



KADIR HAS UNIVERSITY
SCHOOL OF GRADUATE STUDIES
PROGRAM OF DESIGN

İSTANBUL AS A FASHION CITY

EZGİ AKPINARLI

SUPERVISORS:

ASSOC. PROF. DR. AYŞE ELİF COŞKUN ORLANDI

ASSOC. PROF. DR. AYŞE NUR EREK (Co-advisor)

MASTER'S THESIS

İSTANBUL, 2019

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Ben, EZGİ AKPINARLI,
Hazırladığım bu Yüksek Lisans Tezinin tamamen kendi çalışmam olduğunu ve
başka çalışmalardan yaptığım alıntıların kaynaklarını kurallara uygun biçimde tez
içerisinde belirttiğimi onaylıyorum.

EZGİ AKPINARLI



KABUL VE ONAY

EZGİ AKPINARLI tarafından hazırlanan **İSTANBUL AS A FASHION CITY** başlıklı bu çalışma **28.08.2019** tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından **YÜKSEK LİSANS TEZİ** olarak kabul edilmiştir.

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ABSTRACT

This research aims to examine the Istanbul-based fashion design environment in the context of fashion city. As the main research question: Is it possible to define Istanbul as a fashion city? Istanbul; will be compared with the components of two fashion cities with their different dynamics such as Paris and Berlin. The concept of fashion city; within the framework of the fashion industry, gentrification, institutionalization and fashion as a cultural object in the city will be evaluated through fashion production and distribution channels. Looking at the formations of fashion capitals and fashion cities; institutionalization, segmentation, diffusion through cultural events and branding. In this context, the connection and the distance between fashion and the city of Istanbul will be examined. It is also important to examine Istanbul with the turning points in fashion history and current fashion, to analyze Istanbul on the fashion scene.

Key Words: Istanbul-Based Fashion Design, Fashion City, Cultural Production and Consumption, Fashion Spaces, Fashion Events

ÖZET

Bu araştırma, İstanbul merkezli moda tasarım ortamını moda şehri bağlamında incelemeyi amaçlamaktadır. Ana araştırma sorusu olarak: İstanbul'u bir moda başkenti olarak tanımlamak mümkün müdür? İstanbul; Paris ve Berlin gibi farklı dinamiklere sahip iki moda şehrinin bileşenleri ile karşılaştırılacaktır. Moda kenti kavramı; moda endüstrisi çerçevesinde, kentte soylulaştırma, kurumsallaşma ve kültürel bir nesne olarak moda üretim ve dağıtım kanalları üzerinden değerlendirilecektir. Moda başkentleri ve moda kentlerinin oluşumlarına bakılırsa; kurumsallaşma, kategorizasyon, kültürel olaylarla difüzyon ve markalaşma gibi konular ön plana çıkmaktadır. Bu çerçevede, moda ile İstanbul şehri arasında kurulan bağ ve mesafe irdelenecektir. Ayrıca İstanbul'u moda tarihindeki ve güncel modadaki dönüm noktaları ile incelemek, İstanbul'u moda sahnesinde analiz etmek için önemlidir.

Anahtar Kelimeler: İstanbul Merkezli Moda Tasarımı, Moda Şehri, Kültürel Üretim ve Tüketim, Moda Mekanları, Moda Etkinlikleri

INTRODUCTION

There are many academic studies on fashion city subject feeding from different fields such as urban studies, fashion studies, sociology, marketing and more. (Wilson, 1985; Breward & Gilbert, 2006; Rocamora 2009; Crewe, 2017). Especially, Paris is the most important city in this area which is called fashion capital in the world. First of all, it is a pioneer of fashion at the history. From a broad perspective of Paris's fashion system structure; organizational structure, regulations and rigid rules, stealing any design idea was forbidden, over sixty fashion museums at country-wide, strong education system, marketing and branding skills are some reasons to be fashion capital besides that its global, economic and politic power of France. Another side, Berlin wants to be initial city about sustainable fashion through Berlin's Sustainable Fashion Week and Green Fashion Tours that a guided tour by bike in accordance with the spirit of the city gives a chance to know sustainable fashion brands in the city. Briefly, relations between fashion and city, established in different contexts, often have the power to increase visibility of city's fashion.

Cities are the place of spectacle of lifestyles with the discourse of Guy Debord. Debord mentions that, it was determined that the spectacle used mass media, space and fashion to accelerate consumption (Debord & Knabb, 2005, p. 33). It constantly adds new meaning to objects, increasing the effectiveness of fashion on the masses. The purpose of using fashion as part of the spectacle is to increase the consumption efficiency of individuals. Today's modern metropolitan cities show capitalism the venues. The city has become the center of the spectacle, entertainment and consumption. Each separate space in the city hosts the show itself. The lighting of the streets, the designs of shop windows, the exotic arrangement of a cafe show the relation of the city space with the spectacle. According to Mike Featherstone (2005), the city space is purified from factories and equipped with shopping malls. After the city's industrial structures were cleared, exhibitions and show areas were established in the city center. (Featherstone, 2005, p. 101)

Thus, the phenomenon of demonstration came to the forefront in the city center. Store, shopping center, exhibition areas created in the show; has directed the individual to consumption.

In cities where production and consumption are intense, fashion has a weight in terms of both production and consumption. This thesis will examine Istanbul's fashion in the context of Paris and Berlin cases through fashion-city concept. Istanbul, which has a consumer identity and is adorned with shopping malls all around. How is the relationship between designer fashion and the city? How are bridges established between the city and fashion? What are the conditions of being a fashion city? (From Paris and Berlin examples) Is Istanbul a fashion city? As a mega city, Istanbul is an unique city with its geopolitical location, being an industrial and port city, hosting important civilizations throughout history, cultural value and multi-layered population structure. According to 2018's data of Turkey Statistical Institute (TÜİK), Istanbul's population is 15 million 67 thousand 724.¹ Also with its cultural heritage and multi-layered identity Istanbul joined the UNESCO Design City Network in 2017.²

Moreover, fashion is a concept arising from time and space. In this thesis, the relation of fashion with space rather than temporality will be emphasized. The visibility of fashion and the means of its existence in the city space will be tried to be analyzed with examples of fashion cities and the dna of Istanbul fashion.

1) Anadolu Ajansı. (2019, January 2). *SON DAKİKA: Türkiye'nin nüfusu açıklandı (2018 TÜİK verileri)*. Retrieved from https://www.ntv.com.tr/turkiye/son-dakika-turkiyenin-nufusu-aciklandi-2018-tuik-verileri,QzFOktjusUex4xpyjjDRaw?_ref=infinite

2) <https://www.designcities.net>

John Urry (1999) states that time and space research must be involved in any social analysis at three different levels. He describes three different spatializations: First, empirical events (routines of daily life) are distributed over time. Second, a particular social self (production relations, state, civil society, classes, etc.) is built around a specific temporal and spatial structure. For example, the modern state is highly centralized and includes means of surveillance on its citizens temporally and spatially transformed. Third, social selves are interrelated temporally and spatially, in a changing relationship over time and throughout space. A very important example here is the changing profile of capitalist relations of production with respect to time and space. In this context, it is possible to talk about the areas occupied by fashion in everyday life, the institutionalization of the chains that make up the fashion system from design to consumption, and the temporal and spatial changes of fashion in different countries. (Urry, 1999, p. 68)

As Lefebvre (2014) claims, fashion creates its own death through innovation magic and maintains its innovation only until it is achieved. Magically presented objects adorned with mass media lose their value as soon as they enter the consumption network. Therefore, it is necessary to add extra value to this culture product. Different cities can prove their existence by creating the fashion identity of the city through value mechanisms based on their own culture.

The aim of this research is to analyze the fashion environment of the city as fashion cities in a spatial, institutional and experiential context and to reveal the distance between fashion city and fashion. So the specific aim of this course is to examine the fashion-city profiles of the cities of Paris and Berlin based on fashion practices which economic, cultural, or symbolic aspects can be investigated. And to create a discussion area about whether Istanbul is a fashion-city. Historically, this research will investigate a ten-year period between 2009 and 2019. 2009 is the year when fashion week started in Istanbul. A comparative perspective of fashion history of Paris, Berlin and Istanbul are included in order to investigate these main questions: What are the specific elements that make fashion-city considering Paris and Berlin? In comparison to Paris and Berlin, is Istanbul a fashion city? What can Istanbul learn from Paris and Berlin as models for fashion-city?

The birth of fashion has different dates in various sources. However, the rise of fashion was experienced in parallel with the rise of cities, that is, the industrial revolution. Democratization, the development of technology, increasing production opportunities, new lifestyles based on consumption, increased interest in fashion, which is considered as a status indicator. In particular, what does fashion mean as a term? In addition to garment fashion, the term refers to recent developments and trends in any subject.

According to The Barnhart Dictionary of Etymology (1988), the meaning of fashion in a society that manner of dress and the word appeared around 1300s.³ On the other hand, Fashion definition for Lexico Dictionary: 'A popular or the latest style of clothing, hair, decoration, or behaviour.' And second meaning is: A manner of doing something.⁴ Fashion has strong ties with agenda of culture, everyday life, politics, and economy. Kawamura states fashion as a 'a system of institutions that produces the concept as well as the phenomenon/practice of fashion' (Kawamura, 2005, p. 1). As it can be understood, fashion is an accelerated phenomenon with the city and cannot be considered independent of consumption. Sociologist Pierre Bourdieu (1984) argues about fashion as a 'specific capital'. It can be called as 'fashion capital' for our framework, the capital specific to the field of fashion. Like other field-specific capitals, it is build up of economic and cultural capitals and social and symbolic capitals. The term cultural capital used by Pierre Bourdieu refers to the tendency to symbols, ideas, tastes and preferences that can be used strategically as a resource in social action. habitus becomes a concrete social action, and it is thought and felt to act in a certain way. Bourdieu (1984) uses the term 'symbolic value' to describe the value that cannot be calculated economically. Symbolic value is the manifestation of a product whose material value is not easy to measure compared to the symbolic capital it maintains through its accumulation of reputation and authority. Similarly, the value of things is not determined by that thing itself.

3) Barnhart, Robert K. (1988), *The Barnhart Dictionary of Etymology*, New York: The H.W. Wilson Company

4) Fashion. (n.d.). In *Lexico Dictionary Powered by Oxford*. Retrieved from <https://www.lexico.com/en/definition/fashion>

As Karl Marx (1973, p. 138) points out, the value of things emerges in the social relationship between individual goods. Marx gives an example of fabric on this subject; to show that the value of an object is something completely separate from the object of that object. The value of the fabric should be sought in a different place, such as a jacket. In this respect, the value of the city can be sought in the fashion city as a new product with added value derived from the city without completely breaking away from its context. Thus, the symbolic value gained through fashion integrates into the urban scene. And after that point the value of the city is sought in the fashion city. Fashion can turn into a parade in the city scene.

In this research both quantitative and qualitative research methods were used. The data on urban and fashion relations required to find answers to the questions were provided by various methods for instance printed and online research, interview and survey. Comparative case study selected and sampling area was determined as Paris, Berlin and İstanbul. Two samples were selected as cases; Paris and Berlin. The reason Paris was chosen is, in addition to being the first fashion capital, that it has been carrying this title for more than a hundred years. On the other hand, the influence of French fashion in the westernization process of İstanbul is also an effective reason.⁵ Berlin as a young fashion city; it was chosen for its potential to encourage the feasibility of the new with the comparison of the old and the new.

5) Westernization Period, II. Mahmut (1808-1876) entered the Tanzimat period (1839-1876) and began to experience the effect of westernization. And also in relation with this development, an adaptation has been seen on European clothing and lifestyle. Meşrutiyet period caused the rise of the western line in women's clothing.

Both cities are part of the UNESCO Creative Cities Network like Istanbul. After the selection of the two cities, Paris and Berlin, which have created a unique style and fashion city recognition of the city, both current and historical data were obtained through online and printed publications and the same method was followed for Istanbul. In addition, interviews were held with five fashion professionals specializing in different fields, fashion editor, fashion author, fashion designer, fashion design assistant and fashion marketing specialist. However, for ethical reasons, the names of the interviewees will not be disclosed. Interviews were conducted in a semi-structured manner. The main focus of the interviews was Istanbul's fashion and Istanbul Fashion Week, the only platform where Istanbul fashion could provide international visibility. The questionnaire was shared with the fashion industry employees through online invitations. 18 professionals received feedback. The open-ended questionnaire was designed in such a way that the respondent could express his / her opinion clearly. As a result, the data obtained from comparative cases were analyzed with a holistic approach together with interview and survey data.

The structure of the thesis is established as follows; in *the first part*, the concepts of fashion and the city of fashion in the context of cultural consumption will be examined. In *the second part*, the research method will be discussed. In the third part, Paris and Berlin cases will be examined and the elements that make up the fashion city will be pointed out. In *the third part*, the structure of Istanbul fashion will be examined with the information obtained from Paris and Berlin examples. In *the fourth* and final section, conclusions and discussions will be given.

1.FASHION AND CITY

1.1 CITY SPACE AND CULTURAL CONSUMPTION

Creativity has become one of the important concepts of urban practice and research and has created new concepts such as; creative city, creative economy, creative class, creative industries. (Florida, 2002). Cities such as London, New York, Los Angeles, and Hollywood, where the culture industry develops intensely, nourish the mass media of almost all countries in the world and prevent cultural creativity at national level. In this context, it can be pointed out how Istanbul fashion, which differentiates itself from fashion identity in the process of westernization, becomes a mimetic and follower structure. Fashion has been a central focus in the study of cities' creative industries and cultural economies (Currid 2012; Scott 2000). The cultural economy approach emphasizes the global importance of urban activities, creating symbolic meaning and value.

In this framework, aesthetized everyday life, the importance given to cultural capital in the city, values attributed to cultural products and value creation, images, consumption areas designed as a field of experience within the city and the fashion theme of these areas will be tried to establish a relationship with the city. As Lefebvre remarks, in the contemporary city we have 'consuming displays, displays of consuming, consuming of signs, signs of consuming' (Lefebvre, 1971, p. 114). Fashion creates a continuous image in an ongoing production and consumption cycle in the city also through city. The aesthetization of everyday life represents the rapid flow of signs and images in everyday life. Theorisation of this process was nurtured in the theory of commodity fetishism. Marx, Benjamin, Lefebvre, Baudrillard and Jameson examined meta-fetishism in different ways. According to Karl Marx (1973), in a society where commodity is perceived and valued, social relations are based on the perceived value or cost of commodities. Billboards, shop windows, dressed bodies, styles and fashion passing through these areas in aesthetic urban landscape and architecture. Elements that aesthetize everyday life, namely shopping malls, shop windows, clothing that appear in the city, are all in touch with fashion. They are all available for an aesthetic look. It can be argued that

cities always have a certain culture in which they produce their own cultural products, works of art, buildings and different lifestyles. In other words, cultural products that make this everyday life aesthetic are produced with the unique cultural codes of the cities.

Featherstone argues that as an example of urban culture and lifestyles that have become thematic, some cities are referred to as a cultural center that includes cultural heritage and the image of cultural heritage it represents, from museums to buildings. These thematic elements can be regarded as a source of prestige or cultural capital, and in order to continue to be as being cultural centers, cities must also host the entertainment industries (Featherstone, 2005, p. 94). Certain metropolises (such as New York, Paris, Los Angeles, London) are cultural production centers and can be powerful in terms of cultural capital. Moreover, it can be argued that they are effective in culture industries such as fashion, cinema, broadcasting, music, tourism and entertainment. The notion of cultural capital (Bourdieu, [1984], 2000) contributes to the image of the city. Therefore, city administrations, policy makers and private institutions are willing to invest in culture. (Fisher et al., 1987) In the contemporary city, shopping centers, museums, theme parks, tourist experiences are common features. Areas are created in the city where leisure time becomes an experience. Department stores display art exhibitions. These exhibits blur the distinctions between high culture and low culture and the differences between trade and culture. Contemporary fashion designs are exhibited in museums such as a monument or cultural heritage, while fashion stores host art events. From a fashion perspective, this is interpreted as the interaction of art and fashion. Or the use of fashion as a museum can be read as a method of spreading to the city and attracting tourists interested in fashion. On the other hand, it can be claimed that the brand of luxury fashion, which has become increasingly accessible, has the instinct to maintain the high culture level despite its falling price while exhibiting its cultural heritage in the museum opened by its name.

1) Cultural capital is the social situation and cultural competencies that arise from the accumulation of knowledge, behavior and skills. Bourdieu (1979) then places his research on cultural capital on a theoretical conceptual basis in his book "Distinction: A Social Critique of the Judgment of Taste."

Bourdieu ([1984], 2000, p. 243) mentions three kinds of cultural capital: in the embodied state (beauty, style, speech style, etc.), in the objectified state (machines, pictures, buildings, cultural products) and institutionalized (educational qualifications). Fashion uses three kinds of capital that Bourdieu proposes. It is compatible with the style and beauty that is embodied. Objectivated cultural capital is already the garment or fashion itself produced as cultural product. And in its institutionalized state, fashion easily continues its ongoing movement within the best institutionalized system.

Also to mention, in today's world, where aesthetization of everyday life gains importance, visual display is significant as an indicator of identity, especially in America and Europe. The display of fruit in an urban market or gourmet food shop is not the same. The symbolic economy demands gentrification of real estate . (Zukin, 1995). The symbolic economy requires the gentrification of real estate. In this context, gentrification leads to the revival of the symbolic economy to create favorable spaces for cultural consumption. With the effect of modernization, aesthetic concerns of fashion increase and direct people's lifestyles and production and consumption preferences. Although scholars saw the rising movement of the private garment design market (Zukin, 2008, Zukin and Maguire, 2004, Ley, 2003), there was no systematic bridge between these trends and urban development. Zukin (2008), while addressing the concept of originality, does not establish a clear communication between fashion and gentrification. The fashion here is expressed in two senses: aesthetic narrative, entrepreneurship activity and consumption preference. According to Smith, gentrification is a separate urban strategy (Smith, 2002), but the intersection of fashion with urban life has been observed. Fashion and gentrification can be established both on the basis of spaces produced to stimulate consumption and on the basis of creative class that play a mediating role in the gentrification of space. Streets with large showcases are indicative of this from the perspective of consumption space. On the other hand, it has been observed as the first emerging creative class in many urban transformation areas.

