments, hospital food, sanitizing products, cold materials, and finally pain and death, etc.) plea for more careful, strategic and meaningful use of positive visual stimulations in hospitals. Meaningful communication with environmental stimuli, i.e. processing of multi-sensory information coming from such stressful environments is thus vital for well-being (both in hospital and non-healthcare environments).

Although contemporary healing paradigm recognises the importance of positive clues in healthcare environments and increasingly shifts its focus from healthcare services to healing experiences, the ways of implementation and their actual influence on recovery are not fully explored. Design implementations are rather questionable, and sometimes even inadequate and disappointing, resulting from fashionable, limiting, context-less and non-creative approaches to either erase or mask negative experiences by juxtaposing them with prefabricated and often inadequate images. In other words, the approaches adopted do not question common or stereotypical solution nor they explore ways of eliminating the cause of stress, but rather ways of managing it. It is indeed naïve to think that negative experiences in healthcare environments can be entirely nullified or substituted by any means. However, concept of seduction suggests that even negative aspects of experience play important role in space-user interaction process and may in fact enhance positive experience, and finally boost healing processes.

As introduced in earlier parts of this chapter, while this thesis suggests that more fragmented, interconnected and organic spatial typologies of contemporary consumption spaces improve seductive and sensual qualities of space - that does not mean that this research proposes either consumption or shopping mall as favourable models for architecture and urban design in general, as well as for healthcare architecture in particular. Yet, healthcare environments can learn from contemporary consumption spaces on many aspects, two of which are theming and how to use and arrange positive multi-sensory stimuli in order to contribute to more positive experience in medical space and thus lessen the existing stigma related to hospital image, as well as maximise the therapeutic performance of healthcare design.

Derived from consumption spaces whose success primarily relies on seducing through positive stimulations, concept of seduction can be seen as a careful ‘scripting the experience’ strategy that encompasses individual stimuli into a greater whole, and thus enhances their potential healing effects. Apart from therapeutic aspects, seduction reflects on overall message that a healthcare space sends to all hospital users, and in such a way acquires a more crucial and positivistic role in branding strategies.

In fact, theme park, shopping mall and especially hotel models, have already found its vast actual application in hospital design, starting from the mid-1990s. In order to create the most desirable healing experience, hospitals promoted ‘hospitality’ and unsurprisingly, they renamed “anaesthetic treatment into ‘behaviour management’ and sick patients (...) into ‘valuable guests’” (Mitrasinovic 2006, p. 243).⁸⁸

However, in the context of past design practices, the validity of themed environments for healthcare facilities is questionable. Due to the increasing competitiveness between new hospitals, they are often forced to create a better image and thus attract a greater number of patients, which has both positive and negative consequences.⁸⁹ The ‘mall-ification,’ ‘hotel-isation’ and ‘Disney-fication’ of new hospitals are, thus, often not healing-oriented, but rather led by profit, commercial and fashionable reasons. Moreover, the applications of mall and hotel models have usually been too literal in its mimicry and end up being gimmicky and unconvincing in both interior and exterior design. However, the critique should not be focused on new

⁸⁸ Interestingly, similar yet reverse attitude has been adapted by shopping environments. In late 1990s in the US the ‘mall’ has become a negative term. As a result, developers have started calling them ‘lifestyle centers.’

⁸⁹ This may, in fact, lead to the further increase of sense of disconnectedness and exclusion of hospitals since not everyone can financially afford the service provided, and thus fail to achieve the originally set goals.

brand strategies and their intentions per se but rather on the widespread formulaic applications of hotel and shopping mall models in healthcare spaces.

In fact, the experience and recent research findings show that the employment of theming, colour coding, varying of ambient conditions and lightning, themed labyrinthine structures for ‘purposeful walking,’ and so forth, in hospital environments can be highly successful in treating some neurological diseases, such as Alzheimer’s disease and Parkinson’s disease (Schweitzer et al. 2004; Mitrasinovic 2006; Huelat 2009). Thematic design with the incorporation of carefully orchestrated environmental cues has proven to stimulate senses and improve, in many ways, memory loss, disorientation and language deterioration. In such a way, patients in adequately designed environments can be “liberated from the hygiene, sanitation, terror and violence of the conventional medical environments that came into being through modern technical and pseudo-scientific optimization” (Mitrasinovic 2006, p. 276).⁹⁰

Seduction can be used as a useful tool for applying the ideas of public and consumption spaces in hospital more strategically, especially in public and semi-public areas of hospitals (waiting areas, common entertainment rooms, hallways, etc.). Lucid associations with public and consumption spaces can soften the over-institutional character of hospitals, and thus decrease the level of disconnectedness and hostility often attached to healthcare environments. However, such applications

⁹⁰ The role of theming and entertainment for a holistic approach to healing process can be traced back to ancient Greece and Aesclepiion, a healing institution (or temple) which was the space for *total body and mind treatment*. Patients would come with their families and even their favorite pets, while the theatre, music and other positive distractions were used to relax and prepare patients for healing treatments. Vitruvius also connects the theatre and health and writes: “when plays are given, the spectators, with their wives and children, sit through them spellbound, and their bodies, motionless from enjoyment, have their pores open, into which blowing winds find their way.” (Vitruvius, as cited in Holl, 2006, p. 17) If the voice of the actors represents ‘a flowing breath of air’ that moves in an “endless” number of circular rounds, the harmony of theatre design and actual experience, as well as health, is achieved. (Pérez-Gómez, 2006, p. 17)

must go beyond common mimicry and literal presentation. Some contemporary consumption spaces developed innovative ways to overcome this problem.

For example, by borrowing the elements of outdoor spaces, some shopping malls succeeded in overcoming their sense of enclosure. This is accomplished not only by visual accessibility to outdoor space, but also by the simulation of outdoor streets or climate conditions, as well as the encouragement of outdoor activities (such as running) through design elements (with the introduction of running tracks, for example). Such surreal images, when accompanied with novelty and surprise, easily reach people's bodily and mental attention, and thus enrich their experience of space on both the subconscious and conscious level. One example can be Citylink, underground mall in Singapore and one of the case studies in this thesis, which seating arrangements in cafés give an impression of being outdoors in a pedestrian street. Other examples are oversized, somewhat uncanny and oddly placed sculptures of a hanging man and a snowman in VivoCity mall. Strangeness and surprise help the users to easily process other information about the sculptures and finally notice that moving figure and fake snow may in fact bring temporary cooling effect. Movement of the figure visually acknowledge and even emphasise the presence of the wind, while the white surface of a snowman contrasts the tropical (hot and humid) climate.

In contemporary branding strategies and practices, the value of a product or service is no longer limited to its functional characteristics and represented through common means of advertising (logos, slogans, billboards, commercials, etc.). The value is rather related to the emotional bond between the product/service/space and the consumer, to the ability of the product (or space) to promise, provide, enhance and interact with customer's satisfaction, experiences, positive emotions, desires and aspirations. In order to achieve such a value the typical colonisation of the physical

space is now rapidly extending to the mental space, often operating at the level of the imaginary and dreams, making irrational become rational. While the means are related to the imaginary the effects are real and tangible for both the ‘seller’ (profit and promise for future profit) and the ‘consumer’ (satisfaction and self-identity).

Seduction is a powerful means that enters and plays with mental space of the user engaging it with the outer space. Such engagement creates temporary space-user (out-in) continuums, which result in temporary shared identities that challenge the distinction between the seducer and the seduced. This is the peak of the seductive power. Yet the relationship between the seducer and the seduced is not equal. The seducer entirely depends on seduced. In other words, seduction does not exist without the seduced, the user. While spaces possess seductive clues, the seduced possesses the triggers.

A successful brand ideally delivers on its promises at every point of interaction, from the external exposure of the product/service/space (through advertising, internet, aesthetic appeal of building façade, etc.), actual interaction with the user and user’s internalizing and processing of what has been experienced. Branding, however, has not yet been fully embraced nor been fully successful in healthcare industry. It is indeed difficult to lessen and overcome the negative stigma historically attached to hospital environments. In order to come closer to achieving such a challenging goal, subjective, context-aware and context-led, irrational, unpredictable and unconventional need to become integral parts in healthcare design and research.

8.2 Seduction and Healing within Design Paradigm

City: Healing Tool or Utopia?

When discussing on implications and possible applications of seduction and healing concepts on a city level, their role for building better future and, thus, design discipline in general, it is easy to slip into the realm of superficial, but also tempting to challenge the ideas of speculations, scenarios and utopias. While proposing a pragmatic model or guideline for achieving a ‘Healing City’ or ‘Seductive City’ or even ‘Seductively Healing City’ seems to be too naïve, simplistic and superficial, utopian approach, on the other hand, seems to possess more powerful and fruitful ground, as it breaks into the unknown and unpredictable, equally challenging past, presence and the future. Yet more concrete and even pragmatic design propositions that encompass seduction and healing may be possible. The realm of utopia, however, in certain cases seems to be even more fruitful than pragmatic problem-solution model, as it challenges both practice and theoretical thought, providing the ground for hypothesizing and speculating on future design scenarios and conditions, and for understanding mechanisms that may lead to them, rather than mere analysis of built environment itself. Both seduction and healing are oriented towards positive aspects of a process, rather than problems.

Rather than being simply tangible outcomes, both seduction and healing are perpetual exchange processes which rely on phenomenological relationship between the space and the user, as well as multiple relationships between all parts in a greater whole. Both concepts of seduction and total healing indeed go beyond the empirical reality, stepping into the realms of paradox and ideal, where the opposites, such as material and immaterial, built and un-built, rational and irrational, real and surreal, cause and effect, unit and system, measurable and immeasurable, definite and

changeable, tool and strategy, planned and spontaneous, designable and non-designable, and so forth, co-exist in an intricate balance.

Design practice showed inability, yet (fortunately!) did not lose interest, in planning such a balanced condition. This interest in controlling the processes that are going on in built space, and more recently in un-built realms of experience, is however the primary drive of architecture as a discipline in order to make present and future urban conditions better and, thus, better life for all. Unfortunately, what is most often achieved seems to be rather scarce and disappointing, technology and power led, and opposite to original goal, namely healthy space instead of healing place, manipulation instead of seduction. This is not to say that the goals and achievements of the discipline are futile, but rather to challenge the ways we as architects and urban designers perceive, understand and design the world.

In response to points of view explained above, instead of proposing a pragmatic or conclusive model of the city inspired and derived from the concepts of seduction and total healing environment (if that is even possible), this research opts for more abstract, conceptual, metaphorical and rather utopian one, which will further be addressed as simply 'model.' The reasons for this are numerous, most of which are already mentioned.

Both seduction and healing depend on and, in fact, reside in the relationships and tensions that occur between individual elements within the whole, and thus are difficult to be presented in forms commonly used in architectural profession. As a result, graphical representation of such a model is rather schematic and extremely simplified. Apart from these difficulties, such a challenging endeavour possesses risks of misinterpretation and abuse, yet its necessity arises from the attempt to create an informative platform or an interface to communicate the concepts of seduction and

healing to design disciplines. (There is, however, some hope that due to increasing innovations in communication research new modes of communication would emerge, which would be fruitfully embraced by the design disciplines and overcome current communication problems. Finally, the phenomena of seduction and healing both belong to the realm of communication and thus may further benefit from communication mediums that will be invented in future.)

Graphical representation of a seduction-healing model primarily emerged from seductive and multi-sensorial mapping which depicts not only the pattern or arrangement of seductive and sensory clues in space, but also the levels of their intensity. The colours of the circles represent seductive (red) and sensory (green) nodes in space; the circle size reflects on their intensity (which is identifies and measures by the number of photos taken at the same spatial nodes depicting the same or similar motifs). (See Figure 79.)

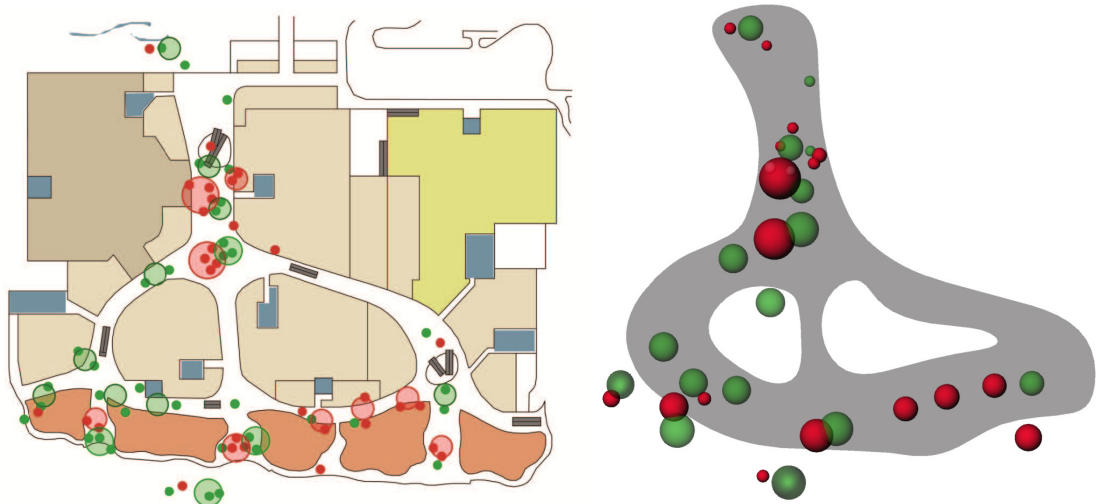


Figure 79 – Seduction and multi-sensory map of VivoCity, Singapore: map (left) & model (right)

Although risking of becoming too literal, it is difficult not to perceive the intriguing similarity between seductive and sensory maps and microscopic image of human skin. (See Figure 80.) The similarity is not only graphical or structural, as elaborated in previous chapters of this thesis, but also behavioural. To pursue such an analogy is also strengthened by the evolutionist theories and main findings of this research that favour organic, complex and grained spatial typologies. Human skin is porous, elastic and dynamic entity through which our interiors communicate with the exterior world. The level of skin permeability defines and controls this interaction. While the open pores represent healthy skin, filled pores represent lack of health. Skin is also regenerative, embodying and sustaining the tension between the inner and outer world. Once the skin is damaged this balanced tension disappears, yet it can be re-achieved. Ideally, the seduction-healing model will be able to adapt such behaviour and become self-sustainable and self-regenerative.

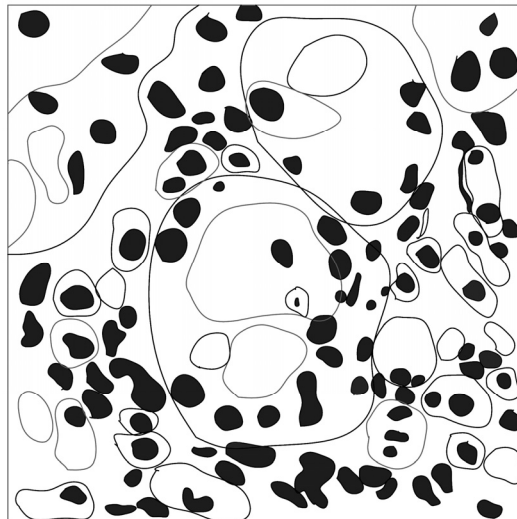


Figure 80 – Simplified microscopic image of human skin
(Drawing is made upon original image. Source: http://clemenswinkler.com/skin/wp-content/uploads/2008/02/cell_2.jpg)

Furthermore, due to similar structure and spontaneous development, skin allegory can even be applied to some existing cities or their parts. The closest candidates for such a comparison would probably be old city centres as well as even slums due to organic nature of their development. Unfortunately, while these cities often possess the characteristics of healing places, they cannot be described as healthy spaces. The conceptual model this thesis develops is driven by the perceived need to join the two (healthy spaces and healing places).

A model proposed here is neither singular nor static, but rather adaptable. More than one seductive-sensory map is used to show the same principles. It is assumed that all spaces have the potential to become healing places, and ideally the model should be able to apply to any space. (See Figure 81.)

A new model does not necessarily look for 'ill' and negative segments of the city, but rather for the 'healthy' and positive ones, engaging them into a more balanced whole. This is led by healing paradigm which does not aim towards disease and prevention, but rather towards promotion of healing processes. As a result, no substantial differentiation between a healthy human being and a patient can be made, but rather the equation. Such an equation goes beyond ethical issues, which would otherwise arise if one looks at past and current healthcare practices.

If two-dimensional mapping turns into three-dimensional, circles become spheres. (See Figure 81.) These spherical envelopes are neither perfect nor static, as they represent the fluid areas of the stimuli's influences perceived by participants. Thus, they grow and deform when the process of seduction is triggered, as well as change direction of influence depending on users' responses. Finally, they respond users' emotional states, becoming dynamic fields of mood.⁹¹ In such a way seductive and

⁹¹ In the background chapters of this thesis these emotional fields were referred to as auras and atmospheres.

multi-sensory maps turn into fluctuating and interactive experiential systems and graphical representations (3D models) depict only one possible situation.

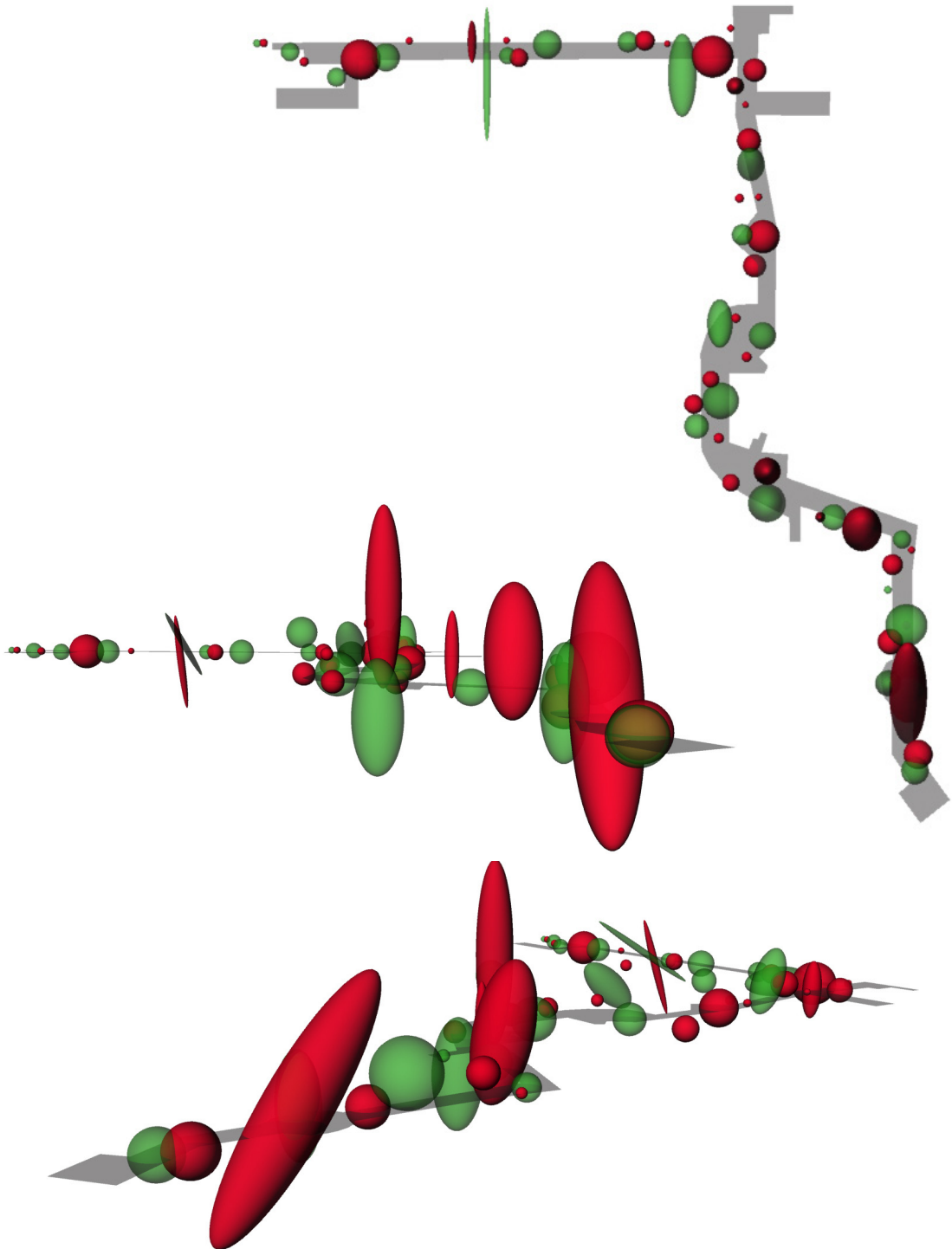


Figure 81 – Experiential seductive-sensorial 3D models: top view (up) & perspective views (down)
(made upon maps of CityLink, Singapore)

Various clues in space influence users' perception in such a way that on experiential and symbolic levels the actual space, its structure and characteristics, transforms. (See Figure 82.)

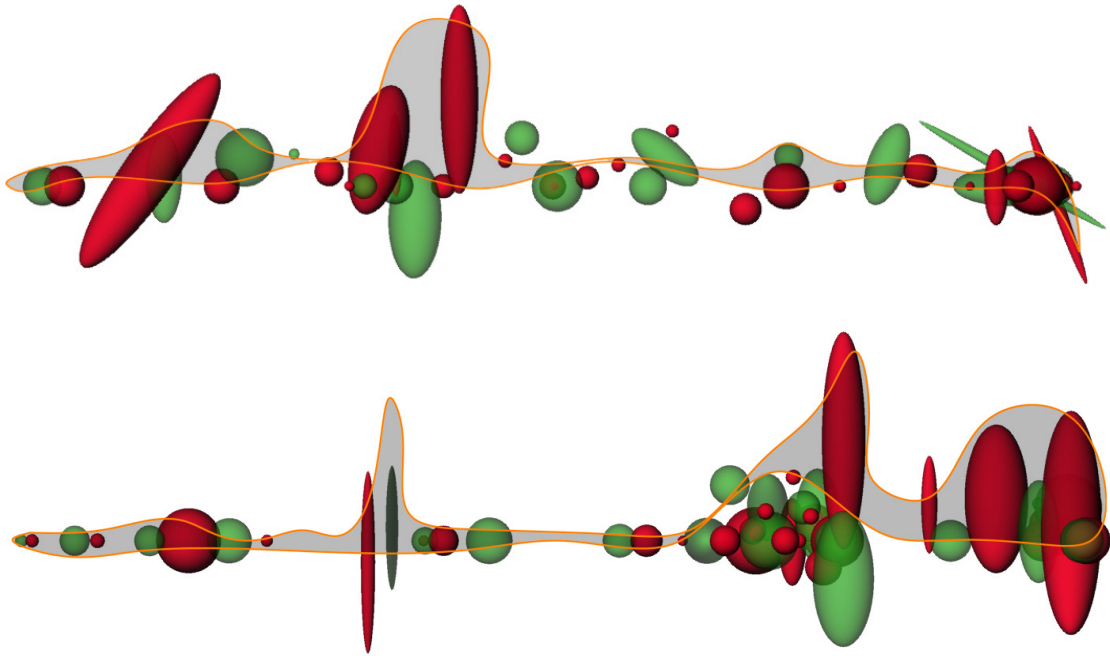


Figure 82 – Elastic spatial structure: 3D model sections (made upon maps of CityLink, Singapore)

This is the basis of space-user exchange process. While space influences user's experience, it deforms according to user's internal image. However, such an exchange does not happen without initial user's response. Figure 79 depicts only a few modes of transformation of CityLink's underground space. On experiential level, otherwise strictly defined and hard linear space structure becomes elastic. Segments of space become wider or higher at spots where the direct or indirect contact with outdoor space occurs. Indirect contact refers to ambiance which mimics the outdoor space of a pedestrian street. On the other hand, space shrinks at stretches with staircases and escalators, which are usually overcrowded with people.

Architecture needs to embrace the ways to trigger such elastic and suggestive relationships between the space and the users, which often depend on users' experiential subjective reading of spaces, having in mind all the agents within the system, the totality of the system.

Totality does not necessarily mean treating each unit in the system with the same intention, but rather having in mind each unit's influence on a total system, the context. Concept of seduction is relational and, thus, suggests more sensitive approach to city planning, where the balance of planned and non-planned, attractive and neutral, creates a stage for the contemporary *flaneur* to observe and be observed, to meaningfully experience and interact with the environment and benefit from this interaction, in such a way that benefits are never fully exhausted. Such benefits can be traced on physical, mental (psychological and symbolic) and social levels. Pleasure and fulfilment, and ultimately seduction and health, are not finite categories, and our environment needs to continuously create, recreate and respond to human needs and desires, in other words, to sustain the process of interaction.

City as a Healing Tool: Caprice or Necessity?

Although the proposed model based on concepts of seduction and total healing environment tends to step into the realm of the abstract and the utopia, there are practical reasons for the extension of healthcare outside the common health institutions. Some of them include the growing urban population and the increasing trend of chronic non-communicable diseases due to stressful environments and lifestyles.

With projections that urban population will be almost doubled by 2050, hospitals are threatened with overloading which would eventually make them less supportive

and inefficient environments. More probably, however, as current trend in healthcare indicates, future healthcare will not depend on hospitals, no matter how more technologically advanced they may become, but rather on smaller healthcare service centres and home healthcare. With further burden put on these institutions, almost all segments of urban developments, including contemporary consumption spaces, as well as all individuals in urban societies, would have to acquire an active role of healing. In response, the total healing environment model has already acknowledged the critical role of each patient in a healing process, as well as each aspect of our built environment.

At the larger macro-scale of the city, seduction shows certain tendency to soften, fragmentise and hybridise the existing urban structure. Since, according to Augé (1995), contemporary consumption spaces belong to a category of non-places with no traditional character, they might also be understood as urban voids. Due to dependency of seduction on rhythmic relationship between attractive and non-attractive, full and empty spatial nodes, such voids may again be compared to ‘attention breaks’ within the rest of the city. Yet, at the larger city scale, such an interpretation may have certain limitations. This research showed that, in fact, shopping environments fall into non-place category only because their design formulas have been uncritically replicated globally, rather than because of lack of attractions and sensory stimulations. Thus, ‘attention break’ rather becomes an ‘attention shift.’ Like positive distractions, contemporary shopping malls (being dynamic and sensory rich and intense wholes) in fact act as counterparts to negative stress coming from the surrounding and way of living.

This is important since health requirements and healing paradigm have been changed over time. Instead of strictly hygienic places, especially in those urban

environments where high level of hygiene has already been achieved, over-stressful and over-dynamic life, demand both relaxation points (attention breaks) and intense positive distractions (attention shifts).

Healthy population is a prerequisite for any society's development and finally its sustainability. It is thus becoming a strategic issue (human resource) and future planning needs to focus on producing healthy spaces as its top priority. In this context, sustainability, just like seduction, primarily refers to a process of sustaining life, which inevitably involves and in fact depends on human beings. It refers to a balance between people and natural and built environment, rather than to savings of energy and natural resources as environmental sustainability is commonly understood. This is, however, typical misinterpretation of sustainability by a layperson. Wider and more meaningful understanding of sustainability in contemporary theory and research of course exists, although it does not find its full realisation in practice. Rather than generating problems cities need to find solutions and invest in improving health and well-being of their inhabitants, not only through curing, but rather through prevention and supportive healing environments. Thus, the city as a healing tool is not utopia, but rather health necessity.

While it seems easier to relate health to sustainability, relating seduction, consumption and consumption spaces to the idea of sustainability seems at least contradictory and may be the topic of a completely new research.

It is easier to relate health to sustainability, since the goal of sustainable urban development should bring health to inhabitants. On the other hand, healthy population, as mentioned earlier, represents a crucial resource for sustainability, as sustainability has no sense if it does not focus on people. Finally, and most

importantly, sustainability (as well as strive for health) is innate to human beings; it is in their nature to fight for survival, in other words, to sustain life.

