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## **CREATING NEW DESINGS ON THE BASIS OF TRADITIONAL CLOTHES (EXAMPLE OF KOCAELİ)**

### **Abstract:**

The field of fashion designing which is given a different point of view every day from the point of the used materials, colors, target groups and the ornament characteristics shows great innovations. The fashion which is handled in different dimensions along with the developing technology and the enrichment of materials experiences flashbacks from time to time. A society may survive only through maintaining its culture. The traditional clothes are one of the cultural elements and they should be kept alive.

In this research, it was aimed to form the costume designing suitable to the current fashions trends through starting with the local elements in traditional clothes and thus, not to remove the traces of traditional clothing as an important culture element; moreover, provide maintainability in fashion and clothing sector.

The sampling of this study was chosen using critical status sampling technique in this study which the case study (sample case) within the content of descriptive method is used while establishing the collection theme and the activity research is used while the collection process is applied. In this study which was established through the application of designing development processes, various designing models were analyzed and finally, a new designing model was suggested for the field of fashion designing. In accordance with this suggestion, traditional clothing of Kocaeli region was handled and new designs were developed through analyzing color, ornaments, patterns and materials of clothes. A collection was prepared using every product which was handled and a product was manufactured from every collection.

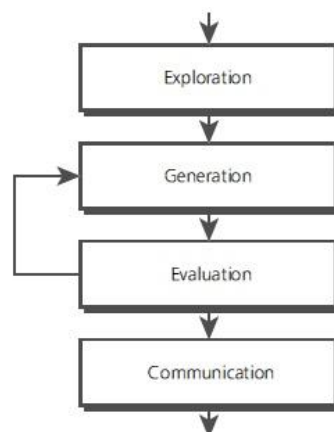
The study is important for the sake of maintaining the traditional values, creating much more different costume designs using ethnic roots in their costume designs which gains different points of view, making the sector, presenting a sample study to the designers to study in this field and the market attractive through possessing a definite target group and establishing a common study group which is fed from different designing fields.

### **Keywords:**

Traditional Wear, Fashion Designing, Cloth Design Process, Design Models, Preparing Collection

