

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



# ABSTRACT BOOK

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# ICSSIET CONGRESS

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(ICESMATF 2023) January, 26-27 Madrid, Spain**

## ABSTRACT BOOK

**Editor**

**Assoc. Prof. Shajara UI DURAR**

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January, 26-27 Madrid, SPAIN



# CONGRE PROGRAM





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

<https://www.icssietcongress.com/icesmatf-2023>

**CONGRESS PROGRAM**

**With 20 papers-48 academics/researchers (Brazil: 31-Pakistan: 1- Azarbaijan:1-  
Portugal: 1-Belarus: 1-Spain:1- Türkiye:12) from 15 institutions and 8 countries:**

1.TÜRKİYE
2.BRAZIL
3.PAKISTAN
4.AZERBAIJAN
5.SPAIN
6.BELARUS
7.UZBEKISTAN
8.INDIA

**With 38 artworks-39 academics/researchers ( Exhibition: USA:5 - Bulgaria:3 - Türkiye:  
13 - Iran: 3 - India: 2 - Avustralasya: 2 Japan: 1 - Kuwait: 2 - China: 2 - France: 1 -  
Egypt: 1 - Holland: 1 -Uzbekistan: 1 - Spain: 1) from 21 institutions and 15 countries:**

1. TÜRKİYE	10. FRANCE
2. USA	11.EGYPT
3. BULGARIA	12.HOLLAND
4. IRAN	13.TUNISIA
5. INDIA	14.UZBEKISTAN
6.AVUSTRALASYA	15.SPAIN
7.JAPAN	
8.KUWAIT	
9.CHINA	

**Total Participant: 58**

**Presentations will be in English.** There are 2 virtual conference rooms.

The congress was organized according to Turkey time. To calculate the time for your country:

[The World Clock — Worldwide](#)

<b>26 January 2023</b> <b>Thursday</b> <b>09:50-10:00</b>	<b>1<sup>st</sup> International Congress and Exhibition on Sustainability in Music, Art, Textile and Fashion (ICESMATF 2023) January, 26-27 Madrid, Spain</b> <b>26 January 2023</b> <b>10:00 a.m. Istanbul</b> <b>Zoom Meeting</b> <b>Topic: ICESMATF 2023 26.01.2023</b> <b>Join Zoom Meeting</b> <a href="https://us06web.zoom.us/j/82982694188?pwd=bHM5bDhNQkxCNHRUZUVvRlY0aU5RUT09">https://us06web.zoom.us/j/82982694188?pwd=bHM5bDhNQkxCNHRUZUVvRlY0aU5RUT09</a> <b>Meeting ID: 829 8269 4188</b> <b>Passcode: 437124</b>
	<b>Chair</b> <b>Assoc. Prof. Shajara UI DURAR, University of Sunderland, UK</b>
<b>26 January 2023</b> <b>Thursday</b> <b>10:00-12:00</b>	<b>Keynote Speakers</b> <b>Prof. Dr. Anna Melnikova-</b> University of Jaén, Spain <b>Prof. Dr. Roma MADAN-</b> Professor of Visual Arts and Director Designate SCoPE - Centre for Visual Arts, Anant National University, India. Formerly, Professor Box Hill College Kuwait <b>Prof. Dr. Suresh Chandra NAYAK-</b> Dean, Professor & Dean, Faculty of Arts, Gopal Narayan Singh University (GNS) University, India <b>Lecturer Olga Ipatova-</b> Brest State Technical University, Belarus <b>Tatiana Lissa-</b> Music Composer, Art League NYC
	<b>Coordinators of the Congress</b> <b>Assist. Prof. Enkeleda Lulaj,</b> PhD University Haxhi Zeka Kosovo/Kosovo <b>Novriest Umbu Walangara-</b> NAU, Malaysia
<b>12:00-13:00</b>	<b>Coffee Break- Lunch</b>
<b>13:30-16:30</b>	<b>Online Sessions</b>
<b>27 January 2023</b> <b>Friday 10:00-13:30</b>	<b>Online Sessions</b> <b>1st International Congress and Exhibition on Sustainability in Music, Art, Textile and Fashion (ICESMATF 2023) January, 26-27 Madrid, Spain</b> <b>Time: January 27, 2023 10:00 AM Istanbul</b> <b>Topic: ICESMATF 2023 27.01.2023</b> <b>Join Zoom Meeting</b> <a href="https://us06web.zoom.us/j/82074528203?pwd=OCtzY2hTMlRlUOXVZY0grVTB3dz09">https://us06web.zoom.us/j/82074528203?pwd=OCtzY2hTMlRlUOXVZY0grVTB3dz09</a> <b>Meeting ID: 820 7452 8203</b> <b>Passcode: 343362</b>
<b>27 January 2023</b> <b>Friday</b> <b>13:30-14:00</b>	<b>Closing Session</b>

**Note:** (ICESMATF 2023) congress sessions are to be recorded in accordance to the General Data Protection Regulation (GDPR) and Kişisel Verilerin Korunması Kanunu (KVKK). By joining the congress sessions, you automatically consent to such recordings. If you do not consent to being recorded, discuss your concerns with the host or do not join the congress sessions.

