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U R B A N B R E W E R Y

J E A N E W R I G L E Y

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I have finally crossed the finish line,
thank-you to those who have helped

ABSTRACT

The effects of an increasingly global and mass produced marketplace has led to a change in consumer values. In an attempt to mediate the current marketplace where consumers are beginning to experience exhaustion as their choices continue to increase, the consumer is employing new means of determining value. Value is increasingly being sought by the new consumer beyond the product itself, and includes the consideration of product customisation and honest production practice and promotion. Despite the development of techniques to mediate the current state of the consumption environment, there is a lack of research into how this could be explored through architecture. This thesis argues that architecture can be used to support the changing nature of the consumption environment, through a physical interpretation of the social needs of the new consumer. A reassessment of the environment designed for consumption is necessary, in order to physically facilitate the increase of consumer awareness of consumption habits and the effects of their given choices.

The layout of this research is broken into two main bodies of work. Part one focuses on the architectural proposition through an analysis of literature, whilst part two explores the fundamental facets of the design solution. The new consumer addressed within the literature and alongside the case study and site analysis is translated spatially, throughout this design led research. The architectural application of new consumer ideals within a consumption program has resulted in the design - The Urban Brewery. The brewery program showcases the potentials for social values to be transformed into a spatial dialogue. Successful facilitation of the new consumer is sought through increased engagement between people, product and program. This thesis concludes that architectural integration of social values and spatial organisation is important to the construction of the future consumption environment.

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INTRODUCTION

Part 1

Consumption is among one of the most influential human activities in modern society. Robert and Brenda Vale argue that in embracing globalization we are encouraging the assumption that demands should be met, irrespective of the social and environmental impact of doing so.¹ Donald Bowersox, David Closs and Bixby Cooper suggest that society has embraced the global supply of readily available products². As a result, Barry Schwartz suggests that the consumer has experienced increased levels of anxiety towards making a purchase decision that extend beyond the product itself, resulting in a decrease in personal satisfaction³. He goes on to suggest that the anxiety associated with current consumption behaviour has a great effect on our state of mental health and overall happiness, which has subsequently lead to the adaptation of the consumer⁴.

In response to the increased consumer awareness of the negative effects of globalization, consumption behaviours have begun to change shape. This is evident in the rise of farmers markets and specialist traders⁵ according to Schneider, and the revival of craft industries such as the Craft Brewery. However, there is a disconnection between the social construction of the new consumer and the physical environment designed to accommodate it. The consumption environment of the brewery program is used to explore this design led research project, within an urban context.

1 Robert Vale and Brenda Vale, *Time To Eat The Dog* (London: Thames & Hudson, 2009). Chapter 1, Food, pg 29

2 Bowersox, Donald J., David J. Closs, and M. Bixby Cooper. *Supply chain logistics management*. Vol. 2. New York: McGraw-Hill, 2002.

3 Barry Schwartz, *The Paradox of Choice - Why Less is More* (New York: HarperCollins Publishers Inc, 2004). Pg 5

4 Schwartz, *The Paradox of Choice - Why Less is More*, 5

5 Stephen Schneider, "Good, Clean, Fair: The Rhetoric of the Slow Food Movement", *College English* (National Council of Teachers of English) 70, no. 4 (March 2008), 384-385

This thesis explores why consumption behaviours are changing, what these changes are acting in response to, and how this information can be used to inform a new consumption environment through architecture. Furthermore, how can architecture facilitate and further encourage new means of engaging with consumption. This will be achieved through providing designed opportunities for engagement between facets of consumption and production within a balanced design scheme.

Globalization is introduced within the first section of this review as a catalyst for the changing consumption environment. This introduction provides insight into the disposition of the consumer. A discussion on the current condition of the consumption environment will follow this, depicting marketplace reactions to globalization, such as loss of regionality and changing consumption traditions, as well as the effect this has had on the consumer. The current condition of the consumption environment is described as being a 'result' of a globalizing marketplace throughout the body of this research. This will lead into a discussion on how consumers have responded to marketplace change, and the subsequent effect this has had on the way they consume, and the way they are mediating choice abundance. Through these discussions on the changing consumer and the changing marketplace, new consumer behaviours will be identified and spatially considered in subsequent sections. The new consumer behaviours are used throughout the research as a basis for the consumption demographic of this architectural investigation. New consumers are described as acting in 'response' to the effects of a globalizing within this study.

The new consumer depicted throughout this research is defined by the following characteristics, as compiled by BBMG - global innovators in sustainable business solutions and branding experiences⁶.

- The new consumer is a values aspirational, practical purchaser.
- He or she aspires to purchase with a purpose but is unwilling to make practical trade-off's, especially in a tough economy.
- The new consumer is more likely to adopt sustainable products or services, reward, punish or influence others based on company practices, and publically review products and services.

The second part of the literature review will look at both the social and physical opportunities for architectural intervention with regard to developing a consumption environment appropriate for the new consumer. The following literature discusses 4 examples of marketplace solutions mediating globalization. They have each developed with awareness of the new consumer, in an effort to accommodate the changing consumption environment. Both the 'slow food movement' and the 'craft beer revival' are presented as programs that have developed in response to social awareness of the new consumer. 'Architecture as leverage' as discussed within the consumption context of the winery, and the Prada Flagship NY store, both explore new consumer values through spatial implementation. These examples provide a platform for a physical review of how an awareness of new consumer values can affect the spatial configuration of a given consumption environment.

⁶ Raphael Bemporad and Chris Coulter, "The Aspirational", BBMG, Globescan, 2014, http://bbmg.com/wp-content/uploads/2014/07/BBMG_GlobeScan_TheAspirational.pdf (accessed September 11, 2014).

The three case studies are New Zealand breweries, selected for their range of scale and age, within the relative consumption context of The Urban Brewery. Speight's Dunedin, Mac's Wellington and The Arrow Brewing Company (formerly of Arrowtown) have all operated as entities of production and consumption. They provide valuable direction for the design development of The Urban Brewery, drawing together conceptual findings from the literature review and a programmatic space analysis, grounding the research argument in a working physical context. Their comparisons provide insight into the relationship between the space allocation and the plausibility of their identity values, which is pertinent to this discussion, due to identity value being a key factor of adaptation in the profile of the new consumer.

Part three of this thesis focuses on the development of the design intervention, beginning with a site analysis. The site is located on the shore of Lake Wakatipu, Queenstown - and has a number of existing social and physical attributes for consideration within an urban setting. Queenstown as a site provides this thesis with an appropriate consumption demographic to test the potentials for architectural intervention. As the town operates as a major tourism hub, it provides a unique opportunity to design for mixed use, of both transient and local population, as well as future program development and adaptation potentials. The redefinition of the way society engages in consumption activity is explored in the design outcome of this thesis, through the development of The Urban Brewery as a facilitator of the new consumer. The profile of the new consumer has developed throughout the course of this research, which culminates in the transformation and spatial application of the social needs of the consumer.

The Urban Brewery

REVIEW OF LITERATURE

Part 1

The new consumer has informed the way that producers and businesses operate. The following literature discusses what changes have occurred within the contemporary marketplace, and how these changes can and have shaped the spatial environments for consumption. This review provides both a theoretical and a practical view of the current condition of the consumption environment. Furthermore, it provides a framework for the development of an architecture that is both socially and physically responsive to change with a more sustainable development direction.

CONTEXT

Globalization is placed as the catalyst for the re-development of the consumption environment. The following literature covers the background of this investigation, depicting why and how consumer culture is adapting. Speed, for Stephen Schneider, is one of the premises of 'globalization', which allows people to undertake business at a rapid pace¹, in turn effecting what is being consumed, and how it is being consumed. This has also increased the amount of choice available to the consumer. Schwartz suggests the increased amount of choice for the consumer has caused higher levels of anxiety and stress associated with contemporary consumption². He goes on to argue that the increased level of distress makes it harder to be satisfied with our choices within an abundantly full marketplace³. In a similar manner, Schneider argues that the overload of choice and increased levels of freedom within contemporary society as a result of globalization, has had a negative effect on our state of happiness and mental health⁴. Supermarket shopping is an example of a daily activity that has been transformed into a highly time consuming operation, often leaving the customer searching for the absolute best product from the bounty that lies before them. This has increased the time spent consuming, which Schwartz suggests deters individuals from being engaged in more fundamental aspects of life.

1 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement"*, 393

2 Schwartz, *The Paradox of Choice - Why Less is More*, 44

3 Schwartz, *The Paradox of Choice - Why Less is More*, 181

4 Schwartz, *The Paradox of Choice - Why Less is More*, 5

On the other hand, technical advancements and transportation means have allowed for the development of supermarket shopping online, providing a method of consumption that has decreased the time spent shopping and removed the associated elements of psychological distress. However this method further widens and encourages the divide between consumer and producer, further dislocating the social values of the new consumer. This dislocation is another result of mass production and product standardisation. Grunenberg suggests globalisation has expanded a gap between the two entities, which has resulted in the physical separation between each program, and alters the social conditions of product engagement. Schneider also argues that the areas of production within the food industry seem to be most intimately associated with globalisation⁵, and that the erasing of local traditions of food production and consumption is a reflection of the speed of globalization⁶. Furthermore, the rise in development of shopping malls and department stores for Gruenberg is evidence of the contemporary condition of the consumption environment, transformed from a seller's market to a buyer's market⁷. Schwartz argues that many choices made, particularly with respect to goods and services, can often contribute to a decrease in purchase satisfaction. With endless options and items of desire, the customer has begun to experience exhaustion. According to Grunenberg, this sense of dissatisfaction is a symptom of society's deeper crisis.

5 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement"*, 393

6 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement"*, 394

7 Christoph Grunenberg, "Wonderland: Spectacles of Display from the Bon Marche to Prada," in *Shopping: A Century of Art and Consumer Culture*, ed. Christoph Grunenberg and Max Hollein (Michigan: Hatje Cantz Publishers, 2002), 18

CONTEXT

Thus there are a number of complexities arising as the level of choice increases, which factor into the anxiety and stress that is associated with contemporary consumption as a result of rapid globalisation.⁸ Although technological advancements and mass production means have provided the consumer with an increase in choices, it has also made it increasingly hard for the consumer to find satisfaction with their choices. According to Barry Schwartz, globalization has enabled "...us to control our destinies and to come close to getting exactly what we want out of any situation."⁹ As an American professor of social theory and social action, Schwartz discusses the variables associated with choice abundance in the wake of a globalizing marketplace. He identifies that the burden of regret and increased anxiety experienced within society are some of the pitfalls we incurred as our freedoms and choices increase due to globalization¹⁰, and are evident within the contemporary condition of the consumption environment.

⁸ Christoph Grunenberg discusses the rise of consumer culture in his book 'Shopping: A Century of Art and Consumer Culture'. He suggests that "...technological advancements, industrial mass production, rapidly improving and expanding systems of mass transportation, new methods of communication and increased disposable income" have propelled the development of the globalizing marketplace, and subsequent consumption culture. For Grunenberg, these factors have made it increasingly difficult for small businesses and producers to compete within the modern marketplace, which is largely dominated by conglomerate companies.

⁹ Schwartz, *The Paradox of Choice - Why Less is More*, 3

¹⁰ Schwartz, *The Paradox of Choice - Why Less is More*, 186

As a result of a globalizing marketplace, local traditions of food and consumption practice are being dissolved in support of product range and innovation.¹¹ The loss of product regionality is a particular problem that has been identified as affecting the levels of consumer/product engagement which this research seeks to address. The acceleration of a globalizing marketplace has displayed a shift away from local food traditions, which Schneider suggests is evident within the agricultural business sector. Schneider addresses the manner in which production practice now takes place in his article on the 'Slow Food Movement', where he describes factory farm production that is able to "churn out food that is fast, cheap, abundant and standardized"¹². Through globalization and technological advancements, production such as factory farming, coupled with the speed of transportation, have created a 'supermarket' that is full of available products that are not necessarily in season. Schneider suggests that the modern supermarket is a strong reflection of the rapid pace of globalization¹³. As a response to choice abundance and consumer distress in the wake of globalisation, Schwartz defines two types of consumers that have evolved in response to changing consumption pressures; maximisers and satisfiers. These profiles help to differentiate between the current consumer and the new consumer, and identify 'satisfiers' as the target consumption demographic for this research. He depicts 'maximisers' as being consumers who are constantly searching for the best¹⁴.

11 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 394

12 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 394 -For a similar argument see Goodman, David, E. Melanie DuPuis, and Michael K. Goodman. 2012. *Alternative food networks: knowledge, practice, and politics*. Abingdon, Oxon: Routledge, 37

13 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 394

14 Schwartz, *The Paradox of Choice - Why Less is More*, 79

The excess of choice available fuels this consumer, providing them with the means to seek out the products that best meet their needs. He describes 'satisfiers' as being content with "something that is good enough"¹⁵. They are able to make a purchase decision more easily, and are able to personally value commodity items within a bigger picture. Schwartz believes that the standards set by the 'maximisers' can result in great dissatisfaction, playing "a causal role in people's unhappiness"¹⁶. In a similar way to Schwartz, Thorpe cites the work of Stewart Walker who suggests that some consumers and producers put too much emphasis on products being 'perfect looking'¹⁷. Walker suggests that perhaps 'good enough' products may help to slow the pace of change, especially if the products are "built with local, often recycled, materials supplemented by limited globalized components"¹⁸. The characteristics of the 'satisfier' consumer described by Schwartz are more in line with this idea. Schwartz concludes that learning simply how to satisfy one's needs is an "important step not only in coping with a world of choice but in simply enjoying life"¹⁹, and proposes that this will be an important idea to grasp in order to mitigate a major contemporary source of distress²⁰.

15 Schwartz, *The Paradox of Choice - Why Less is More*, 79

16 Schwartz, *The Paradox of Choice - Why Less is More*, 86

17 Ann Thorpe, "Design's Role in Sustainable Consumption," *Massachusetts Institute of Technology Design Issues* 26, no. 2 (2010), 10, Stewart Walker, *Sustainable by Design* (london: earthscan, 2006)

18 Ann Thorpe, "Design's Role in Sustainable Consumption," *Massachusetts Institute of Technology Design Issues* 26, no. 2 (2010). Page 10, Stewart Walker, *Sustainable by Design* (london: earthscan, 2006)

19 Schwartz, *The Paradox of Choice - Why Less is More*, 86

20 Schwartz, *The Paradox of Choice - Why Less is More*, 221

CONTEMPORARY CONDITION

The two consumer groups described by Schwartz articulate the transition of the consumer, from developing as a result of an increasingly global marketplace, toward acting in response to the current condition. The articulation of a new consumer group reflects the respondent consumer group, and has been identified to provide a user profile for The Urban Brewery. The characteristics of the new consumer reflect an adaptation of social values, evident within the development of the consumption environment is explored further in the next section.

The needs of the consumer have begun to evolve in response to the changing nature of the globalizing marketplace. A consumer who seeks multifaceted value, and is able to employ self-reflection as a means of mediating choice abundance is depicted as being a new consumer. With globalization acting as the catalyst for the development of a new consumer group, there are new traits and behaviours for producers and consumption facilitators to understand. Gruenberg cites the work of Karl Marx, who suggested that the reflection of the “social character of [men’s] own labour”²¹ within a product to be an important factor in determining the value of a commodity item. Further to this reflected ‘social character’, in a more contemporary light, Schwartz claims that consumers who are able to reflect on what is important to them, and what is important about a particular decision, “and what the short and long range consequences of the decision may be”²², are able to justify their choices more clearly. Therefore, they may provide themselves with personalized constraints, to aid them in making a valued purchase decision/choice.

For the purpose of this thesis, ‘sustainability’ is defined through Stuart Walkers understanding of sustainable consumption, which is physically depicted by the development of ‘enduring products’²³. Ann Thorpe depicts Walkers stance and suggests that sustainable consumption can be sought via “...informed choices, (better products to choose) and inner growth (de-emphasis of appearance)”²⁴. Thorpe discusses sustainable consumption, specifically addressing the role that design can play within the consumption environment, through increasing product engagement.

21 Christoph Gruenberg, “Wonderland: Spectacles of Display from the Bon Marche to Prada,” in *Shopping: A Century of Art and Consumer Culture*, ed. Christoph Gruenberg and Max Hollein (Michigan: Hatje Cantz Publishers, 2002), pg 17, Karl Marx, ‘Capital’ – vol 1 pg 45-47

22 Schwartz, *The Paradox of Choice - Why Less is More*, 75

23 Stuart Walker, “Sustainable by design: Explorations in theory and practice”. Routledge, 2012, 20

24 Thorpe, “Design’s Role in Sustainable Consumption,” 10-11

She argues that it is through the process of consumption that we continually construct and reconstruct ourselves through the acquisition of goods, in order to “project our identities and social relationships”²⁵. Schwartz argues that a consumer, who is able to make a purchase decision using self-reflection, will consider how the given choice will reflect their identity and personal values²⁶, allowing them to eliminate and narrow the options available. Furthermore, a conscious consumer will be able to accept that “perhaps none of the available alternatives are satisfactory, and that if [they want] the right alternative, [they] may have to create it”²⁷.



Figure.2: 'The New Consumer'- old consumer vs new consumer, BBMG

25 Thorpe, "Design's Role in Sustainable Consumption," 13
 26 Schwartz, *The Paradox of Choice - Why Less is More*, 75
 27 Schwartz, *The Paradox of Choice - Why Less is More*, 75

Schwartz explores how consumers are mediating current consumption trends, through articulating their particular choices through the use of constraints, such as self-reflection. Schwartz suggests that this allows for “less self-doubt, less of an effort to justify decisions, more satisfaction, and less second guessing of the decisions once made”²⁸. Mediating the psychological consequences of a globalizing marketplace and reflecting the attitudes of the ‘satisfiers’ discussed previously. The self-imposed constraints put in place by the new consumer offer an opportunity for the architectural intervention to respond to the values reflected by the new consumer.

As technical approaches begin to take over the consumption environment, they are reducing user participation, for Thorpe this means the consumers are subsequently being robbed of “the chance to tune into their consciousness”²⁹. In order to negate the effects of technical advancements eroding the place of people, Thorpe suggests that products and activities that we are able to put energy into, will in return provide “enjoyment, learning and creativity”³⁰, essentially aiding the personal growth of the individual. Thorpe discusses the introduction of “enabling” solutions that “move the user from a passive to an active role as co-designer”³¹. Thorpe proposes that products capable of returning and enhancing pleasure via active participation provide a social and physical way for consumers to gain more beneficial and substantial satisfaction, out of their products and consumption experiences.

28 Schwartz, *The Paradox of Choice - Why Less is More*, 141
29 Thorpe, “*Design’s Role in Sustainable Consumption*,” 11
30 Thorpe, “*Design’s Role in Sustainable Consumption*,” 13
31 Thorpe, “*Design’s Role in Sustainable Consumption*,” 11

Robert and Brenda Vale also discuss the benefits of engaging in 'productive pastimes' in their investigation into sustainable living practice, specific to New Zealand. Like Thorpe, they suggest that being involved in the process of production at any scale has the ability to change us from a society of passive consumers into a society of active producers, whilst simultaneously improving our skill level and knowledge base.³² Gardening and cooking are examples put forward by the Vale's as dual-purpose activities, which can provide entertainment, exercise and further encourage self-sufficiency. The Vale's also discuss the spatial applications for more sustainable building practice with respect to the user as opposed to the technical. They argue for shared use and facilities, in order to provide longevity of building life. In this instance, finding satisfaction through social and physical engagement with products and people can be developed into a spatial conversation between building and user, further enhancing facets of experience. Furthermore, the adaptable and responsive nature of the Vale's proposal expresses a form of building endurance, discussed by Walker as a component of sustainable design.³³ The encouragement and provision of engagement within the design solution of this thesis will work toward the development of a future consumption environment which is a fit with the new consumer. Active participation in the production process is a facet of both social and physical dimensions, and is a necessary architectural application for this research.

32 Vale's, *"Time To Eat The Dog"*, 318-319

33 Vale's, *"Time To Eat The Dog"*, 71

Another factor affecting the satisfaction of the consumer is the perception of quality. According to Virtunai and Zucchella³⁴ there are more factors than ever affecting the perceived value of goods. For the consumer, this impacts the purchase decision-making process, and for the trader it impacts the levels of engagement a product and its selling environment must provide, in order to stimulate and satisfy the consumer. Consumption relies on the relationship between the consumer and the producer, without this connection trade ceases to exist. Architecture is the common factor between the two parties in a physical setting, providing a platform for the communication of product value, and a volume for the consumer to engage in an experience and make calculated purchase decisions within. Therefore considered design intervention has a pertinent connection to the development of the consumption environment of the future.

Virtuani and Zucchella suggest that as consumers become increasingly aware of the social and environmental attributes of a product³⁵, the trader must pay closer attention to the psychological and aesthetic image of the given item. Therefore, responsive and reflective architectural intervention has the potential to mediate the current condition of the consumption environment. Such architecture develops a robustness through its responsiveness that not only allows the intervention to adapt to current consumption culture, but to ensure a constant dialogue in which future change is supported.

³⁴ Elisabetta Virtuani and Antonella Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," in *4th International Conference of the Academy of Wine Business Research* (Siena, 2008), 3

³⁵ Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 3

mediation

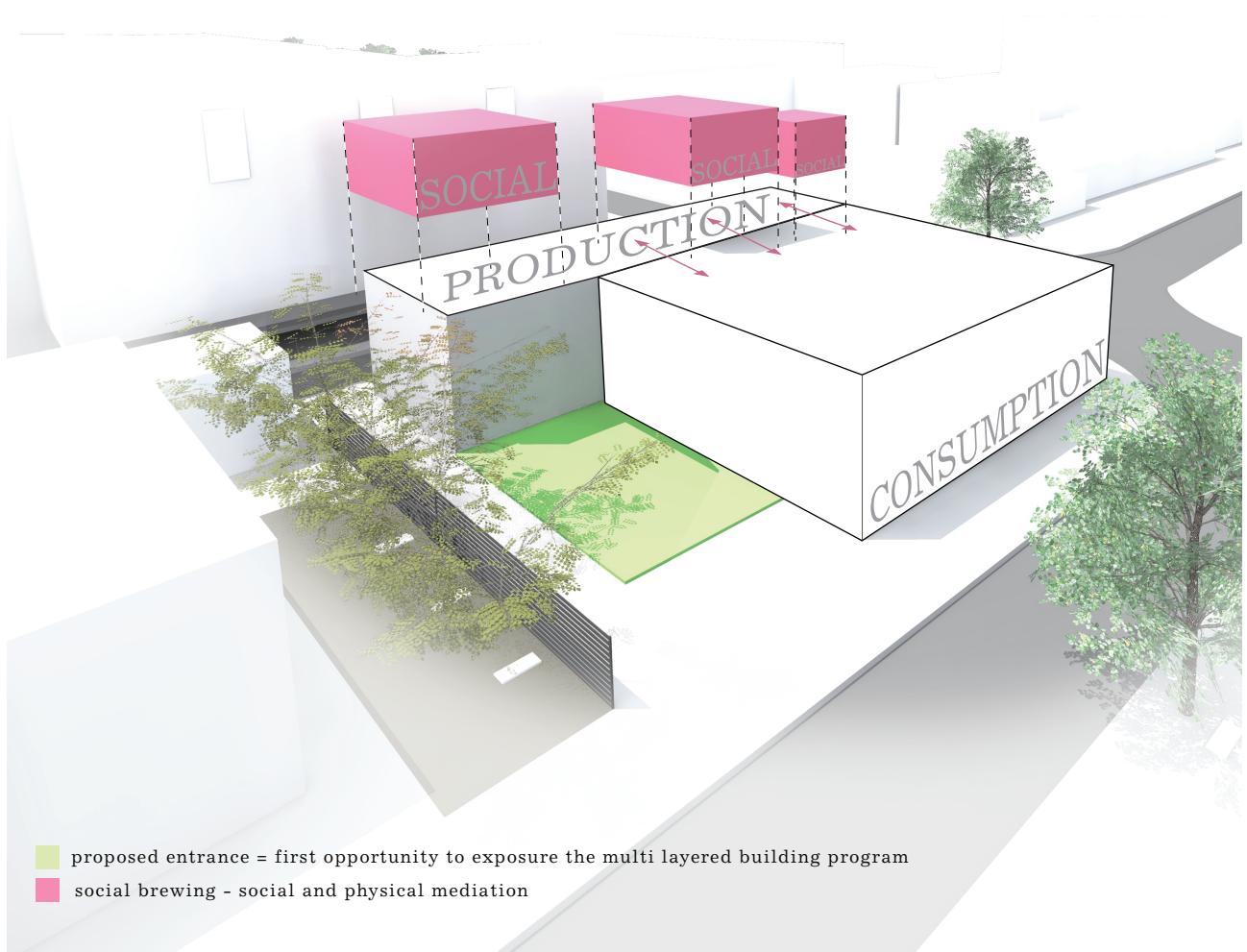


Figure.3: 'Mediation' concept diagram, authors image

The development of a new user profile is underpinned by a reassessment of 'value'. Virtuani and Zucchella discuss the behaviours and desires of a new consumer group, physically exploring what factors can affect experience, with specific respect to the wine industry. In relation to this research paper, discussion of literature within the context of wine is used as both a physical and social precedent. Virtuani and Zucchella describe how consumers have changed "along with lifestyle, food integrity, ethical and ecological sustainability factors (and) electronic communication"³⁶ which has advanced the demand for quality and customization. They suggest that in the context of the purchase of wine, consumers have become more "selective, careful, wise and disloyal"³⁷. The new consumer has begun to mediate choice abundance through adopting new consumption behaviours and strategies, reflecting an increased awareness of the connection between goods acquisition, and our identities³⁸. A shift in the nature of the consumption environment is taking place through the responsive evolution of the 'new consumer'.

The most fundamental application employed by the new consumer for Virtuani and Zucchella is the use of self-reflection as a means of mediating product choice, which has resulted in the adaptation of the perception of value. The reassessment of consumer value displayed throughout this review of literature identifies that the new consumer is aware of the dislocation between the producer and the consumer. The new consumer is also conscious of the value of local product, and can perceive the loss of local food and consumption traditions.

³⁶ Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies, 3

³⁷ Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies, 3

³⁸ Thorpe, "Design's Role in Sustainable Consumption," 13

The new consumer expects quality and customisation, and perceives value on levels that extend beyond the product itself. Psychological and aesthetic attributes are becoming increasingly important to the new consumer, along with aspects of health, social and environmental factors. Furthermore, the new consumer understands that if a product is not satisfactory, that they themselves may look to create it. In understanding that the new consumer informs the culture and processes of the consumption environment, it can be understood that there is a need for the values of the consumer to inform the spatial environment designed to facilitate and encourage new means of engaging with consumption.

