

INTERNATIONAL ART AND DESIGN SYMPOSIUM

October 14-25, 2025 / İstanbul, TÜRKİYE



EDITORS

Prof. Dr. Nalan BÜKER

Assoc. Prof. Dr. Kübra ŞAHİN ÇEKEN



ISBN: 979-8-89695-248-0

ABSTRACT BOOK



İSTANBUL AREL
—ÜNİVERSİTESİ—



IKSAD INSTITUTE
Institute of Economic Development
and Social Research

INTERNATIONAL ART AND DESIGN SYMPOSIUM

October 14-25, 2025 / İstanbul, TÜRKİYE

1.11.2025

Liberty Publishing House

Water Street Corridor New York, NY 10038

www.libertyacademicbooks.com

+1 (314) 597-0372

ALL RIGHTS RESERVED NO PART OF THIS BOOK MAY BE REPRODUCED IN ANY FORM, BY PHOTOCOPYING OR BY ANY ELECTRONIC OR MECHANICAL MEANS, INCLUDING INFORMATION STORAGE OR RETRIEVAL SYSTEMS, WITHOUT PERMISSION IN WRITING FROM BOTH THE COPYRIGHT OWNER AND THE PUBLISHER OF THIS BOOK.

© Liberty Academic Publishers 2025

The digital PDF version of this title is available Open Access and distributed under the terms of the Creative Commons Attribution-Non-Commercial 4.0 license (<http://creativecommons.org/licenses/by-nc/4.0/>) which permits adaptation, alteration, reproduction and distribution for noncommercial use, without further permission provided the original work is attributed. The derivative works do not need to be licensed on the same terms.

adopted by Mariam Rasulan

ABSTRACT BOOK

ISBN: 979-8-89695-248-0

SYMPOSIUM ID

SYMPOSIUM TITLE

INTERNATIONAL ART AND DESIGN SYMPOSIUM

DATE AND PLACE

October 14-25, 2025 / İstanbul, TÜRKİYE

ORGANIZATION

ISTANBUL AREL UNIVERSITY

IKSAD INSTITUTE

EDITORS

Prof. Dr. Nalan BÜKER

Assoc. Prof. Dr. Kübra ŞAHİN ÇEKEN

COORDINATOR

Samet KUŞKIRAN

PARTICIPANTS COUNTRY (21 countries)

**TÜRKİYE, INDIA, NIGERIA, PAKISTAN, CANADA, MALAYSIA, IRAN, TURKISH
REPUBLIC OF NORTHERN CYPRUS, EGYPT, AZERBAIJAN, MOROCCO, ROMANIA,
BANGLADESH, USA, KYRGYZSTAN, RUSSIA, KOSOVO, AFGHANISTAN,
INDONESIA, TAIWAN, VIETNAM**

Total Accepted Article: 210

Total Rejected Papers: 43

Accepted Article (Türkiye): 95

Accepted Article (Other Countries): 105

ISBN: 979-8-89695-248-0

INTERNATIONAL ART AND DESIGN SYMPOSIUM

October 24-25, 2025 / Istanbul Arel University, Istanbul, Türkiye



İSTANBUL AREL
— ÜNİVERSİTESİ —



IKSAD INSTITUTE
Institute of Economic Development
and Social Research

01.11.2025

REF: Akademik Teşvik

İlgili makama;

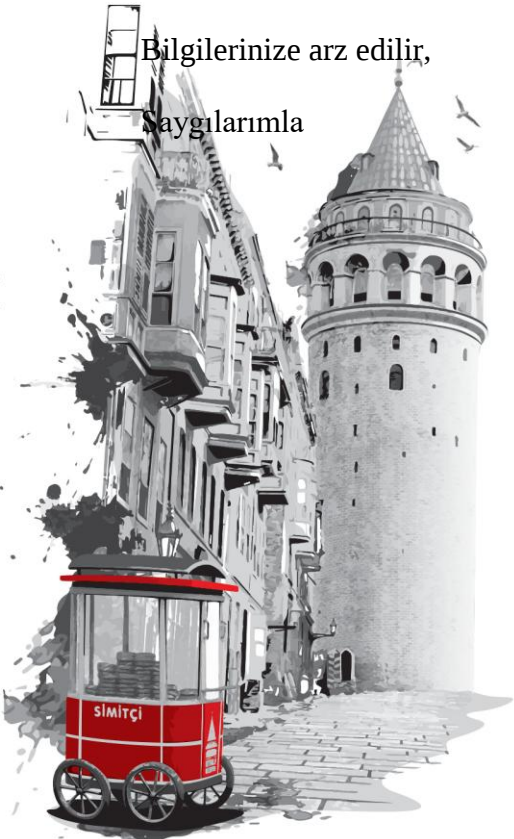
Uluslararası Sanat Ve Tasarım Sempozyumu, 24-25 Ekim 2025 tarihleri arasında İstanbul'da 21 farklı ülkenin (Türkiye 95 bildiri- Diğer ülkeler 105 bildiri) akademisyen/araştırmacılarının katılımıyla gerçekleşmiştir

Kongre 16 Ocak 2020 Akademik Teşvik Ödeneği Yönetmeliğine getirilen “Tebliğlerin sunulduğu yurt içinde veya yurt dışındaki etkinliğin uluslararası olarak nitelendirilebilmesi için Türkiye dışında en az beş farklı ülkeden sözlü tebliğ sunan konuşmacının katılım sağlaması ve tebliğlerin yarıdan fazlasının Türkiye dışından katılımcılar tarafından sunulması esastır.” değişikliğine uygun düzenlenmiştir.

Bilgilerinize arz edilir,

Saygılarımla

Assoc. Prof. Dr. Kübra ŞAHİN ÇEKEN
Faculty of Fine Arts, Istanbul Arel University
HEAD OF ORGANIZING COMMITTEE



E-mail: iksad27@gmail.com

Web Page: www.iksadkongre.com/art-design



T.C.
İSTANBUL AREL ÜNİVERSİTESİ REKTÖRLÜĞÜ
Güzel Sanatlar Fakültesi Dekanlığı
Grafik Tasarımı Bölüm Başkanlığı



Sayı : E-38792432-299-766429
Konu : Sanat ve Tasarım Sempozyumu
Düzenleme Kurulu

19.09.2025

GÜZEL SANATLAR FAKÜLTESİ DEKANLIĞINA

Güzel Sanatlar Fakültesi ve Mimarlık Fakültesi tarafından 24-25 Ekim tarihleri arasında Arel Üniversitesi Tepekent Kampüsünde düzenlenecek olan "Uluslararası Sanat ve Tasarım Sempozyumu" düzenleme kuruluna aşağıda unvan ve isimleri yazılı olan öğretim elemanlarının üniversite akademisyen temsilcisi olarak görevlendirilmeleri hususunu;

Olurlarınıza arz ederim.

Düzenleme Kurulu

Doç. Dr. Kübra ŞAHİN ÇEKEN- Düzenleme Kurulu Başkanı
Dr. Öğr. Üyesi Azadeh REZAFAR- Üye
Dr. Öğr. Üyesi Hayal MERİÇ- Üye
Dr. Öğr. Üyesi Özlem YALÇINÇIRAY- Üye
Dr. Öğr. Üyesi Zeliha YAVUZ PELVAN- Üye
Öğr. Gör. Burak KAYA- Üye
Arş Gör. Gizem KALAY- Üye
Arş Gör. Nursena ŞİMŞEK- Üye

Doç.Dr. Kübra ŞAHİN ÇEKEN
Bölüm Başkanı

Bu belge, güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Kodu:BSUBBVB0PP

Belge Doğrulama Adresi: <https://turkiye.gov.tr/istanbul-arel-universitesi-ebys>

Adres:Türkoba Mahallesi Erguvan Sokak No:26 / K 34537 Tepekent -
Büyükkçekmece/İstanbul
Telefon:0 (850) 850 27 35 Faks0 (212) 860 04 81
Kep Adresi: areluniv@hs01.kep.tr

Bilgi için: Kübra ŞAHİN ÇEKEN
Unvan: Bölüm Başkanı



Bu belge, güvenli elektronik imza ile imzalanmıştır.



T.C.
İSTANBUL AREL ÜNİVERSİTESİ REKTÖRLÜĞÜ



Sayı : E-69396709-100-771447
Konu : Uluslararası Sanat ve Tasarım
Sempozyumu Düzenleme Kurulu
Akademisyen Temsilcisi

16.10.2025

DAĞITIM YERLERİNE

İlgi : 19.09.2025 tarihli ,23978323-100-E.766444 sayılı yazınız.

İlgi yazıya istinaden, Güzel Sanatlar Fakültesi ve Mimarlık Fakültesi tarafından 24-25 Ekim 2025 tarihleri arasında Üniversitemiz Tepekent Kampüsünde düzenlenecek olan "Uluslararası Sanat ve Tasarım Sempozyumu" düzenleme kuruluna teklif edilen öğretim elemanlarının Üniversite Akademisyen Temsilcisi olarak görevlendirilmesi uygun görülmüştür.

Bilgilerinize rica ederim.

Prof. Dr. Ersin GÖSE
Rektör

Dağıtım:
Güzel Sanatlar Fakültesi Dekanlığına
Yök İlişkileri ve Yazı İşleri Ofisine
İnsan Kaynakları Ofisine

Mevcut Elektronik İmzalar

Bu belge, güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Kodu: BS5BK607RC 16.10.2025 16:59

Belge Doğrulama Adresi: <https://turkiye.gov.tr/istanbul-arel-universitesi-ebys>

Adres: Türkoba Mahallesi Erguvan Sokak No:26 / K:34537 Tepekent -

Büyükdere/İstanbul

Telefon:0 (850) 850 27 35 Faks:0 (212) 860 04 81

Kep Adresi: areluniv@hs01.kep.tr

Bilgi için: Uğurkan ÇİRTLİK
Unvan: Yazı İşleri Müdürü



Prof. Dr. Ersin GÖSE

Rector of Istanbul Arel University

HONORARY PRESIDENT OF THE SYMPOSIUM

Prof. Dr. Nalan BÜKER

Dean of Faculty of Fine Arts, Istanbul Arel University

SYMPOSIUM CO-PRESIDENT

Prof. Dr. Mehmet OCAKÇI

Dean of the Faculty of Architecture, Istanbul Arel University

SYMPOSIUM CO-PRESIDENT

Assoc. Prof. Dr. Kübra ŞAHİN ÇEKEN

Faculty of Fine Arts, Istanbul Arel University

HEAD OF ORGANIZING COMMITTEE

MEMBERS OF THE ORGANIZING COMMITTEE

Assist. Prof. Dr. Azadeh REZAFAR
Istanbul Arel University

Assist. Prof. Dr. Hayal MERİÇ
Istanbul Arel University

Assist. Prof. Dr. Özlem YALÇINÇIRAY
Istanbul Arel University

Assist. Prof. Dr. Zeliha Banu YAVUZ PELVAN
Istanbul Arel University

Lect. Burak KAYA
Istanbul Arel University

Res. Assist. Gizem KALAY
Istanbul Arel University

Res. Assist. Nursena ŞİMŞEK
Istanbul Arel University

SCIENTIFIC AND ADVISORY BOARD

Prof. Dr. Hüseyin GÜN

Istanbul Arel University Faculty of Fine Arts/Gastronomy

Prof. Selahattin Ganiz

Istanbul Yeni Yüzyıl University Faculty of Fine Arts/Graphics

Prof. Dr. Yunus BERKLİ

Ataturk University Faculty of Fine Arts / Basic Education

Prof. Dr. Fulya BAYRAKTAR

Ankara Hacı Bayram Veli University Faculty of Fine Arts/Basic
Art Sciences

Prof. Muna SİLAV

Ankara Hacı Bayram Veli University Faculty of Fine Arts/Basic
Art Sciences

Assoc. Prof. Hüseyin Kurtuluş ÖZGEN

Ankara Hacı Bayram Veli University Faculty of Fine Arts /
Photography and Video

Assoc. Prof. Gülten GÜLTEPE

Ataturk University Faculty of Fine Arts/Basic Education
Department

Prof. Dr. Nezih AYIRAN

Cyprus International University, Faculty of Fine Arts, Design,
Architecture, Department of Architecture

Prof. Dr. Didem BAŞ

Trakya University, Faculty of Architecture, Department of
Interior Architecture

Prof. Dr. Nuray BAYRAKTAR

Başkent University, Faculty of Fine Arts, Design and
Architecture, Department of Architecture

Prof. Dr. Barış ATİKER

Aydın Adnan Menderes University, Faculty of Communication,
Department of Visual Communication Design

Assist. Prof. Dr. Devran BENGÜ

Istanbul Arel University, Faculty of Architecture, Department of
Architecture

Assoc. Prof. Dr. Gülferah ÇORAPÇIOĞLU

Istanbul Arel University, Faculty of Architecture, Department of
Architecture

Prof. Dr. Yüksel DEMİR

Istanbul University, Faculty of Architecture, Department of
Architecture

Prof. Dr. İclal DİNÇER

Yıldız Technical University, Faculty of Architecture, Department
of Urban and Regional Planning

Assist. Prof. Dr. Ahu ERBAYDAR

Istanbul Arel University, Faculty of Architecture, Department of
Interior Architecture

Prof. Dr. Gülçin PULAT GÖKMEN

Istanbul Technical University, Faculty of Architecture,
Department of Architecture

Prof. Dr. Nuran ZEREN GÜLERSOY

Işık University, Faculty of Art, Design and Architecture,
Department of Architecture

Assist. Prof. Dr. Selda KABULOĞLU KARAOSMAN

Istanbul Arel University, Faculty of Architecture, Department of
Architecture

Prof. Dr. Füsün SEÇER KARİPTAŞ

Haliç University, Faculty of Architecture, Department of Interior
Architecture

Prof. Dr. Meltem ERDEM KAYA

Istanbul Technical University, Faculty of Architecture,
Department of Landscape Architecture

Assoc. Prof. Dr. Ebru ERBAŞ GÜRLER
Istanbul Technical University, Faculty of Architecture,
Department of Landscape Architecture

Prof. Dr. Bilge ARMATLI KÖROĞLU
Gazi University, Faculty of Architecture, Department of Urban
and Regional Planning

Prof. Dr. Sabit OYMAEL
Istanbul Arel University, Faculty of Architecture, Department of
Architecture

Prof. Dr. Esen Gökçe ÖZDAMAR
Namık Kemal University, Fine Arts Design, Faculty of
Architecture, Department of Architecture

Assoc. Prof. Dr. Özlem ÖZER
Gebze Technical University, Faculty of Architecture, Department
of Urban and Regional Planning

Prof. Dr. Mustafa ÖZGÜNLER
Mimar Sinan Fine Arts University, Faculty of Architecture,
Department of Architecture

Prof. Dr. Murat ÖZYAVUZ
Namık Kemal University Fine Arts Design, Faculty of
Architecture, Department of Landscape Architecture

Assoc. Prof. Dr. Mehmet ŞALGAMCIOĞLU
Istanbul Technical University, Faculty of Architecture,
Department of Architecture

Prof. Dr. H. İbrahim ŞANLI
Istanbul Aydin University, Faculty of Architecture and Design,
Department of Architecture

Prof. Dr. Mete TAPAN
Istanbul Arel University Faculty of Architecture, Department of
Architecture

Prof. Dr. Fatih TERZİ
Istanbul Technical University, Faculty of Architecture,
Department of Urban and Regional Planning

Prof. Dr. Şebnem TİMUR
Özyeğin University, Faculty of Architecture and Design,
Department of Industrial Design

Prof. Dr. Hayriye EŞBAH TUNÇAY
Istanbul Technical University, Faculty of Architecture,
Department of Landscape Architecture

Prof. Dr. Gülname TURAN
Istanbul Technical University, Faculty of Architecture,
Department of Industrial Design

Prof. Dr. Ş. Şence TRK

Istanbul Technical University, Faculty of Architecture,
Department of Urban and Regional Planning

Prof. Dr. Alper NL

zyeęin University, Faculty of Architecture and Design,
Department of Architecture

Assoc. Prof. Dr. Fatma Ceyda GNEY YKSEL

Halię University, Faculty of Architecture, Department of Interior
Architecture

Prof. Dr. Hasip PEKTAŞ

Istinye University, Faculty of Communication

Prof. Dr. Hatice Z PEKTAŞ

Istinye University, Faculty of Communication

Prof. Dr. Candan DEDELOęLU

Atlas University- Faculty of Art, Design and Architecture

Prof. Dr. Selęuk HNERL

Istanbul University/Cerrahpaşı, Hasan Ali Ycel Faculty of
Education

Prof. Dr. Emre TANDIRLI

Bolu Abant Izzet Baysal University, Faculty of Communication

Prof. Dr. Soofia Tahira Elias ÖZKAN
Middle East Technical University, Faculty of Architecture,
Department of Architecture

Assist. Prof. Dr. Döndü Ferhan YALÇIN
Istanbul Arel University, Faculty of Architecture, Department of
Interior Architecture

Dr. Ulanbek TOTUIAEV
Eurasia International University Rectorate

PHOTO GALLERY



PHOTO GALLERY



PHOTO GALLERY



PHOTO GALLERY

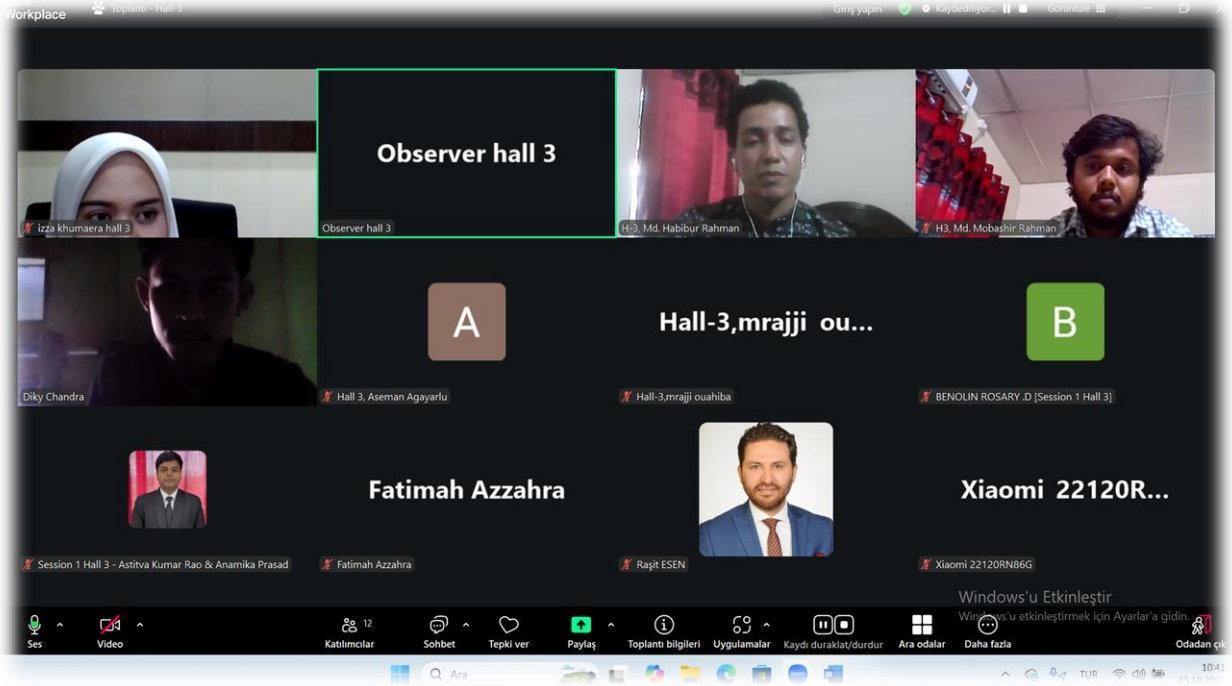


PHOTO GALLERY

Workplace

Hall 3, Aseman Agayarli adli kipi

Giriş yapın Kaydediliyor... Görüntüle

Reclaiming the Female Subject: Sylvia Plath and Ted Hughes Through the Lens of Mulvey's Male Gaze - Pow...

File Home WPS PDF Insert Draw Design Transitions Animations Slide Show Record Review View Help

Clipboard Font Paragraph Drawing Shapes Arrange Quick Styles Select Editing Find Replace Create PDF Sign Add-ins

Abstract



- Women in literature often seen through male perspective
- Laura Mulvey's male gaze applied to poetry for the first time
- Sylvia Plath's *The Applicant* exposes objectification
- Ted Hughes portrays women as powerful but silent
- Study compares how both poets reflect gender and power

Observer hall 3

Hall 3, Aseman Agayarli

Observer hall 3

B

izza khumaera hall 3

BENOLIN ROSARY D [Session 1 H...

H-3, Md. Habib...

H-3, Md. Habibur Rahman

Mobashir Rahman

Session 1 Hall 3 - Asthya Kumar R...

Windows'u Etkinleştir

Windows'u etkinleştirmek için Ayarlar'a gidin.

Ses Video

Katılımcılar Sohbet Tepki ver Paylaş Toplantı bilgileri Uygulamalar Kaydı duraklat/durdur Ara odalar Daha fazla Odadan çık

10:12

Workplace

Hall 3, Aseman Agayarli adli kipi

Giriş yapın Kaydediliyor... Görüntüle

Reclaiming the Female Subject: Sylvia Plath and Ted Hughes Through the Lens of Mulvey's Male Gaze - Pow...

File Home WPS PDF Insert Draw Design Transitions Animations Slide Show Record Review View Help

Clipboard Font Paragraph Drawing Shapes Arrange Quick Styles Select Editing Find Replace Create PDF Sign Add-ins

Sylvia Plath: "The Applicant"

Women portrayed as objects

Plath exposes the reduction of women to commodities in society

Marriage = societal contract of dominance

The institution of marriage becomes a framework for control and objectification

Challenges male gaze by exposing objectification

Plath critiques societal norms by revealing the mechanisms of female objectification



Observer hall 3

Hall 3, Aseman Agayarli

Observer hall 3

B

izza khumaera hall 3

BENOLIN ROSARY D [Session 1 H...

H-3, Md. Habib...

H-3, Md. Habibur Rahman

Mobashir Rahman

Session 1 Hall 3 - Asthya Kumar R...

1 atanmamış katılımcı

Windows'u Etkinleştir

Windows'u etkinleştirmek için Ayarlar'a gidin.

Ses Video

Katılımcılar Sohbet Tepki ver Paylaş Toplantı bilgileri Uygulamalar Kaydı duraklat/durdur Ara odalar Daha fazla Odadan çık

10:13

PHOTO GALLERY

Workplace Toplantı H-3 Md. Mobashir Rahman adlı k...

Giriş yapın Kaydediliyor... Görüntüle

File Home Insert Design Transitions Animations Slide Show Record Review View Help Tell me what you want to do

Clipboard Paste New Slide Slides Layout Reset Section

Font Paragraph Drawing

Find Replace Select Add-Ins

Welcome to my Presentation!

Join us on a captivating journey into the heart of Bangladeshi folk art, where every brushstroke tells a story and every creation reflects a profound cultural significance. Get ready to be inspired by the vibrant traditions and rich heritage that define this fascinating world.

Observer hall 3

Hall 3, Aseman Agayarlü

Observer hall 3

izza khumaera hall 3

H-3, Md. Habibur Rahman

H-3 Md. Mobashir Rahman

BENOLIN ROSARY D [Session 1 H...

Fatimah Azzahra

Session 1 Hall 3 - Astiva Kumar R...

Fatimah Azzahra

Windows'u Etkinleştir

Windows'u etkinleştirmek için Ayarlar'a gidin.

Ses Video Katılımcılar Sohbet Tepki ver Paylaş Toplantı bilgileri Uygulamalar Kaydı duraklat/durdur Ara odalar Daha fazla Odadan çık

10:20

Workplace Toplantı H3 BENAİSSA Nadjetje adlı kapı...

Giriş yapın Kaydediliyor... Görüntüle

– Research Objectives

1. Analyze how sustainable design frameworks influence creativity.
2. Examine examples of ****eco-materials****, ****digital fabrication****, and ****vernacular inspiration****.
3. Identify the relationship between ****design conception and sustainable innovation****.
4. Propose a conceptual model linking design, ecology, and culture.

Innovation is the engine of transformation in contemporary design.

- > Emerging technologies — from ****parametric modeling**** and ****AI-driven simulation**** to ****3D printing**** — allow architects and designers to create efficient, adaptive forms while optimizing performance.
- > The ****World Economic Forum (2025)**** reports that 3D printing in construction can reduce material waste by up to ****60%****, illustrating how innovation supports sustainability.
- > But innovation must be guided by human and ecological values, not by technology alone

Hall-3,mrajji ou...

Hall-3,mrajji ouahiba

Observer hall 3

Observer hall 3

Hall-3_CHAYMAE DENDEN

H3 BENAİSSA Nadjetje

Selviye Lajqi

Selviye Lajqi

Katılımcılar (5)

OH	Observ...	(Ortak oturum sahibi, ben)			
	H3 BENAİSSA Nadjetje				
HO	Hall-3,mrajji ouahiba				
	Hall-3_CHAYMAE DENDEN				
SL	Selviye Lajqi				

Windows'u Etkinleştir

Windows'u etkinleştirmek için Ayarlar'a gidin.

Tümünü Sessize Al

Ses Video Katılımcılar Sohbet Tepki ver Paylaş Toplantı bilgileri Uygulamalar Ara odalar Daha fazla Odadan çık

12:58

PHOTO GALLERY

Workplace

H3 BENAÏSSA Nadjetje adlı kişi

Giriş yapın

Kayıtlı değilsiniz

Görüntü

Methodology

Type:Qualitative analytical research.

Sources:

- Peer-reviewed design journals (e.g., *Design Studies*, *Journal of Cleaner Production*).
- * Case studies on sustainable architecture and product design.
- * Comparative analysis of projects applying **biophilic**, **vernacular**, and **digital** design.

Frameworks used:

- * Sustainable Development Goals (SDGs).
- * Cradle to Cradle Design* (McDonough & Braungart, 2002).
- * Design Thinking* (Brown, 2008).



Hall-3,mrajji ou...

Observer hall 3

Hall-3,mrajji ouahiba

Observer hall 3

Hall-3,_CHAYMAE DENDEN

H3 BENAÏSSA Nadjetje

Selviye Lajqi

Selviye Lajqi

Windows'u Etkinleştir

Windows'u etkinleştirmek için Ayarlar'a gidin.

Ses

Video

Katılımcılar

Sohbet

Tepki ver

Paylaş

Toplantı bilgileri

Uygulamalar

Kayıtlı duraklat/durdur

Ara odalar

Daha fazla

Odadan çık

12:59

Workplace

F.O. Abdulmumuni adlı kullanıcı

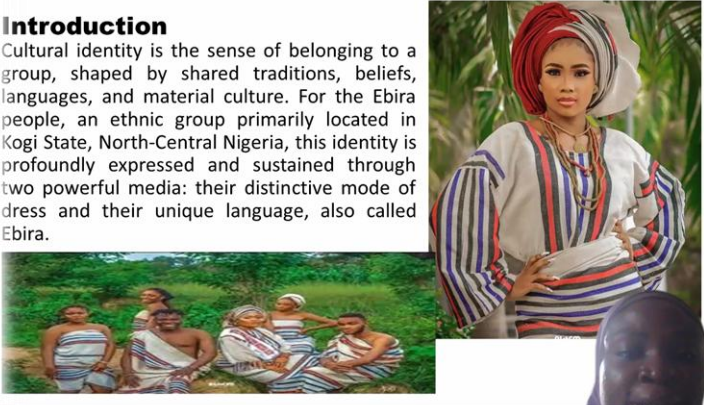
Giriş yapın

Kayıtlı değilsiniz

Görüntü

Introduction

Cultural identity is the sense of belonging to a group, shaped by shared traditions, beliefs, languages, and material culture. For the Ebira people, an ethnic group primarily located in Kogi State, North-Central Nigeria, this identity is profoundly expressed and sustained through two powerful media: their distinctive mode of dress and their unique language, also called Ebira.



Observer hall 3

Observer hall 3

Gauri

Gauri

Windows'u Etkinleştir

Windows'u etkinleştirmek için Ayarlar'a gidin.

Ses

Video

Katılımcılar

Sohbet

Tepki ver

Paylaş

Toplantı bilgileri

Uygulamalar

Kayıtlı duraklat/durdur

Ara odalar

Daha fazla

Odadan çık

13:48

PHOTO GALLERY

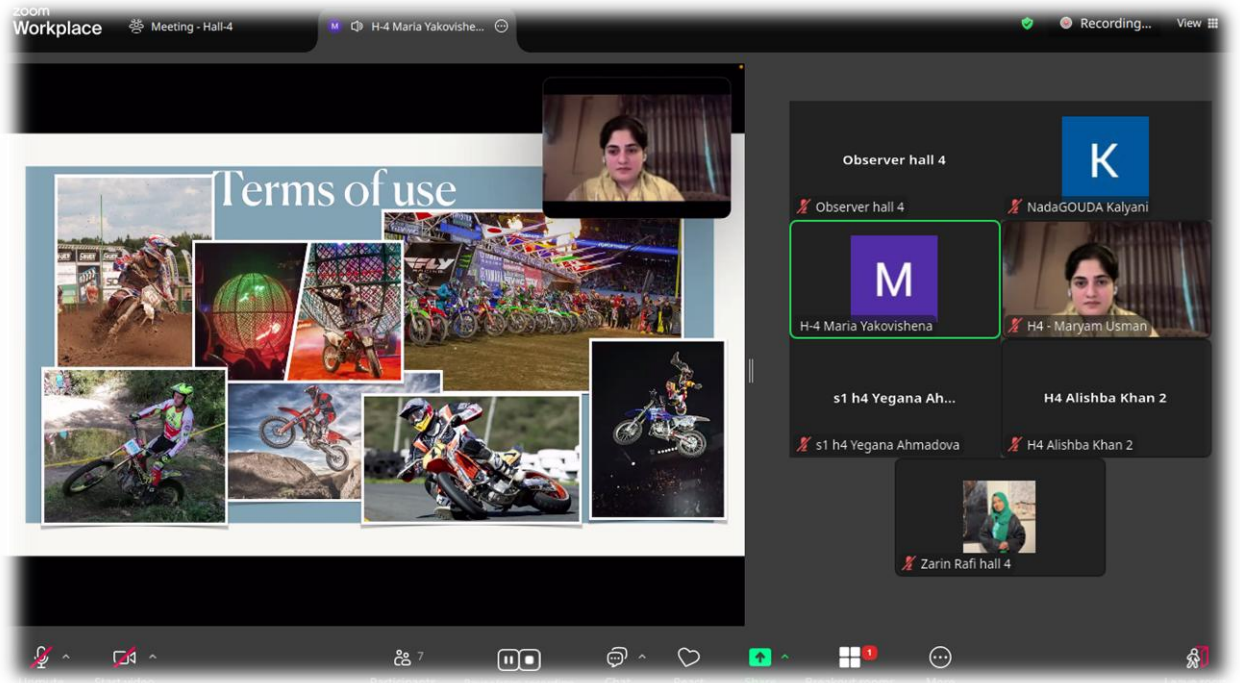
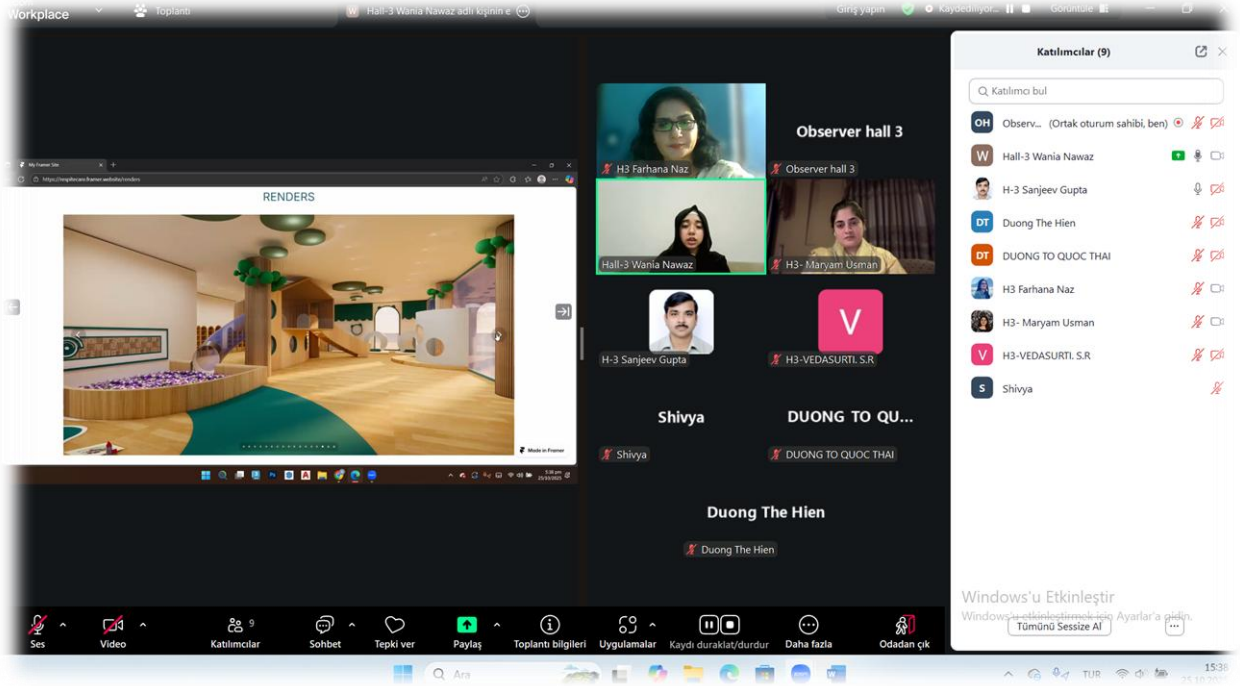


PHOTO GALLERY

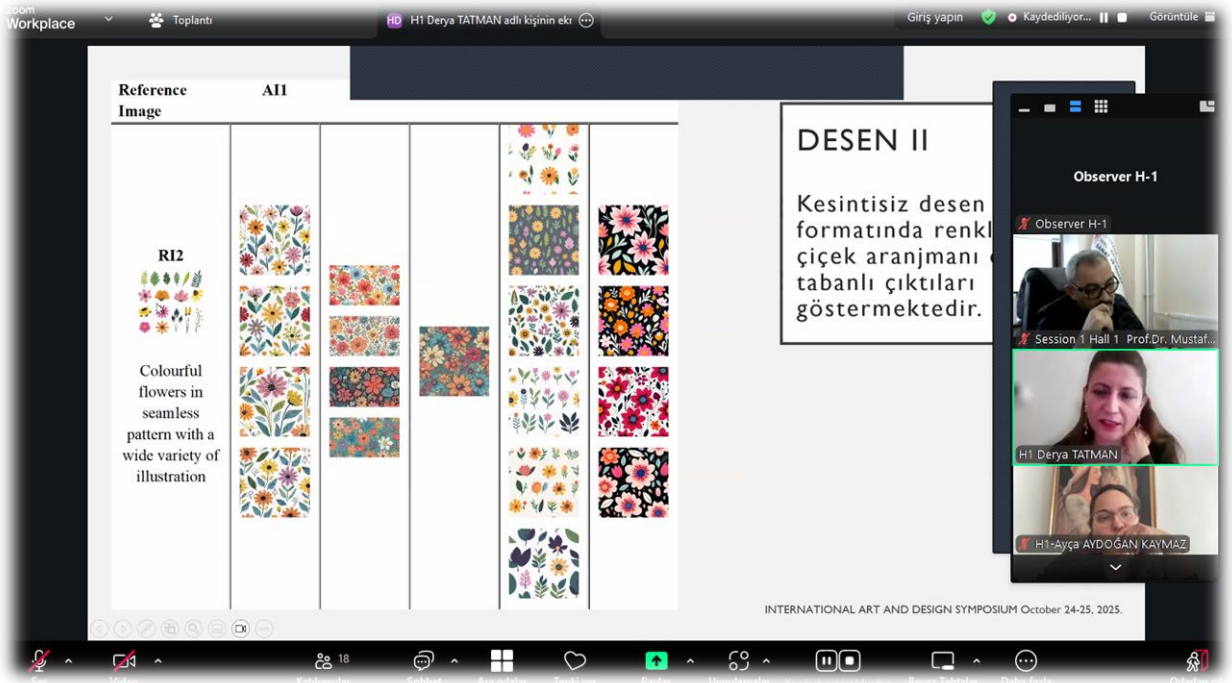
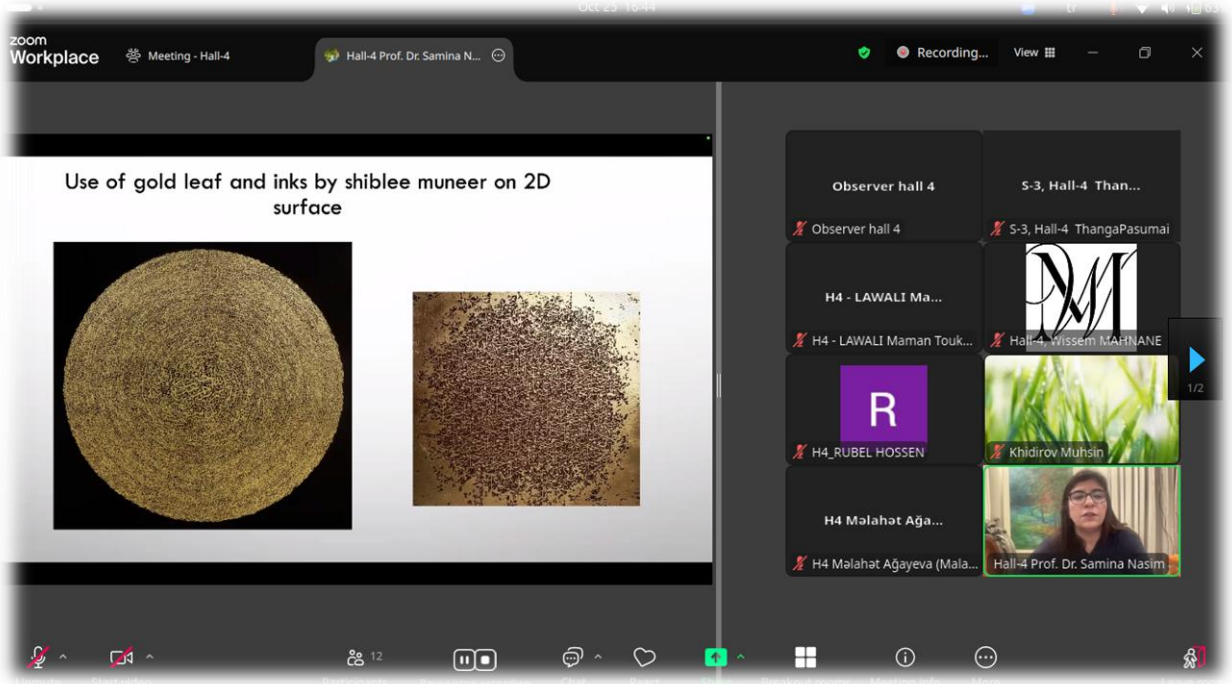


PHOTO GALLERY

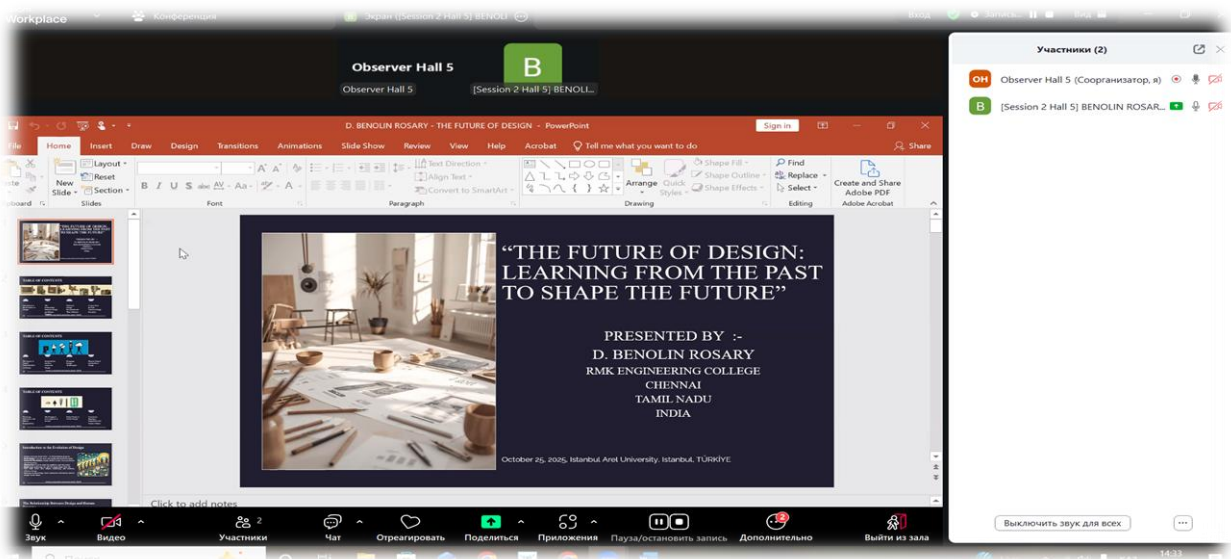
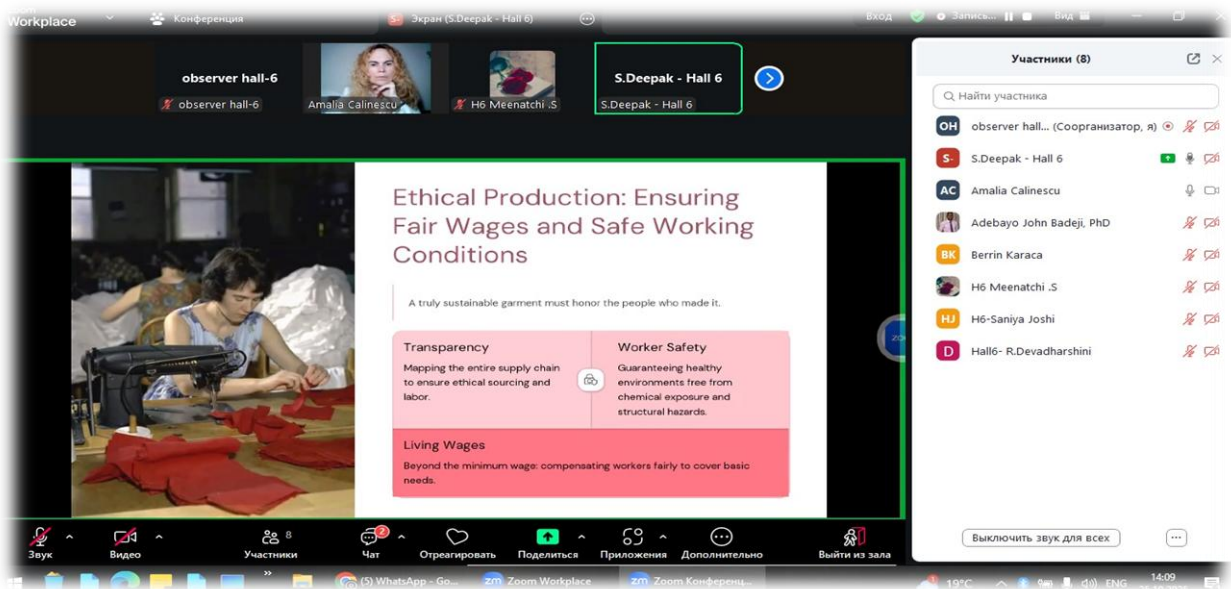
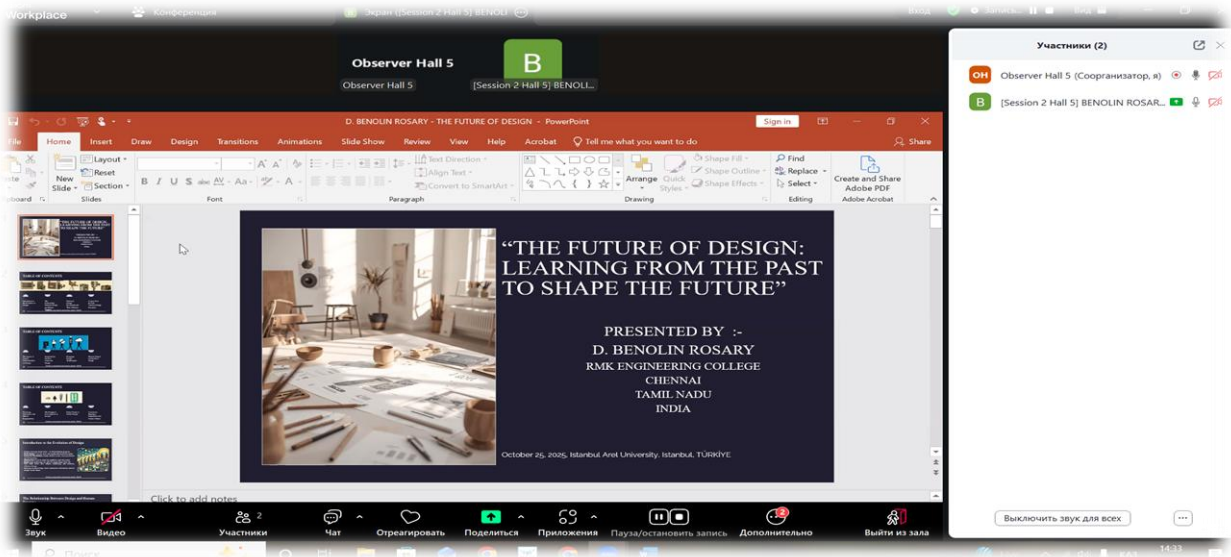


PHOTO GALLERY

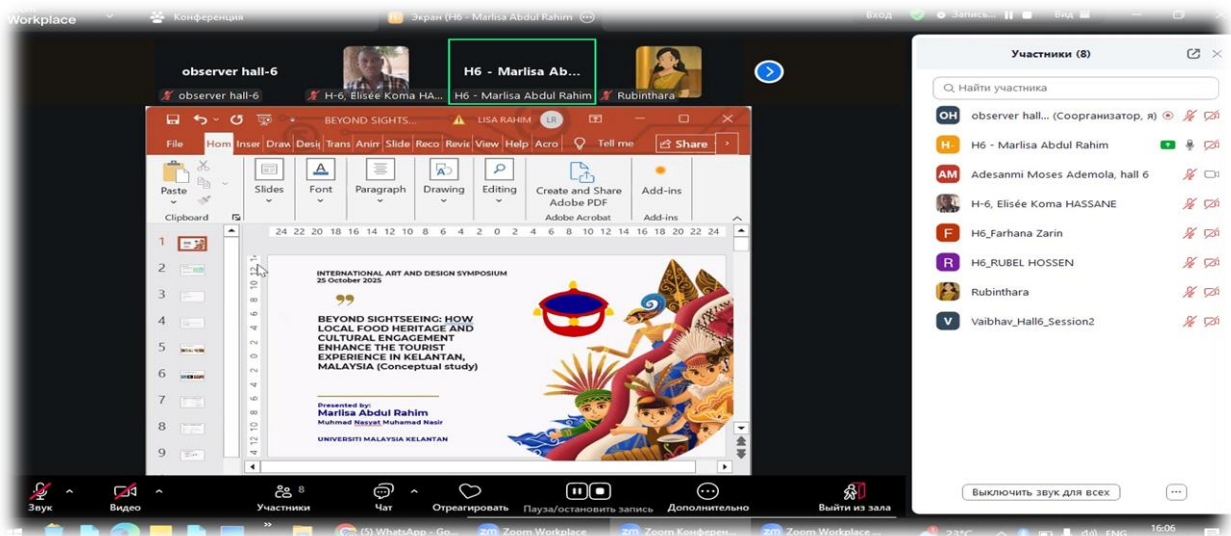
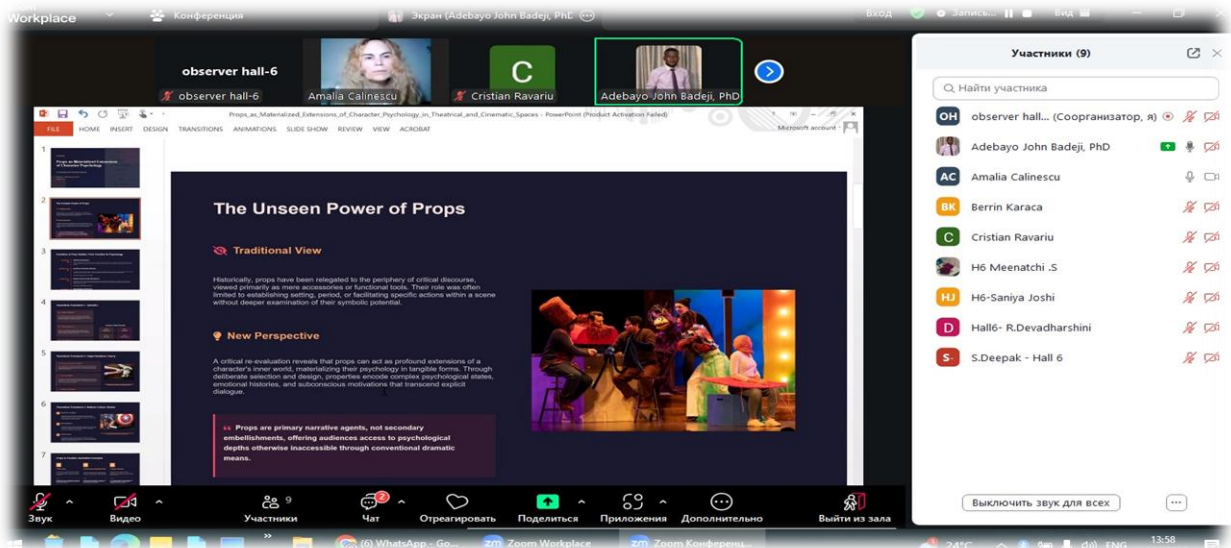


PHOTO GALLERY

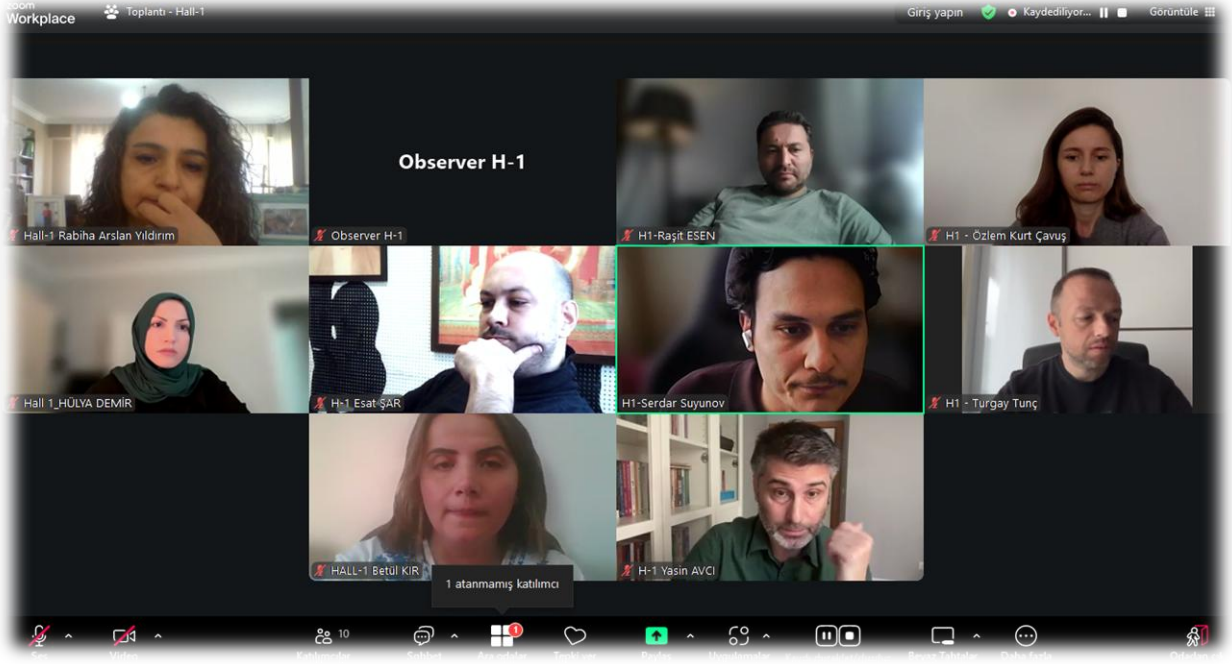
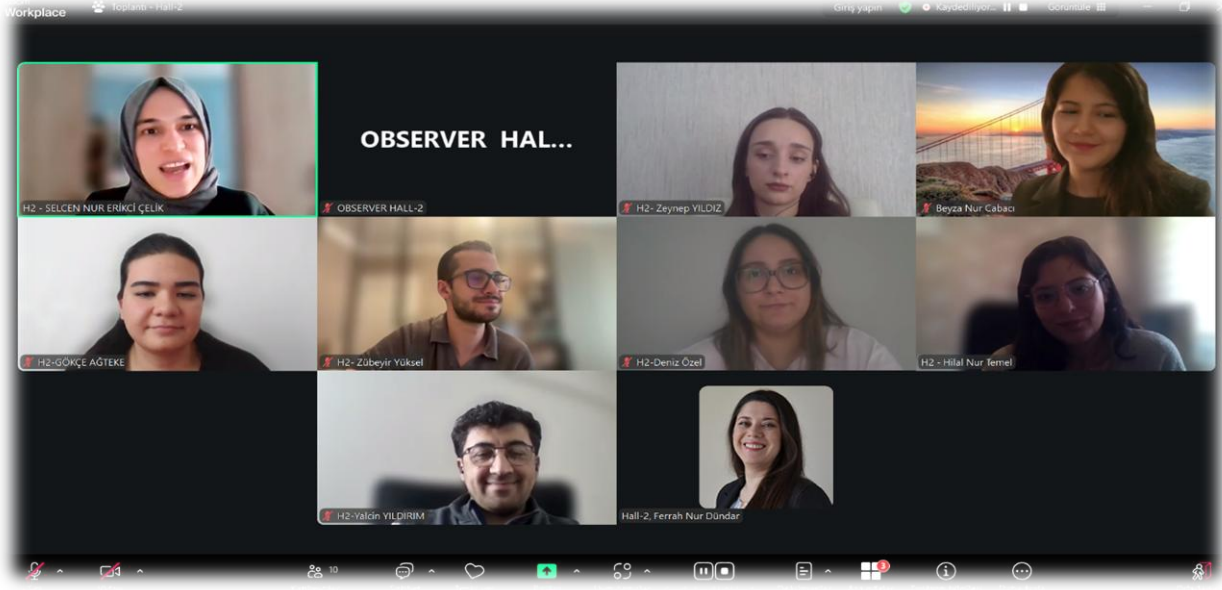


PHOTO GALLERY



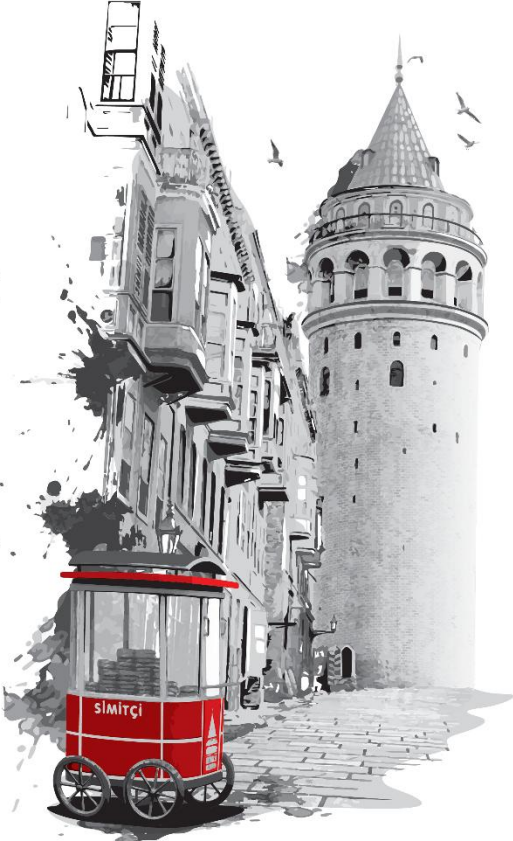


INTERNATIONAL ART AND DESIGN SYMPOSIUM

*October 24-25, 2025 / Istanbul, TÜRKİYE
Istanbul Arel University*

SYMPOSIUM PROGRAM

**Zoom Meeting ID: 883 9498 5602
Zoom Passcode: 252525**



Participant Countries (21):

Türkiye, India, Nigeria, Pakistan, Canada,
Malaysia, Iran, Turkish Republic of Northern
Cyprus, Egypt, Azerbaijan, Morocco, Romania,
Bangladesh, USA, Kyrgyzstan, Russia,
Kosovo, Afghanistan, Indonesia, Taiwan,
Vietnam

INTERNATIONAL ART AND DESIGN SYMPOSIUM

SYMPOSIUM PROGRAM

ÖNEMLİ, DİKKATLE OKUYUNUZ LÜTFEN / IMPORTANT, PLEASE READ CAREFULLY

Önemli, Dikkatle Okuyunuz Lütfen

- ✓ Kongremizde Yazım Kurallarına uygun gönderilmiş ve bilim kurulundan geçen bildiriler için online (video konferans sistemi üzerinden) sunum imkanı sağlanmıştır.
- ✓ Online sunum yapabilmek için <https://zoom.us/join> sitesi üzerinden giriş yaparak “Meeting ID or Personal Link Name” yerine ID numarasını girerek oturuma katılabilirsiniz.
- ✓ Zoom uygulaması ücretsizdir ve hesap oluşturmaya gerek yoktur.
- ✓ Zoom uygulaması kaydolmadan kullanılabilir.
- ✓ Uygulama tablet, telefon ve PC’lerde çalışıyor.
- ✓ Her oturumdaki sunucular, sunum saatinden 15 dk öncesinde oturuma bağlanmış olmaları gerekmektedir.
- ✓ Tüm kongre katılımcıları canlı bağlanarak tüm oturumları dinleyebilir.
- ✓ Moderatör – oturumdaki sunum ve bilimsel tartışma (soru-cevap) kısmından sorumludur.

Dikkat Edilmesi Gerekenler- TEKNİK BİLGİLER

- ✓ Bilgisayarınızda mikrofon olduğuna ve çalıştığına emin olun.
- ✓ Zoom’da ekran paylaşma özelliğine kullanabilmelisiniz.
- ✓ Kabul edilen bildiri sahiplerinin mail adreslerine Zoom uygulamasında oluşturduğumuz oturuma ait ID numarası gönderilecektir.
- ✓ **Katılım belgeleri kongre sonunda tarafınıza pdf olarak gönderilecektir**
- ✓ Kongre programında yer ve saat değişikliği gibi talepler dikkate alınmayacaktır

IMPORTANT, PLEASE READ CAREFULLY

- ✓ To be able to attend a meeting online, login via <https://zoom.us/join> site, enter ID “Meeting ID or Personal Link Name” and solidify the session.
- ✓ The Zoom application is free and no need to create an account.
- ✓ The Zoom application can be used without registration.
- ✓ The application works on tablets, phones and PCs.
- ✓ The participant must be connected to the session 15 minutes before the presentation time.
- ✓ All congress participants can connect live and listen to all sessions.
- ✓ Moderator is responsible for the presentation and scientific discussion (question-answer) section of the session.

Points to Take into Consideration - TECHNICAL INFORMATION

- ✓ Make sure your computer has a microphone and is working.
- ✓ You should be able to use screen sharing feature in Zoom.
- ✓ **Attendance certificates will be sent to you as pdf at the end of the congress.**
- ✓ Requests such as change of place and time will not be taken into consideration in the congress program.