<b>Room-I</b>	<b>26 January 2023 Thursday</b>	<b>Moderator</b>
	<b>13:30-16:30</b>	Assist. Prof. Enkeleda LULAJ
<b>Room-II</b>	<b>27 January 2023 Friday</b>	<b>Moderator</b>
	<b>10:00-13:30</b>	Novriest Umbu WALANGARA

**Thursday, 26 January 2023 Room I**

Room-I	Thursday, 26 January 13:30-16:30	Moderator	Assist. Prof. Enkeleda LULAJ
<ol style="list-style-type: none"> <li>1. <b>Prof. Dr. Anna Melnikova</b>-Service-Learning as a Practical Introduction of Undergraduate Pedagogues to the community</li> <li>2. <b>Olga Ipatova</b>-Sui Generis Systems of Protection for Design: Cumulation, Partial Cumulation and Demarcation of Legal Regimes</li> <li>3. <b>Italo Jose de Medeiros Dantas, Gideão Lucas Estevão de Figueiredo, Livia Juliana Silva Solino de Souza, Anyelle Cristina Silva de Lima, Isa Karen Fernandes de Araujo, Joana Darc Bezerra de Brito, Joseildo De Araujo Aureliano and Maria Helena Santos e Silva</b>- Elderly Fashion Consumption Profile: Evidence from Brazil</li> <li>4. <b>Kıymet Dirican</b>- Analysis of the Miniature Arts with the Abstract Objective Dynamism of Turkish Painting, which is a Historical Document</li> <li>5. <b>Farah Deebe</b>-Integration of Aesthetic Theory in Art Education and Research</li> <li>6. <b>Emil Raul oğlu Ağayev</b>-Analysis of the Creativity of Azerbaijan Painters in the Class V-Vi Fine Arts Textbooks, Azerbaijan</li> <li>7. <b>Assist. Prof. A. Ash İllez</b>-Minimization of Setup Times for Production Lines in GarmentManufacturing for Sustainability</li> <li>8. <b>Assist. Prof. Dr. A. Ash İllez</b>-Performance Measurement Methods of Ready-To-Wear Production Lines</li> <li>9. <b>Assist. Prof. Cláudia Pedro, Santos</b>-Sustainable Design Products in Portugal</li> <li>10. <b>Dr. Zafer Demir</b>-Geçmiş Geleceğe Bağlayan Bir Sanat Olarak Müzik-The Art Connecting the Past to the Future, Music</li> <li>11. <b>Assoc. Prof. Ítalo José de Medeiros Dantas, Alice Jennifer de Santana, Jéssica Cristiane de Medeiros Souza Marcos Daniel da Silva Oliveira, Rafaela Patrícia de Araújo, Thalita Mikaela Lucena de Oliveira, Assoc. Prof. Poincyana Sonaly Bessa de Holanda</b>-The Context of Use and Meaning of Colors in Handbags</li> <li>12. <b>Emanuelle Vito Guedes de Oliveiral, Izabela Adriana Eloí da Silva Santos, Assoc. Prof. Livia Juliana Silva Solino, Assoc. Prof. Ítalo José de Medeiros Dantas</b>-Fashion Product Development Using Cap Waste: A Study Focused on Impacting Sustainability in Brazil</li> <li>13. <b>Prof. Dr. Suresh Chandra Nayak</b>, Tribal Festival Jani Shikar and District Rohtas</li> </ol>			



**Friday, 27 January 2023**

**Friday, 27 January 2023 Room-II**

<b><u>Room-II</u></b>	<b>27 January 2023</b>	<b>Moderator</b>
	<b>10:00-13:30</b>	Novriest Umbu WALANGARA

**Friday, 27 January 2023: Room-II**

<u>Room-II</u>	<b>Friday, 27 January 2023 10:00-13:30</b>	<b>Moderator</b>	Novriest Umbu WALANGARA
<ol style="list-style-type: none"><li>1. <b>Prof. Dr. Ziyne Öndoğan, Assist. Prof. Dr. Özlem Kurtoğlu Necef, Assist. Prof. Dr. Ece Nüket Öndoğan, Assist. Prof. Dr. Arzu Şen Kılıç-PLM Applications in The Sustainable Design Process</b></li><li>2. <b>João Maria Bezerra Júnior, Assoc. Prof. Ítalo José de Medeiros Dantas, Assoc. Prof. Juan dos Santos Silva, Assoc. Prof. Lívia Juliana Silva Solino de Souza-Clothing as an Element to Enhance Visual Identity in Pop Culture: An Analysis from the “Art Pop” Album</b></li><li>3. <b>Assoc. Prof. Ítalo José de Medeiros Dantas, Bárbara de Oliveira Freira, Ellen Lus Almeida de Medeiros-Ianny Aparecida Medeiros dos Santos, Iasmin Loíse Costa Garcia,Lara Juliane Cardoso Santiago,Tainara Talia Soares da Silva,Assoc. Prof. Lívia Juliana Silva Solino de Souza-The Interaction and Acceptability of Potential Fashion Consumers in the use of Virtual Reality for Fashion Shows: A Study with Generation Z</b></li><li>4. <b>Assoc. Prof. Ítalo José de Medeiros Dantas,Iara Sofia Silva Dantas,Íris de Faria Mariz,Karen Cristina Andrade de Araújo,Maria Helene Dutra de Medeiros,Sarah Marta da Nóbrega Medeiros,Yslla Jhanny De Medeiros Cavalcante, Assoc. Prof. Lívia Juliana Silva Solino de Souza-The Role of Digital Influencers in Fashion Consumption in Brazil</b></li><li>5. <b>Floriano Laudomir Campos de LunaPotiguar University, Brazil-Assoc. Prof. Poincyana Sonaly Bessa de Holanda, Assoc. Prof. Ítalo José de Medeiros Dantas-Fashion Collection Proposal for Men with Dwarfism</b></li><li>6. <b>Lecturer Gülseren Haylamaz, Assist. Prof. Dr. Özlem Kurtoğlu Necef, Prof. Dr. Ziyne Öndoğan, Assoc. Prof. Serkan Boz-Reuse of Waste Clothes with Eco Print Method</b></li><li>7. <b>Prof.Dr. Ziyne Öndoğan, Assist. Prof. Dr. Arzu Şen Kılıç, MA Student Seray Akın-Quilt Design with Traditional Production within The Scope of Cultural Sustainability</b></li></ol>			

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Congress Participants' Institutions (About Abstract-Full Text)**

