Fashion and Communication Concept

in Industrial Design

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ABSTRACT

Design has become not only being related with the product, but rather being relevant with various meanings and symbols that surround the product. Within the transition from function oriented design to meaning oriented one, the fashion being an image creater has become influential on consumer product design. In creation of the product image it has been made use of the fashion system as the most affective mechanism upon the self image and fashion communication methods. The symbols concerning fashion which promise a social experience, a new identity, new meanings and imaginery lifestyles, become effectual on the communication of the products to the consumers. Within this study, the design communication which could be considered to be the interface between fashion and industrial design is examined due to the fashion's role in this communication and evaluated through brands such as Nokia with the designs related to informations technology being effective as much as dress on formation of the self image, and as Philips which forecasts the future design trends by the use of researches related to lifestyle and consumer's experiences.

ÖZ

Tasarım salt ürünle ilgili değil, ürünü kuşatan kişisel imaja yönelik pek çok anlam ve sembolün tasarlanmasıyla ilgili hale gelmiştir. İşlevsel odaklı ürün tasarımından anlam odaklı ürün tasarımına geçişte moda bir imaj yaratıcısı olarak endüstriyel ürün tasarımında söz sahibi olmaya başlamıştır. Ürünle ilgili imajın oluşturulmasında kişisel imaj üzerinde en etkili mekanizma olan moda sisteminden ve moda iletişim yöntemlerinden yararlanılmaktadır. Sosyal bir deneyim, yeni bir kimlik, yeni anlamlar ve düşlenen yaşam biçimlerini vadeden modaya ilişkin semboller, endüstriyel ürün tasarımlarının nihai tüketiciye ulaşmasında etkili hale gelmektedir. Bu çalışma kapsamında moda ve endüstriyel tasarımın arakesiti olarak kabul edilen tasarım iletişimi, modanın bu iletişimdeki rolü açısından incelenmiş, ve gerek kişisel imajın şekillenmesinde giysi kadar etkili olan iletişim teknolojisine yönelik tasarımlarıyla Nokia, gerekse yaşam biçimi ve tüketici deneyimleri ile ilgili araştırmalarıyla geleceğin tasarım trendlerini belirleyen Philips markalarıyla işlenmiştir.

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CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

"Bright colors reveal our youth spirit, classic style armchairs show our classical taste to 'others'. Our red Ferrari describes the fastness and richness of us, on the other hand our trekking shoes reflect our sporting lifestyle. With the products we use, our dreamy lifestyles could come closer to us even if we never climb mountains. We could be seen to people as our imaginary person we wish to be. We always seek our desires and dreamy lifestyles at the colourful mobile phone covers, at the brilliants that reflect our femininity or at the coffee cups that reveal our spiritual side" (Tanglay, 2003).

In few decades dramatic changes occured in lifestyles, and, it seems it will carry on so for the time to come. Mass production and consumption, are the conditions to continue on the growth path. However, the functional attractiveness of products that make life easier and more comfortable has no longer been enough in which everyone owns a least one of the these products already. Even that consumers are ready to pay more for products that would carry the same function but look more attractive and are able to create more meaningful emotional and/or symbolic bond. That is to say, functional values has been replaced by aspirational ones and lifestyle propositions are any more attracting the new generation of consumers. In other words, industrial products have become the current actors of our lives.

Design factor plays an important role for transformation of the products into lifestyle vehicles. This alteration is done in symbolic and conceptual ways activated through product designs. However, because the true comprehension of the product's meaning depends on the perception of its content correctly by the reciever, meanings are transfered according to cultural codes to the products and/or brands. Design firms do so in a preplanned organisation identical with the mechanism of fashion, any longer. Fashion designates life styles through meaning transfer process in which it transfers meaning from culturally constituted world-to-consumer goods and from goods-to-individuals. Acting in this way, fashion is a mass communication by itself. Thus, the concept of communication in the frame of fashion is explored in this thesis, as the

problem, in order to reveal the fashion system used in industrial design, no longer, and the effects of this system on the style and communication of the products.

Fashion communication is based on creating image for products and for their likely owners. It is an organized process which involves lifestyle and trend researches, forecasting and concept generation, design and communication of the products. Any more, it has become a useful tool for that of the product companies for achieving better designs and brand images that are in harmony with the desires and needs of the people they target. In order to show how the fashion communication system influences the nowadays's design manners and design communications regarding industrial product companies, Philips and Nokia design centers' design and communication strategies are explored and compared with each other as a study in this thesis. The reason for choosing Philips and Nokia Companies is that they best serve to meaning transfer of fashion mechanism with their before and after design processes that comprise lifestyle focused image reflections.

1.2. Aims of the Study

1. Searching the mechanism of fashion communication, is the primary aim of this study in order to understand how image communication effects to the design and perception of the industrial products. With this aim, it is targeted to put a mile stone to industrial product design process regarding contemporary direction towards meaning movement in product area similar to the mode of the fashion.

2. Exploring the fashion concept with its context, dynamics and functions for determining the commonalities between fashion and industrial product design. This will be an advantage for better understanding the place of fashion in todays' industrial product environment with its stylistic, functional, expressive outcomes and temporary nature.

3. Explaining the social experience of industrial products in a symbolic and lifestyle oriented way for revealing the image related attitudes in the same direction with the fashion behaviour. This will be very helpful to comprehend new social manner towards product designs inwhich it is concerned the stylistic and self-expressive features much more than functional ones.

4. Investigating the research methods that the fashion uses for exploring the culture and for figuring out the meanings as a basis in means of concept to the design

processes. This methods will be an advantage to show how the meaning is constituted through world and transfered to the design of a product as a first step of fashion communication in a frame of industrial design field.

5. Searching the product firms' manners towards creating brand images in order to determine the fashion effects in their likely communications. Philips and Nokia design centers' communication strategies are discussed as a case in this study in order to explain at least the application of fashion communication system as a whole in the field of industrial product design through them.

1.3. Methods of the Study

This study is comprised from three parts that are mentioned above.

Chapter 2 consists of four parts including context, functions and dynamics of fashion and the commonalities between fashion and industrial design. This chapter focuses on to the general understanding of fashion concept and its place among industrial design with an overall outlook. It starts with the definition of fashion and continue with the content of fashion. Then, referring to Barnard, the functions of fashion which contains protection, attraction, and communication are explained in order. At the third part of this chapter, dynamics of fashion is defined with emphasizing cultural factors and lifecycle phenomenon. At the last part, the industrial design is explored with a sense of fashion according to analysis applied above and the commonalities are figured out. During this comparison, the general (historical and contemporary) product examples are used from the industrial design area.

Chapter 3 explains the meaning transfer of fashion from world to product through design researches and applications of them in industrial design context. It is divided into four parts. Firstly, the social manner (symbolic consumption), regarding fashion, towards meaningful industrial products, and the fact of product related self-image within public and private spaces, are emphasized for a better understanding of the transfer of that of the meaning from the culture. The effect of social surroundings on self-concept (ideal or real) decisions and its reflection on the choose of the products (image congruency) are discussed for revealing the fact that 'culture is shaping the image of industrial products any more'. Then the lifestyle phenomenon of fashion is discussed through adapting it to industrial product cosmos. It starts with the definition of lifestyle with a look of fashion and continues with the lifestyles' effects on the

products and products' effects on the lifestyles. By revealing lifestyle dimesions, the psychographic segmentation method, used for lifestyle trend forecastings is described with an example of Philips' lifestyle research project (Delphi). Third part continues on research methods with a trend analysis which is most widely used by fashion mechanism. In this part, after mentioning about discovering the zeitgeist and its effects on creative design, the techniques that are used for mirroring current zeitgeist and for developing product designs are interpreted in the frame of trend analysis (interviewing, observation, media scan), color research and trend board preparation. Fourth part, as a last part, describes trend forecasting as a tool for design progress through two categories; short-term and long-term forecastings.

Chapter 4, focusing on industrial product firms and brand images, has an aim of revealing the fashion communication effect on product designs and design communications. This chapter constituted from five parts. It starts with a summary of fashion's systematic communication process including design research, concept generation, product design, product identity and image communication. Then it is continue with the explanation of brand image concept regarding to product companies and its relationships with the fashion communication. At the third part, brand image representation launched through transformational advertising and its likely effect about creating fashionable products are described reffering to the common tendency towards image and lifestyle communication among contemporary car companies. At the fourth part, fashion shows which is a new image communication tool for industrial products with its infrequent use, is described with examples from Philips and Nokia. Finally, the communication strategies of Philips and Nokia are taken as a case study in order to show a whole fashion communication process within their resesarch, product design and design communication applications similar to that of the fashion. Their studies are compared with each other and fashion for figuring out the differences and samenesses between them.

In this study, documentation review and critical instance methods are used. Since this thesis involves a case study of Philips and Nokia, most of the examples are tried to be chosen from the Philips and Nokia product ranges and research activities in order to provide a complementary meaning in the language of the study as a whole.

CHAPTER 2

FASHION CONCEPT IN DESIGN

2.1. Context of Fashion

"The etymology of the word fashion relates it back via the Latin 'factio', which means making or doing (and from which we get our word 'faction' with its political sense), to 'facere', which means to make or to do. The original senses of fashion, then, referred to activities; fashion was something that one did, unlike now, perhaps when fashion is something that one wears. The original sense of fashion also refers to the idea of fetish objects, 'facere' also being the root of the word 'fetish'. And it may be that items of fashion and clothing are the most fetishised commodities produced and consumed within capitalist society" (Barnard 1996, p.7). 'Fetish' is defined as obsession in Webster's Thesaurus. On the other hand, from the view of fashion, objects are become obsessed between masses.

Cambrige dictionary defines fashion as: 'A style that is popular at a particular time'.

Turkish Language Association defines fashion as: (Türk Dil Kurumu, 1992)

1. Temporary newness that enters into social life for the sake of a need for alteration or a wish for adornment.

2. An activated social pleasure or enthusiasm about something for a limited period.

3. Something that is temporarily appropriate to newness and social pleasure:

'It can be understood that many things we consider as fashion come from the own structure of life'- A. H. Tanpınar.

There are many faces of fashion and can not be thought as only a common style for the time. It is rather a process that involves various fields. For example, "Tickner mentioned that fashion is a rich and multidisciplinary subject, and a point at which history, economics, anthropology, sociology and psychology could be said to meet" (Barnard, 1996, p.21). "Psychologists speak of fashion as the seeking of individuality; sociologists see class competition and social conformity; economists see a pursuit of the

scarce; aestheticians view the artistic components and ideals of beauty; historians offer evolutionary explanatitions for changes in designs" (Solomon, 1987, p.55).

Consumers always explores latest things that could add innovative meanings to their lives. They do not only develop attitudes according to objective and rational qualities of the products, rather they develop attitudes towards the products convey meanings for them.(Odabaşı and Barış, 2003, p. 165) So, neither only the functional nor the aesthetical characteristics of the products are sufficient features for consumption. As a result, there is a psychological need for new and original values.

Further, in the phenomenon of fashion, two features are observed: (Bianchi, 2001, p.13)

- fashion involves novelty—new songs, new movies, new hairstyles periodically gain social attention and are adopted

- but this novelty often has a short life.

Fashion has a cycle; borns, lives, dies and starts again with different concepts. In addition, originality and innovation are two of the sources that feed this mechanism.

In vast amount of product choices of millenium, people anymore become searchers for the new things in order to emphasize their individuality and to be renewed while escaping from the routine boredoms. This is one of the fashion attitude called individualism that is related to people's tendencies about the wish of being special. However, there is one more tendency about fashion except 'individualism'; 'conformism'. Both are two contradictory sides of fashion attitudes identified with the social experience.

Individualism defines personal creativity, originality, abnormality, adaptation, guiltiness, and complicated side of peoples. On the other hand, conformism defines acquisition of identity, faithfulness, adaptation, solidarity, monotony and stability values (Kipöz, 1993, p.8).

Simmel mentions about conformism and individualism as two tendencies essential for establishment of fashion. The first of these tendencies is need for union and the second is the need for isolation: individuals must possess the desire to be part of a larger whole, society, and they must also possess the desire to be, and to be considered as, apart from larger whole. Should one of these forces absent, there will be no fashion (Barnard, 1996, pp.10-11).

People feel that they should live in harmony with the social surroundings for not being rejected by others. On the other hand, there is a common sense that they want to

be different in order to become attractive and outstanding. In other words, anyone adapt fashion cycles for not to be strange and ridiculus as compared to masses around. Although this conformist behaviour causes dissemination through public, at the end of fashion cycles people get bored because of so much resemblance and the wish of being individual is come out. As a result, new cycle begins with new alternatives. And this two conflicting manners serve as tools for continuity of fashion.

In addition, in case of the fashion product, it also attracts and appeals people aesthetically. Further, attractiveness play an important role during the diffusion of the that of the product. In sum, aesthetical desirability is the most striking point of fashion mechanism so that it triggers the unprejudiced interest about new products via catching people emotionaly as to impress and activate them. Famous fashion designer Gianfranco Ferre sees fashion as: (Kipöz, 1993, p.7) "A changeable lifestyle accepted through masses with an associate pleasure as a result of an aesthetic and image related determinations constructed by one person".

On the other hand, fashion also has a symbolic feature. It enables nonverbal communication through masses. 'The Symbolic Communication Theory' was triggered by Geoge Herbert Mead and he mentioned that: (Kipöz, 1993, p.8) "People live in symbolic environment as much as live in physical one and they are stimulated by symbols as much as stimulated by physical movements".

Further, fashion is the most obvious vehicle of this symbolic communication. An individual's position in social order is become to experienced and communicated through fashion. But, the communication does not only occur between individuals, it occurs between social groups, too.

That is to say, fashion has become a communication by itself. Anymore, meanings are produced and transfered to the culture by an invisible hand in every fashion cycle dynamically. Wilson points out that: (Barnard, 1996, p.10) "It may well be true that fashion is like a cultural phenomena, especially of a symbolic or mythic kind, [which] are curiously resistant to being imprisoned in one meaning".

Roland Barthes, discusses about this artificial communication with a semiological approach while concerning mass-culture as 'the decorative display of what-goes-without-saying' in mythical sense. Further, he concerns contemporary myth in methodical fashion. He mentions the new Citroen (D.S.) in a humorous manner as the best messenger of the world as a superlative object:

It is obvious that the new Citroen has fallen from the sky inasmuch as it appears as a superlative object. We must not forget that an object is the best messenger of a world above nature: one can easily see in an object at once a perfection and an absence of origin, a closure and brilliance, a transformation of life into matter (matter is much magical than life), and in a world of silence which belongs to the realm of fairy-tales. The D.S. -- the Goddess-- has all the features (or at least the public is unanimous in attributing them to it at first sight) of one of those objects from another universe which have supplied fuel for the neomania of the eighteenth century and that of our own science-fiction: the Déesse is first and foremost a new Nautilus. (Barthes, 1972, p. 88)

Regarding meaning production, objects are covered with tulle which is constructed through images and emotions, and so obsolescence. Fashion has a dynamic structure, even that symbols, emotions and styles are changed in every fashion cycle. This transfromation is man-made and called as an artificial obsolescence. Obsolescence time of the products are converted into controled and symbolic one. Fashion movements are come true in determined rhythms as can be seen in fashion history. Any longer, the parallelism between purchasing and using graphics of goods is also become artifact because of fashion mechanism rather following the gone time of things.

On the other hand, the style is related with the appereance of the product, whereas it becomes fashion when it diffuses through masses. Fashion renews itself via different scenarios in order to survive. Although, it creates its own styles, sometimes makes use of certain style familiar to people, as sources of alteration. Hence, styles go in and out of fashion.

In sum, fashion is a dynamic process that produces temporary aesthetical, emotional and symbolic appeals within a artificial cycle. And fashion launches product oriented communication between masses.

2.2. Functions of Fashion

Fashion has different functions regarding to its communicative and cultural sides as:

1. Protection concerns the ways for physical as comfort and/or psychological shielding.

2. Attraction relates to exhibitionism.

3. Individualistic expression, definition of a status and definition of a social role associate the communicative sides about positioning to that of the others.

2.2.1. Protection

Fashion, clothing, feeds the need for protection. However, except clothing, there are various forms of shelter can be considered in fashion manner.

Functionalist anthropologist Malinowski mentions about 'protection' as a cultural response to basic physical needs as things like shelter. In the case of shelter, the basic physical need is that of 'bodily comfort' and as Polhemus and Procter point out, this basic need for bodily comfort 'prompts people throughout the world to create various forms of shelter'. There are various forms of shelter from igloos to grass huts to three-bedroom semis and from umbrellas to clothing. And they are the response to a physical need for protection and shelter.(Barnard, 1996, p.49)

On the other hand, protection regards to safekeeping from psychological dangers, too. Some spiritual agencies are used for protection of the self from them. Blue bead, for example, is worn in Turkey to avert the evil eye. In addition, 'talisman shirts' of Ottoman dynasty, can be given as example about psychological dangers. They were very popular at the time because it was believed that they protect the person from various badnesses and enemies.

Further, any more it is seen some of the lifestyle trends are started to be connected with the protection concept of that of the fashion and the human nature. Cocooning trend, for instance, is related with the need for protecting oneself from the harsh, unpredictable realities of the outside world caused by the accelerated living atmosphere of the modern times.

2.2.2. Attraction

Regarding clothes, fashion is based on the motivation of exhibitionism. One of the way for drawing attention to self is close related to immodest manner of clothing.

In human society, the female is thought as the one who has to look seductive for charming the male. "Rudofsky mentions about woman as has to keep her mate perpetually excited by changing her shape and colours" (Barnard, 1996, p.54). According to this view, fashion also is seen as a vehicle for enabling people to look well-kept and attractive to that of the others and so this makes fashion to be analysed in terms of function.

"Layer concerns fashion as a display of seductive and hierarchical senses" (Barnard, 1996, p. 54). Although, hierarchical displays were much more indentified with the men in the past, any more with the rise of working women potential, the hierarchical principle as a social status regards to men is also addressing the women any more. In addition, being well-cared and seductive is also valid for both women and men no longer. That is to say, there is a new concept joined into our language; metrosexual which means the well-kept men live in the metropolisis.

As a result, both being sexually attractive or being status oriented manners were shifted from those of the past beliefs and rich an equality for both of the genders as an outcome of the modern metropolitan life. Fashion is still being considered as a functional mechanism for obtaining these attractive goals.

2.2.3. Communication

Regarding signifying practices of fashion, it is the way in which the social order is experiented and communicated. It serves two function: (Barnard, 1996, p.56)

1. An individual's position in that social order was experienced and communicated.

2. It serves to communicate membership of a cultural group both to those who are members of it and those who are not.

2.2.3.1. Individualistic Expression

One of the function about individualistic expression relates to personal mood. For instance, the mood could be changed as from melancoholic to joyous through wearing clothes that has happy and funny lines and colours. Further, the purchase of novel clothes are percieved as a link with the mood of the people.

People are inclined to the feelings related to uniqueness of the presentation of a self in a different and pleasurable manner. In other words, creating a personal display is another means of satisfaction with an aesthetical sense.

On the other hand, "Simmel argues about the conflict hidden in fashion behaviour as 'adaptation to society and individual departure from its demands' " (Barnard, 1996, p. 57). This two conflicting manners are individualism versus

conformism. Fashion is a way for differentiating an individual from that of the others in society by stating some form of uniqueness.

2.2.3.2. Status Representation

Fashion also functions as an indicator of the social worth or status even that people are concerned with their clothes they wear.

Status could result from various sorces as occupation, the family, sex, gender, age or race. Occupational status is related to one's profession as a university lecturer, a local government officier. Family status is related with being a sister, a secon cousin or a mother. Status as a result of age is, in Turkey for example assessed by whether one is over or under the age of eighteen.

Furtermore, status can be both constant or inconstant. Because, status as a result of family position, sex or race are constant, whether, occupational or marital status are inconstant so that they can be easily changed.

