PROGRAM & ABSTRACT BOOK

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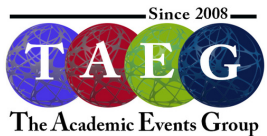
SEPTEMBER 25 – 27, 2025| CAPPADOCIA UNIVERSITY, TÜRKIYE

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World Conference on Design & Arts

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13TH WORLD CONFERENCE ON DESIGN AND ARTS (WCDA-2025)

MAIN THEME: "ON ART, POLITICS, AND LIFE."

CAPPADOCIA UNIVERSITY, NEVŞEHIR, TÜRKIYE

SEPTEMBER 25 – 27, 2025

GOGGLE MEETING CODE

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PROGRAM BOOK

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KEYNOTES

PROF.DR. VINCE BRIFFA
UNIVERSITY OF MALTA, MALTA

ASST. PROF, DR. DENİZ SÖZEN
UNIVERSITY OF BRIMINGHAM, ENGLAND

BAGER AKBAY
ARTIST, DESIGNER, EDUCATOR, TURKEY

PROF.DR. UĞURCAN AKYÜZ
UNIVERSITY OF TOROS, TURKEY

PROF.DR. HAFIZE KESER, ANKARA
UNIVERSITY, TURKEY
(EMERITUS)

PROF.DR. VINCE BRIFFA
UNIVERSITY OF MALTA, MALTA

TITLE

How does painting mean?
Practice and meaning in painting: Insights from a personal perspective

ABSTRACT

The paper examines the complex relationship between meaning-making, truth, and autonomy as process and product in Vince Briffa's painting practice. Drawing on phenomenological and hermeneutic approaches, it unpacks the notion that painting operates via a distinct dual ontology—existing as both a material artefact and a channel for meaning that transcends its physical properties. It discusses how meaning is created from the dialogical encounter of artist, medium, viewer, and cultural context, and not only through established semiotic codes. The paper further challenges reductive notions that conflate a painting's meaning with either artistic intention or social construction, instead proposing that meaning emerges through embodied cognition in which physical engagement with painting material generates knowledge and significance that cannot be obtained through other means. This approach enables us to rethink creative autonomy not in isolation from social dynamics, but as a separate form of truth-making that acts via material resistance and transformation.
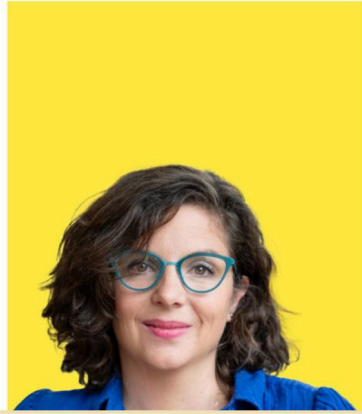
ASST. PROF. DR. DENİZ SÖZEN
UNIVERSITY OF BRIMINGHAM, ENGLAND

TITLE

'Whose heritage?': multilingualism and the use of digital technologies as decolonial methodologies in practice-based research

ABSTRACT

The proposed artist talk will explore the aspect of multilingualism and the use of digital technologies to challenge fixed notions of belonging and identity through practice-based research. The presentation will focus on the body of work created as part of my practice-based PhD (The Art of Un-belonging, 2019) and the curation of an online archival exhibition project mobilising multilingual narratives to respond to 'gaps' and 'silences' in the Western museum (Maker Unknown, 2022). Responding to the conference theme 'Art and Migration', the paper will situate my work in the wider context of decolonial interventions, contemporary art and digital (archival) practice, touching on questions around digitized art and the museum, the environment and ecology as well as the meaning, function, and transformative power of art in different cultural contexts.

Photographer/Fotoğrafçı:
Şeref Yılmaz

BAGER AKBAY
ARTIST, DESIGNER, EDUCATOR, TURKEY

TITLE

Art's Constriction Areas in the Twentieth Century: Technology, Image, and Elitism

ABSTRACT

The distance between art and technology has grown in the twentieth century, and this rupture has led to art being pulled into different areas of pressure. Modernist tendencies have developed a cautious attitude towards engineering and mass production tools in an effort to protect the autonomy of art. During the same period, art has been gradually reduced to imagery; the intensive use of imagery in propaganda and advertising has increased the fear of art being instrumentalized. This process has paved the way for art to be pulled away from society and into an elite area, and over time, its content has weakened on a conceptual level.
The defensive reflexes that art has developed against technology and imagery, their long-term effects, and examples of artists who are trying to overcome this constriction and establish new relationships with technology will be included.

PROF.DR. UĞURCAN AKYÜZ
UNIVERSITY OF TOROS, TURKEY

TITLE

A Subjective Look At Artificial Intelligence Through Art

ABSTRACT

Today, new trends such as data-driven art, algorithmic aesthetics, and interactive art can undoubtedly be considered as the footsteps of the art world of the future, and will also form the basis for the answers to the following questions:
For example, will artificial intelligence be a power that completely changes art, or will it continue to be a supporting tool for "human artists"? As every new technology has had different effects on art throughout history, will artificial intelligence make the creation process easier, or will it be effective enough to change it radically?
Here, as a witness to the process and one of the pioneers of digital art in Turkey since 1996, my experiences will be shared with examples from my works to leave a note in history with a "subjective approach".

PROF.DR. HAFIZE KESER, ANKARA UNIVERSITY, TURKEY (EMERITUS)

TILE: Artificial Intelligence Use and Ethics in Fine Arts

BIO: Prof. Dr. Hafize Keser is a retired faculty member at Ankara University, Faculty of Educational Sciences, specializing in Educational Technology. She completed her bachelor's, master's, and doctoral studies at Ankara University, focusing on educational programs, technology integration, and computer-assisted instruction. Throughout her career, she has conducted extensive research in areas such as technology-enhanced learning, online education, human-computer interaction, cybersecurity, cyberbullying, and teacher training in information technologies.

She has served as the head of several departments at Ankara University and supervised numerous master's and doctoral theses in the field of educational technology. Prof. Keser has published widely in international journals, presented at global conferences, and contributed to major academic projects. Her work continues to influence the development of digital learning environments and the training of future educators.

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13TH WORLD CONFERENCE ON DESIGN AND ARTS (WCDA-2025)
CAPPADOCIA UNIVERSITY, TÜRKIYE

PROGRAM
SEPTEMBER 25 – 27, 2025

25/09/2025, THURSDAY

TIME	OPENING CEREMONY	HALL NAME
10:00-10:30		Main Hall

TIME	TITLE	SPEAKR	HALL NAME
Keynote 1 10:30 -11:20	How does painting mean? Practice and meaning in painting: Insights from a personal perspective	Prof. Dr. Vince Briffa University Of Malta, Malta	Hall 1

11:20 - 11:40	COFEE BREAK		

TIME	TITLE	SPEAKER	HALL NAME
Keynote 2 11:40 - 12:20 Thursday	A Subjective Look At Artificial Intelligence Through Art	Prof. Dr. Uğurcan Akyüz, University Of Toros, Turkey	Hall 1

12:20 - 1:30	Lunch

TIME	TITLE	SPEAKER	HALL NAME
Keynote 3 1:30 - 2:20 Thursday	'Whose heritage?': multilingualism and the use of digital technologies as decolonial methodologies in practice-based research	Asst. Prof. Dr. Deniz Sözen, University Of Brimingham, England	Hall 1

Session – 1 Oral Presentation
14:20 - 16:00
25/09/2025, Thursday
Hall 1

ORDER	TITLE	AUTHOR, AFFILIATION AND COUNTRY	HALL NAME
1	Woman, Museum and Education: Feminist Narratives and Pedagogical Approaches in Museums	Ceren Güneröz, Ankara University, Turkey Emel Aksan, Ankara University, Turkey	Hall 1
2	Multirouted Intangible Heritage in Multicultural Societies: Participatory Approaches from Austria, the Netherlands, and Türkiye	Ceren Güneröz, Ankara University, Turkey Fatih Özcelik, Vorarlberg Museum, Austria	Hall 1
3	Fashion design as craft, art and science	Bihter Caglayandereli Istanbul Bilgi University, Turkey	Hall 1
4	Coloration Of Towel Fabrics with Walnut Shells and Imparting Natural Antimicrobial Properties	Sinem Çavdar, Istanbul Aydin University, Turkey Recep Karadag Istanbul Aydin University, Turkey	Hall 1
5	The Art of Keeping: Exploring Narrative Pedagogy for Emotional Durable Fashion Design	Irem Arikan Eksi, Istanbul Bilgi University, Turkey	Hall 1

Session – 1 Oral Presentation
14:20 - 16:00
25/09/2025, Thursday
Hall 2

ORDER	TITLE	AUTHOR, AFFILIATION, AND COUNTRY	HALL
1	Animal Figures and Their Mythological Meanings in the Stone Works of Kayseri Ethnography Museum	Banu parlak Ugurlu, Cappadocia University, Turkey	Hall 2
2	Byzantine Cappadocia as Anatolian Cultural Trust: Visual Culture and Cultural Transmission	Sükran Ünser, Cappadocia University, Turkey	Hall 2
3	An Ankara Tale In The Capitalist Process	Ödül - Isitman, Middle East Technical University, Turkey Hakan Saglam, Baskent University, Turkey	Hall 2
4	Who Will Determine the Roadmap; Human or Humanoid? That's the Question?	Ödül Isitman, Middle East Technical University, Turkey	Hall 2
5	"Mesk" and Turkish Music Note Systems in Traditional Turkish Art Music Education	Selda Özcan Karaduman, Turkey	Hall 2
16:00 - 16:20	Coffee Break		

Session – 2 Virtual and Oral Presentation
16:20 - 18:00
25/09/2025, Thursday
HALL 1

ORDER	TITLE	AUTHOR, AFFILIATION, AND COUNTRTY	HALL
1	Proposal to Add Nature-Based Lessons or Activities to the Primary and Secondary School Curriculum in the Light of Biomimicry Science	Melda Genç, Ondokuz Mayis University, Turkey Elif Omca Çobanoglu, Ondokuz Mayis University, Turkey	Hall 1
2	Recycling Studios in Art and Design Education in Line with Zero Waste and Green University Goals	Melda Genç, Ondokuz Mayis University, Turkey	Hall 1
3	Solution-Focused Approach in Architecture, Industrial Design, and Art Education: Biomimicry Course Recommendation	Melda Genç, Ondokuz Mayis University, Turkey	Hall 1
4	Transforming Experience into Narrative Through Creative Drama: An Arts-Based Practice Toward Aesthetic Awareness	Elif Ozcan, Baskent University, Turkey	Hall 1
5	Aesthetic Expression of Life Experiences Through Sound Journals: A Music-Based Participatory Practice	Elif Ozcan, Baskent University, Turkey	Hall 1

	Session – 2 Oral Presentation 16:20 - 18:00 25/09/2025, Thursday HALL 2		
ORDER	**TITLE**	**AUTHOR, AFFILIATION, AND COUNTRY**	**HALL**
1	The Use of Artificial Intelligence in the Conservation and Digital Transfer of Cultural Heritage	Aysem Yanar, Ankara University, Turkey	Hall 2
2	Decentralization Policies to Address the Side Effects of Rapid Urbanization: The Seoul Example	Sahra Basyazgan Mert,Yildiz Teknik University, Turkey	Hall 2
3	The Present Moment of Creativity: Conscious Awareness in Art Therapy Practices	Sema Bas, Ankara University, Turkey	Hall 2
4	Nevsehir Urgup Mustafapasa Cultural Heritage Information Design Proposal	Caghan Agca, Cappadocia University, Turkey	Hall 2
5	Climate Crisis on our Blue Planet, Design Areas, Projects, and Possible Solutions	Incilay Yurdakul, Usak University, Turkey	Hall 2

19:00 - 22:00	Dinner Optional (Participants pay themselves)

