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EFFECTS OF MARKETING STRATEGIES ON PRESTIGIOUS HOUSING IDENTITY: A STUDY ON MASS-HOUSING EXAMPLES IN IZMIR CITY CENTER

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ABSTRACT

EFFECTS OF MARKETING STRATEGIES ON PRESTIGIOUS HOUSING IDENTITY: A STUDY ON MASS-HOUSING EXAMPLES IN IZMIR CITY CENTER

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Marketing and promotion strategies have become a component of architectural design. This situation affects both the architect and the user as well as the architectural identity. The architect may put the marketability of the residence at the forefront of the design criteria in especially the cases addressing the high-income level and lose freedom and flexibility in design due to the preference of sale-guaranteed template solutions. Housing projects designed under sales- and marketing pressure may often ignore the possibilities of alternative solutions or alternative expectations of the users and even may not need to search for them. As a result, the promotions and the architectural design in the housing sector converge on a template having a sale guarantee. Therefore, the major aim of this study is to examine the transformative effects of marketing and promotional strategies and architectural reactions to these strategies in prestigious mass-housing projects within the framework of the dynamics of consumer society.

In the literature review part, the study focused on a retrospective reading of Izmir's housing history as well as the meanings of housing, mass-housing, and social housing in conceptual respect. Furthermore, the review of the effects of consumer society, consumption culture, and marketing perception also paved the way for handling the issue in an integrated and interdisciplinary lens covering the historical and theoretical perspectives of both housing and consumption concepts. The literature reviews based on the concepts of housing and consumption constituted the theoretical framework of analysis in the form of a case study undertaking the 44 current prestigious mass-housing projects on a similar scale in terms of the capacity, built-in Izmir city center, and peripheries since 2015. The first part of the analyses comprised the examination

of electronic sources (e-catalogs and websites) of the cases and undertook the verbal and visual contents of the promotions in advertisements of the cases. The verbal analyses proceeded via the slogans and promotional descriptions, and the visual analyses were based on the architectural images (3D modeling, photographs) and logos of the cases. Furthermore, in the second analytical part, the findings of the archive analysis were also supported and extended by the help of the interviews conducted with the architects and sales representatives of some of the cases.

The influences of marketing and promotion strategies on prestigious mass-housing typology in Izmir were tried to be figured out and evaluated comprehensively to be able to understand the identity of this typology, at the end of the research and analyses: it was interpreted as the current dispositions in mass-housing design create a hybrid identity, which is composed of both consumption- and architecture-based genes. It would not be wrong to refer to this identity as a sort of "store housing" that tries to serve all needs of users under the same roof and is created by overlapping architectural and promotional strategies on a sale-guaranteed template framed by the perception of the consumed architecture. In this respect, the study can be seen as an attempt to comprehend the basic attitudes toward the construction of this identity.

Key Words: mass-housing, store housing, promotional strategies, architectural identity, consumption

ÖZ

PAZARLAMA STRATEJİLERİNİN PRESTİJLİ KONUT KİMLİĞİ ÜZERİNE ETKİLERİ: İZMİR KENT MERKEZİ TOPLU KONUT ÖRNEKLERİ ÜZERİNDEN BİR İNCELEME

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Pazarlama ve tanıtım stratejileri, mimari tasarımın bir parçası haline gelmiş durumdadır. Söz konusu durum hem mimarı hem de kullanıcıyı etkilediği gibi mimari kimliği de etkilemektedir. Mimar, konutun pazarlanabilirliğini, özellikle yüksek gelir düzeyine hitap eden örneklerde tasarım kriterlerinin önüne koyabilmekte ve satış garantili şablon çözümlerinin tercih edilmesi nedeniyle tasarımda özgürlük ve esnekliğini yitirebilmektedir. Satış ve pazarlama baskısı altında tasarlanan konut projeleri, çoğu zaman alternatif çözümlerin var olma veya kullanıcıların alternatif beklentilerinin olma olasılığını göz ardı edebilmekte, hatta onları aramaya dahi gerek duymayabilmektedir. Sonuç olarak, konut sektöründeki promosyonlar ve mimari tasarım, satış garantili bir şablon üzerinde birleşmiş olmaktadır. Bu sebeple, çalışmanın temel amacı, prestijli toplu konut projelerinde pazarlama ve tanıtım stratejilerinin dönüştürücü etkilerini ve bu stratejilere verilen mimari tepkileri tüketim toplumu dinamikleri çerçevesinde incelemektir.

Literatür taraması bölümünde, çalışma, İzmir konut tarihine dair geriye dönük bir okuma ile birlikte, konut, toplu konut ve sosyal konutun kavramsal açıdan anlamlarına odaklanmıştır. Ayrıca tüketim toplumu, tüketim kültürü ve pazarlama algısının etkileri üzerine yapılan incelemeler de konunun hem konut hem de tüketim kavramlarının, tarihsel ve kuramsal perspektiflerini kapsayan bütünleşik ve disiplinler arası bir bakış açısıyla ele alınmasının yolunu açmıştır. Konut ve tüketim kavramlarına dayanan literatür taramaları, 2015 yılından itibaren İzmir kent merkezi ve çeperinde inşa edilen,

kapasite bakımından benzer ölçekteki mevcut 44 prestijli toplu konut projesini ele alan bir vaka çalışması şeklinde kurgulanmış analizin, kuramsal çerçevesini oluşturmuştur. Analizlerin ilk kısmı, örnek projelerin elektronik kaynaklarının (e-katalog ve web sitesi) incelenmesini kapsamakta ve reklamlarında yer alan tanıtımların sözlü ve görsel içeriklerini ele almaktadır. Sözlü analizler, sloganlar ve tanıtım açıklamaları üzerinden ilerlemiş, görsel analizler ise örnek projelerin mimari görselleri (3D modellemeler, fotoğraflar) ve logoları üzerinden gerçekleştirilmiştir. Ayrıca analizin ikinci kısmında, seçilen bazı projelerin mimarları ve satış temsilcileriyle yapılan görüşmelerle de arşiv analizinin bulguları desteklenmiş ve genişletilmiştir.

Pazarlama ve tanıtım stratejilerinin İzmir'deki prestijli toplu konut tipolojisi üzerine etkileri, bu tipolojinin kimliğini anlayabilmek için, araştırma ve analizler sonucunda belirlenmeye çalışılmış ve kapsamlı bir şekilde değerlendirilmiştir: Toplu konut tasarımına dair güncel eğilimlerin hem tüketim hem de mimari odaklı genlerden oluşan melez bir kimliği yaratmakta olduğu şeklinde yorumlanmıştır. Bu kimliği, aynı çatı altında tüm kullanıcı ihtiyaçlarını sunmaya çalışan ve tüketilen mimarlığa dair algının çerçevelediği mimarlık ve tanıtım stratejilerinin satış garantili şablon üzerinde örtüştürülmesiyle oluşturulan bir tür "mağaza konut" olarak ifade etmek yanlış olmaz. Bu yönüyle çalışma, söz konusu kimliğin inşasına dair temel tutumları kavramaya yönelik bir girişim olarak görülebilir.

Anahtar Kelimeler: konut tipolojisi, toplu konut, promosyon stratejileri, mimari kimlik, tüketim

The happiest quote;

-Yes. (KIZILÖRENLİ, 2021)

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Oğuzcan Nazmi KURU

İzmir, 2021

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TEXT OF OATH

I declare and honestly confirm that my study, titled "EFFECTS OF MARKETING STRATEGIES ON PRESTIGIOUS HOUSING IDENTITY: A STUDY ON MASS-HOUSING EXAMPLES IN IZMIR CITY CENTER" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Oğuzcan Nazmi KURU

Signature

July 16, 2021

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CHAPTER 1
INTRODUCTION

1.1. Framework of the Study

Housing projects constitute the most dynamic, intense, and controversial area of design in architecture, and are always in demand naturally. The meaning of housing is formed by the images, associations, and influences that take place in our personal or social memory (Gür, 2000). Architectural typologies, design qualities, constructional solutions, affordability problems, and urban considerations as well as the social interactions continuously shape and/or transform the identity of local housing, and in turn, are shaped by those ever-transforming housing identities. This almost organic reflection between housing and society keeps the discussions on the agenda of architecture, urban design, politics, and economics of countries, and redefines the roles of the parties. Therefore, different disciplines take an active role in shaping the identity of housing, at each period and geography, regarding the *zeitgeist* and *genius loci*.

Changing expectations of the inhabitants are effective as strong as the regulations designed by the local governments (Bilgin 1996). It is majorly the inhabitants' tendencies to set the rules in housing design, which converts the inhabitants into indirect designers of their housing. The role of the architect becomes limited by the ready-made designs of the housing templates which are frequently applied in almost every typology to fulfill the inhabitants' expectations, without risking the sales guarantee (Bilgin, 1994). Accordingly, housing becomes a product/commodity, the inhabitant becomes the consumer/buyer, and the architect turns into a producer/merchant in the mechanized understanding of the housing production (Özüerken, 1996; Bilgin, 2002). In this framework, concerns about selling and making the promotion of housing transform the act of housing design into a mechanism working with marketing strategies.

By focusing on the current mass-housing cases in Izmir, this dissertation examines the relationships between the "architectural design" and "promotional strategies" of the so-called "prestigious" or "luxurious" projects addressing the high-income level, and thus, how the modern housing identity changes in line with the changing demands as reflected by the slogans. In other words, it focuses on the effects of the marketing and promotion strategies shaping the housing identity by the way of design language, through which we will also read the crystallized template adopted by both the promotional and architectural identities. Therefore, the study tries to take attention to the invisible bridges between the architect, sales manager, and user, which correspond to the structural elements of housing identity. In the following parts of the text, you will find the details about the problem statement and importance of the study, aims and scope, methodology, and proposals for further studies as well as the structure of the dissertation.

1.1.1. Problem Statement and Importance

Marketing strategies have become a component of architectural design. This situation may negatively affect both the architect and user. The architect puts the marketability of the residence at the forefront of the design criteria and loses freedom and flexibility in design due to the preference of sale-guaranteed template solutions. In other words, the templates produced by the sale-guaranteed promotional strategies are reflected directly on the templates produced by the sale-guaranteed architectural strategies, and vice versa. This situation leads us to question the real demands of the users, and whether these demands also shape another template having psychological and social aspects. However, although the common feature of the promotional and architectural strategies is being produced by a template, these two templates may have some non-overlapping qualities, as well. For example, the end product may be far from the promised one in the promotion catalog, and the resulting services and architectural design quality may differ from the promises given during the promotion process. The marketing and trade pressure, which plays an important role in shaping the residential identity, generally focuses on promotion rather than searching for and meeting the real demands of the user.

By focusing on the residential cases produced after 2015 in Izmir, the dissertation examines the relationships between the architectural design principles and promotional

strategies of the so-called "prestigious" or "luxurious" mass-housing projects addressing the high-income group, and how the prestigious identity of the current mass-housing projects can be read in line with the identity provided by the promotional strategies. Through the study, the template of promotional strategies used in the marketing activities of the prestigious mass-housing projects is mainly examined by referring to their influences in shaping the architectural identities. Therefore, the dissertation analyzes the architectural design tendencies as given in the related promotional housing advertisements, which constructs and re-shapes the current identities of the high-income mass-housing projects in Izmir city-center and periphery.

In this way, in housing literature, the research compensates for a lack related to the relationships between the architectural design tendencies and promotional strategies, proposes a new basis for the architectural readings of housing studies in Turkey, and manifests the current design agenda regarding the contemporary dispositions in the high-income mass-housing projects for the architectural offices. Therefore, the study may serve as an updated architectural guide for the professionals in both the practical and academic milieus. That in which direction and under which effects the prestigious residential identity has been developed, changed, and progressed was also examined and evaluated comparatively by the help of the slogans and project visuals representing the sale-guaranteed architectural tendencies. The salability of an architectural tendency or packaging of an architectural facility constitutes half of the problematic background based on consumerism and its consequences, while the other half points out the gap between the real and imposed needs by the way of the architectural and settlement characteristics of the prestigious mass-housing typologies in Izmir, Turkey. Therefore, in the end, it is also seen that the promotional and architectural strategies overlap on the same template creating the new prestigious mass-housing identity in the form of a "store housing" promising to provide all needs of users under the same roof.

1.1.2. Aims and Scope

This dissertation mainly aims to examine the relationships between the architectural design tendencies and promotional strategies of the recently produced mass-housing projects addressing the high-income group and representing the prestigious or luxury qualities in the current residential architecture of Izmir. In other words, the main factors that shape the residential identity and their relationships with the architectural

design tendencies of the prestigious mass-housing projects in Izmir city center and peripheries are investigated regarding the promotional approaches of the construction firms and architectural design offices. The great parallelism seen in the promotional and architectural tendencies led the other aim based on deciphering the probable templates. The backbone of the examination, therefore, resides in figuring out these templates with their qualities representing prestige or luxury in both the promotional and architectural faces of the mass-housing projects of the high-income level. A comprehensive comparison based on these template qualities for the recent mass-housing cases is also provided to denote the different and similar dispositions in the designs of the promotional and architectural representations as well as to reveal the existence of the templates.

In the scope of the dissertation, the method of the case study was determined as the main tool allowing the aimed comparisons, and accordingly, the 44 mass-housing cases built and/or under construction from 2015 until the current day, in Izmir city-center and peripheries were selected. Chronologically, the cases were chosen in a backward order by beginning from the current day. This chronological content was determined as covering 6 years, by regarding the number of the high-income mass-housing projects produced or under construction, in Izmir city-center and peripheries. Therefore, in terms of the geographical limitation, the cases comprise the examples produced in Izmir city-center and the peripheries of the city-center, again, to conduct a more focused and in-depth study. On the other hand, again to collect further data and to support the archive research, the interviews with the promotion representatives and architects/design representatives of the cases were planned. However, for only a limited number of the cases it could be possible to make such interviews due to the pandemic occurred during the research and writing processes this thesis; therefore, the interviews were quantitatively limited.

Furthermore, while deciding on the case selection, the isolated, in other words, the gated sites were preferred to narrow the scope of the research. All cases are multi-story and comprise apartment-block or condominium typologies serving for residential use; however, in the mixed-use projects, only the parts having residential use were examined. In terms of the architectural scale, the projects with independent sections of more than 50 households were chosen. And finally, the cases built by the construction firms and designed by the architectural offices mainly and actively produced in Izmir

were preferred to provide another limitation in terms of the constructional and promotional scales.

How the designing, constructing, promoting, and living manners in the consumer society change the residential identity fundamentally by the way of the sale-guaranteed template strategies constitutes the critical base at the theoretical background of the study. The observations of the promotional tendencies constitute half this theoretical perspective based on consumerism and its consequences in the modern age, while the other half tries to give another perspective about the architectural characteristics of the prestigious mass-housing typology in Turkey, as evolved in the very near history. Hence, the research questions focused and considered in line with the aims and scope of the dissertation are as follows:

1. What are the main layers of the promotional strategies that are planned to meet the luxury demands of the target user group?

> **1.a.** Can the architectural qualities and settlement facilities/services imposed by the promotions correspond to the real needs of the inhabitants?

> **1.b.** Is it possible to meet all the needs of the inhabitants living in the prestigious and gated mass-housing projects where the relationship with the urban context is intentionally limited?

2. How do designing, constructing, promoting, and living manners in the consumer society change the residential identity?

3. What are the common promotional strategies shaping the architectural identity of the "prestigious" mass-housing projects in Izmir since 2015?

> **3.a.** What are the architectural layers of "prestige" or "luxury" for a mass-housing project? How were they reflected in the promotional strategies?

> **3.b.** Is there any consistency between the slogans (the verbal context) and promotional images (visual context covering the 3D renders, drawings, photographs) to produce the spatial atmosphere of the prestigious mass-housing projects?

> **3.c.** When the practices of marketing and architecture intersect on a template, is it possible for this intersection to shape the residential identity?

1.1.3. Methodology

Within the framework of the research, in the first place, the data collection techniques of the literature review and archive research were conducted synchronically to understand the components of housing identity in Turkey by regarding the contemporary architectural principles and promotional tendencies. However, in methodological respect, the case study is utilized to examine and reveal comparatively the current relationships between the architectural and promotional strategies. The reasons for preferring the case-study method can be ranged as that

- it provides a comparative base and objective analyses for the equal-scale samples by manifesting the promotional and design tendencies as well as the impositions in terms of the inhabitants' needs, within the parallel evaluation frames,
- it provides an in-depth look toward the inhabitants' experiences by revealing the different layers of analyses comprehensively regarding two different disciplines, that is, architecture and marketing,
- it allows generalizations from a specific situation to a more general perspective,
- it facilitates the procedures to collect, analyze, and evaluate the Spatio-temporal data sources from which further analyses can be done, and can be archived for future studies.

In other words, the case study provided a methodological framework for this dissertation to narrow a wide range of research perspectives into an area that can be easily examined, analyzed, compared, classified, and evaluated in the limited duration of a master thesis process. When using the case-study method, it is often and easily seen that the connections between the different events, variables, and results are closely related to each other qualitatively, though they are numerous and manifold in quantity. In terms of the focus of the dissertation, especially, the qualitative links should be displayed objectively, and not overlooked.

The case study was majorly conducted regarding the data-collection technique of the electronic-archive study focused and based on the online catalogs and promotional websites of the cases to figure out the promotional and architectural qualities represented through the media channels for the users. On the other hand, again to

collect further data and to support the archive research, the interviews with the promotion representatives and architects/design representatives of the cases were planned; however, for only a limited number of the cases, it could be possible to make such interviews. Nevertheless, the interview technique seminally supported the evaluation of the findings in a way to facilitate the comparison between the promotional and architectural strategies by also including the intentions, perceptions, and approaches of the representatives. Therefore, both the objective qualifications (by the archive research) and subjective interpretations of these objective qualifications (by the interviews with the representatives) about the current promotional and architectural tendencies in the mass-housing identity could be revealed comparatively.

To summarize the methodological procedures, the three data-collection axes can be referred to as follows:

1. Literature review of the primary and secondary sources: works of the leading sociologists, urban theorists, and scholars on housing and settlement principles were undertaken to figure out the relationships between the consumer society and the tendencies in architectural design. Furthermore, the secondary sources based on the criticism of the architectural and promotional activities in the housing sector were also examined to reveal the general dispositions and lacks in the current housing literature in Turkey.

2. Promotional online archives of the high-income mass-housing projects in Izmir since 2015: these archives constitute the primary material for research within the scope of the dissertation. The main factors shaping the promotional strategies in both verbal (the slogans) and visual (the 3D renders, drawings, photographs) contexts are examined comparatively to reveal the manipulative approaches to convince the inhabitants that they will have a different and prestigious life by the way of the architectural projects. The electronic catalogs and the websites were undertaken in this examination.

3. Interviews with the promotion and architectural design representatives of the construction/design firms/offices of the cases: the 21 and 26 interview questions were prepared to support the archival research as well as providing answers for the research questions of the dissertation. A pilot interview was also conducted to reshape the interview questions and maximize the efficiency—but the changes were on a minor scale, and only limited with an increase in the number of the questions. (In addition,

just before the interviews, it was also decided to mutually sign a form indicating that the data recorded in the interviews would be used in the current thesis and the further academic research based on the thesis.) The consecutive interviews were conducted to compare the objective findings of the archive research with the subjective interpretations and perceptions of the representatives, to learn about the background of the promotional and architectural activities, and to check whether there are similarities or conflicts between the objective and subjective data.

In the data analysis and evaluation procedures, the multidisciplinary literary studies that explain the relationships between the consumer culture and housing design, the promotional and architectural information of the cases, and the interviews with the representatives could be analyzed and evaluated within a wider critical perspective: In the literature-review phase, the primary and secondary sources related to the consumerism, marketing, and housing studies in Turkey were examined to construct the theoretical background. In the archival phase, the prestigious or luxurious mass-housing projects built during the last six years in Izmir city-center and the peripheries were determined as the focus of the analysis. The information of these cases was listed, classified, and compared regarding the verbal and visual promotions as well as the architectural and settlement services. In the interview phase, the collected data were transcribed and analyzed regarding the answers of the interviewees as structured within the question of the parallel table by question to facilitate the comparative reading.

1.1.4. Further Studies

In terms of the time and scope limitations of this dissertation, although they could not be realized, some further research may also be conducted to compensate for the different lacks in the contemporary housing literature of Turkey. First of all, in a more parallel perspective with this thesis, it can be examined whether the promised architectural and settlement facilities/services in the mass-housing projects are provided in reality, and to which extent they are provided to the users after the promotional phase. This examination may show us whether the users can trust the promotions. Furthermore, the data obtained by this dissertation can be extended to include some other in-depth analyses focused on the housing projects addressing different income groups. Especially the social housing projects in Turkey require

detailed analyses regarding the architectural qualities and the manner utilized in their promotions. This kind of examination may also lead us to understand the effects and consequences of consumerism on different social contexts.

Besides, various housing typologies can be examined to enlarge the analytical perspective, and see what changes in promotional respect when the typology is different. An evaluation can be made with the surveys conducted with the inhabitants, or a review can be prepared by making interviews with the representatives of the local government to understand the roles of the different parties involved in the decision and living processes. At the same time, after the pandemic, a deeper analysis can be made by increasing the number of interviews. Moreover, what kind of results can be obtained in promotional and architectural respects through the examination of the housing typologies in different geographies and different cities can also be researched to enhance the comparative scheme (for a scheme for Istanbul cases see Ülkü, 2010). Focusing on the urban identity would help us comprehend the role of the urban characteristics in shaping the promotional identity of the prestigious housing projects—like Esma İnce (2017) investigated in her Ph.D. dissertation. Making an in-depth analysis by utilizing the lens provided by the different fields of advertising media in the Izmir scale may also help to provide some further perspectives of the relationship between architecture and marketing—like Gözde Kan Ülkü (2010) focused on in her Ph.D. dissertation in the Istanbul scale. Finally, deeper research on the transformation of the role of the architect regarding the new character of housing design may be useful for understanding the future dispositions of the profession.

1.2. Structure of the Dissertation

Regarding the framework of this master thesis, as stated above, the following chapter (Chapter 2) titled "Retrospective Reading of Housing in Izmir with the Meanings of Housing and Prestige" undertakes the evolution of this typology by beginning from the 19th century, and reveals the changing definitions of the housing, mass-housing, social housing, and luxurious housing. Furthermore, the layers of prestige in residential architecture are also examined regarding the contemporary tendencies as well as the descriptions given in the literary sources.

Chapter 3, "Consumption in Architecture," addresses the perspectives to consumption, and the creation of the consumer society by referring to the basic consumption axes in economic, sociological, and psychological respects. The meanings and interpretations of the consumption and consumer society are undertaken comparatively by mainly focusing on the primary sources. Moreover, the place of the prestige concept in the marketing sector is also evaluated regarding the housing aspects. The approach called the "marketing mix" or the "4P" (Product, Price, Place, and Promotion) is undertaken with a special emphasis to suggest the addition of the fifth "P" into the quadripartite scheme by referring to the concept of Prestige, especially for the products addressing high-income level.

Chapter 4, based on "Examination of the Current Prestigious Housing regarding the Promotional Strategies in Izmir" proceeds to describe and analyze the 44 gated and multi-story mass-housing cases implemented or under construction between 2015-2021 in Izmir city-center and peripheries. This chapter examines the cases in two techniques: the archive research (electronic sources), and the interviews (with the representatives of the architecture offices and promotional departments of the construction firms). It begins with the framework of the analyses and the selection criteria of the cases and continues with the description of the pilot study conducted to structure and check the legibility of the interview questions. Then, the architectural and promotional identifications of the 44 mass-housing cases are given in detail to facilitate the comparative evaluations. The interviews with the architects and promoters are transcribed and analyzed comparatively, question by question, by referring to the answers. An evaluative section is also included to finalize the analyses and compare the collected data in a holistic sense.

In Chapter 5, the "Conclusion" takes place to complete the analytical structure. The original findings and outcomes of the research are undertaken by considering the theoretical background. The approaches toward the ever-transforming meanings of housing and consumption in the contemporary understanding, in Turkey, are overlapped in this chapter within a frame intertwining the results and evaluations of the analyses. The research questions of the dissertation are answered in detail regarding, again, this frame. The "References," and "Appendices" follow these final evaluations to reveal the theoretical and archival bases of the thesis, and provide the

researchers conducting parallel studies with more details about the subject of the current research.

As a final word, this dissertation aims to analyze and understand the reflection of the conception of "prestige" in the recently built mass-housing cases for the high-income level, in Izmir, by utilizing the verbal and visual promotional data. The majority of the parallelism between the architectural and promotional reflexes paved the way to a conclusion that the expectations and proposals about prestige constitute a template for both the disciplines of architecture and marketing. Though it also points out a consensus, and the existence of the templates generally results in an increase in the total quality of the products, the outcomes of the current research also imply that the quality provided by the possibility of the alternative living manners embracing all inhabitants from different cultures is excluded from these architectural and promotional schemes.

CHAPTER 2

RETROSPECTIVE READING OF HOUSING IN IZMIR WITH THE MEANINGS OF HOUSING AND PRESTIGE

In the second chapter titled "Retrospective Reading of Housing in Izmir with the Meanings of Housing and Prestige," the evolution process of the concepts of housing and prestigious housing via the projects implemented in Izmir were undertaken, the meanings and definitions of housing and prestigious housing were examined, and the conditions creating the identity of prestige were analyzed. Furthermore, the concepts of mass-housing and social housing were also investigated as the terms that are produced to meet different housing needs of the inhabitants, and therefore, correspond to the typological and economical layers of the housing inventory in Turkey. However, to comprehend the causes and effects in the evolution story of prestigious housing in a city, we should, first of all, look at the evolution of housing in general in that very city, as an identity per se to represent the Modern face of the new Republic. Thus, the evolution story of housing in Izmir also paved the way for the introduction of the concepts of prestige (and luxury) into the housing sector. The following section tries to attempt an examination of the backstage of prestige as a housing identity, and as a consequence of the consumerist perspectives in the housing story of Izmir.

2.1. Backstage of Prestige: Evolution of Housing in Izmir since the 19th Century

The current housing inventory in Izmir constitutes different typologies rooting in the consecutive periods in history, in terms of the production manners (privately, by companies, by state), subvention ways (lodgings, cooperatives), accessibility degrees (gated, non-gated), and architectural-design formations (mass, single, block, tower). By beginning from the Early Republican period, the high-income housing typologies can be observed contiguously, and provide a mirror to read the changing housing tendencies through the periods. The social, cultural, political, and economical situations of Izmir have also played active roles in shaping these tendencies. While

Izmir was a small coastal town in the 16th century, it became the second-largest city of the Ottoman Empire after Istanbul, with the changes and transformations experienced in the region since the early 19th century (Ballice, 2004). Izmir's relatively remote location from the central government (in Istanbul)—and therefore, from the religious authority—allowed the city to have a more liberal identity in trade, economy, and social life (Ballice, 2004).

In the 19th century, the population diversity of Izmir consisted of the Greek, Armenian, and Jewish minority groups of the Ottoman Empire, and the Levantine merchant communities of European origin as well as the Turkish community (Andersen, 1846). The differences in the lifestyles of these communities were also observed in the districts they lived in and the formations of the houses. The Levantine society, whose houses and workplaces were located along the coast, corresponded to the wealthiest group of the time in the city, although they were the least in the population (Figure 2.1). The Greeks and Armenians, as the citizens of the Ottoman Empire, lived in the neighborhoods just behind the Levantines, while the Jews and Turks lived on the slopes of Kadifekale extending towards the bay (Arslanoğlu, 1980). With this view, the coastal part of the city displayed a European and Occidental image, while towards inland, this view was replaced by an Anatolian and Oriental texture with the domes and minarets of the Muslim community's religious spaces (Ballice, 2004).

Figure 2.1. Atatürk Street (1. Kordon), 1940's (C. Onaran archive) (Ballice, 2004)

The houses produced in Izmir in the last quarter of the 19th century have remarkably common characteristics (Tekeli, 1987). The Izmir residence of that period was generally designed in a two-story row-house layout, often with asymmetrical façades and wooden bay windows (Figure 2.2). These houses with orthogonal arrangements in

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terms of plan and facade organization generally consisted of two axes, one narrow and the other wide. On the ground floor, the entrance hall was located on the narrow axis, and there were living spaces on the wide axis (Figure 2.3). Some of the bedrooms on the upper floor were located on the street facade, and some of them faced the back courtyard. These rooms were generally arranged around a central hall (Kuban, 2001).

Figure 2.2. A typical residence with an asymmetrical plan and façade setup, Küçükyalı (Çıkış, 2009)
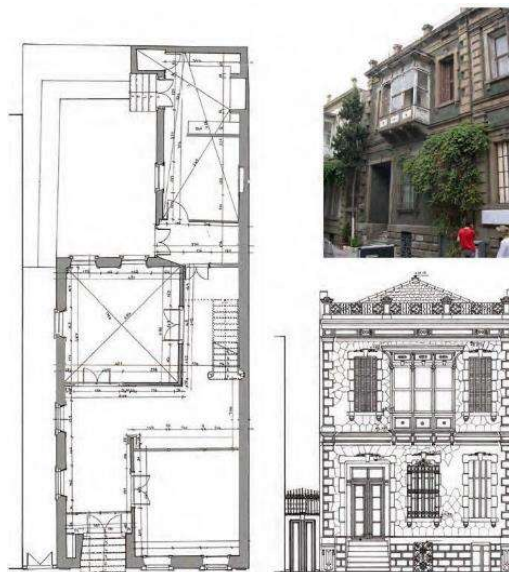
Figure 2.3. Architectural plan and façade view of a typical 19th century Izmir house (Çıkış, 2009)

Even though Izmir has been enlarging in size to form a metropolitan city in terms of population, it has shown a very limited change regarding the architectural quality during the period from 1922 (Izmir Fire) until today (Güner, 2006). The morphology of the two- or four-story buildings with wide eaves and hipped roofs, which had been widely accepted in Izmir from the end of the 1930s to the end of the 1940s, has been gradually replaced by the terrace roofs since the 1950s (Güner, 2006). Instead of the solid and massive construction, horizontal floor slabs and planar façade with vertical striped surfaces were preferred. The number of the facades designed in the Modern language with mosaic panels substituted for the plastered facades. Despite the transformative movements by the economic and political dynamics that gradually expanded to the foreign countries since the beginning of the 1950s, the building sector in Izmir and throughout the country was still weak enough to rival these changes. The development after the un-industrialized and underdeveloped period of the building sector in Izmir could only be achieved toward the end of the 1960s, when the problem of finding cement and rebar was solved (Güner, 2006).

The most important dynamic that transformed the urban morphology of Izmir was created by the changes in the zoning regulations. Until the second half of the 1950s, the urban formation of Izmir, which consisted of the two- or three-story detached buildings in a garden, within a separate order, was rapidly transformed into the housing environments consisting of family apartments with five floors as a result of the increase in the number of floors in the zoning plan (Ballice, 2004). Izmir, as a coastal city that has been flourished around the gulf for many years, extended beyond the plan forecasts along the transportation axes in four directions, starting from the 1960s until the 1980s, firstly by the shanty houses, then by the property developers, and mass-housing projects (Altun, 2012).

In these years, while the housing problem increased its effect, the new actors started to enter the housing market. Until the mid-1950s, the law of building a single house on a single lot was valid. In this case, the parcel owner could build a house on that parcel for his use. This made it difficult for the entrepreneur who wanted to build a house for commercial purposes to enter the housing market, considering the exchange value of the house. With the arrangement made in the Land Registry Law on January 6, 1954, it was ensured that easement rights were established to benefit from one floor or flat of a building (Cantürk, 2016). Thus, the phenomenon of contracting arose when

more than one person was allowed to establish easement rights on the building in a single parcel.

The enactment of the Law of Property Ownership (No. 634) in 1965 to provide a legal framework for apartment ownership also accelerated the construction process. Generally, the contractors who bought apartments, via the buildings they constructed in return for their work, put pressure on the relevant ministries to increase their development rights to increase their profit margins and had a large share in increasing the density of settlement. In addition, the acceleration of the process of demolishing the single-story buildings before completing their lives, and building high-rise apartments in their places, caused waste of resources, and also resulted in some environmental problems such as the pollution in residential areas due to the increasing density (Keleş, 2020). The contractors trying to make the highest profit in their construction activities in the shortest time could ignore important deficiencies in the infrastructure, and social service of the buildings they produced. These caused problems with the qualitative aspects of housing. The act of contracting, over time, could not produce an option in solving the housing problem, as it has been focused on the production of houses that only appealed to high-income groups, and had a price above market conditions (Tekeli, 1987).

The most important factor affecting the 1970s and beyond was the Izmir Master Plan prepared in 1973, which determined the extension tendency of the city around the gulf in the north-south and east-west axes. The axis of Şemikler-Aliağa in the north and the axis of Karabağlar-Cumaovası in the south were planned as the new industrial zones of the city (Güner, 2006). With the establishment of the Aliağa Refinery in 1969, the organized industry was established majorly in the northern regions. The Real Estate Bank's mass-housing applications, which continued until the end of the 1980s, also settled on the same north-south axis (Güner, 2006).

In the 1980s, instead of the development trend in the north-south axis suggested by the previous metropolitan master plan, there was an extension in all directions of the city. To solve the increasing traffic problem, the Altınyol ring road proposed by the 1955 plan was completed in this period, while the construction of the Konak-Inciraltı coastal road continued. In the same period, as in the Konak-Inciraltı coastline, the filling works were carried out on the Bostanlı coastline, and mass-housing practices were initiated

on public lands to stop the proliferation of the slum areas. In the 1980s, the state initiated the building production process and participated in this process as an actor to control the informal housing production and urban agglomerations, which were the biggest actors of the building production activity in Izmir, and to find a solution to the housing problem that caused the uncontrolled growth of the city since the 1960s.

The turning point corresponds to the Enactment of the Mass-Housing Law (No. 2985), and the establishment of the Fund of Housing Development Administration (Fund of TOKI[1]) in 1984. By the Mass-Housing Law, it was aimed to provide new residential areas of the mass-housing projects with land, technical infrastructure, social facilities, landscaping, and all urban functions. In this framework, the fundamental aims of this Law can be summarized as follows (TOKI, 1984):

1. Providing affordable housing for lower- and middle-income groups,
2. Developing and improving the slum areas with the infrastructure and cadastral activities,
3. Developing the independent resources for housing, and uniting them in one hand,
4. Reducing the construction costs,
5. Reviewing the standards of building materials and constructional elements,
6. Contributing to the infrastructure services,
7. Developing the technology and industrial production techniques for the implementation of mass-housing projects,
8. Reviewing the urban development plans, offering cheap land, and developing newly urbanized residential areas,
9. Creating an organizational structure that will ensure public control for housing,
10. Establishing an increasing fund for housing lending, which consists of general extra-budgetary resources; producing land for housing,
11. Constructing residential areas with technical and social infrastructure,
12. Providing the private sector with the opportunity to build a large number of houses,

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[1] TOKI is the abbreviation of the Republic of Turkey Prime Ministry Housing Development Administration in Turkish (Türkiye Cumhuriyeti Başbakanlık Toplu Konut İdaresi).

13. Converting the housing cooperative practices into the mass-housing implementations,
14. Providing the individual housing loan application,
15. Supporting the organizations, technology, and research that produce construction materials for the housing sector.

In the same year with the Mass-Housing Law, the Mass-Housing and Public Partnership Administration was also established; and in 1990, the Mass-Housing Administration was founded as a separate unit. While the Law initially focused on meeting the housing needs of the low-income families; with the amendments made, it aimed to give loans to individual and collective housing, to develop village architecture, to transform slum areas, to preserve and renew the historical texture and local architecture. In this way, the local governments were encouraged to enter the housing production sector; while the new housing areas were created in the city periphery, the slums were demolished and transformed into new social housing areas. In addition to these developments, the Law on Conservation of Cultural and Natural Assets (No. 2863) enacted in 1983, which brought to the agenda the conservation, maintenance, repair, restoration, functional transformation processes of immovable cultural and natural assets, provided a new meaning and dimension with the urban transformation. This situation not only transformed the position of architects in the market but also caused major structural transformations in the construction sector and even in the morphology of the city.

The 1990s can be seen as the years when the demands of the neo-liberal economic policies and the new capital regime were felt most intensely in Izmir. As a result of the tight monetary policy adopted in the capital market, the decrease in interest rates, and the fact that investment in real estate has become the most profitable area, has revived the construction sector. The opening of the Çeşme Highway in 1994 maximized the accessibility of Çeşme and caused the whole peninsula to become a "sub-city", especially during the summer months. The first transformations in these regions were the construction of a small number of parcels open to development, the change of hands of low-quality old summer houses, and the opening of agricultural lands to construction.

The most influential of these transformations were the prestigious and luxurious residential sites consisting of the detached houses with gardens, which took place in Sahilevleri, on the periphery of the city, which consisted of agricultural areas, in the early 1990s. In the next 15 years, it deeply affected not only Narlıdere, but also the housing development of Izmir in general, and became one of the most popular housing typologies on the west side of the city. In these sites, which were produced for the high-income level, each project differed from the other in terms of the architectural language and expression by considering the users' expectations about difference and prestige. The demand for the difference in this region has turned into a display of prestige and luxury in residential spaces.

It is possible to say that the mass-housing projects produced by the state on public areas in the city periphery between 1980-2005 paved the way for cooperatives and large-scale housing community practices and formed a base for today's multi-story and gated mass-housing projects. However, for the gated mass-housing projects, the process in the city center started with the decline in the public housing practices targeting the lower-income families, and the increase in the mass-housing production for high-income families. Since this period, especially Karşıyaka and Çiğli have witnessed important transformations. These regions have been in demand especially because of the important innovations for the urbanites and the consumerist attempts with the opening of shopping centers attracting large masses of consumers (Altun, 2012).

After the second half of the 1990s, the shift of the commercial activities to shopping malls, hypermarkets, and DIY markets formed on the road network weakened the traditional commercial centers of the city such as Kemeraltı. The relocation of the Courthouse in Konak to its new center in Salhane caused a decrease in the frequency of visiting Konak as an administrative center. In the 2000s, the local governments also tried to respond to the "quality" demands of the new capital accumulation, and new consumption patterns. The pursuit of quality in urban investments manifested itself in the renovation of Konak Pier; the landscape design of the Architect Kemalettin Street; the coastal arrangements of Kordon, Bostanlı, Konak Square, and various urban parks; and the projects to transform the Fair into the Culture Park (Saygın, 2006).

With the start of the planned housing period, the residential areas have shrunk despite the increase in the urban population. During this period, the state arranged policies for and encouraged home ownership. With the policies implemented after 1980, the rate of urbanization has increased. Although there have been many mass-produced housing initiatives, these initiatives could not meet the housing needs of different income groups. The housing typology of the high-rise housing blocks (residences), which provide hotel services in the city center or periphery, has gained importance as the new indicator of prestige (Özsoy & Dülger Türkoğlu, 2004).

These developments resulted in income-based differences between the social classes becoming more visible. While the inhabitants acquired housing settlements with the desire to live together homogeneously with the upper-income group people like themselves, the social segregation caused by spatial segregation started to manifest itself, especially with the gated housing settlements. It had the potential to marginalize others. In these settlements, the religious, ethnic, political, or cultural differences have become unspeakable, and a new order has emerged in which the housing settlements have been almost entirely determined according to income. In recent years, especially with the change in consumption habits, the needs and perspectives toward housing and housing settlements have also changed; housing has been converted into an object of consumption.

Edward J. Blakely & Mary Gail Synder (1997) stated that the desire of the users to acquire housing in the gated, and thus, secured residential settlements are based on different expectations. These expectations correspond to being a symbol of prestige and status for some, providing security and privacy for some, and the existence of clubs and social facilities for spending leisure time, for others. Setha Low (2003) denoted that the presence of security services and social facilities in the gated-housing settlements increases both the user satisfaction and the economic value of the housing. Regardless of the demand, today, all of the high-income housing projects as indicators of the consumerist desires provide gated residential settlements to the inhabitants, where they can live safely with the "elite" users like themselves, away from the chaos of the city, and with a high level of comfort.

Particularly, the demands of the inhabitants, who want to benefit from the socio-cultural activities, business, and transportation opportunities in the city center, have

supported the increase of prestigious "residence" supply, which is a relatively new form of housing presentation. The high-rise apartment blocks since the beginning of the 21st century have accelerated in the United States and Canada to serve as temporary stay. However, in Turkey, this typology has formed a new residential identity by providing permanent stay for the upper-income groups, and it is called the "residence" (Zengel & Deneri, 2007). The "Rezidans" as the counterpart of "residence," as used in Turkish, is defined in the architectural dictionary by Doğan Hasol (2005), as the "mansion, residential, apart hotel, inn."

Especially regarding the latter definition of the term, we can claim that the emphasis on prestige (and luxury) is almost manifested verbally: The *Rezidans* emerged in Turkey as one of the mirrors of the consumer society to reflect the high standards in housing, like the other mirrors called the gated communities with the apartment blocks or towers. There are housing management systems in these settlements, where apartments belong to individuals, yet the common spaces to all inhabitants. These systems include various functions to ensure comfort for the inhabitants. Like a vertical city, the *Rezidans* serves the facilities such as 24-hours security, cleaning, valet, concierge, dining, sports centers, and even restaurant and shopping spaces. However, all kinds of comfort provided in these settlements are only to increase the number of preferences of the inhabitants, who are converted into the customers in such a scheme (Sadıkoğlu, 2010).

2.2. Housing, Mass-Housing, Social-Housing and Luxurious-Housing as the Terms Constructing the Current Residential Identity

2.2.1. Perspectives to Housing

From the prehistory to the current day, housing has always been at the top of the hierarchy of architectural settlements since protection is one of the main instincts. In the prehistoric ages, people met their needs of protection from the negative environmental conditions in shelters such as caves and tree holes. Hence, housing is a shelter for people in a narrow scope. However, with the development of civilization, the buildings that people use as shelters have also changed. It is possible, therefore, to come across different definitions for the term "house." Many scholars from different disciplines argue that today we are going through a major spatial transformation phase,

that the age we are in indicates new globalization, and that local integrity and harmony are lost in a world that can be communicated instantly even between the most distant places (Harvey, 1989).

The spine of the housing definition remains always the same, though the *zeitgeist* necessitates some revisions in this definition especially by the introduction of the new aspects: that very spine corresponds to the livability, protection, and shelter. Thus, housing is defined as "the place where people live"[2] (TLA, 1998). In the *Dictionary of Urbanology Terms*, it is expressed as "a shelter built for the living of one or more households, having facilities in basic needs such as sleeping, cooking, protection from cold and heat, washing and toilet needs" (Keleş, 1998). Therefore, although one of the main needs that create housing is the need for shelter, today housing means more than just being a shelter: it is a social phenomenon that is complex and more comprehensive than being only a "shelter," with the permanence of its location, its dimensions related to social relations and status, its close relationship with the social structure, and property order of the forms of acquisition, the social and daily plurality and diversity of its usage patterns (Acar, 2008).

Theoretically, the concept of "place," which first came to the fore in the geography discipline in the 1970s, has drawn a very useful framework regarding the relationship between humans and the environment (Easthope 2004). As Hazel Easthope (2004) states, this concept, which has been of interest to geographers for so long, has been one that housing researchers have not touched. However, in today's world of large-scale migration and increasing urbanization, the phenomenon of "place" should be included in housing research to understand the effects of people's perceptions with the discourses about their own identities and psychological conditions, in shaping housing spaces (Easthope, 2004).

Housing research mainly deals with housing policy, housing economics, housing design, and home experience and meaning (Blunt & Dowling, 2006). Criticizing the recognition of "home" as the absolute starting point in housing research, Alison Blunt & Robyn Dowling (2006) stated that the phenomenon of "home," which they describe as a combination of feelings and sense of belonging formed more conceptually, may

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[2] The original extended expression is as follows: "İnsanların içinde yaşadıkları ev, apartman vb. yer, mesken, ikametgâh."

not always point to "housing." For them, housing as a physical place of accommodation is just one of the various dimensions of the "home" phenomenon. The "home" can be handled at various scales with various spatial features, as well as primarily through the meaning and relationships that enable the space to be valued as a "place" beyond physical dimensions. For this kind of understanding, research on "home" should be handled with a multidisciplinary understanding and richness of methods, without getting caught in the limitations of individual disciplines (Blunt & Dowling, 2006).

The relationships that people establish with each other and with their daily life spaces are defined with a dialectical approach through the concept of "accommodating," which explains the aforementioned integrity of interpretation and relationships most simply and effectively beyond the multi-disciplinary discussions (Miller, 2001). According to Daniel Miller (2001), people "adapt their homes to themselves" in line with the conditions they live in, and similarly, they have to "fit themselves into their homes" due to the spatial constraints they are subjected to. Hence, the relationship between people and their homes includes a double-sided harmony and compliance with one another. Within the framework of this dynamic fiction, the meaning of the house is not limited to the boundaries of any local culture, it can vary from person to person beyond it, as well as at different times for the same person due to its parallelism with the formation of identity and self. In addition, as Miller (2001) states, "home" can be perceived as a process that we are constantly in, rather than as an object.

In the article "Appropriating the State on the Council Estate," again, on the research of "house," Miller (1988) emphasized the concept of personalization, based on the determination that only a very limited number of individuals can have a say in the production of their dwellings. He discussed what kind of identity- and culture-based reading can be made through the residential spaces in which he had to live. In the article, the state's allocation of social-housing spaces—which are almost identical to each other—to people from different ethnic origins was considered as a starting point; the changes and additions made in the spaces in the living phase were read; the relationship established between the inhabitant and the residence was examined, and identity and traces of culture were sought. In his study, Miller (1988) focused especially on the kitchen spaces that were identified in the beginning but revealed the

creative differences that emerged later, during the usage process, intentionally by the inhabitants themselves, who act within the limits of the same restrictions.

In some articles, the concept of "house" corresponds to the same context of being a residence, but the experiences about the house are discussed conceptually with different methods instead of reading the term through the studies based on its meaning. In the historical framework, discussing the ideas that come to the fore by the fiction of women's left of the house, Didem Kılıçkıran (2010) examined the relationship of women with the house in feminist literature. In the article, feminist ideas defending the necessity of leaving the house for women to emancipate and regain their identity are discussed together with the counter-arguments highlighting the different meanings of a house in the same literature. In the article, the concept of home is highlighted with its different meanings for women. It is seen that life experiences differing in the context of social variables are emphasized at the center of this diversity.

Another example is Gülsüm Baydar's (2012) article that relates space production with gender. Although the scope of the article is wider, the concept of home has also been mentioned in the text within the scope of different perceptions of domestic space (Baydar, 2012). Similarly, another article (Gürel, 2009) conceptually undertakes the approaches, in which the modern Turkish woman figure is constructed, and the meaning of the house as published in this process. Gürel (2009) examined what kind of a place the apartment building was for the Turkish woman, who was described as a "western happy housewife" during the 1950s and 1960s due to the cold war policies, through the role assigned to this created figure and her experience at home.

In a study by İpek Yürekli & Arda İnceoğlu (2007), a model was proposed and tested to explain the variable nature of people's interpretation of houses. The meaning of house has been expressed as a phenomenon that moves mentally and physically between the two axes: the mental axis consists of social and personal meanings, while the physical axis includes housing and economic meanings. The most important characteristic of the model is that the network of relationships between the people and the place they live in creates an "alive" structure due to the variation in inhabitants' interpretations about the meanings related to home (Yürekli & İnceoğlu, 2007). The model points out that the perceptions of the inhabitants are the real designers of the meanings of their habitations, and thus, in this respect, we can also claim that housing

is also a perception-based phenomenon of which limitations and borders are determined by its inhabitants.

Therefore, housing is no longer a shelter consisting of four walls to protect life, but a place that is integrated with its surroundings, where it can meet the daily needs of the inhabitants in this environment and is suitable for living (Kurt, 1999). Moreover, today, at the dawn of a new period, we are facing a radical change in the meaning of housing, too, with the emergence and spread of the pandemic of Covid-19 after November 2019. The meanings of the concepts of personal space, social space, public space, border, boundary, territory, and spatial distance have been reset and defined from scratch by considering the new principles introduced by the rules of hygiene and health protection. The privacy provided by housing is flexed and extended to cover almost a semi-publicity especially by the use of the balconies as the new semi-social spaces. By the intervention of online technologies, housing is also converted into a working space called "home-office," by which the act of working returns to take its place back at home. Although the appropriation of rooms differs concerning the newly added using manners, the concept of the house continues to refer to a place for protecting bodily and mental health, and a place open to an ever-transforming exchange between the private and social lives, in both physical and online environments.

2.2.2. Perspectives to Mass-Housing

The mass-housing projects have been increasing in "quantity," in Turkey, since the enactment of the Mass-Housing Law in 1984; but especially after the 1990s, the "living quality" could gain importance in the housing sector (Sey, 1994). The qualities like affordability, minimized duration of construction, and structural safety has resulted in a gradual increase in users' demands for this housing typology. The served qualities have always been manifold in terms of the spatial program—although the architectural qualities have been limited with the "ordinary" through the mass-housing history (Sey, 1984; Bilgin 1994). The mass-housing projects still correspond to the majority of user-demands, but currently, those projects are generally planned as the gated communities in the periphery of the city center equipped with the facilities in the sites to meet the personal and social needs of the inhabitants (Çıkış & Ek, 2009). Especially, the projects designed for the high-income groups fulfill more needs of the inhabitants,

which explains the increase in the prices—though these needs are also questionable. As generally recognized, the non-residential areas should meet the biological, social, and psychological needs that people cannot fulfill inside the house (Es & Akın, 2008), which, recently, also become relevant for the mass-housing projects of the high-income group. Nevertheless, in addition to being a residence, a mass-housing is a mass-produced product subject to the total-quality perception (Altaş, 1994; Dülgeroğlu Yüksel et al., 1996; Altaş & Özsoy, 1998; Gültekin 2002). After being a "global-scale commodity," the quality of the mass-housing projects, therefore, has always been related to its capacity to fulfill the needs of its users—like the qualities of other commodities (Juran, 1988; Feigenbaum 1991; Deming, 1993; Peach, 2003).

Regarding its globally and historically recognized importance, in terms of the basic identity, the collective housing typology is defined in a wider context by the term "group housing," in the *Encyclopaedia Britannica* (2021), as follows:

> "[The other] type of domestic architecture accommodates the group rather than the unit and is therefore public as well as private. It is familiar through the widespread development of mass housing in the modern world, in which individuals or families find living space either in multiple dwellings or in single units produced in quantity. Group housing is produced by many kinds of cultures: by communal states to equalize living standards, by tyrants to assure a docile labor force, and by feudal or caste systems to bring together members of a class."

If we look at the dictionary definition of this typology regarding its local identity in Turkey, "mass-housing" is defined as "the totality of structures created in a pre-planned settlement area with the loan aids and contributions of the state"[3] (TLA, 1998). Besides, Hasol (2005) explains mass-housing as "the term used to describe a large number of housing units built with social and physical infrastructure." According to the *Dictionary of Urbanology Terms*, "it is a large-scale housing and resettlement initiative that meets the housing needs of a large number of families, carried out by public or private organizations such as a housing association, housing development

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[3] The original expression in Turkish is as follows: "Önceden planlanmış belli bir yerleşim bölgesinde, vatandaşa devletin açtığı kredi yardımları ve katkılarıyla oluşturulan yapılar bütünü."

partnership or housing banks" (Keleş, 1998). İlhan Tekeli et al. (1976) highlights the "collective" quality of the mass-housing and asserts that:

> "Mass-housing has meanings ranging from housing built in large numbers to new parts of the city that show integrity with social facilities, workplaces, and housing diversity. But the common feature of all is that they have planned to produce many houses collectively."

On the other hand, in the Mass-Housing Law in Turkey, the "mass-housing" is defined as follows:

> "The whole of 750-1000 dwellings to be built in settlements with a land area of at least 15 hectares, which will be newly opened and at least 200 in places where the zoning plan was approved and ready for construction before the date the law came into force, and their common facilities and areas and workplaces" (Law No. 2487 dated 8.7.1981).

The term "social housing" is also used in the housing literature of Turkey, but there is always a difference between the uses of the terms of "social housing" and "mass-housing": while social housing refers to a production typology addressing the low-income level by the subsidies of the state, mass-housing refers to a commercial identity and commodity in the housing market (Tapan, 1996). However, regarding the above definitions, the most important features distinguishing the mass-housing from other residential typologies may cover the following items:

- it is planned together with its infrastructure,

- the duration of its construction is shorter,

- it requires the use of advanced technology and capital,

- it is economical, affordable, and

- it requires different fulfillment levels in both interiors and exterior spaces to encompass social lifestyle diversities to address different users living in various housing units (Aslan, 2007).

Some of these features are very aged, and root in the nineteenth century (Rowe, 1993). Thus, the collective settlements had been built even before the Industrial Revolution, and the "mass-housing" had emerged as a concept to compensate for the housing lack encountered with the population growth after the industrialization and modern urbanization (Sey, 1999). However, the new features have been and will be added to the above scheme through time, by the changes in demands, standards, perception, and technologies.

Although the features may differ regarding the *zeitgeist*, designing and constructing the houses collectively, in large numbers, in clusters, facilitate combining technical, social, and economic aspects on the same body. These large enterprises obtain convenience in finding housing loans and cheap land and reduce the cost of housing units due to the purchase of building materials at the appropriate time, quantity, and price (Keleş, 2020). As a consequence of the consumption culture, by the end of the twentieth century, the mass-housing typology has been integrated with the conceptions of social segregation, and the gated communities emerged by this integration as a frequently applied mass-housing type addressing the homogeneous groups in the society (Blakely & Snyder, 1997; Blandy & Lister, 2005; Vesselinov et al., 2007).

2.2.3. Perspectives to Social-Housing

Social housing is important as a sub-form of mass-housing. According to the *Dictionary of Turkish Language Association* (1998), social housing means "affordable housing specially built for low-income people and suitable for health."[4] Hasol (2005) defines social housing as "at least in size and quality standardized to meet the housing needs of poor or low-income families, healthy, cheap housing, public housing." The concept of social housing, which emerged as a solution to the housing needs of the low-income group, can be defined as a housing service that the state offers with low costs or completely free of charge. In another definition, it is stated that social housing is a housing type provided by public institutions or non-profit organizations for people with low income or in certain needs (Soanes & Stevenson, 2003).

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[4] The original expression in Turkish is as follows: "Dar gelirliler için özel olarak yapılmış, sağlığa uygun ucuz konut."

Three important breakdowns draw attention to the emergence of social housing models. These are considered as the Industrial Revolution, the Second World War and the post-1970 neoliberal period. Although the concept of social housing mainly emerged after 1945, when the idea of the social state was formed, it is seen that the phenomenon was defined in different ways in the context of different actors, economic conditions, and practices before this date. Some of these definitions are still in use today. Communal housing, company town, council housing, public housing, rental housing, and affordable housing can be listed as different nomenclatures for social housing based on economic components in the historical process.

From an economic point of view, "mass-housing" emerges as a commercial concept in the market economy, while "social housing" means the housing produced by the state, local government or some social institutions. Social housing is, on the other hand, the result of a production organization outside the market economy (Tapan, 1996). In other words, the reason for the emergence of social housing is related to the aim of the state which covers the elimination of the negative conditions and effects of slums, providing affordable residences to needy families, and in this way, finding an alternative solution to slums. However, currently, social housing projects consist of old residences in the greater cities, and they are generally low-quality buildings that can be supported by public institutions. Some of the old slum areas have also been included in these social-housing neighborhoods as a result of the urban transformation processes (Keleş, 2020). Therefore, although social housing has been produced as a solution for the low-quality living conditions, in the end, it has also become an indicator of having low-quality living conditions because of the economic measures—leading to negligence—applied in both processes of the construction and architectural design.

Nevertheless, social housing is still the answer for improving the poor living conditions in environments not adequately ventilated, damp, having no electricity but water problems, and with detached amenities such as toilets and kitchens shared with other families. Instead of economic measures, social housing projects are equipped with better shelter conditions, building materials suitable for climatic conditions, with an independent kitchen, toilet and bathroom, electricity, water, and sewage facilities. They are designed like apartments with less than six stories, in settlements with better infrastructures. There are also some housing examples with moderate living

conditions, and thus, they have only some of these qualities (Keleş, 2020). In this respect, the level of quality of a housing project is generally determined by looking at the "number of the variety" in the facilities provided by the projects, in Turkey. To determine luxury housing features, the inhabitants are also looking at the number of varieties, but not the quality of them.

On the other hand, even if the facilities and services provided in luxury housing examples are of high quality and attractive, their necessities are questionable. In social housing, the facilities comprise must-haves and indispensable features. Through time, when the attractive features are converted into must-have ones, it becomes possible to see them in social housing examples, too. These qualities generally cover the ones related to the construction and material qualities, but not to the architectural design. The fact that one can see the same plan template in both social housing and luxury housing examples (Çıkış & Ek, 2010) results in a conclusion that the overall quality in luxury housing is not based on the design of alternative living manners but the high-quality materials and decorations. Thus, there is not an actual difference between the space syntaxes of these two margins of living. Luxury housing is a variant of social housing in Turkey; the former has some extra facilities provided in the settlement, but not in the plan design of the housing unit. To understand these extra facilities providing the very difference between high- and low-income residences, the concept of luxury housing should be examined in detail.

2.2.4. Perspectives to Prestigious Housing

The gated communities are defined as a residential typology that is shaped according to the living manner of people and is one of the important determinants of the urban environment that continues to be produced in the housing sector with both the aims of consumption and having spatial quality. They are always at the top of both sales and housing production in the sector, which indicates the economic conditions of people by demonstrating the place where they live and their socio-spatial interactions. The gated communities gave rise to the concept of "prestigious" housing, and in this way, the concept of housing was converted into a "commodity" providing their buyers with prestige indicating social status in society (Blakely & Snyder, 1997). It refers to an identity produced for a homogenous high-income group, and the sustainability of this identity is guaranteed by the level of luxury.

Therefore, the phenomenon of luxury has always been at the top of the design criteria in the housing sector (Nicolae et al., 2009), as it points out the economic conditions of its buyers, and as the most important criterion constructing the social identity (Lee & Young, 1996). The luxury providing prestige has become a housing quality per se, which needs to be examined conceptually, as the middle-income group has reached the economic freedom to care about the quality of their living manners (Berry, 1994). The high-income groups in every society have always the opportunity to choose their lifestyles, therefore, there has always been a quality of living environment and preference suitable for them. The concept of luxury developing day by day, by gaining different meanings (Chuon et al., 2017) has turned into an image, and also crystallized in line with the preferences of middle-income level recently. However, regarding the current tendencies, it seems that the concept of luxury generally refers to a level that is minorly higher than the economic flexibilities of income groups.

Luxury residences categorize the opportunities offered in the settlements in terms of quality and price. In Turkey, these housing projects are also categorized regarding these opportunities offered in the gated settlement—which, as a housing model frequently applied abroad, has been firstly implemented in Istanbul, and gone through an ever-transforming process since then, regarding the formal qualities and design criteria appealing to the functional expectations of the upper-income group. These opportunities are mainly shaped by the users' expectations about their income status and psycho-social identity (Nicolae et al., 2009). In other words, the factors that ensure the categorization are formed by the expectations of the house-buyer from the luxury unit. While the income and social status of the user profile and the rising expectations enable the position of luxury residences to be shaped concretely in social respect, the constructional details and materials used in the buildings, as well as the settlements, appear as the determining factors leading to this social position.

The housing design qualities, in this sense, are also defined by the expectations as manifested in details and material qualities in the architectural scale, and the neighborhood design in the urban scale. The facilities and social environment provided by the concept of luxury, in turn, determine the expectations of the users and make these expectations reflect on the residential spaces themselves by also shaping the contemporary housing identity. The spatial characteristics are supported by the architectural qualities of the projects which are also the indicators of the users' demand

for luxury housing and for supporting their psychological and social identities with a certain level of living standard in the urban environment (Kwan et al., 2004). Since the targeted user segment in the gated housing settlements, where the luxury phenomenon is determinant, is generally the upper-income group, the demands of the users of this segment are the determining factors in the formation of the characteristics of these residential sites. Thus, all the architectural formations and social activity spaces offer a certain level of quality, increase the quality value of the projects, and make them reach the luxury level. In addition to the gated housing settlements, different mass-housing projects have also been produced to address the middle-income group, with similar functions but less in number in terms of the provided facilities and services.

