

SUSTAINABLE FASHION DESIGN WITH GAZENNE WOVEN FABRIC, THE CULTURAL HERITAGE OF KEMALIYE

KEMALİYE'NİN KÜLTÜREL MİRASI GAZENNE DOKUMA KUMAŞIYLA SÜRDÜRÜLEBİLİR MODA TASARIMI

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ABSTRACT: This study explores garment design applications that enhance the sustainability of Gazenne fabric. The primary objective is to promote this fabric as a tangible cultural asset, integrating it with sustainable and slow fashion movements to embed it in daily life. The featured collection, “Boomerang,” embodies the theme of sustainability and caters to women who value longevity and versatility in their wardrobe. The collection showcases designs characterized by recyclable, sustainable, and interchangeable elements. It aims to create a nexus between historical and futuristic fashion by utilizing “Gazenne Weaving Fabric,” indigenous to the Kemaliye district of Erzincan. This fabric, which received its geographical indication in 2013, has revitalized traditional weaving techniques and provided new employment opportunities. A central goal of this research is to rejuvenate Gazenne weaving—an endangered intangible cultural heritage—and repurpose it for contemporary apparel. Accordingly, the collection comprises garments designed for durability and versatility, facilitating various combinations with other clothing pieces. The research methodology includes a collection design of ten outfits conceptualized under the “Sustainability” theme, supported by a literature review and an experimental design approach. Two selected garments from this collection exemplify the practical application of sustainable fashion principles, emphasizing the use of Gazenne woven fabric. Ultimately, this study underscores the potential positive impacts on sustainable fashion, cultural heritage preservation, and local economic development. These findings may inspire similar initiatives and encourage the adoption of more sustainable, responsible practices in the fashion industry.

Keywords: Gazenne Woven Fabric, Fashion, Design, Creative Industry, Sustainability

ÖZ: Bu çalışma, Gazenne kumaşının sürdürülebilirliği üzerine yapılan giysi tasarım ve uygulama örneklerine dayanmaktadır. Temel amaç, bu kumaşı somut kültürel varlık olarak öne çıkararak sürdürülebilir moda ve yavaş moda anlayışlarıyla birleştirmek ve günlük yaşamın bir parçası haline getirmektir. “Bumerang” adlı koleksiyon, sürdürülebilirlik temasını esas alarak giysilerini uzun süre kullanmak isteyen ve değişimi seven kadınları hedeflemektedir. Koleksiyondaki tasarımlar, geri dönüştürülebilir, sürdürülebilir ve değiştirilebilir parçalardan oluşmaktadır, bu da çalışmanın temel özelliklerinden biridir. Erzincan'ın Kemaliye ilçesine özgü olan “Gazenne Dokuma Kumaşı” koleksiyonda kullanılarak, geçmiş ve gelecek arasında köprü kurulması amaçlanmaktadır. Bu dokuma Kumaş coğrafi işaretini 2013 yılında almış ve yeniden tezgâhlarda dokunmaya başlanarak bir istihdam kaynağı olmuştur. Çalışmanın öncelikli amacı,

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unutulmaya yüz tutmuş somut olmayan kültürel miraslarımızdan olan Gazenne dokuma kumaşını modernize ederek giysilerde kullanıma sunmaktır. Bu bağlamda, uzun süre kullanılacak ve farklı kıyafetlerle kombin edilebilecek giysiler tasarlanmıştır. Çalışma, literatür taraması ve deneysel tasarım anlayışıyla "Sürdürülebilirlik" teması altında hazırlanan on 'look'tan oluşan bir koleksiyon tasarımını içermektedir. Bu tasarımlar arasından seçilen iki giysi, Gazenne dokuma kumaşının kullanımını vurgulayarak sürdürülebilir bir moda anlayışının pratik uygulamalarını sunmaktadır. Sonuç olarak, bu çalışma sürdürülebilir moda, kültürel mirasın korunması ve yerel ekonomik kalkınma gibi önemli konularda olumlu etkiler yaratabilir. Bu etkiler, benzer projelere ilham kaynağı olabilir ve moda endüstrisinde daha sürdürülebilir ve sorumlu bir yaklaşımın benimsenmesine katkıda bulunabilir.

