



## Consumption of Spaces through Visuality

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### Abstract

In Baudrillard's words, the consumption society needs objects in order to be. This situation opens the way for all abstract-concrete assets in social life to be perceived as an object open to consumption. Consumption, in the words of Pallasmaa, has brought the tending towards to vision that is the only sense that can keep up with it. The study aims at revealing the effects of the tendency of the consumption phenomenon to see on design, especially spatial design. It also aims at revealing how designing, which becomes increasingly instrumental in the consumer society, transforms the spaces into an object for consumption with a design approach that focuses on visuality. In the study, which emphasizes the human body and experience against vision and visualization in spatial design with the awareness that the objects experienced directly cannot be consumed; the basic values that need to be emphasized in the design are tried to be revealed through the descriptive research and qualitative analysis methods to prevent the space and human from alienating each other and to prevent it from being consumable. In this context, the study reveals the consequences of visuality-design-consumption relationships for the spatial design today.

**Keywords:** Consumption, Visuality, Alienation, Design, Space Design

### Öz

Baudrillard'ın deyimiyle, tüketim toplumu var olmak için nesnelere ihtiyaç duymaktadır. Bu durum toplumsal yaşamda var olan tüm soyut-somut varlıkların tüketime açık birer nesne olarak algılanmasının önünü açmaktadır. Tüketim ise, Pallasmaa'nın ifadesiyle onunla ayak uydurabilecek tek duyu olan görmeye yönelmeyi beraberinde getirmiştir. Çalışma, tüketim olgusunun görmeye ilişkin eğiliminin, tasarıma ve mekân tasarımına etkilerini ortaya koymaya yöneliktir. Tüketim toplumunda giderek araçsallaşan tasarlama eyleminin, görselliğe odaklanan tasarım yaklaşımıyla mekânları nasıl tüketime yönelik birer nesneye dönüştürdüğünü ortaya koymayı hedeflemektedir. Doğrudan deneyimlenen nesnelere tüketilemediği bilinciyle, mekân tasarımında görme ve görselliğe karşı insan bedeni ve deneyimini öne süren çalışmada; mekânın insana ve insanın mekâna yabancılaşır hale gelerek tüketilebilir olmaması için tasarımda ön plana çıkması gereken temel değerler tanımlayıcı araştırma ve nitel analiz yöntemleri aracılığıyla ortaya çıkarılmaya çalışılmaktadır. Bu anlamda ele alınan çalışma göze karşı bedeni ön plana alırken; görsellik-tasarım-tüketim kavramının günümüzdeki ilişkilene biçimlerinin mekân tasarımı için doğurduğu sonuçları ortaya koymaktadır.

**Anahtar Kelimeler:** Tüketim, Görsellik, Yabancılaşma, Tasarım, Mekân Tasarımı

### INTRODUCTION

The study aims to reveal how space, which is a product of social life, is transformed into an object of consumption through design by ignoring all abstract and concrete values and bringing them forward with its formal aspect in today's consumer society. Space is known to contain social relationships and make these relationships visible by embodying them. However, it is observed, these relationships are oriented towards visuality in consumer society. In this



direction, the study mainly aims at revealing how space generated from vital relationships becomes a consumable object with a design approach that focuses on visuality.

It is observed, the consumer society reduces a person to the position of the passive viewer, making sight and visuality the fundamental element that determines the social way of life and relationships. However, as Lefebvre emphasizes, someone who only knows how to see eventually becomes unable to see (Lefebvre, 1991, p. 313). The phenomenon of consumption has placed individuals, the building block of society, in a passive observer status by influencing cognitive and physical behavior, and reduced the relationship they establish with their environment to the seeing, making them foreign to what is seen. At this point, the study aims at revealing how space is consumed while the people become alienated to space and space to the people, as well as making propositions about how it cannot be consumed. With the awareness that the directly experienced space cannot be consumed, the study, which suggests all senses and body against the eye, aims to reveal the importance of the concept of experience for space.