## 1. Introduction

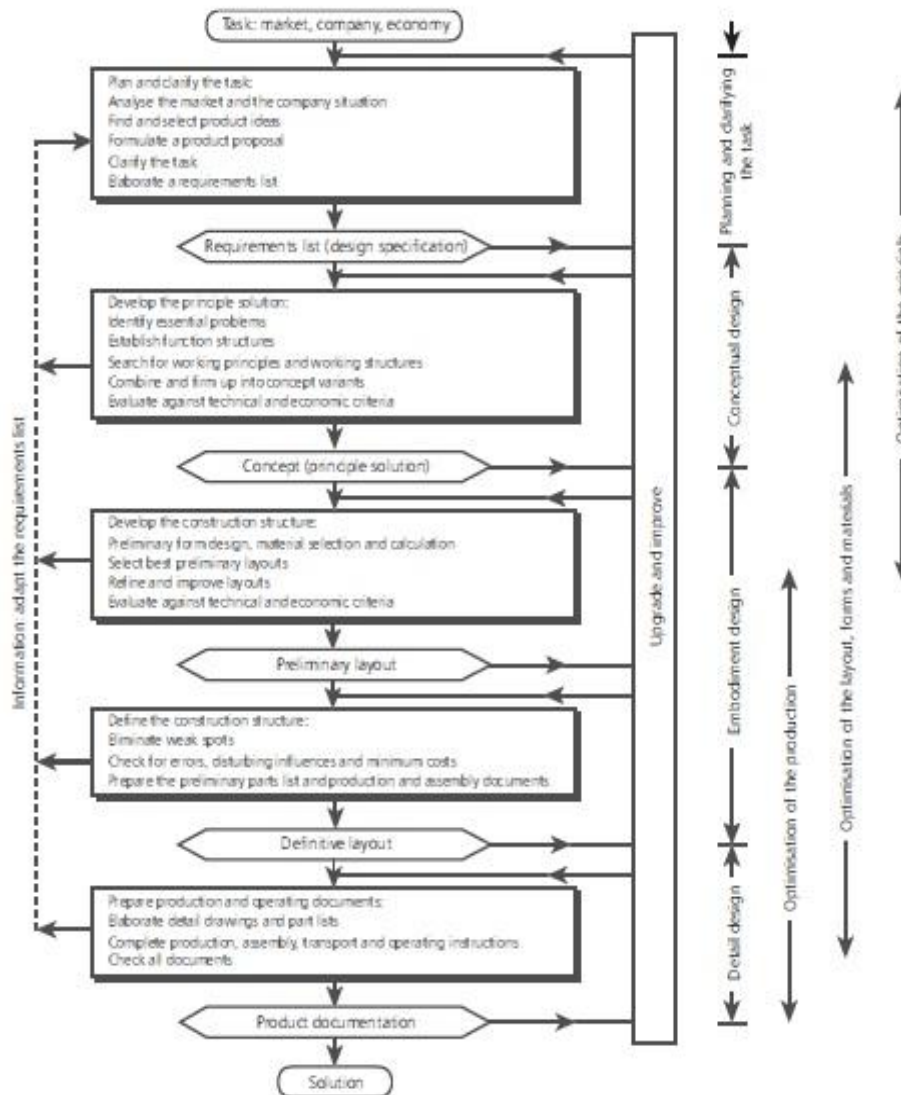
Attire as a way of transformation of social manners, is an ongoing necessity that goes lifelong. Besides it depends on the state of mind of the people, it is also under the influence of cultural and civilization movements (Gorgunay, 1973:4). The history of the clothing was started by the solutions stem from physical needs and veiling motivation of the 'primitive'; over time it overtakes the preceding reasons and attains existing significance by promoting the meaning and extent in parallel with the advances in social life. 'Veiling' function of the clothing at the initial point has changed into 'revealing' function and so it undertakes a distinctive mission today (Yurdakul and Ural, 2008: 45). Revealing state brings quest for innovation; hence the attire and fashion design concepts with. Fashion design field always should have been vivid and attractive. Therefore it will never lose out its active role from art to consumption. For this purpose, fashion designers innovate various activities both in materials, ornaments, stitching; and in distinctive interactions, in varied design techniques. In general sense, design work is constituted from creating process of equivalent forms resulted from visual relationship between environment and objects by running sensational and intellectual processes such as observation, perception, taking visual notes, sensation, consideration, criticism, creation, expression, evaluation of a person (Koca and Koc, 2009: 35). It is a creative activity that is synthesized from the existent without being a replica of it, therefore is an activity that includes unique and fresh notions. It is a basic tool to convey existent technology and information into innovation and invention by transformation. Any fresh and creative idea needs a nicely planned and designed process to be concluded with innovation and invention (Heufler, 2004: 16). A design work is made up of numerous discrete components that must be come together. A designer shapes and locates the entities and eventually composes the design work by using instruments called basic design components and principles. It's a primal requirement that performed design works – whether it has two or three dimensions- can be perceived properly by target audience (Eryarar, 2011: 128). Design components constitute backbone of the design, and specifically for clothing design the followings are the chief design components; form, light, pattern, line and color.



**Figure 1. Cross's Model Of The Design Process**

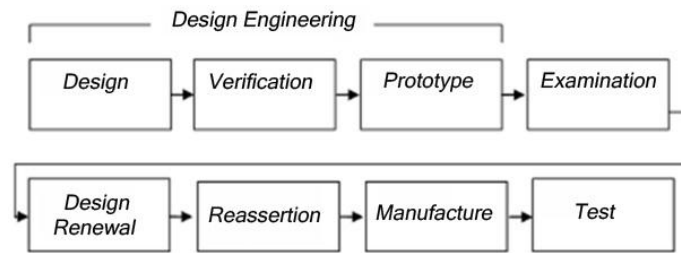
Cross aims to reach the essential one as a result of four stages that are anticipated by means of intuition and assumption methods. Accordingly, priority of the design process is the survey. The survey is followed by the manufacture. Manufactured product is subjected to an assessment process and if it is not approved,

reverts back to manufacturing phase. Product approved in assessment phase is transferred by communication.