SECTION TWO

Part one gave an overview of current literature, providing an understanding of the context in which consumption culture has developed in the wake of mass production. Furthermore, part one discussed the evolution of the new consumer, who in response to a dissatisfying consumption environment has found new ways of mediating the contemporary consumption setting. The problems identified provide new imperatives for traders to consider, such as the proximity between the producer and the consumer¹, the importance of local food and consumption practice², the changing factors that affect 'value' such as customization and a greater awareness of the social and environmental impacts³ of their choices. This section looks at areas within the environmental contexts of food, beverage and retail. The programs selected for review are each examples of social and physical marketplace responses. Beginning with a look into the dimensions of the 'slow food movement', as a social program, exhibiting an awareness of new consumer values. Each program selected for review is an active solution responding to the characteristics of the new consumer and showcasing how the built environment can further facilitate and encourage consumption changes through architectural intervention.

1 Grunenberg, "Wonderland: Spectacles of Display from the Bon Marche to Prada," 18

2 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 394

3 Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 3

As the new consumer has evolved, greater research into and understanding of new avenues of marketing and branding have aided the marketplace developments in response to changing consumption behaviours. The 'slow food' movement is an example of a marketplace development that reflects changing consumption trends and consumer behaviours. This review examines how developments such as 'slow food' are acting in response to the changing consumer. Like the 'slow food movement', the 'craft brewery' revival is another example of a program responding to the social needs of the new consumer. The brewery program is explored as the subject for design investigation of this research, and its discussion within this review introduces a program operating in both a social and physical capacity with a spatial identity. Following this, the use of architecture as a form of marketing 'leverage', and Rem Koolhaas's 'Prada' building are used to explore the physical application of new consumer values, within a spatial dimension. The following literature discusses the realistic application of new consumer values within existing consumption programs.

THE SLOW FOOD MOVEMENT

As the values of the new consumer have begun to penetrate existing consumption environments, there has been a shift in the development direction of consumption programs. The 'slow food' movement is an example of a program that has gained momentum as a result of an awareness of new consumer values. It provides this research with an introduction into marketplace adaptations, acting within the consumption environment. We are witnessing a change in the culture of consumption, and subsequently in the spatial environment of consumption, as is evident in the rise of organic labels, local farmers markets and specialized traders⁴. Schneider looks at the origins of the 'Slow Food' movement in his publication 'Good, Clean, Fair', and suggests that the redefinition of gastronomy reflects a "slow turn away from industrial food in the marketplace"⁵. He primarily discusses the work of Carlo Petrini, the founder of the 'Slow Food' movement, which evolved in Italy in the 1970s. Petrini articulates the principles that govern and guarantee products of 'slow food' in three words, 'Good, Clean, Fair'⁶. In his view, food should be reflective of its connections to geographical and cultural regionalism, and be both sustainable and socially responsible in its production⁷. As well as being geographically connected and reflective of good, clean and fair production means, the 'slow food' movement advocates living life at a more relaxed pace, and campaigns for a change in the way we engage with the world.

⁴ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 384-385

⁵ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 384-385

⁶ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* Pg 390, (slow food nation 93)

⁷ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 390

The discussion of engagement through greater connections to both place and product put forward by Schneider provides a spatial direction for consideration. Furthermore, it connects the framework of the 'slow food movement' with the ideals of the new consumer, as depicted in part one of this review. The work of Petrini as a founder of the 'slow food' movement has laid the foundations and further encouraged the development of other slow living groups, including 'slow design'. Thorpe discusses the pace of contemporary lifestyles within the context of 'slow design' as reducing "our time both for internal reflection and connection with others"⁸. However 'slow design' she suggests does not necessarily involve refusing the fast life⁹, but is rather about devoting energies to explore "new means of intervening in the food industry and organizing in defence of good, clean and fair food"¹⁰. Schneider suggests that the "slow style is about thinking through the pace at which we live"¹¹ advocating "...new relationships between individual consumers, the communities in which they live, and the food and producer communities on which they depend"¹². In considering the factors of value identified within part one of this review, the application of the ideals of the 'slow food movement' can extend beyond the consumption demographic, advocating new relationships between entire layers of the social community. Furthermore, the emphasis on quality of production is a factor effecting the level of satisfaction of the new consumer, and 'slow food' as a precedent program showcases this ideal.

8 Thorpe, "Design's Role in Sustainable Consumption,"⁹

9 The slow life utilizes technology to enhance the speed of communication, transport and daily life, according to Thorpe.

10 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 395

11 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 395

12 Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 399

THE SLOW FOOD MOVEMENT

'Slow food' is produced in a manner that is socially responsible, sustainable and of good quality. These factors can aid the consumer in making a more informed purchase decision because of what the product itself represents, showcasing a shift towards the values of the new consumer. Therefore 'slow food' can be employed to mediate the current consumption environment and provide increased purchase satisfaction. This is through fulfilling new consumer prerequisites such as the "value of local product" and also to "mediate product choice" through moral self-awareness. Schneider argues that through "linking consumers and producers, and small scale producers to other producers, 'Slow Food' projects revitalize local culinary traditions as means of transforming globalization"¹³. Schneider then discusses how tradition in this context should be understood as a means of contesting "real subsumption in the interests of local cultures and economies"¹⁴, rather than as a retreat from global capitalism, and that a reassessment of the importance of tradition can be used to mediate the effects of globalization, and re-localize production interests. Through community and school gardens, farmers markets and specialist traders, Schneider claims that there are opportunities to educate the consumer on the production of their sustenance, and to further "persuade them to seek out those products that are good to eat and good to think"¹⁵.

¹³ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 399-400. Grunenberg discusses globalization previously as being responsible for an increase in the separation between the producer and consumer.

¹⁴ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 399-400

¹⁵ Schneider, *"Good, Clean, Fair: The Rhetoric of the Slow Food Movement,"* 397

integrated systems

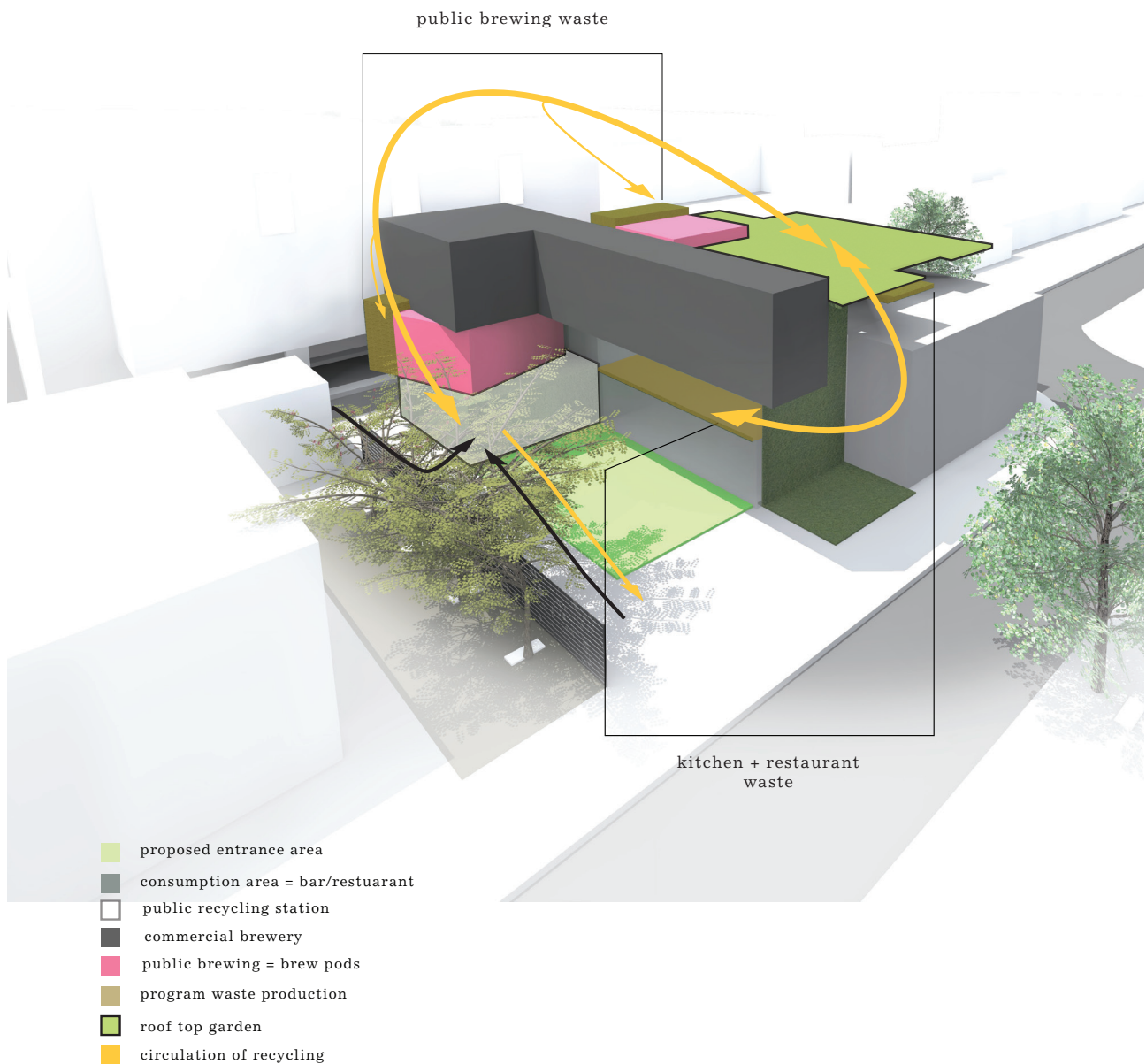


Figure.4: 'Concept'- building program integration, authors image

THE SLOW FOOD MOVEMENT

In a similar manner, Petrini discusses how 'slow food' is based on a concept of community, and that it aims to foster and restore "a sense of communitarian belonging and (reinforce) it through meetings, assistance, exchange, and gifts"¹⁶. The exchange noted here by Petrini has the opportunity to be transformed into an architectural exchange, fostering notions of community between the consumers, the producers and dimensions of the program. Petrini has categorized the 'slow food' movement as a social movement¹⁷, and he highlights the importance of it being experienced through sensorial engaging means in order to further educate the consumer. Thorpe describes the social needs of the new consumer as also including "participation, belonging and affection, and personal needs include understanding, creativity, authenticity and freedom"¹⁸. Through the responsive organisation of building functions, the social needs of the new consumer can be facilitated and enhanced, this thesis argues through architectural intervention. Providing the opportunity for users to participate with the consumption program itself would encourage the user to engage with the process of production, and the spatial environment, meeting the needs of the new consumer. Figure 4 depicts potential elements of exchange within the Urban Brewery program, between a public recycling area, the building energy waste, and a roof top garden.

16 Schneider, "Good, Clean, Fair: The Rhetoric of the Slow Food Movement," 397, (191).

17 Schneider, "Good, Clean, Fair: The Rhetoric of the Slow Food Movement," 396

18 Thorpe, "Design's Role in Sustainable Consumption," 8

CRAFT BREWERY REVIVAL

The revival of the craft brewery is discussed by Glenn Carroll and Swaminathan Anand in their journal article on the micro-brewery movement, as being a reaction "...against [the] mongrelisation of beer"¹⁹. They also note that the emergence of speciality breweries such as craft breweries to have "...coincided with a newly salient set of production preference dimensions"²⁰. Thus the craft beer revival is depicted as having developed in response to the current condition of the consumption environment. It provides the research subject area with grounding as it connects the ideals of the new consumer and the slow food movement with a working program, to further test the potentials for architectural intervention.

With regard to New Zealand's brewing history, Michael Donaldson author of 'Beer Nation' describes that the industrialization and expansion of the early twentieth century saw the development of both Lion Breweries (formerly NZ Breweries) and Dominion Breweries,²¹ who by 1981 had eroded away New Zealand's great brewing tradition. Today these breweries are foreign owned, "gobbled up by the growing trend towards a uniform global beer culture which dictates that the vast bulk of the beer sold around the world is a variation of Heineken or Stella Artois"²². The rise of mass production is also responsible for the death of many local breweries throughout New Zealand, and regrettably as a result, much of the architectural history and heritage of one of our oldest industries has been lost²³.

19 Glenn Carroll, and Swaminathan Anand, "Why the Microbrewery Movement? Organizational Dynamics of Resource Partitioning in the US Brewing Industry." *American Journal of Sociology* 106, no. 3 (2000), 725

20 Carroll and Anand, "Why the Microbrewery Movement? Organizational Dynamics of Resource Partitioning in the US Brewing Industry." 725

21 Michael Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer* (Auckland: Penguin Group, 2012), 209

22 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 11

23 Geoffrey Thornton, "Brewing," in *New Zealand's Industrial Heritage* (Wellington: Reed, 1982), 59

An example with close geographical connection to The Urban Brewery development is that of Buckham's Brewery shown in figure 5, which formerly stood on Queenstown's waterfront. The consequence of supporting 'product range and innovation' over more localized production saw the state of New Zealand's beer industry become "mass produced, bland, weak and homogenous"²⁴ according to Conrad Bollinger, author of 'Grog's Own Country'. Thus with the increase of choice made available through improved means of transportation and technology, the independent producers have been further discouraged from competing within the mass production marketplace. This provides insight into how the marketplace has developed through globalization, and what affect this has had on the product made available, and deemed successful.

²⁴ Donaldson "Beer Nation : The Art & Heart of Kiwi Beer", 155, see also Conrad Bollinger *Grog's own country*, Price Milburn, 1959



Figure.5: *Craft Brewery Revival* : Thornton, Geoffrey G. 1982.

A specific example of how satisfaction has been sought by the producer and supported by the consumer is the rate at which micro-breweries are beginning to erode the “dominant base of the big two brewers, with more niche brew-pubs and micro-breweries”²⁵ springing up in New Zealand, as has been witnessed by Ralph Bungard, president of the Brewers Guild. Since 2011, the number of breweries in New Zealand has almost doubled, and responsible for this rise is the increase of small craft breweries²⁶. It is evident within the brewing industry in New Zealand that ‘choice abundance’ has affected the rate of expansion and success of conglomerates breweries, not independent breweries, which has subsequently led to homogeneity of the New Zealand beer industry. However it is against this backdrop that a myriad of microbreweries have been established. Their rapid development supports the argument put forward by Schwartz, that the consumer is beginning to rethink their consumption choices. Donaldson suggests that ‘beer miles’ are an interpretation of the current interest in ‘food miles’ and source locality. He discusses how the brewing industry in New Zealand is getting ‘hyper local’, and he believes it is acting as “an antidote to what’s happening to beer at a global level”²⁷. As a result of the consumer having a renewed interest in local production, microbreweries have increased in popularity. Micro brewing as described by Rodger Pink of Pink Elephant Brewery is unique because it is essentially a mixture of art, craft and science, and the boutique beer consumer has a genuine interest in the production process²⁸. In attaining a closer connection between the producer and the consumer, there is an introduction of more physical environmental elements.

25 Donaldson “Beer Nation : The Art & Heart of Kiwi Beer” , 156

26 Hannah Lynch, “Craft Beers Lead Uptake in NZ Breweries,” *Business Desk*, New Zealand Business and Finance, August 2, 2013, <http://nz.finance.yahoo.com/news/craft-beers-lead-uptake-nz> (accessed August 2, 2013)

27 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 214

28 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 123

In order to support renewed interests of the consumer, the Urban Brewery program must consider the level of engagement between the consumption and production facets of the program. The greatest level of integration possible between the two elements would be for them to merge, whereby the producer and the consumer become one in the same. Historically within New Zealand the consumption of beer has taken place within bars that “had no furniture and no entertainment because these were distractions from the core activity”²⁹, the consumption of alcohol. However with a shift in consumer values, the new consumer is more likely to be encouraged by building activity and engagement. Danny Philips of Lion Breweries compares the physical environments of the brewery and the winery, and suggests that providing a physical environment to visit and consume within is very valuable. He discusses how the design of a craft brewery could benefit from providing a more immersive environment for consumption, more in keeping with that of the winery, that has a story, romance and strong regional roots all on display for the consumer³⁰.

These moments of exchange provide the consumer with something more to talk about, and emphasise the important role that place identity has in adding value to the consumption environment. Philips believes that like wine, craft beer has a strong story and heritage³¹, thus the brewery could benefit from a more spatially accommodating consumption environment. Beyond the dimension of architecture, there are many influencing leverage factors that will be further discussed in the next section, capable of building a successful physical environment for the place of consumption.

29 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 43
30 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 214
31 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 214

CRAFT BREWERY REVIVAL

Donaldson notes, “With the rise of craft breweries there has been a return to some of the more traditional practices”³² of both beer production and consumption. For example there has been a return to using wooden casks for beer conditioning, and the use of old-fashioned hand pumps as opposed to the more contemporary pressurised pump system. However, unlike a winery, the brewery commonly operates in isolation from its consumption base, which is physically dislocated from the brew source. Historically beer was consumed within the “shadow of the brewery [which] talks to the fact that beer is best consumed fresh”³³, because it had to be. But with the conditioning and transportation of beer no longer being major factors, breweries became physically distanced from their consumers. However, the winery operates not only as a place of production, but also a place for tourism, and through the use of leverages such as winery architecture it is possible to introduce “new sources of income for the host firms, which are related to the hospitality and also to the sale of other local products and services”³⁴, as is also appropriate for the Urban Brewery. Donaldson discusses how the craft label Monteith’s has placed greater emphasis on tourism over the last few years³⁵. The Monteith’s brewery has become an iconic landmark of the West Coast, and in bringing the brand back to a smaller scale they have opened up their brewery for visitors, and provide a more experience based consumption environment. This reflects an awareness of the values of the new consumer, and emphasises the potentials for exchange between program entities to provide increased engagement and experience satisfaction. Furthermore, it is an example of how the physical environment can be used as marketing leverage, to enhance and offer the new consumer a more valued product and experience.

32 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 27

33 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 25

34 Virtuani and Zucchella, “New Leverages in Customer/Place Oriented Wine Branding Strategies,” 5

35 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 91

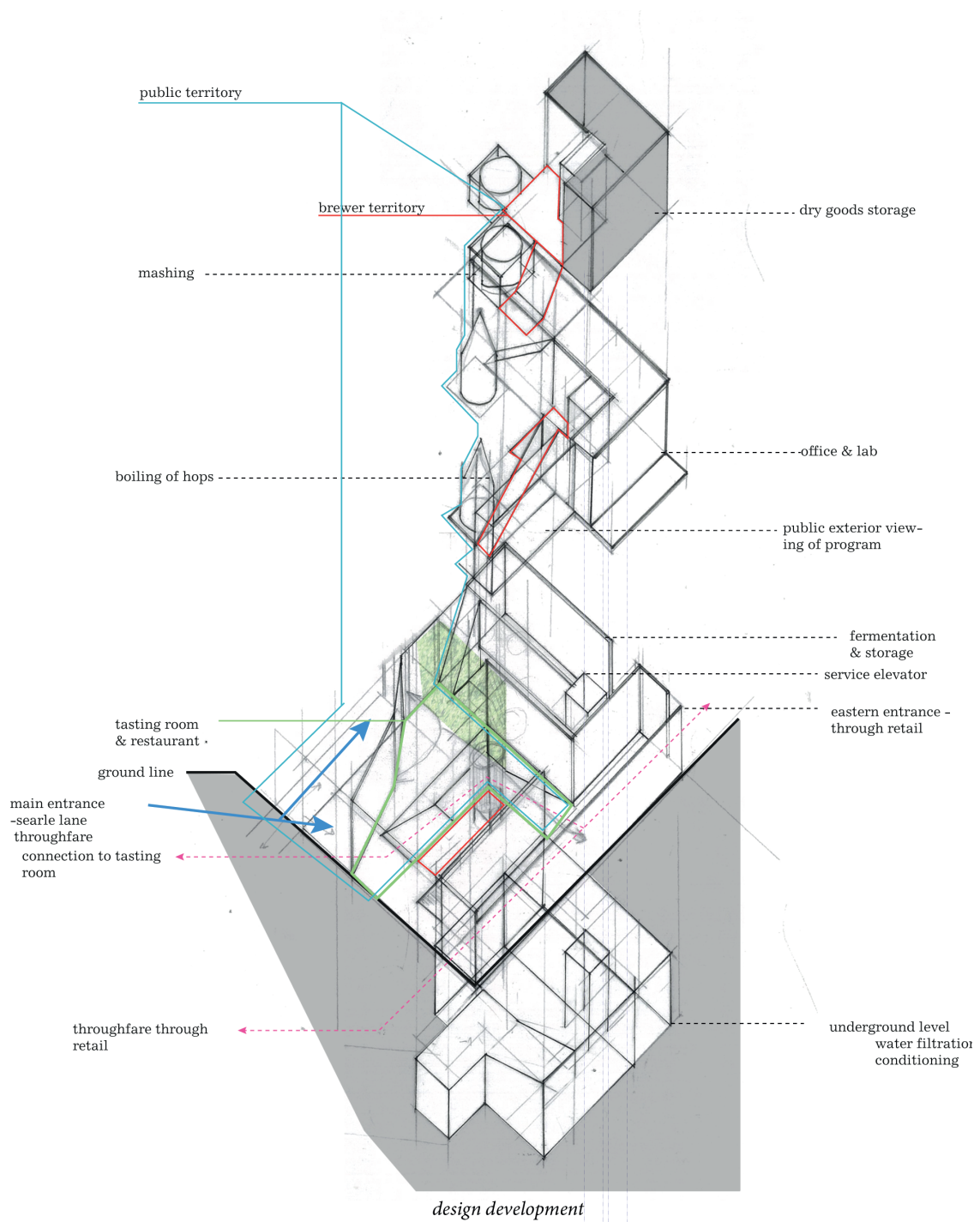


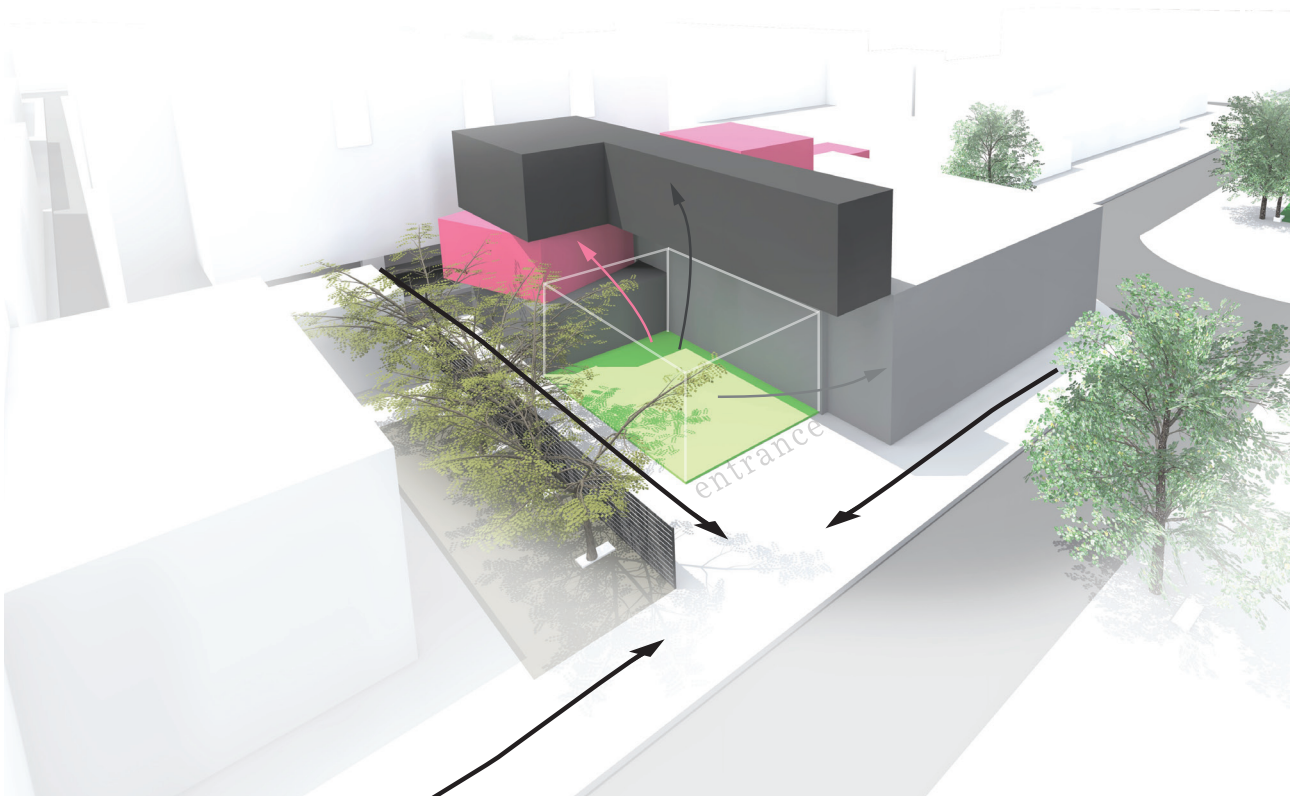
Figure.6: Gravity Brewery Concept sketch, authors image

In this section the use of marketing leverage is discussed, showcasing the potentials for architecture to provide an extension of product value. 'Leverages' are factors that can be implemented within marketing strategies in order to facilitate the emergence of changing trends, such as the new consumer behaviours that are reshaping the contemporary marketplace. Architecture and landscape are two examples of leverage opportunities, which are discussed in this section. Virtuani and Zucchella use the term leverage throughout their paper, and explore the leverage opportunities possible through architecture and landscape in the context of a winery. Architecture, they suggest, can provide the platform for the development of a "unique complete experience, made of product tasting, landscape enjoyment and innovative wine architecture appreciation"³⁶. Branding through architecture is capable of defining and manipulating the perceptions of a customer, and has the ability to affect product values. The product itself can become more significant through the use of marketing leverages such as architectural design, which in turn can add value to the product and transform it from a standardized product to a product rich in meaning of place and space³⁷. However, as the values of the new consumer suggest an increased awareness of the quality and customisation of a product, true integrity of place and product needs to be transparent to satisfy the future consumption demographic. This means an increased level of transparency is needed between the marketing and the true identity of the product, as the consumer becomes more concerned with integrity of experience as they seek value.

³⁶ Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 2

³⁷ Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 4

exposure



- proposed entrance = first opportunity to expose the multi layered building program
- consumption area = bar/restuarant
- site circulation
- commercial brewery
- public brewing = brew pods

Figure.7: 'Exposure' concept diagram, authors image

This can be developed spatially through the integration of different functional programs and the shared use of building elements showcasing physical transparency of building use that can extend into the materiality of the building. Virtuani and Zucchella suggest that the constructed environment of the winery is one of the fundamental components of its branding strategy³⁸, as was discovered through their case study analysis³⁹. They describe the culmination of building and program elements of winery architecture as being capable not only of communicating the product, but the story, the process and the business philosophy⁴⁰. Through attention to detail and engaging multiple senses, the built environment designed for consumption, can play an important role in facilitating the engagement of the consumer⁴¹, and the relationship between consumption and production. Furthermore, the interaction between form and the consumer is described by the journal of retailing to be an increasingly pivotal notion of the future consumption environments⁴². Grunenberg describes the place of 'spectacle' with regard to consumption, and looks towards the presentation of product, through styling, branding and packaging, and suggests that this transition of marketing strategies has also challenged the identity of commodity items. Architecture for Grunenberg, has the potential to facilitate the needs of the new consumer, through a dialogue that physically and spatially mediates between production and consumption components, communicating the ideals of the merchandise. The built environment designed to facilitate the new consumer will be reflective of the contemporary marketplace, and in turn the 'new consumer'.

