

Re-Interpreting Urban Luxury Culture Through Consumerism

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Abstract: This research investigates a series of artworks that interpret and integrate the value of urban luxury culture lifestyle through the aspect of consumerism within major shopping malls in Kuala Lumpur. Shopping malls nowadays are constantly changing according to an increasingly cosmopolitan lifestyle. Recent research shows that Malaysia is ranked fourth highest among neighbour countries such as Singapore, Thailand and Hong Kong based on their twice weekly shopping for leisure and entertainment products. Through consumerism, shopping malls bring together humanity, behaviours, commodities and symbols of expression for today's society. Visiting shopping malls for the purpose of either shopping or recreation stimulates the senses and contributes to the building of identity and improving of lifestyle in urban society. Through the studio practice of the discipline of Fine Art this research examines the value of urban luxury culture through the perspective of the consumer. The approaches of manipulation, integration, juxtaposition and interpretation of images and texts focusing on an urban luxury lifestyle are major aspects in the process of creating new art works. The research also investigates the way in which shopping malls contribute to and create the obsessions, emotions, aspirations and belief systems of urban society towards shaping a luxurious lifestyle. The visual and textual basis of the field work observations, magazines, photography, paper cuttings, advertising and related medium are integrated and reconstructed to form the artworks. Key elements of consumerism will form a new perception and re-interpretation of urban culture, contributing to a better understanding and broader perspective of urban society.

Key words: Consumerism • Urban

INTRODUCTION

This research investigates the value of a luxury lifestyle in urban society through the creation of art works which explore and manipulate images and texts based on principles of consumerism. The research was conducted through the evaluation of consumer values of luxury consumption within the major shopping malls in Kuala Lumpur. Kamarulzaman and Lee [1] (p.187) stated that "Shopping malls are constantly being upgraded to cater to the increasingly fast-paced and cosmopolitan lifestyle of the Malaysian people". The findings of their research indicated that "Malaysian shoppers are motivated to visit malls because of the ambience, interior design of the malls, convenience, accessibility and promotion. Evidence shows that there is a strong relationship between shopping mall characteristics and actual action of shoppers in visiting shopping malls" (p.185).

The existence of shopping malls in major city shopping centres such as Suria KLCC, Pavillion, The Garden Malls and others, contribute towards the dynamic growth of luxurious or exclusive goods in the broader consumer market. A lifestyle which includes luxury goods has become a part of both individuals and their reference groups. The consumption of luxury goods purchases may also bring self-esteem to certain individuals, classes or groups of people. Wiedmann, *et al.* [2] (p.2) stated that "luxury is the appendage of the ruling classes". Holt posited that the "consumer may use luxury items to integrate the symbolic meaning into their own identity. Furthermore Eastman purports that "...the consumption of prestige or status products involves purchasing a higher-priced product to embellish one's ego". Financial ability and buying power in urban society determines whether obsession results in fulfillment of a person's desire of luxury goods which ultimately become a part of

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their ego, self-satisfaction and personal lifestyle aspirations. Wiedmann, *et al.* [2] (p.4) stated that “a customer’s luxury value perception and the motives for luxury brand consumption are not simply tied to a set of social aspects of displaying status, success, distinction and the human desire to impress other people, but also depend on the nature of the financial, functional and individual utilities of the certain luxury brand”.

Luxury consumption is associated with personal lifestyles. To gain an increased understanding of luxury lifestyles, people’s behaviours or habits need to be understood Blyton, *et al.* [3] (p.4). Similarly Salajeghe and Mousavi [4] (p.2) defined lifestyle based on the commodity purchase model, stating that “lifestyle indicates different life method of the society or social group... it is a method by which the consumer buys and the method by which the purchased commodity is consumed reflects the lifestyle of consumer in society.” Meanwhile Featherstone [5] (p.83) in his remarks about lifestyle writes as “One’s body, clothes, speech, leisure pastimes, eating and drinking preferences, home, car, choice of holidays, etc are to be regarded as indicators of the individuality of taste and sense of style of the owner/consumer”. This shows that the luxury lifestyle can be described in terms of personal attitude towards a particular branded product which brings satisfaction in the psychological and functional needs of the individual.

