

DSS 2024

DESIGN STUDIES SYMPOSIUM

ABSTRACT
PROCEEDINGS
e-BOOK

DESIGN DIALOGUES

edited by

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DSS 2024 Graphic Design

Ali Rıza BAYRAK, Gözde Damla TURHAN-HASKARA

31 MAY 2024

İzmir University of Economics, İzmir/Türkiye

DESIGN STUDIES

DESIGN STUDIES SYMPOSIUM 2024
DESIGN DIALOGUES
31 MAY 2024

Izmir University of Economics
Faculty of Fine Arts and Design
D Block Multipurpose Hall
Sakarya cad. No:156 Balçova-İzmir, Türkiye

ABSTRACT PROCEEDINGS

e-BOOK

e-ISBN: 978-625-6001-04-6

Cite as:

Author surname, Initial. (2024). Title. In D. Hasırcı, T. Doğu, D. Avcı-Hosanlı, G. D. Turhan-Haskara, A. R. Bayrak (Eds.), DSS 2024: Design Dialogues, 31 May 2024, Izmir University of Economics, (pp. xx-xx). İzmir Ekonomi Üniversitesi Yayınları. e-ISBN: 978-625-6001-04-6

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DSS 2024 Graphic Design

Ali Rıza BAYRAK, Gözde Damla TURHAN-HASKARA

with the contributions of

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Introduced as the first graduate program in the field in Turkey, the Design Studies Master's and Ph.D. programs are structured under the Graduate School and the Faculty of Fine Arts and Design at the Izmir University of Economics.

The programs provide architects, interior architects, visual communication designers, graphic designers, industrial designers, fashion designers and applicants from related disciplines a unique research opportunity.

With studies informed by this broad approach, ultimately, students are provided with opportunities to engage with the projects in a theoretical framework and conduct their dissertation, pursuing careers in both design-related professions and academia.

The programs in Design Studies are structured with the goal that the theoretical and practical aspects of successful graduate education can be effectively joined in a constructive way for graduates of various disciplines. Emphasizing the relations between various subjects and approaches provides the students with a broader professional training that equip them with substantial and creative skills, unique experiences, and specialized knowledge.

DESIGN STUDIES

Design Studies graduate program students conduct their research in a multi-disciplinary/cross-disciplinary way in the fields of studies and key research topics listed in the website.



@ieu_design_studies



lisansustu.ieu.edu.tr/tasarim_calismalari

The Design Studies Symposium 2024 (DSS2024) organized by the IEU Graduate School Design Studies programs was held in collaboration with the Faculty of Fine Arts and Design on the 31 May 2024 at the FFAD D Block Multipurpose Hall, Izmir University of Economics. DSS2024 with its theme, Design Dialogues, included rigorous discussions in design, with the attendance of scholars in design, with a focus on paper and poster presentations of graduate student research.

dia "across, between" + legein "to speak"

Dialogue refers to the interaction where two or more individuals engage in a verbal or written conversation. Dialogue is not a unilateral action, rather is a mutual concept that evolves constantly according to the ideas of the parties involved. It serves as both a literary and visual representation of such exchanges. In an interdisciplinary setting, this interaction may occur among the researchers and participants, among the shareholders, and between the designer and the user. This year, we sought submissions that utilize critical design studies to investigate the diverse scales involved in diverse dialogues and their, considering social, cultural, and functional perspectives. We highly encouraged presentations at:

- Theoretical examination of how design processes manifest at both macro and micro levels.

- Empirical investigation into how interactions in design between different regions and cultures affect local, regional, and international realities.
- Analysis of the hyperreal nature of artificial intelligence dynamics, focusing on the blurring of boundaries between the virtual and the real.
- Exploration of the complex methodologies utilized in design studies, both theoretical and empirical.

DSS 2024

After the voting session, “Revisiting Manzini’s Vision for Social Innovation in the Built Environment” by Aysıl Sara KERİMİ BODUR was awarded for the best presentation, and “Exploring the Third Place: Tracing the Diverse Spirits of Izmir’s District Cafés” by Sude TÜRKEN was awarded for the best poster. Congratulations for your amazing work and we wish you the best of success in your future endeavors.

We would like to thank the Director of the IUE Graduate School Prof. Dr. M. Efe BİRESSELİOĞLU and IUE Graduate School Secretary Ceren Sucularlı, and the Dean of the FFAD Prof. Dr. Ender YAZGAN BULGUN, FFAD Vice Deans Assoc. Prof. Dr. Onur MENGİ and Asst. Prof. Dr. Ali ASLANKAN, and FFAD administrative staff from the Department of Visual Communication Design

Computer Technician Eser Sivri and Photography Technician Ersan Çelikleş for their support and contributions to the symposium.

This symposium would not be possible without the organizational support of IUE administrative staff and our undergraduate students:

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With our sincere gratitudes,

DSS 2024 Organizing Committee

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(Head of Design Studies)
Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU
(Guest Symposium Coordinator)
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Asst. Prof. Dr. Gözde Damla TURHAN-HASKARA
(Design Studies Programs Coordinators)
Res. Asst. Ali Rıza BAYRAK
(Programs Assistant)

9:00 | Opening Session

Prof. Dr. M. Efe Biresselioğlu
Head of Graduate School

Prof. Dr. Ender Yazgan Bulgun
Dean of Faculty of Fine Arts and Design

Prof. Dr. Deniz Hasırcı
Head of Design Studies Programs, DS Developments Since DSS2023, Abstract Books

Asst. Prof. Dr. Didem Yavuz Velipaşaoğlu
Guest Symposium Coordinator of DSS2024, Design Dialogues

31 May 2024

IEU | D Block | Multipurpose Hall

9:30-10:40 | Individual Papers, Session 1: Narratives and Dialogues

Session Chair: Asst. Prof. Dr. Deniz Avcı-Hosanlı

Speakers: İpek Akpınar-İşıl Uçman-Deniz Canaran-Zeynep Özkaya İlber, Elia Maniscalco, Gözde Özder Çakır, Sonat Özcivanoğlu, Francesca Ciulla, Carmen Trischitta

10:40-10:55 | Coffee Dialogues

10:55-12:10 | Panel 1: Individual Creativity, Wicked vs. Well Defined Problem Solving

Session Chair: Asst. Prof. Dr. A. Can Özcan

Speakers: İşıl Biçen, Faraz Roudbari, Ayşegül Ertan, Meryem Nur Denктаşı, Asena Seher Karabulut, Ayşıl Sara Kerimi Bodur, Tamasha Yusifova, Berçin Göksen, Sude Pamuk, Zeyneb Önel

12:10-12:50 | Lunch

Participants may visit the poster sessions for upcoming voting.

12:50 | Group Photograph

Meeting in front of graffiti wall, D Block

13:00-14:00 | Panel 2: Design Studies Dialogues through Books

Session Chair: Prof. Dr. Deniz Hasırcı

Speakers: Anıl Dinç Demirbilek, Sena Adalı, Ayşıl Sara Kerimi Bodur, Beyza Cennet Batır, Fatma Betül Erbilien

14:00-14:15 | Coffee Dialogues

14:15-15:25 | Individual Papers, Session 2: Digital Dialogues

Session Chair: Asst. Prof. Dr. Gözde Damla Turhan-Haskara

Speakers: Ali Rıza Bayrak, Deniz Eriten, Canberk Yurt, Mehmet Sadık Aksu, Anıl Dinç Demirbilek-Sena Adalı, Zehra Güloğlu

15:25-15:40 | Coffee Dialogues

15:40-16:40 | Panel 3: Collective Dialogues

Session Chair: Asst. Prof. Dr. Didem Yavuz Velipaşaoğlu

Speakers: Büşra Limon, Sude Pamuk, S. İrem Çimen, Berçin Göksen

16:40-16:50 | Coffee Dialogues

16:55-17:50 | Panel 4: Lessons Learned and Next Year's Theme

Session Chair: Asst. Prof. Dr. Tuba Doğu

Speakers: Faculty Members

17:50 | Exhibition Introductions and Opening

Speakers: Assoc.Prof.Dr. Şölen Kipöz, Assoc.Prof.Dr. Onur Mengi, Asst.Prof.Dr. Tuba Doğu, Assoc.Prof.Dr. Deniz Deniz

18:30 | Best Presentation and Best Poster Voting

Through shared digital code

18:40 | Certificate Ceremony and Cocktail

Announcement of Best Presentation and Best Poster

31 May 2024

IEU | D Block | Multipurpose Hall

9:30-10:40 | SESSION 1: PAPER PRESENTATIONS

NARRATIVES AND DIALOGUES

Session Chair: Asst. Prof. Dr. Deniz AVCI-HOSANLI

İpek Akpınar, Işıl Uçman, Deniz Canaran (Corresponding Author), Zeynep Özkaya İlbey:
Transdisciplinary Design Milieu for Architectural Translation
(10 minutes)

Elia Maniscalco: Design as a mediator of languages and activator of virtuous processes
(10 minutes)

Gözde Özder Çakır: Effective Communication in Architecture and Design
(10 minutes)

Sonat Özcivanoğlu: Plotting Presentness as A Design Exercise for Narrating Care in Architecture Education
(10 minutes)

Francesca Ciulla: Community Archives: Virtual Spaces of Shared Memory
(10 minutes)

Carmen Trischitta: Co-design as a catalyst for social regeneration: participatory approaches to urban transformation
(10 minutes)

Q&A Session
(10 minutes)

10:55-12:10 | PANEL 1

INDIVIDUAL CREATIVITY:

WICKED VS. WELL DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Speakers:

Işıl Biçen
Faraz Roudbari
Ayşegül Ertan
Meryem Nur Denктаşı
Asena Seher Karabulut
Ayşıl Sara Kerimi Bodur
Tamasha Yusifova
Berçin Göksen
Sude Pamuk
Zeyneb Önel

31 May 2024

IEU | D Block | Multipurpose Hall

13:00-14:00 | PANEL 2

DESIGN STUDIES *DIALOGUES* THROUGH BOOKS

Session Chair: Prof. Dr. Deniz HASIRCI

Anıl Dinç Demirbilek: Book Review: Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds
(10 minutes)

Sena Adalı: Book Review: Becoming A Digital Designer
(10 minutes)

Ayşıl Sara Kerimi Bodur: Revisiting Manzini's Vision for Social Innovation in the Built Environment
(10 minutes)

Beyza Cennet Batır: Book Review: Software Takes Command
(10 minutes)

Fatma Betül Erbilien: An analysis of "Rebuilding after disasters: from emergency to sustainability"
(10 minutes)

Q&A Session
(10 minutes)

14:15-15:25 | SESSION 2: PAPER PRESENTATIONS

DIGITAL *DIALOGUES*

Session Chair: Asst. Prof. Dr. Gözde Damla TURHAN-HASKARA

Ali Rıza Bayrak: Video Essay Workshop as an Alternative Method of Urban Dialogue
(10 minutes)

Deniz Eriten: Walking Through Memory Lanes: A Journey on Collective Narratives in Urban Landscapes
(10 minutes)

Canberk Yurt, Deniz Deniz: Exploring the Potentials of Participatory Action for Toroidality: The Dynamics of Collective Knowledge in the "Circular Journey of Olive"
(10 minutes)

Mehmet Sadık Aksu: Training GANs with Synthetic Data: A Dual-layered Approach to AI-Driven Architectural Layout Generation
(10 minutes)

Anıl Dinç Demirbilek, Sena Adalı: Smart Design Applications for Well-being: A Multidisciplinary Approach
(10 minutes)

Zehra Güloğlu: Exploring the Architectural Potentials of Auxetic Materials: A Methodological Framework
(10 minutes)

Q&A Session
(10 minutes)

31 May 2024

IEU | D Block | Multipurpose Hall

15:40-16:40 | PANEL 3

COLLECTIVE DIALOGUES

Session Chair: **Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU**

Büşra Limon: The Furniture of Dolmabahçe Palace
(10 minutes)

Sude Pamuk: Ceramic Art Meets Architecture: The Case of Grand Efes Hotel In Izmir District
(10 minutes)

S. İrem Çimen: Exploring the Influence of Design Tools Across Different Mediums
(10 minutes)

Berçin Göksen: A Dialogue of Art and Neuroscience: Exploring Interdisciplinary Synergies
(10 minutes)

Q&A Session
(10 minutes)

16:55-17:40 | PANEL 4

LESSONS LEARNED AND NEXT YEAR'S THEME

Session Chair: **Asst. Prof. Dr. Tuba DOĞU**

Roundtable Discussion:
Asst. Prof. Dr. Elif Kocabıyık Savasta
Asst. Prof. Dr. Daniele Savasta
Faculty Members

31 May 2024

IEU | D Block | Multipurpose Hall

17:50 | EXHIBITION INTRODUCTIONS AND OPENING

Speakers:

Assoc. Prof. Dr. Şölen Kipöz

"Design Activism" vs. "Activism through Design"?