38 Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 5

39 *Figure 8* is a reference to the case study work of Virtuani and Zucchella.

40 Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 5-6

41 Robert Kozinets, John Sherry, Benet DeBerry-Spence, Adam Duhachek, Kritinee Nuttavuthisit, and Diana Storm. "Themed flagship brand stores in the new millennium: theory, practice, prospects *Journal of Retailing* 78, no. 1 (2002), 28

42 Kozinets, Sherry, DeBerry-Spence, Duhachek, Nuttavuthisit, and Storm. "Themed flagship brand stores in the new millennium: theory, practice, prospects, 28



Figure.8: Marchesi Antinori Winery taken from :<http://www.antinorichianticlassico.it/#cantina-architettura>

PRADA

An example that reflects physical developments within the retail environment is the Prada New York Flagship Store. Designed by Rem Koolhaas, this piece of contemporary retail architecture experiments with new means of consumer engagement. The factors discussed within part two of the literature review culminate in the discussion and execution of the Prada building. Friedberg suggests that projects such as Prada have developed out of a need to provide the customer with a more immersive environment for consumption⁴³, which Schwartz, Thorpe and Schneider have also suggested. This section looks at how Rem Koolhaas has developed an architecture that facilitates the needs of the new consumer.

Virtuani and Zucchella have discuss the levels of engagement necessary in order to stimulate and satisfy the new consumer⁴⁴. They suggest that 'value' is sought via multiple platforms, and that the contemporary marketplace calls for experience orientation in order to satisfy the 'new consumer' group. This has altered the shopping experience to "involve the entire sensorium, appealing to the hearing, smell, touch (and) taste"⁴⁵, reiterating a consumption environment that values multidimensional engagement. Grunenberg describes the architectural identity of the Prada retail environment to be an important factor in the success of the business⁴⁶. This has meant developing a new kind of shopping environment, where "art, architecture, fashion and commerce are bought together"⁴⁷, the result being the creation of an event, and an epicentre for consumption.

43 Friedberg, "'Therefore I Am' : The Shopper-Spectator and Transubstantiation through Purchase," 65

44 Virtuani and Zucchella, "New Leverages in Customer/Place Oriented Wine Branding Strategies," 6

45 Friedberg, "'Therefore I Am' : The Shopper-Spectator and Transubstantiation through Purchase," 65

46 Grunenberg, "Wonderland: Spectacles of Display from the Bon Marche to Prada," 20

47 Mark C. Taylor, "Duty-Free Shopping," in *Shopping: A Century of Art and Consumer Culture*, ed. Christoph Grunenberg and Hollein Max (Michigan: Hatje Cantz Publishers, 2002), 51

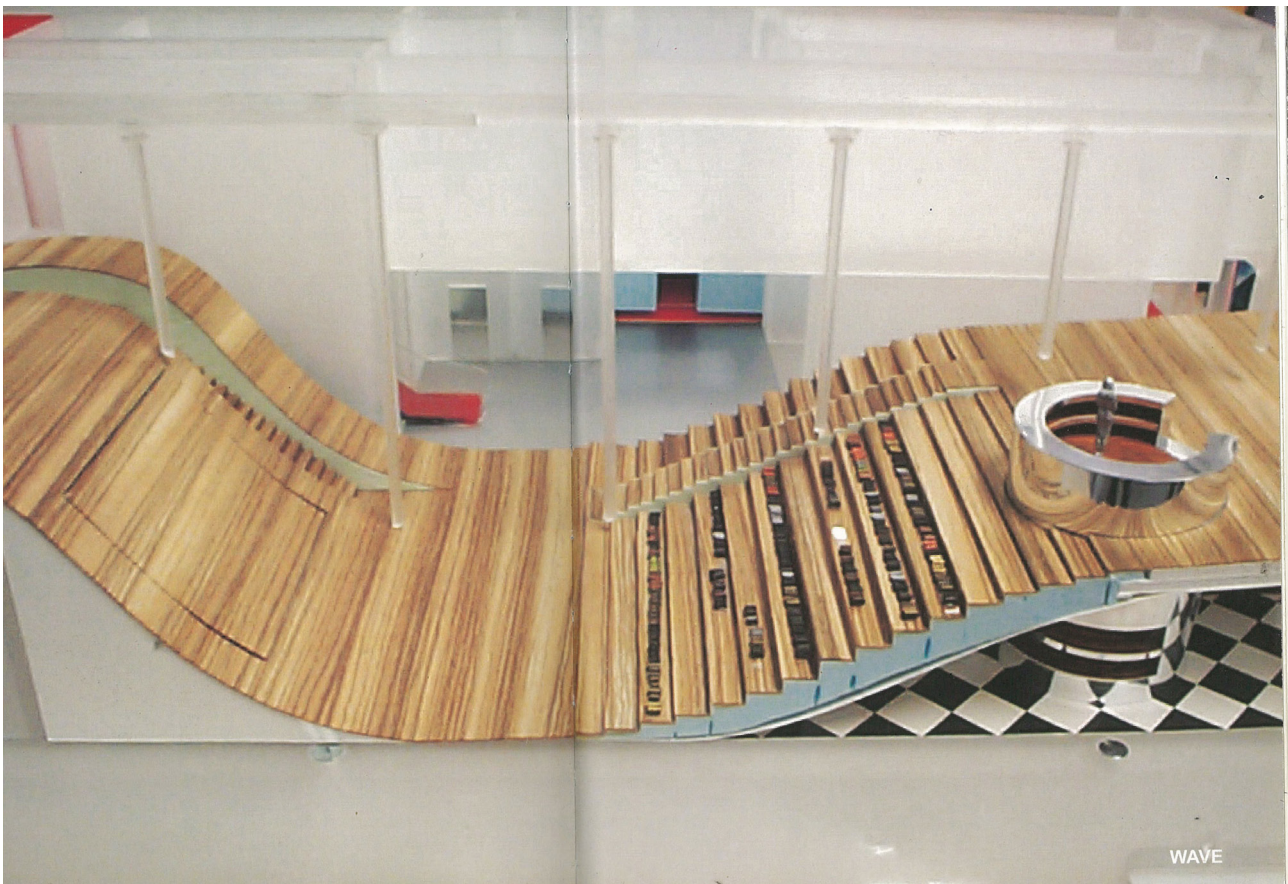


Figure.9: Prada New York, centre stage, Rem Koolhaas, Fondazione Prada Edizioni.

PRADA

Koolhaas has achieved this through using a design strategy that in many cases reverses the roles of building elements such as materials and spatial organization. The intention of this has been to impress new meaning into familiar components, in order to reinvigorate the senses, and create a new environment for consumption to take place. Non-commercial elements such as the centre stage, and the structural display units are used to accentuate the singularity of the elements, turning garments into display items, resembling artworks hung in a gallery space. This approach addresses the new consumer's need to perceive commodity items beyond their utility. The Prada store fails to address more social and tactile components noted as being factors of importance for the contemporary marketplace. Taylor writes of the Prada fit out strategy being to "create museums of consumerism"⁴⁸, which implies manipulating commodity items to reflect 'value' and quality through the way they are displayed. However this does have implications for how the display items interact with the user, and the pace at which the environment has been designed to be experienced. Koolhaas explains that the residual spaces of the interior present "opportunities for freedom, freedom that previously did not exist"⁴⁹, suggesting that the spatial freedom created by having residual spaces provides space for social engagement and interaction within the building.

48 Taylor, "Duty-Free Shopping," in *Shopping: A Century of Art and Consumer Culture*, 51

49 Rem Koolhaas, "Shopping Transatlantic Transactions," *Architectural Research Quarterly* (ARQ) 5, no. 3 (September 2001), 201-203

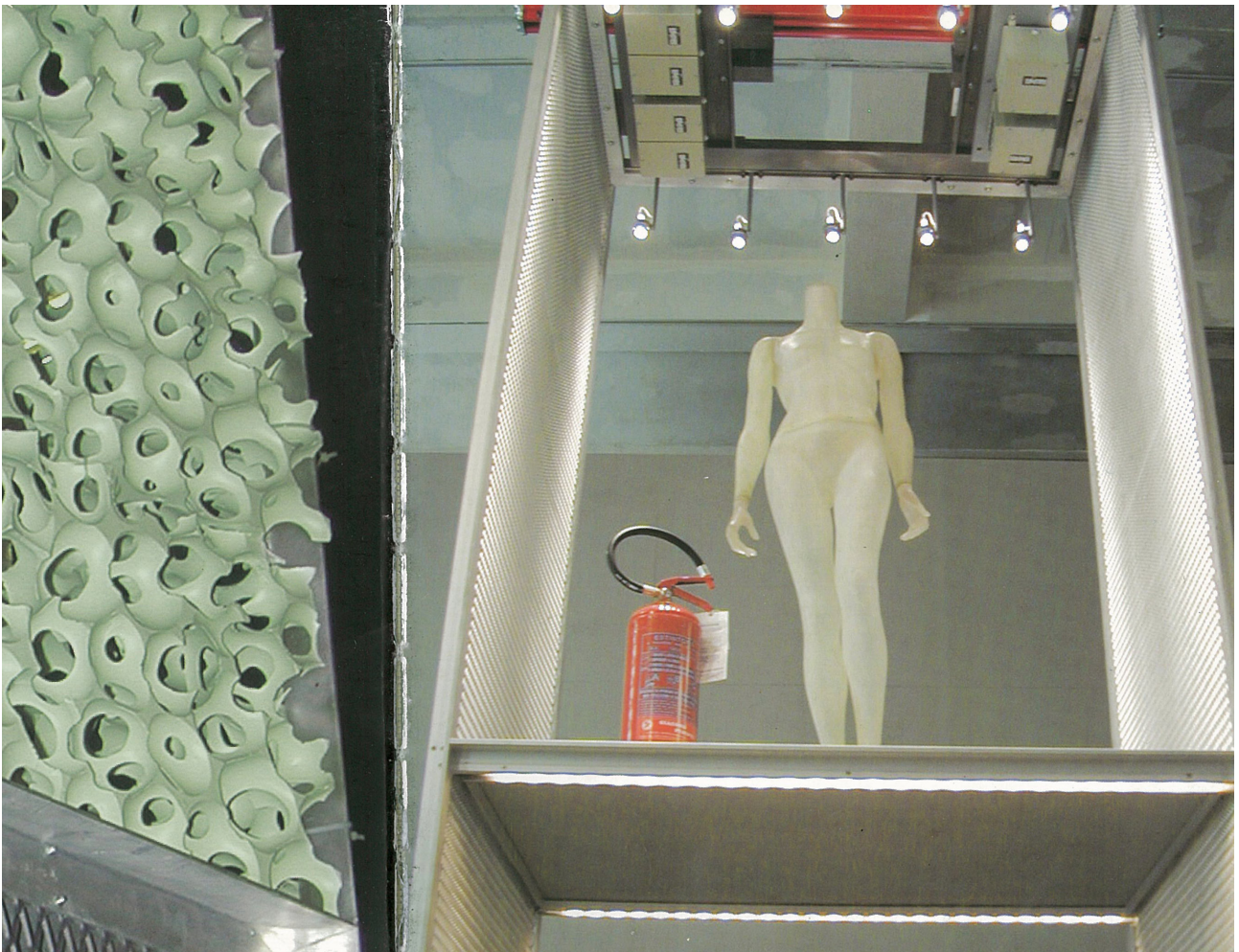


Figure.10: Prada New York, structural display units, Rem Koolhaas, Fondazione Prada Edizioni.

The following conclusions have been made with respect to the architectural programs discussed, and the spatial responses they have prompted that the urban brewery will encompass. The building program considers active participation of the user to be highly valued, which can be spatially explored through the development of purpose built areas for public and social brewing, and furthermore through the incorporation of sensorial elements of sight, touch and taste. The program needs to be visually and spatially honest in its aesthetic and space planning, as to showcase a level of production honesty and facilitate flexibility. In order to support multiple user groups simultaneously, there is a need to provide a number of building facilities in order to accommodate for both the transient and local population. Furthermore, the incorporation of engagement accessible by both the brewery user and the public provides an increase of interaction with the peripheries of the site.

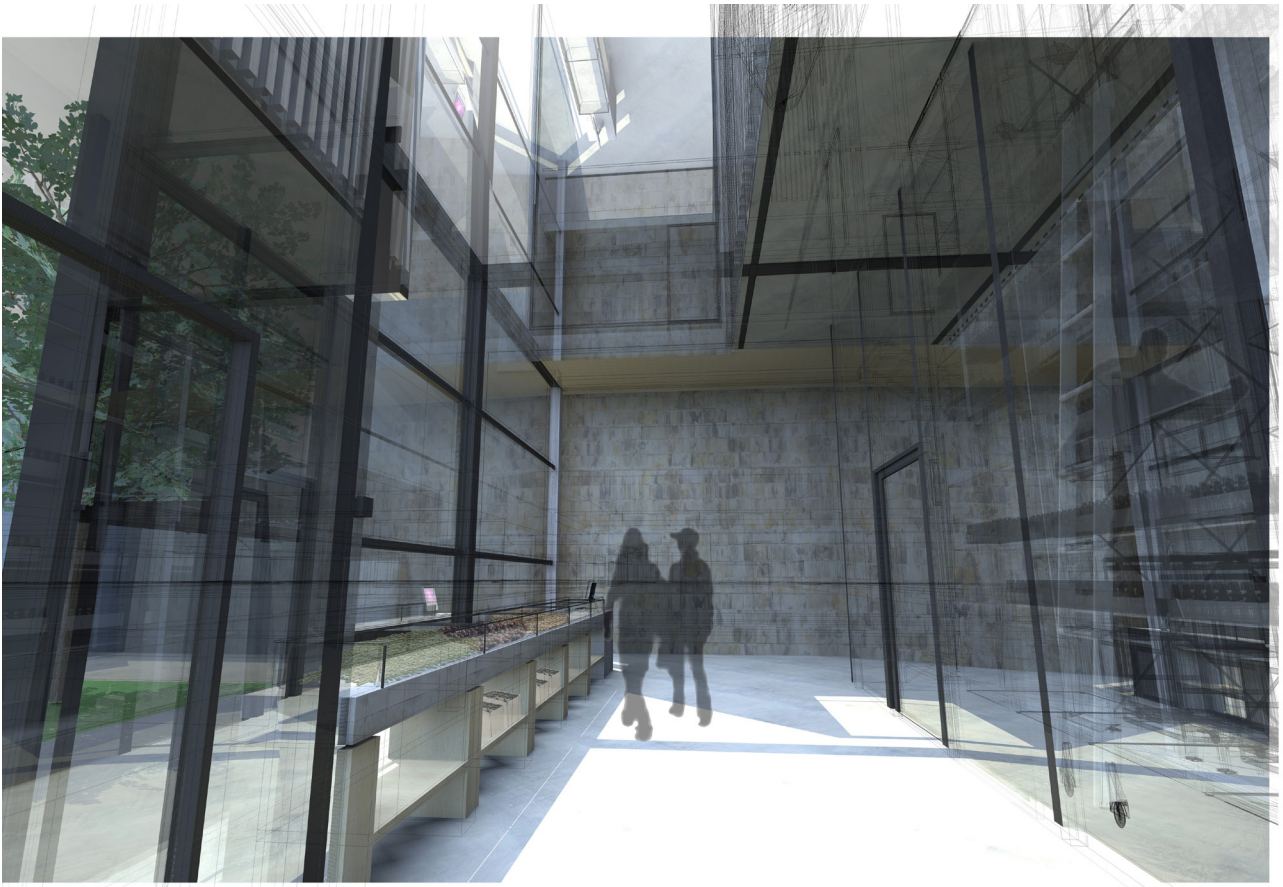


Figure.11: Entrance concept, product engagement, authors image

PART TWO

PART TWO

5. Case Studies

5.1 Speights Brewery

5.2 Mac's Brewery

5.3 The Arrowtown Brewing Company

5.4 Conclusion

The Urban Brewery

CASE STUDIES

Part 2

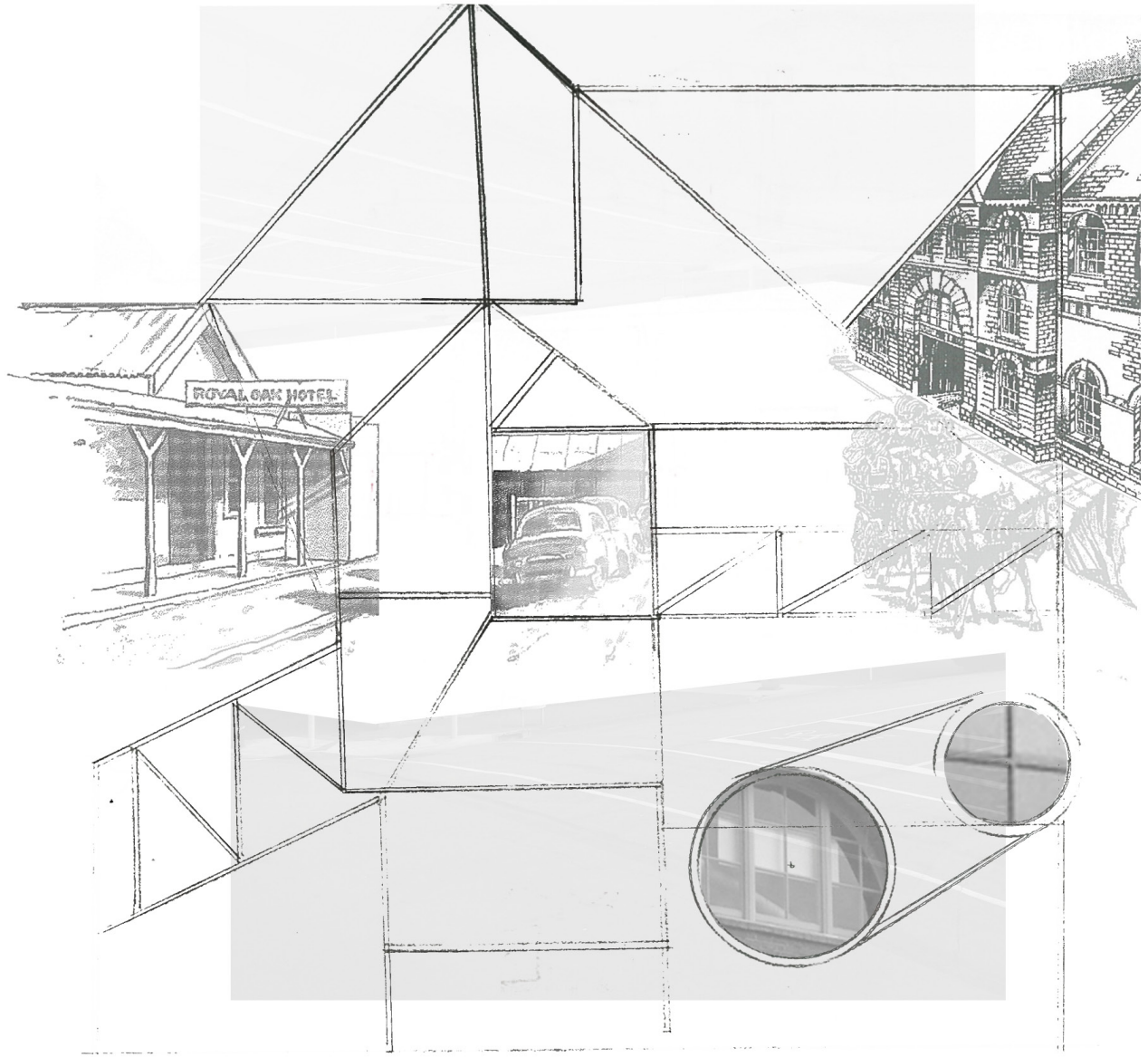


Figure.12: Case Study Subjects, authors image

CASE STUDIES

The case study examples – Speight's Brewery Dunedin, Mac's Wellington, and The Arrow Brewing Company provide insight into existing environments of consumption within the research subject area of urban breweries. The last section of the literature review discussed 'slow food', the 'craft beer revival', 'architecture as leverage' and the 'Prada Building' as examples of programs developing in response to the changing needs of the new consumer. The case study component of this research provides a detailed programmatic analysis of three brewery operations through the lens of architecture. A strongly pragmatic approach has been taken in analysing the case study examples, in order to understand the space requirements and practical implications of the Urban Brewery program. This pragmatic approach has depicted the hierarchy of space allocation within each building, and allowed for a physical analysis of each existing program.

The social attributes of each entity coupled with a physical analysis provide an indication of the level of appropriation of each space, in light of the values of the new consumer. It is identified that both of the large scale breweries (Speight's and Mac's) are operating in a manner that is the result of an increasingly global marketplace in both their physical and social programs. Whereas The Arrow Brewing Co has developed in response to a globalizing marketplace in its social profile, but without the support of a balanced and responsive physical consumption environment. Since beginning this investigation, the Arrow Brewing Co has shut down its local commercial premise. This loss of the Arrow Brewing Co exemplifies the importance of the research scope and the necessity for architecture to play a primary role in the development of the future consumption environment. The direction of the case study analysis is depicted in *figure 13*, and provides a structure for the investigation of the existing spatial environments of each brewery.

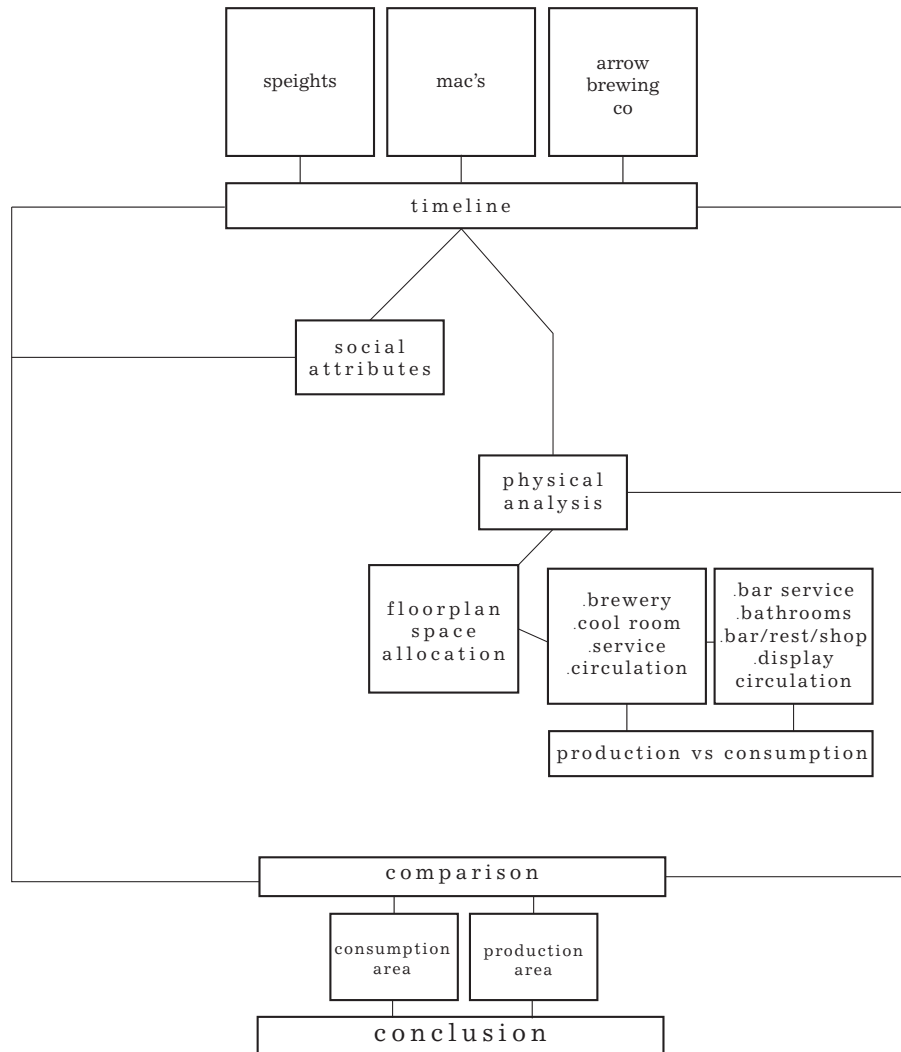


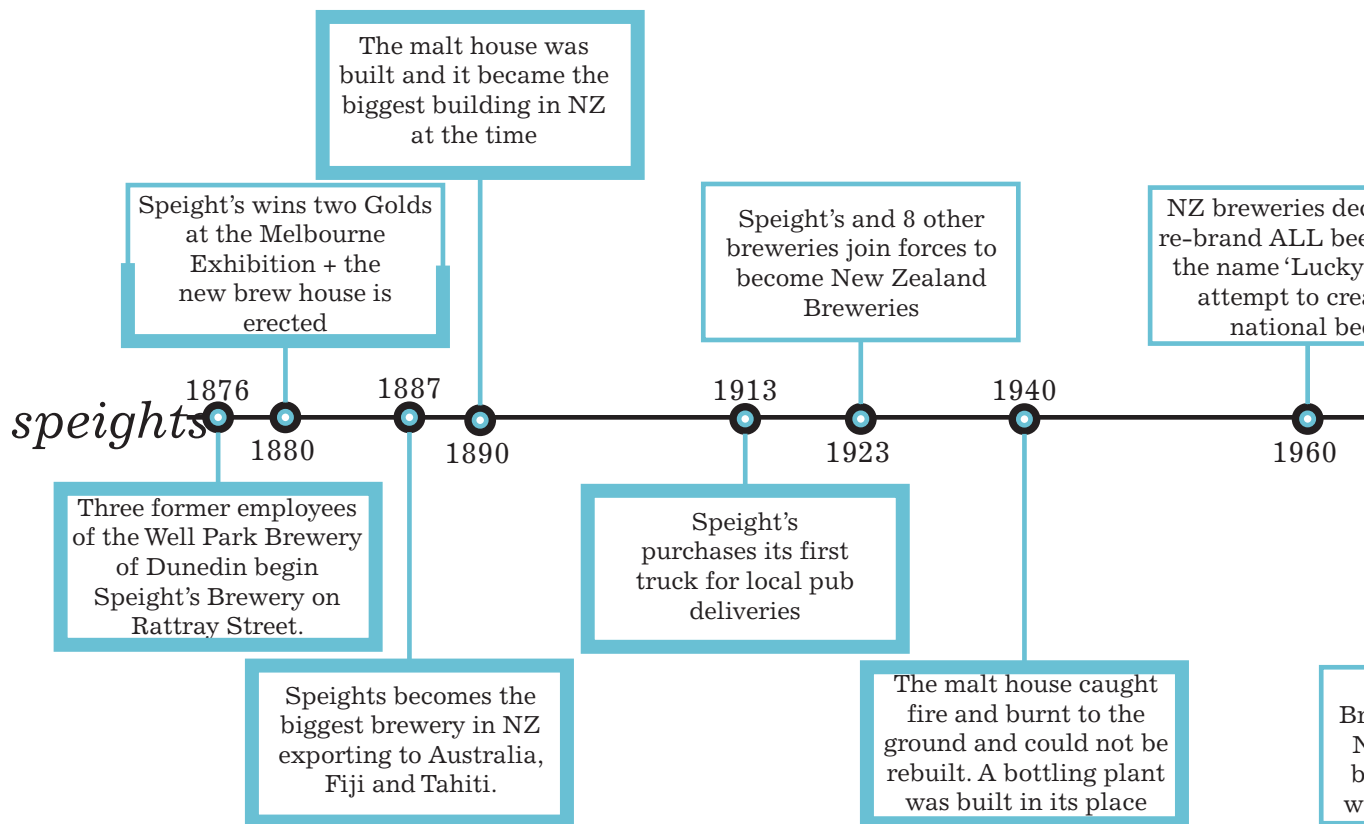
Figure.13: Case Study Direction Diagram, authors image

SPEIGHTS

Speight's is suggested to have been responsible for the early re-development of regional breweries within New Zealand. As one of the oldest and most famous brewery in the country¹, it stands today as part of a 9 strong conglomerate of breweries, under the umbrella of Lion Nathan. Having been in existence since 1876, it has developed alongside the commercialisation of brewing and alcohol culture of New Zealand, and has lived through many legislative, social and physical adaptations. *Figure 14* depicts the timeline of the brewery until present day, and differentiates between significant physical and social factors of development.