Robins (1996, pp.24-29) argues that today the question of experience must be fundamentally a concern by suggesting the connection between the dominance of the visual sense, the drive to disembodiment, and the retreat from experience. We are contemplating the denial and disavowal of experience in modern culture, and the implication of vision technologies in this attenuation of modern experience. In this regard, the study aims to present the results of this contemplating in space design through the consumption phenomenon. Descriptive research, which is a research method dealing with what the reality is, has been determined as the methodology of this study. This objective and neutral method is to gather the data obtained by defining how the reality is and to explain them in order to be evaluated by the reader. In this direction, with the descriptive research method, what the concept of consumption corresponds to today is revealed.

Also, the obtained data has been evaluated by the qualitative analysis method. Qualitative analysis based on natural ways of thinking creates hypotheses that enable investigation. This method, which takes a questioning approach to the subject investigated, tries to understand the problem. In this context, many interdisciplinary preliminary studies discussing the relationships between the visuality and the consumption have been reached through literature reviews. The data obtained on the subject has been opened for discussion. In this way, it has been tried to reveal how the society of consumption makes space consumable in general and the design in particular. In this context, within the scope of the study, the results of tending to seeing and visuality in social life are sought within the relationships of visuality, space design, and consumption.

### **THE CONCEPT AND ACT OF CONSUMPTION**

The concept of 'consume' in English is derived from the Latin word 'consumere' that combine both the word "com," which is condensation affix, with the word 'sumere', which means to receive. And "consuming" is handled in Turkish as "the use and expenditure of the products produced or made, and as excise, depletion, or anti-production". This concept, whose primary meaning is to diminish what exists and to reduce its value, has co-existed with humans; and as human living environment and perception have changed, the way in which the concept is revealed as the action has also changed. 'Consuming,' which is revealed as a human-specific action, has become a subject of considerable debate, especially since the industrialization process, in terms of its results. The concept includes interactively different inquiries from economics to sociology, from psychology to philosophy under different disciplines. In this respect, it is seen that the concept has a vast area that contains critical evaluations in the light of abstract-concrete, qualitative-quantitative data.



As Williams (1983, p.78) points out, the concept of 'consume' has been used mostly in a negative sense as destroying, using up, wasting, and exhausting since its early usage in English. In this context, consumption has similar meanings as waste, excess, and spending (Featherstone, 2007, p.21). In this sense, 'consumption' has a negative meaning and is associated with the harm it causes to the existing one. Baudrillard (1996, p.200), who expresses consumption, is not just a material practice related to trading activities that people do in their daily lives, states that today consumption is getting a signifying system beyond satisfying the needs of people through goods and services. With the words of Baudrillard (1998, p.31):

"Consumption is governed by a form of magical thinking; daily life is governed by a mentality based on miraculous thinking, a primitive mentality, in so far as that has been defined as being based on a belief in the omnipotence of thoughts (though what we have in this case is a belief in the omnipotence of signs). 'Affluence' is, in effect, merely the accumulation of the signs of happiness."

Accordingly, Bocock says consumption is a socio-cultural process, including signs and symbols, making it a desire-based phenomenon (Bocock, 1993, p.3). Therefore, it is noted that consumption is taken into consideration with the concept of 'culture' and that the society we are in is considered as a consumption society. In the consumer society, it is seen that the consumed things are not only concrete objects but also abstract values. In this context, consumption is, in fact, consuming of objects, values, time, and relationships, shortly all of life (Bauman, 1995, p.76).

This concept, which has become an increasingly collective action, also affects the cognitive and physical behaviors of an individual, and therefore the solution to control the speed and direction of consumption is to return to the human being again. So Bocock states that modern consumers are physically passive, but mentally they are very busy. Consumption is more than ever before an experience which is to be located in the head, a matter of the brain and the mind, rather than seen as the process of simply satisfying biological bodily needs (Bocock, 1993, p.51).

The concept of consumption needs subject and object basically to turn into action. As the producing person becomes the consuming person, in the words of Featherstone (1991, as cited in Bocock, 1993, p.4) consumption removes people from their roles in the production, which is the focus of their lives and sense of identity. At this point, according to Bauman (2005, p.23), between the concept of consumption and the consumer, there has to be an object for the consuming action. Baudrillard points out that the objects, needed for the consumption, basically cease to exist as a result of consuming action and says that the consumer society needs objects to be, indeed, to destroy them. According to Baudrillard (1998, p.47):

"The use of objects leads only to their dwindling disappearance. The value created is much more intense in the violent loss. This is why destruction remains the fundamental alternative to production: consumption is merely an intermediate-term between the two. There is a profound tendency within consumption for it to surpass itself, to transfigure itself in destruction. It is in the destruction that it acquires its meaning."