1.2 FASHION THEORIES

Following the rise of fashion, fashion and city get even more connected. Fashion and city are areas where identities can be produced and presented. Since 18th century, the development of industry and capitalism has redefined the relations of production-consumption and influenced the forms of public relations and common public spaces in urban life. This topic will focus on some fashion theories and concepts and the relation of fashion to the city. Fashion can accommodate collective production as well as collective selection. When talking about the creation of the new, it is also the subject of copy and imitation. It is guided by control mechanisms while allowing identification indicators. Even those who want to stay out of fashion are included in the fashion with anti-fashion movement. It is systematized from creation to consumption. It is a cultural product, an added symbolic value. Fashion touches many areas such as sociology, psychology, economy, city.

Thorstein Veblen's fashion debate ([1899] 1957) takes fashion in the context of the creation and institutionalization of leisure class through consumption activities. Veblen explains three features of fashion: 1) It is an expression of the user's wealth. The expenditure on clothing is a striking indicator of consumption. At first glance, clothing is proof and representation of economic prosperity. It is inexpensive, worthless and inadequate. 2) Veblen indicates that one does not need physical labor to earn a living. Extremely elegant, spotless clothes means fun. The more practical and functional a garment is, the higher the class symbol. Some styles require your help to wear them. 3) It should be current 'fashion', appropriate for the present time. Ultimately, people need to communicate their status and identity to others through their appearance and fashion.

Trickle across theory, also known as "mass market" or "simultaneous adoption", argues that new fashion trends emerge at the same time at different price levels in the market. In this context, the distribution of trends is not based on class difference. On the contrary, the fashion system allows trends to circulate through a variety of channels and spread throughout the market. Mass media, developing technologies, mass production and the growing middle class have made this possible (Brannon, 2005).

So the dissolution of a trend is not for the class. On the contrary, the fashion system enables the release of the trend through various channels. Mass communication is possible with mass production and the growing middle class. According to Trickle across theory, fashion diffusion does not depend on class difference. For instance, fashion weeks such as New York, Paris, London and Milan, which are attributed to trends, can be viewed online simultaneously, making it possible for the latest innovations to be produced and consumed by all segments. Experience culture is becoming widespread due to the rapid consumption of images through social media. For this reason, it can be said that the value of tourism has increased to live this experience on behalf of fashion cities. Because in the postmodern consumer society, experience has become an important form of consumption.

Knock-offs (copies), started after World War II with manufacturers copying couture designs. They can be produced quickly. Knock-offs argues that a new style created can be quickly copied and released (Reilly, 2014, p. 104). Thus, images can now be easily displaced, this makes copying easier, the images can be copied in different qualities and produced in series and marketed. This allows trends to reach more markets.

Imitation is the conceptual framework in which Gabriel Tarde develops fashion theory. For him, fashion is to oppose tradition. Tradition may be a routine imitation of the past of this being, while in fashion, spatial or temporal sense, it imitates the distant. Both are imitations. Tradition is the routine normality of imitation, which allows the reproduction of social beings in the same way, while fashion is a form of imitation that creates something more surprising and new. The distinguishing feature of imitation is that it takes place from a spatial perspective and from a temporal point of view. (Tarde, ([1890] 1903) While copy is an ethical issue, imitation is a social process in which something is repeated. According to Tarde, the repetition of tradition is a kind of imitation, like imitation of fashion.

The individual demonstrates his / her identity through certain actions in society. The most visible of these is fashion. Individuals confirm the religious, cultural, political or social groups to which they belong or do not belong, by choosing various clothing and accessories. Through fashion, they acquire certain identities with the individual. These identities are mostly collective. Fashion is a social production (Godart, 2012) and in this

context it is inevitable to be cultural. Control fashion has already been accepted in many areas from clothing, trade, travel, transportation to shows. Fashion, therefore, is one of the typical forms of collective behavior, a social phenomenon of continuous expansion rather than contraction, not only working in the fields of consumption, but also embracing art, entertainment, philosophy, and science (Sumner, 1940). Mostly, the distribution and consumption processes of fashion have been studied. Some examples of such theories are as follows: conspicuous consumption, simultaneous adoption, knocks-off. On the other hand, the steps of the fashion system and production processes as pre-consumption processes are available in the research. Paul Hirsch, Wendy Griswold, Yunika Kawamura have done studies in these areas. On the cultural level, fashion examines the values and beliefs of a group of people. These values are seen by attitudes that dominate in a certain period of time. The determinants of these attitudes are zeitgeist², subsequent people, technology, events and ideals. Different groups of people who are fed by these elements may come into contact with each other and exchange them. Because cultures are generally geographically based, fashion can show inter-regional spread. In this way, fashion has the power to intervene in daily life practices and make changes. (Reilly, 2014)

Yuniya Kawamura (2005) states, concentrates on fashion as system of institutions, organizations, groups, producers, events, and practices in which such institutionalized system works as a powerful industry for cultural meanings. According to Grant's definition of fashion, together with advertisement, fashion is a system that transfers cultural meanings to goods consumed by consumers. The fashion system able to create new cultural meanings (McCracken, 1985).

2) Herbert Blumer (1969), the term *Zeitgeist*, was used by Blumer to express that fashion is a product of the times when they were created and worn.

Social meanings and values given to objects, behaviors, events and relations make it possible to produce cultural objects. Culture is the expressive and relational part of life and becomes visible and expressed through behavior, objects and ideas. In the field of fashion, diamond is a visual representation of the way in which the production of social meaning. Wendy Griswold (1994) states fashion system as a cultural diamond that contains social world, creator, receiver and cultural object (see Image 1.1). According to cultural diamond, cultural meaning is the result of a social world, a creator, a recipient and a cultural object connections. The model describes the circulation of cultural objects through the relations established in a social world and the production of a creator and the sharing of a buyer. Cultural objects gain meaning through the stories they tell. In the words of Griswold, 'shared significance embodied in form'. (Griswold, 1994, p. 179)

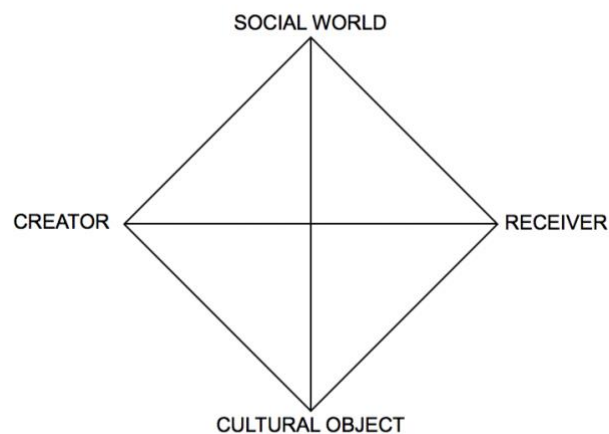


Image 1.1 The cultural diamond (Griswold, 1994, p. 15)

It is enriched by adapting the Griswold diamond to 'the cultural industry system' schemas that was proposed by Paul Hirsch. (see Image 1.2)

3) Paul Hirsch (1972) breaks up the cultural industry four phases: Design, Production, Communication and Consumption. The names of these phases are known as Hirsch Schemes

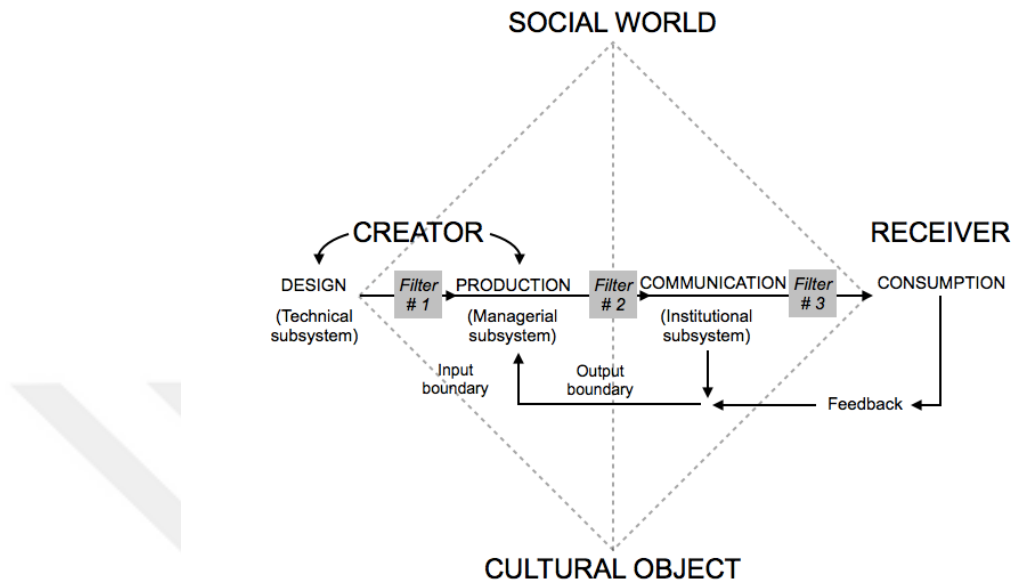


Image 1.2: Adaptation of the cultural diamond to Hirsch Schema (Griswold, 1994, p. 94)

Griswold explains that the relationship between cultural object and culture with leopard frog and swamp metaphor (Griswold, 1994). The cultural object here is the leopard frog and culture swamp. In short, the mass culture approach, the object dominates the recipient subject, which is already regarded as a passive recipient of a message bearing the meanings encoded by the commodity; in the popular culture model, the buyer plays a role in building the meaning of the object and may be in the form of cultural resistance to the mainstream through unconventional consumption practices. (Griswold, 1994, p. 12)

According to Marco Pedroni (2013), the advantages of the proposal expressed by Griswold and Hirsch are listed as follows. First, the relationship between consumption and production is discussed in a wider framework, the role of the social world and the cultural object used as context. Secondly, diamonds emphasize mutual relations: an enterprise (a cultural industry as an institutional system, for example: fashion), objects (cultural work) and subjects (creators). Third, it appears that there are processes between production and consumption that connect creatures and buyers rather than

circularity (Pedroni, 2013, p. xiii-xv).

At this point, production and consumption processes can be read without being detached from the context of space. Although related to culture, the same processes will vary in different cities, the structure of the city and the possibilities for the production and consumption of fashion as a cultural industry. At this point, it can be understood how much fashion culture is intertwined with the city.

1.3 FASHION CITY CONCEPT

The source of the concept of spatial diffusion is the discipline of geography and shows the areas where fashion trends are developing and seen. Examples of cities that are defined as trendsetters and where trends first emerge are: London, New York, Paris, Milan or Tokyo. Adjacent areas which do not develop an original fashion style. Then adopts it by seeing this style and other. This can also be considered as a variation of the classic Trickle Down theory, the distribution of fashion from upper class to lower class, but they are sequential geographical areas that adopt fashion rather than consecutive classes that adopt fashion. This has been observed in many fashion trends, including the grunge style in Seattle and Casual Friday in Hawaii. Reilly argues that collective selection relates to spatial diffusion. (Reilly, 2014, p. 86)

Sometimes some groups can inspire a new fashion. Blumer (1969) calls this “collective selection”. When a subculture for a given aesthetic is known and this style is evaluated or appreciated by others, it is included in the mainstream, as has been seen in the hipster or nerd lately. Because they adopt the style (due to the geographical location) they also spread the cultural appearance (Blumer, 1969 p. 282). In addition, this phenomenon represents Ted Polhemus' concept of “street style”, where fashionable ones emerge on the street (Polhemus, 1994).

Today's metropolises are cities where multifaceted fashion, cultural infrastructure and diversity emerge. Personalization in metropolitan life takes place by identifying with body, behavior, objects and places. Individual identities are defined by consumer products. While cities surround the scope of communication, they contain indicators and

images necessary for identity building (Horkheimer 2002, p. 146). This is summarized by Lefebvre (2014) as follows: The transition from the production of objects in space to the production of space itself. On the other hand, according to Crewe, a geographically identifiable fashion is based on two basic elements (Crewe, 2017); the existence of an original national fashion and being considered as a model by other countries.

The centralization of fashion is provided by fashion houses that create and promote styles and designs in the shows of major fashion cities. Due to global competition, Paris is still not the only fashion capital in the world, although it is still a global fashion hub. London followed Paris in an innovative manner. After the Second World War, New York City and Milan became the city of fashion. (Godart, 2012, p. 54) On the other hand, Tokyo or Antwerp, Beijing, Mumbai, São Paulo etc. began to represent their own cities on the fashion scene. Additionally, some cities have a different dynamic, such as Berlin, Copenhagen, Stockholm, and have a certain stylistic influence, such as film or music. As you can see, now fashion has been opened to be influenced by different geographies. According to Steele (2003), Paris is still the capital in terms of capital. PPR and LVMH are Parisian as the world's largest luxury fashion group. Global Language Monitor argues Paris ranks 4th in the list of Top Global Fashion Capitals and Berlin ranks 5th.⁴ (see Appendix A)

Fashion capitals are characterized by a history. Fashion capitals have been confronted with situations such as history, globalization and the combination of global and local. In an economic context, fashion capitals have come to the place where the road brought them thanks to the paths they chose in the past. According to Krugman; This theory is called 'path dependence'. Advantages such as brand value and technical know-how are the result of years of accumulation (Krugman, 1993).

4) See 2018: New York Takes Top Global Fashion Capital Award Paris Falls to No. 4, 2018 <https://www.languagemonitor.com/fashion-capitals/new-york-takes-top-global-fashion-capital-award-while-paris-falls-to-no-4/>

Fashion week shows take place in impressive locations in Paris, New York, London and Milan. Fashion professionals can travel from one city to another without having to skip important shows thanks to a well-organized calendar. Agenda coordination is governed by associations of famous fashion capitals: In New York, Council of Fashion Designers of America, 1962 (CFDA); London, British Fashion Council, 1983; In Milan; Nazionale della Moda Italian (National Chamber of Italian Fashion) founded in 1958; and Fédération française de la couture in Paris, established in 1868, (French Couture, Apparel and Fashion Designers Federation). In addition to the four most popular and followed fashion weeks, new fashion weeks have started to be organized around the world. Europaregina web page has a list on fashion weeks: 31 in Africa, 27 in Asia, 51 in Europe, 7 in the Middle East, 48 in North America, 7 in Central America, 6 in South America, 5 in Oceania fashion weeks are listed. Mercedes-Benz Fashion Week Istanbul is also not listed.⁵

5) (2019, July 20). Retrieved from World Fashion Week Calendar website: <https://europaregina.eu/fashion-weeks/>

2. METHODOLOGY

2.1 AIMS AND OBJECTIVES

This study aims to investigate the capacity of Istanbul to become a fashion city. For this reason, Paris and Berlin cases are discussed in order to determine the characteristics of a fashion city. Based on the findings obtained from the two cases, an assessment was made in Istanbul. In addition, interviews and surveys were conducted to consult the ideas of Istanbul's fashion actors. Again, the data obtained from these two cities were used as the insight of Istanbul when compared with the data of the other two cities.

As a selection criteria of cities, Paris is a well-established and world-renowned fashion city, and Berlin is a newly built city that has recently been added to the list of world cities. Among the cities of similar categories such as New York, London, Milan and Paris, Paris was chosen because of the French influence felt on Istanbul fashion since the 19th century. On the other hand, Berlin is chosen among its counterparts because of its opposite character to Paris and its position to create a fairer fashion space through micro and collective initiatives and civil society support. And both interviews and surveys were evaluated by Istanbul's fashion professionals.

Both qualitative and quantitative research methods were preferred and used for this thesis. The data was collected through various methods such as literature review, online and printed sources, interviews and online surveys. Data collection methods such as interviews and surveys, in terms of the source of the data, especially about the fashion of Istanbul has created the first-hand data thanks to the replying of 23 fashion professionals. On the other hand, comparative case study selected because the value of cases is not to try and generalize a particular population, but to reveal the richness of the details, the ways and the mechanisms, to show the daily effects and interaction of identity (Garson, 2008). The case study provides a critical insight into social phenomena and theoretical explanations through one or more examples in order to re-examine the social life flows from different perspectives. (Spencer, 2011). The sampling area of the case study was selected from both established and young-developing fashion cities. Two samples were chosen as Paris and Berlin first of all, Paris fashion has been the inspiration for Istanbul

fashion in the process of westernization. Moreover, the Turkish fashion language has received many words from French. On the other hand, at a different angle from the four main fashion capitals (New York, Paris, London, Milan), Berlin was chosen from the cities like Copenhagen, Florence, Antwerp, which are newly structured, where the fashion industry is on the rise and trying to gain a fashion city identity. Berlin, which brings together advanced industry and subculture and is on the way to positioning itself as a fashion city thanks to segmentation. So Paris and Berlin were selected in order to understand the difference between established and young-developing fashion cities. And the main focus case of research is Istanbul. Cases were also examined in the context of designer fashion in the city. Designer fashion is examined in terms of narrowing the frame. The three cities are also part of the UNESCO (United Nations Educational, Scientific And Cultural Organization) Creative City Network. The content analysis will be done through Paris and Berlin examples and the data will be tried to find the answer to the question of what the structure of a fashion city should be and which elements it contains. And Istanbul will be evaluated through the obtained elements.

Interview and survey have their own weaknesses and strengths. Many data collection and measurement processes are called surveys. The purpose of the survey is to produce statistics, quantitative or quantitative explanations on the subject of the study. The main method of gathering information is to ask people questions and to collect data that can be analyzed (Fowler, 2002). Often, information is collected about a sample by applying it to a portion of the population. Self-managed surveys are useful for reaching more people and can receive more responses from the topic in personal interviews. On the other hand, there is a possibility that the surveys will not be returned. But personal interviews are expensive in terms of time (Rea and Parker, 2005), again, it is important to avoid obstructing respondents from answering. Questionnaire should relate with a specific objective of the research. The answers to the questions can be answered by multiple choice, closed-ended, or open-ended. Open-ended questions are highly preferred. This data can be more difficult to organize and analyze but mostly provides a rich qualitative insight (Kawamura, 2011). There is two types of interviews as structured and semi-structured interviews. In this research, semi-structured interviews were chosen to shape questionnaire. During an unstructured interview, open-ended questions are posed and

participants are allowed to respond as they wish. In this frame, 5 people were interviewed and 18 people answered the questionnaire of survey which was sent by online invitation. Interviews and surveys were conducted with professionals of Istanbul fashion. A survey targets population was selected from individuals working in different parts of the fashion field.

