

IMPORTANCE OF DESIGN COLLABORATIONS IN CLOTHING PRACTICES

Assoc. Prof. Safiye Sari*
Instructor Betül Elibol**

Abstract: The purpose of this study is to investigate the importance of design collaborations that allow common action, sharing and development in clothing practices that are collaboratively carried out by different designers. For this purpose, the study is carried out at two stages. The first stage of the study involves a literature review that allows the understanding of the topic from a theoretical and conceptual perspective, source interviews and personal photography archives. At the second stage, a 'capsule collection' where the designers conducting the study use their independent ideas in design-related processes but act collaboratively in the process of design decision-making is prepared. Three authentic clothing designs included in the collection are discussed in a manner where art acts as a source for fashion, and the theme of the study is structured on the topic of "sustainability". The traditional fabric called 'Şile bezi' is used as the material in the collection, and thus, the sustainability aspect of this weave is also examined. Based on the implementation results where the common conclusions of the designers who participate in the study, it is observed that design collaborations enrich the elements that are used in the design, new and unique ideas emerge, and by sharing the professional knowledge that is gained, existing talents are effectively used, and potential design risks are minimized. According to the result emerging from the design processes of the collection and the common opinions of the designers conducting the study, it is emphasized that new collections may be developed by expanding the scope of the study with new collaborations in which different designers will participate with regional-local brands.

Keywords: Clothing Practices, Design Collaborations, Clothing Collection, Creativity, Authenticity.

Received Date: 16.07.2021

Accepted Date: 12.11.2021

Article Types: Research Article

*Atatürk University, Faculty of Fine Arts, Textile and Fashion Department, Erzurum/Turkey, safiye.sari@atauni.edu.tr,
ORCID: 0000-0002-1324-5352

**Erzincan Binali Yıldırım University, Vocational School, Erzincan/Turkey, ORCID:0000-0002-2091-0752, betulelibol@yandex.com

GIYSİ UYGULAMALARINDA TASARIM İŞBİRLİKLERİNİN ÖNEMİ

Doç. Safiye Sari*
Öğr. Gör. Betül Elibol**

Özet: Çalışmanın amacı, farklı tasarımcıların ortak yürüttükleri giysi uygulamalarında ortak hareket etme, ortak paylaşım ve ortak gelişim sağlayan tasarım işbirliklerinin önemini araştırılmasıdır. Bu amaçla, çalışma iki aşamada yürütülmüştür. Çalışmanın ilk bölümünde konunun kavramsal ve kuramsal yönden açıklanmasını sağlayan literatür taraması, kaynak kişi görüşmesi ile kişisel fotoğraf arşivlerinden yararlanılmıştır. İkinci bölümde, çalışmayı yürüten tasarımcıların, tasarımsal süreçlerde kendi bağımsız fikirlerini kullandıkları ancak tasarıma karar verme sürecinde ortak hareket ettikleri bir 'kapsül koleksiyon' hazırlanmıştır. Koleksiyonda yer alan üç adet özgün giysi tasarımı, sanatın modaya kaynaklık ettiği bir üslupla ele alınmış ve çalışmanın teması "sürdürülebilirlik" konusu üzerine yapılandırılmıştır. Koleksiyonda materyal olarak geleneksel 'Şile bezi' kullanılmış, böylece dokumanın sürdürülebilirlik yönü de aynı zamanda incelenmiştir. Araştırmaya katılan tasarımcıların ortak kanaatlerinin esas alındığı uygulama sonuçlarından; tasarım işbirliklerinin tasarım da kullanılan unsurları zenginleştirdiğini ve yeni ve özgün fikirlerin ortaya çıktığını, edinilen mesleki bilgilerin paylaşılması yoluyla var olan yeteneklerin etkin olarak kullanıldığını ve muhtemel tasarım risklerinin en aza indirildiği gözlemlenmiştir. Koleksiyonun tasarımsal süreçleri ile araştırmayı yürüten tasarımcıların ortak kanaatinden çıkan sonuca göre, çalışmanın bölgesel - yerel markalarla farklı tasarımcıların katılacağı yeni işbirlikleri ile kapsamının genişletilerek yeni koleksiyonların geliştirebileceği konusuna dikkat çekilmiştir.

Anahtar Kelimeler: Giysi Uygulamaları, Tasarım İşbirlikleri, Giysi Koleksiyonu, Yaratıcılık, Özgünlük.

