

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



Quilt Design with Traditional Production within The Scope of Cultural Sustainability

Prof.Dr. Ziyet ÖNDOĞAN, Ege University, Faculty of Fashion and Design, Türkiye
Assist. Prof. Dr. Arzu Şen Kılıç, Ege University, Faculty of Fashion and Design, Türkiye
MA Student Seray AKIN, Ege University, Graduate School of Social Sciences, Türkiye

Abstract

Tradition is a set of customs, knowledge, habits and values that are passed on from generation to generation. The whole process of design and production has been affected by traditional values. Designers have included traditional values in the process with this cultural knowledge from the point of perception of life, daily life need and art.

This study conducted within the framework of cultural sustainability which is one of the main component of sustainability. The feasibility of textile surfaces and patterns created by traditional methods in the preparation of commercial and fashion collections was examined.

A quilt, which is a home textile product, was designed with traditional methods and motifs that represent Turkish culture as a result of our work aiming at the continuity of Anatolian traditions with sustainable materials.

In the design, it is aimed to contribute to ecological sustainability by using felt, cotton woven and natural dyestuffs, and to cultural sustainability by using traditional methods and Anatolian motifs.

In addition, it is thought that the countryside will be revitalized and it will contribute to the dimensions of sustainability in economic and social terms by the basis of design with traditional production methods and cultural values.

Keywords: Cultural Sustainability, Fashion Design, Quilt, Turkish Culture.

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



Introduction

Natural resources are being depleted rapidly due to the developing technology as a result of industrial revolutions and the big increase in the world population. The concept of sustainability has emerged as a solution to the careless consumption in natural resources and the increasing amount of waste. The concept of sustainability was first mentioned as “Sustainable development” in the Brundtland Report titled “Our Common Future” prepared by the UN World Commission on Environment and Development [WCED] in 1987. According to this report, sustainable development; It is defined as the provision of daily needs without compromising the ability of future generations to procure their own needs (Şen, Kaya, Alparslan, 2018).

The concept of sustainability first emerged in the fields of agriculture, forestry, fisheries and renewable resources (Bozdoğan, 2005). The main characteristic of this concept that is it deals with the future of human beings and includes the protection of the resources of the area in which it is used (Tıraş, 2012). Sustainability is the progress of an institution by taking steps that will positively affect economic development, human life and environmental balance in the interaction of these three dynamics, taking into account its economic, social and environmental dynamics (Utkun and Ünal, 2020).

Essential dimensions of sustainability are economic, environmental and social/cultural sustainability. The economic dimension of sustainability is about the concept of welfare and the protection of a capital and the prevention of its deterioration. The environmental dimension of sustainable development involves issues such as maintaining the existence of resources in the future, preferring renewable resources, and using only sufficient amounts of non-renewable resources (Şahin and Kutlu, 2014). The social/cultural dimension of sustainable development aims to ensure the basic needs of the individuals living in the society. Culture includes an important factor in the dimensions of sustainability. Culture must be evaluated against ecological, social and economic demands and sustainability requirements. Culture has an influence that drives sustainable development across social and ecological pressures and needs (Türkoğlu, 2020). Socio-cultural sustainability is important in terms of maintaining the lifestyle and habits in the society, and protecting the cultural heritage (Alptekin, 2021). The eventual loss of cultural heritage can have a significant social and emotional impact on a community, leading to loss of social cohesion and sense of identity. Such problems that the society will

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



experience can cause international unrest. (<https://sustainability-success.com/cultural-sustainability/>).

Sustainable design concept and sustainable product design emerge as an important concept for designers today, where sustainability is on the agenda in every aspect of life. Sustainable design; is the philosophy of designing social/cultural, economically and ecologically sustainable objects, spaces and services (Findikci, 2021). This approach is a systematic expression in which design performance is evaluated together for economic, environmental, health, culture and safety purposes throughout the entire product and process lifecycle.

In this study, the applicability of textile surfaces and patterns created by traditional methods in the preparation of commercial and fashion collections was examined within the framework of cultural sustainability. Quilt is defined as a wide blanket used for covering, obtained by filling and sewing between two fabrics with a filling material generally consisting of wool or cotton. The first quilt samples of Turks with nomadic culture are animal skins and felt technique covers. However, traditional quilting has begun to lose its value in the past as a result of the development of technology and industry and accordingly the change in lifestyle and conditions, and today it has come to the brink of being forgotten (Özcan and Bozkaya, 2021). In this study, a quilt, a home textile product, was designed as an example of sustainable design, inspired by traditional quilting, especially within the framework of cultural sustainability. In this quilt, it is aimed to ensure the continuity of Anatolian traditions with sustainable materials and motifs belonging to Turkish culture are used in patterning works.

