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GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

MASTER'S THESIS

**THE USE OF SPACE**  
**FOR DIGITAL IDENTITY PRACTICES:**  
**MAVİBAHÇE SHOPPING CENTER, İZMİR**

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## ABSTRACT

### THE USE OF SPACE FOR DIGITAL IDENTITY PRACTICES: MAVIBAHÇE SHOPPING CENTER, IZMIR

Kocabalkanlı, Ezgi

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The widespread use of locative media and its integration with social media applications have provided both individuals and corporations with the new ways of identity performances. Through checking-in at locations, uploading still and moving images foregrounding certain spaces, displaying spatial attributes and attaching hash-tags to spaces to proliferate meanings, space has started turning into a stage where personal and corporate identities are digitally constructed. Within this context, this thesis explores the use of space for personal and corporate identity constructions on Instagram through the case study of Mavibahçe Shopping Center in Izmir, Turkey. It aims to analyze the methods and strategies deployed in this utilization. The analysis based on questionnaires and digital media surveys targets two different facets of the same digital and physical location of Mavibahçe; visitors and the corporation itself. The study focuses on visitors' use of space for personal identity construction in order to demonstrate their affiliations to certain life-styles as part of their digital habitus predominantly through check-ins and hash-tags; and corporations' efforts to communicate directly with its visitors and to establish an intimate relationship through personification and the utilization of space's certain attributes which would appeal the targeted audience.

**Key Words:** Social Media, Spatial Practices, Digital Space, Identity Practices, Social Media Marketing

## ÖZET

### MEKANIN DİJİTAL KİMLİK PRATİKLERİ İÇİN KULLANIMI: İZMİR MAVİBAHÇE ALIŞVERİŞ MERKEZİ

Kocabalkanlı, Ezgi

Yüksek Lisans Tezi, Mimarlık

Danışman: Doç. Dr. Ahenk YILMAZ

Ocak 2018

Konum tabanlı medya kullanımının yaygınlaşması ve sosyal medya uygulamaları ile bütünleşmesi kişilere ve kurumlara kimlik pratiklerinde yeni yöntemler sağladı. Belli konumlarda yapılan yer paylaşımlarıyla, belli mekanlar önünde çekilmiş sabit ve hareketli imge yüklemeleriyle, mekânsal özelliklerin teşhiri ve mekana konum tabanlı araçlarla mekânsal anlamları çeşitlendiren ilişti eklemeleriyle, mekan kişisel ve kurumsal kimlik inşasının gerçekleştiği bir sahneye dönüşmeye başladı. Bu bağlamda, bu tez mekanın Instagram üzerinden kişisel ve kurumsal kimlik inşası için kullanımını İzmir Mavibahçe Alışveriş Merkezi örneği ile incelemektedir. Çalışma, bu uygulamalarda kullanılan yöntemleri ve stratejileri analiz etmeyi amaçlar. Anketlere ve dijital medya incelemelerine dayanan analizler Mavibahçe'nin fiziksel ve dijital konumunun iki farklı kullanıcıyı hedef alır; ziyaretçiler ve kurumun kendisi. Çalışma, ziyaretçilerin kişisel kimlik inşasında dijital habituslarının bir parçası olarak belli hayat tarzlarına olan yakınlıklarını göstermek için ağırlıklı olarak konum ve ilinti paylaşarak mekan kullanımına, ve kurumların kişileştirme ve mekanın hedef kitlenin ilgisini çekebilecek belli özelliklerini kullanarak kullanıcılarıyla direk iletişime geçme ve yakın ilişki kurma çabalarına odaklanır.

**Anahtar Kelimeler:** Sosyal Medya, Mekansal Pratikler, Dijital Mekan, Kimlik Uygulamaları, Sosyal Medya Pazarlama

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Ezgi Kocabalkanlı

İzmir, 2018

## **TEXT OF OATH**

I declare and honestly confirm that my study, titled "THE USE OF SPACE FOR DIGITAL IDENTITY PRACTICES: MAVIBAHCE SHOPPING CENTER, IZMIR" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Ezgi Kocabalkanlı

January 31, 2018



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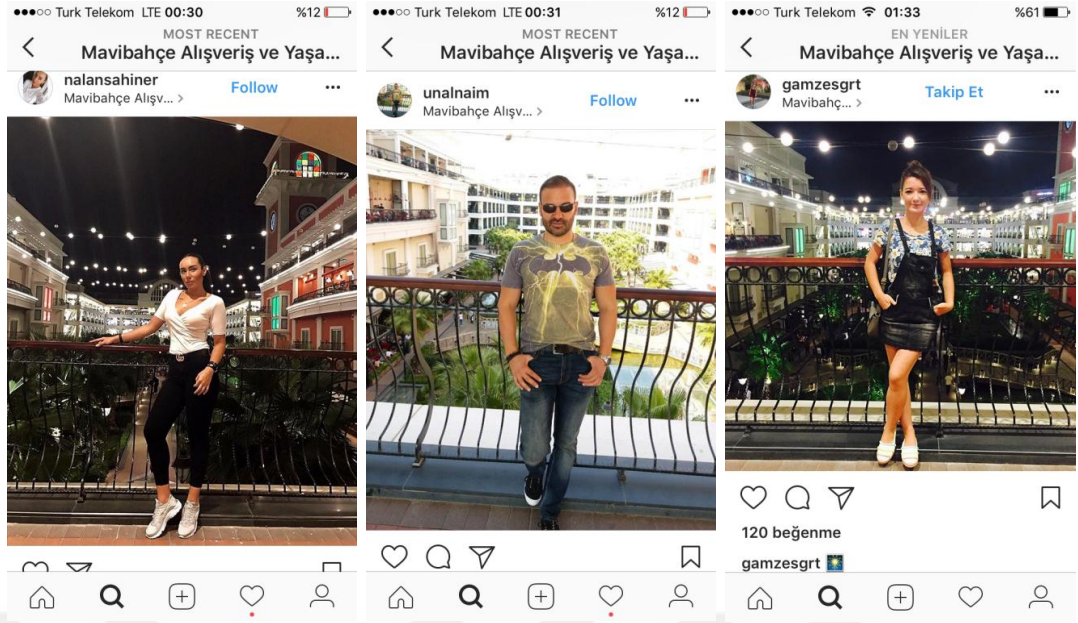
## CHAPTER I

### INTRODUCTION

Instagram photos checked-in at Mavibahçe Shopping Mall in Izmir share striking similarities in terms of where the visitors pose for the photos and what kind of spatial qualities they prefer to frame as the background setting for their own image (Figure 1.1 and 1.2). These similarities indicate that the utilization of space and spatial attributes gains a new dimension with digital advances and in consequence of locational data's integration with social media. By way of spatial practices' extension to various social media platforms, space has become a tool in the process of digital self-presentation for social media users. On their personal accounts, individuals share their locations with their followers, broadcast visuals from the places they visit, create spatial settings for online self-display, and establish associations between these places and their personal identities on social media. In this case, these online performances are the indication of the utilization of space for digital identity constructions. Within this context, this thesis explores the use of space for personal and corporate identity constructions on social media through the case study of Mavibahçe Shopping Center in Izmir, Turkey with the aim of providing insights into the methods deployed in this new way of utilization.



**Figure 1.1.** Photos checked-in at Mavibahçe Shopping Center (Instagram Screenshots)



**Figure 1.2.** Photos checked-in at Mavibahçe Shopping Center (Instagram Screenshots)

### 1.1. Problem Definition and the Aim of the Study

From the late twentieth century onwards, the nature of social practices has transformed due to the shift in the information systems to digital technology. The advancements in digital information networks have led to emergence of new type of social practices which predominantly take place in digital space (Castells, 2010). What radically make these social interactions different from previous ones are social spatial relationships established through digital networks of social media. These new practices no longer appear as result of proximity, but result of digital networking. This does not mean that the social practices based on proximity disappear, but rather, the ones based on digital networks emerge alongside them.

Individuals' access to a variety of multimedia tools provided by social media enables the possibility for more controlled and more imaginative performances of selves online. Through sharing their current location and attaching spatial information on social media, space provides a scenery and stage for personal identity practices and a way to demonstrate affiliations to certain social sphere and life style (de Souza e Silva and Frith, 2012). Moreover, not only individuals, but also corporations that are bound to specific locations started to extend their locality to digital networks with their social media accounts. Corporations perform their digital identity practices by way of creating social media accounts for space to make it seemingly communicate

directly with its visitors in terms of displaying its certain spatial attributes through photos on social media and defining them with captions and hashtags. These performances are applied in line with the space's owner corporation's marketing strategies on social media in which the space becomes a tool for corporate identity construction.

In the literature so far, the transformation of spatial practices under the influence of digital identity performances which came along with the widespread usage of social media has not been adequately explored in the architectural circles in Turkey (Özkul, 2015), and also worldwide (Mitchell, 2003; McQuire, 2008; de Souza e Silva and Frith, 2012 ). Moreover, there are also very few research based on the use of space on the matter in other related disciplines embracing personal identity construction, corporate identity construction, and social media practices (Couldry,2004; Diamantaki et.al., 2007; Lemos, 2008, 2009, 2010; Cramer et. al., 2011; Graham and Gosling, 2011; Schwartz and Halegoua, 2014; Schwartz, 2015; Doyle, 2015). These studies mainly focus on social media check-ins, and their effects on personal identity practices, definition of location and change in sense of places. In this context, as a response to this lack of literature, this thesis focuses on the use of space for digital identity constructions. It aims to elaborate on how spatial attributes are used to construct digital identities by individuals and corporations in order to analyze the methods used in this process through social media.

## **1.2. Methodology**

This thesis examines the digital identity practices within its real-life spatial context in order to comprehend the digital use of space both by individuals and corporation in practice. Mavibahçe Shopping Center constitutes the case of this study due to the perfect dichotomy that it represents in terms of the differences in these two different identity practices in the same location.

Mavibahçe opened its doors to visitors in 2015 (Cumhuriyet.com.tr, 2015). Beside its shopping area, it provides various activity zones including restaurants, cafes, playground, cinema, and courtyard used for various different events, festivals and concerts (Cumhuriyet.com.tr, 2015). The shopping center's most distinct architectural quality is its expanse courtyard surrounded by a multi-storey highly colorful and eclectic facade (Figure 1.3).



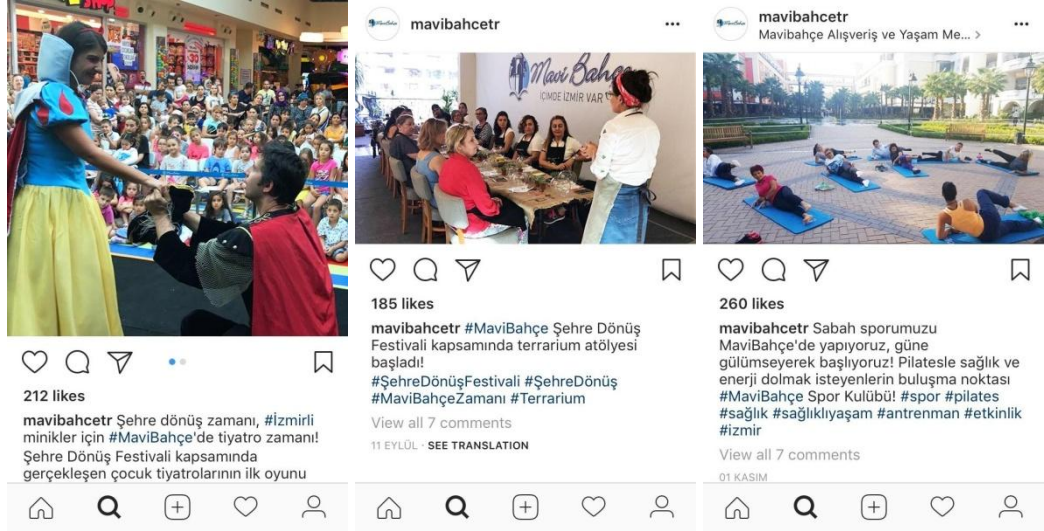
**Figure 1.3.** Mavibahçe Shopping Center, the facade and the courtyard (Mavibahce.com.tr, 2017)

Mavibahçe hosts a wide variety of occasions<sup>1</sup> such as festivals, workshops, concerts, stage performances, and shares them online on social media (Figure 1.4 and Figure 1.5). While Mavibahçe's main website provides various details such as the location, brands, discounts, upcoming events, festivals and movies, its social media accounts provide inside views from these events and present Mavibahçe to its potential visitors (Figure 1.4 and Figure 1.5). This locational data is broadcasted by the corporation, as well as by the visitors through their check-ins and social media posts. Although Mavibahçe is a shopping center where user profile is highly associated with certain economic status, its multifunctional space and its visitors' interests in these events both by taking part and by sharing them on their personal social media accounts make this shopping center one of the prominent urban centers of the city.

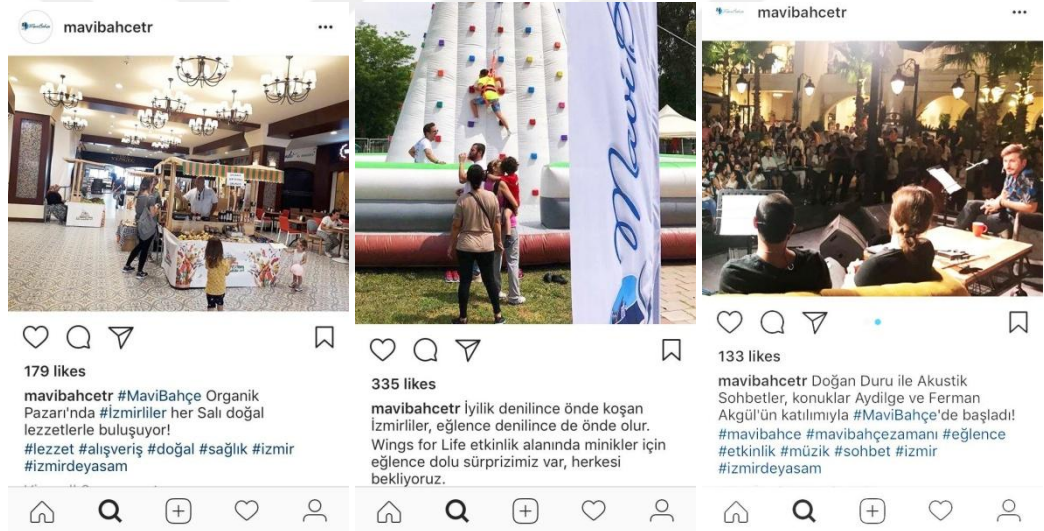
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<sup>1</sup> Mavibahçe has diverse range of services which can cover various personal needs from brand stores, food court, pharmacy, hairdresser, supermarket and cinema. Besides, its courtyard has been hosting many festivals and events including various themes such as wedding festival, new year, organic bazaars, pilates and yoga days, concerts, theatre performances, workshops, children activities, stage chats, open-air cinema and so on.





**Figure 1.4.** A children play, terrarium workshop and one of the pilates groups in Mavibahçe (Instagram Screenshots)



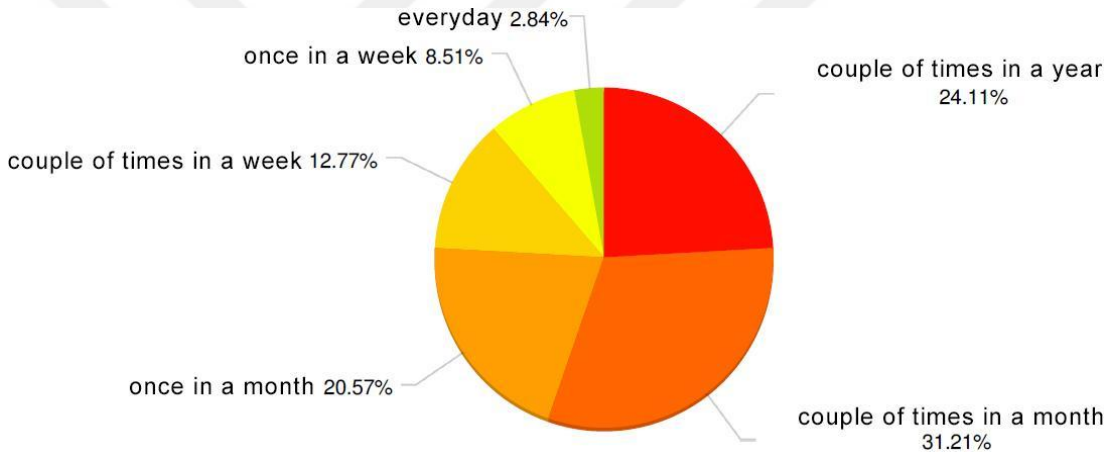
**Figure 1.5.** An organic bazaar stand, climbing area for children, and one of the stage chats in Mavibahçe (Instagram Screenshots)

The method of analysis of this thesis is based on online questionnaire and digital social media survey. First of all, the questionnaire consists of 21 questions which enquire about the participants' habits of social media, usage of locational-data, and their perspectives on the spatial qualities of Mavibahçe (Appendix 1). 135 participants partook in the questionnaire, but the last question (21st question) has

answered only by 104 of the participants. The participants' age range, gender distribution and their visiting frequencies are shown in Table 1.1 and Table 1.2.<sup>2</sup>

AGE	MALE	FEMALE	TOTAL
18 - 24	4	26	30
25 - 29	8	31	39
30 - 39	6	9	15
40 - 49	11	12	23
50 - 59	14	8	22
60 - 69	1	4	5
70 - ...	0	1	1
	44	91	135

**Table 1.1.** Demographic data

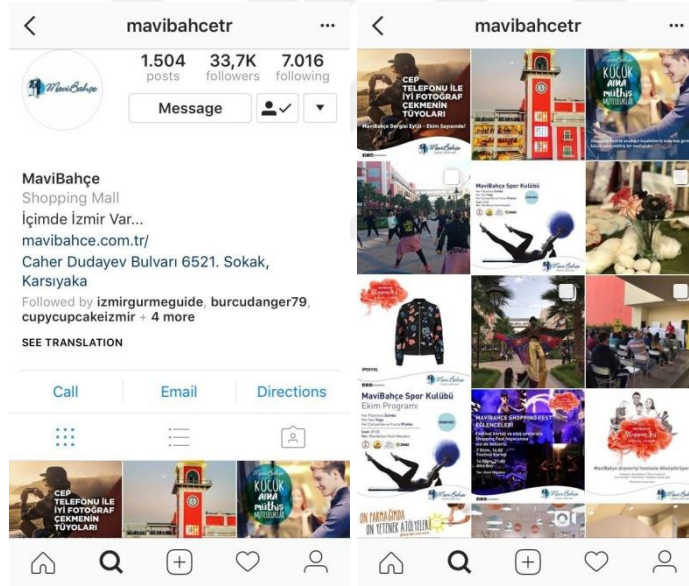


**Table 1.2.** Participants' frequency of visiting Mavibahçe Shopping Center

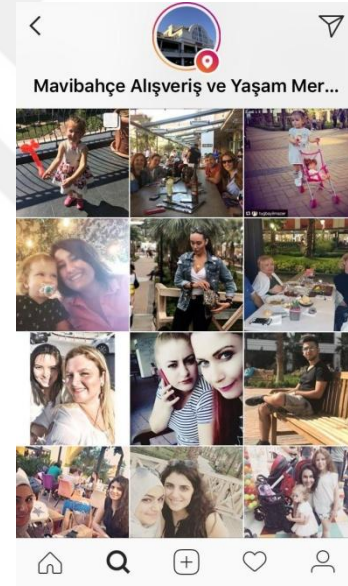
Regarding the social media field of the study, among the shopping center's accounts on various social media platforms such as Facebook, Foursquare, Twitter, and YouTube, the thesis focuses on Mavibahçe's Instagram account (Figure 1.6) and especially its Instagram location interface (Figure 1.7). Instagram's features of posting videos, photos, defining them with texts and hashtags, live broadcasting, its wide range of user profile, and Mavibahçe's active account, which is being managed

<sup>2</sup> There are 5 questions in the questionnaire, which are found not compatible within their conceived places within the relevant chapters. The question asking about the participants' preferences of shops in Mavibahçe (Question 4) is planned to be integrated in the diagrams in Chapter 3, which focus on the personal identity practices. The questions based on the participants' usage of online shopping and connecting to the internet through their digital devices within Mavibahçe (Question 12 and 13) are aimed to be used in the Chapter 2 where the thesis explores unbounded spatial practices in the Digital Age. And lastly, the questions 17 and 18 are not deemed suitable to be used in the Chapter 4 as it is planned, since the majority of the participants do not follow Mavibahçe on Instagram.

by the corporation, and Mavibahçe's Instagram location interface, which is inscribed by its visitors online, make Instagram a suitable platform for this study. While corporation aims to use Mavibahçe's account to appeal more visitors through announcements and spatial displays, its Instagram location interface gathers all the photos which are simultaneously shared and checked-in at Mavibahçe by its visitors and displays them on this publicly accessible interface (Figure 1.7). The information gathered from the interface is used in the third chapter to understand individual's identity practices. It is compared with the responses in the questionnaire. The location interface has been checked during one week period to observe the dynamics of different days of the week as daily patterns of the shopping center differ throughout the week depending on the activities such as festivals, workshops, sports days or on the busyness of the weekdays and the weekend. The result of the comparisons are visualized through diagrams.



**Figure 1.6.** Mavibahçe Shopping Center's Instagram account (Instagram Screenshot)



**Figure 1.7.** Mavibahçe's location interface (Instagram Screenshot)

### 1.3. Outline of the Study

The study is structured by three main sections, which respectively cover the subjects of transformation in socio-spatial practices under the digital media networks, the use of space for personal and corporate identity constructions on social media within the context of Mavibahçe Shopping Center.

The processes that lead to space's expansion to digital dimension as a consequence of the advances in the digital information systems, and the influences of this expansion on social practices are explained in the first chapter. The changing understanding of space is explicated through the point of converging physical and digital socio-spatial practices. The chapter also addresses the new ways of social interactions occurred via digital networks and space's role in these interactions, which are performed through digital identity practices on social media.

The second chapter focuses on the use of space for personal identity construction processes in the case of Mavibahçe. It investigates these practices conducted on social media in terms of individuals' intentions of broadcasting their spatial mobility on social media, the value of being present at certain spaces and announcing the presence through check-ins, and demonstrations of these space's physical attributes. The chapter discusses personal motives and aims behind these identity practices grounded on online spatial displays, and their influences on space in return.

The third chapter examines Mavibahçe's corporate identity construction through the use of space on social media. Creating a social media account for a space, sharing photos with the space's certain spatial attributes on background which can be associated with the city's urban life, and make it seem communicating with its visitors through shared posts and comments are the main performances practiced by the corporation in order to construct a corporate identity which are in line with social media marketing and communication strategies. The chapter discusses how the corporation manages to use the space for identity construction, what kind of spatial practices it performs and which methods and aims it follows.

## **CHAPTER II**

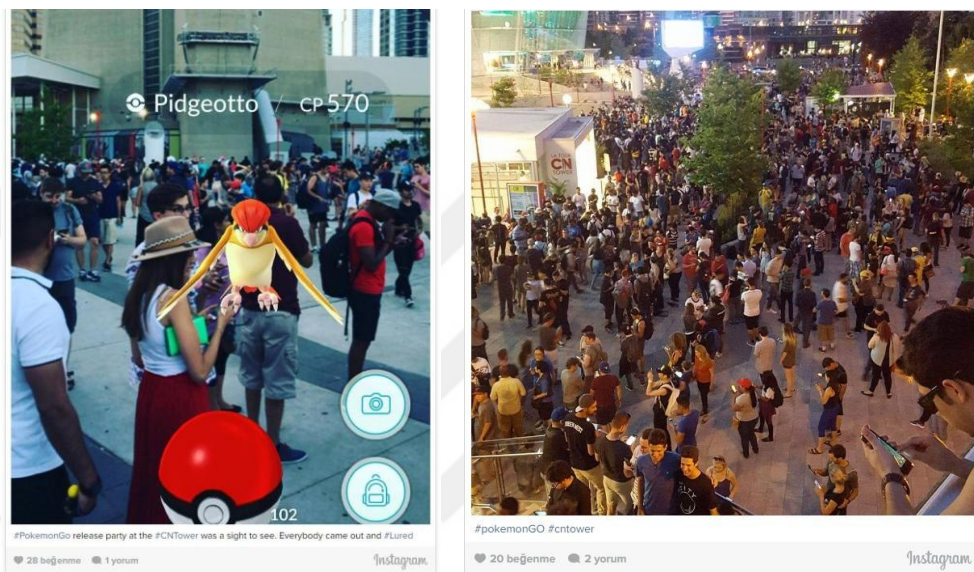
### **SOCIO-SPATIAL DYNAMICS IN THE DIGITAL AGE**

In the last quarter of the twentieth century, the understanding of space has started to change as a result of the new developments in information technologies and their effects on social and economical systems (Castells, 1991). Electronic information flows started being mapped or tagged on physical spaces so that new circuits of information are shared and produced digitally. In return, these flows transform spatial practices (Lemos, 2009). Although physical space continues to be the pioneer base for any social practice (Castells, 2000), proximity is no longer the key concept for interactive social practices, and time we have known is replaced with simultaneity. The concepts of boundary, territory and place have changed their former meanings as a result of networks' evolvement with the new interactive social practices (Lemos, 2009). These changes initiated new approaches towards established theories on society and space. Within this context, the emergence of digital space through the digital media networks, its integration with the physical space, social and spatial practices under the effects of this digital and physical convergence, and the use of space for identity practices on digital media constitute the major topics in the following chapters.

