

The Characteristics of the Working Place of the Creative Class: The Case of Fashion Designers in Istanbul Nisantasi

Gulsen Pelin Olcay¹, Hande Mengin²

¹*Istanbul Arel University, pelinolcay@arel.edu.tr*

²*Istanbul Arel University, handemengin@gmail.com*

Abstract: Development of the fashion design industry in Turkey has gained momentum since the 1990's. Nisantasi, where there are many luxury garment stores and ateliers producing haute couture evening dresses, is the neighborhood where most of the fashion designers have an office. On the other hand, fashion designers are part of the creative class. The creative class has high knowledge and skills, as opposed to unskilled workers engaged in routine work in industrial plants. This working class, which works flexibly, needs different working places from the classic work offices. The researches in the literature related to the design criteria of these work places are insufficient. In this study, fashion designers' offices in Nisantasi were examined and both environmental characteristics and interior features of the offices were analyzed. Face-to-face interviews were held with designers. In these interviews, the reasons of clustering of the designers in the region, the environmental, physical and social factors affecting their creativity were questioned. The answer to the question of how to design the ideal office where fashion designers can exhibit their creativity was also sought. This research provides design criteria for the offices of fashion designers as well as location criteria of them.

Keywords: Creative Class, Fashion Industry, Working Place of Fashion Designers, Nisantasi

Introduction

People who work for the purpose of creating meaningful new forms and who earn income because of this work are named as Creative Class by Richard Florida (Florida, 2002). Unlike the unskilled or semi-skilled blue collar workers who perform routine, monotonous and tedious work, these workers do the work that requires skill, knowledge as well as high technology.

The creative class works out of traditional working patterns and works under more flexible working conditions. Working place of this class also differs from classical working place. For this purpose, this research seeks an answer of the question about how to design working place of the creative class. It focuses on fashion designers, a part of creative class, and their working places. In the research, it is aimed to find out designing criteria for the working place of them by examining the factors effecting them, their requirements, their needs and their current working place. The research focuses on the fashion designers in Nisantasi district of Istanbul since 22 of the 71 fashion designers registered to the Association of Fashion Designers are located in this area. Face to face interviews were made with 8 of 22 fashion designers in Nisantasi, and their offices were examined.

Creative Class and Creative Industry

Various definitions have been made about creativity. Creativity is to produce new things, ideas or assets. Therefore, creativity is the principle of innovation (Sundgren and Styhre, 2003). Creativity is the whole of the talent, hunter and motivation needed to deal with the problem. Dobbins refers to creativity as a skill that can be learned and developed (Dobbins and Pettman, 1997)

Three essential criteria for evaluating the creative idea are defined. They are: novelty, value, and surprise. Novelty is a measure of how different the idea is from existing similar ideas, but it is different in its value. Value is a measure of how the potentially creative idea compares to other ideas in its class in utility, performance, or attractiveness. To distinguish this from novelty, value is a measure of the idea's utility rather than a measure of how its description differs from other ideas in its class. The measurement for surprise has to do with the recent past and how we develop expectations for the next new idea. This is distinguished from novelty because it is based on changing the expected next difference (Yassa et al. 2016).

Parallel to the technological developments in the 20th century, concepts such as creativity, innovation and meritocracy started to come forward. Workers have not been seen as tools only, but their skills and creativity have gained importance. This has led to the need for organizational, physical and managerial change in small and large scale companies. In the previous years, various definitions have been made for the working class which used information as input. Richard Florida defines the knowledge workers who work for the purpose of creating meaningful new forms and earn income from this work as Creative Class. In its original classification, Florida divides the creative class into two "creative core" and "creative professionals". Scientist, engineers, academic researchers, writers and poets, artists, actors, designers, architects as well as editors, researchers, analysts form the creative core. High-tech sectors, financial sectors, health professionals, and business management fall into the class of creative professionals (Florida, 2002).

Creative class prefers some certain urban spaces to work and live. Florida states that "... tolerance is the key factor in enabling places to mobilize and attract technology and talent ". According to Florida, it is the quality of places that attract creative people and because of their presence it attracts high tech industries and cultural industries. The central idea is that "... tolerance and low entry barriers to human capital helps to attract talent and that talent is in turn associated with high technology industry and regional growth " (Florida, 2005). Westlund and Caledoni-Lundberg have given a list of factors that are effective in making urban spaces appealing to the creative class. Accordingly, a region must contain the following factors to attract the creative people (Westlund and Calidoni-Lundberg, 2007) :

- A life style with a wide range of recreational activities
- A large and busy labor market that facilitates business mobility,
- Tolerance to different ideas, lifestyles, cultures and ethnic groups,
- Cultural authenticity of the region or place,

In recent years, the term of "Creative Industry" is a concept that is frequently mentioned in various industrial fields within the framework of creativity and economy. The first use of the concept of



creative industry is based on the new economic policies of the British government in the mid-1990s. In 1997, the newly elected British Labor Party Government, led by Tony Blair, argued that the economic value of areas related to creativity and culture is not sufficiently understood, and that the industries involved in these fields are important sources for creating jobs and raising welfare. In this context, the government established the Department of Culture, Media and Sports (DCMS). According to DCMS, the sectors that become the creative industries are "advertising, architecture, art and antique market, handicrafts, fashion design, interactive entertainment software, music, performance arts, printing, software, television and radio" (Demir, 2014). Creative industries are the cycles of creation, production and distribution of goods and services, in which creativity and intellectual capital are used as main inputs. It provides profits from trade and intellectual property rights. It focuses on art, and moreover, it is related to the sectors of art, service and industry (UNCTAD, 2008; ErKayhan, 2015).