Furthermore, luxury lifestyle also refers to the obsessive personal and interpersonal orientation towards brand passion and loyalty. Chaudhuri and Holbrook [6] (p.205) purports that “...consumers become brand loyal when they perceive some unique value in the brand that no alternative can satisfy. This is evidence that luxury brands always become a priority in urban consumers’ choices in terms of quality and satisfaction. Albert, *et al.* [7] (p.1) stated that “Consumers’ passion for a brand has been shown to be influenced by both consumers and brands characteristics” and additionally: “If a consumer is passionate about a brand, he/she will engage in a much more emotional relationship with the brand and even miss the brand or feel loss when the brand is unavailable” [7] (p.2). Similarly, Keh *et al.* stated that “brand passion describes the zeal and enthusiasm features of consumer brand relationship”. The relationship between brands and personal obsessions encourages urban individuals to consume products or objects which could establish them as ‘someone’ in society.

The reliability of shopping malls to provide luxury goods with popular brand names such as *Gucci, Louis Vuitton, Prada, Burberry* and others to urban consumers,

stimulate and reflect urban society psychology. The “purchase and display of luxury goods brings esteem to the owner apart from the functional utility” [8] (p.1). Thus, shopping malls are no longer seen as retail places for merely buying goods, but significant symbols of lifestyle for members of urban society to satisfy an emotional desire, positively related to individual luxury value perception.

Project Outline: This research investigates a series of artworks that interpret and integrate the value of an urban luxury lifestyle through the aspect of consumerism. The approaches of manipulation, integration, juxtaposition and interpretation of images and texts based on urban luxury lifestyles will be examined as key aspects in the process of making art works. The visual and textual elements based on fieldwork observations, magazines, photography, paper cuttings, advertising and related medium will be integrated and reconstructed to form the artworks. The main elements of consumerism and urban society will form new ideas about visual perceptions of urban life style.

The Context

Related Art Practices:

Materialism and Lifestyle Through Consumerism:

Culture values and beliefs take form or are manifested in artifacts and objects-that is in material culture”. What this suggests is that we can use artifacts to help us gain insights into the culture that produced them, if we know how to interpret or ‘read’ them. Material culture gives us a means of understanding better the societies and cultures that produced the objects and used them [9] (p.17).

From the above quotation it is evident that material subjects consist of belief systems towards the objects or artifacts which produce meaning behind them. Materialistic values in consumer behaviour are representative of a personal system of values. Materialism in urban society can be seen through appearance and personality and the environment surrounding an object represents the expression of an individual’s personal thoughts and feelings. According to Romu [10], “Lifestyle can be understood as a material expression of one’s identity which has a role in maintaining the ontological security and the coherence of the self”. Shopping malls as a whole, can be viewed as a symbol of materialism. The role of shopping malls is to provide and to fulfill people’s psychological desires through consumerism which enhances the possibilities of an urban luxury lifestyle. Prown [11] (p.1) states:



Fig. 1: Richard Hamilton. *Just What Is it that Makes Today's Homes So Different, So Appealing?* 1956, Collage on paper 26x 25 cm.

Material culture as a study is based upon the obvious fact that the existence of a man-made object is concrete evidence of the presence of a human intelligence operating at the time of fabrication. The underlying premise is that objects made or modified by man reflect, consciously or unconsciously, directly or indirectly, the beliefs of individuals who made, commissioned, purchased, or used them and by extension the beliefs of the larger society to which they belonged. The term material culture thus refers quite directly and efficiently, if not elegantly, both to the subject matter of the study, material and to its purpose, the understanding of culture.

Consumerism and materialism can be socially critiqued through the forming of art pieces, as seen in the collage work of Richard Hamilton's *What Is It That Makes Today's Homes So Different, So Appealing*, 1956 (Figure 1). This art work may be considered as a projection of a typical social urban lifestyle during the 1950s. The construction of symbolic meaning through material objects can be associated with the social living which confronts the everyday consumer market and is reflected onto individuals or families. As Livingstone [12] (p.36) in *Pop Art: A Continuing History* stated, the work of Hamilton,

- ...refers to twentieth-century technology, popular entertainments and systems of modern mass communication in the form of photography, television, tape recorders, newspapers, the telephone and the cinema...convenience foods, domestic appliances and advertising imagery (the Ford insignia as a lamp shade) and space travel (the aerial view of the planet disguised as the ceiling), comic books (masquerading as a framed painting); the eroticism of pin-ups and muscle-man magazines; and even an early use of the world Pop in the larger-than-life piece of American candy held by the body-builder. Through such ready-made images Hamiltons here

addresses himself to modern concepts of love and leisure, to the comforts of consumerism and to the overcrowded conditions now accepted as the norm in Western society.