However, while the connections between consumption, seduction and sustainability may not be obvious and straightforward, they emerge primarily on conceptual levels that may be speculated in relation to process of consumption itself, urban space perception, ecology and policies.

While consumption itself has a negative prefix in the context of environmental sustainability which calls for decrement of energy consumption, as well as lower consumption of natural and financial resources, the two are however conceptually tied, and that through seduction. The consumerist-led economy has shown an incredible ability to constantly transform itself, adjust to and even fabricate new conditions, and thus sustain its primary goal, that of higher profit. Seduction plays an important part (if not even crucial) in this sustaining process, being at the same time the drive and the means for sustaining consumption. Thus, both seduction and sustainability refer to consumption yet having opposite goals - while seduction in consumption spaces aims to sustain and increase consumption, environmental sustainability aims to reduce it.

However, stepping out of the shopping environments seduction takes a more positive role of sustaining interaction between natural and built environments and their inhabitants, which involves creating unstable and unpredictable conditions, states of flexibility, flux and adaptability, which are all in the doctrine of sustainability, if understood more conceptually.

Being a form of power, seduction reflects the negotiation process between the designer, the investor, the government, and the user. Such a process never steps out of

the cycle of re-negotiation and re-definition. Policymaking, which is often rigid and stagnant, needs to adapt this elastic and dynamic approach of constant re-definition.

Architecture needs to further explore ways to wisely employ clues that affect human perception, sense of comfort and control, in a more sincere and positive manner, by challenging the prescribed cause-effect solutions, as well as the relationship between material and immaterial reality, *ratio* and desire. In increasingly dense urban environments efficient processing of environmental information is of highest importance for human well-being. For example, research in contemporary urban ecology showed that human perception of urban density defers from the scientific one embedded in often information-less coefficients and numbers (Cheng & Steemers, 2010). Density is rather influenced by intensity of use and aesthetic appeal of urban environment. In order to affect human perception positively, design disciplines need to explore ways of using all possible design and communication means, as well as creative and meaningful employment of newly emerging sophisticated technologies and virtual reality, that may in fact decrease the consumption of energy and material resources. Finally, new research in virtual reality and high-technology shows tendencies of turning back and using the advantages of the material, tangible and sensual in future communication.

The concept of seduction advocates for more sensitive, meaningful and positivistic approach to built, natural and cultural contexts, which directly influences ecological value of space. Nature, for example, has an intrinsically positive value yet its impact on urban space viability does not depend on its mere provision within built environment, but rather on its arrangement and size. Smaller and more fragmented green spaces proved to be more influential for the ecological balance of urban environment (Forman, 2010). Structures closer to nature in both visual appeal and

performing aspects are also better appreciated. This triggers communities to take care of a particular space and redefine social community values.

While proposing the above, both directly and indirectly, seduction deals with, encompasses and intertwines various components of urban space values, including spatial, experiential, economic, social, aesthetic and environmental values of urban space. As such, seduction level may even contribute to evaluating the performances of increasingly emerging hybrid urban spaces.

Total Healing Environment and Seduction: Total or Totalising?

The proposed (utopian) seduction-healing model, as explained previously, assumes the totality of experiences and designs, both in terms of structure and arrangement, and design approaches. Such a standpoint inevitably involves the discourses of power and ethics and calls for another inspection of the proposed concept in the light of these discourses. Turning back to power and ethical discourses also closes the loop set by this research, with the attempt to keep the cycle of arguments running by posing new questions, just like seduction keeps providing promises for new pleasant rewards, but also incites tension and unpredictability through redefinition and re-negotiation processes.

Although silent and transparent, power of seduction is omnipresent in form of phenomenological ‘power to,’ always potent and ready to act, which creates a condition of perpetual alert or tension. Seduction does not belong solely to shopping environments. It rather touches every sphere of life, including the intimate spheres of users’ mental spaces, making the users somewhat vulnerable, and in such a way expressing its totalising potentials. Such a condition may indeed be understood as violating. Having ambivalent character, with perpetual risk to turn into its ‘evil twin’

(manipulation) seduction may be misunderstood as a state of continuous threat to both cities and their inhabitants.

Such a misunderstanding may originate from common historical equation between the totalising and totalitarian power and hard, non-transparent structures and geometric order, which may be related to both hospitals and early types of a shopping mall (Foucault 1979, 1998; Wallenstein, 2009). Manipulative power in typical shopping malls manifested itself spatially in a similar way - through enclosed opaque structures, isolated from the surroundings and rigidly programmed movement (Dovey 1999). Although manifested through greater flexibility and fragmentation, fusion of interior and exterior space, more complex spatial layouts and diverse ambiences, seduction in contemporary consumption spaces cannot be isolated from having intention to totalise. However, such an intention does not necessarily have totalising outcome nor it has a necessarily negative prefix.

This research has indeed shown that seduction has potentials to deeply affect the realms of the subconscious and the intimate, and thus to even violate them. Due to increasing processes of mallification and commodification a contemporary citizen even outside the common shopping mall becomes an involuntary *flâneur*, affected by omnipresent manipulative stimuli and prompted to react even when being unaware of it. It is, therefore, the manifestation and representation of power that has changed yet the totalising effect remained.

In increasingly fragmentary contemporary world where individualism and personal interests are being considerably encouraged, the shift from aggressive imposition of power to more sophisticated one based on negotiation, more spontaneous, transparent and personal experience is not surprising. However, instead

of inducing numbness⁹² in mental and experiential reading of space, seduction enhances possibilities for greater interaction between the user and the space from which it, in fact, regains its invested power. The totalising seductive success of contemporary shopping environments, on the contrary, almost entirely depends on users' voluntary reactions and readiness to play the exchange game. As a result, both space and users get mutually empowered and mutually weakened. The roles of the seducer and the seduced constantly shift.⁹³

Once stepped out of healthcare environments, 'total healing (environment)' concept (especially when related to seduction) also steps into the realms of power discourses and ethics. Total healing, with the accent on 'total,' may be misinterpreted as a negative, imposing and totalising strategy. Such a misinterpretation may be a response to the increasing allegorical and literal abuse of healing in theoretical discussions and branding (or rather propagandas) of recent architectural practices. It is also reinforced by literal, formulaic and uncritical applications of shopping environment models in healthcare design.⁹⁴

⁹² According to Simmel (in Leach, 1997), the endless over-stimulation of fragmentary and irregular impulses of city life has led the modern metropolitan individual to develop a defence mechanism against it, resulting in a so-called blasé outlook and an inability to fully react to various city stimuli. Similarly, though in a somewhat more positive way, the metropolis was for the Surrealists a source of perpetual intoxication with its narcotic effect. However, for them, the narcotic trance resulting from sensory stimuli of cities allowed one to "surrender oneself to such enticements, to roam enchanted metropolis in pursuit of desire and distraction" (Gilloch, as cited in Leach c1999, p. 36).

⁹³ As indicated in research findings, Augé's (1995) non-places, if interpreted on micro-level as 'attention breaks,' and in connection with the 'forgiveness factor' and the pleasure principle, have the potential to create somewhat restorative effects. This research has re-interpreted the notion of non-place in two main ways. Firstly, non-place is not equal to characterless-ness. Even having no identity is understood as some kind of character. Furthermore, non-place is not static. It can be turned into a place by users' temporary attachment and appropriation. Furthermore, its character is multilayered and plural rather than superficial and single. It is dependent on users' experiences as well as surrounding spaces' identities. The restorative potentials of non-places thus can be found in balancing users' attention in a non-aggressive manner.

⁹⁴ Furthermore, formulaic trendy applications of consumption space models, such as shopping malls, theme parks and hotels, in healthcare environments often claim to have roots in evidence-based research. As a result, formulaic designs continue to be replicated uncritically, while on the other hand exploiting the evidence-based research and in fact even decreasing its scientific reliability. Yet, formulaic solutions may indeed come out from research, since every research is mainly driven and

Furthermore, most of Foucault's influential writings on totalitarian power, panopticon and discipline 'take place' in hospital spaces. (Wallenstein, 2009)

However, it is rather totality than totalisation that the total healing environment concept suggests. The understanding of such a totality, as conceptualised through this research, is threefold. Firstly, totality refers to a holistic balance and interdependence between body, mind and spirit, as well as between people and their surroundings. Secondly, it emphasises the need for the expansion of the healing concept out of healthcare environments and the active role of all spaces of contemporary cities in becoming healthy places and as healing tools rather than threats.

Finally, total healing is not a self-sufficient concept. Its totality may also be understood as some kind of hypothetical yet achievable state, which does not imply totally sterile and hygienic or totally healthy in a doctrinal manner. Total healing may indeed have a 'power over' character, but rather in a sense that healing is omnipresent (activated and employed 'power to') and easily accessible. This easy access to healing process is essential for human survival. Yet, instinct for survival cannot exist if life itself is not threatened or challenged. Subtle strategic direction towards possibilities rather than imposition, limitation or manipulation is in this thesis assumed to be one of the main characteristics of seduction and the seductive experience. As such, seduction creates a tension necessary for both life sustaining and healing processes. It triggers the defence mechanism of life.⁹⁵

financed by some of the holders or institutions of power and their interests, be it academia, government or industry. Power negotiation starts at the begging phase of research and sometimes has crucial influence on research findings and applications. Furthermore, most of the research is problem-solution oriented, while neglecting the importance of more utopist research for stepping out of the safe and conventional ideas. The position of this research at this stage is obviously closer to utopia than problem solving.

⁹⁵ Since total healing environment concept does not focus on disease but rather on prevention promotion of healing process, differentiation between a healthy human being and a patient is unnecessary. If total healing is achieved, such an equation goes beyond 'power over' and ethical issues. This, however, may be an issue when referring to past and current healthcare practices.

Strategy should not be criticised as negative per se, since both design and healing are strategic acts. Otherwise, both total healing process and architecture as a discipline may find themselves on the edge of being unnecessary or even useless.

Real vs. Surreal vs. Virtual: Utopia or Dystopia?

Baudrillard (in Proto, 2003) refers to seduction as to fascination by superficial in architecture which will ultimately result (of not already resulted) in total emptiness or ‘almost nothingness.’ Although research findings proved the contrary - that seduction depends on both full and empty and their arrangements - it is tempting to hypothesise this rather dystopian scenario of disappearance of material architecture in the future. In such a scenario, the current trends in the fragmentation of the physical structure of contemporary consumption spaces towards continuous interior-exterior conditions represent only the early phase towards complete dematerialisation of architecture. This is also enhanced by increasing usage of modern technology, such as digitalised media surfaces on shopping mall façades.

The newest shopping mall developments in Orchard road in Singapore can serve as a good example since the entire street shows some elements of previously mentioned tendencies.⁹⁶ These malls are increasingly being fragmented in structure and interconnected into some kind of hybrid organism-like mega-structure that spreads over and under the entire street. Underground pass-ways, escalators starting from the street level and leading directly to higher levels, large eaves with shades and seating places are common and straightforwardly inviting. (See Figure 83.)

Such structural interconnectedness to a certain extent reflects the negotiating process for power over space, which is in this research suggested as one of the main

⁹⁶ Orchard Road is also a good example of consumption ‘madness,’ especially during the Great Singapore Sale (GSS) and Christmas seasons. A common ironic and humorous remark that shopping is ‘the first and the most successful Singapore’s national sport’ during this time turns into reality.

indicators of seduction. Yet, negotiation to which concept of seduction refers to should be possible and perceived not only between the government and investors and between the investors (shopping malls) themselves, but primarily between the users and space (both investors and government).

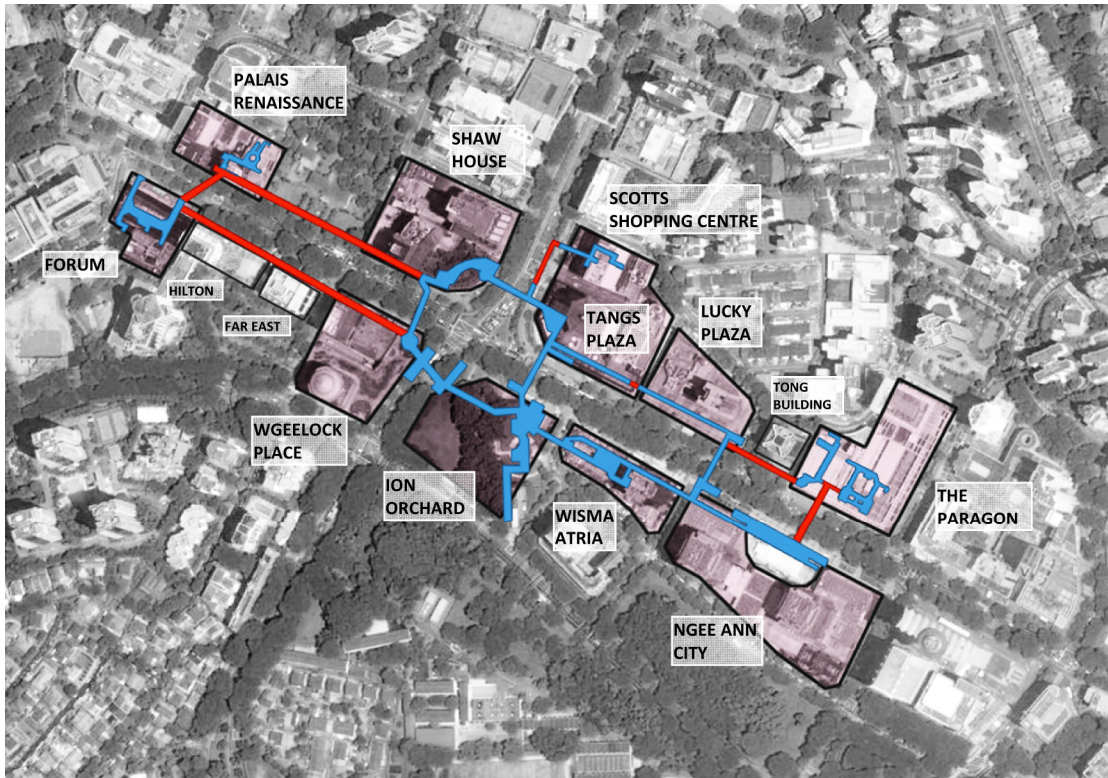


Figure 83 – Underground connections between shopping malls in Orchard Road, Singapore⁹⁷
Blue: existing underground connections
Red: mandatory (future) underground connections

However, attempts to encourage space-user negotiation are not completely absent, and relate to issues of dematerialisation of architecture and employment of high technology to create phantasmagorical ambiances. It is easy to notice similar lightening effects employed on façade surfaces as well as along the pedestrian ways along the entire street. In such a way, when the night falls down, Orchard road indeed becomes enveloped by somewhat abstract yet unifying and almost phantasmagorical

⁹⁷ Note: Map is modified and updated upon the map created by Singapore's URA (Urban Redevelopment Authority), titled: "Orchard Planning Area: Pedestrian Network – Underground Links to Orchard MRT"; Source: <http://www.ura.gov.sg/circulars/graphics/dc02-02ap4-1.jpg>

atmosphere made by colourful flashing lights. Apart from the lights, additional phantasmagorical elements are used in order to express meaning and stronger identity. Some of these elements are new oversized fruit sculptures placed around Ion shopping mall that should remind of an old orchard occupying this area in the past. (See Figure 84.)



Figure 84 – Search for new identity and ‘technopoetry’ through phantasmagorical effects, Ion shopping mall, Orchard Road, Singapore

Yet, seduction seems to be present here only as a newly-born child that looks for so-called ‘technopoetry.’ Technopoetry is a term used by Heinrich & Eidner (2009) to describe so-called ‘invisible architecture,’ ‘aural architecture’ or the ‘architecture of spatial consciousness.’ It refers to a spatial sphere in which the formation of space overcomes the visual and incorporates other human senses, where personal memories, emotions and subjective associations contribute to identification with a space, through the blurring of the inner experience with the external (spatial) reality. There is a belief that with an adequate integration of technology into buildings, through all kinds of media surfaces, facades, light, and video installations, public space may become a ‘sensing space.’ Such a space communicates and breaks down the boundaries between inner and outer, private and public, an individual and the anonymous crowd.

It seems, however, that malls in Orchard Road have not reached that state of meaningful communication interface yet. Opaque media displays on malls’ façades do

not fully communicate neither between the users and interior space nor between moving images and multi-sensory experience. They seem to be autonomous and self-centric surfaces that indeed diminish the role and existence of the interior space behind. Instead of becoming mediums for enhancing interaction, buildings turn into colourful yet only decorative poly-surfaces. (See Figure 85.)



Figure 85 – Seduction and ‘technopoetry,’ Orchard Central mall, Orchard Road, Singapore

There is, however, reasonable scepticism regarding the full achievement of ‘technopoetry.’ One may assume that technopoetry in fact only represents a more sophisticated and softened face of technocracy. Technology has indeed gone through enormous transformations. It becomes less and less robust in size and thus imposes less pressure on architecture in terms of allocation of necessary space for some technical aspects of the buildings. Although conceptually, architecture of the 21st century stepped out of the realms of static, material and rational, in practice it seems like it keeps showing enormous dependence on technology and technological advancements and innovations. Instead of using technology as a tool for not only solving existing problems or adding to functional and aesthetic comfort, but rather reshaping the reality, built architecture in fact becomes a tool of technology, constrained by its limitations. This is, however, not to say that experimentations are

not needed, but on the contrary. The symbiotic balance between architecture and technology needs to be re-achieved.

Current mainstream research in computational and communication sciences, in fact, give some positive predictions. For example, it increasingly focuses on incorporation of and taking the advantage of sensorial experience in virtual reality experience. It has already been proven that actual objects and their images are detected in the same brain area resulting in similar physiological reactions, which makes them equally real. In the increasing development of virtual environments, seduction as an efficient interactive strategy based on sensory experience may play an increasingly important humanising role. Sensory experience is essential from human development and it would be naive to think that it will ever be overcome by virtual reality. However, virtual reality can become a useful tool for architecture, immaterial extension of material world, which benefits are yet to be explored.

Architecture in the future may indeed have to focus primarily on imagery and experiences rather than material structures. It may have to more practically (and not only conceptually) step off the safe ground of the rational and the material in order to adjust to and to keep pace with ever-changing human needs as well as rapid changes in all aspects of contemporary cities. Otherwise it may completely lose its role as being an active agent in reshaping the existing and future reality. This is a vulnerable yet challenging condition for future research in architecture. In fact, the most creative solutions are made precisely under limitations and threat. Immune systems and defence mechanisms activate before people are aware of the threat. This is also in the basis of the higher sense of life (and sustainability!), which acknowledges the process of time continuum, enough-ness and potentials, rather than boredom and static fullness.

With such an attitude all types of built environment will undergo radical changes, that will enable any space, of any scale, to communicate with the user on sensorial, emotional and symbolic levels, and thus truly take part in healing process. Such a communication will enable seductive forces that will shape space-user interaction in more subjective and flexible rather than universal and prescribed manners.

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Outcomes of the Dissertation: Publications and Conferences

Book contributions:

- Trivic, Z., Bozovic-Stamenovic, R. & Hee, L. (2010). Seduction and Healing in Architectural Design: Can Contemporary Consumption Spaces Heal?. In R. Chow, W. Jonas & G. Joost (Eds.), *Questions, Hypotheses & Conjectures: Discussions on Projects by Early Stage and Senior Design Researchers* (pp. 89-102). New York, Bloomington: iUniverse, Inc. (for DRNetwork).

Conferences and Proceedings:

- Trivic, Z., Bozovic-Stamenovic, R. & Hee, L. (2009). *Towards Multi-Sensory Healing Environment: Learning from Seductive Design of Contemporary Consumption Spaces*. Paper presented at the 29th International Seminar of the UIA Public Health Group “New trends in health facilities,” November 2-6, 2009, Buenos Aires, Argentina.
- Trivic, Z., Bozovic-Stamenovic, R. & Hee, L. (2009). *The Role of Subjectivity and Seduction in Architectural Design: Multi-sensorial Aesthetic Experience in Contemporary Consumption Spaces*. In: IASDR 2009: Proceedings of the International Association of Societies of Design Research Conference, October 18-22, 2009, Seoul, Korea.
- Trivic, Z., Bozovic-Stamenovic, R. & Hee, L. (2008). *Seductive Architectural Design – Can Consumption Spaces Heal?* Paper (poster) presented at the Questions & Hypotheses - DRNetwork Learning Conference, October 25-26, 2008, Berlin, Germany.

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Appendix 1: Preliminary Research – Pilot Survey Results

Appendix 1: Preliminary Research – Pilot Survey Results

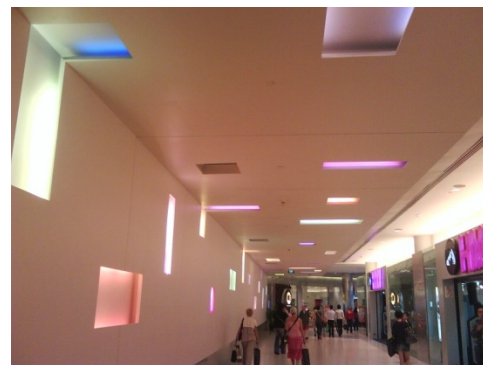
Appendix 1 presents data collected during the pilot research conducted in Singapore and Belgrade in 2007.

Preliminary Key Studies

A preliminary study has been conducted in both Singapore and Belgrade, in order to test the role of multi-sensorial experience in people's subjective reading of contemporary consumption spaces. Preliminary case studies included three broad types of consumption spaces, namely: shopping malls, underground pass-ways and tourist historical areas. Singaporean case studies were: VivoCity (shopping mall) and CityLink (underground pass-way and shopping mall), Chinatown and Far East Square (commercialised historic districts). (See Figure A1.)



a



c



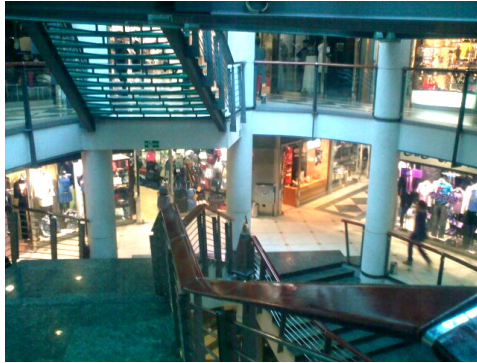
d



e

Figure A1 – Singapore pilot case studies:
a – VivoCity; b – CityLink, c – Chinatown; d – Far East Square

In Belgrade chosen spaces included: New Millennium (shopping centre), Arkade (underground pass-way with shops), Skadarlija and Zemunikum (commercialized historic districts). (See Figure A2.)



a



b



c



d

Figure A2 – Belgrade pilot case studies:
a – New Millennium; b – Arkade, c – Skadarlija; d – Zemunikum

Objectives

The objectives of preliminary study were: to identify the role of multi-sensorial stimuli in people's subjective experience of space; to identify how rich chosen places and their subspaces are in sensorial stimuli and what are people's reactions to them; to examine possible relations between the intensity and variety of different sensuous stimuli in spaces and people's subjective evaluation of their performances, in terms of pleasure level and seductive power; to identify which spatial attributes influence the users the most, as well as the types and levels of their reactions to these attributes

using a pilot questionnaire; to test the method of the research itself, particularly the content, length and clarity of the questionnaire.

Method and Design of Preliminary Research Instrument

This pilot study consisted of two phases, namely: brief participatory observation of selected case studies and conducting a preliminary survey. Each place was observed as a *multi-sensory journey*, in which the richest points in terms of multi-sensory stimulation were identified. (It is in these sensory rich spots where the preliminary questionnaires were conducted.)

The preliminary survey was based on environmental psychologists' research on atmospherics and approach-avoidance behaviour method (PAD Framework developed by Mehrabian and Russell, 1974), evaluating method for seductive branding experience (developed by Khaslavsky and Shedroff, 1999) and 'sensory charts/sliders' (Malnar & Vodvarka, 2004).

The questionnaire consisted of two main sections, accompanied by four open-ended questions. The first part focused on sensorial qualities of space. It included 34 questions classified into 4 categories, according to 5 common senses: sight, hearing, touch and taste/smell. The second section focused on seductive qualities of space experience. It consisted of 17 questions classified into 3 categories, namely: enticement, relationship with space, and fulfilment and promises.

Each question had two evaluation scales ranging from -2 (the lowest) to +2 (the highest). The first scale served to rank the intensity of a particular set of opposite properties of space, while the second referred to the level of pleasure and/or comfort coming from experiencing such a property. (See the preliminary survey sample below – Figure A3.)

This survey is anonymous. Collected data is for the research purpose only. Thank you for participation!

LOCATION OF THE SURVEY: _____
GENDER: _____ **M** _____ **F** _____
AGE: _____
FAMILIARITY WITH THE PLACE: _____ **LOCAL-FAMILIAR** _____ **TOURIST-UNFAMILIAR** _____

SENSORIAL QUALITIES OF SPACE: 01

Please, look around yourself and notice what this place looks like. Rate your subjective sensorial experience of this place by marking the level of intensity of every attribute stated on the left side of the tables below. Then, please, indicate how each sensorial attribute of space affects your current state of physical and mental (emotional) pleasance, comfort, enjoyment, etc. These scales are placed on the right side of every table.

Note: There are no right or wrong answers. Please, try not to think too much. Try to answer the questions as spontaneously and as fast as possible!

If you find certain questions confusing feel free to mark them and ask for clarification. Furthermore, please feel free to comment on any aspect of this survey. Thank you for participating!

VISUAL: HOW DOES THE PLACE LOOK?

1. Small – Big -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
2. Simple – Complex -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
3. Symmetrical – Non-symmetrical -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
4. Confusing – Clear -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
5. Sharp – Smooth -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
6. Chaotic –Tidy -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
7. Empty – Crowded -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
8. Providing short views – Providing long views -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
9. Static – Fluent/Dynamic -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
10. Dark – Light -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
11. Monotonous – Colourful -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
12. Uniformed – Unique/Distinct -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
13. Unadorned/Undecorated – Decorated -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
14. Clean – Dirty -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2

SOUND: HOW DOES THIS PLACE SOUND?

15. Silent – Loud -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
16. Distressing – Relaxing -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2
17. Sleepy – Arousing -2 -1 0 +1 +2	level of pleasance/comfort: -2 -1 0 +1 +2

5. Familiar – Novel	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
6. Usual – Surprising	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
7. Expected – Unexpected	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
8. Oblivious – Memorable	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
9. Predictable – Mysterious	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
10. Non-inspiring – Inspiring	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
11. Inhibit Imagination – Activate Imagination	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
12. Passive – Encouraging to be explored	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
13. Inhibiting – Liberating	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
14. Public – Intimate/Private	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2

FULFILMENT/PROMISES/SATISFACTION:

15. Unsatisfying – Satisfying	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
16. Non-promising – Promising	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2
17. Short-term – Long-term Satisfaction	-2	-1	0	+1	+2	level of pleasance/comfort:	-2	-1	0	+1	+2

MULTI-SENSORIAL EXPERIENCE:

03

1. ARRANGE THE SENSORIAL STIMULI FROM THE LEAST TO THE MOST IMPORTANT FOR YOUR EXPERIENTIAL READING OF SPACE (BY PLACING NUMBERS FROM 1 TO 5; 1- THE MOST IMPORTANT).

Sound Touch Taste Smell Vision
 — — — — —

2. DO YOU FEEL THAT YOUR MULTI-SENSORIAL EXPERIENCE IS CONTROLLED OR MANIPULATED IN ANY WAY IN THIS PLACE? HOW?

NO
YES – HOW?