Anahtar Kelimeler: Gazenne Dokuma Kumaşı, Moda, Tasarım, Yaratıcı Endüstri, Sürdürülebilirlik

Introduction

Cultural heritage serves as a profound reflection of humanity's past, identity, and values. In this regard, traditional production methods, particularly handicrafts and hand-woven fabrics, play pivotal roles within cultural and creative industries. These artifacts are not only vestiges of historical practices but have also become essential to the concept of sustainability in contemporary fashion.

The importance of sustainability continues to escalate within the fashion industry. Traditional production methods like handwoven fabrics are integral to this sustainable paradigm. These fabrics, crafted from natural fibers through age-old techniques, can be elevated by integrating them with modern designs, thereby minimizing environmental impacts. The conservation of intangible cultural heritage, when intertwined with sustainability, enriches the nexus between handicrafts and the fashion industry. This synergy is crucial not only ecologically and socially but also economically, as the utilization of traditional hand-woven fabrics bolsters local economies and aids in the preservation of cultural identities.

This article will synthesize concepts such as handicrafts, handwoven fabrics, cultural industries, and creative industries, focusing on the influence of intangible cultural heritage on the sustainable fashion industry. Extensive research has been conducted under the umbrella of 'creative industry,' with special emphasis on handicrafts and fashion design related to handwoven fabrics. The review methodically explores the intersection of cultural heritage preservation and sustainability, illustrated through the utilization of Gazenne handwoven fabric in everyday clothing.

Cultural and Creative Industries

UNESCO defines cultural industries as those that produce tangible or intangible artistic and creative outputs. These industries have the potential to generate economic value and income by leveraging cultural assets and producing knowledge-based goods and services, both traditional and contemporary. They create products and services imbued with social and cultural significance through creativity, cultural knowledge, and intellectual property, covering sectors including advertising, architecture, handicrafts,

designer furniture, fashion, film, graphic design, music, performing arts, television, and more.

In the article “Cultural Industries and Wealth Creation: The Case of Traditional Textile Industry in Nigeria” by Maiwada et al., the terms “Cultural Industries” and “Creative Industries” are discussed as nearly synonymous. However, “Cultural Industries” primarily highlights the artistic elements of heritage, traditional knowledge, and creativity, while “Creative Industries” focus more on individual creativity, innovation, skills, and intellectual property rights (Maiwada et al., 2012: 159).

According to UNIDO¹, “Creative Industries” are identified as sectors capable of generating income through cultural properties and the production of artistic and creative products. These industries, spanning thirteen main sub-sectors such as Advertising, Arts & Antiques, Design, Film, and Music, are crucial for promoting creativity and cultural expression and often contribute significantly to economic, social, and cultural landscapes (URL -1).

Despite the lack of consensus on a clear definition and classification of creative industries in academic literature, the definitions provided by entities like the United Nations, the European Union, and the UK’s Department for Culture, Media and Sport (DCMS) are generally accepted. According to the DCMS, creative industries are categorized under nine main groups, with a total of 31 different industries ranging from Advertising and Marketing to Museums, Galleries, and Libraries. This classification demonstrates the diversity and scope of activities within these industries (URL -2).

From an academic perspective, examining handicrafts through the value chain of creative industries is critical. This approach not only facilitates the effective valuation of cultural assets but also aids in the preservation and sustainability of cultural heritage. It enhances the economic and social fabric of both rural and urban communities, positively impacting business and tourism sectors and fostering local economic growth. Integrating creative industries with tourism and other economic sectors can generate regional wealth and income, revitalizing local economies (URL -1).

Traditional crafts are not only vital in the historical narrative of each country but also reflect the cultural and traditions of specific regions. The craft industry, as noted by the International Trade Center in 1997, is pivotal in job creation and wealth generation, playing a significant role in poverty alleviation. Furthermore, as emphasized by UNESCO in 2003, the protection and promotion of these arts are deemed essential for the continuation of cultural heritage. The transmission of artistic and cultural traditions across generations, including various traditional handicraft techniques, is crucial for maintaining the unique cultural identities of countries (URL-5).

