

TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

**ARCHITECT AND BRAND COLLABORATION: STUART WEITZMAN
STORES DESIGNED BY ZAHA HADID**



MASTER OF ARCHITECTURE

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AUGUST 2019

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Altuğ Berkay Farsakođlu

ABSTRACT

Master of Architecture

**ARCHITECT AND BRAND COLLABORATION: STUART WEITZMAN
STORES DESIGNED BY ZAHA HADID**

Altuğ Berkay Farsakođlu

TOBB University of Economics and Technology
Institute of Natural and Applied Sciences
Department of Architecture

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Date: August 2019

In the past and present, luxury fashion brands cooperate with well-known architects as successful as they are in their fields and offer the designs of these stores that they are planning to be built. Such collaborations contribute to the value of the brand as well as a store belonging to the brand in terms of spatial quality; can also become the reason for the brand's products to be preferred by the potential customers of the brand.

There are some features that luxury fashion brands seek for, in the architect they will work together for the design of their stores. In addition to the recognition of the architect, it is expected by the employer that the design language establishes a relationship with the brand which will provide a meaningful language integrity between the products belonging to the brand and the place where these products are exhibited. The main criteria for the architect to be a “brand” is the design quality of the spaces that they designed and the quantity of the designs that they achieved can also be an indication of their preference.

A similar assessment is also valid for the architect. Zaha Hadid had designed a unique style of structures in terms of their position, function and characteristics

(material, form, color, etc.) and at the same time is an indicator of their selectivity and doing business with a well-known luxury fashion brand will be a good reference for her as well that is an inevitable fact in today's consumption world.

In this study, the contribution of such cooperation between architect and brand, to the design quality of the space is examined from the completed examples. The method of the study is to examine the transition to product exhibitions as a result of the changing consumption culture and the reflection of this change on consumption spaces. Then, to clarify the quality of spaces created by the touch of an architect in order to contribute to the brand power with the design of these exhibition spaces.

Thus, by the works that the architect has done in the past using their distinctive design language, their style become recognized and this identity provides them to become a brand. By accommodation with the main suggestion that the spaces which can be qualified each as an artwork emerging from Zaha Hadid and Stuart Weitzman collaboration, also achieving its purpose of the brand's stores to be recognized visually as well and provides "experiential shopping" which is a new expansion as a conclusion of the thesis, is reached.

Keywords: Store design, Brand collaboration, Actual display, Stuart Weitzman shoes, Experiential shopping, Zaha Hadid.

ÖZET

Yüksek Lisans Tezi

MİMAR VE MARKA İŞBİRLİĞİ: ZAHA HADİD TARAFINDAN TASARLANAN STUART WEITZMAN MAĞAZALARI

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Mimarlık Ana Bilim Dalı

Danışman: Prof. Dr. T. Nur Çağlar

Tarih: Ağustos 2019

Geçmişte ve günümüzde lüks moda markaları, alanında en az kendileri kadar başarılı, tanınmış mimarlarla işbirliği yapmakta ve inşa edilmesini planladıkları bu mağazaların tasarımlarını onlara teslim etmektedirler. Bu tarz işbirliklerinin markanın değerine katkıları olduğu gibi, markaya ait bir mağaza, mekansal nitelik yönünden; markanın potansiyel müşterileri tarafından, markaya ait ürünlerin tercih edilme sebebi de olabilmektedir.

Lüks moda markalarının, birlikte iş yapacakları, mağazalarını tasarlayacak mimarda aradığı bazı özellikler vardır. Mimarın tanınırlığının yanı sıra, tasarım dilinin marka ile bir şekilde ilişki kuruyor olması ve bunun da markaya ait ürünler ile bu ürünlerin sergilendiği mekan arasında anlamlı bir dil bütünlüğü oluşturması beklenir ve mimarın da bir “marka” olabilmesindeki başlıca kriterlerden, yaptığı tasarımların niceliğinin (ortaya çıkardığı tasarımların sayısının çokluğu mimarın tercih edildiğinin bir göstergesi olabilmektedir) yanı sıra, ortaya çıkan mekanın tasarım niteliği marka için önem taşıyacaktır.

Benzer bir değerlendirme süreci mimar için de geçerlidir. Zaha Hadid yapılarının konumu, işlevi ve yapısal özellikleri (malzeme, form, doku, renk vb.) yönünden kendine has, tipik bir tarzı olduğunun ve aynı zamanda mimarın seçiciliğinin bir

göstergesidir ve tanınmış bir lüks moda markası ile iş yapmak, mimarın marka değeri için iyi bir referans olacaktır, ki bu günümüz tüketim dünyasında kaçınılmaz bir gerçektir.

Bu çalışmada yer verilen, mimar ve marka arasındaki söz konusu işbirliğinin, mekanın tasarımsal niteliğine olan katkılarını tamamlanmış örneklerden yola çıkarak, incelemidir. İncelemenin metodu, değişen tüketim kültürü ve bu değişimin tüketim mekanlarına yansımalarının bir sonucu olarak ürün sergilemelerine geçişin irdelenip, daha sonra markaların bu sergi alanlarının tasarımında, var olan marka gücüne katkıda bulunması için eşdeğer nitelikte mimarlarla kurdukları işbirliklerinden doğan mekanların niteliğinin ele alınmasıdır.

Böylece mimarın eserlerinden tanınırlığının, kendisinin de bir marka olması önerisinin, lüks kadın ayakkabıları tasarımcısı Stuart Weitzman'ın mağazalarının tasarımını, kendisi gibi alanında tanınmış, mimar Zaha Hadid'in yapmasının markaya ait mekanların da tanınır olabilmesi amacına ulaşırken ortaya çıkan eser niteliğindeki tasarımla bağdaştırılması ve yenilikçi bir açılım olan “deneyimsel alışveriş” sağlıyor olması ile tezin sonuçlandırılmasına varılır.

Anahtar Kelimeler: Mağaza tasarımı, Marka işbirliği, Fiili sergileme, Stuart Weitzman ayakkabıları, Deneyimsel alışveriş, Zaha Hadid.

ACKNOWLEDGEMENTS

First of all, I would like to thank Prof. Dr. Nur Çağlar, for directing me on studying on the subject, as we decided through our trip to Italy in October 2017. While we were walking around the streets of Rome, as we stopped in front of the store of Stuart Weitzman and it attracted us from the first second we see the interior through the display window and according to the brief research made on the background of these stores belonging to brand; their collaboration with Zaha Hadid and the design quality of the spaces designed by her was an interesting field to study. For her valuable help and contributions during my studies and whole master's degree program Prof. Dr. Nur Çağlar, deserves the greatest thanks.

I would like to thank the faculty members of the TOBB University of Economics and Technology, Department of Architecture that I have benefited from. I would also like to thank jury members; Asst. Prof. Dr. Ahmet Fatih Karakaya who was also instructor of mine in bachelor's degree program and encouraged me for my graduate studies, Asst. Prof. Dr. Murat Sönmez and Asst. Prof. Dr. Pelin Gürol Öngören for their guidance to form the theoretical framework of the thesis and Assoc. Prof. Dr. Hakan Sağlam for their participation and valuable comments.

Lastly, many thanks to my parents for their support and especially thanks to my grandfather Prof. Dr. Ender Yurdakulol for believing in me all this time.

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ABBREVIATIONS

PPG	: Pittsburgh Plate Glass
AA	: Architectural Association
ZHA	: Zaha Hadid Architects
CAD	: Computer Aided Design
CAM	: Computer Aided Manufacturing
MoMA	: Museum of Modern Art
ANY	: Architecture New York
BMW	: Bavarian Motor Works



1. INTRODUCTION

As an understanding from Lefebvre's *Production of Space* and the same understanding that this study is based on is; the qualitative will never disappear, and the need for it is always felt. The main reason for the qualitative self-existence is not the fact that the quantitative is subject to certain limits, namely, where the space in general and the extent to which the geographic space is limited, and therefore imposes certain limitations on the quantification processes, another boundary emerges in capitalist social relations (Lefebvre, 2014).

In the twentieth century, the rapid transformation in the process of transition from agriculture to industrial society affected the economic and social structure. Everyday life conditions, lifestyles, value judgments have changed. The results of the change have affected the field of architecture together with other fields. The rapid and mass production accelerated by the developments in the industrial field affected the market relations and strengthened the policies to increase consumption. In this context, the concept of brand emerged with the development of forms of communication for consumption. The changing market conditions and increasing competition in time have led to a decrease in the difference between products; the need for the concretization of the difference between products in terms of both the manufacturer and the consumer has increased its importance. The brand can be characterized as the presentation of values that are developed for the perception of the difference between the products and to obtain a different place in the consumer's consciousness. Manufacturer, other than the basic features of the product, used in the package. It uses many fields as communication component to its own brand. Architecture, like all other components of the brand, has become a part of the whole, complementing or supporting the meaning.

With the transition from the agricultural society to the machine society, led to the transformation of the economic system, which had been used for centuries. This transformation has affected the social structure in parallel with the economic structure. Changing market relations follow a policy to increase production and thus

consumption; bourgeois ideology began to reorganize and transform all social life. The phenomenon of consumption is at the center of the socio-cultural and socio-economic structure of today's societies. Behaviors that occur in everyday life are often explained by consumer culture.

Baudrillard argues that the industrial revolution in principle puts equality of people as the principle, but the principle of democracy is the real equality, capacity, responsibility, social opportunity, equality of happiness and social success. Also, he states that happiness turns into equality before other obvious indicators where the system is based on the glorification of the so-called psychological needs that are separated from physiological needs by the fact that they rely on seemingly unlimited income and freedom of choice and thus become manageable. Sociologically, there is always the hypothesis of unlimited renewal of needs. If it is assumed that the need is never the need for something, but the need for difference, then it will be understood that neither a completed satisfaction, consequence, nor a definition of the need (Baudrillard, 2004).

As a good statement for understanding the culture laying under the designed space: If there is space production and production of space, there is history. The productive forces (nature, organization of work and work, technical and information) and of course the relations of production have a role to play in the production of space. Transition from one mode of production to another is of great importance; because this is the effect of social production relations that may be involved in the space by subverting the space. Since each mode of production has a space suitable for the hypothesis, a new space is produced during this transition (Lefebvre, 2014).

As architect critic Nina Rappaport discusses also according to Debord's observations, the entire sphere of capitalist from view, production has become a 'society of the spectacle.' And states that the spectacular is not only dominating the sphere of commodity circulation and consumption but has subsumed the very sites where commodities are brought into the world. While workers are increasingly replaced by robotics and automated manufacturing, however, the mysteries of mechanization and methods of production have only become more alluring. Advances in automation since the Industrial Revolution have alienated workers from their products and sites of production to such an extent that even the factory itself has become a spectacle (Rappaport, 2003).

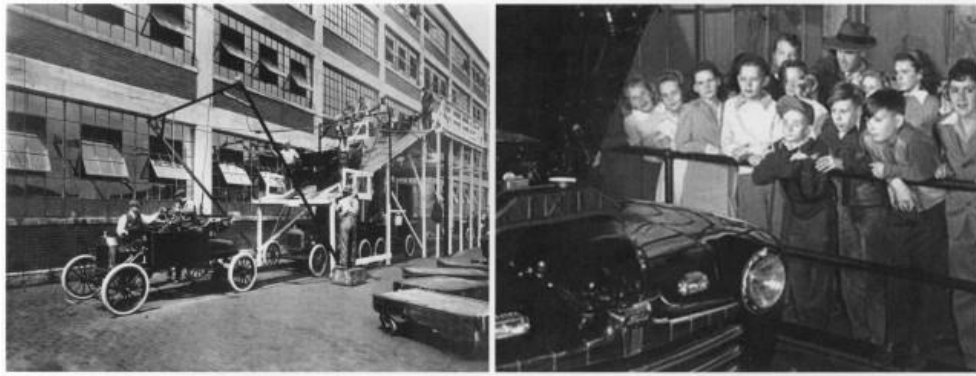


Figure 1.1 : The production of industrial products like automobile was often put on display as a marketing tool (Rappaport, 2003).

This means that the period in which industrial products are produced by mechanized production techniques means that the production comes from being something only the factory employee experiences and transforms the citizen into a process that everyone can follow.



Figure 1.2 : The project reskins an existing warehouse with translucent plastic panels that glow at night (Rappaport, 2003).

The factories have become areas where products are both produced and pre-sale. And this can be determined as the period that, the market areas of some of the industrial products have become factories. Thus, factories have agreed with architects to make these spaces, having more interesting designs that attract people.

If a brand is typified into a clear, simple message -which is often crystallized as a slogan- then this should be reflected in all its manifestations. This might include the way corporate workers dress, talk, and act with customers and clients. Branding obviously extends into more traditional, designed elements such as promotional literature graphics or the design of retail spaces, reception areas, Websites, or other points of corporation and consumer interface. In this way, the systems of branding inhabit much of the space of design culture, turning information into an 'all around-us' architectonic form (Julier, 2006).

From the standpoint of corporate branding, it is preferable that product lineup, presentation, employees' clothing, attitudes, and the quality of the space being sold are proportional to the quality of the product.

After the Industrial Revolution, with the mechanism, there was an increase in production and daily production in the production of factories. Thus, with the increase of the production capacity, the textile firms also increased their product variety. The diversity of products and the ease of access to them, famous actors, artists, advertising panels and, more importantly, advertisements made on television and radio from new-era commercial channels are the most important elements in the dissemination of consumption culture.



Figure 1.3 : Modernizing Store Advertisements (Esperdy, 2005)

In the early 1930s millions of people working in steel, concrete, and many other applications in the construction industry were left unemployed, there was an effect of the crisis, but then the state created incentives for the modernization of the buildings, gave credit to commercial firms. The participation of that millions of workers again in the construction, was the only way to restore the sector.

The 1934 edition of the Sweets Catalogue File was the first to place materials for storefronts together in a single section. This was a convenience for architects investigating building products, but it also indicated the shift taking place in building

practice, as the storefront was increasingly perceived as an integrated architectural unit (Esperdy, 2005).

Thus, one of the first examples in which building products were displayed and sold in stores, including furnishings, has been in operation and has attracted much interest. It can be shown as the first example of the sale of industrial design products to stores in America.

To architects, Pittsburgh Plate Glass Company (PPG) claimed these standard storefronts were merely design suggestions intended to demonstrate the use of Pittco products in 'the modern store front.' The goal, PPG carefully stated, was 'never to supplant the services of the local architect but rather to cooperate with him'- since, of course, the architect was still needed to produce the drawings that would secure the building permits. For PPG, this careful cultivation would ensure that architects selected Pittco for their modernizing projects. Apparently, it worked. By the middle of 1935, PPG reported a sales record of 10,000 modernized store fronts fully specified with Pittco product. (Esperdy, 2005)

So that PPG, which produces industrial products, not only advertised its products by exhibiting its building products in its stores, but also claimed that architects will have an idea of how the spaces they design will look more compatible with the new understanding of modernizing when they implement their products. And this store settlement strategy was quite successful at first, but like other companies, it was finally affected by the economic crisis of the recent time.

