

LUXURY AND DESIGN:
LUXURY AS A HISTORICAL AND CULTURAL DESIGN PHENOMENON

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LUXURY AND DESIGN:
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Approval of the Graduate School of Social Sciences

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ABSTRACT

LUXURY AND DESIGN:

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Luxury is a concept that has historical and cultural values in terms of humanity and design, and a term that is difficult to define certainly or universally. The confusion of interpreting luxury that generally causes negative criticisms about luxury, is a result of the impulse to compare it with necessity. However, a luxury design whether a product or service has distinctive features that should be appreciated.

The aim of this study is to analyze 'luxury' as a continuously mutable design phenomenon through historical and cultural progress of individuals and societies, and to suggest a 'luxury' definition through luxury qualifications of product and/or service designs. Thus, both the term and concept of luxury has been defined and structured, the characteristics of a luxury good have been revealed, the historical and cultural aspects have been interrogated - through a general historical line related to industry and design - and the contemporary luxury has been investigated - through consumerism, branding and media. Then, related to analyzed informations and progresses, three case studies have been prepared. The first study is on to concretize how luxury can be advertised; on the other hand, the second and third studies are on to analyze luxury through 'luxury qualifications' in a product design and a service design.

Keywords: Luxury, fashion, industrial design, brand, consumerism

ÖZET

LÜKS VE TASARIM:

TARİHSEL VE KÜLTÜREL BİR TASARIM OLGUSU OLARAK LÜKS

Dinç, Zeynep

MDes, Tasarım Çalışmaları Bölümü

Danışman: Yrd. Doç. Dr. A. Can Özcan

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Lüks, insanlık ve tasarım açısından tarihsel ve kültürel değerleri olan bir kavram, ve kesin ya da genel bir tanımlamanın zor olduğu bir sözcüktür. Genellikle lüks üzerine olumsuz eleştirilere sebep olan yorum karmaşası, lüksü ihtiyaç ile kıyaslama dürtüsünün sonucudur. Halbuki, lüks ürün veya servis tasarımı, değerlendirilmesi gereken ayırt edici özelliklere sahiptir.

Bu çalışmanın amacı; 'lüks'ü bireylerin ve toplumların tarihsel ve kültürel gelişim süreçlerinde devamlı olarak değişen bir tasarım olgusu olarak analiz etmek, ve ürün ve servis tasarımlarını lüksleştiren özellikler doğrultusunda bir 'lüks' tanımı önermektir. Bu doğrultuda, lüks hem terim hem de kavram olarak tanımlanmış ve yapılandırılmış, lüks ürün özellikleri açığa çıkarılmış, lüks tasarımın tarihsel ve kültürel yönleri - endüstri ve tasarım ilişkili genel bir bakış açısıyla - sorgulanmış, ve çağdaş/güncel lüks - tüketim, marka ve medya üzerinden - incelenmiştir. Devamında, analiz edilen bilgi ve süreçlere bağlı olarak, üç farklı çalışma hazırlanmıştır. İlk çalışma, lüksün reklam yoluyla nasıl tanıtılabileceği üzerinedir; ikinci ve üçüncü çalışmalar ise, lüksün 'lüks özellikleri' üzerinden ürün ve servis tasarımında incelenmesi üzerinedir.

Anahtar Kelimeler: Lüks, moda, endüstriyel tasarım, marka, tüketim

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Luxury whisperer

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CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

Luxury is a concept that has historical and cultural values in terms of design, and a term that is difficult to define certainly or universally. The confusion of interpreting luxury, that generally causes negative criticisms about luxury, is a result of the impulse to compare it with necessity. Even its dictionary definition is 'something expensive which is pleasant to have but is not necessary'¹, the reason that make a good 'luxurious' is not directly 'being away from necessity'. A luxury good whether a product or service has distinctive features that should be appreciated.

Luxury has different meanings and connotations under different circumstances through situations of certain time and people, or socioeconomic properties of societies. In other words, the understandings of desire and need are interchangeable since luxury is a relative phenomenon. On the other hand, this relativity makes luxury alive and contemporary at every historical period. Luxury not only is a part of history, but also has its own history that reflects the dynamism of luxury; and 'design' effectively

¹ Definition of 'luxury' is acquired from *Online Cambridge Dictionary*.

contribute to this dynamism. Today's luxury level expresses tomorrow's necessity level through the contribution of design. Luxury goods represent high standards - of style, performance, materials, or taste - and design support to reach these distinctive standards. However, since design is also a historical and cultural phenomenon, and its capabilities and domains have developed through social and technological progress; it can dethrone a luxury good by making it accessible. In other words, it can be said that design, while ending the existed luxury, also creates the new one.

The structure of this thesis has been shaped, away from defensive touch, to reveal luxury through defining and examining it from past to today, making an analogy with need, determining the characteristics of a luxury good, interrogating its historical and cultural aspects, interpreting its place in industry, bodying by industrial and fashion design progress, expressing in consumerism, branding and media, and analyzing through a product and a service design in order to luxury qualifications that reveal by design contribution.

Luxury interrogation enables us to see the historical line in cultural pogram, to interpret the current issues as capitalism or consumerism, to decipher the design factor that affect and guide needs and desires, and as a result, to create a personal 'luxury' definition. Luxury is well-designed presentation of high standards - of that time - through product or service of qualifications; like quality, exclusivity, self-enhancement and rarity that create a distinctive design value differentiating both itself and its owner.

1.2. Aim of the Study

The main aims of this thesis are;

1. Understanding the general opinions and definitions about luxury to create original definition far from comparing with the 'need' concept; and finding characteristics that reveal a product or service to 'luxury' status.
2. Presenting the historical and cultural aspects of luxury that include both political, economical, managerial and design progresses in a historical line; concretizing the role of luxury and its temporal mutability through design by investigating it both in industrial design and fashion design progresses; and analyzing the luxury advertising.
3. Trying to analyze luxury through a product design - a personal good which is totally luxury, but its design priorities are constructed firstly through satisfying basic needs - and a service design - a public service that is totally a basic need, but is considered as luxury because of high standards and socioeconomical gaps - due to the determined luxury qualifications; quality, exclusivity, self-enhancement and rarity.

1.3. Method of the Study

This study has been structured on three chapters through documentary review that enables to get comprehensive information, to compare different opinions, and to

present the topic without interruption, and observation method that enables to decipher guideline to analyze luxury in order to case studies.

The first chapter is the introductory chapter that presents the definition of the problem, aims and method of the study.

The second chapter is the investigation and interpretation of luxury through etymological and historical research about luxury to state its definitions and structure; qualitative and quantitative researches to support the argument of reciprocal contribution between design and luxury. A critical reading has been done through books, published and online articles, online journals and magazines, lecture notes, proceedings of international conferences, commercial reports of companies and brands, and published interviews; and also, a critical visual reading has been done through deciphering the unwritten keywords and messages in the vintage and contemporary adverts, and interpreting how luxury is presented. It consists of an intensive study through documentary review; *The Idea of Luxury* written by Berry is the most consulted book to evaluate luxury in this chapter.

The third chapter includes two case studies; luxury analysis through product and service design. Maslow's *Hierarchy of Needs*, Berry's *Luxury Categorization* and Veblen's definition of 'leisure' have been interpreted interconnectedly, Illich's *Limits to Medicine* and Berry's definition of 'health' have been compared to structure the case studies, and two interviews; one by Can Yalman about yacht design, other by Levent Çırpıcı about healthcare design, have been done to support the studies.

CHAPTER 2

LUXURY

2.1. Introduction to Luxury

Luxury is a historical and cultural design phenomenon. It is required to understand its connotations, interpretations and structure before examining historical and cultural aspects of luxury design, luxury in contemporary culture and its analysis through design.

2.1.1. Definitions of Luxury

Luxury is expressed as the state of great comfort and extravagant living, and an inessential but desirable item in the *Oxford Dictionary*. Also the *Cambridge Dictionary* defines it as great comfort, especially as provided by expensive and beautiful things; something expensive which is pleasant to have but is not necessary; something which gives you a lot of pleasure but which you cannot often do. Besides, luxury, derived from the Latin word *luxus*, means indulgence of the senses, regardless of cost; in other words, a form of waste.

The word 'luxury' had been firstly used as 'lasciviousness, sinful self-indulgence' in 1340s. It lost its pejorative taint in seventeenth century, and its meaning became 'habit of indulgence in what is choice or costly' by 1633; 'sumptuous surroundings' by 1704; 'something enjoyable or comfortable beyond life's necessities' by 1780. It was started to use as an adjective of a product, service, or something else by 1930.²

According to the study of Goody (2006), the concept of luxury has the connotation of elegance, refined enjoyment and the things desirable but not essential. Thus, it is obvious that 'luxury' consists and brings together many human concepts which are mentioned in the definitions of luxury above; comfort, beauty, expensiveness, necessity, pleasure, waste or taste.

The contingency of luxury is both socially constructed pleasure and sytategic opportunity to create value for customers. Literally, it means enjoyment of rich, comfortable lifestyle and the indulgence of pleasure, but as a business concept, it has gathered a lot of attention in strategy and design. As Green and Jordan (2002, p. 125) state the economic rationale behind this strategy is the superior profitability of luxury products.

Luxury is a complex, confusing and indefinite concept. Luxury products not only provide unique value to customers but also are often criticized as wasteful products. The unique value provided by luxury includes both prestige and pleasure. Luxury products are created by use of material, processes, packaging, distribution and

² Etymology of 'luxury' is acquired from *Online Etymology Dictionary*.

promotion that exceeds the level of standard products to allow the pleasure and indulgence.

According to Berry (1994, p.8) 'luxury' is closely associated with physical or sensory enjoyment, in other words 'satisfaction'. It is not something static, it is dynamic. It is subject to development as the desires are met and then fuelled with extra qualitative modifications or refinements.

It has different meanings and connotations under different circumstances. Different people may interpret the same experience in different ways, according to their views of the situation and their perceptions. In other words, luxury is experiential and it is managed by 'luxury state of mind'. The understandings of 'luxury desire' and 'luxury need' are interchangeable due to the conditions of people, properties of societies, and/or situations of time. Also the things that are categorized as luxury vary in the developed world. There is a transformation in the concept of luxury especially by continuous changing process of consumption due to technological developments, product innovations or changing requirements of daily life. Besides, there are many hidden messages behind the luxury concept: taste, prestige, quality, understanding of beauty, indication of belonging to high class, desire to look as privileged, not mediocre. It is obvious that the common point is 'aspiration to feel luxury'. This is the connotation value of a luxury product.

Luxury is pleasure with products that emerges from communities. The communities construct knowledge and reality through social interaction which are non-linear. It means that they cannot be inferred by adding the behavioural effects of individual

members. The process of creation and adaptation helps shared mental models to emerge and evolve to influence luxury appreciation. In communities, the results of interactivity can be determined as a shared understanding, experiencing of products, and emerging of appreciation of these products.

Related Concepts in Luxury Definition	
Contexts	Historical, cultural, social, individual, economical, design
Connotations	Comfort, beauty, expensiveness, pleasure, waste, taste, prestige, privilege, quality, elegance, desirable but not essential, uniqueness, satisfaction

Table 1. Related concepts in luxury definition; contexts and connotations of luxury

It is possible to interpret luxury concept in different ways, by a positive or negative approach. However, thinking luxury as a status of product or service can change the opinions. Luxury is well-designed presentation of high standards - of that time - through product or service in order to the luxury qualifications³ that differentiate it and its owner.

2.1.2. Structure of Luxury

Investigation of need through luxury or luxury through need is a general approach that can cause misunderstanding. The analogy of luxury and need - far from making an analogy - and the characteristics of a luxury good render the structure of luxury.

³ as it is mentioned in the chapter 2.1.2.2

2.1.2.1. Luxury - Need Analogy

Luxury is a relative phenomenon. It is often made some categorical distinctions between need and luxury. It is paradoxical to assert that the distinction constitutes a unity. It can be said that if this unity is considered as a pair; luxury is one of the components of that pair.

In the investigation of 'luxury's transition to modernity, as Berry mentions (1994, p.20), according to *Greek thought*, luxury was a political concept. *Christian and early modern thought* had expressed luxuries as subject to moral criticism. The *classical critique* indicted luxury because it undermined virtue; however, the *modern critique* focuses upon the obligation to meet needs.

From Hegel, the extractable idea is that luxury could be viewed as a symptom of the excesses of an unregulated civil society; and from Marx, the extractable view is that luxury is a symptom of the ceaseless pursuit of exchange-value. His solution is not neutral state action but the submission of the economy to conscious direction that would put use-value uppermost. (Berry, 1994, p.223) So, luxury in a moralised vocabulary of need both critical of the de-moralization.

Luxury - Need Analogy	
Distinctions (of luxury from need)	<ul style="list-style-type: none"> * Ubiquity and specificity, * Self-indulgence and privilege > not objective or universal, * Dissociability from harm, * Rarity, * Superfluity and substitutability, * Being criticized > inequality (capitalism) > disutility
Similarities	<ul style="list-style-type: none"> * Society's grammar, * Temporal mutability

Table 2. Luxury - need analogy; general distinctions and similarities

Michael Walzer (1983, p.65) argues that people do not have only needs, they have ideas about their needs, in his argument for 'complex equality'. These ideas create preconceived notions to categorize things as not needed, unnecessary or luxurious. Also, there is a difference between the terms need and necessity. Necessity denotes something socially necessary, need is more general. While every necessity is needed, not every need is thought as necessity. On the other hand, luxury is relational. It has two dimensions as ubiquity and specificity. Because of 'ubiquity' – rooted in certain universal propositions – the questions related to need and necessity occur in all societies; and, because of 'specificity' – rooted in certain universal cultural facts – what counts as a necessity in one place is also reflects what counts as a luxury in that place. In other words, luxury serves to specify the necessity. The relation between necessity and luxury is negative or oppositional like sexual determination – the notion of male depends on its opposite female; it has no meaning without its negative counterpart. (Berry, 1994, pp.232-237)

Berry (1994, p.6) expresses need as 'universally experienced satisfaction'. The adjective 'universally experienced' is crucial. Non-intentionality and universality characterize basic needs. But, wants are privileged; not objective or universal. Need is a logical form distinct from possessed by want or desire. On the other hand, White (cited in Berry, 1994, p.200) mentions need as 'a man can need a drink or to know what to do, an engine can need more oil or to be overhauled, and a triangle can need at least two acute angles or to be revolved on its axis'; Wiggin (cited in Berry, 1994, p.9) states 'What I need depends on thought or the workings of my mind'. So, the language that interpret needs is not necessarily normative. This position is the target of criticism.

Harm is central to the moral force of needs. Fundamental needs are practically necessary and dispensable; there is no alternative, on pain of suffering serious harm, but to obtain what we need fundamentally. However, luxury is dissociable from harm. A luxury good is a good that it would be nice to have or experience.

Needs must be defined in terms of society and in terms of societal criterion through objectivism. Needs are embedded in culture since 'to be in need' and 'to be in poverty' are relative to society. There are two dimensions of this relativity; needs are relative (first) across space (second) within society. Poverty is enforced lack of socially perceived necessities. The person who lack three or more of them is considered as poor. Townsend argues that needs are the conditions of life which ordinarily define membership of society and by the way, the poor is the person who lack the resources to participate in those customary conditions definitive of social membership. In other words, the poor is excluded from ordinary living patterns. However, poverty is a relative concept too since it is related to necessities; and it should be considered that

through the changes in time, luxuries have become necessities because of relativity. Thus, expressing all these concepts in certain sentences can cause confusion. (Berry, 1994, pp.217-220)

Aristotle had noted the practice of political payment in democratic Athens. He linked a life of luxury with oligarchy and regarded as corrupt a life given over to money-making. On the other hand, human sense of what is needed encompasses not only life itself but also the good life; and there is not any excess until the 'socially recognized' needs have been met. However, Mandeville's notion of luxury was unsustainable, since his idea of a fixed minimal necessity was just unrealistic. The common point of these thoughts is that individuals are social beings and their needs are always embedded within the practices and conventions in terms of which they live their lives. So that, as relational items, the ideas of 'what is a necessity' and 'what is a luxury' change together. (Berry, 1994, pp.238-239)

A luxury good is an indulgence; it is thought as desirable or pleasing by an individual. The rarity of certain objects does not mean the status as luxury items. But, the status as luxury items renders them rare objects.

Luxury can become social necessity in time. It means that, there is a shift in the understanding of what is required in society. According to the *socialist critique*, meeting needs should have precedence over satisfying desires if some individuals in a society are able to indulge in luxury while the others are in need level. This opinion is the source of the arguments based on luxury and inequality. The confusion of these arguments because of two reasons. First, by implication that equates luxury with a

quantum of funds that makes expensive goods affordable but such goods are not conterminous with luxury goods. Second, it deals only with the quantum and not with the qualitative aspects of luxuries. Two individuals can have the same quantum but meet their needs and indulge in luxury differently. (Berry, 1994, pp.20,233)

The *contemporary criticisms* of luxury is supposed innocence takes the view that this innocence betrays a liberal celebration of desire in the form of the indefeasibility of free choice in all aspects of life. ... The capitalist emphasis on 'choice', and its associated freedom, is illusory because the choice is 'constructed'. (Berry, 1994, pp.223-224)

This consumption is crucial for the continuation and expansion of capitalism because the choice is constructed according to the capitalist view. Marx defines luxury goods as those goods consumed by the capitalist class, not by the working class. Additionally, luxury needs are historically created needs. Over time, luxury goods as objects can lose that status and become needed as necessities. A luxury good is an easily substitutable one, it is not a redundant or useless good. And, Marx defines this as bestial degeneration. (Berry, 1994, pp.224,194)

The value linked to luxury is crucial in any society's self-understanding. This variety shows how luxury has changed from being essentially a negative term to a social virtue. The categorical relation between necessity and luxury is a relation that helps to define certain basic rules of social life. This act of definition also defines the identity of the particular society because social life is always concrete and specific. On the other hand, the variety of societies influences the ratio between income and consumption. Berry (1994, p.234) defines this situation as contextualism; in different

societies, the ratio between income and consumption produces a situation where one culture's thrift is another's meanness, or where one's extravagance is another's magnificence. Contextualism is the evidence that shows human nature is defined by its cultural setting without universalist dimension.

On the other hand, according to the concept of 'drag-effect' in society, luxury goods become widespread and then they become socially necessary. Thus, luxury can be understood as one of the basic categorizing component of a society's grammar. The distinction between the categories of necessity and luxury is indeed conventional, but the presence of this situation is not conventional. As Berry (1994, p.236) claims identity - both personal and social - undergoes changes and faces challenges.

An other concept that should be mentioned to explain luxury is 'superfluity'. Luxury and superfluity intersect conceptually. Luxury goods may be defined as superfluous enjoyable items that are neither beneficial nor useful. Substitutability is the appropriate sense in which luxuries are superfluous. Luxury is transient; a particular good can, over time, appear both necessity and luxury. These substantive changes mark social change. But, it is the placement of them into stable categories that enables societies to keep their grammar, and with it their identity while the vocabulary changes. Thus, the general definition of good life can be considered as specific since one society's necessity can be another's luxury. (Berry, 1994, pp.239-240)

Luxury seems to be guilty in two ways. Firstly, it is associated with status and exclusiveness - through capitalism - secondly, it is associated with wastefulness and disutility - because of its useless superfluities. Berry (1994, p.225) states that luxury is

emblematic of capitalism's response not to need but to effective purchasing power. It shapes the economy to protect the privileged. Luxury's general role as a spur to increased consumption is a pathological symptom of capitalism; in other words, 'possessive individualism'.

From the economical view point, luxury is high income elasticity of demand. The general standard of living rises so the demand for luxuries is diffused; and this diffusion changes the character of the good. Individuals are prepared to sacrifice consumption of basic needs in order to maintain social status or realize their personal plans of life.

If past 'luxuries' have now become 'necessities/needs' it also means that the latter too are subject to temporal mutability. The significance of this implication can be appreciated when the role played by needs, as constituents of a 'natural life', is recalled. (Berry, 1994, p.177)

Needs act as constituents of a natural life; are not fixed or absolute states. They can change over time as luxuries. This is temporal mutability; past luxuries can become needs at present, needs can accommodate one-time luxuries. The conceptual distinctions between them constitutes a unity that is related to historical and cultural, social and individual progress. Thus, expressing them in certain sentences can cause confusion.

2.1.2.2. Characteristics of a Luxury Good

In economics, a luxury good is contrast to a necessity good in terms of the relation between demand and income. Demand increases more than proportionally as income rises for luxury goods, in contrast, it increases less than proportionally as income rises for necessary goods. But this is just an economic view point. Luxury good is a product, and it has distinctive properties that distinguish it – without looking its price label – in the store.

Luxury is well-designed presentation of risen standards through product or service in order the luxury qualifications; quality, exclusivity, self-enhancement and rarity. These interconnected characteristics of luxury both reveal the good to luxury status and differentiate it and its owner by design contribution.

Luxury Qualifications	
Quality :	Exceeding the standards - from aesthetic value to durability
Exclusivity :	Superiority & prestige > status
Self-enhancement :	Spiritual level > taste of satisfaction
Rarity :	Speciality & uniqueness

Table 3. Luxury qualifications; quality, exclusivity, self-enhancement and rarity

Luxury products are created by use of material, processes, packaging, and promotion that exceeds the level of standard products. This excellence is the reflection of *quality*.

The characteristics of quality surrounds the luxury product from its aesthetic value of design to its durability and performance according to its function.



Figure 1. Performance is related to quality of a luxury product; BMW 3.0 si advertisement, 1975 emphasizes on machine quality by the title 'our status symbol is under the hood, not on it'

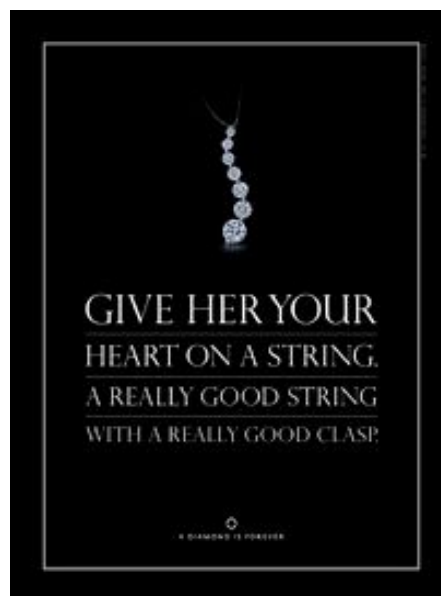


Figure 2. Strength is related to quality of a luxury product; De Beers Diamond advertisement, 2008 emphasizes on quality of workmanship by saying '... A really good string with a really good clasp.'

Luxury is associated with status, wealth and exclusiveness. *Exclusivity* links to superiority and prestige; luxury goods are the prestige goods. It reflects the purchasing

power and status of the consumer. Luxury is a class phenomenon that is used as a status symbol by its exclusivity. It proves that luxury is a socioeconomic phenomenon and it reflects differentiation.



Figure 3. Class phenomenon is related to exclusivity of a luxury product; Rolex ad with Carmen dell'Orefice, July 2008 Vanity Fair emphasizes on status and exclusivity by the slogan 'class is forever'

The term *self-enhancement* is selected to reflect the emotional value of a luxury good. The satisfaction is the fundamental of luxury consumption. The reason is demand and the result is taste of satisfaction. Feeling luxury is the crucial point. While the exclusiveness signifies economic level, the self-enhancement signifies spiritual level of luxury.

The *rarity* expounds speciality and uniqueness through the value - of production, process, materials, ... , design. This qualification is both the reason and the result of other qualifications; quality, exclusivity and self-enhancement. Thus, it is not only a material issue, also emotional.

2.2. Historical and Cultural Aspects of Luxury Design

Analyzing the historical and cultural aspects of luxury design is required to understand the progress of economy and design evolution from past to today.

A luxury good is an object of desire. The progress of this desire - from a historical view point - is a considerable pointer for the economical and cultural developments of societies. It is possible to say that, luxury had been associated with 'desire' till the eighteenth century; then it has become 'more than desire' due to the changes of this century; revolutions, interchange of social classes, progress of industry, and widening of consumption. By the nineteenth century, luxury became 'widely desired' in the society rather than only 'desired'. This situation is the obvious indicator of productional changes and developments in modern and contemporary culture.

Adam Smith (cited in Berry, 1994, p.181) summarizes the economic life in the history as hunting, herding, farming and commerce; in other words, transition from rudeness to civilization. The concept of luxury has existed at all circles of this chain; because its existence is dependent on - and related to - human beings.

The economic evolution can be described briefly as from hunter-gathering to slave ownership to feudalism and to capitalism. This process can be schematically shown as;

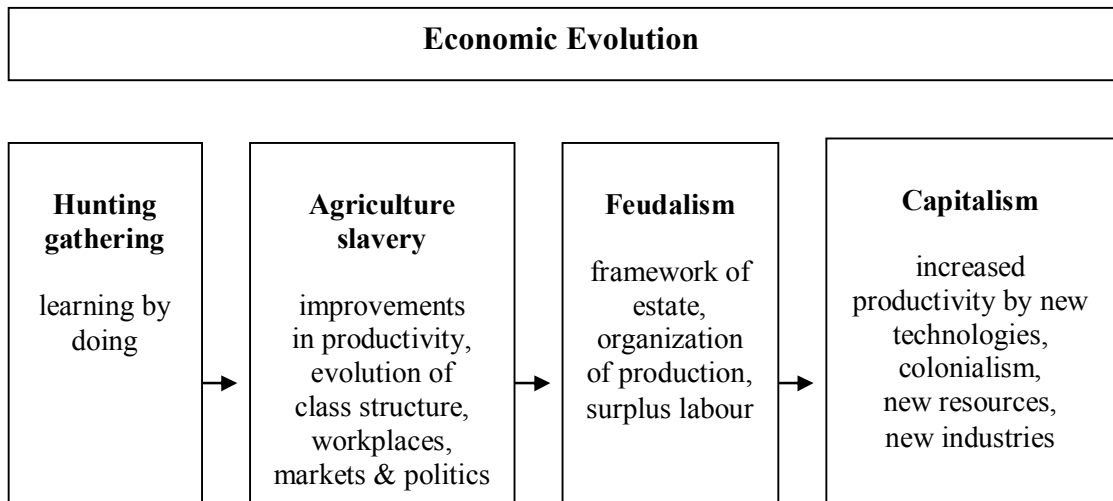


Table 4. Economic evolution

2.2.1. Classical Paradigm of Ancient Luxury

This investigation of Ancient luxury - that is mainly based on the investigation of *The Idea of Luxury* written by Christopher Berry - has been presented Platonic, Roman and Christian approaches through a philosophical and spiritual view point.⁴



Figure 4. Bronze footbath with stand (h. 21.5 cm), Greek - late 5th century B.C. – Metropolitan Museum of Art

⁴ the related pages of *The Idea of Luxury*: pp. 45-98



Figure 5. Openwork hairnet with medallion from gold (h. 6 cm, diam.9 cm, diam.of disk 5.5 cm)

Greek - late 2th century B.C

'It is a superb example of the Hellenistic goldsmith's skill. The medallion represents the head of a maenad, a female follower of the god Dionysos.'

Metropolitan Museum of Art



Figure 6. Roman Spoon from rock crystal and silver overall (18.8 x 7.9 cm) - 1st century A.D.

'It is best seen as a luxury item, meant to adorn the toilet box of a rich Roman matron.'

Metropolitan Museum of Art



Figure 7. Roman Wing Fibula from silver, gold, four carnelians (4.9 x 19.6 x 3.9 cm) - 2nd century

'richly decorated fibula, wrought in silver, worn by women in pairs, on the shoulder, with the intricately pierced catch plates protruding above their robes, creating a relatively delicate, patterned effect'

Metropolitan Museum of Art

According to the classical paradigm, it is required to examine 'needs' through 'polis'. Polis is, basically, the ancient term of 'center of population'. In Platonic approach, the origin of the polis is to be found in common basic needs, and these are identified as food, dwelling and clothing. Both of them are related to body, but nobody is self-sufficient individually to require them. This required co-operative interdependence is called as *polis* by *Plato*. *Socrates* mentions the lack of poverty and war in a convivial and peaceful polis where human interactions are geared to the meeting of needs. However, these basic needs have fixed limits. Plato makes a link between these limits and the concepts *luxury* and *corruption*; is it possible to keep the fixed limited satisfied life endure in a growing population?