1. University of Swabi, PAKISTAN

2. Brest State Technical University, BELARUS

3. Federal Institute of Rio Grande do Norte, BRAZIL

4. Potiguar University, BRAZIL

5. Ege University, Faculty of Fashion and Design, TÜRKİYE

6. Ege University, Graduate School of Social Sciences, TÜRKİYE

7. University of Beira Interior, PORTUGAL

8. University of Jaén, SPAIN

9. Ege University, Department of Textile and Fashion Design, TÜRKİYE

10. Ankara University, TÜRKİYE

11. Dokuz Eylül University, TÜRKİYE

12. İzmir Demokrasi Üniversitesi, TÜRKİYE

13. Azerbaijan State Pedagogical University, AZERBAIJAN

14. Gopal Narayan Singh University (GNS) University, INDIA

15. Campos de Luna Potiguar University, BRAZIL

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Congress Participants' Institutions (About Artworks)**

1. Tatiana Lissa, Alien Consert, New York, Art League NYC, USA
2. Tatiana Lissa, Self Portrait-New Cubism and Realism, New York, Art League NYC, USA
3. Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, Emerald and Turquase, BULGARIA
4. Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, Hot Joy to All of Us, BULGARIA
5. Zvetan (TSVETAN MUMDZHIEV) Mumdgiev, Colors and Architecture of Persia, BULGARIA
6. Seçil Sever Demir, Sonsuzlukta Lale, TÜRKİYE
7. Assist. Prof. Ashkan RAHMANI, "Kilim Design -1/Flatweaves Design-1", IRAN
8. Assist. Prof. Ashkan RAHMANI, "Kilim Design -2/Flatweaves Design-2", IRAN
9. Assist. Prof. Ashkan RAHMANI, "Kilim Design -3/Flatweaves Design-3", IRAN
10. Gözde Ermin-New Identity, TÜRKİYE
11. Shobitha Hariharan, Bengal, INDIA
12. Shobitha Hariharan, Gujarat, INDIA
13. Karel Fehr-Art for fun 2010-Decorative Photographic Art, AVUSTRALASYA
14. Karel Fehr-GrassHopper, AVUSTRALASYA
15. Mayumi Goto-Shin Yamagishi-JAPAN
16. Professor Dr. Roma Madan Soni-Artwork Name: Melting I, KUWAIT
17. Professor Dr. Roma Madan Soni-Artwork Name: Melting II, KUWAIT
18. Hope Tian-Far East, CHINA
19. Alison Berkey, Animation, Washington, USA
20. Alison Berkey, Illustration, Washington, USA
21. Sylvie Grich-Relaxation an Afternoon of Geso: Texture Work an Afternoon of Pigment: Having Fun Creating Effects a Moment of Freedom in Coal Linen Canvas-Pays de la Loire, FRANCE
22. Len Cicio, The Astor Staircase Upper Westside Manhattan, New York, USA
23. Mahmoud Salem, Sculpture of the Tilapia Fish from Rose Granite, EGYPT
24. Hans Koenen, Divers and Inclusive, HOLLAND
25. Nigora (Isaevna) Razakova,"Colors of Asia", UZBEK
26. Dr. Mehmet Konuklar-Sustainable Stretching, TÜRKİYE
27. Yang Ji & Ze Gao-Symbiosis: From the Present to the Future, CHINA
28. Nerza Villegas-Sin título 40 x 40 cm Técnica mixta sobre madera, Madrid, SPAIN
29. Lecturer Gülseren Haylamaz-Disappearing Expressions on Portrait, TÜRKİYE
30. Dr. Pınar Köymen Çağar-Wearing Nature, TÜRKİYE
31. Prof. Dr. Ziyet Öndoğan-Homecoming, TÜRKİYE
32. Assoc. Prof. Serkan Boz-Asymmetry Versus Symmetry, TÜRKİYE
33. Dr. Ece Nüket Öndoğan-Dancing of Nature Colors, TÜRKİYE
34. Seray Akın-Portrait of Nature, TÜRKİYE
35. Assist. Prof. Özlem Kurtoglu Necef-Unexpected Moments, TÜRKİYE
36. Assist. Prof. Arzu Şen Kılıç-Reflections, TÜRKİYE
37. Res. Assist. Esra Yazar- Dionyos and Sadness, TÜRKİYE
38. Res. Assist. Esra Yazar-Dionyos and Grate, TÜRKİYE

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Congress Participants' Institutions (About Artworks)**

1. University of Architecture Sivil Engineering and Geodesy, Magistrate,s Degree Sofia, BULGARIA
2. Art League NYC, USA
3. İzmir Demokrasi University, TÜRKİYE
4. Shiraz University, IRAN
5. Ege University, Faculty of Fashion and Design Management, TÜRKİYE
6. The Institute of Company Secretaries of India, INDIA
7. Australasian Photographic Imaging, AUSTRALASIAN
8. Musashino Art University, JAPAN
9. Centre for Visual Arts, Anant National University, INDIA
10. Box Hill College Kuwait, KUWAIT
11. Rensselaer Polytechnic Institute, USA
12. Utah State University, USA
13. CFPPA de VAUCLUSE et école Kun Qian le Mans, FRANCE
14. Len Cicio Fine Art, USA
15. Mahmoud Salem Art Gallery, EGYPT
16. Beelden Hans Koenen, HOLLAND
17. Invento The Uzbek International School, Toshkent, UZBEKISTAN
18. Specialist at the Ministry of Culture and Tourism, TÜRKİYE
19. Ze GAO ART, CHINA
20. Universidad Complutense de Madrid, SPAIN
21. Ege University, Emel Akin Vocational School Fashion Design Department, TÜRKİYE

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**YAŞLILARIN MODA TÜKETİM PROFİLİ: BREZİLYA'DAN KANIT  
ELDERLY FASHION CONSUMPTION PROFILE: EVIDENCE FROM  
BRAZIL**

Italo Jose de Medeiros Dantas, Gideão Lucas Estevão de Figueiredo, Livia Juliana Silva Solino de Souza, Anyelle Cristina Silva de Lima, Isa Karen Fernandes de Araujo, Joana Darc Bezerra de Brito, Joseildo De Araujo Aureliano and Maria Helena Santos e Silva