Subsequently, luxury brands addressed certain segments, creating a distinction. Even though the exclusive design products of luxury brands are produced in fewer quantities, the product range is quite extensive. Many world-renowned fashion brands are producing, or simply designing and selling, technological products in a way that keeps pace with clothes, even in forms of accessories. The products of such luxury brands also need to prefer places that would be preferred for visiting strategically important customer sites, not on a street or at a mall or shopping center. Those who design these spaces should have been well known in their fields, so they can add strength to the existing commercial strengths of these successful fashion brands in their field. Thus, both the sales and the spaces were becoming a symbol of how successful and strong they were, as well as reflecting the corporate identity of the brands. Even today it may not be possible to find every product of every brand in all of its stores. That's why some luxury brands, special stores and special services (parking, moving goods, sending products, individual counseling, etc.) only serve a

limited number of people. The reason why brands are pursuing such a strategy is to meet the customers' specific need to feel the products they sell at fairly high prices. The spaces that can serve such needs also require care in the same way they are designed.

Some rhetoric from past scholarly work on luxury fashion brands' stores and architecture relation:

The relationship between branding and architecture, which is one of the most important concepts of the consumer society that emerged with this transformation as the study field, is chosen. The aim of the study is to examine the relationship between the brand concept and the branding of the architect in general and the effects of this relation on the architectural design. Today, architects also benefit from the notion of a brand, which is one of the tools of a consumer society in order to exist in a consumer society while serving the consumer society in the process of creating a brand, while at the same time being multifarious in its structure. It would be a natural process to be influenced by the developments in the environment surrounding the architect but not to renounce the artist identity while being branded (Söylemez, 2006).

Within the intense competitive environment of today's market with many varieties of the same products, it is necessary to make the store stand out on noticeable shelves in order to be able to sell and hold on to the market. How this necessity can be solved, consumer and product major factors affecting the design of the store and other factors (social, cultural, economic environment and architecture-interior design principles), and examining the interactions of these values with each other (Aksaç, 2006).

Conspicuous consumption is used to raise the level of the status owned and to join specific social groups. What lead to this kind of behaviour are more likely the symbolic functions of the products, namely the connotative meanings, rather than the practical functions. At this point, in societies in which the easiest way to prove worth is to consume, the goods are merely tools to consume more. Consequently, the products that can serve symbolic consumption gain importance. The commercials also tend to increase the consumption, by drawing attention not directly to the products, but to the meanings and lifestyles they offer (Ulusan, 2007).

The importance of abstracting brand identity articles into interior design as much as the other designed sense delivering elements such as graphic and advertisement will be stressed through shop concept. Design elements and surrounding facilities have considerable impact on consumer attention for the reason; modern client consumes senses, not the goods. Therefore, correct messages delivered through correctly designed sense delivering elements will provide invaluable consumer loyalty (Karacalı, 2012).

There is an apparent increase in the emphasis to aesthetic values, in both cultural and commercial areas of life. This increase in the significance of aesthetic values brought forth an increased focus on the aesthetic attributes of products, as vital components determining consumers' choices about product purchase, and the relationship they form with these objects. (Topaloğlu, 2009)

It is a fact that trademark which is important for the institutions should also remain in consumers' mind. The consumer who is under heavy impact of the trademark, the package, advertisements and the shop designs which reflect the trademark, is forced to choose something.

Shop windows that can be called as "trademark space" form important spaces in the design of shops. Within the last 30 years it has been visible that the interior and exterior design of the shops affect consumers purchasing and that it makes them buy something. So, it is possible to take shop windows as a strategy of marketing. Shop windows have positive effect on the purchasing that targets the potential consumer of the shop. Also, shop windows are one of the bases that completes the relationship between production and consumption (Melikoğlu, 2008).

As a result, the concept of style has become ever more critical in the context of industrial design.

The increasing competition between brands brings the competition of visuality, the first effect that stores can attract by influencing customers. Thus, the importance of interior design is increasing. Architects and interior designers are also beginning to pay more attention to the design of fashion stores. This makes fashion and architecture a new area that interlocks.

The creation of a product or a work of art that will express an aesthetic value to the society, as well as the cultural values of the present society; it must also be linked to the objectives of the organizations that perform the production. Because the large

modern enterprises that emerged with the industrial revolution do not content themselves with being a big economic unit or exerting pressure on the political sphere; at the same time, they try to capture all the values of social practical life. For this reason, many of today's consumer culture to accept the idea that the art product is produced with the motive of certain commercial concerns is required. It is also necessary to consider that this reproduction process not only commodifies art products, but also reinstates all the value systems of society and thus plays a significant role in the management of forms of social perception. The logic of such a system is; rationalizing the modern periods for production; as the beginning of the post-modern era and the creation of consumption-driven one-dimensional people. In that case the system is functioning as a two-way machine. The first function; all to shape objective facts through the dominant ideologies of the day will enable the aestheticization of the natural environment in which modern human interacts.

With the emergence of the capitalist regime, the concept of fashion has changed. Fashion had become no more open and innovative. Fashion, starting from the mid-19th century first in women's fashion in the clothing style of the strengthening bourgeoisie movement has become inevitable. The most prominent development is the emergence of fashion designers who design upper-middle-class women's wear (Kohen, 2012).

Constructors should address various customers so that to find the appropriate response for construction. The goal is to be able to guide one's decisions and thoughts about what kind of value they will receive by the product, service and the experience they bought.

It was inevitable that a new understanding would arise by leaving the old structures to the building materials of the new production techniques. Obviously, this understanding did not apply to all commercial structures in the beginning but with the variety of the products and the more space the brand stores have with many floors, ended up with increasing exterior surface to be designed.

Related with the cultural and social structure of the present communities of 1950s, the expression of strengthening impression ability of the woman by their visual appearance has been the milestone of the luxury fashion brands to identify their exact

consumer profile and know them better, so to design products they will have the feeling that they need them the most, rather than the mass fashion products.

From the standpoint of corporate branding, it is preferable that product lineup, presentation, employees' clothing, attitudes, and the quality of the space that the products of the brand are being sold, are directly proportional to the quality of the product. Where the products were previously produced -the factories- were the place they were sold at, then the products started to be sold at warehouses in various locations.

When a customer wanted to buy a product, they first had to want it from the staff, and they bring it for them and buying process was afterwards. And about a hundred years after products being sold at where they were produced, with the increase in product diversity, competition and the resultant transformation of places into more display areas initialized. Cooperation with architects for the design of shops, at this point earned its importance.

This is the point of the beginning of modernization in architecture, the use of the term façade for the first time in 1930s and the disappearance of the line between architecture and production over time. The interior becomes “actual”, more of an experimental shopping, rather than today’s new trend online shopping that the customer only has the opportunity of making decision of their shopping according to the pictures of the products, which is a more limited experience than even window shopping.

Replies referenced an architect’s choice to integrate both structural (architecture) and non-structural (interior design) components in order to shape a space. Addressing furniture, furnishings, and finishes, one participant stated, ‘If the architect feels strongly about these elements in the design of his/her space, then the architect should also participate in this process.’ In this context, interior design required its own unique level of expertise and education (Dawkins, 2014, pp. 254-268)

Different definitions of design and different specifications of the methodology of design are variations of this broad theme, each a concrete exploration of what is possible in the development of its meanings and implications. Communication is possible at such meetings because the results of research and discussion, despite wide differences in intellectual and practical perspectives, are always connected by this theme and, therefore, supplemental. This is only possible, of course, if individuals have the wit to discover what is useful in each other’s work and can cast the material in terms of their own vision of design thinking (Buchanan, 1992, pp. 5-21)

The main common qualities about two designers: Hadid and Weitzman was that Weitzman was a brand, success proved by its sales only have shoe designs for women and Zaha was one of the most successful architects in women earned many prizes in contests. Also, Zaha was an architect who doesn't isolate any branches of design, art and designed many products from a ring for Bvlgari and shoes for Lacoste, Adidas and many other.

By the competition among the manufacturers started to increase, in order to strengthen their identities, brands began to collaborate with famous designers to design their products and spaces.

In this study, the contribution of the brand, which emerged from the brand and architect cooperation, to the recognition of the brand will be examined by taking into consideration the current sales locations of the brand. It will also include reviewing the cooperation of other brands with architects to facilitate understanding this impact. As a result of all these investigations, the factors, reasons and results of the brands choosing the architects who are successful in their field will be reached. By the help of implications earned from these studies done on the subject, a commentary approach on the reasons and the consequences of these five stores in different locations designed by Zaha Hadid as a whole, new interior language will be stated. The review is considered in three main chapters: the recent cooperation of architects and luxury fashion brands on product and space, the results of the change in consumer culture on the producer and consumer and an understanding the architect, Zaha Hadid's designer identity, what makes her unique and their cooperation with Weitzman.

2. COLLABORATION OF FAMOUS ARCHITECTS AND BRANDS

It is certain that the contemporary world of architecture is an organized, star-centered world. This is the usual fact of the new capitalist socioeconomic environment. The ruthless competition order both architects and transforms them into components of the luxury service sector. Certainly, the architect was always a professional who brought service to the lucky people of the society, the service they provided was downright luxurious; however, as the meaning of luxury commodities has changed today, accessibility has also become easier, and architectural service is taking its share of this overall change.

From this point of view, architect-firm collaborations such as Fuksas and Armani, Koolhaas and Prada, Toyo Ito and Tod's define interesting thinking opportunities. These collaborations do not resemble old connections like Le Corbusier-Olivetti or Frank Lloyd Wright-Larkin. The era of those who aimed to give the image of intellectual exclusivity by allowing the pioneers was closed. Today's collaborations are an inter-brand partnership base. The luxury of commodities and the luxury of architectural service are shared in an even greater visibility. The former had employers and designers who were at least apparently idealists. The present ones no longer bother. Thanks to the star employer, the employer has the opportunity to become a wider public with the star. It is evident that employers are not limited to large corporations but are institutions that seek to promote their advertising to a wider social sector such as museums and universities. Therefore, it is common for the number of stars to climb at the same rate with those who want to increase their visibility (Tanyeli, 2018).

Understanding the customer psychology is a basic milestone when designing a commercial space and preparing a space that they never remind that they are in a place that they feel as a stranger. Oyman states this as an impression that consumers have about a store is the image of that store. The psychological and physical structure of the store is an important determinant of the way customers are perceived and their commitment to the store. This creates the image of the store. Physical structure and product features, product price levels, physical and internal organization of the store.

At the same time, psychological structure and store as a symbol of a particular social status, the customer is the incentive to be a customer or a place to be, the feeling of comfort in the store environment, feeling secure in the store, or the feeling of non-fooling psychological characteristics have been tried to be explained (Oyman, 2006). As a designer, having the knowledge of designing the place as they were the customer and as they have the feeling that they are in a place that they almost feel like at home or a familiar place where they may feel belonging or find somethings that make them feel complied with their own personality.

Three closely related conceptual art movements have much relevance to today's crisis in the status of the architectural image: Arte Povera, process art and art-and-technology. Conceptual artists who participated in the discourse of the late 1960s concluded that what was most intrinsic to art was not its object-status, but first, the inherent cognitive concept and second, the open-ended exploratory process of expressing the concept. Rem Koolhaas and Zaha Hadid at the Architectural Association and Daniel Libeskind, director of the Cranbrook Academy, introduced into studio pedagogy new design methods that were later reflected in their built works. In addition, conceptual artists also saw art as expressive of a larger social and biological system. Conceptual artists determined that there were no clear boundaries between the artist, the art expression and audience. These art movements were directly related to the transformation of the architectural image by two major contemporaneous trends: first, new theories of representation and second, new technologically derived mediums. Both resulted in an unprecedented dematerialization of the art object (Tierney, 2007).

According to a survey made on architects, discussing if an architect should only practice architecture or may they be able to make interior design as well:

An overwhelming majority of participants disagreed with the statement that architects should practice architecture only. Responses from participants seemed to indicate that those trained and licensed as architects felt they had a right or perhaps an obligation to practice more than just architecture, responding with statements such as 'Interior design is an integral part of architectural practice' and 'Interior design is integral to the complete design of a space.' (Dawkins, Autumn, 2014)

2.1 Vakko Flagships and Pierre Beucler, Jean Christophe Poggioli



Figure 2.1 : Vakko Zorlu Center (Url-1)

Pierre Beucler and Jean-Christophe Poggioli first made a name for themselves with their work in restoring and designing cultural spaces notably at the Louvre, Cernuschi and Epinai Museums. With the move into retail interior design, Architecture & Associés found immediate success working closely with artistic directors of fashion houses such as Yohji Yamamoto and Comme des Garçons. Today, their work spans the world with projects for the likes of Dior, Costume National, JM Weston, Viktor & Rolf, Boucheron. Well-known within the fashion industry, their particular strength lies in communicating a brand's values and identity through the imaginative use of design and volume (Url-2).



Figure 2.2 : Vakko Istinye Park (Url-3)

After completing the interior design project at the Louvre museum, Architecture and Associates, which has gained a reputation for interior design and has collaborated with many luxury fashion brands on store design, has recently undertaken the interior

design of Vakko's Istanbul Zorlu Center store in 2013, and in September of the same year they have managed to be among the best designers in the world of Wallpaper magazine and also awarded by Interior Design magazine as best of the year in 2015.



Figure 2.3 : Vakko Atakule (Url-4)

Vakko, a brand that is world-renowned and has achieved successes has worked with architects who are still famous and famous for themselves. Architects, who have continued their success by designing the stores of luxury fashion brands such as Christian Dior, Cacharel and Costume National, have also designed two of the leading stores in five years following the success of Vakko in its store in Zorlu Center. In this cooperation, the compliance of the brand's design approach and the interior design results as an effective cooperation that strengthens the brand power.

2.2 Beymen Flagships and Michelgroup



Figure 2.4 : Beymen Zorlu Center (Url-5)

For the exterior façade and interior of the new Luxury Flagship Beymen Store at Zorlu Center in Istanbul, Michelgroup supplied architecture and interior design services. Beymen's design combines fashion, art, and architecture into an inspiring luxury destination for fashion, successfully complying with the location's characteristics; wealth and spirit in the environment, reflecting a distinctive architecture and an elegant interior design language by iconic design elements.



Figure 2.5 : Beymen Akasya (Url-7)

Michelgroup provided architecture and interior design services for the exterior façade and the interior of the new Beymen store. (Michelgroup, 2013) Beymen is a brand known for their interest of art, and this lead them through the stores designed in their characteristic language by means of iconic furniture, paintings, and sculptures. The architects have brought this interest into a further position as incorporating unique art objects applied to the concept design of the store. They collaborated with a painter also, Ahmet Oran, who is a well-known Turkish artist by his works exhibited in the Museum of Modern Art, Istanbul. The artist has been asked to paint the store flooring in the gallery space as a canvas for his new artwork.