Assoc. Prof. Dr. Onur Mengi

Exploring Design in Creative Industries

Asst. Prof. Dr. Tuba Doğu

Literary Spaces: Translating Izmir's Urban Experience Into Literary Narratives

Assoc. Prof. Dr. Deniz DENİZ

Smart and Sustainable Cities through Co-Creation

18:30 | BEST PRESENTATION AND BEST POSTER VOTING

Through shared digital code

18:40 | CERTIFICATE CEREMONY AND COCKTAIL

Announcement of Best Presentation and Best Poster

SESSION 1 : NARRATIVES AND DIALOGUES

Session Chair: Asst. Prof. Dr. Deniz AVCI-HOSANLI

The presence of different design layers necessitates the need for translations, diverse communication strategies, and numerous discussions within the design community. Dialogue-based design fosters a wide range of perspectives and encourages inclusivity. Dialogues facilitate communication among diverse stakeholders, encompassing local governments, corporations, individuals, and communities, as well as designers and specialists.

The current pedagogical goal of design schools is to promote a dialogue-based design approach that could be globally adopted. Local adaptations of global educational models are currently being debated as a means of enhancing communication between architects, designers, clients, and other stakeholders. This is done in order to gain empathy for other contributors, understand a variety of viewpoints, and eliminate personal biases from design processes. Narration, dialogues, and pedagogies intertwine: multi-layered nature of design is prevalent in design education via empirical education models that are inclusive of narratives and dialogues. In design schools, the studies and research on post-disaster narratives offer insight into the current discussions on design ethics triggered by universal discussions of social justice.

In connection to these topics, İpek Akpınar, Işıl Uçman, Deniz Canaran, and Zeynep Özkaya İlbey discuss "Transdisciplinary design milieu for architectural translations" and Sonat Özcivanoğlu presents "Plotting presentness as a design exercise for narrating care in architecture education." Both papers talk about experiments in teaching architecture in Turkey that include stories, narratives, and dialogues, while Gözde Özder Özçakır discusses adapting a universal pedagogical model in architectural education in Turkey in her paper "Effective communication in architecture and design".

Fast globalization threatens the loss of traditional and regional identities in design, such as the slow disappearance of local arts, crafts, and traditions; i.e., the cultural heritages of minority groups and at-risk communities.

Especially in urban areas, local communities are often excluded from major decision-making processes in urban transformation projects. This not only puts the cultural heritage of local communities at risk but also hinders sustainable social change. Different participants in the design process are currently seeking new inclusive design collaborations. Rather than the imposition of canonical Western models, diversity and inclusivity in localities are on the agenda. The contributors are no longer solely designers but professionals from different fields, as well as the local governments, stakeholders, and local communities that endure to achieve cultural variety in design via co-design and empowerment of local cultures and communities via multidisciplinary and transdisciplinary dialogues. To achieve this, there are currently a variety of approaches: One is the utilization of digital tools to create an interactive virtual space for data storage for memory conservation, especially for minority groups and local communities; another is the inclusivity of the opinions of the "marginalized" subcultures via informal dialogues established with the local communities for sustainable social change in urban transformation initiatives.

The following sections present discussions on these topics from the lens of visual communication and urban design. Elia Maniscalco focuses on establishing bridges in design between "traditional knowledge & technological innovation" and "local identities & global developments" in his paper "Design as a mediator of languages and activator of virtuous processes". Francesca Ciulla in "Community archives: Virtual spaces of shared memory" proposes a virtual tool for memory conservation for at-risk minority groups, and Carmen Trischitta discusses the integration of local knowledge in urban regeneration projects via case studies in "Co-design as a catalyst for social regeneration: Participatory approaches to urban transformation".

Asst. Prof. Dr. Deniz AVCI-HOSANLI

Izmir University of Economics

Faculty of Fine Arts and Design

Department of Interior Architecture and Environmental Design

SESSION 1 : NARRATIVES AND DIALOGUES

Transdisciplinary Design Milieu for Architectural Translation

Prof. Dr. İpek Akpınar*, Assoc. Prof. Işıl Uçman*, Res. Assist. Deniz Canaran*,** (Corresponding author),
Res. Assist. Zeynep Özkaya İlbey*

*Izmir Institute of Technology

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Communicative context is one of the contexts in which the relationship between the problem of space and the problem of representation in architectural design studies can be conceptualized as a translation problem. When considered in this way, the natural, built, and sociocultural heritage elements of the place can be transformed into a transdisciplinary translation environment through architecture. To what extent can multi-layers of a place be unveiled through architecture? How can a transdisciplinary translation be designed?

Given the above mentioned questions, our study aims to create an experimental design studio through transdisciplinary dialogues. In order to accomplish this objective, a specific methodology is utilized. The IZTECH Department of Architecture's second-year architectural design studio is established as a communicative learning environment fostering 'multiple design dialogues.' Students were expected to design a "Geo-Cultural Living Laboratory" near Tatar Creek at Gülbahçe Village, Urla, characterized by natural, cultural, archaeological, and historical attributes.

In this context, 'dialog with place' is initially emphasized. Secondly, since the site is on a university campus, students were asked to design a workspace for researchers associated with the university.

Therefore, different stakeholders' thoughts and wishes were considered in the design process. Therefore a dialogue was established between users from different disciplines (geology, archaeology, aquatic sciences, architecture, sociology), and interaction with stakeholders was ensured through panel discussions and negotiations.

Following a brief theoretical framework, our study first depicts a multi-layered place and its context. Secondly, it unveils a pluralist and dialogue-based architectural milieu and gives the related social actors of this translation platform. Finally, it shares concluding remarks and discusses this experimental journey's process and results.

This study, unveiling an experimental and pedagogical journey in architectural design education during a senior year, can contribute to a broader understanding of the setting up of an architectural education process in Turkey and in general.

Keywords: Architectural Education, transdisciplinary design milieu, communicative context, architectural translation

SESSION 1 : NARRATIVES AND DIALOGUES

Design as a mediator of languages and activator of virtuous processes

Elia Maniscalco*,**, Prof. Cinzia Ferrara*, Prof. Giuseppe Lotti***

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***University of Florence

Globalisation's homogenising pressures have put local craft traditions and regional identities in jeopardy worldwide. Amidst these critical scenarios, new design paradigms have arisen as mediators of knowledge and processes. These new design approaches are able to bridge traditional knowledge and technological innovation, past and future, local identities and global developments. The evolution we observe in the epistemology of the design practice is the direct consequence of a paradigm shift in the contemporary global ecosystem marked by increased interconnection between peripheries and their cultures and in a global-scale process of decolonisation of cultures and identities.

This study starts from the need to examine and clarify the complexity deriving from the decolonization of design practices and the emphasis of culturally varied and locally relevant solutions that results in new hybrid approaches to design and product development. As such, the term "new craft" refers to a hybrid approach in which designers and craftspeople actively conduct ongoing research on sustainability and apply its principles to the creation of new materials, processes, and products.

This multidisciplinary dialogue serves as the foundation of the virtuous activation and empowerment of local communities whose agency is restored by design (Franzato et al., 2013).

This research maps out instances of hybrid design on a European scale to systemically curate an abacus of new models and processes. It suggests the need for a redefinition of design as a mediator of cultural languages able to optimise processes that - through the empowerment of local communities - promote the creation of more just and sustainable futures. The core tenets of this cultural mediation are the decolonisation of design methods and languages, the rejection of the imposition of Western industrial models, and the promotion of locally relevant, culturally diverse solutions.

Keywords: Hybrid design, sustainability, design activism, co-creation.

SESSION 1 : NARRATIVES AND DIALOGUES

Effective Communication in Architecture and Design

Gözde Özder Çakır*

*Izmir Institute of Technology

Effective communication is paramount in the fields of architecture and design. This study aims to provide valuable insights into dialogue techniques, critical thinking, and active listening, as these skills are essential for successful collaboration among architects, designers, clients, and other stakeholders. With these goals in mind, this research will incorporate 4 main sections: 1. Asking the Right Questions; 2. Active Listening; 3. Self-Awareness; 4. Curiosity and Critical Thinking. By implementing the strategies outlined in this research, professionals can enhance their ability to convey ideas, address concerns, and ultimately create innovative and impactful designs. The contextual framework of this study is set to enhance the professional growth and collaborative endeavors of aspiring architects and designers. By implementing the communication strategies discussed here, designers can improve project outcomes, foster stronger relationships with clients and team members, and ultimately elevate the quality of their work.

This study will also serve as a valuable resource for navigating the complexities of communication in the architecture and design industries. Key concepts include asking open-ended questions to explore diverse perspectives, empathizing with peers during discussions, recognizing personal biases, and fostering curiosity.

Effective dialogue fosters innovation, problem-solving, and collaboration. By actively listening and seeking to understand different viewpoints, a more inclusive and productive work environment can be created. Embracing these communication strategies can lead to increased creativity and efficiency in design processes. By incorporating these communication strategies into daily practice, designers will improve their ability to work effectively with clients, colleagues, and other stakeholders in the industry. The objective of this study is to consolidate the knowledge of effective communication in Turkey via examples abroad and to modify and establish a local adaptation of it to identify a new methodology to be implemented in design education in Turkey.

Keywords: Effective communication, critical thinking, adaptation.

SESSION 1 : NARRATIVES AND DIALOGUES

Plotting *Presentness* as A Design Exercise for Narrating Care in Architecture Education

Res. Assist. Sonat Özcivanoğlu*
*TED University

This study examines narrative(s) as a tool for exploring human inhabitation across space and time. Acknowledging the Ricœurian definition of narrative as mediation of the aporia of change and permanence through a process of emplotment, this study proposes utilizing the act of narration in architectural design studies. Central to this investigation is the notion of muthos (emplotment /plotting), which is proposed as the rearrangement of the contingencies, verisimilitudes, and necessities of existence into a coherent whole. The presentation discusses the “Plotting for Care” assignment, part of the lecture + workshop* conducted by the author within ARCH502 Design and Research Studio II, aimed at architecture graduate students to reflect on ‘care’ in architecture. The assignment revolves around two concepts, emplotment and presentness, to ground the need for care. It introduces ‘plotting presentness’ as a design exercise to clarify the need to care, for whom, and what for, and to propose a ground for counter-intervention. The participants were tasked with structuring the data they’ve already been extracted within the scope of ARCH501** into a narrative (in any medium) by bringing together the events + change, shift, and deviations of the post-disaster and post-conflict zones in a temporal unity of an action (narration). The paper discusses the workshop structure and outcomes, narratives that vary in medium and context.

**The mentioned assignment was prepared by the author and conducted within the scope of ARCH502 Design and Research Studio II (Spring 2024) in the M.Arch program of TEDU. ARCH501 and ARCH502 studio was conducted by Prof. Dr. Berin Gür, and Alper Al (Ph.D. student in TEDU Architecture Program).*

***Promoting situational, relational, and systemic design approaches, the studio ARCH501 explored how the ethics of care, a position cultivated by social justice activists and eco-feminists, can inspire alternative social, spatial, and environmental futures.*

Keywords: Narration, emplotment, presentness, care, architectural education.

SESSION 1 : NARRATIVES AND DIALOGUES

Community Archives Virtual Spaces of Shared Memory

Francesca Ciulla*, Assoc. Prof. Cinzia Ferrera*, Asst. Prof. Daniele SAVASTA**

*University of Palermo

**Izmir University of Economics.

In the era of globalization, historical and cultural heritages belonging to minority groups are at real risk of falling into oblivion. The willingness of these communities to protect and preserve their heritage as an inheritance of their past and a cornerstone of their cultural identity has highlighted the need to develop new and innovative models of memory conservation that see digital transposition and archiving as necessary tools for safeguarding cultural heritage.

In this regard, this research examines and analyses community archives, such as those virtual spaces where a community - recognizing itself as such - makes requests for the archiving, preservation, protection, and enhancement of its cultural heritage.

The design and implementation of such virtual spaces have become a central topic in the design culture, leveraging tools closely linked to the methods and techniques of data visualization and information design. Specifically, by positioning themselves as a dialogic tool between the past, present, and future of these communities, such spaces represent a fertile ground for experimentation in visual communication design. One wonders: what tools can visual communication design provide, which ones to rethink and which ones to build for the definition of a human-driven approach to the conservation, enhancement, and enjoyment of cultural heritages at risk, taking into high consideration the human value they hold for a community.