Comparative case study findings, as mentioned, the Paris and Berlin cases gave the elements of the structure of the fashion city concept as data. It is pointed out that the main structure is based on the following titles visible in Table 2.1: Fashion Heritage, Institutionalization, Fashion Segmentation, City and Fashion Branding, Urban Spaces of Fashion as event-base and established in the city.

Table 2.1 Components of the fashion city



On the other hand, as the most intensive service provider of conspicuous consumption, which Veblen (1957[1899]), advocated, a comparison was made through instagram where the visual is presented to the consumer through social media channels. In recent years, images of cities can be circulated internationally because of instagram. Online exchanges that do not use fashion's one-to-one contact with the city, but are so effective in increasing visibility; instagram trends investigated through hastags and included as social media content analysis. Fashion, the 4th most popular Instagram hashtag around the world and tagged 723M times. The most popular instagram hastags as follows:

1) #love 2) #instagood 3) #photooftheday 4) #fashion 5) #beautiful

#parisfashionweek tagged almost 100 times more from #istanbulfashionweek.¹ Istanbul has been examined in different possibilities like #MBFWI (Mercedes-Benz Fashion Week Istanbul) but the highest number of tag used as a data

1) Instagram Hastags. (2019, January 8). Retrieved from <https://blog.hootsuite.com/instagram-hashtags/>

2.2 FINDINGS

2.2.1 Fashion Heritage

A breakdown of the sociological and economic events of fashion in the city sheds light on which milestones took place with fashion, the city's cultural heritage. It can be said that it is effective in sweetening its relationship with the city and the way it develops in the city. Throughout the history; cities affected by industrial developments, wars, political and economic events. They have shaped their industries by being influenced by a number of influences. Also some cities use the 'path dependence' advantage (Krugman, 1993), especially when it comes to the textile and fashion history and industry of England and France. In addition, it can be stated that the administrative staff, capital owners and cultural carriers of the cities are the ones who decide the future of the cities. Fashion capitals (New York, London, Milan and Paris) In a way, the institutions they left to their successors and still exist through. Accordingly, today's textile pioneer countries (China, India) can create fashion cities tomorrow with the support of design (Godart, 2012).

On the other hand, transfer of knowledge of traditional production methods, craft, sewing, meaning, and style from generation to generation is fashion heritage of the city culture. There are also fashion museums to preserve the cultural heritage and costume-garment history of fashion and to carry out research on these issues. This topic will be discussed under the title Urban Spaces of Fashion as well.

2.2.2 Institutionalization

In many stages of history, professional organizations have organized and acted within themselves. It is important to establish certain standards and to ensure continuity within certain rules. Institutionalization gives some groups more advantages than others, the participation of designers in the system affects their economic, social and cultural capital (Bourdieu 1984). According to Kawamura (2005), the institutionalization of the fashion system allows many things to be institutionalized, such as the recognition process of the members of the organization, government support, and the support of young designers. From education to production, institutionalization, creating and building the infrastructure of the sector can be pointed out as a tutor and continuity provider. The boundaries between fashion and non-fashion are created by the system, and within these

limits, social actors compete. A brand's collection takes control of the production area with the success of a designer; Fashion leader status is earned. Finally, it can be emphasized that the ability to convey / elaborate meaning about clothes becomes important. (Pedroni, 2013) Institutionalization has democratized fashion reserved for the elite and has become accessible to the masses. Institutional innovation has influenced the legitimization of new designers and new styles.

2.2.3 Fashion Segmentation

One of the characteristics of the clothing industry is its segmentation as a part of institutionalization. (Kawamura, 2005, p. 10). When evaluated historically, more production was made on womenswear. The recent competitive environment and changing consumption habits encourage brands and designers to produce different segments of menswear, children's clothing, underwear and home wear. In addition to functional segments such as business, entertainment and sports, it offers alternatives for the brand to choose the production area in options such as price lining and turnover speed. So the fashion industry is characterized by the presence of various segments for consumers in different categories. Doeringer and Crean (2006), describe various parts of fashion through a pyramid. In brief; Couture, Ready to Wear, Diffusion, Bridge, and Mass Market. Climbing to the top of the pyramid increases the price and quality of the products, increases the uncertainty in demand and the effort to differentiate the products. At the top of the pyramid is the 'Haute Couture' with undoubted high-quality clothing. The next "Designer Collections" are expensive and of good quality, but the models are not as unique as 'Haute Couture'; then 'Bridge Fashion Collections' revenue prices are scattered and moderate. 'Better Fashion' is categorized with lower prices. Under the pyramid are the 'Fashion Basics'.

2.2.4 City and Fashion Branding

The goal of place branding strategies is to build a symbolic, comprehensive image of a city and subsequently communicate this image both locally and internationally. Place branding literature includes studies of various entities such as cities, districts, regions,

countries and groups of countries (Költringer & Dickinger, 2015; Oguztimur & Akturan, 2016). Gilbert (2002) states that some cities are the hosts of global long-standing and strong brands. Such that the word Paris itself can refer to the French fashion of elegance. At this point, city names have become an integral part of branding. Likewise, fashion week is an important moment within the life of the industry globally, also acting as a key instrument in 'fashion-branding in the city' (Rocamora, 2009).

A fashion brand is used to make the image appear in the consumer's mind. After the increase in apparel, manufacturers and designers had to distinguish their goods from other manufacturers and attract the attention of consumers. Branding is a concept that is important for the fashion industry. Joseph Hancock (2009), "Branding creates not only identity for products, but also creates an identity and vision for consumers and brand employees for the company.

Branding enables companies to differentiate from their competitors. American designer Clare McCardell was a designer in the 1950s and 1960s, designing simple pieces that women could easily combine. Inspired by sports clothes, the designer made them fashionable. However, since Clare McCardell did not emphasize brand value, consumers preferred a cheaper version of the similar product in another brand (Arnold, 2000). Brand awareness and brand value could make a difference. In addition to differentiating a garment that looks similar, unique products that offer the brand's aesthetic tastes need to be branded. The brand creates a link between the product and the customer. Advertising, visual presentation and brand image are created in harmony for the customer. Shopping experiences are also in harmony with the image of the brand. The store experience offered by the Koton brand is different from the shopping experience offered by Vakko, from the location where the store is selected to the music played in the store, even to the behavior of customer representatives. The reason for this is that the image created by the brand must be maintained from design to consumption. Even Prada store workers wear black suits and black knitted gloves. Gloves prevent product contamination by fingerprints and at the same time point to the "museum quality" of the products.

2.2.5 Urban Spaces of Fashion

World Fashion Cities in addition to special events, locations and topics, they are also certain places and places where historical landscapes and fashion and the cultures associated with them are part of the axiologically ordinary daily lives. (Buckley and Clark, 2017). Rocamora indicates fashion cities are both a discursive and a phenomenological reality. They are shaped by representations that feed perceptions through concrete practices. The center of the promotion of fashionable products. The creation and blessing of Paris as a fashion city at that time is the product of the emergence of material spaces and fashion practices, such as the product of many gaps that give such gaps and a worldwide resonance and auratic appeal (Rocamora, 2009).

A fashion city in general terms include fashion district, department stores, display window. It consists of images related to our perception on the street, definitely fashion week, events such as fashion fair and institutions such as fashion museum, and design school. The fashion district is usually located near the city's cultural and art areas. In these areas, it is possible to find the city's luxury brands and designer shops. The shopping route is a map that allows readers to find possible stores and fashion districts. It can be emphasized that it has been an appropriate method since tourism started to develop in Paris. Jean Baudrillard (2012, p. 214) defines the display window in the *Consumption Society* as the focus of urban consumer practices and the opaque status of the commodity behind the transparency of glass and this specific space which is at the same time the street with the established distance. Display window are the place of a specific social relationship. In almost all of the city, windows show not only objects behind transparent glass but also represent the aesthetics of the city or neighborhood. 'Store entrance and windows communicate between the interior and the exterior of the stores and bring dreams and fantasy into tangible view' (Crewe, 2017, p. 19).

Fashion week is mentioned as the event that bridges the fashion cities. New York, London, Milan and Paris are held one after the other and important fashion shows do not intersect. Moeran & Pedersen (2011) argue about fashion week:

The ability of fashion week and other industry events to fix meaning is offset by their regular repetition. Like the frame in an old-fashioned film, fashion week presents a series of stills which freezes perpetual movement that would otherwise only be visible as a blur. In this respect, fashion week enables us to see both stabilization and flux (Moeran, B., & Pedersen, J., 2011, p. 28).

Fashion weeks build a spatial representation of organizational space. Fashion week offers the opportunity to see the fashion brands and designers of the city within the organization and with the city background. It presents the city's fashion identity in a multi-layered structure. The actors of the industry gather to see what is new. Besides, the participants both can see and can be seen. Fashion Week, which welcomes many international visitors, contributes greatly to cities.

Additionally, there are also museums with fashion and textile contents established to protect, preserve, exhibit and research on cultural heritage in this field. Fashion viewer consumes fashion while wearing clothes. However, when the costumes or fashion were exhibited in a museum environment, the fashion audience also encounters a consuming practice of watching fashion as an art audience. Alexander McQueen: Savage Beauty Exhibition, Victoria and Albert Museum (4 May – 7 August 2011), The exhibition is a retrospective of the designer's work. And it was the most visited exhibition of V & A with a total of 493,043 visitors in 21 weeks. For the last two weekends of the exhibition, V&A opened the exhibition for the first time during the night to meet an unprecedented demand. Also Christian Dior at V&A Museum or Heavenly Bodies at The Museum of Metropolitan were very impressive as well. In addition, the Armani Silos and Yves Saint Laurent museums are the institutions that retain the brand's archives.²

On the other hand, shopping malls are also places where fashion is visible and the relationship between the city and fashion is established. In the 19th century, the development of the shopping center became a kind of entertainment and demonstration with its visual merchandising and architectural design; it was an elegant place to spend time and to see (McCracken, 1988).

²<https://www.forbes.com/sites/oliviapinnock/2019/03/14/the-growing-popularity-of-fashion-exhibitions/#3199caeabbb1>

It can be argued that fashion provides its existence and its relationship with the city through temporary activity areas and places established in the city (such as shops, streets, districts or museums). It can be argued that, fashion week is the most impressive of the events. For most of the fashion cities and cities that have actually organized new fashion weeks in the last two decades, every fashion week adds shine to the city (Melchior et al., 2011). Fashion has a multifaceted. These relationship types will be divided into two headings: temporary fashion spaces (fashion week, fashion exhibition, fashion fair) and established fashion spaces (street / district, display window, shopping center, fashion museum).



3. COMPONENTS OF THE FASHION CITY

3.1 THE CASE OF PARIS

Paris has been researched many times in the literature through the subject of fashion city (Waquet & Laporte, 2011; Kawamura, 2005). Today's Paris fashion industry, founded on a long history, institutionalization, fashion heritage, city and fashion branding, fashion segmentation and urban spaces of fashion will be examined.

3.1.1 Fashion Heritage

From the 18th century, skilled tailors are discovered by the French rich. These tailors, the precursors of fashion designers of this century, settled in Palais-Royal. In the mid-nineteenth century, fashion established the Parisian industry through cotton milling through fabric and shawl production, using a large number of Parisian workers in 1847.¹ Charles Frederick Worth (1858) began operating the maison de couture in Paris. One of his most famous clients was Empress Eugénie, the wife of Napoleon III.² This venue is preferred from the proximity to customers will then become a symbol of fashion power in Paris. In 1857 haute couture was created by Worth by courtesy of the Empress Eugenie. Likewise, incentives are given formal fashion in order to create innovation in Paris that had economic and political power. Paris became a cultural center in the 18th century and then became the capital of modernity in art and politics in the 19th century. Long before Tokyo, London and Milan, Paris-referenced luxury clothing stores could be seen in many foreign capitals. Additionally, As a result of the centralization of Paris production and retail activities, many people working in the growing fashion sector based in Paris contributed to the creation of a new information source. The Parisians became fashion trendsetters as fashionable urban dwellers.³

1) N.L. Green, *Ready-to-Wear, Ready-to-Work: A Century of Industry and Immigrants in Paris and New York* (London: Duke University Press, 1997), 2; H. Hahn, 'Fashion Discourses', 207.

2) See D. De Marly, *Worth: Father of Haute Couture* (London: Elm Tree Books, 1980).

3) Green, *Ready-to-Wear, Ready-to-Work*, 101.

The addition of a fashion museum to the Louvre in 1986 justified fashion history. However, France is quite old about the inclusion of textiles and costumes in museums. Lyon Historical Fabric Museum was founded in 1890 with the donations of Lyonian manufacturers. In addition, Galliera Palace was transformed into the Paris Fashion and Costume Museum in 1977 by the Ministry of Culture. The archive was founded in the 1920s at the Musee Carnavalet.⁴ In 1982, the Minister of Culture of the time, Jack Lang, presented the Louvre and Cour Carrée as a venue for fashion events. The fact that the area chosen for fashion display has a prestigious collective memory and is the area of artistic creation proves that fashion is seen as the heritage of the nation.⁵

In addition, the fashion press began to develop from the 18th century onwards. The oldest fashion magazine is said to be *La Galerie des modes et costumes français*, published in 1778 (Waquet & Laporte, 2011).

3.1.2 Institutionalization

Institutions are the suppliers of the means and context through which elites exercise power through them. The french fashion system has an autonomous power spanning global scale. (Kawamura, 2005). The system, among other things, institutionalizes the recognition process of the members of the organization, the timing of the fashion week, the support of the government and the upbringing of young designers.

4) Waquet, D., & Laporte, M. (2011). *Moda* (I. Ergüden, Trans.). Ankara: Dost Kitabevi Yayınları, 40.

5) Rocamora, A. (2009). *Fashioning the city: Paris, fashion and the media*. London ; New York : New York: I.B. Tauris ; Distributed in the USA by Palgrave Macmillan, 31.

In the French fashion world it is always necessary to attend fashion shows to maintain its reputation. Not having a fashion show anymore means that the designer has been removed from the list of official designers, which leads to loss of prestige and status.

Distinction and imitation apply to the fashion of nations. France has made some rules and regulations to maintain its specificity. The national institution of France, especially a Parisian institution, has known to retain the name and prestige of *Haute Couture*. Accordingly, models created at least twice a year should be presented, the creation process of the models presented must be approved and external modeling is strictly prohibited. This attitude can be seen as an extension of the French culture. A fashion house that does not meet these requirements cannot carry the Haute Couture tag. (Waquet & Laporte, 2011). On the other hand, all regulations are controlled by the government. Accordingly, influential city, Paris, created their 'Haute Couture' federation of business by designers (Chambre syndicale de la confection et de la couture pour dames et fillettes, 1868).⁶ The organization established by Frederick Charles Worth for bringing close together to haute couture designers. French fashion, set rules and boundaries, and draw the world's attention. These and similar institutions existed throughout the history of French fashion to develop regulations (Kawamura, 2005).

French fashion indicates that fashion as a system first emerged in Paris in 1868 with the institutionalization of exclusive custom-made clothes known as Haute Couture. The system consists of a number of subsystems comprised of a network of designers, manufacturers, wholesalers, public relations officers, journalists and advertising agencies. The fashion industry is not simply concerned with the production of adequate or pleasant clothing but is concerned with the production of new stylistic innovations that satisfy the image of fashion. (Kawamura, 2005, p. 45)

From the point of view of French education, design education as an extension of a school that prioritizes art and philosophical movements is also of considerable importance. Without doubt, there are famous fashion schools in Paris.

6) See also Grumbach, *Histoires de la Mode*

These are; l'Ecole de la Chambre Syndicale de la Couture, Studio Berçot, and the Institut Français de la Mode. Fashion education, which is built on both theoretical and nutritious and has a network that enables to get in contact with world famous designers and brands. As can be seen from the example of Paris fashion institutionalization, the designers under one roof, the fact that the effort to maintain symbolic value through rules, and that the fashion heritage is supported by education, can be seen as one of the reasons for the stable continuity of Parisian fashion. According to Bourdieu's theory, the institutional 'space' created refers to the existence of a semi-autonomously constructed position area defined by certain rules, values and principles, and the existence of institutions working for the proclamation and legitimation of all these rules and values.⁷ Industrialization and department stores were the centerpiece of the rapid rise of French fashion, the development of the 'prêt-à-porter' in the late 1940s - the rapidly growing fashion press was the intermediaries that allowed fashion to democratize.⁸ However, the figure of haute couture and couturier, which constitutes the main element of French fashion, is still at the center of Paris's fashion economy. Fashion Week plays a driving role in the Paris economy. 1.2 billion euros annually contributes to the economy with the influence of fashion shows, events and trade fairs. Sales figures amount to 10.3 billion. General data is € 150 billion in direct sales, 1 million jobs, 2.7% of the French GDP produced by the fashion industry. ("The Fédération de la Haute Couture et de la Mode,," n.d.)

7) Bourdieu, *The Field of Cultural Production*.

8) P. Perrot, *Les Dessus et les Dessous de la Bourgeoisie* (Paris: Editions Complexe, 1984); N.J. Troy, *Couture Culture: A Study in Modern Art and Fashion* (London: The MIT Press, 2003), 13.

3.1.3 Fashion Segmentation

Fashion segmentation as a part of institutionalization, it can be argued that fashion cities can bring to mind a particular image through the creation of a cultural image associated with that city. This may be achieved with the iconic woman of Parisienne or it can be argued that it is possible by polishing a certain segment. In this context, it is indisputable that haute couture is the prominent segment for Paris. The haute couture segmentation in Paris still carries its impressive aura, which can be a part of the aura's influence in other segments, such as pret-porter (apparel), recently, demi-couture (semi-couture) as a new category has not been officially institutionalized, but has come together for training and acquaintance for young designers. cosmetics and accessories, and is a powerful means of promotion. This way, the city gains more visibility on the global fashion map.⁹

3.1.4 City and Fashion Branding

Fashion was used by the local authorities as a way of promoting the city and thus Paris was consolidated as a fashion center. In 2000, the Municipal Assembly in Paris, 'Paris, Capitale de la Mode' operation, renamed as 'Paris's Capitale de la Création', twice a year, in September and January, fashion, interior decoration and design activities were promoted. The event, which took place on January 14, 2000, announced that the mayor of Paris, Jean Tibéri, was "the first world fashion meeting of 2000".¹⁰

The City Council draws attention to the importance of culture and fashion in the promotion of cities. The fashion sector plays a key role in the cultural economy and is symbolically suitable for accumulation in economic capital. In the global struggle of cities, cities want to enter the field of fashion.¹¹ As Gilbert points out, it is a clear aim of urban policies to transform a city into fashion, both narrowly and broadly.¹²

9) Scott, *Cultural Economies of Cities*, 198.