2.3 Valentino and David Chipperfield

David Chipperfield has solidified his position as one of the architects most admired and sought-after also by the exclusive, wealthy clientele of the fashion world. After he designed the store interiors of Issey Miyake and Dolce & Gabbana, Chipperfield is putting his name to the new Valentino flagship store, and, not to mention, he is also director of the 8th Venice Architecture Biennale (Andreini, 2012). This is an example of how the architect not only gives identity to the space they design, but also contributes to the recognition of the brand they are collaborating with. At the same time, the architect is the universal representative of the brand in which he

collaborates, and the customer, the customer of the brand, must have a relationship with his own design culture so that both design manufacturers must be satisfied with the work, store design.



Figure 2.6 : Valentino Flagship Store in Rome designed by David Chipperfield (Url-8)

2.4 Issey Miyake and Frank O. Gehry

Japanese fashion designer Issey Miyake, who is a longtime fan of Gehry's, asked the architect to design the space, housed in an old cast-iron building in New York's trendy TriBeCa. Gehry passed on taking the commission outright but suggested Gordon Kippings firm, G Tects, for the job of giving form to the narrative. Gehry art-directed the store's overall approach, while Kipping determined how to give form to Gehry's concept and handled the pragmatic aspects of design, such as restoring the 1880s cast-iron factory, securing approval of the local landmarks commission, and developing the constructions details that would allow Gehry's tornado to take flight.



Figure 2.7 : Issey Miyake New York Store designed by Frank Gehry and Associates in 2003 (Url-9)

As with Gehry's bigger, better-known projects, including the Guggenheim Bilbao, the architect digitized physical study models on computers to make sure the built piece would match the billows and curves of Gehry's early maquettes. But here the thin titanium panels, the same kind used to clad the Guggenheim's exterior, attach to the interior structure with rubber-footed steel tubes, Velcro and double-sided tape (Barreneche, 2008).

The image of a material depends to a great degree on its inherent qualities, its traditional use, context in which the designer presents it. To give an example, although finished natural wood connotes warmth, richness and quality, its image may be improved or transformed by the context in which is presented. Finished, natural wood illuminated with incandescent lighting and placed near polished marble or granite will have an enhanced image of warmth and richness. If on the other hand, it is presented in a room with cool white fluorescent lighting and a concrete floor, the natural wood will take on a different image. The image of a material is therefore, determine by its relationship to other materials as well as its inherent qualities (Green, 1986).

Miyake says he could not imagine an architect other than Gehry designing the interior of his store. A fashion designer with a strong aesthetic working with an architect with an equally distinct visual language could be difficult going in terms of both negotiating the creative process as well as creating a space that complements rather than competes (Barreneche, 2008).

2.5 Louis Vuitton and Jun Aoki & Associates

With its newfound popularity and ever-expanding array of ready-to-wear fashion, accessories, watches and jewelry, fashion label Louis Vuitton wanted to rethink the architecture of its flagship stores, especially in the lucrative Japanese market. Though most of the Vuitton stores are designed by an in-house architecture team headed by David McNulty, the company hired Tokyo architect Jun Aoki to create one of its first new-generation stores in Nagoya, Aoki's design, wrapped in a misty glass skin with a subtle Damier check, was a well received. Aoki followed the success of the Nagoya location with increasingly larger and more dazzling stores -three in Tokyo and one in

New York- each of which pays homage to the Vuitton brand while maintaining its own identity (Barreneche, 2008).



Figure 2.8 Interior and Façade of Louis Vuitton Store in Tokyo designed by Jun Aoki (Barreneche, 2008)

2.6 Maison Hermes and Renzo Piano

Tokyo's Ginza, the great commercial district famously plastered with a rainbow of illuminated signs, got a dose of understated European sophistication with the opening of Renzo Piano-designed Maison Hermes. Piano's design exquisitely simple: a pair of slender conjoined towers wrapped in a luminous skin of glass blocks. But like the sumptuous products of a luxury brand like Hermes, the building's simplicity belies a sophisticated craft and execution (Barreneche, 2008).



Figure 2.9 : Maison Hermes Store in Tokyo designed by Renzo Piano in 2001 (Url-10)

2.7 Prada and Rem Koolhaas

Koolhaas's architectural subversion begins immediately. The architect purposely left the boundary between public and private space completely undefined. By day, the only separations between inside and outside are invisible: an air curtain for climate control and a security system with hidden antennas. At night, a huge aluminum grate rises from beneath the sidewalk to hermetically seal the interior. As in his New York epicenter Koolhaas designed a wooden staircase with multiple functions: Aside from joining the first and second floors, the staircase also provides bleacher-style seating for women waiting to try on shoes (Barreneche, 2008).



Figure 2.10 Prada Los Angeles Store designed by Rem Koolhaas in 2004 (Url-11)

With the epicenters, Koolhaas and Prada have promised a revolutionary reinvention of the act of shopping, but it's difficult to see how revolutionary they really are. If Koolhaas continues to create more Prada epicenters, he will have to compete against the constantly changing and increasingly innovative retail architecture market that he has helped to redefine (Barreneche, 2008).

2.8 Retti Candle Shop by Hans Hollein

The shop is situated in Vienna's most exclusive shopping street, the Kohlmarkt. The whole character and attitude had to consider its distinguished location, its limited size and its use. However, its character was not to be strictly utilitarian, but it was to be a distinguished shop, having a certain exclusivity, extravagance and elegance -not the

least for reasons of sales psychology- but at the same time also a true product of our age of technology. Attention is not drawn to the shop by gaudy neon signs or large stuffed shop windows but through the structure (of polished aluminum) itself, its architecture and by a few selected items displayed in small windows -partly protruding from and partly carved into the surface, pointed towards the passer-by. From a distance and the other side of the street the expressive upper opening with the visible interior lighting fixture (of chrome-plated steel and glass spheres) is strongly perceived (Hollein, 1985).



Figure 2.11 Retti Candle Shop in Vienna designed by Hans Hollein in 1966 (Url-12)

2.9 Chanel and MVRDV

The walls at the entrance of the new Chanel store, designed by MVRDV, with an innovative façade design, are covered with glass bricks, and after the first floor of the store, they are covered with traditional bricks, the old material of the building upwards. Thus, while preserving the texture of the buildings in the current location where the store is located, it also attracts the attention of the people with the new material proposition used. MVRDV has experimented with the fact that the design of the space is more than concrete in contrast to the glass appearance.



Figure 2.12 Street elevation of the Chanel Store designed by MVRDV (Url-13)



Figure 2.13 Showcase of the Chanel store designed by MVRDV (Url-13)

Towards the upper storeys, the glass elements merge with the original terracotta brickwork to create the illusion of a dissolving wall. "We said to the client, 'Let's bring back what will be demolished but develop it further, Crystal Houses make space for a remarkable flagship store, respect the structure of the surroundings and bring a poetic innovation in glass construction, it enables global brands to combine the overwhelming desire of transparency with a couleur locale, and modernity with heritage.'" said Winy Maas, one of the three co-founders of MVRDV (Frearson, 2016).

Visual merchandising is of great importance in the process of branding. Store standards reflecting the brand's image and identity need to be created with great care and protection with great care and discipline. In the stores where the product meets the customer, all the details are combined with the services that complete the

shopping experience and the brand emerges. The fundamentals that make the spirit of the brand visible are the stores. Visual merchandising is a subject that is too sensitive and disciplined to be left to personal tastes. Every detail of the brand, which is shaped according to the corporate identity and communication objectives of the brand, should be applied with an equivalent care in stores.



3. HOW CONSUMPTION CULTURE AFFECTED THE SALE SPACE

Styles of commercial vernacular architecture are as eclectic as the society they reflect, embracing every style from expressionistic modernism to atavistic neo-primitivism. The commercial vernacular usually pretends to be almost anything other than what it actually is Spanish tile, Tudor half-timbering, and colonial American fan lights are guises slipped onto structures like Halloween costume. (Chase, 1984) However, the concept of modernization at the end was deviated from its purpose and caused the confusion that every element of ethnic design co-existed.

The predominance of the mass production of goods and services, and their mass consumption, means that cultural values are now commercialized. America's values are molded in the marketplace through the complex interaction of personal choice and behavioral manipulation. Content is frequently as or more important than form in consumerist architecture. As Denise Scott-Brown noted, "Because buildings and cities are big, they inevitably serve wide taste publics; because they last a long while, over the length of their lives, they serve many different people. (Chase, 1984)

According to Lefebvre, the city is an abstract space where capitalism breaks up with private property and creates space to sustain its existence. (Lefebvre, Production of Space, 1991)

When urban space becomes a built environment, it becomes a secondary capital cycle in which surplus value production is transferred and becomes a capitalist accumulation space. (Harvey, 1985)

These also gives an idea about the shaping of today's consumer spaces. Constructors should address many customers so that the appropriate response for the purpose of construction can be found. The ultimate goal is to be able to guide one's decisions and thoughts about what they will receive.

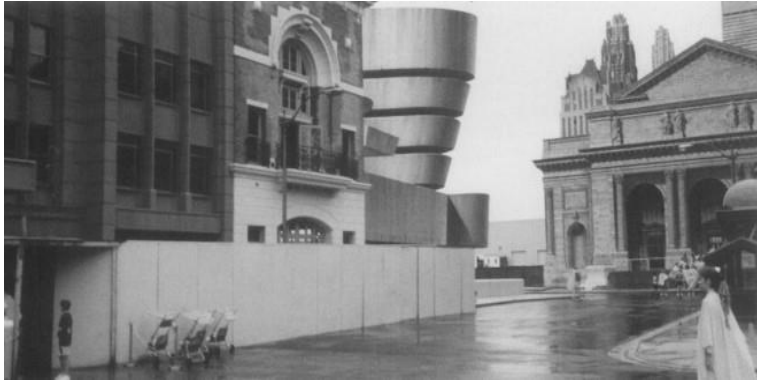


Figure 3.1 Frank Lloyd Wright’s Guggenheim Museum does a star turn at Universal Studios theme park, Orlando, Florida-high art architecture can become source material for theme environments (Chase, 1984).

Traditional folk structures are viewed with nostalgia and affection because they are associated with ways of living that have been outmoded by technological changes. But car washes from the 1960s and coffee shops from the 1950s are considerably less charming to most observers. They still function as part of everyday life. (Chase, 1984)

It was inevitable that a new understanding would arise by leaving the old structures to the building materials of the new production techniques. But such understanding did not apply to all commercial structures.

Levete compares the building to the 1920s Fiat Lingotto Factory by Italian architect Giacomo Mattè-Trucco (See Fig.3.2), which featured a test track on the roof. ‘Historically, I think it is very interesting because it follows the celebration of speed and dynamism from the 1920s Fiat factory,’ she explains. ‘In a sense, she put the racetrack inside the building, but it was the racetrack of assembly and the racetrack of making’ (Hobson, 2016).

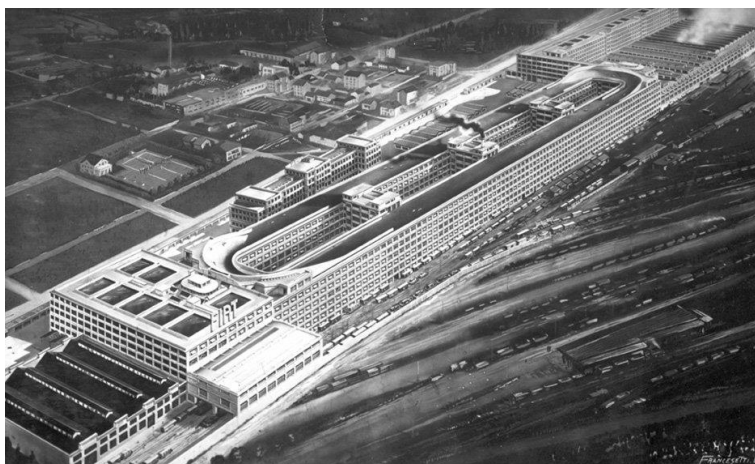


Figure 3.2 Fiat Factory by Giacomo Matte-Trucco (Url-14)

For understanding the different structural approaches and figure out the importance they establish between the human and the space: while there is no question of the life of ordinary people in space and time, new debates criticize the invisibility of the user of the space. Constructivism constructs capitalism only as an economic geography, the critiques of structuralism and the political, historical, cultural geography of capitalism and the differences that the individual presents in the space are included in the space-society analysis. According to Foucault, synchronicity and side-by-side are seen as concepts of the age (Foucault, 2002).

From the point of view of shopper, the consumer, shopping may be either a chore, a social pleasure, a relaxation, or a stimulus. An appropriate atmosphere is needed to create interest. In any shopping area there must be only a feeling of bustle, excitement, sparkle, competition and variety, but also a sense of familiarity and of confidence in where to go and what to look for. Monotony of design, repetition and regularity are the enemies of trade. An attractive storefront, shop sign, window display, lighting and correct planning of entrances to entice customers are integral to the design (Beddington, 1991).

Baudrillard discusses the consumption process in two aspects:

1. As a process of interpretation and communication based on a code in which consumption practices register and gain their meaning. Consumption here is a exchange system and is equivalent to a language, where consumption can be handled by structural analysis.
2. This time, as a process of social classification and differentiation, in which objects are regulated not only as interpretative differences within a code, but also as values related to status within a hierarchy. Consumption can be the object of a strategic analysis that determines the specific gravity in the distribution of values related to status (information, power, culture, etc.) in relation to other social indicators.

According to Baudrillard, consumption is an effective and collective behavior, a force, a morality and an institution. Consumption is a system of social values, a system of social values in which this term is a function of group integration and social control. The consumption society is also a society of learning of consumption, a society that is socially adapted to consumption (Baudrillard, 2004).

Also, for the knowledge about the ideology behind consumption, Baudrillard states that it creates the feeling of entering a new era and a definite humanist revolution that wants to separate the painful and heroic age of production from the joyful age of

consumption in which it is delivered. Production and consumption; it is here that the extended and reproductive production of the productive forces and their control is one and the same logical.

It is a process. The emancipation of needs, the pleasure and abundance of the individual. Spending, pleasure, unconsciousness themes; replacement of savings, work and property themes (Baudrillard, 2004).

It is necessary to make clear from the outset that consumption (not only with objects, but with collectivity and with the world) is an effective form of relationship, a systematic activity through which our entire cultural system is established, and a global response. Baudrillard emphasizes that consumption cannot be regarded as satisfying only natural needs. If consumption is not just the natural need to be met, then how can it be described? Modern consumption; away from naturalness and value of use, it can be accepted as learned, learned, learned as a phenomenon in which people are socially trained to desire (Baudrillard, 2004).

3.1 Fashion

“What is most demanded nowadays is neither a machine nor a fortune, but at most it is a personality.” Baudrillard, 2004

Puritan¹ was all about productions personal qualities, the character will be invested just in time for puritan, it was a capital to be governed without profiteering and extravagance. On the contrary, but in the same way, the consumer-man sees himself as a pleasure-and-satisfaction business as what he has to enjoy. Happy, in love, praising, commendable, seducing, participatory, pleasant and dynamic. It; is the principle of maximizing existence through the systematic exploitation of all gravity potentials, through the intense use of indicators, objects, by the reproduction of contacts, relationships (Baudrillard, 2004).