All cultures have a tendency about marking different statuses distinctly. As well, fashion is interestedly studying these status phenomena. However, it concerns much more the desirability of moving between classes. In sum, fashion require the possibility of shifting among layer of societies in order to exist.

2.2.3.3. Definition of Social Role

The different type of social statuses are surrounded by a number of expectations. These prospects define the manner of individuals as how to behave in that of the positions of status. In other words, the role of a person is defined by others regarding the status of him/her. Hence, a social role is actually a way in which the person is expected to behave according to his/her status. For instance, in some cultures a wife has to behave in an expected way in harmony with the traditions of that of the society.

Fashion also functions for indicating social roles that people have. It may be taken as sign that a certain person occupies a certain role. For example, regarding the audience, individuals live that of the lifestyle in a certain way through the help of meaningful fashion products. This will be considered in detail as an image congruency hyphothesis in the latter chapter.

2.3. Dynamics of Fashion

Fashion is always in a circle and in a process of regeneration. This renewal process is launched through fashion's dynamics which are life cycle and culture.

2.3.1. Fashion Lifecycle

Fashion is a repeated game. "A new mystery, any new seasonal collection of familiar items of clothing, any new watch, by adding new variants to a recognizable pattern or style, displaces our set of expectations and causes pleasure once again to increase" (Bianchi, 2002, p.13).

Lifecycle of a product could be considered as time to be get older or to be worned out in rational sense. However, product cosmos in which the object is come to an end by natural worn-out, is transformed into another one in which the symbolic and imaginary value of items are sublimed rather giving importance to product usage value. As a result, an artificial obsolescence is caused rather than appreciating the endurance and permanence of a product. Further, the change of a product with a new one is caused by fashion mechanism in the name of daily life trends. In addition, fashion change often takes place because of technology.

To predict the time that the population will adopt the new idea is extremely important. "Anthropologist Evan-Pritchard defines time as ' a socio-cultural concept which reflects and expresses a society's or a person's real or ideal social situation' " (Barnard, 1996, p. 13). In other words, every fashion cycle is accorded up to that of the period's individual and social images (real and ideal) and lifestyle directions.

On the other hand, while fashions do make up successful new product introductions, products that are more classic in nature never actually go 'out of fashion', nor will they rarely be 'in fashion', rather they will continue to meet established target market requirements.

A fashion lifecycle has consists of four stages: introduction, growth, maturity and decline:

1. Introduction: Introduction is the promotion and communication phase of the new cycle because they take time to gain acceptance. The selected promotion emphasize image and high fashion nature.The first adopters of the new fashion cycle are the ones who are more innovative and willing to pay high prices than the majority. Fashion

leaders, close followers of fashion periods and first applicants are concerned as first adopters.

2. Growth: When a fashion product is wanted and people decide to buy it, the cycles enters the growth period; that is a time when the fashion is growing in popularity. Leaderships are the adopters of this population period. Further, the leadership is generally held by the upper classes of society from 19th century. In the fashion market, there are generally three types of fashion leaders: (Fashion Concept Lecture Notes, 2002)

- The brave,experimental avant-gardes
- The luxurious consumer interested in expensive and prestigious product
- Fashion conscious middle and upper middle class consumer constituting the most of the fashion.

Competition increases as the fashion gains exposure and begins to have wider appeal. Sales begins to rise sharply at this point, and the style begins to be widely copied, first at higher prices, then very rapidly at lower prices.

In addition, " promotional emphasis is on broadening exposure to gain acceptance of the fashion by the opinion forming element of the mass market" (Easey, 1995, p. 129).

3. Maturity: A fashion is at its height of popularity as it has mass appeal during the maturity phase. This period is the longest in its life cycle. The product has already been left by the first users and adopted wider masses cause prices begins to fall to appeal to a very large market economically and the style is modified for being more acceptable. Promotion emphasis is on reinforcement of what has become an established fashion (Easey, 1995, p.130).

4. Decline: The style in decline period is no longer readily available and rapidly going out of fashion. The novel aesthetics are no longer percieveded as novel, exciting, prestigious, or of having any special value by the majority. The decrease in purchases are considered as the signal of the obsolescence. Decline phase prepare a strong base to the new fashion. The market in this stage tries to extend product life by intensive advertising (Easey, 1995, p. 130). Further, the style is adopted by late users who are the nonconsumers and nonconcious people due to their economical problems.

In sum, fashion cycle has four steps and in each step consumer group changes with the change of prices and dissemination of objects. But the fact that, "what is familiar to one group is unfamiliar to others, but reflects also how novelty is differently

percieved and enjoyed by different people" (Bianchi, 2001, p. 15). While later adopters are still exploring and appreciating the potential novelty of some combinatory solutions, earlier, more expert, adopters are already experimenting with new, more exciting ones. Furthermore, two attitudes of individualism and conformism as a social experience play an important role during the dissemination of fashion within the social groups in every cycle as another dynamic of fashion.

2.3.2. Cultural Dynamics of Fashion

The significance of the fashion is related with its ability to carry and communicate cultural meaning. The meaning is usually in a transit from culturally constituted world to the consumer good and than to the individual consumer. In this transition fashion acts as a communication tool in the locations of meaning both from world to consumer good and from that of the good to individual. Further, because fashion feeds from the world, the culture is considered as its other dynamic factor.

In the case of fashion system and according to view of cultural communication process fashion has many sources of meaning, agents of transfer and media of communication. It works in three distinc way to transfer the meaning to goods: (McCracken, 1990, p. 80)

1. In one capacity, the fashion system performs a transfer of meaning from the culturally constituted world to consumer goods which is similar in character and effect to the transfer performed by advertising. In this capacity, the fashion system takes culture as a raw material and produce new styles of clothing, home furnishings and associates them with established cultural categories and principles. Thus meaning move from the culturally constituted world to goods.

2. In the second capacity, the fashion system actually invents new cultural meanings in a modest way. This invention is undertaken by 'opinion leaders' who help to shape and refine existing cultural meaning, encouraging the reform of cultural categories and principles. These are distant opinion leaders as motion picture and popular music stars, revered for their status, their beauty, and sometimes their talent. It is suggested that their innovation of meaning is prompted by imitative appropriations of those of low standing.

3. In a third capacity, the fashion system engages not just in the invention of cultural meanings bu also in its radical form. The radical instability of meaning is due to

the fact that some of the groups. Who are responsible for this radical reform meanings are usually exis at the margin societies: hippies, punks, or gays. These groups invent a much more radical, innovative kind of meaning than their high standing partners in diffusion leadership. Their redefinitions of cultural categories and a number of attendant cultural principles then entered to the cultural mainstream.

On the other hand, professional change agents are the ones who gather these cultural meaning sources and accomplish its transfer to goods. In the case of fashion system, these agents exist in two main categories: designers and journalists/ observers.

In sum, cultural dynamics of fashion can be gathered in the headlines of culturally constituted world, opinion leaders, radical groups and professional change agents, because they act as a source, creater and communicator during the meaning transfer from world-to-goods and from goods- to-individuals.

2.4. Commonalities Between Fashion and Design

The concept of fashion was analysed above. Further, regarding fashion's functional values and dynamics it can be said that there are some certain commonalities between fashion and industrial product design:

1. Fashion is a temporary phenomenon. Although, products generally have come to be concerned in permanent life cycles, there are some historical examples about artificial obsolescences applied to some of the industrial products. For instance, in 1935s the vacuum cleaners were got out of fashion for positioning the new styles. Because, the manufacturers were anxious to increase sales and were making the use of the recent discovery of motor car manufacturers, for increasing the consumption it was thought that the new designs could be encouraged and introduced through making the old models seem obsolete (Forty, 1995, p. 179).

On the other hand, nowadays, with the development of technology the worn time of some of the industrial products are quite transferred in to an artificial one as in the case of fashion mechanism. Such that " Adoption of technology through different social classes, massification of the new technological mode could only be explained by trickle –down cycle of fashion system . The technological innovation at the beginning of the cycle is only privileged for the first users with premium prices. However the technological innovation can hardly be marketed alone, and price is given mostly for the style that is in tune with new aesthetical trends" (Kipöz, 2003, p. 7). That is to say,

products have been fited to fast moving system of fashion as a result of fast moving technology. As Papanek mentions:

> Industrial designers who develop and design products, tools, and their graphics and packaging have always found themselves in a quandary. This dilemma is the apparent contradiction between the ephemeral and the permanent. Things are designed to work effectively and for a long time. At the same time, many designs have a very short life and some are virtually ephemeral. There are reasons for this. Industry can frequently satisfy its legitimate search for profit by introducing new fashions in tools and artefacts, which will therefore replaced more frequently by end-users. There is now a new reason for rapid obsolescence. With the introduction of microchips, laser-scanning techniques, digital processing and other high-technology developments, products are frequently superseded by newer or better inventions that demand a new shape (Papanek, 1995, p. 139).

Computers are become mobile in the form of laptops, the downloaded songs from the web pages can be listened via in the form of mp3 players in every place anymore, mobile phones are becoming smaller and smaller while transfroming from one style to another, the cameras are joined as a function to digital photograph machines, complementary items are being produced like mobile phone accessories as an added value of the technological objects and ect. Lash describes this motion as a technological forms of life: (Lash, 2001, p. 110)

> Superman, who was an extra_____ ____ _____ _____ _ _____ _____
> Technological forms of life are quick too. They are sometimes as fast as the speed of light.

The most observable in this product craze can be said are mobil phones. Even their life cycles has become shorter than fashion cycles. Such that, "Before the user becomes familiar with the specific functions of his/her existing phone, another model with new features and style has already been introduced to the market" (Kipöz, 2003, p. 2).

In addition, todays' furniture designs are also joined to this motion but not along as fast as technology products. For instance, bathrom furnitures become moduler apart from the fixed ones in a traditional sense while giving a possibility to be changed with another unit easily in harmony with the daily lifestyle trends any more. In other words, the new designs that is changed once a year are in demand rather than the conventional stable ones . Jim Krengel, a designer, mentions about this change as: (Çoban, 2004)

> Any longer, bathrooms are forming the center of our life and home environment with their pure, elegant and colourful designs influenced directly from that of the design trends.

Figure 2.1. A washbasin example in accord with the contemporary trends
Source: AD, June 2004, No: 135, p. 119

In addition, the marks of the technology has also started to be seen in bathroom designs cause there is a transition to the intelligent bathroom systems as a remote control for filling a bathtub or a massage system regulator, and ect.

In sum, industrial products are changing their forms and challenging with each other stylistically in order to keep up with technology and lifestyle trends as fashion does systematically. In other words, they are obeying the pressure of technological requirements and lifestyles by fitting into new forms and so the product life cycles are so similar with the fashion periods any longer.

2. Fashion clothes or objects aesthetically appeals. In other words, they look delicate and emotionaly arouse attention. The same manner can be observed in industrial products. Today, products are as much about visual and style as they are about function and technology. "Those internal design teams expressed the critical importance of good design with products like Sony's Walkman -- which started with just one   model and then morphed into many colors and sports styles -- and 'Apple's iMac, which triggered a design craze for translucent plastic' " (Takahashi, 2003, p. 2). IMac with its pleasurable and colorful design characteristic, hard to think is a technological product. O'Gorman disscusses about visual characteristics of iMac as:

> The big selling point was and is, of course, the color of these new iMac computers. But what is more fascinating is the transparent or perhaps, translucent, cases of these machines. Who could resist the appeal of a yummy blueberry, grape, lime, tangerine or strawberry digital device? The fruity flavor in itself is irresistible, but when such cuteness is coupled with a titillating translucence, a candy-sweet digital striptease, the result is a lethal seduction machine. (O'Gorman, 2000, p. 1)

In addition, i-pot similar to i-mac has cute design features. It is a mini storage that saves music, game, calender, contacts&notes and audiobooks. In addition to this functional properties it has an aesthetically appealing look with its colorful and miniature design characteristics.

Figure 2.2. i-pod
Source: http://apple.com/ipodmini/

Furthermore, fashion is a styling process. The cycle of fashion is visual rather than functional. The similar stylistic cycles are seen in some of the industrial products as well. For example, "Swatch is in an operation of repackaging as mix color, plastic and some of the citations of pop culture and the trick is effected the design of the watches. Swatches became an object of desire any more. The same can be said for many other goods as furnishings, tableware and lamps. In all these cases, change and novelty came mainly from their formal or design characteristics, much less from their functional properties" (Bianchi 2002, p.11).

Further, i-pot, for example, is a stylish object with its fashionably compact body. It is also alike fashion accessory even that it can be put on a wrist with its flexible armband or it can be attached to the belt with a belt clip for the ultimate fashion statement up to the style of the user.

Figure 2.3. i-pot with an armbelt and a belt-clip
Source: http://apple.com/ipodmini/

Fujifilm Q1 Camera is another example of this stylish movement as it is described as a hot fashion accessory that is easy to use and loaded with style; available in a variety of cool colors, the Q1 is the ultimate marriage of style and function. (http://q1.fujifilm.com/home.asp: for more detail)
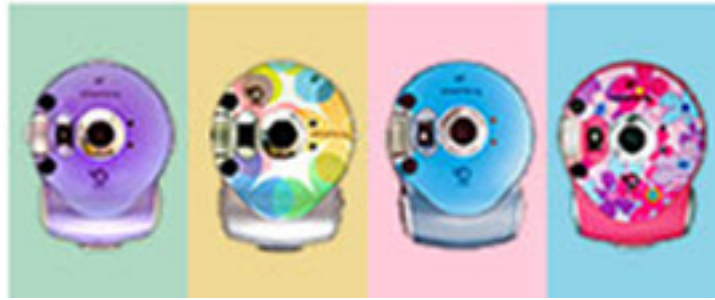
Figure 2.4. Q1, a stylish camera
Source: http://q1.fujifilm.com/home.asp

On the other hand, mobile phones are also in stylistic competition with each other with variety of colors, materials, and forms that charm consumers emotionally. Even it is added new alternatives to this fast moving styles as wrist straps and exchange covers regarding variety of color and pattern choices. Mobile phone companies started to collaborate with fashion brands, anymore. Siemens as an example designed a mobile phone for Escada this year.

Figure 2.5. Mobile-phone designed by Siemens&Escada
Source: http://www.siemensmobile.com/cds/frontdoor/0,2241,hq_en_0_26661_r ArNrNrNrN,00.html

It is described as 'Siemens mobile and Escada have joined forces to present a mobile phone, so beautiful that some might mistake it for a fashion accessory. But not only is the stylish design of this jewel among mobiles truly outstanding, its long list of features is just as impressive.' (http://www.siemensmobile.com/cds/frontdoor/0,2241,hq_en_0_26661_rArNrNrNrN,0 0.html: for more detail)

In sum, some of the products are become fashion statements with their stylish and attractive design properties; the cycle of industrial product design is become visual more than functional.

3. Fashion functions as protection through comforting body like a shell. Some of the industrial products become to serve as protection of body in a comfortable means; 'cocooning'. Especially home environment systems could be related to concept of comfort. Such that they serve as protection of the body from the hursh atmosphere of the outside through giving a way to stay at the relaxing atmosphere of a home while allowing to stay in touch with around. Lambourne mentions about cocooning:

> Space can be considered in two ways. Firstly we can consider a person's own personal space, one that is familiar and comfortable. This trend is often referred as 'cocooning', the sense of feeling comfortable in one's own territory. Secondly space can be considered as having no borders. Through telecommunications we are able to communicate, in real time, over vast distances. We can also join virtual communities whilst remaining members of our own physical community. (Lambourne, 1997, p. 5)

People stay at home, building safe harbors that afford protection against the uncertainties of the external world. The implications have been enormous and diverse. Home offices or home theatres could be considered as they serve to this cooning manner because they make a home like anyone's cocoony territory with an adiditive values of communication and entartainment oppurtunities while leaving no need to enter the accelerated living atmosphere of the exterior.

For example, 'Philips Streamium Line' can be considered as a product range that tap directly into the cocooning trend. It creates a point-to-point link with PC while allowing to transmit content stored on PC to a TV and a HiFi system and also creates a wireless network with an internet connection (http://www.streamium.com/: for more detail). So that, it enables to stream movie trailers, music videos, online music, photos and games direct from the internet in any area of the home even in bathroom, while giving a possibility to have fun or to being in touch with the virtual communities in a relax environment of the home boundaries.

Figure 2.6. Philips Streamium Line
Source: http://www.streamium.com/

Q4 Plugged sofa could be given as another example to industrial product designs that regards to 'bodily comfort' and cocooning trend. Even it was introduced in the field of wearable electronics at the Milan Furniture Fair in 2001. Stefano Marzano, a designer from the Q4 plugged team, states that:

> Today, for example, people are searching for more effective ways to express their individuality, while at the same time they also want to simplify their lives. Customization and personalization in relaxation and socialization through comfort, ease of use and freedom: these were the ideas that the small team considered. Q4 Plugged was the answer they came up with. (http://www.design.philips.com/news_center/archive/a5_q4_plugged.asp).

Q4 Plugged comes equipped with a projector (for ceiling or wall projection), a web pad (screen and charging base), and a 'table lamp' using light-emitting polymers. All the technology is seamlessly and unobtrusively integrated in the sofa.

Figure 2.7. Q4 Plugged Sofa
Source: http://www.design.philips.com/news_center/archive/a5_q4_plugged.asp

4. Fashion is based on the motivation of exhibitionism. Industrial goods are become another way of arousing interest to the self. Because modern world is surrounded by so many products, clothes are not the only tools for personal exhibition any more, rather industrial products are being considered as statements of the personal images. Even that, products are begun to be considered as sources of seductive look. For instance, a Siemens mobile phone aid says: "It is not difficult to understand why Siemens CL50 is the best friend of every women with its touch and its pleasurable sexy design" (Maison Fraçaise, May 2003, p. 192) . In this way, Siemens CL50's design is being identified with the attractive female nature.

Figure 2.8. Siemens CL50 designed for women
Source: Maison Fraçaise, May 2003, p. 192

Also, the seductive properties of car designs are always argued like Smart Roadster Coupe; "...it can be said with its headlights located one on the top of the other, high backside design and indented lines, it is looking sexy..." (Milliyet Otomobil, 23.December.2003, p. 11). Products' charming design features exceed to that of the owners, because, for example, that seductive car, is considered as a part of its user's personal style. In other words, with the development of product designs aesthetically, they are gaining attraction for their likey owners through their stylish characteristics, any more.

5. Fashion is an image based mechanism acts as a communication tool for individualistic expression and definition of the social status. In the same way, with the transition of living areas from private to public ones, products are become another means of social expression. Furthermore, the products as tiny technological objects that

can carried on body as mobile phones, accessories, or even the cars, are considered as products that give a clue about their likely owners.

On the other hand, individualism and conformism manner is also current at the industrial products. As an example, differentiation of the new electronic products as plasma TVs from traditional ones and their rare number of users, feeds the personal need of individuality.

Regarding the consumption, status is a term related with the prestigious products owned. Even, it is not a new fact of todays. As an example, in the late nineteenth century a 'high-tech' style is only applied to professional and commercial élite because of their wish to distinguish their homes from those the working class. Such that, high-tech furnitures, objects and so on, were become the tool of showing higher status at that times (Forty, 1995, p. 103).

Further, status symbols are also related to lifecycle of the product as in the case of fashion. Consumers gain immpressive imagery identities via purchasing fashion products at the first phase of the cycle. Whereas, it words nothing at the end of the cycle. Victor Papanek mentioned transient status designated to digital watches as:

> Digital watches served as impressive status symbols in the late 1970s; in the 1990s they can be bought for less than twenty dollars and have completely lost their original cachet (Papanek, 1995, p. 140).