#### **2.1. Convergence of Digital and Physical Space**

With the Digital Age, which is also recognized as the Information Age, Computer Age, or New Media Age, the conventional social and spatial practices have evolved along with the advancements in digital technologies and growing popularity of digital media and interaction through online social networks (Castells, 1999; McQuire, 2008; Tredinnick, 2008). Recently, the popular mobile game Pokémon Go stands out as a significant example of these new socio-spatial dynamics. The game is a location-based augmented reality grounded on the digital map of the cities around the world. It allows players to catch virtual animal-like targets, called Pokémon, which are detected on the screen of a mobile device as if they are in the same location simultaneously with the player. The players experience a virtual reality

merged with physical environment where the whole city becomes a vast playground through a mobile phone application (Figure 2.1). After the release of the game, people started to gather in public places all around the world to track, catch and fight Pokémons. The game enabled a new way of socializing by creating an environment based on augmented reality. As one of the examples of the game's social interaction, on July 18, 2016, Pokémon Go Canadian release party was organized at the CN Tower in Toronto, and hundreds of people gathered in the area to socialize by way of playing the game (Figure 2.1).



**Figure 2.1.** Photos shared in Instagram from the Pokémon Go Canadian release party at the CN Tower in Toronto, Canada (Dailyhive.com, 2016)

As Dale Leorke explains this phenomenon saying that "Location- based games were among the first interventions into urban space that employed locative media for playful behavior aimed at challenging the conventions of public space." (Leorke, 2015, p.132) This intervention was a temporary incidence happened by dint of social interactions provided by digital media. It brought about an ephemeral change on the spatial function of the tower's surrounding public space by way of transforming it into a collaborative game area within a certain time frame. It becomes a space which not only shelters physical social interactions, but also provides certain nodes or centers. With these new type of interactions, the gamers reach out to the digital dimension through media devices and experience the game by integrating its virtual world into the surrounding physical location using locative media.

Karlis Kalnins has coined the term "locative media" to explain this new digital media technologies (Hemment, 2006). Locative media is "a combination of location-based technologies and location-based services" (Lemos, 2009, p.25). According to Drew Hemment, locative media creates hyper-connectivity in physical and digital space (Hemment, 2006). Their convergence enables new functions and meanings, and a redefinition of social and spatial practices in informational networks. André Lemos explains this convergence as follows:

Locative media projects can help us see places and space differently. Locative media do not point to a world of electronic cyberspace apart from the physical world. Instead, they insist that what they produce are "augmented realities" for playing on the street, in annotation, mapping and tagging real things. What we are seeing now are several examples of integrated, mixed processes that merge electronic and physical territories, creating new forms and new senses of place (Lemos, 2008, p.96).

Locative media allows binding data "to specific spatial and temporal settings" by tagging information to a location, tracks the connections between locations and uploaded data, and transmits them to the required areas in the network (Mitchell, 2003, p.126). These data vary from geo-tags labels, texts to images, photographs, sounds and videos, which are registered to a specific location through geo-coding (Mitchell, 2003, p.126-127). In other words, all these digital data stored in digital space are tied to various physical locations in cities so that none of these physical spaces, which are connected to networks, can exist by itself without considering their digital dimension. In that sense, their locations are no longer bound to merely physicality of space. Contrariwise, they are the new process of integration, which merges digital and physical dimension to one another and create new senses of space (Lemos, 2008).

This comprehension can be interpreted as "detachment from places" through the approaches of Edward Relph's *placelessness* and Joshua Meyrowitz's theory of "the loss of a *sense of place*" (Özkul, 2015, p.102; Meyrowitz, 1985; Relph, 1976). Meyrowitz claims that without the divisions between all the physical structures, space loses its "unique connection of interaction to place" (Papacharissi, 2011, p.308). According to these theories, social interactions provided by social media may

lead to the absence of boundaries, which has always been essential for the latter; and thus, this absence results in the loss of "a sense of place" (Papacharissi, 2011, p.308). On the contrary, Paddy Scannell explained the same process with his theory of "doubling of place" saying that "public events... occur simultaneously in two different places: the place of the event itself and that in which it is watched and heard. Broadcasting mediates between these two sites" (Scannell, 1996, p. 76). (Scannell, 1996). Zizi Papacharissi agrees with Scannell and adds that with the new technology, "social relationships are multiplied, creating the potential for multiple performances of the self occurring on a variety of different stages" (Papacharissi, 2011, p.308). According to de Souza e Silva, there are two major ways to understand public spaces; "(1) They take practices previously confined to more traditionally private spaces out into the streets of the city, and (2) they give people a feeling of control and familiarity with public spaces typically associated with private spaces" (de Souza e Silva and Frith, 2012, p. 4535-4538). Therefore, her perspective interprets the correlation of space and locative media not as something which results in *placelessness* nor detachment, but as an integration and convergence of digital and physical space; and she calls this convergence "hybrid spaces" which are social spaces created by the combination of physical space with digital information and the mobility of users equipped with location-aware interfaces (de Souza e Silva and Frith, 2012, p.4291-4294).

The first theorist who refers to this new spatial formation is the well-known sociologist Manuel Castells by explaining it with his concept of "the space of flows" (Castells, p.696). Castells states that "(...) distant, interactive communication does not eliminate space; it transforms it. A new form of space emerges - 'the space of flows.' It is made of electronic circuits and information systems, but it is also made of territories, physical places, whose functional or symbolic meaning depends on their connection to a network, rather than on its specific characteristics as localities" (Castells, p.696). In other words, these informational networks interconnect various physical spaces, enable fluidity between their spatial functions, and make those spatial functions simultaneous and time-independent; thus, comprehension of spatial functions, which have always been occurring only in a specific location at a specific time, becomes more complex.



The notion of "space of flows" extends to many fields from economical to political. The Occupy movement is one of the most well-known examples of its political context. The movement has been influential all around the world over the last few years. The protests, defined by Noam Chomsky as "the first major public response to thirty years of class war" (Chomsky, 2012, p.9), were shared and spread with the hashtag *occupy* through social media including Twitter, Facebook, YouTube, Tumblr, and many other platforms (Gamson and Sifry, 2013). There have been numerous protests took place disseminated with the same hashtag; such as Occupy Tahrir Square (Egypt), Occupy Wall Street (USA), Occupy Toronto (Canada), Occupy Tel Aviv (Israel), Occupy Berlin (Germany), Occupy Dame Street (Ireland), Occupy Gezi (Turkey), etc. These public spaces have interconnected via digital media and created spaces of network, which has resounded for the same prominent cause worldwide. While lots of protestors organized on social media and leagued together against political forces by gathering in the various locations of the Occupy Movements, many of them were participating in the protests through social media across the world (Chomsky, 2012, and Tüfekçi, 2014).

These recent spatial practices experienced through digital media create an immense portal where all the information is saved, contributed and reached worldwide. The contents in that digital portal stimulate awareness on the issues happening in different places and provide a unity independently from physical proximity. While all these collective information is shared and uploaded in various locations simultaneously through multiple windows opening to a digital space, they reach out to many other locations worldwide and create a new form of reality merging the unlimited data with multifarious places from all over the world. As a result, this transformation has initiated new arguments on the theories about cities and urban space. Scott McQuire, the professor of Media and Communications at the University of Melbourne, describes these new urban dynamics with his term "media city" (McQuire, 2008), and he explains this transformation as follows:

The convergence of media which is increasingly mobile, instantaneous and pervasive with urban space has become a constitutive frame for a distinctive mode of social experience. Rather than treating media as something separate from the city – the medium which ‘represents’ urban phenomena by turning it into an image – I argue that the spatial experience of modern social life

emerges through a complex process of co-constitution between architectural structures and urban territories, social practices and media feedback (McQuire, 2008, p. vii).

Some other scholars have agreed on describing these approaches as "a blend of the physical and digital" (Hemmersam, et. al., 2015, p.167); so that they have raised the term "networked city" (Campbell 2012; Graham and Marvin 2001; Rainie and Wellman 2012; Hemmersam, et. al., 2015, p.167). They argued that through mobile communication and locative media, individuals "situate *cultural mapping* within an urbanism of the *networked city*"(Hemmersam, et. al., 2015, p.167-168). In their usage of the term, *cultural mapping* defines the individuals' urban practices of mapping the city online by sharing their expressive and experiential data about the locations. It also includes the readings of these shared collaborative data on the cities and urban places. This approach is pointedly explained by Peter Hemmersam as below:

[I]t [cultural mapping] encapsulates mapping "features" as culturally co-constructed and integral to actual mapping performance in the field. The term therefore refers to more participative and dynamic representational roles that mobile media open up, at the same time as it captures prevalent practices and attitudes of urban living. This concerns our persistent involvement in everyday urban matters through the performance of both active interpretation and subjective intervention that may now also be extended to locative and social media tools and emergent practices of "reading and writing" how we perceive, shape, and experience the city via social media and related place-based communication (Hemmersam, et. al., 2015, p.168).

One of the most striking examples of these practices is the American travel website company TripAdvisor. It is the world's largest travel website with more than 385 million traveler reviews, for instance, shares maps, descriptions, photos and reviews of many destinations for more than 300 cities worldwide. The application make suggestions to travelers by detecting their current location by global positioning system (GPS) and shares others' comments on the best places to see, eat, stay, entertain by grading hotels, cafés, restaurants, museums and so on (iTunes.apple.com, 2001). Besides, the one can even find answers to highly specific

travel questions in its forum such as for New York City; "How do I get from the airport (JFK, LGA, or EWR) to Manhattan?", "What are the Must-See's and Must-Do's?", "I'm on a tight budget. Can I enjoy NYC cheaply?", "Can you give some tips, hints and suggestions for first timers?" (TripAdvisor, 2000).

Locative media and mobile devices stimulate alternative ways to the users in terms of social and spatial practices in city. Users can associate with the urban environment through their own personal experiences and they can share these experiences online with other audiences (Özkul, 2015). They can upload information to various places for further visits and inform others about the places. This case can be interpreted as creating another dimension to redeploy the documentation of human activities in cities (Özkul, 2015). These new experiences in the city and their accessible locative information are not limited only with the users of these application who check-in at these places. As Didem Özkul indicates, the "[n]on-users who are somehow connected to those users via social networking can experience a new sense of a place based on their friends' locations" (Özkul, 2015, p.113). Therefore, location information provides assigning meanings to places by the users of these applications and "creates (re)attachment to places" through sharing these information with others online (Özkul, 2015, p.113). By this way, the integration of locative media with mobile devices allow users new ways to explore various places in cities and new kinds of spatial and social interactions.

As the spatial experience in the Digital Age is lived through the convergence of physicality and digitality, there emerge a new society whose members are surrounded by online media networks and informational exchanges. Consequently, these convergent spatial practices alter the limits of human body and body's interaction with the environment and take place in-between.

## **2.2. Unbounded Socio-Spatial Practices**

Technology is always directly connected to the improvements aimed to exceed the physical limits of the human body (Sterne, 2003). According to Jonathan Sterne, "technologies are always already social and always already connected to other technologies – they exist within the always-shifting totality of a technological field" (Sterne, 2003, p.385). Automobile invented to increase the mobilization of the human body, led the society to build roads, bridges, new materials and systems

(Ehrenreich, 2001). Even solely this invention made way for the development of new technologies to improve each system connected to automobilization (Sterne, 2003).

As in automobile technology, information and communication technology (ICT) is directly linked to the aim of exceeding the capabilities of the human body (Doyle, 2015). Once people had needed to communicate face to face, but with the advent of the telephone they are able to communicate immediately despite vast distances between individuals, without the need of spatial proximity (Doyle, 2015). Thereafter, the invention of internet has freed individuals from the limitations of distances which mainly tie them to locations in order to proceed our current social interactions (Doyle, 2015). The preeminent locations such as home and office no longer have priority in terms of communication and access to information (Doyle, 2015). Now, at the beginning of the twenty-first century, "[p]ortable devices and the increasing ubiquity of telecommunications and wireless internet (WiFi) networks allow (and sometimes pressure) individuals to conduct a greater number of activities in a variety of places" (Doyle, 2015, p.188). This independence has led up to new experiences in socio-spatial practices.

Digital communication technologies have linked individuals through portable media devices so that people started to interact through digital information flows, which "extend throughout buildings, outdoors, and into public space as well as private. This [interaction] has profound implications for the locations and spatial distributions of all human activities that depend, in some way, upon access to information" (Mitchell, 2003, p.144). Manuel Castells defines this society as "network society," of which "social structure is made of networks powered by microelectronics-based information and communication technologies" (Castells, 2004, p.3). The network society is composed of online societies, whose members constantly share their personal lives, their knowledge, and produce new meanings. In spite of the fact that networks have always been the backbones of any social structure, in the Digital Age, any social and spatial practice can transcend the limits of each member's locality (Castells, 2004, p.4), so that these advances in digital networks push the limits of human body. This transcendence can be interpreted as that their body extensions which moves beyond physical locations and reach out to "trans-localized spaces" (Couldry, 2004, p.22). Pérez de Lama explains this phenomenon as follows:

The idea is that we are part of an interconnected, interdependent world in which mediation between the physical universe and us humans, is carried out through machinic-technological networks which are deemed to be our extensions or prostheses: from modern urban networks to the more contemporary communication networks (Pérez de Lama, 2008, p.102).

Unlike the earlier modern society, the network society gets surrounded by interactive, simultaneous communication networks and breaks down the physical spatial limits of the body. It transcended its inherit disposition and become an "augmented nervous system" by use of "copper wires, fiber-optic cables, and wireless channels that connect brain to electronic memory, processing points, sensors, and actuators distributed throughout the world and even in outer space" (Mitchell, 2003, p.30). There is an explicit link between body and the digital technology. Through their instrumentality, as the Professor Nick Couldry indicates "selves may now exist in (...) 'many worlds' at the 'same time'" (Couldry, 2004, p.28), which means that via technology and its digital devices, our body can experience different places while being physically attached to one specific location. Banking transactions, getting mails, watching movie, making conversation, shopping, reading, playing games, listening music and so on; in the digital age, none of these activities require specific places anymore.

Even the graves of our deceased ones do not necessarily require any specific location for condolence; thereby, the transformed concept of cemetery stands out as one of the most striking examples of these convergent spatial practices in the last two decades (Özmen, 2016). Online cemeteries have appeared worldwide to provide users with private space for commemorating their decedents through digital interactive services. This service provides the ones, who are not able to visit their decedents' graves, with an opportunity to visit their virtual memorials in these websites. These websites allow users to write condolences to virtual graves, share photos, and send virtual flowers (Özmen, 2016). As one of the most popular online cemeteries 'Find a Grave' has reached 132 million memorial records (Özmen, 2016, p.12).

"[D]igital information adds a layer of meaning to a physical setting, and the physical setting helps to establish the meaning of the digital information. This adjoins a new

dimension to architecture," as architect and urban theorist William J. Mitchell indicates (Mitchell, 2003, p.127). Therefore, this architectural dimension forms simultaneous platforms where the individuals produce meanings and functions online (Schwartz, 2015). Unlike the conventional ways, receiving and loading unlimited data by way of sharing comments, photos, videos and tagging these data in specific locations are the socio-spatial practices of this digital era. These tagged data to the physical places and their accessibility to the others provide new meanings attached to places. Therefore, their attachment creates distinctive social practices than the conventional ones due to the variety of spatial platforms widen through the digital networks. These platforms' unbounded dynamics enable new ways for social practices, and consequently, new ways for identity performances to establish and maintain these unconventional social interactions within the network society.

### **2.3. Digital Identity Construction Through Space**

Castells claims that "the rise of the network society and the growing power of identity are the intertwined social processes that jointly define globalization, geopolitics, and social transformation in the early twenty-first century" (Castells, 2010, p.xvii). On the contrary to the apparent effects such as the economical and technological improvements, being in quest of "identity" has been crucially effective throughout the human history (Castells, 2010; Acun, 2011). The roots of the theories on the term of "identity" can be traced back to the 1930s with the writings of George Herbert Mead. Mead has suggested that society shapes the self and in return, the self shapes social behavior. Mead's perspective provides a view on the basis of the identity theories; which has been grounded on the concepts of "society" and "self" (Stryker, and Burke, 2000, p.284). Since then, the term "identity" has been used across various disciplines<sup>3</sup> such as psychoanalysis, psychology history, anthropology, sociology, political science, and recently, communication and media studies (Stryker, and Burke, 2000).

Identity is primarily related to the society's behavioral expectations from an individual and society's influence on each individual's social roles, on their effort for

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<sup>3</sup> The studies on identity theory had been elaborated in various disciplinary areas; such as cultural studies, which is "drawing no distinction between identity and, for example, ethnicity," referring to identity as "common identification with a collectivity or social category as in Social Identity Theory," or using the term for "contemporary works on social movements creating a common culture among participants" (Stryker and Burke, 2000, p.284).

performing of each roles and on how well they are performed (Desrochers, and Thompson, 2002). Individuals have various identities to invoke various roles in diverse social situations (Hogg, Terry, & White, 1995). Each one of these identities is performed to adapt to a specific social involvement. Individual is required an embracement of multiple identities for the roles for diverse social involvements. They place themselves in a certain status and wear a suited behavior (Thoits, 1992). As Sheldon Stryker and Peter Burke have both agreed, the self is "a structure of multiple identities" and identities are "linked to roles and to behavior through meanings" (Stryker, and Burke, 2000, p.292). In other words, they are fundamentally based on the meanings ascribed by the individuals who need to act in line with their diverse roles in contemporary societies (Stryker, and Burke, 2000). As such, identity is not only related to the question of "who am I?", but also the question of "who should I be now?" (Acun, 2011, p.68).

Considering the changes in the last two decades occurring in the field of social interactions under the wide-spread of digital social networks, what can be said about the identity performances on social media platforms? Needless to say, just as face-to-face interactions require the individual to adapt identities, so do their online counterparts. As every human interaction requires roles and behaviors legitimate to the performed identity, which depends on the present social involvement, there are many ways to perform them on these platforms.

In 1990s, the times when the internet has become widespread, identity practices has occurred in personal home pages where "the words chosen for the construction of one's textual avatar, and the color of hair, skin, and types of clothes of one's graphic avatar" (de Souza e Silva and Frith, 2012, p.3983-3984). Later, in the early 2000s, these practices formed through creating an online profile "which is generally composed of one's name, age, relationship status, favorite quotes, pictures, and a network of friends. In addition to an avatar or a home page, one's friends, personal information, and pictures become part of the presentation of self" (de Souza e Silva and Frith, 2012, p. 3985-3987). Afterwards, from the late 2000s onwards, there occurred a new way for performing identity practices with the widespread usage of personal smart phones and the integration of locational-based information to physical places which involve socio-spatial practices occurred through geo-tagged photos, videos, captions on social media sites. Therefore, this integration results in the usage

of space for online identity practices occurring on social media. Even though these practices occupy our daily life in every sense, the studies focusing on the combination of social media, identity and space are rare to find (Schwartz and Halegoua, 2014). Before touching upon the subject of the use of space on social media sites, digital identity performance on these platforms needs to be clarified for further discussion.

Social media has provided an interface to construct a user profile for individuals to express their personalities and ideas and share their lives with others. Users construct identities through their profiles on each social media platform by using the given tools for online expressive performances and situational contexts (Papacharissi, 2011). This expressive dimension of social network sites (SNS) provide them to design their own content and display them publicly online so that it enables identity negotiation and identity expression which are both "socially shaped and socially shaping" (Buckingham, 2008, p.12). Therefore, with each shared content, individuals can assess public reaction in the form of social approval and acceptance mediated electronically via the interfaces of the social media sites. As Zizi Papacharissi indicates below:

SNSs provide props that facilitate self-presentation, including text, photographs, and other multimedia capabilities, but the performance is centered around public displays of social connections or friends, which aroused to authenticate identity and introduce the self through the reflexive process of fluid association with social circles (Papacharissi, 2011, p.304-305).

These performances are composed by a "performative palette" given by the SNS which assembles "multimedia elements with cultural references, elements of play, denotative and connotative expression, and a variety of tools" (Papacharissi, 2011, p.307). This "performative palette" is pictured by Erwing Goffman descriptions in his book *the Presentation of Self in Everyday Life* (Goffman, 1959; Papacharissi, 2011, p.307). He describes as follows:

[T]here is the "setting", involving furniture, decor, physical lay-out, and other background items which supply the scenery and stage props for the spate of human action played out before, within, or upon it. A setting tends to stay



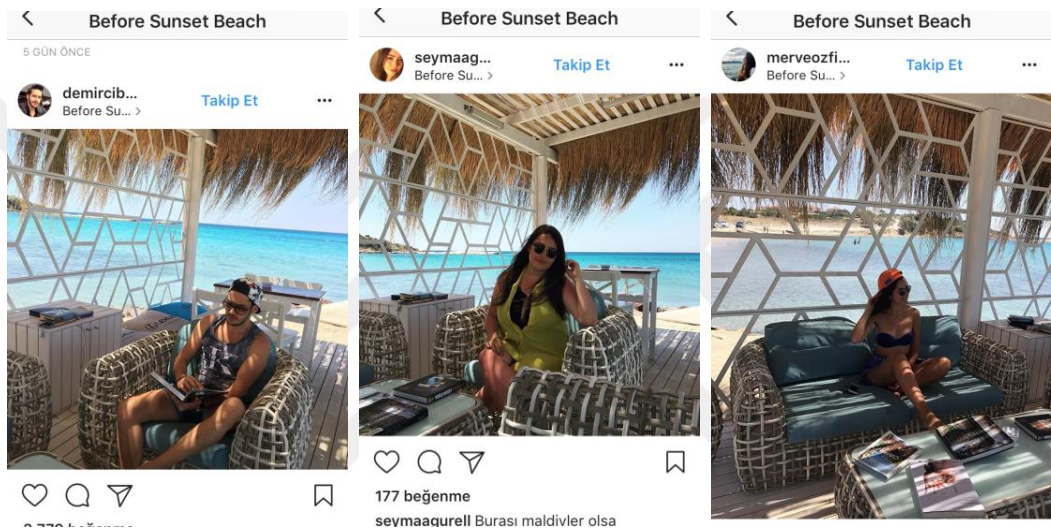
put, geographically speaking, so that those who would use a particular setting as part of their performance cannot begin their act until they have brought themselves to the appropriate place and must terminate their performance when they leave it (Goffman, 1959, p.13).

The *setting* for the construction of online identity on social media sites is arranged by using the palette's textual and visual features such as comments, descriptions, videos and photos, but above all, locational tagging and shared data in those tagged spaces (Schwartz and Halegoua, 2014). In recent years, latest research shows that users tend to present themselves online "through geo-coded digital traces, geographical data visualizations, and maps of individual patterns of mobility" (Schwartz and Halegoua, 2014, p.2). In other words, space has become a tool for online identity construction. Space is not only associated with "the 'where' of something;" it includes "the location plus everything that occupies that location seen as an integrated and meaningful phenomenon" (Relph, 1976, p.3). Therefore, sharing your location on social media does not solely refer to your geographical data (Barkhuus et al., 2008). As Schwartz and Halegoua explain below:

[W]hen a user chooses to broadcast their location in relation to a specific venue, they are relating themselves with the values and social groups that are represented by that specific physical place. In this way, users are building their online identity through attaching themselves to the specific narrative of a physical place (Schwartz and Halegoua, 2014, p.7).