Development of the Working Place and Working Place of Creative Class

It is possible to define offices as open, closed and hybrid office. Open offices are the functional working spaces in which portable unsupported divider panels do not rise up to the ceiling. One of the main objectives of creating these offices is to accelerate communication, interaction and workflow among employees (Kaya, 2010). Increased communication between the steps in the hierarchy, increased productivity in the flexible space and cost savings are the positive effects of the open office on companies (Wagner and Watch, 2017). But these offices also have some disadvantages, such as gathering of many workers together, increased noise, and loss of privacy. On the other hand, closed office is the working unit which is surrounded by walls, and personalized by the workers. Closed office systems are the most appropriate design approach for companies with high level of privacy requirements. Communication in closed office systems is weak and controlled (Kaya, 2010). The other concept is hybrid office. When disadvantages of open and closed offices are regarded, architects have headed to the hybrid office where both open and closed spaces are integrated. However, with the development of technology and the change of the labourforce, new types of offices have been needed.

Actually, physical characteristics of the working place have changed for last two century. The transition to the service industry sector has played an important role in the development of working place. New complex business activities have required more sophisticated solutions and management systems in order to improve performance of employees. Essential changes in the design of working place started in the very beginning of the 20th century. "Scientific management" principles developed by Frederic Winslow Taylor led to the industrial Fordism model adopted by non-industrial businesses. This new work model for industrial settings promoted the concept of breaking down labor processes into detailed tasks to improve efficiency. This new way of work had a huge influence on architectural as well as interior design (Cagnol, 2013; Albrecht and Broiks, 2000). In the subsequent decades a new spatial tendency arose in Europe. In 1960 Wolfgang and Eberhard Schnelle developed a new concept for workspace design called "burolandschaft" or "office landscaping." The initial intention was to promote teamwork and collaboration with new arrangements designed to fit patterns of communication, informal layouts, environmental psychology, staff satisfaction and performance, open space, flexible furniture, rising equity and diminishing hierarchy. In 1990's, the worker was no longer perceived as a person who would fulfill his duties, but also as an individual to be dealt with. So, it became the responsibility of the employers

to ensure healthy working conditions (Albrecht and Broiks, 2000). Technological progress has a significant impact on the design of the working place. It has not only transformed the qualifications of the furniture and engineering solutions, but also reduced physical distances by strengthening communications (Obispo, 2016). In the late 1980's to 1990's the rise of technologies started the post-industrial era. The internet was a great engine for many start-ups that would grow overnight. Unpredictable markets and patterns required teamwork for productivity and flexible spaces to adjust to changing. Another important feature resulting from the introduction of the internet to the workplace was a freedom to perform work tasks without the attachment to geographical location. Many new work modes and concepts were introduced and applied due to increased mobility and fluidity (Myerson et al. 2010; Albrecht and Broiks, 2000). Since the year 2000, IT companies have been trying to push for a more creative, innovative office design (Cagnol, R. 2013). Working spaces have turned to undefined virtual and physical places from familiar and predictable places. These contemporary offices have mixed workforce and present different environment. There is a wide discussion about how to design places where workers using creative knowledge operate, and which strategies to be used in the organizational management. In this contemporary offices, some unusual spaces are come across, such as sleeping rooms, social activity spaces, sport and entertainment areas (arkiv.com.tr). The fact that different industries have similar types of workspace with various characteristics makes it difficult for a designer to figure out particular requirements for each case. Even narrowing down to creative knowledge workers as a potential clientele, architects might have to provide suitable physical setting for activities varying from advertising, video games, business incubators, think-tanks and sciences. Thus, in last decade working place such as research institutions, incubation centers, and innovations centers have increased significantly all over the world (Obispo, 2016).

The rise of information communication technologies has led to the formation of an entirely new social group, which Florida refers to as the "creative class". Florida implies that this working class needs ability to perform tasks as well as creative thinking. Moreover, they can also be professionally associated with the economic structure called as creative industries. Since creativity is not a phenomenon that occurs during working hours, the creative class prefers to work and produce in the time they are most productive. The opportunity of working out of the office, lack of dress code, working with a team of open-minded individuals are other motivation sources for these individuals. Working hours and duration of work do not make any sense for them. On the contrary, it is important to adjust the working hours to themselves and to improve the quality of work and to deliver the project on time (Florida, 2002). For this reason, there is a need for working places where the creative class can motivate, work with self-giving, create, and produce. These places will lead to new ideas. Instead of an organization where people are forced to do the same thing from morning to evening, it is absolutely necessary for a creative environment where they can be active and mobile. The main purpose of the modern office concept is to eliminate the hierarchy, flatten the pyramid, and thus obtain a pleasant and productive working environment.

Physical work areas affect the success and creativity of users. Creativity not only depends on the personal characteristics of the creative worker, but also on the physical environment they encounter and work with (Dul et al. 2011). A suitable physical environment with appropriate light, furniture, space and ventilation can promote creativity, and an environment with noise, heat, insufficient lighting and a lack of space can hinder creativity (Yassa et al. 2016). On the other hand, not only the

building space that is worked, but also the urban space that is lived affects creativity. The city has become a place where creativity has been created, implemented and at the same time a place affected by the creative activities done. Economic activities based on creativity in urban environment depend on interrelated various factors. In this sense, it can be said that the creative space creates differentiated interaction networks in the space and establishes relations with related industrial activities (Copercini, 2015).

In the literature, the studies on the working place of creative class are quite limited. There are researches that deal with the context of creativity as a psychological and social environment, but it takes only a little consideration of the physical context. In addition, The most debated things in the literature are ergonomics, spatial arrangements of offices, environmental psychology, sociology, architecture and innovation (Yassa et al., 2016). What are the design criteria of the working place of creative class? As the creative class covers a large number of different sectors, the working spaces of fashion designers are discussed in this study.

A Creative Industry: Fashion Design

The concept of fashion, which is coming from the word of "modus" in Latin, and means unlimited, has effect in many areas. Sproles defines the concept of fashion as transient cyclic phenomena adapted to a specific time and situation by the consumer. Although he defines clothing as the classic product of fashion, he also states that fashion is related to the aesthetic choices of consumers from car to house, from eating to music (Sproles, 1981). It is stated that various aspects of the people's lifestyles in modern consumer societies reflect social status and success. In this context, fashion is effective on all products that are visible, such as cell phones, cars, watches. According to Simmel, the fashion can contain all aspects and conceptually all contents (Simmel, 2003). Moreover, every clothing, art, behavior or appearance form can be in fashion (Ertürk, 2011). In today's sense, fashion is defined as the way of dressing especially followed by women. It is related to the life style.