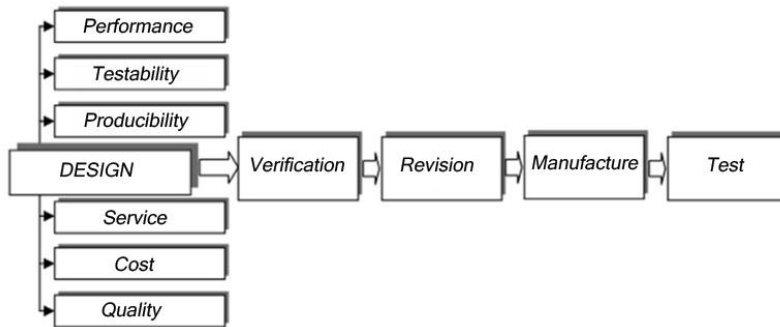


**Figure 2. Pahl and Beitz's Model Of The Design Process**

Pahl and Beitz designate the design process stages by considering the starting point of it as assignment and ultimate point of it as solution. Pahl and Beitz - who evaluate the stages in detail - emphasize particularly the importance of the creativity on the process. Especially in new design works, creativity of the designer acts a significant role with his/her experiences. Creativity act of the designer as a part of subconscious functions in brain still couldn't be understood totally. Besides the experiences and knowledge of the designer, the significance of the creativity in exertion of a design work - that is valuable both in economic and functional terms - is scientifically accepted (Pahl ve Beitz, 1997: 761).

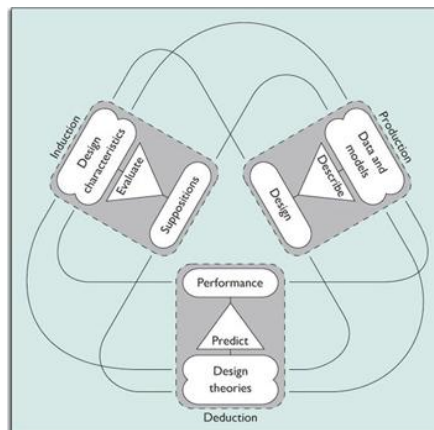


**Figure 3. Series Stages of Product Development Process (Staudacher et. al.)**



**Figure 4. Concurrent Product Development Process Design Approach (Staudacher et. al.)**

Staudacher and colleagues examine the design process in computer-aided design field in two manners such as ‘sequential - serial product development process’ and ‘concurrent product development approach’. The former of the two is directly related with the design process; the latter one is connected to quality and specifications of the design work.



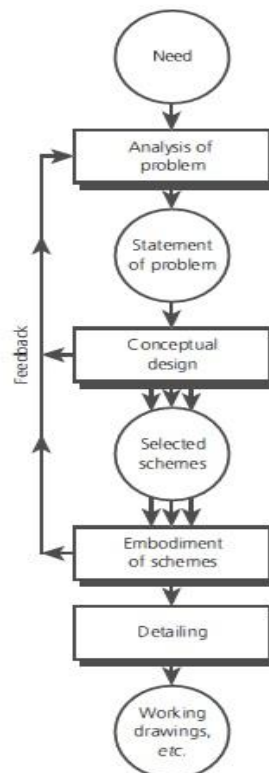
**Figure 5. March's Model Of The Design Process**

Manufacturing creates, deduction foresees and induction evaluates. Generating the first design proposal - that benefits from a pre-exposition on certain assumptions related with essential features and solutions - starts with the initial stage of productive reason of the design process in this model. First design proposal is the analysis of desired performance specifications deductively from design assumptions and theory constituted. From anticipated performance specifications, inductively it is possible to evaluate more from design opportunities or assumptions. Afterwards this loop is repeated and starting from the revised explanations of specifications; it eventuates with possible advancements and/or changes in design proposals.

STEPS	TARGET	VISUAL OUTCOMES
0. INVESTIGATION	OPINION	Direction Knowledge
1. RESEARCH	CONCEPT	Visual Concept
2. REVIEW	MODEL SELECTION	Mind Drafts, Sketches, Presentation Drafts, Small Scale Model
3. DEVELOPMENT	PROTOTYPE DETAIL	Technical Drawings, Functional Model, 3 D Model for Accuracy and Operating Capacity
4. PERFORMING	TEST	Production Documents, Prototype
5. EVALUATION	PRODUCTION	Product Image