Geo-tagged location of the space, photos which frame its spatial elements as background setting or representing the spatial atmosphere are one of the most common "practices of cataloging and archiving personal mobility" on the grounds of "showing-off" and "self-promotion" in social media (Schwartz and Halegoua, 2014, p.4; Humphreys, 2012). Schwartz and Halegoua agree on the fact that these practices are "based on a highly curated depiction of the individual. Users of these services do not share every offline, physical action with their online social circles, but carefully choose the places and times when these actions are broadcast" (Schwartz and Halegoua, 2014, p.6). For instance, the screenshots taken from Instagram location interfaces of three different places reveal the fact that the atmosphere of the posers in the photos share striking similarities (Figure 2.2, 2.3 and 2.4). How they posed in the

photos and the demonstrated elements at the background show their apparent intention to be associated with the place. Especially in Figure 2.3 and 2.4, Ugгла Cafe's symbol of owl and No.42 Cafe's name are highly emphasized. These attempts are curated acts of intentional display, which are in direct relationship with personal identity construction on social media (Schwartz and Halegoua, 2014). For each user, being present at these places is an action, which needs to be shared with others online. They need to make sure that the name of these places and their specific elements are displayed so that the others will notice their presence at these places online, and their personal identities will gain appreciation and approval by them.



**Figure 2.2.** Shared photos on Instagram through location tagging in Before Sunset Beach, Izmir (Instagram Screenshots)



**Figure 2.3.** Shared photos on Instagram tagged at Ugгла Coffee in Izmir (Instagram Screenshots)



**Figure 2.4.** Shared photos on Instagram tagged at No42 Cafe in Izmir (Instagram Screenshots)

As de Souza e Silva and Frith agree that "locations are important aspects of people's identity", they indicate that "locations also have identities of their own that are formed through a combination of factors" (de Souza e Silva and Frith, 2012, p.). They explain these factors by taking the case of places as follows:

Geographical position is a relevant factor that partially forms the identity and meaning of a place. Additionally, the communities that inhabit a place also contribute to its identity (Featherstone, 1993), but it is also true that identities of places are never developed solely by their geographical position and their own people (Massey, 1994, 2005). Places are developed in relation to other people, other cultures, and other places—established by mutual difference. We have seen that the presentation of self is a relational social process because the expressions given off by people depend on who and what is around them. The same happens with places (de Souza e Silva and Frith, 2012, p.4017-4023).

As social media usage establishes information into places, the identity of these places can be constructed by the meanings embedded by each user through locational-based social networking. However, social media has not being used only for personal purposes, but by the corporations as well. Since social media platforms approved as one of the most biggest and effective instruments of marketing in the digital age, the places of marketing, which had been bound to physical places not so long ago, have

extended their locality to social media platforms (Hennig-Thurau, et al., 2010; Kaplan and Haenlein, 2010). In the twenty-first century, the process of marketing has started to transform, when spaces that acquire various functions such as banks, cinemas, museums, shopping centers, stores have started acquiring online identities on social media (Carlén, M., Lindkvist, S., 2013). As a result, this shift to digital realm has initiated new ways of using space. Social media has combined space and its locality under these social media accounts, which contain the name of the place or the corporation, its geo-tagged location, and photos and videos defined with captions and comments. Hence, space became an online subject that can directly communicate with its users, deliver messages and announcements, display its architectural elements, its spatial atmosphere and lived moments.

The screenshots from Mall of America's (Figure 2.5) and Wells Fargo's (Figure 2.6) Instagram profiles share contents which are communicating directly with the users and try to build a humanly intimacy. In Figure 2.5, the Mall of America says "from our family to yours! Thank you!" in the headline of the photo, it thanks to their visitors "for being one of the 250.000 guests (they) welcomed to Mall of America on Black Friday!" and it says that "You've made this year to remember." In Figure 2.6, the bank Well Fargo thanks to its customers for standing together for 30 years. Moreover, as Figure 2.7 shows, Jewish Museum in Berlin displays its space's architectural elements on Instagram and says "this staircase leads you to your permanent exhibition." These digital identities of Mall of America, the Bank Wells Fargo and Jewish Museum re-produce or re-present themselves through online posts, videos, photos and captions shared on their own social media accounts. The motives behind this usage is based on the potentials of having a digital identity which can contribute to a corporation's public relations, its marketing strategies and corporate image (Barnett et al., 2006)



**Figure 2.5.** Two Instagram posts of the shopping center Mall of America (Instagram Screenshots)



**Figure 2.6.** A post of bank of Wells Fargo (Instagram Screenshots)



**Figure 2.7.** A post of Jewish Museum in Berlin (Instagram Screenshots)

## **CHAPTER III**

### **DIGITAL IDENTITY PRACTICES IN MAVİBAHÇE**

The integration of locational data and social media platforms enable social media users to broadcast spatial practices and visualize places. Space is "inscribed and re-inscribed with location-based information" assessed by the users on social media (de Souza e Silva and Frith, 2012, p.4111-4115). Within this context, the following chapter focuses on the usage of space for identity construction of social media and the understanding of space under these identity performances through the case study of Mavibahçe Shopping Center.

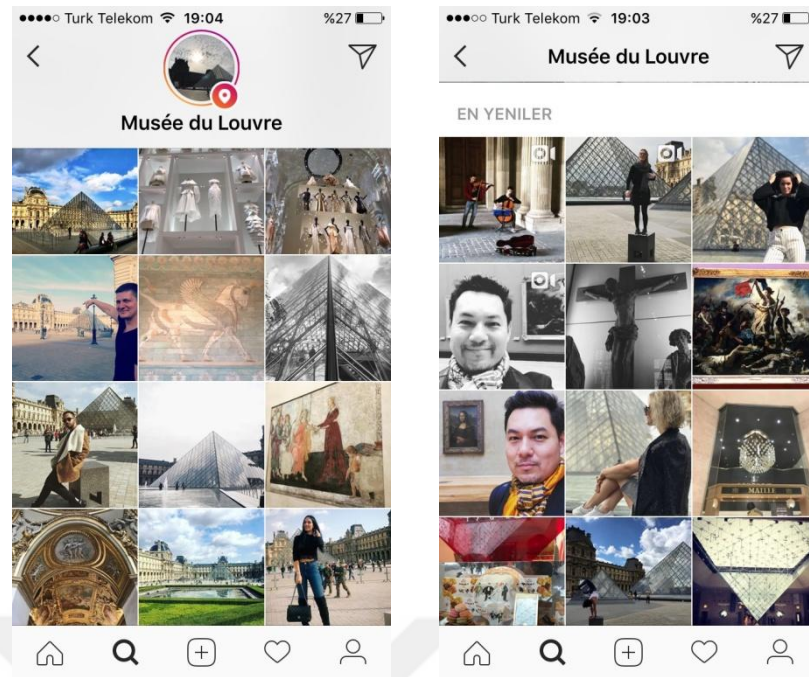
#### **3.1. The Use of Space for Personal Identity Construction**

Social media applications and their integration with locational information technologies have enabled reconfigurations and new interpretations of spatial practices so that their widely usage has modified the former understandings on people's interaction with space "by creating a renewed interest in location" (Özkul, 2015, p.101). The usage of locational data on social media platforms reconfigures the ways of how identities of places are being constructed (de Souza e Silva and Frith, 2012). Even though place has been defined as "meaningful location" (Relph, 1976; Cresswell, 2004; Özkul, 2015, p.104), this integration has altered the definition of location. Today, location has the potential of turning into something beyond the mere physical coordinates of places. Its shared data consist of online documentation of memories and experiences, providing new ways for meeting people, marketing strategies, ways of finding, publicly shared moments with the loved ones, display and show off, discoveries, suggestions or complaints, and such. Thus, practices of locational data on social media changed the ways of attachment to places, interaction with the surroundings, feeling of belonging to a place and how space is perceived and what place means to its inhabitants (Özkul, 2015; (de Souza e Silva and Frith, 2012). As Didem Özkul explains below:

[W]ith mobile and locative media use, location became more discernible and important as a feature of place. As the sharing of locational information started to acquire dynamic meanings with the use of mobile and locative media (de Souza e Silva and Frith 2012), statements or markers of location began to contribute to the sense of a place. As a result, places acquire different meanings, not only for the ones who share locational information but also for those who receive it. Hence locational information is an important attribute of a place, influencing place- making and our understanding of places (Özkul, 2015, p.104).

Through the widespread usage of smartphones, social media platforms enriched with locative media have opened up renewed dimensions of space and have increased the significance of locational data (Özkul, 2015). There are various social media applications, which enable features based on locational data sharing. As one of the most commonly used social media application, Instagram, for instance, has over 500 million users (itunes.apple.com, 2017). Instagram allows attaching data to various locations worldwide by checking-in and sharing these data with others online. It provides a platform for its users to upload photos and videos, which can be edited with filters, creative tools, and shared using captions and hashtags (itunes.apple.com, 2017). Every registered location has its own tagging interface, and it collects all the shared photos and videos by various visitors at that location and shows them in one singular interface (Özkul, 2015).

In the example of Louvre Museum shown at Figure 3.1, Instagram location interface of the museum gathers each publicly shared photo and video at the place into a single page. Besides the visual data, the interface also includes verbal posts, comments and/or captions defining each user's personal experiences within. As each shared post gathers in the space's locational interface on Instagram, it becomes a large-scaled "documentation" of the place from the perspective of its visitors (Schwartz, 2015, p.95). Through this documentation, the visitor, their audiences and other users on social media can interact with any registered place later through typing their locations on Instagram (de Souza e Silva and Frith, 2012).



**Figure 3.1.** Instagram location interface of Musée du Louvre (Louvre Museum) in Paris, France (Instagram Screenshots)

Since the locational integration is in accord with each user's personal observation and experience in the place, Instagram's features of editing photos and videos with filters and other tools, sharing them with tags, hashtags and emojis have an effect on how individuals perceive space through social media (Güzel, 2016). These features allow users to assign meanings to places, and consequently, to manipulate people's perception on space by constructing a new kind of spatial identity (Güzel, 2016). In other words, all the shared online locational information on Instagram evokes a new dimension on spatial identity construction along with the conventional ways.

De Souza e Silva and Frith carry this view a step further and indicate that users do not only assign meanings to places and contribute to their identity; but they also control the flow of online spatial data (de Souza e Silva and Frith, 2012). They claim that "these technologies not only help users manage their connections to public spaces..., but also filter that space depending on what users want to interact with" (de Souza e Silva and Frith, 2012, p. 3757-3759). Instagram provides couple of ways for filtering such as choosing who to follow and deciding on which words to use as hashtags. By this way, the users can manage their Instagram accounts in terms of filtering others with whom they think they do not share any commonalities in terms



of socioeconomic status, tastes or values, and they can find others who have similar preferences (de Souza e Silva and Frith, 2012).

These commonalities can be defined through the theories of well-known sociologist Pierre Bourdieu and with his term "habitus" (Bourdieu, 1984). Habitus is based on the norms of our behaviors, our reactions, our way of thinking. People who share similar social backgrounds tend to share similar norms, or codes, which define their limits of actions and the way they act in certain circumstances (Bourdieu, 1984); thus, they share similar "ways of looking at the world and of operating in it" (Bennett, et al., 1999, p.11; North, 2008). Bourdieu has never focused on the field of social media and locational technology in terms of habitus. However, in the recent past, number of scholars started using the term to explain emergent issues on the matter (Bulfin, 2008; Canclini, 2009; Centner, 2008; Couldry, 2004; Easton, 2013; Gillespie, 2013; Güzel, 2016; North, 2008; Papacharissi, 2013; Park, 2009; Robinson, 2009; Snyder, 2008; Sterne, 2003; Streeter, 2013). A communication scholar Zizi Papacharissi, for example, carries Bourdieu's concept habitus into the field of new media to identify and describe social practices on social media. Even though platforms of each social media sites are different, Papacharissi indicates that current habitus continues to be practiced on social media by adapting it through the redefinition of cultural codes in line with the new media utilization; thus, she uses the term "digital habitus" (Papacharissi, et al., 2013).

The users' controlling of social media in order to filter the contents shared by others with whom they do not share any commonalities is the result of the influence of digital habitus. It indicates the fact that social media works as immense fields of meaning-making which are shaped by digital habitus; or in other words, by the users who are exposed to the codes and reflecting the codes within the digital habitus (Papacharissi, Easton, 2013). Therefore, the overall social practices of digital habitus can be read through the users' shared content, which are indeed their self-presentations on social media (Güzel, 2016).

Self-presentation has always been an issue since the realization of individuals' tendency to manage how they present themselves to others in various social circumstances. Erwin Goffman, as the pioneer of the issue, has called it "the presentation of self" and tried to understand its daily-life practices (Goffman, 1990).

Goffman indicates that individuals present "idealized" versions about who they are or who they need to be to control others' impressions of themselves. By this way, these performances of self "provide others with cues and symbols that help them place us in some context" (Ling, 2004, p. 105). Goffman defines each context as "stage" for the self (Goffman, 1990); in that case, what can be said about the presentation of self on the "stage" of social media?

Since the integration of location-based technologies with social media, location has started to be used to construct social media identity for online presentation of the self (de Souza e Silva and Frith, 2012). Location takes on a significance in digital identity construction by using places' constructed meanings on social media "in relation to personal identifications" (Özkul, 2015, p.109). Individuals perform these identity practices through Instagram's trait of sharing contents attached to places. By preferring to share contents in some places and not others, the users present certain aspects of themselves and construct their Instagram profile by considering how they want to be perceived by others. These locational preferences are shaped in line with digital habitus and depend on each place's meaning within the habitus. As Didem Özkul explains below:

They [the meanings of places] do not necessarily show one's affections or behavior towards a place, but they signify one's own traits and desired personal attributes. Therefore, location- based applications that use those maps help users attach to places either through self-presentation or presentation of different attributes of places (Özkul, 2015, p.109).

Regarding the meaning of place, the presence in a particular place means more than being present at a geographical location. Each place carries a meaning on social media in line with digital habitus; thus, each individual prefers to be present at certain locations by sharing posts and check-ins on Instagram to demonstrate their affiliations to these places. Nyala Noe et. al. coins the term "spatial homophily" to explain individuals, who share similar habitus tend to prefer common locations to visit and "affiliate with through check-ins" (Noe et. al., 2016, p.345). Sherman, Nave, and Funder (2012) agree with Noe and explains that activities preferred to be performed by certain individuals are "congruent to (their) personality traits;" which

means, these individuals are "consistent with choice in social, consumer-related and location-based decisions" (Noe et. al., 2016, p.343-344; Graham and Gosling, 2011).

Research on the matter so far shows that users' check-in frequencies vary; while some prefer to check-in at places as much as possible, others might prefer to consider each place carefully whether it is a worthy place to be associated with (Noe et. al., 2016). The users who check-in as much as possible intend to present a social and an outgoing version of themselves. The ones who carefully decide on the places prefer to present a personality who selects these spaces according to some certain standards and attentively relates each place with the projected digital identity. Schwarz and Halegoua explain these acts of identity performances with the term "spatial self" which "refer[s] to a variety of instances (both online and offline) where individuals document, archive, and display their experience and/or mobility within space and place in order to represent or perform aspects of their identity to others" (Schwarz and Halegoua, 2014, p.2). This display of physical actions is the message, which delivered willingly by the users to their audience. The intention behind this act is to use the meaning of place for personal display through checking-in at certain places and demonstrate the physical actions on Instagram. These selected places for personal Instagram accounts create catalogues of self-mobility in everyday life which construct a depiction of the idealized self presenting "broadcasted physical actions" of the individuals to their audience (Schwarz and Halegoua, 2014, p.8). It is an intentional identity performance on social media, which aims to present an idealized self to others by way of displaying the spatial presence at a certain location selected carefully in accordance with the digital habitus.

Since the users prefer to associate their identities with the places and present these places by framing its certain spatial attributes which they favored the most and by using affirmative hashtags, they gain recognition by their audiences on Instagram due to the user's performance in line with the digital habitus. As Cramer et al. agrees, the users "construct their identities and present themselves according to what they think is appropriate for the imagined audience" (Cramer et al, 2011, p.3) When a location is found worthy to be shared with the audience, it means the location is conformed with the codes defined within the digital habitus. Habitus requires a consistency in tastes in those who share similar social commonalities, in other words, who possess the similar codes (North, et al., 2008); so that these codes are embedded

in the photos and hashtags shared by the users. As these codes are perceived by others on Instagram, and if they are appropriate to the digital habitus of social media, the posts shared by the users get positive feedbacks from other users. Their personal identities gain recognition, in a word, success on Instagram (Güzel, 2016).

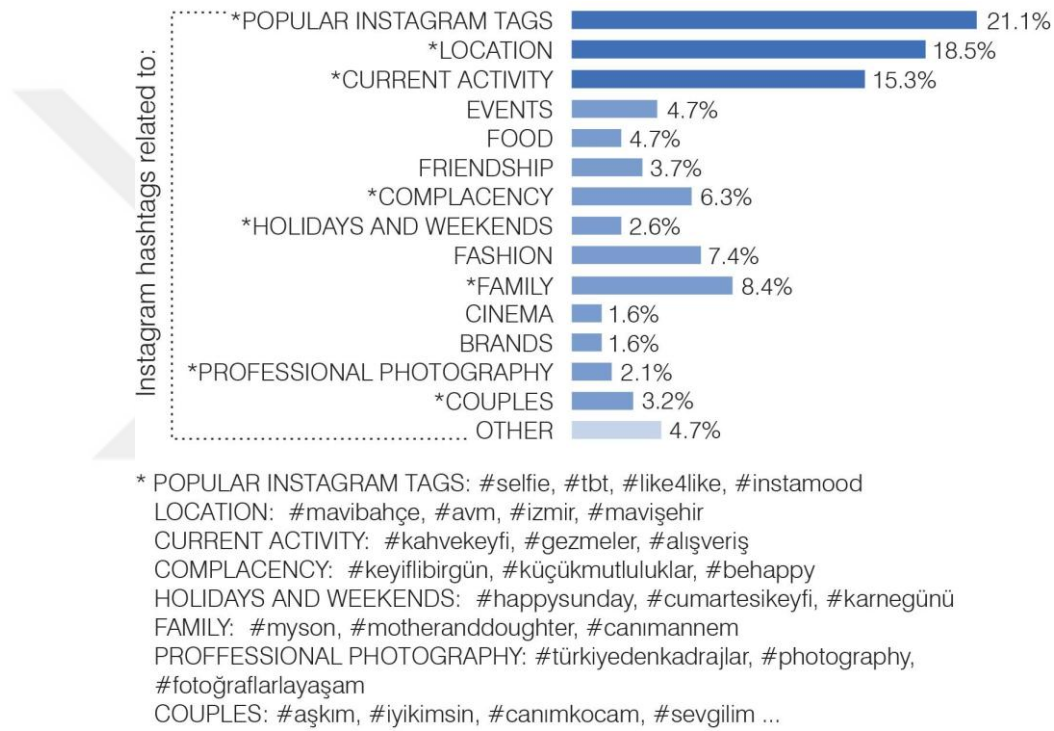
Managing what to present on social media, where to check-in and what to share about a place are new ways of self-presentation. They create new understandings of space by assigning meanings due to the fact that individuals control the locational data and present specific aspects about spaces to construct an online identity in line with the digital habitus. So, in the following chapters, Mavibahçe Shopping Center is studied to comprehend these acts of performances.

### **3.2. Renewed Spatial Understanding Through Check-ins**

Mavibahçe's location interface on Instagram is contributed by the posts shared by its visitors. These posts, which are publicly open, accumulate in the interface and become accessible to every online user on Instagram. This accumulation consists of the photos shared by the visitors who define their spatial experiences with hashtags and frame themselves in the photos which the space's specific architectural elements are used as background settings. When a user searches Mavibahçe on Instagram, the locational interface provides a collected multiple photos of the place from the perspective of its visitors. The users share these photos from their private personal accounts on Instagram. Therefore, they associate their online identities with the spaces they checked-in, share their check-ins with their followers and submit them to their approval on Instagram by expecting that their posts are in accordance with the digital habitus.

The users prefer to define their Instagram photos with hashtags and share them on their personal accounts with their followers on Instagram. Their preferred hashtags might indicate what significance they attribute to these photos and shows what kind of information they prefer to highlight through these photos. The diagram shown in Table 3.1 shows the two most used hashtags by the Mavibahçe Shopping Center's visitors. The first most preferred hashtag can be defined as Instagram's common popular hashtags such as #follow4follow, #like4like, #instamood, #instadaily, #tbt or #photooftheday which are used by the Instagram users to draw more followers and to get more likes. As the diagram shows, these popular Instagram tags are preferred by

the Mavibahçe visitors which is an indication of their attempt to gain recognition within the digital habitus (Table 3.1). The second most preferred hashtag by them is the location name to put emphasis on their current location at Mavibahçe. In addition, the spatial activities of the users and how they spend their time at the places they checked-in at Mavibahçe comes to the fore as the third group of most preferred hashtags (Table 3.1). The result approves the location's importance, and shows that where the users are, what kind of places they are present in and how they present these places to their followers are the most prominent course of actions for the visitors in terms of presenting the themselves on Instagram.

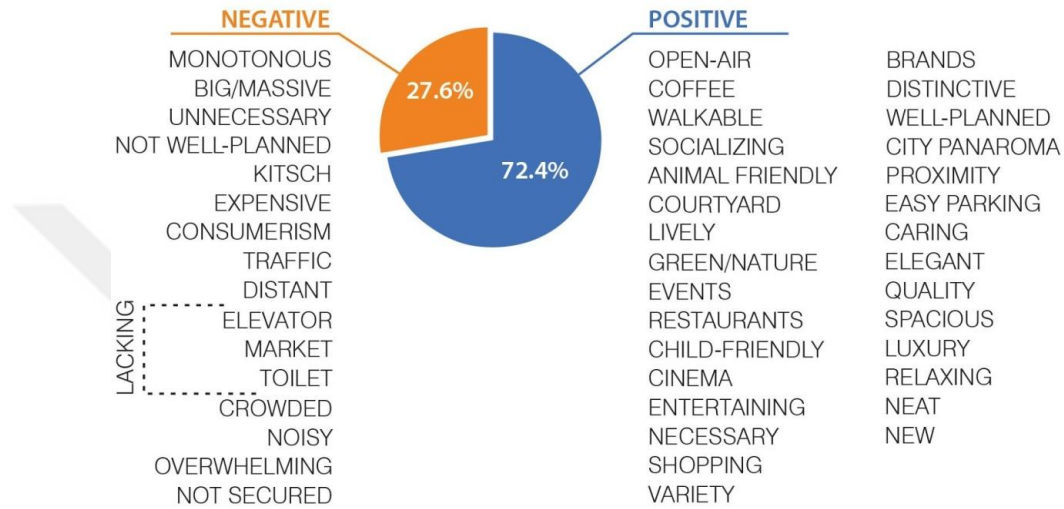


**Table 3.1.** The most used Instagram hashtags by the visitors of Mavibahçe

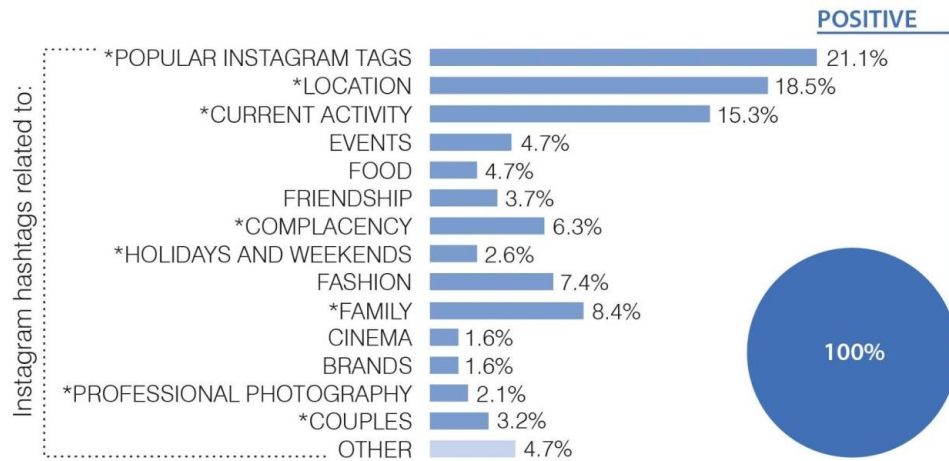
Furthermore, the diagram shown in Table 3.2 underlines the importance of the preference on hashtags from the scope of the comparison between the five words selected by the visitors to define Mavibahçe in the questionnaire (Appendix 1) and the hashtags gathered from Mavibahçe's location interface. The result indicates that the visitors (135 participants) who have labeled Mavibahçe by being asked to use five words have preferred to define it by both negative (27.6%) and positive (72.4%) words in total. On the contrary, none of the post checked-in at Mavibahçe within the one week period has included negative content (Table 3.2). All the posts shared within this period includes solely affirmative hashtags which can be grouped under

the titles such as name of the place, friendship, family, food, holidays, couples and love, brands and complacencies. However, this result is be in contradiction with the five words section of the questionnaire due to the fact that some of the users have preferred to define Mavibahçe with the words such as crowded, noisy, overwhelming, expensive, kitsch, big/massive, monotonous, consumerism and unnecessary (Table 3.3).