Federal Institute of Rio Grande do Norte – Brazil

**Özet**

Birkaç yıl içinde üçüncü yaş grubunu oluşturacak konuların sayısı, çağdaş toplumsal bağlamda endişe verici bir sayı olarak karşımıza çıkmaktadır. Yaşlı nüfusun artmasıyla birlikte, yaşlılara ulaşan insan fizyolojisine özgü hastalıkların bir sonucu olarak özel bakım talepleri de artmaktadır. Bu şekilde Moda ürünlerinin tüketiminde bu pazar segmentinin ergonomik, teknik, estetik ve sembolik ihtiyaçları göz önünde bulundurularak düşünülmesi gerekmektedir. Böylece Brezilya'nın Rio Grande do Norte eyaletindeki Caicó şehrinden yaşları 60 ile 75 arasında değişen 22 yaşlı kadın sorgulandı. Böylece şu sorular gündeme geldi: yaş, aylık gelir, mevcut çalışma durumu, moda trendleri, tüketim, karşılaşılan zorluklar, tercihler ve baskılar.

**Anahtar Kelimeler:** yaşlı, üretim süreci, giyim, ürün geliştirme, tüketici ihtiyaç araştırması.

**Abstract**

The number of subjects that will compose the age group of the third age within a few years presents itself as an alarming number within the contemporary social context. With the increase in the elderly population, the demands for specific care grow due to diseases inherent to human physiology that reach the elderly. In this way, there is a need to think about this market segment because of its ergonomic, technical, aesthetic, and symbolic needs in the consumption of Fashion products. Thus, 22 older women between 60 and 75 years old from the city of Caicó, in the Brazilian state of Rio Grande do Norte, were questioned. Thus, we raised the following questions: age, monthly income, current work situation, fashion trends, consumption, difficulties encountered, preferences, and fashion prints.

**Keywords:** elderly, production process, clothing, product development, consumer need research.



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## **Analysis of the Miniature Arts with the Abstract Objective Dynamism of Turkish Painting, Which is a Historical Document**

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### **Abstract**

The widest application area of embroidery-painting (miniature) art has been the pages of manuscripts of different types and qualities. Among the miniature manuscripts, the oldest known example to have been produced in Anatolia is the Varka and G1lşah manuscript in the 13th century.

Nakkaş Levni's work The surnames of Murat III and Ahmet III, which are about circumcision ceremonies of 18th century Sultan's children, are carefully illustrated. Written at the end of the 16th century and illustrated in the workshop of Nakkaş Osman, the parades and entertainments of the ceremony, which lasted 52 days and is known as the longest festival in the history of the world, in the surname of Murat the 3rd, have been the subject of a series of more than 400 paintings. A similar scheme of simultaneous order was repeated over and over, altering and diversifying the interior elements, thus fitting the continuity of the ceremony into the precise simultaneous dimension.

In H1nername miniatures, sections of the valor, skill and palace life of the Ottoman sultans were handled with an epic sensitivity. One of the interesting features in the miniatures of this manuscript is the arguable contours surrounding the sections painted in yellow. In the paintings that deal with the courtyard layouts of Topkapı Palace, the value of versatile and at the same time bird's-eye perspective applications can be emphasized.

The themes in these manuscripts are handled with an up-to-date, sketchy and realistic feel. Observant and documentary care was taken to ensure that the scenes reflect a historical reality. The purpose of this research is to examine the documentary dynamism that can connect the abstract-objective, color and motif stricticity of Turkish Art with contemporary life and historical document quality.

**Keywords:** Turkish Art, minyature, abstract-objective, historical document.

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**Integration of Aesthetic Theory in Art Education and Research**

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**Abstract**

This research is directed to establish the artistic theory with the students in education and to elaborate the advancement of idea to work of art in understanding and developing knowledge and to boost up the creative and skill side of the students aesthetically. The present research is following comparative analysis among different institutes by which the employment of aesthetic approach to students and their teaching methodologies and to identify the creative methods for use of aesthetics in education. Noteworthy outcomes observed in this research analysis. Students with multiple thoughts were interested in various curriculum activities. Aesthetic concept proved beneficial to develop student's skills with art education. Impulsive attitude in student lives have been discussed with different approaches, education sectors promote aesthetics to create the sense of analyzing and understanding of cultural values and to develop art education with aesthetic perceptions, modified methodologies are required.

**Keywords:** Aesthetic theory, Comparative analysis, aesthetic approach, perception, art education.

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**Analysis of the Creativity of Azerbaijan Painters in the Class V-VI**

**Fine Arts Textbooks**

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**Abstract**

Education has an important role in the development of countries. Azerbaijan also increases its funds for education every year. Fine art is one of the subjects held in secondary schools and plays an important role in the aesthetic development of children. One of the topics that occupies an important place in the curriculum of the subject is the analysis of the creativity of Azerbaijani painters. In this article, a place is devoted to topics and works related to the creativity of Azerbaijani painters, which occupy an important place in the V and VI visual arts textbooks.

**Keywords:** Azerbaijan, education, science, fine art, painter.



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**Minimization of Setup Times for Production Lines in Garment  
Manufacturing for Sustainability**

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**Abstract**

While the ready-made clothing manufacturers continue their production for their customers, they are also working on how to make these processes more efficient. Each clothing order consists of a process starting from the design stage to the delivery of the completed products to the logistics company. In order for companies to survive in the competitive conditions in the global world, they need to produce according to less costly methods in their production processes. Increasing material use efficiency due to technological developments may in some cases depend on external factors. In order to use internal processes effectively, production processes must be under control. Confection, one of the sub-branches of the textile industry, is the business line where processes are most affected by the human factor. Due to the fact that mechanization can develop to a certain level, processes change directly according to human performance. The biggest problem faced by many companies is that there are orders that need to be kept constantly and the overtime is constantly working to fulfill these orders. Starting from the order intake stage, it is necessary to make appropriate planning for the business and arrange all inputs to comply with this planning. For this, all processes during the workflow should be examined and improvements should be determined. For this study, the work processes in the garment stage were examined and the methods related to the minimization of the setup times (model changing processes) in the sewing department were examined.