In the consumer society, the objects needed for consumption "have ceased to be material objects only, and have evolved into abstract objects" (Odabaşı, 1999, p.14). In other words, all forms of abstract and concrete materials are understood and evaluated as objects of consumption in consumer society. As Jayne said, consumption is not only about goods produced and sold but also increasingly about ideas, services, and knowledge —places, shopping, eating, fashion, leisure and recreation, sights, and sounds can always be consumed



(Jayne, 2006, p.4). It is seen that this situation has brought the concept of design, which is understood in many ways from thought to strategy, from service to product, into the focal point, and the main object of consumption.

### **CONSUMPTION OF DESIGN AND SPACE**

Design is defined as a human capacity shaping and making our environment in ways that are not precedent in nature, serving our needs, and giving meaning to our lives (Heskett, 2002, p.5). The term of design, which is an English word, means primarily marking or pointing out, delineating, contriving as a modern derivation of the Latin, *designare*. For French designers, it is described as indicating or designating and planning for an action or a smaller one (Mitcham, 1995, p.173). In this context, the word design, whose origins go back to *de+signare* in Latin, means to make something, to make it distinctive by a sign, to determine its relationship with other things, owners, users, or gods (Krippendorff, 1989, p.9).

In other words, the design is primarily understood as an act of thought, which becomes visible by concrete-abstract result products as human action. This act of thought becomes visible and embodied through objects. In Tunali's words, the design is a vision that first exists in thought as an idea. It contains the dynamics of forming and is excluded and embodied as an idea that has shaped in this process (Tunali, 2012, pp.20-21). At this point, it is seen that design has become the most basic form of communication that man has established with objects. However, in today's consumer society, the design is a message more than communication. The design has now become an object of consumer society and culture. Design, which is a humanitarian activity, is again associated with consumption, which is also a humanitarian activity. Just as consumer culture has become dependent on signs, the design products produced for consumption have also become signs.

At this point, according to Baudrillard, the conversion of the object into the systematic status of the signs means that the human relationship transforms into a relationship of consumption simultaneously. This relationship disappears as soon as it is acquired, within, and through objects. The object becomes the inevitable mediation of consumption, and after a very short time, the sign completely replaces the object (Baudrillard, 1996, p.200).

It is observed that human relationship with the design is transformed by the way the consumer society perceives and handles the object and that the direct relationship between object and user is broken and objects become instruments and signs of consumption. Thus, the design has become a trigger for this situation. In this context, the consumer society, where abstract-concrete values are perceived as consumable objects, has made space one of the objects of consumption. At this point, as stated by Yırtıcı, space can sometimes become the place of consumption action as well as an object produced and consumed in social practices. As the objects produced and consumed in a practice of social production, spaces can be part of the system of social signs and consumption patterns. In this sense, space, as a series of aesthetic admirations, find a presence in the relations of the unstable, subjective, and unanchored grounds of fashion (Yırtıcı, 2002, p.9).

Thus, in the present day, where continually changing values exist, the phenomenon of consumption emerges as an act of order based on impermanence, along with increasing speed, and space becomes part of the system of signs. Urry (1995, p.177) says that signs and images are ultimate phenomena representing volatility, and space can be consumed even by visuality with the velocity of the consumer society. Sociologist Urry (1995, pp.1-2), points out the visual consumption of place and claims that places basically can be consumed in four ways:



- Places are increasingly being restructured as the centers of consumption where goods and services are compared, evaluated, purchased, and used.
- Places can be consumed literally; What people find meaningful about a place (industry, history, buildings, literature, environments) is reduced, devoured, or exhausted over time.
- Localities are also likely to consume some identities; after all, such places literally become places where almost everything is consumed. This consumption may apply to visitors or local people or both.
- The places themselves are consumed in a sense, especially visually. What is important here is the provision of various consumer services for both visitors and local people.

It can be said that the idea of space being consumable, no matter how it happens, it makes space a phenomenon that is tentatively attributed in the rapidly globalizing world order. The study, which aware of that space can be consumed in abstract-concrete, physical-mental, and very different ways focus primarily on how space can be consumed through vision.