PREFERRED WORDS IN THE QUESTIONNAIRE BY THE USERS TO DEFINE MAVIBAHÇE:

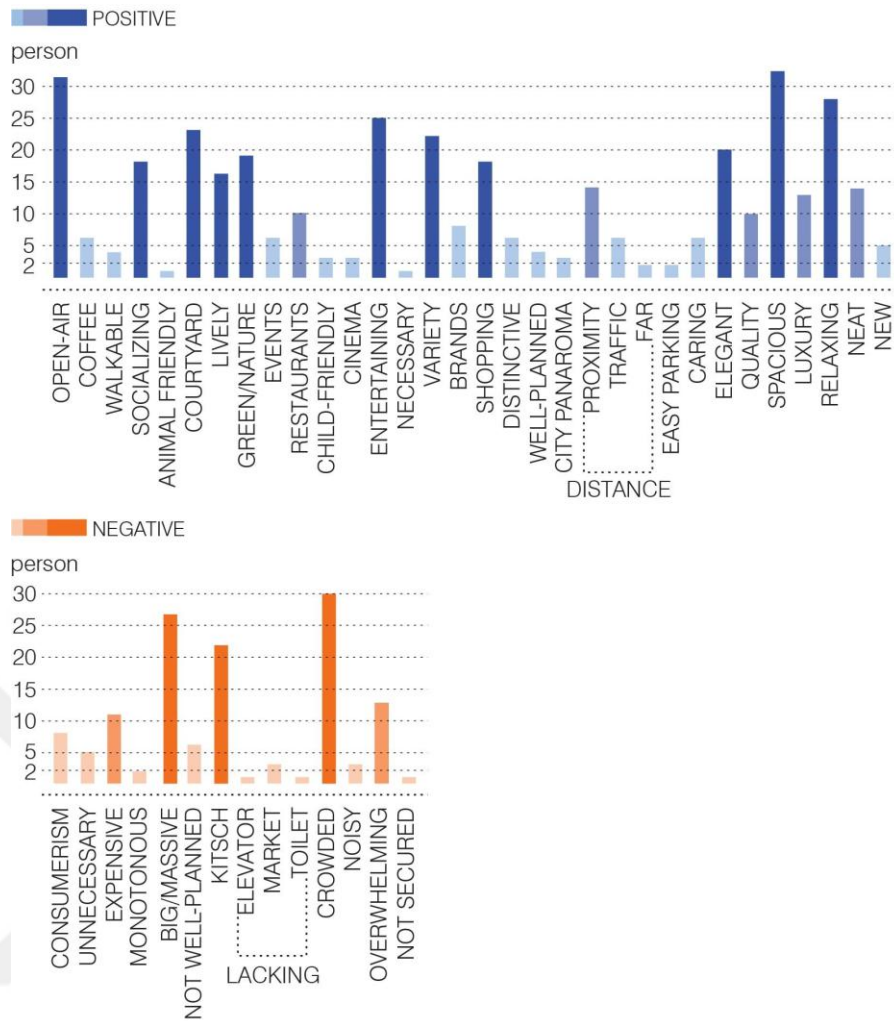


HASHTAGS USED UNDER INSTAGRAM PHOTOS SHARED BY THE USERS AT MAVIBAHÇE:



\* POPULAR INSTAGRAM TAGS: #selfie, #tbt, #like4like, #instamood  
 LOCATION: #mavibahçe, #avm, #izmir, #mavişehir  
 CURRENT ACTIVITY: #kahvekeyfi, #gezmeler, #alışveriş  
 COMPLACENCY: #keyiflibirgün, #küçükmutluluklar, #behappy  
 HOLIDAYS AND WEEKENDS: #happysunday, #cumartesikefi, #karnegünü  
 FAMILY: #myson, #motheranddaughter, #canımannem  
 PROFESSIONAL PHOTOGRAPHY: #türkiyedenkadrajlar, #photography, #fotoğraflarlayaşam  
 COUPLES: #aşkim, #iyikimsin, #canım kocam, #sevgilim ...

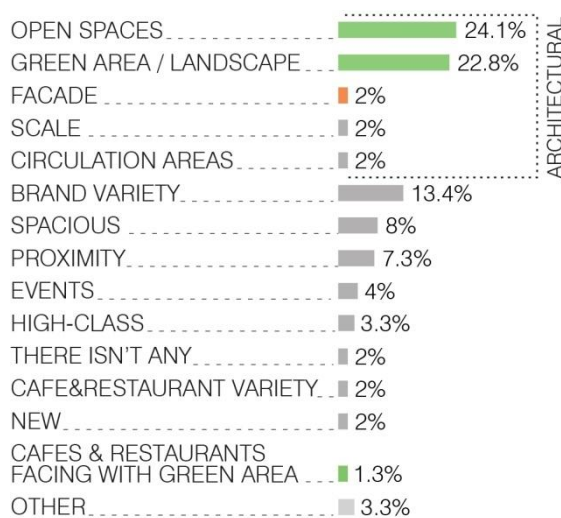
**Table 3.2.** Comparison diagram of users' preferred words to describe Mavibahçe and the hashtags used under Instagram photos at Mavibahçe



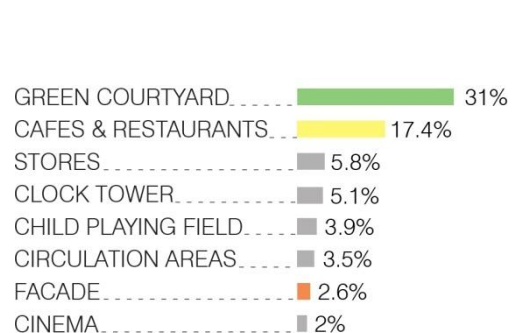
**Table 3.3.** The user quantity per each preferred word to describe Mavibahçe

The comparison between the two diagrams reveals that as the visitors share an effort to portray themselves with the place they checked-in to their followers, these places are presented in the best appropriate way on Instagram. The users do not prefer to show any negative aspects of the places since there is a perception within the digital habitus implying that the places they have been are related to their personal identities. Since the visitors aim to perform their identities in line with their digital habitus, they do not want to be associated with a place which consists a negative side. Hence, they prefer presenting the space only by defining it with affirmative hashtags. These hashtags emphasize its most favored spatial attributes which can be approved and appreciated in the digital habitus. As a result, their location related posts do not include any negative aspects of the spaces. Therefore, this act of performance results in the misrepresentation of the space of Mavibahçe with words through Instagram hashtags.

Besides the visitors' preference of excluding the negative commentaries on space through hashtags, they also prefer checking-in at only specific locations in Mavibahçe by excluding their presences at other locations within the area. To evaluate this point of view, the visitors are asked to decide on their most favored qualities of Mavibahçe in the questionnaire (Appendix 2). The result shows that Mavibahçe's open areas and green courtyard are defined as their most favored architectural qualities (Table 3.4). As it is shown in Table 3.5, this result coincides with their preferences of photo background settings and check-in locations shared on Instagram. The diagram indicates that the most preferred spatial quality as photo background setting is the courtyard. The reference of restaurants and cafes comes second in Table 3.5. The visitors are also asked to name the spatial qualities of Mavibahçe which they would have designed differently (Appendix 2). As Table 3.6 indicates that the facade is the first quality selected by the visitors in terms of color, lighting and ornamentation. This result overlaps with the diagram in Table 3.5 and 3.6. As it is shown in Table 3.4, only 2% of the visitors have defined it as their favored spatial quality of Mavibahçe. Moreover, Table 3.5 indicates that it is preferred as photo background setting only by 2.6% of the visitors. Eventhough the facade is one of the least shared spatial qualities on Instagram, it is one of the most distinct spatial qualities of Mavibahçe in its real-life perception (Figure 3.2). However, the audience on Instagram is not much exposed to this quality while experiencing Mavibahçe through Instagram.



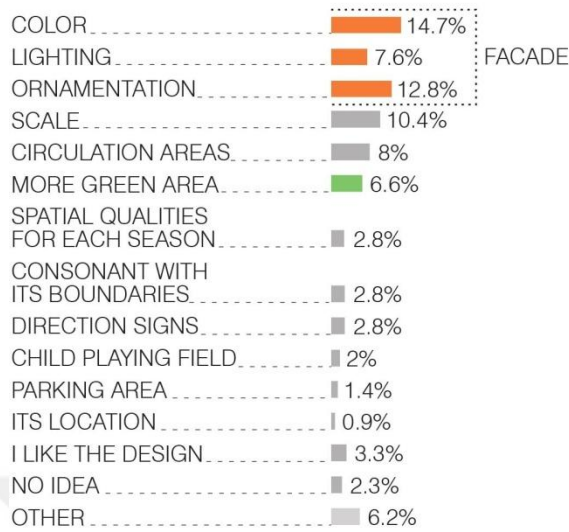
**Table 3.4.** Visitors' most favored qualities of Mavibahçe (Questionnaire responses)



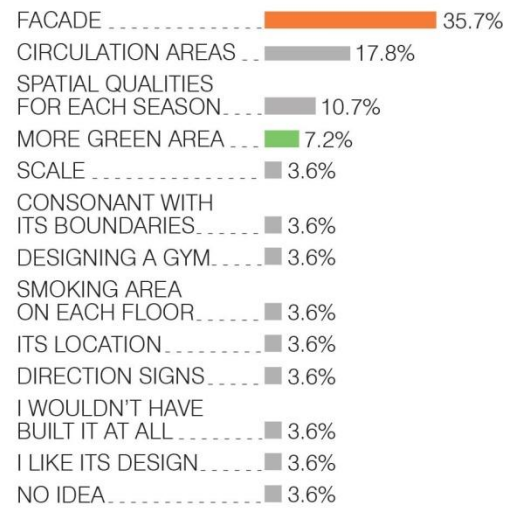
**Table 3.5.** The most preferred spatial qualities as Instagram photo background



THE FEATURES THAT USER'S WOULD HAVE DESIGNED DIFFERENTLY



THE FEATURES WHICH WOULD HAVE DESIGNED DIFFERENTLY ACCORDING TO THE USERS WHO DO NOT CHECK-IN AT MAVIBAHÇE



**Table 3.6.** The features that visitors would have designed differently



**Figure 3.2.** The facade of Mavibahçe (Novawood, 2016; Tripadvisor, 2017)

In that sense, the comparison of these results reveals the fact that visitors' photo choices in the interface do not involve the qualities they do not find favorable. They do not want to share photos from a spatial background which is not appropriate for them to be associated by their audience on Instagram. Consequently, the only spatial quality which can be observed online is Mavibahçe's favored sides by its visitors. As a result, what is shared on Instagram is limited to what users enjoy the most about Mavibahçe so that the perception of Mavibahçe digitally is limited with the sides which the visitors think favorable and prefer to share on Instagram. The users intention here is parallel to the reason of why they prefer to identify the space by

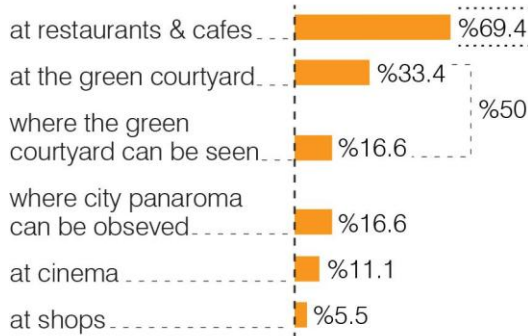
using only affirmative hashtags. As their online identities are associated with the most favored spatial qualities of Mavibahçe, they get positive feedbacks from their audiences. Location check-ins and the Instagram interface are not only helping to construct a digital identity of Mavibahçe through visitors' representation of its space with their photos, but they also influence their followers, friends and the potential visitors' mobility within the space. Their shared photos and the affirmative hashtags shape the public's opinion about the place. As de Souza e Silva and Frith indicate below:

By choosing to check in to some locations and not others, LBSN [location-based social network] users also validate places. By checking in, they are telling their friends which locations are worth going to and which are not (de Souza e Silva and Frith, 2012, p.3910-3913).

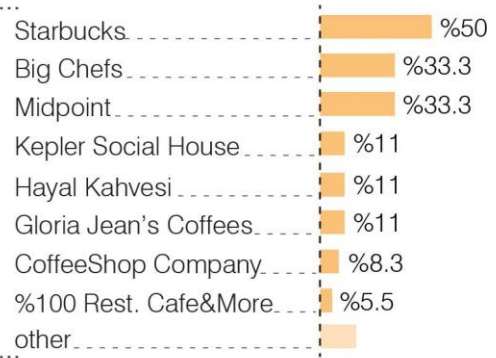
Instagram mainpage includes the posts which are shared by the users which perform mostly within the same habitus; which means that their social interests and choices have similarities. Therefore, seeing a friend's check-in on Instagram mainpage can arouse interest in that place. Seeing more check-ins can arouse even more interest in. It can make users think that this place is preferred by the others who might share similar taste with; so that they think that they might also enjoy spending time there. As De Souza e Silva and Frith agree, "even though people may not interact with others in a public space, they still take comfort from knowing they are surrounded by others who are somewhat similar to them" (de Souza e Silva and Frith, 2012, p.4125-4128).

In Mavibahçe case, the most check-in locations and the places which are framed on the photos backgrounds can urge the users on Instagram to visit these places and check-in at least once. As in the theory of "spatial homophily" coined by Nyala Noe, the visitors who share similar habitus might cluster in certain locations at Mavibahçe such as in certain restaurants and cafes, or for the same events and festivals. An example of the act of clustering is revealed in the Table 3.7. It shows that certain locations consisted of Starbucks, Big Chefs and Midpoint hold the majority of the check-ins with 50%, 33% and 33% percentages; and it stands as an example of spatial homophily within Mavibahçe.

THE MOST PREFERRED CHECK-IN LOCATIONS AT MAVIBAHÇE



USERS' FAVORITE RESTAURANTS & CAFES AT MAVIBAHÇE



\*the users who indicate they haven't checked-in at Mavibahçe are excluded.

**Table 3.7.** The most preferred Instagram check-in locations at Mavibahçe

The analysis shows that location check-ins and Instagram's feature of sharing photos provide a new way for constructing spatial identities of places by its own users. In this case, portraying Mavibahçe on Instagram by using solely affirmative hashtags and by framing its certain spatial aspects which are limited by the visitors' most favored spots construct a spatial identity which might mislead the users' perception on the space through digital media. As a result, its digital spatial perception might be experienced differently than its physical perception. The reason is that the visitor's physical presences at the space are exposed to all manner of Mavibahçe's spatial qualities in every aspect which includes both negative and positive sides. As such, its digital experience through Instagram interface might be confounding in terms of how the visitors perceive it physically later when they visit, and the misinterpretation of the digital spatial experience of Mavibahçe by the users on Instagram.

### 3.3. "Spatial Self" in Mavibahçe

With the integration of locational data and social networks sites, identity performances are involved in Instagram through the online presentations of the self and the self's association with place. These identity performances and their association with places are practices which are shaped by the digital habitus (Özkul, 2015). As the codes of each habitus is embodied subconsciously in each individual, it is defined in reference to the various classifications in society and perceived by each individual who has the code. These codes are reflexively and simultaneously produced on Instagram through check-ins, comments, hashtags and photos shared by

the users (Özkul, 2015). These online contents result in assigning meanings to places. In this way, the character of these places are classified within the digital habitus and associated with certain commonalities of various social groups in society. Therefore, personal identities started to be perceived in line with the places and the visualizations of spatial activities. As Schwarz and Halegoua explain below:

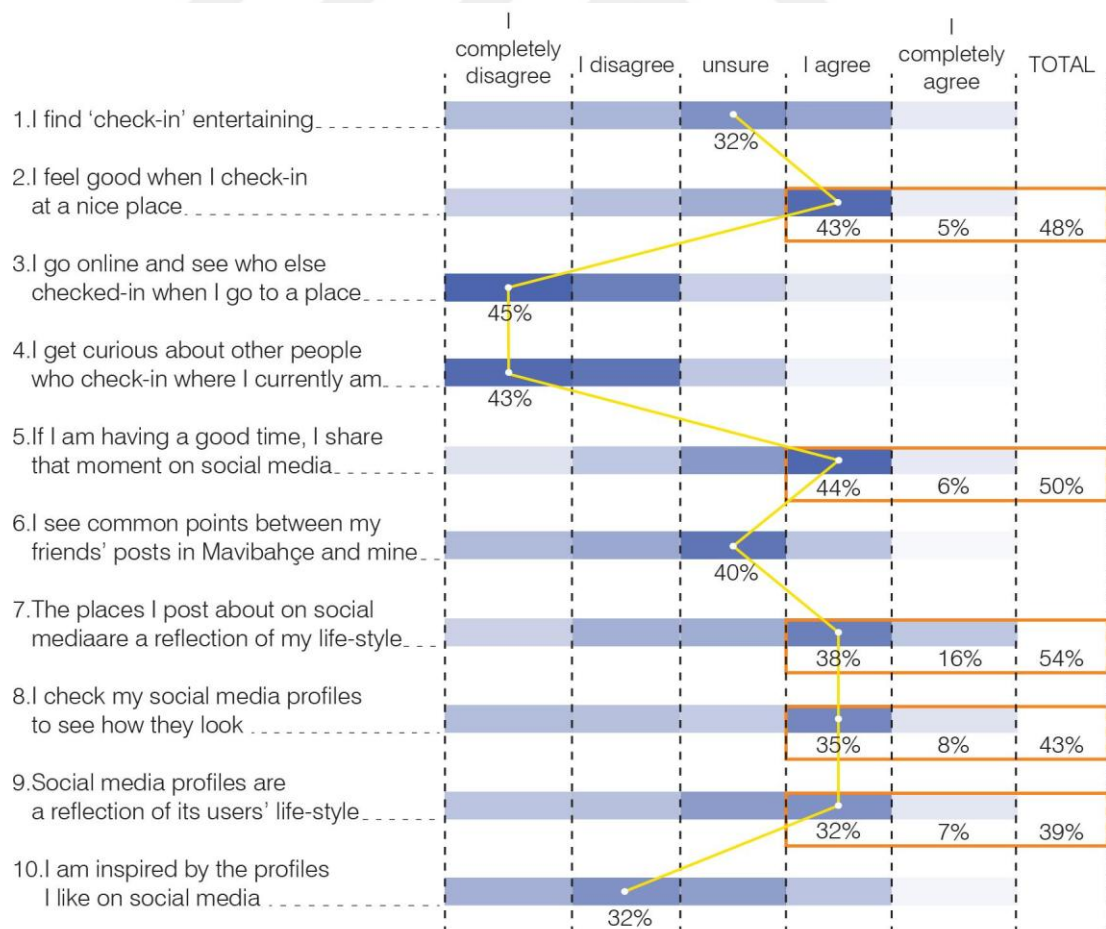
The character of a place is a social construct that is continuously created and adjusted by the plethora of visitors to that location and the connotation of that place. When a user chooses to broadcast their location in relation to a specific venue, they are relating themselves with the values and social groups that are represented by that specific physical place (Schwarz and Halegoua, 2014, p.7).

The act of broadcasting locations is an intentional and curated practice performed by the users. The purpose is to show who they are based on which kinds of places they prefer to be in (Schwarz and Halegoua, 2014). However, this act might also include their idealized perception of themselves in accordance with their desire of who they want to be (Schwarz and Halegoua, 2014). Therefore, these performances are carefully chosen. They do not prefer to share every places they have been, but they consider their every physical activity carefully and share only certain places with their audiences on Instagram. Because, they prefer to be associated with specific places in line with their habitus so that they only display appropriate aspects of themselves to the others (de Souza e Silva & Frith, 2012). This identity performance is "a highly curated depiction of the individual" (Schwarz and Halegoua, 2014, p.6). Schwarz and Halegoua elucidate the case with their term "spatial self" as follows:

[T]he spatial self relies on a stylized repetition of presenting certain places, with certain connotations and meanings, as constitutive of one's identity performance. By curating their experiences, people share only a portion of their daily life, mostly focusing on physical locations that can shape others' perceptions of who they are and where they go, or places and events that they select to archive over time (Schwarz and Halegoua, 2014, p.6).

These arguments overlap with the identity practices and Instagram usage in Mavibahçe Shopping Center. These digital habitus performances shown in Table 3.8 which is formed according to the participants' responses in the questionnaire

(Appendix 2). The table classifies each question (horizontal row) and their answers (vertical row) with a grid system. The color's shade indicates the changes of the quantity of each answer on the horizontal row, and the yellow line groups the most preferred answers for each question. The question 7 of the diagram reveals that 54% of the users of Mavibahçe think the places, where they post, reflect their life style. In the question 9, 39% of the users share the parallel point of view by identifying a social media account with its owner's life-style. These two statements re-indicate the Instagram's usage for identity practices. Eventhough the questionnaire consists of practical, daily-life questions for visitors of Mavibahçe, their answers uncover the fact that the usage of Instagram for identity practices is subconsciously accepted and internalized by them. In addition, as it is argued that location is associated with personal identity, the answers of question 7 is an indication of the matter. It reveals that the visitors of Mavibahçe make interpretations about others in accordance with their location check-ins on Instagram and speculate about their places within the digital habitus (Table 3.8).

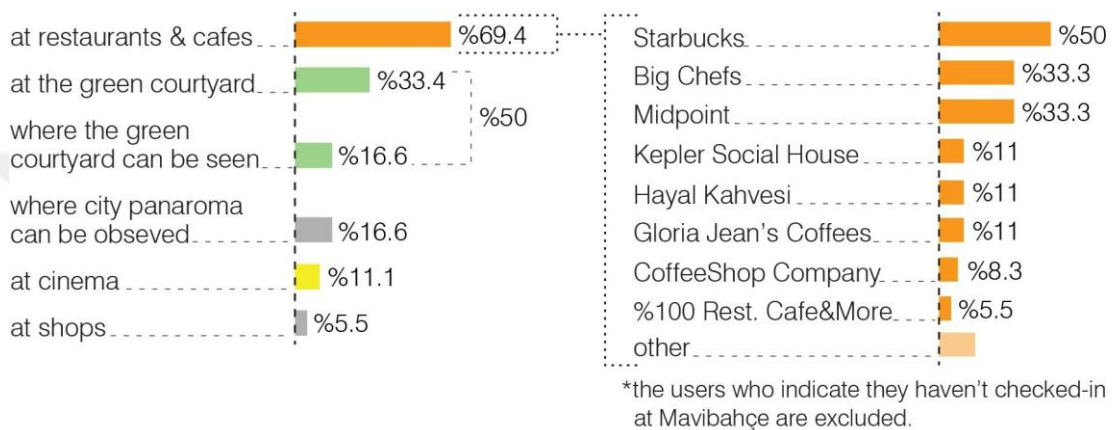


**Table 3.8.** Digital habitus diagram

Another case occurred in identity practices of social media is the act of display. Instagram has evoked the competition between its users in terms of provoking acts of show off. As these acts are performed through display of check-ins and visualizations of the spatial atmosphere at the background in the photos, the aim is the users' intention to gain recognition and social approval of their audience on Instagram by presenting their spatial mobility (Güzel, 2016). These presentations of mobility do not include any random location, but they consist of carefully highlighted visualizations and portrayal of the selves with the places (Frith, 2012). As Table 3.8 shows, 42% of the visitors of Mavibahçe state that they check their social media accounts to see how their profiles look (Question 8). This statement is an indication of their urge to go over their own social media accounts to see whether it aligns with their visions on their constructed identities. They need to analyze their own presented identities and how well they are associated with the places they have checked-in. The reason is to observe how they are potentially perceived by their followers on Instagram. These locational performances share aesthetic concerns on whether the self-presentation on Instagram is in line with the idealized version of the self which aims to fit in the current digital habitus or desired one. In the 2nd question of Table 3.8, the results of the questionnaire shows that 48% of the participants feel good when they check-in at a nice place. In addition, in the question 5, 50% indicate if they are having a good time, they share it on social media. These acts of performances are online display of spatial activities. Besides the participants desire to be associated with appropriate places which are well accepted in the digital habitus, these acts are also the efforts of the participants to impose on others the assumption of how they spend time of good quality in Mavibahçe.