With the emergence of the capitalist regime, the concept of fashion has changed. Fashion had become no more open and innovative. Fashion, starting from the mid-19th century first in women's fashion in the clothing style of the strengthening

¹ Puritans were members of a religious reform movement known as Puritanism, calling itself ‘seeking purity’, which arose within the Church of England in the 16th and 17th century, opposing the reformist movement initiated by Elizabeth I.

bourgeoisie movement has become inevitable. The most prominent development is the emergence of fashion designers who design upper-middle-class women's wear (Kohen, 2012).

The idea of continuous consumption while trying to describe consumption; that consumption is not merely a term for the function of objects, ie, that the needs are not just physiological need, or even more so; that the consumer is directed to a set of objects in the context of the holistic meaning, not in the context of a particular benefit provided by the consumer. In other words, as the exchange system, non-stop and re-created indicators are defined as language. The most important task of the system; The idea that there is a consumer to produce, not the production, was emphasized in the previous sections of the study. So, the system also; it is defined as a system where needs are produced. From this point of view, the necessity of integration of society based on need is very important for the system (Baudrillard, 2004).

3.2 Shoe Fashion

Changes in shoe models have also been influenced by fashion trends. Within the scope of fashion, the designs of the garments were also influential in the design of the shoes considered in the garment of the feet. Fashion designers often designed shoes that could be a whole with the clothes, and the details they used in the clothes were also adapted to the shoes they saw as an accessory to the clothes. Shoes are considered as the clothing of the feet within the scope of fashion. Therefore, footwear design, which is within the scope of fashion design, fulfills some symbolic functions in the social and psychological dimension that fashion imposes on the garment. These symbolic functions, the garment of the person to draw attention in society; respectability; determination of status; economic situation. Therefore, in most of the shoes designed by fashion designers, stones, expensive materials, expensive leathers that symbolize status and economic power; high heels to symbolize sexuality; other people's attention to a wide variety of decorations, embroidery, decorations, such as attention to details. In every period of history, shoes are considered as a symbol of status beyond being a functional accessory: the shoes worn by kings, soldiers, politicians, nobles, prostitutes and servants revealed the color, material and craftsmanship of the person. It has never been so easy for the

public to have access to shoes made of valuable materials for the privileged classes of society. Decorations and accessories reflecting the social and cultural structures of societies used in footwear; There are special design areas that express the lifestyles, worldly and religious views of the period and help us to interpret the past. This situation has become more a character and a style determinant in the globalizing shoes of the 20th century.

Cubism's legacy of beauty and aesthetics understanding was adopted in a short time and the results of the effects it created in the field of design showed its results in Art Deco style, which is rooted in the visual arts world. This radical innovation has been effective in everything from architecture to furniture, jewelry and clothing. Exposition Internationale des Arts Décoratifs Industriels, held in Paris in 1925 et Modernes is the organization that gives its name to both the beginning of the current Art Deco, one of the first important aesthetic trends of the new century, adopted abstraction, distortion, simplification, geometry and bold color contrasts. Shoe designers have been very sensitive and follow-up to the changes experienced during art and design innovations. Especially Paris provided a cultural platform for designers, artists and writers. This extraordinary environment allowed us to discuss and renew different ideas, concepts and fashion. Shoe designer's creation resources of the period in terms of this moving environment were quite impressed. In the radical environment of the 20th century, designer shoe craftsmen began to rise (Kanber, 2010).

All art forms reflect the thoughts of their time. None are created in a vacuum. They interact to produce a spirit of the age which manifests itself with remarkable similarity across various creative fields. Visually, there is frequently a considerable conformity of thought between architects and clothes makers concerning shape, scale and proportion. (McDowell, 1989)

Buxbaum expresses the relation between culture and fashion as: "In the 1990s, the interaction and shopping between art and fashion, architecture, music and design reached a significant level. Since the advent of Pop Art and Punk, subcultural influences and content have become part of the existing art and fashion industry. Given postmodern sensitivity to the variability of body, beauty, gender, and the idea that identities are not complex and static, this is not at all is not surprising." (Buxbaum, 1999)



Figure 3.3 : Timeline of the Evolution of Shoes in BC (Url-15)

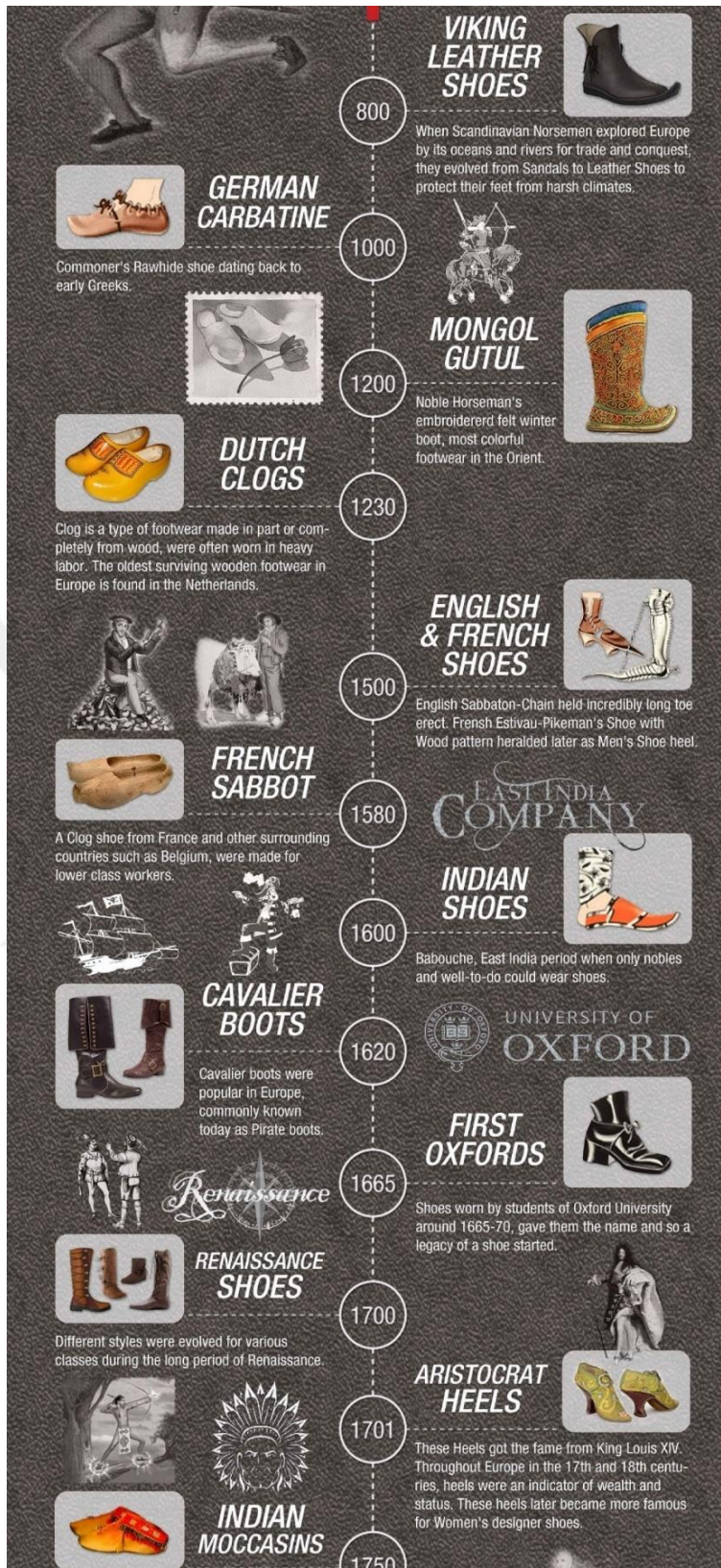


Figure 3.4 : Timeline of the Evolution of Shoes from 9th century to 18th century (Url-15)

It was no surprise that Stilettoes, the high heels itself, were discovered by Christian Dior's shoemaker Roger Vivier in the early 1950s. Thanks to combat technology, a kind of metal bar pin, such as thin heels without breaking the woman's weight was to carry. Eventually, fancy shoes adorning posters were made available to women (Erdönmez, 2010).

Designer, Tea Petrovic states that shoe designs should first be considered as an art object and its functionality remains secondary. The first group she developed from Naum Gabo in her collection of three groups is to reach a design idea that represents the understanding of transparency and complex structure. The second group, which includes architectural details, has formed a detailed dialogue with Calatvara's architectural works. The last group is the natural, organic trend it is shaped around and gradually directed towards a compact structure. The designer chose a white color to emphasize the sculptural stance of the collection. At the same time, the artistic language of the entire collection stands out as an important element that ensures integrity (Kanber, 2010).



Figure 3.5 : Shoe collection designed by Tea Petrovic in 2010 (Url-16)



Figure 3.6 : Mojito shoe designed by Julian Hakes (Url-17)

Designed by London architect and designer Julian Hakes, looking for answers to questions about new materials and design techniques; ankle and foot to support the curve from the heel developed as a structure that serves as a bridge. Rubber sandals are used on the sole of the sandals and the whole is laminated with carbon fiber and reinforced.

3.3 Stores and Display

The Libbey Owens Ford Complete Storefront (See Fig.3.7) clearly demonstrated the degree to which the depression and modernization blurred the traditional distinctions that existed between producer goods and consumer goods - between building materials and durables and consumables. That blurring also reflected a situation that had existed in the building industry since the dawn of the machine age - the increasingly close relationship between architecture and mass production (Esperdy, 2005).



Figure 3.7 : Libbey-Owens-Ford, Modern Shopping Center (Esperdy, 2005)

A new period started when the stores exhibited some models of the products sold in the showcases with the rapid and numerous productions of the products after the industrial revolution.

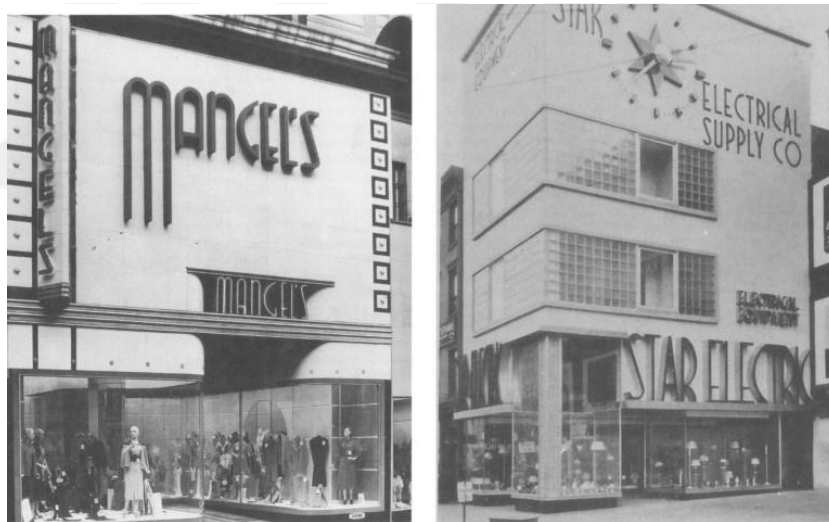


Figure 3.8 : Star Electric Supply Company, New Jersey, designed by Barney Sumner Cruzen in 1936 and Mangel's Clothing Store, designed by Morris Lapidus in 1935 (Esperdy, 2005)

As it was most frequently practiced, then, modernization became, in essence, 'facadism,' a term used in the 1930s, and anticipating by some four decades Robert Venturi's famous formulation of architecture as 'shelter with symbols on it.' Similar to Venturi's postmodernism, 1930s commercial modernization produced a scénographique architecture defined literally by 'advertising fronts' and 'billboard' types (Esperdy, 2005).

This is a critical point about the modernization in architecture with the use of the term façade for the first time in 1930s and the disappearance of the line between architecture and production over time.

In the changing world, community is experienced by many messages that many of them has other synonyms or meanings underneath. Baudrillard states this strategy as; the content often stores the actual function of the tool from the individual. However, the real message is the structural change that is carried out in depth on human relations. A new world view is the new status of the settlements, not the coal or passengers that the railroad carries the message with its main lines. The notion of mass communication, not the images it conveyed, but the new relationship and perception styles that it imposes is the exchange of traditional structures of the family and the community (Baudrillard, 2004).

For defining the display as a tool to conduct a message through the consumers, Baudrillard states that: the display does not consist of only a display. On the contrary, it becomes the indication of itself in the message or in the message centered in the code. There is a cyclical intermingling, the elimination of the shown and the tautology of the signifier, for the benefit of showing. This is what defines the consumption and the effects of systematic consumption on the level of the mass media (Baudrillard, 2004).

Architectural spaces are not only physical elements but also have semantic and sociological functions. Locations are a community organizer with common areas. According to Frank Lloyd Wright, in the new reality, space replaces matter. The reality of a structure is not the physical frameworks that make up it, i.e. walls or roofs. It is what is happening and experienced by them (Taschen, 1994).

The interior becomes actual, an experiential shopping, rather than today's new trend online shopping that only provides the opportunity of making decision of one's shopping according to the pictures of the products. It is more limited experience than even window shopping.

The design of retail stores must satisfy more factors that do not affect other commercial installations. For perceived excellence to be upheld, both client and designer must agree on idea that they have a quality project. At the outset, designers gather information, and then transform it into knowledge. The bridge from

information to knowledge is where the designer begins to test and subsequently create the forms that become a building (Miller, 1995).

For designing new experiences for the customers, major stores have emerged in order to be able to meet the requirements of masses that can consume more in the industrial revolution. These large indoor stores are the mass production of industrialization, the population concentration in big cities, and the demand for faster life and cheap products compared to the old ones. and direct communication between producers and consumers have been reduced.

In the example of Prada New York (See Fig.3.9), which successfully modeled experiential shopping, one of the best of the current examples, the well-known architect designed the space, the brand's identity and the link between the design of the products. In fact, it can be evaluated as a commercial strategy, because while Koolhaas has been doing business with one of the most prominent names in luxury fashion brands like Prada, Prada has given people a reason to visit the same quality store as well as custom design products while designing new space with references to a well-known architect.



Figure 3.9 : Prada Store, New York designed by Rem Koolhaas (Url-18)

Prada has made the intellectual side of the Koolhaas brand a part of its brand. Koolhaas also uses all the components of its brand for the same purpose. 'Projects for Prada' book, Prada center designs, support this collaboration with the prada ads that they use in the content name book. It is the identity of the Koolhaas brand that determines the attitude of Prada towards the Koolhaas brand. The identity is generally; both their products themselves, and their forms of presentation, as well as communication methods. (Söylemez, 2006) Thus, it can be presented as an accurate example of the existence of such a relationship like in Zaha's stores, in where the interior can be visited as a museum on its own, and besides, to present the actual shopping experience to the customers.