To determine whether a dwelling is luxurious or not, it is necessary to look at what extent social housing differs from its qualities. According to the official definition, residences larger than 100 square meters are considered as luxury (Keleş, 2020). The luxury residences generally address the user demands above normal standards. The reason why luxury residences are produced in a wide range of sizes is due to the different expectations and needs of each individual from the housing. Although there are 40-50-60 sqm residences in luxury housing applications, it has been stated in some sources that luxury residences should be in large square meters. The luxury residences are generally built within the sites and blocks. These sites or the lands on which the blocks are built can be 10,000-40,000 sqm in size and are built to accommodate several blocks and hundreds of apartments. Not only for the concept of luxury but also the identity of current housing design, the sizes are important because the fact that the dimensions of the site and spaces as well as the number of rooms are also determining factors in luxury residences has enabled the variety of apartment types in today's housing projects. They are also one of the important application areas of smart building systems, which have been used widely recently. In some of these housing projects, the hot water needs of the house can be met by using solar energy systems that convert sunlight into electricity. The service layers can be increased in number. Therefore, to understand the meaning of the luxurious or prestigious housing in Turkey, we should analytically review it by referring to its layers in architectural and constructional respects.

2.3. On the Layers of "Prestige" in Residential Architecture

The label of "prestigious" for the high-income gated-community projects in Turkey is not only attached by considering the size of the housing unit, but also by regarding whether there are additional rooms/spaces/components with special functions, smart technologies, technical structure, security systems, landscape design, social facilities, materials, workmanship, and resistance for earthquakes. In terms of serving the "luxury," a universally recognized view is that high-income residential sites are generally designed with a swimming pool of specified size, while the other criteria comprise the facilities such as tennis courts, terraces, large gardens and specially designed kitchens in residences (Özgüven, 2008). That is, as status indicators when we examine the architectural features of the gated communities for the high-income group, the qualities leading to the consumption of the luxury comprise especially the mentioned functional, technological, and psychological aspects, which can be summarized in a list as follows:

1. Additional rooms/spaces/components with special functions: a.) parents' bathroom (although this space continues to be a common spatial property in all high-income projects as an indicator of the changing lifestyle, they have ceased to be an attractive feature); b.) laundry room; c.) cellar; d.) Turkish bath; e.) ironing room; f.) specially designed kitchen; g.) decorated circulation area; h.) windows up to the ground to enlarge the viewing capacity; i.) ergonomic quality; j.) aesthetic quality with odor and ambient vibrations.

2. Smart technologies and technical structure to control the apartment facilities both at home and outside: a.) the hot water service provided by solar energy systems that convert sunlight into electricity; b.) air conditioning/climatic infrastructure used with heating and cooling systems; c.) floor-heating systems, which is also to prevent visual pollution because of the air conditioners under the windows; d.) shutter systems with different adjustments regarding each window type; e.) water purification systems; f.) smart lighting; g.) acoustic quality; h.) technological equipment for energy saving.

3. 7/24 security systems: a.) high-level security on site with visible-invisible systems; b.) camera viewing screens; c.) alarm devices; d.) security walls around the residences; e.) 24-hour security guards.

4. Landscapes designed by landscape architects: a.) the integration between nature and gated housing units by the way of large terraces and gardens designed as living flora; b.) water elements and ornamental pools; c.) recreation areas; d.) urban furniture for recreation and resting; e.) no leftover spaces between the building blocks.

5. Social facilities: a.) the social spaces functionally designed to support the social activities; b.) privileges in residential sites to serve facilities in higher standards; c.) an outdoor swimming pool of specified size; d.) tennis courts; e.) running and walking tracks; f.) bicycle paths; g.) children's playgrounds; h.) sports areas of various sizes and numbers; i.) garage and parking lots; j.) indoor social facilities in the basements of the housing or in different building masses: indoor swimming pool, fitness center, Turkish bath, and sauna, etc.; k.) the gastronomic facilities: cafes and restaurants; l.) health services.

6. Materials and workmanship: a.) use of high-quality materials in applications; b.) use of high-quality equipment in interior spaces; c.) the high-quality workmanship.

7. Resistance for earthquakes (especially after the 1999 earthquake, constructional problems were given more importance in Turkey, and the housing projects were designed following the renewed earthquake regulations): a.) strength of structures; b.) strength of ground with meticulous ground studies; c.) ground improvement by the method called jet grout or by piling under the columns in the foundation in case the floor does not have the desired strength.

The privileges provided by the gated housing sites built with high quality are determined by considering the concept of "luxury," which is reflected in the size of the rooms in the apartments in today's housing projects as well as the furniture sizes at a standard that will suit the preference of the upper- and middle-income group that the project addresses. In residential examples where large rooms are preferred as status

indicators, the remaining circulation area is aimed to make sense of the space with elaborate decoration ideas. The fact that the dimensions of the space and the number of rooms are also determining factors in luxury residences has enabled the variety of apartment types in today's housing settlements.

The complexity of the social environment is avoided by keeping the dimensions of the space in family-oriented luxury housing settlements. In the projects prepared with 1+1 and 2+1 unit-types in many luxury housing settlements in Izmir, the price range is increased, as sales are aimed at the elite class. Apart from the basic functions such as living room, kitchen, bedrooms, bathroom, and washbasin-WC, alternative spaces have also been created in luxury housing settlements. These are the spaces that contain many technical and service-oriented functions such as parents' bathroom, laundry room, cellar, Turkish bath, ironing room. The parent bathroom, which continues to be a common spatial property in all high-income projects as an indicator of the changing lifestyle, has ceased to be a plus feature in the projects. Regarding the current promotional strategies of the luxurious projects, it is the lifestyle, after all, that is marketed and consumed as an integral part of the design package highlighting the high-quality residential services and products.

In the luxury housing projects or the high-income residences today, the quality of the materials and workmanship in the applications are among the primary architectural qualities of the projects. In addition to space and space dimensions formed with the concept of luxury in the flat and modern lifestyle, it is widely used in the systems that provide in-flat technical service. With the technical structure, which is generally expressed as smart building systems, the user can control the options related to his apartment both at home and outside. The air conditioning infrastructure used as heating and cooling systems is designed with the system planned during the construction period, and an application that will ensure the balance in the unit according to the climatic conditions, the quality and usefulness of the unit is provided. It is preferred to prevent visual pollution because of the air conditioners under windows by choosing a floor heating system in units. In today's luxury housing type, with the preference of windows up to the ground, the residential sites oriented to the view are planning to increase their value. The applications supported by new shutter systems are planned for comfort in the house with different applications according to each window type.

The water purification systems are also among the preferred features in luxury housing settlements.

Furthermore, in these settlements, the qualified landscape designs are planned in the circulation areas between residential blocks. The gardens, which are imagined as living flora, are supported with hard floors in the site, and there are no leftover spaces between the building blocks. Activity areas are created with running tracks, bicycle paths, children's playgrounds, sports fields of various sizes and numbers, green areas and circulation areas, as well as water elements used with ornamental pools, urban furniture for recreation and sitting. On the other hand, the indoor social facility units, which are one of the service areas where social activities of the sites are carried out, are planned to serve by solving the space in the basements of the houses, sometimes in different building masses. In these areas, there are functions such as an indoor swimming pool, fitness center, Turkish bath and sauna. The gastronomic facilities such as the cafes within the site are planned and designed during the project regarding the capacity and demand, for they add attractive qualities to luxury indoor housing sites.

Although manifold categorizations and descriptions lead us to figure out the identity of prestigious housing in Turkey, it is not the architectural qualities, income level, and preferences of the users determining the point after which housing will be called luxury, but the economic resources, conditions, and development priorities of the country (Keleş, 2020). Regarding the current promotional strategies of the luxurious projects, it is the lifestyle, after all, that is marketed and consumed as an integral part of the design package highlighting the high-quality residential services and products. The luxury residences provide prestigious lifestyles to the users with a rich variety of facilities as indicators of the users' social and economic statuses (Özgüven, 2008). However, the cultural, psychological, and physiological conditions of the users also play determining roles in indoor environment quality (Fabi et al., 2012). Thus, Marcel Schweiker (2010) assessed the impact of user behavior as that "the conscious or unconscious movements of people to control the physical parameters of the built environment are based on the comparison of their perceived environment with their past experiences." In this sense, living in prestigious residences and districts provides psychological satisfaction for the inhabitants as well as providing a peaceful life in a homogeneous society, even in the city-center, yet away from the crowds. The

prestigious envelope has the power of manipulating the psychology of the high-income user positively.

The criteria that determine the general characteristics of luxury gated housing projects are listed in the following sections in detail with the categories of the cost, quality of the indoor spaces and materials, size, comfort, security, strength and ground condition, landscape design, and social status, as the most important layers of this typology.

2.3.1. Cost of Housing

The housing market can be affected by macroeconomic variables, spatial differences, structural characteristics of the society, and environmental characteristics (Kim & Park, 2005). Unlike other consumer goods, the housing market is unique because it shows the properties of the structure, location and environment. In housing market research, the perimeter and location value are analyzed by the hedonic pricing model, which usually uses the multiple regression techniques in large data sets and requires a picture based on micro-economic theory in the analysis (Zhang et al., 2005). Real estate in most industrialized countries constitutes the largest component of household wealth.

The costs of luxury residences may vary according to the type and characteristics of the facilities offered to the user. The spatial sizes and comfort levels of the houses planned in mass-housing production are among the important factors affecting the total unit costs. Whether the units are in the level of luxury housing or social housing in terms of the standards is important in terms of the change in total costs. Consequently, the value of housing units has a major impact on consumption and saving opportunities (Case et al., 2004).

2.3.2. The Quality of the Indoor and Materials

The indoor quality includes thermal, lighting and acoustic comfort conditions, the air quality inside the building, other ergonomic conditions such as odor and ambient vibrations and their effects on the user (Kim & Dear, 2012). While a quality indoor improves the health of the users, the real estate value of the building increases, and the occupant responsibility decreases.

While increasing the quality of the indoor environment in buildings, attention should be paid to energy saving. Users also play an active role in energy consumption in buildings. As also stated earlier, Schweiker (2010) assessed the impact of user behavior as the most important variable determining the perception of the physical characteristics of the built environment. In other words, the cultural, psychological, and physiological conditions of the users determine the perceived indoor quality (Fabi et al., 2012). And at the end, the attempts of the users to improve the indoor environment quality of the building cause an increase in the energy consumed.

In addition to being an integral element, the material also contributes to spaces in terms of aesthetics and strength. Wood, stone, plaster, ceramic, glass, metal, plastic, etc., many materials have different textures. The material has become a medium for a commercial image to respond to the preferences of certain social classes. The preferred material is believed to be an indicator of identity, social status, and lifestyle. People spend 90% of their lives indoors, and it has been determined that the pollution in closed areas is 2 to 5 times more than the one in open areas (Hess-Kosa, 2011). In these environments, besides indoor air quality, the factors such as temperature, light and noise also have effects on the health, comfort, and productivity of the users.

The materials chosen in luxury houses are selected to have the best in comparison to lower-income housing projects, in terms of both price and quality. It is possible to see special designs on the floor, ceiling and walls, as well as different items such as special wooden or steel stairs. Since the buildings where people spend most of their time are residences, it is very important to design the houses as healthy and comfortable and to ensure their maintenance during use. The comfortable and healthy living of the users depends on the indoor quality of the building. Therefore, in the design and planning of the buildings; attention should be paid to all parameters such as the location of the building and external environmental conditions (sunbathing, wind, noise, etc.), user profile and preferences, interior materials, thermal comfort, indoor air quality, acoustics and lighting comfort, and building function.

The built-in kitchen appliances are also used in the kitchens of this housing typology. The walls and windows are insulated from heat, moisture and sound. Luxury residences are designed to make maximum use of daylight. When daylight is used correctly and appropriately, effective natural lighting that enables building users to

perform their actions easily and efficiently in a comfortable field of view is designed. Sufficient and appropriate daylight for illuminating the interior volume should not only ensure that the users see the environment comfortably, but also ensure that their actions are carried out efficiently and effectively without any fatigue and visual disturbance (Fontoynont, 2002).

2.3.3. Size of the Residence in Square Meters

Since 1984, the Housing Development Administration of Turkey is engaged in providing residential mortgage loans, has led Emlakbank, Vakıfbank and Pamukbank through the period of 1984-1990, with more than 250,000 residential financings. In determining the credit limit opened at that time, the size of the house was taken as the only criterion, regardless of whether the individual requesting the loan has the financial power to repay the loan. Therefore, the size is a mirror of the income level of its inhabitants, as well, while it also shapes the living manners.

The lifestyle, demographic structure, and income level of the families, in other words, determine the size of the house. While some families prefer very large volumes in terms of square meters, others may prefer smaller houses. As also mentioned earlier, according to the official definition, residences larger than 100 square meters are considered as luxury residences due to the increase in the number and size of the rooms (Keleş, 2020). They are generally built as sites or blocks which cover 10,000-40,000 square meters in size and are built to accommodate several blocks and hundreds of apartments. As can be understood from the mass-housing cases examined in this thesis, the size of the houses varies according to the projects.

2.3.4. Comfort Provided by the Residence

Today, luxury residences offer a wide variety of comfort conditions to their users compared to social residences. Specially designed large gardens and pools give the user a feeling of relaxation and getting away from the stress of daily life. Social facilities, garages, parking lot services, walking tracks and sports areas are some of the other advantages that luxury residences have unlike social residences. All of them are provided to ensure comfort based on the social and psychological wellness of the inhabitants.

The indoor comfort, on the other hand, is provided by the thermal and climatic conditions; artificial lighting facilities increasing the feasibility of space; functional furniture designs; smart technologies supporting the remote control of the indoor services; and aesthetic effects stemming from the use of decorations, special textures, and lighting. As a feeling related to the psychological status of the user, the comfort also depends on trust and confidence: feeling oneself safe in a building in constructional respect, and secure in the settlement refers to the other sources of comfort.

2.3.5. Security

One of the aspects that distinguish today's luxury gated residences from social ones is the issue of security, which is mainly provided by the former's "gated"ness. High-level security is mainly based on the visible and invisible security systems, camera viewing screens and alarm devices used in luxury settlements. For this reason, some of the luxury residences are now produced as smart residences. In smart residences, if a stranger wants to enter the house, s/he is immediately seen through the camera system; the alarm system starts to work, and thus, the necessary intervention can be made immediately. Great attention is paid to the external security measures in luxury residences. The security walls are built around some residences, and 24-hour security guards are employed. In this way, the maximum security of the housing is provided.

With these features, it is a common idea to explain the emergence of secure sites with the new-liberal transformations since the 1980s (Geniş, 2009). In this process, the homogenous groups have tended to retreat to secure sites to gather under the umbrella of a "produced" identity that isolates themselves from the rest of the society, in other words, from the "rest of the city." The real estate and construction markets, realizing this, have started to produce residential areas that will appeal to this consumer segment. As a result of this initiative, the secure sites within the free market dynamics with the promotion of the "lifestyle" have been marketed to wealthy groups, therefore, a consumer mass has also been created specifically for this purpose (Özgür, 2006). Therefore, the notion of security per se refers to the emergence of segregated communities, which have been organized under the effects of the consumption culture.

2.3.6. The Strength and Ground Condition of the Residence

Another feature that distinguishes luxury residences from social residences is that during the construction of these residences, the strength of both the structure and the ground is taken as a basis. Especially after the 17 August 1999 earthquake, this issue has been given more importance, and the housing projects were designed under the renewed earthquake regulations; ground studies were conducted before they were built. And in the Izmir scale, after the recent great earthquake of Izmir, on 30 October 2020, the safety based on the earthquake resistance of the buildings began to be considered a lot in the new residential sites as well as being referred to in the advertisements of the related luxury mass-housing projects.

In case the floor does not have the desired strength, the ground improvement method called "jet grout" is used, or the solid ground is reached by piling under the columns in the foundation. Although these processes are necessary to obtain stable structures, it increases the construction cost significantly. Therefore, due to the high cost it brings, it is not common to implement such transactions in social housing projects that appeal to the middle and lower-income groups.

2.3.7. Landscape Design

Landscape arrangements are one of the most preferred features in luxury residences. It has been determined that the dwellings with landscaping offer a healthier and psychological atmosphere for the inhabitants (Suher et al., 1989). Today's prestigious mass-housing projects are produced within a defined landscape area. However, more attention is paid to the attractiveness of the landscape design in luxury housing than the ones in social housing. The landscape designs in various viewing capacities have peaceful effects on people living in those residences. These landscape designs in luxury residences are made by the landscape architects in the construction process, and various landscape examples are applied to decorate luxury residences. Innovations and special designs in the landscape increase the value of the housing and its surroundings; thus, they also increase the prestige of the families living in those projects (Özgüven, 2008).

For a healthy and livable living environment, the housing and its environment should be considered as a whole. This can be achieved by giving the necessary importance to

non-residential design as well as to interior design. Non-residential spaces should be a continuation of life in the housing. In an ideal housing block, there should be places where residents can use, share, and interact with each other (Süataç, 2006). Necessary structures and equipment in a mass-housing settlement are made according to certain standards. The school area, shopping area, administrative areas, social and cultural facility areas, playgrounds, green areas, sports and recreation areas, health areas in collective housing units are the spaces that should be planned according to the size of the population living in those collective housing units (Beycan, 2004).

The outdoor design principles in mass-housing areas can be summarized as follows:

- The outdoor sport-fields gain different dimensions according to the type of sport. If there are open sports areas, they are integrated with the park. In this way, the contribution to the users increases by adding an extra facility to the function of the park. The outdoor sports areas are important because they have a socio-cultural value that enables people to come together in collective housing settlements (Bakan & Konuk, 1987).

- The children's playgrounds are the areas that meet the needs of children for having clean air, where children can play and develop social relations. These playgrounds should be designed away from vehicle traffic. At the same time, they should be considered as a recreational space where family members also come together (Bakan & Konuk, 1987).

- Green spaces are another factor that should be given importance in outdoor design. The green elements protect against the negative effects of wind and sun as well as providing many functions such as viewing, leaning, climbing, and sitting. In addition, it can be used as an entrance marker, defining the boundary and height of the space, creating traces and continuity on pedestrian paths, and as a limiting element in outdoor spaces (Bakan & Konuk, 1987). In the placement of mass-housing blocks, the existing vegetation should be considered as a tool and the topsoil should be protected during the construction of the housing (Özdemir, 2006). The design and size of the green spaces in public housing areas should be calculated taking into account the number of

people living in the housing units. According to the regulations in Turkey, the green area per person must be at least 10 square meters (Beycan, 2004).

- The roads and pedestrian paths must be comfortable and safe for transportation within the mass-housing area because the elements that connect the mass-housing blocks and all the facilities and provide circulation are the roads and paths. The pedestrian and motor-vehicle roads should be designed in separate ways (Bekdemir, 2003). The pedestrian paths should be regulated by taking precautions against obstructions that force pedestrians and restrict movements such as slope, bad weather conditions, lack of connection, and deviations on the roads (Bakan & Konuk, 1987).

- The parking lots are designed and sized areas for the parking of vehicles. The car parks are one of these areas that need the most attention in mass-housing applications. They must be in numbers and positions to meet the needs of mass-housing inhabitants (Beycan, 2004).

2.3.8. Having a Residence in a "Prestigious" Area

People who own luxury housing generally consist of high-income and well-off people. For this reason, these people want to live in the so-called "prestigious" areas and districts of the city. As already stated, living in prestigious housing may result in psychological wellness for the inhabitants by ensuring social-status-based satisfaction and peaceful life, in the city center, away from the heterogenous crowds. In line with these criteria, the effects of "luxury" on the production of the gated mass-housing projects, combined with marketing and sale strategies, have improved the formation of branded residences. In addition to the architectural features that come to the fore in the branded luxury residences, the luxury brand ensures the categorization of the target housing-buyer in terms of the social features.

The criteria determining the social characteristics of luxury gated-housing sites are listed as follows:

- Social communication via the lifestyle offered and in demand,

- Income level of homeowners,

- Cultural potential level associated with the lifestyle owned,

- Professional groups of homeowners,

- Family type and the number of individuals.

These social features of luxury residences help shape the sales and marketing strategies of the branded housing sites with the new housing production model. In this way, the right marketing steps for the target customer group are determined by luxury residences of which inhabitants' income level and social characteristics are also determined. Therefore, housing projects and companies that have become brands with targeted sales and positive returns continue to invest and transform the sector.

2.4. Concluding Remarks

Housing, which has been the equivalent of the need for shelter since its emergence, has gained different dimensions with the evolution of social life over time. Today, it is more than just a need for shelter. Although the need for housing for the masses emerged in societies before the industrial revolution, the concept of mass-housing, unlike this situation, is a concept that emerged after industrialization and Modern urbanization and aimed at solving the problem of housing deficit. Mass-housing, which we encounter as a constant consumption norm after Modernization, is often confused with social housing, which, in the western use of the term, refers to a form of collective housing for the low-income group implemented by the hand of the state.

Mass construction of the housing unit does not appear as a situation only for the low-income group. In fact, as a result of the habits shaped by the consumption culture, mass-housing also turns into an expression of belonging to a prestigious class and appeals to the high-income groups. Whether it is an ordinary project designed for a single user or large projects that shape a greater part of the city, such as mass housing or social housing; the main consideration is always to establish a residential identity. In addition to the typologies, qualities, structural solutions, affordability problems, and urban ideas, social interactions and the concept of consumption constantly shape the identity of housing projects, and, in turn, are shaped by those constantly transforming housing identities. The role of the consumer society should also be examined in this constant, reflexive transformation.

The economic, social, and cultural codes shaping the reflexes can be read through the tendencies observed in luxury-housing promotions. For example, the economic identity of the high-income apartments produced until the enactment of the Mass Housing Law in 1984 can be seen by different means such as the materials, facade design, and relationship between the building and street/landscape. After the enactment of the mentioned Law, however, since the architectural typology has been changed radically from the apartments with no more than five-stories to the apartment blocks and towers with at least eight-stories—and thus, since the latter examples have addressed a larger group of inhabitants—the means representing the economic identity has also increased in number. The mass-housing promotions and advertisements, in this regard, were added into the scheme as the new indicator of the economic statuses of inhabitants. Therefore, by examining the housing advertisements today, one can easily comprehend the current tendencies toward the so-called "prestigious" housing in Izmir as well as the consumerist dispositions of the society producing this identity.

The accelerating trend in the consumption of "prestige" requires a systematic examination by referring to relationships between the literature of consumption and housing. This is essential for understanding not only the transformation of housing but also the transformation of the concept of "prestige." Therefore, in the next Chapter, the emergence of consumer society and the concept of consumption regarding architectural and residential perspectives were undertaken.

CHAPTER 3
CONSUMPTION IN ARCHITECTURE

"Home" is always a private and comfortable space for the individual and forms an integral part of his life. In recent years, housing companies have been developing new messages to move people's expectations from the concept of home further beyond its basic meaning, to differentiate people's social relations and make their instant pleasures permanent by adding new layers to its meaning. In this context, housing companies, now, go beyond the residential function and design for social meaning, too. In the advertising campaigns organized by housing companies, "home" is accepted as an indicator of identity and status and becomes the most prominent tool by which the individual can display his/her social status and indicate his/her social and economic power with wide recognition.

Ideal lifestyles provided by housing companies, as one of the important components of the consumption culture, are symbolized and mythicized to the consumer through advertisements, supported by various metaphors, and the concept of an ideal home is redefined. Imaginary concepts that will reestablish the lost peace, complete the missing life, give a new identity, and guarantee the environmental and social life are suggested. Some concepts promise an ideal lifestyle with attractive slogans such as "a privileged life in the center of İzmir" (Allsancak, 2021), "a prestigious living in the center of life" (Avcılar Prestige, 2021), "the new fashion of the city" (Dasif Konsept Gediz, 2021), "compatible with nature" (Folkart Incity, 2021), and "the place you want to be" (Mahall Bomonti, 2021).

It cannot be denied that advertisements put a lot of pressure on modern individuals and lead the consumers to a feeling of being trapped to meet their demands. At this point, advertisement is one of the most important cultural and social tools that shape the lives of modern consumers. It is inevitable for advertisements to appear in the process of choosing a product/service and making a decision, to lead the consumer. Furthermore, most of the time, consumers may prefer to buy a product/service by thrusting in the advertisement, and therefore, when there is not a powerful promotion for that

product/service, they may give up buying. Regarding this importance, in some cases, an advertisement may even go beyond the very product/service per se.

Within this framework, as the most intensely and frequently applied building typology in architecture, mass-housing—both as a product and service—and its advertisement identify a dynamic spine in modern consumer society. In Chapter 3 titled "Consumption in Architecture," therefore, I tried to examine how modern consumer society was formed, and what the modern consumption trends can be, in the first place. On the other hand, by referring to the main discussion axes in the literature review, in the following parts, I divided the areas of consumption basically and undertook the subject in three main axes: economic, sociological, and psychological. At the end of the Chapter, I pointed out the coincidental yet meaningful integration of the concept of "Prestige" with its initial, as the fifth P, and suggested it to be added to the 4Ps of the concepts of Product, Price, Promotion, and Place—which refers to a recognized four-stage classification technique, also known as "marketing mix."

3.1. Perspectives to Consumption

Consumption as the very seminal concept shaping the "dynamics in human history" (Bocock, 1993) has resulted in not only quantitative but also qualitative changes. However, modern society generally has negative connotations, which may be associated with the adverse perspectives of the capitalist dynamics of Modernization leading to the consumption of identities at the end of the twentieth century. Basically, in the dictionary definition, the word "consumption" corresponds to "the act or process of consuming," "use by or exposure to a particular group or audience," and "use of something" (Merriam-Webster, 2021). Nevertheless, as referring to the societal mechanisms, its definition has complex layers: the consumption phenomenon is explained as an effect that initiates production to meet the needs of the society in the traditional sense, and also defined as an outcome in which the consuming individuals are guided by its economic, sociological, and psychological effects (Zukin & Maguire, 2004; Featherstone, 2007).

Guy Debord (2002), in his prominent *The Society of the Spectacle* (1967) states that consumption becomes a "lifestyle" in our age. It subjugates both individuals and societies with its own rules and orientates individuals. Consumption has been in the

process of transformation into a "show" day by day. Individuals, who are as if the captives of the modern world, think that they can reach happiness by simply consuming more and more in an ever-transforming mechanism providing them the ability to choose (Slater, 1997). However, in the current situation, it is very hard to explain the increase in consumption by only referring to the basic characteristics of the act of consuming per se; consumption is more than the sum of its components with its newly introduced symbolic identities.

In this respect, known for his studies on consumption and consumer society, Jean Baudrillard (1970) defines the consumption pattern of the new form of society as a universal and consistent system of indicators created by certain rules and codes, of which aims are not related to providing basic needs of individuals through goods and services. In this system, needs and desires leave their places to social values and classifications. This kind of reading leads us to the symbolical renditions of the concept, and the metaphorical integrations of the lifestyles with the commodities. It points out the current associations between the living manners and the values of the used products, which, in turn, may transform the very "living manner" and even the "taste" into a "commodity" (Bourdieu, 1984).

In a similar perspective, Robert Bocock (1993) defines consumption not only as a utility process but as a socio-cultural value process in which signs and symbols are also involved. Consumption emerges as a psychological, social, cultural, and economic reason, or a result of these reasons that support the development of the individual's sense of self in an individualization process (Bauman, 2010). Symbolic meanings, again, are attributed to consumption objects. While the consumption objects contribute to the formation of social classes with the benefits that they provide for the fulfillment of the needs and desires, they also serve as an indicator in the establishment of interactions between individuals by both the "idea" and "act" of consuming (Baudrillard, 1970). Henri Lefebvre (1971) considers consumption as both a concrete and an abstract term. There are no clear lines between these conceptions but boundaries, which are crossed in most normal cases. The indicators cover goods. In this context, consumption is explained as the consumption of the "indicators of goods."

On the other hand, Alan Warde (1991) identifies consumption with "communication" between individuals, "participation" in social classes, and "socialization" concepts; it

becomes a tool for these procedures. In a similar sense, consumption can also be read with the concept of "entertainment" (Yırtıcı, 2005); thus, it turns into an entertainment opportunity by which free time is spent. Among the most important dynamics of this transformation, we may mention consumption tools and consumption centers. Consumption centers do not only contain places where needs can be met, but also include many entertainment venues, allowing the concepts of consumption and entertainment to be mixed, and therefore, consumption is perceived as an act of spending leisure time. According to Philip Kotler & Kevin Lane Keller (2006), socio-cultural and personal factors in the formation of consumer identity influence and orientate people by their psychological interactions in the decision-making phase, and even, in buying and consuming procedures. Consumption, in this sense, emerges as an idea and action adopted by individuals in all areas of life (Baudrillard, 1970); hence, there have been historical, social, cultural, economic, and political events, and their consequences having connections with the dynamics of consumerism.

Recently, the desire to consume has become the biggest aim of societies, and especially the high-income groups of the society live by consuming rather than producing. Every individual in the other income groups works hard to reach the consumption object or phenomenon, which turns into the object of desire in a general sense, and when s/he reaches what s/he wants, s/he gets pleasure from this achievement. This pleasure is a dominant effect in the lives of individuals of the consumer society, and its power helps this society maintain its life by accelerating the consumption-oriented aspects, which is defined as popular culture (Coşgun, 2012). Popular culture or the "popularized" consumption culture is systematized, spreads further geographically by the social dynamics of globalization, and changes the living manners in urban environments by the hands of architecture; thus, architecture is transformed into a tool to transform the cities by the rules of the systematized consumption (Akbalık, 2004). In this sense, architecture per se turns into a commodity, a product, and forms an attractive identity serving the consumption culture in the urban environment.

The social structure formed by all changes and transformations is considered by social theoreticians as a consumer society. Individuals of the consumer society are not only able to meet their needs but also to be adopted by the society, to participate in upper social classes, to spend their free time, to have fun, to relax, etc. The activities themselves are consumed in forming the individuals' identities as the symbolical

indicators of being members of this society. Thus, the concept of consumption has moved away from its main function in the society it has created and meets the meaning of consumption of signs, symbols, places, commodities, and facts (Bocock, 1993).

In the process of transformation, consumption becomes dressed in different layers. For example, the concept of "visual consumption" emerges with the changes in all areas affecting the society in aesthetic respect, and in this way, socio-cultural values, as well as the daily life activities, are also transformed accordingly (Özdemir & Dinç Kalaycı, 2019). Visual consumption spreads with the consumption of the indicator values of the society. The widespread understanding of visual consumption can be shown as the reason for the recent increase in the number of consumption places—that is, where products or services can be purchased. To provide sustainability in consumption and its places, advertisements are designed specifically, in the consumption society. In this way, it is desired to awaken the desire to consume in the society with advertisements, signs and symbols. In lifestyles where the act of consuming is at the focus, changes also occur in the spaces that ensure the sustainability of communal life. The new lifestyles that have been adopted cause an increase in interest and demand for spaces that are more attractive, interesting and have many functions.

Everything in our time is determined by consumption relations (Bülbül, 2010). Architecture has also started to become an object of consumption, which is defined by contemporary consumption standards. While questioning the effects of these changes and transformations on architecture, the question by Hakkı Yırtıcı (2004) comes to mind, "Architecture that feels obliged to be useful by serving society, blending functional and aesthetics throughout history, trying to represent the good and the right, does it turn into a simple fashion follow in the consumer society?"[5] Recognizing that architecture always serves as a tool to represent the social and cultural dynamics of the society, the answer should also be "yes" to this question: to understand different phases and reflexes of the consumer society, one can observe the architectural reflections which majorly cover the residential use.

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[5] The original expression in Turkish is as follows: "Kendisini tarih boyunca topluma hizmet etmekle, işlevsel ve estetiği harmanlayarak faydalı olmak zorunda hisseden, iyi güzel ve doğru olanı temsil etmeye çalışan mimarlık, tüketim toplumu içinde basit bir moda takibine mi dönüşmektedir?"

3.2. The Creation of the Consumer Society

Social life and social structure are formed according to the current situation of the consumer society. The prevailing way of thinking in this society has become determinant in the behaviors of human groups. Consumption, which was a very dominant social dynamic in the 20th century, affected the lifestyles of people deeply. The formation of the concept of the "consumer society" shows that it means more than a concept as the main aspect influencing the period. The concept has led the production, consumption patterns, lifestyles, and structures to be organized systematically during the century. All this was done on a mass basis. The formation of the meaning of mass society is a part of the fact that everything is massive in the sense of consumption.

Baudrillard (1995) draws attention to the massiveness of consumption by denoting as follows: "We get pleasure for ourselves, but we are never alone while consuming […]." Consumption is composed of its tools organized faithfully to consume mass-produced products and ensure maximum consumption by orienting the society to the related consumption areas. In other words, consumption creates its society to consume; and it has been doing that almost for a century. In the 19th century, thus, a new economic and social structure emerged with industrialization. Therefore, the turn of the century witnessed the emergence of the industrial society formed by the new commodities, materials, techniques, technologies, systems, and mechanisms as well as the introduction of the concept of consumption. By the effect of globalism, it gained power through the 20th century, and the end of this period was reshaped by the discussions of the "post-industrial" society. Today, it can also be argued whether every society with the characteristics of a consumer society has experienced industrialization, but the emergence of the concept of "consumption society" begins with industrialization and continues in post-industrial societies (Featherstone, 2007).

With industrialization, a new city structure has emerged that differs from traditional cities. Max Weber (1966), in his book *The City*, questioned the reasons for the intense population increase in cities and concluded that the factors of this process were fundamentally the forces that gained importance with the economic and industrial revolution. Between 1850 and 1900, the population of European and North American cities increased almost twice with the flow of the working class to the cities, and the

need to restructure insufficient infrastructure and eliminate the housing deficit emerged. When the commonly accepted methods were insufficient to compensate for the lack efficiently, smoothly and in a short time, the mechanized and standardized understanding of mass-production shaped the new metropolis (Weber, 1966).

Metropolis has become the focal point of consumption as well as production in a continuous structuring process. Weber (1966) emphasizes that the city has become a consumer in itself, and summarizes this situation as follows: "The city itself was emerging as a most desirable consumer. Instrumented by the credit arrangements of modern industry one generation could build what later generations paid for, the city was a monster with an endless appetite for anything that fertile imaginations could dream of supplying." This is the way of sustaining the city as a consumer. At the same time, communities that concentrate in cities for production also become important consumers. Increasing population adds new values to mass production: "For if one only made a penny an item profit but captured the urban millions, he became a millionaire" (Weber, 1966). With modernization, the speed of social change has increased, the fields of change have expanded, and modern institutions that have not been seen before such as mass production, the commodification of product and labor have emerged (Giddens, 1992). The new social and economic characteristics of the metropolitan city pave the way of sustaining itself, again, with the help of massive consumption.

Since the mid-20th century, although production has continued to be effective in economic respect, the service-based economy has accelerated, and besides the concept of globalization, privatization has also emerged as a rising value (Ritzer, 2007). This situation points to a new stage of in-society or inter-communal structuring in which both culture and consumption play more important roles (Castells, 1998). Today, the stage is reserved for the transformed modern, or the terms pointing to the end of the Modern period, such as "post-industrial," "post-capitalist," and "post-modern."

Modernization has given individuals the task of redefining themselves by breaking away from their traditional identities, and by contributing to production as a new identity. However, while industrial employment shrinks with the developing technology, the long-term guaranteed and even inherited jobs have gradually decreased by the acceleration of change in the field of production, and the increase in

productivity. Individuals have inevitably been unable to be defined by their works, as Zygmunt Bauman (2010) also asserted, "The role once performed by work in linking together individual motives, social integration and systemic reproduction, has now been assigned to consumer activity." Therefore, a "consumer society" phenomenon has emerged since the mid-20th century, accepting the existence of a social change, where individuals do not define themselves with what they produce, but what they consume.

3.3. Basic Consumption Axes

The effects of consumption on housing identity questioned by this dissertation go beyond just creating a space in the physical sense and demonstrates to us that the aim is to have an important place in the consumer society with the identity of housing. The identity of inhabitant is substituted by the identity of his/her housing; in other words, the identity of housing is evaluated as a reflection of its user in consumer society—the "inhabitant" has transformed into the "user" and/or "consumer," in this consumption-based perception.

In the production of spaces, phenomena such as design language and the concept of spatial identity are sometimes used as part of marketing strategies to determine consumer trends. In the space production processes, architectural identity concepts and definitions are used by different specialties and actors, in some cases to determine consumer trends, as a part of marketing strategies, and in some cases as a status indicator of the consumer. It is necessary to distinguish between these aspects influencing the process to reveal the effect and potential of the architectural production involved in the process. In this dissertation, these perspectives are not considered as disciplines that are independent of each other, but as fields that overlap with each other. They are the mainstays of the society, and thus, interlink it with the context of the *zeitgeist*: they are the "economic," "sociological" and "psychological" aspects (Zukin & Maguire, 2004).

3.3.1. Economic Perspective

The first perspective is related to the economic structure of the consumer society. At the beginning of the 20th century, it was argued that capitalist production, with the support of the scientific method and Fordism, created new markets, and directed

producers through advertising and media to be transformed into consumers (Featherstone, 2007). The importance of Fordism stems from the fact that it encourages consumption as well as mass production. The earnings in return for production are adjusted to be sufficient for the consumption of the same products (Zeytinoğlu, 2003). It is claimed that the instrumental approach used in the field of production is also used to create new consumption areas and to create new consumer profiles. Max Horkheimer and Theodor W. Adorno (1982), Herbert Marcuse (1991), and Lefebvre (1991) emphasize that consumption is produced especially through mass media and advertising. In advertisements, information about what purpose the products are used for is conveyed to the user. However, at the same time, the products are marketed with the second kind of cultural and social meanings such as being young or old, modern or traditional, in other words, symbolic meanings, with the associations of form, identity, and period (Berger, 2008). At this point, it is necessary to focus on the versatile communication of a designed product with the user. The product is not only used in line with the needs but also consumed by the symbolic meanings beyond meeting the basic needs, for example, by the way the individuals express themselves.

In economic terminology, "exchange value" and even "symbolic value" gain weight against "use value" (Berman, 1988). The concepts of exchange value and use-value are the basic categories used by Marxism in analyzing the basic structural problems of capitalist society in the critique of political economy (Gegeoğlu, 2014). These concepts explain the nature of the product being transformed into a commodity. Exchange value converts a product into a phenomenon that can be bought and sold rather than only being used. Symbolic value can be explained as the products gain alternative meanings beyond their use-values. The concepts of "abundance" and "waste" come to the fore in the consumerist environment (Baudrillard, 1970). The concept of use is replaced by the concept of consumption, and the user is transformed into the consumer, as already mentioned. Under the name of diversity and freedom of choice, more products with different qualities are offered for consumption in a rivalry with each other (Munari, 2008). The consumer has freedom of choice in deciding what to consume, though it cannot be claimed that s/he is so free to choose not to consume.

The service life of the products and even the number of usage fields increases, but due to the instantaneous, short-term consumption understanding, the consumption life decreases. They can be more permanent and used for a long time, but they are

consumed as a salable product as they become disreputable over time. The concepts such as durability and permanence are now used only to attribute attractiveness to the product (Küçükerman, 1997). At this point, the built environment gets one of the biggest blows. Because throwing a toothbrush before the end of its life is acceptable to a certain extent. However, it is not possible to say the same for the built environment.

The situation is particularly critical when considered in conjunction with urbanization. In cities, the rent-oriented urban projects for the reproduction of capital—in which social needs are ignored—and urban expansion and transformation processes required by these projects become the main assets of urban development. The concepts such as competitiveness, being attractive for investment, brand cities, urban marketing and gentrification have been emerging in spatial production processes (Boyer, 1996; Ülkü, 2010). Undoubtedly, the aforementioned concepts such as consumption, consumer society, and capitalism are not considered separate from urban politics and ideology, as critical approaches always treat the facts with a political stance. However, the effects of the discussed economic concepts in various strata of the society, by referring to different disciplines, are omitted in the current study as they extend beyond the limits of the scope of the thesis.

3.3.2. Sociological Perspective

The second perspective on consumption culture examines the phenomenon sociologically. "Production lines, factories, huge offices of the service sector wanted a large number of people at certain times and in batches. The transformation of production from commodity production to knowledge production, distribution and sale in the post-industrial era has eliminated this necessity"[6] (Sancar, 1997). Habitual needs have been replaced by variable preferences. Therefore, it is emphasized that individuals' positioning and identity formation in society is largely related to consumption habits.

The concept of "identity" comes to the fore and the identity of the individual is determined according to the products s/he consumes. Therefore, the individual can

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[6] The original expression in Turkish is as follows: "Üretim bantları, fabrikalar, hizmet sektörünün devasa ofisleri çok sayıda insanı belirli saatlerde ve toplu olarak istiyordu. Bu zorunluluğu, endüstri sonrası dönemde üretimin meta üretiminden bilgi üretimi, dağılımı ve satışına dönüşmesi ortadan kaldırdı."

take on different identities at the same time and acquire new identities in a short time (Beck & Beck-Gernsheim, 2002). In a society where individuals are defined by what they consume, consumption habits and forms turn into status indicators. Consumer products serve as a "social stigma" beyond meeting the needs. Status symbols are marketed with the promise of "being designed" to serve an identity for the individual.

Architecture plays an important role in determining these identities and has a distinguished role in terms of manifesting the income, tastes, and preferences of the consumer. Architecture is a tool that explains how high the taste and appreciation of the person who builds and buys the building is, and at the same time, implicitly underlines the economic differences (Zeytinoğlu, 2003). Especially the neighborhood (in urban scale), building (in architectural scale), and decoration (in interior design scale) preferences have turned into status indicators of inhabitants. Having special and attractive qualities in all these scales results in a perception of privilege. It can also be exemplified that the gated communities are not only the places providing "security" with its "gated" quality, but also "privilege" with the same quality showing the rest of the society that these inhabitants cannot be reached, and the settlement cannot be accessed easily (Süer & Sayar, 2002).

At the same time, spatial components of the gated sites appear as status indicators, too. Especially easily replaceable parts such as the built-in and/or smart kitchen and bathroom appliances are consumed before their service life is filled. Architectural concepts and products developed to make life comfortable are consumed as a means of "prestige." This situation may be neatly described by the following words: "What does money matter, as long as the bathroom looks like it came out of the spaceship, there is a sauna and jacuzzi on the terrace, the bedroom looks weirdly hi-tech"[7] (Sancar, 1997). Therefore, the logic behind this consumption can also be questioned for it seems that, in such cases, the function is ignored for the sake of prestige.

This is particularly evident in social groups striving to gain status. In advertisements addressed to lower-income groups, it is mentioned that the marketed product will completely change the person. For instance, in advertisements for the middle class, the new general atmosphere to be created by the products is emphasized particularly

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[7] The original expression in Turkish is as follows: "Paranın ne önemi var yeter ki banyo uzay gemisinden çıkmış gibi dursun, terasta sauna ve jakuzi olsun, yatak odası acayip hi-tech görünsün."

(Berger, 2008). However, the fact that products with status signs become cheaper and accessible over time turns into a "status distinction game" with the efforts of relatively higher social groups to seek new products to maintain or increase the distance between the income groups (Featherstone, 2007).

Pierre Bourdieu (1984) interprets the phenomenon of obtaining social status by consuming, especially regarding designers and architects. In socio-economic terms, architects, designers, advertisers, etc. remain below a certain income level, but their tastes and approaches of seeking alternatives constantly for consumption separate them from the rest of the society. In other words, they open the doors to new and different places, products and lifestyles for the rest of the society. Attractive lives and spaces are marketed, and mass production determines the characteristics of the new living spaces. In this sense, apartments defined as "loft" that we frequently encounter today are good examples to understand the subject. As a result of moving the ports, industrial enterprises, and warehouses to the periphery of the city, all ports and heavy industrial structures functioned with different purposes in the last quarter. Space, high ceilings, large windows, bare architectural elements, and their innate industrial identity have been used especially by designers and artists for creating office and residential environments. Being the product of a marginal residence culture, these examples aroused interest as the new cultural, urban and architectural phenomena, at the end of the century (Field & Irving, 1999). Differentiating with their spatial character and atmosphere, the lofts became the symbol of bohemian life, and in a short time, attracted the attention of society. Increased attention was eventually bought by the high-profile city inhabitants at extremely high prices.

This example also points to a phenomenon that can be called the "stylization" of architectural concepts. If the spaces are "stylized," they can gain symbolic meanings to refer to and reflect the identity and social status of the consumer more easily. Without functioning the old, original industrial spaces, but by building a new space totally from scratch, any space decorated in a "brutalist style," for example, with high ceilings can be marketed as "loft," which shows us the decontextualization of the spatial concept in Anthony Giddens' (1992) sense. Even though their context is broken, the spaces must have distinctive and attractive styles as consumer products: "For example, dichotomies such as terrace roof-inclined roof, vertical window-band window are used as positioning signs and labels, forgetting the reasons for their

occurrence"[8] (Bilgin, 1996). However, it should also be noticed that there is an intentionally and detailly designed promotional process toward consumption behind each of these "ideas" and "acts" (Baudrillard, 1970) that have been thought, designed, and tested. In a sense, therefore, architectural concepts and definitions produced to promote consumption are also consumed in this way.

3.3.3. Psychological Perspective

The third point of view is the psychological domain that examines consumption as the individual's source of pleasure. Meaningless and monotonous working hours are balanced with a future imagined by the way advertisements. While individuals produce by working, they dream of the moment they will consume. The individual, who is surrounded by various products, is identified with the products that s/he attaches some meanings emotionally. The qualities attributed to the products turn into the qualities of the consumer's spiritual life.

Identification of the individual with the object s/he owns is not only a feature of consumer society, but it also points to a very fundamental phenomenon in essence. Sigmund Freud (1938) also summarizes this phenomenon in his book *Totem and Taboo*: accordingly, individuals tend to identify themselves with objects. This trend is generally observed in two basic ways. The first is to have the object by having the representation of an object or a part of it, and the second is the belief of controlling the situation itself by realizing the representation of a situation (Freud, 1938). The above very basic form of behavior shows itself today in relation with objects. However, in consumer societies, this phenomenon has become massive and manipulative (Baudrillard, 1970). In this kind of society, being happy is presented as being attractive to others or being envied by others (Berger, 2008). To be attractive in the eyes of others, it is necessary to have attractive products; therefore, happiness spreads through consumption. The message is given through mass media that one can be more attractive by owning the products. Characterizing a product as "attractive" actually attributes attraction to its consumer (Küçükerman, 1997).

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[8] The original expression in Turkish is as follows: "Örneğin teras çatı–eğik çatı, dikey pencere–bant pencere... gibi ikilikler ortaya çıkış nedenleri unutularak, pozisyon alma işaretleri, etiketleri olarak."

This situation stands out in the field of architecture, too. Advertisements and promotional brochures manifesting the attractiveness of the projects are frequently encountered. Spaces evoke attractive associations by the way of "decorative" objects, building elements, etc., and they are transformed into fetishes completely detached from the context and function. For the sake of increasing the attractive qualities of space, especially in terms of the materialistic tendencies towards luxury consumption, the inhabitants ignore the functional qualities of the architectural design of those spaces and content themselves with spaces having style yet not comfort.

"Fetishism," in this framework, can be defined as "the interest in surface appearances concealing underlying meanings"[9] (Zeytinoğlu, 2003). However, "fetishization" is also a "massive" way of consumption (Yürekli & İnceoğlu, 2003). The individual does not fetishize according to his/her past, dreams, and experience, but products are presented to the individual by being fetishized. Therefore, in the consumer society, fetishistic meanings can be completely detached from the basic function of products. Ordinary goods and everyday objects of consumption are almost completely cut off from their basic uses and decontextualized by being attributed to different features such as luxury, exoticism, beauty, and glamor (Featherstone, 2007). Through advertisements, meanings such as happiness, freedom, and excitement can be attributed to a sports car, for example. In a sense, fetishization is "created by external factors and infested with the design object"[10] (Yürekli & İnceoğlu, 2003). The same is true also in terms of space.

As stated above, in the next stage of the fetishization of products and their transformation into objects of pleasure, "consuming" has become a means of satisfaction in itself. To sustain the dynamics of consumption, the consumer should not be attached to a single product to consume as much as possible. As Bauman (2010) denotes "Ideally, nothing should be embraced by a consumer firmly, nothing should command a commitment forever, no needs should be ever seen as fully satisfied, no desires considered ultimate." Therefore, satisfaction is always delayed intentionally a little more with each new product. The expectation of satisfaction overshadows the

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[9] The original expression in Turkish is as follows: "Temelde yatan anlamları gizleyen yüzey görünümlerine duyulan ilgi."

[10] The original expression in Turkish is as follows: "Dış etkenler tarafından yaratılır ve tasarım nesnesine bulaştırılır."

situation of satisfaction. According to Adorno and Edmund Jephcott (2005), individuals act only with the pleasure of consuming, the purpose and quality of the consumed product become insignificant.

"Carnivalesque" spaces can be given as an example of the spatial reflections of the transformation of consumption into a means of satisfaction. Once, to make life more bearable, the activity of carnival culture to behave out of routine has almost turned into a routine in the consumer society through regular holidays, for instance, by visiting entertainment centers to escape from daily life (Bauman, 1993). Shopping centers and especially entertainment venues that bring together many independent activities that promise brand new excitement under the name of originality and produce them out of context are emerging as carnivalesque venues. Lefebvre et al. (1996) defines such places as "leisure ghettos."

The emphasis on all these points of view is the acceptance that consumption is not a direct result of production (Gegeoğlu, 2014). Especially mass media and advertisements play an active and manipulative role in consumption (Baudrillard & Glaser, 1994). Baudrillard (1970) explains this phenomenon as the transformation of images and products to which they refer, overlapping one another, into meta-indicators through the press and advertising. In addition to their basic functions, products are loaded with symbolic meanings, and with the active manipulation of the press and advertising, products are presented to the consumer as meta-indicators where concepts and identities overlap. Architectural products, concepts and identities also become consumable meta-indicators, in this respect.

To explain with examples, we may consider the following aspects:

> - Architectural projects including real estate development and market research can be given as examples for the construction of architectural products as consumer products. These projects are started by first determining a target consumer group. At this point, one of the issues that should be emphasized is the aim of appealing to a larger group as much as possible, yet the individual characteristics of the consumer are also taken into consideration—thus, being "massive" reflects the characteristics of the consumer society. After a comparative analysis of the target audience in many respects, both formal and

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semantic criteria to manipulate consumers psychologically are determined for the project to be implemented. These criteria, as the characteristics of the consumer society, also aim to differentiate the project from other products and enter into a "competition."

- As an example of the consumption of architectural concepts, the concept of "minimalism" can be examined. Far from being a formal approach free from ornamentation, minimalism is considered as a popularized architectural understanding (Gropius, 1965), in which functionality is brought to the forefront, it offers economic and simple solutions, and has been given quite different meanings with the dynamics of the consumer society. While the concept of minimalism was inexpensive, easy to produce, and therefore, introduced to create space for every segment of the society, today it is an expensive indicator of status and style difficult to be produced. This tendency also has the power of manipulating the inhabitants' psychological dispositions by the way of design language and toward a distinguished social status.

- As an example of the transformation of the architect's identity into an object of consumption, the frequently emphasized concept of "star-chitect" can be mentioned. For instance, an additional fee is charged if Norman Foster's name is used in the promotion of the projects designed by the Norman Foster and Partners architectural office. Therefore, it can be claimed that the identity of the architect also plays a manipulative role in the marketing of the product and emerges as a brand identity beyond the design qualities. At this point, the question of how and to what extent design is effective in forming the identity of an architect can also be raised (Twombly, 1996). The act of design as the profession of an architect and his/her projects compete with his/her identity which may supplant the former's qualities in some cases. This situation also has the power of manipulating the consumers' perceptions psychologically by using the signature of the well-known architect as if it is a brand.

Uses and gratifications theory explains the link between buyer satisfaction and media selection. The basic premise of the uses and gratifications theory is that "the buyers know the media content and at the same time which media will meet their needs" (Özer, 2007). The theory simply attempted to explain how individuals use

communications among other resources in their environment to satisfy their needs and achieve their goals (Katz et al., 1974). Slogans and advertising images may also be included in this media content. At this point, home buyers know that the services offered are probably not necessary and will not be used, but they want to hear those lies—these pseudo or fake needs become a kind of luxury illusion.

When these three different perspectives are to be concluded, it appears that consumption is not a direct result of production, yet it has manifold layers to be analyzed regarding its relationship with the consumer society. Especially mass media and advertisements, that is, marketing plays an important and manipulative role in consumption to redefine and reset the rules of production itself. Therefore, we may continue with the marketing strategies leading the consumers toward obtaining and consuming the concept of prestige mainly by concentrating on the consumption of housing.

3.4. The Concepts of Product, Price, Promotion, Place and "Prestige" in Marketing and Housing

Housing as a social, cultural, and architectural entity has also been influenced by consumerism especially regarding its relationships with the served facilities and urban context. While undertaking the phenomenon of "collective consumption" of the 1970s, John Urry (1995) points out the "spatial inequalities through sustaining much lower housing densities in richer areas" by referring to and neatly summarizing the related criticisms of Manuel Castells (1983), Patrick Dunleavy (1980), and Peter Saunders (1990):

> "It was argued that many services, especially housing, are not necessarily provided 'collectively' and can and should be privatized and individualized; that services are not necessarily 'urban' and as populations have undergone counter-urbanization it has been realized that some of these can be located elsewhere; that what develops is a sociology of services which would have little to do with developing an 'urban' sociology; that the spatial distribution of activities is not to be regarded as determined by the social structure; and that the urban is also crucially affected by changing relations of production, not just of collective consumption" (Urry, 1995).

This widened critical lens focused on the 1970s consumption dynamics also helps us clarify today's identity of the housing environment. The spatial inequalities in the urban scale have been the consequences of the privatization of the services, which destroyed the collective logic of providing them in urban environments and caused counter-urbanization. Though this did not help the development of urban sociology, it paved the way for the emergence of the gated communities as an extreme version of privatizing collective consumption. The detachment of the collective consumption from the urban fabric has led to the attachment of facilities in satellite gated housing projects in the periphery of the city. This new attachment has become the prerequisite feature for the preference of segregated typologies. Therefore, while the accessibility was intentionally decreased by the detachment (from the urban), the concept of attainability emerged by the attachment (of the services), which, according to Christopher G. Pickvance (1985), is a consequence of spatial proximity as one of the three characteristics of the urban environment. The spatial proximity with the attainability of the services/facilities has been restructured in the gated communities and corresponded to the most important marketing strategy of today's housing identity.

In this sense, especially for the development of the current housing identity, the concept of "marketing," after the consumer society, has played an important role in shaping this very identity, and set many of the rules even in architectural respect. The American Marketing Association (AMA) defined marketing in 1985 as follows: "Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large" (Gundlach & Wilkie, 2009). Nevertheless, the segregated and gated communities are also the results of the marketing strategies, which aimed at dividing the society into homogeneous income levels to facilitate consumption procedures, as also stated by Paul Willis (1990):

> "The early history of marketing was precisely about separating consumer groups into socio-economic categories so that products could be aimed at them more exactly. Modern marketing, however, has moved on from delineating socio-economic groupings to exploring 'new' categories of lifestyle, life stage and shared denominations of interest and aspiration. This is a crucial move since it attempts to describe market segments not from an 'objective' point of view, but the point of view of the consumer. Far from being

the passive victim of commercialism's juggernaut, the consumer has progressively been recognized as having substantial and unpredictable decision-making power in the selection and use of cultural commodities."

For this reason, the marketing scene in the modern age is determined by the consumers' perspectives, considering their lifestyles to ensure that consumers are consumed more. In this sense, leading marketing strategies is about leading the changing demands of consumers. In the modern marketing approach, certain principles have been put forward to facilitate the management of strategies and activities. The principle of 'marketing mix' corresponding to 'price' in microeconomic theory is one of them (Chong, 2003). In addition, the 'marketing mix', which can be defined as 4P, product, price, promotion and place, for the transformation of marketing planning into practice. The focus of marketing efforts is the concept of the marketing mix as a conceptual framework, which includes efforts to satisfy the consumers by fulfilling their needs and desires (Sanghvi, 2014). Acting with the marketing mix makes it easier to manage the marketing activities.

'Marketing mix' is a conceptual process in organizing and planning the service to be proposed according to user requests, and this process can be used as a tool in long and short-term planning (Goi, 2009; Palmer, 2004). The idea of marketing mix works the same as making a cake batter. The ratio of ingredients in the cake batter mixture will allow you to obtain a variety of cakes. Proportions in the marketing mix are likewise varied and may differ from product to product. The 4P of the marketing mix is described as "the sacred quartet of marketing belief [is] written in stone tablets" (Kent, 1986). The marketing mix has been extremely effective in the development of marketing theory and practice (Möller, 2006). The main reasons why the marketing mix has become such a powerful concept is that it makes it easier to control marketing, separates marketing from other business lines of the firm, and allows only marketing professionals to work on this topic. The ingredients of the marketing mix and the way each substance is used are highly effective in a firm's competitive position (Grönroos, 1994).

In this respect, it may also be useful to look at the definitions of the 4P to associate these values with the marketing of housing:

- The "Product" refers to a physical entity or service that the consumer is willing to pay. It is a marketing element that covers decisions and actions related to the sale of real estate development or modification and includes tangible goods such as furniture, clothing, and groceries, and intangible products such as services purchased by users (Singh, 2012). It can be categorized as the consumer product, necessary product, valuable product, and exclusive product (Išoraitė, 2016), which may also refer to Noriaki Kano's understanding of the product quality (Kano et al., 1984): must (necessary), one-dimensional (valuable), and attractive (exclusive). According to this classification (Uznienė, 2011 as cited in Išoraitė, 2016), the consumer product is defined as the products purchased for personal use, while the necessary product refers to a product that the consumer buys frequently and almost instantly, without comparing with other products of the same type. The valuable product is a consumer-oriented product where the consumer often compares with other products in quality, suitability, price and style; as the exclusive product corresponds to a consumer product with unique characteristics or distinguished by its brand name purchased by a large group of customers (Uznienė, 2011 as cited in Išoraitė, 2016). The product concept is very broad and includes not only services and natural products, but also information, ideas, property rights, experience and people. It indicates that there are four different product ranges by classification (Gronholm, 2012). The product range covers the wide diversity of all items offered to the buyer. It is the whole of the goods offered to the consumer, grouped according to specific characteristics, and focused on the needs of the users. The number of groups in which the width of the product range is presented, and the number of goods indicate the depth of the product group. Width not only indicates depth but can also be characterized based on alignment and saturation. Contrary to this classification, the product is still classified in the focus of consumption, divided into three as valuable, exclusive, and non-marketable.

- The "Price" is one of the most important elements of the marketing mix, increasing not only profit but also market share. It is part of the marketing mix that encompasses decisions and actions regarding pricing and variation, and a fair evaluation of the product; for example, a good product has a good price

(Ehmke et al., 2016). According to another definition, it is the amount of change planned to be given or paid for the service to be purchased (Kotler & Armstrong, 2012). The price depends on different factors of change and is directly linked to cost. There is a direct connection with the consumer as it defines the value of the product in a way. It is emphasized that there are many parameters in price determination (Singh, 2012). These can be listed as the cost of the product, the marketing strategy planned for the sale of the product, the distribution cost required for the sale and the advertising costs required to promote the product.

- "Place" is another important element of marketing. This concept can be explained as the process or methods of providing service to the user or customer (Martin, 2014). Distribution, on the other hand, is a part of the 'marketing mix', which is mentioned from the production stage of the product until it reaches the producer. Thus, customers can find and buy the products they want (Išoraitė, 2016). In the relevant literature, in the study conducted by Dang in 2015, it was stated that there are two different methods for customers to access products and services. These are specified as direct and indirect marketing. A flow occurs from the producer to the consumer through these channels.

