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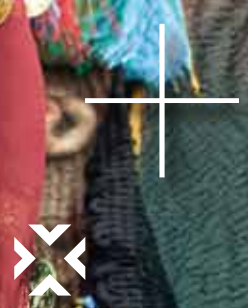
January 2026 • Issue: 6
Istanbul Textile and Apparel Exporters' Associations

VISION

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TEXTURES TO
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TÜRKİYE SET TO BECOME EUROPE'S FASTEST-GROWING ECONOMY IN 2026

According to The Economist's "The World in Numbers 2026" report, Türkiye's economy is projected to grow by 3.8% in 2026, making it the fastest-growing economy in Europe.

The global experienced a sharp slowdown in 2025 amid heightened financial market volatility and weakening growth momentum. Trade tensions, geopolitical risks, and tighter financial conditions weighed on economic activity. Still, the world avoided a full recession — performing more resiliently than expected. Despite this challenging global environment, Türkiye stood out, diverging positively from the broader European slowdown. Türkiye's GDP grew by 3.7% year-on-year in Q3 2025, slightly below the revised 4.9% in Q2, yet still above market expectations. The data highlights sustained resilience supported by domestic dynamics despite weaker external demand and tight monetary conditions. Looking ahead, The Economist projects global growth at 2.4% in 2026, shaped by geopolitical uncertainty, ongoing trade disputes and structural economic shifts.

While growth in Atlantic econ-

omies is losing speed, Asia and Africa are becoming primary drivers of expansion. Economic activity in the United States and Europe is expected to remain subdued in 2026, with high debt levels, policy uncertainty and financial tightening limiting growth — especially within the Eurozone. Weak domestic demand and fiscal constraints continue to pressure prospects across Europe.

Within this global picture, Türkiye occupies a strong and distinctive position, forecast to expand by 3.8% in 2026, outpacing its European counterparts. Domestic consumption, state-supported infrastructure and industrial investments, along with the services sector, are cited as key growth engines.

Global economic momentum continues to shift toward Asia and Africa. India is expected to remain the world's fastest-growing major economy, with growth projected to exceed 6%. Across Africa, countries such as Ethiopia and Libya are also forecast to deliver strong economic performances, reflecting the continent's rising role in global growth dynamics. In contrast, only a limited number of European economies appear well positioned to benefit from this rebalancing — with Türkiye standing out as the leading exception.

According to The Economist's The World in Numbers 2026 report, Türkiye is set to become Europe's fastest-growing economy with 3.8% expected growth.

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FOREIGN DIRECT INVESTMENT INTO TÜRKİYE INCREASES BY 35%

According to the bulletin published by the International Investors Association, foreign direct investment (FDI) inflows into Türkiye reached USD 11.6 billion in the first ten months of the year.

The International Investors Association (YASED) released its latest Foreign Direct Investment (FDI) in Figures Bulletin, announcing that Türkiye attracted USD 128 million in FDI in October, bringing total inflows in the first 10 months to USD 11.6 billion — a 35% increase compared to 2024. Since 2003, cumulative foreign investment has surpassed USD 285 billion.

In October alone, investment capital inflows reached USD 567 million, while real estate purchases by foreigners totaled USD 240 million. After accounting for USD 73 million in debt-instrument outflows and USD 606 million in capital liquidations, net FDI settled at USD 128 million.

Of the USD 567 million capital inflow, the transportation and storage sector led with USD 199 million (35% share).

Wholesale-retail trade followed

with 18%, and electricity, gas, steam and air-conditioning with 9%. Across January–October, wholesale and retail trade investments reached USD 2.8 billion, followed by food manufacturing with USD 1.2 billion, and Information & Communication Technologies (ICT) with USD 1.2 billion. In the first ten months of the year, the three countries investing the most in Türkiye were the Netherlands with USD 2.6 billion, Kazakhstan with USD 1.1 billion, and Luxembourg with USD 1.1 billion.

European Union (EU-27) countries accounted for a historical 58% share of total investments in the 2003–2024 period, while their share rose to 82% in the tenth month of 2025. France emerged as the driving force with investments amounting to USD 198 million and a 35% share. France was followed by the Netherlands with 16%, Germany with 10%, Belgium with 9%, and Switzerland with 5%.

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1938

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TURKISH FASHION AND CARPET SECTORS MAKE A STRIKING IMPACT AT OSAKA EXPO 2025

iHKİB and iHİB brought Türkiye's rich design heritage to the global stage with their "Echoes of Legacy" showcase at Osaka Expo 2025. The project was honored with the prestigious GiGi Award by the Marketing Communicators Association in the category of Event & Experience – Image and Social Responsibility.

iHKİB and iHİB showcased Türkiye's rich design heritage at Osaka Expo 2025 with the event Echoes of Legacy — one of the most notable international fashion & carpet presentations held under Turquality®, coordinated by the Ministry of Trade. Hosted on 2 September, the performance captured global attention for its unique concept merging Türkiye's deep-rooted aesthetic identity with a contemporary fashion interpretation.

More Than a Fashion Show

Enhanced with immersive video-mapping technology, the showcase transported guests on a visual and emotional journey through Türkiye's most iconic cultural landmarks. The fusion of imagery, sound, music and spatial design created a multi-sensory experience that went far beyond a traditional runway show—becoming a unique intersection of fashion, art, technology and culture. Distinguished designers featured

on the runway included: Arzu Kaprol, Belma Özdemir, Emre Erdemoğlu, Gökhan Yavaş, Hatice Gökçe, Meltem Özбек, Niyazi Erdoğan, Özlem Erkan, Şansım Adalı and Tuba Ergin. A key highlight emerged through dramatic pieces created from Turkish carpets by curator Belma Özdemir, offering a powerful reinterpretation of Anatolian cultural heritage through fashion design.

Young Creative Talent on the Global Stage

Alongside leading designers, the event introduced finalists of the 31st & 32nd term of iHKİB's KOZA Young Fashion Designers Competition, presenting new-generation creative voices to international professionals. Their visionary collections reflected the evolving creative capacity of Türkiye's fashion ecosystem. Their innovative and forward-thinking designs represented the creative strength of Türkiye's next generation.

"This project was not just a runway show; it was an artistic performance that expressed our culture through a contemporary lens."

The event, which was implemented in line with the shared vision of iHKİB and iHİB, made a great impact in Japan.



A Project Inspiring Türkiye's Cultural Diplomacy

Designed with the joint vision of the Apparel and Carpet sectors, the "Echoes of Legacy" presentation aimed to elevate Türkiye's global brand perception. Around 2,000 international guests were immersed in a narrative that revealed the cultural and artistic depth behind Turkish fashion and carpet design. Combining the centuries-old heritage of Turkish carpet weaving with the language of contemporary fashion, the show brought Türkiye's creative legacy to the world—motif by motif, stitch by stitch.

A National Honor for Global Success

After generating significant acclaim in Japan, the "Echoes of Legacy" project was further distinguished with a top national honor: the GiGi Award for Event & Experience – Image and Social Responsibility.

"Turning the past into a wearable story"

Show curator and President of the Fashion Designers Association Belma Özdemir describes the project as a deeply personal journey where past and present intertwine: "Turkish carpets are not merely relics of the past; they are cultural mirrors reminding us of who we are and where we come from."

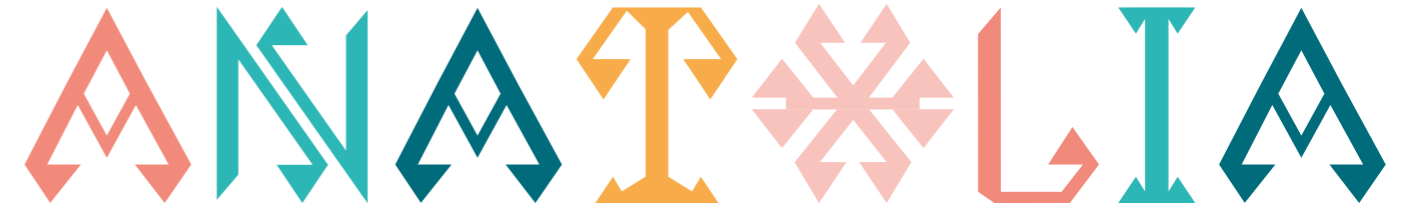
Defining Anatolian weaving tradition as a form of collective memory, she adds: "Every knot holds a memory, every motif a belief. Turkish carpets are the visual language of our cultural identity."

Reflecting on the creative process, Özdemir explains: "These designs became reflections of my inner world meeting our cultural roots. The audience experienced a 360-degree journey through history—a layered narrative that touched both the origins and the future of Turkish design." For Özdemir, the show transcended the boundaries of fashion: "This project was not just a runway event; it was an artistic performance expressing our culture in a contemporary language."

Highlighting the deeper meaning of working with carpets, she notes: "Fashion may be fast and temporary, but carpets remind us of permanence, craftsmanship and storytelling. Bringing them into fashion is like turning the past into a wearable story."

She also shares her excitement for the future: "This was only the first step in a dream that has been growing within me for years. I will continue reinterpreting Turkish crafts through a contemporary lens."

ANATOLIA'S GEOGRAPHICAL HERITAGE IN FASHION



The stories embedded in Anatolia's thousands-of-years-old weaving, textile, and craftsmanship culture stand today as one of the most fundamental sources shaping Turkish fashion. By combining tradition with the future and placing cultural continuity at the center of design and production, Türkiye demonstrates—through its geographically indicated products—that its global success in the fashion industry is not coincidental, but rather the result of a cultural treasure rooted in its heritage.

► Zeynep Tütüncü Güngör

The history of Türkiye's accumulation in weaving, textiles, and craftsmanship dates back thousands of years. Anatolia's fertile lands witnessed the emergence of numerous valuable products from the Hittites to the Seljuks, from the Ottoman Empire to the Republic era. From cotton and wool yarns to patterns and motifs carrying traces of cultural heritage, from natural dyeing to carpets and kilims, from fabric weaving to footwear and traditional garments, Turkish culture encompasses a remarkably wide range of products. This diversity paved the way for traditional values to be carried into the future.

Each region created its own identity through distinctive techniques, colors, and motifs, and this identity has today positioned Türkiye in a privileged place in the global history of textiles and apparel fashion. While this deep-rooted heritage carries the memory of the past, it also stands as one of the strongest creative sources of today's fashion industry.

Thanks to its extensive accumulation in weaving, textiles, and craftsmanship, Türkiye attracts attention not only for its produc-

tion power but also for its cultural depth. From Adana shalvar trousers to Söke accordion boots, from Çukurova cotton to Merzifon weaving, from Emirdağ carpets to Nallihan needle lace, numerous textile, apparel, leather, and carpet products hold geographical indication registration. This richness demonstrates how Anatolia's cultural heritage is stitched, loop by loop, into today's fashion understanding.

With its long-standing handicraft tradition, Türkiye pioneers sustainable production models in the fashion industry while transforming techniques inherited from the past into contemporary designs, creating differentiation in global markets.

Türkiye Has 133 Geographically Indicated Textile, Apparel, Leather, and Carpet

A geographical indication is known as a sign that identifies a product as originating from a specific region, area, or country where a particular quality, reputation, or characteristic of the product is essentially attributable to its geographical origin. Geographical indications are registered either as designations of origin or geographical indications.

Thanks to this heritage, Türkiye today stands out in fashion not only through production capability but also with cultural identity and creativity. 133 textile, apparel, leather and carpet products hold geographical indication registration across 59 provinces, underscoring the diversity of local craft. Each of these production traditions, passed down from past to present, forms a design language extending from the local to the universal.

Recognizing and promoting this heritage is not only a cultural responsibility but also a vision shaping the future of fashion. Türkiye's weaving and textile culture is today regarded as a key to the sustainable, meaningful, and deeply rooted production approach the world increasingly needs.

A geographical indication certifies that a product is linked to its region through raw material, technique, reputation or tradition — preserving quality and enabling international protection. With rising global interest in sustainability, authenticity and locality, Türkiye's heritage pro geographically indicated products, documentation of production processes, support for artisans,



and increased collaborations with designers, this heritage can be transferred more strongly into contemporary fashion language. Türkiye's registered product atlas continues to expand each year. According to data from the Turkish Patent and Trademark Office, 31 products from 18 provinces—ranging from Antalya black shalvar trousers to Diyarbakır silk, from Maraş leather sandals to Karapınar carpets—are currently awaiting geographical indication registration.

Cultural Richness Turns into a Competitive Advantage in Fashion

At a time when sustainability, locality, and authenticity are gaining increasing importance in the global fashion world, Türkiye oc-

cupies an advantageous position thanks to its cultural heritage. When Anatolia's cultural diversity merges with modern design approaches, it becomes a unique source of added value. With its craftsmanship heritage and design capability, Türkiye not only stands out as a significant producer on the global fashion stage but also successfully represents one of today's most sought-after branding elements: storytelling. Unlike many countries, the textile and apparel industries in Türkiye are not solely based on industrialization; they also carry the characteristics of collective memory. Traditional products reflecting each region's identity, the aesthetic understanding of their

era, and societal culture add depth to today's Turkish fashion, demonstrating that Türkiye's success in this field is far from coincidental. The country's cultural wealth thus transforms into a competitive advantage within the fashion industry.

Tradition Forms the Ground for Innovation and Creativity

The production tradition extending from handwoven fabrics to needle lace, from carpets to leather goods, today serves as a major source of inspiration for contemporary fashion designers and brands. However, there is ongoing debate about whether these story-rich products are used sufficiently within Turkish fashion. Collections in which designers integrate local motifs with contemporary silhouettes—bridging tradition and modernity—evolve into original and innovative fashion products, positioning Turkish fashion within a distinctive and recognizable global context. For Türkiye's deep-rooted heritage to gain permanence in the fashion world, it is crucial that producers recognize and embrace the value of this legacy. Promoting Turkish fashion's strategic position—woven with traditional values—on the global stage and strengthening branding efforts will further enable this heritage to be carried into the future. Creative designs inspired by tradition transform into added value through cultural reinterpretation. Anatolia's colors, patterns, and weaving techniques, when combined with contemporary fashion lines, carry local heritage onto the global stage. The loops of Anatolia represent a story extending from workshops to runways, from local producers to international brands—making both local development and global branding possible.



ANKARA SEYMEN ATTIRE

Registered in 2022 by the Ankara Metropolitan Municipality, the Ankara seymen attire is known as a men's outfit consisting of a total of 11 main components, worn by seymen during seymen processions, social ceremonies, national celebrations, meetings,



weddings, holidays, and similar special occasions and events. The outfit consists of an Osmaniye inner garment, camadan, cepken (eagle-wing jacket), vest (embroidered-front vest, velvet vest, broadcloth vest), knee-high socks, zıvga trousers, belt (almond-patterned shawl belt, Tripoli belt), keffiyeh, skullcap, yemeni footwear, and cartridge belt. The Osmaniye inner garment featured in the outfit is crafted from registered Antep Kutnu fabric. Mohair is used in the production of the knee-high socks, while silk yarn is employed in the making of the Tripoli belt and the keffiyeh. The origins of the seymen attire date back to the Oghuz Turks who settled in Ankara and to the Ahi guild period that existed in Ankara between 1290 and 1354.

ANKARA SOF FABRIC

Registered in 2023 by the Anka-

ra Governor's Office, Produced with woven Ankara mohair yarn, known for durability, natural sheen, breathability and resistance to wrinkles. Traditionally dyed with root-based dyes. The fabric has a soft, lustrous surface and a durable structure. Due to mohair's cooling effect, low wrinkling, lightweight nature, and moisture-resistant properties, Ankara sof fabric is used in the production of garments, knitwear, shawls, scarves, upholstery fabrics, and blankets. Dyed with natural root dyes, the fabric is produced in colors such as oxblood, light burgundy, light green, dark moss green, black, and rose pink. Customs records indicate that this fabric, which has a long history, was transported to Arabia via the Silk Road, the Aleppo–Damascus route, and the Alexandria route through the Port of Antalya.

AFYON FELT

Registered in 2022 by the Afyonkarahisar Chamber of Commerce and Industry, Afyon felt is produced by shaping wool obtained from lambs of the Dağlıç, Kıvrıkcık, and Sakız breeds using alkaline processes. If intended for clothing purposes, the felt—obtained from the first shearing of lambs aged 5–6 months—is blended with 25–30% finer merino lamb wool and 10–20% additional wool to enhance softness.



Aydın



SÖKE ACCORDION BOOT

Registered in 2018 by the Söke Municipality, the Söke accordion boot is a fully handmade, healthy footwear product with



an upper and insole made of calf leather, a lining made of goat leather, and a sole and heel made of vegetable-tanned leather. Produced in two variations—"baklava (accordion) pleats" and "flat pleats"—the boot adheres strictly to traditional production methods. Its original leather colors are black, brown, and burgundy. The boot emerged after the population exchange, when Hüseyin Rifat Oral (known as "Sağır Usta") brought the bootmaking craft from Crete to Söke. Suitable for year-round wear, the boot facilitates horseback riding, offers natural comfort, announces the wearer's presence through its sound, and provides confidence through its stance.

SÖKE COTTON

Registered in 2023 by the Söke Commodity Exchange, Söke cotton is produced in Söke using

seed varieties such as Gloria, Claudia, Carmen, Deltapine, Julia, Lydia, Beyaz Altın, DP396, Famosa, and Nazilli 84. The cotton has low trash content, low yellowness value, and bright, long fibers, resulting in fine and durable yarns.



Denizli

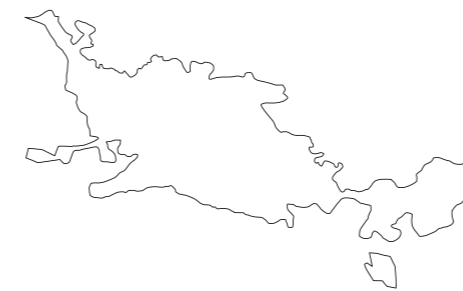


BULDAN FABRIC

Registered in 2010 by the Buldan Chamber of Commerce, Buldan fabric is a highly absorbent textile made from very fine yarns, also referred to as "bürümcük" or "twisted fabric." Made from wool, linen, cotton, or silk, the fabric is woven by twisting the yarns. Depending on the degree of twisting, the usage area of the fabric varies. After being woven in its raw form, the fabric is washed in hot soapy water and pulled widthwise to acquire its characteristic crinkled texture. Buldan fabric was woven on handlooms until 1779, later on shuttle looms, and after 1951 on mechanized looms.



Eskişehir



SİVRİHİSAR SARKASI

Registered in 2022 by the Sivrihisar Municipality, the Sivrihisar sarkası is a short jacket onto which silver thread, gilt thread, beads, and sequins are fully embroidered over locally produced wool, cotton, velvet, or sof fabric. Featuring a narrow stand collar, long sleeves, and an open front, the garment is lined with a silk-and-cotton blended fabric known locally as "hera." The embroidery is created using cords formed by twisting metallic threads and applied with a special fastening technique. The Sivrihisar sarkası is worn as a set together with savayi shalvar trousers (pesent), an inner shirt (dikolta-décolleté), and a sash.



Bursa



BURSA TOWEL

Registered in 2024 by the Bursa Commodity Exchange, the Bursa towel is woven on traditional handlooms known as "kara tezgâh." Woven with pile on both sides, the towel is produced using cotton yarn, finished with



fringes or knots. While it may be patternless, the towel can also feature vegetal motifs and minaret embroidery.

BURSA SILK AND SILK YARN

Registered in 2019 by the Bursa Metropolitan Municipality, Bursa silk and silk yarn have played a significant role in traditional Turkish handicrafts in Bursa, where silkworm seeds

and cocoons have been produced for centuries. The earliest documented record of cocoon production through silkworm breeding in Bursa dates back to 1587. Bursa silk and silk yarn are produced through the feeding of silkworm larvae with mulberry leaves grown in Bursa, the spinning of cocoons, and the extraction of yarn through various processing stages.

Gaziantep



ANTEP KUTNU FABRIC

Registered in 2015 by the Gaziantep Development Foundation, Antep kutnu fabric is a type of satin fabric traditionally produced and used in the region for centuries. It is generally woven using warp satin or plain weave structures and features longitudinal striped patterns. The warp is woven from fine silk, while the weft consists of a cotton and silk blend; today, artificial silk (flocs) yarn is used for the warp and cotton yarn for the weft. Kutnu fabric is used in traditional regional garments, folk dance costumes, as well as everyday accessories such as scarves, vests, shirts, ties, and bags, and in decorative items including curtains and upholstery fabrics. Its unique weaving, structure, and dyeing processes require skilled craftsmanship.



İstanbul



ŞİLE CLOTH

Registered in 2010 by the Buldan Chamber of Commerce, Buldan fabric is a highly absorbent textile made from very fine yarns, also referred to as “bürümcük” or “twisted fabric.” Made from wool, linen, cotton, or silk, the fabric is woven by twisting the yarns. Depending on the degree of twisting, the usage area of the fabric varies. After being woven in its raw form, the fabric is washed in hot soapy water and pulled widthwise to acquire

its characteristic crinkled texture. Thanks to its breathable structure that does not cling to the body, Buldan fabric is used in underwear, summer outerwear, and home textiles. Decorated with floral motifs such as tulips and carnations, branches, and geometric patterns in colors like tile blue, earthen brown, quince yellow, saffron yellow, red, and white, Buldan fabric was woven on handlooms until 1779, later on shuttle looms, and after 1951 on mechanized looms.



Samsun



EGG-HEEL ÇARŞAMBA SHOE

Registered in 2020 by the Çarşamba Municipality, the egg-heel Çarşamba shoe is a regionally characteristic footwear produced through handcraft, made with calf and goat leather on the upper surface and inner lining,

and a wooden heel. Produced for over 100 years in the region, the shoe is entirely handmade. Prior to its emergence, rubber shoes were commonly used in villages. During the Republican era, limited shoe production took place, and it is stated that craftsmen, inspired by traditional sandals and rubber shoes, created this low-profile footwear by binding leather with a single stitch and cutting it as a single piece. Worn with white socks, narrow-legged ash-gray trousers, a vest, and an eight-panel cap, the shoe became a symbol of local youth and tough-guy culture.

ÇARŞAMBA EIGHT-PANEL CAP

Registered in 2020 by the Çarşamba Municipality, the Çarşamba eight-panel cap is a folkloric symbol of the region, distinguished by its unique



design and long-term use. The cap features a small visor at the front and offers sun protection due to its wide, angular panels. Each of the eight panels holds a symbolic meaning, representing generosity, bravery, honesty, valor, diligence, hospitality, humility, and patriotism. The product is produced through handcraft.