3. WILL YOU VISIT THIS PLACE AGAIN? WHY?

4. WOULD YOU LIKE TO ADD SOMETHING REGARDING YOUR SUBJECTIVE EXPERIENCE OF THIS PLACE?

THANK YOU VERY MUCH FOR YOUR PARTICIPATION IN THIS SURVEY!

18. Continuous – Discontinuous	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
19. Homogenous – Heterogeneous	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2

HAPTIC/TOUCH: WHAT IS THIS PLACE LIKE IN TERMS OF TACTILE EXPERIENCE AND PERCEIVED MATERIALS IN THIS PLACE?

20. Homogeneous – Heterogeneous	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
21. Natural – Artificial	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
22. Sharp – Smooth	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
23. Hard – Soft	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
24. Cold – Warm	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
25. Light – Heavy	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
26. Uninviting – Inviting to be touched	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2

TASTE/SMELL: WHAT IS THE AIR IN THIS PLACE LIKE? HOW DOES THE PLACE TASTE/SMELL?

27. Dry – Humid	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
28. Cold – Hot	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
29. Light – Heavy	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
30. Stuffy – Fresh	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
31. Homogeneous – Heterogeneous	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
32. Distressing – Relaxing	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
33. Sleepy – Arousing	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
34. Inhibiting memories – Evoking memories	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2

SEDUCTIVE QUALITIES OF SPACE: 02

TEMPTATION/ATTRACTION/FIRST REACTION:

1. Unattractive – Attractive	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
2. Non-stimulating – Exciting	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2
3. Passive – Aggressive	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2

SPACE EXPERIENCE/ INTERACTION WITH SPACE:

4. Common – Rare	level of pleasance/comfort:
-2 -1 0 +1 +2	-2 -1 0 +1 +2

Figure A3 – Sample of Preliminary Questionnaire

Pilot Survey Sample and Preliminary Results

The survey sample consisted of both local citizens and tourists, i.e., familiar and unfamiliar with the particular space, of both genders and of different age. 24 participants completed the questionnaire in each city. However, although the number of participants was the same in both cities, it was uneven among cases and rather small. In Singapore, there were 11 participants in VivoCity, 4 in CityLink, 5 in Chinatown and 4 in Far East Square. In Belgrade, 11 participants completed the survey in New Millennium, 4 in Arkade, 5 in Skadarlija and 4 in Zemunikum. Although statistically insignificant, certain interesting results emerged from the study pointing out possible clues and directions for further research.

Namely, the main results suggested that there was a certain relation between the intensity level of positive sensorial stimuli, seduction level and the level of people's satisfaction with places. (See Figures A4 and A5.)

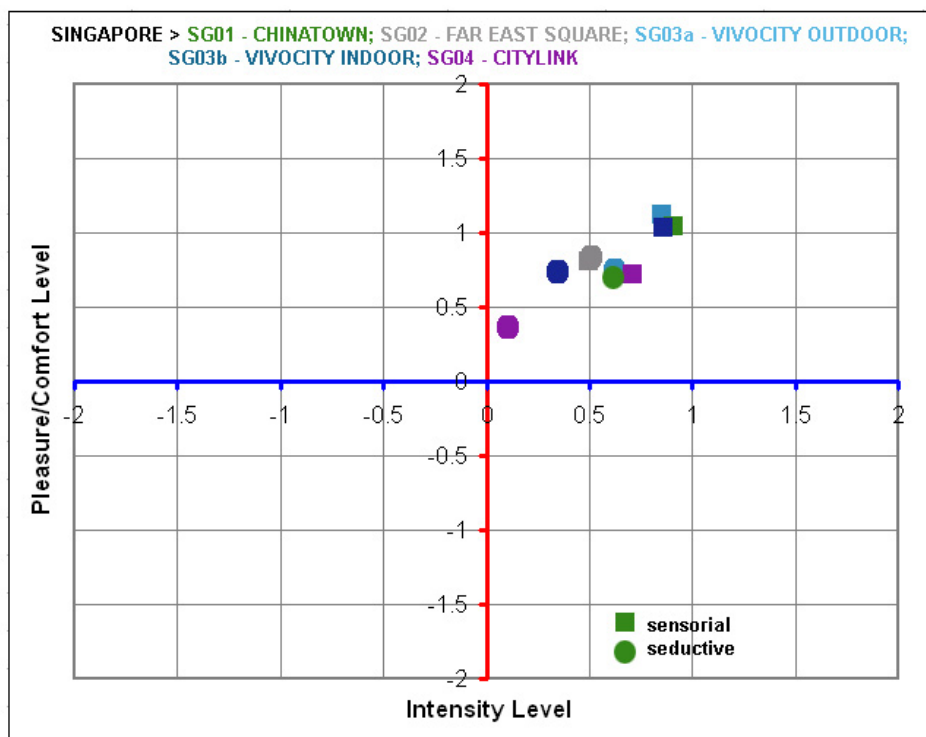


Figure A4 – The relationship between the levels of sensorial stimuli, seduction and users' satisfaction with space, Singapore's case studies (□ – sensorial; ○ - seductive)

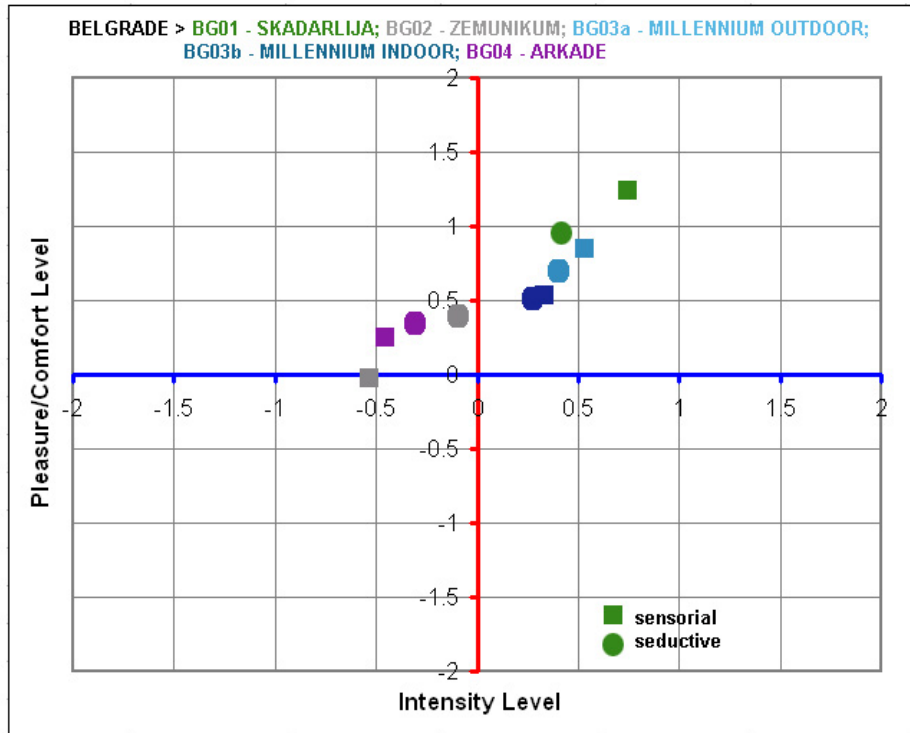


Figure A5 – The relationship between the levels of sensorial stimuli, seduction and users’ satisfaction with space, Belgrade’s case studies (□ – sensorial; ○ - seductive)

The results presented in Figures A4 and A5 seem to suggest three main causal relationships: (1) the higher sensorial level the higher seductive space is; (2) the higher sensorial level the higher level of users’ satisfaction is; (3) the higher seductive level the higher satisfaction is. Such results were generally in accordance with the research hypotheses.

None of the places in both Singapore and Belgrade was evaluated as sensory or seductively poor. Six out of eight spaces were evaluated as generally satisfactory. However, spaces in Singapore were overall better evaluated in terms of all examined aspects. In both cities shopping malls were rated the highest in terms of all criteria, while the underground pass-ways were rated the lowest by the participants. Participants from Belgrade showed slightly higher preference for open spaces than those from Singapore. Furthermore, more complex and hybrid spaces tended to get

the highest marks in both cities. Such findings suggest that spatial typology may play an important role in seductive experience of space. They directed further research and choice of case studies towards contemporary consumption spaces with different spatial organisations, different relationships between open and enclosed spaces and connections with the existing urban contexts.

Manipulation of space experience has been perceived by majority of the participants, being primarily connected to surveillance control, unidirectional or restricted movement paths and beautification for the tourists. However, in spite of the perceived modes of imposed control, the users described the observed spaces as dominantly public, as well as overall pleasant and attractive. This somewhat strengthened the observation that representation of power in consumption spaces as well as understanding and perception of publicness changed over time.

Comments Regarding the Survey

Another set of results refer to adequacy and feasibility of employed methods. Some participants expressed the difficulty to isolate one sensorial quality from others and thus to evaluate the space using only one of the senses. Furthermore, they found somewhat difficult to isolate one point of the journey from other parts of the space. Such findings show that people experience spaces in a rather holistic manner. Their senses are inseparable and form a synesthetic whole. Thus, looking into particular and isolated properties of space, without exploring their inter-relations and how they function as a whole is not sufficient for understanding people's subjective experience of space.

Some participants also noted that the questionnaire was too long and therefore difficult to concentrate on. Moreover, they found certain questions difficult, unclear or

simply irrelevant for their experience of space. In response, the overall research method was modified in order to avoid these forced and, finally, biased and irrelevant answers.

Appendix 2: Post Occupancy Evaluation (POE) - Data and Findings

Appendix 2: Post Occupancy Evaluation (POE) - Data and Findings

In addition to methodology chapter (Chapter 2) as well as post-occupancy evaluation results and discussion (Chapter 6), Appendix 2 provides detailed and classified information on data collected during on-site investigation. Appendix 2 includes: research instrument samples (interview questions), catalogue of the most frequent photographs taken during the walk, parts of the transcribed interviews and, finally, additional charts and maps that are not included in the main body of this thesis.

A.2.1 Research Instrument Sample

The two walks - seductive and sensory journeys – taken during the on-site experiments were each followed by an open-ended interview. Both interview samples are provided bellow.

Part 1: 'Seductive' Journey - Instructions

Please, walk around the mall for about 30-45 minutes. While walking take about 10 photographs of whatever you want. There are no limitations regarding the walking route or photo motifs. However, avoid taking photos inside the retail stores, since it is not allowed. You do not need further information.

First Interview:

I would like you to answer following questions. Note that this is an anonymous interview and your answers will be used for the purpose of this research only.

1. Please tell me your age, occupation and nationality.
2. Do you often go to shopping malls in general? Why?
3. How often do you come to this particular place? How many times have you been here?
4. Is this place close to your home/work? If it is closer would you visit it more often?
5. For what purposes do you visit this place?
6. What is the average time you usually spend here?
7. Describe your overall subjective experience of this space in your own words.
8. How would you describe the atmosphere in this space?

Now, please arrange these 10 photos you have taken from the most important to the least important for your subjective experience of space. For each photo you need to answer two

questions. This part of the interview will be spontaneous and I will not ask you any additional questions or interfere.

- a) Describe your subjective experience of this space in any 5 keywords as fast as you can.
- b) Please, describe the photo you took. Can you articulate what exactly attracted your attention? Why?

The first question is obligatory, while the second question serves to expand and further articulate thoughts regarding the first question, and it is optional.

Part 2: 'Multi-Sensory' Journey - Instructions

I will now briefly inform you about the nature of my research and purpose of this experiment. I am looking at how the design of shopping malls and other consumption spaces shape people's behaviour, their emotional and bodily experience of space. Spaces have power over people and I am particularly interested in exploring ways of how this power is spatialised through design elements and spatial organisation and experienced by shopping mall users. Sometimes this power is not obvious. It is rather taken for granted, belonging to the realm of the subconscious. Yet, human bodies react to environmental stimuli even when people are not fully aware of their actions. The first walk you just took I call seductive walk. Photos you took should have responded to that subconscious realm mentioned earlier and captured what attracted your attention the most. I hypothesise that there may be links between sensory stimulations and seductive power.

Having this in mind, I would like you to take another walk through the mall. Please go via similar route you took in previous walk and take another 10 photos, but this time focusing on all sorts of positive and negative sensory stimuli in space and your bodily and emotional reactions to them. In other words, please map the space using all your senses. You are allowed to take same photographs again.

Second Interview:

In this part of the interview I will not ask you to extract 5 keywords. On the contrary, I would like you to elaborate as much as possible on questions I will pose to you. They will be mostly related to your subjective multi-sensorial reading of space.

1. Please describe what dominates the most in this space (in any possible way)...
2. Please arrange the five senses from the most to the least intense in this space from your subjective perspective. What senses are dominant for (or most intensively used in) your experience of this particular space?
3. Describe your visual/aesthetic experience of this space... What visual elements dominate here? Do they affect you? How? Does it contribute to space's atmosphere?
4. Describe the light in this space... What are the sources of light? Is it the same everywhere? Do they affect you? How? Does it contribute to space's atmosphere?
5. What about temperature? How important is it for the atmosphere making?
6. Describe the sound in this place... What are the sources of sound? Is it homogenous or heterogeneous; constant or occasional? Does it affect you? How? Does it contribute to space's atmosphere?
7. Describe the smell/taste/air in this place... What are the sources of smell/taste? Is it homogenous or heterogeneous? Does it affect you? How? What are the differences between indoor and outdoor spaces? How important is it for the atmosphere making?
8. Can you describe your tactile experience of this place? What are the materials that dominate here? Are they inviting to touch/sit on them/etc.? Does it contribute to space's atmosphere?

9. Describe the functionality of this space... Is there anything missing? What? What are the advantages/disadvantages in this space?
10. Do you feel in any way manipulated or misled in this space? In what ways? How?
11. How would you describe your emotional reaction to this space?
12. Which space/sub-space(s) do you like the most? Why?
13. Which space/sub-space(s) do you dislike the most? Why?
14. Does this space have an identity? Is it different from other places of this kind? Is it memorable/easy to remember and describe?

Part 3: Questionnaire

Finally, please rate the following sets of opposite properties on scale from 1 to 5, where 1 represents the highest value for the left attribute, 5 - the highest value for the right attribute and 3 – neutral.

Simple - Complex 1 --- 2 --- 3 --- 4 --- 5	Unpleasant - Pleasant 1 ---- 2 ---- 3 ---- 4 ---- 5
Confusing-Clear	Distressing-Relaxing
Sharp-Smooth	Sleepy-Arousing
Chaotic-Tidy	Unattractive-Attractive
Static-Dynamic	Passive-Exciting
Dark-Light	Predictable- Surprising/Mysterious
Monotonous-Colourful	Uninspiring-Inspiring
Dirty-Clean	Oblivious-Memorable
Silent-Loud	Unsatisfying-Satisfying
Cold-Warm	Sad-Happy
SENSORIAL	SEDUCTIVE

Figure A6 – Sample of Research Instrument

A2.2 General Experiment Data

Survey Sample and Participants' Background Information

The survey sample consisted of 10 participants of different gender, age, occupation and nationality/ethnicity (in terms of being local or foreigner, familiar or not familiar with space) in each of the four shopping malls in Singapore and Belgrade. (See Table A1.)

User groups:		Case studies:	01 NEW MILLENNIUM, Belgrade	02 CITYLINK, Singapore	03 DELTA CITY, Belgrade	04 VIVOCITY, Singapore
gender:	male		2	5	3	3
	female		8	5	7	7
age:	< 25		1	4	2	3
	25-40		8	6	6	7
	> 40		1	0	2	0
occupation:	architect, designer		3	2	1	2
	sociologist, psychologist		0	2	1	3
	other		7	6	8	5
nationality:	local		8	7	7	6
	foreigner		2	3	3	4

Table A1 – Survey sample – summary of participants' background

Unfortunately, the same ratio between different categories of users could not be achieved. Female users make a majority of participants in this experiment. Except for CityLink, where the same number of male and female participants was obtained, the ratio between men and women is, however, comparable among case studies. To a certain extent, this reflects the predominant opinion (as well as some research studies) that generally women use the shopping mall spaces more often than men, which also makes the sample somewhat representative. The majority of participants is 25-45 years old (and younger), which also reflects the actual usage of shopping mall spaces. The exact ratio between the number of architects (designers), social scientists and

other occupations could have not been maintained. Similar ratio between locals and foreigner, i.e., familiar and unfamiliar with space was somewhat achieved. (Such a distinction had to be made, since there are much more foreigners in Singapore than in Belgrade. However, since DeltaCity was built recently, and shopping malls are generally a novelty for Belgrade citizens, participants unfamiliar with observed spaces can to certain extent ‘replace’ the Singaporean foreigners.)

General Use of Space

Table A2 (see below) shows the general usage of examined shopping spaces, including visit frequency, average time spent and the purpose of visit.

case studies:		03 NEW MILLENNIUM, Belgrade	02 CITYLINK, Singapore	03 DELTA CITY, Belgrade	04 VIVOCITY, Singapore
visit frequency:	2-3 times per week		2		
	weekly		2	1	4
	monthly	1	3	3	6
	once in few months	2	3	3	
	very rarely	5			
	first time	2		3	
average time spent:	< 1 hour	7	10		
	1-3 hours	1		7	7
	>3 hours				3
	first time	2		3	
purpose of visit:	shopping and window shopping	7	5	6	7
	Purposeful entertainment (cinema, sports, etc.)			2	6
	meeting people, dinning, social activities	1	5	3	9
	passing through	1	10		2
	no particular purpose, strolling, accompanying	3	3	6	4
	first time	2		3	

Table A2 – General Use of Space

As shown, except for CityLink which is both an underground passage and a mall and therefore used the most frequently, the visit frequency grows from smaller and simpler to larger and more complex spaces, as well as from less diverse to more diverse spaces in terms of available activities. The average time spent in space reflects the same pattern. While all spaces are generally used for consumption purposes, users predominantly use DeltaCity and VivoCity for purposeful entertainment, strolling and meeting people (as social space), which is not the case with other two spaces. Such results suggest that shopping is not as predominant in contemporary consumption spaces as it is often claimed.

Survey Findings

Tables A3, A4, A5 and A6 below present complete evaluation data collected through the survey. Property values and total sensory and seductive values represent the average scores among ten participants in each investigated space.

PLACE:		NEW MILLENIUM - BELGRADE										value:	Total:
PARTICIPANT:		NM01	NM02	NM03	NM04	NM05	NM06	NM07	NM08	NM09	NM010		
SENSORY CLUES	1 simple-complex	5	3	2	2	4	2	2	4	5	2	3.10	2.87
	2 confusing-clear	1	2	3	4	1	2	2	2	2	2	2.10	
	3 sharp-smooth	4	2	4	2	4	3	3	2	2	3	2.90	
	4 chaotic-tidy	1	2	3	2	1	4	4	4	5	2	2.80	
	5 static-dynamic	4	3	3	2	4	2	1	2	2	2	2.50	
	6 dark-light	3	3	3	3	2	3	2	3	4	3	2.90	
	7 monotonous-colourful	3	2	4	1	2	1	1	4	5	4	2.70	
	8 dirty-clean	4	4	4	4	5	4	5	4	3	4	4.10	
	9 silent-loud	3	2	3	3	2	3	1	2	3	2	2.40	
	10 cold-warm	4	2	4	3	2	3	3	4	3	4	3.20	
SEDUCTIVE CLUES	11 unpleasant-pleasant	4	2	4	3	4	3	2	3	2	3	3.00	2.62
	12 distressing-relaxing	2	2	3	2	2	3	3	1	2	2	2.20	
	13 sleepy-arousing	3	2	4	2	2	2	2	2	2	4	2.50	
	14 unattractive-attractive	2	2	5	2	2	2	2	2	2	2	2.30	
	15 passive-exciting	3	2	4	2	4	2	1	2	2	2	2.40	
	16 predictable-surprising	2	2	1	1	4	2	3	4	2	3	2.40	
	17 uninspiring-inspiring	2	3	3	2	2	1	4	4	1	2	2.40	
	18 oblivious-memorable	2	4	4	4	2	3	2	2	2	4	2.90	
	19 unsatisfying-satisfying	4	2	4	3	4	2	4	4	4	3	3.40	
	20 sad-happy	4	2	4	2	4	2	2	1	3	3	2.70	

*mysterious

Table A3 – Survey Data – Mew Millennium, Belgrade

PLACE:		CITYLINK - SINGAPORE										value:	Total:	
PARTICIPANT:		CL01	CL02	CL03	CL04	CL05	CL06	CL07	CL08	CL09	CL10			
SENSORY CLUES	1	simple-complex	2	2	2	5	1	4	2	2	3	2	2.50	3.39
	2	confusing-clear	3	5	4	2	3	2	3	4	3	4	3.30	
	3	sharp-smooth	1	2	2	1	2	5	4	2	2	2	2.30	
	4	chaotic-tidy	1	5	4	3	1	2	4	4	3	4	3.10	
	5	static-dynamic	5	4	4	1	4	5	5	5	5	4	4.20	
	6	dark-light	5	5	5	3	4	5	5	4	3	4	4.30	
	7	monotonous-colourful	5	3	5	2	3	3	4	3	4	4	3.60	
	8	dirty-clean	5	5	5	5	5	5	5	5	4	5	4.90	
	9	silent-loud	5	4	4	3	5	2	3	3	4	4	3.70	
	10	cold-warm	2	2	2	2	2	1	2	2	3	2	2.00	
SEDUCTIVE CLUES	11	unpleasant-pleasant	3	4	3	1	3	3	3	4	4	4	3.20	3.08
	12	distressing-relaxing	4	3	3	1	2	2	3	3	3	4	2.80	
	13	sleepy-arousing	5	4	5	2	4	4	4	4	4	4	4.00	
	14	unattractive-attractive	5	3	5	3	2	3	4	4	4	4	3.70	
	15	passive-exciting	4	2	4	3	3	4	3	3	4	3	3.30	
	16	predictable-surprising	2	2	2	1	2	1	1	2	3	3	1.90	
	17	uninspiring-inspiring	2	3	3	1	1	2	2	3	3	2	2.20	
	18	oblivious-memorable	4	2	2	3	2	2	3	4	4	3	2.90	
	19	unsatisfying-satisfying	3	4	3	2	3	3	3	4	4	3	3.20	
	20	sad-happy	4	4	4	2	3	4	4	4	4	3	3.60	

*mysterious

Table A4 – Survey Data – CityLink, Singapore

PLACE:		DELTAITY - BELGRADE										value:	Total:	
PARTICIPANT:		DC01	DC02	DC03	DC04	DC05	DC06	DC07	DC08	DC09	DC10			
SENSORY CLUES	1	simple-complex	3	3	3	2	4	4	3	4	3	2	3.10	3.50
	2	confusing-clear	4	2	2	2	2	2	3	2	3	4	2.60	
	3	sharp-smooth	3	3	2	3	2	2	4	2	1	4	2.60	
	4	chaotic-tidy	5	3	2	5	2	4	5	5	5	5	4.10	
	5	static-dynamic	3	4	2	3	5	2	5	3	2	3	3.20	
	6	dark-light	5	4	3	5	4	4	5	4	5	4	4.30	
	7	monotonous-colourful	5	3	2	2	4	5	4	2	2	2	3.10	
	8	dirty-clean	5	5	5	5	4	5	5	5	5	5	4.90	
	9	silent-loud	5	5	5	4	4	5	4	4	5	4	4.50	
	10	cold-warm	3	4	2	4	4	2	2	1	1	3	2.60	
SEDUCTIVE CLUES	11	unpleasant-pleasant	4	4	3	4	4	4	4	3	2	5	3.70	3.37
	12	distressing-relaxing	3	2	2	3	4	4	2	2	-2	4	2.40	
	13	sleepy-arousing	4	4	2	4	4	4	4	2	-2	4	3.00	
	14	unattractive-attractive	5	5	3	4	5	5	5	3	2	5	4.20	
	15	passive-exciting	4	4	3	3	4	3	3	3	3	4	3.40	
	16	predictable-surprising	3	1	2	1	2	4	4	2	4	2	2.50	
	17	uninspiring-inspiring	3	2	2	2	3	3	5	2	1	4	2.70	
	18	oblivious-memorable	5	4	4	4	3	3	4	2	5	5	3.90	
	19	unsatisfying-satisfying	4	4	4	4	4	4	4	4	4	4	4.00	
	20	sad-happy	4	5	3	4	5	4	4	3	2	5	3.90	

*mysterious

Table A5 – Survey Data – DeltaCity, Belgrade

PLACE:		VIVOCITY - SINGAPORE										value:	Total:	
PARTICIPANT:		VC01	VC02	VC03	VC04	VC05	VC06	VC07	VC08	VC09	VC10			
SENSORY CLUES	1	simple-complex	5	5	4	5	4	4	1	4	2	5	3.90	3.88
	2	confusing-clear	1	4	2	1	2	4	3	1	4	3	2.50	
	3	sharp-smooth	3	4	4	4	2	5	4	4	4	5	3.90	
	4	chaotic-tidy	5	5	3	4	5	3	4	3	3	3	3.80	
	5	static-dynamic	5	5	2	3	4	5	5	4	4	5	4.20	
	6	dark-light	5	4	5	4	4	5	5	5	5	3	4.50	
	7	monotonous-colourful	5	5	2	5	4	3	4	5	5	4	4.20	
	8	dirty-clean	5	5	5	5	5	5	5	5	5	5	5.00	
	9	silent-loud	4	3	3	3	4	5	5	5	4	4	4.00	
	10	cold-warm	2	4	3	3	1	2	3	3	4	3	2.80	
SEDUCTIVE CLUES	11	unpleasant-pleasant	5	5	5	2	4	5	5	3	5	5	4.40	3.91
	12	distressing-relaxing	5	5	4	3	2	4	5	2	3	4	3.70	
	13	sleepy-arousing	4	4	2	4	4	3	5	3	2	4	3.50	
	14	unattractive-attractive	5	5	4	3	4	5	3	2	5	5	4.10	
	15	passive-exciting	4	5	3	4	3	3	4	4	4	4	3.80	
	16	predictable-surprising*	2	4	4	2	2	3	4	5	4	4	3.40	
	17	uninspiring-inspiring	4	5	3	2	2	4	4	4	3	4	3.50	
	18	oblivious-memorable	4	4	4	4	4	4	5	4	5	5	4.30	
	19	unsatisfying-satisfying	5	5	5	3	4	4	4	3	3	4	4.00	
	20	sad-happy	5	5	4	4	4	4	5	5	4	4	4.40	

*mysterious

Table A6 – Survey Data – VivoCity, Singapore

A2.3 Photo-motifs

In addition to section 6.3.2 of this thesis, tables A7 and A8 show the exact number of photographs taken by the participants and classify them according to most dominant motifs they depict. Such a classification is made by a researcher without taking into consideration any key-words given by the participants during later part of the interview. The classification thus focuses on spatial elements only. Photos taken during both walks in CityLink, Delta City and VivoCity show somewhat similar pattern of motifs, depicting mostly social space and shopping elements. New Millennium photographs, on the contrary, mostly show constructive spatial elements. In almost every category the number of New Millennium photos is either the smallest or the biggest.