- Defined by Edmund Jerome McCarthy (1964), "promotion" raises awareness of products, thus increasing sales and helping build brand loyalty. This process can be seen as a tool that helps to accelerate the flow between the manufacturer and the customer and to convey information, while also persuading the customer to buy. Sponsorship is the most important sales promotion tool that includes product promotions and reveals what motivates consumers to buy. To understand what promotion is, it is necessary to consider complex elements such as advertising, sales promotion, personal selling, public relations, and direct marketing. By far the most widely used marketing tool is advertising. Ads consist of a pragmatic, valuable social knowledge associated with their image. Advertising is the promotion of any form of information and a set of ideas that helps inform customers about new products and helps reduce barriers between customers and organizations (Rahnama & Beiki, 2013). Despite all these strategies for a new product to enter the market, regardless of whether the

product is new at the global level or merely new to a particular market segment, the main thing is that the user knows very little about the product and probably has not heard of it.

To sum up, the marketing mix includes actions and decisions for companies to achieve their goals and meet customer needs. Companies trying to serve this volatile environment should offer services according to the needs and desires of society to prevent their existence. Marketing professionals must constantly monitor the environment and changes so that the company makes the right moves at the right time. On the other hand, the 4P-scheme is also increased to 7 or 8 in number, in some of the works (for example, see Goldsmith, 1999; Booms & Bitner, 1981), though another P by the "Prestige" can also be suggested as a transcendental aspect covering the attractive qualities at all schemes. By following a Kantian tradition, in his *Distinction A Social Critique of the Judgement of Taste*, Bourdieu (1984) allocates the flexibility of consuming to the wealthy segment:

"The struggles to win everything which, in the social world, is of the order of belief, credit and discredit, perception and appreciation, knowledge and recognition—name, renown, prestige, honor, glory, authority, everything which constitutes symbolic power as a recognized power—always concern the 'distinguished' possessors and the 'pretentious' challengers."

The signs of prestige or luxury are indispensable characteristics shaping today's housing market in Turkey. Thus, another P by "Prestige" can be added into the marketing scheme of the housing sector. The change in consumers' demands about obtaining prestige, especially, transforms the identity of high-income mass-housing typology in architectural respect. Therefore, keeping the architectural pulse of the changing marketing strategies in the high-income mass-housing projects can only be possible by analyzing the cases produced with the identities labeled as prestigious or luxurious. The promotional slogans and visuals may lead us safely in the way of such analysis. In this respect, in the following Chapter, different perspectives (economic, sociological, and psychological) are presented to provide an in-depth analysis of the phenomenon of consumer society under the light of the architectural design and promotional strategies of "prestigious" housing cases in Izmir.

CHAPTER 4

EXAMINATION OF THE CURRENT PRESTIGIOUS HOUSING REGARDING THE PROMOTIONAL STRATEGIES IN IZMIR

In Chapter 4, first of all, the basic promotional and architectural reflexes that shape "prestigious" and "luxurious" housing identity were examined by making comparisons, categorizations, and analyses. Especially the effects of the promotional strategies on residential identity, which are designed for marketing of prestigious mass-housing projects, were investigated in detail by focusing on the 44 cases produced in Izmir city-center and peripheries, after 2015. It was tried to find out how the promotion representatives of the relevant companies and the people authorized in design work together, and how they create an interdisciplinary environment of communication between each other.

To make neat analyses and evaluations, the visual and verbal promotion elements of the selected mass-housing projects were examined, and the privileges they added to the projects, as especially revealed by the slogans, were grouped and analyzed comparatively to comprehend the parallelisms and differences. Through these analyses, in terms of the data collection procedures, the electronic catalogs of the mass-housing projects provided on the internet were utilized fundamentally. Additionally, meeting requests were sent to all relevant construction companies and architectural offices. Even though the number of companies and offices accepting the request for a meeting was quite limited, the meetings conducted with 2 promotion representatives and 3 architects were very productive, and sufficient information could be provided to support the analysis. The following sections reveal these data collection, analysis, and evaluation procedures with comparative interpretations to manifest the relationships between the promotional and architectural strategies of the cases, and at the end, I aim at figuring out the promotional templates referring to the architectural ones and shaping the identity of the current prestigious mass-housing projects.

4.1. Selection and Definitions of the Cases

As it can be seen in all of the cultural products of a society, the dynamics and traces of that very culture also crystallize in the architectonics of the housing projects. The promotional representations of the housing projects, in that respect, reflect the ever-changing culture of the consumption society in their common architectural genes. Therefore, to understand these genes and the common qualities, the promotional representations in both visual and verbal contexts can be comparatively analyzed, categorized and evaluated. The rest of the Chapter attempts to undertake this examination and analysis by referring to the meanings of prestige and luxury as well as the consumption strategies in the housing market.

In the framework of the examination, the 44 mass-housing projects which have been implemented—or under construction—in Izmir city-center and peripheries since 2015 and address the high-income level inhabitants were selected as the cases to figure out the qualities related to prestige or luxury. The cases were selected among the multi-story mass-housing projects containing housing units more than 50 and designed with condominium or apartment blocks regarding the housing typology, to provide a comparative scale for the analyses. The isolated, in other words, gated sites/communities were preferred to read the tendencies toward being gated, and thus, prestigious, by the way of the promotional elements. The other reason for choosing the isolated mass-housing projects is to narrow the scope of the research in a time-wisely manner.

Chronologically, the cases are chosen in a backward order by beginning from the current day. This chronological order was determined to cover almost 6 years, by regarding the majority of the number of high-income projects in Izmir, and to decrease the work size to a manageable, and researchable level. Furthermore, in terms of the geographical limitation, the cases cover the examples produced in the city-center and the periphery of the city-center to conduct a more focused study. In this framework, it was planned that all of the cases should be the projects consisting of residential use; however, in the mixed-use projects, only the parts having residential use were examined. In the scope of the dissertation, the main promotional factors that shape the residential identity, and their relationships with the architectural design principles of prestigious mass-housing projects were investigated regarding the approaches of the

firms and offices, by considering the electronic data (e-catalogs and archives) available on the websites of the related housing projects, and the interviews with the promotion and design representatives. The perceptions of the users and the representatives of the local government were excluded from the analytical scheme because of the time limitation of the master research.

The 44 cases were analyzed in alphabetical order, in the following section (4.1). In this analytically comparative review, the catalog-based titles were used for all of the cases in the first place, and the explanatory texts describing the projects were included afterward. The identifications of the cases with the information related to the locations of the projects, the area of the settlement (land size), the stage of completion, the total numbers of housing/commercial units and distribution chart of the functions, the name of the construction company, the name of the architectural office that made the design, the website of the housing project, the most frequently used slogan in the promotional activities (in both forms of English translation and Turkish original), the images showing the outdoor and indoor designs of the cases, the privileged facilities provided in the settlement with the related visuals, and lastly, the main descriptive keywords inferred from the content were listed. After the identification part, the projects were grouped under the main themes by referring to their promotional strategies. The main purpose of grouping was to reveal which promotion strategy with what kind of message was utilized by the companies/offices the most. This analytical categorization also served as a background for the final evaluations.

4.1.1. AllSancak

AllSancak is a project built on a total area of 32,589 sqm, consisting of 7 separate blocks with 1069 housing units and 25 commercial units in total (Figure 4.1). In 1069 housing units, there are 1+1 apartment types with an area of between 57-115 sqm, 2+1 apartment types with an area of between 104-192 sqm, 3+1 apartment types with an area of between 169-287 sqm, 4+1 apartment types with an area of between 233-235 sqm, 5+1 apartment types with an area of between 301-312 sqm (Figure 4.2). The primary architectural feature highlighted in the catalog of the project (AllSancak, 2021) is that the project included balconies and terraces. The private terraces and green areas in common spaces are offered as a privilege. The children's playgrounds for families with children are mentioned in the promotion, and the primary school within the project is also marketed. An effort has been made to provide a complex mass-housing project where almost all of the daily needs can be met (Figure 4.3). The shopping centers, restaurants, entertainment areas, and sports fields are also stated in the e-catalog.

Identification:

Location: Konak

Land Size: 32.589 sqm

Stage: Under Construction
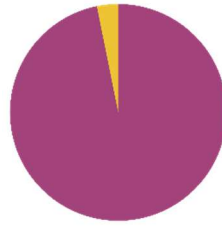
1069 Housing Units

35 Commercial Units

Figure 4.1. Unit Distribution Scheme

Total Number of Units: 1104

Construction Company: Pekintaş Yapı & Burakcan İnşaat

Architectural Office: AS Architects

Web Site: https://www.allsancak.com/

Slogan: **"A Privileged Life in the Center of Izmir..."**

İzmir'in Merkezinde Ayrıcalıklı Bir Yaşam...

Figure 4.2. Exterior and interior views from the project (Source: AllSancak, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Children's Playground, Indoor Swimming Pool, Mall, Bicycle and Running Road, Kiddie Pool, Mini Cinema, Sports Field, Guest Car Park, Yoga and Pilates Area.

Figure 4.3. Views of the facilities (terrace and swimming) in the project site (Source: AllSancak, 2021)

Keywords: privilege, city-center, balcony/terrace.

4.1.2. Altın Orman

Altın Orman is a project built on a total area of 38.000 sqm, consisting of 3 separate blocks and 1215 housing units in total (Figure 4.4). In 1215 housing units, there are 1+1 apartment types with an area of between 54-61 sqm, 2+1 apartment types with an area of between 87-94 sqm, 3+1 apartment types with an area of between 107-147 sqm (Figure 4.5). In the Altın Orman project, which will be located on 38 decares of land, there are residential blocks on 12 decares of the land and green landscaping areas on the remaining 26 decares. As social facilities in the Altın Orman project, there are swimming pools, fitness center, basketball court, football field, walking path, and bicycle path. The project includes a pet hotel for the pets of the homeowners. In the catalog of the project (Altın Orman, 2021), the location and accessibility of the project are highlighted. Then, the green areas around the project, and its landscape are mentioned (Figure 4.6), but there are differences between the location represented in the three-dimensional visualizations and the actual location of the project. The construction of the project under the earthquake regulations is also presented as a privilege.

Identification:

Location: Bornova

Land Size: 38.000 sqm

Stage: Under Construction
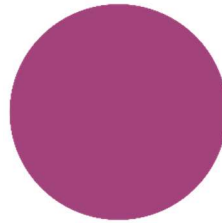
1215 Housing Units

Figure 4.4. Unit Distribution Scheme

Total Number of Units: 1215

Construction Company: Gürtaş İnşaat/Gordion Grup

Architectural Office: Derin Yeşil Mimarlık

Web Site: https://www.altinorman.com.tr/

Slogan: **"The Game-Changing Life Project of Izmir"**
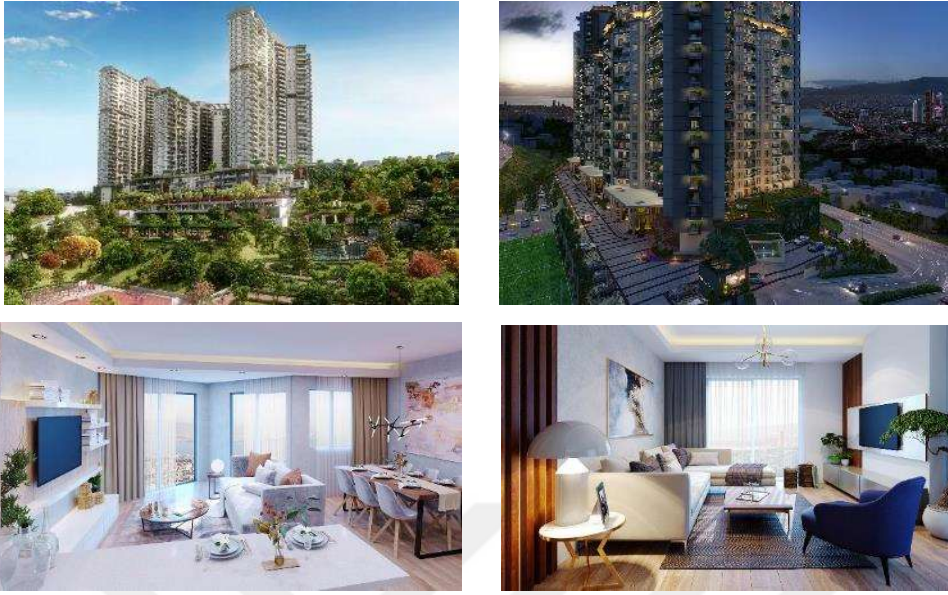
Figure 4.5. Exterior and interior views from the project (Source: Altın Orman, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Sauna, Children's Play Area, Multipurpose Hall, Mall, Bicycle and Running Road, Kiddie Pool, Sports Field, Guest Car Park, Storage, Pet Hotel.

Figure 4.6. Views of the facilities (swimming and security) in the project site
(Source: Altın Orman, 2021)

Keywords: new different life, accessibility (to the urban facilities), landscape.

4.1.3. Avcılar Caddebostan
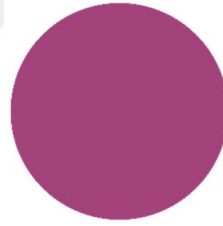
Caddebostan Bornova project is being built by Avcılar Construction in Izmir. The project has a construction area of 25,000 sqm and consists of 2 blocks. It has 203 apartments independent from each other (Figure 4.7). The flats in Caddebostan Bornova project are composed of 3 different types as 2 + 1, 3 + 1 and 4 + 1. In the project, 2 + 1 apartments are sized as 61 sqm, 3 + 1 apartments are between 95-115 sqm, and 4 + 1 apartments are 172 sqm (Figure 4.8). The project attracts attention with its 1,500 sqm social facility (Caddebostan, 2021): the activity areas are offered to residents with an inclusive social facility, which includes an indoor swimming pool, sauna, spa, mini bar, pocket cinema, billiards, table tennis, karaoke, and rooms where you can watch sports matches (Figure 4.9).

Identification:

Location: Bornova

Land Size: 6.033 sqm

Stage: Construction Finished

203 Housing Units

Figure 4.7. Unit Distribution Scheme

Total Number of Units: 203

Construction Company: Avcılar İnşaat

Architectural Office: Ante Mimarlık

Web Site: https://avcilarinsaat.com.tr/avcilar-caddebostan/

Slogan: **"A New Life & Investment Opportunity"**

Yeni Bir Yaşam & Yatırım Fırsatı

Figure 4.8. Exterior and interior views of the project (Source: Caddebostan, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Sauna, Indoor Swimming Pool, Multipurpose Hall, Mini Cinema, Sports Field

Figure 4.9. Views of the facilities (swimming and sports field) in the project site (Source: Caddebostan, 2021)

Keywords: new life, investment, social facilities.

4.1.4. Avcılar Effect

Avcılar Effect is built on a total area of 9,895 sqm, consisting of 3 separate blocks and 203 housing units 68 commercial units in total (Figure 4.10). In 203 housing units, there are 1+0, 1+1 and 2+1 apartment types with an area of between 50-120 sqm (Figure 4.11). The primary architectural feature highlighted in the catalog of the project (Avcılar Effect, 2021) is that it is in the city center and at an accessible price. The project, which attracts attention with its architectural structure, includes the residence, office, shops in the open bazaar, restaurants and cafes where world cuisines will take place (Figure 4.12). At the same time, investment opportunities were frequently mentioned in the promotion activities of the project.

Identification:

Location: Bornova

Land Size: 9,895 sqm

Stage: Construction Finished
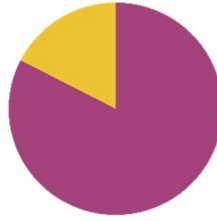
203 Housing Units

68 Commercial Units

Figure 4.10. Unit Distribution Scheme

Total Number of Units: 271

Construction Company: Avcılar İnşaat

Architectural Office: Epig Mimarlık

Web Site: https://avcilarinsaat.com.tr/avcilar-effect/

Slogan: **"A Project by which Opportunity Turns into Investment..."**

   Fırsatın Yatırıma Dönüştüğü Proje…

Figure 4.11. Exterior and interior views of the project (Source: Avcılar Effect, 2021)

Privileges: Car Park, Security, Outdoor Swimming Pool, Café, Guest Car Park.
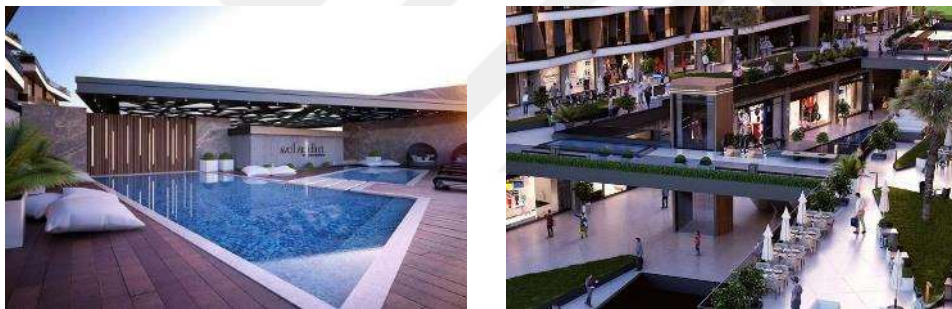
Figure 4.12. Views of the facilities (swimming and shopping) in the project site
(Source: Avcılar Effect, 2021)

Keywords: investment, central location/accessibility (to the urban facilities), affordability.

4.1.5. Avcılar Exclusive

Avcılar Exclusive is built on a total area of 10,409 sqm, consisting of 2 blocks with 104 housing units and 156 office units in total (Figure 4.13). In 104 housing units, there are 3+1 apartment types with an area of between 100-148 sqm, 4+1 apartment types with an area of between 167-173 sqm. The primary architectural feature highlighted in the catalog of the project (Avcılar Exclusive, 2021) is the use of a horizontal architectural design (Figure 4.14). The privileges offered by the project are grouped under 3 main headings as structural, comfort, and social. Under the structural features, it was emphasized that the project was built on a solid foundation, especially for the Bayraklı region, which is in the earthquake zone. In addition, the existence of high-speed elevators, openable windows, central natural gas system, cooling system infrastructure, smoke and fire detectors, and finally the emergency generator are mentioned. In the features, below, that emphasize comfort, it is said that appliances such as the built-in oven, stove, hood, dishwasher, microwave, and refrigerator will be provided in the kitchen. It is also added that architectural and design support can be given for the apartment. Finally, the smart home automation system, satellite system, LED lighting system, and floor heating systems were also brought to the fore. In terms of the social features, the cafes, restaurants, and shopping areas are mentioned as privileges. In addition to these, the yoga hall, indoor and outdoor swimming pools, children's playgrounds, sauna, game room, private indoor parking, and recreation areas were also highlighted (Figure 4.15).

Identification:

Location: Bayraklı

Land Size: 10.409 sqm

Stage: Under Construction
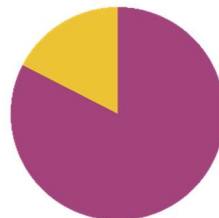
104 Housing Units

156 Office Units

Figure 4.13. Unit Distribution Scheme

Total Number of Units: 260

Construction Company: Avcılar İnşaat

Architectural Office: Port Mimarlık

Web Site: https://avcilarexclusive.com/

Slogan: **"This Life is You in Exclusive! Because You are as Special as This City!"**

Exclusive'de Bu Hayat Sensin! Çünkü Sen, Bu Şehir Kadar Özelsin!

Figure 4.14. Exterior and interior views of the project (Source: Avcılar Exclusive, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Indoor Swimming Pool, Multipurpose Hall, Mall.
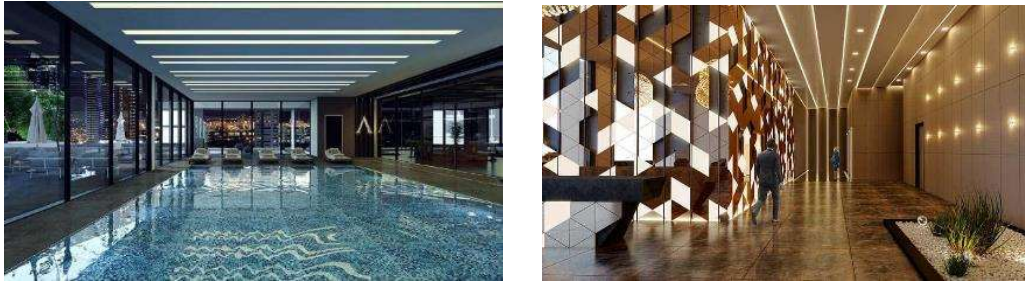
Figure 4.15. Views of the facilities (swimming and security) in the project site (Source: Avcılar Exclusive, 2021)

Keywords: exclusiveness, Izmir city-image, earthquake resistance.

4.1.6. Avcılar Next

Avcılar Next is a project built on a total area of 5,379 sqm, consisting of 2 separate blocks with 215 housing/office units and 25 commercial units in total (Figure 4.16). In 215 housing units, there are 1+0 apartment types with an area of 50 sqm, 1+1 apartment types with an area of 70 sqm, 2+1 apartment types with an area of 90 sqm (Figure 4.17). The feature highlighted in the catalog of the project (Avcılar Next, 2021) is investment opportunities. In addition, the feature of the project that stands out from the architectural point of view is that the project includes balconies and terraces. It was mentioned that the Avcılar Next project, which was put up for sale with the slogan "New generation investment in Bornova," is located very close to the highway, metro, hospitals and universities. The project includes a market, indoor car park, fitness center, sauna, jacuzzi, swimming pool, entertainment hall, library, pilates and kickboxing areas (Figure 4.18). The size of the 25 commercial areas in the bazaar of the project varies between 50-150 sqm.

Identification:

Location: Bornova

Land Size: 5.379 sqm

Stage: Construction Finished
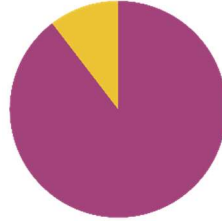
215 Housing/Office Units

25 Commercial Units

Figure 4.16. Unit Distribution Scheme

Total Number of Units: 240

Construction Company: Avcılar İnşaat

Architectural Office: Avcılar İnşaat

Web Site: https://avcilarnext.com/

Slogan: **"Single Address for New Generation Investment"**
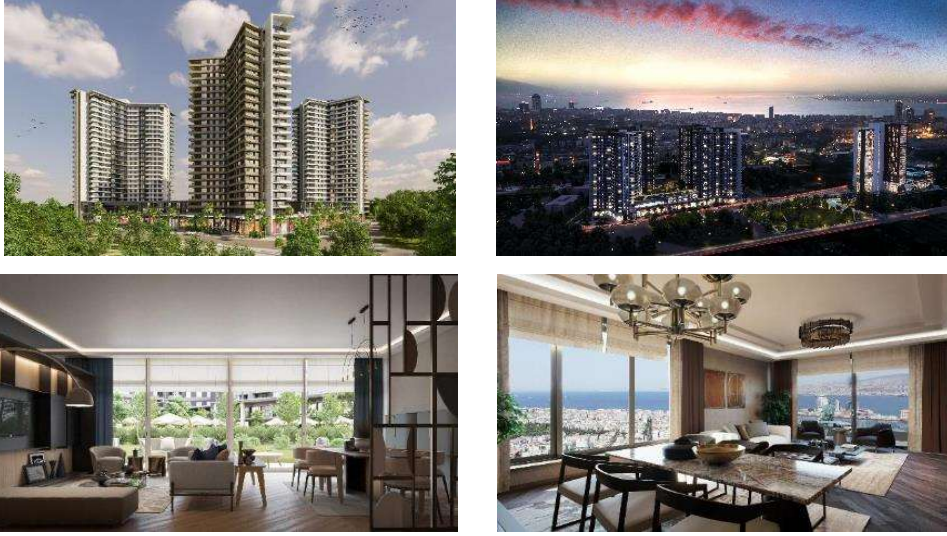
Yeni Nesil Yatırımın Tek Adresi
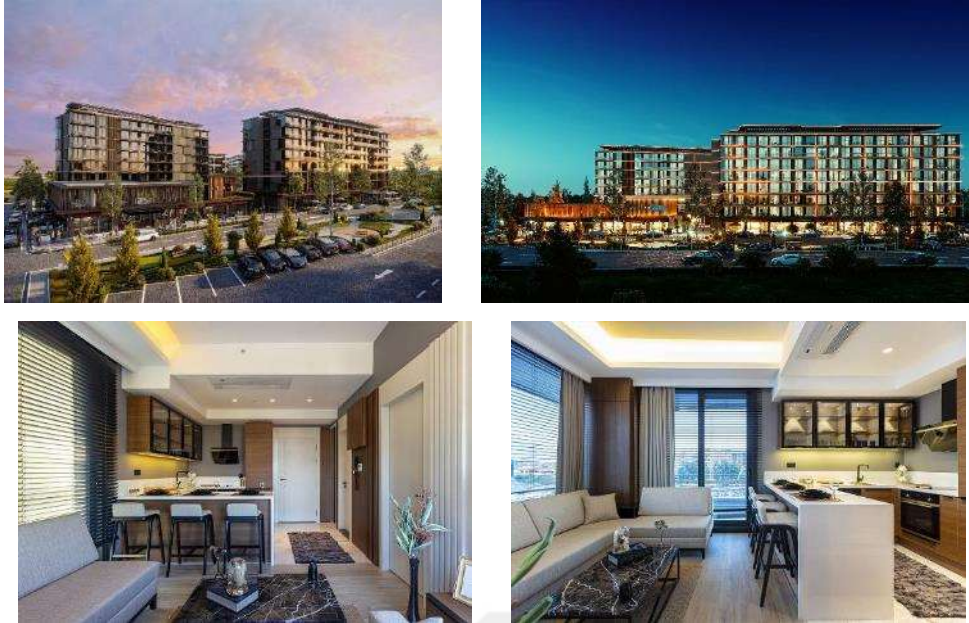
Figure 4.17. Exterior and interior views of the project (Source: Avcılar Next, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Multipurpose Hall, Mini Cinema, Library, Yoga and Pilates Area.

Figure 4.18. Views of the facilities (swimming and security) in the project site
(Source: Avcılar Next, 2021)

Keywords: investment, accessibility (to the urban facilities), balcony/terrace.

4.1.7. Avcılar Prestige

Avcılar Prestige is a project built on a total area of 3,480 sqm, consisting of 3 separate blocks with 270 housing units in total (Figure 4.19). In 270 housing units, there are 1+1 apartment types with an area of between 60 sqm, 2+1 apartment types with an area of between 70 sqm, 3+1 apartment types with an area of between 95-120 sqm, 4+1 apartment types with an area of between 190-200 sqm (Figure 4.20). The primary architectural feature highlighted in the catalog (Avcılar Prestige, 2021) is the location and accessibility of the project (Figure 4.21).

Identification:

Location: Bornova

Land Size: 3.480 sqm

Stage: Construction Finished

270 Housing/Office Units
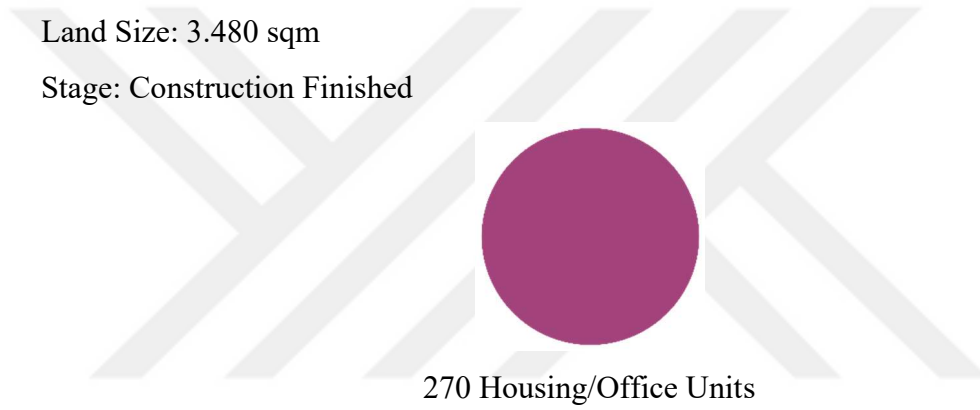
Figure 4.19. Unit Distribution Scheme

Total Number of Units: 270

Construction Company: Avcılar İnşaat

Architectural Office: Nev Mimarlık

Web Site: https://avcilarinsaat.com.tr/avcilar-prestij-exclusive/

Slogan: **"A Prestigious Living in the Center of Life by Avcılar Construction [Company]"**

Avcılar İnşaat'tan Hayatın Merkezinde Prestijli Bir Yaşam

Figure 4.20. Exterior and interior views of the project (Source: Avcılar Prestige, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Indoor Swimming Pool, Bicycle & Running Road, Kiddie Pool

Figure 4.21. Views of the facilities (swimming and fitness center) in the project site (Source: Avcılar Prestige, 2021)

Keywords: prestige, central location, accessibility (to the urban facilities).

4.1.8. Biva Tower

Biva Tower is a project built on a total area of 2,522 sqm, consisting of only 1 block with 96 housing units, and 9 commercial units in total (Figure 4.22). In 96 housing units, there are 1+1 apartment types with an area of 59 sqm, 2+1 apartment types with an area of between 103-127 sqm, 3+1 apartment types with an area of between 168-180 sqm, 4+1 apartment types with an area of 253sqm. The primary architectural feature highlighted in the catalog of the project (Biva Tower, 2021) is that the project has received the title of the tallest structural steel building in Europe (Figure 4.23). The second most striking point in the project is that its energy efficiency and environmentally friendly design will be registered with the LEED Certificate. The green architectural design, earthquake-resistant infrastructure, unique living spaces, unique scenery, innovative line, location, comfort, and a 5-star service concept were highlighted in the project, which was introduced as a design where steel turned into art (Figure 4.24). In addition to its proximity to main arteries and connection roads, Biva Tower is located next to Ankara Street, Manas Boulevard and Courthouse. It is stated that it has introduced a brand new "life concept" to Izmir with its advantageous location in terms of transportation and social facilities, surrounded by parks, unique Izmir view, extraordinary decoration details, social facilities, and unique living spaces.

Identification:

Location: Bayraklı

Land Size: 2.522 sqm

Stage: Under Construction
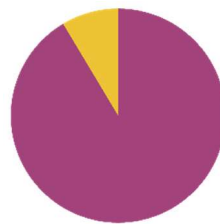
96 Housing Units

9 Commercial Units

Figure 4.22. Unit Distribution Scheme

Total Number of Units: 105

Construction Company: Biva Mimarlık

Architectural Office: Biva Mimarlık

Web Site: https://bivatower.com.tr/

Slogan: **"The Dance of Luxury with Steel!"**

    Lüksün Çelikle Dansı!

Figure 4.23. Exterior and interior views of the project (Source: Biva Tower, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Children's Playground, Multipurpose Hall, Mall, Leed Certificate

Figure 4.24. Views of the facilities (swimming and security) in the project site
(Source: Biva Tower, 2021)

Keywords: luxury, constructional challenge, LEED Certificate.

4.1.9. Boliva Bornova

Boliva Bornova is built on a total area of 3,512 sqm, consisting of only 1 block with 98 housing units in total (Figure 4.25). In 98 housing units, there are 1+1 apartment types with an area of 64 sqm, 2+1 apartment types with an area of 94 sqm. The primary architectural feature highlighted in the catalog of the project (Boliva Bornova, 2021) is the interior features of the apartments (Figure 4.26), and generally, these features are emphasized. It is stated that the apartments have a wooden decorative entrance door; the kitchen is ready to use with its modular kitchen system with accessories and built-in products; the refrigerator, dish and washing machine, electric cooker, aspirator, microwave oven, vacuum cleaner, iron, air conditioner, living room and TV unit group, bedroom group, lighting fixtures, carpet and curtain systems, bathroom accessories, aluminum and glass balcony railings are among the spatial services; the interior doors of the apartments, which have a sliding aluminum joinery system, are solid veneer or acrylic; and each flat has a central heating system. Apart from the indoor services provided in the flats, some facilities shared commonly in the building are also demonstrated by the visuals (Figure 4.27).

Identification:

Location: Bornova
Land Size: 3.512 sqm
Stage: Construction Finished
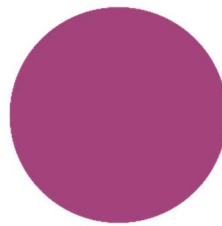
98 Housing Units

Figure 4.25. Unit Distribution Scheme

Total Number of Units: 98
Construction Company: Eruz Yapı - Musa Çiçek İnşaat
Architectural Office: Epig Mimarlık
Web Site: http://musacicekinsaat.com/proje/boliva-bornova/
Slogan: **"Those living in Boliva Bornova enjoy a privileged life..."**

Figure 4.26. Exterior and interior views of the project (Source: Boliva Bornova, 2021)

Privileges: Car Park, Security, Fitness Center, Café, Sauna, Indoor Swimming Pool, Multipurpose Hall, Mall, Library

Figure 4.27. Views of the facilities (swimming and fitness center) in the project site (Source: Boliva Bornova, 2021)

Keywords: privilege, indoor services, sports areas.

4.1.10. Dap Kule İzmir

Dap Kule İzmir is a project built on a total area of 6,298 sqm, consisting of 2 separate blocks with 707 housing units in total (Figure 4.28). In 707 housing units, there are 1+0 apartment types with an area of between 37-95 sqm, 1+1 apartment types with an area of between 65-102 sqm, 2+1 apartment types with an area of between 112-147 sqm, 3+1 apartment types with an area of 209 sqm (Figure 4.29). The primary architectural feature highlighted in the catalog of the project (Dap Kule, 2021) is that the project included balconies and terraces (Figure 4.30). In the promotional advertisements of the project, one of the statements is about the recognition and reliability of the construction company. The project, which is marketed as an "exemplary project," includes many social areas from music rooms to art galleries, fashion and design libraries. It has been promised that the project will be close to multi-directional transportation such as metro, ring road and tram line, and will provide a great time advantage to its investors.

Identification:

Location: Bornova

Land Size: 6.298 sqm

Stage: Under Construction
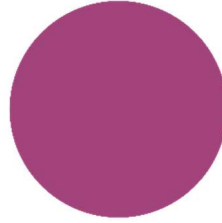
707 Housing Units

Figure 4.28. Unit Distribution Scheme

Total Number of Units: 707

Construction Company: Dap Yapı

Architectural Office: Dayı Mimarlık

Web Site: https://dapyapi.com.tr/dap-izmir

Slogan: **"The Pearl of Izmir with Its Large Balconies with Views"**

Manzaralı Geniş Balkonlarıyla İzmir'in İncisi
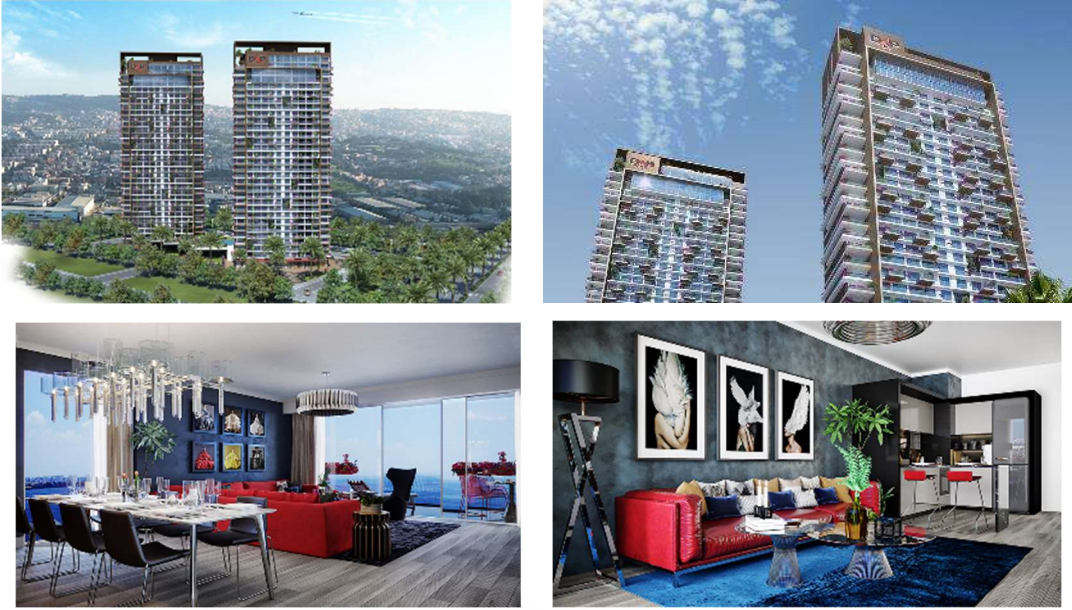
Figure 4.29. Exterior and interior views of the project (Source: Dap Kule, 2021)

Privileges: Car Park, Security, Fitness Center, Sauna, Multipurpose Hall.
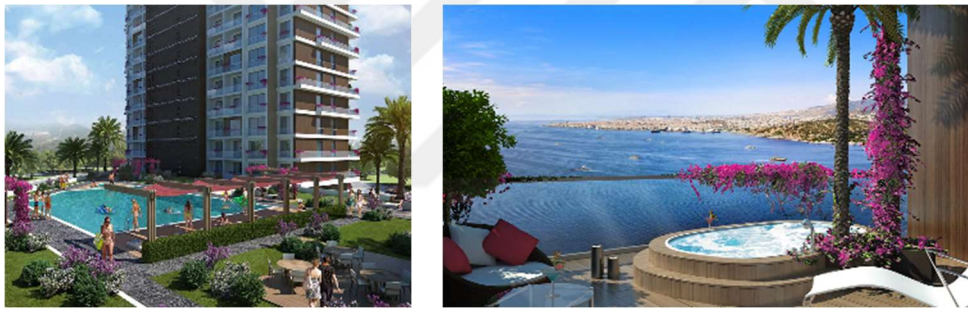
Figure 4.30. Views of the facilities (swimming and balcony/terrace) in the project site (Source: Dap Kule, 2021)

Keywords: luxury (implied by "pearl"), balcony/terrace, trust to the company.

4.1.11. Dasif Bluebell

Dasif Bluebell is a project built on a total area of 2,506 sqm, consisting of one single block with 41 housing units in total (Figure 4.31). In 41 housing units, there are only 3+1 apartment types with an area of between 223-232 sqm. The main architectural feature emphasized in the project catalog is that the floor heights of the residences in the project (Dasif Bluebell, 2021) are 3.1 m (Figure 4.32). In the promotions of the project, apart from the accessibility of blue and green natural elements (Izmir's seaview and greenery are implied), the social facilities are also highlighted and visually pointed out (Figure 4.33). As an example, it is emphasized that the privileges such as the swimming pool, sauna, and fitness will provide the inhabitants with a peaceful life. Moreover, it is denoted that the rental income will be high due to the project's proximity to the Bornova center, metro station, and hospitals.

Identification:

Location: Bornova

Land Size: 2.506 sqm

Stage: Construction Finished
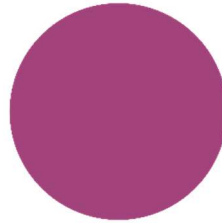
41 Housing Units

Figure 4.31. Unit Distribution Scheme

Total Number of Units: 41

Construction Company: Dasif İnşaat

Architectural Office: Nev Mimarlık

Web Site: http://dasif.com.tr/proje/detay/dasif-bluebell

Slogan: **"Touch the Blue of the City from the Green of Nature!"**
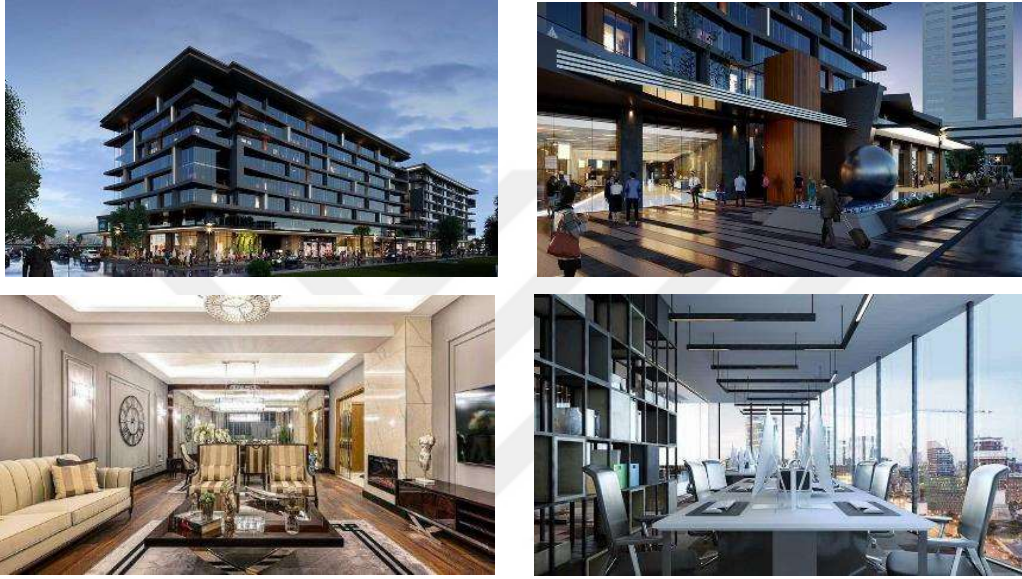
Doğanın Yeşilinden Şehrin Mavisine Dokunun!

Figure 4.32. Exterior and interior views of the project (Source: Dasif Bluebell, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Sauna, Children's Playground, Storage
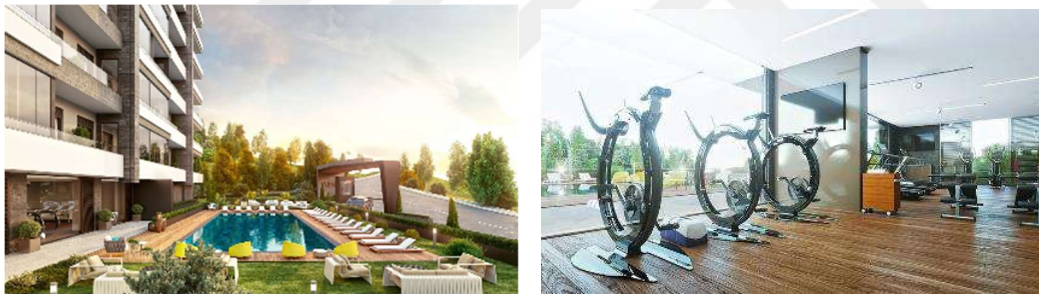
Figure 4.33. Views of the facilities (swimming and fitness center) in the project site
(Source: Dasif Bluebell, 2021)

Keywords: ceiling heights, nature, Izmir city-image.

4.1.12. Dasif Konsept Gediz

Dasif Konsept Gediz is a project built on a total area of 10,200 sqm, consisting of 3 separate blocks and 168 housing units in total (Figure 4.34). In 168 housing units, there are 2+1 apartment types with an area of 125 sqm, and 3+1 apartment types with an area of 140 sqm (Figure 4.35). According to the promotions (Dasif Konsept Gediz, 2021), the units have a parent bathroom, a cloakroom and shoe rack at the entrance, air conditioning in the living room and bedroom, a built-in set with a stove, oven and hood in the kitchen and central system natural gas. In addition, indoor-outdoor parking, and a gym are also offered to the residents of the apartments (Figure 4.36).

Identification:

Location: Buca

Land Size: 10.200 sqm

Stage: Construction Finished
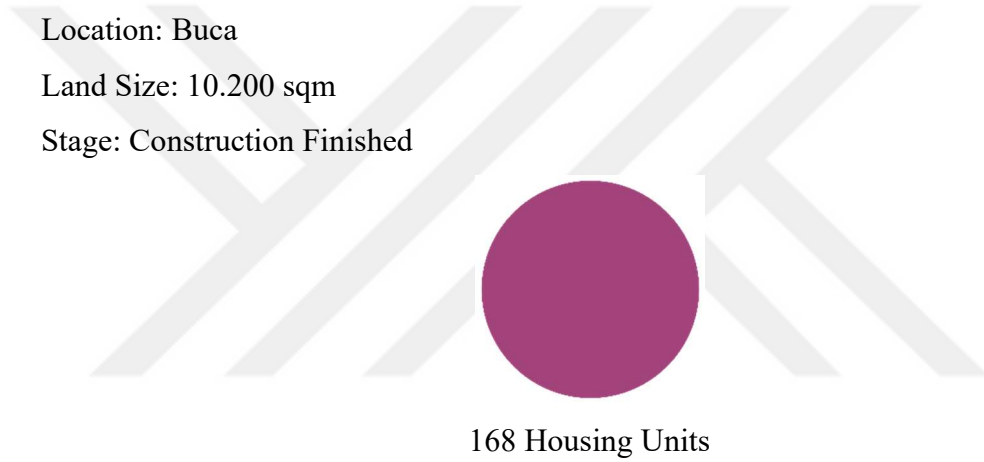
168 Housing Units

Figure 4.34. Unit Distribution Scheme

Total Number of Units: 168

Construction Company: Dasif İnşaat

Architectural Office: Port Mimarlık

Web Site: http://dasif.com.tr/proje/detay/konsept-gediz

Slogan: **"The New Fashion of the City "Konsept Gediz" Will Change Your Standards!"**

*Şehrin Yeni Modası 'Konsept Gediz' Standartlarınızı Değiştirecek!*

Figure 4.35. Exterior and interior views of the project (Source: Dasif Konsept Gediz, 2021)

Privileges: Car Park, Security, Fitness Center.
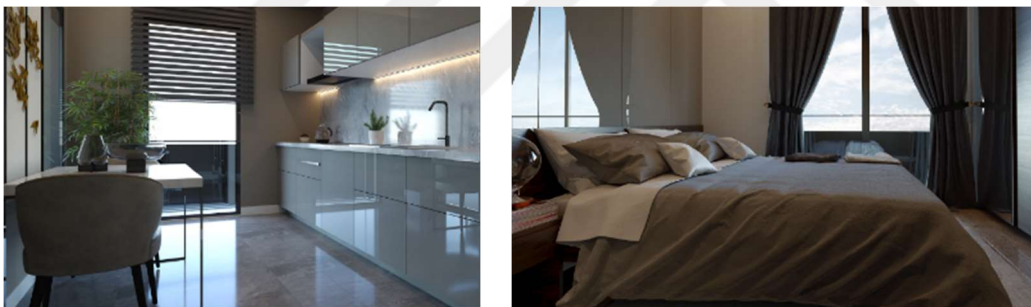
Figure 4.36. Interior views of the project (Source: Dasif Konsept Gediz, 2021)

Keywords: indoor qualities, new life, the difference (being out of standards).

4.1.13. Evora İzmir

Evora İzmir is a project built on a total area of 24,173 sqm, consisting of 10 separate blocks and 825 housing and 41 commercial units in total (Figure 4.37). In 825 housing units, there are 1+1, 2+1, 3+1, 4+1, 5+1, 6+1 apartment types with an area between 60-320 sqm. The main architectural feature emphasized in the project catalog is the aim of appealing to many types of audiences with the promise of spacious living spaces and many plan-type options, as the floor heights of the houses in the project are 3.1 m (Figure 4.38) (Evora İzmir, 2021). The location and green areas of the project are highlighted and visually demonstrated in the promotional advertisements (Figure 4.39). Regarding the project, which is within a walking distance to Kordon and Kültür Park, the definition by the meeting point of green and blue is made, and the location of the project is emphasized. Stating that the project is the intersection of residential, commercial, recreational, cultural and touristic functions, the production company further added that it is an awarded project (it won SOTCA - Sign of the City Awards) that will add value to the urban identity.

Identification:

Location: Konak

Land Size: 24.173 sqm

Stage: Under Construction
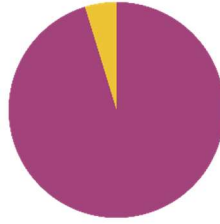
825 Housing Units

41 Commercial Units

Figure 4.37. Unit Distribution Scheme

Total Number of Units: 866

Construction Company: Teknik Yapı Holding, Halk GYO

Architectural Office: Halk GYO

Web Site: http://www.evoraizmir.com/

Slogan: **"Everything is there, Evora..."**

Her şey orada, Evora…
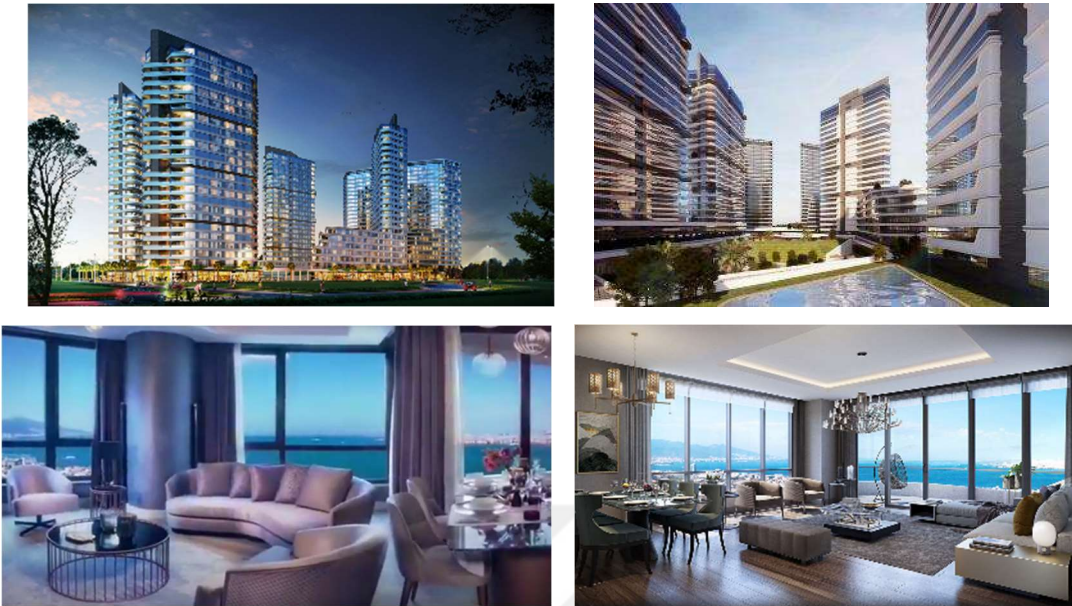
Figure 4.38. Exterior and interior views of the project (Source: Evora İzmir, 2021)

Privileges: Car Park, Security, Outdoor Swimming Pool, Café, Children's Playground, Multipurpose Hall, Mall, Bicycle and Running Road.

Figure 4.39. Views of the facilities (terrace and swimming) in the project site
(Source: Evora İzmir, 2021)

Keywords: spatial flexibility, accessibility (to the natural elements), quality social facilities.

4.1.14. Folkart Incity

Folkart Incity is built on a total area of 16,613 sqm, consisting of 8 separate blocks and 700 housing- and 42 commercial units in total (Figure 4.40). In 825 housing units, there are 1+0, 1+1, 2+1, 3+1, 4+1 apartment types with an area between 49-290 sqm. The main architectural feature emphasized in the project catalog is that the houses in the project have large balconies, and the aim of appealing to many types of audiences with different plan-type options (Folkart Incity, 2021) (Figure 4.41). In the promotional statement of the project, it is emphasized that the project has green areas. The promise of an 18,900 sqm green area is expressed as offering a life intertwined with nature. Due to the features such as swimming pool, playgrounds, sauna, cinema and security, it is aimed to keep the users connected to a dynamic life (Figure 4.42).

Identification:

Location: Bornova

Land Size: 16.613 sqm

Stage: Construction Finished
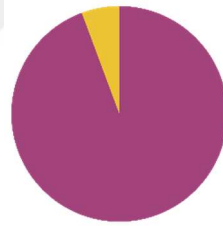
700 Housing Units

42 Commercial Units

Figure 4.40. Unit Distribution Scheme

Total Number of Units: 742

Construction Company: Folkart Yapı Sanayi Ticaret A.Ş.

Architectural Office: Öncüoğlu Mimarlık

Web Site: http://folkartincity.com/

Slogan: **"The Best State of Living in Izmir, Folkart Incity..."**
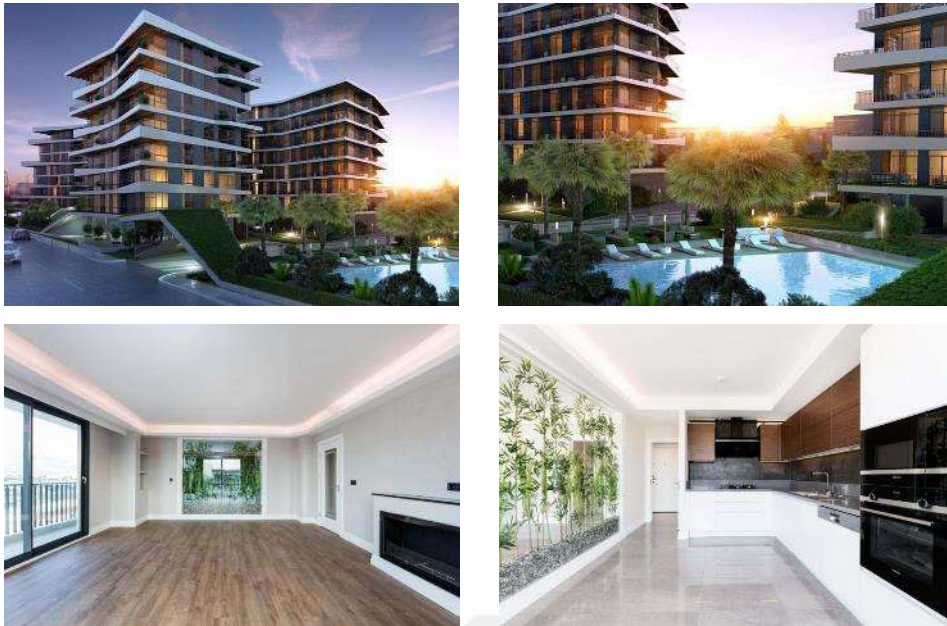
    İzmir'de Yaşamanın En Güzel Hali, Folkart Incity…

Figure 4.41. Exterior and interior views of the project (Source: Folkart Incity, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Sauna, Children's Playground, Indoor Swimming Pool, Multipurpose Hall, Bicycle and Running Road, Kiddie Pool, Mini Cinema, Sports Field, Library
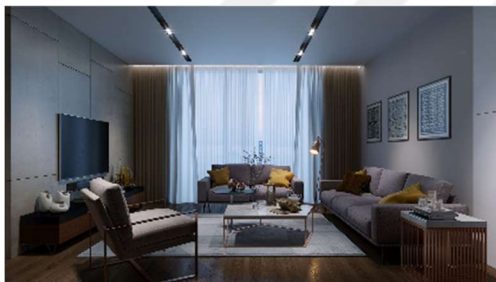
Figure 4.42. Views of the facilities (spatial qualities and swimming) in the project site (Source: Folkart Incity, 2021)

Keywords: balconies, spatial flexibility, Izmir city-image.

4.1.15. Folkart Life

Folkart Life is a project built on a total area of 25,000 sqm, consisting of 8 separate blocks and 830 housing units in total (Figure 4.43). In 825 housing units, there are 1+0, 1+1, 2+1, 3+1 apartment types with an area between 47-253 sqm. The main architectural feature emphasized in the project catalog is that the houses in the project have balconies and terraces (Folkart Life, 2021) (Figure 4.44). In the promotional statement of the project, the green areas in the landscape design, accessibility to a preserved nature, and ease of transportation are emphasized. In addition, social life is promised by way of the library, spa center, meeting rooms, cafes and restaurants (Figure 4.45).

Identification:

Location: Bornova

Land Size: 25.000 sqm

Stage: Construction Finished
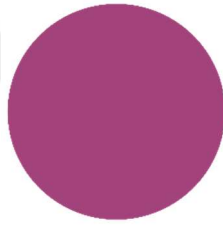
830 Housing Units

Figure 4.43. Unit Distribution Scheme

Total Number of Units: 830

Construction Company: Folkart Yapı Sanayi Ticaret A.Ş.

Architectural Office: Demirce Norms at Architecture

Web Site: http://folkartlifebornova.com/

Slogan: **"Accessible Luxury"**
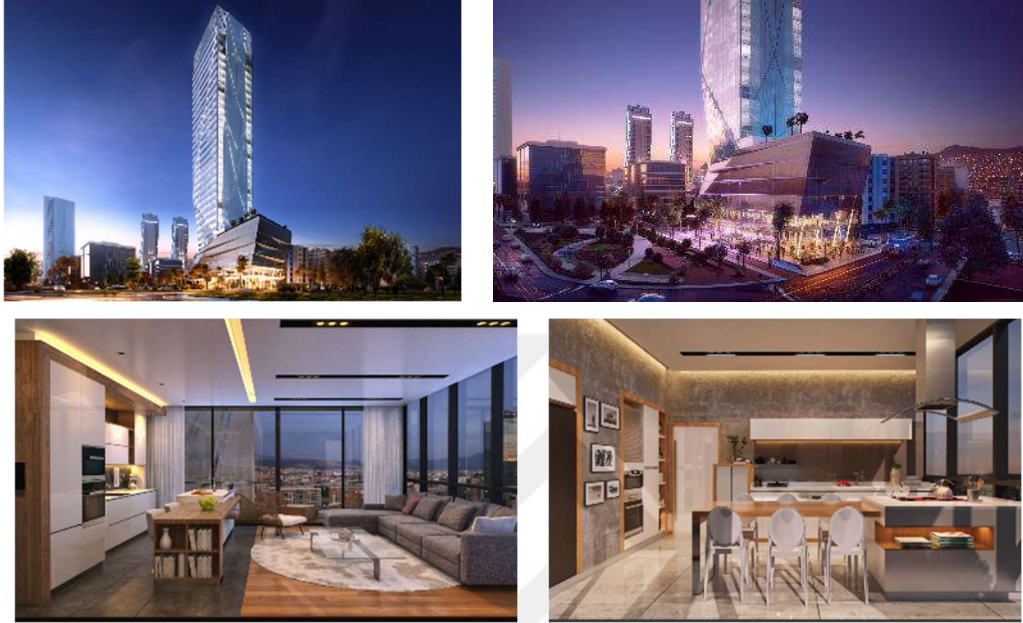
Ulaşılabilir Lüks

Figure 4.44. Exterior and interior views of the project (Source: Folkart Life, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Children's Playground, Indoor Swimming Pool, Multipurpose Hall, Bicycle and Running Road, Kiddie Pool, Housekeeping, Library, Dry Cleaner.
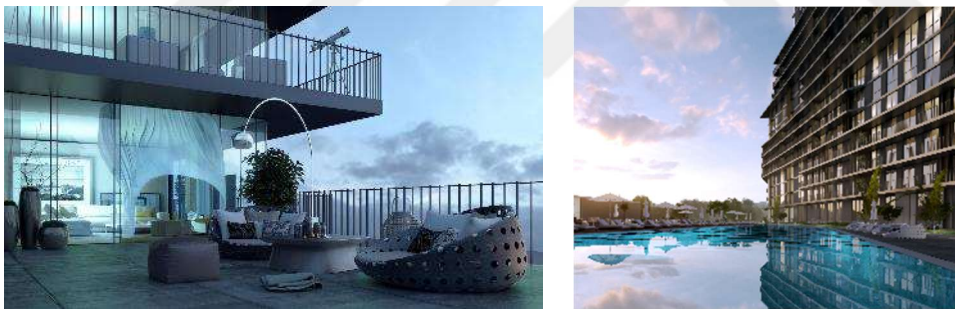
Figure 4.45. Views of the facilities (balcony/terrace and swimming) in the project site (Source: Folkart Life, 2021)

Keywords: accessibility/affordability, luxury, balcony/terrace.

4.1.16. Folkart Time

Folkart Time is built on a total area of 27,400 sqm, consisting of 4 separate blocks and 830 housing units in total (Figure 4.46). In 825 housing units, there are 1+1, 2+1, 3+1, 4+1 apartment types with an area between 37-335 sqm. The specifically highlighted architectural feature of the project is the large balconies and views (Folkart Time, 2021) (Figure 4.47). In the promotional advertisements of the project, it is emphasized that the user can allocate more time for herself/himself, as the project combines different functions (like the common spaces for working), and therefore, many daily tasks can be completed without leaving the project area (Figure 4.48). In addition, one of the important privileges is stated as that it has a college.