**Before you login to Zoom please indicate your name_surname and HALL number,
exp. Hall-1, Merve KIDIRYUZ**

SERĞİ



İSTANBUL AREL
ÜNİVERSİTESİ



IKSAD INSTITUTE
Institute of Economic Development
and Social Research

ULUSLARARASI SANAT VE TASARIM SEMPOZYUMU
ULUSAL DAVETLİ KARMA SERĞİ



Küratör: Doç. Dr. Kübra ŞAHİN ÇEKEN

24-25 Ekim 2025 - Saat: 11.00

İstanbul Arel Üniversitesi Tepekent Kemal Gözükara Yerleşkesi
Büyük Konferans Salonu Fuaye Alanı



EXHIBITION



**İSTANBUL AREL
UNIVERSITY**



IKSAD INSTITUTE
Institute of Economic Development
and Social Research

INTERNATIONAL ART AND DESIGN SYMPOSIUM ONLINE INTERNATIONAL MIXED EXHIBITION



Curator: Assoc. Prof. Dr. Kübra ŞAHİN ÇEKEN

October 24-25, 2025 - Time: 11:00 AM

<https://tr.iksadkongre.com/art-design>



OPENING CEREMONY

Istanbul Arel University

Date:24.10.2025

9:30-10:30	Registration
10:30- 11:00	Opening Speeches Prof. Dr. Başak TURAN İÇKE IKSAD SCIENTIFIC BOARD MEMBER Prof. Dr. Ersin GÖSE Rector of Istanbul Arel University HONORARY PRESIDENT OF THE SYMPOSIUM
11:40- 11:50	Plaque Ceremony
12:00- 12:30	Solo Exhibition Openings
12:30- 13:30	Lunch

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-1, Hall-1
Istanbul Local Time: 13:30 – 14:30
Moderator: Prof. Dr. Nalan BÜKER
MINİ KONFERANS SALONU

VIRTUAL CINEMATOGRAPHY AND THE RECONSTRUCTION OF REALITY PERCEPTION	Prof. Dr. Nalan BÜKER	İstanbul Arel University TÜRKİYE
HAND-PAINTED AESTHETICS IN SHORT ANIMATION FILMS: A WIND AND THE SHADOW	Res. Assist. Mehmet Akif GÜR	Istanbul Arel University TÜRKİYE
CULTURAL ELEMENTS IN TURKISH ANIMATION	Assoc. Prof. Dr. İpek Fatma ERTAN	Istanbul Medipol University TÜRKİYE
POWERFUL MASCULINE IMAGES IN 1980s HOLLYWOOD CINEMA	Res. Assist. Bilgesu BİBER	Istanbul Arel University TÜRKİYE
THE EFFECT OF VERTICAL FORMATS ON VIEWER EXPERIENCE ON DIGITAL PLATFORMS: A STUDY ON NEW GENERATION FAMILY SERIES	Res. Assist. Nursena ŞİMŞEK	Istanbul Arel University TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-1, Hall-1

Istanbul Local Time: 13:30 – 14:30

Moderator: Assoc. Prof. Dr. Eda ÖZ ÇELİKBAŞ
AZİZ SANCAR SALONU

THE UNKNOWN ASPECTS OF THE MONA LISA THAT HAVE NOT ENTERED THE LITERATURE	Prof. Dr. Kemal DURUHAN	İnönü University TÜRKİYE
REVELATIONS OF FREEDOM: A CONTEMPORARY INTERPRETATION OF ANCIENT CIVILIZATIONS	Lect. Dr. Hussein Zahran	Alexandria University EGYPT
INTEGRATION OF ARTISTIC EXAMPLES IN EDUCATIONAL ORGANIZATION	Assoc. Prof. Dr. Gülşen Novruzova Fakhraddin kızı	Azerbaijan State Pedagogical University AZERBAIJAN
VISUAL AND STRUCTURAL PARALLELS BETWEEN THE MOTIFS OF DIVRIĞI GREAT MOSQUE AND DARÜŞŞİFA AND DIATOM MICROORGANISMS	Lect. Dr. Kifayet ÖZKUL Prof. Dr. Reşat BAŞAR	Istanbul University-Cerrahpaşa TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-1, Hall-1
Istanbul Local Time: 13:30 – 14:30
Moderator: Prof. Dr. Sabit OYMAEL
KONFERANS SALONU

STEEL CONSTRUCTION VAULT (EARTHQUAKE) DISASTER HOUSE CONSTRUCTION	Prof. Dr. Sabit OYMAEL	İstanbul Arel University TÜRKİYE
EXAMINATION OF TRADITIONAL HOUSING ARCHITECTURE IN THE CONTEXT OF SUSTAINABILITY: THE CASE OF BOLU-GÖYNÜK	Arc. Pelin ÇETİN Prof. Dr. Özlem SALLI BİDECİ Prof. Dr. Sabit OYMAEL	Düzce University TÜRKİYE
ANALYSIS OF CLIMATIC DESIGN COMFORT PARAMETERS OF TRADITIONAL HOUSES IN BOLU- GÖYNÜK	Pelin ÇETİN Prof. Dr. Alper BİDECİ Assist. Prof. Dr. Ünal SEVER	Düzce University TÜRKİYE
BUILDING PHYSICS PROBLEMS IN TRADITIONAL HOUSES: THE CASE OF BOLU-GÖYNÜK	Serdar CANPOLAT Prof. Dr. Alper BİDECİ Assist. Prof. Dr. Ünal SEVER	Düzce University TÜRKİYE
APPLICATIONS OF USING PHASE CHANGE MATERIALS WITH THE APPROACHES ON GLOBAL CLIMATE CHANGE MEASURES AND BUILDING ENERGY MANAGEMENT	Prof. Dr. Ahmet CAN	Istanbul Rumeli University TÜRKİYE
DETERMINATION OF CONCRETE COMPRESSIVE STRENGTH CLASS AND CHARACTERISTIC EQUIVALENT CUBIC COMPRESSIVE STRENGTH VALUE IN THE WET-FRESH CONCRETE STAGE	Dr. Cevdet Emin EKİNCİ	Fırat University TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-2, Hall-1

Istanbul Local Time: 14:45 – 15:45

Moderator: Assist. Prof. Dr. Özlem YALÇINÇIRAY

MINİ KONFERANS SALONU

THE FUTURE OF EDIBLE CREATIVITY, ART AND DESIGN	Assist. Prof. Dr. Özlem YALÇINÇIRAY	İstanbul Arel University TÜRKİYE
THE MUSEUMVERSE EXPERIENCE FROM THE PERSPECTIVE OF NEW MEDIA ART AND DESIGN	Assist. Prof. Dr. Merve AYCAN Assist. Prof. Dr. Övgü AÇIKSÖZLÜ	İstanbul Arel University TÜRKİYE
AN EVALUATION OF SOCIAL MEDIA ACCOUNTS USED AS MENUS IN TERMS OF THE CONCEPT OF CREATIVITY: THE CASE OF INSTAGRAM	Lect. Udaycan SÜTÇÜ	İstanbul Arel University TÜRKİYE
A CHEF DIFFERENT FROM THE USUAL: DETERMINING THE CREATIVE PERSONALITY TRAITS AND PROCESS THROUGH RATATOUILLE MAKING	Res. Assist. Selay Tuğba ULU Assoc. Prof. Dr. Sema EKİNCEK	İstanbul Arel University TÜRKİYE
MULTISENSORY AESTHETICS IN GASTRONOMY: A REVIEW OF AUGMENTED/VIRTUAL REALITY AND PROJECTION MAPPING APPROACHES	Res. Assist. Orhan MUTU Sevcan BULUT	İstanbul Arel University TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-2, Hall-1

Istanbul Local Time: 14:45 – 15:45

Moderator: Assoc. Prof. Dr. Ceyhun BERKOL

AZİZ SANCAR SALONU

TRACES OF POUCHES FROM THE ICEMAN ÖTZI TO THE PRESENT	Assoc. Prof. Dr. Ceyhun BERKOL	Istanbul Arel University TÜRKİYE
SAMSARA LOTUS: A FASHION JOURNEY OF SPIRITUAL TRANSFORMATION	Ceren Nur KUL Assist. Prof. Dr. Nilşen SÜNTER EROĞLU Sıla KÜÇÜKOĞLU	Marmara University TÜRKİYE
EXAMPLES OF DYNAMIC IDENTITY	Assoc. Prof. Dr. Elanur PİLİCİ	Istanbul Arel University TÜRKİYE
THE FIRST FASHION DESIGNERS AND THE TRENDS THEY INFLUENCED IN THEIR DESIGNS	Assoc. Prof. Dr. Ceyhun BERKOL Fatma Derya İPEK	Istanbul Arel University TÜRKİYE
THE USE OF REFABRIC ARTIFICIAL INTELLIGENCE PLATFORM IN DEFACTO RESEARCH&DEVELOPMENT AND DESIGN CENTER	Enes Furkan MUHAN Gaye EROĞLU Arzu ŞAHİN Sibel Saruç PİRLİOĞLU Prof. Dr. Mustafa Sabri ÖZEN	DeFacto Retail Trade Inc. Istanbul TÜRKİYE
DESIGN AND EVALUATION OF ANATOMICALLY FOCUSED COMPRESSION GARMENTS USING DIGITAL AND PHYSICAL METHODS	Sıla KÜÇÜKOĞLU Bekir BOYACI	Sun Textile R&D Center İzmir TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-2, Hall-1

Istanbul Local Time: 14:45 – 15:45

Moderator: Assoc. Prof. Dr. Gülferah ÇORAPÇIOĞLU

KONFERANS SALONU

BETONART SUMMER SCHOOL EXPERIENCES AT THE INTERSECTION OF ART AND TECHNOLOGY	Assist. Prof. Dr. Döndü Ferhan YALÇIN Assist. Prof. Dr. Zeliha Banu YAVUZ PELVAN	İstanbul Arel University TÜRKİYE
THE USE OF INDUSTRIAL MATERIALS IN ART NOUVEAU RESIDENTIAL ARCHITECTURE IN EUROPE	Assist. Prof. Dr. Hayal MERİÇ	İstanbul Arel University TÜRKİYE
LEARNING FROM NATURAL SYSTEMS: A BIODESIGN APPROACH TO CREATIVE DESIGN PROCESSES IN ARCHITECTURE	Assist. Prof. Dr. Selda KABULOĞLU KARAOSMAN Assist. Prof. Dr. Azadeh REZAFAR	İstanbul Arel University TÜRKİYE
LEARNING FROM THE PAST FOR THE FUTURE: ARCHITECTURAL PATTERN ANALYSIS IN THE SİLİVRİ/FENERKÖY	Assist. Prof. Dr. Ayşe Nilüfer AĞAÇCI Assoc. Prof. Dr. Gülferah ÇORAPÇIOĞLU	İstanbul Arel University TÜRKİYE
THE REPRESENTATION OF SPACE IN AYDEDE MAGAZINE: OBSERVATIONS ON SPACE THROUGH THE WRITINGS OF REFİK HALİD KARAY AND ADALET CİMCOZ	Assist. Prof. Dr. Remziye GÜNER Assist. Prof. Dr. Deniz DORA	İstanbul Arel University TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-3, Hall-1
Istanbul Local Time: 16:00 – 17:00
Moderator: Lect. Burak KAYA
MINİ KONFERANS SALONU

THE CAMERA AS A TOOL OF CINEMATIC EXPRESSION IN UNREAL ENGINE	Lect. Burak KAYA	İstanbul Arel University TÜRKİYE
ARTIFICIAL REALITY IN ART AND DESIGN: APPLICATIONS OF VR, AR, AND THE METAVERSE	Assist. Prof. Dr. Ali TAŞTEKİN	Independent Researcher TÜRKİYE
THE TECHNICAL INFRASTRUCTURE AND TRANSFORMATIVE IMPACT OF REAL- TIME AUGMENTED REALITY APPLICATIONS	Lect. Mustafa Berk GECKALAN	İstanbul Arel University TÜRKİYE
THE HARMONY BETWEEN MEDIEVAL MUSIC AND VISUAL TEXTURE IN MOUNT & BLADE II: BANNERLORD	Burcu OKYAY	Okan University TÜRKİYE
DEPICTION OF THE ANCIENT EGYPTIAN PERIOD IN DIGITAL GAME ILLUSTRATIONS: ASSASSIN'S CREED ORIGINS	Dr. Şerife Seda BOZPOLAT	Independent Researcher Istanbul TÜRKİYE
DESIGNING ARSLANTEPE PALACE AS A DIGITAL GAME SPACE	Lect. Özge KAYA Prof. Dr. Kader SÜRMELİ	Üsküdar University TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-3, Hall-1
Istanbul Local Time: 16:00 – 17:00
Moderator: Assist. Prof. Dr. Gonca TRK
AZİZ SANCAR SALONU

THE EMOTIONAL IMPACT OF PACKAGING DESIGN ON CONSUMER BEHAVIOR: THE CASE OF THE BODY SHOP	Assist. Prof. Dr. Gonca TRK	Istanbul Arel University TRKİYE
THE HISTORICAL EVOLUTION OF PRINT MEDIA	Res. Assist. Ayşegl AKBULUT	Istanbul Arel University TRKİYE
CONCEPTUAL TRANSFORMATION OF GRAPHIC DESIGN IN THE POST-DIGITAL ERA	Assist. Prof. Dr. Hasan Tekinalp GREKEN	Istanbul Arel University TRKİYE
CINEMATOGRAPHY AND TECHNOLOGY IN THE CONTEXT OF PHOTOGRAPHIC SELF-PORTRAITS	Assist. Prof. Dr. Erkan ÇİÇEK	Yıldız Technical University TRKİYE
THE EVOLVING ROLE OF TYPOGRAPHY IN POST-DIGITAL ART	Assist. Prof. Dr. Esra BOSTAN	Istanbul Arel University TRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

24.10.2025 / Session-3, Hall-1

Istanbul Local Time: 16:00 – 17:00

Moderator: Assist Prof. Dr. Melda ÖZDEMİR

KONFERANS SALONU

NAVIGATING ATTENTION: THE INTERPLAY OF SPATIAL CONFIGURATION AND ARTWORK CHARACTERISTICS AT ISTANBUL MODERN MUSEUM	Res. Assist. Gizem KALAY KARATAŞ Assoc. Prof. Dr. Mehmet Emin ŞALGAMCIOĞLU	İstanbul Arel University TÜRKİYE
MUSEUM EXPERIENCE ON DIGITAL PLATFORMS: AN EXAMINATION WITHIN THE FRAMEWORK OF FALK & DIERKING'S MODEL	Res. Assist. Fatma Melisa ESKALEN	İstanbul Arel University TÜRKİYE
THE ROLE OF ART IN THE CONSTRUCTION OF COLLECTIVE MEMORY: SALT GALATA AS AN EXAMPLE OF A PUBLIC SPACE	Res. Assist. Zehra KARTAL	Istanbul Arel University TÜRKİYE
INTERIOR DESIGN IN SMART BUILDINGS	Assist. Prof. Dr. Melda ÖZDEMİR	Istanbul Arel University TÜRKİYE

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-1, Hall-1

Istanbul Local Time: 10:00 – 12:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Prof. Dr. Mustafa Cevat ATALAY

TRANSFORMING ARTISTIC PRACTICE: THE ROLE OF 3D DESIGN AND ARTIFICIAL INTELLIGENCE IN CONTEMPORARY PLASTIC ARTS	Assist. Prof. Dr. Savaş SARIHAN	Haliç University TÜRKİYE
INTUITIVE DESIGN AND DATA-DRIVEN DESIGN: A COMPARISON IN THE CONTEXT OF FASHION	Gonca Gül ÖZER Prof. Dr. Ahmet Mete ÇİLİNGİRTÜRK	Altınbaş University TÜRKİYE Marmara University TÜRKİYE
ANALYSIS OF CHIHARU SHIOTA'S INSTALLATION ARTWORKS IN TERMS OF SPIRITUAL SIGNIFICANCE AND PLASTIC EXPRESSION	Ece CANBAZ Assoc. Prof. Dr. Tolga ŞENOL	Bursa Uludağ University TÜRKİYE
AN EXAMINATION OF INTERACTIVE DIGITAL ART APPLICATIONS: THE SKETCH OCEAN EXPERIENCE	Lect. Ayça AYDOĞAN KAYMAZ Res. Assist. Eren AKOĞLU	Haliç University TÜRKİYE
CHANCE AND SILENCE IN JOHN CAGE'S DRAWINGS: A CONCEPTUAL ANALYSIS	Prof. Dr. Mustafa Cevat ATALAY	Ankara Hacı Bayram Veli University TÜRKİYE
THE AESTHETIC AND ONTOLOGICAL DIMENSIONS OF THE HEAD IMAGE SEPARATED FROM THE BODY IN PAINTING: A COMPARATIVE ANALYSIS	Prof. Dr. Mustafa Cevat ATALAY	Ankara Hacı Bayram Veli University TÜRKİYE
EXPLORING ARTIFICIAL INTELLIGENCE GENERATED TEXTILE PATTERNS WITH MULTI-CRITERIA DECISION MAKING	Assist. Prof. Dr. Derya TATMAN Serkan GÜLER Özge ÖZEN Sıla KÜÇÜKOĞLU Gamze TUNA Bekir BOYACI	Pamukkale University TÜRKİYE Sun Textile R&D Center İzmir TÜRKİYE
FOOTWEAR DESIGN WITH GENERATIVE ARTIFICIAL INTELLIGENCE: A COMPARISON FROM FLO GROUP DESIGN CENTER'S WORKSHOP PRACTICES	İsmail Caner AKBACAK Murat ACAR Assist. Prof. Dr. Şakir ÖZÜDOĞRU	FLO Group Design Center, İstanbul TÜRKİYE

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-1, Hall-2

Istanbul Local Time: 10:00 – 12:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Assist. Prof. Dr. Selcen Nur ERİKCİ ÇELİK

A SPATIAL OVERVIEW OF URBAN TRANSFORMATION PROJECTS FROM PAST TO PRESENT: THE CASE OF BURSA	Zeynep YILDIZ Assoc. Prof. Dr. Yalçın YILDIRIM	Bursa Technical University TÜRKİYE
GREEN INFRASTRUCTURE AND STORMWATER MANAGEMENT FOR HACETTEPE UNIVERSITY CAMPUS	Res. Assist. Hilal Nur TEMEL	OSTIM Technical University TÜRKİYE
KINETIC TYPOGRAPHY	Dr. Ferrah Nur DÜNDAR	Kırklareli University TÜRKİYE
THE DEBATE ON ONTOLOGICAL REALISM IN ARCHITECTURAL DESIGN EDUCATION AS A METHOD	Zübeyir YÜKSEL Assist. Prof. Dr. Can BOYACIOĞLU	Gebze Technical University TÜRKİYE
EVALUATING A LEED-CERTIFIED GREEN RESIDENTIAL BUILDING THROUGH THE LENS OF BIOPHILIC DESIGN PARAMETERS	Deniz ÖZEL Assoc. Prof. Dr. Gökhan UŞMA	Adana Alparslan Türkeş Science and Technology University TÜRKİYE
EVALUATION OF LIGHTWEIGHT STEEL CONSTRUCTION SYSTEMS AS AN ALTERNATIVE TO CONVENTIONAL CONSTRUCTION SYSTEMS	Beyza Nur CABACI Prof. Dr. Ali İhsan ÜNAY	Gazi University TÜRKİYE
DESIGNING FOR EFFICIENCY: A MECHANISM PROPOSAL FOR INTEGRATING RENEWABLE ENERGY AND GREEN INFRASTRUCTURE IN HOUSING	Assist. Prof. Dr. Selcen Nur ERİKCİ ÇELİK	Beykoz University TÜRKİYE
EXAMINATION OF DETAILED DESIGN PARAMETERS OF KINETIC FACADE SYSTEMS	Res. Assist. Gökçe DAĞTEKE Assoc. Prof. Dr. Seher GÜZELÇOBAN MAYUK	Fırat University TÜRKİYE Gebze Technical University TÜRKİYE
NEW PARADIGMS IN ARCHITECTURE: TRANSFORMATION AND INNOVATIVE APPROACHES IN DESIGN, MATERIALS, AND TECHNOLOGY	Assist. Prof. Dr. Melek SEYİT Prof. Dr. Semiha KARTAL	Trakya University TÜRKİYE

All participants must join the conference 10 minutes before the session time.
Every presentation should last not longer than 10-12 minutes.
Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-1, Hall-3

Istanbul Local Time: 10:00 – 12:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: D. Benolin Rosary

REVOLUTIONARY ROLE OF AI IN CULTURAL STORYTELLING IN FILM PRODUCTION: IMPLICATIONS FOR CULTURAL PRESERVATION AND INNOVATION	Moses Adeolu AGOI Akinyemi Edward AIYEBUSI Solomon Abraham UKPANA Oluwanifemi Opeyemi AGOI Samuel Olayiwola AJAGA	Lagos State University of Education NIGERIA Obafemi Awolowo University NIGERIA Lagos State University of Education NIGERIA
AFGHAN WOMEN’S ART AS A LOCUS OF CULTURAL PRESERVATION, IDENTITY, AND SOCIO-POLITICAL AGENCY	Nasrin Ziayee	Ahlul-Bayt International University IRAN
BRUSHSTROKES OF IDENTITY: EXPLORING CULTURAL MEMORY & RESISTANCE IN CONTEMPORARY INDIAN ART	Astitva Kumar Rao Anamika Prasad	Dr. B.R. Ambedkar National Law University INDIA Amity University INDIA
CULTURAL IDENTITY THROUGH DRESSING AND LANGUAGE: A CASE STUDY OF THE EBIRIA PEOPLE OF NIGERIA	F.O. Abdulmumuni	Customary Court of Appeal NIGERIA
RECLAIMING THE FEMALE SUBJECT: SYLVIA PLATH AND TED HUGHES THROUGH THE LENS OF MULVEY’S THE MALE GAZE	Prof. Dr. Fatima Sadat Yahyapoor Aseman Aghayarloo	Urmia University IRAN
BRIDGING WORLDS: A STUDY ON CROSS-CULTURAL INTERACTIONS AND IDENTITY	D. Benolin Rosary	RMK Engineering College INDIA
FOLK ART AS A CULTURAL NARRATIVE: EXAMINING ITS INFLUENCE ON BANGLADESHI IDENTITY AND SOCIETAL MOVEMENTS	Md. Mobashir Rahman Md. Habibur Rahman	Rajshahi University BANGLADESH
CULTURAL HYBRIDITY AND REPRESENTATIONAL POLITICS IN SOUTH ASIAN FOLKLORE, ART, AND DESIGN IN THE CONTEMPORARY ERA	Md. Mobashir Rahman Md. Habibur Rahman	Rajshahi University BANGLADESH

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-1, Hall-4
Istanbul Local Time: 10:00 – 12:00
Meeting ID: 883 9498 5602 / Passcode: 252525
Moderator: Assist. Prof. Maryam Usman

THE BUILT ENVIRONMENT AS THERAPEUTIC AGENT: A SPATIAL JUSTICE APPROACH TO THE CAC MODEL	Assist. Prof. Maryam Usman	Lahore College for Women University PAKISTAN
ARCHITECTURE AND INTERIOR DESIGNING IN CIVIL ENGINEERING: INTEGRATIVE APPROACHES FOR SUSTAINABLE, FUNCTIONAL, AND HUMAN-CENTERED BUILT ENVIRONMENTS	Kalyani Reddy NG	G Pulla Reddy Engineering College INDIA
URBAN MORPHOLOGY AND NATURAL VENTILATION: EVALUATION OF DIFFERENT TEXTURES IN HOT AND DRY CLIMATE CITIES (CASE STUDY: KASHAN CITY)	Mostafa Azad Mehrdad Karimimoshaver	Bu-Ali Sina University IRAN
FROM STATIC TO SENTIENT: THE ROLE OF INTELLIGENT LIGHTING IN TRANSFORMING INTERIOR ATMOSPHERES	Alishba KHAN	Lahore College for Women University PAKISTAN
DESIGN PRINCIPLES FOR SUSTAINABLE CITIES IN A GREEN WORLD CONTEXT	Yegana AHMADOVA	Azerbaijan State Pedagogical University AZERBAIJAN
HERBAL MOTIFS ON SASANIAN RELIEFS	Dr. Fariba Sharifian	Research Institute of Cultural Heritage and Tourism IRAN
CALLIGRAPHY INSTITUTE: JOURNEY THROUGH ISLAMIC NARRATIVE	ZARIN RAFI RIMSHA IMRAN	Lahore College for Women University PAKISTAN University of Engineering & Technology, PAKISTAN
FEATURES OF SELECTING A PACKAGE OF MATERIALS FOR DESIGNING VARIOUS CATEGORIES OF MOTORSPORT EQUIPMENT	Yakovishena Maria Aleksandrovna Kopylova Maria Dmitrievna	Kosygin Russian State University RUSSIA

All participants must join the conference 10 minutes before the session time.
Every presentation should last not longer than 10-12 minutes.
Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-1, Hall-5

Istanbul Local Time: 10:00 – 12:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Mosharaf Hossain

DIGITAL TRANSFORMATION IN ART AND DESIGN: EXPLORING NEW HORIZONS FOR CREATIVITY AND INNOVATION	Ahmad Shukib Niazy Mohammad Mahdi ALizada	International Islamic University PAKISTAN
ARTIFICIAL INTELLIGENCE IN INTERIOR DESIGN: THE INTERPLAY OF TECHNOLOGY AND CREATIVITY	Hajiyeva NİGAR Ali	Odla Yurdu University AZERBAIJAN
EXPLORING ARTIFICIAL INTELLIGENCE IN CREATIVE DIGITAL ART DESIGN WITH PUBLICLY AVAILABLE IMAGE DATASETS	Habib Olaniyi ALIU Rotimi Jamiu OLASINA	Federal Polytechnic NIGERIA
REAL-TIME SOCIAL MEDIA APPLICATION FOR INSTANT NOTIFICATIONS AND CONTENT SHARING	Dr. Jogendra Kumar Rahul Singh Mahi	G.B.Pant Institute of Engineering and Technology INDIA
A DYNAMIC AUTOMATED TELLER MACHINE (ATM) CARD NUMBER GENERATOR	Bamidele Abdulwasii Aremu Salawudeen Fausat Olabisi Afolabi Abdulateef Kola	Federal Polytechnic NIGERIA
DIGITAL EMPLOYEE DEVELOPMENT FOR SUSTAINABLE WORKFORCE TRANSFORMATION	Deepika Ranjith Prof. Dr. G Madhumita	Vels Institute of Science, Technology and Advanced Studies (VISTAS) INDIA
DIASPORA DIPLOMACY 3.0: INTEGRATING BLOCKCHAIN AND AI TO STRENGTHEN TRANSNATIONAL GOVERNANCE AND KNOWLEDGE EXCHANGE NETWORKS	Subbuhi Quamar	Srinath University INDIA
NAVIGATING MORAL CODE IN ARTIFICIAL INTELLIGENCE AND MEDIA CONTENT	Mosharaf Hossain	Rajshahi University BANGLADESH
ARTISTIC VISUALIZATION OF AUTONOMOUS NAVIGATION PATHS: COMMUNICATING AI DECISIONS THROUGH CREATIVE DESIGN	Moses Adeolu AGOI Samuel Olayiwola AJAGA Solomon Abraham UKPANA Oluwanifemi Opeyemi AGOI	Lagos State University NIGERIA Obafemi Awolowo University NIGERIA

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-1, Hall-6
Istanbul Local Time: 10:00 – 12:00
Meeting ID: 883 9498 5602 / Passcode: 252525
Moderator: Amalia Călinescu

THINKING BEYOND BORDERS AND TIME: UPCYCLING IN FASHION AND CULTURE IS THE NEED OF THE HOUR	Dr. S. Vijayalakshmi Assoc. Prof. Dr. Bhuvaneswari Balachander Dr. Usha Sadasivan	School of Social Sciences and Languages INDIA M.G.R. Educational and Research Institute INDIA Meenakshi College for Women INDIA
SUSTAINABLE AND ETHICAL FASHION	R.Devadharshini Dr.W.Helen	Bharath Institute of Higher Education and Research INDIA
FASHION AND TEXTILE DESIGN	Meenatchi.S Harinandhini	Bharath Institute of Higher Education and Research INDIA
CHANGING THREADS: THE FASHION INDUSTRY'S SHIFT TOWARD SUSTAINABILITY	S.Deepak E.Praveena Palanisamy.A David.G C.Ravi S.Kalaivanan	Bharath Institute of Higher Education and Research INDIA
DESIGN OF AI ENABLED WARDROBE FOR EASE OF LIFE AND ENHANCE PRODUCT LIFE CYCLE	Saniya Joshi Akhtarul I Amjad Mohd. Vaseem	National Institute of Fashion Technology INDIA
THE ENDOWMENT AND IKEA EFFECTS: ARRANGING YOUR LIVING SPACE IN THE MINIMALIST AND THE FENG SHUI STYLES	Amalia Călinescu	National College Tudor Vladimirescu Bucharest ROMANIA
METAL BASED JEWELRY COMNNECTED TO NATURE – VIVAT NATURA COLLECTION	Florina RAVARIU Prof. Dr. Cristian RAVARIU	National University of Arts ROMANIA National Polytechnic University ROMANIA
PROPS AS CHARACTER EXTENSION: DESIGN CHOICES THAT REVEAL PSYCHOLOGICAL DEPTH	Adebayo John BADEJI	Lead City University NIGERIA
CONTEMPORARY MUSLIM FASHION: HARMONIZING MODESTY, IDENTITY, AND SUSTAINABILITY IN MODERN DESIGN	Lintang Trisha ELMAGA	State Islamic University INDONESIA

All participants must join the conference 10 minutes before the session time.
Every presentation should last not longer than 10-12 minutes.
Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-2, Hall-1

Istanbul Local Time: 12:30 – 14:30

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Assist. Prof. Dr. Nurhilal BURAK

DESIGN INSPIRED BY NATURAL CYCLES: THE INTEGRITY OF BIOPHILIC AND BIO- SENSITIVE PRINCIPLES IN LANDSCAPE ARCHITECTURE PRACTICES	Beril KARA Prof. Dr. Hakan DOYGUN	Izmir Democracy University TÜRKİYE
KINETIC ARCHITECTURE FOR A SUSTAINABLE APPROACH: BIBLIOMETRIC ANALYSIS	İrem ÜNLÜTÜRK Dilara ADALAR	Balıkesir University TÜRKİYE
PHENOMENOLOGY AND SALUTOGENESIS IN DIALOGUE: DESIGNING MEANINGFUL PRESCHOOL ENVIRONMENTS	Assist. Prof. Dr. Nurhilal BURAK	Bursa Technical University TÜRKİYE
SPATIAL ADAPTATION IN THE DESIGN PROCESS	Prof. Dr. Serpil ÖZKER	Işık University University TÜRKİYE
THE DIGITAL TRANSFORMATION OF DESIGN EDUCATION: CULTURAL AND THEORETICAL PERSPECTIVES	Prof. Dr. Serpil ÖZKER	Işık University University TÜRKİYE
LANDSCAPE DESIGN WITH SUSTAINABLE MATERIALS: ECOLOGICAL AESTHETICS AND INNOVATIVE APPROACHES	Res. Assist. Nida KURAK SEZGİN Prof. Dr. Tuğba DÜZENLİ Prof. Dr. Elif Merve ALPAK	Karadeniz Technical University TÜRKİYE
GAMIFIED LANDSCAPE DESIGN AND CHILDREN'S SPATIAL EXPERIENCE: DESIGN APPROACHES CONTRIBUTING TO ENVIRONMENTAL AWARENESS	Res. Assist. Nida KURAK SEZGİN Prof. Dr. Tuğba DÜZENLİ Prof. Dr. Elif Merve ALPAK	Karadeniz Technical University TÜRKİYE
REFLECTION OF DIGITAL ART ON PORCELAIN SURFACE DESIGNS: VISUAL PERCEPTION AND TECHNOLOGY IN NEW-GENERATION DECOR DESIGNS	Nurcan YILDIZ Süheyla Sena YAŞAR	Kütahya Porcelain Kütahya TÜRKİYE Bilecik Şeyh Edebali University TÜRKİYE Kütahya Porcelain Kütahya TÜRKİYE
All participants must join the conference 10 minutes before the session time. Every presentation should last not longer than 10-12 minutes. Kindly keep your cameras on till the end of the session.		

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-2, Hall-2

Istanbul Local Time: 12:30 – 14:30

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Assoc. Prof. Dr. Hacer AKER

BETWEEN PHOTOGRAPHY AND CINEMA: POSTER ANALYSIS OF NURİ BİLGE CEYLAN'S FILMS	Dr. Özgür YILMAZKOL Prof. Dr. Fevzi KASAP	TRT General Directorate Internal Productions Department TÜRKİYE Near East University TURKISH REPUBLIC OF NORTHERN CYPRUS
HUMAN MASTER-AI APPRENTICE: THE MODERN GUARDIAN OF TRADITIONAL MEMORY	Dr. Ece YÜCEL	Işık University TÜRKİYE
CAN CREATIVITY BE AUTOMATED?	Assist. Prof. Dr. Hasan ASAN Assist. Prof. Dr. Selin Çetinkaya BIYIK	Istanbul Topkapı University TÜRKİYE Istanbul Beykent University TÜRKİYE
ANOMALY REVEALED IN A CONFINED SPACE: LOOKING AT THE BARDAS 2 FILM THROUGH FOUCAULT'S EYES	Assoc. Prof. Dr. Hacer AKER Esra NEŞELİ	Selçuk University TÜRKİYE
NOT GIVING UP ON HOME: NEZOUH IN THE CONTEXT OF GUATTARI'S CONCEPT OF HOMELESSNESS	Assoc. Prof. Dr. Hacer AKER Yezen ELŞEMELİ	Selçuk University TÜRKİYE
AN ANALYSIS OF THE ARCHIGRAM MOVEMENT AND ITS DESIGNS FROM A UTOPIAN PERSPECTIVE: THE CASE OF PLUG-IN CITY	Nesibe Cahide KASAPÖĞLU Prof. Dr. Deniz DEMİRARSLAN Assoc. Prof. Dr. Emine Begüm SAVÇIN	Kocaeli University TÜRKİYE
ADAPTATION OF TRADITIONAL FIGURATIVE BIRD MOTIFS TO CONTEMPORARY BAG DESIGNS	Lect. Dr. Nazan ÖZCAN Ayşenur ZALİM	Tekirdağ Namık Kemal University TÜRKİYE
INTERPRETATION OF TURKMEN 'CALAR' WEAVINGS IN BAG DESIGNS	Lect. Dr. Nazan ÖZCAN Amene TURKMEN	Tekirdağ Namık Kemal University TÜRKİYE
MULTIPERSPECTIVAL NATURE-INSPIRED PATTERNING AND SUSTAINABLE INNOVATION IN CONTEMPORARY TEXTILE DESIGN	Yasemin GÜRASLAN Gizem MERT	Zorluteks Textile Trade and Industry Inc. İstanbul TÜRKİYE

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-2, Hall-3

Istanbul Local Time: 12:30 – 14:30

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Dr. BENAISSA Nadjette

SYNTHESIZING OF BIOSORBENTS MATERIALS FOR REMOVALS OF SULPHATES FROM CONTAMINATED WATER FOR BETTER AQUATIC ENVIRONMENTS	Subhashish Dey	Gudlavalleru Engineering College INDIA
DESIGNING THE FUTURE: VISUAL AND TECHNOLOGICAL INTEGRATION FOR SUSTAINABLE HYDROGEN ENERGY SYSTEMS	Chaymae Denden	National School of Applied Sciences of Oujda(ENSAO) MOROCCO
TOWARDS ENERGY SUSTAINABILITY IN ALGERIA: OPTIMIZING HYBRID SYSTEMS COMBINING RENEWABLE ENERGIES AND SMART TECHNOLOGIES	Amina Yahia	Oum el Bouaghi University ALGERIA
CHARACTERIZATION AND SIMULATION OF ECO-FRIENDLY THERMAL INSULATION MATERIALS	Mrajji Ouahiba Abdeslam E. L. Bouari Omar Cherkaoui	Hassan II University MOROCCO Higher School of Textile and clothing Industries MOROCCO
SUSTAINABLE CULTURE & ECO-TOURISM: ART MEETS NATURE	MSc.Selvije Lajqi Besa Baloku Diellza Berisha Venera Kelmendi Soreja Adzajlic Kushtrim Agaj	Haxhi Zeka University KOSOVO
SUSTAINABLE DESIGN AND ENVIRONMENTAL AWARENESS	Mohammad Bashir Ashrafi Hamed Mohammadi Mohammad Yasin Rezaei	Kabil University AFGHANISTAN
DESIGN AND CONCEPTION AS DRIVERS OF SUSTAINABLE INNOVATION IN CONTEMPORARY CREATIVE PRACTICES	Dr. BENAISSA Nadjette	Mohamed Khider University ALGERIA
DIGITAL AGE REVOLUTION: THE CONVERGENCE OF SMART CITIES AND SMART BUILDINGS FOR AN INTELLIGENT URBAN FUTURE	K.R.Padma	Sri Padmavati Mahila Visvavidyalayam (Women's University) INDIA
IMPACT OF DIFFERENT ELECTRODES ON EFFICIENCY OF EARTH BATTERY SYSTEM	Gauri Sunil Kumar	Indira Gandhi University INDIA
GREEN-CULTURAL SMART CITY: A SYSTEMATIC LITERATURE REVIEW FOR SUSTAINABLE DEVELOPMENT INNOVATION IN MALUKU TENGAH REGENCY	Diky Chandra Prof. Dr. Nuryanti Mustari Indri Apriani Nur Izza khumaera Fatimah Azzahra Nur Islamia Sam	Muhammadiyah University INDONESIA
INTEGRATING IOT AND AI TECHNOLOGIES FOR SUSTAINABLE SMART CITIES: A COMPREHENSIVE FRAMEWORK FOR INTELLIGENT BUILDING MANAGEMENT SYSTEMS IN THE DIGITAL ERA	Bouarroudj Radia Mansouri Lamia Kitouni Ilhem	Salah Boubnider University ALGERIA

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-2, Hall-4

Istanbul Local Time: 12:30 – 14:30

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Ananda Majumdar

THE ETHICAL DIMENSION OF TECHNOLOGICAL DEVELOPMENTS IN ART AND DESIGN: USER COLLABORATION AS AN ETHICAL FRAMEWORK	Summan Hussain Sania Gulzar Laraib Haider Anum Zaheer	Lahore College for Women University PAKISTAN Taylor's University MALAYSIA Lahore College for Women University PAKISTAN
CULTURAL HYBRIDITY IN THE POST-DIGITAL ERA: ART AS A DIALOGUE BETWEEN TRADITION AND TECHNOLOGY	Dr. Manorath Das Sumaiya Begum	Srinath University INDIA
AESTHETIC REVIVAL IN DONNA TARTT'S THE SECRET HISTORY	Prof. Dr. Fatima Sadat Yahyapoor Prof. Dr. Farah Ghaderi Forough Shahi	Urmia University IRAN
THE ROLE OF ART AND DESIGN IN PROMOTING CULTURAL IDENTISTY	Ali Sina Hakimi Ali Jan Sharifi Ahmad Farid Qasemi	International Islamic University PAKISTAN
ENHANCING ART EDUCATION THROUGH TECHNOLOGY: INNOVATIONS FOR ENGAGED LEARNING	Ananda Majumdar	MacEwan University CANADA
THE ETHICAL DIMENSION OF TECHNOLOGICAL DEVELOPMENTS IN ART AND DESIGN	Dr. Saloni Sharma Suhani Sharma	Manav Rachna International Institute of Research Studies INDIA Jamia Hamdard University INDIA
MAKING FOOTWEAR DESIGNS FROM LEATHER WASTE	Zhanerke Les Gulzira Jumabekova	M.Kh. Dulaty Taraz University KAZAKHSTAN
THE INTERPLAY OF CULTURE, URBANITY, AND DIGITALIZATION IN NOLLYWOOD SCRIPTING	ABRU, John Obri Joe O. Omoshue ORONUKPO, Joseph Wisdom Okoh Gloria Onyemariechi	Edwin Clark University NIGERIA
All participants must join the conference 10 minutes before the session time. Every presentation should last not longer than 10-12 minutes. Kindly keep your cameras on till the end of the session.		

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-2, Hall-5
Istanbul Local Time: 12:30 – 14:30
Meeting ID: 883 9498 5602 / Passcode: 252525
Moderator: Dr. Chaouki OUETTAR

IDENTIFYING THE PATTERN OF EVOLUTION IN CHINESE ISLAMIC ARCHITECTURE	Tariq Jameel	Malaysia University of Technology MALAYSIA
FASHION AS A REFLECTION OF SOCIAL AND CULTURAL CHANGE	Nixer Mohibe Nasratallah Malikzada Homair Mohibe Mansoor Ali Mohammadi	Kabil University AFGHANISTAN
THE FUTURE OF DESIGN: LEARNING FROM THE PAST TO SHAPE THE FUTURE	D. Benolin Rosary	RMK Engineering College INDIA
FIRST-PRINCIPLES INSIGHTS INTO THE TUNABLE MAGNETISM AND ELECTRONIC DESIGN OF TM-DOPED VCL ₃ MONOLAYERS	Dr. Chaouki OUETTAR Prof. Dr. Hakima YAHY	University May 8, 1945 Guelma ALGERIA
HAUSA-FULANI CULTURE OF NIGERIA	Mustapha Muhammad Imam	Ahlul-Bait International University IRAN
GOVERNMENT AGILITY IN MULTI- STAKEHOLDER COLLABORATION FOR HOUSEHOLD WASTE MANAGEMENT IN MAKASSAR CITY	Izza Khumaera Fatmawati A. Mappasere Nuryanti Mustari Jaelan Usman Nur Wahid Hafiz Elfiansya Parawu Nur Islamia Sam	Muhammadiyah University INDONESIA
THE ROLE OF MANAGEMENT INFORMATION SYSTEMS IN DIGITAL TRANSFORMATION: ENABLING INFORMED BUSINESS DECISIONS	Silva Asti Ananta	K.H Abdurrahman Wahid University INDONESIA
A SARTREAN READING OF SYLVIA PLATH'S "LADY LAZARUS"	Kosar Moradi Rad Fatima Sadat Yahyapoor	Urmia university IRAN
WHEN THE ARCHIPELAGO MEETS THE WORLD: CULTURAL DIALOGUE IN THE AESTHETICS OF MODERN INDONESIAN ART AND DESIGN	Ayu Dwi SRIKANTHI	State Islamic University INDONESIA
IRANIAN ART AND ARCHITECTURE	Dr. Mehdi Shalchi Tousi	Ahle Beyte Internatinal University IRAN
WHEN TRADITION MEETS CONTEMPORARY STYLE: CULTURAL NARRATIVES IN SUSTAINABLE INDONESIAN FASHION DESIGN	Sifatuh RAHMA	State Islamic University INDONESIA

All participants must join the conference 10 minutes before the session time.
Every presentation should last not longer than 10-12 minutes.
Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-2, Hall-6
Istanbul Local Time: 12:30 – 14:30
Meeting ID: 883 9498 5602 / Passcode: 252525
Moderator: Saltanat Kozhogulova

THE INFLUENCE OF SOCIAL MEDIA ON CULTURAL TRENDS	S.Rubin thara R.Swathi E.Praveena R.SriArasuvasan N.Arshad Ahamed K.Vaishnavi Dr.W.Helen	Bharath Institute of Higher Education and Research INDIA
VISUAL RESISTANCE: DIGITAL PROTEST ART, POLITICAL MURALS, AND TECHNOLOGICAL MEDIATION IN THE JULY 2024 UPRISING IN BANGLADESH	Farhana Zerine Lubna Rubel Hossen	Rajshahi University BANGLADESH
PRAGMATIC ACTS AND CULTURAL OPPRESSION: A PRAGMATIC ANALYSIS OF WIDOWHOOD DISCOURSE IN SOLA ADEBOWALE'S 'LONELY DAYS'	Adesanmi, Moses Ademola	Federal Polytechnic NIGERIA
BEYOND SIGHTSEEING: HOW LOCAL FOOD HERITAGE AND CULTURAL ENGAGEMENT ENHANCE THE TOURIST EXPERIENCE IN KELANTAN, MALAYSIA	Marlisa Abdul Rahim Muhamad Nasyat Muhamad Nasir	Malaysia University of Technology MALAYSIA
A STYLISTIC ANALYSIS OF THE NIGERIAN FREEDOM OF INFORMATION ACT 2011	Elisée Koma HASSANE Jonah Eneojoh AMODU	Ahmadu Bello University NIGERIA
RECONCILING FAITH AND MODERNITY: A CRITICAL ANALYSIS OF MUSLIM AND MODERN CULTURAL PARADIGMS	Sumaira Kanwal Shazia Perveen	COMSATS University PAKISTAN Women University PAKISTAN
THE ROLE OF ART IN MEDICINE	Richard Constantinescu	Grigore T. Popa University ROMANIA
LITERATURE REVIEW AND PROPOSING A COMPUTER TECHNOLOGY FOR THE CONSERVATION OF ART DESIGN AND CULTURE OF TRIBES OF CHHATTISGARH	Vaibhav Kant Singh Kapil Kumar Nagwanshi Samanvay Singh	A Central University INDIA
ZHAMBY ART — RECONSTRUCTION OF SACRED SYMBOLS IN CONTEMPORARY ART AND DESIGN THE CODE OF MANAS	Saltanat Kozhogulova	Chingiz Aitmatov Institute KYRGYZSTAN

All participants must join the conference 10 minutes before the session time.
Every presentation should last not longer than 10-12 minutes.
Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-3, Hall-1

Istanbul Local Time: 15:00 – 17:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Lect. Dr. Rabiha ARSLAN YILDIRIM

THE USE OF ARTIFICIAL INTELLIGENCE IN DESIGN EDUCATION	Serdar SUYUNOV Assoc. Prof. Dr. Raşit ESEN	Karabük University TÜRKİYE
INTEGRATING DESIGN THINKING AND AI-SUPPORTED SKETCHING IN INTERIOR DESIGN EDUCATION: A HYBRID STUDIO APPROACH	Assist. Prof. Dr. Özlem KURT ÇAVUŞ	Eskişehir Technical University TÜRKİYE
NEW DIRECTIONS IN PRINTMAKING: REFLECTIONS OF DIGITAL TECHNOLOGIES ON TRADITIONAL PRINT TECHNIQUES	Lect. Dr. Rabiha ARSLAN YILDIRIM	Dicle University TÜRKİYE
TRADITION MEETS DIGITAL: THE ROLE OF ANATOLIAN MOTIFS IN CONTEMPORARY GRAPHIC DESIGN	Assist. Prof. Dr. Yasin AVCI	Bandırma Onyeddi Eylül University TÜRKİYE
A STUDY ON PALESTINE'S VISUAL MEMORY THROUGH PALESTINE POSTER PROJECT ARCHIVES EXHIBITION POSTERS	Assoc. Prof. Dr. Hülya DEMİR	Ondokuz Mayıs University TÜRKİYE
DIGITALIZATION IN FOOTWEAR DESIGN	Assist. Prof. Dr. Serap ÇAŞKURLU Lect. Betül KIR	Istanbul University-Cerrahpaşa TÜRKİYE
A METHOD PROPOSAL FOR ASSESSING TRADITION AND INNOVATION WITHIN MUSICAL TRANSMISSION	Res. Assist. Esat ŞAR	Karabük University TÜRKİYE
THE ROLE OF DIGITAL TECHNOLOGIES IN ART AND DESIGN EDUCATION: CREATIVITY, APPLICATION, AND PEDAGOGICAL APPROACHES	Lect. Entes KOZALLIK Assist. Prof. Dr. Ali GÜNDÜZ Assist. Prof. Dr. Münevver GÜNDÜZ Elif EMEÇ	Sakarya University TÜRKİYE Sakarya University of Applied Sciences TÜRKİYE Sakarya University of Applied Sciences TÜRKİYE Sakarya University TÜRKİYE
COMPARATIVE FORM ANALYSIS OF A MENUET BY J. S. BACH USING TWO ARTIFICIAL INTELLIGENCE TOOLS	Assist. Prof. Dr. Turgay TUNÇ	Zonguldak Bülent Ecevit University TÜRKİYE

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-3, Hall-2

Istanbul Local Time: 15:00 – 17:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Prof. Dr. Nilgün GÜNEROĞLU

INSTALLATION ART IN OPEN PUBLIC SPACES	Prof. Dr. Habibe ACAR Prof. Dr. Nilgün GÜNEROĞLU Assist. Prof. Dr. Aysel YAVUZ	Karadeniz Technical University TÜRKİYE
BIOPHILIC DESIGN AND APPLICATIONS IN LANDSCAPE ARCHITECTURE	Prof. Dr. Nilgün GÜNEROĞLU Assist. Prof. Dr. Aysel YAVUZ Prof. Dr. Habibe ACAR	Karadeniz Technical University TÜRKİYE
ORGANIC FUTURES: BIO-BASED MATERIALS IN FURNITURE AND INTERIOR DESIGN	Assist. Prof. Dr. Gizem Büke ÖZTÜRK	Bilecik Şeyh Edebali University TÜRKİYE
FROM RUINS TO PLAY: BYZANTINE ARCHITECTURAL EVOLUTION OF CHOMA CENTRAL CHURCH	Res. Assist. Abdullah Raşid GÜN Prof. Dr. Bülent ARIKAN	Istanbul Topkapı University TÜRKİYE Istanbul Technical University TÜRKİYE
CONSERVATION OF CULTURAL HERITAGE AND TOURISM: LOCAL COMMUNITY PERCEPTIONS IN THE CASE OF KONURALP DISTRICT	Tuğba SİYAH Ceren EDREMİT Res. Assist. Esra MUTLU ŞENGÜL Prof. Dr. Özlem SALLI BİDECİ	Düzce University TÜRKİYE
PROPOSED POSTER DESIGN STRATEGIES FOR CITY PROMOTION IN THE CONTEXT OF GASTRONOMY TOURISM: THE CASE OF MERSİN	Dr. Hacı Mehmet ACAR	Mersin University TÜRKİYE
ECO-ART: THE ARTISTIC REPRESENTATION OF ENVIRONMENTAL AWARENESS	Assist. Prof. Dr. Yasemin TÜMER ÇELİK	Bayburt University TÜRKİYE
THE AESTHETICS AND FRAGILE OF THE GLACIER: EXPRESSION OF POLAR GEOGRAPHY THROUGH ART	Assist. Prof. Dr. Yasemin TÜMER ÇELİK	Bayburt University TÜRKİYE

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-3, Hall-3

Istanbul Local Time: 15:00 – 17:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Dr. Sanjeev Gupta

ECONOMIC IMPLICATIONS OF GENERATIVE ART: INTEGRATING BLOCKCHAIN AND PREDICTIVE ANALYTICS	Iges BANDA Jora BANDA	Western Balkans University ALBANIA European University ALBANIA
BIG DATA ANALYTICS IN NFT VALUATION: ECONOMIC IMPLICATIONS OF GENERATIVE ART	Jora BANDA Iges BANDA	European University ALBANIA Western Balkans University ALBANIA
THE POLITICAL ECONOMY OF DECARBONIZATION: CHALLENGES AND PATHWAYS IN RENEWABLE ENERGY TRANSITIONS	Assist. Prof. Babita Gupta	Institute of Technology and Management INDIA
A LOGISTIC REGRESSION APPROACH FOR PREDICTING T-SHIRT SIZES USING ANTHROPOMETRIC MEASUREMENTS	Mohd Vaseem Akhtarul Islam Amjad Vedasurti.S. R Shivya Gujral	National Institute of Fashion Technology INDIA
GENERALIZED VARIATIONAL INCLUSION GOVERNED BY B L –ACCRETIVE MAPPING	Dr. Sanjeev Gupta	GLA University INDIA
GENERALIZED SYSTEM OF EXTENDED NONLINEAR VARIATIONAL INEQUALITIES GOVERNED BY GAUSS-SEIDEL-TYPE ITERATIVE SCHEME	Dr. Sanjeev Gupta	GLA University INDIA
ARTISTIC CHARACTERISTICS OF “LIBERATION” CURRENCY CIRCULATED IN SOUTH VIETNAM (1975-1978)	Dr. Duong To Quoc Thai Dr. Duong The Hien	Dong Thap University VIETNAM An Giang University VIETNAM
FROM BRUSH TO ALGORITHM: THE EVOLVING LEGAL LANDSCAPE OF ART AND DESIGN WORLDWIDE	Dr. Shruti Dasgupta	School of Law UPES INDIA
FROM STRESS TO SERENITY: A CULTURALLY RESPONSIVE RESPITE CARE MODEL IN PAKISTAN	Wania Nawaz Assist. Prof. Farhana Naz Assist. Prof. Maryam Usman	Interior Designer PAKISTAN
THE FUTURE OF DESIGN: SYNERGIES BETWEEN TECHNOLOGY, MATERIAL SCIENCE, AND ARCHITECTURE	Assist. Prof. Farhana Naz Lect. Rimsha Imran	Lahore College for Women University PAKISTAN

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM

SYMPOSIUM PROGRAM

25.10.2025 / Session-3, Hall-4

Istanbul Local Time: 15:00 – 17:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Richa Jain

EXPLORING THE EVOLUTION OF MEDIEVAL ART: STYLES, CONTEXTS, AND REGIONAL VARIATIONS	Ananda Majumdar	Harvard University USA
CULTURES OF PAKISTAN	Samina kouser	Department of Women Studies in Tehran IRAN
CONSERVATION OF CULTURAL HERITAGE OBJECTS IN UZBEKISTAN	Khidirov Muhsin	Silk Road University of Tourism and Cultural Heritage UZBEKISTAN
CULTURAL HERITAGE OF MADHYA PRADESH: A LIVING TAPESTRY OF TRADITIONS AND DIVERSITY	Richa Jain	Govt. P. G. College INDIA
FROM TRADITIONAL KNOWLEDGE TO ANALYTICAL TECHNOLOGY : A CULTURAL AND SCIENTIFIC EXPLORATION OF EPHEDRA ALATA	Wisseem MAHNANE Nabila BELYAGOUBI- BENHAMMOU Zineb KAID Waffa ABDELMOUMENE Larbi BELYAGOUBI	Abou-BekrBelkaïd University ALGERIA Djillali Liabes University ALGERIA Abdel-Hamid ibn Badis University ALGERIA
THE THEME OF PATRIOTISM AND HEROISM IN NAMIG KAMAL'S DRAMATURGY	Malahat Rafail gizi AGHAYEVA	Azerbaijan National Academy of Sciences AZERBAIJAN
ESSENTIAL INDIAN TRADITIONAL CULTURE FOR HUMANS GIVEN BY MEIVAZHI SALAI ANDAVARGAL	J.Thangapasumai J.Salai Thillai Thilagam	G.Pulla Reddy Engineering College INDIA
DYNAMICS OF FUNERAL PRACTICES AMONG THE HAUSSA MUSLIMS OF THE CITY OF ZINDER	Dr. SOUMANA Abdoul-wahab Dr. KASSOU Maman Dr. LAWALI Maman Toukour	André Salifou University NIGERIA
TRADITIONAL PITHA AS LIVING DESIGN: LEARNING FROM THE PAST TO SHAPE THE FUTURE	Rubel Hossen Fariha Tabassum Naima Sultana Ponum Kamal Pasa	Rajshahi University BANGLADESH
INTERSECTING TRADITION WITH INNOVATION: EXPLORING THE FUSION OF TECHNOLOGY IN CALLIGRAPHY, PAINTING, AND TEXTILE DESIGN	Prof. Dr. Samina Nasim	College of Art & Design, University of the Punjab PAKISTAN

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

INTERNATIONAL ART AND DESIGN SYMPOSIUM
SYMPOSIUM PROGRAM

25.10.2025 / Session-3, Hall-5

Istanbul Local Time: 15:00 – 17:00

Meeting ID: 883 9498 5602 / Passcode: 252525

Moderator: Dr. Odirin Omiegbe

IMPACT OF CLIMATE CHANGE ON PUBLIC HEALTH: A STUDY ON VULNERABLE COMMUNITIES AFFECTED BY CYCLONE DISASTER IN KOYRA UPAZILA	Habibur Rahman	Khulna University BANGLADESH
PLANT-BASED BIO-SENSITIVE MATERIALS FOR INTERACTIVE ART AND DESIGN APPLICATIONS	Djihane Romayssa MAHAMMED Asmaa DICH Larbi BELYAGOUBI Nabila BELYAGOUBI- BEHNHAMMOU	Aboubakr BELKAID University ALGERIA
INFLUENCE OF TRADITIONAL MEDICINE AND CULTURAL BELIEFS ON PHARMACEUTICAL PRACTICE	R. Swathi S. Rubin thara E. Praveena G. David	Bharath Institute of Higher Education and Research INDIA
A MICROFLUIDIC-ASSISTED AGAR ART: BACTERIA MEETS AGAR THROUGH A CHANNEL AND GROWS INTO AN AESTHETIC DESIGN	Dr. Didem Rodoplu Solovchuk Dr. Cherng-Shyang Chang Dr. Cheng-Kun He Dr. Cheng-Yuan Kao Prof. Dr. Chia-Hsien Hsu	National Health Research Institutes, Zhunan TAIWAN National Tsing Hua University TAIWAN National Chung Hsing University TAIWAN
URBAN ENVIRONMENT AND ITS EFFECT ON THE HEALTH AND SAFETY OF STUDENTS WITH DISABILITIES IN DEVELOPING COUNTRIES	Dr. Odirin Omiegbe	University of Delta NIGERIA
MUSIC AND COMPUTER TECHNOLOGIES IN AZERBAIJAN: THE 'MUSIC EDITOR' IN SCIENCE AND EDUCATION	Gülnaz Atakishizada	Azerbaijan State Pedagogical University AZERBAIJAN
A TECHNOLOGICAL TURN IN AZERBAIJAN MUSICAL ART	Aygun Abaszada	Azerbaijan State Pedagogical University AZERBAIJAN
THE ROLE OF ARTS IN SPANISH AS A FOREIGN LANGUAGE (ELE) TEXTBOOKS AT C1 AND C2 LEVELS	Dr. Taoufiq KADRI	Abdelmalek Essaadi University MOROCCO
SMART MENU DESIGN: BALANCING NUTRITION, AESTHETICS, AND CONSUMER BEHAVIOR IN MODERN FOOD SERVICE	PUNIPARTHI SUNITHA	Bharath Institute of Higher Education and Research INDIA
RELATIONSHIP BETWEEN FACULTY NEED AND READINESS ABOUT UNIFIED UNDERGRADUATE ART ASSESSMENT FRAMEWORK FOR PAKISTAN	Bushra . S.Khan Dr. Irfan Bashir	Management and Technology University PAKISTAN

All participants must join the conference 10 minutes before the session time.

Every presentation should last not longer than 10-12 minutes.

Kindly keep your cameras on till the end of the session.

CONTENTS

AUTHOR	TITLE	NO
Nalan BÜKER	VIRTUAL CINEMATOGRAPHY AND THE RECONSTRUCTION OF REALITY PERCEPTION	1
Sabit OYMAEL	STEEL CONSTRUCTION VAULT (EARTHQUAKE) DISASTER HOUSE CONSTRUCTION	2
Yasemin TÜMER ÇELİK	THE AESTHETICS AND FRAGILE OF THE GLACIER: EXPRESSION OF POLAR GEOGRAPHY THROUGH ART	3
Mehdi Shalchi Tousi	IRANIAN ART AND ARCHITECTURE	4
S.Rubin thara R.Swathi E.Praveena R.SriArasuvasan N.Arshad Ahamed K.Vaishnavi W.Helen	THE INFLUENCE OF SOCIAL MEDIA ON CULTURAL TRENDS	5
Elisée Koma HASSANE Jonah Eneojoh AMODU	A STYLISTIC ANALYSIS OF THE NIGERIAN FREEDOM OF INFORMATION ACT 2011	6
Ayşe Nilüfer AĞAÇCI Gülferah ÇORAPÇIOĞLU	LEARNING FROM THE PAST FOR THE FUTURE: ARCHITECTURAL PATTERN ANALYSIS IN THE SİLİVRİ/FENERKÖY	7
F.O. Abdulmumuni	CULTURAL IDENTITY THROUGH DRESSING AND LANGUAGE: A CASE STUDY OF THE EBIRIA PEOPLE OF NIGERIA	8
Abdullah Raşid GÜN Bülent ARIKAN	FROM RUINS TO PLAY: BYZANTINE ARCHITECTURAL EVOLUTION OF CHOMA CENTRAL CHURCH	9
ABRU, John Obri. Joe O. Omoshue ORONUKPO, Joseph Wisdom Okoh Gloria Onyemariechi	THE INTERPLAY OF CULTURE, URBANITY, AND DIGITALIZATION IN NOLLYWOOD SCRIPTING	10
Ms. Subbuhi Quamar	DIASPORA DIPLOMACY 3.0: INTEGRATING BLOCKCHAIN AND AI TO STRENGTHEN TRANSNATIONAL GOVERNANCE AND KNOWLEDGE EXCHANGE NETWORKS	11
Jora BANDA Iges BANDA	BIG DATA ANALYTICS IN NFT VALUATION: ECONOMIC IMPLICATIONS OF GENERATIVE ART	12
Iges BANDA Jora BANDA	ECONOMIC IMPLICATIONS OF GENERATIVE ART: INTEGRATING BLOCKCHAIN AND PREDICTIVE ANALYTICS	13
Hilal Nur TEMEL	GREEN INFRASTRUCTURE AND STORMWATER MANAGEMENT FOR HACETTEPE UNIVERSITY CAMPUS	14
Amalia Călinescu	THE ENDOWMENT AND IKEA EFFECTS: ARRANGING YOUR LIVING SPACE IN THE MINIMALIST AND THE FENG SHUI STYLES	15

S. Vijayalakshmi Bhuvaneswari Balachander Usha Sadasivan,	THINKING BEYOND BORDERS AND TIME: UPCYCLING IN FASHION AND CULTURE IS THE NEED OF THE HOUR	16
Sumaira Kanwal Shazia Perveen	RECONCILING FAITH AND MODERNITY: A CRITICAL ANALYSIS OF MUSLIM AND MODERN CULTURAL PARADIGMS	17
Yakovishena Maria Aleksandrovna Kopylova Maria Dmitrievna	FEATURES OF SELECTING A PACKAGE OF MATERIALS FOR DESIGNING VARIOUS CATEGORIES OF MOTORSPORT EQUIPMENT	18
Mohd Vaseem Akhtarul Islam Amjad Vedasurti.S. R Shivya Gujral	A LOGISTIC REGRESSION APPROACH FOR PREDICTING T-SHIRT SIZES USING ANTHROPOMETRIC MEASUREMENTS	19
SOUMANA Abdoul-wahab KASSOU Maman LAWALI Maman Toukour	DYNAMICS OF FUNERAL PRACTICES AMONG THE HAUSSA MUSLIMS OF THE CITY OF ZINDER	20
Hacı Mehmet ACAR	PROPOSED POSTER DESIGN STRATEGIES FOR CITY PROMOTION IN THE CONTEXT OF GASTRONOMY TOURISM: THE CASE OF MERSİN	21
Saloni Sharma Suhani Sharma	THE ETHICAL DIMENSION OF TECHNOLOGICAL DEVELOPMENTS IN ART AND DESIGN	22
Taoufiq KADRI	THE ROLE OF ARTS IN SPANISH AS A FOREIGN LANGUAGE (ELE) TEXTBOOKS AT C1 AND C2 LEVELS	23
Richa Jain	CULTURAL HERITAGE OF MADHYA PRADESH: A LIVING TAPESTRY OF TRADITIONS AND DIVERSITY	24
Samina Nasim	INTERSECTING TRADITION WITH INNOVATION: EXPLORING THE FUSION OF TECHNOLOGY IN CALLIGRAPHY, PAINTING, AND TEXTILE DESIGN	25
Hasan Asan Selin Çetinkaya Bıyık	CAN CREATIVITY BE AUTOMATED?	26
Mosharaf Hossain	NAVIGATING MORAL CODE IN ARTIFICIAL INTELLIGENCE AND MEDIA CONTENT	27
Shruti Dasgupta	FROM BRUSH TO ALGORITHM: THE EVOLVING LEGAL LANDSCAPE OF ART AND DESIGN WORLDWIDE	28
Bamidele Abdulwasiiu Aremu Salawudeen Fausat Olabisi Afolabi Abdulateef Kola	A DYNAMIC AUTOMATED TELLER MACHINE (ATM) CARD NUMBER GENERATOR	29
Jogendra Kumar Rahul Singh Mahi	REAL-TIME SOCIAL MEDIA APPLICATION FOR INSTANT NOTIFICATIONS AND CONTENT SHARING	30
Bushra. S.Khan Irfan Bashir	RELATIONSHIP BETWEEN FACULTY NEED and READINESS ABOUT UNIFIED UNDERGRADUATE ART ASSESSMENT FRAMEWORK FOR PAKISTAN	31
Selda KABULOĞLU KARAOSMAN Azadeh REZAFAR	LEARNING FROM NATURAL SYSTEMS: A BIODESIGN APPROACH TO CREATIVE DESIGN PROCESSES IN ARCHITECTURE	32
Chaouki OUETTAR Hakima YAHİ	FIRST-PRINCIPLES INSIGHTS INTO THE TUNABLE MAGNETISM AND ELECTRONIC DESIGN OF TM- DOPED VCL ₃ MONOLAYERS	33
Savaş SARIHAN	TRANSFORMING ARTISTIC PRACTICE: THE ROLE OF 3D DESIGN AND ARTIFICIAL INTELLIGENCE IN CONTEMPORARY PLASTIC ARTS	34

Djihane Romayssa MAHAMMED Asmaa DICH Larbi BELYAGOUBI Nabila BELYAGOUBI- BEHNHAMMOU	PLANT-BASED BIO-SENSITIVE MATERIALS FOR INTERACTIVE ART AND DESIGN APPLICATIONS	35
Erkan ÇİÇEK	CINEMATOGRAPHY AND TECHNOLOGY IN THE CONTEXT OF PHOTOGRAPHIC SELF-PORTRAITS	36
Tuğba SİYAH Ceren EDREMİT Esra MUTLU ŞENGÜL Özlem SALLI BİDEÇİ	CONSERVATION OF CULTURAL HERITAGE AND TOURISM: LOCAL COMMUNITY PERCEPTIONS IN THE CASE OF KONURALP DISTRICT	37
Yegana AHMADOVA	DESIGN PRINCIPLES FOR SUSTAINABLE CITIES IN A GREEN WORLD CONTEXT	38
Mrajji Ouahiba Abdeslam E. L. Bouari Omar Cherkaoui	CHARACTERIZATION AND SIMULATION OF ECO- FRIENDLY THERMAL INSULATION MATERIALS	39
Sanjeev Gupta	GENERALIZED VARIATIONAL INCLUSION GOVERNED BY B L –ACCRETIVE MAPPING	40
Sanjeev Gupta	GENERALIZED SYSTEM OF EXTENDED NONLINEAR VARIATIONAL INEQUALITIES GOVERNED BY GAUSS-SEIDEL-TYPE ITERATIVE SCHEME	41
Döndü Ferhan YALÇIN Zeliha Banu YAVUZ PELVAN	BETONART SUMMER SCHOOL EXPERIENCES AT THE INTERSECTION OF ART AND TECHNOLOGY	42
Beyza Nur CABACI Ali İhsan ÜNAY	EVALUATION OF LIGHTWEIGHT STEEL CONSTRUCTION SYSTEMS AS AN ALTERNATIVE TO CONVENTIONAL CONSTRUCTION SYSTEMS	43
Astitva Kumar Rao Anamika Prasad	BRUSHSTROKES OF IDENTITY: EXPLORING CULTURAL MEMORY & RESISTANCE IN CONTEMPORARY INDIAN ART	44
Habib Olaniyi ALIU Rotimi Jamiu OLASINA	EXPLORING ARTIFICIAL INTELLIGENCE IN CREATIVE DIGITAL ART DESIGN WITH PUBLICLY AVAILABLE IMAGE DATASETS	45
Marlisa Abdul Rahim Muhamad Nasyat Muhamad Nasir	BEYOND SIGHTSEEING: HOW LOCAL FOOD HERITAGE AND CULTURAL ENGAGEMENT ENHANCE THE TOURIST EXPERIENCE IN KELANTAN, MALAYSIA	46
Zeynep YILDIZ Yalcin YILDIRIM	A SPATIAL OVERVIEW OF URBAN TRANSFORMATION PROJECTS FROM PAST TO PRESENT: THE CASE OF BURSA	47
Habibur Rahman Mobashir Rahman	CULTURAL HYBRIDITY AND REPRESENTATIONAL POLITICS IN SOUTH ASIAN FOLKLORE, ART, AND DESIGN IN THE CONTEMPORARY ERA	48
J.Thangapasumai J.Salai Thillai Thilagam	ESSENTIAL INDIAN TRADITIONAL CULTURE FOR HUMANS GIVEN BY MEIVAZHI SALAI ANDAVARGAL	49
Mobashir Rahman Habibur Rahman	FOLK ART AS A CULTURAL NARRATIVE: EXAMINING ITS INFLUENCE ON BANGLADESHI IDENTITY AND SOCIETAL MOVEMENTS	50
Özlem KURT ÇAVUŞ	INTEGRATING DESIGN THINKING AND AI- SUPPORTED SKETCHING IN INTERIOR DESIGN EDUCATION: A HYBRID STUDIO APPROACH	51
Florina RAVARIU Cristian RAVARIU	METAL BASED JEWELRY COMNNECTED TO NATURE – VIVAT NATURA COLLECTION	52