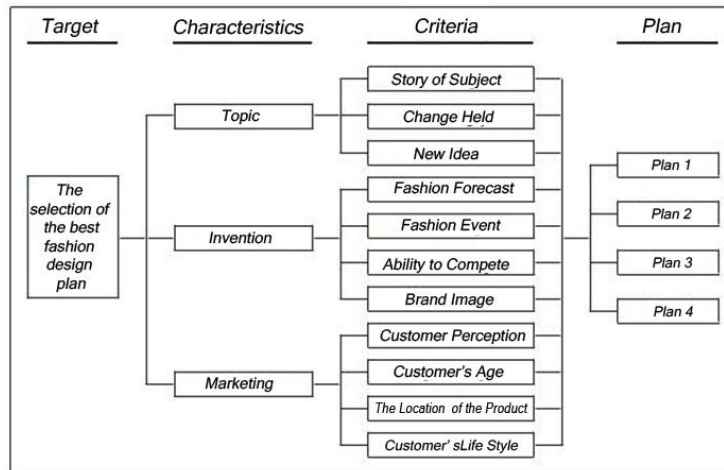
**Figure 6. Brigitte Borja De Mozota’s Model Of The Design Process**

Brigitte Borja De Mozota suggests a six step model for design Works examined in architectural design processes. In this model, there exist step 0 prior to remaining 5 steps and at this stage examination is performed. Subsequent to step 0; investigation, observation, progress, implementation and evaluation stages take place respectively.



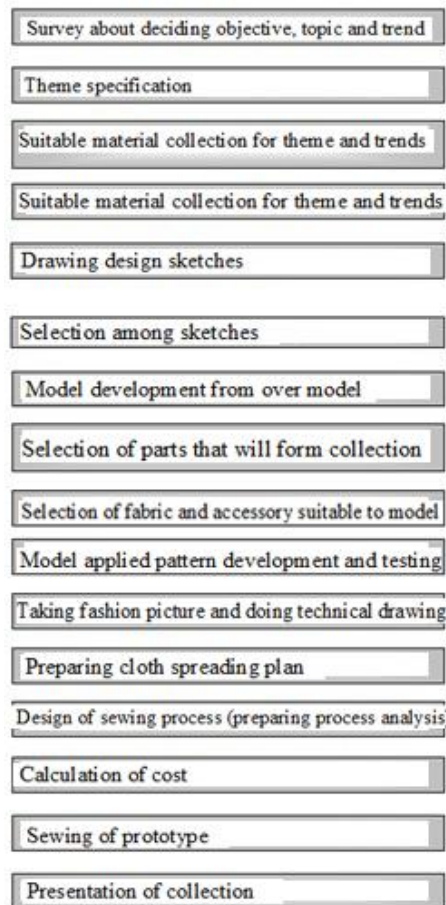
**Figure 7. French’s Model Of The Design Process**

A model that is widespread, stage focused and usually seen in engineering branches is suggested by French. This model is based on design implementations seen in industry. It arises from necessities and concludes by drawings.

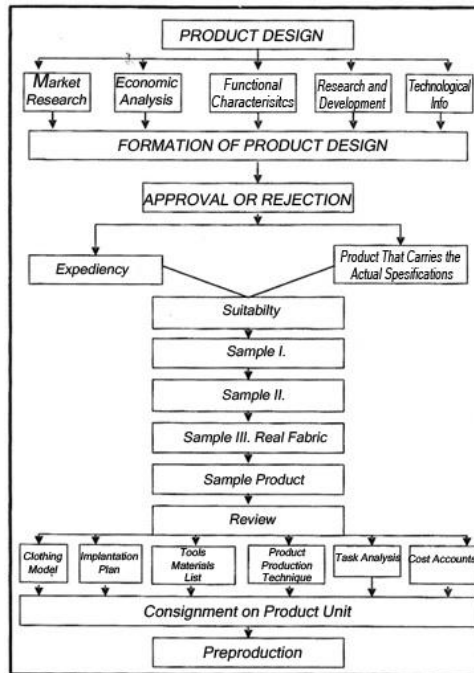


**Figure 8. CH Lin ve CH Twu’s Model Of The Design Process**

Eleven criteria are treated in the model prepared. These criteria are measures from story of the topic, to trend prediction; from age and perception, to life style of customers. All these elements need to be elaborated to reach the best fashion design plan. Additionally, creating multiple plans at the final stage is remarkable in the plan.