**Keywords:** Setup time, garment production, scheduling, production, sustainability.

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**Performance Measurement Methods of Ready-To-Wear Production Lines**

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**Abstract**

Organizations today compete in a complex environment in ready-to-wear sector. For this reason, determining the goals and the methods to achieve these goals becomes a priority for factories because of sustainability. Organizations set goals for their future and plan to achieve these goals. Good planning in the garment production process is defined as the process of achieving the customer's expectations with minimum input and time. After planning, resources and inputs are organized and activities in accordance with the plans are started. It is checked whether the plans are realized and whether the desired developments are achieved, and necessary adjustments are made according to the results obtained. Performance is the sum of these results. Organizations today compete in a complex environment. For this reason, determining the goals and the methods to achieve these goals becomes a priority for organizations. Organizations set goals for their future and plan to achieve these goals. Planning is defined as the process of obtaining outputs based on decisions. After planning, resources and inputs are organized and activities in accordance with the plans are started. It is checked whether the plans are realized and whether the desired developments are achieved, and necessary adjustments are made according to the results obtained. Performance is the sum of these results. In this study, information about the criteria used to measure the performance of production lines that still manufacturing according to the fast fashion trend and the performance measurement that can be determined by using these criteria are given.

**Keywords:** Performance, ready to wear, production, clothing, sustainability.

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**Sustainable Design Products in Portugal**

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**Abstract**

This paper focuses on sustainable design that is being developed by new generations of designers in Portugal in the last years of this century. Nowadays it is increasingly important for the material culture in the world to develop products with an agreed value, with national and eco-friendly materials. The last generations of designers of the last century in Portugal, tend to create their own small productions, using techniques or technologies produced by their own, sustainable, and socially responsible. With this work we want to highlight the sustainable design products produce by them, reflecting their position and the acting profile of this designers, considering the goals of the companies they work for, the ecological way by reducing the involved costs of energy consumed on their fabrics, the resources of used materials, the environment impact, and the importance they place on the product lifecycle. We have chosen this topic after identifying numerous cases of sustainable design products developed in Portugal. The main goal of this work is to document Portuguese sustainable design products, analyze them and reflect how can they contribute to create a national design identity, reinforce the companies, the processes, and techniques of production, always with an environmental responsibility perspective. We intend to assemble, a variety of sustainable good Portuguese designers' practices with examples of materials and national brands, to inspire the future design generations working more with sustainable products and implement a new concept of living. To future work, we aim to write a chapter of a book with an analysis of these products, separating them into typologies like industrial products: furniture, fashion, lighting, glass, ceramics or new applications of local crafts and materials in design products.

**Keywords:** Sustainability, design, products, Portugal

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**Geçmiş Geleceğe Bağlayan Bir Sanat Olarak Müzik**

**The Art Connecting the Past to the Future, Music**

Dr. Zafer Demir, Ankara University/Türkiye

**Abstract**

It is not a wrong saying that humans' adventure on Earth started with their fear mixed with admiration for cosmic chaos therefore with the questions upon meaning of existence. Music, one of the oldest arts of humanity even ancestor of all fine arts, has witnessed this adventure of humans since first ages and has been a part of it. Hence, there is nothing against to explain that music requiring a long education today is based on primitive instincts. The feeling of rhythm obtained from simple musical instruments made of bones or wood surely has an important role on creating first melodies as well as imitating natural sounds and his own voice. It was a common belief among first human beings that rhythm and dance was a magical power. For instance, tapping feet or singing as dealing with something was to sweep away evil spirits. Human beings tried to overcome death and unknown natural forces like storms, earthquakes, floods, solar eclipses, and lightning by suppressing their tragedy with doing rituals for the purpose of worship these mysterious supernatural forces. It is an obvious truth that these rituals provided spiritual purification. As human mind has solved mysterious of Earth, music has become a unique art reflecting joys, pains, yearnings, and imagines of societies and the power of human genius.

One of the most characteristic features of the musical language is that it is based on notes, not words, while notes cannot be translated directly into any language like words. Therefore, you do not need to know any language other than your mother tongue to feel and understand music. This makes it unique and universal in the limitation of the boundaries of a poem, a novel or a theatrical work, where it brings feelings, thoughts, impressions and practices an aesthetic whole using notes. Poetry reveals itself through emotion and thought, painting, color, light and shadow, dance and movement. A piece of music encompasses all of these, and opens the door to a completely new world filled with colors, lights and shadows. The language of music enriches our spiritual and mental world by enabling us to meet emotions and thoughts that we have never known before.

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As an art and phenomenon that deeply affects the adventure of humanity from past to present, music has become one of the important fields of sociology, especially since Max Weber. However, before being analyzed sociologically, it should never be forgotten that a musical work owes its aesthetic value only to itself. Of course, the creator of a musical work deserves the most credit; however, this does not negate the fact that the work is also a product of social culture. Because, as in every branch of art, a musical work is related to the past, political structure and social structure of the society in which it was born.

In other words, music, like every work of art, gives us an idea about the tradition, lifestyle, worldview, cultural and aesthetic values of the society in which it was born, as well as the feelings and thoughts of its composer.

As it is known, humanism is recognized as one of the most important thresholds of realizing his own existence freely against any system of power. Spirit of humanism, which believes that art, literature, architecture are basic values that makes you human, stays alive in works of art in endless glory. Therefore, music, one of the art forms nourishing social culture, flows from past to future like a river destined to be thrown in to the sea and moves from local to universal. It is a means of transition from material towards moral beings and spiritual ascension. Societies' owning their cultural products including music on individual and social plane saves them from alienating to their essence, social relations and nature. Transporting culture to the future, Music has showed loyalty to its roots and artistic freedom even if political powers have tried to prohibit or eradicate. It has the power to contribute humans' common future based on peace, brotherhood, equality and freedom. As the old saying 'Flood goes, sand remains, the water flows, finds its way', Music has always transferred past's artistic experience to next generations by enriching it with whole new aesthetic experience which is suitable to spirit of this age.