The *luxurious polis* is thought by Athens. Even, *Xenophon* states that the independence of naval power brings luxury to Athens. If so, it is not limited by the needs. *Socrates* characterizes it as the earlier or the first city. He declares the most significant consequence of the luxurious condition as generating welfare, and the greater need for physicians and artists in the *luxurious city*. The luxuries are related to body, but they are not restricted to meeting the natural needs. So that, the luxurious city represents an expansion of qualitative desires.

Hegel underlines the possibility of disharmony in the luxurious city because of the replacement of the luxurious desire by collapsing of the need-based economy. On the other hand, this situation also causes an inner development. *Socrates* claims that the source of human lies in the introduction of luxury and *insatiable appetite*.

However, *Aristotle* considers the essence of polis as to sustain the good life, and the good life is identified as a self-sufficient life. He identifies luxury as a type of *softness*; 'the luxurious man is so soft that he can endure no pain'. Luxury and softness are the concepts that are thought together in the Classical paradigm; this is the reason for negative evaluation of luxury in this period. It is accepted that the luxury needs are unhealthy, even 'men who live a life of luxury thus become emasculated'. By the way, the connection between luxury and softness influences the traders and artisans. Luxury is the desired element of crafts according to artisan class. The desires require moderation, so that the first city is lack of moderation.

Plato considers the need as the measure of desire and distinguishes between necessary and unnecessary desires. Necessary desires are the basic, natural needs that are ineradicable and benefit to use; while unnecessary desires are eradicable and their benefit is controversial.

The understanding of luxury is spiritual more than material in the Classical paradigm. An interesting example is the vegetarian diet; it is considered as luxury by thinking that it is unhealthy, unnecessary, and a reason of softness.

In the Roman approach, luxury has a distinctive role at the center of thought and practice. Its historical importance for the Romans is explained by Berry (1994, p.63) as 'until the eighteenth century it was the Roman response to luxury that attained paradigmatic status in discussions of virtue and corruption'. Luxury is considered as 'potentially disruptive power of human desire' and 'Roman corruption of an increase in opulence'. It is criticized by many different view points. It is ironically advocated that

luxury creates experience of poverty. Exceeding the limits of natural needs, in other words, the improved desires cause to feel and live poverty. Besides, luxury seems as a reason of losing self-control. Also, it causes lack of self-regulation and unsatisfaction. According to this approach, the bodily - sensual - pleasure of a man is considered as luxury that corrupts soldiers; even, desiring a prolong life is seen as luxury that shortens human life by creating fear of death.

In Romans thought, luxury signifies qualitative distinctions that are nonexistent in nature. A product example can concretize this approach; the measure of shoe is the foot, the purpose of its usage is protection, but gilding, painting or embroidered it mean exceeding the necessary task based on nature. Thus, women are considered as 'untamed creatures' who want no limits on their luxury spending while luxurious consumption is thought dangerous. Because, the good life is accepted as the simple life that restricts consumption to meet just the limited natural human needs. However, luxury represents the use of wealth to serve private satisfactions; extravagance, greed, egoism and ambition.

In their thought, luxury meant the exceeding of proper limits. These limits were established by Nature so that, for example, one ate because one was hungry and ate until one was satisfied. To that end it mattered not whether the bread was stale or fresh. It was a mark of luxury if that distinction was made to matter – if stale bread was spurned. (Berry, 1994, p.93)

In the Christian thought, luxury is connected with the notion of the 'seven deadly sins'. It is called as *lechery* in the sense of the sin of valuing bodily enjoyments. Even, in the

2.2.2. Pre-Capitalism and Luxury

Luxury is a class phenomenon that refers to socioeconomic status. The word 'class' has been used as 'a division of society according to status' since 1772.⁶ The first class divisions within society, in order to differences in economic roles, have appeared by the permanent settlements and growing economic surplus. And, different economic systems handled this fundamental issue in different ways. Under monarchist systems, a powerful elite controlled the surplus and its allocation based on inherited birthright by believing the system *slavery*. By the way, the resulting economic surplus was used in various ways such as luxury consumption of the ruling elite. Then, as Stanford (2008, p.41) mentions eventually a more subtle and more effective economic system evolved by the name *feudalism*. It had been established by the eleventh century within the framework of the estate, the organization of production and the surplus labour that were carried out for the benefit of the higher class. The surplus had been used to finance the own luxury consumption of this class. In the economic progress, the development of free labour and forms of peasant property had caused to start the decomposition of feudalism. Beaud (2001, p.13) states that 'simultaneously, there was a renewal of commerce through commercial fairs, reactivation of the artisan class, a renaissance of urban life, and the formation of a commercial bourgeoisie'. It is the decomposition of feudal order that the formation of merchantile capitalism took root. In Middle Ages, the trade sparked the emergence of a new class. This new class can be described as merchants who earned an often lucrative slice of the surplus by facilitating this growing trade. In time, they would play an important transitional role in the subsequent development of *capitalism*.

⁶ Etymology of 'class' is acquired from *Online Etymology Dictionary*.

Smith differs by correlating the presence of property with dependency, and its absence with independence of the societies in Pre-capitalist era. The superior form of freedom makes luxury possible, and luxury plays a positive role on public happiness that calls Capitalism. (Berry, 1994, pp.154-158)

2.2.3. Capitalism and Luxury

Capitalism has been formed within the merchant and monetary societies of Western Europe in the mid-eighteenth century. It has extended in the direction that a complex and interlocking process of the formation of merchants and bourgeoisies, the appearance of nations and establishment of modern societies, the extension of trade and domination on a world scale, the development of techniques in transportation and production, the introduction of new modes of production and the emergence of new attitudes and ideas. This situation can be investigated in two phases; first, the conquest and pillage of America in the sixteenth century and second, the rise and affirmation of the bourgeoisies in the seventeenth century - the century of colonial expansion (maritime and colonial power) and merchantilism. (Braud, 2001, p.13)

The key factors behind capitalism can be stated as technology, empire, government and resources. The title 'technology' contains the invention of steam power, semi-automated spinning and weaving machines and other early industrial technologies that had dramatically increased productivity. These technologies required new ways of organizing work in larger-scale factories which required more complex and expensive equipment, and implied new structures of ownership. Besides, Stanford (2008, p.44) expresses the factor 'empire' as the situation that the organizational and military ability

to conquer and dominate far-off lands contributed to the development of capitalism in many ways. It fostered the emergence of a class of merchants that itself eventually evolved into a class of industrial capitalists, provided raw materials and exotic goods to feed the growing non-agricultural workforce and extracted wealth from the colonies. Third, the role of 'government' is providing a reliable currency, standardization of commerce, and protection of the private property of new capitalists. And finally, the title 'resources' expresses one of the important issues for the Industrial Revolution. It was required not only the industries to use the available resources, but also the resources, such as coal, iron, water-power to use in the new industries.

Opposed by the nobility, the dominant class of feudal and post-feudal society, the rising class of the commercial bourgeoisie advanced 'the wealth of the prince', promoted commercial and colonial expansion and the development of production. It can be said that there are some keywords to comprehend the concept of luxury in history; wealth, colonial domination and revolution with their common point; production. (Beaud, 2001, p.42)

Cannan (1946, pp.1-26) articulates that 'what is wealth?' is exactly the same question with 'what is the most convenient to take as the subject matter of economics?'. The wealth of society depends on the original qualities of its members – it means that wealth is an identical issue – the improvements effected the society in the past, and the decisions between different courses. If the issue is wealth, it is required to mention 'utility'. He states that usefulness is taken to be the quality which satisfies our more elementary and corporal needs, and there is no doubt that the word is constantly used in that sense in ordinary conversation. But, the economists have been inclined to give

to usefulness and utility by making it signify capacity to satisfy anyone's desires. Thus, it is questionable to say that a poisonous drug which some people were ready to buy because of it was pleasant for the moment through it was pernicious in the end, has no utility. We are no longer inclined to say that diamonds have little or no utility, since we have admit that they satisfy a want which is distinctly economic. As Cannan (1946, p.108) claims wants are not equal; means are not equal and not distributed in proportion to the unequal wants. If it is thought in terms of production, there may not be a correspondence between the production of what is valuable and the production of what is useful. This is the essence of the logic of luxury production.

Eighteenth century was the century of not only the enlightenment of France but also expanding trade, increasing market, agricultural and manufacturing production, rising prices and growing population. All these situations were accompanied by the risen wealth. This century contains the developments, the colonial domination and the revolutions. A new period that was characterized by irresistible rise of capitalism, opened up with the colonial domination (between France and England), the French Revolution of 1789 (bourgeoisie against nobility in France from ideological struggle to revolution), the American Revolution (War of Independence), and as a result the Industrial Revolution at the end of the eighteenth century. The role of capitalism in this new period was to establish the conditions necessary for a national market, to encourage and protect production renewal, and to organize conquest and domination in the world.

Beaud (2001, p.83) states that during the years 1790-1815, the attention of all eyes was drawn by the French Revolution and the wars which rent Europe. An other

revolution began in England, through which the capitalist logic of production was established and enlarged; the exploitation of growing number of workers and the production of ever greater mass of goods. It can be said that, there was a vertiginous accumulation of wealth at one pole; an increase and aggravation of misery at the other. Through the industrialization movement of the nineteenth century – the Industrial Revolution, this logic imposed itself with greater force among widening sectors of society.

2.2.4. Luxury and Industry

The term 'industrial design' has arisen by the Industrial Revolution. It is a process of creation and invention that involves an eventual synthesis of contributory and often conflicting factors into a concept of three-dimensional form, and its material reality, capable of multiple reproduction by mechanical means. It is linked to the developments of Industrial Revolution in England around 1770, though it cannot be described simply as a deterministic product of those events. In fact, the distinguished feature of design – it is different from the process of making - emerged before the Industrial Revolution, with the evolution from the late medieval period onwards of early capitalist industrial organization based on craft methods of production. (Heskett, 1993, pp.10-11)

Heskett (1993, p.11) mentions that the growth of trade in the medieval period was crucial for the evolution towards specialization. Large workshops developed for the sophisticated tastes of courts, churches, and rich merchants in the burgeoning cities of Western Europe, such as Venice, Florence, and so on. They became more specialized,

although traditional skills and techniques still predominated. The process of production was essentially the repetitive duplication of existing models by craft methods. Much work produced by these urban craftsmen was of a high level of skill and artistry.

Sombart's classic account in *Luxury and Capitalism* (1913) declared that the principal cause of the expansion of trade, industry, and finance capital ... was the demand for luxury goods. (Berg, 2007, p.20)

By the sixteenth century, the international trade brought out the demand for innovation. The created competitive pressures that in turn led to demand for innovation, and for some characteristic feature of skill to distinguish a product and attract the interest of customers. Then, by the seventeenth century, the number of craftsmen increased and porcelain manufactories founded throughout Europe as a result of 'luxury trade'

2.2.4.1. Oriental to Global Luxury

Oriental luxury expresses the transported luxury goods from Asia to Europe. The term 'Asiatic luxuries' comes from Greece and the East, and the representation of Asia Minor was constructed as a luxury place and the goods of Asiatic luxuries. They were manufactured goods such as fabrics, carpets, ceramics, colored furnishings, patterns, ornaments, and also curiosities - prefabricated images - of East. The European trade over oriental consumer goods has changed the European material culture and has brought new objects, colors, patterns and finishes. The European luxury consumption was not exceptional, especially for the European sophisticated urban culture, while the characteristics of Asian consumer culture and the obvious economic impact of it

remain an open question. However, the Asian luxury had a profound impact on the European consumption. (Berg, 2004, pp.95-97)



Figure 8. Samples of Indienne from India 18th century - Peacock is the symbol of prosperity

According to the archives, as Berg (2004, p.85) underlines, there has been done a salvage operation on a ship in the South China Sea and the *Nanking Cargo* with sixty thousand pieces of Ming porcelain, that had sunk in the mid 1640s has been recovered by Michael Hatcher in 1983. The quantity of recovery not only caused a sensation in the European art and antiquities markets, but also opened historians' eyes to the huge quantities of what they considered to be 'high luxury wares' that were being transported from Asia to Europe more than three centuries ago. On the other hand, these shipwreck ceramics show that what people expect from a desired object.



Figure 9. Hatcher Cargo transitional porcelains, c.1643 - Figure of kylin was used as a mythical figure of serenity (<http://www.orientalceramics.com>)

The Nanking Cargo is not the unique example of transportain of Asian luxury goods to Europe. Berg also mentions that the Catarina, the Portuguese ship on Dutch trade in the seventeenth century, alone yielded ten thousand pieces of porcelain. Addition to the porcelain transportation, the Portuguese ships have conveyed pintatoes, painted and printed cottons that were initially imported as furnishing fabrics and new textile for clothing. It is obvious that the Eastern luxury goods were promoted to the Western buyers. This luxury relation between East and West contributed to the wider expansion of consumption; and by the way, the developing industry in Europe accompanied it. The import trade in luxury goods from India and China to Europe was very effective on the European economies especially in the late seventeenth and eighteenth centuries. However much this situation seems a basic circumstance, it has caused many developments and changes; the product innovation in Europe in attempts to imitate and to make indigenou versions of those products. (Berg, 2004, p.86)

Asian luxury goods were brought into Europe in unprecedented quantities by the seventeenth century East India companies. Silks and printed calicoes, blue and white porcelains... Eastern production of these goods for Western markets revealed technical and marketing sophistication for a new category of luxury goods which could be produced in quantity and variety without sacrificing quality and delight. ... Manufacturers and consumers sought to design and style luxury and semi-luxury consumer goods for a civilized way of life. That design and style was pursued through aspiration to a special eighteenth century virtue, 'imitation'. Adam Smith called imitation a 'source of wonder'. (Berg, 2007, p.20)



Figure 10. A Dutch Delft porcelain, Dutch imitation of a Chinese porcelain, 17th century
(<http://www.dutchnduchess.wordpress.com>)

The import trade of Asian luxury goods has instigated not only the imitations of goods in the European market but also the development of European own fashion and industry of luxury consumer goods through identification of market potentials, aristocratic circles and demands, and adaptation of Asian production's varieties and qualities to this market. On the other hand, the goods were imported and copied, not their production systems. In other words, the European adaptation of luxury goods has generated different consumer products and new production systems. By the way, these progresses have instigated distinctive modern alternatives to former Asian and European luxuries.

The key response to Asian luxury goods in Europe was innovation and invention through imitation. It is expressed that these products were admired by the West because of firstly their status as imitative commodities, than quality and rarity in aesthetic quality. On the other hand, the value of these products comes from the craftsmanship that so effectively replicated. Besides, David Hume underlines the role of luxury trade in awakening the imagination and the imitation of luxury goods in fostering the technological improvement and the new domestic goods. In other words, this situation can be described as the birth of domestic luxury. (Berg, 2004, pp.130-131)

Manufacturers and craftsmen sought to imitate Eastern luxury; they reacted to the techniques, materials, and design of ornamental goods brought from Asia, absorbing some of these, adapting others, and developing the principles of what they saw to develop an occidental material culture of household possessions and ornament. The goods they bought were aesthetically appealing and produced with modern techniques and materials. They were not associated with aristocratic excess, but with civility, taste and moderation. A new 'economy of quality and delight' pervaded these goods. (Berg, 2007, p.20)



Figure 11. An imitation of Asian laquered wood from 18th century
Wolverhampton Arts and Museums

One of the targets of imitation was making the oriental luxuries indigenous. So that, the action was 'to tame'; making them modern and domestic through household behavior to connect consumption and production of a consumer society.

Imitation shows its success through technology, design and marketing. Because it is more than an aesthetic characteristic of consumer demand. It can be said that imitation was the stated national goal in luxury trade; not only the success of imitation was related to the national development of new technologies, but also this development the

imitation of oriental luxuries. Besides, the patents⁷ have been taken for the good imitations of foreign - imported - luxury goods. Even in time, new products designed to provide variety and novelty to imitations; design served to luxury also through imitation.

The process of product innovation leading to industrialization has been stimulated by the imitation of imported luxury goods. It was a product transfer, not a knowledge transfer. The link between consumption and production – in the origins of industrialization – has been provided by the imports in global luxury trade and the inventions through the imitation act by indigenous resources and techniques.

Besides imitation, the sense of process of manufacturing has been first recorded in 1605, and the verb *manufacture* has been started to use by 1683.⁸ This etymological knowledge can be connected to the growing demand for luxury goods in Europe. First, in France, at the court of *Louis XIV* (1618-1715) roused the development of large state-owned production facilities known as manufactories; then in Germany, *Meissen Royal Porcelain Factory*, the royal manufactory of highly prized hard-paste porcelain

⁷ The history of 'patent' was also about 'luxury': In 500 BC, in the Greek city of Sybaris (located in what is now southern Italy), 'encouragement was held out to all who should discover any new refinement in luxury, the profits arising from which were secured to the inventor by patent for the space of a year'.

(Anthon, Charles. 1841. *A Classical Dictionary: Containing An Account Of The Principal Proper Names Mentioned in Ancient Authors, And Intended To Elucidate All The Important Points Connected With The Geography, History, Biography, Mythology, And Fine Arts Of The Greeks And Romans Together With An Account Of Coins, Weights, And Measures, With Tabular Values Of The Same*, Harper & Bros, p.1273)

And indeed the goal in 1757 of the Society of Arts, Manufacturers & Commerce, responsible since the mid-eighteenth century for providing project premiums as an alternative to patent registration, was to improve design, to invent British luxuries, and to discover new uses for indigenous and British colonial raw materials.

(Berg, Maxine. 2004. In the Pursuit of Luxury: Global History and British Consumer Goods in the Eighteenth Century. *Past & Present*, Vol. 182 (1), p.131)

⁸ Etymology of 'manufacture' is acquired from *Online Etymology Dictionary*.

that was the first high quality porcelain to be produced outside of China, was opened at the beginning of eighteenth century. (Raizman, 2003, p.17)



Figure 12. The Louis XIV cabinet-on-stand of about 1680s
(<http://www.themagazineantiques.com>)

While Berg (2004, p.86) claims that global trade was essential for European Industrialization, but not the force of Industrial Revolution; Hobsbawm (1968, p.50), author of *Industry and Empire*, calls this trade as the 'spark' for Industrial Revolution. Because, the imported Asian luxuries have been reacted by the Europeans; they have developed their knowledge about products, productions and markets, and also they started to demand new things that they had never before needed or even desired as a consumer. Consequently, it can be said that the import of luxury goods from East to West in the history has a vital role on the European consumerism and industrialization in the eighteenth century. Therefore, these related concepts are the concepts of global luxury.

The Asian power on production of luxury goods has not changed the domination of the West over the East. It can be said that the ecological imbalance, because of Europe's access to coal, was one of the obvious reasons of this situation. The development of technologies using coal in Europe, especially in Britain, provided the access New World resources, and by the way, the lead over Asia in the eighteenth century. (Berg, 2004, p.89) These circumstances were not random; they were both historical, cultural and political, and by eighteenth century they brought out technological creativity. Parthasarathi (2002, p.282) summarizes this situation as 'the key divide between East and West that opened up in the eighteenth century was based not on ecology, but on technology'. Also he underlines the impact of global trade in promoting new technologies in Europe by stating that the Asian technical complexity, in India and China, which was not enough itself became a path of European technological development whose end result was a manufacturing revolution. In other words, the global interconnections based on the luxury trade allowed different development paths for technology, production, trade and design.

2.2.4.2. Luxury in Industrial Design

Industrial design is the professional service of creating and developing concepts and specifications that optimize the function, value and appearance of products and systems for the mutual benefit of both user and manufacturer.⁹

The industrial design field is not directly related to luxury concept. Their relationship is different from the relation between fashion industry and luxury. Generally, an industrial design product does not need to possess luxurious qualifications to survive

⁹Definition of 'industrial design' is acquired from *IDSAs -The Industrial Designers Society of America*.

as a product design in the market. But, in the market conditions that incite consumers for more consumption, design qualifications of an ordinary industrial product can carry this product to luxury level. In other words, design contributes to luxury as a value through quality, and by the way exclusivity, self-enhancement and rarity.

If the development processes of (industrial) products and their production techniques are investigated as a historical line, the parallel progress of luxury and design can be puzzled out easily. Porcelain was a key figure for luxury products in pre-industrial decades¹⁰, but also important for industrial design. Heskett (1993, p.12) states that porcelain was also initially produced as an adjunct to court life; consequently, the emphasis in design was on artistic quality and exquisite craftsmanship, irrespective of cost. By the mid-eighteenth century new commercial markets were being presented. The newly acquired tastes for tea, coffee and cocoa among growing middle classes led to an extension of the use of porcelain, and the change of emphasis in design from artistic exclusivity to commercial acceptability. In other words, the growth of middle class and design has caused artistic exclusivity; and the artistic exclusivity has caused commercial acceptability.

By the revolutions of eighteenth century, designers became independent employees to adapt commercial competition. Actually, it was an expected situation in the process of the transition from craft based to large scale industrial production. It was like a natural selection; because the world has been changing by production. Competition, materials, developed skills and techniques have brought diversity. And, design was the key factor - although it was far away from its today's meaning. Design value was mostly about

¹⁰ as it is mentioned in the chapter 2.2.4.1

the good quality surface pattern designs on textiles or wallpaper; but that value has been highly demanded.

At the end of the eighteenth century, *Matthew Boulton* had produced the dominant taste among the aristocracy and middle class. He undertook the manufacture of artistic objects in metal - such as his cut steel buttons, earlier imitations of diamonds - that were very popular in British society, and the reproduction of oil paintings by a mechanical process. His identity was improving labour productivity by use of clever designs with interchangeable components, and making use of technology to reproduce designs. By this aim, he has founded the *Soho Manufactory* in 1762. He became able to produce cut-steel products at Soho more cheaply than other producers. The products could be efficiently manufactured in quantity as a similar logic of mass production. Thus, it is possible to say that his multiple reproductions had created a link between mass-production and craftwork. The methods were industrial; the identical skill was - still - essential. The Soho acquired fame by its gleaming fashionable products in silver. There is an anecdote about him; in 1776, he said that 'I sell here, Sir, what all the world desires to have: Power'.¹¹ The words 'desire' and 'power' have been the fundamentals of luxury production. His luxury goods were not particularly profitable, but brought him a reputation for quality and a large number of acquaintances in leading artistic and social circles, and the constant flow of ideas and designs obtained through these contacts in turn benefited the lucrative mass-production sector. (Heskett, 1993, p.15) Besides the engines of the Soho Manufactory became the driving force behind much of the emergent Industrial Revolution, first in Britain, than across the world.

¹¹ The quote of Boulton - 'I sell here, Sir, what all the world desires to have: Power' - is acquired from the official website of *Matthew Boulton*.

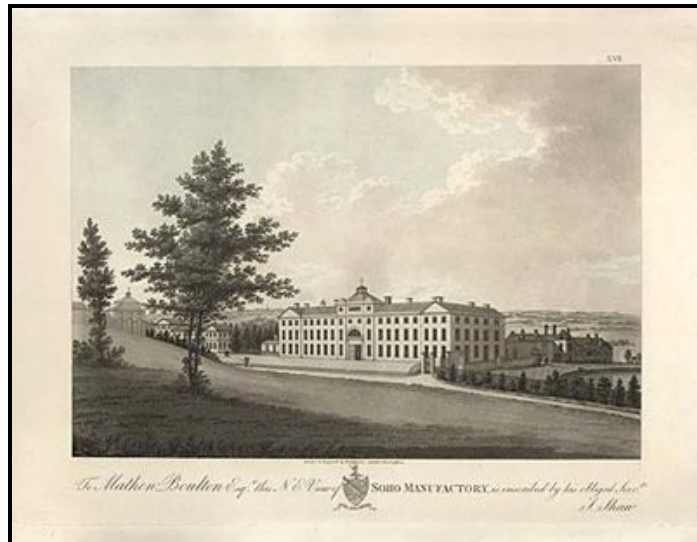


Figure 13. The Soho Manufactory, 1800
 (<http://www.matthewboulton2009.org>)



Figure 14. Luxury products of Soho from Birmingham Museums & Art Gallery

Argand Lamp: An oil lamp which was not only much brighter but also did not produce the smoke and smell given off by other oil lamps of the period – designed by Boulton & Argand in 1780s

Pair of ormolu perfume burners or cassolettes: As well as being very attractive decorative ornaments, these neo-classical ormolu (gilt brass) perfume burners also performed the practical function of dispelling food smells following meals – designed by Boulton & Fothergill

(<http://www.matthewboulton2009.org>)

Like Boulton's luxury production, *Wedgwood* and some other artists and companies produced luxury goods through industrial international reputation. Also the production processes provided to create not only new techniques, catalogues or new pattern books, but also new combinations of traditional and functional domestic use. According to

archives, Josiah Wedgwood, the grandfather of Charles Darwin, not only invented and developed new types of ware, but also turned ordinary pottery into an item of fashionable taste and made his company name a luxury brand of pottery. He was a burgeoning industrialist who had received orders from the highest levels of the British nobility and queens.¹²



Figure 15. Wedgwood Pâte-sur-pâte banjo vase, 1878
the Wedgwood Museum (<http://www.wedgwoodmuseum.org.uk/collections>)

Luxury goods were useful but too much ornamental. This situation had brought again the question 'which should be important, need or demand?' and then the developed question 'what should be the aim of production; to require a need or to satisfy a demand?'

Industrial Revolution accelerated the production of designed products especially in the nineteenth century. Because the process of industrialization has exceeded mechanization by its required fundamental changes in production technology with specialization and diversification. In other words, it became the commercialization of production; and the demands became the needs of this commercialization.

¹² The information about Wedgwood is acquired from *English Wikipedia* and *The Wedgwood Museum*.