Siirt

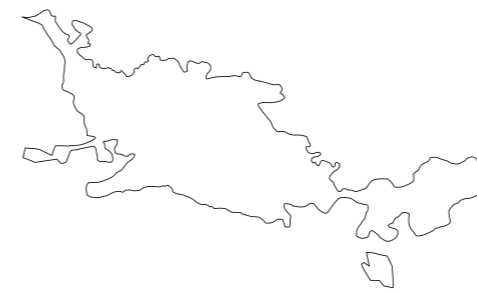


ŞAL ŞEPİK FABRIC

Registered in 2022 by the Eruh Municipality, şal şepik fabric is used in the production of a traditional outfit, with “şal” referring to the trouser-like lower garment and “şepik” referring to the upper garment. Used in traditional regional outfits: “şal” (trouser garment) and “şepik” (upper garment). Made entirely from goat mohair, starched with the çiriş plant and colored naturally. With a 600-year history, it retains warmth in winter and coolness in summer. Production of yarn and weaving takes about one month per piece.



Tokat

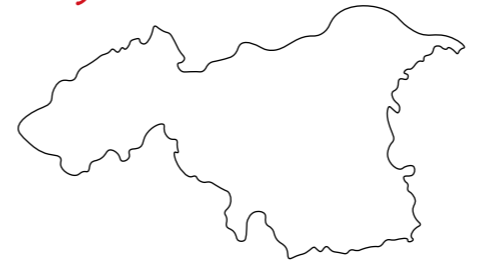


MIRROR-EMBELISHED SANDAL (AYNALI ÇARIK)

Registered in 2025 by the Tokat Provincial Directorate of National Education, the mirror-embellished sandal is made from bovine leather and decorated with mirror ornaments. Raw leather is used on the upper and inner lining, cattle–buffalo leather on the sole, and soft leather on the inner lining. A thin binding is placed between the buffalo leather sole and the upper cattle. Produced entirely by hand since the 18th century, the sandal was designed so that local women and brides wearing veils during wedding ceremonies could see themselves and their surroundings.



Uşak



UŞAK CARPET

Registered in 2010 by the Uşak Chamber of Commerce and Industry, the Uşak carpet began to gain fame in Europe from the 15th century onward. Famous since the 15th century in Europe. Two key styles exist — medallion and star-patterned. Medallion carpets feature central round motifs symbolizing continuity; star-patterned designs contain eight-point stars and small diamond medallions. Known for navy grounds with red/blue medallions and yellow floral details.



THE ESSENCE OF CREATIVE DESIGN
**CARRIES THE SPIRIT OF
 ANATOLIAN HERITAGE**



There is no doubt that the success of Türkiye's textile and apparel industries is built upon their original fashion design power. This strength in both production and creativity continues to draw inspiration from the diverse civilizations that inhabited Anatolia for thousands of years.

Türkiye's textile and apparel sector — exporting to over 200 countries — continues to strengthen through its creative power built on heritage, craftsmanship and material culture. Production has sustained even through global disruptions, with Anatolia remaining a constant source of inspiration.

Anatolia: A Cradle of Originality

Anatolia's multicultural history created unique fabrics, dyes and motifs across regions, forming a design archive that contemporary creatives continue to draw from. Artisans across Türkiye still practice traditional methods such as hand-dyeing, loom weaving, embroidery and leatherwork, ensuring cultural continuity. With each region boasting distinct fabrics and motifs that reflect the culture of their era, Anatolia has long been regarded as a center of originality and craftsmanship. Across the country, long-standing production hubs and master artisans continue to enrich the sector. Even today, many processes—ranging from cotton cultivation to yarn dyeing, from fabric



weaving to intricate embroidery, and from leather goods to carpet making—are still carried out by skilled craftspeople using traditional methods.

Contemporary Turkish fashion designers, contributing to the global recognition of the sector, draw their strongest inspiration from this unique cultural harmony.

INSIGHTS FROM FASHION DESIGNERS



Belma Özdemir
President, Fashion Designers Association

“TRANSFORMING KNOWLEDGE AND HERITAGE INTO VALUE IS WHAT SETS US APART”

Özdemir emphasizes that the rapid development of Türkiye’s apparel industry is driven by its strong design identity, agile structure, and capacity to adapt swiftly to change. Adopting an integrated approach—from raw materials to production—the sector continuously raises its standards through technological advancement, brand building, diversification, and modern manufacturing strategies. According to her, Türkiye’s cultural depth and ability to turn ideas into value make the country truly unique, as design is deeply shaped by geography and heritage.



Özgür Masur
Fashion Designer

“ANATOLIA’S INTELLECTUAL HERITAGE REFLECTED IN THE ANATOLIA COLLECTION”

Masur’s ANATOLIA collection—crafted in honor of the 100th anniversary of the Republic—consists of 100 pieces inspired by the women who shaped Anatolia’s intellectual legacy. The collection, rooted in the courage instilled by the Republic and the liberation of women, journeys through a century of Anatolian history. He describes the project as one of the most meaningful of his career: a pursuit of his own creative DNA and a tribute to the stories hidden within these lands—told from a woman’s perspective.



Nihan Peker
Fashion Designer

“HIGH QUALITY AND PRODUCTION STANDARDS DISTINGUISH TÜRKIYE”

Peker highlights Türkiye’s exceptional manufacturing standards and diverse production capabilities spread across the country. Historically recognized as a textile hub, Anatolia’s tradition of craftsmanship continues to evolve through modern interpretations and technological advancements. She notes that Türkiye’s strong manufacturing heritage—especially compared to Far Eastern production—remains one of its greatest competitive advantages.



Arzu Kaprol
Fashion Designer

“TÜRKIYE’S TEXTILE PRODUCERS HAVE A DEEPLY ROOTED LEGACY”

Kaprol underlines the entrepreneurial spirit, flexibility, and dynamism of Türkiye’s workforce. As one of the nation’s leading employment engines, the sector thrives by blending traditional production with future-oriented technologies. She highlights Türkiye’s cultural continuum—from the Hittites to the Ottomans—stating that it is impossible to detach production from this ancestral richness. The responsibility now, she adds, is to rebuild this cultural heritage with new technological and cultural codes for the future.



Tuba Ergin
Fashion Designer

“A COLLECTION SHAPED BY ANATOLIA’S CULTURAL FABRIC”

Ergin’s “Heritage” collection tells the elegant story of a woman from the dawn of civilization to the modern vision of the Republic. Presented at the ancient Doliche site in Gaziantep, the collection merges Anatolia’s cultural legacy with the Republic’s spirit of modernization. Featuring hand-crafted details and local Kutnu textiles—including a jacquard gown woven with the iconic crescent and star—the collection serves as a tribute to the past, present, and future.



Atıl Kutoğlu
Fashion Designer

“TÜRKIYE’S POWERFUL CULTURAL MOSAIC MAKES IT NEARLY UNRIVALED”

Kutoğlu notes that speed is Türkiye’s greatest advantage—an essential factor for fast fashion brands. In addition to its geographical proximity to Europe, Türkiye offers an exceptionally broad production portfolio. He emphasizes that Türkiye’s rich civilizational heritage and practical mindset position it as one of the strongest players in the global apparel industry.



Bora Aksu
Fashion Designer

“HIGH QUALITY AND PRODUCTION STANDARDS DISTINGUISH TÜRKIYE”

Aksu believes that the ability of Turkish brands to refine and modernize cultural elements within their design language is the nation’s greatest advantage. He highlights successful examples such as in the mood for love and Nackiye, which carry Türkiye’s design identity onto international platforms. He also praises Kutnia—a Gaziantep-based brand reviving traditional kutnu textiles—now supplying fabrics to global luxury houses like Dior and appearing in leading department stores worldwide.



Ece Ege
Fashion Designer

“WE MERGE EAST AND WEST IN OUR DESIGNS”

Ege explains that Türkiye’s blend of Ottoman culture, Byzantine architecture, and Anatolian heritage offers an exotic allure to international audiences. This fusion—mirroring the symbolic connection of the Bosphorus Bridge—naturally permeates their designs, attracting global appreciation.



Istanbul's
global fashion
hub returns
stronger
than ever



Unifying Türkiye's design vision and manufacturing power, IFCO will once again set the tone for global fashion on 4–7 February 2026. With expanded segments, enhanced special zones and a strong international buyer profile, the event promises an inspiring fashion showcase.

As one of Europe's largest and most influential fashion gatherings, Istanbul Fashion Connection (IFCO) continues to shape the future of global apparel trade. After eight successful editions marked by dynamic growth, international buyer interest and expanding segment diversity, IFCO is preparing to open its doors once again for the first edition of 2026, promising an elevated, future-focused experience for the global fashion industry.

A Record-Setting 8th Edition Paves the Way for 2026

Organised by İHKİB, IFCO has rapidly earned its status as a prestigious fair—recognized for its comprehensive brand mix, strong international reach and curated fashion experience. The impressive buyer turnout and rising international engagement not only highlight the success of the 8th edition but also set the stage for an even more ambitious IFCO 2026.

Everything Related to Fashion Will Be Under One Roof

Mustafa Paşahan, Vice President of the Istanbul Apparel Exporters' Association (İHKİB), stated at a cocktail event held to introduce the upcoming edition of IFCO that the fair will showcase the full spectrum of Türkiye's fashion supply capabilities:



IFCO AUGUST 2025

114 Countries
18,814 Visitors
270 Exhibitors
4 Halls

IFCO FEBRUARY 2026

125+ Countries
500 Exhibitors
6 Halls
25,000+ Visitors

“Türkiye holds a prominent position in the global market thanks to its strong infrastructure in apparel and fashion production, advanced design capabilities, and fast supply advantages. We aim to make this strength visible not only through manufacturing, but also through internationally influential platforms. IFCO – Istanbul Fashion Connection is positioned as a strategic fashion meeting point that brings our brands' collections, visions, and collaborations to the world. IFCO brings together more than 500 strong companies under one roof, offering a broad product

range—including women's, men's, and children's wear, denim, eveningwear, lingerie, and accessories—while showcasing the season's trends and commercial opportunities. Reflecting Istanbul's power in production, design, and trade, this platform creates a strong foundation for building lasting connections with international buyers at every edition. At IFCO, to be held from February 4–7, 2026, we aim to welcome professionals from all around the world to Istanbul and, with over 30,000 visitors, further strengthen the city's position on the global fashion map.”

What's new at IFCO 2026?



A CURATED UNIVERSE OF CREATIVE EXPRESSION

Last season's transformation of The Core İstanbul—shifting from a sales-driven layout to a fully curated design showcase—was one of IFCO's most celebrated highlights. Featuring visionary designers such as Arzu Kaprol, Hatice Gökçe and Emre Erdemoğlu, the space invited buyers to explore creativity through storytelling, material innovation and conceptual craftsmanship. In February 2026, The Core İstanbul returns with an expanded roster of designers and a renewed emphasis on artistic identity, offering international visitors an immersive look into Türkiye's contemporary fashion narrative.

Leading Turkish Brands Meet Global Buyers

The Markalar (Brands) section continues to attract Türkiye's most established apparel leaders—Damat, Twist, İpekyol, Kığılı, Jakamen, NCS, Aker and more. Renowned for their export power and design capabilities, these brands leverage IFCO as a gateway to Europe, the Middle East, CIS markets and beyond. The 2026 edition will once again provide a high-impact platform for brand visibility, trend presentation and commercial expansion.

Trend Area Curated by IMA

IMA's "BE:COMING" concept drew significant attention last season, presenting fashion as an evolving state rather than a fixed



identity.

For IFCO 2026, IMA prepares a new design journey—one that dissects color, texture, silhouette and emotion in a multilayered, future-oriented environment. Expect an experiential space that inspires, informs and challenges the conventional rhythm of fashion.

Seminars & Fashion Shows: Insight, Innovation, Inspiration

The IFCO stage once again becomes a hub for forward-looking

conversations. Previous editions hosted sessions by WGSN, experts in e-commerce, AI, sustainability, craftsmanship and Gen Z fashion culture.

Runway shows by Turkish apparel brands enriched the program, bringing contemporary aesthetics to life.

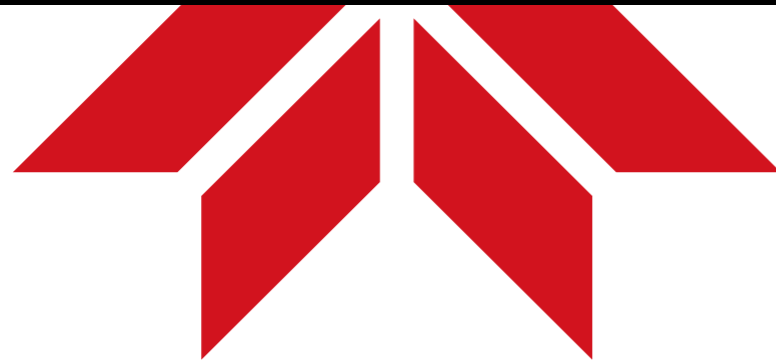
The 2026 edition will expand these content-driven formats, offering attendees exclusive access to market insights, business strategy discussions and live trend experiences.

Special segments



2026?

FASHIONIST – THE RISING POWER OF TURKISH OCCASIONWEAR



One of IFCO's signature zones, Fashionist, will once again shine with leading brands in eveningwear, bridal and groom collections. From fluid satins and embellished tulle to modern silhouettes and couture-inspired craftsmanship, Fashionist prom-

ises an elevated showcase of Türkiye's thriving occasionwear industry. Designers reported strong buyer engagement from Europe, the Balkans, and the Middle East—an indicator that IFCO 2026 will further amplify Türkiye's global influence in this segment.

Kids' Fashion – Where Innovation Meets the Next Generation
Kidswear will be among the standout themes of IFCO 2026. With increased participation from baby and children's apparel manufacturers, the show will spotlight collections built on natural fibers, innovative



materials and color psychology research—reflecting the sector's shift toward conscious, functional and expressive design.

LINEXPO – Lingerie & Hosiery at Global Scale

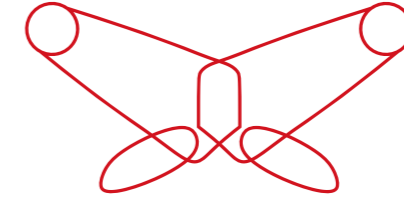
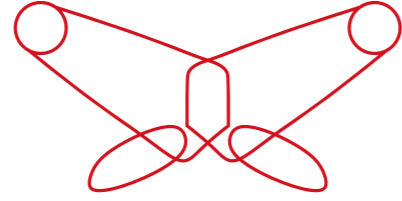
The Fashionist zone within IFCO continues to be one of its strongest showcases — presenting Türkiye's leadership in eveningwear, bridal and formal occasion fashion. Fluid satins, embellished tulle, couture-inspired craftsmanship and modern silhouettes define the space, attracting high buyer interest especially from Europe, the Balkans and the Middle East. Kids' Fashion will be another highlight of IFCO February 2026, with increased participation from children's apparel manufacturers. Collections emphasize natural fibers, comfort, safe materials and expressive color stories, reflecting an industry shift toward conscious design for the next generation. Under the IFCO umbrella, LINEXPO remains one of the most comprehensive gatherings in lingerie & hosiery. The 2026 edition will feature nightwear, swimwear, socks, seamless technologies, lounge-wear and accessories, position-



ing Türkiye among the world's top 10 lingerie exporters. With its dynamic ecosystem, strategic location, diverse segments and unmatched sourcing opportunities, IFCO 2026 is poised to once again become one of the must-attend events of the

year for fashion professionals. From creative showcases to commercial partnerships, from trend discovery to high-level industry dialogue, IFCO stands as the bridge connecting Türkiye's design and manufacturing power with the world's fashion markets.

33rd Koza young fashion designers competition



TÜRKİYE'S LONGEST-STANDING FASHION TALENT PLATFORM CROWNS A NEW GENERATION

For over three decades, the Koza Young Fashion Designers Competition has served as Türkiye's leading talent platform — launching the careers of influential designers such as Bahar Korçan, Hakan Yıldırım, Arzu Kaprol, Ümit Ünal, Zeynep Tosun, Özgür Masur, Bora Aksu and more.

The 33rd edition crowned new winners, continuing its mission of discovering and mentoring future creative leaders. The finalists presented six full looks — including accessories — to an industry jury composed of designers, academics, fashion writers and brand directors.



Organized by the Istanbul Apparel Exporters' Association (İHKİB), Koza has, for over three decades, served as both a gateway to the industry for emerging designers and a living archive of Turkish fashion. This year, the winning collection drew inspiration from the Schembart Carnival, a 15th-cen-

tury cultural phenomenon that began in Nuremberg—offering a contemporary reinterpretation of a historical act of rebellion.

A 33-Year Tradition of Cultivating Fashion Talent

Since 1992, Koza has launched the careers of some of Türki-

ye's most influential designers, including Bahar Korçan, Hakan Yıldırım, Arzu Kaprol, Elif Cığızoğlu, Ümit Ünal, Zeynep Tosun, Özgür Masur, Bora Aksu, Hatice Gökçe and Zeynep Erdoğan.

With its three-decade legacy, the competition now stands as a cultural and creative reposi-



A Three-Stage Selection Process

Koza's evaluation model ensures a rigorous and merit-focused selection:

- 1. Online Assessment**
Applications are reviewed anonymously by a board of industry experts and academics. Thirty designers are shortlisted.
- 2. In-Person Interviews**
Candidates present their six-look collections to the jury, after which ten finalists are selected.
- 3. Final Jury Evaluation**
Finalists showcase six fully produced looks — complete with accessories — to the final jury, which selects the top three winners.



tory for Turkish fashion, while continuing to create opportunities for new talent. A special announcement from Mustafa Gültepe, President of TİM and İHKİB, added excitement to the evening: the winning Koza collections will be sold on Giziagate, giving designers direct access to commercial visibility.

A Jury of Industry Leaders
Chaired by İHKİB Events Committee President Nejdet Aydın, the jury brought together a

distinguished group of fashion authorities and academics, including: Bünyamin Yevlal, Cemal Bayazıt, Arzu Kaprol, Ceylin Türkan Bilge, Gamze Saraçoğlu, Giray Sepin, Hakan Yıldırım, Mehtap Elaidi, Murat Türkili, Nihan Peker, Özlem Kaya, Özlem Süer, Şansım Adalı, Mavi Jeans Design Director Güney Otkar, fashion writer İdil Demirel, Prof. Dr. Kemal Can of Mimar Sinan Fine Arts University, and LC Waikiki Design Director Yeşim Bağrıışen.

WINNERS OF THE 33RD EDITION



Taha Mert Tosun
1st Place

COLLECTION: DIE LÄUFER :D

Inspired by the Schembart Carnival, a 15th-century movement that evolved into a subversive expression of public dissent before being banned, the collection revives this tension through the lens of contemporary streetwear. Exploring themes of visibility, rebellion and individuality, Tosun uses textile development, custom print techniques and a bold visual language to reinterpret the carnival's philosophical roots as a modern urban subculture.

Selçuk Durdu
2nd Place

COLLECTION: İSTIKBAL

Drawing from the revolutionary spirit of the early Turkish Republic, Durdu combines cultural heritage with meticulous craftsmanship. Inspired by Safiye Ayla's "Yanık Ömer," the collection reflects the theme "Every war leaves a wound", weaving historical references into a renewed vision of Türkiye's longstanding dream of "Turkish Fashion on the European Path."

Samet Topuz
3rd Place

COLLECTION: SELF-SABOTAGE

Topuz's narrative centers on a character engaged in an intense internal conflict, navigating the fragile boundary between self-control and self-destruction. The collection deliberately juxtaposes opposing forces—control and collapse, discipline and disruption—through a carefully constructed dialogue between rigid, architectural forms and fluid, adaptive fabrics, as well as between synthetic fibers and organic, natural textures. This deliberate tension transforms the garments into a visual and conceptual study of fragile strength, where vulnerability and resilience coexist, ultimately rendering the internal turbulence of self-sabotage both visible and poetically expressive.



TEXHIBITION ISTANBUL

where the
future of
textiles
finds its voice

4-6 MARCH 2026 | İSTANBUL EXPO CENTER

As the global textile industry enters a new era defined by technology, sustainability and material innovation, Texhibition Istanbul positions itself as a future-focused reference platform. The fair has evolved beyond a sourcing event — becoming a vision space shaping the next chapter of textile production. The 8th edition hosted 500+ exhibitors, 25,000 visitors from 125 countries, across 40,000 m². The atmosphere showcased not only trade activity but also innovation, creativity and collaboration.



As the global textile industry accelerates into a new era—one shaped by technology, sustainability and sensory storytelling—Texhibition Istanbul stands at the center of this transformation. After eight editions filled with momentum, collaboration and innovation,

Istanbul's flagship fabric, yarn and accessories fair returns in March 2026, ready to redefine what a textile show can be. Texhibition is no longer simply a meeting point. It is a pulse, a movement, a future laboratory for the world's fifth-largest textile exporter.

The Industry Takes Notice
Held in September, Texhibition's 8th edition spanned 40,000 square meters and brought together more than 500 exhibitors alongside 25,000 visitors from 125 countries. The numbers tell a powerful story—but the real magic was



İTHİB Vice President and Texhibition Fair Committee President Fatih Bilici noted, "Texhibition has become a bridge carrying Türkiye's production power, sustainability vision and innovative mindset to the world. And that bridge is expanding."

Mr. Fatih Bilici: "More than 25,000 buyers from over 100 countries, including the USA, North Africa, and the Middle East, are expected to visit the fair."



in the atmosphere: the hum of machines beside visionary fabrics, the buzz of creative exchanges, the spark of new partnerships forming in real time. İTHİB Vice President and Texhibition Fair Committee President Fatih Bilici noted, "Texhibition has become a bridge carrying Türkiye's production power, sustainability vision and innovative mindset to the world. And that bridge is expanding."

A Creative Encounter With the Textile World of Tomorrow
On 4-6 March 2026,



Texhibition returns with a renewed ambition to offer the global textile industry a place where craftsmanship meets technology, where imagination

meets science and where the future takes shape through fiber and form. This is not just a trade fair. This is the stage where the next chapter begins.



**INNOVATION HUB – THE IMAGINATION LAB
BLUE BLACK TEXHIBITION**



Concept Areas

That Push Boundaries **TEXHIBITION** I S T A N B U L



The Innovation Hub of Tomorrow

With each passing season, the Innovation Hub increasingly transcends the boundaries of a traditional exhibition space, offering a compelling glimpse into what the textile industry may look like by 2030. Here, textiles are no longer merely materials; they emerge as living interfaces—intelligent systems that interact with the human body and adapt to its needs. The space brings together smart materials that respond dynamically to movement and temperature, biotechnology-driven fibers grown rather than manufactured, AI-powered production systems redefining efficiency and customization, and next-generation performance textiles that challenge conventional limits. Within the Innovation Hub, the future of textiles is not imagined—it

is experienced, transforming what once seemed impossible into an inevitable reality.

