The Turkish Online Journal of Design Art and Communication
ABOUT TOJDAC

(ISSN: 2146-5193)

Design, art and communication are evaluated together since they are interdisciplinary fields. It is not possible to understand design as a mode of communication without considering design theories and design principles. The design works that do not have an artistic point of view and/or the art works that do not have design principles and design theories can not exist. In addition to these, art or design is known as a communication activity. As a result these three fields are intertwined and essential for one another.

Tojdac, which was first published after Visualist 2012 International Congress on Visual Culture at Istanbul Kültür University, is an online journal that publishes original research papers and solicits review articles on developments in these three fields. The scientific board consists of the Visualist 2012 scientific committees. In this context, Tojdac is qualified as an “international peer-reviewed journal”. It is a peer-reviewed international journal published four times a year. Each volume has a different theme and a guest editor. Themes and subheads that are chosen under the main topic of “Design, Art and Communication” are determinants in choosing and publishing articles.

The aim of Tojdac is to create a source for academics and scientists who are doing research in the arts, design and communication that feature formally well-written quality works. And also create a source that will contribute and help develop the fields of study. Accordingly, Tojdac’s intentions are on publishing articles and scientific works which are guided by a scientific quality sensibility.

Peer Review Process
The editorial board peruses the submitted material with regard to both form and content before sending it on to referees. They may also consider the views of the advisory board. After the deliberation of the editorial board, submitted material is sent to two referees. In order for any material to be published, at least two of the referees must approve it. The revision and improvement demanded by the referees must be implemented in order for an article to be published. Authors are informed within three months about the decision regarding the publication of their material.

Open Access Policy
The Turkish Online Journal of Design, Art and Communication (TOJDAC) adopted a policy of providing open access.

Call For Papers
TOJDAC will bring together academics and professionals coming from different fields to discuss their differing points of views on these questions related to “Design, Art and Communication”.

Main Topics Of Tojdac
• New Media (web 2.0, web 3.0, interactivity, convergence, virtuality, social media, etc.)
• Digital Arts (cinema, television, photograph, illustration, kinetic, graphics etc.)
• Digital Society (E-community, surveillance society, network society, etc.)
• Communication Arts (advertising, public relation, marketing, etc.)
• Performing Arts
• Visual Culture
• Visual Arts
• Visual Semiotics and Applications

Language Of Tojdac
Turkish and English
Editörün Mesajı

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Bu sayıda Cilt 6, Sayı 3 yayınımızı sizlerle paylaşmaktan mutluluk duyuyoruz. Dergimizin yayınlanan bu sayısında kabul edilen 7 yazarın 6 makalesi bulunmaktadır.

Sevgili okurlar, daha detaylı bilgi almak, öneri ve görüşlerinizi paylaşmak ya da eserlerinizi yayınlatmak için gönderimlerinizi lütfen aşağıdaki e-posta adresine iletin. Bizlere TOJDAC Sekreterliği info@tojdac.org adresinden ulaşabilirsiniz.

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Editör
Prof.Dr. Işıl ZEYBEK
İstanbul Kültür Üniversitesi Ataköy Kampüsü 34156-İstanbul TÜRKİYE
Tel: +90 212 4984100 ext. 4123
E-mail: i.zeybek@iku.edu.tr
URL: http://www.tojdac.org
Message from the Editor

Greetings Dear readers of TOJDAC,

We are happy to announce to you that our Volume 6, Issue 3 has been published. There are 6 articles from 7 authors published in this current issue. Dear readers, you can receive further information and send your recommendations and remarks, or submit articles for consideration, please contact TOJDAC Secretariat at the below address or e-mail us to info@tojdac.org.

Hope to stay in touch and meeting in our next Issue.

Editor
Prof. Dr. Işıl ZEYBEK
İstanbul Kültür University Ataköy Campus 34156-İstanbul TURKEY
Tel: +90 212 4984100 ext. 4123
E-mail: i.zeybek@iku.edu.tr
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Belgin Yazıcı
İstanbul Kültür University, Turkey
b.yazici@iku.edu.tr

ABSTRACT
To many people luxury products were once considered hard to access and a privilege to use. Luxury used to mean a product or service only accessible by a small group of people, a product or service that was scarce (Nueno & Quelceh, 1998). However, luxury products have now become more affordable to more consumers, especially for consumers from the middle class who access more money than ever before (Hauck & Stanforth, 2007) and therefore luxury brands have the chance to flourish and establish their reputation worldwide. In order to do so, they must truly understand their consumers – and recognise how they are changing. Besides the drivers of their decisions, the purchasing behaviors of consumers are evolving. Consumers prefer to be engaged with digital channels in terms of their buying processes. Generation Y has a tremendous impact of the world economy because of the number of its representatives and increasing purchasing power, so it has been transforming into the biggest consumer segment throughout history. As a result of this, Generation Y attracts the attention of many scientific fields from psychology to economics. The main question is what makes this generation so unique both as a research topic for scientific studies and a marketing challenge. Young adults who were born between 1980 and 1990 are considered to be Generation Y and this generation has ended up to become the largest part of global consumer market and it has become an undeniable fact for luxury brands that their motivations and attitudes have to be taken into consideration in the process of developing products. The brands need to communicate with the representatives of Generation Y effectively. The aim of this article is to examine Generation Ys’ attitudes, i.e. their beliefs, feelings and purchase intentions towards luxury products and the meanings of the word “luxury” to young people, reasons for buying luxury products, and, on a small scale, young adults’ luxury brand awareness and brand loyalty. In addition, this study aims at not only examining Generation Y customers’ luxury purchasing behaviour but also helping organizations understand such customers’ needs and wants. It is widely acknowledged that understanding consumer behavior is the key to be successful in business and this youth-led change in luxury consumption behavior should not be underestimated to be able to attract the attention of the future powerhouse of the global economy.

Keywords: Generation Y, millenials, luxury consumption, luxury brands, new luxury, luxury marketing, Generation Henry.

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Y KUŞAĞININ LÜKS ÜRÜNLERİ KARŞI TUTUMLARI VE GENÇLERİN ÖNCÜLÜĞÜNDE LÜKS TÜKETİM DAVRANIŞLARINDAKİ DEĞİŞİM

ÖZ

Anahtar Kelimeler: Y jenerasyonu, Milenyum kuşağı, lüks tüketim, lüks markalar, yeni lüks, lüks market, Henry jenerasyonu.

INTRODUCTION
People watch television, flip through magazine or newspaper pages, surf on the Internet. While they are doing all these they are exposed to many images of rich and famous people and these images refer to their emotional needs. Such needs are relatively important these days since people want to feel beautiful, important and recognized more than any time throughout history. Rich and famous people like to show their earthly possessions such as clothes, cars and houses. They also make ordinary people feel that their lifestyle and possessions make other people become part of their world. The only thing that ordinary people need to do is to purchase the right goods or products used by the rich and famous. Then, ordinary people start to buy Louis Vuitton bags or Chanel glasses and become addicted to such goods. This addiction is called “brand loyalty.”

Fashion has always had a crucial role in great civilizations such as the Egyptian, Greek and Roma throughout the history. Latest fashion apparel, cosmetics and accessories were key factors to show status in society. In parallel to this fact, the consumption of luxury products was only limited to elite classes of society together with clear cut differences between social classes. At the beginning of the 19th century, luxury goods sector appeared with valuable luxury brands that still exist today such as Hermes, Cartier and Louis Vuitton in France and Burberry in England. (Haataja, 2011)

The luxury goods sector has transformed in recent decades. Initially, two indispensable parts of daily life in post-modern times, globalization and the Internet, have lowered the barrier to enter the luxury sector which was put centuries ago for the big masses. This could be named as the ‘democratization of luxury’. This process could be explained as the creation of a period when luxury goods are accessible for an increased number of consumers. The term ‘masstige’ was coined for the luxury market which is a combination of ‘mass’ and ‘prestige’. Nowadays, it is easier for masses to access luxury sector. (Okonkwo, 2007).

Deloite’s David White, who is also a retail industry leader, comments that the characteristics that mark the borders of luxury sector are fading and will continue to disappear in the future. For instance, luxury consumers who travel a lot changed the concept of national boundaries. Luxury consumers who are interested in technology make global luxury brands to keep with the date. Global luxury brands are required to maximize the engagement level of the digitally-savvy, time sensitive and socially aware consumers, otherwise they are bound to fall behind.
The Millennials, who are also called Generation Y, play a crucial role in the development of the luxury sector in the future. Almost two thirds of the millennials go online to search information about luxury products. One third of them use social media for discounts and promotions of luxury items. However, only one out of ten older luxury consumers use social media for discounts and promotions. Generation Y is emerging as leaders in technology and they are expected to become three fourths of the global workforce by 2025\(^1\). When all these considered, it isn’t difficult to understand that luxury brands need to understand the buying habits of Generation Y and the changing meaning of luxury – the new luxury\(^2\).

**THE CONCEPT OF LUXURY**

There isn’t only one way to define luxury. Actually, it isn’t easy to define luxury since the concept has many vague parts due to the significant changes in the sector. These changes make researchers think about the new perspectives of what a luxury item is. It is an undeniable fact that the definition of luxury varies depending on a person or situation. Therefore, it is impossible to come up with a universal definition for the concept of luxury. According to Brun & Castelli (2013), wealth, power and exclusivity have always been linked with luxury goods. According to Oxford Dictionary (2014), luxury is ‘a state of great comfort or elegance, especially when involving great expense. It can be inferred from both definitions that price plays a crucial role in defining luxury and when it something comes at a great expense it is considered as luxury.

Luxury goods have the highest price/quality relationship. In this equation, quality means the functions of an object that are measurable and tangible. However, this definition is criticized by some researchers such as Jean-Noël Kapferer. According to Kapferer, what matters is the comparable functions. He states that upper-range products could be defined as tangibles associated with a specific product category, while luxury products are intangibles associated with values and ethics. Luxury products provide additional pleasure and flatter senses. (Kapferer, 1999)

According to Wiedman, et al. (2007), luxury goods are not affordable by everyone. When something is not afforded or owned by the majority of people, then it is likely to be rated as luxury. Kapferer suggest that in postmodern societies, everyone has been given a right to access luxury. In fact, this perception is totally opposite with the old one in which only upper class people have the right for luxury goods. (Kapferer, 2012)

When upmarket products are considered, according to Prendergast & Wong (2003), quality is a more important criteria than price. Luxury brands need to be aware that for upmarket consumers what matters is the quality not the price. Mintel (2011) suggests that there might be challenges as prices increase and economic crisis. However, well-positioned innovative product launches encourage consumers to splurge. Wilson (2014) argues the ‘lipstick effect, which explains the wish of consumers to buy unnecessary products as lipsticks and chocolate in the time of social and economic crisis. This explains the concept of luxury and symbols of to judge quality of someone’s life in the mind of consumers.

**WHAT IS THIS SO CALLED “NEW LUXURY”?**

Luxury goods market has grown significantly in the past decade. This growth could be linked to the trend of “democratization” of products and brands. This trend is so powerful that products and brands that used to highly exclusive are now consumed by masses. In order to exemplify that American middle-market consumer could be observed since, very recently, they have started to trade up and actually afford the upmarket products and brands. New luxury is not out of reach for the masses though it still has higher levels of quality and taste than the ordinary products in the market. (Silverstein & Fiske 2008, 1–2)

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\(^1\) Deloitte Touche Tohmatsu Limited’s (DTTL) 2014 third annual Millenial Survey

\(^2\) Deloitte’s [Luxury Consumption among European High Earners 2014 survey](https://www2.deloitte.com/content/dam/Deloitte/ee/Documents/insights/fine/professional/fine-professional-luxury-consumption-among-european-high-earners-2014.pdf)
As mentioned above, new luxury is not out of reach for the masses, but traditional luxury was. Brands and products of traditional luxury were only consumed by a very limited group of top-earning people because all brands and products which belong to this category were priced to target only a very small number of people. Very limited number and uniqueness of the kind justifies the high pricing procedure of these products. Luxury used to mean a sense of elitism, but not emotions. Silverstein claims that new luxury appeals to emotions. A powerful emotional engagement is possible to develop with new luxury products. For instance, Chanel bags are based on class and exclusivity, not emotions. Consumer are attracted to this conventional luxury product for price without any emotions. (Silverstein & Fiske 2008, 4–6, 55–56.)

Since, today, there is a wider range of products, even in the same category, the price of goods vary. However, the volume of new luxury goods is much higher than conventional ones, which leads to lower prices of new luxury products than traditional ones. When the volume of products decrease, prices increase. What luxury brands do in order to reach masses is to stretch their brands by including lower-priced products into their ranges. (Okonkwo 2007, 237.)

Table 1 below shows the differences between old and new luxury and conventional goods: (Silverstein & Fiske 2008, 56.)

<table>
<thead>
<tr>
<th></th>
<th>NEW LUXURY</th>
<th>CONVENTIONAL</th>
<th>OLD LUXURY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affect</td>
<td>Engaging</td>
<td>Bland</td>
<td>Aloof</td>
</tr>
<tr>
<td>Availability</td>
<td>Affordable</td>
<td>Ubiquitous</td>
<td>Exclusive</td>
</tr>
<tr>
<td>Price</td>
<td>Premium</td>
<td>Low cost</td>
<td>Expensive</td>
</tr>
<tr>
<td>Quality</td>
<td>Mass artisanal</td>
<td>Mass produced</td>
<td>Handmade</td>
</tr>
<tr>
<td>Social basis</td>
<td>Value driven</td>
<td>Conformist</td>
<td>Elitis</td>
</tr>
</tbody>
</table>

Maslow’s Pyramid of Needs is used in order to compare and contrast old and new luxury with the aim of showing the changes and explaining the evolving consumer products by creating a new pyramid.

Table 2: Evolving Consumer Constructs: Ego Gratification (Miller, 2015)
Especially, after the end of the Cold War, the world has been globalizing at an ever-increasing pace, which has led to more economic activities followed by prosperity. Prosperity resulted in social democracy. The reason why the two is crucial is that they resulted in the boom in the luxury industry. Luxury, once, meant segregation among classes. There were dark and thick lines between people from different social and economic backgrounds. Today, these thick lines have mostly faded away and ‘free movement’ among classes is possible. Therefore, enjoying luxury is no more unique to a limited group of people. Digital and social communications, relocation of the wealth, at least to a certain extent, changing profile of the rich made the problem of accessibility to luxury disappear and increased the joy experienced by people with new luxury.

Jean-Noël Kapferer claims that new luxury is a sensory experience. Cars used to be luxury in the beginning of the century since they were scarce, now car is not important since what matters is the brand. In fact, the expectations of consumer transform when they are provided with the products of new luxury. It is a mutual process in which both sides affect and are affected from each other. On top of that, the feeling of right to luxury leads to changes in the whole market.