26/09/2025, Friday

Session – 3 Oral Presentation
09:00 - 10:30
26/09/2025, Friday
HALL 1

ORDER	TITLE	AUTHOR, AFFILIATION, AND COUNTRY	HALL
1	Parklet Design According to Universal Design Principles	Ahmet Baskan, Amasya University, Turkey, Özlem DEMİR, Amasya University, Turkey, Dilara YAŞAR Amasya University, Turkey	Hall 1
2	Sustainable Model Design and Pattern Making: An Experimental Study with Draping and Origami Techniques	Pinar Cınar, Sakarya University, Turkey	Hall 1
3	Fashion Education in the Context of Environmental Sustainability: A Weaving-Based Learning Process with Waste Textile Materials	Sebnem Noyat, Dicle University, Turkey	Hall 1
4	From execution to curation: Rethinking the designer's role through generative branding systems	Münire Yildiz, Süleyman Demirel University, Turkey	Hall 1
5	The Horse Cult in Ceramic Art	Mehmet Celik, Aydin Adnan Menderes University, Turkey	Hall 1
10:30- 10:50	Coffee Break		

TIME	TITLE	SPEAKER	HALL
Keynote 4 10:50–11:30	Artificial Intelligence Use and Ethics in Fine Arts	Prof. Dr. Hafize Keser, Ankara University (emeritus), Turkey	Hall 1

11:30- 13:00	Session - 4 Oral Presentation 26/09/2025, Friday HALL 2		
ORDER	TITLE	AUTHOR, AFFILIATION, AND COUNTRY	HALL
1	The Impact of Spatial Quality on Students' Perceptual Evaluations of Studio Environments in Interior Architecture Education.	Gozde Kuzu Dinçbas, Haci Bektas Veli University, Turkey Kubulay Çağatay, Yalova University, Yalova, Turkey	Hall 2
2	"Migration, Identity, and Cultural Diversity in Modern Art Museums: The Case of Ai Weiwei, Shirin Neshat, Yinka Shonibare, and Mona Hatoum"	Zekiye Çildir, Artvin Çoruh University, Turkey	Hall 2
3	Mediating Spaces: Architecture, Collective Memory, and Sustainable Futures	Fazil Akdag,Erciyes University,Turkey Fatma Betul Kunyeli, Erciyes University, Turkey	Hall 2
4	The Status of Art Education in the Development Plans of the Republic of Turkey	Emel yilmaz, Ankara University, Turkey Yasemin Karaman Kepenekci, Anakara University, Turkey	Hall 2

5	Creating the Visuals Based on AI Applications: What is Education Through the Eyes of Students?	Inci Ozturk Erkocak, Ankara University, Turkey	Hall 2
6	"Template Shapes" As an Indicator of Incorrect Art Education Practices Observed in Contemporary Turkey: Observations In 2025.	Safi - Avci, Pamukkale University, Turkey	Hall 2

13:00- 14:00	Lunch

TIME	TITLE	SPEAKER	HALL
Keynote 5 14:00–14:50	Art's Constriction Areas in the Twentieth Century: Technology, Image and Elitism	Bager Akbay Artist, Designer, Educator, Turkey	Hall 1

Session – 5 Virtual Presentation and Oral Presentation
14:50 – 16:00
Hall 1

ORDER	TITLE	AUTHOR, AFFILIATION, AND COUNTRY	HALL
1	The Architectural and Artistic Legacy of the Samanid Mausoleum: A Cornerstone in the Evolution of Decorative Architecture in 9th–10th Century Bukhara	Lobar Shukurova, National Institute of Fine Art and Design named after Kamoliddin Behzod, Uzbekistan Mokhira Shodieva, National Institute of Fine Art and Design named after Kamoliddin Behzod, Uzbekistan Mahliyo Xoliqova,	Hall 1
2	"Ceramic Applications in Biomimetic Design and Sustainable Architectural Practice."	pinar icemer, çankaya University, Turkey Elif Tolun, çankaya University, Tukry	Hall 1
3	Evaluation of the Graphic Design Project IV Course	Serap Buyurgan,Baskent University, Turkey A. Yigit Yamak, Baskent University, Turkey Batuhan Dikmen. Baskent University, Turkey	Hall 1
4	Documentation and Conservation Problems of Cappadocia Rocky Sites through the Examples of Karain Dovecotes and Karlik Church	Aytulu Dirik, Cappadocia University, Turkey	Hall 1
5	Digital Technologies in Art Education: A Case Study of Adobe Photoshop for Developing Design Skills in Children Aged 10–12	Natalia Ilina,Southern Federal University, Russia	Hall 1
6	The Use of the Transitional Object as an Art Object: Child, Play and Life	Isil Tufekci Ardic, Hacettepe University, Turkey	Hall 1

Session – 5 Virtual Presentation and Oral Presentation 14:50 – 16:00
Hall 2

ORDER	TITLE	AUTHOR, AFFILIATION, AND COUNTRY	HALL
1	An Assessment Method for the Formal Language of Contemporary Miao Batik Painting: An Operational Framework Model Based on "UESBR-15"	Jian Wu, Faculty Of Art, Sustainability And Creative Industries, UPSI, Tanjong Malin, Malaysia Harozila Ramli, Faculty Of Art, Sustainability And Creative Industries, UPSI, Tanjong Malin, Malaysia	Hall 2
2	Opinions of Prospective Teachers on Educational Activities Held in the Museum	Berivan Ekinci Dicle University, Turkey, Zehra Apaydin Kaya, Dicle University, Turkey	Hall 2
3	An Analysis of Edmond Belamy's Portrait Generated with Artificial Intelligence, with Its Creative, Original, and Aesthetic Features	Berivan Ekinci, Dicle University, Turkey	Hall 2
4	Installation with Textile Materials: An Art Education-Based Study of Conceptual, Aesthetic, and Cultural Approaches.	Ozlem Uslu, Cukurova University, Turkey	Hall 2
5	The Impact of Art Workshops on Rural Tourism: Ihlara the Example of Güzelyurt Art Academy	Nilufer Nazende Ozkanli Aksaray University, Turkey	Hall 2
6	The Therapeutic Role of Ceramic Arts in Memory: A Study on Individuals with Alzheimer's Disease	Gamze - Arslan, Hacettepe University, Turkey Candan Terviel, Hacettepe University, Turkey Özge Arslan, Ankara Haci Bayram Veli University, Turkey	Hall 2

**Session – 5 Virtual Presentation and Oral Presentation
14:50 – 16:00
Hall 3**

ORDER	TITLE	AUTHOR, AFFILIATION, COUNTRY	HALL
1	Epistemologies of Repair: The Self, the Object, and the Vocabulary of Sustainability	Sanem Odabasi, Eskisehir Technical University, Turkey	Hall 3
2	Alternative Fabric and Yarn Design Research to Yarn-Dyed Fabrics	Gizem Ulusoy Çakir, Turkey, Gozde Kartal, Turkey, Aycin Asma, Turkey, Sinem Budun Gulas, Turkey	Hall 3
3	Utopian Architecture in Fictional Film Universes: An Interdisciplinary Studio Experience	Can Baldan, Istanbul Esenyurt University, Turkey Ece CANTEMIR, Istanbul Gelisim University, Turkey Selma Gul USTUN, Istanbul Esenyurt University, Turkey	Hall 3
4	Reflections of Sustainability on Contemporary Ceramic Art in the Context of Environmental Problems	Seda Özcan Özden, Cappadocia University, Turkey	Hall 3
5	Narratives of Aging in Children's Picture Books	serdar malkoç, Ankara University, Turkey Özlem Kanat, Anakara University, Turkey	Hall 3
6	The impact of artificial intelligence on fine arts education in higher education institutions	Ihab Hanafy, Al Zahra College for Women,Design Department,Oman. Reham A. Sanad, Damietta University, Egypt.	Hall 3

| 16:00 - 16:20 | Closing Ceremony | Hall 1 |

27.09.2925
THE CAPPADOCIA HISTORICAL TOUR 13:00 Optional
(Participants pay themselves)

ABSTRACTS

Utopian Architecture in Fictional Film Universes: An Interdisciplinary Studio Experience

Can Baldan, Istanbul Esenyurt University, Turkey

Ece Cantemir, Istanbul Gelisim University, Turkey

Selma Gul Ustun, Istanbul Esenyurt University, Turkey

Abstract

This study presents an interdisciplinary workshop experience aimed at fostering critical thinking and utopian design skills within spatial and environmental design education. The workshop involved students from architecture, interior architecture undergraduate programs, and interior design associate degree programs. It focused on identifying societal, cultural, and spatial problems depicted in science fiction and fantasy film universes, and designing alternative utopian solutions. The objective was to introduce a new perspective to design practice through fictional design approaches. Throughout the workshop process, participants' film selections, problem definitions, and design proposal outputs were systematically observed. The findings revealed that students reinterpreted sociological and spatial conflicts embedded in science fiction and fantasy universes through the lens of architecture, generating critical and creative spatial interventions. Among the proposed designs were public buildings that encourage interaction among different groups, multifunctional assembly buildings aligned with alternative governance scenarios, transitional spaces representing cultural shifts, and intermediate spaces aimed at transforming social inequalities. While developing these spatial proposals, students focused not only on the relationship between form and function, but also on layers of symbolic representation. In this context, it was concluded that utopia-themed workshops possess transformative potential in design-based education in terms of fostering creative thinking.

Keywords – utopia, fictional design, social space, science fiction cinema

Woman, Museum and Education: Feminist Narratives and Pedagogical Approaches in Museums

Ceren Güneröz, Ankara University Faculty of Fine Arts Department of Museology, Turkey

Emel Aksan, Ankara University Institute of Educational Sciences, Turkey

Abstract

Women are among the key social groups that must be addressed within the framework of multiculturalism due to their association with diverse cultural elements. This study examines how museums—as public cultural spaces—are accessed and utilized by women, considering them as influential in shaping women's status within society. A museum is a permanent, non-profit institution at the service of society, which researches, collects, preserves, interprets, and exhibits tangible and intangible heritage. As public, accessible, and inclusive institutions, museums promote diversity and sustainability. They operate ethically and professionally with community participation and offer a variety of experiences for education, entertainment, reflection, and knowledge sharing. Within this context, the first focus of the study is on the employment rates of women in museums, their distribution across various roles, and the visitor profiles by gender. The second focus provides a critical analysis of the representation of women in museums within the framework of inclusive museology, evaluated through a feminist perspective. The study also examines how the themes of inclusivity and the image of women are addressed in museums in the United States, the United Kingdom, and Australia. In Turkey, the selected institutions include the Erimtan Archaeology and Art Museum in Ankara, the Odunpazar? Modern Museum in Eski?ehir, and Arter and Istanbul Modern in Istanbul. Based on a qualitative research design, data were collected through document analysis and semi-structured interviews. Data concerning women artists, female employment, and museum education programs were gathered through document review, while interviews with museum educators were analyzed thematically. The findings are supported with direct quotations and visual data, enriching the reporting process. Results indicate that although the proportion of female staff in the examined museums is relatively high, the representation of women as artists remains significantly low. It was also found that experience-based and inclusive educational activities targeting both children and adults are widely implemented. The interviews revealed that museum educators are aware of the principles of inclusive museology and that this understanding is reflected in institutional education policies. However, the most significant challenge to inclusive museology is that museums struggle to reach diverse segments of society. The study concludes that partnerships—particularly with educational institutions—must be strengthened to overcome this barrier.