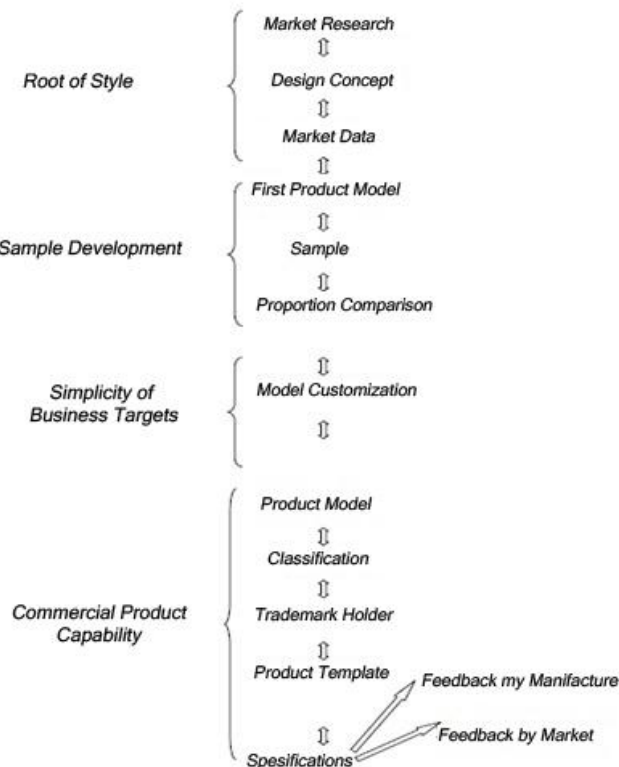


**Figure 9. Koca and Other’s Model Of The Design Process**



**Figure 10. Çivitçi's Model Of The Design Process**

Civitci issues many stages related with fashion design and clothing manufacturing in this model. In the model principally, it is projected to make preliminary investigation on economic, technologic, functional etc. fields. Afterwards according to approval or rejection situation, the process continues if the product carries the actual specifications and provides expediency. Eventually, the prototypes are manufactured, examined and decided all necessary materials from clothing models to cost account and handed over to the manufacturing unit.



**Figure 11. Dal and Gürpınar's Model Of The Design Process**

Diversity of Turkish history is reflected on attire understanding and clothing form Turkish people. Clothing form shows variety in time in conformity with climate and geographical conditions of regions. Besides the variation between regions, also rural area and urban clothing indicates specific characteristics (Caglayan, 1990: 82). Turkish clothing culture has a basis as immense as inspire the world fashion. Therefore it is not a coincidence that Turkey shows achievement in 'Ready-to-wear Manufacture and Fashion' fields lately. Hereof the level of Turkey arises from cultural diversity, history and traditional background of it (İşbilen, 2005: 24). To recognize and comprehend the Turkish culture it must be considered how the attire stands in Turkish world of thought (Duman, 2009: 226). Each society has its own unique clothing forms. Turks that has a long-establishment civilization have used clothing forms that fit their own culture and life style, geographical conditions. Olden Turks that live with livestock breeding and cultivation have been living in varied conditions. Clothing that resist on bushes, stones and frost was needed by Turks (Ogel, 1991: 2). The city Kocaeli is like a mosaic composed of citizens that are come from a diverse range of cities of Turkey and Turkish countries. This fairly old-established city has a unique cultural structure because of closeness to Istanbul and West (Genç, 2008: 13). Even though it has a unique culture, due to immigration cultural and demographic alteration is happened. At a general glance on city Kocaeli, actuality of quite number in immigration as a consequence of excess in industrial establishments makes it a mixed province. The diversity of the demographical structure reverberates on attire of it. Until 1960's when the traditional structure continues, clothing in the city has been varied reasonably. The situation is more noticeable in immigrant people. Caucasian influence can be observed in clothing of Circassian, Abkhasian and Georgian people. Clothing of 'Manav' people –who are the indigenous residents of the city- primarily comes into mind when regional clothing is said. Clothes of these people sustains its authentic structure in the middle age women present in the manav villages (Pehlevan vd., 2008: 116). Göynek, Cepken and Shalwar usually leap to the eye in woman attire. Göynek which is worn in internal side of cepken; is chiefly made up of 'Kandıra Fabric' that is woven indigenously. Cepken which is worn on göynek is defined by Onder (1962) as; a short jacket that is skinny-fit and sewn from fabrics like sevai; worn on the Shalwar in case of attending on wedding or engagement and called as saka, cıppa, lefkayıt in times and front side, wristbands and shoulders of it are decorated by sırma and kaytan. Furthermore shalwar which is a lower body cloth; is frequently encountered clothing type in Kocaeli. Shalwar that is worn on lower body under the üç etek; is usually made up of kutnu fabric besides all types of woolen fabric and silk fabric which is called as donluk.