Many factors have been actively involved in the process of change in the luxury market. However, there is one more factor to consider which is Generation Y. In the Western World, ‘traditional luxury consumers’ from high class and ‘new luxury consumers’. They, new premium consumers, mainly differ in their attachment to the brands they consume, but it is not easy to segment latter (Hujic, 2005) since they are not part of single culture or social class, which means that they are beyond the dark thin lines mentioned above. (Okonkwo, 2007, p.38)

It is hard to characterize new luxury consumers because they do not seem to have post modernistic tendencies. How they look and sound is that they are young or feeling young in spirit, professional, modern, eager to be recognized with high expectations, willing to get personal pleasure and in essence eclectic. (Chevalier and Bastien, 2008)

An expert on the psychology of American luxury consumers, Pamela Danziger, the young but also rich people who belong to Generation X and Millennial Generation will definitely be in the key position from which global luxury marketers take reference to decide on their strategies for the next two decades. National borders are fading away with the Internet and new media as a result the so-called ‘global village’ of international luxury market will be driven by the needs and tastes of the young affluents. (Danziger, 2004.)
CHARACTERISTICS OF GENERATION Y

Any individual born between the years of 1980 and 2000 are referred to Generation Y (Gen Y). They are no different than other generations in terms of the factors that have shaped them. Leaders and social, political and economic developments of their time have fed this shaping process. Gen Y people are also called Echo boomers since they are the children of baby boomers who were born between the years of 1946 and 1964. Net generation and Millenial generation are other terms to specify Gen Y. (Erickson, 2008) Gen Y is special since they have grown up with a mutual respect to each other and the feeling of being equal as boys and girls (Orrell, 2007). This was never a common practice. In the US, this generation is known to be the most-cross cultural, cross-creed and cross-color generation in history. Racial, ethnical differences and sexual orientation are no more barriers among this group since they are open-minded and they accept diversity. 

Gen Yers have had the opportunity to access technological innovations since their childhood and used all sorts or media including social media which had lead them to be techno-savvy and independent(Martin & Tulgan, 2001). They have become entrepreneurial using this new way of communication that made them a part of the globalized world with their eagerness to be flexible. (Lancaster & Stillman, 2002)

Idealistic Boomer parenting style and the influence from the Tradionalists have made Generation Yers become optimistic and confident and loyal to institutions together with the feeling of skepticism to be cautious. What is more, they are “realistic” in all senses. (Lancaster & Stillman, 2002)

According to Gravett & Throckmorton (2007), this generation has a very different perspective on many things such as:
- extreme awareness of the environment, worrying about our future, locally and globally, and active engagement in recycling and reducing wastes or pollutants;
- being a diverse generation with an open mind and acceptance for differences in race, gender, ethnicity, sexual orientation;
- an expressive generation as evidenced by some of their dress, body jewelry, and brightly colored hair;
- being very socially conscious and committed to any cause they value and demonstrating that through volunteering.
- and having solid moral standards, being much more against premarital and unprotected sex, alcohol, and drugs than Baby Boomers or Gen Xers.

In the table below, common traits to define Gen Y have been listed. (Kane, 2011)

<table>
<thead>
<tr>
<th>Tech-savvy</th>
<th>Like to socialize</th>
<th>Information-driven</th>
<th>Selective</th>
<th>Family-Centric</th>
<th>Achievement-Oriented</th>
<th>Team-Oriented and Attention-Craving</th>
</tr>
</thead>
</table>
| - Key driver for Gen Y  
- Gen Y have great access to information and options  
- Life without technology is unthinkable  
- Gen Y people are more | - Gen Y people love to post their lives online  
- Continuous sharing of knowledge and information through social media affect their decision-making process  
- Gen Y is connected 24/7 | - Gen Y people are information-driven  
- They search, make comparisons using the Internet  
- They receive information from different channels  
- They shop online | - Gen Y have high standards for quality  
- They are selective and demanding in shopping  
- They compare and contrast products before buying | - They demand a better work/life balance due to the importance they attribute to family life | - They have high expectations from their employers  
- They are forward thinkers  
- They demand challenging and meaningful tasks from their superiors | - They value teamwork |
proficient in technology than any other generation ever

- They use social media to make decisions about online shopping
- They demand functionality
- They often change jobs and become aware of career success stories
- They ask for constant feedback and praise at work

LUXURY CONSUMPTION BEHAVIOR OF GENERATION Y

The New Luxury Millennials or Generation Y are born between 1980 and 1999 and they are a collaborative, creative and entrepreneurial group who will drive global luxury industry growth over the next decade. This group who was brought up by wealthy parents during the lively, globalized and consumerist 1990s observed the birth of the Internet and its associated digital wonders, and has become one of the most brand-savvy generations to reach maturity so far. Generation Y is interested in brands to have a past and a story, but they prefer to engage with this story on interactive digital platforms, as well as in stores.

According to the Luxury Institute, almost two-thirds (60%) of Millennials read user-generated product reviews when shopping for luxury goods, 55% learn about products in-store but prefer to purchase online, and 18% recommend luxury brand purchases through their social network sites. Also, according to American Express Business Insights, millennials account for 31% of all luxury spending online which makes up a larger proportion than Generation X, who represent 23%, and Baby Boomers, who make up 19% (AdAge Insights, 2012).

Generation Y make their first contact with luxury brands online, and mobiles are their virtual tools of choice. According to the global research published by Inmobi in February 2013, Millennials spend on average 7.2 hours a day consuming media content, with more of that time spent consuming it on mobiles than any other channel, including TV or laptops. 54% of this generation use their mobile phones as their main way of access to the internet. The same research shows that 69% of Millennials spend money on an activity via mobile phones and 83% plan to conduct mobile commerce in the next 12 months (Solomon, 2014).

Thanks to their strong grasp of social media, Generation Y use peer-to-peer pressure on the luxury purchasing decisions of their fellow Millennials. About 70% of them recommend their favorite brands online and 47% have criticized a brand, according to research by PR agency Edelman.

Generation Y is attracted to trends and is quick to adopt the latest technology and fashion like the generations that came before them. Gen Y is also seeking out the authentic, the unique and the exclusive. Classic brands like Ray-Ban, Levi’s, Volvo, Chanel and YSL have enjoyed a resurgence over the past decade. “As a result of the recession, one of the biggest shifts is that people are more drawn to classics that will always look amazing, but never be considered excessive,” said Sara Bamossy, a media planner with Saatchi & Saatchi in New York. “No one wants to be seen as a show-off.” Authenticity and self-expression are other factors that drive this generation. “This group is drawn to products they feel are ‘ever-cool,’” said Bamossy. A member of this generation, for example, may drive a beat-up Toyota pickup truck worth $3,000, but use the vehicle to carry around a $10,000 mountain bike. “They are selective in being excessive, and will spend money on things that are most important to them—not necessarily things that are the latest trend,” she said. (AdAge Insights, 2012).

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This group is also drawn to revived brands. For instance, Burberry is perceived as a wild success among Generation Y because in addition to its commitment to its heritage design and quality it is given an updated look and dedication to reach younger markets with social media. “Younger consumers are drawn to quality and authenticity, and things that are true to what they are and owning it,” said Maya Draisin, Wired’s associate publisher of marketing. “They define that to being what is true to what it is, knowing who you are and owning that—even they own it in a new way. Burberry didn’t diverge from who they are, but put out a new look.” (AdAge Insights, 2012).

Nostalgia is another theme which explains how heritage brands like Louis Vuitton, Chanel, Lacoste and BMW dominate the luxury brands which are purchased by Generation Y. Wired’s Draisin said in a high-tech, ever-evolving marketplace, tech-savvy consumers prefer products with a sense of history. “People are so entrenched with the future, they need something to ground them,” said Draisin. She pointed to the annual Wired pop-up created in New York every holiday season to showcase new gadgets and technology. “Every year, the collection has a nod backwards,” she said (AdAge Insights, 2012).

Saatchi & Saatchi’s Bamossy said for this group, products that make specific sense to the user has significant importance. One example: younger members of affluent Generation Y who have a $900 payment on a new Audi, but a $500 rent payment because they live in a shared house with friends and have no expenses associated with a spouse or children. “They are willing to spend money on products they will use and that will make their lives better and that does not rule out the inexpensive,” said Bamossy (AdAge Insights, 2012).

Expectation of transparency and ethical identity from luxury brands plays an important role owing to easy access to online information and the growth of blogger culture. Some brands such as H&M now publishes full details of its supply chain. Generation Y is a very confident group in its opinions and they also have higher expectations. Since this group is the Google generation, they feel they have the power to find out any kind of information and they feel they are more expert than the marketers and salespeople themselves. Luxury brands that have combined the in-store experience with Generation Y’s reliance on online information have shown an appreciable success in this challenging sector.

Generation Y travel experience is also shaped by digital technology from online research, booking and checking to smartphone application searches to find places. According to research published in 2013 by The Boston Consulting Group, Millennials use travel applications on their smartphones more often than other generations and rely more on user reviews, experiences and online content when booking travel or hotels. Hilton brand Conrad’s new downloadable Conrad Concierge application and tablet control of lights and room temperatures at The Peninsula Hong have been appreciated by Generation Y travelers. Another example is W Hotels whose application enables consumers to check local weather, download curated music mixes, receive hotel event updates and order room service. (Barton et al, 2013)

**GENERATION HENRY: HOW GENERATION Y IS REDEFINING LUXURY?**

Henry is the new word which is being used in luxury market to define new luxury consumers. It means “High Earner, Not Rich Yet” consumer. They say that luxury consumers have evolved from high-net-worth shoppers with lavish penthouse condos and fat investment portfolios to consumers with a steady cash flow, but little accumulated wealth. High Earners, Not Rich Yet (HENRYs) are young, usually well educated, and highly paid but have not accumulated significant wealth yet. The nickname goes back to a 2003 article in Fortune magazine that described families with incomes between $250,000 and $500,000 but they were cash poor because of their affluent lifestyles (Tratt, 2015).4 According to Lindsay Rowe, who is Vice President of Client Engagement and Strategy at PBJS, (a full-service experiential agency with in-house creative, production, digital and video) “HENRY” the luxury shopper has changed the luxury category,

Many of today’s Millennial luxury shoppers fall into this consumer group and that’s the definition they use to explain how and why the luxury category is changing.

Tangible items are the way that younger consumers use to value experiences. Putting a premium on experiences and finding opportunities to post a share-worthy story or desirable experience to boast on social media are the things they are looking for. It’s called the new social currency. Millennial consumers don’t want to define themselves with the things they buy as they don’t see their purchases as achievements or trophies in the way former generations did. Instead, they prefer to collect memories like merit badges and they are actively looking for unique experiences (Danziger, 2011).

As a result, there is no doubt that we’re experiencing a new evolution of the term “luxury.” It no longer refers exclusively to purchases such as handbags or jewelry. Now, it includes high-priced farm-to-table foods and craft beers, as well as pricey experiences such as travel. PBJS agency mentions three emerging luxury categories while explaining the new luxury consumers.  

The first one is “The Technophile Shoppers”. With the digital age, consumers are beginning to purchase luxury brands online. Younger consumers are more likely to shop online than any other groups. In the last 10 years, though, luxury rental companies such as Rent the Runway and Bag, Borrow, or Steal have been appearing on the Internet by allowing consumers to rent luxury items temporarily instead of purchasing them, which can be surprising for the luxury goods business.

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Table 3: What Luxury Means To Hyper Affluents? (Sources: Ipsos Media CT)\(^5\)

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The second one is “The Luxury Dabblers”. While most of the Millennials prefer a modest lifestyle with fewer possessions, they are still choosing to spend their money somewhere. When Baby Boomers first introduced the luxury market, they spent all of their money and never looked back. Products were luxury because they were expensive and expensive because they were luxury, they didn’t question anything. Millennials, on the other hand, have become a generation of Luxury Dabblers. They don’t need to own things because luxury brands don’t show who they are. They are happy to dabble in luxury brands and experiences. If they feel it’s something they deserve, they think it is worth the cost and allows them to keep a mainstream profile.

The third consumer type is “The All-Access Fans”. According to PJBS agency, only one in two consumers agree with the statement “Owning things is a good way to show my status in society.” Four in five consumers agree that there are sometimes real advantages to renting over owning, and adults ages 18 to 24 are nearly twice as likely as those ages 25 and older to say that access is the new ownership. When it comes to luxury, young consumers today care about quality and accessibility.

In today’s market, Millennials’ tendency to discover new brands, high-quality goods and a company’s heritage make them natural luxury consumers. Since they do in every aspect of their lives, Generation Y do not accept something on face value. They love a good backstory and prefer to have a strong desire for authenticity. However, luxury items or experiences must have a functional, performance-oriented reason for its higher cost, which enables them to justify a purchase.

HOW TO ENGAGE THE FUTURE LUXURY CONSUMERS GENERATION Y?
The factors that shape Generation Y’s consumption behavior are very different from the Baby Boomers because Baby Boomers grew up in a period where conspicuous consumption was appreciated. However, Generation Y has grown up during a time when a “green” worldview has become prevalent, and terms like “sustainability,” “organic,” “fair trade,” “authenticity” and “artisanal” have gained importance and earned respect. Generation Y is also the generation that was brought up with praise. That’s why they are generally willing to record their achievements and get their rewards for doing so, which can be a “like” or “check-in”.

This generation has grown up during an age when they had a VCR and a DVD player in their houses, they can use ATMs to have cash and they can access information, music, movies and TV whenever they want thanks to the internet, which is generally free. Therefore, this generation is used to getting what they want immediately and as consumers if they are told to wait they most likely disdain this behavior. In contrast, we can see that their childhood was full of releases of must-have items which could be obtained by lining up to wait Power Rangers, Pokémon, the next Harry Potter book or the latest Call of Duty video games. If a product wants to engage this generation, their products should provide an exclusive experience or give this group bragging rights, then they will queue up to be among the first to purchase that product. Apple has taken advantage of this trait quite well. These are traits that to be considered carefully when crafting luxury marketing programs and messages which aim at Generation Y. (AdAge Insights Trend Report, December 2012)

Many luxury marketers have renovated their brands to be able to attract this younger, affluent group. To engage this group, some legacy brands like Burberry, Saks Fifth Avenue and BMW have made improvements to their products and formed their marketing strategies and all of them resulted in success. However, when we look at their traits and the technology we can say that many more opportunities abound.

Many people who are interested in Generation Y and their consumption behavior claim that Millenials are the most difficult group that marketers can attract and retain, which leads to discussions on brand loyalty of this generation. (Lazarevic, 2012). Generation Y has low a very low loyalty towards brands because closeness to their location is more important for them while choosing a store to purchase. (Parment, 2013). On the other hand, they are very loyal to some brands of clothing, personal care objects or cars, if these brands are popular and if these products say something about the person that
uses those brands (Noble et al., 2009). That means the personality of the brands should reflect the consumer personality of the Millennials, which gives consumers a high degree of comfort (Muhammad and Ng, 2002). Hence, if companies would like to inspire trust to the Millennials, they need to reposition their brands accordingly and can assure Y consumers that they deserve to be purchased. (Pine and Gilmore, 2002). Within this framework, according to studies, the brands which are good at creating a relationship with the Millennial consumers via interaction and personalized messages are among the most successful brands (Talbott, 2012). Thanks to the technology and new virtual world, establishing close relationships is not too difficult as long as they adopt an experienced based marketing strategy (Kim, 2001). It is also a common idea that Generation see shopping as a form of sport (Schewe and Meredith, 2004). The brands should offer practical recreational experiences related to fun and entertainment. For example they can organize some events where they may invite sport stars or famous TV personalities that promote a certain brand or product (Sullivan and Heitmeyer, 2008).

Because of the developments like “democratization of luxury” or “masstitge” in luxury sector, luxury brands are mainly preferred by wealthy people who are under 35 and as a result of this, marketers are encouraged to use social media which is the common communication way being used by this generation. Thus, social media tools have become one of the most important strategies that are being used by luxury brands to be able to engage luxury consumers.