¹ UNIDO, United Nations Industrial Development Organization. It was established in 1966 to support the industrial development activities of developing countries.

Intangible Cultural Heritage

Cultural heritage encompasses a set of intangible skills and values transmitted across generations within a society. It comprises both tangible and intangible elements, contributing significantly to the overall heritage landscape. Authenticity and inherent value are pivotal to cultural heritage, which mirrors the lifestyles, lands, elements, traditions, and aesthetic values of a society from historical to contemporary times. In this ongoing reflection, individuals assume the role of guardians, preserving their way of life for future generations to emulate and thereby safeguarding the societal heritage.

UNESCO categorizes heritage into three primary groups: tangible cultural heritage, natural heritage, and, as of 2003, intangible cultural heritage (ICH). There are concerted efforts to protect intangible cultural heritage to prevent the erosion of living traditions and shield them from threats like globalization, migration, and cultural homogenization.

While tangible artistic and cultural heritage often appears in physical forms such as handicrafts, paintings, documents, and manuscripts—representing a society's identity and historical continuity—intangible cultural heritage is equally crucial for preserving cultural richness and ensuring its transfer to future generations (URL-5). Defined by UNESCO, "Intangible Cultural Heritage" includes practices, representations, expressions, knowledge, skills, and the associated tools, objects, artifacts, and cultural spaces that individuals recognize as part of their heritage. This form of heritage, transmitted from generation to generation, is continuously recreated by communities and groups in response to their environment, interactions with nature, and historical context. This process promotes cultural diversity and creativity while preserving communities' identities and their sense of continuity (Naguib, 2013: 2180).

UNESCO plays a critical role in the protection and promotion of cultural heritage, with a specific focus on intangible aspects. The organization's 2003 Convention for the Protection of the Intangible Cultural Heritage articulates intangible heritage as practices, representations, expressions, knowledge, and skills recognized by communities, groups, and sometimes individuals as part of their heritage (article 2.1). This heritage, though abstract, relies on tangible elements like tools and cultural spaces, as well as a community of practitioners for its existence. The protection and evolution of intangible cultural heritage are deeply intertwined with the communities' responses to their environments and histories, necessitating a consideration of the community context, the practices themselves, and the temporal and spatial settings in which they have evolved.

UNESCO's endeavors have yielded significant global outcomes, such as the preservation of cultural diversity and community identities, and enhanced global communication and understanding. The safeguarding of intangible cultural heritage not only highlights the unique cultural expressions of specific communities but also the universal value of these elements as part of the global heritage. These efforts by UNESCO not only

ensure the sustainability of intangible cultural heritage but also foster peace, cooperation, and sustainable development by enhancing cultural understanding globally. This deep connection between intangible cultural heritage, communities, and regions is fundamental in helping societies maintain their identity and cultural continuity, underscoring the importance of UNESCO's efforts in protecting cultural diversity and humanity's heritage (Cabeça, 2018: 4-5).

Sustainability

While sustainability is often regarded as a contemporary concept, its roots run deep. Local communities have historically established a foundation for sustainable living by aligning with their natural environments and respecting the rhythms and limits of nature. This ethos, often referred to as "traditional ecological knowledge," encompasses profound understanding and relationships among people, flora, fauna, natural phenomena, and the timing of ecological events within ecosystems. Hence, sustainability is not merely a modern trend but a guiding principle that has shaped human lifestyles across centuries (URL- 3).

The UN World Commission on Environment and Development defines sustainable development as the ability to meet present needs without compromising the ability of future generations to meet their own. Sustainability, though frequently linked to environmental considerations, is intrinsically multidimensional. A sole focus on environmental aspects is insufficient; a holistic approach that incorporates environmental, social, and economic dimensions is essential.