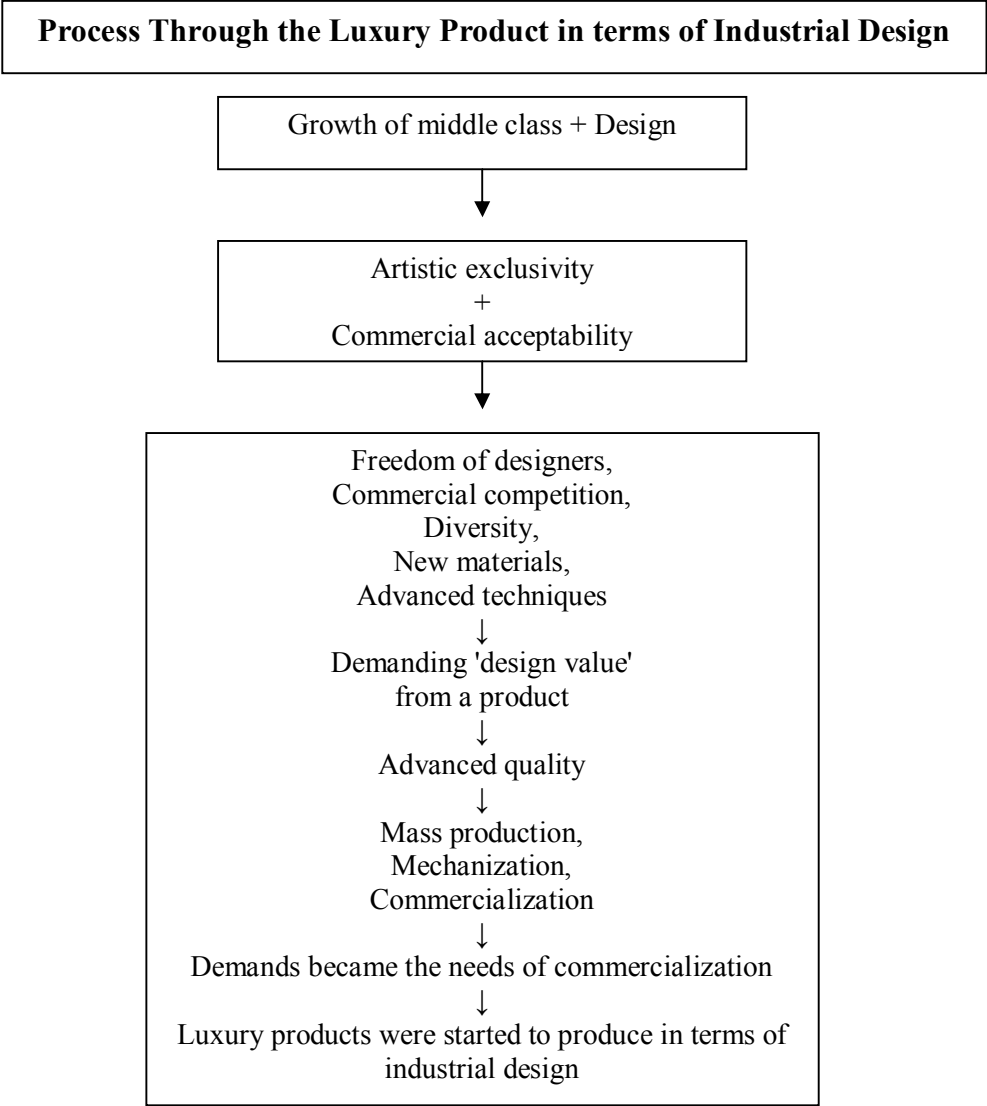


Table 6. Process through the Luxury Product in terms of Industrial Design

The Industrial Revolution not only transformed traditional crafts, but also established many new industries by means of increased technical innovation. Demands of new middle class were based on having public and domestic environments that would proclaim taste and standing, wealth and position. New processes adapted to prevailing this taste. The question was how ornamentation and art value can be carried out through taste in modern design. According to first volumes of the *Journal of Design* (1849s) the acme of beauty in design is only to be obtained when the system of ornamentation is conducted in strict accordance with the scientific theory of

consumption. (Heskett, 1993, p.21) *The Great Exhibition* (1851) showed that ornamental art gave a value to luxurious industrial design. On the other hand, it should be considered that ornamental design did not mean luxury design; but a luxury design could be ornamental.

The effects of the development of industrial techniques and industries, the concentration of capital, and as a result, the new wave of colonization and expansion on a worldwide scale caused the capitalist crisis in the nineteenth century. By the way, the new capitalism which widespreadly called *imperialism* developed, as a result of extending the limits of accumulation, at the beginning of twentieth century. These occurrences were leading to the dividing up of the world and the wars. Beaud (2001, pp.179-180) defines this period as the *Great Upheaval* (1914-1945).

Wars were effective on industrial production. The concentration of industry developed after World War I and continued throughout the 1920s. Improvements in industrial design and technology led to the mass-production of consumer products in a variety. Especially by the power of America, mechanization, standardization, work planning, assemblyline, manufacturing and many related concepts improved and made industrial design more matured and advanced in term of both production and design management. Ford, General Motors, Chrysler in the automobile industry; General Electrics and Westinghouse in the electrical industry were the important pioneers. Also these developments caused the growth of advertising. Sparke (2004, p.44) samples this relation by an electric suction sweeper; The Hoover Company combined a description of its electric suction sweeper's functionality with an image of its fashionable dressed female user; and combined rationality with luxury.



Figure 16. Advertisement of the Hoover electric suction sweeper – Good Housekeeping Magazine in November, 1918 (Sparke, 2004, p.44)

The American car industry of the 1920s and 1930s had an important role to show the economic benefits of giving the products 'eye appeal' or 'added value' by design. (Whiteley, 1993, p.13) This was also the evolution of consumer capitalism; the style with profit was seeking, new products from designers were constantly demanded. Design became fundamental for consumer goods. (Miles, 1998, pp.36-39) On the other hand, as Meikle (1979, p.26) emphasizes 'the split between a faith in the social benefit of design for mass production and the reality of custom-made luxury goods appeared'. Even the *Annual of American Design 1931*, a design book with 176 pages and 300 b/w photographs, contains this progress. This volume is considered as the most important vintage volume to examine American Industrial Design of the late 1920s into the early 1930s.¹³

¹³ The information about the *Annual of American Design 1931* is acquired from *Modernism101*.

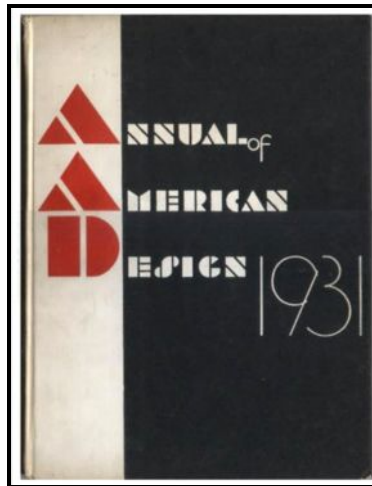


Figure 17. The Annual of American Design 1931
by American Union of Decorative Artists & Craftsmen -
edited by R. L. Leonard; C. A. Glassgold

One of the most recognized and honored names in the automobile industry was Pierce-Arrow. It is considered that the company had produced some of the finest automobiles ever made from 1901 to 1938. The image of Pierce-Arrows was 'class'; from the White House to royal families or Hollywood stars. The company supported that 'people would demand finish, beauty and luxury' as soon as automobiles became similar in efficiency and performance. (Meikle, 2001, p.10) By the way, the advertisements of this status symbol automobile were artistic and simple illustrations that portrayed the life of privileged class.



Figure 18. Magazine advertisements of Pierce-Arrow Series 81, 1928 (<http://www.pierce-arrow.org>)

The 1920s and 1930s are also the decades of *Art Deco*, the movement in design, interior decoration, and architecture in Europe and America that became ubiquitously and internationally popular. Art Deco designates a style of design that originated in French luxury goods shortly before World War I. Its name derives from the *1925 Paris Exposition of Decorative Arts*.¹⁴ At this exposition, France re-emphasized the importance of luxury and retail culture in its own design identity, and used design as the noticeable face of material culture to arouse luxury in commerce. (Sparke, 2004, pp.106-107) In other words, the target of this international exhibition was to re-establish French luxury goods at the front of international developments in the market. Actually, it had been planned to organize at the beginning of the twentieth century, but, because of the economic uncertainties, it could be realized two decades later. Addition to luxury, originality was also crucial for the identity of exhibition; the exhibition regulations strictly prohibited the imitations and copies of old styles and previous products.

Art deco is characterized by long, thin forms, curving surfaces, and geometric patternings in terms of luxury, elegance and quality from art to architecture, furniture to accessories, cinema to fashion. By the way, the products consist both crafted luxury and mass-produced goods by the sleek and elegant design to represent wealth and sophistication.

¹⁴ The information about *1925 Paris Exposition of Decorative Arts* is acquired from the website of *The Columbia Encyclopedia, Sixth Edition* | 2008, Columbia University Press.



Figure 19. The poster of 1925 Paris Exposition of Decorative Arts
Victoria and Albert Museum

In the following years, the Art Deco style has become widespread across Europe and the USA as well as many other countries from South Africa to New Zealand by the contributions of international visitors – both bourgeois audiences, designers and manufacturers, journalists and advertisers – of Paris Exposition and their experiences. According to the Metropolitan Museum of Art, the stylistic unity of the exhibits that ranged from architecture to perfume bottles shows that Art Deco had become an internationally mature style, and its commercial success ensured that designers and manufacturers throughout Europe would continue to promote it. Even though the USA did not participate in, Herbert Hoover, Secretary of Commerce, appointed a commission - included officials, manufacturers, art guilds, designers, museums, journalists, and trade associations - to report back on European developments in Art Deco style. Moreover, the developments based on this foundation caused many immigrations of European designer to this country.¹⁵

¹⁵ The information about *Art Deco* is acquired from the website of *The Modern Design Dictionary; A Dictionary of Modern Design*, by Jonathan Woodham, Oxford University Press.



Figure 20. Corner Cabinet by Emile-Jacques Ruhlmann, France 1923
Brooklyn Museum

It is not difficult to imagine the high decorations and glamorous look of the pavilions in the exposition. On the other hand, Le Corbusier's the Pavillon, *Pavillon de l'Esprit Nouveau*, was characterized by a lack of decoration and expensive handicrafts in modern technologies. According to his luxury understanding, the bareness of luxury product reveals its quality; 'Trash is always abundantly decorated; the luxury object is well-made, neat and clean, pure and healthy'. In other words, the luxury object's ornamentation that overstepped 'healthy' limit looks like a camouflage of flaws. Luxury is a sense of cultural elitism. (Woodham, 1997, p.33)

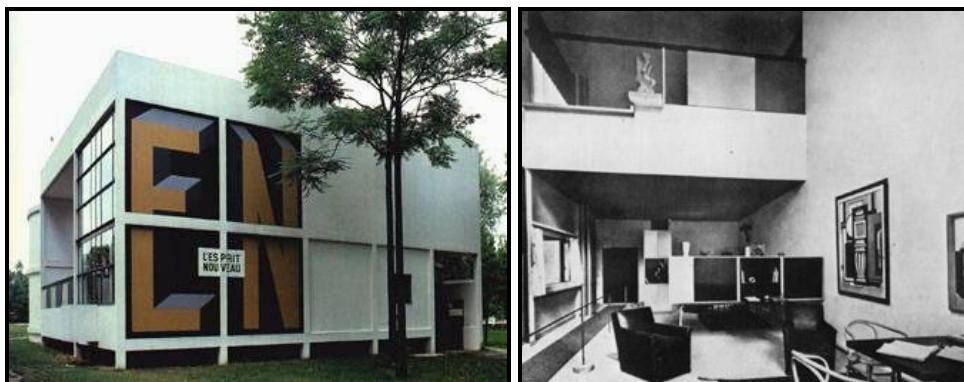


Figure 21. Le Corbusier's the Pavillon, *Pavillon de l'Esprit Nouveau*, 1925 Paris Exposition

Woodham (1997, pp.76-77) states 'Paris 1925: luxury, elegance and commerce', and underlines that the exhibition encouraged the creation of a modern design vocabulary that would be the outcome of combining traditional French expertise in the design of luxury goods and the requirements of modern mass-production technology.

The transportation industry also affected by this progress of design in terms of luxury. The affinities on luxury design, by the force of Art Deco and Paris 1925, French luxury liners the *Ile de France* (1927), and the *Normandie* (1935) had been designed through to serve comfort and prestige to the wealthy transatlantic passengers from all over the world. The *Ile de France* was the first liner that had been entirely decorated with the Art Deco designs. It was not the largest or the fastest ship, but was considered as the most beautifully decorated one built by the French Line until the *Normandie*. Originality, luxury, comfort and uniqueness were the identity. When the *Normandie* launched in 1935, it was the largest and fastest ship in the world.¹⁶

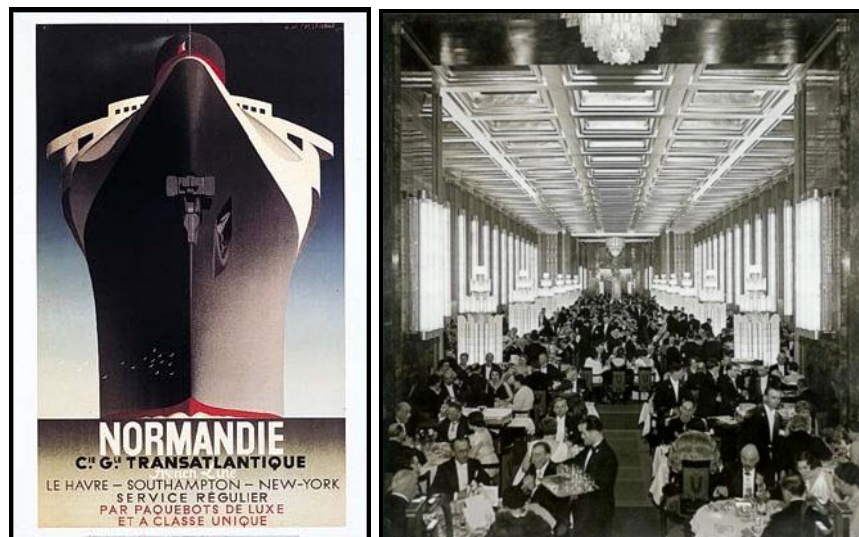


Figure 22. Normandie Transatlantique, 1935

its poster designed by Adolphe M. Cassandre, and luxury dining room decorated with Lalique glass

¹⁶ The information about the *luxury liners* is acquired from the website of *The Modern Design Dictionary; A Dictionary of Modern Design*, by Jonathan Woodham, Oxford University Press.

The famous luxury dining room of Normandie decorated with Lalique glass. Rene Lalique is considered as one of the important masters of glass makers and jewellery designers of the periods Art Nouveau, shifting from Art Nouveau to Art Deco and Art Deco. He played a leading role in luxury design like many other French designers. He designed a glass fountain, *the Fountain of France*, that was in fifteen meters height and served as the monument of 1925 Paris Exposition. On the other hand, in jewellery, he represented woman in allegory by using half woman, half animal forms with a disturbing sensuality. In this original luxurious approach, he combined gold, precious stones, fashionable ordinary materials with many techniques and eccentric materials that are far from luxury; such as horn, ivory, semi-precious stones, enamel and glass.¹⁷



Figure 23. Orchids Diadem by Lalique, c. 1903

The diadem consists of two orchids in horn and one in ivory, while a small drop-shaped topaz in the center of the ivory flower. The three-pronged comb is also in horn and connected to the diadem by a gold hinge – Orchid was the symbol of elegance and eroticism

Museu Gulbenkian, Lisbon

In 1920s, elegant society can be portrayed as parade of wealth and taste for exotism. The veneration of luxurious cars put forward the demand for motor mascots as a symbol of status. Another special luxurious approach of Lalique was designing motor

¹⁷ The information about Lalique is acquired from the official website of *Rene Lalique*.

mascons for luxury cars, in other words, creating complementary luxury designs for available luxury products.



Figure 24. Eagle Head; Lalique car mascot, c. 1925

The trio of comfort, luxury and style became desirable to more consumers and increasingly influenced the decision to purchase new vehicles. (Raizman, 2003, p.211) Vehicle designs of twentieth century in terms of luxury were the milestones. Industrial design in public transportation contained both product design and environmental packaging. The demanded comfort was not only related to functionalism since comfort connotes also psychological quality. Meikle (1979, p.110) states that 'comfort also depended on creation of an ambience of modern luxury that would put travelers at ease and induce them to become repeaters'. As he declares, Raymond Loewy, one of the best known industrial designers of the twentieth century, designed the interior of the *Boeing 307 Stratoliner* in 1938 through the aim to supply, in Loewy's words, 'the feeling of an exclusive club or lounge' in order to 'simplicity and crisp, modern effects'.



Figure 25. Interior design of Boeing 307 by Raymond Loewy, 1938

Industrial design has appreciated luxury in transportation; in transportation overseas *Ile de France* and *Normandie* represent the design approach of the era while *Boeing 307* represents it on aviation. Additionally, the *Twentieth Century Limited* exemplifies it on railroad. According to *The New York Times*, it was known to railroad buffs for 65 years, from 1902 to 1967, as the world's greatest train.¹⁸ The treatment of red carpet - one of the obvious symbols of prestige, being privileged, and by the way, luxury - originated from the *Twentieth Century Limited*; it started in 1938 for the passengers from New York to Chicago.¹⁹ It offered exclusivity and sophistication by its style, designs, and glamorous details.

¹⁸ Browne, Malcolm W., 1967. The 20th Century Makes Final Run. *The New York Times*, [Internet] 3 December.

¹⁹ Grace, L. Michael., 2009. The *Twentieth Century Limited*. *New York Social Diary*, [Internet].



Figure 26. Magazine advertisement of the Twentieth Century Limited, 1938s

Henry Dreyfuss, American pioneer industrial designer, designed every features of this luxury long-distance train by embodying its advanced technology and modernity. He not only redesigned the exterior of train, and created more streamlined, sleeker appearance, but also designed the interior details, and created more efficient and comfortable products by considering a complete corporate branding.²⁰ The design vision of simple and elegant modernity appropriates luxury, as Le Corbusier mentioned.

²⁰ The information about Henry Dreyfuss is acquired from the official website of *the Metropolitan Museum of Art*.

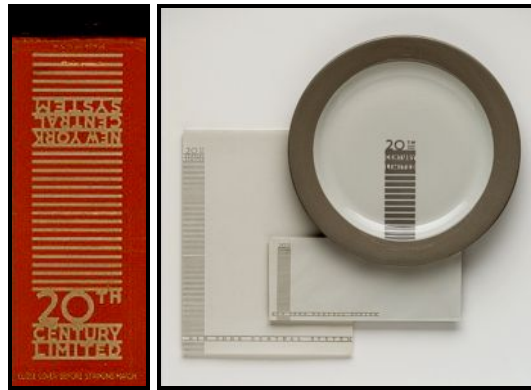


Figure 27. The matchbook cover and service plate by Henry Dreyfuss, 1938



Figure 28. Ads of the Twentieth Century Limited, 1938
 from left to right; the interior designs by Henry Dreyfuss,
 the notes on the ad reflects the understanding of that time's luxury: 'you can sleep'

Also highways serve modern luxury to people; the *TF-type Green Line* coach that is respected as one of the best luxury products of that decade. It developed by London Transport in 1930s. It combines elegant streamlined bodywork with a revolutionary mechanical layout, and also it was the first motorcoach design in Britain to have the engine falt-mounted under the floor to give more comfort to passengers.²¹

²¹ The information about the *TF-type Green Line* coach is acquired from the official website of the London Transport Museum.



Figure 29. TF-type of Green Line coach, 1939
London Transport Museum

1930s symbolize an economically critical decade; the *Great Depression* that affected many people by causing many banks to collapse, more unemployed workers, stock markets to drop. On the other hand, as the previous design examples reflect, this decade is crucial for the progress of modern luxury.

The year 1930 is the first used of 'luxury' as an adjective of a product, service or something else²² through the question 'is it a coincidence or irony of consumption?' Luxury consumption is not exactly based on the wealth of the society; it is more depended on the gap between the classes of this society. Because, consumption is an individual – selfish – issue. The economic crisis affects luxury in two ways. First, manufacturers tend to luxury goods to protect themselves from the crisis in the market conditions. Second, the unequal treatment between the social classes grow in the society; and passing to the higher status – becoming elite - becomes more important than before. On the other hand, it should be considered that middle-class is the target to encourage luxury consumption.

²² as it is mentioned in the chapter 2.1.1

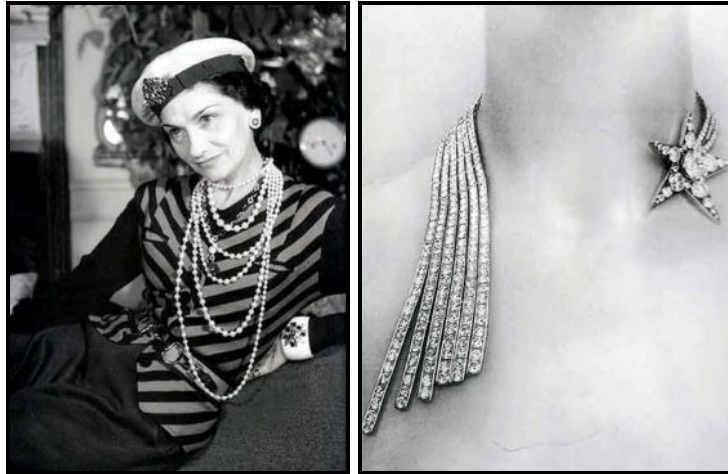


Figure 30. Chanel and Diamond Comet Necklace by Chanel, 1932

American film industry started to make movies about luxurious lives, such as 'Extravagance' (1930).²³ Fashion served the demands. Coco Chanel, one of the idol fashion designers, states that 'luxury is not the opposite of poverty, it is the opposite of vulgarity'.²⁴ Cosmetics became one of the parts of 'elite choice' in terms of luxury consumption, and this case brought out the need of make-up product designs. As Sparke (2004, pp.28-33) claims 'one of the ways in which women entered modernity was through the embellishment and streamlining of their bodies, as evidenced by this application of make-up in the inter-war years'. Thus, one of the most effective tactics to reinforce the modernity of industrial products by visually linked them with the image of a fashionable woman.

²³ The information about 'Extravagance' (1930) can be seen from the website of *IMDb the Internet Movie Database*.

²⁴ Reddy, S., 2009. The Vulgar Game. *Newsweek Web Exclusive*, [Online]10 January.



Figure 31. Xanti Schawinsky's calender for the Olivetti Company, 1934

The *Franklin Six Pirate* is one of the epitomes of 1930s luxury with its high-grade, light-weight aluminum in the age of iron. It can be described as conservative, elegant and fairly expensive. Besides, *Marmon Sixteen* is a luxury auto that was designed by an important American industrial designer Walter Dorning Teague. It can be described as elegant, impressive, revolutionary and one of the most sophisticated design of the period. 1931 Marmon Sixteen advertised as 'the world's most advanced car' and 'all Marmons are extra spacious and luxurious inside; reflect fully the Marmon tradition of smartness and good taste'. (Meikle, 2001, p.47)



Figure 32. Luxury car of 1930s; Marmon Sixteen, designed by Walter Dorning Teague, 1931

Design both reflected and reinforced the socio-economic climate of the times. (Miles, 1998, p.39) Ironically in 1930s, although the difficult economic climate, industrial

designers designed successful products and created emphasized achievements in sizeable offices with generous managers who give value to the design approach in market success and consider the designers' ideas also in the final selection for manufacture. Even, the American business magazine *Fortune* published an article *Horizons in Industrial Design* in 1932 and represented industrial design as the true art form of the twentieth century. Additionally, it was the time of appearance of designer-culture that is explained by Sparke (2004, p.69) as 'the attribution of value, both cultural and economic, to an object, image or environment because it had a well-known designer's name attached to it, in emulation of the importance of attribution to the value of a work of art'.

Designers had an important role within industry; they made the products enable to fulfil not only needs, but also desires of consumers, associated the worlds of production and consumption, and provided a long-lived existence in market to the manufacturers in 1930s. Many fairs were organized like *Chicago Century of Progress Exhibition of 1933/34* that attracted more than 48 million visitors, *Metropolitan Museum of Contemporary Industrial Art Exhibition of 1934*, *Paris International Exhibition 1937*, and *New York World's Fair of 1939/40* that attracted over 44 million visitors. New York World Fair of 1939/40 is considered as the largest world's fair of all time. It centred on the theme of 'design for tomorrow' by an optimistic presentation of 'world of tomorrow'. The main themes of the fair echoed the major developments that had been taken place in 1930s: transportation, science and communications. (Woodham, 1997, pp.59-72)

On the other hand, *The Great Depression* of the period caused to undergo a fundamental change; new radical politics became popular as seen in the rise of Fascism, Nazism and Stalinism. In other words, it invited the World War II. By the World War II, the possibilities of industrial design were extended, generally within the more specialized working context customary in Europe.

Beaud (2001, p.216) claims in the book *A History of Capitalism* that after the reconstruction, as a result of World War II, the capitalist countries went through remarkable period of growth; the world had never experienced such a simultaneous advance in industrial production and world trade. Stanford (2008, p.46) underlines that Postwar boom, after World War II, was the Golden Age; developed capitalist world was more than doubled, unemployment was low, productivity grew rapidly and profits were strong. All these situations contributed to the progress of industrial design.

The post-war period witnessed the expansion of industrial design involving the application of wartime technology to domestic products, fueled by the US' investment in the reconstruction of Western Europe and Japanese peacetime economic through industrial manufacturing. There was a broadening of the understanding of the industrial design profession to include ergonomics and a wider range of problem-solving skills pertaining to product development. The emergence of mass communication also served the market and to affect the design of products to an ever-increasing audience through obsolescence and product symbolism. (Raizman, 2003, p.313)

The war conditions revealed urgent requirements as products. Working to fulfill these requirements developed industrial design, and vice versa. The widened mobilization of



Figure 34. The 1958 Cadillac tailfin; visible badge of status and luxury

The rise of convenience goods, the alignments of consumers' needs and wants, and also the capacity of industry to meet them have changed in terms of emotional level by 1950s; and people started to demand new products especially connected with their settled lives, such as household items, refrigerators, cars, or office goods. Especially the American industry was ready and suitable to satisfy these demands in this post-war period due to the improved industry that had provided the quick production of war materials from weapons to packaged goods during the World War II. (Silverstein & Fiske, 2005, p.8) The extension of mass production techniques to the manufacture of domestic implements and appliances, and the widespread introduction of mechanization in the home have resulted in the modification of traditional forms and the invention of many new ones. Especially the demands of women about domestic products changed and increased. They desired modular units in kitchens, used refrigerators and dish-washers as a symbol of status. Even only four percent of American households had a dishwasher in this decade; this rate could rise to only nineteen percent in 1970s. (Hill, 2002, p.65)

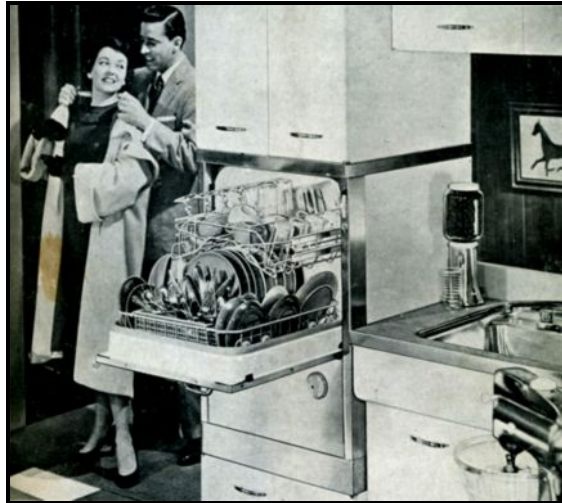


Figure 35. Dishwasher advertisement, 1956

Improved design, product varieties, mass production, regular working life, working women, changed demands, and diversities for individual choices affect the lifestyles; and design transforms the old luxuries new necessities. Besides, through the concept leisure time, designing for leisure and personal luxuries reveals as emphasizing 'enjoy the luxury'.



Figure 36. Ad of General Motors Oldsmobiles, with the subtitle 'enjoying the luxury', Life Magazine, 1957

Following years consist new crisis, emergence of new technologies, energy sources, materials, and techniques from storage to processing of information, high exports, emergence of new concepts; telecommunication, computerization, media, internet, free trade agreements and by the way globalization. Not only the consumption, but also the creation of new objects of consumption has risen. The titles of Raymond Loewy's book *Never Leave Well Enough Alone* (1950) and Morris Lapidus's autobiography *Too Much is Never Enough* (1996) emphasize this progress. Lapidus, the architect of the Fontainebleau (1954) that is considered as the largest and most luxurious hotel on Miami Beach, underlines that the satisfaction through design requires a 'both ... and' rather than 'either ... or' attitude toward design. (Raizman, 2003, p.302)

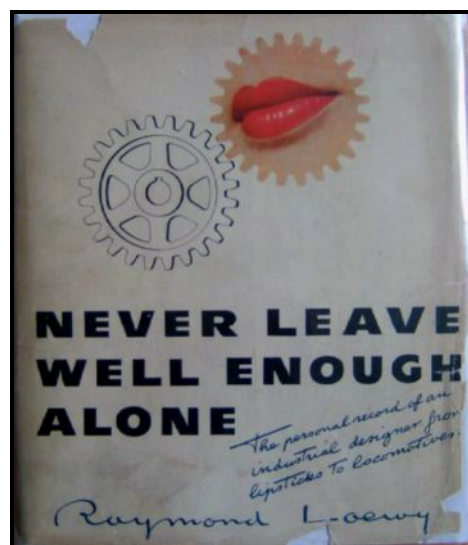


Figure 37. 'Never Leave Well Enough Alone' by Raymond Loewy, cover of first edition, 1950

Design is the visible expression of values and attitudes, and gives a tangible form to ideas and desires that guide people both as individuals and as members of society. The characteristics quality, exclusivity, self-enhancement and rarity through design - according to the certain period - make product luxury. The sentence 'never leave well enough alone' can be also considered as an explanation of continuous change in luxury

understanding. Demands from a luxury design develop through the progress of design and production capability.