When we look at the success stories of luxury brands, we can see Burberry as one of the most successful ones. What made Burberry successful was undeniably its decision to be the first luxury brand to invest in digital communications, and social media and also it repositioned its brand as a ‘cool and trendy’ and increased its appeal to younger and tech-savvier Generation Y consumers. Young consumers are the future of all fashion brands and Burberry knows “how” to speak to them directly through social media. Burberry has nearly 18 million followers on Facebook and nearly 4 million followers on Twitter. Burberry has lead the way in terms of digital innovation in the luxury and fashion sector for a while now, and these new improvements strengthens its position as the most innovative luxury brand on the market. In 2012, Burberry created ‘Burberry World Live’ which was designed to mirror their website providing an exclusive experience. Instead of cash registers, payments were made on devices with members of staff floating around the store. (Kontu ve Vecchi, 2014) Burberry’s belief is that people may not be ready to buy Burberry but that shouldn’t mean that they should not be welcomed. It proves that using multimedia and digital is the best way to stay in touch without hard-sell strategies.

Another success story belongs to Lacoste. Four years in a row, Lacoste has hosted and become sponsor for the Desert Pool Party at the Coachella Valley Music and Arts Festival, which was a huge appeal for Generation Y. Lacoste created a place where celebrities, fashion lovers, bloggers and music fans attended the festival. Lacoste provided the guests full Access which was a really VIP experience. There were a wide range of engaging activities from mini golf to bocce ball which gave them the chance to choose whatever they want. They also involved social media by giving some premium items like flower crowns, garlands as long as they shared them on social media.7

Another good example is “Hermès’ Festival Des Métiers”. This luxury fashion house created a travelling cultural exhibition that gave consumers the chance to watch on Hermès’ longstanding tradition of craftsmanship. Craftspeople were brought to explain their creative processes and techniques without giving away too many secrets. The exhibition featured a leather worker, a gem setter, a porcelain painter, a watchmaker, a silk printer, a saddler, a tie maker and a silk engraver. They showed various techniques that passed down from generation to generation to create Hermès products by hand. Visitors had the opportunity to rediscover this beautiful craftsmanship and learn the story of the products which gives another spirit to an object they have purchased.8
“Porsche’s Multi-Sensory Pop-Up” can also be given as a good marketing strategy. The luxury car brand installed a pop-up sensory experience in New York, visitors could immerse themselves in the stories and sounds of the luxury car brand’s heritage. The experience was called “The Sound of Porsche.” The event space was divided into three areas: The Sound Lab Virtual Drive Experience powered by Bose, The Media Station, and The Design Corner. The Sound Lab Virtual Drive Experience powered by Bose provided visitors to listen to the sound of model 911, by selecting melodies from urban to mountain pass. The Media Stations allowed the visitors to listen to a custom playlist created by Porsche. Lastly, The Design Corner gave the visitors the chance to participate in a creative process which enabled them to draw what was the meaning of the sound of Porsche to them or their vision of the future for Porsche. At this area, they could download their products through social media could have the chance to get a trip to Porsche Museum in Germany. Allowing them experience and get a feeling for the brand’s heritage is a brilliant way to make young consumers feel they are part of something special.9

Airlines are also trying to keep up with new luxury consumers. The international airlines Emirates launched its first flight in Boston with a memorable event at the Boston Logan International airport. This opening included a speech by the Governor of Massachusetts, with performances by America’s Got Talent favorite, iLuminate, and international superstar, Enrique Iglesias. To generate awareness among a younger audience, Emirates hosted an Instagram scavenger hunt raffles and delivered weekly clues with 15-second video posts. The program also included a Google Hangout interview with Emirates’ president, Sir Tim Clark and the Wall Street Journal, which gave consumers face to face conversation with the executive for the first time. After this program flights from Boston sold out and for the brand it was a big opportunity to create equity.10

CONCLUSION
Marketing to members of Generation Y must be considered from a completely different perspective than the other generations in the past. Luxury is no longer only defined by price tag, label or design. Today, each product must tell a story and part of that story is relevance, ease of use and accessibility (AdAge Insights, 2012). Brands must find ways to give these young consumers information by using different and meaningful ways. This means not only using mobile devices like tablets and smartphones, but also through the in-store shopping experience. In addition, this generation would like to be given sharable information and to have the chance to share their thoughts and opinions with their friends and other loyal brand followers.

Generation Y is perhaps the most informed customers in the history of luxury, and they demand choice, à la carte shopping and easy ways to get exactly what they desire. The advantage of the evolution in luxury consumption is that this is a group that is easily persuaded but the question is whether brands will be active enough to be able to capture their attention.

Generation Y is still a novel market for luxury brands and is not currently the most profitable group, but it is the customer of the future. We know that Millennials are a crucial demographic to reach in order to meet the challenge of the evolving luxury sector in this age but the biggest challenge for brands is to determine how to achieve this. There are new rules and it’s important for the luxury category to understand how to engage Millennials in the right way.

Even though Generation Y income is ascendant, they have a growing interest in it’s really their sheer size coupled with a growing interest in “affluent items such as fashion and accessories, travel, and jewelry so that they become an incredibly important demographic for marketers. Although luxury brands are lucky with this rapidly growing group, it is also difficult to balance between exclusivity and selling more products. Generally luxury brands are preferred since they are hard to get so while trying to engage this audience they also have to consider their sales rate and profit. This presents a

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9 https://www.becausexm.com/blog/great-experiential-marketing-porsche-s-multi-sensory-pop-up
challenge but not impossible to manage balance for luxury marketers. For instance, if they sell their products as infrequent by using some ways like seasonal or limited-edition items, one-time offers and limited-time deals, they maintain exclusivity of their products without lessening the brand’s value. Understanding their unique relationship with luxury items, native digital media habits and the way they share, discuss and make decisions about brands will most certainly be the key to driving growth of the entire luxury space going forward. Every legacy brand has to adapt or reinvent its values, offerings and go-to-market strategies to maintain relevance with an empowered, future biased Generation Y consumer as the driver of its core business (AdAge Insights, 2012).

It is important for marketers to understand these key points because it is obvious that Generation Y will dominate luxury for the next decade. Their desires, needs and expectations are different from everything that has gone before but the rewards could guarantee that the brands which engage this generation prosper for years to come.

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ART IN THE WORLD WIDE WEB 
(INVESTIGATION ON TWO INTERACTIVE ARTWORKS OF MARK NAPIER)

Farinaz Saberian
PhD, Department of Art, Faculty of Art Research, Alzahra University, Tehran, Iran
saberian94@gmail.com

ABSTRACT
Today, alienation of the art and technology has come to an end and inevitable movement of the world toward digital culture has also affected the art. In the current study, two internet-based artworks created by Mark Napier, the contemporary American artist and one of the pioneers of Internet art in the U.S., were selected and analyzed. The main point of the study is investigating the role of audience and its interaction with his artworks, as well the effect of technology in the process of artistic creativity. By presenting his interactive art project on the Internet, Mark Napier has gone beyond the domain of exhibitions and museums and has utilized modern technology to make contact with the audience. In his artworks, audience is the inseparable component of the work and the process of creation finds more importance than the prototype and final outcome. In the creation process, the importance of active participation of the audience and artist’s consideration for cultural, political and social issues can be observed.

Keywords: artwork, interaction, internet art, Mark Napier

INTRODUCTION
Nowadays, art definition has changed compared to the past, since it has moved toward a new direction and is using different means of expression. Art experiences new concepts every day which are based on modern Media. Variety of Media and different types of visual expression, complexity of different steps of creation of many artworks and their integration with science and technology makes it difficult to judge in the fields of art and aesthetics. Over the past few decades, new artistic movements and events have been formed following the collapse of previous perceptions of art and presentation of new definitions including internet art. The outcomes of many main artistic movements and events and their new definitions can be found in the way of appearance of computer arts and related types. They are the most complicated today’s art forms in terms of applying different dimensions of science and technology, as in the recent years different forms of computer and digital art are seen as the most remarkable ways of visual expression to realize creative artists’ impossible dreams and contemplations. New art has changed the aesthetic perceptions fundamentally and has showed that artworks are not only some beautiful objects, but they also may be a set of philosophic thoughts and concepts that translates natural events and numerous contemporary facilities into the artworks and the artist is not limited to a certain method, but the originality of ideas becomes important. Edward Louise Smite states: “using all new tools and facilities, new art aims to insist on its consideration and attention for humanitarian and social issues and important global subjects such as freedom, environment, nuclear hazards, feminism, technology, man-made disasters and world war massacres (Lucie Smite, 2005).

LITERATURE REVIEW
Many researches have been conducted on the new art, digital technology and art on the Internet which often are written in English and some have been translated into Persian recently, such as “new Media in the art of the 20th century” by Michel Rush (2010) and “the contemporary art” by Isabella De Maison
Rouge (2010). Moreover, several pages in some related journals was assigned to the new art topic and several research projects about the new art, internet art and interactive art has been published in these pages. The “future art” is among journals which present valuable information regarding the contemporary art. However, no research has been conducted on the interactive internet art and artworks of the American artist, Mark Napier.

RESEARCH METHOD
The present study is conducted in the descriptive-analytical method and data were collected using digital and written references, and internet.

Contemporary art
Understanding the contemporary art seems to be a difficult task. However, with the aid of organizations such as museums and artists’ efforts, public awareness about the contemporary art will certainly increase over the next few decades. In description of the contemporary art, it can be stated that it has various free expressions which cannot be placed in a specific form (De Maison Rouge, 2010, 95). The term of contemporary art emerged in 1980s and now it includes the current and live art, while in fact this branch of art covers 1960-1969. Contemporary art manifests itself using the obvious border between classic trainings of art and appearance of new techniques including mixed media and multimedia, which has caused the expansion of art environment and complexity of artistic expression (Ibid). Increasing development of technology in the contemporary period, remarkable evolution of communication technologies and expansion of new media such as image, video and internet have resulted in the emergence of new media art. In the process of new media art creation, new medium technologies have been employed. Digital art, virtual reality, internet art and animation are subsets of the new media art (www.wikipedia.org).

Digital technology as a medium
The relentless advance of the world toward digital culture encompasses the art as well and it can be said that a stressful relationship has been created between the art and technology in this era. Digital technology in which computer is main tool in all fields of the contemporary art includes film, photography, electronic music, computer information and many other categories and the new power that digital technology brings to illustration art makes it extremely flexible. Any component of the image can be modified when it is converting to the digital language in the computer, since the image converts into “information” in the computer and all parts of it can be manipulated. Art should encompass changing world which exists inside the computer and new world that is provided by computer. Interactive art world with virtual reality is dependent on the viewer for completing the concept. When Dushan suggested that the artwork depends on the viewer to complete the concept, he never knew that at the end of the century some artworks (such as interactive films) are dependent on viewers not only to complete the concept, but also to initiate the artwork and give the meaning and content to it. “Interactive” is the most common term to describe the type of art in the digital era (Rush 2010, 191-194). “The use of digital technology as an art medium means the creation of artworks that follow digital policy since the very first stage of the production to its presentation, and discover natural facilities that these tools provide. Special facilities that are offered by digital medium introduce a certain form of aesthetics; for example, digital medium has some features such as being interactive, cooperative and dynamic. In some artworks, the audience interacts according to criteria which are set by the artist and in some others, the criteria are set by the audience or they play role in live and scheduled performances distantly. In some cases, the visual work of art is created by the audience who contributed in that artwork. Installation art, Film, video art, animation and internet art are among forms on which a digital artwork can be placed (Paul, 2003).

Art in the World Wide Web
Internet art (often named as net art) is a kind of digital art which is available through internet. This form of art ignores the conventional influence of the gallery and museum and obtains aesthetic experiences
using internet. In many cases, the viewer interacts with the artwork. Artists who work in this way are called “net artists”. Internet art can occur outside the technical structure of the internet, such as the times when artists use special social customs or a conventional culture on the Internet for outside the internet projects. Internet art often is interactive, cooperative and multimedia and can be used to publish a political or social message using human interaction. The term of internet art does not specifically refer to an art which can be easily digitized, uploaded and visible through internet. This can be done using an internet browser, like images that are in an online gallery among submitted images. This kind of art relies more or less on internet basically for its existence and uses some interactive aspects and connection relationship with several social and economic cultures and subcultures. This art refers to internet as a whole and not as web-based artworks (Ippolito, 2010, 10)

**History of net art movement**

Net art movement arose in the context of the wider development of Internet art. Thus, net art is more than a movement and is considered as a critical and political turning point in the history of art on the Internet and is more significant than a certain style or genre. Primary forms of net art movement include international Fluxus movements (Nam June Pike) and Avant-garde movement (Mark America). Avant-garde movement was widely recognized since 1993 through popular Alt-x website. “Net art” term was coined by Pit Schultz in 1995 most probably, but it also is attributed to Vuk Cosic (Green, 2004, 9). Maybe we can consider artists who put aside the drawing canvas and chose more mobile and active media as pioneers of the internet art, among them “Nam June Bike” from Korea can be mentioned who selected the TV mass media and use it as an interactive and active canvas. Internet art is indebted to the conceptual art regarding its emphasis on viewers’ cooperation and participation, information transfer and use of network systems. Thus, the “concept” and artist’s thought are still important instead of art object or the way of its presentation. Moreover, one of the effective areas on the internet art is the art of performance. It is a kind of live performance by artist itself and being live is its characteristic. Live performances are possible on the internet considering the mobility of time and place. In such projects, artists and individuals connected to the net participate from their own countries in the project and contribute to its overall performance. Internet art was at its popularity peak during 1996-1998 in the world, when attention and enthusiasm of the people to the internet and internet art was at its climax. In the last decade, the first movements of the internet art formed in Europe using opinions of critics and a group of artists who knew the internet-based art as the main theme of the work and a movement as “net. Art” was organized by them. This art established and developed its own artistic world in which many online artists and critics were present. At the beginning, Internet media was not so complicated and mainly had more text features than visual ones. So that early internet artworks were more conceptual (Propper, 1993, 56). Roy Ascott was the first artist who created the first internet artwork. His artwork “La plissure du texte” was displayed in the “Electra” exhibition in the Paris new art museum, 1993. With the development of the computer in 1980 and appearance of “web” in 1990, many artists joined the internet and they were most independent of art institutes and in opposition with the official culture of that time. During 1994 to 2000, many museums were involved in archiving and publication of the internet art. International online networks for artists had key role in this process such as “The Thing”, “Adaweb” and Alt-x that were established by “Volkfgang Staehle”, “Benjamin Weil” and “Mark Amerika”, respectively (Greene, 2004, 13).

**Mark Napier**

Mark Napier (born in 1961, Springfield, New Jersey) is the pioneer of net art in the USA and is known for creation of online interactive artworks) who challenged conventional definitions of art. He created the potatoland.org, his own computer workshop in which his many artworks can be found. He lived and worked in the New York. He graduated from Syracuse University in fine arts in Bachelor of Science. He was trained as a painter and works as a self-educated programmer in financial markets of the New York. He set up his first web site together with Levi Asher. In 1997, he established potatoland.org, his online
workshop for interactive work, where he examined the use of computer softwares as art tools (www.marknapier.com).