On the other hand, status also includes occupation, the family, sex and gender, age issues. "Fashion is instrumental in the process of socialisation into sexual and gender roles; it shapes people's ideas of how men and women should look. Masculinity consists in one set of appropriate characteristics and feminity consists in a different set" (Barnard, 1996, p.111). The sexual differentiation of products is seen firstly in the late nineteenth century. Such as "combs, watches and electric razors were hardly to function as signals of gender; their design is bestly explained as what is proper to men or to women. The catalogues of nineteenth-century department stores and mail order houses reveal examples of designs which distinguish the sex of the user. Several pages of hairbrushes advertised in the Army and Navy Stores catalogue, gentlemen's hairbrushes were characteristically ovals, with little or no ornament; ladies' hairbrushes had handles and were generally carved or engraved" (Forty, 1995, p. 65).

Further, todays' products define the image of the users, too. Even there is more need for personal identification:

In the present age, more than any previous age perhaps, people are seraching for identity. Recent developments in society, a falling away of certanities and the destabilisation of monolithic power blocks and sources of authority have created in many people sense of a doubt about their own position. In addition, the rapid pace of modern life is leading many people to take time out to reflect on what the 'true' values of life- specifically their own life- might be (Lambourne, 1997).

Such that, owning the latest phone models is become a prestige symbol for their likely owners. Also, apart from a prestige source, the self-image gained an importance for choosing the products as well. Even that products are being designed according to the self-image of that of the users as Nokia 5140 walkie-talkie, are prefered by people whom choise the sporty lifestyle as a self-image; "...5140 doesn't effect from dust and water because of its protective body from environmental conditions. It is desined for people whom give an importance to sports in their lives..." (AD, December 2003, p. 129)

Figure 2.9. Nokia 5140 reflects a sporty image
Source: AD, December 2003, No. 129, p. 129

On the other hand, products are become to identify the gender of the user. As an example, "the supplementary functions of phone memory like watching the weight and organizing self care ritual as a personal computer gives it another attribute with stylisitic features related to sub functions such as makeup mirror on the surface of the mobile phone" (Kipöz, 2003) which are in relation with the female nature. Or a silk cord of Siemens&Escada mobile phone comes with this high-tech beauty to turn it into a stylish and graceful fashion accessory as a necklace. Also, it is as small as a pretty ornament and goes well with evening gown or business outfit in harmony with the female nature. (http://www.siemensmobile.com/cds/frontdoor/0,2241,hq_en_0_26661_rArNrNrNrN,0 0.html: for more detail)

Further, products have started to define the role of genders in that of the social order. The role of women, for instance, in an active working life regards to modern times could also be observable in this transition. Products keep up with social cultural lifestyles with variety of features while contrubuting to definition of social order. As an example, modern kitchen appliences such a designed that they got easy to prepare food via their improved functional and technological characteristics even this results the preparation of food is not only the task of the women, anymore men are making delicious meals either. This social manner could be observed, nowadays, in the Siemens Kitchen television ads that show a man readily preparing a meal in a relax envirionment of the kitchen.

On the other hand, the designs are such a changed that kitchens have become as living areas alike saloons which allow to conversation, apart from the traditional ones in which only women image just cooking appear in minds. In Kitchen Furniture Bienal, Miele mentions about this transition as:

> The elegant twists that is seen at the cooking part in the center of the room, promises the cooking experience directed to communication. (Çoban, 2004)

In addition, products that define social order is very similar to dressing manner of the women in the eigtheenth century, such that tight-laced corsets and swollen skirts in which it was realy hard to move, identified the role of that of the women as a housewife at the past. The way the fashion did for identifying social order in the eigtheenth century is very similar to todays' kitchen designs likely effects on the definition of the genders' roles, no longer.

In sum, products have turned into vehicles for meaning transfer as it is the same in fashion. But this will be considered in detail in the third chapter under the headlines of symbolic consumption and image congruency theories.

6. The fashion world works in three distinct ways to transfer meaning to goods. Firstly, it transfers meaning from world to goods. First of all, there are some historical examples about meaning transfer from culture. As an example, "The American industrial designer Henry Dreyfuss wrote in 1955 that the impetus for the changes in the design of modern kitchens had been brought about: '...by two things that had nothing to do with cooking a meal or taking a bath – the automobile and the airplane. Actually, the auto and the plane have become symbols of the nation's scientific imagination and a vital part of its psychology, establishing trends and influencing people in everything they buy' " (Forty, 1995, p. 199). The modernity and its symbols as car and aeroplanes

are the cultural inputs, and vouge appliances as the automobile-derived electric mixer are the outputs of this meaning transfer process in the 1950s.

On the other hand, the transformation of the lifestyles through mobilisation acts as a cultural input results the design of miniature products which are easily carried on body as in pocket or in the form of accessory. The most obvious application of this manner is hanging a mini object out just like a necklace as an accessory is observed in todays' digital cameras, mobile phones and mp3 players. For instance, Q1 is presented as a tool that gives a chance to experience fashion in motion through its neck cord enabling to carry or wear it (http://q1.fujifilm.com/home.asp: for more detail).

Figure 2.10. Digital camera as a fashion accessory
Source: AD, June 2004, No: 135, p. 70

Further, increased production of smaller cars can be considered as another example of cultural meaning transfer to products. The appeared parking problem because of rising number of population and increasing amount of car owners and the need for velocity as a result of mobility in the lifestyles have resulted growing number of small car designs as Smart, Mini Cooper, Nissan Micra, Citroen C3, Fiat Panda and ect., in the world. Or the general attention about missing the past causes the retro concept in all patterns of industrial design products from car designs to furnitures and so on.

In sum, culture is a very effective source on the design of industrial products which is the same as in fashion mechanism, too. Such that, the meaning is being transfered from culturally constituted world to consumer goods as well.

Secondly, the fashion system actually invents new cultural meanings in a modest way. "The mediators-persons, images and surrounding products – introduce new cultural landscapes as the totality of cultural interpretations and meaning that are specific to mobile phone in to product development. In addition, man machine systems of Cyberculture creates many virtual opinion leaders, as apparent in the case of movies including The Matrix, Charlie's Angels, or the Saint where phones act as an icon of a new era" (Kipöz, 2003, p.8).

Thirdly, the fashion system engages not just in the invention of cultural meanings but also in its radical reform. Modern times have been dominated by speed and acceleration. Further, microchips, online connection and digital services are making technology increasingly embedded and invisible, allowing us to exploit the integration of different product-functions into our furniture as Q4 Plugged and, even more, our clothes as 'New Nomads'; wearable electronics. They are first explored by Philips in 1995 and defined as a group constantly on the move and always in taxis or airports, and needing to be wired. The functionalities are linked in a personal area network through wires integrated into the jacket design. The result is a totally unobtrusive 'body network'. And as a result, 'cool and connected' is the new meaning that is assembled because of new conditions as technology and mobility.

Figure 2.11. New Nomads
Source: http://www.design.philips.com/smartconnections/
newnomads/index.html

Consequently, fashion contributes to meaning transfer constituted in culture and the same mechanism is also work in the industrial product cosmos. However, it is not the whole product world that act in harmony with the fashion system, such that some of the product ranges are using the same way as the fashion does. On the other hand, the meaning transfer is a preplanned process in which the consumer researches are used in order to understand the manner of the society. Sources find out from the lifestyle and

trend analysis are being used during the design of the products in a way as meaning transfer from culturally constituted world to consumer products.

CHAPTER 3

DESIGN RESEARCH AND FASHION MOVEMENT

3.1. Symbolic Consumption and Image Congruency

3.1.1. Symbolic Consumption

Everyday activities are carried out on the cultural setting. Culture is surrounded by cognitive tools as patterns of thought, frameworks for understanding ideas. And they are reflected in the products through symbolism. The uses of goods express social knowledge. Because, in the same way, individuality presupposes the cultural resources through which it is expressed. So, personal consumption (as a result of personal lifestyle) of goods is the 'visible part' of the culture.

Further, the significance of lifestyles can be grasped theoritically by the social institution of fashion. It is a mode of action that has been stimulated by the development of consumer industries. The dynamics of change in different modes of fashion surely mirrors broader processes of lifestyle formation. "According to Simmel fashion is not exclusive to modernity rather it is a perennial illustration of his theme of the interdependence of form and content. Being in fashion both provides a badge of inclusion and incorporation confirming social identity as at the same time allowing individuals to differentiate themselves from others." (Channey, 1996, p. 49)

Definition of fashion stems from the work on the nature of symbolic consumption. In regarding products as symbols by which consumers communicate something about themselves relevant to others. Thus we may regard consumption as the encoding of nonverbal message about consumer's status, personality, lifestyle, attitudes, and variety of other personal characteristics (Solomon 1987, pp.109-110).

As it is in the case of Nokia 7200, with its different alternative of sensual textile xpress-on covers, the owner's style or image is revealed through a mobile phone. Further, the design has a style pack that integrates these textile covers with soft pounch and wrist strap. In sum, a mobile phone symbolises the personal concept of its user via its alternative design characteristics and even it can be weared by strapping to wrist as an accessory and serves to personal exhibition of the body.

Figure 3.1. Nokia 7200
Source: Trendsetter, June 2004, No: 2, p.9

On the other hand, for Simmel the social institution of fashion serves two roles; a vehicle and an integral element of metropolitan life. It is clear that metropolis is seen as the engine of modernity. In particular the metropolis is seen as the focus of new forms of civilised life; it is therefore a world of taste and discrimination in which consumption becomes overwhelmingly more important than production. The metropolis is mediated through symbolism- it is a life- world in which symbols mutually refer in ever more complex layers of association. Hence, symbolic goods are not only representations, they are also networks of relationships as social phenomenon (Chaney, 1996, pp.47-52).

However, when we look at to nowadays' metropolises, it can be observed that it is not only the dressing codes give a clue about its users, also from now on, industrial products play another role about symbolic communication of selves. Whether the transformations of working life in the direction of mobility or the increase of working people potential and also augmentation of entertainment and shopping places, cause a transportation of living areas towards public sites. This mobility has caused miniaturization of products with the help of technological improvements. As a result, industrial objects become personal symbols as clothes in public spaces. For instance, Nokia introduced its image accessories which are designed for bearing, wearing and reflecting users personal style, at the begining of 2004. Outfitted with a wireless interface and a high-quality color display, each of these tiny products lets you carry, store, and show digital images on or near your body. Frank Nuovo, head designer of Nokia Design Group, says:

> Digital 'medallion' or mini pocket 'kaleidoscope' are intelligent products that I just designed for whom always want to be noticeable in crowds. Any more,

small and smart accessories could be carried on their users by means of technological innovations. Nokia takes on an important role for developing and using new lifestyle products which will be the fundamentals of daily life in the future (Nuovo, 2003).

'Nokia Medallion I' is alike for dramatic personalities because it has a tiny color display hangs on a choker-style necklace, forming a dramatic backdrop for accessorizing users' look. 'Nokia Medallion II' has a classic steel housing and tiny color display create stylish backdrop for exposing owners' persona, whether demure or outrageous. It can be worn around neck or straped to wrist according to personal choice. On the other hand, 'Nokia Kaleidoscope' is a handy devise with a full-color display, infrared transmission and chich metallic looks. It enables its user to upload digital images and carry them like a photo album or mini-gallery and share an inspiration or experience with a friend or colleague in confidence.

Figure 3.2. Nokia Digital Medallion I
Source: http://www.nokia.com/nokia/0,,43679,00.html

Figure 3.3. Nokia Digital Medallion II
Sorce: http://www.nokia.com/nokia/0,4879,43717,00.html

Figure 3.4. Nokia Mini Pocket Kaleidoscope
Source: http://www.nokia.com/nokia/0,,43612,00.html

Further, mobile phones, laptops, mp3 players are other industrial products symbolise personal images via giving information about users with their design features and functions. The mobile phones, for instance, in the first years following the introduction of them are used by business people and it was conceived as a status indicator in the classical sense. Ropke mentions about the interviews that were carried out (from late 1999 to the end of 2000) as, "The mobile phone had its day as an independent status symbol. The differentiation of mobile phones are now in full swing, so status could be attached to specific makes, special designs and new functions any more" (Ropke, 2002, p.176). As an example, Nokia 6810 is related with the business image and symbolises the status of the professionals via its design characteristics, a strong look thanks to its form and material with the combination of silver and gold tones on the cover, and also technical features as mobile email function.

Figure 3.5. Nokia 6810
Source: http://www.nokia.com/nokia/0,,47780,00.html

Ropke also mentions that mobile phones become a suitable 'symbolic object of transition' when the children enter the age nine, or are confirmed because of the parents' widespread thought about the time their childs need a mobile phone. The transition time vary according to families but it is the time that the children growth up to move around at large. Also, the concern of status is valid in teens' environment as they aspire to the esteem associated with owning the most prestigious model.

In addition, people started to give importance to their home environment as they give importance to their appearances because of changing relationships between people as home parties, group meetings or beause of its relax environment that protect from the tiring athmosphere of the outside. In other words, private space gain importance as it is in public space regards to self evidence of the individual. Anymore, home become a symbol of its owner as clothes, and its spirit is constituted via products choosen.

Furthermore, the improved technology has been influencing the design of domestic products conceptually as well as functionally. For example, television designs become thinner with a flat screen and gray color and even they can be hang on the wall or the ceiling as far from the traditional televisions that are put on the table. And the design fact has another role except technology in the symbolisation of products' likely owners, any more. As an example, differentiation of the new electronic products as flat televisions from traditional ones and their rare number of users, feeds the personal need of being exclusive for the first users that is identical with one of fashion manner; individualism.

In the same way, the furnitures and any other objects used in home environment have been considered as a tool for self expression since the past. For instance, Elsie de Wolfe wrote in her book published in 1913, The House in Good Taste, about the symbolic relatioship between home and the owner: "We take it for granted that every woman is interested in houses- that she either has a house in course of construction, or dreams of having one, or has had a house long enough to wish it right. And we take it for granted that this American home is always the woman's home: a man may build and decorate a beautiful house, but it remains for a woman to make a home of it for him. It is the personality of the mistress that the house express " (Forty, 1995, pp. 104-111).

These were truths that women were identified with the house, and were expected to deal with domestic furnishing, which would become an expression of their personalities. The correspondence of house and body affects each, and establishes an identity between them; among its effects is the supposition that a woman is under an

obligation to care for her houses as she cares for her body. Hence, the interior should express the personality of its occupants, especially that of the lady of the house at the late nineteenth-century. As domestic environments have come to be regarded as signs of the occupants' characters, people have gone to great lengths to present satisfactory account of themselves. The advice supplied in handbooks and magazines on home decorating has been based heavily on the assumption of furnishings indicate personality, while the furniture trade has taken great adventage of the fact that its customers are buying what is regarded as an image of themselves (Forty, 1995, pp. 104-111).

On the other hand, symbolic consumption also includes social usages as the purchase of products, newspapers and mazines, visiting museums, watching films, even the food that we eat. All of these habits reflect cultural meanings and values. They revail the consumer's sense of who they are and what they represent.

In sum, objects have a symbolic nature. And the meaning is engaged with the study of symbolism and the role of symbols in daily life. As Langer points out:

> Obvious only in man is the need of symbolization. The symbol-making function is one of man's primary activities, like eating, looking, or moving about. It is the fundamental process of his mind, and goes on all the time. Sometimes we are aware of it, sometimes we merely find its results, and realize that certain experiences have passed through our brains and have been disgested there (Levy, 1999, p.218).

3.1.2. Self-concept

"Belk, Mayer, and Russell (1981) cited twenty-three studies that have found congruence between consumer's self-images and the images of products they use, suggesting that people do express themselves through their consumption. The research indicated that people do decode consumption as a basis for inferring a consumer's characteristics such that they generally evaluate the sizes and styles of products such as phones, houses and cars for conclusions about likely characteristics of owners. The results showed that there is a broad cultural recognition of the meanings of the sizes and styles, with some variations related to age, social status, and sex " (Levy, 1999, p. 247). For example, for younger men a sports car mainly represents youth rather than the success of achieved social status, or that one can be young and successful without being of the higher status. So there are consensual perceptions of major products.

Any discussions about identity and the relationship between consumers and their possessions feature the notion of the 'self-concept'. It refers to the attitude of a person

holds toward him- or herself. A fairly early definition by Rosenberg which is being the most widely used, considers the self-concept to denote the "totality of the individual's thoughts and feelings having reference to himself as an object" (Hines and Bruce, 2001, p.191).

In addition, the self-concept is maintained by conforming roles which are patterns of the manners relied upon from people. Roles are related to position occupied in a group including attitudes, values, and norms that are expected during the interactions with other people. For instance, for a successful businessman it may be thought that he is expected to drive an expensive smart automobile, attend popular clubs, shop clothes from stores in vogue, decorate his house with modish furnitures and objects, utilize a chic cell-phone which is currently used through in his upper-class environment. On the other hand, a youth female collage student could be thought to shop clothes which are so popular within her friends, wear jeans and sneakers, use a tiny colorful fashionable cell-phone related with her age and hanged it in a small faddish necklage looked bag, attend parties, chat with friends in the web and ect. Both roles represented here are the reflection of the living environments related with age, sex, social class and status to product choices. The whole conception, wanted to be percieved by others is the lifestyle image of individual. However, roles can vary in different situations. How one sees oneself in the world may largely influence lifestyle behaviour patterns.

The people around act always as reference groups and significally influences each other's behaviour and self-concept decisions. As a result, the idea of an audience also plays an important role in the communication of the products' symbolic properties. As product diffused through an audience, it becomes more significant. So, consumers form stereotypes of the generalized user of the product and form product images, which serve to influence the consumer decision-making process (Hines and Bruce, 2001, p.192). For example, in groups, members often tend to stylize themselves in similar ways to each other. The styles are often related with other consumption decisions, activities and interests. Even a famous pop singer can effect the consumption choice of a fancy group.

In a way, each consumer is really a number of different people. We have as many selves as we do different social roles. Depending upon the situation, we act differently about using various products and services. It even changes in terms of how we do feel ourselves as. "A person may require a different set of products to play a

desired   role: she may choose a sedate, understated perfume when she is being her professional self, but splash on something more provocative on saturday night as she becomes her femme fatale self " (Solomon 1994, p. 294). In the same way, she may use her mobile phone with a black cover at the work, although she prefers red one at casual times. The dramaturgical perspective on consumer behaviour views people much like actors who play different roles. Each individual plays many roles, and has his/her own script, props, and costumes. The Sony Walkman as shown here reflects this perspective.

Figure 3.6. Sony Walkman ad
Source: Solomon, 1994, p.295

Further, self-concept has three dimensions identified: (Hines and Bruce 2001, p.192)

1. The actual self / personal image; how a person percieves him or herself.

2. The ideal self / ideal personal image; the qualities that an individual would like to possess but falls short of. As Solomon argued (Solomon, 1994, p. 292) the ideal self is partly molded by elements of the consumer culture, such as hereos or people depicted in advertising, who serve as models of achievement or appearance. Products may be purchased because they are believed to be instrumental in helping us achieve these goals.

3. The social self/social image; how a person believes that others will percieve him or her.

In sum, the self concept is shaped by others because individuals see themselves as how they are seem by the people in their social surroundings. The products purchased have a big role in this observation because what is seen includes a person's clothing, jewelery, furniture, car, and so on. Hence, these products help to determine the perceived self. The answer of 'who I am now' is given via products because of their places in social roles. On the other hand, products are always being in change with the development of technology and culture. So, the self-concept is fundamentally a dynamic structure that restyles as to the characteristics of the social surroundings.

3.1.3. Image Congruency

The theory of self-image / product image congruency proposes that connections exists between individuals' self-image and their consumption decisions. The image congruency links the evaluation and interpretation of product imagery with the self-image and the views of an audience. In effect, products are used as instruments to improve self-images because socially attributed meanings of products are transferred to individuals through consumption.