## 2. Method

In this work, a new process is suggested in fashion design field through examination of design processes that belongs to various science disciplines. The main theme of this process is traditional clothes. Woman clothes belong to city Kocaeli are determined and examined as the traditional clothes discussed within the theme. In the first section of the survey that forms the theme of the collection case study (precedent) is applied within the scope of descriptive method; in the second section that collection process is took place in act study is applied. Varied sources that are used in case study method can be called as "Life Documents". Foremost ones of these documents are definitely people, communities, foundations of these communities, institutions; and condition, position, values and attitudes of them. However in most cases whole part of the documents cannot be reached. Therefore it is usable to emphasize on accessible ones (Keleş, 1976: 279). The horizon of the work constitutes traditional woman clothes



placed in the private collections of city Kocaeli; and the sample of it is nine woman clothes that are chosen by critical state sampling technique. From nine clothes chosen; one piece is taken from each type (five pieces) by layering technique, from each pieces taken one collection is generated, and one chosen part of the each collection is manufactured by all embroidery and stitching techniques. As a part of document review; act study -which is come into effect by examining the design models and developing a new model suggestion-, provides applicator people with find out at first hand by attending directly on research process. Besides, because of research is conducted on the real world, it solves the existing problems and the solutions that is reached by direct participation on research breaks the resistance during implementation (Aksoy, 2003: 478). Six design models which are in the fields of architecture, computer, graphic design (Cross, Pahl ve Beitz, Staudacher et al., March, Brigitte Borja De Mozota, French), and four design models in fashion design field to prepare collection (CH Lin CH Twu, Koca vd., Çivitçi, Dal ve Gürpınar) are synthesized by examination. In the work, a new process for fashion design is thought by deciding the common features of models. This process splits up two parts under the Preparation Stages topic. The first title; General Preparations is formed by five steps and the second one; Detailed Preparations is formed by three steps. These stages are followed by Formation Process and the process is studied by four steps. Eventually, after the Finalization stage which is formed by three steps, the process is completed.