10) D. Savidan, 'La Création en Capitale', in *Le Figaro* (23 January 2003).

11) Gilbert, 'Urban Outfitting', 20; D. Hesmondhalgh, *The Cultural Industries* (London: Sage, 2002), 14; Scott, *The Cultural Economies of Cities*.

12) Gilbert, 'Urban Outfitting', 20.

La Parisienne is a representation of an iconic model. French writers, painters, directors and fashion designers, of course, construct their productions through the representation of this imaginary reality. Thus, an indestructible image of Paris is created over the Parisian figure. Today, the discourse of Parisienne is nourished by a past that extends to contemporary value as signs and symbols of intertwined layers of textual representation. The interconnection of these layers, the fashionable appearance and the creative spirit is the decisive feature of it. This feminine archetype is still frequently found in fashion images today. The existence of such an image formed in the mind automatically establishes the fashion relationship with the city.¹³ Paris has hosted more than 100 years of luxury fashion brands such as Christian Dior, Chanel, Lanvin, Hermès, Louis Vuitton and also has star fashion designers. These luxury fashion brands have become part of the cultural heritage.

3.1.5 Urban Spaces of Fashion

As Featherstone's (2005) points out, cities in which urban culture and lifestyle become thematic, carry this into spatial representations. It includes shopping malls, museums, thematic parks, each full of designer shops, and provides a pleasant tourist experience. The city of fashion Paris offers a rich content of all these elements.

The Prefect of Paris, Baron Georges Haussmann (1853-1870) changed the face of the city through gentrification. He opened wide boulevards and built monuments to symbolize Paris. At that time, the large display stores built and the city image created as a center of attraction invited tourists to the city to shop on the boulevards.¹⁴ Even more important in the fashion process as the creation of new ideas, the spread of large communities.

13) Rocamora, A. (2009). *Fashioning the city: Paris, fashion and the media.*, 86.

14) Hancock, 'Capitale', 67; see also Clark, *Painting of Modern Life*, 63.

French bourgeoisie, in this context, has been effective in spreading the french fashion. New version of the city after Hausmann, it has created a delightful consumption environment for elegant bourgeois and *flâneurs*. As a consumption object, Paris became a cultural tourism location.¹⁵ And Paris guidebooks were published.¹⁶

Department stores in Paris began to operate from the middle of the 19th century. One of the most famous one was Le Bon Marché was, one of the most famous, founded in 1852. And the others, La Belle Jardinière (1866); Les Grands Magasins du Louvre (1877) etc.¹⁷ According to Guardian News (30 March 2005), 80 thousand people visit Galeries Lafayette per day. It means at that time four times more attractive than the Eiffel Tower.¹⁸ Since 1975, (Image 3.1), the Triangle d'Or (Golden Triangle) is an intersection of luxury fashion in Parisian geography. In the triangle (the Avenue des Champs-Élysées, the Avenue Montaigne and the Avenue George V, in the 8th district) famous fashion brands are located such as Chanel, Dior, Cartier, Nina Ricci.

Paris's fashion district map (see Image 3.2). It was placed to give the texture of fashion objects. This visual metaphor contains the message that Paris is made of fashion, showing the streets and buildings with motifs and patterns on fabric textures. Paris repeats its identity to everyone in a versatile way through language, icon, symbol, image and perception.

15) Higonnet, *Paris*, 30.

16) See Alter, *Imagined Cities*, 8.

17) See Marrey, *Grands Magasins*.

18) D. Gow, '£2bn deal ends family feud', in *Guardian* (30 March 2005).



Image :3.1 : The Map of Paris's Golden Triangle¹⁹



Image 3.2 The Map of Paris on Fabric²⁰

19) <https://www.mansionglobal.com/articles/paris-s-golden-triangle-is-perfect-for-the-french-or-foreign-fashionista-39505>

20) The Fabric of Paris. 'Le Marais.' Bag. Issue 3. Summer 200

The Palais Galliera (1977), The Museum of Decorative Arts (1905) and Yves Saint Laurent Museum (2017), These three museums in Paris host Parisian fashion and contemporary fashion exhibitions. Christian Dior, Designer of Dreams exhibition in 2017, was visited by more than 700,000 guests. The Museum of Decorative Arts has around 150,000 fashion pieces in its archive.²¹

Chambre Syndicale de la Haute Couture was founded in 1868, after a few names were changed . throughout the history and it became the Fédération de la Haute Couture et de la Mode in 2007. After presenting clothes for the first time on a live model Charles Frederick Worth fashion show history began to develop and in 1973 the association, the Fédération de la Haute Couture et de la Mode, with its present name, launched the Paris fashion week. Fashion week that has become the symbol of the city ever since. There are different venues scenery of the city for fashion week such as, historical monuments, galleries, nightclubs or gardens. On the other hand, brands such as Givenchy, Chanel, Dior, Louis Vuitton prefer the Grand Palais or the Carrousel du Louvre. (<https://rove.me/to/paris/paris-fashion-week>)

21) Par Manon Garrigues. (2019, October 5). *5 must-visit fashion museums in Paris*. Retrieved from <https://www.vogue.fr/fashion-culture/article/paris-culture-5-must-visit-parisian-fashion-museums-palais-galliera-museum-of-decorative-arts-yves-saint-laurent-museum>

3.2 THE CASE OF BERLIN

Berlin has won the title of a fashion city by reconstructing itself in the last decade after the city's historical and political events. This section will focus on Berlin's fashion heritage, institutionalization, fashion segmentation, city and fashion branding and urban spaces of fashion.

3.2.1 Fashion Heritage

Berlin was Germany's apparel and high-end design center. Due to the aryанизation in the 1930s, Jewish origin designers, tailors, suppliers and manufacturers were relocated. However, the German Jews were the main drivers of the success of Berlin's ready-to-wear industry. Hausvogteiplatz, which was destroyed after the war in 1945, was the center of the industry. (Guenther 2004; Westphal 1986). So the fashion industry moved to the western part of the city, which was less damaged. In addition, some of the German Jews who managed to escape the Jewish Holocaust or left without taking it during the Third Reich returned to re-establish their businesses. (Guenther, 2017, p. 404)

After World War II, fashion and German women played a major role in Berlin's development. Fashion was an opportunity to renew the old identity and get rid of the trauma of defeat. Economic power, employment potential and cultural transformative effect were the reasons why it turned into an opportunity. On the other hand, women challenged the miserable conditions surrounding them and tried to encircle their demoralized bodies with an acceptable external image (ibid, p. 414). Fashion developed in West Germany, because the freedom recognized by the free economy allowed the public to decide how to dress and what to wear. However, East Germany was a socialist country affiliated with the Soviet Union. According to socialism and communism, everyone is equal, everyone is given equal rights and transport, food, clothing and things are provided by the state. Socialist governments think fashion is consumer, elitist and wasteful. The government of East Germany wanted to regulate the production and consumption of clothing (Stitzel, 2005). Accordingly, raw material procurement, clothing design, production and distribution would be made by the state.

Garment prototypes were developed, but the public did not adopt this for various reasons.

In the economic political situation caused by the Berlin Wall, Berlin suffered a loss of business in the industrial area and unemployment rate increased. Especially, from 1989 to 1992, 40% percent decline seen (Gornig 2012; McRobbie, 2013). On the other hand, Berlin has a high capacity of fashion employee (Schepers 2011; Berlin Partner 2013; McRobbie, 2013)

In Berlin, the process of rebuilding was different from the known model of gentrification like New York's SoHo district in the 1980s or the other de-industrialized cities with Sharon Zukin's statement. According to Mark Banks, cities like Berlin, Helsinki have been developed by 'informal actors' to create creative production spaces. Contrariwise, to the efforts of gentrification by the local authorities to influence the middle class resident and consumers.

3.2.2 Institutionalization

Berlin is the most important agglomeration centre in Germany for fashion designers as well as German fashion institutions (such as design schools and the fashion week). (Copercini, 2015). The Berlin fashion environment develops itself within the framework of collectivity, social enterprise, green fashion, ethical production.

Berlin Senate pioneers creative initiatives to support the new creative economy. 'Start Your Own Fashion Business' is a project for fashion design start-ups which provide with financing programme. In this context, Berlin hosts small and medium creative businesses, design-led-micro-enterprises, instead of local famous luxury brands. In addition, Berlin Senate has a department for research, economics, and technology since 1997. The aim of the department is to contribute to the revival of the creative economy by organizing large-scale events such as Berlin Fashion Week and Berlin Art Week.

According to the data from the Projektzukunft website (projektzukunft.berlin.de), Berlin is still very young in the creative industries. 20% of the companies were established

before 1990. Berlin is also committed to creating jobs in the creative industries. In this context, there are 25,400 employees in the fashion industry and the number of employment increases every year (2017). In 2018, about 200,000 people visited the fashion week and its contribution to the city economy was around 240,000 euros per year and around 5.5 billion euros general sales in the fashion industry a year.²²

Projekt Zukunft continues to work on the fashion and creative industries under The Senate Department for Economics and Energy and Public Enterprises. It develops strategies for the city of Berlin, creates platforms, provides networks for the digital and creative industries, develops support tools, compiles studies, develops projects for the development of society and economy.

Another fashion supporting organization is The Fashion Council Germany in Berlin, Founded in 2015, The Fashion Council Germany is an organization that provides support to increase the visibility of German fashion and designers at home and abroad. He argues that the national industry should be in contact with fashion designers and young fashion designers. It conducts lobby work, in the fields of politics, media, industry and culture.

In Berlin, there is a tradition of social projects funded by third sector organizations, NGOs, and federal programs through EU programs. NEMONA²³ is a fashion network established in Neukoelln. Its aim is to support local women's business, to create social environment, neighborhood and job opportunities for isolated housewives. And NEMONA is supported by the European Union Social Funds. (McRobbie, 2013)

22) See <https://projektzukunft.berlin.de>

23) See [http:// www.nemona.de](http://www.nemona.de)

McRobbie (2013) states that, there are two other social initiatives in NeuKoelln, such as Common-works and Nadelwald. The rationale for defining these organizations as social enterprises is that they are egalitarian, ethical in fashion and textile production, teaching and continuing to learn, contributing to the neighborhood, and connecting with local women. The city government promotes both urban transformation and women's business needs in neighborhoods such as NeuKoelln. Small-scale businesses established here are on the agenda of a creative industry that aims to be socially inclusive and egalitarian rather than profit.

On the other hand, education institutions and the fashion produced in the city both feed each other and feed from similar sources indicate the unity of the language to be formed. It is no surprise that this city, which gives high priority to green and fair production, has sustainable fashion education. Also some institutions where innovative approaches are researched and designed: Berlin University of the Arts (Die Universität der Künste Berlin), Haus der Kulturen der Welt (HKW) etc. are spaces for contemporary art and critical debates.

3.2.3 Fashion Segmentation

Looking at the culture of fashion design in Berlin, throughout the city; an urban style that reflects music and cycling culture prevails. There is a stance against fast fashion, so more attention is paid to sustainable design and craftsmanship. Ethical production and democratic working conditions are indispensable for designers so they turn to local production and involve immigrant and disadvantaged groups in production (McRobbie, 2013). For instance, Turkish-German women known with their traditional handicrafts skills.

There are interdependencies between music and fashion in city creative economies (Hauge and Hracs, 2010). Here is a workshop advertisement in Airbnb: Sew Your Own Bergh*** Clubbing Outfit. And the content is an announcement recommends designing club wear and developing clubbing alter-ego in the sewing workshop which ensures that you can't be turned around in the coolest clubs of Berlin. At the end of the workshop, you have a list of parties and clubs with your clothes.²⁴ In Berlin there is a booming street

fashion and club wear, especially in men's clothing, but fashion has a space-time relationship that is different from the music scene (Lange, 2012).

Today's green movement can be seen as today's Zeitgeist. Due to the climate crisis, a more cautious consumer base has developed. On the other hand, thanks to the designers who have the chance to make fair and green designs by making micro production, this supply can be created. The green movement can be called today's Zeitgeist. The climate crisis has started to raise awareness for consumers. A more cautious consumer and producer base also emerged. On the other hand, micro production has given designers the opportunity to make fair and green designs.

In sum, it can be argued that Berlin's segment choices are strongly nourished by city culture. Simultaneously, one of the conferences that took place during the fashion week is Fashiontech and the other is Fashionsustain. According to future forecasts, in general, trends will convey sustainability and technology outlines. It can be pointed out that Berlin has invested in the future from preferred conference areas.

3.2.4 City and Fashion Branding

Berlin mayor, Klaus Wowereit, gave an interview to Focus-Money magazine in November, 2003. The interview contained a sentence: 'We are poor but still sexy.' After this interview branding of Berlin has been built on 'poor but still sexy' slogan. (Ingram & Sark, 2011, p. 16)

Berlin, which is an impressive art and design history, has gained a rapid acceleration in its rise after the fall of the Berlin Wall, even if it is a little delayed in urban branding, if compared to Paris, another European city. Berlin has been part of Unesco Creative City Network since 2005.

24) <https://www.airbnb.co.uk/experiences/308965>

According to Unesco Creative Cities Network Monitoring Report 2008 – 2016, Around 30.000 companies are involved in creative industries with more than 18 billion euros annual earnings. And around 195.000 people are a part of this companies as creative workers. In 2008, 'Be Berlin!' campaign launched to give a message of the city of creativity and freedom. Also, as in the case of Paris, people living in Berlin are defined as Berliners. This allows city identity to be created in language and perception. Moreover, it creates a sense of belonging in the living, creating a desire to maintain identity.

3.2.5 Urban Spaces of Fashion

With its unique fashion, Berlin is a city that has clearly established its relationship with fashion. Mercedes-Benz Berlin Fashion Week, Bread & Butter, Premium are the most important fashion events in Berlin. Furthermore, significant fashion districts; Mitte, Prenzlauer Berg, Kreuzberg, and NeuKöell.

The city takes on the aesthetic structure in various places with the different styles that designers put forward. Fashion districts are mentioned in NeuKöelln's Turkish region and Kreuzberg. Collective working spaces are also being created in these regions, which have micro-fashion enterprises. In addition, On the basis of temporary use known as *Zwischennutzung*, temporary areas connected to low rent areas are considered by creative groups such as fashion and music (Colomb, 2012). By contrast, the Mitte region hosts luxury fashion brands, art galleries and gourmet restaurants. Due to the fact that different types of visuals and content are offered in different regions, cities create maps to make the places more accessible. The map (Image 3.3) was prepared with the categories of fashion design schools, trade fairs, locations and shopping in Berlin.

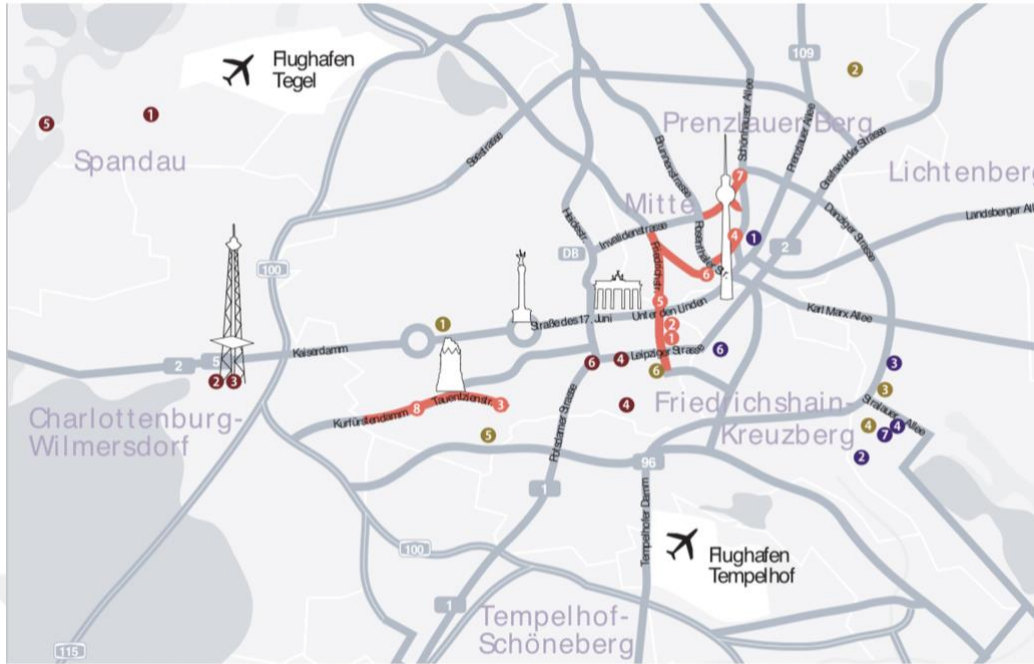


Image 3.3 Berlin Fashion Map²⁵

The Green Fashion Tours, a tour that specifically targets people interested in fashion or who aim to consume or produce sustainable fashion. Information is provided about ethical and ecological fashion and transportation is provided by bicycle. There is a chance to get to know the city, to experience the city like a local and to get information. It also allows you to learn about different topics in a particular subject; slow fashion & natural dye, the sustainable innovation, the upcycling, handicrafts and local manufactories. In Image 3.4, the spread of sustainable fashion workshops and stores to the city can be observed.