This contribution thus aims to propose a reflection on the need to identify new virtual models of memory conservation based on interactive tools capable not only of expanding access to the knowledge and cultural deposits of at-risk communities but also of being applied in broader contexts where it is necessary both to enhance and protect cultural heritages, both material and immaterial, and to disseminate them for cultural, educational, and scientific purposes.

Keywords: Cultural heritage, community archives, visual communication design, small communities, data humanism.

SESSION 1 : NARRATIVES AND DIALOGUES

Co-design as a catalyst for social regeneration: Participatory approaches to urban transformation

Carmen Trischitta*

*University of Palermo

The methodology of co-design is emerging as a crucial approach for social regeneration in declining urban areas. This study examines the role of co-design as a tool to facilitate inclusive and sustainable social change through the analysis of urban regeneration projects and community development initiatives in different European cities, including Barcelona and Palermo. The study employs a qualitative approach to demonstrate how co-design mobilises and empowers local communities, thereby enhancing the quality of interventions and strengthening the social fabric.

The contribution examines the three main impact dimensions of co-design: community empowerment, social innovation and environmental sustainability. It is of the utmost importance to gain a comprehensive understanding of the interrelationship between territory and community if the objective is to enhance local resources in a sustainable manner. Empirical studies in the field of science have demonstrated that the dynamics of territorial relationships are of paramount importance for the implementation of effective, culturally rooted innovation.

This is evidenced by the integration of local knowledge. The transition from individual to collective design entails the transformation of the community into a living laboratory of diffuse design, where informal and dialogic interactions facilitate the collaborative creation of innovative solutions. The case study analyses demonstrate that co-design not only addresses the immediate needs of communities, but also promotes a long-term vision for sustainable and inclusive urban development.

The results indicate that co-design fosters greater community participation, which in turn can lead to the generation of more innovative and adaptable solutions to specific local needs. The utilisation of co-design practices has been demonstrated to be an effective method of engaging a diverse range of stakeholders, including residents, local governments and developers. This approach has been demonstrated to facilitate productive dialogue, which frequently culminates in the implementation of interventions that are more respectful of the unique identities and needs of the community.

Keywords: Co-design, social regeneration, urban communities, sustainability, socio-environmental innovation.

**PANEL 1 :
INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED
PROBLEM SOLVING**

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Being one of the oldest courses of first MBA, then Design Studies graduate programs FFD572 Creativity and Design Management explores the relationship between creativity, design, and design management. Starting from creative processes in nature, the course spares a well amount of time regarding human creativity especially by examining “creative” people from different fields of life. These people cover a wide range of variety from music (Keith Jarrett) to acting (Hedy Lamarr), from science (Oppenheimer) to (Jose Mourinho), from chess (Judit Polgar) to urban studies (Jane Jacobs). While examining human creativity over these examples each semester also covers a central theme to be discussed among the participants of the course. This theme can be “Creativity and Gender” in one semester and “Creativity in Eastern and Western Cultures” in another. This semester our participants of the course examined their cretaive people focusing on the issue of “Creativity As İll And/Or Well Defined Problem Solving Process”. It is a great pleasure to share the conclusions of our course reagarding human creativity with respect to ill and well defined problems and discuss at the DSS 2024 Panel with the participants.

Asst. Prof. Dr. A. Can ÖZCAN
FFD 572 Creativity and Design Management
Course Instructor

Panel speakers:

Işıl Biçen, Faraz Roudbari, Ayşegül Ertan, Meryem Nur Denктаşı, Asena Seher Karabulut, Ayşıl Sara Kerimi Bodur, Tamasha Yusifova, Berçin Göksen, Sude Pamuk, Zeyneb Önel.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Işıl Biçen

My Creative Persona: SIDDHARTHA GAUTAMA

My Creative Persona's Quote (Reflecting his/her creative character):

"Whatever precious jewel there is in the heavenly worlds, there is nothing comparable to one who is Awakened."

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

Siddhartha Gautama, commonly known as the Buddha, was a figure whose life and teachings continue to inspire millions around the world. While he is primarily recognized as a spiritual leader and the founder of Buddhism, his creative essence extended beyond the realm of religion, encompassing both well-defined and ill-defined contexts.

In well-defined contexts, Siddhartha exhibited creativity through his teachings and philosophical insights. He approached the complexities of human existence with a fresh perspective, challenging conventional wisdom and offering profound insights into the nature of suffering and the path to liberation. His Four Noble Truths and Eightfold Path, for example, provided a structured framework for understanding the causes of suffering and the means to transcend it. Within this framework, he employed creative methods such as parables, analogies, and metaphorical language to convey his message effectively to diverse audiences.

Furthermore, Siddhartha's creative approach to ethics and morality emphasized compassion, mindfulness, and non-violence, which remain foundational principles in Buddhist ethics. His emphasis on inner transformation and the cultivation of virtues like kindness and generosity demonstrated a nuanced understanding of human psychology and behavior, reflecting his creative engagement with ethical issues.

In ill-defined contexts, Siddhartha's creativity manifested in his personal journey of self-discovery and enlightenment. Renouncing his princely upbringing and embarking on a spiritual quest, he explored various contemplative practices and ascetic disciplines in search of truth and meaning. His willingness to question societal norms and explore alternative paths to understanding underscores his imaginative spirit and willingness to challenge established paradigms.

Moreover, Siddhartha's enlightenment under the Bodhi tree represents a pinnacle of creative insight an intuitive realization of profound truths about the nature of reality and the human condition. This transformative experience transcended conventional modes of understanding, representing a profound shift in consciousness that continues to inspire seekers of wisdom and enlightenment.

Overall, Siddhartha Gautama's creativity transcended both well-defined and ill-defined contexts, encompassing philosophical innovation, ethical insight, and spiritual awakening. His legacy as the Buddha endures as a testament to the enduring power of creative thought to illuminate the human experience and inspire profound transformation.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Faraz Roudbari

My Creative Persona: Abu Arrayhan Muhammad ibn Ahmad Al-Biruni

My Creative Persona's Quote (Reflecting his/her creative character):

Once a sage asked why scholars always flock to the doors of the rich, while the rich are not inclined to call at the doors of scholars. 'The scholars' he answered, 'are well aware of the use of money, but the rich are ignorant of the nobility of science.'

My Conclusion about my creative persona's creativity in terms of ill-defined and well-defined contexts (Approx. 300 words)

Al-Biruni, the well-known researcher of the medieval Islamic world, showcased exceptional imagination over well-defined and ill-defined settings, illustrating his flexibility and mental insight.

In well-defined contexts, such as his logical request and numerical endeavors, Al-Biruni showed exactness and thoroughness. For case, his treatises on space science, arithmetic, and geology underscored his dominance of organized disciplines. One outstanding illustration is his work on the astrolabe, a modern galactic instrument, where he showed meticulous consideration of detail and adeptness with complex numerical concepts. So also, his calculations of the Earth's circumference utilizing trigonometry and his ponders on ethereal movement showcased his capability in well-defined logical domains.

In any case, Al-Biruni's inventiveness thrived in ill-defined contexts, characterized by uncertainty and vulnerability. In his anthropological considerations, especially amid his broad voyages and intuition with differing societies and religions, Al-Biruni grasped uncertainty and complexity. Instead of drawing closer to new traditions and convictions with preference, he showed interest and open-mindedness, permitting him to pick up significant experiences in different social orders. His magnum creation, "India," confirms his capacity to explore and translate the complexities of obscure societies.

Moreover, Al-Biruni's intrigue approach to information obscured the boundaries between well-defined and ill-defined settings. He consistently brings together diverse disciplines, including space science, science, geology, and human studies, to extend his understanding of the world. His strategy included a union of observational perception, hypothetical examination, and social elucidation, rising above unbending disciplinary limits.

In conclusion, Al-Biruni's imagination rose above both well-defined and ill-defined settings, reflecting his inventiveness and flexibility as a researcher. Whether unraveling the complexities of scientific conditions or disentangling the subtleties of social hones, he drew nearer each endeavor with mental interest and development, clearing out an enduring bequest as one of history's most multifaceted scholars.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Ayşegül Ertan

My Creative Persona: Judith Polgar

My Creative Persona's Quote (Reflecting his/her creative character):

"Playing chess has many aspects that can be useful in everyday situations like planning, concentration and combinations. You learn to win but also to lose and to be creative."

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

Judith Polgár, along with her two elder sisters, was part of an educational experiment conducted by her father, László Polgár, with the goal of demonstrating that kids could achieve remarkable things if they were trained in a specialized field from a young age. László argued that geniuses are created, not born. As part of the educational experiment established by her father, Judith Polgár's responsibility was to prove this well-defined argue. Considering the success of the Polgár sisters, it can be argued that László Polgár was successful in his claim. László Polgár and his wife Klára educated their three daughters at home, with chess as the specialist subject. The reason for choosing chess was because it had a clear objective and ranking. The chess ranking system, establishes whether or not a player is the greatest in the world. That system is very well-defined.

A chess problem can be defined as a chess position that tests a player's ability to find the correct solution. When considering the game of chess, Judith Polgár concentrates more on an ill-defined problem. The situation in which humans play chess against computers continues to be one in which humans can defeat computers; however, if the day ever comes when computer intelligence surpasses human intelligence and humans are unable to defeat computers in chess, then we may consider the chess situation as well-defined.

Looking at chess education in children, one of her recent studies, she is looking for a solution to a well-defined problem. Two teaching initiatives have been developed by the Judith Polgar Chess Foundation. For elementary school students (grades 1-4), there is Chess Palace, and for preschoolers, there is Chess Playground. The goal is to use chess to help with problem solving, strategic thinking, and other skills improvement. The curriculum is included in the Hungarian National Curriculum and is a huge success there.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Meryem Nur Denктаşı

My Creative Persona: Beatrix Potter

My Creative Persona's Quote (Reflecting his/her creative character):

"Most people, after one success, are so cringingly afraid of doing less well that they rub all the edge off their subsequent work."

-Beatrix Potter (1866-1943)

My Conclusion about my creative persona's creativity in terms of ill-defined and well-defined contexts (Approx. 300 words)

Beatrix Potter voices a struggle faced by many designers. After finding success, designers may fear that they cannot repeat their accomplishment. This leads to a pattern of risk avoidance which can drain the uniqueness and energy from their subsequent work. In her work as writer-illustrator, and later as an environmentalist, Beatrix Potter always embraced creative exploration and resisted dwelling on previous successes.

Beatrix Potter demonstrated several ill-defined contexts: freedom in exploring new ideas, ability to tackle open-ended problems, and a brave approach to risk-taking. Beatrix Potter was not subjected to the rigid formal schooling of her day, so she was not over-constrained by guidelines. Her creativity flourished in ill-defined contexts when she was faced with challenges which invited novel approaches. There was no roadmap for her as a woman writer-illustrator, but she was comfortable with risk and unconventional approaches.

As far as well-defined contexts are concerned, Beatrix Potter exemplifies the value of having clear objectives, the ability to problem-solve, recognition of resource optimization, and structured thinking. She had clear career and design objectives, being determined to use her talents to earn an independent living in an era when this was unusual for a woman of her background. She worked hard on finding workable solutions within the boundaries imposed by her publisher, researching effective publishing and marketing solutions.

Her creativity often involved practical resource optimisation. For example, using materials found around the house, she produced her own handmade prototypes for toys based on the characters in her illustrations. She even invented board games aligned to her stories, perhaps the first example of the roleplay activity relied on nowadays by computer game designers.

Above all, Beatrix Potter was the queen of structured thinking. She fully recognised the need to align creativity with the specific requirements of her target market. This objectivity gave her a long and stellar career as bestselling author and illustrator. It also enabled her to have her hugely influential second career later in life as a rare animal breeder and environmentalist.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Asena Seher Karabulut

My Creative Persona: Omer Hayyam

My Creative Persona's Quote (Reflecting his/her creative character):

"Every moment is a new beginning and a journey in the infinity of life. I evaluate each moment in this journey and strive to unravel the mysteries of life."

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

Ömer Hayyam, an 11th-century Persian polymath, poet, philosopher, and mathematician, embodies a profound and multifaceted creative persona. His legacy is marked not only by his mathematical contributions but also by his poetic masterpieces, particularly the Rubaiyat, which explore themes of life, existence, and the human condition.

In examining Ömer Hayyam's creative persona within ill-defined and well-defined contexts, we find that his creativity transcends boundaries and flourishes in both domains.

In ill-defined contexts, such as poetry and philosophy, Hayyam's creativity knows no bounds. He delves into the complexities of existence, love, and mortality with a lyrical prowess that resonates across cultures and generations. His Rubaiyat, with its rich imagery and philosophical depth, serves as a testament to his ability to navigate the nebulous realms of human experience and emotion. Hayyam's creativity in these contexts is characterized by fluidity, imagination, and a willingness to explore the uncharted territories of the human psyche.