The collage produced by Richard Hamilton in 1956 is a clear representation of the consumer culture of the time. The artworks included in the catalogue of *This Is Tomorrow*, the Independent Group's seminal exhibition at the Whitechapel Gallery, London, depict an enormous rise in the material standards of living as a result of Western consumer culture during the age of industrialisation. Consumers desire products to use instantly, which can be seen as symbolic aspects of lifestyle. According to Marshall [13] (p.2): "During industrialization, food, drink, clothing and other items were used as social markers, symbols and signs".

The symbolic culture of living can be interpreted as anything from house appliances to personal belongings. The collage works present the consumer world taking control in the form of materialistic objects which become a part of home life. The artwork in the popular advertising magazine *Ladies Home Journal* portrayed the obsession of British society's enthusiasm and aggressiveness of American consumer culture at that time. Each of the images used in the artwork is representational of social value culture. Commodities or production of house goods or objects become a functional value perception for the society itself. Lloyd [14] once described commodity as "an object outside us, a thing that by its properties satisfies human wants of some sort or another. The nature of such wants, whether, for instance they spring from the stomach or from the fancy, makes no difference". The ability of commodities to satisfy human wants and desires is just one facet of the commodity. This is what Lloyd [14] refers to as the "dual nature of value" comprising of use and exchange-value."

The satisfaction and pleasure associated with owning an object or commodity is obviously strong. The experience of projecting self as part of symbolic and expressive value of consumerism would attach or associate the psychological meaning of lifestyle. Social environment and interpersonal interactions strongly influence and shape consumer consumption experiences.

Meanwhile, Eduardo Paolozzi in his art pieces titled *Sir It's a Psychological Fact Pleasure Helps your Disposition*, 1948 (Figure 2) presents the obsession and fascination with popular culture and the technology of everyday goods. These collages are mainly made from magazines given to Paolozzi by American ex-servicemen. Images in the artworks are apparently concerned with



Fig. 2: Eduardo Paolozzi Sir, *It's a Psychological Fact* Helps your Disposition (1948). Collage mounted on card support: 362 x 244 mm on paper, unique.

commodities or products which have desired characteristics, yet are useful and functional [15]. The artwork show how factors of materialisation of sophisticated house appliances bring experience and satisfaction in living to Western families. In general, images of the artworks clearly portray products which have the potential to improve the job of a housewife.

The production of certain objects, commodities or goods are designed to perform a particular function and the core benefits of the product are in the usability and ability to fulfill and satisfy consumer needs. Consumer expectations of the product are that it is functional, efficacious, easy to use, can be defined by physical evaluation, appealing, long wearing and perform as expected. The era of industrialisation has simply changed the way in which people react to their lifestyle according to the current situation or trends, whereby all the products or commodities made are pleasant and easy to use. The more certain products are to satisfy consumer needs, the more people love to buy them.

Paolozzi portrays a similar theme in other works which critique personal or individual perceptions about luxury value. For instance, his works *Real Gold* (1949) and *Dr Pepper* (1948) (Figures 3 & 4) appear to present the strongly individual and enthusiastic society towards materialism. Western society is bombarded with objects and commodities which are designed to provide personal pleasure and which are important in maintaining lifestyle: Luxury cars, beautiful young ladies with cosmetics, lipstick, motorcycles and other bountiful objects which consume time convey the symbolic meaning of an exotic society surrounding Americans. Similarly Hanzae, *et al.* [16] (p.2) writes about "materialism as a system of personal value"



Fig. 3: Eduardo Paolozzi, *Real Gold* (1949). Collage on paper unconfirmed: 282 x 410 mm on paper, unique.



Fig. 4: Eduardo Paolozzi *Dr Pepper* (1948) Collage on paper image: 358 x 238 mm on paper, unique

and Wiedmann, *et al.* [2] also states that "luxury items provide extra pleasure and flatter all sense at once". The environment and the ability to experience the use of commodities bringing greater pleasure to most of society. Adnan [17] (p.2) stated that:

The people recognize themselves in their commodities. They find their soul in their automobile, hi-fi set, split-level home, kitchen equipment. The very mechanism which ties the individual to his society has changes and social control is anchored in the new needs which it has produced.