Identification:

Location: Bornova

Land Size: 27.400 sqm

Stage: Under Construction
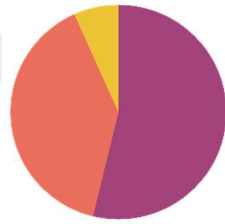
369 Housing Units

271 Office Units

46 Commercial Units

Figure 4.46. Unit Distribution Scheme

Total Number of Units: 686

Construction Company: Folkart Yapı Sanayi Ticaret A.Ş.

Architectural Office: Scra Mimarlık & Frea Mimarlık

Web Site: http://www.folkarttime.com/

Slogan: **"Now is Your Time!"**

Şimdi Senin Zamanın!
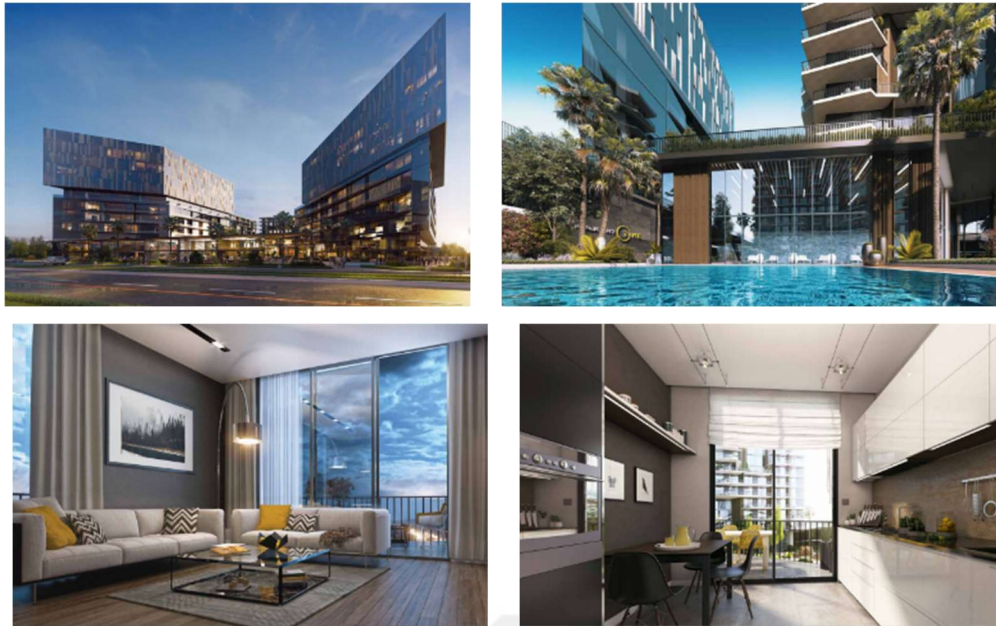
Figure 4.47. Exterior and interior views of the project (Source: Folkart Time, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Indoor Swimming Pool, Multipurpose Hall, Mall, Sports Field, School.
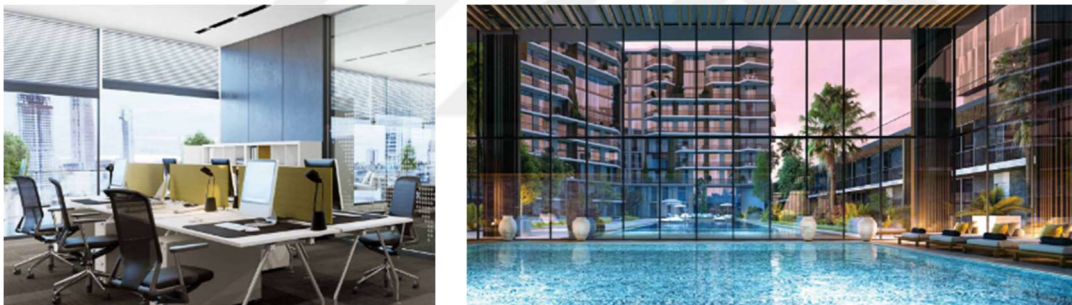
Figure 4.48. Views of the facilities (common working space and swimming) in the project site (Source: Folkart Time, 2021)

Keywords: balcony with a wide view, common office (working space), time management.

4.1.17. Folkart Vega

Folkart Vega is built on a total area of 20,715 sqm, consisting of 4 separate blocks and 843 housing and 53 commercial units in total (Figure 4.49). In 843 housing units, there are 1+1, 2+1, 3+1, 4+1, 5+1 apartment types with an area between 60-437 sqm (Figure 4.50). The panoramic sea view can be mentioned as the architectural feature highlighted in the project. In addition, it is emphasized that it is a project adjacent to the Medicana International Hospital, which was started to be built at that time, as well as the excess of green areas and social areas, in promotional statements and visualizations (Figure 4.51) (Folkart Vega, 2021). Related to this privilege, the expression "inevitable opportunity to live in a region that is rapidly valued with very rich and very special social facilities" is also used by implying the expected value increase in the region.

Identification:

Location: Konak

Land Size: 20.715 sqm

Stage: Under Construction

843 Housing Units

53 Commercial Units

Figure 4.49. Unit Distribution Scheme

Total Number of Units: 896

Construction Company: Folkart Yapı Sanayi Ticaret A.Ş.

Architectural Office: Tago Architects

Web Site: https://folkartvega.com/

Slogan: **"Bright as the Stars, Unique as İzmir"**

Yıldızlar Kadar Parlak, İzmir Kadar Eşsiz

Figure 4.50. Exterior and interior views of the project (Source: Folkart Vega, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Children's Playground, Indoor Swimming Pool, Multipurpose Hall, Kiddie Pool, Mini Cinema, Library, Infirmary.
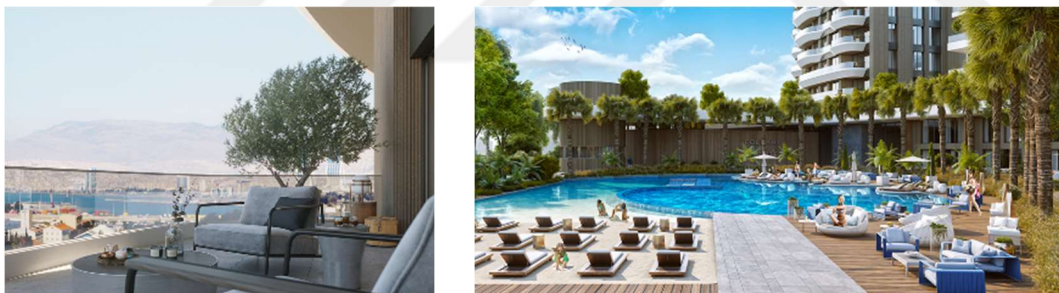
Figure 4.51. Views of the facilities (balcony/terrace with the sea view and swimming) in the project site (Source: Folkart Vega, 2021)

Keywords: balcony/terrace with the sea view, accessibility (esp. to hospital), being at the center.

4.1.18. Galata Rezidans

Galata Rezidans is built on a total area of 4,046 sqm, consisting of 2 separate blocks and 140 housing and 22 commercial units in total (Figure 4.52). In 140 housing units, there are 1+1, 2+1, 3+1 apartment types with an area between 55-145 sqm. The architectural feature that stands out in the project can be interpreted as the goal of offering modern architecture and comfort in interior designs (Figure 4.53). In addition, the promise of high rental income investment in the short term with the expression "ideal investment opportunity" is emphasized in the promotional perspective. In addition to this, the workmanship and the quality of the products used are emphasized in the project, and the environmental friendliness of the project is included in the promotional statements (Figure 4.54) (Galata Rezidans, 2021).

Identification:

Location: Bornova

Land Size: 4.046 sqm

Stage: Under Construction
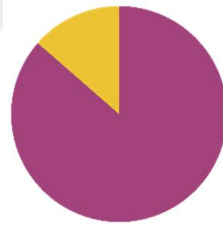
140 Housing Units

22 Commercial Units

Figure 4.52. Unit Distribution Scheme

Total Number of Units: 162

Construction Company: Galata Danışmanlık Ltd. Şti

Architectural Office: Galata Danışmanlık Ltd. Şti

Web Site: https://www.galatarezidans.com/

Slogan: **"Bornova's New Life Energy"**

Bornova'nın Yeni Yaşam Enerjisi

Figure 4.53. Exterior and interior views of the project (Source: Galata Rezidans, 2021)

Privileges: Car Park, Security, Fitness Center, Café, Children's Playground, Indoor Swimming Pool.

Figure 4.54. Views of the facilities (restaurant and car park) in the project site (Source: Galata Rezidans, 2021)

Keywords: indoor qualities, investment, dynamism.

4.1.19. Goldiva Familya

Goldiva Familya is a project built on a total area of 18,359 sqm, consisting of 3 separate and horizontal blocks and 328 housing units in total (Figure 4.55). In 328 housing units, there are 1+1, 2+1, 3+1 apartment types with an area between 58-135 sqm. The important architectural feature of the project is the aim of horizontally designed architectural language (Figure 4.56). In the promotional expressions, the transportation time to many locations, and thus, the ease of transportation is emphasized, and the 12,800 sqm green area within the project stands out. In addition, the social facilities and parks for children are highlighted in visuals and promotional texts (Figure 4.57) (Goldiva Familya, 2021).

Identification:

Location: Bornova

Land Size: 18.359 sqm

Stage: Under Construction
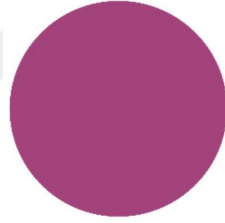
328 Housing Units

Figure 4.55. Unit Distribution Scheme

Total Number of Units: 328

Construction Company: Diva İnşaat

Architectural Office: Epig Mimarlık

Web Site: http://www.goldivafamilya.com.tr/

Slogan: **"Your Dreams are at Its Basis[/Foundation]."**

Temelinde Hayalleriniz Var
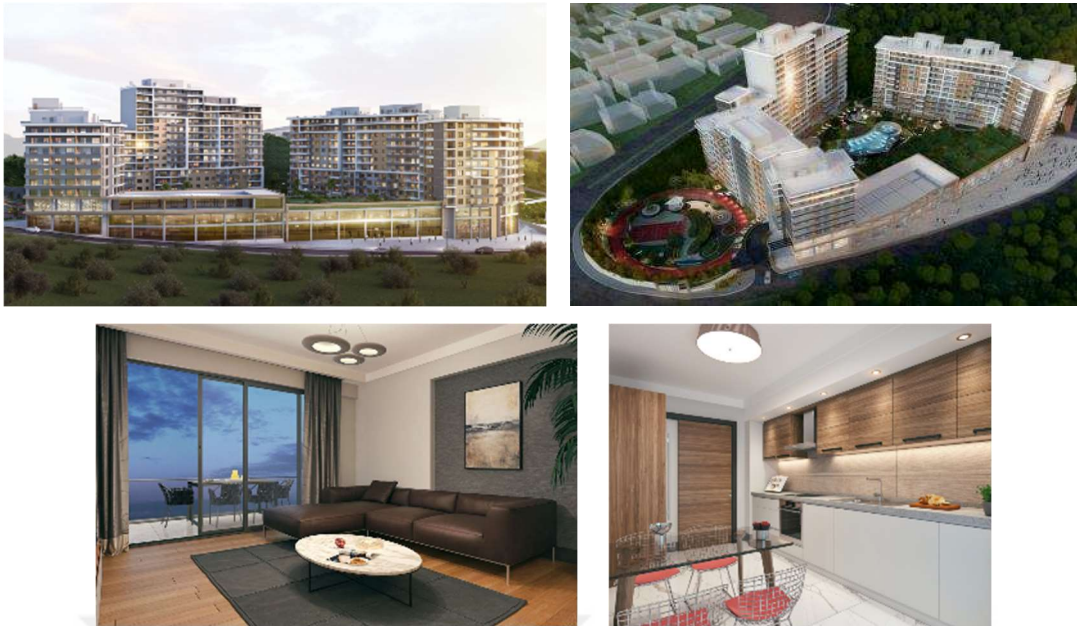
Figure 4.56. Exterior and interior views of the project (Source: Goldiva Familya, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Children's Playground, Bicycle and Running Road, Mini Cinema, Sports Field.

Figure 4.57. Views of the facilities (swimming and sports field) in the project site (Source: Goldiva Familya, 2021)

Keywords: horizontal blocks (implying the disadvantage of the vertical ones), accessibility (to the urban facilities), greenery.

4.1.20. İkon Tower

İkon Tower is built on a total area of 8,328 sqm, consisting of 2 separate blocks and 367 housing units in total (Figure 4.58). In 328 housing units, there are 1+1, 2+1, 3+1 apartment types with an area between 75-174 sqm. The outstanding architectural features of the project are the ceiling height of 3.3 m., wide balconies/floor gardens, and facade design (Figure 4.59). In the promotional expressions, it is emphasized that the residences have sea and city views, social facilities, and a promising location where the project continues to gain value (Figure 4.60) (İkon Tower, 2021).

Identification:

Location: Bornova

Land Size: 8.328 sqm

Stage: Under Construction

367 Housing/Office Units
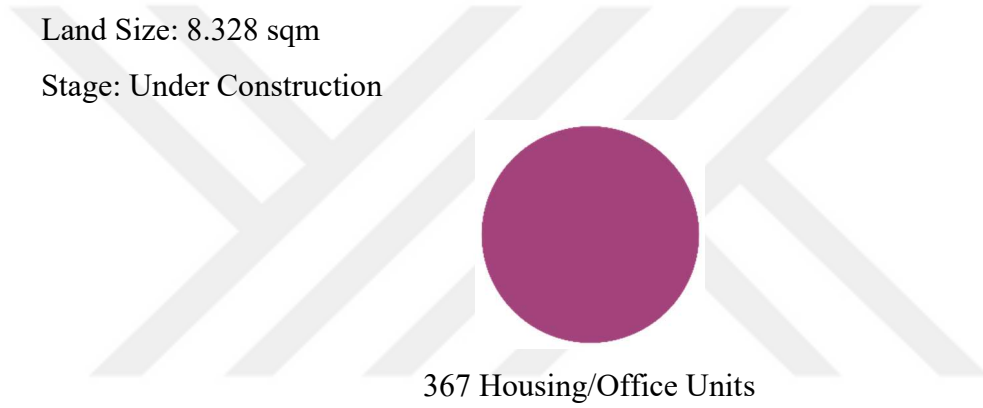
Figure 4.58. Unit Distribution Scheme

Total Number of Units: 367

Construction Company: Özemeksan İnşaat Ltd.Şti.

Architectural Office: Epig Mimarlık

Web Site: https://ozemeksan.com.tr/ikon-tower/

Slogan: **"For those with high expectations from life..."**

Hayattan Beklentisi Yüksek Olanlar İçin…

Figure 4.59. Exterior and interior views of the project (Source: İkon Tower, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Children's Playground, Bicycle and Running Road, Kiddie Pool.
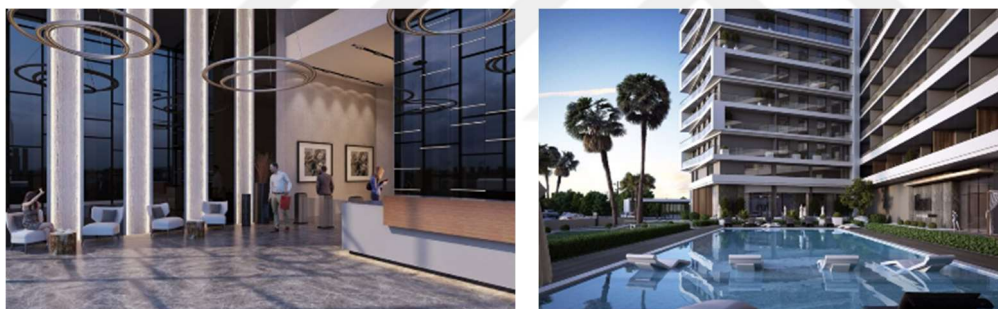
Figure 4.60. Views of the facilities (security and swimming) in the project site
(Source: İkon Tower, 2021)

Keywords: ceiling height, high expectations, balcony/terrace with the sea/city view.

4.1.21. İzka Port

İzka Port is built on a total area of 5,000 sqm, consisting of one block and 144 housing units in total (Figure 4.61). In 144 housing units, there are 1+1 apartment types with an area of 57 sqm, 2+1 apartment types with an area of 120 sqm, 3+1 apartment types with an area of 160 sqm, 4+2 apartment types with an area of 190 sqm. The important architectural feature of the project is presented as that the view will not be blocked due to its architectural design (Figure 4.62). It is stated in the promotions that it is a unique investment opportunity and was built with advanced technology under the earthquake regulations. Furthermore, the advantages of the location and social facilities are also mentioned in the related advertisements (Figure 4.63) (İzka Port, 2021).

Identification:

Location: Bayraklı

Land Size: 5.000 sqm

Stage: Under Construction
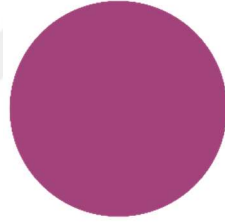
144 Housing/Office Units

Figure 4.61. Unit Distribution Scheme

Total Number of Units: 144

Construction Company: İzka İnşaat

Architectural Office: Dayı Mimarlık

Web Site: https://izka.com.tr/projeler/izkaport-izmir/

Slogan: **"Everything is Left Behind Now..."**

  Artık Her Şey Geride Kaldı…

Figure 4.62. Exterior and interior views of the project (Source: İzka Port, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool.
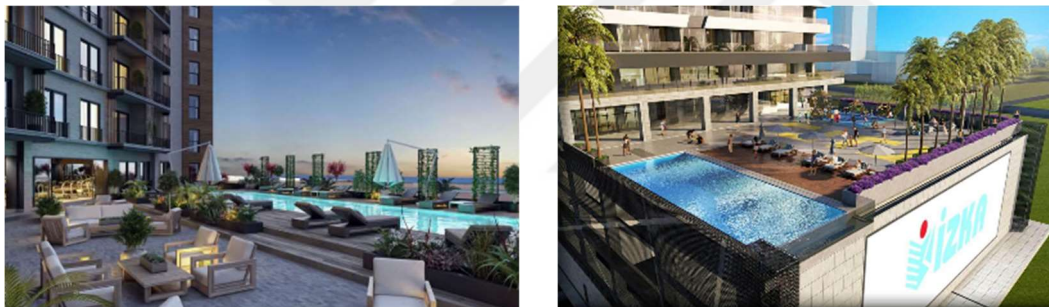
Figure 4.63. Views of the facilities (terrace and swimming) in the project site
(Source: İzka Port, 2021)

Keywords: viewing capacity, investment, earthquake resistance.

4.1.22. Lobi Parlas Residence

Lobi Parlas is a project built on a total area of 5,064 sqm, consisting of one block and 195 housing units in total (Figure 4.64). In 195 housing units, there are only 1+1 apartment types each with an area of 65 sqm. When the project and the presentations of the project are examined, a specific architectural feature that is highlighted does not stand out. However, having only 1+1 apartments also implies flexibility of living manner in a modern understanding designed for the ones preferring not to have a family life—thus, it addresses only a homogeneous segment of users (Figure 4.65). Furthermore, in the promotion statements, the location of the project in the neighborhood of the skyscrapers is emphasized (Figure 4.66) (Lobi Parlas, 2021).

Identification:

Location: Bayraklı
Land Size: 5.064 sqm
Stage: Construction Finished

195 Housing Units

Figure 4.64. Unit Distribution Scheme

Total Number of Units: 195
Construction Company: Avcılar İnşaat
Architectural Office: Demirce Mimarlık
Web Site: https://avcilarinsaat.com.tr/avcilar-lobi-parlas-residence/
Slogan: **"Life is Beautiful at Lobby Parlas"**

> *Hayat, Lobi Parlas'ta Güzel*

Figure 4.65. Exterior and interior views of the project (Source: Lobi Parlas, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Sauna, Children's Playground, Indoor Swimming Pool, Bicycle and Running Road, Kiddie Pool, Mini Cinema.

Figure 4.66. Views of the facilities (security and swimming) in the project site
(Source: Lobi Parlas, 2021)

Keywords: single living manner, being at the new city-center (promising location), beautiful life.

4.1.23. Mahall Bomonti

Mahall Bomonti is built on a total area of 41,520 sqm, consisting of 12 blocks and 466 housing-, 590 office- and 90 commercial units in total (Figure 4.67). In 466 housing units, there are 1+0, 1+1, 2+1, 3+1 apartment types with an area between 62-187 sqm. The highlighted architectural feature of the project is stated as being equipped with furniture specially designed for the project (Figure 4.68). In addition, it is emphasized that it is a candidate for LEED Platinum certification with the details such as vehicle charging units, bicycle parking areas, solar panels and green roof application in promotional activities (Figure 4.69). The central location and ease of transportation are also among the features that stand out (Mahall Bomonti, 2021).

Identification:

Location: Konak

Land Size: 41.520 sqm

Stage: Under Construction
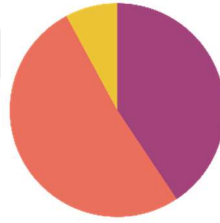
466 Housing Units

590 Office Units

90 Commercial Units

Figure 4.67. Unit Distribution Scheme

Total Number of Units: 1146

Construction Company: Türkerler Holding İnşaat

Architectural Office: Epig Mimarlık

Web Site: http://www.mahallbomontiizmir.com/

Slogan: **"The Place You Want to Be"**

      'Olmak İstediğin Yer'

Figure 4.68. Exterior and interior views of the project (Source: Mahall Bomonti, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Children's Playground, Multipurpose Hall, Mall, Mini Cinema, Sports Field, LEED Certificate.

Figure 4.69. Views of the facilities (swimming and special furniture design/decoration) in the project site (Source: Mahall Bomonti, 2021)

Keywords: specially designed indoor furniture, LEED Platinum certification, accessibility.

4.1.24. Mistral İzmir

Mistral İzmir is a project built on a total area of 13,923 sqm, consisting of 2 blocks and 110 housing units and 153 office units in total (Figure 4.70). In 110 housing units, there are 1+1, 2+1, 3+1, 4+1 apartment types with an area between 100-350 sqm. The highlighted architectural features of the project are stated as a wide view, terraces, and spacious spaces provided by the high ceilings and large windows (Figure 4.71). Furthermore, it is the tallest tower in Izmir currently. The modern architectural design, high-tech venues, social facilities, and LEED Gold certificate stand out in promotional expressions (Figure 4.72) (Mistral İzmir, 2021).

Identification:

Location: Konak

Land Size: 13.923 sqm

Stage: Construction Finished
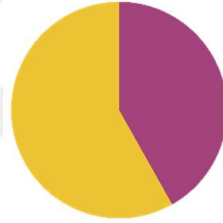
110 Housing Units

153 Office Units

Figure 4.70. Unit Distribution Scheme

Total Number of Units: 263

Construction Company: Miray İnşaat

Architectural Office: DNA Mimarlık, Progetto CMR

Web Site: http://mistralizmir.com.tr/

Slogan: **"İzmir in the Heart of Everyone, Mistral in the Heart of İzmir!"**

Herkesin Kalbinde İzmir, İzmir'in Kalbinde Mistral!
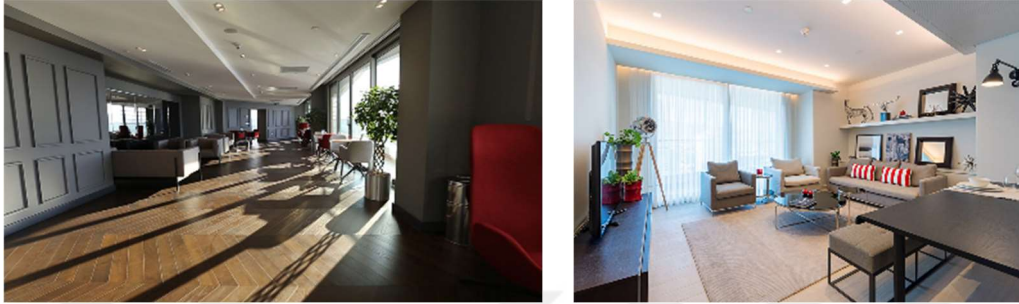
Figure 4.71. Exterior and interior views of the project (Source: Mistral İzmir, 2021)

Privileges: Car Park, Security, Fitness Center, Café, Sauna, Mall, LEED Certificate.
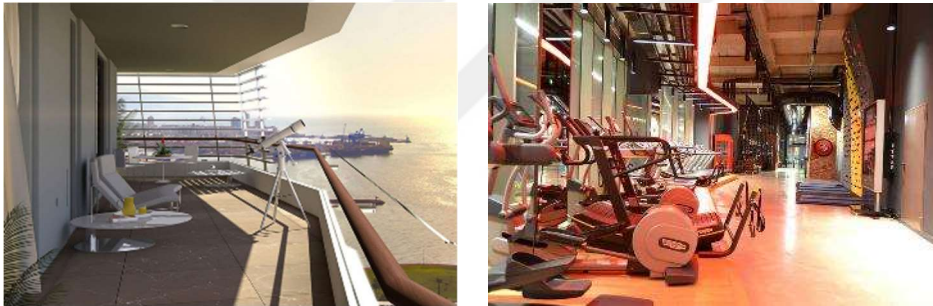
Figure 4.72. Views of the facilities (balcony/terrace with the wide view and fitness center) in the project site (Source: Mistral İzmir, 2021)

Keywords: balcony/terrace with the wide view, LEED Gold certification, building height (as a demonstration of the high technology).

4.1.25. Modda Bayraklı

Modda Bayraklı is built on a total area of 2,285 sqm, consisting of one block with 96 housing units in total (Figure 4.73). In 96 housing units, there are 2+1, 3+1 apartment types with an area of between 77-97 sqm. The important architectural feature of the project is the floor gardens in each apartment (Figure 4.74). At the same time, these floor gardens add movement to the facade of the building. In the promotional statements of the project, it is emphasized that the building is a candidate for LEED Gold Certificate with its energy-saving technologies, heat and sound insulation, and recycled construction materials. Moreover, the social facilities such as pool, fitness, housekeeping, sauna and spa are provided under the title of "privilege" on the promotional website (Figure 4.75) (Modda Bayraklı, 2021). The rental income is also among the specified features.

Identification:

Location: Bayraklı

Land Size: 2.385 sqm

Stage: Construction Finished
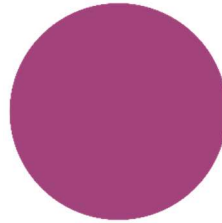
96 Housing Units

Figure 4.73. Unit Distribution Scheme

Total Number of Units: 96

Construction Company: Ontan Mühendislik Mimarlık İnşaat San. ve Tic. A.Ş

Architectural Office: NK Mimarlık

Web Site: https://moddabayrakli.com/index.html

Slogan: **"A Life Intertwined with Green and Blue"**

  Yeşil ve Mavi ile İç İçe Bir Yaşam
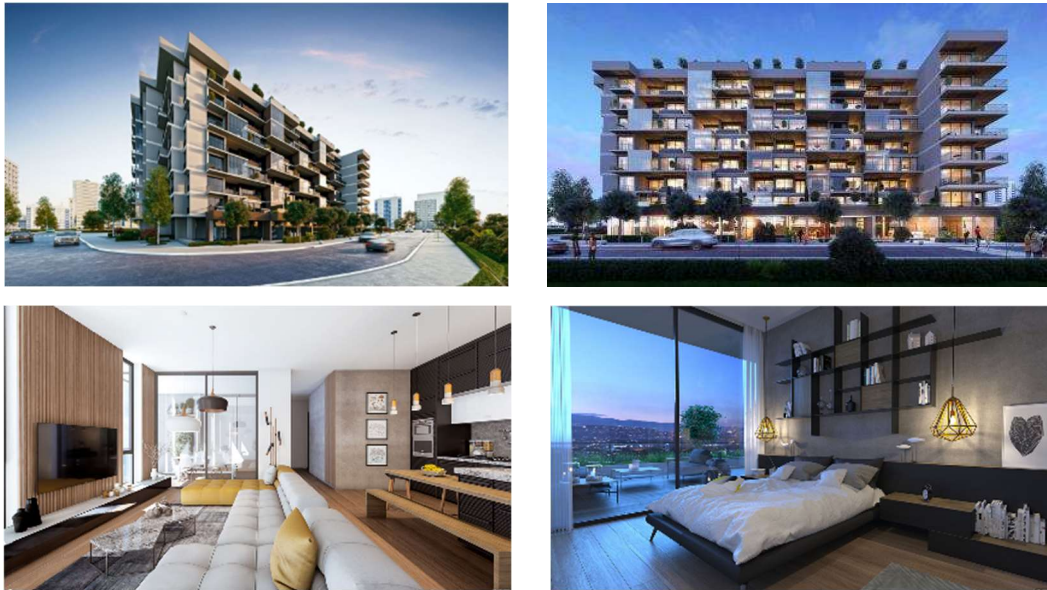
Figure 4.74. Exterior and interior views of the project (Source: Modda Bayraklı, 2021)

Privileges: Car Park, Security, Fitness Center, Sauna, Indoor Swimming Pool, Housekeeping.
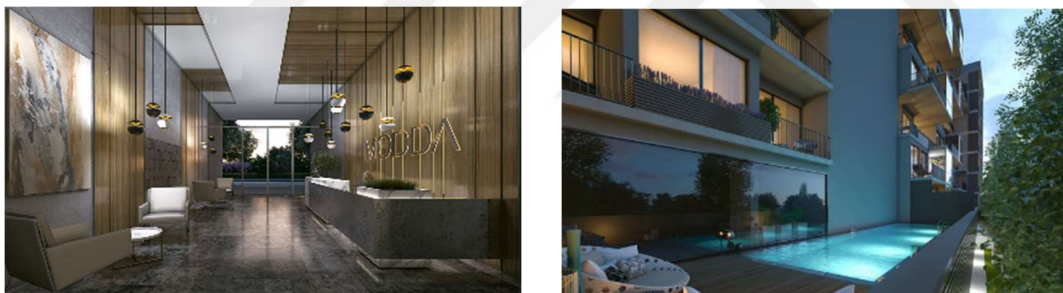
Figure 4.75. Views of the facilities (security and swimming) in the project site (Source: Modda Bayraklı, 2021)

Keywords: floor gardens, candidate for LEED Gold Certificate, natural elements.

4.1.26. Modda Bulvar

Modda Bulvar is a project built on a total area of 15,033 sqm, consisting of 5 separate blocks with 1050 housing units in total (Figure 4.76). In 1050 housing units, there are 1+1 apartment types with an area of 80 sqm, 2+1 apartment types with an area of 126 sqm, 3+1 apartment types with an area of 188 sqm, 4+1 apartment types with an area of 233 sqm (Figure 4.77). The primary architectural feature highlighted in the catalog of the project (Modda Bulvar, 2021) is that all possibilities can be accessed easily within the project (Figure 4.78). In the promotional expressions, the promise of a comfortable life and social facilities are emphasized. In addition, ease of transportation is among the features mentioned.

Identification:
Location: Bornova
Land Size: 15.033 sqm
Stage: Under Construction

1050 Housing Units

Figure 4.76. Unit Distribution Scheme

Total Number of Units: 1050
Construction Company: Ontan Mühendislik Mimarlık İnşaat San. ve Tic. A.Ş
Architectural Office: Ontan Mühendislik Mimarlık İnşaat San. ve Tic. A.Ş
Web Site: https://www.moddabulvar.com/
Slogan: **"Everything Under Your Home"**
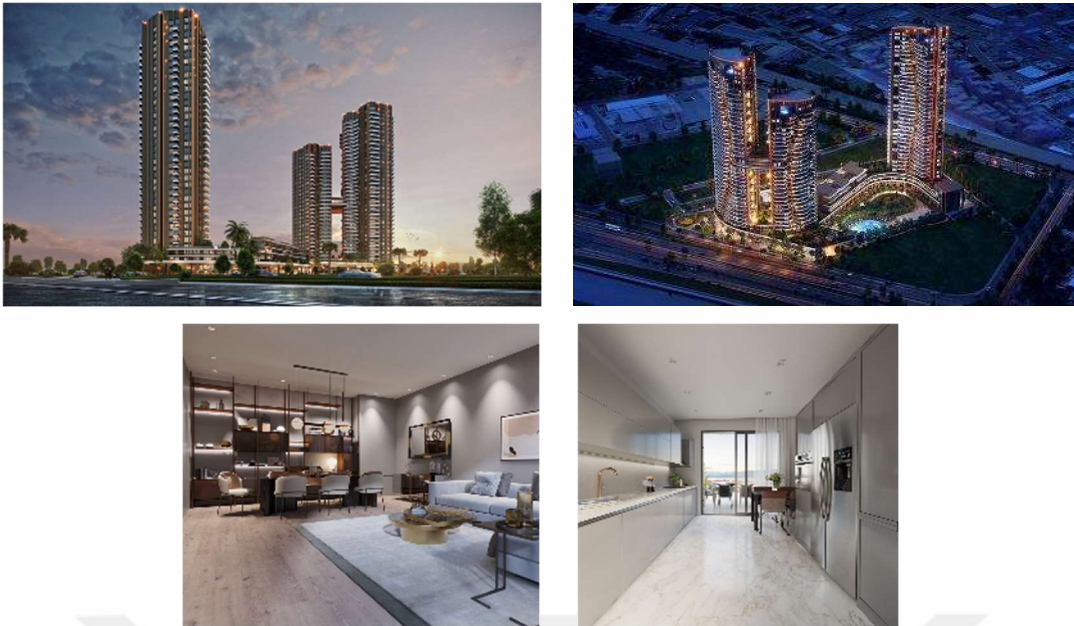
Her Şey Evinizin Altında

Figure 4.77. Exterior and interior views of the project (Source: Modda Bulvar, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Indoor Swimming Pool, Multipurpose Hall.

Figure 4.78. Views of the facilities (swimming and shopping) in the project site
(Source: Modda Bulvar, 2021)

Keywords: accessibility, availability, comfortable life.

4.1.27. Modda Suites

Modda Suites is a project built on a total area of 2,062 sqm, consisting of only 1 block with 72 housing units in total (Figure 4.79). In 72 housing units, there are 2+1 apartment types with an area of between 65-74 sqm, 3+1 apartment types with an area of 104 sqm. The primary architectural feature highlighted in the catalog of the project (Modda Suites, 2021) is the comfortable design of the interior spaces (Figure 4.80). In the promotions of the project, it is emphasized that the interior design was done in a high-quality way. It is stated that attention is paid to the use of natural light. In addition, all of the facilities offered in the project such as security, concierge, house cleaning, valet, laundry, dry cleaning, and reception are reflected as the other privileges (Figure 4.81).

Identification:

Location: Bayraklı

Land Size: 2.062 sqm

Stage: Under Construction
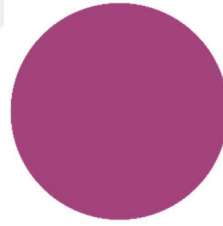
72 Housing Units

Figure 4.79. Unit Distribution Scheme

Total Number of Units: 72

Construction Company: Ontan Mühendislik Mimarlık İnşaat San. ve Tic. A.Ş

Architectural Office: Elmacı Mimarlık

Web Site: https://www.moddasuites.com/anasayfa.html

Slogan: **"Light-Filled, Spacious Places where Less is More..."**

Azın Çok Olduğu Işık Dolu, Ferah Mekanlar…

Figure 4.80. Exterior and interior views of the project (Source: Modda Suites, 2021)

Privileges: Car Park, Security, Outdoor Swimming Pool, Housekeeping, Dry Cleaner.

Figure 4.81. Views of the facilities (terrace and swimming) in the project site

(Source: Modda Suites, 2021)

Keywords: quality architectural design, spacious space, comfortable life.

4.1.28. MyVia 414

MyVia 414 is a project built on a total area of 11,067 sqm, consisting of 2 separate blocks with 214 housing units and 80 commercial units in total (Figure 4.82). In 214 housing units, there are 1+0 apartment types with an area of between 69-74 sqm, 1+1 apartment types with an area of between 93-102 sqm, 2+1 apartment types with an area of between 110-135 sqm, 3+1 apartment types with an area of between 158-224 sqm (Figure 4.83). The primary architectural feature highlighted in the catalog of the project (MyVia 414, 2021) is that all needs can be met without delay by the services and facilities provided in the project. Inspired by the famous architect Ludwig Mies van der Rohe's famous phrase "Less is More," which laid the foundations of minimalism, the spacious interior designs are provided with the buildings, where luxury and comfort are combined with the modern lines. The facilities such as a shopping center with the most distinguished brands located just below the residence; and the luxury restaurants, SPA and pool, yoga hall, fitness center, sauna, steam room and massage room are mentioned in the promotions (Figure 4.84). The garbage disposal, daily cleaning in the flat, dry cleaning, laundry service, ironing service, room service, general reservation services, private valet services, reception services, health services, car washing services, and technical services provided to the apartments are also highlighted.

Identification:

Location: Bornova

Land Size: 11.067 sqm

Stage: Construction Finished
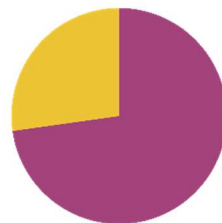
214 Housing Units

80 Commercial Units

Figure 4.82. Unit Distribution Scheme

Total Number of Units: 294

Construction Company: Gözde Yapı

Architectural Office: Epig Mimarlık

Web Site: http://www.myway.com.tr/myvia-414-bornova.html

Slogan: **"The Architecture of the Future from Today… in Bornova!"**

Geleceğin Mimarisi Bugünden… Bornova'da!

Figure 4.83. Exterior and interior views of the project (Source: MyVia 414, 2021)

Privileges: Car Park, Security, Fitness Center, Café, Sauna, Indoor Swimming Pool, Mall, Mini Cinema, Housekeeping, Dry Cleaner, Yoga and Pilates Area, Infirmary.

Figure 4.84. Views of the facilities (swimming and shopping) in the project site
(Source: MyVia 414, 2021)

Keywords: minimalist architectural design, quality shopping venue, technological services.

4.1.29. MyWay 202 Bornova

MyWay 202 Bornova is a project built on a total area of 3,317 sqm, consisting of only 1 block with 202 housing units in total (Figure 4.85). In 202 housing units, there are 1+0 apartment types with an area of 55 sqm, 1+1 apartment types with an area of 72 sqm. The most important architectural feature highlighted in the catalog of the project (MyWay 202, 2021) is the central location of the project. The promotions emphasize the L-shaped design of the project, which, accordingly, indicates that the interior of the building also has an aesthetic and different appearance (Figure 4.86). The use of high-quality materials and professional workmanship has been brought to the fore. It is also stated that the users can live in peace in the project in terms of the earthquake resistance and security service (Figure 4.87).

Identification:

Location: Bornova

Land Size: 3.317 sqm

Stage: Construction Finished
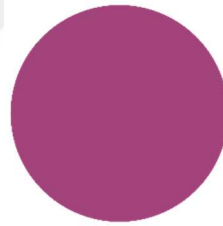
202 Housing Units

Figure 4.85. Unit Distribution Scheme

Total Number of Units: 202

Construction Company: Gözde Yapı

Architectural Office: Dayı Mimarlık

Web Site: http://www.myway.com.tr/myway-202-bornova.html

Slogan: **"A First from MyWay!"** [The reason why they use such a slogan may be that they aim to create an unprecedented project, even though the company has previously made similar mass-housing projects.]

MyWay'den Bir İlk!

Figure 4.86. Exterior views of the project (Source: MyWay 202, 2021)

Privileges: Car Park, Security, Outdoor Swimming Pool, Sauna, Children's Playground.

Figure 4.87. Views of the facilities (swimming and greenery) in the project site
(Source: MyWay 202, 2021)

Keywords: accessibility, earthquake resistance, security.

4.1.30. MyWay Deluxe Alsancak

MyWay Deluxe Alsancak is a project built on a total area of 1,066 sqm, consisting of only 1 block with 111 housing units in total (Figure 4.88). In 111 housing units, there are 1+1 apartment types with an area of 70 sqm, 2+1 apartment types with an area of 100 sqm, 3+1 apartment types with an area of 140 sqm (Figure 4.89). The primary architectural feature highlighted in the catalog of the project (MyWay Deluxe Alsancak, 2021) is the central location of the project. There are many social advantages in the project built in Alsancak, one of the most popular neighborhoods in Izmir. In the project, the location in the center of the city, and a new life opportunity are mentioned. The project includes facilities such as an outdoor and indoor swimming pool, a children's swimming pool, a fully equipped gym, 24/7 security cameras, and indoor parking (Figure 4.90). However, it is frequently stated that, depending on the locational privilege of the project, all the needs of the inhabitants can be met without wasting time. There are many training options in the project, which is built in the middle of multiple education, health, and government institutions as well as shopping centers.

Identification:

Location: Konak

Land Size: 1.066 sqm

Stage: Construction Finished
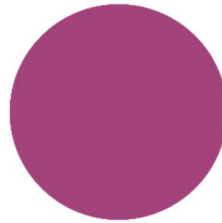
111 Housing/Office Units

Figure 4.88. Unit Distribution Scheme

Total Number of Units: 111

Construction Company: Gözde Yapı

Architectural Office: Dayı Mimarlık

Web Site: http://www.myway.com.tr/myway-deluxe-alsancak-satilik-daire-residence-rezidans.html

Slogan: **"Living Alsancak is Different, Living in Alsancak is Completely Different..."**

Alsancak'ı yaşamak başka, Alsancak'ta yaşamak bambaşka…
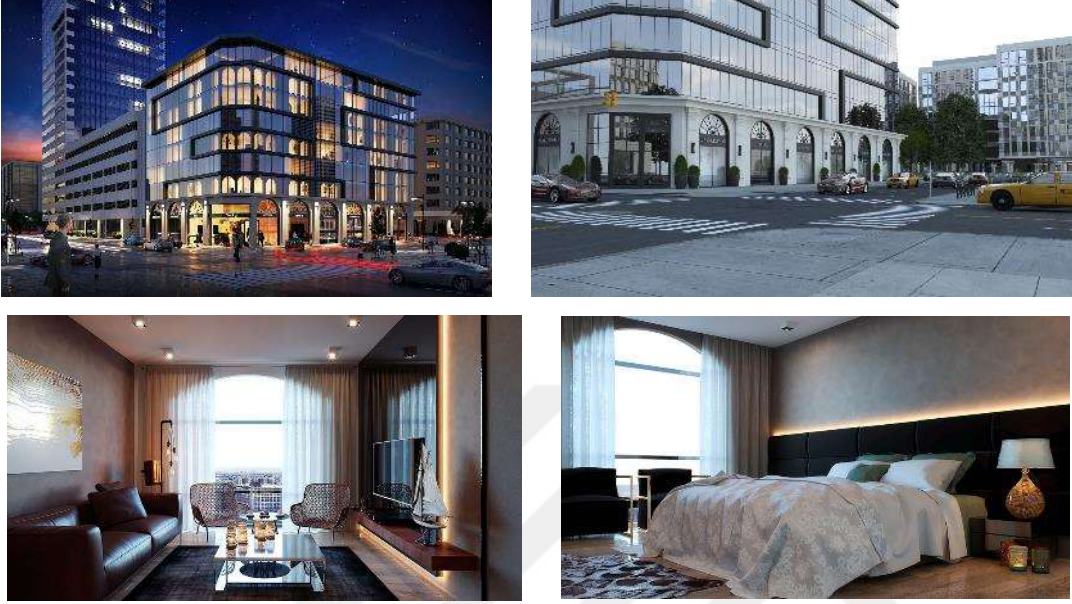
Figure 4.89. Exterior and interior views of the project (Source: MyWay Deluxe Alsancak, 2021)

Privileges: Car Park, Security, Outdoor Swimming Pool, Café.

Figure 4.90. Views of the facilities (swimming and security) in the project site (Source: MyWay Deluxe Alsancak, 2021)

Keywords: central location/accessibility (to the urban facilities), Alsancak urban-image, different and new life.

4.1.31. My Way Dokuz Eylül

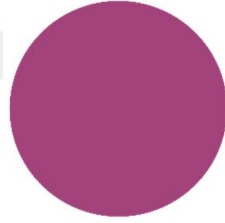MyWay Dokuz Eylül is a project built on a total area of 416 sqm, consisting of only 1 block with 132 housing units in total (Figure 4.91). In 132 housing units, there are 1+0 apartment types with an area of 50 sqm, 1+1 apartment types with an area of 63 sqm, 2+1 apartment types with an area of 83 sqm. The most important architectural feature highlighted in the catalog of the project (MyWay Dokuz Eylül, 2021) is the distance of the project to the university campus, which majorly addresses the students. Life in the comfort of a 5-star hotel is promised in the MyWay Dokuz Eylül project. The project, which attracts attention with its design appealing to students and young people, offers services such as housekeeping, dry cleaning, technical service and car washing. The project is 3 minutes from Dokuz Eylül University Campus, 5 minutes from Çeşme-Izmir highway, 1 minute from the metro and 5 minutes from the City Hospital. However, the facilities are not supported by visuals in the promotions, except the ones given in Figure 4.92.

Identification:

Location: Buca

Land Size: 416 sqm

Stage: Under Construction
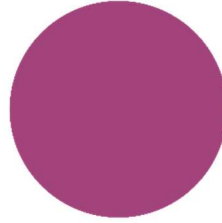
132 Housing Units

Figure 4.91. Unit Distribution Scheme

Total Number of Units: 132

Construction Company: Gözde Yapı

Architectural Office: Dayı Mimarlık

Web Site: http://www.myway.com.tr/myway-dokuz-eylul.html

Slogan: **"3 Minutes to Campus"**

Kampüse 3 Dakika Mesafede

Figure 4.92. Exterior views of the project (Source: MyWay Dokuz Eylül, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna.

Keywords: accessibility (to the university), comfort, availability (of the life-facilitating services).

4.1.32. Narova

Narova is built on a total area of 8,308 sqm, consisting of 2 separate blocks with 114 housing units in total (Figure 4.93). In 114 housing units, there are 1+1 apartment types with an area of 68 sqm, 2+1 apartment types with an area of between 96-136 sqm, 3+1 apartment types with an area of between 139-193 sqm (Figure 4.94). The primary architectural feature highlighted in the catalog of the project (Narova, 2021) is the effort to create a friendly neighborhood atmosphere in the region where the Narova projects are made stage by stage. In the project, there are social facilities such as an outdoor swimming pool, gym, pilates hall, table tennis, billiard room, PlayStation room, and pocket cinema (Figure 4.95).

Identification:

Location: Bornova

Land Size: 8.308 sqm

Stage: Construction Finished
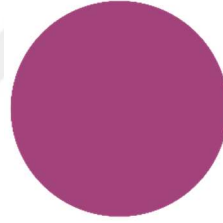
114 Housing Units

Figure 4.93. Unit Distribution Scheme

Total Number of Units: 114

Construction Company: YapıTek

Architectural Office: Epig Mimarlık

Web Site: https://narova.com.tr/
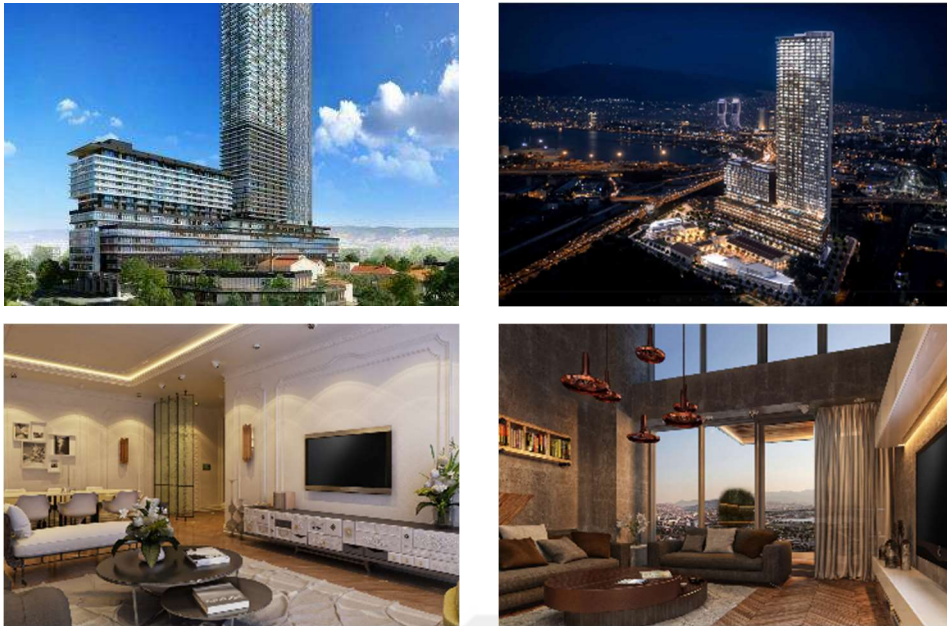
Slogan: **"Buy One, Live Thousand."**

Bir al bin yaşa.

Figure 4.94. Exterior and interior views of the project (Source: Narova, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Children's Playground, Mall, Bicycle and Running Road, Kiddie Pool, Sports Field.

Figure 4.95. Views of the facilities (swimming and children's playground) in the project site (Source: Narova, 2021)

Keywords: friendly neighborhood, nature, manifold opportunities (in social facilities).

4.1.33. Narova 2. Etap

Narova 2. Etap (Narova 2nd Stage) is the consecutive project of the 1st Narova (described above, in section 4.2.33), and built on a total area of 19,707 sqm, consisting of only 1 block with 233 housing units in total (Figure 4.96). In 233 housing units, there are 1+1 apartment types with an area of between 72-84 sqm, 2+1 apartment types with an area of between 89-178 sqm, 3+1 apartment types with an area of between 154-244 sqm, 4+1 apartment types with an area of between 247-280 sqm (Figure 4.97). The primary architectural feature highlighted in the catalog of the project (Narova 2. Etap, 2021) is, again, the effort to create a friendly neighborhood atmosphere in the region where the Narova projects are made stage by stage. Similar to the 1st Stage, in the 2nd Stage too, there are social facilities such as an outdoor swimming pool, gym, pilates hall, table tennis, billiard room, PlayStation room, and pocket cinema (Figure 4.98).

Identification:

Location: Bornova

Land Size: 19.707 sqm

Stage: Construction Finished
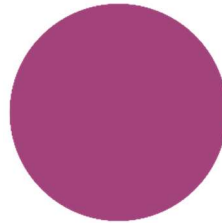
233 Housing Units

Figure 4.96. Unit Distribution Scheme

Total Number of Units: 233

Construction Company: YapıTek

Architectural Office: Epig Mimarlık

Web Site: https://narova.com.tr/etap2/

Slogan: **"Do Not Buy a House, [but] Buy a Life."**

Ev alma yaşam al.

Figure 4.97. Exterior and interior views of the project (Source: Narova 2.Etap, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Children's Playground, Indoor Swimming Pool, Mall, Bicycle and Running Road, Kiddie Pool.

Figure 4.98. Views of the facilities (swimming and greenery) in the project site
(Source: Narova 2. Etap, 2021)

Keywords: friendly neighborhood, nature, manifold opportunities (in social facilities).

4.1.34. Narova 3. Etap

Narova 3. Etap (Narova 3rd Stage) is the other consecutive project of the first two Narova projects (described above, in the sections 4.2.33, and 4.2.34), and built on a total area of 9,426 sqm, consisting of 2 separate blocks with 124 housing units in total (Figure 4.99). In 124 housing units, there are 1+1 apartment types with an area of between 57-87 sqm, 2+1 apartment types with an area of between 113-156 sqm, 3+1 apartment types with an area of between 151-206 sqm (Figure 4.100). The most important architectural feature highlighted in the catalog of the project (Narova 3. Etap, 2021) is, again, the same as the previous stages, that is, the effort to create a friendly neighborhood atmosphere in the region where the Narova projects have been made stage by stage. In the project, there are social facilities such as an outdoor swimming pool, gym, pilates hall, table tennis, billiard room, PlayStation room, and pocket cinema (Figure 4.101). However, as a difference, in the 3rd Stage, the unifying quality of the spaces, as well as the availability of nature provided by the way of design solutions, is stated in the slogan clearly.

Identification:

Location: Bornova

Land Size: 9.426 sqm

Stage: Construction Finished
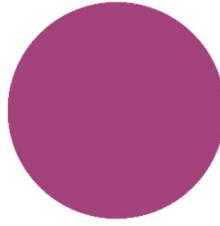
124 Housing Units

Figure 4.99. Unit Distribution Scheme

Total Number of Units: 124

Construction Company: YapıTek

Architectural Office: Epig Mimarlık

Web Site: https://narova.com.tr/etap3/

Slogan: **"Life is Beautiful with Pomegranate, Flower, Love. Life is Beautiful Together."**

*Hayat; narıyla, çiçeğiyle, sevgisiyle güzel. Hayat birlikte güzel*

Figure 4.100. Exterior and interior views of the project (Source: Narova 3.Etap, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Children's Playground, Bicycle and Running Road, Kiddie Pool.


Figure 4.101. Views of the facilities (greenery and swimming) in the project site (Source: Narova 3. Etap, 2021)

Keywords: friendly neighborhood, nature, the ability of being together.

4.1.35. Narova 4. Etap

Narova 4. Etap (Narova 4th Stage) is the final phase of the first three consecutive Narova projects (described above, in the sections 4.2.33, 4.2.34, and 4.2.35), and built on a total area of 7,726 sqm, consisting of only 1 block with 120 housing units in total (Figure 4.102). In 120 housing units, there are 1+0 apartment types with an area of 53 sqm, 1+1 apartment types with an area of 90 sqm, 2+1 apartment types with an area of 112 sqm, 3+1 apartment types with an area of 214 sqm (Figure 4.103). Similar to the previous Stages, the primary architectural feature highlighted in the catalog of the project (Narova 4. Etap, 2021) is the effort to create a friendly neighborhood atmosphere in the region where the Narova projects are made stage by stage. In the project, the same social facilities are available, again, such as an outdoor swimming pool, gym, pilates hall, table tennis, billiard room, PlayStation room, and pocket cinema (Figure 4.104). In the slogan, as a difference from the previous Stages, the emphasis on the connection between the sensory perception and emotion of belonging which will be provided by the experience of the spatial atmospheres is neat and clear.

Identification:

Location: Bornova

Land Size: 7.726 sqm

Stage: Under Construction
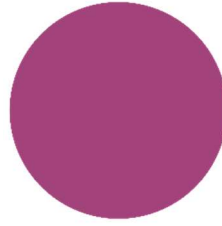
120 Housing Units

Figure 4.102. Unit Distribution Scheme

Total Number of Units: 120

Construction Company: YapıTek

Architectural Office: Epig Mimarlık

Web Site: https://narova.com.tr/etap4/

Slogan: **"The Smell of This Neighborhood is Familiar, [but] Its Texture is Different..."**
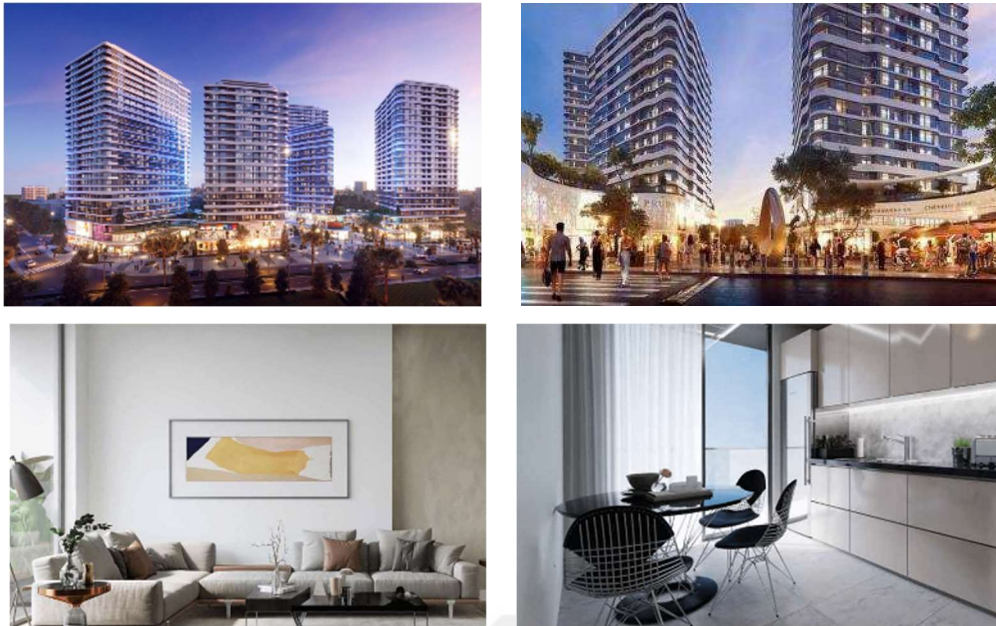
Bu mahallenin kokusu tanıdık, dokusu farklı…

Figure 4.103. Exterior and interior views of the project (Source: Narova 4.Etap, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Children's Playground.

Figure 4.104. Views of the facilities (swimming and greenery) in the project site (Source: Narova 4. Etap, 2021)

Keywords: friendly neighborhood, familiarity (supported by sensory perception), difference (and metaphorically prestigious).

4.1.36. Nüans Deluxe

Nüans Deluxe is a project built on a total area of 12,483 sqm, consisting of 2 separate blocks with 114 housing units in total (Figure 4.105). In 114 housing units, there are 2+1 apartment types with an area of 97 sqm, 3+1 apartment types with an area of 154 sqm, 4+1 apartment types with an area of 183 sqm (Figure 4.106). The primary architectural feature is combined with the definition of luxury and stated that the luxury will be reconstructed with the new technology and materials used in the project (Nüans Deluxe, 2021). The project, which has a landscape area of 7500 sqm, includes indoor and outdoor swimming pools, dining areas, terraces, children's playgrounds, bazaar, indoor sports hall, recreation area, indoor car park, outdoor show area, private jogging track, outdoor soccer field and basketball court (Figure 4.107).

Identification:

Location: Bornova

Land Size: 12.483 sqm

Stage: Under Construction

114 Housing Units

Figure 4.105. Unit Distribution Scheme

Total Number of Units: 114

Construction Company: Nüans Yapı

Architectural Office: Nüans Yapı

Web Site: http://www.nuansyapi.com.tr/

Slogan: **"The Definition of 'Luxury' is Changing in İzmir"**

  İzmir'de "Lüksün" Tanımı Değişiyor
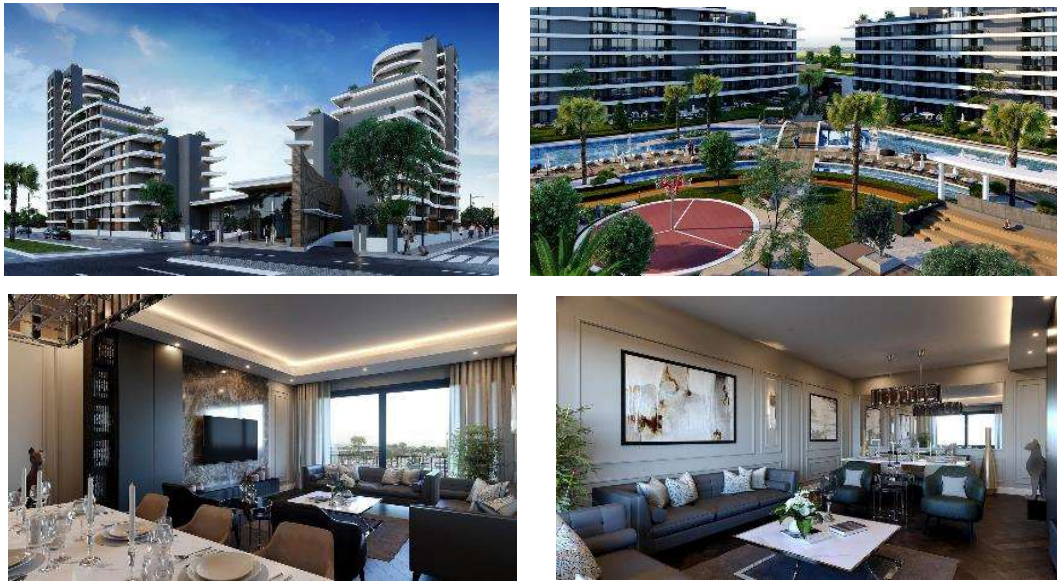
Figure 4.106. Exterior and interior views of the project (Source: Nüans Deluxe, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Children's Playground, Indoor Swimming Pool, Multipurpose Hall, Mall, Bicycle and Running Road, Kiddie Pool, Mini Cinema, Sports Field, Housekeeping, Guest Car Park, Pet Hotel.