ReValue Stock Hub – Circularity With Style

In a world questioning excess, the ReValue Stock Hub offers a fresh answer; reuse, reimagine, reinvent. Surplus fabrics find new life as designers browse, touch, evaluate and order in real time. It's an arena where sustainability stops being a slogan and becomes a tangible business model, supported by digital catalogues and a year-round online platform.

Blue Black Texhibition – Denim, Rewritten

Denim has always told stories: rebellion, youth, freedom. But in Texhibition's Blue Black universe, denim becomes something more; a material of memory, a canvas

of innovation and a multidimensional narrative. DENIM:ONLINE installations, interactive showcases, and deep-dive seminars invite visitors into a world where Turkish denim manufacturers reinvent the rules; technically, creatively, culturally. This is denim beyond fashion. This is denim as art.

A Journey Into the Inner Self of Textiles

The Istanbul Moda Academy's AW26–27 trend space doesn't present trends, it unfolds stories. Designed as a sensory journey into the emotional, cultural and technological layers of fashion, the space explores knitted and woven fabrics through four imaginative themes. Visitors don't just observe the trends; they walk through them, experience them, feel them.

TEXHIBITION ISTANBUL



TEXHIBITION TALKS: THE IDEAS THAT SHAPE THE INDUSTRY

From sustainability to digital culture, and from heritage craftsmanship to future-forward materials, the Texhibition seminar program continues to evolve into one of the industry's most thoughtful and influential platforms. Here, ideas intersect with expertise, vision aligns with data, and local creativity engages with a global perspective—creating a dynamic space where meaningful conversations ignite real change.

A Show That Engages and Resonates With Its Audience

Despite global economic fluctuations, Texhibition's 8th edition received resounding praise from participants who found not only strong business results but also inspiration, energy and renewed optimism. The fair has evolved into something larger than a commercial event; a creative ecosystem, a business accelerator, a vision platform.

New Narrative for Global Textiles

With its powerful production base, creative spirit and forward-thinking identity, Türkiye continues to stand among the world's most influential textile hubs. Texhibition Istanbul embodies that energy—inviting the world to witness what comes next.



TURKISH TEXTILE MARCHES TOWARD THE FUTURE THROUGH DESIGN



The Futuretex Istanbul Fabric Design Competition organized by İTHİB and celebrating its 20th edition this year, was marked by a grand final ceremony. Showcasing the innovative spirit of Turkish textiles, the competition once again connected young designers' creative productions with the heart of the industry.



The 20th anniversary final event, held on December 3, 2025, brought together more than 500 guests. Organized for two decades by the Istanbul Textile and Raw Materials Exporters' Association (İTHİB), the competition announced Eda Özergin as this year's winner, followed by Su Onat in second place and Leyla Tadzhibaeva in third. The Trendyol Jury Special Award was granted to Furkan Tuğçe Tuğutlu.

This year's winning collections, although inspired by different worlds—from personal memory to architectural rhythm, from the transformation of nature to cultural heritage converge on a shared line: Designs that bring emotion to the surface, translate the inner world through the language of textiles, and use innovative materials and techniques to boldly redefine the future of fabric.

The signature of Futuretex 2025 is the fusion of emotional depth and contemporary aesthetics within a single surface.

“Turkish Textile Has Existed Yesterday, Exists Today, and Will Exist—Even Stronger—Tomorrow”

Speaking at the ceremony, İTHİB Chairman Ahmet Öksüz highlighted the century-long heritage of Turkish textiles alongside the industrial vision of the Republic, stating: ‘Turkish textiles existed yesterday, exist today, and will continue to exist tomorrow—stronger than ever. Our industry must distinguish itself not only through production capacity, but through design excellence and a high value-added brand culture. Young designers represent the most vital pillar of this transformation.’

Experience and Strong Brands United in the Grand Jury

İTHİB Vice President and Texhibition Fair Committee President Fatih Bilici served as Jury President, while Özlem Kaya acted as competition coach.

The winners were awarded 300,000 TL for first place, 150,000 TL for second, and 100,000 TL for third place. Additionally, one designer selected by the jury received the 60,000 TL

Trendyol Jury Special Award. As part of the award, the winner's designs will be developed in collaboration with renowned designer Özlem Kaya and sold through a dedicated Trendyol online store, with all proceeds transferred directly to the designer. Under the competition's education-focused support program, the top three finalists earned overseas training opportunities, six months of foreign language education, and a visit to an international trade fair chosen by İTHİB. Ten additional finalists received scholarships for selected courses at the Istanbul Fashion Academy.

Jury Members

Zekeriya Tanrıverdi · Vehbi Canpolat · Kemal Özhasaki · Kerem Güllü · Ahmet Altınöz · Nesrin Türkmen · Firat Neziroğlu · Hilal Suerdem · Esra Çelikbaş Bayburtluoğlu · Kenan Saatçioğlu · Candan Gülmez · Banu Bora · Bengisu Demir

WINNERS & COLLECTIONS



1st Place
EDA ÖZERGİN
SUBCONSCIOUS: DEPTHS OF THE MIND THROUGH THE LANGUAGE OF WEAVE

Özergin’s collection explores the invisible transitions between the conscious and subconscious, expressed through woven surfaces. Family heirloom embroideries, archive yarns, and shared production remnants form a collective memory—translating internal journeys, recollections, and the ties between past and present into tactile expression. The collection aims to make the depths of the mind visible through the vocabulary of weaving.



2nd Place
SU ONAT
WEAVING HER WAY OUT

Onat’s collection is inspired by the enduring power of Anatolian women, who have always “found their way” by weaving their dreams into fabric. Reinterpreting these historic emotional imprints with a contemporary perspective, the designs blur the lines between reality and imagination through transitions of color and texture. The autumn–winter weaving collection reflects nature’s awakening, ascent, and serenity through a palette of greens, warm oranges, and soft creams. Fluid, organic, textured surfaces define the spirit of the collection.



3rd Place
LEYLA TADZHIBAEVA
GRIDCORE

Tadzhibaeva’s collection merges the theme of Newstalgia with late 20th-century architecture, bringing together modern technological aesthetics and urban memory. Grid-based city plans, pixelated surface structures, and concrete-inspired greys are reconstructed across fabric surfaces. Glow-in-the-dark pointillist prints reference satellite images of cities at night—highlighting grid forms by day and mimicking light density by night. The result is a dynamic harmony of retro city texture and contemporary technology within the same textile language.



Trendyol Jury Special Award
FURKAN TUĞÇE TUĞUTLU
CREATER BLOOM

Tuğutlu’s collection draws inspiration from the iconic Champagne Pool in New Zealand. The natural color contrasts and wave-like forms symbolizing geothermal motion are translated into knitted fabric surfaces. The project highlights global warming and the vital importance of water—transforming these environmental reflections into a striking women’s wear collection.





Özgür Masur
Fashion Designer



“MY WORK UNITES A PROFOUND RESPECT FOR HERITAGE WITH A CONTEMPORARY DESIGN PERSPECTIVE”

Recasting fashion as more than a consumable object, Özgür Masur fuses the spirit, aesthetic depth, and craftsmanship of Anatolia with a universal design language. Grounded in the concept of a timeless woman, his collections reinterpret the cultural codes of his heritage through a distinctly modern lens.

► Gizem İris





How do the feminine and sophisticated lines in your collections connect with how the modern Turkish woman expresses herself today?

For me, design is never just about creating a garment; it is about revealing a woman's story, stance and energy. I am drawn to a profile that internalises luxury, one that commands the spotlight with confidence, yet always through restraint and elegance. The femininity and sophistication that shape my collections align closely with the balance modern Turkish women seek today. Women now are both free and composed; bold yet measured. They embrace elements of their own culture while simultane-

ously seeking a global aesthetic language. This duality is something I consciously build into my work: fine craftsmanship, sheer transitions, powerful silhouettes and fluid forms. These allow a woman to express both her vulnerability and her strength simultaneously. Modern Turkish women understand this intuitively, because they express their identities to the world with a sense of clarity, refinement and renewed self-assurance.

From your perspective, how can designers engage with the codes of their own geography without resorting to orientalist clichés, while still creating a universal design language?

A designer's connection to their

geography is natural—even inevitable. The key is not to treat that heritage as a decorative backdrop, but to re-interpret its spirit, aesthetic depth and craftsmanship through the language of today. Avoiding orientalism while creating a universal design vocabulary begins precisely here: honouring your roots while applying a contemporary, intellectual filter.

When I design, I do not replicate Anatolia's rich heritage verbatim. Instead, I extract its emotional resonance, rhythm and artisanal DNA. I enlarge motifs, abstract them, minimise them; I juxtapose textures from entirely different disciplines. Every reference passes through a filter—and that filter is my vision of the

Being in direct contact with manufacturers in Türkiye still makes the design prototyping process much faster and more flexible compared to many other countries.

modern woman. When you avoid exploiting or exoticising your culture and instead work with the codes that genuinely belong to you, the result naturally becomes more universal. Because women everywhere share a common set of desires: to feel beautiful, to feel powerful and to tell their story in their own visual language.

What does the Turkish fashion industry need in order to evolve from being a powerful 'hand' into a global 'mind'?

Our manufacturing capabilities are world-class, but because our design power is not positioned at the same scale, we remain behind the curtain of the global narrative. Fashion today is not merely an industrial enterprise—it is a field where culture, ideas and emotional resonance are produced. For Turkish fashion to evolve into a true 'mind,' design must first be recognized domestically as an intellectual discipline. In this respect, Türkiye is exceptionally well positioned: with thousands of years of cultural heritage, a strong lineage of craftsmanship, a young demographic, and a dynamic aesthetic sensibility. But we will only create a recognisable global identity when these elements form a holistic ecosystem. What we need is a "design economy"—a mindset that merges ideas with industry, culture with technology and craft with contemporaneity. This is the philosophy I apply in my own practice. Designs rooted in local references yet articulated in a universal language. When

Turkish fashion completes this transformation, the world will see us not only as producers, but as creative leaders.

In "Anatolia," you transform elements such as needle lace, tile motifs, tel kırma and textured Anatolian fabrics into couture-level craftsmanship without reducing them to folkloric silhouettes. How did you balance aesthetics with cultural responsibility in this process?

The core challenge in creating "Anatolia" was elevating Anatolian craftsmanship through a contemporary couture lens—without reducing it to folkloric

costume. The cultural heritage of these lands is not merely a relic of the past; it is a living, breathing emotional landscape. When translating this into fabric, I focus on two principles: aesthetic integrity and cultural responsibility.

A motif, carving or texture must never step out of a museum vitrine only to become a costume. It must be enlarged, purified or transformed while its spirit remains intact. This is why I expanded needle lace into large-scale embroidery, carried the shimmer of tel kırma onto modern surfaces, and merged Anatolia's raw textiles with the

When translating the cultural heritage of these lands onto fabric, I consistently prioritize two essential principles: aesthetic integrity and cultural responsibility.



discipline of haute couture techniques. I did not replicate the past; instead, I constructed a new aesthetic language through it. Behind every craft lie the labor, memory, and identity of a people, and my intention was to position these traditions not as nostalgic references, but as respected and contemporary voices within the global fashion dialogue. Every piece in the collection reflects that intention—an aesthetic identity, not a romanticised past.

What must a collection prioritise in order to transcend seasonal consumption and become a cultural symbol that offers future relevance?

Fashion moves fast, but stories with emotional depth transcend time. I develop my collections not just around aesthetic excitement but around the spirit, memory and evolution of the women of my geography—along with the broader cultural atmosphere. For me, “leaving a mark” begins with intention. Silhouette, line and craftsmanship matter deeply; yet what renders a piece timeless is the emotional and cultural density it carries. Form shifts. Technique progresses. Aesthetics evolve. But the soul you embed in a design is what endures. The power of design lies not solely in its visible lines but in the ideas, dreams and identities those lines convey. Form is the vehicle; the mark is created by the sincerity, courage and spirit within it. That is what I strive to reconstruct with each collection.



The core challenge in creating “Anatolia” was elevating Anatolian craftsmanship through a contemporary couture lens—without reducing it to folkloric costume.

Fashion is a discipline with something to say about tomorrow as much as today. What would you want your collections—50 years from now—to whisper about our current era?

When I design, I am never thinking solely about the present, but also about how this moment will be read in the future. Fashion is not just an aesthetic thrill; it is a narrative that records the emotions, aspirations, ruptures, courage and contradictions of its time. Fifty years from now, I would want someone looking at my work to sense this: these designs reflect the traces of a designer rebuilding a geography’s memory through contemporary confidence. I would want them to under-

stand that we lived in a time when women were actively reshaping their identities. That vulnerability was redefined as aesthetic strength. That luxury was expressed through nuance rather than excess. That tradition informed—not restrained—the future.

Türkiye is one of the world’s strongest fashion manufacturing hubs with extraordinary material potential. How does being geographically close to the fabrics, yarns and techniques you imagine affect the speed and quality of your collections?

Türkiye remains a powerful production center, even as the textile sector has undergone a period of slowdown and struc-

Even amidst evolving circumstances, Türkiye’s manufacturing capabilities remain a creative environment that broadens my horizons and emboldens me.

tural transformation. As a result, access to certain materials and techniques is no longer as immediate as it once was. Yet producing within these lands still offers a unique proximity—one that allows for a deep understanding of materials, a shared language with artisans, and an intuitive grasp of technique.

Direct engagement with manufacturers in Türkiye keeps the prototyping process significantly faster and more flexible than in many other countries. While certain segments of the industry may be slowing, the enduring strength of craftsmanship continues to provide couture-oriented designers with an exceptional advantage. Despite ongoing transformations, this production capacity continues to expand my creative freedom, as Türkiye still offers room for experimentation.

In techniques such as tel kırma, needle lace, and specialized woven textiles, close collaboration with artisans enables me to work with remarkable independence. Even amid shifting industry conditions, Türkiye’s production infrastructure remains a creative engine—one that broadens my vision and strengthens my practice.

For Türkiye to emerge as a global game-changer not only through manufacturing strength but also through original ideas and compelling narratives, what foundational elements must be established to build a strong and sustainable future for the in-

dustry. Turkish fashion requires more than the efforts of individual designers; it demands a cohesive, state-level strategy. While Türkiye excels in production and possesses a vast cultural heritage, design must be recognized and supported as a strategic national asset. If the ambition is to become a global game-changer, designers must be empowered within the industry through a strong and sustainable incentive system. The success of France, Italy, or South Korea is not coincidental; in each case, design is positioned as a long-term national investment.

If Türkiye establishes an integrated structure that supports designers across education, branding, manufacturing, and international visibility, the sector will flourish—and globally recognized brands will emerge. The future I envision is one in which designers are not left to navigate alone. A unified ecosystem where craftsmanship, production and creative thinking grow through institutional support. Once this structure exists, Türkiye will claim its place on the world stage not only through production excellence but through distinct stories and a powerful design language.



A NEW DESIGN LANGUAGE BORN FROM TÜRKİYE'S CRAFT TRADITIONS

Türkiye is one of the most ancient geographies in the history of textiles and fashion. For centuries, weaving, leather craftsmanship, kilims and peştamals that developed across Anatolia have today been reinterpreted through modern design disciplines.



► Zeynep Tütüncü Güngör



tage to live on within the modern world without distorting it." Kutnia's revival of Gaziantep's distinctive kutnu weaving represents not only the modernisation of a fabric, but also the continuation of a chain of mastery that has endured for centuries.

An Artistic Touch on Handwoven Kilims

Alp Samancı, founder of Tapis, describes the adaptation of Anatolian kilims to contemporary clothing in these words:

"Our aim is to reinterpret today's contemporary clothing through tradition, and to make historic motifs part of modern life."

Tapis approaches handwoven, naturally dyed kilims not merely as decorative elements, but as modern design components. Çiğdem Kacar Selimoğlu, founder of K'ai & Vrosi, evaluates the revival of the Black Sea peştamal as follows:

"Reintroducing thousands of years of weaving culture into everyday life essentially means carrying this heritage forward to future generations."

By combining the colours and textures of peştamals with leather bags, the brand contributes to the renewed demand for local production that was at risk of disappearing.

The founders of Manu Atelier, Merve and Beste Manastır, who have carried leather craftsmanship into the luxury segment,

In recent years, leading brands have become pioneers of this transformation. This shift is not merely aesthetic; it is also redefining Türkiye's craftsmanship heritage, production strength, and design vision on a global scale. Kutnia, which carries kutnu fabric into contemporary fashion; Tapis, which brings kilims into modern apparel; K'ai & Vrosi, which reinterprets Black Sea peştamals through bags and accessories; and Manu Atelier, which positions leather craftsmanship within the global

luxury segment, are opening Türkiye's cultural richness to the world through a modern design language.

The convergence of traditional craftsmanship and contemporary design has emerged as one of the most effective ways to both preserve cultural heritage and generate original design. Jülide Konukoğlu, founder of Kutnia, summarizes the essence of this transformation as follows: "When adapting traditional weaving to today's aesthetics, our aim is to allow cultural heri-

Traditional craftsmanship in Türkiye is being revitalised through a contemporary design language, as brands bring Anatolia's millennia-old cultural heritage onto the global fashion stage.

emphasise the value created when Türkiye's production power meets modern design:

"Our story began with demonstrating how valuable Turkish craftsmanship is at global standards."

With its retro-futuristic design language, the brand has succeeded in transforming this craft into a global fashion vocabulary.

A Multi-Generational Culture of Craftsmanship

The success stories of these brands are rooted not only in creative design, but also in Türkiye's strong production infrastructure. The key pillars of Türkiye's textile strength include a multi-generational culture of craftsmanship, fast production capacity and short supply chains, high-quality raw materials and workmanship, culturally rich design resources shaped by regional diversity, growing interest from young designers, and the rising presence of Turkish brands in global markets.

Beste Manastır underlines that craftsmanship in Türkiye is a value-generating resource:

"Leather craftsmanship is a deeply rooted heritage of this land. We have transformed this heritage into global value through the right design and brand strategy."

Kutnia's reinterpretation of kutnu weaving is also based on

this production memory. Jülide Konukoğlu's words reflect the collective strength of this infrastructure:

"The number of masters weaving kutnu was rapidly declining; we trained new artisans to make this tradition sustainable." Handlooms in the Black Sea region form the core of K'ai & Vrosi's production chain. "Without an artisan, this system cannot function," says Çiğdem Kacar Selimoğlu. This approach highlights the critical importance of supporting local producers for the sustainability of the fashion industry.

Cultural Memory Shapes the Trend

Today, designers in Türkiye seek

inspiration not only from trends, but from the cultural memory of their own geography. Design thus becomes a bridge between the past and the future. Tapis' design approach articulates this clearly. "We study motifs and sun-faded colors, redesigning each kilim into a contemporary form," says Alp Samancı. This meticulous, detail-oriented process brings traditional materials into dialogue with the aesthetic expectations of the global consumer. "Jülide Konukoğlu expresses that Kutnia's design philosophy is built on a similar balance: "Design is the language and soul of a brand; it is the most critical element that connects tradition with modernity."



For Turkish designers, inspiration comes not only from trends but also from Anatolia's cultural memory; this approach brings local craftsmanship together with modern design to create an original and sustainable fashion language.



The international visibility of Turkish design brands has increased rapidly in recent years.



K'ai & Vrosi, meanwhile, combines cultural richness with functionality:

"In every design, we draw inspiration both from our nature and from the dynamism of Black Sea women."

The common ground among these approaches is the recognition that design is not only about form, but also about cultural storytelling.

The Sustainable Power of Craft

Türkiye's craft- and design-oriented brands generate social impact alongside economic value. While diversifying income sources for local artisans, they contribute to the training of new generations of craftspeople, keep regional cultural memory alive and, most importantly, support

women's employment. They also increase value-added exports, which are essential for Türkiye to move into a higher tier of global trade. Jülide Konukoğlu's words summarise the essence of this contribution:

"Keeping a fabric alive means keeping a city alive."

The New Design Language Attracts Global Attention

In recent years, the international visibility of Turkish design brands has increased rapidly. While Kutnia introduced kutnu to the fashion world on Dior's Paris runway, Tapis expanded its growth plans with recognition extending from Japan to Cologne. K'ai & Vrosi has rapidly positioned itself in the U.S. market, and Manu Atelier has

become recognised as a strong luxury brand in key markets such as China and the United States. Each of these achievements proves that Türkiye holds a place in the global fashion ecosystem not only through production power, but also through design vision.

Where the Meaning of the Past Meets Today's Aesthetic

Believing that identity matters more than ever today, Cache İstanbul states: "The symbols, patterns and meanings embedded deep within our culture are the primary sources of inspiration for our design language." Inspired by Ottoman and Seljuk architecture, the Cache İstanbul logo features an eight-pointed star symbolising virtues such as

compassion, loyalty, kindness, integrity and generosity. The brand defines its identity as follows: "We reinterpret these values—shared within our collective memory—in a contemporary way, bringing the meaning of the past together with today's aesthetic. The same Anatolia, the new Cache."

Founded by two female entrepreneurs who believe in transformation and the power of making, Maika Atelier produces original and independent pieces inspired by the slow fashion movement. Drawing inspiration from traditional crafts, the brand supports cooperatives that employ women artisans in order to sustain crafts reflecting Turkish culture. By repairing and reworking existing materials, Maika

Atelier brings a modern touch to the nearly forgotten quilting craft practised by previous generations. Its designs are created through upcycling and hand-craft, giving traditional fabrics a renewed life. The brand defines its mission as follows: "We want to prove that good fashion does not have to be mass-produced in distant factories."

Harnessing Traditional Production to Build Strong Brand Identity

Founded in 2007 by Caroline Koç and Banu Yentür, Haremliques İstanbul creates a refined world that blends the cultural richness of Istanbul, Anatolia and the Levant with contemporary elegance. Bed and bath textiles, along with complementary ac-

cessories, carry the traces of finely crafted workmanship inspired by Anatolian and Ottoman heritage. Striking a graceful balance between luxury and simplicity, the brand's collections merge tradition with modernity. With the aim of presenting contemporary Istanbul and the rich history of its geography to global markets, Haremliques İstanbul operates numerous stores both in Türkiye and internationally. Shaped by the idea of reviving Anatolia's traditional crafts in line with today's needs, Moyo Atölye brings many endangered crafts back into use. Drawing inspiration from Feretiko, the centuries-old weaving tradition of the Black Sea region, the brand reintroduces a wide range of traditional production meth-



Handcrafted leather shoes that unite traditional craftsmanship with modern design.



ods—from textile works shaped by women's handcraft to wood production using local trees. One of its primary goals is to restart the production journey of Fere-tiko, which once clothed palace garments, beginning from the soil itself. Most of Moyy Atölye's products are made by women living in and around Hemşin.