In Western Europe, fashionable dressing behavior has continued since the Middle Ages. The basic function of clothing fashion from the Middle Ages to the New Age is to specify the social class. The political power centers such as the Burgundy of the Middle Ages, the cities of Northern Italy during the Renaissance and then the French Palace were very influential in the fashion field. In this period, the people involved in the fashion process were also limited, such as well-educated people, and the royal family. In the 19th century, garments were produced with industrial methods. The increasing number of different social groups have begun to be effective in the development of fashion. This development has been managed and supported by modern mass media from fashion centers such as Paris, Milan, New York or Berlin (Evecen, 2015). Until the Industrial Revolution, the fashion of clothes for the aristocratic class was on the streets of all worlds. However, these status differences have disappeared and been replaced by the economic war of the brands (Çeliksap, 2015). In the 1920s, the role of women in capitalist societies were changed considerably, and great designers such as Chanel provided a simplification of clothing. The aristocratic world of glorious consumption collapsed and fashionable, luxurious clothes for women were used only at official events. In the 1950s, fashion got closer to ordinary people. A more pluralistic fashion industry were created, escaping the tendency to couture (Aage and Belussi, 2008). The democratization of fashion took place in the 1970s. It was characterized by the success of low-cost manufacturers such as Levi's, and the introduction of fashion into mass markets.

On the other hand, fashion is one of most criticized concepts. Some researchers argue that fashion, as a social phenomenon, targets identities in capitalist society and uses social identities that have a variable structure both aesthetically and economically. In capitalist societies, the effect of fashion is very much felt. In these societies, individuals identify themselves and their identities through the clothing they buy and use in their daily lives (Evecen, 2015).

Textile design, regardless of the purpose, primarily refers to a process that involves the act of creating. The final product is a unique proposition of the designer as a result of complex processes (Dinçer, 1997). In his design process, the designer reveals his product by regarding the social, cultural, technological, economic and aesthetic values of the society. He interprets these expectations of the society according to his own. He also regards the fashion trends determined by international fashion centers. Determining fashion is primarily a design work (Dumanlı, 2014). On the other hand, innovation is the main source of fashion. When searching for innovation in the field of fashion, it is necessary to build a bridge between the past and the future (Çeliksap, 2015).

Development of Fashion Industry in Turkey

Textile is an old sector with a long history in Turkey. For centuries, fabrics unique to local areas have been produced using traditional methods. However, the fashion design industry is very new sector for the country. For example, while fashion was spoken in 1700's in France, fashion designers who engaged in their own design were be able to be trained in 1990 in Turkey.

Pattern designs of woven fabrics were prepared in the 16th century in Ottoman Empire. This means a process of design in the real sense. However, Ottoman clothes were cut without any distinction between men and women for centuries, and it was impossible to talk about fashion design. In the West, the material, form, design methods and techniques of constantly changing men's and women's clothing were the subjects of fashion history. It is known that the Western influence was gradually increasing in both life style and clothing habits of Ottoman society from the nineteenth century onwards. But the end of this century, fashion phenomenon experienced in Turkey was developed with much curiosity and sense of imitation, unlike the process based on production in West. In the country, it is possible to talk about a fashion consumption for a particular group in the late 19th century and early 20th century. However, fashion was not developed as a sector, and production similar to production in centers such as Paris and London could not be mentioned. In Istanbul, where fashion consumption was at an advanced level, it is known that there was very little tailor-made sewing. Even though it did not develop as a sector, fashion curiosity were seen in port cities like Istanbul and Izmir until 1922, and then in Ankara (Şahin, Y. 2009). On the other hand, the development of fashion design education was slow and limited. Designers started this work either by studying abroad or by being educated within a master-apprentice relationship.

There were some fashion designers who stand out in the Turkish fashion industry until the 1990s. These designers were mostly doing haute couture. In the 1990s, competitions such as the Koza Young Fashion Designers Competition were the major milestones in the fashion design sector. These competitions led to the emergence of young designers who were trying to create their own brand, creating their own way, designing models except haute couture.

In 2000's some important developments accelerating the development of Turkish fashion design sector were lived. New generation fashion designers organized festivals and events, such as Galata Fashion, and international meetings, such as Istanbul Fashion Week. In 2006, the Fashion Designers Association was founded by 7 fashion designers who had contributed to the development of the Turkish fashion design sector. The purpose of the association was that the Turkish fashion design sector played a decisive role in the formation of world fashion trends. Moreover, Turkish ready-to-wear firms started to prepare collections with Turkish fashion designers. Domestic clothing brands offered the collections of Turkish fashion designers for sale. These developments have caused the target group of the fashion sector not to be only high-income group and the sector has started to address different segments of the society. The 2000's was a period when Turkish ready-to-wear suppliers that exported abroad were trying to provide design services to their foreign customers in order to increase their competitiveness. Some of these Turkish ready-to-wear suppliers started to work with Turkish fashion designers, which contributed to the development of the sector. Therefore, it can be said that 2000's is another turning point for Turkish fashion design sector. Today, the biggest markets of Turkish fashion sector are Europe and America.

Reasons of Location of Fashion Designers in Nisantasi

It is striking that the district where the fashion designers in Istanbul choose mostly has been Nisantasi. According to the data of 2018, 22 of the 71 fashion designers registered to the Fashion Designers Association are located in here (Figure 1).