Twentieth century design can be classified through decades as 1910s; movements for change, 1920s; styles of modernism, 1930s; the machine age, 1940s; austerity, 1950s; good design, 1960s; alternatives, 1970s; responsible design, 1980s to today; postmodernism and pluralism. (Hiesinger & Marcus, 1993, p.5) In this progress, luxury approach keeps up with the developments and trends of design.

During the twentieth century, design gradually came to play a more fundamental role in the desirability and saleability of a product. The meaning of design has shifted along with the evolution of consumer culture as a whole. (Miles, 1998, p.37)

Luxury design can be taken part in every product fields. In other words, the characteristics that make a design product luxury can be reached in every product categories that have a design value. The twenty-first century's luxury designs prove this opinion; from individual products to social usage, sports accessories to cutleries, luxury qualifications through design value, quality materials, high standard technologies, and well-combination of them not only reveal the product to luxury status, but also differentiate it in the market.



Figure 38. 11 | The Beautiful Game -
luxury football table - first showcased at the Milan Furniture Fair, 2008 (<http://www.grodesign.com>)



Figure 39. The Luxury Motorcycle Helmets by Ateliers Ruby at Colette, 2008
the chrome-plated trim round the edge of the helmet, the steel badge and the claret-colored lining made from nappa Lambskin which is reminiscent of the beauty of vintage sports cars –
manufactured from carbon fibres, a technology from the aerospace industry that guarantees maximum strength, ultra lightness and multiple air channels keep allow for ventilation to keep your head from getting overheated (<http://www.ateliersruby.com>)



Figure 40. P'7400 Cutlery by Porcshe Design Studio

An explicit theme of the design is the asymmetry of the surfaces: A flat upper part bound to a bellied underside aiding as a support. The asymmetry is additionally enhanced on the knife in the form of an integrated rest.

The 'Pearl' on the grip simplifies the orientation for users when gripping and holding and is a significant playful characteristic. (<http://porcshe-design.com>)



Figure 41. P'3613 Tobacco Pipe 909 by Porcshe Design Studio -

'The tobacco pipe is elegant and characterised by its gently rolling lines; made from forty-year-old Bruyère wood, that refines the taste of the tobacco and turns the enjoyment of pipe smoking into a unique experience. The cooling ribs cut into the material along the lines of the famous air-cooled Porsche boxer engines create a thermal effect that cools the pipe bowl to a pleasant temperature.'
(<http://porcshe-design.com>)

Design bodies and forms luxury, and luxury is concretized by design. Luxury has become 'more than desire' by industrial design and 'widely' by contemporary culture. Both the inventions through imitation and the innovations of luxury through design created the fundamental of luxury design industry. On the other hand, the concept that make luxury 'global' in the contemporary culture is consumerism.

2.2.4.3. Luxury in Fashion Design

It is required to mention luxury in fashion to provide a complete analysis not only on luxury and design relation, but also socioeconomic progressions and cultural change of societies in terms of luxury. Because fashionable tastes manage luxury.

...to take to heart this quote from Coco Chanel: 'I love luxury. And luxury lies not in richness and ornateness but in the absence of vulgarity. Vulgarity is the ugliest word in our language. I stay in the game to fight it.'²⁵

Fashion is a French and Latin derived word that means 'shape, manner, mode' in 1300s. By the year 1489, it became 'sense of prevailing costume', and by 1529 'style of attire'.²⁶ In time, it has obtained association with design and industry. This association provide to define fashion as an approach of dressing or adornment that is popular during a certain time or in a certain place; it changes from one period to the next and one generation to other.

Fashion, as the concept 'prevailing costume' has originated in fifteenth century Europe. New textiles were brought from East, new styles that had been spread by travelers and their descriptions in letters were set by monarchs, prominents and privilegedes. Changes in fashion were related to the styles of dressing across the upper classes; in other words, fashion was led by the elites. By the effects of counter movements – French Revolution - in the eighteenth century, fashion started to become the popular clothing style of 'society', not only privilegedes.

²⁵ Reddy, S., 2009. The Vulgar Game. *Newsweek Web Exclusive*, [Online]10 January.

²⁶ Etymology of 'fashion' is acquired from *Online Etymology Dictionary*.

The exchange of the fashion dolls and pantins, especially in France, was strongly effective on fashion in costume. It is considered that the first fashion magazine has originated in Germany, at the end of the sixteenth century. It was widely imitated and progressively replaced fashion dolls' domination. In 1830, *Godey's Lady's Book* established in the United States and remained popular for decades. Since each issue of this US magazine had a fashion plate – full-page picture that represents the prevailing style of dress - *Godey's Lady's Book* was deemed as the response of nineteenth century to *Vogue* magazine. The Industrial Revolution has caused linguistic switch on fashion magazines by the effects of new textiles and techniques.²⁷

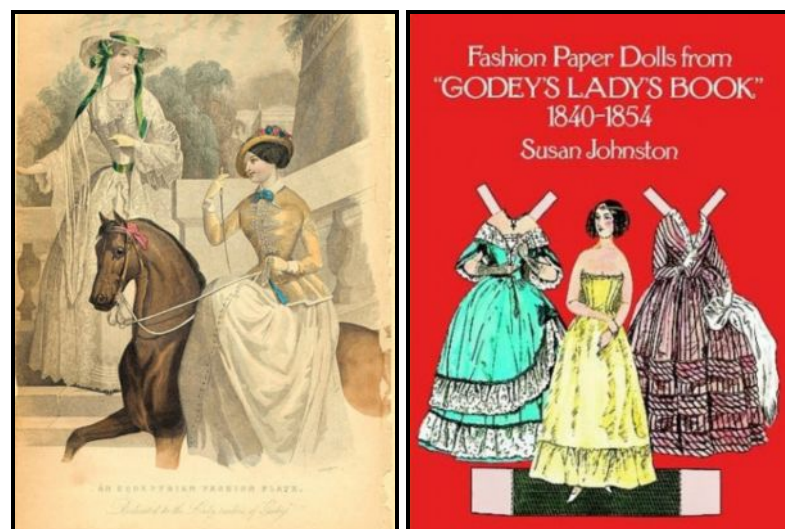


Figure 42. Images from Godey's Ladies Book – from left to right;
A Fashion Plate, 1842 and a book cover that shows fashion paper dolls of Godey's Ladies Book

Vogue - the magazine has functioned as a guide for anyone working on luxury, celebrity and style - acquired fame as an aesthetical presenter of high fashion and high society by images and writings on contemporary issues. It promotes wealthy

²⁷ The information about *Godey's Lady's Book* is acquired from the website of *The Columbia Encyclopedia, Sixth Edition* | 2008, Columbia University Press.

lifestyles and costly top designer products.²⁸ It was founded as a weekly publication in United States in 1892, affected by the political and economic developments of the world during the first half of twentieth century, and became a monthly publication in 1973. Today, from Brazil to Korea, it has been published in sixteen countries. More than being a fashion magazine, it has represented the gold standard of publications targeting the stylish and culturally sophisticated woman. From its first publication in the late nineteenth century to the present, the magazine has served to the liberated elite of the 1920s, the idealized housewives of the 1950s, the working women of the 1970s, and the indefinable women of today.²⁹ It reflects the changing role of women in society by the manifestation of the link between style and society. Also, Vogue has a significant role in the birth of fashion illustration and fashion photography, and the representation of luxury through fashion.

Anna Wintour, the editor of American Vogue since 1988, has aimed not only to protect the high status of magazine among the other fashion magazines, but also to create an appeal for a wider audience for Vogue. She put forward an idea to combine an everyday cloth and haute couture. Even, she put a model wearing jeans on the cover and made denim a chic piece of high fashion. Actually, it is not surprising that this devilish idea belonged to the devil who wears Prada – Wintour was the mentioned editor in the novel *The Devil Wears Prada*. (Weisberger, 2003)

²⁸ Wreen, R., 2009. The Story of Vogue Magazine. Suite 101, [Internet] 28 July.

²⁹ Anthony, S., 2007. Book Review - Vogue: The Illustrated History. CK [Internet], 30 May.

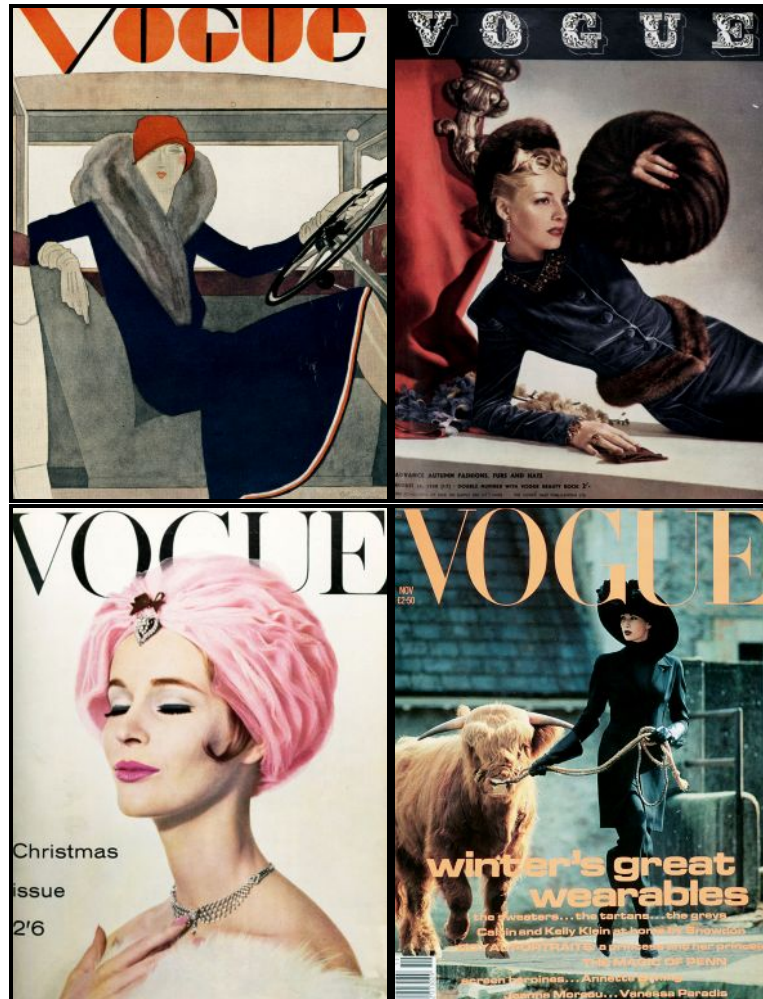


Figure 43. Vogue covers from Vogue Magazine Archive

left to right; March 1929, August 1938, December 1960, November 1991
 (<http://www.vogue.co.uk/magazine/archive>)

High fashion is a part of fashion system, and the haute couture is a part of high fashion. Steele (2000, pp.1-3) defines fashion as 'a particular kind of clothing that is in style at a given time', in other words, 'a process of style change'; and describes haute couture as 'literally high quality sewing', 'the exclusive creations of a relatively small number of designers'.

Although there was a considerable textile industry by means of tailors and dressmakers, the history of fashion design is taken to date from 1858. It is the year of opening of the first haute couture house, *the House of Worth*, by Charles Frederick

Worth in Paris. Worth is considered as the father of couture. He has prize-winning designs displayed in the Great Exhibition in London (1851) and the Exposition Universelle in Paris (1855). His designs are noteworthy due to his use of lavish fabrics and trimmings, his incorporation of elements of historic dress, and his attention to fit. He gave his customers luxurious materials and careful fit. His designs were popular among wealthy patrons, royalty and aristocrats from all over the world. Many customers came to Paris to have many Worth dresses to renew their whole wardrobes. The Costume Institute of Metropolitan Museum of Art states that 'for the wealthy woman, a complete wardrobe would consist of morning, afternoon, and evening dresses and lavish undress items such as tea gowns and nightgowns, which were worn only in the privacy of one's home' and adds that 'women also looked to Worth to supply gowns for special occasions, including weddings and ornate masquerade balls, a favorite entertainment in both the United States and Europe'.³⁰



Figure 44. Wedding dress from silk and pearl, House of Worth, 1898 -
'Lavish textiles and impeccable finishing details reflect the luxurious quality'
Metropolitan Museum of Art

³⁰ Krick, J., 2000. Charles Frederick Worth (1826–1895) and The House of Worth. In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art.

Couture is the design and production of custom-made clothes that are fashionable and high quality. It is also important to reveal the feature of fashion design that reflecting personality. By the effects of couture, displaying 'who I am' as a socioeconomic status through fashion became an issue of the bourgeoisie. According to the Costume Institute of the Metropolitan Museum of Art, commerce and couture have been used together as a generating engine for fashion in the early years of twentieth century. Couture lost its dominant effect on fashion in the decades of world wars; then, gained popularity by *the New Look* of Christian Dior in 1947. The distinction of couture both in design and technique remains a discipline of ultimate imagination and a high cost. *It is, as it began, a dream of quality in an era of industry and its succession.*³¹

By 1945 fall collection of Balenciaga, the hemlines had been dropped as low as fifteen inches from the floor. Hill (2004, pp.74-75) expresses that 'this longer dress length and the reappearance of the cinched waistline, coupled with the pent-up desire of women around the world for luxury and femininity in fashion, culminated in the sweeping New Look of the 1947 debut collection of new-comer Christian Dior'. The New Look created a woman silhouette with exaggerated femininity in the luxury of materials' volumes. Sparke (2004, p.124) underlines that the highly feminized decade created by The New Look and the appeared extravagant image of ideal female encouraged women's senses. Also, Diana Vreeland, a fashion icon and an editor at Harper's Bazaar in that decade, says that women were 'starved for luxury', and Dior 'gave them plenty'. (Steele, 2000, p.15)

³¹ Koda, H., & Martin, R., 2000. Haute Couture. In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art.



Figure 45. The New Look by Christian Dior, 1947 –

A drawing of the New Look silhouette from archives of Dior from Design Museum and the photo of New Look line that represents Dior's luxurious look

The power of fashion design that gained speed by the Paris fashion houses, such as Coco Chanel, Cristobal Balenciaga, Christian Dior, Lucien Lelong, Elsa Schiaparelli, Yves Saint Laurent, in the former half of twentieth century progressively spread over many other countries in the latter half of the century. Through the advent of the sewing machine and factory production - in other words, by the effects of industrial design developments – and also the desire to become widespread, couturiers started to create *pret-a-porter* – read-to-wear – collections under the name of their couture houses where their production made. By 1970s, the popularity of ready-to-wear get increase; designers made fashionable label-conscious products possible for the middle class. By the way, fashion has been adapted for mass production by the garment industries. While these developments were crucial for the domination of fashion on every levels of society, they did not cause a recession on the demand for luxurious

fashion products. Even, the fashion brands widened the variety of product categories, from cosmetics, perfumes to accessories, to present more 'class' products. On the other hand, the ready-to-wear collections of couturiers that are produced in standard sizes to be sold at department stores or boutiques cannot be considered as standard products; they are high fashion goods. In other words, design contributes to luxury, and vice versa, in terms of fashion by not only couture, but also ready-to-wear.

A ready-to-wear Chanel suit might cost \$4,000. Although only a fraction of the cost of couture ensemble, this is still expensive, yet at some boutiques there are waiting lists for Chanel suits... In economic terms, then, the couture functions as an advertisement to promote a particular brand, in this case 'Chanel'. In creative terms, however, the couture often functions as a laboratory to explore new design ideas. (Steele, 1997, p.2)

In 1950s, couturiers' designs were increasingly sold to the mass market - middle class, addition to individual private clients. Steele (2000, p.18) expresses this situation as 'the American ready-to-wear business provided an industrial model to imitate the designs of French couturiers'. Also, the European industries swiftly adapted this mass production and it obtained worldwide currency. On the other hand, the couturiers improved the system of licencing that had carried out against the illegal copying of designs in 1930s. According to this progression, it was paid a deposit by wholesale buyers to view the collections and it was credited toward any purchase they subsequently made. Instead, a much closer product to the original, in terms of both design and quality, could be reproduced; and this reproduction, far from imitation, could be sold at a higher price as an 'Original Copy of ...' by stating the name of designer. In other words, so many licenced copies of real coutures with designer labels served as a similar badge of status. This can be considered as a kind of

democratization of luxury in the fashion industry that benefited from Dior's success, or an elite protection against fake. As Blau (1999, p.130) mentions 'luxury is not easily achieved, whatever the price through the overreaching grandeur can, in a designer of lesser skill, easily seem fake'.

Before the 1960s new styles had tended to come almost exclusively out of Paris, where the couturiers themselves had exerted a powerful role, epitomized by the international impact of Dior's New Look and the importance of Balenciaga. While the Parisian couture catered by the elite, the international ready-to-wear industry provided similar styles more cheaply produced for the masses of middle class consumers. New York's fashion industry was devoted largely to copying Paris. (Steele, 2000, p.54)

Luxury consumption of women through fashion was a significant sociological issue in 1950s. Even, a term 'Dior phobia'³² appeared among journalists to make fun of the stress of men/husbands about style changes that cause expensive new wardrobes.

1950s changed the profile of high fashion consumer and affected the class hierarchy. In fact, social hierarchy has been linked to the degree of luxury since middle ages. Like the great expansion on the middle class during the nineteenth century, after the World War II, the bourgeoisie fashioned by fashion. This change brought out a new age of consumerism. While the advertisers reinforced the woman figure, the women pursued the 'good taste' that is also linked to the class hierarchy. The conception of good taste is the most obvious intersection of fashion and industrial design in the fifties; and one of the best examples to concretize the similarity in the pursuit of good taste in terms of design is comparing the postwar women's fashion and American car

³² 'Dior phobia' is a term of 1950s that is used in contemporary fashion books of Valerie Steele; it is mentioned in both *Paris Fashion: A Cultural History* and *Fifty Years of Fashion: New Look to Now*.

industry. This comparison shows the corresponding development of many product characteristics, such as exaggeration of forms and radical changes in silhouette. They were advertised as epitomizing luxury and good taste; even, fashionable women were used in luxury car advertisements. Christopher Finch, writer of *Highways to Heaven: The Auto Biography of America* (1993), states that the 1950s cars, like women's bodies, were often, unconsciously, fetishized. (Steele, 2000, pp.28-34)

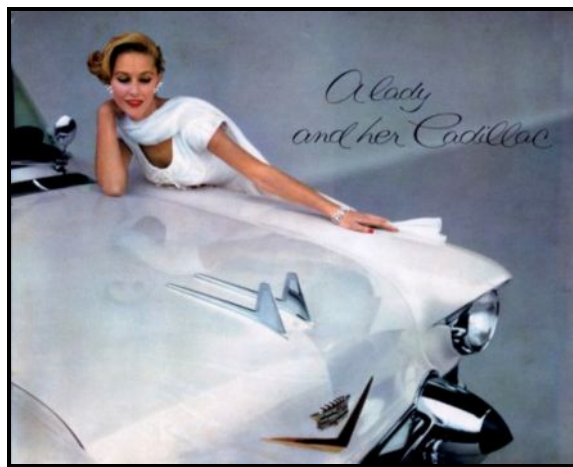


Figure 46. 1957 Cadillac ad: 'A Lady and Her Cadillac'

Fashion in colors has changed yearly and adapted to not only clothes, but also everyday products and industrial designs. But, black was dominant in fashion of 1950s. It was popular among artists, intellectuals, modern dancers, musicians and also designers. Chanel's little black dress that was considered as dress of respectability shined in this decade. Respectability was also an issue of luxury and social status; and fashion was used as an indicator of social status. The distinction of high fashion was reflected by the language of fashion, especially by the high fashion magazines *Vogue* and *Harper's Bazaar*. 'Strict, severe, stark, plain, unadorned, rigorous' became the most used adjectives of high fashion; it was preferred to say 'the look of luxe' rather than 'expensive', 'wizard' rather than 'wonderful'. This vocabulary also reflects the

understanding of luxury in 1950s. The sophistication was crucial for luxury. Moreover, it affected the selection of fashion models for high fashion products. In this decade Audrey Hepburn and Dovima; in 1960s, Jean Shrimpton were preferred because of their excessive thinness and innocent look that emphasize the pure luxury of design. (Steele, 2000, pp.40-47)



Figure 47. High fashion models of 1950s

from left to right; Audrey Hepburn in Chanel little black dress, from the film *Breakfast at Tiffany's*, 1961
Dovima in Dior with the Elephants, *Cirque d'Hiver*, Paris, 1955 ('she was the super sophisticated model in a sophisticated time, definitely not the girl next store' Jerry Ford) - Victoria and Albert Museum



Figure 48. High fashion model, 1960s

Jean Shrimpton in a Madame Paulette stiffened net picture hat, 1963 - Victoria and Albert Museum

The sixties' fashion generally targeted a new market; youth. According to the Victoria and Albert Museum, 'whereas fashion had previously been aimed at a wealthy, mature elite, the tastes and preferences of young people now became important'. This situation affected the popularity, not prestige, of the couture since the emerged desire of adult women; to look like as young girls. Invention of the mini-skirt can be considered as the most obvious change appeared in 1960s. The first implementers - it is questionable that which one is the inventor - were Mary Quant and Andre Courrèges. While Quant designed for street fashion by rejecting couture, Courrèges improved a sophisticated couture version of youth fashion as high fashion.³³

The clothes of French designers like Balenciaga and Dior represented sophisticated elegance and were worn by women in high society. Public figures like Jackie Kennedy began to favour less formal items such as shorter skirts. Fewer people now wore accessories like hats and gloves.³⁴



Figure 49. Jacqueline Kennedy Onassis, style icon of 1960s – brought a youthful elegance to the White House

³³ The information about 1960s fashion is acquired from the official website of *V&A: the Victoria and Albert Museum*.

³⁴ The information about 1960s fashion designers is acquired from the official website of *V&A*.

Fashionable young people bought ready-to-wear fashion products instead of couture, but the significant designers of high fashion, such as Balenciaga and Dior, continued to influence radically different 1960s fashion. Moreover, Courrèges, Ungaro, Cardin and Laurent started to prepare high fashion ready-to-wear collections that were the status symbol of young consumers. These collections included not only skinny clothes, shift dresses with short jackets, accessories as hats, gloves, and pearls as elegant look, but also clothes with 'space age' materials such as vinyl, large zips, silver fabrics and geometric shapes. It was like an invitation for the hippy look in terms of colors, patterns and textures.

The 1970s fashion might be seen as far from sophistication through the effects of funky chic look, retro, hippy look, pop art inspirations, cheap trashy fabrics in nasty colors, or ethnic influences. However, this decade is crucial to the rise of Italian ready-to-wear industry. The production of high quality fashion goods that combined the causal qualities of American sportswear with European luxury and status can be considered as the revival of the Italian textile industry. Not only the concept of 'made in Italy' became the guarantee of fine materials, excellent workmanship, design value and good taste, but also the 'Italian look' became the status symbol of economic power, conscious fashion taste, social and cultural differentiation. (Steele, 1997, pp.104-106)

The first luxury ready-to-wear collection has been prepared by Pierre Cardin in 1959; and luxury ready-to-wear became an important industry in 1970s. (Shaeffer, 2001, p.19) Wilson (2003, p.153) states that it was a decade of exaggerated emphasis on luxury clothes for the successful career woman took over the upper end of the market. These luxury clothes also include luxury lingerie; glamorous underwear from finest

fabrics and materials became a part of luxury fashion industry. Lingerie conveys a message of luxury and sensuous pleasures. (Craik, 1993, p.126) On the other hand, luxury is not just connected to femininity; masculinity is also the target of luxury. Luxury fashion symbolizes the prestige of both couture and ready-to-wear in high fashion not only for women, but also for men. The values of a luxury fashion product reflect exclusivity, quality, and sophistication that make its owner pure chic. Chicness can be considered as the keyword for luxury menswear, and the Italian luxury ready-to-wear industry firstly targeted it. One of the best examples that showed the power of a chic man was the film *American Gigolo*, 1980. Italian designer Giorgio Armani designed the costumes that were sharply tailored suits with shoulders that exaggerated the silhouette. The masculinity and sophistication represented the wealthy, style-conscious men. This emphasis on luxury also expresses the strong reciprocal relation between cinema and luxury fashion design. (Breward, 2003, p.134)



Figure 50. 'Italian Look' Richard Gere in Armani, *American Gigolo*, 1980

Armani used softer, more easily draped luxury fabrics such as cashmere and silk-and-wool blends to create a tactile appeal and to strengthen the masculinity. Then, he feminized his menswear for the female consumers. Armani clothes became a symbol

of self-assurance and elegance that signified casual, expensive and sexy elegance. (Steele, 2000, p.132)

The 1980s represent the decade of excess. Expensive consumer goods were the devices of the wealthy class' flaunt in terms of representation of social distance and social hierarchy, materialism and selfishness. By the way, conspicuous consumption in fashion increased and the rich look became more significant. It should be underlined that, the worldwide popularity of television programs that emphasized the luxurious look of high fashion, such as Dallas and Dynasty, were also effective on extravagant desires.



Figure 51. The luxurious look of high fashion, Dynasty
(<http://www.guardian.co.uk>)

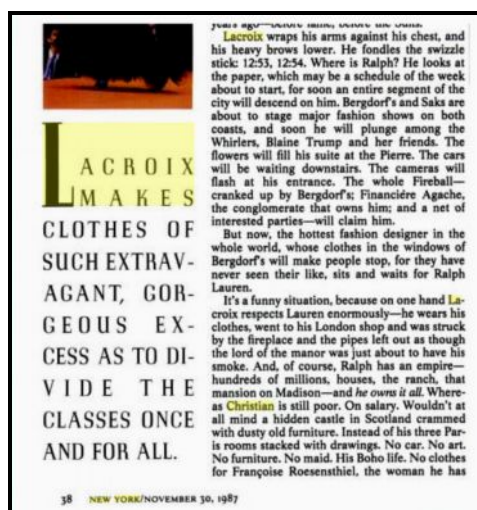


Figure 52. Baumgold's article from The New York Magazine, November 1987

Christian Lacroix designed luxury with startling colors, extraordinary accessories and brilliant details. Even, it is considered that he made clothes of such extravagant, gorgeous excess as to divide the classes once and for all.³⁵ Karl Lagerfeld, started to design for Chanel, after the death of Coco, and created a sharper silhouette with wider shoulders. Also, he exaggerated the classic Chanel accessories by enlarging the size of pearls, making the gold chains heavier. According to him, 'when luxury goods become an institution, then they are boring', in other words, luxury fashion needs continuous reconstruction.³⁶ Thus, luxury should also pursue the movements in fashion to be appreciated. One of these movements in 1980s was body-consciousness. The softer Armani colors - subtle and sophisticated neutrals - and easily draped luxury fabrics, and the Calvin Klein blue jeans line as a second skin fashion served body-consciousness of contemporary fashion. Steele (2000, p.133) mentions that Calvin Klein combined basic shapes like the tank top and the sports jacket, used couture fabrics - like cashmere, cavalry twill, camel hair, crepe gabardine, leather, suede, cotton, linen, silk - in pale neutral colors - like alabaster, bone, ivory, cream, blond, buff, stone, dove, gray, caramel, platinum with olive, navy, black - and created monochromatic minimal look.

'I like clothes that slide when the body moves' Klein said. The effect was 'sexy in a refined way, not trashy' and with the 'quiet look of luxury'. (Steele, 2000, p.133)

³⁵ Baumgold, J., 1987. Dancing on the Lip of the Volcano: Christian Lacroix's Crash Chic. *the New York*, 30 November, pp.36-49

³⁶ Orth, M., 1992. Kaiser Karl: Behind the Mask. *Vanity Fair*, February.