From Buldan to the World

Producing handmade textile products that honour tradition, celebrate craftsmanship and promote a more conscious way of living, Buldano brings together traditional weaving and timeless Turkish art. From soft, sand-re-

sistant Turkish towels to light-weight bathrobes, beachwear and home accessories, each piece aims to revive ancient Turkish weaving traditions. Drawing inspiration from Buldan, one of Türkiye's oldest weaving centres, and supported by the skills of talented artisans, the brand states: "Our products are made from 100 percent organic Turkish cotton. We are not just producing towels; we are creating story-driven pieces that support ethical production."

Buldan Bezi has carried its weaving tradition from antiquity to the present day, enriched by patience and experience. Buldan's

continues this weaving culture rooted in Buldan Bezi by renewing and developing its foundations. Adapting weaving history to contemporary life, the brand embraces a transforming heritage by carrying cultural legacy from the past into the present. Through environmentally friendly products designed to reduce carbon footprint, Buldan's supports a waste-free lifestyle while minimising harm to nature.

Inspired by the Power of Women

Offering a range of products with a bohemian and elegant style inspired by Anatolia, Bohemtolia tells the story of lands that have

Rooted in Anatolian craftsmanship, combined with a strong production infrastructure and a contemporary design vision, Türkiye is positioning itself in the global fashion ecosystem not only as a manufacturing hub, but as a design-driven country.



Buldano brings together traditional weaving and timeless Turkish art.

hosted numerous civilisations throughout history. The brand aims to protect narratives, art and craftsmanship rooted in these lands, to pass them on from generation to generation, and to introduce all forms of craft, labour and workmanship born in Anatolia to the world. Emphasising that all handcraft created through the strength, patience and creativity of Turkish women defines Anatolian culture, the brand provides employment opportunities for women. Founded by Ece Erigi, Safarah combines the traditional clothing styles of Anatolian and Mesopotamian cultures with Eastern and

Andalusian traditions, blending them with Western modernism. Aiming to keep cultural memory alive by carrying forward the harmony shaped by Anatolia's historical diversity, Safarah collaborates with artisans across the region through an ongoing journey of exchange and production. The brand is committed to ensuring the sustainability of local woven fabrics, including kutnu from Gaziantep, silk from Hatay, and Buldan cloth from Denizli. Founded as a women-led cooperative brand, Yemenia aims to preserve cultural heritage by sustaining the traditional craft of

yemenicilik and reinterpreting this healthy shoe form that has been worn for centuries. Completed entirely by hand using traditional methods, these shoes require intense physical labor, meticulous craftsmanship, and exceptional care. Individually handcrafted from 100 percent genuine leather, they embody a modern design approach while sustaining traditional production practices.

Capturing the Rich Textures of Cultural Heritage

Drawing inspiration from the natural, free and distinctive Yörük way of life, Yörük Studio translates Yörük culture onto fabric through embroidery and motifs. By reworking antique regional textiles and adapting them to modern life, the brand operates as a design studio that connects roots with contemporary needs—reflecting narratives from Anatolian life, as well as Yörük and nomadic cultures. Limited-edition kutnu fabrics and antique kilims are incorporated into its designs. Grounded in the rich texture of cultural heritage and focused on the unique weaving techniques of Anatolian lands, Bürüz brings traditional textiles together with modern interpretations. Established as the first workshop and brand in Türkiye to provide employment for geographically indicated Karacakılavuz weavings, Bürüz—under the leadership of interior architect Begüm Karadağ—aims to transform cultural heritage into a distinguished element within interior spaces.



Sedef Orman

Vice Chair of Derimod



“WE WILL GROW GLOBALLY THROUGH ONLINE PLATFORMS AND MARKETPLACES”

“Derimod has a deeply rooted international background shaped by its exporter DNA. As we look ahead, our global growth strategy extends beyond brick-and-mortar retail to encompass online platforms and leading marketplaces.”

— Zeynep Tütüncü Güngör

Founded in 1975 by Ümit Zaim with the vision of merging leather craftsmanship with fashion, Derimod began its journey as a producer-exporter before evolving into one of Türkiye's most established fashion retail brands. Today, representing the Turkish leather industry across multiple geographies, Derimod continues to redefine its positioning. We spoke with Vice Chair Sedef Orman about the brand's transformation, strategic pivots, and future ambitions.

With a 50-year legacy, how would you describe Derimod's transformation over time, and what have been your personal mission and vision throughout this journey?

Derimod's journey has involved several pivotal strategic shifts, and in retrospect, we can clearly see that we consistently chose the right direction at critical crossroads. Established in 1975 with the vision of combining leather and fashion, Derimod operated for many years as a producer-exporter. In the early 1990s, as shopping malls began to emerge in Türkiye, the company successfully seized this opportunity and transitioned into retail and brand building. That was our first major transformation.

However, our most significant success came with our evolution beyond leather jackets into footwear. What began with the persistence and foresight of my mother, Zerrin Zaim, has today



Derimod originated as a manufacturing company and later became a retail- and collection-driven brand. What advantages and challenges did this transformation bring?

Manufacturing and retail are both highly valuable yet fundamentally different disciplines, each with its own set of challenges. The greatest advantage of this transition has been the growth of our own brand and the establishment of Derimod as a widely recognized and trusted name across the country. Direct engagement with the consumer strengthened our brand perception around quality and reliability. On the other hand, retail introduced a completely different operational dynamic. Speed, operational efficiency, and profitability became critical priorities. Maximizing the use of technology and human capital, diversifying sales channels, continuously analyzing and optimizing operations, and investing in marketing and communication to both acquire new customers and retain existing ones have been key focus areas for us.

positioned Derimod as a leader in the upper-middle segment of the footwear market. In essence, Derimod evolved from manufacturing to retail, then expanded its product categories to become a market leader within its own portfolio. Along the way, the company transformed into a modern, well-organized organization with strong technological capabilities,

managed in harmony by family members and highly qualified industry professionals. Our responsibility as family members and shareholders has been to set the right strategy, provide decisive leadership during crises, encourage our teams, take measured risks, and continuously adapt the company to the evolving demands of the time in order to achieve sustainable success.

What is Derimod's current position in international markets? Could you share insights on exports, overseas stores, and target regions?

Derimod has a long-standing international experience rooted in its exporter identity. However, branded exports and international retail expansion represent a relatively new chapter for us—one we have actively pursued

The Turkish leather industry today possesses one of the world's highest levels of expertise, production capability, and infrastructure across tanning and apparel.



over the past decade. During this period, we tested various business models and invested in stores or franchise operations across multiple markets. Naturally, there were markets where we were not successful and chose to withdraw, including Russia, Iran, and Saudi Arabia. In these cases, both internal limitations and shifting political or economic conditions played

a significant role. Today, we continue our international operations with 19 stores across seven countries, including Azerbaijan, Turkic republics, the Balkans, and North Africa. That said, our primary global growth strategy is no longer limited to physical retail. We see online platforms and marketplaces as our key growth engines. After achieving strong results through

our initial partnership with Germany-based Zalando, we are now actively operating on leading online sales platforms across seven European countries.

How do you assess the current state of the Turkish leather industry, and what do you see as its main challenges?

The Turkish leather industry experienced its golden era during



Following a successful partnership with Germany-based Zalando, the brand now collaborates with leading online platforms across seven European markets.

the 1980s with exports and reached its peak in the 1990s following the opening of the Russian market. We have been fortunate to witness all of these phases. Today, Türkiye possesses one of the world's strongest knowledge bases, production capabilities, and infrastructures in both tanning and leather apparel. However, rising production costs, shrinking global demand, and shifting consumer expectations are forcing the industry to reposition itself. While it is difficult to predict whether the industry will experience another golden age, I believe the coming period may

offer meaningful opportunities for players who strengthen their focus on design and branding.

As sustainability, design, and digitalization reshape global competition, how is Derimod adapting to this transformation?

For us, digitalization is not just a component of the business—it is the core of all processes. We firmly believe that companies not driven by data will struggle to survive in the future. As such, we continue to invest heavily in technology and the digital optimization of our operations. Across supply chain manage-

ment, logistics, planning, and design, we are strengthening our technological capabilities and transitioning from a people-driven model to a data-driven one.

Derimod launches hundreds of new products each season. How do you manage design, collection planning, trend analysis, and quality control? How do you balance trends with timeless elegance in leather fashion?

The starting point is knowing your customer exceptionally well. At Derimod, we address modern, urban women and men over the age of 25 who are independent

Derimod currently operates 19 stores across seven countries, including Azerbaijan, the Turkic republics, the Balkans, and North Africa.



for sustainability. We define and execute our strategies through professional management teams and a strong corporate mindset. Most importantly, we all do what we know best—and we do it with passion.

Looking ahead, what are Derimod's key priorities for the next 5–10 years amid evolving consumer expectations and competition?

Despite global uncertainties, I see our sector as one that can maintain its competitive advantage. Leather apparel may experience cyclical fluctuations, but it has always held a strong position in fashion—offering consumers a sense of confidence, strength, and timeless style. Derimod is the clear leader in leather retail in Türkiye, and our goal is to further strengthen this leadership and surpass our own benchmarks.

Footwear, on the other hand, is a necessity-driven category. Although competition is intense, per-capita footwear consumption in Türkiye remains well below the European average, indicating substantial growth potential. Our objective is to sustain our leadership while maintaining a profitable and sustainable growth trajectory. A multi-channel strategy is essential. We aim to deliver a seamless omnichannel experience where online and offline channels operate in perfect harmony. Expanding our store network in high-potential regions, enlarging and renovating successful stores, maintaining dynamic and relevant communication strategies, and consistently reinforcing the brand's perception as prestigious, high-quality, and modern will remain our top priorities.

and confident. Guided by this profile, we design our collections by closely following global trends while rigorously analyzing our own data.

Listening to both fashion and numbers is essential. When structuring a collection, it is crucial to maintain a balanced mix of commercial, trend-driven, and casual products, while also allocating space to test cutting-edge fashion pieces. This approach allows us to stay commercially sound while remaining trend-forward.

Derimod remains a family-owned company. How do you balance

corporate governance, professional management, and long-term brand strategy within this structure?

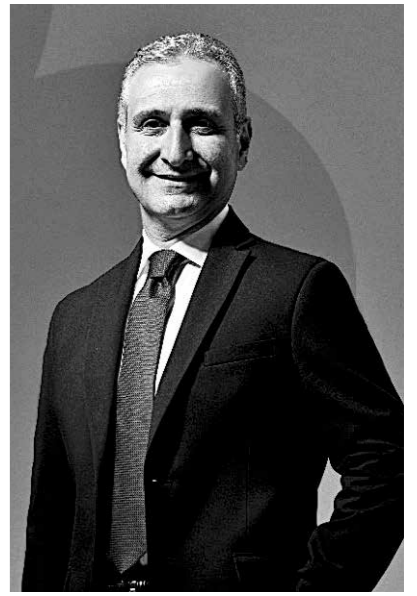
Derimod was founded in 1975 by Ümit Zaim and Zerrin Zaim with a clear set of values and a strong vision—principles that remain unchanged today. Together with my cousins, Murat Zaim and Ali Zaim, we continue to share the same unwavering commitment to excellence.

Being a family business enables continuity of vision, faster decision-making, and a strong sense of belonging. At the same time, institutionalization is essential



Dr. A. Bülent Sabuncu

Koton CEO



“OUR ABILITY TO HARNESS LOCAL PRODUCTION POWER IS A MAJOR ADVANTAGE”

With its strong brand image and deep fashion expertise, Koton has become one of Türkiye’s most influential global-ready apparel brands. Operating 456 stores across 34 countries, the company today holds the capability to seamlessly position itself in any market—physical or digital.

☛ Gizem Iris

Continuing to draw inspiration from new ideas, diverse styles, and creative collaborations, Koton strengthens its fashion proposition year after year. ‘The apparel retail sector is incredibly dynamic—there is always something new to learn, and the pace is exhilarating,’ says Dr. A. Bülent Sabuncu, CEO of Koton, as he shares the brand’s growth story with Vision Hedef.

With the power of your “Trend in Time” motto, Koton has now surpassed 37 years. What were the most defining milestones of this journey?

In 1988, two young entrepreneurs—Gülden Yılmaz and Yılmaz Yılmaz—opened a 25-square-meter store in Kuzguncuk, Istanbul, selling surplus export garments. They had

entered the wholesale apparel business by 1992. They opened their first showroom in Germany, introducing the Koton and Ole labels to the German market in 1995. This step proved pivotal in understanding European consumers and strengthening Koton’s fashion perspective. By the year 2000, Koton had become a profitable and fast-growing exporter with ten small-format stores in Türkiye. The brand opened its first international retail stores across the Middle East, Russia and the Balkans in 2002. At a time when Türkiye’s shopping culture was transforming—shopping malls rising rapidly—the company made one of its most strategic decisions: to shift its focus entirely to retail. A nationwide consumer study involving 20,000 participants helped define Koton’s brand



Today, Koton stands out as Türkiye's strongest women's fashion brand, closely tied to our long-standing commitment to women's empowerment, one of our core institutional priorities.

Our brand image is also a major strength. Koton has the recognition and credibility to be present in any global marketplace with ease.

positioning. The research revealed a strong desire for wide product variety and spacious stores. Koton continued to grow double-digit for the next decade. Türkiye's leading private equity firm Turkven became a partner—an instrumental step that accelerated both branding and global expansion in 2012.

What competitive advantages have made Koton one of Türkiye's leading fashion brands in one of the most competitive industries?

Koton is a brand driven by a passion for fashion. We utilize a broad set of trend-forecasting tools and consistently invest in staying ahead of trends. Our collaboration model is another area where we truly

differentiate. We merge our brand expertise with designers and influencers known for their unique style to create exclusive collections. Inspired by new ideas and diverse perspectives, we aim not only to be inspired—but to inspire.

Our brand image is also a major strength. Koton has the recognition and credibility to be present in any global marketplace with ease. With 456 stores in 34 countries, our reach and brand awareness give us negotiating power on international e-commerce platforms. And if today Koton stands out as Türkiye's strongest women's fashion brand, it is closely tied to our long-standing commitment to women's empowerment—one

of our core institutional priorities.

How do you shape your collections to meet the expectations of consumers across different geographies?

We sell Koton products in more than 70 countries. While our global collections are designed to reflect international trends, local needs vary significantly—climate, culture, seasonality and fashion preferences all differ. For colder countries, cashmere knits become a priority; for Gulf countries, breathable linen is key. Our teams tailor assortments accordingly. Importantly, 81% of all this production is carried out in Türkiye with local suppliers. We maintain long-term partnerships

and contribute meaningfully to the country's production capacity and export strength.

How do you evaluate Türkiye's production infrastructure and innovation capacity in the apparel industry? What is required for a stronger global position?

Türkiye still has room to grow in terms of brand building. Without strong global brands, capturing value internationally remains limited. However, we do have important advantages—specifically, the ability to effectively utilize local production capabilities. Post-pandemic, we saw the benefits of flexible manufacturing and Türkiye's advantageous geographical position firsthand. Yet the sector remains sensitive to global

economic fluctuations. According to the Central Bank of the Republic of Türkiye, textile capacity utilization stood at 71 percent as of January 2025, indicating that the industry remains well below full operating capacity. On the innovation front, companies investing in digitalization and sustainability will gain competitive advantage. With the EU's upcoming Product Passport regulations, adaptation will become unavoidable. Converting our logistics advantage into a sustainability-driven advantage is critical for the future.

What roadmap do you follow to maintain your production strength in Türkiye?

As a brand sourcing 81% of its

“E-Commerce Channel Achieves 107% Growth in the First Half”

Including e-commerce, Koton reaches customers in more than 70 countries. Sales continue to perform strongly on leading international platforms—such as Zalando in Europe and Wildberries in CIS countries. In the first half of the year, our international e-commerce business grew 107%.



In production, while many exporters shifted manufacturing abroad due to high inflation, we maintained 81% production in Türkiye to uphold our promise of delivering trend-forward, high-quality products.

Koton employees, 54% of managers and 67% of our board members are women. Beyond internal policies, initiatives such as our “Handcraft” and “Housewives” projects continue to empower women outside the formal labor force, enabling economic and social participation.

How would you evaluate 2025 for Koton?

Despite challenging macroeconomic conditions and weakening consumer demand, 2025 has been a year where we remained focused on strategic priorities, continued to grow and differentiated ourselves positively from the market.

In production, while many exporters shifted manufacturing abroad due to high inflation, we maintained 81% production in Türkiye to uphold our promise of delivering trend-forward, high-quality products. This stability also provided crucial support to our long-term supplier partners.

According to our financial results announced on August 14, dynamic pricing, operational acceleration and effective stock management enabled 7.5% real growth in Türkiye retail during the first half of 2025 compared to last year. July LFL sales increased 48% nominally, with August and September also outperforming market averages.

Although store count remained stable domestically, space optimization efforts boosted productivity per square meter by 27% in

USD terms. This clearly indicates domestic market share growth. International markets—accounting for more than 25% of total sales—continued to grow with a profitability-first approach. Overseas sales rose 9% in USD terms in the first half, though TL figures reflected the adverse impact of inflation accounting and a strong lira. With exchange-rate adjustments that began in late March, we expect positive impacts on future financials.

“We Aim to Enter the African Market through Franchise Stores”

In the first half of 2025, our store openings were predominantly international. We expanded in the Gulf region as well as Hungary, Serbia and Kosovo. Through our partnership with Apparel Group—one of the region’s leading retail groups—we opened stores in Saudi Arabia, UAE, Bahrain and Oman. Performance in these stores has been highly encouraging: LFL sales in the region grew 13% in USD in the first half, and 47% in July alone. We plan to open 7–8 more Gulf stores by year-end. Qatar will launch this year, and Kuwait is set for next year. We also plan to enter the African market through franchise stores.

34

Countries

456

Stores

products domestically, our model enables rapid four-to-eight-week delivery cycles. We currently work with around 300 active suppliers, with an average partnership duration of more than 7.5 years. With strong planning and supplier management, we maintain a balanced pricing structure. For certain product categories we do source internationally, but keeping production in Türkiye remains a priority. We plan according to suppliers’ capacities,

support their development and improve processes together—enhancing speed, quality and efficiency. This results in shared growth and sustainable production.

Since publishing your “Respect for Life Manifesto” in 2020, what sustainability vision has guided Koton?

As outlined in our Manifesto, sustainability is embedded in how we operate—not treated

as a separate initiative. We were the first retailer in Türkiye to join the Better Cotton Initiative. Year over year, our sustainable product share continues to rise; in 2024, they accounted for 34% of total revenue. Energy-efficiency investments across our retail and logistics operations have delivered 25% savings. Gender equality—an indispensable pillar of sustainable development—is one of our strongest commitments. Today, 72% of

TRANSFORMING A NATION'S NATURAL RESOURCES INTO HIGH-VALUE TEXTILES

Behind the nearly USD 20 billion net foreign exchange contribution generated by Türkiye's textile and apparel industries—widely regarded as the locomotive of the nation's industrial economy—lies a critical strength: locally sourced raw materials.

According to data from the International Cotton Advisory Committee (ICAC), Türkiye has maintained its productivity growth in recent years and risen to second place worldwide in cotton production yield.

Textile products have long surpassed their original function as basic clothing. Shaped by fashion and transformed by technology, the sector now produces high-value materials used extensively in sportswear, healthcare and defense industries.

While cotton-based items make up a significant share of Türkiye's apparel production, around 65% of all output is exported, and cotton goods represent approximately 80% of those exports. The industry's success in production, employment and global competitiveness is deeply rooted in Türkiye's robust raw material reserves—especially cotton.

From plant- and animal-based fibers to synthetic alternatives developed through advanced technologies, raw material procurement marks the starting point of every textile product's journey. Fabrics derived from cotton are complemented by materials sourced from a wide range of plants, animals, and synthetic processes—each contributing to the sector's expanding product diversity.

Türkiye's Rich Flora Fuels Raw Material Production

Viscose—classified as a semi-synthetic fabric derived from natural raw materials—is produced from beech wood. Like cotton, it is cellulose-based and therefore shares many structural similarities with cotton fabrics. Beech trees, the primary raw ma-



Valued for its lightweight, silk-like texture and durability, flax-based linen remains one of the most widely used fabrics after cotton and can also be produced in Türkiye.

terial for viscose, are abundant in Türkiye's Black Sea, Marmara and Thrace regions.

Rayon, another semi-synthetic textile made from cellulose, is produced from poplar, fir and willow trees—species commonly found across Türkiye. Lyocell and acetate, derived from hardwoods such as oak and

birch, also belong to this group of cellulose-based semi-synthetic fabrics.

With technological advancements and rising global demand, securing natural raw materials remains essential for the industry. Linen—one of the oldest textile fibers known to humanity—originates from the flax



Silk, produced from the silkworm's soft, lustrous thread, remains a valuable fiber due to its rarity and high cost.

today in several Turkish regions, including Thrace, Marmara, the Aegean and the Mediterranean. Wool, one of humanity's oldest textile fibers, is deeply connected to Anatolia's agricultural and pastoral heritage. Rich in keratin, much like human hair, wool regenerates naturally and is extensively produced in Türkiye due to the country's strong livestock sector. Used in everything from apparel garments to protective clothing, sports products, home textiles and carpets, wool is primarily produced in Thrace, Central Anatolia and Eastern Anatolia. Türkiye accounts for approximately 2% of global wool production.

Türkiye's "White Gold": Cotton

Cotton cultivation is believed to have originated in India 6,000–7,000 years ago, and the fiber's use in textiles dates back to roughly 3000 BCE. Today, cotton holds a 49% share of all textile fibers used globally—and continues to expand its application areas. India, the United States and China rank as the world's largest cotton-growing regions; Türkiye currently stands in 11th place by cultivation area. However, in terms of productivity, Türkiye has made remarkable progress. According to the International Cotton Advisory Committee (ICAC), Türkiye has climbed to 2nd place globally in cotton yield. While global cotton output hovers around 26 million tons, China leads with nearly 6 million tons annually, followed by India, the US and Brazil. Türkiye ranks 6th in global cotton production and 5th in cotton consumption.