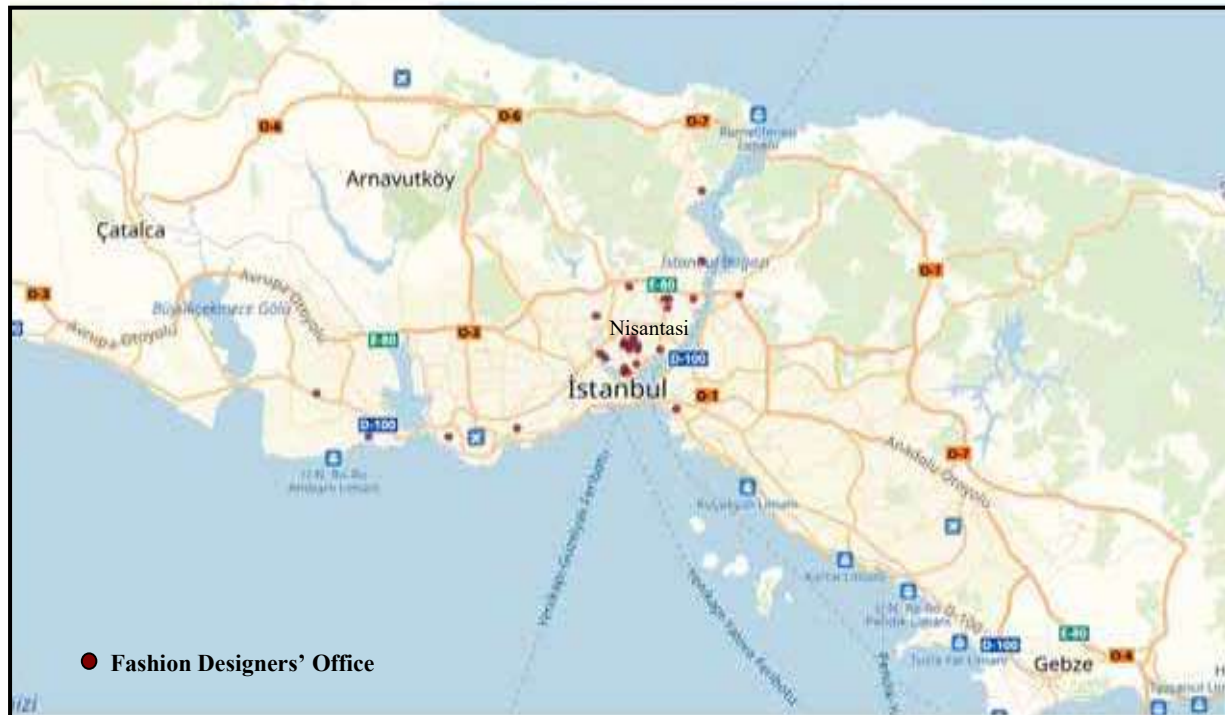


Figure 1: Location of Fashion Designers' Office in Istanbul

As Istanbul is the gateway of fashion and textile opening to the world and a metropolis that has international relations, fashion designers choose to locate in Istanbul. The majority of these designers are in Nisantasi despite the high rental rates. It can be talked about a fashion design cluster in

Nisantasi. The most important suppliers of these designers are the fabric and the accessory suppliers settled in this area (Figure 2). What are the dynamics that cause the fashion designers to cluster in Nisantasi?

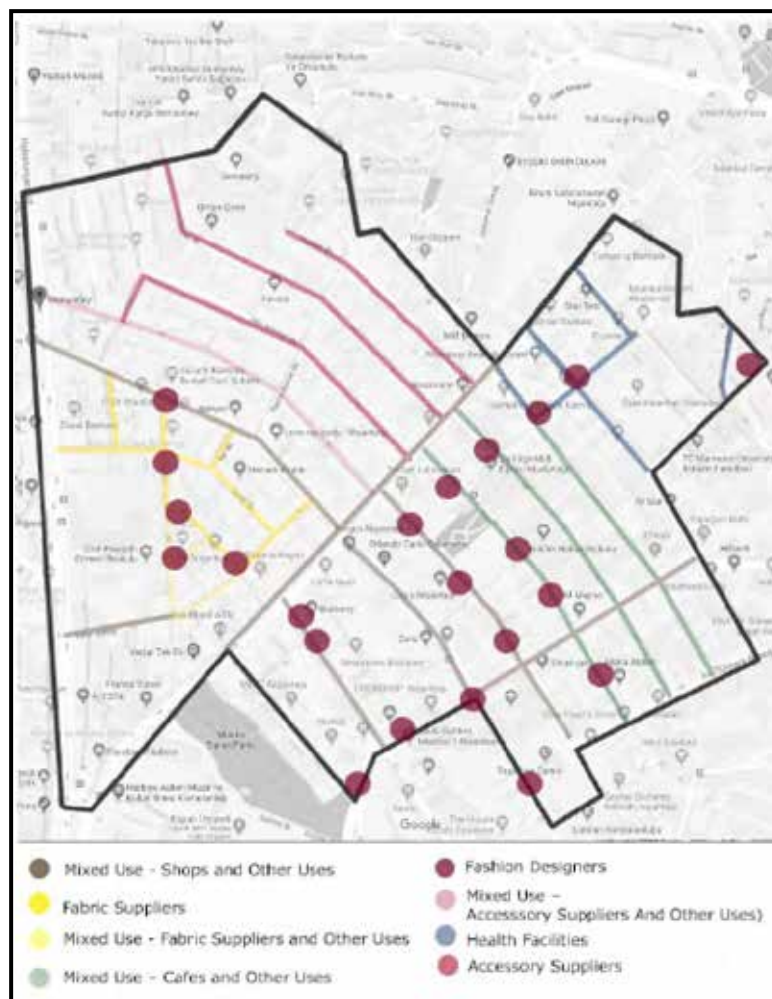


Figure 2: Fashion Designers Cluster in Nisantasi

Nisantasi is one of the neighborhoods where upper income groups live (Öncü, 1999). For many years, the district has been a preferred by trade and industrial sectors, such as garment and textile. Shopping centers opened along the main streets also supported this process. Today it is observed that Nisantasi resembles an open-air shopping center. It does not only addresses the district, but also the whole city. The district has become a field of activities for shopping tourism with the interest of world famous stores selling luxury products (Akbayar, 1993). In Nisantasi, beginning from the 1970s and 1980s, the tailors and then the fashion houses has begun to take place. These fashion houses has begun to sew haute couture products in the form of evening dresses and wedding dresses. Since the 1990s, the new generation of fashion designers have also concentrated in this neighborhood. In short, the presence of potential customers as well as the presence of fabric and accessories suppliers in the region has initially been influential in choosing of location of fashion designers in Nisantasi.