25) Berlin Partner. (n.d.). *Fashion in Berlin: The Place to Be*. Retrieved from https://www.creative-city-berlin.de/uploads/standortinformationen/12englfashion_in_berlin_the_place_to_be.pdf

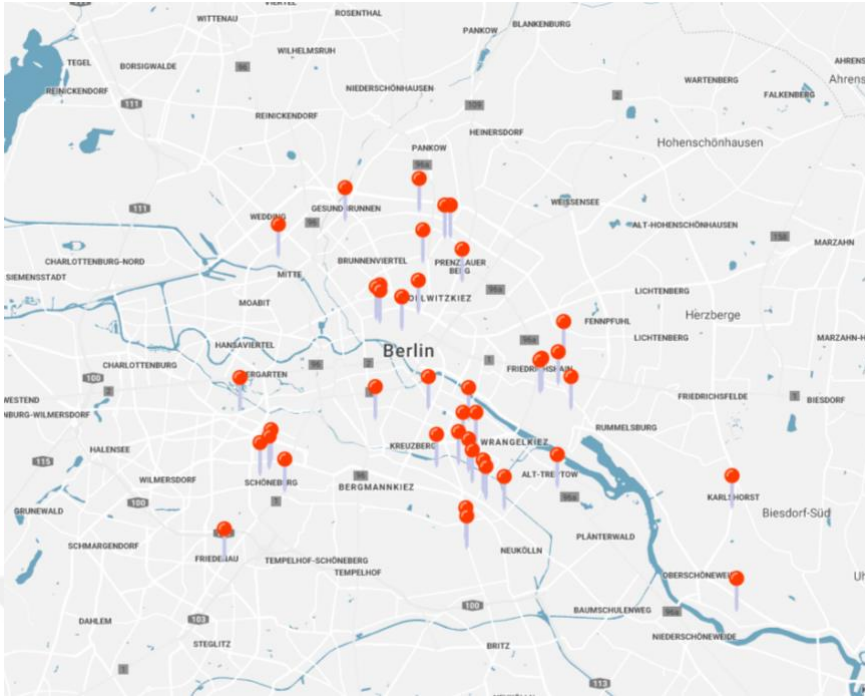


Image 3.4 The Green Fashion Tour Map²⁶

On the other side, fashion week began in Berlin on July 12, 2007. In this respect, it is similarly with Istanbul about time. Unter den Linden in Bebelplatz in a large white show tent located in the Mercedes-Benz Fashion Week Berlin (MBFWB), Mercedes-Benz sponsorship with the same structure in Turkey and the International Management Group (IMG) are doing a work in coordination with events firm. In addition, Mercedes Benz is the sponsor of the PREMIUM exhibition in Berlin, its location in a former postal cargo warehouse in Kreuzberg. PREMIUM, which is one of the fairs exhibiting sustainable fashion, has a green space için for those who care about ethical production and consumption. Thus, a concern was eliminated and an alternative market segment became the fair organization. Bread and Butter is a fashion fair. However, unlike classical fairs, it has festival feel. Brand presentations, fashion shows, exhibitions and music that reflects the spirit of Berlin takes place. The host place is Arena Berlin in the Treptow district.

26) See <https://greenfashiontours.com>

3.3 THE CASE OF ISTANBUL

As suggested by the Yekon Istanbul Design Map Workshop, Istanbul design system components, institutions, offices, exhibition, craft, competitions, intellectual property, publishing, retail, manufacturing, and education. (Er et al., 2014)

Istanbul is a mosaic composed of multicultural layers formed by the coexistence of people from different languages, religions and races. This structure is absolutely reflected in the street with the clothes that people use as a message medium in their everyday life. But how does this multilayer affect Istanbul's designer fashion? Can Istanbul be defined as a fashion city? Istanbul will be examined in the lens of the fashion city; under the headings of fashion heritage, institutionalization, fashion segmentation, city and fashion branding and urban spaces of fashion, Istanbul's relationship with fashion will be evaluated through current institutions and events. Especially during the last decade when fashion week began in Istanbul and institutionalization gained momentum. However, the turning points of Istanbul fashion will be examined in historical processes in order to comprehend the path that Istanbul fashion has come from yesterday to today. It gains momentum within the framework of the institutionalization of Istanbul designer fashion, the establishment of the Fashion Designers Association (2006) , the support of the fashion industry, the establishment of the Istanbul Fashion Academy (2005) and the organization of the fashion week (2008). On the other hand, the selection of Istanbul European Capital of Culture (2010) that increased the visibility of fashion on the cultural scene with some events such as Istanbul Fashion Week or 'Istanbul Contrast' and 'Husein Chalayan: 1994-2010' exhibitions at Istanbul Modern Museum.

Istanbul fashion and textile sector is mostly dominated by trends and capital. In this respect, it is confirmed by the fashion professions of the sector that Istanbul is a fashion follower city, not a trendsetter. Istanbul, one of the major garment and apparel exporters in the world, has not yet reached the textile level in the field of fashion. Considering this whole picture, IHKIB emphasizes the added value of design and the importance of branding within the scope of the Four-Stage Plan (Dört Dörtlük Plan).²⁷

Although rooted in history, why at the present it is hard to catch time for fashion industry ? Reasons can be listed as; westernization, imitation, being follower, education policies, economic supports, cultural policies, criticism, inability to institutionalize, cultural heritage issues, taste level.

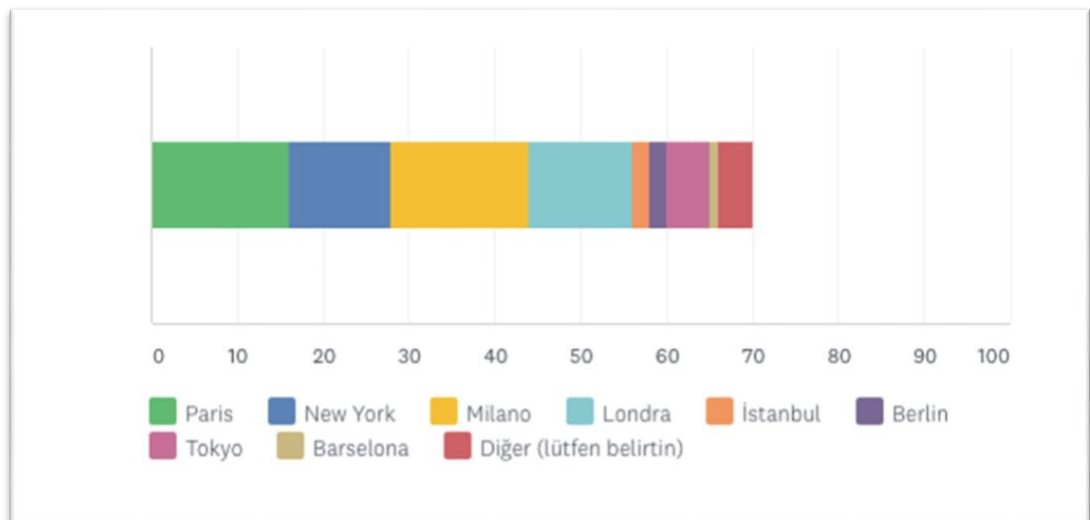
Cultural accumulation reveals the differences between those who live in different lifestyles and those who develop appropriate tastes. Bourdieu (1984) argues that cultural intermediaries; cultural, artistic and educational institutions or groups and individuals who have a say in these areas play an effective role in drawing cultural boundaries. What is worth to exhibit and what criticism will be determined by them. This gives a certain group the authority to define the official culture of the city, in other words, the fashion sense. As gatekeeper, academies, museums, galleries, large capital groups have a say in the city culture through the institutions they sponsor. In addition, from the perspective of the fashion world, big brands, shopping malls, fashion week and fashion press play a role in establishing the city's relationship with fashion.

Istanbul's relationship with fashion was explored within the ideas of people working in this field. Online survey method was preferred because of busy business period of individuals and institutions. The survey participants were selected as the employees of institutions and organizations that have a say in Istanbul fashion industry and the survey was conducted in July 2019. Except for the demographic data of the participants, comment bubble was added to all the fashion city Istanbul related questions. Thus, the opinions of the participants were asked. 18 of the people answered the survey that invited to the survey via e-mail and social media pages. 16 of the respondents live in Istanbul, 1 in Balıkesir, and 1 person lives in Milan.

More than 50 percent of the respondents were professionals, with a rate of 55.56%, 10 people, aged between 26-35. 6 people, aged between 36-45, 33.33% ratio, one person with a rate of 5.56% is in 18-25 age range and the age of one other person is 46+. According to the answers, 2 people are men and the remaining 15 people are women and one person did not answer the question. 8 of them are fashion designers. Other occupations; 2 textile engineers, 2 buyers, 1 entrepreneur, 1 academician, 1 consultant, 1 lawyer, 1 producer and 1 fashion retailer. In a nutshell, looking at the participant profile, it can be said that almost half of the participants were fashion designers and women, aged 25-36 years.

The density of cities which are seen as fashion cities can be seen in Table 3.1 16 out of 18 people, with 88.89%, regard both Paris and Milan as fashion cities. According to the result, 12 people, 66.67%, with New York and London. Following Paris and Milan. While 5 people marked Tokyo with a rate of 27.78 percent, Istanbul and Berlin replied 2 people with 11.11%. 5.56% compared to 1 person choosing Barcelona. The answers of the other 4 respondents are as follows. The first answer is Copenhagen, the second is Stockholm, the third is Stockholm and Copenhagen, the fourth is Los Angeles and the Scandinavian countries.

Table 3.1 Cities remembered by the concept of fashion city



As it turns out, fashion cities (Paris, New York, Milan, London) with a long established position in fashion history come to mind first and they are accepted by almost everyone. It can also be seen that current fashion developments in Scandinavian countries are being followed.

3.3.1 Fashion Heritage

In this section, especially westernization of the Ottoman and Istanbul fashion in the context of the identity problem will be examined within the modernism framework. At the intersection of the French revolution and industrialization, economic development in society brought about social development. Moreover, Veblen ([1899]1957) mentions that fashion is unique to societies whose speed changes. The link between fashion and rapid change in society is related to the stratification of social mobility in the process of modernization. Additionally with the mass media, the West makes certain patterns of entertainment, fashion and consumption a mimetic and one-dimensional element of mass culture. In this case, mass media plays an aesthetic regulatory role. (Barbarosoğlu, 1995)

According to Barbarosoğlu (1995), Prestige is important in the acceptance of culture. Throughout history, fashion symbolizes power because clothing is the symbol of power. Superficial changes in the direction of westernization since the 1860s isolate the Tanzimat intellectual from its 'cultural transmitter' identity and bring it to a 'culturally receiver' level. Therefore, the mechanism of imitation dulls creative identity. In this direction, Ottoman woman began to lose their style with Tanzimat Era. Particularly, after the appointment of 28 Mehmet Çelebi to Paris, his fascination with Paris paved the way for the acceptance of some superior sides of the West. (Tanpınar, 2016)

Subsequently, Sultan Abdulaziz visited the 1867, Paris World Fair. (Exposition universelle d'Art et d'industrie). Because the Sultan came in a European style uniform, westerners were disappointed. Parisian newspapers reported that Sultan Abdülaziz was very impressed by the culture of the elegant western world, and that he would imitated Napolen's Palace. Owen Jones, author of *The Grammar of Ornament* (1856), From 1832 to 1834, he traveled to Italy, Greece, Istanbul, Egypt and Spain. According to Jones, who

criticized the Turkish works of 1851 exhibition, 'the Turks, whose style was more and more boiled with western forms, lost the ground of their own styles.' The authenticity was something that was described in the west, but it required being outside the center (Barbarosoğlu, 1995). That's why authentic culture carriers were trying to do it properly. Zeynep Çelik (1992) states that, authenticity is the superior self-identification tool of the West. Modernization of the wardrobe implies that the costume is westernized but the essence is the same and lagging behind. The assumption that Westernism can only be the image of the Orient, west condescend this effort.

Period of industrialization, mass media, developing overseas connections and the marketing of western fashion as a prestige element affected the high-level ladies of Istanbul in the context of fashion. So, The European fashion and style of clothing entered the Ottoman Istanbul through Pera. Although the targeted client were Christians and Jews living in the city, also all of the women tailors working in Istanbul consisted of franc tailors of Christian or Jewish origin (Karakışla, 2014). Nevertheless, the wealthy segment of the Muslim population was influenced by this fashion. Changes in both economic and social life had an impact on this situation.

Pera was an important location where Istanbul fashion was shaped the restructuring that started after the 1870 Pera fire lasted until 1914. Department store movement started in Paris and New York. The most known of them, Bon Marche Store (Image 3.5); originally was a branch of Paris, opened in Istanbul (1850).²⁸ It is the result of commercial transactions from the historical peninsula to Pera (Türker, 2016). As the results of the 1882 census indicated, Galata's population was 237,293 and the total population of Istanbul was 875,000. There were 17,589 Greeks, 26,559 Armenians and 22,865 Jews. The remaining 111,545 were native Ottomans receiving embassy protection. Within the total population, the Muslim population is counted as one-fifth to one-fifth of the population (Rosenthal, 1980).

28) From 1850 onwards, it started to operate as a big store that connects İstiklal Street and Tepebaşı Meşrutiyet Streets. The Bon Marche, owned by the Bartoli brothers. Today there is Odakule at the site of this passage. As can be understood here, Istanbul was a location where the current developments were followed and applied rapidly.



Image 3.5 Bon Marche at Istiklal Street (Beyoglu Bon Marche Magazası, n.d.)

Because of World War I, the awareness of nationalism became widespread, trends such as creating national fashion, making use of domestic labor, using domestic goods began. In this context, nationalist and feminist Ottoman women's organizations were formed. They gave sewing and mold training to women. (Karakışla, 2014)

In the early years of the Republic, later in the 1930s steps were taken towards the Turkishization of the economy. Legislation was passed to prevent the work of foreigners in Turkey. That's why many professionals in Pera have been deported. And 'Pera will become Turk' discourse spread (Türker, 2016). On the other hand, According to Cumhuriyet Newspaper Archives (Image 3.6), After the declaration of the republic in a short while, Istanbul adapted fashion shows as part of the daily cultural life with modernization in at Beyoğlu district.²⁹



Image 3.6 : Community of Tailors Fashion Exhibition, Cumhuriyet Newspaper Archive (24 May,1936)

29) 'Terziler Cemiyeti bir müddettenberi hazırlığını yapmakta olduğu moda sergisini dün Taksim bahçesinde tertib etmiştir. Sergiye şehrimizin birçok tanınmış kadın terzileri iştirak ettiğinden bahçenin alafranga kısmı iki bine yakın davetlilerle dolmuş oturacak yer kalmamıştı. Sergiye Cemiyet reisi Halid Alinin bir nutkile açılmıştır. Bundan sonra canlı mankenlerle son moda tuvaletlerin teşhirine başlanılmıştır. Bu tuvaletler davetliler tarafından büyük bir alaka ile seyredilmiştir. Sergi mütenevvi sürprizler, danslar ve eğlencelerle akşam geç vakte kadar devam etmiş ve davetliler için elbise fasonu, şapka, kemer, eldiven ve saire gibi tuvaletemüteallik muhtelif hediyeleri ihtiva eden bir piyango çekildikten sonra mersime nihayet verilmiştir.' (Cumhuriyet Newspaper Archive, 24 May 1936)

In 1964, after the Greeks who lived in Pera migrated, Beyoğlu quickly lost the distinction of being the most elegant shopping center in Istanbul and the elite stores moved to Şişli after 1965 (Türker, 2016). Non-muslim tailors who have not employed turkish employee so that they have gone with their craft knowledge. Women with traditional weaving and sewing knowledge did not have the talent of entrepreneurship and branding. (Karakışla, 2014)

Girl Art Institutes started to be established at the end of 1800s, and developments such as Sumer Bank Fabric Factory, established in 1935, it was not enough for the turkish society whose creative identity has become uncertain after the westernization movement to create a new style. It can be claimed that Istanbul (turkish) fashion has an identity problem between east and west as well as lack of institutionalization. As Robins points out (1993), reluctance to accept that Turkey is really modern, partly because Turkish modernization is based entirely on the West, and lacks cultural creativity and originality. The process of establishing identity positions is too complex to be dealt with in an east-west contrast. Therefore, instead of contrast, approaches that evaluate identity over difference should be introduced. (Yardımcı, 2005)

On the other hand, Paris, both its rival and inspiration, started institutionalization and branding in the early 19th century. In the early years of the Republic, the fashion events organized along with the transformations were followed with interest and compared to the Paris fashion shows. From the 1960s onwards, fashion design began to be seen as a profession thanks to Zuhale Yorgancıoğlu's efforts. Istiklal Street and Pera was a fashion area and the majority of the inhabitants of Greek and Armenian origin due to political issues arising. It can be said that after 1964, the city's relationship with fashion was reestablished in the neighborhood of Nişantaşı, above all with the migration of the Greek working in the field of fashion. In general terms, Image 3.7 shows some of the turning points and the chronological phases of fashion in Istanbul.

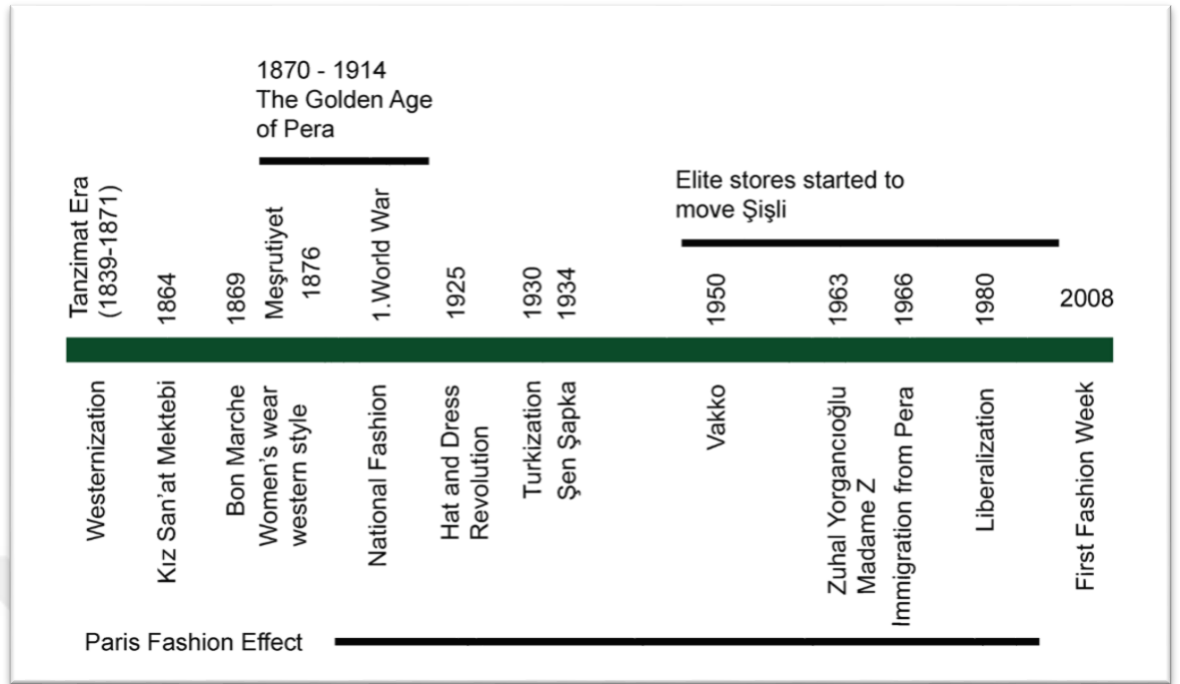


Image 3.7 Historical Milestones of Istanbul Fashion (Source: Created by author)

As Yardimci (2005) pointed out, the Beyoğlu region, which re-emerged after 1980, is actually the western cultural center of the early modernization period that began in the mid-19th century. The divergence in Galata, Pera and the historical peninsula is synchronized with the change in consumption patterns and cultural consumption. Vitali Hakko, by Beyoğlu Beautification Foundation was founded in 1984 by Vitali Hakko that aims to improve the quality of life in Beyoğlu. (Hakko, 1997)

The foundation of the institutionalization process of Istanbul fashion, which gained momentum after 2005, is expressed by various institutions in which Istanbul has a desire to make Istanbul a fashion city. Another point to be mentioned in the title of Urban Spaces of Fashion is that the cultural heritage of Istanbul fashion should be visible in the city in order to realize this desire. There may be a fashion identity production that has not been severed.