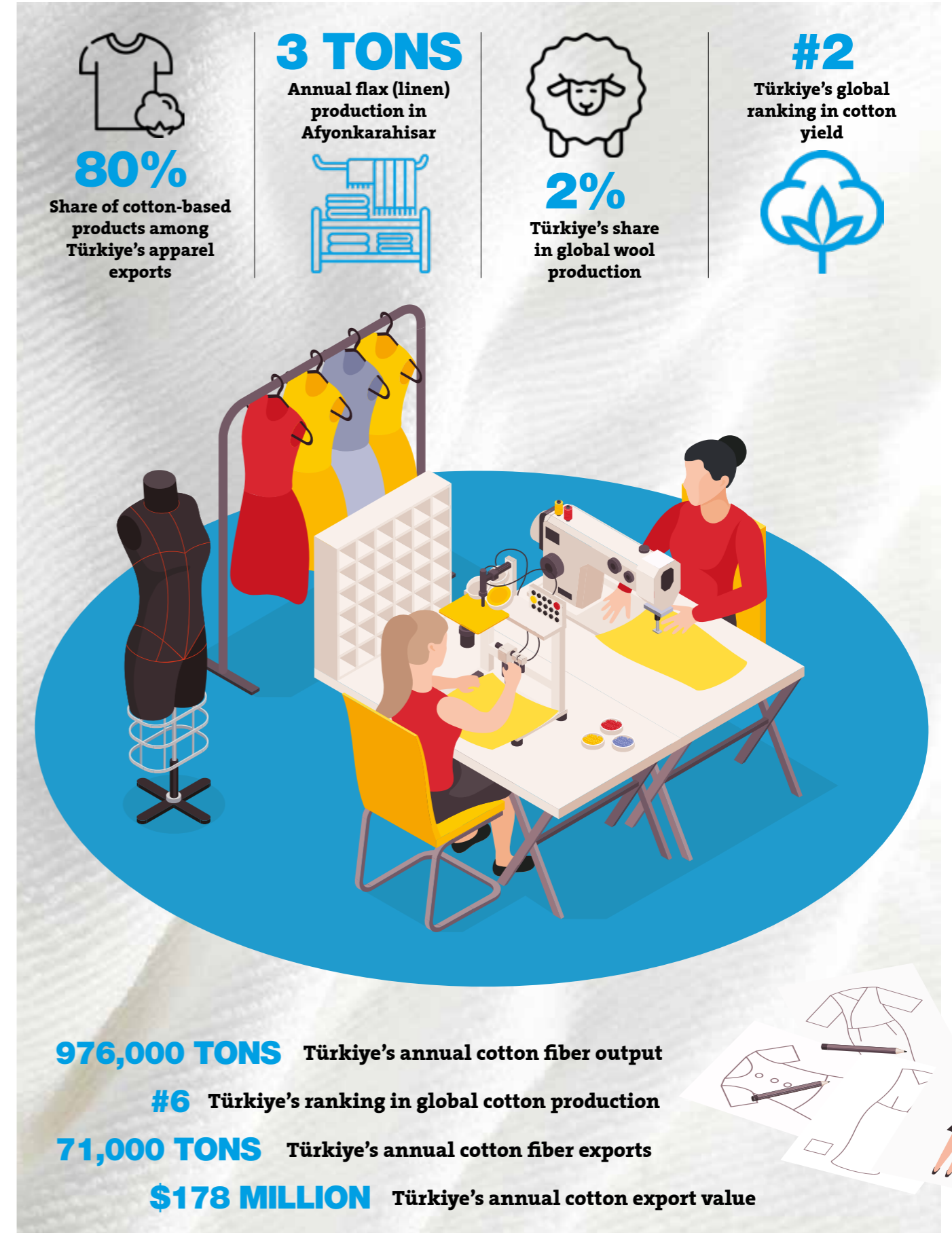
plant. Valued for its lightweight, silk-like feel and durability, flax-based linen remains one of the most widely used fabrics after cotton, and can also be produced in Türkiye.

Animal-Based Raw Materials Expand Organic Production

Sheep, goats and silkworms supply vital natural fibers for the textile industry. With growing interest in organic products, wool and silk—used as raw materials for thousands of years—continue to gain significance. Silk, produced from the soft, lustrous thread of the silkworm, remains a precious fiber due to its rarity and high cost. Silk production—historically a major element of trade—continues

Plastic Waste as a Textile Raw Material

Polyester—one of the most widely used synthetic fabrics—is derived from petroleum and coal. Nylon, another synthetic textile, is produced from plastic. Embracing sustainable production models, many textile companies now collect plastic waste from the environment, transforming it into raw materials for nylon fabrics while helping reduce environmental pollution. Several Turkish manufacturers are actively engaged in these sustainable initiatives.





Şansım Adalı
Fashion Designer



“CONSCIOUS DESIGN INTERACTIVE COLLECTIONS SHAPE THE FUTURE”

Fashion designer Şansım Adalı, who places a passion for storytelling and the ambition to leave a distinctive signature at the core of the Sudi Etuz brand, continues to strengthen the brand's global communication network—seeking to preserve its local identity while articulating an international design language.





Şansım Adalı states that the strong female figures in her family, the cultural diversity of the cities she lived in, and the colors she observed in everyday urban life played a formative role in guiding her toward fashion from an early age. During her university years, while receiving formal training in fashion design, she also gained hands-on industry experience by working with various brands. She explains that her decision to establish her own label emerged when she realized that design is not solely about aesthetics, but also about storytelling and emotional expression. This realization, combined with her desire to create an original and distinctive signature, ultimately led to the birth of Sudi Etuz.

Your brand Sudi Etuz reinterprets street fashion through a con-

temporary lens and has achieved notable success in the domestic market. What kind of structure or strategy are you pursuing to support international expansion?

The success we achieved domestically gave us a strong sense of confidence about expanding internationally. At the moment, we are working on strategic collaborations and showroom representations to position the brand in the global market. We are particularly focused on strengthening both our sales and communication networks in the Middle East, Europe, and the United States. My goal is to ensure that Sudi Etuz maintains its local identity while developing a truly international voice.

You define the concept of Street

Couture as the fusion of street energy with couture-level detailing. How did this aesthetic approach come into being?

For me, fashion should draw inspiration both from real life and from imagination. Street fashion represents freedom and individuality in their most powerful form, while couture embodies craftsmanship and the magic of detail. Building a bridge between these two worlds allows me to create designs that feel both accessible and special. Street Couture is, in many ways, a direct reflection of my design identity.

Last year, you unveiled a striking bridal collection titled Ready to Wed, which reinterpreted classic silhouettes through contemporary detailing. How was the collection received, and can we expect similarly focused, concept-driven collections in the future?

The Ready to Wed collection emerged from my desire to challenge traditional perceptions of bridalwear. While preserving classic elements, I transformed them into contemporary forms that can be worn beyond a single occasion. The response was very positive, particularly from younger audiences. In the future, there will certainly be more concept-driven collections, because fashion sometimes requires telling a powerful story through a single, focused theme.

Having been involved in initiatives such as the Koza Compe-

There will continue to be concept collections like these, because fashion sometimes requires telling a big story through a single theme in the future.

tion to encourage emerging talent, how do you evaluate the current enthusiasm and engagement of young people within the field of fashion design?

The level of creativity among young designers is remarkably high, but they need to be prepared to face the realities of the industry. Fashion is not only about design. It also encompasses production, marketing, sales, communication, and sustainability awareness. The greatest challenge is maintaining originality. In an era dominated by social media and rapid consumption, protecting one's own design language is more important than ever.

How do you evaluate Türkiye's current global position within the fashion industry? What kind of support is needed from both the private sector and the state for Türkiye to become a recognized design-driven fashion country?

Türkiye is exceptionally strong in terms of production quality and craftsmanship. However, to achieve greater global visibility on the design front, designers must be supported more effectively. Such support should extend beyond financial incentives to include international exposure, strategic promotion, and access to global networks. When the state, the private sector, and designers work together, I firmly believe that Türkiye can become a recognized brand country in the global fashion landscape.

In an increasingly digital world, where do you see fashion heading? How do artificial intelligence, virtual reality, and sustainability interact with one another, and how do you envision the future?

Digitalization has fundamentally transformed the creative process in fashion. Artificial intelligence, virtual reality, and sustainability now function as interconnected and mutually

reinforcing fields. I see these technologies not as threats but as tools. Creativity is born from the human spirit, while technology has the potential to carry it into broader dimensions. In the future, I foresee a period in which physical and digital fashion become even more intertwined, with environmentally conscious, interactive, and personalized collections taking center stage.



Fast Facts

Your icon
My grandmother. She is the central star of my universe.

Your favorite style era
The 1960s, when the space race influenced fashion.

Someone you would like to see wearing your designs
Valentina Tereshkova, the first style icon in orbit.

Your favorite material to work with
Not fabric, but 3D printer filaments.

An essential element of your style
A silhouette that walks toward the future.

Your motto
We are all made of stardust.

By Cansu Bodur, Istanbul Fashion Academy

Team Leader, Fashion Design Programs

spring/summer 2026 men's macro trends

Cansu Bodur, Team Leader of the Fashion Design Programs at Istanbul Fashion Academy, wrote about the Spring/Summer 2026 menswear macro trends for İTKİB's Hedef magazine. The new season's menswear macro trends unfold through four themes: Summer Classics, Root and Layer, Playground: The City, and Nostalgic Wave.

summer classics



Timeless silhouettes converge with modern tailoring and technical textures to define refined summer styles. Balancing comfort with sophistication, this theme emphasizes clean yet striking details while establishing a strong identity through uniform-inspired, iconic designs. Minimal classics are reimagined through technical innovation and subtle futuristic accents,

while natural and luxurious elements are paired with formal details to evoke a refined summer atmosphere. This intersection of tailoring and ease redefines timelessness through a normcore lens. Textured fabrics that prioritize functionality while offering a calming tactile experience form the foundation of the collection, complemented by understated, sport-infused pieces with a polished sensibility. Inspired by

relaxed office dressing, the theme promotes functional elegance through body-accommodating, modular, and adjustable design features. Structural collar shapes, streamlined closures, buttons, ties, and pocket details stand out through intelligent solutions designed to match the rhythm of urban life. Dusty pastels, drawn from stone and mineral tones, gain an elegant fluidity through soft, meditative transitions.

root and layer



Designs that bridge the natural worlds of past and future come to the forefront. This theme blends nature's original elements with utility-driven technical compositions, fusing luxury and functionality through raw, contrast-born aesthetics. Rooted in the knowledge, influence, and symbolism of ancient civilizations, it reinterprets the nostalgia of tradition through a modern and culturally rich narrative. Connections to

nature inform outdoor time and activities through problem-solving or deliberately exaggerated design approaches developed in response to unpredictable weather conditions. Urban formality is reimagined through craftsmanship that emphasizes a lived-in sense of naturalness, shaping a refined and contemporary new direction. Focusing on seasonal transitions, the theme transforms functional staples like shorts and trousers into

refined lines with pared-back solutions, supported by layered styling proposals. Within this structure, decorative techniques and surface manipulations emerge as integral design elements. Minimal earth tones are enriched by botanical and mineral nuances, while tie-inspired prints, granular and organic surfaces, appliqués, and irregular textures form a natural harmony through cultural references.

playground: the city



A free-spirited aesthetic blends sports, music, and street culture into dynamic silhouettes. This theme channels the energetic lifestyle of the city through innovative looks that elevate feel-good athletic pieces. Escaping today's complexities, it embraces a joyful, lightweight approach centered on living in the moment. Drawing inspiration from urban movement—from music festi-

vals to sports activities—this direction is enriched with playful details that support an entertainment-driven narrative. Digitally supported design broadens this story with contemporary aesthetics. Casual and technical fabrics bring a fresh perspective to the men's wardrobe through bold color and material combinations, while synthetic textiles used in technical and sports pieces create powerful visual

statements through blocking effects in cut and color. Loose, voluminous silhouettes integrate into layered dressing codes. Vivid outdoor references, cargo details, chinos, windbreakers, and closures such as zippers and hook-and-loop fastenings bring playful functionality into design. As the boundaries between seasons blur, removable components and multi-use options gain importance, offering designs that provide not just wearability but an enhanced sense of well-being. In the color palette, primary tones meet light turquoise and acid yellow, alongside youthful pink and purple hues. AI-generated geometric and colorful digital prints may accompany bold placement graphics.

nostalgic wave



Vintage inspirations re-emerge as contemporary resort-style expressions. Dominated by a retro-modern sensibility, this theme reinterprets 1950s menswear references. Classic vacation-inspired pieces, expressed through a warm and nostalgic palette, merge with modern perspectives to deliver a relaxed yet polished

look. Timeless items featuring summer knitwear, lightweight yarns, mesh constructions, waffle and rib textures reflect vintage influence through rich surface play. Rising interest in underwater and aquatic themes reshapes nautical looks with wave effects, fluid surfaces, and modernized linear patterns. Checks and

stripes appear in relaxed Bermuda shorts, while summer knit polos are paired with button-front tops to create blouson-inspired silhouettes. Dusty pastels, artisanal details, embroidery, trims, and tie-inspired elements blend into a decorative design language where nostalgic and romantic influences take center stage.

By Esi Kangal

Istanbul Fashion Academy

fall/winter 2026 2027

women's activewear trends

Istanbul Fashion Academy instructor Esi Kangal wrote about the Fall/Winter 2026/2027 women's activewear trends for İTKİB's Hedef magazine.

The Fall/Winter 2026/2027 season marks the intersection of past and future, showcasing the themes of sustainability, technological advancement, and adaptation. Modern and futuristic cuts blend with functional and comfortable designs. Oversized silhouettes, surreal patterns, and smart fabrics define the key components of the season. Retro elements that echo the 2000s merge with metallic surfaces and bold colors to express a dynamic and original movement.

the meeting point of technology, fashion, and wellness



© JANNE KREIMER / RIMOWA DESIGN PRIZE



© NIKE X HYPERICE



© PURPLE MOUNTAIN OBSERVATORY



© VOLLEBAK

This theme highlights technology-infused designs that support the wellness movement. To emphasize these concepts, blue tones and soft neutrals are predominant. Lightweight four-way stretch fabrics and relaxed silhouettes dominate the pieces intended for fluid activity. Janne Kreimer's therapy vest, winner of the RIMOWA Design Prize, exemplifies the fusion of apparel and technology. The capsule-like therapeutic vest inflates when it detects anxiety in the wearer, stimulating acupressure points around

the body and helping reduce tension. Nike partnered with Hyperice, a U.S.-based brand developing technology-driven wellness tools for athletes, to support warm-up and recovery processes. The vest created through this collaboration features thermoelectric coolers that allow athletes to regulate body temperature without the need for ice or liquid elements. Purple Mountain Observatory advances fabric innovation and performance-driven design through its Obsidian series. Microencapsulated agents are

embedded into fabrics through special coatings. As body temperature rises, the molecules activate a thermochromic process, causing the garment to change color. When cooled, it returns to its original tone, offering a dynamic visual experience. Vollebak's Firefly Jacket, built with fluorescent and phosphorescent membranes, shifts from copper hues by day to glowing green and yellow in darkness, enhancing visibility and creating unique pattern effects. This fusion of design and technology supports multifunctional use, especially in nighttime sports.

the new aesthetic of the digital future



© LUEDER (LONDON FASHION WEEK 2025)



© ELLESSE



© VAMTAC

We are introduced to Y3K, the futuristic evolution of the Y2K aesthetic. Blending cyberpunk culture with digital surrealism, Y3K blurs boundaries between the physical world and the virtual universe. Centered on the interaction between technology and human emotion, it presents a design language that challenges conventional expectations. Design-wise, the theme highlights forms shaped through contrasting seams and paneled constructions. Beyond a genderless identity, it promotes versatile pieces suitable for daily life

as well as the gym. Crinkled, embossed, and technically elevated stitch textures introduce various surfaces, creating irregular yet captivating light reflections. Graphic patterns inspired by video games and artificial intelligence bring digital dynamism to the designs. Chrome, foil, and metallic surfaces reminiscent of 2000s fashion appear alongside oversized proportions, futuristic three-dimensional effects, glossy wet-look finishes, and chrome-effect typography. Together, these details form an innovative language where material, form, and function converge.



© METALWOODSTUDIO

surreal or real?



© ADIDAS



© 66°NORTH X CHARLIE CONSTANTINOU



© GNUHR_STUDIO

This theme presents a creative movement that pushes fashion's boundaries through playful yet unconventional elements. Eccentric and exaggerated forms merge with performance aesthetics, resulting in designs that feel as though they emerged from an imaginative world. Particularly influential in outerwear and sneaker design, voluminous and padded silhouettes reappear with bold, maximalist expression. Pillow-like constructions take on a key role in the new season, combining comfort, protection, and softness. Gnuhr Studio introduces an unconventional, playful face mask inspired by anime and crafted from regenerative nylon. Pure yet unexpected color combinations and sharp tonal contrasts stand out. AI-assisted design amplifies the transformation

of virtual ideas into physical products. As consumers seek a deeper connection to nature, photorealistic elements featuring organic forms and floral motifs are incorporated to evoke an emotional bond.



© AZTECH MOUNTAIN



© NOYOUNOME VINTAGE

DENIM

THE STRATEGIC VALUE OF DENIM



The latest 2024 figures underline a clear reality: Türkiye is rapidly strengthening its position in the global denim economy through high-quality production, agile manufacturing, diversified product capabilities and a supply-chain model that Europe increasingly relies on.



Today, denim is far more than a fabric. It is a global industrial force—shaping sustainability standards, pushing technical innovation and anchoring the value chain from mass market to premium luxury. Amid this increasingly competitive environment, Türkiye has positioned itself as a key market to watch across both the fabric and apparel segments.

Europe's Leading Denim Fabric Supplier

With global denim fabric trade reaching \$4 billion in 2024, Türkiye became the world's fourth-largest exporter, shipping \$291 million worth of denim fabric.

But perhaps more importantly, Türkiye now holds a firm grip as the No.1 denim fabric supplier to the European Union, commanding a 25.4% market share. Türkiye's advantage is not only

scale—it's strategic proximity and elevated product capability in mid-to-high tier fabrics, making it a go-to partner for European brands seeking speed, reliability and creative flexibility.

A Global Power in Denim Apparel

Türkiye ranks among the Top 4 global suppliers of denim apparel, following China, Bangladesh and Germany. In 2024, denim apparel exports reached \$1.5 billion, with clear category strengths:

- Women's & girls' denim pants/shorts: \$900M+, representing 58.5% of the category
- Men's denim pants/shorts: \$494M, with 32.1% share
- Denim jackets, skirts and shirts are also showing upward momentum

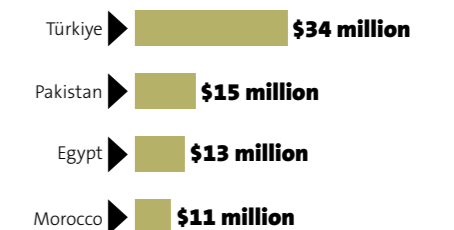
Premium denim remains Türkiye's strongest category — reinforced by superior fabric, expert

construction and flexible supply capability for rapid replenishment.

A Market Reach From Europe to the US

Türkiye's denim apparel exports follow a balanced, diversified geography. 71.9% of shipments go to the EU, where Türkiye's sourcing role continues to grow.

2024 EU denim fabric imports:





"Türkiye is no longer just a production hub; it offers an integrated denim ecosystem – from fabric innovation to premium apparel."

Türkiye's Top Denim Markets (2024)

- Netherlands – \$306M (+39.6% YoY)
- Germany – \$229M
- Spain – \$224M
- United Kingdom, United States, Denmark and France follow.

The Netherlands' sharp growth positions the country as one of Europe's major distribution hubs for Turkish denim.

A Rising Force in the U.S.

Türkiye is now the 8th-largest denim apparel supplier to the United States — the world's biggest denim market. Exports reached \$77 million, with a 2.2% market share. The premium denim segment presents significant potential for further expansion.

Türkiye's Competitive Edge

Türkiye's denim industry is evolving beyond volume. It is moving decisively toward value

creation. In 2024, Overall Turkish apparel export unit price: \$15.2/kg and Denim apparel export unit price: \$21.9/kg. This premium gap demonstrates Türkiye's capability to produce high-value denim using advanced technologies—including low-water washing systems, recycled fibers, reduced-chemical processes and digital denim design tools.

A Market Ready for Expansion

The global denim market reached \$69.5B in 2023 and is projected to climb to \$148.7B by 2032. This growth will be driven by Europe's sustained demand, the U.S. market's recovery, Asia's volume power and the rise of premium/luxury denim. In this ecosystem, Türkiye positions itself as both a premium manufacturer and a strategic supply partner.

While China dominates volume and countries like Bangladesh and Pakistan compete on price,

Türkiye differentiates through; quality craftsmanship, speed and agility, sustainability integration, versatile product development.

It is no longer 'just' a manufacturing country, but a holistic denim ecosystem encompassing fabric innovation, high-end apparel, technology, and design.

Expanding Product Diversity

While pants account for 90.6% of denim apparel exports (2024), Türkiye's diversification is accelerating:

- Women's denim pants & shorts: \$900.5M
- Men's denim pants & shorts: \$494.3M
- Denim skirts: \$50.3M
- Denim jackets: \$47.7M
- Denim dresses: \$30M

The rise of fashion-driven categories signals Türkiye's transition from essential basics to trend-led, design-forward denim.



SUSTAINABILITY TALKS ISTANBUL

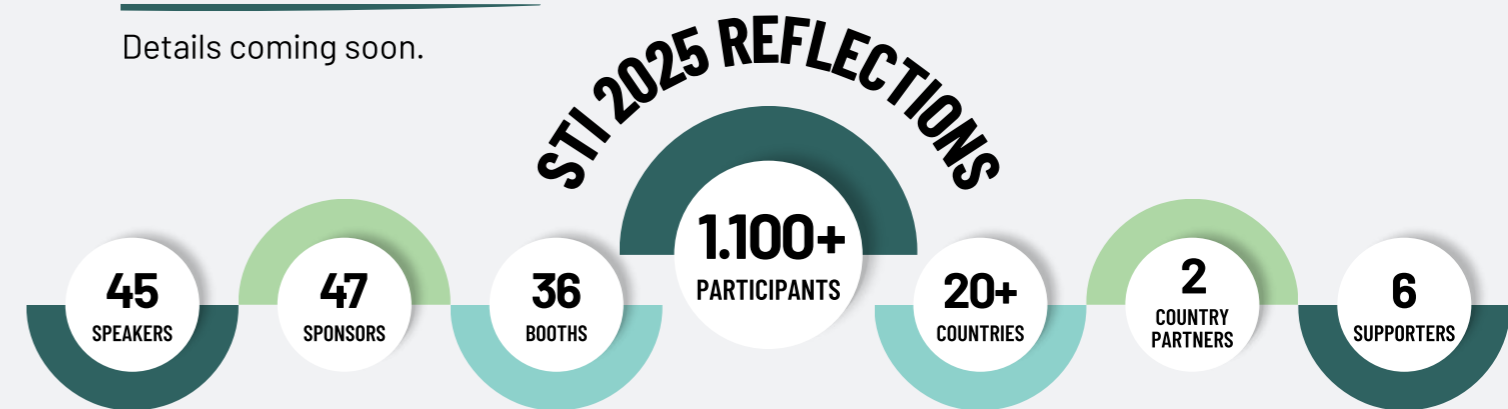
Continuing to Transform Together

In 2025, the 6th Sustainability Talks Istanbul brought together 1,100+ participants from across the textile and apparel ecosystem—leaders, innovators, and change-makers shaping the future of sustainability.