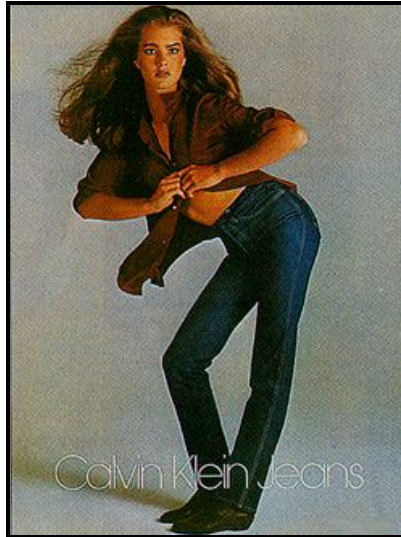


Figure 53. First ad of Calvin Klein Jeans, with Brooke Shields, 1980 - jeans entered into the world of high fashion

Representation of power by masculine appearance through broad shoulders, expensive fabrics in powerful, dominant colors was an other view of eighties that designers emphasized.



Figure 54. 1980s masculine luxury look, Lancetti embellished tuxedo jacket

The sense of humor in fashion design was not only one of the factors that differentiate this decade, but also a different representation of body-consciousness. Jean Paul

Gaultier created his own identity by designing unusual and playful fashion products in high quality. He designed for Madonna's Blond Ambition Tour in 1990, and also epitomized the powerful, and reciprocal, effect of fashion on music industry and music media like MTV. Gaultier perfume, created in 1980s, also reflected his designer identity by its glass torso bottle in a plain tin; and continued to produce exclusive limited editions and variations of the designer package - such as Scent, the redesigned bottle by dressed torso with Madonna's Blond Ambition Tour bustier in 1993.

'Sex sells music and it sells clothes,' observed by American designer Marc Jacobs. People like to 'dress up and look ... like a star'. (Steele, 2000, p.135)



Figure 55. The different representation of body-consciousness, Jean Paul Gaultier designs for Madonna, 1990

1990s represent the variety of styles, patterns and materials. This indefinability can be sampled as cool, exotic, japonisme, fetish, techno, military, pure elegant, conceptual, avant-garde styles; camouflage and animal patterns; new materials such as industrial revolution in fashion - molded plastic, rubber, vinyl and high-tech materials by technological advances.

The fashion industry developed enormously and internationally by the effects of many famous designers from Valentino to Versace, Oscar De la Renta to Alexander McQueen. Many of them assumed the less-is-luxe aesthetic to create a powerfully sophisticated state for luxury fashion. Besides, designer label shoes such as Manolo Blahnik, Hermes Jimmy Choo, Prada or Gucci became a symbol of social status and prestige more than before. Since 1990s, Christian Louboutin's stilettos have been considered as a luxury signature for the women who desire to emphasize their femininity through luxury. Louboutin represents his identity on his designs by the minimum 120mm (4.72 inches) high heels and red soles. According to the consumer surveys of the *Luxury Institute's Annual Luxury Brands Status Index (LBSI)* Louboutin shoes have been declared the Most Prestigious Women's Shoes in 2007, 2008 and 2009.³⁷

On the other hand, this decade was the dominance of brand concentration, financing revisions and mergers. Moët et Chandon and Hennessy - leading producer and manufacturer of Champagne - with Louis Vuitton - luxury fashion house - merged and created the French holding company LVMH in 1987. It has become the world's largest luxury goods conglomerates by merging many luxury brands - from Belvedere Vodka to TAG Heuer watches, from De Beers diamond jewellery to Kenzo perfumes - and many fashion brands - like DKNY, Fendi, Marc Jacobs, Givency, Celine - by 1990s. According to the 2008 Annual Report of LVMH, it operates over 2,300 stores worldwide and aims to tightly control the brands it manages in order to maintain and heighten the perception of luxury relating to their products. Due to this aim, as an example, Louis Vuitton products are sold only through Louis Vuitton boutiques found

³⁷ Reuters, 2009. *Luxury Institute Survey: High Net-Worth Consumers Rank the 'Best of the Best' Men's & Women's Shoes - Luxury Brand Status Index 2007, 2008, 2009: Footwear* [Online] (12 March 2009).

in upmarket locations in wealthy cities or in concessions in other luxury goods shops.³⁸

Creativity and quality are our key values, our priorities ... Our leading brands have strong timeless values, which carry a true message of quality and a real promise of excellence. We will continue to support these brands, so that they can, once again, assert their authenticity through powerful and qualitative innovation as well as creative marketing. (Bernald Arnault, Chairman of the board and CEO, LVMH, Annual Report 2008)

Investing in luxury brands was a key business, especially for fashion industry in 1990s. It was considered as the visible status symbol that asserts wealth and good taste. Even, Danziger (2004, pp.49-50) claims that 'from 1999 to 2000, the leading luxury brands averaged a growth rate reaching 17 percent' through to awaken desire and pleasure, and to be positioned at 'best of the best' by the served products. She also adds that if the brand is selling to emotion, then it's in the business of luxury.

Some luxury fashion brands have a strong heritage that has strengthened by special artisan skills, such as LV, Tiffany & Co, Bulgari, Hermès. Their luxury and prestige products, from luggage to jewellery, can take weeks or months to make. On the other hand, revealing the heritage luxury brand was another crucial issue in the luxury fashion industry at the end of the twentieth century. Most luxury brands spent much money to advertising; average advertising spend was as high as 10 percent of sales. Burberry, a heritage luxury fashion brand with its quality lining fabrics, used the power of advertisement to strengthen its brand name and image; and by the way, started

³⁸ LVMH, 2008. *Annual Report 2008*. [Online].

its successful advertising strategy to re-launch and reposition in 1998. Since, a luxury fashion brand have to conserve its desired quality and heritage whereas sustaining its relevance to daily lives' of consumers. (Jackson & Shaw, 2006, p.80)



Figure 56. Luxury fashion heritage, Burberry
Burberry ads from left to right; 1930 trenchcoat and 2005 trenchcoat
(<http://www.guardian.co.uk>)

Asia became an important region for fashion industry at the end of the twentieth century. Jackson and Shaw (2006, pp.70-71) underlines that not only the mass-market fashion brands, but also the luxury brands have sourced manufacturing production from small and specialist artisan skills of Eastern countries, such as Hong Kong, Singapore, Turkey. On the other hand, this region became a significant consumer market for luxury products – both fashion and industrial. According to *Goldman Sachs* 2004 research, the Japanese and Chinese consumers constitute an important market; the Japanese consumers are accounting for 41 percent, and the Chinese consumers are accounting for 12 percent of global luxury goods' sales in 2004.³⁹

³⁹ The detailed information can be taken from the official website of *The Global Investment Research*.

The International Herald Tribune (IHT) initiated to organize an annual luxury and fashion business conference in 2001. The 6th Annual Luxury Conference of IHT has been organized in Istanbul in 2006, and hosted by Suzy Menkes, the fashion editor of IHT. Some of the invited designers were Rifat Ozbek, Husseyin Chalayan and Nicole Fahri for the debate of luxury fashion and Istanbul.

Istanbul's extraordinary cultural heritage and young population have made it the epicenter of energy in the region. In art and in literature, as well as in its traditional skills in textiles, Turkey is a happening place. Istanbul, with its unique position between Europe and Asia, is fast becoming a modern luxury hub – but with a background understanding of true quality and craftsmanship that goes back four hundred years.⁴⁰

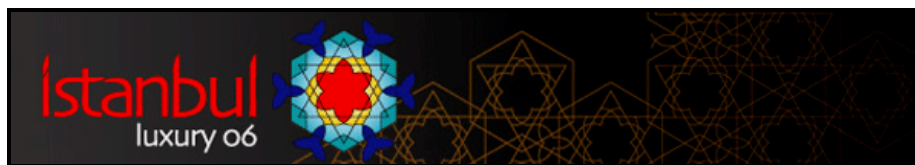


Figure 57. The logo of 'the 6th Annual Luxury Conference of IHT, Istanbul', 2006

Finding pleasure in fashionable possessions can be considered as modern hedonism. Campbell (1995, p.132) claims that luxury goods are encoded not only with status as prestige, but also with 'a potential for dream-like escapism and the definition of individual character'. Fashion plays an essential and critical role in defining a sense of identity, culture, and status as a pivotal part of cultural signification in society. It embodies the luxurious identity whereas the luxurious identity represents quality, exclusivity, self-enhancement and rarity.

⁴⁰ Menkes, S., 2006. Istanbul 2006: the Ritz-Carlton, December 7/8. *The International Herald Tribune* [Internet] May.

2.3. Luxury in Contemporary Culture

Due to innovations in technology, mass production, developed design culture and production techniques in the wide diversity of industrial sectors, both the change of luxury goods in the market and their circulation have gained speed; previous luxury goods became present everyday items as a naturel progress. This process provided to serve luxury items to people; the designers provided a level of modern luxury in new products; and commercials provided higher sales. Consumption took one of the leading roles in this play that not only offered what people needed, but also what they desired. 'Wants' started to be considered as 'needs', and modern design make luxury accessible for large numbers of new consumers.

... the aestheticization of everyday life: the process whereby standarts of 'good style', 'good taste' and 'good design' have come to invade every aspect of our everyday life.
(Miles, 1998, p.24)

Every consumer generation interpret luxury differently from the previous and the next one. This progress is not only through the continuous change of luxury, but also related to the growth in wealth and consumerism that expands the boundaries of luxury and luxury goods as mass-market consumers are able to afford them. In other words, the measures of luxury are renewed in terms of consumption. Many luxury brands target a more extensive consumer base and redefine pure luxury as accessible luxury; this is considered as 'the democratization of luxury'. (Jackson & Shaw, 2006, pp.58-60)

'If you went back to the 1930s, what you would see is that luxury goods would be used by aristocrats. It was very small market ... less than 1 percent of the population' said Michael J. Silverstein, co-author of *Trading Up: Why Consumers Want New Luxury Goods and How Companies Create Them*. 'What you have today is the democratization of luxury. It's about the middle class' he said. Silverstein and co-author Neil Fiske call this the 'new luxury'. New luxury products are perceived as high-quality and stylish, without being prohibitively expensive.⁴¹

The affordable luxury good does not mean to lack of luxury characteristics; it represents the expanding of reachability of a luxury good. The forces behind the democratization of luxury are technological innovations and mass production due to the developed industrial design. They changed the general idea about impossibility of luxury products for middle class. Sparke (2004, p.27) claims that the democratization of taste and luxury brought about by the alliance of design with mass production industry, and also brought into a new sensitivity to stylistic change. Danziger (2004, p.53) gives a current example for the effort of luxury marketers to expand their product lines by offering lower priced products with the brand name that guarantees the luxurious identity; Mercedes-Benz C-Class.

⁴¹ Tanneer, M., 2006. New Luxury Caters to the Middle Class. *CNN International*, [Online] 28 Nov.

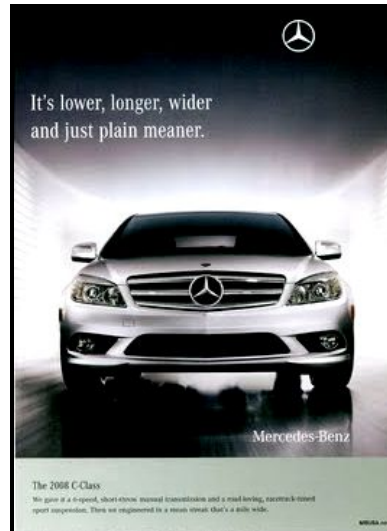


Figure 58. Lower priced products of luxury brands through democratization of luxury, the 2008 ad of Mercedes C-Class

The democratization of luxury is also a strategy of luxury brands to be survived in the luxury market competition that is more violent than other markets. However, it is not a supporter of imitation since fake damages real. A fake product, even a top quality replica, is considered as illegal and causes not only unfair profit, but also disrespect to the 'luxury story' of its real brand.

In addition to higher standards, a luxury product comes with a narrative of exclusivity, according to James Twitchell, author of *Living it Up: America's Love Affair with Luxury*. 'There is no such thing as a luxury good. There is no such thing as a luxury object. It's just an object with a luxury story attached to it' ... 'When consumers buy the luxury good, they are essentially buying the story, which satisfies the emotional need' he said.⁴²

⁴² Tanneer, M., 2006. New Luxury Caters to the Middle Class. *CNN International*, [Online]28 Nov.

On the other hand, not only the fake products damage originals, but also using an original luxury good with less quality, tasteless products decreases its whole value; this seems also a kind of fake.

Luxury has become global through consumerism in the contemporary culture. In the global market, the increase of luxury consumption depends on the demands of middle-class; the presence of luxury brand loyalty depends on high class that is targeted. Luxury brand loyalty of contemporary culture does not reflect an obsession due to repeat purchasing behaviour. Because, the consumer loyalty has become more crucial and critical than the consumer awareness through 'new luxury'. The new luxury of contemporary culture considers the 'experience' as the key figure to be preferred. Thus, luxury brand loyalty refers to be preferred because of high satisfaction through superiorities of product, service and brand. A contemporary luxury brand should be reliable in luxury qualifications and this reliability should be affirmed by customers' experiences, act appropriate to its identity, be respectful to its own heritage, be clever to execute right strategies through 'survival of the fittest' market conditions, and well-represent all these 'add-values' through media in a smart, effective, and pure visual language.



Figure 59. Chanel No5 advertisements (1959, 1970, 1975, 2004)

represent brand strategy that is loyal to its identity

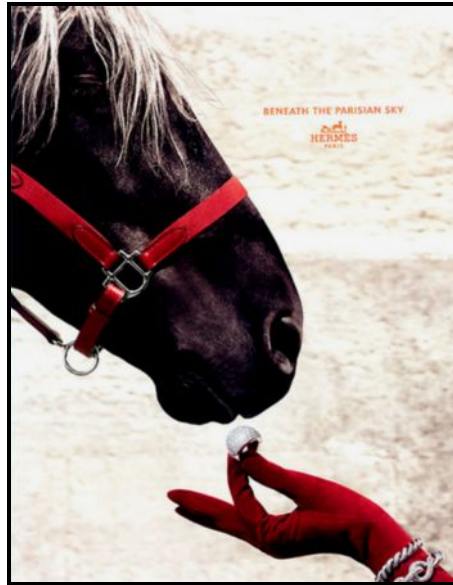


Figure 60. Hermes advertisement, 2006
represents its own heritage (horse saddle production) through luxury language

2.3.1. Consumerism

Consumerism is a concept that has derived from 1944, while the term consumption has derived from the 14th century. It means not only the promotion of consumer's interests, but also the theory of economically desirable consumption of goods that is increasing. Also, it denotes 'the preoccupation with and an inclination toward the buying of consumer goods'.⁴³ Besides, the *Encyclopedia Britannica* defines it shortly as 'consumer advocacy'.⁴⁴

The goods and services that are consumed have an important role in who we are and how we construct our lives, in terms of how we use them and how we relate to other people through them. (Miles, 1998, p.3) It means that consumerism is a sociological

⁴³ The definition of 'consumerism' is acquired from the website of *Merriam-Webster Online Dictionary*.

⁴⁴ The information is acquired from the website of *Encyclopedia Britannica*.

issue. Therefore, it is possible to say that consumerism is the sociological face of consumption; it is connected to the pleasure with consumption. In other words, it consists the protection of consumers' rights – from price to quality - and the consideration of the benefits of consumption to economy.

The term consumerism has been used firstly in 1940s, the years of World War II. Here the crucial concept is *Fordism*. Miles (1998, p.7) states that Fordism, named after Henry Ford who is generally considered as the pioneer of the modern mass-production system, was based on principles of size, uniformity and predictability by keeping the consumer demand at high level. To concern the individual consumer is the issue of Fordism, since it is a socio-economic phenomenon. Foster determines the post-1945 era as the final realization of Fordism on dual foundations of a 'social contract' with organized labor to share the benefits of enhanced productivity; and a system of 'collective consumption' based on the modern 'welfare state'.⁴⁵

An other important concept is *consumer capitalism*. It signifies the condition – not only economic but also cultural – of manipulating the consumer demand through mass marketing techniques in a deliberate and coordinated way on a large scale. Advertising has supported consumer capitalism by its powerful effect on consumption. Edward Bernays, widely eulogized as the 'father of public relations' at the time of his death in 1995, is an icon in consumer capitalism. He played a major role in defining the industry's philosophy and methods.⁴⁶ Bernays believes, like his uncle Sigmund Freud, that people are controlled by their irrational desires and these desires might be

⁴⁵ Foster, Bellamy. 1988. The Fetish of Fordism - Henry Ford's Economic Ideas. *Monthly Review*, March.

⁴⁶ Stauber, John; Rampton, Sheldon. 1999. Book Review of The Father of Spin: Edward L. Bernays & The Birth of PR. *PR Watch*, Vol 6 (2).

controlled and manipulated on a vast scale, for power and profit. In other words, consumerism is a phenomenon that can be deciphering by applying the principles of psychoanalysis. Understanding the implications of the subconscious mind is vital to sell products and ideas. *Equipped with our subconscious wish-lists, we could go shopping for the life we had seen portrayed in the adverts.*⁴⁷

The Century of the Self (BBC Four in 2002) is a British television documentary film by Adam Curtis. It documented how the discoveries of Freud led to the developments of Bernays in PR, and the use of desire over need. It interrogates the self-actualization of desire as a means of achieving economic growth and the political control of population; in other words, the roots and methods of modern consumerism. Curtis mentions this citation in the film: 'People must be trained to desire, to want new things, even before the old have been entirely consumed'.⁴⁸

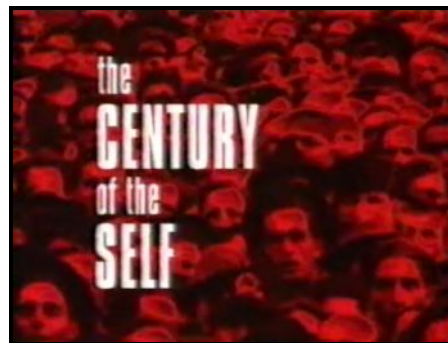


Figure 61. Modern consumerism, 'The Century of the Self', 2002

Consumerism is the concept that make luxury global in the contemporary culture. The previous luxury goods have become the everyday goods by the effects of mass production, wide variety of products, widespread advertisements, and increased consumption. Not only the reason, but also the cause of this situation is offering

⁴⁷ Adams, Tim. 2002. How Freud Got Under Our Skin. *The Observer*, 10 March.

⁴⁸ The information about *The Century of the Self* is acquired from the website of *English Wikipedia*.

people what they desired. Miles (1998, p.7) states that in modern societies, the impact of consumerism amounted to a qualitatively new experience. This statement makes clear the distinction of consumerism between consumption by means of society and culture.

The risen accessibility of products, exactly from the Industrial Revolution, has affected the social classes in terms of social status and consumption. As a concrete example, the production of cars in the USA augmented from 2 million in 1945 to 40 million in 1950, 51 million in 1955, and 62 million in 1960. (Miles, 1998, p.8) Slater (1997, p.10) mentions that consumer culture is about continuous self-creation through the accessibility of things. This is also the reason that the concept *consumer culture* has appeared by defining it in mass production; and in time, strongly affected by shopping centers, malls, commercial advertisements and developed branding.

Consumer culture began with a wide diffusion of consumer goods into the everyday lives through a new sense of taste. It has been dominated by the idea that 'everyday life could and should be modern; consumerism itself is the shining path to modernity'. (Slater, 1997, p.13) The 1950s consumer culture, *Post-Fordist* consumption, can be expressed as more volatile by the diversities in the consumers' interests. Miles (1998, p.9) summarizes this new world as 'consumption no longer appeared to be determined by the producer; on the contrary the producer was increasingly subject to the demands and tastes of the consumer'. Therefore, by personal freedom, economic progress, and political appropriateness, the decade of 1980s made the consumer the hero; the driver of buying power, not just the provider of it.

By 1990s, a larger consumer-oriented middle class developed. Although the gap between the social classes were risen, poverty levels remained high, consumer goods became widespread and demanded more. Stearns (2001, p.129) connects to catch the consumer tastes in the market with the increase in both supply and demand of luxury products. As a result, luxury market has grown impressively and examining the issue of brand prestige has become crucial to be successful in this market.

Consumerism is in reciprocal connection with social change, distinction of social status, economic development, public policy and globalization. It reflects not only the behaviors and attitudes, but also the values which are related to the consumption of material goods.

It should be mentioned the book *The Theory of The Leisure Class* (1899), written by Thorstein Veblen, if the issue consumption is investigated theoretically. Veblen argues that from pre-historic times to today, economic life is driven by social indications rather than utility notions. Related to this, the book consists an important concept that has been also named by Veblen; *conspicuous consumption*. Veblen defines it as the waste of money and resources to demonstrate a higher status than others. The crucial term to describe it briefly is 'pecuniary emulation' in order to gain more status. According to Veblen, the 'gentlemen of leisure' consumes freely and of the best, in food, drink, narcotics, shelter, services, ornaments, apparel, weapons, amusements, amulets, and idols or divinities. These are the excellent goods as the evidence of wealth. So that, the consumption of them is a sign of honor and superiority; the failure in this consumption – in terms of both quantity and quality – is a sign of honorless and inferiority. Veblen states that wealth is what provides the differentiation within the

class; and there is not any difference between the modern businessman who chase the wealth and the barbarian who prowess. (Veblen, 1998, pp.68-102)

Pierre Bourdieu, contemporary theorist of consumption, while emphasizes the hierarchical nature of the status system in modern society like Veblen, in contrary, underlines 'taste' rather 'waste'. (Miller, 1995, p.102) Even he describes taste as 'one of the key signifiers and elements of social identity; one of the primary interactional determinants of class endogamy: within rather than between lifestyles'. (Jenkins, 2002, p.139)

The demand behind consumption may be either functional or nonfunctional. While the functional demands are based on the result of internal effects of consumers, the nonfunctionals are based on the result of external effects of them. In 1950s, the economist Leibenstein identifies three types of external effects; *Bandwagon Effect*, *Snob Effect*, and *Veblen Effect*. An individual's desire for consumption increases by other people's purchases in Bandwagon whereas it decreases by others' purchases in Snob. On the other hand, Veblen effect – the conspicuous consumption - makes commodity seem more desirable because it is more expensive. (Ackerman, et al., 1997, p.180) Also it is possible to connect these effects with the values of luxury brands. As well, Vigneron and Johnson (1999) in *A Review and a Conceptual Framework of Prestige-Seeking Consumer Behavior* summerizes this connection as settling the value 'conspicuous' next to the motivation 'Veblen'; the value 'unique' next to the motivation 'Snob'; and the value 'social' next to the motivation 'Bandwagon'.

The essence of consumerism lies in the feeling that as consumers we are all gaining some semblance of authority over the everyday construction of our lives through consumption. (Miles, 1998, p.25)

Luxury has become a global issue through consumerism. The increase of luxury consumption depends on the demands of middle-class. The accessibility of luxury products' expanding lines through democratization of luxury⁴⁹ enable more people to experiment luxury. On the other hand, luxury products or services in the luxury qualifications - quality, exclusivity, self-enhancement and rarity - differentiate themselves through these qualifications in terms of design. Because luxury is in the product or service itself. So that, qualified luxury consumption can be considered as a sign of superiority.

2.3.2. Branding and Media

The American Marketing Association (AMA) defines 'brand' as 'a name, term, sign, symbol, design or combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those other sellers'.⁵⁰ The concept of branding and the brands are crucial for design market. 'Brand' symbolizes the quality and perceived value, and it is the most important luxury symbol in the society and market.

Luxury market is distinguished from other markets in terms of the superiority of product, pricing, promotion, distribution, decision making, brand drivers, and so on.

⁴⁹ as it is mentioned in Chapter 2.3

⁵⁰ Lake, L., 2008. What is Branding and How Important is it to your Marketing Strategy? *About.com: Marketing* [Online].

Maintaining or changing the luxury status of a brand depends on these elements' continuous superiority. Providing this maintenance is difficult to achieve by two sides. First, from the side of brand's own position, to provide a steady position in the market rivalry is a difficult, risky issue; because the rivalry in luxury market is more merciless than the other markets. The aim is protecting the idea; 'this brand deserves to be chosen because it exactly offers luxury'. Second, from the side of brand's message, to choose the correct message is difficult; because it is required a faultless analysis of target customers' prior reason to choose this brand's luxury products. Through the different view points to luxury, people have different prior reasons – within the characteristics of luxury goods – to consume luxury goods. The aims are deciphering the correct messages for products or services of the brand due to its identity, and protecting the idea; 'this brand deserves to be chosen because it addresses my luxury understanding'. Some consumers see luxury as a functional part of life and prefer a message that highlights product quality; some of them see it as a status symbol and prefer a message that underlines the exclusivity; and the others see it as an indulgence call for an emotional approach and prefer a message that emphasizes the uniqueness.⁵¹

It can be said that the luxury car brands are very successful to create slogans that touch the customers; like 'Born to Perform' or 'Unleash a Jaguar' (Jaguar), 'There is no substitute' (Porsche), or 'The Ultimate Driving Experience' (BMW). Jan-Christiaan Koenders, the Vice President Brand Steering of BMW, states that besides their products, the brand is the second strongest pillar for their success; it delivers the emotional added value that is very important for the BMW customers.⁵²

⁵¹ Khanna, S. & Mansharamani, A., 2008. *Marketing of Luxury Brands*. India: FMS Delhi, p.4

⁵² The information is acquired from the interview with Jan-Christiaan Koenders from *Interviews with Global Brand Leaders, Interbrand*.

Luxury brands make luxury concrete. They are settled in the centre of commercial markets by representing either free choice and violent rivalry in the markets. Behind every brand, there is a great idea as design. So, it can be said that a design brand contains double designing: the creation of design product and the creation of its brand.

Branding strategy provides to maximize profits and increase shareholder returns. In this strategy, the consumer loyalty is more crucial and critical than the consumer awareness. Khanna and Mansharamani (2008, p.1) state that the target customers of luxury sector choose to spend their time and money on objects that are plainly opulence rather than necessities. For these reasons, luxury brands commands an unwavering and often illogical customer loyalty.

The attributes of the luxury brand's products or services have to provide the customer satisfaction of not only owning expensive items but also the extra-added psychological benefits like esteem, prestige, a sense of a high status, being previligied, and so on. Because a luxury brand have to accomplish to settle within the hearts and minds of customers. This situation is the requirement of the change in luxury meaning. Luxury has moved from its 'old' meaning of ownership of objects that was directly related to conspicuous consumption to the 'new' meaning of the experience and fulfilment derived from possessing a certain object. The experience is the key figure; what the consumers feel when having and using the luxury product and how this luxury product differentiates them from everyone else are the main issues.

Shopping and buying are different concepts; luxury market is the unique proof of it. On the other hand, brands sometimes become addiction for unconscious customers and this condition creates amnesia in consumption.

'Luxury brands category' has a deep explanation according to Veblen, father of the term conspicuous consumption. Bagwell and Bernheim (1996, p.350) state that Veblen distinguished between two notions for consuming conspicuous goods; *invidious comparison* and *pecuniary emulation*.