**Brief description of Mark Napier**
(Mark Napier new media artist, pioneer on the Internet art)

Important events (highlights)
- Internet art, 1998 (the interactive artworks based on internet, see the potatoland, shredder, riot)
- Net flag, 2002 (it is in the permanent collection of Guggenheim museum in the New York)
- Whitney Biennial, 2002 (riot in the Whitney Biennial)
- Walled parts, 2005 (generator or productive art in the Bit forms gallery (see smoke, empire)
- PAM, 2009 (Venus 2.0 in Berlin Dam)
- Potatoland.org (internet art projects including paper shreds (shredder), Rebel, net flag)

**Some citations from Mark Napier**

“I am creating “internet art”. My Internet artworks are connected to the internet and are designed in the net environment for existence. Acquisition, domination, territory and communication ideas are investigated in my profession.”

“I do this work using a software innovation that speaks directly on the Internet and is assigned to text, image and information which complete the Internet. These are used by software as row materials in order to create an art experience. Since I use programming languages to create these computer mediators, coding and programming processes are allowed to produce unforeseen features that would add other aspects to the work. Technology reveals the features. Events and errors which occur in the program create some interesting and unpredicted features.”

“Such creative chaos is developed in works. My works are not targets, but are mediators. Users participate in the works and disrupt the customs of acquisition and domination. Viewers form, develop or change the artwork unpredictably through interaction with the artwork.”

“User is the required part and supplement of the design. Technology provides a common space as a mediator through which the user is responsible for an artistic process. Artwork is not an object; it is a process, a mediator, an invitation to participate in a creative action (www.marknapier.com).”

**The waiting room**

Mark Napier’s approach and attitude to the internet art reflects his background as a painter, since complete awareness of color and form can be observed in his works. As mentioned before, he believes that audience forms, changes and develops the artwork when interacting with that. The concept of group interaction can be seen in one of his works titled “the waiting room”. The waiting room is an artistic software project which is described as “animation” by the artist. In this project, user input (through a tangible walled screen) builds abstract art and theater of shadows.
In order to perform this project, Mark Napier cooperated with Bit forms gallery (a gallery in the New York which is assigned to the media art). 50 users were to receive a copy of his artwork on CD-ROM. Each sample of “the waiting room” relates with others through the internet. So, when a user interacts with an artistic work, its result will appear on the screen of other users (Tribe and Jana, 2000, 70). The waiting room is a virtual space in which 50 users participate through internet. Visitors of the virtual space take part in an animation and their action form the art work and perform it. They can change the screen from dark to light or laminar to turbulent according to their moods. Each click creates an image, wall, shadow or a sign of architecture with fading light (www.marknapier.com). The waiting room is available on CD-ROM. For detailed information visit the bitforms.com or contact the napier@potatoland.org.
Net flag
Net flag is one of Mark Napier’s works which is located in permanent collections of New York Guggenheim Museum. It is an Internet-designed flag. Every nation in the world has its own flag that identifies the nation's realm and identity and it is symbol of domination on new kingdom. One of most memorable images of 20th century was the flag of USA which was placed in rocky land of the Moon. It is a symbol of earthly kingdom that detects the whole planet as well as showing possession claim over Moon. In the new millennium, we see some nations claim possession for the new territory: the Internet. This visual area is not a geographical area; it is a new field with particular capabilities. It is a Space that its foundation is established by Man and carries potential data, group uniform and political and economic profit. Nations and terrorists equally use internet to advance their work plans. People who possess internet can create new space and control its particulars. (Whether hardware or software), are able to access internet net via different ways or constrain them. In this new space, lie the Internet users: the lead pioneers and next visitors who study the facilities of this global space. These people enjoy unique freedom within classified range of internet to discover modern concepts out of personal and national identity. The flag is a symbol for determining the identity territory of each nation and a variety of international flags are studied by using visual language. An online flag that plays intermediary role can make possible the use of shape language and exciting colors in internet artistic work for everyone who have access to internet. Someone who watches internet flag not only sees it but also can reflect his data change, climate, nonpolitical and political programs. The flag which is produced in this process is a symbol and small territory: a place to encounter, request, communicate and display.

Net flag, Guggenheim; R. Salomon Museum (New York) was among permanent works of the exhibition" (www.emedia.art).

![Image of Net flags](image)

**Figure 5. Selected flags from Net flags (2002-2012)**

Guggenheim museum in New York, plays a vital role for achieving visual culture and orders the internet-related artistic works to realize bright future of new media especially internet. The museum has suggested two new works of internet art on February 18, 2002: Internet flag, by Mark Napier and disclosed object, by John .F. Simon. Acceptance of these two works in permanent collection of museum indicates the last effort of this institute to achieve their goal. Since February 18, an introduction plan for the projects and
internet art is observable in http://www.guggenheim.org. " Thomas Krens" the manager of Guggenheim, R. Salomon institute says:

“The art created for internet has traveled a long path in a short time. In less than a decade, online art, has turned into a great movement that watched by many viewers. It can be said when we look at internet art, actually we will have passing looking to new path of art in the 21st century”.

Internet symbol is a new territory for internet that is created by people from different geographical region and various religious backgrounds. Flag design changes from similar list by manipulating of user and selecting imprint, colors, signs and line at the same time. Moreover, internet flag project has a historical browser and this feature can provide access to transformation process and symbolic values in this internet project. As the number and rate of signs indicating "peace", "bravery", or "blood" and they are used on flags by many users, which are visible in an instant (www.guggenheim.org).

Guggenheim. R. Salomon museum

Change in net. Flag
Structure or anatomy of flag
Available flags on the net
Statistics
About flags
Title
Guidance

Figure 6. Current flag designed in Jan 28th, 2012 (7:45 AM)

CONCLUSION
Growing advance of technology in current age, emergence of mass media, especially internet and visual space, is the reality of our life today. As the world progresses, new artists should also adapt themselves to technological advancements. In art category, relation between thought, ideas and works which is created afterward require using suitable tools to state the idea. The use of computer to create video or imaginary spaces and emergence of movement called digital art or computer art does not have a long history in the world; however, it has been transformed into a pervasive movement in a short time and is entering into painting art, and there is a possibility that it brings everything in this area under control. Internet art that is sometimes called "Net Art" is a kind of digital art that is displayed on the internet. The art is sometimes interactive and cooperative and it is based on multimedia arts. The term “Internet art” usually refers to a branch of art that is utilized by the possibility of digital art and it is displayed online later. Internet art considers public audience and tries to remove art and non-art boundaries created by museum and gallery to transfer the art from closed walls of museum and gallery to computer screen. In Net Art works, not
only completed work is depicted, but its multimedia capabilities also help working process and show artist procedure. At the same time, the audience is able to interact and cooperate in completion process of artistic work. Internet observance through one of computer mediators or intermediary sites like Mark Napier seems like a brief glance over a perspective of unlimited visual possibilities. "Waiting room" is a place in virtual world where fifty users don’t know each other, and they get acquainted with each other by internet, software and artistic work. In such space, work and the influence of these persons cause activate and form artistic art. Users are inspiring agents who cause creation of different appearance of shade and light in artistic work by their feeling and any click, and also can change darkness into brightness and calmness into unrest. The role of incidence is also observable in performance process of the work. There is sense in real world and at a waiting room that what will happen next. In this virtual space, what is about to happen depends on users. Napier created "internet flag" as symbol of new territory including people with different ideology and belong to different geographical areas. Design of the flag has constantly changed and it is manipulated by internet users, because they can select designs and paintings such as star, color, sign and clear images from a list which contains design of similar flags. While observers cooperatively help designing flag, flag identity changes and nations' emblem and sign temporary interference with other sign or emblem. The project allows observer to make their own flag and store it in their virtual territory. In Napier works, the audience’s status equal to the artist and steps in the way of discovery and intuition and cooperates in the recreation of artistic work that expert knowledge is not required in imaginary phase. Using new technology does not diminish the attractiveness and value of these works, since this technology is utilized to express mental and conceptual capabilities of the artist and its audience. There is a kind of worldview in the works of this group of artists and numerous meanings may be conveyed to the audience. By changing the form of flag in internet flag project and audience’s interaction, vague and disordered flag design, in which a national identity emblem is changed into another flag and this, can be a metaphor of chauvinism futility or combination of national, political and domestic identity of different countries. The majority of new artworks present the forms and concepts and daily life forms to express new insights, with individual creativities. Thoughts that articulate the contemporary state of the world have bonded with his factors and retell his/her age and era, as these features can be observed in Mark Napier's works. There is a possibility that fancy aspect and application of new technology appears in his work, however his idea and worldview is evident beyond his Internet art works.

DEFINITIONS

**Fluxus**, taken by Latin word means "process", international network of artist, musician and designer, and it is mentioned for media combination and different branches of art in 1960. They were involved in Neo-Dad, music and visual arts and also literature, civil planning, architecture and design. At some cases, Fluxus is described as internal media.

**Nam June Paik**, one of the distinguished artist of visual arts who found video Art by combining TV images, statue, music and live player in 60s and died 5 years ago at the age of 74. Paik was born in Korea and starts his work as a musician in Japan and Germany. He was interested in electronic arts and phonetic process that we can mention fluxux group and acquaintance with artists like John cage and Josef Boyez. He spends practice the initial years of his presence in Germany and continues his experience in performance art and video art, after moving to New York in 1964.

REFERENCES

THE ANALYSIS OF ENVIRONMENTAL EFFECTS ON THE DESIGN AND PRODUCTION OF ARTS IN USE, BASED ON PRINCIPLES OF HUMAN GEOGRAPHY (CASE STUDY: IRANIAN CARPET)

Majidreza Moghanipoor
PhD student of Art Research, Faculty of Art, Shahed University, Tehran, Iran

Mohsen Marasy
Professor Assistant, Faculty of Art, Shahed University, Tehran, Iran
marasy@shahed.ac.ir

ABSTRACT
The main topic of this article is recognition and analysis of influences of "Arts in use", as a human phenomenon (from a geographical viewpoint) and one of physical manifestations of culture (from the environmental viewpoint). Accordingly, opinions and concepts related to this issue have been analyzed in the field of human geography science by an interdisciplinary approach and a descriptive-analytical methodology. Therefore, an "Iranian carpet" as a centerpiece of these studies divided into the processing (production manner), forming (aesthetic) and technical (in practice) components, then, was studied the affecting manner of each of these components by the environment. By conducted reviews and analyzes, one could say that proposed discussions in the schools and classic theories of environmental determinism and the possibility thinking (from the field of human geography) has the same line with suggested definitions for "style" and "school" in the field of carpet studies. As a result, in the areas where become prevalent carpet-weaving styles, environmental and geographical circumstances has a more highlighted effect on the conditions of the production process and quality of the final product; but in the areas where producers styles or technique of carpet designers are applied, it is more evident the human hegemony over the environment.

Keywords: Iranian carpet, Environmental determinism, Possibility thinking, Culture, Style

INTRODUCTION
The use of methods and approaches of different sciences for analyzing one topic causes continuity of a business pattern and the increase in effectiveness. In fact, using the various specialized disciplines for studying one topic, produce a modern knowledge system. (Faramarz Gharamaleki, 1380:253), viewing the phenomenon, supplementation, interference and integration in certain fields are parts of interdisciplinary studies objectives in the field of Humanities; this means that specialized disciplines more or less need to become aware of quantity and quality of the connected fields for benefiting from a more comprehensive viewpoint and consequently for avoiding one-dimensional perception of the phenomenon. (Ebrahimi, 2014: 25) this approach has a structure fertilized from different disciplines which produce a larger extent of understanding. (Rostami, 2015: 64), this study type, not only accept other viewpoints, but also it needs to a serious and systematic encounter with them, it benefit from different viewpoints with avoiding exclusivism of methodology. (Faramarz Gharamaleki, 1380:253) thus, in the recent years, we could see a more serious presence of interdisciplinary approaches like art sociology, art psychology, art economy, art anthropology and etc. in the art investigations. In this paper, by searching theoretical common characteristics of the art (particularly, arts in use) and the human geography, we intend to take an action for making more rich the theoretical principles and frameworks of researches or studies of the art which suffers greatly from a lack of investigation.
RESEARCH METHOD
By an interdisciplinary approach and descriptive-analytical methodology, this paper seeks to explain nature and reason of some aspects of Iranian carpet as one of arts in use. According to this purpose, at first we introduce the proposed theories in important geographical schools in which has been analyzed the affecting manner of human societies by the nature in different ways, also we analyze keywords like phenomenon, landscape, environment and culture in order to achieve a more systematic and more accurate understanding of the present topic; in this part, the position of carpet becomes clear as a physical manifestations of the culture for explaining this concept. In the next, we also introduce the forming character (aesthetic), technical (in practice) and the processing dimensions of a carpet. Then, we analyze types of environmental effects on these dimensions in a qualitative way.

RESEARCH BACKGROUND
The affecting different dimensions of culture and art, is the study subject and body of the geography branches which publish specialized studies and theories under the heading human and cultural geography. Kavyani Nejad (2004) suggested a research under the heading "Geographical foundations of the Iranian culture" in which the author investigate how the emergence of the cultures different from the environment; this research, from "possibilism" and "determinism" viewpoints, has been studied environmental effects on different physical and spiritual manifestations of culture of human societies. It also has been analyzed the effect of environment and geographical position on Iranian carpet. Pope in his series of investigations of Iranian art, in an article under the heading "The relationship between geography and art in Iran", conclude that natural conditions of environment is a developer or neutralizer factor of effective thoughts on art. He has been explained this topic regarding distribution and expansion of Islamic art in Iran. Also, other articles and researches in a more direct way, has been studied the effect of environmental conditions on art or architecture as follow: "the effect of environmental factors on building and decoration pattern of rural houses"(Ghazanfarpour, Kamandari, Mohammadi Soleimani, 2012), "Geography and Art" (Shokouhi, 1996), "Component of geomorphology and its effect on city particularity and art of Iranian handmade carpet" (Baba Jamali). Tooraj Zhouleh, one of researchers, was linked concept of the carpet style with environmental conditions, culture and lifestyle dependent on it.

The effect of environment on culture
There are two important viewpoints in Geography science regarding the effect of environment on custom and culture, one is known as "Environmental determinism" and other is called "Possibilism"(powers thinking). One might say that next viewpoints of this science typically are continuity and integration of these two viewpoints. One could analyze interaction of human & environment, and formation of culture arising from this interaction within the framework of these two schools (Kavyani Rad, 2004:88).

A-environmental determinism
geographical or environmental determinism is one of important intellectual traditions in the field of classic ecology and accordingly, the physical (natural) environment is a main impellent of human affairs, it includes character, survival, death, government, religion, physical and spiritual culture; according to this viewpoint, natural conditions are certain and determinative factors of human events and geographical phenomenon. Ratzel, German geographer (1844-1904), was a pioneer of determinism in human geography (Farid, 1991:4), he intended to establish a correlation between natural sciences and human sciences so that by this way, an academic method use for studying human sciences. Ratzel in first edition of his book: "The geography of Anthropology" put a lot of emphasis on the impact of natural conditions of the planet on human culture. (Beyg Mohammadi, 1377: 15), later on, his theory developed by his disciples and covered all parts of human culture. (Shokouhi,1996:29), among the scholars of the Islamic cultural sphere, "Ibn Khalidun" based on the division of an occupied or inhabited part of the earth into seven climates for each of them determines specific natural and human characteristics which are results of the geographic and climatic factors governing them. He says that geographic conditions are effective on
the formation of civilizations, quality of religious beliefs, intellectual power, physical situation, morality and behavior of human and he accept a kind of environmental determinism (Hafeznia, 1996:55).