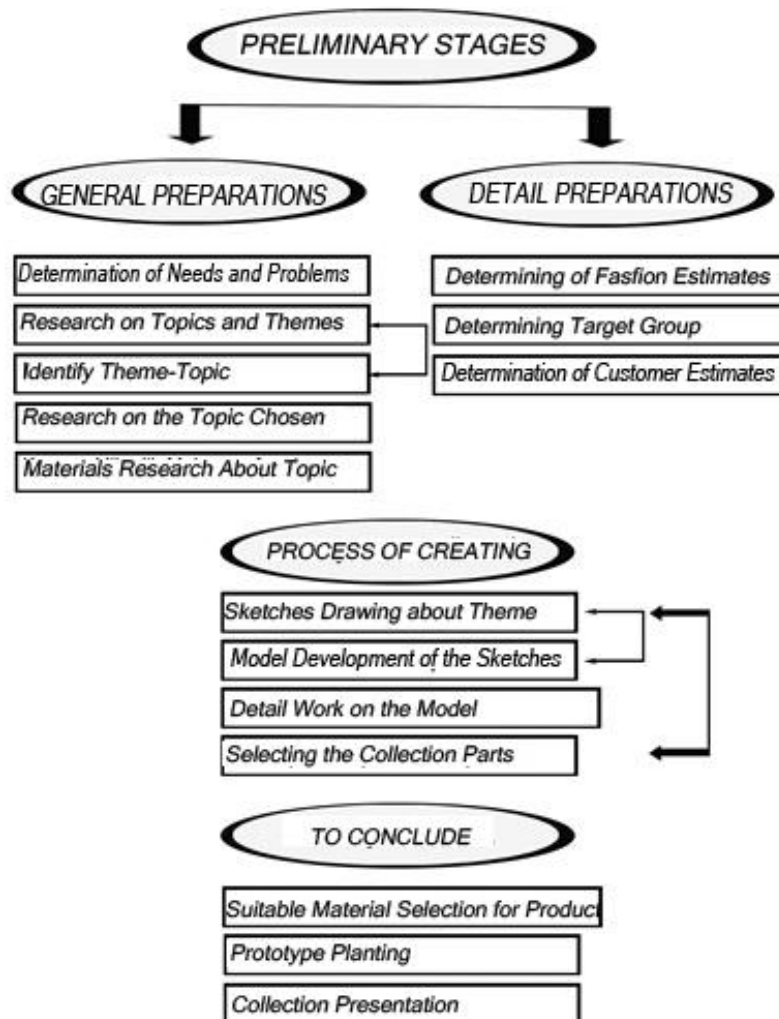
### 3. Findings

If design models are needed to be evaluated generally; it is come into conclusion by assigning a priority in all design models and by making the stage schematic. In certain models, design process is discussed in general terms; some of others are elaborated. Schemes; in some of them are given by one step, in others it is formed as subtitles of certain headings. Outcome is usually reached by production in most of the models.

If it is considered comparatively; Cross, Brigitte Borja De Mozota, Koca et al. have started the process by survey. Çivitçi, Dal and Gürpınar have specialized this stage as Market research. Pahl and Beitz and French have started the process as determining on necessities and tasks. While Cross, Staudacher et al., Brigitte Borja De Mozota, French, Koca et al. have constituted the process by leading it to the conclusion gradually; Pahl and Beitz, March, CH Lin and CH Twu, Dal and Gürpınar and Çivitçi have prepared the process as analysis of various titles under certain sections. Cross, March, Brigitte Borja De Mozota have kept the process brief and clear. The others have come into conclusion by working thoroughly. In Dal and Gürpınar and Cross and French's models; backtracking, feedback and repeated examination of the process is subjected. On the other models process works up to conclusion directly. Distinct from all other models, March's model has a loop instead of a certain flow. Hence, the process proceeds with supporting each other with the loop. As a common characteristic, in all of the models first task or assignment is specified and then study is set out. Besides that, all models predict implementation and evaluation as a result of a certain stage. In addition, all models except suggestion of French aims to carry the product to the manufacturing level. However French doesn't carry the product to manufacturing level but aims only reaching the designed object to the form on paper and the design process itself.

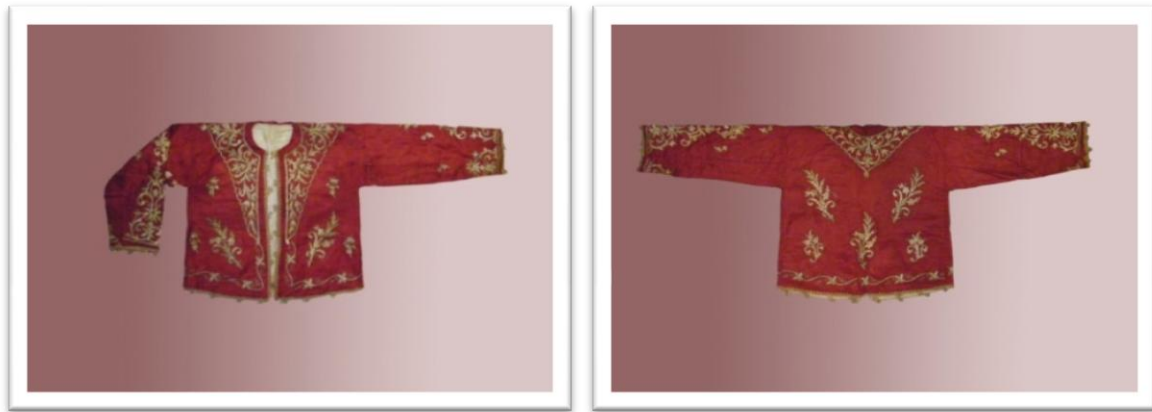
Based on all of these models, phases of the new model are determined. Hereunder;

- Starting point will be specified towards problem,
- Forming subtitles under various main stages is approbated,
- Weight will be given on product design dimension,
- Design process will be given in fine details and explicitly in all steps,
- Model will be constituted by reinforced with feedbacks,
- Result of it will be grounded on manufacturing.