### **CONSUMPTION THROUGH VISUALITY: CONSUMPTION OF SPACES**

Architects and urban planners certainly have less and less of unlimited power, also are being alienated from society and produce places where visuality is dominant in the era of globalization (Gregotti, 1996, p.9). The consumption of space and time visually has gained speed and has been abstracted from industrial production logic. This has led to the reconstructing of the city as a center of postmodern consumption. So the city has turned into a spectacle, a dreamscape of of visual consumption (Zukin, 1992a, and 1992b, p.221, as cited in Urry, 1995, pp.20-21). When the demonstration focuses on the shape, it is forgotten that the shape cannot be handled independently of the content. At this point, according to Gregotti (1996, p.12) the fundamental architectural principle of consistency, including consistency between parts, between the exterior and the interior, between content, subject, and meaning, between form and construction, is lost. Even the value of a deliberate inconsistency is lost.

Capitalist organization and capital, like everything else, see "space" as a means to maximize its profitability, the space that becomes instrumental is reduced and objectified to the infrastructure within the framework of the logic of economic rationality, ignoring all other features. In this context, the objectified space has become expressed by quantitative values defined as "magnitude," "speed," "efficiency," and "quantity" (Yırtıcı, 2005, pp.11-12). With the discourse of Lefebvre, while architecture has become immaterial and drifted with the movement of philosophy, art and literature, and the whole society, it has turned towards abstraction, visualization, and formal spatial relationships (Lefebvre, 1991, p.303). In today's architecture, this abstraction shattered the integrated reality of the space; The architecture, whose the property of being an object of consumption has come to the fore, has gradually evolved into a search for a space with superficiality and homogeneity (Aydınlı, 2004, p.41).

In this process, it is noteworthy that the act of abstraction has become the means of realization of the consumption phenomenon. The notion of abstraction, the verb *Abstrahere* cited from Arnheim, is introduced as involving an increasing distance from immediate experience according to conventional thinking (Arnheim, 1969, p.9). Because abstraction means removing and drawing something away from somewhere and something actively. Also, in psychology theory, the term abstraction refers to a process that mostly relies on sensory data, but leaves this sensory data behind and completely abandons it (Arnheim, 1969, pp.153-154). Consumption has quickly led to a tendency towards "seeing," the only sense that can keep up with it. Because according to the discourse of Pallasmaa: Sight is the only sense that can keep up with the astounding speed increase in the technological world. But the world of the eye forces us to live in a permanent now, that has lost its depth by speed and simultaneity



(Pallasmaa, 2005, p.21). With the words of Connerton (2009, p.65), while the consumer objects adapt to the pressure created by the increasing speed, this acceleration creates a kind of alienation effect. According to this, the past is a foreign country, but the present is increasingly so.

In this context, modernist design has become the home of intellect and eye, but it has made our body, other senses, and also our memories, imagination, and dreams become homeless (Pallasmaa, 2005, p.19). As Heidegger once wrote: Homelessness is becoming a world fate (Pappenheim, 2009, p.33). In a situation where man has been deprived of experience, creating a "lieu commun" is possible only through destructing this experience. This destruction is actually the new abode of man. So alienation, which eliminates the experience of even the most commonplace objects, becomes an exemplary method of a poetic project that tries to transform the inexperienced into the new "lieu commun", in other words, into the new experience of humanity (Agamben, 1993, p.42).

With the expression of Debord (2014, p.6), when the real world turns into mere images, these images become real beings and figments, which providing effective motivations for a hypnotic behavior. As a tendency to show the world, which can no longer be perceived directly, through various specialized mediations, the spectacle naturally accepts the sense of sight as the special preeminence for humanity - which in ancient times was that sense of touch. The sense of sight, which is the most abstract and most deceptive sense, corresponds to generalize the abstraction of the present-day society. The spectacle is a thing separated from people's activities, avoided from being reconsidered and corrected by them. It is the opposite of dialogue.

With the words of Merleau-Ponty to see is to have at a distance (Merleau-Ponty, 1993, p.127) and with the expression of Sennett, watching pacifies (Sennett, 1994, p.16). In this context, it is observed that consumption pushes the body to be a spectator through the eye in the world and reduces human-space interaction to seeing. According to Sennett (1994, p.18), watching in the geography of modern society requires very little physical effort and, therefore, self-giving. Like the television viewer, while the traveler, who has lost the sensitivity in the space, experiences the world as narcotized, the body, which has lost its sensitivity in the space, passively moves towards the destinations set in a fragmented and discontinuous urban geography.