In well-defined contexts, such as mathematics and science, Hayyam's creativity manifests in his groundbreaking contributions to algebra and geometry. His work on equations and geometric problems demonstrates a keen intellect and an innovative approach to problem-solving. Hayyam's ability to unravel the complexities of mathematical concepts reflects a disciplined and methodical creativity, driven by logic and rational inquiry.

Overall, Ömer Hayyam's creative persona exemplifies the interconnectedness of different domains of knowledge and expression. Whether pondering the mysteries of the cosmos in his poetry or unraveling the intricacies of mathematical principles, Hayyam's creativity transcends boundaries and enriches our understanding of the world. His legacy serves as a testament to the transformative power of creativity, both in well-defined and ill-defined contexts, inspiring generations to embrace curiosity, exploration, and the boundless possibilities of the human imagination.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Aysıl Sara Kerimi Bodur

My Creative Persona: Jane Jacobs

My Creative Persona's Quote (Reflecting his/her creative character):

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

— Jane Jacobs, *The Death and Life of Great American Cities*.

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

Jane Jacob's most famous book, "The Death and Life of Great American Cities," published in 1961, criticized the urban planning policies of her time, which she believed were leading to the decline of many city neighborhoods in the United States. Jacobs advocated for a community-based approach to city planning and development, emphasizing the importance of local residents in shaping their neighborhoods. She argued against large-scale urban renewal projects that favored cars over people and promoted the preservation of older buildings and mixed-use neighborhoods. She fundamentally shifted the paradigms of urban studies, urban planning, and urban design by challenging the prevailing models and principles of her time, which were largely defined by modernist planning theories. When the problems she was dealing considered, they can be termed ill-defined problems in the world of urban planning and design course. Unlike defined problems, which have clear, measurable goals and a limited set of solutions as modernists' approach to urban context, ill-defined problems are characterized by complexity, ambiguity, and interconnectedness. Urban planning issues, as Jacobs approached them, involve diverse stakeholders, competing interests, and multiple possible outcomes, making them inherently complex and therefore ill-defined. Her work shed light on the nuanced and multifaceted nature of urban development, encouraging a more holistic and inclusive approach to planning that considers social, cultural, and economic dimensions. In conclusion, Jane Jacobs's contributions were revolutionary because they challenged the defined, deterministic planning models of her time and introduced complexity, human-scale thinking, and community engagement into the urban planning discourse. Jane Jacobs remains an iconic figure in the realm of urban studies and planning as well as civic activism, known for her significant contributions that continue to influence urban fabrics internationally. Her work, characterized by originality and a critical eye toward conventional urban development strategies, shows her creative spirit. Jacobs's innovative insights into the fabric of urban life reflected a profound understanding of the dynamics that constitute vibrant cities. Through her extensive body of work, she illustrated a unique capacity to synthesize concepts across disciplines (such as sociology, economics, and environmental studies) and communicate them effectively, transforming the ways in which urban environments are perceived and constructed. In terms of her creativity, it's not only her innovative ideas and critiques of established urban planning practices but also kind of her approach to understanding cities and her ability to communicate complex concepts in an accessible and compelling manner. When we look creativity manner of her, several aspects of her work come forward: Challenging the Status Quo, Holistic and Human-Centered Perspective, Innovative Concepts, Cross-disciplinary Influence, Writing and Communication.

In summary of creativity side of view, Jane Jacobs's work was a product of her creative vision. Reimagination of the possibilities of urban living, challenging conventional wisdom and proposing new solutions to the complex problems of city life was a way of making new connections between elements of everyday life in city. Her legacy is a tribute to the impact that not only creative production, but creative thinking can have on transforming societies and shaping the environments in which we live. Before concluding the report, it will be beneficial to explore what her work led to world today to have comprehensive understanding of her creative thinking.

PANEL 1 :**INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING**

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Tamasha Yusifova

My Creative Persona: Keith Jarrett

My Creative Persona's Quote (Reflecting his/her creative character):

Keith Jarrett started his piano adventure at his early age, and he said:

"I grew up with the piano, and while learning speaking in my own native language, I also learned the language of the piano."

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

In summary, Keith Jarrett is absolutely creative persona as a musician and an artist. His musical talent led him to enter the world of Western classical music from young age. Due to the fact that he grew in the rich music environment in Allentown.

He started his first official piano recital at his age of seven.

After having a long and qualified education for music especially jazz, he started his career. Most significant parts of his career are The Jazz Messengers, Bitches Brew (with Miles Davis), 1970s Quartets and Manfred Eicher, Solo Piano, The Standarts Trio, Classical Music, The Köln Concert (a masterpiece of improvisation).

Ill-defined and Well-defined problems in Keith Jarrett's creativity:

A well-defined problem may be a specific goal or solution such as bringing out peak performance in his concerts especially improvisational presentation.

Ill-defined issue is about expressing emotions. Actually, Keith Jarrett was famous with his emotional expressions but, catching and analyzing emotions in his performance could be difficult and it can take more time to understand. This type of problem may express a more general purpose, such as the artist performing musical performances or developing a unique style. Such problems can be difficult to achieve precisely because the success of the gain is often based on a more personal and subjective experience.

Another ill-defined problem is about his inspiration. Identifying the specific sources of inspiration for Jarrett's creativity may be complex. Creativity includes a combination of personal experiences, musical influences and subconscious influences.

To sum up, Keith Jarrett is creative artist in music world. We can express the reasons brief and clearly as follows: Improvisational ability, diversity and innovational approach, synthesis of classical music and jazz, musical passion and expression.

So, we can say that Keith Jarrett's creativity is a evidence that music is unlimited. He created an incredible sound by combining classical and jazz music with unique improvisational ability. But there are more uncertain details about his creativity (for instance, his inspiration).

In conclusion, Jarrett's creativity made a perfect and unforgettable impact on the world of music, with its uncertainties.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Berçin Göksen

My Creative Persona: Virginia Woolf

My Creative Persona's Quote (Reflecting his/her creative character):

"We are the words; we are the music; we are the thing itself."

My Conclusion about my creative persona's creativity in terms of ill-defined and well-defined contexts (Approx. 300 words)

Virginia Woolf's literary works serve as a rich tapestry that interweaves both ill-defined and well-defined problems, echoing the intricate layers of human existence. Through her novels and essays, Woolf navigates the labyrinth of human consciousness, shedding light on the multifaceted nature of subjective experience and the fluidity of identity. Virginia Woolf presents us with topics such as subjectivity and gender inequality in ill-defined context. In works like "Mrs. Dalloway" and "To the Lighthouse," she employs innovative narrative techniques such as stream-of-consciousness narration and interior monologue to immerse readers in the complexities of individual perception, challenging traditional constructs of reality and selfhood.

Furthermore, Woolf's feminist essays, notably "A Room of One's Own," confront the pervasive yet elusive issue of gender inequality and patriarchy in society. She meticulously dissects the systemic barriers that restrict women's autonomy and opportunities for self-expression, advocating for structural reforms to dismantle entrenched power dynamics. Woolf's call for women's economic independence and creative autonomy underscores the intricate interplay of gender issues, which defy simplistic solutions and demand a nuanced understanding of intersecting oppressions.

Moreover, Woolf ventures into well-defined problems, particularly those concerning mental health and social conventions. In novels like "Mrs. Dalloway" and "The Waves," she sensitively portrays characters grappling with psychological distress, such as depression, anxiety, and existential angst. Through these narratives, Woolf underscores the importance of empathy and support for individuals navigating mental health challenges, laying the groundwork for meaningful interventions and community solidarity.

Similarly, Woolf's critique of social norms and conventions in works like "Orlando" and "Between the Acts" delves into the oppressive nature of rigid gender roles, class hierarchies, and cultural expectations. By challenging the status quo and envisioning alternative possibilities for social organization, Woolf provokes readers to question established paradigms and imagine transformative pathways towards a more equitable and inclusive society.

In essence, Woolf's literary oeuvre serves as a profound exploration of the human condition, inviting readers to engage with the complexities and contradictions inherent in the human experience.

**PANEL 1 :
INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED
PROBLEM SOLVING**

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Sude Pamuk

My Creative Persona: Hedy Lamarr

My Creative Persona's Quote (Reflecting his/her creative character):

"Hope & curiosity about the future seemed better than guarantees. The unknown was always so attractive to me...and still is."

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

Hedy Lamarr is a beautiful Hollywood star who has been acting since a young age. In addition to her extraordinary acting abilities, she has an innate intelligence and a keen interest in technology and science, making her a self-taught inventor. Although she made various inventions during her acting career, the invention that really earned her the title of inventor was the frequency hopping system she invented with musician George Anthiel during the Second World War. The reason why Hedy Lamarr and Anthiel worked on such a system to produce torpedoes that could not be changed was the ease of making the radio-controlled torpedoes used by the navy deviate from the target. This was because the signals were broadcast on a single frequency, and to solve this problem, Lamarr and Anthiel developed the frequency hopping system, a patented device which manipulated the radio frequencies at irregular intervals during reception or transmission. Frequency hopping is used in wireless communication systems and allows more users to communicate simultaneously with less signal interference. Multiple signals use the same frequency. As a result, if one of the signals fails, it jumps to another frequency. In this system, the signal changed rapidly between 88 different frequencies. Only those who knew the chosen frequency combination could decipher the signal. Others heard only noise and the signals appeared random. Her work became one of the building blocks of wireless communications. The system they developed later formed the basis of spread spectrum technology used to prevent interference in Bluetooth, Wi-Fi and GPS communications. In conclusion, it can be said that Lamarr's creativity and invention is a solution to a well-defined problem. While doing other technological studies, she determined her goal, did research on the subject and found a solution to the problem with scientific data. As mentioned, in her case there is a clear goal, clearly defined paths and expected solutions.

PANEL 1 : INDIVIDUAL CREATIVITY, WICKED VS. WELL-DEFINED PROBLEM SOLVING

Session Chair: Asst. Prof. Dr. A. Can ÖZCAN

Student Name & Surname: Zeyneb Önel

My Creative Persona: J. Robert Oppenheimer

My Creative Persona's Quote (Reflecting his/her creative character):

'Now I become Death, the destroyer of worlds. I suppose we all thought that, one way or another.'

My Conclusion about my creative persona's creativity in terms of ill defined and well defined contexts (Approx. 300 words)

The 'positive' things we undertake to safeguard our own interests sometimes backfire, as seen by Oppenheimer's creative persona. Oppenheimer came from a wealthy family which is important for his career* and interest*, attended prestigious schools, and had the chance to experience several cultures. He is someone who loves teaching as well as learning. He has taught quantum physics in many schools throughout his career. He never imagined that his training and area of expertise, quantum physics, would have such tremendous influence and end up in the wrong hands while he was constructing the atomic bomb.

The atomic bomb was planned and well defined when we look at Oppenheimer and the atomic bomb as well defined and ill defined. As the atomic bomb effort was designed to shield the United States from foreign nuclear weapons. The information obtained at that time was that another country was working with atomic energy. As a result of Einstein's work, he confirmed that this energy was possible and the Manhattan project began. The planned purpose was to use this bomb for defense. Well-defined since it was carried out with this objective in mind.

Sadly, however, because the intended and actual results in this instance do not line up, the result section is ill-defined. In the event that another nation launched a nuclear assault, America was supposed to retaliate. But other nations did not retaliate when the government exploded the atomic bomb. Nobody anticipated the effect that this would have. The bomb had life-ending effects in the area where it was dropped and exposed to a lot of radiation. World War II ended and the cold war began. Oppenheimer was solely responsible for the outcome because he was the one who designed the bomb. After designing the bomb, he never wanted it to be used.

In summary, there are situations when we are powerless to undo the effects of our actions. As Cillian Murphy said: for better for worse, we all live in Oppenheimer's world.

PANEL 2 :**DESIGN STUDIES *DIALOGUES* THROUGH BOOKS**

Session chair: Prof. Dr. Deniz HASIRCI

The current state of design affairs, especially through the effective use of artificial intelligence, point to the lack of two key features related to dialogue; first being a critical stance and assessment regarding the topic in the process -an internal dialogue. This will undoubtedly affect the input involving the production of the design, what is fed to the “machine” that is partly internal and based on past dialogues. Second, is the external delivery of the message. Assuming designers are involved in more dialogue than design, it makes sense to wish for this dialogue to be of high quality. Book reviews are a significant step in that direction. The aim is to be acquainted with the particular format of book reviews, consider a book that has an integrative approach, and its author in a critical manner. Aristotle highlights the significance of the rhetorical triangle. For the philosopher, the three pillars of an effective argument are, ethos, pathos, and logos (speaker, audience, and message). The dialogue can only be complete when all three find their place, and it takes a considerable amount of time; years of assessment and delivery to perfect this skill. This year, the books chosen by students of the Integrated Approaches in Design course, relate to a variety of interdisciplinary topics such as, urban design, social innovation, and the pluriverse. If one makes a review of the reviews over the years show that, the chosen book topics have been transforming from the product to the process, and from the material to the immaterial and social. The book review presentations are valuable in that, they aim to raise more questions than answered, show much promise regarding where design studies as a field is headed, and invite design researchers to join in what appears to be an increasingly creative dialogue.