SEDUCTIVE WALK									
SPACE/LOCATION:		01 NEW MILLENNIUM		02 CITYLINK		03 DELTA CITY		04 VIVOCITY	
THEME/MOTIF:		No.	%	No.	%	No.	%	No.	%
1	OVERALL SPACE - ATMOSPHERE	19	17.4	7	6.7	27	25.7	9	8.4
2	SPACE ELEMENTS	47	43.1	20	19.2	2	1.9	11	10.3
3	OPEN SPACE - GREEN - NATURAL	14	12.8	8	7.7	5	4.8	33	30.8
	SITTING INSIDE	0	0.0	2	1.9	13	12.4	2	1.9
	CAFES AND RESTAURANTS	14	12.8	18	17.3	18	17.1	11	10.3
	PEOPLE	0	0.0	3	2.9	2	1.9	6	5.6
	SELF	0	0.0	5	4.8	0	0.0	3	2.8
4	SHOPS AND SHOP WINDOWS	5	4.6	17	16.3	24	22.9	17	15.9
	ADVERTISEMENTS - LABELS	3	2.8	7	6.7	5	4.8	6	5.6
5	FUNCTIONAL ELEMENTS - WAYFINDING - FACILITIES	7	6.4	13	12.5	5	4.8	4	3.7
6	ART PEACES	0	0.0	4	3.8	4	3.8	5	4.7
sum:		109		104		105		107	

Table A7 – Photo-motifs during seductive walk (grey – the smallest %; white – the largest %)

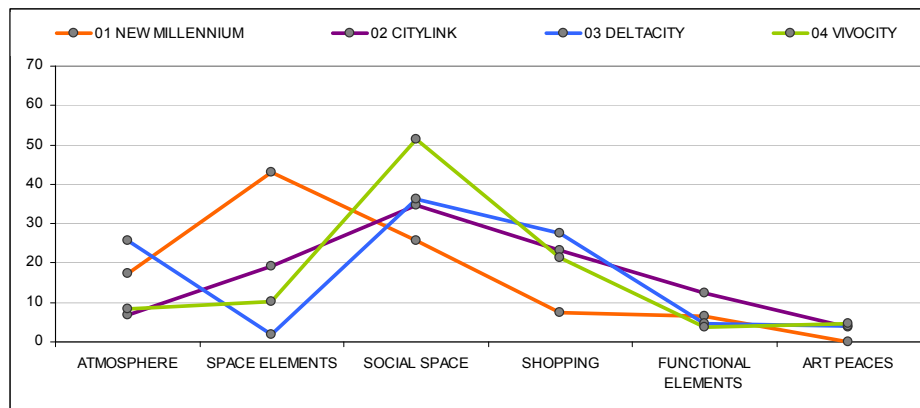


Figure A7 – Photo-motifs during seductive walk (%)

SENSORY WALK										
SPACE/LOCATION:		01 NEW MILLENNIUM		02 CITYLINK		03 DELTA CITY		04 VIVOCITY		
THEME/MOTIF:		No.	%	No.	%	No.	%	No.	%	
1	OVERALL SPACE - ATMOSPHERE	14	12.3	14	12.3	22	15.3	16	12.2	
2	SPACE ELEMENTS	47	41.2	10	8.8	6	4.2	12	9.2	
3	OPEN SPACE - GREEN - NATURAL	6	5.3	10	8.8	9	6.3	50	38.2	57.3
	SITTING INSIDE	0	0.0	4	3.5	9	6.3	5	3.8	
	CEFES AND RESTAURANTS	11	9.6	25	21.9	27	18.8	8	6.1	
	PEOPLE	1	0.9	4	3.5	6	4.2	9	6.9	
	SELF	0	0.0	3	2.6	0	0.0	3	2.3	
4	SHOPS AND SHOP WINDOWS	8	7.0	28	24.6	52	36.1	15	11.5	14.5
	ADVERTISEMENTS - LABELS	2	1.8	4	3.5	3	2.1	4	3.1	
5	FUNCTIONAL ELEMENTS - WAYFINDING - FACILITIES	18	15.8	6	5.3	7	4.9	8	6.1	
6	ART PEACES	7	6.1	6	5.3	3	2.1	1	0.8	
sum:		114		114		144		131		

Table A8 – Photo-motifs during sensory walk (grey – the smallest %; white – the largest %)

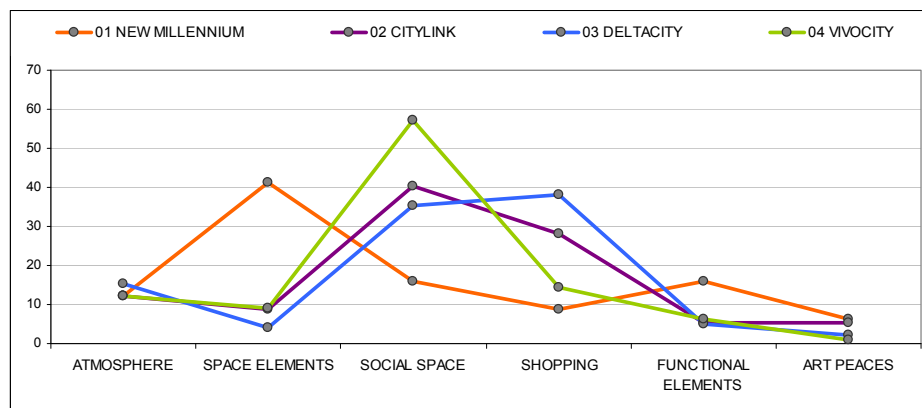


Figure A8 – Photo-motifs during sensory walk (%)

A2.4 Seduction and Sensory Maps

All photographs taken by the participants are mapped. In support to section 6.3.3 of this thesis, all seduction and sensory maps are given below. On each map photos are presented by red and green dots - red for seductive walk and green for sensory walk. Additionally, the same or similar photographs are grouped in clusters, shown by red and green circles. The size of circles corresponds to a number of photos taken at the same spot (small: 2-3 photos; medium: 4-5; and large: more than 5).

New Millennium, Belgrade

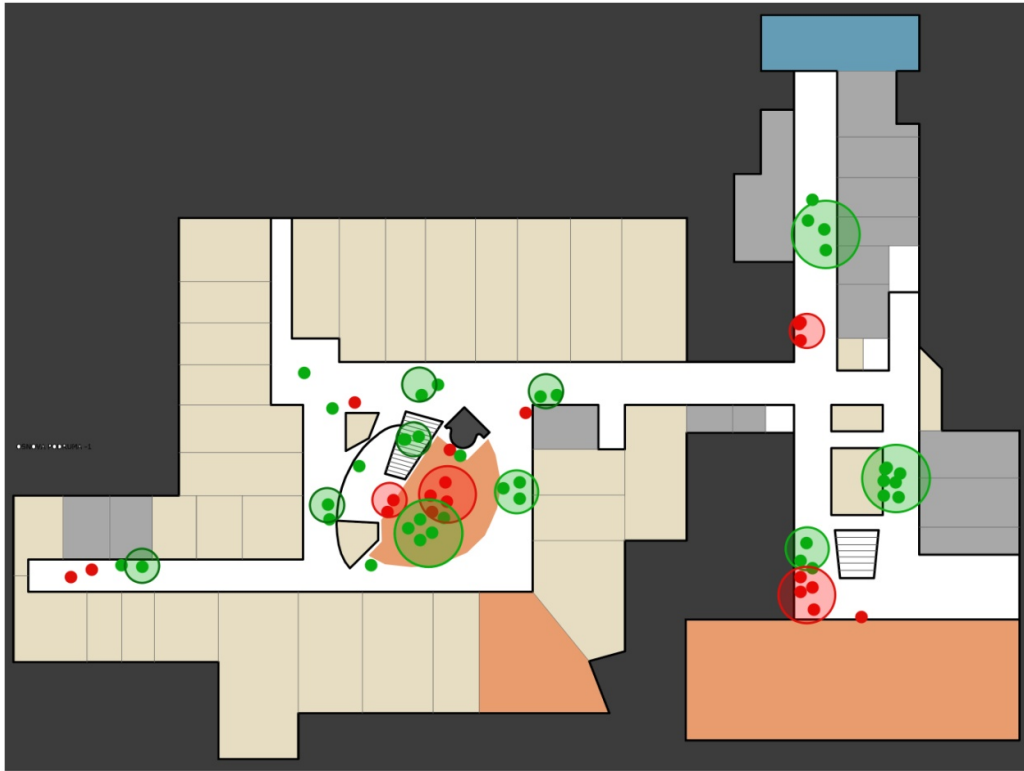


Figure A9 – Seduction (red) & sensory (green) map - New Millennium, level B1



Figure A10 – Seduction (red) & sensory (green) map - New Millennium, level 00

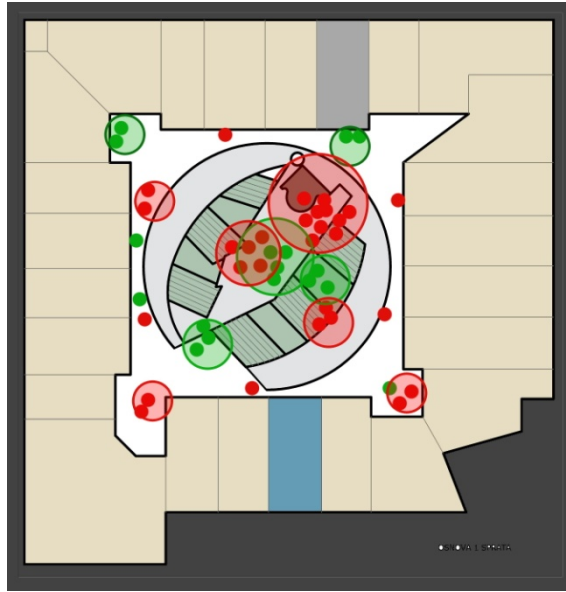


Figure A11 – Seduction (red) & sensory (green) map - New Millennium, level 01

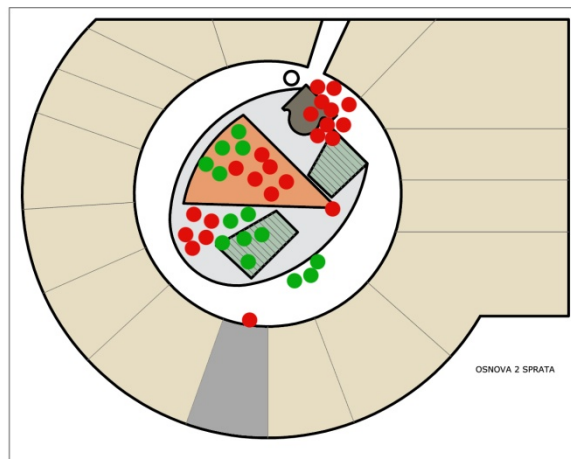


Figure A12 – Seduction (red) & sensory (green) map - New Millennium, level 02

CityLink, Singapore

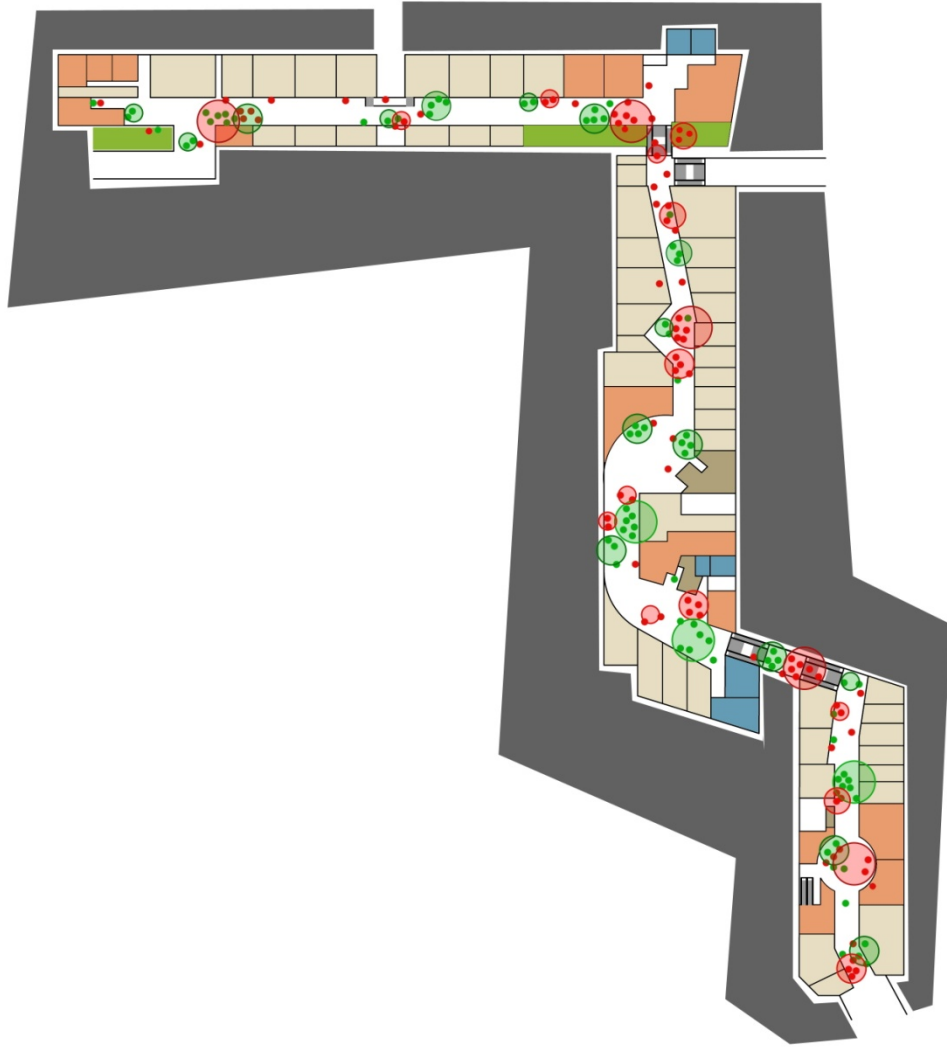


Figure A13 – Seduction (red) & sensory (green) map – CityLink

Delta City, Belgrade



Figure A14 – Seduction (red) & sensory (green) map – Delta City, level 00



Figure A15 – Seduction (red) & sensory (green) map – Delta City, level 01

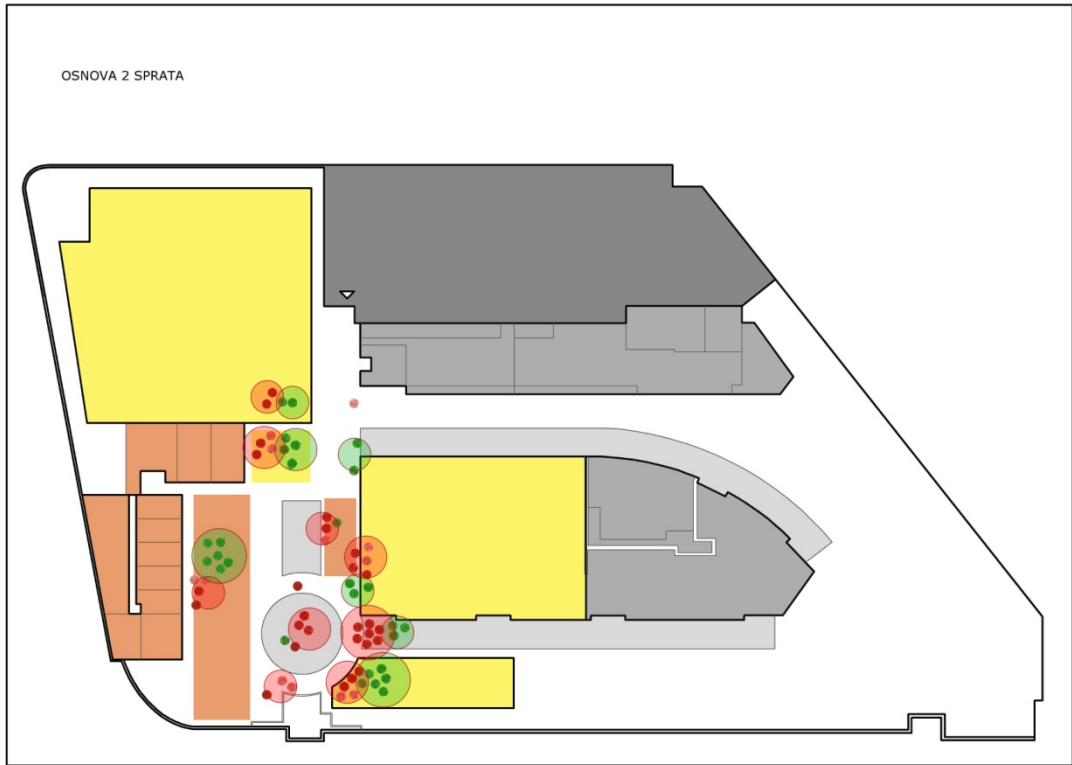


Figure A16 – Seduction (red) & sensory (green) map – Delta City, level 02

VivoCity, Singapore

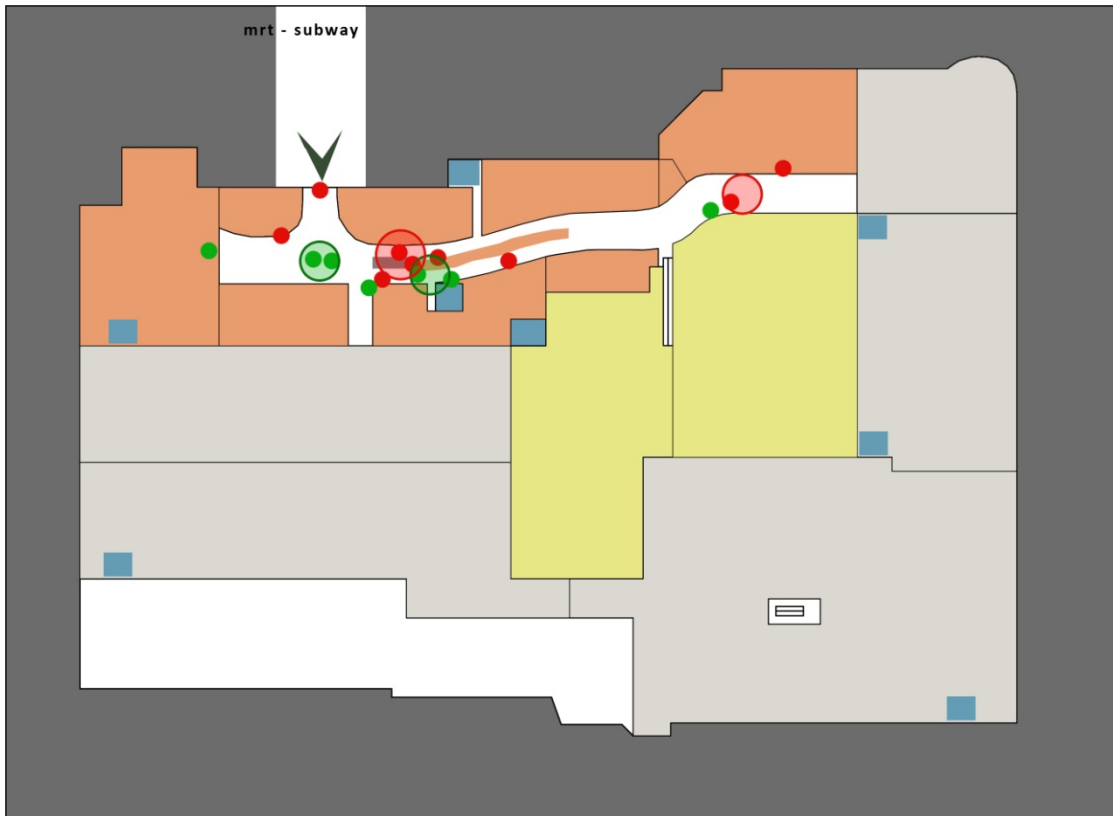


Figure A17 – Seduction (red) & sensory (green) map – VivoCity, level B2

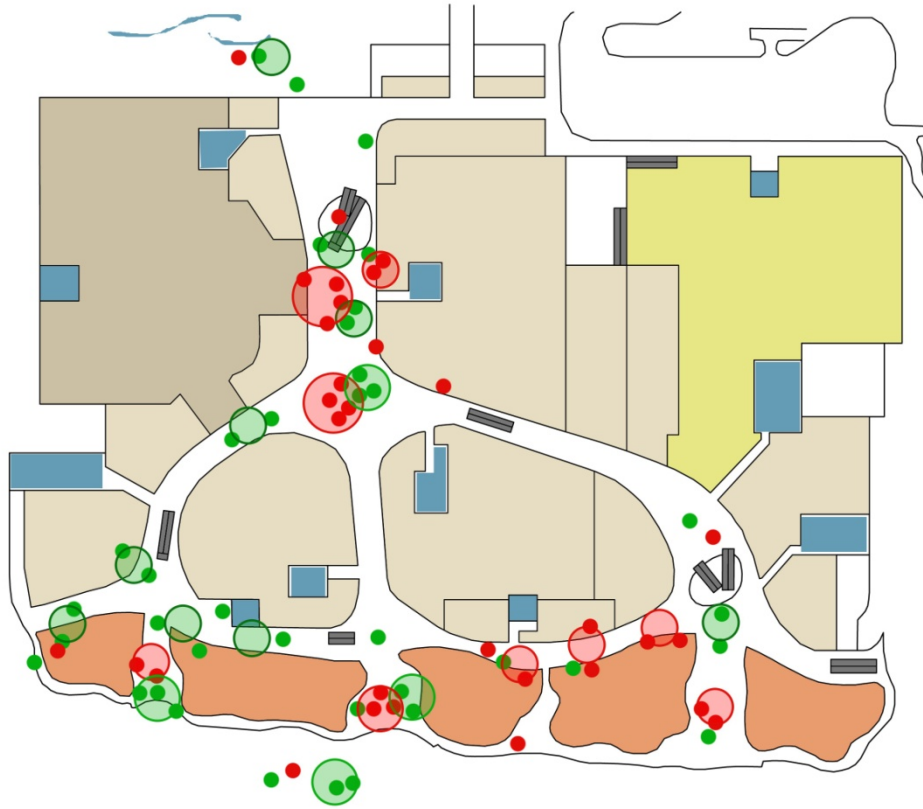


Figure A18 – Seduction (red) & sensory (green) map – VivoCity, level 00

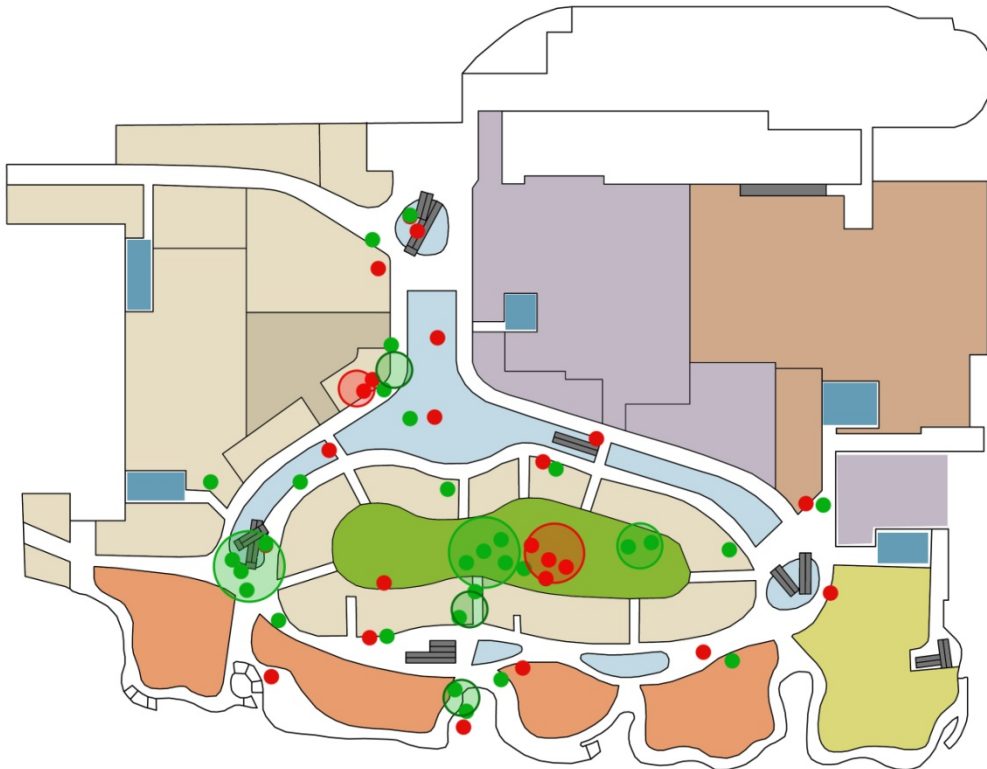


Figure A19 – Seduction (red) & sensory (green) map – VivoCity, level 01

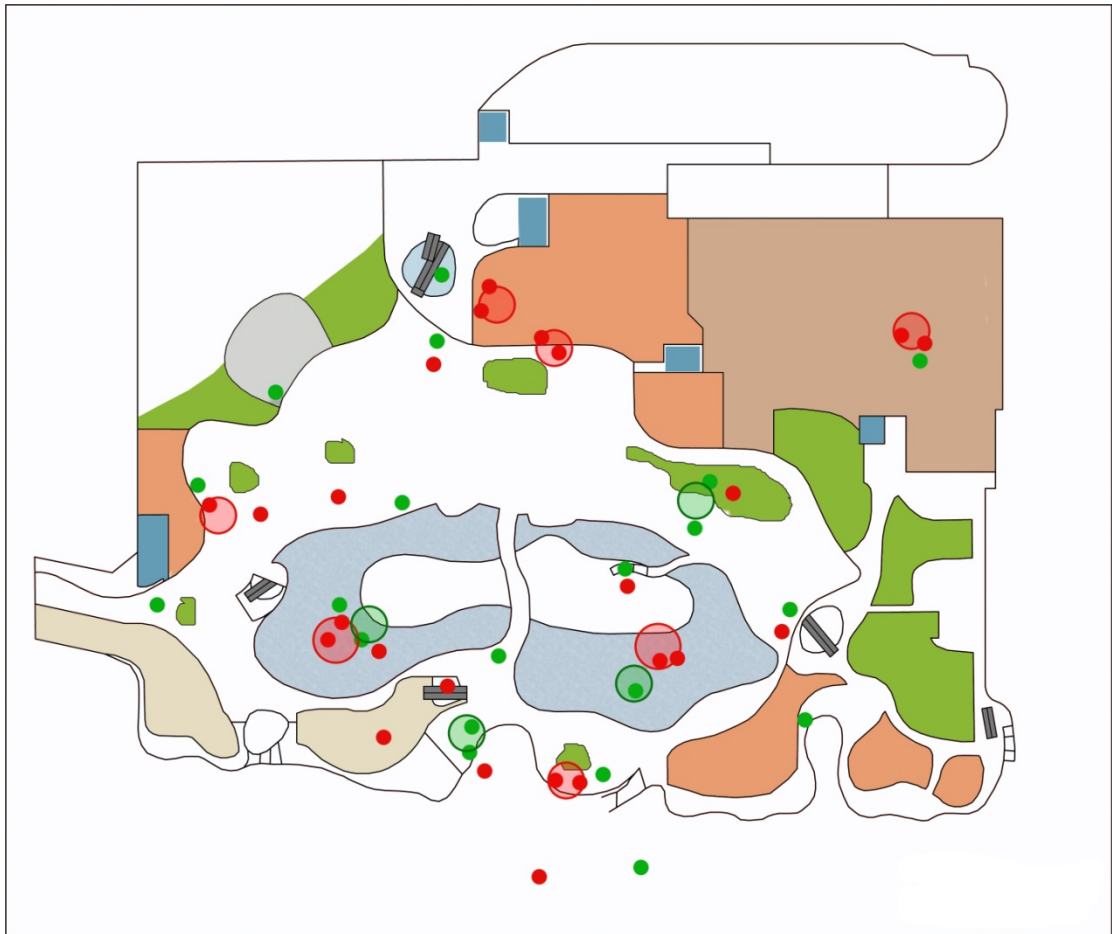


Figure A20 – Seduction (red) & sensory (green) map – VivoCity, level 02

In general, the biggest number of photos has been taken at the ground level or level of direct access to the mall. Similarly, the largest number of photographs has been taken at the main spatial nodes intentionally provided by the design, such as main atrium(s), staircases, art installations and seating areas. Such findings were expected, since the highest level of attention belongs to the beginning of the journey. Moreover the boldest and the most attractive design elements are often provided near the main entrances. The impact of environmental stimuli also appears to be more effecting at the entrance point resulting from the sudden change of the environment.