The values of the creative class, individuality, openness and difference are the core values of fashion designers in Nisantasi as well. Fashion designers in Nisantasi prefer work individually. The main

reasons for this are being free in their design, lack of working hours and working pressure. Although their offices have rules, these rules can be stretched. These values are effective both in the location of their offices and in the design of office spaces.

The openness, a value of the Creative Class, is one of the factors influencing the location choice of the designers. Nisantasi is a neighborhood where people from different religions and races live together. Many different people living here have learned to live together. Most probably, the designers have chosen to live in an area where different cultures can coexist and people accept each other as they are.

Being a part of the network formed by the designers in Nisantasi and providing information through this network is another reason for clustering of designers. For the designers, having place in this network is important not only for information sharing but also being visible in the sector. Buyers can make comparisons between products in this region where a large number of designers are clustered.

Inner Space Analyses of Fashion Designers' Offices in Nisantasi

In the interior analysis of design offices, the structure and function areas of the offices are examined (figure 3). Designers were asked questions about the initial state of the office, present state of it and what kind of changes they made. The designers were also asked to define ideal working space for them.

Most of the designers' offices are located in 40 or 50 year-old buildings. Designers are tenants in these buildings. Therefore, the changes they make in office space are mostly related to decoration. They did not change the structure and kept the structural elements such as walls, windows and doors as they were. Some designers chose wall colors in light tones to create a larger perception because their offices were small. Nearly all of them are well lighted. Both natural and artificial lighting are used.

The designers' offices have many accessories and objects, many of which have their own design. Some designers have reused many things that have meaning for themselves by transforming them. They have given life to many objects such as a childhood bike, his own drawings and paintings, a hand-woven rug, a converted chandelier, and a vintage table from the closet doors of his grandfather's house. Many items in many offices have a history. One of the most important accessories in these offices is the hangers. The hangers are also functional accessories. In their offices, designers often use movable hangers to expand the venue in meetings, fashion shows, etc.

While taking part in Nisantasi is beneficial for designers, using the old buildings in Nisantasi as a working place brings some disadvantages. As designers try to settle on existing old buildings, it is observed that the dimensions of the space are not suitable for their use. Generally, the connection between the spaces and functions are weak in offices. Storage and workshop areas are often inadequate. Some designers are forced to carry out basic operations such as manufacturing outside the office areas (figure 3).