Moses Adeolu AGOI Akinyemi Edward AIYEBUSI Solomon Abraham UKPANA Oluwanifemi Opeyemi AGOI Samuel Olayiwola AJAGA	REVOLUTIONARY ROLE OF AI IN CULTURAL STORYTELLING IN FILM PRODUCTION: IMPLICATIONS FOR CULTURAL PRESERVATION AND INNOVATION	53
Ahmet CAN	APPLICATIONS OF USING PHASE CHANGE MATERIALS WITH THE APPROACHES ON GLOBAL CLIMATE CHANGE MEASURES AND BUILDING ENERGY MANAGEMENT	54
Sifatu RAHMA	WHEN TRADITION MEETS CONTEMPORARY STYLE: CULTURAL NARRATIVES IN SUSTAINABLE INDONESIAN FASHION DESIGN	55
Lintang Trisha ELMAGA	CONTEMPORARY MUSLIM FASHION: HARMONIZING MODESTY, IDENTITY, AND SUSTAINABILITY IN MODERN DESIGN	56
Ayu Dwi SRIKANTHI	WHEN THE ARCHIPELAGO MEETS THE WORLD: CULTURAL DIALOGUE IN THE AESTHETICS OF MODERN INDONESIAN ART AND DESIGN	57
Habibe ACAR Nilgün GÜNEROĞLU Aysel YAVUZ	INSTALLATION ART IN OPEN PUBLIC SPACES	58
Ali TAŞTEKİN	ARTIFICIAL REALITY IN ART AND DESIGN: APPLICATIONS OF VR, AR, AND THE METAVERSE	59
Ali Sina Hakimi Ali Jan Sharifi Ahmad Farid Qasemi	THE ROLE OF ART AND DESIGN IN PROMOTING CULTURAL IDENTISTY	60
Selay Tuğba ULU Sema EKİNCEK	A CHEF DIFFERENT FROM THE USUAL: DETERMINING THE CREATIVE PERSONALITY TRAITS AND PROCESS THROUGH RATATOUILLE MAKING	61
Udaycan SÜTÇÜ	AN EVALUATION OF SOCIAL MEDIA ACCOUNTS USED AS MENUS IN TERMS OF THE CONCEPT OF CREATIVITY: THE CASE OF INSTAGRAM	62
Pelin ÇETİN Alper BİDECI Ünal SEVER	ANALYSIS OF CLIMATIC DESIGN COMFORT PARAMETERS OF TRADITIONAL HOUSES IN BOLU- GÖYNÜK	63
Cevdet Emin EKİNCİ	DETERMINATION OF CONCRETE COMPRESSIVE STRENGTH CLASS AND CHARACTERISTIC EQUIVALENT CUBIC COMPRESSIVE STRENGTH VALUE IN THE WET-FRESH CONCRETE STAGE	64
Bilgesu BİBER	POWERFUL MASCULINE IMAGES IN 1980s HOLLYWOOD CINEMA	65
Duong To Quoc Thai Duong The Hien	ARTISTIC CHARACTERISTICS OF “LIBERATION” CURRENCY CIRCULATED IN SOUTH VIETNAM (1975- 1978)	66
Hajiyeva NİGAR Ali	ARTIFICIAL INTELLIGENCE IN INTERIOR DESIGN: THE INTERPLAY OF TECHNOLOGY AND CREATIVITY	67
Moses Adeolu AGOI1 Samuel Olayiwola AJAGA2 Solomon Abraham UKPANA3 Oluwanifemi Opeyemi AGOI4	ARTISTIC VISUALIZATION OF AUTONOMOUS NAVIGATION PATHS: COMMUNICATING AI DECISIONS THROUGH CREATIVE DESIGN	68
Serap ÇAŞKURLU Betül KIR	DIGITALIZATION IN FOOTWEAR DESIGN	69

Ayça AYDOĞAN KAYMAZ Eren AKOĞLU	AN EXAMINATION OF INTERACTIVE DIGITAL ART APPLICATIONS: THE SKETCH OCEAN EXPERIENCE	70
Aygun Abaszada	A TECHNOLOGICAL TURN IN AZERBAIJAN MUSICAL ART	71
Ayşegül AKBULUT	THE HISTORICAL EVOLUTION OF PRINT MEDIA	72
Ferrah Nur DÜNDAR	KINETIC TYPOGRAPHY	73
D. Benolin Rosary	BRIDGING WORLDS: A STUDY ON CROSS-CULTURAL INTERACTIONS AND IDENTITY	74
Serdar CANPOLAT Alper BİDEÇİ Ünal SEVER	BUILDING PHYSICS PROBLEMS IN TRADITIONAL HOUSES: THE CASE OF BOLU-GÖYNÜK	75
Ceyhun BERKOL	TRACES OF POUCHES FROM THE ICEMAN ÖTZI TO THE PRESENT	76
Ceren Nur KUL Nilşen SÜNTER EROĞLU Sıla KÜÇÜKOĞLU	SAMSARA LOTUS: A FASHION JOURNEY OF SPIRITUAL TRANSFORMATION	77
S.Deepak E.Praveena Palanisamy A David.G C.Ravi S.Kalaivanan	CHANGING THREADS: THE FASHION INDUSTRY'S SHIFT TOWARD SUSTAINABILITY	78
Khidirov Muhsin	CONSERVATION OF CULTURAL HERITAGE OBJECTS IN UZBEKISTAN	79
Manorath Das Sumaiya Begum	CULTURAL HYBRIDITY IN THE POST-DIGITAL ERA: ART AS A DIALOGUE BETWEEN TRADITION AND TECHNOLOGY	80
Deepika Ranjith G Madhumita	DIGITAL EMPLOYEE DEVELOPMENT FOR SUSTAINABLE WORKFORCE TRANSFORMATION	81
Deniz ÖZEL Gökhan UŞMA	EVALUATING A LEED-CERTIFIED GREEN RESIDENTIAL BUILDING THROUGH THE LENS OF BIOPHILIC DESIGN PARAMETERS	82
Meenatchi. S.	FASHION AND TEXTILE DESIGN	83
Beril KARA Hakan DOYGUN	DESIGN INSPIRED BY NATURAL CYCLES: THE INTEGRITY OF BIOPHILIC AND BIO-SENSITIVE PRINCIPLES IN LANDSCAPE ARCHITECTURE PRACTICES	84
Özge KAYA Kader SÜRMEİ	DESIGNING ARSLANTEPE PALACE AS A DIGITAL GAME SPACE	85
Chaymae Denden	DESIGNING THE FUTURE: VISUAL AND TECHNOLOGICAL INTEGRATION FOR SUSTAINABLE HYDROGEN ENERGY SYSTEMS	86
K.R.Padma	DIGITAL AGE REVOLUTION: THE CONVERGENCE OF SMART CITIES AND SMART BUILDINGS FOR AN INTELLIGENT URBAN FUTURE	87
Nurcan YILDIZ Süheyla Sena YAŞAR	REFLECTION OF DIGITAL ART ON PORCELAIN SURFACE DESIGNS: VISUAL PERCEPTION AND TECHNOLOGY IN NEW-GENERATION DECOR DESIGNS	88
Kifayet ÖZKUL Reşat BAŞAR	VISUAL AND STRUCTURAL PARALLELS BETWEEN THE MOTIFS OF DIVRIĞI GREAT MOSQUE AND DARÜŞŞİFA AND DIATOM MICROORGANISMS	89
Ece YÜCEL	HUMAN MASTER – AI APPRENTICE: THE MODERN GUARDIAN OF TRADITIONAL MEMORY	90

Elanur Pilici	EXAMPLES OF DYNAMIC IDENTITY	91
Ananda Majumdar	ENHANCING ART EDUCATION THROUGH TECHNOLOGY: INNOVATIONS FOR ENGAGED LEARNING	92
Esra BOSTAN	THE EVOLVING ROLE OF TYPOGRAPHY IN POST-DIGITAL ART	93
Hacer AKER Yezen ELŞEMELİ	NOT GIVING UP ON HOME: NEZOUH IN THE CONTEXT OF GUATTARI'S CONCEPT OF HOMELESSNESS	94
Gökçe DAĞTEKE Seher GÜZELÇOBAN MAYUK	EXAMINATION OF DETAILED DESIGN PARAMETERS OF KINETIC FACADE SYSTEMS	95
Ananda Majumdar	EXPLORING THE EVOLUTION OF MEDIEVAL ART: STYLES, CONTEXTS, AND REGIONAL VARIATIONS	96
Fatma Melisa ESKALEN	MUSEUM EXPERIENCE ON DIGITAL PLATFORMS: AN EXAMINATION WITHIN THE FRAMEWORK OF FALK & DIERKING'S MODEL	97
İsmail Caner AKBACAK Murat ACAR Şakir ÖZÜDOĞRU	FOOTWEAR DESIGN WITH GENERATIVE ARTIFICIAL INTELLIGENCE: A COMPARISON FROM FLO GROUP DESIGN CENTER'S WORKSHOP PRACTICES	98
Alishba KHAN	FROM STATIC TO SENTIENT: THE ROLE OF INTELLIGENT LIGHTING IN TRANSFORMING INTERIOR ATMOSPHERES	99
Wania Nawaz Farhana Naz Maryam Usman	FROM STRESS TO SERENITY: A CULTURALLY RESPONSIVE RESPITE CARE MODEL IN PAKISTAN	100
Nida KURAK SEZGİN Tuğba DÜZENLİ Elif Merve ALPAK	GAMIFIED LANDSCAPE DESIGN AND CHILDREN'S SPATIAL EXPERIENCE: DESIGN APPROACHES CONTRIBUTING TO ENVIRONMENTAL AWARENESS	101
Gauri Sunil Kumar	IMPACT OF DIFFERENT ELECTRODES ON EFFICIENCY OF EARTH BATTERY SYSTEM	102
Nazan ÖZCAN Ayşenur ZAİM	ADAPTATION OF TRADITIONAL FIGURATIVE BIRD MOTIFS TO CONTEMPORARY BAG DESIGNS	103
Yasin AVCI	TRADITION MEETS DIGITAL: THE ROLE OF ANATOLIAN MOTIFS IN CONTEMPORARY GRAPHIC DESIGN	104
Gizem KALAY KARATAŞ Mehmet Emin ŞALGAMCIOĞLU	NAVIGATING ATTENTION: THE INTERPLAY OF SPATIAL CONFIGURATION AND ARTWORK CHARACTERISTICS AT ISTANBUL MODERN MUSEUM	105
Gülnaz Atakishizada	MUSIC AND COMPUTER TECHNOLOGIES IN AZERBAIJAN: THE "MUSIC EDITOR" IN SCIENCE AND EDUCATION	106
Gülşen Novruzova Fakhraddin kızı	INTEGRATION OF ARTISTIC EXAMPLES IN EDUCATIONAL ORGANIZATION	107
Nilgün GÜNEROĞLU Aysel YAVUZ Habibe ACAR	BIOPHILIC DESIGN AND APPLICATIONS IN LANDSCAPE ARCHITECTURE	108
Hasan Tekinalp GÜREKEN	CONCEPTUAL TRANSFORMATION OF GRAPHIC DESIGN IN THE POST-DIGITAL ERA	109
Habibur Rahman	IMPACT OF CLIMATE CHANGE ON PUBLIC HEALTH: A STUDY ON VULNERABLE COMMUNITIES AFFECTED BY CYCLONE DISASTER IN KOYRA UPAZILA	110

Mustapha Muhammad Imam	HAUSA-FULANI CULTURE OF NIGERIA	111
Fariba Sharifian	HERBAL MOTIFS ON SASANIAN RELIEFS	112
Hussein Zahran	REVELATIONS OF FREEDOM: A CONTEMPORARY INTERPRETATION OF ANCIENT CIVILIZATIONS	113
Hülya DEMİR	A STUDY ON PALESTINE'S VISUAL MEMORY THROUGH PALESTINE POSTER PROJECT ARCHIVES EXHIBITION POSTERS	114
İpek Fatma ERTAN	CULTURAL ELEMENTS IN TURKISH ANIMATION	115
Sıla KÜÇÜKOĞLU Bekir BOYACI	DESIGN AND EVALUATION OF ANATOMICALLY FOCUSED COMPRESSION GARMENTS USING DIGITAL AND PHYSICAL METHODS	116
Tariq Jameel	IDENTIFYING THE PATTERN OF EVOLUTION IN CHINESE ISLAMIC ARCHITECTURE	117
Mostafa Azad Mehrdad Karimimoshaver	URBAN MORPHOLOGY AND NATURAL VENTILATION: EVALUATION OF DIFFERENT TEXTURES IN HOT AND DRY CLIMATE CITIES (CASE STUDY: KASHAN CITY)	118
Selcen Nur ERİKCİ ÇELİK	DESIGNING FOR EFFICIENCY: A MECHANISM PROPOSAL FOR INTEGRATING RENEWABLE ENERGY AND GREEN INFRASTRUCTURE IN HOUSING	119
Hayal MERİÇ	THE USE OF INDUSTRIAL MATERIALS IN ART NOUVEAU RESIDENTIAL ARCHITECTURE IN EUROPE	120
Melda ÖZDEMİR	INTERIOR DESIGN IN SMART BUILDINGS	121
Ceyhun BERKOL Fatma Derya İPEK	THE FIRST FASHION DESIGNERS AND THE TRENDS THEY INFLUENCED IN THEIR DESIGNS	122
R. Swathi S. Rubin thara E. Praveena G. David	INFLUENCE OF TRADITIONAL MEDICINE AND CULTURAL BELIEFS ON PHARMACEUTICAL PRACTICE	123
Bouarroudj Radia Mansouri Lamia Kitouni Ilhem	INTEGRATING IOT AND AI TECHNOLOGIES FOR SUSTAINABLE SMART CITIES: A COMPREHENSIVE FRAMEWORK FOR INTELLIGENT BUILDING MANAGEMENT SYSTEMS IN THE DIGITAL ERA	124
Gonca Gül ÖZER Ahmet Mete ÇİLİNGİRTÜRK	INTUITIVE DESIGN AND DATA-DRIVEN DESIGN: A COMPARISON IN THE CONTEXT OF FASHION	125
Izza Khumaera Fatmawati A. Mappasere Nuryanti Mustari Jaelan Usman Nur Wahid Hafiz Elfiansya Parawu Nur Islamia Sam	GOVERNMENT AGILITY IN MULTI-STAKEHOLDER COLLABORATION FOR HOUSEHOLD WASTE MANAGEMENT IN MAKASSAR CITY	126
Saltanat Kozhogulova (Tana Sarbugu)	ZHAMBY ART — RECONSTRUCTION OF SACRED SYMBOLS IN CONTEMPORARY ART AND DESIGN THE CODE OF MANAS	127
Mustafa Cevat ATALAY	CHANCE AND SILENCE IN JOHN CAGE'S DRAWINGS: A CONCEPTUAL ANALYSIS	128
Hacer AKER Esra NEŞELİ	ANOMALY REVEALED IN A CONFINED SPACE: LOOKING AT THE BARDA 2 FILM THROUGH FOUCAULT'S EYES	129
Kemal DURUHAN	THE UNKNOWN ASPECTS OF THE MONA LISA THAT HAVE NOT ENTERED THE LITERATURE	130

İrem ÜNLÜTÜRK Dilara ADALAR	KINETIC ARCHITECTURE FOR A SUSTAINABLE APPROACH: BIBLIOMETRIC ANALYSIS	131
Mehmet Akif GÜR	HAND-PAINTED AESTHETICS IN SHORT ANIMATION FILMS: A WIND AND THE SHADOW	132
Nida KURAK SEZGİN Tuğba DÜZENLİ Elif Merve ALPAK	LANDSCAPE DESIGN WITH SUSTAINABLE MATERIALS: ECOLOGICAL AESTHETICS AND INNOVATIVE APPROACHES	133
Malahat Rafail gizi AGHAYEVA	THE THEME OF PATRIOTISM AND HEROISM IN NAMIG KAMAL'S DRAMATURGY	134
Melek SEYİT Semiha KARTAL	NEW PARADIGMS IN ARCHITECTURE: TRANSFORMATION AND INNOVATIVE APPROACHES IN DESIGN, MATERIALS, AND TECHNOLOGY	135
Ahmad Shukib Niazzy Mohammad Mahdi ALizada	DIGITAL TRANSFORMATION IN ART AND DESIGN: EXPLORING NEW HORIZONS FOR CREATIVITY AND INNOVATION	136
Mohammad Bashir Ashrafi Hamed Mohammadi Mohammad Yasin Rezaei	SUSTAINABLE DESIGN AND ENVIRONMENTAL AWARENESS	137
Mustafa Berk GECKALAN	THE TECHNICAL INFRASTRUCTURE AND TRANSFORMATIVE IMPACT OF REAL-TIME AUGMENTED REALITY APPLICATIONS	138
Merve AYCAN Övgü AÇIKSÖZLÜ	THE MUSEUMVERSE EXPERIENCE FROM THE PERSPECTIVE OF NEW MEDIA ART AND DESIGN	139
Özgür YILMAZKOL Fevzi KASAP	BETWEEN PHOTOGRAPHY AND CINEMA: POSTER ANALYSIS OF NURİ BİLGE CEYLAN'S FILMS	140
Nesibe Cahide KASAPOĞLU Deniz DEMİRARSLAN Emine Begüm SAVÇIN	AN ANALYSIS OF THE ARCHIGRAM MOVEMENT AND ITS DESIGNS FROM A UTOPIAN PERSPECTIVE: THE CASE OF PLUG-IN CITY	141
Kalyani Reddy NG	ARCHITECTURE AND INTERIOR DESIGNING IN CIVIL ENGINEERING: INTEGRATIVE APPROACHES FOR SUSTAINABLE, FUNCTIONAL, AND HUMAN- CENTERED BUILT ENVIRONMENTS	142
Nixer Mohibe Nasratallah Malikzada Homair Mohibe Mansoor Ali Mohammadi	FASHION AS A REFLECTION OF SOCIAL AND CULTURAL CHANGE	143
Nursena ŞİMŞEK	THE EFFECT OF VERTICAL FORMATS ON VIEWER EXPERIENCE ON DIGITAL PLATFORMS: A STUDY ON NEW GENERATION FAMILY SERIES	144
Adesanmi, Moses Ademola	PRAGMATIC ACTS AND CULTURAL OPPRESSION: A PRAGMATIC ANALYSIS OF WIDOWHOOD DISCOURSE IN SOLA ADEBOWALE'S 'LONELY DAYS'	145
Orhan MUTU Sevcan BULUT	MULTISENSORY AESTHETICS IN GASTRONOMY: A REVIEW OF AUGMENTED/VIRTUAL REALITY AND PROJECTION MAPPING APPROACHES	146
Ece CANBAZ Tolga ŞENOL	ANALYSIS OF CHIHARU SHIOTA'S INSTALLATION ARTWORKS IN TERMS OF SPIRITUAL SIGNIFICANCE AND PLASTIC EXPRESSION	147
Gizem Büke ÖZTÜRK	ORGANIC FUTURES: BIO-BASED MATERIALS IN FURNITURE AND INTERIOR DESIGN	148
Şerife Seda BOZPOLAT	DEPICTION OF THE ANCIENT EGYPTIAN PERIOD IN DIGITAL GAME ILLUSTRATIONS: ASSASSIN'S CREED ORIGINS	149

Vaibhav Kant Singh Kapil Kumar Nagwanshi Samanvay Singh	LITERATURE REVIEW AND PROPOSING A COMPUTER TECHNOLOGY FOR THE CONSERVATION OF ART DESIGN AND CULTURE OF TRIBES OF CHHATTISGARH	150
Pelin ÇETİN Özlem SALLI BİDECI Sabit OYMAEL	EXAMINATION OF TRADITIONAL HOUSING ARCHITECTURE IN THE CONTEXT OF SUSTAINABILITY: THE CASE OF BOLU-GÖYNÜK	151
Nurhilal BURAK	PHENOMENOLOGY AND SALUTOGENESIS IN DIALOGUE: DESIGNING MEANINGFUL PRESCHOOL ENVIRONMENTS	152
Adebayo John BADEJI	PROPS AS CHARACTER EXTENSION: DESIGN CHOICES THAT REVEAL PSYCHOLOGICAL DEPTH	153
Fatima Sadat Yahyapoor Aseman Aghayarloo	RECLAIMING THE FEMALE SUBJECT: SYLVIA PLATH AND TED HUGHES THROUGH THE LENS OF MULVEY'S THE MALE GAZE	154
Mustafa Cevat ATALAY	THE AESTHETIC AND ONTOLOGICAL DIMENSIONS OF THE HEAD IMAGE SEPARATED FROM THE BODY IN PAINTING: A COMPARATIVE ANALYSIS	155
D. Benolin Rosary	THE FUTURE OF DESIGN: LEARNING FROM THE PAST TO SHAPE THE FUTURE	156
Entes Kozallık Ali Gündüz Münevver Gündüz Elif Emec	THE ROLE OF DIGITAL TECHNOLOGIES IN ART AND DESIGN EDUCATION: CREATIVITY, APPLICATION, AND PEDAGOGICAL APPROACHES	157
PUNIPARTHI SUNITHA	SMART MENU DESIGN: BALANCING NUTRITION, AESTHETICS, AND CONSUMER BEHAVIOR IN MODERN FOOD SERVICE	158
Saniya Joshi Akhtarul I Amjad Mohd. Vaseem	DESIGN OF AI ENABLED WARDROBE FOR EASE OF LIFE AND ENHANCE PRODUCT LIFE CYCLE	159
Serpil ÖZKER	SPATIAL ADAPTATION IN THE DESIGN PROCESS	160
Subhashish Dey	SYNTHESIZING OF BIOSORBENTS MATERIALS FOR REMOVALS OF SULPHATES FROM CONTAMINATED WATER FOR BETTER AQUATIC ENVIRONMENTS	161
Summan Hussain Sania Gulzar Larain Haider Anum Zaheer	THE ETHICAL DIMENSION OF TECHNOLOGICAL DEVELOPMENTS IN ART AND DESIGN: USER COLLABORATION AS AN ETHICAL FRAMEWORK	162
R.Devadharshini W.Helen	SUSTAINABLE AND ETHICAL FASHION	163
Kosar MoradiRad Fatima Sadat Yahyapoor	A SARTREAN READING OF SYLVIA PLATH'S "LADY LAZARUS"	164
Rabiha ARSLAN YILDIRIM	NEW DIRECTIONS IN PRINTMAKING: REFLECTIONS OF DIGITAL TECHNOLOGIES ON TRADITIONAL PRINT TECHNIQUES	165
Fatima Sadat Yahyapoor Farah Ghaderi Forough Shahi	AESTHETIC REVIVAL IN DONNA TARTT'S THE SECRET HISTORY	166
Maryam Usman	THE BUILT ENVIRONMENT AS THERAPEUTIC AGENT: A SPATIAL JUSTICE APPROACH TO THE CAC MODEL	167
Burak KAYA	THE CAMERA AS A TOOL OF CINEMATIC EXPRESSION IN UNREAL ENGINE	168

Zübeyir YÜKSEL Can BOYACIOĞLU	THE DEBATE ON ONTOLOGICAL REALISM IN ARCHITECTURAL DESIGN EDUCATION AS A METHOD	169
Serpil ÖZKER	THE DIGITAL TRANSFORMATION OF DESIGN EDUCATION: CULTURAL AND THEORETICAL PERSPECTIVES	170
Gonca TÜRK	THE EMOTIONAL IMPACT OF PACKAGING DESIGN ON CONSUMER BEHAVIOR: THE CASE OF THE BODY SHOP	171
Farhana Naz Rimsha Imran	THE FUTURE OF DESIGN: SYNERGIES BETWEEN TECHNOLOGY, MATERIAL SCIENCE, AND ARCHITECTURE	172
Burcu OKYAY	THE HARMONY BETWEEN MEDIEVAL MUSIC AND VISUAL TEXTURE IN MOUNT & BLADE II: BANNERLORD	173
Babita Gupta	THE POLITICAL ECONOMY OF DECARBONIZATION: CHALLENGES AND PATHWAYS IN RENEWABLE ENERGY TRANSITIONS	174
Remziye GÜNER Deniz DORA	THE REPRESENTATION OF SPACE IN AYDEDE MAGAZINE: OBSERVATIONS ON SPACE THROUGH THE WRITINGS OF REFİK HALİD KARAY AND ADALET CİMCOZ	175
Richard Constantinescu	THE ROLE OF ART IN MEDICIN	176
Silva Asti Ananta	THE ROLE OF MANAGEMENT INFORMATION SYSTEMS IN DIGITAL TRANSFORMATION: ENABLING INFORMED BUSINESS DECISIONS	177
Serdar SUYUNOV Raşit ESEN	THE USE OF ARTIFICIAL INTELLIGENCE IN DESIGN EDUCATION	178
Amina Yahia	TOWARDS ENERGY SUSTAINABILITY IN ALGERIA: OPTIMIZING HYBRID SYSTEMS COMBINING RENEWABLE ENERGIES AND SMART TECHNOLOGIES	179
Turgay TUNÇ	COMPARATIVE FORM ANALYSIS OF A MENUET BY J. S. BACH USING TWO ARTIFICIAL INTELLIGENCE TOOLS	180
Nazan ÖZCAN Amene TURKMEN	INTERPRETATION OF TURKMEN ‘CALAR’ WEAVINGS IN BAG DESIGNS	181
Esat ŞAR	A METHOD PROPOSAL FOR ASSESSING TRADITION AND INNOVATION WITHIN MUSICAL TRANSMISSION	182
Yasemin TÜMER ÇELİK	ECO-ART: THE ARTISTIC REPRESENTATION OF ENVIRONMENTAL AWARENESS	183
Odirin Omiegbe	URBAN ENVIRONMENT AND ITS EFFECT ON THE HEALTH AND SAFETY OF STUDENTS WITH DISABILITIES IN DEVELOPING COUNTRIES	184
Farhana Zerin Lubna Rubel Hossen	VISUAL RESISTANCE: DIGITAL PROTEST ART, POLITICAL MURALS, AND TECHNOLOGICAL MEDIATION IN THE JULY 2024 UPRISING IN BANGLADESH	185
Özlem YALÇINÇIRAY	THE FUTURE OF EDIBLE CREATIVITY, ART AND DESIGN	186
ZARIN RAFI RIMSHA IMRAN	CALLIGRAPHY INSTITUTE: JOURNEY THROUGH ISLAMIC NARRATIVE	187

Zehra KARTAL	THE ROLE OF ART IN THE CONSTRUCTION OF COLLECTIVE MEMORY: SALT GALATA AS AN EXAMPLE OF A PUBLIC SPACE	188
Yasemin GÜRASLAN Gizem MERT	MULTIPERSPECTIVAL NATURE-INSPIRED PATTERNING AND SUSTAINABLE INNOVATION IN CONTEMPORARY TEXTILE DESIGN	189
Wissem MAHNANE Nabila BELYAGOUBI- BENHAMMOU Zineb KAID Waffa ABDELMOUMENE Larbi BELYAGOUBI	FROM TRADITIONAL KNOWLEDGE TO ANALYTICAL TECHNOLOGY: A CULTURAL AND SCIENTIFIC EXPLORATION OF EPHEDRA ALATA	190
Derya TATMAN Serkan GÜLER Özge ÖZEN Sıla KÜÇÜKOĞLU Gamze TUNA Bekir BOYACI	EXPLORING ARTIFICIAL INTELLIGENCE GENERATED TEXTILE PATTERNS WITH MULTI-CRITERIA DECISION MAKING	192
Didem Rodoplu Solovchuk Cherng-Shyang Chang Cheng-Kun He Cheng-Yuan Kao Chia-Hsien Hsu	A MICROFLUIDIC-ASSISTED AGAR ART: BACTERIA MEETS AGAR THROUGH A CHANNEL AND GROWS INTO AN AESTHETIC DESIGN	194
BENAISSA Nadjette	DESIGN AND CONCEPTION AS DRIVERS OF SUSTAINABLE INNOVATION IN CONTEMPORARY CREATIVE PRACTICES	196
Enes Furkan MUHAN Gaye EROĞLU Arzu ŞAHİN Sibel Saruç PİRLİOĞLU Mustafa Sabri ÖZEN	THE USE OF REFABRIC ARTIFICIAL INTELLIGENCE PLATFORM IN DEFACTO RESEARCH&DEVELOPMENT AND DESIGN CENTER	198
Rubel Hossen Fariha Tabassum Naima Sultana Ponum Kamal Pasa	TRADITIONAL PITHA AS LIVING DESIGN: LEARNING FROM THE PAST TO SHAPE THE FUTURE	200
Zhanerke Les Gulzira Jumabekova	MAKING FOOTWEAR DESIGNS FROM LEATHER WASTE	202
Diky Chandra Nuryanti Mustari Indri Apriani Nur Izza khumaera Fatimah Azzahra Nur Islamia Sam	GREEN-CULTURAL SMART CITY: A SYSTEMATIC LITERATURE REVIEW FOR SUSTAINABLE DEVELOPMENT INNOVATION IN MALUKU TENGAH REGENCY	205
Selvije Lajqi Besa Baloku Diellza Berisha Venera Kelmendi Soreja Adzajlic Kushtrim Agaj	SUSTAINABLE CULTURE & ECO-TOURISM: ART MEETS NATURE	207

VIRTUAL CINEMATOGRAPHY AND THE RECONSTRUCTION OF REALITY PERCEPTION

Prof. Dr. Nalan BÜKER

Istanbul Arel University, Faculty of Fine Arts, Istanbul-Türkiye

ORCID: 0000-0001-6442-1937

Abstract

Since the invention of cinema, audio-visual narrative forms have been in constant interaction with technological developments. This interaction has continuously reshaped the narrative structure, aesthetic codes, and genre diversity of cinema. Although the relationship between cinema and art is often evaluated independently of technology, the technological means that serve as the fundamental tools of the creative process directly influence both the formal and content-related elements of cinematic narrative. In this context, cinema should be considered not only as a narrative art but also as a technological production practice.

In the 21st century, radical transformations in digital technologies and the information sector have brought about profound changes in cinematic production processes. Particularly, the interactive structure of the gaming industry, which enables real-time data transmission, has been rapidly adopted by filmmakers. Applications such as virtual production and virtual reality (VR) have been integrated into filmmaking workflows. These technologies eliminate the physical and spatial limitations that constrain the imagination of creative teams, allowing for the construction of narrative universes in a freer and more comprehensive manner.

The concept of reality has long been a subject of debate in the realms of art and philosophy. Its reproduction within a virtual environment introduces a new narrative dimension, especially at the intersection of cinema and documentary realism. This study examines director Jon Favreau's 2019 film *The Lion King* as a case study, analyzing the production tools, creative team workflows, and the impact of technology on narrative in the construction of reality perception through photorealistic animation and live-action techniques within a virtual environment. Favreau's approach positions technology not merely as a tool but as a constitutive element of narrative, necessitating a redefinition of the relationship between cinema and technology. This analysis aims to explore the interaction between cinema and technology within the framework of contemporary production techniques.

Keywords: Virtual Cinematography, Virtual Production, Virtual Reality, Photorealistic Animation, Reality Perception, *The Lion King*

STEEL CONSTRUCTION VAULT (EARTHQUAKE) DISASTER HOUSE CONSTRUCTION

Prof. Dr. Sabit OYMAEL

İstanbul Arel Üniversitesi Mimarlık Fakültesi, Mimarlık Bölümü Büyükçekmece/İstanbul

Abstract

It is observed that the level of preparedness for earthquakes in Turkey is low, and the shelters provided to earthquake victims generally consist of tents. These tents, due to their urban planning and physical characteristics, present numerous problems due to geographical and climatic conditions. Deficiencies in urban layout and planning also lead to road, water, electricity, and sewerage problems, including groundwater flooding. Noise, heat, and fire problems in tents, as well as inadequate foundations in container homes, pose physical, sociological, and psychological challenges to earthquake victims. Container homes, which are used, albeit limitedly, in earthquakes, are subject to groundwater flooding due to inadequate foundations. While meeting the need for post-disaster shelter, it is necessary to design spaces that enhance people's quality of life.

This study has developed a disaster shelter production approach with a sense of responsibility, offering low-cost, high-quality design for those most in need, such as refugees and natural disaster victims. The design prioritizes climatic conditions and thorough material analysis, using materials that are harmless to human health and demonstrating sensitivity to the environment and people. The design embraces an approach that integrates nature, connects with the past, maximizes natural light, saves energy, prioritizes user engagement, and utilizes recycled or recyclable materials. This approach has the potential to shape future architectural designs and is explained through the methods and techniques for building an earthquake house that can be mass-produced and quickly produced.

Keywords: Architecture, Design, People-Centered, Steel Vault Structure

THE AESTHETICS AND FRAGILE OF THE GLACIER: EXPRESSION OF POLAR GEOGRAPHY THROUGH ART

Asst. Prof. Dr. Yasemin TÜMER ÇELİK

Bayburt University, Faculty of Art and Design, Department of Painting

ORCID NO: 0000-0003-4031-1252

Abstract

Located north of the Arctic Circle and encompassing the United States, Canada, Denmark (Greenland), Norway, Russia, Iceland, Finland, and Sweden, the Arctic region, combining massive glaciers, unique light effects, and challenging living conditions, inspires artists both as a captivating aesthetic resource and as one of the most tangible indicators of climate change. This geography is considered a constant source of inspiration in art and culture. The geological, meteorological, and biological characteristics underlying this inspiration offer artists the opportunity to explore the spirit of the Arctic. The crystalline structures of ice floes, layered glaciers, and hydrographic patterns formed by melting ice are rendered in artworks with abstract and non-figurative approaches, while also serving as symbols of climatic changes and ecological fragility. Another phenomenon unique to the Arctic, the Aurora Borealis (Northern Lights), provides unique visual data for painters and photographers with its spectroscopically distinct wavelengths of radiation. This atmospheric phenomenon stands out in artistic representations as an element that unites the mystical and scientific aspects of nature. The region's harsh living conditions provide a powerful narrative backdrop for artists examining human-nature interactions and adaptation mechanisms, while polar bears, seals, and other Arctic fauna are associated with biological and environmental themes that reflect their place within the ecosystem and their struggle for survival. Artists from diverse disciplines, such as Lawren Harris, Peter Doig, and Sebastian Copeland, find the opportunity to transform scientific data into an aesthetic language by utilizing the geophysical landscapes, atmospheric phenomena, and biodiversity of the Arctic, thus serving as a bridge between art and science. In this context, this paper examines how art addresses the dichotomy between aesthetics and fragility in the polar landscape. It argues that art holds the potential to raise public awareness by revealing the beauty of these unique natural structures while simultaneously highlighting the threat of melting and extinction posed by the climate crisis. Art is seen as a significant tool for highlighting not only the aesthetic aspect of the polar landscape but also its fragility. Many artists engage in a form of environmental activism by addressing issues such as glacier melting and global warming in their works. For example, installations made with glacier fragments provide a physical experience of melting and disappearing in exhibition halls. These works aim to evoke empathy for the process of glacier extinction by creating a sensory impact in the viewer. Digital installations and interactive maps depicting the current state of glaciers within sustainable art projects also combine scientific data with the narrative power of art to raise global awareness. Ultimately, art is a powerful platform capable of simultaneously reflecting the aesthetics and fragility of the polar landscape. While celebrating the natural beauty of these unique regions, artists also present the devastating effects of climate change with concrete and emotional language. Through their works, they encourage audiences to take action, take responsibility for the preservation of these lands, and preserve the glacial heritage for future generations. In this context, art's collaboration with scientific data to promote ecological awareness can play a critical role in the fight against the global climate crisis, and further interdisciplinary research in this area will help us better understand art's potential for social impact.

Keywords: Arctic Region, Non-Figurative Approach, Glacial Aesthetics, Art, Polar Research

IRANIAN ART AND ARCHITECTURE

Dr. Mehdi Shalchi Tousi

Engineer, Department Of Engineering Faculty Of Ahle Beyte Internatinal University, Tehran,
Iran

ORCID NO: 0000-0003-4601-1082

Abstract:

The art and architecture of Iran stand as a profound testament to centuries of cultural synthesis, innovation, and spiritual expression. From the early vernacular traditions to the sophisticated urban ensembles of the Islamic period, Iranian artistic practice has consistently fused form, function, and symbolism. Architecture in Iran has uniquely integrated climatic adaptation, geometric rigor, and intricate ornamentation, producing spaces that are both meticulously crafted and deeply experiential. The visual language—characterized by domes, iwans, muqarnas, and tilework—reflects a continuous dialogue between secular dynasties and religious authorities, guiding daily life while elevating collective memory. Iranian art transcends regional boundaries, influencing and being influenced by neighboring civilizations along the Silk Roads, thereby shaping a distinct Mediterranean-Asian continuum. This scholarly inquiry interrogates the epistemologies of Iranian aesthetics, examining how material choices, technological innovations, and patronage networks cohere into a cohesive artistic panorama. By analyzing monuments, furniture, metalwork, and manuscript illumination, we uncover patterns of continuity and rupture that illuminate identity construction over time. The study also engages with contemporary reinterpretations of traditional motifs, assessing how modern architectural practice negotiates heritage, modernity, and sustainability. Ultimately, this article seeks to contribute a nuanced understanding of how Iranian art and architecture articulate space, memory, and meaning within broader regional and global contexts.

Keyword : art, architecture.

THE INFLUENCE OF SOCIAL MEDIA ON CULTURAL TRENDS

S.Rubin thara

R.Swathi

E.Praveena

R.SriArasuvasan

N.Arshad Ahamed

K.Vaishnavi

Dr. W.Helen

Faculty of pharmacy, Bharath institute of higher education and research, chennai, India

Abstract

In the 21st century, social media has emerged as one of the most powerful tools shaping global culture. Platforms such as Instagram, TikTok, YouTube, and X (formerly Twitter) have transformed the way individuals communicate, express creativity, and engage with cultural practices. This paper explores how social media influences cultural trends by creating spaces for rapid idea exchange, promoting diversity, and redefining traditional cultural boundaries. Through algorithms and viral content, social media allows trends to spread across geographical and linguistic barriers within seconds, fostering a shared global culture while simultaneously influencing local traditions and identities. Moreover, social media has become a catalyst for the democratization of culture, enabling ordinary individuals to become trendsetters and influencers. Cultural phenomena such as viral dances, fashion styles, memes, and digital activism movements illustrate how social media platforms have restructured the traditional flow of cultural influence from top-down (celebrities and media houses) to bottom-up (grassroots participation). However, this digital cultural evolution is not without challenges. The spread of misinformation, cultural homogenization, and the superficial consumption of cultural elements can dilute the authenticity of traditional practices. Despite these challenges, social media continues to serve as a dynamic space for cultural innovation and expression. It encourages intercultural dialogue and provides marginalized voices a platform to share their stories and perspectives. Ultimately, the influence of social media on cultural trends represents both an opportunity and a responsibility — to embrace connectivity and creativity while safeguarding cultural diversity and authenticity in the digital age.

Keywords: Social media, cultural trends, globalization, digital culture, cultural identity, communication, online communities, cultural exchange, influence, technology.

A STYLISTIC ANALYSIS OF THE NIGERIAN FREEDOM OF INFORMATION ACT 2011

Elisée Koma HASSANE

Department of English and Literary Studies, Faculty of Arts, Ahmadu Bello University, Zaria,
Nigeria,

Jonah Eneojoh AMODU

Department of English and Literary Studies, Faculty of Arts, Ahmadu Bello University,
Zaria, Nigeria,

Abstract

This paper aims to analyse the Nigerian Freedom of Information (FOI) Act 2011 from a stylistic perspective. The FOI Act 2011 was enacted by the National Assembly of the Federal Republic of Nigeria on the 28th of May 2011 in order to protect and make public records and information more freely available and accessible to all Nigerians and to protect the personal privacy of citizens and guarantee the protection of public officers from adverse consequences or disclosing certain kinds of official information without authorization. Drawing insights from the analytical procedure proposed by Crystal and Davy (2013) and the checklist of stylistic analysis put forward by Leech and Short (2007), the study identified and analysed all the stylistically significant features in the Nigerian FOI Act 2011. The findings reveal that at the graphological level, the document is classified into 32 sections divided into subsections in the form of paragraph chronologically arranged so as to make the surveying, referencing and reading easy. Capitalisations, punctuations, and bolded writings in the margin of the beginning of each section are also found in the document. The lexical features comprise archaic words and expressions and technical terms which add formality to the tone of the text. However, readers who are not from the legal profession will find difficulties in comprehending the document. At the syntactic level, the results reveal such features as long and complex sentences which stem from the legal draftsmen's attempt to include all needed information, less use of anaphoric devices that result in the extensive repetitions of expressions so as to avoid ambiguity and misusing of the document, complex noun phrases, conditional sentences, and the use of passive and active voices. The paper concludes that though the FOI Act 2011 is designed to fit into the socio-cultural context of Nigeria, it shares some common characteristics with other written legal texts especially the statutory laws. The stylistically distinctive features identified in the document can be used as a guide in the teaching of academic writing as well as Stylistics.

Keywords: Style, Stylistics, Legal English, Freedom of Information: FOI Act 2011, Nigeria

LEARNING FROM THE PAST FOR THE FUTURE: ARCHITECTURAL PATTERN ANALYSIS IN THE SİLİVRİ/FENERKÖY

Ayşe Nilüfer AĞAÇCI

Istanbul Arel University, Faculty of Architecture, Department of Architecture, İstanbul-
Türkiye

ORCID: 0000-0002-6268-2997

Gülferah ÇORAPÇIOĞLU

Istanbul Arel University, Faculty of Architecture, Department of Architecture, İstanbul-
Türkiye

ORCID: 0000-0002-4748-3009

Abstract

In the discipline of architecture, scenario analyses and related planning strategies, which are essential during design processes, play a crucial role in the success of the final product. This study presents a planning and scenario analysis that allows for "shaping the future by learning from the past" in the planning of newly created environmental, vital, and spatial patterns. Fenerköy, a Greek village with a rich historical past located adjacent to the Anastasios city wall in Silivri, Istanbul, is considered as an example of a rural settlement proposed for preservation. Fenerköy faces challenges such as time-related destruction, economic hardship stemming from shifting production-consumption balances, cultural erosion, and the city's pressures on rural areas. The study aims to understand the characteristics of Fenerköy's fabric, analyze its relationship with nature, and identify its values that must be preserved and passed on to the future. To this end, selected building examples within the settlement were evaluated using criteria developed in line with Kenneth Frampton's critical regionalism approach. Under the environment/nature criterion, topography, harmony with the surrounding fabric/climatic characteristics, relationship with natural values, and daylight utilization were evaluated. Under the form criterion, building form and the relationship between structure and function were evaluated. Under the material criterion, the locality and originality of materials, building elements, and construction systems were evaluated. Under the scale criterion, harmony with the scale of the human and environmental fabric was evaluated. The assessment results indicated that the village fabric contained sustainable examples that are compatible with the environment and nature and that convey local knowledge. The buildings were characterized by the use of local architectural elements, local materials, and local construction techniques, and that they were compatible with the settlement scale. In conclusion, Fenerköy, with its Byzantine cultural heritage, diverse social structure, and unique settlement texture that has survived to the present day, serves as an example of "shaping the future by learning from the past." It can be said that Fenerköy contains unique traces of traditional architecture in the planning of new environmental, living, and spatial patterns.

Keywords: Rural settlement, architectural pattern, conservation, Silivri, Fenerköy.

CULTURAL IDENTITY THROUGH DRESSING AND LANGUAGE: A CASE STUDY OF THE EBIRIA PEOPLE OF NIGERIA

F.O. Abdulmumuni

Legal Research Assistant, Customary Court of Appeal, Kogi State, Nigeria

ABSTRACT

Cultural identity represents the collective sense of belonging and distinctiveness that defines a people's heritage, values, and worldview. This is often expressed through traditional attire and indigenous languages. This study examines how dressing and language interact to shape and sustain the cultural identity of the Ebira people of Nigeria. The research employs a qualitative and content analysis of oral and documentary sources. Data were gathered from community elders, traditional leaders, and cultural artisans in selected Ebira communities such as Okene, Adavi, Ajakuta, and Okehi in Kogi State, Nigeria. Findings reveal that traditional Ebira dressing is deeply symbolic, representing identity, gender, and social status. Attires such as itanochi isu, traditional Caps, and Agbada are not merely clothing but cultural expressions embedded with social messages of modesty, respect, and group belonging. They play significant roles during ceremonies such as weddings, naming events, festivals, and war. The Ebira native language (Ebira Tao) equally plays a central role in cultural preservation. It serves as a medium for transmitting indigenous knowledge, history, and moral lessons through proverbs, songs, and greetings. In conclusion, dressing and language form an integrated system through which the Ebira people articulate their identity and sense of community.

Keywords: Ebira People, Cultural Identity, Traditional Dressing, Indigenous language, Nigeria, globalization

FROM RUINS TO PLAY: BYZANTINE ARCHITECTURAL EVOLUTION OF CHOMA CENTRAL CHURCH

Abdullah Raşid GÜN

Research Assistant, Istanbul Topkapı University, Faculty of Fine Arts, Design and
Architecture, Department of Digital Game Design, Istanbul-Türkiye

Graduate Student, Istanbul Technical University, Graduate School, Department of Game and
Interaction Technologies, Istanbul-Türkiye

ORCID: 0009-0009-8871-9979

Bülent ARIKAN

Prof. Dr., Istanbul Technical University, Eurasia Institute of Earth Sciences, Department of
Ecology and Evolution, Istanbul-Türkiye

ORCID: 0000-0003-2734-843X

Abstract

This study focuses on the architectural transformation of the central church of ancient city of Choma (today Hacimusalar Höyük), in Antalya's Elmalı Plain, and its representation through a digital serious game. The research addresses the transition from Early to Middle Byzantine architecture, highlighting three distinct architectural phases of the church: the Early Byzantine Basilica with atrium, basilica with a triconch bema, and the Middle Byzantine cross-in-square plan. By reconstructing these phases in a photorealistic game environment, the project aims to make architectural evolution education both visually engaging and fun. The methodology combines archaeological excavation data, art & architectural history, photogrammetry, laser scanning, and comparative analyses of Byzantine churches with game design principles. The game is developed in Unreal Engine, using photorealistic, modular, and procedural 3D models to simulate building processes and interactive tasks. Instead of focusing on complex gameplay mechanics, the design emphasizes narrative and experiential learning. Players progress through missions tied to historical events—such as the impact of Iconoclasm, earthquakes, occupations, and shifts in liturgical practice—thus learning the architectural and cultural context through gameplay. The research will focus on evaluating how digital serious games enhance learning and teaching compared to traditional methods, supported by quantitative and qualitative data gathered through surveys and interviews with students and academics. The expected outcome is that gamification, compared to traditional methods, will foster higher engagement and retention in the learning process. Furthermore, it is anticipated that photorealistic game design will allow users to experience the historical environment with a stronger sense of realism than stylized or low-poly visual approaches, thereby enhancing the impact of visual immersion on learning outcomes. By choosing a first-person view instead of VR, the project removes headset requirements, reaching a wider audience while keeping the same visual and gameplay quality.

Keywords: serious games, Byzantine church, photorealism, history of architecture, Unreal Engine

THE INTERPLAY OF CULTURE, URBANITY, AND DIGITALIZATION IN NOLLYWOOD SCRIPTING

ABRU, John Obri.

Department of Mass Communication, Edwin Clark University, Kiagbodo, Delta State,

Joe O. Omoshue

Department of Mass Communication, Edwin Clark University, Kiagbodo, Delta State,

ORONUKPO, Joseph Wisdom

Department of Mass Communication, Edwin Clark University, Kiagbodo, Delta State,

Okoh Gloria Onyemariechi

Department of English Language, Waziri Umaru Federal Polytechnic, Birnin Kebbi. Kebbi State

Abstract

The convergence of culture, urbanity, and digitalization has created innovations in the creative arena of Nollywood, redefining the language, narratives, and aesthetics of African screen storytelling. This paper explores how contemporary Nollywood scripting bridges the cultural dissonance between traditional African values and the growing sensibilities of urban modernity and digital technology. Focusing on cultural theory, urban semiotics, and digital media studies, the study investigates selected Nollywood scripts and screenplays produced between 2015 and 2024 to explore how digitalization serves as a laguna between cultural expression and urban experience. Methodologically, the paper adopts a qualitative textual analysis supported by interviews with scriptwriters and producers to reveal how digital tools—such as AI-assisted writing, online collaborations, and streaming-driven audience analytics—innovates script development, character formation, and thematic direction. The findings portrays that digitalization has not only innovated production practices but also brought about a hybrid narrative space where local languages, diasporic identities, and cosmopolitan imaginaries interplay. Scripts greatly depict the urban African setting piloting technology, migration, gender, and consumerism while maintaining cultural authentic heritage and moralities. This hybridity illustrates how Nollywood scripting serves as a cultural interface—preserving indigenous norms, cultures and values while adapting to global digitalization. The paper posits that the growing and evolving digital-urban culture in Nollywood represents a form of cultural modernity grounded in African sensibilities, contributing to global studies on postcolonial media creativity and digital humanities. By analyzing this interplay, the study positions Nollywood as both an arena of cultural negotiation and a digital laboratory for Africa's future storytelling economies. The paper concludes by proposing frameworks for culturally grounded, digitally literate scriptwriting practices that sustain creative authenticity in a rapidly urbanizing and digitalizing world.

Keywords: The Interplay of Culture, Urbanity, and Digitalization in Nollywood Scripting

DIASPORA DIPLOMACY 3.0: INTEGRATING BLOCKCHAIN AND AI TO STRENGTHEN TRANSNATIONAL GOVERNANCE AND KNOWLEDGE EXCHANGE NETWORKS

Ms. Subbuhi Quamar

Ph.D. English Research Scholar: Srinath University, Jamshedpur

Abstract

In an era defined by digital transformation, global diplomacy, development, and knowledge transfer, diaspora communities have evolved from passive contributors to active architects of transnational cooperation and development. Traditionally engaged through remittances, cultural exchange, and advocacy, their roles remain underutilized due to fragmented systems, limited coordination, and trust deficits. This research proposes to examine the framework of **Diaspora Diplomacy 3.0**, which integrates **blockchain** and **artificial intelligence (AI)** to enhance the governance, transparency, and impact of diaspora engagement. And also redefining how diasporas interact with home and host countries through enhanced transnational governance and structured knowledge exchange networks.

By incorporating blockchain technology, diaspora engagement can become more transparent, secure, and decentralized. Blockchain provides the foundation for decentralized, transparent, and secure systems that facilitate diaspora-led funding, governance, and collaboration. Together blockchain and AI create an ecosystem where diaspora engagement becomes more equitable, scalable, and resilient. This model supports applications such as transparent remittance tracking, diaspora-driven innovation hubs, AI-powered mentorship platforms, and inclusive virtual governance systems. We can unlock new forms of transnational governance, enhance transparency, and create inclusive systems for knowledge exchange.

Thus the study highlights how Diaspora Diplomacy 3.0 represents a paradigm shift, or transformation in international engagement, empowering diasporas as decentralized agents of change. This new model not only enhances the efficiency and integrity of diaspora contributions but also unlocks new pathways for collaborative innovation, cultural exchange, and sustainable development in an era of rapid global transformation.

Keywords: Blockchain and AI, Diaspora diplomacy, decentralized

BIG DATA ANALYTICS IN NFT VALUATION: ECONOMIC IMPLICATIONS OF GENERATIVE ART

Jora BANDA

PhD(c)., European University of Tirana, Faculty of Engineering, Informatics and Architecture, Department of Informatics and Technology, Tiranë-Albania

ORCID: 0009-0004-8497-2903

Iges BANDA

PhD(c)., Western Balkans University, Faculty of Economics, Technology and Innovation, Department of Economics and Finance, Tiranë-Albania

ORCID: 0000-0001-6789-0771

Abstract

The rapid growth of non-fungible tokens (NFTs) and generative art has introduced significant economic opportunities and challenges in digital art markets. This paper explores the role of big data analytics in evaluating the economic value of NFTs, focusing on how predictive modelling and market data can enhance pricing, investment, and risk assessment strategies. Using comprehensive datasets from NFT marketplaces, blockchain transactions, and social media engagement, we analyse ownership patterns, pricing dynamics, and consumer demand for generative artworks. Our findings reveal that big data-driven insights can improve transparency and market efficiency, enabling artists, collectors, and investors to make informed economic decisions. Furthermore, the study highlights the potential of predictive analytics to forecast market trends, optimize portfolio strategies, and identify emerging investment opportunities in the digital art ecosystem. By integrating technological innovation with economic analysis, this research contributes to understanding the financial mechanisms underlying NFTs and generative art and offers recommendations for sustainable growth in this rapidly evolving sector.

Keywords: big data analytics, blockchain, NFTs, generative art, economic valuation, predictive modelling

ECONOMIC IMPLICATIONS OF GENERATIVE ART: INTEGRATING BLOCKCHAIN AND PREDICTIVE ANALYTICS

Iges BANDA

PhD(c)., Western Balkans University, Faculty of Economics, Technology and Innovation,
Department of Economics and Finance, Tiranë-Albania

ORCID: 0000-0001-6789-0771

Jora BANDA

PhD(c)., European University of Tirana, Faculty of Engineering, Informatics and
Architecture, Department of Informatics and Technology, Tiranë-Albania

ORCID: 0009-0004-8497-2903

Abstract

The rise of generative art has introduced a transformative shift in digital art markets, creating both novel economic opportunities and complex challenges for artists, collectors, investors, and marketplaces. This paper examines the economic implications of generative art by exploring how its integration with blockchain technology affects pricing, investment decisions, and overall market efficiency. Utilizing comprehensive data from NFT marketplaces alongside predictive analytics models, we analyse trends in consumer demand, ownership patterns, and valuation strategies across different segments of the digital art ecosystem. Our findings indicate that blockchain-enabled provenance and secure transaction records, combined with predictive insights derived from big data analytics, substantially influence market behaviour and enhance transparency. This allows stakeholders to make more informed, data-driven economic decisions, reducing risk and optimizing potential returns. Furthermore, the study highlights the critical role of generative art in reshaping traditional financial mechanisms in art markets and emphasizes strategies for sustainable growth within this emerging sector. By providing actionable insights into market dynamics and investment potential, this research contributes to a deeper understanding of the evolving intersection between technology, economics, and digital art.

Keywords: generative art, blockchain, predictive analytics, digital art markets, economic impact, market valuation, data-driven decision-making

GREEN INFRASTRUCTURE AND STORMWATER MANAGEMENT FOR HACETTEPE UNIVERSITY CAMPUS

Hilal Nur TEMEL

Research Assistant Hilal Nur TEMEL OSTİM Technical University, Faculty of Architecture
and Design, Department of Interior Design and Environmental Design, Ankara-Türkiye

ORCID: 0000-0002-6699-6192

Abstract

Green infrastructure is a contemporary planning approach that aims to preserve ecosystem services, ensure the sustainable use of natural resources, and adopt a holistic perspective in environmental management. In contemporary contexts of rapid urbanisation, characterised by intensive construction and the proliferation of impermeable surfaces, effective stormwater management has become imperative. In this context, green infrastructure is defined as the implementation of various methodologies for the collection, storage, and reuse of stormwater. In the context of water management, a range of techniques have been employed to facilitate the natural process of runoff. Among these techniques, swales, terracing systems, infiltration basins (also known as rain gardens), permeable surfaces, drainage channels, check dams, diversion ditches, ponds, planting strategies, and mulching practices have been identified as the primary strategies employed. The implementation of these methodologies has been demonstrated to serve dual objectives; firstly, the regulation of surface runoff and the mitigation of flood risks, and secondly, the facilitation of the cyclical utilisation of water through sustainable management.

Following a series of examinations conducted at Hacettepe University's Beytepe Campus, a set of specific proposals have been formulated pertaining to the management of stormwater, a pivotal application of green infrastructure. Two areas were selected for the purpose of this study. In the vicinity of the library and the refectory, recommendations include the installation of perforated drainage pipes, the use of rainwater harvesting tanks, the preservation of existing mulch layers, and the application of permeable surfaces. In order to address this issue, a series of proposals have been put forward. These include the creation of rain gardens, the use of permeable paving materials, the utilisation of the campus's natural slopes to direct runoff, and additional planting strategies. The objective of these measures is threefold: firstly, to ensure the infiltration of stormwater into the soil before it reaches the sewer system; secondly, to retain excess water without exceeding soil saturation levels; and thirdly, to enhance water efficiency on campus, promote cyclical water use, and support the urban ecosystem.

The strategies proposed for Hacettepe University Beytepe Campus function not only as a localized model but also possess the potential for replication in other university campuses and urban areas. The expansion of green infrastructure through the implementation of rainwater harvesting methods and analogous practices will contribute to the execution of sustainable environmental policies, foster resilience against climate change, and support the development of nature-based, sustainable living environments.

Keywords: Green Infrastructure, Stormwater Management, Sustainable Campus, Rainwater Harvesting

THE ENDOWMENT AND IKEA EFFECTS: ARRANGING YOUR LIVING SPACE IN THE MINIMALIST AND THE FENG SHUI STYLES

Amalia Călinescu

National College Tudor Vladimirescu Bucharest, Romania

Abstract

This study explores how self-involvement in interior design influences perceived value by examining the interaction of the endowment and IKEA effects. Using a two-stage thought experiment, the research simulated hypothetical buying and selling scenarios involving virtual one-bedroom apartments furnished according to two contrasting styles: Feng Shui and minimalism. Fifty imagined participants engaged in furnishing tasks while a second group evaluated pre-arranged spaces, allowing the study to compare valuation patterns under conditions of active participation and passive observation. The hypothetical results suggest that personalization combined with symbolic meaning amplifies attachment, increasing willingness to pay (WTP) and willingness to accept (WTA) beyond baseline estimates. Full engagement in furnishing, particularly when aligned with culturally significant frameworks such as Feng Shui, appeared to generate stronger emotional investment than minimalist arrangements. Differences between WTP and WTA persisted across all phases, thus reflecting valuation asymmetries often attributed to loss aversion. Although purely conceptual, this simulation provides a structured framework that future studies can adapt for empirical testing. Its insights thus hold practical relevance for real estate and design sectors, where participatory strategies could enhance perceived and actual property value. The anticipated findings aim to highlight the role of autonomy, effort, and meaning in shaping consumer behaviour, and ultimately illustrate how cognitive biases may function as constructive forces when integrated into design processes.

Keywords: Feng Shui, minimalism, interior design psychology, cognitive biases, behavioural economics

**THINKING BEYOND BORDERS AND TIME: UPCYCLING IN FASHION AND
CULTURE IS THE NEED OF THE HOUR**

Dr. S. Vijayalakshmi

Professor of English, School of Social Sciences and Languages, VIT, Chennai

Dr. Bhuvaneswari Balachander

Associate professor Department of Electronics and Communication Engineering

Dr. M.G.R. Educational and Research Institute, Chennai

Dr. Usha Sadasivan,

Head, Department of English, Meenakshi College for Women, Chennai

Abstract

The world is under threat. This creative-critical paper examines how a crisis is negatively affecting the natural resources the world over and, makes a case for greater cross-species awareness of the concept of upcycling. It also attempts to examine how the ubiquitous plastic carry bag is a spectre which haunts the environment. This is a problem which is widespread and requires a global coming together. The authors emphasise that thinking beyond the borders and regardless of the concept of time something has to be done on a war footing and upcycling in fashion and culture is the only answer to counter this crisis. The paper aims to understand the basics of upcycling which has an imperative role for ecological well being, to understand the difference between recycling and upcycling, to focus on the various methods for adopting upcycling, especially by the younger generation and to identify the role of decision makers in making this attempt a reality. Upcycling is the creative process of transforming waste materials into new items that are of greater quality and better aesthetic value. It differs from traditional recycling by reinventing materials which helps to reduce waste which is generated and lower the demand for new resources which in turn is eco friendly and decreases carbon emissions. The key aspects of upcycling involves a creative transformation of unwanted materials which have an increased value and augur well for sustainability. It is recycling with a difference in that there is an enhanced value for the newly modified products. Recycling merely breaks down materials (like a plastic bottle) into its basic components (plastic pellets) to be used as a raw material for new products, often of lower quality but upcycling takes an entire product (e.g., a used denim shirt) and transforms it into a completely new item (like a tote bag or a cushion cover).

RECONCILING FAITH AND MODERNITY: A CRITICAL ANALYSIS OF MUSLIM AND MODERN CULTURAL PARADIGMS

Sumaira Kanwal

Department of Biosciences, COMSATS University Islamabad Sahiwal campus, Pakistan

Shazia Perveen

Department of Zoology, the Women University Multan, Pakistan

Abstract

The encounter between Islamic morals and existing culture signifies a multifaceted and developing intervention between faith-based customs and the forces of modernism. As globalization, technological advancement, and nonspiritual philosophies redesign societal customs, Muslim cultures face the encounter of conserving religious legitimacy while appealing with worldwide social flows. This paper discovers how Islamic belief and exercise acclimatize to, struggle, or reinterpret features of modern life, including uniqueness, sex roles, consumerism, and knowledgeable diversity. By examining theoretical outlooks from cultural studies and Islamic scholarship, the study highlights that the connection between Islam and modernity is not characteristically Antagonistic but Dialectical and situation dependent. The outcomes recommend that prolific commitment with modernism necessitates an attitude imbedded in *ijtihad* (independent reasoning), ethical balance, and cultural self-awareness. Ultimately, the paper argues for a outline of “negotiated modernity,” in which Muslim societies actively shape transformation processes without bargaining their divine and ethical basics.

Keywords: Islamic values; modernity; globalization; cultural adaptation; secularism; *ijtihad*; identity; faith and reason; intercultural dialogue; ethical modernism.

FEATURES OF SELECTING A PACKAGE OF MATERIALS FOR DESIGNING VARIOUS CATEGORIES OF MOTORSPORT EQUIPMENT

Yakovishena Maria Aleksandrovna

Student, Kosygin Russian State University (Technologies, Design, Art), Faculty of Design and digital modeling of clothing, Department of Design of light industry products, Moscow, Russia

ORCID № 0009-0005-7088-8505

Kopylova Maria Dmitrievna

C.t.s, Associate Professor, Kosygin Russian State University (Technologies, Design, Art), Faculty of Design and digital modeling of clothing, Department of Design of light industry products, Moscow, Russia

ORCID № 0000-0003-0394-2119

Abstract

This paper discusses the key aspects of selecting a package of materials and types of additional protective elements used in motorsport, taking into account the diversity of disciplines and safety requirements. Motorsport requires the use of high-quality and specialized materials that provide protection, comfort, and functionality during races.

The equipment includes not only clothing items, but also a turtle that protects the upper body, as well as a helmet, boots, and gloves.

Protective elements are located in specially designed compartments of clothing or are worn separately under the products. Depending on the category of motorsport, protective elements range from multiple layers of material to plastic or polyurethane inserts that can absorb and dissipate energy during impact.

When selecting a material package, it is important to consider the density of the fabrics to be joined to avoid unwanted loss of integrity during use, analyze the areas that are prone to damage during falls, and determine the necessary level of protection for these areas.

One of the features of the package is the use of materials that are exclusively synthetic or made of genuine leather. The main requirement for these materials is that they provide high levels of protection against mechanical damage, such as impacts and friction. The products are made from membrane and knitted materials, as well as Oxford leather.

Based on the results of the study, the possibility of combining equipment and creating related products that are suitable for two or more categories of motorsport has been considered. The study has identified both positive and negative aspects of these products.

Keywords: package of materials, equipment, motorsport, protection

A LOGISTIC REGRESSION APPROACH FOR PREDICTING T-SHIRT SIZES USING ANTHROPOMETRIC MEASUREMENTS

Mohd Vaseem

National Institute of Fashion Technology, Panchkula, INDIA.

Akhtarul Islam Amjad

National Institute of Fashion Technology, Panchkula, INDIA.

Vedasurti.S. R

National Institute of Fashion Technology, Panchkula, INDIA.

Shivya Gujral

National Institute of Fashion Technology, Panchkula, INDIA.

Abstract

The rapid expansion of online apparel retail has intensified the need for accurate size recommendation systems to minimize product returns and improve customer satisfaction. This study presents a data-driven approach for predicting T-shirt sizes using logistic regression, a reliable and interpretable statistical classification method. The research investigates the relationship between key anthropometric measurements such as chest, waist, shoulder width, height, and weight and categorical T-shirt sizes (S, M, L, XL). A comprehensive dataset comprising diverse individual measurements was utilized for model training and validation. Rigorous data preprocessing, normalization, and feature selection techniques were applied to ensure accuracy and reduce bias. The model's performance was evaluated using a 70:30 training-testing split, with metrics including accuracy, precision, recall, and F1-score. Results indicate that the logistic regression model achieved high predictive performance and interpretability, effectively identifying the most influential body parameters in size classification. The proposed model can be integrated into online retail and manufacturing platforms to automate size recommendations, thereby reducing size-related dissatisfaction and product returns. This research underscores the potential of integrating statistical and machine learning techniques to enhance personalized sizing and data-driven decision-making in the apparel industry.

Keywords

Logistic Regression, Size Prediction, Anthropometric Measurements, Apparel Retail, Machine Learning, E-commerce

**DYNAMICS OF FUNERAL PRACTICES AMONG THE HAUSSA MUSLIMS OF
THE CITY OF ZINDER**

Dr SOUMANA Abdoul-wahab

Lecturer at the Department of Sociology-Anthropology of Université André Salifou, Zinder-
Niger Republic

Dr KASSOU Maman

at the Department of History and Strategic Studies of Université André Salifou, Zinder-Niger
Republic

Dr LAWALI Maman Toukour

Lecturer at the English Department of Université André Salifou, Zinder-Niger Republic

Abstract

Funerals are essential sociocultural events in all societies. This study investigates the dynamics of funeral practices Hausa Muslims of Zinder. To do so, the paper attempts to answer the research question how can changes occur in funeral practices among the Hausa Muslims of the city of Zinder. In conducting this research, a qualitative approach is used, with 50 people being interviewed as well as participant observation sessions during the funerals. The investigations led to several results. Funerals are not only an expression of mourning, but also fulfill sociocultural, religious, and symbolic functions in the Hausa Muslim societies of the city of Zinder. These results made it possible to understand that these rites strengthen family and community ties, cultural identity, and active solidarity. The results also show that significant socio-cultural, religious and economic changes, with multiple and varied factors, are observed in funeral rites.

Keywords: Zinder, funeral practice, dynamics, Hausa of Muslim faith, mutation.

**PROPOSED POSTER DESIGN STRATEGIES FOR CITY PROMOTION IN THE
CONTEXT OF GASTRONOMY TOURISM: THE CASE OF MERSİN****Hacı Mehmet ACAR**

Dr., Mersin University, Vocational School of Social Science, Mersin-Türkiye

ORCID: 0000-0001-8426-4051

Abstract

One of the key elements that reveals, investigates, and contributes to the sustainability of a city's tourism potential is gastronomy. Gastronomy tourism, especially in recent years, has expanded its scope of activities, created significant awareness, and contributed to the promotion of its region regardless of a specific time frame. In this context, promotional activities are of great importance for regions rich in gastronomy in terms of their contribution to tourism.