Materialism is not just about the physical products which benefit and satisfy psychological needs, but about creating and shaping lifestyle through obsessive consumption in order to express one's identity.

Studio Investigation: The urban lifestyle exists with the values of material perception. Shopping malls are not merely locations for selling and buying, but rather transactions and transformations of buying and consuming symbols of lifestyle in an urban environment. Shopping malls play a significant role in the consumer's psychological identity, providing them with the epitome of fantasy and aspiration.



Fig. 5: Examples of luxury brands in KLCC retail shops



Fig. 6: Examples of handbag displays at Prada dan Mui Mui, KLCC and Pavillion



Fig. 7: Captured images such as logos, brand name texts and a mannequin in KLCC shopping mall.

According to the luxury index towards the evolution of luxury object or commodities, four factors support and shape luxury perception, including value of money, functional value, individual value and social value. Shopping malls are the places to show, share and manifest the symbols of luxury lifestyle. The luxury brands located in shopping malls themselves become a sign of urban people, potentially attracting a large group of society to experience both their tangible and intangible emotional and physical benefits. The most obvious brands promoted in shopping malls are about fashion, from men's and women's apparel, to handbags, to men's and women's accessories. The most popular brands such as *Gucci*, *Louis Vuitton*, *Burberry*, *Michael Kors*, *Prada*, *Versace* (just mention a few) act as a bridge for the personal dreams between two entities namely, objects and people.

The process of making the artworks for this research allowed me to experience the same type of obsession as the consumer about luxury brands. The process of investigating began with field work observations in order

to understand the real situation and the current environment. The observations were made in KLCC, Pavillion and The Garden Mall in Kuala Lumpur from January 2011 to January 2012 (Figure 5).

First Artwork: My Dreams Become Bold (2012): The first projects were based on underpinning the obsession towards luxury objects such as handbags. From the viewer's perspective, visual aspects of luxury brand products are obvious when strolling in the malls. The handbags placed in the display racks, some of which are made in bright, fancy colours, become even more noticeable under spotlights. The displays of handbags themselves stimulate the consumer to buy the products. The process of documenting all relevant data such as the location of shops *Versace- Ground Level LC-G02*, *Prada Ground Level G31* and *Burberry Ground Level G43/G43B/G43C* is shown in (Figure 6 & 7). The documenting of data included the images of ads which display the pictures of men's or women's clothing including handbags and the signage of shop names.

However, besides using the primary data from the actual location in shopping malls, supportive data is drawn directly from shopping mall displays featuring conventional promotions such as paper advertisements, flyers and similar materials. All of the data recorded included references, specific brands, prices, addresses of the companies, as well as other important information.

The process of making the artwork which starts by experimenting with colour and composition. All of the collected data was used to identify the most appropriate images and text which could best represent the theme of the artwork. Using *Adobe Photoshop*, manipulations and

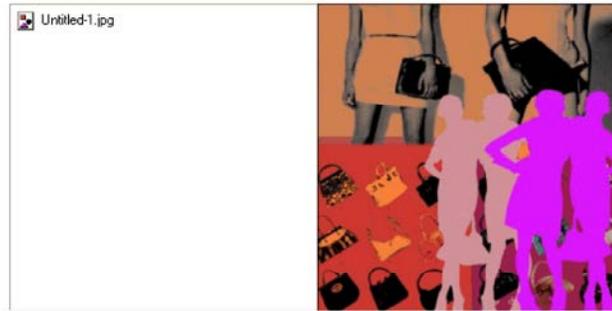


Fig. 8: Composition and colour studies including image and text.

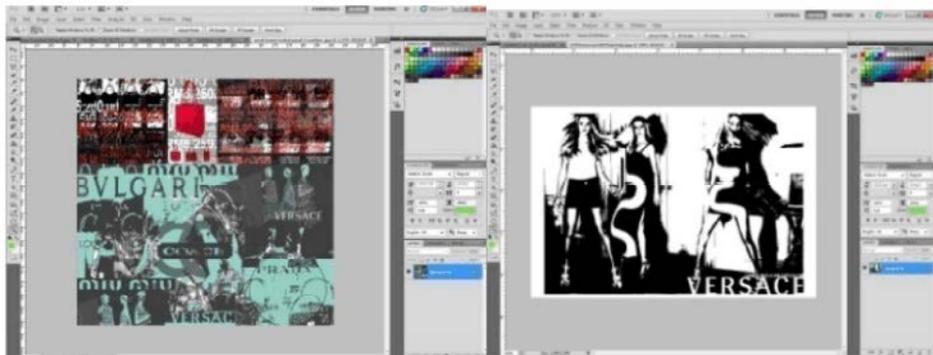


Fig. 9: Layer studies and manipulation of the images using Adobe Photoshop.