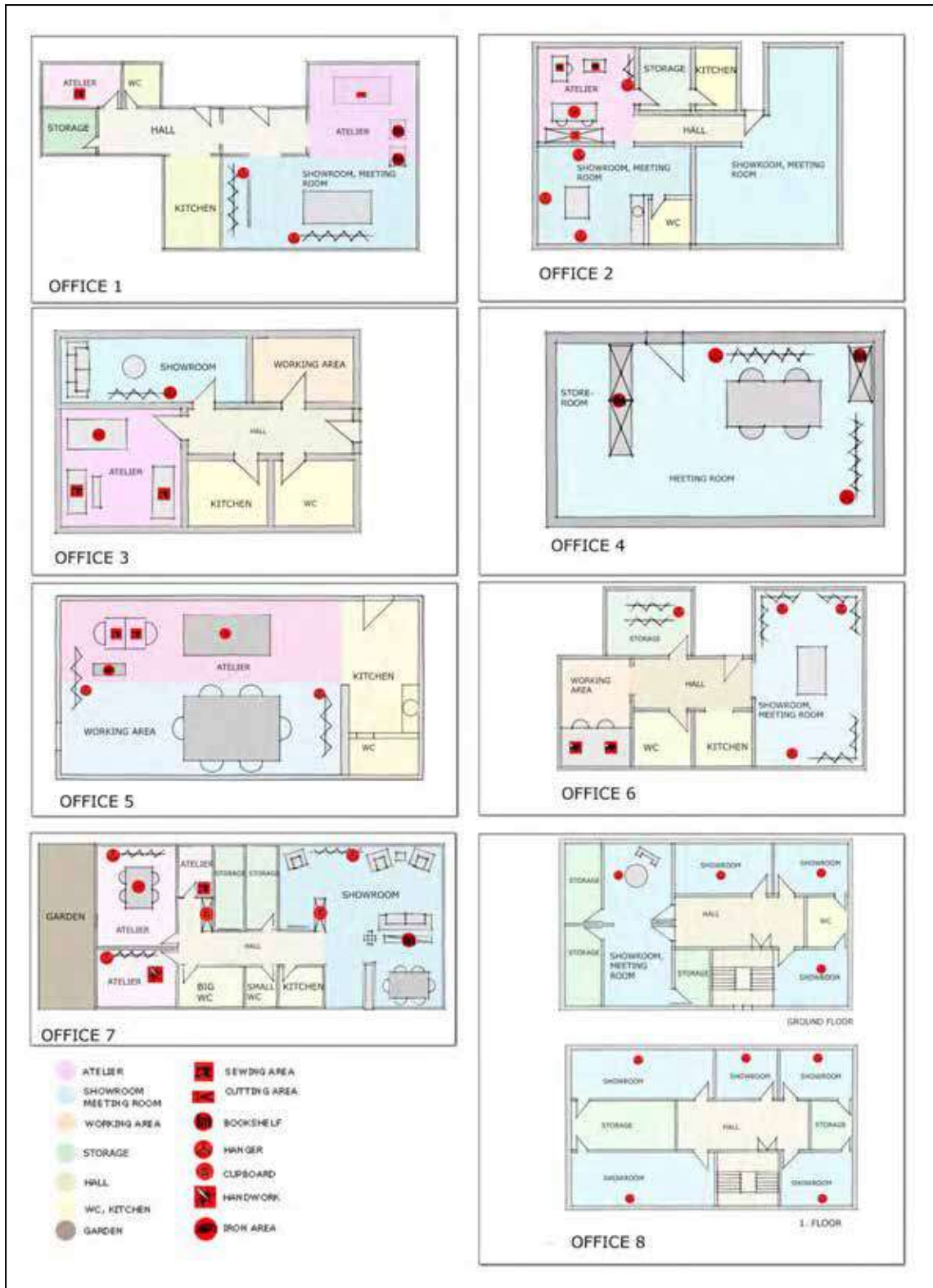


Figure 3: Plans for Current Office

Designers basically carry out two activities; design and production. Only one of the designers interviewed has a workroom in his own office. Other designers have no separate workroom. Most designers do not need a workroom in their offices to design. However, most of the designers realize their production stages in their offices. Some of the designers have an atelier outside of Nisantasi and

some designers make their production to manufacturing firms. All of the designers emphasized that it is important to have an atelier at the office and some state that they need larger ones. Actually, manufacturing is a part of their designing process.

Showroom is one of the most basic places in offices. Generally the collections of the designers are exhibited in these showrooms. Showrooms are the places where designers display their products to their customers and carry out their marketing and communication activities. In addition, showrooms can be used for multiple purposes such as meeting and design.

In the offices of the interviewed designers there is no storage room or the existing ones are small. Almost all of the designers stated that they needed large storage rooms where they could store old season designs, accessories and fabrics.

Since the design processes are flexible and they are not time dependent, it is examined whether there is accommodation in offices. Designers do not have accommodation in their offices. Some designers think that having accommodation will reduce the yield. It can be thought that the fact that the design activities are mostly done outside the office eliminates the need for accommodation in offices. However, a kitchen is located in almost every designer's office.

Office Design Criteria of Fashion Designers in Nisantasi

According to the observations and findings, for the fashion designers, the design process is a process that involves the design and production stages. In fact, the production process in which the design turned into product is an important part of the design process. Therefore, design and production are two basic and nested processes.

Designers mostly carry out the design activities out of the office. This is due to the fact that design is an activity independent from time and space. 7 of the 8 fashion designers interviewed do not have their own design unit in the working place. Some designers have said that they can make design everywhere, because the things they are inspired by are independent from places like legends, stories and Anatolian culture. Istanbul inspires some designers. Some of the designers work on the bus, even in any cafe. There are designers who do not even need a paper and pencil, and make their design with their smart phones. One of the designers expresses that he is inspired by films and books, he can design only while watching movies and reading books and therefore does not need a space to design. Some designers prefer to design at home. Visitors coming to their offices during the day also prevent some designers from focusing on design. For a variety of reasons, the majority of designers make designs outside of working place and do not need any space to design. But the production is a part of design, and designing process continues in atelier. Thus, the production phase is one of the main activities in the offices. There is a large atelier in the ideal office of the dream of all the designers interviewed. Because if there are large atelier in their offices, they will be able to realize the whole production, but also have the chance to interfere with the design in production when they want. 6 of the 8 designers interviewed have atelier in their offices. But they all find them insufficient. Designer 6 who has no atelier in his office stated that he should definitely have a atelier in his ideal working place. Designer 4 has an atelier in his office in Çatalca, another district in Istanbul, but he believes that all these units must be intertwined.



One of the most basic function areas in the offices is the showroom. Almost all of the designers used the showroom and meeting room together and not complained about this situation.

Design offices need large storage area. Because there are not enough spaces to store fabrics, accessories, old season products, and prototypes. Designers underlined that it is very important to have a storage room in their offices.

There were no accommodation areas in the offices. 7 of the 8 designers think that there should be no bed and accommodation units in the office. Only 1 designer stated that they should have a unit where they can relax in their ideal places, and that they need open or semi-open spaces where they can spend time in their offices.

In short, fashion designers dream of large working spaces that they can design while they are producing, that they can intervene in every stage of production. Because the creators' creativity continues in the production phase. If the design process ends when production starts, there will be less chance for them to produce the best product as they do not have the chance to intervene.

On the other hand, according to the designers, in order to exist in this sector and to be able to market their designs, they should locate in Nisantasi, which is the heart of the fashion. This shows that, for the designers, the location of working place is important as well as the interior features of this space. In the design of the designer's working place, urban scale is as effective as the building scale. It is quite difficult to find a large office in a built-up area like Nisantasi. For this reason, some designers had to try to fit into their existing work places. Some of them contracted with companies outside the office to realize the production part of their designs. The others used a few offices, one in Nisantasi and the other in another district.

At the end of these evaluations, 3 types of fashion designer's office schemes can be presented, in which all the units are located in Nisantasi, or some of them are located in the districts outside Nisantasi. Different alternatives can be produced by changing the locations and dimensions of the functions according to the needs.

1. Integrated Fashion Design Office in Nisantasi

Although it is very difficult to find a large office in Nisantasi, a scheme for an integrated office in Nisantasi is created. In this scheme, all activities are carried out in a single office in Nisantasi (figure 4). The design space in the office can also be solved in a separate space or intertwined with the showroom. Design space is not compulsory. The biggest venues are solved as showrooms and atelier. If a design unit exist, it can be associated with both the showroom and the atelier. Storage area is a need in the office. Both the atelier and the showroom have their own storage.