However, the main findings show that a considerable number of photographs have been repeated in the two walks, which suggest that there are links between immediate attraction of space (predominantly visual) and multi-sensory experience, although

often not obvious. Finally, the rhythmic patterns of photo-clusters point out the importance of micro-spaces and arrangement of both attractive and unattractive (or neutral) stimuli for people's seductive space experience.

A2.5 Catalogue of the Most Frequent Photographs and Their Key-words

The most frequently taken photographs and key-words assigned to them during seductive and sensory walks are listed below.

Figure A21 - New Millennium, Belgrade – The Most Frequent Photos during Seductive Walk




Photo-Catalogue: SEDUCTIVE WALK - NEW MILLENNIUM, Belgrade (1)		
		
01: LIFT	02: CENTRAL STAIRS	03: UNDERGROUND ENTRY (from the passage)
10 TIMES	8 TIMES	7 TIMES
EXCLUSIVE/LUXURIOUS/EXPENSIVE 4	INTERESTING 4	MARBLE/MOSAIC/BAD.MATERIALS 5
INTERESTING 3	PLEASANT 4	GOING.DOWN/UNDERGROUND 3
USEFUL/CONVENIENT 3	GLASS 3	TOMB 2
LIGHT 3	ROUND/CIRCLE 3	GOING.OUT/EXIT 2
GOING.UP.and.DOWN/MOVEMENT 3	BEAUTY/VISUALLY.PLEASANT 3	SURPRISING 2
CYLINDER/ROUND 2	DAYLIGHT 3	SYMBOL 2
SUPER 2	DIFFERENT.MATERIALS 2	DISASTER/UNSUCCESSFUL 2
FUTURISTIC/CONTEMPORARY 2	SUPER 2	LIGHT 1
COMFORTABLE 2	VIEW 2	INVISIBLE 1
TRANSPARENT 2	NEUTRAL 1	TUNNEL 1
PANORAMA/VIEW/SPACE 2	EXCLUSIVE 1	INAPPROPRIATE 1
LIVE/DYNAMIC 1	RUINED 1	PYRAMID 1
SHAME 1	BAD.FLOOR 1	DARK 1
VERTICAL 1	BATHROOM 1	DIFFERENT 1
TIME.CAPSULE 1	UGLY 1	USELESS 1
CAPTURED/CLOSED 1	CUTE 1	CONFUSING 1
AGGRESSIVE 1	IRRITATING 1	CHEEP 1
UNUSUAL 1	OFFICE.SPACE 1	EXPOSED 1
INSECURE 1	ARTIFICIAL 1	INVITING 1
HANGING 1	COMFORTABLE 1	GOOD.IRON.FENCE 1
GOOD.MATERIAL 1	CLEAR.AIR 1	STYLISH 1
ENTERTAINING 1	COLOURFUL 1	SECESSION 1
CENTRAL 1	SEA 1	OLD-NEW.COMBINATION 1
ODDLY.PLACED/DISLOCATED 1	OPAQUE 1	DISHARMONY 1
SMALL 1	LAYERS 1	TRADITION 1
USELESS 1	HARMONY 1	IDENTITY 1
KITSCH/TASTELESS 1	SMOOTH 1	
	PLEASANT 1	
	GOOD 1	

Photo-Catalogue: **SEDUCTIVE WALK** - NEW MILLENNIUM, Belgrade (2)



04: PASSAGE - level 00

05: GLASS STAIRS CAFÉ
- level 01

06: STAIR CONSTRUCTION
- level 01

7 TIMES

6 TIMES

5 TIMES

CONVENIENT/SHORTCUT/ACCESSIBLE	3	EMPTY	4	DAYLIGHT/BRIGHT	3
POSITIVE/PLEASANT	2	CLOSED/UNUSED/LOST.SPACE	4	BLOCKED	2
ATTRACTIVE	2	UNINVITING	3	PLEASANT	2
SKY/DAYLIGHT	2	ODDLY.PLACED/DISLOCATED	2	GOING.UP/MOVEMENT	2
INTERESTING	2	CATCHY/ATTRACTIVE	2	HEAVY	2
MATERIALS/WROUGHT.IRON	2	DIFFERENT/UNUSUAL	2	MATERIALS	2
RUINED	2	POSITIVE/NEGATIVE	1	TREE.TOP	1
NEGATIVE.SUNSHADE	1	HOT	1	SPIRAL	1
UGLY	1	INTERESTING	1	SHELTERED	1
COMMERCIALS/RED	1	GLASS	1	EXIT	1
CONTRAST.TO.INTERIOR	1	USUAL/UNCREATIVE	1	SHARP	1
POTENTIALLY.BEAUTIFUL	1	GOOD.ATTEMPT	1	INVITING	1
CLOSED/CLAUSTROPHOBIC	1	LESS.CROWDED	1	GEOMETRIC	1
FOOD	1	QUIET	1	SYMMETRIC	1
GOOD	1	BEAUTY/VISUALLY.PLEASANT	1	EXTERIOR/SKY	1
FRESH.AIR	1	REST	1	OPEN/SPACIOUS	1
USUAL	1	DRINK	1	CONSTRUCTION	1
STEPS	1	STERILE	1	BEAUTY/VISUALLY.PLEASANT	1
EXTENSION.OF.PEDESTRIAN.STREET	1	SHORT.LASTING	1	SURPRISING	1
LAMPS	1	POTENTIALLY.PLEASANT	1	PLEASANT.COLOURS	1
FENCE	1	FUN	1	OVERCROWDED	1
OPEN/SPACIOUS	1	DISCONNECTED	1	TOO.ECLECTIC	1
LOOKING.UP	1	SEMI-SPACE	1	DAYLIGHT&ARTIFICIAL.LIGHT.MIX	1
(FROG).EYES	1	EXPOSED	1	REFLECTIONS	1
AROUSING	1	SOCIAL.SPACE	1		
		CONTEMPORARY	1		

Photo-Catalogue: **SEDUCTIVE WALK** - NEW MILLENNIUM, Belgrade (3)








		
07: GLASS DOME - level 02	08: BASEMENT CAFÉ - level B1	09: WIDE HALLWAY - level 00
5 TIMES	4 TIMES	3 TIMES
BAD/INSUFFICIENT.DAYLIGHT 2 GOOD.DAYLIGHT 2 BAD.VENTILATION/AIR-CONDITION 2 DISHARMONY/BAD.CONTRAST 2 INTERESTING 2 SAD 1 HEAVY 1 CLAUSTROPHOBIC 1 SPACIOUS 1 UNEXPOSED 1 OVEREXPOSED 1 POTENTIAL 1 BLUE.COLOUR 1 PLEASANT 1 LOOKING.UP 1 DIRTY 1 DECENT 1 SIMPLE 1 BAD.SHAPE 1 GLASS 1 ABSURD 1 CHEEP 1	COLOURFUL 3 DARK 2 ISOLATED/UNINTERRUPTED 2 PLEASANT 2 CHEERFUL 2 PEACEFUL/LESS.CROWDED 2 BEAUTY/VISUALLY.PLEASANT 1 OPEN/SPACIOUS 1 USEFUL 1 RELAXING 1 HANG-OUT 1 INVITING 1 FLOWERS 1	NICE.LIGHTING 2 BAD.FLOOR.TILES/DIFFERENT.FLOORS 2 REFLECTIONS 2 POSITIVE 1 BEAUTY/VISUALLY.PLEASANT 1 EXCLUSIVE 1 WIDE/SPACIOUS 1 HARMONY/COLOURS 1 CLEAR 1 DECENT 1 DISHARMONY 1 UNINVITING 1 CONFLICT 1 CUT 1 AGGRESSIVE.LIGHT 1 PLEASANT.ATMOSPHERE 1 BATHROOM-LIKE 1
		
10: AQUARIUM - level B1	11: POTTED PLANTS - level B1	13: PYRAMIDS
3 TIMES	3 TIMES	3 TIMES
INTERESTING 2 ATTRACTIVE 2 LIVE 2 ODDLY.PLACED/DISLOCATED 1 DARK 1 WATER/NATURE 1 BEAUTY/VISUALLY.PLEASANT 1 DIFFERENT 1 IMAGINATION 1	CHEEP 3 UGLY 2 NEGATIVE/BAD.ATTEMPT 2 PLASTIC 2 ABSURD 1 DIRTY 1 UNEXPECTED 1 UNSUCCESSFUL 1 MISERABLE 1 DISHARMONY 1	MOVEMENT/GOING.AROUND 2 ODDLY.PLACED/DISLOCATED 2 SURPRISING/UNUSUAL 2 CIRCLE 1 UNSUCCESSFUL 1 INTERMEZZO.POINTS 1 NON-FUNCTIONAL 1 ABSURD 1 DANGEROUS 1 DISHARMONY 1
	CATCHY 1 INSUFFICIENT 1 ODDLY.PLACED 1 EMPTY 1 MODERN 1 WAIST.OF.SPACE 1 STUPID/ABSURD 1 UNEXPOSED 1	
14: DIGITAL BILLBOARD - level 01		
3 TIMES		

Figure A22 - New Millennium, Belgrade – The Most Frequent Photos during Sensory Walk




Photo-Catalogue: SENSORY WALK - NEW MILLENNIUM, Belgrade (1)		
		
01: CENTRAL STAIRS	02: PASSAGE - level 00	03: UNDERGROUND ENTRY (from the passage)
7 TIMES	6 TIMES	6 TIMES
WOODEN/TACTILE/NATURAL 4	BEAUTY/VISUALLY.PLEASANT 4	PLEASANT.AIR 2
GLASS 4	RUINED 3	DARK 2
RUINED/SCRATCHED 2	PLEASANT 2	BEAUTY/VISUALLY.PLEASANT 1
FALLING.DOWN 2	POTENTIALLY.PLEASANT 2	CONTEMPORARY 1
DIFFERENT.MATERIALS 1	FRESH.AIR 2	CONTRAST 1
INSECURE 1	PLEASANT.SMELL/FOOD 2	VIDEO-GAME 1
OPAQUE 1	DAYLIGHT 2	MOSAIC 1
FUNCTIONAL 1	GREEN 2	START.POINT 1
DISHARMONY 1	HARMONY/CONTEXT 2	DARK.ENTRY 1
DIFFERENT 1	OLD/HISTORY 2	UNDERGROUND.STATION 1
BEAUTY/VISUALLY.PLEASANT 1	NEGATIVE 1	NARROW 1
PLEASANT 1	UGLY 1	UNINVITING 1
WIDE 1	DISTURBING 1	UNATTRACTIVE 1
POSITIVE 1	OVERCROWDED 1	INAPPROPRIATE 1
INAPPROPRIATE 1	NICE.FENCE 1	INTERESTING 1
	LIVE 1	SURPRISING 1
	SUPER 1	REFLECTION 1
	LOVE 1	GOOD 1
	SMALL 1	LIGHT 1
	COSY 1	FUNNY 1
	NOT.OVERCROWDED 1	BANS 1
	FAÇADE 1	SILLY 1
	HIDDEN 1	INVITING 1
	APPETITE 1	CLEAR 1
	ATTRACTIVE 1	CLEAN 1
	MEMORY 1	
	IDENTITY 1	
	MEANING 1	
	PITY 1	
	SOUL 1	

Photo-Catalogue: **SENSORY WALK** - NEW MILLENNIUM, Belgrade (2)




																																																																																																																																																
04: GLASS DOME - level 02	05: UNDERGROUND HALLWAY - level B1	06: GLASS STAIRS CAFÉ - level 01																																																																																																																																														
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Photo-Catalogue: SENSORY WALK - NEW MILLENNIUM, Belgrade (3)		
		
07: LIFT	08: BASEMENT CAFÉ - level B1	09: CLOSED SHOPS - level B1
5 TIMES	5 TIMES	5 TIMES
COMFORTABLE 2 BEAUTY/VISUALLY.PLEASANT 2 MOVEMENT 1 FLASH.OF.LIGHT 1 INTERESTING 1 FUNCTIONAL 1 CONVENIENT 1 INSECURE 1 HANGING 1 GOOD.VIEW 1 FANCY 1 TRANSPARENT 1 ABOVE.ALL 1 LIGHT 1 CROWDED 1	COLOURFUL 3 FLOWERS 1 GARDEN 1 INTERESTING 1 COLD.FLOOR 1 DIFFERENT 1 PERSPECTIVE 1 REST 1 COFFEE 1 CIGARETTES 1 QUIET 1 ESCAPE 1 NOISY 1 PEOPLE 1 CROWDED 1 UNPLEASANT 1 DARK 1 DARK.STAIRS 1 DIFFERENT.FLOOR 1 CONFUSING 1 MESSY 1	EMPTY 4 CLOSED 3 UGLY 2 UNPLEASANT 2 RUINED 1 UNATTRACTIVE 1 OVEREXPOSED 1 PASSIVE 1 UGLY.DOOR.FRAMES 1 GHOSTS 1
		
10: STAIR CONSTRUCTION - level 01	11: HALLWAY NEAR TOILET - level B1	13: SIDE PASSAGE
4 TIMES	4 TIMES	3 TIMES
HEAVY 2 BEAUTY/VISUALLY.PLEASANT 2 UNPLEASANT 1 DISLOCATED 1 HOT 1 OVER-LIGHTENED 1 TREE 1 FALLING.DOWN 1 SUPER 1 CLAUSTROPHOBIC 1 ARTIFICIAL 1 ATTRACTIVE 1 MODERN.DESIGN 1 EFFORT 1 INVITING 1 MATERIALS 1 GEOMETRIC 1	DARK 2 DEAD.END 2 UNPLEASANT 2 UNINVITING 1 INCONVENIENT 1 COLD 1 SPOOKY 1 ASSOCIATION.ON.SMELL 1 ABSURD 1 DISHARMONY 1 CLEAR.INFORMATION 1 MIX.OF.SOUNDS 1 FAST.MOVEMENT 1	WIDE/BIG/SPACIOUS 3 EXCLUSIVE/EXPENSIVE 2 DARK 2 BEAUTIFUL 1 FRESH.AIR 1 SEMI-PRIVATE 1 CONNECTING.SPACE 1 DIFFERENT 1 UNPLEASANT 1 UNINVITING 1 INVITING 1 PLEASANT 1 BETTER.LIGHTING 1 ARCHES 1 CLEAR 1 TWO.COLOURS 1 SYMMETRICAL 1

Photo-Catalogue: **SENSORY WALK** - NEW MILLENNIUM, Belgrade (4)


		
<p>14: AQUARIUM - level B1</p>	<p>15: GLASS FLOOR - level 01</p>	<p>16: TRASH BIN - level 01</p>
3 TIMES	3 TIMES	3 TIMES
<p>WATER/LIVE/NATURE 3 DARK 3 DISLOCATED/ODDLY.PLACED 2 BEAUTY/VISUALLY.PLEASANT 1 PLEASANT.SOUND.OF.WATER 1 UNSUCCESSFUL.ATTEMPT 1 INVISIBLE 1 UNDERGROUND 1 UGLY 1</p>	<p>MASH 1 BAD.FLOOR.JOINTS 1 STUMBLE 1 FLASH 1 NOT.SLIPPERY 1 CAUTIOUS.WALKING 1 BEAUTY/VISUALLY.PLEASANT 1 BADLY.KEPT 1 GOOD.MATERIAL 1 REFLECTION 1 OPEN 1 SPACIOUS 1</p>	<p>INAPPROPRIATE 2 SMALL 2 PRACTICAL 1 ABSURD 1 DIRTY 1 UGLY 1 HUMOROUS 1 INAPPROPRIATE 1 CLEAN 1</p>

Figure A23 - CityLink, Singapore – The Most Frequent Photos during Seductive Walk







Photo-Catalogue: SEDUCTIVE WALK - CITYLINK, Singapore (1)					
					
01: OUTDOOR GARDEN		02: PASSAGE - CEILING		03: SWEETS SHOP	
8 TIMES		5 TIMES		4 TIMES	
OUTDOOR	5	INTERESTING	3	COLOURFUL	3
NATURE/GREEN	5	COLOURFUL	3	TASTY	3
ATTRACTIVE/CATCHY	3	VISUALLY PLEASANT	3	CATCHY/ATTRACTIVE	2
RELAXING/PEACEFUL	3	NEON/LIGHTS	2	BEAUTY/VISUALLY.PLEASANT	2
COMFORTABLE/PLEASANT	3	FUTURISTIC	1	INVITING	1
DIFFERENT/SPECIAL	3	CATCHY	1	FRUITY	1
SUNLIGHT/BRIGHT	2	PASSING.THROUGH/MOVEMENT	1	HUNGRY	1
CURIOUS	2	REFLECTIVE	1	BRIGHT	1
REFRESHING	2	ABSTRACT	1	COOL/CHILL	1
BORING	2	ARTISTIC	1		
SPATIAL.AWARENESS	2	CEILING	1		
INTERESTING	1	BRIGHT	1		
CHEERFUL	1	AIR-CONDITION	1		
WIDE	1				
ENCLOSED	1				
SECURE	1				
DEAD	1				
EMPTY	1				
LIGHT/TUBE.LIGHTS	1				
REFLECTION	1				
ASIA	1				
REAL/UNREAL	1				
PATTERNS	1				
WALL	1				
METAL	1				
GLASS	1				
					
04: COFFEE PLACE		05: PASSAGE - ESCALATORS		06: GLASS STAIRS	
3 TIMES		3 TIMES		3 TIMES	
COFFEE	3	MOVEMENT	2	INTRIGUING/CURIOUS	2
PLEASANT.SMELL	3	UNPLEASANT	2	LIGHT/SUNLIGHT	2
RELAXING	2	DISTANCE/COLD.FEELING	2	GLASS	1
MEETING/FRIENDS	2	CROWDED	2	HEAVEN	1
COMFORTABLE	1	INDIFFERENCE	1	FLOAT	1
FAMILY	1	CLINICAL	1	CENTRE	1
COLOURS	1	UNWELCOMING	1	OPEN	1
CAPITALISM	1	SLOW	1	NICE	1
ATTRACTIVE	1	UNPLEASANT.SMELL	1	BLUE	1
BEAUTY/VISUALLY.PLEASANT	1	WHITE	1	SHADOWS	1
		SHARP/ANGULAR	1	COLD	1
		INDIVIDUALISTIC	1		

Figure A24 - CityLink, Singapore – The Most Frequent Photos during Sensory Walk







Photo-Catalogue: SENSORY WALK - CITYLINK, Singapore (1)		
		
01: SWEETS SHOP	02: MUSIC STORE	03: HALLWAY (City Hall MRT segment)
8 TIMES	5 TIMES	4 TIMES
<p>SWEET/TASTY 4</p> <p>PLEASANT SMELL 2</p> <p>FEELS GOOD 2</p> <p>NEW/UNFAMILIAR 2</p> <p>BEAUTY/VISUALLY.PLEASANT 2</p> <p>COLOURFUL 2</p> <p>CATCHY/ATTRACTIVE 2</p> <p>FRESH 1</p> <p>FOOD 1</p> <p>WARM 1</p> <p>KIDS 1</p> <p>FAMILIES 1</p> <p>ENJOYING 1</p> <p>CURIOUS 1</p> <p>FANCY 1</p> <p>FRENCH 1</p>	<p>PLEASANT MUSIC 5</p> <p>ATTRACTIVE/CATCHY 4</p> <p>FEELS GOOD 2</p> <p>LIGHTS 2</p> <p>BEAUTY/VISUALLY.PLEASANT 2</p> <p>DIFFERENT 1</p> <p>INTERESTING 1</p> <p>LOUD 1</p> <p>BRIGHT 1</p> <p>SIMPLE 1</p> <p>ISOLATION 1</p> <p>PERSONAL 1</p> <p>DISCONCERTING/CONFUSING 1</p>	<p>MIXED.SOUND 3</p> <p>DISTRACTING 2</p> <p>UNINVITING 2</p> <p>TRANSITION/MOVEMENT 2</p> <p>PEOPLE 2</p> <p>QUIET 1</p> <p>COLD 1</p> <p>BLAST 1</p> <p>UNPLEASANT.SMELL 1</p> <p>SPACIOUS 1</p> <p>PEOPLE 1</p> <p>DISCONCERTING/CONFUSING 1</p> <p>DISLIKE 1</p> <p>BORING 1</p>
		
04: OUTDOOR GARDEN	05: PERFUMERY	06: MIDDLE PASSAGE
3 TIMES	3 TIMES	3 TIMES
<p>OUTDOOR 3</p> <p>GREEN 3</p> <p>RELAXING 2</p> <p>INVITING 2</p> <p>INACCESSIBLE 3</p> <p>DISAPPOINTING 2</p> <p>BEAUTY/VISUALLY.PLEASANT 1</p> <p>ATTRACTIVE 1</p> <p>UNEXPECTED 1</p> <p>FRESHNESS 1</p> <p>WEIRD.SOUND 1</p> <p>SENSE.OF.TOUCH 1</p> <p>SLOW.PACE 1</p> <p>BRIGHT 1</p> <p>SITTING 1</p> <p>YEARN 1</p> <p>DISCONNECTED 1</p> <p>NON-CITY-LIKE 1</p>	<p>PLEASANT.SMELL 3</p> <p>BEAUTY/VISUALLY.PLEASANT 2</p> <p>FAMILIAR.BRAND 2</p> <p>COLOURFUL 2</p> <p>ROSES 1</p> <p>TOUCHY/TACTILE 1</p> <p>SICKLY.SWEET.SMELL 1</p> <p>SYNTHETIC 1</p> <p>CONVENIENT 1</p> <p>FEELS.GOOD 1</p> <p>MORE.NATURAL.LIGHTING 1</p> <p>INVITING 1</p> <p>EXPLORING/INTRIGUING 1</p> <p>INTERESTING 1</p> <p>UNPLEASANT 1</p> <p>EXPENSIVE 1</p>	<p>FEELS.GOOD 2</p> <p>STREET-LIKE/OUTDOORS 2</p> <p>COLOURFUL 2</p> <p>BEAUTY/VISUALLY.PLEASANT 2</p> <p>FOOD 1</p> <p>NO.MYSTERY 1</p> <p>CROWDED 1</p> <p>DISLIKE 1</p> <p>RUSHING/FAST.FLOW 1</p> <p>STRESSFUL 1</p> <p>OVERWHELMING 1</p> <p>ANONYMOUS 1</p> <p>DEAD-BLANK.WALL 1</p> <p>LIGHTS 1</p>

Photo-Catalogue: **SENSORY WALK** - CITYLINK, Singapore (2)



07: COFFEE PLACE

08: BAKERY

09: STATIONARY STORE

3 TIMES

5 TIMES

5 TIMES

BEAUTY/VISUALLY.PLEASANT	2	STRONG.SMELL	3	COLOURFUL	3
PLEASANT.SMELL	2	SWEET/TASTY	2	BEAUTY/VISUALLY.PLEASANT	3
STREET-LIKE/OUTDOORS	2	BREAD	1	BEAUTY/ORDERLY/NEAT	2
INVITING	1	MIXED.SMELL	1	EXPOSED	1
SUBTLE/NOT.OPPRESSIVE	1	ARTIFICIAL	1	ATTRACTIVE	1
COMFORTABLE	1	ACTIVE/DYNAMIC	1	COMMUNICATION/WRITING/PACKING	1
RELAXING	1	CLEAN	1	CREATIVE	1
SLOW.PACE	1	FEELS.GOOD	1	CALM	1
FRIENDS	1				
DIFFERENT	1				
FOOD	1				
TASTE	1				
NO.SMELL.[DISAPPOINTING]	1				
FRESH	1				
OPEN	1				
ACCESSIBLE	1				
SIMPLE	1				
SPACIOUS	1				

Figure A25 - Delta City, Belgrade – The Most Frequent Photos during Seductive Walk




Photo-Catalogue: SEDUCTIVE WALK - DELTA CITY, Belgrade (1)		
		
01: LONG STRAIGHT PANORAMA - level 02	02: LONG STRAIGHT HALLWAY - level 00	03: CENTRAL ATRIUM - ART INSTALLATION
7 TIMES	7 TIMES	7 TIMES
SPACIOUS/WIDE/DEPTH 5 PERSPECTIVE/VIEW/PANORAMA 4 DAYLIGHT 4 BEAUTY/VISUALLY.PLEASANT 3 PLEASANT 2 CONTRAST 2 CONSTRUCTION/ROOF 2 PEOPLE 2 RHYTHM 2 GLASS 1 LIGHTING/LAMPS 1 MEMORY 1 INSPIRATION 1 STREET/EXTERIOR.SPACE 1 THINKING 1 CLEAN/CLEAR 1 RELAXING 1 MOVEMENT 1 SEMI-SPACE 1 OFFICE.SPACE 1 CROWDED 1 EMPTY 1 CATCHY 1 NEUTRAL 1 FUTURISTIC 1 COLOURS/SYMBOLS 1 SYMMETRY 1 GEOMETRY 1 SADNESS 1 FOGGY 1 GREY 1 UNPLEASANT 1 PRISON 1 NATURAL 1	SPACIOUS/HEIGHT/OPEN/WIDE 7 DAYLIGHT/OPEN.SKY 6 CLEAR/CLEAN 4 INTERESTING 4 BRIDGES/COMMUNICATION 3 REST/RELAXING 3 DEEP/VIEW 2 ROOF/CONSTRUCTION 2 LIGHTENING 2 PLEASANT 2 GEOMETRY 2 DETAILS 1 WAIST.OF.TIME 1 GLASS 1 CONTEMPORARY 1 AIR 1 BEAUTY/VISUALLY.PLEASANT 1 PEOPLE 1 INVITING 1 HARMONY 1 CONVENIENT 1 ATTRACTIVE 1 DIFFERENT 1 EXPOSED 1 ORGANISATION 1 TREE/GREEN 1 PEACEFUL 1 THINKING 1 CONVERSATION 1 COLOURFUL 1 EMPTY 1 BORING 1	CHEERFUL 5 COLORFUL 4 BEAUTY/VISUALLY.PLEASANT 4 SYMBOL/IDENTITY/DELTA 3 SPACE/SPACIOUS/HEIGHT 4 INTERESTING 2 CHILDISH 2 DAYLIGHT/LIGHT 2 ATTRACTIVE 1 UNIQUE/ORIGINAL 1 ARTISTIC 1 REST/RELAXING 1 THINKING 1 INSPIRATION 1 UGLY 1 STUPID/ABSURD 1 GOOD.IDEA 1 ARCHITECTURALLY.BAD 1 FOOD 1 SHAPES 1 LIFE 1 AIR 1 ATMOSPHERE 1

Photo-Catalogue: **SEDUCTIVE** WALK - DELTA CITY, Belgrade (2)