Keywords: Museum, women, inclusion, women's museums, feminist approach, feminist pedagogy

The Architectural and Artistic Legacy of the Samanid Mausoleum: A Cornerstone in the Evolution of Decorative Architecture in 9th–10th Century Bukhara

Lobar Shukurova, National Institute of Fine Art and Design named after Kamoliddin Behzod, Uzbekistan
Mokhira Shodieva, National Institute of Fine Art and Design named after Kamoliddin Behzod, Uzbekistan
Mahliyo Xoliqova, National Institute of Fine Art and Design named after Kamoliddin Behzod, Uzbekistan

Abstract

The Samanid Mausoleum in Bukhara, dating to the 9th–10th centuries, stands as a seminal achievement in the history of Islamic architecture in Central Asia. As one of the earliest surviving examples of a fully brick-built monumental structure, the mausoleum epitomizes the synthesis of structural ingenuity and ornamental artistry. This study investigates the architectural form, decorative program, and symbolic aesthetics of the mausoleum, situating it within the socio-cultural and religious context of the Samanid dynasty. Employing art-historical analysis, archaeological records, and comparative stylistic evaluation, the paper highlights the innovative use of baked brick not only as a structural medium but also as a vehicle for intricate geometric and symbolic decoration. The decorative motifs—many of which reveal continuity with pre-Islamic Zoroastrian visual traditions—demonstrate a nuanced transition from Sogdian and Persian influences to fully articulated Islamic visual language.The study further examines how the mausoleum's design—featuring rhythmic facades, transitional squinches, and a centralized dome—served both spiritual and dynastic purposes. Special attention is given to the restoration history of the monument and the implications of conservation practices on its historical authenticity. The findings underscore the Samanid Mausoleum's enduring legacy in the canon of Islamic architecture and its pivotal role in the development of ornamental brickwork in the early Islamic world. This research contributes to ongoing scholarly discourse on the intersection of architecture, cultural identity, and the preservation of material heritage in the broader context of Islamic and Central Asian studies.

Fashion design as craft, art and science

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Abstract

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Fashion design is an increasingly popular field; however, a common conceptual definition of the discipline has yet to be established. Existing definitions often describe fashion design as a traditional craft that, particularly after the 1960s and under the influence of postmodernism, evolved into a form of art. While the debate in the literature continues over whether fashion design is a craft or an art, the field has also emerged as an academic discipline since the 1970s. In this context, fashion design can be considered simultaneously a craft, an art, and a scientific discipline. This paper describes fashion design through these three dimensions and proposes a conceptual definition. Secondly, the scientific identity of fashion design is examined. In the realm of science, the identity of a field is defined by two main criteria: its ability to develop its own methods and its own theories. Although the field of fashion design has advanced in terms of design and production techniques as methodological tools, it has yet to achieve the expected development in theoretical terms. The existing fashion theories largely occupy the shared space between social sciences and art, yet original fashion design theories remain quantitatively and qualitatively insufficient. One concrete indication of this observation is the limited presence of fashion design theories in the curricula and textbooks of institutions offering fashion education. The two core issues addressed in this paper are analyzed through a literature review method commonly used in the social sciences.
Keywords: Craft, art, science, fashion, fashion design, fashion system

Parklet Design in Accordance with Universal Design Principles

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Abstract

Universal design is an approach that aims to create inclusive spaces that everyone can access and use equally, taking into account the diverse needs and abilities of individuals. In this context, the accessible, functional, and inclusive design of public spaces is of paramount importance. This study focuses on improving rest, pause, and socialization spaces, which play a critical role in creating walkable cities; it also aims to integrate such design processes into the educational programs of relevant disciplines. Increasing populations and dense urban development are increasingly driving planning and design decisions toward motor vehicles. This leads to a reduction in pedestrian space and the inability to create rest areas due to inadequate sidewalk widths along routes. As a solution to these problems, the parklet, a common practice in the United States but with limited examples in Türkiye, has been considered an effective intervention tool. Parklets; With its modular structures, ability to integrate into small spaces, functionality, and user-friendly design principles, it stands out as an effective urban facility that encourages pedestrian use in urban public spaces. To this end, a parklet design aligned with universal design principles was developed and implemented as part of the Universal Planning and Design (with special assessment) course in the curriculum of Amasya University's Department of Urban Design and Landscape Architecture. The design process was designed to both raise students' awareness and allow them to experience their projects, which typically remain in mock-up or digital formats, through the production process using a 1/1-scale urban facility prototype. The parklet, positioned in the city center, was evaluated through user experiences and feedback, thus providing both an educational and public contribution.

An Ankara Tale In The Capitalist Process

ödül Isitman, Middle East Technical University, Turkey
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Abstract

When it comes to architecture and the city, it is possible to talk about a continuous change and transformation in every society and geography throughout history. However, grasping, understanding and making sense of all these changes and transformations, the core of which is human, through the city and architecture also involves a difficult process. Especially when evaluating the physical environment in the context of cause and effect relationship, concrete references and real data are needed when explaining changes and transformations. Reading the transformations that occur in social, cultural and political areas through architectural indicators can create an opportunity to create an integrative context. Opening a discussion about the abstract superstructure through a concrete area such as the built physical environment has been ongoing since the first human societies. This study will try to discuss the effects of policies on the physical environment by going back from architecture, specifically in Ankara. The beginning of the capitalism process with its current meaning and application area covering the whole world is accepted as having originated in England, but its harms can be more clearly revealed in economically underdeveloped countries. Although it is accepted as a model related to production methods, being able to open a new discussion on this system that creates every field down to its finest details and in which we are increasingly immersed and on the physical environment it creates will support new areas in different areas from education to application. In this sense, "how capitalism creates its own geography", emphasized by David Harvey, will be opened to discussion through Ankara, a very special area.

Ceramic Applications in Biomimetic Design and Sustainable Architectural Practice.

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Abstract

While nature constitutes the source of life for humanity, from the perspective of artists, architects, and engineers, it is also an area that has contributed to the development and progress of our species, guiding and inspiring many design ideas that make life easier. Biomimicry, which means "to imitate life," offers functional and aesthetic design solutions that have been tried, tested, and refined through evolutionary processes in nature. Designers who reflect the potential of nature in their work through its dynamic cycles, systematic structures, aesthetics, function, form, color and pattern, and structural diversity, play a critical role in mitigating environmental and human-related problems. To prevent the climate crisis, whose impacts are increasingly being felt today, from deepening and reaching an uncontrollable level, it is essential to prioritize the inclusion of nature in sustainable strategic practices and solution methods across fields such as art, architecture, engineering, politics, and science. In this study, examples of ceramics—which are among the best sustainable materials—integrated into green building and façade systems as part of the ecological design concept have been investigated. Natural, healthy, economical, durable, recyclable, and capable of ensuring the continuity of local materials, ceramics also offer users a wide range of options in terms of color, shape, and modularity thanks to their high plasticity. Environmentally conscious artistic and industrial ceramic designs situated at the intersection of architecture and art, aimed at improving urban life, have been examined.

Keywords: Sustainable Design, Ecological Ceramics, Architecture and Ceramics, Biomimicry.

The Status of Art Education in the Development Plans of the Republic of Turkey

Emel Yilmaz, Milli Egitim Bakanligi, Turkey.
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Abstract.
Art is a necessary tool for philosophical thought and has played a significant role throughout history in people's liberation, self-realization, and expression. While art cultivates people's creative potential, it also shapes their social existence (Dewey, 2021). Artists have had a voice in society, mobilized society, and played important roles in the education of the societies in which they lived. In contrast, states have used art to their advantage and, in some cases, imposed restrictions (Bingöl, 2011). However, artistic freedom is a fundamental right guaranteed in the Constitution (Article 27) and international law (UN, 1948; EC, 1950; UN, 1966; UNESCO, 2005; UNHCR, 2013). It encompasses the ability of individuals and communities to freely create, share, and critically present artistic expressions. This right guarantees participation, cultural diversity, and critical thinking not only for artists but for society as a whole. Contemporary educational approaches aim to not only transfer knowledge but also acquire skills, develop individuals' interests and talents, cultivate creative and productive individuals by uncovering their latent strengths, and create societies that continuously develop in science, technology, arts, and cultural fields. Therefore, arts education holds a significant place in contemporary educational practices (Aral, 1999; Karabulut, 2010; Akkurt and Boratav, 2018). Development plans are fundamental policy documents that frame economic and social objectives. They shape a country's education, culture, and arts policies. The aim of this study is to reveal the extent to which arts education is included in development plans. Designed using a qualitative research method, the study employed document analysis. Document analysis is defined as a systematic process for examining and interpreting printed or online documents (Fischer, 2006). In this context, twelve development plans accessed from the Republic of Turkey Strategy and Budget Presidency website were examined using content analysis. Because the analysis process is ongoing, the findings are not included in this section.

Keywords: Art, artistic freedom, art education, development plans

"Mesk" and Turkish Music Note Systems in Traditional Turkish Art Music Education

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Abstract

Art; in its most general definition, is the expression of emotion, creativity, desing and imagination. Music, an art founded on sounds, has continued to exist at every stage of human life since the process of human existence. From the moment he first noticed the human voice and scream, he has tried to convey music through various ways and symbols through sounds. When the desire to transfer and record music arose, the signs and symbols needed changed until they reached the note system that is used today in music education. The "meshk" system and music writings have been used in the education, training and transmission of Turkish music.
The oldest accessible Turkish music writings were created by Kindî in the 9 th century known as an Ebced note inscription. Until the 19th century, the Ebced notation continued to be used, developed in different ways by musicologists and theorists such as Safiyüddîn Urmevî, Abdülkâdir Merâgî, Abdülbâki Nâsır Dede, Nâyî Osman Dede, and Kantemiroğlu. The oldest known western music notation in the Turkish music notation system was used by Ali Ufkî Bey in the 17th century. In the 20 th century, studies on Turkish music notation by musicologists and theorists such as Rauf Yektâ, Hüseyin Sadeddin Arel, Mehmet Suphi Ezgi, Salih Uzdilek, Abdulkadir Töre and Ekrem Karadeniz constitute the basis of today's notation system. In this study, it is aimed to examine the "meshk" method used throughout history in Turkish music education and transmission and the process of changing Turkish music note systems from past to present. Turkish music note systems and the "meshk" method were analyzed by conducting a literature search.It is thought that the analysis of the "meshk" method and the note writing system in Turkish music education and transmission is important for the performance and learning of works.
Keywords; music, art, meşk, note system, turkish music education

Who Will Determine the Roadmap, Human or Humanoid? That's the Question?

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Abstract

Who Will Determine the Roadmap: Humans or Humanoids? That Is the Question.
This study focuses specifically on the artistic productions of humans and humanoids advancing on the terrain of artificiality.

In the late twentieth century and the twenty-first century, the evolution of artificial intelligence systems have blurred the boundaries between art, science, and philosophy, giving rise to a new culture that questions humanity's conceptual meaning. Now, both robots, with the help of artificial intelligence technologies, and humans, with the contributions of the genome project and CRISPR technologies, are becoming humanoid. In this situation, what makes someone an artist, or something a work of art? What does it mean for a machine to be trained by humans to produce art? Can human-like artificial intelligence transforms the culture of art? Does it affect or alter the viewer's perception? Who wins, who loses? And many more questions await answers.

In his 1988 book The In-human, Jean-François Lyotard began to question whether thought could exist without the body and whether it could become the vehicle for a new post-human subjectivity. According to Lyotard, even if thought continues to exist without a body, it was unclear whether it could truly be called thought. For him, this was the "only problem" facing humanity. Because the answer to this question depended on how we understood the word "human."

Just 37 years after Lyotard's questioning, bodiless subjects or humanoids are taking the place of humans. As emerging technologies blur almost every field, it is unclear how art will adapt to this new order. All artistic values, built on centuries of accumulated knowledge, are changing once again. This change may be more disruptive than previous ones, but it is certain that it will not be the end of art. As Danto said, the story may be over, but the characters are still alive. Artists continue on their path, trying to adapt to new technologies, researching, producing; human artists also continue them creations. Who will determine the roadmap of art, humans or humanoid? Only time will tell.