Invidious comparison refers to situations in which a member of a higher class consumes conspicuously to distinguish himself from members of a lower class. Pecuniary emulation occurs when a member of a lower class consumes conspicuously so that he will be thought of as a member of a higher class. In modern terms, these motives are the essence of the incentive compatibility conditions that form the basis for signaling. Members of higher classes voluntarily incur costs to differentiate themselves from members of lower classes (invidious comparison), knowing that these costs must be large enough to discourage imitation (pecuniary emulation). ... In particular, the resulting equilibria are characterized by the existence of 'budget brands' (sold at a price equal to marginal cost), as well as 'luxury brands' (sold at a price above marginal cost). Luxury brands are purchased by consumers who seek to signal high levels of wealth. (Bagwell and Bernheim, 1996, pp.350-351)

The luxury brands are the identical quality goods at higher price. The understanding of customers from 'quality identity' changes and matures in the progress. Patrizio di Marco, the President and Chief Executive Officer of Gucci, anticipates that the consumers will be more prudent and more pragmatic; they will be seeking a real

narrative, real exclusivity, real craftsmanship, and real quality when buying luxury products. Those values that used to define absolute luxury. At the same time, they will be much more concerned the proactive approach towards corporate responsibility and environmentalism that is demonstrated by the brand.⁵³

Interbrand is a global branding consultancy agency that has created and managed brand value as valuable business assets for 35 years, and by the way, has changed the world's view of both branding and brand management. Jez Frampton, the Group Chief Executive of Interbrand, utters that 'Until recently it seemed that luxury brands remained stable through economic downturns. However, it is clear today, as we plunge forward into the challenges of global recession that no industry will remain insulated', and he adds that 'Luxury's success at expanding its markets during the recent times of prosperity have left the sector more vulnerable today. And yet, there remains a tier of pure luxury brands that minimize risk and generate long-term value'. Jean-Baptiste Danet, the European CEO of Interbrand and a recognized leader in luxury branding, supports him by saying 'As the excesses of earlier days disappear, constant determination, conviction and creativity will be a must'.⁵⁴

The market investigators of Interbrand make researches and determine the list of Best Global Brands of that year. Also, they announce a special list for Leading Luxury Brands at the end of the year. In this list, it has been examined how brands in the complex luxury sector are building brand value. The most important criterion is whether the brand meets the definition of a luxury brand. According to this provision, it has to sit within a tier of a consumer-facing category that seemingly demonstrates

⁵³ The information is acquired from the interview with Patrizio di Marco from *Interviews with Global Brand Leaders, Interbrand*.

⁵⁴ Interbrand, 2008. *Interbrand Launches Premiere Leading Luxury Brands Study* [Online].

price insensitivity, show that being expensive is of neutral or even positive impact to their image, and demonstrate that perceived price has a low role among drivers of purchase. The other criterion is whether the brand has the core characteristics to be a leading luxury brand. These characteristics are 'authenticity and conviction' – the qualities such as excellence, precision, craftsmanship, taste, and innovation, 'iconic status' – being desired and providing satisfaction, and 'global' – being considerable in the global market.

Best Global Luxury Brands, 2009

BusinessWeek / Interbrand's Annual Ranking of the Best Global Brands For 2009	Best global brand rank 2009	Best Global luxury brand rank 2009	Best Global luxury brand rank 2008	Country in origin
Louis Vuitton	16	1	1	France
Gucci	41	2	2	Italy
Chanel	59	3	3	France
Rolex	68	4	4	Switzerland
Hermes	70	5	5	France
Tiffany & Co	76	6	7	US
Cartier	77	7	6	France
Prada	87	8	8	Italy
Giorgio Armani	89	9	9	Italy
Burberry	98	10	11	UK

Table 7. Best Global Luxury Brands, 2009 ranking by Interbrand
(http://www.interbrand.com/best_global_brands.aspx)

The use of media is a strategical part of brand management. The relation between media, brand and consumer looks like a shape of three circles that are interconnected. Both print and electronic media, advertising is the crucial issue for branding. The decision process that a consumer typically goes through when buying a product contains three steps: think, feel, and do. (Katz, 2007, p.14) Advertising has an

effective role on this process when contains the main elements of media objectives. In other words, the success of advertising requires to well-define target audience, to set broad communication objectives, and to consider creative requirements.

The effects of media – whether positive or negative – are highly influential from being aware of the product or service to the end of its decisionmaking process to experience it. The aim is not only to introduce the product or service, but also to persuade targeted consumer to experiment it by using visual power through luxury language. The 2007 Advertisement Campaign of Louis Vuitton concretizes how luxury concept can be effectively reflected and described in media.

2.3.2.1. Luxury Brand Advertising:

Case Study on 2007 Ad Campaign of LV

The 2007 Advertisement Campaign of LV luggages is an extraordinary work of the photographer Annie Leibovitz besides the advertisements of other luxury companies or the old ones of LV. It is constructed by three adverts that have different backgrounds, different people as celebrities and different details. Their unique common property is 'not to use the words related to luxury within them', and 'not to emphasize the LV products and the celebrities on the ads'. The chosen images give away the fact that luxury is a constructed concept by revealing the 'constructedness' and the 'everydayness' of what they represent. In other words, this campaign creates the 'constructed familiarity through representation'.

There are many targets behind this strategy as reaching the new markets like Russia and China; leaving the strategy of ads that use top models holding bright-colored LV handbags with wearing furs or other items from the fashion line; and showing the brand's less-flashy heritage as a maker of trunks, suitcases and other travel-related items. Pietro Beccari, marketing director of Louis Vuitton, supports this situation by saying 'We have established a certain credibility on the fashion side and it was time to rebalance, a little bit, the positioning of Louis Vuitton, showing another side of the brand that is important to us'.⁵⁵

The three scenes of this advertisement campaign can be described as Mikhail Gorbachev in a limousine next to Berlin Wall, Catherine Deneuve, in front of a steam locomotive at the Gare d'Austerlitz in Paris, and the couple Andre Agassi and Steffi Graf in a hotel room in New York. All of them are prepared to connect with customers on a more human level. There is a new approach that integrates the products into more lifelike scenes. Daniel Sicouri, one of the chief executives of the agency of this campaign, mentions that the product is just a part of the story, a companion on the journey, not the hero. And also this approach is not based on the fame of the person in the ad – none of the celebrities looks directly at the camera.⁵⁶ Thus, the way of emphasizing the concept of luxury becomes different.

This case study is a deconstruction work on the LV campaign. It is structured by the terms 'constructedness' of luxury concept that is represented as not constructed and not emphasized in the ads, and 'familiarity' of luxury concept that is reflected cleverly to

⁵⁵ Pfanner, E., 2007. On Advertising: Luxury gets less flashy. *International Herald Tribune Business*, [Internet] New York, July 29.

⁵⁶ Pfanner, E., 2007. On Advertising: Luxury gets less flashy. *International Herald Tribune Business*, [Internet] New York, 29 July.

make this capitalist concept more humanist. The strategy is representing the constructed familiarity through pretending.

The campaign that is structured by three adverts by four different celebrities from the areas of politics, cinema and sports, both construct luxury, advertise Louis Vuitton's travel products, and address to a selective group of society by the way of 'constructed familiarity by pretending through representation'.



Figure 62. 2007 Ad Campaign of LV – with Michail Gorbachev

The image with Mikhail Gorbachev has been the most publicized ad of this advertisement campaign. It is represented in this picture that Gorbachev in a pinstriped suit and a heavy overcoat with a LV duffel bag placed casually on the back seat of a Soviet model limousine next to the Berlin Wall. He is looking out of window at the Wall disturbedly. This representation does not seem product-oriented whereas it is a product ad. The concept of luxury is given by the representation of political icon Gorbachev. In this representation, there are hidden codes that can only read by the

high-cultured level of society. Thus, it is expressed that the considered target customers' profile is the people who have intellectual background about politics, culture, history, ... , world.

McCauley (1997, pp.94-95) mentions Gorbachev as 'if Lenin was the father of the Soviet Union, Gorbachev was its grave digger'. Gorbachev's attempts at reform contributed to the end of the Cold War, and also ended the political supremacy of the Communist Party of the Soviet Union and led to the dissolution of the Soviet Union. Mikhail Gorbachev, the last leader of the USSR made the Russian words '*glasnost* – policy of maximal publicity, openness and transparency in the governmental activities' and '*perestroika* – restructuring of the Soviet economy' commonplace in the West.⁵⁷ He was awarded the Nobel Peace Prize in 1990. If so, there is a profound appreciation for historical irony in this ad; Michael Gorbachev is a part of promoting a luxury brand LV, one of the most well known symbols of Capitalism. Also, there is a link between Gorbachev and the Berlin Wall. For more than forty years following the end of World War II, the Soviet Union viewed the division of Germany as the key to peace and stability in Europe and supported the Wall. (Shumaker, 1995, p.1)

⁵⁷ Brandrepublic, 2007. *Michail Gorbachev features in Louis Vuitton ad push*, 26 July.



Figure 63. Details of LV Ad with Michael Gorbachev

Another detail is the Russian publication on the LV bag. It is represented that the publication with the headline, 'The Murder of Litvinenko: They Wanted to Give Up the Suspect for \$7,000' is poking out of bag. The reference is to Alexander Litvinenko, the former KGB spy who died November 2006 after being poisoned with a radioactive isotope, polonium 210. On his deathbed, Litvinenko had accused President Vladimir Putin of orchestrating his murder. Is there a message or is the price of this LV \$7,000? The New York Times journalist notes that Gorbachev appears the least comfortable celebrity in the images of this campaign; he is holding on the door handle, as if the bag contained polonium 210. The agency of campaign, Ogilvy & Mather, and the marketing director of Louis Vuitton, Pietro Beccari, answer the political based questions about this representation as 'Our company has absolutely no intention to pass any other messages than the one on *personal journeys*'. All of these connections are very well structured strategy for advertising luxury without mentioning luxury. The LV bag or the logo of LV is not emphasized but the publication on the bag make the eyes focus on the bag. In other words, the goal of the campaign 'constructedness by pretending' is successfully achieved. The luxury brand attracts the attention by an extraordinary way. Robert Passikoff, the founder and the president of Brand Keys Inc.,

claims that 'given that Louis Vuitton and Ogilvy are receiving precisely the kind of attention and buzz that is regarded as being the measure of success these days, it counteracts those effects if they admit to doing it' and he adds 'once you declare it was an overt and planned act, it has no meaning'.⁵⁸



Figure 64. 2007 Ad Campaign of LV – with Catherine Deneuve

The image with Catherine Deneuve is represented as she is resting on a Louis Vuitton trunk in front of a steam locomotive at the Gare d'Austerlitz in Paris. This representation gives the sense of a movie set. Deneuve is a French film actress; she is an icon especially for Paris. She mentions that 'I love to travel but, I also love returning to Paris' in the video 'Paris by Catherine Deneuve – Trailer'.⁵⁹ Her new film (2009) is announced as *La Fille du PER – The Girl on the Train*.⁶⁰ All of these are clues to express the reasons why Deneuve is represented at the Gare d'Austerlitz in Paris in the sense of a movie set.

⁵⁸ Levin, D., 2007. LV Ad Shows Gorbachev and Subversive Text. *International Herald Tribune*, [Internet] New York, 5 November.

⁵⁹ The related video can be acquired from the website of *Dailymotion*.

⁶⁰ The information is acquired from the website of *Screendaily*.

Deneuve is both a film and a style icon. The Greek word 'icon' signifies an image or a reflection, an object or a person that leaves a powerful impression. The icons has acquired added value through the commercial heightening of meaning. As Sternberg states that the driving force in contemporary economy is not information but image; the decisive material is meaning. The production occurs through the insertion of commodities into stories, the efficiency consists in the timely conveyance of meaning, the celebrity underlies wealth, and the economic influence emanates from the controllers of content. So that, the making or using icons has to be understood in itself as a kind of production, one that fulfills consumer longings. This is more than marketing. It is an iconographic art that creates fields of meaning, and inserts commodities in them, thereby thematizing the commodities for the market. (Sternberg, 1999, p.16)

Deneuve is resting on the LV trunks, also she is holding the classical LV women bag. These trunks are the oldest traditional model of LV – have been produced since 1854; they reflect the core value of the brand.⁶¹ In this representation, Deneuve looks comfortable as if nobody knows or sees her. She is like at home. The constructed familiarity is created by her comfortable and natural presence. Also, there is not any stress on the logo LV.

All the codes hidden in this representation can be read by the targeted customer profile of LV; the intellectual, educated elite class that is interested in art and cultural events, and consumes luxury goods through brand loyalty.

⁶¹ Detailed information can be acquired from the official website of *Luxury Education Foundation*.



Figure 65. 2007 Ad Campaign of LV – with Andre Agassi & Steffi Graf

The couple - the famous tennis players that have many degrees in the US Open Championships - is represented as they are lying and cuddling in a hotel room in New York, their bags are not yet packed or unpacked. The LV bags are the Sirius mid-sized overnighter on the chair, the classic speedy and the classic women wallet on the table. The products are not emphasized; only the followers and target customers of LV are able say their brand and models.

The underlined concept is love; it is represented the emotional journey. The underlined sense is serenity and confidence of a couple, not of Agassi and Graf. Even their faces are photographed from profile; they are represented as not a famous couple. It is required sports culture – especially tennis – to meet them. It pretends to seem that this image is from ordinary life by constructed familiarity; thus, this advertisement also serves the same goal in luxury representation; showing the constructed familiarity by pretending.

The campaign images are represented as they do not dwell upon the luxury concept while they do it; as they do not emphasize the LV products while they do it too; and also as they do not underline the celebrities while they do it. This strategy is 'to pretend'; showing a constructed concept – luxury – as it is not constructed. If so, it is possible to say that 'pretending to not to construct a concept' is a way of constructedness. Understanding this constructedness of luxury and deciphering the connections between spaces, celebrities, unwritten stories or messages are conceivable only by reading these images that are directly addressed to the target customers of the brand. Thus, it is obvious that the target customer profile that is addressed is also constructed while it is pretended to not to construct.

The luxury object has the property of being far away from ordinariness. But, the campaign reflects familiarity as an adding value of the brand LV. The images represent the naturality of daily life by using the LV products as ordinary travel products; by showing the celebrities as normal people from public not the icons. There is a 'daily usage' relation between these celebrities and these LVs. This relation reflects the LV products as everyday products; a part of daily normal life. This situation pretends to give the value of naturality that consists the idea 'LV does not belong to any special class in society' while addresses to special class.

The constructed familiarity through representation in the images of this LV campaign reflects the luxury life as usual. In this respect, there are not top models in imposing costumes or high-flashy auras of studios in the images. In other words, there is not showing off by neither LV logo, LV products, celebrities, nor chosen spaces. Representing 'luxury life as usual' is again a kind of pretending.

Consequently, the 2007 Advertisement Campaign of LV advertises luxury by 'representing constructed familiarity'. The success of the campaign shows the power of created images in the representation of Louis Vuitton's new strategy.

CHAPTER 3

LUXURY ANALYSIS THROUGH PRODUCT & SERVICE DESIGN

Luxury is a relative phenomenon, since it is often made some categorical distinctions between need and luxury. Actually, these distinctions constitute a unity, rather than an opposition.

The basic needs of people have been described - in order to Maslow's view - at the bottom level of *Maslow's Hierarchy of Needs*. The fulfilment of this bottom level is the inevitable condition to satisfy the sequential upper levels, as circles of a chain, and to reach the top level of satisfaction. In other words, Maslow's Pyramid expresses a vertical process that starts at 'physiological' level and finishes at 'self-actualization' level. If the concept of luxury is taken up by this verticality, it can be thought to settle it at the top of the pyramid because of the satisfaction degree of 'self-actualization'. But it is questionable, since the concept of luxury cannot be taken up in a vertical categorization doubtlessly. Every level - of needs, classes, product categories, services, or designs - has its own top point in its own level through a horizontal progress. By the way, adapting 'luxury' in the logic of levels which develops vertically cause a misinterpretation of luxurious qualifications.

According to Maslow, the physiological level that connotes the basic needs includes breathing, food and drink, water, shelter, sex, sleep, rest, warmth, health, activity and exercise. (Kowalski & Rosdahl, 2007, pp.45-46) On the other hand, Berry (1994, p.5), the writer of *the Idea of Luxury*, states the four categories of luxury as sustenance, shelter, clothing, and leisure. If the concept of leisure is separated, it is possible to say that these two men mention the same concepts under different titles. This common point confirms the idea of luxury's horizontal progress. As it is seen, the basic needs also denote the luxury categories; they can reach the luxurious status within their own level.

According to Veblen, the crucial point - in luxury demand - is the concept of leisure. *The Theory of Leisure Class*, defines leisure as non-productive consumption of time, and the form of immaterial goods like the personal activities from science to art, literature to design. Veblen says that 'in itself and in its consequences the life of leisure is beautiful and ennobling in all civilised men's eyes'. Thus, leisure is the time and possibility to listen the personal demands to request luxury. (Veblen, 1998, p.38-45)

Leisure activities are not, I am claiming, to be understood as residual but as activities that are rooted in the universal requirements of human life - just as eating, being clothed and sheltered...

Accordingly, just as humans have always had to eat, be clothed in some measure and be sheltered so too have they always given expression to 'leisure'. (Berry, 1994, p.7)

When Maslow's Hierarchy of Needs, Berry's luxury categorization, and the definitions of leisure are analyzed together, it is seen that the basic needs can reach the luxurious status - in terms of product or service - by appreciated leisure while still they are in the

basic needs category. The main characteristics of a luxury good that provide to reach the luxurious status are quality, exclusivity, self-enhancement and rarity. These characteristics are provided by the contribution of design.

On the other hand, there is an other confused concept in this analysis; health. Health is one of the basic needs of Maslow, and doubtlessly one of the absolute rights - moral and legal. As Berry (1994, pp.21-22) claims '... any society in which access to healthcare is a luxury is to be indicted'. But, the risen standards through quality, exclusivity, self-enhancement and rarity make healthcare luxury.

Design value contributes luxury as a class phenomenon both in product and service design. The following case studies are written to concretize all these opinions. The yacht industry has been chosen for the product design case study; and, the healthcare industry has been chosen for the service design case study.

<p>Yacht (Design)</p> <p>Peri Yachts</p>	<p>Product Design</p>	<p>Personal</p>	<p>The customer profile is determined</p>	<p>Irony:</p> <p>Totally a luxury product, but the design priorities are constructed firstly through satisfying basic needs through creating living place</p>
<p>Healthcare (Design)</p> <p>Acibadem Maslak Oncology Service</p>	<p>Service Design</p>	<p>Public</p>	<p>The customer profile cannot be determined; The served people cannot be seen as customers</p>	<p>Irony:</p> <p>Totally a basic need, but it is considered as luxury because of high standards and socioeconomical gaps</p>

Table 8. Comparison of case studies

3.1. Luxury Analysis in Product Design:

Case Study on Yacht Design in Turkey

Although coming from a palace culture and having a luxurious history, or the excess supply, demand and over-consumption of luxury goods in Turkey, there are a few Turkish luxury design industries. Turkish yacht industry is differentiated with luxurious qualifications. A well-designed luxury yacht consists of the common titles of Maslow and Berry; sustenance and shelter, and the key title for luxury; leisure. Investigation of yacht design in Turkey is chosen as a case study because of both being a reflection of Turkish design success and an explanation of what luxury is through products.

Yacht denotes a high end pleasure vessel, a recreational watercraft; and the leisure purpose is what makes a yacht technically different from standard vessels or ships. It has been derived from the Dutch term *jagen* that means chase and hunt, and originally defined as a light and fast sailing vessel used by Dutch navy to pursue pirates and transgressors in seventeenth century. (Partridge, 1983)The early yachts had crucial roles in battles; and the experienced and analyzed features after wars contributed to design developments on them. By the late-seventeenth century, the wealthy individuals started to make build private yachts and use them for pleasure. In other words, the pleasure of water recreation became attainable for personal everyday life. By the way, yachting invaded Europe not only as military or commercial vessel, but also as an attractive fashion trend; such as the English aristocracy started to organize yacht races, and the sports value reached besides the material prestige of yachts. (Gardiner & Lavery, 2004, pp.68-70)

On the other hand, the term luxury yacht appeared at the beginning of twentieth century by the rise of architectural, engineering and design knowledge. There is not a standard definition based on sizes or measurements for luxury yacht because of being a custom-made product. It is a haute-couture industrial design product that is constituted by high naval architecture and marine engineering and structured by the luxury qualifications quality, exclusivity, self-enhancement and rarity to serve the basic needs sustenance and shelter in leisure purpose.

The rising demand for luxury yachts increases the need for the custom boat building companies, the charter brokers, experienced staff and educated designers. In other words; the need for luxury is time, space and human-power in yacht industry.

Yachting came up on the agenda of Turkish industrialists in the last few years. Rational investments made in a short time fruited. Today, we can talk about a pretentious Turkish yachting sector in the world. The sector has two significant bases. First are marinas... Another important base is yacht manufacturing... Turkey ranks fifth in yacht production on order.⁶²

The first investments for the yacht sector in Turkey began in 1980s; and the yacht industry started to develop. More than a decade, only the yacht designs of foreign yacht companies - such as Italian *Perini*, German *Farmont* or English *Oyster* - have been constructed in Turkish shipyards. The reasons behind the success of Turkey in this production were the cheap(er) labor, the geographical location and the manufacturing quality. The yacht production is required hard work, and considered as a heavy industry. Nearly 60 percent of production is based on human-power. The

⁶² Çelik, T., 2008. We Challenge the World in Yachting. *Platin Magazine*, March.

cheaper labor - from Europe - have increased the chance to compete of Turkey in world market. On the other hand, China is a powerful rival if the issue is cheap labor. But the geographical advantage of Turkey - in means of both being a peninsula rounded by four seas that allow the construction of marinas and shipyards, and the location close to Europe and the Middle East countries that provides strong relations - contributes to differentiate Turkish yacht industry. Yacht designer Selçuk Koçak states that the customers see their yachts as their own toys, and they want to follow and testify their production processes. According to this opinion and the geographical location of Turkey, it is not surprising that the 70 percent of customers – of the yachts produced in Turkey – is from Europe.⁶³ In addition to being an industrial sector, yacht production contains craft qualifications and requires hand-made manufacturing. As Levent Yılbar, the founder of *Navalis Yachting*, claims that the sector came into prominence with its workmanship quality in the last twenty years.⁶⁴ The most famous example is *Maltese Falcon (Malta Şahini)*, the biggest sailing luxury yacht of the world, that was built by Turkish *Yıldız Gemi* for the Italian *Perini Navi Yachts* and completed in 2006. It is considered as a masterpiece of technology and design without equal in the world.⁶⁵

The success of Turkish production is a result of the process started in 1980s. The high production that began by engineering and craft skills on foreign designs of European countries, learning a mastery by experiences that gained in shipyards, reaching a profession knowledge by the improved design education and designer culture in the country, and both local and foreign high investments that allow to use high quality

⁶³ Gateway, 2009. Lüks tekne tasarımlarıyla hayallerinin izini süren bir isim: Selçuk Koçak. *Häfele Gateway*. [Internet] 27 Nov.

⁶⁴ Çelik, T., 2008. We Challenge the World in Yachting. *Platin Magazine*, March.

⁶⁵ The information is acquired from the official website of *International Luxury Yacht Charter*.

materials and to adapt luxurious qualifications have provided to develop Turkish yacht 'design' industry. By the twenty-first century, the original Turkish luxury yacht designs have been started to produce besides the foreign designs.

The aim of designing a luxury yacht can be expressed as to catch the unique combination of performance, space and luxury. Can Yalman, industrial designer also works in the design team of *Numarine Yachts*, claims that luxury is a relative concept that every person defines it differently. He states that 'a designer does not design a product to make it luxury'; the features loaded to product - according to the utilization of materials and technologies, and the limits or freedom of demanded creativity related to the company's or customer's budget - reveal it to luxury status.⁶⁶

The Peri Yachts, awarded yachts of Turkish design team Scaro Design, are the most concrete examples to show the design touch that contributes luxury. Also, they are appropriate to examine according to the combination of the luxury product qualifications – quality, exclusivity, self-enhancement and rarity – and the mentioned categories – sustenance, shelter and leisure.

3.1.1. Peri Yachts

Peri's business philosophy is to manufacture composite yachts under the right conditions and to the highest standards. Peri yachts are not mass-production creations. They are detail conscious, beautifully built boats for the enthusiast and connoisseur.⁶⁷

⁶⁶ Yalman, C., 2009. *Luxury in Yacht Design*. [Phone Call Conversation] (Personal communication, 2 December 2009).

⁶⁷ The information is acquired from the website of *Cannes International Boat and Yacht Show' 09*.

Peri yachts, a boutique shipyard that specializes in yacht ranging from 29m to 41m, based in Antalya.⁶⁸ The chosen products to examine from the Peri Yachts are *Peri 29* that has been awarded as 'the best interior over 24 meters' in *World Yacht Trophies* (organized in annual Cannes International Boat & Yacht Shows) 2008, *Peri 37* that has been awarded as 'the best design over 24 meters' in *World Yacht Trophies* 2009, and *Peri 41* that has been still constructing to launch in 2010 like a continuity of awarded yacht generation of Peri.⁶⁹

Luxury Qualifications	Key Concepts for Peri 29, 37 & 41
Quality	Comfort, Safety, RINA/MCA compliant, Technical qualifications, Design
Exclusivity	Prestige goods Peri 29: 'the best interior + 24m' in <i>World Yacht Trophies 2008</i> Peri 37: 'best design + 24m' in <i>World Yacht Trophies 2009</i>
Self-enhancement	Personalization through sense of privilege
Rarity	Peri 29: <i>Bibich</i> and <i>Quantum</i> Peri 37: <i>Ludy</i> Peri 41: will be launched in 2010 Total: 3

Table 9. Luxury analysis of Peri Yachts

⁶⁸ The information is acquired from the website of *Synfo: the Superyachts News & Information Source*.

⁶⁹ Detailed information can be acquired from the official website of *Peri Yachts*.

Quality: The characteristics of quality surrounds a luxury product from aesthetic value to durability and performance. Chance (1971, p.477) defines yacht design as the *state of the art*. The term 'state-of-the-art' means 'the level of development (as of a device, procedure, process, technique, or science) reached at any particular time usually as a result of modern methods'.⁷⁰ The expected quality from a luxury yacht is the well utilization of state-of-art instruments in terms of design. Besides, Skene (2002, p.8) states, in *the Elements of Yacht Design*, 'there are four general characteristics sought after in yacht design: seaworthiness, large cabin accommodations, beauty and high speed' to express what the quality is in yacht design, and 'the best the designer can expect to do is to embody in his design the qualities especially desired, treating the other features in such a manner as to render their deficiencies as inconspicuous as possible' to underline the value of design in problem-solving to rise quality. On the other hand, there is not a certain standard model – based on measurements or appearances of interiors, exteriors or details – since yacht design is a custom-made design that formed according to the budget and expectations of customer, the purpose of use, and the view of designer. But, it is certain that yacht is not just a boat, it is a living place. So that, the targeted quality should be thought as the quality of living.

Quality of Peri Yachts consists of revealed comfort and safety, maximized technical properties and engine capacities, and both interior and exterior design differentiation. Speed is not considered as one of the Peri's luxury superiorities; since considering speed factor affects to structure the design and creation of voluminous space in order to measurements of Peris.

⁷⁰ Definition of 'state-of-the-art' is acquired from of the website of *Merriam-Webster Online Dictionary*.

First of all, it should be considered that yachts are moving products, not produced for a stable purpose. Thus, design has to serve to this purpose to provide utility and harmony. The Peri Yachts have been designed and produced by considering this situation, especially in the interiors. According to provide the safe comfort; all materials are stainless and waterproof, all objects - from galley to captain's cabin – are designed ergonomically, the edges of objects are not cornered or sharp, the surfaces are not slippery, the transitions – corridors, walls of stairs and narrow fields – are covered by soft and flexible materials, and the objects that have to be used stable – like beds, cabinets, wardrobes – are fixed and immobilized. The galley and bathrooms are designed safe and functional; the long-lasting equipments are adapted by considering to not to limit the utilization of areas. The light colors are chosen for shadowy places. The crucial point is presenting all these acts in a harmony by considering to make the limited area bigger, functional and smart living place.

Since this is a yacht for the modern hedonist, the galley was of great importance. It is functional and user-friendly, with large, cold-storage area in top-of-the-line stainless steel. The material was chosen, not just for its high-tech good looks, but to ensure impeccable hygiene.⁷¹



Figure 66. Galley - Peri 29 Yacht

⁷¹ Peri Yachts, 2009. *Commercial Brochure of Peri 37* [Online].