Agamben (1993, pp.13-15), who expresses that this is due to the fact that the experience is no longer allowed to be achieved today, points out that as modern man lacks his own biography, his experience is expropriated. Today; a routine daily life existence in any city has resulted in the destruction of experience. What makes daily life more unbearable than ever before, is its translation into the experience. However, this does not mean that experiences do not exist today. According to Agamben, today, there are experiences, but it takes place outside of man. Even more strangely, the individual only observes these experiences with a sense of relief. However, according to Debord (2014, pp.10-11), the more the spectator contemplates, the less he lives; the more he identifies with the dominant images of need, the less he understands his own life and his own desires.

In this case, it is observed that ignoring the other senses while bringing the eye forward causes the mind to lose its balance. Cited from Arnheim, in the Phaido, While Socrates warns against the danger of trusting the senses, he talks about blindness, especially the "losing the eye of his mind." This is the situation of giving up another form of perception in order to preserve one form of perception (Arnheim, 1969, p.7). Because, as Lefebvre has said, the dominance of the visual against other senses throughout the process makes all impressions coming from



taste, smell, touch, and hearing, lose their clarity, and then fade in the face of the line, color, and light. Thus, a part of the object and what the object offers becomes a replacement for the whole (Lefebvre, 1991, p.286). However, trying to establish an island of visual literacy in an ocean of blindness will eventually become self-defeating (Arnheim, 1969, p.307).

At this point, it should be known that the world is perceived and experienced as integratedly by the body that varies the senses, not by the singular data in which the sensory data interchanges. As stated by Merleau-Ponty, there is an integrated experience where it is impossible to measure the contributions of different senses in an ordinary individual (Merleau-Ponty, 2005, p.137). Thus the 'data of touch' is not translated into the language of seeing' or *vice versa*—the parts of subject's body are not brought together one by one; this translation and this unification are performed once and for all within the subject (Merleau-Ponty, 2005, p.173). The unextended sensations of sight give the idea of the material object as a result of the synthesis created by combining with the unextended sensations of touch and the other senses (Bergson, 1911, p.47). According to Frampton (2001, p.11), man articulates the world through his body (=“Shintai” as a sentient being that realizes itself through lived-in space). Moreover, Merleau-Ponty (1964, p.18) states that the body establishes the unity of the objects perceived as the system of all holds on the world.

In this context, it is noteworthy that anthropologist Ashley Montagu brought the skin forward to define the integrated structure of the body. According to him, the skin is our oldest and most sensitive organ, our first communication medium, and our most effective protector. Even on the transparent cornea of our eyes, there is a layer of modified skin. Touch is the parent of our eyes, ears, nose, and mouth. The sense of touch differentiates into other senses (Montagu, 1977, p.1). With the expression of O'Neill (2001, pp.3-4), in psychology, haptic perception is a term used to describe an integrated method for understanding three-dimensional space. The word 'haptic,' which means to 'lay hold of' in Greek, is used to describe various sensitivities of the body depending on its position and conditions in the physical environment. This integrated environmental perception system goes far beyond visual-spatial perception and indicates a more complex geographic experience. This form of perception includes the integration of many senses, such as touch, positional awareness, balance, sound, movement, and memory of past experiences.

In this case, it should be emphasized that “we do not just have bodies but are bodies” (Grosz, 2001, p.85). Being a body requires being tied to a certain world. So our body is not only inside the space but also belongs to it (Merleau-Ponty, 2005, p.171). Furthermore, the world articulated by the body is a vivid, lived-in space (Frampton, 2001, p.11). In this context, it is essential to realize that space is also perceived through the body and that it can only exist through the body.

We sense space with our lived bodies (Morris, 1997, p.11). Bergson (1911, p.309) expresses that the virtual action of things upon our body and vice versa constitutes our perception. Moreover, Merleau-Ponty (1964, p.42) states that the act of perceive is to render oneself, present to something through the body. Accordingly, “notions of the body always imply, and in turn, produce, notions of spatiality” (Grosz, 2001, p.35). Morris says we sense space because the very activity of grasping things, of constituting things like things for our body, expresses things as having a place in relation to our bodies. Grasp expresses space, and it shapes our spatial experience (Morris, 1997, p.103).