																																																																																																																
04: 'TRADITIONAL' BENCH ON BRIDGE - level 01	05: "TROLLEY" CAFÉ - level 00	06: 'MODERN' ROUND BENCH - level 00																																																																																																														
5 TIMES	4 TIMES	4 TIMES																																																																																																														
<table border="0"> <tr><td>REST/RELAXING</td><td>5</td></tr> <tr><td>GREEN/TREE/NATURAL/PARK</td><td>4</td></tr> <tr><td>CONVENIENT</td><td>3</td></tr> <tr><td>BEAUTY/VISUALLY.PLEASANT</td><td>3</td></tr> <tr><td>INTERESTING</td><td>2</td></tr> <tr><td>HEALTHY.SPACE</td><td>1</td></tr> <tr><td>VIEW/PERSPECTIVE</td><td>1</td></tr> <tr><td>INSPIRATION</td><td>1</td></tr> <tr><td>SUPER.IDEA</td><td>1</td></tr> <tr><td>EMPTY</td><td>1</td></tr> <tr><td>UNUSED</td><td>1</td></tr> <tr><td>CATCHY</td><td>1</td></tr> <tr><td>SIMPLE</td><td>1</td></tr> <tr><td>MODERN</td><td>1</td></tr> <tr><td>ALONE</td><td>1</td></tr> <tr><td>ODDLY.PLACED/DISLOCATED</td><td>1</td></tr> <tr><td>WARM</td><td>1</td></tr> <tr><td>PEACEFUL</td><td>1</td></tr> <tr><td>HARMONY</td><td>1</td></tr> </table>	REST/RELAXING	5	GREEN/TREE/NATURAL/PARK	4	CONVENIENT	3	BEAUTY/VISUALLY.PLEASANT	3	INTERESTING	2	HEALTHY.SPACE	1	VIEW/PERSPECTIVE	1	INSPIRATION	1	SUPER.IDEA	1	EMPTY	1	UNUSED	1	CATCHY	1	SIMPLE	1	MODERN	1	ALONE	1	ODDLY.PLACED/DISLOCATED	1	WARM	1	PEACEFUL	1	HARMONY	1	<table border="0"> <tr><td>REST/RELAXING</td><td>4</td></tr> <tr><td>UNIQUE/DIFFERENT</td><td>3</td></tr> <tr><td>OLD-NEW.MIX/CONTRAST</td><td>2</td></tr> <tr><td>INTERESTING</td><td>2</td></tr> <tr><td>COFFEE</td><td>2</td></tr> <tr><td>WOOD/NATURAL/GREEN</td><td>2</td></tr> <tr><td>SIMULATION</td><td>1</td></tr> <tr><td>THEMATIC</td><td>1</td></tr> <tr><td>COMPANY/SOCIAL.ACTIVITY</td><td>1</td></tr> <tr><td>NEW/NOVEL</td><td>1</td></tr> <tr><td>FRESH</td><td>1</td></tr> <tr><td>PLEASANT</td><td>1</td></tr> <tr><td>OASIS</td><td>1</td></tr> <tr><td>ESCAPE</td><td>1</td></tr> <tr><td>ENTERTAINMENT</td><td>1</td></tr> <tr><td>FREE.OF.CHARGE</td><td>1</td></tr> <tr><td>PEOPLE</td><td>1</td></tr> <tr><td>LIVE</td><td>1</td></tr> <tr><td>TOO.SEE.AND.BE.SEEN</td><td>1</td></tr> <tr><td>WARM</td><td>1</td></tr> </table>	REST/RELAXING	4	UNIQUE/DIFFERENT	3	OLD-NEW.MIX/CONTRAST	2	INTERESTING	2	COFFEE	2	WOOD/NATURAL/GREEN	2	SIMULATION	1	THEMATIC	1	COMPANY/SOCIAL.ACTIVITY	1	NEW/NOVEL	1	FRESH	1	PLEASANT	1	OASIS	1	ESCAPE	1	ENTERTAINMENT	1	FREE.OF.CHARGE	1	PEOPLE	1	LIVE	1	TOO.SEE.AND.BE.SEEN	1	WARM	1	<table border="0"> <tr><td>GREEN/NATURAL/PALMS</td><td>4</td></tr> <tr><td>PLEASANT</td><td>3</td></tr> <tr><td>REST/RELAXING</td><td>3</td></tr> <tr><td>CONVENIENT/USEFUL</td><td>3</td></tr> <tr><td>COMPANY/CONVERSATION</td><td>2</td></tr> <tr><td>OLD-NEW.MIX/CONTRAST</td><td>2</td></tr> <tr><td>HUMANE</td><td>1</td></tr> <tr><td>BAD.LIGHTS</td><td>1</td></tr> <tr><td>ROMANTIC</td><td>1</td></tr> <tr><td>PUBLIC</td><td>1</td></tr> <tr><td>SYMBOL</td><td>1</td></tr> <tr><td>ISLANDS</td><td>1</td></tr> <tr><td>INTERESTING</td><td>1</td></tr> <tr><td>COMFORTABLE</td><td>1</td></tr> <tr><td>WATCHING</td><td>1</td></tr> <tr><td>BEAUTIFUL/GOOD.DESIGN</td><td>1</td></tr> </table>	GREEN/NATURAL/PALMS	4	PLEASANT	3	REST/RELAXING	3	CONVENIENT/USEFUL	3	COMPANY/CONVERSATION	2	OLD-NEW.MIX/CONTRAST	2	HUMANE	1	BAD.LIGHTS	1	ROMANTIC	1	PUBLIC	1	SYMBOL	1	ISLANDS	1	INTERESTING	1	COMFORTABLE	1	WATCHING	1	BEAUTIFUL/GOOD.DESIGN	1
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Photo-Catalogue: SEDUCTIVE WALK - DELTA CITY, Belgrade (3)		
	BEAUTY/VISUALLY PLEASANT	2
	REST/RELAXING	2
	ATTRACTIVE	2
	TROPICAL/WARM	2
	PALMS/GREEN	2
	DIFFERENT	1
	EXTERIOR	1
	HEALTHY.SPACE	1
	REST	1
	PEACEFUL/SILENT	1
	PEOPLE	1
	LIVE/VIVID	1
	TOO.SEE.AND.BE.SEEN/SOCIAL.SPACE	1
10: 'TROPICAL' CAFÉ-RESTAURANT - level 00 3 TIMES		

Figure A26 - Delta City, Belgrade – The Most Frequent Photos during Sensory Walk




Photo-Catalogue: SENSORY WALK - DELTA CITY, Belgrade (1)		
		
01: LONG STRAIGHT HALLWAY - level 00 7 TIMES	02: CENTRAL ATRIUM - GREEN - level 00 7 TIMES	03: SUPERMARKET - level 00 6 TIMES
COMFORTABLE 3	GREEN 6	WOODEN/TACTILE/NATURAL 4
DAYLIGHT/LIGHT 2	PLEASANT 5	GLASS 4
PLEASANT 2	ATTRACTIVE 2	RUINED/SCRATCHED 2
NON-CROWDED 2	PERSONAL.AFFINITY 2	FALLING.DOWN 2
PEACEFUL 2	INTERESTING 2	DIFFERENT.MATERIALS 1
CROWDED 2	BEAUTY/VISUALLY.PLEASANT 2	INSECURE 1
NOISY 2	DIFFERENT 2	OPAQUE 1
POSITIVE 2	WARM 2	FUNCTIONAL 1
DARK 2	TACTILE/INVITING.TO.TOUCH 2	DISHARMONY 1
UNPLEASANT 2	LIVELINESS 1	DIFFERENT 1
GREEN 1	HUMAN 1	BEAUTIFUL/GOOD.DESIGN 1
PRIVATE 1	EXPENSIVE 1	PLEASANT 1
CONSTRUCTION 1	DETAILS 1	WIDE 1
WIDE/SPACIOUS 1	CONTRAST 1	POSITIVE 1
HEAVY 1	INTERESTING 1	INAPPROPRIATE 1
HEAVY.AIR 1	SMELL/AROMA 1	
UNDEFINED.SOUND 1	REST/RELAXING 1	
PEOPLE 1	EXIT 1	
PASSING.BY/STROLLING 1		
INTERESTING 1		
STAY.LONGER 1		
CONCENTRATED 1		
FENCE 1		
SPACE.SHIP 1		
LOST.BEAUTY 1		
BLACK 1		
UNPLEASANT 1		

Photo-Catalogue: **SENSORY WALK** - DELTA CITY, Belgrade (2)

04: CHILDREN CORNER - level 02 6 TIMES			05: CENTRAL ATRIUM - ART INSTALLATION - levels 00, 01, 02 6 TIMES			06: 'TROPICAL' CAFÉ-RESTAURANT - level 00 6 TIMES		
CHILDREN	5		COLORFUL	4		REST/RELAXING	5	
SOUND/LOUD	4		PLEASANT	4		PLEASANT	4	
PLEASANT	3		BEAUTY/VISUALLY.PLEASANT	3		GREEN/PALMS	2	
GAME/ENTERTAINMENT	2		REST/RELAXING	3		WARM	2	
LIVELINESS/VIVID	2		CHEERFUL	3		CALM/PEACEFUL	2	
CHEERFUL	2		FOOD.(DEPRESSING)	2		PEOPLE	2	
PRACTICAL	1		INSPIRATION	2		LOUD	2	
IRRITATING.NOISE	1		INTERESTING	1		DARK	2	
NEUTRAL	1		CHILDISH	1		DAYLIGHT	1	
CHILDISH	1		SPACIOUS	1		COLD	1	
COLOURFUL	1		POSITIVE	1		UNPLEASANT	1	
DARK	1		SILENT.SOUND	1		TALKING	1	
PLEASANT/UNPLEASANT	1		NOISY	1		EXTERIOR	1	
HAPPENING	1		FAST	1		OPEN.SPACE	1	
DIFFERENT	1		HUNGER	1		FRESH	1	
BEAUTIFUL	1		IDENTITY/SYMBOL	1		BEAUTY/VISUALLY.PLEASANT	1	
SEPARATED	1		HARMONY	1		SMELL	1	
			MOVEMENT/FLICKERING	1		COFFEE	1	
			EXTERIOR.LIGHTNING	1		EXOTIC	1	
			INDIRECT.LIGHT	1		DIFFERENT	1	
			DIFFERENT	1				
			PLEASANT	1				
07: FOOD COURT - level 02 5 TIMES			08: PERFUMERY - level 00 5 TIMES			09: VIDEO GAMES AREA - level 02 4 TIMES		
FOOD/TASTE	4		INTENSE	3		ENTERTAINMENT/GAMES	4	
SMELL	3		PLEASANT	2		COMFORTABLE	2	
REST/RELAXING	3		INTERESTING	2		PRACTICAL/USEFUL	2	
PLEASANT	2		ATTRACTIVE	2		NEW.TECHNOLOGY	2	
CLEAN	1		COLOURFUL	2		SOUND/MUSIC	2	
UNPLEASANT	1		BEAUTY/VISUALLY.PLEASANT	2		BEAUTY/VISUALLY.PLEASANT	2	
HEAVY	1		CHEERFUL	1		CHAIRS	1	
COLOURFUL	1		LIGHT	1		HOSTILITY	1	
SITTING	1		TASTE	1		CIRCLE	1	
CHEERFUL	1		ASSOCIATION.ON.PASTRY.SHOP	1		PASSIVE	1	
UNINVITING	1		HEAVY.SMELL	1		OPEN	1	
FREEDOM	1		UNPLEASANT	1		DIFFERENT	1	
			AGGRESSIVE.KITSCH/TASTELESS	1		ATMOSPHERE	1	
			UNINVITING	1		SMELL	1	
						SCHOOL	1	
						CHEERFUL	1	
						PLEASANT	1	
						REST/RELAXING	1	

Photo-Catalogue: **SENSORY WALK** - DELTA CITY, Belgrade (3)

																																																																																												
10: MANICURE POINT - level 00	11: RED SQUARE - levels 00, 01, 02	12: ICE-CREAM - level 00																																																																																										
4 TIMES	4 TIMES	3 TIMES																																																																																										
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Figure A27 - VivoCity, Singapore – The Most Frequent Photos during Seductive Walk

Photo-Catalogue: SEDUCTIVE WALK - VIVOCITY, Singapore (1)		
		
01: SKYPARK - roof	02: SCULPTURE - CENTRAL ATRIUM level 00	03: SNOW-MAN SCULPTURE - OUTDOOR PLAZA - level 00
8 TIMES	4 TIMES	4 TIMES
BEAUTY/VISUALLY.PLEASANT 5 CHEERFUL/HAPPY 3 PLAY 2 GREEN/NATURE 2 SUPER-NATURAL/FUTURISTIC 2 OPEN/SPACIOUS 2 WARM 1 WINDY 1 CLOUDY 1 WATER 1 WOODEN 1 LIGHT 1 GLASS 1 COMFORTABLE 1 ROMANTIC 1 SHADY 1 INTERESTING 1 CURIOUS 1 FUNNY/STRANGE 1 BLUE 1 AQUATIC/UNDERWATER 1 ILLUSION 1 LUXURIOUS 1 MYSTERIOUS 1 LIFE-STYLE 1 FAMILY TIME/SOCIAL.SPACE 1 KIDS 1 INTERACTION 1 CRANE 1 MONSTERS 1 HANGING.MAN/PUSH-UPS 1	GREEN 3 BEAUTY/VISUALLY.PLEASANT 1 PURPLE 1 SHINY 1 UGLY/VISUALLY.UNPLEASANT 1 CATCHY 1 SURPRISING 1 GATHERING/MEETING 1 ENERGY/ENERGETIC 1 TREE-LIKE 1 CEILING 1 LINES 1 PERSPECTIVE/VIEW/SPACIOUS 1 EVERYWHERE/REFERENCE.POINT 1 COMPUTER.GAME-LIKE 1	CURVED/ORGANIC 3 FRIENDLY/WARM/COSY 3 GATHERING/SOCIAL.SPACE 2 BEAUTY/VISUALLY.PLEASANT 1 FUN 1 LIVELY 1 RELAXED 1 LIGHT 1 DARKNESS 1 TINKLING.SOUND 1 HUMID 1 SMOOTH 1 NATURAL 1 IRONIC 1 SNOW-MAN 1 ODDLY.PLACED/SURPRISING 1 MODERN 1 SINGAPOREAN/ASIAN 1

Photo-Catalogue: **SEDUCTIVE WALK** - VIVOCITY, Singapore (2)

		
04: OUTDOOR CHILDREN COURTYARD - evel 01	05: SKY TRAIN POINT - level 02	06: VIEW TO SENTOSA - roof
3 TIMES	3 TIMES	2 TIMES
CHILDREN 3 CHEERFUL/HAPPY 2 FAMILY/SOCIAL.SPACE 2 BEAUTY/VISUALLY.PLEASANT 1 COLOURFUL 1 CUTE 1 WARM 1 FRESH 1 NOISY/LOUD 1 PUBLIC 1 PLAYGROUND 1 HORSES/ANIMALS 1 GOOD.DESIGN 1 SPECIAL/UNIQUE 1 ENJOYING 1 MOVEMENT 1	HIGH/WIDE/SPACIOUS 2 CLEAN/CLINICAL 1 BEAUTY/VISUALLY.PLEASANT 1 DARKISH 1 MANY.PEOPLE 1 QUIET/FEELING.ALONE 1 REST 1 VIEW 1 SECLUDED 1 EMPTY 1 CONVENIENT 1 UNEXPECTED 1	BEAUTY/VISUALLY.PLEASANT 2 GOOD 2 BOAT/SHIP 1 CONSTRUCTION.SITE 1 PERSPECTIVE/VIEW 1 COUPLES/SOCIAL.SPACE 1 ENTERTAINMENT 1 FUTURE 1
		
07: ORGANIC FAÇADE	08: FOOD-COURT - level 02	
2 TIMES	2 TIMES	
BEAUTY/VISUALLY.PLEASANT 2 INTERESTING 1 ENJOYING 1 OUTDOOR 1 SUN 1 VIEW 1 CURVY 1 LAYERS/LEVELS 1	INVITING 1 HAPPY 1 ASIAN/AUTHENTIC/TRADITIONAL 1 HUNGRY 1 FOOD 1 MARKET-PLACE 1 FLASHING.LIGHTS 1 VIBRANT 1 CHOICE/DIVERSITY 1 RUSTIC.ATMOSPHERE 1 FRESH 1 WOOD 1	

Figure A28 - VivoCity, Singapore – The Most Frequent Photos during Sensory Walk







Photo-Catalogue: SENSORY WALK - VIVOCITY, Singapore (1)		
		
01: SKYPARK - roof	02: SCULPTURE - CENTRAL ATRIUM level 00	03: OUTDOOR CHILDREN COURTYARD - level 01
10 TIMES	6 TIMES	5 TIMES
NATURAL/GREEN 6	ATTRACTIVE 3	WARM/HOT 3
PROTECTED/COVERED/SHADY 6	COLOURFUL 2	HUMID/WET/WATER 4
BEAUTY/VISUALLY.PLEASANT 3	NOISY 4	PROTECTED/SHADE 2
OPEN/LIBERATING 3	BUSY/ACTIVE 3	RELAXING/PEACEFUL 3
WOOD 2	POSITIVE 2	ENJOYING 2
CLEAN.AIR 2	BEAUTY/VISUALLY.PLEASANT 1	CHEERFUL 2
SIGHTSEEING/VIEW 2	NATURE 1	FUN/PLAY 2
PATH 2	TREE-LIKE 1	INTERESTING 2
WINDY 3	WHALE 1	LAUGHING/LOUD 2
SOCIAL.SPACE 2	LIGHT 1	FRESH.AIR 1
SITTING 2	BRIGHT 1	OUTDOOR 1
NON-COMMERCIAL 2	IN.A.MIDDLE 1	QUIETER 1
SEMI-TRANSPARENT 1	CHOICE 1	CHILDREN 1
GLASS 1	OPEN 1	FAMILY 1
NONTRANSPARENT 1	USEFUL 1	BEAUTY/VISUALLY.PLEASANT 1
NON-VERTICAL 1	PROTECTION 1	CONTROLLED.CHAOS 1
CHILDREN 1	ORIENTATION 1	BALANCE 1
SWIMMING 1	SOOTHING 1	PUBLIC 1
PUBLIC 1	GATHERING 1	FRIENDLY 1
INFORMAL 1	PEACEFUL 1	CURIOUS 1
LAUGHING 1	MARKET-PLACE 1	
WARM 1	EXHIBITION 1	
BRIGHT 1	ENTERTAINMENT 1	
BREATH 1	NEW 1	
FRESH 1	BAD.SOUND 1	
TACTILE 1	DISTRESSING 1	
SAFE 1	ANNOYING 1	
DOLL 1		
COLOURFUL.SCULPTURE 1		
IRRITATING 1		
STRANGE/REPULSIVE 1		
EXCLUSIVE/EXPENSIVE 1		
ORGANIC 1		
PEACEFUL 1		
BALANCE 1		
HEALTHY 1		

Photo-Catalogue: **SENSORY WALK** - VIVOCITY, Singapore (2)

		
04: SEATING AREA - level 00	05: WIDE HALLWAY - level 00	06: ESCALATORS
4 TIMES	3 TIMES	3TIMES
REST/RELAX 3 CONDUCTIVE/USEFUL 2 ELDERLY.PEOPLE 1 WORKER 1 UGLY 1 QUIET 1 SLEEP 1 SEA.CREATURE 1 WAVES 1 TIRED 1 COMFORTABLE 1 HAPPY 1 FAMILY 1 BABIES 1 SURPRISING 1 STRANGE 1	BUSY 1 SPACIOUS 1 QUIET 1 CONNECTING 1 HEALTHY 1 COOL/NICE 1 VIEW/PERSPECTIVE 1 POSITIVE 1 CHOICE 1 POPULAR 1 CEILING 1 COLOURFUL 1 USEFUL 1 ORIENTATION 1 UGLY 1	MOVEMENT 2 FLOATING 1 ATTRACTIVE 1 DARK/LIGHT.CONTRAST 1 USEFUL 1 CLEAR 1 WARM 1 COMFORTABLE 1 LAYERS 1 PEOPLE 1 INTERESTING 1 RELIEF 1 LIGHT-HEADEDNESS 1 VIEW 1
		
07: OUTDOOR QUAY - level 00	08: TOILET - level 00	
3 TIMES	3 TIMES	
REST/RELAXING 3 BEAUTY/VISUALLY.PLEASANT 2 COSY 2 CIGARETTE 1 BREEZE/WIND 1 REFRESHING 1 HOT 1 EXPOSED.TO.SUN 1 EMPTY 1 SHIPS 1 OCEAN 1 OPEN 1 ARTIFICIAL 1	LOVE/I.LIKE 3 CLEAN 2 PRIVATE 2 ASSURANCE/CONVENIENT 1 PUBLIC 1 UNOBSERVED 1 EMPTY 1 BREAK 1 CALM 1 ANNOYING/WAITING 1	

A2.6 Photo-analysis: based on Key-words

In addition to section 6.3.4 of this thesis, this section provides more detailed information on key-word analysis. Following charts and tables classify the participants' articulations regarding the particular space and their experiences of it. While appendix A2.3 shows classification of photographs solely based on visual elements that they depict, key-word analysis provides greater subjective and experiential insights.

All the key words are first classified into three broad categories, namely: positive, negative and neutral. In general, positive-negative analysis shows how the appreciation of space changes from the first - seductive to the second - sensory walk. In most of the cases there is an increment of positive key-words during the second walk, which has already been justified in this thesis by higher familiarity with space and the forgiveness factor.

Finally, six predominant motifs addressed through key-words are identified, namely: emotions and affective appraisal, seduction, sensory clues, functionality of space, ambiental qualities of space and social activities. All data can be seen in Table A9 below. Tables show both absolute values (number of photos) and relative values (percentages of photographs taken).

The keywords analysis shows that people predominantly tend to seek for positive stimulations. (See Figure A29.) The number of positive associations towards space was considerably higher than the number of negative and neutral ones in all case studies. Moreover, charts show that the number of positive key-words grows while the number of negative and neutral key-words declines after sensory walk. This may

result from the ‘forgiveness factor,’ as already proposed in the main body of this thesis.

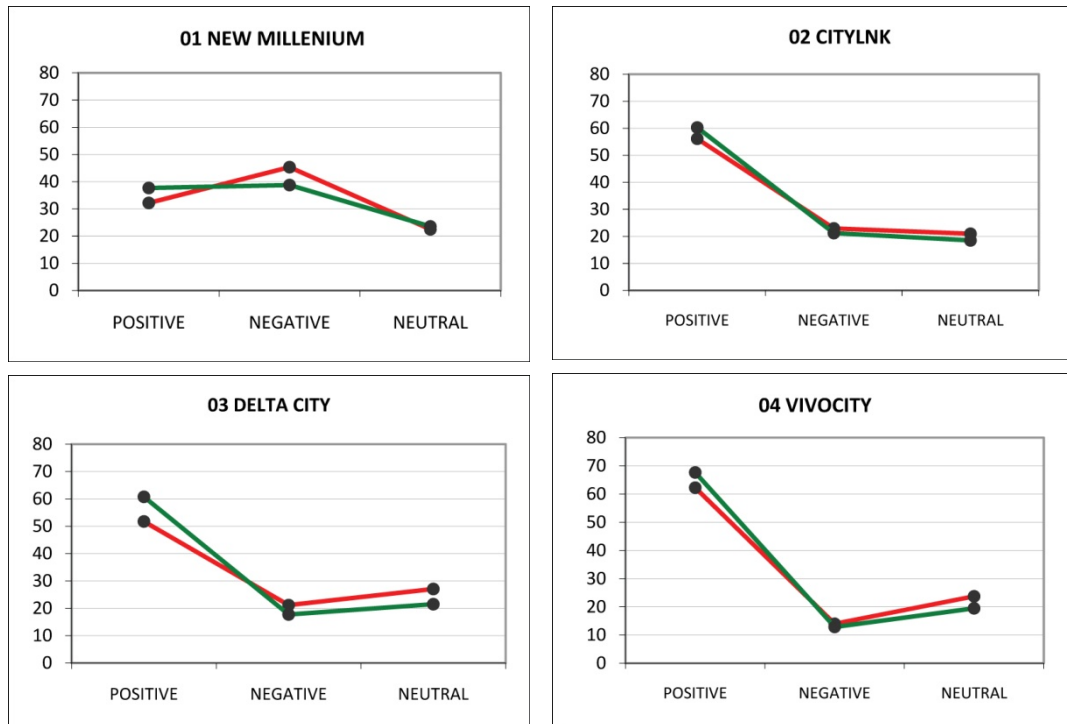


Figure A29 – Appreciation of space (%)

NEW MILLENNIUM - SENSORY WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	13.64	20.99	6.36	14.78
SEDUCTION:	17.61	11.05	6.36	12.42
SENSORY CLUES:	32.39	27.07	80.91	41.76
FUNCTIONALITY:	17.61	11.05	6.36	12.42
AMBIENT:	13.64	23.20	0.00	14.13
SOCIAL ACT.:	5.11	6.63	0.00	4.50
NEW MILLENNIUM - SENSORY WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	24	38	7	69
SEDUCTION:	31	20	7	58
SENSORY CLUES:	57	49	89	195
FUNCTIONALITY:	31	20	7	58
AMBIENT:	24	42	0	66
SOCIAL ACT.:	9	12	0	21
Total:	176	181	110	467

NEW MILLENNIUM - SEDUCTIVE WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	18.34	8.40	5.93	11.05
SEDUCTION:	30.18	11.34	0.85	15.05
SENSORY CLUES:	26.63	19.33	68.64	32.76
FUNCTIONALITY:	10.06	26.47	24.58	20.76
AMBIENT:	8.28	29.41	0.00	16.00
SOCIAL ACT.:	6.51	5.04	0.00	4.38
NEW MILLENNIUM - SEDUCTIVE WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	31	20	7	58
SEDUCTION:	51	27	1	79
SENSORY CLUES:	45	46	81	172
FUNCTIONALITY:	17	63	29	109
AMBIENT:	14	70	0	84
SOCIAL ACT.:	11	12	0	23
Total:	169	238	118	525

CITYLINK - SEDUCTIVE WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	4.93	10.34	6.60	6.52
SEDUCTION:	30.63	31.90	0.94	24.70
SENSORY CLUES:	29.23	24.14	71.70	36.96
FUNCTIONALITY:	18.31	15.52	9.43	15.81
AMBIENT:	10.56	12.07	11.32	11.07
SOCIAL ACT.:	6.34	6.03	0.00	4.94

CITYLINK - SEDUCTIVE WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	14	12	7	33
SEDUCTION:	87	37	1	125
SENSORY CLUES:	83	28	76	187
FUNCTIONALITY:	52	18	10	80
AMBIENT:	30	14	12	56
SOCIAL ACT.:	18	7	0	25
Total:	284	116	106	506

CITYLINK - SENSORY WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	8.28	15.69	3.37	8.94
SEDUCTION:	27.93	26.47	0.00	22.45
SENSORY CLUES:	32.41	23.53	79.78	39.29
FUNCTIONALITY:	14.48	19.61	2.25	13.31
AMBIENT:	11.03	5.88	14.61	10.60
SOCIAL ACT.:	5.86	8.82	0.00	5.41

CITYLINK - SENSORY WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	24	16	3	43
SEDUCTION:	81	27	0	108
SENSORY CLUES:	94	24	71	189
FUNCTIONALITY:	42	20	2	64
AMBIENT:	32	6	13	51
SOCIAL ACT.:	17	9	0	26
Total:	290	102	89	481

DELTA CITY - SEDUCTIVE WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	16.73	17.39	5.44	13.81
SEDUCTION:	8.54	33.04	4.76	12.71
SENSORY CLUES:	32.03	2.61	85.03	40.15
FUNCTIONALITY:	8.54	33.04	4.76	12.71
AMBIENT:	21.35	5.22	0.00	12.15
SOCIAL ACT.:	12.81	8.70	0.00	8.47

DELTA CITY - SEDUCTIVE WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	47	20	8	75
SEDUCTION:	24	38	7	69
SENSORY CLUES:	90	3	125	218
FUNCTIONALITY:	24	38	7	69
AMBIENT:	60	6	0	66
SOCIAL ACT.:	36	10	0	46
Total:	281	115	147	543