Environmental sustainability strives to regulate the rate at which resources are consumed and environmental damage is inflicted, ensuring it does not surpass nature's capacity to regenerate. This includes managing consumption patterns to prevent the depletion of natural resources and controlling pollution and greenhouse gas emissions to facilitate nature's renewal and preserve ecosystem health over the long term.

Social sustainability is crucial for the well-being and resilience of societies. It emphasizes the protection of universal human rights and meeting fundamental needs such as health, education, shelter, and transportation. This dimension ensures that personal, labor, and cultural rights are safeguarded, promoting social justice and equality.

Economic sustainability involves managing economic resources effectively to sustain and enhance community living standards. This includes efficient resource utilization, equitable income distribution, combating poverty, and fostering employment opportunities.

As articulated by the UCLA² Committee on Sustainability, the goal is to foster healthy, diverse, and resilient communities for both current and future generations by integrating environmental health, social equity, and economic vitality. This approach acknowledges the interconnection of these areas and advocates for practices that support ecological, human, and

² UCLA, University of California, Los Angeles.

economic health, recognizing the scarcity of resources and the need for their careful and strategic use according to long-term priorities.

This perspective underscores the importance of the “Sustainable Development Goals,” which aim to tackle global challenges like climate change. As the Brundtland Commission report of 1987 highlights, it is imperative to satisfy today’s needs without compromising the future viability of generations to come (URL- 4). Today, sustainable development seeks to minimize the environmental impacts of human activities through a framework that integrates environmental stewardship, technological innovation, social organization, and the carrying capacity of our planet (Pérez, 2021: 191).

The focus on sustainability has intensified, particularly during the COVID-19 pandemic, which has heightened global social awareness of this critical issue. This period has prompted various approaches and concerns from international authorities. Nonetheless, despite ongoing efforts, significant challenges remain in advancing sustainability. The planet calls for intensified actions to create a balanced future that addresses the multifaceted challenges faced by humanity. Within this framework, the fashion industry plays a pivotal role in advocating for sustainable practices.

Sustainability & Fashion

Sustainable fashion design entails the adoption of strategies and approaches aimed at minimizing or preventing the adverse social, environmental, economic, and cultural impacts associated with the production and consumption of fashion. This involves a comprehensive commitment across the industry to alter production processes, supply chain management, and consumer engagement to foster greater sustainability.

Given the significant challenges our planet faces, such as climate change, resource depletion, and social inequality, there is a pressing need for more robust actions to ensure a balanced future. The fashion industry, with its global reach and influence, plays a pivotal role in this endeavor. By innovating more sustainable practices, the fashion sector can significantly contribute to reducing its ecological footprint, promoting social justice, and supporting economic development in a way that respects both people and the planet (Pérez, 2021: 191).

Hand-Woven Fabric of Kemaliye District of Erzincan: Gazenne

The district formerly known as Eğin (Agn in Armenian) was renamed Kemaliye on October 21, 1922, when its residents sought to eliminate the foreign-language name (Demirsoy, 2021: 75). Nestled within the Anatolian mountains and situated along the narrow valley of the Karasu River, a tributary of the Euphrates, Kemaliye’s harsh, agriculturally unsuitable terrain historically led its people to pursue carpet weaving and fabric weaving as primary sources of income. The origins of this weaving tradition are somewhat obscure, though local elders have suggested that the craft was originally developed by Armenians (Demirsoy, 2017: 39). Historical records indicate that Eğin weaving once included products like “kirpas, pied and other commodities,” and the regional weaving pattern was referred to as

“Manusa” or “Gazenne” (Demirsoy, 2021: 35). The artisans of that time utilized natural methods for dyeing; they produced red-purple colors from a mixture of madder root and poppy seed oil, blue from woad, black from a combination of soil and oak gall, and yellow from dyer's greenweed seeds (Demirsoy, 2017: 39-40). They also crafted the yarns by stretching the warps on stakes and using both kirman (a type of hand spindle) and spinning wheels.

It was noted by Demirsoy that Armenian craftsmen from Iran introduced more practical and efficient well looms to the region (Demirsoy, 2017: 40). These looms significantly enhanced production capabilities, with a worker on a well or pit loom weaving about nine to ten meters of fabric per day (Figure 1), whereas experienced craftsmen using whip or drawn looms could produce up to thirty to thirty-five meters per day (Figure 2).