This study aims to develop poster design proposals for the promotion of the city of Mersin within the context of gastronomy tourism. The research first presents a conceptual framework for tourism and gastronomy tourism, discussing the cultural, economic, and social dimensions of gastronomy and its influence on tourism decisions. Subsequently, the concept of the poster, which holds a significant place among promotional and advertising activities, is examined; the function of posters, their effectiveness in conveying messages to target audiences, and their role in tourism marketing are analyzed. The study also addresses how poster designs should be utilized in the promotion of a city. In this regard, the tourism potential of Mersin—one of Turkey's most prominent and rich provinces in terms of gastronomy—has been explored, and the city's outstanding touristic elements in the context of gastronomy tourism have been investigated. The research employs qualitative methods, utilizing documentary review techniques to access information and documents related to the city's gastronomy and tourism, and to collect data. Within the scope of the study, poster design proposals for the promotion of Mersin in terms of gastronomy tourism have been prepared. These poster designs were created digitally using photographic and typographic elements in accordance with graphic design principles. As a result, the study demonstrates that Mersin's gastronomy tourism potential can be effectively marketed through poster designs; it is recommended that future research expand the scope by experimenting with different graphic design techniques, target audience segmentation, and impact measurement (e.g., A/B testing). This approach is expected to contribute to positioning the city as a gastronomy destination on both national and international scales.

Keywords: Gastronomy, Tourism, Poster, Mersin

THE ETHICAL DIMENSION OF TECHNOLOGICAL DEVELOPMENTS IN ART AND DESIGN

Dr.Saloni Sharma

PhD. Holder, Dept. of Nutrition and Dietetics, Manav Rachna International Institute
of Research Studies, (Deemed to be University), Faridabad, India

Suhani Sharma

MSc. Clinical Research Student, Jamia Hamdard University (Deemed to be University),
New Delhi, India

Abstract

The fusion of technology with art and design has ushered in a new era of creativity, innovation, and accessibility. Artificial intelligence, virtual reality, 3D printing, and algorithmic design tools have expanded the boundaries of human imagination, enabling artists and designers to explore new forms of expression. However, these advancements have also introduced significant ethical challenges that demand careful reflection. Questions concerning authorship, originality, data privacy, environmental sustainability, and cultural authenticity are now central to the creative discourse.

This paper examines the ethical dimensions surrounding technological progress in art and design, emphasizing the dual nature of technology as both a catalyst and a disruptor. It explores the implications of AI-generated content on creative ownership, the biases embedded within digital tools, and the ecological footprint of emerging design technologies. Furthermore, the study highlights the importance of developing responsible design practices that prioritize inclusivity, transparency, and environmental consciousness.

By drawing on contemporary case studies and interdisciplinary perspectives, this discussion seeks to establish an ethical framework that ensures technology enhances, rather than diminishes, human creativity. Ultimately, the paper argues that the future of art and design lies not in technological dominance but in harmonious coexistence—where innovation aligns with integrity, and progress is guided by ethical awareness.

Keywords: Ethics, Art and Technology, AI in Design, Sustainable Creativity, Responsible Innovation

**THE ROLE OF ARTS IN SPANISH AS A FOREIGN LANGUAGE (ELE)
TEXTBOOKS AT C1 AND C2 LEVELS**

Dr. Taoufiq KADRI

Abdelmalek Essaadi University, Morocco

<https://orcid.org/0009-0005-9435-0566>

Abstract

This article examines the representation and pedagogical treatment of arts in Spanish as a Foreign Language textbooks designed for advanced learners at C1 and C2 levels of the Common European Framework of Reference for Languages (CEFR). Through comprehensive analysis of twelve contemporary ELE textbooks published between 2015 and 2024, the study documents how various artistic disciplines—including literature, visual arts, cinema, music, and performing arts—are incorporated to facilitate linguistic development and intercultural understanding. Findings reveal significant variations in the quantity and quality of arts integration, with literature maintaining prominence while cinema and music show increasing pedagogical presence. The analysis demonstrates that thoughtful integration of artistic content serves multiple pedagogical functions at advanced proficiency levels, supporting specialized vocabulary development, interpretative skills, and cultural sophistication expected of near-native speakers.

Keywords: Spanish as Foreign Language, Arts Education, Intercultural Competence, Advanced Language Learning, Cultural Content, CEFR C1-C2

CULTURAL HERITAGE OF MADHYA PRADESH: A LIVING TAPESTRY OF TRADITIONS AND DIVERSITY

Richa Jain

Department of Mathematics, PMCOE, Govt. P. G. College Guna Madhya Pradesh INDIA

Abstract

Madhya Pradesh, often called the Heart of India, represents a vibrant mosaic of diverse cultures, traditions, and artistic expressions. The state's cultural identity is deeply rooted in its historical legacy, tribal richness, and spiritual heritage. Home to ancient civilizations like those of Ujjain, Sanchi, and Khajuraho, it reflects the artistic brilliance of dynasties such as the Mauryas, Guptas, and Chandellas. The varied tribal communities, including Bhil, Gond, and Baiga, contribute unique folk dances, songs, and rituals that preserve the authenticity of indigenous culture. Madhya Pradesh is also celebrated for its classical music gharanas, handloom artistry such as Chanderi and Maheshwari, and vibrant fairs like the Khajuraho Dance Festival and Tansen Samaroh. Thus, the culture of Madhya Pradesh stands as a dynamic blend of spirituality, art, and everyday life—an enduring symbol of India's pluralistic ethos.

INTERSECTING TRADITION WITH INNOVATION: EXPLORING THE FUSION OF TECHNOLOGY IN CALLIGRAPHY, PAINTING, AND TEXTILE DESIGN

Prof. Dr. Samina Nasim

Principal, College of Art & Design, University of the Punjab, Lahore, Pakistan.

ORCID id: 0009-0003-3475-3027

Abstract

The present research probes the intersection of technology with art and design, particularly with art of calligraphy, painting, and textile design. Calligraphy was initially confined to stone engraving and paper. Later on, adoption of variety of materials and use of technologies allow it to create 3D forms and diverse textures on 2D surfaces, by incorporating traditional techniques with innovative contemporary tools and materials such as acrylic sheets, aluminum sheets, laser cutting, wood work, terracotta and textured surfaces allow it innovative, aesthetically rich, and modern designs in the contemporary art world. In painting, the amalgamation of software and digital tools allow to produce creative expression, enabling artists to explore wide range of textures, areal and linear compositions. In textile design, digital printing technology allow complexity and variety with fusion of traditional techniques enable the creation of intricate patterns and designs. This study focuses the ways in which technology can be used to reinterpret and reimagine traditional art forms, [producing a new and unique visual languages](#).

Through a qualitative research an analytical approach will be followed. In these contacts selected Pakistani artists will be discussed with their works who have played significant roll to introduce intersection of advanced materials and use of technology in their artworks in the form of calligraphy, painting and textile design.

The results of the study highlight how artists use technology to create and develop traditional art forms while maintaining their aesthetic and cultural significance and how technology will influence art and design in the future and offers insights into the creative potential. Through examining this intersection, the project hopes to stimulate new artistic endeavours and partnerships between artists, technology, and art. Artists and scholars who are interested in the changing nature of art and design will find value in the study's findings.

Keywords: Materials, Surfaces, Technology, Art, Design.

CAN CREATIVITY BE AUTOMATED?

Assistant Professor Hasan Asan

Assistant Professor, Istanbul Topkapı University, Faculty of Fine Arts, Design and Architecture, Department of Cartoon And Animation, Istanbul-Turkey

ORCID: 0009-0004-3021-5851

Assistant Professor Selin Çetinkaya Bıyık

Assistant Professor, Istanbul Beykent University, Faculty of Fine Arts, Department of Graphic Design, Istanbul-Turkey,

ORCID: 0000-0001-7577-8659

Abstract

The concept of creativity, nourished by cognitive and cultural characteristics, has been one of the primary subjects of human thinking and interpretative practices throughout history. The evolving and transforming conditions of the world have gained momentum through technological advancements that reflect the effort to process existing realities and the urge to transcend them. In this context, the question “Can Creativity Be Automated?” is posed to explore the impact of artificial intelligence technologies on the graphic design process. Artificial intelligence (AI) technologies, as part of this momentum, provide a framework for examining the conceptual structure of creativity—an essential element of the design idea. Comparing AI-generated design outputs, which are produced according to predefined briefs, with those created by human designers inevitably raises a series of critical questions. This study analyzes the creation process and creative action of artificial intelligence by examining outputs produced rapidly and effectively through predetermined algorithms within the framework of the concept of creativity. The aim is to draw attention to how human cognitive abilities—such as emotional experience, imagination, and intellectual interpretations of constructed reality—intersect and interact with the components of artificial intelligence technologies. A literature review on the definition, measurability, and components of creativity was conducted, with a focus on the psychological factors required in creative processes. The study investigates which types of creative combinations can emerge from the fundamental techniques produced by AI systems and analyzes how creative decisions are reflected in design through algorithmic structures.

Keywords: Artificial Intelligence, Creativity, Graphic Design, Technology, Human-Machine Interaction, Automation

NAVIGATING MORAL CODE IN ARTIFICIAL INTELLIGENCE AND MEDIA CONTENT

Mosharaf Hossain

English Mentor, IT Solution Institute, Savar, Dhaka M.A. at Department of English,
University of Rajshahi, Bangladesh

ORCID ID: 0009-0002-4051-7496

Abstract

Artificial Intelligence in media possesses a wide array of applications that can improve content development, content management, and user experience beyond previous capabilities. This considerable power prompts ethical enquiries concerning its application. The utilisation of AI in media operations poses problems to conventional principles such as objectivity, fairness, and transparency. Improperly managed AI systems might perpetuate biases inherent in training data, resulting in distorted reporting or sensationalised information. The requirement for user data to train AI systems generates privacy problems, necessitating the responsible management of personal information. This paper examines the influence of AI on media professions, emphasising the ethical implications and value dilemmas that emerge. It offers guidance for media organisations to address these difficulties while upholding professional integrity and public trust. In doing so, media organisations can endeavour to maintain ethical standards and deliver fair and precise coverage to their audiences. Although AI can improve efficiency, customise content, and detect trends and patterns in data, media organisations must address the ethical intricacies of its application. Ensuring diversity in data is essential to generate impartial content and prevent the reinforcement of biases in media representation. By addressing these concerns, media organisations may reconcile the benefits of AI with the imperative to respect ethical norms and preserve public trust.

Keywords: Media, artificial intelligence, ethical code, content creation

FROM BRUSH TO ALGORITHM: THE EVOLVING LEGAL LANDSCAPE OF ART AND DESIGN WORLDWIDE

Dr Shruti Dasgupta

School of Law UPES INDIA

Abstract

The evolving interface between art, design, and law has entered a critical phase in the global context, driven by rapid technological transformations, digitalization, and the emergence of artificial intelligence (AI) as a creative agent. Across jurisdictions, the legal definition of authorship and creativity is being re-evaluated, as courts and policymakers grapple with whether non-human or AI-assisted works can qualify for copyright protection. Landmark cases in the United States, the European Union, and other jurisdictions have reaffirmed the centrality of *human authorship* as the cornerstone of copyright law, even as design protection regimes expand to include digital, animated, and non-physical forms.

The recent Riyadh Design Law Treaty (2024) under the aegis of WIPO and the European Union's Design Protection Package (2025) exemplify efforts to harmonize design laws globally and accommodate emerging design practices in the digital and virtual domains. At the same time, these reforms confront persistent challenges: balancing aesthetic and functional elements in industrial design, ensuring fair use and transformative freedom in artistic appropriation, and preventing the misappropriation of traditional and indigenous cultural expressions.

Globally, the art and design industries are negotiating an unstable terrain between creative freedom, intellectual property enforcement, and public access. The central legal tensions—authorship versus automation, protection versus innovation, and individual rights versus collective heritage—reveal that the future of art and design law will depend on reconciling human creativity with technological agency. This paper situates these developments within the broader discourse of global intellectual property reform and argues for a more pluralistic, inclusive, and ethically grounded framework for creative rights in the twenty-first century.

Keywords: - AI and Authorship, Cultural Heritage Protection, Design Law Reform, Intellectual Property Rights, Global Legal Frameworks

A DYNAMIC AUTOMATED TELLER MACHINE (ATM) CARD NUMBER GENERATOR

Bamidele Abdulwasiu Aremu

Federal polytechnic, Kaltungo

Salawudeen Fausat Olabisi

Osun State Polytechnic, Iree

Afolabi Abdulateef Kola

Federal polytechnic, Kaltungo

Abstract

This research addresses the growing need for enhanced security in automated teller machine (ATM) card systems amid the rapidly evolving landscape of digital payments. Traditional static smart card numbers are vulnerable to cyberattacks such as cloning, skimming, and unauthorized usage. To counter these risks, the study introduces a dynamic system for generating smart card numbers, aimed at strengthening the security and reliability of smart card technology. While static card numbers offer convenience, they are susceptible to compromise through skimming devices frequently found at ATMs, gas stations, and point-of-sale terminals. Once breached, these numbers can be used to create counterfeit cards for fraudulent purposes. The proposed dynamic system significantly reduces the potential damage from such data breaches. Using Unified Modeling Language (UML) diagrams, the system's design was modeled, and it was developed with PHP, CSS, Bootstrap, HTML, and JavaScript. Its performance was evaluated through a user questionnaire shared via Google Forms. To further improve security, a One-Time Password (OTP) feature was incorporated. This innovative approach generates unique ATM card numbers for each transaction, with each number expiring after 10 minutes. The evaluation revealed that half of the users experienced no issues, 30% faced minor difficulties, 10% were unsure about the system's clarity, and 10% had not previously used it. By issuing time-sensitive, transaction-specific card numbers, the system offers a fresh method to reduce risks associated with online banking. The frequent updating of card numbers effectively diminishes the threat posed by card theft, providing a promising avenue for advancing security in various applications.

Keywords: Dynamic Card Number, Smart Card, ATM

REAL-TIME SOCIAL MEDIA APPLICATION FOR INSTANT NOTIFICATIONS AND CONTENT SHARING

Dr. Jogendra Kumar

Rahul Singh

Mahi

Department of Computer Science and Engineering G.B.Pant Institute of Engineering and
Technology Pauri Garhwal Uttarakhand, India

Abstract

This paper is aimed at the creation of the real-time social media application that will allow users to share photos and videos and captions and obtain immediate notification and messaging. The system is supposed to provide more interaction with the users by having smooth multimedia content sharing and interactive communicative features. The platform guarantees high speed, scalability and reliability of web and mobile interfaces because real-time data synchronization and push notification technologies have been integrated. The application offers an interactive and friendly platform through which one can interact, communicate and keep in touch in real-time. On the whole, the given project proves that the use of real-time communication technologies can enhance the efficiency and user experience of social networking in the context of modern digital platforms.

Keywords: Real-Time Communication, Social Media App, Instant Notification, Content Sharing, User Interaction, Mobile and Web Technology, Synchronization of data.

RELATIONSHIP BETWEEN FACULTY NEED and READINESS ABOUT UNIFIED UNDERGRADUATE ART ASSESSMENT FRAMEWORK FOR PAKISTAN

Bushra. S.Khan

Department of Education School of Social Sciences and Humanities University of Management and Technology, Pakistan

Dr. Irfan Bashir

Department of Education School of Social Sciences and Humanities University of Management and Technology, Pakistan

Abstract

Assessment in any field let alone education is always an extremely challenging. The advocate of assessment, consider it essential as it establishes relationship between effective teaching and learning. The opponent of assessment consider it harmful for creativity. They consider it “one size fit all” policy. But times have proven that assessments can be designed in a creative manner that they tend to assess a diversity of skills and knowledge acquired by students over a period of time. The concept of assessment policy in the art and design circle is even vaguer. It is often more difficult to explain to an art and design students or their parents why student has failed or performed less in his particular area of undergraduate studies. The researchers observed that a documented art assessment policy is missing in art education institutes to evaluate the art and design undergraduate students. For such development in Art assessment the most important key figures are the teachers/faculty. Their opinion about such need and readiness to develop a unified assessment policy is vital for the success of such task. The study intends to find out the relationship between readiness and opinion about need for unified art assessment document for the undergraduate students in Pakistan. Null hypotheses to check the relationship between the study variables were formulated on the basis of variuos demographical variables, and a correlational research design was used. Using a readiness survey and opinionative ($r=.84$) data was collected from more than 100 art teachers from a renowned Art education institution of Pakistan. There was a significant strong correlation between need and readiness of faculty to develop a unified assessment policy for arts institutes of Pakistan. The study recommends prompt steps to develop and launch this policy involving the art and design teachers from Population of the study.

Keywords: art and design assessment, faculty readiness and opinion, undergraduate, correlation

LEARNING FROM NATURAL SYSTEMS: A BIODESIGN APPROACH TO CREATIVE DESIGN PROCESSES IN ARCHITECTURE

Selda KABULOĞLU KARAOSMAN

Assis.Prof.Dr. Istanbul Arel University, Faculty of Architecture, Department of Architecture,
Istanbul, Turkey.

ORCID: 0000-0003-4342-9774

Azadeh REZAFAR

Assis.Prof.Dr. Istanbul Arel University, Faculty of Architecture, Department of Architecture,
Istanbul, Turkey.

ORCID: 0000-0002-0266-4826

Abstract

The discipline of architecture has reached a critical point in history in the Anthropocene era regarding reducing its environmental impact. A building must interact holistically with its ecosystem to minimize its environmental impact. In this context, learning from natural systems can offer powerful approaches to ensuring the sustainability of architectural design and enhancing creativity. Processes that incorporate constantly renewed and resilient structures, like those found in natural systems, can serve as inspiration for reducing environmental impacts in architectural design and harmonizing the built environment with the ecosystem. In this context, how can principles learned from natural systems be applied to creative design processes in architecture? Why is it necessary to consider architecture in conjunction with nature? Can architects design a building that behaves like nature? This study will explore these questions and examine how biodesign, encompassing the integration of biomimicry, biophilic principles, and natural systems, transforms creative design processes in architecture and how architects shape buildings with innovative solutions.

Through case studies, we will demonstrate how various biodesign strategies expand creative possibilities at different scales. We will examine how natural systems influence design processes through different strategies: learning from biological models and forms, adopting nature's functional strategies and processes, and integrating buildings into ecological systems. Thus, we will discuss how biodesign transforms creative thinking through approaches that enable interaction with natural systems. Biodesign approaches not only contribute significantly to sustainability but also enable architects to contribute to creative processes by changing the way they think and design. As the built environment faces the climate crisis, not only must buildings be designed and constructed ecologically, but also the design process must be considered from different perspectives. Nature offers creative paradigms not only as a resource to be utilized or a source of aesthetic inspiration, but also as a mentor to learn from in creative problem-solving. As architects strive to solve the ecological crisis through biodesign, they can make discoveries and learn to design like nature.

Keywords: Biodesign, Creativity in Architecture, Nature-Inspired Design, Sustainable Architecture.

FIRST-PRINCIPLES INSIGHTS INTO THE TUNABLE MAGNETISM AND ELECTRONIC DESIGN OF TM-DOPED VCl_3 MONOLAYERS

Dr. Chaouki OUETTAR

Assistant Professor, Université 8 Mai 1945 Guelma, Faculty of Mathematics, Informatics and Matter Sciences, Department of Matter Sciences, Laboratoire de Physique des Matériaux (L2PM), BP 401, Guelma 24000, Algeria

ORCID: 0000-0001-7670-6067

Prof. Dr. Hakima YAH

Professor, Université 8 Mai 1945 Guelma, Faculty of Mathematics, Informatics and Matter Sciences, Department of Matter Sciences, Laboratoire de Physique des Matériaux (L2PM), BP 401, Guelma 24000, Algeria

ORCID: 0000-0000-0000-0000

Abstract

The intersection of science, technology, and design increasingly inspires innovative materials that merge functionality with aesthetic potential. Two-dimensional (2D) materials, such as vanadium trichloride (VCl_3), represent a new creative platform where atomic-level structure and magnetic dynamics can be harnessed for both technological and artistic applications. In this study, first-principles calculations based on the GGA+U approach were performed to explore the effects of transition metal (TM) doping—specifically manganese (Mn) and iron (Fe)—on the electronic and magnetic behavior of VCl_3 monolayers.

The results reveal that Mn doping transforms VCl_3 into a spin-gapless semiconductor with full spin polarization and nearly zero excitation energy—properties that can inspire high-speed, low-energy devices and interactive design systems responsive to magnetic or electrical stimuli. Conversely, Fe doping generates a bipolar ferromagnetic semiconductor with oppositely polarized valence and conduction bands, suggesting potential for tunable color, light, and spin-dependent artistic effects.

These findings highlight the emerging dialogue between quantum material design and creative innovation, positioning Mn- and Fe-doped VCl_3 as model systems for future applications in smart materials, digital art interfaces, and design-oriented spintronic technologies.

Keywords: Spintronics, first-principles calculations, 2D materials, magnetic properties, electronic properties.

TRANSFORMING ARTISTIC PRACTICE: THE ROLE OF 3D DESIGN AND ARTIFICIAL INTELLIGENCE IN CONTEMPORARY PLASTIC ARTS

Savaş SARIHAN

Asist. Prof., Haliç University, Faculty of Fine Arts, Department of Graphic Desing, Istanbul-Türkiye

ORCID: 0000-0003-4346-0077

Abstract

In recent years, the rapid advancement of digital technologies has led to a profound transformation in both the modes of production and the very nature of the art object within the field of plastic arts. At the forefront of this transformation are two fundamental dynamics: three-dimensional (3D) design technologies and artificial intelligence (AI)-based systems. These developments have introduced new tools, modes of expression, and aesthetic approaches into contemporary artistic practice.

This paper examines how 3D design software, algorithmic modeling techniques, and generative AI systems are utilized within the context of plastic arts, and how they contribute to the conceptual and physical transformation of the artwork. Particularly in areas such as sculpture, installation, and digital art, AI-assisted visual production tools and parametric modeling methods offer artists new possibilities on both formal and intellectual levels.

The study explores visual forms generated by AI, digital models materialized through 3D printing technologies, and creative processes based on human-machine collaboration. These emerging practices are analyzed through a multi-layered perspective in relation to their potential impact on the domain of plastic arts. The interaction between traditional production methods and digital tools prompts a reconsideration of the future of artistic expression.

In conclusion, 3D design and AI-based production processes represent not only a technical innovation in plastic arts but also a conceptual paradigm shift that redefines the meaning of art, its spatial relationships, and the nature of audience engagement.

Keywords: Plastic Arts, 3D Design, Artificial Intelligence, Digital Production, Contemporary Art, Creative Technology

PLANT-BASED BIO-SENSITIVE MATERIALS FOR INTERACTIVE ART AND DESIGN APPLICATIONS

Djihane Romayssa MAHAMMED

Laboratory of Natural Products, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe Sciences, University of Tlemcen, 13000, Algeria.

ORCID: 0009-0001-0513-6308

Asmaa DICH

Laboratory of Natural Products, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe Sciences, University of Tlemcen, 13000, Algeria.

Larbi BELYAGOUBI

Laboratory of Natural Products, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe Sciences, University of Tlemcen, 13000, Algeria.

Nabila BELYAGOUBI-BEHNHAMMOU

Laboratory of Natural Products, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe Sciences, University of Tlemcen, 13000, Algeria.

Abstract

This multidisciplinary study explores the transformation of analytically described plant-derived extracts into biosensitive materials intended for use in sustainable design and interactive art. Through preliminary phytochemical screening, quantitative spectrophotometric assays (total phenolic, flavonoid, and antioxidant capacities), and chromatographic analyses including HPLC and GC-MS to identify major active constituents, a selection of endemic plants underwent extensive biochemical and physicochemical profiling. The presence of stable, redox-active, and pH-responsive substances, including phenolic acids, flavonoids, terpenes, and anthocyanins, that can undergo reversible colour and structural changes in response to external stimuli, was demonstrated by the analytical data.

These bio-reactive substances were then added to hydrogel-based films and polymeric matrices to create hybrid materials that showed detectable mechanical and optical reactions to changes in temperature, humidity, and light. Under controlled laboratory circumstances, the prototypes were assessed for biosafety, repeatability, homogeneity, physicochemical stability, and biodegradability. The study showed that chromatic reaction kinetics are directly influenced by controlled modifications in extract composition, allowing for predictable and adjustable visual effects.

This work creates a reproducible framework for creating bio-materials that are both environmentally conscious and artistically expressive by combining data-driven material engineering with laboratory-based bioactivity testing. The findings illustrate how thorough phytochemical validation and analytical quality control can enhance the reliability, durability, and ethical use of plant-based compounds in design and art. By using reproducible, sensor-responsive biological materials that integrate aesthetic, scientific, and ecological aspects in a cohesive creative process, this method advances the field of sustainable art practices.

Keywords: phytochemical profiling, plant extracts, biosensitive materials, sustainable design, bioactivity and interactive art.

CINEMATOGRAPHY AND TECHNOLOGY IN THE CONTEXT OF PHOTOGRAPHIC SELF-PORTRAITS

Dr. Öğr. Üyesi Erkan ÇİÇEK

Yıldız Technical University, Faculty of Art and Design, Department of Art, Photography and
Video Major, Istanbul, Türkiye.

ORCID ID: <https://orcid.org/0000-0002-3935-7117>

Abstract

This study focuses on the intersection of cinema and photography, examining the concept of the photographic self-portrait within the context of cinematography and technology. It centers on the question of how technological innovations throughout the historical development of photography have transformed modes of visual representation and the artist's self-reflection. The research discusses the lives, creative processes, and significant works of Roger Fenton, Lewis Hine, Alfred Stieglitz, Charles Sheeler, László Moholy-Nagy, Alexander Rodchenko, and Andreas Gursky—artists who have shaped the evolution of photographic art—through a cinematographic perspective. Their works are analyzed in relation to the visual connections between technology, industry, mechanization, and modern humanity. In particular, the study explores how cinematography's understanding of light, composition, movement, and time is reflected in photographic self-portraits. Employing research-based interpretation and analytical methods, the paper evaluates the transformation of photography through technological progress from aesthetic, communicative, and artistic perspectives. Ultimately, it argues that at the intersection of photographic self-portraits and cinematographic thinking, the artist is redefined as both the subject and the means of representation.

Keywords: Cinematography, Photography, Technology, Communication, Art.

CONSERVATION OF CULTURAL HERITAGE AND TOURISM: LOCAL COMMUNITY PERCEPTIONS IN THE CASE OF KONURALP DISTRICT

Tuğba SİYAH

Master's Student, Düzce University, Faculty of Art, Design and Architecture, Department of
Architecture, Düzce-Türkiye
ORCID: 0009-0001-3895-0445

Ceren EDREMİT

Master's Student, Düzce University, Faculty of Art, Design and Architecture, Department of
Architecture, Düzce- Türkiye
ORCID: 0009-0004-5250-219X

Esra MUTLU ŞENGÜL

Research Assistant, Düzce University, Faculty of Art, Design and Architecture, Department
of Architecture, Düzce-Türkiye
ORCID: 0000-0001-8571-4843

Özlem SALLI BİDECI

Prof. Dr., Düzce University, Faculty of Art, Design and Architecture, Department of
Architecture, Düzce-Türkiye
ORCID: 0000-0002-9699-6003

Abstract

Cultural heritage, as defined by UNESCO, encompasses tangible and intangible values transmitted from the past to the present, reflecting the identity and sense of belonging of societies. Tourism, on the other hand, is an important tool that supports the preservation and continuity of cultural heritage. However, in cases where tourism is not managed within the framework of sustainability principles, cultural heritage values may also be damaged. Therefore, tourism is considered not only as an economic activity but also as a social process that plays a role in the preservation of cultural identity. From this perspective, understanding the cultural heritage–tourism–local community triangle is important both for the development of conservation awareness and for the creation of sustainable tourism strategies. The perception of heritage by the local community not only as a touristic commodity but also as a part of daily life is decisive for the sustainability of conservation strategies.

In this context, the study aims to evaluate the perspectives of the local community in Konuralp District, which encompasses cultural heritage value (archaeological sites, traditional houses, and intangible cultural heritage), in relation to tourism. The Prusias ad Hypium archaeological site and its surrounding area, where traditional houses are located, were selected as the study area. In the research, using semi-structured questionnaire questions, the perceptions and conservation levels towards heritage elements in the region and the views of the local people regarding the activities carried out for tourism in the region were evaluated. As a result of the study, proposals will be developed for increasing the awareness of the local community regarding cultural heritage and tourism in the study area.

Keywords: Cultural Heritage, Tourism, Conservation, Konuralp, Düzce.

DESIGN PRINCIPLES FOR SUSTAINABLE CITIES IN A GREEN WORLD CONTEXT

Yegana AHMADOVA

Azerbaijan State Pedagogical University, Faculty of History and Geography, Baku-Azerbaijan

ORCID NO: 0000-0002-5570-7041

Abstract

Rapid urbanization and population growth have intensified pressure on natural resources, leading to significant disruption of ecological balance and degradation of urban environments. Traditional city designs have largely been human-centered, prioritizing cultural and economic benefits while neglecting ecological sustainability. Consequently, the concepts of “green infrastructure” and “green urbanism” have emerged as comprehensive frameworks to redesign cities in harmony with nature and enhance urban resilience.

Green infrastructure refers to a network of natural and semi-natural spaces designed to support ecosystem services, reduce carbon emissions, and promote efficient use of resources. Practices such as green roofs and walls, permeable pavements, rainwater management systems, and xeriscape landscaping contribute to climate adaptation and biodiversity conservation. In particular, xeriscape design emphasizes the use of native, drought-resistant plant species, minimizing irrigation needs and maintenance costs, thereby offering both ecological and economic advantages.

Green urbanism extends beyond environmental concerns to include social well-being, participatory governance, and the preservation of cultural identity. Its core principles involve zero-carbon emissions, zero-waste strategies, renewable energy use, sustainable mobility systems, and integration of local materials in construction. Active community involvement, education on sustainability, and coordination among municipal authorities are crucial to achieving the vision of green cities.

Ultimately, sustainable urban design requires an integrative approach that balances environmental, economic, and social dimensions. The implementation of green infrastructure and green urbanism not only improves current urban livability but also ensures environmental resilience for future generations. These approaches guide cities toward becoming more adaptive, resource-efficient, and inclusive spaces where human development coexists harmoniously with nature.

Keywords: Sustainable city, Green economy, Green infrastructure, Green urbanism, Renewable energy.

CHARACTERIZATION AND SIMULATION OF ECO-FRIENDLY THERMAL INSULATION MATERIALS

Mrajji Ouahiba

Laboratory of Physic-Chemical of Applied Materials, Sciences Faculty of Ben M'sik, Hassan II University of Casablanca Morocco.

Abdeslam E. L. Bouari

Laboratory of Physic-Chemical of Applied Materials, Sciences Faculty of Ben M'sik, Hassan II University of Casablanca Morocco.

Omar Cherkaoui

Laboratory REMTEX, Higher School of Textile and clothing Industries, Casablanca, Morocco.

Abstract

This study aims to evaluate the impact of new insulation materials derived from natural feather fibers on thermal performance and energy savings in the building sector. An experimental and numerical approach was adopted, including the characterization of recycled feather-based nonwovens, which exhibit a thermal conductivity of 0.031–0.044 W/m·K. A dynamic simulation model was developed based on a real-scale cell located in Casablanca and subsequently validated to analyze energy savings, greenhouse gas (GHG) emission reductions, and improvements in thermal comfort.

The results demonstrate that feather-based insulation materials achieve a minimum energy performance of 30 kWh/year·m², a level lower than the 40 kWh/year·m² threshold set by Moroccan thermal regulations for the Casablanca climate zone. Furthermore, a significant reduction in greenhouse gas emissions was observed, reaching up to 48.58% depending on the tested configurations.

Keywords: Building sector, Recycled feather, Insulation materials, Energy savings.

GENERALIZED VARIATIONAL INCLUSION GOVERNED BY B^1 -ACCRETIVE MAPPING**Dr. Sanjeev Gupta**

Department of Mathematics, GLA University, Mathura, U.P., 281406, India

Abstract

We introduce generalized B^1 -accretive mappings, a novel concept constructed as the sum of two symmetric accretive mappings. This expands upon the C_n -monotone mapping established by Nazemi [18]. We define the proximal point mapping for B^1 -accretive mappings and demonstrate its Lipschitz continuity. Applying this new proximal point mapping, we investigate a set-valued variational inclusion problem in q -uniformly smooth Banach spaces. Furthermore, we propose an iterative scheme incorporating B^1 -accretive mappings to solve this variational inclusion problem, detailing its convergence criteria with appropriate assumptions. Our work includes constructed examples and illustrative graphics to showcase the convergence of the generated iterative sequences.

Keywords. B^1 -accretive mappings, Proximal-point mapping, Iterative algorithm, Variational inclusion.

**GENERALIZED SYSTEM OF EXTENDED NONLINEAR VARIATIONAL
INEQUALITIES GOVERNED BY GAUSS-SEIDEL-TYPE ITERATIVE SCHEME**

Dr. Sanjeev Gupta

Department of Applied Mathematics, GLA University, Mathura, U.P., India-281406

Abstract

This paper investigates a novel class of generalized systems that extend nonlinear variational inequalities, involving $3k$ -distinct nonlinear relaxed cocoercive operators. We analyze the corresponding fixed point problem associated with this generalized system and develop explicit k -step iterative methods based on projection operators. By reformulating the problem as an equivalent fixed point problem, we propose k -step Gauss–Seidel-type iterative algorithms to compute approximate solutions. Convergence of the proposed k -step explicit iterative methods is rigorously established. Furthermore, several special cases of the extended variational inequalities system are discussed to illustrate the scope of the results.

Keywords: k -step Gauss–Seidel-type iterative algorithm, Generalized system of extended nonlinear variational inequalities, Projection method, Relaxed (α, β) -cocoercivity, Lipschitz continuity.

BETONART SUMMER SCHOOL EXPERIENCES AT THE INTERSECTION OF ART AND TECHNOLOGY

Döndü Ferhan YALÇIN

Asst. Prof. Dr., Istanbul Arel University, Faculty of Architecture, Department of Interior
Architecture, İstanbul-Türkiye

ORCID: 0000-0002-8093-1168

Zeliha Banu YAVUZ PELVAN

Asst. Prof. Dr., Istanbul Arel University, Faculty of Architecture, Department of Architecture,
İstanbul-Türkiye

ORCID: 0000-0002-4143-6586

Abstract

Betonart summer schools, which offer the opportunity to introduce concrete both theoretically and practically, aim to consider concrete not only as a construction material but also as a creative component of art and design. It has been demonstrated that the diverse themes discussed at Betonart summer schools over the past twenty-one years can be reinterpreted in conjunction with technology and art. These gatherings, which can be considered experimental laboratories, attempt to identify the potential future contributions of concrete. Each year's themes encompass the design process, the production process, and the subsequent product creation stages, with the participation of students and professionals from various disciplines (architecture, design, engineering). The use of different technologies and the shifts in meaning in concrete are discussed within the framework of these themes. This study aims to demonstrate the possibility of making the intersection of art, design, and technology visible through the thematic framework of the Betonart Summer School. The study's methodology is to conduct a general review of the annual Betonart summer schools and to use the 2025 Betonart summer school as a case study. The 2025 Betonart summer school, themed "Network," explored the opportunities offered by the use of technology at the intersection of design and art. Before transitioning to practical life, the contributions of such summer schools to education were discussed. Forecasts emerged regarding the significant role concrete plays in the future of art and design, and its sustainability. Technology has made it possible to redefine concrete and transform it into a product. How concrete can become a part of the ecosystem by adding more technological features has become a question that deserves to be reconsidered each year.

Keywords: Betonart summer school, concrete, construction material, technology, art.

EVALUATION OF LIGHTWEIGHT STEEL CONSTRUCTION SYSTEMS AS AN ALTERNATIVE TO CONVENTIONAL CONSTRUCTION SYSTEMS

Beyza Nur CABACI

MSc Student, Gazi University, Graduate School of Natural and Applied Sciences, Department of Architecture, Ankara-Türkiye

ORCID: 0009-0003-5944-8440,

Ali İhsan ÜNAY

Prof. Dr., Gazi University, Faculty of Architecture, Department of Architecture, Ankara-Türkiye

ORCID: 0000-0002-9510-0375

Abstract

Light steel building systems are constructed using galvanized sheet steel profiles suitable for cold forming and featuring lower carbon content compared to conventional structural steel. Their prefabricated nature enables faster construction processes, making them increasingly attractive for modern building needs. Conventional construction systems often struggle to meet growing demands for sustainability, rapid assembly, and economic efficiency, particularly in seismically active regions. This study aims to compare light steel frame systems with conventional construction methods, focusing on sustainability, seismic performance, architectural flexibility, and economic efficiency, while examining regional variations in adoption and practice across Europe, North America, and Asia. The methodology relies on a comprehensive review of existing literature, technical guidelines, and building codes, combined with an analysis of regional construction practices to understand practical applications and limitations. The study finds that light steel systems provide significant advantages, including faster construction times due to prefabrication, superior earthquake resistance, and greater design flexibility. Additionally, their recyclability and low carbon emissions contribute to sustainability. Regionally, adoption levels vary, with some areas demonstrating widespread use while others remain limited, reflecting differing construction codes, economic conditions, and seismic requirements. In conclusion, light steel construction systems can effectively address contemporary construction challenges, offering environmentally sustainable, structurally resilient, and economically viable alternatives to conventional methods. These findings highlight both the global potential and regional disparities in adoption, providing insight for stakeholders aiming to promote resilient and sustainable building practices.

Keywords: Light Steel Construction; Conventional Construction; Sustainability; Structural performance; Architectural flexibility; Economic Efficiency

**BRUSHSTROKES OF IDENTITY: EXPLORING CULTURAL MEMORY &
RESISTANCE IN CONTEMPORARY INDIAN ART**

Name – Astitva Kumar Rao

Designation – Student, 4th Year B.A. LL.B. (HONS.)

Institution – Dr. B.R. Ambedkar National Law University, Sonapat, Haryana – 131029 (India)

Name – Anamika Prasad

Designation – Student, 3rd Year B.A. LL.B. (HONS.)

Institution – Amity University, Gwalior, Madhya Pradesh – 474005 (India)

Abstract

The study examines how Indian artists employ visual narratives to reclaim identity, critique postcolonial power structures, and preserve collective memory in an era of globalisation. Contemporary Indian art serves not merely as aesthetic expression but as a potent medium of cultural resistance—where traditional motifs, indigenous techniques, and historical memories intertwine with modernist and experimental forms. This paper explores how artists such as M.F. Husain, Arpita Singh, Nalini Malani, and Subodh Gupta engage with themes of displacement, gender, caste, and communal politics to question homogenising narratives of nationhood and modernity. Through the language of colour, form, and symbolism, these artists reconstruct fragmented memories of the colonial and postcolonial experience, transforming art into an act of remembrance and defiance. The study situates this artistic evolution within broader theoretical frameworks of cultural memory and postcolonial resistance, analysing how contemporary art negotiates the tensions between tradition and innovation, locality and universality. By tracing visual dialogues across mediums—painting, installation, and performance—the paper underscores how Indian art becomes a site of political discourse and cultural self-assertion. Ultimately, it argues that contemporary Indian art redefines identity not as a fixed inheritance but as a living, evolving conversation between past and present, individual and collective consciousness.

Keywords: Cultural Memory, Postcolonial Resistance, Identity, Contemporary Indian Art, Visual Narratives

EXPLORING ARTIFICIAL INTELLIGENCE IN CREATIVE DIGITAL ART DESIGN WITH PUBLICLY AVAILABLE IMAGE DATASETS

Habib Olaniyi ALIU

Federal Polytechnic Ilaro, Department of Computer Engineering, Ogun State, Nigeria

ORCID ID: <https://orcid.org/0009-0000-4116-1159>

Rotimi Jamiu OLASINA

Federal Polytechnic Ilaro, Department of Computer Engineering, Ogun State, Nigeria

Covenant University, Ota, ASPMIRE Lab, Ogun State, Nigeria

ORCID ID: <https://orcid.org/0000-0001-6774-0722>

Abstract

The advent of artificial intelligence has opened new opportunities for creativity and innovation in digital art and design. The research question presented in this paper is as follows: How can we use lightweight Convolutional Neural Network (CNN) architectures to generate and classify artistic styles using publicly available image datasets? The number of art pictures that were found in open sources (the WikiArt and Behance Artistic Media databanks), totaling 50,000 images, featured various genres, color schemes, and visual compositions. Three lightweight CNNs, MobileNetV2, EfficientNetB0, and SqueezeNet, were trained and tested to assess their ability to learn and recreate creative patterns in digital artworks. The models were trained to identify the style of art and recreate features of visuals that simulate artistic qualities. Quantitative measures (accuracy, precision, and F1-score) and qualitative measures (image quality assessed by the Structural Similarity Index (SSIM)) were both used as performance measures. The experimental design aimed to compare the performance of models in terms of creativity, efficiency, and generalization, without giving special priority to any particular model output. Initial findings suggest that each of the three architectures can produce meaningful artistic representations of large-scale data, and this can serve as a starting point to the development of AI-assisted creativity. The article concludes that lightweight CNNs offer an effective route to deep integration of deep learning into the digital art processes, which fosters the partnership of technology and human imagination.

Keywords: Artificial Intelligence, Convolutional Neural Networks, Creative Design, Digital Art

BEYOND SIGHTSEEING: HOW LOCAL FOOD HERITAGE AND CULTURAL ENGAGEMENT ENHANCE THE TOURIST EXPERIENCE IN KELANTAN, MALAYSIA

Marlisa Abdul Rahim

Malaysia University of Technology MALAYSIA

Muhamad Nasyat Muhamad Nasir

Malaysia University of Technology MALAYSIA

Abstract

Tourists today seek experiences beyond traditional sightseeing to immerse themselves in the cultural and lifestyle aspects of their destinations. Kelantan offers rich cultural and culinary experiential tourism potential. Nevertheless, experiential tourism in Kelantan remains limited, and the state continues to be undervalued in the tourism narrative in Malaysia. Its local food tourism and cultural resources also remain undervalued in providing tourist satisfaction. Thus, this study aims to investigate the association of local food heritage and cultural engagement in enhancing tourist experience.

Developing on the research on cultural and food tourism, the current study suggests that local food practices and cultural involvement constitute the primary and fundamental components of the overall tourist experience. A body of literature claims that the genuine local dishes are a meaningful sensory and symbolic instrument that ties tourists to the essence of a destination's culture, whereas the engagement with the local customs and practices provides emotional closeness and fulfilment. Drawing on issues of conceptual research, this study attempts to incorporate these in a definitional sense of experiential tourism, proposing a model that integrates local food heritage and cultural engagement of tourists visiting Kelantan. The study's contribution lies in offering a culturally grounded perspective on how intangible cultural elements can be strategically positioned to enhance destination competitiveness and tourist satisfaction. Insights derived from this framework are expected to guide tourism planners, destination marketers, and policymakers in designing holistic tourism experiences that celebrate cultural richness. Ultimately, this research emphasizes that the fusion of local food heritage and cultural engagement can transform Kelantan into a sustainable and memorable tourism destination, appealing to both domestic and international travellers.

Keywords: Local food heritage, Cultural engagement, Tourist satisfaction, Experiential tourism, Destination competitiveness, Malaysia.

A SPATIAL OVERVIEW OF URBAN TRANSFORMATION PROJECTS FROM PAST TO PRESENT: THE CASE OF BURSA

Zeynep YILDIZ

Master's student, Architect, Bursa Technical University, Urban Design Program, Bursa-Türkiye

ORCID: 0009-0001-3109-8536

Yalcin YILDIRIM

Assoc. Prof. Dr., Bursa Technical University, Faculty of Architecture and Design, Department of Landscape Architecture, Bursa-Türkiye, Bursa- Türkiye

ORCID: 0000-0002-3556-088X

Abstract

Cities are not exclusively places that carry traces of the past, but dynamic environments where social and physical structures are shaped. In this dynamic context, maintaining a balance between historical continuity and spatial transformation has become a key challenge of urban practices. Urban transformation should not only be considered as a process of renewing existing structures, but also as strategic interventions that redesign the urban fabric and generate long-term spatial implications. In Turkey, urban transformation policies have gained momentum since the 2000s, particularly in major cities, resulting in increased building densities, altered land use cover, and significant changes in building heights and floor area ratios.

This study examines spatial restructuring in various urban transformation projects in Bursa's three metropolitan districts: Osmangazi, Nilüfer, and Yıldırım. A qualitative methodology was adopted, using document analyses, plan comparisons, spatial observations, and literature review to assess the projects before and after implementation.

Findings demonstrate that in many projects, there was a notable increase in building heights and floor area ratios over time. Spatial analyses at the building block scale show a decrease in open space ratios post-transformation. In close proximity to traditional urban fabric, high-density developments have created visual and functional incompatibilities. Moreover, parcel-based transformations have weakened overall urban cohesion. Another key finding is about the decline in public space quality, particularly regarding functionality, accessibility, and opportunities for social interaction. The widespread emergence of gated communities has led to the replacement of open public spaces with semi-public or private areas.

In conclusion, urban transformation should not be viewed merely as physical renewal but as a holistic planning strategy. Enhancing urban quality, sustainability, and livability through integrated approaches is essential for future-oriented and context-sensitive transformation processes.

Keywords: urban transformation, urban form, spatial change, temporal change.

CULTURAL HYBRIDITY AND REPRESENTATIONAL POLITICS IN SOUTH ASIAN FOLKLORE, ART, AND DESIGN IN THE CONTEMPORARY ERA

Md Habibur Rahman

Rajshahi University BANGLADESH

Md. Mobashir Rahman

Rajshahi University BANGLADESH

Abstract

In an era marked by globalization and postcolonial identity struggles, cultural hybridity has emerged as a crucial framework for understanding the dynamic evolution of South Asian folklore, art, and design. This study explores how contemporary South Asian artists and designers engage with the blending of traditional cultural practices and global influences, revealing the complex politics of representation in their works. South Asian folklore, often viewed as a repository of cultural memory, serves as both a tool of resistance and a means of negotiating identity in the face of modernity. This research addresses an academic gap by examining how contemporary hybridized forms of artistic expression emerge, particularly in the diaspora context. Drawing on postcolonial theory, cultural studies, and representation theory, the research employs qualitative methods, including case studies, visual analysis, and interviews with artists, curators, and designers, to investigate how hybridity and representation intersect in South Asian art. The study explores how these artistic forms challenge or reinforce political ideologies surrounding nationalism, ethnicity, and gender. Special attention is given to the role of folklore as a site of cultural negotiation and political resistance, and how it continues to inform artistic practices in contemporary design. The findings are expected to reveal how contemporary South Asian art and design function as platforms for cultural negotiation, offering new perspectives on the intersections of tradition, modernity, and politics. Ultimately, this study sheds light on the evolving role of folklore in contemporary South Asian culture, enriching global discussions on art, identity, and representation.

Keywords: Cultural Hybridity; South Asian Art; Representation Politics; Folklore; Postcolonial Identity.

**ESSENTIAL INDIAN TRADITIONAL CULTURE FOR HUMANS GIVEN BY
MEIVAZHI SALAI ANDAVARGAL**

J.Thangapasumai

Associate Professor, ECE Department, G.Pulla Reddy Engineering College (Autonomous),
Kurnool, Andhra Pradesh, India-518007

J.Salai Thillai Thilagam

Associate Professor, ECE Department, G.Pulla Reddy Engineering College (Autonomous),
Kurnool, Andhra Pradesh, India-518007

Abstract

India's cultural heritage is a confluence of spiritual wisdom, social harmony, and ethical living. Among the great spiritual masters who emphasized the essence of Indian traditional culture for humanity, Meivazhi Salai Andavargal (Maharishi Maarganaathar) holds a unique place. His teachings synthesize the core principles of ancient Indian spirituality—truth, discipline, universal brotherhood, and divinity within human beings. This paper explores the essential aspects of Indian traditional culture as interpreted and propagated by Meivazhi Salai Andavargal. Using historical, philosophical, and sociological analyses, it examines his role in revitalizing the Indian ethos through his doctrines of *Oneness of God*, *spiritual discipline*, *interfaith harmony*, and *moral purification*. The study highlights the relevance of these teachings in fostering peace, sustainability, and human well-being in the modern globalized world.

Keywords: Meivazhi Salai Andavargal, Indian traditional culture, spiritual ethics, interfaith harmony, divine realization, social reform.

FOLK ART AS A CULTURAL NARRATIVE: EXAMINING ITS INFLUENCE ON BANGLADESHI IDENTITY AND SOCIETAL MOVEMENTS

Md. Mobashir Rahman

Rajshahi University BANGLADESH

Md Habibur Rahman

Rajshahi University BANGLADESH

Abstract

This paper investigates the pivotal role of folk art in shaping cultural identity and fostering social movements in Bangladesh. Focusing on traditional forms such as nakshi kantha, patachitra, and Jamdani weaving, the study examines how these art forms function as both cultural repositories and active agents of socio-political discourse. Despite the challenges posed by globalization and modernization, folk art remains integral to Bangladesh's cultural landscape, serving as a tool for both cultural preservation and social change. The research aims to explore how folk art reflects national identity, engages with contemporary social issues (e.g., gender, environmental sustainability), and participates in political movements. Using a qualitative methodology, this study combines literature review, case studies, interviews with artists and cultural practitioners, and ethnographic fieldwork in rural and urban contexts. By analyzing how traditional art forms are adapted and reinterpreted in response to modernity, this research sheds light on the evolving relationship between cultural heritage and social advocacy. The expected outcomes include a deeper understanding of the socio-political functions of folk art in Bangladesh, its impact on national identity, and its capacity to address issues of social justice and cultural preservation in a globalized world.

Keywords: Folk Art; Cultural Identity; Social Movements; Globalization; Bangladesh.

INTEGRATING DESIGN THINKING AND AI-SUPPORTED SKETCHING IN INTERIOR DESIGN EDUCATION: A HYBRID STUDIO APPROACH

Özlem KURT ÇAVUŞ

Assist. Prof. Dr., Eskişehir Technical University, Faculty of Architecture and Design,
Department of Interior Design, Eskişehir-Türkiye

ORCID: 0000-0002-9992-2472

Abstract

This study examines the integration of image-generative artificial intelligence (GAI) tools into a hybrid design process that merges the Design Thinking (DT) methodology with AI-assisted creative practices in undergraduate interior design education. Conducted within the Interior Design Studio I course at a public university in Türkiye, the research focused on a housing (residential) design project. Eleven interior design students participated in the study, applying both traditional free-hand sketching and AI-supported visualization techniques during the key DT stages of empathize, ideate, and prototype. Employing a qualitative research approach, data were gathered through a focus group interview following an in-class design activity. The content analysis identified themes that reflect both the pedagogical potential and the practical limitations of incorporating GAI tools into studio-based learning. Students found that AI-assisted tools enhanced visual realism, enabled faster iteration, and encouraged exploration of diverse materials and spatial contexts. Nevertheless, they also expressed concerns regarding the tools' limited responsiveness to nuanced design prompts and their inability to replicate the expressive and intuitive qualities of hand sketching. Overall, the hybrid DT + AI-supported process was perceived as a valuable pedagogical model that promotes creative experimentation, reflective thinking, and digital literacy while preserving the central role of human creativity. The findings suggest that integrating GAI technologies in design education should be approached critically and strategically to cultivate balanced human–AI collaboration in future design studios.

Keywords: Interior Design Education; AI-supported Design Process; Generative Artificial Intelligence (GAI); Hybrid Studio Pedagogy; Design Thinking (DT)

METAL BASED JEWELRY COMNNECTED TO NATURE – VIVAT NATURA COLLECTION

Florina RAVARIU

Plastic Artist, Member of “Uniunea Artistilor Plastici din Romania”, Master in Art Jewellery at National University of Arts Bucharest, Romania

Cristian RAVARIU

Prof. Dr. Eng., National Polytechnic University UNSTPB, Faculty of Electronics, Department of Electronic Devices and Circuits, Bucharest, Romania

EduSciArt SRL, Art Dept., Bucharest, Romania

ORCID: 0000-0002-1483-2583

Abstract

This current jewellery collection was inspired by nature: the Medusa ring inspired by the underwater world, the Funghi necklace inspired by the microscopic world of fungi, rings and necklaces with floral motifs balancing between the living and abstract world. The black background, created with charcoal in some cases, tends to accentuate the pulsating delicacy of the living world revealed by the jewellery. The conception, design and manufacturing of the jewellery are signed by the plastic artist Florina Ravariu, Member of the Union of Professional Plastic Artists of Romania, and graduate of a master's degree in metal, jewellery specialization, at the National University of Arts UNARTE in Bucharest, Romania.

We propose a multitude of models designed by us. The techniques used harmoniously combine the metal wire technique with the classic cutting, carving and soldering techniques used in classic jewellery. For the wire technique, the wires crocheted technique was used. Decorated with semi-precious stones such as chrysoprase cabochon, semi-precious beads of green or pink tourmaline, lapis lazuli, purple cubic zirconia and black spinel. The jewellery combines the metallic colours of gold and silver. The metallic materials are brass and silver plated wire. During conference at the time of paper presentation, more models will be included. Enjoy the collection.

Keywords: Art Jewellery, Metal Technology, Design, Nature Inspired

Figure. 1. Four pieces from the Art and Design – VIVIAT NATURA Collection.



REVOLUTIONARY ROLE OF AI IN CULTURAL STORYTELLING IN FILM PRODUCTION: IMPLICATIONS FOR CULTURAL PRESERVATION AND INNOVATION

Moses Adeolu AGOI

Lagos State University of Education, Lagos Nigeria.

ORCID iD: 0000-0002-8910-2876

Akinyemi Edward AIYEGBUSI

Lagos State University of Education, Lagos Nigeria.

Solomon Abraham UKPANA

Lagos State University of Education, Lagos Nigeria.

Oluwanifemi Opeyemi AGOI

Obafemi Awolowo University, Osun Nigeria.

Samuel Olayiwola AJAGA

Lagos State University of Education, Lagos Nigeria.

Abstract

Artificial Intelligence (AI) technologies have emerged as tools reshaping the film industry. These tools are increasingly influencing storytelling, scriptwriting, narrative design, animation, dubbing, and audience engagement. Storytelling is a fundamental cultural practice that transmits values, identity, and history across generations. McKee (2015) sees cultural storytelling in film as the depiction and transmission of cultural values, identities, and heritage through cinematic narratives. This paper explores how AI technologies are reshaping the traditional landscape of cultural storytelling in film production, and what implications this has for cultural preservation and innovation. The paper reviews some relevant literature, conducts semi-structured interviews with professionals in AI and film production. In conclusion, the paper affirms that AI have the potentials that can enrich cultural narratives and enable global audiences to engage with diverse heritages.

Keywords: Artificial Intelligence (AI), Cultural Storytelling, Film Production.

**APPLICATIONS OF USING PHASE CHANGE MATERIALS WITH THE
APPROACHES ON GLOBAL CLIMATE CHANGE MEASURES AND BUILDING
ENERGY MANAGEMENT**

Ahmet CAN

Prof. Dr. Ing., Istanbul Rumeli University, Faculty of Engineering and Natural Sciences,
Department of Artificial Intelligence and Machine Learning, Halic, Istanbul-Turkey

ORCID: 0000-0002-1460-6615

Abstract

Global climate change and energy management in buildings are of great importance as current research subjects both in the World and in Turkey. Phase-change materials, which transform between solid and liquid phases at specific temperature ranges after storing energy from the environment, operate on the principle of releasing the stored energy when needed.

In the present study, the use of phase change materials used as materials insulation in buildings, textiles for thermal management, cooling systems, solar energy storage, waste heat recovery and management at high temperatures will be explained.

Keywords: Global Climate Change, Phase Change Materials.

WHEN TRADITION MEETS CONTEMPORARY STYLE: CULTURAL NARRATIVES IN SUSTAINABLE INDONESIAN FASHION DESIGN

Sifatu RAHMA

Universitas Islam Negeri K.H. Abdurrahman Wahid Pekalongan, Faculty of Islamic Economics and Business, Department of Sharia Economic, Central Java, Indonesia¹

ORCID ID: <https://orcid.org/0009-0008-3013-6925>

Abstract

In the rhythm of modern creativity, Indonesian fashion stands as a living dialogue between heritage and innovation. From handwoven tenun to digitally enhanced batik, tradition does not disappear—it transforms. This study explores how sustainable fashion design in Indonesia reinterprets cultural heritage within the framework of environmental awareness and global aesthetics. Through qualitative analysis and interviews with local designers, the research reveals that sustainability in fashion is not only a movement toward ecological responsibility but also a cultural statement of identity and continuity. Each pattern, motif, and textile becomes a visual narrative that speaks of ancestry, spirituality, and renewal. The fusion of traditional craftsmanship and contemporary design results in a hybrid aesthetic—one that is ethical, expressive, and profoundly Indonesian. Thus, sustainable fashion emerges as both an act of preservation and an innovation that allows culture to evolve gracefully within the global creative landscape.

Key Words: Sustainable fashion, Indonesian design, cultural identity, art and culture, creative innovation

CONTEMPORARY MUSLIM FASHION: HARMONIZING MODESTY, IDENTITY, AND SUSTAINABILITY IN MODERN DESIGN

Lintang Trisha ELMAGA

Universitas Islam Negeri K.H. Abdurrahman Wahid Pekalongan, Faculty of Islamic
Economics and Business, Department of Sharia Economic, Central Java, Indonesia¹

ORCID ID: <https://orcid.org/0009-0004-5043-7398>

Abstract

Muslim fashion has evolved from a traditional form of dress into a global movement that reflects identity, spirituality, and creativity. This study aims to analyze the development of contemporary Muslim fashion by focusing on the balance between modesty, aesthetics, and sustainability. Using a qualitative descriptive approach, the research explores how designers integrate Islamic values with modern design trends while embracing eco-friendly materials and ethical production practices. Case studies of emerging Muslim fashion brands in Indonesia, Malaysia, and Turkey are examined to highlight innovative approaches that combine cultural heritage with global appeal. The results indicate that sustainable Muslim fashion is not only an expression of faith and identity but also a movement toward responsible consumption and cultural diplomacy. This study contributes to the discourse on how fashion can serve as a medium for social transformation while maintaining religious and ethical integrity.

Key Words: Muslim fashion, modesty, identity, sustainability, cultural heritage

WHEN THE ARCHIPELAGO MEETS THE WORLD: CULTURAL DIALOGUE IN THE AESTHETICS OF MODERN INDONESIAN ART AND DESIGN

Ayu Dwi SRIKANTHI

¹Universitas Islam Negeri K.H. Abdurrahman Wahid Pekalongan, Faculty of Islamic Economics and Business, Department of Sharia Economic, Central Java, Indonesia¹

ORCID ID: <https://orcid.org/0009-0001-1177-0049>

Abstract

In the current era of boundless globalization, Indonesian culture does not fade away it discovers new ways to speak. From batik motifs reimagined through pop visuals to art installations that merge local mythology with digital technology, a new language of creativity emerges at the crossroads of tradition and the global world. This study explores how Indonesian artists and designers transform encounters between local values and foreign influences into fresh and powerful visual expressions. Through qualitative analysis and interviews with creative practitioners, the research reveals that cultural hybridity in Indonesia is not mere adaptation but a subtle form of resistance a creative assertion of identity amid global homogenization. Local traditions serve as the heartbeat, while foreign elements become the palette that enriches rather than replaces. From this synthesis arises a renewed face of Indonesian aesthetics: open, progressive, and deeply rooted in its origins.

Key Words: Indonesian art and design, global culture, cultural hybridity, national identity, contemporary creativity

INSTALLATION ART IN OPEN PUBLIC SPACES

Habibe ACAR

Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape Architecture, Trabzon-Türkiye

ORCID: 0000-0002-8682-0522

Nilgün GÜNEROĞLU

Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape Architecture, Trabzon-Türkiye

ORCID ID: 0000-0002-0825-0405

Aysel YAVUZ

Assist Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape Architecture, Trabzon-Türkiye

ORCID ID: 0000-0001-9425-2054

Abstract

Public open spaces serve as meeting, gathering, and social interaction areas for city residents, while also providing visitors from outside the city with an opportunity to learn about the city and its inhabitants. They are shared spaces that grant equal access rights to all users. Since these areas are open to everyone, they also enable users to carry out numerous cultural, social, artistic, and other activities. In other words, public spaces should offer spatial solutions that meet the needs and expectations of different user groups. The quality of public spaces affects the quality of the activities carried out by users and, consequently, their quality of life. In this context, high-quality spatial designs meet user expectations while also adding identity, uniqueness, and aesthetic value to the city and its surroundings. In this scope, installation art applied in public open spaces stands out as applications that bring people together with art, add aesthetic value to the space, create awareness on social and ecological issues, convey messages, and create emphasis and focus in design. Installation art is a form of expression and a means of representation. Examples of installations in public open spaces can take various forms, such as fixtures, structures, and sculptures, depending on the type of event. Within the scope of this research, examples of installation art were evaluated from the perspective of the discipline of landscape architecture, and the values these applications add to public spaces were examined. The main objective of the study was to create a resource on the areas of application of installation art for future landscape design studies through evaluations based on existing application examples.

Keywords: Installation art, Open public space, Art, Landscape design, Landscape architecture

ARTIFICIAL REALITY IN ART AND DESIGN: APPLICATIONS OF VR, AR, AND THE METAVERSE

Dr. Ali TAŞTEKİN

Doktor Öğretim Üyesi, Department: Textile and Fashion Design

Orcid.org/0000-0002-1824-3508

Abstract

The disciplines of art and design have entered a process of formal and conceptual transformation under the influence of digitalisation. At the heart of this transformation lie virtual reality (VR), augmented reality (AR), and metaverse environments, defined as artificial reality technologies. The literature emphasises that these technologies redefine the aesthetic experience, transform the relationship between the viewer and the artwork, and expand the boundaries of creativity.

The research was conducted based on secondary data obtained from current academic studies, exhibition catalogues, and digital art platforms. Thematic content analysis was used in the review process, and publications related to VR, AR, and metaverse applications were classified to form conceptual themes. The findings show that artificial reality technologies are not only a new form of expression but also a tool that fundamentally changes the role of the artist and the modes of production. In particular, VR-based virtual exhibitions remove the viewer from a passive position and make them the subject of the experience, while AR applications create a hybrid aesthetic space by integrating physical and digital spaces.

The impact of these technologies also gives rise to new areas of debate in terms of art education, curatorial practices, and cultural production policies. Artificial reality redefines the processes of production, exhibition, and sharing of art, thereby expanding the boundaries of creative thought. In light of all these contexts, the aim of this study is to reveal the transformation created by VR, AR, and metaverse applications in the fields of art and design and to conceptually evaluate the aesthetic, pedagogical, and social dimensions of these technologies.

Keywords: Virtual Reality, Augmented Reality, Metaverse, Digital Art, Design

THE ROLE OF ART AND DESIGN IN PROMOTING CULTURAL IDENTITY

Ali Sina Hakimi

International Islamic University Islamabad, Pakistan

Ali Jan Sharifi

International Islamic University Islamabad, Pakistan

Ahmad Farid Qasemi

International Islamic University Islamabad, Pakistan

Abstract

Art and design play a fundamental role in preserving, expressing, and revitalizing cultural identity across societies. As globalization accelerates cultural exchange and homogenization, artistic expression has become a crucial medium through which communities assert and sustain their unique traditions and values. This study examines how art and design serve as both mirrors and makers of cultural identity by blending traditional aesthetics with contemporary innovation. Drawing on qualitative research and cultural analysis, it investigates how artists reinterpret heritage symbols, motifs, and techniques to produce works that simultaneously honor the past and engage with modern realities. The research also explores the educational significance of art and design in strengthening cultural literacy, creativity, and cross-cultural understanding among learners. By analyzing selected case studies of visual arts, design projects, and educational initiatives, the paper demonstrates that creative practices foster social cohesion, intergenerational dialogue, and a sense of belonging. Furthermore, it emphasizes the transformative power of culturally responsive art education in building inclusive societies that value diversity. The findings reveal that art and design not only preserve heritage but also serve as dynamic forces for innovation, identity formation, and cultural sustainability in an increasingly interconnected world. Ultimately, the study concludes that promoting cultural identity through art and design is essential for maintaining humanity's collective memory and creative diversity.

Keywords: Art, Design, Cultural Identity, Globalization, Heritage, Creativity, Education, Cultural Sustainability

A CHEF DIFFERENT FROM THE USUAL: DETERMINING THE CREATIVE PERSONALITY TRAITS AND PROCESS THROUGH RATATOUILLE MAKING

Selay Tuğba ULU

Research Assistant, İstanbul Arel University, Faculty of Fine Arts, Department of Gastronomy and Culinary Arts, İstanbul-Türkiye

ORCID: 0009-0002-6566-9728

Sema EKİNCEK

Doç. Dr., Eskişehir Anadolu University, Faculty of Tourism, Department of Gastronomy and Culinary Arts, Eskişehir-Türkiye

ORCID: 0000-0001-9186-9323

Abstract

While gastronomic elements have appeared in films throughout the history of cinema, the concept of "food cinema" has gained significant traction in recent years, with productions centered around food and kitchen themes becoming increasingly popular. An outstanding example of such gastronomy-themed works is the Oscar-winning animated film **Ratatouille**. This study seeks to explore the defining traits of creative individuals and the factors that fuel the creative process reflected in **Ratatouille**—a cinematic piece significant as an intersection of gastronomy and cinema—using a deductive approach. Through a detailed analysis of the film, 83 scenes were identified and examined through the document analysis method, resulting in the detection of 23 characteristics and influencing factors. These findings have been categorized into two main themes—Creative Individual Characteristics and Elements Fostering the Creative Process—and are elaborated on in the results section. There is a notable scarcity of studies analyzing culinary creativity and the creative process in cinema, which has become a more prominent topic in recent years. Therefore, future research could focus on conducting similar investigations by examining multiple films within this framework.