Sustainable Product Design Example: Quilt Design Process

In this study, it is aimed to design a multifunctional quilt in accordance with the concept of sustainable product design, inspired by traditional quilt making. It is aimed that the comfort and ergonomics standards during rest and sleep as well as the quilt is also intended to fulfill a separate function by using it as a bedspread. The designed quilt consists of a two-layered cover and a filling material placed between it. It is thought that the lower surface that the user touches should be made of a non-sweating soft touch fabric. For this reason, textured poplin fabric from 100% organic cotton material was preferred for the lower surface of the quilt. The organic cotton material used in the inner layer is an environmentally friendly material that is considered highly sustainable because cotton fiber is a renewable natural fiber and produced by organic

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



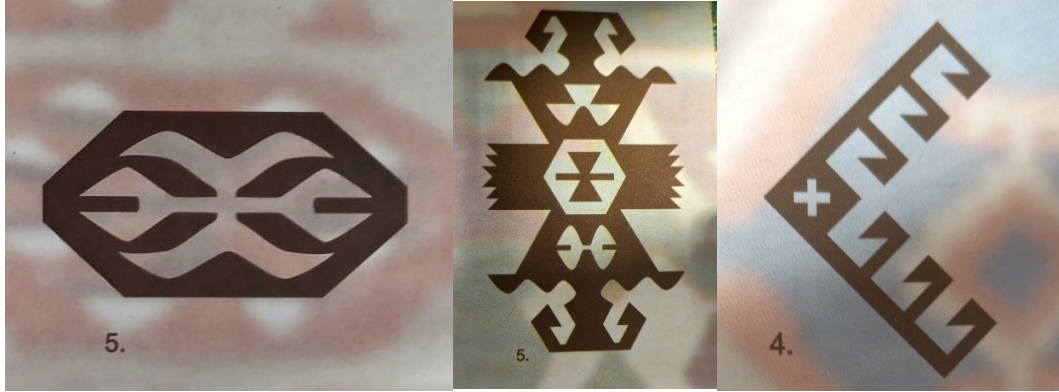
methods. (Eser, Çelik, Çay, Akgümüş, 2016). Compared to conventional cotton, organically produced cotton reduces CO₂ emissions by 45% and water consumption by 87% (Kurtoğlu Necef, Tama, Boz, 2020).

In the design of a sustainable product, it is necessary to focus on the 3R or 4R concepts of sustainability. 3R concept;

- Reuse
- Reduce and
- Recycle it includes three basic concepts, including (Kurtoğlu Necef, Tama, Boz, 2020).

In the study, 50% organic cotton and 50% recycle cotton blended material was used on the upper surface of the quilt cover. Felt material made of 100% recycled wool was used as the inner filling of the quilt. Thus, in the product design, the recycling principle of sustainability was followed. The thin smooth non-woven surface felt layer to be used in the inner filling of the quilt is produced by compressing with the traditional wet felting method, with a maximum thickness of 4 mm. The felt layer, which will be produced in a single layer with the dimensions of 195x215 cm, is fixed to the inner and outer body and the fabric edges. Traditional felt making has a cultural value from the past (Ovacık and Gümüser, 2016) and is accepted as an intangible cultural heritage for various regions of our country (Pekerşen and Çalik, 2017, Koçak, 2020). Felting art was formed in line with the needs of Turkish society and has continued to be preserved until today (Begiç, 2016). The nomadic life based on animal husbandry adopted by the Turks in Central Asia has led to the formation of felt making (Begiç, 2017). Maintaining the lifestyle and habits in the society and protecting the cultural heritage are important in terms of socio-cultural sustainability (Alptekin, 2021). Accordingly, the quilt filling designed in the study is a product suitable for sustainable design in terms of its production method. In addition, felt making has an ecological value, as felt is a natural material and its production takes place in a nature-friendly process. (Ovacık and Gümüser, 2016). In the patterning of the upper layer of the quilt cover, traditional motifs belonging to the Turkish carpet and rug art were preferred, contributing to cultural sustainability. The design was inspired by Konya carpet- rug designs. In the design created, a pattern was designed by using motifs such as kurtağzı, elibelinde, bird and dragon (Figure 1. a, b, c,) (Erbek, 1995). The motif pieces cut in the designed form were stitched with cross stitch on the main body in patch technique. (Figure 2.)