Geliş Tarihi: 16.07.2021

Kabul Tarihi: 12.11.2021

Makale Türü: Araştırma Makalesi

*Atatürk Üniversitesi, Güzel Sanatlar Fakültesi, Tekstil ve Moda Tasarımı Bölümü, Erzurum/Türkiye, ORCID: 0000-0002-1324-5352

**Erzincan Binali Yıldırım Üniversitesi, Meslek Yüksek Okulu, Erzincan/Türkiye, ORCID: 0000-0002-2091-0752

1. INTRODUCTION

The answer to the question of “What purpose the clothing was created for?” is also the answer to what the design means as an art element and the value to be highlighted (Çeğindir, 2020, p. 7). In design collaborations, where art hosts fashion in a garment’s design processes, the arrangements in which visual/basic design elements and principles are included in this process increase the impact of the design, and the process involved strengthens its value (Sari, 2020, p. 7). The practices that started with the sole purpose of a need to cover up met with the concept of “design” towards the end of the 19th century. Thus, the concept, which started to be mentioned together with different disciplines, has expanded its domain with multidisciplinary perspectives over time. In addition to all these developments, the concept of clothing, and thus fashion, has come to be mentioned together with “collaborative approaches in design”. Here, it is also necessary to seek answers to the questions “What is collaboration? How one collaborates? What does collaboration focus on?” and “What benefit does it offer?”. Collaboration, in its broadest sense, is defined as partnerships that can be established in formal and/or informal settings and focus on mutual benefit, rather than competing with each other to achieve specific goals (Goode, 2017 cited in Altınpulluk, 2019, p. 64) ([http1](#)). In other words, it means sharing a goal or vision and working together towards common goals by mobilizing competencies and expertise to achieve success (Poulsen, 2014 cited in Altınpulluk, 2019, p. 64) ([http1](#)). Collaborations with at least two partners are also on the agenda of modern design.

Collaborative design applications in clothing design provide great convenience to the designer in terms of the production of common information, the sharing of the activities targeted in the design processes, and the conducting

of the developed production activities. These collaborations also lay the groundwork for the emergence of creative ideas and applications in transforming the design into products. The basis of cooperation in design processes is based on the idea of creating creative and original designs, revealing artistic talents, and opening the door to different ideas by brainstorming, by thinking collaboratively. This creative design process, and the way of thinking it is based on, increase the interaction between partners and lead to the emergence of mutual design ideas. This study aims to explain the workability of fashion designers in collaborative clothing design applications, which is one of the methods/strategies that they are increasingly interested in, using samples of original clothing designs.

Although collaborative approaches in clothing design applications have various purposes, they are handled with an understanding that serves the idea of the emergence of new and original designs in fabric/weaving and design. In the study, the researchers/partners acted individually during the design stages, in which the idea was experimentally tested, but common decisions were prioritized in the decision-making process of the designs. Designers who want to be successful in the field of fashion/clothing design need new and original designs to maximize the chances of their efforts being successful. Developing new and original clothing designs, in other words, enriching and equipping the design with new ideas, is carried out with design collaborations, thus minimizing the risks encountered during the implementation. New and original ideas emerge during collaboratively creating clothing designs and it eliminates design risks.

One of the most important ideas that came out as a result of the collaborative design approach of the study, is the use of hand-woven Şile Cloth, which is an important cultural heritage. Şile

Cloth, hand-woven by women on the loom, is an important cultural indicator in northern Turkey (Istanbul). The fabric was used in different colors in each of the designs. With such an application, it served the artistic theme of fabric clothing designs and strengthened the bond between them, thus serving to provide linear, formal, and color harmony between the traditional and the modern. Another important idea that came forward is the theme used in the design: Sustainability. The theme is emphasized on this traditional fabric as line/form, style, structure, texture, and color. The theme of sustainability, determined by a joint decision, was implemented with the inspiring lines of Art Nouveau. The purpose is to show the relationship between fashion and art practices. The subject also refers to the sustainability of the art style. The desire to use the natural form of traditional hand weaving while establishing a relationship between theme and material is a reference to the sustainability of traditional and modern at the same time.

Another new and original idea that came forward through the collaboration is the idea of using traditional weaving in the inspiring artistic interpretation of clothing designs, and the use of the weaving in sample designs while preserving its traditionality. Traditional textiles are cultural values that add meaning and visual richness to the region. The evaluation of these fabrics with a new insight is of great importance in terms of using them in new designs without them losing their traditional meaning, preserving their technique and texture, transferring the cultural heritage to future generations without being destroyed. For this reason, the ornamental features of Art Nouveau (naturalistic, figurative forms) are presented all-natural, while preserving the traditionality of the weaving. This view, which is one of the goals and expectations of the cooperation, serves the idea of keeping the designs in a dynamic structure and the

emergence of original and new clothing designs with striking aesthetics. The collaboration of the researchers/partners who carried out the study in the design process enabled them to protect their independent design ideas while creating a design synergy, which was an important advantage. Another advantage is that it enabled the sharing of design knowledge and the effective use of artistic talents.