Until the early twentieth century, thoughts of environmental determinism prevailed over the geographers and other thinkers. In this context, they also tried to understand the changes and differences in cultural atmosphere, by realizing a mutual relationship between human and natural environment. But, along with scientific, technical and cultural advancements of human societies in the early twentieth century, it was more important the role of human in geographic and cultural studies. Thus, by a cultural approach, some geographers criticize dominant ecological paradigm, namely, natural environment determinism and view human beings as "intelligent and capable players" who assume the responsibility for producing space and place in their social life and appear in the environment with their political and social ideas. These thoughts ultimately led to develop possibilism theories and the emergence of geo-cultural branch of geographical knowledge (Kavyani Rad, 2004:89).

**B-possibilism:** In the first half of the twentieth century, Vidal dela Blache discussed the possibilism of relationship between human and the natural environment, by criticizing one linearity of geographic determinism approach. In his opinion, the geography was a science of places; a main centerpiece of his thought was confirmation of lifestyles in different geographical places. Accordingly, a change in values and attitudes could lead to further utilization from facilities or adequate facilities put at the disposal of human societies. (Shokouhi, 1996:30): possibilism is a philosophical viewpoint in which the natural environment, provide facilities for human choice until he choose them in accordance with his cultural needs in life. This viewpoint is in agreement with free choice of human, not his limitation. Therefore, based on place-space pattern, activities and behavior of human is formed in the free environment. (Shokouhi, 1996:32) a main centerpiece of Vidal dela Blache though was confirmation of lifestyles that has been developed in different geographical places. In his opinion, a change in values and attitudes could lead to further utilization from facilities or adequate facilities put at the disposal of human societies. (Behforouz, 1995:18) therefore, an absolute determinism is not valid in Geography, then anything which may relate to human is a possible thing and a natural obstacle is Passable and penetrable in the realm of possibilities. (Kavyani Rad, 2004:90) according to authority supporters, humans are main producers of culture, not natural environment. Local features of culture and economy is an outcome of cultural decisions which is chosen according to the facilities arising from the natural environment. This feature is shown on the concept of "cultural adaptation" in an attractive manner.

**Explanation of concepts of human geography and the range associated with them**

In this part, given the importance of the concepts related to science of human geography, we analyze more accurately outstanding concepts like: "phenomenon", "environment", "Landscape" and "culture", even though in some of these subcategories, were also seen the conceptual overlapping.

A phenomenon is any event or topic that is produced in the space of human life and is perceived through his senses. Development of "phenomenon" concept has a direct relationship with the possibilism thoughts; therefore, the existence of geographic phenomena is formed by causal relationships, the earth and human mutual affecting. (Jordan and Rowntree, 2001:5) phenomenon or geographical phenomenon considering the kind and origin, divide into "natural phenomena" and "human phenomena". Natural phenomena are made by natural causes, so humans and his culture has no role in making them; these phenomena, essentially, are created by integration and interplays of natural elements that play their role within a causal system like: climate, landforms, rivers, seas and lakes, soil, vegetation, animal coverings and etc. On the other hand, human phenomena produces by human activity on the way to interference natural environment and establish a hegemony or coexistence, human phenomena are as follow: country, city, village, farm, garden, path, domestic animals and etc. All these phenomena are outcome of a collision and interaction between human and nature. (Plume Wood, 2002: 26).
The environment in Geography is a set of elements that enclose the establishment point of a phenomenon and its surroundings; therefore, according to the type of components that make environment of any phenomena (Which may be natural or human) they are different in nature and provide distinctive potential. As usual, environments essentially divide into four categories: natural, geographic, and perceptual and in use. (Badri far, 2011: 16) the natural environment has been made by an integration and interplay of natural elements, and human was started their activities based on this level. The quality of natural environment as a context of human societies arises from absolute and relative twofold positions of that environment. An absolute position is measured based on latitude and longitude and have a system (degrees, minutes and seconds). Specific latitudes and longitudes have a certain range of climates on the earth. In the relative position (natural environment), areas and environments are evaluated in comparison to each other (from natural, human and cultural viewpoint) and are measured based on the level and depth of their interactions (Kavyani Rad, 2004: 85).

By adding human and his activities to natural environment, in other words, by starting interference of human beings in nature, geographical environment change to natural environment. (Badri far, 2010: 17) the knowledge that Humans obtain from features of the natural environment through their realization is known as perceptual environment. In other words, perceptual environment is an atmosphere that is formed in the minds of people through information and knowledge of individuals & society. the human understanding of the environment is directly linked to their culture and general information about the nature; the environment that is used by all utilization systems including agriculture, animal husbandry, production, services and etc. and its inhabitants continue to their living by the use of their selective ways is known as practical environment. Utilization systems and living ways and in fact, enjoying the environment has a relationship with human societies understanding of the environment, namely, "the environmental perceptions" as well as the existing facilities in it (BehForouz, 1995:27).

Geographical landscape is a certain space created by interaction of various natural and human forces in a certain spatial context. (Sokouhi, 1996:14) one could examine geographical landscape in two forms: "natural landscape" and "cultural landscape", in other words, one could analyze a geographical landscape based on type and manner of relationships between human and natural elements. While a natural landscape focus on natural aspects of a location such as climate, soil, mineral resources and reserves and etc. it has a potential effect on formation of human life. A cultural landscape is often a set of human actions in one place and over time (Keren, 1983: 37). This landscape reflects an interaction manner between human culture and natural environment in one place and over time (Jordan and Rowntree, 1380: 43).
By a brief look at the components and concepts like environment, phenomenon, and landscape, it is clear their deep connection with the concept of "culture", particularly in the study of human geography. Therefore, "culture" is one of key concepts in such studies. Fokouhi in his book: "Principles of an anthropology" has been provided an applied definition of culture, he has defined culture in its most general form: it is almost a coherent set and an integration of attributed and acquired phenomena in intellectual and behavioral contexts which are common and accepted at a certain time or place and in a specific society and it is transferred from one generation to another". (Fokouhi: 1392) in general, culture includes two types of phenomena: "behavioral or physical" and "intellectual or spiritual". The physical
culture is directly recognizable by one of our senses; objects are simplest forms of physical culture. Also, the art is one of the most obvious forms of physical culture. On the other hand, spiritual culture is not recognizable by our senses, human could understand this type of culture only through its change to physical culture in a complete or partial, permanent or temporary form; any element of physical culture can be infinitely remained in the material forms. Also, these two cultural components are almost inseparable from each other (Fokouhi, 2008).

**Iranian carpet**

Forms and cultural & geographical affecting are displayed in a different way in the arts that are develop and received in the real social space; an obvious example of these works category, are known as "Arts in use" (opposite the Fine Arts). There are various and effective characteristics like performance, economy, geography, culture, society and belief in developing and receiving process of these arts that analysis of relationship between "human / environment" make more sophisticated and different from cause and effect patterns of other human behaviors and phenomena. These effects and arts are created in their historical and geographical range in different ways and each form or way demonstrate environmental, cultural and natural contexts of these effects. Iranian carpet has a specific importance and validity among applied arts due to extensive variety of production and also a rich history in different geographical fields, so that in development period of this art-industry, has been identified over three hundred active region of carpet weaving that every area had produced this carpet in their certain ways, characteristics and rules, this geographical diversity of the product has led to create character diversity in Iranian carpets (Saravi, 2004).

The concepts of style and school in understanding the carpet

there are many perfect definitions of "style" and "school" in the field of art, according to the use of these words in the field of fine arts, some researchers are explained "style" and "school" (in the art, including carpet) as follow: "the art style, is a kind of method and procedure that in an artistic field, is developed by an artist for the first time and gradually, this method is used by others and is practiced and completed in their works, in this case, the artist use similar structure, form and context in his works and thus an artistic style improve to an artistic school ... "(Daryayi, 2008:42). But, it seems this sense of style and school for a work like carpet is a minimalist explanation, because when we review and analyze mood and functional requirements of Iranian carpets, It becomes clear that many of the components and factors affecting the character of a carpet (forming and technical) has not been observed in these definitions. Therefore, some researchers have tried to provide a more adaptive definition of these concepts by a more perfect understanding of mood and functional requirements of Iranian carpets in its geographic and historic extent. According to this, Tooraj Zhooleh in the field of carpet study has defined "style" as follow: "the inner and outer specific structure of a carpet, affected by a collection of environmental, geographical and native causes and factors that causes a product has unique features and to be distinct from other carpets, both physical and inner aspects." In this way, the taste and desire of an artist, designer or weaver consider as a last effective factor in the formation of a style, and before anything, all preliminaries of its formation are affected by environmental causes "(Zhooleh, 2013). Generally, in the initial state, one could categorize dominant styles of Iranian carpet into three types: urban, rural and nomadic. (Hangldin, 1996: 9) it is the result of interactions and relations between man and environment. Obviously, If for any reason, the weaver or designer leave behind environmental, climatic and indigenous causes and his tastes and interests of the customer overcome the inner and outer structure of in the selection of designs and colors, row number, elegance, size and ... , carpet style will disappear. In other words, school of designers and weavers will overcome the native and local styles of each region. Thus, in the definition of school concept in the carpet study, one could say that "it is a reflection of the technical and artistic features of a designer, weaver or producer including the teachings, tendencies and individual interests that the inner and outer structure of the carpet, in particular design and color, is greatly >d by it." Investigation of Iranian carpets schools has two independent branches which includes schools of artists and schools of weavers and producers (Zhooleh, 2013: 19-20).
Environmental influences of Iranian carpet

The study of carpet-weaving history and the outer and inner differentiations of various types of Iranian carpets in its limitless geographic range reveals that understanding differences of cultural and geographical contexts of production, is one of the most important ways for identifying Iranian carpet; affecting "Iranian carpet" by the environment, could be examined based on two centerpieces: first, effect of these conditions on production processing dimensions (production facilities, production system, production time), second, shaping type of environmental conditions of one area to "forming/aesthetic" and "technical/in practice" dimensions of carpet of that area.

The production process could be influenced by the geographical conditions from three viewpoints production facilities, production systems and production time. Production facilities means the availability of natural and human causes and factors for the formation of a carpet is in a particular geographical area. There are lands with favorable amphibious conditions that provide adequate plant coverage for the formation of livestock pastures and these cattle produce the main raw material of carpet. Also in the areas where is a thriving agriculture And somehow in an interaction between human and nature, the nature has more hegemony over human, more people (mostly women and girls) involved in the production process; on the contrary, this phenomenon is shown in industrial areas where in the interaction of nature and humans, human display a more powerful presence. An important point is that in the geographical environment where is no agricultural and industrial, we can see numerous men in the field of carpet weaving.

The carpet production system in Iran divide into two centralized (or workshop) and decentralized (or household) categories, obviously, a nomadic lifestyle that is affected by environmental conditions, keep no possible a centralized manufacturing this product. According to this, when we travel to rural areas and subsequently to the city, we can see the centralized production system. In other words, in the interactions and relations between human and nature in a geographical environment, when the presence of natural causes and phenomena are highlighted, the system of manufacturing products such as carpet is shown as a single and domestic one. And with the dominance of human factors and phenomena, the production system change to more centralized and more organized form. Also, in areas where based on the environmental conditions, men have more highlighted presence in manufacturing this product, we see more centralized carpet-weaving workshops (as a base for a permanent profession); we can refer to different cities of Razavi Khorasan as excellent examples of these areas in Iran. The topic of more production time is discussed in areas where climatic conditions, produce a thriving agriculture, normally in these environments, taking part in professions such as seasonal carpet-weaving is carried out when finish the main profession (agriculture).

However, products such as carpet, has most impressions in their forming (aesthetic) and technical (in practice) features; in Figure 3 is displayed an example of these influences:
As one could see, many outstanding components of a carpet, is somehow affected by the surrounding natural environment; for example, dimensions of a carpet with regard to its performance that is used as a flooring for residential areas, is affected by the dimensions of architecture internal space. On the other hand, self-architecture of an area as one of the first and perhaps the most important cultural manifestations -which provides a specific cultural landscape for a natural location- is affected by environmental conditions of that area. Introversion and extroversion of an architectural space, determines the different sizes of the room, so that in cold regions, the size of rooms is smaller, but in the tropical and central regions of Iran, the situation has changed. This leave a direct impression on the size of produced carpets. Also in cold regions where carpets in addition to cover the indoor, has an insulating function, usually, naps tallness (a sequence of nodes) is higher. Because the elegance of design and pattern is not very clear in these conditions (being tall nodes), carpets are woven with relatively low aggregation, this issue and texture mechanisms of each area causes designs on carpet appears in half-rotating and damaged forms.

But, the main point of this article is lack of affecting many areas by the determinism conditions of environment for manufacturing products such as carpet; for example, in large and cold cities such as Tabriz and Mashhad where incidentally are considered as main centers of carpet production, there is a situation different from what was described, so that the sizes, aggregation, motifs and designs does not follow the environmental conditions. To illustrate this issue, we should look at the topics presented in previous parts of this paper. When we discussed "possibilism" and "determinism" schools, and interactions and relationships between human and the natural environment, we found the main difference.
in the power of one and other inability. according to this, "determinism" schools emphasized the human inability when encounter with the nature, they said that all thoughts and practices of human are influenced by the environmental determinism; On the other hand, possibilism supporters believed that the human triumph over this confrontation and by his authority overcome any circumstances and environmental factors has no effect on his power.

In a phenomenon like the carpet, one could conform these two approaches to definitions of "style" and "school" in this field. As a result, in the areas where become prevalent carpet-weaving styles, environmental and geographical circumstances has a more highlighted effect on the conditions of the production process and quality of the final product; for example, the nomadic products is more affected by the nature of immigrant areas. Also, in the areas where producers styles or technique of carpet designers are applied, it is more evident the human hegemony over the environment. for example, in the products were made in urban schools like: Tabriz, Isfahan, Mashhad, Kerman and Kashan, one could see less direct affecting by natural environment.

CONCLUSION
A complex nature of human and the inability of a certain field for understanding and explaining all human phenomena including artifacts, make clear the necessity of multidisciplinary studies more than ever. In this paper, we tried to search theoretical common characteristics of the art (particularly, arts in use) and the human geography for making more rich the theoretical principles and frameworks of researches or studies of the art. Thoughts, opinions and activities of human societies always become manifest on the context of environment. By examining thoughts and distinctive behavior of societies which are formed on the different contexts of environment, minds of many researchers of geographical and anthropology fields has led to this view that there is a significant relationship between environmental conditions, opinions and human activities. By adding human factor and his activities to natural environment, in other words, by starting interference of human beings in nature, geographical environment change to natural environment. Perhaps, the most obvious aspects of environmental (natural) effects on human were known as culture phenomenon; one that takes distinctive form and content in the different natural ranges. Affecting's "Iranian carpet" by the environment, as an art in use, a human phenomenon (from a geographical viewpoint) and one of physical manifestations of culture (from the cultural viewpoint), could be examined based on two centerpieces: first, effect of these conditions on production processing dimensions (production facilities, production system, production time), second, shaping type of environmental conditions of one area to "forming/aesthetic" and "technical/practice" dimensions of carpet of that area. Also, another topic of this paper was lack of affecting many areas by the determinism conditions of environment for manufacturing products such as carpet; when we discussed "possibilism" and "determinism" schools, and interactions and relationships between human and the natural environment, we found the main difference in the power of one and other inability. Accordingly, "determinism" schools emphasized the human inability when encounter with the nature, they said that all thoughts and practices of human are influenced by the environmental determinism. On the other hand, possibilism supporters believed that the human triumph over this confrontation and by his authority overcomes any circumstances and environmental factors have no effect on his power. In a phenomenon like the carpet, one could conform these two approaches to definitions of "style" and "school" in this field. As a result, in the areas where become prevalent carpet-weaving styles, environmental and geographical circumstances has a more highlighted effect on the conditions of the production process and quality of the final product; but in the areas where producers styles or technique of carpet designers are applied, it is more evident the human hegemony over the environment.