1

Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 57



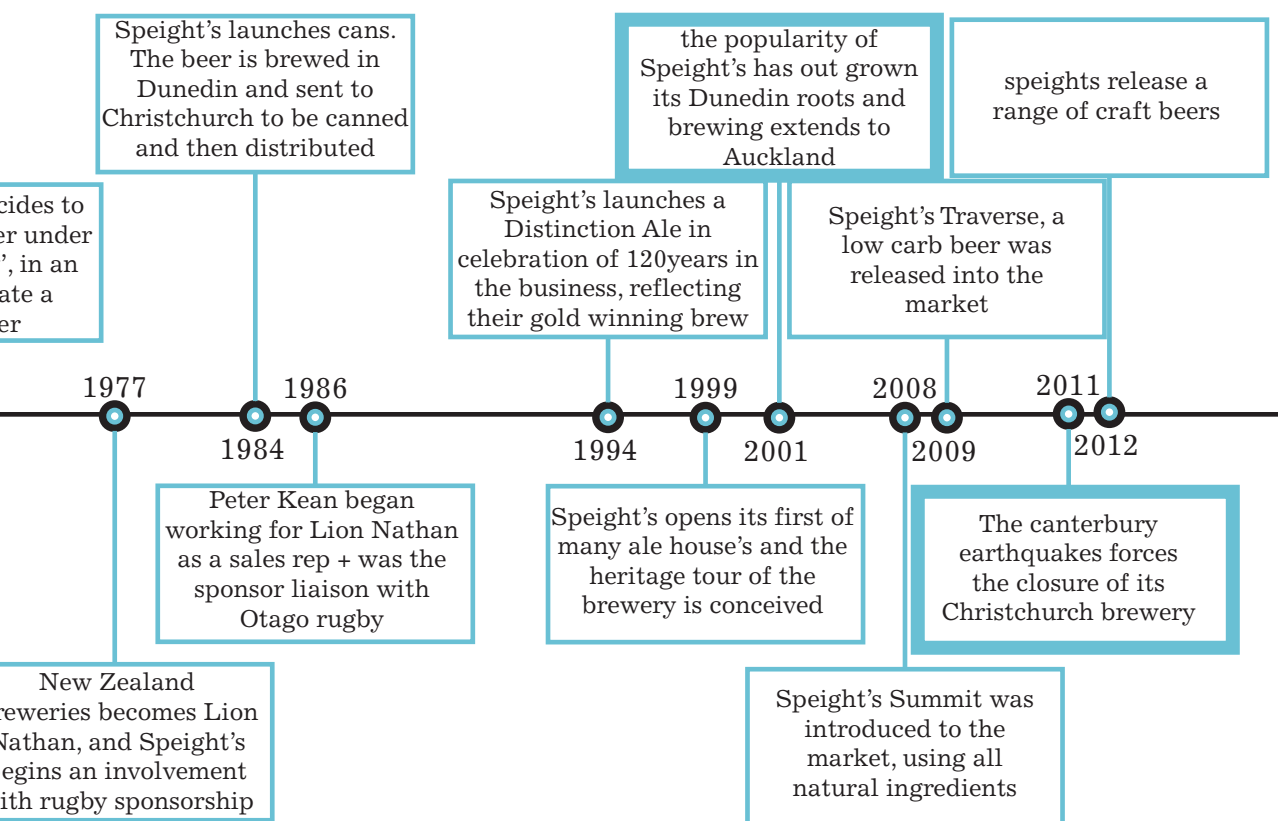


Figure.14: Speights Timeline, authors image

SPEIGHTS

social

From the breweries inception, Speight's has been producing and supplying beer on a large and international scale. However on becoming a subsidiary of Lion Nathan, it was rebranded and 'marketed' as a regional brewery, irrespective of its production base. This move implied that the brewery was returning to a local means of production and scale, and was seen at the time to be in line with consumer driven adaptations, that suggests a renewed public interest in the value of product regionality. Furthermore, the strength of the 'local' marketing campaign saw the brewery align itself with Otago rugby, which Danny Philips suggests was a worthwhile alliance that connected the product to the student demographic of Otago University².

2 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 113

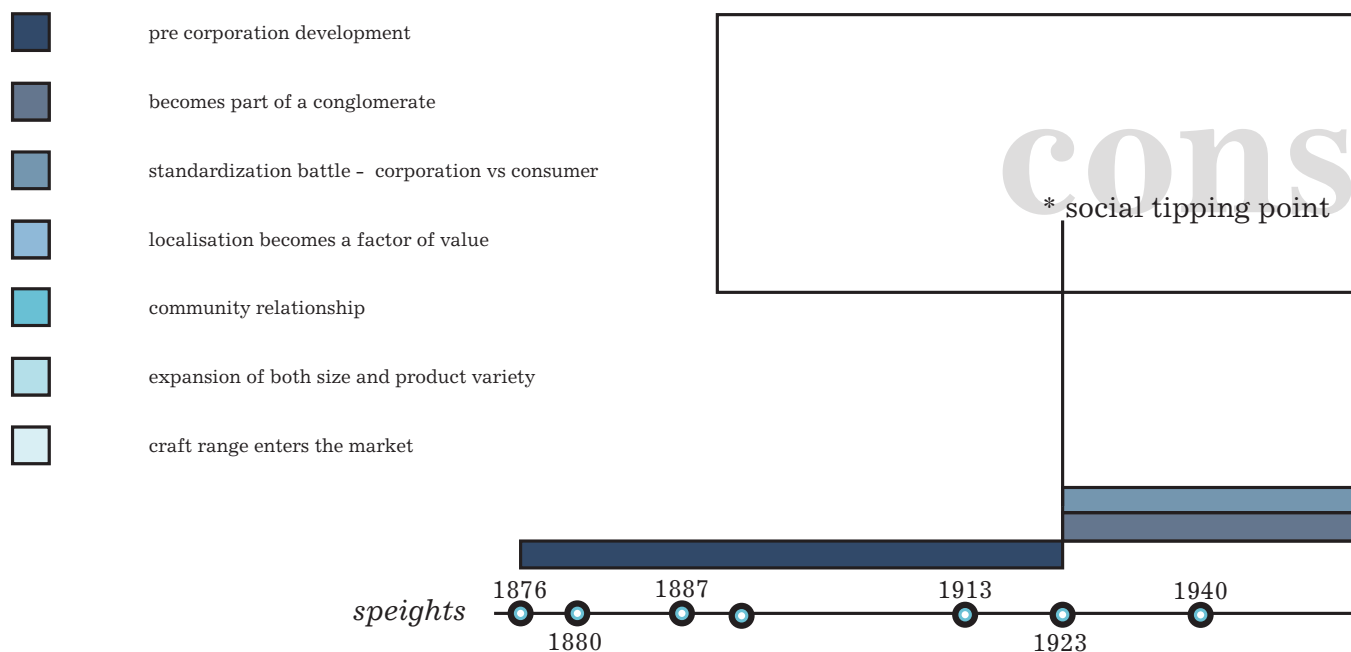
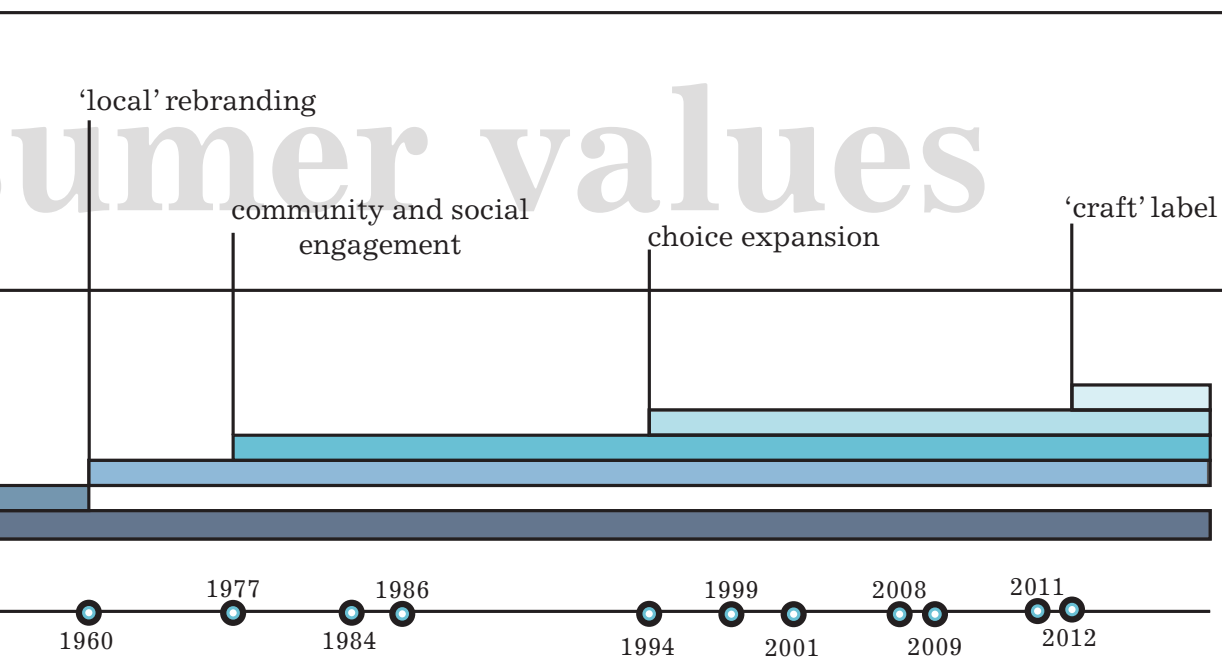


Figure.15: Speights 'social' infograph, authors image

Figure 15 depicts the sequencing of social change within the brewery over its lifetime thus far. Former director Doug Myer's suggests that it was the PR potentials noted at Speight's that saved it from becoming obsolete in the wake of Dominion Breweries³. Speight's continues to operate from a strong marketing background. Their understanding of the changing nature of the consumption environment is evident through their return to 'regional' production, and more recently the releases of a line of 'craft beers'. *Figure 15* also shows that there is a connection between the social development of the brewery and the values of the consumer. From insight into the social structure displayed thus far, it can be assumed that Speight's brewery is responding socially to the changing consumer and consumption environment. This assumption is grounded through their emphasis on marketing regional and craft scale production, as well as being engaged in the community and social structure of the region.

3 Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 113



SPEIGHTS

physical



Figure.16: Speights floorplans, authors image



Figure.17: Floorplan Allocation comparisons, authors image

Each case study has had extensive programmatic analysis, in terms of their space and program allocation. For the use of this information, the outcome of the analysis has been condensed into a graph such as *figure 17*, allowing for clear and comparative findings. *Figure 16* depicts the space allocation of the brewery, and shows the 'brewery' itself to be the dominant component of space allocation, providing insight into how the brewery functions physically. In dividing the program into components of either production or consumption, it is suggested that Speight's brewery operates predominantly as a production premise, although it is technically an entity of both production and consumption.

On comparison of each entity, there is an apparent disconnection between the social and physical identities of Speight's Brewery. On one hand, the structure of the social development reflects and an awareness of new consumer values, noted in the adaptations in *figure 15*. And on the other hand, the physical framework of the brewery supports the production program, offering little opportunity for consumer engagement. Furthermore, the marketing and social structure of Speight's is compromised by the lack of physical evidence, backing claims such as 'craft label' and 'regional production'. This is something that would compromise the integrity of the brewery, and the values of the new consumer.

4 Dominion Breweries and Lion Breweries

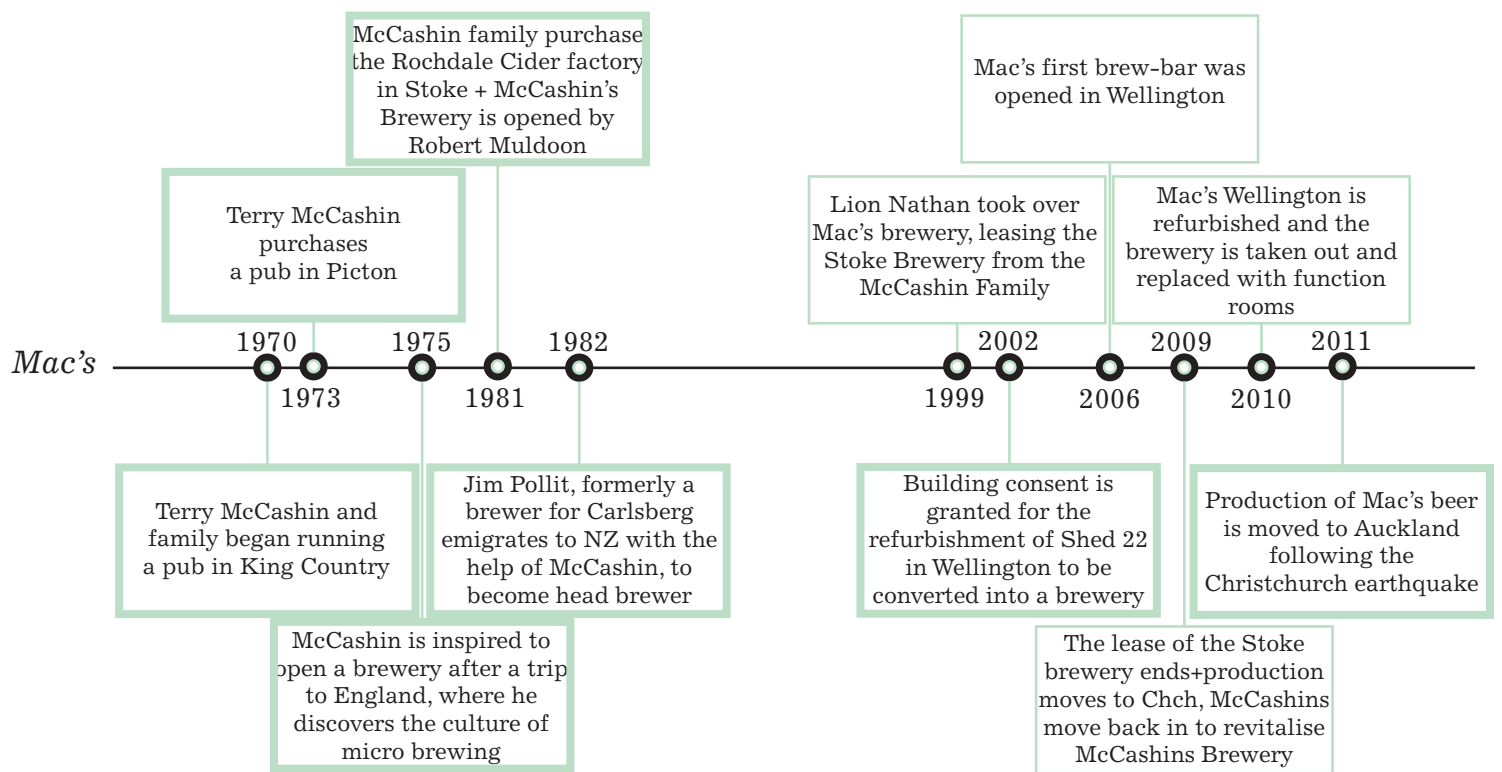







Figure.18: Mac's timeline, authors image

MAC'S

social

Figure 19 depicts the sequencing of social change within the brewery over its lifetime thus far. Mac's had early success in the marketplace pre Lion Nathan due to the fact that the consumer was ready for something new and different, and they were open to more curious flavours as a result of nationwide standardisation, and increased international exposure. These transitions of consumer values were facilitated by Mac's Brewery, as they responded to the changing nature of the consumption environment. As well as this, McCashin capitalised on the fact that the product he was producing was "all natural, at a time when people were starting to think about health"⁵. This observation depicts the changing values of the consumer, and makes connections with the previous discussion on the multidimensional nature of the consumption environment, seeking value beyond the product itself.

⁵ Donaldson, *Beer Nation : The Art & Heart of Kiwi Beer*, 110

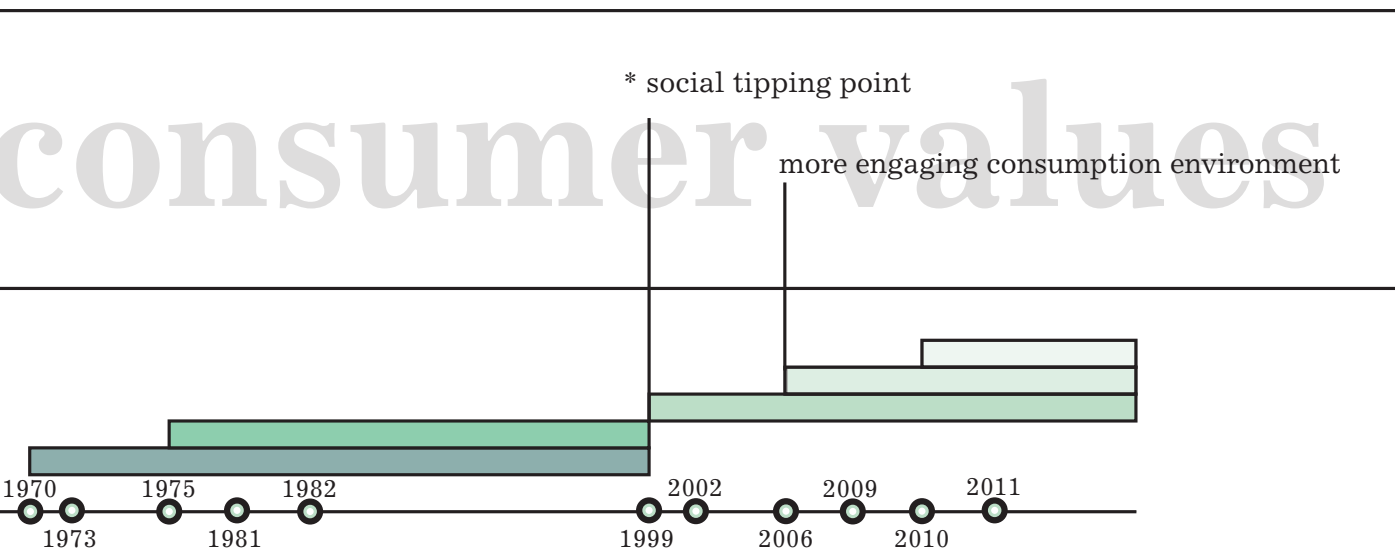
-  pre corporation development
-  internation inspiration + production
-  joins conglomerate
-  expansion - first brewbar opened
-  re evauation of space allocation -
production space becomes function
space

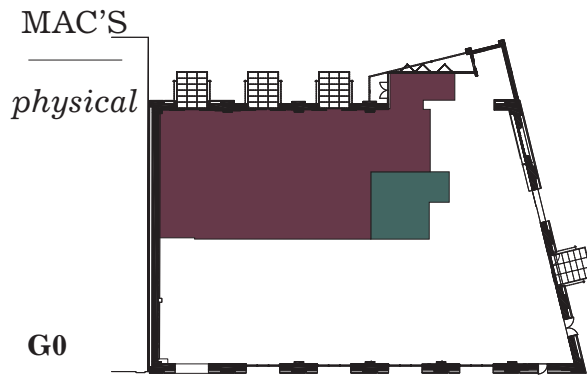


Mac's

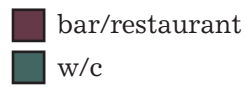
Figure.19: Mac's 'social' infograph, authors image

Another example of how Mac's capitalised on the changing values of the consumer, was the inception of 'brew bars'. Designed to accommodate and connect facets of production with consumption, the 'brew bar' identity suggests a more localised means of engaging with the consumer, and remains a pertinent marketing tool of Mac's. Mac's brewery has responded socially to the changing needs of the consumer as depicted within this analysis, in much the same manner of Speight's, within a more relatable timeframe for this research.

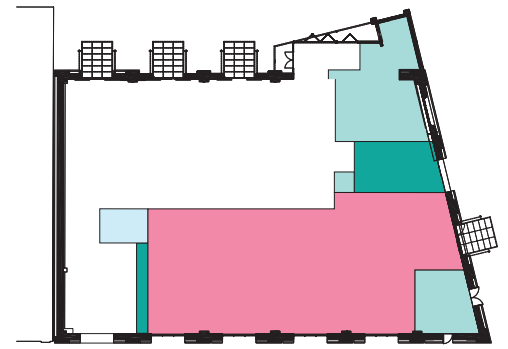




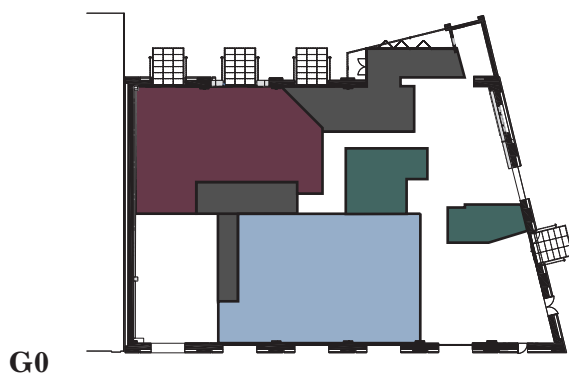
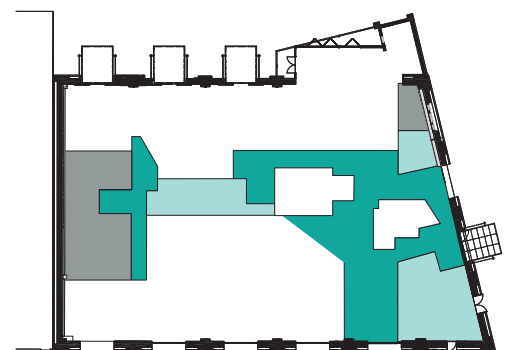
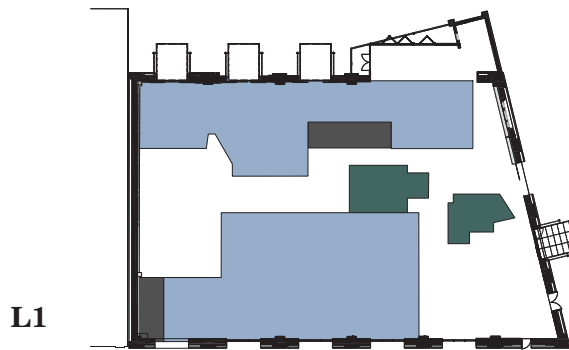
consumption



scale 1:750



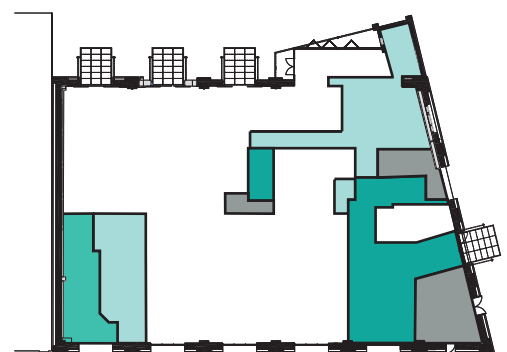
production



consumption



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production

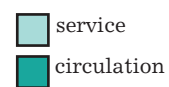


Figure.20: Mac's floorplans, authors image

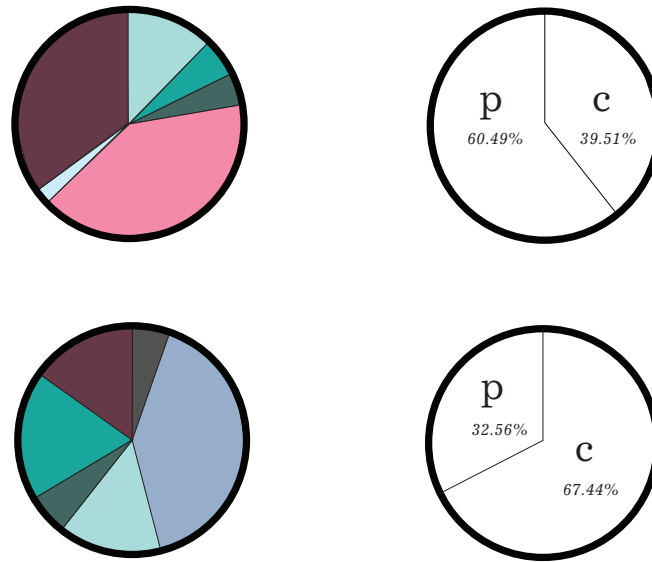


Figure.21: Floorplan Allocation comparisons, authors image

The physical analysis of Mac's Brewery includes insight into both the heritage brewery, and the existing brewery within the same physical environment. *Figure 20* depicts the space allocation of the heritage brewery, and again in a similar manner to Speight's shows the 'brewery' itself to be the dominant component of space allocation, providing insight into how the brewery formerly operated. *Figure 21* compares the space allocations of both the heritage and contemporary structure of the brewery, it is identified that there has been a shift in the focus of the program, from a formerly production basis to a primary consumption basis. Furthermore, the primary consumption basis of the contemporary program is entirely exempt of a brewery component, although being marketed as an entity of both production and consumption through the 'brew bar' identity. Mac's brewery has developed in a social direction in response to the new consumer values, however the translation of the social strengths of the entity is not reflected in the physical environment designed to accommodate for the user. This is depicted through the comparison of each building against one another as well as the internal networking of the space allocations. There is a disconnection noted between the social and physical identities of Mac's brewery in its contemporary condition, again in much the same manner as the previous case study example. This assumption is grounded and explicitly implied through the physical space analysis, which concludes that the exemption of a production entity is not in keeping with the given social strengths. Thus is affecting the authenticity of the brewery experience, and jeopardising the relationship between the producer and consumer.