2. MATERIALS AND METHODS

2.1. Data Collection

The research data were collected via the library, academic-based internet channels, personal archives, and the books, articles, and theses on the subject. The images presented in the study have been retrieved from personal archives. The sources obtained after the literature review were documented and the ones directly related to the research subject were examined. Information about the hand-woven Şile Cloth, the subject of the study, was obtained from the Şile Public Education Center (Resource Individual-R1). After examining all stages of the weaving process and tools, hand-woven Şile Cloth was reached. After the weavings were completed, the sketches and drawings of the collection pieces were applied by the researchers on a collaborative common platform. The main phenomenon that shaped the theme of “Sustainability” -the theme- was Art Nouveau, which is nurtured, referenced, and inspired by natural textures and fabrics. It is important to know the stylistic features of the movement and what the understanding of art is, in order to serve the understanding of the thought infrastructure of the research clearly. “Art Nouveau”, in which nature is the main source of the artwork, is a movement that dominated all branches of art starting from the field of architecture in Europe and America between the end of the 19th and the beginning of the 20th.

The development of stylized vegetative-curvilinear decoration is a generally accepted feature in all countries that adopt this style (Sözen and Tanyeli, 1996 cited in Şenyurt, 2018, p. 37) (http2). The style caused important changes and artistic transformations in social life. With these transformations, artists who wanted to relay events in their works sought new styles and techniques to raise awareness (Üstüner, 2017, p. 50). Industrial Age determined the technical changes experienced in the western culture in the 20th century. The 1910s played a major role in the formation of modern art (N. İpşiroğlu 2017, p. 20 and M. İpşiroğlu 2017, p. 20). Art Nouveau, which can be defined as naturalistic, is a movement that uses elegant natural motifs and stylizes the fluid aesthetics of nature (Elibol, 2015, p. 57). It had different names depending on the region. No matter these different names, they had the same features in terms of aesthetic beauty. They often had organic forms that were accentuated by asymmetrical folds or elaborate ornaments. Although Art Nouveau is a style that started with architecture, it has inspired many artworks and guided designers in terms of both form and ornamentation features. During the period when the style was at its height, it was adapted to fabric and clothing, and harmonious looks emerged between different forms of art. In other words, dress designs with artistic forms opened the door to the use of different branches of art in clothing design. These artistic clothing designs and recreations were admired and used widespread. Curved linear movement observed in architecture, spiral turns of circles have begun to be seen in the fabrics. These aesthetic views were reflected in the clothing. Large flower and leaf patterns were used in clothes by embroidering (Elibol, 2015, p. 57).

In history, movements directly affected the fashion styles of the period, and the concrete side of art began to evolve from being conceptual

to physical. For example, in the Romanesque Period, the clothes of the Crusaders, consisting of armor, chains, and tunics, inspired the clothes of the period, and the clothes were designed in the atmosphere of tunic and robes with abundant accessories. Architectural details that manifested themselves with sharp and vertical lines in the Gothic period (1250-1500) had an impact on the costumes of the period, as well. More assertive and innovative silhouettes have been in harmony with gothic architecture (Dereboy, 2004 cited in Aktepe, 2011, p. 56) (http3). Continuing with innovation, creativity, and aesthetic values, this process was supported by new methods and techniques introduced to the field of fashion, thus fashion and art began to exist together. The established connection between art and fashion started producing the best examples of the period. It is possible to list Yves Saint Laurent and Mondrian interaction in the 1960s as an example (Sari and Kodaman, 2011, p. 59). The idea of a fashionable style appearing in many areas with the collaborations of artists working in different artistic disciplines is not a new one. Cooperation in design applications lays the groundwork for the emergence of influential design ideas in the production of collaborative ideas, the sharing of targeted activities in product development, and, above all, in the development of different creative applications.

2.2. Materials

The fabric used in the study is the traditional “Şile Cloth” woven from 100% cotton yarns. Although there are examples of linen, wool, and silk in Şile Cloth weaving, traditionally, the basic raw material is cotton. Basic information about weaving the cloth is briefly mentioned below:

- Starching is done to give strength to the yarn. For this process, a liquid called “kiriş” is prepared. The hasps are immersed in the liquid to strengthen the yarn and to make it fluffy. After removing the hasps that absorbed the mixture

well, they are rinsed and put on to cross sticks, and left to dry (Temir, 2010, p. 262).