DELTA CITY - SENSORY WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	22.68	37.65	6.80	21.92
SEDUCTION:	7.90	3.53	2.91	6.05
SENSORY CLUES:	31.27	25.88	88.35	42.59
FUNCTIONALITY:	9.28	4.71	0.00	6.47
AMBIENT:	16.15	18.82	1.94	13.57
SOCIAL ACT.:	12.71	9.41	0.00	9.39

DELTA CITY - SENSORY WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	66	32	7	105
SEDUCTION:	23	3	3	29
SENSORY CLUES:	91	22	91	204
FUNCTIONALITY:	27	4	0	31
AMBIENT:	47	16	2	65
SOCIAL ACT.:	37	8	0	45
Total:	291	85	103	479

VIVOCITY - SEDUCTIVE WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	10.63	11.11	2.46	8.75
SEDUCTION:	22.81	15.28	0.00	16.34
SENSORY CLUES:	25.00	38.89	80.33	40.08
FUNCTIONALITY:	11.88	12.50	2.46	9.73
AMBIENT:	17.81	9.72	14.75	15.95
SOCIAL ACT.:	11.88	12.50	0.00	9.14

VIVOCITY - SEDUCTIVE WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	34	8	3	45
SEDUCTION:	73	11	0	84
SENSORY CLUES:	80	28	98	206
FUNCTIONALITY:	38	9	3	50
AMBIENT:	57	7	18	82
SOCIAL ACT.:	38	9	0	47
Total:	320	72	122	514

VIVOCITY - SENSORY WALK (Values in %)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	7.97	12.16	3.57	7.65
SEDUCTION:	23.14	16.22	0.00	17.74
SENSORY CLUES:	24.16	32.43	83.93	36.87
FUNCTIONALITY:	19.28	18.92	0.00	15.48
AMBIENT:	11.83	8.11	12.50	11.48
SOCIAL ACT.:	13.62	12.16	0.00	10.78

VIVOCITY - SENSORY WALK (Absolute values)				
Motifs:	POSITIVE	NEGATIVE	NEUTRAL	Total:
EMOTIONS:	31	9	4	44
SEDUCTION:	90	12	0	102
SENSORY CLUES:	94	24	94	212
FUNCTIONALITY:	75	14	0	89
AMBIENT:	46	6	14	66
SOCIAL ACT.:	53	9	0	62
Total:	389	74	112	575

Table A9 – Photo-motifs in key-word analysis

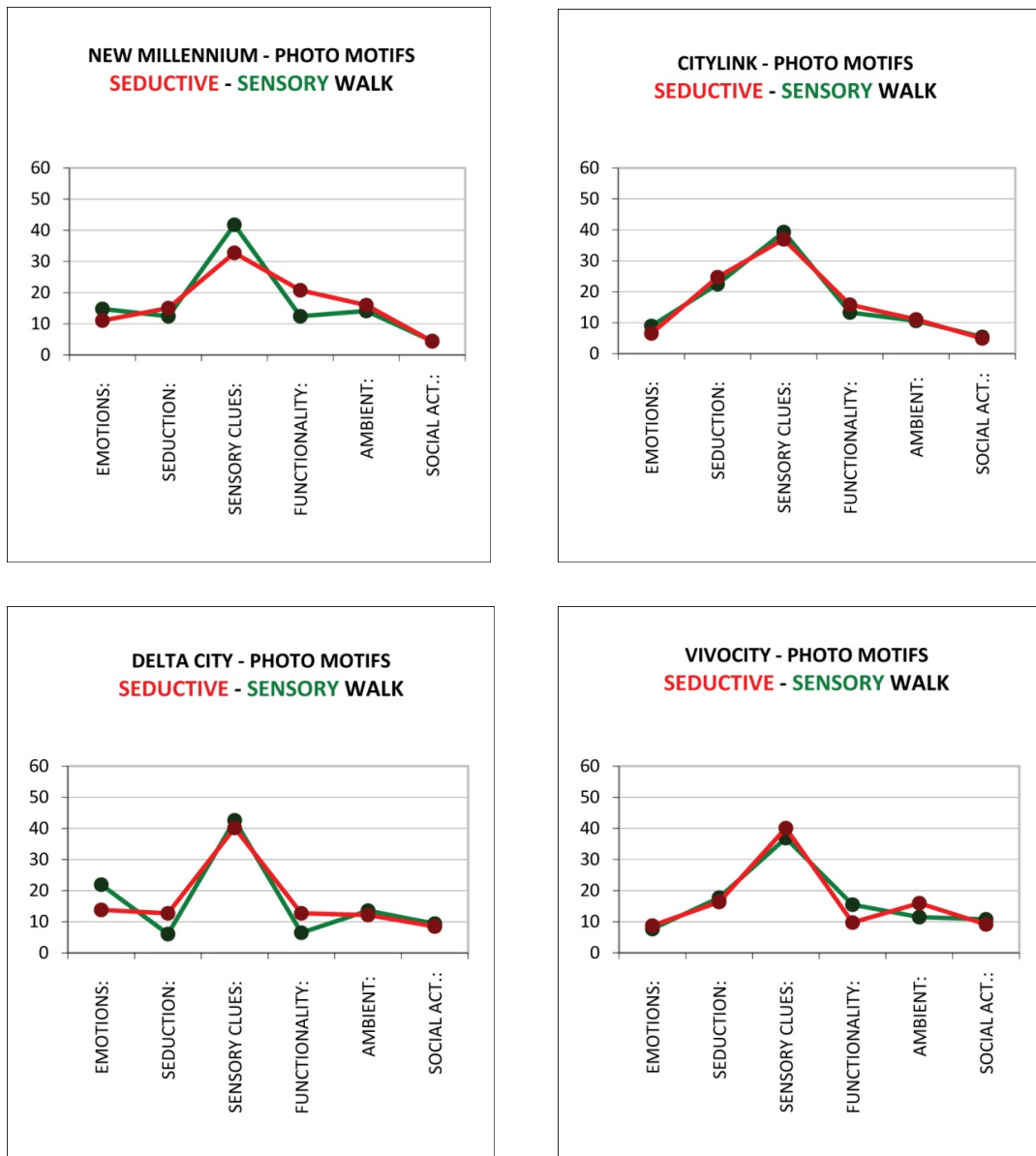


Figure A30 – Photo-motifs in key-word analysis – Comparative chart (%)

Charts in Figure A30 compare photo-motif patterns in the two walks across cases. Analysis show considerable similarity between the walks across all cases. In both walks key-words referring to sensory qualities of space dominate in number. While this was to be expected during the second – sensory walk, such a finding may appear somewhat surprising for the first-seductive walk. However, such results tend to confirm the main hypothesis in this research, that seductive and sensory properties of space considerably affect each other.

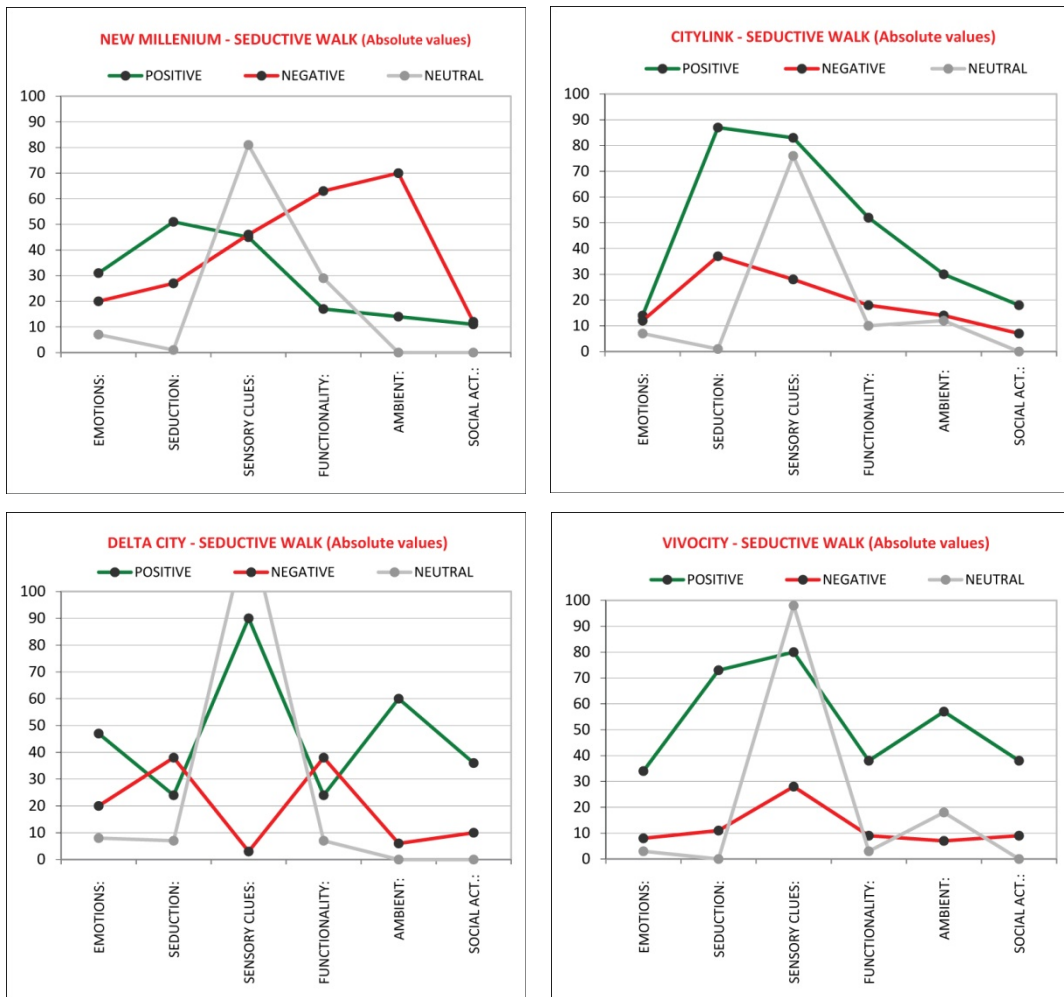


Figure A31 – Photo-motifs in key-word analysis: Seductive walk comparative chart (Absolute values)

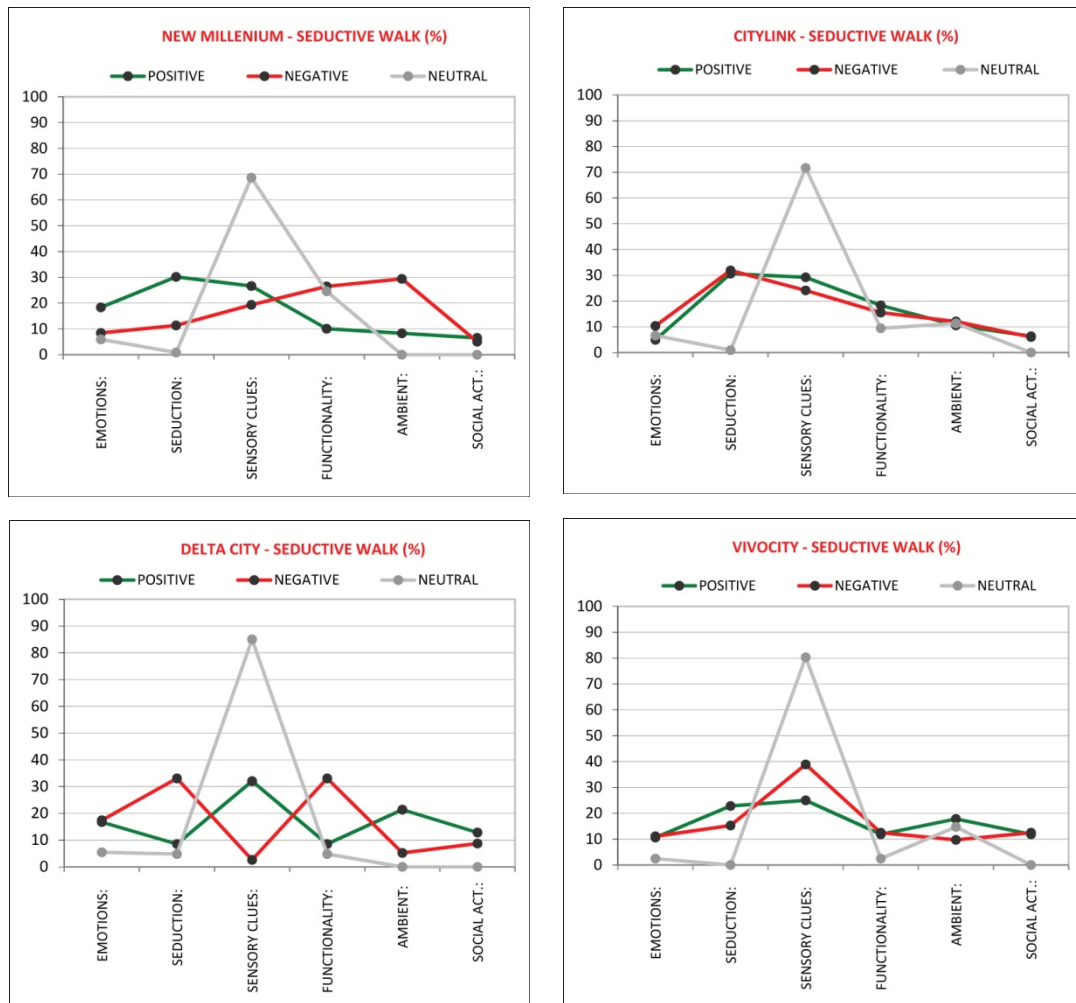


Figure A32 – Photo-motifs in key-word analysis: Seductive walk comparative chart (Absolute values)

Figures A31 and A32 compare photo-motifs addressed through key-words during the first seductive walk across case four studies. Not much, however, can be concluded. Figure A31 suggest that absolute number of positive key-words is higher than the number of negative ones in all cases, except for New Millennium. Moreover, Figure A32 suggest that Belgrade’s cases show greater oscillations between the percentage of positive and negative associations towards space than Singaporean spaces. This may have resulted from cultural differences, but there is no enough insight to make any claims.

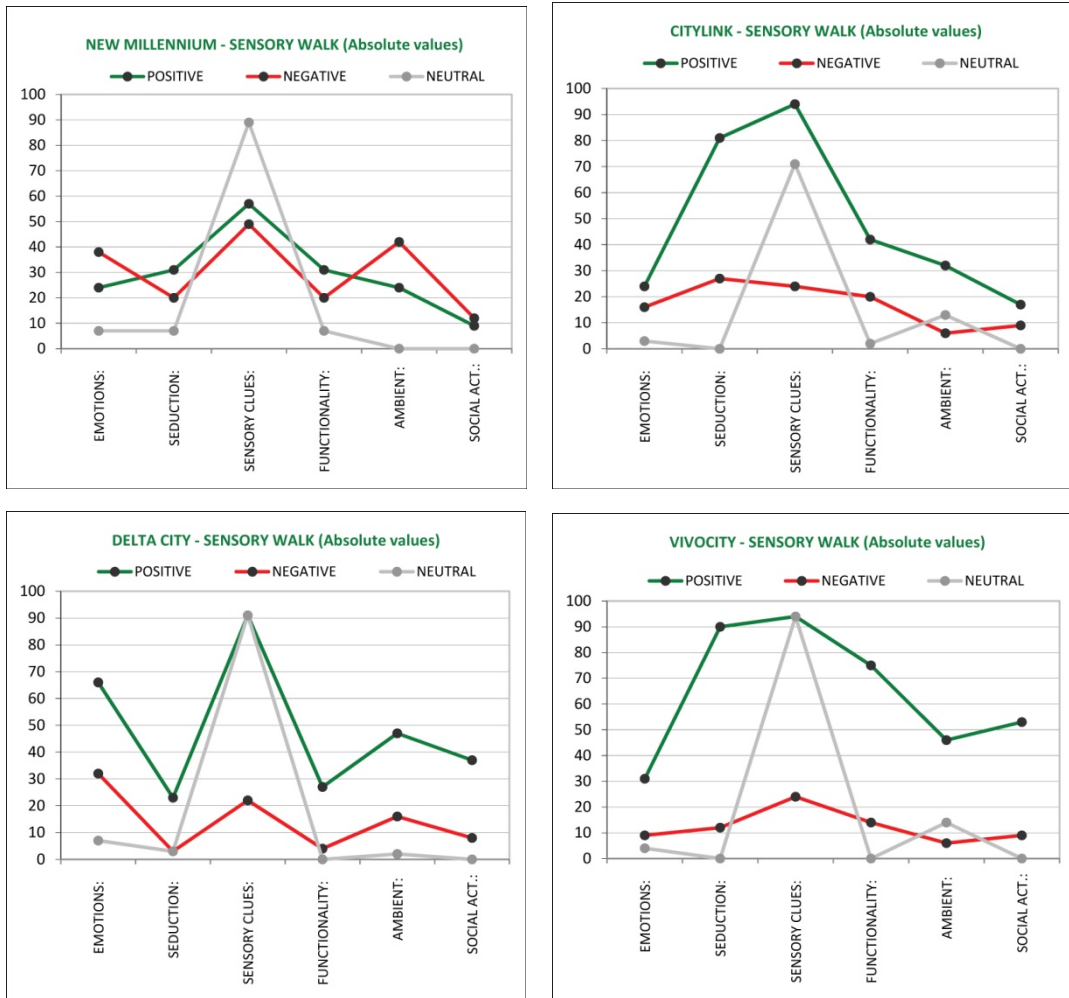


Figure A33 – Photo-motifs in key-word analysis: Sensory walk comparative chart (Absolute values)

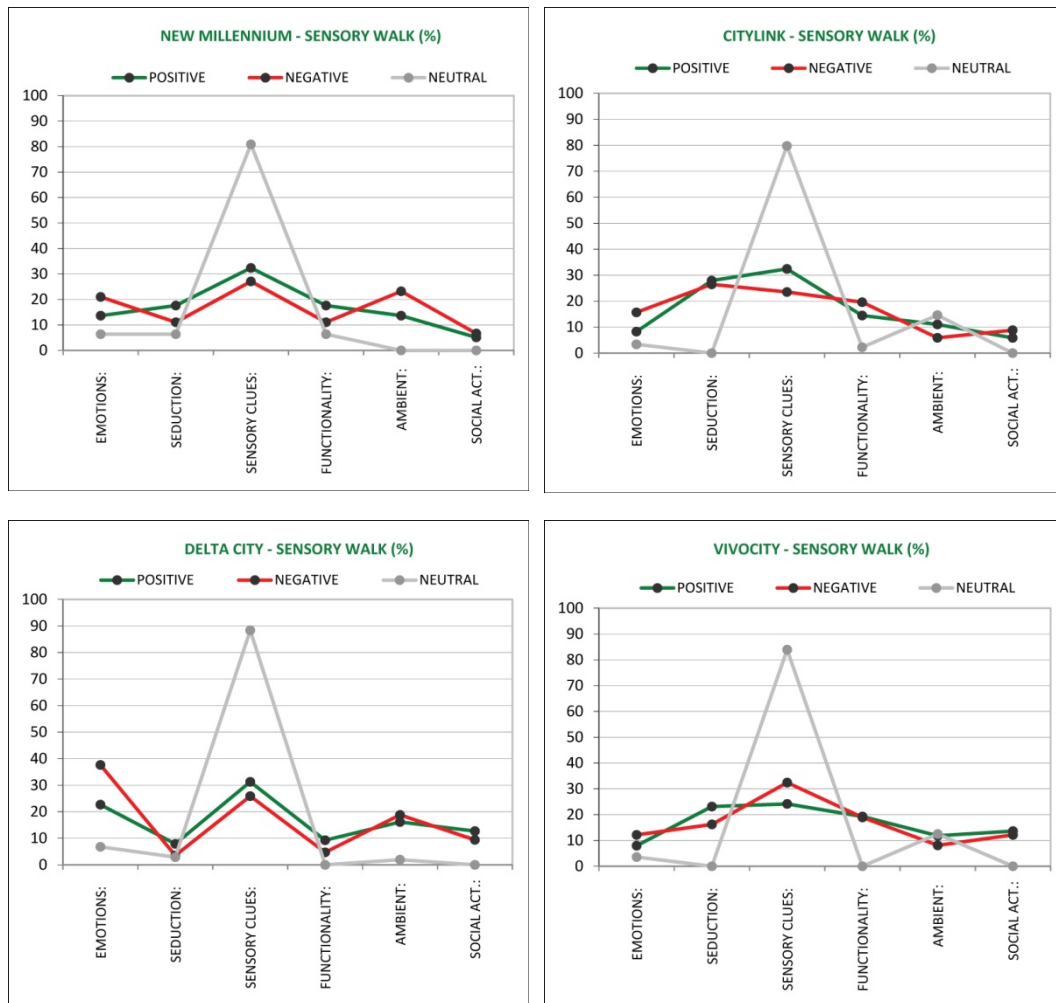


Figure A34 – Photo-motifs in key-word analysis: Sensory walk comparative chart (Absolute values)

Figures A33 and A34 compare photo-motifs addressed through key-words during the second sensory walk across all case studies. The number of positive key-words is still higher than the number of negative ones in all cases, although this is the least apparent in New Millennium. When comparing values expressed in percents all four spaces show similar patterns of motifs and appreciation, i.e., the percentages of positive and negative associations are similar.

A2.7 Narrative Analysis – Thematic Index

In addition to section 6.3.5 of Chapter 6 this appendix provides in more details data collected through two interview sessions as well as analysis and discussion of selected narratives. These narratives generally confirmed the ideas and assumptions already advocated or explored in existing theory and research, and thus are only briefly included in the main body of this thesis.

First impressions about space and atmosphere

The first question of each interview was related to first general impression about particular space. The results seem to show significant difference from photo and key-word analysis. Namely, the descriptions are considerably more negative. This is not so surprising, since when asked about their shopping mall experience, affected by media and knowing that they are under investigation people tend to be more critical and cautious with their answers. However, in actual experience (photo journeys), their behaviour seems to be more sincere and direct. While during walk they tended to seek for positive stimuli, during the interview they become over-conscious and perhaps ashamed. This somewhat proves the photo-journey as an adequate method employed for this kind of research.

The analysed answers somewhat match the results of key-word analysis on two aspects. Firstly, the citizens of Belgrade tend to be more critical and negative than Singaporean citizens in their descriptions. Secondly, the number of positive first reactions grows while the number of negative answers decreases from case 1 to case 4. (See table A10.)

First Impression	01 New Millenium	02 CityLink	03 DeltaCity	04 VivoCity
Positive	8	17	26	31
Negative	24	16	16	13

Table A10 – The first reactions toward space

In terms of the elements of space experience addressed, as expected, the participants predominantly tended to evaluate space as a whole, its overall design and atmosphere, followed by comfort and emotional experience. The expressions used were often vague and difficult to associate to any particular element of space. These are so-called ‘affective appraisals.’ This holistic understanding of space, space experience and self was acknowledged by a number of theories, predominantly phenomenological. The greatest ability of architectural design is ability to create atmospheres or ambiances.

Table A11 gathers all the expressions given by the users while describing their first impressions about the space. These expressions are grouped into 6 categories, namely: atmosphere, emotions, comfort, functionality, sensorial stimuli and geometry of space.

first impression		01 New Millennium	02 CityLink	03 DeltaCity	04 VivoCity
Atmosphere and overall design	(+) positive (cozy, vivid, unique, modern)	2	7	9	12
	(-) negative (sterile, monotonous, cold)	9	2	6	3
Emotions and affects	(+) positive, interesting	0	3	2	3
	(-) negative, depressing, overwhelming	3	3	1	1
Comfort	(+) comfortable, pleasant	1	0	5	4
	(-) uncomfortable, unpleasant	2	2	1	1
Functionality	(+) functional, convenient, choice	1	2	6	2
	(-) non-functional, wayfinding	2	0	2	1
Particular (sensory) characteristics	(-) noisy	0	2	1	1
	(-) over-crowded	0	2	2	5
	(-) light	4	1	1	0
	(+) light	2	1	1	2
	(+) colourful	1	2	1	3
Space	(+) spacious	1	2	2	5
	(-) too big	0	0	1	1
	(-) too small	3	0	0	0
	(-) enclosed, underground	1	4	1	0

Table A11 – The first reactions toward space – detailed summary of important experiential aspects

Sensory experience

Apart from mere describing the sensorial characteristics of spaces, questions related to sensory experience aimed to encourage more subjective sensorial evaluation and thinking about space. It was in this part of the interview where new topics mostly emerged. Sensorial experience is part of embodied thinking process and influences the overall perception of space, emotional effects and finally appreciation. It is not, therefore, surprising that most of the participants experienced difficulties in talking

only about one particular sense, separately from others. Explaining the aural quality of space participant DC07 noted:

(DC07 - DeltaCity): “It wasn’t really loud. The sound itself is rather neutral, quite pleasant at this time of the day [early afternoon working day]. I remember once I heard some jazz coming from one of the stores but soon after something else grabbed my attention. There are so many things around grabbing your attention at the same time. It’s really difficult to concentrate on only one.”

Accordingly, visual sense, although dominant in human perception, was often linked to smell or other senses, positive and negative emotions, or even health and higher senses (ego and balance, for example). It was also not surprising that even sensory stimuli that can be objectively (conventionally) measured, were read differently from person to person. Even when a particular stimulus was described in similar way in terms of intensity, frequency or sources, its effect on users was perceived differently.

Therefore, the intention of this research was not to reduce subjectivity, but rather to enhance it. Seduction is understood as very subjective phenomenon and only diversity of subjective micro-experiences can ‘make it happen’. It is possibilities and choices rather than constraints and formulas that soften manipulation into seduction. Thus, the patterns and distribution of sensory stimuli (both positive and negative) was the main focus of this part of the study.

Sensorial richness

All the places were generally evaluated as sensory rich (and overall pleasant, including all senses) by their users, especially in terms of visual stimuli. Taste was the least noticed and difficult to evaluate. This is at least interesting, since predominant

belief among contemporary critic is that new consumption spaces lack in sensuous diversity.

Survey results (and sensory mapping) already suggested that seduction depends on presence, intensity and diversity of positive sensory stimuli. However, there is a limit of even pleasant sensory stimulation after which the experience becomes overwhelming, tiring and even behaviourally constraining, as in case of over-beautification or air-conditioned space (cool air). On the other hand, negative stimulations were easier to perceive. However, in spite of negative critiques, the spaces were overall rated as positive. This may result from increased familiarity with space conditions and pre-expectations. For example, everyone knows that in peak-hours shopping places would be loud and crowded, and such a fact is often taken for granted and neutralised. Another assumption as a cause sees the ability to adjust to certain conditions, while another one recognises ‘forgiveness factor’ as the main cause. People sometimes do consciously forgive a space for having certain ‘defects’, or these ‘weaknesses’ are neutralised by other strengths available in space, as argued in concepts of positive distractions and mirror-effects.

Users arranged predominantly active senses in each space and the results are summarised in table A12 bellow.

Case studies/ Senses	vision	hearing	touch	taste	smell
01 New Millenium	1	2.7	2.9	5	3.4
02 CityLink	1.3	2.2	4.5	4.5	2.5
03 DeltaCity	1.2	2	3.5	5	3.3
04 VivoCity	1.1	2.5	3	4.7	3.7

Table A12 – The hierarchy of senses used by users

As expected, the most active senses in all spaces are vision and hearing, while taste is used the least. While CityLink and DeltaCity users expressed the more active use of smell, New Millennium and VivoCity participants pointed out richer tactile experience. From the interview experience, both touch and smell were more often visualised than actually experienced. Therefore, more complex, organic and segmented layouts of VivoCity and New Millennium resulted in more active tactile experience. Spaces with more transient and linear layout as well as more uniformed design, especially CityLink, encouraging movement, were more ‘aggressive’ in smell. Movement itself is one mode of tactile experience and that also might be the reason why in these spaces gave preference to smell. Smell is considered as the most direct of senses having an ability of recalling emotions and memories more effectively than any other sense. This may have a connection with the level of manipulation, discussed below. Such a level was perceived as highest in these two spaces (CityLink and DeltaCity).