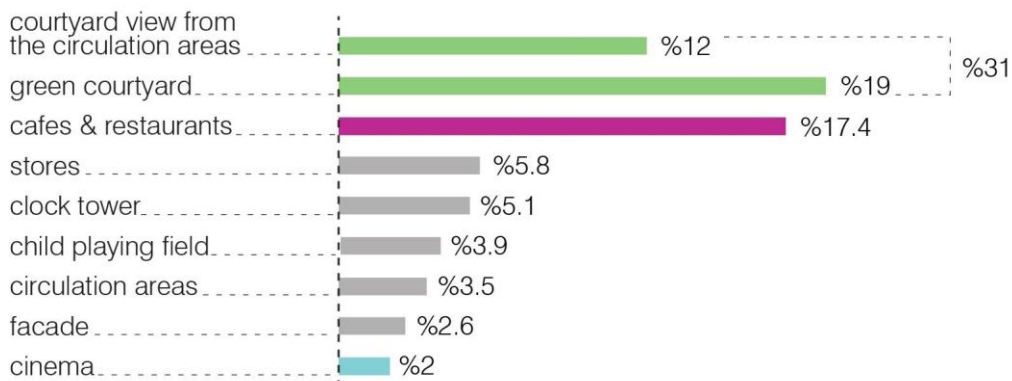
As the participants' answers lay emphasis on the location's association with identity practices, the most preferred check-in locations at Mavibahçe and the prominent spatial qualities preferred as Instagram photo backgrounds are gathered in Table 3.9, 3.10 and 3.11. The participants are given to choose multiple preferences for places where they often prefer checking-in. Firstly, 70% of the users have selected the option of restaurants and cafes (Figure 3.9). This result has compared with the question in which the participants are asked to select three restaurants and cafes as their favorite places at Mavibahçe (Figure 3.10). 8 places out of 44 accumulate at the

top (Figure 3.10). Especially, three places become very prominent; Starbucks (50%), Big Chefs (33.3%), and Midpoint (33.3%). Secondly, regarding the participants' most preferred check-in locations, 50% has preferred the locations at Mavibahçe where its courtyard can be framed at the background. As these outputs are the indication of their preference to be related to these notable locations, they are compared to the Instagram photos checked-in at Starbucks, 50% of the participants' favorite place, and the locations where the courtyard is framed in the photos (50% of the participants' most preferred check-in location) (Figure 3.10).



**Table 3.9.** The most preferred check-in locations at Mavibahçe

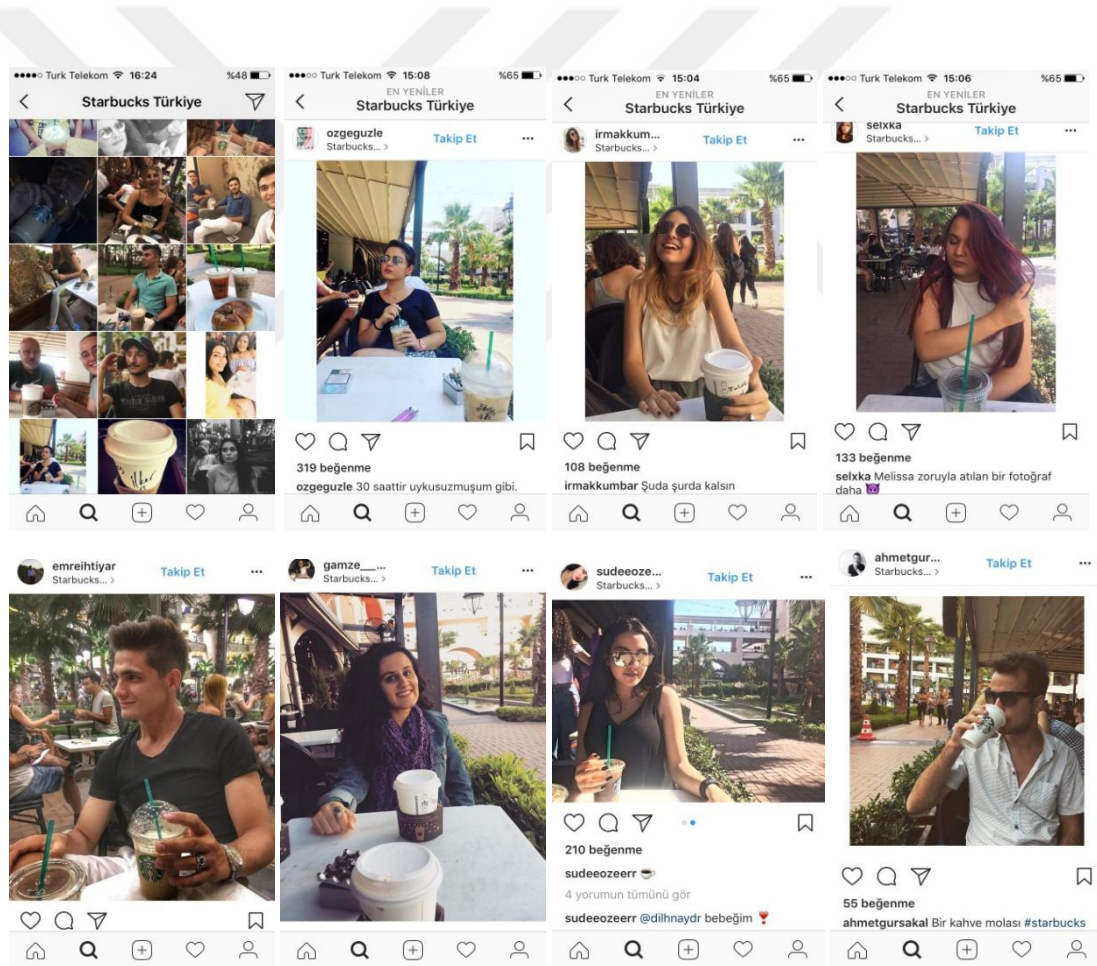
**Table 3.10.** The visitors' favorite restaurants and cafes in Mavibahçe



**Table 3.11.** Mavibahçe's prominent spatial qualities preferred as Instagram photo backgrounds by the visitors

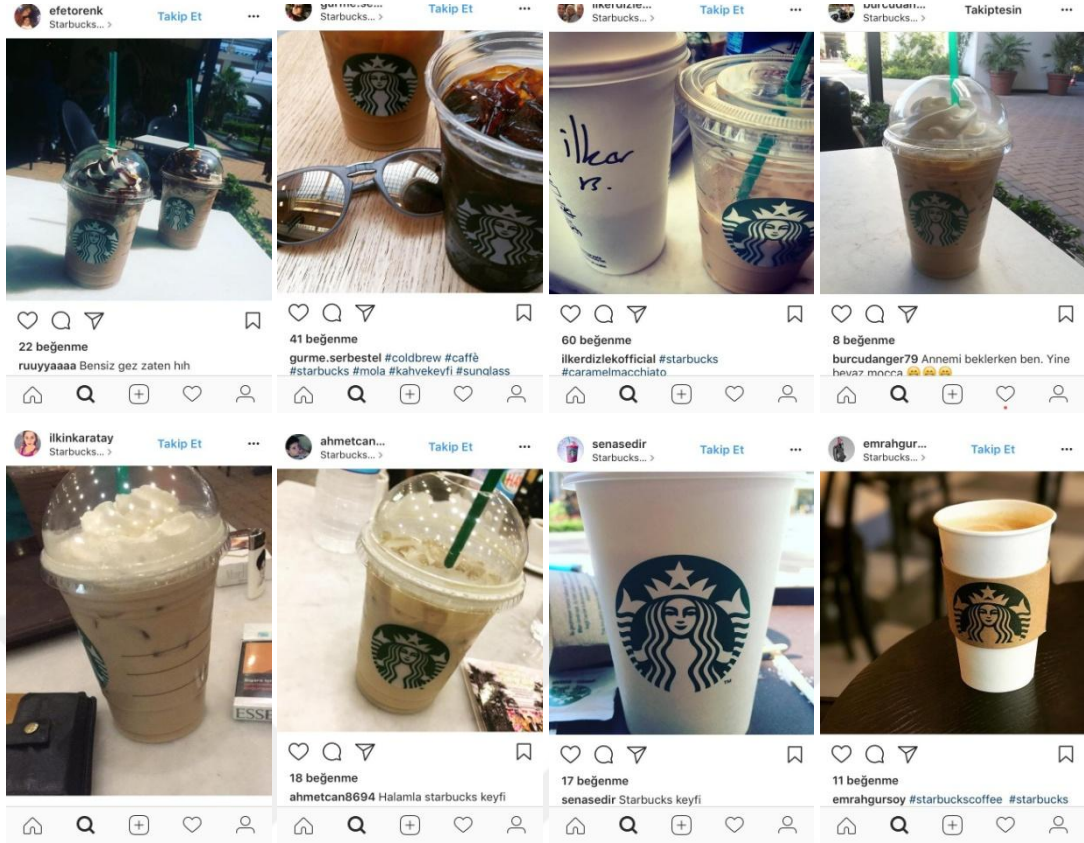
In Figure 3.3 and 3.4, the photos shared by the users within 24 hours at Mavibahçe are gathered from Starbucks' Instagram location interface daylong. These photos stand out with their resemblances in terms of similar photographing preferences in highlighting Starbucks coffee cups and/or pose for the photos with almost the same body language which emphasizes the product and the location (Figure 3.3 and 3.4).

Therefore, the location, in a word, being present in Starbucks take precedence over the activity of drinking coffee and the quality time. Instead of the importance of spatial experience, precedence becomes the location *per se*. The users mostly prefer to emphasize their presence by demonstrating the location's logo and the product. Especially, the photos shown in Figure 3.4 include just the coffee cups, which are avowedly the symbol of the location. The users have preferred to frame the cups subconsciously or consciously knowing that they carry meaning within the habitus. As these photos are shared on their Instagram profile, the Starbucks coffee cups are associated with their digital identity, and consequently, the location as well. How the users prefer to pose for the photos and their body languages clearly indicates their attempts to associate their digital identities with the location.



**Figure 3.3.** Instagram photos checked-in at Mavibahçe Starbucks (Instagram Screenshots)





**Figure 3.4.** Instagram photos checked-in at Mavibağçe framing Starbucks coffee cups (Instagram Screenshots)

Regarding Mavibağçe's courtyard, the first thing which is essential to mention is what the courtyard signifies for Mavibağçe Shopping Center. The name "Mavibağçe" comes from the district Mavişehir where it is located. Mavişehir means "blue (mavi) city (şehir)" in Turkish; thus Mavibağçe name takes the district's first part as *mavi*, adds the word *bağçe* to the end, and forms the name Mavibağçe meaning "blue (mavi) yard (bağçe)." Therefore, the word Mavibağçe indicates that the place's concept is based on the signified yard or a courtyard in the name, which also gives reference to the lifestyle, or the habitus, of Mavişehir district by borrowing the word Mavi from the district's name. That's why, Mavibağçe's courtyard becomes its spatial symbol.

As in the example of Starbucks and how its logo is used to imply the user's presence in the location, Mavibağçe's courtyard is similarly used to highlight their location in their Instagram photos as an indication of their presence in Mavibağçe (Figure 19). The photos shown in Figure 19 are the samples gathered from Instagram location interface of Mavibağçe during one week period. Regarding the visitors' photos

gathered from the interface shown in Figure 19, the preference of framing the courtyard as the background setting for themselves appears as the common scene. As the courtyard is the spatial symbol of Mavibağçe, the visitors' indication of its courtyard in the photos can be clearly interpreted as signifying their presence at the shopping center. Therefore, it is used as an instrument for location display on Instagram. Since being present in Mavibağçe refers to the belonging to the Mavişehir district's habitus, their attempt is to ensure that their personal identity will gain recognition and be approved by the others within the habitus.



**Figure 3.5.** Visitors' Instagram photos framing Mavibağçe's courtyard at the background (Instagram Screenshots)

### **3.4. Identity Practices and Digital Presentation of Space**

The location demonstrations indicate how the location majorly carries a symbolic meaning in digital habitus. Their meanings are coded within the name or the mark of the location they checked-in, how they pose in the photos and which spatial characteristics they prefer to frame in these photos; so that they can be perceived by others on Instagram who subconsciously embody these meanings. As the users share contents in accordance with the habitus, their identities get approval by their audiences online. Therefore, each user's identity performance implies the effort of behaving in accordance with the digital habitus; in this way, they will establish or reestablish their places within the habitus and their identity will be recognized and appreciated by the audience on Instagram.

Individuals digital identity practices through displaying Mavibahçe result in assigning meaning to its places through the shared locational-data. It reshapes the meaning of these places through the Instagram contents shared by the visitors. While certain places gain recognition within the digital habitus depending on the frequency of check-ins, the shared data causes space's biased presentation by the users on Instagram. The previous analysis shows that the hashtags preferred by the visitors to define their experiences in Mavibahçe are solely affirmative. Besides the Instagram hashtags, the spatial scenes they prefer to frame as background setting of themselves are in accordance with what they want to show and how they want to present their online identities to their audiences. They prefer to associate themselves with their favored spaces or with these spaces' most favored attributes while constructing their digital identities. As individuals tend to exclude the spatial parts they regard with disfavor, this kind of spatial presentations do not reflect the physical experience of Mavibahçe. As a result, the online spatial presentation results in biased perceptions of Mavibahçe by the audience of Instagram.

## **CHAPTER IV**

### **DIGITAL IDENTITY PRACTICES OF MAVIBAHÇE**

Mavibahçe Shopping Center's Instagram account enables the corporation to practice its marketing strategies online and provide interaction with the visitors through sharing photos from the space of Mavibahçe, announcing upcoming festivals, events and so on and communicate directly with Mavibahçe's visitors online. These practices are performed in line with the corporation aims and strategies so that the space is used for corporate identity practices on Instagram. The following chapter focuses on the corporate identity in Instagram and how space is used in the construction of this identity.

#### **4.1. Digital Construction of Corporate Identity**

Corporate identity is the characteristics of a corporation which stand out as its "distinctiveness and uniqueness" compared with its rival corporations (Dhalla, 2007, p.246; Albert and Whetten, 1985). It is related to how a corporation expresses this distinctiveness to its audiences and stakeholders, how it is recognized or identified by them, and what kind of image it portrays (Dhalla, 2007; Bromley, 2000). It is the corporation's 'desired' or 'communicated' image for both internal and external observers (Gioia and Thomas, 1996; Dhalla, 2007). Dhalla indicates that corporations principally apply to "impression management tactics to create a socially desirable organizational image and identity management strategies to project a favorable organizational image and identity" (Dhalla, 2007, p.248). These tactics and strategies determine its projected image which intends to control the external perception of the corporation, maintain its public reputation, and ensure this image expresses the corporate identity (Gilpin, 2010). Hence, its identity practices are generated in line with the corporations' strategies that are revealed by the corporation's communication and management skills, and verbal and visual symbolisms projected by them to their audiences (van Riel and Balmer, 1997; Hatch

and Schultz, 2002). Gilpin identifies these attempts by using the word "organization" instead of "corporation" and explains as follows;

[I]mage construction is seen as the self-presentation processes used to build and maintain a particular set of perceptions among stakeholders regarding the organization's identity. Identity in this context is a multidimensional construct that includes organizational self-perception, projections of this self-perception, and beliefs about others' views of the organization. The theoretical framework adopted here stipulates organizational identity as the internal component of the larger construct of reputation, and image as the outward expression of identity. Organizations thus seek to construct and project an image based on their perceived identity, in the hope of influencing overall reputation (Gilpin, 2010, p.267).

Identity practices require a successful interaction and communication methods applied to the external target group and a multidisciplinary approach to project a fulfilling and a successful image to the public (van Riel and Balmer, 1997; Dhalla, 2007). Therefore, to be able to respond to the stakeholders' feedbacks, the changes in the market, and satisfy the public's expectations and demands, corporate identity should be dynamic and adaptable (Dhalla, 2007; Gilpin, 2010). Its construction is constantly shaped by the collective opinion, assessment and impression that public and stakeholders have of the corporation (Gilpin, 2010). There are couple of factors that are essential to be considered in the construction of corporate identity such as human resources management (HRM), recognition, media attention, and external communication (Dhalla, 2007).

In today's digital media environment, external communication and media practices come to the fore as one of the most effective ways of identity construction processes of corporations (Dhalla, 2007; Gilpin, 2010). They both target the audience to have an influence over their perception of the corporation and inform them about their various promotions, activities, organizations, campaigns, aims, ideals and so on; thereby, the corporation can project its distinctive identity which can stand out amongst the rival corporations (Dhalla, 2007).

One of the most common digital media service for online corporate identity construction and first-hand engagement with the audience is social media (Hanna and

Rohm, 2011). Especially, in recent years, social media have more and more become a channel for the powerful and effective exchanges between corporations and customers (Hanna and Rohm, 2011). As Forrester Research indicates that while 56% of the internet users have been using social media in 2007, this percentage has risen up to 75% by the second quarter of 2008 (Kaplan and Haenlein, 2010). What conduce to this striking increase is social media's attribute of enabling microblogging. Gilpin defines microblogging as "recent phenomenon, consisting of short updates that can be posted online, broadcast through cell phone text messaging, or appear as status updates in a user's ... instant messaging profile" (Gilpin, 2010, p.268; Naone, 2008). Microblogging takes place via social media applications which offer various low-cost platforms where corporations can reach out directly to the audience and to the stakeholders in order to communicate with them, and transmit various information about the corporation without filtered or interrupted by the conventional intermediary media platforms (Pollach, 2005).

Social media bring about new opportunities to companies and customers in terms of communication, browsing, advertising, ordering and purchasing, and getting feedbacks. Its user generated content (UGC) allows audience not only to be informed by the corporations but also enables mutual contribution to this informational network system and customize it. Audience have more effective control over what they want to see and interact with than they had with the conventional media. Moreover, audience can communicate with other customers on social media who share their marketing experiences and satisfactions online (Carlén, M., Lindkvist, S., 2013). As they share their insights on corporations, they directly affect a brand's reputation and image by reaching out to the other customers and influence them by providing information and giving feedbacks. The co-founder of Intuit Scott D. Cook draws attention on the issue by stating that "a brand is no longer what we tell the consumer it is — it is what consumers tell each other it is" (Gensler, 2013). Therefore, Hanna, Rohm and Crittenden (2011) indicate that social media rise to the surface as a new way to meet the recent consumptive demands on participation and collaboration in marketing (Carlén, M., Lindkvist, S., 2013). As a result, corporations have been developing new strategies and approaches for communication and marketing techniques in line with wide-range potentials of social media to learn more about their customers both by collecting data from their social media contents and by

encouraging them to get in a direct interaction with the corporation (Pollach, 2005; Hennig-Thurau, et al., 2010).

Since corporations' marketing and communication methods are grounded on their online identity construction, they have a control over their public image and influence the perception of the audience and the stakeholders by directly and simultaneously interacting with them (Pollach, 2005; Dhalla, 2007; Gilpin, 2010). Each corporation has their own methods of identity construction depending on their targets and policies. In regard to the case of Mavibahçe Shopping Mall, its active social media accounts contribute to the corporation's interaction with the audience, and consequently, to its reputation and digital image. The corporation's methods for Instagram are grounded on sharing contents from the space, defining them with captions and hashtags, providing information about the upcoming or current spatial activities at Mavibahçe by getting in direct interaction with the users. As a result, these online methods have altered how space of Mavibahçe is used in terms of its personification by creating a social media identity for a physical space, and presenting the space by associating it with Izmir urban life photos to shape public's spatial perception in line with the corporation's strategies.

#### **4.2. Personification of Space in Mavibahçe**

Mavibahçe Shopping Center is a new generation public space which is strikingly different from the previous understandings on public space. Besides the discussions on the publicness of a shopping center in the academic circles arguing on the fact that today's most of the public spaces are privatized, Mavibahçe comes to the fore as one of the most preferred socializing spaces of the urban life in Izmir. Its ownership by a corporation leads to the space's usage for corporate identity construction on social media. Since social media has thrived as a new platform for communication and identity practices, Mavibahçe corporation has joined to the stream and reached out to its users through its various social media accounts. However, its Instagram account stands out with corporation's communication methods. By way of locational-data tagging, corporation assigns a digital identity to Mavibahçe Shopping Center and creates direct interaction between a space and its users. Mavibahçe Shopping Center imitates patterns of online human communication techniques in terms of sharing photos, writing hashtags, captions and comments, and sending messages to its users

for special occasions, as if it is a personal Instagram account. Therefore, these performances can be defined as personification of space.

Oxford dictionary defines personification as "the attribution of a personal nature or human characteristics to something non-human"(Oxford dictionary online). Mavibahçe Shopping Center's digital identity enables a space to build up a humanly relationship with its users. The corporation applies personification to the space through digital identity practices to attract more users by establishing relationships and maintaining a successful online interaction. Therefore, personification of space is used as a communication method in line with corporation's marketing strategies.

As the first example of the personification of Mavibahçe Shopping Center, the images gathered from the space's Instagram account within the 6 months reveal corporation's one of the communication methods of sending messages to the users for special occasions by sharing images on Instagram. Figure 4.1 shows that Mavibahçe Shopping Center expresses its condolences to the victims' families and friends after the incidences of terrorist attack and earthquake occurred in Izmir. In Figure 4.2, Mavibahçe shares a post wishing luck for the upcoming collage exam nationwide. Figure 4.3 shows Mavibahçe's message of welcoming the spring by saying "wishing spring to not only warm the weather, but warm our hearts as well..." All these figures correspond to an attempt of interacting with the online users by way of empathizing with their human emotions in certain important circumstances. For instance, the caption of 'our hearts' in the Figure 4.3 creates a subconscious effect on the users' perception that a shopping center shares a heart with them. Another example is that as Figure 4.4 shows, Mavibahçe shares a "good morning" post for its followers by saying "as Mavibahçe family, we are wishing you a healthy and a peaceful week". As in the "heart" example, the shopping center is related to a human notion of having a family to establish humanly relationship with the users. And in the final image Figure 4.5, Mavibahçe is inviting Izmir habitants to the concert take place in Mavibahçe to celebrate its 1st age. Celebrating a new age is a humanly occasion; however, it is used as an impression management method by the corporation with an intention of fostering close relationships with its users and create humanly intimacy by performing and imitating habits and gestures of human nature. These communication methods aim to develop stronger relationships with the users and promotes the corporations' image in line with its marketing goals.