Prof. Dr. Deniz HASIRCI
FFD 602 Integrated Approaches in Design
Course Instructor

PANEL 2 :
DESIGN STUDIES *DIALOGUES* THROUGH BOOKS
BOOK REVIEWS

Book Review: Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds

Res. Assist. Anil Dinç Demirbilek*, Prof. Dr. Deniz Hasırcı*

*Izmir University of Economics

The Colombian American anthropologist Arturo Escobar reflects his perception towards to ever-enlarging discussions dedicated to the articulation of the ontological shifts between industrial capitalism, colonization, patriarchy and environmental crisis within his book titled as “Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds”. As a complex and interconnected discourse compiled by such topics, Escobar elaborates on how design operates within the given ontological changes and paradigm shifts on a contemporary level. Escobar strongly suggests an all-around examination and proposes the question that; “Would it be possible for design and practices powered by its total framework to become separated by unsustainable and corrupted practices and integrated into ontological understandings and anecdotes as transition phases?” Escobar suggests that the modern world which we live in should not be considered as a habitable space, positioned under a singular universal structure, yet as a space within a multiple structure which he defines as the pluriverse. Considering this effective definition, this review analyzes and ventures through the framework proposed by Escobar to reflect the striking dialogue between the respective fields of design and anthropology. The review initiates through a summary regarding the topic and the total framework as an introductory phase. As well as highlighting the general scope of the book, the review also signifies the total structuring of the given work and its methodology to further elaborate on the research process. Then the overall process ventures through the significance of the discussions proposed by Escobar within the book, regarding their relevance and positioning among previously established theoretical discussions. Specifically focusing on the outline of ontological design and its contributive framework on the realization of pluriverse within the lens of anthropological field, Escobar’s propositions have been evaluated within the light of relevant frameworks provided by Terry Winograd, Fernando Flores, Humberto Maturana, Francisco Varela and Tony Fry. Through its conclusive statements, the review reflects a critical perspective towards the overall research and proposes a holistic evaluation as a contributive aspect to this vital dialogue.

Keywords: Pluriverse, pluriversal design, autonomous design, decoloniality, political ecology.

PANEL 2 :
DESIGN STUDIES *DIALOGUES* THROUGH BOOKS
BOOK REVIEWS

Book Review: Becoming A Digital Designer

Res. Assist. Sena Adalı*, Prof. Dr. Deniz Hasırcı*
*Izmir University of Economics

Becoming A Digital Designer was published when the effect of digital revolution was highly experienced by creative industries. The book was written by Steven Heller and David Womack and published during the first decade of the new millennium. The 2000s was the period when digital tools flourished after they were structured during the last two decades of the 20th century. The 1980s and 1990s were accepted as the early period of digitalization since designers, artists, and creatives started to work with computers and use software as tools instead of the traditional tools of real life. The inclusion of computer technologies in the workflow of designers expanded the design field in terms of both production methods and creative mediums. Thus, the book builds its structure from the perspective of web, video, broadcast, game and animation design with the aim of creating a guide to careers in those fields as it was stated in the explanatory title of the book. Interviews with professionals from the specified design fields and design projects related to the fields as case studies also provided in the book. The book helps to understand the relationship between the digital world and design which resulted in a creative dialogue between what is designed digitally and how it exists in the digital world. This creative dialogue not only expands the possibilities within the field but also underscores the symbiotic relationship between technology and design. The review aims to inform the possible audience with a professional perspective by emphasizing the strengths of the book and questioning what to add considering the improvements in digital technologies today. The book review is expected to highlight the growing dialogue between technology and design which can help to contribute to the field of design studies by providing a comprehensive exploration of the digital revolution's impact.

Keywords: Digital design, computer technologies, digitalization, 2000s.

PANEL 2 :
DESIGN STUDIES *DIALOGUES* THROUGH BOOKS
BOOK REVIEWS

Revisiting Manzini's Vision for Social Innovation in the Built Environment

Ayşıl Sara Kerimi Bodur*, Prof. Dr. Deniz Hasırcı*
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Ezio Manzini's "Design, When Everybody Designs: An Introduction to Design for Social Innovation", published in 2015, introduces the concept of design in the context of social innovation, focusing on the idea that everyone is a designer in today's connected world. The book, which is part of the "Design Thinking, Design Theory" series by MIT Press, outlines how design thinking and practice can contribute to social change, emphasizing collaborative efforts among individuals, communities, and organizations. It discusses various aspects of design for social innovation, including the roles of collaborative organizations and encounters, making things visible and tangible, and fostering a culture of creativity and sustainability. Manzini argues for a shift towards more inclusive and participatory design processes that engage a wide range of stakeholders in addressing complex social issues. Through this perspective, design becomes a tool for social innovation, enabling communities to create solutions that are sustainable, impactful, and responsive to their unique challenges.

Although the book has been published nearly 10 years ago its' emphasis on the potential of design thinking and practices seems to be still valid in terms of aiming to create positive change and improve people's lives as well as democratization of design. Therefore, in the world of expanded roles of a designer, book review has done from the frame of built environment. The built environment here referred as a reflection of urban policies, culture, and economy through infrastructure, planning, and architectural designed dynamics. Also, the character of the built environment is directly related to the quality of urban life. When the book's focus on design's role in social innovation considered, intersections with aspects of the built environment seems like author's depiction of how design thinking and collaborative practices can impact urban planning, architecture, and community development. The perspective of the built environment might allow for a nuanced reconsideration of the book, in its' tenth anniversary, in four main themes as following: *integration of social innovation in urban design (1), sustainability and resilience of built environment (2), community engagement (3), innovative solutions for urban challenges (4)*. This kind of review or reconsideration of the book, focusing on the integration of design and social innovation within the built environment, could also highlight the book's contributions to this interdisciplinary field.

The emphasis on the design processes and built environment offers a perspective of "design dialogues" in its' own way. Here built environment, as mentioned, refers to a dynamic space directly impacting quality of urban life. Examination of the book through themes like social innovation integration, sustainability, community engagement, and solutions for urban challenges, can also be considered as framing the review as a dialogue between design practices and societal needs. This perspective aligns with the notion of exchanging ideas via dialogue by focusing on how design interacts with and transforms urban living spaces, fostering an enriched conversation about the role of design in social innovation.

Keywords: Design for social innovation, built environment.

PANEL 2 :
DESIGN STUDIES *DIALOGUES* THROUGH BOOKS
BOOK REVIEWS

**Book Review: Software Takes Command:
Extending the language of new media**

Res. Assist. Beyza Cennet Batır*, Prof. Dr. Deniz Hasırcı*
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Lev Manovich is an artist, writer, and digital culture theorist who currently holds the positions of Presidential Professor of Computer Science at the City University of New York's Graduate Center and Director of the Cultural Analytics Lab. He is renowned for his innovative contributions to the field of media and cultural studies, with a research focus on digital culture and the profound societal implications of digital media.

In his book, Manovich explores the history of software in the digitalization age and discusses how software has revolutionized the creative process in media, design, and the arts. He argues that software has democratized design, challenging traditional notions of authorship and competence. The book also delves into the broader cultural impact of software, examining its role in shaping social and political discourse and contributing to the emergence of algorithmic culture. He also explores how software is reshaping the creative process, opening up new possibilities for artistic expression, and transforming how audiences interact with and create art. Manovich's work prompts readers to contemplate the implications of software for the reconfiguration of the cultural landscape and the state of art, design, and innovation in the digital age dialogues.

In my research, I integrated Manovich's insights, comparing them with other literature in the communication, visual media, and design fields. I assessed the current state of design in light of software's impact, taking into account reviews of the book from its publication in 2013 up to 2019. Additionally, I conducted a brief exploration of the future of design and creativity through Manovich's approach, including the influence of technologies like artificial intelligence and virtual reality. This study aims to contribute to the ongoing dialogue surrounding the impact of software on design practices and cultural production.

Keywords: Design, media, communication, technology, software.

PANEL 2 :
DESIGN STUDIES *DIALOGUES* THROUGH BOOKS
BOOK REVIEWS

An analysis of “Rebuilding after disasters: from emergency to sustainability”

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Post-disaster recovery and reconstruction entail multifaceted processes, including emergency management, organisational activities, stakeholder participation, infrastructure development, and policy formulation. "Rebuilding After Disasters: From Emergency to Sustainability" is a comprehensive book that examines post-disaster recovery and reconstruction processes. The book's multidimensional analysis includes emergency management, stakeholder participation, infrastructure development, and policy formulation. The book's relevance remains significant despite its publication in 2010, as it comprehensively analyses contemporary issues such as user requirements, urban resilience, and post-disaster spatial concepts.

The book is divided into thirteen chapters, each addressing specific aspects of post-disaster reconstruction. The editors, Gonzalo Lizarralde, Cassidy Johnson, and Colin Davidson, have significantly contributed to the literature on post-disaster housing projects and reconstructions. They are also the founding members of i-Rec, an international network of researchers and practitioners involved in post-natural-disaster reconstruction.

The book provides practical insights into various strategies employed in different contexts. It highlights emergency management, urban resilience, stakeholder engagement, governance issues, and project management. The last chapters notably focus on critical aspects of reconstruction, including user requirements, post-disaster spatial considerations, and institutional/community resilience.

The book supplements theoretical discussions with case studies, making it a valuable resource for academics, practitioners, and policymakers engaged in post-disaster reconstruction efforts. It proposes solutions related to post-disaster recovery, emphasising stakeholder participation, governance issues, and urban resilience. The book's examination of the complexity and sustainability of recovery processes, particularly in the context of Turkey's high earthquake risk and the layered nature of recovery processes following the 2023 February Turkey Earthquake, adds further value to its analysis.

In conclusion, "Rebuilding After Disasters: From Emergency to Sustainability" is an interdisciplinary issue that underscores the importance of dialogue in addressing post-disaster processes. It significantly contributes to the field and offers valuable insights into various aspects of post-disaster recovery and urban resilience.

Keywords: Post-disaster recovery, multi-actor disaster management, urban resilience, stakeholder participation, policy integration.

SESSION 2 : DIGITAL DIALOGUES

Session Chair: Asst. Prof. Dr. Gözde Damla TURHAN-HASKARA

In the symposium themed around design dialogues, the session titled "Digital Dialogues" emerges as a nexus where design intersects with digital innovation. This session promises an insightful exploration of the evolving landscape of technological advancement, and collaborative engagement.

The session unfolds with a series of presentations that collectively highlight the transformative power of digital technology in reshaping design methodologies, and beyond. While some abstracts explore directly urban dialogue, others criticize conventional approaches to technology and design, showcasing the multifaceted nature of digital innovation in particular fields.

Ali Rıza Bayrak and Fitnat Cimsit Koş initiates the dialogue with an examination of the video essay workshop as an alternative method of urban dialogue. Through collective video production, Bayrak and Cimsit Koş exploit the power of digital video as a tool for engaging with urban spaces, fostering critical discourse, and amplifying the voices of urban inhabitants.

Deniz Eriten and Tuba Doğu collect visual memories through urban walk, documenting the intricate layers of urban landscapes. By employing digital media as a methodological tool, Eriten and Doğu capture the essence of collective narratives embedded within urban spaces, facilitating a deeper understanding of the dynamic relationship between memory, place, and human experience.

Canberk Yurt and Deniz Deniz contribute to the dialogue by critiquing material-dependent production patterns and exploring the potentials of participatory action for toroidality, utilizing digital platforms and collaborative methodologies to empower communities in shaping sustainable urban futures. By challenging prevailing norms and advocating for circular design principles, they seek to reimagine the design process and foster inclusive dialogue within urban communities.

Mehmet Sadık Aksu and Lale Başarır explore the realm of machine learning methods and tools, unveiling a dual-layered approach to AI-driven architectural layout generation. By using synthetic data and artificial intelligence, Aksu and Başarır pioneer innovative methodologies for architectural design, pushing the boundaries of traditional design practices and embracing the transformative potential of digital technology.