- The weaving process is started after starching. A spinning wheel is attached to a rotating table. By turning the spinning wheel by hand, the threads are wrapped around thin wooden sticks called “kalem (pencil)”.
- The warp threads are taken to the spools while the weft threads are placed on the shuttle. Warps are prepared with the threads on the pencils.
- Weaving draft is the passing of warp threads through reeds that provide their movement. Yarns from the old weave are spliced, with particular emphasis on the strength of the weaving edges.
- The weaving loom consists of parts such as comb, reed, sley, treadle, beater. Weaving is started on the hand loom, the fabric is 40 cm wide and 20 meters long (Temir, 2010, p. 264). The optional openwork (ajour) process also adds a different look to Şile Cloth. In order for the yellowish color of the fabric woven in plain weave to have a white tint, it is soaked in “lime cream” water and rinsed. Optionally, the dyeing process can be done while the yarn is in the form of yarn.
- Motifs known with unique names such as kartopu (snowball), papatya (daisy), lambalı (lamp), gazi softası (veteran’s table), and other similar motifs are embroidered on Şile Cloth with the “Hesap İşi” technique on the hoop.

2.3. Method

Taking its inspiration from Art Nouveau, this study aims to carry out a “design research” in light of the data gathered by considering art in a style that inspires fashion. In line with this goal, the theme of the study was built upon “sustainability”. This theme is reflected in clothing designs with modern lines and contemporary trends while using traditional Turkish “Şile Cloth” as the main material. In the design

research, the ornamental features of Art Nouveau were evaluated from an artistic point of view, and the evaluation results shaped the artistic and design infrastructure on which design research was based.

The “case study” method, one of the survey models, was used in the research. The model was used to determine the features of Art Nouveau as a source of inspiration for art, and therefore fashion, and the case study was used to evaluate the results of the findings of 3 original clothing designs used in design research. The model used in research aims to detect the past and present as it is. In this context, the event, individual, or object, that is the subject of the research, is tried to be defined within its own conditions (Karasar, 2020, p. 109). The “case study model” was chosen to embody 3 original clothing design research, showing the importance of a collaborative approach.

The research focuses on design studies in which collaborative design ideas are applied jointly in clothing design processes. In this context, 3 garment designs were developed by the researchers/partners. The garment designs developed have gone through some methodological steps that test the validity of the subject. These stages also include collaborative design studies used in the application of clothing designs. Both researchers used “Şile Cloth”, but the applications that were arranged with different design ideas were later transformed into 3 different designs on the same plane. Two steps have been followed within the scope of common collaborations used in designs. In the first step, the common aspects of the research were examined within the framework of certain criteria, and in the second step, the clothing designs that constitute the applied model of the research were prepared according to the results of the examination. The obtained data were presented to the reader in the Findings and Discussion sections.

3. FINDINGS AND DISCUSSION

Findings of the data in which the ideas used in the clothing design research were evaluated on a collaborative basis. This section includes the theme, storyboard, brief of the investigated clothing designs.

3.1. Theme

The appropriateness of weaving, forms, ornaments, and embroidery from the past to be included in new designs depends on the creation of an intact traditional identity. In this context, the first condition for the transfer of cultural elements unique to each region (such as traditional/local textiles) to future generations is the necessity of preserving their structurally original form. This work, prepared with the theme of sustainability, was hand-woven on a loom with the Şile Cloth technique, a weaving unique to Şile (İstanbul), without changing its traditional structure, and was interpreted in contemporary clothing designs, inspired by Art Nouveau. The aim is to use an environmentally friendly, sustainable natural fabric in new garments with its contemporary ornamental features. Curved lines, leaves, and floral forms, which are the ornamental features of the Art Nouveau movement, have been the source of creative ideas for designs.

3.2. Storyboard and Brief

The moodboard, which enables the ideas of the researchers to meet on a common platform within the framework of cooperation, and the research studies, which include the storyboard, have been the guide in design research. The information on managing a project, determining the conditions and problems, and guiding the researcher/designer in this process (Seivewright, 2013, p. 10) is presented below in detail. With this purpose, the direction information used in the research and guiding the researcher in achieving the aims and objectives of the collection is presented below.

3.2.1. Area of use and season

The pieces were designed to use for 2021/22 spring/summer season. The fact that Şile Cloth is structurally cool and has a fine texture has been a determining factor for the season.

3.2.2. Product/design information-user profile

Designs constitute the process of handling traditional fabric with an artistic perspective. Therefore, it does not have a marketing purpose. The collection prepared for this purpose appeals to a wide user profile. Such studies using cultural heritage should reach society. From this point of view, criteria such as economic level or age are not determinative for the collection. Thus, sample clothing designs including women's clothing include artistic designs with sustainable infrastructure.

3.2.3. Material/fabric information

“Şile Cloth” is used in the sample designs. Lace fabric, threads, flower interlining, and supporting metal wires used in ornaments are auxiliary.