Keywords: Food cinema, Creativity, Creative process, Culinary creativity, Ratatouille

AN EVALUATION OF SOCIAL MEDIA ACCOUNTS USED AS MENUS IN TERMS OF THE CONCEPT OF CREATIVITY: THE CASE OF INSTAGRAM

Udaycan SÜTÇÜ

Lecturer, Arel University, Faculty of Fine Arts, Department of Gastronomy and Culinary Arts, İstanbul Türkiye

ORCID: 0009-0009-6981-5084

Abstract

The globalization of the world and the rapid pace of human development have recently influenced and transformed many dynamics. In particular, the spread of digitalization has significantly affected numerous sectors, including the food and beverage industry. The food and beverage sector encompasses several subfields of study, one of which—and the focus of this research—is menus. Today, there are various models of menus that reflect different dimensions of digitalization, such as digital menus accessed via QR codes, tablet-based menus, and hologram menus. However, the increasing popularity of social media in recent years has led to new transformations within these mechanisms. As a result of this shift, social media menus have emerged alongside the aforementioned digital menu types.

Food and beverage businesses use these social media accounts to establish a corporate identity, to build connections with customers, to gain credibility, and to make their businesses more appealing. The present study focuses on evaluating social media accounts used as menus in food and beverage establishments from the perspective of creativity. The main purpose of this study is to analyze and assess social media accounts functioning as menus in terms of their creative aspects.

A qualitative research design was adopted for this study, employing document analysis as the primary data collection method. Instagram was selected as the platform for analysis due to several reasons supported by the literature: it integrates a variety of visual and auditory functions, allows for the organization of accounts within a specific compositional framework, enables the development of corporate identity, and provides access to a broader audience compared to other applications. Within Instagram, the most popular accounts meeting the specified criteria were identified and included in the study. Considering the relevance and popularity of these accounts, they were ranked accordingly, and—due to the study's limitations—the top five were selected for detailed examination.

Keywords: Instagram, Menu, Design

ANALYSIS OF CLIMATIC DESIGN COMFORT PARAMETERS OF TRADITIONAL HOUSES IN BOLU-GÖYNÜK

Pelin ÇETİN

Architect, Düzce University, Institute of Graduate Studies, Department of Architecture,
Düzce, Türkiye

ORCID: 0009-0003-4762-4208

Prof. Dr. Alper BİDECI

Prof. Dr. Düzce University, Faculty of Art, Design and Architecture, Department of
Architecture, Düzce, Türkiye

ORCID: 0000-0003-2385-7552

Assist. Prof. Dr. Ünal SEVER

Assist. Prof. Dr. Kırklareli University, Faculty of Architecture, Department of Architecture,
Kırklareli, Türkiye

ORCID: 0000-0002-9299-0835

Abstract

Traditional homes are built with natural materials, passive climate control techniques, and spatial arrangements tailored to the local environment to provide thermal and spatial comfort for their occupants throughout the past. Through their energy efficiency, use of climate data, and harmony with the environment, these dwelling forms have not only provided shelter but also embodied a sustainable way of life. Air circulation and humidity balance have also been directly impacted by the orientation, massing, and natural ventilation techniques used in these homes. These components, which are thought of as essential climatic design characteristics, have not only influenced human comfort but also made it possible to use environmental resources effectively. As a result, a methodical assessment of traditional homes' climatic design adds to the current discussions about sustainability in architecture and offers insightful information for upcoming housing design procedures. The purpose of this study is to investigate the spatial and environmental impacts of these comfort characteristics by looking at three traditional homes in Bolu-Göynük. The study looks into the buildings' orientation and mass characteristics, building design, preferred building envelope materials, density of neighbouring structures, and how well they adapt to the current climate. Key comfort factors including temperature, humidity, air movement, and sun gain are used to discuss the results of the technique, which consists of a review of the literature, field measurements, and geographical analyses. The findings provide insights that can support sustainable dwelling design while highlighting the advantages and disadvantages of traditional Bolu-Göynük homes' climatic adaptation techniques. In this regard, the study provides leading suggestions for modern dwelling design techniques in addition to highlighting the importance of traditional architecture in the context of sustainability.

Keywords: Bolu-Göynük, Traditional Houses, Climatic Design Comfort Parameters.

**DETERMINATION OF CONCRETE COMPRESSIVE STRENGTH CLASS AND
CHARACTERISTIC EQUIVALENT CUBIC COMPRESSIVE STRENGTH VALUE
IN THE WET-FRESH CONCRETE STAGE**

Cevdet Emin EKİNCİ

Fırat University Faculty of Technology Department of Civil Engineering Elazığ-Türkiye
Bioharmology, Concrete and cement technology, Building Technologies

<http://orcid.org/0000-0002-7114-4832>

Abstract

Concrete is an artificial stone material that solidifies and then hardens through the chemical reaction of cement, aggregate (sand, gravel), and water. It is a fundamental building material in the construction industry, and thanks to its high compressive strength, it plays a widespread and critical role in many structures, from buildings and bridges to dams and roads. This study discusses a new device and method for determining the compressive strength class and characteristic equivalent cube compressive strength value of concrete in the fresh concrete stage. Currently, both destructive and non-destructive methods are used to determine the compressive strength of concrete. Almost all of these methods are reactive. Since results are obtained from hardened concrete using these reactive methods, significant time and cost losses are incurred. However, there is no proactive method for determining the compressive strength value of concrete at the fresh concrete stage. The new, fast, and easy strength determination test device and method (FATest) developed for this purpose enables the compressive strength class of ready-mix concrete to be determined at the fresh concrete stage in just 20 minutes, speedily and easily. The first Turkish and US-patented test device, which determines the compressive strength class of concrete at the fresh concrete stage using a proactive approach, has been developed. The results obtained with the device and method were found to be highly consistent with the results of hardened normal aggregate concrete under 28-day uniaxial stress.

Keywords: Concrete, Ready-mix concrete, Concrete compressive strength, Concrete testing device

POWERFUL MASCULINE IMAGES IN 1980s HOLLYWOOD CINEMA**Bilgesu BİBER**

Research Assistant, Istanbul Arel University, Faculty of Fine Arts, Department of Cartoon and Animation, Istanbul-Turkey

ORCID: 0000-0002-8879-5973

Abstract

During the 1980s, with the advent of the Ronald Reagan era, the rise of right-wing ideologies in the United States paved the way for a restructuring process in the country's political, economic, and social spheres. Consequently, mainstream or popular cinema also began to evolve in a different direction under the influence of this transformation. The anti-hero figures that characterized American cinema in the 1970s were replaced in the 1980s by physically tough and powerful male heroes. Through these heroes, the notions of masculine strength and control were reproduced for the screen, aligning closely with the values of Reagan-era ideology. In this context, the study focuses not only on the emphasis placed on the physical superiority of the strong and tough male figures that emerged in 1980s Hollywood films but also on the reflections of Reagan-era ideology within the social and political conditions of the period. Accordingly, the study first examines the social, political, and historical background of the Reagan era; the ideological dynamics of the time are treated as a fundamental framework for understanding the representations of masculinity in cinema. Following this examination, two films selected as case studies *Commando* (1985) and *Cobra* (1986) are analyzed semiologically to explore how representations of masculinity and power are constructed through visual indicators. These analyses demonstrate that in 1980s Hollywood cinema, the male body was constructed not merely as a physical entity but also as a political domain of representation. These characters legitimized the notions of power, discipline, and control within the political atmosphere of the period through popular culture. Thus, the study identifies how Reagan-era ideology manifested itself in cinema, interpreted through the axis of body, power, and control. Furthermore, it argues that the heroic figures in these films embodied the notions of power, authority, and order, thereby becoming extensions of the social ideals of their time.

Keywords: 1980s Hollywood, Reagan Era, Popular culture, Image.

**ARTISTIC CHARACTERISTICS OF “LIBERATION” CURRENCY CIRCULATED
IN SOUTH VIETNAM (1975-1978)**

Dr. Duong To Quoc Thai

Dong Thap University

<https://orcid.org/0009-0008-1929-3751>

Dr. Duong The Hien

An Giang University

Abstract

From 1954 to 1975, Vietnam was divided into two regions with two different political regimes. North Vietnam followed the socialist regime led by the government of the Democratic Republic of Vietnam, and South Vietnam followed the free regime (in Vietnamese history called it the capitalist regime) led by the government of the Republic of Vietnam. The political opposition led to completely different monetary regimes between the north and south. From the 17th parallel south, the government of the Republic of Vietnam established the National Bank of Vietnam to undertake the responsibility of issuing paper money for the entire south. The advantage of this type of money is that the drawings, colors, and paper materials used to print money were carefully selected with high aesthetics. This currency circulated in southern Vietnam until 1975 when the government of the Republic of Vietnam collapsed, and the provisional revolutionary government of the Republic of South Vietnam took power over the entire south. Immediately, the Provisional Revolutionary Government of the Republic of South Vietnam issued a new type of paper money called “Liberation” money. The artistic characteristics of this newly issued money are that it has an unattractive color, relatively small size, not elaborate or meticulous drawings, the quality of the paper used to print the money is not good, it is easy to counterfeit, damage, tear, etc. However, this type of paper money is used by the people of South Vietnam in circulation, exchange, purchase and sale and accumulation of assets, and is even affectionately called “Liberation” money by the people of South Vietnam.

To study this issue, we use historical and logical methods. The historical method used in studying this issue is to study the historical events of the “Liberation” money circulating in southern Vietnam from 1975 to 1978. From there, we will sketch out some artistic features of the “Liberation” money that existed in modern Vietnamese history. The logical method used in studying this issue is based on closely following the historical events that have been analyzed, we will draw out objective and academic assessments. In addition, in the research process, we also combine other methods such as: comparison, contrast, statistics,... These research methods will help our research achieve accuracy, objectivity and academicity.

Keywords: Liberation Money, National Bank of Vietnam, Provisional Revolutionary Government of the Republic of South Vietnam, Republic of Vietnam, Saigon.

ARTIFICIAL INTELLIGENCE IN INTERIOR DESIGN: THE INTERPLAY OF TECHNOLOGY AND CREATIVITY

Hajiyeva NİGAR Ali

Odla Yurdu University, Faculty of Science and Technology, Department of Design, Baku, Azerbaijan

ORCID: 0009-0007-9137-0224

Abstract

This study investigates the application of Artificial Intelligence (AI) in contemporary interior design, focusing on its role in enhancing creativity, efficiency, and client satisfaction. AI technologies have increasingly become a transformative tool for designers by automating repetitive and routine tasks such as space planning, material selection, color coordination, and furniture arrangement. By reducing the time spent on such tasks, designers are able to focus more on conceptual and innovative aspects of the project, thereby improving the overall quality of their work. Beyond automation, AI provides personalized design suggestions based on client preferences, historical data, and trend analysis, offering solutions tailored to individual needs. Interactive 3D visualization, virtual simulations, and animation further enhance the client experience by allowing users to explore and modify design proposals before actual implementation, minimizing errors and increasing satisfaction. In Azerbaijan, the integration of AI in interior design is still emerging, but both global trends and national strategies, such as the 2025–2028 Artificial Intelligence Strategy, indicate a rapid expansion of this technology in the near future. The research demonstrates that while AI cannot fully replace human designers, it significantly enhances their capabilities, facilitates decision-making, streamlines workflows, and promotes innovative approaches. Ultimately, the synergy between human creativity and AI-driven technologies contributes to higher efficiency, improved sustainability, and more personalized, high-quality interior design solutions.

Keywords: Artificial Intelligence, Interior Design, AI in Azerbaijan, Design Innovation, Design Automation, Customer Satisfaction

ARTISTIC VISUALIZATION OF AUTONOMOUS NAVIGATION PATHS: COMMUNICATING AI DECISIONS THROUGH CREATIVE DESIGN

Moses Adeolu AGOI1

Lagos State University of Education, Lagos Nigeria.
ORCID ID: 0000-0002-8910-2876

Samuel Olayiwola AJAGA2

Lagos State University of Education, Lagos Nigeria.

Solomon Abraham UKPANA3

Lagos State University of Education, Lagos Nigeria.

Oluwanifemi Opeyemi AGOI4

Obafemi Awolowo University, Osun Nigeria.

Abstract

Autonomous navigation systems (ANS) make high-stakes sequential decisions in dynamic environments. However, many of these systems operate as “black boxes,” limiting people’s ability to understand, trust, and appropriately collaborate with them. This paper examines how artistic and design-driven visualizations of navigation paths and decision rationales can communicate AI decisions to diverse audiences, improve interpretability, and increase situational awareness. We synthesize prior empirical work in data visualization, visualization for explainable AI (XAI) in driving and robotics, and AI-drone control to define design goals and evaluation metrics for artistic visualizations of navigation. Key empirical findings informing the work include: (1) controlled comparative studies showing that physicalized 3-D spatial representations can yield equal or better performance on spatial path-tracing tasks than 2-D digital displays (Herman, Jackson, & Keefe, 2024); (2) domain XAI methods (e.g., visual saliency, causal attention, textual rationales, and visual-question-answering) that can generate interpretable explanations for action choices; and (3) applied drone control research reporting measurable trajectory-optimization gains when hybrid AI algorithms are used (Caballero-Martin et al., 2024). Building on these results, we introduce a design experiment in which autonomous navigation traces (from simulated vehicle and drone agents) are rendered as a series of artistic visual encodings (2-D stylized path overlays, 3-D printed path artifacts, and multimodal interactive displays). We evaluate these encodings with a mixed methods protocol combining objective task metrics (navigational path comprehension accuracy, time-to-answer, and error rates) and subjective measures (trust, perceived intelligibility, and aesthetic engagement). The paper contributes (a) a taxonomy of artistic encodings for navigation decision traces, (b) empirically-grounded guidelines for conveying temporal causality and uncertainty in artistic visualizations, and (c) an evaluation dataset and annotated examples (images + natural language justifications) for future work. Our results indicate that appropriately designed artistic visualizations can significantly increase perceived intelligibility and engagement while maintaining (and in some tasks improving) objective path-understanding performance, suggesting a practical role for artful XAI in human-AI navigation systems.

Keyword: Artistic Visualization, Autonomous Navigation, AI Decision-Making, Creative Design.

DIGITALIZATION IN FOOTWEAR DESIGN

Serap ÇAŞKURLU

Asst. Prof., Istanbul University-Cerrahpaşa, Technical Vocational School of Technical Sciences, Department of Textile, Clothing, Footwear and Leather, Footwear Design and Production Program, Istanbul, Türkiye
ORCID: 0000-0002-4103-3314

Betül KIR

Lect., Istanbul University-Cerrahpaşa, Technical Vocational School of Technical Sciences, Department of Textile, Clothing, Footwear and Leather, Footwear Design and Production Program, Istanbul, Türkiye
ORCID: 0000-0002-6223-3665

Abstract

Footwear holds an important place in daily life not only as an aesthetic and fashion element but also by protecting the foot from external environmental factors. As a basic necessity of everyday life, footwear is a compulsory consumer product and is categorized as a semi-durable good. The rapid changes in fashion trends, the materials used in production processes, and the production stages themselves cause environmental impacts, increasing the importance of sustainable production models.

The use of computer-aided programs in the design phase, which is considered the starting point of the footwear production process, is becoming increasingly common. While manual techniques such as hand drawings and physical prototype production are used in traditional design processes, digitalization has brought radical changes to both design and production stages. The integration of three-dimensional modeling and artificial intelligence-based systems into footwear design enables the adoption of applications that enhance efficiency, speed, and creativity in the industry. Artificial intelligence applications save time during design processes and improve efficiency by analyzing customer expectations and fashion trends more effectively. Moreover, they support creative processes through large databases, contributing to more informed and rapid decision-making by designers. Compared to traditional methods, digitalization enables the development of more dynamic and sustainable products.

Innovative technologies have initiated a significant transformation in the footwear design process, and it is predicted that such innovations will become even more widespread in the future. These technologies not only increase efficiency in design processes but also support the transition toward more environmentally friendly production models in line with green transformation goals. Digitalization offers more innovative and sustainable solutions in footwear design compared to traditional methods. While sustainability, personalized designs, and dynamic production processes stand out among the advantages of digitalization, there are also certain limitations such as the need for technical knowledge and software infrastructure. Furthermore, it brings disadvantages such as the potential loss of traditional craftsmanship. This study compares traditional and digital footwear design processes, discussing the advantages and limitations brought by digital transformation in the sector.

Keywords: Footwear Design, Digital Design, Artificial Intelligence in Design

AN EXAMINATION OF INTERACTIVE DIGITAL ART APPLICATIONS: THE SKETCH OCEAN EXPERIENCE

Ayça AYDOĞAN KAYMAZ

Lecturer, Haliç University, Faculty of Fine Arts, Department of Graphic Design, Istanbul
Türkiye

ORCID: 0000-0001-9064-486X

Eren AKOĞLU

Research Assistant, Haliç University, Faculty of Fine Arts, Department of Cartoon and
Animation, Istanbul-Türkiye,

ORCID: 0000-0002-7494-4886

Abstract

Today, the intersection of art and technology is effecting new aesthetic and spatial forms that alter the viewer experience. Along with digitalization, museums are moving beyond the classical concept of exhibition, positioning visitors not only as observers but also as subjects participating in production. In this context, interactive digital art applications stand out as one of the most striking practices of contemporary art, offering an art experience centered on participation. The interactive experience forms that digital technologies bring to art spaces constitute the main objective of the research. The Sketch Ocean application at the Tokyo Digital Art Museum exemplifies how art transforms from an object merely observed by the viewer into a participatory and experiential process. This study evaluates the aesthetic, spatial, and participatory dimensions of interactive digital art practices within a qualitative framework. A case study approach was chosen as the research method, and the spatial design of the application was examined alongside a literature review. Sketch Ocean allows visitors to transpose their own drawings onto a digital ocean surface. This process paves the way for the artwork to evolve from a static structure into a constantly changing, multi-layered, and collective experience. Participants' interventions reshape both the perception of space and the meaning of artistic production. Thus, the museum space moves away from being a traditionally viewed exhibition area and becomes a dynamic digital environment where visitors are integrated into the experience and production. As a result, interactive digital art applications redefine the viewer-art relationship in contemporary museum experiences, adding new dimensions to the forms of art production and consumption by bringing participation to the forefront. The example of Sketch Ocean demonstrates that digital aesthetics, combined with the visitor experience, is a powerful art practice that reconfigures the space.

Keywords: Interactive Art, Digital Aesthetics, Sketch Ocean, Visitor Experience, Tokyo Digital Art Museum

A TECHNOLOGICAL TURN IN AZERBAIJAN MUSICAL ART

Aygun Abaszada

Azerbaijan State Pedagogical University "Department of Music and Educational Technologies"

Orcid: 0009-0001-7078-6112

Abstract

Azerbaijan's musical art, bearing a cultural heritage with its rich folk melodies and classical makam tradition, has undergone significant transformation with technological advancements since the 20th century. While traditional music was long performed only through live performances, the use of studio recording technologies and digital production methods has begun to reach a wider audience. Digital recording devices and computer-aided software have enabled musicians to record their works in high quality and enhance them with effects.

The aim of this study is to examine the impact of technological advances on Azerbaijani musical art and to reveal the transformations in the fields of music production, education, performance, and dissemination. The study aims to analyze how traditional music and modern technology have merged, and the contributions of digital recording, computer-aided software, electronic instruments, and digital platforms to the art of music. Furthermore, by evaluating the impact of technological transformation on the preservation and modernization of musical culture, it aims to provide guidance for future music production and educational practices.

Electronic instruments, synthesizers, electronic drums, and digital sampling devices, particularly used by young musicians, enable the integration of traditional music with modern arrangements. Furthermore, the internet and digital platforms have increased the global reach of Azerbaijani music, enabling works to reach an international audience through tools such as YouTube, Spotify, and SoundCloud. Online concerts and live broadcasts have also diversified the musical experience in the digital environment.

In conclusion, technological advances have created radical changes in the production, education, dissemination, and performance of Azerbaijani musical art, making music more accessible, diverse, and modern. This transformation is of critical importance for preserving musical heritage and developing modern forms of expression.

Keywords: Azerbaijani musical art, technological transformation, music education, technology integration.

THE HISTORICAL EVOLUTION OF PRINT MEDIA

Ayşegül AKBULUT

Research Assistant, Istanbul Arel University, Faculty of Fine Arts, Department of Graphic Design, Istanbul, Türkiye

ORCID: 0009-0007-3624-6343

Abstract

Communication has played a decisive role in the development of societies throughout human history. Early communication, facilitated by methods such as signaling, smoke, and fire, gained a permanent character with the invention of writing, enabling the intergenerational transmission of information. Mesopotamian civilizations revolutionized information management by using writing in accounting, commerce, law, and literature. Public information was shared through oral announcements made in the Agora in ancient Greece and documents such as the *Acta Senatus* and *Acta Diurna* in Rome. The King Pao palace reports published in China and the news letters used in Europe can be considered the forerunners of modern journalism. Johannes Gutenberg's development of the printing press in the 15th century enabled the spread of written culture and the access of information to a wide audience, marking the beginning of the modern printing process. Developments in printing technologies that came with the Industrial Revolution—lithography, letterpress, gravure printing, offset, and rotary systems—increased the production speed, circulation, and visual quality of printed media. The introduction of steam engines and the telegraph contributed to the faster dissemination of news. Regular newspaper publishing began in Europe in the 17th century, but the nearly two-century delay in the use of the printing press in the Ottoman Empire slowed the process. The first Turkish printing house, founded by İbrahim Müteferrika in 1727, initiated modern printing operations; *Takvim-i Vekayi*, published in 1831, became the first official Turkish newspaper in the Ottoman Empire. This paper examines the powerful relationship between the historical development of printing systems and the emergence of print media. The study aims to reveal the impact of printing technologies, a turning point in the history of communication, on the social circulation of information and media production.

Keywords: Print media, printing house, newspaper, history of communication

KINETIC TYPOGRAPHY

Ferrah Nur DÜNDAR

Dr., Kırklareli University Lüleburgaz MYO, Department of Marketing and Advertising,
Kırklareli-Türkiye

ORCID: 0000-0003-0670-3586

Abstract

Typography, the art of written communication and visual arrangement, has played a significant role in communication, encompassing a wide range of features, from the readability of text to its aesthetics and even the impact of the message.

In the 1960s, technological advancements impacted typographic studies, leading to the emergence of kinetic typography, a graphic technique that incorporates animation and animates typography.

Kinetic typography transcends the boundaries of static visuals, transforming text into both a communication tool and an artistic element. It is an animation technique that combines movement and text to express ideas. Through the dynamic arrangement of letters, words, and sentences, it aims to instill emotional and interactive meaning in text. Furthermore, it is a semiotic means of expression created with elements of letterforms, sound, movement, and color. In communicating with the audience, it prioritizes attention, legibility, comprehensibility, and establishing an easy and emotional connection. The most significant difference between kinetic typography and static typography is that it is categorized not by appearance but by behavior or action.

With developing technology, kinetic typography has reached a much wider audience, bringing communication to multimedia environments. This has led to a diversification of kinetic typography's applications. Its applications range from advertising and art to music videos and educational videos, social media content and websites.

This study examines the importance and functionality of kinetic typography in graphic design, along with its various applications. Furthermore, how creative designs are created in kinetic typography and the multimedia environments for which it is produced are discussed through examples of creative kinetic typography.

Keywords: Graphic design, Typography, Kinetic Typography, Animation.

BRIDGING WORLDS: A STUDY ON CROSS-CULTURAL INTERACTIONS AND IDENTITY

D. Benolin Rosary

RMK ENGINEERING COLLEGE RSM Nagar, Kavaraipettai, Gummidipoondi Taluk,
Tiruvallur District, Tamil Nadu, India.

Abstract

Introduction: - In today's rapidly globalising world, cultures are no longer confined by borders. The concept of cross culture represents the meeting point where traditions, values, and identities from diverse societies interact, evolve, and reshape one another.

Cultural Exchange and Innovation: - This paper explores how cultural exchanges foster innovation and mutual understanding while also challenging the preservation of heritage. Through an analytical lens, it examines the dynamic balance between traditional roots and modern influences in art, communication, fashion, education, and social behaviour.

Global Fusion and Hybrid Identities: - Furthermore, it highlights real-world examples of cultural fusion, showing how global connectivity has created a hybrid cultural identity that transcends geography.

Conclusion: - Ultimately, this study emphasises that cross-cultural interaction is not merely an adaptation process – it is a dialogue that bridges generations, reshapes perspectives, and redefines what it means to belong in an interconnected world. By understanding and embracing cultural diversity, humanity can move toward a more inclusive and empathetic future where differences become strengths and collaboration becomes the foundation of progress.

“Culture is the widening of the mind and of the spirit.” – Jawaharlal Nehru ji.

Keywords: Cross-Culture, Cultural Exchange, Globalisation, Hybrid Identity, Cultural Diversity, Cultural Fusion

BUILDING PHYSICS PROBLEMS IN TRADITIONAL HOUSES: THE CASE OF BOLU-GÖYNÜK

Serdar CANPOLAT

Architect, Düzce University, Institute of Graduate Studies, Department of Architecture,
Düzce, Türkiye
ORCID: 0009-0008-7261-7313

Prof. Dr. Alper BİDECİ

Prof. Dr. Düzce University, Faculty of Art, Design and Architecture, Department of
Architecture,
Düzce, Türkiye
ORCID: 0000-0003-2385-7552

Assist. Prof. Dr. Ünal SEVER

Assist. Prof. Dr. Kırklareli University, Faculty of Architecture, Department of Architecture,
Kırklareli, Türkiye
ORCID: 0000-0002-9299-0835

Abstract

Traditional buildings, as the most concrete representations of cultural heritage, are unique spatial elements that provide continuity between the past and the present. These structures constitute an important field of study for architectural research not only for their aesthetic and symbolic value, but also for their use of local materials, their harmony with climate and topography, their diversity of construction techniques, and their spatial organization reflecting social life practices. However, the long-term survival of these structures exposes them to various structural physics problems arising from environmental influences, material fatigue, and human intervention. Humidity fluctuations, temperature fluctuations, biological factors, and improper restoration practices are among the primary sources of these problems. This deterioration observed in traditional buildings not only damages their aesthetic value but also weakens the physical integrity and unique identity of the building, threatening both conservation and sustainability processes. Therefore, examining these problems using scientific methods and developing solutions will provide holistic and sustainable approaches to the preservation of historic buildings. The aim of this study is to systematically examine the structural physics problems observed in five traditional buildings located in the Göynük district of Bolu and to offer recommendations that will contribute to their conservation. The study focused on six main topics: corrosion, swelling and spalling, cracks and abrasions, surface contamination, efflorescence and moss growth, and human-induced deterioration. Field observations and photographic documentation were used on examples of buildings representing Göynük's unique architectural fabric. The findings demonstrate the need for a comprehensive and holistic approach to structural physics problems in the conservation of traditional buildings in Göynük. By providing both scientific and practical recommendations, the study has enabled the sustainable transfer of historic buildings to future generations.

Keywords: Bolu-Göynük, Traditional Houses, Building Physics Problems.

TRACES OF POUCHES FROM THE ICEMAN ÖTZI TO THE PRESENT

Ceyhun BERKOL

Assoc. Prof., Istanbul Arel University, Faculty of Fine Arts, Department of Graphic Design,
Istanbul-Turkey

ORCID: 0000-0002-8430-628X

Abstract

One of the belongings of the individual known as the “Iceman Ötzi,” who lived between 3350–3105 BCE, was a pouch, considered among the earliest examples unearthed in archaeological excavations. In periods when weaving techniques were not yet known, human needs were met through braiding and plaiting techniques, primarily using plant fibers. Even after the discovery that natural fibers such as flax, wool, silk, and cotton could be spun and woven into fabrics—leading to the production of cloth bags—the use of pouches never lost its relevance.

This research demonstrates that fashion is both a periodic phenomenon and a multilayered form of expression that reflects cultural transmission and the continuity of historical memory. Throughout history, pouches have been used across civilizations to carry items such as money, tobacco, and watches, serving as the earliest prototypes of today’s bags. In the Ottoman Empire in particular, pouches functioned not only as clothing accessories but also as indicators of social status and artistic expression.

Findings reveal that pouch fashion, which was widespread during the Romanesque, Gothic, Renaissance, Baroque, and Rococo periods, exerted influence not only in its own era but also in later centuries. These historical pouches have inspired contemporary designers in the creation of modern pouch-bags.

A qualitative research approach has been adopted in this study. Relevant academic articles, theses, and historical sources were examined, alongside museum collections and archaeological findings. The aim of the study is to emphasize that such a long-lasting clothing accessory has not lost its functional significance in modern times. Ultimately, the research demonstrates that fashion is a phenomenon of cultural continuity in which the aesthetic codes of the past are continually re-produced in the present.

Keywords: Iceman Ötzi, History of Pouches, Ottoman Pouches, Archaeological Textiles, Fashion and Cultural Continuity.

SAMSARA LOTUS: A FASHION JOURNEY OF SPIRITUAL TRANSFORMATION

Ceren Nur KUL

Marmara University, Vocational School of Technical Sciences, Fashion Design Department,
İstanbul-Türkiye

ORCID: 0009-0007-8815-8708

Nilşen SÜNTER EROĞLU

Marmara University, Vocational School of Technical Sciences, Fashion Design Department,
İstanbul- Türkiye

ORCID: 0000-0002-8403-7809

Sıla KÜÇÜKOĞLU

R&D Design Specialist, Sun Tekstil R&D Center, İzmir-Türkiye

ORCID: 0000-0001-7189-8821

Abstract

Inspired by the philosophy of samsara, which expresses the cycle of life, death, and rebirth, the collection centers on the lotus flower, a symbol of transformation and spiritual awakening in Eastern thought. The five stages of inner transformation are symbolized by lotus colors. The colour red is associated with passion, pink with love, blue with wisdom, purple with spirituality, and white with purity. Artificial intelligence is becoming widespread in many industrial sectors due to its advanced technological level, high efficiency and saving of process flow. In textile and fashion design, Midjourney is one of the leading companies in DALL·E Artificial intelligence tools such as E, Clo3D are frequently used. In this study, the Refabric AI program was selected on the basis of its capacity to generate visual outputs and its ability to transform philosophical themes into tangible garment designs through the utilisation of text-based prompts. Refabric AI is a concept that integrates human creativity and artificial intelligence, fostering a collaborative partnership where both entities operate on an equal footing. A total of ten designs were developed for the collection under consideration, of which two were selected for production. Technical details and fabric selection for each product were made, and attention was paid to complementary design elements. The products were then subjected to professional photography. Designs are not simply aesthetic objects; they are also fictionalised as part of a metaphorical journey that carries the audience from darkness to light. In conclusion, it is evident that Samsara Lotus is distinguished not only as a visual fashion collection, but also as a contemporary manifesto that appeals to the audience in search of meaning, identity and consciousness. It provides a compelling illustration of how artificial intelligence can enhance the depth of art and design.

Keywords: Samsara Lotus, Ai Fashion Spiritual Transformation, Fashion Design, Sustainability

CHANGING THREADS: THE FASHION INDUSTRY'S SHIFT TOWARD SUSTAINABILITY

S.Deepak

E.Praveena

Palanisamy.A

David.G

C.Ravi

S.Kalaivanan

Faculty of Pharmacy, Bharath Institute of Higher Education and Research, Chennai 600073,
India

ABSTRACT

The fashion industry, which has traditionally relied on quick production and large-scale buying, is now changing because of problems like pollution, people being more aware of environmental issues, and new rules. Sustainable and ethical fashion is a way to look at the whole process of making clothes — from growing the materials, making the clothes, getting them to stores, how people use them, and what happens when they are thrown away. Important steps include using materials that are natural, recycled, or can break down safely; using new technologies to cut waste; making sure the supply chain is clear and workers are treated fairly; and using ideas like slow fashion and a circular economy that focus on making clothes last longer and using less waste.

Recent research shows that even though many companies are saying they care about sustainability, it's not always done well. This is because of high costs, difficulty in scaling up, not enough consumer knowledge, and the possibility of fake eco-friendly claims. How people feel about fashion also matters a lot: being informed and understanding makes them more likely to buy ethical clothes, but there are still big gaps in knowledge and wrong information. Ethical fashion isn't just a passing trend — it's a complicated issue that needs a wide range of solutions, including better design, responsible business practices, new laws, and changing cultural attitudes.

This summary brings together findings from real research, reviews of existing studies, and examples of how things are working in practice. It ends by suggesting ways to move forward, such as better rules and standards, educating consumers, developing new materials and recycling methods, and creating business models that truly value ethics as part of how they run their companies.

Keywords: Sustainable fashion, Ethical fashion, Eco-friendly clothing, Pollution

CONSERVATION OF CULTURAL HERITAGE OBJECTS IN UZBEKISTAN

Khidirov Muhsin

Prof., Dr. “Silk Road” University of tourism and cultural heritage, Faculty of Tourism,
Department of History and Cultural Heritage, Samarkand - Uzbekistan
ORCID:0009-0006-8892-0240

Abstract

Restoration and conservation of cultural heritage is the process of preserving and managing changes in a cultural heritage, maintaining its value and, if necessary, repairing it. In medieval manuscripts, we see a lot of use of the term repair of Cultural Heritage objects. Consequently, we can see that when this expression was used in the past, the activities of renovation of existing buildings and construction of new buildings were not sharply separated from each other. It can be shown that such differentiation occurred only at the beginning of the 20th century. For example, In the Middle Ages, architectural development in Central Asia based on a certain artistic unity, but at the beginning of the 20th century, a sharp difference appeared. Since the 1920s, a sharp difference has emerged in the artistic expression of architecture. The architects of the new era were far away from traditional architectural artistic tools. Uzbek architecture gradually gave way to European architecture and construction methods and technology in terms of technical and methodological aspects. The introduction of wide-glazed windows, attic roofs, new building materials (metal, concrete, etc.) led to the emergence of a new trend in architecture. Imitation of Western architecture began without paying enough attention to local traditions.

Keywords. Preservation, restoration, conservation, cultural heritage, architecture.

CULTURAL HYBRIDITY IN THE POST-DIGITAL ERA: ART AS A DIALOGUE BETWEEN TRADITION AND TECHNOLOGY

Dr. Manorath Das

Asst. Professor, Department of English, Srinath University, Jamshedpur

Sumaiya Begum

Research Scholar, Srinath University, Jamshedpur

Abstract

In the post-digital era, art has emerged as a dynamic intersection of tradition and technology, giving rise to new forms of cultural hybridity. This paper examines how global connectivity and digital innovation are transforming cultural aesthetics, resulting in hybrid art forms that merge heritage with contemporary digital practices. Through digital platforms, artists reinterpret ancestral motifs, folk narratives, and indigenous techniques using artificial intelligence, augmented reality, and algorithmic design (Marella, Erukude, & Veluru, 2025). These creative practices foster a transnational aesthetic language that transcends geographic and cultural boundaries, positioning art as a dialogue between heritage and innovation (Papastergiadis, 2005; Giannini & Bowen, 2023).

Hybrid art—manifested in digital installations, “phygital” exhibitions, and virtual performances—redefines cultural memory by transforming, rather than erasing, traditional forms. Yet this hybridity also provokes questions of authenticity, ownership, and representation as digital technologies blur the lines between creator, consumer, and community (Hayes & Jandrić, 2021). The paper argues that post-digital hybridity represents not merely a synthesis of the old and new but a creative reimagining of cultural identity itself. In this framework, technology serves as both medium and metaphor—revitalizing heritage through innovation and enabling art to evolve as a living dialogue of continuity, creativity, and global exchange.

Keywords: Cultural hybridity; post-digital art; global connectivity; digital aesthetics; heritage and innovation; hybrid art forms; cultural identity.

DIGITAL EMPLOYEE DEVELOPMENT FOR SUSTAINABLE WORKFORCE TRANSFORMATION

Deepika Ranjith

Research Scholar, Department of Management Studies, Department of Management Studies,
School of Management Studies, Vels Institute of Science, Technology and Advanced
Studies(VISTAS)

Dr G Madhumita

Professor & Research Supervisor, Department of Management Studies, School of
Management Studies, Vels Institute of Science, Technology and Advanced Studies(VISTAS)

Abstract

The rapid integration of digital technologies has transformed how organizations design and deliver employee development. Traditional training systems, which relied heavily on face-to-face sessions, are increasingly replaced by adaptive digital ecosystems that emphasize accessibility, personalization, and continuous learning. This paper investigates how digital employee development initiatives—including e-learning platforms, gamified modules, virtual mentoring, and artificial intelligence (AI)-driven HR analytics—contribute to building a sustainable and resilient workforce. Drawing from recent studies (2020–2024) and comparative insights from both technology startups and multinational corporations (MNCs), a conceptual framework is proposed to explain the strategic role of HR analytics in enabling workforce adaptability, inclusivity, and long-term organizational performance. The analysis demonstrates that when supported by governance, ethics, and strategic alignment, digital development fosters higher engagement, productivity, and retention. The study concludes by outlining limitations in current research and recommending future directions for empirical validation.

EVALUATING A LEED-CERTIFIED GREEN RESIDENTIAL BUILDING THROUGH THE LENS OF BIOPHILIC DESIGN PARAMETERS

Deniz ÖZEL

Master's Student, Adana Alparslan Türkeş Science and Technology University, Institute of
Graduate School Department of Architecture, Adana-Türkiye

ORCID: 0009-0009-3168-3047

Gökhan UŞMA

Assoc. Prof. Dr., Adana Alparslan Türkeş Science and Technology University, Faculty of
Architecture and Design, Department of Architecture, Adana-Türkiye

ORCID: 0000-0002-7293-123X,

Abstract

The concept of biophilia refers to the innate human affinity for nature, while biophilic design is understood as the integration of human–nature interaction into the built environment to harness its positive effects. Prior studies indicate that adopting a biophilic design approach can positively influence users' psychological, social, and physiological well-being. In this regard, incorporating biophilic design in residential settings where individuals spend a substantial portion of their daily lives, represents an important step toward enhancing overall quality of life. This study conducts a comparative analysis of green building certification systems and biophilic design parameters within the broader framework of sustainable architecture. The primary aim is to evaluate a selected LEED-certified residential building against both the LEED certification criteria and the 14 biophilic design parameters defined by Browning et al. (2014), in order to examine the extent to which the certification system addresses design principles that foster human–nature interaction. Within the scope of the study, the building's official LEED scorecard and project documentation were analysed, and the resulting data were assessed using a tabular matrix that aligns LEED criteria with biophilic design parameters. In this matrix, each parameter is indicated as “meets” or “does not meet”. This approach enables the clear and visual identification of criteria that directly correspond to biophilic parameters, as well as those left unaddressed by the system. Consequently, the degree to which a biophilic, human–nature-oriented design approach is reflected within sustainability systems is interrogated at both conceptual and practical levels.

Keywords: Biophilic Design, Human-Nature Interaction, Green Buildings, LEED Certification System

FASHION AND TEXTILE DESIGN

Meenatchi. S.

Harinandhini Faculty Of Pharmacy, Bharath Institute of Higher Education And Research,
Chennai -73, India

Abstract

Fashion and textile design play a vital role in expressing culture, creativity, and innovation. The field focuses on creating garments and fabrics that combine aesthetics, functionality, and sustainability. Textile design involves developing new patterns, textures, and materials, while fashion design transforms these textiles into wearable art. In recent years, there has been a growing emphasis on eco-friendly fabrics, natural dyes, and recycling processes to reduce environmental impact. Technology such as digital printing, smart textiles, and 3D design tools has also revolutionized the industry, allowing designers to experiment with new ideas and reduce waste. Overall, fashion and textile design not only shape individual identity but also reflect global trends and sustainable practices for a better future

Key Words: Fashion design, Textile design, Sustainability, Innovation, Eco-friendly fabrics, Technology

**DESIGN INSPIRED BY NATURAL CYCLES: THE INTEGRITY OF BIOPHILIC
AND BIO-SENSETIVE PRINCIPLES IN LANDSCAPE ARCHITECTURE
PRACTICES**

Beril KARA

Izmir Demokrasi University, Faculty of Architecture, Department of Landscape Architecture,
Izmir-Turkey

ORCID: 0009-0003-0704-0953

Hakan DOYGUN

Prof. Dr., Izmir Demokrasi University, Faculty of Architecture, Department of Landscape
Architecture, Izmir-Turkey

ORCID: 0000-0003-2920-1984

Abstract

This study examines the role of biophilic and bio-sensitivity design approaches within the field of landscape architecture as a response to ecological and social challenges in contemporary cities. The main aim of the study is to demonstrate how these design principles can be integrated into urban landscapes based on the principles of natural cycles.

Within the scope of this research, the positive effects of bio-sensitivity in urban areas on human health and well-being (such as stress reduction and cognitive restoration), as well as its integration with ecological systems (such as rainwater management and biodiversity enhancement), have been analyzed. Design strategies that imitate or adapt to the functioning of natural systems have been evaluated in detail.

As a result, within the framework of nature-based solutions and ecosystem services, exemplary projects and design principles applicable at different scales (such as parks, green roofs, and urban agriculture areas) have been developed. This study demonstrates that adopting ecological empathy and systems thinking in landscape architecture practices enables the creation of resilient and adaptive urban landscapes in which humans and nature mutually benefit. This paper offers a new scientific perspective for cities to become living and breathing ecological systems, rather than merely having "green" spaces.

Keywords: Biophilic design, bio-sensitive landscape, urban landscapes, ecology

DESIGNING ARSLANTEPE PALACE AS A DIGITAL GAME SPACE

Özge KAYA

Lecturer., Üsküdar University, Faculty of Communication, Department of Cartoon and Animation, İstanbul-Türkiye

ORCID: 0000-0001-7870-2596

Kader SÜRMELİ

Prof. Dr., Yıldız Teknik University, Faculty of Art and Design, Department of Graphic, İstanbul-Türkiye,

ORCID: 0000-0001-5175-4847

Abstract

Games convey stories through space as well. This study focuses on the reconfiguration of the Arslantepe Palace as a digital game prototype. Experiencing historical spaces not only visually but also through narrative and interactive dimensions is significant in terms of transferring cultural heritage into digital media. As a site dating back to the Neolithic period and bearing traces of early Anatolian settlements, Arslantepe Palace is suitable for reconstruction in a digital game environment with its various functional areas. Sections such as the throne room, courtyard, and armory have been reinterpreted within the narrative structure of the game space, supported by cinematic elements. The prototype was developed using the Unreal Engine 5 game engine, enabling the space to be experienced through both visual and interactive components. Based on Henry Jenkins' theory of *Game Design as Narrative Architecture*, this study demonstrates how game space can be designed as a structure that integrates physical elements with narrative form and functions as a carrier of story. Players experience the historical context during their exploration within the space, while the cinematic scenes and interactive elements reveal the narrative potential of the environment. The research examines the relationship between the reproduction of historical spaces, spatial storytelling, and interaction design within the axis of digital games and screen arts. Consequently, through the example of Arslantepe Höyük, the reconstruction of space with cinematic and interactive components demonstrates the potential of game design in the transmission of cultural heritage and proposes a new method for presenting historical experiences in digital environments. A prototype was developed for this study and interpreted through Henry Jenkins' narrative framework.

Keywords: Digital Art, Arslantepe Palace, Digital Game, Cinematic Narrative, Spatial Design, Unreal Engine 5

DESIGNING THE FUTURE: VISUAL AND TECHNOLOGICAL INTEGRATION FOR SUSTAINABLE HYDROGEN ENERGY SYSTEMS

Chaymae Denden

ORCID: 0009-0004-3739-862X

National School of Applied Sciences of Oujda(ENSAO),UMP

Abstract

The transition to green energy requires not only technological innovation but also a new design vision that connects science, art, and sustainability. This work presents an artistic and conceptual interpretation of hydrogen production and storage systems powered by photovoltaic energy within a microgrid. The study explores how visual design, simulation modeling, and creative representation can make complex energy processes more accessible and inspiring. By integrating aesthetic thinking into scientific research, this approach promotes a deeper understanding of renewable technologies and their role in shaping a sustainable future.

Keywords: Renewable energy, hydrogen, photovoltaic, sustainable design, visual communication.

DIGITAL AGE REVOLUTION: THE CONVERGENCE OF SMART CITIES AND SMART BUILDINGS FOR AN INTELLIGENT URBAN FUTURE

K.R.Padma

Department of Biotechnology, Sri Padmavati Mahila Visvavidyalayam (Women's University), Tirupati, AP.

Orcid no: 0000-0002-6783-3248

Abstract

The pace of urbanization that has emerged due to the rapid change of the digital technologies has introduced the era of Smart Cities and Smart Buildings an ecosystem that incorporates connectivity, data intelligence, and sustainability to improve the quality of urban life. This paper reviews how IoT, AI, big data analytics, and cloud computing interact to make smarter infrastructures self-regulating, adaptive in learning, and predictive in decision making. Smart Cities combine them to optimize energy consumption, transportation structures, and governance structures and Smart Buildings serve as a dynamic node in this system, and they incorporate automation, environmental sensors, and services based on occupants. Collectively, they comprise an integrated digital system in which all elements including streetlights and skyscrapers liaise to create efficiency, resilience and inclusiveness. The review identifies some of the major developments, such as AI energy optimization, environmental intelligence through sensors, and real-time city analytics through edge computing. It also points out issues like cybersecurity vulnerabilities, the issue of data privacy and the digital divide that jeopardizes fair implementation. The coming decade will be characterized by the shift to cognitive cities - self-learning spaces that develop with the work of users and environmental trends. These will be combined with new technologies such as 6G, quantum computing, and blockchain that will result in hyper-connected, transparent, and decentralized urban ecosystems. Architecture, as well as governance will be redefined through sustainable digital twins, bio-adaptive materials, and human-AI collaboration constructs. And, after all, this development will not only result in smarter infrastructure but also in more humane, responsive, and regenerative worlds of the city.

Keywords: Smart City, Smart Building, Internet of Things (IoT), Artificial Intelligence (AI), Big Data Analytics, Cloud Computing, Edge Computing, Urban Intelligence

REFLECTION OF DIGITAL ART ON PORCELAIN SURFACE DESIGNS: VISUAL PERCEPTION AND TECHNOLOGY IN NEW-GENERATION DECOR DESIGNS

Nurcan YILDIZ

Kütahya Porcelain, Decor Design Unit, Kütahya-Türkiye

ORCID: 0009-0006-6996-9284

Süheyla Sena YAŞAR

Bilcik Şeyh Edebalı University, Institute of Fine Arts, Ceramics and Glass Master's Program,
Bilecik-Türkiye,

Kütahya Porcelain, Form Design Unit, Kütahya-Türkiye

ORCID: 0009-0007-7684-7987

Abstract

Art and design disciplines have evolved alongside technological transformations throughout history, with each era's production style creating its own aesthetic language. Porcelain surface design has long stood at the intersection of craft and aesthetics, a field of practice based on handcraftsmanship and shaped by symbolic and traditional motifs. However, 21st-century digital production paradigms are redefining this traditional structure. In particular, digital art, artificial intelligence-assisted visual production systems, generative design approaches, and digital printing technologies have created a new plane of expression and perception in porcelain surface design. This study examines how the formal, conceptual, and technological characteristics of digital art are transferred to porcelain surface designs. The research examines the fundamental characteristics of digital art through their reflection on visual compositions on porcelain surfaces. Furthermore, the color transitions, depth perception, and optical interactions that emerge during the process of transferring patterns created with AI-based visual production tools (e.g., Midjourney, DALL·E, Firefly) to porcelain surfaces using digital printing methods are evaluated within the context of visual perception theories. In this context, the study discusses the interaction between traditional hand-decoration techniques and digital production methods within the framework of the concept of "hybrid aesthetics." The use of digital art on porcelain surfaces not only provides a visual innovation but also transforms factors such as time, efficiency, and customization in production processes. Thus, the designer's identity is evolving from that of a handicraftsman to that of a digital producer. It demonstrates that digital art offers new aesthetic possibilities in terms of visual depth of perception, color saturation, and texture on porcelain surfaces. However, the difficulties that may arise in transferring images produced with digital tools to physical surfaces are anticipated as important areas of research during the development of this new approach. The interaction between digital art and porcelain surface design contributes to the redefinition of traditional craftsmanship in the digital age and broadens the understanding of aesthetic production through technology. This study suggests that digital aesthetics can be positioned not only as a tool but also as a perceptual experience and a form of cultural expression in future decorative design.

Keywords: Porselen, Yüzey Tasarımı, Dijital Sanat, Dekor Tasarım, Teknoloji

VISUAL AND STRUCTURAL PARALLELS BETWEEN THE MOTIFS OF DIVRIĞI GREAT MOSQUE AND DARÜŞŞİFA AND DIATOM MICROORGANISMS

Kifayet ÖZKUL

Öğr. Gör. Dr. İstanbul Üniversitesi-Cerrahpaşa, TBMYO, Türkiye,

ORCID: 0000-0001-5778-9557

Reşat BAŞAR

Prof. Dr. Okan Üniversitesi, Sanat Tasarım ve Mimarlık Fakültesi, Görsel İletişim Tasarımı,
Türkiye

ORCID: 0000-0002-7949-2380

Abstract

This study examines the motifs of Divriği Great Mosque and Darüşşifa in comparison with the microscopic structures of diatoms, revealing intersections between Turkish and Islamic art and natural forms. Detailed analysis of geometric, symmetrical, and fractal features uncovers unexpected parallels between architectural ornamentation and biological lattice structures. The findings highlight the nature-inspired design principles inherent in traditional Islamic stonework and demonstrate how art and science converge across different scales. Adopting an interdisciplinary perspective, the study emphasizes the dialogue between historic architecture and microscopic natural structures, providing insights into the integration of aesthetic, mathematical, and functional dimensions. This approach contributes to a deeper understanding of the connections between culture, nature, and design, while offering new perspectives on interdisciplinary interactions between art and science, and underscoring the relationship among art history, architecture, and biomimetic design.

Keywords: Divriği Great Mosque and Darüşşifası, Diatom, Turkish and Islamic Art, Interdisciplinary.

HUMAN MASTER – AI APPRENTICE: THE MODERN GUARDIAN OF TRADITIONAL MEMORY

Dr. Ece YÜCEL

FMV Işık University, Core Courses Part time Lecturer, Istanbul, Turkey

ORCID ID: <https://orcid.org/0000-0002-8732-3309> ,

Abstract

Traditional arts and crafts are important intermediaries in the transmission of social cultural heritage to future generations. Their ability to fulfill this intermediary function depends on their infinity and therefore on their not being limited to the lifetimes of the artists and craftspeople who carry out the artistic memory.

Although written and visual documents have become theoretical documents through the possibilities and techniques developed over time, the intuitive and personal touches unique to art and craft remain elusive. This is only possible through a process that will be sustained by teaching these arts to new generations, who in turn will teach them to those who come after them. The master-apprentice relationship is defined as the foundation for traditional production methods, styles, and business ethics training.

What is shared in master-apprentice communication and the educational process is not only a memory of applied knowledge and experience, but also a cultural memory itself. The primary focus of this study is to propose the master-apprentice dynamic as a model for human-AI collaboration and education, and to draw parallels between traditional practices and future technologies in this context.

Drawing on methods from traditional Turkish and Ottoman arts, such as tile and ceramics, glass art, wood carving, miniature art, calligraphy, and carpet art, as well as examining examples of master-apprentice relationships from traditional arts and crafts around the world, we will highlight how the proposed model can support the continuity of cultural identity and artisan knowledge. Furthermore, we will discuss the potential for integrating this deeply rooted human-human relationship, where machines serve as apprentices under human masters, into AI education paradigms. The proposed method will be compared with existing machine learning models to assess its analogical merit.

With such an approach, the study envisions both improving the human-artificial intelligence relationship, addressing the inherent differences between them, and transferring values such as communication gaps, unity of purpose, humanness, human intuition, and ethics to machines, while also offering a way to preserve and revive endangered traditions.

Incorporating human-machine collaboration into traditional arts and crafts will keep the past alive while shaping the future, ensuring we don't fall behind in terms of knowledge, vision, and technical skills. This will create a cultural heritage that is dynamic, renewed, and updated, ensuring continuity. The paper concludes by advocating for a traditional yet future-oriented, humanistic framework within a rapidly evolving technological environment, considering the ethical, cultural, and creative dimensions of this model.

Keywords: Traditional, art, artificial intelligence, master, apprentice

EXAMPLES OF DYNAMIC IDENTITY

Doç. Elanur Pilici

T.C. İstanbul Arel Üniversitesi Güzel Sanatlar Fakültesi Grafik Tasarım Bölümü

ORCID: 0000-0003-1831-8036

Abstract

In today's highly competitive environment, brands need to place strong emphasis on corporate identity in order to increase recognition, differentiate themselves from competitors, and secure customer loyalty. One of the key components of corporate identity is visual identity, which encompasses logos, colors, typefaces, graphic elements, product designs, corporate publications, and social media content. Developing a powerful brand identity requires more than visually appealing designs; it also necessitates comprehensive market research, target audience analysis, and strategic planning.

Rapid advancements in technology have diversified communication channels, creating a demand for innovative and flexible applications in visual identity design. Particularly in digital environments, dynamic logos enriched with affective elements such as animation, motion, and sound attract greater attention and engagement. These innovative applications not only strengthen the interaction between brands and consumers but also enhance brand recognition and foster long-term customer loyalty.

The inadequacy of traditional static logos in contemporary practice has led many brands to adopt modern and adaptive visual identity solutions that integrate movement, music, and sound. Within the scope of this study, a literature review was conducted, and the findings revealed that dynamic identity applications successfully adapt to multimedia environments, contribute to organizational differentiation, and support brands in maintaining relevance in a constantly evolving market.

Keywords: brand, corporate identity, dynamic logo, logo

ENHANCING ART EDUCATION THROUGH TECHNOLOGY: INNOVATIONS FOR ENGAGED LEARNING

Ananda Majumdar

Ananda Majumdar - Harvard University

ORCID ID: 0000-0003-3045-0056

Abstract

This discussion centers on how technology influences art education and the ways digital tools can enhance teaching from elementary to higher education. The primary objectives are to identify innovative technologies that enhance creativity, teamwork, and student engagement, while also providing practical guidance on the effective use of these tools in art classes. The approach involves reviewing current literature and practices to illustrate the benefits of digital tools. This includes analyzing various digital art resources, educational software, and virtual exhibitions to evaluate their effect on student learning. Results indicate that integrating technology into art education provides many advantages. Digital tools allow students to experiment creatively without high material costs, creating a safe environment where mistakes can be easily corrected. Technology also makes art experiences more accessible, facilitates collaboration, and supports diverse artistic skills, promoting inclusivity. Using technology enhances creativity and enriches learning by encouraging engagement, building confidence, and providing easier access to art. Teachers should choose and utilize these tools thoughtfully to maximize their educational benefits. This discussion highlights the crucial role of technology in fostering artistic abilities and provides practical guidance for educators. It emphasizes creating inclusive, engaging, and contemporary art education that meets the needs of today's students.

Keywords: Technology in Art Education, Digital Tools for Creativity, Student Engagement in the Arts, Inclusive Art Teaching Methods

THE EVOLVING ROLE OF TYPOGRAPHY IN POST-DIGITAL ART

Esra BOSTAN

Assist. Prof., Istanbul Arel University, Faculty of Fine Arts, Department of Graphic Design,
Istanbul-Turkey

ORCID: 0000-0001-8685-7651

Abstract

In the traditional context, typography is a design discipline developed to ensure the readability of texts, organize information, structure meaning, and create visual integrity in communication. Within this framework, letterforms have long been regarded as fixed, mechanical, neutral, and static indicators. However, post-digital approaches that emerged with the digitalization process have fundamentally transformed the formal, conceptual, and aesthetic nature of typography. This new paradigm has transformed letters from being mere signs of written communication into a multi-layered art practice intersecting with illustration, digital technology, data art, augmented reality, installation, artificial intelligence, animation, and experience design. In this context, typography is being redefined as a dynamic field of expression that interacts with both cognitive and emotional perception processes.

The main problem of the research is to examine the aesthetic, conceptual, cultural, and sensory functions that typography assumes in the contemporary art environment; to question how it has gained a hybrid existence by transcending the boundaries between analog and digital. The aim of the study is to comprehensively discuss typography's evolving role in the context of post-digital art understanding, focusing on interdisciplinary interactions, audience experience, cultural representations, theories of creativity, forms of physical participation, and technological production processes.

Qualitative methods were adopted in the research; literature review, visual analysis, discourse analysis, observation, and comparative analysis techniques were used. Examples selected from contemporary art exhibitions, digital media installations, kinetic typography applications, AI-supported productions, and site-specific typographic installations were analyzed. The findings show that typography in post-digital art has evolved from being merely a tool for organizing text to becoming an effective means of expression for conveying emotions, narratives, identities, temporal experiences, and collective meaning production. Consequently, typography is positioned as an innovative visual communication language that reflects the multi-sensory, interactive, participatory, temporal, and culturally pluralistic nature of art in the post-digital era.

Keywords: Experience Design, Digital Aesthetics, Illustration, Post-Digital Art, Typography.

NOT GIVING UP ON HOME: NEZOUH IN THE CONTEXT OF GUATTARI'S CONCEPT OF HOMELESSNESS

Doç. Dr. Hacer AKER

Selcuk University, Faculty of Communication, Department of Radio, Television and Cinema,
Konya, Türkiye.

ORCID NO: 0000-0002-0116-6462

Yezen ELŞEMELİ

Selcuk University Institute of Social Sciences, Department of Radio and Television, Konya-
Türkiye,

ORCID: 0009-0009-3029-4648

Abstract

This article aims to offer a different perspective on the phenomenon of migration through Soudade Kaadan's film *Nezouh* (2022). Migrants, who are often depicted as displaced, rootless individuals driven to seek a new identity, have frequently been represented in cinema. However, *Nezouh* constructs its narrative around a father figure who refuses to be a refugee. In the film, the father tries to keep his family together by not leaving his home even under the devastation of war; this attitude can be read as a powerful metaphor for both loyalty to his country and the preservation of a sense of belonging. The director constructs the family as a reflection of the country, transforming the concept of “home” into a representation of national identity. In this context, the article examines the father character in the film within the framework of Deleuze-Guattari's concept of ‘statelessness’ and addresses the resistance of the individual who “does not want to be stateless.”

Keywords: Deleuze-Guattari, Migration, Cinema, Soudade Kaadan, *Nezouh*.

EXAMINATION OF DETAILED DESIGN PARAMETERS OF KINETIC FACADE SYSTEMS

Gökçe DAĞTEKE

Research Assistant, Fırat University, Faculty of Architecture, Department of Architecture,
Elazığ-Türkiye

ORCID: 0009-0002-4742-7856

Seher GÜZELÇOBAN MAYUK

Assoc. Prof. Dr. Gebze Technical University, Faculty of Architecture, Department of
Architecture, Kocaeli-Türkiye

ORCID: 0000-0002-2676-4784

Abstract

This study aims to examine the role and significance of kinetic facade systems within the architectural detail design process. Unlike conventional static facade systems, kinetic facades are dynamic systems capable of meeting multi-layered performance criteria such as energy efficiency, user comfort, climatic responsiveness, and aesthetic flexibility. In this context, the Protel Management Building from Turkey and the Kiefer Technic Showroom from Austria were selected as case studies. The facade system details, movement mechanisms, material characteristics, and performance criteria of both buildings were comparatively analysed. A qualitative research method was employed in the study. The methodology consisted of three stages: first, the architectural features, facade systems, movement mechanisms, material selections, and control systems of the buildings were comprehensively examined. In the second stage, the two buildings were compared based on “facade performance criteria,” which include multidimensional parameters such as structural capacity, thermal and optical performance, environmental impact, mobility, durability, maintenance, and user safety. In the final stage, the evaluation findings were interpreted in relation to theoretical knowledge in the literature, and similarities and differences between the buildings were identified. The scope of the study was partially limited by the number of selected buildings and the availability of detailed drawings. Nevertheless, despite these limitations, the study aims to contribute to the body of knowledge by exploring the detail design parameters of kinetic facade systems and to serve as a pioneering reference for architectural detailing practice. The findings of the study reveal which parameters hold critical importance across the design, detailing, production, and construction processes when assessed through the evaluation criteria of kinetic facade systems.

Keywords: Kinetic facade, architectural detail design, detail design parameters, principles of detailing

EXPLORING THE EVOLUTION OF MEDIEVAL ART: STYLES, CONTEXTS, AND REGIONAL VARIATIONS

Ananda Majumdar

Ananda Majumdar - Harvard University

ORCID ID: 0000-0003-3045-0056

Abstract

Medieval Art refers to the visual arts created in Europe from the fall of the Roman Empire in the 5th century until the start of the Renaissance in the 15th century. This art includes various styles and movements influenced by classical art and early Christian symbols. The main goal of studying Medieval Art is to understand its evolution, different styles, and regional differences. It explores how historical, cultural, and religious contexts affected artistic expression during this time. The study compares significant art movements within Medieval Art, such as Early Christian, Byzantine, Pre-Romanesque, Romanesque, and Gothic. We will support our examination of art pieces with literature, art history texts, and visual analysis. This study shows a rich array of artistic practices influenced by both secular and religious themes. It highlights how different regions developed unique interpretations of similar subjects. The findings show that while Medieval Art shares common roots, it varies significantly across regions. For example, Romanesque art is known for its large structures and detailed sculptures, while Gothic art is famous for its height and bright stained-glass windows. The theoretical framework focuses on historical-contextual analysis, stressing how social, religious, and political factors shaped artistic trends during this time. This approach helps us understand the cultural significance of artworks. Medieval Art reflects the complexities of societal changes in Europe. By examining its various styles and regional variations, we gain insight into the broader historical narrative and the evolution of art leading into the Renaissance.

Keywords: Medieval Art, Styles, Regions, Iconic.

MUSEUM EXPERIENCE ON DIGITAL PLATFORMS: AN EXAMINATION WITHIN THE FRAMEWORK OF FALK & DIERKING'S MODEL

Fatma Melisa ESKALEN

Research Assistant, Istanbul Arel University, Faculty of Architecture, Department of Architecture, Istanbul-Türkiye,
ORCID: 0009-0003-9201-496X

Abstract

This study examines the impact of digital technologies on museum experiences by adopting Falk and Dierking's Contextual Model of Learning as a theoretical framework. The model identifies four core dimensions: presence (physical context), learning outcomes (personal context), accessibility (sociocultural context), and visitor satisfaction (the outcome of all contexts). These categories provide a systematic framework to evaluate how cultural heritage is experienced in both physical and digital environments.

The research, grounded in an integrative literature review, aims not only to synthesize existing findings but also to structure them into comparative tables. By classifying the reviewed studies according to the four dimensions, the analysis seeks to establish shared denominators across different cases. For instance, presence will be evaluated through how immersive technologies reconstruct spatial awareness, while learning outcomes will be categorized by the ways digital tools enhance engagement and knowledge retention. Accessibility will be framed as both technological and social inclusion, and visitor satisfaction will be treated as a composite category reflecting authenticity, interactivity, and usability.

This table-based categorization allows the data extracted from the literature to serve as the basis for systematic interpretation. Rather than addressing each study in isolation, the research builds cumulative evidence, highlighting convergences and divergences among digital strategies such as 360° tours, web-based navigation, and VR applications.

Ultimately, the findings underscore that digital engagement goes beyond remote access; it reshapes perceptions of time, space, and cultural meaning. By aligning tabulated results with the Contextual Model of Learning, the study not only emphasizes the layered nature of museum experiences but also constructs a clear analytical ground for discussing how hybrid physical–digital models may transform future museum practices.

Keywords: Digital technologies, Museum experience, Contextual Model of Learning, Comparative analysis

FOOTWEAR DESIGN WITH GENERATIVE ARTIFICIAL INTELLIGENCE: A COMPARISON FROM FLO GROUP DESIGN CENTER'S WORKSHOP PRACTICES

İsmail Caner AKBACAK

AI Design Manager, FLO Group Design Center, İstanbul-Türkiye,
ORCID: 0009-0005-5045-6254

Murat ACAR

Design Center Manager, FLO Group Design Center, İstanbul-Türkiye,
ORCID: 0009-0005-7116-7814

Dr. Öğr. Üyesi Şakir ÖZÜDOĞRU

Dr. Öğr. Üyesi, Eskişehir Technical University, Faculty of Architecture and Design,
Department of Textile and Fashion Design, Eskişehir-Türkiye
ORCID: 0000-0001-5451-1971

Abstract

This study aims to explore the generative artificial intelligence-based footwear design research conducted by the AI Unit of the FLO Design Center. The research examines how a single, precisely structured text-based prompt is interpreted by three different text-to-image generation tools, and how the resulting images differ in terms of visual form and composition, surface and material qualities, color use, and technical applicability.