Keywords: Humanoid, Artificial Intelligence, Art, Culture, Posthumanism, Society 5.0.

Narratives of Aging in Children's Picture Books

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Abstract

This research seeks to answer the question of how the concept of aging and its relationships with older adults and young people around them are reflected/described in picture books for preschool and early school-age children. These books can discuss both positive and negative stereotypes about aging, which play a significant role in shaping children's perceptions of aging and their attitudes toward older people. This study examines how older characters are portrayed, which elements of aging (wisdom, illness, loneliness, life experience, etc.) are highlighted, and the nature of the relationships older characters establish with child characters. This study, developed with a qualitative research approach, will collect data through document analysis. Twenty picture books for preschool (ages 3-6) and early school-age children's books (ages 7-9) published in the last decade by leading publishing houses operating in children's and young adult literature in Turkey were identified. The selection of books was based on the criterion that the main characters, or one of the supporting characters interacting with the main character, was elderly. The data will be analyzed thematically. The analysis is expected to answer the question of "what kind of aging narrative" is presented to children in picture books. The results are expected to be useful for publishers, educators, and content creators.

Keywords: Aging, picture books, children's literature

Proposal to Add Nature-Based Lessons or Activities to the Primary and Secondary School Curriculum in the Light of Biomimicry Science

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Elif Omca Çobanoglu, Ondokuz Mayıs University, Turkey

Abstract

Environmental problems are increasing today. As such, research in relation to sustainability is underway in several disciplines. It secures itself, several of the governments now are taking action to anticipate problems such as climate change, environmental pollution, speedy industrialization, and social inequality caused by human intervention in natural processes. The most important role in implementing these protocols is to raise awareness and create consciousness among people. In this sense, for the approach to nature at a young age to become a way of life and a habit, it is necessary to change the education and training curriculum in this direction or to include activities related to this subject in the curriculum. Especially today, in many developed countries, designs are made under the heading of Biomimicry, inspired by the systems developed by nature over millions of years of evolutionary processes. Biomimicry provides scientists in many fields with the opportunity to develop innovative and sustainable designs and inventions. Under these circumstances, one would suggest that integrating a few nature-inspired learning activities into the class may be an important step for students to cultivate their problem-solving skills, creative minds, and ecological consciousness. In this research, several biomimicry activities were carried out with students in elementary and middle schools in different provinces of Samsun. Students were monitored during these tasks; their work was coded and scored. The study findings indicated that a nature-based activities model (using biomimicry) enhanced the problem-solving, creative thinking, and environmental awareness of elementary and middle school students. The research results show that biomimicry integration in the curriculum can be very beneficial for students in both educational success and sustainable life skills. This study is a proposal of a nature-based education curriculum in the context of science education as the science of biomimicry.

Keywords: curriculum, biomimicry, nature-based education, creative thinking, problem solving

Recycling Studios in Art and Design Education in Line with Zero Waste and Green University Goals

Melda Genç, Ondokuz Mayıs University, Turkey

Abstract

Environmental problems are increasingly widespread. Therefore, academic studies on sustainability are being conducted in many areas. Many governments have begun to establish protocols and protect issues such as climate change, environmental destruction, rapid urbanization, and social inequality, which result from interventions in nature. The most important role in implementing these protocols is to raise public awareness and consciousness. Therefore, to ensure that an approach to nature becomes a way of life and a habit from an early age, it is necessary to modify the education curriculum accordingly or to include activities related to this topic. Especially today, in many developed countries, designs are being developed under the title of Biomimicry, inspired by systems developed by nature over millions of years of evolution. Biomimicry provides scientists in many fields with the opportunity to develop innovative and sustainable designs and inventions. In this context, it is believed that incorporating biomimicry-based courses or activities into the curriculum will provide significant opportunities for students to develop problem-solving, creative thinking, and environmental awareness skills. In this study, various biomimicry activities were conducted with primary and secondary school students attending different schools in Samsun province. During these activities, the students were observed, and their work was analyzed and evaluated. The analyses revealed that biomimicry-based, nature-focused activities improved primary and secondary school students' problem-solving, creative thinking, and environmental awareness skills. The findings indicate that integrating a biomimicry approach into the curriculum will significantly contribute to students' academic and sustainable living skills. This research serves as a recommendation for a nature-based education curriculum developed considering Biomimicry Science.

Keywords: Recycling, Zero Waste, Design Education, Art, Sustainability

Solution-Focused Approach in Architecture, Industrial Design, and Art Education: Biomimicry Course Recommendation

Melda Genç, Ondokuz Mayıs University, Turkey

Abstract

Humanity today faces many problems in environmental, social, and economic areas. Climate change and environmental destruction, rapid urbanization, social inequality, technological revolution, cultural, sociological, and psychological problems are negatively affecting life. The need to raise a more conscious society and provide individuals with a more sustainable education has become crucial in the face of these problems in all areas of life. In this context, it has become important to apply an education model that supports a nature-based approach in every discipline. Live-able areas must be recreated with a solution-oriented approach to today's problems, and Product designs must also be redesigned in this sense. It has become important for students in the fields of Architecture, Design, and Art to conduct research and applications on creating nature-friendly living spaces and designs. This study aims to explain the necessity of including Biomimicry Science, which has been frequently mentioned in recent years and contributes significantly to finding alternative and creative solutions to current problems, in the curriculum of Architecture, Art, and Design Education. Biomimicry Science explains the biological systems of nature and provides a source for researchers in many fields, from engineering to art. This study examines and discusses the importance of incorporating biomimicry science, which offers nature-friendly alternative solutions to many of the problems we face today and is effectively applied by engineers, designers, and many other fields/disciplines, into education and training programs. As part of this study, a literature review was first conducted. Additionally, biomimicry-themed projects conducted within project courses in architecture, art, and design faculties, as well as biomimicry courses offered in some faculties, were examined and discussed.

Keywords: Sustainable Education, biomimicry, eco-friendly education

The Use of Artificial Intelligence in the Conservation and Digital Transfer of Cultural Heritage

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Abstract

Art and craft products, forming the tangible and intangible heritage of human history, particularly millennia-old textiles like Anatolian rug art, are now finding new opportunities for conservation and digital transfer through Artificial Intelligence (AI) technologies. While the documentation, conservation, and transmission of these decaying artifacts to future generations pose significant challenges, AI offers innovative solutions in this field. This study examines the potential of AI in cultural heritage preservation, with a specific focus on cultural properties, including historic textiles. Developed AI-powered systems can analyze these artifacts, identify and classify motifs from different regions and periods, and complete missing fragments. This provides detailed information about the origin, meaning, and dissemination of motifs, laying the groundwork for ethnographic and artistic research. Furthermore, AI algorithms, by completing missing motifs and restoring colors in damaged textiles, will enable the digital revitalization and transfer of these valuable artifacts. This study presents examples from both Turkey and abroad to demonstrate how AI contributes not only to textile conservation but also, more broadly, to the digital documentation, artistic interpretation, and increased public access to cultural heritage. This innovative approach is expected to assist museum professionals while also adding a newdimension to cultural heritage education through digital content.

Keywords: Artificial intelligence, cultural heritage, textile conservation, digitalization, conservation

Aesthetic Expression of Life Experiences Through Sound Journals: A Music-Based Participatory Practice

Elif Ozcan, Başkent University, Turkey

Abstract

This study aims to examine how adult individuals transform their personal experiences into aesthetic sound narratives through a music-based creative workshop process. The central focus of the research is to explore the implications of reconstructing lived experiences through sound and music, particularly in terms of aesthetic awareness, narrative ownership, and emotional expression. The theoretical framework is structured around a multilayered approach that centers on the transformative power of music in experiential knowledge production. Arts-based research conceptualizes aesthetic experience not merely as a form of expression but as a distinctive mode of knowledge creation (Knowles & Cole, 2008). This approach offers participants a creative space to reconstruct their experiences in alternative ways. Snowber (2016) emphasizes that artistic expression is not only a cognitive process but also one that is deeply embodied and emotional, highlighting its potential to enhance holistic modes of expression. The music-oriented dimension of the study aligns with Pauline Oliveros' (2005) concept of Deep Listening, which frames the exploration of one's inner world through sound as both an awareness-enhancing and aesthetic learning process. Within this framework, listening and vocalizing are regarded not solely as auditory experiences but also as narrative strategies that contribute to meaning making.

The study is designed within a qualitative research framework, employing an arts-based research approach. Participants will be selected through purposive sampling from among adult individuals who have previously attended creative music or music-based narrative workshops and who volunteer to take part in the study. The data will be collected through a seven-session experiential workshop series structured around musical elements such as improvised sound production, vocal expression, and rhythmic constructions, as well as listening-based aesthetic stimuli. Throughout the sessions, auditory materials generated by participants—such as improvised sound recordings, vocal expressions, and rhythmic compositions—will be recorded with prior consent. These materials will be included in the analysis process along with written reflection texts collected at the end of each session and structured observation forms completed during the workshops.

The collected data will be analyzed using Braun and Clarke's (2006) thematic analysis approach. Through this process, thematic patterns will be identified around the development of aesthetic awareness, the expression of inner intuitions, and the reconstruction of personal experiences through sound. The implementation phase will be carried out following approval from the relevant ethics committee.

Keywords: Sound journals, Aesthetic experience, Embodied expression, Participatory arts-based research, Musical narrative practices

Transforming Experience into Narrative Through Creative Drama: An Arts-Based Practice Toward Aesthetic Awareness

Elif Ozcan, Başkent University, Turkey

Abstract

This study aims to examine the process by which individuals transform their lived experiences into an aesthetic narrative form through a creative drama-based practice. The research focuses on exploring the reflections of reconstructing personal experiences through artistic expression in terms of aesthetic awareness, narrative ownership, and emotional expression.

The theoretical framework is constructed through a multilayered approach that centers the transformative power of artistic narrative in making meaning of individual experience. Arts-based research defines aesthetic experience not only as a mode of expression but also as a means of knowledge generation (Barone & Eisner, 2012; Leavy, 2015). This approach offers participants a creative space in which they can reconstruct their lived experiences. It intersects theoretically with Mezirow's theory of transformative learning (2000), which emphasizes individuals' interrogation and reframing of their relationship with past experiences as a means of personal learning and transformation. The pedagogical foundation of the study draws on approaches that emphasize the potential of creative action to make silenced narratives visible and to transfer embodied experience into aesthetic form (Boal, 2002; Garoian, 1999). This comprehensive theoretical structure informs the methodological orientation and analytical strategies of the research.

Designed within a qualitative research framework, the study adopts an arts-based research approach. Participants will be selected through purposive sampling from individuals aged 20 and over who have previously engaged in creative drama activities and who voluntarily consent to take part in the study. Data will be collected through an eight-session process in which creative drama is integrated with various art forms. Each session will be structured to support participants in aesthetically expressing their personal experiences and transforming them into narrative forms.

Data collection tools will include written reflection texts completed at the end of each session, structured observation notes recorded throughout the process, and brief individual interviews conducted after the implementation phase. The collected data will be analyzed according to the principles of qualitative data analysis and evaluated through thematic patterns in relation to aesthetic awareness, narrative authorship, and emotional transformation. The implementation process will commence following the approval of the relevant ethics committee.