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



a. Kurtağzı

b. Elibelinde and bird c. Dragon

Figure 1. a,b,c. (Erbek,1995)



Figure 2. Quilt Design

Conclusion

Sustainable design, which is the philosophy of designing social/cultural, economic and ecological sustainable objects, spaces and services (Findikci, 2021); Today, product design emerges as an important concept for all sectors. In recent years, design thinkers have argued that designers should have social responsibility. For this reason, in sustainable design, it is

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



necessary to consider the socio-cultural and economic effects of the design as well as the environmental effects (Selamet, 2012). In the study, a quilt, a home textile product, was designed as an example of sustainable design, inspired by traditional quilt making, which is a part of Turkish and Anatolian tradition, within the framework of cultural sustainability. In this quilt, while contributing to environmental sustainability by using sustainable materials, the felt production technique used in the creation of the inner filling material and the motifs belonging to the Turkish culture used in the patterning also contributed to cultural sustainability. In addition to these, it is thought that the traditional production methods and cultural values will form the basis of the design and the commercial revitalization of the rural area will contribute to the dimensions of sustainability in economic and social terms.

References

- Alptekin, G. (2021). Sürdürülebilirlik Bağlamında Marmara Mermeri ve Güncel Tasarım Örnekleri. *Online Journal of Art and Design*, 9(4), 303-318.
- Begiç, H. N. (2016). Giyim–Kuşam Kültüründe Keçe Sanatına Tarihsel Bir Bakış, *SUTAD*, Güz. Sayı.40, 287-297.
- Begiç, H. N. (2017). Türk Keçecilik Sanatı, Atatürk Kültür Merkezi Başkanlığı. Ankara.
- Bozdoğan, R. (2005). Sürdürülebilir Gelişme Düşüncesinin Tarihsel Arka Planı”, *Journal of Social Policy Conferences* 0/50, s.1013.
- Erbek, G. (1995). *Anatolian Kilims-1, DÖSİM*, Ankara.
- Eser B., Çelik, P., Çay A., Akgümüş, D. (2016). Tekstil ve Konfeksiyon Sektöründe Sürdürülebilirlik ve Geri Dönüşüm Olanakları, *Tekstil ve Mühendis*, 23(101), 43-60.
- Findikci, M. B. (2021). Bir Farkındalık Olarak Sürdürülebilirliğin Grafik Tasarım Ürünleri Üzerinden İncelenmesi. *Ulakbilge Sosyal Bilimler Dergisi*, 9(67), 1435-1446.
- Kurtoğlu Necef, Ö., Tama D., Boz S. (2020). Moda Endüstrisinde Uygulanan Sürdürülebilirlik Stratejilerine Örnekler, *Turkish Journal of Fashion Design and Management*, 2(2), 67-78.
- Koçak, E. (2020). Kültürel Mirasın Ülke Turizmine ve Ekonomisine Katkısı “Yalvaç Keçeciliği”. *Çankırı Karatekin Üniversitesi Karatekin Edebiyat Fakültesi Dergisi*, 8(2), 317-327.
- Ovacık, M., Gümüşer, T. (2016). Geçmişten Günümüze Keçe: Ayfer Güleç İş Modeli Üzerine Bir Analiz. *Yedi*, (15), 155-171.
- Özcan, Ü. B., Bozkaya, A. (2021). Türk Yorgan Sanatı ve Şanlıurfa’da Geleneksel Yorgancılık, *Tarih ve Gelecek Dergisi*, 7(4), 927-958.

**1st International Congress and Exhibition on
Sustainability in Music, Art,
Textile and Fashion (ICESMATF 2023)
January, 26-27 Madrid, SPAIN**



- Pekerşen, Y., Çalik, İ. (2017). Konya’da Keçecilik Geleneğinin Somut Olmayan Kültürel Miras Açısından Değerlendirilmesi. *Balıkesir Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 20(37), 339-356.
- Selamet, S. (2012). Sürdürülebilirlik ve grafik tasarım. *Uluslararası Yönetim İktisat ve İşletme Dergisi*, 8(15), 125-148.
- Şahin, İ., Kutlu S. Z. (2014). Cittaslow: Sürdürülebilir Kalkınma Ekseninde Bir Değerlendirme, *Journal of Tourism and Gastronomy Studies* 2/1, 55-63.
- Şen, H., Kaya, A. (2018). Alparslan, B., Sürdürülebilirlik Üzerine Tarihsel ve Güncel Bir Perspektif, *Ekonomik Yaklaşım*, 29/107, 3.
- Tıraş, H. H. (2012). Sürdürülebilir Kalkınma ve Çevre: Teorik Bir İnceleme, *Kahramanmaraş Sütçü İmam Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi*, 2 (2), 57-73.
- Türkoğlu, İ. (2020). Sürdürülebilir Kalkınmada Kültür Mirasının Yeri ve Önemi, *Trakya Üniversitesi Edebiyat Fakültesi Dergisi*, Cilt: 10, Sayı: 20, Temmuz, 117-143.
- Utkun, E, Ünal, N. (2020). Tekstil ve Konfeksiyon Sektöründe Sürdürülebilir Tasarımlar için Kalıp Formu Uygulamaları (Kadın Giysileri Örneği), *TJFDM*, 2 (1), 37-46.
<https://sustainability-success.com/cultural-sustainability/>