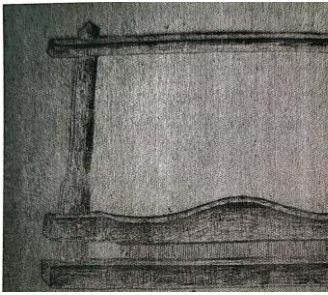


Figure 1: Vertical Loom Reed. (Demirsoy, 2017: 48).

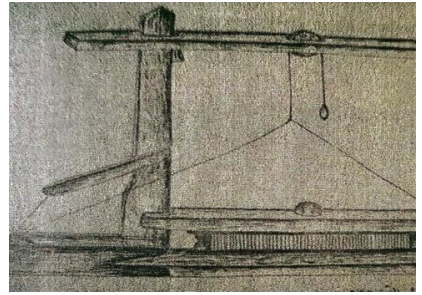


Figure 2: Lever-Operated Loom Reed (Demirsoy, 2017: 49).

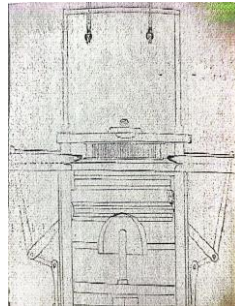


Figure 3: Front view of the automatic machine (Demirsoy, 2017: 48).

In 1942, a significant advancement was made with the invention of an automatic machine by Mehmet Sadık Demirsoy, a resident of the village of Geruşla in Kemaliye (Figure 3). This innovation was patented the following year through the Ministry of Economics (Demirsoy, 2017: 52).

Weaving in Kemaliye experienced a golden age around the year 1250 Hijri, with cotton fabrics produced in the area being sold across various parts of the country, reflecting their popularity at that time (Demirsoy, 2017: 40). The industry saw substantial growth in 1834-1835, with rumors of the number of weaving stalls reaching between two thousand to two thousand five hundred. The residents of Kemaliye not only fulfilled their own needs

but also traded these cotton products extensively with regions such as Van, Muş, Diyarbakır, Bayburt, and Sivas (Demirsoy, 2021: 287). Until the 1960s, one out of every two households in Kemaliye engaged in Gazenne weaving, supporting nearly ninety percent of the population. These textiles were not only a staple in local attire—used in men’s pajamas and shirts, and women’s entari, shalwar, and tablecloths—but also represented Kemaliye in the global textile conference held in Chicago in 1893 (Demirsoy, 2021: 399).

The patterns of Kemaliye cotton weavings, particularly the well-developed Manusa (Gazelina/Gazenne), were named based on their distinctive lines and the colors employed, such as the red-green striped gazenne and blue-red striped gazenne (Figure 4).



Figure 4: Gazenne Woven Fabrics.
(Photo by Ayşe BİRLER)

The primary material used in Gazenne weaving is cotton yarn. The artisans of Kemaliye meticulously dye this yarn in various colors and weave it using well-drawn looms (Figure 5).



Figure 5: Colored Cotton Yarns Used in Weaving Today
(Photo by Ayşe BİRLER)

This practice of weaving and dyeing has been a communal activity, with many local women participating in the production of diverse items such as shirts, ties, loincloths, and tablecloths. Historically, Gazenne fabric was a speciality of the region, woven until 1960 for use in items like underwear, bows, and pillowcases. The threads were distinctively dyed using root dye, adding to the fabric’s uniqueness. However, by the 1960s and 1970s, the art of Gazenne weaving began to wane, overshadowed by technological advancements and the aging of traditional looms.

Recognizing the cultural significance of this fabric, it was granted a geographical indication on September 12, 2013, a measure that helped

protect its legacy and spurred a revival in its production. Today, Gazenne fabric is once again being woven by those committed to preserving this unique cultural heritage.