3.3.2 Institutionalization

Institutionalization, dynamics that will constitute the infrastructure of the sector; it should undertake missions that bring together, regulators and ensure continuity. The institutionalization of Istanbul fashion has been going on for almost 15 years.

Istanbul is one of the leading city in Turkey in textile and ready-to-wear sectors. Istanbul's fashion ensures sustainability through various institutions. The Fashion Designers Association (MTD) was founded in 2006. The association, which brings together over 250 Istanbul-based fashion designers as a considerable figure, is a good base for Istanbul fashion environment to act together. Founders of the Association; Bahar Korçan, Ümit Ünal, Arzu Kaprol, Hakan Yıldırım, Özlem Süer, İdil Tarzi and Hatice Gökçe. In the content of the MTD website, 274 designers are members of the association. Members of the association are divided into different groups such as members of fashion designers (53), haute couture designers (6), young fashion designers (46), company designers (121), future fashion designers (47), fabric designers (1).³⁰

Another institution that is important for the development of the fashion sector is Exporters Union has been operating in Turkey since 1937, and in 2009, the new law regulating the export unions has become the current state. According to this information; they have four unions:

- Istanbul Textile and Raw Materials Exporters Association (ITKIB);
- Istanbul Clothing and Apparel Exporters Association (IHKIB);
- Istanbul Leather and Leather Products Exporters' Association (IDMIB);
- Istanbul Carpet Exporters Association (IHIB).

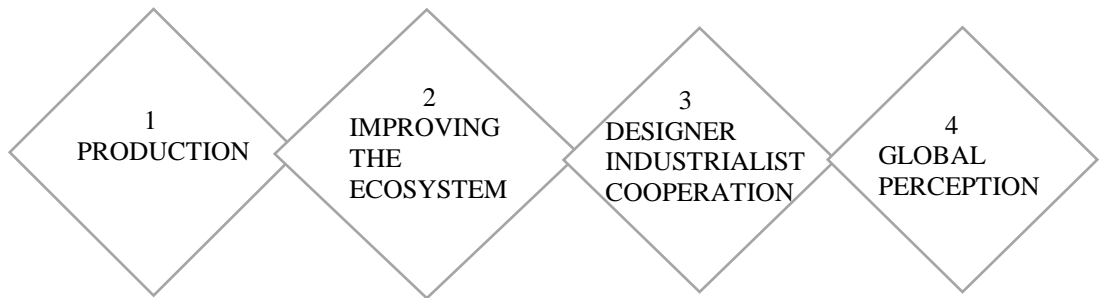
30) See <https://mtd.org.tr>

ITKIB is a leading institution representing the textile exporter in Turkey with over 4000 members. Members of ITKIB operating throughout the country produce and export all kinds of textile products such as yarn, fabric, home textile, industrial / technical fabric and accessories. Their members performing more than 70% of Turkey's total textile exports constitute the majority of the Turkish textile manufacturer and exporter. It organizes its own events such as Turkish Fashion and Fabric Fair in New York, London and Milan. Since 2006, in order to support and bring young talents to the sector, ITKIB organizes Fabric Design Competition, Home Textile Design Competition and Technical Textile Project Competition.

Another union, IHKIB's website claims that, IHKIB was founded in 1986 and more than 7.000 firms mainly located in Istanbul and its vicinity are members of IHKIB. The members of the union 18.7 billion dollars in annual Turkey garment and they make 75% of apparel exports. For this reason, IHKIB represents the Turkish garment and apparel sector predominantly. According to IHKIB report; the Four-Stage Plan (Dört Dörtlük Plan), which will cover four years between 2018-2022, will be implemented. Table 3.2 shows the four key actions of the plan. The first stage of the plan is about production, in this context, the aim is to make Istanbul the fashion center and Anatolia to be the production base. Second stage, creating global players by improving the ecosystem. As the third; designer-industrialist win-win cooperation model will be developed. The added value created by the designer will be provided to the fashion industry and used for the growth of export value. The concept change at The Core Istanbul³¹ is the first step towards this goal. In The fourth move, global perception will be moved up. A new story will be written for the fashion industry. Branding strategic program, concept fair model and global perception management will be developed. With all these efforts, the infrastructure of 5 major Turkish ready-to-wear brands will be established on a global scale. Targeted as a result of these studies, the average unit price in exports from \$ 14-15 to \$ 30, branded exports from 10 percent to 25 percent, high-design product exports will be increased to 5 percent.(2018 Annual Report, IHKIB)

31) Fair organized simultaneously with the fashion week

Table 3.2 Four-Stage Plan (2018 Annual Report, IHKIB)



IHKIB the leadership of Turkey's most important fashion event that has become the international organization of the United Brands Association (BMD), the Fashion Designers Association (MTD) and Istanbul Fashion Academy (IMA) is supported by.

Also important contributions of IHKIB for Istanbul in the urban context are fashion education and fashion events. Istanbul Fashion Academy (IMA) was founded by the association in 2005 and later Istanbul Fashion Week has supported by IHKIB. First fashion week has been organized in 2008 by together with IHKIB, ITKIB and The Fashion Designers Association (MTD). Later the event named as Istanbul LAB later followed by Fashion Days, in the end Fashion Week has been launched. On March 2013, Istanbul Fashion Week received sponsorship name and became: Mercedes Benz Fashion Week Istanbul. Likewise, Istanbul hosts international textile fairs in various categories but these organizations are situated away from the city spirit because of fair center's locations such as Cnr Expo and Tuyap. Predictably, the same situation does not apply to textiles, but the institutionalization of fashion in Istanbul is based on recent time.

ITKIB supports many designers during the 13th season fashion week. Nevertheless, According to journalist Hale Ceylan Barlas (14 May 2019), young designers have difficulty finding sponsors. As fashion designer Emre Erdemoğlu says, "they love ripe apples, not the ones that will mature!" So instead of giving young people a chance, they don't risk their work and they always prefer the popular one. Young designers like Emre

Pakel and Kadir Kılıç advocate the idea that young designers should be supported if they are visionaries.³²

According to 2018 Annual Report, In addition to increasing the visibility of Istanbul fashion in the city through fashion school and events. IHKIB provides 83,1 milion TL due to 3040 fair application for international fair support to their members in order to make fashion and textile visible and recognized abroad.

Two important fashion schools that focuses only on fashion education in Istanbul, Vakko Esmod and Istanbul Fashion Academy (IMA). Vakko Esmod provides diploma, certificate, summer school and corporate education options. Vakko Esmod, who has been a fashion show since 2012, has used different venues such as the French Palace (Beyoglu), Vakko Fashion Center (Nakkastepe), Vakko Zorlu Center and Emaar Square Mall (Uskudar). The school is located in Akaretler, but thanks to the Vakko Fashion Center located on the Anatolian side, it also provided fashion to this part of the city. In addition, Vitali Hakko Creative Industries Library, Turkey's most current and comprehensive art library with and opened for public use in 2012. There are special autographed publication of 15,000 books and printed continuously updated, digital and visual archives. The library gives service to Academics , university students, artists, art enthusiasts, tourists visiting Turkey from various countries.

32) <https://www.sozcu.com.tr/hayatim/son-moda/genç-tasarimcılar-isyan-ediyor-sponsorlar-genclere-butce-vermiyor-kendi-reklamlarının-pesinde/>

IMA has academic programs, professional development programs, short trainings, summer school, semester program and institutional trainings. According to the level of academic programs student; preparatory, undergraduate and master class level. IMA every season, at Istanbul fashion week, under the name of New Gen, offers young designers the opportunity to make a fashion show to present their designs. Founded in 2008, the IMA Fashion Library meets a significant need. The library has a total of 8192 resources in the field of fashion. These two schools are very important institutions for Istanbul fashion with their library infrastructure, fashion show opportunity for their graduates and their trainings providing specialization in the field.

In addition to the IMA, IHKIB's vocational training schools are also available. These; IHKIB Kagithane Vocational and Technical Anatolian High School, IHKIB Yenibosna Vocational and Technical Anatolian High School, Mimar Sinan Fine Arts University / Vocational School Bomonti Campus IHKIB Clothing Production Technology Program, Nahit Menteşe Anatolian and Industrial High School, IHKIB Garment Machinery Maintenance and Repair Department, IHKIB Avcılar Vocational and Technical Anatolian High School. In accordance with IHKIB 2018 data, a total of 7076 graduates from vocational schools supported by IHKIB. It provided training to 12,632 people in continuing education programs and summer schools. (2018 Annual Report, IHKIB)

Furthermore, Istanbul Lifelong Learning Center (ISMEK), a free educational institution of the Istanbul Metropolitan Municipality, was established in 1996. As of 2018-2019 education period, in 39 districts of Istanbul, 242 centers, 752 programs, 307 branches from horticulture and cookery Has reached more than 2 million 600 thousand students. İsmek Çolpan İlhan Fashion School, located in Mecidiyeköy, offers education in fashion and textile with 48 branches. The institution provides opportunities both for those who want to acquire a profession and those who want to improve themselves in their profession.³⁵ Organizations providing vocational training are especially important in terms of training intermediate member. For example, pattern design is an another subject of fashion design. However, the fact that firms often use existing patterns rather than producing creative patterns leaves this field by a majority to intermediate members. Or companies who prefer to copy instead of developing new products can find solutions to

this need with intermediate members instead of working with the designer. And of course an ideal system should include both main and intermediate workers.

In terms of university education, there are many fashion design undergraduate departments, three of which are in the state university; Istanbul Technical University, Marmara University and Mimar Sinan University. Notwithstanding, even at Mimar Sinan Fine Arts University, which is a well-established art education institution, the master's degree in fashion and textile design started in 2014-2015 academic year. Universities offering master and doctoral level in fashion in Istanbul (Table 3.3).

Table 3.3 Master's and PHD Degrees in Fashion and Textile Design in Istanbul

Mimar Sinan Fine Arts University	MA - PHD
Marmara University	MA - PHD (Textile)
Haliç University	MA - PHD
Arel University	MA
Işık University	MA
Nişantaşı University	MA
Okan University	MA
Istanbul Commerce University	MA

There are only three universities in Istanbul providing doctoral-level fashion and textile education. One of the missing issues in fashion education is specialization. Turkey's education in the fashion and textile allocated to two major programs, especially in the

specialized post-graduate level is observed in other countries. For example; Berlin Esmod MA Sustainable Fashion or IFA Paris's master's programs; contemporary fashion design, luxury brand management, fashion business, global fashion media, fashion tech innovation or the graduate programs of the London Collage of Fashion include; fashion photography, fashion futures, fashion curation etc. Istanbul, which is developed in the field of textile education, experienced in the field of fashion is lack of training staff. Intercalarily, education is offered in a wide area under the title of fashion and textile design. In career announcements, it is frequently observed that "having received fashion education abroad". This shows the sector's lack of confidence in education.

One of the interviewees argued that, "specialization in education and doing performative research was more important than writing a thesis in a fashion higher education" (Participant E, 2019). Furthermore it can be said that there is a lack of specialization in fashion education. Education is an important pillar of institutionalization compared to the other two cities. From a different perspective, student side, the internship period in addition to education in a European city is more valuable due to the small number of internationally known designer brands in Istanbul.

Istanbul is in the process of building an important institutionalization. In particular, the industry has demonstrated its material and moral support. Although Istanbul has an advanced system in contract manufacturing, it is among the rivals in the field of design. Although there are a considerable number of fashion design students and graduates and members of the association, there is not enough fashion visibility in the city.

When this whole institutionalization process is evaluated, it can be argued that ITKIB and IHKIB, the representatives of large capital, are the decision makers of all fashion-related processes from education to activity, and that Istanbul fashion culture dominates and shapes these two institutions. There is no fashion school with an international authority in Istanbul, or a fashion museum where the fashion community and fashionable people follow the exhibitions. In addition, it can be argued that there is no criticism channel to criticize the cultural production in the field of fashion positively or negatively due to the close relationships between the people in the sector. According to this connection, there

is a lack of cultural intermediaries that can have a voice in front of or against the capital which is gatekeeper and can shape the city's contact with fashion.

3.3.3 Fashion Segmentation

Fashion makes you feel the essence of urban life with phenomenology. In this way, clothing habits in daily life, the way the stores show their clothes in the showcase, forms a part of a 360 degree image through the filter. The expression of this image may be chaotic and difficult to articulate, or it may be part of a more easily formed system. Segmentation can be embodied in the form of luxury and Haute Couture as an extension of culture, as in the case of Paris. Because of the cultural accumulation of the city, sustainable fashion and it can evolve into urban fashion thanks to the music subculture in Berlin. Or you may find very few display windows and many second hand stores in another city. In this case, it will not be very likely to come across the latest fashion trends on the street. 'Manufacturers don't pay enough attention to branding.' (Participant B, 2019) Hence, segmentation does not occur. Also according to Participant B, 'Turkish fashion designers prefer Haute Couture for financial reasons. As a result of the online survey directed to fashion professionals, 50% of respondents argued that Istanbul fashion is based on Haute Couture. 43.75% responded as ready-to-wear. However, 12.5% said the other answer was evening gown (abiye). According to the participants' evening gown evaluation; It is possible to come across with the evening dress shops in various districts of the city (Osmanbey, Nişantaşı, Kadıköy, Ümraniye). Certainly it would not be wrong to attribute it to traditional wedding and circumcision feast culture.

Fashion temporally fleeting phenomenon, under it to support and provide continuity, there must be a structure. In the last decade, along with the direction of capital, windows have completely changed. On the one hand, this prevents the connection to the street. Preventing persistence in memory.

3.3.4 City and Fashion Branding

Today, cities are the leading actors of the global trade and industrial power (Gilboa, Jaffe, Vianelli, Pastore and Herstein, 2015). Increased competition as a result of globalization has been instrumental in many cities developing strong identities and place branding strategies. (Deffner and Liouris, 2005). According to Keyder (1992); the benefits of articulation to the global economy prevail in the long run. The whole point is to be able to integrate into the world economy. Articulation to global capital is through creating global cities. Istanbul is Turkey's only city with the potential to become a world city. Therefore, certain regions need to be equipped and marketed. The window should be colored, transparent, bright, clean and safe. it must have both an exotic appeal and the infrastructure and security to ensure the comfort of the capital. (Yardımcı, 2005, p. 45)

As mentioned earlier, the necessity of marketing of cities to be added to the international economy has emerged. It can be pointed out to the studies carried out periodically in 2010 with the election of Istanbul as the European Capital of Culture, it has influenced Istanbul's concentration on cultural industries. The European Capital of Culture can, in most cases, consist of a chain of non-permanent activities, with a series of activities that activate every potential of a city to attract more tourists with an inter-city competition approach. The prominent spatial representations of both gentrification and European Capital of Culture applications are characterized by areas such as art galleries, congress and exhibition palaces, film industry and cinemas, advertising and promotional events, entertainment sector, design and aesthetic works, restaurants, cafe-bars and boutique hotels. (Sen, 2011)

Except for the sharing of Istanbul in the international press every year for tourism purposes. As mentioned, choosing the European Capital was a step in the city's cultural branding process. On the other hand, the cultural heritage of Istanbul, the change in the pattern of cultural consumption in the city, the rising added value of design in the economy, the design education that is becoming widespread in the city, the design biennial organized by IKSİV and another important event, Design Week Istanbul, can be seen as some of the reasons why it is selected as a UNESCO Design City. On the other

hand, the quarterly associations of the sector such as ITKIB and IHKIB state that they are working on making Istanbul a fashion city in 2023.

Turquality® entered into force on 23 November 2004 with state support. The aim of the program is to support companies in corporate, financial and operational support branding platform. From another side, supporting brands are obliged to submit their development roadmap to the Ministry of Trade every 5 years. Communiqué on the Branding of Turkish Products Abroad and Establishing the Image of Turkish Products which came into force on 28 August 2003 with the decision of the Money-Credit and Coordination Board. Also in line with the strengthening of the design and Turkish design identity in Turkey, the Ministry of Industry and Trade with the request by the Council of Ministers Decision (2009/15355) the Turkish Design Council is established. As seen in Table, the brands that benefit from the brand support program are ready-made clothing brands except Tarık Ediz. Tarık Ediz is a designer brand. In addition, unlike others Machka is designed by Ece Ege, the Turkish fashion designer of Dice Kayek, although it is the Ayaydın-Miroglio Group brand. (see Appendix D)

Vakko is one of the most valuable brand of Turkey. Founded by Vitali Hakko as a hat store called Şen Şapka in 1934. Vakko was the first luxury and modernist brand after be established the republic. Until 1950s Vakko tried to organize fashion events. However, they were not good examples of the age. When Vitali Hakko went to Paris to see a runway show which created by popular set designers Norbert Schmitt and Bernard Trux. Vakko started working with them for choreographies. This meant a world-class event management as in other countries (Hakko, 1997). According to the Brand Affiliation Index (BAI), among the 100 most valuable Turkish brands are Koton and Mavi from the garment industry. In the fashion and apparel category, still only Vakko is present.

In order for a city to be called a fashion city, it must have a unique style and create brands that aspire to originality. While originality, in the case of Paris, cultural production turned towards luxury. In Berlin there was a tendency towards sustainable design and urban style with a motive of repair that referred to the history of the city. The shopping experience offered should not be confusing, as long as it is not far from originality. To illustrate,

Galleria Vittorio Emanuele, the symbol of Milan, was built in the 1870s and is now considered one of the oldest shopping centers. Independent multi-brand boutiques on the streets of Milan stand out. It comes to mind in London with a young, street-style, dynamic, innovative shopping culture that keeps pace with the digital world. Each city is different with its unique shops and shopping experience. These stores also bring to mind the city's culture.