3.2.4. Physical product

The clothes designed in this research cover a workshop/application process, which has the purposes stated in the research, the theme is expected to be included in the decoration, the details that are at least as important as the silhouette in the design, and the decorative stitches with decorative use, embroidery, prints, and appliqués take part. These clothing designs consist of skirts, tops, and dresses.

3.2.5. Form/ornament etudes

During the applied processes of the clothing designs, researchers/partners made several examinations and observations separately. First, the material that constituted the clothing designs was searched and Şile Cloth was chosen. Then, the literature related to Art Nouveau was

reviewed, and the reflection of the form and ornamentation features on different disciplines was observed. After this stage, the sketches were done to make the designs powerful “new creations”, reflect the theme, and contain innovative elements. In the design process, a future-oriented approach was adopted by taking fashion trends into consideration. Complements such as printing, embroidery, appliqué, sequins/ bead embroidery were used in the surface decoration of the clothing designs and were applied to the relevant parts of the clothing designs.

3.2.6. Color

In the designs, colors that are thought to better reflect the theme of sustainability and that can create harmony with the base color of the weaving were used. In this context, the basic colors of the designs are Beige and Aqua. Soft colors that preserve the natural color of the fabric were effective in the selection of colors.

3.2.7. Texture

The textures of the clothes are created with certain design principles on the surface of materials such as fabric, thread, and wires. In the work, emphasis was placed on creating different textural surfaces suitable for the theme. The organic textures, leaves and branches, which are the starting point of the theme, and the wire used to create a sculptural effect, added texture and form to different designs.

3.2.8. Shape and structure

Clothes are designed with a simple appearance in terms of structure. Therefore, the pattern properties of the clothes similar in complexity. Findings based on data in which pattern - sewing - decoration features used in the research phase of clothing designs were jointly evaluated on 3 different design research based on cooperation. In his study emphasizing the importance of

cooperation, (Toombs, 2016) states that sharing workshop skills and competencies during implementation can strengthen the relationship between the partners while at the same time preventing possible mistakes. Hirscher, (2020) also applied the sewing techniques to the participants with simple sewing actions and published the results in his work in the related article in which sewing applications were taught based on participatory cooperation. He points out in the results of the research that when mistakes occur in the collaborative practices of the participants, they are solved with innovative problem-solving techniques and common creativity, and states that the established collaborative approaches lead to successful results in workshop applications (Hirscher, 2020, p. 9-10) ([http4](http://4)). In this collaborative section of the research, which took place in a practical sewing workshop, 3 garment designs, which point to the basis of the research subject, are included. Each design was prepared separately, and the sewing processes of the garments were tabulated and presented to the reader in order to facilitate comprehension and to ensure that the processes are handled in an integrated structure. Depending on the technical features of the models, the patterns of the three clothing designs were used in conjunction with the “basic body pattern” and “the draper pattern technique” according to the operation processes of the design stages. Furthermore, the ornamental features of the Art Nouveau movement were truly emphasized in the ornamentation details of the clothing designs, and the use of traditional weaving in modern details was tried to be emphasized. With this purpose, the natural thematic features of Art Nouveau and the sustainable and ecological theme were considered on the same plane, and new interpretations were tried to be brought to the designs with the ornaments on Şile Cloth.

3.3. Research For Design No I

3.3.1. Drawing phase research

Model details/explanations: The design is a three-piece dress, energized with the puckers in the body line. Two bands are cross-tied on the front and back body. The daisy forms used on the dress are placed on the surface of the fabric by means of appliqué. The design, which was included in the production process with the research drawings of Design No. I, was drawn

in the Adobe Illustrator and was transformed into a product with a common decision in line with the new and original ideas of the partners/researchers (Figure 1). Pattern-sewing-ornament research: The application used in the decoration of the dress is appliqué on Şile Cloth with the pickstitch technique. While the cream/beige lace flower motif is appliqué to the traditional Aqua weaving, the pickstitch process is performed after the interlining is attached to the bottom of the fabric (Figure 1).