Multirouted Intangible Heritage in Multicultural Societies: Participatory Approaches from Austria, the Netherlands, and Türkiye

Ceren Güneröz, Ankara University, Turkey
Fatih Özcelik, Vorarlberg Museum, Austria

Abstract

This paper explores emerging participatory approaches to safeguarding intangible cultural heritage (ICH) in pluralistic societies, drawing on discussions held at a collaborative UNESCO event hosted by the Austrian Commission for UNESCO and the Vorarlberg Museum. The program emphasized the evolving role of museums as inclusive civic spaces and presented two keynote case studies. Mark Schepp from the Dutch Centre for Intangible Cultural Heritage highlighted co-creation practices with migrant communities, digital visibility tools, and flexible inventory models that emphasize lived experiences over rigid classification. His presentation underscored the importance of trust, transparency, and relevance in working with diverse groups, drawing from projects in Rotterdam, Arnhem, and diaspora partnerships. Dr. Ceren Güneröz from Ankara University introduced Turkish examples that engage ICH through the lens of migration, including the Baks? Museum and the Kenan Yavuz Ethnography Museum. She demonstrated how local museums are reframing their roles by embedding rituals, crafts, and oral histories within participatory frameworks. Her analysis addressed the need for inclusive heritage narratives that acknowledge minority cultures and emphasized collaboration with schools, NGOs, and local communities. The event also reflected on the challenges of addressing controversial or discriminatory heritage practices, calling for dynamic safeguarding strategies that allow traditions to evolve while remaining ethically relevant. Discussions pointed to the tension between continuity and transformation, especially in contexts marked by historical migration and cultural pluralism. Moreover, both speakers emphasized the role of museums as spaces of empathy and empowerment—enabling individuals and groups to see their own histories represented, and to actively shape how those histories are transmitted to future generations. In both cases, the emphasis was placed not only on formal inventories but also on lived, dynamic, and vernacular expressions of cultural identity. The presentations advocated for policy frameworks that are flexible, locally grounded, and critically reflexive ones that empower heritage bearers without institutionalizing their knowledge. Ultimately, the event highlighted how ICH practice, when supported through inclusive museum work, can contribute to social sustainability, intergenerational learning, and a more equitable heritage field.

Keywords: Intangible cultural heritage; participatory museology; migration; community engagement; UNESCO Convention; cultural diversity; Turkey; Netherlands; safeguarding strategies

Decentralization Policies to Address the Side Effects of Rapid Urbanization: The Seoul Example

Sahra Basyazgan Mert, Yildiz Teknik University, Turkey

Abstract

The historical development of Seoul began in 1394 when the Joseon Dynasty declared the city its capital. Having served as the capital for 518 years, the city came under the influence of Japanese colonialism in 1910 and experienced a period of rapid industrialization. This period brought with it the settlement areas it inhabited. After gaining independence in 1945, the city was declared the Seoul Metropolitan Municipality, but it was severely damaged by the Korean War between 1950 and 1953. The traces of the destruction that followed the war were attempted to be covered through three periods (Urban Construction Period, Growing City Period, and Sustainable City Period). Within the scope of this study, firstly the demographic structure of the city, macroform development, and land use are discussed, and then the decentralization policies implemented to solve the problems created by the rapid urbanization seen in the sample area are examined. and projects implemented in this context (Cheonggyecheon Restoration and Downtown Revitalization Project, Seoul's Urban Regeneration Model, Gangnam and Yenido Development Project, and Housing Redevelopment Projects) were examined. In the context of these studies, the implementations were evaluated in the context of decentralization policies, and the positive and negative aspects of their results were examined.

The Present Moment of Creativity: Mindfulness in Art Therapy Practices

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Abstract

Art therapy, which has recently emerged as an alternative to traditional methods, has become a field that supports the emotional, mental, and social development of individuals by leveraging the creative power of art. Furthermore, it is possible to argue that art therapy workshops enriched with mindfulness practices contribute significantly to individuals' subjective well-being by developing the ability to observe moment-to-moment experiences without judgment. From this perspective, the purpose of this study is to investigate the mindfulness-related experiences of social work students in workshops designed using art therapy. In the art therapy workshops designed for this purpose, the body, mind, sensory, and emotional components of mindfulness were addressed, and the activities were structured around these axes. Using a nested mixed design method, the study utilized the "Adolescent and Adult Mindfulness Scale," for quantitative data, and observations from in-depth interviews with students and during the program. Content analysis was used to analyze the qualitative data. The study group consisted of 11 third-year students in the social work department. The art therapy workshops, developed by the researcher, were implemented face-to-face by the researcher. According to the quantitative findings, there was a statistically significant increase in the "Attention and Awareness" subscale of the Adolescent and Adult Mindfulness Scale following the art therapy. Furthermore, a significant decrease and improvement were observed in the "Non-Reactive" and "Non-Judgmental" subscales. These results indicate that the program improved the students' ability to control their impulsive reactions and embrace their experiences with a more accepting attitude. However, there was no statistically significant difference in the "Self-Acceptance" subscale and the total score of general mindfulness, although a slight increase was observed. In the qualitative findings, the students shared their experiences in areas such as cognitive flexibility and self-control, emotional regulation, and bodily awareness. In conclusion, art therapy has been found to positively impact social work students' mindfulness skills, particularly demonstrating tangible improvements in key components such as attention, reactivity, and judgment. The program enabled students to achieve significant gains in cognitive flexibility, self-compassion and self-perception, emotional regulation, and bodily awareness.

Keywords: Art Therapy, Mindfulness, Creativity, Subjective Well-Being, Social Work.

Evaluation of the Graphic Design Project IV Course

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Batuhan Dikmen, Başkent University, Turkey

Abstract

Graphic design education must constantly renew and improve itself to meet the evolving and changing needs and data of our time. Design is an important language of communication/interaction within the very fabric of life. Curricula are crucial in training young people who can use this language most effectively. The purpose of the research is to evaluate the curriculum of the Graphic Design Project IV course offered at Başkent University's Graphic Design Department during the Spring 2024-2025 semester and to reveal students' ability to think fluently, flexibly, and originally, and to produce creative designs in the fields of corporate identity design and advertising graphics. The research is a case study. Research data were collected from evaluation criteria for midterm and final projects, a pre-survey, and a post-survey. The data were presented and evaluated as frequencies and percentages. The research is limited to the evaluation of the GRA334 Graphic Design Project IV course offered at Başkent University's Faculty of Fine Arts, Design, and Architecture's Graphic Design Department during the Spring 2024-2025 Academic Year, the course curriculum, student responses to the pre-survey and post-survey, and evaluation criteria for midterm and final projects. The research revealed that original, effective, and practical projects/designs emerged for corporate identity designs for museums, including logos, corporate color palettes, and corporate typefaces, as well as for billboards and animated posters designed for museums.

Nevsehir Urgup Mustafapasa Cultural Heritage Information Design Proposal

çağhan Ağca, Cappadocia University, Turkey

Abstract

Nowadays, with the increase in population and visitors in tourism regions, the need for simple, easily understandable and accessible information designs is growing. The absence of information studies in the historical cultural heritage structures in Nevsehir Urgup Mustafapasa and visitors' reliance on narration or guides constitute the main problem of this study. The prepared design proposal aims to inform all visitors, whether local, foreign or disabled, about the structures, promote these values internationally and contribute to the preservation of cultural heritage. The application area of ??the study consists of structures with cultural heritage value in Mustafapasa. The qualitative research approach was adopted as the method. To collect data, theses, books, articles, and electronic resources on Urgup, design, cultural heritage and information design were reviewed. Additionally, examples of information design in cultural heritage sites worldwide were examined and photographs were also taken in Mustafapasa to enrich the study. The project covers five cultural heritage structures in Mustafapasa, for which information designs and catalogs in four languages were prepared. If implemented, the proposed design will help digitize and promote historical heritage, enabling visitors to access building information quickly and clearly as needed. It is recommended that the study be expanded to cover all historical structures in Nevsehir, incorporate a voice-over feature, and include surveys to assess user experience.

Documentation and Conservation Problems of Cappadocia Rocky Sites through the Examples of Karain Dovecotes and Karlik Church

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Abstract

The UNESCO World Heritage List, prepared by the World Heritage Convention and to which Turkey became a party in 1983, currently includes twenty-two sites with natural and cultural characteristics from Turkey. Twenty of these sites have been added to the list within the scope of cultural heritage and two of them have been added to the list as both natural and cultural heritage. In 1985, "Goreme National Park and Cappadocia", which was included in the list in the context of natural and cultural heritage criteria, is one of the important heritage sites of our country. Cappadocia Region has hosted different communities throughout history and has heritage items belonging to different cultures. Although there are different protection areas registered as urban, archaeological, natural and mixed sites in the region, a holistic and systematic protection approach has not yet been achieved both in World Heritage Sites and registered sites. Within the borders of Cappadocia World Heritage Site are "Goreme National Park, Soğanlı Archaeological Site, Kaymaklı and Derinkuyu Underground Cities, Karlık Church, Karain Dovecotes, Yeşilöz Theodoro Church".In this study, Karain Dovecotes and Karlık Church, which are located within the borders of Cappadocia Rocky Site, were selected as the focal point. In order to protect these areas and to prepare management plans, they must first be documented and their current conditions and problems must be determined. In this research, it is aimed to draw attention to the characteristics of these two buildings, which have not been discussed in detail in architectural terms so far, and to address the conservation problems of these buildings. In this context, it is seen that the buildings face many conservation problems such as abandonment, abandonment, natural conditions, rock deformations, vandalism, lack of management plan. It is aimed that the findings obtained as a result of the research will be a source for the monitoring to be developed for the protection of other heritage sites in the region and the establishment of an effective management plan.

Keywords: UNESCO, Rural Architecture, Conservation

Coloration of Towel Fabrics with Walnut Shells and Imparting Natural Antimicrobial Properties

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Abstract

Today, eco-friendly and sustainable textile production enables the development of high value-added products both ecologically and functionally through the utilization of natural plant-based waste. This study aims to investigate the potential of natural dyes obtained from walnut (Juglans regia) shells in coloration of cotton-based towel fabrics, while also imparting antibacterial and antifungal properties. To enhance microbial resistance, gallnut extract (Quercus infectoria) was added during the extraction process. In the scope of the study, walnut shells and a small amount of gallnut were extracted with water, and the resulting dye was applied to cotton towel fabrics under varying concentrations, temperatures, dyeing durations, and pH values. The dyed samples were characterized using a range of analytical techniques such as HPLC-DAD, SEM-EDX, FTIR, and CIELab*. In addition, the color performance and color fastness of the fabrics were tested (Table), and their antibacterial (Staphylococcus aureus, Escherichia coli) and antifungal (Candida albicans) activities were evaluated according to international standard methods.

The results revealed that walnut shells are effective as a natural dye and that the addition of gallnut extract can enhance the microbial resistance properties. These findings demonstrate that walnut shells can be considered an environmentally friendly and functional alternative for the textile industry.

Keywords: Walnut shell, natural dye, towel fabric, antibacterial, antifungal, sustainable textiles, gallnut, eco-friendly dyeing

An Assessment Method for the Formal Language of Contemporary Miao Batik Painting: An Operational Framework Model Based on "UESBR-15"

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Abstract

In the process of Miao batik evolving from traditional handicraft to contemporary batik painting, lacking applicable visual assessment methods causes difficulties in objectively judging the degree of integration of inheritance and innovation. This study uses the form design elements proposed by Lauer and Pentak as a framework and constructs a "UESBR-15" scoring system containing 15 observable micro-indicators (three for each element), to assess the extent to which contemporary Miao batik painting reflects the tradition and contemporary innovation spectrum. This study analyzes authoritative and professional images of traditional batik handicrafts and contemporary batik paintings, establishes a mode of scoring using a dualistic scoring system, and provides case studies for review and verification. The results show that the higher the degree of inheritance of traditional batik craftsmanship in contemporary Miao batik painting, the higher the score on the "UESBR-15" scoring system, and vice versa. At the same time, in our review of the pilot scoring of the verified images, this work received a score of 11/15, consistent with the "strong inheritance/mature fusion" characteristic. After inviting five researchers to re-evaluate the remaining 20 works, the consistency statistics of the judges were "Fleiss' kappa = 0.80", which supported the reliability of this model. This paper contributes a set of transferable intangible cultural heritage image evaluation methods for the visual assessment of contemporary Miao batik paintings and other contemporary art forms based on traditional Miao batik craftsmanship. These methods can also be used for intangible cultural heritage evaluation standards, digital annotation of museum collections, and contemporary creative research.