Anıl Dinç Demirbilek, Sena Adalı and Ender Yazgan Bulgun explore smart design applications for well-being, embedding technological innovations within product design to enhance daily life experiences. Through their multidisciplinary approach, they exploit digital technologies to create innovative solutions that promote health and well-being, exemplifying the symbiotic relationship between design and technology.

Lastly, Zehra Güloğlu and Sevil Yazıcı explore the realm of metamaterials, harnessing digital tools and machinery to explore the architectural potentials of auxetic materials. Through empirical research and experimentation, Güloğlu and Yazıcı seek to redefine architectural possibilities, pushing the boundaries of material science and sustainable design practices with the aid of digital technology.

As we go through abstracts, let us explore the common themes and unique insights that emerge at the intersection of digital technology, design, and urban discourse, forging new pathways for collaboration, innovation, and transformative change in the dialogue we create within design and technology.

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SESSION 2 : DIGITAL DIALOGUES

Video Essay Workshop as an Alternative Method of Urban Dialogue

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The study examines the practice of producing videos in the field as an alternative method of engaging with urban spaces. It questions the potential of a collective video production workshop in supporting the efforts of urban individuals to develop a critical discourse about urban space. The aim is for students to engage in a dialogue with the city through their field experiences and visual documentation using the method of video essay. It has been observed that the process of collecting visual documentation in the field creates a mutually enriching dialogue between the city and its actors. The workshop "From Urban Images to Video Representations," which examines Kültürpark within the context of urban rights and urban crime, analyzes the video essays produced by interdisciplinary students who are actors in the city. The field journal was filled with the notes taken during the field trip in the workshop. Then, with these visual and textual notes, an analog editing was designed in the montage notebook and later on, digital video essays were made and presented.

Kültürpark is the largest public space in İzmir and also a place where many examples of urban crime can be examined. In the study, urban dialogue, defined as the documentation and interrogation of crimes committed against the city that affect the lives of its residents, will be the focus of the workshop conducted in this area. Discussions have been opened on the potential of these productions to establish an alternative dialogue with the city.

Keywords: Urban dialogue, video essay, right to the city, alternative media.

SESSION 2 : DIGITAL DIALOGUES

Walking Through Memory Lanes: A Journey on Collective Narratives in Urban Landscapes

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This study explores the use of walking as a medium to engage with collective stories embedded within urban landscapes, focusing on the city of Izmir. Positioned within the contextual framework of collective memory, this research draws on theories from urban sociology, cultural studies, urban planning and architecture to meticulously investigate the relationship between memory and place through the act of walking. Employing the urban walk as a methodological instrument, this exploration interrogates how individuals perceive and interact with the multidimensional nature of urban space and subsequently, how this contributes to the formation and evolution of collective memory. Central to this methodological framework is the organization and documentation of urban walks, designed to elicit participants' engagements with the built environment, uncover invisible narratives embedded within the urban fabric, and interweave personal experiences into the essence of the city's narrative.

These urban walks within Izmir's urban landscape, specifically taking place in two distinct districts of Konak and Karşıyaka, offer a participatory and semi-guided exploration of the built environment, serving as focal points within the study.

The transcription and mapping of qualitative data gathered during these walks, incorporating individuals' personal archives, oral histories and experiential maps, provide valuable insights into the mechanisms underlying collective memory formation. The empirical findings of this investigation underscore the transformative potential of immersive experience, enabling individuals to reimagine and reinterpret the urban space through their own narratives, thereby illuminating the importance of how spatial presence contributes to evoking and recollecting memories. Ultimately, this study enriches our comprehension of the dynamics governing the relationship between individuals, communities, and the built environment. By accentuating walking as catalytic agent for engaging and reimagining urban spaces, thus fostering the creation of novel collective memories.

Keywords: Collective memory, urban walks, invisible narratives, participation, urban fabric.

SESSION 2 : DIGITAL DIALOGUES

Exploring the Potentials of Participatory Action for Toroidality: The Dynamics of Collective Knowledge in the “Circular Journey of Olive”

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The concept of circularity provides some original and beneficial specifications regarding coping with ecological crises and creating regenerative contributions to the ecosystem. However, there are some limitations that make circularity functions problematic. From the visionary perspective, the neo-capitalist and colonialist market dynamics obstruct consumers from being active stakeholders in circular value-creation practices. Also, the material-dependent production patterns prevent circularity from being operated upon tangible resources that are very critical in sustainable transition. Considering these negativities of circularity, the potentials of the commons of the ecosystem and the interobjectivity of the presence are composed within the vision of Participatory Action Research (PAR). As a result, Toroidality is proposed as an alternative circular design model. center the circularity of collective knowledge through an immaterialization point of view. Toroiodality centers the circularity of collective knowledge through an immaterialization point of view. By following the notions of Participatory Action Research, this model prioritizes triggering the cross-fertilization of the ideas with the dialogues of various stakeholders for activating a democratic, transdisciplinary, and collective design mentality.

To test and evaluate the Toroidality, a case study named the “Circular Journey of Olive” is designed. Along the case study, the phases of Toroidality have been performed through intertwined one Expert PAR Workshop and three Co-Design Workshops. This study aims to present an overview of the whole research and analyze the collectivity dynamics in these workshops regarding the dialogues in design. The research design, applied research/design methods, motivations, catalysts/limitations of collaboration, and the dynamics of the dialogues through the workshops are aimed to be evaluated. For evaluation, observation, content analysis, and contextual inquiry methods are used. Following the evaluation, Toroidality and its promises are discussed. In the end, some recommendations both for Participatory Action Research and Toroidality about participation dynamics and enhancing the potential of collective knowledge are provided.

Keywords: Circularity, participatory action research, collective knowledge, co-design, olive.

SESSION 2 : DIGITAL DIALOGUES

Training GANs with Synthetic Data: A Dual-layered Approach to AI-Driven Architectural Layout Generation

Mehmet Sadık Aksu*, Assoc. Prof. Dr. Lale Başarır*
*Izmir University of Economics

The design dialogue between the architect and the user has endured with architectural drawings for centuries. Now, artificial intelligence has become the third participant in this design dialogue with its growing effect that suggests novel approaches for innovation and exploration. AI models like Generative Adversarial Networks (GANs), Convolutional Neural Networks (CNNs), and Graph Neural Networks (GNNs) and their possible combinations are being explored to generate architectural layouts. However, using AI models to generate architectural layouts poses several challenges. The most mentioned ones in literature are the lack of curated high-quality datasets and also creation of new ones. Gathering standardized drawings consists of a monotonous and heavy process that involves manual tasks such as screening, cleaning, masking, and labeling. As these tasks tend to have errors and biases, they are also time-consuming. With these problems in training AI models, the usage of synthetic data emerges as a potential alternative to create unbiased and impeccable datasets with automated gathering processes.

This ongoing research focuses on a specific context, generating architectural layouts for one-bedroom flats (1+1) to utilize them as a training dataset. Our proposed approach introduces a dual-layered methodology for layout generation. Initially, a generative algorithm powered by p5js autonomously and randomly crafts architectural layouts within the local regulatory bounds. Subsequently, unlike traditional works on AI-driven systems, a GAN is trained with the generated synthetic dataset. By leveraging synthetic data as a training dataset, we not only aim to optimize the training process but also to create spatial layouts raw in their essence and devoid of subjective nuances. This ongoing research challenges state-of-the-art design methodologies and offers a glimpse into the hyperreal nature of artificial intelligence dynamics by utilizing synthetic data for architectural layout generation.

Keywords: Synthetic data, generative adversarial networks, floor plan generation, machine learning, deep learning.

SESSION 2 : DIGITAL DIALOGUES

Smart Design Applications for Well-being: A Multidisciplinary Approach

Res. Assist. Anıl Dinç Demirbilek*, Res. Assist. Sena Adalı*, Prof. Dr. Ender Yazgan Bulgun*

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Considering the contemporary status of design field, smart design applications have become a crucial aspect in terms of developing innovative and new proposals within daily practices. Regarding this scope, the literature defines varied instances on the utilization of these applications within multiple scales. One of the important fields within this framework signifies the need to focus on health and well-being and proposals dedicated to elevating our daily lives through design interventions. This study elaborates on this need and acts as a proposal to integrate smart design applications on a product scale level as a multidisciplinary approach. The overall methodology consists of an extensive literature review that estimates the status of smart design applications through their usage areas, features, material qualities, and sectoral divisions. Then, the paper proceeds with a design proposal and the general plan of the execution of the conceptual project which operates within the scope of health and well-being. Regarding this conceptual approach, the project consists of an office chair design that incorporates smart textile properties to improve the user's sedentary status during working scenarios.

Within the development process, the inclusion of multiple experts from engineering, and design fields has been considered as a vital aspect within the scope of the project, which would signify an essential collaborative development process. Thus, textile engineering, software engineering, product design, and visual communication design have been considered as a fundamental compilation to establish an innovative dialogue. This multidisciplinary approach not only facilitates the hypothesized design process but also signifies an important collaboration. Through a multidisciplinary lens, this research advocates for collaborative development and fosters innovative dialogue between design and engineering fields. Thus, enriches the ever-enlarging scope of the design studies field.

Keywords: Smart design applications, product design, health and well-being, collaborative design, multidisciplinary approach.

**SESSION 2 :
DIGITAL DIALOGUES****Exploring the Architectural Potentials of Auxetic Materials:
A Methodological Framework**

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*Istanbul Technical University

Metamaterials are a new group of materials that collaboratively designed across various disciplines, exhibit extraordinary properties and functionalities not found in natural materials. The Poisson's ratio characterizes a material's elastic properties. Unlike conventional materials, Auxetics, a class of metamaterials, demonstrates an unusual characteristic of expanding when stretched and contracting when compressed, thus exhibiting a negative Poisson's ratio. This paper explores how auxetics, whose architectural potentials have not yet been realized, can be used within the architectural context, and what their potentials are. In this direction, the aim is to create a specialized pattern as an alternative to the existing auxetic structures. In this context, the methodology of the study consists of 4 stages, including (1) geometric analysis of the auxetic pattern, (2) creating custom auxetic pattern, (3) physical prototypes, (4) application of custom pattern to shell structures. The methodology progresses based on feedback from computational modeling and physical prototypes, as the auxetic behavior manifests itself depending on the appropriate geometry design, different types of materials, and the direction of the applied force.

To observe this effect, it is necessary to produce physical prototypes, and in this way empirical data is obtained. For this purpose, experiments were conducted on two types of materials to observe auxetic behavior, and these materials are Biopolymer Polylactic Acid (PLA) and Thermoplastic Polyurethane (TPU Flex 95A). As a result of the study, the effects of different material usage on auxetic behavior were observed, and comparisons were made. The findings confirm that using customized auxetic pattern in the production of lightweight shells supports sustainability in terms of material efficiency, rapid production and performance.

Keywords: Metamaterials, auxetics, shell structures, computational design, 3D-printing.

**PANEL 3 :
COLLECTIVE *DIALOGUES***

Session Chair: Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU

Today, within the fragmented urban patterns, modern identities challenge the sense of placelessness in the city. Designers employ different strategies: some favor the most irregular shapes and forms, some adhere to historicist eclecticism, while others opt for constructing the building's program with a clear and modest language. This section aids individuals in contextualizing art and design history. History within context illuminates comparative thinking and offers new vantage points during writing and designing. In this section, participants will engage in discussions on various data oscillating between analog and digital realms in the world. Amidst a dialectical cycle perpetually shifting between Enlightenment approaches and Romanticism, along with its critique, participants position their research topics on the thesis-antithesis-synthesis and ultimately re-thesis generating thoughts. Studies progress through artifact examination, notably general memory as a product of collective, in an interdisciplinary and cross-scale manner. In this sense, researchers across a broad spectrum, ranging from furniture to murals, from digital design elements to art and cultural products, present their critical perspectives. Engaging with the existing urban patterns, cultural and artistic scapes without necessarily recognizing our modern sensibility, these studies endeavor to understand design works in different scales and configurations, lifting their gaze above the crowds. This necessitates a cultural morphological study beyond looking at ultimate forms. Within this scope, participants explore the complex reality of today, reflecting all cultural, social, political developments, and everyday life of individuals. The artifacts under discussion in their debates will always revolve around being a piece of human activities throughout history, and this piece of art holds a major contribution to collective individuality. In this context, the overarching theme of the symposium, which is dialogue, will emerge between the modern identity that engages in research, learning, and critical perspective, and collective individuality. Collective individuality is currently a part of the moment, where we meditate upon the same subjects here, now and together.