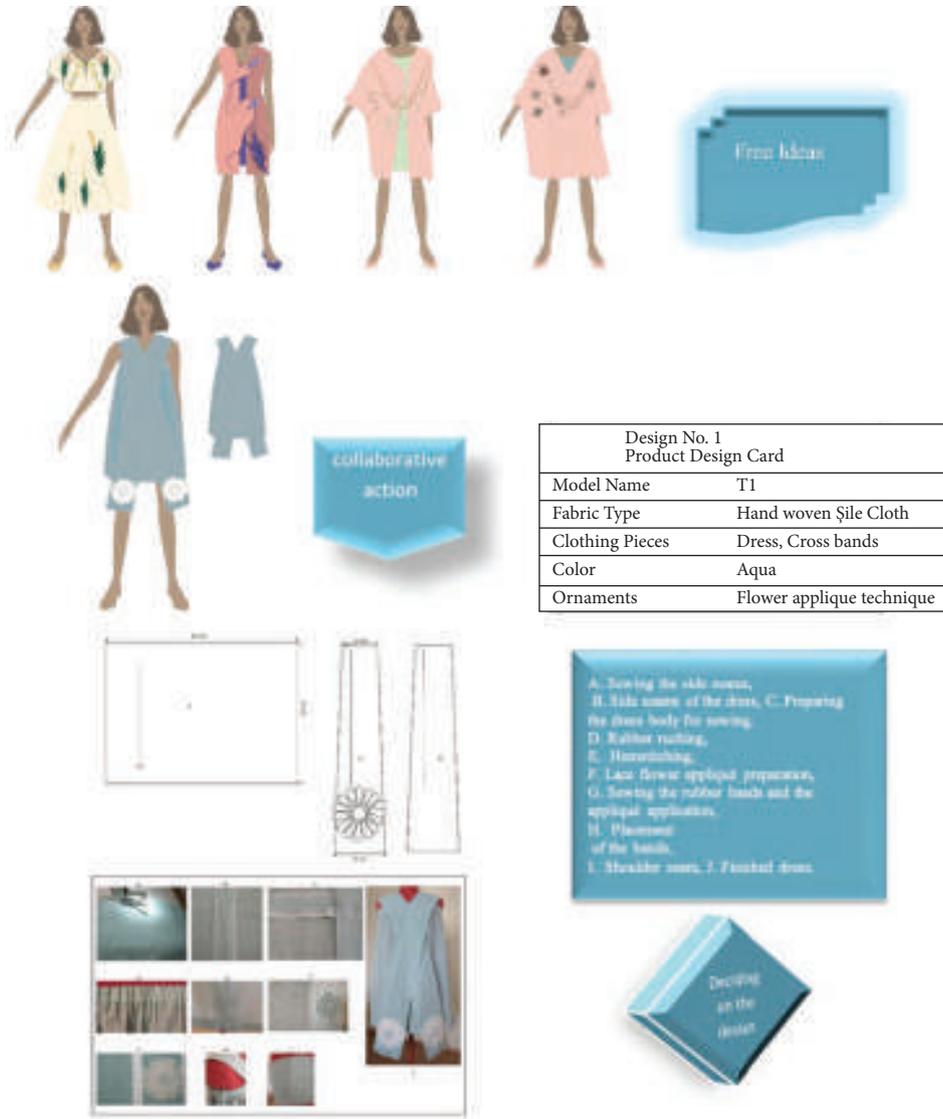


Figure 1: Representation of drawing-pattern-sewing and decoration applications of design research no. I in order of process (Sari and Elibol, 2020).

3.4. Research For Design No II

3.4.1. Drawing phase research

Complex structures were avoided to simplify the pattern and the sewing features of the design and the determined theme was emphasized in the form and decoration of the dress. With this purpose, the band-detailed dress has a sculptural look with a wreath around the neckline. The design that is included in the production process

and applied with the research drawings of Design No. II was created in Adobe Illustrator and transformed into a product with a joint decision in line with the new and original ideas of the partners/researchers (Figure 2).

Model details/explanations: The dress is designed as oversized and draped using cream/beige Şile Cloth. The piping technique is applied using cheesecloth on the collars and cuffs. The detachable naturalist-decorated collar form used on the neckline is mounted on the collar of the design after the fact. Figure 2 presents the pattern-sewing and decoration details of the design.

Pattern-sewing-ornament research: The wreath detail attached to the neckline of the dress is used by moving it with the help of a metal wire. A floral interlining is used to ensure that the wreath kept its texture during this movement. The leaf forms are prepared by cutting them in large and small sizes parallel to the collar line and covering them with a flower interlining. They are attached to the dress after the leaves are brought together and sewn. Figure 2 presents the pattern-sewing and decoration details of the design.



Figure 2: Representation of drawing-pattern-sewing and decoration applications of design research no. II in order of process (Sari and Elibol, 2020).

3.5. Research For Design No III

3.5.1. Drawing phase research

Model details/explanations: A weaving vest is designed in Cream and Aqua colors. Şile Cloth is used for piping in the sleeve holes. There is a floral ornament on the collar. This ornament in the form of a branch of a flower is hand embroidered asymmetrically. The design that is included in the production process and applied with the research drawings of Design No. III was created in Adobe Illustrator and transformed into

a product with a joint decision in line with the new and original ideas brought by the partners/researchers to the design (Figure 3).