From execution to curation: Rethinking the designer's role through generative branding systems

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Abstract

In an era where brands are required not merely to be recognized, but to be distinctly perceived, to establish meaningful connections, and to continuously regenerate semantic value in real time, conventional approaches to graphic design have proven insufficient in addressing this level of dynamism and complexity. In this regard, generative design emerges as a critical paradigm shift, offering novel possibilities at the convergence of data, storytelling, programming, interaction, and formal creativity, thereby redefining the future of communication design. This research investigates how generative design can be theoretically and practically integrated into the development of corporate identity systems, focusing on how brands can construct adaptive, responsive, and dynamically evolving visual identities through the utilization of artificial intelligence and algorithmic processes. One of the central objectives of the research is to reconceptualize the role of the designer—not as a mere executor of visual outputs, but as a system architect and curator, actively engaged in co-creative processes involving both human and machine agency. Methodologically, the research adopts a qualitative approach, encompassing a comprehensive literature review and the critical analysis of selected contemporary cases (e.g., MIT Media Lab, Studio Dumbar, VJ Type, and works by Patrik Hübner), with specific reference to generative design models. The findings are anticipated to demonstrate that generative design enables brands to construct not only aesthetically diverse but also sustainable, interactive, and hyper-personalized communication systems. Ultimately, the research proposes a conceptual framework for the integration of generative methodologies into contemporary branding practices.

The Art of Keeping: Exploring Narrative Pedagogy for Emotional Durable Fashion Design

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Abstract

This study introduces a pedagogical framework for understanding emotionally durable fashion objects through four critical qualities: rarity, patina, sentimentality, and functionality. Drawing on Jonathan Chapman's work on emotionally durable design and Christine Harold's concept of rhetorical agency of objects, it proposes that fashion education must extend beyond aesthetics to engage garments' material and rhetorical agency as active participants in shaping meaning, connection, and cultural narrative.

Through assignment-based pedagogy, students explore how these four qualities collectively generate a sense of connection that functions as a value-assessment mechanism, enabling fashion objects to resist the disposability culture inherent in fast fashion systems. The paper presents a booklet assignment developed between 2018 and 2024 within a private university fashion design program, in which students trace the narrative biographies of long-kept garments, uncovering engagement and emotional connection processes.

The paper argues that by engaging students in structured, narrative-based classroom assignments that guide them to explore modes of attachment and meaning-making in their design and consumption decisions, fashion design studio pedagogy can address a critical gap in recognising fashion design objects' relational, material, and rhetorical agency. This narrative-based investigative approach equips students, as future designers and consumers to critically navigate the interplay between an object's material and symbolic dimensions across its lifecycle, offering a creative intervention into the systemic problem of fashion and textile waste.

Epistemologies of Repair: The Self, the Object, and the Vocabulary of Sustainability

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Abstract

In an era shaped by overlapping ecological, political, and cultural crises, repair has gained increasing relevance—not merely as a technical act of mending, but as an epistemological lens through which fractured systems of knowledge, disrupted material relations, and contested ethical vocabularies may be re-examined. This paper investigates the epistemologies of repair across three interwoven registers: the self, the object, and the vocabulary of sustainability, drawing on design research, critical fashion studies, and auto-ethnographic reflection.

Focusing first on the conceptual erosion of sustainability-related terms such as circularity, green, and inclusive, the paper foregrounds the need for terminological and linguistic repair. In this context, the collaborative project Sürdürülebilir Moda Lisan? (The Language of Sustainable Fashion) is examined as a grassroots attempt to reframe the discourse through open-access knowledge-sharing, visual semiotics, and critical translation. This project is situated within broader debates on epistemic justice and linguistic agency in sustainability discourse.

Secondly, repair is approached as a material and poetic practice. Techniques such as visible mending, sashiko embroidery, and the reuse of worn garments are analysed as acts that not only preserve objects but also inscribe memory, resistance, and temporality into the fabric of everyday life. These practices challenge dominant design paradigms by repositioning the designer as a caretaker rather than a producer of novelty.

Finally, the paper considers the psychosocial dimensions of repair, particularly in relation to fashion, guilt, and belonging during the COVID-19 pandemic. Through reflections on fashion consumption, bodily presentation, and social access, repair is understood as a fragile yet active negotiation with norms, visibility, and ethical ambiguity.

By bringing together theoretical, material, and narrative elements, this paper articulates repair as a mode of critical engagement—where garments, concepts, and social relations are reconfigured to foster more inclusive, situated, and affectively resonant understandings of sustainability.

Fashion Education in the Context of Environmental Sustainability: A Weaving-Based Learning Process with Waste Textile Materials

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Abstract

This study examines the effects of integrating traditional weaving techniques with sustainable fashion education on students' technical skills, aesthetic awareness, and sense of environmental responsibility. The primary aim is to create an innovative and sustainable learning experience through the reuse of textile waste materials. A qualitative research design with a descriptive analysis approach was adopted. The research was carried out using the products of fourteen first-year students enrolled in a Textile Technologies Program at a vocational school. During the implementation process, students wove waste fabrics on frame looms to produce original textile surfaces, which were then transformed into contemporary garment designs. Data were collected through structured observation forms and process-oriented photographic documentation and analyzed thematically. The findings reveal that the student products demonstrated improved technical proficiency, deeper material knowledge, and conscious aesthetic decision-making. Furthermore, environmental responsibility was incorporated into the design processes reflected in the works. In conclusion, the study emphasizes that sustainable fashion education should not be limited to theoretical knowledge but should be reinforced through practice-based learning experiences.

Keywords: Aesthetic awareness; Environmental responsibility; Practice-based learning; Sustainable fashion; Textile waste; Weaving design

Alternative Fabric and Yarn Design Research to Yarn-Dyed Fabrics

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Abstract

Textiles is a sector born from the need to cover the last basic need, after shelter and nutrition. This sector has existed in some form since ancient times and is a field of study that pioneered the industrial revolution. However, the economic fluctuations of today's world, the climate crisis, and the increasing impact of drought on every country, have forced this sector to become more controlled. Consequently, designers are expected to design more economical and sustainable products without ignoring fast fashion and changing trends. The finishing processes used in knitted and woven fabric production have gained importance for ensuring sustainability and reducing environmental damage. Furthermore, beyond sustainability alone, they are also important for reducing energy costs and reducing costs to compete economically with other companies in the market. Therefore, many companies are undertaking projects in this field. In this context, the study was conducted to save time and money in creating a woven fabric collection. In the woven fabric industry, designer fabric groups, referred to as top-dyed and yarn-dyed, undergo different finishing processes. Designs are designed accordingly, taking these process differences into account. Because the processes involved are more complex, their costs are also affected. In this study, design processes involving two distinct processes were conducted separately, and various test fabrics were subsequently produced. The first group of studies utilized the dye-taking characteristics of fibers to create various fabric designs, and research was conducted on these. The second group of studies focused on obtaining yarns currently procured from abroad through different process flows and incorporating these into fabrics. The study evaluated fabrics and designer yarn samples with varying fiber content.

Keywords: yarn-dyed fabrics; top-dyed fabrics; sustainable fabric design, fiber percentage, mouline yarns

The Use of the Transitional Object as an Art Object: Child, Play and Life

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Abstract

Childhood emerges as a fundamental period in which the individual discovers the world and constructs their own identity. In this process, play is not merely an entertaining activity but a creative sphere of experience that shapes the child's emotional, cognitive, and social development. The concepts of "transitional object" and "transitional space" developed by psychoanalyst Donald W. Winnicott stand out as key references in explaining the intermediate area the child establishes between the inner world and external reality. Transitional objects both ease the process of separation from the mother and mediate the creation of symbolic bridges between reality and imagination.

Similarly, art can also be positioned within this intermediate space. The artwork may function as a mediator between the artist's inner world and external reality, and in this sense, play can be read as the continuation of the bond between childhood and life into adulthood. Like the creative space experienced through play in childhood, artistic practice offers the individual a "transitional space" and reactivates the creative process.

This paper will examine the relationship of the concept of the transitional object with play and art, focusing in particular on how the art object functions both as a reflector of personal memory and as a form of representation of life.

Migration, Identity, and Cultural Diversity in Modern Art Museums: The Case of Ai Weiwei, Shirin Neshat, Yinka Shonibare, and Mona Hatoum

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Abstract

Contemporary art museums have evolved beyond their traditional role of merely exhibiting collections, emerging as public spaces where social and political debates are actively conducted, and critical thinking is fostered. This transformation has fundamentally altered museum pedagogy, shifting the visitor from a passive observer to an active participant engaged in meaning-making processes[1]. Artworks no longer solely provide aesthetic experiences; they make visible pressing societal issues such as migration, diaspora, identity, and social justice, positioning museums as critical and pedagogical platforms. In this context, contemporary art museums function as dynamic spaces that support both individual and collective learning processes.

Globalization and international migration have redefined notions of identity and belonging. Diaspora experiences reshape individuals' relationships with both their cultural heritage and the societies in which they live. Contemporary art museums render these experiences visible, generating social awareness[2]. Artworks provide visitors with opportunities for empathetic engagement, creating pedagogical experiences that center cultural diversity. This process transforms museums into not only aesthetic experience venues but also learning environments that promote cultural dialogue, civic engagement, and critical reflection.

The aim of this study is to analyze how themes of migration, identity, and cultural diversity are addressed within contemporary art museums and how these themes generate pedagogical value in relation to visitor engagement. The research focuses on selected works by Ai Weiwei, Shirin Neshat, Yinka Shonibare, and Mona Hatoum. Methodologically, a case study approach was employed to examine the socio-political contexts of the works, their spatial arrangements, lighting, and interaction strategies. Additionally, pedagogical evaluation was applied to assess learning outcomes and accessibility criteria[3]. This methodological framework seeks to reveal not only the aesthetic significance of artworks but also their social, cultural, and pedagogical impacts.

The findings indicate that contemporary art museums transform visitors into active participants rather than mere recipients of information. Ai Weiwei's politically charged works, Shirin Neshat's identity-focused pieces, Yinka Shonibare's postcolonial critiques, and Mona Hatoum's explorations of migration collectively turn museum spaces into platforms for social discourse. The integration of digital and interactive tools transcends spatial limitations, enables global access, and enhances pedagogical impact. In this regard, contemporary art museums can be reconceptualized as learning-centered institutions that nurture social awareness, cultural sensitivity, and critical thinking processes.

In conclusion, contemporary art museums have surpassed their traditional role as venues for aesthetic appreciation, becoming pedagogical spaces that actively support societal change and cultural dialogue. Museum education amplifies visitor engagement, makes the societal impact of art tangible, and positions museums as central actors in contemporary pedagogical practice.