We can get some hints about consumers' manners through their consumption characteristics. For example, "at an airport the observation of others' choice of luggage alone might lead us to make certain assumptions about consumers' lifestyle and even their holiday destination. A Louis Vuitton luggage set would communicate wealth and style, and observers might assume that the owner is jetting off to an exclusive resort. An old rucksack may be used by someone with a considerably smaller budget, and could indicate a sense of adventure – perhaps someone intending to backpack around the world" (Hines and Bruce 2001, p.193).

There is a symbolic matching between products and their consumers. Consumers represent the imagery attributed to products. In time therefore typical consumers occur via purchasing of identical products. For example the 1980s Yuppies were defined by such products as Rolex watch, BMW automobile, Gucci briefcase, a squash racket, fresh pesto, white wine, and brie.

Hence the consumption decision is linked with the individual's self image and its association with the product image. This is defined as self-image/product image congruency. Because various meanings are attached to commodities, like languages, they are the ways of personal expression.

Regarding to image congruency hypothesis there are two ways related with the self concept as mentioned above. The one is, people tend to maintain their self-concepts by purchasing products which are congruent with their general image patterns; actual self. The other is, they can reach the new dreamlike identities they wished to be; ideal self. Both are very important in congruency hyphotesis. But these standarts also likely to vary by usage situation. For example, a consumer might want a functional, reliable car to commute to work everyday, but a flashier model when going out on a date in the evening.

In addition, car models with smaller bodies like Opel Corsa, Palio, are perceived as in congruence with the female cocept because of their miniature nature correspounded to men. On the other hand, jeeps are generally discerned as hard and poweful as male nature. And so, although they are designed for land drive, they are generally bought because of their tough image to drive as a regular car.

The image congruency can also be observed in todays' people's mobile phone choices. For instance, the colorful, smaller and delicate ones are prefered by women, whereas the more pure and stronger ones are prefered by men. Or Nokia 8310, for example, is accomodated to users' characteristics with its variety of cover choices. It is, "the mobile communication that a perfect blend of technology, fashionable design, and personal expression. It introduces a progressive design language, incorporating the latest look and fell in colors, materials finishes and design details. It is urban and independent, focused yet casual, making it a phone as unique as its individual users" (http://www.nokia.com/nokia/0,,139,00.html: for more detail). It has a modern, citizen image. Also, as can be understood from the image below in which pink phone is next to a perfume for women and blue one is next to a perfume for men, the covers are in harmony with the image of their users as feminine or masculine:

Figure 3.7. Nokia8310 with a pink cover that reflects feminine image
Source: http://www.nokia.com/nokia/0,,139,00.html

Figure 3.8. Nokia8310 with a blue cover that reflects masculine image
Source: http://www.nokia.com/nokia/0,,139,00.html

Solomon mentions a research study that tends to support the idea of congruence between product usage and self-image. "It is founded from one of the earliest studies that car owners' rating themselves tended to match their perceptions of their cars. Pontiac drivers, for example, saw themselves as more active and flashier than did Volkswagen drivers. Some specific attributes that have been found to be useful in describing some matches between consumers and products include rugged/delicate, excitable/calm, rational/emotional, and formal/informal" (Solomon, 1994, p. 298).

Further, Landon (1974) argues that the relationship between self-concept and product preferences may change according to different product categories due to different forms of self-concept (such as actual and ideal self) being involved in evaluation. For example, congruence between the actual self-concept and product

concept may not be significant because often consumers do not want to describe themselves, but to superimpose their 'ideal' self-concept in purchase situations, particularly when the relevant actual self-concept dimension is considered negative. Malhotra (1988) supports the idea of differential roles for actual, ideal and social self-concept when it comes to product evaluation. Basically, his study suggests that ideal self-concept rather than actual self-concept has the primary influence on house preferences. Hamm and Cundiff (1969) report a significant relationship between ideal self-concept, as opposed to actual self-concept, and product concept. Hong and Zinkhan's (1995) study indicates that ideal self-concept rather than actual self-concept is a better indicator of brand preference among different product categories such as cars. Hence, not only the actual self-concept but also the ideal self-concept needs to be taken into account when investigating the relationship between self-concept congruence and consumer behaviour (Ekinci and Relay, 2003, pp.2-3).

Consequently, culture shapes image through giving meaning to experience, "making it possible to opt for one more of subjectivity such as the cool, blond feminity or the fast moving, attractive, sophisticate masculinity of advertisements of the Sony Walkman" (Woodword, 1997, p. 15). Image congruency supports the existence of a system of appereance managent, whereby individuals use products to settle their identities. And, the chosen image, whether actual or ideal, could vary depending on the potential audience and personal characteristics.

3.2. Lifestyle Analysis

3.2.1. Fashion as a Lifestyle Representation

Longman Dictionary (1991) defines 'lifestyle' as, " The way you live, including the conditions you live in, the things you own, and the things you do".

"Lifestyle describes how individuals spend their time, what they consider important about intermediate surroundings, their opinions on various issues, and their interests" (Michman, 1991, p.1).

Lifestyles are features of the modern world. What this means is that those who live in modern societies will use a notion of lifestyle to describe their own and other's actions. Lifestyles are patterns of action that differentiate people. Lifestyles therefore help to make sense of what people do, and why they do it, and what doing it means to

them to others. Further, "Sobel (1981) mentions lifestyle fact as, Lifestyle is currently one of the abused words of the Egnlish language. Social scientists, journalists, and laymen use it to refer to almost anything interest, be it fashion, Zen Buddism, or French cooking... If the 1970s are an indication of things to come, the word lifestyle will soon include everything and mean nothing, all at the same time " (Chaney, 1996, p.4).

Pegler defines lifestyle as "a word applied to clothes we wear, furnitures and furnishings we use to fill our homes, the cars we drive, and the magazines we read. Lifestyle refers to way we live—things we do—the places we go and where we eat. With our preferences we create a way of life, an attitude and an image what we are or what we hope to be percieved as being—similar to going to a costume ball where you dress as the person you would like to be. Selecting an auto can be a lifestyle decision: do you pick something racy, daring and wild or should the car be more in keeping with your professional status" (Pegler, 1996, p.10). Lifestyle connotes individuality, self expression, and a stylistic selfconsciousness.

On the other hand, "fashion can be described as excitement, ever-changing fantasy, a form of personal expression, or a display of self-concept. Often it is credited as the reflection of historical and social events. Yet a common element in all definitions is that fashion mirrors what people are thinking and doing at a given point in time. It is influenced by the way they see themselves and the way they want others to see them, how they spend their days and what they do at night, how they earn their money, and how they spend their leisure time. In other words, fashion mirrors 'lifestyle' " (Philips, 1996, p.2).

The biggest part of society use fashion as a tool for gaining basic values. So the benefits wishing to be obtained through fashion, have to be connected with the pyhsiological, psychological and sociological views.(Kipöz 1993, p.19) Fashion mostly nourishes from pyscological needs while meeting these requirements via communicating the conceptual side of the products. But how could fashion do this psychological satisfaction? It creates new lifestyle scenarios according to ideal dreamy images.

In fashion consumption, clothes and products related to personal appearance are the ways of personal communication. Although, new products are developed as a result of lifestyle researches in relation with the real personal and social images, fashion mechanism and market propose lifestyles in harmony with the ideal personal and ideal social images. Conceptually buying fashion item means buying expected

lifestyle.(Kipöz 1998, p.98) So, it can be said that, from the point of fashion, each product is a promise for experiencing ideal lifestyle scenarios.

It's not only the certain group consume a fashion product being concerned with the marked lifestyle patterns. In other words, every people purchase fashion items whether they involved or do not involved, actual-self or ideal-self, in the lifestyle from which fashion grow. The main aim hidden in this type of consumption is related with the aspiration of being concerned with a special group. (Philips 1996, p.2) For example, teenagers are the ones who want mobile phones, so that they can currently connect with their friends, be kept posted on where things are going on, 'stay tuned'. And because of exchanging SMS messages in their social surrondings, they also want to be able to join this play that unfolds with mobile phones as a tool.

In addition, Ropke mentions according to research study that one of the reasons for purchasing mobile phone is, an attempt for avoiding concern, anxiety and insecurity, 'knowing everyone's whereabouts' because nowadays' changing circumstances result insecurity. Secondly, the mobile phone can be practical because it can help make our bustling everyday life come together and make day-to-day agreements fit in busy families with fragmented and mobile lifestyles. Thirdly, they also enable people to manage things at a time. (Ropke 2002, p. 177) In sum, these problems as a result of todays' fast lifestyle are solved via mobile phones. In other words, in the long-term, social lifestyle of modern days make the use of mobile phones mandatory in order to live in harmony with the velocity although at the first times (in short-term) it was relatively like a 'nice-to-have' product as a plaything. This is one of the reasons why mobile phone diffused suddenly like a fashion item and transformed into a lifestyle (mobility) in contemporary culture.

On the other hand, Ropke also mentions that because of mobile lifestyles people tend to work and keep up social contacts everywhere, any more. The complicated management of this lifestyle is become stressful. And this is reflected in the new manners that are formed in the need for managing one's accessibility as seen in the mobile phone case. Further, this is reflected to the management of the boundries between public and private spaces. For example, "the need for creating private space in public space is epitomised by the car, which is used as a mobile 'living room' where the people can listen music, drink coffee, chat with family and friends and sometimes watch television while queuing" (Ropke 2002, p. 187). Hence, it can be said that new meanings are attained to some products because of mobile lifestyles and even some of

them as in the case of car, are started to be concerned as a life stage of its owner while at the same time reflecting his/her personality. Anyway, the car has become a tool for personal symbol as an outcome of the daily lifestyle as fashion clothes.

On the other hand, consumers' psychological characteristics, both emotional and symbolic, are used during the constitution of lifestyle scenarios. In addition, the emotional quality of the object is one of the important factors for creation and selling of the fashion product. User wants to become identical with the product with his/her personal criterion, education, class ideals, sociological aims, his/her social group's tastes and existing fashion concepts. The retro concept, for example, is related with an emotion; missing the past. However the important thing here is the congruency of emotional quality of the product with the user's one (Kipöz 1993, p.120).

In addition, scenarios are also related with sociological and technological trends. The mobile phone, for instance, continues the social lifestyle trends towards increased fragmentation, mobility and individualisation and at the same time it continues technological developments as web and camera properties.

Consequently, people consume some products for being concerned with some of the social groups, and some products become a lifestyle because they are suitable to modern living conditions and even some times new meanings are attained to them as an outcome of new lifestyle conditions. As a result, fashion observes these manners, uses technological developments, emotional values, catches the wishes and constructs appropriate concepts in harmony with the social surroundings for becoming attractive. It adopts ideal images as raw materials and produce ideal lifestyles through products. In other words, fashion gets meaning from the culture and finally, the outcome that is presented to consumers is a social experience (both emotional and symbolic) as 'fashionable lifestyle'.

3.2.2. Lifestyle Dimensions

Personality and lifestyle are two multidimensional ways of viewing consumer behavior. Further, lifestyles emerge from three factors: various social influences, the individual's personal value system and personality.

Decisions emanating from lifestyles are learned as the result of many influences such as culture, subcultures, social class, reference groups, and family. Activities, interests, and opinions reflect how consumers spend their time and their beliefs on

various social, economic, and political issues. Lifestyles are derived from the consumer's personal value system and personality. There is great overlap between such terms as values, lifestyles, and personality. Indeed it is difficult to distinguish these terms separately. "Consumer behaviour is built upon patterns or constructs that interpret, conceptualize, and predict events. These patterns or constructs differ from individual to individual thus accounting for differences in lifestyles" (Michman, 1991, p.135). Hence, it is insufficient to analyse consumers' lifestyles by only relying on to demographic properties and social classes. However, in order to remove this deficiency, the new research technique called psychographic analysis is developed. In addition, it is answered to whom make a purchase via demographic analysis while it is answered through psychographic analysis why they make a purchase. In this way, it is tried to define and measure lifestyles via psychographic analysis.

Lifestyle variables permit consumers to be analyzed in terms of how they spend their time, what areas of interest they envision as most important, and their opinions of themselves and their environment. These variables are correlated with such basic demographics as income, social class, and education (Michman, 1991, p.143).

Lifestyle variables can be divided into three classifications of activities, interests, and opinions. Also, psychographic research attempts to group consumers according to some combination of three categories of variables—Activities, Interests, and Opinions—which are known as *AIOs*.

Table 3.1. Lifestyle Dimensions
Source: Solomon, 1994, p.449

Activities	Interests	Opinions	Demographics
Work	Family	Themselves	Age
Hobbies	Home	Social issues	Education
Social events	Job	Politics	Income
Vacation	Community	Business	Occupation
Entertainment	Recreation	Economics	Family size
Club membership	Fashion	Education	Dwelling
Community	Food	Products	Geography
Shopping	Media	Future	City size
Sports	Achievements	Culture	Stage in life cycle

Psychographic segmentation can be used in a variety of ways. Regarding to communication context of fashion, psychographic segmantation is very useful for positioning the product according to lifestyle dimensions of the people. In other words, products are designed according to lifestyle parameters of that of the time that are determined by psychographic method. Solomon explains, Psychographic information can allow the marketer to emphasize features of the product that fit in with a person's lifestyle. Products targeted to people whose lifestyle profiles show a high need to be around other people might focus on the product's ability to help meet this social need (Solomon, 1994, pp.449-450).

The results are also used at the communication phase of that of the products as Solomon explains further, Psychographic information can offer very useful input to advertising creatives who must communicate something about the product. The artist or writer obtains a much richer mental image of the target consumer that obtained through dry statistics, and this insight improves his or her ability to talk to that consumer (Solomon, 1994, pp.449-450). However, in fashion the same information is used from design to communication of the product which means concepts are created rather adding artificially afterwards at the advertising phase.

In sum, it both serves to meaning transfer in the direction of world-to-consumer goods and finally goods-to-individuals.

3.2.3. Lifestyle Trends

Forecasting social trends is one of the area that uses the lifestyle analysis. Through them the directions in which the society moving is defined.

Statistics about income levels, demographics, buying patterns, and other quantifiable indicators are only part of the story, however. The changes in values and lifestyle trends, which are behind the statistics, seem to be more important in predicting future product and market opportunities.(Michman 1991, p.144)

For example, Philips Board of Management has commissioned a research project, in 2003, named 'Delphi'. The research was focused on three main areas; The United States, Europe, China and India. These were chosen not only because they contain one third of the worlds population, but also because each region is economically important for business. The questions asked to clients: What will the world look like in the future? What values do people hold now, both as members of a society and as

individuals? What values and attitudes do different generations hold? How might the world and all its different societies and ages change? How might it develop and refine itself and its beliefs and desires? And analysis have led to the development of the future lifestyle trends as four future frames (http://www.design.philips.com /what_we_do/research_projects/delphi.asp: for more detail):

1. The goddess of wisdom: In this future frame knowledge leads to personal and economic fullfilment. A strength is that people can find the answers to their problems if they use their wisdom and imagination. Their innate cleverness will rescue them for instance from the dangers of pollution, and disease.

The pitfall of this frame is the risk of too much knowledge. To much knowledge brings the information overload and the inability to take any action at all.

The challenge for such an individual in this situation is simplification.

2. The goddess of the rainbow: The success of this future frame lies in diversity. Diversity means taking inspiration from sources outside ourselves to improve our own ideas. To doing this helps us coexist without us.

The pitfall of too much diversity is fragmentation. To many ideas recieving the same consideration. This leads stagnation. The cahallenge therefore is to find a single common straigth in all these ideas. We need to find an idea that brings us together instead of pulling this apart.The fear inherent in diversity is standardization.

3. The god of victory: In this future frame competition is the key. Competition will improve our lives because it will drive us to stretch our limits. Equal creative world of strong competitives all striving to make things better and this leads to benefits for everyone. However, competition can escalate into dominance by one power of a group or individual. This in term leads to the reduction or even removal of competition.

The challenge facing this future frame is to find away to cooperate but at the same time to avoid indecisiveness.

4. The goddess of friendship and light: This future frame sentence around the protection of what we already have. Looked at negatively it results in a world in which the individuals do not share what they earn and have not suffer.(strength—affinity).

The pitfall of this frame is exclusivity. What is good is limited to a small group. The challenge is to find a way to overcome the allergy to the unfamiliar to bring about the desired to share and embrace the needs of others.

3.3. Fashion Movement and Trend Research

3.3.1. Discovering the Zeitgeist

According to fashion historians fashion reflects the characteristics of the times in which it is created. "Fashion responds to whatever is modern—that is, to the spirit of the times or the 'Zeitgeist' " (Brannon, 2001, p.67). Competing styles that reflect the spirit of the times are very attractive to large number of individuals. This attraction produce a feedback loop which is modified by social-psychological processes and aesthetic trends. Symbolic of the times which fashion converges on, should be waited by industry.

The spirit of the times reflect to all cultural components. Zeigeist has a power about coordinating accross all product categories. In the same way, fashion has ability to affect them in style as architecture, clothes, interiors and industrial product designs like cars. Even media is shaped by it.

For instance, certain styles in fine art have at times been extended to the functional arts in en effort to make architecture, furniture design, interior design, and, even city planning mirror the philosophy of the art form. Such was the case with De Stjl (The Style) movement. "Like the paintings of its most famous member, Piet Mondrian, this art movement was based on the use of straight lines, right angles, and restricted color palette as representations of human ability to discern and chart the logic of the universe. Gerrit Rietveld's red-and blue chair is a prime example of designs that influenced from the De Stjl movement such that the chair is just right next to a Mondrian painting" (Fisher and Zelanski, 1996, p.227).

What factors should the forecaster monitor? What external factors shape the spirit of the times? In 1928, Nystrom attempted to list factors guide and influence the character and direction of fashion. His list still provides a framework for observing the formation of the Zeitgeist: (Brannon 2001, p.67)

1. Dominating Events: Three kinds of dominating events are listed:
   - significant occurences such as war, the death of world leaders, and world fairs
   - art vogues
   - accidental events

2. Dominating Ideals: The list of Nystrom contains dominating ideals such as patriotism and the Greek ideal of classical beauty. Also, Brannon mentions that an

updated list would include ideals of multiculturalism, environmental and humanitarian issues, equality of men and women, and the connection between fitness, beauty, and youthfulness.

3. Dominating Social Groups: Dominating social groups as wealthy, powerful ones and leaders are identified by Nystrom. The same criteria could be applied today's culture. The new elite as celebrities can be observed via multiple media channels like music videos, movies, TV series and interview programs, and photographs in magazines and newspapers.

4. Dominating attitude: Brannon also mentions that the list of dominating attitude of the times can be added to Nystrom's list in order to capture today's spirit of the times. The Zeitgeist is imprinted through engine of fashion which is the transaction between individual's wish to fit in ideal and stand out, between imitation and differentiation.

5. Dominating Technology: According to Brannon, Nystrom's list must be extended to include the dominating technology of the times. Because, today, technology is deeply intertwined in everyday life, especially in the realms of communication entertainment, and, computers. Cell phones, portable music systems, and hand-held computers such as today's personal digital assistants (PDAs) may eventually give way to wearable computers—a development already being studied at the MIT Media Lab. Wearable technology—sometimes called cyberstyle or cyberpunk—may become the essential fashion accessory in the new millenium.

James Gleick (1999) and Leon Kreitzman (1999), futurologists, define the current Zeitgeist is also about speed, compression culture, urbanity, being plugged in-hence clothes, clubs, labels, and lifestyle choices that are about the super- casual, the super sexy, but also the super-utilitarian: garments and accessories made from neoprenes, plastics, rip-stop nylons, fabrics that are streamlined fast forward, with pockets, closures, linings and shell outer layers that tell others you are part of a new mood, a new world order that works a 24-hour clock, that lives a portable, ever on the move lifestyle (Hines and Bruce, 2001, p.221).

And a result of the mobility observed in recent lifestyles, we started to see clothes with pockets and smart fabrics that can accomodate communications as Levis and Philips ICD+ range of jackets with wireless mobiles and mp3 connections and also any longer we are seeing wearable electronics as Psaplay (portable support audio) of Philips and Nike collaboration.