**Keywords:** music, humanism, culture, society.

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**The Context of Use and Meaning of Colors in Handbags**

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**Abstract**

Over the years, fashion products have appeared as a reflection of sociocultural thoughts. The visual configuration of products reflects what consumers feel and think, making them part of a collective while simultaneously individualizing them. Handbags, in this context, as a consumer product, are no different. These products are shaped so that, when used, they reflect a series of consumer desires, which send a message to their peers. Color, in the symbolic configuration of the bags, is part of a communication process that helps deliver different messages, making a product more accepted on certain occasions than others. With that in mind, this article aims to identify the meanings and contexts of use related to handbags in five different colors. To this end, a virtual survey was conducted with 94 Brazilian women aged over 18 years. The results demonstrate that colors and visual elements greatly influence when choosing bags. These colors can have different meanings according to each woman's perception.

**Keywords:** Fashion Image, Colors, Colorimetry, Bags, Fashion.

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**Fashion product development using cap waste: a study focused on  
impacting sustainability in Brazil**

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**Abstract**

New practices seek to prolong the life cycle of parts destined for disposal faced with adversities and concerns about the environment's development. The concern with the degradation of the environment means that there is a growing number of consumers who seek to purchase products from companies that are concerned with sustainability. At the level of Seridó, in the Brazilian state of Rio Grande do Norte (Northeast of the country), we have the cap industry as the central point of the Local Productive Arrangement (LPA) textile in the region. And although the Seridó cap industry is expanding, the factories must implement more sustainable means to eliminate waste from manufacturing caps. In an attempt to restore an environmental balance, professionals and scholars in the field of fashion have been testing different strategies for changes in the production cycle, and one of them is upcycling, which is a method of reusing material. In this context, this paper aims to present a proposal for a product that uses waste from the local cap industry to reduce the impacts generated in nature by waste from the manufacturing process, using their leavings in product designs. In such a way, it is expected that this work can contribute to reducing environmental impacts, making it possible to establish a more conscious fashion, thus reducing the damage to the fashion industry.

**Keywords:** Cap industry, sustainability, upcycling, fashion consumption, slow fashion.

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**Fashion Collection Proposal for Men with Dwarfism**

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**Abstract**

Men with dwarfism often face difficulties in finding clothing that fits them properly, as standard clothing sizes do not consider their unique body proportions. As a result, they may struggle to find both functional and stylish clothing. This study proposes a fashion collection for men with dwarfism that addresses these issues and provides a solution for this underserved market. One of the critical aspects of the proposed fashion collection is its emphasis on functionality. The collection includes clothing options designed to be comfortable and easy to wear while providing the necessary support and coverage. This includes adjustable waistbands, extra-long pant legs, and reinforced seams.

These features are designed to ensure that the clothing is comfortable and functional for men with dwarfism. In creating clothes that dress this public, much more is needed than just reducing the modeling. Limbs tend to be shorter, so sleeves and pants length need to meet these proportions. Pieces with specific details, such as flared pants or three Marias skirts, cannot simply be cut after they are ready and adapted for this audience since they lose their primordial characteristics. They need to be thought of by their modeling to dress these bodies. This is a great difficulty for these individuals to consume fashion since when they buy the pieces, they often need to be adapted later by a seamstress and end up not getting the fit they should have at the beginning or losing modeling and style characteristics.

In addition to functionality, the proposed fashion collection also emphasizes style and fashion. The collection is designed to be modern and stylish, focusing on contemporary fashion trends. This includes a range of colors, patterns, and textures designed to appeal to a wide range of tastes and preferences. The collection is also designed to be versatile, allowing men with dwarfism to mix and match different items to create different looks and styles. In conclusion, this study proposes a fashion collection for men with dwarfism that addresses the specific needs and challenges faced by this underserved market. The proposed collection is designed to be



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functional, stylish, and accessible, providing a solution for men with dwarfism who struggle to find clothing that fits them properly and is stylish at the same time. The collection also includes sustainable and eco-friendly materials, making it more affordable and contributing to a better environment. This proposal hopes to bring awareness to this issue and inspire more fashion designers and brands to cater to the specific needs of men with dwarfism and improve their fashion choices and experience.

**Keywords:** dwarfism, inclusion, fashion collection.

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**Service-Learning as a Practical Introduction of Undergraduate Pedagogues  
to the community**

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**Abstract**

Teaching and learning present new challenges of alignment with social, political, and environmental changes of the last five years. The service-learning (S-L) pedagogical methodology helps build something tangible in such an uncertain scenario. S-L promotes activities that allow for giving back to society the acquired knowledge and skills aiming to improve the environment. Here, we describe the process of implementation of S-L at the Real Conservatorio Superior de Música “Victoria Eugenia” de Granada. The project consisted of seven phases: 1) identification and definition of one of the needs of the neighborhood/community; 2) setting of goals; 3) planning; 4) implementation of the plan; 5) intermediate evaluation and re-planning; 6) introduction of modifications; 7) final evaluation. Finally, the students were asked to discuss the experience. The participants, students enrolled in the subject Didactic Concerts decided collectively to set their main goal as presenting different forms of participation in the musical community as healthy and sustainable leisure activities for vulnerable and at-risk children (users) and their families (beneficiaries).

Six sessions were implemented that comprehended the presentation of different musical instruments and worked with the voice (singing) and body (dancing). Also, at the beginning and the end, data were collected about users’ and beneficiaries’ attitudes toward and knowledge of music and dancing.

The results of the implementation of the S-L program were discussed with the students, also, they were asked to evaluate their own experience during the implementation. First and foremost, a significant positive attitudinal shift was observed among users and beneficiaries towards non-industrialized kinds of music and dancing. Regarding the students’ own experience, two aspects were highlighted: 1) they felt they could be active agents of change in their communities, and 2) all of them reported having more control over their present education through gaining real experience, instead of training for some hypothetical future. Finally, this work presents another example of how S-L methodology contributes to reaching sustainable development goals such as 10. Reduced inequality, 11. Sustainable cities and communities, and 4. Quality Education.