Gazenne fabric, made entirely of cotton, is celebrated for its unique patterns and textures. The range of products now includes loincloths, shirts, dresses, ties, lounge sets, tablecloths, and scarves, each showcasing the distinctive lines of Gazenne weaving (Figure 6-7-8-9).



Figure 6: Gazenne Woven Ties. (Photo by Ayşe BİRLER)

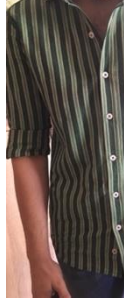


Figure 7: Gazenne woven shirt. (Photo by Ayşe BİRLER)



Figure 8: Gazenne Weaving. (Photo by Ayşe BİRLER)



Figure 9: Gazenne Weaving Loincloths. (Photo by Ayşe BİRLER)

The looms used in the production of Gazenne are traditionally wooden, requiring the yarns to be woven one warp at a time (Figure 10-11-12-13-14-15).



Figure 10: Images of Whips, Drawn Looms and Warp Cabinets Used Today. (Photos by Hüseyin MERAL and Mustafa TOPRAK).



Figure 11: Kemaliye Women's Association (KEKAD), Women weavers. (Photos by Ayşe BİRLER)



Figure 12: Tourists visiting the Kemaliye Women's Association. (Photo by Ayşe BİRLER)

Materials and Methods

In the course of the literature review, it became evident that there are scant written resources on the “Gazenne Hand-Woven Fabric” from the Kemaliye district. The most significant information on this topic was sourced from two publications: a book by Prof. Dr. M. Sadık Demirsoy's father, Hüseyin Hasi Demirsoy, titled “Handwovens in the Past in Kemaliye,” published in 1946 at Ankara University's Faculty of Agriculture, and Prof. Dr. Ali Demirsoy's “How one from Eğin Lived”.

The research methodology employed a literature review combined with an experimental design approach. The study utilized the “Boomerang” collection, which includes ten different “looks” crafted under the theme of “Sustainability,” as well as two garments from this collection that were analyzed as primary materials.

The Boomerang Collection is named and designed with sustainability in mind, echoing the concept of returning to the past. The collection was conceptualized to include pieces that endure over time and remain desirable—much like a boomerang. The collection explores how Gazenne hand-woven fabric can be incorporated into contemporary fashion, focusing on which garments should be produced and how these pieces can be effectively combined.

The objective of the collection is to modernize Gazenne woven fabric for everyday wear, showcasing it as a modern and versatile article of clothing. The designs emphasize modernity, comfort, style, and timelessness. Moreover, a distinctive feature of the collection is its focus on longevity and versatility, with pieces designed to be worn for many years and combined in various ways.

Model Analysis and Production Stages of the First Garment Selected for Production from Ten “Looks”.

The product development and design process in the fashion industry is a meticulous sequence that spans from initial sketches to detailed planning, material selection, prototype creation, and final product realization. The design process for the Boomerang collection initiated with conceptual sketches, capturing the essence of the ideas on paper and establishing the fundamental silhouettes of the garments (Figure 13), followed by artistic illustrations (Figure 14). This initial phase was particularly tailored to suit the characteristics of the Gazenne woven fabric, which is central to the collection's theme. For the dress, a fabric offering a soft, flowing texture was chosen, while the more durable and rigid Gazenne fabric was selected for the outer skirt and collar.

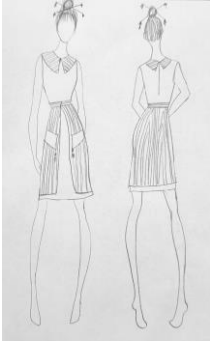


Figure 13: Sketch Drawing (By the second author)



Figure 14: Artistic Drawing (By the second author)

The prototype testing phase involved critical evaluations and feedback that homed in on the artistic details and aesthetic elements of the design. Adjustments were made, for example, to the neckline of the dress and the pocket details on the skirt to enhance the overall coherence and visual appeal of the design (Figure 15).



Figure 15: Prototype Study (Belonging to the second author)

Following the selection of designs and materials, detailed design studies were undertaken, and technical design sheets were prepared to develop the molds (Figure 16). The basic pattern dimensions for the dress were updated to include details of an expanded skirt, and the cut and attachment points for the outer skirt were finalized.