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STUDY ON THE EFFECT OF USE OF LUXURY BRAND DURING THE SOCIAL IDENTITY PROJECTION OF INDIVIDUALS

Selen BUTGEL TUNALI
İstanbul Kültür University, Turkey
s.tunali@iku.edu.tr

ABSTRACT
The “Social Identity Theory”, which has been developed by Henri Tajfel & John Turner, is defined as “the part of personality perception of individual, which is created with an individual’s membership a group, knowledge with this membership, paid attention and emotional commitment on this membership”. Social identity theory, beyond private and personal identities, touches upon the identity of a specific group membership. According to the researches about this issue, individuals reflect their social identities in the society with the products that they consumed and with the brands that they used. In this study, social identity and social identity theory is evaluated by defining the concept of identity firstly. After that, the definition of brand and the brand identity with the definition of luxury and luxury brand is made; in the end, the effect of use of luxury brand during the social identity projection of individuals is touched upon.

Keywords: Brand, social identity, luxury brand

LÜKS MARKA KULLANIMINİN BİREYLERİN SOSYAL KİMLİKLERİNE YANSITMADAKİ ETKİSİ ÜZERİNE İNCELEME

ÖZ

Anahtar Kelimeler: Marka, sosyal kimlik, lüks marka

Definition of Identity
Total of an individual’s specialties with the character and the essence of a human, which is a social entity, define the “identity”. According to Berger & Luckmann (1999), identity is a phenomenon, which comes out from the interaction between the individual and society. Identity covers whole the specialties of individual. In this scope, there individual’s own ideas for himself/herself and the ideas of society on individual. Individual suits the social order by his/her identity (Aşkin, 2007).

Social Identity and Theory of Social Identity
Firstly, it is a need to define the difference between the identity and the personal identity to define the social identity. Individuals communicates with the others by their own decisions,
attitudes and personal identities, which are defined as subjective (Brown, 1988). If it is thought that people are a part of a social group, for example being a woman, being a football player, being a university student, being a mother or being a husband creates the social identities (Brehm & Kassin, 1995). Social identity is defined as “the knowledge for an individual about paying an emotional attention on being a part of social group” (Tajfel, 1978). Explained fact here, the definition of individual that who he/she is and the value of that definition for individual.

According to the social identity theory, while individual create their own individualities, there is certainly a social group or an organization. According to this connections, the social identities are created (Lam, Ahearne, Hu & Schillewaert, 2010). According to the social identity theory, which is defined as “the piece of a person’s individuality perception which is created with knowledge that it is created by individual’s membership to a social group or community, attributed value to that group or community by individual and emotional commitment” (Tajfel, 1982), the individuals, who define themselves as a member of a reference group and want to be in the society with their group identities, have are similarities in group and differences from the other groups (Korostelina, 2007). Briefly, according to the social identity theory, the social identities of individuals are created and given shaped due to the groups that individuals belong.

For Berger & Kellner (1994), “each individual wants the society to confirm continuously his/her world, which covers individual’s social identity and position”. That is why, individual defines himself/herself by acting compatible with his/her social identities and by considering the social group that he/she belongs. According to these definitions, individuals create their own social identities due to the groups, which are identical with their personality (Turner, 1999).

Brand & Brand Identity

According to the American Marketing Union’s definition, the brand is “name, term, sign, symbol, design, figure or the combination of all of these, which works to decide, to define, to differentiate and to distinguish the products of a specific product or a specific group of sellers” (Hisrich & Peters, 1991). In this frame, the brand may be evaluated as a concept, which makes sense, gives spirit and promises something to customer. Brand character is the provision of brand image’s emotional side. Total of consumers’ experiences, which are related to brand, are effective during the creation process of brand character (Rajagopal, 2005). Brand character gains importance when it was used as a research tool to define the personal meaning of brand for customers (Aaker & Fournier, 1995). Brand character is formulated with various methods and tools; this process needs an effective communication activity for company. In the current period, brand character has become one of the prior marketing elements, which is especially important for international companies, because of its potential to create a competition advantage. While the numbers of brands increase, in particular, the differentiation efforts of managers gets harder in the context of functionality. Then, the concept of character and its effect of consumers are always a central problematic for consumer researches (Plummer, 1985). Brand character becomes the only specialty to differentiate in the categories that the products were not differentiated too much. Accordingly, the decision-making of consumers makes the brand character an important factor to create brand value (Aaker, 1972).

At the same time, brand character is a marketing tool to develop a brand value for long term and to increase the current level of value (Supphellen & Gronhaug, 2003). The characteristic specialties of a brand of a product or a company must be decided by enterprise. In this process, there are various ways of creating of a brand character.

One of them is the effort of matching the brand character with characters of consumers or the characters that the consumers liked (Temporal, 2000: 2):

- Determining the target group,
- Determining wishes and needs,
- Creating the profile of consumer character,
- Creating a product character, which is compatible with consumer character.
“Brand are used as a source, which reflects the vision that an individual wanted to be. Created symbolic meanings are transferred to brands by creating identities and they work for creating a personality for consumer and this personality’s continuity as symbolic sources” (Odabaşı, 1999). Created brand characters try to be identified with individuals’ social identities and the brand choices of individuals become in harmony with individuals’ social identities. The symbolic sources in brand identity are seen as tools to reflect the social identity of individual. In the thesis research of Kuşçuğloğlu (2003), there are also similar results. Brand defines more than a label of name; it also typifies an identity and an indicator. Some brands encode the same indicators to their user with the charisma and the quality in their identity. There is an emphasis between brand’s consumer and brand by creating functional, emotional and meaningful values. To assign this relationship, it is states that the brands had to have an identity such as people had. Creating the brand identity is the most important step after creating a brand. According to “the model of brand identity planning”, which was developed by Aaker (1996), after analysis for consumer, rival and brand of a brand, analyzes must be evaluated and the brand identity must be created by investigating the expectation, tendency, wish and cultural specialties consumers. Creating the brand identity is a process and a successful brand identity will be effective during decision-making process of consumers for a brand.

Aaker decided the main five dimensions of brand character and created theoretical framework of brand character (Nilsson, 1999). The brand character scale, which depends on 42 valid specialty, worked for configuring and measuring the five brand dimensions. There is consistency between the dimensions of brand characters for the consumers, who belong to different cultures. Each one of five brand characters were separated to 15 groups. 42 character specialties were collected in 15 different groups and they were created from 309 different character specialty by Aaker. The scale may be generalized for different product categories and this provides opportunity for researchers for a comparison between the general symbolic use of brand and its use for a specific product group. There five main dimensions of brand character. These are:
- Sincerity,
- Enthusiasm,
- Mastery,
- Exclusiveness,
- Hardness.

The Importance of Brand during the Creation Process of Social Identity

Individuals do not consistent to their social group’s identity by showing compatible behaviors with that social group or by adopting the domestic ideas of that group; beside they also create their social identity by consubstantiating themselves with some brands, which reflect and consolidating their personality. They may associate their identities with these kinds of brands (Ventura, 2012). In this context, individuals have the most important tool to define themselves with these brands and with the consumption of these brands’ products and services (Bhattacharya & Sen, 2003). According to Bagozzi & Dholakia (2006), the social identity, which was created with the use of brand by individual, increases the level of acceptance and attendance in group. It is possible for individual to differentiate himself/herself from the other groups by consuming some brands and groups; at the same time, it is possible for individual to crystallize his/her group identity (Kim, Han & Park, 2001). Individuals or consumers show their own identity and social identities by the brands that they consumed (Fournier, 1998). The external indicators such as the products or the brands that individual used, are the most important tools to show the personality and the identity of group that individual belonged to. The theory of social identity investigates the importance of brands with used and consumed products on the motivations of individuals, their form of self-expression and their self-reliance (Bhattacharya & Sen, 2003). Brands make possible to communicate between brand and consumers with brand characters that they created; beside, brands also make possible for
individuals to show their social group with the external indicators. Thus, consumers make a powerful communication with brands to create their own identities by using the created identities of brands (Fournier, 1998). There is a powerful relationship between individuals’ consumption materials and creations process of their social and personal identities; because, when the issue was investigated the consumption behaviors of individuals, it is seen that the benefits of products to create an identity for individual are more important their quality, performance and structure (Atwal & Williams, 2009). The product, which is used by individual, is bought because of its semiotic value more than functional benefit. Individual lives an identification between him/her and product or brand by the indicator, which is created by the symbolic meaning of a product or a brand.

Because brands are the richest sources for individuals to define themselves and to reflect their social identities, individuals want to complete their identity with brands. There is a deep symbolism behind the brand and each symbol is the greatest assistant of individuals to reflect the social identity (Albert, Merunka, & Valette-Florence, 2008).

Because of these reasons, when the relationship between individuals and the products, brands that they used, the level of importance of the relationship between “Theory of Social Identity” and brand choice increases day by day. In the current period, because of the excess of different choices in the same product category, the brands try to create an identity just like individuals and search for the possibilities to make connection with individuals; because the reason that people chose the products and brands is related to their identities such as benefits, performance and specialties. When the identities and the meanings that they reflected investigated the concepts of “luxury” and “luxury brands”; because luxury brands are not consumed because of their concrete benefits, their symbolic meanings and identities are the basic reasons for consumers to prefer these luxury brands (Dikmen, 2008).

In the light of this information, firstly, the role of luxury brands to explain the social identities of individuals will be touched upon by stating the concept of luxury and luxury brand identity to understand the relationship between social identity and brand well.

The Concepts of Luxury and Luxury Brand
In the modern world, while the consumers are encouraged for consumption, individuals, in accordance of unlimited product choices, make their decisions with the abstract values such as the identity and image of products and services. Beyond the functional values that brands presented, social and symbolic values of brands have become quite important during the decision-making process of individuals on products (Altuna & Arslan, 2016). The word of luxury comes from the word of “luxe” in French. The word of “lux”, which means “light” in Latin language and it is used for different meanings. According to that, the users of luxury brands are the individuals, who shine and make themselves different from the rest of society (Catry, 2003). For Heilman, Kaefer, & Ramenofsky, (2007), the concept of luxury is used to emphasize the social classes of individuals by giving the feelings of happiness and satisfaction to individuals.

In marketing, the luxury brand is defined as product or service groups, which address to high-income class and is high-priced, high quality and has high social image (Yeoman & Beattie, 2006). The luxury brands must have the unique place in consumers’ minds, have a unique identity and reflect this to the consumer, who preferred that brand (The Brand Age). When the products, which are used by individuals that they belonged to A SES group, were evaluated, Rolex watch, Gucci bag, Versace suit, Ferrari and Aston Martin cars, Sunset Restaurant for food and Four Seasons Hotel to roost are the first brands, which come to mind. The social values that the brands had, are in the foreground to prefer those brands (Sweeney & Soutar, 2001). Besides the feeling of pleasure, which is presented by brands that they pay attention satisfaction and
taste as emotional value, is in the foreground. Social value has motive of reflecting the tastes, which are suitable for individual’s social environment. Right in this point, choices of luxury brands gain importance to reflect the social status of individuals as an indicator of status and it is evaluated as a factor, which makes the individuals privileged. Social and behavioral psychologists states that external and internal factors must be utilized to explain the concept of luxury besides social and emotional benefit (Çiftyıldız & Sütütemiz, 2011). The ideas, confirms and suggestions of people, who are in the individual’s social environment, create the basis of external factors; senses and feelings, which force the individual to prefer luxury products create the basis of internal factors. In this context, luxury products are products, which provides reputation and status to individual and found rarely. They also include the internal factor with the pleasure that everybody cannot reach those products.

**The Effect of Use of Luxury Brand during the Social Identity Projection of Individuals**

Luxury brands need unique brand identity to have a peerless status in their customers mind (Altuna & Arslan, 2016). That is why the effect of luxury brands to project the social identities of individuals with their privileged identity is so important. Individuals’ luxury brand usage and the urge to reflect their social identity in the social environment to which they belong with the use of luxury brand emphasized in psychology-based researches (Nelissen & Meijers, 2011; Dreze & Nunez, 2009). Kadıoğlu (2013) examined the social identity theory and consumer behaviors and consumption phenomenon. In the groups that individuals wanted to belong, social identity gives them a social confirmation with their consumption styles. Individuals’ consumption preferences reflect their identity. Every brand the individuals that have used, even the house or vacation preferences can be seen as the reflection of their social identities. Individuals especially use luxury brands to position themselves based on the social identity.

The use of luxury brand provides the consumer psychological benefits rather than providing a physiological benefit (Şaylan, 2014). Based on the sociological research, causes that motivate luxury consumption are listed. Some of these are:
- “Showing off
- Showing richness
- Expressing the lifestyle
- Being an Avant-Garde (Pioneer)
- Increasing the prestige
- Highlighting the social status
- Showing the difference from the other categorizes of the” (Şaylan, 2014) It has been underlined that as an individual we need brands to reflect the social environment that we belong to and reflect that social identity. Luxury brands are created ‘rare’ positioning at this stage also positions the user with the same ID. Thus the individual without introducing itself, when in a social environment with the brand choices choose the easiest path, so luxury brand consumption has been increasing in recent years.

For this reason brands that are used as a symbol are listed:
1. Louis Vuitton
2. Rolex
3. Cartier
4. Gucci
5. Burberry
6. Hermès
7. Chanel
8. Prada
9. Tiffany
10. Armani (Chadha & Husband, 2006).
Gucci noticed the importance of creating “Premium” brand identity in 1950s within the framework of a marketing plan created a brand identity. Gucci as an Italian luxury brand, to reflect its social identity as the preferred brand made its positioning with European Royal Family and Hollywood celebrities (Jackson & Haird, 2003). The creation of Gucci social identity is the reflection of a successful marketing communication and the reflection of the brand identity. This reflection has started in 1921 in Florence with the name of The House of Gucci; today the world- famous art works are side by side with the Gucci Museum (Gucci Museo) (Yanık, 2014). What makes luxury brands different and the reason behind using these brands as a reflection of the social identity is the value that they have been giving to the symbolism. The symbols like Louis Vuitton’s monogram, Rolex’s crown, Cartier’s panther and Gucci’s double ‘G’ are identities that reflects the brand in the social environment (Yanik, 2014; Kapferer, 2010). The role of the designer on this identity creation cannot be underestimated. With Tom Ford’s step into the creative process Gucci has gained its present brand identity and continues to exist as a brand that reflects unchanging social identity. (Moore & Fernie, 2004)

In a focus group research for luxury brand usage a participant explains using a luxury brand like this: “Using a Gucci bag gives me a privileged image, the monogram is known from everyone and in this way people who knows that I have paid 850 dollars for this bag have an idea about my social identity. So for me using Gucci is a physical spell” (Venkatesh & the others, 2010). In the research, one of the most important reasons of using a luxury brand is its contribution of the identity creation.