THE ARROW BREWING CO

The Arrowtown Brewing Company (ABC) was developed by a group of local men, who could see the potential for a micro-brewery within the small town centre of Arrowtown. A micro-brewery is loosely defined as being “a brewery which produces limited quantities of beer, typically for consumption on its own premises”⁶. The ABC is within the same production scale as the design intervention, producing anything up to 40,000L per year. The brewery prides itself on having all naturally brewed beers, and has been applauded by fellow brewers for their stand out branding that reflects good honest production principles and strong regional ties⁷. The timeline displayed in *figure 22* show the ABC to be the youngest of the three case studies, which provides this research with the range of scale and age needed to compare the findings, furthermore it is the most relative in scale to the proposed Urban Brewery intervention.

New consumer values have been the premise for the development

⁶ “Microbrewery definition”, Oxford Dictionaries, <http://www.oxforddictionaries.com/definition/english/microbrewery?q=micro+brewery> accessed 26th-08-14

⁷ Luke Nicholas and Kelly Ryan, *Mash Up, Episode 4, Queenstown*, Luke Nicholas and Kelly Ryan, July 4, 2011, <http://nzcrafterbeer.tv/episode-4-arrowtown>.

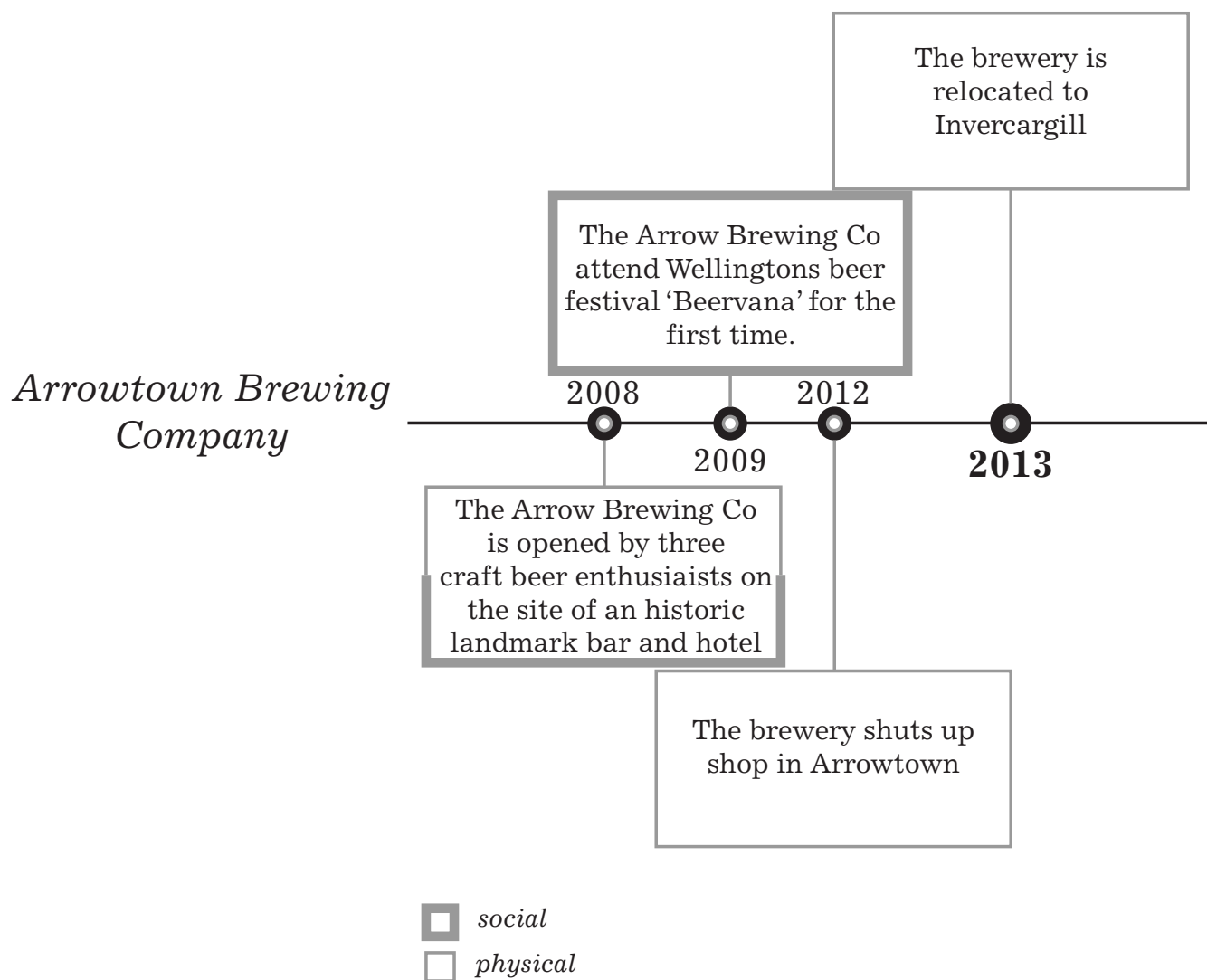





Figure.22: The Arrow Brewing Company timeline, authors image

THE ARROW BREWING CO

social

-  Craft brewery development
-  public identity instated
-  Re evaluation of space allocation

new

At

of the ABC, as displayed in *figure 23* showing the social development of the brewery. The founding ideals of the ABC were to re-introduction a craft scale entity in the small town, with a strong social emphasis on regionality. This extended to the product itself, with much consideration going into the branding of the beer as a reflection of the heritage of the area, and furthermore referencing the goldrush era, which was the catalyst for the early development of brewing in central Otago. The brewery was also sited in place of an historical landmark - The Royal Oak Tavern, which formerly stood as one of the oldest consumption entities in the area. The social structure of the brewery reflects a strong awareness of the values of the new consumer, through its regional identity.

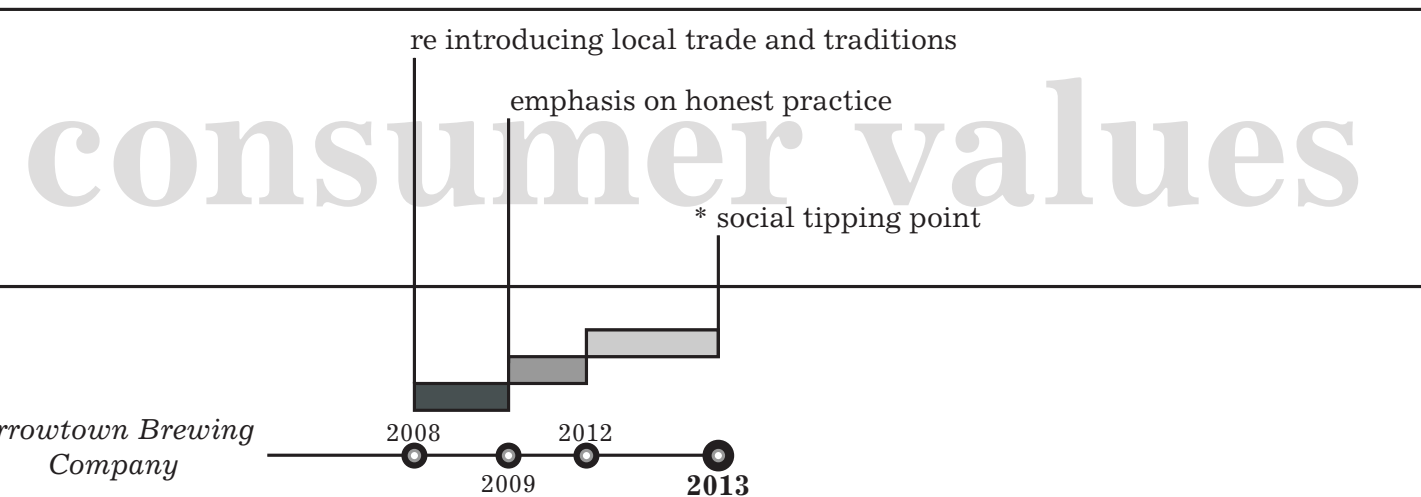
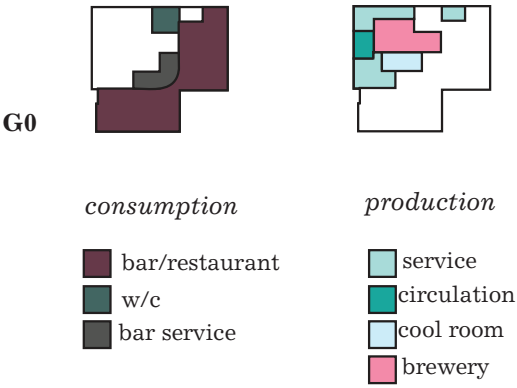


Figure.23: The Arrow Brewing Company 'social' infograph, authors image

THE ARROW BREWING CO

physical



scale 1:750

Figure.24: The Arrow Brewing Company floorplans, authors image



Figure.25: Arrow Brewing Co allocation comparison, authors image

Figure 25 shows through a physical analysis of the ABC- that the predominant building program is the bar and restaurant area, operating within an overall framework that is heavily consumption based. Although there is visual integration between the production and consumption entities, there is little room for engagement, and the production area is not suitable in size or design for the needs of the micro-brewery operation.

As an entity, the ABC has developed in response to the needs of the new consumer, providing a craft product that is reflective of regional and authentic production practice. However, the physical environment designed to support the brand and the premise of the business is lacking to do so due to its physical limitations. Ultimately, it is regarded that this is the reason that the brewery premise was altered, on account of lack of production space, and appropriation.

CONCLUSION

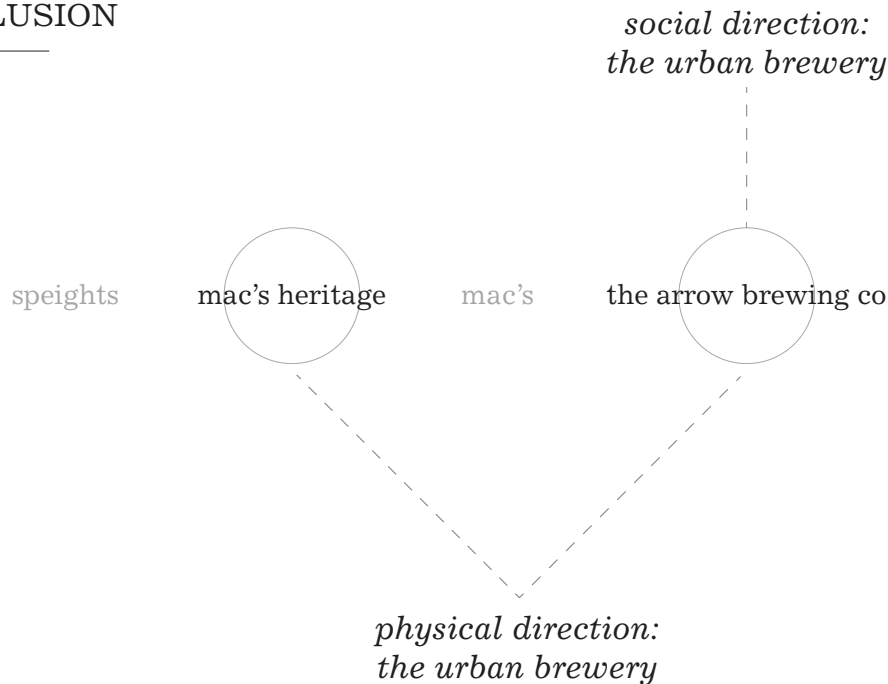


Figure.26: Case study conclusions- social development, authors image

A number of design opportunities have presented themselves through the course of the case study analysis. In general, the information identified in the social graphs showed that both Speight's and Mac's have successfully kept pace with the consumption market, adapting their perceived identity accordingly. However there is a disconnection between this identity, and the realities of their production. Both breweries would fail to satisfy the needs of the 'new consumer', as identified within the literature review, because the integrity of the product is being compromised by the displacement of values, and is further dislocating the producer from the consumer. Speight's and Mac's have both made attempts to cater for the needs of the more conscious consumer, with marketing their 'craft-beer' ranges, as well as Mac's supposed 'brew-bars'. However

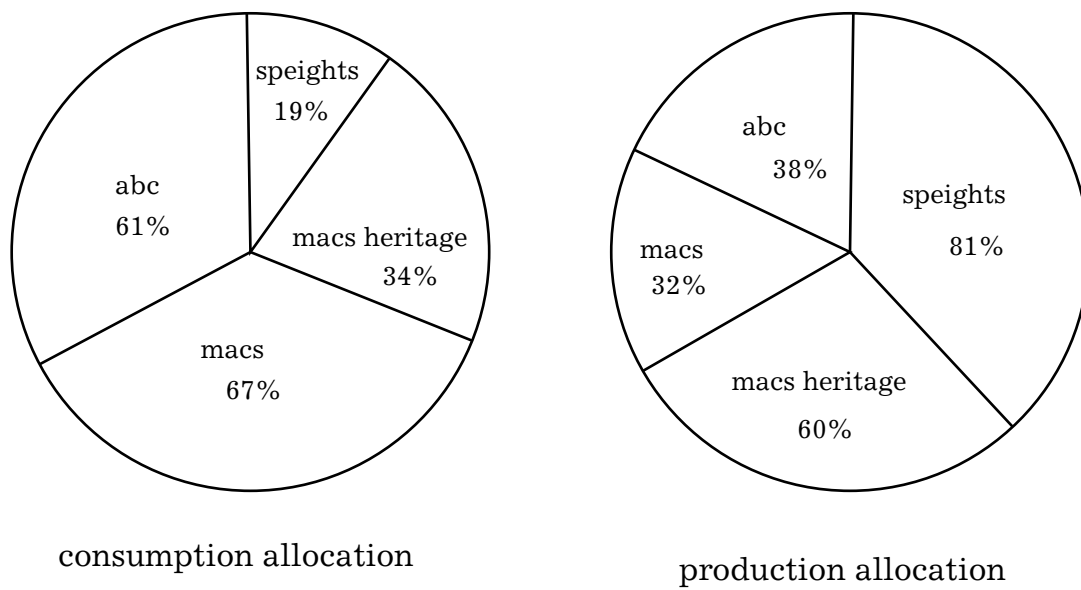


Figure.27: Case study conclusions- space allocation, authors image

in this instance, both the ‘craft-beer’ revival, and the development of ‘brew-bars’ are used as marketing tools. A physical analysis of the two breweries provided proof that neither example was realistically reflected in their consumption or production environments. On the other hand, The Arrowtown Brewing Company was designed to meet the needs of the ‘new consumer’. It provided a small scale and all-inclusive experience of the brew processing, as well as accommodating an appropriate space for consumption with strong regional connections. In comparison to Speight’s and Mac’s, the social set up of The Arrowtown Brewing Company reflects a greater awareness of the ‘new consumer’, to take on board for development of the Urban Brewery.

CONCLUSION

The space allocation comparison between the four buildings⁸ speaks to their individual focus areas. Generally, it is concluded that the older breweries being Speight's and Mac's Heritage are predominantly production based. This is compared to Mac's and The Arrow Brewing Company, which both have a higher proportion of floor area dedicated to the program of consumption. Mac's is completely without a brewery component in its contemporary condition, and displays the highest allocation of consumption area, furthermore proving the brew-bar claim to be false. Each brewery was designed to operate as an entity of both production and consumption. However the physical floor plan analysis showed that there is a lack of spatial balance between the entities of production and consumption in terms of their area allocation⁹. Both Speight's and Mac's breweries have fallen short in meeting new consumer expectations, on account of both the plausibility of their marketing claims, and the reality of their production facilities. The Arrowtown Brewing Company premise was appropriate for the social needs of the new consumer, although fell short in providing a balanced spatial program, that was likely responsible for the shortcomings that saw it relocate. A common theme shared by each of the case study examples is that there is a dislocation between the social and the physical attributes, as well as a disconnection between the consumption and production facets.

A solution proposed in response to the disconnection of parameters

⁸ Four Buildings : Inclusive of Mac's Heritage Floorplan.

⁹ Miscellaneous space (indefinable) of each brewery examination has been removed from the analysis before results were generated, in order to improve figure accuracy and fairly compare each area.

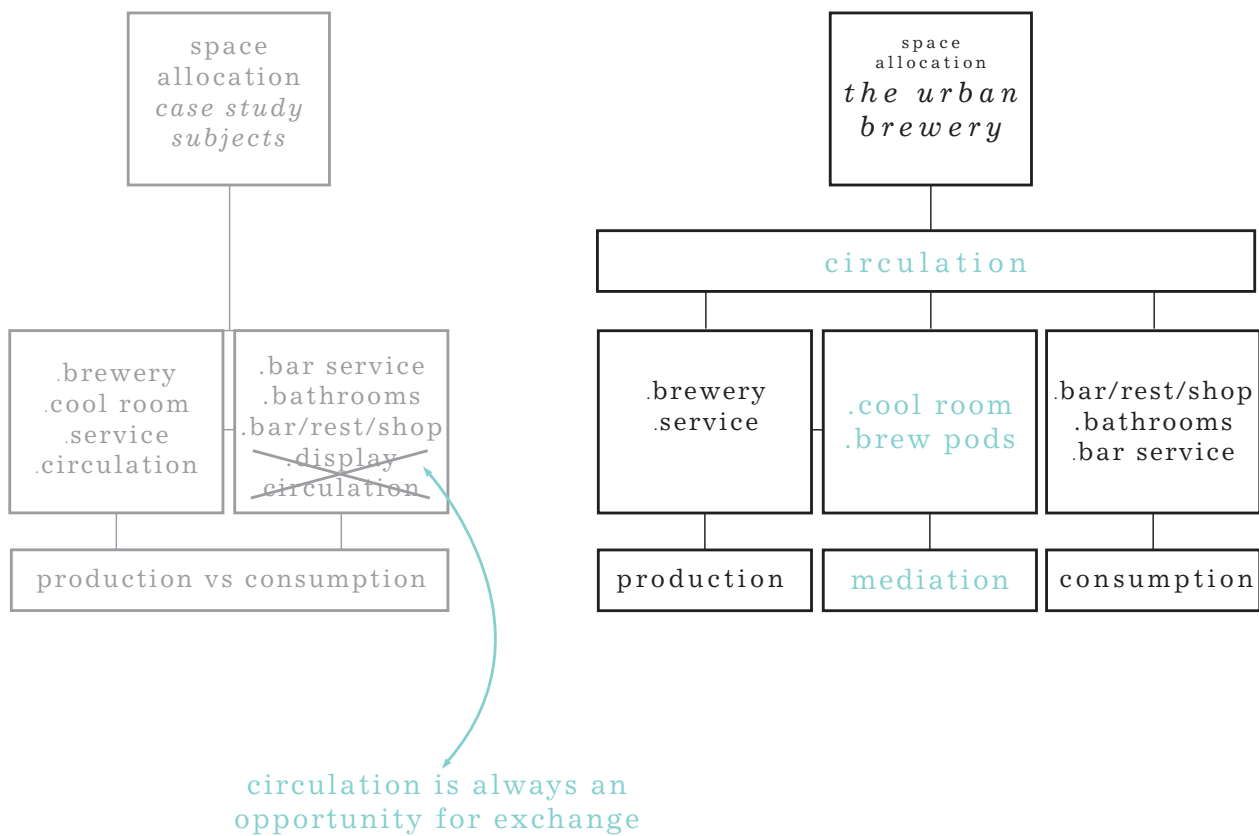


Figure.28: Case study conclusions- re organisation of space allocation, authors image

CONCLUSION

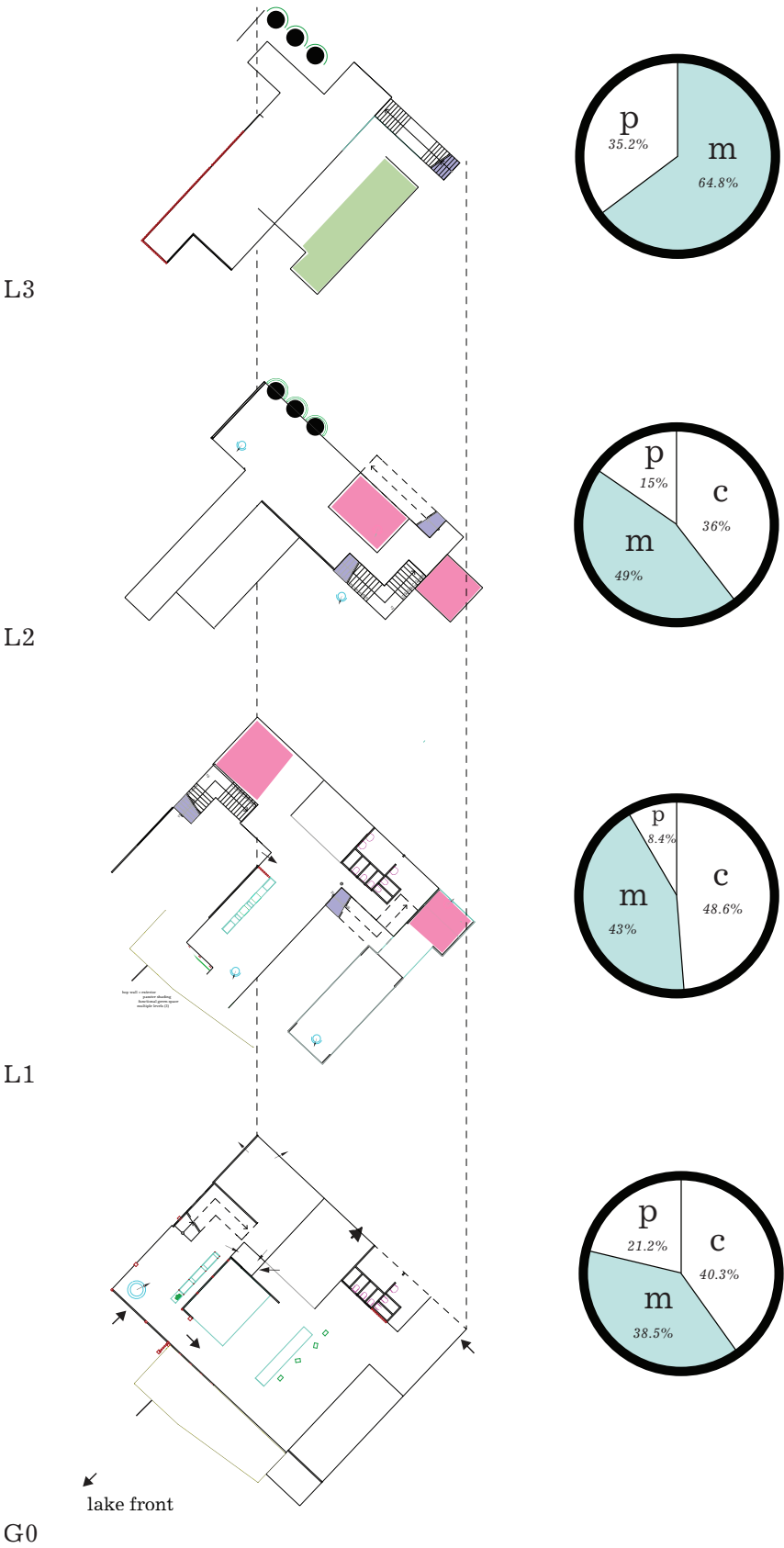


Figure.29: Case study conclusions- concept floorplan analysis, authors image

discussed previously is to develop a spatial allocation for ‘mediation’ between production and consumption programs. This begins with a re-assessment of the ‘floor-plan space allocation’, adding to the production and consumption division a third spatial element of ‘mediation’, as depicted in *figure 28*.

The introduction of the mediation zone is proposed to provide a planned intermediate space, between the entities of production and consumption, in an effort to bridge and integrate the gap between them. As noted in the literature review as well as being reflected in the case study analysis, the gap between production and consumption is portrayed as a significant feature for development within the future consumption environment, fit for the new consumer. *Figure 29* depicts the ‘mediation’ proposal through a concept plan of the Urban Brewery, testing the relevant spatial hierarchies. The inception of a ‘mediation’ zone will be further explored in the design component of the research.