ÜRÜN: ELBİSE, 1 TİK TASARIM MÜDÜRLÜĞÜ: ATATÜRK ÜNİVERSİTESİ TARİHİ: 05.12.2023	BEDEN: 38 SEZON: 2024 YAZ TESLİM TARİHİ: 05.01.2024	TASARIMCI: NEJİE HIRMAN FİRMA: GÖRÜNÖR OF NEJİE MEASUREMENTS:
 <p>ÜRÜN AÇIKLAMASI ELBİSE, 38 BEDEN OVERSIZE DİZ ALTI ELBİSE OH V YAKA ETEK: DİZ BOYU, BELDEN BAĞCIKLI, ÖNDEN CEPLİ</p>	<p>PARÇA LİSTESİ ELBİSE: OH BEDEN 1 ADET DİZ: 38/40 1 ADET ETEK: TEK PARÇA 1 ADET</p>	<p>ÖLÇÜLER ELBİSE BEL: 122 cm BOYU: 103 cm GÖĞÜS: 122 cm BASEN: 122 cm</p> <p>ETEK BEL: 72 cm BOYU: 58 cm</p>
	<p>FABRİK DETAYLARI</p> <p>KUMAŞ VE MALZEME: KUMAŞ: GAZİNE KUMAŞI PİTTEL KUMAŞI 2 ADET FERİMLAR DİZDÜZÜ İPİĞİ DİZE</p> 	

Figure 16: Technical Design Sheet (By the second author)



Figure 17: Prepared Molds (By the second author)

In the concluding stage of the design process, the final garment was crafted based on the revisions and enhancements applied to the prototypes. The finished garment features a two-part dress with a crewneck and a sleeveless top, derived by extending the skirts of the basic pattern. The outer skirt, constructed from Gazenne weave, is an above-the-knee model secured with an agraf at the belt. This skirt is designed as a detachable piece, allowing for versatility in its use with other clothing items, and includes two pocket flaps (Figure 18-19-20).

This entire process exemplifies the comprehensive and disciplined approach required for the successful design and production of a collection within the fashion industry.



Figure 18: Front View (By the second author)



Figure 19: Rear View (By the second author)



Figure 20: Side View (By the second author)

Model Analysis and Production Stages of the Second Garment Selected for Production from Ten “Looks”.

The development of the second garment mirrored the methodological steps employed in the creation of the first, incorporating phases such as sketching (Figure 21), artistic drawing (Figure 22), prototyping (Figure 23), technical design sheet preparation (Figure 24), preparing molds (Figure 25), and die-cutting (Figure 26-27).

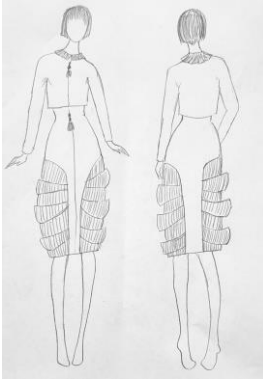


Figure 21: Sketch Drawing (By the second author)

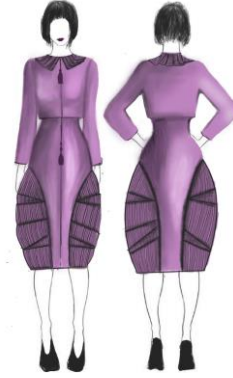


Figure 22: Artistic Drawing (By the second author)



Figure 23: Prototype Study (By the second author)