In sum, Zeitgeist can be defined as an expression of modernity, the state that is current in culture in a certain time, also the new and unarticulated tastes of the consumers in that time. Further, all product and lifestyle components (furnitures, automobiles, architecture, apparel...) show similar style interactions reflecting the vogue of the Zeitgeist because of their cultural currents. On the other hand, the contend of media has to be scanned in order to monitor the style of the time. Finally, Zeitgeist is also characterized by the events, ideals, social groups, attitudes, and technology. The present is defined by these cultural models. However, the future can be signed by slight shifts in them.

Figure 3.9. Wearable audio product of Philips&Nokia
Source: http://www.nike-philips.com/home.jsp?lang=en

3.3.2. The Effect of Trend Research on Creative Design

Designers of the implements of everday living—buildings, cars, furniture, cookware, clothes—must balance beauty of form with such utilitarian considerations as cost, comfort, and safety. However, from now on which is stressed more –form or function—depends on the artist, the culture, and fashions of the time. (Fisher and Zelanski 1996, p.226)

The product design process involves some steps from generation of ideas and concepts to prototype development of the end product. Hence, it can be concerned as a multidisipilinary science. Design process necessitates a teamwork and collusion between corporate functions. Research information is an important initial phase of the

creation process. The moods, themes, concept and product types are oriented according to this information. In the second phase, all these findings are combined into forms, materials and colors.

On the other hand, in today's competitive environment, creativity has a prominent place. It is the raw material of innovation. On the other hand, there is no formula to creativity. 'Creativity always goes beyond and definition of it', because 'creative behaviour always goes beyond any codification of it'. It all starts within a person. Tools, models, and technology can only support the creative system, but it initially depends on special blend of inner qualities. Creativity results from synergistic interaction of intellectual, intuitive and emotional intelligence. Therefore, the creative mind combines a complex combination of various abilities, knowledge, skills, traits and needs (Hines and Bruce, 2001, pp.155-156).

Furthermore, creative design is a cognitive process. And it can be considered as a process that combine all phases from conception of an idea to the development of a workable solution. During these phases divergent and convergent thinking stages logically used to solve identified problems. Divergent thinking analyses different directions whereas convergent thinking do synthesises about right answer. This is very similar to the mechanism of trend formation which is constituted through analysis and synthesis.

Jones (1981) describes the three stages of industrial design as divergence, transformation and convergence. The first stage requires the designer to actively research the entire problem without many constraints. The following stage of transformation 'requires that a pattern be imposed on all information gathered... The pattern must be precise enough to lead to a solution, but broad enough to reflect the realities of the situation'. This stage is the most creative, requiring 'high-level creativity, flashes of insight, changes of set, and inspired guess work' convergence then reduces the range of options after application of all the required criteria and constraints. According to LaBat and Sokolowski (1999), industrial design processes are most similar to textile design processes because designers in both cases have to 'combine in-depth knowledge of the physical nature of materials and processes with keen awareness of the asthetic sense of the object' (Hines and Bruce, 2001, p.156).

In conclusion, industrial design can be framed in a three stage as mentioned above. And it involves different kinds of diciplines from divergence stage to convergence stage. In this diversity design creativity coacts with fashion and trends of

the times, with the style of the designer, design team and/or company, as well as with the consumers's lifestyles, needs and aspirations.

3.3.3. Trend Research Before Forecasting

Fashion forecasting can be defined as an activity which tries to find out what will happen in the near future and how the things that are happening now will influence the more distant future. Forecasting is about finding out new fashion trends. However, before forecasting, the trend research study is done via researchers.

Analysis and synthesis are the two faces of trend research process. In analysis, a phenomenon is dissected to achieve a more complete understanding of its components. Synthesis is a creative reintegration of the parts that involves an accurate reading of the trend, matching the trend with consumer profiles and product categories (Brannon, 2001, pp.213-214). During analysis informations are investigated whereas the transformation and combination of these datas devoted to design concepts are done at the synthesis phase.

Trend analyses and syntheses can vary from the more traditional tools used by market research companies- telephone polling, focus groups, data mining, face to face interviews- to ones that borrow heavily on the procedures and techniques used in the not related fields of ethnology and anthropology- the use of urban hides, field researchers, culture scouts, hidden cameras or cultural brailing, a reading of the culture via its magazines, TV programmes, internet sides, chatrooms, that requires the analyst to have a thorough and in-dept knowledge of current and emerging trends, and how these are likely to impact on the cultural mainstream, and mutate into something new (Hines and Bruce, 2001, p.224) In sum, interviewing, observation and media scaning are the three techniques used by trend researchers.

3.3.3.1.Interviewing

Some interviewing techniques are used in trend analysis as focus groups are still being used via industrial designers in order to understand the future users of the products. Because understanding the intangible needs of users has always been a problematic for designers, a collective data is needed for solution. This data involves emotional bonds with the products, cultural contexts, and associations, implications of

lifestyle, social value systems and stereotyping, the underlying meanings of the products, fashion preferences, and attitudes towards product aesthetics. Focus group interviews, psychographic researchs, values and lifestyles (VALS) are used for understanding consumers' activity, interest and opinions and hence their style of life. The methods of lifestyle research is explained at the second chapter above.

In addition 'focus groups' are a qualitative method of research based on informal, uncensored talk about products in an group interview setting. "Focus group discussion elicits consumer perceptions, opinions, beliefs, and attitudes as they relate to the product" (Brannon, 2001, p.237). And, as an example, to understand these perceptions McDonagh, Philp and Bruceberg (2001) made a focus group study that support a number of industrial design projects. The study consisted from three phases; product personality profiling, mood boards and visual product evaluation. These techniques are used at the stages of evaluating design concepts: (Bruceberg, McDonagh, Haslam, 2002)

1. Product Personality Profiling (PPP): It is used to identify users' perceptions of typical purchasers of products. The technique provides an insight into whom the user percieves as a target consumer. Participants are asked to imagine a product as a person with a particular personality, and provide information regarding its character and lifestyle (e.g. gender, age and occupation). The technique helps to reveal social value systems and emotional responses to products. The technique may also be used to retrieve participants' imagination of their ideal product—by asking them to describe it as a person who is going to live in their home. The communication between the product and the user is a complex area. For the designer, immediate gut responses from users provide valuable insight on which to base their own design decision-making. By capturing this type of data, the design team can gain an overall impression of the perceived target user from the sample group of actual users.

Table.3.2. Example of user profile alongside user perception of two product profiles

Source: Bruceberg, McDonagh, Haslam, 2002

	A	B1	B2
	Actual profile of participant	Profile of product (target user)	Profile of product (target user)
Gender	Female	Male	Female
Age	25	45	30
Occupation	Secretary	Graphic Designer	Administrator
Accommodation	Semi-detached	Penthouse flat	3 bed terraced
Car	Vauxhall Corsa	BMW 5 series	Nissan Micra
Personality	Steady	Dynamic/extrovert	Organised
Holidays	Spain/France	Bahamas	Euro-camping
Home environment	Traditional	Modern/minimalist	Clean/tidy
Shop for clothes	Marks&Spencer	Armani	Next/Gap
Product being profiled			
Likelihood of participant purchasing product —emotional bond present		YES	NO

Figure 3.10. Example of completed product personality profiling form.
Source: Bruceberg, McDonagh, Haslam, 2002

2. Mood Boards: Mood boards are a collection of visual images (e.g.photographs, material samples) gathered together to represent an emotional response to a design brief. The technique can be used within focus group sessions. Users may either be asked to create their own mood boards from their own images, or may choose from a set of pre-selected images. Mood boards are a powerful tool to communicate users' emotions, experiences, aspirations, and perceptions to designers. These techniques (image collages) are being used as part of a broad toolkit to identify the aspirations of everyday people rather than customers or consumers—long before concrete product ideas have been developed. Designers could then work directly with the image collection and feedback during the concept generation stage of the project. Mood boards produce a direct visual output and can be used throughout designing process.
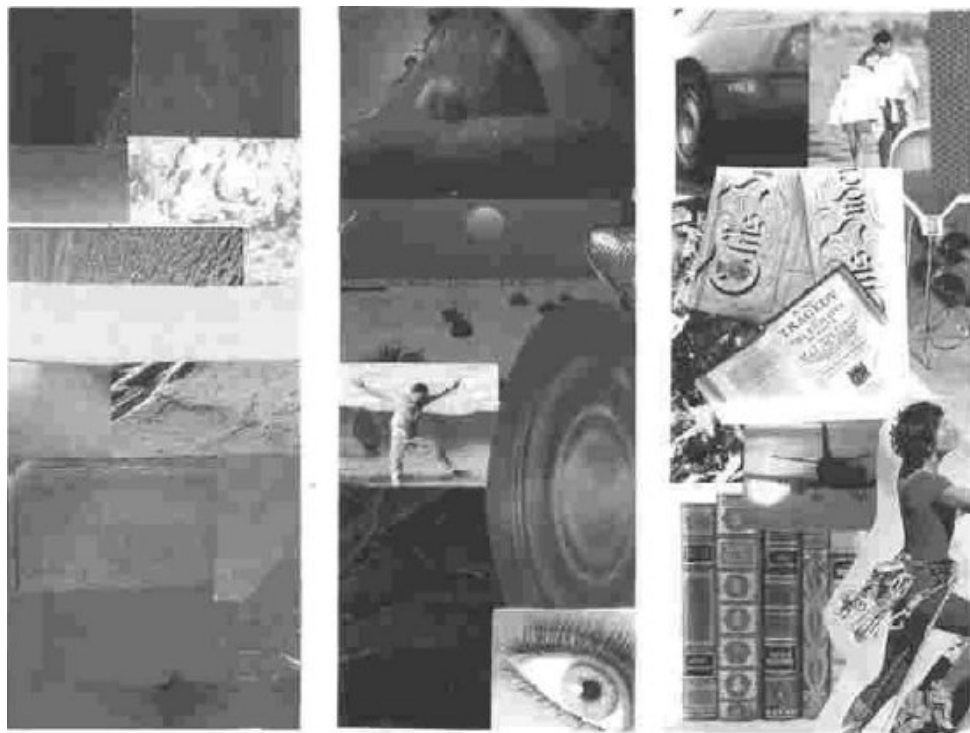
Figure 3.11. Example of a mood board generated by a designer
Source: Bruceberg, McDonagh, Haslam, 2002

3. Visual Product Evaluation: The visual impact of the product is the indicator of its success any more because of internet and/or television shopping. The data includes the product's form, materials, color, product semantics and semiotics, etc. The purchasing desicions are rather based on aesthetic attributes in addition to functional ones. The design team could capture the values of the users via visual evaluation of

products. There were two forms developed; the first one retrieves initial reactions to selected products based solely on visual data in detail and the second concentrates primarily on the elicitation of aesthetic preferences based on a brief evaluation of the overall shape of 20 variations of a product type (e.g. kettle or toaster) and retrieves the main reasons for preferences. The visual product evaluation method is used for identifying stylistic preferences as well as it results the data in order to understand user motivations.

Figure 3.12. Visual product evaluation questionnaire
Source: Bruceberg, McDonagh, Haslam, 2002

McDonagh, Philp and Haslam (2002) also mentions about these techniques that there will be a wide application of them across a broad range of design sectors, such as domestic appliances, clothing, health care products, vehicles and technology-led products.

In sum, eliciting personal and cultural needs and lifestyles is needed in industrial design in order to prop the development of new successful products. Although, industrial designers' task is considered as just shaping fashion and implementing new solutions, consulting the target users of products is added to these tasks anymore. In this

point of view, forecasting future lifestyles, social and cultural conditions have become very important as a tool for gaining insight into future users. These tendencies, as concepts, are the sources of inspiration in the design processes.

"Designers cannot always be knowledgeable about user needs and aspirations. They may benefit from carrying out user research themselves, or being very closely involved in such activities" (Bruseberg and McDonagh-Philp, 2001, p.1). Further, it is obvious that without having an adequate understanding of future tendencies of people about choosing one product over another or how the future objects be used, it is difficult to be a successful visionaries for designers. Forecasting user needs as trends, is a vital information for designers in order to prevent designing to be a shot in the dark.

3.3.3.2.Observation

Observations are also used in analysis phases for understanding what kind of behaviors the people show and how they relate and adorn themselves in that period. And it provides an opportunity to understand the meaning of everyday happenings. Perna gives some clues about observation places: (Perna 1995, p.129)

- Learning Centers: Keep an eye on kindergartens as well as university campuses; schools of art, music and fashion as well as trade and technical schools. Also it is advised to note the adult seminars, the study tours, exhibits and libraries.

- Gathering Places: Check out supermarkets to office complexes, from snob resort terrain to local socials and shopping malls. Groupies make emphatic statements. Develop photographic skills to record what you see for documentation.

- Transportation Hubs: Like subways, buses, and the commuter specials carrying the folk on their daily trek; railroad and air terminals are also a source of information. They represent a cross section of nationalities, ages, social and economic levels held together by a common objective.

- Travel: Travel is essential in the fashion industry. It can simply mean the nearest big town or a distant location.

3.3.3.3. Media Scan

Media scanning is one of the methods that is used by trendsetters. It includes chasing of publications, TV programs and internet sides. Publications are essential for creative thinking of virtually everyone in fashion and design industry. They are consisted from bulletins, newspapers, magazines, periodicals and books. Perna gave some samples about: (Perna 1995, pp.116-119)

- individual trades as Cosmopolitan because they are essential for constant updates of lifestyle changes,

- related industries publications as Art Direction because trend moves horizontally across all industries at different paces. (Maison Française, Art Decor can be also given examples from Turkey's publications),

- newspapers because they monitor daily events in every part of the society and the fashion is a reflection of total living,

- business magazines in order to understand the fiscal health of industries,

- foreign publications because they are useful if you can not attend to foreign shows or fairs and also they are helpful as supplementary information.

Further, television has an another importance for shaping awareness and indirectly our choices of products.

On the other hand, collecting hints or hearing about new directions via observations, interviews and media scans are not only efficient by themselves for trend studies. They are the fist step for making a forecast but they also have to be synthesised through linking and shaping them into a vision of what the future may be.

Most trendspotters begin with list of themes or issues that capture their attention. Trendspotters often move from list into set of file folders representing major categories of interest. When something interesting and attention grabbing comes along, forecasters capture it and add it a 'trends' folder—either an actual folder or on a computer disk. By reviewing the folders occasionally, the forecaster may start a separate folder with a label that captures the trend. If three or more items seem related, the forecaster may start a separate folder with a label that captures the trend. Once the trend begins to emerge, the next step is to think about how the trend relates to a specific product category or target market (Brannon, 2001, p.310).

As an example, Philips Design's Trends Research and Strategic Futures programme is widely recognised as the most systematic and consumer-focused way of looking at future scenarios. The innovation process starts by using research results (gathered from the socio-cultural/people, technology and business/industry perspectives) to define a framework for envisioning new strategic and creative directions. Josephine Green says about trend researches:

> You can't just ask consumers what they want in the future. Until they can see, touch and experience something, they can't really say what they think about it. We gather information about socio-cultural, technological and business trends, develop scenarios and create product ideas on that basis, and then present people with a careful selection of design solutions in highly realistic form. The feedback they give us provides vital indirect evidence that enables us to tease out their hidden wishes. We want to understand and find ways of supporting evolving social structures in the light of trends such as greater mobility, more flexible working hours, teleworking and individualisation. (Green, 2001)

3.3.4. Color Research

Color forecasting provides input for the designer's decisions. It is related with the target market. Color trends are also tracked by synthesizing the mood of the times of the culture form economical conditions and fine arts to music, movies and TV shows. The mood of the times always reveal cultural preferences. For instance, green became important in all categories of products from t-shirts to automobiles to kitchen appliances when consumers became acutely aware of environmental issues in the early 1990s (Brannon, 2001, pp. 117-121).

Cycles in color preferences apply across product categories to both hard goods such as automobiles and appliances and soft goods such as apparel and household linens. The timelines differ for each industry because the consumer's replacement rates differ. Industrial products may lag two to five years behind fashion shades and require a shade modification, but if a color is popular in fashion, it is likely to end up on small appliances and other utilitarian products.

Event to color consultant specializing in a particular industry, the entire world of color choices is imporant. "Clothing designers look for inspiration in the decorative arts; interior design, architecture, and furniture design. Home fashion designers look for inspiration from apparel and accessories. There is growing cross-pollination between industries regarding color evolution" (Brannon, 2001, p. 133).

The range of color choices changes with the times, too. "Henry Ford was quoted as saying that customers could buy a Model_T in any color they wanted 'as long as black' in the color explosion of the mid-1950s, the Chrysler Corporation offered a choice of 58 exterior colors either alone or in 86 two-tone combinations. Today, we have more color choices than in the earliest era of the automobile but less than in the 1950s. Studies by DuPont between 1959 and 1971 showed fluctuations in the car colors, relatively stable popularity in others, and a link between popular clothing colors and automobile colors. By the mid- 1990s, dark forest green was the most popular car color after an absence of 15 years, and purple become the new color trend in the 1996s" (Brannon 2001, p. 134).

Just as in fashion, color and price are linked. The color image must match the car image. What works for a Mercedes will not work for a sporty utility vehicle. As paint technology continues to develop, colorists predict that postmillennium cars will feature copper, bronze, and pearlescent finishes that will reflect multiple shades, depending on the lighting.

On the other hand, like fashion, interior spaces reflect personality and preferences of the individual owners, and color is a primary purchasing consideration. Trend in interior design are defined by a lifestyle concept and its associated colors. Because the investment in furnishings is generally more than in apparel, consumers feel more resistant in deciding on a change, and even when they decide to change, their choices tend to rather conservative (Brannon, 2001, p. 134).

The research processes are similar for both color and trend forecastings. The social, economic, and psychological influences are searched in order to sense the spirit of the times—Zeitgeist. In sum, forecasters travel and read all kinds of newspapers and magazines, shop and observe the retails' products, attend the trade and design fairs and fashion shows, observe the people on the street, collect clippings, color swatches, take photos in everywhere for inspiration. In addition to these analysis as readings and observations, some also use the qualitative research methods that include interviews and focus groups with potential users as described above. Finally, the product categories and color families are constituted via organizing these observations on boards.

3.3.4. Trend Boards

Concept boards are used in the product development stage to coordinate the efforts of the design team. Having a visual concept of the fashion direction helps in editing process—the decision making when the design team selects from the many ideas proposed those that have the strongest potential to succeed in the marketplace. Information on concept boards can often tracked back to trend boards for the fashion forecast. Trend boards use visuals, graphics, and text to identify the mood and spirit of each trend and its thematic focus (Brannon, 2001, p.385).

Boards are effective tools as visual aids for designers. During the arrangement of boards some sources are used from session time for selecting images to creating collages and locating suitable images. Magazines and online sources are appropriate for finding convenient images.

Three boards that were arranged by Philips Design can be given as examples to mood boards. Three moods and their target groups, which are innovators, plugged-in and selectives, were designated after the studies about the design identity for Philips Consumer Electronics.
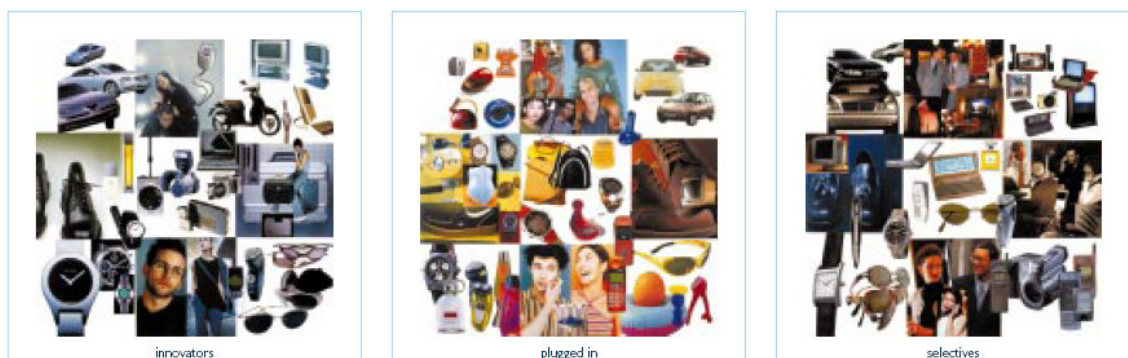

Figure 3.13. Innovators, plugged-in and selectives
Source: NewValueNews , April 2001,
no:8,http://www.design.philips.com/downloads/nvn_8.pdf

Mood boards also play an important role in design communication. Boards facilitate communication between the buyer and seller.