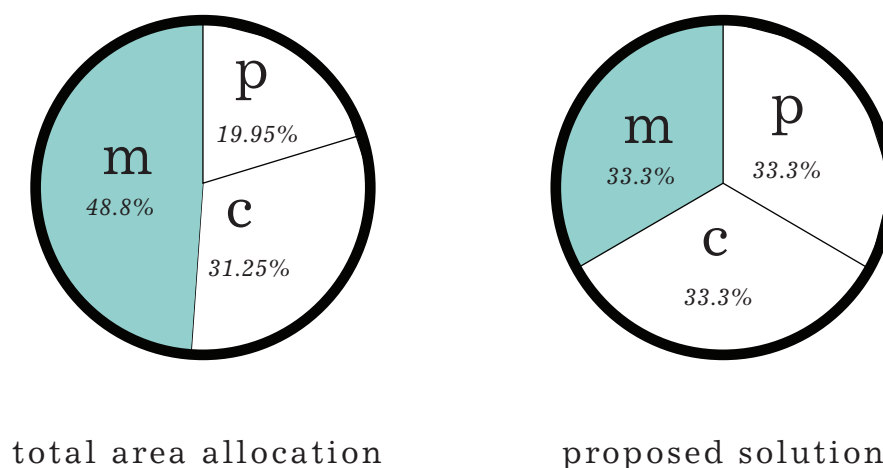


Figure.30: Case study conclusions- concept floorplan analysis findings, authors image

PART THREE

PART THREE

6. Site Analysis
7. Design Proposal
8. Conclusion
9. Figures list
10. Bibliography

The Urban Brewery

SITE ANALYSIS **QUEENSTOWN**

Part 3

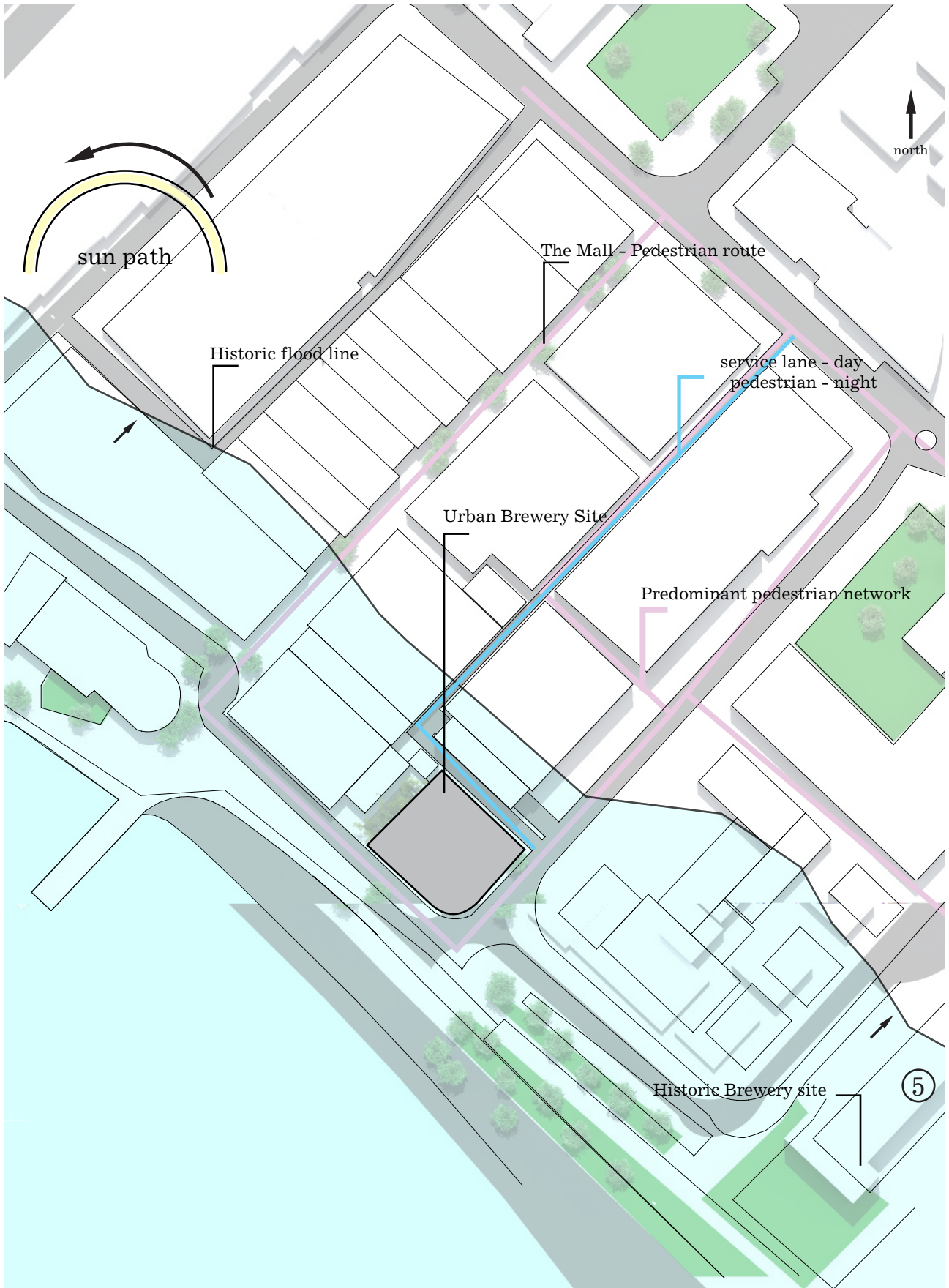


Figure.31: Urban Brewery Site Plan, authors image

SITE ANALYSIS

The proposed Urban Brewery site covers a prominent piece of the Queenstown waterfront promenade. The site lies within an existing network of consumption spaces, and is on the fringe of the central business district's bar and restaurant scene. Queenstown relies heavily on the tourism industry to support its local economy, and the central business district of the small south island town has developed to accommodate its primary market. The town predominantly operates through varying capacities and forms of consumption, thus the changing nature of the consumption environment is intrinsically linked to the way that Queenstown operates¹. The site provides this research with an appropriate place to explore the potentials for architectural translation of social ideals, within an existing framework of buildings and relationships. Due to the high tourism population of Queenstown, a majority of businesses within the town centre primarily focus on accommodating the transient population. As a result there is becoming less and less focus on local life within the main centre, with a majority of the long-term residents residing on the peripheries of town. It is the intention of this analysis to depict the physical and social elements of the site as it is, with consideration of the proposed Urban Brewery program.

The social attributes of the site analysis are depicted in *figure 32*, which looks at the existing building networks, making up the constructed consumption environment of the Queenstown site. The information displayed shows that a large percentage of the CBD is dedicated to the consumer, which re-instates the site selection as being appropriate to test the architectural proposition. Doug Jacques a local business director comments that "There are some interesting people and outstanding bars here already between night'n day and Eichardts Hotel (the Urban brewery site is between these two locations) and I see a new opportunity for the lane with"² further development. Searle lane, which runs through the northern corridor of the Urban Brewery site is currently used as a service lane during the day, and is a pedestrian network in the evenings. James Beech describes that there is the potential for Searle Lane to become a vibrant "hub of cool bars, café's, restaurants and shops"³. Therefore, the proposed Urban Brewery development is well situated within an evolving consumption environment, fit for testing the architectural translation of social ideals of the new consumer.

¹ Beech, "The Otago Daily Times", *Queenstown Lakes*, July 14, 2008, <http://www.odt.co.nz/news/queenstown-lakes/13085/high-hopes-searle-lane> (accessed September 2013).

² Beech, "The Otago Daily Times", *Queenstown Lakes*, July 14, 2008, <http://www.odt.co.nz/news/queenstown-lakes/13085/high-hopes-searle-lane> (accessed September 2013).

³ Beech, "The Otago Daily Times", *Queenstown Lakes*, July 14, 2008, <http://www.odt.co.nz/news/queenstown-lakes/13085/high-hopes-searle-lane> (accessed September 2013).



Figure.32: 'Social' site context, authors image

PHYSICAL



Figure.33: Photographic study of the site, authors image



PHYSICAL

Figure 34 shows The Urban Brewery site and its immediate context with both foot and vehicular traffic, as well as the parallel waterfront promenade.

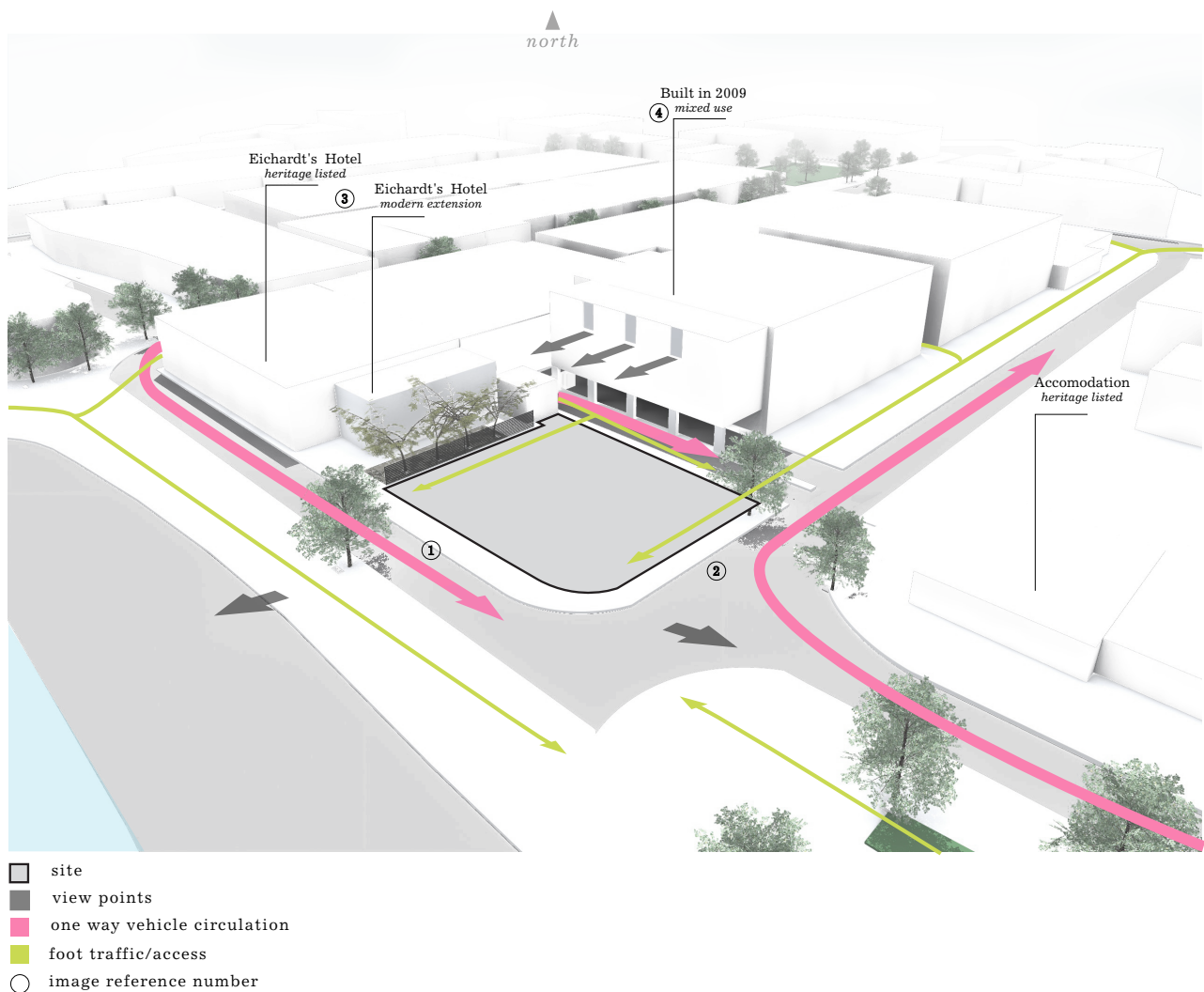


Figure.34: 'Physical' - 3D site analysis, authors image



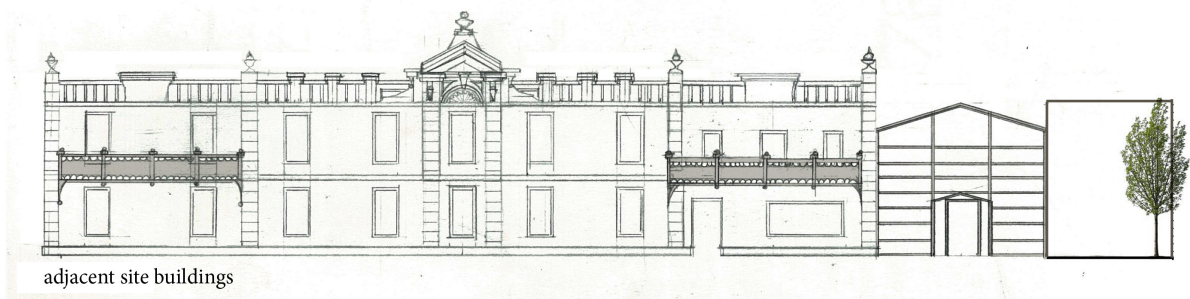
① Figure.35: 'physical'- South view, authors image



② Figure.36: 'physical'- East view, authors image

CONTEXT

The following figures show site context, and physically interprets attributes of the site. Eichardts Hotel is a historic building situated on the South facade of the Urban Brewery site, whilst the Searle lane Complex is situated on the East facade and is a new building. *Figure 39* shows the concept development of the Urban Brewery, through the abstraction of height lines, material profiles, building relationships and view shafts.



③ *Figure.37: 'Context'- Eichardts Hotel sketch, authors image*



④ *Figure.38: 'Context'- Searle Lane sketch, authors image*

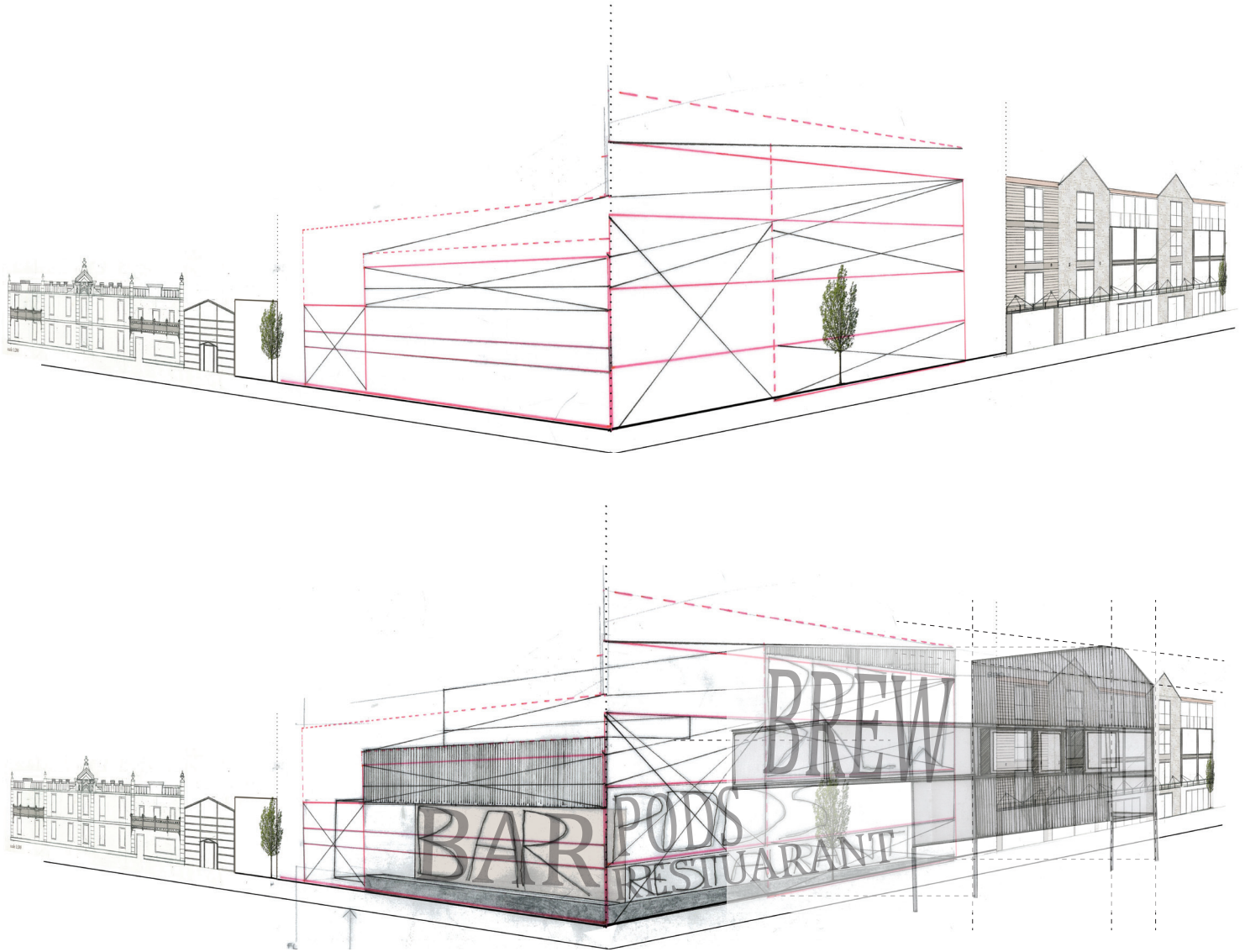


Figure.39: 'Context'- concept design sketch, authors image

CONTEXT

Central Otago is rich in brewing history, due initially to the supply demands of the gold rush miners. The novotel hotel complex adjacent to the Urban Brewery site was the former home of the 'Wakatipu Brewery and Cordial Factory'. Established in 1863, it ran as a brewery until 1917, where it continued only to produce cordial thereafter and would be known as 'Buckham's's'⁴. The brewery site was scattered with stone buildings, and was a prized historical feature of Queenstown until 1978. However in 1969 the 'Mount Cook Company' began planning a 10storey hotel complex, to be built on the adjoining site of Buckhams, where they had suggested they would "utilize the large stone brewery buildings as public bars"⁵, however this never eventuated. In the early hours of 1978 the malthouse was destroyed, although having been deemed by the Queenstown Historic Society as worthy of preservation⁶.

4 Novotel Queenstown Lakeside, "Culture," *Scoop. Independant News*, April 16, 2008, <http://www.scoop.co.nz/stories/CU0804/S00172/reminder-of-queenstown-vibrant-heritage.htm> (accessed September 11, 2014).

5 Duncan, Alfred H. 1984. *The Wakatipians, or, Early days in New Zealand*. Christchurch, N.Z.: Capper Press, 94

6 Geoffrey Thornton, 1982 *New Zealand's industrial heritage*. Wellington: Reed, 59



5 Figure.40: Buckhams Brewery, F. Mackenzie.

Figures 41 and 42 have been developed in response to the site context conditions, enhancing the relationship between the design proposal and the surrounding buildings through the use of considered proportions.

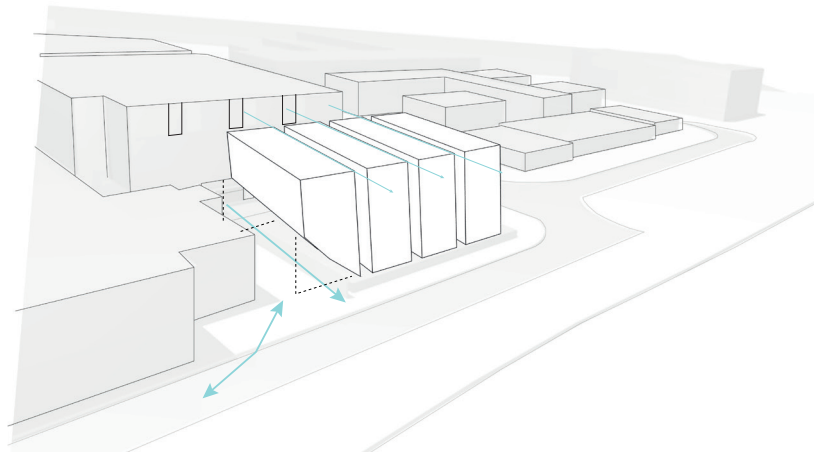


Figure.41: 'Context'- concept design development, authors image

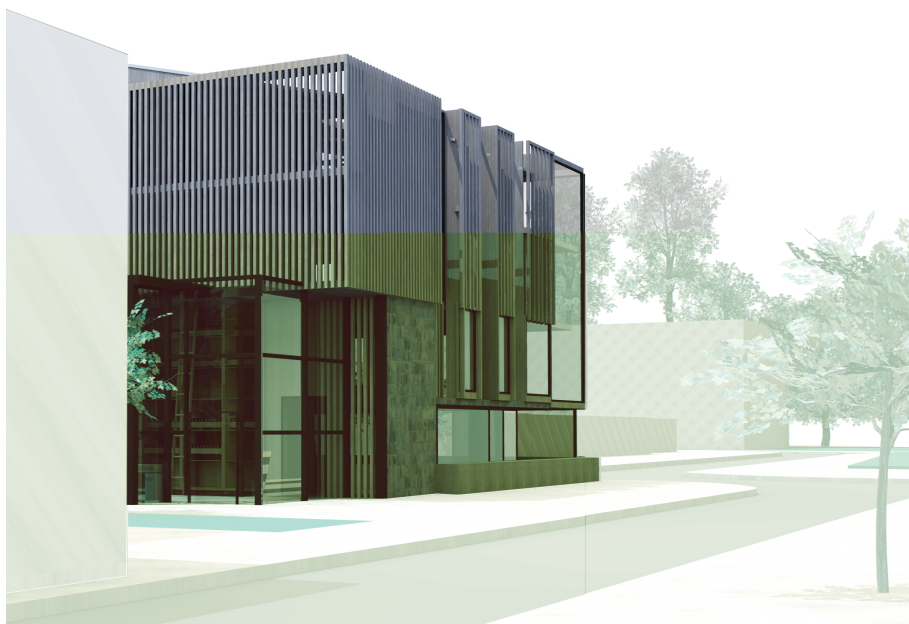


Figure.42: 'Context'- concept design south facade, authors image

The Urban Brewery

DESIGN PROPOSAL

Part 3

Throughout the literature review, case study and site analysis, the conditions of the consumption environment have been revealed, encompassing facets of both social and physical parameters. It has been discovered that due to an abundance of choice and the displacement and adaptation of the perception of 'value', the consumer has become less satisfied with their purchase decision and has subsequently begun to reconsider their consumption habits. It is the adaptations noted to the changing behaviors of the consumer that have been the catalyst for design intervention. This thesis argues that architecture can be used to support the changing nature of the consumption environment, through a physical interpretation of the social needs of the new consumer. The following proposal is for the development of an Urban Brewery, that through architectural consideration of new consumer values is designed to stimulate and satisfy the consumer, and encourage a high level of engagement between the consumer and producer.

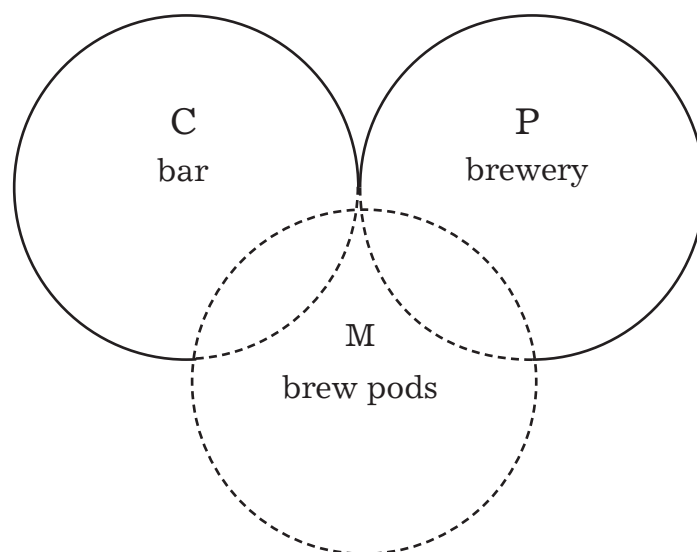


Figure.43: Space analysis design proposal, authors image



Figure.44: Entrance perspective, authors image



DESIGN DEVELOPMENT

The following stages of design depicted in *figures 45* developed alongside the literature review, in order to transform the social values of the new consumer into architectural dialogue. 'Mediation', 'organisation', 'exposure' and 'integration' have been identified as significant factors for consideration. Each factor aids the development of the physical response to the changing needs of the consumer, and provide an analysis framework for this design chapter, showcasing how each concept has informed the development of the Urban Brewery. Each stage of development of this design will be further test in the proceeding chapter in the subsequent order. Following the concept imagery are the floorplans of the Urban Brewery, with program annotations and site context. The final design and building program are explored through imagery and diagrams in the proceeding works.

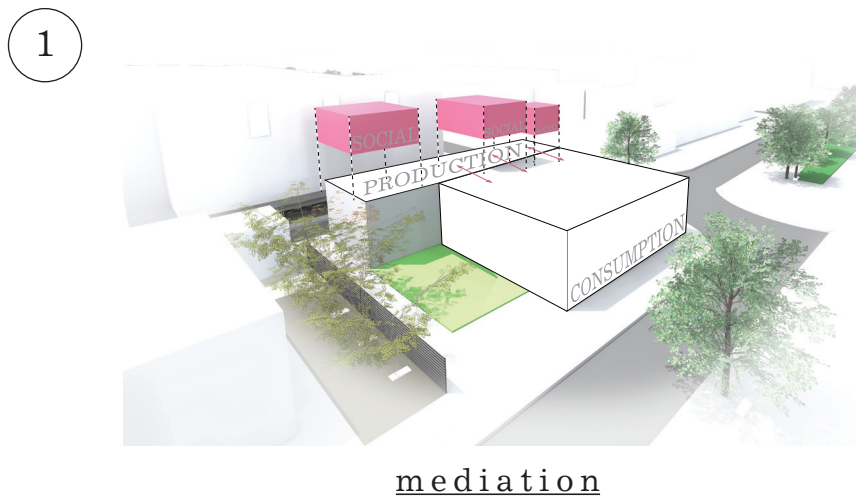
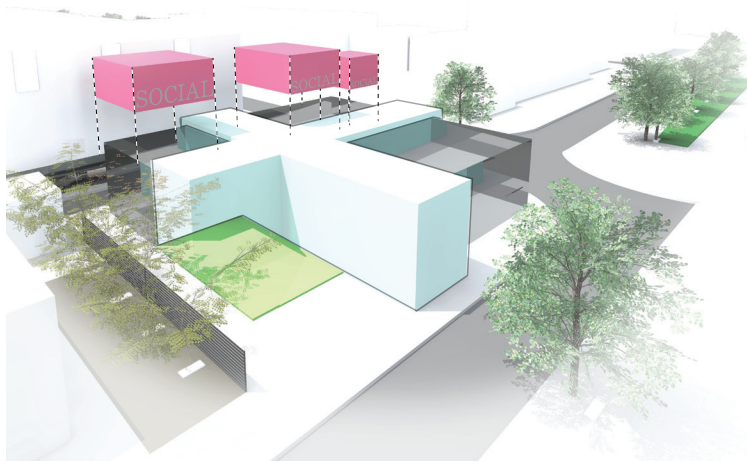


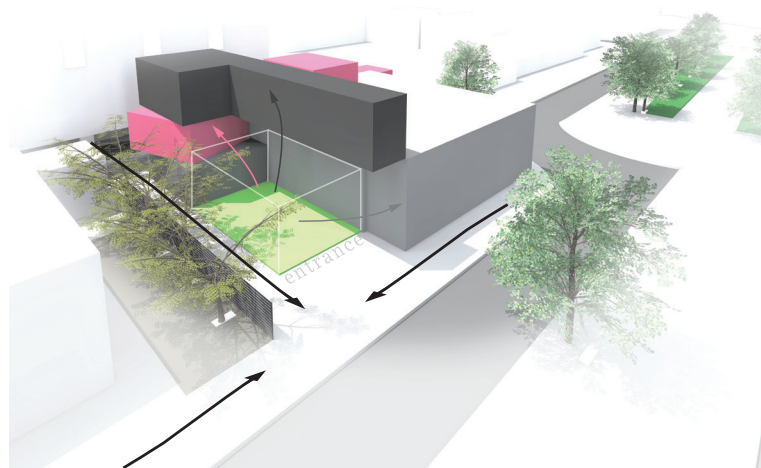
Figure.45: Concept Diagram Comparisons, authors image