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**PANEL 3 :
COLLECTIVE DIALOGUES**

Session Chair: Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU

The Furniture of Dolmabahçe Palace

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The furniture of Dolmabahçe Palace symbolizes the blurring of the line between East and West that characterized the Ottoman Empire throughout the 19th century. Meticulously crafted using the finest materials, the furniture features intricate woodworking, ornate carvings, and luxurious upholstery, blending Ottoman style with European concepts such as Rococo and Baroque. However, this fusion was not easy. Contrary to popular belief, the Ottoman Empire's embrace of Western influence progressed quite slowly. The traces of Westernization on the furniture began to appear with the opening of an embassy in Paris by the Ottoman Empire. The 19th century furniture of Dolmabahçe seamlessly blends Ottoman and European styles, showcasing rich materials like mahogany and rosewood intricately carved with motifs inspired by both traditions. Upholstered pieces are adorned with luxurious fabrics like silk and velvet, embellished with embroidery and fringes. Despite their extravagant appearances, functionality was of utmost importance, with cushioned seating areas and storage spaces seamlessly integrated into the luxurious designs. The furniture found in the red room of Dolmabahçe Palace stands as one of the strongest examples of this harmony. However, these imported pieces were renewed to fit the Ottoman identity after being brought to Istanbul, designed and manufactured in a manner consistent with Ottoman aesthetics. Overall, while representing a captivating blend of Ottoman tradition and European influence, the 19th-century Dolmabahçe furniture manages to sustain its influences without overshadowing the Ottoman identity, allowing the Ottoman essence to persist without being overshadowed by external influences.

**PANEL 3 :
COLLECTIVE DIALOGUES**

Session Chair: Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU

**Ceramic Art Meets Architecture:
The Case of Grand Efes Hotel In Izmir District**

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*Izmir University of Economics

The increasing understanding of nationalism after the Second World War was effective in architecture as well as in most social areas. With industrialization, mass production structures that are very similar to each other have increased. Architects, who wanted to add a spirit into the buildings under the influence of nationalism, worked with the artists of the period and added unique pieces to their designs.

In Turkey, especially in the 60s, architects were in search of "representation and identity" and worked with artists to add unique identities to their designs, sometimes traditional and nationalist, sometimes without these concerns, merely abstract modernist. The aim was to save the buildings built in the modern style in the 50s from monotony. When Contemporary Turkish Ceramic Art is examined, there are pioneering artists such as Bedri Rahmi Eyüboğlu, Füreyâ Koral, Ayfer Karamani, Sadi Diren, Atilla Galatalı, Tüzüm Kızılcın and Jale Yılmazbaşar, and some of them worked with architects in this context. Ceramic art began to be seen in public buildings, hotels and factories. Architects and especially ceramic artists worked together from the beginning of the construction projects.

One of the examples in İzmir regarding the combination of ceramic panels with architecture is the works of different ceramic artists in a hotel, formerly known as Büyük Efes Hotel (Grand Efes Hotel), recently known as Swissotel. The hotel, which started to be renovated in 2003 and opened its doors again in 2005, contains works of artists such as Atilla Galatalı, Nasip İyem, Bedri Rahmi Eyüboğlu, Jale Yılmazbaşar, Beril Anılanmert. This study aims to examine the relationship between the search for architectural identity and ceramic art and to archive the current status of the works in the Büyük Efes Hotel.

Keywords: Ceramic art, ceramic panel, grand efes hotel, architectural context, Bedri Rahmi Eyüboğlu.

**PANEL 3 :
COLLECTIVE DIALOGUES**

Session Chair: Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU

**Exploring the Influence of Design Tools
Across Different Mediums**

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The product of design is profoundly influenced by different tools and methodologies used in the creative process. This paper explores the impacts of different technologies of design tools on the products of design, focusing on three primary modes: conventional techniques like hand, contemporary software tools, and artificial intelligence (AI) technologies. Each of these tools not only shapes the designer's interaction with the creative process, but also perception of the designer, as a result of the final outcome. Hand as conventional technique and its tools engage designers in a tactile and direct interaction with their materials. This physical engagement fosters a deep sensory connection to the design process, often leading to products that reflect the nuances of human touch and craftsmanship. In contrast, software tools in design, such as computer-aided design (CAD) programs and digital rendering softwares, allow for precise manipulation and a high degree of control over complex variables. These tools enable designers to experiment forms and structures that would be impractical or impossible to explore using only physical tools. The resulting design products are often innovative and can be iteratively modified, pushing the boundaries of form and function. Emerging AI technologies introduce a new dimension to design tools, where the tool itself contributes to the creative process. AI can generate design options based on vast datasets and predefined parameters, prompts and language becomes dominant and significantly speeding up the conceptual phase and introducing unexpected forms and ideas.

This paper aims to dissect how these tools not only influence the physical properties of design products but also affect the structural dimensions of nature of the design work. By examining these relationships, this study promises to have a better understanding in the evolving role of the designer in the digital age and the shifting paradigms of design practice. Also, generative models used in machine learning like diffusion model creates a medium where the tool itself learn from the designer over time. This symbiotic relationship where the tool itself exhibits a dynamic characteristic like an entity is a first, another model that can shape the product of design. Moreover, AI technology used in Grasshopper engine to optimize algorithms provides a place which forms not only fast and accurate optimization but also chance to see evolutionary or natural algorithms in the product of design that opens whole another window to design.

Keywords: Conventional techniques, softwares, AI, generative models, machine learning.

**PANEL 3 :
COLLECTIVE DIALOGUES**

Session Chair: Asst. Prof. Dr. Didem YAVUZ VELİPAŞAOĞLU

**A Dialogue of Art and Neuroscience:
Exploring Interdisciplinary Synergies**

Berçin Göksen*, Asst. Prof. Dr. Didem Yavuz Velipaşaoğlu*

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The human brain, widely acknowledged as the most intricate structure known to humanity since ancient times, continues to captivate scientific inquiry. Today, the latest findings in the field of neuroscience reveal many undiscovered unknowns about the nervous system and its functioning. In fact, today the brain itself is now seen as a work of art.

This study seeks to explore the symbiotic relationship between neuroscientific principles and artistic endeavors, illuminating how artistic inclinations contribute to neuroscience through intuitive insights and creative expressions. Departing from a fragmented perspective that isolates science, art, and technology, the study advocates for an integrated approach, recognizing the potential for these disciplines to mutually enrich one another.

In today's era, where advancements in neuroscience and technology exert significant influence over societal dynamics, it becomes crucial for writers, artists, designers, and cultural producers to cultivate a nuanced understanding of neuroscience. Art, with its inherent capacity to pose existential inquiries, complements the probing inquiries of technology and science, thereby facilitating interdisciplinary dialogue and collaboration. By encouraging dialogue between neuroscientists and artists, this work aims to explore the numerous opportunities inherent in establishing new connections between disciplines, thereby shedding light on a symbiotic relationship poised to catalyze transformative insights and creative endeavors.

Keywords: Neuroscience, technology, contemporary art, interdisciplinary synergies.

EXHIBITIONS

FFD 509

Ethics and Social Responsibility in Design

Assoc. Prof. Dr. Şölen KİPÖZ

FFD 506

Graduate Design Studio

Assoc. Prof. Dr. Onur MENGİ

FFD 571

Literary Spaces

Asst. Prof. Dr. Tuba DOĞU

FFD 557

Ecological and Bio-climatical Design

Assoc. Prof. Dr. Deniz DENİZ

FFD 509**ETHICS AND SOCIAL RESPONSIBILITY IN DESIGN****"Design Activism" vs. "Activism through Design"?**

Activism takes on various forms, including speaking, walking, writing, running, doing, filming, and designing, all falling under its domain. Despite the diverse forms, activism shares a common goal of mobilizing public consciousness to exert social pressure on values and practices beyond legal and economic systems' reach. Viewed from this angle, activism emerges as a political force, challenging prevailing political decisions and practices, and striving to promote ethical behavior. It addresses a range of issues, from planetary and social boundaries to women's, animal, and children's rights, as well as social and global crises and the impacts of economic, creative, and industrial sectors in the Anthropocene era, drawing the attention of activists.

Design activism, conversely, involves creative endeavors aimed at fostering ethical and sustainable design paths in response to social fragilities stemming from the design industries' influence on the planet. According to Fuad Luke (2009), design history and literature can also be interpreted as the history of activist design. While design activism may be defined in various ways by different approaches and manifestos, its overarching aim is to challenge the status quo, disrupt conventional design paradigms, foster positive societal, economic, and environmental changes, promote values awareness, and catalyze behavioral shifts.

The student projects developed at the culmination of the Ethics and Social Responsibility in Design course aim to raise awareness about environmental, social, cultural, political, and gender-related issues associated with the design industry's impact. These projects, presented with real-scale installations and manifestos, employ activist design methodologies such as circular, ecological, ecofeminist, slow, hacktivist, craftivist, and collaborative design, addressing a wide array of environmental, social, cultural, political, and gender-related concerns.

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FFD 506 GRADUATE DESIGN STUDIO

(design in) creative industries Exploring Design in Creative Industries

Welcome to the culmination of months of creative exploration in The Graduate Design Studio. This studio exhibition presents a journey into the dynamic intersection of design and the creative industries.

In this exhibition, we celebrate the transformative power of design within diverse realms such as advertising, fashion, film, gaming, and digital media. Guided by the overarching theme of "(design in) creative industries," our studio has been a crucible for fostering deep insights and pioneering solutions to contemporary design challenges. At the heart of our endeavor lies a profound aim: to cultivate a nuanced understanding of design's multifaceted roles within the vibrant tapestry of creative sectors. Through rigorous and imaginative inquiry, the graduate students have explored the evolving landscapes of design practice, from traditional paradigms to emergent trends reshaping the very fabric of creative expression.

From the intricate nuances of fashion design to the immersive worlds of digital media, we have delved into the rich tapestry of creative ecosystems, re-discovering the possibilities through design, as in the realms of (new) fashion, adaptive reuse, food culture and experience, interactive storytelling, and cross-disciplinary collaboration, where design transcends boundaries to forge new frontiers. From system schemes and branding to user experience and consumer behavior, each element intertwines to shape the narrative of design in the creative industries in forms of PSS (products, services and systems).

Join us as we celebrate the creativity, collaboration, and courageous exploration by The Graduate Design Studio.

Assoc. Prof. Dr. Onur Mengi
Izmir University of Economics
Faculty of Fine Arts and Design
Department of Industrial Design



MOMENTS

Ayşegül Ertan

Life feels worthwhile when it is fully experienced in the moments. It improves our lives when we try to gather memories instead of objects. Presents from someone you love, that bring back wonderful memories are priceless; they are far more valuable than meaningless, pricey gifts. Offering clients a virtual souvenir experience is the goal of this Apple collaboration project, Moments. Creative industries that have their roots in the creativity and skill and which, through the creation and utilization of intellectual property, have the potential to generate jobs, refers to the businesses with creativity at their cores. The reason this initiative relates to the creative sectors is that we aim to use Moments to design a futuristic virtual souvenir idea. We wanted to create something that centers around the absence of virtual souvenirs in the increasingly digitalized world. We believe that in the future, rather than tangible souvenirs that are hardly used, people may prefer gifts that are filled with memories and can be carried in their everyday technological devices. Moments is a virtual gift alternative that anyone can purchase from locations they visit for themselves or their loved ones. After a short installation, this virtual present appears on electronic devices. It is applied in smart accessories. "Live in the moment, collect memories."