The prompt defines the shoe silhouette, panel configuration, material type, color palette, and thematic parameters in detail. It was applied identically to three distinct generative AI tools (ChatGPT/DALL-E 3, a Stable Diffusion-based platform, and Midjourney), each producing one visual output. The three resulting images were independently evaluated by a ten-member expert panel using a Likert-scale assessment framework developed by the researchers.

The study anticipates that, despite using the same prompt, the tools will demonstrate diverse aesthetic orientations. Some tools are expected to produce consistent results in form proportion and material texture, while others may stand out in terms of color balance or stylistic coherence. These variations are expected to reveal the continuing need for designer intervention and highlight the potential boundaries of human-AI collaboration within design practice.

In this context, the study foresees the evaluation of generative AI as a supportive instrument for accelerating idea development and prototyping in footwear design. The study aims to contribute to the methodological understanding of AI-assisted visualization in design, providing an empirical basis for future interdisciplinary applications.

Keywords: Generative artificial intelligence, footwear design, visualization, FLO Group Design Center.

FROM STATIC TO SENTIENT: THE ROLE OF INTELLIGENT LIGHTING IN TRANSFORMING INTERIOR ATMOSPHERES

Alishba KHAN

Lahore College for Women University, Faculty of Arts and Social Sciences, Department of Interior Design, Lahore-Pakistan.

Abstract

Light has long been regarded as a functional necessity, yet its emotional and psychological potential remains an underexplored dimension of spatial design. This study positions light as a transformative force, capable of reshaping perception, meaning, and atmosphere without the need for physical reconstruction. Through a theoretical and phenomenological lens, it explores how lighting can mediate between human emotion and spatial experience as an adaptive interface, turning architecture into psychological experience.

The research draws upon principles of data-driven design and intelligent control to examine how sensor-based or AI-responsive illumination can adapt to human rhythms, activity patterns, and emotional cues. By allowing light to respond dynamically to the user, space begins to feel more intuitive, fluid, and alive. The study further considers the interplay of light with responsive materials as a means of achieving visual transformation through minimal resource use, offering a cost-efficient and environmentally conscious approach to spatial adaptation.

This approach emphasizes both environmental and economic sustainability, suggesting that atmosphere and adaptability can be achieved through intelligent use of resources rather than large-scale reconstruction. Ultimately, the research presents adaptive lighting as a design language that bridges technology and emotion, one that transforms static interiors into sentient, empathetic environments.

Keywords: intelligent lighting, adaptive design, spatial perception, responsive materials, sustainable interiors.

FROM STRESS TO SERENITY: A CULTURALLY RESPONSIVE RESPITE CARE MODEL IN PAKISTAN

Wania Nawaz

Interior Designer, Lahore Pakistan

Farhana Naz

Assistant Professor, Lahore College for Women University, Faculty of Arts and Social Sciences, Interior Design Department, Lahore, Pakistan.

ORCID Number: <https://orcid.org/0009-0000-9495-5489>

Maryam Usman

Visiting Assistant Professor, Lahore College for Women University, Faculty of Arts and Social Sciences, Interior Design Department, Lahore, Pakistan.

Abstract

Caring for children with disabilities presents profound emotional, physical, and social challenges for parents and caregivers, particularly in Pakistan, where cultural contexts often provide limited emotional and institutional support. This thesis proposes the design of a Respite Care Center that offers short-term relief to caregivers while simultaneously creating nurturing environments for children with special needs. The project integrates emotional sensitivity, cultural awareness, and nature-inspired design, ensuring that the space responds to the unique needs of families while fostering comfort, reflection, and restoration.

The conceptual framework draws inspiration from the Japanese philosophy of Mono No Aware, which celebrates the beauty of fleeting moments and encourages mindfulness and tranquility. This sensibility is translated into the built environment through biophilic design strategies, sensory-rich experiences, and the deliberate use of natural light, textures, and materials. Further artistic inspiration comes from Hokusai's work, which captures the transient nature of life, reinforcing the center's role as a place of reflection and emotional healing.

The design methodology employed is iterative and user-centric. It begins with spatial analysis and case study review, followed by the integration of therapeutic and sensory design principles. Modular spatial planning was applied to accommodate flexibility, while natural patterns and rhythms guided the incorporation of gardens, water features, and restorative interiors. The methodology emphasizes participatory design, ensuring that caregivers' needs directly inform the spatial program.

Ultimately, the project reimagines respite care facilities as compassionate, locally responsive environments, not only offering practical relief but also cultivating serenity, connection, and emotional resilience for both children and their caregivers.

Keywords: Respite Care, biophilia, healing environments, user-centric Design, emotional wellbeing.

GAMIFIED LANDSCAPE DESIGN AND CHILDREN'S SPATIAL EXPERIENCE: DESIGN APPROACHES CONTRIBUTING TO ENVIRONMENTAL AWARENESS

Nida KURAK SEZGİN

Res.Asst., Karadeniz Technical University, Faculty of Forestry, Department of Landscape
Architecture, Trabzon, Turkey
ORCID: 0000-0001-9825-1913

Tuğba DÜZENLİ

Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape
Architecture, Trabzon, Turkey
ORCID: 0000-0001-6957-3921

Elif Merve ALPAK

Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape
Architecture, Trabzon, Turkey
ORCID: 0000-0002-2306-4299

Abstract

In contemporary times, the growing prevalence of environmental crises has necessitated the development of environmental awareness from an early age. In this context, gamified spaces and experiential learning approaches provide opportunities for children to internalize environmental values more effectively and to acquire environmentally responsible behaviors through interaction with nature. The literature emphasizes that when children engage with nature during early developmental stages, they are more likely to develop positive attitudes and behaviors toward the environment.

The concept of gamification, as a method that fosters learning through play and encourages the development of lasting behaviors, occupies a significant place in environmental studies. Within the discipline of landscape architecture, gamification enables the design of play areas through nature-based approaches, thereby facilitating children's direct interaction with nature. Accordingly, play-based design practices implemented in open spaces offer spatial solutions that support environmental awareness. In this respect, gamification is not limited to the mere integration of play elements into space but rather enables children to establish a meaningful bond with the environment as active participants in the space.

Contemporary design disciplines increasingly focus on lived experiences in spaces, moving beyond aesthetic and functional concerns. In this regard, the notion of gamification has emerged as a progressively important approach in spatial design.

The aim of this study is to examine examples of gamified landscapes designed in various global contexts and to evaluate their potential in fostering environmental awareness among children. Furthermore, the study investigates the relationship between gamification strategies and the discipline of landscape architecture, as well as the contribution of this relationship to strengthening children's connection with nature.

Keywords: Gamification, Environmental Awareness, Children.

IMPACT OF DIFFERENT ELECTRODES ON EFFICIENCY OF EARTH BATTERY SYSTEM

Gauri

Department of physics, Indira Gandhi University, Meerpur-122502, Rewari, India

Sunil Kumar

Department of physics, Indira Gandhi University, Meerpur-122502, Rewari, India

Abstract

Development of green energy batteries as a alternative energy resource is of utmost importance for countering the problems of toxic chemicals and their disposal for preventing direct or indirect pollution of the environment. Keeping these things in mind, earth battery is studied with respect to different kind of soils / compost and electrodes with water as fixed electrolyte. Earth battery system is characterised by Linear sweep voltammetry (LSV) and Electrochemical Impedance spectroscopy (EIS). LSV results reveal that open circuit voltage (Voc) and short circuit current (Isc) are found to be maximum in the case of vermi-compost based earth battery comprising of steel-201 as anode & graphite as cathode in comparison to soil based earth battery which has a high impedance. In addition, corrosion studies are also done by using tafel analysis to check the sustainability of electrodes in the earth battery. Preliminary studies on corrosion inhibitors is also done which shows that electrode corrosion can be controlled by them in a earth battery system. These studies will lay foundation for making a efficient and sustainable soil / compost based Earth battery system.

ADAPTATION OF TRADITIONAL FIGURATIVE BIRD MOTIFS TO CONTEMPORARY BAG DESIGNS

Nazan ÖZCAN

Öğr. Gör. Dr., Tekirdağ Namık Kemal Üniversitesi, Teknik Bilimler Meslek Yüksekokulu,
Tekstil, Giyim, Ayakkabı ve Deri Bölümü, Tekirdağ-Türkiye

ORCID: 0000-0001-5352-3735

Ayşenur ZAIM

Öğrenci, Tekirdağ Namık Kemal Üniversitesi, Teknik Bilimler Meslek Yüksekokulu, Tekstil,
Giyim, Ayakkabı ve Deri Bölümü, Tekirdağ-Türkiye

Abstract

This study examines the adaptation of figurative bird motifs, one of the decorative types used in traditional Turkish arts, to contemporary bag designs based on their symbolic, aesthetic and formal characteristics. Bird figures have been used throughout history in many cultures as symbols of freedom, spiritual transformation, communication and the connection between humans and nature. Frequently seen in Anatolian carpets, kilims, embroidery, ceramics, miniatures, and embroidery, these motifs are not only an aesthetic decorative element but also a cultural narrative tool. The study is based on the Design-Based Research Method with the aim of contributing to the preservation of this cultural heritage. In line with this objective, the study analysed the formal elements of traditional figurative bird motifs; the linear, geometric, and organic characteristics of the motifs were reinterpreted within the framework of contemporary design principles; and contemporary bag prototypes were developed using different materials and techniques inspired by the formal language of bird motifs. Digital designs were created using Adobe Illustrator CS6 software, and production was carried out using advanced recycling materials such as textile waste (leather and woven fabrics) in the experimental process. Form, surface, and texture relationships were evaluated in line with contemporary design approaches. The results obtained were presented with the idea that aesthetic continuity and cultural awareness could be achieved in the transfer of traditional symbolism to modern design objects. In this context, the study is considered an innovative design experiment aimed at reconnecting figurative motifs with contemporary fashion understanding.

Keywords: Figurative Ornaments, Bird Motifs, Contemporary Bag Design, Traditional Arts, Cultural Sustainability.

TRADITION MEETS DIGITAL: THE ROLE OF ANATOLIAN MOTIFS IN CONTEMPORARY GRAPHIC DESIGN

Yasin AVCI

Asst. Prof. Dr., Bandırma Onyedi Eylül University, Gönen Vocational School, Department of Graphic Design. Balıkesir-Türkiye

ORCID: 0000-0002-0589-6921

Abstract

Anatolia has been a multilayered cultural geography that carries the traces of various civilizations throughout history. One of the most distinctive visual transmission tools of this culture is its motifs, ranging from carpet and kilim patterns to miniature art and calligraphy. These motifs can be regarded not merely as decorative ornaments but as a powerful cultural language that visualizes the identity, belief systems, daily life, and aesthetic perception of societies. As an essential element of intergenerational transmission, these symbols have reached the present by preserving their intrinsic layers of meaning, even though their forms have changed over time. Today, with the opportunities provided by digital technologies and design software, these motifs are not only preserved but also reproduced, integrated into different contexts, and harmonized with the universal language of modern design. The intersection of traditional forms and technology opens up new creative domains, both aesthetically and functionally, enabling cultural heritage to be revitalized within contemporary visual communication. The main purpose of this paper is to examine the transformation of Anatolian motifs within the digital production environments of graphic design. The study compares the semantic worlds of traditional motifs in their historical context with the new forms they assume in logos, web interfaces, and poster designs today. A comparative visual analysis was adopted as the method, focusing on the stylization, use of color, integration with typography, and relation to digital aesthetics. The findings reveal that traditional motifs are integrated with contemporary design trends (such as minimalism, flat design, and typographic experiments), while technological tools enable their rescaling, abstraction, or transformation. In this process, motifs acquire new visualities without losing their deep-rooted symbolic values, serving as a bridge from local aesthetics to the global design language. Anatolian motifs, when transferred into digital design, simultaneously preserve their symbolic heritage and emerge as unique identity elements within the contemporary graphic language. Thus, local aesthetics intersect with the dynamics of global visual communication.

Keywords: Graphic Design, Digital Design, Anatolian Motifs, Technology, Cultural Sustainability

NAVIGATING ATTENTION: THE INTERPLAY OF SPATIAL CONFIGURATION AND ARTWORK CHARACTERISTICS AT ISTANBUL MODERN MUSEUM

Gizem KALAY KARATAŞ

Research Assistant, İstanbul Arel University, Faculty of Architecture, Department of
Architecture, İstanbul-Türkiye

PhD Student, Istanbul Technical University, Graduate School, Architectural Design PhD
Program, İstanbul-Türkiye

ORCID: 0000-0002-5410-832X

Mehmet Emin ŞALGAMCIOĞLU

Assoc. Prof. Dr., Istanbul Technical University, Faculty of Architecture, Department of
Architecture, İstanbul-Türkiye

ORCID: 0000-0002-7218-8044

Abstract

İstanbul Modern Museum, a prominent hub of contemporary art in Karaköy, İstanbul, is also an architecturally significant structure designed by the Renzo Piano Building Workshop. This study investigates the interplay between the museum's spatial configuration and the attention garnered by its diverse collection of artworks.

The central inquiry revolves around the varying levels of attention gathered by artworks within the museum. The hypothesis posits that traditional 2D artworks, often hung on walls, lack the immersive quality that 3D artworks offer. Conversely, 3D artworks engage more viewers with their tangible presence. Additionally, the placement of artworks; the syntactic values of their location within the museum space plays a crucial role in determining the attention they receive. Also, the artworks are exhibited chronologically; and this might also influence the attention each piece gets. The aim of the study is to discern whether attention is influenced by the spatial configuration of the artwork's location or the inherent characteristics of the artwork, and whether if the period in which it was made has an impact on the attention that it garners.

To gather data about the visitor interest that each artwork garners, social media data was collected over one month, and visitor routes and interactions with the artworks were tracked in the exhibition space. The syntactic data of the area was obtained using the Syntax 2D program and the analyses were made using SPSS program. By correlating all these data, the study aims to provide insights into the factors influencing the attention received by artworks within museum settings, shedding light on the interplay between spatial configuration, artwork placement, and curatorial strategies.

Keywords: Modern Art Museum, Exhibition Architecture, Building Morphology, Space Syntax

MUSIC AND COMPUTER TECHNOLOGIES IN AZERBAIJAN: THE "MUSIC EDITOR" IN SCIENCE AND EDUCATION

Gülnaz Atakishizada

Azerbaijan State Pedagogical University Department of Music and Educational Technologies

Orcid: 0000-0002-5177-9101

Abstract

For this purpose, the teaching instructions, usage possibilities, and explanations of computer-aided editor programs used in teaching musical notation in the "Music and Educational Technologies" department of Azerbaijan State Pedagogical University (ADPU) are explained. The study is conducted by the department's teaching and research staff, who hold master's degrees in music education.

Three comprehensive approaches are presented within the methodology. In the first phase, detailed research details, the curriculum, and existing technological resources of the "Music and Educational Technologies" department were documented, and the textbooks for the sections, technological readiness levels, and programmed music technology modules were analyzed. In the second phase, surveys and semi-interviews were conducted with suppliers, eliciting information about their previous experience with notation programs, motivations, techniques, and pedagogical challenges. The third phase involved a routine classroom practice: students performed notation, editing, and training sessions using open-source or commercial notation editors such as MuseScore or Sibelius, and provided pre- and post-tests to assess their learning, technical knowledge, and creative recovery.

As a result of this study, the ADPU music teaching program developed theoretical and practical modules on the use of computer notation editors; organized regular training sessions on technological advancements; enriched textbooks with materials focusing on the use of Azerbaijani notation programs; and also, steps such as ensuring the compatibility of the university's hardware capabilities (computer laboratories, sound systems, and software) could enable the university to technologically innovate the music education process and facilitate its creative development.

Keywords: Azerbaijan State Pedagogical University, music education, computer notation system, teaching methodology, technology summary, student motivation, pedagogical innovation

INTEGRATION OF ARTISTIC EXAMPLES IN EDUCATIONAL ORGANIZATION

Assoc. Prof. Gülşen Novruzova Fakhraddin kızı

Azerbaijan State Pedagogical University ETC Applied Research Department Head

Orcid: 0000-0002-1765-0996

Abstract

Introduction and Objective: In higher pedagogical schools, the organization of courses based on the development and application of thinking is being expanded on a mentoring basis. The integration of practices focused on logical, creative, and critical thinking within the cultural sphere is being emphasized.

In this study, the selection of technologies appropriate to the purpose and content of education and their sequential application at a predetermined time are based on the principle of educational relevance. The fundamental problem solved with the help of technology is important in managing the learning process. Therefore, teachers need to be further trained in this area and provided with mentor support.

This article is devoted to the integration of a thinking-based lesson into the field of cinema—Azerbaijani cinema.

Materials and Methods: Topics that are of interest in the presentation of Azerbaijani cinema, our national moral value, and that reflect logical, critical, and creative thinking styles based on problem solving are examined. Thinking is developed by providing opportunities to brainstorm questions on the presented topic, answer these questions based on the problem statement, and conduct comprehensive analysis by writing essays on individual ideas. The presented lesson example, designed to develop skills, aims to develop practical skills. The lesson on "Pedagogical Foundations of Parent-Child Relationships" is organized based on situational analysis. Discussions and personal stories in the lesson emphasize the application of the "aquarium" teaching method. The lesson, based on the example of the Azerbaijani film "Stepmother," is analyzed by reflecting on real life, and conclusions are drawn.

Conclusions: It is stated that the expected goal was achieved, and during the activity, creativity, essay writing, analysis, discussion, listening, coordination, self-assessment, and criteria-setting skills are activated. Finally, the philosophy of life related to the content is evaluated, and an art example is presented at the end of the lesson. Discussion and Conclusion: As a result of the comparative analysis, the creation of a composition based on logical, creative, and critical thinking styles in the organization and integration of clusters allows for the evaluation of effectiveness. The application of personality-focused and developmental pedagogical technologies plays a significant role in the formation of thought.

Keywords: analysis, integration, thinking styles, learning technology, skills, development, creativity, evaluation.

BIOPHILIC DESIGN AND APPLICATIONS IN LANDSCAPE ARCHITECTURE

Nilgün GÜNEROĞLU

Prof. Dr. Karadeniz Technical University, Faculty of Forestry, Department of Landscape
Architecture, Trabzon-Türkiye

ORCID ID: 0000-0002-0825-0405

Aysel YAVUZ

Assist Prof. Dr. Karadeniz Technical University, Faculty of Forestry, Department of
Landscape Architecture, Trabzon-Türkiye

ORCID ID: 0000-0001-9425-2054

Habibe ACAR

Prof. Dr. Karadeniz Technical University, Faculty of Forestry, Department of Landscape
Architecture, Trabzon-Türkiye

ORCID: 0000-0002-8682-0522

Abstract

Rapid urbanization resulting from the destruction of natural areas weakens people's physical and emotional connection with nature. Increased construction disrupts the ecological balance and negatively affects people living in cities psychologically and socially. In this context, the importance of nature-based and nature-integrated design approaches in cities is increasing. Derived from the concept of biophilia, biophilic design is an approach based on humans' instinctive affinity for nature and aims to reestablish this relationship in the built environment. This approach facilitates interaction with nature in spaces through elements such as plants, water, natural light, organic forms, and natural materials. Landscape architecture is the most important discipline in which these principles are embodied on a spatial scale. The preservation of natural vegetation, the support of ecological cycles, the provision of water and energy efficiency, and the enhancement of users' interaction with nature are among the fundamental objectives of biophilic landscape design. In urban landscapes, biophilic applications enhance human-nature interaction through green roofs, vertical gardens, parks, water features, and ecological corridors. This study aims to evaluate the current situation by examining examples of biophilic design applied in landscape projects in today's cities. It analyzes the scale and design principles of biophilic applications that strengthen the interaction between nature and humans in cities. The findings indicate that biophilic approaches make significant contributions to sustainability, ecological balance, and user well-being in urban landscapes. In this context, the systematic integration of biophilic design principles into urban landscape projects is considered a critical step in restoring ecological integrity to urban life that has become disconnected from nature.

Keywords: Biophilic Design, Sustainability, Nature, Human, Landscape Architecture.

CONCEPTUAL TRANSFORMATION OF GRAPHIC DESIGN IN THE POST-DIGITAL ERA

Hasan Tekinalp GÜREKEN

Dr., Arel University, Faculty of Fine Art, Department of Graphic Design, İstanbul-Türkiye

orcid.org/0000-0003-2622-9324

Abstract

Digitalization is not merely a technological advance but a cultural phenomenon that has reshaped the conceptual foundations of graphic design. Once framed as meaning-making through typography, color, composition, and image, the discipline has, under digital conditions, exceeded its historical boundaries to become interactive, multilayered, and dynamic. The maturation of computer-assisted tools, the global reach of the internet, and the rise of social media have reconfigured designers' production practices while recalibrating the temporality, reciprocity, and ethics of audience engagement. Accordingly, graphic design now functions not only as aesthetic expression but as an agile mode of thought integrated with speed, flexibility, and multimodal affordances. The digital turn expands capacities for crafting interactive user experiences, visualizing data, and prototyping within virtual and augmented reality. These developments deepen the field's epistemological frame and position design within broader circuits of cultural production, circulation, and consumption. In this refiguration, graphic design is both creative and critical: it experiments across media while interrogating infrastructures, platforms, and algorithmic mediation. A long historical arc clarifies the stakes. Six centuries ago, Gutenberg's movable type revolutionized information circulation and reshaped the intellectual, cultural, and social fabric of the modern world. Just as print enabled mass accessibility and inaugurated a new epoch, the contemporary ascent of digital technologies is rearticulating the functional and conceptual architecture of design. Digitalization therefore signifies more than diversified tools; it compels a reconsideration of design's cultural role, social function, and communicative scope, including authorship, participation, data ethics, and sustainability. This paper examines the transformation of graphic design under digitalization across conceptual, cultural, and technological registers. It delineates opportunities in the post-digital condition, outlines current debates, and considers implications for practice and pedagogy. By synthesizing these trajectories, the study maps the expanded role graphic design now assumes in contemporary visual culture. It also outlines avenues for future research.

Keywords: Graphic Design, Post-Digital Era, Visual Communication, Design Theory

**IMPACT OF CLIMATE CHANGE ON PUBLIC HEALTH: A STUDY ON
VULNERABLE COMMUNITIES AFFECTED BY CYCLONE DISASTER IN
KOYRA UPAZILA**

Habibur Rahman

Development Studies Discipline, Khulna University, Khulna-9208, Bangladesh.

ORCID: <https://orcid.org/0000-0002-0994-0395>

Abstract

This study explores how climate change is affecting public health in Koyra Upazila, with a focus on communities most vulnerable to cyclone disasters. It seeks to identify the major health challenges these communities face and the measures being taken to reduce their impact. To do so, a mixed-method approach was used, combining both qualitative and quantitative research. Data were gathered through household surveys, case studies, and document reviews. A total of 325 people from climate-affected villages were selected using purposive sampling. The findings show that flooding and poor sanitation are major drivers of health risks. Nearly four out of five respondents reported difficulty accessing safe drinking water, which has led to a rise in waterborne and food-related diseases. Women (43%) and children (37%) were found to be the most at-risk groups. Cases of diarrhea, skin infections, dengue, and malaria increase sharply after extreme weather events. In particular, 44% of participants experienced diarrhea, while 48% reported malaria outbreaks following cyclones and floods. These disasters affect both physical and mental health. More than half of the female respondents (59%) reported stress, anxiety, or other mental health issues linked to climate impacts. However, the presence of health centers, cyclone shelters, and aid from government agencies and NGOs has helped reduce some of these risks. About 41% of respondents said they received clean water and sanitation support during emergencies. Overall, the study highlights how strengthening adaptive capacity can protect vulnerable groups during climate-related disasters. It calls for targeted health interventions and resilience-building strategies to safeguard communities in Koyra Upazila.

Keywords: Climate Change, Public Health, Natural Disaster, Adaptive Capacity, Vulnerable Communities

HAUSA-FULANI CULTURE OF NIGERIA

Mustapha Muhammad Imam

Ahlul-Bait International University Tehran, Architecture

ORCID No: 0009-0008-3527-1296

Abstract

This comprehensive exploration of Hausa-Fulani culture examines one of Nigeria's most influential ethnic amalgamations, born from the historical integration of Hausa agricultural communities and Fulani pastoral nomads. The article delves into the rich tapestry of traditions that define this culture, including its sophisticated social structure centered around the Emirate system, the widespread Hausa language serving as a West African lingua franca, and distinctive artistic expressions in attire, architecture, and crafts.

The analysis highlights vibrant cultural practices such as the spectacular Durbar festival, renowned culinary traditions featuring dishes like tuwo shinkafa and suya, and intricate musical forms utilizing traditional instruments like the kakaki trumpet and goge fiddle. The culture demonstrates remarkable resilience through its balance of deep-rooted Islamic influences with contemporary adaptations in modern economic activities, popular culture through Kannywood films, and global diaspora presence.

Core philosophical values emphasizing wisdom (Hikima), human dignity (Mutunci), and hospitality (Karramci) underpin the social fabric, while the culture maintains dynamic continuity through educational synthesis, economic enterprise, and artistic innovation. This study presents the Hausa-Fulani as a living cultural legacy that successfully navigates the challenges of modernization while preserving its unique identity, offering valuable insights into cultural preservation and adaptation in a globalizing world

HERBAL MOTIFS ON SASANIAN RELIEFS

Dr.Fariba Sharifian

Research Institute of Cultural Heritage and Tourism of Iran, Department of Linguistics,
Inscriptions and Ancient Texts, Tehran, Iran

ORCID ID: <https://orcid.org/0000-0002-3897-8122>

Abstract

Introduction and Purpose: The rich artistic tradition of the Sasanian Empire (224–651 CE) is notably characterized by the intricate integration of herbal motifs within its relief sculptures. This abstract examines the prevalence and significance of botanical depictions in Sasanian reliefs, exploring their aesthetic, cultural, and symbolic functions.

Materials and Methods: Through an analysis of selected reliefs, this study reveals how herbal motifs, such as vines, flowers, and trees, were not merely decorative elements but conveyed deeper meanings associated with fertility, prosperity, and the interconnectedness of nature and divinity. The insertion of these motifs often coincides with representations of royal figures, suggesting a potential connotation of power and divine right linked to nature's bounty.

Results: By situating these reliefs within their historical context, the study highlights how the Sasanian artists subverted and adapted influences from preceding artistic traditions, such as the Achaemenid and Hellenistic styles, to craft a distinctive visual language that celebrated the natural world. Furthermore, this research engages with modern interpretations of these motifs, shedding light on their relevance in contemporary discussions surrounding environmentalism and cultural heritage.

Discussion and Conclusion: By examining the stylistic and thematic attributes of herbal representation in Sasanian art, we can garner insights into the values and beliefs of a society deeply intertwined with its ecological surroundings. Ultimately, this study not only expands our understanding of Sasanian reliefs but also invites reflections on the role of nature in art as a conduit for cultural mythology and identity. The findings aim to contribute to the broader discourse on ancient visual culture and its enduring legacy in the context of heritage studies, ultimately enriching the narrative of Sasanian artistry.

Keywords: Sasanian dynasty, herbal motif, art history, Persian heritage.

REVELATIONS OF FREEDOM: A CONTEMPORARY INTERPRETATION OF ANCIENT CIVILIZATIONS

Dr: Hussein Zahran

Lecturer, Painting Department, Faculty of Fine Arts, Alexandria University, Egypt

ORCID ID: <https://orcid.org/0000-0000-0000-0000>

ABSTRACT

Introduction and Purpose: The solo exhibition, titled 'Revelations of Freedom,' revolves around the artist's personal interpretation of ancient Greek and Roman civilization. The aim is not to reproduce or simulate Greek art, but to embody a concept that emerges through a personal sense of this ancient experience, transforming the past into a contemporary vision.

Materials and Methods: The artist reinterprets symbols and images of Greek gods as a personal stimulus, extracting ideas and reshaping them in a modern visual language. He will present 17 works on paper (25 × 35 cm) executed with inks, gold leaf, pens, and acrylic colors, produced between 2020 and 2024. A lecture on the artist's creative journey will also accompany the exhibition.

Results: The works reflect a dialogue between tradition and modernity, imagination and reality, while merging ancient inspiration with contemporary artistic practice.

Discussion and Conclusion: This exhibition highlights the diversity of materials and techniques used to support the conceptual dimension of the artist's practice, offering viewers a unique experience that connects cultural heritage to present-day artistic exploration.

Key Words: Solo Exhibition; Greek gods; Contemporary art; Freedom; Cultural inspiration

A STUDY ON PALESTINE'S VISUAL MEMORY THROUGH PALESTINE POSTER PROJECT ARCHIVES EXHIBITION POSTERS

Hülya DEMİR

Assoc. Prof. Dr., Ondokuz Mayıs University, Faculty of Fine Arts, Department of Graphic,
Samsun-Türkiye

ORCID: 0000-0002-9505-0347

Abstract

This paper examines the exhibition posters within the Palestine Poster Project Archives (PPPA), focusing on the period between 2010 and 2025 in order to discuss how Palestine's visual memory has been reconfigured in the digital age. During these years, posters circulated through online exhibitions and social media networks, reaching broad audiences and extending memory practices beyond geographical boundaries. The theoretical framework of the study draws on W.J.T. Mitchell's concept of the "will of images" and Pierre Nora's notion of "lieux de mémoire." From Mitchell's perspective, posters no longer function as passive visual objects but as agents demanding political engagement from viewers. From Nora's lens, these posters become symbolic nodes of memory within digital environments, producing shared transnational sites of remembrance. Four posters are analyzed: BADIL Poster Contest – Ali (2015), Past Disquiet Exhibit (2018), Save Sheikh Jarrah – 1 by Micah Bazant (2021), and Under the Olive Tree by Kalaka (2023). These examples were selected due to their relation to online circulation, their articulation of international solidarity, and their reinterpretation of traditional Palestinian iconography through digital aesthetics. The findings reveal three main functions: expanding global visibility, fostering political subjectivity, and constructing digital sites of memory. In conclusion, Palestinian posters in the digital age emerge not only as aesthetic artifacts but also as active carriers of political and cultural memory. In this respect, the study highlights how technological transformation in art and design intersects with issues of collective memory and ethics, thereby contributing to current debates on visual culture in the digital era.

Keywords: Palestine Poster Project Archives, Digital Activism, Collective Memory, Visual Culture, Political Posters

CULTURAL ELEMENTS IN TURKISH ANIMATION

İpek Fatma ERTAN

Ass. Prof., Istanbul Medipol University, Faculty of Communication, Department of Media and Visual Arts, Istanbul-Türkiye

ORCID: 0000-0003-4917-6675

Abstract

The article titled Cultural Elements in Turkish Animation Productions aims to examine how cultural elements are incorporated into Turkish animation and how these elements are reflected in animation productions. Emphasizing that Turkish animation has historically preferred to address social and cultural themes, the article reveals that cultural elements range from traditional Turkish art to modern pop culture. It states that cultural elements in Turkish animation are shaped particularly through elements such as history, mythology, and folk tales. These elements are strongly represented in animation productions at both the visual and narrative levels. Furthermore, it is noted that Turkish animation strives to appeal to audiences with universal themes as well as works that reflect local identity. In addition, the article discusses how cultural elements in Turkish animation have evolved during the modernization process and the role digital technologies have played in this evolution. Especially in the 2000s, productions by independent animators shaped around cultural themes have strengthened the artistic and commercial dimensions of animation. The article argues that Turkish animation creates an effective artistic language both locally and internationally by blending cultural heritage with modern and innovative methods. Consequently, it is noted that Turkish animation productions enriched with cultural elements have become internationally recognized and acclaimed projects, and that local audiences have also had the opportunity to rediscover their cultural identity through these works. This dynamic contributes to the future development of Turkish animation, revealing its potential to preserve cultural heritage and share it globally.

Keywords: Animation, Turkish culture, Cultural heritage

DESIGN AND EVALUATION OF ANATOMICALLY FOCUSED COMPRESSION GARMENTS USING DIGITAL AND PHYSICAL METHODS

Sıla KÜÇÜKOĞLU

R&D Design Specialist, Sun Tekstil R&D Center, İzmir-Türkiye

ORCID: 0000-0001-7189-8821,

Bekir BOYACI

Group R&D Manager, Sun Tekstil R&D Center, İzmir-Türkiye

ORCID: 0000-0003-4557-0990

Abstract

This study focuses on developing anatomically designed, compression-oriented activewear products that support athletic performance and enhance user comfort. The use of compression garments has been shown to stabilise muscles, improve circulation and delay fatigue by applying controlled external pressure to the body. In this context, the development of bralettes, tights, and short- and long-sleeved T-shirts was driven by the need to address the diverse requirements of athletes, incorporating compression zones that are strategically positioned according to human anatomy. The design process incorporated a combination of digital and physical methodologies. Pressure mapping analyses were conducted using Browzwear VStitcher 3D CAD software to evaluate pressure distribution in different positions. These digital analyses were then validated by taking physical measurements with the Kikuhime device to confirm the actual pressure values applied by the garments during movement. This combined approach has been shown to reinforce the reliability of the digital design process, providing significant advantages in terms of time efficiency, cost reduction and minimising potential errors during product development. The findings showed that the compression zones focused on specific anatomical areas were effective under both static and dynamic conditions. The products exhibited balanced pressure distribution during activities such as running, stretching and jumping, thereby fulfilling functional and ergonomic design criteria. Furthermore, digital modelling demonstrated the potential for developing user-specific compression solutions, thus highlighting its innovative role in activewear design. In conclusion, the project introduced products that prioritise performance and comfort, while also proposing an innovative approach to the activewear sector. The outcomes of the study show that the methodology enables the development of diverse products tailored to different user groups, paving the way for future improvements in personalised sportswear solutions.

Keywords: Compression garments, Compression-oriented activewear, Extended pressure, Athletic performance

IDENTIFYING THE PATTERN OF EVOLUTION IN CHINESE ISLAMIC ARCHITECTURE

Tariq Jameel

3D City Modelling Labs, Faculty of Built Environment and Surveying, Universiti Teknologi
Malaysia, Johor Bahru, Malaysia

ORCID: 0009-0007-0897-7464

Abstract

This paper examines the Islamic architecture in China as a lens on the region's entangled histories, cultures, and identities. Building on evidence of sustained exchanges with the Middle East and Central Asia via overland and maritime routes, it discusses that the advent and diffusion of Islam catalysed distinctive architectural syntheses. Moreover, Chinese Islamic buildings exhibit formal and technical influences from medieval Eurasia while remaining grounded in indigenous Chinese traditions, producing hybrid vocabularies rather than simple transfers. The study highlights how these interactions inaugurated a new phase in China's architectural history, characterised by negotiated forms, materials, and spatial orders. Adopting a sociological framework that integrates time, space, and activity, the paper analyses case studies from western and south-eastern China to compare architectural layout, spatial treatment, and flexible structural systems. Furthermore, attention is given to courtyard hierarchies, timber joinery, roof typologies, and the modulation of sacred-civic thresholds. Methodologically, the paper advances socio-cultural approaches that connect ritual practice, community organisation, and patronage networks to architectural transformation across periods. By foregrounding cross-regional exchange and local adaptation, the study contributes to debates on hybridity, continuity, and change in Islamic and Chinese architectural historiography, and proposes an integrative model for reading form through social life.

**URBAN MORPHOLOGY AND NATURAL VENTILATION: EVALUATION OF
DIFFERENT TEXTURES IN HOT AND DRY CLIMATE CITIES (CASE STUDY:
KASHAN CITY)**

Mostafa Azad

Department of Architecture, Faculty of Art and Architecture, Bu-Ali Sina University,
Hamedan, Iran

Mehrdad Karimimoshaver

Department of Architecture, Faculty of Art and Architecture, Bu-Ali Sina University,
Hamedan, Iran

Abstract

Urban passages constitute essential public spaces within cities, accommodating a wide range of daily activities. When endowed with adequate environmental quality, these spaces support not only movement and necessary functions but also extended use and diverse social interactions, thereby reinforcing social sustainability.

Thermal comfort represents a critical dimension of environmental quality, particularly in hot and arid climates, where it strongly influences outdoor engagement. Within this climatic context, wind flow emerges as a decisive factor in shaping thermal comfort. Accordingly, this study investigates the role of urban texture in modulating natural wind flow, with the city of Kashan serving as the case study.

The research focuses on a comparative assessment of different urban textures—traditional, new, semi-traditional, regular, and irregular. By analyzing the geometric configurations of buildings and open spaces, the study elucidates how various urban forms affect wind behavior. The findings provide insights into the effectiveness of different morphological components and offer guidance for identifying optimal urban textures capable of enhancing natural ventilation and improving outdoor thermal comfort.

Keywords: Urban morphology, Natural wind flow, Urban open space, Hot and dry climate, thermal comfort.

DESIGNING FOR EFFICIENCY: A MECHANISM PROPOSAL FOR INTEGRATING RENEWABLE ENERGY AND GREEN INFRASTRUCTURE IN HOUSING

Selcen Nur ERİKCİ ÇELİK

Assistant Professor, Beykoz University, Faculty of Art and Design, Department of Interior
Architecture and Environmental Design, İstanbul-Türkiye

ORCID: 0000-0002-9862-529X

Abstract

This paper proposes a holistic mechanism to increase energy efficiency in residential architecture by integrating renewable energy systems, green infrastructure, and durability-focused design strategies. Within the framework of sustainable development, the study explores how alternative energy sources—such as solar, wind, and geothermal—can be systematically incorporated into housing projects to reduce dependency on conventional energy and lower environmental impact. The proposed mechanism emphasizes the synergy between passive design principles, green infrastructure elements (e.g., green roofs, rainwater harvesting, and natural ventilation), and durable material systems to ensure long-term performance and resilience. Furthermore, the study outlines a methodology for embedding these components into the early stages of the architectural design process, enabling designers to make informed, sustainability-oriented decisions from concept to construction. Through case studies and scenario-based simulations, the research demonstrates the applicability of the mechanism in different climatic and socio-economic contexts. The results indicate that the adoption of this integrated approach can significantly reduce operational energy demand, support decentralized energy production, and enhance the lifecycle durability of housing units. Ultimately, this study contributes to the development of adaptable, efficient, and environmentally responsible housing models aligned with global energy and climate objectives.

Keywords: Energy in buildings, Control-supervision parameters, Residential energy conservation, Numerical analysis.

THE USE OF INDUSTRIAL MATERIALS IN ART NOUVEAU RESIDENTIAL ARCHITECTURE IN EUROPE

Hayal MERİÇ

Asst. Prof., İstanbul Arel University, Faculty of Architecture, Department of Interior Architecture, Istanbul-Türkiye

ORCID: 0000-0002-8855-6374

Abstract

Art Nouveau emerged in Europe at the end of the 19th century, within an environment dominated by historicism and Beaux-Arts Academicism, both of which revived classical styles and dictated the rules of design in a world transformed by the Industrial Revolution. During this era of industrialization-marked by the introduction of new materials and technologies-the movement challenged traditional and conventional approaches, advocating for innovation and modernity instead. Drawing inspiration from non-classical art forms, distant geographies beyond Europe, and organic forms found in nature, Art Nouveau reflected the intentions of its pioneering artists and was embraced across several countries, particularly in Belgium and France, under the name “New Art.”

As the new century approached, the Arts and Crafts Movement, regarded as a precursor that resisted the decline of craftsmanship caused by industrial production, influenced both the intellectual foundation and practical applications of Art Nouveau. However, unlike Arts and Crafts, Art Nouveau did not reject technology. In architectural practice, industrial materials such as iron, steel, glass, and ceramics-emerging as a result of profound changes in production technologies-were employed in original and innovative ways. Cast-iron structural components were not only part of the load-bearing system but were also integrated decoratively with stained glass, replacing massive walls with exposed columns. These innovations transformed roof lighting solutions, stair configurations, and spatial organization, leading to new architectural compositions.

Another industrial material that Art Nouveau successfully adapted through nature-inspired forms was ceramic tiles and ornamental elements. Produced in factories using modern technologies, these ceramics played a significant role in shaping the expressive facades and interiors that characterized the style’s most distinctive examples. Based on this perspective, the study examines the use of industrial materials in European Art Nouveau residential architecture, focusing on their application in façades and interiors, and exploring the innovative approaches they introduced within the architectural context of the period.

Keywords: Art Nouveau, Residential Architecture, Industrial Materials.

INTERIOR DESIGN IN SMART BUILDINGS

Melda ÖZDEMİR

Asst. Prof., İstanbul Arel University, Faculty of Architecture, Department of Interior
Architecture, İstanbul-Türkiye

ORCID: 0000-0001-9334-4926

Abstract

Throughout history, human needs have continuously evolved, and the technological developments that began with the Industrial Revolution have introduced new modes of living. As one of the innovations that technology brought to architecture, the design of buildings equipped to respond to user requirements gained importance, leading to the emergence of new definitions for such structures. Following the widespread adoption of information technologies during the periods of Industry 3.0 and Industry 4.0, the transformations that occurred in architecture gave rise to the concept of the “Smart Building,” which stands as one of the most significant outcomes of this process.

In the post-industrial era, a growing orientation toward smart approaches has become evident across all domains, particularly at the scales of cities, neighbourhoods, and buildings. These developments have enabled smart building technologies and design principles to be applied not only at large scales or within building envelopes but also at the interior scale. The contribution of smart building technologies to interior design lies in their capacity to respond rapidly to user needs, offer flexibility and healthy environmental conditions, and support resource conservation and sustainability.

The purpose of this study is to examine interior design in smart buildings as a contemporary design paradigm that redefines the interaction among human, space, and technology. Based on the assumption that smart building technologies enhance spatial experience, user comfort, and sustainable living conditions, the study employs a systematic literature review to analyse the theoretical principles of spatial design, methods for selecting building products and systems, and smart building technologies.

Keywords: Smart buildings, smart building technologies, smart design principles, interior design in smart buildings.

THE FIRST FASHION DESIGNERS AND THE TRENDS THEY INFLUENCED IN THEIR DESIGNS

Ceyhun BERKOL

Assoc. Prof., Istanbul Arel University, Faculty of Fine Arts, Department of Graphic Design,
Istanbul-Turkey

ORCID: 0000-0002-8430-628X

Fatma Derya İPEK

Student, Istanbul Arel University, Graduate Education Institute, Fashion and Textile Design,
Istanbul-Turkey

ORCID: 0009-0007-8131-048X

Abstract

Human beings initially derived fashion from clothing practices that served solely the purpose of covering in primitive times. Over time, these practices underwent significant transformations, giving rise to the concept of fashion, which evolved both as a practical response to basic needs and as a form of luxury and ostentation. The primary reason for this development lies in the social classification of individuals, perceptions of beauty, and the pursuit of status, all of which stimulated the production of new clothing forms. Essentially, the notion of fashion has been built upon trends. These trends are continuously renewed as garments and accessories provide social satisfaction, emerging in diverse forms across different eras.

This study employed a qualitative research method, gathering data through library-based literature reviews, books, articles, and visual analyses. Findings reveal that clothing, throughout history, has not merely been a matter of necessity but also an expression shaped by aesthetic, artistic, and technological advancements. Analyses of ten-year periods demonstrate that the phenomenon of fashion has transformed both individual and collective understandings of clothing, illuminating how the past provides guidance for the future.

Fashion designers and creators, influenced by historical events, cultural transformations, and artistic movements, have consistently played a central role in shaping new trends. Particularly after the 20th century, the evolution of fashion has accelerated, producing a wide variety of styles, forms, and color preferences. These shifts have extended from personal wardrobes to collective clothing practices, highlighting humanity's openness to change and the role of fashion as a dynamic medium through which the past is reinterpreted and the future is envisioned.

Key Words: Fashion, Trend, Clothes, Fashion Currents, Civilization

INFLUENCE OF TRADITIONAL MEDICINE AND CULTURAL BELIEFS ON PHARMACEUTICAL PRACTICE

R. Swathi

Faculty of pharmacy, Bharath institute of higher education and research, chennai, India

S. Rubin thara

Faculty of pharmacy, Bharath institute of higher education and research, chennai, India

E. Praveena

Faculty of pharmacy, Bharath institute of higher education and research, chennai, India

G. David

Faculty of pharmacy, Bharath institute of higher education and research, chennai, India

Abstract

Traditional medicine and cultural beliefs play a significant role in shaping healthcare behaviors and medication use across the world. Many patients rely on herbal remedies, spiritual healing, and traditional practices alongside modern pharmaceutical treatments. These culturally rooted beliefs influence patients' perceptions of illness, drug use, and adherence to prescribed therapies. Pharmacists, as frontline healthcare professionals, have a crucial responsibility to recognize and respect these cultural perspectives while ensuring safe and effective medication management. Understanding the influence of traditional medicine helps pharmacists identify potential herb–drug interactions, prevent adverse effects, and provide culturally appropriate counseling. By integrating cultural awareness with scientific knowledge, pharmacists can bridge the gap between traditional practices and evidence-based medicine. Promoting open dialogue between pharmacists and patients enhances trust, improves communication, and leads to better therapeutic outcomes. Training in cultural competence and collaboration with traditional practitioners can strengthen healthcare delivery systems and promote holistic well-being. Thus, acknowledging and integrating cultural beliefs within pharmaceutical practice contributes to safer, inclusive, and patient-centered healthcare.

Keywords: Traditional medicine, Cultural beliefs, Herbal remedies, Pharmaceutical practice

INTEGRATING IOT AND AI TECHNOLOGIES FOR SUSTAINABLE SMART CITIES: A COMPREHENSIVE FRAMEWORK FOR INTELLIGENT BUILDING MANAGEMENT SYSTEMS IN THE DIGITAL ERA

Bouarroudj Radia

Université Salah Boubnider Constantine

Mansouri Lamia

Université Alger

Kitouni Ilhem

Université Constantine

Abstract

The rapid evolution of digital technologies has fundamentally transformed urban development paradigms, positioning smart cities and intelligent buildings at the forefront of sustainable urbanization. This research presents a comprehensive framework for integrating Internet of Things (IoT) sensors, artificial intelligence algorithms, and cloud computing infrastructure to optimize building performance within smart city ecosystems.

Our methodology combines real-time data analytics from multiple building systems including energy management, HVAC control, security monitoring, and occupancy tracking to create adaptive environments that respond dynamically to user needs while minimizing resource consumption. The proposed system architecture employs edge computing for latency-critical applications and machine learning models for predictive maintenance and energy optimization. Implementation results from pilot projects demonstrate significant improvements in energy efficiency (35% reduction), operational costs (28% decrease), and occupant satisfaction scores (42% increase).

The framework addresses critical challenges including data privacy, system interoperability, and scalability across heterogeneous urban infrastructures. Our findings indicate that successful smart building integration requires holistic approaches encompassing technological innovation, regulatory frameworks, and stakeholder engagement. This research contributes to advancing sustainable urban development by providing actionable insights for policymakers, urban planners, and technology developers working toward creating resilient, efficient, and livable cities in the digital age.

Keywords: Smart Cities, Intelligent Buildings, Internet of Things, Artificial Intelligence, Sustainable Urban Development, Digital Transformation

INTUITIVE DESIGN AND DATA-DRIVEN DESIGN: A COMPARISON IN THE CONTEXT OF FASHION

Gonca Gül ÖZER

Fashion Trend Specialist, Gona Trend – Altınbaş University, Faculty of Fine Arts, İstanbul, Türkiye

ORCID: 0009-0005-1943-1390

Ahmet Mete ÇİLİNGİRTÜRK

Prof. Dr. Marmara University, Faculty of Economics, Department of Econometrics, İstanbul, Türkiye

ORCID: 0000-0001-8677-7969

Abstract

This study aims to compare the epistemological foundations, application areas, and industrial impacts of two fundamental design approaches in the context of fashion: intuitive design and data-driven design. In today's fashion industry, the balance between creativity and originality on the one hand, and measurability and market success on the other, constitutes a critical field of discussion within the design process.

The study first examines the theoretical framework of intuitive and data-driven design, followed by an evaluation of practical applications from the fashion industry. Intuitive design is defined as a method based on the designer's aesthetic intuition, experience, and cultural foresight, whereas data-driven design is grounded in user data, sales statistics, digital interactions, and AI-assisted analyses. Case examples such as Zara, H&M, Nike, Zalando, Stitch Fix, and the IBM Watson–Marchesa collaboration are analyzed within this framework.

While intuitive fashion design emphasizes originality, creativity, and artistic vision, data-driven fashion design provides market-oriented, measurable, and industrially efficient outcomes. Intuitive design plays a significant role in haute couture and artistic collections, whereas data-driven design is more decisive in fast fashion, mass production, and online marketing processes. However, intuitive design inherently carries higher risks and uncertainty, while data-driven design may partially limit creative freedom.

From an academic perspective, these two approaches are not mutually exclusive but rather complementary. A hybrid model that integrates intuitive creativity with data-based strategies can generate more innovative, original, and sustainable design outcomes in the fashion industry.

Keywords: Intuitive design, Data-driven design, Fashion industry, Creativity, Sustainability

GOVERNMENT AGILITY IN MULTI-STAKEHOLDER COLLABORATION FOR HOUSEHOLD WASTE MANAGEMENT IN MAKASSAR CITY

Izza Khumaera

Fatmawati A. Mappasere

Nuryanti Mustari

Jaelan Usman

Nur Wahid

Hafiz Elfiansya Parawu

Nur Islamia Sam

Magister of Public Administration, Universitas Muhammadiyah Makassar, Indonesia

Public Administration, Universitas Muhammadiyah Makassar, Indonesia

Abstract

Rapid urbanization in Indonesian cities has significantly increased household waste, creating urgent demands for governance approaches that are responsive, adaptive, and innovative. While the Waste Bank Program in Makassar City has been recognized as a strategic initiative for reducing waste and promoting recycling, little is known about how local governments demonstrate agility in coordinating diverse stakeholders. This study analyzes the agility of Makassar City's local government in managing multi-stakeholder collaboration for household waste management. Government agility is assessed through three dimensions: responsiveness, adaptability, and innovation. Using a qualitative descriptive method, data were collected via in-depth interviews, observations, and document reviews, and were thematically analyzed using NVivo 12 Plus. Findings reveal responsiveness through partnerships with organizations such as Yayasan Peduli Negeri, PT Unilever, PT Pegadaian, and WALHI; adaptability via QRIS-based waste savings systems, despite limited public uptake; and innovation through programs like Gadai Sampah, The Gade Clean & Gold, and eco-crafting training. However, challenges persist, including the absence of formal cooperation structures, weak monitoring mechanisms, and inconsistent stakeholder commitment. This study highlights the gap between the ideal of agile governance and operational realities, offering recommendations to strengthen institutional frameworks, enhance participatory communication, and increase community engagement for sustainable and accountable waste management.

Keywords: Agility, Local Government, Multi-Stakeholder Collaboration, Waste Management, Waste Bank

ZHAMBY ART — RECONSTRUCTION OF SACRED SYMBOLS IN CONTEMPORARY ART AND DESIGN THE CODE OF MANAS

Saltanat Kozhogulova (Tana Sarbugu)

PhD Candidate in Folkloristics, Chingiz Aitmatov Institute, National Academy of Sciences of
Kyrgyzstan

ORCID: <https://orcid.org/0009-0009-4890-2314>

Abstract

The article introduces a new artistic direction — «zhamby art», developed through the reconstruction of sacred symbols of Kyrgyz tradition and their transformation within contemporary art and fashion design.

The author interprets Jamby as archetypal carriers of cosmic order, cultural memory, and spiritual law, serving as keys to understanding the symbolic system of the Kyrgyz epic «*Manas*».

The study applies visual hermeneutics and embodied performance analysis within the framework of art-based research, where artistic practice functions as a method of cultural inquiry and reconstruction of intangible heritage.

The project integrates philosophical reflection, visual language, and ritual performance, revealing how traditional cosmological codes can be reinterpreted in a modern artistic context while maintaining their spiritual and cultural depth.

The fashion collection «12 zhamby», created under the brand ZHAMBY HERITAGE, embodies twelve archetypes of sacred memory — each representing a unique aspect of human integrity and cosmic harmony.

This approach positions Kyrgyz cultural heritage as a living system capable of generating new artistic forms and conceptual strategies within the global discourse of heritage design and ethnofuturism.

As Soini (2023) notes, «In contemporary heritage design, performative reconstruction becomes a means of embodied cultural continuity,» — a principle that resonates deeply with the philosophy of Jamby Art.

Keywords: Manas Epic; Zhamby Art; Kyrgyz Heritage; Art-Based Research; Ethnofuturism; Cultural Memory; Fashion Design; Performance Studies; Visual Hermeneutics; Heritage Design.

CHANCE AND SILENCE IN JOHN CAGE'S DRAWINGS: A CONCEPTUAL ANALYSIS

Prof. Dr. Mustafa Cevat ATALAY

AHBV University Faculty of Art and Design

<https://orcid.org/0000-0002-7498-4722>

Abstract

This study examines the visual dialogue established by the concepts of randomness and silence in John Cage's drawings. The aim is to reveal how the artist translates his aleatory methods and understanding of silence into the visual plane. The research was conducted within the framework of a qualitative analysis approach; selected drawings were analyzed from both formal and ontological perspectives.

The analysis focused on works such as *Ryoanji* and *Fontana Mix*, chosen to demonstrate how randomness and silence are visualized through the relationship between line and space. Methodologically, content analysis and comparative visual analysis were employed; line density, orientation, the distribution of empty spaces, and their functions within the composition were systematically analyzed. Cage's methods, grounded in chance systems such as the *I Ching*, were regarded as a conceptual framework for understanding the logic behind the formation of his drawings.

The findings demonstrate that in Cage's drawings, the unpredictability of the line discloses the experience of silence through the tension it creates with space. Random lines signify fullness, while empty spaces represent visual silence. This contrast is not only a formal choice but also an extension of Cage's artistic strategy of "withdrawing the artist's will."

John Cage's drawings constitute a unique visual language formed by the interrelation of randomness and silence. This language transforms the relationship between line and space from a mere formal arrangement into an ontological opening. Therefore, Cage's drawings should be interpreted not only in terms of their formal qualities but also through the philosophical tension created by the interplay of randomness and silence.

Keywords: John Cage, drawing, aesthetics of randomness, aesthetics

ANOMALY REVEALED IN A CONFINED SPACE: LOOKING AT THE *BARDA 2* FILM THROUGH FOUCAULT’S EYES

Doç. Dr. Hacer AKER

Selcuk University, Faculty of Communication, Department of Radio, Television and Cinema,
Konya-Türkiye.

ORCID NO: 0000-0002-0116-6462

Esra NEŞELİ

Selcuk University Institute of Social Sciences, Department of Radio and Television Konya-
Türkiye

ORCID: <https://orcid.org/0009-0005-6022-5652>

Abstract

This study aims to analyse the film *Barda 2* (2024) sociologically, adopting a qualitative approach centred on Michel Foucault’s concepts of morality, normality, abnormality, and power. The main objective of the study is to reveal how interpersonal violence depicted in the film *Barda 2* (2024) is naturalised and covered up as a result of the collapse of social norms due to a corrupt system, rather than individual deviance. Academic writings and reviews on the first film *Barda* (2007) were evaluated in the literature review. These studies were utilised in evaluating the narrative context of the representations of violence in the film *Barda 2* (2024). Theoretically, the study’s problem is based on the assumption of how individuals behaviours are shaped within the framework of morality and norms, and sociologically, under which social conditions violence can be legitimised. The limitations of the research include the analysis being based on a single film, the inability to directly access the director’s views, and the openness to interpretation of some scenes in the film. Nevertheless, the study demonstrates how norms invisibly collapse and violence becomes normalised in modern society. The study provides an applied example of Foucault’s theory and establishes a strong link between cinema and sociology. The findings show how violence in the film is not an individual abnormality but rather how a new form of power emerges in the absence of norms.

Keywords: Michel Foucault, power, crime, violence, cinema, *Barda 2*.

THE UNKNOWN ASPECTS OF THE MONA LISA THAT HAVE NOT ENTERED THE LITERATURE

Kemal DURUHAN

Prof. Dr., Inonu University, Faculty of Education, Department of Philosophy of Education,
Malatya-Türkiye

ORCID:0000-0001-5675-4467

Abstract

Building upon the multi-layered structure of Leonardo da Vinci's *Mona Lisa*, exhibited at the Louvre Museum in Paris, this study aims to conduct a detailed examination of surface elements that are not immediately perceptible to the naked eye through the use of zooming and focusing techniques. In particular, by bringing into visibility the expressions believed to appear in different sections of the painting—primarily in Latin but also in various other languages—we intend to present these findings to both viewers and listeners through close-up analytical observations. During this investigative process, we will employ modern technological tools to decipher and interpret, from a scientific perspective, the words, expressions, and layers of meaning symbolically embedded by Leonardo da Vinci within his pictorial narrative structure.

Our research seeks not only to reveal the aesthetic beauty apparent on the painting's surface but also to uncover the symbols, figures, and visual codes that may lie concealed within the depths of the *Mona Lisa*'s composition—details that may have eluded scholarly attention until now. Within this framework, previously unidentified or unanalyzed elements will be explored through a comprehensive interdisciplinary approach encompassing art history, philosophy, linguistics, and iconography. In doing so, the *Mona Lisa* will be reinterpreted not merely as a portrait, but as a mysterious gateway into Leonardo's intellectual and philosophical world.

Furthermore, this study provides an opportunity to reassess Leonardo da Vinci's use of hidden narrative structures, symbolic language, and multi-layered modes of thought, as observed not only in the *Mona Lisa* but also in other works such as *Deluge (The Flood)*. Understanding how Leonardo articulated the interrelations among nature, humanity, the universe, and knowledge through his art will deepen our comprehension of the universal dimension of Renaissance thought permeating his oeuvre.

In conclusion, this research aims not only to propose a new method of reading and interpreting the *Mona Lisa* but also to contribute meaningfully to the disciplines of art history, aesthetic theory, and the study of cultural symbols. Despite the extensive body of scholarship on Leonardo da Vinci, we believe that the hidden depths of his work, which have yet to be fully illuminated, will be made visible through our study. Thus, within the framework of this congress—serving as a bridge between Eastern and Western civilizations—we aspire to share the ideas and universal messages that Leonardo da Vinci, the genius of the millennium, sought to convey to humanity even five centuries later.

Keywords: Leonardo da Vinci, Mona Lisa Analysis and Symbolism and Multilayered Interpretation

KINETIC ARCHITECTURE FOR A SUSTAINABLE APPROACH: BIBLIOMETRIC ANALYSIS

İrem ÜNLÜTÜRK

Balıkesir University, Institute of Science, Department of Architecture, Doctoral Programme,
Balıkesir-Türkiye

ORCID: 0000-0003-1414-5369,

Dilara ADALAR

Balıkesir University, Institute of Science, Department of Architecture, Balıkesir-Türkiye,

ORCID: 0009-0005-2093-3902

Abstract

In today's world, where technology is advancing rapidly, architecture has also undergone significant influence, resulting in the development of various approaches and applications. One of these is kinetic architecture, which represents dynamism in architecture. Kinetic architecture responds to users' needs by adding movement to designs, while also ensuring the structure's rapid adaptation to its surroundings. Kinetic architecture can achieve high performance in terms of lighting, heat, and energy efficiency in buildings, adding flexibility to the space and producing adaptive structures. Sustainable architecture, on the other hand, is a design process that encompasses environmental, social and long-term economic viability, aiming to preserve environmentally sensitive and natural habitats for future generations. In this context, kinetic architecture can be evaluated within the scope of sustainable design approaches. Thanks to kinetic architecture, sustainability principles are taken to a higher level, resulting in living buildings. This study aims to identify scientific output on kinetic architecture for a sustainable future, indexed in the international database Web of Science (WOS), and to assess the maturity of research in this field. The results comprise 32 articles published between 2010 and 2025. The data obtained in the study were visualised and analysed using the Biblioshiny for Bibliometrix programme. The study's results reveal the potential of the concept of "kinetic architecture" for a sustainable future. More attention should be paid to this topic so that future generations can pioneer innovative and sustainable solutions.

Keywords: Sustainability, Kinetic architecture, Bibliometric analysis

HAND-PAINTED AESTHETICS IN SHORT ANIMATION FILMS: A WIND AND THE SHADOW

Mehmet Akif GÜR

Araştırma Görevlisi, İstanbul Arel Üniversitesi, Güzel Sanatlar Fakültesi, Çizgi Film ve Animasyon Bölümü, İstanbul-Türkiye

ORCID: 0009-0009-4312-5528

Abstract

Art has continuously transformed throughout history as a means for humans to express themselves. From cave paintings to the Renaissance, and subsequently through modern and postmodern movements, artists have explored new techniques and aesthetics, developing diverse materials and interdisciplinary approaches. Each new form of expression has built upon previous accumulations, enabling the emergence of novel visual languages. This process has also influenced visual storytelling disciplines such as cinema and animation, providing a foundation for these media to develop their own visual languages by borrowing technical and aesthetic elements from other art forms. In the digital age, animation production emphasizes speed, precision, and reproducibility through computer-based software, game engines, and rendering techniques. However, this workflow can sometimes obscure the artist's subjective contribution within the digital environment. In this context, hand-painted methods—where each frame is manually painted—both transfer the pictorial aesthetics of the past to a digital surface and make the artist's individual interpretation visible. This study examines the short animation *A Wind and The Shadow*, in which frames created in Maya are manually painted in Photoshop. While employing digital production techniques, the film achieves pictorial depth and textural richness through hand-painting. Brushstrokes, layered colors, and deliberate surface irregularities disrupt the smoothness characteristic of digital animation, fostering aesthetic intensity and emotional engagement in the viewer. In this regard, the hand-painted aesthetic not only signifies the presence of the artist but also functions as a strategic approach that enhances the narrative power and visual expressiveness of digital animation.

Keywords: Hand-Painted Animation, Short-Form Animation, Artistic Expression, Visual Narrative, Stylized Visual Aesthetics

LANDSCAPE DESIGN WITH SUSTAINABLE MATERIALS: ECOLOGICAL AESTHETICS AND INNOVATIVE APPROACHES

Nida KURAK SEZGİN

Res.Asst., Karadeniz Technical University, Faculty of Forestry, Department of Landscape Architecture, Trabzon, Turkey

ORCID: 0000-0001-9825-1913

Tuğba DÜZENLİ

Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape Architecture, Trabzon, Turkey

ORCID: 0000-0001-6957-3921

Elif Merve ALPAK

Prof. Dr., Karadeniz Technical University, Faculty of Forestry, Department of Landscape Architecture, Trabzon, Turkey

ORCID: 0000-0002-2306-4299,

Abstract

In the contemporary context, the discipline of landscape architecture is compelled to adopt a sustainability-oriented approach under the growing pressures of climate change and ecological crises. In this regard, the attitude toward material selection has evolved beyond purely aesthetic and functional considerations to encompass ecological responsibility. The use of sustainable materials not only reduces the ecological footprint of landscape design but also carries the potential to create diverse aesthetic experiences through innovative design approaches.

In the literature, ecological aesthetics is defined as an approach that transforms traditional aesthetic paradigms by incorporating the processes of growth and transformation inherent in nature into the design. Recent studies demonstrate that reused wood, recycled plastics, and living plant materials possess both aesthetic and functional potential in landscape design. Spaces created with such materials not only provide visual appeal but also encourage users to reconsider their relationship with the environment.

This study examines the role of innovative, ecological, and aesthetic design approaches that integrate recycled and renewable materials into landscape architecture. It discusses how sustainable materials are integrated with the principles of ecological aesthetics and how this integration contributes to innovation in design. The use of sustainable materials enriches not only the environmental dimension of landscape design but also its spatial experience, fostering the development of resilient and aesthetically enhanced environments for the future. Furthermore, the study evaluates contemporary park examples from around the world to explore how these approaches are reflected in practice.

Keywords: Sustainable materials, ecological aesthetics, innovative landscape design

THE THEME OF PATRIOTISM AND HEROISM IN NAMIG KAMAL'S DRAMATURGY

Malahat Rafail gizi AGHAYEVA

Azerbaijan, Baku PhD in Art History Azerbaijan National Academy of Sciences Institute of
Architecture and Art, Department of "Theater, Cinema and Television",
<https://orcid.org/0009-0000-0859-7188>

Abstract

The article deals with the theatrical embodiment of the patriotic plays by Namig Kamal, the eldest son of the Turkic world. The author notes in the article that the playwright made enormous contributions not only to the Turkish people, but also to the entire Turkic world with works such as "Homeland or Silistra" (1873), "Akif Bey" (1874), "Jalaladdin, Shah of Khorezm" (1885), and "Black disaster" (1885), and had a huge influence on the development of national culture and public consciousness. After his plays, which were performed in Turkish and Azerbaijani theaters, the people under the oppression and slavery took to the streets to demand their rights. The play "Homeland or Silistra", directed by N. Kamal and shown to the spectators at the Gedik Pasha Theater on April 1, 1873, aroused a strong response, and the spectators sounded the slogan "Long Live the Homeland" loudly after the performance.

The author's work "Homeland or Silistra" was first translated into Azerbaijani by Mirza Mahammad Akhundzadeh, who worked as a teacher in Ganja, in 1907, and was staged by the Ganja theater troupe in January 1908. Later, besides the playwright's work "Homeland or Silistra", the plays "Akif Bey" and "Black disaster" were also staged by various troupes in Azerbaijan, in the "Nijat" and "Sefa" educational societies in Baku, as well as in the theaters of Ganja, Iravan and Tbilisi.