Model Analiz Tablosu

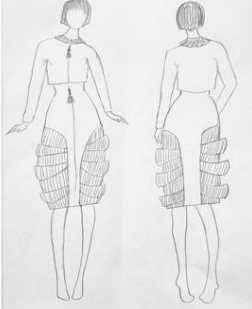

TASARIM	ÜRÜN: BLUZ, ETEK MÜŞTERİ: ATATÜRK ÜNİVERSİTESİ TARİH: 05.12.2023	BEDEN: 38 SEZON: 2024 YAZ TESLİM TARİHİ:05.01.2024	TASARIMCI: NEŞE HORASAN FİRMA: OPINION OF NEŞE MEASUREMENTS:
		<p>ÖLÇÜLER</p> <p>BLUZ BOY: 45 cm GÖĞÜS: 91 cm KOL BOYU: 40 cm</p> <p>ETEK BEL: 72 cm BOY: 73 cm BASEN: 99 cm</p>	<p>FABRIC DETAILS</p> <p>KUMAŞ VE MALZEME KUMAŞ: GAZENNE KUMAŞI KETEN KUMAŞ 2 ADET FERMUAR DİKİŞ İPLİĞİ BİYE</p> 
<p>PARÇA LİSTESİ BLUZ: ÖN BEDEN 2 ADET ARKA BEDEN 1 ADET</p> <p>ETEK: ÖN BEDEN 2 ADET ARKA BEDEN 1 ADET YAN BEDEN 1 ADET</p>		<p>ÜRÜN AÇIKLAMASI BLUZ: 38 BEDEN KROPE ÖN V YAKA VE FERMUARLI</p> <p>ETEK: DİZ ALTI, ÖNDEN FERMUARLI, HER İKİ YANDAN BÜZGÜLÜ KUMAŞ İLAVESİ</p>	

Figure 24: Technical Design Sheet (By the second author)



Figure 25: Prepared Molds (By the second author)



Figure 26: Cutting Phase of Prototypes (By the second author)



Figure 27: Cutting Stage of the Original Garment (By the second author)



Figure 28: Front View (By second author)



Figure 29: Rear View (By the second author)



Figure 30: Side View (By the second author)

This garment features a pleated collar and is composed of a linen short jacket with a frontal zipper detail, paired with a midi-length skirt. The skirt is embellished with ruffles crafted from Gazenne weave and also includes a front zipper (Figure 28-29-30).

During the production process, several challenges were encountered, primarily due to the unique properties of the fabric. One significant issue

was the excess yarn throws, which prompted adjustments to the seam allowances. In some areas, allowances were reduced to less than 1 cm, while in others, they were increased to more than 1 cm to accommodate the fabric's behavior.

Conclusion

The collection showcased in this study has been crafted to appeal to enthusiasts of sustainability and slow fashion by blending traditional and contemporary aesthetics. This approach not only heightens awareness of original hand-woven fabrics across various regions of our country but also preserves the cultural richness of these textiles, ensuring their legacy for future generations. Furthermore, the collection aims to make sustainable fashion products more accessible to a broader audience and to effectively communicate the principles of sustainability.

Today, sustainability has emerged as a crucial focus within the clothing industry. The utilization of hand-woven fabrics represents a significant strategy in this regard. These fabrics, which embody traditional and local production techniques, are recognized as integral components of sustainable clothing practices. Their use not only aids in preserving cultural heritage but also supports local communities, contributing to the revival of regional diversity and craftsmanship.

The Kemaliye district in eastern Turkey, noted for its historical texture, produces a unique hand-woven fabric known as Gazenne. Crafted from cotton on traditional handlooms, Gazenne is celebrated for its durability and rich aesthetic appeal. This hand-weaving tradition in Kemaliye stands as a significant exemplar within the context of creative industries. The production of Gazenne cloth not only serves as a commercial endeavor but also as a manifestation of cultural heritage, emanating from local handicraft traditions.

From the perspective of creative industries, the Gazenne fabric of Kemaliye offers both economic and social benefits. Sustaining this tradition of hand-weaving bolsters the livelihoods of local artisans and manufacturers, enhances tourism, and stimulates the local economy. In this context, Kemaliye's Gazenne fabric serves as a marker for the protection and sustainability of cultural heritage. Maintaining this hand-weaving tradition is crucial for preserving the cultural identity of the local community and ensuring its transmission to future generations.

In conclusion, crafts play a vital role in examining creative industries from a value chain perspective, preserving cultural heritage, developing communities, and fostering economic growth. This focus warrants further emphasis in both academic research and practical applications.

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