Through open dialogue on regulations, supply chains, materials, digitalization, decarbonization, transparency, and circularity, the event became a shared space for ideas that move industries forward.

In 2026, Sustainability Talks Istanbul opens its next chapter with its 7th edition, inviting the global community toward deeper collaboration, greater impact, and lasting transformation.

Details coming soon.



Save your place for 2026.

Reach out to: info@theorbitconsulting.com
www.sustainabilitytalksistanbul.com

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TÜRKİYE: THE WORLD'S FIFTH LARGEST YARN SUPPLIER

Türkiye, the world's fifth-largest exporter of yarn, increased its yarn exports in the first 11 months of 2025, surpassing USD 2 billion. The highest growth was recorded in silk yarn.



Türkiye's strong performance in cotton, synthetic and specialty yarns highlights its ability to combine scale production with value-added manufacturing in a challenging global market.

The Global Yarn Foreign Trade Report – 2024, prepared by İTHİB and shared with exporters, focuses on product groups including silk, wool and cotton yarns, as well as yarns made from vegetable fibres, synthetic and artificial filament yarns (SSE filament), and synthetic and artificial staple yarns (SSE staple).

According to the report, global yarn exports declined by 1.6 percent in 2024, totaling USD 46.8 billion. Over the past decade, global yarn exports have decreased by USD 7.5 billion and have yet to recover to their 2013 peak of USD 54.3 billion. China remained the world's leading yarn exporter, holding a 30.2 percent share with exports valued at USD 14.1 billion, reflecting a 3.1 percent increase in 2024. India ranked second with an 11.2 percent share, although its exports declined by 1.4 percent to USD 5.2 billion. Vietnam followed with an 8.2 percent share, recording a 7.3 percent decrease to USD 3.8 billion. The United States, holding a 5.2 percent share, saw exports fall by 6.2 percent to USD 2.4 billion.

Türkiye ranked as the world's fifth-largest yarn exporter in 2024, accounting for a 4.9 percent share and exporting USD 2.2 billion worth of yarn. Notably, Türkiye's yarn exports increased by 8.2 percent compared to 2023.

Türkiye Moves Up in Cotton Yarn Exports

In 2024, Türkiye ranked as the seventh-largest exporter of

synthetic and artificial filament yarns, with a 3.7% share. Exports in this category declined slightly by 1.8%, reaching USD 803 million.

In global cotton yarn exports, Türkiye rose to become the sixth-largest exporter, holding a 4.4% share. Cotton yarn exports surged by 31% in 2024, reaching USD 751 million, up from USD 575 million the previous year, moving Türkiye up one position in the global ranking.

In exports of synthetic and artificial staple yarns, Türkiye overtook Indonesia to become the sec-

ond-largest exporter worldwide in 2024. Although exports in this category decreased marginally by 0.5%, they totalled USD 666 million, representing a 9.4% global share.

Türkiye also advanced in wool and fine/coarse animal hair yarn exports, moving from 17th to 14th place, with exports increasing by 30.4% to USD 50 million. In vegetable fibre yarns, Türkiye ranked ninth globally, exporting USD 15 million, up 24% year-on-year.

In global silk yarn exports, China, Romania and Italy ranked as the top three exporters. Türki-

With Egypt emerging as the leading export market and EU countries maintaining their strategic importance, Türkiye's yarn exports demonstrate resilience, flexibility and regional competitiveness.





Despite a contraction in global yarn trade, Türkiye continues to strengthen its position as the world's fifth-largest yarn supplier, driven by rising exports and diversified product groups.

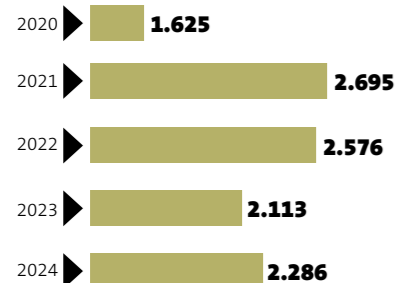
included the United Kingdom, the United States, Portugal, Germany, the Netherlands, Morocco, Belgium and Russia. Notably, exports to Portugal surged by 76.7%, while exports to Morocco increased by 11.9%. The largest yarn sub-product group exported by Türkiye was synthetic and artificial filament yarns, accounting for 35% of total exports. This was followed by cotton yarn (32.9%), synthetic and artificial staple yarns (26.6%), wool and animal hair yarns (2.2%), vegetable fibre yarns (0.6%), and silk yarn (0.01%).

Exports Increase in January–November Period

In the January–November period of 2025, Türkiye's textile sector recorded exports worth USD 10.4 billion. During the same period, yarn exports increased by 0.2% year-on-year, exceeding USD 2 billion.

46% of yarn exports were destined for EU countries, with Italy ranking as the largest market at USD 199 million. Exports to Egypt reached USD 182.7 million, followed by Portugal (USD 152 million), the United Kingdom (USD 146.2 million), and the United States (USD 128.3 million). The leading product group during this period was SSE filament yarn, accounting for 35.5% of exports, followed by cotton yarn (32.6%), SSE staple yarn (29%), and wool yarn (2.2%). Notably, silk yarn exports increased by nearly 50% during this period.

Türkiye's Yarn Exports by Year (USD million)



ye ranked 26th, exporting USD 1,000 worth of silk yarn, despite a 40.6% decline.

Egypt Emerges as the Leading Market

Egypt became Türkiye's largest export destination for yarn, accounting for a 9.5% share. Yarn exports to Egypt increased by a remarkable 56.1% in 2024, reaching USD 217 million. Italy ranked second with USD 213 million, despite a 2.4% decline. Other key export destinations



TÜRKİYE MAINTAINS ITS STRONG POSITION IN WOVEN FABRICS

Data for the first 11 months of 2025 show that, despite weak global demand, Türkiye has maintained market diversification in woven fabric exports through increases achieved in its top 10 markets.

Turing the January–November period of 2025, Türkiye realized approximately USD 2.1 billion in woven fabric exports, preserving its strong position as a global producer and supplier. Amid shifting global demand, Türkiye further reinforced its position in European and regional markets for woven fabrics. In the January–November 2025 period, Spain ranked first among Türkiye's woven fabric export destinations, followed by Morocco, Egypt, and Italy. North African and Southern European markets continued to play a decisive role in Türkiye's exports. Notably, several countries

within the top 10 markets recorded export growth during this period. Egypt and Bulgaria, in particular, stood out with export increases of over 40%. The strong rise in woven fabric exports to Egypt reinforced Türkiye's role as a key supplier in North Africa, while the increase in Bulgaria indicated accelerated deepening in the Eastern European market. Despite evolving market conditions, the European Union remained the primary destination for woven fabric exports, with fast delivery, production flexibility, and geographical proximity sustaining Türkiye's competitive advantage.



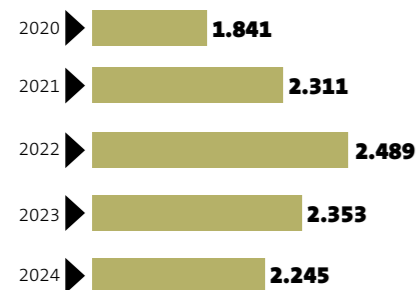
During the January–November period of 2025, Türkiye achieved export growth of over 40% to key markets such as Egypt and Bulgaria within its top 10 woven fabric export destinations, reinforcing its strength in European and nearby markets despite weak global demand.



Cotton and SSE Woven Fabrics Stand Out Among Product Groups

When analyzed by product groups, cotton woven fabrics and woven fabrics made from synthetic and artificial filament (SSE) yarns accounted for the largest share of total exports. SSE filament woven fabrics continued to be the leading product group in Türkiye's woven fabric exports, while cotton woven fabrics remained among the main drivers of exports thanks to their high value-added production capacity and wide range of applications. Among sub-product groups, exports of woven fabrics of vegetable fibers, woolen woven fabrics, and silk woven fabrics recorded noticeable growth. In particular, the increase in silk woven fabric exports, combined with a low base effect, pointed to sustained demand for high value-added and specialty products. In the SSE staple (discontinuous) woven fabric group, a more limited but stable trend was observed.

Türkiye's woven fabric exports by year (million dollars)



A Balanced Position in Global Competition

While China continues to lead global woven fabric trade, Türkiye remains among the top five exporting countries worldwide. This position is sustained by Türkiye's strong production infrastructure, product diversity, short supply chains, and proximity to the European market.

Net Exporter Structure in Imports

During the January–November 2025 period, woven fabric imports followed a more limited trend compared to exports. Italy and China stood out as leading import sources, with imports largely consisting of specialty and high-quality woven fabrics. This structure indicates that Türkiye continues to maintain its position as a net exporter of woven fabrics.

2025 Outlook: Cautious but Strong

Data from the first 11 months of 2025 show that, despite weak global demand, Türkiye has preserved market diversification in woven fabric exports and strengthened its position in core markets, particularly through increases achieved in the top 10 destinations. Strong production capacity in cotton and synthetic woven fabrics, along with growth in niche product groups, indicates that Türkiye is entering 2026 with a cautious yet solid export base.

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TÜRKİYE MAINTAINS ITS GLOBAL STRENGTH IN THE KNITTED FABRICS TRADE

Leveraging its manufacturing strength, high quality standards, and flexible supply chains, Türkiye has successfully maintained its position as the world's second-largest exporter of knitted fabrics, even amid global market volatility.

Despite ongoing volatility in global markets, the international trade in knitted fabrics continued its growth trajectory in 2024, reaching an export volume of \$39.3 billion. While China retained its dominant position, Türkiye reinforced its standing as the world's second-largest exporter, with \$1.7 billion in exports and a 4.5 percent share of the global market.

According to the "Global Foreign Trade of the Knitted Fabrics Product Group" report published

by the Istanbul Textile and Raw Materials Exporters' Association (İTHİB), Türkiye's sustained competitiveness is underpinned by its strong manufacturing capabilities, high quality standards, and flexible supply chains. The report notes that global knitted fabric exports grew by 4.4 percent year-on-year in 2024, despite continued pressure on demand and costs.

Resilience Amid Global Fluctuations

Over the past decade, global knitted fabric exports peaked in 2021 before entering a period of fluctuation driven by weakening demand and rising production costs. Against this backdrop, Türkiye has demonstrated notable resilience, managing to preserve its global ranking despite modest declines in export volumes. This performance underscores the sector's structural strength and adaptability.

"Other Knitted Fabrics" Lead the Way

A breakdown by sub-product categories shows that "other knitted fabrics" accounted for the largest share of global trade, representing 47 percent of total exports. Türkiye ranks as the world's second-largest supplier in this segment, with exports approaching \$1.1 billion, reflecting its growing expertise in value-added production.

In elastomeric or rubber thread-containing knitted fabrics, Türkiye recorded \$434 million in exports, positioning it as the fifth-largest exporter globally. Although this category experienced

With \$1.7 billion in exports, Türkiye remains the world's second-largest exporter of knitted fabrics, reinforcing its strong position in global markets.

a year-on-year decline, Türkiye's continued presence among the top five highlights its technical textile capabilities. Türkiye also ranked fourth in pile knitted fabrics, placed within the top 10 exporters for warp-knitted fabrics, and showed a notable upward trend in narrow-width knitted fabrics, despite their relatively limited share.

Belarus Emerges as the Leading Market

In terms of destination markets, Belarus emerged as Türkiye's largest export partner, accounting for over 15 percent of total knitted fabric exports. Italy, Bulgaria, Russia, and Morocco followed. Strong growth in North African and Eastern European markets points to Türkiye's ongoing advantage in geographic proximity and rapid delivery—factors that continue to shape competitiveness in global textile sourcing.

Approximately one-third of Türkiye's knitted fabric exports were destined for EU countries, indicating that the country has maintained its foothold in traditional European markets while also expanding into alternative regions.

Balanced Import Structure Remains Intact

Global knitted fabric imports increased by more than 14 percent in 2024, reaching \$35 billion. Türkiye, meanwhile, ranked 17th worldwide, with imports totaling \$434 million. The downward trend in imports signals that Türkiye continues to operate as a net exporter

in knitted fabrics. China remained Türkiye's primary import source, although imports from China declined markedly over the year. Market Contraction in Early 2025 During the January–November 2025 period, Türkiye exported \$1.5 billion worth of knitted fabrics. In line with subdued global demand, exports declined by 9.8 percent compared to the same period the previous year. Nevertheless, exports to Morocco, Egypt, and Jordan recorded double-digit growth, helping Türkiye sustain its position in core markets. Once

again, the bulk of exports came from the "other knitted fabrics" category.

A Strategic Global Supplier

İTHİB data clearly position Türkiye as a strategic supplier in the global knitted fabrics industry. With its status as the world's second-largest exporter, a diversified product portfolio, advanced technical capacity, and broad market reach, Türkiye continues to be regarded as an indispensable sourcing destination within the global textile ecosystem.

Maintaining a strong presence across Europe, Eastern Europe, and North Africa, Türkiye continues to assert its role as a net exporter and a key supplier in the global knitted fabrics trade.





TÜRKIYE, RANKS AS THE WORLD'S 7TH LARGEST MENSWEAR EXPORTER

Türkiye continues to reinforce its position as a key global supplier in menswear. In 2024, Turkish exports of men's apparel approached \$2 billion, accounting for 11 percent of the country's total apparelexports. With this performance, Türkiye ranked as the world's seventh-largest menswear exporter.

According to the Türkiye Menswear Export Report published by the Istanbul Apparel Exporters' Association (İHKİB), which covers the 2020–2024 period, Türkiye generated \$17.9 billion in total apparelexports in 2024, of which \$1.9 billion came from menswear products. Men's apparel exports stood at \$2.4 billion in 2022 and \$2.3 billion in 2023, reflecting the sector's structural strength despite recent market pressures.

Denim Leads, Europe Remains the Core Market

A closer look at product categories shows that men's and boys' denim trousers remain Türkiye's leading export item in menswear. In terms of destination

markets, the Netherlands ranked as Türkiye's largest market in 2024, with exports totalling \$324 million. Germany followed with \$205 million, and Spain with \$154 million. Other major destinations included France, Iraq, the United States, Denmark, the United Kingdom, Kazakhstan and Italy. The top 10 export markets accounted for 64.4 percent of Türkiye's total menswear exports. Notably, exports to Iraq increased by 3.5 percent, while shipments to Kazakhstan rose by 7.3 percent, highlighting Türkiye's ability to diversify markets beyond the EU.

Türkiye Holds 7th Place in Global Menswear Exports

Globally, China remained the world's largest menswear exporter in 2023 with exports of \$13.4 billion, followed by Bangladesh and Vietnam. Germany, Italy and Pakistan ranked next, while Türkiye held seventh place, with exports reaching approximately \$2.5 billion, underscoring its role as a major production and sourcing hub.

A Strategic Supplier for Europe

Türkiye stands out as Germany's second-largest and France's third-largest supplier of menswear. Over the past five years, Türkiye increased its menswear exports to Germany by nearly 30 percent, reaching \$792 million in 2023. Exports to France grew by

During the five-year period between 2019 and 2023, Türkiye's men's apparel exports to the United States increased by 26.1%.

over 21 percent during the same period, climbing to \$270 million. While Türkiye currently ranks 15th among U.S. menswear suppliers, exports to the U.S. increased by 26.1 percent between 2019 and 2023, reflecting steady momentum in this highly competitive market.

2025 Update: Resilient Performance Amid Global Slowdown

In the January–August 2025 period, Türkiye's total apparelexports reached \$11.2 billion, while menswear exports amounted to \$1.1 billion. Although exports declined by 15.1 percent year-on-year, Türkiye's menswear industry demonstrated resilience, supported by flexible production capabilities and a broad product range.

Competitive Pricing with High Quality

When compared with the world's five largest menswear import markets, Türkiye's export unit prices underline its competitive positioning. For men's suits, jackets and similar items, Türkiye's average export price stood at \$21.4 per kilogram, compared to \$19.2 in the U.S., \$31.6 in Germany and \$33.2 in Italy. In men's shirts, Türkiye's unit export price reached \$28.4 per kilogram, reflecting a balance of quality, design and cost efficiency.

Türkiye's Menswear Exports (USD million)



TURKISH CREATIVITY MAKES A POWERFUL IMPACT ON THE GLOBAL FASHION SCENE

Turkish designers, increasingly visible on the international stage, are once again reaffirming Türkiye's rising influence in global fashion. With bold aesthetics, cultural storytelling and craftsmanship-driven narratives, their latest collections from London to Paris and Milan demonstrate how Turkish fashion is evolving into a global creative force.



London: Turkish Designers Command Industry Attention

About moments, each presenting a distinct creative universe that highlights Türkiye's growing fashion authority.

Erdem Moraloğlu: A Surrealist Dialogue Between History and Emotion

Erdem Moraloğlu's show at the British Museum was a poetic collision of history, surrealism and couture sensibility.

Inspired by French surrealist and medium Hélène Smith, the collection explored the intersection of memory and imagination through intricate lacework, floral embroidery, fluid gowns and sharp shirt-collar details.

Low-rise corsets, sculptural belts and satin robes added a sense of restrained romanticism—marking the 20th anniversary of the designer's label with a deeply personal, cinematic narrative.

Dilara Fındıkoğlu: Gothic Rebellion, Feminist Expression

Dilara Fındıkoğlu expanded her signature world of dark romanticism with her new collection, *The Cage of Innocence*, blending gothic subculture with a contemporary feminist lens.

Distressed seams, armoured silhouettes, corsets and latex skirts questioned societal expectations imposed on women, while handcrafted leather details and Turkish-heritage-inspired silver masks added a resonant cultural layer.

Fındıkoğlu also unveiled her first handbag line, signalling a new phase of brand expansion.



Bora Aksu: Victorian Whimsy With a Porcelain-Doll Influence

With gothic references emerging as a strong seasonal trend, Bora Aksu introduced his own interpretation inspired by porcelain dolls.

Bonnet hoods, harlequin stockings and delicate lace headpieces framed voluminous yellow dresses, red heart embroideries and Victorian-influenced silhouettes—earning enthusiastic acclaim from audiences and critics alike.



Barrus x Art de Huile: “7 Hills / 7 Heals” and the Istanbul Narrative
 Turkish fashion brand Barrus and aromatherapy house Art de Huile debuted their 7 Hills / 7 Heals collection in a striking runway presentation inspired by the cultural and historic layers of Istanbul. The work of designer Neslişah Yılmaz resonated strongly within London’s fashion circles, including members of the British royal family’s inner circle.

Moscow: Emre Erdemoğlu’s Strong Showing
 At Moscow Fashion Week, featuring over 100 runway presentations, Emre Erdemoğlu showcased his new collection, West of Eden. His second womenswear collection, defined by bold silhouettes and confident fabric choices, received strong praise from the international audience.

Milan: Desa’s Global Expansion Continues
 At Milan Fashion Week, Turkish leather goods house Desa made a powerful debut on the official runway schedule. The 1972-established brand introduced a timeless, sustain-

ability-focused leather collection inspired by Istanbul’s cultural heritage. Creative Director Ivana Omazic highlighted the refined craftsmanship and modern elegance of Turkish leatherwork—reinforcing Desa’s strategic global ambitions across luxury handbags, accessories and apparel.

Paris: Turkish Designers Leave a Mark at Couture and Apparel
Recep Demiray: Couture Craft Beyond Time
 Couturier Recep Demiray captivated the Paris audience with an 18-piece hand-crafted collection titled Beyond Time. Sheer fabrics embroidered with crystals, dramatic transparencies



and bold contrasts of black and yellow demonstrated a meticulous approach to artisanal craftsmanship.

Burç Akyol: Structured Drama and Fluid Femininity
 Paris-based designer Burç Akyol, who established his namesake brand in 2019, presented a collection where transparent textures

met sharp shoulder pads, and bows were reimaged in sculptural forms—offering dynamic silhouettes aligned with the Parisian avant-garde.

Essin Baris: “La Femme en Scène” – Power, Aesthetics and Precision
 Franco-Turkish designer Essin Baris unveiled her La Femme en



Scène collection, inspired by Paris’s iconic Grand Rex cinema. Her masterful approach to bespoke tailoring, intricate embroideries and dramatic craftsmanship highlighted the dual nature of femininity—strength and elegance—through a refined couture lens. Türkiye’s presence across the global fashion capitals this season reflects not only artistic expression but also the country’s expanding cultural and economic influence in the industry. From couture to contemporary, leather craftsmanship to conceptual storytelling, Turkish designers are demonstrating that they are not merely participating in global fashion—they are shaping it.



ENDURING CODES: A MILLENNIUM OF TURKISH FASHION

Throughout history, clothing has functioned as a cultural mirror, reflecting a society's accumulated knowledge, values, and aesthetic vocabulary. Extending back to 3000 BCE, the history of the Turks reveals a rich and layered tradition of dress—one that has not only shaped regional identities but has also left a lasting and distinctive imprint on global fashion heritage.

► Zeynep Tütüncü Güngör

From the principalities of Central Asia to the Anatolian Seljuks, from the opulence of the Ottoman Empire to the modern Republic of Türkiye, a millennia-long cultural journey has given rise to a fashion legacy defined by diversity, craftsmanship, and unmistakable character. Across these centuries, Turkish communities adapted their modes of dress to shifting geographies, functional needs, and intercultural exchanges—shaping a timeless aesthetic that continues to resonate within today's global textile and fashion landscape. With the establishment of the Republic, sweeping reforms and a rapidly expanding manufacturing ecosystem once again redefined Turkish fashion, firmly positioning it within the modern era.

Earliest Traces: From the Göktürks to the Karakhanids

The first Turkish state, the Göktürk Khaganate, emerged in the mid-6th century in Central Asia. By the 9th century, the Karakhanids—recognized as the first Muslim Turkish state—entered the historical stage. Archaeological findings, sculptures and murals reveal that refined textile traditions developed by the Huns, Göktürks and Uighurs later influenced the Karakhanids, Ghaznavids, Great Seljuks and eventually the Turkish states established in Anatolia. Central Asian Turks often wore long felt boots, capes or coats known as kaftans, and distinctive conical hats called börk. These garments were typically craft-



While rulers and their consorts wore versions made of precious textiles adorned with jewels, everyday kaftans were simpler.

ed from squirrel, raccoon or fox fur. Communities living on the steppe relied heavily on sheep and goat wool, developing clothing suited to extreme climates and nomadic life.