The technical features like manoeuvre capability, noise prediction, nature-friendly technologies, less fuel consumption, the high tank capacities of fuel (orderly; 9000L, 35000L, 45000L), fresh water (2500L, 5000L, 5000L) and waste water (1600L, 4000L, 4000L), generators, engines and performance are vital for high quality. The Peri Yachts are custom-built high-tech yachts. They are all composite motoryachts in V planing type and glass reinforced epoxy sandwich construction.⁷² This construction requires highly expensive materials and techniques. Although these properties, Peris are less expensive than similar category European yachts. - This percentage is % 30 for the price of Peri 29.⁷³

Scaro Design team, the creators of Peri yachts, introduces 29 as 'space is the greatest luxury of all', 37 as 'power and seduction' and 41 as 'master of all you survey'. The numbers that differentiate the names symbolize the overall length - in meters - of yachts. In order to their sizes, the fuel tank capacities, the fresh-water capacities and the waste-water capacities are improved. They have also wastewater treatment system that allows to reuse the waste-water after treatment rather than overboard discharging. Both of them have double engines and three generators in high safe twin control stations. Since each extra meter decreases the speed, the fastest Peri is 29 by 28 knots (approximately 52 km/h - The knot is a unit of speed equal to one nautical mile per hour, which is equal to 1.852 km/h) maximum speed.⁷⁴ On the other hand, Peri Yachts are produced according to get the MCA, UK based yacht rating certificate that covers

⁷² Detailed information can be acquired from the official website of *Peri Yachts*.

⁷³ Varlı, M., 2008. Lüks Yat Oh Ne Rahat!. *Radikal* [Internet], 2 July.

⁷⁴ Detailed information can be acquired from the official website of *Peri Yachts*

both navigational and engineering watches, safety and operational rules⁷⁵, and RINA charter class classification, undergoing continuous changes in support of yachting.⁷⁶



Figure 67. Twin control stations - Peri 37 Yacht

Where the quality is not a luxury... Twin control stations, fitted out with the advanced navigation and communication instruments usually reserved for much larger yachts. Engines, thrusters and capstans and all major functions may be controlled from both stations.⁷⁷

Yacht design includes both hull design, exterior styling and interior design. The calculations and analysis - in terms of naval architecture and marine engineering – for well balance, movement and speed on water determine both the limits and freedom of design. In other words, they guide to the design decisions; such as if the speed is important, the forms are made longer and slender. Yalman states that this type of yachts that consists of speed factor as a luxury value, is called as 'cigarette'. They are related to class of racing yachts because of high speed. But, if the issue is creating a voluminous space in limited area as a living place, speed factor becomes secondary

⁷⁵ The information is acquired from the official website of *Bms: Bodrum Marine Services*.

⁷⁶ The information is acquired from the official website of *Nauticalweb*.

⁷⁷ Peri Yachts, 2009. *Commercial Brochure of Peri Yachts* [Online].

feature that serve comfort and safe.⁷⁸ On the other hand, many different angles and curves shape the forms; 90 degree angle is used rarely. All parts are connected each other like a puzzle. Successful design approach - that requires a team work - contribute this unity, and refresh it as a living place. The team behind Peri has been constructed as Scaro Design in interior and exterior design, Dixon and High Modulus in engineering, and other workers and technicians in production process - 160 people in the aggregate.⁷⁹



Figure 68. A photo from Peri's production process in Peri Shipyard, Antalya

The *Peri 29* has long, rectangular portholes that are particular to this model as a signature reflect a mystery about form of the product and interiors and create a longer appearance. This can be seen as a representation way of luxury. The whole structure is lighten by using soft colored high-tech materials and all decks designed and positioned to create voluminous space for luxury living. It has a chic, minimalist style in order to comfort - like other Peri yachts. There are huge sofas and sun beds from luxurious

⁷⁸ Yalman, C., 2009. *Luxury in Yacht Design*. [Phone Call Conversation] (Personal communication, 2 December 2009).

⁷⁹ Varlı, M., 2008. Lüks Yat Oh Ne Rahat!. *Radikal* [Internet], 2 July.

textiles and hand-stitched leathers on the teak-laid decks. According to commercial documents, soft lighting and its right settlement in interiors appreciate the hand-made details. The flybridge, the owner's cabin, the three guest cabins, the crews' quarters and especially the galley are more spacious than the usual sizes. The accommodation is organized as maximum eight guests in four cabins and three or four crew in two cabins.

The Monaco Yacht Show is mainly dedicated to the launch of sailing and motor big yachts and will take place from 24th to 27th September 2009 in Monaco. Numerous are the activities scheduled that will surprise lovers and professionals of the maritime industry, in the sign of luxury of customization and care for the environment... With an extremely modern design the Peri 29 is one of the most famous and well-loved Peris on the seas. The pleasure of a Peri yacht has to be experienced to be believed. Expressing a new kind of luxurious smoothness, this high-tech jewel has been designed for those who have seen everything else and want more. It is the lightest and fastest model in the line-up giving the sensation of limitless space and comfort.⁸⁰

⁸⁰ Bellini, M., 2009. Monaco Yacht Show, Previews. *luxurydesign* [Internet] 30 January.

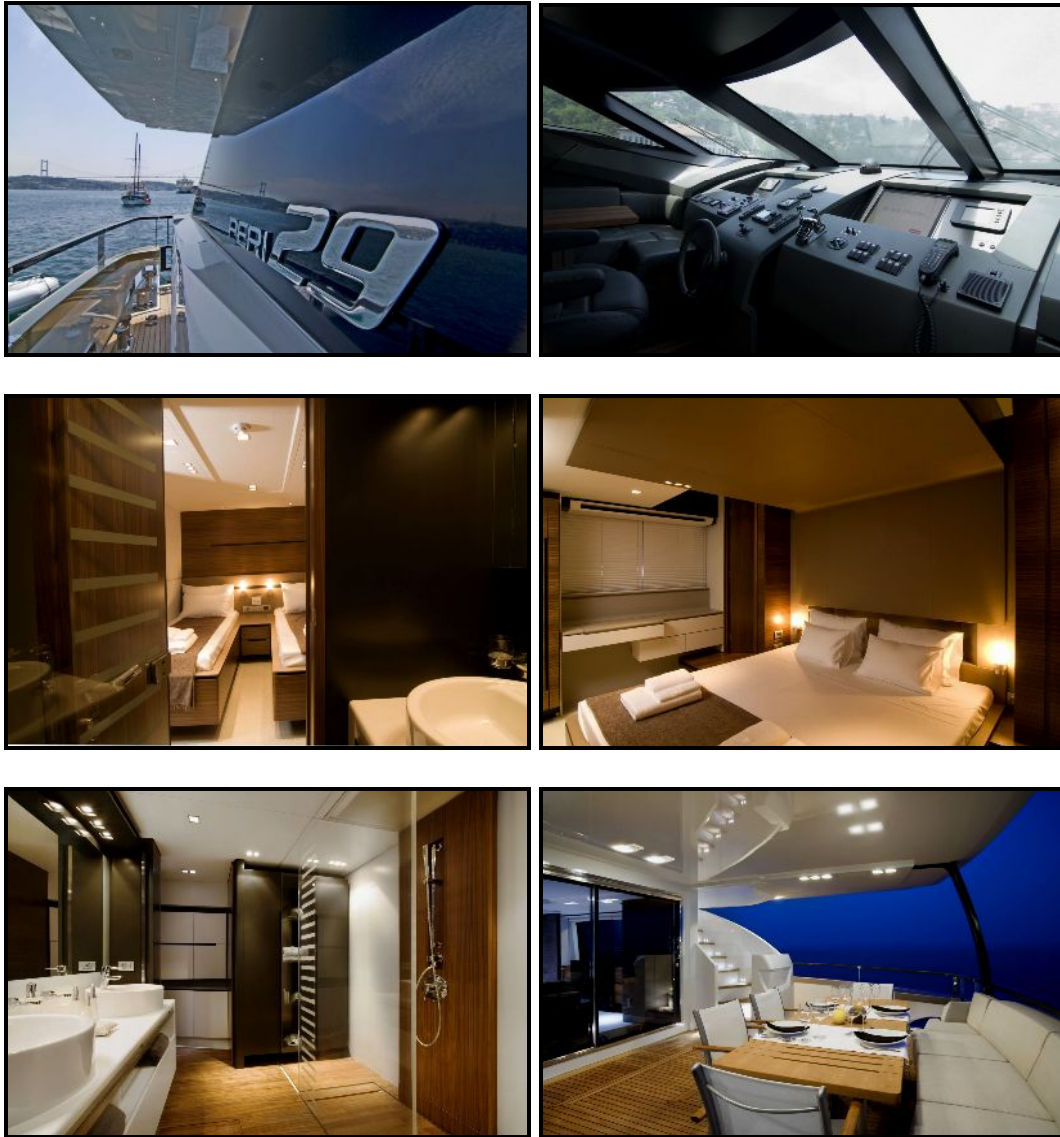


Figure 69. Peri 29 interior details –

the logo, the wheel house, one of the guest rooms, the master room, the master bathroom, the aft deck

The *Peri 37* is defined as ultramodern style yacht; its external view is qualified as aggressive appearance. It has a forceful external view due to the strong lines and that signal the high speed. The voluminous deck spaces and interiors, the 8.10 meters beam, light and high-tech construction, and the full-beam 42 square meters master stateroom on the main deck enable to make the living place compare with bigger yachts. Not only the flybridge, but also the aft deck is roomy. It is settled oversized sofas, sun-beds and Jacuzzi on flybridge; a high-tech mesh screen - that can be raised to shield this key

area from observers when the yacht is moored – on the aft deck.⁸¹ All areas from dining room to study room are organized as an independent balance in a sense of continuity throughout the large and bright space. Besides, the crew's quarters and the galley are designed and equipped to satisfy all possible sustenance needs. The accomodation is organized as maximum eight guests in four cabins and seven guests in four cabins too.



Figure 70. Peri 37 exterior view

... Its grey hull merges seamlessly with the superstructure at the bow and a continuous sweep of lines gives the yacht a nice sporty profile. The hardtop is discreet and the swim platform merges cleanly into the transom. Istanbul-based Scaro Design is behind this dynamic yacht.⁸²

The Robb Report that is considered as the global luxury source, defines luxury as 'what makes the good life great'. (Foster, 2005, p.53) According to Scaro Design team, The *Peri 41* tri-deck will concretize this opinion as being a true residence at sea. The

⁸¹ Detailed information can be acquired from the official website of *Peri Yachts*.

⁸² Yacht International, 2009. World Yachts Trophies. *Yacht International Magazine*, [Internet] November, p.142.

sense of privilege due to the space, privacy and freedom contributes to luxury in addition to qualified construction. The light but strong epoxy sandwich construction and the resistant hull will signify a protector of all value emphasize the strenght of design. Also, as an other differentiation will be the well-designed scenic and light rooms look like endless, the large bathrooms, galley and crew quarters. The accomodation is organized as maximum twelve guests in six cabins and nine crew in five cabins.⁸³



Figure 71. Master room - Peri 41 Yacht

Yacht design is a good platform to reflect luxury in terms of minimalism. Yacht is one of the top luxury products that contains luxury sense and sometimes there are no limits on customers' expectations in terms of luxury. The good way to reflect luxury qualifications is expressing all of them by minimalist design language that differentiates the product.

By applying a minimalist design to the internal spaces of the ship, it's possible to persuade the passenger to reflect on what is outside: the sea, the sky, the coast. ... However, in this way the pleasure of staying on the ship has nothing to do any more with 'perfectly closing oneself' in an 'absolutely finite space' as Roland Barthes says

⁸³ Detailed information can be acquired from the official website of *Peri Yachts*.

in his book *Mythologies*, but rather consists above all in a reflective, conscious state based on the peculiarity of the environment in which the ship moves, so as to appreciate the smells, lights, and sounds.⁸⁴

Exclusivity: It is required to combine seductive style in minimalist approach, human-friendly design, maximum performance of component analysis, and robust structure to exceed the level of standard yachts. This excellence is the reflection of quality. And, the reached quality reveals exclusivity. Exclusivity links to superiority and prestige; Peri Yachts are the prestige goods. Especially for the prestige goods, the differentiation is important, and design is what differentiates products and their owners.

The Peri's exterior lines are smooth and alluringly aggressive, with the pale superstructure over silver green hull giving it a distinctive appearance. Sleek curves and sharp angles abound to create a thoroughly contemporary look. The lightness and strength of the composite construction frees up new expanses of interior space and removes the conventional design boundaries. The effect is elegant understatement, with luxury expressed in perfection of line and finish; the smallest hand-crafted detail has an exclusive air.⁸⁵

The quality of materials, the colors, the forms in terms of minimalist design approach, and the settlement of details provide a relation with sea and reflect exclusivity in relation to luxury.

As a true object of luxury each model has features that make it unique. All, however, have the smooth curves and sleek, forceful profile that signal speed even when the

⁸⁴ Antonucci, R., 2009. In the Clouds of Joseph Farcus: The Phenomenology of Going to Sea in the Era of Supermodernity. *Design Issues*, Vol.25 (4), Autumn. p.44

⁸⁵ Cannes International Boat and Yacht Show, 2009. *Visitors: Product List*. [Online].

yacht is at rest. All also offer the voluminous space, inside and out, that wraps around those aboard and instils a quiet sense of privilege.⁸⁶

Self-enhancement: It reflects the emotional value of a luxury good; the satisfaction. The reason is 'demand' and the result is 'taste' of satisfaction. Yacht is considered as a signifier of 'the delight on the water'. Thus, many commercials of yacht companies underlines the self-enhancement by emphasizing the words dream, freedom or passion. While the *Churchill Yacht Partners*, a worldwide charter yacht management, says 'enjoy the serenity of your own private world'⁸⁷, the Peri Yachts asks 'which makes your heart beat fastest?'⁸⁸. Yachts are not only personal products, but also personalized products because of creating an own living place; this situation reveals their spiritual value. Can Yalman asserts that people pursue the speciality goods, and the speciality is the crucial thing for luxury. Whether a big yacht or a small pinnace, being a custom-made design product, a speciality good, satisfies self-enhancement. Also, he states that having the chance of to live in privacy or to be stand-alone is luxury too. Because, it is the privilege of being able to leave everything behind. Thus, it is possible to say that the Peri Yachts are like personal floating islands that give the twitter of escape.⁸⁹

⁸⁶ Peri Yachts, 2009. *Commercial Brochure of Peri Yachts*. [Online].

⁸⁷ Yacht International, 2009. World Yachts Trophies. *Yacht International Magazine*, [Internet] November, p.286.

⁸⁸ The information is acquired from the official website of *Peri Yachts*.

⁸⁹ Yalman, C., 2009. *Luxury in Yacht Design*. [Phone Call Conversation] (Personal communication, 2 December 2009).



Figure 72. Flybridge - Peri 29 Yacht

Rarity: Peri Yachts are custom-made identity products. Speciality and uniqueness require rarity that is both the reason and the result of other luxury qualifications; quality, exclusivity and self-enhancement. In addition, yacht production is a long process. The design process of a 30 meters luxury yacht takes approximately six months; three months for pre-manufacturing, three months for after production. The application of design on construction is started at the third month of process, and all process is finished in between eighteen months and two years. The annual maintenance cost of a yacht is 10 percent of its purchase cost.⁹⁰

According to the commercial reports, there are two Peri 29 as the names *Bibich* and *Quantum*; and one Peri 37 as *Ludy*. Peri 41 has been constructing to launch in 2010. The determined target of company is to produce six Peri 29 every year addition to other models and novelties.⁹¹

⁹⁰ Serin, A., 2006. Tekne Yaptıranlar Hayallerimi Finanse Ediyor. *Hürriyet Cumartesi*, [Internet] 30 December.

⁹¹ Varlı, M., 2008. Lüks Yat Oh Ne Rahat!. *Radikal* [Internet], 2 July.

The progress of Turkish yacht industry and the appreciated designs affected the understanding of people; yachts became lifestyle products rather than showing-off objects, and provided to lay a foundation of yacht culture. It is absolute that yacht is a pure luxury product; but, the crucial point, its design progress is constructed firstly to satisfy the basic needs of living. Thus, it can be said that yacht is a shelter where the basic needs like sustenance, sleep or warmth can be satisfied besides all luxury qualifications. The qualifications - quality, exclusivity, self enhancement and rarity - that are in interaction through design make a luxury living place as an independent state.

3.2. Luxury Analysis in Service Design:

Case Study on Healthcare

Health has been defined as 'a state of complete physical, mental and social well-being and merely the absence of disease or infirmity' by WHO, World Health Organization, since 1948.⁹² On the other hand, healthcare is a more subjective concept that denotes both prevention, treatment and management of mental and physical well-being 'through the services offered by the medical and allied health professions'.⁹³ The understanding of healthcare has changed and its comprehension has expanded through the historical and cultural progress of human being. It is possible to say that this interaction that improved medicalization has been interpreted in distinct ways.

According to Ivan Illich, writer of *Limits to Medicine - Medical Nemesis*, medicine has not positively impacted modern life. Also, it is a misrepresentation to consider

⁹² The definition of 'health' is acquired from the official website of *WHO: World Health Organization*

⁹³ The information is acquired from *Dorland's Medical Dictionary*

healthcare as a commodity that can be delivered. The fulsome utilization of cultural, social, clinical, scientific and technological developments in the pursuit of healthcare is like to tamper the health since the medicalization causes more harm than good by making many people lifelong patients. Since he defines health as 'the intensity of autonomous copying ability' that is governed by 'a cultural code adapted to genetic make-up, to its history, and to its environment', he expresses the efforts in the pursuit of healthcare as 'the production of multiple misery'. (Illich, 2002, pp.iii-vi)

... the decisive result of every brush with the healthcare system today is epistemic - a recasting of the ego. From T-cell watch to safe sex, from urine test to Zen-do, what is done in the pursuit of health boomerangs as an interpretation of the self. (Illich, 2000, p.viii)

The word 'boomerang' is like a summary of Illich's approach; the predominance of medicalized high-tech healthcare returns as an obstacle to a healthy life in time. He concretizes this idea as stating that 'the term immune system does not appear in the index of a single biological textbook before 1972'. Also he underlines that 'in a world made up of systems, the immune system replaces what was formerly called as individual or person'. (Illich, 2002, pp.106-127,ix) Therefore, according to this approach, it is possible to associate the immune system and the ego - the self. The interpretation of discomfort because of health status, the desire to change it, and even to provide defense against death are related to ego. 'The pursuit of medical utopia' is a leisure pursuit that is considered as privilege and usually specific to social class status. On the other hand, the medical - and paramedical - monopoly as an example of political misuse that strengthen industrial rather than personal growth creates the phenomenal rise in cost of health services although 'there are two aspects to health:

freedom and rights'. As a result, the structured healthcare systems have been becoming luxury. (Illich, 2002, pp.14,9,242)

On the other hand, according to the approach that considers healthcare as maximizing health - contrary to Illich - it is necessary to improve medical technology, design and develop in patient-centered facilities, and risen the standards in terms of quality through the utilization of cultural, social, clinical, scientific and technological developments in the pursuit of healthcare. In other words, not only health, but also healthcare is a necessity that causes pain in deprivation. However, there is an ironic situation. Berry (1994, p.6) defines necessity as 'universally experienced satisfaction', but healthcare is a personal specialized phenomenon, and by the way it is related to socioeconomic status. This is the fundamental reason of labelling health goods as luxuries. Moreover, it is a preferred situation by governments; because, it is applied extra taxes on luxuries such as insurance or rating of drugs. As Berry (1994, p. 208) states 'governments wish to discriminate between necessity and luxury'.

Healthcare is a need to improve the quality of life; but, it is questionable that improving the quality of life is a need. When the applied quality standards on healthcare services are improved by the harmony of design and technology, the qualifications of these services come into value both meaningfully, spiritually and materially. Hospitals are the obvious examples as healthcare service designs that can reach the luxury qualifications - quality, exclusivity, self-enhancement and rarity - by risen standards.

3.2.1. Acıbadem Maslak Hospital Department of Oncology

Acıbadem Maslak Hospital, opened as the highest investment of Acıbadem Healthcare Group in 2009, can be considered as totally a luxury service design. It is approximately 40.000 m² hospital with capacity of 191 beds and 15 operation theaters.⁹⁴ It is located in the city forest, Park Orman; and besides its proximity to the city center, the subway connected with an underway to hospital.⁹⁵ Ertunga and Lima Architecture designed its architectural project, while Zoom TPU Architecture created its interior design. The project of hospital created by Zoom TPU Architecture, Atilla Kuzu and Levent Çırpıcı, has been a finalist at the International World Architecture Festival 2009. Not only the design, but also the services and equipments - mostly of the latest Siemens Technology - differentiate the hospital. 'The fresh orchids in the patients' rooms are not the only reason' to chose Acıbadem Maslak, 'the hospital has the most modern equipment to be found anywhere in Turkey'; Öznur Yeğen Çoban, the director of Acıbadem Maslak, summarizes the project as 'we wanted only the best'.⁹⁶

The vital importances of oncology in medicine and oncology services at hospitals are absolute. The Oncology Service of Acıbadem Maslak is unique in Turkey because of its technological and design superiorities. Luxury service design in healthcare can be reminiscent of cosmetic surgery or wellness services; but if the issue is the improved standards of healthcare service to advance the quality of life through the pure luxury qualifications, it should be chose to examine a vital department as oncology.

⁹⁴ Acıbadem Healthcare Group, 2009. *2009 Haber Arşivi*, [Internet] April 7.

⁹⁵ The information is acquired from the website of *World Building Directory*.

⁹⁶ Siemens, 2009. Refurbishing the Megacity. *Pictures of the Future: The Magazine for Research and Innovation*, Siemens Publications, Fall, p.74.

Luxury Qualifications	Key Concepts for Acibadem Maslak Oncology Department
Quality	Patient-centered facilities through HRQOL, Technological superiorities, Early diagnosis & Advanced treatment, Varian Medical Systems, Comfort, Safety, Accordance with JCI, Digital computerization through hospital network, Design
Exclusivity	Differentiated quality as 'valuable' luxury rather than 'material' perception
Self-enhancement	Personalization through sense of privilege, Emotional communication
Rarity	First entirely digital hospital / oncology department of Turkey, Original & well designed implementations Technological superiorities

Table 10. Luxury analysis of Acibadem Maslak Oncology Department

Quality: Oncology is a medicine branch that deals with cancer - a large group of almost a hundred diseases. Cancer has two main characteristics; the uncontrolled growth of cells in the human body, and the spread of disease through the migration ability of those cells to distant sites. The cancer patients have been physically and emotionally affected by not only the symptoms of the disease, but also the cancer treatment - radiotherapy (the use of ionizing radiation in the treatment) and chemotherapy (the systematic whole body treatment with cancer drugs)⁹⁷ - processes that cause side effects. So that, the accepted most important thing in oncology practice

⁹⁷ The information is acquired from the websites of *Oncology Encyclopedia & World of the Body*

is to provide, maintain and improve the HRQOL, health-related quality of life, at all levels of treatment.⁹⁸

... the use of HRQOL requires acceptance by clinicians, patients and administrators; timely communication among all who provide care; efficient data collection, analysis and reporting; and resources for responding to identified patient problems.⁹⁹

Professor Enis Özyar, Radiation Oncology specialist of Acıbadem Maslak, states that there are 150,000, nearly the population of Tunceli, cancer patients in Turkey, and underlines the requirement to invest on oncology treatments.¹⁰⁰ Acıbadem Maslak has the largest radiotherapy facility of Acıbadem Healthcare Group by the assertion to become the 'oncology base' of Turkey.¹⁰¹ The demonstration of this assertion is the patient-centered facilities through the aim of improving HRQOL.

The radiotherapy department of Oncology Service includes 'a *Trilogy* unit for radiosurgery and a *Clinac* accelerator with *RapidArc* capability, along with a *VariSource HDR* (high dose rate) *brachytherapy* unit' that 'has a suite of Varian's *ARIA* oncology information management software and *Eclipse* treatment planning software'.

'Acıbadem Healthcare Group has quickly become one of our most significant customers in Europe, demonstrating a commitment to improving treatment excellence' says Michael Sandhu, head of Varian's Oncology Systems business in Europe. 'We are

⁹⁸ Bulut, S., Ertem, G., Kalkım, A., Sevil Ü., 2009. Radyoterapi Alan Hastaların Evde Bakım Gereksinimleri ve Yaşam Kaliteleri. *Maltepe Üniversitesi Hemşirelik Bilim ve Sanat Dergisi*, Vol.2 (2)

⁹⁹ The information is acquired from the official website of *National Cancer Institute*.

¹⁰⁰ Radikal, 2009. Ülkemizde kanser hastası ne kadar?. *Radikal* [Internet], 5 August.

¹⁰¹ Acıbadem Healthcare Group, 2009. *2009 Haber Arşivi*, [Internet] April 7.

delighted that Acıbadem is ensuring that an increasing number of Turkish cancer patients will gain access to advanced radiotherapy treatments'.¹⁰²

The New York Times states that 'Varian Medical Systems, Inc. is engaged in the design, manufacture, sale and service of equipment and software products for treating cancer with radiotherapy, stereotactic radiosurgery and brachytherapy'¹⁰³. Acıbadem Maslak Oncology Department has been equipped by the technology and systems of Varian. They work interactively, and some of them are the differentiated concrete superiorities of this department because of their rarity in Turkish hospitals.

Triology : radiation oncology treatment delivery - system
Clinac : radiation oncology treatment delivery - accelerator
RapidArc : oncology treatment technique - 3D dose distribution & 360 degree rotation
HDR Brachytherapy : brachytherapy treatment technology - high-dose-rate
VariSource : brachytherapy product - digital afterloader
ARIA : radiation oncology information system
Eclipse : radiation oncology planning system

Table 11. Varian technologies that differentiate Acıbadem Maslak Oncology

Triology is a versatile system optimized for multiple forms of cancer treatment from radiation to radiosurgery in shorter treatment times that makes the experience more comfortable for the patients. Also, it allows to spare healthy tissues. The name 'Triology' reflects three qualifications of this highly specialised treatment system; power, precision and versatility. It can single-handedly perform the functions of many

¹⁰² HIRE, 2009. Leading Turkish hospital group selects Varian equipment for expansion. *Hospital Imaging & Radiology Europe*, 10 August.

¹⁰³ The information about Varian Medical Systems, Inc. is acquired from the website of New York Times Business

treatments such as image-guided radiotherapy (IGRT), intensity-modulated radiotherapy (IMRT), multiple dose rate options, Real-time Position Management (RPM) system and delivery verification.¹⁰⁴ In other words, it enables treatment of a wide variety of patients using a single machine by providing the benefit of highest dose rate for shorter sessions.

The *Clinac* accelerator, as a linear accelerator of Triology system, 'delivers the exact prescribed dose to the patient in the lowest number of monitor units (MUs) possible - without sacrificing efficacy - every time'.¹⁰⁵ MU is an important term for radiotherapy. It signifies monitor unit related to right radiation dose rate; more limited range of number of MUs (like a zoom) yields better protection of organs at risk in short treatment time. The targeted process by Clinac is to provide the right dose for fewer MUs, the right place for the highest conformity - best treatment plan for driving delivery due to Eclipse - and the right time for precision personalization - the instant the tumor is on target. Acibadem Maslak has three Clinac accelerators.

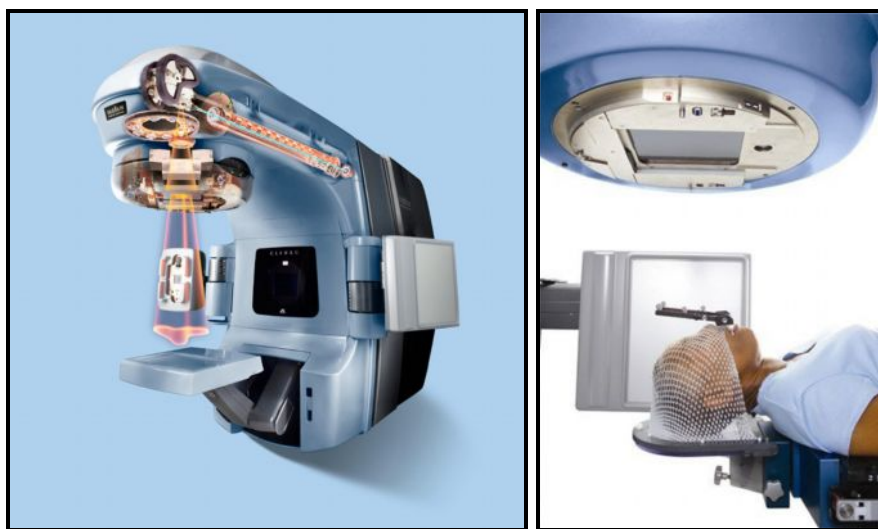


Figure 73. Triology system and Clinac linear accelerator

¹⁰⁴ The information about 'Triology' is acquired from the official website of *Varian Medical Systems*.