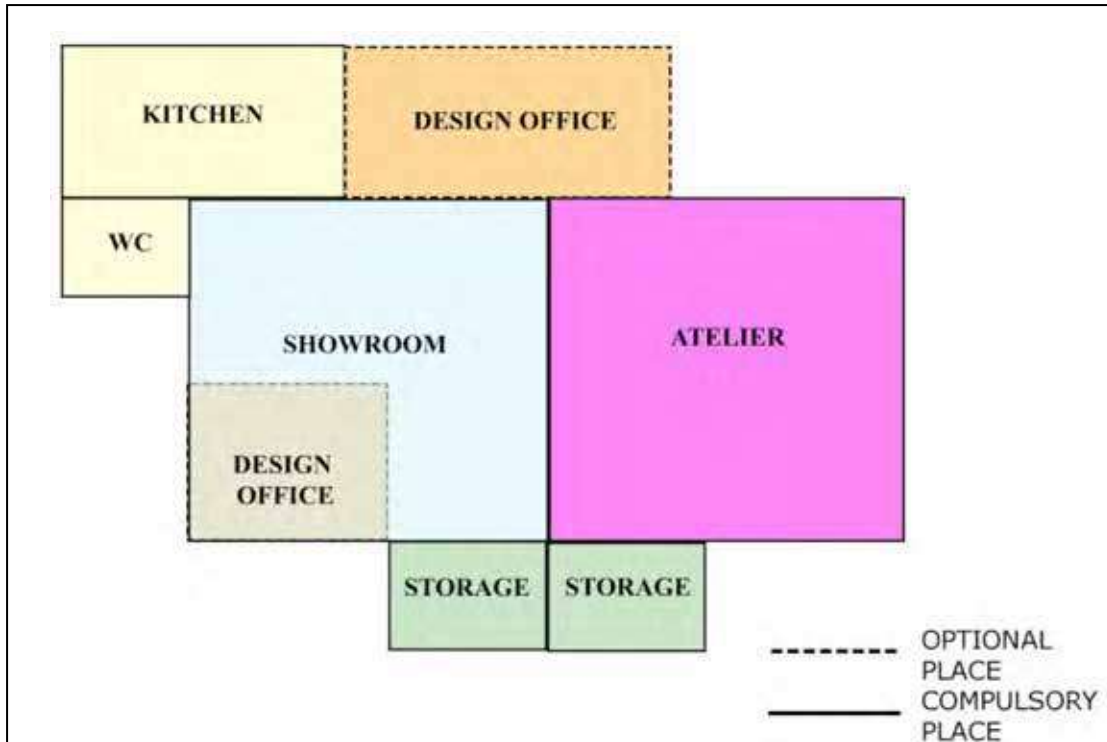


Figure 4: Scheme1 - Fashion Design Office That Has Showroom and Atelier in Nisantasi

2. Partial Fashion Design Office

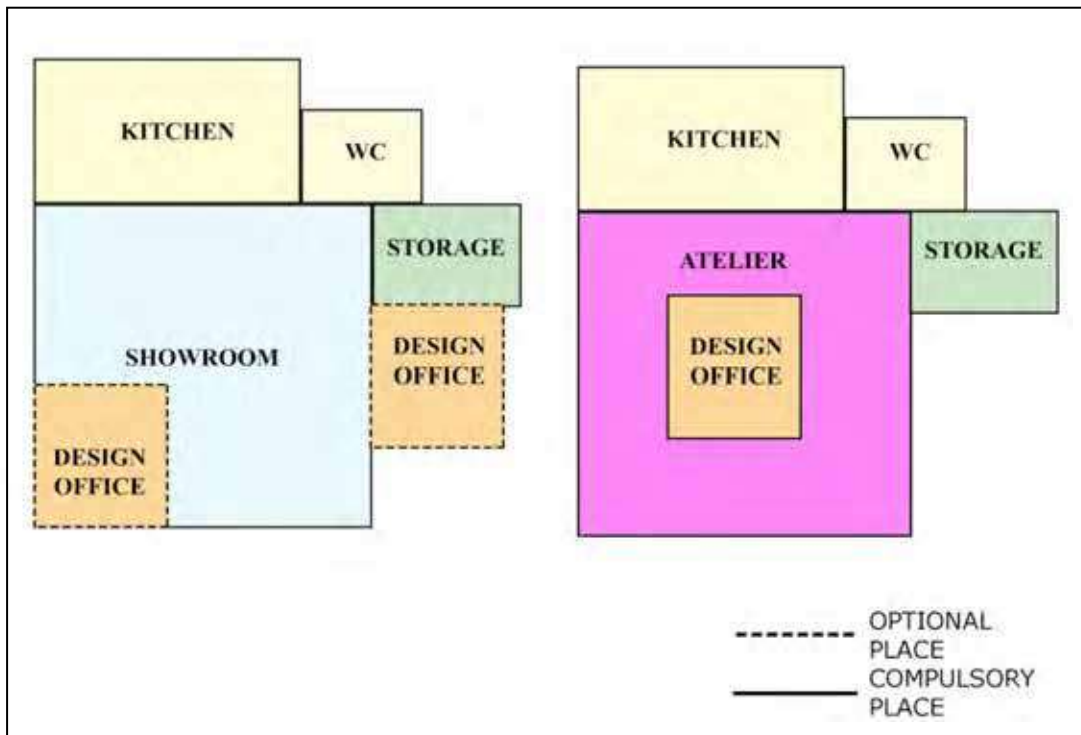


Figure 5: Scheme 2 - Fashion Design Office That Has Showroom in Nisantasi and Atelier outside of Nisantasi

Scheme 2 is created for the designers, who locate their showrooms in Nisantasi due to the advantages such as being a part of the existing network, but locate their ateliers in different neighborhoods due to lack of space in Nisantasi (figure 5). Both showroom and atelier units need storage spaces. There is an optional design space connected with the showroom. The design unit in the atelier is compulsory space as design is an ongoing phenomenon at every moment of production.