3.4. Trend Forecasting

3.4.1. Forecasting in Design Process

Trend can be defined as forecasting about things and triggering them in to the culture. In addition, it is a search of today for finding out viral items that infect tomorrow's fashionscapes. It is important to know where and how to look for a sensible research. In sum, looking, searching and asking the right questions about what is seen are the ways for doing trend analysis.

Much of the product designs have also being shaped via fashion trends in society and technology. And much of them are signed with a meaning so that consumers are symbol users. Because of accelerating increase in product designs, developments in technology and consumer population, designers quite need a forecast that designate the fashion trends which are the parts of the spirit of the times—Zeitgeist. Forecasts as preceding phase of design trends are divided into two categories: Short-term forecasting and Long-term forecasting.

Forecasting for the long-term (five years or more) is a way to explore possible futures and to build a shared vision of an organization's direction and development. A compelling vision draws people toward a preferred future. Short-term forecasting (more than one year ahead) involves periodic monitoring of the long-term vision and revision as circumstances dictate (Brannon, 2001, p.346).

3.4.1.1. Short-term Forecasting

Short-term forecasting considers cultural and aesthetical tendencies. According to Philips Design Research Team the short-term forecasting has a highly practical solutions for today:

> Often, it may be a question of finding what colours, shapes, finishes or user-interface styles will be relevant to consumers between now and 24 months' time. The process of finding these visual codes - at Philips Design we call it 'Cultural Scanning' - involves looking at what's happening out on the streets around the world. It enables us to say with considerable accuracy what's going to be 'hot' in terms of sensory appeal in the very near future. We then apply these codes to existing products, to express brand qualities like 'young', 'fashionable', or 'dynamic', and get them to market very quickly. Recent examples are, the Philips Portable Audio range, with their masculine, muscular look; the Cool Green TV,

an interior-furnishing TV; and the Billy blender, a lively character who helps out in the kitchen (Marzano, 2000).

This short-term cycle is quite observeble in mobile phone cases, any more. Further, the study of Vitra Karo by Özlem Süer, fashion designer, can be given as another example. It was introduced with the name of 'The Look to the Design Trends from Vitra' on 25th July 2003. The research emphasizes the importance of consumers' attitudes and lifestyles on the design concepts. According to observations "the new living tendencies" were described. In addition, the themes of the products were in the same direction with Promostyl's 04/05 fall-winter season trends, the fashion trend research company, because they all match the lifestyle tendencies of contemporary living environment- spirit of the days. There were two attitudes defined as optimism and melancoholics by Promostyl. Optimism is regarded to nostalgia that dominates in a rising sense as we are accustomed to see retro products around from car models to bathroom furnitures. On the other hand, melancoholics is related to a contemporary concept regards to a new sedentary culture's lifestyle called cocooning: (Maison Françeise, January 2004)

1. Optimism contains two attitudes; happy (happy home) and curious (natural home). The former refers to the happy simplicity of children and retro style. The latter refers to eclectic style; the modern with orientalism and folk. Under the 'happy and ideal world' title which refers to optimism, Vitra defined its concepts. The tones of pink that have folkloric, daily, happy and childish influences are used. On the other hand, dark colors (dark purple, brown, olive green and indigo blue with folcloric ornamentals) are used with folkloric patterns. Also 80's neon colors are constituted the egzotic folklore. In addition 60's pattern and material selections are used to form retrospective effects. Geometrical and graphical patterns (happy attitude), floral and botanic impressions (cruious attitude) are used in this optimistic athmosphere.

2. Melancoholics are the other group of 04/05 fall-winter season. They are also devided into two categories; severes (anti-fashion home) and selectives (couture home). Severes enjoy to live in home like monastery. And the others think that their home are like a cocoon with comfort and warmth. As a result the general attitude of melancoholics can be said is cocooning because citizens are spending most of their times at home by working and having fun, any more. Vitra refers these trends with a concept of 'new freedom in city life'. Vitra used pale tones (severe attitude), gold and

bronze tones with sparkling compositions which are very similar with the tones and compositions used in Promostyl's melancoholic concept.

3.4.1.2. Long-term Forecasting

The greater staying power of product can be achieved by the novel innovation that obtains a genuine need or function. This kind of product designs are associeted with other long-term trends and coexisting trends in other industries, is compatible with the values of society, and has high visibility (Brannon, 2001, p.54).

Long-term forecasting explores social change and demographics. So, it is more vital than short-terms. The most stable type of forecast is demographic one. Further, the most difficult types are social change and technological development forecasts; socio cultural and technology trends. Long-term forecasting refers to economic cycles, technology, lifestyle trends, social trends, consumer preferences, and trends in the arts.

Further, Philips Design Team mentions about long-term forecasting as a tool of future scenarios:

> The long-term scenarios look ahead a number of years. We take research carried out by institutes and universities in various countries, and combine it with our own research, extrapolating trends into the future in order to generate new possibilities. We then use these to create scenarios of realistic life situations and experiences, and define roadmaps to help us get there. This exploration of future possibilities allows us to spot the signs of where things are going as soon as possible, so that we can anticipate them, identifying - and even triggering - new aspirations and needs. We normally share our scenarios with the public in the form of visualizations of potential products. Although we're the first in our specific field to undertake this sort of scenario work, it's long been common practice in the automotive and fashion worlds, with their concept cars and their provocative collections, probing public reactions to futuristic or extreme ideas in order to understand them better (Marzano, 2000).

On the other hand, researchers are fascinated by the idea of discovering evidence of long-term cyclic fashion change. "Robinson charted the swings in automobile styles between 1927 and 1974. He found that inch by inch the car roof had come down, necessitating the redesigning as if 'fashion were a heavy hammer, pounding the car body ever flatter'. He concluded that there is a master force he called 'the style of life' that acts like Adam Smith's invisible hand to guide fashion change. And Robinson's master force, style of life, can be a useful concept for product planners who need to forecast long-range change" (Brannon 2001, pp.108-109).

A trend based on lifestyle changes that show long-term benefits, and the changes on other fields like technology. Brannon mentions in his book about an executive says, 'It's not going to be so much about trends anymore' because people are more interested in their lifestyles—they will ask instead, 'Is this trend fitting in with my lifestyle?'. Also he mentions about Popcorn (1991), one of the most frequently quoted trend forecasters, says that a shift in lifestyle triggers trend cascades that take about ten years to work through culture, affect related industries, and reach all market levels (Brannon 2001, pp. 328- 334) . In sum, the style of life is a useful concept and also will be a useful concept for long-term forecastings.

CHAPTER 4

THE ROLE OF FASHION IN DESIGN COMMUNICATION

4.1. Fashion Communication

Communication of design, in the frame of fashion, comprises the whole process that starts with trend and lifestyle analysises, and keep on conceptually to the design of the product and finally that of the product is introduced to the audiences in the same conceptual frame.
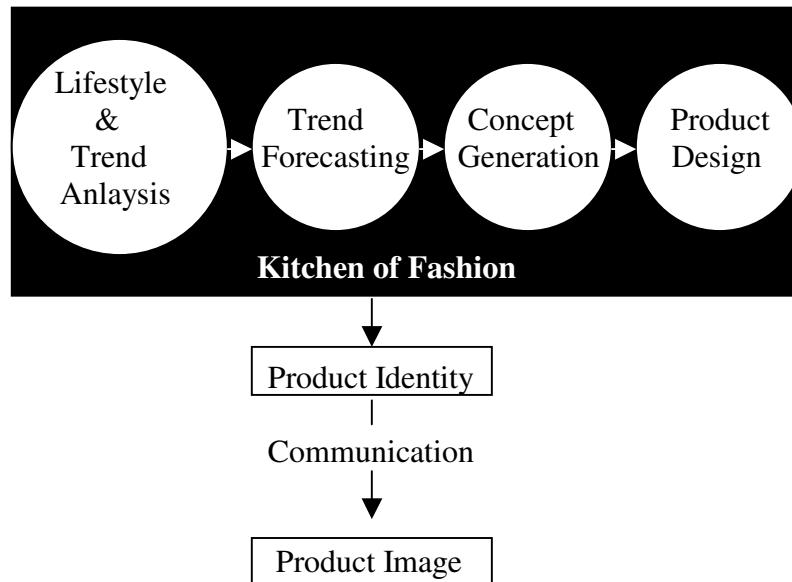
Figure 4.1. Fashion Communication Process

The processes applied in 'fashion kitchen' directly effects the product design conceptually. Fashion communication concerns the identity of the product. The outcome is product identity with its stylistic and value expressive features in harmony with each other. Apple imac, as an example to accordance of stylistic and expressive values, has a personality, "which is part of its identity, as intelligent, creative and cool that promises self-enhancement" (Kapferer, 1992, p. 51) to that of its users. Apple seems to suit much well to its personality with its colorful and cute stylistic features that make it "the perfect home fashion accessory for any living room as in a consumer's perspective, the clear shell on a digital device simply looks 'cool' " (O'Gorman, 2000).

Further, values are taken out from the culture as it was stated that fashion mirrors lifestyles. As an example, "... an expression of new optimism in reaction to 11th of September tragedy, the butterfly figure and fairy tale metaphors like Cotton Princess and Alice in Wonderland in 2002 spring-summer collections appears not merely as a stylistic pattern, but as a symbol of neo-romanticisim of 'slow fashion movement' questioning our lives passing in a constant rush" (Kipöz,2003, p. 3). In the same way, Vitra, for instance, benefits from "the attraction of nostalgia in the contemporary consumer culture comes of the confidence returning to past..." (Kipöz 2003, p.2), in its 2003 battroom furniture designs that reflect the 1960s lines as 'retro bathroom solutions'.

Figure 4.2. Vitra 2003 Retro Series
Source: AD, July 2004, No: 136, p.17

In sum, product images with designs are created as identities by fashion communication system before presentation of the products, rather than being put on to the products in an artificial sense afterwards. Communication is the last step that reflects the identity of the product to the audiences as an image of the product. It is a whole determined process discussed as cultural meaning transfer of fashion at the second chapter; meaning transfer from world-to-goods and good-to individuals.

On the other hand, fashion products adresses symbolic images as personality, self-concept, individuality, lifestyle, instead of utility values of the products that are related with the functional benefits. Solomon states about product relationships that:

All fashion products tend to be aspirational: the product is positioned substantially or slightly above consumer reality toward the kind of person the target group would like to be. And yet there are also products that are intentionally positioned empathically: the product is depicted as consonant with the kind of person the target goup thinks he or she is or actually is. We can also further refine these two broad categories of product relationships into two subtypes each. For example, Aspirational-Projected, what the consumer wants to communicate about himself or herself to others and Aspirational-Idealized, what the consumer wants to be (Solomon, 1985, p. 102).

Consequently, fashion communication is a preplanned process from research to design and to communication phases of that of the product in place of being a random one. It expresses symbolic images which are produced in the kitchen of fashion and it is based on image communication.

In addition, nowadays, industrial product brands are applying the same communication system with the fashion for revealing their identities as unique brand images.

4.2. Brand Image

There could be various brands in a corporate as totality of them refers to corporate image. Sometimes corporate image is pushed forward rather impressing brand image sometimes vice versa. But both refers to each other and created according to the philosophy, tendency and concept of the designs of that of the company. Such that, "Some corporates constitues an image through their brands and products, whereas some of them put their corporate image to the most important place" (Okay, 2002, p.246). In other words, if it is the product that is to be concerned, the same thing is valid both for corporate and brand image.

"In 50s, as David Ogly described brand as a consumer thought about a product, he actually defined the brand image as well. Brand image can be defined as the brand's totalitarian picture that takes a part in cosumers' mind" (Uztuğ 2003, p.39). Brand image symbolises the meaning and value of the products of that brand for the various target groups. It designates the philosophy, tendency and the aim of a brand within a descriptive frame. Within this point of view brand image is in a close relationship with the meaning movement of fashion communication.

In the same way, brand identity is owned to the source (company as fashion system) and brand image is in control of the consumers. Messages are send through the

source to constitute brand image in the consumers' memories. Kapferer states about identity-image relation as:

> Identity necessarily precedes image. Before portraying an idea in the mind of the public, one should establish exactly what is to be portrayed. The customer forms an image through a synthesis of all the signals emitted by the brand (brand name, visual signs, products, advertising, sponsoring, patronage, press releases, etc.). The image results from a decoding, an extraction of the meaning, an interpretation of the signals.(Kapreferer 1992, p. 37)

Brand image has three components; corporate image, user image and product image.

On the other hand, there are two kinds of values that a brand promises; one is functional and the other is symbolic. Aaker mentions that:

> A brand's value proposition is a statement of the functional, emotional, and self expressive benefits delivered by the brand that provide value to the customer. An effective value proposition should lead to a brand-customer relationship and drive purchase (Aaker, 1996, p.95).

Functional values are related with the product-image refers to the functions performed by the product for the customer. Volvo promises functional values, for example, because of its safety and durability caused through its weight and design.

Whereas, symbolic elements compromise the emotional and self-expressive benefits. They are associated with the user-image in a same manner with the fashion communication. And this is a very common direction that is applied by contemporary product brands, any more. Even the fashion models have started to be seen in industrial product advertisements, any longer. Jumbo, as an example used fashion models wearing kitchenwares in its recent ads, that is for revealing its products stylish features through presenting them as fashion accessories worn by models for their fashion conscious consumers. The image of brand refers to its chic and modern users.

Figure 4.3. Jumbo ad with a fashion model
Source: Maison Française No: 107, p.67

Jumbo expresses its brand concept or image as moodish kitchenwares with that of the advertisements. Its past advertisements were also carry the same marks since 2000 inwhich Jumbo started to design its fashion series.

On the other hand, although, its slogan, 'Jumbo creates fashion', is in accordance with the communication, it couldn't be said that Jumbo is in the same direction with the fashion mechanism. Because it only uses the name of the fashion as a slogan and just does styling, but it couldn't be observed cultural or social influences in its communication both with its product designs and communications. Rather, the images are put on to products apart from the fashion inwhich images are created. It seems that the meaning transfer of world-to-goods remains missing there for completing the cycle of fashion communication.

However, there are readily product brands that are carrying out their image presentation processes just as the fashion does. Further, a brand can be defined in varying personal and lifestyle features to masses as in the case of Nokia mobile phones.

On the other hand, it should be mentioned that their images only exists through communication vehicles. Kapferer states that:

> The brand has a voice and it only exists through communication. Since the brand is the expression of the products or services, it is only right that it should have the final word (Kapferer 1992, p.66).

In other words, products become alive with communication, otherwise their meanings regard to culture have no value by itself. Even that the lifecyle of fashion product starts with communication. Further, advertisement is the most effective communication tool, for transmitting the brand images to the individuals.

4.3. Brand Image Representation and Advertisement

"The brand image is launched in two ways by advertising; informational and transformational" (Uztuğ, 2003, p. 200). Informational advertising focuses on product rather than consumer image. The product features, functions and qualities are mentioned in this kind of advertising. On the other hand, transfromational advertising focuses on to consumer image as user personality and lifestyle. It is in relationship with the brand personality and image because there is a conversion motivated communication.

As an example, the functional properties of Fiat Multipla as its additional seat features is presented in one of its informational advertiesement; 'In the new Multipla everyone enjoys the same, identical feeling of comfort and well-being '.

Figure 4.4. Informational ad of Fiat Multipla
Source: http://www.fiat.com/cgi- bin/pbrand.dll/FIAT_COM/home.jsp?BV_
UseBVCookie=no

On the other hand, because fashion is an image based phenomenon, for communication of fashion products transformational advertisement is used in order to represent their self-expressive values. They are concerned as image and/or prestige advertisements, too.

Whereas, any more, advertising has passed from information loaded dimension to image based and meaningful one because of the transition of the product companies to the approach of fashion communication. Larry Light states that (Uztuğ 2003, p.179), "Nowadays's advertising is in the aim of creating a unique brand image not a selling suggestion". "If we exclude the world of commodities, advertising is increasingly

focusing on depicting small life-stories and on linking attitudes and ways of living to a product, or a brand" (Traldi, 2001).

It is most obvious, nowadays, there is a common direction towards to lifestyle oriented fashion communication in current product companies. This could be observed in their likely communications in which design and advertisement are come together in such a way that, ads act as vehicles for describing the concept as lifestyle, personality of the designs while presenting their visual appereances in sort of a scenario. In other words, advertisement is become a tool for the presentation of a design with its both conceptual and formal characteristics.

There is a general manner among car companies about designing mini models. Such that designs are related to likely users' lifestyles with stylistic and communicative features. 'Smart', for example, promises an outer directed and excited lifestyle to its youthful target.

Figure 4.5. Smart image ad
Source: Trendsetter June 2004, No:2 Volume:3

The image of the user is defined through ad shown in figure 4.5, by mentioning various sides of the Smart user; She is seductive, loves animals, Tai-box and shoes. Further, it is seen that there is a personalization in Smart's design features as red color matches with the attractive female nature or that of the girl with red skirt in the figure.

With its another ad, Smart again metions the dynamic lifestyle of Smart owner integrating with the Nike image as well.

Figure 4.6. Smart ad
Source: Trendsetter, March 2004, No:11 Volume:2, pp.70-71

In this ad shown in figure 4.6, the image of Smart is bind with the Nike image by showing casual young boys with Smart like they all jumping together. Hence, it can be said that Smart user has a young and energetic soul. Smart seems that it is well suited to this dynamism, and spirit with its light, mini design characteristics and colorful models.

Furthermore, Nissan Micra can also be given as sample to lifestyle representation of the product designs.

Figure 4.7. Micra ad
Source: http://www.nissan.co.uk/uk/newmicra/launch/home_micra.html

It is introduced with a slogan of Micraism which is defined as Micra attitude in the ads. Such a boy washing his car through the splash of a whale or a teen girl inviting a huge man to an arm wrestle for a parking area, are represented in its television ads. In sum, it is a lifestyle that questions the customs in a funny way with an unconventional

manner. In the same way, its design is seem to be cute and funny with its curvy lines and humorously looking headlights.

On the other hand, individuals are exploring the self expression ways through consumer preferences directed by ads and lifestyle packages. " Davis states that prodded by social and technological change, the biological decrements of the life cycle, visions of utopia and occasions of disaster, our identities are forever in ferment giving rise to numerous strains, paradoxes, ambivalences, and contradictions within ourselves. It is upon these collectively experienced, sometimes historically recurrent identity instabilities that fashion feeds." (Solomon 1985, p.24)

Further, because fashion as the same as brand manner, observes society and figures out meanings from culture, it has an excellent ability to find out what the people are seeking even before they haven't been realized yet. Hence, the ideal-lifestyles of the targets are represented in ads which are activated by fashion communication. Marshall McLuhan says, "Historians and archaeologists will one day discover that the ads of our time are the richest and most faithful daily reflections any society ever made of its whole range of activities" (Traldi, 2001). That is to say, ads are very effective for attracting attention to products such that, an ordinary product could be become a fashion object through image advertisements.

Consequently, fashion and todays' industrial product companies both focus on image while creating the powerful fashion consumers, any more. They all do this in an orginized way from design to communication of the product. Anymore, it is not only the products that are being seen in advertisings, it is rather the soul, the concept of that of the brand or corporate regards to a product.