**Figure 4.1.** Condolences for İzmir habitants due to the earthquake and terror attack incidents happened in İzmir (Mavibahçe Instagram account)



**Figure 4.2.** Mavibahçe is wishing luck for the upcoming collage exam nationwide (Mavibahçe Instagram account)



**Figure 4.3.** Mavibahçe is welcoming the spring by saying "wishing spring to not only warm the weather, but warm our hearts as well..." (Mavibahçe Instagram account)



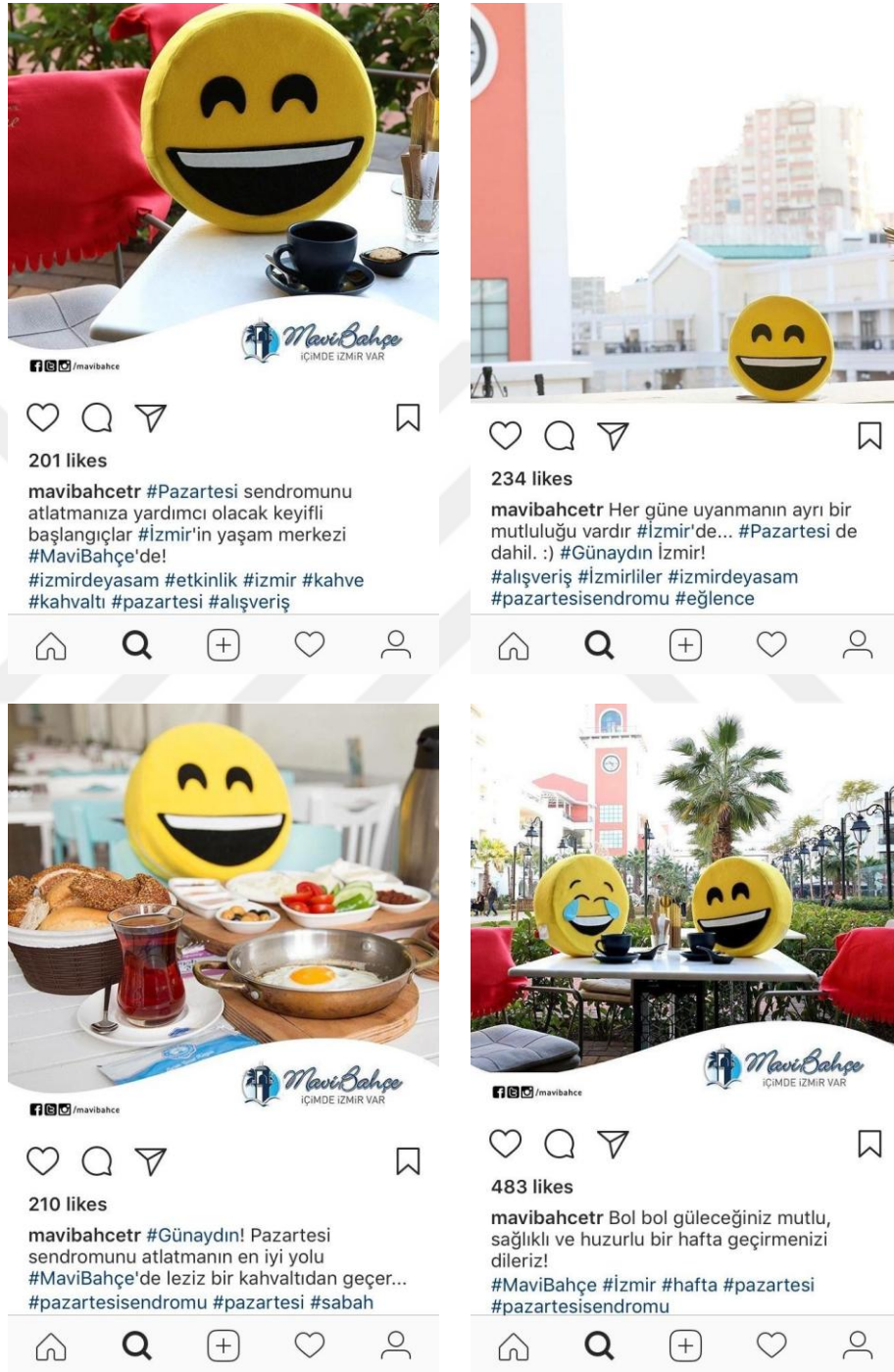
**Figure 4.4.** Sharing a "good morning" post for its followers by saying "as Mavibahçe family, we are wishing you a healthy and a peaceful week" (Mavibahçe Instagram account)



**Figure 4.5.** Mavibahçe is inviting Izmir habitants to the concert take place in Mavibahçe to celebrate its 1st age (Mavibahçe Instagram account)

The other method applied by the corporation is emoji figures that are placed in various places at the shopping center. Their photos are taken as if they are spending quality time at Mavibahçe, and these photos are shared on Instagram with the users. The emoji figures are placed in the photographs with an intention of imitating a person's impressions in a space; for instance, as if Mavibahçe shares the same feelings with its audiences about the Monday syndrome (Figures 4.6), or their wish for a Friday coffee to relieve the whole week's tiredness (Figure 4.7), or their joy of waking up to a new day (Figure 4.8). In chatting on mobile devices, emojis are used for developing human connection as a communication method. They are started to be used as expression of emotions in mobile text messaging by adding them to the texts with emoji keyboard saved in the device (Derks et al., 2007). Researches show that emojis are frequently used in "socio-emotional contexts" more than "task-oriented contexts" (Derks et al., 2007, p.846); which means that they are used as a way of expressing emotions in human interaction through texting to compensate the words' lacking of emotional expression without face to face interaction (Derks et al., 2007). Therefore, the corporation's intention of using emoji figures in the photos is an attempt of a performance of humanly empathy to the feelings of the users and

creating an intimate interaction with them. As emojis are used for expressing human emotions in digital interactions, they are placed in the photos and shared on the space's Instagram account so that the corporation can apply a humanly notion to a space by imitating human expressions through emoji figures.



**Figure 4.6.** Mavibahçe's Instagram posts and the usage of physical emoji figures related to Monday syndrome (Mavibahçe Instagram account)

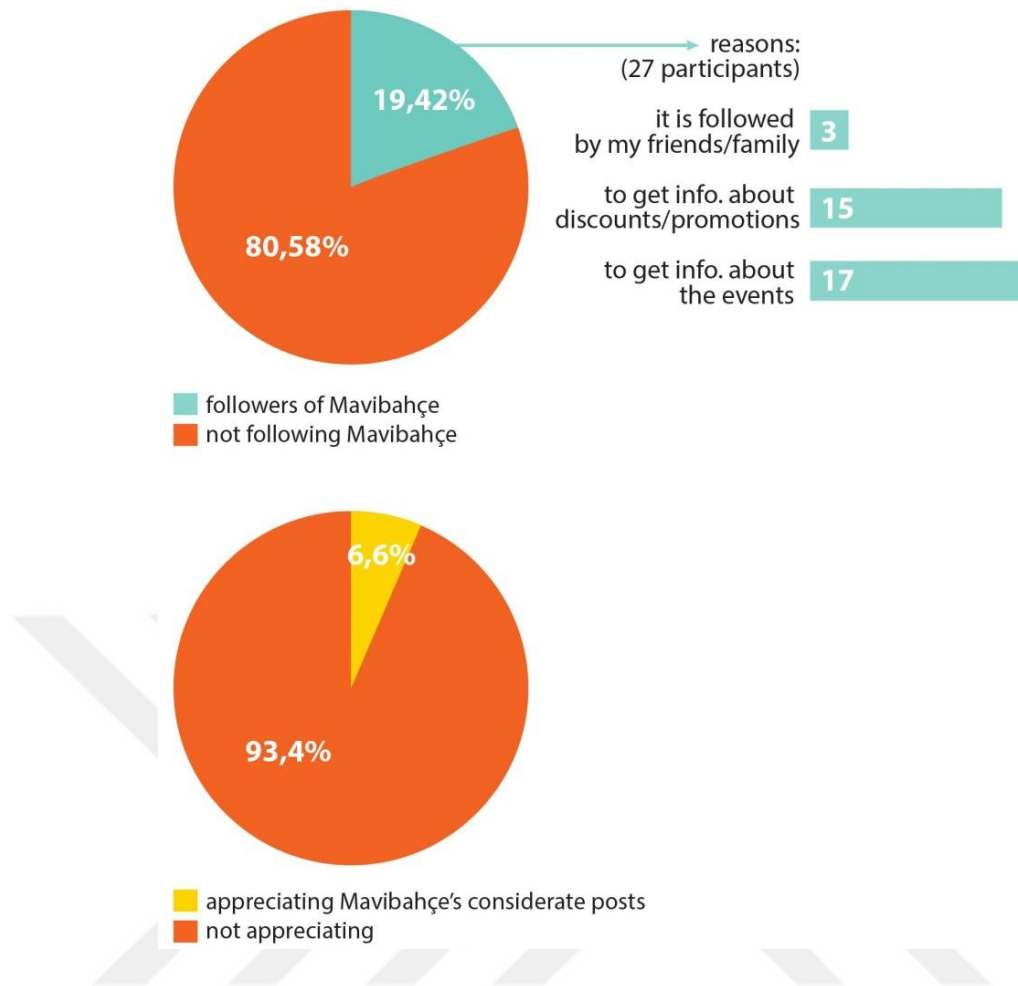


**Figure 4.7.** Mavibaħçe's Instagram post and the usage of physical emoji figure related to suggesting a Friday coffee at Mavibaħçe (Mavibaħçe Instagram account)



**Figure 4.8.** Mavibaħçe's Instagram post and the usage of physical emoji figure related to suggesting a happy start to a new day at Mavibaħçe (Mavibaħçe Instagram account)

Since the corporation practices the method of personification of space on Instagram, how many visitors follows Mavibaħçe online is shown in Table 4.1. It indicates that 80% of the visitors who participated to the questionnaire stated that they do not follow Mavibaħçe on Instagram (Appendix 2). Only %20 of the participants indicated the otherwise. They pointed out their reasons for following Mavibaħçe as getting information about the discounts, promotions and events (Table 4.1). Only 6.6% of the 135 participants stated that they appreciate Mavibaħçe's considerate online messages (Table 4.1), and most of the visitors are not even exposed to the corporation's practices of spatial personification since they do not follow Mavibaħçe Shopping Center on Instagram. Even though the method applied by the corporation does not seem to be directly influencing the perception of the Mavibaħçe by its audience, it is essential to consider that applying a digital identity to a space through social media accounts allows a space to get in direct interaction with its users. Therefore, the corporation uses the personification of space as a way to construct its corporate identity and to control the visitors' impression on the space through Instagram.



**Table 4.1.** The participants who follow Mavibahçe on Instagram and their reasons

### 4.3. Identifying Mavibahçe with Izmir's Urban Life

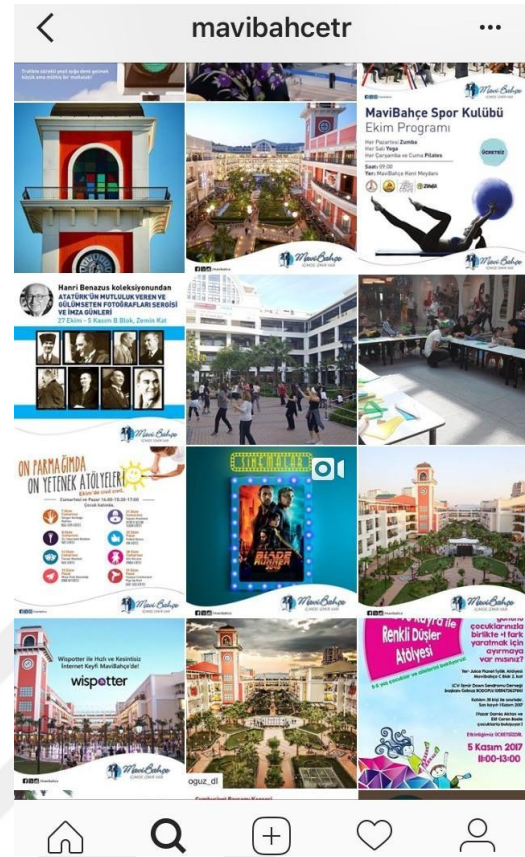
On Mavibahçe Shopping Center's website, the corporation publicly announced that Mavibahçe is designed to meet with Izmirian's needs and will. They claim that its spatial environment responds to Izmirian's life style by being conceived as an urban square where they can spend quality time. The corporation defines Mavibahçe's courtyard as "Mavibahçe urban square" which is in touch with nature and designed to offer an alternative experience on gathering, eating and shopping (Mavibahçe Corporate, 2017). Moreover, the corporation asserts that the architecture of the shopping center represents Aegean region's style with its colorful color preference, terraces, materials, bay windows, plant preferences, clock tower and so on, and offers a pleasant and peaceful environment as they think it suits to Izmir city life (Mavibahçe Corporate, 2017). Therefore, the shopping center prefers the slogan "İçimde İzmir Var" which means that Izmir's spirit resides in Mavibahçe Shopping

Center. As the corporation explains the design idea behind shopping center, besides the courtyard and the other architectural elements referencing the historical clock tower and the historical houses of Izmir. The design concept includes Izmirian's preference of outdoors and open air activities and aimed to reflect these preferences to the space of Mavibahçe. The corporation uses the slogan to signify these attributes they claim to form within Mavibahçe. Therefore, through this slogan, the Izmir image is used as a tool for constructing a corporate identity.

The corporation creates an impression management tactic by associating Mavibahçe with Izmir. To start with, in terms of constructing a digital identity on Instagram, the slogan "İçimde İzmir Var" is placed in the explanation section of its profile right under its profile image (Figure 4.9). The slogan becomes prominent among the various symbolisms associating Mavibahçe with Izmir to create a subconscious connection within the users' perception of the space through. This association is formed on Instagram also by using spatial attributes of Mavibahçe to relate them with Izmir city images. Instagram is a suitable platform for impression management in terms of putting unrelated images together and project a controlled corporate image (Figure 4.10). All these publicly open posts accumulate on Mavibahçe's Instagram account and they appear as one page consists of hundreds of photos placed in grid format (Figure 4.10). Their accumulation forms a whole by associating these images with each other. The corporation manipulates the spatial perceptions of the visitors by sharing the photos framing its certain spatial aspects. As it is emphasized by red squares in Figure 4.10, there are couple of spatial parts which are selected by the corporation and repeatedly shared on Instagram (Figure 4.10). Through this selective image preference, the corporation constructs a digital identity for Mavibahçe Shopping Center.



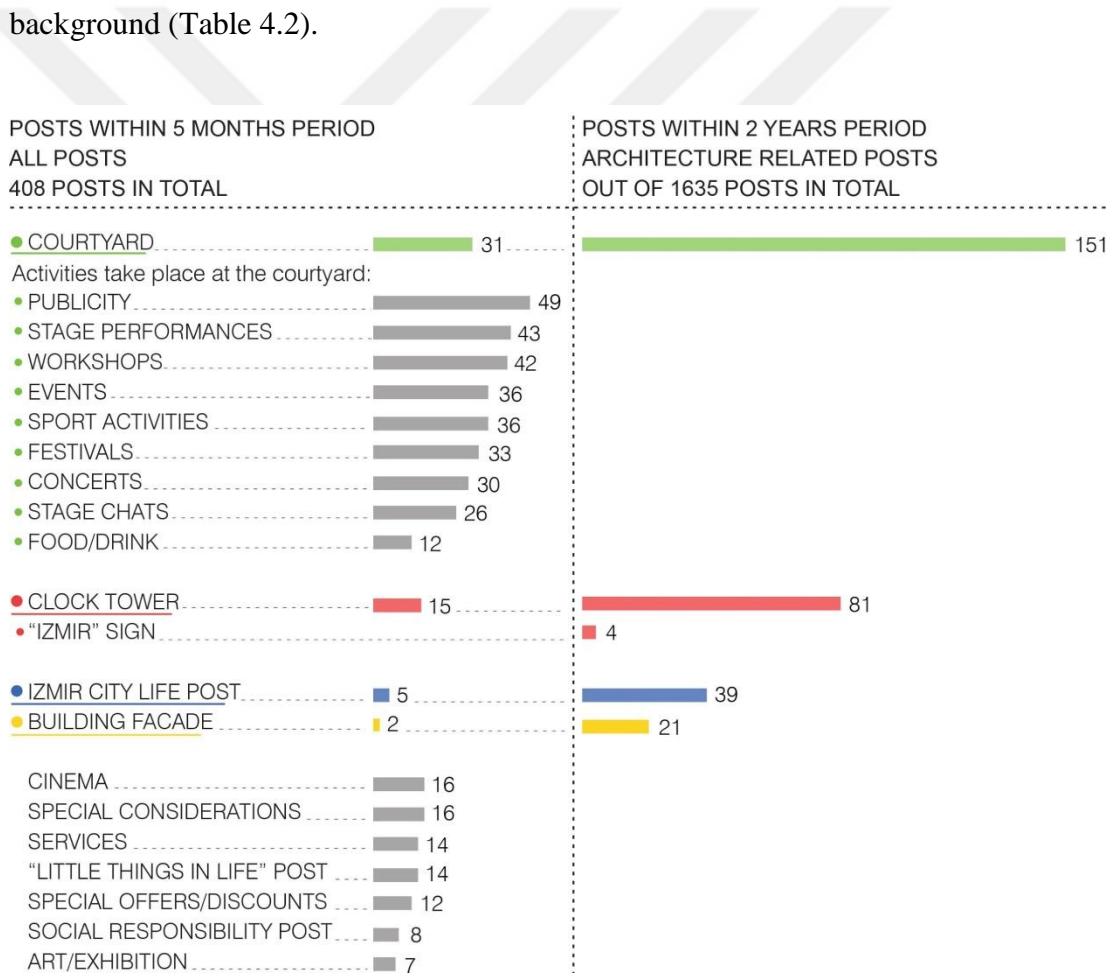
**Figure 4.9.** Instagram account of Mavibahçe Shopping Center (Instagram Screenshots)



**Figure 4.10.** Grid photo layout of Mavibahçe Instagram account (Instagram Screenshots)

The selective image preference of the corporation is shown in Table 4.2. The data in the diagram is collected from Mavibahçe's Instagram account. The diagram contains two sections. The data in the first section have been collected within the last 5 months period from July to November, and 408 number of posts are checked and grouped under the titles on the list such as the photos taken from the courtyard, announcements of the upcoming or current stage performances, concerts, festivals and workshops, photos of the city images and how Mavibahçe suits to the city's urban life, special consideration posts including wishing good luck to the students for their national collage exam day, or condolences for the past terrorist attack incident, or "little things in life" posts which remind users of the enjoyment of their lives (Table 4.2). The first section of the diagram shows the number of each post group and the total amount of them within the 5 months period. As it appears in the diagram, the activities which take place at the courtyard and the photos of the courtyard itself are the most preferred images by the corporation on Mavibahçe's Instagram account (Table 4.2). This preference is understandable considering the

statement on Mavibahçe's website claiming that the shopping center meets the preferences of outdoor areas and open air activities of the Izmirians. Moreover, according to the statement, Mavibahçe's design is inspired from Izmir's urban life so that the diagram reveals the fact that the clock tower, Izmir urban life posts and the building facade are the most preferred spatial attributes related to Mavibahçe besides the courtyard. As a result, the second part of the diagram is focused on the overall posts, 1635 posts in total, on Mavibahçe's Instagram account since the very first post shared 2 years ago (Table 4.2). All the preferred spatial attributes which are found worthy to be shared on the account are gathered. The outcome shows that the corporation prefers to share only the photos representing Izmir urban life, the courtyard, the clock tower, and "Izmir" sign where the clock tower is set at the background (Table 4.2).



**Table 4.2.** The diagram showing the posts shared on Mavibahçe's Instagram account

As the most preferred photos shared on Instagram account are taken from the courtyard and courtyard related activities, this result matches with the name of "Mavibahçe" as it is mentioned in the 3rd chapter (see page 45), and the website



statement of the corporation where it defines the courtyard as "Mavibahçe urban square" (Mavibahçe Corporate, 2017). The corporation brings the courtyard related posts to the fore by aiming at pursuing this image and construct its digital identity on Instagram in line with its name and with the statement. According to the same statement, the corporation states that the architecture is inspired by the Izmir urban life; so that as it is shown in the diagram, the clock tower at Mavibahçe is the second most preferred image by the corporation on its Instagram account (Table 4.2). At this point, it is critical to mention the fact that the same clock tower is preferred as the logo of the corporation for Mavibahçe Shopping Mall (Figure 4.11). However, it is even more critical to mention that the clock tower at the shopping center is the imitation of Izmir's historical clock tower in Konak square and the tower is also used in the logo of Izmir Metropolitan Municipality (Figure 4.11).

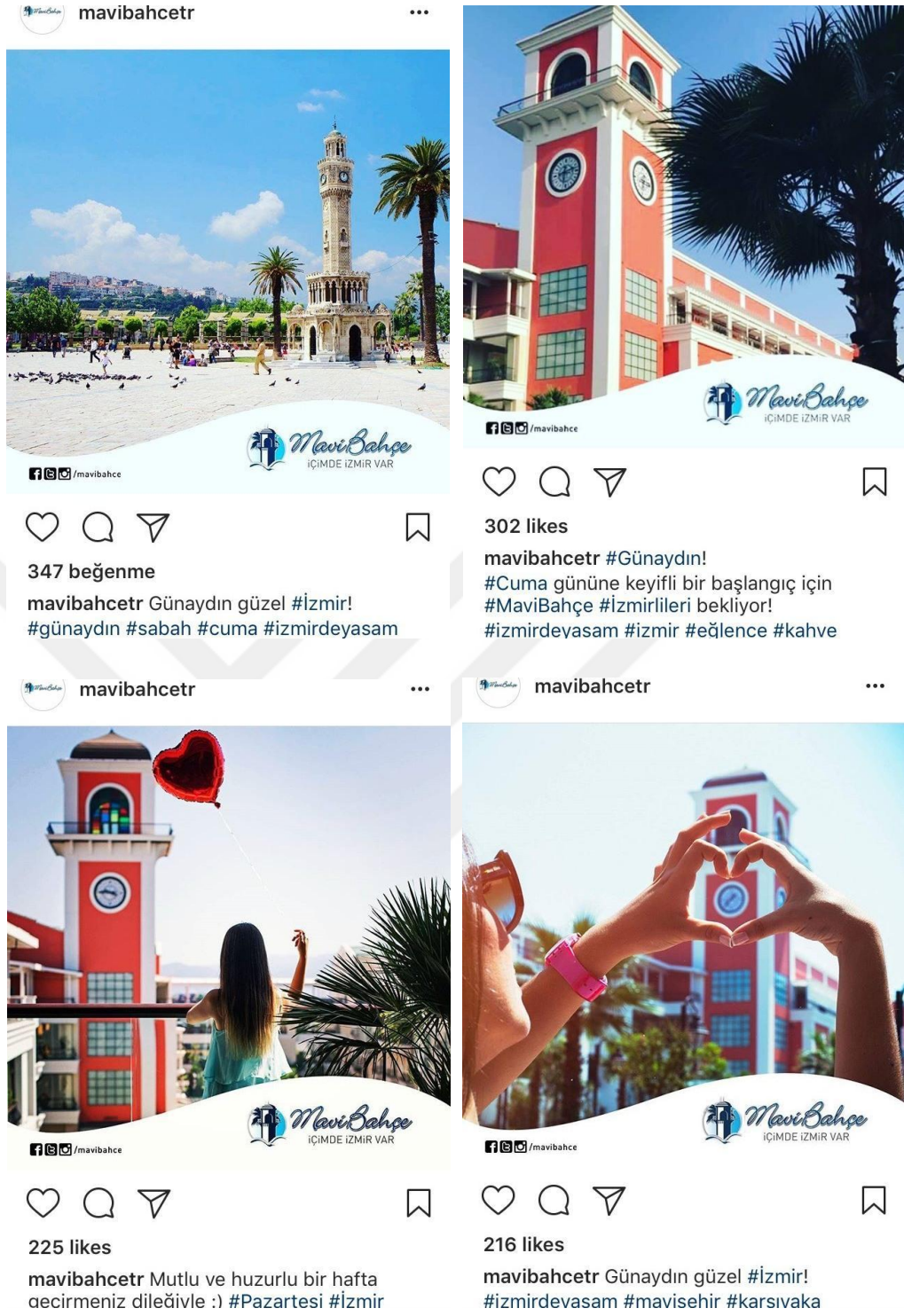


**Figure 4.11.** The comparison of Mavibahçe Shopping Center's and Izmir Municipality's logos (İzmir Büyük Şehir Belediyesi, 2017; Mavibahçe.com.tr, 2017; Flickr.com, 2017)

For decades, Izmir city's image has been associated with the famous historical clock tower at the city center right in front of the Municipality building at Konak square (izmirkulturturizm.gov.tr, 2017). The clock tower has being used for the presentation

of Izmir in many cases from the city's global promotional image to the Izmir Municipality's logo ([izmirkulturturizm.gov.tr](http://izmirkulturturizm.gov.tr), 2017). Therefore, the usage of the historical clock tower in the corporate logo is one of the most obvious attempt of the corporation's corporate identity construction in line with the Izmir's urban life. In addition to the logo, the clock tower appears in Mavibahçe Shopping Center's architectural design as the building's most distinct spatial element referring to Izmir city. Therefore, it becomes a part of the corporation's communicated image on Instagram and one of the tools used for its corporate identity construction online.