However, it is observed that the fact that the body is ignored in the space or represented by the dominance of sensory data makes the perception of the space impossible and ultimately threatens its existence. While the structure of the consumption phenomenon focusing on the



eye embodies this situation, the human-space interaction that occurs through the body has made it reduced to seeing in the absence of the body. With the words of Pallasmaa, the eye takes over its hegemonic role in the practice of architecture gradually, both consciously and unconsciously, only with the emergence of the idea of the bodiless observer. By suppressing other senses, and especially the technological extension of the eye and the proliferation of images, the bodily relationship of the observer with the environment is broken (Pallasmaa, 2005, p.27).

Because, as Lefebvre mentioned by itself, the visuality, which is handled alone, is to sublimate and dissolve the body and natural energy in their current form (Lefebvre, 1991, p.299). The fact that architecture adopts the strategy of advertising and persuasion instead of plastic and spatial experience based on its existence causes the buildings to turn into image products without existential depth (Pallasmaa, 2005, p.30). Lefebvre (1991, p.389) explains this situation like that: the world of images and signs is fascinating. This world skirts the problems or submerges them, and then diverts attention from the real in other words from the possible. While this world signifies the space, it also occupies it by substituting abstract space for spatial practice. It eliminates the differences and puts differential signs in their place. So the differences reduced to the signs take the produced differences place.

In this context, we cannot see things as they happen; we can only see the result. That is all we have. When we are successful, all we have is action, the means to achieve it are obliterated. So, matter itself is reduced to the simplest expression, and this real thing is prepared to disappear (Baudrillard and Nouvel, 2002, p.30). Today, it is seen that this simplest expression is oriented towards visuality, and the eye and vision are brought to the forefront. However, "whatever is visible always contains within it the potential to be lost from view" (Robins, 1996, p.130). The person who wants to see a lot at a glance (intuition) can not see anything clearly (Rodis-Lewis, 1993, p.12). With the expression of Lefebvre (1991, p.286), who points out that which is merely visible in fact, can not be seen: The eye relegates objects to the distance and passivity. Which is only seen is reduced to an image, to an icy coldness. The mirror game is generalized. Seeing and being seen to lose their power together by being intertwined. At the end of this process, space acquires a social presence only through an intense, aggressive, and repressive. Only then will it become a visual space, not symbolically, but factually. By the dominance of what is visible entails to substitutions and displacements, it replaces the whole body and eliminates its deficiency. Only what is seen (and visible) cannot be adequately seen. Nevertheless, it is spoken and written more and more.

As stated by Pallasmaa, an architectural work can be experienced not as a series of isolated retinal pictures, but with its integrated material, embodied, and spiritual essence (Pallasmaa, 2005, p.12). However, the gap between to see images and to experience what is seen expands considerably. Here, sight becomes subjectivity, as internal images transform into a platform for imagination. So a little part of this process can be related to concrete specifics of vision (Burnett, 2004, p.53).

In the words of Hassenzahl, the experience is an episode, a chunk of time, stored in memories, labeled, relived, and communicated to others, with sights and sounds, feelings and thoughts, motives, and actions. Experience is a story that emerges from the dialogue with one's own world through action (Hassenzahl, 2010, p.8). At this point, Merleau-Ponty's opinion is remarkable: Experience cannot be separated from the embodiments of the individuals; experience cannot be located separately from the individual. Experience can only be perceived through the extraordinary relationship between the subject, its body, and its world (Landes, 2012, p.xxxi).



In other words, the experience cannot be perceived and evaluated separately from the human and the body. According to Merleau-Ponty, who basically correlates experience with consciousness, being a consciousness, or rather an experience, it requires an inner communication with the world, the "body" and others, and being with them rather than being beside them (Merleau-Ponty, 2005, p.111). Accordingly, Merleau-Ponty points out that there are numerous qualities in our experience, but that these qualities do not mean anything when they are abstracted from the reactions provoking in our body (Merleau-Ponty, 2004, p.60).