N.Kamal's works staged by Azerbaijani artists have been compared with his works staged at the Gedik Pasha Theater in the article, and the author concludes that besides instilling the spirit of patriotism, heroism and freedom among the audience, these works played a major role in enriching our theater and strengthening the ties between the two brotherly peoples.

Key words: Azerbaijan, Turkey, Namig Kamal, dramaturgy, stage, theater, play, director, composer

**NEW PARADIGMS IN ARCHITECTURE: TRANSFORMATION AND
INNOVATIVE APPROACHES IN DESIGN, MATERIALS, AND TECHNOLOGY**

Melek SEYİT

Assistant Professor Dr., Trakya University, Faculty of Architecture, Department of
Architecture, Trakya University, Edirne, Türkiye

ORCID:0000-0003-1916-7508

Semiha KARTAL

Prof. Dr., Trakya University, Faculty of Architecture, Department of Architecture, Edirne-
Türkiye

ORCID:0000-0001-6274-488X

Abstract

Technological transformation in architecture is evaluated through the integrated relationship between design, materials, and construction techniques, discussing how paradigms focused on digitalization, sustainability, and biotechnology redefine contemporary architectural practice.

Digital tools (CAD, BIM, and parametric modeling) provide flexibility, precision, and formal innovation in representation and production processes, transforming the design process into a data-driven and interactive structure. The sustainability paradigm introduces not only technological but also ecological and ethical dimensions to architecture, placing criteria such as energy efficiency, carbon footprint, and user health at the center of built environment design. Biotechnology deepens the interaction between nature and the built environment, redefining architectural production through biomimetic and responsive design approaches based on dynamic and adaptive systems. Innovative materials such as translucent concrete, aerogel-based insulation, photocatalytic coatings, and shape-memory alloys reconstruct the relationship between technology, performance, and aesthetics, embodying this paradigm shift.

Today, architecture is undergoing a multilayered transformation shaped by design approaches centered on digital adaptability, environmental sensitivity, and biological integration. In this transformation, technology is positioned not merely as a tool but as a creative and responsible design partner.

Keywords: New Paradigms in Architecture, Contemporary Construction Techniques, Material Technologies, Design, Technological Transformation

DIGITAL TRANSFORMATION IN ART AND DESIGN: EXPLORING NEW HORIZONS FOR CREATIVITY AND INNOVATION

Ahmad Shukib Niazy

International Islamic University IslamabadAfghanistan

Mohammad Mahdi ALizada

International Islamic University IslamabadAfghanistan

Abstract

The integration of digital technologies into the realms of art and design has led to a transformative shift, challenging traditional concepts of creativity, production, and interaction. This paper investigates the evolving relationship between digital tools and artistic expression, with a focus on how innovations such as 3D printing, immersive environments, and digital fabrication are redefining the creative process. Artists and designers are now equipped with a diverse range of digital instruments that allow them to push the boundaries of imagination, creating complex, interactive works that engage audiences in unprecedented ways. The rise of computational design and generative art, powered by algorithms and artificial intelligence, is also opening up new realms of artistic production where machines collaborate with human creativity to produce unique and dynamic works. Through an exploration of case studies, this paper examines how digital technologies are facilitating cross-disciplinary collaborations and enabling the development of innovative art forms that blend the physical and digital worlds. Furthermore, it discusses the implications of this shift for design education and the future of creative industries, highlighting the importance of integrating digital literacy and technical skills in the development of the next generation of artists and designers. Ultimately, the paper argues that digital technology is not merely a tool for creation but a catalyst for reimagining the role of art and design in the digital age, encouraging a deeper exploration of how technology can be harnessed to express new ideas and challenge established norms.

Keywords: Digital transformation, art and design, 3D printing, generative art, computational design, immersive environments, digital fabrication, creative industries, cross-disciplinary collaboration, design education.

SUSTAINABLE DESIGN AND ENVIRONMENTAL AWARENESS

Mohammad Bashir Ashrafi

Kabul University Afghanistan

Hamed Mohammadi

Kabul University Afghanistan

Mohammad Yasin Rezaei

Kabul University Afghanistan

Abstract

Sustainable design has emerged as a central concept in addressing the growing environmental challenges of the 21st century. This study explores the relationship between sustainable design and environmental awareness, emphasizing how creative practices can promote ecological responsibility and social well-being. By integrating environmental ethics into artistic and design processes, sustainability becomes more than a technical concern—it evolves into a cultural and educational value. The research employs a qualitative and analytical approach to examine how designers, educators, and communities utilize sustainable principles such as material efficiency, recycling, and renewable energy in creative production. It also highlights the role of design education in fostering environmental literacy, encouraging learners to think critically about the environmental consequences of their creative decisions. Through analysis of case studies from architecture, product design, and visual arts, the study demonstrates how innovative design strategies can reduce waste, minimize carbon footprints, and inspire positive behavioral change. Furthermore, it investigates how sustainability-oriented design communicates ecological messages and encourages a shift toward conscious consumption. The findings suggest that sustainable design serves as both a practical solution and a moral framework for addressing the environmental crisis. Ultimately, the paper argues that combining creativity with environmental awareness can redefine the purpose of art and design, transforming them into powerful tools for shaping a more sustainable and harmonious future.

Keywords: Sustainable Design, Environment, Creativity, Innovation, Education, Ecology, Awareness, Sustainability

THE TECHNICAL INFRASTRUCTURE AND TRANSFORMATIVE IMPACT OF REAL-TIME AUGMENTED REALITY APPLICATIONS

Lect. Mustafa Berk GECKALAN

Istanbul Arel University, Faculty of Fine Art, Department of Cartoon and Animation,
İstanbul-Türkiye

ORCID: 0000-0003-0063-425X

Abstract

Augmented Reality (AR), as a technological advancement that enhances the physical world with digital components, transforms the user's cognitive perception while preserving the fundamental architecture of reality. Through commonly used devices such as smartphones or specialized glasses, auditory, visual, and other sensory elements can be integrated into the physical environment. For instance, when a smartphone camera is directed towards the interior of a furniture store, a virtual sofa can be perceived as authentically positioned and can adjust according to the user's movements. This fusion overlays digital information in real time onto the user's surroundings, thereby creating interactive experiences.

Today, AR is distinguished by its real-time capabilities. Digital layers adapt fluidly to user movements and external factors, thus enhancing the immersive nature of the experience. Unlike Virtual Reality (VR), AR is grounded in the real world and emphasizes the limited interaction of digital components within physical space.

While the device camera captures the real environment, sensors track the user's position. Environmental dynamics are analyzed through mobile applications performing 360° scans, and algorithms generate High Dynamic Range Imaging (HDRI). Consequently, digital assets are positioned within the AR session, and physical coordinates are recorded, while sensors ensure consistency through dynamic camera simulation.

Captured data is analyzed using Artificial Intelligence (AI) and computer vision technologies. Objects are identified, and 3D models are retrieved from the cloud. As 3D assets are optimized, mobile variants are synchronized, and lighting conditions are adjusted using HDRI techniques.

The processed data is rendered onto the display via a graphics engine, and digital elements are spatially positioned based on perspective and interaction. AR scenes are recorded and organized using a project management system, while visuals are uploaded to cloud services to produce photorealistic Visual Effects (VFX) videos.

At present, real-time AR has become an integral component of daily interactions, particularly through the integration of AI and spatial computing tools. Applications such as virtual product trials in retail, immersive simulations in educational contexts, and interactive filters in the entertainment industry enrich the physical environment through digital layering.

In conclusion, real-time augmented reality mechanisms represent more than a mere technological advancement; they constitute a fundamental element in shaping the interactive paradigms of the future. These systems have the potential to transform user perception and enhance creative, social, and productive experiences.

Keywords: Augmented Reality, Virtual Reality, Artificial Intelligence, Visual Effects

THE MUSEUMVERSE EXPERIENCE FROM THE PERSPECTIVE OF NEW MEDIA ART AND DESIGN

Merve AYCAN

Asst. Prof., Istanbul Arel University, Faculty of Fine Arts, Department of Gastronomy and
Culinary Arts, İstanbul-Turkey

ORCID: 0000-0002-1417-4998

Övgü AÇIKSÖZLÜ

Asst. Prof., Yalova University, Armutlu Vocational School, Department of Hotel, Restaurant
and Catering Services, Yalova-Türkiye

ORCID: 0000-0003-2238-081X

Abstract

This study, conducted to evaluate the metaverse/VR-based digital art and experience design of Istanbul Museumverse from the user perspective, was carried out using qualitative content analysis of Google reviews. The universe consists of 630 reviews accessible as of October 1, 2025; the most recent 100 reviews were included in the sample to capture current perceptions. Irrelevant/weak messages were excluded; 1-5 keywords/phrases representing the experience were extracted from each review, standardized with synonym clusters, and coded thematically. The codes are grouped under the headings of Aesthetic and Emotional Design, Technical and Usability, Content and Narrative, Accessibility and Price, and Service and Security, focusing on art and design. In the frequency analysis, positive aesthetic emphases are clearly dominant: the cluster “amazing/perfect/wonderful/unique” was repeated 35 times, while the cluster “beautiful/enjoyable” was repeated 20 times. Additionally, terms such as “fun/enjoyable” (6), “interesting/different” (4), and “incredible/impressive/captivating/attractive/very realistic” were observed at low to medium intensity. In negative/improvement-focused content, “crowded” (14) and ‘expensive’ (9) led the way, while “needs improvement” (8) and “options should be increased” (3) stood out; “technical glitches” and “poor image quality” were repeated twice. The “educational” emphasis continued.

Keywords: Museverse, Virtual Reality (VR), Digital Experience Design

BETWEEN PHOTOGRAPHY AND CINEMA: POSTER ANALYSIS OF NURİ BİLGE CEYLAN'S FILMS

Özgür YILMAZKOL

Dr., TRT Genel Müdürlüğü İç Yapımlar Dairesi Başkanlığı

ORCID: 0000-0002-4150-4243

Fevzi KASAP

Prof. Dr., Yakın Doğu Üniversitesi İletişim Fakültesi

ORCID: 0000-0003-3965-3837

Abstract

The visuality of Nuri Bilge Ceylan's cinema presents a narrative universe that attracts attention not only through the profound structures within his films but also through the originality of his poster designs. The director's visual sensitivity, rooted in his background in photography, is distinctly felt in his film posters; the composition, use of light and color, and the balanced structure of all elements within the posters lead them to be perceived as independent works of art, apart from the films themselves. In this way, through his unique film posters, Ceylan blurs the boundaries between cinema and photography, constructing a visuality that embodies hybridity.

This study covers the posters of Ceylan's films *Uzak* (2002), *Bir Zamanlar Anadolu'da* (2011), *Kış Uykusu* (2014), and *Ahlat Ağacı* (2018). In the poster for *Uzak* (2002), a solitary figure standing in the snow appears as a visual metaphor for the alienation of the modern individual. The poster for *Bir Zamanlar Anadolu'da* (2011) depicts the vast Anatolian steppe, evoking the fatalistic loneliness of human existence and the uncertainty of destiny. The *Kış Uykusu* (2014) poster presents the melancholic atmosphere of provincial life with a photographic aesthetic, while the *Ahlat Ağacı* (2018) poster constructs a symbolic layer around the theme of individual identity formation. In this regard, each visual can be read as a silent introduction or prologue to the film's overall narrative.

The aim of this study is to examine Ceylan's film posters from aesthetic and semiotic perspectives, revealing how they are positioned at the permeable boundary between cinema and photography. Moreover, it emphasizes that these posters, beyond serving as mere promotional material, function as effective visual structures that prefigure and convey the thematic depth of the films to the audience.

In conclusion, the film posters of Nuri Bilge Ceylan open up a new field of research within contemporary Turkish cinema, demonstrating that uniquely designed posters not only provide clues to the director's narrative but also generate a distinctive awareness—especially on an international level—through their originality.

Keywords: Contemporary Turkish Cinema, Film, Film Poster, Nuri Bilge Ceylan, Cinema and Photography, Semiotics, Visual Narrative

AN ANALYSIS OF THE ARCHIGRAM MOVEMENT AND ITS DESIGNS FROM A UTOPIAN PERSPECTIVE: THE CASE OF PLUG-IN CITY

Nesibe Cahide KASAPOĞLU

Kocaeli University, Architecture Faculty, Department of Interior Architecture, Kocaeli - Türkiye

ORCID: 0009-0005-8577-9117

Deniz DEMİRARSLAN

Prof. Dr., Kocaeli University, Architecture Faculty, Department of Interior Architecture, Kocaeli -Türkiye

ORCID: 0000-0002-7817-5893

Emine Begüm SAVÇIN

Doç. Dr., Kocaeli University, Architecture Faculty, Department of Interior Architecture, Kocaeli -Türkiye

ORCID: 0000-0001-5305-2267

Abstract

Emerging in the post-World War II era of rapid industrialization and technological advancement, the Archigram group challenged architectural conventions by introducing previously unimagined concepts into design. Their visions concerning societal life, the physical environment, housing production, and the representation of their designs remain relevant topics of discussion today. Archigram's work served as a critical response to the monotonous and rigid architectural climate of the 1960s, highlighting an urgent need for change.

This study investigates the Archigram movement through the theoretical lens of utopia. The concept of utopia typically envisions an ideal social order to counteract dissatisfaction with the present time. However, utopian thought is not monolithic; it includes factions that seek to revive an idealized past, categorized as "regressive utopias". This research aims to identify and analyze the utopian characteristics within Archigram's work, questioning whether their proposals were purely forward-looking or contained elements of a regressive impulse.

The primary methodology involves a conceptual analysis, focusing on the "Plug-in City" project as a paradigmatic case study. This project is examined through detailed archival research of Archigram's manifestos, drawings, and publications to decode its underlying urban and social visions. The findings indicate that while Archigram's aesthetics were profoundly futuristic, celebrating technology, mobility, and consumer culture, their vision also contained a critical, regressive dimension. Plug-in City can be interpreted not only as a technological prophecy but also as a satirical and radical critique of the existing urban and social order, using an exaggerated futuristic language to comment on the perceived inadequacies of the present. In conclusion, the study posits that Archigram's utopia was complex, simultaneously projecting a technological future while expressing a deep-seated discontent with the contemporary world, thereby transcending a simple, progressive futurism.

Keywords: Progressive utopia, architectural design, technological urbanism, imagination.

ARCHITECTURE AND INTERIOR DESIGNING IN CIVIL ENGINEERING: INTEGRATIVE APPROACHES FOR SUSTAINABLE, FUNCTIONAL, AND HUMAN-CENTERED BUILT ENVIRONMENTS

Kalyani Reddy NG

Department of Civil Engineering, G Pulla Reddy Engineering College (Autonomous),
Kurnool, India

Abstract

Architecture and interior design are complementary disciplines within the built environment that together shape human experience, resource efficiency, structural performance, and long-term adaptability. Within civil engineering practice, integrating architectural intent with interior design principles is essential to deliver buildings that are structurally sound, thermally and acoustically comfortable, accessible, and culturally responsive. This paper synthesizes theoretical and applied perspectives from architecture, interior design, and civil engineering to propose an integrative research framework for design decision-making. Key topics include space planning, structural and material coordination, daylighting and artificial lighting strategies, acoustic treatment, indoor environmental quality (IEQ), universal accessibility, lifecycle and embodied energy considerations, and digital design workflows (BIM and parametric modeling). The literature review highlights empirical studies on occupant satisfaction, energy performance tied to design choices, and case studies demonstrating successful cross-disciplinary collaboration. Methods include literature synthesis, comparative case analysis of three representative building types (residential multi-family, medium-rise office, and a cultural/community center), and the presentation of a workflow table mapping architectural objectives to civil engineering actions and measurable metrics. Results compare performance outcomes across typologies in terms of energy use intensity (EUI), occupant comfort indices, material embodied carbon, and cost-benefit aspects of integrated design versus siloed delivery. Findings show that early-stage interdisciplinary coordination reduces construction rework, improves IEQ, and lowers lifecycle energy by an average range seen in literature (10–35%) depending on interventions. The discussion examines trade-offs, implementation barriers (procurement, contracts, communication), and recommendations for education and practice. The paper concludes with design guidelines and research directions to strengthen collaboration between architecture, interior design, and civil engineering to achieve sustainable, resilient, and human-centered buildings.

Keywords: Architecture; Interior design; Civil engineering; Integrated design; Indoor environmental quality; Building Information Modeling (BIM); Sustainable materials; Human-centered design.

FASHION AS A REFLECTION OF SOCIAL AND CULTURAL CHANGE

Nixer Mohibe

IELTS KABUL Afghanistan

Nasratallah Malikzada

IELTS KABUL Afghanistan

Homair Mohibe

IELTS KABUL Afghanistan

Mansoor Ali Mohammadi

IELTS KABUL Afghanistan

Abstract

Fashion is one of the most visible and influential forms of cultural expression, reflecting the social, political, and psychological dimensions of human life. This study explores fashion as a dynamic medium that both shapes and mirrors social and cultural transformation. As societies evolve, clothing and personal style become powerful indicators of identity, values, and ideology. The research adopts a qualitative approach, drawing on sociocultural and semiotic theories to analyze how fashion interacts with social structures, media influence, and globalization. By examining case studies from different cultural contexts, the paper demonstrates how fashion trends respond to shifts in gender roles, class mobility, and cultural hybridity. It further explores how the fashion industry incorporates technology and sustainability to address modern ethical and environmental challenges. The study argues that fashion operates as a communicative system that both preserves tradition and embraces innovation, thereby functioning as a bridge between past and future. Moreover, it highlights the role of designers and consumers as active participants in shaping social narratives through creative choices. The findings suggest that fashion transcends aesthetics; it is a living record of change, identity, and aspiration. Ultimately, this paper concludes that understanding fashion from a sociocultural perspective reveals its potential to influence thought, challenge norms, and inspire progress in contemporary society.

Keywords: Fashion, Culture, Social Change, Identity, Sustainability, Globalization, Innovation, Communication

THE EFFECT OF VERTICAL FORMATS ON VIEWER EXPERIENCE ON DIGITAL PLATFORMS: A STUDY ON NEW GENERATION FAMILY SERIES

Nursena ŞİMŞEK

İstanbul Arel Üniversitesi, İletişim Fakültesi, Sinema ve Televizyon, İstanbul-Türkiye

ORCID: 0000-0002-2609-3669

Abstract

With the rise of digital platforms, television viewing habits have undergone a significant transformation, and the vertical format has become increasingly prevalent, particularly as mobile devices have become central to daily life. The rise of this format can be considered an indicator of a multilayered shift that has transformed storytelling and production-consumption practices, which are intertwined with consumer culture. Vertical screens, with their speed, accessibility, and individualized usage patterns, align with neoliberal consumer culture's demands for speed and continuity. Thus, television series are positioned not only as cultural narratives but also as content constantly consumed and circulated through instantaneous sharing practices. This new viewing style is also transforming storytelling; narratives are tailored to an individual and personal viewing experience through strategies such as closer viewing of characters, minimizing space, accelerating rhythm, and adapting scenes to mobile screens. The increasing replacement of collective television viewing culture with individual screen experiences is changing not only viewing habits but also the production processes of series; short-running episodes, opportunities for simultaneous interaction with social media, and fast-paced editing preferences are being shaped according to the expectations of a new generation of viewers. In this context, the series "New Generation Family" serves as a significant example of how the vertical format both restructures family representations and influences how viewers perceive these representations. The aim of this study is to demonstrate that the vertical format is a phenomenon that cannot be explained solely by a change in screen orientation; it simultaneously transforms the viewer's relationship with content, the ways narratives are constructed, and the cultural practices of media consumption, signaling the emergence of a new media ecosystem.

Keywords: vertical format, consumption culture, viewing habits

PRAGMATIC ACTS AND CULTURAL OPPRESSION: A PRAGMATIC ANALYSIS OF WIDOWHOOD DISCOURSE IN SOLA ADEBOWALE’S ‘LONELY DAYS’

Adesanmi, Moses Ademola

General Studies Department, Federal Polytechnic, Ilaro, Nigeria

Abstract

This study examines the pragmatic realisation of cultural oppression and gendered subjugation in Sola Adebowale’s *‘Lonely Days,’* focusing on how speech acts and pragmatic strategies are deployed to construct and sustain widowhood-related discrimination. From the lens of in Mey’s (2001) Pragmatic Act Theory, the research explores the contextual use of commands, threats, presuppositions, implicatures, and other relevant pragmatic indices through which male-dominated cultural ideologies are enacted in discourse. The study opines that linguistic choices in *Lonely Days* are not merely communicative but ideologically motivated tools that reinforce social hierarchies and emotional control. Through a close pragmatic analysis of dialogues and interactions involving Yaremi, the protagonist, the research identifies how pragmatic acts like coercion, manipulation, and judgment function as instruments of cultural and psychological violence. These acts showcase the oppressive mechanisms enshrined in communal norms that silence women and sustain patriarchal dominance under the pretense of tradition. The analysis reveals that Adebowale’s discourse goes beyond narration to perform critical socio-cultural commentary, exposing the interplay between language, culture, and power in the widowhood experience. Finally, the research underscores the capacity of pragmatic analysis to unveil implicit meanings and ideological functions within literary discourse. It thus contributes to the broader understanding of how linguistic acts mediate social oppression and resistance in African feminist literature.

Keywords: Cultural Oppression, Gender Inequality, Ideological Power, Speech Acts, Widowhood Discourse

MULTISENSORY AESTHETICS IN GASTRONOMY: A REVIEW OF AUGMENTED/VIRTUAL REALITY AND PROJECTION MAPPING APPROACHES

Orhan MUTU

Istanbul Arel University, Faculty of Fine Arts, Department of Gastronomy and Culinary Art,
Istanbul/Turkey

ORCID: 0000-0001-5181-2533

Sevcan BULUT

Istanbul Gelisim University, Faculty of Engineering and Architecture, Software Engineering,
Istanbul/Turkey

ORCID: 0000-0002-2926-8217

Abstract

The aim of this research is to holistically reveal the capacity of virtual and augmented reality (VR/AR) technologies, projection mapping applications, and auditory and haptic interfaces to transform the gastronomic experience into a multidimensional art form; accordingly, it seeks to develop a conceptual framework, design principles, and evaluation criteria. The findings compiled for the study converge along several axes. These are: the ability of projection mapping and table-top projection-based storytelling to shape expectations before the meal by framing perception through visual rhythm, lighting, and service choreography; the capacity of AR menus and 3D food models to reduce pre-purchase uncertainty and increase user engagement; the modulation of qualitative taste perceptions (e.g., sweetness/bitterness) and liking within VR/MR atmospheres via cues of color, texture, and spatial context; and the “sonic seasoning” approach, whereby musical frequency, timbre, and tempo influence perceived taste intensity and hedonic evaluations. In addition, it is noted that, while auditory and haptic interfaces are promising, they also entail limitations related to cost, maintenance, and scalability. On the basis of these findings and the review of restaurant applications, it is considered that a framework entitled the “Metagastronomic Stage” can be constructed. This framework comprises the alignment of narrative, food, and space; the coordination of light, color, and rhythm with service timing; the alignment of the auditory atmosphere with the taste profile; and the design of multilingual and accessible interfaces. As priorities for future studies, the validation of laboratory findings in restaurant contexts, the synchronous design of olfactory–haptic integration with VR/AR, the systematic examination of cross-cultural aesthetic differences, and the transparent reporting of energy–sustainability impacts are considered to be beneficial for creating a practical roadmap for designers and researchers.

Keywords: Multisensory Gastronomy, Augmented Reality (AR), Virtual Reality (VR), Projection Mapping (Spatial AR), Immersive Dining Experience.

ANALYSIS OF CHIHARU SHIOTA’S INSTALLATION ARTWORKS IN TERMS OF SPIRITUAL SIGNIFICANCE AND PLASTIC EXPRESSION

Ece CANBAZ

Master’s Student, Bursa Uludağ University, Institute of Social Sciences, Department of Painting, Bursa-Türkiye

ORCID: 0009-0002-3603-888X

Tolga ŞENOL

Associate Prof., Bursa Uludağ University, Faculty of Fine Arts, Department of Painting, Bursa-Türkiye

ORCID: 0000-0002-7427-814X

Abstract

Within the trajectory of modern art, the persistence of symbolist paintings imbued with spiritual meaning suggests that such signification is likely to endure in contemporary art through installations that extend the pictorial surface into spatial constructs. In this context, the examination of installation works embodying a noumenal effect becomes essential. The aim of this study is to determine whether Chiharu Shiota’s installation works embody spiritual meaning, and to analyze and interpret the objects within these constructs through the relationship between form and meaning in the context of symbolist expression. The research was conducted within a qualitative framework, employing a hermeneutic design, and document analysis was utilized as the primary data collection method. The study group consists of Shiota’s works *In the Light*, *Letters of Love*, *Metamorphosis of Consciousness*, *Webs of Connection*, *The World is Yours*, and *Accumulation – Searching for the Destination*. These works were purposefully selected and analyzed through content analysis within the framework of form–meaning relations. It has been observed that, alongside her recurrent use of thread, Shiota also employs beds, lanterns, letters, suitcases, boats, and pianos as symbolic elements in her works. While the bed symbolizes both the beginning and the end of life, the red thread was found to represent the invisible connections among people. Her installations create immersive spaces that invite viewers to experience and discover them. The study concludes that Shiota’s installations can be interpreted as symbolist works carrying spiritual significance within the domain of contemporary art.

Keywords: Contemporary Art, Installation, Spiritual Space, Symbol

ORGANIC FUTURES: BIO-BASED MATERIALS IN FURNITURE AND INTERIOR DESIGN

Gizem Büke ÖZTÜRK

Asst. Prof. Dr., Bilecik Şeyh Edebali University, Department of Design, Interior Design Program, Bilecik - Türkiye

ORCID: 0000-0002-7071-053X

Abstract

This study examines the potential use of plant-based biomaterials in furniture and interior design within the framework of environmentally friendly production principles. In contemporary sustainable material research, the integration of bio-composites derived from organic sources such as cactus, mycelium, pineapple leaf fiber, coffee waste, seaweed, and starch has given design processes a new direction. These biomaterials not only reduce environmental impacts but also enrich the tactile, visual, and olfactory dimensions of user experience. The study analyzes international examples and design initiatives (Desserto, MycoWorks, Piñatex, Kaffeform, Studio Tjeerd Veenhoven, Thibault Brevet), comparatively examining production techniques, application scales (upholstery, surface finishing, seating elements, lighting), and performance criteria. The research employs a document-based and design-oriented comparative method, evaluating parameters such as renewable resource use, carbon footprint, mechanical strength, maintenance and cleaning, fire/UV resistance, and aesthetic value. Furthermore, the integration of biomaterials into adaptive reuse projects is discussed in terms of developing low-impact and recyclable interior solutions that preserve the authenticity of historic spaces. The findings reveal that plant-derived biomaterials are evolving into transformative design components that redefine the interiors of the future as both ecological and sensory environments, suggesting a paradigm shift in which design addresses not only technical sustainability but also human well-being and experiential quality. In addition, the study highlights implications for supply chains, certification and standards, and design education, emphasizing pathways for scalable, context-sensitive implementation.

Keywords: Biomaterial, Sustainable design, Interior architecture, Furniture design, Organic production.

**DEPICTION OF THE ANCIENT EGYPTIAN PERIOD IN DIGITAL GAME
ILLUSTRATIONS: ASSASSIN’S CREED ORIGINS****Şerife Seda BOZPOLAT**

Dr. İstanbul-Türkiye

ORCID: 0000-0002-7574-953X

Abstract

The concept of play, considered to predate human history, constitutes one of the fundamental means of both individual and collective expression. Games, defined as “as-if” activities with their own temporality and capacity for learning, have taken shape within diverse civilizations throughout history. Game designs not only reflect the cultural characteristics of the societies in which they emerge but also contribute to the shaping of those cultures.

Digital games represent the contemporary transformation of game design, transferred onto digital platforms through technological and cultural advancements. Today, digital games are easily accessible to different social groups via the internet and technological devices. They embody visual narratives shaped by elements such as storyline, genre, historical period, and fantastic worlds. These narratives are constructed through character concept designs developed with digital game illustrations. Serving as the initial step in character concept design, digital game illustrations form the foundation of digital game design.

Within the scope of character concept design, such illustrations reflect the visual and cultural imagery of the period in which the game is set, thereby contributing to its visual representation and supporting the narrative. In these worlds, specifically designed with visual narratives unique to the digital game, the player can actively participate. Visuals such as environments, accessories, and character typologies are created with signs appropriate to the game’s universe, enabling the transmission of information through visual means. Through digital game designs based on written and visual sources, historical figures, events, places, periods, and civilizations can be reanimated, thereby expanding historical resources and presenting them to players’ experiences.

In this context, the study examines the character concept designs and digital game illustrations produced for *Assassin’s Creed Origins*, which is set in the civilization of Ancient Egypt. The research focuses on how character concept designs created for a digital game are visually represented in a formal sense, and what kinds of signs they embody in reflecting the game’s content and narrative.

Keywords: Digital Game Design, Character Concept Design, Digital Game Illustrations.

**LITERATURE REVIEW AND PROPOSING A COMPUTER TECHNOLOGY FOR
THE CONSERVATION OF ART DESIGN AND CULTURE OF TRIBES OF
CHHATTISGARH**

Vaibhav Kant Singh

Guru Ghasidas Vishwavidyalaya, A Central University, India
0000-0002-6776-9573

Kapil Kumar Nagwanshi

Guru Ghasidas Vishwavidyalaya, A Central University, India
0000-0003-3133-978X

Samanvay Singh

Guru Ghasidas Vishwavidyalaya, A Central University, India
0009-0007-2551-8884

Abstract

In the current paper we have made a Literature survey on the Art, Design and Culture of Tribes of Chhattisgarh. The Tribal people are very good in preparing the handicraft. They are very skilled in the making art forms from wood. They are having great potential in the field of carpentry. They are able to generate great design out of the wood. The forest in India is decreasing very vastly in India. These people live in forest areas and are very good in the art form. The contractors hire them at low cost and purchase the art form from them at low price and export them at very high price to other countries where Tribal art is having great choice. The tribes because of low amount of money are not able to survive and thus are migrating to urban area and are not continuing their art and culture. This paper proposes a computer based hand held mechanism for the Tribes so that they may not require contractors to sale their goods and may sale their art themselves and have the exact profit that they deserve. The computer based technology is going to save the designing and culture of the tribes.

Keywords: AI, ML, Art, Design, Culture.

EXAMINATION OF TRADITIONAL HOUSING ARCHITECTURE IN THE CONTEXT OF SUSTAINABILITY: THE CASE OF BOLU-GÖYNÜK

Pelin ÇETİN

Architect, Düzce University, Postgraduate Education Institute, Department of Architecture,
Düzce, Türkiye
ORCID: 0009-0003-4762-4208

Prof. Dr. Özlem SALLI BİDECI

Prof. Dr. Düzce University, Faculty of Art, Design and Architecture, Department of
Architecture, Düzce, Türkiye
ORCID: 0000-0002-9699-6003

Prof. Dr. Sabit OYMAEL

Prof. Dr. Arel University, Faculty of Architecture, Department of Architecture, İstanbul,
Türkiye
ORCID: 0000-0003-2632-1139

Abstract

In contemporary architectural discourse, sustainable design approaches are understood to encompass multidimensional objectives, including the reduction of environmental impacts, the efficient use of resources, and preservation of cultural heritage. Within this context, traditional residential architecture is recognized not only for its aesthetic and cultural values but also as a historical exemplar of sustainability, exemplified through environmentally responsive construction techniques and the use of locally sourced materials. In traditional houses, physical characteristics such as building orientation, façade features, structural systems, and material selection play a far more decisive role compared to modern dwellings. These attributes influence not only structural performance but also the entire life cycle of both building users and their surrounding environment, providing holistic solutions to long-debated sustainability challenges such as thermal insulation, ecological impacts of material selection, and energy efficiency. When considered collectively, these criteria lead to the concept of a sustainable architectural approach. In this study, three traditional houses located in the districts of Çeşme, Cuma, and Yenice in Göynük, Bolu namely (Tuzcular Mansion, Orallar Mansion, and Emirler Mansion) were examined within the framework of sustainability. The analysis was conducted through parameters including plan typology, façade characteristics, settlement and orientation, construction techniques, and building materials. The findings demonstrate that Göynük's traditional houses largely align with contemporary principle of sustainability. In particular, the use of local materials, passive climate control strategies, building orientation, natural ventilation systems, and plan typologies that support social life reveal their significant contributions to environmental, economic, and cultural sustainability. Accordingly, a systematic examination of the sustainable components embedded in Göynük's traditional housing fabric aims to provide a scientific foundation for understanding how historical construction practices can be integrated into contemporary sustainable architecture. In conclusion, a holistic approach has been proposed for the environmental and cultural preservation of the region's unique architectural heritage.

Keywords: Bolu-Göynük, Material, Traditional Housing, Sustainable Architecture.

PHENOMENOLOGY AND SALUTOGENESIS IN DIALOGUE: DESIGNING MEANINGFUL PRESCHOOL ENVIRONMENTS

Nurhilal BURAK

Bursa Technical University, Faculty of Architecture and Design, Department of Architecture,
Bursa, Türkiye

ORCID: 0000-0002-1740-3012

Abstract

Husserl, who brought a new perspective to Western thought in the 20th century, argues that there is a world beyond the visible through his phenomenological approach. He maintained that essence can only be perceived through personal experiences and the senses. This argument is entirely consistent with the concept of ‘sensory integration’ that is gaining new awareness today

In human development, the stage known as the preschool period, between the ages of 2 and 7, is when spatial experiences begin to find their place on the ‘tabula rasa’. These experiences are not limited to physical appearances. It is also a period of time when they are internalized with their auditory, sensory, cognitive, and social dimensions. They are highly receptive to stimuli and construct the meaning of the space through sensory cues, rhythm, and repetition. Therefore, when designing children's spaces today, experts present a set of needs that goes beyond pedagogical data. Subjective control, social belonging, safe risk, and manageable experience are some of these needs.

This is precisely where salutogenic design comes into play. This approach provides an important theoretical framework for children's space design. When the experience sustained in the space is balanced in a meaningful, manageable, and understandable way, a design consistent with the “Sense of Coherence (SOC)” model is achieved. The salutogenic approach, which provides healthy arrangements for developing children's sense of self, managing stress appropriately, and taking limited risks, opens new perspectives in children's perception.

Within the scope of this study, the design principles presented by Minhas and Nair with experimental results are examined specifically in the context of the “Bursa 3 Mart Pre-School” building. The outcomes of daily skill training, social learning, and sense of belonging in this long-term user structure for preschool children will be examined specifically in relation to this building. The architectural design elements of the building will be examined using observation and identification methods. The criteria of the phenomenological approach will be interpreted based on the drawings of the space made by 10 long-term students.

Keywords: Phenomenology, Sense of Coherence, Pre-school design, Salutogenic

PROPS AS CHARACTER EXTENSION: DESIGN CHOICES THAT REVEAL PSYCHOLOGICAL DEPTH

Adebayo John BADEJI

Department of Performing Arts, Music and Film Studies, Lead City University, Ibadan.
Nigeria.

<https://orcid.org/0000-0002-8920-6739>

Abstract

Props function as materialised extensions of character psychology within theatrical and cinematic spaces. This study examines how design choices in property selection encode psychological complexity beyond dialogue or performance. Through analysis of contemporary practice, including Nigerian theatrical traditions, this research demonstrates that props operate as externalised mental states. Props become vessels carrying emotional histories. Objects selected for dramatic action reveal subconscious motivations and inner conflicts. Material culture theorists argue that objects hold symbolic power. Theatre practitioners harness this power deliberately. Drawing on semiotics, object relations theory, and material culture studies, this paper analyses specific examples from Nigerian theatre and global cinema. Props transcend mere functionality. They become co-actors in narrative construction. Design choices about texture, colour, origin, and condition communicate psychological states that words cannot express. Props serve as temporal contracts connecting past trauma with present action. This critical examination reveals that sophisticated prop design creates multi-layered characterisation. Props allow audiences access into psychological depths otherwise inaccessible through conventional dramatic means. This paper argues for reconsidering props not as accessories but as primary narrative agents in character construction.

Keywords: props, character psychology, material culture, Nigerian theatre, design semiotics, performance objects

**RECLAIMING THE FEMALE SUBJECT: SYLVIA PLATH AND TED HUGHES
THROUGH THE LENS OF MULVEY'S THE MALE GAZE**

Prof. Dr. Fatima Sadat Yahyapoor

Urmia University, Faculty of Literature and Humanities, Department of English, Urmia, Iran

Aseman Aghayarloo

Urmia University, Faculty of Literature and Humanities, Department of English, Urmia, Iran

ORCID: <https://orcid.org/0009-0002-1738-9887>

Abstract

This paper explores how women are actually portrayed in literature, focusing on the idea that they are often seen through a male perspective which limits their true voice and true identity. In recent years, literary scholars especially feminists have applied “domination” and “objectification” frameworks to analyse Sylvia Plath’s “The Applicant” and Ted Hughes’s poetry. Some discuss a “female gaze” in narrative fiction, but there are no references for using Laura Mulvey as a film theorist on imagery poems as they both serve visuality. Therefore, a comparison between these two using Laura Mulvey’s theory of the “male gaze” remains unexplored. This paper aims to address the gap of how Sylvia Plath’s poem “The Applicant” and Ted Hughes’s portrayal of women in his poetry are different, bringing a fresh view by using film theory “male gaze” to better understand gender and power in imagery poetry “The Applicant”. I argue that Plath’s poem shows how women are treated like objects, and how created to serve men through male gaze of Laura Mulvey while Hughes often describes women as powerful but silent. By comparing these two poets, the paper shows how Plath challenges the male gaze, while Hughes, even with admiration, still views women in ways that limit their subjectivity.

Keywords: Mulvey, male gaze, “The Applicant”, Sylvia Plath, Ted Hughes

THE AESTHETIC AND ONTOLOGICAL DIMENSIONS OF THE HEAD IMAGE SEPARATED FROM THE BODY IN PAINTING: A COMPARATIVE ANALYSIS

Prof.Dr. Mustafa Cevat ATALAY

AHBV Üniversitesi Sanat ve Tasarım Fakültesi

<https://orcid.org/0000-0002-7498-4722>

Abstract

This study aims to examine the phenomenon of the head being detached from the body and positioned in space within the medium of painting, from both aesthetic and ontological perspectives. Selected works by Alfred Kubin, Salvador Dalí, Gustave Moreau, Mimmo Paladino, Nathan Oliveira, Leon Golub, Georg Baselitz, Pavel Tchelitchew, and Mustafa Cevat Atalay were comparatively analyzed. For each artist, a single work was evaluated through a dual-axis analysis: (i) formal analysis (composition, framing, contour, tone–color, material, spatial depth, gesture/texture, scale), and (ii) ontological analysis (modes of existence, body–mind separation, spatial suspension, temporality, gaze/relationality, symbolic references, techno-aesthetic conditions). Data verification was carried out using museum catalogs, online archives, and academic literature.

The isolation of the head without a shoulder line was found to intensify perceptual focus and enhance the effect of subjectification. In Symbolist and Surrealist contexts (Moreau, Dalí), the head is imbued with allegorical meanings, while in expressive-figurative approaches (Baselitz, Golub, Oliveira), gesture and surface dynamics become predominant. In Kubin and Tchelitchew, the head is constructed as a liminal “trace” or “semblance,” whereas in Paladino, it is reduced to an archaic signifying schema. Atalay’s work, on the other hand, demonstrates the reproduction of the motif in a contemporary context through fragmented textures, multiple layers, and the diversity of modern materials.

The image of the head separated from the body functions not only as a figurative motif in painting but also as a nexus of subjectification, spatial suspension, and aesthetic intensification. Therefore, the motif both carries traces of historical continuity and becomes a generative source of aesthetic and ontological diversity within contemporary art.

Keywords: Head Figure; Aesthetics; Ontology; Symbolism; Surrealism; Composition.

THE FUTURE OF DESIGN: LEARNING FROM THE PAST TO SHAPE THE FUTURE

D. Benolin Rosary

RMK ENGINEERING COLLEGE, RSM Nagar, Kavaraipettai, Gummidipoondi Taluk,
Tiruvallur District, Tamil Nadu, India.

Abstract

Context: - Design both reflects and drives human progress, evolving in response to changing needs and values. In the context of rapid digital transformation and increasing environmental concerns, a central challenge is to apply historical lessons to foster a sustainable and inclusive future. Influential movements such as Bauhaus, Minimalism, and Art Deco demonstrate that advancing design necessitates adapting enduring principles to contemporary challenges.

Methodological Approach: - Modern design is driven by innovation and sustainability. Designers today must create solutions that combine visual appeal with ecological responsibility. Climate change and resource constraints require us to reconsider materials, processes, and product cycles, emphasising circularity and efficiency. Emerging technologies such as Artificial Intelligence, Augmented Reality, and 3D printing offer new ways to integrate traditional design principles with advanced creativity. Ultimately, the future of design depends on how we balance progress with responsibility.

Human-Centred Design: - Human-centred design is rooted in empathy and inclusivity, guiding designers to prioritise accessibility, emotional connection, and cultural diversity. By drawing on craftsmanship, simplicity, and ethical values from the past, designers can create a future where creativity and responsibility coexist. Learning from history ensures that innovation remains human, sustainable, and forward-thinking.

“Design is not just about creating for today—it’s about shaping a tomorrow that remembers where it came from.”

Keywords: Innovation, Sustainability, Human-Centred Design

THE ROLE OF DIGITAL TECHNOLOGIES IN ART AND DESIGN EDUCATION: CREATIVITY, APPLICATION, AND PEDAGOGICAL APPROACHES

Ph. D. Student Entes Kozallık

Sakarya University, Institute of Social Sciences, Department of Communication Sciences.
Communication Sciences. Sakarya-Turkey
ORCID: 0000-0002-1454-4311

Dr. Assistant Professor Ali Gündüz

Sakarya University of Applied Sciences, Seyfettin Selim Vocational School, Department of
Computer-Aided Design and Animation, Sakarya-Turkey
ORCID: 0000-0002-8906-2317

Dr. Assistant Professor Münevver Gündüz

Sakarya University of Applied Sciences, Seyfettin Selim Vocational School, Department of
Computer-Aided Design and Animation, Sakarya-Turkey
ORCID: 0000-0003-1358-8803

Master's Student Elif Emec

Sakarya University, Department of Educational Sciences, Department of Educational
Programs and Teaching Master's Student, Sakarya-Turkey
ORCID: 0009-0004-2986-2373

Abstract

Art and design education has undergone continuous transformation throughout history; the materials, methods, and learning approaches used have been reshaped alongside technological developments. Digitalization offers significant opportunities not only in production and design processes but also in learning and teaching approaches. This paper examines the contributions of technology use in art and design education and the resulting pedagogical transformations.

First, the creative thinking, experimental approach, and technical skills that digital tools (graphic design software, 3D modeling programs, augmented and virtual reality applications) provide to students are examined. Then, online learning platforms and interactive applications are discussed in terms of how they enhance students' collaboration, communication, and global production opportunities. Furthermore, the contribution of technology to critical thinking, cultural diversity, and interdisciplinary work in the context of art education is emphasized.

In conclusion, technology is positioned not only as a tool in art and design education but also as an agent of pedagogical transformation. In this context, adapting curricula to the requirements of the digital age and enhancing the technological competence of teaching staff are considered fundamental elements that will shape the future of art and design education.

Keyword: Art education, design, technology, digital tools, pedagogical transformation

SMART MENU DESIGN: BALANCING NUTRITION, AESTHETICS, AND CONSUMER BEHAVIOR IN MODERN FOOD SERVICE

PUNIPARTHI SUNITHA

Bharath institute of higher education and research

ORCID ID: 0009-0006-0930-4520

Abstract

Menu design today is far more than a simple list of food items—it has become an essential element in shaping the dining experience and influencing consumer choices. In modern food service, a well-planned menu must balance three key dimensions: nutrition, aesthetics, and consumer psychology. Visual factors such as color, layout, and descriptions draw attention, while strategic placement of dishes and pricing techniques guide decision-making. Beyond appearance, menus now carry an important role in promoting public health by including nutritional details, allergen alerts, and options tailored to diverse dietary needs.

With the rise of digital technologies, the scope of menu design has expanded even further. Digital boards, QR-code systems, and artificial intelligence are enabling personalized suggestions and dynamic updates, creating a more interactive dining journey. Sustainability has also entered the spotlight, with restaurants using menus to highlight locally sourced, organic, and eco-friendly ingredients, aligning food choices with environmental responsibility.

Despite these advancements, challenges remain. Striking a balance between profitability and healthier food promotion, accommodating cultural diversity, and avoiding information overload continue to test menu planners. Nevertheless, smart menu design represents a forward-looking approach that unites creativity, health awareness, and technology. By integrating these elements, food service providers can enhance customer satisfaction, encourage healthier lifestyles, and build sustainable business practices that meet the expectations of a changing world.

Keywords: Menu Design, Consumer Behavior, Nutrition, Food Service Management, Smart Menus, Sustainability.

DESIGN OF AI ENABLED WARDROBE FOR EASE OF LIFE AND ENHANCE PRODUCT LIFE CYCLE

Saniya Joshi

Department of Fashion Technology, National Institute of Fashion Technology, Panchkula,
Haryana, India, 134116

Akhtarul I Amjad

Department of Fashion Technology, National Institute of Fashion Technology, Panchkula,
Haryana, India, 134116

Mohd. Vaseem

Department of Fashion Technology, National Institute of Fashion Technology, Panchkula,
Haryana, India, 134116

Abstract

This study presents the design of a Smart A.I. Wardrobe, a design-led concept that reimagines the domestic wardrobe as an interactive system for sustainable living. Grounded in principles of circular design and behavioural sustainability, the concept explores how technology can be meaningfully integrated into everyday objects to promote awareness, reflection, and responsible consumption.

The design of Smart A.I. Wardrobe combines low-power cameras, embedded sensors, and an intuitive visual interface to catalogue garments and record their life cycles, including wear frequency, repair history, fabric type, and estimated environmental impact. Through its clear front-panel display, the wardrobe communicates this information as visual timelines, outfit suggestions, and repair or reuse prompts. Its gamified “value recovered” feature translates extended use into tangible achievements, while a virtual thrift interface connects users to local exchange and resale networks.

As a design intervention, the wardrobe operates as both a functional dashboard and a narrative artefact, transforming invisible consumption data into an accessible visual language. By making material flows and user choices visible, it fosters emotional engagement with sustainability. It demonstrates that small-scale domestic design innovations can influence behaviour, extend product life, and support community-based circular practices.

Keywords: Design Innovation, Circular Fashion, Sustainable design, Interaction Design, Data Visualization

SPATIAL ADAPTATION IN THE DESIGN PROCESS

Serpil ÖZKER

Prof. Dr., Işık University, Faculty of Arts, Design and Architecture, Department of Interior
Architecture and Environmental Design, İstanbul-Türkiye

ORCID: 0000-0003-2372-2711

Abstract

Spatial adaptation refers to the ability of space to reconfigure its physical, functional, and perceptual characteristics in response to variables such as time, users, environment, and technology. In the digital age, spatial adaptation has acquired a new dimension, as digital technologies enable spaces to adjust dynamically to environmental conditions, user requirements, and changing temporal conditions. Whereas in traditional design processes spatial adaptation was primarily conceptualized through notions of flexibility and transformability, digitalization has reconceptualized it as an interactive, data-driven, and continuously updated process. This study examines the effects of the digital age on spatial adaptation within a theoretical framework, addressing key dimensions such as time-based adaptation, user-centered design, cultural and social contexts, and spatial identity. The integration of digital technologies into design processes is explored through tools and methods including parametric design, algorithmic approaches, data-driven design, and virtual and augmented reality (VR/AR). The aim of this research is to demonstrate how digital technologies reshape the concept of spatial adaptation through which theoretical frameworks and to analyze their implications for contemporary design processes. To this end, the study first reviews the relevant literature and subsequently evaluates selected cases according to the categories of “scale, employed technology, adaptation strategy, and physical/digital product.” The cases are evaluated according to criteria such as digital twins, 3D modeling, IoT, VR/AR simulations, parametric design, algorithmic modeling, data-driven analysis, adaptive reuse, technological adaptation, cultural-social adaptation, sustainability, and user experience. Drawing on these analyses, the study seeks to establish the theoretical foundations of spatial adaptation in the digital era, clarify its contributions to design practice, and propose new pathways for flexibility, user-centered design, and technological integration.

Keywords: Spatial adaptation, spatial design, digital design, parametric design, sustainability.

SYNTHESIZING OF BIOSORBENTS MATERIALS FOR REMOVALS OF SULPHATES FROM CONTAMINATED WATER FOR BETTER AQUATIC ENVIRONMENTS

Subhashish Dey

Civil Engineering Department, Gudlavalleru Engineering College, Gudlavalleru, Andhra Pradesh, India

Abstract

Human and industrial activities produce and discharge wastes containing sulphur metal into the water resources making them polluted and threatening human health and ecosystem. Conventional methods for the removal of sulphur metal ions such as chemical precipitation and membrane filtration are more expensive when treating large amounts of water, inefficient at low concentrations of metal and generate large quantities of sludge and other toxic products that require careful disposal. Bio-sorption is eco-friendly and alternative methods for treatment of waste water. These methods have advantages over conventional methods because it has a lower cost, easily available and reused. The present work studies the feasibility use of neem leaf, custard apple leaf, mango tree leaf, orange peels and banana peel as a bio-sorbent in removal of sulphur from contaminated water. The removal efficiency is 100% obtained from this work. The removal (percentages) of sulphates by applying the biosorbents (in contaminated water), custard leaves is 100% at 4gm, orange peels is 40% at 5gm, tea waste is 50% at 4gm, neem leaves is 70% at 5gm and mango leaves is 75% at 5gm. The order of percentage removal of sulphates from water by using biosorbents was found as Custard leaves waste > Mango leaves > Neem leaves > Tea waste > Orange peels. The optimum biosorption was obtained at basic pH is 6.5, optimum dosage is 3.7gm, contact time is 90min, optimum temperature is 30°C and optimum agitation speed is 120rpm. The effects of different parameters like contact time, agitation speed, adsorbent dosage; pH and temperature are also studied. Also, the biomass can be modified by physical and chemical treatment before use. The process can be made economical by regenerating and reusing the bio-sorbent after removing the heavy metal.

Keywords: Water, Biosorbents, Contaminations, Optimum parameters, Sulphur materials, Filtration, ecosystems, Treatments and Regenerations

THE ETHICAL DIMENSION OF TECHNOLOGICAL DEVELOPMENTS IN ART AND DESIGN: USER COLLABORATION AS AN ETHICAL FRAMEWORK

Summan Hussain

Lahore college for women University, Faculty of Interior design department, Institute of visual arts and design, Lahore, Pakistan

¹ORCID ID: <https://orcid.org/0009-0007-9277-2575>

Sania Gulzar

Doctoral Researcher, School of Architecture, Taylor's University, Malaysia,

Larain Haider

Lahore College for Women University, Faculty of Interior Design, Department of Interior Design, Lahore-Pakistan,

Anum Zaheer

Lahore College for Women University, Faculty of Interior Design, Department of Interior Design, Lahore-Pakistan,

Abstract

Introduction and purpose: Artificial intelligence, digital fabrication, and smart environments are reshaping creativity in art and design. While these technologies open new opportunities, they also raise ethical concerns regarding authorship, sustainability, and responsibility. Previous scholarship has discussed ownership in AI-generated art and the ecological effects of emerging materials, but ethics is often treated as an external regulation rather than an integral design element. The aim of this study is to examine user collaboration as a mechanism to embed ethical reflection within creative processes.

Materials and Methods: This research employed a qualitative approach. Discourse analysis of recent debates in art and design was combined with case studies from interior and digital design. These case studies investigated projects where user participation influenced design outcomes, with particular attention to material selection, sustainability, and the application of emerging technologies. The analysis was framed through participatory design research, especially the perspectives of Sanders & Stappers (2008) and Luck (2018).

Results: The findings demonstrate that collaborative approaches not only enhance usability but also address ethical challenges. User involvement ensured transparency in decision-making, inclusivity in outcomes, and greater sensitivity to environmental and social contexts. Collaboration further helped resolve issues of authorship in AI-assisted creativity and reduced the risk of adopting unsustainable innovations without critical evaluation.

Discussion and Conclusion: The study concludes that embedding user collaboration into the design process reframes ethics as a shared responsibility between designers, users, and technology. This perspective offers new directions for art and design education and practice, where innovation is pursued alongside sustainability, fairness, and human-centered values. Ultimately, user collaboration provides a practical framework to integrate ethical accountability into everyday creative work.

Keywords: ethics; artificial intelligence; sustainability; user collaboration; participatory design

SUSTAINABLE AND ETHICAL FASHION

R.Devadharshini

Faculty of pharmacy, Bharath institute of higher education and research, Chennai-600073,India

Dr. W.Helen

Faculty of pharmacy, Bharath institute of higher education and research, Chennai-600073,India

Abstract

Sustainable and ethical fashion is an emerging approach in the clothing industry that focuses on reducing environmental impact and promoting social responsibility. It encourages the use of eco-friendly materials such as organic cotton, bamboo, and recycled fabrics, while also ensuring that workers involved in the production process are treated fairly and paid justly. This movement challenges the fast fashion industry, which often causes pollution, waste, and exploitation of labor.

Sustainable fashion promotes the idea of producing and consuming clothing in ways that protect the planet and respect people. Ethical fashion, on the other hand, highlights moral practices such as transparency, cruelty-free production, and fair trade. Together, they aim to create a balanced system that values both aesthetics and ethics.

By choosing sustainable and ethical fashion, consumers can help reduce textile waste, lower carbon emissions, and support brands that prioritise human and environmental well-being. Ultimately, this shift represents a vital step toward a cleaner, fairer, and more responsible global fashion industry.

Keywords: Sustainable fashion, ethical fashion, eco-friendly materials, fair trade, conscious consumption, environmental responsibility.

A SARTREAN READING OF SYLVIA PLATH'S "LADY LAZARUS"

Kosar MoradiRad

M.A. candidate of English Literature, English dept., faculty of Humanity, Urmia university,

Fatima Sadat Yahyapoor

Assistant Professor of English Literature, English dept., faculty of Humanity, Urmia university,

Abstract

Sylvia Plath is an American confessional poet whose poetry is widely known and read by readers of literature. Her "Lady Lazarus" is a famous poem that has raised scholarly debate, yet it has not been studied through an existentialist lens. This article explores Sylvia Plath's poem "Lady Lazarus" through the lens of Sartre's existentialist concepts of freedom and responsibility. The poem portrays a woman's repeated suicide attempts and her returns from death. Previous research has examined "Lady Lazarus" from multiple perspectives, including feminism and existential angst, but this study focuses specifically on Sartrean existentialism. This article argues that how the speaker's actions illustrate Sartre's notion that freedom and responsibility are inseparable. The study finds that Plath's speaker transforms trauma and despair into acts of self-definition, demonstrating that even in the face of extreme adversity, freedom and responsibility remain inescapable.

Keywords: existentialism, Sartre, Plath, freedom, responsibility

NEW DIRECTIONS IN PRINTMAKING: REFLECTIONS OF DIGITAL TECHNOLOGIES ON TRADITIONAL PRINT TECHNIQUES

Rabiha ARSLAN YILDIRIM

Lecturer. Dr., Dicle University, Faculty of Art and Design, Department of Visual Arts,
Diyarbakır-Turkey

ORCID: 0000-0003-2223-1005

Abstract

Printmaking has always been a preferred form of expression for artists throughout history in terms of the techniques, materials, and production methods used. Especially with the impact of technological advancements, printmaking has evolved through the integration of digital technologies into traditional practices, gaining new dimensions both technically and aesthetically. Traditional techniques such as woodcut, linocut, engraving, lithography, and screen printing are now observed to merge with digital printing methods, offering new expressive possibilities in contemporary printmaking practices.

The aim of this study is to examine the reflections of digital technologies on traditional printmaking techniques and how they are interpreted by contemporary artists. Within the framework of a qualitative research method, the documentary scanning model was used. The findings were obtained through the analysis of the works of contemporary artists Christiane Baumgartner and Katsutoshi Yuasa, who utilize the traditional woodcut technique in their productions by incorporating digital technologies in contemporary printmaking art.

The results indicate that in contemporary printmaking, the integration of traditional and digital techniques gives rise to new modes of artistic expression. This fusion not only enriches the technical possibilities of the medium but also transforms the conceptual processes of the artists. It is observed that the digital age provides artists with limitless and diverse expressive opportunities, and that this technical evolution parallels a shift in the intellectual production of the artist. Thus, the combination of traditional and digital methods plays a significant role in the modernization of contemporary printmaking.

Keywords: Contemporary Printmaking, Woodcut, Artistic Practice, Technical Transformation

AESTHETIC REVIVAL IN DONNA TARTT'S *THE SECRET HISTORY*

Prof. Dr. Fatima Sadat Yahyapoor

Urmia University, Faculty of Literature and Humanities, Department of English, Urmia, Iran

Prof. Dr. Farah Ghaderi

Dhofar University, College of Arts and Applied Sciences, Department of English Language and Literature, Salalah, Oman

ORCID: <https://orcid.org/0000-0002-5377-7863>

Forough Shahi

Urmia University, Faculty of Literature and Humanities, Department of English, Urmia, Iran

ORCID ID: <https://orcid.org/0009-0006-1575-5686>

Abstract

This article reads Donna Tartt's *The Secret History* (1992) as developing an understanding of artistic inspiration through W. H. Auden's view of the modern age and Giorgio Agamben's *The Man Without Content*. Both thinkers diagnose a crisis in modern aesthetics: the artist's detachment from genuine creative experience and the loss of material worthy of art. Within this framework, Tartt's novel portrays a group of students who attempt to reclaim an idealized beauty associated with classical antiquity. The novel's central event, their performance of a Dionysian ritual, reveals the dangers inherent in trying to revive the same aesthetic values of the past within a disenchanted, postmodern world. The characters' withdrawal from contemporary life and their effort to construct an isolated environment reflect a desperate attempt to recover authenticity and transcendence. However, the zeitgeist of their era inevitably overpowers their pursuit, turning their aesthetic experiment into moral and psychological decay. The tension between modern disillusionment and the longing for classical beauty exposes the impossibility of sustaining such an ideal in the present. Ultimately, Tartt's narrative illustrates how the search for poetic or aesthetic meaning in an age devoid of it becomes self-destructive, leading to both creative and existential collapse.

Keywords: Tartt, *The Secret History*, aestheticism

THE BUILT ENVIRONMENT AS THERAPEUTIC AGENT: A SPATIAL JUSTICE APPROACH TO THE CAC MODEL

Maryam Usman

Visiting Assistant Professor, Lahore College for Women University, Faculty of Arts & Social Sciences, Department of Interior Design, Lahore, Pakistan.

ORCID: 0009-0003-0623-4043

Abstract

The built environment is a powerful medium, yet it's subconscious psycho-spatial impact on child development is a critical yet profoundly neglected area of inquiry. This proposed paper addresses the critical gap by focusing on one of the major trauma children face, Sexual Abuse. This research argues that interior design carries an ethical responsibility to dismantle the invisible barriers. positioning interior design as an active, therapeutic agent by employing design itself as a method of inquiry to generate a new, evidence-informed typology for therapeutic children environments.

This inquiry is grounded in a design based research project for a children's advocacy center (CAC), a typology conceived to fulfill a unique dual mandate that is proactive prevention and reactive rehabilitation. For prevention, the framework details strategies for an "Awareness center" that facilitates self protection through interactive design. For rehabilitation, it defines a therapeutic environment that supports survivor recovery by fostering psychological safety, restoring a sense of agency, and rebuilding trust. This is achieved through specific, evidence-informed variables, including strategic programmatic zoning, for both private refuge and empowered interaction, sensory modulation to prevent retraumatization, and the integration of biophilic elements to support well-being.

Ultimately, the primary contribution of this research is grounded in design framework. It offers a model space which supports the rehabilitation of survivors and actively working to prevent future incidents through awareness and education. This framework provides a critical methodology for a socially responsive design practice, asserting the built environment's indispensable role in public health and restorative social justice for children.

Keywords: Spatial Justice, Trauma-Informed Design, Child Protection, Therapeutic Environments, Design Ethics.

THE CAMERA AS A TOOL OF CINEMATIC EXPRESSION IN UNREAL ENGINE

Burak KAYA

Lecturer., Arel University, Faculty of Fine, Department of Cortoon and Animation, Istanbul-Türkiye

ORCID: 0000-0001-6092-2734

Abstract

This study examines how game engines are used to produce cinematic narratives within the context of digital games. The research focuses on the functions of camera use in Unreal Engine for constructing a visual narrative language. Camera angles, movements, focus techniques, and framing methods are evaluated as narrative and aesthetic elements in digital game scenes. An experimental visual analysis method has been employed. The same spatial layout was restructured through different camera techniques, creating scenarios involving fixed cameras, moving cameras, and focus shifts. Digital scenes produced with Unreal Engine's Cine Camera Actor, Sequencer, and Post-Process Volume tools were comparatively analyzed. This approach allows the observation of how cinematic narration can be reproduced within digital environments. The theoretical framework is based on film theory. Christian Metz's perspective on cinema as a language explains the narrative function of the camera, while André Bazin's understanding of realism positions the camera as an aesthetic mechanism of representation beyond mere recording. These theoretical viewpoints serve as a foundation for discussing how camera usage within Unreal Engine constructs a cinematic language in digital game production. The sample consists of three scene arrangements created using Unreal Engine and auxiliary design programs. The analyses reveal that camera usage plays a central role in creating aesthetic atmosphere and narrative structure. Consequently, game engines emerge as powerful tools for developing cinematic forms of expression within the field of digital art and design.

Keywords: Digital Game, Unreal Engine, Cinematic Language, Camera, Visual Narrative

THE DEBATE ON ONTOLOGICAL REALISM IN ARCHITECTURAL DESIGN EDUCATION AS A METHOD

Zübeyir YÜKSEL

Gebze Technical University, Faculty of Architecture, Department of Architecture, Kocaeli -
Türkiye

ORCID: 0009-0002-9930-5084

Can BOYACIOĞLU

Asst. Prof. Dr. Gebze Technical University, Faculty of Architecture, Department of
Architecture, Kocaeli -Türkiye

ORCID: 0000-0003-0387-6625

Abstract

In *The Democracy of Objects*, Levi Bryant highlights a philosophical deadlock in discussions of reality that revolve around epistemology. The question of what reality is has been increasingly reduced to how it can be known or represented. For him, epistemological realism substitutes representations for reality itself, while anti-realism confines knowledge to subjective conditions, rendering certainty about external reality impossible. Both approaches, by privileging representation, place the subject-object relation at the core of philosophy. In architecture, *objects* in education have likewise often been marginalized, overshadowed by human perception, linguistics, or cultural frameworks. Recent philosophical debates, however, allows architecture to be defined in an object-oriented way, which opens a new scope for architectural studio education. The studio ceases to be merely a site of knowledge transfer and instead becomes a space where students encounter objects in their own existence. Rejecting the reduction of objects to cultural discourse or human perception, architectural objects can be grasped within their own being. Design education in this sense exceeds technical instruction, engaging students in critical reflection on objects, spaces, and their relations or disjunctions. The student-object encounter thus moves beyond surface experience, making the studio a place that invites deeper questioning. From an ontological realist perspective, art and aesthetics become constitutive of the studio. As Timothy Morton notes, every encounter with an object is aesthetic; the studio therefore provides the means to perceive objects on an aesthetic plane. Art is not limited to decorative supplement to design education but the ground of contact with objects and being. This approach situates architectural design within a contemporary field of aesthetic and ontological inquiry, seeking both sensory and essential dimensions of objects.

Keywords: Democracy of Objects, Ontological Realism, Object-oriented Philosophy, Architectural Education, Timothy Morton, Levi Bryant

THE DIGITAL TRANSFORMATION OF DESIGN EDUCATION: CULTURAL AND THEORETICAL PERSPECTIVES

Serpil ÖZKER

Prof. Dr., Işık University, Faculty of Arts, Design and Architecture, Department of Interior Architecture and Environmental Design, İstanbul-Türkiye

ORCID: 0000-0003-2372-2711

Abstract

The rapid advancement of digital technologies in the field of design has profoundly transformed not only the tools of production but also design thinking, pedagogical models, and cultural values. The digital transformation of design education is viewed not merely as a process of technical adaptation but as a paradigm shift that requires restructuring at cognitive, cultural, and epistemological levels. Historically, design pedagogy has been grounded in traditional skills based on hand–eye coordination; however, with the acceleration of digital processes, design practice has increasingly shifted toward modes of learning centered on digital representation, parametric thinking, and simulation-based approaches. This shift has enabled the reinterpretation of Schön’s (1983) concept of reflection-in-action within digital environments and the expansion of Kolb’s (1984) experiential learning model through interactions supported by virtual and augmented reality technologies. Consequently, design education has evolved from physical environments into multi-layered digital learning contexts. Today, design students increasingly engage in practices where digital representation takes precedence over physical production, and the notion of craftsmanship is being redefined through digital production competencies. Accordingly, this study examines the digital transformation of design education within cultural and theoretical frameworks, evaluating the impact of digitalization on creativity and learning processes through a literature-based analysis. It explores the intersections among digital design theories, learning models, and pedagogical approaches, drawing upon seminal works that have made significant contributions to the field of design education. Within this framework, the study discusses the scope and boundaries of digital pedagogy not only in terms of technological competence but also through its cultural, ethical, and cognitive dimensions, aiming to offer a holistic theoretical framework for the future of design education.