Figure 4.107. Views of the facilities (swimming and security) in the project site (Source: Nüans Deluxe, 2021)

Keywords: luxury, technology, quality materials.

4.1.37. Ontan Bayraklı

Ontan Bayraklı is a project built on a total area of 5,030 sqm, consisting of only 1 block with 259 housing units, 51 office units and 25 commercial units in total (Figure 4.108). In 259 housing units, there are 1+1 apartment types with an area of between 39 sqm, 2+1 apartment types with an area of between 51 sqm (Figure 4.109). The highlighted architectural feature in the catalog of the project (Ontan Bayraklı, 2021) is that all services can be offered under the roof of the housing. It is mentioned that a monotonous life will not be allowed with the services offered in the project, which are also called privileges in the promotions (Figure 4.110). It has been suggested that it is possible to get away from stress during the day with spa and fitness services.

Identification:

Location: Bayraklı

Land Size: 5.030 sqm

Stage: Construction Finished
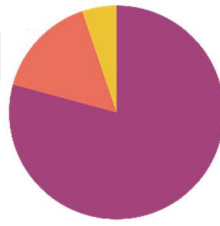
259 Housing Units

51 Office Units

17 Commercial Units

Figure 4.108. Unit Distribution Scheme

Total Number of Units: 327

Construction Company: Ontan Mühendislik Mimarlık İnşaat San. ve Tic. A.Ş

Architectural Office: Epig Mimarlık

Web Site: https://ontanbayrakli.com/

Slogan: **"As Beautiful as Izmir, as Valuable as İzmir"**

   İzmir Kadar Güzel İzmir Kadar Değerli

Figure 4.109. Exterior and interior views of the project (Source: Ontan Bayraklı, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Café, Sauna, Children's Playground, Indoor Swimming Pool.

Figure 4.110. Views of the facilities (swimming and security) in the project site (Source: Ontan Bayraklı, 2021)

Keywords: availability (of the social services), dynamic life, Izmir city-image.

4.1.38. Paradiso Buca

Paradiso Buca is a project built on a total area of 1,370 sqm, consisting of only 1 block with 60 housing units in total (Figure 4.111). In 60 housing units, there are only 3+1 apartment types with an area of 164 sqm. The primary architectural feature highlighted in the catalog of the project (Paradiso Buca, 2021) is that it is the first high-rise building in the region where the project is built (Figure 4.112). The Paradiso Buca project provides a kindergarten service to the residents to send their children safely, and the parking garage service (Figure 4.113). In addition to the promotions, the remarkable subject about the project is the name of the building: in Italian, "Paradiso" means heaven, by which the project is aimed at being easily memorable as well as giving the message about the life quality that is promised to be experienced in the housing.

Identification:

Location: Buca

Land Size: 1.370 sqm

Stage: Construction Finished
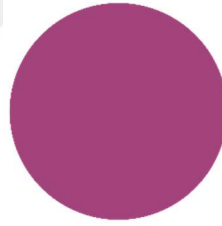
60 Housing Units

Figure 4.111. Unit Distribution Scheme

Total Number of Units: 60

Construction Company: Urhanlar İnşaat

Architectural Office: Urhanlar İnşaat

Web Site: http://urhanlar.com.tr/projeler/

Slogan: **"Your Story Begins with Buca Paradiso"**

Buca Paradiso ile Sizin Hikayeniz Başlıyor

Figure 4.112. Exterior and interior views of the project (Source: Paradiso Buca, 2021)

Privileges: Car Park, Security, Fitness Center.

Figure 4.113. Views of the facilities (car park and security) in the project site
(Source: Paradiso Buca, 2021)

Keywords: building height (demonstrating the technological advance), a quality life (as if in the heavens), comfort.

4.1.39. Safir Residence

Safir Residence is a project built on a total area of 3,804 sqm, consisting of 2 separate blocks with 142 housing units in total (Figure 4.114). In 142 housing units, there are only 1+1 apartment types with an area of 50 sqm. The primary architectural feature highlighted in the catalog of the project (Safir Residence, 2021) is that the project is accessible to the urban facilities in the vicinity because of its central location. 1 + 1 apartments with a living area of 45 sqm are fully equipped, furnished with household appliances (Figure 4.115). Immediately "ready-to-move" apartments with microwave ovens, refrigerator, electric cooker, dishwasher, washing machine, extractor fan, LCD television, bed and base are mentioned in the promotions. In the project, it is stated that the latest technology VRF (Variable Refrigerant Flow) air conditioning system, which can be programmed differently for each apartment, is delivered, too. It has outdoor and indoor parking facilities, infrastructure required for satellite broadcasting, wireless internet infrastructure, daily garbage disposal service, cleaning service, 24-hour security guard, and state-of-the-art camera surveillance (Figure 4.116).

Identification:

Location: Buca

Land Size: 3.804 sqm

Stage: Construction Finished
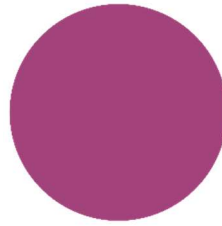
142 Housing Units

Figure 4.114. Unit Distribution Scheme

Total Number of Units: 142

Construction Company: Ak Ege İnşaat Yatırım

Architectural Office: DsgnArt Mimarlık

Web Site: http://bucasafir.com/

Slogan: **"Life has Begun"**

Yaşam Başladı

Figure 4.115. Exterior and interior views of the project (Source: Safir Residence, 2021)

Privileges: Car Park, Security, Fitness Center, Café, Housekeeping.

Figure 4.116. Views of the facilities (security and greenery) in the project site (Source: Safir Residence, 2021)

Keywords: accessibility (to the urban facilities), "ready-to-move" apartments (with furniture), use of the latest technology.

4.1.40. Teknoen Altındağ

Teknoen Altındağ is built on a total area of 1,788 sqm, consisting of only 1 block with 96 housing units in total (Figure 4.117). In 96 housing units, there are 2+1 apartment types with an area of between 88-111 sqm, 3+1 apartment types with an area of between 122-145 sqm (Figure 4.118). The highlighted architectural feature in the catalog of the project (Teknoen Altındağ, 2021) is that the heating and cooling systems will be presented to the user as a standard. The promotional statements emphasize that the 3-story and 110-vehicle parking lot is established within the scope of the project. Furthermore, it is also mentioned that the project will provide an opportunity for a valuable investment and high profit (Figure 4.119).

Identification:

Location: Bornova

Land Size: 1.788 sqm

Stage: Under Construction

96 Housing Units

Figure 4.117. Unit Distribution Scheme

Total Number of Units: 96

Construction Company: Teknoen Mühendislik Ltd.Şti.

Architectural Office: Vero Concept Mimarlık

Web Site: http://www.teknoen.com.tr/teknoen-altindag

Slogan: **"High-Status High Earnings"**

  Yüksek Statü Yüksek Kazanç

Figure 4.118. Exterior and interior views of the project (Source: Teknoen Altındağ, 2021)

Privileges: Car Park, Security, Fitness Center, Café.
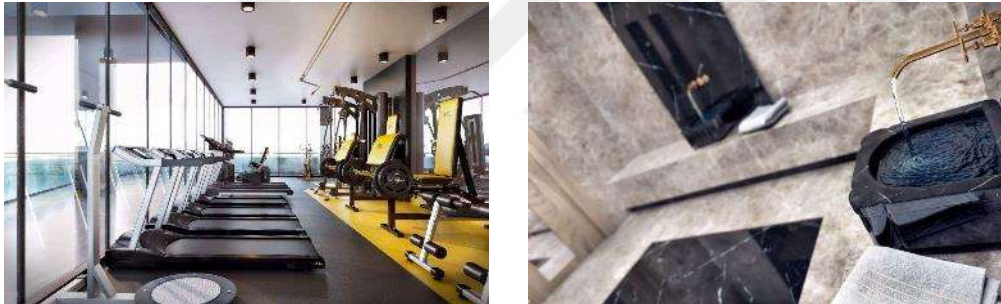
Figure 4.119. Views of the facilities (fitness center and Turkish bath) in the project site (Source: Teknoen Altındağ, 2021)

Keywords: high status, air conditioning systems, profitable investment.

4.1.41. Trademark Elif Tower

Trademark Elif Tower is a project built on a total area of 3,210 sqm, consisting of only 1 block with 116 housing units in total (Figure 4.120). In 116 housing units, there are 2+1 apartment types with an area of between 115 sqm, 3+1 apartment types with an area of between 151 sqm (Figure 4.121). The highlighted architectural feature in the catalog of the project (Trademark Elif Tower, 2021) is that it offers a healthy life with its outdoor swimming pool and fitness center. It is stated that the project, which is implemented in the most central point of the city, will bring profit to its investors both today and in the future. In the promotions, the project reveals its difference with its special areas where the inhabitants can feel nature both inside the residences and in the common areas. It is emphasized that the earthquake and insulation regulations are also complied with in the project, which is built in integrity with nature. According to the zoning regulation, although the buildings exceeding 200 sqm are required to be inspected by the building inspection organizations, the inspection of the project by the building inspection companies is offered as a privilege. In addition, it is stated that the project hosts many privileged social areas and different social areas (Figure 4.122).

Identification:

Location: Bornova

Land Size: 3.210 sqm

Stage: Under Construction
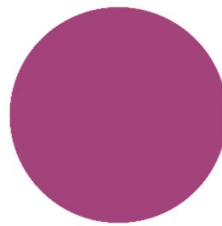
116 Housing Units

Figure 4.120. Unit Distribution Scheme

Total Number of Units: 116

Construction Company: Adnan Kılıçoğlu İnşaat

Architectural Office: Epig Mimarlık

Web Site: http://www.trademarktower.com/

Slogan: **"For Those who Always Expect a Better from Life"**

Figure 4.121. Exterior and interior views of the project (Source: Trademark Elif Tower, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Children's Playground, Bicycle and Running Road, Kiddie Pool, Mini Cinema.

Figure 4.122. Views of the facilities (terrace and swimming) in the project site (Source: Trademark Elif Tower, 2021)

Keywords: accessibility (to the urban facilities), profitable investment, building inspection.

4.1.42. Trademark Studio

Trademark Studio is a project built on a total area of 5,680 sqm, consisting of 2 separate blocks with 320 housing units in total (Figure 4.123). In 320 housing units, there are 1+1 apartment types with an area of 53 sqm, 2+1 apartment types with an area of 77 sqm (Figure 4.124). The distinguishing architectural feature highlighted in the catalog of the project (Trademark Studio Bornova, 2021) is that all daily needs can be met in the project. In the promotional expressions, the location of the project is generally mentioned, and the distances to the universities, shopping centers, highways, and hospitals are stated as bird flights. It is emphasized that with its location, it will provide convenience to those living in the project and will also provide profit to its investors (Figure 4.125).

Identification:
Location: Bornova
Land Size: 5.680 sqm
Stage: Under Construction
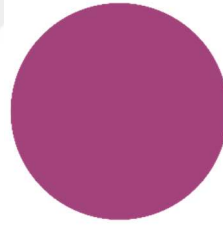
320 Housing Units

Figure 4.123. Unit Distribution Scheme

Total Number of Units: 320
Construction Company: Adnan Kılıçoğlu İnşaat - Katal İnşaat
Architectural Office: Epig Mimarlık
Web Site: http://studiobornova.com/
Slogan: **"New Trademark, Bornova Again"**

 Yeni Trademark Yine Bornova

Figure 4.124. Exterior and interior views of the project (Source: Trademark Studio Bornova, 2021)

Privileges: Car Park, Security, Outdoor Swimming Pool, Mini Cinema

Figure 4.125. Views of the facilities (swimming and restaurants) in the project site (Source: Trademark Studio Bornova, 2021)

Keywords: availability (of all daily needs), accessibility (to the urban facilities), profitable investment.

4.1.43. Varyant Tower Bornova

Varyant Tower Bornova is a project built on a total area of 2,374 sqm, consisting of only 1 block with 166 housing units in total (Figure 4.126). In 166 housing units, there are 1+1 apartment types with an area of between 59-63 sqm, 2+1 apartment types with an area of between 118-121 sqm, 3+1 apartment types with an area of between 180 sqm (Figure 4.127). The highlighted architectural feature in the catalog of the project (Varyant Tower Bornova, 2021) is that the project has a dominant view of Izmir Bay. The extraordinary hexagonal architecture in the project is kept at the forefront in the promotions, and it is suggested that it will introduce a brand new "architectural concept" to Izmir: in terms of the formal qualities of the building, it is stated that, in the design of the project, the beehive figure was the inspiration. The thermal insulation and earthquake resistance measures are also mentioned. The details that make life comfortable in the project are described as prestige covering the outdoor swimming pool, fitness center, yoga areas, lobby lounge, parking lot, high ceilings, and large balconies (Figure 4.128).

Identification:

Location: Bornova

Land Size: 2.374 sqm

Stage: Under Construction
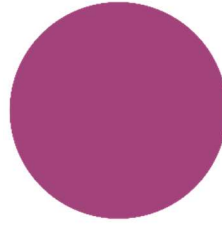
166 Housing Units

Figure 4.126. Unit Distribution Scheme

Total Number of Units: 166

Construction Company: Kumko Yapı A.Ş.

Architectural Office: Adnan Kazmaoğlu Mimarlık

Web Site: http://www.varyanttower.com/

Slogan: **"Three Rooms, One Izmir!"**

  Üç Oda, Bir İzmir!
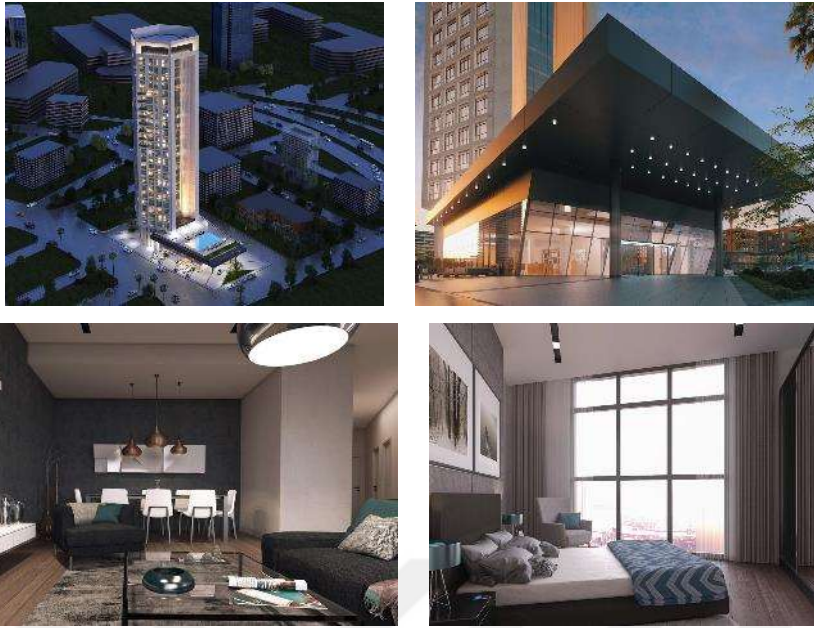
Figure 4.127. Exterior and interior views of the project (Source: Varyant Tower Bornova, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool.

Figure 4.128. Views of the facilities (swimming and fitness center) in the project site (Source: Varyant Tower Bornova, 2021)

Keywords: view of the Izmir Bay (Izmir city-image), new hexagonal architectural form (inspired from beehives), earthquake resistance.

4.1.44. Vita Loft Buca

Vita Loft Buca is built on a total area of 6,543 sqm, consisting of 2 separate blocks with 276 housing units in total (Figure 4.129). In 276 housing units, there are 1+1 and 2+0 apartment types with an area of between 55-128 sqm, 2+1 apartment types with an area of 75 sqm (Figure 4.130). The primary architectural feature highlighted in the catalog of the project (Vita Loft Buca, 2021) is the high accessibility of the project by its location. In addition, the project, which is stated to have the largest social facility area in Buca, has 1500 sqm indoor and 5000 sqm outdoor spaces reserved for the social facilities. The project includes a 226 sqm swimming pool—which is claimed to be the largest swimming pool in Buca—a tennis court, and a basketball court (Figure 4.131). In the promotional statements, the subway line planned to arrive at Buca in 2020 is also emphasized as a work that will add value to the project. However, during the preparation of this dissertation, that is, in the second quarter of 2021, the subway line was not extended to Buca, yet.

Identification:

Project Name: Vita Loft Buca

Location: Buca

Land Size: 6.543 sqm

Stage: Construction Finished
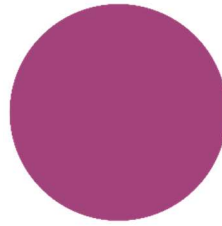
276 Housing Units

Figure 4.129. Unit Distribution Scheme

Total Number of Units: 276

Construction Company: Sevinç Yapı

Architectural Office: Sevinç Yapı

Web Site: https://www.vitaloftbuca.com/

Slogan: **"İzmir's Project that Makes a Difference"**

İzmir'in Fark Yaratan Projesi

Figure 4.130. Exterior and interior views of the project (Source: Vita Loft Buca, 2021)

Privileges: Car Park, Security, Fitness Center, Outdoor Swimming Pool, Sauna, Sports Field.

Figure 4.131. Views of the facilities (swimming and balcony/terrace with the wide view) in the project site (Source: Vita Loft Buca, 2021)

Keywords: accessibility (to the urban facilities), the largest social facility area, closeness to the future subway line of Buca.

4.2. Architectural Analyses of the Projects Based on the Promotions

As revealed in the previous section (4.1), the 44 cases cover the condominium/tower or multiple block examples addressing the high-income level inhabitants and built or under construction in the Izmir city-center and peripheries after 2015 (Figure 4.132). The settlement and constructional identifications of the cases were presented comparatively in Table 4.1 to introduce the projects regarding the common and differing contextual qualities and quantities. Furthermore, based on the promotional catalogs of the cases, the analyses were undertaken in four main axes comprising 1) the comparative readings of the services and facilities provided in the housing settlements (Table 4.2); 2) the verbal and visual representations of the promotions based on the slogans and project images (Table 4.3) as well as the metaphoric and poetic associations (Table 4.4); and 3) the detailed semantic analysis of the contents of the slogans to understand the structural relationships between the main and subsidiary messages (Table 4.5); 4) the promotional characters of the slogans in giving the main messages directly or indirectly (Table 4.6).
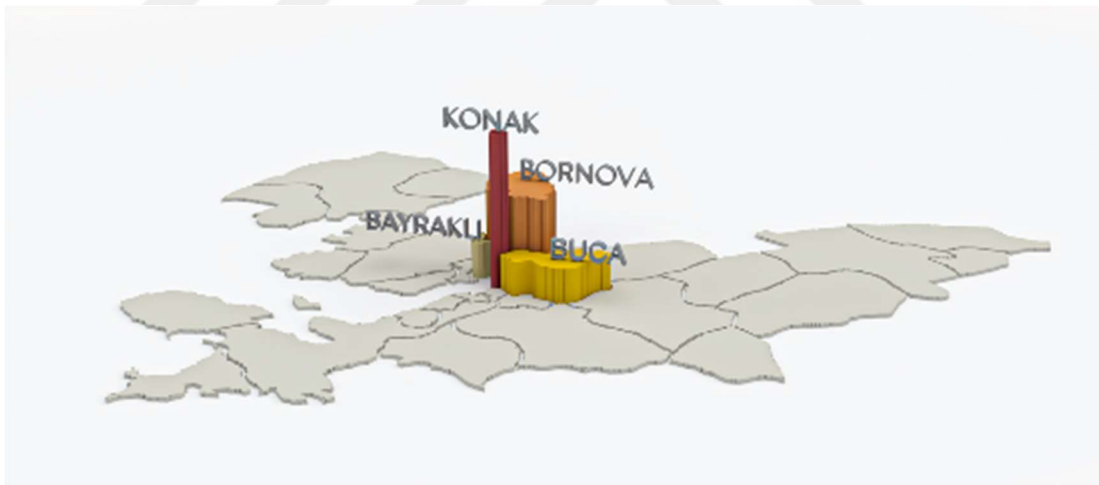
Figure 4.132. Distribution of projects over districts

As seen in Table 4.1, 6 projects were/are built in Konak (highlighted with red), 26 projects in Bornova (highlighted with blue), 7 projects in Bayraklı (highlighted with green), and 5 projects in Buca (highlighted with orange). The cases in Konak are the ones built in the city center and mainly located close to the Alsancak neighborhood, which was promoted in the slogans and project titles, too—as it was revealed directly in the title of the "AllSancak" (no. 1 in Table 4.1) or in "My Way Deluxe Alsancak" (no. 30 in Table 4.1). The main reason for mentioning the Alsancak neighborhood in

the promotions may be primarily related to that the perception of this region generally refers to a widely recognized prestige among the citizens of Izmir, since this neighborhood takes place in the heart of the city in social respect, is the main location of the entertainment and shopping venues, and has a long coastline called "Kordon" allowing for gathering all gastronomic and shopping facilities together as well as providing a continuous space for meetings and recreation.

On the other hand, with 26 projects, Bornova refers to the most preferred location for the high-income level mass-housing projects. However, we may even increase this number by adding the ones built in Bayraklı because of its neighboring position with Bornova; and thus, the number may refer to 33 in total (highlighted with blue and green in Table 4.1), which point out the projects built in the "new city center"—that is, "Bayraklı" and its neighbor Bornova. Because the region has just been opened for development, it is not hard to find a place to build the tower (condominium) or apartment block typologies. And of course, because Bayraklı (and Bornova) will constitute the new center of the city, again, new and manifold shopping, entertainment, social, recreational and gastronomic facilities, as well as the health and education services, are mainly provided in the vicinity of these projects, which refers to prestige provided by the newness, accessibility and availability of the urban services. The evolution of the region has been and will be quick, and therefore, the possibilities are promising for the new generation of urban and housing understanding.

Furthermore, 5 projects built in Buca and 26 projects of Bornova (highlighted with blue and orange in Table 4.1) also converge at a different point covering the fact that these districts contain the 3 important universities of Izmir city: Dokuz Eylül University (Tınaztepe Campus) in Buca; and Ege University and Yaşar University in Bornova. The strategic locations of the projects were generally mentioned in the promotions—while directly used in the title of the project of "My Way Dokuz Eylül" (no. 31 in Table 4.1). In this way, it can also be claimed that the majority of these projects also aim to address the students and their families.

The construction phase in all of the cases has been started, but in 4 of them it still continues (the projects given in no. 1, 13, 23, and 36 in Table 4.1). There are 4 projects having block-numbers over 5 (the ones given in 13, 14, 15, and 23 in Table 4.1), and in 40 projects the number of the blocks are 5 or below. 13 of the cases have stories

over 20 (the ones given in 1, 2, 8, 10, 13, 14, 17, 20, 21, 23, 24, 26, and 43 in Table 4.1), while 31 of them are with 20 or fewer stories. The one having the highest number of stories is the project titled "Mahall Bomonti" with 58 stories (no. 23 in Table 4.1), of which construction continues. In terms of the number of housing units, there are 3 projects having units more than 1000 (the ones given in no. 1, 2, and 26 in Table 4.1). 2 of these projects are located in Bornova (with 2265 units in total), and the other is built in Konak (with 1069 units), which shows us once more the strategic importance of the emerging "new city-center." The locational qualities, as well as the quantities of blocks, stories, and units, always denote the clues about the capacity, ability, and power of the construction company or enterprise, which, in turn, may correspond to prestige to be promoted to manipulate the perceptions, and attract the possible inhabitants.

Table 4.1. Contextual identities of the cases[11]

	Project Title	Location	Construction started	Construction completed	Number of blocks	Number of stories	Number of housing unit
1	AllSancak	Konak	2020	Dated 2023	3	24	1069
2	Altın Orman	Bornova	2017	2021	3	34	1215
3	Avcılar Cadde Bostan	Bornova	2017	2019	2	8	203
4	Avcılar Effect	Bornova	2015	2017	3	9	203
5	Avcılar Exclusive	Bayraklı	2019	2021	2	10	104
6	Avcılar Next	Bornova	2019	2021	2	8	215
7	Avcılar Prestige	Bornova	2015	2017	2	8	270
8	Biva Tower	Bayraklı	2018	2021	1	32	96
9	Boliva Bornova	Bornova	2014	2015	1	8	98

[11] The information is taken from the online catalogues of the projects' websites. See consecutively AllSancak, 2021; Altın Orman, 2021; Avcılar Cadde Bostan, 2021; Avcılar Effect, 2021; Avcılar Exclusive, 2021; Avcılar Next, 2021; Avcılar Prestige, 2021; Biva Tower, 2021; Boliva Bornova, 2021; Dap Kule İzmir, 2021; Dasif Bluebell, 2021; Dasif Konsept Gediz, 2021; Evora İzmir, 2021; Folkart Incity, 2021; Folkart Life, 2021; Folkart Time, 2021; Folkart Vega, 2021; Galata Rezidans, 2021; Goldiva Familya, 2021; İkon Tower, 2021; İzka Port, 2021; Lobi Parlas Residence, 2021; Mahall Bomonti, 2021; Mistral İzmir, 2021; Modda Bayraklı, 2021; Modda Bulvar, 2021; Modda Suites, 2021; My Via 414, 2021; My Way 202 Bornova, 2021; My Way Deluxe Alsancak, 2021; My Way Dokuz Eylül, 2021; Narova, 2021; Narova 2nd Stage, 2021; Narova 3rd Stage, 2021; Narova 4th Stage, 2021; Nüans Deluxe, 2021; Ontan Bayraklı, 2021; Paradiso Buca, 2021; Safir Residence, 2021; Teknoen Altındağ, 2021; Trademark Elif Tower, 2021; Trademark Studio, 2021; Varyant Tower Bornova, 2021; Vita Loft Buca, 2021. The visual and analytical data in all of the Tables in this paper are taken from these sources unless otherwise stated.

10	Dap Kule İzmir	Bornova	2017	2021	2	32	707
11	Dasif Bluebell	Bornova	2017	2018	1	13	41
12	Dasif Konsept Gediz	Buca	2018	2019	3	15	168
13	Evora İzmir	Konak	2018	Dated 2022	10	24	825
14	Folkart Incity	Bornova	2017	2019	8	29	700
15	Folkart Life	Bornova	2016	2018	8	15	830
16	Folkart Time	Bornova	2016	2018	4	10	369
17	Folkart Vega	Konak	2018	2021	4	38	843
18	Galata Rezidans	Bornova	2018	2021	2	8	140
19	Goldiva Familya	Bornova	2017	2020	3	14	328
20	İkon Tower	Bornova	2016	2019	2	36	367
21	İzka Port	Bayraklı	2018	2020	1	34	144
22	Lobi Parlas Residence	Bayraklı	2016	2021	1	7	195
23	Mahall Bomonti	Konak	2016	Dated 2022	12	58	466
24	Mistral İzmir	Konak	2014	2017	2	48	110
25	Modda Bayraklı	Bayraklı	2015	2018	1	8	96
26	Modda Bulvar	Bornova	2017	2020	5	28	1050
27	Modda Suites	Bayraklı	2018	2019	1	8	72
28	My Via 414	Bornova	2013	2015	2	8	214
29	My Way 202 Bornova	Bornova	2017	2018	1	8	202
30	My Way Deluxe Alsancak	Konak	2017	2020	1	8	111
31	My Way Dokuz Eylül	Buca	2017	2018	1	10	132
32	Narova	Bornova	2014	2019	2	6	114
33	Narova 2.Etap	Bornova	2016	2017	1	9	233
34	Narova 3.Etap	Bornova	2017	2019	2	7	124
35	Narova 4.Etap	Bornova	2017	2019	1	9	120
36	Nüans Deluxe	Bornova	2020	Dated 2022	2	15	114
37	Ontan Bayraklı	Bayraklı	2015	2016	1	18	259
38	Paradiso Buca	Buca	2017	2019	1	18	60
39	Safir Residence	Buca	2016	2018	2	6	142
40	Teknoen Altındağ	Bornova	2017	2019	1	16	96
41	Trademark Elif Tower	Bornova	2017	2020	1	20	116

42	Trademark Studio	Bornova	2018	2020	2	9	320
43	Varyant Tower Bornova	Bornova	2016	2020	1	28	166
44	Vita Loft Buca	Buca	2017	2018	2	12	276

In the first phase of the analyses, all cases were examined by being based on their e-catalogs available on the websites. It was seen in this analysis that all projects have distinguished facilities serving as privileges. Within this framework, in Table 4.2, the services and facilities of the 44 cases are given in almost a similar hierarchy in terms of their appearance orders in the promotional online catalogs/websites. That is, the images of the most preferred facilities/services are located on the front pages, while the images of less preferred facilities/services are located on the back pages; and in Table 4.2, this hierarchy is regarded in giving order to the columns as far as possible. Besides, the numbers denote how often the related images are included in these catalogs. Accordingly, the facilities and services of outdoor swimming pool (109 times), café (46 times), car parking (31 times), fitness center (29 times), site security (24 times), children's playground (22 times), and mall (22 times) seem like the "standards"—in consecutive order regarding the frequencies—since they are provided most frequently and in almost half of the projects. The facility of the swimming pool—whether outdoor or indoor—appears 125 times in total, which demonstrates that the most highlighted part of the "prestigious" mass-housing identity mainly comprises the swimming service.

Table 4.2. Comparison of the services and facilities provided in the housing settlements with the frequencies of the related images in the catalogs (0 shows the facilities/services excluded visually from the catalog/website though provided in the project)

	Project Title	Outdoor Swimming	Cafe	Car Park	Fitness Center	Security	Children's Playground	Mall	Indoor Swimming Pool	Sports Fields	Bicycle & Running Path	Multipurpose Hall	Mini Cinema	Sauna	Kiddie Pool	LEED Certificate	Library	Housekeeping	School	Yoga & Pilates Area	Guest Car Park	Pet Hotel	Infirmary	Storage	Dry Cleaner
1	AllSancak	6	3	2	1	0	3	2	1	3	2		1		0					1	0	1			
2	Altın Orman	2		1	1	1	0	1		0	0	0		0	1						0	1		0	

#	Name																					
3	Avcılar Cadde Bostan	1		0	0	0			0	0		0	0	0								
4	Avcılar Effect	2	2	1		1												0				
5	Avcılar Exclusive	2	3	0	2	1		3	1			1		0								
6	Avcılar Next	2	1	3	2	0					1	1	1			1		1				
7	Avcılar Prestige	1	1	0	1	1			2		0			1	0							
8	Biva Tower	2	0	1	1	1	1	2			0		0		1							
9	Boliva Bornova		1	0	0	0		0	0		0		0			0						
10	Dap Kule İzmir	1		0	1	0					0		0									
11	Dasif Bluebell	5		1	2	0	0					0							0			
12	Dasif Konsept Gediz			0	0	1																
13	Evora İzmir	1	1	0		0	0	0			0	2										
14	Folkart Incity	5		0	1	0	1		3	3	2	0	1	0	1		0					
15	Folkart Life	4	2	1	1	1	0		1		0	1		0	0		1	1				0
16	Folkart Time	4	1	0	1	1		1	1	0		0		0			1					
17	Folkart Vega	3	4	1	1	1	1		2		0	1	0	0		0				0		
18	Galata Rezidans		1	0	0	0	0		0													
19	Goldiva Familya	5		0	0	0	2		4	3		0										
20	İkon Tower	3		0	0	0	0			0				0								
21	İzka Port	4		0	0	0																
22	Lobi Parlas Residence	0		2	1	1	0		1		0		0	0	0							
23	Mahall Bomonti	1	1	0	1	0	1	1		1		2	1	0		1						
24	Mistral İzmir		2	0	0	2		1					1		1							
25	Modda Bayraklı			1	1	0			0				1			0						
26	Modda Bulvar	2	5	1	1	0			0			2										
27	Modda Suites	3		0		0									0							0
28	My Via 414		8	0	0	1		8	1			0	1			1		0			0		0
29	My Way 202 Bornova	2		0		0	0						0									
30	My Way Deluxe Alsancak	1	3	0		1																

31	My Way Dokuz Eylül	0	0	0	0	0						0												
32	Narova	3	1	1	1	0	1	1		1	0			1										
33	Narova 2.Etap	5	1	0	1	1	2	0	1		1			1										
34	Narova 3.Etap	9		1	2	1	1				2			1										
35	Narova 4.Etap	7		2	0	2	2																	
36	Nüans Deluxe	7	2	3	2	1	4	2	1	2	1	0	0	1	0		0			0	0			
37	Ontan Bayraklı	1	1	1	1	0	1		1					0										
38	Paradiso Buca		1	0	1																			
39	Safir Residence		0	1	0	0											0							
40	Teknoen Altındağ		2	0	1	2																		
41	Trademark Elif Tower	9		1	2	0	2				1		1		1									
42	Trademark Studio	3		4		1						0												
43	Varyant Tower Bornova	2		0	0	0																		
44	Vita Loft Buca	1		1	0	1						2	0											
	TOTAL	109	46	31	29	24	22	22	16	14	12	9	8	6	6	3	2	2	2	1	1	1	0	0	0

In this respect, the facilities in Table 4.2 can also be divided into 3 groups according to the frequency of their mentions in the promotions. These are the highly mentioned, moderately mentioned, and rarely mentioned ones. Even without looking at the catalogs, one may surmise that the exterior visuals of the cases majorly and contain images showing the outdoor swimming pool, car parking, and site security. However, when we examine the catalogs, the visuals of the frequently mentioned facilities (mentioned 22 times and over 22—half number) refer to the facilities and services of outdoor swimming pool (109 times), café (46 times), car parking (31 times), fitness center (29 times), site security (24 times), children's playground (22 times), and mall (22 times) respectively. The facilities that are preferred moderately (mentioned over 10 times) are the indoor swimming pool (16 times), sports fields (14 times), and bicycle and running paths (12 times). The rarely mentioned facilities (below 10 times) are the multi-purpose hall (9 times), mini cinema (8 times), sauna (6 times), kiddie pool (6 times), LEED certificate (3 times), library (2 times), housekeeping (2 times), school (2 times), yoga and pilates area (1 time), guest car park (1 time), pet hotel (1

time), infirmary (0 time), storage (0 time), and dry cleaner (0 time). Although the main distinguishing features of the projects are the rarely mentioned ones as listed in the third category, they are still at the end of the promotional hierarchy. This may show that the facilities not included in the first category were added to the project just to express their existence as attractive qualities and privileges.

For example, the visuals of the distinguishing features such as the sauna, library, LEED certificate, pet hotel, and primary school are either rarely encountered or only included verbally without any visual; thus, given at the end of the promotional information, which means that these facilities/services are added to the catalogs only to mention their existence as an attractive quality to increase the price in the 4P. Nonetheless, the inclusion of these facilities also corresponds to a question of "use" and "needs" to be answered by considering the real necessities of the users. Providing these facilities is, of course, in line with the demands and preferences of the user; but if we examine how many inhabitants use these services, the real necessity can be figured out. The existence of a library containing an insufficient number of books and magazines, for example, may not contribute to the intellectual satisfaction of the inhabitants, and inevitably become useless over time.

The second phase of the analysis comprised the examination of the verbal and visual representations of the promotions based on the slogans and project images. Accordingly, in Table 4.3, the slogans and descriptive texts in verbal respect, the logos and the initial exterior images at the catalogs in visual respect give clues about the general dispositions of the companies in housing design as well as the target clients and their expectations. While making verbal analysis, the promotional slogans and descriptive texts were focused on. The character of the intended message in each slogan and keyword-set taken from the text were analyzed comparatively in more detail regarding the implied promises. Besides whether these slogans use puns comprising the metaphors, poetic inspirations, idioms, proverbs, and rhymes to increase the catchy and attractive qualities was also investigated. In terms of the logos and project visuals, on the other hand, a similar context related to the given messages was evaluated, again, but this time by regarding the graphic and architectural identities of the logos and exterior images.

In this respect, when we look at the verbal content first of all, we can perceive that some basic and common qualities are frequently repeated in every expression. Regarding these qualities, a comparative categorization based on the "frequently mentioned terms" in the slogans and the keywords from the promotional texts may also be proposed to figure out the backbone dispositions forming the housing identity by the way of promotion strategies. These dispositions are coded with colors regarding the content/meaning of the messages, in the "slogan and keywords" column, in Table 4.3: accordingly, the orange is for highlighting the concepts related to the "living experience" by a special emphasis on the "dream of a different lifestyle," the red is for the "status" words referring to the "elitism/prestige," the blue is for the "urban image" and "accessibility by location" presented as a trademark, the purple is for the words targeting buyers' "psychology" especially manipulated by the words indicating "personal importance" and "comfort" by the project, the green is for the future-based "investment/income" having financial connotations, and the grey is for the "architectural/technological advances." These categories can also be followed by the keywords determined for each project based on all promotional statements in the catalogs, as given in Section 4.1, in this Chapter, on which can be commented further as follows:

1.) Experience-based (with orange in Table 4.3): the terms to point out the importance of the well and reach "living experiences" provided in the project by the concepts of "nature," "sensory experience," or the "dreams of the new and different lifestyles";

2.) Status-based (with red in Table 4.3): the terms to highlight the social "status and elitism/prestige" gained by the "prestigious/luxurious" qualities provided in the project;

3.) Location-based (with blue in Table 4.3): the terms to highlight the "urban identity" of Izmir by implying its distinguishing geographical and natural qualities as well as showing the importance of "being at the center" of the city in terms of the "accessibility to the urban facilities";

Table 4.3. Comparison of the verbal and visual promotions based on the slogans, keywords from the descriptive texts, logos, and initial catalog images (verbal data were translated)

	Project Title	*Slogan* (& Keywords in the promotion text)	Logo	Initial Image
1	AllSancak	*A Privileged Life in the Center of Izmir…* (privilege, city-center, balcony/terrace)		
2	Altın Orman	*The Game-Changing Life Project of Izmir* (new and different life, accessibility [to the urban facilities], landscape)		
3	Avcılar Cadde Bostan	*A New Life & Investment Opportunity* (new life, investment, social facilities)		
4	Avcılar Effect	*A Project by which Opportunity Turns into Investment…* (investment, central location/accessibility to the urban facilities], affordability)		
5	Avcılar Exclusive	*This Life is You in Exclusive! Because You are as Special as This City!* (exclusiveness, Izmir city-image, earthquake resistance)		

6	Avcılar Next	*Single Address for New Generation Investment* (investment, accessibility [to the urban facilities], balcony/terrace)	AVCILAR next bornova	
7	Avcılar Prestige	*A Prestigious Living in the Center of Life by Avcılar Construction [Company]* (prestige, central location, accessibility [to the urban facilities])	AVCILAR | PRESTIJ exclusive	
8	Biva Tower	*The Dance of Luxury with Steel!* (luxury, constructional challenge, LEED Certificate)	BİVA T O W E R	
9	Boliva Bornova	*Those living in Boliva Bornova enjoy a privileged life...* (privilege, indoor services, sports areas)	BOLİVA BORNOVA	
10	Dap Kule İzmir	*The Pearl of İzmir with Its Large Balconies with Views* (luxury [implied by "pearl"], balcony/terrace, trust to company)	DAP YAPI	
11	Dasif Bluebell	*Touch the Blue of the City from the Green of Nature!* (ceiling heights, nature, Izmir city-image)	DASİF BLUEBELL	

12	Dasif Konsept Gediz	*The New Fashion of the City "Konsept Gediz" will Change Your Standards!* (indoor qualities, new life, difference [being out of standards])		
13	Evora İzmir	*Everything is there, Evora…* (spatial flexibility, accessibility [to the natural elements], quality social facilities)		
14	Folkart Incity	*The Best State of Living in Izmir, Folkart Incity…* (balconies, spatial flexibility, Izmir city-image)		
15	Folkart Life	*Accessible Luxury* (accessibility/affordability, luxury, balcony/terrace)		
16	Folkart Time	*Now is Your Time!* (balcony with a wide view, common office [working space], time management)		
17	Folkart Vega	*Bright as the Stars, Unique as Izmir* (balcony/terrace with the sea-view, accessibility [esp. to the hospital], being at the center)		

18	Galata Rezidans	*Bornova's New Life Energy* (indoor qualities, investment, dynamism)		
19	Goldiva Familya	*Your Dreams are at Its Basis[/Foundation].* (horizontal blocks [implying the disadvantage of the vertical ones], accessibility [to the urban facilities], greenery)		
20	İkon Tower	*For Those with High Expectations from Life…* (ceiling height, high expectations, balcony/terrace with the sea/city view)		
21	İzka Port	*Everything is Left Behind Now…* (viewing capacity, investment, earthquake resistance)		
22	Lobi Parlas Residence	*Life is Beautiful at Lobby Parlas* (single living manner, being at the new city-center [promising location], beautiful life)		
23	Mahall Bomonti	*The Place You Want to Be* (specially designed indoor furniture, LEED Platinum certification, accessibility)		

24	Mistral İzmir	*Izmir in the Heart of Everyone, Mistral in the Heart of Izmir!* (balcony/terrace with the wide view, LEED Gold certification, building height [as a demonstration of the high technology])		
25	Modda Bayraklı	*A Life Intertwined with Green and Blue* (floor gardens, candidate for LEED Gold Certificate, natural elements)		
26	Modda Bulvar	*Everything Under Your Home* (accessibility, availability, comfortable life)		
27	Modda Suites	*Light-Filled, Spacious Places where Less is More…* (quality architectural design, spacious space, comfortable life)		
28	My Via 414	*The Architecture of the Future from Today… in Bornova!* (minimalist architectural design, quality shopping venue, technological services)		
29	My Way 202 Bornova	*A First from MyWay!* (accessibility, earthquake resistance, security)		

30	My Way Deluxe Alsancak	*Living Alsancak is Different, Living in Alsancak is Completely Different…* (central location/accessibility [to the urban facilities], Alsancak urban-image, different and new life)		
31	My Way Dokuz Eylül	*3 Minutes to Campus* (accessibility [to the university], comfort, availability [of the life-facilitating services])		
32	Narova	*Buy One, Live Thousand* (friendly neighborhood, nature, manifold opportunities [in social facilities])		
33	Narova 2.Etap	*Do Not Buy a House, [but] Buy a Life* (friendly neighborhood, nature, manifold opportunities [in social facilities])		
34	Narova 3.Etap	*Life is Beautiful with Pomegranate, Flower, Love. Life is Beautiful Together* (friendly neighborhood, nature, ability of being together)		

35	Narova 4.Etap	*The Smell of This Neighborhood is Familiar, its Texture is Different…* (friendly neighborhood, familiarity [supported by sensory perception], difference [and metaphorically prestigious])		
36	Nüans Deluxe	*The Definition of 'Luxury' is Changing in Izmir* (luxury, technology, quality materials)		
37	Ontan Bayraklı	*As Beautiful as Izmir, as Valuable as Izmir* (availability [of the social services], dynamic life, Izmir city-image)		
38	Paradiso Buca	*Your Story Begins with Buca Paradiso* (building height [demonstrating the technological advance], a quality life [as if in the heavens], comfort)		
39	Safir Residence	*Life has Begun* (accessibility [to the urban facilities], "ready-to-move" apartments [with furniture], use of the latest technology)		

40	Teknoen Altındağ	*High Status High Earnings* (high status, air conditioning systems, profitable investment)	TEKNOEN ALTINDAG	
41	Trademark Elif Tower	*For Those who Always Expect a Better from Life* (accessibility [to the urban facilities], profitable investment, building inspection)	BORNOVA TRADEMARK ELIF TOWER	
42	Trademark Studio	*New Trademark, Bornova Again* (availability [of all daily needs], accessibility [to the urban facilities], profitable investment)	TRADEMARK BORNOVA	
43	Varyant Tower Bornova	*Three Rooms, One Izmir!* (view of the Izmir Bay [Izmir city-image], new hexagonal architectural form [inspired from beehive], earthquake resistance)	VARYANTTOWER	
44	Vita Loft Buca	*Izmir's Project that Makes a Difference* (accessibility [to the urban facilities], the largest social facility area, closeness to the future subway-line of Buca)	VITA LOFT BUCA	

4.) Psychology-based (with purple in Table 4.3): the terms to manipulate the psychology of the potential buyers by implying the importance of their "personal preferences" and "personalities" as well as the "comfort" provided by the project;

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5.) Finance-based (with green in Table 4.3): the terms to invite the potential buyers for saving and even earning money by the way of the project as an "investment/income" tool;

6.) Architecture-based (with grey in Table 4.3): the terms to address the "spatial qualities" and "social facilities" provided by the projects as well as the qualities of the "construction technology."

Accordingly, if we look at the words/phrases/concepts/approaches falling into the six categories defined above, a grouping can be proposed by considering the analysis in Table 4.3, as follows:

1.) Experience-based (with orange in Table 4.3):

In the slogans, to promote the experience-based character of the project, the following words/phrases are used: Life; A New Life; New Life Energy; Living; Touch; Green of Nature; Everything is there; Everything is Left Behind; Green and Blue; Dreams; First [experience]; Everything Under Your Home; Pomegranate, Flower, Love; Paradiso; Smell of This Neighborhood.

In the descriptive texts given in the e-catalogs/websites of the projects, the other experience-based promotional dispositions can be summarized with the following concepts and approach: new and different life; new life; [beautiful] life; dynamic life; a quality life [as if in the heavens]; accessibility [to the natural elements]; nature; natural elements; sea-view; greenery; floor gardens; friendly neighborhood; sensory perception; dynamism; single living manner; availability [of the life-facilitating services]; availability [of the social services]; availability [of all daily needs].

2.) Status-based (with red in Table 4.3):

In the slogans, to promote the status-based character of the project, the following words/phrases are used: Privileged; Game-Changing; Opportunity; Exclusive; Special; Prestigious; Luxury; Pearl; New Fashion; Best State; Bright as the Stars, Unique; High Expectations; Beautiful; Less is More; Different; Completely Different; Thousand; Valuable; High Status; Better; Trademark; Difference.

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In the descriptive texts given in the e-catalogs/websites of the projects, the other status-based promotional dispositions can be summarized with the following concepts and approaches: privilege; privileged life; exclusiveness; prestige; luxury; luxury [implied metaphorically by "pearl"]; difference [being out of the standards and metaphorically prestigious]; high expectations; beautiful [qualities]; high status.

3.) Location-based (with blue in Table 4.3):

In the slogans, to promote the location-based character of the project, the following words/phrases are used: Center of Izmir; Izmir; This City; Center of Life; Bornova; Blue of the City; City; Alsancak; 3 Minutes to Campus.

In the descriptive texts given in the e-catalogs/websites of the projects, the other location-based promotional dispositions can be summarized with the following concepts and approaches: Izmir city-image; Alsancak urban-image; view of the Izmir Bay; city view; city-center; central location; being at the center; being at the new city-center [promising location]; accessibility [esp. to the hospital]; accessibility [to the university]; closeness to the future subway-line [of Buca].

4.) Psychology-based (with purple in Table 4.3):

In the slogans, to promote the psychology-based character of the project, the following words/phrases are used: You; Your Standards; Now is Your Time; Your [Dreams]; You Want to Be; Heart of Everyone; Together, Familiar; Your Story Begins; [Life has] Begun; Always Expect.

In the descriptive texts given in the e-catalogs/websites of the projects, the other psychology-based promotional dispositions can be summarized with the following concepts and approaches: comfort; comfortable life; the ability of being together; friendly neighborhood; familiarity; trust to the company; security; time management.

5.) Finance-based (with green in Table 4.3):

In the slogans, to promote the finance-based character of the project, the following words/phrases are used: Investment; Accessible; High Earnings.

In the descriptive texts given in the e-catalogs/websites of the projects, the other finance-based promotional dispositions can be summarized with the following concepts and approaches: investment; profitable investment; affordability; accessibility [in terms of affordability].

6.) Architecture-based (with grey in Table 4.3):

In the slogans, to promote the architecture-based character of the project, the following words/phrases are used: Steel; Large Balconies with Views; Basis[/Foundation]; Light-Filled, Spacious Places; Architecture; Future; Texture.

In the descriptive texts given in the e-catalogues/websites of the projects, the other architecture-based promotional dispositions can be summarized with the following concepts and approaches: quality architectural design; minimalist architectural design; balconies; balcony/terrace; balcony with a wide view; viewing capacity; landscape; spatial flexibility; spacious spaces; indoor qualities; quality materials; specially designed indoor furniture; "ready-to-move" apartments [with furniture]; indoor services; common office [working space]; quality social facilities; manifold opportunities [in social facilities]; the largest social facility area; quality shopping venue; sports areas; horizontal blocks [implying the disadvantage of the vertical ones]; new hexagonal architectural form [inspired from beehive]; constructional challenge; earthquake resistance; building height [as a demonstration of the high technology]; use of the latest technology; technological services; air conditioning systems; LEED Certificate [Platinum/Gold certifications]; building inspection.

In structural respect, it is very common to combine slogans with puns comprising the use of metaphors, poetic inspirations, idioms, proverbs, and rhymes. This disposition is very common in promotions to increase the attention, attractiveness, and easy remembrance of the slogan. Therefore, in Table 4.4, another categorization regarding the mentioned characters of the slogans was given as mainly based on the Turkish

original expressions (the related words were highlighted with red). Accordingly, the metaphoric connotations are used the most in the slogans with the frequency of 22, the poetic character is provided 15 times with the second-highest frequency, each of the categories of idioms and proverbs has 3 references, while the rhymes are used the least within 3 slogans in total. On the other hand, the use of the words from the foreign languages is also seen in some examples: the projects having the words Exclusive, MyWay, Incity, Trademark, and Paradiso are some of them that we can find in both the slogans and the project names/titles, directly. This may be another promotional strategy to take the attention of the possible buyers and to make the projects' names remembered by their slogans, in this way. The words in different languages may also imply that the project and its design approach also belong to the European understanding, which is generally appreciated in Turkey.

Table 4.4. Categorization of the slogans regarding the puns

	Project Title	Slogan	metaphors	poetic inspirations	idioms	proverbs	rhymes
2	Altın Orman	The Game-Changing Life Project of Izmir *İzmir'in Ezber Bozan Yaşam Projesi*	✓				
5	Avcılar Exclusive	This Life is You in Exclusive! Because You are as Special as This City! *Exclusive'de Bu Hayat Sensin! Çünkü Sen, Bu Şehir Kadar Özelsin!*		✓			✓
7	Avcılar Prestige	A Prestigious Living in the Center of Life by Avcılar Construction [Company] *Avcılar İnşaat'tan Hayatın Merkezinde Prestijli Bir Yaşam*	✓				
8	Biva Tower	The Dance of Luxury with Steel! *Lüksün Çelikle Dansı!*	✓	✓			
10	Dap Kule İzmir	The Pearl of Izmir with Its Large Balconies with Views *Manzaralı Geniş Balkonlarıyla İzmir'in İncisi*	✓	✓			
11	Dasif Bluebell	Touch the Blue of the City from the Green of Nature! *Doğanın Yeşilinden Şehrin Mavisine Dokunun!*	✓	✓			
12	Dasif Konsept Gediz	The New Fashion of the City "Konsept Gediz" will Change Your Standards! *Şehrin Yeni Modası 'Konsept Gediz' Standartlarınızı Değiştirecek!*	✓				
13	Evora İzmir	Everything is there, Evora… *Her şey orada, Evora…*	✓	✓			
14	Folkart Incity	The Best State of Living in Izmir, Folkart Incity… *İzmir'de Yaşamanın En Güzel Hali, Folkart Incity…*	✓	✓			✓
16	Folkart Time	Now is Your Time! *Şimdi Senin Zamanın!*	✓	✓			

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	Project	Slogan					
17	Folkart Vega	Bright as the Stars, Unique as Izmir *Yıldızlar Kadar Parlak, İzmir Kadar Eşsiz*	✓	✓			
18	Galata Rezidans	Bornova's New Life Energy *Bornova'nın Yeni Yaşam Enerjisi*	✓				
19	Goldiva Familya	Your Dreams are at Its Basis[/Foundation] *Temelinde Hayalleriniz Var*	✓	✓			
21	İzka Port	Everything is Left Behind Now… *Artık Her Şey Geride Kaldı…*			✓		
23	Mahall Bomonti	The Place You Want to Be *Olmak İstediğin Yer*	✓	✓			
24	Mistral İzmir	Izmir in the Heart of Everyone, Mistral in the Heart of Izmir! *Herkesin Kalbinde İzmir, İzmir'in Kalbinde Mistral!*	✓		✓		
25	Modda Bayraklı	A Life Intertwined with Green and Blue *Yeşil ve Mavi ile İç İçe Bir Yaşam*	✓	✓			
26	Modda Bulvar	Everything Under Your Home *Her Şey Evinizin Altında*	✓		✓		
27	Modda Suites	Light-Filled, Spacious Places where Less is More… *Azın Çok Olduğu Işık Dolu, Ferah Mekanlar…*		✓		✓	
28	My Via 414	The Architecture of the Future From Today… in Bornova! *Geleceğin Mimarisi Bugünden… Bornova'da!*		✓			
30	My Way Deluxe Alsancak	Living Alsancak is Different, Living in Alsancak is Completely Different… *Alsancak'ı yaşamak başka, Alsancak'ta yaşamak bambaşka…*	✓				
32	Narova	Buy One, Live Thousand *Bir al bin yaşa*	✓			✓	
33	Narova 2.Etap	Do Not Buy a House, [but] Buy a Life *Ev alma yaşam al*	✓			✓	
34	Narova 3.Etap	Life is Beautiful with Pomegranate, Flower, Love. Life is Beautiful Together. *Hayat; narıyla, çiçeğiyle, sevgisiyle güzel. Hayat birlikte güzel.*		✓			✓
35	Narova 4.Etap	The Smell of This Neighborhood is Familiar, [but] Its Texture is Different… *Bu mahallenin kokusu tanıdık, dokusu farklı…*	✓	✓			
37	Ontan Bayraklı	As Beautiful as Izmir, as Valuable as Izmir *İzmir Kadar Güzel İzmir Kadar Değerli*					
38	Paradiso Buca	Your Story Begins with Buca Paradiso *Buca Paradiso ile Sizin Hikayeniz Başlıyor*	✓				
39	Safir Residence	Life has begun *Yaşam Başladı*	✓				
43	Varyant Tower Bornova	Three Rooms, One Izmir! *Üç Oda, Bir İzmir!*				✓	
	TOTAL		22	15	3	4	3

In terms of the visual context, on the other hand, the logos in Table 4.3 are specially designed for the projects, though the design considerations are different. While all of them have stylistic fonts seen frequently in architectural representations, only 4 of

them (Dap Kule İzmir, Galata Rezidans, Mahall Bomonti, Teknoen Altındağ) contain architectural images—and one of which directly reflects the exterior façade of the project (Teknoen Altındağ). Like in the slogans, the other important theme, the urban identity of Izmir, is also considered in one of the logos (İzka Port), while the natural elements in the project settlement are demonstrated in three of them (Narova, Narova 3rd Stage, Narova 4th Stage). In these examples, we see that the main logo of the construction company was adapted according to the project by making minor changes following the theme of the project. The logos and the exterior design of the projects are very reminiscent to each other that it seems as if they have been produced, again, regarding a kind of template. Although housing is the oldest and most common architectural typology, it is very rare to see some references to alternative solutions of architectural design, in the promotional strategies. The "architectural design" per se is converted into a template referring to a product and commodity to be consumed, and thus, having a price that symbolizes its owners' social statuses—though this fact is not directly mentioned in promotional respect.

For the third phase of the analyses, if we return to the verbal side, the categorization logic of Table 4.3 was also applied only to the slogans in Table 4.5 by dividing these expressions and coding the terms with the same colors (as used in Table 4.3) in a deeper analytic understanding, regarding the meanings of the given messages. As seen in Table 4.5, the experience-based references are mentioned in 27 different cases in total. The highest frequency (17 times in total) is provided by the use of the words of "life" (13 times), "live" (1 time) and "living" (3 times) with the implication of the importance of having a new living experience or lifestyle by the project. Besides, the metaphoric connotations by the use of the phrases such as "everything is there," "new life energy," "everything is left behind," "everything under your home," "less is more"; the concepts of nature (pomegranate, flower, green, blue, Paradiso), emotional and sensory perception (dreams, first [experience], love, living together, touch and smell of the neighborhood) also point out the experience qualities provided by the cases.

Table 4.5. Analyses of the messages only in the slogans

	Project Title	Experience	Status	Psychology	Location	Finance	Architecture
1	AllSancak	Life	Privileged	-	Centre of Izmir	-	-
2	Altın Orman	Life	Game-Changing	-	Izmir	-	-
3	Avcılar Cadde Bostan	A New Life	-	-	-	Investment	-
4	Avcılar Effect	-	Opportunity	-	-	Investment	-
5	Avcılar Exclusive	This Life	Special	You	This City	-	-
6	Avcılar Next	-	-	-	-	Investment	-
7	Avcılar Prestige	Living	Prestigious	-	Centre of Life	-	-
8	Biva Tower	-	Luxury	-	-	-	Steel
9	Boliva Bornova	Life	Privileged	-	Bornova	-	-
10	Dap Kule İzmir	-	Pearl	-	Izmir	-	Large Balconies with Views
11	Dasif Bluebell	Touch; Green of Nature	-	-	Blue of the City	-	-
12	Dasif Konsept Gediz	-	New Fashion	Your Standards	City	-	-
13	Evora İzmir	Everything is there	-	-	-	-	-
14	Folkart Incity	Living	Best State	-	Izmir	-	-
15	Folkart Life	-	Luxury	-	-	Accessible	-
16	Folkart Time	-	-	Now is Your Time!	-	-	-
17	Folkart Vega	-	Bright as the Stars; Unique	-	Izmir	-	-
18	Galata Rezidans	New Life Energy	-	-	Bornova	-	-
19	Goldiva Familya	Dreams	-	Your	-	-	Basis[/Foundation]
20	İkon Tower	Life	High Expectations	-	-	-	-
21	İzka Port	Everything is Left Behind	-	-	-	-	-
22	Lobi Parlas Residence	Life	Beautiful	-	-	-	-

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#	Name					
23	Mahall Bomonti	-	-	*You Want to Be*	-	-	-
24	Mistral İzmir	-	-	*Heart of Everyone*	*İzmir*	-	-
25	Modda Bayraklı	*Life; Green and Blue*	-	-	-	-	-
26	Modda Bulvar	*Everything Under Your Home*	-	-	-	-	-
27	Modda Suites	*[Less is More]*	*Less is More*	-	-	-	*Light-Filled, Spacious Places; [Less is More]*
28	My Via 414	-	-	-	*Bornova*	-	*Architecture; Future*
29	My Way 202 Bornova	*First [experience]*	-	-	-	-	-
30	My Way Deluxe Alsancak	*Living*	*Different; Completely Different*	-	*Alsancak*	-	-
31	My Way Dokuz Eylül	-	-	-	*3 Minutes to Campus*	-	-
32	Narova	*Live*	*Thousand*	-	-	-	-
33	Narova 2.Etap	*Life*	-	-	-	-	-
34	Narova 3.Etap	*Life; Pomegranate, Flower, Love*	*Beautiful*	*Together*	-	-	-
35	Narova 4.Etap	*Smell of This Neighbourhood*	*Different*	*Familiar*	-	-	*Texture*
36	Nüans Deluxe	-	*Luxury*	-	*İzmir*	-	-
37	Ontan Bayraklı	-	*Beautiful; Valuable*	-	*İzmir*	-	-
38	Paradiso Buca	*Paradiso*	-	*Your Story Begins*	-	-	-
39	Safir Residence	*Life*	-	*Begun*	-	-	-
40	Teknoen Altındağ	-	*High Status*	-	-	*High Earnings*	-
41	Trademark Elif Tower	*Life*	*Better*	*Always Expect*	-	-	-
42	Trademark Studio	-	*Trademark*	-	*Bornova*	-	-
43	Varyant Tower Bornova	-	-	-	*İzmir*	-	-
44	Vita Loft Buca	-	*Difference*	-	*İzmir*	-	-

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In terms of the status-based expressions (Table 4.5), there are 25 references (the second-highest frequency) in the promotions. In those references, the concepts of "opportunity," "pearl," "luxury," "thousand," "new fashion," "high expectations," "trademark," "difference," "high status"; the adjectives of the "privileged," "game-changing," "special," "prestigious," "better," "best state," "unique," "[completely] different," "beautiful," and "valuable"; and the phrases of "bright as the stars," and "less is more" were used. Some of these terms denote metaphoric implications (pearl, thousand, game-changing, different, bright as the stars, and less is more) while the majority of them are direct messages about the social status to be gained (opportunity, luxury, privileged, special, prestigious, better, the best state, unique, beautiful, valuable, high status).