As it is shown in Figure 4.12, most of the spatial images shared on its account are signed by the corporation with a wavy white patch below which contains the name of the corporation and its logo. In the first Instagram post of Figure 4.12, Mavibahçe shares the image of the original historical tower on Instagram with the corporate identity's signature and define it with the hashtag of "İzmir'de yaşam" which can be translated in English as "life in Izmir" (Figure 4.12). The intention here is to create an impression claiming that Mavibahçe Shopping Center's corporate identity is in line with the identity of Izmir and Izmirians. In the second Instagram post of Figure 4.12, the corporation shares the clock tower of Mavibahçe with its signature placed below and with the same hashtag saying "life in Izmir" (Figure 4.12). In the 3rd and 4th Instagram posts, the same clock tower is shared with two similar photo arrangements in which a "heart" symbol is attached to the clock tower. It symbolizes Izmirians' affection with the symbol of Izmir.



**Figure 4.12.** The usage of Izmir's historical clock tower as a way of corporate identity construction of Mavibahçe Shopping Center (Mavibahçe Instagram account)

Another element used on Mavibahçe's Instagram account is the "Izmir" sign which is placed where the clock tower can be framed on the photo background (Figure 4.13). "Izmir" sign is inspired from the marketing strategy of the city of Amsterdam (Figure 4.14). "I amsterdam" was developed as the logo of the city and placed at one of the

main centers of Amsterdam as part of city branding campaign (Kavaratzis and Ashworth, 2006). Kavaratzis and Ashworth explain that "[t]he choice of the specific slogan was based on the assessment that it is clear, short and powerful. 'I amsterdam' is considered easy to remember and with great potential for people to identify with it" (Kavaratzis and Ashworth, 2006, p.23). On the website of the city, it is stated that "I amsterdam" is a "motto that creates the brand for the city and the people of Amsterdam" (www.iamsterdam.com, 2017). As in this case, "Izmir" sign placed at Mavibahçe carries the same ideals. The corporation's usage of the sign is to make the users identify themselves with Izmir within Mavibahçe Shopping Center. The clock tower scene at the background puts even more emphasis on this identification and this collaboration contributes to the construction of its corporate identity in line with its desired and idealized association with Izmir and Izmirians.



**Figure 4.13.** The usage of "Izmir" sign on Instagram photos by framing the clock tower at the background (Mavibahçe Instagram account)



**Figure 4.14.** "I amsterdam" sign in Amsterdam, Holland (www.iamsterdam.com, 2017)

Another example of the usage of images representing Izmir urban life, the corporation uses the hashtag of "#çünkübizizmirliyiz" which can be translated as "because we are Izmirians" (Figure 4.15 and 4.16). It reflects the same attempt of associating Mavibahçe Shopping Center with Izmir urban life through the Instagram posts framing Izmirians' preferences corresponded with the city's identity. For instance, Figure 4.15 shows an image of a "boyoz," a special local pastry preferred by Izmirians for breakfast. Figure 4.16 shows an image of a ferry and Izmir bay shared by Mavibahçe Shopping Center with the caption saying that "we know how to live this city to the fullest" (Figure 4.16). These images are shared by Mavibahçe Shopping Center with "çünkübiz izmirliyiz" hashtag as an online communication method to establish an intimacy with the users. The intention of the corporation is to portray an image asserting that Mavibahçe is an urban center which suits the city of Izmir and meets the needs and the life style of Izmirians so that it constructs its corporate identity through the usage of both spaces of Mavibahçe and Izmir urban life.



**Figure 4.15.** Image of a "boyoz," a special local pastry (Mavibahçe Instagram account)



**Figure 4.16.** Izmir bay and a ferry leaving the Pasaport port (Mavibahçe Instagram account)

## **CHAPTER V**

### **CONCLUSION**

This thesis elaborated on changes in the utilization of space for digital identity practices due to the introduction of locative media to daily life and the renewed understanding of space as convergence of physicality and digitality. The study focused on such changes by means of digital identity practices in and of Mavibahçe Shopping Center in Izmir. Mavibahçe's locational interface is publicly accessible and created simultaneously by its own visitors and corporation online. In terms of identity practices in Mavibahçe, as Instagram allows individuals to create personal accounts where they can share photos from their daily lives, the photos checked-in at Mavibahçe become a part of their self-presentation on Instagram. The visitors uses the space to construct their digital personal identities by sharing their locational data through checking-in at certain places in Mavibahçe and sharing their various spatial attributes with the Instagram audience by defining these attributes with their own captions. Regarding the identity practices of Mavibahçe, the corporation uses an online communication method to establish a direct interaction with its followers to attract more visitors by way of personification of space. Through creating an Instagram account for the shopping center to communicate with its visitors, the corporation shares Mavibahçe's certain spatial attributes on Instagram to associate the shopping center with the images from Izmir to portray an online image claiming that Mavibahçe is in line with the urban life style of Izmir citizens.

These two identity practices meet on a common ground in terms of the utilization of Mavibahçe Shopping Center and its spatial attributes for the digital constructions of personal and corporate identities through the established Instagram accounts. The corporation pursues the corporate identity construction through its Instagram account created for Mavibahçe Shopping Center. Similar to the Instagram practices of the individuals in terms of creating accounts for themselves, sharing photos and defining them with hashtags, the corporation imitates these humanly online interaction practices to establish intimate relationship with its visitors. By way of active usage of

its Instagram account, personification of space becomes one of the prominent methods used in communication. Even though Mavibahçe's Instagram account shares photos and captions with the intentions of fostering close relationships with its visitors, majority of the questionnaire participants indicate that they do not follow Mavibahçe on Instagram. Therefore, the corporation is not able to reach out to most of the visitors through their personal Instagram mainpage. However, as the posts shared both by the corporation and the Mavibahçe visitors are checked-in at the location on Instagram, the photos taken from the location accumulate on Mavibahçe's Instagram location interface and become publicly open to the audience. Within these posts, Mavibahçe's courtyard comes to the fore as the most shared spatial attribute of Mavibahçe both by the corporation and the visitors among all the other spatial attributes. Besides the corporation's referring to the courtyard with the name preference of Mavibahçe, meaning blue garden, it states on its official website that the courtyard is designed in accordance to the Izmir citizens' preference of open-air activities and nature. Therefore, the corporation constructs its digital corporate identity in a way that it establishes associations between nature and open-air activity preferences of the Izmir citizens and Mavibahçe's courtyard; thus the visitors perceive the shopping center as a suitable and appropriate urban center for the city and its citizens. These digital performances are the indication of the corporation's intention to manage the impression of the Mavibahçe Shopping Center on the visitors.

The visitors' approach to the use of the courtyard on Instagram photos shows that the visitors embrace the corporation's intention on the matter . Since, the majority of the participants in the questionnaire define the courtyard as the most favored spatial attribute of Mavibahçe. The courtyard comes to the fore in the visitors Instagram posts as photo background setting for themselves as well and it appears as one of the most preferred spatial attributes of Mavibahçe to be used for identity practices on Instagram. Certain places carry meaning within the digital habitus so that individuals choose to share their spatial data with the others online based on which places are appreciated within the digital habitus. Since they choose what to share and what not to share, they filter their spatial data and/or define them by using only affirmative hashtags, as they prefer to present their digital identities in the most appropriate way to the others.

As it is mentioned in the corporation's website, the facade design and the clock tower attached to the building are there to refer to Izmir's urban landmarks and Aegean architecture style. The corporation assigns meanings to certain spatial aspects of the shopping center by associating them with the certain images of Izmir through photos published on Instagram. These published images are narrowed as the courtyard, the clock tower, "Izmir" sign, and Izmir city life; thus, this particular selection shows the corporation's attempts of establishing a certain digital image presented through these carefully selected photos. As a result, Instagram followers are not exposed to the spatial qualities of Mavibahçe other than the ones selected by the corporation. Therefore, the corporation displays the shopping center through biased images that are in line with the strategies in its digital identity construction. The visitors' identity practices in Mavibahçe result in similar outcome. Their online demonstrations of their affiliations to certain places, sharing photos from these specific places and framing its certain spatial attributes cause the accumulation of solely these selected photos on Mavibahçe's location interface. As they do not prefer to share photos from the places they regard with disfavor, Mavibahçe's online spatial appearance result in its biased presentations. Consequently, these biased spatial presentations are reproduced by the individuals and corporation influence the digital spatial perception of Mavibahçe through Instagram.

It is possible to state that the motives behind these digital identity practices require more in-depth analysis. Because of the time limitation, the reasons of the visitors who do not prefer to check-in at Mavibahçe was not taken into account throughout the research. Moreover, the corporation's disallowance of face to face interviewing with the visitors narrowed down the research data with social media analysis. Considering the growing use of space for online identity constructions, and the limited sources on the matter within the literature, the potentials and feasible motives behind this utilization require more insights into architecture. Especially space's utilization for corporate identity constructions, the intentions and the driving purposes have not been adequately studied by academic circles yet. Corporations' approach to space on social media shows that further studies can aim at analyzing space's marketing on social media.



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## **CURRICULUM VITEA**

Ezgi Kocabalkanlı received her bachelor degree in architecture in 2013 from Izmir University of Economics. In 2015 she began M.Sc. Space & [Digital] Culture program at Yaşar University. After completing her undergraduate studies, she has worked at architectural offices in Izmir and Istanbul. She has presented her papers in CUI'15: III. Contemporary Urban Issues Conference and CPUD'16: City Planning and Urban Design Conference. She has also taken part in two independent workshops.



## APPENDIX 1 - The Questionnaire

### Tez Başlığı: The Production of (Convergent) Space: Between Digitality and Physicality in Mavibahçe Shopping Mall

Sayın Katılımcı,

Bu anket, **Yaşar Üniversitesi** Fen Bilimleri Enstitüsü - **Mimarlık Yüksek Lisans Programı** öğrencisi **Ezgi Kocabalkanlı**'nın, Yrd. Doç. Dr. Ahenk Yılmaz danışmanlığında sürdürdüğü yüksek lisans tezi kapsamında yapılan bir araştırmadır. Sorulara verilecek yanıtlar tamamen bilimsel araştırma için hazırlanmıştır ve kesinlikle gizli tutulacaktır. Değerli vaktinizi ayırıp çalışmaya sağladığınız katkı için teşekkür ederiz.

**Cinsiyet:**

- Kadın  
 Erkek

**Yaş:**

.....

#### Mavibahçe'ye ne sıklıkla gidiyorsunuz?

Yılda birkaç kez	Ayda birkaç kez	Haftada birkaç kez	Hergün
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### Mavibahçe'de en çok tercih ettiğiniz giyim mağazaları hangileridir?

1. .... 2. .... 3. ....

#### Mavibahçe'de en çok tercih ettiğiniz yeme-içme mekanları hangileridir?

1. .... 2. .... 3. ....

#### Hangi sosyal medya uygulamalarını kullanıyorsunuz?

	Hiç	Yılda birkaç kez	Ayda birkaç kez	Haftada birkaç kez	Günde birkaç kez	Hergün
Facebook	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instagram	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### Mavibahçe'yi sosyal medyadan takip ediyor musunuz?

- Evet  Hayır

#### Takip etme sebebiniz nedir?

- Arkadaşlarımın da/ailemin de takip etmesi
- İndirimleri/ kampanyaları öğrenebilmek
- Etkinlikleri takip edebilmek
- Mavibahçe ile için iletişimde kalmak istiyorum.

## APPENDIX 1 (continue)

### Mavibahçe'de gittiğiniz mekanlarda paylaşım yaptığınız oluyor mu? Ne sıklıkla?

	Hiç	Yılda birkaç kez	Ayda birkaç kez	Haftada birkaç kez	Günde birkaç kez	Hergün
Facebook	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instagram	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Sosyal medyada paylaşım yaparken ne tür hashtagler kullanıyorsunuz? (Birden fazla seçebilirsiniz.)

- Kullanmıyorum.
- Geçirdiğim vaktin kalitesine dair hashtagler (örnek:#güzelbirpazar,#keyifliyerinde...)
- Nasıl bir aktivite içinde olduğuma dair hashtagler
- Kimlerle vakit geçirdiğime dair hashtagler
- Bulduğum mekanın ismi
- Bulduğum mekanın ürünleri
- Paylaştığım fotoğrafın özellikleri (örnek: #nofilter, #tbt, #instagood, #selfie ...)
- Hashtag yerine emoji/ifade kullanıyorum.

### Mavibahçe'yi 3 hashtag kullanarak tanımlamak isterseniz bunlar neler olurdu?

1. .... 2. .... 3. ....

### İnternette Mavibahçe ile ilgili ne tür bilgileri arattığınız oldu? (Birden fazla seçebilirsiniz.)

- Adres
- Kurumun/markaların telefon numaraları
- Kampanyalar
- Etkinlikler
- İnsanların Mavibahçe ile ilgili yorumları
- İnsanların Mavibahçe'deki paylaşımları
- Fotoğraf
- Sinema

### Sosyal medyada Mavibahçe'nin paylaşımlarından olumlu yönde dikkatinizi çekenler nelerdir? (Birden fazla seçebilirsiniz.)

- Bizleri her etkinlikten haberdar ederek Mavibahçe'ye davet edişi
- Etkinliklerden ve festivallerden fotoğraflar
- Günaydınlaşması
- Bayram ve özel günleri kutlama mesajları
- Terör olaylarında paylaştığı taziye mesajları
- Pazartesi günleri #çünkübizizmirliyiz, #günaydın ve #pazartesisendromu hashtagleri kullanarak İzmir'den karelerle fotoğraf paylaşımları

### Mavibahçe'ye laptopla, tabletle vs. internette zaman geçirmek için geldiğiniz oldu mu?

- Evet  Hayır

## APPENDIX 1 (continue)

Aşağıda yer alan ifadelere ne derece katılıp katılmadığınızı belirtiniz.

	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
Gittiğim mekanda online olup diğer insanları takip etmekten hoşlanırım.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gittiğim mekanda yer bildiri yapan diğer insanları merak ederim.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eğer güzel vakit geçiriyorsam o anı sosyal medyada paylaşıyorum.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Güzel bir mekanda paylaşım yapmak kendimi önemli hissettirir.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Paylaşımında bulduğum mekanlar yaşam biçimimin yansımasıdır.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bir mekana sadece laptopla yada tabletle vakit geçirmek için gittiğim olur.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kendi sosyal medya profilime girip zaman zaman nasıl göründüğüne bakma ihtiyacı hissederim.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## APPENDIX 1 (continue)

	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
Sosyal medyadaki profillerin insanların yaşam biçimlerini yansıttığını düşünüyorum.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sosyal medyada beğendiğim profillerden esinlenirim.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Mavibahçe'de en çok nerelerde paylaşım yapıyorsunuz?** (Birden fazla seçebilirsiniz.)

- Restoran ve kafelerde
- Mağazada
- Ortadaki bahçede
- Manzara noktasında
- Sinemada
- Köprüde bahçeyi gören bir noktada
- Çocuk oyun alanında

**Daha önce hiç Mavibahçe'ye alışverişe gelmeden önce markaların internet sitelerinden ürünlere bakıp, alacağınız ürüne karar vererek geldiğiniz oldu mu?**

- Evet  Hayır

**Mavibahçe'yi en doğru hangi kelimelerle tanımlarsınız?**

1. .... 2. .... 3. ....  
4. .... 5. ....

**Mavibahçe'nin sosyal medya hesabında sizce ne eksik?**

.....

**Mavibahçe'yi siz tasarlamış olsaydınız neyi farklı yapardınız?**

.....

**Mavibahçe'yi sizce diğer alışveriş merkezlerinden ayıran en önemli özellik/özellikler nedir?**

.....

## APPENDIX 2 - The Table of Questionnaire Responses

1. Yanıt ID	1. Cinsiyet:	2. Yaş:	3. Mavibahçe'ye ne sıklıkla gidiyorsunuz?	4. Mavibahçe'de en çok tercih ettiğiniz mağazalar hangileridir?	1.	2.	3.	5. Mavibahçe'de en çok tercih ettiğiniz yeme-içme mekanları hangileridir?	1.	2.	3.
2	35107000	Kadın	40 Ayda bir		H&M	Dogo	Kiehl's		Starbucks	Midpoint	Big Chefs
3	35186419	Kadın	27 Yılda birkaç kez		Cinemaximum	H&M	Atasun Optik		Arby's	Big Chefs	KFC
4	35186678	Kadın	27 Ayda birkaç kez		Schafer	Mango	Teknosa		Burger King	Starbucks	MC Donald's
5	35187120	Erkek	27 Yılda birkaç kez		Cinemaximum	Koton	H&M		Arby's	Wok To Go	Burger King
6	35187581	Kadın	28 Hergün		Mavi	Sneakscloud	H&M		Starbucks	Gloria Jean's Coffees	Midpoint
7	35187933	Erkek	55 Yılda birkaç kez		Mavi	D&R	Apple Store		Big Chef	Starbucks	Midpoint
8	35188491	Kadın	26 Haftada bir		Yargıcı	Mavi	Paşabahçe		Big Chef	CoffeeShop Company	Kepler Social House
9	35189109	Erkek	27 Ayda bir		Fabrika	Colin's	Karaca		Burger King	Starbucks	Midpoint
10	35189141	Kadın	27 Ayda bir		Mango	H&M	İpekyol		Big chef	Sir Winston	Kepler Social House
11	35189233	Kadın	27 Ayda bir		H&M	Beymen	Bilstore		Big Chefs	Starbucks	Hayal Kahvesi
12	35189411	Kadın	27 Yılda birkaç kez		H&M	Watsons	Koton		Alin's	Starbucks	
13	35189489	Kadın	28 Yılda birkaç kez		H&M	Trunk&Co	Yargıcı		Fratelli La Bufala	Bolulu Hasan Usta	Starbucks
14	35189834	Erkek	28 Haftada birkaç kez		H&M	Teknosa	Sarar		Big Chefs	Arby's	Starbucks
15	35189865	Kadın	33 Ayda bir		H&M	Gratis	Macrocenter		Starbucks	Hayal Kahvesi	Midpoint
16	35189892	Kadın	22 Ayda birkaç kez		Mango	H&M	D&R		Starbucks	Sbarro	Gloria Jean's Coffees
17	35189897	Kadın	26 Ayda bir		Beymen	Mac	H&M		Big Chefs	100% Rest. Cafe&More	Midpoint
18	35190604	Erkek	34 Ayda bir		D&R	Cinemaximum	Teknosa		Sir Winston	Kepler Social House	
19	35191324	Kadın	53 Ayda bir		İpekyol	Paşabahçe	Divresse		Midpoint	Big Chefs	Starbucks

## APPENDIX 2 (continue)

	6. Hangi sosyal medya uygulamalarını kullanıyorsunuz? Ne sıklıkla?	Facebook	Instagram	7. Mavibahtçe'yi sosyal medyadan takip ediyormusunuz?	8. Eğer takip ediyorsanız takip etme sebebiniz nedir?	Arkadaşlarının da/ailemin de takip etmesi	İndirimleri / kampanyaları öğrenebilmek	Etkinlikleri takip edebilmek	Metin alanı
1	Yanıt ID								
2	35107000	5	5	5 hayır					
3	35186419	5	5	5 evet			1		
4	35186678	5	5	5 hayır					
5	35187120	5	5	1 evet			1		
6	35187581	5	5	5 evet			1		
7	35187933	5	5	5 hayır					
8	35188491	5	5	5 evet				1	
9	35189109	5	5	5 hayır					
10	35189141	5	5	5 hayır					
11	35189233	4	4	5 hayır					
12	35189411	5	5	5 hayır					
13	35189489	5	5	5 hayır					
14	35189834	5	5	5 hayır					
15	35189865	5	5	5 hayır					
16	35189892	5	5	5 hayır					
17	35189897	4	4	5 hayır					
18	35190604	5	5	5 hayır					
19	35191324	5	5	5 hayır					

## APPENDIX 2 (continue)

1	Yanıt ID	9. Sosyal medyada Mavibahçe'nin paylaşımlarından olumlu yönde dikkatinizi çekenler nelerdir?	Bizleri her etkinlikten haberdar ederek Mavibahçe'ye davet edilişi	Etkinliklerden ve festivallerden fotoğraflar	Günaydınlaşması	Bayram ve özel günleri kutlama mesajları	Terör olaylarında paylaştığı taziye mesajları	Pazartesi günleri #çünkübizizmirliyi z, #günaydın ve #pazartesisendro mu hashtagleri kullanarak	10. Mavibahçe'de gittiğinizde paylaşım yaptığınız oluyor mu? Ne sıklıkla?
2	35107000				1				4
3	35186419		1						3
4	35186678								1
5	35187120		1						2
6	35187581		1	1	1	1	1	1	1
7	35187933								2
8	35188491		1				1	1	2
9	35189109								2
10	35189141								1
11	35189233								2
12	35189411								3
13	35189489		1						2
14	35189834								1
15	35189865								2
16	35189892								4
17	35189897								1
18	35190604								3
19	35191324								3



## APPENDIX 2 (continue)

1	Yanıt ID	11. Eğer paylaşımlarınızı genelde nerelerde yaptınız?	Restoran ve kafelerde	Mağazada	Ortadaki bahçede	Manzara noktasında	Sinemada	Köprüde bahçeyi gören bir noktada	Çocuk oyun alanında	12. Daha önce Mavibahçe'ye alışverişe gitmeden önce markaların internet sitelerinden ürünlere bakıp, alacağımız ürüne karar vererek gittiğiniz oldu mu?	13. Mavibahçe'ye laptopla, tabletle vs. sadece internette zaman geçirmek için gittiğiniz oldu mu?
2	35107000		1							evet	hayır
3	35186419					1				evet	hayır
4	35186678						1			hayır	hayır
5	35187120						1			evet	evet
6	35187581		1							evet	evet
7	35187933		1							hayır	hayır
8	35188491		1							evet	hayır
9	35189109					1		1		hayır	hayır
10	35189141									hayır	hayır
11	35189233		1							evet	hayır
12	35189411		1							hayır	hayır
13	35189489		1							evet	evet
14	35189834									evet	hayır
15	35189865		1			1				evet	hayır
16	35189892					1				evet	hayır
17	35189897									evet	hayır
18	35190604									evet	hayır
19	35191324		1							evet	hayır

## APPENDIX 2 (continue)

	14. Mavibahçe'yi en doğru hangi kelimelerle tanımlarsınız?	1.	2.	3.	4.	5.	15. Sosyal medyada paylaşım yaparken ne tür hashtagler kullanıyorsunuz?	Kullanmıyorum.	Geçirdiğim vaktin kalitesine dair hashtagler (örnek:#güzelbirpazar,#keyifleriyerinde...)
1	Yanıt ID								
2	35107000	Havadar	Havali	Şık	Canlı	Hareketli			1
3	35186419	Ferah	Ürün çeşitliliği	Manzara	Park yeri kolaylığı	Açık hava		1	
4	35186678	Ferah	Canlı	Kalabalık	Eğlenceli	Sosyal			
5	35187120	Ferah	Temiz	Geniş	Yeşillikli	Güvenilir		1	
6	35187581	Karşıyaka	İzmir	kalite	Ne ararsan var	Evim gibi		1	
7	35187933	Boğucu	Kapalı	Kalabalık	lüks	yoğun		1	
8	35188491	pahalı	keyifli	yeşil	kalabalık	rahat			
9	35189109	Sakin	Huzur	Tasarım	Eğlence	Kolaylık			1
10	35189141	Kapitalizm	Tüketim	Beyaz yaka	İstanbul	Alışveriş		1	
11	35189233	Kalabalık						1	
12	35189411	Ferah	büyük	Rahat	Şık	Çok markalı		1	
13	35189489	konforlu	lüks	eğlenceli	ferah	kaliteli		1	
14	35189834	kalabalık	yorucu	etkinlikler	trafik	kaçak kat		1	
15	35189865	Büyük	Kolay ulaşılır	Derli toplu	Çeşitliliğe sahip	Yorucu			
16	35189892								
17	35189897								
18	35190604	Mavi	Bahçe	Zaman	Para	Pitstop			1
19	35191324	Renkli	Ferah	Neşeli	Lüks	Eğlenceli		1	