Fig. 10: Development of experiment for colour and composition for background studies.

modifications were made (Figure 8 & 9). The experiment was complete with all the images and texts and placed and presented in one piece of artwork (Figure 10).

The process continued with the analyzing of works completed in the development and experimental process, to identify the potential problems involving size and the use of appropriate images and texts. Some of the images and texts were removed in order to make the artworks more precise and have a focal point.

Another set of backgrounds was made and the concept of overlayer techniques between images and text took on an important role in the artwork. This was significant to the artwork itself. The background itself consisted of abstraction from the text and images to form

the data collection. The background texture was a combination of texts and images taken from the logos of products like *Chanel*, *Gucci* and also accompanied by the image of a model silhouette, price of product in text - RM 8,000, RM 4500 - luxury retail address and also some of the images of handbags. (Figure 11& 12). Overlayer techniques between the images and text played an important role and were significant to the artwork itself. Overlayer methods in the artworks represent symbols of obsession and the fantasies of luxury consumers.

The combination of a background featuring the handbags is used purposely to create a focal point highlighting obsessions in the urban luxury lifestyle as seen in shopping malls (Figure 13). The overlayer method



Fig. 11: Detail of some of the text from retail outlets in shopping malls used as a background and supported by others images such as mannequins and luxury brand logos.



Fig. 12: Finished background



Fig. 13: The final work includes a selection of handbags with an abstract background.



Fig. 14: Complete artwork with several types of handbags. My Dreams Become Bold (2012) Art work in the gallery. Digital print on canvas: Size: 640cm x 182cm (91 x 91 cm -each panel)

between the background and the foreground in the artworks could represent the symbols of obsession and fantasy of the luxury consumer. Urban luxury consumers live with some kind of emotions and dreams towards their obsession. The dreams of luxury objects become more obvious, bolded and blended and keep floating into their mind.

The final artworks consist of the abstracted images and text (Figures 14). The constructed background images are significant in terms of grouping all of the information in one space, creating a reflective environment and also

symbolizing the complexity of urban society in consuming luxury products as part of their lifestyle. The artwork represents and portrays obsession towards the luxury items in an urban lifestyle. The bigger size of the handbag symbolizes the desire of the consumer to earn, enthuse and feel a sense of ownership of the object. Therefore the appearance of big, bold images are exaggerations of consumer obsessions themselves. The images of handbags are purposely designed without changing or altering the actual image which shows the reality of high demand of luxury products. These malls are located within strategic, modern infrastructures and suggest a stylish, elegant and luxurious way of life in urban society, with the capacity to mould and shape character. Materialism within urban society becomes more obvious when consumer behaviour is influenced by certain products. The product of desire floating in one's mind becomes the objective of living.

Second Artwork: Act Like Me! (2012): Fig. 15. Examples of ways that luxury brands like *Prada* and *Chanel* use models and mannequins in window displays to promote their products in KLCC.

The objective for the second piece of artwork pertains to the influence of luxury brand ads which can be found in window displays at shopping malls. Urban people are keen to update their current and latest luxury products through visiting shopping malls. The window displays or ads provided by retail shops offer a sense of lifestyle in the form of stimulation and obsession towards luxury brands (Figure 15). Most of the ads tend to use beautiful models in ways which attract the consumer to look at the products which are promoted through TV, newspaper and online advertising, continually publishing new images of lifestyle [4] (p.4).

Luxury brands such as *Miu mui*, *Versace*, *Prada*, *Louis Vuitton*, *Burberry*, *Gucci* and others increase brand equity through image perception, with products being portrayed as sophisticated and trendy. Window display ads increase the support of and confidence in the product, as well as providing persuasive information to the viewing consumer who wishes to bring their obsession into their own life. Images of young women or mannequins wearing luxury brand products offer an alternative to anxiety, suggesting and creating an illusion of intimacy and a personal relationship of the viewer with the image in the window display.