In addition, fashion shows are started be used even in a little number, by some of the product companies for revealing their images, any longer.

4.4. Fashion Show as an Image Show

Fashion show is a type of activity regards to public relations and it is a popular communication tool used by all levels of the fashion industry for introducing their latest collections. To reflect the overall image or projected personality of the brand, and to attract the desired clientele, fashion show producers give careful attention to the selection of music, theme, models, and staging.

Any more, some product companies started to use fashion shows for communicating their products in a conceptual athmosphere which reveals the brand or corporate tendency regards to a design of that of the product.

For example Philips arranged an event for its new product group ICD+, wearable electronics, launch in 2000 July. Along with it was not just like a fashion show, it was in quality that reminds the fashion shows as well. In this show, models presented the jackets while allowing the audience to fully experience this new lifestyle, by addressing the audience through their senses, minds and bodies.

Figure 4.8. The launch show of ICD+ wearable elctronics
Source: Newvaluenews July 2000, No:7 p. 12

Another, fashion show regarding industrial products was presented by Arzu Kaprol and Nokia colaboration that will be mentioned in the next section.

4.5. A Case Study in Design Communication Regarding Philips and Nokia Design Centers

It is very obvious that, industrial products have been entered to an arena of fashion through product companies, no longer. Such that, the images of the products have become more considereble rather than their functional values as there are many products having the same functions. As a result, products are adding values to

contemporary lives through their expressive features and aesthetically appealing designs while calling out the senses of the individuals with their communicational features, any more. However, this is an organized communication activated through fashion as stated above.

The aim of this study is to show the place of fashion communication in industrial product area by taking two of the product firms, Philips and Nokia, as a case. They are choosen because of their human-focused philosophies, research, design and communication tendencies that are similar to fashion mechanism. On the other hand, the reason for choosing two company is that, they each fit into fashion in various manners in accord with their product ranges and it is wanted to show the impact of product types on the use of fashion communication.

4.5.1. Design Philosophies of Philips and Nokia

4.5.1.1. Lifecycle of the Designs

Philips' product area is generally based on to the domestic one and hence it is tended to produce long lasting products. Anyway, Philips Design is searching readily for the sustainable products. Stefano Marzono (2000), chief creative director of Philips Design, discusses about the design philosophy of Philips:

> We designers also have to bear this responsibility, in that we play a key role in the creation of the products and services that a large number of people will use. We can create products that are not really necessary for people, or difficult to use, or nonconforming to people's desires: the users might still purchase these products, under the influence of advertising, fashion or for sincere personal belief in the item, but they will get rid of them shortly after. In such case, we designers would be responsible for contributing to a further development of the 'throw-away' society. Equally, we could create a new product that is an answer not only to the consumers' needs, but also to his or her dreams. We could be fathering meaningful objects that support people in their daily tasks, express the values that they believe in, and stimulate their emotions and creativity. These products would not be 'used and thrown away' within an eyelid bat, which would also be beneficial for the environment. (Marzono, 2000).

Besides this, it could be said that Philips designs sustainable products that are not only based on to the consumers' functional needs, they are also based on their emotions and dreams.

In addition, Philips started to consider consumer image related to contemporary lifetsyles. It's new product group, as an example, that is wearable products (ICD+) include image based characteristics in accord with the lifestyles. Such that, users of ICD+ wearables are defined as 'New Nomads'. They are the trendsetting target groups including tech-savy types, successful city-to-city commuters who want to be connected at all times, youth on the cutting edge of what's hip, such as skaters. They all represent the aspirational lifestyles as in the frame of a nomadic way of life. The image is close related with the self-actualisation of individuals. The project merges function, fashion and technology to provide relevant clothing and so they could be considered with temporary life cycles of that of fashion and technology.

On the other hand, Nokia's product line is constituted on to the concept of mobility and its product range has a fast moving character in harmony with the accelerated lifestyle of modern times. Technology accelerates the fastness of this mobile cycle because it is in a great improvement:

> The speed through which the new technologies were accepted by the consumers, and through which new inventions were picked up by the competition were fueling the price erosion. The rate of creation of new inventions became so fast that it was difficult for consumers to keep up. All this made that focusing solely on the development of new technologies was not a long-term answer. (Marzono, 2002)

Nokia is in a rapid evolution process both aesthetically and technologically that results a rapid obsolescence started from its first mobile phone for keeping on to the changing living conditions and selves. This reveals the temporary nature of the fashionable Nokia phones. Matti Alahuhta, executive vice president of Nokia, presented the fast moving life cycle of Nokia classic style at the Nokia Connection 2004 Helsinki Event for the journalists on June 14th, 2004 as: (Alahuhta, 2004)

Figure 4.9. Evolution of Nokia Classic style
Source: Alahuhta, 2004

4.5.1.2. Lifestyle Styling

Philips' designs have stylish features regards to being attractive to that of the consumers. There is a shift of values related to Philips' products from functional to aspirational one:

> The socio-cultural arena has also dramatically changed in the last few years, with new paradigms and life styles now set for new generations that are increasingly difficult to pinpoint. When, approximately in the 80s, functionality of products in itself stopped being the attractive quality that would push consumers to the purchase, companies and brands started to come out with new propositions in their communications that could satisfy new, emerging needs. Clearly, people no longer needed a television, a radio or a telephone, as they already had it all. The most advanced marketers started therefore marketing the 'dreams' that certain products could allow people to experience, thus glorifying possession in itself rather than the actual use, which was taken for granted. In other words, functional values had been replaced by aspirational values, lifestyle propositions that were able to attract the new generation of consumers who had never experienced the 'needs' society. (Marzono, 2002)

From that of the moment, the design of the Philips started to appear at the horizon as a possible new attractive quality. One of the first attempts to bring attractive design to technological products is launched by the Philips-Alessi line of domestic appliances in 1994.

With the slogan 'restoring the balance', this range of kitchen appliances brought a more human face to technology in use in the home. Like a Manifesto, the Philips-

Alessi line not only indicated a new style direction (style is ephemeral) but a new approach to technology in the domestic life style, focusing on restoring the values of affection and rituality in the home. Soft, pastel colours were used instead of the traditional white, whilst a sturdy, enhanced polypropylene (that resembled the bakelite used in the historical appliances) was selected to allow thicker wall sections, thus increasing stability. Both the colours and the material were carriers of the message: technology can be friendly, technology is not to be hidden, technology is human. After the Philips-Alessi range, the world of domestic appliances was no longer the same. All of a sudden, design became the 'in' word and retailers were flooded with colourful, personalized objects, aimed at our kitchens. (Marzono, 2002)

Figure 4.10. Kitchen appliances designed by Philips&Alessi
Source: http://www.design.philips.com/what_we_do/partnerships/alessi.asp

Furthermore, Philips still keeps on its stylistic features to that of its products as transparent colorful kettles that have an aesthetically appealing nature, and colored electric shavers that serve to personalisation, apart from the traditional black ones and ect. Hence, technology is still being aesthesized in the form of stylish products.

Figure 4.11. Philips' transparent kettle and colored dry electric shaver
Source: http://www.consumer.philips.com/global/b2c/dap/catalog/
subcategory.jhtml

In addition, Philips started to design products related with the body fact as in fashion in means of wearable products. Wearable digital camera and wearable digital audio players are related to this new product group of Philips. They are small enough to hang on around neck with a neck-strap as an accessory.

Figure 4.12. Wearable digital camera
Source: http://www.philips.com/InformationCenter/Global/
FArticleDetail.asp?lArticleId=2947&lNodeId

In the same way, From 2002, Nike and Philips are producing a line of co-branded portable MP3 player and MP3-CD players which are another range of Phillip's wearable audio products. In this project they both shape the same vision for convergence of technology, design and sport inwhich body comfort is considered basically; bodily comfort aesthetical products.

Figure 4.13. Wearable audio product of Philips – Nokia Collaboration
Source: http://www.nike-philips.com/home.jsp?lang=en

In the same way, body, wearables and mobility as a nowadays' lifestyle is gathered in the ICD+ project as well. It required the collaboration of a unique, multi-

disciplinary team that included fashion and textile designers, electronics and software engineers, and product and interaction designers. This combination of expertise was necessary in order to achieve results that would adapt the technology to the human being, rather than the human having to adapt to the technology.

Philips used the fashion designers in this project for styling of the wearables. Italian fashion designer Massimo Osti, and Jenni Arksey, Fashion Designer at Levi's, and Nancy Tilbury, Small Apparel Designer at Philips Design, have jointly designed the integration of the technology into the garments, ensuring that the ICD+ range is as easy and as natural to use as possible (Traldi, 2001, p.9). In sum, humanisation of technology is materialized by using the methods of fashion in a stylistic way.

Three concepts were designed: (Traldi, 2001)

1. Imaginair*:* The air hostess uniform incorporates a personal digital assistant with flexible LCD screen, a wireless earpiece and a microphone – which the hostess can use to communicate with the cabin crew whilst she is serving the passengers. Seating arrangements, meal requests, flight information can all be displayed on the sleeve. The system uses infrared connections while airborne and incorporates shielding fabrics to protect the wearer and allow on-board electronics equipment to be used safely.

Figure 4.14. Imaginair
Source: http://www.design.philips.com/smartconnections/press/downloads/
904039_Milaan.pdf

2. No kidding*:* This garments uses mobile phone and camera technology to help parents pin point their kids' position, but also fabric antennas, radio tagging and miniature remote cameras to allow children to play exciting games outdoors. Physical

characters with identity chips can be attached to the respective garments. The child sees the character that represents another child on his screen and as children move around their characters also move on the screens, allowing them to create their own stories or hide and seek situations.

Figure 4.15. No kidding
Source: http://www.design.philips.com/smartconnections/press/downloads/
904039_Milaan.pdf

3. In the mix: Incorporating advanced sampling and scanning functionality, this outfit enables the DJ to step out from behind his turntables and move around the audience while continuing to shape the groove, thus ending the traditional separation between the performer and the audience. Electronic clubwear enables the audience to feel back on the DJ. In this way, using the outfit's wireless connectivity, the DJ and the audience can influence each other and their surroundings with light and sound.
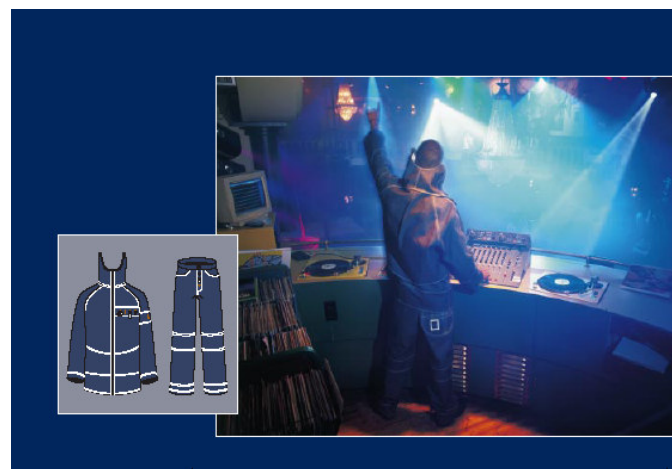

Figure 4.16. In the mix
Source: http://www.design.philips.com/smartconnections/press/downloads/
904039_Milaan.pdf

On the other hand, Nokia is in an accelerated aesthetical design process regards to styling the fast moving technology. "Today, technology is as much about feeds and speeds as it is about fashion and style" (Gartenberg 2000). Further, Nokia styles its technological products up to the categories of the products regarding the style of the users that are targeted: (Alahuhta, 2004)

Clamshells; have covers that could be folded and they have plain color and design features.

Figure 4.17.Clamshells
Sorce: Alahuhta, 2004

Fashion designs; have colorful, patterned covers and have elegant designs with certain accessories as wrist strap and soft pouch of 7200.

Figure 4.18. Fashion designs
Sorce: Alahuhta, 2004

Active category products; have a though look with plastic colorful covers and their design characteristics and nature for resisting to conditions of sport environment.

Figure 4.19. Active category products
Sorce: Alahuhta, 2004

Smartphones; have a more mature and prestige look than others. Their covers are like shiny silver and/or gold plated.

Figure 4.20. Smartphones
Source: Alahuhta, 2004

Furthermore, Nokia has a wide range of stylish carrying cases for mobile phones. They are just like the accessories regards to body concept. In the same manner, image accessories mentioned in the third chapter are the other stylish examples of Nokia that could be weared.

Figure 4.21. Nokia carriying cases
Source: http://www.nokia.com/nokia/0,6771,5850,00.html

4.5.2. Communication Strategies of Philips and Nokia

4.5.2.1. Socio-cultural Researches and Product Design

"Philips Design has been concentrating its research activities on experience design which focuses on the quality of the user experience during the whole period of engagement with a product; from the first impression and the feeling of discovery, through aspects of usability, cultural relevance and durability, to the memory of the complete relationship. This puts users firmly at the centre of the design process, with their input and feedback being integrated throughout the whole design process and product life-cycle " (Marzono, 2002).

Hence, Philips focus is on people and on time in the context of the experience. Further, technology is important but it is considered to be the enabler of greater simplicity, elegance and pleasure in people's day-to-day lives rather to put into the core of their design scope.

On the other hand, many different disciplines are concentrated to achieve Philips' aims regarding to experience design, including socio-cultural research, product design, e-design, and visual/graphic design. Its multi-faceted process begins with an analysis of current trends in technology, environment, design and other relevant issues. This is augmented by cultural scans and analysis of change in personal, domestic, public and mobile environments world-wide. Philips adopts lifestyle and trend researches for understanding the people's demeanor in a society in that of the period because their point of concentration in the design process is the user. The long-term trend researches are generally used in Philips because they are readily concentrated on society research

that investigate long-term emerging human needs and values with particular focus on regions, domains and activities.

In sum, socio-cultural trends and trends in technology is most widely explored by Philips research center by putting the process of design to the last step of this meaning transfer process.

On the other hand, Nokia uses short-term trend research methods because it focuses on to fast moving communication technology and daily aesthetical expressions. Short-term research is based on to cultural and aesthetical tendencies. Hence, it is related to both culture research and people research in a period:

> Culture research that proposes short-term strategic design directions based on aesthetic and conceptual emerging expressions and people research that provides knowledge on contemporary living within a social context (Früchtl, 2003).

According to trend forecasts charts are prepared by Nokia Research Center for representing the lifestyle dimensions of that of the time, zeitgeist. Activities, interests and opinions which designate lifestyle themes are shown in that charts. That is to say, mobile phones are designed up to trend forecasts and up to lifestyle dimensions of the period rather than being designed randomly. Further, Nokia widely does technology researches. Nokia Research Center drives Nokia's technological competitiveness and renewal in technology areas vital for the company's future success. Interacting closely with all Nokia business groups, the research center supports Nokia's evolving core businesses by: (http://www.nokia.com/nokia/audio: for more detail)

- developing new concepts, technologies and applications
- developing disruptive technologies beyond the current product horizon
- acting as an incubator for technology-oriented ventures

There are some examples about Philips and Nokia socio-cultural researches and the effects of them on product designs bellow:

First of all, Philips Vision of the Future Project can be given as example to this meaning transfer from world to consumer good. It is a trend research process that was carried out in 1997 by Philips Corporate Design (PCD) in oder to forecast the social trends and oppurtunities in 2005 for finding ideas for products and services. Philips used the social cultural tool with technology forecasts for creation of future scenarios used as concepts in designing future products and their frame of references. In addition, Philips observed that in recent times new products have been popularized via technological innovation as mobile phones. So, as a result it is needed to redress the

balance between people and technology with their rising complex relationship. The main aim of Philips Corporate Design in this process was to investigate the people tendencies in the future about what will be useful, desirable and beneficial, for providing future likelihoods.

First of all, the social trends were explored. Trends Lab, Milan and the Research Institute for Social Change (RISC) were commissioned by PCD for forecasting of the style of life in the near future. The outcomes of this study were used as valuable inputs for the design of the products: (Lambourne, 1997)

1. Subjectivity: People started to think about what the true values of social life and their own style of life should be as a result of the accelerated mobility in a modern life. There is an enourmous search for identiy more than ever before.

The outcome of this trend forecast is 'Interactive Family Tree' because it relates to filling of the self with family values via answering 'who am I?' in a traditional sense regards to the nostalgia of family tree concept. It is an interactive picture frame like a multimedia family tree which brings together the current information about family via archive materials like videos, photographs, letters, names and dates.

Figure 4.22. Interactive Family Tree
Source: Lambourne, 1997

2. Sociability: Being supported by family in a traditional sense is got into a new concept because of the mobility of lives as nowadays' families like pieces of a part scattered around as moving out not only from home but also to another part of the country or world. And the medium of telecommunications like phones, mobile phones, faxes and e-mail are the only ways that stay them in touch. Further, it will be seen in the future the new products that link the people in a more different satisfying ways.

This trend forecast was formed into 'Emotion Containers'. They are the new means of being in touch for people living in an accelerated mobility. Emotion

containers were designed as they could be given like special presents. These multimedia products have a small screen, a loud speaker and a scent compartment. They offer a more sensory way of giving as being both as objects in their own right and as carriers of messages of special significance. Such that, the future could be that you're watching an old movie 'Casablanca' and you remember your best friend with whom you went to see the movie many times. Instead of calling him up and leaving him a message, you send him 30 seconds of your favourite scene from the movie.

Figure 4.23. Emotion Containers
Source: Lambourne, 1997

3. Connectivity: Increasingly many tasks have to be accomplished at the same time because of modern life's speed. The life is quite characterised by a constant need to access information and be in touch with each other. Universe is become connected thanks to the emergence of mobile phones, rapid growth of computer networks, development in satellite links, the advent of digital broadcasting and ect. Further, it has become necessity in the business world as well for accounting outside their home territory.

Connectivity as a trend forecast was transformed in to a good, 'Shiva'. It integrates communication and information as a multitasking tool. By considering the several lifestyles in the future Shiva (or Personal Digital Assistant) was designed as to fit diverse users and their lifestyles each differs in visual and interface design from the business person's Notebook which incorporates a videophone and a pen controlled business-like interface to the voice controlled agent interface of the Shiva Mono and the more playful, sinful, Shiva Devil.

Figure 4.24. Shivas Note and Devil.
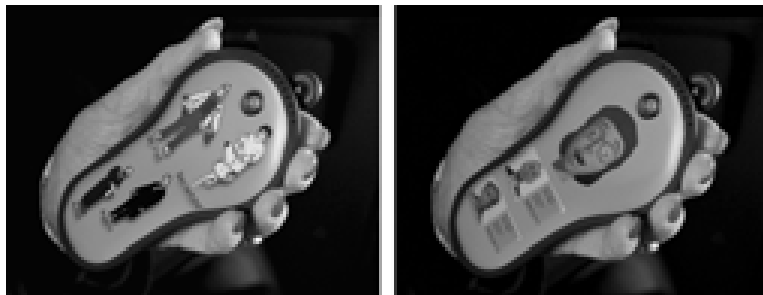Source: Lambourne, 1997

Figure 4.25. Shiva Mono
Sorce: Lambourne, 1997

4. Time and Space: A final matrix was created by mapping the sensitivities above against space and time relationships. Two different ways were considered about time. One is to consider our ever accelerating lifestyle. People have a sense that a lot is happening at once, that they are doing many things at the same time, that they never have enough time and that they are constantly struggling to keep up with the demands of modern day life. Another contrasting way to look at time is to consider the moments when time seems to stand still: moments of rest, mediation or wonder. Likewise space is considered as firstly as a personal space that is familiar and comfortable regarding to cocooning. Secondly, it is considered as having no borders thanks to telecommunications enable to communicate over longer distances. It can also be joined virtual communities whilst remaining members of own physical community.