## APPENDIX 2 (continue)

	15. Sosyal medyada paylaşım yaparken ne tür hashtagler kullanıyorsunuz?	Nasıl bir aktivite içinde olduğuma dair hashtagler (örnek: #yemek, #konser...)	Kimlerle vakit geçirdiğime dair hashtagler (örnek: #dostlar, #eşim...)	Bulduğum mekanın ismi	Bulduğum mekanın ürünleri	Paylaştığım fotoğrafların özellikleri (örnek: #nofilter, #bt, #instagood, #selfie...)	Hashtag yerine emoji/ ifade kullanıyorum.	16. Mavibahçe'yi 3 hashtag kullanarak sosyal medyada paylaşmak isteseniz bunlar neler olurdu?	1.	2.	3.
1	Yanıt ID										
2	35107000	1		1				mavibahçe	yaşasintatil		yaşasinyemekyemek
3	351866419							#shopping	#coffeewithfriends	#arbys	
4	35186678			1				#maviyasam	#izmirmavisi	#mavibahce	
5	35187120							Ferah	Temiz	Canlı	
6	35187581							enguzelavm	mavibahçeevimgibi	enguzelavm	
7	35187933							lüks	kapalı	yoğun	
8	35188491	1	1	1			1	kız kıza	alışveriş keyfi	yemek	
9	35189109	1	1	1			1	Mavibahçe	Mavişehir	Alışveriş	
10	35189141							Avm	Kalabalık	Goçmenler	
11	35189233							Kalabalık			
12	35189411							Mavibahce	Friends	Happy.weekend	
13	35189489							alışveriş	yemek	kahve	
14	35189834							kalabalık	eziyet	yorgunluk	
15	35189865						1	mavibahce	kahve	buluşma	
16	35189892										
17	35189897										
18	35190604	1	1	1			1	Mavi	Bahce	mavibahce	
19	35191324							Moda	Trend	Lifestyle	

APPENDIX 2 (continue)

1	Yanıt ID	17. İnternette Mavibahçe ile ilgili ne tür bilgileri arattığınız oldu?	Adres	Kurum/ markaların telefon numaraları	Kampanyalar	Etkinlikler	İnsanların Mavibahçe ile ilgili yorumları	İnsanların Mavibahçe'de ki paylaşımları	Fotoğraf	Sinema	Bir bilgi aratmadım.	18. Mavibahçe'nin sosyal medya hesabında sizce ne eksik?
2	35107000					1						
3	35186419		1									İndirimlerden daha çok bahsedilmeli
4	35186678									1		
5	35187120									1		Sinema haberleri
6	35187581			1					1			Gayet iyi
7	35187933		1									
8	35188491					1				1		Yeni gelen filmlerden daha çok haberdar edilmeliyiz. İndirime giren mağazalar paylaşılabilir.
9	35189109										1	
10	35189141									1		
11	35189233			1						1		
12	35189411										1	
13	35189489			1								
14	35189834											1
15	35189865										1	
16	35189892											
17	35189897											
18	35190604		1	1							1	
19	35191324							1			1	

## APPENDIX 2 (continue)

1	Yanıt ID	19. Mavibahçe'yi siz tasarlamış olsaydınız neyi farklı yapardınız?	20. Mavibahçe'yi sizce diğer alışveriş merkezlerinden ayıran en önemli özellik/özellikler nedir?
2	35107000	3 katlı yapmak, açık mekan çeşitliliğini arttırdım	Açık olması
3	35186419	Mağazalar oklarla gösterdim. Büyük olduğu için yerler karşıyor ve bazen çok yürüyoruz.	Bir yaşam alanı olarak tasarlanmış olması. Özellikle Açık hava alanın olması
4	35186678	Spor salonu ekledim	Acık ortam
5	35187120	Daha fazla yeşillik	Ferah, geniş
6	35187581	Bu hali gayet güzel	Açık alan ve kapalı alan iç içe klasik avmler gibi fanus yapısı yok
7	35187933	Forum Bornova'ya benzetirdim.	Lüks oluşu
8	35188491	Daha düz ayak, tek katlı yapardım. Rengini bu kadar gözü rahatsız eden bir renk seçmezdim. Cumbaları süs gibi kullanmaz, markaların vitrinleri olarak kullanırdım.	Evime yakın açık hava tek alışveriş merkezi. Seviyorum çoğu mağazayı bulabiliyorum.
9	35189109	Yemek yenilen bölümde dışarda oturulacak masaların olduğu yerin üzerine kapatırdım. Böylece insanlar güneşe maruz kalmazdı	Her yeri kapalı, boğucu bir yer olmayış.
10	35189141	Dış cephesi cupcake e benzemezdi özellikle fake pencere ve balkonlar gerçek bir rezale.	İç bahçesi ve bir avm den beklenmeyecek kadar yeşil olması
11	35189233	Cephede olan renkli ışıkları asla kullanmazdım	Bir çok kafe ve restoran seçeneğinin olması
12	35189411	Daha fazla görsel panolar kullanarak neyin nerede olduğunu gösterdim	Izmirdeki avm lere göre hem kapalı hem açık bir avm gibi oluşu
13	35189489	ara katlarda balkon gibi bulunan yerlere de küçük standlar olan markalar yer alabilirdi	fazlasıyla açık alanının olması ve rahatça gezilebilmesi
14	35189834	dikey sürkülasyon	lokasyon, etkinlikler
15	35189865	Daha fazla merdiven olabilirdi, en üst kattaki yiyecek-içecek alanının tasarımı farklı olabilirdi.	Seviyorum mağazaların bulunması
16	35189892		
17	35189897		
18	35190604	Kat teraslarını ve çatıyı da bahçe yapardım	Açık alan genişliği
19	35191324	Çocuk oyun alanları aşağıda ve bahçenin bir bölümünde olurdu.	Peyzaj ve yeşile ayrılan alan

APPENDIX 2 (continue)

21. Aşağıda yer alan ifadelere ne derece katılıp katılmadığınızı belirtiniz.	Yer bildirmiyeyapmayı eğlenceli buluyorum.	Güzel bir mekanda paylaşım yapmak kendimi iyi hissettirir.	Gittğim mekanda online olup diğer insanları takip etmekte hoşlanırım.	Gittğim mekanda yer bildirimiyapan diğer insanları merak ederim.	Eğer güzel vakit geçiriyorsam o anı sosyal medyada paylaşırım.	Arkadaşlarımın Mavibahçe'deki paylaşımlarıyla kendi paylaşımlarım arasında ortak noktalar görürüm.	Paylaşımında bulunduğum mekanlar yaşam biçimimin yansımasıdır.	Kendi sosyal medya profilime girip zaman zaman nasıl görüldüğüne bakma ihtiyacı hissederim.	Sosyal medyadaki profillerin insanların yaşam biçimlerini yansıttığını düşünüyorum.	Sosyal medyada beğendiğim profillerden esinlenirim.
1	4	2	2	1	4	1	4	1	4	4
2	3	4	2	1	3	3	4	5	3	4
3	4	4	2	2	4	3	3	2	4	3
4	3	3	3	1	3	3	2	4	1	3
5	3	1	1	2	3	3	1	3	1	1
6	2	4	2	2	3	3	3	4	3	3
7	4	4	1	1	2	5	5	5	5	2
8	2	3	1	2	3	4	1	4	1	1
9	3	2	2	2	3	3	4	4	4	2
10	4	4	2	2	3	3	3	4	3	2
11	4	4	2	2	4	2	2	4	3	2
12	1	1	1	1	3	1	3	4	4	1
13	1	4	1	1	3	2	2	4	4	1
14	3	3	1	2	3	3	4	3	3	3
15	4	4	3	3	4	4	4	4	4	4
16	3	3	1	2	3	3	4	4	3	3
17	4	4	3	3	4	3	4	4	4	1
18	4	4	3	3	4	4	4	4	4	1
19	4	4	3	3	4	3	4	4	4	1

## APPENDIX 2 (continue)

	Yanıt ID	1. Cinsiyet:	2. Yaş:	3. Mavibahçe 'ye ne sıklıkla gidiyorsunuz?	4. Mavibahçe 'de en çok tercih ettiğiniz mağazalar hangileridir?	1.	2.	3.	5. Mavibahçe 'de en çok tercih ettiğiniz yeme-içme mekanları hangileridir?	1.	2.	3.
1												
20	35195299	Kadın	27	Ayda birkaç kez		Beymen	H&M	Mango		Big Chefs	Kepler Social House	Cafe&More
21	35196319	Kadın	25	Ayda bir		Mac	H&M	Mango		Big Chefs	Sir Winston	Starbucks
22	35196465	Kadın	26	Ayda bir		H&M	Koton	Mango		Hayal Kahvesi	Starbucks	Midpoint
23	35197305	Erkek	28	Ayda birkaç kez		Beymen	Paşabahçe	D&R		Starbucks	Big Chefs	Cafe&More
24	35198098	Kadın	27	Yılda birkaç kez		Koton	H&M	Yargıcı		Ramiz	Pizza Pizza	Sbarro
25	35198359	Kadın	25	Yılda birkaç kez								
26	35200366	Kadın	27	Haftada birkaç kez		H&M	Koton	Mango		Starbucks	Midpoint	
27	35200382	Erkek	27	Haftada birkaç kez		D&R	Imaginarium	Mavi		Starbucks	Espresso	Alin 's
28	35200936	Kadın	53	Haftada birkaç kez		Yargıcı	Paşabahçe	Macrocenter		Özsüt	Big Chefs	06 Pastanesi
29	35202630	Kadın	33	Yılda birkaç kez		H&M	Imaginarium			Big Chefs		
30	35202669	Kadın	41	Haftada bir		H&M	Paşabahçe	D&R		Özsüt	Gloria Jean's Coffees	Konyalı
31	35208989	Kadın	28	Ayda bir		Mango	Twist	H&M		Big Chefs	Hayal Kahvesi	Midpoint
32	35223665	Kadın	40	Ayda bir		H&M	Kieh'l's	Dogo		Starbucks	Midpoint	Big Chefs
33	35223986	Kadın	29	Haftada birkaç kez		D&R	Macrocenter	H&M		Starbucks	Midpoint	Big Chefs
34	35234871	Kadın	44	Ayda bir		H&M	ipekyol	Aldo		Big Chefs	Demlik	Starbucks
35	35235346	Kadın	42	Haftada birkaç kez		Mango	ipekyol	Hotiç		Gloria Jean's Coffees	Big Chefs	Midpoint
36	35235513	Kadın	27	Ayda birkaç kez		Mavi	Paşabahçe	H&M		Starbucks	Hayal Kahvesi	Macaroni
37	35235706	Erkek	22	Ayda birkaç kez		US Polo	Barçın	Mavi		Subway	Beeves Burger	Wok To Go
38	35237094	Erkek	38	Haftada birkaç kez		Carter's	Macrocenter	Pupa		Coffees	Starbucks	Big Chefs

## APPENDIX 2 (continue)

	6. Hangi sosyal medya uygulamalarını kullanıyorsunuz? Ne sıklıkta?	Facebook	Instagram	7. Mavibahçe'yi sosyal medyadan takip ediyormusunuz?	8. Eğer takip ediyorsanız takip etme sebebiniz nedir?	Arkadaşlarının da/ailemin de takip etmesi	İndirimleri / kampanyaları öğrenebilmek	Etkinlikleri takip edebilmek	Metin alanı
1	Yanıt ID								
20	35195299		4	5 hayır					
21	35196319		4	5 hayır					
22	35196465		5	5 hayır					
23	35197305		5	5 hayır					
24	35198098		5	5 hayır					
25	35198359		5	5 hayır					
26	35200366		5	5 evet			1		
27	35200382		5	5 hayır					
28	35200936		2	2 hayır					
29	35202630		4	5 hayır					
30	35202669		5	5 hayır					
31	35208989		5	5 hayır					
32	35223665		5	5 hayır					
33	35223986		5	5 hayır					
34	35234871		5	5 hayır					
35	35235346		2	2 evet			1	1	
36	35235513		5	5 evet				1	
37	35235706		5	5 hayır					
38	35237094		5	4 hayır					



## APPENDIX 2 (continue)

1	Yanıt ID	9. Sosyal medyada Mavibahçe'nin paylaşımlarından olumlu yönde dikkatinizi çekenler nelerdir?	Bizleri her etkinlikten haberdar ederek Mavibahçe'ye davet edışı	Etkinliklerden ve festivallerden fotoğraflar	Günaydınlaşması	Bayram ve özel günleri kutlama mesajları	Terör olaylarında paylaştığı taziyе mesajları	Pazartesi günleri #çünkübizizmirliyiz, #günaydın ve #pazartesisendromu hashtagleri kullanarak izmir'den karelerle fotoğraf paylaşımları	10. Mavibahçe'de gittiğinizde paylaşım yaptığınız oluyor mu? Ne sıklıkla?
20	35195299								4
21	35196319								1
22	35196465								3
23	35197305								1
24	35198098		1	1					1
25	35198359		1	1					1
26	35200366			1					2
27	35200382								1
28	35200936								1
29	35202630								1
30	35202669								2
31	35208989								5
32	35223665								4
33	35223986								5
34	35234871								2
35	35235346			1					1
36	35235513		1						3
37	35235706								3
38	35237094								2

## APPENDIX 2 (continue)

1	Yanıt ID	11. Eğer paylaşım yaptysanız genelde nerelerde paylaşım yaptınız?	Restoran ve kafelerde	Mağazada	Ortadaki bahçede	Manzara noktasında	Sinemada	Köprüde bahçeyi gören bir noktada	Çocuk oyun alanında	12. Daha önce Mavibahçe'ye alışveriş gitmeden önce markaların internet sitelerinden ürünleri bakıp, alacağımız ürüne karar vererek gittiğiniz oldu mu?	13. Mavibahçe'ye laptopla, tabletle vs. sadece internetten zaman geçirmek için gittiğiniz oldu mu?
20	35195299		1							evet	hayır
21	35196319									evet	hayır
22	35196465		1					1		hayır	hayır
23	35197305									hayır	hayır
24	35198098									evet	hayır
25	35198359				1					hayır	hayır
26	35200366		1							evet	hayır
27	35200382									hayır	hayır
28	35200936									evet	hayır
29	35202630									evet	hayır
30	35202669		1							hayır	hayır
31	35208989		1							hayır	hayır
32	35223665		1		1			1		evet	hayır
33	35223986		1							evet	evet
34	35234871		1							hayır	hayır
35	35235346									hayır	hayır
36	35235513				1			1		hayır	hayır
37	35235706							1		hayır	hayır
38	35237094		1							hayır	evet

## APPENDIX 2 (continue)

	14. Mavibahçe'yi en doğru hangi kelimelerle tanımlarsınız?	1.	2.	3.	4.	5.	15. Sosyal medyada paylaşım yaparken ne tür hashtagler kullanıyorsunuz?	Geçirdiğim vakit kalitesine dair hashtagler (örnek:#güzelbirpazar,#keyifleriyeniinde...)
1	Yanıt ID							
20	35195299	Büyük	Park yeri	İçme	Farklı	Keyifli	Kullanmıyorum.	1
21	35196319	Kalabalık	Beton yığılı	Boğucu	Marka	Tüketim		1
22	35196465	Ferah	Buyuk	Her sey bulunur	kaliteli mekanlar	Uzak		
23	35197305	Alışveriş	Yemek	Sinema	Kalabalık	Açık hava		1
24	35198098	Ferah	Farklı	Eğlenceli	İlgi çekici	Kaliteli		1
25	35198359	Konforlu	Rahat					
26	35200366	yeşillik	peyzaj	ferah iç mekan	güzel mağazalar	kalite		1
27	35200382	kahve	kalite	ferah mekanlar	peyzaj	alışveriş		
28	35200936	Çok karmaşık	Gereksiz büyük	Monoton	Bahçesi güzel	pahalı		
29	35202630	çocuk dostu						
30	35202669	AVM	ŞİK	TREND	BAHÇE	CANLI		1
31	35208989	Havadar	Eğlenceli	Canlı	Kaliteli	Güzel		1
32	35223665	Ferah	Nezih	Yeşil	Yüksek	Renkli		1
33	35223986	Ferah	Buyuk	Agacli	Yurunebilir	Aydinlik		1
34	35234871							
35	35235346	Çok yakın	Benim mağazaları	Akşam yemeği	Arkadaşlarla vakit	Sabah kahvesi		1
36	35235513	Avlu	Yeşil	Açık alan	Etkinlik	Alışveriş		
37	35235706	Mavişehir	Avlu	Büyük	Havadar	Rahat		1
38	35237094	Ferah	Geniş	Sosyal	Havadar	Kalabalık		1

## APPENDIX 2 (continue)

1	Yanıt ID	15. Sosyal medyada paylaşım yaparken ne tür hashtagler kullanıyorsunuz?	Nasıl bir aktivite içinde olduğuma dair hashtagler (örnek: #yemek, #konser...)	Kimlerle vakit geçirdiğime dair hashtagler (örnek: #dostlar, #eşim...)	Bulduğum mekanın ismi	Bulduğum mekanın ürünleri	Paylaştığım fotoğrafların özellikleri (örnek: #nofilter, #tbt, #instagood, #selfie ...)	Hashtag yerine emoji/ ifade kullanıyorum	16. Mavibahçe'yi 3 hashtag kullanarak sosyal medyada paylaşmak isteseniz bunlar neler olurdu?	1.	2.	3.
20	35195299							1	Shopping time	Tasty	Joy	
21	35196319								Alışveriş	Marka	Aile	
22	35196465	1			1				#mavibahce	#relax	#fun	
23	35197305								Kalabalık	Mavi	Bahçe	
24	35198098	1			1				Sinemakeyfi	Starbucks	Denemekabini	
25	35198359				1		1		#mavizmir	#ortadabahcevar	-	
26	35200366		1				1		mavibahce	keyifleryerinde	mesaiarasi	
27	35200382						1		#mavibahce	#mavisehir	#kahve	
28	35200936							1	eğlence	Keyif	mağaza	
29	35202630	1							gezme	avm	yemek	
30	35202669							1	YEMEK KEYFI	KAHVE KEYFI	SINEMA	
31	35208989								Mavibahce	Avm	Haftasonu	
32	35223665	1			1				alışveriş	Bahçe	Yaşasintatil	
33	35223986	1		1	1		1		Mavibahce	Alışveriş	Avm	
34	35234871								Arkadaşlarla	Yemek	Alışveriş vakti	
35	35235346	1							keyif			
36	35235513				1			1	Mavibahce	Alışveriş	Etkinlik	
37	35235706								mavişehir	shopping	mall	
38	35237094								Bahçe	Kahve	Dostşar	

## APPENDIX 2 (continue)

17. İnternette Mavibahçe ile ilgili ne tür bilgileri arattığınız oldu?		Adres	Kurumun/ markaların telefon numaraları	Kampanyalar	Etkinlikler	İnsanların Mavibahçe ile ilgili yorumları	İnsanların Mavibahçe'de ki paylaşımları	Fotoğraf	Sinema	Bir bilgi aratmadım.	18. Mavibahçe'nin sosyal medya hesabında sizce ne eksik?
1	Yanıt ID										
20	35195299		1				1	1	1		
21	35196319			1							
22	35196465										1
23	35197305										1
24	35198098		1						1		
25	35198359		1		1						
26	35200366										Mağaza indirimleri
27	35200382										1
28	35200936										
29	35202630										1
30	35202669			1							
31	35208989		1								
32	35233665								1		
33	35223986					1			1		
34	35234871										
35	35235346										1
36	35235513					1					
37	35235706		1								
38	35237094										1

## APPENDIX 2 (continue)

1	Yanit ID	19. Mavibahçe'yi siz tasarlamış olsaydınız neyi farklı yapardınız?	20. Mavibahçe'yi sizce diğer alışveriş merkezlerinden ayıran en önemli özellik/özellikler nedir?
20	35195299	Dış cephe renklerini	Hem açık hem kapalı alanlarının olması
21	35196319	Çok katlılığı azaltır, bina yapışmasını dışarıyla ilişkisini güçlendirerek ve daha şeffaf bir yapı olarak	İç bahçe ve tercih edilen markaların bulunması, konum olarak yüksek geliri insanlara hitab etmesi
22	35196465	En büyük eksikliği giriş kısımlarında mağaza/mekanları gösteren bilgi veren ekran yok. Aradığım yeri bulamadım uzun bir süre.	
23	35197305	yok	Bahçesi
24	35198098	Ortadaki avlu görünümündeki yer üzerinden asma köprü koymak isterdim ki mağaza geçişleri daha kolay olsun	Açık hava
25	35198359	Bilmiyorum.	Bahçe özelliğini iyi kullanması
26	35200366	dış cephesini	Bahçesi.
27	35200382	İsadece astar la bırakmaz cephe boyasını tamamlar öyle açardım	ferah olması, etkinlikleri, avlusu
28	35200936	Bu kadar büyük yapmazdım	Açık alanda kafelerin merkezde kalacak şekilde dizayn edilmiş olması
29	35202630	o büyük cumbaları yapmazdım ve kamuya ait bir parkı kendi alanımda gibi kullanmazdım	Bana yakın en çok mağazası olan Avm
30	35202669	MİMARI	yeni markalar
31	35208989	Dış cephesi	İÇ BAHÇE
32	35223665	Daha alçak ve parçalı yapardım	Cok bariz bir özellik yok
33	35223986	Güvenliği arttıracam şekilde biraz daha kapalı ve korunaklı tasarlardım	Açık olması
34	35234871		Karşıyakada tüm mağazaları kapsayan tek avm
35	35235346	Orta avluya bakan restoranların ön bahçe tasarımları ve ana bina cephesini	Çok yakın olması ve kaliteli vakit geçirebilme
36	35235513	Dış cephe açıklıklarını, rengini, sahte çıkmaları farklı yapardım. Asansör sayısı ve konumlarını değiştirdim. İç mekanda yemek katındaki ferforjeleri kullanmazdım.	Avlusu ve yarı açık dolaşım alanı
37	35235706	İç avlusu güzel ama dışı cephesindei türk evi motifinden pek hoşnut değilim onun yerine daha modern bir form kullanırdım.	İstedğim dükkanlar yanyana
38	35237094	Daha alçak, daha geniş kapalı yapı yerine iç içe geçmiş duvarlar	Merkezi ve açık hava

## APPENDIX 2 (continue)

1. Yanıt ID	21. Aşağıda yer alan ifadelere ne derece katılıp katılmadığınızı belirtiniz.	Yer bildirimini yapmayı eğlenceli buluyorum.	Güzel bir mekanda paylaşım yapmak kendimi iyi hissettirir.	Gittğim mekanda online olup diğer insanları takip etmekten hoşlanırım.	Gittğim mekanda yer bildirmeyen diğer insanları merak ederim.	Eğer güzel vakit geçiriyorsam o anı sosyal medyada paylaşırım.	Arkadaşlarımın Mavi bahçe'deki paylaşımlarıyla kendi paylaşımlarım arasında ortak noktalar görürüm.	Paylaşımında bulunduğum mekanlar yaşam biçimimin yansımalarıdır.	Kendi sosyal medya profiline girip zaman zaman nasıl görüldüğüme bakma ihtiyacı hissederim.	Sosyal medyadaki insanların yaşam biçimlerini yansıttığını düşünüyorum.	Sosyal medyada beğendiğim profillerden esinlenirim.
20	35195299	4	4	2	3	4	4	4	4	3	3
21	35196319	1	2	1	1	4	1	3	3	2	2
22	35196465	3	4	2	1	3	3	4	5	4	3
23	35197305	2	3	1	1	4	3	1	3	1	1
24	35198098	3	3	2	1	3	3	2	4	3	3
25	35198359	1	1	1	1	2	2	1	2	2	2
26	35200366	4	5	2	3	4	4	2	5	2	4
27	35200382	4	3	2	2	4	2	4	2	2	2
28	35200936	3	4	1	1	5	3	5	1	5	3
29	35202630										
30	35202669	2	3	1	2	3	2	3	4	3	1
31	35208989	1	3	2	2	4	2	2	3	4	2
32	35223665	4	2	1	1	3	2	5	2	5	3
33	35223986	5	5	2	1	4	3	2	3	1	1
34	35234871										
35	35235346	3	2	2	2	2	2	4	3	2	2
36	35235513	4	4	1	1	2	4	3	2	4	4
37	35235706	3	2	5	5	5	5	5	5	5	5
38	35237094	3	4	2	2	3	3	4	4	4	2