Retailers operating in the sector related to apparel fashion store design, store image and store atmosphere play an important role in store preferences. It is anticipated that the results of the non-employment will help enable apparel shops, especially those operating in the fashion retailing sector, to improve themselves and to keep up with the competitive environment (Kahraman Arslan, 2011).

The geometric representation of space serves only to the quantification process and does not explain the actual contradiction. This geometric representation in general has allowed the nature and especially the space to be fragmented and parceled, so that the space can be bought and sold and transformed into a commodity that can be included in the exchange processes. Although this process started in the early stages of capitalist development, nowadays, as capitalist relations of production spread over every area, the quantification of space has reached extreme dimensions. In particular, rapid urban sprawl and global urban development have shattered places that were formerly identified as nature, and included them in the process of exchange, these spaces being ları subject to quantitative manipulation, and the result was the disappearance of the qualitative (Lefebvre, Production of Space, 2014).

“Selling cars is an object of science for humans since it is difficult than producing them.” Baudrillard, 2004

In other words (with the adjustment of each individual to the other), reconciliation is the fact of having the same code as the partner and sharing the indicators that separate someone from this or that community. It is the difference of the members of a community with the other community, which constitutes more equality than

reconciliation. Consensus is formed differently, and reconciliation occurs as a result. This is very important because they involve the examination of prestige only in terms of external appearance, the transfer of imitation, conscious social dynamics into another direction of artificial perception, codes, structural relations, the analysis of indicators and distinctive things, and the transfer of social logic to the theory of unconscious space (Baudrillard, 2004).

The essence of mass media; through an object and brand objects from the whole; if it is about a universe integrated by objects and brands, it also targets each of them through all the others, all others through each of the consumers; thus, it draws a consensus based on consumption (Baudrillard, 2004).

Exposition is the work of influencing, directing and making purchasing decision for the customer in favor of the product or service. In-store arrangement, that is, field arrangement, is a necessary element in terms of allowing customers to navigate parts easily and to examine products easily. For this reason, it is very important to have a theme that starts from the showcases and is set up in all in-store areas.

The main feature of the absolute space is that human life is in close relationship with nature, nature's rhythms and powers, and therefore, a space that is not yet separated from naturalness. Therefore, even though the human activity tries to transform this space in societies where the absolute space is produced, it calls it a different quality and character, but it is also a space of representation rather than a space representation (Lefebvre, Production of Space, 2014).

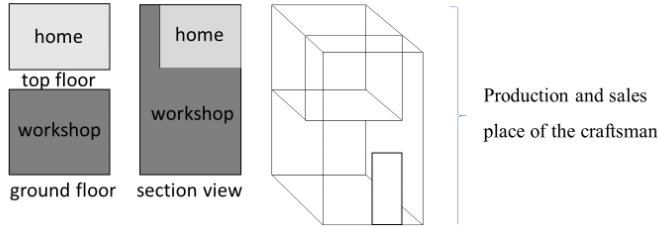
The first contradiction of abstract space is the contradiction between quantitative and qualitative. On the basis of the abstract space lies the Euclidean reference system, which is then measured but not only quantifies it as a geometric space, but it is subject to quantitative manipulations as a social space (Lefebvre, Production of Space, 2014).

The outward appearance of the shops needs to be carefully planned because it is very important for the customers. The outside atmosphere of the store is the first idea of the customer about the brand and the store. The front side of the store is composed of components such as name plate, showcases, store entry and exterior structural elements of the building.

The Relation Between Production and Sales

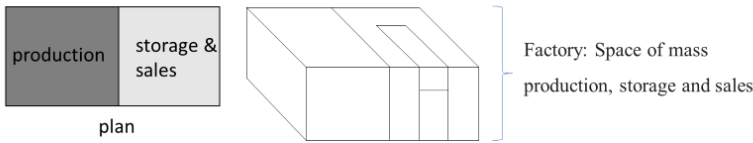
1. Period

The relationship between the craft culture and the store. It corresponds to the form of production and economy. Craftsman lives upstairs. Downstairs is producing and selling.



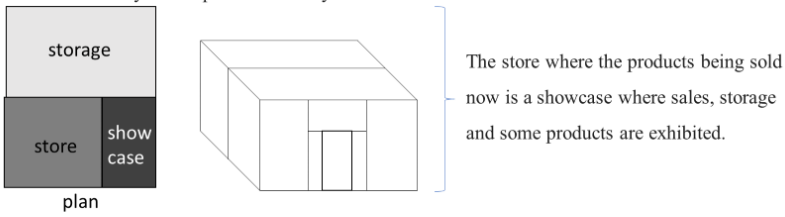
2. Period

Mass production is done in the factory. Stored here. Consumer buy products from factory.



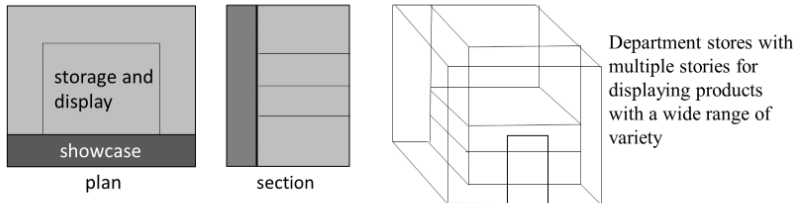
3. Period

Factory and sales place are separated. The store itself is becoming a warehouse. Consumer comes here to try on the product and buy it.



4. Period:

After the 1930s, the changing economic structure in the world and the post-modernism as well as the consumer culture brought along with the consumption culture that came with the 50s became a marketing strategy.



5. Period:

And as a result in the 90s, as the design quality of the space that the products being sold gained importance, luxury fashion brands started to collaborate with well known architects, with similar design approach and many of them also designed products for the brands as well.

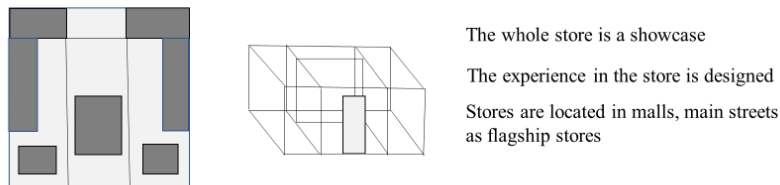


Figure 3.10 : The Relation Between Production and Sales²

² The visual is prepared by me; describing the evolution process of sales place, over time.

When designing the external front of the shops, it should be considered that the store is attractive, and the displayed products are in a position to attract customers. The external structure of the store should overlap with the identity of the store and the customer should be influenced. In the selection of the materials used in the façades, the characteristics of the store and its service, the identity of the store and the elite of the store should be considered (Oyman, 2006).

As the exterior design is concerned with the place where the store is built, it can change the branches of the chain stores in different places. It is not expected that the facades of all units in chain stores will be the same, although chain stores, other cities in the same country, or other countries have the desire to present the same image. However, in addition to some changes to be made, efforts should be made to create a common language and reflect the image. These materials, which can be divided into main categories such as wood, metal, stone, plastic, glass, according to their varieties, or together, they are chosen to reflect the merchant's commercial image in the most appropriate way (Okten, 2004).

Luxury fashion brands need large spaces due to the wide range of products they have in their bodies. The brand must exhibit all of its products because the products carry design lines that reflect the brand and become a symbol of the brand. The price-quality balance that products have is also reflected in the brand-space. Such a narrative is already possible for a space only by the placement of the products.

Customers prefer to visit the shop, experience the product and make better decisions. Because a textile product is likely to be different from what a customer sees in online stores. They also cannot get a fragrance smell, cannot distinguish a skin or a synthetic product without contacting the texture, and most importantly, the color differences from light and the unadorned product are the fitness problems of the body. Markets have developed different strategies to invite consumers to the place because they know it, so it is the most critical point of the producer-consumer relationship, the stores of luxury brands. In the past, the store layouts were sloppy, the products were piled up one by one, and they were delivered to the consumer on demand. Any presentation would not have an apprehension. In other words, shopping, which is a necessity, makes shopping through brands, which are big and spectacular stores today, because of the contemporary consumption society

phenomena that are formed with the influence of fashion after the people feel themselves, close to a brand or find something from themselves, as a privilege to be. “Lines, forms and shapes like the lines carry messages, they make implications about the structure, its use and what lies behind.” (Pegler, 1990)

All ends meet in the ‘Endless’ as they meet in life. Life's rhythms are cyclical. All ends of living meet during twenty-four hours, during a week, a lifetime. They touch one another with the kiss of time. They shake hands, stay, say goodbye, return through the same or other doors, come and go through multi-links, secretive or obvious, or through the whims of memory (Kiesler, 1959).



Figure 3.11 : Frederick Kiesler. Endless House Project. Exterior view of the model, 1958. (Url-19)

By the unique design language created by the architect, both a form of identity that is identified with the identity of the architect is created and at the same time it makes the architect come to mind when similar connotations are made. Thus, while transferring the discourse of the architect to the work they created, they also determine a design language that is defining their own style. Finally, with existence of such innovative design, designers from different fields can benefit from an original language in which they can be inspired.

Lived space: the third dimension of the production of space is the lived experience of space. This dimension denotes the world as it is experienced by human beings in the practice of their everyday life. On this point Lefebvre is unequivocal: the lived, practical experience does not let itself be exhausted through theoretical analysis. There always remains a surplus, a remainder, an inexpressible and unanalyzable but most valuable residue that can be expressed only through artistic means (Schmid, 2008).

But to argue that the relations between the experienced, the perceived, and the imagined are dialectically rather than causally determined leaves things much too vague. The products, especially the shops of luxury brands, started to be categorized with shopping sense, shoes, pants, hats and so on, which were recreated by consumption culture. In addition, these categories, seasons, colors and so on. It started to separate. Thus, the presentation made in the store was completely different: in the beginning, the exhibitors turned into exhibitors covering the entire shop from three to five places located behind the window, located at the front of the shops; shelves, mannequins and even decorative materials. For example, the use of a tree that describes the season in the interior for seasonal creations.

“Everyone has a basic idea,” says Kiesler, and for him it’s “the concept of spatial continuity-eternity.” Despite the usual grid arrangement, the artist has put forward a free-form space model. Kiesler also interprets the idea of creating an integrated and harmonious integrity between interior and art (Phillips L. , 1989) The architectural project, sculpture or painting replaces the isolated object in the wall and space, the desire to arrange pieces of different plasticity into a related whole. Kiesler states that the relationship between art and space opens up to the environment from the painting plane and says in *The Second Manifesto of Correlation* (Fitzpatrick, May 2004) “The traditional art object, painting, sculpture or an architectural product should not be considered alone, but with its expanding environment. The environment is of equal value to the object itself, because it breathes around the object; it draws into the environmental realities, whether close or distant, open or indoors, no matter which place it is.” In 1933, Kiesler had the chance to make a full-scale model of the House Space House project. The building is designed for a single family on behalf of the Modernage Furniture Company in New York. ‘Space House’ is an organically designed aerodynamic shell based on infinite tension, using the eggshell as a model. It is inspired by bridges, aqueducts and planetarium structures, which are studied in continuous and twisted forms. The curl and the continuity of the surfaces provided

the fluidity of the interior without support between the floor, walls and ceiling. The built full-scale model is not built with shell construction due to technical difficulties, but it is reminiscent of it. For his position in Space House, Kiesler talks about the dynamic relationship between the audience's body movement and the space that turns it (Phillips L. , 1989).



Figure 3.12 : Peggy Guggenheim's Art of This Century, New York 1942 (Url-20)

In showcase designs, Kiesler desires the showcase to create an attraction for the passers-by as an artwork exhibited in the museum. Kiesler's greatest belief and the most important principle he observed in his work was real Correalism. It is the desire to create a relationship of integrity between the underlying object and its environment, and to create a dynamic relationship between man and his natural and technological environment. In his showcase design for Saks Fifth Avenue, the artist threw away the traditional partitions that delimit the space and, on the contrary, exhibited the clothes in front of a continuous architectural background (Goodman, 1989).

In his essay “Second Manifesto of Correalism”, Kiesler states his aesthetic understanding as follows (Goodman, 1989):

“The traditional art object, painting, sculpture or a piece of architecture should no longer be seen as an independent entity, but as part of this expanding environment. Due to the inhale of the object and inhalation of the reality of the environment, no matter which place it is located, close or distant, outdoor or indoor; the environment is as important as the object itself.”

Kiesler successfully includes the relationship between the phenomenon of space and object in art and architecture in his window designs and uses the space as the background of the object in his works. The fact that the space is the background of the object also reveals some architectural concerns during the exhibition of the object. In such space the architectural space form, color, dimensions, depth is discussed. As a result, the effects created by the audience perceiving the relationship between space and object are tried to be articulated. In this process, architectural space is considered not only as a tool but also as a purpose in order to reveal the product space-object relationship.



4. DESIGNER FIGURE OF ZAHA HADID AND COLLABORATION WITH STUART WEITZMAN

The architect Zaha Hadid, who died in March 2016, was known for her spectacular and unique fashion sense.

While her architectural practice become famous for large-scale, soaring structures, like the opera house in Guangzhou, China, or the Maxxi museum in Rome, it has embraced fashion, jewelry design and household items with a similar fervor and spirit of innovation. ‘In terms of form, all our projects -architecture, fashion and furniture- interest me equally.’ Ms. Hadid said in a 2015 interview (Sulcas, 2016).

There are a few parts from the conversations of designers that collaborated with Zaha Hadid, from the interview at the exhibition inspired by the works of Zaha Hadid, took place in Maison Mais Non gallery:

Zaha Hadid’s business partner Patrik Schumacher, used a new technique which he studied within the design class in Architectural Association (AA) School of Architecture where he is an instructor, using materials with close characteristics with fabrics with texture in the building design and applied these (neoprene and mesh) with folding forms and curved ones, which is most likely to be identified with Zaha Hadid Architects (ZHA). And he describes the way he designed the suit as; “instead of buttons, there are zippers, and the way the suit is constructed and layered is unconventional. At the same time, it is still recognizably a suit, elegant and very wearable, and you could go jogging after dinner without changing” (Schumacher P. , 2016).

Krystyna Kozhoma, fashion designer from London designed clothes (See Fig.4.1) designed and manufactured in a computerized environment and the structure of the products reflected a structure which she calls “translation from architecture to fashion”. Also, by means of form and design language it is substantially inspired by the architect Zaha Hadid and Kozhoma maintains consistency of her devotion in the

way she made her design produced. Lastly, she mentions that she is also interested in the way that Zaha Hadid examines the relation of nature and the material of their designs have as being affected from the sunlight, heat and other environmental factors. (Kozhoma, 2016)³.



Figure 4.1 : Clothes designed by Kozhoma, inspired by Zaha Hadid (Url-21)

Fashion designer Iris van Herpen had selected a dress (See Fig.4.2) she designed with a detailed transparent texture which bends the light through the wavy structure and creates an illusionary feeling of movement of the whole design from various perspectives. Furthermore, she describes her idea about the way she is inspired from the architect Zaha and the point she stands at as; “For me, that reflects the future: uncertain and personal to each individual. I think Zaha’s work is a beautiful balance between the futuristic and the organic, and I tried to stay true to that balance” (Herpen, 2016)⁴.