It is essential to realize that the lack of meaning caused by abstraction will result in consumption. At this point, according to Baudrillard (1996, p.200) reminding that traditional symbolic objects (tools, furniture, the house), which were the mediators of a real relationship or a situation experienced directly, had obvious traces of this relationship. So they were not arbitrary. Collective or individual, their suitability to human actions and their introversion made them living objects. With the words of Baudrillard, the objects experienced directly cannot be consumed. To be an object consumable, it must first be a sign. However, a relationship that is external and signifies to the present merely is consumable. This relationship is arbitrary and takes its meaning from the abstract and systematic relationship of other sign- objects. Thus, by being personalized within a series, it becomes consumable with its difference, not its materiality.

### **CONCLUSION AND EVALUATION**

The study has been aimed to draw attention to how space has become consumable with today's design approach. This design approach has a structure that emphasizes the visibility of the space, thus causing the space to become a consumption object by ignoring all the values of the space. This approach, which mainly focuses on visibility, not only changes the values for space design but also redefines social life and its relationships. With the expression of Delanty, alienation comes into question both within the self and in the relations between the self and the other (Delanty, 2003, p.133), And also the alienated human being, which is an abstraction, has lost its connection with everything that is specific to the human. The human is reduced to performing an undifferentiated work on indistinguishable objects (Ollman, 1976, p.134).

In this context, the study has tended to reveal how space is consumed while the people become alienated to space and space to people, and at the same time to reveal inquiries about how it cannot be consumed. Accordingly, the fundamental values of consumption have been questioned; the consume-ability of the design in general and of the space, in particular, has been demonstrated; the way of the realization of consumption through visibility has been examined through the places. By this way, it has been seen that:

- Today, consumption is not only related to trading activities but also has become a signifying system. Since consumption requires the subject and the object to realize, the producing individual has turned into the consuming individual, and the concept of an object has been understood as a means of consumption enclosing all abstract and concrete social formations.
- In the consumer culture, where the objects gradually become signs and symbols, space and human becomes a means of consumption and their relations with each other become consumption relations. Spaces like all socio-cultural actions and values are now consumable. This situation has brought the concept of design into the focal point of consumption.
- While the design has become the most basic form of communication that man has established with objects, in today's consumer society, the design is getting a message more than a type of communication. Just as consumer culture has become dependent on signs, the design products produced for consumption have also become symbols.



This situation caused the design products to become consumption means by breaking the vital relationship between the object and its user. Since space, which is the product of the social structure, turns into a consumption object, it has become an asset consumed while it is being produced.

- Consumption has brought the tending towards to vision that is the only sense that can keep up with it. Spaces that are independent of the content and where the visuality is in the foreground are now consumable. While the space design focuses on form and abstraction, it has moved away from the concept of experience. The lack of experience has become the main problem. The fact that vision and image technologies shape social life triggers this problem.
- Seeing is considered the most privileged sense in consumer society. The individual has been reduced to the position of the viewer. While focusing on seeing passivates the individual mentally and physically, the body and other senses are ignored in human-space interaction. In this case, the human becomes alienated from space and vice versa. The particular data obtained through seeing make integrated perception and experience impossible. The solution is to enable the body to participate in the experience as a whole.
- Space can only be perceived and exist through the body. On the one hand, space is made consumable by focusing on seeing and visuality, but on the other hand, it is produced by the body. However, the individual is increasingly characterized as a bodiless observer. So the physical relationships of the individual with the environment are getting broken. This break causes the space to convert into an abstract image. Nevertheless, the integrated existence of space with its abstract (spiritual) and concrete (material) essence requires experience gotten from the multiple relationships between space and body.
- Spatial experience requires communicating with space, the body, and the others. It is essential to realize that the lack of communication results in consumption. With the awareness that the directly experienced space cannot be consumed, it becomes necessary to evaluate many senses that interact and merge with the human body in space design.

As a result, the revealing of today's consumption problem is seen as a part of the solution as well. The data obtained and the inquiries made as a result of this study are expected to contribute to the design discipline in general and to the areas related to space design in particular. It is thought that the evaluations made here will provide querying tools and environments for the designers and instructors who are working on the implementation and vocational education in the field. In this way, it is thought that they will be able to make a significant contribution to the solution for the problem named consumption of spaces through visuality.

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