Pattern-sewing- ornament research: Figure 3 presents the application and sewing process used in the decoration of the garment. According to this: A unique floral design was drawn with colored Etamine and Mouliné threads, and this ornament in the form of an asymmetric branch was handcrafted. The form extends along the entire neckline of the dress.

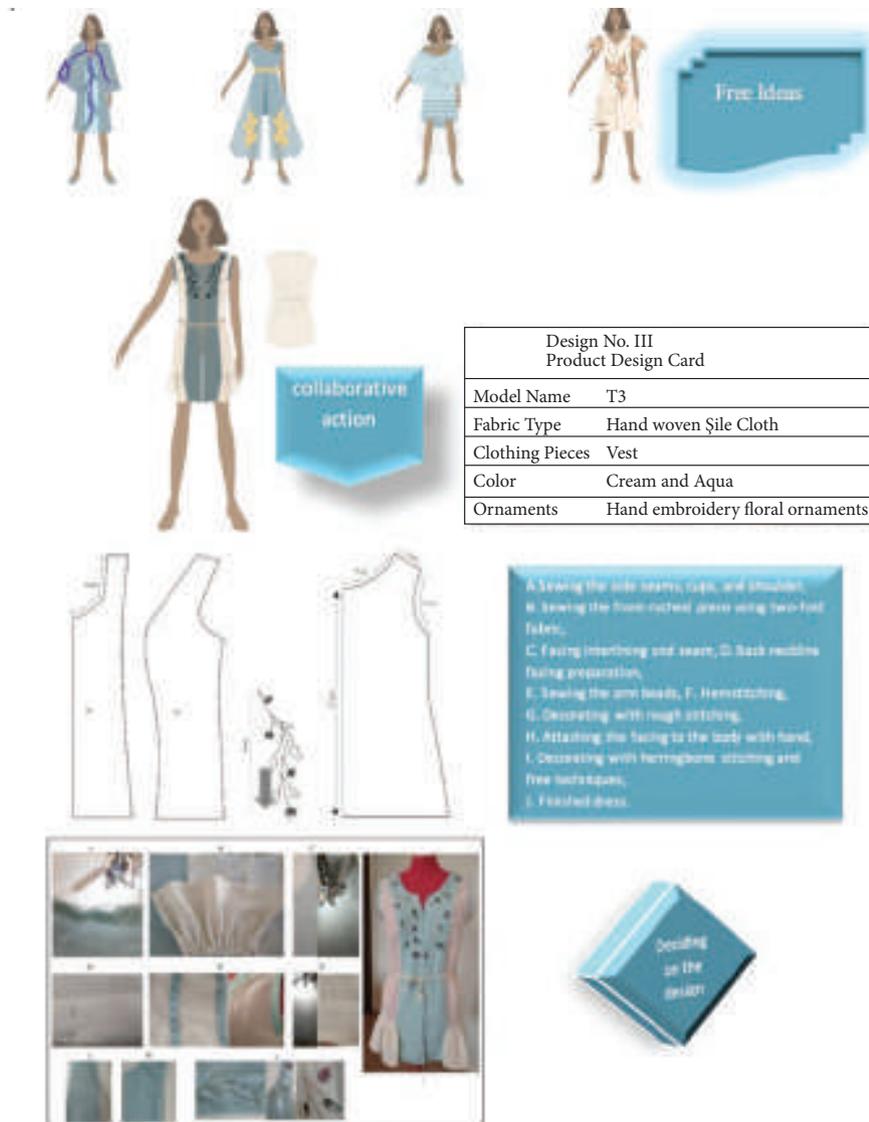


Figure 3. Representation of drawing-pattern-sewing and decoration applications of design research no. III in order of process (Sari and Elibol, 2020).

RESULTS

Results regarding the findings from the data of collaboratively implemented design ideas:

1. In the process of creating new and original clothing designs, collective work is required to form creative design ideas using recently developed new design strategies.
2. In collaborative design approaches, the acquired knowledge and experience are shared and artistic talents are used effectively.
3. While new and original ideas emerge in collaboratively developed clothing designs, design risks are also eliminated.

Results regarding the findings from the data of collaboratively implemented pattern-sewing-decoration phases of 3 distinct designs:

1. In the process of developing new and original clothing designs, design elements are enriched with new ideas in the product development stages.
2. Within the framework of design cooperation, a linear, formal, and color harmony is achieved between traditional and modern design practices.
3. Original and new clothing designs with strong aesthetics are emerging as a result of collaborative design applications.
4. New collections may be developed by expanding the scope of the study with new collaborations in which different designers will participate with regional-local brands.