³ See <https://www.nytimes.com/2016/09/20/arts/design/zaha-hadid-extraordinary-process.html>

⁴ See <https://www.nytimes.com/2016/09/20/arts/design/zaha-hadid-extraordinary-process.html>



Figure 4.2 : Dress designed by Iris van Herpen, inspired by Zaha Hadid (Url-21)

Another fashion designer, who is also the owner of the brand with the same name, Peter Do, from New York, designed a unisex coat, sweaters and boots (See Fig.4.3), which are all made from the same material (cellophane) but they all look distinctive as their layering process are differentiating and with the help of modern knitting technologies of recent age which he also mentions as: “In the future, I think they’ll be much more simple to use, and I had this idea that everyone could have a Stoll machine at home, download your patterns, choose your yarns and your garment would be knitted by the time you got home from work.” (Do, 2016)⁵. So, it is the point where the way that the fashion designer made his designs come alive seems so familiar with the way that Zaha makes variation of products by the way she layers, intertwines with just a few materials by the convenience of computer design and manufacturing.

⁵ See <https://www.nytimes.com/2016/09/20/arts/design/zaha-hadid-extraordinary-process.html>



Figure 4.3 : A unisex coat, sweaters and boots designed by Peter Do, inspired by Zaha Hadid (Url-21)

Being inspired by Zaha Hadid's works, Phoebe English effected by the feeling of unsecure of future coming through, designed a shell like form (See Fig.4.4) defining a personal space with a compose of materials; plastic and cotton which defines a "raw and shiny" character to the design. About the way the architect's inspiration: English tells that: "I've always admired the shapes and forms of Zaha's work; there is something about that fluid line that I feel has a strong feminine aesthetic. That has been a big influence on me. When people envisage future design, it often looks hard and polished and technological. I wanted something with a different vision" (English, 2016).



Figure 4.4 : Phoebe English's design, inspired by Zaha Hadid (Url-21)

A world-renowned designer of millinery that Zaha Hadid became an inspiration for is Stephen Jones and his statement is as the way Zaha creates a feeling by she designs either a product or a space and Jones is also relating the way he designs with the same passion as well. He describes this relation as: “Zaha was a client of mine, and I felt we had a similar approach. She made forms, constructions which relate to people, and I do the same thing as a milliner, but put them on people’s heads. She once gave me a sketch of a vortex that she had used as a design element in a restaurant in Sapporo, and I took that as my inspiration. My tribute to her is a red, spinning vortex hat over a stool she designed, and a cushion made from the Issey Miyake pleated fabric she always wore. For me, it’s an idea of energy, speed and transformation. I love the idea that in the future you’ll put a magical hat on, and it will make you feel a certain way” (Jones, 2016)⁶.



Figure 4.5 Stephen Jones’s design, inspired by Zaha Hadid (Url-21)

In parallel to her theoretical and academic work, Hadid began her own practice in 1979 with the design for an Apartment in Eaton Place, London. This work was awarded the Architectural Design Gold Medal during 1982. Other projects have included furniture and interiors for Bitar, London (1985), and the design of several buildings in Japan; including two projects in Tokyo (1988), a Folly in Osaka (1990), and the interior work for the Moonsoon Restaurant, Sapporo (1990). In 1990 Hadid also completed an Exhibition Pavillion for Video Art in Gronningen,

⁶ See <https://www.nytimes.com/2016/09/20/arts/design/zaha-hadid-extraordinary-process.html>

and in 1992 she created the installation for “The Great Utopia” exhibition at the Guggenheim Museum, New York. During 1988-89 Hadid received the commission for Vitra Fire Station in Weil am Rhein, which was completed in 1993. Since 1989 various large scaled urban studies have also been completed for harbour developments in Hamburg, Bordeaux and Cologne (EL croquis - zaha hadid, 1995).

Zaha integrates the interior she designs with the product. When doing so, the company takes care to establish a single language between the corporate identity of the brand, the style of the products it sells and the customer mass it is targeting.

Not only the spaces that Zaha has designed, but the design language and the mass of the products, or the specific upper part of the companies that design work belongs to. Such a line separates the designer from his colleagues, which is why they want to work with proven architects who have their own way of designing the spaces of luxury fashion brands.

4.1 Design Approach

It's very difficult to think of myself as a well-known person. It always surprises me that people think of me as famous. So, I have no idea - I don't put myself in that situation. I have personally never taken it very seriously, the whole fame issue, because I've watched so many people either become hooked to it or desire it so much that it distracts from the real ambition of actually doing good work. Because that's ultimately what it's all about (Hadid, 2005).

Zaha tells that being known is relative, since it is not a point to be stuck on. And more importantly, she mentions that a designer needs to know that qualified works that they created are the ones that makes them recognizable.

Everybody in England and Wales knew me from the Cardiff Bay Opera House project (1994-96), for example, but with a negative tone. I think that there were three problems. First was being seen as a kind of crazy architect doing wild things. I think that there were also no female stereotypes to which they could relate. Finally, being an Iraqi after the Gulf War didn't help at all, either. There was so much attention directed towards my personality and behavior as well (Hadid, 2005).

As being known for the first time in the Cardiff Bay opera house project, Zaha is aware of the fact, that the project is not the only reason for people's interest to her project and she also mentions about her work as; being a pioneering design for the works that women architects are creating further.

They want you to be made out of the same mold, mass production. And it's the same thing with building. They want everything to be the same. And if you decide not to be the same, then you are crucified. Even if you don't care about that (Hadid, 2005).

So that, she states that the people expect one's personality to be in a certain pattern, just like their works are. And when that person doesn't fit to these molds, then he or she end up losing their value for them. But Zaha Hadid was not the one to care. It can be another factor that had been effective on continuity of her success.

I know stories where people have been hired to do something like what they've done before. It's like the story of the Opéra de la Bastille in Paris, where the competition jury thought they picked a design by Richard Meier, but it wasn't. When you build something, people see that you've done something that works, so why can't you do it again? But I also think architecture is like science: If you don't do lab research, you're not going to discover the cures. In terms of research I think it's a very important point to always expand the boundaries. If I had not done all that stuff in the 1980s, I don't think I would have learned how to do anything. Even if I don't do it the same way now, that experience is still there. You learn from your own repertoire, in a sense (Hadid, 2005).

So that, she mentions that the architects are making things in specific ways to complete certain jobs in the past and now, and although she did not reject that since she did similar works twenty-thirty years ago, she did not repeat them today, but the designer who she is today, probably could not be without them.

“For me it's really about what kind of space you are trying to achieve through these various moves. How you place yourself in the space, how you perceive it and what it does to you as you walk through it, or how it pulls you through it. The issue of lightness and the issue of movement happen almost simultaneously, granting this building a sort of energy.”

She was interested in conceptual work. And in the works, she done, she believed that there always have to be a projection in life. She thought that in particular it is important to do conceptual work, but within the knowledge of this conceptual work eventually has to be infiltrated by a way of thinking, not about the object but about architecture. So, she took part in architectural education in some classes in universities and made studies at Harvard and Columbia, about how to design a city from a piece of paper. The design of a new city without zoning, establishing the rules for its development.

We have to be able to defend an idea strongly but ultimately, we have to have a commitment to make space. And that space, whether you like it or not, has a form. It could be a very simple form, it could be a very simple form, it could have no boundaries, it doesn't have to be built, it could even be theoretical. The point is that you don't always have to be on the fringe. Eventually the most important is how to connect the world of ideas to the mainstream. How to filter these ideas into the profession and the link between these two words. (EL croquis - zaha hadid, 1995)

Hadid has an attitude against the Cartesian geometry based on the limits of the mind, instead it has formed different forms and formed geometrical forms that deteriorate during the organization. Hadid's structures are dynamic, abstract, original, fragmented and complex. Although their design is based mainly on the elements used in modern architecture, it brings them together in unusual forms. Hadid thinks that the new role of the architect is to comply with the proposed efficiency standards. According to Hadid, architecture becomes pure technique, on the other hand it becomes an image product.

Zaha Hadid does not differentiate between the practices of architecture, urban planning, and design in her work. Her design language applies to all scales, and she positions herself emphatically as an artist in all three disciplines. With the arrival of computer-aided design (CAD) and computer-aided manufacturing (CAM), which could produce object-oriented, three-dimensional computer models and feed them directly into a manufacturing system, Hadid could represent and fabricate nonstandard shapes with increasing facility. Although her early designs were erroneously thought to have been influenced by the computer, she in fact has said that she 'resisted digitization for a very long time.' (Hiesinger, 2011)

When she did make the transition, she found that "it wasn't very complicated I have five screens... different projects... You work on developing, oh, a table while at the same time you're developing masterplans. It's like you have different information coming from different directions. Like photography. Out of focus... then you zoom in. I'll have a sketch; it'll take a few times before it takes. Sometimes a few years. You see, not every idea can be used right then. But nothing is lost. Nothing". Hadid's personal style began to shift and evolve around "1988 or 1989," she recalls. "My earlier projects were still very planar, but my work began to be about volumes..." (Hiesinger, 2011)

Working with suprematism, I have discovered that its forms have nothing in common with the techniques of the earth's surface. Similarly, all technical bodies are no more than small satellites, a whole living world ready to fly through space and occupy a place of its own. Actually, each of these satellites is equipped with reason and prepared to live with its personal life. (EL croquis - zaha hadid, 1995)

Hadid does not create new forms of construction or technology, but in a new way by expressing the world in a radical way. It builds a new world in the chaos of capitalist order in which the meaning has disappeared, or the values have been lost. Within this sense, Hadid seeks the balance in different ways, in contrast to common ideas about static. With its flowing approach, it strikes traditional equilibrium rules. It is known that Hadid was influenced by the Russian Constructivists in her designs. The most attractive point in the Russian Constructivists is that their work is unfinished.

Apart from Suprematism and Constructivism, it can be said that it was inspired by the calligraphy art used in the East. She thinks that the concept of abstraction is more related to the East. Islamic calligraphy creates compositions with linear movement and fluency of letters. In the art of calligraphy, it is possible to produce works of very personal nature through the hand of the artist, which is like abstract expressionism and action painting, by the hand movements of the artist. Hadid was influenced by calligraphy in the Kartal Urban transformation project.

In the design process behind the formation of all the elements that society needs; both product design, building design and urban design, to know that all of them are an indispensable part of life and to create a whole and to design accordingly. At the same time, it can be considered as important to think that design with many branches but as a whole can be considered as its undeniable role in shaping the lifestyle of the present and future societies. Zaha Hadid's business partner Patrik Schumacher describes the point that they stand at while designing: "Urbanism, architecture and interior design, as well as furniture, fashion, graphic and product design, together constitute one of the great autopoietic function systems of society. This function system of design is a global discourse -world architecture/design- which claims universal and exclusive competency for the global built environment as well as for the totality of the world's designed artifacts- as long as these built environments and artifacts operate as frames or interfaces of social communication. A continuous upgrading of architecture/design's capacity to order (organize and articulate) social relations and institutions. Architecture/design progresses via the evolution of styles

as the indispensable design research programs of the design disciplines. The great epochal styles -the Gothic, the Renaissance, Baroque, Rococo, Neo-Classicism, Historicism, and Modernism- always encompassed all the design disciplines” (Schumacher P. , 2011).

Zaha was known as the ‘Queen of the Curve’ for her architectural innovation, but Zaha Hadid’s inspirational touch extends to the parts of human body as well. Her design spreads in different branches as; fashion, jewelry and footwear. As the first woman to receive the Pritzker Architecture Prize, and being awarded with the Stirling Prize, her success brought out being called as a ‘starchitect’ as expected and her recognition by design proves it. And she did not limit her recognition, her signature just by the buildings she designed, there are several products of fashion design which are not as well-known as her buildings.

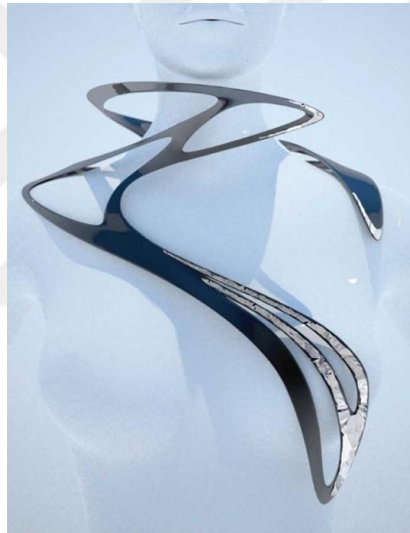


Figure 4.6 Swarovski Necklace designed by Zaha Hadid (Url-22)

Hadid was also collaborated with Bvlgari for making an innovation for their recent B.zero1 ring (See Fig.4.7), that symbolized the new millennium when it was first designed. It was inspired by the the Colosseum, but Hadid’s modern touch creates a bridge through the traditional mesh with intricate, overlapping bands around the finger.

Zaha’s various collaborations with Atelier Swarovski are testament to her preoccupation with the Russian avant-garde, creating organic lines that mould to the body while maintaining a sense of perpetual movement. In 2008, she created the Celeste couture necklace with a sweeping shape, evocative of a single brushstroke, dancing along the collarbone and frozen in silver. Two years later, she created the Crista collection, featuring twisted, sinuous accessories adorned with galactic veins of crystals in crimson, black and gold (Black, 2016).



Figure 4.7 : Bvlgari Ring designed by Zaha Hadid (Url-22)

Elucidating upon the Museum of Islamic Arts, Doha, Qatar, this motif of gests and cuts organize several directional quantities amidst the open and expansive field space. Firstly, there are several cursive lines drawn over the plan, which delineate ramps taking the visitor from the lower level of the lobby into the gallery or educational spaces. Secondly, there are families of linear cuts amongst the terracing galleries that contain ramps between the individual floors and let in natural light from above. They are like enormous vitrines, which pierce the skin of the roof. One's movement is choreography between these light-filled ascents and darker field-like spaces where the exhibits are. This relates to the tradition of courtyards of Al-Finas, integral to Islamic architecture and city planning (Read, 2000).