Moore & Fernie who have examined the development of Burberry as a luxury brand (2004), taking over as a subject of research the strategy of conversion to a luxury brand from the brand that appeals to middle English economy class with a new brand identity in 1997. Marketing communication is examined clear and simple sense of design, correct distribution strategy and brand new, young, elite identity as a part of the luxury brand positioning. It has gained the English elite brand identity emphasis with its stores, commercials and with its changing logo. Like in the Gucci example, individuals prefer these brands to create the positioning between the identities that the brands have created and their own identities (Fletcher, 2003). In another research, Gucci and Old Navy brands have been examined (Kim and Sung, 2013). In the conducted research, even if they have similar advertisement scenarios based on their different brand identities one of them addresses to the middle and low class and the other one addresses to different category as a result of luxury brand positioning. This luxury brand positioning is presented in a clear manner to the recipients with the fashion shows and famous people or with the successful installations into the movies. Burberry consolidates its brand positioning with the fashion shows twice a year, which are held in London, Milan and New York (Moore and Birthistle, 2004). In the same way, Victoria’s Secret made its own brand positioning with the highly anticipated fashion shows. Manolo Blahnik the luxury shoe brand created an identity with the main character of Sex and The City ‘Carrie Bradshaw’ (Yeoman & Beattie, 2006). The character underlined a pair of shoes contribution to the social identity almost every episode and emphasized that who wears these shoes in real life are part of an elite group.

As a result of the global luxury research brand it has been emergent that each year 80 billion dollars has been spent on this. %37 of these expenditures have been done in Far East countries in these countries with %62 Japan has the highest expenditure (JP Morgan, 2005). Researchers are examined the luxury brand usage in Far East countries as a result of the increasing connection between using a luxury brand and creating a social identity. It has been emphasized that, in Tokyo A and B socio-economic levels of women at %94 and the remaining percentage of women at economic levels in 20% have own Louis Vuitton handbags (Chadha and Husband, 2006). In the same research it has been said that, someone who lives in the Far East uses Louis Vuitton bag, Armani suit and Rolex watch to reflect the social identity that he/she belongs. In this way, without any effort and saying anything individuals are underlining the importance of
using luxury brands as a way to reflect their own identity. “Luxury brands are modern symbol sets for Asian people to describe their identities and social status (Chadha & Husband, 2006). In today’s world not only for Asians but also for all people selected brands are symbol for them to show their social status in the society.

Conclusion
Briefly, it has been observed that the social group the individual belongs has an important role in determining the individual’s thoughts and behaviors. According to the social identity theory social identities are formed and shaped depending on the groups that the individual belongs. According to this social identity, it has been observed that individuals use brands to position themselves in the community to which they belong and reflect themselves to the members of the groups, which they belong. Just as individuals brands has an identity and this identity is also formed through certain stages of creation. Accordingly, if there is a harmony and balance between the brand identity and individual’s social identity, individuals use these brands to reflect their identities.

It can be seen that symbols and specific social identity determiners have attributed great value and these are taken root as a social value; these meaning units are shared subjectively. The brand symbolism is gaining a social value because luxury brand exists within the culture as a general point. When luxury brand symbolism is successful, consumers have them in their interaction with each other, belonging formations and uses them as socialization elements and status markers; these symbols of life becomes a natural part of the whole social tissue. Even though most of the brands have not official brand community, symbolically socially strong brands are symbolic source for the consumers at the point of continuing their lives.

References


SANAT EĞİTİMİNİN GÖRSEL OKURYAZARLIK BECERİLERİNE ETKİSİ

Şeyda Eraslan Taşpınar
Atatürk Üniversitesi, Erzurum
seraslan@atauni.edu.tr

ÖZ

Anahtar Kelimeler: Sanat Eğitimi, Görsel Okuryazarlık, Görsel Okuryazarlık Becerileri, Görsel Çağ

THE EFFECTS OF ART EDUCATION TO VISUAL LITERACY SKILLS

ABSTRACT
The aim of this research is to determine the effects of arts education on visual literacy skills. The working group of research was consisted in 44 first grade students of Art Education Department according to general screening model. Students were divided into two groups with and without art education background. The art education background means was student’s graduated high school where teaching art in there. First group presumed as art educated background group that students of the group graduated from Fine Art High School, second group’s students graduated from the ordinary high schools. The Visual Literacy Scale was used as data collection tool. Data statistically analyzed by SPSS computer program. The results show that total visual literacy skills averages of students in all dimensions were high grade. The visual literacy skills scores of art educated background group were higher than the other group’s scores. According to our results, Art Education positively effects to student’s visual literacy skills.

Keywords: Art Education, Visual Literacy, Visual Literacy Skills, Visual Age.

GİRİŞ
Çağdaş kültür evrensel olarak görsellere ve görsellerle kurulan iletişimde dayalı bir şekilde geçtiğimiz bir hale gelmiş, insanlar günlük hayatındaki eğlencelerinde, bilgisayarlarında, cep telefonlarında, dijital oyunlarda, reklam panolarında, kitap ve dergilerde görsel öğelerin yoğun etkisi altında kalarak görsel mesajlarla daha çok etkileşim içinde olmaya başladı. Etrafımızın görseller ve görsel mesajlarla çevrili olduğu bu görsel çağ çözülemesi gereken görsel problemleri de beraberinde getirmiştir. Dijital teknolojilerin gelişimi görselleri daha kolay çoğaltılabılır ve yayılabilir kılmış, onlarla her yerde karşılaşmamızı sağlayarak görsel olan düşünme


**GÖRSELLERİ OKUYABILME**


Chapman (1994)'e göre “sanatsal ifade biçimi, yani insanların düşüncelerini görsel bir boyutta ifade etmesi bir anlamda tüm insanların kendini ifade ederken aynı kelimeyi kullanması gibidir”.


Görsel okuryazarlık kavramının gelismesinde Arnhem’in görsel düşünce kuramının önemli katkuları olmuştur. İnsanların düşüncelerinin görsel olduğuna inanan Arnhem (1969) görsel düşünmeyi...
“Zihinlerin, bedenlerin, makinelerin ve toplumların yapısıyla da düşünmelerin işlevleri olan görsel bicimleri, varlığımızın altında yatan güç örtümlerinin imgelerini görebilme yetenek” olarak tanımlanmıştır.


Görsel okuryazarlık aynı zamanda genel, öğrenme ve görseller aracılığıyla bireylerin kendilerini ifade edebilmesidir (Braden ve Hortin, 1982). Görsel temellere dayanmış ve insanların görsel bağlanıtları kurması sağlanan görsel iletişim, bireylerin çevreyelde karşılaştıkları görsel hareketleri, nesneleri ve sembolleri farkına varabilmelerini ve yorumlayabilmelerini sağlamaktadır. Bu yeterliğin yaratıcı kullanılmasına dikkat çekmek (Braden 1993) “görsel okuryazarlık yeterliklerinin beceri sahibi olduğu diğer yeteneklere iletişim içinde olduğunu, bu yeterliğin kullanımının hayranlık ve beğenin uyandırana tarihin ise bireyin görsel iletişim üstünlüğünü kavrayabildiği ve ondan zevk alabildiği olduğunu belirtir”.

SANAT EĞİTMİNDE GÖRSEL OKURYAZARLIK

Teknolojik gelişmeler ve kültürel ortam öğrenci profilini de etkilemiş ve eğitim-öğretim ortamlarının çapını gerektirdiği şekilde düzenlene gerekliğini ortaya çıkarmıştır. Çagımızın genleri görsel açıdan zengin ve ekran tabanlı bir dünyada yaşayan ve görsel medya ve iletişim araçları vasıtasıyla sürekli görsel olarak uyuılmaktadır. 21. yy öğrencileri için görsel okuryazarlık desteklenmesi ve öğrenilen gerekken yeni bir görsel problem çözme yöntemidir. Çocuklar konusmayı öğrenmeden önce etraflarına bakıp incelemeye ve tanımaya öğrenirler. Görsel eylemi her zaman konu olmadan önce gelmiştür. Görne süreçlerden önce geldiğinden dolayı bizi çevreleyen dünyada kendi yerimizi kavrayabilmek ve ondan zevk alabilmek önemlidir (Berger, 2002).


Bu araştırmaın amacı sanat eğitiminin görsel okuryazarlık becerilerine olan etkisini belirlemektir. Araştırmaın amacı doğrultusunda aşağıdaki sorulara yanıtlar aranmıştır:
1. Araştırmaın katılan öğrencilerin görsel okuryazarlık yetenekleri ne düzeydedir?
2. Araştırmaın katılan öğrencilerin sanat eğitimi alıp almamaları görsel okuryazarlık yeteneklerini etkilemekte midir?

YÖNTEMLER

 Araştırma Modeli

 Araştırmaın katılan öğrencilerin sanat eğitimi almalarının görsel okuryazarlık yeteneklerine olan etkisini belirleme olarak genel tarama modeli kullanılmıştır. Bu modelin kullanıldığı araştırmalarda var olan durum değişirilmelden mevcut haliyele belirlenmeye çalışılır (Karasar, 2007).

Çalışma Grubu


Veri Toplama Araçları ve Verilerin Toplanması

Veri toplama aracı 2015-2016 Eğitim-Öğretim yılı güz döneminde Resim İş Eğitimi ABD birinci sınıf öğrencilerine ders öğretim elemanından önceden izin alınarak derslerde araştırılarak yayınlanan arayış altındaki ölçümler için hazırlanan katsayıların analizleri SPSS 22 programında gerçekleştirildi. Ölçülerin değerlerinin bir katsayısının ölçme grandeği olduğunu t testi uygulanmıştır. Ölçülerin ölçekte]){alt boyutları için yaptı}

Ölçü ve alt boyutların her birinde coisa çok yetersiz, 1,81-2,60 aralığındaki puanlar “yetersiz”, 2,61-3,40 aralığındaki puanlar “orta”, 3,41-4,20 aralığındaki puanlar “yeterli” ve 4,21-5,00 aralığındaki puanlar ise “çok yeterli” olarak kabul edilmiştir.

**BULGULAR**

**Birinci Alt Amaca İlişkin Bulgular**

Araştırıma katılan öğrencilerin görsel okuryazarlık yeterliklerinin hangi düzeyde olduğunu tespit etmek için ölçünün ve alt boyutlarının aritmetik ortalaması ve standart sapma değerlerine Tablo 1’dede yer verilmiştir.

<table>
<thead>
<tr>
<th>Alt Boyutlar</th>
<th>N</th>
<th>( \bar{X} )</th>
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<tbody>
<tr>
<td>B-1 “Ofis Yaziılmalarını Kullanarak Görselle Öv Verebilme”</td>
<td>44</td>
<td>3,83</td>
<td>.75</td>
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<tr>
<td>B-2 “Basılı Görsel Materyalleri Tanımlayabilme”</td>
<td>44</td>
<td>3,70</td>
<td>.85</td>
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<tr>
<td>B-3 “Görsel Yorumlayabilme”</td>
<td>44</td>
<td>3,94</td>
<td>.71</td>
</tr>
<tr>
<td>B-4 “Güncel Hayatta Karşılaşılan Görsel Mesajları Aydır Edebilme”</td>
<td>44</td>
<td>3,90</td>
<td>.79</td>
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<tr>
<td>B-5 “Araç Kullanarak Görsel Üretibilme”</td>
<td>44</td>
<td>3,66</td>
<td>.93</td>
</tr>
<tr>
<td>B-6 “Görsellerdeki Mesajları Alglayabilme”</td>
<td>44</td>
<td>4,08</td>
<td>.95</td>
</tr>
<tr>
<td><strong>Toplam</strong></td>
<td>44</td>
<td>3,85</td>
<td>0,83</td>
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</tbody>
</table>

**Tablo 1. Görsel Okuryazarlık Ölçüğü ve Alt Boyutlarının Aritmetik Ortalama ve Standart Sapma Değerleri**

Tablo 1’deki verilerle göre ölçünün toplam aritmetik ortalaması \( \bar{X} = 3,85 \) olarak gösterilmiştir. 3,41-4,20 aralığın değer “Yeterli” ifadesine karşılık gelmektedir. Buna göre öğrencilerin görsel okuryazarlık yeterliklerinin yüksek olduğunu söylenebilir. Ölçünün alt boyutlarının aritmetik ortalamalarına bakıldığında en yüksek ortalamaları \( \bar{X} = 4,08 \) ile “Görsellerdeki mesajları alglayabilme” alt boyutunda ve en düşük puan ise \( \bar{X} = 3,66 \) ile “Araç kullanarak görsel üretimde” alt boyutunda verilen yanıtldan oluştuğu belirilmiştir. Her bir alt boyut ortalamasının \( \bar{X} = 3,66 \) ile \( \bar{X} = 4,08 \) arasındaki değerle de değışıği görülmektedir. Bu verilerle göre alt boyutların her birinde görsel okuryazarlık becerilerinin yüksek olduğunu gösterilmiştir.

**İkinci Alt Amaca İlişkin Bulgular**

Araştırıma katılan öğrencilerin sanat eğitimi almış olmanınin görsel okuryazarlık becerilerinde anımlı bir farklı oluşturup oluşturmadığını belirlenmesi amacıyla yapılan ilişkisiz örneklemler T-testi sonucunda ulaşılan verilerle Tablo 2’de yer verilmiştir.
Table 2. Sanat Eğitimli Alan Grup ile Almayın Grubun Görsel Okuryazarlık Yeterlikleri Toplam ve Alt Boyut Değerleri

<table>
<thead>
<tr>
<th>Alt Boyutlar</th>
<th>Eğitim Durumu</th>
<th>N</th>
<th>$\bar{X}$</th>
<th>S</th>
<th>sd</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
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<td>.38</td>
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<td>.004*</td>
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<td>.38</td>
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<td>42</td>
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<td>.28</td>
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<td>.253</td>
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<td>1,05</td>
<td>.44</td>
<td>42</td>
<td>.253</td>
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<tr>
<td>B-5</td>
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<td>1,13</td>
<td>.50</td>
<td>42</td>
<td>.000*</td>
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<tr>
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<td>4,06</td>
<td>1,13</td>
<td>.50</td>
<td>42</td>
<td>.000*</td>
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<tr>
<td>B-6</td>
<td>Sanat Eğitim Al各行各</td>
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<td>3,56</td>
<td>1,21</td>
<td>.36</td>
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<td>1,21</td>
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<td>42</td>
<td>.000*</td>
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<td>2,08</td>
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<td>25</td>
<td>4,13</td>
<td>2,08</td>
<td>.43</td>
<td>42</td>
<td>.076*</td>
</tr>
</tbody>
</table>

* p < .01

Görsel okuryazarlık alt boyut verileri incelendiğinde, “B1-Ofis Yazılımlarının Kullanılarak Görsellişte Önem Verebilme” boyutunda sanat eğitimi alan grubun aritmetik ortalaması $\bar{X}=4,13$ olduğu, sanat eğitimi almayın grubun aritmetik ortalamanın ise $\bar{X}=3,47$ olduğu görülmüştür. Alt boyutların toplamında $[t(42)=2,83, p<.01]$ olduğu görülerek aradaki farkın anlamlı olduğu tespit edilmiştir. Bu verilere göre sanat eğitimi alan grubun görsel okuryazarlık becerilerinin sanat eğitimi almayın grubu daha yüksek olduğu görülmüştür.