This trend forecast could be connected with 'Home Heart and Wands' because it enables its user to be in an ease communication with around the world while promising to live in his/her own territory in a comfortable sense; the home heart and wands controls all environment and the services in the living room. It can be operated via a touch-screen display or by a personal wand, a small rechargeable hand held device which works through voice commands. The Heart controls multimedia activities in the room and also manages home functions like lighting, temperature and security. After

the recognition of patterns learnt through use over time, users can filter the information as preferred television channels, videophones and favorite 'video magazines' via the Heart.

Figure 4.26. Home Heart and Wand
Source: Lambourne, 1997

Such designs are some of the examples that only the last step in a research-based, strategic process of creation as it is used to in Philips Corporate Design Center.

On the other hand, Nokia identifies a chart in its project presentation, that is consisted from lifestyle themes (AIOs). Chart in which the slider bar is moved towards the side that best reflect the personality and the preferences of the individual. Each stop within a slider bar displays a sample value or meaning for that point on the bar. Finally, when it is finished, the top three phones that best meet the need of a person according to lifestyle manner resulted from the choices are designated. As an example, three mobile phone alternatives for any person who needs a phone for basic communication usage, has a stylish fashion style, prefers to meet with his/her friends or join parties in his/her leisure times, generally travels in the city because of his/her mobile lifestyle as a necessity of his/her job, and has a low income, are shown below:
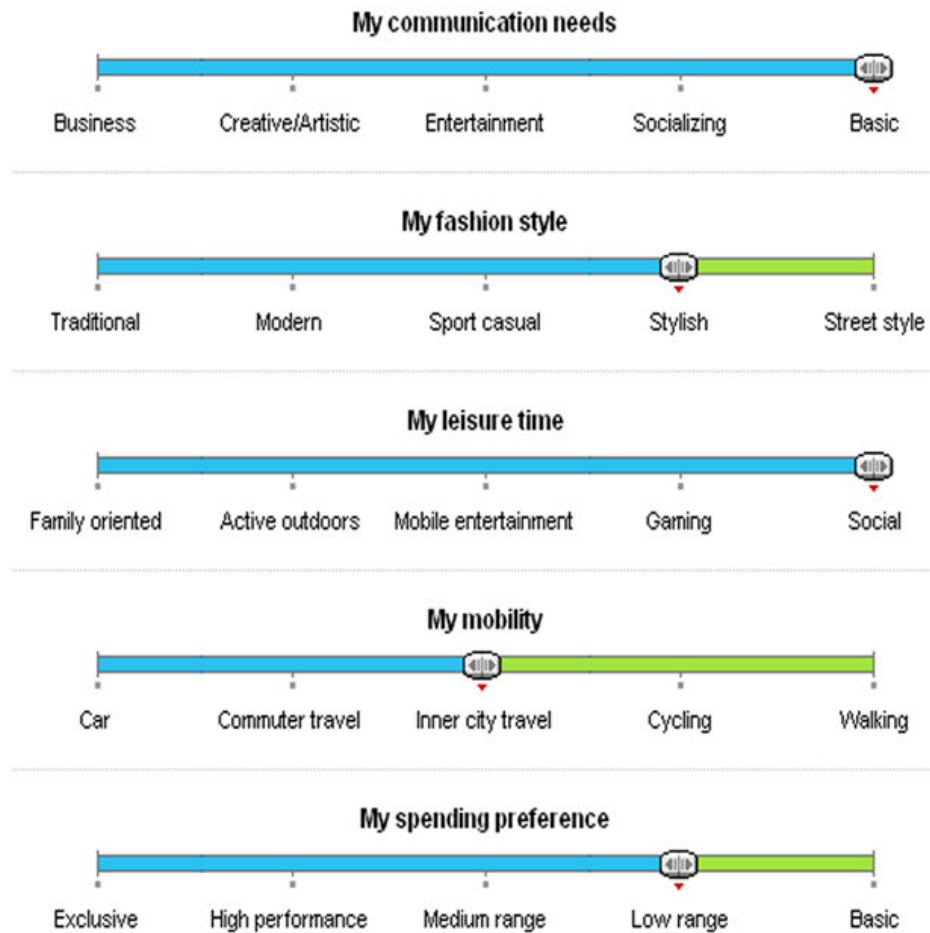
Figure 4.27. Nokia chart presenting lifestyle dimensions (AIOs)
Source: http://www.nokia.com/phones/findyourphone/find.jsp?location=EMEA
&language=EN

Figure 4.28. Three phone alternatives fit to lifestyle choice of a person described
Source: http://www.nokia.com/phones/findyourphone/find.jsp?location=EMEA
&language=EN

4.5.2.2. Design Communication

From the view of Philips, for example Philips Vision of the Future Project, the products were communicated with film clips in order to show them being used in context. They are demonstrated such that by being used by ordinary people in realistic, future contexts in order to illustrate that Vision of the Future was not a science fiction, but one of normal progression in which the products around may change, allowing people and their personal values to remanin the same. Namely, they tempered the reaction of the audience to the products while giving information about the process applied in the Philips Corporate Design. This is the main strategy of Philips Co. Marzano mentions about the communication strategy of Philips as:

> The results of our visionary projects are communicated on a regular basis to the Board of Management of Philips Electronics, whilst the publications that explain the backgrounds of the projects are widely distrubuted at all levels within Philips and outside the company. As far as product, identity or visual communication design are concerned, we design every product, interface, or communication in close relationship with the client and he or she plays an active role in the creation process. This allows people who are not familiar with design to understand and share our objectives. In this way, we slowly, but steadily, increase the knowledge of what is design and what our design philosophy means within the organization and outside. (Marzano, 2000)

In sum, Philips has a communication strategy that generally explains the process of the design rather than the product centered communication. Hence, they use generally public communications rather than advertising for positioning the corporate identity in a long-range program. In other words, informations about the company's all activities are given for positioning entire image of the company that cares people and the quality of life. Marzano also tells about the image of Philips Corporate that is wanted to be mentioned:

> Through external communication towards the press and the public, we have contributed towards the creation of an enhanced image for Philips: that of a human-focused company, capable of identifying people's existent and latent needs and to answer them in a positive way. (Marzano, 2000)

On the other hand, Nokia makes its communication in a product centered way rather than corporate image. Nokia impresses consumer images (as well as product images) of related products in its image advertisings alike fashion. Nokia 7200 ads, for example, mentions consumer image as chic and also fashion models are used in the ads

rather presenting ordinary people in realistic circumstances which is identical with the concept of 7200 designs that are designed for fashion conscious consumers.

Figure 4.29. Nokia 7200 image advertisement
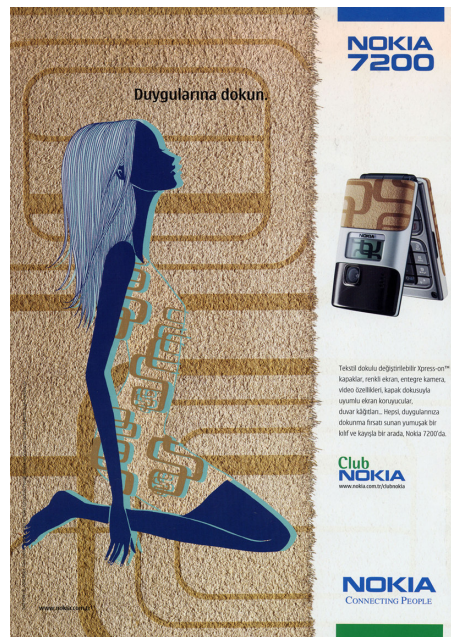Source: Trendsetter, June 2004

Figure 4.30. Nokia 7200 image advertisement
Source: Trendsetter, May 2004

Furthermore, it can be said that, in Nokia, products are designed according to trend and lifestyle researches and their communication to consumers are made on the

same direction as in the case of 7200. Wong Mei Ling (1998) , communications executive of Nokia, says:

> The campaign is centred on its unique human technology, a concept that is based on Nokia's observation of people's lives, which inspires Nokia to create technology, products and solutions that meet real human needs. Nokia communicated this via brand and product TVCs, print advertisements and point of sales materials. (Ling, 1998)

In addition, Nokia started to join fashion shows as Paris Catwalk on 1999 and Helsinki International Fashion Fair on 2000 in which two world leaders of fashion have joined forces as Nokia and Kenzo together unveiled the Nokia 8210. Zina Kranck, Nokia's Design Manager of colors, materials and graphics, explains this fashion shows as:

> At Nokia we have a history of paying attention to color and material. Today, these factors are an integral part of phone design. The fashion world offers us a captivating arena to link the telecom industry with changing trends. The collection of changeable color covers gives fashion-conscious Nokia 8210 phone users the opportunity to exude their style down to the last detail. That's why the fashion fair is a natural environment in which to showcase this product (Kranck, 2000)

In the same manner, another fashion show of Nokia is realized in Istanbul at G by Karaf (2004) by Arzu Kaprol and Nokia colaboration. Nokia introduced its new mobile phone 7200 regards to 'style/pocket' category by Arzu Kaprol's models, designed specially for Nokia 7200 according to its design properties as colors of the covers and its target market. Arzu Kaprol referred to the 7200's consumers' natures as being modern, fashion conscious, leadership and individual, while she was designing her Spring-Summer collection. Further its camera feature was applied to careography of the fashion show (ntv, 2004: http://www.pchaber.net/haber_detay.asp?id=448).

4.5.3. The Place of Fashion Communication in Philips and Nokia

Philips design contribute to the fashion game with its stylistic features. Regarding domestic range they have started to indicate, since Philips-Alessi line, a new style direction that both colours and materials are the carriers of the lifestyles while letting to personalisation through them. In addition, especially, the wearable product group is quite identical with the fashion manner because the body factor is come to be concerned in the product design decision as bodily comfort and attractive products of

ICD+ range or audio products of Philips-Nike colaboration. Further, the 'comfort' is related to protection function of fashion as well. On the other hand, Nokia has also characteristic design features that aesthetically appeal and address users' self-images. Besides this, the lifestyle concept is quite effective on product designs regarding both of the companies, which proves their tendency through the manner of fashion because fashion mirrors lifestyles.

Philips and Nokia both do styling as an additive value of their design characteristics. But Philips much more consider functionality along with form factors than Nokia. In other words, Philips adds functional values, that make life easier, to products while promising emotional values as aesthetically appealing stylish features so, there is no an enormous styling craze in Philips such that in Nokia phone designs. However, there is some other examples as wearables in which the stylish effects are much more readily observed according to other product ranges of Philips. On the other hand, Nokia uses communication technology as a function but it is mostly preferenced because of its stylistic features even that it has various models that supply the same technological functions. But what they do in the same way is that they make the interaction between technology and people so natural by styling products regards to fashion that it is even hard to realize we are using technology as it is integrated into our environment.

On the other hand, regarding fashion's cyclic nature, Philips' domestic product range has a different manner from that of the fashion because it is tended to have a permanent life rather than a temporary one in accord with Philips' design philosophy; designing sustainable products. However, one contradiction could be observed here; Philips uses the methods regards to fashion system while aiming to design sustainable products. This could be explained as Philips Design uses the same research methods with that of the fashion for revealing people's values, emotions, desires and ect., but they use them for being beneficial to human beings in a long lasting times rather than in a short life cycles. On the other hand, Philips wearable electronics (ICD+) are, because clothing and rapidly growing information technologies are to be concerned, could be mentioned with the fashion's temporary life cycles.

Further, for domestic ranges the desire (emotional,symbolic) of the consumers are taken into acount considering future periods whereas for wearables contemporary changes in the lifestyles and desires are taken into account. Besides this, former has a slower, latter has an accelerated attitute in the creation of lifestyle images that also

explains why wearable products could be concerned with temporary life cycles while domestic products are surviving in longer periods.

Nokia keep on with the temporary life of fashion cycles in accord with the contemporary communication technology developments and lifestyles.

Namely, Philips' products generally have a permenant life when it is compared with Nokia mobile phones. This could be related to the product areas. Such that, the product area of Nokia is more observable because it is public based rather than domestic with its mobile features. So that it is always carried on a person in public areas, it become a part of a personal identity like clothes. Hence, Nokia's product cycles acting with short-term lifestyle dynamics, are quite close to fashion cycles. As a result, it could be said that the fast moving and temporary features of fashion is quite identical with the Nokia mobile phones' features.

Socio-cultural dimensions, short-term dynamics and long-term dynamics, as former refers to Nokia whereas latter to Philips, that effect to the life cycle of the products figured out by analyses regarding fashion. In the same way, Philips and Nokia use trend research methods as a basis for their product designs. However, Philips utilizes long-term trend research whereas Nokia applies short-term, because former concerns the benefits that serves to human beings as a means of improving their life in a sustainable sense while latter is interested on the directions based on aesthetical and conceptual emerging expressions and lifestyles.

In both, the results are transfered to the product designs through concept generations as in the case of Philips Vision of the Future project and/or lifestyle chart of Nokia.

Nokia continues its meaning transfer through advertisement and fashion shows for presenting its products while creating symbolic images for their likely users. Further, the research and communication processes show a consistency with each other. Such that lifestyle researches are both applied to the product design and the communication phase of that of the products as in the case of Nokia 7200 inwhich that is targeted fashion conscious consumers, and products have fashionable, chic design charactersitics, and they are communicated through fashion models in ads and fashion shows. On the other hand, Philips mostly benefits from the public relations for defining their corporate image. Also, because product range of Philips is so wide, public relation is quite helpful tool to enrich broader audiences. And alike Nokia, it is observed that Philips' research and communication processes demonstrates a harmony, from product

design to communication of it to the audiences, as it always says the one thing; Philips cares people and their quality of life. As in the case of Philips Vision of the Future Project, products were designed according to socio-cultural analyses and they were also communicated in the same direction that the videos were shown to present the designs' likely environments and users in the frame of that of the lifestyle forecasts. Further, ICD+ wearables were represented with an event show that is in harmony with the 'New Nomads' and their nomadic lifestyle.

Consequently, whether short-term or long-term, Philips and Nokia use methods of fashion in the same way, that is the meaning transfer from culturally constituted world to consumer goods and consumer goods to individual consumer. However, because Nokia pushes the consumer image to the front with its image ads it is much more similar to manner of fashion communication whereas excepting wearable products, Philips, at the end, does its corporate communication through public communications that explains the process of design rather than the product image.

As a summary, fashion communication shows itself ;

1- in the Philips' aesthetically attractive and stylish (lifestyle styling) designs (domestic and wearables) giving a way to be personalized by its owner.

2- in the concept of body and comfort within Philips wearable products.

3- in the temporary nature of Philips wearable electronics (ICD+) that are in accord with the new tendencies in the lifestyles.

4- in the long-term and short-term trend forecasts of domestic and wearable products of Philips regarding meaning transfer from culture to product designs.

5- in the meaning transfer way of Philips as a whole that is applied to corporate image communication that emphasises the sensitivity of company about people desires for achieving a better life.

6- in the image communication of ICD+ wearables inwhich the product and consumer image is communicated regarding nomadic lifestyle.

And;

1- in the Nokia's attractive and stylish designs inwhich each are designed according to target groups and their lifestyle concepts.

2- in the Nokia's carriying cases as fashion accessories.

3- in the fast moving manner of Nokia accelerates with mobile modern lifestyles.

4- in the Nokia's short-term cultural and aesthetical trend researches.

5- in the meaning transfer mechanism of Nokia as a whole process from research to design and to communication.

6- in the Nokia's prestige ads and fashion shows as image communications and design presentations.

Besides this, it is seen that Nokia is quite close to the fashion communication, whereas Philips has some differences up to its product ranges as long lasting function based domestic products rather than image based ones, although it uses the methods of fashion communication in all phases of its design processes. This also reveals that, fashion is more influential on public oriented products (Nokia mobile phones and Philips wearable products) than ones belong to private areas (Philips domestic range).

CHAPTER 5

CONCLUSION

In the last few years, the socio-cultural arena has dramatically changed with new paradigms and lifestyles. This transition activated the image concerns about industrial products; become a new manner towards a product cosmos as it has been relevant for clothes since decades. At this point, product design has passed into a mode that the aspirational values of design and the new role of design has started to be discussed. With the launch of this alteration process towards self-expressive values, industrial design has gradually entered into the area of fashion and its way of communication which is the subject of this study.

By revealing the commonalities between industrial design and fashion, that are related to fashion's functional and dynamic sides, it is seen that industrial products are in harmony with the fashion concept:

- Functional properties; as protection in the means of body comfort, attraction in the means of aesthetically appeailing styles, communication in the means of symbolic features created up to consumers' self- and social-images.

- Dynamics; as fast moving life cycle durations of public oriented products, and as the cultural dynamics regarding meaning transfer that they are readily observed in the process of product design as concept generation and design communication.

Besides this, culture become a dynamic of industrial design as in the fashion system. This is resulted because of the rising competition within the product companies such that they started to explore the new ways for being attractive among others.

What has truly changed up to cultural manners is the role that an industrial product plays in people's lives: first wonder and need for functions, then comfort carrier thanks to technology, now it is a way of life and self-expression. The focus on function that people were looking in their appliances and equipment was practical convenience and maintenance. Then with the development of technology, the products has grown very fast driven by the desire to own an ever increasing number of objects that could make life easier and more comfortable. And something extra needs to be offered to differentiate one's product from thousands of others that feature the same performance and functionalities. So, finally, the emotional impact of the products

become more notable for illustrating personalities to the outside world. This manner accelerated the importance of good design, that is to say, aesthetically appealing and expressive design of the products in accord with the contemporary lifestyles. From this point of view, product companies boosted the use of fashion communication for creating impressive image values to that of their designs.

How the images are created through fashion in means of transformational communication is that product firms are exploring the culture which is a source for their concept decisions and hence, for their designs and for their communications as a whole as it is in the fashion communication.

The fashion process starts with lifestyle and trend analysis for revealing cultural tendencies as a basis for concept generations. Trend forecasts are divided into two categories; short-term and long-term forecasts. Short-term forecast explores the cultural and aesthetical tendencies whereas long-term forecast explores the social changes. The choose of the category is dependent on the product range, design philosophy, design concept and tendency of the company. Generally, public oriented industrial products are mostly influenced from the short-term analysis and domestic products are mostly nourished from the long-term analysis. In sum, industrial products are being designed according to socio-cultural tendencies as it is done in the fashion movement. Such that, products are reflecting lifestyle patterns with their design characteristics, any more.

Cultural dynamics have also a prominent impact in the design communications. That is to say, the identities that is constituted in the kitchen of fashion up to cultural directions are reflected via image communications. In the same way, the product identities are being activated through the industrial product firms' design centers according to trend researches and the outcomes of them as generated concepts for designs. This shows that product design has entered into the fashion communication system any more.

Anyway, gradually, the product communication is transformed into the design communication just as a new dimension that the product images are being created with their design and lifestyle (concept) characteristics as a whole, rather than being put images on to the products with an artificial manner. In the same way, the new sense in the communication among industrial products reflected to the presentation of the products to the audiences. Such that, while before only products were being introduced through emphasizing their functional values or only they were being showed in a

random scenarios, any more they are started to be introduced with their design concepts in the form of design presentations.

In this study,

1. The mechanism of fashion communication and its applications on industrial design area is searched in order to try to put a mile stone to industrial product design process for keeping in step with contemporary direction towards meaning movement in product area activated through mode of fashion.

2. The commonalities between fashion and industrial product design are revealed according to fashion's functional and dynamic factors.

3. The image concerns in the social experience of industrial products and the intersections with the fashion behaviour is revealed as an explanation for new social manner towards self-exhibition through products.

4. Focusing on the research methods (lifestyle and trend researches) of fashion , the meaning transfer from culture to industrial product designs are explained as a first step of fashion communication.

5. As a second step of fashion communication, how the images are created through fashion system and the likely applications in industrial product firms are revealed in the frame of brand images. Focusing on Philips' and Nokia's communication strategies, as a case of this study, the application of fashion communication and the place of fashion in both of the industrial product firms are revealed.

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