Figure 4.8 : Lilas installation by Zaha Hadid, Serpentine Gallery (Url-24)

The most recent example of the tendency to map complexity and contradiction in a monolithic entity is the winning design for the Contemporary Arts Center, Cincinnati (1998–2002). The formulation of the gallery spaces, arguably the most critical factor

in its make-up, will be described in full below. Here, it is relevant to mark out the conceptual framework for the entire building, which is an assemblage of strategies aimed at processing the various scales of information: between the movement of traffic, the repose of pedestrians, and the instantaneous moment of reflection in front/behind/underneath the work(s) of art. (Read, 2000)

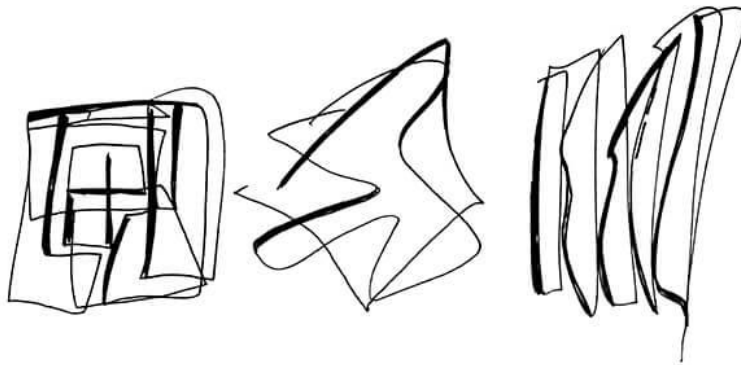


Figure 4.9 : Sketch by Zaha Hadid for Rosenthal Center for Contemporary Art/Cincinnati, 1997 (Url-25)

As such, the seemingly singular object is, in fact, composed of a number of unstable and always re-defining elements, agents of fissure and fusion, ruptures within that express themselves on the exterior, and events etched on the skin which transpire within. If anything, the Center will, at its most provocative, constantly invent and destroy its identity with the shifting of its content and users, whilst acting as a catalyst for the work inside, and the social interactions thereon. (Read, 2000)

Another more specific strategy for the reconciling of a large program within a single envelope is through the densification and repetition of modular-like “particles”. Whereas the previous category tends to be utilized for program where there is stricter explicit difference in program, the method of “particulation” or making a “jigsaw” occurs when there is greater homogeneity in the program (often gallery space), but homogenous *space type* is not desired. Rather, it is through devising a formal pattern of self-similarity that effects of scaling, aggregating, intensifying and mutating occur. Not only does this take place in plan, but also in the sectional condition, whereby the

building culminates as a kind of clustered entity made up from versions of particle-like space and form. The most recent application of the principle of subdividing a relatively homogeneous program into a spatially diverse experience would be found in the gallery spaces of the Contemporary Arts Center, Cincinnati. If one were to read the aforementioned *Urban Carpet* as the upturned fabric of Cincinnati's plan itself; the galleries would become volumetric extrusions from that very texture. Like the urban space itself, they would comprise various sensations oscillating between openness and compression, enclosure and void. (Read, 2000)

The "new form" owes its existence to a characteristic process from which only the constituent system, the procedure to which its existence is due, can be captured. The dislocation of the structure and the fragmentation of the parts that compose it highlight the shift towards a total freedom of form, whose sole guiding system is the process of its assembly. It is what Nakov has called, referring to constructivism, "the logic of the assemblage procedure". Ultimately, instead of the synthetic knowledge of objects, Zaha Hadid's architecture forces the experience of time as a necessity, whose dimension cannot be captured previously. This experience nevertheless floats paradoxically, anchored to the counterweight of its own representations, in which the constructed architecture is prolonged, bending and folding to turn into the two-dimensional projections of itself, on a path that is followed in both directions. (EL croquis - zaha hadid, 1995) Not only the physical boundaries between internal and external are diluted, but also the conceptual boundaries. The architectural project is not a carcass that gives form to concepts, but material form to which the concepts are attached. And there is no conceptual order that is capable of transcending its material experience. Both orders are intertwined, one presenting itself in the other and vice-versa. The immanent order of the object arises with experience, and the meaning occurs to the world at the same time as the object. Architecture is the result of thinking about the object as an act, as a transformation and as invention. Its content is not distinct from its form, but rather both are one same thing. (EL croquis - zaha hadid, 1995)

By almost obsessively isolating patterns of movement found in the seams of dresses, or the weft of fabrics, and enlarging them to the level of the galleries, the Hayward is colonized by an alien presence which has close familial links to the objects that will be housed there. One accepts that the building has a logic of its own, and we were

interested in installing a different order which almost ignored the visible characteristics of each individual gallery, but rather treated the entire building as a three-dimensional framework within which the garments and artworks could gain a new site-specific allusiveness. As such, each of the themes (from Futurism to Conceptualism) gives rise to its own specific plastic environment, whilst also being part of a meta-narrative which operates at the level of the whole ensemble. The graphic lines that initially appear as ruptures in plan only, emerge as landscapes that engulf the visitor and blur the boundaries between spectator and spectacle. The use of light and darkness, as well as shifting sightlines and viewpoints, is complicit in the resolution of the paradox of exhibiting objects that are normally in transition. The absence of a moving body complementing a garment is alleviated by the dynamism of a gesture that manifests itself as catwalks and stages, settings for the total theatre of art and fashion. (Read, 2000)

“Our design for a New Campus Center, Illinois Institute of Technology (1998), partly belongs to this family. Given the task to design the first new building on Mies van der Rohe’s seminal campus site in 25 years, a number of pertinent issues arose. These ranged from the confrontation of “Modernity” in a “Post-Modern” age, to the future of Education Institutions. A more careful description of the genesis of the project will be given below, but to conclude this section, the ground level’s articulation will be sketched out briefly. Against the grid-like disposition of the other Miesian blocks on Campus, we focused on the slippages, both physical and visual, in Mies’ incomplete gameboard. We found that the most used routes were not necessarily the ones that were dictated by original paths, but often are the diagonals or curved lines between the official routes. The emphasis on the overlaid diagonal and its transformation into tangential fields and hybridized formations manipulate the experience of the omnipresent rectilinear shift and impose a multitude of dissident readings onto the Miesian composition.” (Read, 2000)

4.2 Zaha Hadid as a Brand

Think of the term "starchitect" and most likely one of the seven architects exhibited in the Museum of Modern Art's (MoMA) 1988 *Deconstructivist Architecture* show comes to mind. Certainly, Pritzker Prize winners Frank Gehry, Zaha Hadid, and Rem Koolhaas are household names, and to a lesser degree so are Coop Himmelb(l)au

(Wolf Prix and Helmut Swiczinsky), Peter Eisenman, Daniel Libeskind, and Bernard Tschumi.

It is the philosophical approach that will be called secondary association rather than the primary connotations, i.e. architectural structures, that provide this mapping for Eisenman, which exactly matches the word deconstructivism in architecture. These approaches have left permanent marks on their minds through the meetings that Eisenman attended. The meetings, exhibitions and Architecture New York (ANY) presentations are important secondary associations for Eisenman. ANY community, which will be considered as secondary connotation, is shortening the community which came into being in ANY, also benefits from its broad-based potential. ANY; Peter Eisenman, Bernard Tschumi, Arata Isozaki, architects like Rem Koolhaas, Jack Derrida, Frederic Philosophers, literary critics and various disciplines It is a togetherness formed by thinkers. (Aktüre, 1999)

The materials used in the building (both facade and interior materials) and construction techniques have important effects on the image of the architect and the image of the architect. Only structural aspects of materials and techniques should not be evaluated; but also, have meaning and symbolic characteristics. (Meiss, 1990)

In Tadao Ando structures, the bare concrete is used as a square or square rectangular modules and mold connection holes are visible. Hence, Ando's attitude should be developed in search of the difficult plasticity of pure or refined design, rather than the easy visual wealth that material and techniques can create.' According to him, the three basic elements of architecture; material, lean geometry and nature. Even if it does not emphasize, a fourth element that needs to be added to these three is the light. (Tanyeli, 2000)

Hadid's painting and drawings have been shown internationally, beginning with a large retrospective at the AA in 1983. Other major exhibitions include the Guggenheim Museum, New York (1978); The Graduate School of Design at Harvard University (1994), and The Waiting Room at Grand Central Station New York (1995). Hadid's work also forms part of the permanent collection of various institutions such as the Museum of Modern Art, New York, and the Deutsches Architektur Museum in Frankfurt (EL croquis - zaha hadid, 1995).

Sketches are also part of an architect's visual identity. For example, Corbusier's modular and Ronchamp chapel sketches can be given. Modular sketch reflects Corbusier's design approach to human scale. This can be considered as an integral

part of the architect's identity. Calling the era as a computer age, communication, design, brand work, such as the presence of a computer that is included in the field of brand configuration studies should be emphasized. For this reason, the website is gaining importance as a visual identity element. Websites are a tool that reflects the architect's perspective on design and its relation to technology. On the other hand, the publications, books, articles and manifestos of the architect are the elements that make up the visual identity. Identity, which is an important definition in terms of brand concept, should not only be considered in the product specific. In all brand configuration work as much as the product itself and its communication methods are also important. It is also important to put forward their thoughts as much as the structures. They can convey their thoughts to the audience and provide a better understanding of their work. This is an important criterion for the architect to express their image. The architect who can reach a wider audience through the media through this communication reveals. (Söylemez, 2006)

Zaha Hadid has numerous other projects in various stages of development, including a building for BMW in Leipzig, and a Science Center in Wolfsburg, both in Germany; a National Center of Contemporary Arts in Rome; a Master Plan for Bilbao, Spain; a Guggenheim Museum for Taichung, Taiwan; and a high speed train station outside Naples; and a new public archive, library and sport center in Montpellier, France.

Winner of the Royal Institute of British Architects Stirling Prize in 2011, this secondary school – set in a diverse area in South London – is the first major building by Zaha Hadid in England. Sponsored by a charitable organization set up by hedge-fund financiers, the school is designed to provide a good education and give a sense of pride to the pupils from a deprived area. The zigzag-shaped building is squeezed onto a very tight urban site within a residential area. The strong sculptural forms of the exterior stand out against adjacent rows of Victorian houses. The main structure is built from in-situ concrete, with cladding of steel and glass. As the academy is administratively structured into four small schools, the building is loosely divided into four sections. These are augmented with common spaces and facilities, such as an art and technology block, music and drama studios, sports facilities and a canteen. There are large balcony spaces where students from different ‘schools can meet up and relax, and the big windows of each classroom give an impression of openness.

To make the most of the limited space while also creating a dramatic effect, a 100-meter athletics track runs under the bridge that connects the two blocks where the main entrance is located. This also emphasizes the school's focus on sport, one of its core subject areas. (Phillips D. , 2012)

In announcing the jury's choice, Thomas J. Pritzker, president of The Hyatt Foundation, said, "It is gratifying to us as sponsors of the prize to see our very independent jury honor a woman for the first time. Although her body of work is relatively small, she has achieved great acclaim and her energy and ideas show even greater promise for the future."

Pritzker Prize jury chairman, Lord Rothschild, commented, "At the same time as her theoretical and academic work, as a practicing architect, Zaha Hadid has been unswerving in her commitment to modernism. Always inventive, she's moved away from existing typology, from high tech, and has shifted the geometry of buildings. In her fourth year at the Architectural Association in London, as a student of Rem Koolhaas (himself a recent recipient of the Pritzker Prize) her graduation project was called Malevich's Tectonik. She placed a hotel on the Hungerford Bridge on the Rivers Thames, drawing from suprematist forms to meet the demands of the program and the site. It's a happy coincidence therefore that this year's prize ceremony should be taking place in St. Petersburg, Russia, where Malevich lived and worked, a city of extraordinary beauty and originality."

The prize presentation ceremony moves to different locations around the world each year, paying homage to historic and contemporary architecture.

Juror Frank Gehry, who is also the 1989 Pritzker Laureate, said, "The 2004 laureate is probably one of the youngest laureates and has one of the clearest architectural trajectories we've seen in many years. Each project unfolds with new excitement and innovation." A new juror this year, journalist Karen Stein who is editorial director of Phaidon Press, commented, "Over the past 25 years, Zaha Hadid has built a career on defying convention—conventional ideas of architectural space, of practice, of representation and of construction."

Rolf Fehlbaum, chairman of the board of Vitra, who also became a juror this year, said, "Without ever building, Zaha Hadid would have radically expanded

architectures repertoire of spatial articulation. Now that the implementation in complex buildings is happening, the power of her innovation is fully revealed."

Juror and architecture critic Ada Louise Huxtable said of the choice, "Zaha Hadid is one of the most gifted practitioners of the art of architecture today. From the earliest drawings and models to current buildings and work in progress, there has been a consistently original and strong personal vision that has changed the way we see and experience space. Hadid's fragmented geometry and fluid mobility do more than create an abstract, dynamic beauty; this is a body of work that explores and expresses the world we live in."

Another juror, Carlos Jimenez from Houston, who is professor of architecture at Rice University, said, "Presaged by an inimitable graphic and formal exuberance, Zaha Hadid's work reminds us that architecture is a siphon for collective energies, a far cry from the stand alone building, perennially oblivious to the vitality of the city." And from juror Jorge Silvetti, who is a Professor of Architecture, Graduate School of Design at Harvard University, "Zaha Hadid's buildings are today among the most convincing arguments for the primacy of architecture in the production of space. What she has achieved with her inimitable manipulation of walls, ground planes and roofs, with those transparent, interwoven and fluid spaces, are vivid proof that architecture as a fine art has not run out of steam and is hardly wanting in imagination."

Bill Lacy, an architect, spoke as the executive director of the Pritzker Prize, "Only rarely does an architect emerge with a philosophy and approach to the art form that influences the direction of the entire field. Such an architect is Zaha Hadid who has patiently created and refined a vocabulary that sets new boundaries for the art of architecture." (The Pritzker Architecture Prize, 2004)

Since receiving the Pritzker Architecture Prize in 2004, Hadid's output has boomed at a phenomenal pace. Per her website, at least 15 projects are currently under construction, ranging from a house in Moscow and a tower in Bucharest to numerous cultural institutions in the Middle East and Asia. She has designed three projects for China's SOHO developer, including the Galaxy Soho, which opened last November, and Wangjing Soho, which has been in the news because of a copycat development. Formally, Hadid has developed a recognizable style that is marked by grand, gestural curves, and spaces and surfaces that flow from one to another. The visual similarities of his study and Hadid's Peak is not a coincidence, as Koolhaas was a tutor of Hadid's at the Architectural Association in London, and she subsequently worked at OMA before starting her own office (Hill, 2013).

In an essay on the work of architect and educator John Hejduk, Perez-Gomez argues for the critical power of the unbuilt project, for “paper architecture.” Daniel Libeskind and Zaha Hadid are other contemporary architects whose drawings have brought attention to their makers (in their cases, because of the implied new spatial qualities). Earlier examples of significant architectural projects include Etienne-Louis Bouellee’s monumental “architecture of shadows” and Piranesi’s Carceri series, both of which demonstrate the power of the drawn vision. But in general, the role of the theoretical project in the discipline and whether it is part of architecture proper is contested (Nesbitt, 1996).

In branding, a slogan that emphasizes the identity of the brand as well as the brand name is important. For the architect; Usually, the brand name represents an oral identity after the branding of the architect. However, a sentence can give clues about the identity of the architect. For example, Mies van der Rohe and ‘Less is more’ can be promised. The sentence is an oral identifier. The uri Less is bore! At proposed by Venturi is considered to be one of the basic principles of Postmodernism and is considered as the essence of the rationalism of Mies van der Rohe's historicist and multi-voice diversity (Söylemez, 2006).