The interviewer explains with his word, why Turkey did not have a well-established and internationally recognized fashion brand:

French or Italian designers, according to the Turks are twenty steps ahead of design life. Namely; they are already fed in culture and art in pre-university education, their eyes are more educated than Eastern civilizations. We do not have a developed understanding of art, the value we attach to cultural heritage; Take these stones, we have a lot of approach could not go beyond. We don't know branding. Since its foundation, Prada has maintained its first location and logo (Participant A, 2019).

The other point of the interviewer is advertising:

There is no doubt that the quality of Turkish leather will compete with the world. But if you're advertising it in Duomo, Italy, you must be more creative. Arda Turan dressed in a suit and hitting the ball with leather shoes to photograph and writing 'Turkish Leather There is No Better' on the billboard, if not selling the ice to Eskimos? (Participant A, 2019)

As mentioned, only a small audience is interested in visual arts, the eyes or ideas of the unrelated ones may not be accustomed to aesthetics. Therefore, sometimes the communication between the creative side and the capital side is not always successful.

In addition, thanks to a language created for the brand or the city of the brand, overseas advertisements become easier to read by the audience. This image can change thanks to the brands established by designers and having the opportunity to participate in the fashion week. The two brands Raisa & Vanessa and Les Benjamins, which have recently made their mark on international platforms, can set an example. It is significant for sector representatives (capital owners, designers, event designers, etc.) and the local authorities

to develop a planning and policy together. Another issue is that for branding to carry out sectoral analyzes on designer fashion such as sectoral analyzes for ready-to-wear industry.

LUXURY DESIGNER BRAND: RAISA&VANESSA

RaisaVanessa, which gives importance to being a world famous brand, they design versatile pieces with important signature details, such as strong shoulders and embellishments, to transfer women's styles from day to night. RaisaVanessa pret-a-porter and haute couture collections consist of pieces that combine maximalist, multidimensional and sexy designs with artistic tailoring in order to demonstrate the self-confidence and power of women.

LES BENJAMINS

Les Benjamins is a luxury street wear brand established in Istanbul. Founder, Bunyamin Aydin, inspired by local stories, cultures and rituals, the brand prioritizes comfort. The brand's aesthetic philosophy arises from the blending of culture and comfort. It embraces the lands of deep heritage and explores it. Mosaic Art Foundation and Les Benjamins collaborated and turned Les Benjamins Nişantaşı Store into an art gallery. The "Self Structure "exhibition (September 12 - October 12, 2019) is summarized by artist Daniel Arsham in the form of experiments on the timelessness of certain symbols and gestures across cultures. According to Arsham, Istanbul has a very rich history, and when you look at it from this perspective, it is also a fertile showcase for archaeological remains. We can travel in time by looking at these deconstructed objects. At Les Benjamins, all the artworks (sneakers, magazines, bags) that meet you are no longer a nesne daily object, but a manifesto of crystal and volcanic ash. Previously in collaboration with Les Benjamins and Leica, the previously unreleased frames of famous fashion photographer Bleu Mode, Tokyo / Unpublished exhibited at Les Benjamins Istanbul Flagship store from January 29 to March 1, 2019.

Different creative industry areas are effective channels to increase the circulation and visibility of fashion. For example, netflix series, *The Protector* (Hakan: Muhafiz), Mu Tunç's film *Arada* (2018), which blends Istanbul images and shows daily wear, and many other Turkish series that find audiences abroad or *Alice Musical*, a Turkish production meeting with the audience at Zorlu PSM; or *Madonna in a Fur Coat* theater costumes designed by Beymen, adapted from Sabahattin Ali's famous work.

Although Istanbul does not have famous historical brands like Paris, it can be argued that fashion designers have made progress in identity creation and branding. In the relationship established in the context of fashion and city, it can be pointed out that fashion has also started to be used as a representation tool in the city thanks to the developments in different creative sectors.

3.3.5 Urban Spaces of Fashion

In this section, Istanbul's relation with fashion will be examined in the context of space. The subject that can be divided into two subheadings is the first of which is the temporary venues produced for fashion like fashion week, fashion exhibitions. And the second is the fashion spaces formed within the fabric of the city such as street fashion, fashion district, display windows, shopping areas.

Events depend on different factors such as sense of place, works presented, modes of presentation, and viewers. The space could be a venue depends on the technical possibilities. However, the distance to the city center, accessibility and charm are also important for the selection of a suitable space as a stage. Activities that can be defined as fashion events in Istanbul; fashion week, fashion film festival, modest fashion week, and more commercial fashion fairs.

The fashion week in September 2019, where 35 fashion shows as well as presentations were held, was visited by about 20 thousand people, both local and foreign. Mercedes-Benz Fashion Week Istanbul is supported by Istanbul Ready-to-Wear and Apparel

Exporters Association (IHKIB), Fashion Designers Association (MTD), United Brands Association (BMD) and Istanbul Fashion Academy (IMA).

Adventure started as Istanbul Fashion Lab with the initiative of MTD in Tophane-i Amire Culture and Arts Center (2008). One year later Istanbul Fashion Labs changed as Istanbul Fashion Days (IFD). In 2009, Istanbul Technical University Taşkışla Campus took place to Istanbul Fashion Week, the event name became week instead of days.

In the year Istanbul became the capital of culture, the organization expanded into Istanbul Fashion Week (IFW) with the support of the Executive Committee of the 2010 European Capital of Culture Agency. During this event, the Kız Tower, Galatasaray Bath, Discorium, the Dutch Consulate, W Hotel, TRT Istanbul Radio, SuAda shows that spread across the city. In addition, Dice Kayek's Istanbul Contrast exhibition, which was held simultaneously with the 2010 events, contributed significantly to Istanbul's positioning as an international fashion design center. Istanbul presented Hussein Chalayan exhibition within the scope of the Istanbul Capital of Culture. In the same year, Bora Aksu fashion show, inspired by Istanbul only for Istanbul and prepared a collection based on hidden Istanbul values such as the Butterfly Corset store in Beyoğlu, the tasselist Vahan Antikyan in the Sahaflar, the wood carving and puppeteer Ahmet Ustu, is also a great show in the British press aroused an interest.

The event, which continued for a while under the name of IFW, was sponsored by Mercedes Benz in 2013 and became the new name of Mercedes Benz Fashion Week Istanbul (MBFWI). In addition, IMG, an international organization company, undertook event management. As you see in the Image 3.8, Tepebaşı Taşkışla, Santralistanbul, Antrepo, Kuruçeşme, Grand Pera, and Zorlu Center became the venue for Istanbul Fashion Week.

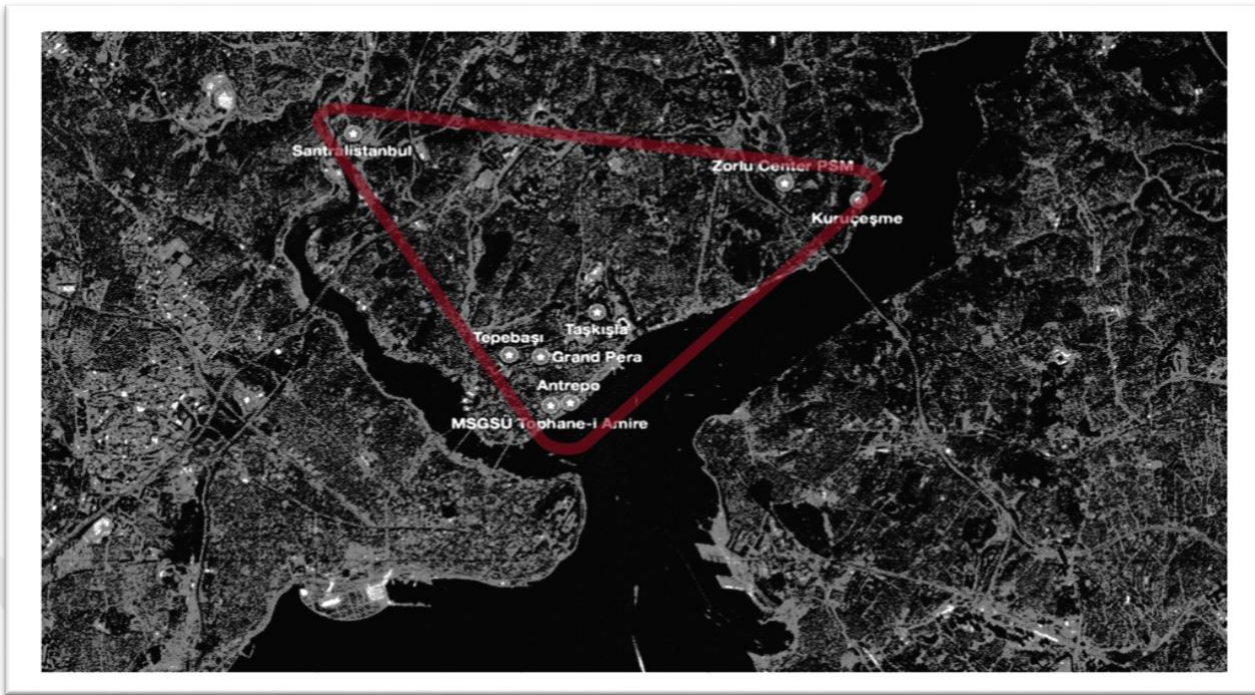


Image 3.8: Fashion Week Locations (2008-2019) (Source : Created by the author)

Fashion week was canceled twice due to terrorist attacks. In addition to being a center for performing arts one reason is, Zorlu Center is known to be in demand for this location for security reasons. The opinions of the interviewees about Zorlu Center are as follows; 'the location is very good, access is comfortable, does not clutter' (Participant C, 2019), 'spatially overprotected, political reasons may be effective but cannot be linked to the street' (Participant E, 2019),

Shopping center design is not a culture that nurtures so we question this location. Due to security problems, it must be done at Zorlu Center. This should be discussed with the state. I would love to have Istanbul fashion reflecting us, I would like to be wandering on the historical peninsula such as Hagia Irene, the Basilica Cistern etc. Fashion week should be held in different places where the city will feel like in Paris, Milan. Or it should be done in three specific places like in New York. You cannot gather people into a single space and watch the fashion show on the same stage many times and wait for them to remain in their memory. To achieve this, you must add spirit, experience to the event. The most prominent fashion shows during the latest fashion week (2019) were held in a flower passage and a synagogue in Karaköy. (Participant A, 2019)

Looking at the fashion weeks that can be pointed out, the press and buyers are eagerly waiting for stability. The closing fashion show is expected with curiosity and excitement. There will be no change in the fashion show calendar or the designers will not differ greatly each year. Istanbul fashion week does not reflect what it wants to bring to the fore with. Every season it puts on the podium different designers. This uncertainty may cause driving designers with the possibility to go on the podium during the fashion weeks of different countries. What is the essence of Istanbul in this regard; For instance; according to Lippitz, 'If Paris Fashion Week is a symphonic concert in a philharmonic, Berlin is slowly becoming the rock venue-with wild production and intentional wrong notes' (Lipovetsky, 1994). With the simplest discourse, Istanbul fashion should form the image in mind in a similar way like Paris and Berlin.

Fashion Film Festival Istanbul met with the audience in 2015 for the first time. Since then, Zorlu Center continues to host it every year. The event offers a selection of fashion films of different concepts each year and also organizes a fashion film competition. At the event that welcomes guests from the world of fashion and film. Nihat Odabaşı, a fashion photographer, speaker at the event. On November 5, 2018 Nihat Odabaşı talked about working conditions in the sector and mentioned that, 'the customer is too much involved in the creative team.' Tunç Mu, director of the film Arada, said that, 'fashion should be in close relationship with other creative industries. Orientalist approaches should not be avoided in Turkish films and that subcultures should be reflected on the screen through film and costume' (2018). The event, which is open to everyone and free of charge, forms an interdisciplinary fashion hub by filling all the seats every year.

Istanbul is frequently hosting traditional trade fairs. CNR Fashionist on evening gowns, wedding dresses and suits fair, LINEXPO on underwear, socks and beach wear. CNR Expo Istanbul Exhibition Center is a fair center located in Yesilkoy. It is easily accessible with metro, metrobus, marmaray, ido lines and airport transfers. From another angle; it can be said that it is a little outside of the city in terms of establishing cultural relations with the city and fashion. Another fair center, Istanbul Congress Center is the venue for events related to fashion such as Premiere Vision Istanbul, Leshow Istanbul Leather Fashion Fair. It is located in the Congress Valley in Taksim - Nisantasi area which is the

central location and there are various transportation options like metro and metrobus. On the other hand, the city around the exhibition center; appear with culture-art spaces, entertainment and shopping venues.

Zukin (1998) states that the cultural turn in developed industrial societies. Against the inflation of the production image by developing cultural strategy, symbolic economy based on abstract product types such as financial instruments, knowledge and culture-art, food and beverage, fashion, music and tourism increased the importance of urban centers. In this context, if we look at the transformation of Istanbul in the field of fashion, it can be noted that there are developments in both design and retailing, but what is the relationship between these developments and the city?

There are examples of many cities of the world on the analysis of creative sectors in the context of the city from a spatial perspective and the analysis of cluster formation of these sectors. Various researches have been conducted for Istanbul in this way. Examples of these Zeynep Enlil et al. (2011). In the study, cultural industries such as art and culture festivals, film industry and fashion design industry in Istanbul were examined from a geographical perspective and a research was made on which regions of the city are clustered. According to this research, it can be seen on the map in Image 3.9, the historical region of Fatih, Beyoğlu, Beşiktaş and Haliç on the northern shores of Şişli and the continent of Asia along the Bosphorus in the Kadıköy regions form the cultural triangle of Istanbul. These areas include a large number of museums, theaters, cinemas, cultural centers and many historical buildings, but also provide intensive social networking and interaction among people. It is also the region where the critical mass of the creative sectors of Istanbul is located. (Er et al., 2014)

Belma Özdemir, Cenan Abas, Deniz Berdan, Ela Köseoğlu, Erkan Demiroğlu, Evren Kayar, Gamze Saraçoğlu, Gökay Gündoğdu - T.A.G.G, Gülçin Çengel, Mehry Mu - Güneş Mutlu, Hande Kasapoğlu, Hakan Urfalıoğlu, Hakan Yıldırım, Lug Von Siga – Gul Agıs, Maid In Love – Hande Çokrak, Mehtap Elaidi, Niyo Çanta – Niyazi Erdogan, Özgür Masur, Özlem Ahıakın, Özlem Kaya, Raisa Vanessa, Boulevard Osman -Sedef Çalarkan, Seden Kışlalı, Simay Bülbül, Tuğba Ergin, Tuvana Büyükçınar Demir, Yael Morel, Nilgün Karagözoğlu-Different Diffusion, Beyza Dalbasar-Generation Why and, Zeynep Tosun.

It can be said that after the Gezi Protests and since tourism determined the Arabian Peninsula as a target strategy, the face of Beyoğlu has changed. Some of the art institutions on Istiklal Street and the surrounding area, it can be argued that it creates an attraction area for the group, which is called progressives in fashion and applies the latest fashion for the first time and has a distinctive style. On the other hand, many street signs and shop windows decorated with products that will appeal to the taste of arab can be seen on the street.

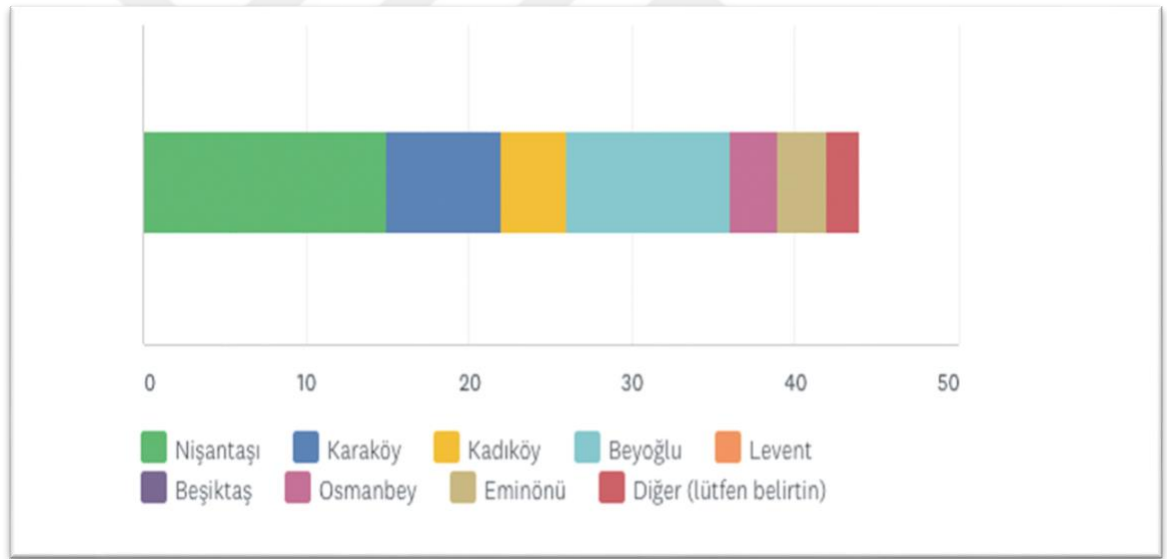
Serdar-ı Ekrem Street, which underwent a huge housing and commercial gentrification, comprised luxury cafes and designer boutiques of approximately 80% of the residences, including the famous Doğan Apartments. However, most of the designers left the streets as a result of the Gezi Park Protests in Beyoğlu district and its neighborhood. (İlkuçan, 2013)

Actually, Istanbul in contact with textile sector such a way that some neighborhoods are recognized with textile production and suppliers such as Zeytinburnu, Merter, Laleli, Osmanbey, Eminönü. Şen (2011) claims that, textile has been playing the role of engine in the manufacturing industry employment in Istanbul. The suburbs surrounding the city are filled with textile workshops. The textile and apparel production in Istanbul has gone beyond traditional centers such as Sultanhamam and Mahmutpaşa, and new centers have emerged, which provide employment opportunities for thousands of people such as Laleli, Merter and Osmanbey, and which have great weight in our textile exports. Textile, clothing, leather and shoe production areas in the city center are subject to wear and tear

due to environmental factors, insufficient urban service, and objective grounds for renewal attempts in these areas.