The Therapeutic Role of Ceramic Arts in Memory: A Study on Individuals with Alzheimer's Disease

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Abstract

Alzheimer's disease, a neurodegenerative disorder characterized by the loss of nerve cells, is one of the leading cognitive impairments that negatively affect the quality of life of elderly individuals, causing memory decline, loss of function, lack of meaningful interaction, and social isolation, In addition to pharmacological treatments administered to alleviate symptoms and improve quality of life, non-pharmacological complementary approaches are also applied. Among these approaches, therapeutic art practices play a significant role in reducing the adverse effects of Alzheimer's disease and contributing to individuals' cognitive, psycho-social well-being. Therapeutic art practices are applications that utilize artistic tools and materials for therapeutic purposes, carried out without the guidance of an art therapist or clinical intervention. The aims of such practices include self-expression, self-reflection and externalization, development of self-awareness, reduction of stress and anxiety, provision of emotional release, promotion of social interaction, and enhancement of group communication, thus contributing to healing processes on both individual and social levels. Within this context, ceramic practices, as a specific form of therapeutic art, may contribute to memory stimulation in individuals with Alzheimer's disease by providing tactile and visual stimulation, supporting motor skills, enhancing attention and concentration, and promoting memory activation. Accordingly, this study aims to investigate the effectiveness of ceramic applications as a therapeutic tool and to examine whether they lead to changes in memory functions among individuals with Alzheimer's disease. The study was conducted over a period of 12 weeks with 11 individuals aged between 69 and 92, residing at Ankara Bilge Hayatlar Residential Physiotherapy Center and Nursing Home, using ceramic tools and materials. The intervention included material design and ceramic production activities aimed at memory stimulation. During the sessions, ceramic applications such as object drawing, flower imprinting, bead production, and painting were carried out to strengthen motor skills and cognitive functions, while auditory (music) and olfactory (candles, incense) stimuli were also incorporated. Through the multi-sensory stimulation targeted in the study, memory and social interaction were supported via both individual production and collective creative processes.
The findings reveal that participants were able to reconnect with their past experiences and recall memories through both the objects they used and the ceramic pieces they created. Furthermore, ceramic practices were observed to provide psychosocial benefits to individuals with Alzheimer's disease, particularly through group activities and collaborative production processes. Observed participant behaviors also indicated positive signs of self-efficacy and self-confidence.

Keywords: Ceramic Arts, Therapeutic Art, Memory, Alzheimer's Disease

"Template Shapes" As an Indicator of Incorrect Art Education Practices Observed in Contemporary Turkey: Observations in 2025.

Safi Avci, Pamukkale University, Turkey

Abstract

In 2000, under the supervision of Prof. Dr. ?nci San, I have completed Ph.D. with the thesis titled "Opinions and Recommendations on Art Education for Children Aged 3–12". The study examined how negative art education practices and problems in our country impact the creativity of both children and adults. The main aim is to demonstrate the quality of the current art education system with concrete examples. For this purpose, approximately 20,000 drawings have been compiled, created by different age groups ranging from 9-10-month-old children to 60-year-old adults, with the majority being between the ages of 3 and 12. Misguided approaches, practices and deficiencies have been proved to have harmful effects on children's creative self-identity, and these effects persist into later years. The most striking reflection of this is the prevalence of template shapes and compositions in drawings. These are evident in the subject matter, design, drawing style, technique, colour selection and application.

Later, particularly with the advice of my supervisor, Prof. Dr. ?nci San, I conducted a study titled "Template Shapes as an Indicator of Incorrect Art Education Practices Observed in Contemporary Turkey: 2016 Observations". The study examined whether the problems identified during Ph.D. studies persisted in subsequent years, and whether there had been any positive progress in the education system.

This study, which will be presented under the title "Template Shapes as an Indicator of Incorrect Art Education Practices Observed In Contemporary Turkey: Observations In 2025", follows the path laid out by the advice of my supervisor. The study tracks and questions whether the problems identified in the 2000 doctoral study still persist 25 years later. To this end, the testing method was correctly applied using both the drawings of individuals who have reached adulthood over the past 25 years and the drawings of children aged 3–12 today, who constitute the core sample group of the 2000 study.

The images obtained were examined in terms of their template form and compositional characteristics. Despite the variety of subjects addressed and processed in the images, it was unfortunately concluded that the problem persisted in terms of the method of image creation (drawing, colour and composition). It was observed that this problem was primarily caused by educators, educational venues and educational planning, and new proposals were put forward to address it.

Mediating Spaces: Architecture, Collective Memory, and Sustainable Futures

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Abstract

Architecture has always been more than a technical response to functional needs; it operates as a cultural narrative that mediates between art, politics, and everyday life. This paper explores how architectural design in urban contexts embodies socio-political tensions while shaping collective memory and cultural identity. Focusing on the intersection of city, housing, and architectural culture, the study argues that contemporary architecture functions as a stage where aesthetic, political, and ecological concerns converge. Drawing on theoretical frameworks from spatial theory and cultural studies, the paper highlights how architectural space participates in political discourse—whether through the negotiation of public and private domains, the symbolism of monumental forms, or the resilience strategies embedded in sustainable urban design. The analysis further considers the role of art and media in representing and contesting architectural space, illustrating how cultural production redefines the meaning of the built environment in a digitalized, globalized society. By positioning architecture as both a material practice and a cultural text, this research contributes to current debates on how urban life can be critically understood through the lens of design. In the end, the paper suggests that architecture, acting as a bridge between art and politics, continues to play a crucial role in envisioning futures that are more inclusive and sustainable.

Creating the Visuals Based on AI Applications: What is Education Through the Eyes of Students?

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Abstract

The study group consists of undergraduates from the Social Studies Education, Computer and Instructional Technologies Education, and Primary Education programs who were taking the Turkish Education System and School Management course at Ankara University's Faculty of Educational Sciences in the 2023-2024 academic year. First, they received brief and informal training in groups and/or one-on-one on creating visuals based on prompts using artificial intelligence tools such as Microsoft Copilot and NightCafe Creator. The students were given the task, "What do you think education is? Create a visual based on a prompt using an artificial intelligence tool." The prompts were written in Turkish or English language on those AI tools by the participants. Groups or individual participants created a minimum of one to a maximum of seven visuals at a time. Each group and each participant selected only one visual. Of the visuals produced, 71 were selected by groups or individuals and exhibited in the digital exhibition "Visuals We Created with Artificial Intelligence Applications" as part of the faculty's 37th Annual Pen Festival and Student Conference on May 30-31, 2024. The 71 visuals were categorized through content analysis. Students participating in the digital exhibition produced mainly futuristic school visuals and fantasy elements in the school context, as well as visuals depicting the schools and education in historical context according to their imaginations and creativity. They also produced visuals related to extracurricular educational environments such as drama scene and museum.
Keywords: Education, undergraduate students, artificial intelligence tools, prompt, NightCafe Creator, Microsoft Copilot

An Analysis of Edmond Belamy's Portrait Generated with Artificial Intelligence, with Its Creative, Original, and Aesthetic Features

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Abstract

The work "Portrait of Edmond Belamy," produced using AI technology, which combines technology and creativity, has entered the art world with controversy. The painting, created by a French collective of artists using generative adversarial networks (GANs), is the first AI-generated artwork to be sold at auction. This study aims to analyze the evaluations made regarding the originality, creativity, and aesthetic value of the AI-generated painting "Portrait of Edmond Belamy" using a descriptive, qualitative approach. In examining the creative process of using AI technology in digital art to create a work, we examine the evaluations made about this AI-generated painting based on creativity, originality, and aesthetic value, drawing on data from pioneering studies. AI technology can provide a creative outlet for human artists who can create artworks with the contributions of both humans and machines. This research is believed to fill in the gaps in the holistic evaluation of criticisms of the use of AI in art. This study examines Edmond Belamy's portrait, one of the artworks produced using artificial intelligence, based on a literature review. This study aims to provide an understanding of how AI has impacted the field of art and the potential impact of AI-generated artworks in shaping the future of art.

Keywords: Artificial Intelligence Paintings, Edmond Belamy's Portrait, Creativity, Originality, Aesthetics

Opinions of Prospective Teachers on Educational Activities Held in the Museum

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Abstract

This study examines the opinions of prospective teachers in the Art Education undergraduate program regarding educational activities conducted in museums. Students taking the Museum Education course, which is part of the program with only two hours of theoretical lecture time, voluntarily went to the museum outside of class hours to participate in educational activities. This study aimed to examine the impact of practical educational activities conducted in the museum on prospective teachers and to determine the contribution of activities in Museum Education courses to the learning-teaching process. A semi-structured interview form, prepared as the data collection tool, was completed by 21 prospective teachers. Content analysis was used to understand and interpret the data obtained from the interview form. The prospective teachers emphasized that enjoyable learning through educational activities conducted in the museum had a highly positive impact on them. Participants stated that museum education can be applied to all age groups and that taking their students to museums during their professional careers would contribute to art education and their understanding of history and culture. The study concluded that museums are spaces where various methods and techniques can be used, and that teaching in museums can yield effective results.
Keywords: Museum Education, Educational Activities, Teacher Candidates

Installation with Textile Materials: An Art Education-Based Study of Conceptual, Aesthetic, and Cultural Approaches.

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Abstract

Throughout history, textiles have stood out for their functional qualities, serving as a fundamental material for clothing, shelter, and everyday life. However, in the process that began with modernism and became particularly evident in contemporary art, textiles have transcended functionality and become a critical, conceptual, and experimental tool in artistic production. Today, textiles are not only a means of producing aesthetic forms but also offer a powerful narrative language that makes visible issues such as identity, gender, cultural memory, sustainability, and ecology. This paper aims to examine the conceptual, aesthetic, and cultural dimensions of installations produced with textile materials. Installation practice creates an important space for revealing these multilayered meanings of textiles. Textiles stand out for their ability to transform the perception of space, invite the viewer to a physical and sensory experience, and provide an artistic context to ordinary objects of everyday life. In this study, in addition to a theoretical literature review, artistic practices produced by students in the course "Installation with Textile Materials" were examined. Student projects were evaluated within the framework of an art-based qualitative research approach, analyzing the conceptual function, aesthetic potential, and pedagogical contributions of the materials. The findings demonstrate that textile installations are not merely formal or decorative expressions; they are also transformative art practices that can directly engage with social, cultural, and environmental contexts. In this respect, the study aims to make an interdisciplinary contribution to both art theory and art education by linking the status of textile materials in contemporary art to pedagogical experiences.

Keywords: Textile art; installation; contemporary art; cultural memory; art education

The Impact of Art Workshops on Rural Tourism: Ihlara the Example of Güzelyurt Art Academy

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Abstract

Social and political changes, along with technological advancements, are also having an impact on tourism. Today, people's needs for entertainment, relaxation, and travel are changing, and different tourism movements are gaining importance in addition to the established tourism types. Within the diversity of tourism, rural tourism emerges as a distinct type of tourism for tourists seeking a quieter, more natural and historically beautiful destination, immersed in the local community. There is a strong interaction between art and tourism. Art reflects the cultural and aesthetic values ??of a society, while tourism enables these values ??to reach a wider audience. In this context, the creation of a new type of tourism within rural tourism, art tourism, contributes to the enhancement of a region's attractiveness and fosters tourism development. Art workshops are a key factor in the development of art tourism. Art workshops, an activity based on collaborative learning and production, are creative activities where artists, art lovers, students, or participants from various disciplines come together to create collaborative production. This study investigated the impact of the International Ihlara Güzelyurt Art Academy on rural tourism. Qualitative research methods, including case studies and interviews, were employed.

Keywords: Art workshops, art tourism, Güzelyurt

The Horse Cult in Ceramic Art

Mehmet Celik, Aydin Adnan Menderes University, Turkey

Abstract

In the history of art and the history of art representation, there is no other image in various styles that has been emphasized as much as the figure of the "horse" and continues to do so today. The horse has been a frequently encountered theme and reality in both plastic arts, visual arts, and literary arts. Throughout history, the horse has been man's most important companion and helper in his journeys and lives, representing wealth and nobility with its elegance and strength. It has become an image in people's dreams, appearing in their works as a metaphor to symbolize various phenomena in their inner world and life. Artists began creating horse images in prehistoric times, and the trend has continued since then. In short, the horse has captivated human attention for longer than the recorded history of art. "Horse" figures, which are constantly encountered in every field of art, have existed in ceramic art since ancient times. This theme will continue to be a never-ending source of inspiration in the future. Subjective creations using ceramic clay and its methods offer effects and results unparalleled in any other art form. Considering the physical appearance of the horse and the psychological details of the human-horse relationship, a wide variety of narratives can be applied fictionally and experimentally. Some of the distinguishing features in the works of successful ceramic artists working with the horse form from around the world are the use of color and texture in their forms. Some have painted calligraphically or traditionally on the horse. Another group of artists has approached the horse as a simple sculptural form. Some have reproduced the same designed horse with molds and created variations in different colors. Others have adapted ancient forms to the present day. A small number of artists have used glass as a medium.