In the psychology-based analysis, on the other hand, we see totally 11 references (Table 4.5), 6 of which correspond to the implicit expressions by the words of "you" and "your" per se; the adjectives of "together" and "familiar" (for triggering the sense of belonging); and the phrases of "your [dreams]," "your standards," "now is your time," "[somewhere] you want to be," "heart of everyone," "your story begins/begun," and "always expect." In each of them, there is an emphasis on the importance of the personal preferences of the potential users.

The urban qualities comprise the other strategies used in the marketing of the projects, and Table 4.5 denotes that these qualities are referred 20 times in total (with the third-highest frequency). Living in the city of "Izmir" is mentioned 10 times; living in the "center" is mentioned 3 times directly and indirectly (center of Izmir, center of life, and Alsancak as the most popular neighborhood in Izmir city-center); living in the neighborhoods of Izmir is mentioned 5 times (Alsancak and Bornova); having the natural character of the city is referred once with the phrase "the blue of the city"; and having accessibility to the urban facilities is stated once with the phrase "3 minutes to campus." The availability of urban/social activities in such isolated environments by keeping the crowds outside is the main focus of the location-based references.

Though not frequently used (3 times in total) (Table 4.5), the finance-based words demonstrate the intention to make the potential buyers think about their economic situations both now and in the future by mentioning the concepts of "investment," "accessible [luxury]" (affordability), and "high earnings."

The architectural references (Table 4.5) are also less in number (only 6 times in total). The words "steel," and "architecture of the future" are utilized to refer to the basic architectural and constructional qualities. The prominent motto of "less is more" by Mies van der Rohe is directly quoted in one of the projects to imply both the experience- and status-based gains of the potential users as well as pointing out the architectural understanding: it may claim that within a minimalist spatial design, you will have high-quality experiences which directly prove your distinguished status. The phrases of "large balconies with views," "light-filled, spacious places," and "texture" [of the neighborhood] are also utilized, while the personal dreams of the users are placed at the "basis" (also meaning foundation in Turkish) of the architectural project. Here it is also important to mention that the use of balconies in Izmir is a nostalgic approach to the Mediterranean spirit of the neighborhood, and the recent high-income housing projects were designed either with no balconies or with very small projections (due to the impossibilities of making such projections in high-rise buildings). The balcony concept is detached from the high-income housing projects, while it is attached to the projects for lower-income users. Thus, designing balconies in high-income-level housing is something generally extraordinary in Turkey; it introduces the Mediterranean spirit of living in a neighborhood, providing high living standards at the same time.

By looking at both Table 4.3 and Table 4.5, it is obvious that all of the cases have different slogans, although the meanings and messages are similar. While some of them are stated overtly, some are pointed out covertly. In general, more than half of the projects promote "the dream of a new and distinguished lifestyle" in their slogans by giving reference to prestige or luxury with a promise of taking the lifestyle and living standards to a better level. But when the facilities are examined in Table 4.2, it is seen that the most preferred ones are outdoor swimming pool, café, car parking, fitness center, site security and children's play area which are the services proposed for changing lifestyles and introducing the users with the high standards. Nevertheless, it is debatable how the users living in these gated mass-housing projects change their lifestyles by only parking their cars in a separate parking lot, living in a secure site, and using the outdoor swimming pool and sauna. When we also read the visual content of the projects together with the verbal ones, the situation does not change: the

emphasis is always on the facilities and services of which frequencies of use and need are debatable, too.

As seen by the examinations, in the slogans of the promotions, some features are aimed to be highlighted in every slogan. While some slogans directly emphasize the quality that is aimed to be marketed, some indirectly describe this quality. Therefore, in the fourth phase of the analyses, the main messages given in the slogans were further analyzed regarding the way of mentioning them "directly" or "indirectly" as indicated in Table 4.6 (the direct references were highlighted with red tick, the indirect ones with blue tick). The examination was undertaken in a more detailed understanding by special foci points, this time; the previously stated categorization with the 6 classes is also subdivided, and the categories were increased to 9. Accordingly, the experience-based category was handled in 3 different sub-categories: "dream of a different lifestyle," "living experience," and "nature." The status-based category was undertaken by the emphasis on "elitism and prestige." The location-based approach was divided into 2 sub-categories with the titles of the "urban image" and "accessibility" to the facilities. The psychology-based dispositions were referred to basically with the focus on the promoted "comfort." The finance-based trends were referred to with the "investment/income" emphasis, while the architecture-based category was handled with the same content comprising both the architectural and technological (constructional) advances. In Table 4.6, these new subtitles and foci points were given in consecutive order from the highest to the lowest regarding their frequencies: the dream of a different lifestyle, elitism/prestige, urban image, living experience, comfort, accessibility, investment/income, nature, and architectural/ technological advances.

Table 4.6. Direct or indirect characters of the messages given by the slogans

	Project Title	Slogan	Direct / Indirect	Dream of a Different Lifestyle	Elitism or Prestige	Urban Image	Living Experience	Comfort	Accessibility	Investment or Income	Nature	Architectural/Technological Advances
1	AllSancak	A Privileged Life in the Center of Izmir...	Direct	✓	✓	✓						
			Indirect						✓			
2	Altın Orman	The Game-Changing Life Project of Izmir	Indirect	✓	✓							
3	Avcılar Cadde Bostan	A New Life & Investment Opportunity	Direct	✓						✓		
4	Avcılar Effect	A Project by which Opportunity Turns into Investment...	Direct							✓		
5	Avcılar Exclusive	This Life is You in Exclusive! Because You are as Special as This City!	Direct		✓	✓						
			Indirect	✓								
6	Avcılar Next	Single Address for New Generation Investment	Direct							✓		
7	Avcılar Prestige	A Prestigious Living in the Center of Life by Avcılar Construction [Company]	Direct	✓	✓							
			Indirect			✓			✓			
8	Biva Tower	The Dance of Luxury with Steel!	Direct		✓							✓
9	Boliva Bornova	Those Living in Boliva Bornova Enjoy a Privileged Life...	Direct	✓	✓							
10	Dap Kule İzmir	The Pearl of Izmir with Its Large Balconies with Views	Direct				✓	✓				✓
			Indirect		✓	✓					✓	
11	Dasif Bluebell	Touch the Blue of the City from the Green of Nature!	Direct					✓			✓	
			Indirect			✓						
12	Dasif Konsept Gediz	The New Fashion of the City "Konsept Gediz" will Change Your Standards!	Indirect	✓	✓							
13	Evora İzmir	Everything is there, Evora...	Direct						✓			
			Indirect					✓				
14	Folkart Incity	The Best State of Living in Izmir, Folkart Incity...	Indirect	✓	✓	✓		✓				
15	Folkart Life	Accessible Luxury	Direct		✓				✓			
16	Folkart Time	Now is Your Time!	Indirect	✓								
17	Folkart Vega	Bright as the Stars, Unique as Izmir	Direct		✓	✓						
			Indirect	✓			✓					
18	Galata Rezidans	Bornova's New Life Energy	Direct	✓								
			Indirect					✓				
19	Goldiva Familya	Your Dreams are at Its Basis[/Foundation]	Direct	✓								
20	İkon Tower	For Those with High Expectations from Life...	Indirect	✓	✓							

No	Project	Slogan	Type	C1	C2	C3	C4	C5	C6	C7	C8	C9
21	İzka Port	Everything is Left Behind Now...	Indirect	✓			✓					
22	Lobi Parlas Residence	Life is Beautiful at Lobby Parlas	Direct	✓								
			Indirect		✓							
23	Mahall Bomonti	The Place You Want to Be	Indirect	✓	✓							
24	Mistral İzmir	Izmir in the Heart of Everyone, Mistral in the Heart of Izmir!	Direct			✓						
			Indirect		✓					✓		
25	Modda Bayraklı	A Life Intertwined with Green and Blue	Direct								✓	
26	Modda Bulvar	Everything Under Your Home	Direct							✓		
			Indirect					✓				
27	Modda Suites	Light-Filled, Spacious Places where Less is More...	Direct		✓			✓	✓			✓
28	My Via 414	The Architecture of the Future From Today… in Bornova!	Direct									✓
			Indirect					✓				
29	My Way 202 Bornova	A First from MyWay!	Indirect	✓								
30	My Way Deluxe Alsancak	Living Alsancak is Different, Living in Alsancak is Completely Different...	Direct	✓		✓						
31	My Way Dokuz Eylül	3 Minutes to Campus	Direct					✓	✓			
32	Narova	Buy One, Live Thousand	Direct					✓				
33	Narova 2.Etap	Do Not Buy a House, [but] Buy a Life	Direct	✓				✓				
34	Narova 3.Etap	Life is Beautiful with Pomegranate, Flower, Love. Life is Beautiful Together.	Direct					✓			✓	
35	Narova 4.Etap	The Smell of This Neighborhood is Familiar, [but] Its Texture is Different...	Direct					✓				
			Indirect		✓							
36	Nüans Deluxe	The Definition of "Luxury" is Changing in Izmir	Direct	✓	✓							
37	Ontan Bayraklı	As Beautiful as Izmir, as Valuable as Izmir	Direct		✓	✓						
38	Paradiso Buca	Your Story Begins with Buca Paradiso	Indirect	✓							✓	
39	Safir Residence	Life has begun	Direct	✓								
40	Teknoen Altındağ	High Status High Earnings	Direct		✓					✓		
41	Trademark Elif Tower	For Those who Always Expect a Better from Life	Direct	✓	✓							
42	Trademark Studio	New Trademark, Bornova Again	Direct		✓					✓		
43	Varyant Tower Bornova	Three Rooms, One Izmir!	Direct		✓		✓					
44	Vita Loft Buca	Izmir's Project that Makes a Difference	Indirect	✓	✓							
	TOTAL		Direct (59)	12	13	7	7	2	4	5	3	4
			Indirect (40)	12	10	4	3	6	3	0	2	0
			Both	24	23	11	10	8	7	5	5	4

According to Table 4.6, in total respect, there are 59 direct, and 40 indirect references. 24 projects refer to the "dream of a different lifestyle," 12 of which refer directly, while 12 slogans imply it. The "elitism or prestige" is indicated in 23 cases, 13 of which directly refer to these concepts, while 10 cases point out indirectly. The "urban image" is promoted in 11 of the slogans: In 7 of them, Izmir or one of its districts/neighborhoods (such as Alsancak) is directly referred to with the implication of the advantage of living in Izmir or in that district/neighborhood. Only 4 of them have indirect indications related to the promotion of the urban image.

The richness of the "living experience" provided by the sensory perception and emotional states is indicated in 10 cases (Table 4.6), 7 of which mention the concept directly, while in 3 cases, it is given indirectly. The "comfort" served by the facilities is indicated 8 times in total; 2 of them are direct references, while 6 of them are indirect. The "accessibility" to the urban facilities by the central location of the housing or the services provided by the settlement/building is referred to in 7 cases, in total; it is stated directly in 4 cases, as it is implied in 3 cases. The reference to the probable future "investment or income" by buying the project is given in 5 cases, and all of them are stated directly. Similarly, the relationships between "nature" and users are denoted in 5 cases, 3 of which are mentioned directly, while 2 of them are implied. The "architectural/technological advances" are also mentioned in 4 cases, and all of them are stated directly.

By the above analyses, it was seen that all mass-housing projects had different slogans. However, although the slogans are different from each other, the meaning they contain and the messages they want to convey are similar, and even they form a promotional template. While some companies expose the message they want to give directly, some companies reach the same point indirectly. In general, almost half of the projects are marketing the "dream of a new lifestyle" in their slogans. The mass-housing projects, promoted under the "prestigious" title carry out promotional activities with the promise of taking the lifestyle and living standards to the next level.

Another important outcome of the analysis is the marketing of the city image. Based on the subject and scope of the thesis, the city of Izmir with its natural and strategic qualities plays an active role in this framework. The geographical location of the city in the Mediterranean climate zone (having hot and dry summers, warm and rainy

winters) results in the need for an open space—as in almost all buildings, it has shown itself with balconies/terraces. The use of a balcony/terrace in the collective housing projects, therefore, has been proposed as a privilege for the inhabitants, and the "balcony," which almost all houses had for many years in Izmir, has been turned into an opportunity.

Finally, I should also emphasize the concepts of elitism and prestige. From an architectural point of view in terms of raising the lifestyle and living standards, elitism and prestige concepts are highlighted with the quality of the materials used, the comfort provided and the facilities offered to the inhabitant. However, in almost none of the promotional statements of the cases, the quality of the material has not been mentioned in detail.

4.3. Interviews with the Architects and Sales Representatives

4.3.1. Pilot Studies and (Re)Structuring the Interviews

Interview was also utilized as a technique of data collection in the current dissertation, especially to support and check the findings obtained by the analyses in the case study. In this context, initially, two sets of interview questions were designed as the ones addressing the architects/designers and the sales representatives (to ask about the effects of the promotional considerations). The questions for the sales representatives could be conducted firstly. For this purpose, as a pilot study, the sales unit of the Firm A[12] was selected to check the structure of the interview questions as well as the question-clarities. Before the pilot meeting, the previous works of Firm A were examined and interview questions were prepared to talk about one of the housing projects proposed by this company, which was implemented in the Gediz neighborhood of Buca, Izmir. These pilot-interview questions were approved by the Yaşar University Ethics Committee.

During the pilot interview, the number of questions was limited, the question-and-answer part was left more flexible, and the natural process of the conversation was

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[12] The interviewees' names and affiliations were kept confidential through the text of the dissertation. "Firm A" and "Firm B" were used for the sale representatives of the related companies selected among the cases, and "Firm C," "Firm D" and "Firm E" were used to refer to the architects of the other set of companies/offices, again, selected from the cases.

observed. The interview questions generally inquired of how current housing trends develop, to what extent sales and marketing concerns affect the housing identity, how advertising and sale activities are shaped, and how successful gated mass-housing sites are in meeting all needs in a single body. The questions of the initial interview with the sales representative of Firm A, and the restructured and refined final version of the questions after the pilot interview can be seen in Table 4.7 (as translated in English— for the original version in Turkish, see the Appendix 1). As seen in Table 4.7, the major change was the addition of 11 new questions to invite the interviewee into the discussion and avoid probable allusions by directly asking the points related to the changing approaches. By this addition, the final version of the interview with the sales representatives reached 26 questions in total and could be conducted with two representatives from different companies (Firm A and Firm B). The final versions of the interview questions with both sales representatives and architects were also approved by the Yaşar University Ethics Committee.

Table 4.7. Comparative table of the pilot and final interview questions with the sales representatives (the questions added after the pilot were given in bold)

	PILOT STUDY	AFTER THE PILOT STUDY
1	How important do you think it is to follow current trends in architecture? What are the current trends and what do you think new trends look like?	How important do you think it is to follow current trends in architecture? What are the current trends and what do you think new trends look like?
2	Is it possible to gather all the needs of the user under a single complex in collective housing projects, more often referred to as "prestigious residences"?	Is it possible to gather all the needs of the user under a single complex in collective housing projects, more often referred to as "prestigious residences"?
3	How much do you think the design you made in line with the requests of the contractor firm fits the target-user?	How much do you think the design you made in line with the requests of the contractor firm fits the target-user? **If possible, can you consider both functional solutions and specific needs and qualities that appeal to the user income group? What do the preferences and needs of the user you address include?**
	In order to understand from which perspectives, the design suitable for the target-user is considered and planned, expansions have been made to see what functional solutions and the income level of the user group mean to the relevant company.	
4	How are the basic factors affecting the design/identity of the residence shaped due to marketing and sales concerns?	How are the basic factors affecting the design/identity of the residence shaped due to marketing and sales concerns? **Do you think this shaping makes it easier for the user to get what s/he wants or does it make it easier for the contractor to get what s/he wants?**

	Beyond understanding in what direction and with which factors the change in the identity of the house occurred, an addition was made to the relevant question in order to see for whom it was actually beneficial.	
5	What kind of interventions do you make regarding the design and content of the advertisement or promotion during the marketing phase of the designed housing?	What kind of interventions do you make regarding the design and content of the advertisement or promotion during the marketing phase of the designed housing?
6	Are these interventions to the building itself, its surroundings or outside the project area?	Are these interventions to the building itself, its surroundings or outside the project area?
7	To which segment of the society the visuals, advertisements and other promotional activities made during the sales process appeal and how do you ensure this?	To which segment of the society the visuals, advertisements and other promotional activities made during the sales process appeal and how do you ensure this?
8	Do you have a goal to expand the segment you are addressing? What do you think it needs to be done to achieve this?	Do you have a goal to expand the segment you are addressing? What do you think it needs to be done to achieve this?
9	Which aspect of the project do you plan to highlight while determining your slogan or main sentences that you will use in advertisements? Location, housing plan-scheme (2 + 1, 3 + 1, etc.), offered facilities, price, brand, etc.	Which aspect of the project do you plan to highlight while determining your slogan or main sentences that you will use in advertisements? Location, housing plan-scheme (2 + 1, 3 + 1, etc.), offered facilities, price, brand, etc.
10		**Each time a sub-question can be added according to the answer given: What does the word "life" include? What kind of photo appears in your mind?**
	Additions were made in order to proceed through the answers given, and go deeper into the answers.	
11		**What is the first point that attracts your customers' attention in the project during the sales process?**
12		**What positive or negative feedback do you get from users about your project (s)?**
13		**In your opinion, what components does the residential identity appealing to the current high-income group consist of? How many of these would you aim to provide?**
14		**If you compare the design components of the high-income group houses and those that appeal to the middle- and lower-income groups, what are the differences?**
15		**What do you think is "prestige," what are its components? Would it be appropriate to use a term such as "prestige housing" for high-income group housing?**
16		**When the user comes to you, do you feel they are looking for some kind of prestige? In what contexts do you think they are looking for prestige? Do you consider these contexts in your design?**
17		**Can you summarize the architectural identity of the housing projects you designed?**

18	**Do you get the opinion of the architect/designer during the promotion preparation phase? On what subjects do you refer to the designer's opinion?**
19	**Can your housing projects still be promoted without advertising images and slogans? Do you think it is effective in promoting the residences by visiting and showing the residences on-site or through promotional visuals/texts on the user?**
20	**How long does it take for you to design the promotional text? Is it designed with a team, who is involved in the process?**
21	**Are you trying to get feedback from users on your promotional / advertising designs—both in the contexts of text/slogan and images? Do you get negative or positive feedback even if you do not ask for it? If so: What is the scope and content of both negative and positive reviews?**

Since the views of sales representatives alone would not be sufficient for a more certain result, another set of interviews was made with the architectural design offices. The meetings were realized with three architectural design offices (Firm C, Firm D, and Firm E) immediately after the completion of the meetings with the sales representatives. The meeting with the founding partner of the company, Firm C, was also a pilot among the meetings with the architectural design offices. After this meeting, the questions were not changed since no legibility and context problems were observed, and thus, the consecutive interviews were made with the other architectural design offices with the same questions (for the original version in Turkish, see the Appendix 2). The questions given in Table 4.8 are both the first and last versions of the interview questions for the architects.

Table 4.8. Interview questions with the architects

1	How important do you think it is to follow current trends in architecture? What are the current trends and what do you think the new trends look like?
2	Have you ever encountered a situation where the user changed his/her mind when your work was already quite advanced? What did you do or what would you do in such a situation?
3	Can you say that you have a personal building design style/approach? How would you describe this style? What are the components of this style?
4	How can you meet the user's ideas that do not fit your design preferences?
5	Imagine a customer shows you a photo from a magazine and asks you to design their home exactly like this. How would you answer?
6	If you evaluate your design process, are your ideas at the forefront during architectural design or are the requests of the contractor firm at the forefront?

7	Is it possible to gather all the needs of the user under a single complex in mass-housing projects, more often referred to as "prestigious residences"?
8	How much do you think the design you made in line with the wishes of the contractor firm or your own decisions match the ones of the users?
9	Can you predict the main reasons for the changes made during the implementation of your designs and works? What do these reasons comprise in general?
10	How are the basic factors affecting the housing design/identity shaped due to marketing and sales concerns? Do you think this shaping makes it easier for the user to get what s/he wants or does it make it easier for the contractor to get what s/he wants? What do you think the user demands? (You can give both a project-based and a general answer.)
11	Are you asked/do you indicate your opinion about the design and content of the advertisement or promotion to be made during the marketing phase of the project you designed? If yes: Can you give an example?
12	When you saw the advertisement/promotion of the project you designed, did you come across an expression/explanation or visual that surprised you and did not expect it to be used? If yes: Can you give an example?
13	What positive or negative feedback did you get from users about your design(s)? (Again, I would request a project-specific and general answer.)
14	Which income group users do you think your projects appeal to? Why is that?
15	How does the type of user in your target group spend a day and a week? What kind of predictions/expectations do you have regarding the life/quality of life/lifestyle of this user type while designing?
16	In your opinion, what components does the residential identity appealing to the current high-income group consist of? How many of these would you aim to provide?
17	Have you ever designed housing for the middle- or lower-income group?
18	In which typologies (mass-housing, apartment block, loft, residence/condominium, etc.) do you prefer to make housing design? Why is that?
19	If you compare the design components of the high-income group houses and those that appeal to the middle- and lower-income groups, what are the differences?
20	What do you think is "prestige," what are its components? Would it be appropriate to use a term such as "prestige housing" for high-income group housing?
21	When the user comes to you, do you feel they are looking for some kind of prestige? In what contexts do you think they are looking for prestige? Do you consider these contexts in your design?
22	Is there a slogan sentence/phrase in your mind, which was used in the promotion of your design? If yes: What are the reasons for the slogan/statement to be remembered?
23	In your opinion, what are the differences between designing housing in Izmir from designing in other cities/climates/geographies?
24	What kind of relationship should the selection of location in the city, where the mass-housing will be designed, have to be in relation to the design of the housing and the lifestyle of the target group?
25	What kind of a relationship do you think there is between residential design and user psychology? Do you have any design steps that aim to influence/manipulate the user's spatial psychology?
26	Can the housing you designed without advertising images and slogan texts still be promoted? Do you prefer the residences you designed to be displayed on-site or through promotional visuals/texts?

4.3.2. Analyses of the Interviews with the Architects and Sales Representatives

After the pilot study, all sales departments and architectural offices of the projects were requested to be interviewed with the final version of the interview questions (see Table 4.7). Unfortunately, the number of the firms whose sales representatives returned positively to the interview request were only limited with two companies (Firm A and Firm B—and the former of which was already a pilot and was conducted with a limited number of questions) (Firm A, 2020; Firm B, 2021) (for the original full versions of the related interviews in Turkish, see consecutively Appendix 3, and Appendix 4); and the number of the firms whose architects returned positively to the interview request were only limited with three companies (Firm C, Firm D, and Firm E) (Firm C, 2020; Firm D, 2021; Firm E, 2021) (for the original full versions of the related interviews in Turkish, see consecutively Appendix 5, Appendix 6, and Appendix 7). However, satisfactory answers could be received about the promotion, design and sale procedures of the cases, which guided and supported the archive analyses of the dissertation. Some of the interviews were held face-to-face and some were conducted online due to pandemic conditions. The extra conversations other than the questions asked during the interviews were not taken into consideration. The following texts consecutively give the foci points mentioned by the sales representatives and architects.

4.3.2.1. Sales Representatives

In the **first** interview question, it was asked to the sales representatives **whether the company and its representative follow current architectural trends, and what these trends are**. Firm A states that architectural trends develop according to demand. He stated that they set a trend in line with the needs of their customers and the locational context of the regions where they build the project. He also said that the demand for 3 + 1 and 4 + 1 types housing units are now shifting to 2 + 1 type units, and this is due to the increase in the number of nuclear families. Firm B stated that they use modern architectural understanding as the current architectural trend, and the production of an original project is an issue that needs to be carefully considered. Therefore, they did not give similar answers to this question.

When it comes to the **second** question, the problem that this thesis is also focused on was investigated directly, and it is asked **whether it is possible to gather all the needs of the users in prestigious mass-housing projects under a single complex**. By considering the answers of Firm A, it is obvious that the interest in the projects carried out for this purpose has gradually increased, but when we undertake the situation in Izmir, it is stated that many problems need to be overcome rather than the mentioned one. It has been revealed that the more privileges added to the mass-housing complex, the more site-fee burden is imposed on the landlord. Despite these, it is said that, as in the case of Istanbul, interest in such mass-housing projects will also result in an increase in their implementation frequency in Izmir, in the long run. It was also mentioned that the pandemic conditions in the period when this thesis was prepared also led people to such gated and controlled mass-housing sites. Firm B denoted that it is possible, to fully support this issue positively. Nowadays, it has been stated that getting things done without wasting time brings income in commercial terms. In addition, it has been shown that families with children living in closed mass-housing projects can continue their lives more comfortably regarding the safety of their children. As seen, both of the representatives are positive regarding the fact that the **all-inclusive mass-housing projects will increase in number in Izmir, in the near future**, which is a very important outcome to support the main argument of the current study.

In the **third** question, the point of view of the sales department towards **the demands of the contractor firm** was tried to be understood. Firm A stated that the sales representatives and the contractor firm are working simultaneously, and they aim to build housing projects that they can live in, too, as their general principle. While the sales representative of Firm B stated that they produce by considering the demands of the target group and regarding the locations of the projects—for example, if the project will be constructed in Bornova, then the target group will correspond mainly to the university students because of the existence of two greater universities in this district. Therefore, they also touched on the supply-demand relationship. Thus, both representatives mainly stated that they do not have any communication problem or conflict with the contractor firms.

When we come to the **fourth** question, **how promotion and sales strategies shape housing design and housing identity** has been asked. Firm A stated that it brings

together the user and contractor on common ground, as joint work is carried out from the beginning to the end of the design and construction, considering the target user. Firm B also denoted that the user and contractor win at the same time but added that this question was a tricky one. In addition to the question asked, there was also a conversation about the prejudice among the public towards the identity of a contractor. Again, both representatives have a consensus on this question regarding that **the marketing strategies have the power of bringing the parties involved together** to make both of them win at the same time.

In the **fifth** and **sixth** questions of the interview, information about **the interventions of the sales department in promotional activities** was tried to be collected. Firm A mentioned that everything is determined by holding a general meeting at the very beginning of the project design. During this meeting, it was said that the architect, civil engineer, sales and marketing representatives express their opinions. In Firm B, the existence of regional practices in the promotion and advertisement design was mentioned. It may be drawn from these answers that the sales departments do not have any difficulty about being in the heart of the promotion process, but their interventions are generally project-based in terms of scale.

When we come to the **seventh** and **eighth** questions, it is aimed to reveal **which segment of the society the visuals, advertisements and other activities made during the promotion process appeal to, and what can be done to expand this segment**. Firm A has generally considered it is appropriate to address women, considering that the decision-making mechanism of a family in the process of an investment decision is generally led by the ladies. Firm B, on the other hand, mentioned an audience where it sells special projects to investors and stated that internet advertisements have recently been progressing rapidly. At the same time, it was emphasized that the biggest factor in the expansion of the target audience is customer satisfaction. The answers are different to this question, but the decisions of ladies as the family heads, use of internet-based advertisements, and quality of the product are the main titles having importance.

The **ninth** and **tenth** questions were about **which aspect of the project emphasized by the slogans is used in promotional activities**. Firm A denoted that buying a house is one of the biggest investments of the individual in today's conditions and stated that

they are selling life instead of only selling houses. Similarly, it is emphasized in their slogans that their companies "make a life." Firm B said that they always search for what has not been done before and use it in their slogans, and that an innovative approach is very important in this respect. The importance of the **experience-based** references in the slogans with the emphasis of "providing a different and new lifestyle" is the main focus according to these answers, which also **supports the findings of the archive research** as given in Table 4.5. However, being innovative and different than the other companies' approaches should be a very hard task since all companies are after the same aim with the same emphasis on a "different life."

In the **eleventh** question, it was asked **what the first point is that attracts customers' attention in the sales process**. This question is also the last question of Firm A. Since the remaining questions were added after the meeting with Firm A, they were answered only with Firm B. Firm A stated that the first thing that customers pay attention to is the **location** of the project, and then, they are careful about the **size** of the house they are interested in. On the other hand, Firm B stated that the **interest** of the sales representative to the customer rather than the project was the first point that attracted the attention of the customers. Therefore, the representatives differed in their answers to this question.

In the **twelfth** question, **the evaluations of the feedback received from the customers** were investigated. It was stated by Firm B that positive feedback was received, in terms of the accuracy of the information given in the promotion and presentation of the project that was sold, and as long as the promises related to the project were fulfilled.

The **thirteenth** and **fourteenth** questions were answered together by Firm B. In these questions, information was asked about **whether special design styles/components are belonging to specific income groups**. It was said that the demands of the upper-income group are generally in the direction of properties that provide investment opportunities, places with commercial/shopping activities, and large flats in terms of area. In addition, it was stated that there will be no restrictions when it comes to the upper-income group and everything imaginable can be provided. During the conversation, the concept of "prestige" is generally equated with "elegance." The representative denoted that the main limitations start with the houses built for the

middle and low-income groups, and the concept of prestige was not mentioned at all during the rest of the speech.

In the **fifteenth** question, it is aimed to shed light on **what the concept of "prestige" literally means**. An answer was received, which brought a different perspective to the whole topic. In addition to the accessibility provided by closed mass-housing projects, it was said by Firm B that the concept of prestige can sometimes be related to living in a forest far from everyone and all possibilities. That is, isolation or accessibility may play different roles in influencing and addressing the preferences of the customers.

In the **sixteenth** question of the interview, **the expectations of the users under the title of "prestige"** were tried to be learned. Firm B's sales representative shared a memory regarding this question. It was about a customer who put aside all the privileges and features of the promoted house and only dealt with the price. But after a short while, he mentioned that he received very positive feedback from the user who benefited from all these privileges. The main point is that not all users seek prestige, but at the same time, the privileges provided under the title of "prestige" become difficult to give up after a while. This may lead us to the claim that though the users may not demand some of the privileged functions, the necessity is created artificially for them to sustain the service program of high-income housing projects.

In the **seventeenth** question, information was asked about **the architectural identity of the designed residences**. It was emphasized by Firm B that the project area should be evaluated correctly in this respect. Besides, it was underlined that it should not be acted with concerns about sales.

When we came to the **eighteenth** question, it was questioned **how much the sales and promotion team cooperated with the architect and designer team**. At the beginning of the answer, the sales representative of Firm B stated that the opinion of the architect or the design team is not taken in the promotional activities in any way, but when the conversation was continued, it was stated that this kind of interdisciplinary work is done at the stage of the project's creation.

In the **nineteenth** question, it was asked about **the importance of promotional activities in housing sale**s. The representative of Firm B stated that the promotion and promotional activities increase the house sales by 500%.

The **twentieth** question, which is the penultimate one, tries to reveal the **ideas about teamwork in the preparation of slogans and promotional texts**. The representative stated that Firm B is working with special advertising agencies to prepare slogans and promotional advertising texts. It was said that only the sales and marketing department communicate with the advertising agency, without the ideas of the architect and design office.

When it comes to the **twenty-first** and last question, **what kind of feedback is received for promotional activities** was asked. Firm B's sales representative I interviewed gave an example about a problem he had experienced before. It was mentioned that the incoming customers had difficulty in reading and viewing the promotional advertisement brochure because it was printed on a small piece of paper. It was underlined that all such returns are considered. While answering the last question of the interview, which lasted for approximately 45 minutes, the motto "there is no good or bad in advertising" was mentioned. However, looking a little more from the outside, in a wider perspective, it is impossible to think that something can be right or wrong when advertising the need for housing/shelter, which is at the very top of the basic-needs hierarchy.

4.3.2.2. Architects

The interviews with the architects of architecture and design offices were conducted with the investigation covering 26 questions (see Table 4.8) and could be conducted with three companies (Firm C, Firm D, and Firm E) (Firm C, 2021; Firm D, 2021; Firm E, 2021). The answers were able to support the analyses with different perspectives regarding the point of an architectural designer and his/her role in the housing sector. The following part summarizes the answers by touching on the discussions and mentions having central importance in terms of the analytical backbone of the study.

In the **first** question, the opinions of the architects about **how important it is to follow current trends in architecture, and what the current trends are**. The architect of Firm C stated that he considers the current trends important to understand the supply-demand relationship. He denoted that the current trends are reshaped due to the **earthquakes** in Izmir (in October and November 2020), in the period after when this interview was conducted. In addition, he stated that the steps were taken regarding

sustainability, and he wondered where this issue will go in 8 to 10 years. At the same time, he surmised that this thesis is probably about sustainability, based on a large amount of research on sustainability and the frequent encounters. The architect of Firm D stated that there should not be a term such as "current trend," and he does not believe in it. He pointed out that it is wrong for a project to follow the current trends, in other words, fashion, and that the projects should be analyzed from an architectural point of view and designed to **meet the needs of the users**. The architect of Firm E also evaluated the trends in architecture as two separate categories. The first is the **changing expectations of users** over time; the other is the trends that drive architectural design. It has been stated that the latter can make a positive contribution to the lives of the users of architecture in cases where it can be translated into practice correctly. The effects of **sustainable** and "**durable**"—**resilient**—design on contemporary architecture were also added to the second group as an example. Therefore, two of the architects have a consensus on the importance of sustainability and durability in architecture and expressed them as a part of the new trends in architectural design. And two of the architects also highlighted meeting the user expectations as the main target in an architectural solution.

In the **second** question of the interview, it was asked **whether any last-minute changes were met or not**. The architect of Firm C said that his office is often dealing with large-scale business, and therefore, all decisions are made at the beginning phase of the project. The architect of Firm D indicated that he encountered such a last-minute change in a mass-housing project that was examined within the scope of this thesis and told that he would almost leave the project at that stage. He added that time is considered as a financial expense in architectural offices, and such changes are not liked at all. The architect of Firm E also stated that the wishes of the end-user and/or the changing needs over time are always their priority as a designer. She added that it is important to respond to changing design criteria professionally with necessary feedback and guidance. As seen, two of the architects see this sort of change as a negative dynamic, while the third architect welcomes them positively and sees them as a part of the professional understanding.

When we come to the **third** question, information was tried to be obtained about **the personal design styles/dispositions of the architects**. The architect of the Firm C mentioned that "**sustainability**" and "**comfort**" are at the forefront in his design

considerations. The architect of Firm D stated that instead of a personal style, he pays attention to the "**harmony of the project with its environment**" and does not find a single style or approach right in that respect. The architect of Firm E stated that she generally preferred designs that can offer "**interior and exterior spatial richness within the framework of simple and clean forms.**" In this question, the answers of the architects are quite different from each other to make a generalization.

The **fourth** question asked **how the architect responded to the requests that did not fit his/her design preferences**. Firm C stated that they proceeded in their way without compromising on this issue. Firm D denoted that he listens to user ideas at the beginning of the project and shapes the non-compatible parts. The architect of Firm E also thought that dialogue with open ideas is important, considering that there are approaches that can be learned mutually. It may be claimed that the architects are listening to all kinds of requests of the other parties (users, sales department, contractor, etc.), but in the end, they are finding a way to provide the parties with a **consensus** on the design solution.

When we came to the **fifth** question related to an **assumption that a customer presents a photo of a design s/he liked and wants his/her house to be designed exactly like this**. It is wanted to learn **how they behave in such a situation**. The architect of Firm C stated that he encountered such situations very often and added that they now use it to understand the customer better. The architect of Firm D pointed out that he would never pay attention when faced with such a situation. He added that his goal is always to do the right project in the right place. The architect of Firm E also stated that by trying to understand the space(s) in which the customers imagine themselves, and she shares her opinion with them so that the most appropriate reflection can be achieved together. Again, I may assert that all of the architects are listening to the demands, but their response to these demands changes gradually from overtly positive to covertly negative.

When it came to the **sixth** question of the interview, it was investigated **whether their ideas or the ideas of the contractor firm were at the forefront in the design processes of the projects**. The architect of Firm C stated that they always aim to meet on common ground with the contractor firm. He added that both sides must win. The architect of Firm D also mentioned that the balance of architectural ethical values

should be preserved. He said that flexibility is possible in line with the requests from the contractor firm, but also added that the boundaries should be drawn well. Firm E, on the other hand, stated that they have a general approach for meeting the opinions and requests of the contractor companies they work with, as they already know the architectural design approaches. It may be generalized as that, again, the offices are trying to meet the contractor firms on a common ground based on architectural design.

In the **seventh** question, one of the most important research questions within the scope of this thesis was asked: **whether it is possible to gather all the needs of the users under a single complex in the mass-housing projects with the title of "prestigious."** The architect of Firm C, by looking at the subject from a different perspective, stated that this situation arises from the "**inability of the cities to meet the needs**." He said that all privileges provided under the title of "prestige" in mass-housing projects should be provided by the city. The architect of Firm D stated that the possibilities provided in a single project are not possible and correct. But he also said that to give the correct answer to this question, it is necessary to dig even deeper. Therefore, he added that the main problem is due to the **planning of the city mistakenly**, and the **lack of property laws**. The architect of Firm E stated that they prefer to make all the possibilities in the project "**rightfully**" rather than meeting all the needs in the same project. Here it is worth mentioning that two architects emphasized the problems caused by the city as one of the reasons of making all-inclusive projects to **compensate for the lack of urban amenities**.

In the **eighth** question, the architects were asked **to what extent, they think, the designs they make are in line with and suitable for the users' requests**. Firm C stated that they have carefully made the designs they created as if they would live in those projects, too. And he added that they always progress through human-oriented designs. The architect of Firm D pointed out that he would not prefer to live in the projects he has recently made in the city, because he prefers to live in the countryside. However, he also stated that the projects he designed are always sold, and the main reason for these sales is that they are suitable for the users. The architect of Firm E, on the other hand, stated that she thinks that the results they come up with in line with the needs and current trends of the users from the first stage of the project are quite appropriate. All of the architects are **positive** about this question by stating that their projects meet the expectations of the users.

In the **ninth** question, **the main reasons for the changes made during the implementation of the designs and studies** were investigated. Firm C underlined that everything is decided from the beginning to avoid such changes. Firm D stated that qualified architectural offices can always anticipate such problems. However, it is also mentioned that the architectural offices are not given sufficient authorization during production. Thus, the representative of Firm D added that what can be predicted results in an unpredictable outcome. According to the architect of Firm E, most of the changes that come to the fore in the implementation phase are situations that can be foreseen and eliminated with comprehensive coordination during the design and projecting phase. Therefore, the **congruity** in the answers shows that anticipating/foreseeing, avoiding/eliminating the unexpected changes refer to the usual procedures that can be seen in all professional practices of architecture, which can be overcome by well-structured coordination and an increase in the intervention possibilities of the offices during the construction phase.

The **tenth** question was asking about **how marketing and sales concerns affect housing design/identity**. The architect of Firm C stated that the contractor companies always aim to make a lot of sales, and the users always want to get the best. He added that today's users are becoming more conscious consumers. The architect of Firm D emphasized that sales and marketing concerns are one of the biggest problems for the parties involved, especially for the contractors, for they should always consider the money they earn from the project and behave accordingly in terms of the planning of the sales. The architect of Firm E stated that this issue differs from project to project. She added that she thinks it is done in a way to emphasize the wishes and expectations of the users, as well as marketing and sales specific to housing. As seen, all of the architects answered this question **indirectly** without specifying the probable effects that may result in a change in housing identity in general. But two of them also implied that there is always a **match between supply and demand**.

In the **eleventh** question, it was asked **whether the ideas of the architects were taken in the advertisement or promotional designs of the projects**. The architect of Firm C mentioned that they presented what they thought to stand out in the projects they designed, to the contractor firm as a proposal. However, he added that they did not intervene in any way other than giving suggestions. The architect of Firm D mentioned that the ideas of the architectural offices should be taken. The architect of Firm E stated

that they are personally involved as they see all stages of the projects, such as the name and launch strategies, as an extension of the design criteria. The answers are **gradual** in this question and range from **overtly positive to covertly negative**: one of the offices is involved in the advertisement process, the other is partially involved, but the next one wishes to be involved.

When we come to the **twelfth** question, it was investigated **whether the architects encountered an expression that surprised them when they saw the advertisements or promotions of the projects they designed**. The architect of Firm C stated that they did not encounter such a surprise as they were at every stage of the projects they designed. The architect of Firm D, unfortunately, said that he faced such a situation. As an example, he stated the use of the expression "less is more" in the slogan of a housing project he designed with a brutalist architectural design approach. He added that the main reason for the issue of using the expression "less is more" was because the true meaning of the motto was not known. The contractor company used the expression to mean that "everything is too much in the project and nothing is less." The architect of Firm E stated that they do not encounter such a situation most of the time. She added that when they disagree about the design, they share their constructive criticism with their team. Thus, only in one of the answers, there is a negative statement to the question, which may refer to the **rareness of such cases**.

In the **thirteenth** question of the interview, **what kind of positive or negative feedback the architects received about their designs** was asked. The architect of Firm C mentioned that they received **positive feedback about the plan solutions** in general. The architect of Firm D stated that, unfortunately, they have difficulties in receiving positive or negative feedback due to the **lack of communication**. The architect of Firm E answered the question with a quotation from the feedback: "We knew what we wanted, but we couldn't have imagined it with this perfection." Except for one of the answers, **the situation is positive about having feedback** worth mentioning. But **lack of communication may show us the limited capacity of the architectural offices** to get in touch with the users after the construction process.

In the **fourteenth** question, **which income group the projects designed by architects generally appeal to**. The architect of Firm C stated that they are doing projects that appeal to the **middle-upper** income group with a rate of 80%. The architect of Firm

D stated that he **does not concentrate on an income group**, his only goal is to do the right project in the right place. The architect of Firm E stated that the projects that appeal to the **upper-income** group are in the majority due to the project budget criteria. Again, except for one of the answers, the architects mainly stated that the majority of the target group corresponds to the **upper-income** level.

In the **fifteenth** question, it was tried to learn **how architects analyze the types of users in the target groups**. The architect of Firm C mentioned that they have a target user group that includes **nuclear families**, usually with **working husband and wife**. The architect of Firm D emphasized that the **behaviors of the inhabitants** living in the projects they designed **can be changed** and shaped by structures. Firm E, on the other hand, stated that they **examine user tendencies as design criteria** at the beginning of the project and keep them in evaluation throughout the design process. It seems that the architects analyze the user types by looking at their **profiles**, **behaviors**, and **tendencies**. Thus, I may also claim that regarding the architectural side of the perspective there is a connection between the user profiles and behavioral patterns leading us to the tendencies observed in housing demand.

In the **sixteenth** question, it is aimed to reveal **the components of the residential identity that appeals to the current high-income group**. Instead of counting the components separately, the architect of Firm C stated that "**individuality**" is in demand due to the living trends by which everything is more personal. The architect of Firm D pointed out that there were already a few standards under the **zoning regulations** in practice at the time this study was carried out. The architect of Firm E stated that **comfort, security, and healthy indoor/outdoor spaces** are the priority criteria. As seen, the answers are also **inclusive like the projects**, and differ from interior architectural to urban scales.

In the **seventeenth** question, it was aimed to find out **whether architects have ever designed houses for middle- or low-income groups before**. The architect of Firm C stated that he had worked for the middle-income group before but did not work for the lower-income group. The architect of Firm D denoted that he designed residences for both groups (he stated this while answering one of the previous questions). The architect of Firm E stated that the project was designed as "pro bono" before. Again the answers differ from each other; but in general, it can be said that the offices making

designs for the high-income group may also have a project addressing the lower incomes, though **it is not a situation that happens frequently**.

With the **eighteenth** question, it was investigated **in which typologies architects prefer to make housing design**. The architect of Firm C stated that he generally prefers to work on **mass-housing** projects. He further mentioned that he preferred this typology personally because the landscape should also be designed when it comes to larger projects like mass-housing. Firm D denoted that there is **not a particularly preferred typology** for him. He then added that this is a personal goal, and all kinds of projects can be overcome as long as qualified and careful work is done. Firm E stated that they **do not have a preference** in this regard as long as there is correct positioning and programming. Two of the answers matches with each other on not preferring a specific typology but **being open to all sorts of constructions**. But the other architect preferred the mass-housing for the opportunity to design the landscape together with the blocks.

In the **nineteenth** question, it was aimed to **compare the high-income group and middle-lower income groups through housing-design components**. The architect of Firm C stated that the **high-income group has no limits** and can reach anything they want. He denoted that **there is now a classicized housing definition for the middle- and lower-income groups**. The architect of Firm D stated based on his observations that **such component-based differences do not exist outside of Turkey**. He also stated that he found it **very wrong to use different design components** according to the income groups in Turkey **as a class indicator**—which only consists of **reserving large areas** for interior spaces and **increasing the number of services** in Turkey. Firm E stated that there is **no difference between income groups** in the basic spatial needs of housing design. Spatial **comfort, indoor and outdoor diversity, and material possibilities** are the prominent differences, she added. This was one of the spine questions of the dissertation to understand the components added according to the changing income levels. That **the high-income level has no limit** in terms of the component variety, on the other hand, that **there is a template housing solution for the lower income levels** are very seminal in understanding the current situation of the housing identity in Turkey. And this identity shaped by the differing qualities and varieties of architectural components according to the income level was also **criticized** by one of the architects. It is also very important for this study to hear that **the main**

difference of the high-income projects is limited with the size of the project units and the number of services. Nevertheless, one of the architects highlighted that in terms of the **basic spatial requirements** there is not any difference between the projects addressing different income groups. I may claim at this point that though it seems there is not any limit for the high-income level projects, actually the architectural perspective of **these projects is limited with only the size and service differences that they provide**.

In the **twentieth** question of the interview, it was tried to learn **what the concept of "prestige" means**. According to the architect of Firm C, this concept was **created by contracting firms**, and they started to present **the differences between each other as "prestige."** The architect of Firm D mentioned that the building should have an **architectural character** rather than the concept of "prestige." Firm E said that naming the projects of the high-income group with the concept of prestige is **not appropriate** and did not mention the components leading to this concept. It is very seminal for this study, again, to have an answer pointing out that **the concept of prestige is something designed by the marketing strategies** to denote the possible differences between the projects—though these differences are **only about the sizes and service quantities**, as stated in the nineteenth question above. That is, it is not the quality of architectural character putting the difference between the projects but the quantities provided, like one of the architects implied. Besides, it is also important that **prestige is generally comprehended by the interviewees as a concept having negative connotations**— perhaps it is because of that this concept is generally recognized and utilized to **segregate, discriminate** or **gentrificate** the society regarding the income levels.

In the **twenty-first** question, it was investigated **whether the customers were seeking any prestige or not**. The architect of Firm C stated that the pursuit of **prestige exists**, by adding that **housing sales and high standards** go hand in hand with the concept of prestige. The architect of Firm D stated that "**a quality housing project creates its prestige**." Firm E stated that they think that prestige goes **beyond basic spatial needs**, as spatial comfort, indoor-outdoor variety, and material possibilities. On the contrary to the answers in the previous question, this time there is a **more positive perception towards the comprehension of prestige**: it is something helping the sales and determining the standards as a **marketing concept**, it is related to the quality of the project as an **architectural concept**, and it is beyond the basic requirements and has

attractive quality as a **production concept**. This **mixed-use and multi-purpose character of the concept of prestige** indicates that it is very flexible and appropriate to be fit into any molding proper to the target of the manipulators.

By the **twenty-second** question, it was asked **whether there was a slogan in architectural respect in their minds**. The architect of Firm C stated that he had **no specific slogan** in mind. The architect of Firm D denoted that, as mentioned in the twelfth question, the **misuse of the expression "less is more"** remained in his mind. The architect of Firm E answered the question with an example: "**Take care of yourself.**" The answers are diverse to this question. But the given examples are quite important to understand the **general tendencies in the promotional design** of the housing projects: they seem that the promotional slogans may be **out of architectural context** and only have a quality to **catch and manipulate the perceptions of the users with only positive meanings used in ordinary daily speeches**.

In the **twenty-third** question, it was asked **how designing a housing project in Izmir differs from designing in other cities/climates/geographies**. The architect of Firm C stated that the people in Izmir are more **selective** and **knowledgeable**. He added that inhabitants attach great importance to **usability** and **usage**. The architect of Firm D emphasized that it caused **great differences** with the **culture** of people and **climate** of Izmir. At the same time, he added that he also wondered how the housing design would change **after the pandemic conditions**—by also referring to the increasing interest in **the use of balconies** without closing them anymore, at this point. Furthermore, according to him, even designing housing in Konak-Alsancak and Bayraklı are different, and therefore, **location-based considerations** should always be **at the center** of this discussion. The architect of Firm E stated that this question requires a comprehensive answer. She outlined that **climate** is a **physical** and **cultural environmental** context and at the core of architectural design approaches. She added that it is indispensable to act together with the basic principles of **local design** and housing design. In this question, the importance of **climate, culture, and living habits** of people comes to the forefront as a consensus. As also highlighted by one of the architects, the considerations change even from district to district while designing housing.

In the **twenty-fourth** question, an opinion was asked about **how the relationship between the location selection, mass-housing design and lifestyle of the target users should be**. The architect of Firm C mentioned that **urban renewal and transformation** should be operated right in the first place. The architect of Firm D stated that the **user preferences about the location** should be at the top of the preference-hierarchy, since if someone would like to live in a specific region (perhaps because of his/her locational habits), s/he should not change his/her mind only because of the high-quality services of the housing in another location—s/he should firstly prefer the location, and then, the rest should be considered. Firm E stated that they think they are **directly related** to each other. Though the answers have a variety, I may conclude that the location selection, mass-housing design, and lifestyle of the target users **are directly linked concepts**; the upper decisions of **urban transformation** play an important role in the **general character and perception of the district**, and thus, in the selection of locations for the housing projects; and the **user perception about a location is much more important** then the real components and qualities of that very location as well as the housing project.

When it comes to the **twenty-fifth** question, which is the penultimate question, it was asked **whether there is a relationship between residential design and user psychology**. The architect of the Firm C only mentioned that there is **a quest to improve user psychology**. The architect of Firm D stated that **if the project is qualified**, it can create a connection with the user, which will **affect the user positively**. The architect of the Firm E said that their mission is to offer designs that will **enrich people's spatial experiences** rather than merely seemingly "prestigious" projects. It can be understood from the answers that **user psychology and its improvement with the help of the architectural qualities and design** of the project is one of the considerations and expectations in the design of the housing. **Enriching the spatial experiences by architectural design qualities** rather than the concept of prestige—again used here with a negative connotation—**to manipulate the user psychology** is mentioned as one of the primary aims of the architects.

When we come to the **twenty-sixth** and final question, the architects were asked **whether they think the residences can be marketed without advertising with their images and slogans**. The architect of the Firm C stated that promotional activities are very important. He added that these activities are operated by the **sample flats** in the

most effective way. The architect of Firm D mentioned that **there is no need for promotional activity**. He further pointed out that **a good project already highlights itself without the need for any promotional attempts**. Firm E stated that the use of **sample flats** is very important. She added that it is also possible to pre-experience **"virtual" tours** within today's technological possibilities. As seen from the matching answers, **sample flats** are important in promotional respect, and even more important than the photographs, images, and slogans since **they invite people to experience a similar space** to theirs in advance and affects their final decisions about buying the unit. **Virtual tours as the new trend** were also mentioned in one of the interviews to make the inhabitant candidates **experience the space similar to the one that they will have in reality**. However, it is also very interesting that one of the architects does not believe in the effectiveness of the promotions and thinks that **a quality architectural design should have the ability to make self-promotion without needing to be supported by the visuals and slogans**—which may be interpreted as being **utopist** in the current conditions of housing promotions covering the projects with the packages of slogans.

4.3.3. Evaluations of the Archive and Interview Analyses

The basic promotional and architectural reflexes that shape "prestigious" and "luxurious" housing identity were examined by making comparisons, categorizations, analyses, and interviews. Especially the effects of the promotional strategies on residential identity, which are designed for marketing of prestigious mass-housing projects, were investigated in detail by focusing on the 44 cases produced in Izmir city-center and peripheries, after 2015. To make neat analyses and evaluations, the visual and verbal promotion elements of the selected mass-housing projects were also examined, and the privileges they added to the projects, as especially revealed by the slogans, were grouped and analyzed comparatively to comprehend the parallelisms and differences. Furthermore, these archive analyses were also tried to be supported and extended beyond the limits of the archive examination by the interviews conducted with the sales representatives and architects of the companies/offices covered by the cases, to ask for their opinions related to the processes of architectural and promotional designs as well as their perceptions about the users' expectations and feedback.

The literature review and case analysis conducted within the scope of the thesis have brought me to a certain point to answer the research questions. But the interviews with sales representatives and architects have shown me the main issue I need to focus on to complete the investigation. Therefore, for further evaluations, four axes can be proposed to extend the perspectives and combine the analyses: urban-based, project-based, promotion-based, and architect-based. In the following parts, I tried to proceed with these evaluations based on some seminal points to be highlighted further.

Urban-based:

In the processes of housing design, promotion, and selling, there are different actors. However, if there are two sides in these discussions, they can be those who live in the city and that city itself. In terms of situating the importance of the urban image in this context, I should first mention the importance of the modern/contemporary image of Izmir city with its blue-based nature in determining the promotional characters of the projects. But besides that, there is a heterogeneous perception related to the urban qualities of the districts and neighborhoods of Izmir, which are mainly constructed by their service capacities and connections to the urban center and/or nature. Therefore, for example, the accessibility to these facilities is stated frequently in the promotions of the prestigious and gated mass-housing projects: although they are isolated, all the needs of the inhabitants are available in the vicinity because of the central location of the project. Thus, the promotion of a housing project in the Alsancak neighborhood, for instance, differs from the one in the Buca district. Besides we also see the rise of Bayraklı as the new city-center in competition with the old one in Alsancak, Konak: today, they both can utilize the same emphasis on the accessibility to the urban facilities, in the promotions.

Furthermore, as given by the interviews, class differences may occur due to the inability of cities to meet the needs of citizens. For example, a citizen who wants to park his car in a certain place every day can obtain this privilege by living only in a residence with a private parking lot. Or a parent who wants their children to play outside and have fun with peace of mind can only do this, today, in a closed/gated mass-housing project. As also stated by Urry (1995), "that services [provided by housing] are not necessarily 'urban'" (also see Section 3.4. in this dissertation). However, I may also claim here that it may not be the city even, at the background of

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the insufficient urban facilities; thus, there are always the social and economic mechanisms resulting in the unfair uses, segregations, increased guilt rates, and demographic imbalances. The social and economic mechanisms, in turn, are shaped by the consumerist culture. That is, the consumerist and capitalist societies create the problem of the insufficiencies in urban use, and then, solve this problem by proposing the gated-community settlements only for a homogeneous group of people, who willingly or unwillingly become a part of this mechanism, at the end.

Project-based:

In the projects that are built or being built, the aim is to meet the housing needs of people in line with certain demands. Therefore, within a different perspective based on the supply-demand relationship, the two parties can mainly correspond, this time, to the contractor firm and those who want to own a house. In line with the interviews, I may further claim that there is not any hierarchy in terms of aligning the rest of the actors: it is not as if the sales departments are next to the contractors, and that the architects are before or after the people who want to buy a house. It seems that, between the actors, there is a democratic rendition of which order may change from project to project according to the necessities of the character of the work.

However, the aim is certain, as I mentioned: to sell the project with higher standards in comparison to the one produced by the rival firm, to the high-income group. The promotions are designed to highlight the services provided by the project (block or settlement), but they do not have the capacity and aim to change the architectural qualities of the product: actually, both products (promotional and architectural) are shaped by a cycle of selling and buying tendencies of the parties, which, in turn, result in the emergence of the templates produced as if for the same type of people having similar types of expectations, with almost the same type of architectural qualities, and with almost the same type of promotional slogans/texts and visuals; and these templates are also the guarantee of sustaining the production mechanism.

But there is a problem at the spring of the mentioned cycle: the users' expectations can always be manipulated by both the architectural solutions and promotions, and the alternative solutions welcoming for the alternative living manners can be produced—though this would risk the sale guarantee. Nevertheless, it is not promising about the

probable future identity of prestigious/luxurious mass-housing to not have any specific solution for a different spatial design, yet to see the outdoor swimming pool at the top of the hierarchy of architectural services (see Table 4.2). This situation paves the way for a claim covering that, today, the discipline of architecture is not related to the quality spatial-design solutions anymore but to the quality services provided by the help of architectural components, which have the potential of constituting a very fundamental problem for the discipline/profession of architecture in transformation. Although this problem can also be commented on the architect-based part, for it stems mainly from the project solutions, I would like to mention it here, too.

Promotion-based:

Firstly, when I examine the outcomes of the archive analyses once more, I can state that the slogans, logos and the exterior design of the projects are very reminiscent to each other in terms of the characteristic counterparts: it seems that as if they have been produced, again, regarding a kind of template. Although housing is the oldest and most common architectural typology, it is very rare to see some references to alternative solutions of architectural design, in the promotional strategies, too. The "architectural design" per se is converted into a template referring to a product and commodity to be consumed by a "slogan," and thus, having a price that symbolizes its owners' social statuses—though this fact is not directly mentioned in promotional respect.

In cases with different slogans, it is seen that the meanings of almost all of them and the message they want to give point out the same subject. The intended messages in some slogans were given directly and in others indirectly. The majority of the slogans promise a "dream of a new lifestyle" (see Table 4.6). To fulfill this promise with the other privileges, or in other words, to think that only the privileges can turn the "dream of a new lifestyle" into reality may be interpreted as a mislead, since when we look at in which manner this dream will come true, it is disappointing to see that the facilities are limited mainly with especially the outdoor swimming pool, cafe, and car park (see Table 4.2). On the other hand, though there are some additional services like the LEED certificate, library, pet hotel, and infirmary, they do not have strength in the promotions both in visual and verbal regards.

The questions to understand the "prestigious" housing components, which are especially emphasized during the interviews with sales representatives, on the other hand, reveal to us that these components refer to a kind of marketing strategy. Although having a marketing strategy may sound like a problematic approach at first, there is no attempt to market or sell a feature which does not exist in the projects. The only important thing to be considered in this regard is that these privileges are made only to state that "our project includes these facilities as different from the other projects." The sales representatives of both firms interviewed focused on meeting the requests of those who wanted to be a homeowner. At this point, the perspectives of people who want to own a house, and how they are guided in this process can also be a subject of research.

Architect-based:

In the meetings with architects, the subject that is especially emphasized is to understand what kind of changes the housing identity has undergone with the concept of "prestigious" housing. Of course, it is important to consider the income groups when designing a house, and it is undeniably important to come up with an affordable product. However, this situation directs us to the same subject again: when addressing different income groups, it is not correct to make a class distinction by referring to "prestige." Besides, it was seen that the architects—who are both an architectural office's official and a designer—are aware of the concept of "prestige" studied within the scope of this thesis but have difficulty in predicting in which direction it should/will proceed.

Only during the case analysis, it was predicted that the architectural offices and sales departments could conflict. However, instead of such conflict, it was seen by the help of the interviews that there is an intentional non-communication between these offices in the processes of housing design and promotion. Therefore, in terms of the perspectives opened by both the archive and interview analyses, the role of the architect in the promotional and architectural templates can be proposed as the first focus for consideration. With the help of the current study, it seems that the future of this role requires revision to integrate the architect and his/her vision into the promotional decisions to some extent—though this integration may only be limited with a mutual, continuous, and sustainable communication.

CHAPTER 5
CONCLUSION

Housing is an architectural and social phenomenon, which, as a concept, corresponds to more than the sum of its components. It refers to manifold interpretations and perspectives. Each housing project is designed for different purposes and pleases residents at different levels. Each has different definitions of quality and should be evaluated on its own merits. The architectural design qualities of the housing projects depend on their conditions and require research and description specific to these conditions.