Additional information

Interview: R1: Ayşe Taşpınar, Master Instructor, 2020, Şile İMKB Halk Eğitim Merkezi (Public Education Center)

Funding Disclosure/Acknowledgement

Authors received no funding for this research.

REFERENCES

- Akpınarlı, H. F. and Üner, İ., (2019). "Geleneksel Tekstillerin Özellikleri ve Çeşitleri." Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, sayı 34, Denizli, s.133-1.
- Çeçindir, N., (2020). 100 Soruda Giysi Mimarisi, (2. Baskı). Ankara: Gazi Kitabevi.
- Goode, G., (2017). "The Changing Nature Of Strategic Collaboration: The Emergence Of Equity Participation In The Uk Media industry. Strategic Direction." 33(10), 1-3. International Council for Correspondence Education [ICDE] (2017). ICDE strategic plan 2017-2020.
- Gür Üstüner, S., (2017). "Tekstil Tasarım Tarihine Genel Bir Bakış." Sanat-Tasarım Dergisi, Sayı: 8 ISSN: 1309-2235 ss.49-58 DOI: 10.17490/Sanat.2018.21.
- Elibol, B., (2015). Osmanlı Saray Sanatının Desen Repertuarı. Yüksek Lisans Tezi. Haliç Üniversitesi Sosyal Bilimler Enstitüsü.
- İpşiroğlu, N., İpşiroğlu, M., (2017). Sanatta Devrim, (6. Baskı) İstanbul: Hayalperest Yayınevi.
- Lahor, J., 2012. Art Nouveau, ISBN.1859956734(9781859956731).
- Poulsen, L. B., (2014). "Strategic collaboration: Key success factors. European Commission Stakeholder Workshop: "Stimulating Emerging Industries Through A Large-Scale Demonstrator Approach". Brussels.
- Sari, S., Kodaman, L., (2011). "Yves Saint Laurent Giysi Tasarımlarında Piet Mondrian Etkisi." Akdeniz Sanat Dergisi, Yıl 2011, Cilt 4, Sayı 7, ss 59-62.
- Sari, S., (2020). Temel Tasarım, Atatürk Üniversitesi Açıköğretim Fakültesi Yayınları, Erzurum.
- Seivewright, S., (2013). Moda Tasarımında Araştırma ve Tasarım, İstanbul: Literatür Yayınları.
- Temir, Ş., (2010). Geçmişten Günümüze Şile ve Şile Bezi, Ankara: Kültür ve Turizm Bakanlığı, Ankara.
- Troy, Nancy J., (2003). "Couture Culture: A Study in Modern Art and Fashion." Massachusetts Institute of Technology.
- Toombs, A. L., (2016). Care and the Construction of Hacker Identities, Communities, and Society, Dissertation, Indiana University.

Internet Resources

- <http1> Altınpulluk, H., (2019). "Açık Ve Uzaktan Öğrenmede Öncü Kuruluşlar ve Stratejik İşbirlikleri." AUAD 2019, Cilt 5, Sayı 2, 63-86, <https://dergipark.org.tr/tr/download/article-file/734131>, (on) 04th April 2021- access granted.
- <http2> Şenyurt, O., (2018). "Letonya'nın Başkenti Riga'da "Art Nouveau" Üslubu Ve Müzesi, Görünüm." Nisan 2018, Sayı: 4 Kocaeli Üniversitesi Güzel Sanatlar Fakültesi Dergisi, pp36-45). <https://dergipark.org.tr/tr/download/article-file/516018>, 28th February 2021- access granted.
- <http3> Aktepe, Ş., (2011). "Moda ve Tekstil Tasarımı Sürecinde Sanat / Sanatçı İlişkisi." Akdeniz Sanat Dergisi, Mart-p 055-058. <https://dergipark.org.tr/en/download/article-file/275340>, (on) 27th February 2021- access granted.
- <http4> Hirscher, A.L., (2020). "Hey, I can do that too!: How Skilful Participation Thrives In A Co-Sewing Café." CoDesign, DOI: 10.1080/15710882.2020.1823994, (on) 04th April 2021- access granted.

Visual Resources

- Figure 1 (Sari and Elibol, (2020). Personal archive.
- Figure 2 (Sari and Elibol, (2020). Personal archive.
- Figure 3 (Sari and Elibol, (2020). Personal archive.
- Şekil 4. Stanford d.school. Tasarım Düşüncesi Sürecinin Beş Aşaması. Interaction Design Foundation, Interaction-design.org, Erişim tarihi: 10.02.2020.
- Şekil 5. Interaction Design Foundation. Tasarım Düşüncesi Aşamaları. Interaction-design.org, Erişim tarihi: 15.06.2020.