Climate Crisis on our Blue Planet, Design Areas, Projects, and Possible Solutions

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Abstract

Climate Crisis is one of the most crucial issues of our era, with far-reaching consequences on ecosystems, geographies, communities, and economies on our Blue Planet, largest due to Climate Change. Climate Change discussions are affecting life on Earth by creating unprecedented challenges such as meeting glaciers, rising sea levels, increasing temperatures, and extreme weather condition that are threatening the critical infrastructure systems. This turmoil endangers the very structure of our Earth and the life itself. For the society to function properly and for the continuation of life, it is crucial to ask the question: "How can we project our future and what should we do to project our Blue Planet against the growing threat of Climate Change?" (www.un.org).According to the State of Global Climate Report of the World Meteorological Organization (WMO), data regarding the human-related Climate Change has reached its peak since 2024, and irreversible effects of some of the consequences might last hundreds or even thousands of years. The Report highlights the major economic and social problems that extreme weather events may cause. Record greenhouse gas concentrations lead to record temperatures when combined with El Niño and other factors. In this context, early warning systems, solution-oriented projects addressing the Climate Crisis, impressive designs and artworks prepared to reise public awareness, and media campaigns are becoming even more crucial. The Report emphasizes the importance of the Paris Agreement for our Blue Planet. To step back from the Abyss, the UNCCD prioritizes the protection of soil and land management, biodiversity, and endemic structures, and the issues of water shortages on our Blue Planet to be kept on the agenda. Also, expectations from the 73 projects developed to address the Climate and Biodiversity Crisis and funded by the "European Green Real Call & quota; increase the hopes. Our world has the manpower, funding, technology, scientists, engineers, architects, artists, and designers to make those things happen. Unlike most problems on our Blue Planet, Climate Change is not a complex issue, and the causes are well-known. The necessary solutions are clear: raising awareness, calling everyone involved to take responsibility and immediate action. It is aimed to suggest that solutions are possible in this major issue keeping in mind the constructive, creative, and transformative power of the relevant scientific fields, aesthetics, and art and design regarding the Climate Crisis. It is also aimed to show that designs can be one of the ways of solutions to address the issue from various aspects within the system through research. It is aimed to conduct observation, monitoring, scanning, analysis, comparative analysis, and interpretation in the discussions. Some selected projects have the power to convey constructive and healing messages to the world. Projects related to the Climate Crisis
play a crucial role in making Climate Change "concrete & quota;. This will help the public understand the messages and focus on the solutions. This article aims to approach the Climate Crisis issue using scientific methods to create a strong impact on risk perception and focus on the proposed solutions. A multidisciplinary approach will be employed in the research of designs and solutions related to the Climate Crisis.

Sustainable Model Design and Pattern Making: An Experimental Study with Draping and Origami Techniques

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Abstract

Draping allows fabric to be shaped directly on a fitting mannequin, while origami allows for the creation of sharp lines and innovative forms through folding techniques. By combining these two techniques, original and creative designs can be achieved. Using both draping and origami techniques, the researcher developed five designs through conceptual development, form exploration, experimental folding, and on-mannequin draping pattern creation and modeling. Each of the developed designs was evaluated from both aesthetic and functional perspectives, in line with the primary objectives of the study. The analyses considered not only visual features but also the production process, the properties of the materials used, and sustainability aspects. In addition to providing an innovative perspective on creative processes in fashion design, the study contributes to sustainable pattern development and pattern creation practices through the combined use of draping and origami techniques. Its contribution to the literature is its demonstration of how the combination of these two techniques can offer original and environmentally friendly solutions in design processes. The study aims to serve as a creative model for young designers and fashion students.

Keywords: Draping technique, origami pattern design, sustainable fashion, experimental design.

Digitalization of Stone Artifacts from the Ethnography Museum (Kayseri) with Artificial Intelligence: An Innovative Vision for the Preservation of Cultural Relics

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Abstract

This study focuses on the need for digital preservation faced by stone artifacts exhibited at the Kayseri Ethnography Museum, which represent a rich artistic history spanning centuries. The wear and tear experienced on stone artifacts due to time, weather conditions, environmental factors, and deliberate or inadvertent human destruction complicates the accurate identification of motifs, inscriptions, and figures, creating an urgent need for documentation.

This research examines the potential of artificial intelligence (AI) technologies to overcome these challenges and ensure the preservation of cultural heritage. The proposed AI approaches are categorized under four main headings:

Automatic Motif Recognition: Pattern detection and classification using deep learning algorithms (data collection, feature extraction, pattern detection, and classification). Inscription OCR (Optical Character Recognition): Saving time and materials by converting text images into a machine-readable format.

3D Modeling and Reconstruction: Capturing the shape of real objects and tracking artifacts' evolution over time.

Motif Matching: Analyzing the relationships between artifacts through the ability to identify objects or features in digital images.

Application examples explore the mythological and symbolic meanings of the museum's bird (spirit, freedom), fish (fertility, continuity of life), and lion (power, leadership, protective spirit) figures.

Using deep learning (CNN, CLIP, OCR models), photogrammetry (3D model generation), and clustering algorithms, we aim to preserve these artifacts, accelerate academic research, and enable virtual museum integration.

In conclusion, the digitalization of the stone artifacts at the Kayseri Ethnography Museum using artificial intelligence presents an innovative vision for the preservation, documentation, and reinterpretation of cultural heritage, demonstrating the transformative role of technology in transmitting the values of the past to the future.

Keywords: Artificial Intelligence, Cultural Heritage, Kayseri Ethnography Museum, Stone Artifacts, Digital Preservation, OCR, 3D Modeling.

Digital Technologies in Art Education: A Case Study of Adobe Photoshop for Developing Design Skills in Children Aged 10–12

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Abstract

Throughout history, nature has been a primary source of inspiration for artists. The relationship between nature and art, shaped by the effort to understand life and the environment, has increasingly evolved into practices that raise ecological awareness. In works directly connected to nature, the diversity of artistic expression, enriched by technological advances, stands out. Today, artists approach nature not only as an aesthetic reference but also as a field of ecological responsibility. Environmental problems and global ecological crises have become important themes in contemporary art and have also found a place in ceramic art. Many artists reflect sustainability not only in material selection but also in production processes and conceptual frameworks. Within the scope of this study, artist readings are conducted on Jason deCaires Taylor, Doug Aitken, Pálma Babos, and Courtney Mattison, focusing on ceramic works that contain environmental messages in the context of art's power to create awareness in individuals. Their practices illustrate the power of art to foster awareness at the individual level and highlight the social potential of ceramics in engaging with ecological issues. The study also reconsiders the concepts of art, artist, and responsibility through works contributing to sustainability and suggests new approaches for future projects.

Keywords: Nature, Environmental Problems, Sustainability, Ceramics

Byzantine Cappadocia as Anatolian Cultural Trust: Visual Culture and Cultural Transmission

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Abstract

This paper proposes a new framework for understanding Byzantine heritage in Anatolia by examining cultural continuity rather than rupture. Moving beyond conventional narratives that frame the 1923 Population Exchange as creating "abandoned legacy," this study argues for recognizing Byzantine monuments in Cappadocia as integral parts of a living Anatolian cultural tradition shaped by multiple civilizations over millennia.

The study also introduces the concept of "cultural trust", a continuous chain of cultural transmission that transcends religious and ethnic boundaries. Through comparative iconographic analysis of the wall paintings of a group of churches of Byzantine Cappadocia, the paper demonstrates how Byzantine Christian art uniquely incorporated both ancient Anatolian traditions and Turkic visual elements, creating a distinctly regional synthesis. Key evidence includes the persistence of fertility goddess motifs from prehistoric Anatolia through Christian female saints, the integration of Turkic elements like knotted ponytails in Christian iconography after the 11th century, and the blending of St. George veneration with Hidirellez traditions.

This approach reveals how Anatolian communities actively participated in shaping what we now call "Byzantine heritage" through continuous acts of cultural responsibility. By examining this historical evidence of cultural synthesis alongside contemporary approaches that rely primarily on tourism and state-sanctioned preservation, the paper questions whether current frameworks adequately recognize this heritage's true nature as a product of ongoing Anatolian cultural creativity.

The study concludes by asking: if we understand Byzantine heritage as the result of ongoing cultural trust between diverse Anatolian communities, how might this change our approach to its preservation and interpretation today?

The Impact of Spatial Quality on Students' Perceptual Evaluations of
Studio Environments in Interior Architecture Education

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Abstract

In interior architecture education, design studios require intensive and long-term use in relation to students' practice-based courses. Therefore, physical and environmental factors in Studios are critical not only for spatial comfort but also for students' learning and design skill development. This research examines the effects of these variables in design studios on students' perceptual evaluations. The study was carried out in two design studios at the Department of Interior Architecture and Environmental Design, Nuh Naci Yazgan University, Türkiye. A comprehensive dataset, compiled through surveys and measurements, was collected in the 2024–2025 academic year. A semantic differentiation scale was employed to measure the influence of physical and environmental factors in studio spaces on students' perceptual evaluation. This study is significant as it integrates survey data with professional measurements. The findings indicate that these factors directly affect students' perception of comfort in design studios. Studio B was evaluated more positively than Studio A, while lower-grade students perceived the studio spaces more favorably than upper-grade students. Furthermore, perceptions became more negative as studio usage time increased. These results underline that organizing studio conditions to support learning is crucial for design education. In conclusion, the study highlights the role of spatial conditions as the basis of studio pedagogy in design education. It also offers internationally relevant insights to enhance its effectiveness of design studio environments in art and design education.

Keywords: Design studios, Spatial quality, Student perceptions, Studio pedagogy, Interior architecture

The impact of artificial intelligence on fine arts education in higher education institutions

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Abstract

This study investigates the impact of artificial intelligence on fine arts education at specialized academies. It seeks to identify the advantages and disadvantages of the emergence of various artificial intelligence applications in this field. Firstly, the study clarified the definition of artificial intelligence and its most significant applications in multiple fields of art and design. Then, it discussed the role of art academies in fine arts education in various fields. The study predicted an increasingly influential role for artificial intelligence and its various applied programs in fine arts education. The study also emphasized the role of art academies in raising students' artistic appreciation, as this is one of the most essential foundations that distinguishes art students from others. The study confirmed that raising artistic appreciation is the most effective way for art academies to highlight their educational role, especially in the era of artificial intelligence and its advanced applications.

Keywords: Artificial Intelligence, Artistic Appreciation, Creativity, Fine Arts.

Reflections of Sustainability on Contemporary Ceramic Art in the Context of Environmental Problems

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Abstract

Throughout history, nature has been a primary source of inspiration for artists. The relationship between nature and art, shaped by the effort to understand life and the environment, has increasingly evolved into practices that raise ecological awareness. In works directly connected to nature, the diversity of artistic expression, enriched by technological advances, stands out. Today, artists approach nature not only as an aesthetic reference but also as a field of ecological responsibility. Environmental problems and global ecological crises have become important themes in contemporary art and have also found a place in ceramic art. Many artists reflect sustainability not only in material selection but also in production processes and conceptual frameworks. Within the scope of this study, artist readings are conducted on Jason deCaires Taylor and Doug Aitken, focusing on ceramic works that contain environmental messages in the context of art's power to create awareness in individuals. Their practices illustrate the power of art to foster awareness at the individual level and highlight the social potential of ceramics in engaging with ecological issues. The study also reconsiders the concepts of art, artist, and responsibility through works contributing to sustainability and suggests new approaches for future projects.

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