Figure 4.10 : The Peak Leisure Club. Hong Kong. 1982. Zaha describes as ‘man-made polished granite mountain.’ (Url-26)

The way that they describe Zaha as well as what they think differently was their own original discourse; this enabled her to be noticed, and as the work she did later

became more and more appreciated, she began to be adopted by architects as well-known as her. Now Zaha was an author of new design language that is related with current flow which is Deconstructivism.

The architectural contours she had designed seemed close to her, but beyond that Zaha was just as evocative of herself. Someone who had seen her work before, could say that it belonged to her when they saw her new work.

4.3 Association with Stuart Weitzman

The opening of the Milan flagship boutique also marks the 100th Stuart Weitzman global retail store. This collaboration with Zaha Hadid Architects is a major component of the strategic global retail expansion of the Stuart Weitzman brand within the luxury sector. International growth includes an emphasis in Asia, especially Mainland China over next three years with additional stores planned for Korea, Taiwan, Asia, the Middle East, Australia, India and Philippines. Zaha Hadid will also design five further interiors for the Stuart Weitzman brand, with stores in Hong Kong, Rome and New York planned for 2014 (Frearson, Zaha Hadid designs boutiques for Stuart Weitzman, 2013).



Figure 4.11 : Stuart Weitzman Flagship Store in Milan designed by Zaha Hadid Architects (Url-27)

Zaha's co-operation with the brand was not a coincidence, but the deal was made at the outset that it would design more than five more planned stores after designing the brand's final store in Milan. Obviously, the brand has been the subject of architect's references under the architect's trust and has forebought about future stores to design this store.

But the main common qualities about two designers: Hadid and Weitzman was that Weitzman was a brand, success proved by its sales only have shoe designs for women and Zaha was one of the most successful architects in women earned many

prizes in contests. Also, Zaha was an architect who doesn't isolate any branches of design, art and designed many products from any scale.

Hadid worked together several footwear designs for any semblance of Adidas, Lacoste and Melissa the latest design of her had been known for its utilization of shaped plastic to re-conceive footwear. Continuously, as she is an investigator designer to try different things with new materials, her extraordinary release was the aftereffect of exact prototyping that took into result in an ergonomically solid structure. In a significantly more prominent accomplishment of material science, Hadid delivered the restricted release NOVA shoe (See Fig.4.12) with Rem Koolhaas for United Nude and its modern chrome covered plan consolidates infusion embellishment and a draft throwing which create a science fiction shell reminiscent of that she creates over landscapes that she recently developed.⁷



Figure 4.12 : Shoe Design of Zaha Hadid for United Nude (Url-22)

In an even more ambitious interrelation between their respective disciplines, Hadid and Karl Lagerfeld conceived a travelling exhibition space to mark the 50th anniversary of the quilt-stitched Chanel handbag. To honor the most distinctive of accessories, this mobile art container housed a show celebrating the brand's distinct creativity. The building's continuous arch-shaped elements offer an effortless spatial rhythm that is flooded with natural light, while reflective materials are employed to allow the exterior skin to be illuminated with a variety of colors (Black, 2016).

⁷ For further information, see Black's journal titled "When Architecture Met Fashion in the Hands of Zaha Hadid" at AnOther Mag: <https://www.anothermag.com/fashion-beauty/9329/when-architecture-met-fashion-in-the-hands-of-zaha-hadid>



Figure 4.13 : Chanel Mobile Art Pavilion by Zaha Hadid (Url-28)

The architect has included fluent, curved and abstract forms in the chain of stores she designed, and these lines reflect the lines identified with the female figure in the space. In addition, the design elements have an independent, endless language, which gives an idea about the style of architect as well as her recognition. The fact that all of the Stuart Weitzman stores designed by Zaha Hadid share the same language, in addition to being a signature of the architect, and in harmony with the brand's product designs, and most important of all, the potential customers who will visit the store in the most popular locations of the brand, by only experiencing the space, make it possible to conclude that it is belonging to the brand. And this brings out another claim; The architect makes it possible for the brand to be recognized through the design language used in the stores she designed.



Figure 4.14 : Stuart Weitzman Store in Rome, designed by Zaha Hadid (Url-29)⁸

⁸ The image on the right side is taken by me, during the trip to Rome, Italy in 2017.

The program's experiential identity element both as function and space It is stated that the relations established through Plan is; expresses the togetherness of the structure, volume and form and is of great importance for the formation of the image. They should have fictional relations and guide the user according to these relationships. This is of great importance for the identity of the architect and it is because of the relations referring to a subject and reflect the perspective of the architect. It is important in terms of expressing the individual's thinking about how to relate to objects, structure, and other individuals, and is one of the main determinants of experiential identity (Akşehir, 2003).



Figure 4.15 : Melissa Shoes designed by Zaha Hadid in 2008 (Url-30)

Brand personality is basically a result of the company's communication efforts, whereas brand image; it can be defined as the way that the consumer perceives this personality. The brand personality of the architect can also have a symbolic meaning by using personality traits.

The suitability of the individual's personality and brand image are used. It is not only the personality of the architect that constitutes the brand personality of the architect but also the personality of the products. Brand configuration of brand image and self-image. The importance of the brand in terms of brand configuration will help to understand the importance. Terms such as innovative architect, environmentally friendly architect are also used in the field of architecture as personality trait and provide the user with information about the identity of the architect (Söylemez, 2006).



Figure 4.16 : Stuart Weitzman Store in Hong Kong, designed by Zaha Hadid (Url-31)

At the beginning of the 21st century, the development of computerized design technologies led to the breaking of the Zaha Hadid design language, allowing her to work in a more unrestricted environment. Planar surfaces and linear design language have shifted to organic surfaces and geometrically to abstract shapes. Stuart Weitzman, a luxury women's shoe brand with a similar design language, has given Zaha, a well-known and well-known architect in the centennial of the brand, the design of five stores. The preference of the brand is not directly related with the similarity in the architect's language of the design, because many more brands and reputation are taken into consideration in such architectural-fashion brand collaborations as well. The work of an architect with a language that is similar with the brand's own design language can only reinforce it, can be considered as an extra touch. However, beyond exhibiting branded products and perhaps addressing customer profiles, it should be a priority that the potential clients to experience the space and to achieve such commercial strategy; they should be working with architects with references pointing their ability to design such venue worthy of quality and status of their brand.



Figure 4.17 : Stuart Weitzman Store in Milan, designed by Zaha Hadid (Url-27)

Passini explains the physical factors affecting orientation in space into two: the location of the space and the quality of environmental information. Residential; spatial content, form of space, spatial organization and circulation are defined as. Environmental knowledge is related to how good knowledge is reflected in architectural and graphical arrangements (Passini, 1998).



Figure 4.18 : Facade of Stuart Weitzman Store in New York (Url-32)

It would be appropriate to state that it is not simple to differentiate the approach of the architect from the smallest object in the space to the larger ones, even to a structure tool extending for meters, plays a major role in the recognition of the other stores of the brand, as a result of the integrity created by the architect in the space and the characteristic feature brought by, with it. By creating this place, where one can find references from the designs of the products belonging to the brand, at the same time the features that are identified with the architect taking place, as observe her past projects are observed; how the places designed for many reputed names and how they stand as work of art that can be intertwined with their locations.

As a quality emphasizing the importance of the building are discussed. Considering the brand, it can contribute to the formation of identity by carrying political and strategic messages with its structure. However, the position is not only a visible message, but it can also attract people by making a sociological and psychological reference.



Figure 4.19 : Display window of Stuart Weitzman Store in Hong Kong designed by Zaha Hadid (Url-33)

The concept of scale in architecture generally refers to the relationship between the structure and other structures in the environment. The situation in the surrounding environment, the other buildings, the gap, the ratio of people is revealed.

The stores designed by Zaha Hadid for Stuart Weitzman have a common design language; including display units on the floor, ceiling lighting, shelves, wall coverings and counters at the point of payment. In this integrity, the design language, which the architect identifies with itself, and the design language, which he thinks belong to the brand, has been successfully reflected to the prepared place by determining the needs of the customer correctly. The fiction of the interior is in fact a fragment of an attractive experience for the potential consumer from the showcase; with a look at the interior through the showcase, it is inevitable that forming desire for shopping from a brand that includes quality products and to experience both intellectual and sentimental innovation promised by the place in a further dimension. The commercial function in the center of the settlements and the rows of shops that have entered the neighborhood between them, generally consist of the enterprises formed on the lower floors of the buildings. These building groups, which have many window and facade patterns in the street texture, large and small, are perceived as irregular shopping space series.

According to Fitch, the façade of a store “communicates its message through many elements: the windows and the character of the window displays, the nature of the entrance, views to the exterior, signs and the materials from which the entrance itself is constructed” (Fitch, 1990).



Figure 4.20 : Display window of Stuart Weitzman Store in Rome designed by Zaha Hadid (Url-34)

In order to define or characterize the point that this collaboration between the architect and the brand ultimately seeks to achieve, we can reconcile it with the following definition:

The brand awareness component is described as the strength of the marks that the brand has in consumer memory. It is unlikely that ideas of perceptions about the brand will be formed in consumers without providing awareness. The awareness component has two sub-components as recognizable and rememberable. Brand recognition; it is explained by the fact that the consumer has enough knowledge to categorize the brand. Recognition in this context; brand's product category it allows separation and evaluation of other brands. Brand recognition is based on the physical properties of the brand comprising color, size, shape and packaging. Therefore, in the brand recognition of the product design the visual tools like the packaging and logo or symbol etc. are directly related. Zaha Hadid, by using visuality as a primary design tool in her works, as if they were each works of art in the third dimension and in doing so, achieving praiseworthy success with her commitment to the idea that many areas of design beyond architecture are an integral part of art and the application of such art work to the spaces created by her. The connection between the producer and the consumer is carried beyond being more than visual and turning into a kind of commitment or experience of finding oneself by the architect.



5. CONCLUSION: AN EXPERIENTIAL SHOPPING

Changing production models and consumption habits are discussed in the context of brand and architectural relations. Production models have changed, so the spatial and objective relationship that the consumer has created changed. Instead of the product sold in the store or the place where it was produced, the sales model that the consumer has a relation with the product sold in the store became dominant all over the world. Therefore, while the brands concentrate on the quality of their design objects from one side, the stores that these objects will meet with the consumers on the other side also become the design subject as well. Because, the spatial identities of the stores where the products are sold, as well as the products, became able to define the market value of the mark. The discourse and production of the architectural object and an industrial object have been rendered equivalent to each other and even to the object of design. The designer identity of Zaha Hadid turned into the spatial component of Stuart Weitzman shoes.

In today's consumer world, fashion brands are having their commercial spaces designed by architects who are proven in their own fields, and some of these architects have created designs in different areas of design (clothing, shoes, accessories, etc.). They have done this by using their own design language and by doing so, they are aware that without distinction in the scale of the product, in other words, the work being created without differentiating the disciplines of designers from different fields of design (architecture, sculpture, fashion, etc.); there can be more qualified spaces to both project the brand identity and power, and in commercial fact, to sell the products in an increased efficiency as in the brands' new spaces of display.

World-renowned fashion brands collaborate with successful architects to design their products as a marketing method. Not only with architects, but with well-known people from different areas of design. For the design of the places where they sell these products, in order to be compatible with the brand identity of the brand in these

sales locations with the approaches of the architects to work closely with the brand referring to the projects that the architect have done previously.

The main characteristics of the sales spaces that result from such collaborations should be the elements that will contribute to the recognition of the brand, such as their products, which will become the symbol of the brand and beyond that; to enable the potential customers to experience the experiential exchange that starts in the showcase and then continues indoors. From the moment that the customer enters by the door, they become able to experience not only shopping but also an exhibition that may seem unfamiliar and within the effect of the atmosphere space, their decisions of shopping and ideas about the brand will be shaped at the same rate of the feeling that the space's qualifications create, and another result can be that, as they visit the stores of the brand, occurring of commitment will be indispensable. So, it can be classified as a strategy that can only be tangible when experienced; not seen as a marketing strategy in fact, except from the point of the luxury fashion brand.

The spaces that emerged from these brand-architect collaborations, where there are examples in the past, have ceased to be a place of sales, and experiential spaces became an exhibition space for the architects as well as being the one that develops both sales and prestige for brands. As a result of these collaborations which can be seen as keeping up with the competition and changing consumer culture all around the world, a new shopping concept has emerged; The stores have become places that promise to give customers a different experience rather than just being selling areas. When the customer decides that a product will add value to them, they desire to be inside of the place belonging to the brand at that moment and the fact that the product has been bought from there is a value added to the experience that is offered in this place.

In the past, the cooperation of world-renowned firms or official institutions with architects was related to the fact that they could design their new structures and spaces for architects who are known for their high-quality works regarding the financial opportunities of firms. However, over time, the collaboration of architects and these big firms became a marketing element for the architect. The architects who made their characters come alive with the spaces they designed by their own design language as their designs are compatible with the identity of the brands and the

conditions of today's consumption world as well. In order to be compatible with the brand identity of the brand, these sales locations find the approaches of the architects to work closely with them by referring to the projects they have done previously. As a result, the collaboration between the two; architect and brand has become a marketing element for both sides.

Zaha Hadid has succeeded in establishing her architect identity into the minds of people who are interested and working in areas of design firmly, from the smallest scale fashion product she had designed, to the largest architectural structures and moreover she has become a source of inspiration for many fashion designers, architects and industrial designers, artist as a whole, as identical as she was inspired by art. Stuart Weitzman's intention to cooperate with Zaha is in fact, commonly related with the architect's intellectuality proved by her works and for the design of multiple new stores, that Weitzman planned to take place in the most popular locations in the world, on the assumption of her contribution to the existing brand power within an expectation of the discovery of the architect's brand identity with close proximity to the design language of his products; luxury shoe designs that are only manufactured for women.

In the stores designed by Zaha Hadid, for the Stuart Weitzman brand, that are located in the most popular locations in different continents of the world; with the curved and mesh surfaces used in both structural elements and furniture; shelves, display elements and their relation with the products installed on them, for the consumer, the target audience of the brand, it becomes possible to create an association or strengthen their existing relationship by the presence of both the qualifications of the space and the overlapping brand identity.

It would be quite wrong to consider the spaces of this nature which are created by the architect, as a marketing space or object. They will not only earn their values by their scales, or how ostentatiously or materially they are filled up; but in the future, they will in all conscience, have their unique values as objects of art with just by their own existence, regardless of the concepts of time and space. So that, it will be a better statement that; The spaces created by proven architects should only be regarded as works of art, where their values can be most accurately defined through the eyes of an artist.



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PUBLICATIONS, PRESENTATIONS AND PATENTS DERIVED FROM THE THESIS:

- **Farsakođlu, A. B.**, 2019. Architect and Brand Collaboration: A Research on Stuart Weitzman Stores Designed by Zaha Hadid, 3rd Turkish Congress of Aesthetics, May 23-25, Middle East Technical University Culture and Convention Center, Ankara, Turkey