**Figure 12. Oluşturulan Tasarım Modeli**

The collection that is prepared by dealing with all steps has ended up by:



**Figure 13. Analyzed Cepken**



**Figure 14. Preliminary Sketches For Cepken and The Essential Clothes That Will Be Manufactured**



**Figure 15. Fashion Shoot of Manufactured Clothes**



**Figure 16. Analyzed Bindalli**



**Figure 17. Preliminary Sketches For Bindalli and The Essential Clothes That Will Be Manufactured**



**Figure 18. Fashion Shoot of Manufactured Clothes**



**Figure 19. Analyzed Gömlek**



**Figure 20. Preliminary Sketches For Gömlek and The Essential Clothes That Will Be Manufactured**



**Figure 21. Fashion Shoot of Manufactured Clothes**



**Figure 22. Analyzed Zibin**



**Figure 23. Preliminary Sketches For Zibin and The Essential Clothes That Will Be Manufactured**



**Figure 24. Fashion Shoot of Manufactured Clothes**



**Figure 25. Analyzed Şalvar**





**Figure 26. Preliminary Sketches For Şalvar and The Essential Clothes That Will Be Manufactured**



**Figure 27. Fashion Shoot of Manufactured Clothes**

#### **4. Conclusion and Recommendations**

Design is a concept that is analyzed generally and sophisticatedly. It needs envisaging within itself. Initially, the object that will be designed needs to be surveyed multi-dimensionally. There exist certain grounds, elements, principles in design and the designed object is extrapolated in accordance with these subjects. Conducting fresh researches on the basis of different disciplines becomes crucial increasingly. Thereby while the researcher is informed of relative fields, also it acquires inference by comparing its own field with others'. In the study; design models used in fields that are engaged with design such as architecture, graphic, industrial products, fashion are examined comparatively. Hereat, it is concluded that conducting the collection preparing process based on a certain model is needed by qualified studies. The design that is worked with concepts like consumption, brand, aesthetic interactively

has a major impact area. In study, the design concept that has a crucial field of study is taken as the chief subject. The model suggestions of Cross, Pahl and Beitz, Staudacher et al., March, Brigitte Borja De Mozota, French which belong to various art and science fields, and the model suggestions of CH Lin and CH Twu, Koca et al., Çivitçi, Dal and Gürpınar from fashion design field is examined. Hereunder as a whole, it is observed that the design is formed by starting models out researches and is based on manufacture. Moreover, while for several models feedback is an issue, the others grounds on direct result. Certain models have superficially, and some others have elaborately completed the process. In the study, it is appeared that there is not enough design models exist in fashion design field. Although studies of researchers, academicians and fashion designers operating in various fields are examined, it is identified that there is not adequate number of studies for collection preparing processes in fashion design. Therefore, a new model process is decided considering a variety of disciplines and a sample study is realized on the basis of this model process. The process is constituted by fifteen articles under the titles of General Preparations, Detailed Preparations, Formation and Finalization Processes. Clothes and their sketch drawings -that are formed in sample application part of the new model suggestion- are constituted by determining model characteristics of traditional clothes that are scrutinized. Accordingly determined variety of cepken, bindallı, zıbın, gömlek and shalwar are examined with reporting model criteria by articles and the new designs are established by considering these criteria. In determined criteria and performed sketch drawings, individual choice of researcher is used. No certainty can be mentioned on these articles.

Specified suggestions which the research results are taken into account as follows;

- Design is an engaged field with numerous other ones and exists in both art and science disciplines. Therefore conducting wide-ranging researches in subjects covering design, increasing the number of the studies performed in this field will offer field researchers valuable sources.
- Collection preparation process in clothing can be happened with different methods. In line with this study, by constituting new collection formation processes, both in ready-to-wear companies and in tailor-made clothing design, collections can be organized through design models by choosing optimum purposive process.
- Traditional clothes are the main theme of sample collections that are studied in accordance with design models. Conserving of social values can solely be probable with claiming cultural values. So it can only be secured by working on cultural values, rendering them attractive and making projects by working through on them. In this manner, cultural values can reach to large masses and the significance of it can be understood.
- Turkish people have placed emphasis on its culture throughout history, and have survived by preserving its past. Traditional Turkish clothing that is a part of Turkish culture should be handed down to posterity by watching over. In addition, substantial clothing culture of Turks can offer different perspectives on fashion industry that develops under the influence of West.
- Instructional plans can be prepared towards design models that are defined in collection preparation course which is shown in most institutions related with fashion design education. Schedule of the course can be arranged in terms of articles in design models.

**Resource**

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