3- Integrated Fashion Design Office Outside of Nisantasi

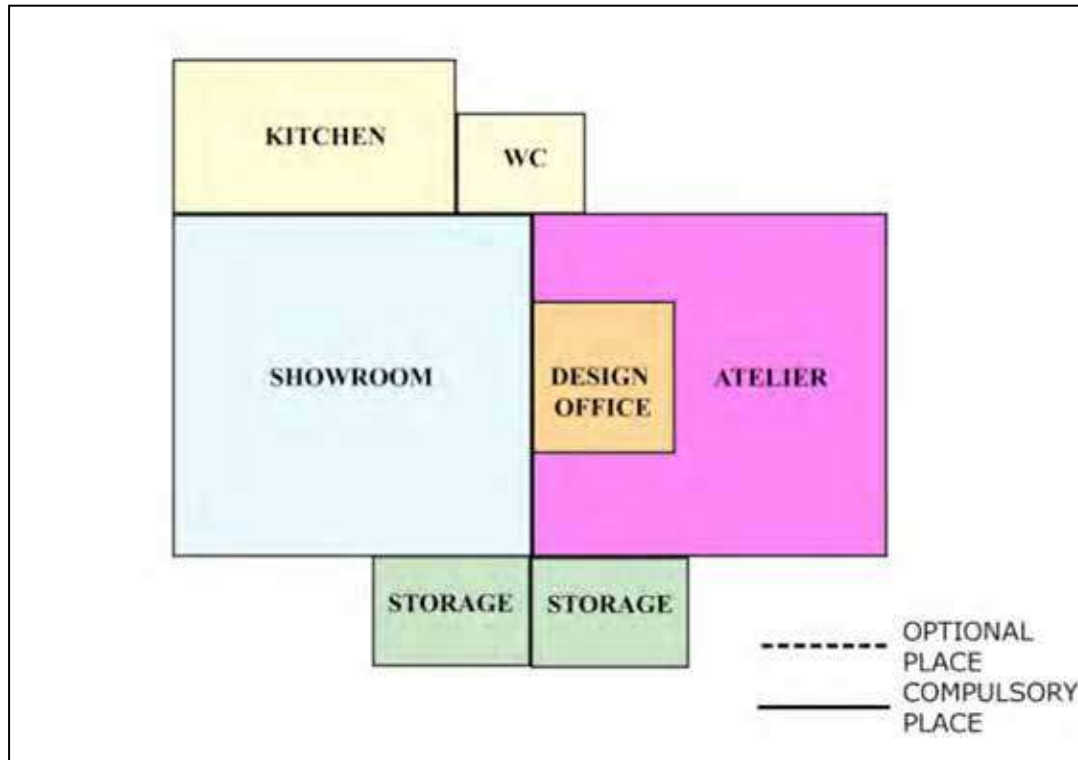


Figure 6: Scheme 3 - Fashion Design Office That Has Showroom and Atelier outside of Nisantasi

Scheme 3 includes all of the design and production spaces. Most of the designers interviewed imagine an office which has a showroom and an atelier where they can perform all production stages (Figure 6). The schemes can be applied in single-storey and multi-storey buildings.

In this scheme, the design unit is positioned to serve both the showroom and the atelier. All of the design and production stages work together. The designer is involved in production, produces ideas in the design process, uses his creativity until the end of the product, and takes part in every step of the creation.

Conclusion

Since the last quarter of 20th century, the concepts such as creativity, innovation and creative industry have begun to stand out. The creative class needs special working places. However, the studies on the working place of the creative class are very limited.

In this study, the working place of fashion designers are examined. In the study, working offices of the fashion designers are analyzed and evaluated in the urban and building scale. Firstly, the criteria

of location choice of the design offices are discussed. Then, by examining the existing offices, needs and desires of fashion designers, it is aimed to reveal the design criteria of the working place for them. For this purpose, fashion designers in Nisantasi, the district where fashion designers have located mostly, were interviewed.

According to Florida, 3T (technology, talent and tolerance) is effective in the location choice of the creative class. It can be said that Nisantasi has all 3T for fashion designers. Istanbul, the gateway of Turkey to the world, offers many opportunities for the creative class in terms of technology, a tolerant environment where people with different lifestyles live together, a space where people demonstrate their talent. On the other hand, the concepts of individuality, openness and difference, which are the values of the creative class, are influential in the location choice of designers in Nisantasi as well as in the design of their offices. These designers prefer work individually in order to design freely. The office conditions and working hours are flexible. They have the freedom to do their work, especially their design wherever and whenever they want. Most of the designs have a story and their inspiration is different. Designers have reflected these differences in their working space. Nisantasi also provide some other advantages attracting the designers to this district. Numerous accessory suppliers and fabric suppliers located in the district. Moreover, Nisantasi is a district where upper income people, who are the potential customers of the sector, live. All these factors have caused fashion designers to cluster in Nisantasi. In addition, being a part of the network formed by the designers in Nisantasi and providing information through this network is an important reason for the designers to cluster in the district. For the designers, having place in this network is important not only for information sharing but also being visible in the sector.

These factors related to the city have been influential in the location choice and clustering of fashion designers in Nisantasi. However, Nisantasi is a built-up neighborhood and the buildings are relatively old. Designer offices are often located in these old buildings. For this reason, designers work in physically unsuitable conditions. The spaces in the offices are insufficient and the connections between the spaces are weak. Ateliers and storage areas are insufficient in their offices, and even some designers carry out their production activities in ateliers outside of Nisantasi. Despite high rents, designers prefer to work in these offices with physical disabilities. This shows that, for the designers here, the location of the offices is more important than the interior features.

In the research, design and production have been seen as two basic intertwined activities in the design process. Designers usually make their designs outside the office and do not use a space for design in the office. This is due to the fact that the design process is independent of time and space. However, all designers emphasize that it is important to have an atelier in the office. Because the designer improves the design during the production process and changes when necessary. Another important venue in the offices is the showroom. In these showrooms, they both exhibit their products, make meetings, and sometimes use them for design. Designers dream of integrated workplaces with a large atelier, showroom and adequate storage areas, where all functions are combined. According to them, the fact that all the spaces are together is very important for the efficiency of the design process.

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