**Keywords:** service-learning, musical community, pre-teachers, sustainable development goals.

## **Sui Generis Systems of Protection for Design: Cumulation, Partial Cumulation and Demarcation of Legal Regimes**

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### **Abstract**

The use of design decisions is regulated in most countries by sui generis legislation (special legislation), which is associated with the uniqueness of the legal design of an industrial design, its “incompatibility” with the established legal classification of intellectual property objects: inventions and utility models protect the technical side of the product, copyright and related rights - a form of expression of thought. The emergence of a special sui generis protection regime for industrial design, embodying aesthetic and utilitarian principles, is due to the similarity of industrial designs with works of art (copyright objects) and trademarks and, as a result, “mixing”, “intersection” of copyright and industrial property.

Currently, in the world legal order, there are three systems for the correlation of copyright and patent forms of protection for designs: cumulative protection, partial cumulative protection, and delimitation of protection regimes. Speaking about the patent form of protection, we need to look more broadly - to talk about the protection of industrial property rights, including both the trademark regime and the regime of protection against unfair competition.

The position of supporters of the partial operation of design protection regimes (partial cumulation) is based on the thesis that full copyright protection is not required, inappropriate and harmful for a number of reasons. First, despite the lack of full copyright protection, the power of copyright is sufficient to support an ever-growing design industry. Secondly, current design laws also provide some protection for design decisions. Thirdly, copyright is incompatible with industry (mass production) because of the doctrine of utilitarian (useful) things and the difficulty of distinguishing original works from non-original ones. The fourth reason is that ensuring full copyright protection will lead to more litigation, more fear of creativity, and more business value.

Because of this, an intermediate option - a system for the protection of special industrial designs with partial cumulation - is currently the most acceptable for most legal orders. This special design protection system only protects designs that are "exceptionally original". This level of protection and the high threshold for legal liability for infringement will encourage designers to be more innovative.

Such a sui generis system would remove only a small, exclusive class of industrial designs from the public domain. All these factors will only promote competition, reduce the range of opportunities for abuse of the right - the claims of authors for violation of their right to inviolability and the right to processing. Such a high threshold does not invalidate the

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protection system, as it aims to protect against products that could potentially damage the market for original designs due to confusion that could result from copying. Only a small, limited number of designs deserve protection under the sui generis industrial designs system. Otherwise, a legal basis will be created for numerous lawsuits that will increase prices for manufactured products.

**Keywords:** sui generis design law, copyright, trademark, industrial property, cumulation of legal regimes, partial cumulation of legal regimes, demarcation of legal regimes.

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**Clothing as an element to enhance visual identity in pop culture: an  
analysis from the “Art Pop” album**

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**Abstract**

This paper analyses the identity construction process of the artist Lady Gaga from her stage clothing on the album “Art Pop”. From the technical point of view of the fashion/clothing area and linguistic analysis, it is interesting to understand the process by which pop singers develop advertising strategies that go beyond just exploring songs and clips but bringing to their clothes identity elements that refer to their current work. These choices help generate a complete experience for fans based on the launch of various products, creating a field of consumption beyond the music itself. Given the potential of these strategies for contemporary marketing, fashion, more specifically clothing, takes part as a possible enhancer of this experience. Clothing collaborates in maintaining the visual identity of the albums, which, consequently, will keep fans involved and generate more profits for the artists. Regarding methodology, this is hybrid research, using theoretical bases of fashion and applied linguistics, with exploratory objectives of a qualitative approach.

We conduct a case study with a historical basis, analyzing Lady Gaga’s album “Art Pop”. Thus, we use the discourse analysis technique, focusing on understanding the role of clothing in constructing the visual identity of the singer’s albums. “Artpop” marks the beginning of a radical change in performance, visual and communication style between Gaga and her fans. The singer’s third work was released in 2013 regarding different musical styles and inspired by themes already addressed by the artist in other albums, such as love, sex, art, fame, etc. In this new era, Gaga tries to bring the image of “rebirth” already on the album’s cover, with an allusion to the painting “the birth of Venus” by Sandro Botticelli. Using new communication

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tools to promote the work, the singer launched an application for more significant interaction with her followers.

In this album, it is possible to observe that the singer unites the classic and the contemporary. Even with some changes in the stereotype created in other musical eras, Gaga has not abandoned her theatrical character, reaffirming her identity as part of this culture created by her. By proposing this hybridization of references in her art, Lady Gaga and her label sought to associate her star image with another mixing process between cult and so in the products launched during the CD's promotion, including the attempt to associate the singer's image with the Renaissance period, materialized by the image of the goddess of love from Roman mythology, Venus. From the conclusion, we expected to discuss the importance of clothing in creating artistic experiences in the musical area.

**Keywords:** communication, costume, Lady Gaga, recording industry, clothing.

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**The interaction and Acceptability of Potential Fashion Consumers in the  
Use of Virtual Reality for Fashion Shows: A Study with Generation Z**

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**Abstract**

In recent years, virtual reality (VR) technology has been growing in various industries, including fashion. VR in fashion shows can revolutionize how consumers interact with fashion and how they experience fashion shows. As a reflection of social transformations, the fashion world follows the virtualization of social interactions, from developing personalized clothing for avatars to running fashion shows in a wholly digital environment. However, this human adaptability to different social contexts is conditioned to several things; among them, age directly influences this acceptance process of the virtual environment. Therefore, the acceptability of VR for fashion shows among potential fashion consumers, particularly Generation Z, is poorly understood. This study aimed to investigate the interaction and acceptability of potential fashion consumers in virtual reality for fashion shows, explicitly focusing on Generation Z. A survey was conducted with 66 Brazilian individuals from Generation Z. The survey aimed to assess the influence of fashion involvement, attitude, and cybersickness on the user's experience with virtual reality for fashion shows. We asked the survey participants about their agreement with statements related to their involvement with fashion, attitude towards virtual reality, symptoms of cybersickness, and demographic