One of the most striking archaeological discoveries is the “Golden Man,” unearthed in Kazakhstan in 1969 and believed to date to the 5th century BCE. The figure—clad in a V-neck short kaftan, narrow riding trousers, and mid-calf soft boots—wears a pointed headdress, with the kaftan and boots entirely covered in gold plates, stitched together with threads spun from gold. Clothing clearly indicated social status: rulers and elite families wore rare, high-quality fabrics, while soldiers dressed in leather trousers and boots, and the general population wore felt and wool garments. Surviving finds

include woolen undergarments, fur-trimmed dresses, kaftans of luxurious fabrics, felt or leather headgear, and woolen stockings.

The Kaftan: The Outerwear of Central Asia

The kaftan represents the earliest known form of outerwear among the Turks. Typically open at the front, kaftans extended to the calf or ankle in length. While rulers and their consorts wore versions crafted from precious textiles and embellished with jewels, those worn in everyday life were markedly simpler in design. Constructed in three main components—the bodice, sleeves, and skirt—the sleeves often extended beyond the hands, emphasizing both function and form. Leather-lined kaftans were suited to colder climates, where-

as woolen versions were preferred in warmer regions. Cloaks, fur mantles, and belted long jackets further enriched the outerwear repertoire of the period.

The Börk: A Distinctive Turkish Headdress

Perhaps the most iconic Turkish accessory, the börk was crafted from felt, velvet or animal hide. Created in tapering forms or with folded brims that protected the neck, the börk served as both sunshield and insulation. Found in Göktürk and Uighur sculptures, börk reserved for rulers was embellished with fur and gold. The headdress remained in use throughout the Seljuk and Ottoman periods; known to Arabs as the “Turkish cap,” it was worn by the Ottoman military until the 17th century.



Some scholars argue that trousers were a Turkish invention.



From “Könglek” to the Modern Shirt

Shirts—known as könglek—were made from felt or finely spun fibers suited to the season. Dresses called ton/don or kedüm were worn by both men and women, in both inner and outer forms. Women’s dresses were typically longer and more heavily embroidered, while the silhouette remains surprisingly similar to today’s modern cuts.

Trousers—later universally adopted—became essential with the rise of mounted armies. Some scholars argue that trousers were a Turkish invention. The garment appears in 11th-century Divanü Lügati’t-Türk, in 8th-century Göktürk inscriptions and in Uighur wall paintings—well before trousers became widespread in Europe in the 18th century.

Did Central Asian Turks Invent the Trousers?

Nomadic societies dressed differently from their settled counterparts. For horseback-riding communities, durable leather trousers, jackets and felt boots were essential. Leather belts allowed warriors to carry weapons; beyond boots, they also wore simple leather shoes known as çarik.

Women’s Accessories:

Craftsmanship and Symbolism
Women in Central Asia completed their attire with intricate acces-



sories. Under their garments they wore bagırdak (a type of bra), layered with shirts, trousers, cropped jackets, three-panel dresses, fur outerwear and belts. Their outfits were adorned with wool sashes (suf) and jewelry such as boğmak (necklaces), okmek (rings), tolgağ (earrings) and didim (crowns).

Islam, Settlement and Migration to Anatolia: A New Era of Dress

With the adoption of Islam, the transition to settled life and the migration to Anatolia, clothing traditions transformed. Differences between men’s and women’s attire grew more pronounced, and the warmer climate reduced the use of fur. Weaving technologies advanced, leading to the prominence of textile-based garments. Seljuk dress maintained strong continuity with Central Asian traditions, but women’s headwear—scarves, veils and yaşmak—became significant markers of identity. Kaftans and headdresses remained fundamental. The Seljuks, bringing Central Asian dress culture into Anatolia, were renowned for fabrics produced through advanced weaving techniques. The fame of Seljuk silk textiles reached far beyond



the region, and by the 14th century, Anatolia was known for highly durable and refined cotton fabrics. Seljuk chronicles frequently reference materials such as broadcloth, linen, silk, cotton, satin, wool and kutnu.

The Seljuks: Preserving Heritage While Embracing New Influences

The Great Seljuks fused their Central Asian heritage with Persian and Islamic influences, giving rise to a distinctive cultural synthesis. While their garments retained strong parallels with those of the Göktürks, sustained interaction with new cultures introduced notable transformations in patterns, motifs, and fabric selections. Both men and women—who typically wore their hair long—used a variety of headdresses, including hotoz, caps, börk, turbans, kavuk, and military helmets. Long, front-opening robes and belted kaftans remained central to dress practices. Women wore long-sleeved garments with open fronts, often paired with trousers, skirts, or shalwars, complemented by felt or leather footwear. Men adopted similar outer garments, likewise secured with belts, underscoring continuity in form across genders.



The Rise of “Turquerie”: When Ottoman Fashion Captivated Europe

One of the distinctive features of Turkish dress across centuries was its gender-parallel structure: men’s, women’s and children’s garments often shared similar silhouettes, with distinctions emerging mainly through fabrics and embellishment. By the Ottoman period, a sophisticated vocabulary of dress had developed. Women wore the ferace and veils that covered the face; men wore the fez, various forms of kavuk, vests and long shirts. Cepken, şalvar and yemeni footwear were also common.

TÜRKİYE'S LANDMARK CLIMATE LAW POISED TO RESHAPE INDUSTRY

Türkiye has taken a historic step in its sustainability vision by passing its first Climate Law in July, marking a new era for greener and more competitive industrial production.



Greenhouse gas emissions will be reduced in line with the Nationally Determined Contribution, the net-zero emission target, and the strategies and action plans published by the Climate Change Presidency.

Coming into force in July 2025, the law establishes the strategic foundations for the country's 2053 Net Zero target and accelerates the shift toward cleaner, more efficient and digitally integrated manufacturing. For the textile and apparel industry, a key player in global supply chains, the law offers a clear roadmap that safeguards export continuity while strengthening international competitiveness.

By covering a broad spectrum from carbon emissions and circular economy practices to early warning systems and water resource management, the Climate Law brings Türkiye systematically closer to the European Union's green transformation standards. The newly established Climate Change Authority will centralize sectoral coordination, carbon pricing mechanisms, national and local climate strategies and the operation of the Emissions Trading System.

This comprehensive framework aims not only to meet environmental goals but also to reshape production models in Türkiye's strongest sectors. As a major hub for textiles, apparel, leather and technical textiles, Türkiye is positioning itself as a preferred sustainable sourcing partner for global brands by reinforcing its green transformation infrastructure.

Securing Competitive Advantage Through ETS

With the European Union set

to implement its carbon border regulations in 2026, new sustainability benchmarks are emerging in the bloc that accounts for nearly 40 percent of Türkiye's exports. Türkiye's introduction of the Emissions Trading System requires manufacturers to measure, report, and reduce their carbon footprint, aligning the country's industrial base with EU standards. Under the law, industrial facilities must first report their emissions and subsequently de-

velop reduction plans. Over time, low-emission producers will be able to sell their surplus allowances, transforming the shift to green production from a compliance obligation into a financial opportunity.

Accelerating Green Transformation in Textiles

The textile and apparel industry, not only one of Türkiye's largest export engines but also among the fastest to adopt sustainability practices, is entering a new

Positioning Türkiye as a sustainable sourcing hub by transforming production across its strongest industries.



phase. Türkiye's strong integration with the EU supply chain and its robust manufacturing capacity are being elevated by investments in sustainable materials, water and energy efficiency and digitalized production systems.

The Climate Law institutionalizes processes that govern the sector's green transition, creating stronger standardization across the industry. Brands and manufacturers gain a clearer framework for carbon management, life cycle assessments, nature-based solutions and circular economy initiatives.

Strengthening Technology, R&D and Innovation

The law encourages collabo-

ration between the public and private sectors in areas such as hydrogen technologies, climate-friendly materials, advanced recycling, bio-based production, smart agriculture and water management. This is expected to foster a more independent and competitive green innovation ecosystem in Türkiye.

Enhancing urban infrastructure, building climate resilience in agriculture and expanding carbon sinks in forest and pastureland all support a more sustainable raw-material foundation for the textile supply chain.

Integrated Action Through Local and National Plans

Alongside national strategies, the law mandates the creation of local climate councils and climate action plans in every province. This enables faster, more localized responses to climate risks in production and sourcing regions. For major textile hubs in the Marmara, Aegean and Mediterranean regions, the approach is particularly crucial for mitigating climate-related risks and ensuring sustainable water management.

Türkiye's Green Taxonomy and Global Capital Flows

The establishment of Türkiye's Green Taxonomy introduces a transparent classification system for climate-focused investments and is expected to accelerate international financing for sustainable manufacturing projects. This framework will encourage new capital structures for green investments in the fashion and textile industry. Circular economy priorities, including product reuse, converting textile waste into alternative raw materials and increasing the use of recycled fibers, will elevate Türkiye's production standards to a more environmentally aligned benchmark.

For major textile hubs in the Marmara, Aegean and Mediterranean regions, the approach is particularly crucial for mitigating climate-related risks and ensuring sustainable water management.



17TH INTERNATIONAL EKOTEKS SYMPOSIUM: A VISION FOR A GREEN FUTURE IN TEXTILES

The 17th International Ekoteks Symposium convened on 23 September 2025 under the theme "A Green Future Vision in Textiles: Climate-Friendly Solutions and Digitalisation," bringing the industry's sustainability agenda into sharp focus.

► Neslihan Böle Arslan

Committed to strengthening awareness around the twin transition in the fashion industry, the Istanbul Apparel Exporters' Association continues to accelerate its work. Through its transition-focused projects, the organization has secured a total of 37 million in EU grants to date. At this year's symposium, organised by Ekoteks, representatives from global brands, international stakeholders, academics and senior government officials gathered to explore the future of sustainable textile production. In his opening remarks, Mustafa Gültepe, President of both the Turkish Exporters Assembly and the apparel exporters' associa-

tion, underscored that the twin transition is no longer optional but essential for textiles and apparel as well as all other sectors. He emphasised that maintaining or expanding Türkiye's share in EU and global markets depends on advancing this transformation. Gültepe noted that 42 percent of Türkiye's total exports, 60 percent of apparel exports and nearly 40 percent of textile exports go to EU countries. To accelerate transformation, the organisation continues its collaborations with ministries and EU institutions, advancing numerous completed and ongoing projects alongside new initiatives. Among these,



The second session of the symposium brought together leading global perspectives under the theme “Global Approaches and Brand Strategies.”

the EU-funded METAMORPHOSIS project, completed in February, focused on digitalisation across all stages of apparel production, from design to manufacturing, and led to the establishment of the Digital Transformation Centre, now actively serving the sector. The centre offers a broad consultancy portfolio, supports firms in accessing digital transformation incentives and provides digital maturity analyses. Gültepe highlighted that the centre has been officially authorised by the Ministry of Industry and Technology.

He also outlined the MIDAS Project, launched in May with the support of the European Union under the European Digital Innovation Hubs Programme. Implemented in collaboration with a consortium of ten expert partners, the project aims to deploy pilot twin-transition applications—integrating digital and green transformation—within small and medium-sized enterprises. Another EU-supported initiative will focus on monitoring and reducing carbon footprints and will be carried out with industry partners in the coming

months. Overall, Gültepe reaffirmed that the 37 million euros in EU funding secured so far will be channelled into elevating the fashion industry’s digital and green production capacity, strengthening branded production and expanding sector-wide awareness through training programmes on corporate carbon footprint measurement, life-cycle analysis and climate-related strategies. He noted that factories operating with environmentally responsible production methods are central to this transformation and that the organisation’s publicly accessible green transition guide provides the industry with an essential roadmap. Ekoteks General Manager Nida Arslanbay stressed that the twin transition is indispensable for the Turkish fashion industry, marking a shift toward both sustainability targets and enhanced global competitiveness.

Global Approaches and Brand Strategies in the Green Textile Vision

The symposium’s second session brought together leading

İHKİB has been entitled to receive a total of 37 million euros in grant support from the European Union (EU) to date through the projects it has prepared for the twin transformation.

global perspectives under the theme “Global Approaches and Brand Strategies.” The session opened with a video message from Euratex Sustainability Director Mauro Scalia and was moderated by sustainability and circular economy consultant Hülya Sevindik Özyiğit. Matthijs Crietee, Secretary General of the International Apparel Federation, discussed the ATTI transformation initiatives, emphasising the sector’s substantial footprint and the need for simultaneous progress across multiple issues. The programme continued with insights from Amfori’s Country Representative Müge Tuna and Cenk Yerlikaya, Country Manager of the Norwegian apparel group Varner. H&M’s Sustainability and Social Compliance and Public Relations Manager Derya Ural outlined the key sustainability expectations the company sets for its supply chain partners and emphasised the importance of moving away from fossil-heavy practices. Mavi’s Design Director Güneş Ekrem Oktar presented the brand’s “All Blue” sustainability vision and its environmentally conscious collections in



Gültepe stated that they must carry out the twin transformation across all sectors, particularly in textiles and apparel.



his session on Mavi’s design-led approach to sustainability.

Innovative Developments and Best Practices in the Green Textile Future

The symposium concluded with a third session titled “Innovative Developments and Best Practices.” Moderated by Professor Bülent Özipek, Founding Dean of the Textile Technologies and Design Faculty at Istanbul Technical University, the session showcased a wide spectrum of industry innovation. Andreas Dorner, General Manager of Re & Up Recycling

Technologies, presented insights into T2T technologies. Koray Güvenir, Chairman of SML Tekstil, introduced the concept of “Beyond Green,” while Ragıp Rüştü Başer of CHEMK O detailed the evolving role of chemicals in the textile sector and the future of sustainable chemical applications. Kadir Cesur of Textilelogy introduced a new material developed entirely from textile waste. The session continued with insights from Davut Şadoğlu, Manager of the Digital Transformation Centre, and İzzet Furkan Yılmaz, Partner at Step4Life, each offering fresh perspectives on the sector’s sustainability journey.

HOW SUSTAINABILITY TALKS İSTANBUL ARE STEERING THE TEXTILE INDUSTRY



Sustainability Talks İstanbul, which sets the sustainability agenda in the global textile and apparel industry, was held in Istanbul for the sixth time with İTHİB as its strategic partner.

One of the most comprehensive sustainability-focused gatherings of the textile sector, Sustainability Talks İstanbul brought together all stakeholders of the industry in Istanbul on December 3, 2025. In his opening speech, İTHİB Chairman Ahmet Öksüz emphasized the leading role undertaken by the textile sector in sustainable transformation and its global responsibilities, stating: “The Turkish textile sector is taking the stage as the pioneering force of change. By combining our traditional production heritage with innovation and environmental awareness, we are not only keeping pace with the transformation process but also shaping it.” Chairman Öksüz noted that the global textile sector has reached a size of 1.8 trillion dollars and is expected to exceed 2 trillion dollars by 2030, stating: “Türkiye is

the second-largest supplier in Europe and the fifth-largest in the world. Together with apparel, our production value of 78 billion dollars indicates not only a strong industrial infrastructure but also a sector that possesses a culture of sustainable production.” According to the Disclosure Dividend 2025 Report, environmental risks could cost the global economy \$38 trillion by 2050. Additionally, 90% of companies worldwide have begun implementing systematic processes to manage their environmental dependencies. Türkiye, on the other hand, stands out with a higher level of awareness than the global average, having initiated processes to identify its environmental dependencies at a rate of 98 percent. Stating that 20 percent of global wastewater originates from the textile sector and that 10 percent of microplas-

“The Turkish textile sector has become a sector that not only produces as the pioneering force of change, but also designs the transformation process.”

tics in the oceans also come from the textile ecosystem, Öksüz said: “This picture tells us one thing: Growing is no longer enough; we must grow sustainably. Within this framework, from financing sustainability to combating greenwashing, all stakeholders in the textile ecosystem need to act together.”

Emphasis on cooperation with Turkish textiles from the Netherlands and Finland

Finnish Ambassador Pirkko Hamalainen began her remarks by stating that they are pleased to continue the partnership between the two countries. She noted that innovations are now shifting toward areas such as waste management, low-impact processes, textile separation, and recycling. Emphasizing that Finland established its textile collection system in 2023, she said: A cooperation agreement has been signed with Türkiye to support sustainable production in the automotive and textile industries, reinforcing the innovation ecosystems in both countries. Daan Huisinga, Consul General of the Netherlands in Istanbul, underlined the importance of transitioning to a sustainable system. He emphasized that sustainability is critical not only for future generations but also for protecting nature and business processes. “We can only grow this pie by working together. We need international partnerships.

85% - The rate at which 92 million tons of textile waste produced worldwide each year goes to waste.



Türkiye, which is a superpower in textiles, has a very large and dynamic textile sector. Therefore, there is much we can learn from you,” he said.

Attention drawn to transparency and traceability

The second panel of the event, titled “Transparency and traceability: Building trust across the textile value chain,” was moderated by İTHİB Board Member Sultan Tepe. Stating that the journey of transparency

and traceability is difficult and complex, Tepe said: “It is important to move forward with small steps and provide guidance to the sector along this path. At this point, our most important resource is data. We need partners to make sense of this data, and artificial intelligence also has critical importance. We are working to make the textile sector a clean sector. As İTHİB, we have hosted approximately 1 million stakeholders in sustainability trainings to date.”



Hamdi Saraçkardeşler
Petek Saraciye Chairman



CRAFTING FINE LEATHER FOR 168 YEARS

With a 168-year heritage in fine leathercraft, Petek Saraciye seamlessly blends Ottoman-era artistry with contemporary luxury manufacturing. Chairman Hamdi Saraçkardeşler reflects on the brand's enduring craftsmanship, its growing global prestige, and the emerging wave of Turkish leather producers gaining recognition on the international stage.

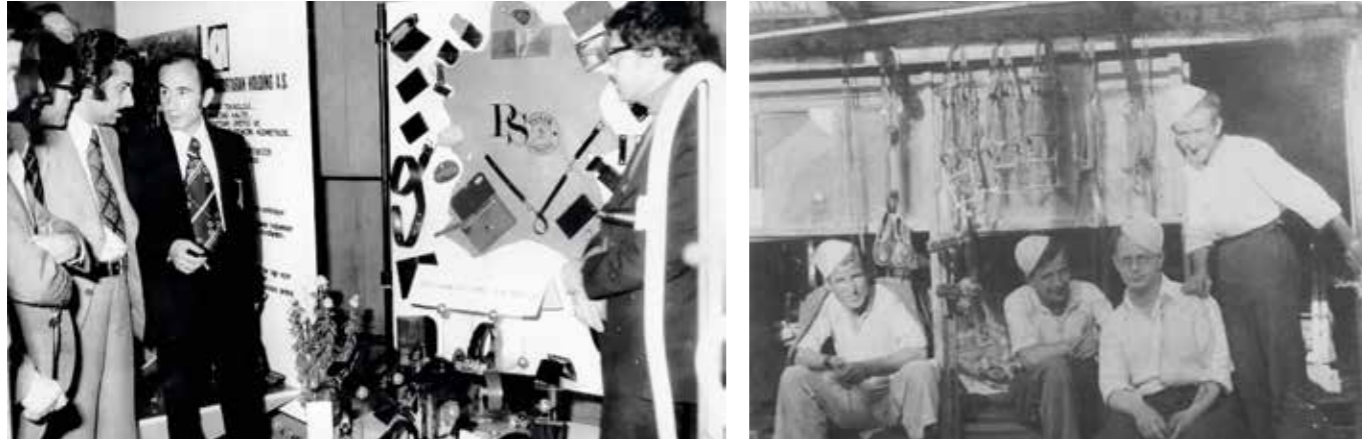
Petek Saraciye is among Türkiye's most historic brands. Could you share the story behind its founding?

The origins of Petek Saraciye are deeply tied to our family heritage and a long-standing tradition of craftsmanship. Our story begins in Veles (Köprülü), located in today's North Macedonia and once part of the Ottoman Empire, where my great-grandfather İsmail Efendi worked as a saddler and leather tanner. The second generation began with his son, my great-grandfather Saraç Hüseyin Efendi, a visionary craftsman who spent two years in Austria refining his skills before becoming known throughout Köprülü and its surroundings for high-quality leather goods. Recognizing the passion of his sons—my grandfather Hamdi

Efendi and his brother Şükrü—for the trade, Hüseyin Efendi decided to train them as saddlers, ensuring the continuation of the family craft. In 1954, the family migrated to Istanbul, where Hamdi Efendi and his brother opened a small shop and workshop, continuing the saddlery business. With the next generation—Kemal, Mustafa, and İsmet—our family's commitment to quality remained strong, and in 1973 the brand Petek – 1855 was officially introduced. Today, as the fifth generation, we stand stronger than ever, producing not only our own luxury leather goods but also manufacturing for leading European brands.

Which areas do you primarily serve today?

We specialize in the production



The greatest share in this success comes from our family's long-standing commitment to our work and our shared respect for effort.



of bags and leather accessories across a broad range of categories—handbags, shoulder bags, backpacks, and clutches, as well as wallets, cardholders, keychains, belts, and other small leather goods.

In addition to our own brand, we also manufacture for high-end international labels. Depending on client needs, we offer bespoke design and production services for both individual and corporate customers, creating unique, tailor-made products that meet specific aesthetic and functional requirements.

How would you evaluate the evolution and current positioning of Türkiye's leather goods sector?

The sector has experienced a strong upward trajectory in recent years. Türkiye is increasingly positioning itself as a major global producer and exporter in the leather industry. Our products are in demand worldwide thanks to the high quality of Turkish leather and outstanding craftsmanship. Local brands are also becoming

more competitive in terms of design and innovation. Sustainable production has emerged as a key trend, and Turkish manufacturers are investing in eco-conscious materials and processes. Meanwhile, collaborations with international luxury labels are increasing, allowing Turkish companies to build global recognition. This momentum indicates that the sector's influence will continue to expand.

Leathercraft is a highly artisanal field. What must the industry do to nurture new talent and preserve this craft?

Leathercraft is built on traditional artisanal skills—precision, attention to detail, and a dedication to creating authentic, high-quality

products. Preserving this heritage while cultivating new talent is essential.

At the same time, the industry must remain open to innovation and technology. Modern machinery, new production techniques, and digital design tools can enhance handcraft rather than replace it, enabling more efficient processes. Collaboration with young designers and other creative sectors can also spark new ideas and contribute to the evolution of the craft.

What does your production infrastructure look like at Petek Saraciye?