Aesthetic/visual experience

Aesthetics of space was one of the most important characteristics of space for the users. Being engaged in a photo-journey additionally enhanced this aspect of space experience. However, aesthetics of space was never a reason enough for space evaluation. It was always linked to other sensations and symbolic values. It was never taken for granted, but rather judged. As such, aesthetics of space is never neutral. It affects one’s feelings, mood, behaviour and appreciation of space and self. Its power is, however, yet to be explored.

Aural experience

Overall, the aural experience of space was perceived as one of the most dominant. The reference to sound and noise levels were often, and predominantly negative. The sound was described as constant buzzing coming from people walking, talking, eating and different music coming from individual shops. Other sounds, such as sound of water, were rarely noticed. In such a condition, any change in sound quality – silence or clear sound (no matter whether loud or not) - was considered as positive. For a music shop in CityLink participant CL04 said:

(CL04 - CityLink): “I’m attracted to this space because of the sounds. It’s a chance to go in and isolate from all the noise that is going on. It creates some kind of aural space around you. Rather than just hearing people shuffling around you can listen to music so it’s more personal.”

The only space lacking in almost any sound was New Millennium, which was also characterised as negative, as it contributed to overall gloomy and dead vibe of the space. None of the spaces had background music or ‘muzac’.

However, many users noted that they were not really aware of sound in a particular space. They expected it to be noisy and thus described the space as ‘comfortably noisy’ rather than irritating. In fact, participant DC05 argued:

(DC05 - DeltaCity): “The sound comes from people. I never find that unpleasant, on the contrary. I enjoy listening to those undefined sounds. I like hearing and seeing people around myself.”

Similarly, the sound of children playing, yelling, even crying, of video games, was considered positive. It contributed to pleasant, young, vivid and dynamic experience.

Participant VC08 also noted that some subjective factors may influence her awareness of noise:

(VC08 - VivoCity): “It’s quite noisy, especially in central part. I don’t like it. I would rather go outside to have a smoke and relax. But it’s different when I come with my friends. Then it would be OK.”

Tactile experience

Tactile experience is in the core of phenomenological theories. It is the primal sense through which humans explore the world. Body feels what yet needs to be seen. Vision is an extension of touch. Touch is the most active sense, we breathe, our skin breathes, we move, we sit, we talk, our muscles and nerves stretch, our stomach digests, we see, and while doing all these actions we are tactilely engaged. However, most of the time we are not aware of these actions and sometimes our built environment considerably contributes to this non-awareness.

Tactile experience has been pointed out by users through addressing different materials used in space (floor, walls, ceilings), textures, shapes, heaviness of space, softness, movement and sitting areas.

Regarding materials, all users preferred natural or natural-like materials rather than artificial ones. Natural materials, as well as natural elements, such as plants and water, give warmth and they are inviting to touch. The participant VC05 remarked:

(VC05 - VivoCity): “Wooden, stone, grass floors I like. Inside I don’t walk barefoot. And I just touch clothes because I look at them. I also do not touch people I don’t know. There is no wind inside. I like the outside. [...] I don’t walk barefoot inside because I feel it’s not right, that’s first. And I suppose that floors are really cold. I wouldn’t walk inside barefoot on the floor like that. Outside, everything imitates nature, like cement stones, but it’s inviting and feels nice, it’s warm. And it’s not only about the temperature, but also about different textures, of course. It’s nice for the feet. Inside it’s just flat.”

On the other hand, artificial materials, such as metal, glass or plastic has been often described as cold and sterile (as given below).

(NM03 – New Millennium): “Sharp edges and metal elements are everywhere, between the shops, on the doors, on stairs. It is very aggressive and unwelcoming.”

(DC05 – DeltaCity): “Metal fences do look nice, but I avoid touching them. They are cold and I always feel the electricity when I touch them.”

However, such a description does not necessarily lead to discomfort and unpleasantness, as described by some users.

(CL04 - CityLink): “I noticed that the walls sometimes have very shiny things which are visually attractive and I wouldn’t mind leaning on a wall like that, but to be honest I have never done that. It seems smooth and clean and cold.”

(VC01 – VivoCity): “I like wooden things. It makes me feel more natural. I like nature. And also glass is needed because I need to see through it, from one space to another space, to see the nature outside or inside the shops. So, glass is important although I didn’t touch it very often.”

Sometimes over-usage of different materials and architectural elements (although natural or natural-like) may have a counter-effect, as in case of “New Millennium”.

(NM10 – New Millennium): “The interior space is so overwhelming. It is small and cramped with so many different details. You can’t concentrate on anything. And everything is dark and heavy. The staircases seem to sit on your head. Overall it is an over-ambitious and unsuccessful attempt to mix old and new, natural an unnatural, sharp and smooth. There are too many contrasts.”

For some users, transparent stairs and lifts enhanced a sense of insecurity, as for NM04.

(NM04 – New Millennium): “The lift looks interesting, but also unsecure. It’s transparent and it’s hanging. It doesn’t make me feel safe.”

The overall visual appearance, shape of space and design elements, also provides a sense of tactility. VC06 describes VivoCity’s aesthetics as follows:

“Everything is very smooth and soft, in terms of that there are no hard corners. The public benches are blub-shaped, for example. It goes with the visual. Tactile and the visual go together a lot. It looks smooth and pacifies the space, it’s organic, and it seems not to be out of place. On one side you have high-tech ultramodern building and then wooden floor and trees. I think that goes very well together.”

Certain tactile experiences such as slippery floors, standing on the escalators, being close to other people (together with other sensations) are linked to movement through space.

(CL04 – CityLink): “This is a part of the walkway I particularly dislike, because people are rushing back and forth and you have to stand aside. The

flow of people is coming right at you, another flow is coming behind you, and in order just to take picture you have to get o from the flow somehow. I find that very stressful and overwhelming, all those anonymous people rushing around. Furthermore, having a blank wall on one side, with nothing going on, doesn't help."

The movement can be also experienced visually, 'passively' through observation rather than through action. Looking at escalators in VivoCity the participant VC06 explains:

"It's the escalators, people going up and down, and you can see all these different shops around it; so you get to see lots of different layers and they are interconnected or interpenetrated. So I think I just like the big picture of all the connections. It's both about observing and being part of it, because I can move up and down and everything is out there. I can stand there and see "look, I can go down there" and then I do it. I can watch people moving and also pass by them."

The layout of space, its elevations and visibility, available modes of spatial communication, complicated and confused paths, sometimes tend to encourage the movement. NM03 for New Millennium said:

"This is a kind of space where you have to be focused on movement all the time, so that you don't really notice what is going on around you. It's a kind of space you don't want to stand in one point. You keep moving distracted by things you do not expect."

Olfactory experience

In general, smell and especially taste were the least notified by users. Smell was associated with smell of food and cosmetics (and sometimes with dry, refreshing or stuffy indoor air), while taste with presence of food and hunger or appetite, both of which described as predominantly pleasant or neutral. However, the majority of participants noted that they were visualising these senses rather than actually experiencing them. The participant DC04 noted for one cosmetics store's shop-window in DeltaCiry:

“This shop window was interesting because of that flowered circle. It was different from most of the other shops. I can’t remember I smelled anything, because it’s a cosmetics shop, but I can evoke some smell just looking at it.” Vision indeed has an ability to evoke and provoke other senses.

Functional organisation and wayfinding

In terms of functionality of space, the users perceived shopping mall designs as generally efficient, convenient and appropriate for shopping. Having everything under one roof, being protected from weather conditions, availability and diversity of entertainment and social activities, spaciousness, etc. were seen as generally positive. However, confusing layouts and difficulties in finding one’s way, ‘hidden’ toilets, limited access to certain areas, lack of vertical communication points, etc. are some of the functional aspects that have been criticised. Since these aspects are recognised as manipulative spatial strategies, they will be further discussed in the section sections of this appendix.

Some Belgrade’s participants expressed their surprise regarding the ‘unusual’ facilities or services available in DeltaCity mall. The shopping mall concept is already novel for them. However, the concept of having a dentist, dry cleaner, even manicure and restaurants in a shopping mall has been even seen as useless or even inappropriate.

Space identity

Contemporary spaces are often described as spaces without identity or spaces of fake identity. Similar to airports, high-ways, theme parks, supermarkets and other ‘generic’ spaces, they are described as quasi-spaces, quasi-public, homogenous spaces, universal spaces and non-places, since they are similar to each other, no matter whether they are in Tokyo, New York, London, Singapore or Belgrade.

Indeed, such an idea is at least interesting. However, even if one accepts such an interpretation of shopping environments, one still cannot overlook the principle on which it is based. It is an inversion of place, which already gives one non-place certain character. In fact, this is a slippery ground, since non-place can easily become a place, since the existence of place primarily depends on people, their always subjective and unique experiences and interpretations. As such, no space can be characterless. In fact, recent decline of 'traditional' types of shopping malls in the United States rediscovered very intimate, nostalgic and powerful connections between them and their users. "Dead Malls" is one of the recent websites addressing this phenomenon. A number of documentaries capture the same nostalgia. Even if manufactured, those experiences and memories, emotional investments were real and belonged to someone. In a micro-cosmos of a shopping mall non-places can be found in those arias without particular visual attractions, design details and facilities. However, in a context of space full of various distractions, these unattractive pockets may, in fact, become quite noticeable, since their 'non-character' becomes enhanced. CL04 for one of these pockets in CityLink Mall notes:

"This is little weird space in the middle of nowhere and I actually went to look around and see what is going on there. It was a fire escape or something. I liked it, because it was an empty space in the middle of nowhere, a place out of shops, where you can just get away from the streams of people moving around, even if only for a few seconds. So emotionally it was a kind of retreat and relax, sort of an escape."

Consumption is often seen as an evil force that uniforms the characters of both old and new public spaces. However, the main character of CityLink was found in the fact that it is the first underground passage-mall. Consumption aspect has thus become an important ingredient of this space's character. This does not mean that the identity of CityLink depends on brands it accommodates. In fact, apart from being different in terms of typology and function, its three major ambiances have been recognised by

the users. It has also been compared with street and street life, as well as Asian due to various Asian food restaurants and even plants.

(CL06 – CityLink): “This is nice little bamboo garden outside. The reason I took this photo is the interplay of natural lights outside and the artificial ones inside. [...] Bamboo is something special to me and it is related to Asia. Then it’s that duality between real and fake that I like.”

Other case studies’ characters were related to location, being the first of a kind (New Millennium and DeltaCity), unique design (DeltaCity and VivoCity), size (DeltaCity and VivoCity), connection with outdoor spaces (VivoCity and New Millennium), symbols and logos of space (DeltaCity and VivoCity).

Manipulative strategies

When asked whether they felt in any possible way manipulated, misled or seduced in space, the majority of participants answered negatively. The least manipulative according to users is CityLink, as only two participants said that they were aware of some kind of manipulation. In general, Belgrade’s spaces were seen as more manipulative than Singaporean. Both New Millennium and DeltaCity were perceived as manipulative by four users.

The participant DC05 in DeltaCity states:

“Yes, I feel like I might have been manipulated, but very subtly. I felt a bit overwhelmed being bombarded by information coming from every direction. But it wasn’t that obvious and effective, since I don’t really communicate with space well. I am very auto-suggestive and modify the space on my own and by myself. So I feel I am exposed to space influences, but I don’t think I’m affected, so my answer would be closer to ‘no.’ Probably you can’t escape it to a certain extent. Of course that many things attract your attention, of course that you have to move in somewhat limited manner. Since I do not orientate well in space, I always move in somewhat chaotic and spontaneous way. So the main thing would be my general sense of bad orientation, so sometimes I can’t do what I want to, and this particular space doesn’t help a lot.”

Although not being aware of manipulation or they did not consider certain spatial characteristics or intentions as manipulative, vast majority of the users actually

addressed the issues of manipulative strategies while answering other questions during the interview. Table A13 below summarises the manipulative strategies mentioned by the participants, namely: surveillance, being trapped in an enclosed space, loss of sense of time, temptation coming from signs, advertisements and shop-windows, space layout - channelling or restricted movement/access and wayfinding/disorientation in space, and lack of adequate public (free) sitting.

Case studies: → Manipulation strategies: ↓	01 NEW MILLENNIUM	02 CITYLINK	03 DELTA CITY	04 VIVOCITY
Surveillance (presence of security personnel)	0	0	2	0
Being enclosed	4	5	2	2
Loss of sense of time	0	1	2	0
Temptation by shop windows and advertisements	1	5	4	2
Channelling/restricted movement or access	9	10	6	4
Wayfinding/disorientation in space	5	2	9	7
Lack of public (free) sitting	1	1	3	0
Total:	20	24	28	15

Table A13 – Manipulative strategies perceived by the users

The most manipulative space is DeltaCity, while the least manipulative is VivoCity. While in the first three cases the power of space was predominantly represented through obvious spatial layout, confusion in space orientation, accompanied by sense of enclosure and shop-window ‘attack’ (all of which were widely discussed in recent literature), the only dominant manipulative strategy in VivoCity comes from its complicated paths creating a sense of being lost in space.

Surveillance is one of the most obvious modes of control. While Singaporean spaces use less obvious modes of surveillance where security staff is rarely seen, Belgrade's spaces show the opposite. Furthermore, even when guards are seen in Singapore, no one seems to pay any attention.

(DC09 – DeltaCity): “The first thing I noticed when I entered was the guards. Their presence is too obvious. This should be the place where people can feel at ease and relax. But their uniforms are too striking; their behaviour is too arrogant and their radio-stations (walky-talkies) are too big. This is not pleasant. People tend to avoid them. Instead of making people feel safe they induce some kind of fear. You can see that there are no people around them.”

Being ('trapped') in an enclosed space is seen as manipulative in a sense that one gets disconnected from the outside world. The inner cosmos becomes more attractive to roam around, but at the same time creating a feeling of being trapped.

(CL01 – CityLink): “I am always aware that it is underground, because there is no fresh air, no daylight, no greenery or anything that would make me feel like I'm outside or in the street.”

(DC03 – DeltaCity): “I took a picture of this window because it always attracts my attention, as I always want to go out, to finish shopping as soon as possible and walk out.”

Having a visual connection with outside space can therefore sometimes be counterproductive for shopping mall goals. However, contrary to previous user, DC07 in DeltaCity states:

“This is that ugly view towards New Belgrade I mention. The space inside is visually more pleasant than the outside space. And it also felt cosier to be inside - warm, vibrant and sheltered.”

Even if the nice outdoor views are available they can create disconnection effect, as in case of CityLink. CL04 says disappointingly:

“This is outdoor space opposite the shops, but I felt like it was enclosure. You couldn't go in, because the signs on all the doors say 'please do not enter' or so. So I felt deprived. It's a nice spot, but I can't go in there. It makes me feel very cut off. Why did they do this on purpose, putting something nice and then forbidding going in? It's almost like a huge painting on the wall. And the

fact that the crowd and indoor lighting are reflecting in the glass is not really nice. However, my first impression was nice.”

Being ‘trapped’ does not always mean having a need to escape. Sometimes the mistakes in design, in layout and accessibility may create a sense of being unwelcome. User NM03 for New Millennium mall says:

“The space is very confusing with lots of dead ends, like in a video-game. There are many entrances and exits on different levels, and you constantly find yourself in front of the dead wall or a dead corner. Instead of leading you in, you’re blocked all the time.”

Being disconnected from the outdoor space is sometimes directly connected to a feeling of *losing a sense of time*. Apart from no visual access or limited access to outdoor space, lack of clocks and constantly on artificial lights can affect someone’s awareness of time spent in a shopping mall. However, the strategy of not providing or hiding clocks is not prevalent any more in contemporary consumption spaces, yet the feeling of losing a sense of time persists.

(CL01 – CityLink): “Once you enter a shopping mall you completely lose the sense of time. And although you have several shops selling watches I don’t believe it helps in any way, I mean in terms of your awareness of the time spent.”

(DC03 – DeltaCity): “The light is too artificial, not in terms of daylight-lighting dichotomy. I don’t mind artificial lighting, but here is a bit too intense, too bright. On the highest level, it is less artificial, more natural, perhaps because it is close to windows and glass roof. On lower level it so intense so that I have no idea whether it is day or night outside. I have no sense of time. Not weather, time.”

Temptation by shop-windows and advertisements is a very direct mode of manipulation. People do get affected by them, although they claim that they are indifferent. After taking a photo of the “Hypnosis” sign CL01 reflects:

“Well, hypnosis, quite straight forward and quite self-explanatory – is probably one of the main sensations that shopping malls generate in me. Once you get into the labyrinth of shopping mall you are hypnotised by everything that surrounds you, the colours, the choice of things you can see or perhaps

buy, lots of people around, movement, dynamics... If you're hypnotised, once you finished, once you leave the shopping mall I personally always feel like I spent too much time inside and wasted too much time there."

Some users expressed a respect to particular brands they always like to use, or they used to like their products. Respect and promises are seen as the most important phases in creating a sedative shopping experience. Some advertisements were perceived as having educational purposes, focusing people's attention to certain important messages, such as environmental awareness and so on. The 'attack' of visual images in shopping malls spans from very obvious and aggressive to more subtle modes. No one can escape them, and, thus, no one really complains about them, except for very aggressive cases where involuntary action is forced to its limits. VC06 for an over-sized advertisement in VivoCity complains:

"It's right there as soon as you get off the escalator and after being here a couple of years there is always the same kind of picture at the same spot with some kind of really seductively posed white girl there, every single time. It's always very in your face so I would say that feel negatively towards it. Just because it is so big and it is the only thing there that people are forced to look at while going down the escalator. It seems very commercialised, using sexual attraction to sell stuff, I guess. The seductiveness factor kind of turns me away because it is very commercialised and because it's always the same."

In fact, involuntary action here pushed the boundary of the most private and intimate sphere. This is the point when seduction becomes manipulation, 'power in' turns into 'power over', and distraction into destruction. On the other hand, lack of distractions and emptiness may have a negative effect, too.

(DC04 – DeltaCity): "These balloons looked interesting and catchy. This whole space is so empty that even those four balloons of four different colours were worth noticing."

(DC05 – DeltaCity): "The feeling about this space was very negative. The first thing is that people are missing. It's completely empty. I felt lonely and like I fell from Mars, being an absolute stranger. I really couldn't communicate well with this space. I felt lost and cold, both physically and philosophically."

Visual images, however, do not refer solely to individual pieces, but also to overall atmospheres. Spaces are sometimes colour-coded in such a way that may have negative effects on users, as in the case of VivoCity's food-court, perceived by VC09:

“This is where I felt manipulated a bit. I wasn't really comfortable here because of the division. This is halal food and there is a sign here that says ‘no food to be brought here except halal food’. I am Muslim but I didn't like that segregation. It's not as obvious in other places, but here they are just next to each other and the colour is different – it's almost like racial categorisation in Singapore.”

Channelling space flow and restricted movement or access are modes of spatial manipulation most frequently mentioned by participants. Such strategies are closely related to space layout, long distances between vertical communication points, forced movement around a fence or barrier (often next to escalators, as in VivoCity) or even just using escalators. The latest is, in fact, more related to crowd, since many people at one point use limited number of escalators, while the staircases are, as contrast, often left empty (CityLink). Another case in CityLink mall is related to few exits out of use. For instance, the staircases bathing in sunlight invite to go up, but the exit is locked. Staircases in New Millennium are similarly lit and are shaped in such a way that connecting points with different levels are never on the same side. One always needs to make additional one third to one half of the circle in order to see everything and go to another level. NM04 for New Millennium says:

“The space is too small for its purpose, but also cramped and confusing. Circular movement makes me nervous. I feel like I'm going nowhere, which makes the space even smaller. And the natural light is gloomy; the construction of cupola is too segmented.”

There are only three escalator points in DeltaCity, one of which does not start from the ground floor although visible. Other two are not visible and the user, if not familiar with space, has to walk around to find them. Although there is a lift next to the entrance, it always stays behind someone's back so that one cannot completely be

aware of it, since the attractive interior calls for attention. One escalator is just around the corner, but one has to pass the supermarket in order to see them, which is not the most attractive area of the mall. Being the most spaces, VivoCity was the least perceived as manipulative in this way, except for the fences next to the escalators to control the flow and few signs forbidding climbing, swimming in a pool or smoking. Other signs of restricted actions (no food, no pets, no camera, etc.) have been noticed by the users of New Millennium as well as once by CityLink user.

(CL02 – CityLink): “And this time I actually took a look at the stretch with this outdoor garden. And I have never seen this door locked, and that there is no access to the garden. That was the first time in my life I saw it. I felt a bit disconnected because it would be nice if we can go out to sit or just have the alternative instead of just having [restrictive] words. It’s one thing if you keep the doors locked without words because people may just assume that it’s just for decorative purpose. But when you put this thing here it gives you a whole different sense of touch, maybe. You feel like it is a forbidden zone instead of just being inaccessible. So the level of inaccessibility is increased. And the garden looks really quite nice. I would want to go out and get nearer. But this whole words thing is not good for your perception of outdoor space. It’s a bit contradictory when they put garden courtyard and then they have this ban to lock you out of it.”

Consciously creating a condition of *getting lost in space* is another well-known manipulative strategy used in shopping malls. Being lost in space has a consequence of staying longer in space, which again creates more possibilities for impulsive consumption. It is a more indirect strategy since it encourages discovering the space more and more. The movement is usually slowed down so that one, like a flaneur, can enjoy all the positive stimulations around. At the same time one cannot see the end point. Not surprisingly, VivoCity, with its fluid organic structure and multiple paths, and DeltaCity, with its curving corridor, were seen as the most difficult to get around. However, most of the users pointed out that they improved their orientation skills after visiting the space more than once, and that actually getting lost was not always unpleasant experience. VC06 regarding this says:

“At first, when I first came, it was a bit difficult to find my way around, because it was so spread out, certain escalators lead to certain places, all these different directions where to go. I guess with this organic feeling it’s a bit more difficult to find the way around. But, to be honest I do not mind. In a certain way it actually encourages me to explore the space more.”

The same user further says:

“There is lots of activity going on the floor, lots of different people, and all the ceiling decorations, it’s all so very busy; and I go to that green tree-structure again which is the focusing point in the central area where the people are gathered and I know where I am. I think that drew me to it – it connected all the ribbons on the ceiling to down part where people gather. It creates a kind of a focal point.”

Green ceiling structure coming from a tree-like sculpture accompanied with the buzz of people leads one’s way in a more subtle and indirect way, yet noticeable.

Wayfinding issues arise when a specific action is needed, looking for toilets, specific shops, the way out (especially in case of emergency). CityLink, which is spatially quite simple – linear with few connecting points encountered two interesting interpretations. CL01 found it actually more convenient and easier to orientate in space than finding his way outside:

“For connecting various other spaces this link-way is to me the most convenient. On several occasions when I tried to move from one of these locations to another on the ground, outside, I had very challenging experience. It was actually very hard to orient myself and to find the right way.”

Another user, CL02, noted:

“I like the colour of the sign-boards because they are melted with the ceiling and complement the wall. I like how they point you to different directions although there are no other ways out. It’s just a very uni-linear kind a mall. It’s not like VivoCity where you have so many corners and so many different areas to explore. And yet you can see the consistency of the sign-boards. Funnily enough, I still look at them all the time. I like to see that I’m going in the right direction even though I don’t really need the signs. Usually familiarity guides you where to go, but I just look at them. And I like that they don’t stand out, but you still like to compel to them to see where you are.”

Lack of free of charge public sitting can be interpreted as a manipulative strategy too, since it forces someone to sit in cafés and spend more money and time there.

Furthermore, even if available, public seats are often uncomfortable, encouraging you to move somewhere more comfortable, or they are placed in odd and unpleasant places. DC07 in DeltaCity notes:

“This old man was sitting here for so long. It’s a place for rest. It’s interesting to see that even mall have those places you find everywhere in a city where people go in just to get warm, not buying anything. Of course that is just my association. I have no idea what he was doing there, but I wouldn’t be surprised. I don’t think, however, that I would choose to sit on these benches. I would rather go for those benches with palms or most probably for a café and have a rest. It’s not really pleasant and convenient for longer stay. It’s too bright, there’s no intimacy and cosiness. It’s on the passage.”

Public vs. private space

Vast majority of users (90%) characterised all the examined spaces as public, in spite of their private ownership. The cases in Belgrade were perceived as slightly more private than the Singapore’s ones. Such a view adds to a discussion on the meaning of public space in contemporary world. The participants linked publicness to four aspects, namely: access and sense of freedom, number of people, outdoor space or visual openness, as well as to social space. The latest was also connected to privacy, which was predominantly understood in terms of intimacy rather than ownership.

User CL04 described CityLink as:

“definitely public, because there are people everywhere. You are watched by everyone and you can see what everyone is doing. And everywhere is glass so you can look into the shops and see what people are looking at. There’s really not much of a private space.”

For the participant VC05 VivoCity’s interior space as public “because everybody has access to it.” The same person describes the outdoor space as a space where “you have more space to breathe and to look at. You’re in open space now, not as confined as inside the shopping mall. Freedom! You go out and suddenly – freedom!” VC03

states: “I like everything in the mall, but I just don’t come here for shopping. It’s more the place to hang out.”

Open space is also a space for privacy. VC06 describes VivoCity’s roof-garden as:

“a space where so many different groups of people here, friends, guys and girls on dates, walking around there and looking at the view. I like the social ambiance of it. Everybody sits on the ground; it’s very informal. While it is very public, the social aspect of it made it feel more personal. You can always hear people laughing and talking and eating. [...] I think people like the openness and neutral ground as opposed to space being used for commercial purposes. And the view is also a part of it. It’s open sky area. I don’t think it would be as popular it was indoors.”

For the same participant, little fences inside the mall surrounding his favourite café notes:

“[They] create a cosier atmosphere. [...] It is more separate and private, and it has got more wood, textures and feelings while everything else is kind of white, plaster and tile. The texture part of it makes it feel cosier, as opposed to sterile whiteness of the previous ones. It is very relaxing.”

If not anywhere else, intimacy can also be achieved in toilets, as VC05 describes:

“This is my toilet cubicle. If the toilets in shopping malls are clean and only if they are clean, I like that place, it’s very private. Because I am on my own, I can shut out the other people, I don’t feel observed. I like the toilette. It gives you a break.”

The use of public space was another issue, noted by NM07:

“These tables caught my attention, because it was surprising to me. You would never find tables put along the corridor like that in the US. I don’t know whether this is a Serbian thing or generally European. I noticed that people here like to sit along the streets so perhaps that culture is brought in here.”

Public spaces today are often linked to cafés and spending free time with other people, although actually being in a private space. Similarly, parts of CityLink mall, although underground have been seen as imitating outdoor spaces and activities.

CL02 describes:

“You walk on and you see the restaurants that are not behind glasses, but they are totally open. So you can sit anywhere inside; there is no mystery about it and it feels quite outdoor.”

In conclusion, the above presented narrative data generally go in line with most of the research on public and consumption spaces. While they cannot be regarded as substantially original findings, they are however original for the context of shopping environments in Singapore and Belgrade. In such a way findings add to the existing general knowledge about users’ perception of consumption spaces in these two cities. More important outcomes, however, are evident when these findings are interpreted through public health and healing concepts, and especially through power discourses and seduction, which is the main focus of this thesis.