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information such as age, gender, and income. The results of the study showed that involvement with fashion positively influences the attitude and experience with the use of virtual reality for watching fashion shows among Generation Z. Participants who reported higher levels of involvement with fashion also reported more positive attitudes towards virtual reality and better experiences with virtual reality for fashion shows. Additionally, the study found that Generation Z participants reported cybersickness symptoms, which can negatively influence the user experience. Furthermore, the study found that the attitude towards virtual reality for fashion shows was a significant predictor of the user experience. Participants with a more positive attitude towards virtual reality for fashion shows reported better experiences with virtual reality. In conclusion, this study contributes to the understanding of the interaction and acceptability of potential fashion consumers in the use of virtual reality for fashion shows, specifically among Generation Z. The results of this study can provide valuable insights for businesses and marketers in the fashion industry who are interested in incorporating virtual reality technology into their fashion shows, as well as for researchers interested in using virtual reality technology in the fashion industry. The study highlights the importance of understanding the potential fashion consumers' involvement and attitude towards virtual reality for fashion shows and the adverse effects of cybersickness in the user experience.

**Keywords:** virtual reality, fashion show, generation, user experience, metaverse.



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**The Role of Digital Influencers in Fashion Consumption in Brazil**

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**Abstract**

The expansion of the internet has given rise to new forms of communication and consumption. With the accumulation of information, entropy has made people's tastes volatile and confusing, increasingly requiring individuals to filter this information and indicate it on their platforms. In the meantime, one of the main features is the role of digital figures responsible for influencing a particular audience, be it food products, hospitality and fashion products in this project's context. With that in mind, this paper aims to understand digital influencers' role in consuming clothing products in Caicó (Rio Grande do Norte – Brazil). Methodologically, it is applied research with exploratory-descriptive objectives and a qualitative-quantitative approach. We conduct a virtual survey with 103 potential fashion consumers. We test the relationship between two variables (source credibility (reliability, style and expertise) and personal connection) and their influence on purchase intention. With that, it was possible to conclude that 73% of the respondents agreed that they are highly likely to buy fashion products promoted by local digital influencers. Reliability awakens about 54% of agreement as an item that directly influences the purchase intention endorsed by digital influencers. The digital influencer's style evokes 72% agreement on its importance on purchase intention. The

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expertise dimension showed 67% agreement. Personal connection showed 51% agreement. Therefore, we can conclude that the style of digital influencers has a higher impact when it comes to the purchase intention endorsed by such individuals, followed by expertise. The results of this study provide important insights into the effects of digital influencers on fashion consumption in Brazil. The findings suggest that digital influencers significantly shape consumer behavior and trends in the fashion industry. We also find that source credibility with influencers may significantly impact purchase intention more than personal connection. The study also underlines the importance of understanding the role of digital influencers in shaping consumer behavior and trends. Nevertheless, this study highlights the need for businesses to consider the impact of digital influencers on their marketing strategies.

**Keywords:** communication, digital influencers, consumption, fashion, source credibility.

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## **PLM Applications in the Sustainable Design Process**

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### **Abstract**

Product Lifecycle Management (PLM) systems are used as a set of business solutions and tools for the management of the entire lifecycle of a product, from its design to its disposal. Sustainability in design is becoming increasingly important. In this process, the rapid changes in customer preferences and the resulting short product life cycles make the design, production and retail areas of related industrial products such as the fashion industry where design elements are at the forefront more complex. This situation has led to the increasing value of the design process in industrial products such as the fashion industry. For this reason, PLM has been increasingly used in other sectors where sustainable design is gaining value. PLM systems, called "digital revolution", can be used in all processes, from trend analysis, preparation of designs, preparation of prototypes, definition of samples and collection details, from production to retail processes, integrated with 2D and 3D software.

Design is the initial procurement process that moves from upstream to downstream through the procurement process. It represents the start point where the creative idea starts. Decisions taken at this level can determine the success or failure of a product in the market. The design process is also important in observing, archiving, classifying and sharing customers' needs, requirements and trends in a collaborative production environment. To ensure that the product can be successful in the market, Trend Analysis and Storyboarding processes and the design process must be interconnected. In this study, the stages of the design process are examined and the usage areas of PLM applications in these stages are mentioned.

**Keywords:** Fashion Design, PLM, Sustainability.

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**Reuse of Waste Clothes with Eco Print Method**

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**Abstract**

After the production processes of the apparel and fashion industry, which is one of the global industries, and the consumption of customers, a significant amount of waste occurs and causes environmental pollution. Considering the parameters such as rapidly changing fashion, mass production, and water consumption in washing, it is seen that the waste problem in these sectors is quite high. These vital waste problems have led brands, producers and consumers to increase their awareness and to carry out many studies within the framework of the concept of sustainability.

In this study, first of all, evaluations were made on the sustainability studies of the apparel and fashion industry. Within the scope of the principle of reuse, which is one of the basic rules of the sustainability concept, the ecoprint method, which is an environmentally friendly approach, is explained for the reuse of waste clothes after consumer use. With the ecoprint method, completely different, original and unreproducible patterns were applied to the clothes that became waste after consumer use, such as faded or stained clothing. Thus, it has been possible for the apparel and fashion industry to transform and reuse waste clothes into unique and original products with an environmentally friendly approach. It is thought that this study will shed light on future studies within the scope of the concept of sustainability in the apparel and fashion industry, and will especially guide the designers in the field of reuse.

**Keywords:** fashion, sustainability, ecoprint, consumer waste, reuse.

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**Quilt Design with Traditional Production within The Scope of Cultural Sustainability**

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**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.

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The logo for icssietcongress is centered on a dark blue background. It consists of a white rectangular frame with a black border. Inside the frame, the text 'icssietcongress' is written in a white, lowercase, sans-serif font. A large, stylized graphic element, resembling a leaf or a petal, is positioned behind the text, with its top part in dark blue and its bottom part in a lighter, greyish-blue.