We operate with a robust production structure supported

Approaching the brands we work with not merely as a supplier but as a strategic business partner that creates value enables long-term and stable collaborations.

by modern facilities and flexible planning that allows us to respond quickly to customer needs. Our factory is equipped with advanced technology across all stages—cutting, stitching, assembly, and quality control. Sustainability is integral to our operations. We implement measures in waste management, energy efficiency, and reducing environmental impact throughout the production cycle.

In your view, what are the biggest challenges in the leather goods sector, and how can they be addressed?

Although the sector is rich in craft heritage, its biggest challenge remains marketing and branding. Competition is intense. Türkiye's strong artisanal tradition is a major asset, enabling us to create distinctive, high-quality designs that offer competitive advantage. Our strategic location—bridging the Middle East, Europe, and Asia—gives Türkiye the ability to deliver fast and flexible production, which is critical for global clients. To strengthen the industry, brands must focus on original design, quality manufacturing, customer satisfaction, and solid marketing strategies. As the sector gains more recognition, interest will naturally grow.

What raw material potential does Türkiye have for leather and leath-

Thanks to the labor-intensive and design-focused nature of our products, our export value per kilogram is significantly above the industry average.



er-based products?

Raw materials play a critical role in the leather industry. Türkiye benefits from a strong livestock sector, providing a substantial domestic supply of hides for production, while additional imports ensure access to a diverse range of raw material options. However, the sector also faces challenges such as currency fluctuations, import regulations, and shifting global market dynamics, all of which can impact raw material availability and pricing. The ratio of imported to domestic materials varies depending on product type and production needs.

While many family businesses around the world struggle to pass beyond the third generation, Petek

Saraciye is now run by the fifth. What are the advantages and challenges of being a family-owned company?

The advantages of a family business include a deep sense of heritage and strong shared values, both of which help build a trustworthy brand identity. Another strength is fast decision-making—communication within the family is more direct and efficient. However, emotional dynamics and potential conflicts can pose challenges. That's why it is essential to maintain transparent governance, effective communication, and professional decision-making structures. As the fifth generation, we strive to apply these principles and preserve the legacy of our brand while continuing to grow.



A CULTURAL BRIDGE BETWEEN TÜRKİYE AND INDIA: WOVEN LEGACIES

Celebrating the enduring richness of India's textile traditions and their evolving dialogue with contemporary design and global culture, the exhibition *Woven Legacies* was held in Istanbul between 27 and 29 November.

Organized by the Consulate General of India in Istanbul in collaboration with curator and İHİB Board Member Serra Oruç, the exhibition took place at Metrohan and brought together antique collectors, designers, historians, textile and craft experts, as well as audiences with a deep interest in India's artistic heritage. Hosted by cultural researcher, editor, and İHİB Board Member Serra Oruç, the exhibition was accom-

panied by seminars that offered valuable insights into textile history and craftsmanship. More than fifty rare and antique textile pieces from across India were presented, including selections from the collections of Esra Birgen Jah and Şeref Özen, alongside works by leading heritage brands and designers. Distinguished names such as Kashweave, Kashmirloom, Injiri, and Tarun Tahiliani were also featured. Curated by Oruç, whose research focuses on

the cultural and artistic legacy of weaving traditions in Anatolia and beyond, the exhibition was shaped by her desire to reinterpret heritage through a contemporary perspective.

"The idea proposed by Serra Oruç was truly compelling"

Speaking at the opening ceremony, Consul General of India in Istanbul, Shiri Mijito Vinito, stated that at the beginning of 2025 Serra Oruç approached her with an intriguing proposal. Noting that Oruç described textiles as living stories that connect cultures and bridge past and present, Vinito continued by emphasizing Oruç's intention to highlight the enduring relevance of Indian craftsmanship. She explained that

the project was developed over several months in close collaboration and that *Woven Legacies* both celebrates India's textile heritage and demonstrates how these traditions continue to shape the present day.

"Holding the exhibition in Istanbul is deeply meaningful"

Indian Ambassador Muktesh Pardeshi highlighted that both India and Türkiye possess extraordinary textile legacies. Expressing his satisfaction at hosting the exhibition in Istanbul, Pardeshi underlined that textiles have been an inseparable part of cultural evolution since the beginning of human history. He noted that India's textile industry dates back more than six thousand years

and that, similar to Türkiye, India historically maintained active trade relations with Europe. He emphasized that such initiatives aim not only to strengthen cultural ties but also to foster commercial connections.

"Every textile is a living cultural document"

Barbaros Büyüksağnak, Head of the Istanbul Metropolitan Municipality Department of Foreign Relations, noted that Metrohan is a historic building that houses the Tünel, the world's second-oldest underground railway. He stated that the 122-year-old building was restored three years ago and transformed into a contemporary cultural center. Emphasizing that textiles are among humanity's oldest forms of expression, Büyüksağnak described *Woven Legacies* as an exhibition that makes visible the depth of this ancient tradition. He highlighted how weaving techniques passed down through generations, the symbolism of motifs, and the meanings embedded in natural dyes collectively position each textile as a bearer of cultural memory and aesthetic identity. He praised curator Serra Oruç for bringing together the historical and artistic dimensions of textile heritage with great care and vision.

"I aim to honor and bring visibility to the labor of women artisans."

Beginning her remarks by describing herself as a traveler, a trait inherited from her grandfather, curator Serra Oruç explained that her first business trip to India as a fourth-generation member



More than fifty rare and collectible textile pieces from across India were presented in the exhibition.



The exhibition featured more than 50 antique and valuable textile pieces from all across India.



Collections from Esra Birgen Jah and Şeref Özen were shown alongside works by leading heritage brands and designers.



tage, Ülker described textiles as carriers of history and memory deeply intertwined with human experience. He noted that Türkiye and India, as two ancient civilizations bound by deep artistic traditions, demonstrate how cultural diplomacy gains strength when driven by artists and artisans. He concluded by expressing his belief that the exhibition establishes a new cultural bridge between the two countries. In an interview with Vision Hedef magazine, curator Serra Oruç shared further insights into the exhibition, noting that her first encounter with India during a business trip sparked a long-standing academic and cultural curiosity. She emphasized that the exhibition sought to highlight long-standing relationships of solidarity and cultural exchange. Rare pieces from the Chowmahalla Palace collection were displayed publicly for the first time, with unconditional support from Princess Esra Birgen Jah. She described these brands as genuine practitioners of slow fashion, producing contemporary designs rooted in traditional techniques. Oruç emphasized that tradition should not be confined to the past, but rather protected, transmitted to future generations, and reimagined as part of everyday life today.

of her family company became a turning point in her life. She spoke about developing a deep admiration for craftsmanship, master artisans, and the power of textiles as a decorative art form. Oruç emphasized that culture is one of the most powerful tools of storytelling and that roots represent both identity and responsibility. She noted that in an increasingly homogenized world, cultural heritage is what pre-

serves authenticity. She explained that sustainability has always been central to her curatorial focus and expressed her desire, as a woman, to honor and amplify the work of women artisans whose voices are embedded in patterns, colors, and materials.

Esra Birgen Jah's private collection on view

Oruç stated that the exhibition reflects living expressions of a

heritage spanning thousands of years, bringing together rare palace textiles preserved in the name of tradition alongside contemporary interpretations by brands that carry these legacies into the future. She extended special thanks to Esra Birgen Jah, a Turkish noblewoman of Hyderabad who was once married to the last Nizam of Hyderabad, Mukarram Jah, noting that pieces from the Chowmahalla Palace

collection were exhibited publicly for the first time. Speaking at the event, Esra Birgen Jah emphasized that Indian spices, muslins, silks, shawls, precious stones, and carpets were highly sought after across the world for centuries, generating significant trade and prosperity. She stated that these arts and crafts continue to thrive today through traditional mastery and collaborative practices, and that the exhibition

aims to introduce this important cultural heritage to wider audiences.

"I believe this event has built a new bridge between Türkiye and India"

The guest of honor at the opening reception was Murat Ülker, Board Member of Yıldız Holding. Emphasizing that the exhibition demonstrates the powerful narrative capacity of textile heri-

WHERE TRADITION MEETS CELEBRATION: A FESTIVAL WOVEN AT THE GRAND BAZAAR



Long attuned to the rhythms of commerce, the Grand Bazaar hosted something beyond trade on this occasion: a celebration of culture. With the Turkish Carpet Festival, this historic venue—where carpets have been interwoven with craftsmanship, commerce, and daily life for centuries—was transformed from a marketplace into a living cultural stage.

Walking through the Bazaar's corridors, it was clear that this was more than a single-day event. The scent of natural dyes rising between the stalls, the steady rhythm of hands spinning wool, the quiet concentration of master weavers fixing their gaze on each knot... Throughout the day, the Grand Bazaar presented the carpet culture of Anatolia in its most authentic and unfiltered form. This festival did not showcase finished products behind glass displays. Instead, it made visible the labor, patience, and time behind each carpet. Here, the carpet ceased to be a mere object; it emerged as a story, a way of life, a memory passed down from generation to generation.

Living Production, Living Memory
Among the most compelling elements of the festival were the live weaving areas. From wool spinning to natural dyeing, from yarn preparation to the transformation of thread into carpet on the loom, every stage of production unfolded step by step before visitors' eyes. For younger audiences especially, these demonstrations offered a powerful reminder that a carpet is not simply a decorative item, but the result of accumulated knowledge and meticulous labor. Traditional folk dances and whirling dervish performances framed the craft within a wider cultural narrative. Accompanied by music,

rhythm, and movement, these performances revealed that the carpet carries not only economic value, but also artistic and spiritual meaning. Echoing off the stone walls of the Grand Bazaar, these moments created a rare intersection of past and present.

A Center Remembered Anew
Holding the Turkish Carpet Festival at the Grand Bazaar conveyed

a message that was both symbolic and profound. For centuries, this was the gateway through which Anatolian carpets traveled to the world. In hosting the festival, the Bazaar reunited with its own memory. That carpets once sent from its hans and shops are now displayed in the world's leading museums invites renewed reflection on this historic site's role in global carpet trade.





The 'Turkish Carpet Day' was held with strong participation at the Grand Bazaar, one of Istanbul's historic and symbolic venues.



In this sense, the festival quietly yet firmly posed a question: Where were we, where are we now, and where can we go? At a time when carpets are often associated with machine production in contemporary markets, the renewed emphasis on hand craftsmanship and originality served as a timely and meaningful reminder for the sector.

Depth Through Documentary
The screening of the Anatolian Carpet documentary offered one

of the festival's calmest yet most thought-provoking moments. Removed from the bustle of the crowds, viewers were invited to witness the human stories behind the carpets. Filmed village by village, the documentary once again underscored why the carpet is not merely a trade commodity, but a cultural heritage that demands protection. Complementing the festival's vibrant atmosphere, the documentary opened a reflective space—inviting audiences to think about the future of carpet weav-

ing. One of the most concise and striking summaries of the event came from Ahmet Hayri Diler, Chairman of the Istanbul Carpet Exporters' Association: "This festival is not a nostalgic commemoration; it is an expression of our determination to tell the story of the Turkish carpet to the world once again, with strength." This perspective captured the spirit of the festival. The aim was not to romanticize the past, but to rebuild the future by drawing strength from it.

Making a Woven Memory Visible
To view the Turkish Carpet Festival as merely a one-day event would be to miss its true significance. Its real impact lies in its potential to generate long-term awareness. Increasing the visibility of handwoven carpets, reigniting interest among younger generations, and restoring the value of qualified craftsmanship all depend on the continuity of such initiatives. Equally notable is the reimagining of historic centers like the Grand

Bazaar as living cultural spaces. This model—where tourism and trade, culture and production intersect—may serve as an example not only for the carpet sector, but for other traditional crafts as well. Ultimately, the Turkish Carpet Festival extended beyond a one-day event at the Grand Bazaar, becoming more than a temporary stage. It revealed a memory woven stitch by stitch—and reminded both the industry and its audience that the carpet still has many stories left to tell.

THE IRREPLACEABLE LEAD ON THE SILVER SCREEN

ISTANBUL

Rising over its seven hills with majestic mosques, opulent palaces, winding alleys and a strait that binds two continents, Istanbul has long been more than a backdrop for those who know how to look. From the moment it appeared on film, the city has acted not as a simple setting but as a force that deepens narratives, enriches atmosphere and sparks an enduring curiosity in viewers.

📍 Gizem Iris

A rare city where the enchantment of the East intertwines seamlessly with the splendor of the West, Istanbul has been adored since its earliest days. Beyond being the coveted jewel of empires, it has become one of the most prolific muses in art. Its allure also captivated Western writers, including Edmondo De Amicis, who captured the city's spellbinding presence in his travelogue on Istanbul, describing the overwhelming exhilaration inspired by its sweeping vistas. With its densely layered silhouette, lively markets and dynamic streets, Istanbul's visual power naturally lent itself to cinema. As global filmmaking evolved, the city's striking harmony with the camera allowed it to emerge not merely as a location but as an integral character that shaped tone and narrative. By the 1920s, Istanbul had begun to appear regularly in international productions, securing its place as a cinematic treasure that brings texture, tension and depth to every story it touches.

A Cinematic Gaze: Istanbul Through Bond's Eyes

Few franchises have left as bold a mark on cinema as James Bond, and Istanbul's relationship with the legendary agent spans several decades. The city's first major appearance came with the 1963 release of "From Russia with Love," set against the political shadows of the Cold War. Sean

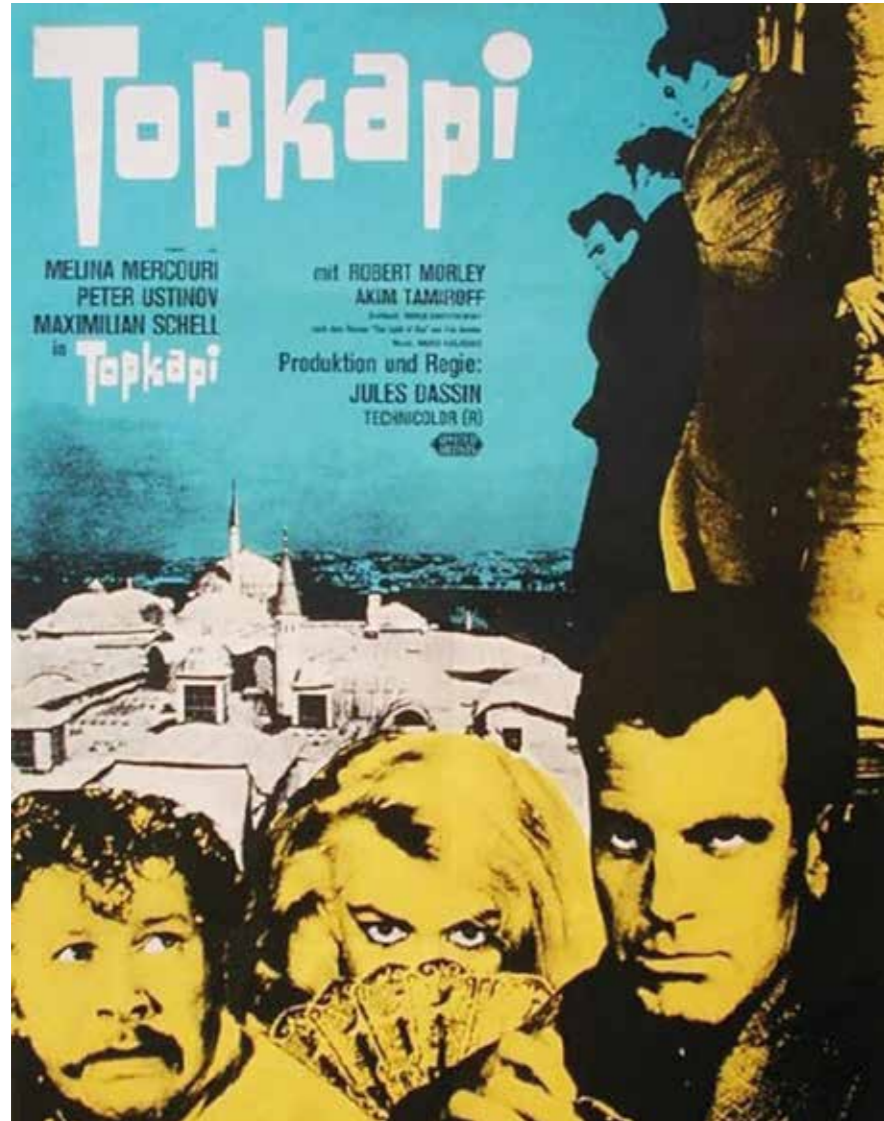
Connery's Bond moves through a tapestry of iconic sites from Hagia Sophia to the Basilica Cistern and from Sirkeci Station to the narrow lanes of Beyoğlu. The scenes filmed beneath the city, in particular, introduced global viewers to its mystical undercurrent. The Bond universe returned to Istanbul with "The World Is Not Enough," a Pierce Brosnan-era film that weaves intrigue, danger and opulence together with the city's historic elegance. Locations

such as Küçüksu Pavilion and the Maiden's Tower elevate the film's visual language, helping it achieve one of the franchise's highest worldwide grosses. Istanbul re-emerged yet again in "Skyfall," perhaps the most culturally resonant Bond film of recent years. Its high-adrenaline motorbike sequence across the rooftops of the Grand Bazaar became an instant hallmark of modern action cinema, positioning Istanbul at the forefront of global audiences' imaginations once more.



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Jules Dassin's 1964 film "Topkapi" blends suspense and adventure in a narrative centered on an international heist targeting a priceless dagger in the Topkapı Palace Museum.

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A Thrilling Heist: Topkapi
Jules Dassin's 1964 film "Topkapi" blends suspense and adventure in a narrative centered on an international heist targeting a priceless dagger in the Topkapı Palace Museum. Adapted from Eric Ambler's novel, the film places a small-time con man at the center of a power struggle between thieves and intelligence forces, unfolding through Istanbul's atmospheric landmarks. With music by Manos Hacidakis and cinematography shaped by Henri Alekan, the film transforms the city into both setting

and protagonist, painting an unforgettable portrait of Istanbul in the 1960s.

Chase Through the Maze: Taken 2
"Taken 2" crafts a gripping continuation of its predecessor's high-stakes world by situating its conflict in Istanbul's bustling districts. Former CIA agent Bryan Mills confronts new threats while navigating the city's layered streets, from the vibrant charm of Balat to Kadıköy and Haydarpaşa's storied surroundings. The film's emotional intensity and family-centered narra-

tive intertwine seamlessly with its dramatic urban landscape, turning Istanbul into a dynamic partner in its storytelling.

Istanbul's Hidden Corners: Inferno
"Inferno," adapted from Dan Brown's novel, carries viewers from Florence to Istanbul in a fast-paced journey through art, symbolism and historical intrigue. Tom Hanks reprises his role as Robert Langdon in a narrative driven by cryptic clues and Dante's visions of the underworld. Istanbul's monumental architecture, particularly

Hagia Sophia and the Basilica Cistern, becomes essential to the plot, offering both grandeur and mystery.

A Graphic Novel Brought to Life: Tintin and the Golden Fleece
Released in 1961, "Tintin and the Golden Fleece" brings the beloved journalist and his loyal companion Snowy to Istanbul in a story that merges mystery with nostalgia. The film showcases the color and vibrancy of the city's harbors, narrow wooden streets and timeless Bosphorus views, while a cast featuring

notable Turkish actors and singer Dario Moreno enriches its cultural texture.

A Nostalgic Portrait: The Two Faces of January
Adapted from Patricia Highsmith's novel, "The Two Faces of January" opens in Istanbul and moves between Athens and Crete in a story defined by deception, identity and the allure of escape. The film's atmospheric depiction of the 1960s allows Istanbul to shine as a city that carries its past into the present with rare elegance, adding emo-

tional and visual richness to the story.

In the Shadow of the Cold War: Tinker, Tailor, Soldier, Spy
"Tinker, Tailor, Soldier, Spy," based on John le Carré's renowned novel, brings the chilling weight of Cold War espionage to Istanbul as it follows British intelligence in search of a mole. The city's muted tension is captured in scenes filmed in Karaköy, İstiklal and various nightclubs, underscoring Istanbul's pivotal role in global intrigue during a fraught era.

İTKİB CONTINUES ITS ACTIVITIES TO ENHANCE EXPORTS



İTKİB continues its activities to develop trade by collecting and disseminating all kinds of trade-related information to its members.



As of 2009, 61 Exporters associations are operating in 27 different sectors/sub-sectors in Türkiye.

Exporters Associations are organizations that have been providing services in various sectors in various cities of Türkiye since 1937, aiming to increase, support, and coordinate exports to contribute to economic development. The İstanbul Textile and Apparel Exporters' Associations General Secretariat (İTKİB), which represents the Apparel, Textile, Leather, and Carpet sectors, supports its members in increasing value-added exports and also

assists foreign companies in finding the right manufacturers and products in Türkiye. İTKİB continues its activities to develop trade by collecting and disseminating all kinds of trade-related information to its members. It informs its members about collaboration opportunities with foreign companies and import demands. It organizes national participation in international fairs related to the Apparel, Textile, Leather, and Carpet sectors. It supports the participa-

tion of its members in international fairs and organizes over 31 international exhibition participations, 24 trade delegation and 10 procurement delegation annually. İTKİB organizes trade delegations to foreign countries and buying missions in Türkiye to develop relationships between domestic and foreign companies. The organization produces market research reports, sector analyses, and country profiles, delivering valuable information to its members.

CONTACT DETAILS FOR ACCESSING TURKISH EXPORTERS

THE MINISTRY OF TRADE OF THE REPUBLIC OF TÜRKİYE

Address: Dumlupınar Bulvarı No: 151 Eskişehir Yolu 9. Km 06800
Çankaya / Ankara

Ministry Switchboard: + 90 312 449 10 00

Ministry General Correspondence Fax: +90 312 449 18 18



İSTANBUL TEXTILE AND APPAREL EXPORTERS' ASSOCIATIONS (İTKİB)

Address: Dış Ticaret Kompleksi B-Blok Çobançeşme Mevkii Sanayi Cad.
Yenibosna / İstanbul

Phone: 0 212 454 02 00

Fax: 0 212 454 02 01

e-mail: info@itkib.org.tr



EXPORTERS ASSOCIATIONS

Istanbul Apparel Exporters' Association



Istanbul Textile and Raw Materials Exporters' Association



Istanbul Leather and Leather Products Exporters' Association



Istanbul Carpet Exporters' Association



OVERSEAS REPRESENTATIONS OF THE MINISTRY OF TRADE OF THE REPUBLIC OF TÜRKİYE



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This exhibition is organized by İTKİB Fairs Inc.