SONUÇ VE TARTIŞMA


Araştırma sonuçları sanat eğitiminin görsel okuryazarlık becerilerini oluşturmaya ve etkileştirmeyi göstermektedir. Bu sonuç, içinde gördüğümüz yeni görsel çağda öğrencilerin görsel okuryazarlık becerilerine her zamankinden daha çok ihtiyaç bulunduğu vurgulama ve bu becerilerin edinmede sanat eğitiminin öneminin dikkat çeken bir noktadır. Bu nedenle, sanat eğitimi almış kişilerde bu becerilerin daha etkin bir şekilde kullanılması sanat eğitiminin hedeflerinden biri olmalıdır.

KAYNAKA
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THE PLACE OF TURKISH CULTURE OF THE LIFE IN HOUSING DESIGN
“EXAMPLE OF TURKISH HOUSES IN CYPRUS DURING THE OTTOMAN PERIOD”

Zihni TURKAN
Yakın Doğu Üniversitesi, Kıbrıs zturkan@analiz.net

ABSTRACT
The house has been a sanctuary as the sum of places designed for the functions of life and enabling the family, the smallest of communities, to live together. People’s needs for shelter can be holistic in containing physical adequacy of living quarters as well as their social and psychological adequacies. Various criteria, such as the number of family members, spatial needs, inner-outer space relations, auxiliary spaces, construction quality, and conditions of comfort are programmed and shaped within the life cultures of communities. Spaces in Traditional Turkish House, shaped with the Turkish life culture, are designed in accordance with the living styles and traditions of the Turkish people, and provided social and psychological adequacy. Traditional Turkish Houses, among the Ottoman Period in Cyprus constructed in the style of Turkish Architecture, still constitute an important element of the present day historical texture. Generally having two floors and an atrium (yard), these houses were built in adjacent form, lining down the street, and gave a style to the texture of the street with their plain facades, oriels brimming over the street, and wide fringes. Room in the Turkish Houses in Cyprus, was designed as a multi-purpose abode where day and night functions were realized, the same way it was in the tents during the nomadic life of Turks. Main room was used as the guest room, in accordance with the importance of guests in the Turkish traditions. The importance of family in the culture of Turkish life, made the hall important, as the common abode, the meeting place, into which other rooms opened. Outer halls, or colonnades, with riwaqs, enabling the house-atrium relationship, created the type of plan for the Ottoman Period houses. The staircase, connection the floors were in a position unseen from the main entrance of the house, and generally ran parallel to the hall. The atrium, or yard, has been important in the houses in Cyprus, due to the connection of Turks to nature and earth, from their past. Elements of aquatic architecture, such as well, fountain, water tank, provided the water needed for the house and yard. The formation of abodes of the Turkish Houses during the Ottoman Period in Cyprus (1570-1878) found its expression within the needs of the dwellers life culture, thus serving in accordance with the lives of the household.

Keywords: Cyprus, Ottoman, home, Turkish House, hall.

TÜRK YAŞAM KÜLTÜRÜNÜN KONUT TASARIMINDAKİ YERİ
“KIBRIS’TA OSMANLI DÖNEMİ TÜRK EVLERİ ÖRNEĞİ”

ÖZ

Anahtar Kelimeler: Kıbrıs, Osmanlılı, konut, Türk Evi, sofa.

INTRODUCTION

A house, besides being the basic notion of space satisfying the human need for housing, also has an important place in human life physically, socially, and psychologically. In literature, ‘house’ is defined as a “place, shelter, which protects people from the physical effects of the environment.” However, from what we learn from history, it can be seen that different cultures of communities causing different life activities, have been effective in shaping their vital abodes. The statement “A house is a social occurrence, and the feature of houses is defined by the psycho-social structure of the community” puts emphasis on the basic contributing factor in house designing (Ö. Gür 1993:13). The housing phenomenon, which began with the caves and hollow trees in the primitive ages of human history, showed a development of construction after the Neolithic Age, with places shaped to meet special needs, and reached the shapes of today. The culture of living, acquired through groups of people moving from company to community, provided social and psychological adequacy for life activities by becoming the most important effect in the creation and shaping of the criteria of house design (Ö. Gür 2000:91). With its unique traditions, visible since their history in Central Asia, Turkish life culture gave a form to the vital abodes of Turks, and as they moved from nomadic life to permanent settlements, the house replacing the tent, as a work of construction, brought about the Traditional Turkish House model, within its internal development. The effects of Turkish life culture can be seen in the planning of Turkish Houses (S. H. Eldem 1968:11). Houses, with multi-functional rooms, halls, and yards, corresponding to the Turkish life style and traditions, and designed in accordance with necessary functions, served their users for many years.

OTTOMAN PERIOD TURKISH HOUSES IN CYPRUS

During the Ottoman Period, which began with the Ottomans capturing Cyprus from the Venetians in 1570 and lasting until 1878, many buildings were constructed in the Turkish architectural style, which left their mark on the historical texture of Cyprus today. Traditional Turkish House style buildings have an important place among the works of art, such as mosques, convents, inns, baths, fountains, and houses. Many of these houses still surviving are within the walled city of Nicosia, where the historical texture is present (Anonymous 1982: vi).

Just like with other Turks in the world, in the social history of the Turkish community in Cyprus, the importance, and holiness of the family, its unity under the roof, and the importance of relationships with neighbors, played a great role in the planning of houses. We could see these effects in designing houses in Cyprus until the first quarter of the XX. Century, during the British Period, realized in parallel with the life culture of the society. Ottoman Period houses in Cyprus, starting with the tent of the nomadic life of Turks in Central Asia, and shaped through the changes and developments in time, have been in conformity with their users, with their multi-functional rooms, with the hall bringing the family together, with their yards formed by story designs, which showed a relationship with earth, without overlooking the climatic data and richness of materials provided by the geography. Houses are generally with two floors and with a yard. Although, places of life functions are mostly on the second floor, there are rooms on the ground floor as well, which is a different feature from Turkish
Houses in Anatolia. However, rooms facing the street are designed as studios, where daily chores are realized, while other rooms face the hall or the yard so as to retain privacy. Ottoman Period houses, lining down narrow, organic streets in adjacent style, with their plain façades, oriel and wide eaves keep neighbor relations very strong, which have a very important place in Turkish culture (S. H. Eldem 1987:261) (Photo. 1,2).

**ROOMS**

Rooms, accepted as the basic element of the Traditional Turkish House (Ö. Küçükerman 1995:91), have taken their place in the design of XIX. Century Ottoman Period houses in Cyprus as the nucleic place, with a quite simple design, and based on the principle of multi-purpose usage. Rooms, carrying the multi-functional characteristic of the single place based tent, which was the initial model of the Turkish House, developed into the square or rectangular form from the circular form of the tent. Rooms, in which the functions of sleeping, eating, child raising, inter-family/close relatives/neighbors relations were realized, were usually designed on the upper floor of two-story houses, at the same time retaining privacy on the fronts facing the street or the hall. Windows opening to the outer façade were either designed in an oblong shape, with a wooden grille, as a top window, or made higher than the floor level, in accordance to human measures, and with wooden shutters to retain privacy. Windows opening to the hall have thick trellis and wooden banisters, providing safety and preventing the room to be seen. Room doors have double wooden wings and open inside the rooms. Room floors are covered with local marble tiles or wooden planks, with rush mats or rugs spread on them. Ceilings are mostly left showing the structure; sometimes covered with wood in a simple fashion.

Using the width of the walls, with are made of the traditional local materials of sand stone or sand brick, niches are created, and used as shelves or glass-winged cupboards. Ceiling heights are designed as 4 to 4.5m. high, for the hot summer months of the Mediterranean climate. Fireplaces are rare in rooms; heating mostly provided by braziers placed in the middle of the room. On the ground floor, right next to the entrance, opening to the hall or the yard with arches, are oblong shaped large places, having high-level windows with wooden blinds towards the street, which were used as places of work. Providing service especially during the day, these places, adjoining the yard, were used for preparation-production of food, weaving clothing-rugs, and various daily household chores.

**Main room:** One of the rooms of the Traditional Turkish Houses in Cyprus is the main room. Main room is the largest, best positioned, and most decorated room of the house. It mainly is on the upper floor and guests are entertained there. The main room, usually designed as an oriel towards the street,
is superior to other rooms. With its oblong shaped windows, side by side, it has the advantage of more natural light and ventilation besides overlooking the street. Sometimes, having a higher elevation than the hall with the help of a few steps, the floor of the main room is styled and decorated with local marble tiles or with wood, using the material in a different direction and size compared to other rooms. The ceiling is always covered with wood and ornamented (H.M. Gürkan 1996:86). Although, ceilings decorated with geometrical figures using stave wood are common, one can come across ornaments of carved wooden figures on the ceilings of some houses. Lamp stands or pot stands, made of carving the walls, either are covered with wood, or are decorated with paint figures. The wooden bordure, or wooden shelf, placed all around the main room, at a level above the top of the door or windows is designed as a functional ornament. The ottomans, stretching along the walls of the main room, especially along the wall facing the street, are placed to accommodate the crowd of the household and guests. The importance given to guests in Turkish traditions is obvious in the importance given to the design of the main room (Photo. 3.4).

HALL

The hall, being the most important element designating the plan of the Traditional Turkish House, is the common area where relations among rooms are realized (R. Günay 1998:59). Besides being the circulation area of the house, the hall has also been a gathering space with parts of it set aside for sitting (Ö. Küçükerman 1991:59). The plan type of the Turkish house, being applied in accordance with different geography and climatic characteristics, made the Outer Hall Plan more common in Cyprus, which is suitable to the Mediterranean climate. The most important examples of houses in Cyprus dating back to the XIX. Century were built with Outer Halls. During most of the year, when
the weather was good, and in summer, the hall was the living and production place of the household. The iwans seen in the ground floor and upper floors indicate the life style here. On ground floors, the halls were designed with sharply arched riwaqs, sometimes with columns, made from cut stone blocks. On upper floors, halls had riwaqs on wooden poles, leaning towards the yard, with wooden structured roofs, covered with tiles. The Outer Hall plan type, reflecting the nomadic, tent life of Turks on permanent settlements, created a close encounter with nature, and the XIX. Century Turkish Houses of Cyprus with yards, strengthening the hall-yard relationship, realized a convergence with nature (Photo. 5.6).

Stairs: Stairs, being a part of the hall in Turkish Houses (D. Kuban 1995:147), generally stretches outside the hall, in a parallel position to the hall, as a vertical element of circulation joining the lower and upper halls in the Ottoman Period houses in Cyprus. Stairs with two rails, seen in some houses, are placed in a direct angle to the long side of the hall. The place of the stairs is chosen in a way that it is not visible from the main entrance of the house, with the aim of providing safety and privacy. The first few steps of wooden stairs are made of stone. Besides stairs with all steps made of cut stone, and with two rails, stairs with one rail of stone, and the other wooden are also seen in the Turkish Houses in Cyprus. The stairs were not finished towards the entrance of main rooms. Thus, vertical circulation and life in rooms were isolated, preventing view and noise (Photo. 7).
YARD

The importance of relationship with earth in the Turkish life culture comes from nomadic life. In nomadic life, earth was both the source of income, and the common space among tents. With the transition to permanent settlements, the tie with earth continued in the yards of houses. The element of water gave life to the yard through wells and water tanks (C. Bektas 1996:86). Ottoman Period Turkish Houses were built with yards in Cyprus; Outer Hall Plan type houses intensified the house-yard relationship (T. Salihoglu 2006:192). Yards were mostly placed in the opposite direction of the street front, special for the life of the household, and surrounded by high walls, providing privacy from neighboring parcels (U. U. Dagh 1999:62). The yards of large houses, built as mansions, were also accessed from the street through a service door, thus separating life in the house from external services. Besides small-scale agricultural activities meeting the needs of the house, citrus and other fruit trees of the Mediterranean climate were the main occupations in the yards. The date trees found in the yards of the Traditional Turkish Houses of Cyprus were raised by families to symbolize Islam (H. M. Gurkan 2006:41). Water architecture, in the Turkish Houses in Cyprus, was an important element of life culture, for the needs of the house and the yard (H. Hikmetagalar 1996:107). The water well, the water cistern to store water, made of cut stone blocks, the fountain, placed on one side of the cistern, and the gully carved out of stone to run the water to the yard, were positioned in the yard, right next to the hall. The yard was used for various daily chores during the daytime life of the house under the conditions of the Mediterranean climate; while also serving as a place for cooling off during hot summer days (Photo. 8, 9).
CONCLUSION
The vital needs of users, their traditions, and social behaviors have been very effective in the planning of the house as a shelter, and as a spatial concept, that brings the family together. Thus, it has been shaped as a reflection of different cultures of different communities in the world. Beginning with the nomadic life in Central Asia, possessing very old customs and traditions, the houses of Turks, who have distinctive life styles, were designed in a unique way and the notion of “Traditional Turkish House” has taken its place in the architectural literature of the world. The research and examinations carried out within this scope clearly shows that Turkish culture of living, specific to its users have been the most important factor in the shaping of the plan schemes of Turkish Houses in Cyprus during the Ottoman Period (1570-1878).

The Room, which is the space where the daytime and nighttime functions of the family members, sitting, eating, sleeping, inter-family meetings, and simple daily chores take place, is shaped multifunctionally as a reflection of the single space of the tent life of Turks. Multi-functional Rooms generally take place on the upper floor of the houses, with a simple arrangement. Because of the importance of guests in Turkish culture, the guest room is the most important room with its ornaments and its position in the planning, and is named the “Main room,” stressing its importance.

Due to the family structure and traditions of Turks, and the importance of relations and sharing, the Hall, as the common space connecting Rooms to each other, has become a meaningful and important element in the Turkish Houses of Cyprus. The Halls, with the opportunities of the Mediterranean climate, are a kind of Outer Halls with riwaqs, strengthening house-yard relationship. The staircase, joining the floors of the house, is designed in a way that conceals it from the main entrance because of the importance given to privacy, and does not end towards the entrance of Rooms. The first step of timber stairs is made of stone.

The relationship of Turks with earth since their nomadic lives, made it important to design Turkish Houses in Cyprus with yards. The yards behind high walls of houses, lined along narrow streets in adjacent form, have the functions of meeting daily and cultural needs. With elements of aqua architecture, such as water well, cistern, and fountain, yards allowed to grow seasonal vegetables, flowers, and fruit trees that also provided shade during hot summer months.

The traditions, forming the life style of Turks, their beliefs, and unique social needs show their effect in all open, semi-open, and closed spaces of Turkish Houses in Cyprus. Local and climatic characteristics also appear as effective criteria in the planning stages of houses. Typical examples of the Traditional Turkish House, the Ottoman Period Turkish Houses in Cyprus still bear conditions of healthy use with their vital functions and positive planning arrangements based on climatic factors, although they have a history exceeding a century and a half. Compared to the contemporary concrete,
type planned houses, which are incompatible with their users; they possess more useful living spaces, and are good examples of physical and social adequacy.

REFERENCES