2



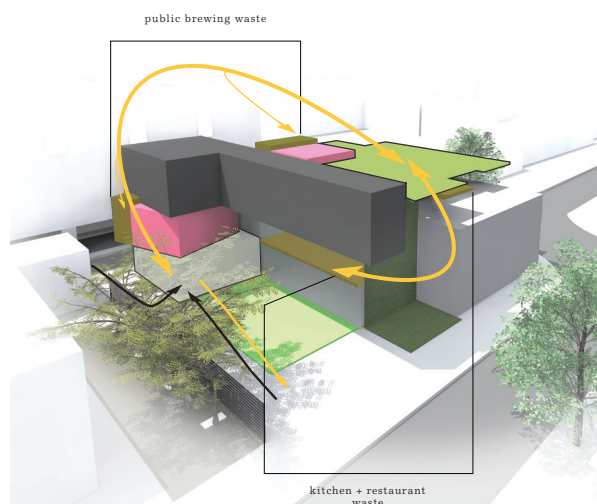
organisation

3



exposure

4



integration

GROUND FLOOR

1. Main entrance
2. Hop Shop/Brew Library/POS
3. Building Recycling station
4. Service/storage
5. Bar
6. WC
7. East entrance (secondary)

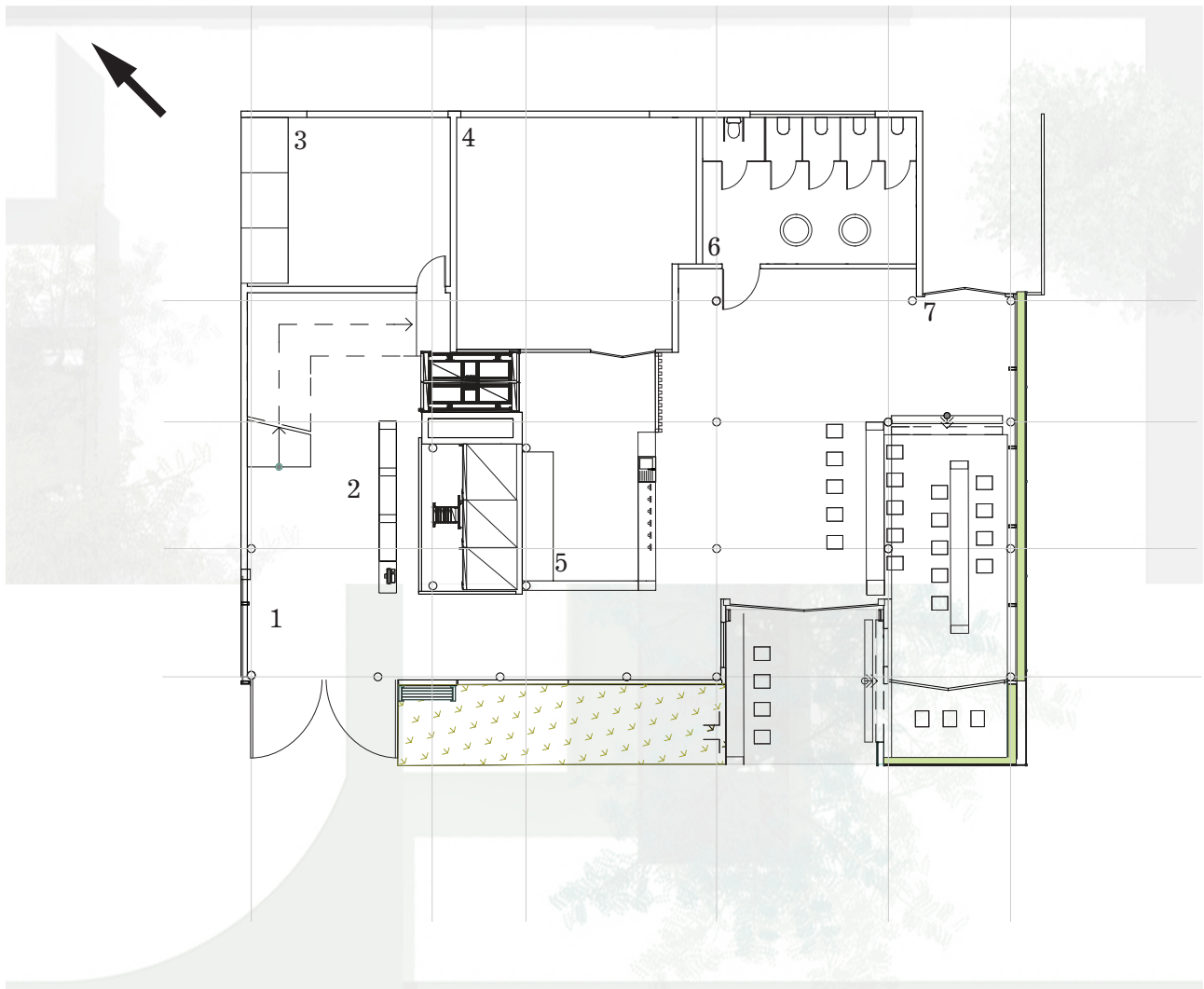


Figure.46: 1:200 Ground floorplan, authors image

LEVEL ONE

1. Brew Pod 1
2. Service/storage
3. Kitchen
4. Restaurant
5. WC
6. Split level Dining
7. Brew Pod 2 viewing deck

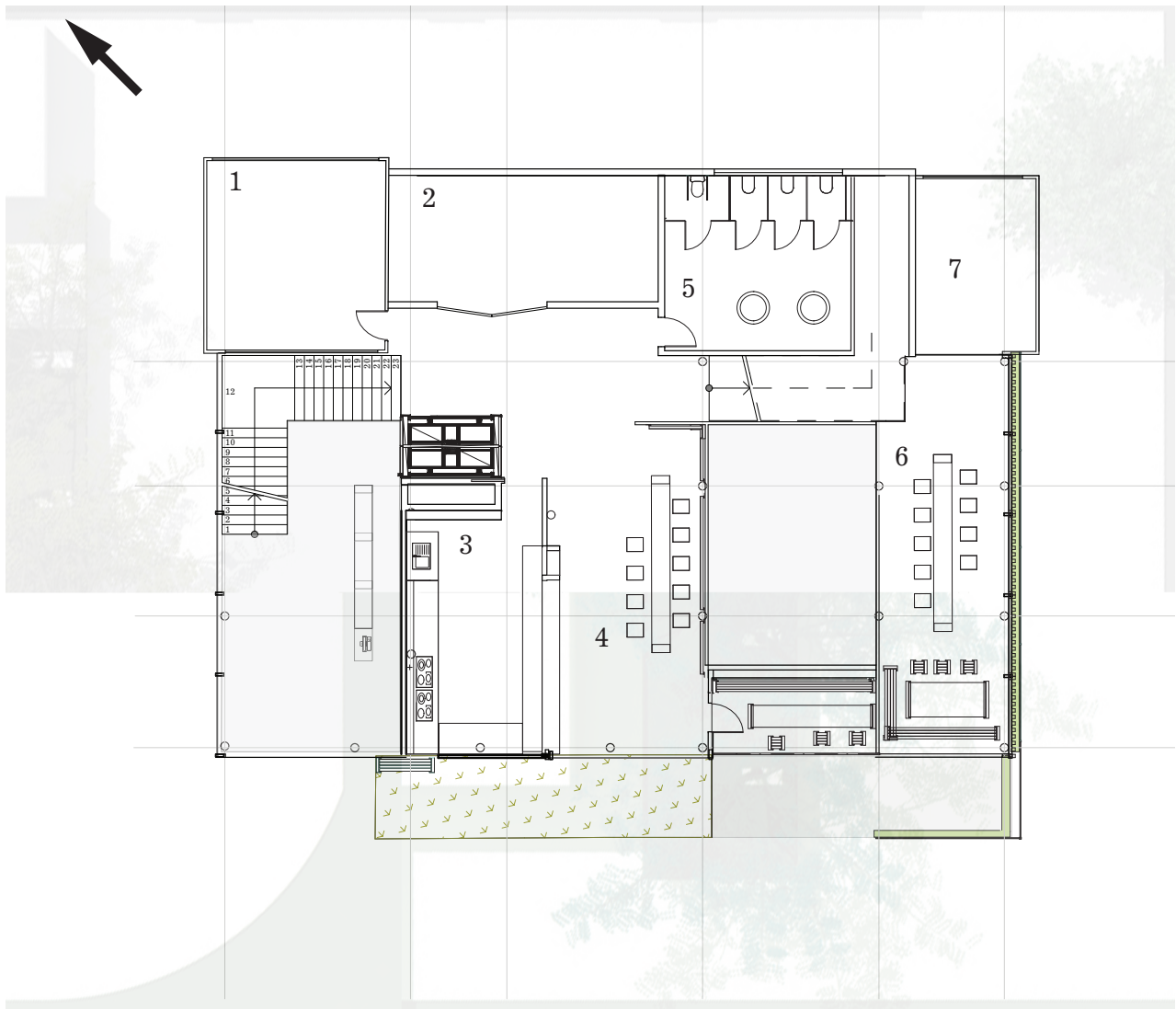


Figure.47: 1:200 level one floorplan, authors image

LEVEL TWO

1. Brew Pod 2
2. Brew Pod 3
3. Commercial Brewery Office
4. Commercial Brewery
5. Brewery Service/Bottling area

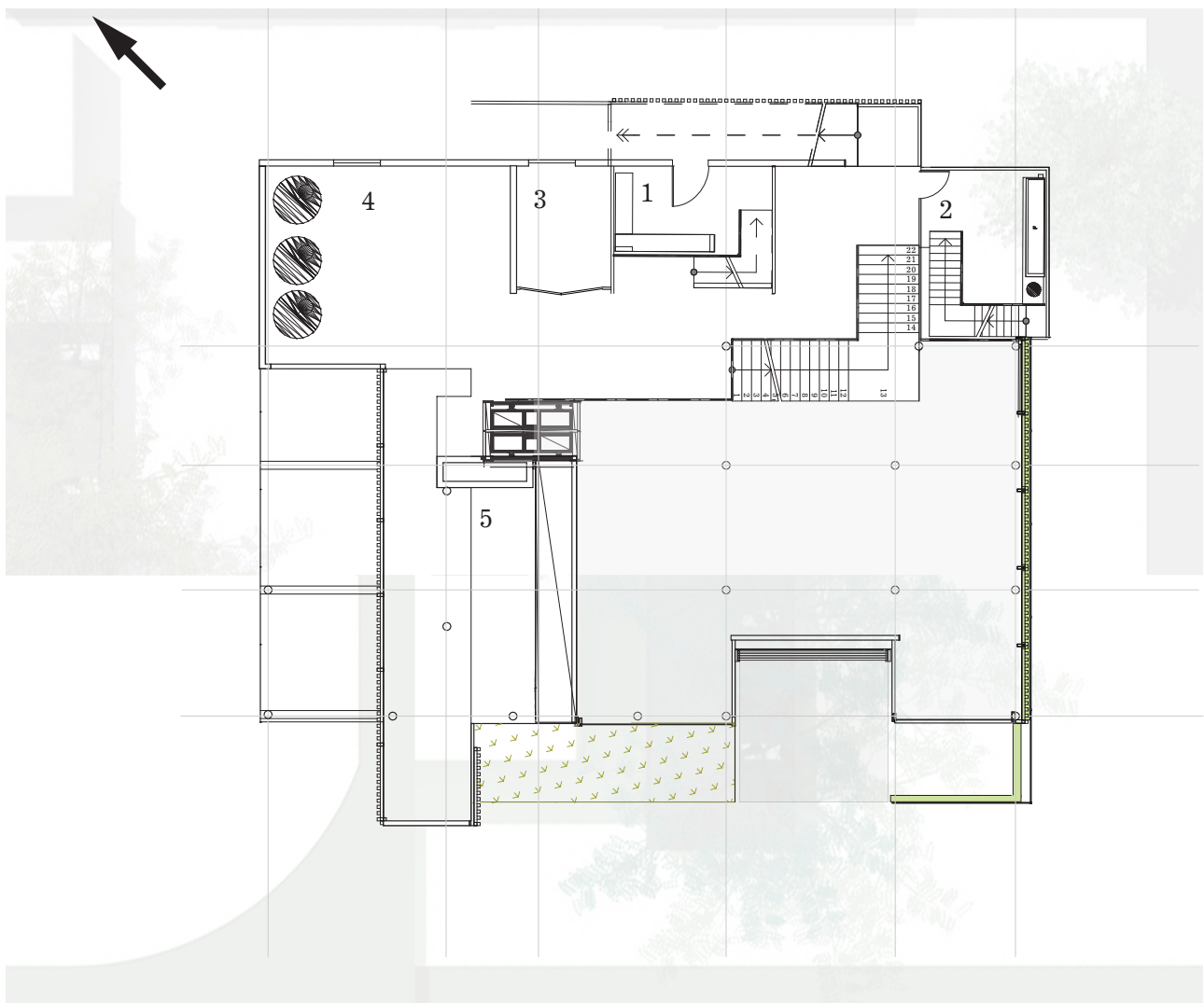


Figure.48: 1:200 level two floorplan, authors image

LEVEL THREE

1. Commercial Brewery
2. Viewing Platform
3. Roof Top Garden

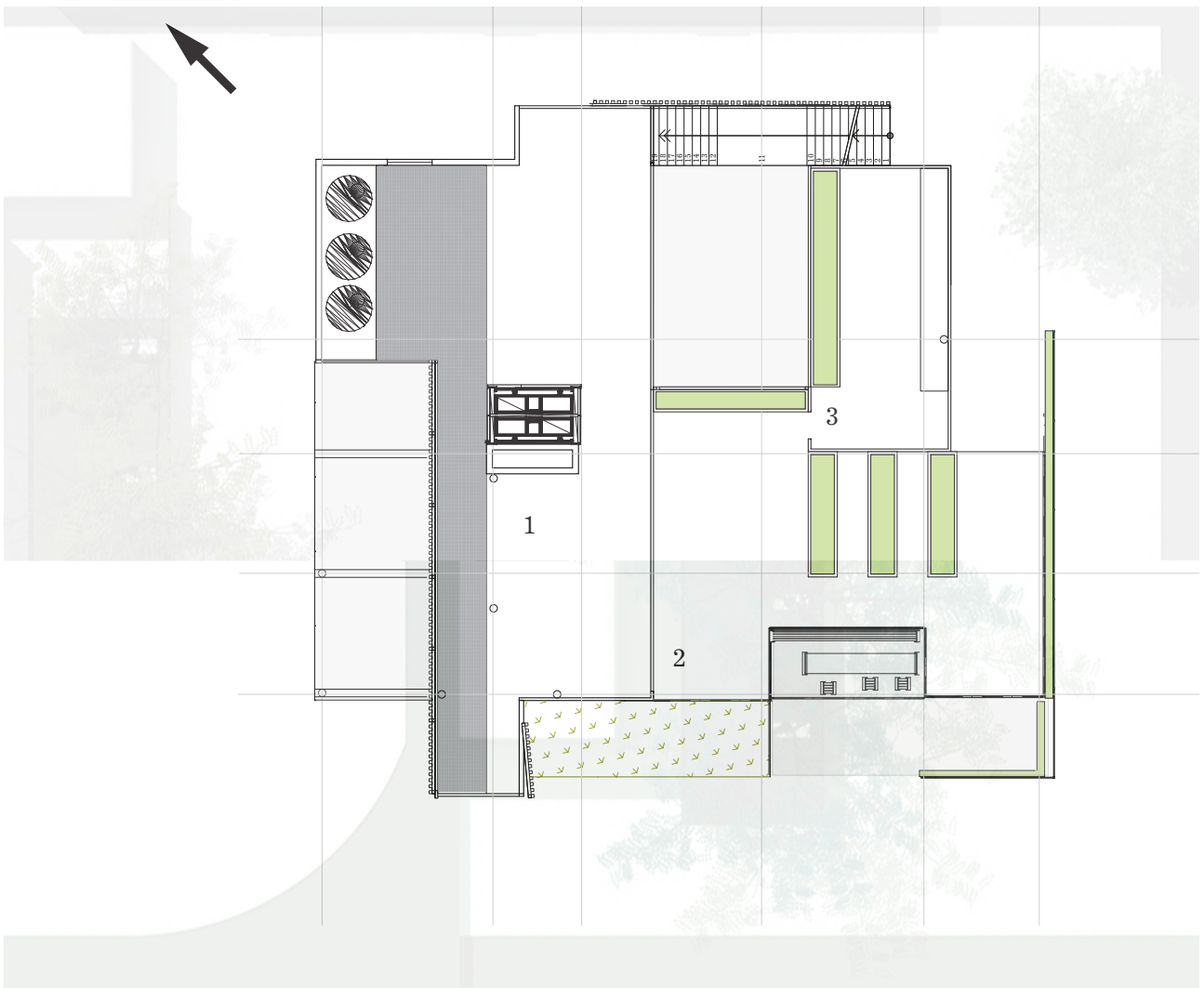


Figure.49: 1:200 level three floorplan, authors image

MEDIATION

The inception of a third 'social' program in relation to the space allocation of the building and the needs of the new consumer, stimulates the connection between the production and consumption facets. This zone operates in a manner between the two states, inviting the users to become an active participant. Furthermore the orientation of the social zones aids in the circulation of building, inviting the user to move through the varying spaces without giving hierarchy to the sites peripheries. This also encourages permeability between building functions, providing the new consumer with the a transparent and authentic building experience. The 'brew pods' are the designed solution to the 'mediation' zone and third spatial program. There are three 'brew pods' within the Urban Brewery, which act as public brewing areas, inviting the consumer to participate in the process of production.

BREW EQUIPMENT

- conditioning chiller
- recycled bottles for reuse
- manual bottler
- reference material
- sink
- heating element

POD PROGRAM

- shared use facility that requires booking
- brew club opportunity for local and transient population
- 2 x simultaneous brew capacity per pod
- visual & physical connection to building organisation

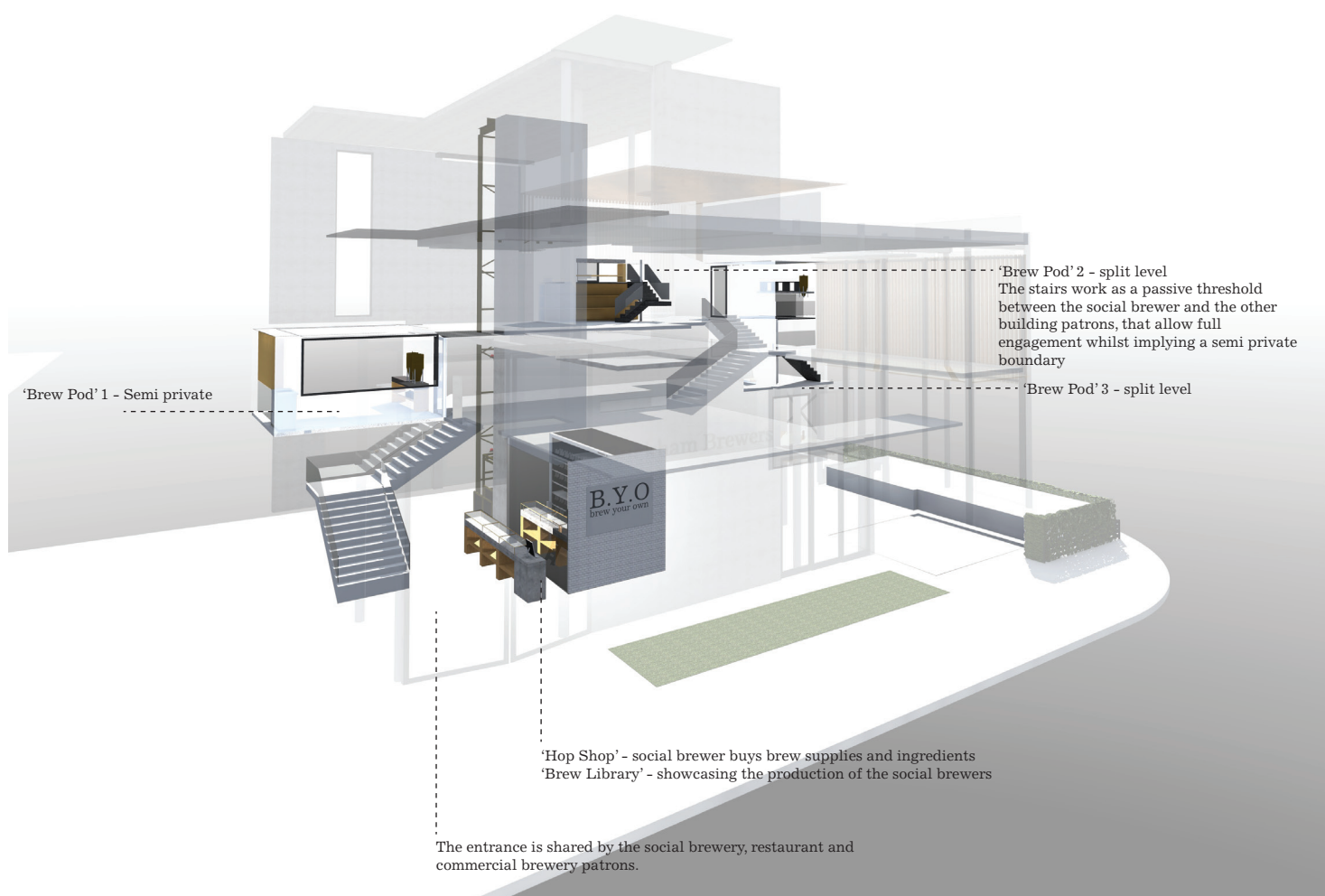


Figure.50: 'mediation' - Brew pod diagram, authors image

BREW POD 1

The concept of 'mediation' is expressed in the 'brew pods', and extends beyond the program organisation to include the material treatment, as shown in *figure 51*.



Figure.51: 'Brew pod' 1 perspective, south facade in view, authors image

COMMERCIAL BREWERY

Figure 52 shows the commercial brewery space network within the building, from ground level entry to level three. *Figure 6* presented previously showed a gravity fed concept iteration, and although it did not develop as the design focus for this investigation, it has affected the spatial organisation of the design outcome. The process of production of the commercial brewery component operates in a sequential manner, reflective of the consideration of earlier works and natural order.

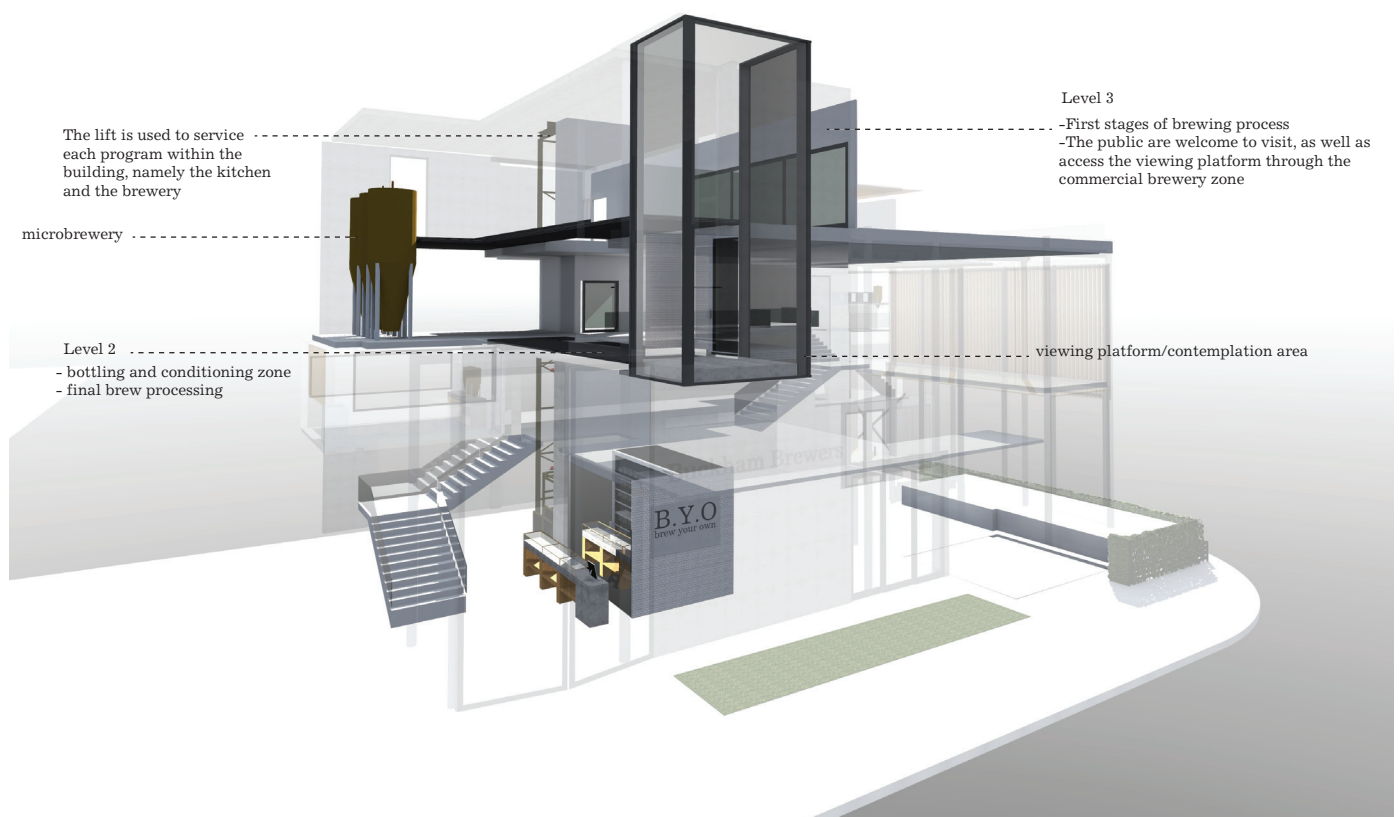


Figure.52: Commercial brewery diagram

ORGANISATION

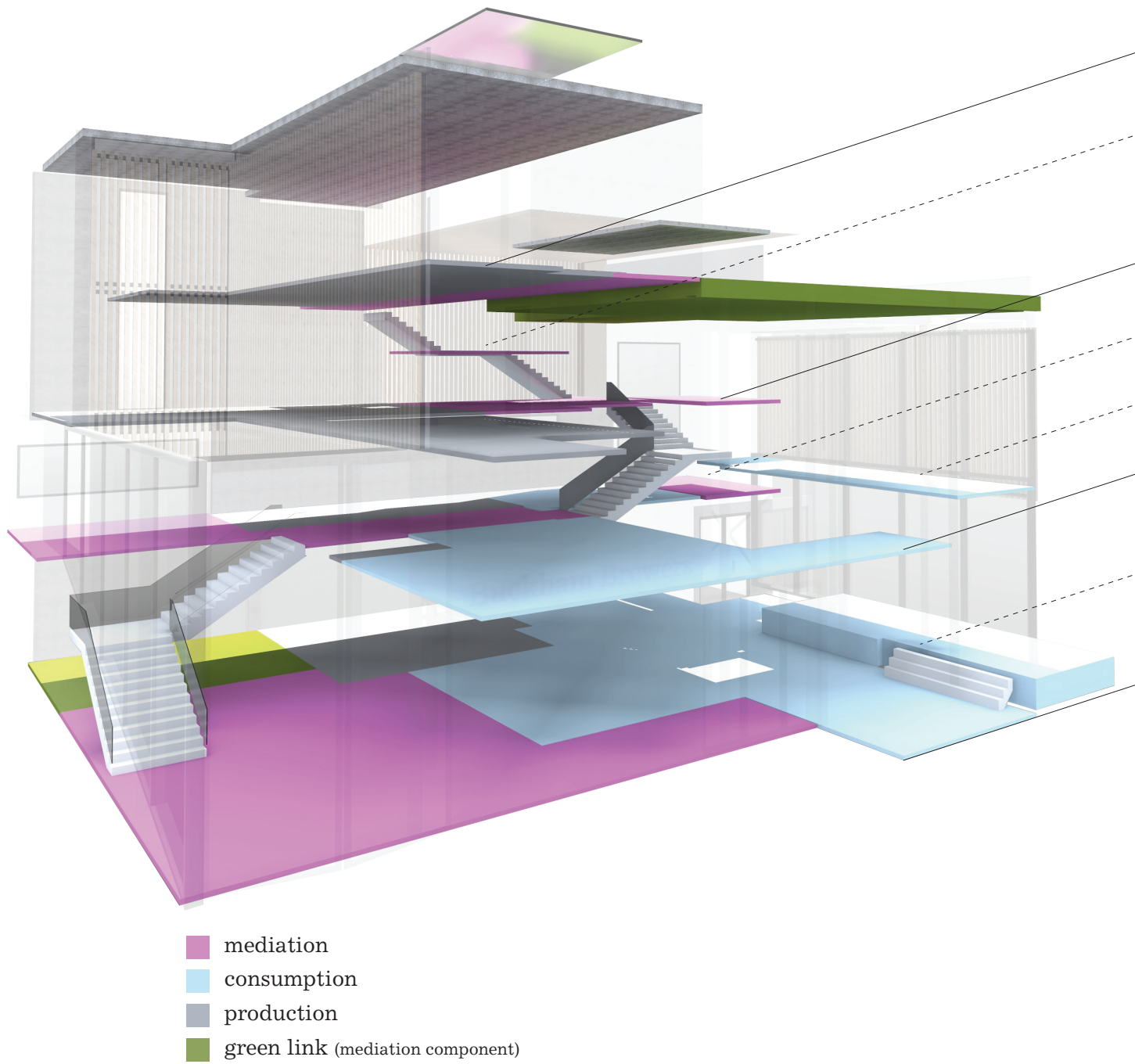
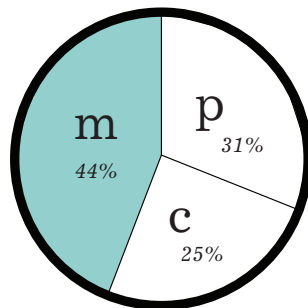
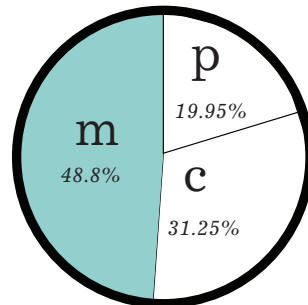
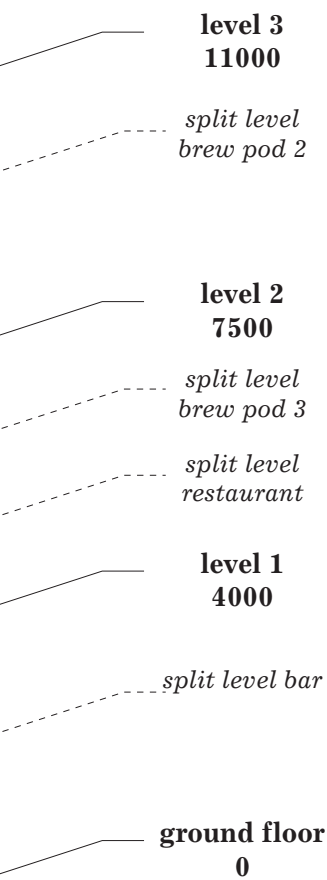