Luxury ads campaigning throughout the world uses similar, or almost identical ads which promote company brands in the form of billboards, window displays, posters, or in printed fashion magazine (Figures 16 & 17).



Fig. 15: Examples of ways that luxury brands like Prada and Chanel use models and mannequins in window displays to promote their products in KLCC.



Fig. 16: Campaign magazine ads featuring luxury brands which are also also found in retail shops such as Suria KLCC G22, Ground Level.

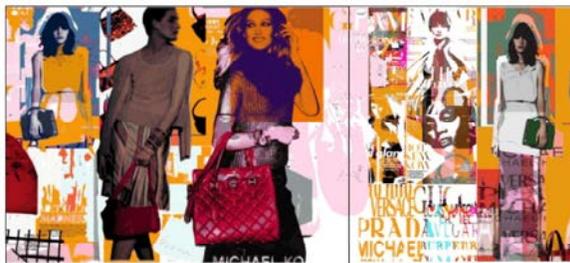


Fig. 17: An experimentation on images, text and colours using the data collected from actual locations and printed magazines



Fig. 18: An example of image taken from luxury ad campaign in shopping malls and magazines. The stylization of the images are made in a way to suit the artwork process.

Therefore some of the images in the artwork portray images taken from such sources and also serve as supportive data in the process of creating the artwork.



Fig. 19: Real images of consumers walking in and out of the Pavillion shopping mall with luxury handbag

The artworks begin with experimentation and construction of a background in a way which considers the possibilities and potential of the images and text (Figures 18). The constructed background images reflect some aspects which re-create the situation and also symbolize the complexity of urban society in consuming luxury products towards a specific lifestyle. The selected images are taken from actual locations in shopping malls and magazines and are based on window displays which focus on the elements of style and elegance that potentially stimulate consumer viewer perception. The images of models and the luxury objects themselves became symbols of satisfaction. In addition the real images of consumer walking in and out from shopping malls are captured as evidence and supportive input in visualizing the realities phenomena happen to urban society (Figure 19).

This image provides proof of the people's obsession towards luxury products. Real people with real luxury products in hand are portrayed with their obsession shaping their lifestyle. The construction of human characteristics, text from magazines and a picture of a model with a handbag, becomes a life representation or the symbol of consumer obsession.

The final composition of work continues by placing the core images as the focal point of the artwork (Figures 20). The images depict women holding handbags, suggesting to the viewers that they should mimic, or 'act like' the model in the image. By using five different positions of human models holding handbags, the images of models have been stylized into black and white colours in ways which give a greater sense of confidence, easiness, casual, relaxation and leisure. Meanwhile the handbags are placed in colour in a way which attracts people to the product itself as symbols for individuals'



Fig. 20: Final artworks Act Like Me! Digital Print on Canvas, Size: 40 cm x183 cm x 6 kaki each panel



Fig. 21: The brands and the image of product inside window display

egos. The artwork seeks to replicate the ads which are found in shopping malls. Gigantic images and texts prompt the consumer to look at and react to the printed ads similar to the shopping mall environment.

Third Artwork: Seeing Double 2012: The third artwork objective is to construct the idea of illusion which is depicted from window displays and the signage of luxury brands in shopping malls. Window displays play an important factor affecting consumer attitude (Figure 21). This is due to the store windows contributing towards the consumer experience during shopping sessions, influencing consumer behaviour. According to Sahel Sayari retailers state that “We use signage to tell customers about our theme, the price and other information, which would encourage customers to come into our store and purchase the products”. This is significant in terms of showing of how the window displays and signage play their role in building enthusiasm about the brands. Both the signage and the window displays suggest some illusion or mental imagery to the audience about the brands names, products which are likely to leave aspects of the product in people’s minds.

The purpose of window displays is to distinguish the store brands and their product identity while potentially stimulating and attracting consumers towards have shopping attitude. “Window displays play an important role in visual merchandising especially for bricks-and-mortar store environments because they are ‘silent salesmen’ ”. The window display is considered a significant tools used by stores to increase sales.