¹⁰⁵ The information about 'Clinac' is acquired from the official website of *Varian Medical Systems*.

The *RapidArc* Technology, a radiotherapy technique, is 'a volumetric arc therapy that delivers a precisely sculpted 3D dose distribution with a single 360 degree rotation of the linear accelerator gantry'. Its most important differentiation is to deliver dose to the whole volume, while the other existing techniques - such as IMRT - deliver it slice by slice.¹⁰⁶ Therefore, it delivers faster treatment; the 30 minutes treatment can be completed in 2 minutes or less. The RapidArc of Acibadem Maslak is the third in the world, and first in Turkey.¹⁰⁷

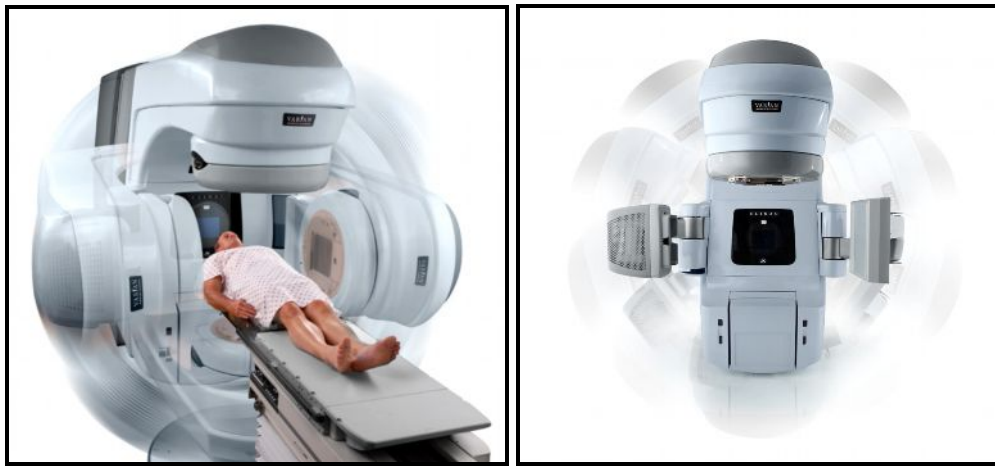


Figure 74. RapidArc by Clinac accelerator

Rapid Arc represents a major advance in radiation therapy; shorter treatment times and quality dose distributions with pinpoint precision. It not only improves the ability of delivering dose to the target, but also minimizes dose to surround tissue. As Varian Medical Systems, Inc. declares - by comparing new and previous technologies of Varian - RapidArc produces as little as 600 MU per fraction while fixed-field IMRT treatments of similar quality can produce minimum 1000 MU. This efficiency increase

¹⁰⁶ The information about 'RapidArc' is acquired from the official website of *Varian Medical Systems*.

¹⁰⁷ Acibadem Healthcare Group, 2009. *2009 Haber Arşivi*, [Internet] April 7.

the probability of tumor control without complications. It improves the intensity-modulated radiotherapy (IMRT) radiation therapy.¹⁰⁸

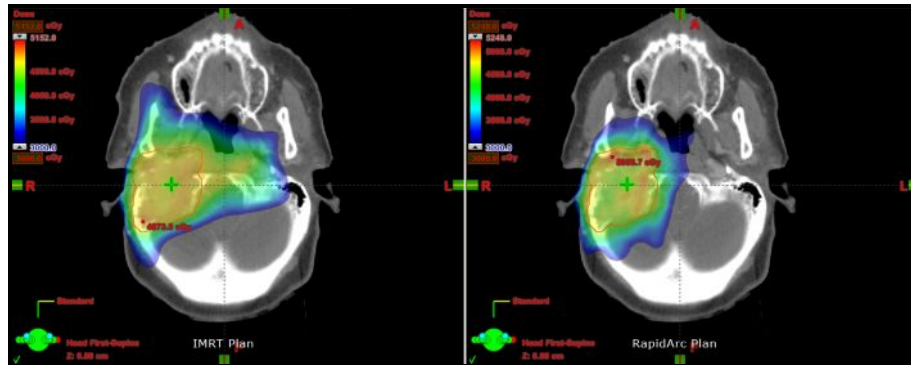


Figure 75. Head comparison of IMRT plan and RapidArc plan

The RapidArc room of Acibadem Maslak has been specially designed to emotionally contribute to the quality of care in order to patient-focused approach.

Their specialty departments have the most advanced technology, including the latest CT scanner (Rapid Arc) that cuts CT scanning from 25-30 minutes to 90 seconds. And for those 90 seconds the patient is looking at a ceiling-mounted giant plasma screen that makes it seem like you are lying outside looking at the trees. The machine itself cost \$4.5m - the entire setup cost north of \$12m. All in all, it was a really impressive site. Boston may be a top medical hub of the world, but this facility appeared to be miles ahead of anything I've seen back home!¹⁰⁹

¹⁰⁸ Varian Medical Systems, 2007. *RapidArc. One Revolution is all it takes.* [Online]

¹⁰⁹ The information is acquired from the website of *Boston University Executive MBA Blog.*



Figure 76. Acıbadem Maslak RapidArc room

HDR Brachytherapy is a high-dose-rate treatment technique that 'uses a relatively intense source of radiation to deliver a therapeutic dose of radiation through temporarily placed needles, catheters, or other applicators' - that attached to wires or cables of source - to treat cancer from the inside.¹¹⁰ *VariSource*, the computer controlled afterloader, has been specially designed for this therapy to provide significant advantages. It has the thinnest source wire available for HDR procedures. Also the thinnest source wire offers four advantages. First, it enables to use thinner needles that reduce trauma. The 0.9 mm is possible by VariSource while the 1.27 mm is standard. Second, it also enables to use kink resistant catheters that reduce treatment failures. By the way, third, it provides better tracking through these equipments and superb deliverability in right amount of flexibility. And, the last one, it supplies better position control as an intelligent drive without length compression through channel. Besides, it is not a manual loaded brachytherapy technique like the older ones. it

¹¹⁰ The information about 'Brachytherapy' is acquired from the official website of *Varian Medical Systems*.

transfers patient informations - understandable and useful data - directly to the network.¹¹¹

Eclipse is a comprehensive treatment planning system that simplifies all kinds of treatments of radiation oncology - from RadipArc to brachytherapy - to quickly customize treatment plans.¹¹² On the other hand, *ARIA* is an oncology information system that provides a treatment guideline. As Varian Medical Systems, Inc. declares that *ARIA* is 'a comprehensive information and image management system that aggregates patient data into a single, organized, oncology-specific medical chart'. The treatments can be effectively managed, the decisions of medical or radiation therapies, dose limits and dose delays in chemotherapy, pharmacy preparation and many related issues can be made through the electronic medical record (EMR) created by *ARIA*. Besides, it is not only a rule-based decision engine for medical oncology, but also an intermediary of medical communication. The patient records (EMRs) that include all details about patients' circumstances from treatment plans to patient history in terms of documents and digital medical images - such as cone-beam or MR - can be transfer to doctors - also for informing the patients - and other hospitals - as communication protocols.¹¹³

¹¹¹ The information about 'VariSource' is acquired from the official website of *Varian Medical Systems*.

¹¹² The information about 'Eclipse' is acquired from the official website of *Varian Medical Systems*.

¹¹³ The information about 'Aria' is acquired from the official website of *Varian Medical Systems*.

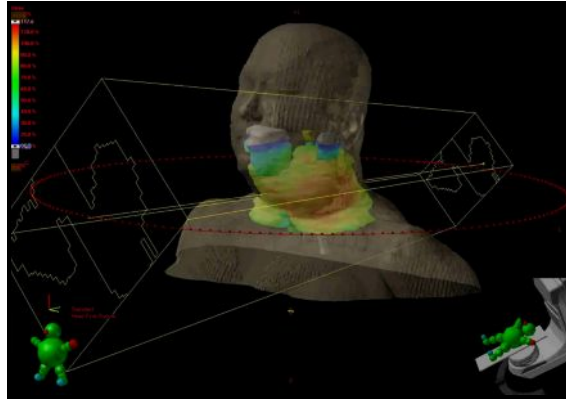


Figure 77. Projection of RapidArc head arc by Eclipse planning

All these products and systems that have been designed and developed due to reveal HRQOL enable clinicians to pick the best treatment option with a wide range of practical therapy choices. They serve to the crucial concepts 'time, pain and hope' by achieving shorter treatment times and quality dose distributions. The highest possibility of the combination 'right dose, right target and right time' improve the standards of treatment and care, limit side-effects by sparing the surrounding healthy anatomy, reduce the process of pain, and increase the hope. Besides, the fast efficiency accelerates patient throughput; provides to treat more patient per day in more focused attention. The information management and planning systems of products provide objective results and quick decisions, promote overall patient safety - in means of both data and treatment - and improve clinical outcomes.

Time pressure is tight since time is luxury, patients are anxious and precision is essential in oncology. So that the rich functionality of used treatment systems and products that ensure high standards, provide more patient-friendly treatments. The clinical excellence and the strengthened hope enable to make cancer manageable.

Besides the high treatment technologies, the early diagnosis is crucial. The systems and products of early oncological diagnosis - such as Elastography and PET/CT - not only enables timely treatment plannings through the aim making cancer manageable, but also reduces unnecessary biopsies.

Elastography is an effective, convenient technique that, when added to breast ultrasound, helps distinguish cancerous breast lesions from benign results, according to an ongoing study presented at the annual meeting of the Radiological Society of North America (RSNA).¹¹⁴

The patient-centered approach of Acıbadem Maslak has been reflected also the physical environment of care through providing comfort, safety, and personalization rather than isolation. The created silence at the center of city, the well-planned lightening through the aim of maximum usage of daylight, and the soft colors with natural details in interior design zoom out the sense of illness. Serdar Çakır, Acıbadem Project Management Construction Group Administrator, declares that Acıbadem Maslak reflects presence with two layered glass shells - to reduce noise - and the lightening between they and building surface.¹¹⁵

¹¹⁴ Science News, 2009. Elastography Reduces Unnecessary Breast Biopsies. *ScienceDaily*, [Online] 1 December.

¹¹⁵ Kapucu, B., 2009. Proje Yönetiminde Yılların Deneyimi: Serdar Çakır. *Häfele Gateway*. [Internet] 17 November.



Figure 78. Exterior lightening of Acıbadem Maslak -

all lightening have been constructed by *Golden Horn Consulting* that also lightens up the monumental constructions like Rumeli Hisarı or Haydarpaşa

In interiors - from patient rooms to circulation places - soft harmony and serenity, spaciousness and daylight, transparency and acoustics - such as carpet floorings, acoustic ceilings and second glass shell on the facade - differentiate the hospital and sedate the complexity.¹¹⁶ All patient rooms have been positioned to natural landscape and maximum usage of daylight, and also lightened with indirect led lightings. There is an arc - like a shell - stores the bedside light that goes through the patient.¹¹⁷ It is formed to create a feeling that the patient is at the focal point of all attention and services.

¹¹⁶ Kapucu, B., 2009. Proje Yönetiminde Yılların Deneyimi: Serdar Çakır. *Häfele Gateway*. [Internet] 17 November.

¹¹⁷ Kapucu, B., 2009. Deneyselliği ve Teknolojiyi Yücelten Bir Tasarım Çizgisi: Zoom TPU. *Häfele Gateway*. [Internet] 11 September.



Figure 79. Lightening of patient rooms

Besides the rooms and circulation places, the intensive care units and radiology departments have been designed far from dim areas and darkness. Lightening has been seen as a part of quality of care and healing.

Radiology department is exposed to daylight in order to reduce the distressing environment due to the examination methods of radiology where usually located in basement floors.¹¹⁸

According to Atilla Kuzu, Zoom TPU interior architect, hospitals, especially the oncology treatment areas should boost the morale of people; and entrance, lightening, reception bench and nurse benches are the important 'boosting morale details'. Moreover, this positive approach should be more emphasized in children clinics by textures, colors, and sense of humour.¹¹⁹ By the way, it can be provided a communication and confidence. Levent Çırpıcı, Zoom TPU interior architect, underlines the sense of privacy in 'shell' textures, and the emotional power of combining these details with organic touches and nature such as by the restful colors

¹¹⁸ The information is acquired from the website of *World Building Directory*.

¹¹⁹ Kapucu, B., 2009. Deneyselliği ve Teknolojiyi Yücelten Bir Tasarım Çizgisi: Zoom TPU. *Häfele Gateway*. [Internet] 11 September.

of the paint, the leaf motives on the walls or the flowers placed in shells at the lower part of walls. Well-designed spaces in a conceptual approach contribute to the overall quality as a concrete evidence.¹²⁰



Figure 80. Reception bench and wall & ceiling lightnings

The most distinctive mark of interior design is using the interpretation of epithelium tissue as the base for the conceptual interior design. The term 'epithelium' denotes the layer of cells that make up the outer surface of the body to help to protect or enclose organs.¹²¹ The microscopic view of epithelium tissue - like a crystallized net - is not only related to the idea of shell construction, but also seems like a conceptual referral to cancer tissue. Its form is stylized and applied to ceilings as hidden lightening, floor and wall coverings as a texture and the furniture details.

¹²⁰ Çirpıcı, L., 2009. *Luxury in Healthcare & Acıbadem Maslak*. [Interview] (Personal communication, 13 December 2009).

¹²¹ The definition of 'epithelium' is acquired from the website of *MedlinePlus: the US National Library of Medicine / the National Institutes of Health*.



Figure 81. The interpretation of epithelium tissue as the base for the conceptual interior design

The treatments in oncology take long processes. The facilitation of them is not only possible by well designed high-tech diagnosis and treatment services, but also it is required to contribute to the psychological well being and to create living places for both staff, patients, their companions and visitors. All clinics have their own waiting rooms to create more special areas in respect of patient's individual case; and the intensive care units and operating theatres have separated waiting rooms. Also there are special doctor meeting rooms to inform patients and companions in respect of their confidentiality. Each floor has library cases in soft lightened waiting rooms as a corner of house.

For patients, their companions and visitors, lobby styled dayrooms are designed in between the two blocks containing the patient floors, close to the ward but separated from wards.¹²²

As a result of patient-focused approach, it is planned to enable the completion of patient's diagnosis and treatment without need for another center, the easily access to

¹²² The information is acquired from the website of *World Building Directory*.

second opinions or expertise top branches - if required - and the reaching all of them without unnecessary circulation in the hospital. Both the social and the medical circulation spaces are well-designed as gateways to health, like a cohesion logic of epithelium tissue. This functional planning aims to increase the productivity of the staff, healing effect of the environment, and prevents the waste of time that is one of the most valuable concept of oncology treatment. The well-designed patient and staff circulation - in order to minimize it - has been organized as locationg all facilities separated from patient rooms but connected with a back corridor. It can be interpreted as 'to view space as a resource, not a territory'.¹²³ Architect Aylin Şensoy, Lima Architecture, states that this organization requires a well-done mathematical calculation; the patient from patient room, the outpatient or the other patient from emergency should not come across on corridors, they should come to - such as - MR center from different corridors since to protect confidentiality and morality. It is also important for doctors; they should become 'invisible', when it is required, to improve labor performance.¹²⁴

... the new generation of hospitals which put patient and staff wellbeing, disease management and operational efficiencies at the center of thier design ethos are reaping rewards in terms of staff performance, patient recovery times and satisfaction.

Good design is not a luxury.¹²⁵

The hospital planning in order the patient-centered approach include not only the social circulation design - by considering social spaces as a living place - and medical

¹²³ Simpson, V., 2009. Market Report: Community Care. *World Health Design Magazine* [Internet], October, p.25.

¹²⁴ Kapucu, B., 2009. Aylin Şensoy: Medikal Planlamada Uzman Bir Mimar. *Häfele Gateway* [Internet] 9 October.

¹²⁵ Simpson, V., 2009. USA: Survival Of the Fittest, *World Health Design Magazine* [Internet].

circulation design - by considering to provide minimum circulation - but also the patient safety. The patient safety includes many concepts from comfort, safe circulation, hygiene, fire safety or safe data. The hospital works in accordance with JCI (Joint Commission International) Accrediation Standards that have been developed for health sector to strenghten patient-focused approach, to improve the quality of patient care, and especially to ensure safe environment that reduce all possible risks.¹²⁶

The extra arrangements for patients enable to use a wheel chair - also in patient rooms - and protect to fall down in circulation spaces and rooms. It is provided a high level hygiene throughout the hospital - besides the high level sterilization of operating theatres - aganist the hospital infection risk. Even, according to this aim, the housekeepers use separated washbasins before and after the patient room cleaning.¹²⁷ The used materials and products are long-lasting and appropriate for hygiene - antibacterial and antisynthetic materials, roller blinds rather than curtains - and fire safety - the used lego monoblok system has 30 minutes standard aganist fire¹²⁸; and also the air conditioning system is well-organized according to contribute 'ultra clean' system.

Acıbadem Maslak Hospital in Istanbul is equipped with state-of-the-art technology and not just for medical imaging. Access to medications, for example, is possible only via fingerprint.¹²⁹

¹²⁶ The information is acquired from the website of *JCI: Joint Commission Internationa*.

¹²⁷ The information is acquired from the website of *Acıbadem Maslak Hospital*.

¹²⁸ The information is acquired from the website of *Epart Office Systems*.

¹²⁹ Siemens, 2009. Refurbishing the Megacity. *Pictures of the Future: The Magazine for Research and Innovation*, Siemens Publications, [Online] Fall, p.74.

The automated medication storage and supply management system - as a development version of Pyxis system - is a health management technology that reflects the technological part of patient safety. The working steps of this system can be ordered as writing the determined medicines electronically by the patient's doctor, checking, affirming, controlling the possible interactions between the medicines and nutrients, storing them to automated storages of patient floors - the boxes of these cabinets can be opened only by the responsible nurses' fingerprints at the determined time of medicines - taking the packed medicines - for that time application - by the nurse, and making the 'right patient check' from the personal barcode of patient wristband.¹³⁰ Through the patient safety, it is provided not only the risk control and maximum guarantee of zero mistake, but also the stock control and correct determination of medicine charges.¹³¹ Besides this system, the digital screens of patient rooms - one is at the room entrance, other one is at the room wall - inform the authorized staff about patient records; while the outside screen shows more general informations like visiting hours or name of the responsible nurse, the inside touch-screen monitor is loaded by the more specific patient data from radiology reports to recipes.

The completely electronic facilities, managed by the centralized computer system, store all medical informations immediately across the hospital network and remove papers, films or oral orders. The digital intelligence is structured to supply patient safety and efficient work. On the other hand, the design touches eliminate the cool perception of high technological management in hospital through emphasizing it is a social place. As Frassinetti, chief executive doctor of Florence Meyer Hospital, claims

¹³⁰ The information is acquired from the website of *Acıbadem Maslak Hospital*.

¹³¹ The information is acquired from *IUPSA: the Istanbul University Pharmaceutical Students' Association*.

'the design strategy has filled the gap between technology and humanisation'.¹³² As a result, the pestiferous feelings of diagnosis and treatment processes of oncology are reduced; the quality of care and reliability of hospital are increased by designing a light, comfort, safe, patient-centered departments in conceptual and consecutive designs, and adapting them to state-of-the-art medical technology systems.

Exclusivity: Acıbadem Maslak Oncology Service has been designed by a futuristic and experimental design approach with organic touches, modern and contemporary designs in a conceptual view. This approach can be seen as a solution partner of state-of-art technology to exceed the level of standard healthcare services. The patient-centered facilities, in order to reach HRQOL, reveals not only the quality of care, but also the exclusivity. The healthcare service's reliability of health consciousness, especially in critical departments as oncology, is the crucial factor for its exclusivity since the reliability is the evidence of quality.

Specializing in one service, in addition to being professional and full-equipped in other services, structuring well-designed spaces through contemporary and conceptual elegance, and serving clinical excellence by powering hope differentiate a healthcare service design. This differentiated quality reflects a luxury qualification; exclusivity. But, because of the obvious gaps between socioeconomic levels, the exclusivity of a healthcare service design can be - generally - perceived as 'material' luxury of selective people rather than 'valuable' luxury of luxury design qualifications.

¹³² Donati, C., 2009. Children's Hospital: Restore, Revive. *World Health Design Magazine*, [Internet], july, p.51.

Levent Çırpıcı concretizes the 'valuable' luxury of healthcare service design in Acıbadem Maslak as expressing a modern tumor operation that has been applied by a few hospitals in Turkey. He states that the medical difficulties of complete tumor removal cause extra operations after the completed operation. Because, sometimes, the tumor can not be removed entirely, and this possibility can only be seen by the MR results of following days. So that, many patients may undergo new operations. However, there is an other scenario; enabling to put a high level sterilized MR in a separated part of operation theatre, to turn the operating table and to place it in MR after removing tumor before suture, and by the way, to learn the success of operation while it is not completed. This is luxury, since it is exclusive and rare because of high standards.¹³³

Self-enhancement: The healing factors through patient-focused approach - from the advantages of medical superiorities to well-designed environment - enable to boost morale and overcome negativity of illness. The role of belief in healing is crucial for cancer treatments, and the concepts time, pain and hope are vital. So that, it has been targeted to reduce the time of treatment processes, to minimize the possible pain and side-effects, and to improve the hope of patient. Besides, the reliability of service through provided patient safety and reflected medical consciousness, respecting patients' privacy and making them feel special contribute this belief. On the other hand, the belief in healing improves interactively. The conditions of patients' families are also effective on patients; so that the features of patient rooms and social circulation spaces have been designed also to satisfy the companions and visitors.

¹³³ Çırpıcı, L., 2009. *Luxury in Healthcare & Acıbadem Maslak*. [Interview] (Personal communication, 13 December 2009).

The single-bed rooms - rather than multi-bed hospital rooms - create sense of privilege addition to improve patient comfort and safety. The personalization through spaces does not mean isolation, it is a result of respect to privacy and speciality.



Figure 82. Patient room from interior & exterior

The eye-contact between patient and medical staff is seen as a part of emotional healing.¹³⁴ The transparency of room doors and little windows to contact to nurses serve this idea. An other applied communication clue is putting a special seat for doctor near the patient in patient room gives the sense that the doctor is a supporter like a friend. This emotional value contribute the other features that heals the environment.¹³⁵

Rarity: Acıbadem Maslak is the first entirely digital - intelligent - hospital of Turkey.¹³⁶ It has the largest technological investment on cancer in the private healthcare sector through the aim to become oncology base of Turkey. In addition to its original and well-designed implementations, having the RapidArc technology that

¹³⁴ Arıburun, E., 2009. Sağlık Endüstrisinde İyileştirici, İnsan Odaklı ve Sürdürülebilir Tasarım. *Häfele Gateway* [Internet], 9 September.

¹³⁵ Kapucu, B., 2009. Deneyselliği ve Teknolojiyi Yücelten Bir Tasarım Çizgisi: Zoom TPU. *Häfele Gateway*. [Internet] 11 September.

¹³⁶ Siemens, 2009. Refurbishing the Megacity. *Pictures of the Future: The Magazine for Research and Innovation*, Siemens Publications, [Online] Fall, p.74.

is also unique increases the differentiations of oncology service.¹³⁷ The uniqueness - in terms of technological superiorities, design approach and application and general service qualifications - is directly rise the value and reveal the service to luxury status.

'No, these are what should be there, in a modern hospital' says Çırpıcı, after the question 'Are these luxury?'. And he continues as 'maybe twenty years later, state hospitals will have these qualifications, as you say 'today's level of luxury is tomorrow's level of necessity'.¹³⁸ Thus, it can be said that luxury is reaching the standard qualifications of future from today. Healthcare is one of the confused concepts to make a comparison between need and luxury. Health is a basic need, but healthcare can be considered as luxury because of the risen standards through quality, exclusivity, self-enhancement and rarity and socioeconomical gaps in society.

¹³⁷ Acıbadem Healthcare Group, 2009. *2009 Haber Arşivi*, [Internet] April 7.

¹³⁸ Çırpıcı, L., 2009. *Luxury in Healthcare & Acıbadem Maslak*. [Interview] (Personal communication, 13 December 2009).

CHAPTER 4

CONCLUSION

Although luxury is a historical and cultural design phenomenon which may lead to confusions and these generally cause either conclusive reductionist criticisms or ignorance of arguments about luxury and need in an analytical way, a luxury good whether a product or service has distinctive features that should be appreciated in terms of design.

This study represents the interrogation and interpretation of luxury from past to today, the characteristics of a luxury good, its historical and cultural aspects, its place in industry, its progress through industrial and fashion design progresses, its expression in consumerism, branding and media, and its analysis through a product and a service design in order to luxury qualifications that reveal by design contribution. For the luxury analysis, yacht is chosen for product design category to emphasize the irony that it is totally a personal luxury product, but the design priorities are constructed firstly through satisfying basic needs through creating living place; and healthcare is chosen for service design category to emphasize the irony that it is totally a basic need, but it is considered as luxury because of high standards and socioeconomical gaps.

1. The luxury status of a good - product or service - is the reflection of distinctive features through design. This status does not directly mean a monetary value; it signifies a distinctive value of luxury qualifications; i) quality, ii) exclusivity, iii) self-enhancement and iv) rarity.

2. The interpretation of desire and need change relatedly. Today's luxury level expresses tomorrow's necessity level. This is the dynamism of luxury.

3. Design is the visible expression of values and attitudes, and gives a tangible form to ideas and desires that guide people both as individuals and as members of society. Design bodies and forms luxury, and luxury is concretized by design - through concepts mostly related to fashion - due to the socio-economic climate of the times. Design contributes to the dynamism of luxury through;

i) enabling to reveal standards; since luxury goods represent high standards - of style, performance, materials, or taste,

ii) supporting to reach these distinctive standards - creating new luxury, or

iii) dethroning a luxury good by making it accessible - ending the existed luxury.

4. Luxury has become 'more than desire' by industrial design and 'widely' by contemporary culture. The concept that make luxury 'global' in the contemporary culture is consumerism. The measures of luxury are continuously renewed in contemporary culture.

5. Luxury design can be taken part in every product/service fields. Each product category, service, or design can reach its own top point in its own category through

luxury design qualifications. In other words, the basic needs - such as shelter, sustenance or health - can rise the luxury status within their own category.

6. Luxury is well-designed presentation of high standards - of that time - through product or service in order to 'the luxury qualifications; quality, exclusivity, self-enhancement and rarity' that create the luxury design value and differentiate it and its owner.

The studied issues can be listed as; i) importance of understanding and then defining luxury with distinctive features related to design rather than comparing it with need, ii) historical and cultural aspects of luxury design that contains many concepts such as progress of view points from ancient to contemporary culture, political or economical changes, industry, fashion, iii) contemporary luxury that reveal consumerism and brand management through luxury, concretizing its visual representation, and iv) luxury qualifications that enable to analyze product and service designs, and concretizing their efficiency through examples.

Suggestions for further studies:

1. Studies on ancient luxury goods with respect to different time zones, geographies, and cultures. (The research of ancient luxury in this study has been written through interrogating the Classical Paradigm of luxury - rather than examining ancient luxury goods - to give a general understanding of luxury dynamism.),

2. Expanded studies of luxury in contemporary culture (It can be studied the education of luxury design, the related press both national and international, or the choices of luxury presentation through preparing a case study in comparison of two or more brands' / products' adverts.)

3. Expanded studies on Maslow's Hierarchy of Needs and luxury (All the basic needs of Maslow's Pyramid can be investigated through luxury qualifications.),

4. Studies of Turkish luxury design or luxury in different disciplines of design in Turkey.

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