Figure.53: 'organisation' - space allocation and multi level representation, authors image



The proposed space allocation for the future consumption environment incorporates a third spatial program depicted as a ‘mediation’ zone. The ‘mediation’ zone encourage further user engagement and enhanced consumption experience, allowing the consumer to become the producer in an imersive and interactive environment. In comparing the final floorplan allocation with the previosuly tested concept plan (*figure 30*), the inception of the third spatial program has allowed for a more balanced floorplan, with predominant allocation being given to the mediation zone itself.

Figure.54: ‘Organisation’ - space allocation diagram concept vs final design, authors image

EXPOSURE

The entrance provides an important visual connection to the varying program's functioning within the building. This is complimentary to the organisation of the spaces, and allows the user to design their own experience of the brewery. The entrance is designed to operate as a core building element, and hosts the 'hop shop' and 'brew library', where visitors are visually connected to the product, and are made aware of the nature of the consumption environ-



Figure.55: 'Exposure' - main entrance, hop shop, brew library, authors image

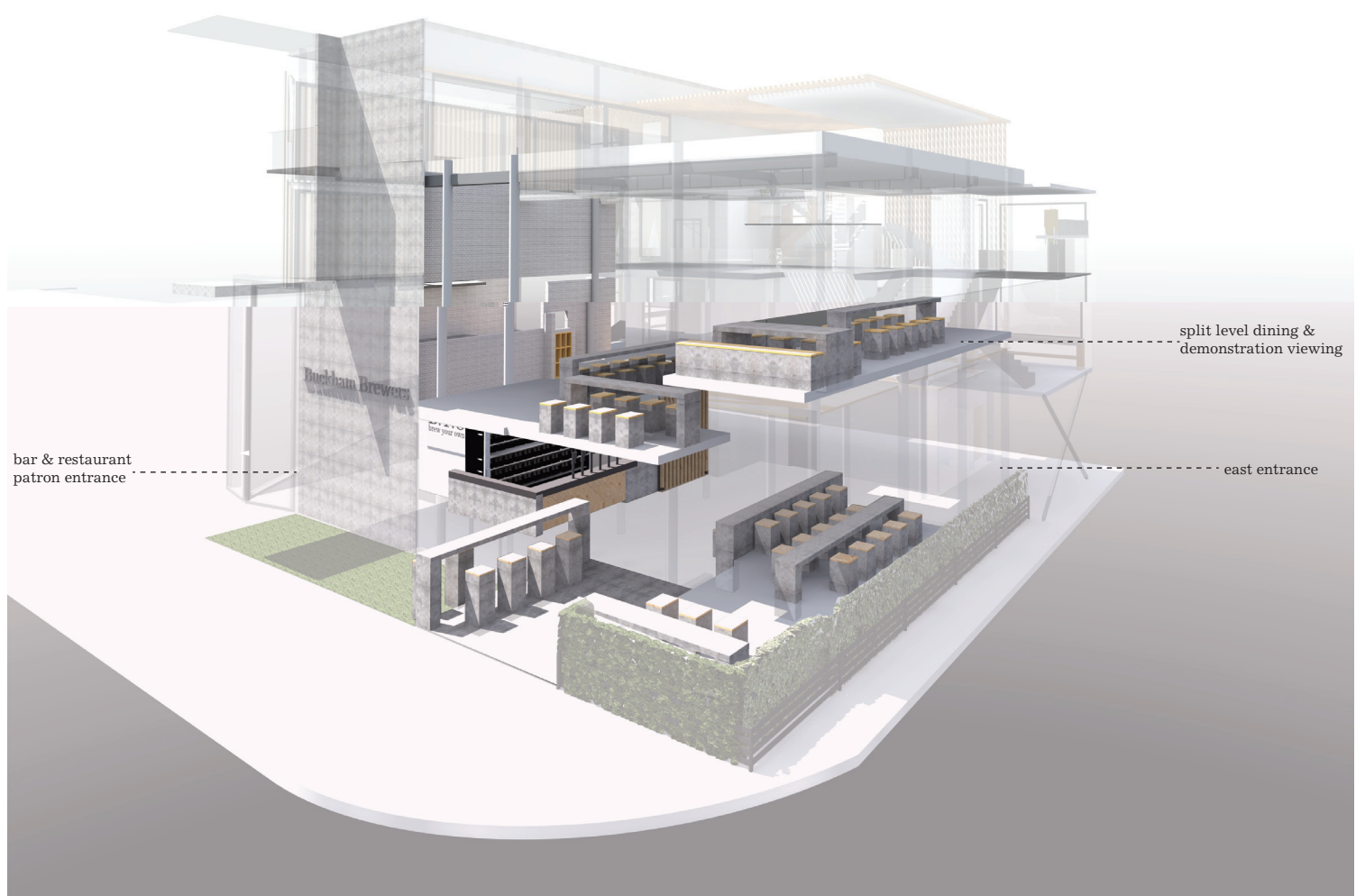


Figure.56: 'Exposure' - Bar and Restaurant diagram, authors image

INTEGRATION

Figure 57 looks at the roof top garden, which is used to support the needs of the restaurant and the 'hop shop'. Furthermore it is a viewing platform, accessed through the commercial brewing program on level three. Passive shading is provided by the wrapped timber facade, which also provides climbing support for garden plants and the establishment of a hop wall (primarily used for education and aesthetic as its production could not sustain the needs of the micro brewery entity). The integration of building systems beyond social and spatial mediation provides another level of engagement between building and user, whilst also providing a level of self sufficiency.

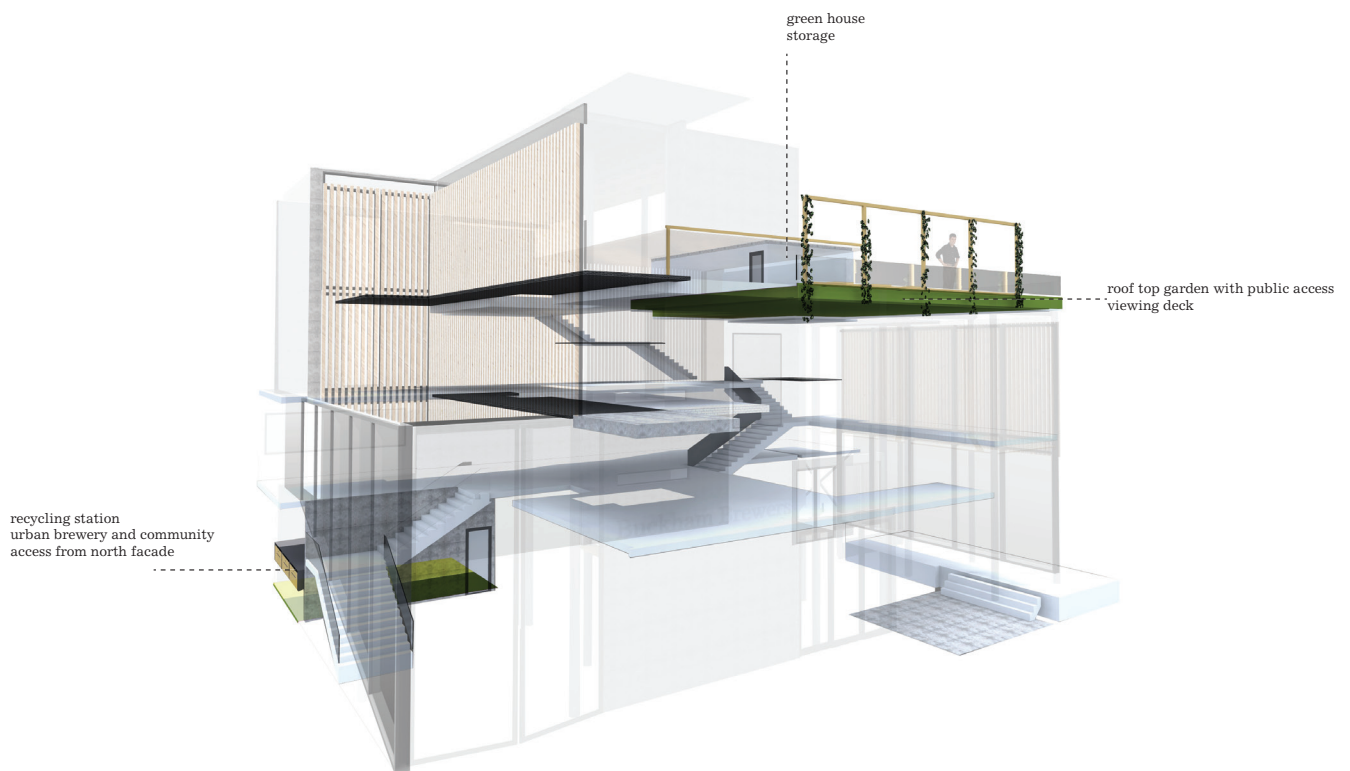


Figure.57: integration diagram: green space network, authors image



Figure.58: 'Integration' - roof top garden, authors image

CONSUMPTION

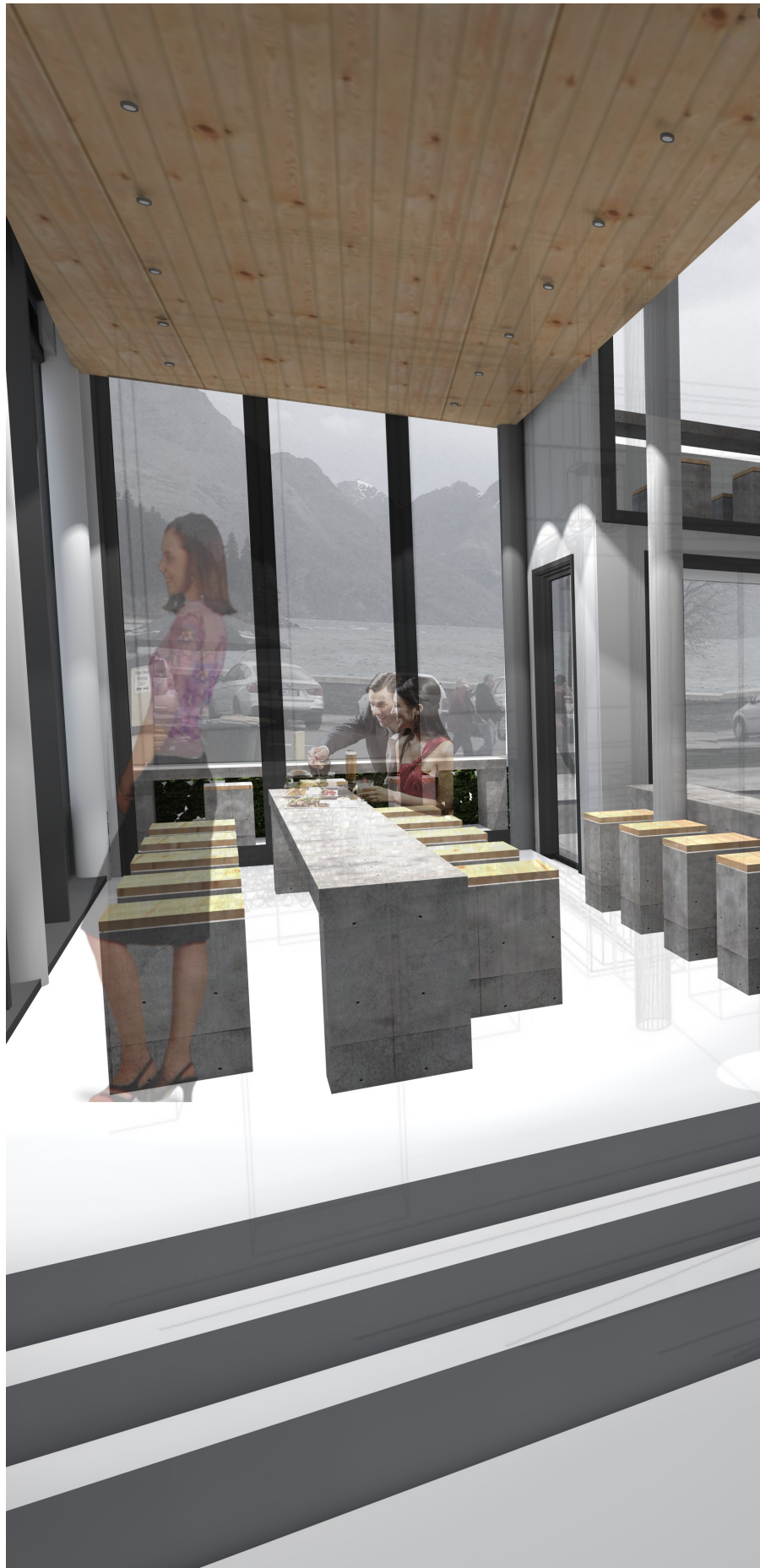


Figure.59: 'Consumption'- Bar, Restaurant and south facade permeation, authors image



ELEVATIONS

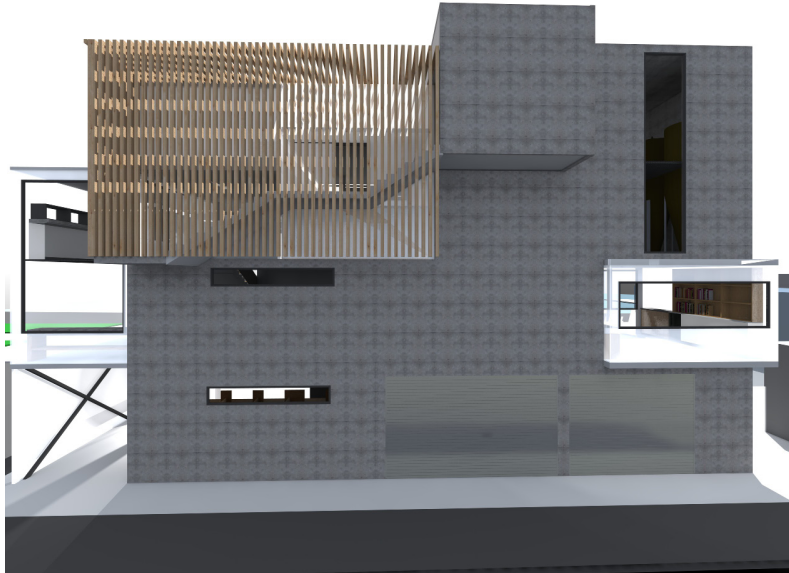


Figure.61: North Facade



Figure.60: West Facade

The material treatment has been organised to indicate the type of activity and role each volume plays in terms of the overall design scheme, and the flexibility and transparency of each program entity.



Figure.62: East Facade

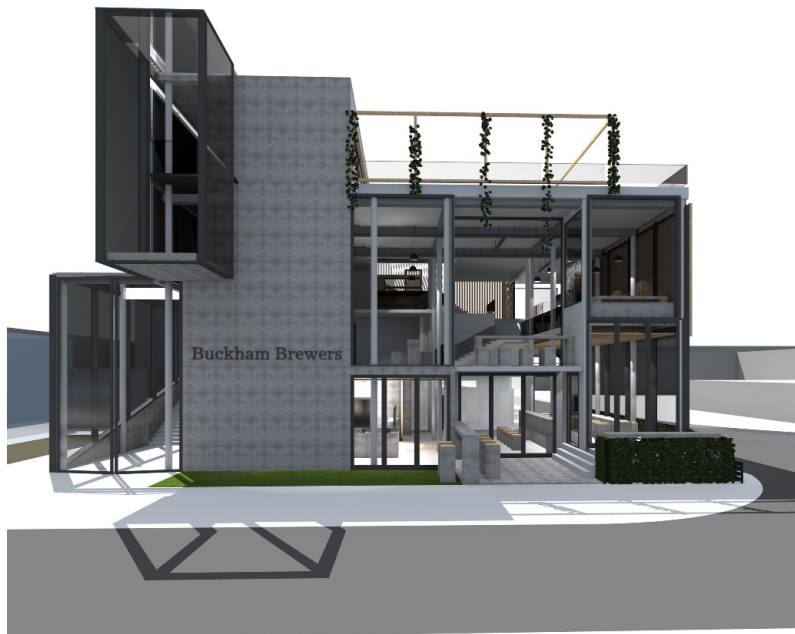


Figure.63: South Facade

STRUCTURE

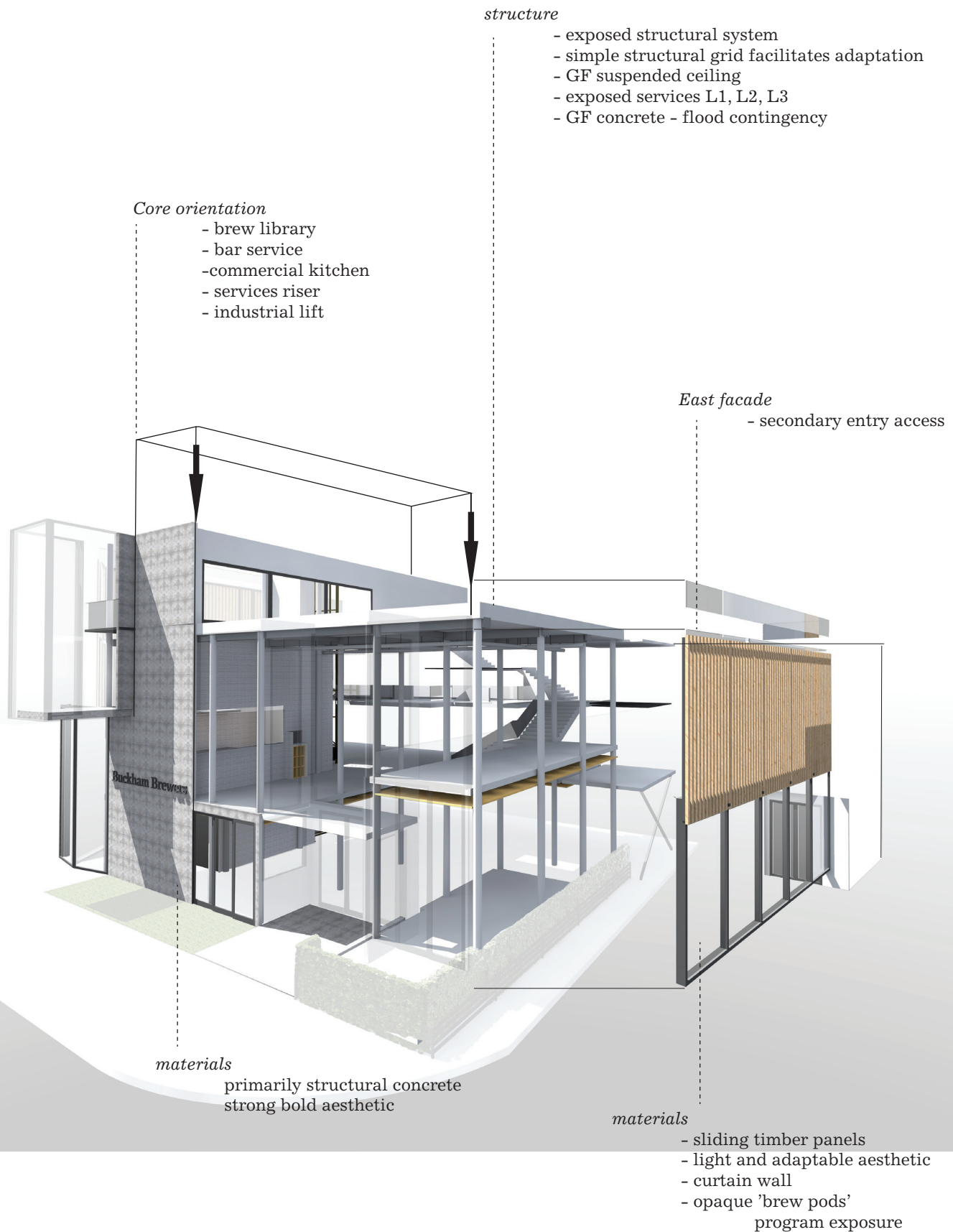


Figure.64: 'Structure and material configuration, authors image

CONSUMPTION

The spatial organisation of the building is developing around a core of constants, as depicted in *figure 65*. This provides visual orientation of each program. It is also an important design consideration for the future use of the building, in ensuring the qualities of the consumption environment are maintained throughout potential re-development.



Figure.65: 'Consumption' - Split level dining, authors image

The Urban Brewery

CONCLUSION

Part 3

This section discusses the culmination of findings throughout this research, in the developed design of The Urban Brewery, and considers the design in relation to the research proposition. The initial research inquiry looked at how architecture can be used to support the changing nature of the consumption environment. It has been revealed that there is a lack of research into and understanding of the spatial dimensions of the future consumption environment, hence the quantity of marketing and social science literature referenced throughout. As a result, the design approach developed through the spatial translation of the social ideals of the new consumer, coupled with a strong programmatic analysis depicted within the case study component. Due to this design approach, the architecture of the Urban Brewery proposal showcases an appropriate spatial organisation for multi faceted production programs, as well as strong connections to the servicing of social needs. Through a design process considerate of program organisation, exposure, integration and mediation, the Urban Brewery was designed to facilitate and engage the new consumer, operating as a multifaceted consumption entity.

'Mediation' is identified within the early stages of the research proposal as a key factor determining the success of the physical application of new consumer values. It develops throughout the research to form a third spatial program alongside the 'production' and consumption' facets, and is a solution developed through a culmination of literature and physical analysis. The idea of 'mediation' extends beyond the spatial organisation of the 'brew pods', and includes the material treatment of the building, as well as the simultaneous facilitation of multiple user groups. The 'brew pods' are designed for social brewing, encouraging the active participation of the consumer in the process of production. Thus mediating between the facets of consumption and production, addressing one of the problems associated with contemporary consumption whereby the consumer is become further dislocated from the production source, discussed within the literature review. As a solution to the architectural development of the consumption environment, it is noted that the extension of 'mediation' beyond the spatial organisation of the Urban Brewery could be developed further. Although the material treatment and internal environment are reflective of multiple levels of engagement, there is potential for the space allocation and extension to include a stronger connection to the external environment. This would provide increased opportunity for engagement between the building and the urban context. This particular shortcoming is expressed within the elevations, in particular the north and south facades. The interior volume has multiple program's operating within it, and successfully engages with the consumer on each organisational level, however further development of the façades would strengthen the design proposition. Furthermore, the design of the 'brew pods' remains an appropriate design configuration for the active participation of the consumer. However aesthetically they have been designed to allow multiple program application's to operate within them, thus do not reflect a complete aesthetic connection to the brewery program. The conscious consideration of the future adaptation of the consumption program within the designed space, provides opportunity for adaptive re-use of the building, whilst maintaining the integrity of the design proposal.

The architectural identity of the Urban Brewery as a future consumption environment would be maintained throughout its life-time due to this consideration. Potential program adaptation is a factor that reflects an awareness of the sustainability of the building and its future use. Thus the Urban Brewery has been designed to ensure the integrity of the architectural identity of the multifaceted consumption environment, that not only responds to the needs of the new consumer, but supports the changing nature of the consumption environment. This thesis concludes that architectural integration of social values and spatial organisations should be considered as principle factors in the construction of the future consumption environment.

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