In this context, this study fundamentally aimed to show how designing, constructing, promoting, and living manners in the consumer society change the residential identity; what are the common promotional strategies shaping the architectural identity of the "prestigious" mass-housing projects; and what are the main layers of the promotional strategies that are planned to meet the luxury demands of the target user-group. While undertaking this research, I investigated the criteria of the concept of prestige and also examined how must and pseudo user needs are met in the prestigious mass-housing projects, how the promotional and architectural strategies merge to shape housing identity, and how these strategies are formed by the consumerist templates. Thus, the connection between housing identity and prestige concepts has been tried to be revealed.

In addition, the basic axes of the concept of consumption and the consumer society were also examined and evaluated synchronically with the analyses, as they refer to the seminal aspects of the theoretical background. According to the structure of this study, the definition of "prestige" was tried to be explained by considering the promotional and architectural contexts via the slogans, promotional texts and visuals. To achieve this aim, 44 different mass-housing projects built in the city center and peripheries of Izmir after 2015 were examined via their electronic archives, and the interviews with the sales departments and architectural design offices of the cases were also provided the study with an extended perspective based on the interdisciplinary

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context. Finally, this research tried to answer the question of whether a housing project can promise to meet all needs of its residents by only manipulating the users' perceptions by the promotions based on their "prestige" and "luxury" conceptions.

Regarding the research questions of the thesis, furthermore, the following answers can be proposed to extend the perspectives provided by the outcomes of the study:

In terms of figuring out **the main layers of the promotional strategies that are planned to meet the luxury demands of the target user-group**, I may denote that they mainly comprise the **experience-, status-, location-, psychology-, and finance-based dynamics**. Nevertheless, **the architectural qualities and settlement facilities/services** imposed by the promotions **may not correspond to the real needs of the inhabitants**, since, as also exemplified previously, a library full of with an insufficient number of books may not refer to the real expectation of the inhabitants. The ideal about **meeting all the needs of inhabitants under the same complex** is stemming from the basic disposition which had shaped the very first department stores—or shopping centers—of the industrialization period in the 19th century, under the influence of capitalist and consumerist dynamics. In this respect, I may even claim that the maintenance of this ideal, today, converts housing as the oldest architectural typology into an almost **shopping center** based on marketing; the promise of meeting all needs under the same complex creates a new housing identity which can be called "**store housing**" (or "shop housing") as a hybrid conception. The limitation coming from the isolation/gatedness in the city center also increases the effect and feasibility of this "store housing" typology.

Attached to the previous answer, I may continue that **designing, constructing, promoting, and living manners in the consumer society change the residential identity**: these manners, in a cyclical relationship, recreate the housing identity in each case regarding the experience-, status-, location-, psychology-, and finance-based dynamics, which refer to subtle differences from each other. The experience-based promotions point out the touch of nature or dream lifestyles in the project, while the status-based approaches in the promotions refer to a housing identity shaped by the emphasis on luxury provided by the spatial equipment, decoration style or constructional challenge. The location-based articulations may utilize the users' perceptions about the positive urban-image of Izmir—prominent with its modernity

and beauty—, while also promising the accessibility to the urban services via the central location of the project, yet far away from the unpleasant crowds because of its gated character. They manipulate the perceptions in a manner that the users can feel themselves at the heart of the city in strict isolation, as the psychology-based promotional treatments result in users' feeling themselves at the heart of the project by highlighting their importance. And finally, the finance-based promotions trigger the thought about the feasibility of investing by buying a housing unit which, for example, can be hired with high prices, thus, provide a permanent earning for its owner.

The departure point of this thesis had been to investigate whether the verbal context and the visual context used in the promotional activities of mass-housing projects are consistent with reality. At the end of the study, it was seen that there was a consistency in all the projects in terms of their promotional and architectural identities, as examined within the scope of the archive analyses. However, when this consistency leading to a template structure deepened further, a debate arose about the necessity of the privileges offered. Thus, among the 44 different mass-housing projects examined in this study, it is possible to mention a similarity with the promotion strategies and the opportunities offered by the projects marketed under the title of "prestigious" or "luxurious": when we proceed from the analysis of the slogans, the implications by the project-promotions regarding the importance of having a "new life experience or lifestyle" comes to the fore. Similarly, again, as based on the archive analyses, this "new" or "dream" lifestyle is majorly promised by the outdoor swimming pool as a frequently mentioned architectural service. This situation inevitably results in questioning the quality and potential of that dream, in reality, to provide a new lifestyle from scratch. However, I can state that **the common promotional strategies shaping the architectural identity of the "prestigious" mass-housing projects** mainly converge on the promise of **a new and dream lifestyle provided by especially the architectural services of the outdoor swimming pool, cafe, car park, fitness center, site security, and children's playground**.

In this respect, **the above-mentioned architectural facilities** (namely, the outdoor swimming pool, cafe, car park, fitness center, site security, and children's playground) are undertaken as the frequently used **symbols/layers of "prestige" or "luxury,"** and they are especially mentioned in the **experience-based promotional approaches with a specific emphasis on the "new and dream lifestyle."** On the other hand, **the**

slogans (the verbal context) **and promotional images** (visual context covering the 3D renders, drawings, photographs) producing the spatial atmosphere of the prestigious mass-housing projects **are consistent with each other**. They both help the actors shape the housing identity with the same emphases. One cannot find a facility which is mentioned in verbal and visual respects in the catalogs/websites but is not provided in reality, in the housing settlement. Furthermore, **when the practices of marketing and architecture intersect on a template, it has the potential of shaping the residential identity**. This intersection *per se* is the identity of housing in most of the cases, for the cases refer to the overly adopted hybrid identity of the current prestigious mass-housing which is to be called "store housing" inviting the consumers to a continuous shopping while inhabiting, which will demonstrate their social status based on economic levels and sustain it by the emphasis on elitism/prestige.

The privileges and opportunities provided in the residences are unfortunately rapidly consumed by the influence of consumer society. This idea and act of consumption also has a great impact on the identity of housing. Residences consist of spaces that are different from each other, branded, indicative, attributing images and symbolic identities to individuals, and provide individuals with new forms of belonging so that they can define themselves. Identities acquired through lifestyles in the field of consumption take the form of identity strategies at the level of individuals and take on forms appropriate to the moment and place, due to their flexible structure. The user, who gains a symbolic status indicator, actually performs the act of consumption as soon as s/he has those privileges and goes in search of a new one. While housing can refer to a solid structure built by concrete and iron, it turns into an abstract subject unable to maintain its solidity when we are speaking of housing identity.

By going further in the discussion, if we try to clarify the **relationships between the slogans and architectural character** of housing cases, I may propose **three foci points**:

The first focus may be **the relationship between the slogans and architectural styles/formations**: In general, regardless of the emphases/references in the slogans, we can observe similar architectural styles specific to each typology. Condominiums and block constructions are generally produced in similar architectural forms, heights and technology in themselves. Slogans do not vary greatly according to the types of

architectural formations. However, in a minor scale, I can mention that there are the emphases on the success of high-rise buildings in terms of the use of advanced construction technology in condominiums, and on the opportunity provided by the spaces designed in horizontal organization in block typology to be intertwined with nature. But in general, although the architectural design and technological qualities may change slightly, it should be denoted that the stylistic uniformity/template in the façade organizations is not broken, and it is not reflected in the overall design.

In the second focus, I may highlight **the relationship between the slogans and services provided for different target user-groups**: in the context of emphases/references in the slogan, we cannot read a great difference in general, as most of the slogans promise a prestigious and different lifestyle in essence. In the sub-meanings of prestige, we generally see the references to swimming pool, cafe, parking lot, gym and security systems. However, minor changes that can be observed in the target user-group (university student, investor, single persons, family with children, etc.) are reflected in the slogans. Specific services that will attract the attention of the specific user profiles (proximity to the university, being an investment opportunity, containing 1+1 flats, density of natural elements for children, etc.) are highlighted in the slogans. Sometimes a library can be added between services—although the question remains as to whether it is being used in reality. At this point, the theory of "uses and gratifications" helps us understand the reasons of being attached to the pseudo needs psychologically—those needs satisfy the users about their social statuses as the indicators of the income level and prestige. But at the end, we cannot observe a great difference in terms of the architectural character in these housing cases, the template continues to survive. They only differ in the design of landscape, unit size, or selection of the location.

In the third focus, **the relationship between the slogans and location-based differentiations** can be emphasized: These differentiations are reflected in the slogans, and we see that the image of the city is also used in this respect. In addition to its natural beauties, Izmir is utilized in the slogans with its modern lifestyle, too. The identity of the urban image of Izmir and its transformation over the years can also be observed through residential advertisement visuals. In addition, the presence of specific services such as universities and hospitals in the districts where the residence is located is also reflected in the slogans to point out the availabilities and easy

accessibility to the urban facilities. The façade and complex organizations of the cases in architectural respect, however, do not change according to the location-based differentiations. Again, the architectural template sustain itself with the general tendencies based mainly on the quality of materials coming by the consumption culture.

On a higher scale, the uniformity of the slogans coincides with the uniformity of the architectural form and the services provided. We cannot claim that architectural design and slogan design never interact with each other, but the current interaction is very limited and does not go beyond the size of the building, services provided on the site, and locational differences. Therefore, the indications of quality architectural designs with the help of slogans are not bold enough to make us see a great difference between the projects—and the reason may be that the architectural solutions are not different from each other in essence. This means that the standardized language in both fields of architecture and marketing is produced by the same mechanism, that is, the consumption culture. This uniformed/template language constructed by the consumption culture creates, in the final stage, a housing identity in which marketing and architectural notions are intertwined: this identity, in which almost every kind of urban and individual service is tried to be provided (or promised to be provided)—and thus, can be called "store housing"—transforms the user into a consumer even while living at his/her home. The "store housing" concept stands out as the common identity of today's high-income group housing projects (in the form of the gated communities) as the all-inclusive residences. How much of the services provided in the "store housing" is really necessary remains as a matter of debate. However, as stated in the "uses and gratifications" theory, again, it seems that the target audience demands the "store housing" to sustain his/her social and psychological existence in the high-income milieu.

In a final analysis, I may claim that the architectural layers/components are generally erased from the projects and converted into the services/facilities provided in the same template in every housing settlement. This template based on the diversity and number of the services results in the use of almost the same promotions in each housing advertisement, and in turn, the promotional template refers to almost the same project in architectural respect, which tries to take the consumers' attention by stating that theirs is the most prestigious one because of the varied facilities. And actually, the

facilities are not varied, when we look at the findings of this thesis. The architectural and promotional templates create and sustain the "store housing" identity under the title of "prestigious" and "luxurious," and it seems that this current typology will survive since it is a part of the consumerist cycle, which has been going on for over a century.

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APPENDIX 1 - Original Turkish Version of the Interview Questions with the Sales Representatives

1.   Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut trendler neler ve sizce yeni trendler nasıl görünüyor?

2.   Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

3.   Müteahhit firmanın istekleri doğrultusunda yaptığınız tasarımın son kullanıcıya ne derece uygun olduğunu düşünüyorsunuz? Mümkünse hem işlevsel çözümleri hem de kullanıcı gelir grubuna hitap eden belli ihtiyaçları ve kaliteyi dikkate alarak düşünebilir misiniz? Sizin hitap ettiğiniz kullanıcının tercihleri, ihtiyaçları neleri kapsar?

4.   Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor?

5.   Tasarlanan konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair ne gibi müdahalelerde bulunuyor musunuz?

6.   Bu müdahaleler yapının kendisine mi, çevresine mi yoksa proje alanının dışına mı?

7.   Satış sürecinde yapılan görseller, reklamlar ve diğer promosyon aktiviteleri toplumun hangi kesimine hitap ediyor ve bunu nasıl sağlıyorsunuz?

8.   Hitap ettiğiniz kesimi genişletmek gibi bir hedefiniz var mı? Bunu başarabilmek için yapılması gerekenler sizce nelerdir?

9.   Sloganınızı veya reklamlarda kullanacağınız ana cümleleri belirlerken projenin hangi yönünü ön plana çıkarmayı planlıyorsunuz? Lokasyon, konut plan şeması (2+1, 3+1 vb.), sunulan imkanları, fiyat, marka vb.

10.   Verilen cevaba göre bir alt soru eklenebilir her seferinde: "Yaşam" kelimesi neleri kapsıyor? Aklınızda nasıl bir fotoğraf beliriyor?

11.   Satış sürecinde müşterilerinizin projede ilk dikkatini çeken nokta nedir?

12.   Kullanıcılardan projenizle/projelerle ilgili ne tür pozitif veya negatif geri dönüşler alıyorsunuz?

13.   Sizce güncel üst gelir grubuna hitap eden konut kimliği hangi bileşenlerden oluşuyor? Siz bunların kaçını sağlamayı hedeflersiniz? Promosyonlarınızda bunlardan hangilerine yer verirsiniz?

14.   Üst gelir grubu konutu ile orta ve alt gelir grubuna hitap eden konutların tasarım bileşenlerini kıyaslarsanız, aradaki farklar nelerdir?

15.   Sizce "prestij" nedir, bileşenleri nelerdir? Üst gelir grubu konutu için "prestij konut" gibi bir terim kullanmak uygun olur mu?

16.   Kullanıcı size geldiğinde bir tür prestij arayışında olduğunu hissediyor musunuz? Prestiji hangi bağlamlarda aradığını düşünüyorsunuz? Promosyon çalışmalarınızı bu bağlamları dikkate alarak mı hazırlıyorsunuz?

17.   Tasarladığınız konutların mimari kimliğini maddeler halinde özetleyebilir misiniz?

18.   Promosyon hazırlık aşamasında mimarın/tasarımcının fikrini alıyor musunuz? Hangi konularda fikrine başvuruyorsunuz?

19.   Reklam görselleri ve slogan metinler olmadan konut projelerinizin promosyonu yine de yapılabilir mi? Kullanıcı üzerinde, konutların yerinde gezilip gösterilerek tanıtılması mı, promosyon görselleri/metni üzerinden tanıtılması mı etkili oluyor sizce?

20.   Promosyon metnini tasarlamanız ne kadar sürüyor? Bir ekip ile mi tasarlanıyor, kimler sürece dahil oluyor?

21.   Promosyon/reklam tasarımlarınızla ilgili--hem metin/slogan, hem görseller bağlamında--kullanıcılardan geri besleme almak için bir girişimde bulunuyor musunuz? Siz talep etmeseniz bile, negatif ya da pozitif geri dönüşlerin geldiği oluyor mu? Oluyorsa: Hem negatif hem pozitif eleştirilerin kapsamı ve içeriği ne oluyor?

APPENDIX 2 - Original Turkish Version of the Interview Questions with the Architects

1. Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut eğilimler neler ve sizce yeni eğilimler nasıl görünüyor?

2. Çalışmanız zaten oldukça ilerlediğinde kullanıcının fikrini değiştirdiği bir durumla hiç karşılaştınız mı? Ne yaptınız ya da böyle bir durumda ne yapardınız?

3. Kişisel bir bina tasarlama tarzınız/yaklaşımınız olduğunu söyleyebilir misiniz? Bu tarzı nasıl tanımlarsınız? Bu tarzın bileşenleri nelerdir?

4. Tasarım tercihlerinize uymayan bir kullanıcının fikirlerini ne ölçüde karşılayabiliyor musunuz?

5. Bir müşterinin size bir dergiden bir fotoğraf gösterdiğini ve sizden evini aynen böyle tasarlamanızı istediğini hayal edin. Nasıl cevap verirsiniz?

6. Tasarım sürecinizi değerlendirecek olursanız mimari tasarım sırasında kendi fikirleriniz mi ön plandadır yoksa müteahhit firmanın istekleri mi ön plandadır?

7. Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

8. Müteahhit firmanın istekleri doğrultusunda / veya kendi kararlarınız doğrultusunda yaptığınız tasarımın kullanıcıya ne derece uygun olduğunu düşünüyorsunuz?

9. Yaptığınız tasarımların ve çalışmaların uygulaması sırasında yapılan değişikliklerin temel sebepleri öngörülebilir mi? Bu sebepler genel olarak neleri kapsar?

10. Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor? Sizce kullanıcı ne talep eder? (Hem proje bazında hem genel bir cevap verebilirsiniz.)

11. Tasarladığınız konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair fikriniz alınıyor mu / siz fikrinizi belirtiyor musunuz? Evet ise: Örnek verebilir misiniz?

12. Tasarladığınız konutun reklamını / promosyon tanıtımını gördüğünüzde sizi şaşırtan ve kullanılmasını beklemediğiniz bir ifade ya da görsel ile karşılaştınız mı? Evet ise: Örnek verebilir misiniz

13. Kullanıcılardan tasarımınızla/tasarımlarınızla ilgili ne tür pozitif veya negatif geri dönüşler aldınız? (Yine proje özelinde ve genel bir cevap rica ediyoruz.)

14. Projelerinizin hangi gelir grubu kullanıcısına hitap ettiğini düşünüyorsunuz? Neden?

15. Hedef kitlenizde yer alan kullanıcı tipinin bir günü ve bir haftası nasıl geçiyor olabilir? Tasarım yaparken bu kullanıcı tipinin hayatına/yaşam niteliğine/yaşam tarzına dair ne tür bir öngörünüz/beklentiniz/tahmininiz oluyor?

16. Sizce güncel üst gelir grubuna hitap eden konut kimliği hangi bileşenlerden oluşuyor? Siz bunların kaçını sağlamayı hedeflersiniz?

17. Daha önce orta veya alt gelir grubu için konut tasarlamış mıydınız?

18. Hangi tipolojilerde (toplu konut, apartman bloğu, loft, rezidans/kondominyum vb.) konut tasarlamayı daha çok tercih ediyorsunuz? Neden?

19. Üst gelir grubu konutu ile orta ve alt gelir grubuna hitap eden konutların tasarım bileşenlerini kıyaslarsanız, aradaki farklar nelerdir?

20. Sizce "prestij" nedir, bileşenleri nelerdir? Üst gelir grubu konutu için "prestij konut" gibi bir terim kullanmak uygun olur mu?

21. Kullanıcı size geldiğinde bir tür prestij arayışında olduğunu hissediyor musunuz? Prestiji hangi bağlamlarda aradığını düşünüyorsunuz? Bu bağlamları tasarımınızda dikkate alıyor musunuz?

22. Aklınızda yer eden ve sizin tasarımınızın promosyonunda kullanılan bir slogan cümle/ifade var mıdır? Varsa: Sloganın/ifadenin aklınızda yer etme sebepleri nelerdir?

23. Sizce İzmir'de konut tasarlamanın, diğer kentlerde/iklimlerde/coğrafyalarda tasarlamaktan farkları nelerdir?

24.   Kent içinde toplu konutun tasarlanacağı lokasyon seçiminin, konutun tasarımı ve hedef kitlenin yaşam tarzıyla ne tür bir ilişki içinde olması gerekir?

25.   Konut tasarımı ile kullanıcı psikolojisi arasında nasıl bir bağ olduğunu düşünüyorsunuz? Kullanıcının mekân psikolojisini etkilemeyi/manipüle etmeyi hedefleyen tasarım adımlarınız oluyor mu?

26.   Reklam görselleri ve slogan metinler olmadan tasarladığınız konutların promosyonu yine de yapılabilir mi? Tasarladığınız konutların yerinde gezilip gösterilerek mi, promosyon görselleri/metni üzerinden mi tanıtılmasını tercih edersiniz?

- Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut trendler neler ve sizce yeni trendler nasıl görünüyor?

- Artık nesil değiştikçe tercihler de değişmeye başlıyor. Artık mesela nüfus gençleştikçe daha böyle ufak 3+1'den 2+1 veya 1+1 tipi evler tercih edilmeye başlandı. Tabi bunda yapılan konutun lokasyonu da önemli. Öğrenci ağırlıklı bir yerde yapıyorsan 1+1'ler daha çok gidiyor. Ailelerin daha çok seçtiği bölgede olursa onlar biraz daha 3+1 tercih ediyor. Tabi bu son zamanlarda şeyin de etkisi var, boşanma sayıları arttı ve her boşanan çift ayrı bir 1+1 eve çıkıyor. O da yani çok etkiliyor. Ondan talebe göre yapılıyor şuan.

- Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

- Valla şu an yavaş yavaş evet. Özellikle pandemiden sonra insanların ofis yaşamı eve kaydı. Home office çalışmaya başlayınca o tip konutlar tercih edilmeye başlandı. Ben artık çevremden biliyorum restaurantına kadar sitenin içinde var. Akşam yemeğine gelen misafir dahi sitenin içindeki restaranta götürülüyor. Evde yemek pişmiyor gibi bir şey yani. Ondan yavaş yavaş terchiler o yöne spor salonundan tut temizlikçisidir havuz eğitmedir hepsi var olan siteler yapılmaya başlandı daha yavaş tercih ediliyor ama biraz daha üst düzey gelire sahip olan insanların tercih edeceği şeyler. Çünkü orada neredeyse bir kira bedeli kadar bir aidat çıkıyor. Mesela var burada bir kaç site en son 2400 lira bu faaliyetlere ödedikleri paralar var. Bir konut kredisi çeksen bugün zaten ödediğin para 2500-3000 lira. Sen ev alıyorsun o tipte bir ev nereden baksan 1.5 milyon liradır, Gaziemir için konuşuyorum, ev alıyorsun ama sanki ev senin değil ömür boyu bir de o aidatı ödüyorsun. O biraz daha tercih ediliyor ama uzun vadede olmayacak bir şey. Şuan insanların durumu herkesin durumu en azından onu karşılayacak şeyde değil.

- Müteahhit firmanın istekleri doğrultusunda yaptığınız tasarımın son kullanıcıya ne derece uygun olduğunu düşünüyorsunuz?

- Diğer firmaları bilmiyorum ama biz mesela biraz daha evde yaşayacak olan insanın nasıl o evi rahat kullanır ona bakıyoruz. Yani en basitinden yüksek katlı bir bina yaptığımızda biz balkon demirinin resmi bir standardı 70 cm ise onu 90 cm yapıyoruz, çocuklu aileleri düşünerek. Şimdi ne bileyim bir ebeveyn banyosuna bir lavabo koyduğunuzda mesela lavaboyu koyarken de lavaboya şöyle bir kendimiz de bakıyoruz kafamız değiyor mu değmiyor mu diye. Bu tip şeylerde biz kullanacak olan insanın nasıl rahat kullanacağına dikkat ediyoruz. Kendimiz yani içinde yaşayacak gibi onu düşünüyoruz. Zaten bizim markanın böyle tercih edilmesinde o da var.

- Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor?

- Önce mesela burada ne yaparsak ne gider onun araştırması yapılıyor. Çevreye bakılıyor. 1+1 mi daha hızlı satılır 3+1 mi. En son mimari proje genelinde karar veriliyor.

- Tasarlanan konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair ne gibi müdahalelerde bulunuyor musunuz?

- Tasarım aşamasında projeleri çizen mimar, inşaat mühendisi ve satış pazarlama bölümü herkes toplantıda fikrini söylüyor. Beyin fırtınası yapılıyor ve onun sonucunda oluyor. Tek bir kişinin fikri doğrultusunda hareket edilmiyor. Biz de artık işin içinde olduğumuz için fikrimiz alınıyor ve ortak bir karar veriliyor.

- Bu müdahaleler yapının kendisine mi, çevresine mi yoksa proje alanının dışına mı?

- (Arkadaki maketi gösterir) Bu maketimiz mesela bizim Bornova'da yaptığımız bir proje. Şuan bu maket ile evi yan yana koy birebir aynısı. Çok da müdahale etmiyoruz yani. Sosyal medyayı da çok kullanıyoruz. Çoğu müşteri de canlı fotoğraf istiyor. Çok da değişiklik yapmıyoruz.

- Satış sürecinde yapılan görseller, reklamlar ve diğer promosyon aktiviteleri toplumun hangi kesimine hitap ediyor ve bunu nasıl sağlıyorsunuz?

- Valla daha çok son kararı evlerde hanımlar söylediği için genelde bayanlara yönelik bir ilerleyişimiz var. Bir çift gelip evi beğense bile hanımın son lafı çok önemli oluyor. Evin içinde de daha çok ev hanımları vakit geçirdiği için bayanlara hitap ederek yapılması daha mantıklı.

- Hitap ettiğiniz kesimi genişletmek gibi bir hedefiniz var mı? Bunu başarabilmek için yapılması gerekenler sizce nelerdir?

- Şimdi böyle yüz yüze görüşmelerde hanımlar ağırlıklı oluyor ama kataloglarımızda ve reklamlarımızda çocuk odası, genç odası onlara uygun olarak çiziliyor. Onların istediği tarzda hazırlanıyor. Özellikle dergilere verdiğimiz reklamlarda, bastırdığımız kataloglarda. O açıdan onlara da hitap ediyoruz.

- Sloganınızı veya reklamlarda kullanacağınız ana cümleleri belirlerken projenin hangi yönünü ön plana çıkarmayı planlıyorsunuz? Lokasyon, konut şeması (2+1, 3+1,..), sunulan imkanları, fiyat, marka,

- Artık şimdi insanlar bir yerde bir ev alırken özellikle site içinde bir ev alırken. Sadece bir ev almıyorsun artık bir yaşam alıyorsun oradan. Restaurantından tut kuru temizlemecisi fitness hocası insanlar o sitenin içine girdiği anda dışarıya çıkmak istemeyeceği şekilde orada bir yaşam alanı oluşuyor. O yüzden insanların hayatını geçirebileceği güzel bir site anlamındaki bir slogan kullanıldı.

- Satış sürecinde müşterilerinizin projede ilk dikkatini çeken nokta nedir?

- İlk baktıkları lokasyon oluyor. En merkezi yere yakınlığı, otobüs veya metro hattı geçiyor mu, birinci dereceden lokasyona önem veriyor müşteri. Ondan sonraki aşamalarda odaların genişliği, büyüklüğü ve şekli. Yine bayanlar orada eşya yerleşimi yapmaya çalışıyor. Daha fazla dolap nasıl yerleştirebilirim diye düşünüyor. İlk aşamada ama lokasyon.

APPENDIX 4 - Interview with The Sales Representative of Firm B (Izmir, 19 January 2021)

- Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut trendler neler ve sizce yeni trendler nasıl görünüyor?

- Bence mimari kendine özgü bir şey. Birebir bir şeyi alıp yapmak bence bakış açısını daraltır. En güzeli fikrin çoğul olması. Mesela İtalyada Romada bir tane kuyumcunun birebir aynısını alıp Antalyada otele yapıyorlar. Bu özgünlük değil, bence trend de olmamalı. Her projenin kendine has çizgilerinin olması gerektiğini bir dokusu olması gerektiğini düşünüyorum. Konsept de var mesela Yunanistan'da Santorini var ada olarak, bir konsepti var bembeyaz evler hepsi denize bakıyor projede mimari olarak standarta bağlamış o da çok şık duruyor ama bölgesel olarak kalıplaşmış bir yapı var hoş duruyor. Onu alıp şehrin göbeğine uygulayamazsınız. O kötü durur bence. Bir özgünlük katmak lazım onun esintilerini yansıtıp bir şeyler tasarlayabilirsiniz diye düşünüyorum. Bu benim kendi görüşüm. Firma olarak da firmamın görüşü de şu olur; tutulan modeli trend olarak benimsenmiş mesela modern mimari tercih ediyor çünkü satış odaklı, insanların talepleri bu doğrultuda. Onlar da o şekilde tercih edebilir hani kalıplaşmış bir modern mimari çizgisi var. Onun çok fazla dışına çıkmadan kendinizi riske atmadan bir proje tasarlayabilir.

- Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

- Bence mümkündür, ben doğru buluyorum. Şu anda vakit nakittir. Bir birey çocuğunu mesela okula göndermeye bulunduğumuz yerden baz alın Bornovada oturuyor ama okuluna Karşıyakaya gönderiyor. Ama burada bir oturduğu projenin içinde çocuğuna uygun bir okul olursa hem vaktinden kazanır hem çocuğun daha güvende hisseder. Ulaşımdaki problemlere karşılaşmasından yana bir sıkıntısı olmaz. Ben doğru buluyorum yani prestijli konutların altında her türlü imkânın bulunması çok fazla yok şu anda. İstanbulda bu oturdu mesela projeler yapılıyor projelerin içinde okuldan hatta bazı projelerde üniversiteye kadar bölümleri var bazı bölümlerin üniversite fakülteleri bile açılmış marketi var işte eczanesi altında petshop'ı altında spor salonu vs. her şeyi içinde bence güzel konsept ben taraftarıyım.

- Müteahhit firmanın istekleri doğrultusunda yaptığınız tasarımın son kullanıcıya ne derece uygun olduğunu düşünüyorsunuz? Mümkünse hem işlevsel çözümleri hem de kullanıcı gelir grubuna hitap eden belli ihtiyaçları ve kaliteyi dikkate alarak düşünebilir misiniz? Sizin hitap ettiğiniz kullanıcının tercihleri, ihtiyaçları neleri kapsar?

- Şimdi bizim firma olarak şöyle söyleyeyim bölgesel olarak proje üretir. Şu an arz taleptir durum. Bornovada gençlere yönelik projeler üretiyoruz. Sebebi de bölgenin daha genç kimliğe sahip olması. Üniversite bölgesi memur çalışanların çok olduğu daha butik aile olarak demeyim de bekar hayatı yaşayan insanların daha çok olduğu bir bölge olduğu için onlara hitaben daha minimalize daireler üretiyoruz ama biz bornovanın biraz daha ilerisi kısmında doğanlarda bir proje yaptık mesela. Doğanlarda daha çok aile konseptli proje yaptık. Yine bayraklı adliyesinin yanında bir proje yaptık orada da daha büyük daireler daha fazla aileye hitap ettiği için o tarz daireler yaptık. Biz burada yani standart bir şey yapmıyoruz. Herkese hitap edecek bölgeye göre uygun proje üretmeye çalışıyoruz. Her tarz dairemiz de mevcut. Saha çalışmasından analizden sonra uygun görülen arz talebe göre projeler üretilir. Bu da zaten başarıya ulaştırır. Yani gidip burada villa yapamazsınız yani şu an projelerin içinde 1+1 lerin içinde villa yaparsanız hem kimlik bozulur şehir kimliği bozulur hem de ticari olarak zarar edersiniz. Bilmiyorum, ben öyle düşünüyorum.

- Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor?

- Yani tabi bu karşılıklı burada kazan-kazan. Hem müteahhit kazanacak hem o daireyi almayı tercih eden yatırım için alıyorsa yatırımcı kazanacak oturmak için oturuyorsa keyifle oturabiliyor mu çocuklarını ya da kendisi huzur içinde yaşayabildiğini düşünebiliyor mu. Bu soru birazcık şey olmuş. Taraf belirtilmek istenmiş bu soruda. Taraf yok aslında şöyle düşünün siz de işin içindesiniz burada bir şey yapılıyor. İnsanlar burada oturacak ve kimseye zorla bir şey satamazsınız.

ONK- Şöyle aslında bu sorunun amacı müteahhidin de belli bir kimliği oluştu etrafta haberlerde televizyonda sağda solda müteahhit denilince direkt kötü bir imaj canlanıyor akıllarda.

Firm B- Ben katılmıyorum.

ONK- Fakat sokaktaki insan bence böyle düşünüyor. Müteahhit ise düşünmüyor insanı sadece parasını düşünüyor gibi görünüyor o yüzden biraz daha mimarla müteahhidin biraz daha iç içe çalışması gerektiğini ya da öyle çalışıp çalışmadığını sorgulamak amaçlı bir soru.

Firm B- Ben şöyle söyleyeyim mimarlar zaten olmasa müteahhitlik olmaz. Mimar mühendis olmazsa müteahhit kalmaz. Şöyle bir şey daha var müteahhitler kötü düşünüyor diyorsunuz. İzmirde depreminde yardım yapan kuruluşlara bir bakın. En başta yardım yaptığını duyuran firmalar inşaat firmaları ve müteahhitler İzmir'de sanayi anlamında İzmir'in en büyük firmaları arasındayız biz şu anda inşaat anlamında. Birkaç tane mesela F. var, İ. var, A. vardır bu tarz firmalar kalıplaşmış firmalar. Bunlar yardım yaptı. A. Firması da bu şehirden ekmek yiyor mesela A. sanayici belki Avcıları ikiye katlar ama depremden sonra zarar gören insanlar oldu evsiz kalan insanlar oldu bizim projelerimizde yaşanmış hiçbir müşterimiz depremde bir zarar görmedi fakat biz zarar görenlere yardım ettik. Zorunluluk hissettik. Kötü olsaydık bence yardım etmezdik. Orada insanların önyargısı var. Her konuda her insanın önyargısı olabilir maalesef insanların önyargısı var. Dediğim gibi biz müteahhit olarak sadece işimiz müteahhitlik değil sadece işi müteahhitlik olan zaten iyidir. Yani işi gerçekten müteahhitlik olan iyidir. Kasap Mehmet amca cebine 1 milyon lira para koyup müteahhitlik yaptığı zaman… O ayrı bir şey ama direkt işin teknik kısmını benimsemiş öğrenmiş kendini geliştirmiş 20 yıldır 30 yıldır kendini bu işe adamış bir ticaret yapmayı planlayan yapan insanlar müteahhit onlar. Diğerleri inşaat yapsatçı. Bir yerde yapsatçı bir yerde müteahhit bir firma var. Bu şekilde.

- Tasarlanan konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair ne gibi müdahalelerde bulunuyor musunuz?

- Tabii bulunuyoruz yani burada müdahale ediyoruz her zaman farklı kampanya dilleri olur. Kimi projede tasarımıyla kimi projede kullanım alanıyla kimi projede parkıyla bahçesiyle ferahlığıyla mesela Bayraklıda bir proje yapıyorsanız tamamen oranın statik sağlamlığı konusunda reklam yapmalısınız. Ben sürekli depremden örnek veriyorum ama şu anda güncel olduğu için. Depremde Bayraklı zarar gördü Bayraklıda ne yapmanız lazım, statik açıdan sağlam mı, reklamınızı yaparken buna çok önem vermeniz lazım. Fore kazık çok kimse bilmezdi. 3 ay öncesine kadar. Ama şimdi fore

kazık yoldan geçen birine sorsak biliyor ne olduğunu yani. Reklamı fore kazıklı bir proje yapıyorsanız en başta onu belirtmeniz lazım biz fore kazıklı proje yapıyoruz işte tamamen perde betonları ile binamızı çevirdik bu tarz reklamlar tabii etkili olur.

- Bu müdahaleler yapının kendisine mi, çevresine mi yoksa proje alanının dışına mı?

- Tamamen aynı soruyu cevaplamış olduk.

- Satış sürecinde yapılan görseller, reklamlar ve diğer promosyon aktiviteleri toplumun hangi kesimine hitap ediyor ve bunu nasıl sağlıyorsunuz?

- Bunu da yine projeyle alakalı yaptığımız proje yatırımcıya hitap ediyorsa yatırım odaklı müşteri ya da biz lansman dönemi diye bir kavram var toprak satışı yapıyoruz. Topraktan proje satıyoruz. Alan kişi de inşaat bittiğinde kendisine belli bir oranda kar getirmesini istiyor. Bu kar elde ettiği zaman buradan bir yatırım yapmayı düşünüyor biz onları nasıl buluyor. O vatandaşa nasıl ulaşıyoruz. Şu an günümüz teknoloji günü. İnternet reklamları mesela bugün google'a birisi bir yatırım yapmak istiyorum, yatırımımı nasıl değerlendirebilirim gibi bir şey yazdığında bizim reklamlarımızı görebilir. Ya da bizim dışında büyük bütün inşaat firmaları bu tarz reklamlar verir. Siz bugün internette bir yatırım aracı arıyorsanız direkt karşınıza inşaat firmalarının lansman döneminde sattığı avantajlı dairelerinin reklamları çıkabilir. Kimi avantajlı satıyordur kimi yüksek o tabi değişir firmaya göre. Ama reklam günümüzde teknoloji odaklı bölgesel olarak billboard çalışması yapılabilir. İzmir mesela yaşlı nüfusu daha yatırımı seven insanlardır. Onlar da çok internetten ziyade ama billboardlar daha cazip geliyor. Onlar görsün diye de billboardlar tercih edilebilir bence yani.

- Hitap ettiğiniz kesimi genişletmek gibi bir hedefiniz var mı? Bunu başarabilmek için yapılması gerekenler sizce nelerdir?

- Bunu tabii ki istemeyen olmaz. Hiç kimse ben malımı şimdi 5 kişiye satıyorsam bunu 100 kişiye nasıl çıkartabilirim, 100 kişiye satıyorsam 1000 kişiye nasıl çıkartabilirim gibi genişletme yapabilir. İlk başta en iyi hedef genişletmek reklamdır ikincisi bir satış o reklamlardan gelen bir satışta müşteriyi memnun edersen onun yakını dostu arkadaşı gelir alışveriş yapar. Reklamla beraber aslında buluşturmanız lazım yani sizin ben kazandıracağım diyorum mesela müşterime, müşterim kazanırsa arkadaşını da tutar kolundan getir, kendi reklamını yapar ve potansiyel olarak en iyi genişleme budur. Önce reklam ardından gelen satışa döner ilk satıştan sonra onu memnun edersin mutlu

edersin o da arkadaşını getirir o çoğalır gider. Reklam genişlemenin birçok yolu var en büyük bence reklamdır herkes de genişlemek müşteri portföyünü geliştirmek ister.

ONK- Burada o zaman yani mesela şöyle yatırım amaçlı olan kişileri ilk başta hedeflediniz. Onlar yatırımını sağladı, genişletti. Fakat diyorsunuz ki bu projenin mutfağı öyle güzel ki ev hanımlarına da hitap edecek. Onları da ben kitleme kazandırmak istiyorum diyorsunuz bu sırada yani reklamında mı bunu destekliyorsunuz yoksa?

Firm B- Reklam olur, birebir örnek daire yapılır. Müşteri bize gelmiştir kendi taleplerini dile getirmiştir benim istediğim budur 30m2 mutfağım olsun benim için başka bir şey önemli değildir der bizim örnek dairemiz ona uygunsa ya da ona uygun olan projelerimizin içinde ona uygun hissettiğimiz projeyi sunarız anlatırız yani o müşteriyi oradan yakalamaya çalışırız. Ama yatırım için gelen bir müşteriyi pardon oturmak için gelen bir müşteriye gidip de 1+0 daireyi stüdyo daireyi sunup zaten mutfak beklentisi büyük salonu geniş olsun diyen kişiye bu daireyi gösteremezsiniz. Yani dediğini gibi talebin doğrultusunda elimizdeki ürünleri en iyi şekilde harmanlayıp onun isteği doğrultusunda uygun olanı beraber seçmek.

- Sloganınızı veya reklamlarda kullanacağınız ana cümleleri belirlerken projenin hangi yönünü ön plana çıkarmayı planlıyorsunuz? Lokasyon, konut şeması (2+1, 3+1,..), sunulan imkanları, fiyat, marka,

- Bunu aslında cevapladık beraber. Reklam proje lokasyon talebe göre reklamlar yapılır.

ONK- Her yapı için her konut için farklı bir slogan var mıdır? Yoksa Avcılar denildiğinde şu slogan geliyor mu akıllar?

Firm B- Şimdi zaten kalıplaşmış bir şey yapamazsınız. Her reklama farklı bir şey çıkmanız lazım. Önceden neymiş "yetişen alıyor" mesela. Yetişen alıyor diye bir dil var mesela artık bunu kullanamazsınız. Biz geçen yıl ne diye çıktık reklama "yatırım ilanı" farklı bir kumaş olsun dedik önümüze geldi işte düşündük biz kime hitap ediyoruz yatırımcıya. Bir reklam verilir ne olabilir dedik yatırım ilanı olsun dedik. Yatırım ilanı diye reklamlara çıktık. Bu şekilde tercih ettik ama onu bir daha kullanamayız. Onu bir daha kullanamayız, tüketildi. Yeni bir şeyler bulmak lazım.

Kimsenin yapmadığını insanların dikkatini çekecek. İnsanlara hitap edecek bazı ana cümleler ana sözcükleri kullanarak bir şeyler yapmak lazım.

- Verilen cevaba göre bir alt soru eklenebilir her seferinde: "Yaşam" kelimesi neleri kapsıyor? Aklınızda nasıl bir fotoğraf beliriyor?

- Bu soru 5. soru ile bağlantılı olduğu için geçildi.

- Satış sürecinde müşterilerinizin projede ilk dikkatini çeken nokta nedir?

- Satış sürecinde en önemli nokta danışmanın gerekli bilgileri eksiksiz bir şekilde vermesi bence. Biz burada müşterimize tüm gerekli bilgileri verirsek bir de yaptığı aldığı yatırımsa yatırımın değerini oturmak isterse oturma kalitesini müşterinin sadece bütçesel olarak değerlendirilmesine kalıyor. Biz burada projemiz zaten kendi ürünümüz güvenilir firmamız güvenilir müşteriyi en çok etkileyen şey satış danışmanının ya da bir çay ikramı bile onu etkiler. Müşteri en çok samimiyeti sever. Güveneceği bir dal ister çünkü bugün bir ev almak kolay bir şey değil. İnsanlar geliyor 60 yıl çalışıyorlar ceplerine bir para biriktiriyorlar emekli maaşlarının alıyorlar. Daire alacaklar. Ona samimi davranmak lazım onun güvenini kazanmanız gerekiyor ve projenizi A'dan Z'ye doğru anlatmanız gerekiyor. Projenizin çizimine kadar her şeyini bilmeniz gerekiyor. Bunları bilip uygularsanız ve müşteriye gerçekten müşterinin tarafında olduğunu hissettirirseniz o insan güvenir satışa dönebilir dönme yedebilir ama doğru bir değerlendirme yapmasına yardımcı olmamız lazım. Bizden alabilir almayabilir tercih edebilir etmeyebilir. Ama şuradan kapıdan çıktık sonra en oradan almadım ama oradaki arkadaşlar çok iyi aydınlattı inşallah bir gün oradan alacağım dedirtmek lazım.

- Kullanıcılardan projenizle/projelerle ilgili ne tür pozitif veya negatif geri dönüşler alıyorsunuz?

- Reklamlarla doğru orantılıdır. Avcılar ismi İzmir'de artık inşaat firmalarının içinde tanınmış bir isim yine F. firması ya da İ. firması gittiğiniz zaman belli bir kalitede binaları var yaşam alanı sunuyor avantajlar sağladığı için insanlar zaten tercih ediyorlar. Buna doğru orantılı olarak pozitif dönüşler alıyoruz biz genelde. Müşteri ne zaman negatif dönüş verir istediği bir şey yapılmadığı zaman. Biz de en üst düzeyde istekleri doğrultusunda sözleştiğimiz gibi şeyleri yapıyor. Vaatler gerçekleştiği zaman

pozitifsindir ama mesela müşteri en çok negatif yönden ne alır bizim fiyatlarımız sabit diyorum o negatif bir şey diyor mesela yani. Fiyatta indirim yapamıyorum dediğimde o tarz bir negatif durumlar olabilir. Ama her şeyin her malın bir değeri var bizim de müşterilere karşı belli bir fiyat politikamız var onları söylüyoruz indirim talebini geri çevirdiğimiz müşterilerimiz olabiliyor onlar dışında ben bir negatif bir şey ile karşılaşmadım pozitif oluyor. Bir de günümüzde para kazanmak kolay değil insanlar bir şeye yatırım yaptığında para kazandığı zaman gayrimenkul sektörü Türkiye'de en çok kazandıran sektör oldu sonra 20-30 bu böyle. İnsanlar alıyor bir şey ve kazandığını da görünce çok negatif şeyleri görmüyor yani varsa da görmezden geliyor. Ben zaten kazandım diye sineye çekebiliyor. Bize genelde pozitif yaklaşıyorlar. Benim mesela benim müşterilerim benden bir tane yer aldıysa mutlaka ben ikincisi için görüşme yapıyorum. Olumlu olumsuz sonucu değişebilir ama görüşmemiz yapılıyor, memnun kalıyorlar.

- Sizce güncel üst gelir grubuna hitap eden konut kimliği hangi bileşenlerden oluşuyor? Siz bunların kaçını sağlamayı hedeflersiniz? Promosyonlarınızda bunlardan hangilerine yer verirsiniz?

- Üst gelir grubu ya yatırımcı olur yatırım için daire alır ya ticari alanlarla ilgilenir üst gelir grubu özellikle ya da kendisi oturmak için bir yer düşünüyorsa büyük daireler tercih eder. Daha ferah biraz da gösterişli daireler tercih edilebilir. Ama baktığınız zaman üst gelir alt gelir diye ayırt etmiyor. Neden, şimdi üst gelir diyoruz ama bu adam yatırım da yapabilir o yüzden üst gelir grubuna 1+1 daire de satabiliriz. Onun bir kısıtlaması yok. Üst gelir grubuna ben 1+1 satamam diye bir kısıtlama yok. Üst gelir grubuna ekstradan şunu yaparsınız, büyük bir villa satabilirsiniz ya da penthouse bir daire satabilirsiniz ya da çok büyük bir ticari alan satabilirsiniz o avantajları var. Bir kısıtlaması yok, alt gelirin kısıtlaması var ama üst gelirin bir kısıtlaması yok.

ONK- Burada prestijli dediğimizde özellikle prestijli konut dediğimizde adam artık şey demiyor. Kazım Dirik mahallesi şu sokak şu numarada oturuyorum demiyor. Avcılar Effect'de oturuyorum diyor ya da şurada oturuyorum diyor binanın adını söylüyor. Buna bir dönüşüm var. O yüzden hangi bileşenler bunu sağlıyor. Bu kompleksin içinde spor salonu da var restoran da var kuru temizleyicisi de var vs. bunların toplamı bir yer yaratıyor yani bir toplu konut yaratıyor bir prestijli alan

yaratıyor. Ana bileşenleri sizce nedir? Şu şu şu olduktan sonra 5 tane diyelim bir şey olduktan sonra artık tamam onların üstü artık bizdenmiş gibi mi oluyor.

Firm B- Bence konsept zeminin çarşı işte her şeyin altında olabiliyor bu bir avantaj. Proje mimarisiyle etkiliyor, görsel sistemler, şık bir vizyon gösteriyor. Şık gösteriyor prestij dediğimiz bu. Şık olan her şey güzel tercih ediliyor. Mesela biz İzmir'e önceden giderken, ben Karşıyakalıyım doğma büyüme Karşıyakalıyım, Karşıyaka'dan Konak'a giderken biz İzmir'e gidiyoruz derdik Konak demezdik. Niye İzmir derdik Karşıyaka daha güzel geliyordu bize. Karşıyaka'yı İzmir'in dışında tutuyorduk. Biz Karşıyakalıyız İzmir'e fazlayız diyorduk. Güzel olan göze güzel gelen orada yaşayanların kendisini iyi hissettiği ortamlar bunu ona dönüştürenler sebepler…

ONK- Ayrışmaya sürüklüyor yani?

Firm B- Ben ayrışma olarak görmüyorum. Tercih. Burada oturanla bence orada oturan arasında çok büyük fark yok.

ONK- Mesela o sokak ismi söylerken burada oturan Effect'de oturuyorum.

Firm B- Burada oturan rezidansta oturuyorum diyor. Tabi o da Kazım Direk'te Effect'in yanında oturuyorum diyor. O yüzden çok büyük bir fark yok. Sadece yaşam kalitesini arttıran olay o da gelir ile alakalı. Herkes 3bin lira 1+1 daireye kira veremiyor. Oradaki insan ben diyor bin liraya kalayım Effect'in yanında diyeyim diyor. Olabilir yani bu tercih ve değişir.

- Üst gelir grubu konutu ile orta ve alt gelir grubuna hitap eden konutların tasarım bileşenlerini kıyaslarsanız, aradaki farklar nelerdir?

- Üst gelirin sınırı yok ama alt gelirin bir sınırı var. Çünkü şöyle bizim ona en uygun daireyi vermemiz lazım. 60 yaşına kadar çalışmış, çoluğumuza çocuğumuza bir daire bırakacağız diyen kişiye hitap etmesi lazım onu zarar ettirmemesi lazım size güvenmesi lazım beklentisini karşılaması lazım. Ben 60 yaşına kadar çalışmış bir kişinin cebindeki bütün parayı alacağım ona bir villa satamam yetmiyor biliyorsunuz yani ekonomiyi biliyorsunuz Türkiye'de enflasyon belli her şey ortada olduğu için biz elimizden geldiğince kişi odaklı ve talep. Dinlerim ben, müşterimi çok dinlerim. En önemli şey dinlemektir. Müşterim anlatır ben şöyle daire istiyorum ben böyle daire

istiyorum ama bir yer yakalarım mesela mutfağı seviyordur genelde mesela kadınlar mutfağı çok severler oradan yaklaşırım birden 400 tane daireyi elerim önümde 1000 tane daire varsa mesela mutfak seviyorsa bu karşımdaki kişi ben 400 daireyi otomatik elerim harmanlaya harmanlaya ona uyan 5 tane 10 tane daireyi karşısına çıkartırım sizin talepleriniz doğrultusunda bu daire derim. Üst gelir alt gelir böyle, alt gelirli bir insanın harmanlaya harmanlaya giderek uygun daireyi bulabilir ya da ticari alan ya da kiralık bir yer.

- Sizce "prestij" nedir, bileşenleri nelerdir? Üst gelir grubu konutu için "prestij konut" gibi bir terim kullanmak uygun olur mu?

- Her şey elinizin altında ise prestijdir ya. Her şey ulaşılabilirse prestijdir ya da her şeyden uzak mesela ben ona da inanıyorum prestij şöyle de prestij. Bazı insanlar daha sakinliği doğal ortamı yeşil alanı sever herkesten uzakta kendinize özel bir yaşam alanı sağlayabiliyorsanız o da bir prestijdir bence günümüzde öyle. Şu an en zor şey yeşiller içinde işte bahçeli bir evinizin olması mesela bunu yapmak çok kolay değil, güzel yani. Her şeyi dört dörtlük olan proje mimari açıdan proje yapmak kolay değil. İnşaat maliyetleri çok çok yüksek. Bu da bir prestijdir öyle her şey elinin altında olsun ben şehre yakın olayım daha hızlı yaşayayım çabuk yaşayayım vaktim çabuk olsun oyalanmayım derseniz o da prestijdir. Prestij de kişinin isteği doğrultusunda değişir. Prestij kavramı da değişir.

- Kullanıcı size geldiğinde bir tür prestij arayışında olduğunu hissediyor musunuz? Prestiji hangi bağlamlarda aradığını düşünüyorsunuz? Promosyon çalışmalarınızı bu bağlamları dikkate alarak mı hazırlıyorsunuz?

- Benim bir müşterim vardı. Bir proje satarken ona projemizin içinde 2500 m2 yaşam alanı olduğunu söylüyoruz. Sauna var, hamam var, spa var, jakuzi var, fitness var, sinema salonu, parklar, çocuk basketbol sahası her şey var açık kapalı yüzme havuzu. Saydıklarınızdan hiçbirinde işim yok sen bana fiyat ne olur dedi. Satışı yaptık ben o projeye ne zaman müşteri götürsem Mehmet amca havuzdan çıkıyor. Yani prestij de geliştirilebilir. Ben istemiyorum dedi ama o ortamı yaşayınca havuza girince hamama girince demek ki hoşuna gitti ben o projeye müşteri götürdüğümde hiç kimse yoksa bile Mehmet amca orada. Ya hamamdan çıkıyor ya havuzda yüzüyor Mehmet amca hep orada görüyorum mesela. Şimdi mesela yarın öbür gün Mehmet amca dairesini satarken diyecek ki yaşam alanı var, spa var, sauna var, hamam var. 500 liraya aldıysa

diyecek ki 1500 lira. Bu iş böyle, prestij sonradan kazanılabiliyor. Yaşam standardı değişebiliyor. İnsanların hobileri artabiliyor. Ben hiç balık tutmazdım mesela. Kuzenlerim tutuyordu. Bir kere yanlarında gittim. Ben de balık tutmayı sevdim mesela. Değişebilir, hobi oldu. Balık tutabilmek mesela yapılandırırsak benim için prestij. Yapabiliyorsam o benim için prestijli bir olay. Çünkü vakit bulmak lazım, gitmek lazım.

- Tasarladığınız konutların mimari kimliğini maddeler halinde özetleyebilir misiniz?

- Dediğim gibi şimdi ben şantiye şefliği de yaptım, Antalya'da 5 yıldızlı otel yaptık. Bizim aynı firmanın bir modern mimarisi vardı, Belek'e yaptık o projeyi de saray mimarisi yaptık. Neden saray mimarisi yaptık çok yakında başka bir otel o konsepti yaptı ve tuttu, şık durdu biz de onu yaptık. Saray dediğimiz de Dolmabahçe Sarayı gibi değil, mimari çizgileri olan bir saray. Görsellerine de bakarız şimdi. Bölge neyi kaldırıyorsa onu yapıyoruz o projede tabi birazcık cesur olmaz lazım ama yine de belli bir şey var çok dışına çıkmadan. Maddeler halinde özetleyemem. Tasarladığımız konutta mimari özellik değişir, bölgeye göre değişir. Şu an şöyle bir şey de var 1 m2 bile çok önemli inşaat maliyetleri arsa maliyetleri o kadar yüksek ki biz en başta proje yaparken ne kadar alana ne kadar kullanışlı proje üretmeliyiz ona da bakıyoruz. Bir otel yaparken alanınızı en ferah şekilde kullanabilirsiniz ama satmak için bir konut yapıyorsanız konut projesi yapıyorsanız sizin hem ticari olarak kar etmeniz lazım hem de insanları memnun etmeniz lazım ve projeyi ona göre bilmeniz lazım. Arsa sınırları size 200 daire yapmanıza izin veriyorsa siz 201 daire yapmaya kalkarsanız olmaz. Ya da projeyi ben hani 200 daireden 100 daire yapacağım derseniz satamazsınız. Zarar edersiniz bu da olmaz. Bir kere yaparsınız ikincisinde tutmaz, değerlendirmek lazım. Arsayı şekline göre imar durumuna göre en uygun projeyle süslemek lazım mimari sonuçta süslemek gibi bir şey. Onu iyi derecede süsleyebilirseniz kullanışlı olarak da daire tipi kullanışlı olursa tercih edilir.

- Promosyon hazırlık aşamasında mimarın/tasarımcının fikrini alıyor musunuz? Hangi konularda fikrine başvuruyorsunuz?

- Mimarın fikrini almayız. Sebebi şu biz projeyi çizdirirken mimarın fikrini alırız. Zaten mimarın fikri bizim için çizerken önemli. Biz satış olarak farklı mimari olarak farklı bir proje çizilirken mimardan her türlü konu hakkında bilgiyi zaten alıyoruz. Onun reklamı bize kalıyor. Yani mimar bize güzel isteklerimizin doğrultusunda bir şey

çizdiği zaman zaten reklam işini firma olarak bugünlere gelmişsek yapabiliyoruzdur. O konuda mimarın çok fikrine ben ihtiyaç duymuyorum şahsen.

ONK- En başta proje sırasında saygı duyuluyor bir yere kadar getiriliyor ortaya proje çıkıyor.

Firm B- Bizim her zaman saygımız var. Şöyle söyleyeyim mimar zaten projeyi güzel çiziyorsa güzel bir uygulama ortaya çıkardıysa zaten satmıştır. Başta yapıyor satışı benim projem bu diyor. İlk başta bize satıyor. Ben bunu çizdim sen bu talepleri getirdin bana ben de sana bunu çizdim diyor. Ben sana bunu satıyorum diyor gerisi sende diyor. O satışı kendi yapıyor bize. Ondan sonra satış kısmı zaten bizim taleplerimiz doğrultusu ortak bir çalışma olduğu için hem mimar hem müteahhit firma hem satış elemanı birlikte hareket ettiği için satış kısmında çok mimara danışmıyor. Çünkü biz zaten projesini süslüyoruz. Belki satış konusunda render isteyebiliriz. İşte mimardan bu renderı bize verir misin, onun yazısı reklamı panosu genelde biz karar veriyoruz.

ONK- Sorunun ardındaki püf nokta, mimar oluşturdu yaptı, ilk başta bakarken çok güzel geldi onaylandı proje hatta belki imalatına bile başlandı. Reklam broşürleri hazırlanmaya geçildi fakat pazarlama ekibi masanın başına oturduğunda şu havuz burada değil de arkada mı olsaydı ya da şu çarşının girişi biraz daha geniş olsaydı, yapalım bu şekilde hiç mimara sormadan genişletelim biz böyle karar verdik diye bir şey oluyor mu?

Firm B- Revizyonlar olur, benim diyen mimar revizyonsuz proje bitiremez. Mesela mimarların da şöyle bir durumu var, ben şantiyede de çalıştım. Çizerler ama 32'lik demirlerin bir sıraya kaç tane sığacağını aralarının dar olduğunu C50 betonunun içindeki agreganın onun içine geçmeyeceğini bilmiyorlar. Çiziyor ve inşaat mühendisine veriyor ama inşaat mühendisi şantiyede çalışmamış sadece çizim yapmış. Şantiyede neyin nereye gideceğini bilmiyor. Projenin birebir aynısı yapılmayabiliyor, bazı yerlerde ufak tefek rötuşlar saha ekibinin elinde oluyor. Mimar olarak da böyle, siz çiziyorsunuz biz ona göre ruhsat alıyoruz, yönetim planı hazırlıyoruz bütün onaylarımızı aldıktan sonra çizeceğimiz için reklamlara da kesin olmayan bir şeyi koyamayız. Reklamlarımızda promosyonlarımızda çizilmemiş olan olmayan bir şeyi gösteremem. Ben maketi bile yaparken birebir yapmaya çalışıyorum ekstra maketin üzerine çiçek böcek koymuyorum. Bu bir sorumluluk teşkil eder. Danışmalar olur yani ilk başta ama her şey baştan konuşulur. Reklama çıkacaksan eğer havuzun nereden

nasıl olacağını zaten başta araştırman lazım. Mimarla oturup görüşmen lazım reklama çıktıktan sonra havuz koydun ama sonra havuzu yapmadın ben istemiyorum güzel durmadı diyemezsin. Onu satarken kullandıysan söz vermiş oluyorsun taahhüt etmiş oluyorsun ve yapmak zorundasın. Reklamda ben havuz gördüm diyecek, havuz geldiğinde farklı bir yerde ya da küçük ya da büyük değişirse o baştan konuşulur reklam o şekilde çıkar.

- Reklam görselleri ve slogan metinler olmadan konut projelerinizin promosyonu yine de yapılabilir mi? Kullanıcı üzerinde, konutların yerinde gezilip gösterilerek tanıtılması mı, promosyon görselleri/metni üzerinden tanıtılması mı etkili oluyor sizce?

- Reklam görselleri ve slogan metinler olmadan yapılabilir mi? Yapılır. Dağın başına yapmıyorsanız şehir içinde bir yerde yapıyorsanız yapılır. Belli bir kimliğiniz de varsa bence yapılabilir. %20 satış yapmak var %100 satış yapmak var kısa sürede. Ne kadar kısa sürede ne kadar çok ürün satarım önemli bir detay. Satarsınız ama dağın başında, yanınızda, sağınızda, solunuzda oturan yoksa satamazsınız ama şehrin merkezinde hiç reklam vermeden de ilk etapta kendi komşularınıza, eski müşterilere kimliğiniz üzerinden satış yapabilirsiniz çünkü sizden daha çok takip ediyorlar. Benim yeni başlayacak projelerimi müşterim benden çok takip ediyor. Satabilirsiniz diyorum dağın başında değilse ve gelişmiş bir firma ise satabilirsiniz. Ama reklam ile satış oranını minimum 5 kat arttırırsınız diye düşünüyorum.

- Promosyon metnini tasarlamanız ne kadar sürüyor? Bir ekip ile mi tasarlanıyor, kimler sürece dahil oluyor?

- Çalıştığımız ajanslar oluyor. Çalıştığımız ajanslara biz fikirlerimizi söylüyoruz onlar bir çalışma yapıyor. En son toplantı yapılır orada çıkan görselleri metinleri inceleriz ortak bir paydada buluşuruz. Buluşabiliyorsak eğer yayınlarız. Ama burada genelde iş reklam ajansına kalıyor. Biz en son cazibesi yüksek olanı tercih ediyoruz. Reklam ajansının başarısı da firmayla beraber çok önemli. Onların yaptığı çalışmalar çok önemli. Biz taleplerimizi söylüyoruz. Nasıl bize müşteri geliyor dairesiyle almak istediği daire ile ilgili talep belirtiyor. Biz de reklam ajansına taleplerimizi iletiyoruz o talepler doğrultusunda bize gerekli portföyü kimliği getirebilecek mi kısmında orada onun yaptığı iş ön plana çıkıyor.