According to survey data, the percentages of the districts associated with fashion in Istanbul are as follows (Table 3.4) : Nişantaşı - 15 people (83.33%), Beyoğlu - 10 people (55.56%), Karaköy - 7 people (38.89%), Kadıköy - 4 people (22) , 22%), Osmanbey and Eminönü - 3 people (16,67%), one of the answers in the other part is Bebek and the other is none. Nişantaşı, which has been the center of luxury consumer stores for a long time for almost 50 years and which includes many design stores in its current situation, is not surprisingly emerging as the neighborhood where fashion and city relation is most established.

Table 3.4 Fashion-related neighborhoods in Istanbul



Some other events that need to be addressed because of their importance in the fashion field in Istanbul; The Istanbul Fashion Conference, the first of which was held in 2008, is an international project aiming to bring together all the supply chain rings (Supply, Manufacturing, Export, Import, Economy, Fashion Design, Brand, Retail, Logistics) of the garment and textile sector. (“İstanbul Moda Konferansı,” 2019). Koza Young Fashion Designers Competition, organized by Istanbul Ready-Made Clothing and Apparel

Exporters' Association (İHKİB) since 1992, Thanks to the competition, many talented designers have had the chance to establish their own brand or become a designer for leading brands (“Koza Hakkında,” 2019).

According to the survey question about the events and spaces that increase the visibility of fashion in Istanbul; 14 of the 16 people answered the question as Istanbul Fashion Week (Table 3.5). Other answers are as follows; Zorlu PSM (2), Gizia Gate (2), Fashion and Music Festival (1), design stores (1), Openhaus (1), Istanbul Fashion Film Festival (1), Tomtom Events (1).

Table 3.5 Fashionable venues and events in Istanbul

EVENTS		SPACES	
14	FASHION WEEK (2008)	ZORLU PSM (2013)	2
1	FASHION FILM FESTIVAL ISTANBUL (2015)	GIZIA GATE (2015)	2
1	TOMTOM EVENTS (2016)	OPENHAUS (2018)	1
1	FASHION & MUSIC FESTIVAL (2018)	DESIGN STORES	1

According to the participants' answers, fashion week is the most important event that increases the visibility of fashion in Istanbul. Thereafter, Fashion Film Festival Istanbul, Tomtom Events, Fashion and Music Festival were listed. In addition, since 2015, when the Fashion Film Festival Istanbul was organized, Zorlu PSM has been used as a venue and Mercedes-Benz Fashion Week Istanbul mostly prefers Zorlu Center as a venue since 2016, especially after the canceled fashion week due to terrorist attacks. Tomtom events take place in Beyoğlu, Tomtom neighborhood, The Fashion and Music Festival was held in Küçük Çiftlik Park, a festival area within the boundaries of Şişli. On the other hand, Zorlu PSM (2013) is a performance arts center located within the Zorlu Center shopping mall in Beşiktaş. Gizia Gate (2015), a concept store in which more than 30 fashion designers gather under one roof and Openhaus is also a luxury retail store with designer brands. Both of them located in Nişantaşı district of Şişli.

On the other hand, one participant points out that: 'There is certainly not enough activity and space. Fashion shows are organized in the shopping mall under the name of fashion week. I think Istanbul is far from being the fashion capital. Individual launches etc. in this sense it seems much more prestigious to me.' Fashion week is the most prominent fashion event that increases international visibility. However, in the fashion week calendar dominated by the fashion cities that have become the authority in this regard, you have to present an event that the press and buyers will prefer. In addition, fashion shows, which are not under the management of capital, have recently started to be organized. Turning back to the answers, Zorlu Center, which is also mentioned, can be said to be a shopping center that hosts luxury brands, as well as being a place that is identified with fashion by hosting many fashion events such as MBFWI (Mercedes-Benz Fashion Week Istanbul), IFFF (Istanbul Fashion Film Festival).

CONCLUSION & DISCUSSION

Harvey's (1988) argues has to stimulate culture in order for cities to become a place of attraction for capital. Fashion is a phenomenon that no one can escape. Particularly with the rise of cities, as an element of democratization, the fashion that takes place in everyday life is exhibited on the dressed bodies and showcases within the city, inevitably visible. Aesthetization of everyday life, global competition in thematic features of cities (Featherstone, 2005), the cultural capital of fashion as a result of the practical application of the economic capital return to the four main fashion cities known (New York, Paris, London, Milan), now on the stage of the fashion city, there are dozens of cities aiming to develop as a fashion city.

How to build a fashion city? and Is Istanbul a fashion city? research seeking answers to questions. After the Paris and Berlin case studies, it was assumed that being a fashion city would be possible with the provision of certain elements. These elements can be listed as: *fashion heritage, institutionalization, fashion segmentation, city and fashion branding, urban spaces of fashion.*

It is effective in institutionalization, defining boundaries, setting rules and standards, improving education. Fashion heritage develops an overview of the city's relationship with fashion throughout history. Fractures, cultural heritage, political and economic issues affect today. The branding of cities is not new, but has gained importance in terms of increasing competition due to the impact of globalization. Whether a city has to be recognized as a fashion city has to be recognized as fashion brands, it can be opened to discussion, but there is no doubt that it has to have a certain identity and line. This definition should be examined, internalized and appropriated in every sense, even if it is chaotic. In addition, even if there is a style, identifying with a segment can both increase persistence and working in a limited area will ultimately lead to specialization. The places that affect the visibility of fashion, event areas established for a limited time and the neighborhoods, shopping malls, streets that are connected with fashion within the city's own flow.

If Istanbul is evaluated according to Paris and Berlin examples, it can be argued that

Istanbul has a long and strong history in terms of fashion heritage, but it cannot be expressed well as in its examples through exhibitions, museums or different channels.

However, Berlin and Istanbul, started to institutionalize at the same time, is that the fashion of Berlin is institutionalized more through the city administration, while alternative voices are present in the system, such as collective groups, civil society, municipalities, big sponsor brands. On the other hand, the basic institutionalization of the fashion of Istanbul has been realized through the importing and exporting institutions, and support is provided from these organizations, from training to many activities. This constitutes a single point of view.

It is claimed that the fashion segment, which is culturally associated with Istanbul, is night wear (abiye). Indeed, it is possible to come across the night wear and bridal design stores in many districts from Nişantaşı to Ümraniye. Istanbul needs to choose at least one segment in which it can make itself better or pioneer in changing trends and come to mind with it. At least one of the segments, by highlighting the others to become one of the first to come to mind is necessary to turn a fashion city.

Istanbul needs to brand itself on specific issues in international competition with world cities. In this context, it can be said that it is a textile city, but it seems that there will be design and fashion branding which will bring profit in the coming periods under competition conditions. The most necessary issue for this, to obtain and maintain a fashion identity. The cities, which are known as fashion cities, can create an image in mind and they represent their image and fashion in integrity with the city. When we evaluate Istanbul fashion both from the street and designer fashion perspective, we cannot ignore the complexity and chaos that is unique to Istanbul. In this context, it may be a reasonable option for Istanbul to go over these characteristic features.

Gilbert (2002) draws attention to the spatial rupture properties of many goods produced in a city like Paris. It is often difficult to establish a relationship between the city and its product. Fashion images are a visual manifestation and proliferation of this disconnect between city names and physical space. The relationship between the city and the product should be establishable.

While the city itself is transformed into a commodity offered for consumption, it is proposed as a means of marketing and artistry with artistic activity (Keyder, 1992). The transformation of the city from a fashion lens into a spectacle takes place through people's clothing, shop windows, and events. If the cultural identity of Istanbul and fashion identity are presented in relation, an aura can be created as in the case of Paris or Berlin. The fashion week, which is separated from the street and performed in a single scene, is not preferred among other fashion weeks. On the other hand, a map showing fashion-related stores and cultural sites spread throughout the city will be particularly useful for those coming from outside the country. This is seen in both Paris and Berlin.

Surveys and interviews for Istanbul show that fashion professionals do not see Istanbul as a fashion city. When we evaluate it in terms of institutionalization, we can see that textile was built much earlier than fashion. It can also be said that almost all fashion institutions are under the control of a certain capital group. This may be a clue as to why different shades are not. Istanbul is capable of producing and consuming fashion. However, it can be said that the city is lacking in the field of creative industries. Of course, one of these industries is the fashion industry. On the other hand, an unimagined identity as a geography strung between the eastern and western cultures, the issue of dues are the elements in the fashion history of Istanbul. The other two main issues of fashion are imitation and criticism. Capital owners, who did not trust the level of taste and did not want to take risks, maintained the habit of imitation in the process of westernization. It is the unfounded criticism of individuals who turn to imitation without taking risk, to those who do not. On the other hand, we are also far from objective criticism due to personal acquaintances. It can be noted that these two issues are the ones that distract Istanbul fashion from professionalism. It is known that the city of Istanbul has made promotional activities for tourism in the field of branding. However, selecting the city as a Unesco Design City may provide opportunities for future changes. On the other hand, it can be said that the fashion designer has experienced significant movements in the last five years in terms of branding. In this case, it is an opportunity created by being visible on social media. On the other hand, it can be pointed out that the images of Parisen and Berliner are impressive in terms of the branding of the city and fashion. When we evaluate it in terms of space, Istanbul fashion does not have places like fashion museums, exhibition areas, or a hub to work collectively. Nişantaşı is the district that has the highest

relationship with fashion. On the other hand, Zorlu Center, both as a shopping center with many brands and as a performance arts center, it must be intertwined with fashion, but the comparison made here is based on the bond established by fashion weeks through the Paris and Berlin examples. In addition, Istanbul production facilities, abundance of materials, craft knowledge, plenty of inspiration source, endless space can be argued that the capacity to become a fashion city. Istanbul fashion, overshadowed by Western brands and designers, can adopt a creative and original model with an expression that symbolizes Istanbul's fashion culture.

As a result, If the all data is analyzed in the economic and cultural context (see Image 3.10), the findings may be classified as follows:

1. From the perspective of fashion and designer, Istanbul is a textile city, but fashion professionals working in Istanbul do not define Istanbul as a fashion city. Istanbul fashion does not have a specific style, essence, identity and is not a trendsetter. Creating star designers and style is necessity.
2. Economically, providing economic added value through fashion design is the condition of being called as a fashion city. Fashion design, which is considered as one of the creative industries, shifts to a value-creating position as a manufactured cultural product through branding and fashion segmentation.
3. By designing events that will create interest, to make Istanbul fashion wonder internationally. Events should also be supported by art in the event calendar. Creating places or events where the culture and texture of the city come into contact with fashion, such as the fashion museum and the fashion exhibition.

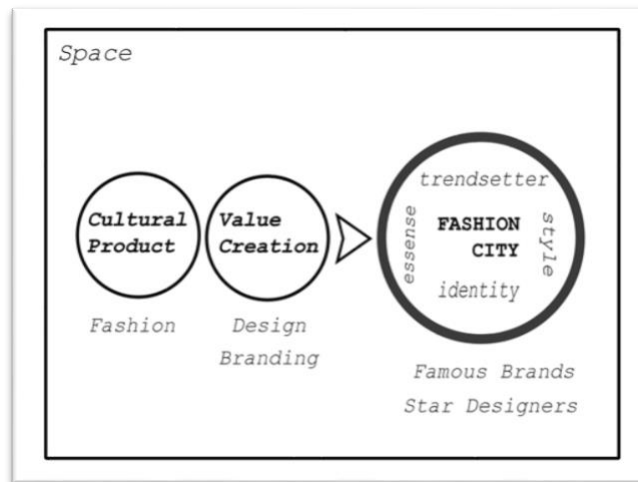


Image 3.10 Fashion city requirements (Source: Created by the author)

In summary, in the first part, the theories on fashion diffusion and consumption are mentioned. In the second section, the method is explained. In the third part, Paris, Berlin and Istanbul are examined in detail in the context of fashion city. As a fashion designer, my observations in different cities and Istanbul, and the lack of access to sufficient resources for Istanbul fashion motivated me to conduct this research. There are many areas where data should be formed for research about Istanbul fashion. Accessible economic data and statistics should be available for designer fashions and fashion week similar to sector data prepared for textiles and apparel. Mercedes-Benz Fashion Week Istanbul, which has a ten-year history, does not have an online archive. In this case, there is no resource for someone who wants to get to know Istanbul fashion week online. So MBFWI is an event without memory. From a similar point of view, there is a limited number of sources that include a historical perspective on contemporary Istanbul fashion. The city, which has established a frequent relationship with textile and fashion in its history, needs more resources in this field.

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APPENDIX A TOP GLOBAL FASHION CAPITALS, 2018

1	New York	31	Washington, DC
2	London	32	Sao Paulo
3	Los Angeles	33	Frankfurt am Main
4	Paris	34	Rio de Janeiro
5	Berlin	35	Sydney, Australia
6	Barcelona	36	New Delhi
7	Dubai	37	Dallas, Texas
8	Las Vegas	38	Kuala Lumpur
9	Milano	39	Cape Town
10	Madrid	40	Abu Dhabi
11	Florence	41	Montreal Quebec
12	Melbourne	42	Mexico City
13	Singapore	43	Columbus, Ohio
14	Monaco	44	Johannesburg
15	Mumbai	45	Austin, Texas Austin
16	Amsterdam	46	San Francisco, Calif.
17	Tokyo	47	St. Petersburg
18	Santiago	48	Stockholm, Sweden
19	Bali	49	Houston, Texas
20	Hong Kong	50	Vancouver, B.C,
21	Prague Praha:	51	Krakow
22	Shanghai	52	Miami, Florida
23	Seoul	53	Caracas
24	Bangkok	54	Lagos, Nigeria
25	Warsaw	55	Antwerpen
26	Vienna	56	Atlanta, Georgia
27	Buenos Aires	57	Chicago, Illinois
28	Portland, Oregon	58	Boston, Massachusetts
29	Copenhagen	59	Dakar, Senegal
30	Moscow	60	Toronto, Ontario

APPENDIX B. INTERVIEW GUIDE

- 1) İstanbul içerisinde ,yaratım - üretim - dağıtım - tüketim zincirinin herhangi bir aşamasıyla ilişkili aklınıza gelen moda lokasyonları nerelerdir ?
- 2) İstanbul'da belirgin bir modası olduğunu düşündüğünüz semtler, mahalleler, caddeler var mıdır ?
- 3) İstanbul modasının görünürlüğünü arttırdığını düşündüğünüz markalar, kurumlar ve etkinlikleri paylaşabilir misiniz ?
- 4) Modanın diğer yaratıcı endüstri alanları ile ilişkisini nasıl değerlendiriyorsunuz ?
- 5) İstanbul modasının stil alanını tanımlayabilir misiniz ?
- 6) Sizce İstanbul bir moda şehri midir? Moda şehri olduğunu düşünmüyorsanız sebebi nedir?
- 7) İstanbul modası özelinde; eleştiri, taklit ve beğeni kavramları size ne ifade ediyor ?

APPENDIX C. LIST OF INTERVIEW PARTICIPANT

Interviewee	Profession of Interviewee	Date of Interview	Type	Location	Duration
A	Fashion editor, fashion pr specialist	29.03.2019	Face-to-face	Office of Interviewee	35
B	Fashion designer	21.03.2019	Face-to-face	Office of Interviewee	20
C	Fashion author	03.07.2019	Face-to-face	Office of Interviewee	25
D	Fashion marketing specialist	20.03.2019	Face-to-face	Zorlu Center Fashion week	20
E	Assistant of designer	20.03.2019	Face-to-face	Zorlu Center Fashion week	15

**APPENDIX D. LIST OF APPAREL COMPANIES IN THE BRAND SUPPORT
AND TURQUALITY® PROGRAM**

1	Dido Konfeksiyon Tekstil Ticaret ve Sanayi Ltd. Şti.	AVVA
2	Erk Pazarlama ve Giyim San. Tic. A.Ş.	Colin's
3	Şıkmakas Giyim Sanayi ve Ticaret A.Ş.	Cross
4	Orka Tekstil San. Ve Tur. Tic. A.Ş.	Damat&Tween
5	Defacto Perakende Ticaret A.Ş.	DeFacto
6	Derimod Deri Konfeksiyon Pazarlama San. ve Tic. A.Ş.	Derimod
7	Desa Deri San. ve Tic. A.Ş.	Desa
8	Orpa Pazarlama ve Tekstil San A.Ş.	D'S Damat
9	FG Tekstil Konfeksiyon Sanayi ve Tic. A. Ş.	Fuga
10	İpekyol Giyim Sanayi Pazarlama ve Ticaret A.Ş.	İpekyol
11	Kiğılı Giyim Ticaret A.Ş.	Kiğılı
12	Gürmen Giyim Sanayi ve Ticaret A.Ş.	Kip
13	Koton Kolleksiyon Tekstil Sanayi ve Ticaret Ltd. Şti.	Koton
14	Çak Tekstil Sanayi Ticaret A.Ş.	LTB
15	İpekyol Giyim Sanayi Pazarlama ve Ticaret A.Ş.	Machka
16	Mavi Giyim San. ve Tic. A.Ş.	Mavi
17	Cemsel Tekstil Sanayi Ticaret A.Ş.	More&More
18	Mudo Satış Mağazaları A.Ş.	Mudo
19	Ay Marka Mağazacılık A.Ş.	Network
20	Penti Çorap Sanayi ve Ticaret A.Ş.	Penti
21	Gürmen Giyim Sanayi ve Ticaret A.Ş.	Ramsey
22	Sarar Giyim Tekstil Enerji Sanayi ve Ticaret A.Ş.	Sarar
23	Özdemir Üçtektstil Sanayi ve Ticaret Ltd. Şti.	Select
24	Kadir Tarık Ediz Sanayi Ve Ticaret A. Ş.	Tarık Ediz
25	Vakko Tekstil ve Hazır Giyim Sanayi İşletme A.Ş.	Vakko
26	Bilkont Dış Ticaret ve Tekstil San A.Ş.	Vestino
27	Vakko Tekstil ve Hazır Giyim Sanayi İşletme A.Ş.	W Collection



ÖZGEÇMİŞ

Kişisel Bilgiler

Adı Soyadı : Ezgi Akpınarlı
Doğum Yeri ve Tarihi : Muğla / 1989

Eğitim Durumu

Lisans Öğrenimi : İstanbul Bilgi Üniversitesi / Moda Tasarımı
Yüksek Lisans Öğrenimi : Kadir Has Üniversitesi / Tasarım
Bildiği Yabancı Diller : İngilizce

İş Deneyimi

Çalıştığı Kurumlar ve Tarihleri:

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