The artwork is presented in 32 boxes featuring brand names and images with double layer effects creating the illusion of dimension of depth, as well as a translucent effect. The artwork produced is in the form of light boxes replicating the sense of the actual signage at the shopping malls. The rationale for this is that it may contribute in suggesting the brands and items on display will stay in the minds of the consumer whose lifestyle obsessions are altered by their experiences while visiting the shopping malls. The process of constructing the artwork starts with the collecting and documenting of window display items and the signage in shopping malls. The images collected are then divided into two categories: brand signage and the images from luxury products in the window displays.

Brand names such *Chanel, Jimmy Choo, Micheal Kors, Versace, Louis Vuitton, Aigner* and others, place between the image of product such as shoes, clothing, handbags, sunglasses and images of figures or mannequins. The process of manipulating the brand names and the images continues by segmenting each image into two layers, one with very light colours and the other with bright colours (Figure 22 & 23).

The light colour is placed at the bottom while the bright colour is at the top. By the support from the light inside the boxes size 42 cm x 32 cm, both images are presented as a kind of illusion. If the audience looks directly from the front view, the image appears as normal signage but if the audience turns just slightly, the combination of light and bright colours highlight the double layer image creating an illusion which could be related to the experience of the consumer themselves.

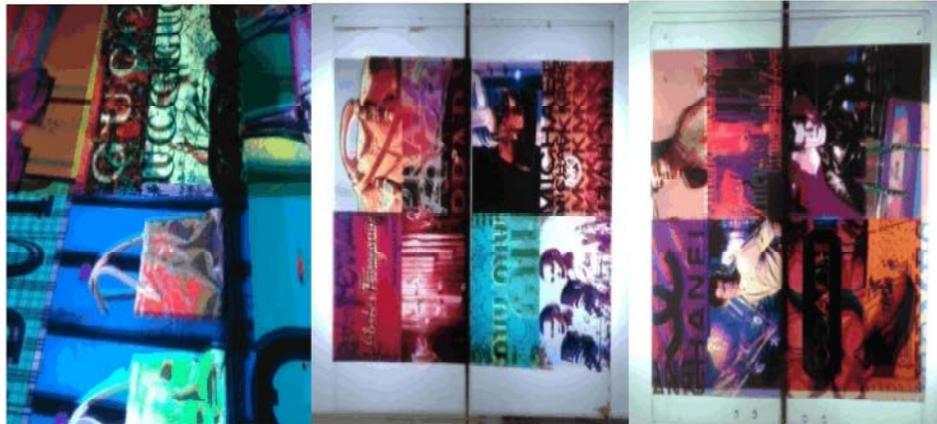


Fig. 22: Examples of process layering and positioning to identify the colours and effects made from using translucent stickers.



Fig. 23: The process of identifying the thickness of the gaps between each image is chosen in such a way to give a maximum effect.



Fig. 24: Seeing Double (42 cm x 32 cm-each panel) Light boxes with light inside, sticker and acrylic sheet, The final artworks comprise 32 pieces of light boxes

Each image or product inside the window display consists of the symbols of obsession, aspirations and dreams behind it.

Therefore, by producing the translucent and double layered images and the text in light boxes, the artwork replicates the window displays which are located in shopping malls (Figure 24). The artwork has the potential to shape the mental imagery reflects and involves the personal feelings, ideas, external stimuli,

memories and past experiences of consumers. Chihmin Ti states that “Mental imagery is one of the important characteristics of consumption vision” Similarly, Miller states that “Mental imagery is an internal process, which can activate feelings and knowledge from stored memories”. The window display and brand signage in shopping malls does not simply represent the products inside the shop but conveys a sense of feeling, desire, obsession and personal status to the consumer. Therefore

each luxury brand itself carrying the object and the symbols behind it and ultimately influences consumer behaviour.

CONCLUSION

The social position of certain groups of people are sometimes affected by commodities or assets, accessories, clothes, automobiles and other products. Luxury goods indicate the wealth and success of its consumers, with each object portraying the beliefs, confidence, status, as well as the tangible and intangible psychology of the individual. Through consumerism, the obsession and dreams reveal the position of each individual. Shopping malls definitely construct, reconstruct the lives of urban society accordance current environment. The ability of shopping malls in shaping urban lifestyle undoubtedly change the way people react and acting towards consumerism and bringing the symbols of the materialistically minded in urban society. The aspect of the tangible and intangible can be found in any shopping mall, which contributes towards the consumer utilitarian in their lives. Re-interpretation of urban culture, will suggest and contributing to a better understanding and broader perspective of urban society.

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