ONK- Reklam ajansı ile iletişim kuran birim burası mı sadece yoksa mimar da müteahhit/şirket sahibi de bir şey anlatıyor mu? Yoksa her şey bizde biz iletişimdeyiz sorumlusu da biziz tarzında mı ilerliyor süreç?

Firm B- Satış müdürümüz var. Satış müdürümüz sonuçta köprüdür. Direkt mimar ile reklam ajansını bir araya getirmeye gerek olur mu bilmiyorum. Bizim işimiz bu gayrimenkul satışını danışmanlık gibi düşünün köprü kurmayı öğreniyorsunuz. Ne yapıyoruz şu anda müteahhit firmayla müşteri arasında köprü kuruyoruz. Aynısını satış müdürüm de yapıyor, reklam ajansıyla mimar ve müteahhit şirket arasında köprü kuruyor. Bence daha iyi oluyor. Mesela bazen bir araya gelmek karışıklıklara da neden olabiliyor. Bence bu sistem daha iyi. Arada bir köprü kurarak iletişim kurmak bazen iyi oluyor bazen eksik kalabiliyor ama ben köprü kurarak iletişim kurmalarından yanayım. Reklam ajansıyla birebir görüşebiliyorum ben. Çünkü benim isteklerimi bizzat dinlemesi daha çok hoşuma gidiyor. Ama mimarla reklamcıyı ya da inşaat mühendisiyle reklamcıyı bir araya getirirsek farklı konular çıkar. Mimar projesinin güzel olmasını ister projesine önem verir. Reklam ajansı da ben o projeyi nasıl güzel satarım ona bakar. O yüzden çakışabilirler. Sen benim projemin kapısını neden çekmedin der, o da der ki ne yapayım ben senin kapını.

ONK- Belki bir haftasını, gecesini, gündüzünü verdi o kapı girişine ama görmeyince göstermek ister ya da belki imzasını yarattı projenin bir yerinde mimar.

Firm B- Ama işte o kapı tamam öyle ama müşteri ona bakmıyor. Pazarlama kısmı ayrı mimari kısmı ayrı. Mimari olarak bakarsak mesela siz bana deseniz ki mimar olarak neye dikkat ediyorsunuz çok başka konular konuşulur ama pazarlama kısmına geldiğimiz zaman orada biraz daha reklam ajansları ön planda. Kendilerini bu işe vermişler. Nasıl ki mimar çizim için kendisine uygun, kaliteli, modern bir proje üretiyorsa kendi çizgilerini taşıyan bir proje üretiyorsa, reklam ajansı da kendi çizgilerini taşıyan bir reklam yapıyor. Bir kimliğe ulaşıyor, bir insana ulaşıyor, ulaşmayı hedefliyor.

- Promosyon/reklam tasarımlarınızla ilgili--hem metin/slogan, hem görseller bağlamında--kullanıcılardan geri besleme almak için bir girişimde bulunuyor musunuz? Siz talep etmeseniz bile, negatif ya da pozitif geri dönüşlerin geldiği

oluyor mu? Oluyorsa: Hem negatif hem pozitif eleştirilerin kapsamı ve içeriği ne oluyor?

- Oluyor. Yani olur.

ONK- Şöyle aslında biraz daha konuştuğumuz gibi geri dönüşler oluyor mu diye. Bu da mesela broşüre baktığında broşürde ne gibi geri dönüşler oluyor gibi.

Firm B- Oluyor yani ne gibi geri dönüş olur, mesela broşürü çok ufak yaparız. Bir kere yaptık onu biz. Broşürü ufak el broşürü yaptık okuyamadı müşterimiz. Ben dedi göremedim, gözlüğünü çıkarıyor falan ya bunlar da ufak yazmak için yer mi yoktu falan diye. Bu tarzda geri dönüşler. Geri dönüş, şu an eleştiri üst segmentte. İnternet de var ya şimdi, sosyal medya da var. Şu an her şeye dikkat etmeniz lazım. Sadece firma olarak da değiş bireysel olarak da. O yüzden geri dönüş almamak gibi bir şey yok sadece biz o alınan geri dönüşleri nasıl pozitife çevirebiliriz onun üzerinde çalışıyoruz. Her geri dönüşü önemsiyoruz, dikkate alıyoruz. Almamız da lazım. Almazsanız var olamazsınız. Reklamın iyisi kötüsü yoktur. Aynı şekilde size yapılan geri bildirim, olumlu ve olumsuz yorumlar çok önemlidir. Hepsi dikkate alınmalıdır. Olumlu olan nasıl olumlu oldu, nasıl yakaladım vatandaşı diye dikkate alınmalı. Olumsuz olan da nasıl geliştirebiliriz diye. Belki çok alakasız bir şey için olumsuz yorum alındı ama yine de üzerinde durmak lazım. Gerçeklik payı olabilir onun da hitap ettiği başka bir insan olabilir gibi. Dikkate almak gerekiyor. Oluyor. Olmazsa problem vardır. Reklam yapıyorsanız olumlu da olsa olumsuz da almanız lazım. Onu baz alarak reklam sisteminizi de değiştirebilirsiniz. Geçen sefer reklama çıktık ben kişisel olarak çok başarılı bulmadım yani. Bence değiştirelim dedim. Düzeltmeye çalışıyoruz mesela. Daha iyi reklamlarımız var bu değil yani. Bazen mesela ödeme planlarımız var, bazen başka bir şey. Bir şey eksik diyorsun.

ONK- Müşteriye sunduğum şey bu değil, ya da sunduğum şey bu ise de yakaladığım yer bu değil gibi.

Firm B- Geri bildirimler etkili olabilir bu yüzden. Dikkate alınmalı.

APPENDIX 5 - Interview with the Architect of Firm C (Izmir, 8 February 2021)

- Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut eğilimler neler ve sizce yeni eğilimler nasıl görünüyor?

-Şimdi bu güncel eğilimleri takip etmezseniz zaten sonuçta hani bir iş üretirken arz talep meselesi var ya gelen işte ihtiyaçlara göre biz de sonuçta onlara yönelik bir tasarım yapıyoruz. Hı hı. Bizim o noktada mimari tasarıma insanlar sonuçta bunu uzun vadeli kullanacağı için hani mimari tasarımını da hani meslek etiği olarak hani uzun vadede bunları fayda sağlaması için hem mimari kısmında elimizden geleni yapıyoruz. Genel sistem böyle. Şimdi bu pandemi, deprem, o tip hani genel şeylerden dünyadaki durumlardan dolayı gerçekten değişiyor. Yani bir sekiz on sene içinde benden nereye gideceği konusunda açıkçası tereddütüm var. Şimdi bu noktada da işte esas şey sürdürülebilir olması. En önemli şey bu. Hani sürdürülebilir bir mimariye geçilebilecek mi, geçilemeyecek mi? Budur. Yani esas kritik nokta o. Daha önce de biz hani bu işlerin sürdürülebilmesi konusunda hani elimizden geleni yapıyorduk ama hani şu anda artık o bence artık vazgeçilmez noktaya geldi. O eğilimler de bir sekiz on sene içinde tam netleşecektir. Biz mimar olarak da bu arz talebinin içinde hani mesleğimizi düzgün icra etmek için bunu olduğu kadar hani tüketime yönelik değil de insanların son kullanımı şeklinde uzun vadede, hani bir nevi sürdürülebilir bir şekilde hani bu konutları kullanması hani bizim mimar olarak hedeflediğimiz nokta bu. İnsanların bu arz talebin içinde esas sürdürülebilir, uzun vadede kullanmalarını sağlamak. Hani buna dikkat eden bazı ofisler var, sırf ticari olarak bakan ofisler var. Yani biz bu noktadan dikkat ediyoruz ve hani dolayısıyla hani ondan dolayı da hani bizim hani yaptığımız işler biraz hani daha piyasada farklı algılanıyor. Müteahhitler için de esasında işin sürdürülebilir noktası var. Hani orada da ne kadar onların tüketim şeyi oluştursalar da hani genel mantığa ters olsa da onların da yaptığı işlerde yani onun bir fizibilitesi olması lazım. O işin yapılabilir olması lazım. İşte o noktada hem müteahhitin o şeyini gözetiyoruz. Bakın kullanıcının da bu işi uzun vadeli sürdürülebilir, konforlu bir konut elde etmesine çalışıyoruz yani. Mantık bu.

- Çalışmanız zaten oldukça ilerlediğinde kullanıcının fikrini değiştirdiği bir durumla hiç karşılaştınız mı? Ne yaptınız ya da böyle bir durumda ne yapardınız?

-Yani şimdi genelde bizim işlenen büyük çarptığı işler, altında ciddi araştırmalar oluyor, piyasa analizi oluyor. Ondan sonra insanların ihtiyaçları oluyor. Yani dolayısıyla çok net böyle radikal değişiklikler olmuyor. Önceden tasarlayıp onu gidiyoruz.

- Kişisel bir bina tasarlama tarzınız/yaklaşımınız olduğunu söyleyebilir misiniz? Bu tarzı nasıl tanımlarsınız? Bu tarzın bileşenleri nelerdir?

-Yani kişisel olarak tabii ki her ofisin kendi bir tarzı vardır. İşte biraz önce söyledim ya hani bizim tarzımızdan, bu toplu konut işleri de insanların sürdürülebilir, o mekanlarda rahat edeceği konforlu alanlar yaratmak. Hani esas amacımız bu.

- Tasarım tercihlerinize uymayan bir kullanıcının fikirlerini ne ölçüde karşılayabiliyorsunuz?

-O konuda çok taviz vermiyoruz. Hani belli kriterlerimiz var. Hani onun dışında şeyleri istendiği zaman hani sırf isteniyor diye yaptığımız olaylar olmuyor.

- Bir müşterinin size bir dergiden bir fotoğraf gösterdiğini ve sizden evini aynen böyle tasarlamanızı istediğini hayal edin. Nasıl cevap verirsiniz?

-Şimdi bu çok karşımıza gelen bir şey. Bir müşterinin bir banyo veya işte taş duvarı böyle olsun diye. Yani o noktada da işte onu biz sadece müşterinin beğenisinin ne yönde olduğunu algılamak noktasında kullanıyoruz, yoksa o tasarımı kopyalamak, yapmak konusunda değil, sadece o algıyı yine biz kendi tasarım kriterlerimize göre o noktada hani onu değerlendiriyoruz. Tamamen de değerlendirmemek uygun olmuyor. Çünkü sonuçta insanlar bunu kullanacak beğenileri doğrultusunda olması lazım.

- Tasarım sürecinizi değerlendirecek olursanız mimari tasarım sırasında kendi fikirleriniz mi ön plandadır yoksa müteahhit firmanın istekleri mi ön plandadır?

-Tabii ki müteahhitler kendi isteklerinin yapılsın isterler ama çoğu müteahhit yani yüzde doksanı şöyle diyebiliriz. Hani parasal konularda, istekleri var. Hani şimdi o parasal konulardaki istekleri kullanıcıyla birleştirmek hani esas şey orada hani marifet orada. Hani tabii ki sonuçta bir tüketim ürünü olduğu için bunun bir değeri olacak. O değerinde bir rantı olacak ki bu üretilsin. Yoksa bunun bir üretmenin bir müteahhit için mantığı yok. Dolayısıyla o noktada biz ne yapıyoruz? Hani onların alıyoruz bilgilerini. İşte hani dediğim gibi tasarım mimarlık etiyle birleştirip son ürünü koymaya çalışıyoruz. Hani bizim o noktada yaptığımız o hani körlü körüne ne istiyorsa

yapmak mantığıyla değildir. Gerçekten hani bize yakışacak işi yapma noktasında öyle bir kaygımız var.

- Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

-Günümüzün değişen koşullarına göre biraz sanki soru işareti olan bir nokta. Dolayısıyla bunu zaman gösterecek ama hani şu anda bizim insanların tercihi bireysel yaşamaya şu anda dönülüyor. Hani toplu yaşamaktansa yavaş yavaş bireysel hani kendi kabuğuna çekilmiş bir yaşam tarzına geçiyor. Yani işte İzmir'de de yani prestijli konut derken hani daha çok hani insanların ihtiyaçlarını esasında bunlar temel ihtiyaçlar ama genelde kentlerin temel ihtiyaçları karşılamamasından dolayı bunlar sanki fazlalık olarak görüyor. Yani aracını koyması, deposunun olması, kilerinin olması, işte bir yüzme havuzunun olması falan hani bunlar hep prestij olarak algılanıyor. Esasında bunlar temel ihtiyaç.

- Müteahhit firmanın istekleri doğrultusunda / veya kendi kararlarınız doğrultusunda yaptığınız tasarımın kullanıcıya ne derece uygun olduğunu düşünüyorsunuz?

-Yaptığımız tasarımların kullanıcıları uygun olduğunu düşünüyoruz. Yani biz kendi işlerimizde kendi yaşamayacağımız konutu hani yapmama taraftarıyız dolayısıyla hani en ince ayrıntısına kadar o noktada çaba gösteriyoruz. Hani onların da gerçekten insanların koşullarına göre uygun oluyor. Diyelim hani kırk metrekarelik de bir bir artı bir daire yapıyoruz. Sekiz yüz metrekarelik de bir villa yapılabiliyoruz. Dolayısıyla hepsinde ihtiyaçlar farklı. Ama sonuçta insan odaklı hepsini de kendi ihtiyaçlarına yönelip kendi içinde sorunsuz binalar.

- Yaptığınız tasarımların ve çalışmaların uygulaması sırasında yapılan değişikliklerin temel sebepleri öngörülebilir mi? Bu sebepler genel olarak neleri kapsar?

-Uygulama esnasında çok fazla değişiklik olmuyor. Hani biz projeyi baştan çözme mantığıyla ürettiğimiz için hani hem pazarlama yönünde de böyle imalat yönünde de böyle. Yani şimdi şöyle satış departmanıyla ilk ilk başta görüşmüyoruz. Yani biz belli bir noktaya geldiğimiz için zaten onların ihtiyaçlarını genel olarak biliyorsunuz. Yani satış departmanı bize çok fazla hani şey yapmıyor hani. Yani onların istekleri belli

zaten hani projede belli noktalarda onların olması gerekiyor. Dolayısıyla ilk başta onlarda çok işimiz oldu.

- Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor? Sizce kullanıcı ne talep eder? (Hem proje bazında hem genel bir cevap verebilirsiniz.)

-Yani işte müteahhidin tabii şeyi esas felsefesi bunu pazarlayıp bir an önce satması. Kullanıcının da iyi bir ürünü almak. Dolayısıyla hani bilinçli insanlar zaten projeyi öyle hani ezbere alan insanlar değil yani ciddi o sayıda da insan şeyi var. Gün geçtikçe de hani bu iş sadece reklamda, maketten Türkiye çok yaşadığında yani maketten ev aldı, herkes sonunda hüsrana uğradı. Şu anda hani öyle bir şey olacağını zannetmiyorum. Yani tüketici de bilinçli artık. Müteahhit de. Artık eskisi gibi değil yani. Belki bir on, on beş sene önce çok şey değildi yani.

- Tasarladığınız konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair fikriniz alınıyor mu / siz fikrinizi belirtiyor musunuz? Evet ise: Örnek verebilir misiniz?

-Pazarlamada hem biz genel fikri oluşturuyoruz. O fikir daha çok hani bizim konsept tasarım onun üzerinde olduğu için hani reklamcıları onlara öneriyoruz. Ama tabii hani sonuçta onlar hani hangi noktada kendileri daha vurucu olacağını düşünüyorlarsa o noktada daha çok ilerliyorlar. Hani kapalı site, güvenlikli sitemiz hani bunlar genelde kullanılan şeyler. İşte bu peyzajın ağırlıklı olması. Bunlar tasarımla ilişkili olan şeyler.

- Tasarladığınız konutun reklamını / promosyon tanıtımını gördüğünüzde sizi şaşırtan ve kullanılmasını beklemediğiniz bir ifade ya da görsel ile karşılaştınız mı? Evet ise: Örnek verebilir misiniz?

-Yani on iki yıldır karşılaşmadık çünkü proje sürecinde devamlı olduğumuz için.

- Kullanıcılardan tasarımınızla/tasarımlarınızla ilgili ne tür pozitif veya negatif geri dönüşler aldınız? (Yine proje özelinde ve genel bir cevap rica ediyoruz.)

-Yani ağırlık projelerde olumlu dönüş oluyor. İnsanların hani plan çözümlerini dediğim gibi hani o noktada özen gösterdiğimiz için onlardan olumsuz dönüş olmuyor.

- Projelerinizin hangi gelir grubu kullanıcısına hitap ettiğini düşünüyorsunuz? Neden?

-Yani bizim şu andaki projelerin yüzde sekseni diyeyim. Artık orta gelir diyoruz ama hani artık rakamlar da çok yükseldi. Yani ağırlık, orta ve üst gelirdi.

- Hedef kitlenizde yer alan kullanıcı tipinin bir günü ve bir haftası nasıl geçiyor olabilir? Tasarım yaparken bu kullanıcı tipinin hayatına/yaşam niteliğine/yaşam tarzına dair ne tür bir öngörünüz/beklentiniz/tahmininiz oluyor?

-Yani çoğunlukla çalışan insanlar zaten, karı koca. O insanların gündelik yaşantıları bizler gibi. Ben de sabahtan akşam ofiste çalışıyorum. Benimle çok büyük bir fark yok yani.

- Sizce güncel üst gelir grubuna hitap eden konut kimliği hangi bileşenlerden oluşuyor? Siz bunların kaçını sağlamayı hedeflersiniz?

- Yani güncel biraz değişti konutta. Yani şimdi bizim şu an ki portföyden gelen işlerden daha villa ağırlıklı bireysel şeyler şu anda daha ağırlığa sahip.

- Daha önce orta veya alt gelir grubu için konut tasarlamış mıydınız?

- Yani orta ve alt gelir için, yani orta için ürettik alt gelir için üretmedik.

- Hangi tipolojilerde (toplu konut, apartman bloğu, loft, rezidans/kondominyum vb.) konut tasarlamayı daha çok tercih ediyorsunuz? Neden?

- Yani şimdi tercih meselesi olduğunda tabii hani şimdi toplu konut, apartman bloğu, loft, rezidans, kondominyum yani şimdi bunlarda daha çok hani talep toplu yani site mantığı oluyordu. Hani bunun da avantajları oldu ve hani sürdürülebilir olması daha şey gerçekçi diyeyim. Öbür günlerde maliyet binaların şeyi hani biraz daha kısıtlı. Toplu işlerde daha çok bahçe olan arsa büyüdüğü için hani biraz daha şey oldu yani yaşam alanları daha öbür türlü bir apartman rezidans yapıyorsunuz gene çevresi aynı. Toplu işlerde biraz çevreyi yönlendirebiliyorsunuz.

- Üst gelir grubu konutu ile orta ve alt gelir grubuna hitap eden konutların tasarım bileşenlerini kıyaslarsanız, aradaki farklar nelerdir?

- Yani üst gelirli, orta gelirli, hem üst gelir nen neyi kastettiğim sefer oldu. Hani bin metrekarelik bir villa bu. Yani o tip şeylerde projelerde daha çok hani yani bambaşka bir noktaya gidiyor yani. Orta gelir. Bir de normal standart hani apartman tipi dairede

onların toplu kuzu zaten üst gelir hani çok fazla toplu şeyi şey yapmıyor, tercih etmiyor, ağırlık hani İzmir bölgesinde. Daha çok hani müstakil yaşam. Hani bir İstanbul'daki gibi hani bu toplu konut olayı şu anda daha önemli. İşte Levent'teki Şişli, Beşiktaş'taki o tip toplu konutlarda hani rakamlar çok yüksek. Yani o rakamları İzmir'e geldiğinde zaten insanlar talep etmiyor. Onun yerine işte dediğim gibi hani müstakil bahçeli tercihlerde bulunuyor.

- Sizce "prestij" nedir, bileşenleri nelerdir? Üst gelir grubu konutu için "prestij konut" gibi bir terim kullanmak uygun olur mu?

- Yani bence prestijli tabii insanların beklentisi prestij arasında ciddi fark var. Biz genel olarak hani daha mesleki şeylerle prestiji alıyoruz. Hem binanın yapısı, görselliği o tip şeylerde ama hani gelir grupları. Ona hani ne kadar o konuda tercih ediyor dersek hani yüzde onu bu tip tercihte bulunuyor. Diğerleri hani inşa malzemesi, gösterişi daha farklı noktalara gidiyor.

- Kullanıcı size geldiğinde bir tür prestij arayışında olduğunu hissediyor musunuz? Prestiji hangi bağlamlarda aradığını düşünüyorsunuz? Bu bağlamları tasarımınızda dikkate alıyor musunuz?

- Prestij arayışında olduğumu şey yapıyoruz çünkü toplumda prestijli binaların daha çok satılacağı, daha hani bir yaşam standardının yükseldiği olarak öyle bir şey var. Dolayısıyla hani standart bir proje çok şey değil hani. Bir farklılığı olması lazım. Yani o farklılık dediğim gibi konsepti olabiliyor. Binanın dış cephesinde olabilir, kullanıcı da olabilir. Hani o prestiji arıyor insanlar. Ona prestij dersek.

- Aklınızda yer eden ve sizin tasarımınızın promosyonunda kullanılan bir slogan cümle/ifade var mıdır? Varsa: Sloganın/ifadenin aklınızda yer etme sebepleri nelerdir?

- Yani müteahhitlerin farklı sloganları var. Aklında çok şey yani bizi çok fazla o konuda şey yapmıyor açıkçası.

- Sizce İzmir'de konut tasarlamanın, diğer kentlerde/iklimlerde/coğrafyalarda tasarlamaktan farkları nelerdir?

- Yani İzmir insanı biraz daha seçici. Yani o bakımdan daha şey hani İstanbul'a göre biraz daha insanlar seçici. İstanbul'da şöyle bir ne yapsan satılır mantığıyla. Hani İzmir'de o tam öyle bir şey yok. Hani insanlar daha seçici, tasarıma filan daha önem veriyor. Tasarım derken kullanımı onların o anlamda. İzmir o bakımdan biraz daha şey hani. Bence daha iyi.

- Kent içinde toplu konutun tasarlanacağı lokasyon seçiminin, konutun tasarımı ve hedef kitlenin yaşam tarzıyla ne tür bir ilişki içinde olması gerekir?

- Yani kent içinde tabii toplu konut, lokasyon seçimi deyince hani şu andaki bizim kentlerimizin hani sonuçta durumu ortadan. Çok şey değil hani. Belki bu kentsel dönüşümden sonra alanlar açılırsa o alanlarda toplu işler yapıyorlar. Doğru da olabilir hani tek başına bireysel dönüştürmektense toplu halde bir konsept dahilinde dönüştürmek daha doğru. İşte kent içinde insanlar yaşamak istediği için öyle bir şey var. Tezahürat var. Dönüşüm oluyor. Yani dönüşüm olması da normal ama dönüşümün biraz daha düşünülerek yapılması Yerel yönetimlerin hani. Yapması gereken bir şey. Yani böyle.

- Konut tasarımı ile kullanıcı psikolojisi arasında nasıl bir bağ olduğunu düşünüyorsunuz? Kullanıcının mekân psikolojisini etkilemeyi/manipüle etmeyi hedefleyen tasarım adımlarınız oluyor mu?

- Yani insanların psikolojisini hani manipüle edemeyelim de insanları daha iyi ortamlarda yaşanması için. Belli şeylerimiz var kriterlerimiz var. Hani onları uygulamaya çalışıyoruz tabii. Manipüle etmek doğru olmaz. Hani insanlar daha iyi ortam yaratmak.

- Reklam görselleri ve slogan metinler olmadan tasarladığınız konutların promosyonu yine de yapılabilir mi? Tasarladığınız konutların yerinde gezilip gösterilerek mi, promosyon görselleri/metni üzerinden mi tanıtılmasını tercih edersiniz?

- Yani reklam görseli slogan metinleri olmadan tasarım ya. Yani reklam gerçekten ciddi şey yani etken. Onlar olmadan pek hani insanları şeye çekemezsiniz ama hani sadece reklamlama hani yerinde yapılmış numune daireler falan onlar etkili oluyor. Daha etkili oluyor. İnsanlar görerek almış oluyor. Dolayısıyla o bakımdan daha etkili.

APPENDIX 6 - Interview with the Architect of Firm D (Izmir, 22 April 2021)

- Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut eğilimler neler ve sizce yeni eğilimler nasıl görünüyor?

- Benim hiç inanmadığım bir konu bu. O yüzden hani böyle bir eğilim, moda böyle stilist bir yaklaşım hiçbir zaman olmadı benim. Ben yerle doğru bir ilişki kurup. Hani talep nedir? İhtiyaç programı nedir ona uygun yapı yapmaya yapı tasarlamaya çalışıyorum. Onun ötesi yok benim için. Yani yapı bir şeye benzemeli o dönemin ne denir ona? Bezemeleri veyahut da süslemeleriyle çok süslü püslü olsun istemem hiçbir zaman.

- Çalışmanız zaten oldukça ilerlediğinde kullanıcının fikrini değiştirdiği bir durumla hiç karşılaştınız mı? Ne yaptınız ya da böyle bir durumda ne yapardınız?

- X projesi böyle bir örnek. Başta 1+1 bütün sonra 2+1, 3+1'e çevrildi. O sırada projeyi bırakıyordum az kalsın tabii ben hani çünkü bu tip şeylerin şeyi yoktur. Nedir ona? Zaman bir maddi olarak bir giderdir mimarlık ofisi için ve siz o zamanı çöpe atamazsınız. O maliyet sizin cebinizden çıkmıştır. Hele ki kurumsal mimarlık ofislerinde böyle on üç on dört kişinin çalıştığı bir mimarlık ofisiyseniz. O zaman o yüzden sıkıntı olmuştu. Fakat hani bir sene bir seferlik tolere ettik onu ama onun dışında bir daha tolere etmem hiçbir projede.

- Kişisel bir bina tasarlama tarzınız/yaklaşımınız olduğunu söyleyebilir misiniz? Bu tarzı nasıl tanımlarsınız? Bu tarzın bileşenleri nelerdir?

- Yani ben yeri özel yerle doğru bir ilişki kurmaya çalışan bir mimarlık yapmaya çalışıyorum. Onun için hani bir tarz yaklaşım diyelim ona yani yaklaşım olarak bu şekilde ele alabiliriz. Her yerin kendine özel başka girdileri vardır. O girdilere göre tasarım yapıyoruz. Yani belli bir şablon altına sokup tasarımı götürüp bir yere yapıştırma gibi bir lüksümüz yok. Olamadı. Öyle bir şey talep de etmedik.

- Tasarım tercihlerinize uymayan bir kullanıcının fikirlerini ne ölçüde karşılayabiliyorsunuz?

- Ben önce bir yani muhatabı dinledikten sonra mutlaka onlar bir taleple geliyorlar. Yani bir şeye benzesin diye geliyorlar ama o benim çok bir belirleyici bir faktör değil.

Ben genelde tasarımı girdileri aldıktan sonra açmam belli bir ölçüde, belli bir noktaya getirilene kadar onu kendim şekillendiririm. Ondan sonra müşteriye gösteririm ki veya da işverene. Çünkü o su orada herkesin vizyonu, görgüsü, bilgisi, sezgisi farklı olabiliyor. O yüzden de yani bu işverene, projeyi ortaya açma fikrini de böyle çok bugüne kadar çok sağlıklı bulmadım. Yani ben en azından belli bir stepe kadar, proje belli bir yerine oturana kadar. Çünkü herkesinki hayat görüşü kadardır vizyonu. Yani tanımladığı ihtiyaç programının ötesine geçebilecek çözümler olabilir. Eğer ona hapsolursanız ilerleyemez proje belli bir noktaya gelemez.

- Bir müşterinin size bir dergiden bir fotoğraf gösterdiğini ve sizden evini aynen böyle tasarlamanızı istediğini hayal edin. Nasıl cevap verirsiniz?

- Çok kulak asmam açıkçası. Bugüne kadar da asmadım. Hani benim için yani şimdi bu kritik değişik şu. Ben bir işvereni elde edeyim şeyiyle yaklaşmıyorum. O yerde doğru işi yapma psikolojisiyle yola çıkıyorum. O yüzden çok ciddi projeler birçok defa reddettim. Çok da böyle skor yapayım peşinde de değilim. Yani yüzlerce projem olsun peşinde de olmadığım için o yüzden çok senin açımdan bir sorun yok. Yani ben ikna ederim genelde. Ama olmuyorsa da hani çok çalışmak zorunda da değilizdir beraber.

- Tasarım sürecinizi değerlendirecek olursanız mimari tasarım sırasında kendi fikirleriniz mi ön plandadır yoksa müteahhit firmanın istekleri mi ön plandadır?

- Birisinden biri ön planda değil. Bence sonuç itibariyle işverenin de talepleri sonuç itibariyle onlar da hele ki müteahhit firmaysa orada bir matematik kurgulayıp o matematiğe göre bir satış yani gelir gider dengesi oluşturacak. Bu anlaşılabilir ve kabul edilebilir bir şeydir belli bir yere kadar. Kimse zarar edeyim diye bir projeye girmez. Günün sonunda bunun da mimari, belli başlı etik değerlerle belli bir noktada olabilmesi gerekir. Eğer ki sınırını kaçırdığımız noktada, kaçacağını anladıysam zaten ve bunu ikna edemeyeceğimi düşünüyorsam çekiliyorum projelerden. Yani o yüzden ön planda olmasından ziyade makul bir zeminde buluşmayı ararım. Yani tabii ki biz de belli bir noktada esnemek durumundayız. Ama bu esneklik şu değil yani evet her istediğini hiçbir zaman olmadı. O noktada kavgayı da vermesi gerektiğini düşünürüm mimarın. Çünkü mesela x projesine bir örnek vereyim. Proje tabii çok istediğimiz gibi bitmedi bizim hani uygulama projeleri vermemize rağmen çok sadık kalınmadı o projelere. İşveren kendisine göre o ikinci cephenin sadece önü ve arkasını bırakmayı ve arasını komple açmayı o aralarda o H planıdır bunun araları komple açmayı şey yapıyordu. Ciddi yani karşılıklı olarak şey yaptık. Ve bir optimizasyon yaparak belli

ölçüde kurtarmaya çalıştık konstrüksiyonu ama yani sonrasında gerekli sıkıntılı bir süreç devam etti gerçi. Çok fazla girmeyeyim detaylara.

- Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

- Değildir. Bence zaten bu pandemi sürecinde de böyle olmadığına gördük. Ama yani bu konunun doğru cevabını vermek için mülkiyetlere kadar gitmek gerekir, tamam mı? Parselasyonlara gider, şehir planlamaya gider. Oralardan gelen bir sıkıntı bu. Şimdi bir projede mesela x projesinin metrekaresi kaç bin metrekare, iki bin küsur metrekare miydi? Yanlış hatırlamıyorsam biz. Sekiz kat emsal işi, sekiz kat izin verip, onun üzerine üç buçuk emsal verdiğin zaman sen oraya. Zaten belli bir şablonu oluşturmuş oluyorsun. Onun üzerine işveren bunu kat karşılığı olarak alıyor. Anlaşıyor. Arsa sahibiyle. Oradaki oranlar yüzde elli-elli beşlere doğru gidiyor. Şimdi yüzde elli, elli beşin içinde bu adam bunu mal edecek. Bu kadar ölürse elli küsur üzerine belli bir miktar da parayla anlaştılar. Bunun üzerine işte hem mal edecek hem oradan zarar etmeden çıkacak hem proje bir şeye benzeyecek deyince iş başka bir noktaya gidiyor. O yüzden de toplu konut ifadesinin şu kısmı doğru evet içindeki tipolojik dairelerin birçoğu tek bir bünye altında toplanmış gibi görünüyor. Ama orada ne yapabiliyorsun? İşte ikinci cephede yaptığım hareketlerle veyahut da yani yapının kendi içindeki kurgularında onları farklı kılmaya çalışıyorsun. Ama bu evet yani çok ne denir ona? Bilemedim yani. Çok böyle şeye ulaşmış bir proje değil benim gözümde açıkçası. Kendi projem olmasına rağmen bunu da bu şekilde söylerim yani.

- Müteahhit firmanın istekleri doğrultusunda / veya kendi kararlarınız doğrultusunda yaptığınız tasarımın kullanıcıya ne derece uygun olduğunu düşünüyorsunuz?

- Yani kullanıcı bir şekilde kabul edip oraya giriyorsa, alıyorsa, satın alıyorsa, rağbet gösteriyorsa belli bir ölçüde demek ki kendisine uygun. Yani kimse kimsenin kafasına silah dayayıp da zorla gel buradan al demiyor. Hani bir şekilde demek ki uyumlanabilir biliyorsa oradan alıyor. O yüzden işte yani bu açık böyle bu taraftan bakıyorum. Ha tercih eder misin? Tercih etmem. Evet. Yani ben kendim köyde yaşıyorum. Hani müstakil bir hayat yaşıyorum. On yıldır burada yaşıyorum. Ama dediğim gibi herkes her şeyi yapmakta özgür.

- Yaptığınız tasarımların ve çalışmaların uygulaması sırasında yapılan değişikliklerin temel sebepleri öngörülebilir mi? Bu sebepler genel olarak neleri kapsar?

- Mimari ofisler nitelikli iyi mimarlık ofisleri, bunu çok rahat öngörebilirler. Biz de öngördüğümüzü söyleyebilirim. Birçok şeyi ama maalesef işveren kısmında birçok şey koordinasyon eksikliğinden kaynaklı öngörülemez hale geliyor tek şey günü kurtarmak ve maliyet olarak o şeyi hani bir şekilde imal etmek olduğu için. O sebeple de kendileri ön göremiyor ama mimarlık ofislerini sürece dahil ettiğiniz noktada, mimarlık ofislerine gerekli yetkiyi verdiğiniz zaman benim mesela başka bir projem var çok daha üst segment olmasına rağmen x Projesi'ne göre daha uygun bir maliyetle tamamlandı diyorsunuz. Kullanılan malzemesi daha kalite, metrekaresi daha büyük işte sistemleri daha farklı ama günün sonunda orada işte işveren mimari süreçlerden dışlamadığınız zaman daha verimli bir sonuç ortaya çıkıyor.

- Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor? Sizce kullanıcı ne talep eder? (Hem proje bazında hem genel bir cevap verebilirsiniz.)

- Yani kullanıcı ne talep eder? Kullanıcının talepleri tabii çok geniş bir yelpazedir. Onu hani belli bir şey söyleyemeyiz. Herkes daha fazlasını talep ediyor. Daha çoğunu talep ediyor. Burada bence müteahhidinden de ziyade arsa sahibinin evet o şeyi ikiye ayırabiliriz. Mesela arsa sahibinin müteahhit olduğu durumlar ve müteahhidin kat karşılığı olarak projeye girmesi. Şimdi iki tane durum var. Şimdi arsa sahibi kendisi kendi yerini yapıyorsa orada daha rahat hareket edebiliyor. Ama müteahhit farklıysa ve belli bir oranla girdiyse işin içine o zaman belli bir matematik doğru ister istemez. Ya yani adam yüzde ellisini diyelim seksen tane daire yapacak. Yüzde ellisini arsa sahibine verecek kırk daire zaten gitti. Doğru mu? Kalan kırk daireyle hem arsa sahibinin dairelerine imal edilecek. Hem oradan kendi giderlerini çıkaracak. Üzerinde para kazanacak. İş orada başka bir noktaya gidiyor.

- Tasarladığınız konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair fikriniz alınıyor mu / siz fikrinizi belirtiyor musunuz? Evet ise: Örnek verebilir misiniz?

- X projesinde hiç fikrimiz alınmadı. Tamamen yanlış bir satış.

- Tasarladığınız konutun reklamını / promosyon tanıtımını gördüğünüzde sizi şaşırtan ve kullanılmasını beklemediğiniz bir ifade ya da görsel ile karşılaştınız mı? Evet ise: Örnek verebilir misiniz?

- X projesinde komik bir ibare vardı.

- Kullanıcılardan tasarımınızla/tasarımlarınızla ilgili ne tür pozitif veya negatif geri dönüşler aldınız? (Yine proje özelinde ve genel bir cevap rica ediyoruz.)

- X projesi özelinde şey yaparsak kullanıcı geri dönüşlerinin çok az alabildik ama şunu biliyorum başta insanların o ikinci cephedeki güneş kırıcılardan kaynaklı bir tereddüt vardı. Yani aslında baktığımda birçok apartman da konut yapısında çok daha az açıklık varken o projede aslında ikincil cidarın arkasında komple bir saydam cephe var. Ama insanlar psikolojik olarak o şeyleri güneş kırıcıları böyle şey hani bizim evimiz karanlık olacak. Psikolojisiyle yaklaşmışlardı. Şimdi tabii neden bizim evimizin önünde yok ya bu bayağı ciddi bir rahatlık hatta onun işte işveren aralarını normalde bir dolu, bir boştu onlar. Böyle otuz santime kadar falan aştı galiba bildiğim kadarıyla. Öyle olunca da hani ya keşke daha sıkı olsa bunlar iyi bayağı işe yarıyor gibi geri dönüşler alıyoruz. Ama onun dışında içeride nasıl bir şey var? Çok bilmiyorum çok karışmak da istemiyorum o projeyle ilgili.

- Projelerinizin hangi gelir grubu kullanıcısına hitap ettiğini düşünüyorsunuz? Neden?

- Böyle bir yani gelir grubu kullanıcısına hitap ettiğimi düşünmüyorum. Yani hangi proje kime yapılıyorsa onadır yani. Yüksek Yapı projemiz de var. Ama mesela Ödemiş'te bir şey çok daha mütevazı C segmentinde olan bir proje tasarladık. Gibi. Yani bu mimar olarak işlerini sadece yeri gördükten sonra yapılabilecekle alakalı yönlendirebilirsiniz. Yani onun ötesinde zaten işverenin bir bütçesi vardır. O bütçe doğrultusunda yani kalkıp da şey yapamayacak bir adamı a plus bir projeye sokmanın da bir şeyi yoktur. Her projede herkese yapılmaz bu arada. Yani o da hassas bir konu. Yani proje çok nitelikli proje yapabiliyor olmak ayrı bir şey ama yapabileyi göstermek için de her projeyi herkese yapmamak gerektiğini düşünüyorum.

- Hedef kitlenizde yer alan kullanıcı tipinin bir günü ve bir haftası nasıl geçiyor olabilir? Tasarım yaparken bu kullanıcı tipinin hayatına/yaşam niteliğine/yaşam tarzına dair ne tür bir öngörünüz/beklentiniz/tahmininiz oluyor?

- Benim ofisim de şu anda. Kendim yaklaşık beş yıl sürdü o projenin bizim ofiste beş yıl önceki düşündüklerimiz de beş yılın sonunda neler olduğunu anlayabilmek açısından zaten ilk kullanıcısı ben oldum. Ve gözlemliyorum. Genel itibariyle yapılan insanların davranışlarını ciddi oranda şekillendiriyor. Maruz bırakıyor kendisine siz o yapıyı belli bir nitelikte o iyi mimarlık dediğimiz hassasiyetlerde tasarladıysanız mutlaka insanlara pozitif manada olumlu etkisi olduğunu görüyorum. Ama mesela o ortalık brütalist bir yapı var. Brütalist bir yapıyı herkes kabul etmeyebiliyor. Kimisine kimisi çok karakterli bulup o mekânın içinde yaşamak isterken, kimisinde de farklı bir hissiyat oluşturuyor. O tip kullanıcılar baştan bir filtrasyona tabi olup, gelmemeyi tercih ediyorlar. Onun içine girenler onu bilerek ve isteyerek girdikleri için bir daha bilinçli tüketici geliyor ikincisi giren insanlarda hem yapıya daha saygılı oluyorlar. Yani şimdi çok böyle basit kelimeler arasında konuşuyoruz aslında ama bunun aralarına girdiğiniz zaman çok ciddi konutlar var. Mesela bir yapının kullanıma açıldıktan sonraki ilk o sürecinde kullanıcıların girerken ki yapıya müdahaleleri. Mesela bence bu çok ciddi bir konu. Türkiye'de ele alınmayan ve maalesef çok da böyle şeyi olmayan, kriteri olmayan bir konu. Ama mesela bizim orada çok ciddi bir bina içi yönetmelik hazırlayıp o yönetmelikte işte kolonlarına kolonlar, brüt kolonlar onlara işte müdahale edilmeyeceğiyle alakalı, asma tavan yapılmayacağıyla alakalı. İşte cephede mesela Halkbank geldi. Ona dahil yani o şey tabelasını astırttırmıyorsun. Ona bile bir kriter getirebiliyorsun. Ama burada işte mimarın daha etkin olabilmesi, işverenin mimarının arkasında durabilmesi. Falan gibi konular var.

- Sizce güncel üst gelir grubuna hitap eden konut kimliği hangi bileşenlerden oluşuyor? Siz bunların kaçını sağlamayı hedeflersiniz?

- Yönetmelik bunu şey yapıyor, rezidans şeyine girdiğin zaman dört a mıydı, dört B miydi? yaptığın zaman bir yapının rezidans olabilmesi için bunları barındırması gerekiyor. Yönetmelik olarak zaten bu zorunlu. Planlı olanlar imar yönetmenine bakarsan rezidans kısmında tamam.

- Daha önce orta veya alt gelir grubu için konut tasarlamış mıydınız?

- Şimdi ama bir tane daha yapacağım. O daha heyecanlı olacak. Şu anda çok açıklayamam bunu ama alt gelir grubu için bir çalışma yapmaya çalışıyoruz şu anda.

- Hangi tipolojilerde (toplu konut, apartman bloğu, loft, rezidans/kondominyum vb.) konut tasarlamayı daha çok tercih ediyorsunuz? Neden?

- Benim hiçbir şeyim yok. Neden orada böyle bir tercihim yok, özellikle de üzerime yapışsın istemiyorum ki üzerime böyle bir ofisçi konusu böyle biraz yapışır gibi oldu. Sevdiğim bir konu değil yani ben şu konuda mimar olarak hepsinin ayrı keyfi var. Ayrı bir ayrı bir konu başlığı benim için. O yüzden keyifle hepsini çalışıyorum. Yeter ki iş nitelikli ve ciddi çalışılsın. Yani tek hassasiyet noktası orası benim için.

- Üst gelir grubu konutu ile orta ve alt gelir grubuna hitap eden konutların tasarım bileşenlerini kıyaslarsanız, aradaki farklar nelerdir?

- Yani çok anlamlı gelmiyor bana. Yani birçok şeye artık daha ulaşılabilir olduğu için yani alt gelir, üst yani gelir grubuna hitap eden konutların tasarımı. Şimdi Türkiye özeline baktığın zaman konu başka. Tamam mı? Türkiye'deki parayı elinde tutanların nasıl yaşadığı, bunu bir algı olarak üst gelir grubu olarak kabul etmesi var. Şimdi Türkiye özelinde bunu böyle konuşuyoruz. E gidelim Avrupa'ya. Veyahut ben işte on yılım Güney Kore'de geçti. Güney Kore'de üst gelir grubu diye bir şey. Hiçbir farkı yok Alt gelir grubuyla yaşadığı yaşantıda. Yani baktığın zaman insanlar çok üst düzey geliri olan insanlar bisikletle. İşte anlatabiliyor muyum? Benim için o bir üst gelir grubu şeyi değil, göstergesi değil. Ha. Nedir? Yani Türkiye'de maalesef evet hani ulaşılabileceği şehir içindeki metrekare genişlikleri farklılaşabilir. Oradaki imkanlar farklılaşabilir. Bence mimarlık öyle bir şey değil yani. O yüzden.

- Sizce "prestij" nedir, bileşenleri nelerdir? Üst gelir grubu konutu için "prestij konut" gibi bir terim kullanmak uygun olur mu?

- Bence mimari bir karakter vardır. Bir şahsiyet vardır, yapının. Bu kadar prestij dediğin şey zaten beraberinde gelir mi gelmez mi? Bilemiyorum. Benim tek hassas olduğum nokta bir yapının doğru bir yapı yolu olmaması.

- Kullanıcı size geldiğinde bir tür prestij arayışında olduğunu hissediyor musunuz? Prestiji hangi bağlamlarda aradığını düşünüyorsunuz? Bu bağlamları tasarımınızda dikkate alıyor musunuz?

- Nitelikli bir yapı yapıyorsanız zaten o bir yani şey onun bir algısı oluyor. Zaten iş veren de onu bilerek sana geliyor. Onun için yani mesela menimle kavga etmeyip iş verenler var. Çünkü biliyor ne için kavga ettiğimizi. O kavgadan nelerin de olduğunu biliyor. Tamam mı? O adamın ilk sonunda o işten ne çıkacağını da bildiği için bunu bilerek gelenler oluyor öyle diyebilirim.

- Aklınızda yer eden ve sizin tasarımınızın promosyonunda kullanılan bir slogan cümle/ifade var mıdır? Varsa: Sloganın/ifadenin aklınızda yer etme sebepleri nelerdir?

- Helsinki de vardı çok güzel bir slogandı da ama hatırlayamıyorum şimdi onu.

- Sizce İzmir'de konut tasarlamanın, diğer kentlerde/iklimlerde/coğrafyalarda tasarlamaktan farkları nelerdir?

- Yani. E iklimi bir kere zaten iklimi, kültürü şehrin içinde olduğu durumu. Ama artık biraz bu da bence şey olmaya başladı. Bu balkon konusu falan. Gerçi bu pandemiden sonra ne olacak? Tekrar onu bir merakla bekliyorum biraz pandeminin etkilerini şey yapıyorum. Çünkü konut çok dallı budaklı. Yani şimdi sosyoekonomik durumdan başlarsın tamam mı? Bizim Türk insanının istifçiliğine kadar konu gider. Tamam mı? o sebeple de sosyoekonomik durum direk böyle yükselmediği için şeyi insanların bulduğu her metrekareyi bir şeye çevirme metrekare olarak kazanım olarak elde etmeye ihtiyacı oluyor. Ondan sonra da o balkonlar maalesef camla kapanıyor. Yani şimdi aslında bu bile bence bir araştırma konusu olabilir yani. Evet. Şeyde kaç tane balkon vardı bu böyle kıyıdaki şeylerde kaçı bunların kapatıldığı her yıl ne kadarı buna ekleniyor? Kapatma sebebi ne acaba? Yani artık balkon dediğimiz tanımın illa böyle üçünü açık bir sundurma olarak bunu ifade etmemiz gerekiyor. Yani İzmir'de tasarım yapmak işte zaten bu konuda birçok hassasiyete gibi İzmir'in içinde bile birçok farklı şey var farklı bir alan var. Bu sebeple İzmir'in içinde de nerede tasarladığım çok önemli. Yani bir Konak bölgesi Alsancak bölgesinde tasarlıyorsan onu başka bir noktaya gidiyor işte Bayraklı bölgesinde bambaşka bir hal aldı zaten. O sebeple biz

ben biraz daha şey o yerin kendi girdilerini kullanmayı seviyorum. Onlardan etkilenmeyi seviyorum.

- Kent içinde toplu konutun tasarlanacağı lokasyon seçiminin, konutun tasarımı ve hedef kitlenin yaşam tarzıyla ne tür bir ilişki içinde olması gerekir?

- Alsancak algısını seçen bir o popülarist bir şey var, kesim var, o ayrı bir şey. Ama bir de gerçek Alsancaklı var. Biliyorsunuz eskiden işte şeyler Yahudiler Agora tarafında oturulmuş. Müslümanları tarafına koymuşlar. Levantenler varmış. Bunların ikisi pek anlaşamazlarmış. Ondan dolayı da Müslümanları aralarına koymuşlar. Şimdi o dönemlerden gelen belli başlı alışkanlıklar, belli başlı aileler hala Alsancak bölgesinde yaşıyorlar. Şimdi bunları ayırmak lazım. Öyle buna alışmış, orada yürümeyi, oradaki yaşantıyı benimsemiş bir insanı başka bir yere zaten götürmemek lazım. Mimari olarak diye savunduğumuz şey bu. Bir insan nereye aitse orayı orada yaşadı. Ama dediğim gibi sadece popülerist bir şekilde Alsancak olsun diye bir öyle bir kesim var. Onu zaten şey almamak lazım. Çok fazla baz almamak lazım.

- Konut tasarımı ile kullanıcı psikolojisi arasında nasıl bir bağ olduğunu düşünüyorsunuz? Kullanıcının mekân psikolojisini etkilemeyi/manipüle etmeyi hedefleyen tasarım adımlarınız oluyor mu?

- Biraz önce söyledim zaten. Evet. Anlatırken anlattım.

- Reklam görselleri ve slogan metinler olmadan tasarladığınız konutların promosyonu yine de yapılabilir mi? Tasarladığınız konutların yerinde gezilip gösterilerek mi, promosyon görselleri/metni üzerinden mi tanıtılmasını tercih edersiniz?

- Bir yapıda o iyi bir yapıysa her zaman dikkat çekiyor. Bu hani iddialı olmasından öte belli bir karakterde tasarlandıysa o sebeple yani kullanıcıların belli bir oranının bu dikkat üzerinde yapıyı tercih etmesini kabul edebilirim. Onun ötesinde tabii ki de bu reklam görselleri sloganlarının da etkisi oluyordur mutlaka yani şehir dışında başka bir şehirde olan insanlardan da talep geldiğine göre. Yani öyle bir uzaktan evet bunu gördüm satın alayım diyen var mıdır? Bugün artık çok ciddi rakamlar ödüyor herkes. Bu sebeple de şey olduğunu zannetmiyorum.

- Mimaride güncel eğilimleri takip etmenin ne kadar önemli olduğunu düşünüyorsunuz? Mevcut eğilimler neler ve sizce yeni eğilimler nasıl görünüyor?

- Mimaride eğilimleri iki ayrı kategoride önemli buluyorum. Birincisi kullanıcıların zaman içerisinde değişen beklentileri; diğeri ise mimari tasarıma yön veren eğilimler. İkincisinin doğru şekilde uygulamaya dönüştürülebileceği durumlarda mimari kullanıcıların hayatlarına gerçek anlamda olumlu yönde katkı koyabiliyor. İkinci gruba örnek olarak sürdürülebilir ve "dayanıklı" – resilient – tasarımın güncel mimaride etkilerini önemli buluyorum.

- Çalışmanız zaten oldukça ilerlediğinde kullanıcının fikrini değiştirdiği bir durumla hiç karşılaştınız mı? Ne yaptınız ya da böyle bir durumda ne yapardınız?

- Nihai kullanıcının istekleri ve/veya zaman içerisinde değişen ihtiyaçları her zaman tasarımcı olarak önceliğimiz. Profesyonel olarak gerekli geribildirim ve yönlendirme ile değişen tasarım kriterlere cevap vermenin önemli olduğunu düşünüyorum.

- Kişisel bir bina tasarlama tarzınız/yaklaşımınız olduğunu söyleyebilir misiniz? Bu tarzı nasıl tanımlarsınız? Bu tarzın bileşenleri nelerdir?

- "Contextual" ve sade, temiz formlar çerçevesinde iç ve dış mekânsal zenginlik önerebilen tasarım.

- Tasarım tercihlerinize uymayan bir kullanıcının fikirlerini ne ölçüde karşılayabiliyorsunuz?

- Karşılıklı öğrenilebilecek yaklaşımlar olduğu düşüncesi ile açık fikirle diyalogun önemli olduğu düşünüyorum.

- Bir müşterinin size bir dergiden bir fotoğraf gösterdiğini ve sizden evini aynen böyle tasarlamanızı istediğini hayal edin. Nasıl cevap verirsiniz?

- Kendilerini içinde hayal ettikleri mekân(ları) anlayarak bunun kendi durum/mekâna en uygun yansımasına beraber ulaşabileceğimiz yönündeki düşüncemi paylaşırım.

- Tasarım sürecinizi değerlendirecek olursanız mimari tasarım sırasında kendi fikirleriniz mi ön plandadır yoksa müteahhit firmanın istekleri mi ön plandadır?

- Beraber çalıştığımız müteahhit firmalar, firma olarak tasarım yaklaşımımızı bilerek bize ulaştıklarından proje özelinde görüş ve istekleri ile bunu örtüştürmek genel yaklaşımımız.

- Toplu konut projelerinde, daha çok "prestijli konut" adı altında anılan yapılarda, kullanıcının tüm ihtiyaçlarını tek bir bünye altında toplamak mümkün müdür / doğru mudur?

- Tüm ihtiyaçlarından ziyade projenin cevap verebileceği tüm imkânların "hakkı ile" yapılması tasarım tercihimiz olur.

- Müteahhit firmanın istekleri doğrultusunda / veya kendi kararlarınız doğrultusunda yaptığınız tasarımın kullanıcıya ne derece uygun olduğunu düşünüyorsunuz?

- Kullanıcıların ihtiyaç ve güncel eğilimleri ile ileriye donuk potansiyelleri proje girdileri olarak değerlendirmek tasarımın ilk etabından itibaren çalışma odağımız olduğu için uygun olduğunu düşünüyoruz.

- Yaptığınız tasarımların ve çalışmaların uygulaması sırasında yapılan değişikliklerin temel sebepleri öngörülebilir mi? Bu sebepler genel olarak neleri kapsar?

- Saha aşamasında öne çıkan değişikliklerin pek çoğunun tasarım ve projelendirme aşamasında kapsamlı koordinasyon ile öngörülüp bertaraf edilebilecek durumlar olduğuna inanıyoruz.

- Konut tasarımını/kimliğini etkileyen temel unsurlar pazarlama ve satış kaygısından dolayı nasıl şekillenmektedir? Sizce bu şekillenme kullanıcının istediğini daha kolay elde etmesini mi sağlıyor yoksa müteahhidin istediğini daha kolay elde etmesini mi sağlıyor? Sizce kullanıcı ne talep eder? (Hem proje bazında hem genel bir cevap verebilirsiniz.)

- Konut özelinde pazarlama ve satış, güncel kullanıcı istek ve beklentilerini öne çıkarak şekilde yapıldığından proje bazında önemli ölçüde farklılık gösterir. Örnek olarak şehir merkezinde karma yüksek yapıya kıyas ile az katlı ve yeşil alan ağırlıklı konut projelerinde ortak nokta temel mekânsal ihtiyaçların ötesinde olmakta.

- **Tasarladığınız konutun pazarlanması aşamasında, yapılacak reklamın ya da promosyon tanıtımının tasarımına ve içeriğine dair fikriniz alınıyor mu / siz fikrinizi belirtiyor musunuz? Evet ise: Örnek verebilir misiniz?**

- Projelerimizin ismi, lansman stratejisi vb. tüm aşamalarını mimari -ve bazı projelerde ek olarak iç mimari-tasarım kriterlerinin bir uzantısı olarak gördüğümüzden birebir müdahil oluyoruz.

- **Tasarladığınız konutun reklamını / promosyon tanıtımını gördüğünüzde sizi şaşırtan ve kullanılmasını beklemediğiniz bir ifade ya da görsel ile karşılaştınız mı? Evet ise: Örnek verebilir misiniz?**

- Çoklukla olmamak ile görsel seçimler ve grafik tasarım ile ilgili fikir sürekliliği ile çelişen durumlar olduğunda konuyu yapıcı eleştiri olarak ekip ile paylaşıyoruz.

- **Kullanıcılardan tasarımınızla/tasarımlarınızla ilgili ne tür pozitif veya negatif geri dönüşler aldınız? (Yine proje özelinde ve genel bir cevap rica ediyoruz.)**

- Nihai kullanıcıdan örnek bir alıntı ile cevap vereyim: "Ne istediğimizi biliyorduk ancak bu mükemmellikte hayal edemezdik."

- **Projelerinizin hangi gelir grubu kullanıcısına hitap ettiğini düşünüyorsunuz? Neden?**

- Tasarım ekibi olarak tercihimiz/çabamız olmamak ile genel olarak projelendirme bütçe kriterlerimiz sebebi ile üst gelir grubuna hitap eden projelerimiz çoklukta.

- **Hedef kitlenizde yer alan kullanıcı tipinin bir günü ve bir haftası nasıl geçiyor olabilir? Tasarım yaparken bu kullanıcı tipinin hayatına/yaşam niteliğine/yaşam tarzına dair ne tür bir öngörünüz/beklentiniz/tahmininiz oluyor?**

- Kullanıcı eğilimlerinin tasarım kriterleri olarak proje başında inceliyor ve tasarım süreci boyunca da değerlendirmede tutuyoruz.

- **Sizce güncel üst gelir grubuna hitap eden konut kimliği hangi bileşenlerden oluşuyor? Siz bunların kaçını sağlamayı hedeflersiniz?**

- Konfor, güvenlik, sağlıklı iç/dış mekân öncelikle kriterler

- Daha önce orta veya alt gelir grubu için konut tasarlamış mıydınız?

- "Pro bono" olarak evet.

- Hangi tipolojilerde (toplu konut, apartman bloğu, loft, rezidans/kondominyum vb.) konut tasarlamayı daha çok tercih ediyorsunuz? Neden?

- Doğru konumlandırma ve programlama olduğu surece bu konuda bir tercihimiz yok.

- Üst gelir grubu konutu ile orta ve alt gelir grubuna hitap eden konutların tasarım bileşenlerini kıyaslarsanız, aradaki farklar nelerdir?

- Konut tasarımının temel mekânsal ihtiyaçlarının ötesinde mekânsal konfor, iç-dış mekân çeşitliliği ve malzeme imkânları öne çıkan farklılıklar.

- Sizce "prestij" nedir, bileşenleri nelerdir? Üst gelir grubu konutu için "prestij konut" gibi bir terim kullanmak uygun olur mu?

- Hayır.

- Kullanıcı size geldiğinde bir tür prestij arayışında olduğunu hissediyor musunuz? Prestiji hangi bağlamlarda aradığını düşünüyorsunuz? Bu bağlamları tasarımınızda dikkate alıyor musunuz?

- Prestijin temel mekânsal ihtiyaçlarının ötesinde mekânsal konfor, iç-dış mekân çeşitliliği ve malzeme imkânları olduğunu düşünüyoruz.

- Aklınızda yer eden ve sizin tasarımınızın promosyonunda kullanılan bir slogan cümle/ifade var mıdır? Varsa: Sloganın/ifadenin aklınızda yer etme sebepleri nelerdir?

- "Kendinize iyi bakin"

- Sizce İzmir'de konut tasarlamanın, diğer kentlerde/iklimlerde/coğrafyalarda tasarlamaktan farkları nelerdir?

- Bu soru kapsamlı bir cevabi gerektiriyor. Ana hatlar olarak iklim, fiziksel ve kültürel bir arada çevresel bağlam, mimari tasarım yaklaşımımızın temelinde. "Vernacular" tasarım ve konut tasarım temel ilkeleri ile kapsamlı değerlendirmeyi olmazsa olmaz olarak görüyoruz.

- Kent içinde toplu konutun tasarlanacağı lokasyon seçiminin, konutun tasarımı ve hedef kitlenin yaşam tarzıyla ne tür bir ilişki içinde olması gerekir?

- Direkt ilintili olduğunu düşünüyoruz.

- Konut tasarımı ile kullanıcı psikolojisi arasında nasıl bir bağ olduğunu düşünüyorsunuz? Kullanıcının mekân psikolojisini etkilemeyi/manipüle etmeyi hedefleyen tasarım adımlarınız oluyor mu?

- Misyonumuz temel ihtiyaçları sağlamanın ötesinde sadece görünüşte "prestijli" projelerden ziyade kişilerin mekânsal deneyimlerine zenginlik katacak tasarımlar sunabilmek.

- Reklam görselleri ve slogan metinler olmadan tasarladığınız konutların promosyonu yine de yapılabilir mi? Tasarladığınız konutların yerinde gezilip gösterilerek mi, promosyon görselleri/metni üzerinden mi tanıtılmasını tercih edersiniz?

- Yerinde gezilmesi tercih edilmek ile günümüz teknoloji imkânları dahilinde "virtual" turlar ile de on deneyimlemenin mümkün olabileceğini düşünüyoruz.