Keywords: Design education, digital transformation, creativity, cultural change, design thinking.

THE EMOTIONAL IMPACT OF PACKAGING DESIGN ON CONSUMER BEHAVIOR: THE CASE OF THE BODY SHOP

Gonca TÜRK

Dr. Öğr. Üye, İstanbul Arel Üniversitesi, Grafik Tasarım bölümü

ORCID NO: <https://orcid.org/0000-0002-2218-5742>

Abstract

This article examines the emotional impact of packaging design on consumer behavior, with a particular focus on The Body Shop as a case study. Packaging, as one of the most visible components of brand communication, plays a crucial role in shaping consumer perceptions, emotions, and purchasing decisions. Within this framework, the study analyzes how the visual language, aesthetic strategies, and material choices employed in The Body Shop's packaging contribute to the creation of emotional connections between consumers and the brand.

The research employs library-based inquiry, descriptive analysis, and the case study method. By drawing on academic, artistic, and marketing sources, the study identifies the symbolic and psychological effects of packaging on consumer-brand relationships. Findings reveal that The Body Shop's use of earthy color palettes, hand-drawn illustrations, and environmentally friendly packaging materials reinforces the company's ethical identity while cultivating consumer trust, authenticity, and a sense of belonging. Moreover, the integration of cultural and socially oriented campaigns into packaging design strengthens the emotional bond between the brand and its customers by evoking shared values and collective awareness.

Beyond these findings, the article highlights the importance of innovation in packaging strategies to sustain consumer engagement. It is suggested that the introduction of limited-edition, customizable gift boxes could further enhance the emotional connection, provide consumers with a more personalized brand experience, and reaffirm the company's ethical and creative identity. The study contributes to the broader discourse on design, marketing, and consumer psychology by illustrating how packaging design not only conveys functional and aesthetic qualities but also serves as a powerful medium for emotional engagement and brand loyalty.

Key words: Packaging Design, Illustration, Graphic Design, Consumer Behavior, Emotional Impact.

THE FUTURE OF DESIGN: SYNERGIES BETWEEN TECHNOLOGY, MATERIAL SCIENCE, AND ARCHITECTURE

Farhana Naz

Assistant Professor, Lahore College for Women University, Faculty of Arts and Social Sciences, Interior Design Department, Lahore, Pakistan.

ORCID ID: <https://orcid.org/0009-0000-9495-5489>

Rimsha Imran

Lecturer, Interior Design Department, Lahore College for Women University, Lahore, Pakistan.

ORCID ID: <https://orcid.org/0009-0008-0917-6981>

Abstract

Architecture and interior design have always evolved in response to cultural shifts, technological progress, and the discovery of new materials. In the contemporary era, this evolution is accelerating, as digital tools and innovative materials reshape both the design process and the user experience of built environments.

This research investigates the transformative role of technological advancements and material innovations in shaping contemporary architecture and interior design. It highlights how the convergence of digital technologies such as computational design, parametric modeling, digital fabrication, and integrated smart systems, with the emergence of novel materials, including smart textiles, transparent concrete, and sustainable composites, is fundamentally redefining the way spaces are conceived, built, and experienced.

The discussion is framed around the idea that architecture and interior design are no longer limited to static forms and traditional materials but are evolving into dynamic, adaptive, and interactive environments. Through the analysis of recent case studies and theoretical frameworks, the paper demonstrates how these advancements allow for unprecedented levels of customization, performance optimization, and environmental sustainability, while also offering new modes of aesthetic expression and user engagement.

At the same time, the integration of technology and new materials raises critical challenges of ethics, accessibility, affordability, and long-term durability. The paper reflects on how these concerns must be addressed to ensure that innovation does not privilege only a select group but contributes to inclusive and equitable design practices.

The findings ultimately contribute to a deeper understanding of how the synergy between technology and material science is not only shaping the future paradigms of design but also redefining the evolving responsibilities of architects and interior designers.

Keywords: Computational design, smart materials, digital fabrication, sustainable Design, Architecture, Interior Design.

THE HARMONY BETWEEN MEDIEVAL MUSIC AND VISUAL TEXTURE IN MOUNT & BLADE II: BANNERLORD

Burcu OKYAY

Master's Student. Okan University, Graduate School of Educational Studies, Department of
Music, İstanbul-Türkiye

ORCID: 0009-0009-8176-8604

Abstract

Digital games, one of the most dynamic fields of technological development, are products of interdisciplinary collaboration. Formed through the fusion of various scientific and artistic disciplines, these games are presented to users as both visual and auditory experiences. The aim of this study is to examine the harmony between the music used in *Mount & Blade II: Bannerlord* and the game's visual texture. The relationship between medieval musical structures and the visual design of the game was evaluated to analyze the coherence between music and visual atmosphere. Within the scope of the research, in-game visuals and musical compositions were analyzed using the comparative qualitative analysis method. Different regions and cultural structures within the game were compared based on the rhythmic, melodic, and harmonic characteristics of their music. As case studies, the Kuzait and Battania cultures in *Bannerlord* were selected and examined in detail. These two cultures exhibit distinct differences in how music and visual texture represent cultural identity. The aesthetic elements of the game scenes were analyzed in relation to the instruments and musical motifs used, and the results were evaluated comparatively with the corresponding visual textures. The initial findings indicate that the music in *Mount & Blade II: Bannerlord* establishes a strong connection with visual design and employs unique compositional techniques to reflect regional diversity. The atmosphere of the game is reinforced through music, while players' spatial perception is enhanced by musical elements. This study demonstrates that game music functions not merely as a background component but as a narrative device that strengthens visual storytelling and deepens the overall player experience.

Keywords: Digital Game, Mount & Blade II: Bannerlord, Game Music, Visual Texture

THE POLITICAL ECONOMY OF DECARBONIZATION: CHALLENGES AND PATHWAYS IN RENEWABLE ENERGY TRANSITIONS

Babita Gupta

Assistant professor of pharmacy Institute of Technology and Management, Gida Gorakhpur,
273411

Abstract

Existing patterns of production, employment, and accumulation have grown to be a major issue of public policy when it comes to the energy transition. Many people agree that high-carbon energy systems must change in response to climate change. During the last 20 years, several legislative efforts have been launched to increase the use of renewable energy sources. Technology costs and deployment rates, implied in experience curves, are usually considered as the primary variables in the global clean energy transition from fossil fuels towards low-carbon energy sources. Since politics affects both deployment and prices, we argue that it is the hidden factor of technology experience curves. It offers a critical examination of how state institutions, global organizations, private industry, and civil society shape energy policy priorities, focusing on key factors such as financial incentives, regulatory frameworks, and the distribution of energy resources.

Technology prices and deployment rates, as indicated by experience curves, are widely regarded as the main factors influencing the worldwide clean energy transition from fossil fuels to low-carbon sources. We propose that politics is the hidden factor of technological experience curves, influencing both costs and implementation. The article explores the role of politics in shaping energy agendas, focusing on subsidies, regulatory systems, and resource access. It highlights the political economics of decarbonisation, highlighting the challenges and approaches involved in renewable energy transitions. The article also explores the complex interaction of political power, economic interests, social dynamics, and institutional frameworks driving the transition from fossil fuels to renewable energy sources. The study examines major obstacles to decarbonization, including industry opposition, financing and investment complexity, and the necessity for stable policies.

THE REPRESENTATION OF SPACE IN AYDEDE MAGAZINE: OBSERVATIONS ON SPACE THROUGH THE WRITINGS OF REFİK HALİD KARAY AND ADALET CİMCOZ

Asst. Prof. Remziye GÜNER

İstanbul Arel University, Faculty of Architecture, Department of Architecture, İstanbul-Türkiye

ORCID: 0000-0002-7894-1754

Asst. Prof. Deniz DORA

İstanbul Arel University, Vocational School, Design Department, İstanbul-Türkiye

ORCID: 0000-0001-5470-8870

Abstract

Published in the early 1920s, the Aydede magazine offers a humorous perspective on the political, social and cultural environment. Looking at the articles in the magazine, it highlights not only physical characteristics but also social relationships and everyday life practices. Descriptions of places occupy an important place in the magazine. It discusses the spirit of the era through public spaces ranging from coffee houses and taverns to government offices. In Aydede articles, space is not merely a backdrop; it sometimes serves as a source of humour, sometimes as a target of criticism, and sometimes as a stage where social relations are reproduced.

The Aydede magazine, which began publication again in 1948, held up a critical mirror to the political and cultural life of the period following Refik Halid Karay's return from exile. During this second period, the magazine's sense of humour transformed into a tool of criticism. Refik Halid Karay turned the streets of Istanbul, its coffee houses and official offices into a stage for political criticism. In contrast, Adalet Cimcoz develops a more individual and culturally focused style, offering observations that extend from domestic spaces to the public areas of the modern city. In Cimcoz's writings, space becomes a context that examines the social position of women, changing modern lifestyles, and the cultural tensions of the period.

This study analyses descriptions of spaces compiled from pre-1950 society magazines and attempts a methodological experiment aimed at collecting perceptual images through these descriptions. The aim of the study is to identify period-specific images by examining how spaces are represented through the eyes of magazine writers, which aspects of social life give meaning to spaces, which spaces are highlighted, and how these spaces form a cultural memory. It also seeks to define the transformation of spaces by examining these images from a contemporary perspective.

Keywords: Public Space, Refik Halid Karay, Adalet Cimcoz, Aydede Magazine

THE ROLE OF ART IN MEDICINE

Richard Constantinescu

Grigore T. Popa University of Medicine and Pharmacy of Iași

Abstract

Art has always played a profound role in the understanding and practice of medicine, serving as a bridge between science and humanity. During the Renaissance, artists such as Leonardo da Vinci and Andreas Vesalius used anatomical drawing to accurately depict the structure of the human body, transforming artistic observation into a scientific instrument. In modern times, art has become a means of reflecting on suffering, illness, and empathy, encouraging a deeper understanding of the patient as a whole human being rather than merely a biological organism.

In hospitals, art therapy is used to reduce anxiety and alleviate pain, while medical spaces often include paintings, sculptures, or music to create a healing environment. Moreover, contemporary photography and digital art explore the relationship between technology and the body, expressing both the fragility and resilience of life. Overall, art in medicine is not an ornament but a form of aesthetic and emotional healing that complements science and restores the humanistic dimension of medicine.

Thus, within the development of the medical field, art occupies an essential place—it represents a means through which humanity has sought to escape suffering. Likewise, the passion of certain physicians for art cannot be overlooked, as many have cultivated their artistic side through various works of artistic expression.

Keywords: culture, medicine, history of medicine

THE ROLE OF MANAGEMENT INFORMATION SYSTEMS IN DIGITAL TRANSFORMATION: ENABLING INFORMED BUSINESS DECISIONS

Silva Asti Ananta

Uin K.H Abdurrahman Wahid University, Pekalongan, Indonesia

Abstract

This research aims to explore the importance of Management Information Systems (MIS) in the context of enterprises in the digital era. Through a literature study approach, this research collects and analyzes current knowledge from various reputable scholarly sources to identify the benefits, and best practices in the implementation of SIM. The research process includes selecting articles from databases such as Google Scholar, Scopus, JSTOR, and Web of Science etc., with a focus on relevance, publication quality, and clear methodology. The analysis shows that SIM plays an important role in supporting effective decision-making at various levels of the organization, improving operational efficiency, and providing a competitive advantage. The findings are expected to contribute significantly to the development of management practices and information systems in the business world.

Keywords: information system, digital transformation, Decision making

THE USE OF ARTIFICIAL INTELLIGENCE IN DESIGN EDUCATION

Serdar SUYUNOV

Graduate Student, Karabük University, Faculty of Safranbolu Fine Arts and Design.,
Department of Industrial Design, Karabük-Türkiye

ORCID: 0009-0005-9780-6071

Raşit ESEN

Doç. Dr. Karabük University, Faculty of Safranbolu Fine Arts and Design., Department of
Industrial Design, Karabük-Türkiye

ORCID: 0000-0003-1710-7915

Abstract

Contemporary design education began to take shape at the end of the 19th century with the industrial production dynamics of the Industrial Revolution. One of the most profound transformations in this field was experienced through the Bauhaus School (1919-1933), which combined art, craft, and industry with an integrated approach, laying the foundations for modern design education. In Türkiye, design education became an academic discipline with the establishment of the “Sanayi-i Nefise Mektebi” and has been updated over time within the framework of contemporary themes, such as digitalization. Artificial intelligence (AI) technologies are the newest and most influential drivers of this transformation. This study aimed to systematically analyze the academic literature addressing the effects, potential, and challenges associated with the use of artificial intelligence in design education. National and international studies published in the last 10 years were examined through online sources within this scope. Research has reported that artificial intelligence partially contributes to areas such as students’ creativity, motivation and individual learning efficiency. Some limited field studies have demonstrated that the use of artificial intelligence in industrial design improves students’ conceptual design skills. The literature review found that artificial intelligence offers great potential for providing students with personalized learning experiences. However, this technological transformation has also brought significant challenges. The integration of artificial intelligence into educational processes may create ethical and social issues, which must be managed with care.

Keywords: artificial intelligence (AI), design education, industrial design, educational technologies.

TOWARDS ENERGY SUSTAINABILITY IN ALGERIA: OPTIMIZING HYBRID SYSTEMS COMBINING RENEWABLE ENERGIES AND SMART TECHNOLOGIES

Amina Yahia

Institute of Urban Management Techniques, Oum el Bouaghi University, Algeria.

ORCID: <https://orcid.org/0000-0002-3782-1713>

Abstract

Algeria, which has immense potential for renewable energy thanks to its solar, wind and geothermal resources, now faces major challenges in successfully transitioning to renewable energy. This work proposes an approach to optimizing hybrid energy systems, combining local renewable sources and smart technologies, in order to accelerate this transition while meeting the country's growing energy needs in a sustainable manner.

The study focuses on modelling hybrid systems adapted to Algeria's specific conditions, particularly the Saharan areas rich in solar radiation and the coastal regions suitable for wind power. Smart technologies, such as artificial intelligence and IoT systems, will be used to optimize energy flow management, anticipate the variability of renewable resources and improve the efficiency of storage infrastructure. In addition, an in-depth socio-economic analysis will be carried out, highlighting the advantages of decentralized models for rural and isolated areas, where access to energy remains limited.

The aim is to demonstrate that the integration of these hybrid systems can not only reduce greenhouse gas emissions, but also create significant local jobs and reduce the country's dependence on fossil fuels. This approach represents a unique opportunity for Algeria to capitalize on its abundant natural resources while pursuing a sustainable and inclusive development strategy.

Keywords: Hybrid energy systems, Renewable energies in Algeria, Energy optimization, Smart technologies, Energy transition, Sustainable development, Decentralized management.

COMPARATIVE FORM ANALYSIS OF A MENUET BY J. S. BACH USING TWO ARTIFICIAL INTELLIGENCE TOOLS

Turgay TUNÇ

Asst. Prof. Dr., Zonguldak Bülent Ecevit University, State Conservatory, Zonguldak-Türkiye

ORCID: 0000-0002-5257-5469

Abstract

The purpose of this study was to compare the form analyses of Johann Sebastian Bach's piano piece Der Erste Bach – Menuet II in G Minor BWV Anh. 115 conducted by artificial intelligence tools. The study employed the document analysis method, one of the qualitative research designs, and these analyses were evaluated comparatively. In the artificial intelligence-based analysis process, the ChatGPT-5 model and Claude Sonnet 4.5 model were utilized. The free versions of these tools were employed throughout the study. ChatGPT and Claude were selected due to their capacity to generate explanatory and interpretive text regarding notation, chords, and musical structure. The ability of artificial intelligence to perform analysis using conceptual and linguistic musical knowledge, rather than chord labelling or audio signal-based approaches, is particularly significant for educational applicability. In the analysis process, the musical score was uploaded to the models in PDF format, and the form structure was interpreted through natural language processing infrastructure. According to the findings, while artificial intelligence tools successfully identified the general structural characteristics of the work, the Claude Sonnet 4.5 model achieved more successful results than ChatGPT-5 in accurately detecting tonal areas and modulations. The analyses demonstrated that the technical accuracy and speed offered by artificial intelligence can be evaluated as a complementary resource, particularly in rule-based areas such as form analysis. This study reveals the potential of artificial intelligence tools in music education and analysis while highlighting their varying levels of analytical precision in identifying complex musical elements.

Keywords: music, artificial intelligence, piano, form analysis.

INTERPRETATION OF TURKMEN ‘CALAR’ WEAVINGS IN BAG DESIGNS

Nazan ÖZCAN

Öğr. Gör. Dr., Tekirdağ Namık Kemal Üniversitesi, Teknik Bilimler Meslek Yüksekokulu,
Tekstil, Giyim, Ayakkabı ve Deri Bölümü, Tekirdağ-Türkiye

ORCID: 0000-0001-5352-3735

Amene TURKMEN

Öğrenci, Tekirdağ Namık Kemal Üniversitesi, Teknik Bilimler Meslek Yüksekokulu, Tekstil,
Giyim, Ayakkabı ve Deri Bölümü, Tekirdağ-Türkiye

ABSTRACT

This study examines the formal, colour and motif characteristics of Turkmen ‘calar’ weavings, one of the unique examples of Central Asian Turkic culture, and addresses the process of adapting traditional weaving aesthetics to contemporary bag designs. Known as ‘calar’ in Turkmen culture, these weavings were generally produced as functional objects for home textiles, decoration or transport, while also serving as a cultural form of expression reflecting social identity, aesthetic understanding and symbolic values. In this respect, calar weavings have been regarded not only as handicraft products but also as indicators of cultural identity. The Traditional (Handicraft-Based) Design Method was used in the research, aiming to reinterpret traditional motifs in line with contemporary design principles. In this context, the characteristic elements of Turkmen calar weavings, such as geometric patterns, warm colour transitions, symmetrical arrangements, and hand-based weaving techniques, were examined and transferred to modern bag forms and surface designs. Sustainable materials such as natural leather, wool, linen, and recycled textile materials were preferred during the working process, aiming to both preserve cultural heritage and contribute to the aesthetic language of contemporary design. The resulting bag designs have created a cultural bridge between handicrafts and fashion design by redefining the formal and symbolic aspects of traditional weaving art in a contemporary context. The results obtained demonstrate that the motif- and colour-based aesthetic structure of Turkmen weaving can be reinterpreted in modern design objects and that such approaches make important contributions in terms of cultural sustainability and identity representation. In this respect, the study serves as an exemplary application of the integration of local handicrafts into the contemporary design world and concretely demonstrates the aesthetic interaction between the traditional and the modern.

Keywords: Turkmen Weavings, Bag Design, Traditional Handicrafts, Cultural Sustainability, Contemporary Interpretation.

A METHOD PROPOSAL FOR ASSESSING TRADITION AND INNOVATION WITHIN MUSICAL TRANSMISSION

Esat ŞAR

Research Assistant, Karabuk University, Faculty of Fethi Toker Fine Arts and Design,
Department of Music, Karabük-Türkiye

ORCID: 0009-0008-4379-2243

Abstract

For centuries, the meşk system served as the principal vehicle of transmission in Turkish music. Over the last two centuries, musical notation emerged as an alternative practice, and choices at their intersection produced a new habitus embodying features of both. In the nineteenth century these methods frequently interpenetrated. This study interrogates the widespread claim that meşk fully withdrew from performance and transmission in favor of staff notation, thereby curbing meşk's characteristic outcome: versional performance. As a case study, we examine Dellâlzâde İsmail Efendi, who stands at the juncture where meşk and notation began to be used together, focusing on his well-known yürük semâî in the Yegâh makam. Sixteen versions were assembled: one from the archive of his contemporary Muallim İsmail Hakkı Bey, six from Cüneyt Kosal, five from Kemal Batanay, the TRT version, and three state-choir performances. Because the piece largely comprises two-measure phrases (with two three-measure sentences), all versions were aligned phrase-by-phrase to assess differences and commonalities. Measures repeating identical melodic motifs were marked consistently, enabling calculation of inter-version similarity. The data show 20.99% commonality in temporal and pitch alignment across versions, implying 79.01% divergence. Thus, within Turkish music transmission, notation does not function as an absolute tool of preservation: for the work examined, notation alone lacks sufficient capacity to prevent change over time. As a further contribution, a consensus version was constructed by selecting, for each phrase, the most frequently recurring variants—yielding a composite that reflects motifs entrenched in collective memory.

Keywords: Musical Transmission, Meşk, Musical Notation, Dellalzade

ECO-ART: THE ARTISTIC REPRESENTATION OF ENVIRONMENTAL AWARENESS

Yasemin TÜMER ÇELİK

Dr. Öğr. Üyesi. Baburt Üniversitesi, Sanat Tasarım Fakültesi, Resim Bölümü, Bayburt-Türkiye

ORCID: 0000-0003-4031-1252

Abstract

Eco-art is an art movement that draws attention to environmental issues and raises social awareness by using the aesthetic and creative power of art. This movement aims to foster environmental responsibility and sensitivity in viewers by addressing today's most pressing global issues, such as climate change, pollution, habitat destruction, and biodiversity loss. One of the most distinctive characteristics of eco-art is the use of natural and recycled materials in the production process. By creating their works with soil, leaves, wood, plastic waste, and other waste materials, artists adopt a production process that respects nature while also highlighting the problems created by the consumer society. This approach demonstrates that art itself can integrate with an ecosystem. Eco-art transforms the viewer from a passive observer into a part of the work. Through interactive installations and performances, viewers have the opportunity to experience the tangible impacts of environmental problems. For example, sculptures inspired by melting glaciers or large-scale installations created from waste materials convey the artistic message in a direct and physical way.

Eco-art is not merely an art movement but also a multidisciplinary approach that intertwines with science, activism, and education. Artists collaborate with scientists to transform ecological data into artistic projects. This allows complex scientific issues to be conveyed to the public in a more understandable and emotional language, which in turn creates a broader support base for environmental change. By combining aesthetic and ethical values, eco-art plays an inspiring role for a sustainable future. Works that are among the most prominent examples of eco-art stand out with their artistic approach to environmental issues. Olafur Eliasson's "Ice Watch" placed giant ice blocks brought from Greenland in the squares of major cities like London, Paris, and Copenhagen, transforming the abstract concept of global warming and melting glaciers into a reality the viewer could physically experience. Agnes Denes's "Wheatfield - A Confrontation," created in 1982 in Manhattan, New York, with a wheat field set amidst skyscrapers, demonstrated the contrast between nature's fertility and the artificiality of urban life. The work's harvest was donated to starving people, prompting questions about the relationship between food, nature, and money. Photographer Chris Jordan, in his series "Intolerable Beauty: Portraits of Marine Debris," captured plastic waste accumulated in the stomachs of seabirds, revealing the tragic consequences of ocean pollution and connecting the viewer to environmental issues by conveying scientific data with emotional language. These examples demonstrate how eco-art effectively conveys scientific data and environmental crises through an aesthetic approach.

Eco-art is not merely an aesthetic phenomenon; it is also a powerful tool that reflects social and environmental issues, inviting viewers to critical reflection and action. By redefining the role of art in social change, this movement offers an inspiring platform for a sustainable future.

Keywords: Eko-Sanat, Estetik, Etkileşimli Enstalasyonlar, Sanatsal-Görsel Yaklaşım, Sanat

URBAN ENVIRONMENT AND ITS EFFECT ON THE HEALTH AND SAFETY OF STUDENTS WITH DISABILITIES IN DEVELOPING COUNTRIES

Dr. Odirin Omiegbe

University of Delta, Agbor, Nigeria.

Abstract

Urban environment in developing countries present a complex mixture of opportunities and challenges for students with disabilities. While these areas may offer better access to services and education compared to rural regions, they also expose students with disabilities to significant risks related to health and safety. This paper therefore, examines the multifaceted challenges faced by students with disabilities in urban environments, particularly within slums in developing countries, and highlights the detrimental effects on their health and safety. Data were collected using a prescriptive methodology that incorporated both primary and secondary sources, including direct observations and literature retrieved from PubMed and Google Scholar. The analysis focuses on how urban environments affect the health and safety of students with disabilities in developing countries and explores strategies to improve their well-being. The findings reveal that these environments are characterized by poor sanitation, inadequate housing, limited access to healthcare, and high levels of violence—all of which pose significant risks to students with disabilities. These risks are interconnected, forming part of a vicious cycle of poverty, disability, and marginalization. The paper argues that the intersection of disability and poverty creates unique vulnerabilities, resulting in poorer health outcomes, reduced safety, and substantial barriers to education. It concludes that addressing these challenges requires a holistic approach, including implementation of programmes to combat violence and discrimination, improvements in physical infrastructure, expanded access to inclusive and affordable healthcare, policy reforms and inclusive urban planning strategies that can enhance health and safety for this vulnerable group.

Keywords: students with disabilities, disability inclusion, urban environment, slums, school safety, accessibility, developing countries.

VISUAL RESISTANCE: DIGITAL PROTEST ART, POLITICAL MURALS, AND TECHNOLOGICAL MEDIATION IN THE JULY 2024 UPRISING IN BANGLADESH

Farhana Zerín Lubna

BSS Candidate, University of Rajshahi, Faculty of Social Sciences, Department of Anthropology, Rajshahi-6205, Motihar-Rajshahi, Bangladesh

Rubel Hossen

Research Assistant and BSS Candidate, University of Rajshahi, Faculty of Social Sciences, Department of Anthropology, Rajshahi-6205, Motihar-Rajshahi, Bangladesh

ORCID: <https://orcid.org/0009-0009-3060-321X>

Abstract

In July 2024, a student-led movement in Bangladesh witnessed street art turning out as a mighty weapon of resistance when the art depicted turned out to be a weapon of communication, mobilization, and unity. This case study discusses how street art and political murals, both in physical and digital form, influenced mass mobilization against oppressive orders. This case utilized a qualitative exploratory research design, and data were gathered via in-depth & key informant interviews among student protesters in Rajshahi, Bangladesh, as well as a content analysis of street murals and digital reproductions of the murals on social media. This analysis shows that visual representations (e.g., murals, graffiti, and digital reproductions) are shaped as both art and communication and technological tools of communication, mobilization, and solidarity. When the internet has been shut down, as well as when there has been political repression, the sharing of artwork in these modes via the internet and news media maintained the momentum of the movement, shaping public sentiment and collective identity. Protest art thereby spread beyond walls and became a net-produced form of visual resistance, redefining the articulation of art, design, and technology. By analyzing this articulation, the research brings to attention how internet mediation has reconfigured the aesthetics, ethically speaking, and the political value of current art practice in situations of resistance and social change.

Keywords: Protest art, digital murals, digital design and technology, visual resistance, social media activism, Bangladesh.

THE FUTURE OF EDIBLE CREATIVITY, ART AND DESIGN**Özlem YALÇINÇIRAY**

Assist. Prof. Dr, Istanbul Arel University, Faculty of Fine Arts, Department of Gastronomy and Culinary Arts, Istanbul-Türkiye

ORCID: 0000-0001-9033-1935

Abstract

Edible art is positioned as a multidisciplinary regime of expression that intersects gastronomy with visual arts, design and technology, bringing together representational and sensory dimensions. The main goal of this approach is to transform food from a purely nutritional practice into a multisensory and intersectional experience. In this context, the presentation is handled through the simultaneous and relational fiction of form, colour, texture, smell and auditory elements (breaking, crackling). The choice of materials and techniques used in plate design is central to the aesthetic language. The hydrocolloid gels used in the plate produce translucent layering and optical depth, protein-based systems create silky matte surfaces, while sugar and cocoa butter-based matrices allow for mirror shine, sharp lines and refined micro-texturing.

The rapid development of digital technologies creates new opportunities, new methodological and aesthetic openings at the intersection of gastronomy, creativity, art and design. Among these innovations, 3D food printing is emerging as a transformative tool that redefines culinary creativity and brings new aesthetic dimensions to gastronomy. Initially developed as an engineering and prototyping technique, 3D printing has spread to the culinary world with the use of edible materials such as chocolate, dough, puree and plant-based proteins, enabling the design and production of highly complex food geometries that go beyond traditional cooking methods.

As a result, edible art integrates gastronomy with aesthetic theory, material science and digital production technologies to redefine food as a multisensory communication medium and performative stage. In this way, the plate is transformed from a mere serving surface into a stage that carries a story, identity and interaction. In the near future, further advances in technology, such as virtual reality-supported presentations, encapsulated flavors and smart, heat-shifting textures, will deepen the chef-designer-engineer collaboration by making personalized, data-driven experiences even more accessible. In this framework, edible art, which can be considered as an interdisciplinary research and application field that simultaneously feeds gastronomic innovation and cultural meaning production, has a high potential for institutionalization with standardizable protocols and sustainable / ethical design principles, will become more prominent and increase its popularity over time.

Keywords: Gastronomy, Culinary Art, Technology, Edible Creativity

CALLIGRAPHY INSTITUTE: JOURNEY THROUGH ISLAMIC NARRATIVE

ZARIN RAFI

Bachelor's in Interior Designing, Lahore College for Women University, Lahore, Pakistan

RIMSHA IMRAN

Ph.D. Architecture (Scholar) University of Engineering & Technology, Lahore, Pakistan.

Lecturer, Interior Design Department, Faculty of Arts and Social Sciences, Lahore College for Women University, Lahore, Pakistan.

ABSTRACT

This institute of Calligraphy is a unique educational and creative initiative that promotes the fundamental notion of unity and oneness that is strongly entrenched in Islamic philosophy. This initiative aims to bridge the gap between tradition and modernity, culture and art, spirituality and education. This project aims to integrate the historical and cultural elements of calligraphy with philosophical practices in Islam in a creative and effective way to create an exciting learning environment. The institute will be based on principles of cultural and tradition preservation, inclusiveness, and spirituality. It will provide a pleasant atmosphere of art, culture, and education at once. This program will combine various research studies that will have a cross-cultural perspective preserve the tradition and improve the spiritual development of people. The institute will serve as a center for cultural preservation, religious exploration, and life enrichment via art. It will symbolize cultural preservation, spiritualism, and inclusive art education by integrating art, heritage, and diverse teaching practices.

Keywords: Calligraphy, Learning, Islam, Institute, Preservation, Culture, Teaching, Art, Spirituality.

THE ROLE OF ART IN THE CONSTRUCTION OF COLLECTIVE MEMORY: SALT GALATA AS AN EXAMPLE OF A PUBLIC SPACE

Zehra KARTAL

Research Assistant, İstanbul Arel University, Faculty of Architecture, Department of Interior
Architecture, İstanbul-Türkiye

ORCID: 0009-0003-2739-1689

Abstract

Public spaces, which provide a platform for social interaction with transformative influence on society, play a critical role in formation and preservation of collective memory. The sustainability of collective memory and the enabling role of public spaces in this process have brought the construction and adaptive transformation of such spaces to the forefront, establishing a significant research domain in art, architecture, and urban studies. The transformative power of art allows architectural structures to acquire meaning, facilitates the reinterpretation of historical heritage, and makes social memory visible through spatial interventions.

Located on Bankalar Street, Karaköy, İstanbul, SALT Galata building was designed by French Levantine architect Alexandre Vallaury to host the Ottoman Bank and opened at the end of the 19th century. Since 2011, it has functioned as a cultural, artistic, and research institution. Its transformation from an Ottoman Bank into a multi-functional public space not only enables the adaptive reuse of a historic building but also contributes to the city's collective memory through its archives and diverse activities.

This transformation constitutes more than a functional shift; it serves as a concrete manifestation of how artistic and cultural practices can reinterpret architectural heritage. With its bookstore, cafe, and workspaces, SALT Galata functions as a public space that actively supports the production of collective memory. Moreover, through its digital and physical archives as well as exhibitions and seminars, the building facilitates the involvement of a historical Ottoman structure in construction and preservation of collective memory.

This study examines the role of art in shaping collective memory through exhibitions, screenings, workshops, and forums within the context of SALT Galata. The objective is to investigate the functional role of art in collective memory production and to highlight the importance of public spaces in the reinterpretation of cultural heritage and the public articulation of social issues.

Keywords: Collective memory, art, public space, spatial transformation, SALT Galata

**MULTIPERSPECTIVAL NATURE-INSPIRED PATTERNING AND SUSTAINABLE
INNOVATION IN CONTEMPORARY TEXTILE DESIGN**

Yasemin GÜRASLAN

Industrial Product Designer

ORCID: 0009-0003-3676-7123

Gizem MERT

Textile Engineer

ORCID: 0009-0004-1377-0343

Abstract

This study offers Reborn Bamboo, a contemporary textile print series for Taç, exploring nature-inspired rich visual and thematic paths with sustainability as a fundamental design criterion. The series explores nature at opposite poles like zooming in to examine mineral texture, biological growth, and microscopic surfaces and then zooming back out again to reinterpret farm topographies and forest tracts as abstract geometric motifs. This multi-scalar research produced four new surface textures, each initiating a distinct dialogue between nature and human sight.

The first design transforms farmland from above into flowing rhythmic lines shaped by human presence. The second weaves mineral depth with floral grace, uniting strength and fragility. The third invites a gaze into an infinite forest, echoing continuity and life's quiet pulse. The fourth reveals flowers emerging through stone, a subtle miracle of resilience. Together, they interlace nature's textures and viewpoints into one poetic vision of vitality and reverence for the natural world.

Reborn also merges sustainability through responsible material choice and clear-cut manufacturing. All materials are produced from renewable and low-impact bamboo fibers and certified to OEKO-TEX® Standard 100, guaranteeing the absence of dangerous chemicals. Manufacturing, garment, and wet finishing, take place in an environmentally and socially accountable STeP by OEKO-TEX® approved plant. Through this, the articles can carry the Made in Green (MiG) mark, which offers traceable and transparent sustainability through the supply chain.

To sum up, Reborn Bamboo unites nature-inspired aesthetics with certified sustainable production, advancing ecological responsibility in visual design and showing how multiperspectival analysis can foster innovative pattern development and sustainable narratives in modern home textiles.

Keywords: Sustainable innovation, biomimetic patterns, multiperspectival design, bamboo textiles, eco-conscious design

**FROM TRADITIONAL KNOWLEDGE TO ANALYTICAL TECHNOLOGY: A
CULTURAL AND SCIENTIFIC EXPLORATION OF EPHEDRA ALATA**

Wisseem MAHNANE

Natural Products Laboratory, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe, University Abou-BekrBelkaïd, Tlemcen 13000, Algeria.

ORCID: 0009-0009-3362-1691

Nabila BELYAGOUBI-BENHAMMOU

Natural Products Laboratory, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe, University Abou-BekrBelkaïd, Tlemcen 13000, Algeria.

ORCID: 0000-0001-5624-4627

Zineb KAID

Laboratory of Biomathematics, University Djillali Liabes, BP 89, Sidi Bel Abbès 22000,
Algeria.

Faculty of Exact and Computer Sciences, University Abdel-Hamid ibn Badis, Mostaganem
27000, Algeria.

Waffa ABDELMOUMENE

Natural Products Laboratory, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe, University Abou-BekrBelkaïd, Tlemcen 13000, Algeria.

Larbi BELYAGOUBI

Natural Products Laboratory, Department of Biology, Faculty of Natural and Life Sciences,
Earth and Universe, University Abou-BekrBelkaïd, Tlemcen 13000, Algeria.

Abstract

Ephedra alata, a desert medicinal plant deeply rooted in the traditional healing practices of North Africa, represents a remarkable intersection between cultural heritage, medicinal plants, and modern technological innovation. Traditionally used to treat various ailments, this species embodies a key component of local cultural identity. The aerial parts of *E. alata* were collected from the Béchar region in southwestern Algeria and extracted using solvents of increasing polarity to investigate the effect of solvent type on the extraction of bioactive compounds.

Advanced technological techniques such as UV–Vis spectrophotometry, HPLC, and GC–MS were employed to characterize the phenolic, flavonoid, and tannin contents, alongside the evaluation of antioxidant activity using standard assays (DPPH, TAC, and reducing power). The results revealed that solvent polarity significantly influences both chemical composition and biological activity, highlighting the importance of analytical technology in reinterpreting traditional knowledge about medicinal plants.

Moreover, multivariate data analysis tools (multiple regression and principal component analysis, PCA) were used to explore correlations between chemical profiles and bioactivity. This integrative approach aims to bridge ethnopharmacological knowledge with modern analytical technology, showcasing the cultural and scientific value of medicinal plants in developing sustainable solutions across medicine, art, and bio-design.

This study emphasizes that the integration of technology in studying culturally rooted plants can redefine the relationship between heritage, science, and artistic creativity, opening new perspectives for utilizing natural resources in sustainable technological and artistic innovation.

Keywords: *Ephedra alata* – Medicinal plants – Traditional medicine – Cultural heritage – Biotechnology – Bioactive compounds – Antioxidant activity – Ethnopharmacology – Sustainable art.

.

EXPLORING ARTIFICIAL INTELLIGENCE GENERATED TEXTILE PATTERNS WITH MULTI-CRITERIA DECISION MAKING

Derya TATMAN

Asst. Prof., Pamukkale University, Denizli Vocational School of Technical Sciences, Fashion
Design Department, Denizli -Türkiye

ORCID: 0000-0001-8498-2512

Serkan GÜLER

R&D Assistant Specialist, Sun Textile R&D Center, İzmir-Türkiye

ORCID: 0009-0007-3224-6303

Özge ÖZEN

R&D Design Assistant Specialist, Sun Textile R&D Center, İzmir-Türkiye

ORCID: 0000-0001-5145-6663

Sıla KÜÇÜKOĞLU

R&D Design Specialist, Sun Textile R&D Center, İzmir-Türkiye

ORCID: 0000-0001-7189-8821

Gamze TUNA

Senior R&D Specialist, Sun Textile R&D Center, İzmir-Türkiye

ORCID: 0009-0002-4959-2492

Bekir BOYACI

Group R&D Manager, Sun Textile R&D Center, İzmir-Türkiye

ORCID: 0000-0003-4557-0990,

Abstract

This study proposes and validates a designer-centred, multi-criteria framework for evaluating artificial intelligence (AI) tools used in textile pattern generation. Five commonly used tools were anonymised (AI1-AI5) and benchmarked against the reference patterns selected to reflect industrial requirements for continuous repeatability and chromatic consistency. In collaboration with expert textile designers, eight evaluation criteria were identified, and these criteria were weighted using the Analytic Hierarchy Process (AHP). These criteria were: Generation Method, Creativity, Program Access, Pattern Continuity, Pattern Type, Effect, Generation Count, and Generation Time. The analysis indicated that creativity and pattern type were the most significant criteria, with weights of 0.36 and 0.21, respectively. It also achieved a reliable consistency ratio (CR = 0.0454), suggesting an acceptable level of reliability. The Technique

for Order Preference by Similarity to Ideal Solution (TOPSIS) was applied to calculate the weighted performance of each tool and to determine their relative ranking. It was found that AI1 achieved the highest relative closeness to the ideal solution ($C^* = 0.9293$), followed by AI2 (0.7222) and AI4 (0.6633). In contrast, AI3 and AI5 scored lower due to weaknesses in pattern continuity and effect. Common problems, such as vertical striping and breaks in repeat structures, were frequently observed across different tools. This highlights the continued need for expert supervision and post-editing in production workflows. The results also show that, when tools are assessed and chosen through a structured, criteria-based process, AI can speed up pattern development without lowering professional standards. The proposed AHP–TOPSIS framework offers fashion and textile teams a clear and repeatable method to guide decisions, helping them focus on creativity and textile-specific requirements when selecting AI tools. Beyond ranking tools, the study introduces an industry-oriented evaluation protocol that combines expert judgement with quantitative analysis, ensuring transparent and defensible choices within design pipelines.

Keywords: artificial intelligence, AHP, digitalization, pattern design, textile, TOPSIS.

A MICROFLUIDIC-ASSISTED AGAR ART: BACTERIA MEETS AGAR THROUGH A CHANNEL AND GROWS INTO AN AESTHETIC DESIGN

Didem Rodoplu Solovchuk

Dr., Institute of Biomedical Engineering and Nanomedicine, National Health Research Institutes, Zhunan, Miaoli 35053, Taiwan

ORCID: 0000-0001-5052-3932

Cherng-Shyang Chang

Dr., Immunology Research Center, National Health Research Institutes, Zhunan, Miaoli 35053, Taiwan

ORCID: 0000-0003-0494-9515

Cheng-Kun He

Dr., Institute of Biomedical Engineering and Nanomedicine, National Health Research Institutes, Zhunan, Miaoli 35053, Taiwan

ORCID: 0000-0003-4699-5069

Cheng-Yuan Kao

Dr., Immunology Research Center, National Health Research Institutes, Zhunan, Miaoli 35053, Taiwan

ORCID: 0000-0003-0946-9270

Chia-Hsien Hsu

Prof., Institute of Biomedical Engineering and Nanomedicine, National Health Research Institutes, Zhunan 35053, Taiwan

ORCID: 0000-0002-0752-3133

Abstract

Microfluidic technology offers a precise control of fluidics at the microscale, and represents an innovation in biomaterials and design [1-2]. While usually applied in biological analysis, its potential extends far beyond experimental setups. This study explores the intersection of art, design, and technology by transforming an agar plate with a microfluidic device into a living artwork that visualizes bacterial growth. To do so, a Christmas tree mixer design was drawn using AutoCAD, and carved onto a polystyrene (PS) layer with CNC milling, merging artistic expression with fabrication technology (Figure 1a). A hybrid sandwich platform was prepared by integrating PS layer onto a Chromocult® coliform agar (CCA) plate, and a Luria-Bertani agar was placed on top of it. For the bacterial growth, three strains—*Pseudomonas aeruginosa* PA14, *Escherichia coli* (*E. coli*) K-12, and *E. coli* DH5α—were simultaneously introduced through separate inlets of the channel. The microfluidic layer mixes bacterial samples and allows interaction across agar and oxygen gradients. After 21 hours of incubation, facultative

anaerobic *E. coli* generates a deep blue-violet coloration on the CCA layer, while aerobic *P. aeruginosa* advanced along the microchannels toward the oxygen abundant surface, forming visually green striking branches that resembled a living landscape (Figure 1b). This outcome demonstrates how technological tools such as microfluidic patterning and agar layering can be creatively repurposed to construct dynamic, bio-responsive artworks.

1. Rodoplu Solovchuk, D., Hsu C. H., (2023). Microfluidic Diagnostics and Drug-Delivery Platforms for the Early Diagnosis and Treatment of Bacterial Diseases, in: T.S. Santra, A.U.S. Shinde (Eds.), Springer Nature Singapore, pp. 201-228.

2. Rodoplu, D., Chang, C. S., Kao, C. Y., & Hsu, C. H. (2022). A micro-pupil device for point-of-care testing of viable *Escherichia coli* in tap water. Microchemical Journal, 178, 107390.

Keywords: Microfluidics, milling technology, agar-art, bacteria, aerobic, facultative anaerobic.

Figures

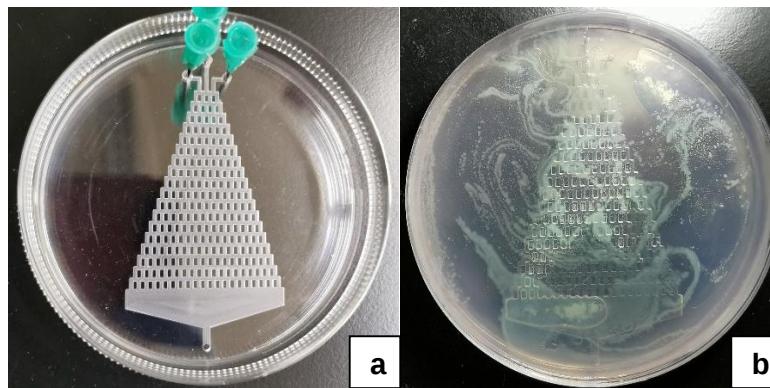


Figure 1. Representative images showing a) Design of the microfluidic channel, b) Visual outcome after 21 hours of incubation at 38°C

DESIGN AND CONCEPTION AS DRIVERS OF SUSTAINABLE INNOVATION IN CONTEMPORARY CREATIVE PRACTICES

Dr. BENAÏSSA Nadjette

Department of Architecture, Built Environment Resilience Laboratory » (BERLab),

University Mohamed Khider, Biskra, ALGERIA

ORCID ID: <https://orcid.org/0009-0003-1021-0474>

Abstract

Introduction and Purpose: Design and conception are fundamental processes that bridge creativity, functionality, and sustainability. In the face of global environmental challenges, contemporary design practice increasingly emphasizes ecological responsibility and cultural continuity. This study aims to analyze how sustainable design principles and conceptual thinking can foster innovation while maintaining social and environmental balance.

Materials and Methods: The research employed a qualitative and analytical methodology based on a review of contemporary design case studies, theoretical literature, and sustainable design frameworks. Comparative analysis was conducted on projects integrating digital fabrication, eco-materials, and vernacular inspiration. Data were collected through academic sources, design journals, and professional archives to evaluate how design conception translates sustainability into practical outcomes.

Results: Findings reveal that integrating sustainability at the conceptual stage significantly enhances creativity and long-term project viability. Designers who align their creative processes with ecological and social principles produce work that is both innovative and contextually grounded. The analysis also indicates a shift from object-centered design toward systemic and participatory design thinking.

Discussion and Conclusion: The study concludes that design and conception serve as transformative tools for achieving sustainable innovation. Embedding environmental ethics and cultural sensitivity into the design process fosters a new generation of responsible creators. The results support the need for interdisciplinary collaboration between designers, technologists, and communities to shape a sustainable and inclusive future.

Key Words: Design Thinking; Sustainable Design; Innovation; Cultural Identity; Creative Process

REFERENCES

- Norman, D. A. (2013). **The design of everyday things** (Revised and expanded ed.). MIT Press.
<https://mitpress.mit.edu/9780262525671>
Manzini, E. (2015). **Design, when everybody designs: An introduction to design for social innovation.** MIT Press.
<https://mitpress.mit.edu/9780262028608>
Cross, N. (2011). **Design thinking: Understanding how designers think and work.** Bloomsbury Academic.
<https://www.bloomsbury.com/uk/design-thinking-9781847886361>

Fry, T. (2009). *Design futuring: Sustainability, ethics and new practice.* Bloomsbury Academic.

<https://www.bloomsbury.com/uk/design-futuring-9781847885661>

Papanek, V. (2021). *Design for the real world: Human ecology and social change* (3rd ed.). Thames & Hudson.

<https://thamesandhudson.com/design-for-the-real-world-9780500295331>

**THE USE OF REFABRIC ARTIFICIAL INTELLIGENCE PLATFORM IN
DEFACTO RESEARCH&DEVELOPMENT AND DESIGN CENTER**

Enes Furkan MUHAN

DeFacto Perakende Ticaret A.Ş., Department of GENAI & Innovation, İstanbul/Türkiye,
ORCID: 0009-0007-7856-2328,

Gaye EROĞLU

DeFacto Perakende Ticaret A.Ş., Department of Research and Development&Design Center,
İstanbul-Türkiye,
ORCID: 0009-0005-3952-3778

Arzu ŞAHİN

DeFacto Perakende Ticaret A.Ş., Department of Accessories&Footwear, , İstanbul-Türkiye,
ORCID: 0009-0005-8354-703X

Sibel Saruç PİRLİOĞLU

DeFacto Perakende Ticaret A.Ş., Department of Men's Clothing, İstanbul-Türkiye,
ORCID: 0009-0002-0347-1564

Mustafa Sabri ÖZEN

Prof.Dr., University of Marmara, Faculty of Technology, Department of Textile Engineering,
İstanbul-Türkiye,
ORCID: 0000-0002-2921-3638

Abstract

This study will provide information on the basic features and working logic of the Refabric artificial intelligence (AI) platform, followed by details on how design processes are carried out using the Refabric artificial intelligence platform at DeFacto Company and the advantages it offers. The biggest challenge in design processes and departments is preparing the right collection and creating marketable products in the shortest time and at the lowest cost. In the textile and ready-to-wear industry, designers today are constantly required to present new products to their customers and prepare new collections very quickly by following global trends and developments. Today, thanks to artificial intelligence platforms, manufacturers can collect pre-order figures in a short time and at low cost without producing samples. Subsequently, companies can produce outputs and designs in line with their brand DNA by training artificial intelligence modules with their own past design infrastructure and data. Refabric is a design assistant platform that offers artificial intelligence solutions for clothing/garment design by developing solutions for problematic areas in the process from idea generation and design to production and commercialisation for the ready-to-wear and fashion industries. Refabric trains

artificial intelligence models using fashion visuals, social media content, trends, and the brand's historical data. This allows for the development of original designs by blending the brand's DNA with trends. Designers can start designing with inspirational images, sketches, and text commands. Refabric was founded in the United States in January 2023. This platform offers companies numerous AI-based solutions in the areas of production, design, e-commerce, and marketing. Design processes are transferred to digital without any physical production, allowing two-dimensional designs to be previewed in advance, saving time and reducing costs. Refabric offers a platform with PLM integration that enables all departments to collaborate seamlessly. Refabric enables all departments to collaborate seamlessly by receiving feedback in a language specific to the fashion industry and making continuous improvements. Refabric helps fashion brands move from idea to market faster by eliminating the fabric and garment sample preparation stages, reducing costs while eliminating bottlenecks caused by slow and manual processes. Refabric software reduces the need for physical samples by virtually visualising and testing collections, and production begins based on demand. Refabric creates brand-specific artificial intelligence solutions by using seasonal trend forecasts, storyboards, and brand archives. This enables brands to respond more quickly to trends and improve stock forecasts. Refabric also offers time-efficient, low-cost solutions for product photography. Speed, diversity, and risk management are critical in the fashion world. Artificial intelligence can make significant contributions in all three areas to textile and ready-to-wear companies.

Keywords: artificial intelligence (AI), design, clothing, fashion

TRADITIONAL PITHA AS LIVING DESIGN: LEARNING FROM THE PAST TO SHAPE THE FUTURE

Rubel Hossen

Research Assistant and BSS Candidate, University of Rajshahi, Faculty of Social Sciences,
Department of Anthropology, Rajshahi-6205, Motihar-Rajshahi, Bangladesh

ORCID: <https://orcid.org/0009-0009-3060-321X>

Mst. Fariha Tabassum

BSS Candidate, University of Rajshahi, Faculty of Social Sciences, Department of
Anthropology, Rajshahi-6205, Motihar-Rajshahi, Bangladesh

Naima Sultana Ponum

BSS Candidate, University of Rajshahi, Faculty of Social Sciences, Department of
Anthropology, Rajshahi-6205, Motihar-Rajshahi, Bangladesh

Md. Kamal Pasa

Associate Professor, University of Rajshahi, Faculty of Social Sciences, Department of
Anthropology, Rajshahi-6205, Motihar-Rajshahi, Bangladesh

ORCID: <https://orcid.org/0000-0002-7743-5091>

Abstract

Traditional *pitha* (types of handcrafted delicacies made from rice or wheat flour) prepared during the winter months of Bangladesh represent an age-old culinary tradition that integrates design, material culture, and seasonal beauty. The practice inhibits the idea that seasonal cuisine is an art form and a social identity. The paper frames winter pitha making in Rajshahi, Bangladesh, as a living design tradition sustained by conscious learning from past practices, material selection, and social routines. Adopting ethnographic fieldwork among 40 pitha producers and street vendors and employing key-informant interviews, narrative study, participant observation, and household-level econometric tracking, the research records descriptive sequences of production, implicit knowledge, temporally cycled labor schedules, and relations to markets. Findings indicate that kin-based tacit knowledge transmission remains the dominant mode of skill reproduction but faces challenges from economic hardship and increasing youth decline in pitha making. The study points out viable design opportunities: small-scale tool alterations that diminish work strain, hygienic packaging that extends shelf life and consumer confidence, and enhanced ingredient handling processes that safeguard traditional taste while boosting food safety. The study also reveals that concise, affordable digital pedagogies like step-by-step video tutorials, mobile micro-courses, and digital community archives are viable tools to record tacit knowledge and teach these skills. Situating an edible craft within design for the future debates, the work makes the case for heritage-based, community-focused approaches that preserve cultural memory while enabling locally controlled modernization. Suggested measures are co-designed vendor community pilot training programs, participatory testing of simple equipment, serving and packaging

innovations, and the setting up of open-access culinary heritage repositories to inform design and policy practice. Gender-conscious ethical implementation is stressed, alongside vendor-led co-design, to ensure interventions benefit women's agency and cultural value. These initiatives can ensure cultural survival, strengthen household livelihoods, and offer a reproducible model for the combination of traditional crafts with appropriate technologies.

Keywords: Pitha making, living design, intergenerational learning, entrepreneurship, technology-enabled education.

MAKING FOOTWEAR DESIGNS FROM LEATHER WASTE

Zhanerke Les

student of the 1st year of the educational program "Textiles, clothing, footwear and leather goods"

Gulzira Jumabekova

PhD, Acting Associate Professor of the Department of "Textiles, Materials Science and Standardization", M.Kh. Dulaty Taraz University, Taraz, Kazakhstan

Abstract

Due to the development of modern technologies, much attention is paid to saving and rational use of raw materials. In Kazakhstan, the issue of linking raw material resources with the economy has not yet been fully resolved at the state level, which negatively affects both the raw material base and the environment.

In recent years, a large amount of soft leather waste has been generated during the cutting process in footwear factories. Such leather waste creates both environmental and economic problems for enterprises. Therefore, these problems can be solved by utilizing waste and producing consumer goods from it. Considering the connection of footwear production waste with other branches of the national economy, exploring alternative ways to use these wastes has become one of the pressing issues today [1]. The topic of creating baby booties from leather waste is one of the modern and relevant research directions.

In footwear production, waste is classified into soft and hard waste. The leather waste generated during the cutting of the upper parts of footwear is soft. In addition, baby footwear can be designed using uniformly dyed leather waste. Designing and combining the parts of soft footwear is a particularly important task. Baby soft footwear require very little material consumption, so using soft leather waste for designing baby footwear parts is highly efficient.

Children's footwear is classified according to age and gender into the following groups: footwear for girls; footwear for school-age boys; footwear for school-age girls; footwear for preschool children; and footwear for infants. The design and intended use of footwear depend on its structure and must comply with GOST 15.007 for design, as well as GOST 11373 and GOST 3927 for size and fullness.

In Kazakhstan, the national standard GOST 26165-2021 "Footwear for children. General technical requirements" is harmonized with international standards but is not itself an ISO standard. International ISO and EN ISO standards are used in other contexts — for example, EN ISO 17697 defines methods for testing footwear seam strength, and European standards such as EN ISO 20345 cover safety footwear (3, 5).

The hygienic requirements for baby footwear are derived from the requirements applied to its components, meaning they depend on the structural characteristics of the foot during growth and on the materials used to make the footwear. The size, style, and sole rigidity of baby footwear should not hinder the development of the child's foot. The functions of leather product parts vary, and therefore require the use of materials with different properties.

The requirements for footwear materials include thickness, density, and elasticity. The same type of material is usually used for all upper parts of the footwear, but in some cases, two different materials can be combined.

The upper parts of footwear are subject to high aesthetic and operational requirements. They must be resistant to scratches, abrasion, and dirt, and their surface should be easy to clean. The materials used for these parts must be very soft, not exert any pressure on the baby's feet, and at the same time, maintain their shape well.

During use, the design of the product should ensure comfort for the consumer when performing auxiliary movements such as putting on, taking off, and walking in the footwear. The footwear should be lightweight, simple in construction, and technologically easy and quick to produce.

In the design of footwear for infants, the requirement for easy wearability is considered essential. A common constructive solution is the presence of fasteners on the upper part of the footwear that make it easy to put on and take off—such as laces or Velcro straps. The number of holes for the laces should correspond optimally to the lace length. The length of the lace should match the constructive features of the footwear.

When discussing the length, width, and thickness of the footwear's upper heel counter and other applied straps, these parts should be compatible with the buttons or other fittings used. The number of holes on the strap should correspond to the tongue diameter that passes through them. The footwear construction should be simple and allow for easy and quick removal. In the design of special footwear, easy removal is one of the primary requirements.

The soles of small infants differ significantly from those of adults in their anatomical and physiological structure. A characteristic feature of infants' feet is the flat, radiating shape of the toe area.

Moreover, the production of footwear for infants who have not yet begun to walk does not require a large amount of material — only about 3.5–4 dm² of material is needed [2]. Therefore, making infant footwear from leather waste generated in production is not difficult. On average, production waste often includes leather remnants with an area of about 4 dm².

Footwear for infants refers to soft footwear intended for babies aged 6 months to 1.5 years. These help children learn to put on and take off their footwear independently. For footwear in this age group, attractiveness and bright color are sufficient characteristics. Choosing light or bright colors for infants' footwear is important, as vivid and lively hues bring them joy and positive emotions [3].

The construction of infant footwear consists of the following main parts: Upper parts (vamp, quarter, leg shaft), and Lower parts (outer sole and insole) (see Figure 1).

Products made of leather are hygienically advantageous because the material allows the feet to “breathe.” Leather stretches easily when worn, allowing the infant's foot to move freely while walking. For insulated footwear, the inner side of fasteners and zippers should be lined with fur rather than leather, as cold air can otherwise penetrate through these areas.

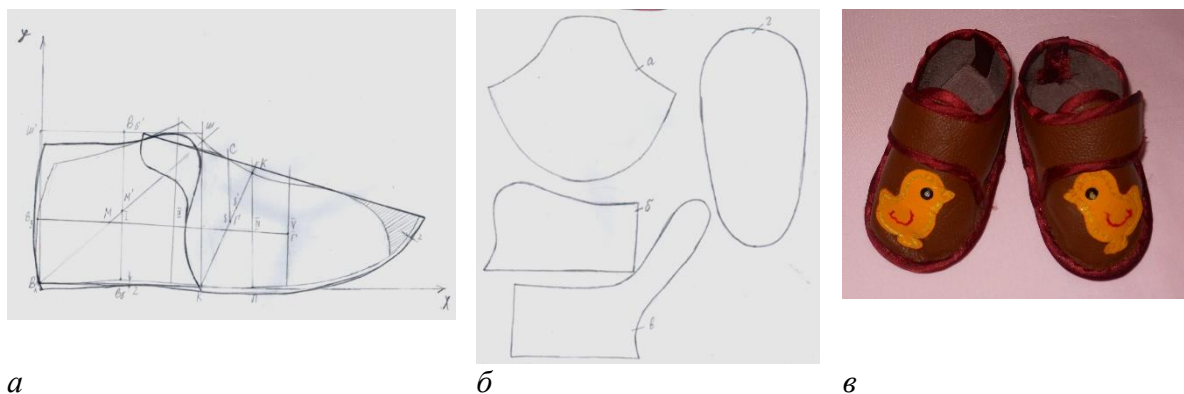


Figure 1. Design of footwear for babies: a - basic drawing of footwear; b - parts of footwear; c - finished footwear

The sectional parts of the footwear are joined together using special sewing machines with thread seams. The technological parameters of the stitching process depend on the thickness of the material, the method of forming the needle puncture, and the construction of the seam. The seams in footwear are not subjected to significant physical or mechanical stress [4].

The strength of the thread seams is determined by several factors: the tensile strength of the thread, the tightness of the stitching, the shape of the needle tip and the diameter of its shaft, the length of the stitch spacing, the number of seams, the distance between the stitch rows, and the distance from the seam to the edge of the part.

In conclusion, footwear for infants is distinguished not only by its aesthetic appeal but also by its comfort as a child's first pair of footwear. Most importantly, it fits securely on the foot, does not slip off, and gives parents confidence that their child's feet remain warm and the footwear stay firmly in place. Compared to other materials, natural leather footwear are much more durable and better adapted to the forces exerted on a child's foot.

List of literature:

1. Bogdanova I.E. Modern trends in the processing of collagen-containing waste from leather production. Leather and footwear industry, 2020, No. 2.
2. Klyuchnikova V.M., Kochetkova T.S., Kalita A.N.. Workshop on the construction of leather. Moscow "Legprombytizdat", 2021.
3. Makarova VS. Modeling and construction of footwear and boots. "Legprombytizdat" - M.: 2020.
4. Interstate standard GOST 26165-2021. Children's footwear. General technical conditions.

**GREEN-CULTURAL SMART CITY: A SYSTEMATIC LITERATURE REVIEW
FOR SUSTAINABLE DEVELOPMENT INNOVATION IN MALUKU TENGAH
REGENCY**

Diky Chandra

S.I.P., M.AP, Muhammadiyah University of Makassar Graduate School, Department of
Public Administration, South Sulawesi-Indonesia

Prof. Dr. Nuryanti Mustari

M.Si., Muhammadiyah University of Makassar Graduate School, Department of Public
Administration, South Sulawesi-Indonesia

Indri Apriani Nur

Muhammadiyah University of Makassar Graduate School, Department of Public
Administration, South Sulawesi-Indonesia

Izza khumaera

Muhammadiyah University of Makassar Graduate School, Department of Public
Administration, South Sulawesi-Indonesia

Fatimah Azzahra

Muhammadiyah University of Makassar Graduate School, Department of Public
Administration, South Sulawesi-Indonesia

Nur Islamia Sam

Muhammadiyah University of Makassar Graduate School, Department of Public
Administration, South Sulawesi-Indonesia

Abstract

This study presents a systematic literature review (SLR) aimed at developing a Green-Cultural Smart City conceptual framework as a foundation for sustainable development innovation in Maluku Tengah Regency. The research identifies, evaluates, and synthesizes current scientific findings to create an integrative model that connects local wisdom with smart technology within the context of archipelago regional development.

The SLR methodology followed the PRISMA protocol with three main stages: identification, screening, and eligibility. Literature search was conducted across Scopus, Web of Science, IEEE Xplore, and ScienceDirect databases for publications between 2019-2024 using combined search strings of keywords: "smart city", "green infrastructure", "cultural heritage", "sustainable

development", and "island region". From 354 identified articles, 78 studies met the inclusion criteria after rigorous selection process.

Thematic analysis of findings revealed four main themes: (1) Convergence of digital technology and local wisdom-based environmental governance practices; (2) Collaborative governance models for smart cities in archipelago regions; (3) Green-blue infrastructure integration in smart city planning; (4) Cultural sustainability indicators in technology-based development.

This research contributes: (1) Development of a Green-Cultural Smart City conceptual framework specific to archipelago contexts; (2) Identification of research gaps and future research agendas; (3) Formulation of implementation strategies based on evidence from international best practices; (4) Compilation of sustainability indicator matrices accommodating technological and cultural aspects.

The SLR results provide a comprehensive theoretical foundation for developing sustainable smart cities in Maluku Tengah Regency and similar archipelago regions, emphasizing the importance of culturally responsive and technologically feasible approaches.

Keywords: SLR, Green-Cultural Smart City, Sustainable Development, Local Wisdom, Archipelago Regions.

SUSTAINABLE CULTURE & ECO-TOURISM: ART MEETS NATURE

MSc.Selvije Lajqi

Faculty of Management in Tourism, Hospitality and Environment, University “Haxhi Zeka”Pejë, UÇK 30000,Pejë, Kosovo

Besa Baloku

Faculty of Management in Tourism, Hospitality and Environment, University “Haxhi Zeka”Pejë, UÇK 30000,Pejë, Kosovo

Diellza Berisha

Faculty of Management in Tourism, Hospitality and Environment, University “Haxhi Zeka”Pejë, UÇK 30000,Pejë, Kosovo

Venera Kelmendi

Faculty of Management in Tourism, Hospitality and Environment, University “Haxhi Zeka”Pejë, UÇK 30000,Pejë, Kosovo

Soreja Adzajlic

Faculty of Business in Technology and Economy, University “Haxhi Zeka” Pejë, UÇK 30000, Pejë, Kosovo

Kushtrim Agaj

Faculty of Management in Tourism, Hospitality and Environment, University “Haxhi Zeka”Pejë, UÇK 30000,Pejë, Kosovo

Abstract

This study examines the intersection of cultural heritage, artisanal craftsmanship, and sustainable tourism, emphasizing how traditional art and design can be integrated into eco-tourism initiatives. The research focuses on enhancing visitor experiences while simultaneously preserving local culture and biodiversity. Employing qualitative methods—including field observations, in-depth interviews with artisans, and case studies of culturally significant sites—the study investigates the ways in which cultural craftsmanship contributes to sustainable tourism development. Findings indicate that promoting traditional art within tourism not only strengthens local economies but also encourages community participation, raises environmental awareness, and fosters pride in cultural identity. Additionally, eco-tourism projects that incorporate heritage arts provide a platform for knowledge transfer between generations and help safeguard intangible cultural assets. The study highlights the importance of strategic collaboration among policymakers, tourism stakeholders, and local communities to create models that balance cultural preservation with ecological sustainability. By integrating artisanal practices into tourism offerings, destinations can attract environmentally conscious visitors

while maintaining the authenticity of their cultural expressions. Recommendations include the development of training programs for artisans, sustainable marketing strategies that highlight cultural assets, and policies that incentivize environmentally responsible tourism practices. Overall, this research underscores that sustainable tourism can serve as a catalyst for both cultural preservation and environmental stewardship, demonstrating that economic growth and ecological responsibility are not mutually exclusive. The insights provided aim to guide future initiatives in heritage-based eco-tourism and to inform policymakers, tourism developers, and community leaders on effective practices that merge culture and sustainability.

Keywords: Sustainable Tourism, Cultural Heritage, Artisanal Craftsmanship, Eco-Tourism, Environmental Sustainability, Community Engagement, Cultural Preservation, Biodiversity