AMUSEUM

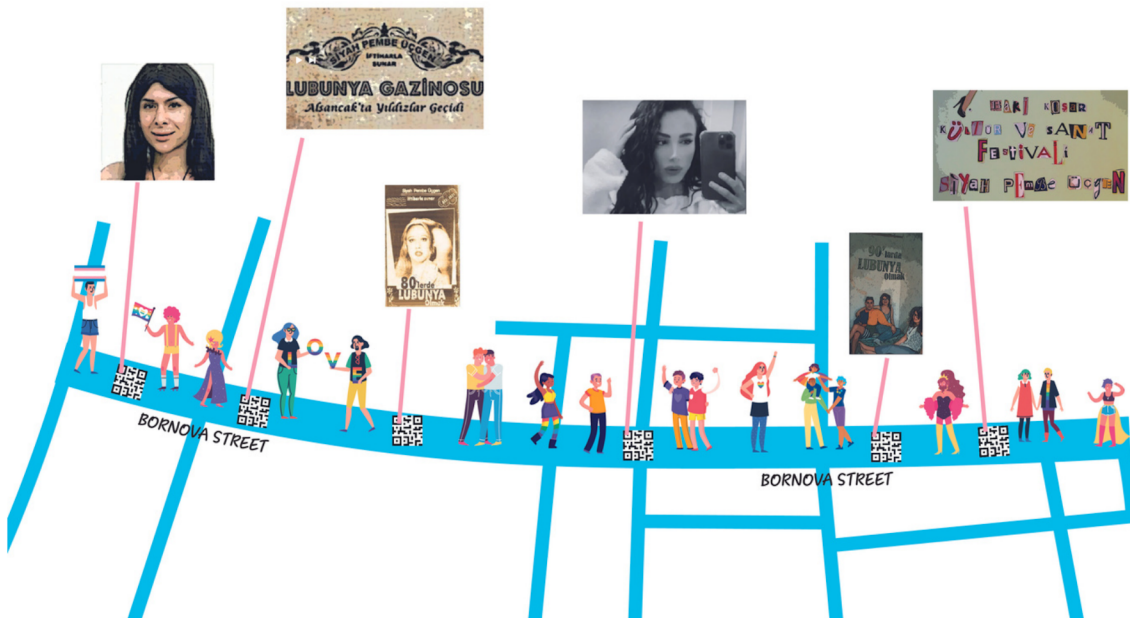
Meryem Nur Denктаşı

The focus of this project is to challenge the negative stigma that “museums are boring” and increase active participation in exhibits, thereby improving the museum goer’s experience. Incorporating interaction with displays creates a more immersive and memorable visit, encouraging visitors to view the museum in a fresh light, and stimulating the desire for return visits. Museum displays can incorporate interactive involvement through the use of such techniques as informative apps, projectors, audio visual supplementation, touchscreen manipulation and handheld devices. My project will consider all this research to develop a unique and interactive experience. Augmented reality (AR) will be a particularly useful technological innovation in allowing visitors to interact with the exhibits, as it provides users with a mix of actual artifacts and virtual reconstruction, bringing displays and art to life. In order that visitors of all ages and education level can profit from the full interactive experience, the flexibility to update and manipulate the levels of these technological experiences will be a major consideration. The environment must also be user-friendly and the museum staff trained in providing assistance, so that visitors can access charging stations, information and supplementary accessories like headphones if they come to the museum unprepared.

QUEERCODE

Berçin Göksen

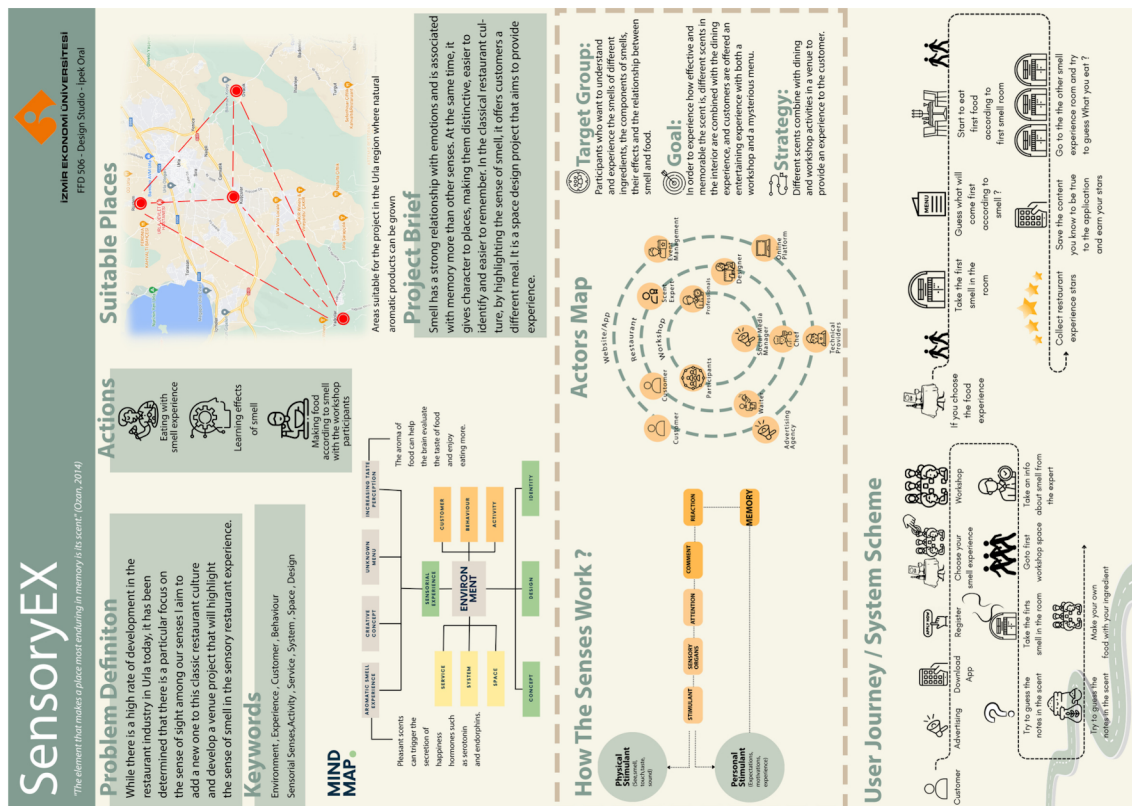
Since the 1980s, LGBTI+ individuals in Turkey have endured severe human rights violations, including stigmatization and hate crimes, with transgender individuals disproportionately affected. 'QueerCode' responds to this pressing issue by introducing a memory walk along Bornova Street, guided by QR codes. Through this approach, the project aims to capture and preserve the diverse experiences of LGBTI+ individuals, offering an alternative narrative to challenge prevailing stereotypes. Moreover, it seeks to highlight the shared struggles of the global LGBTI+ community, fostering solidarity across regions. In the midst of Bornova Street's transformative journey, 'QueerCode' encourages a unique dialogue between past and present, 'others' and society, bringing together narratives of resilience and defiance and sparking conversations that resonate well beyond its physical boundaries. Positioned within the framework of creative industries, 'QueerCode' contributes by archiving the cultural memory of queer experiences and facilitating community engagement through alternative living museum experience. Ultimately, this project serves as a beacon of visibility and resistance, promoting collective knowledge and inclusivity in the face of discrimination.



MERGEN
Sude Pamuk

The creative industries may be seen as businesses that are based on individual creativity, talent and skill, and that have the potential to create jobs and wealth. This project is located at the intersection of services-experiences-originals within the framework of creative business models, at a point that includes architecture, crafts, museums and exhibitions. The starting point of the project is that there is no interior design museum in Turkey that has workshops, exhibitions and educational functions similar to its examples in the world. Izmir, which is rich in design education and design activities, is a suitable city for such a project. Therefore, it is aimed to design an integrated service that will serve as a permanent museum, host temporary exhibitions and meet the target audience with various workshops related to interior products. The target audience can participate in the project by choosing the most suitable activity for themselves; visit of the museum or exhibition, daily workshops or certified monthly courses. Thus, people who are professionally interested in design - design students, lecturers, designers, manufacturers - can come together with certified courses, and people who are interested in design can come together and gain new experiences thanks to daily workshops.



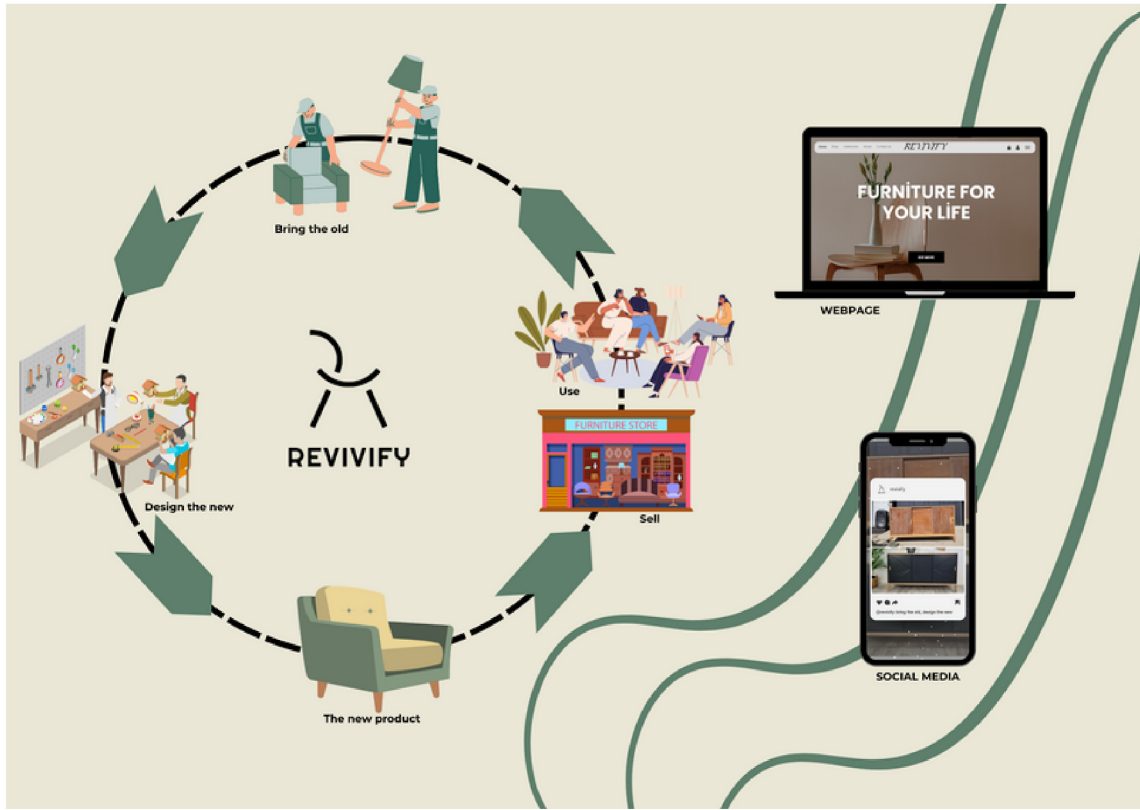


Exploring Sensory Experience: The Impact of the Sense of Smell on Space Identity

ipek Oral

"The element that makes a place most enduring in memory is its scent."
(Ozan, 2014)

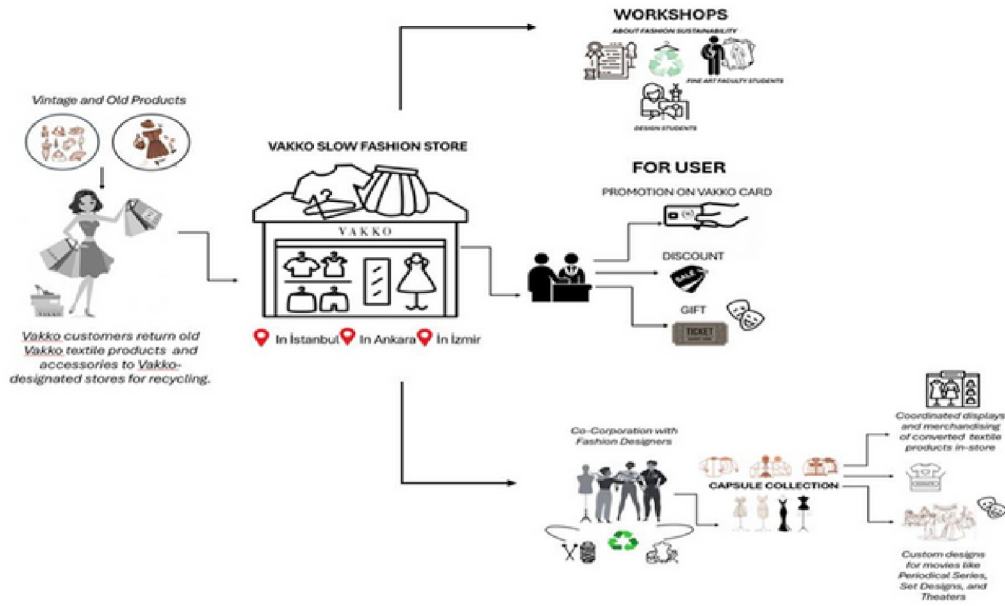
Memory is one of the basic elements that form a person's self-identity. The most important element that directs memory is the experiences we have and our five senses work simultaneously with the experiences. In the project, sensory experience plays an important role in the fields of interior design, service design and gastronomy within the creative industries. Scent determines the character of spaces, and the scent of a space has a special meaning beyond other sensory elements. In today's restaurant industry, importance is given to the sense of sight, which has become a classic, so I aim to design a space and service design experience that will be remembered in the rich lands of Urla, where aromatic products grow, where the sense of smell is at the forefront. In this project, where I want to combine the sensory olfactory experience with the field of gastronomy, I have two options in my space design. I offer a dining experience determined by scent with an unknown menu in places with different scents, or a workshop experience where people can create food or beverage products based on the content of the scent in an area with aromatic scents.



REVIVIFY

Büşra Limon

One of the biggest problems of our time is the craze for fast consumption, along with the many issues it brings, one of which is waste and sustainability. In my project, I address the concept of sustainable furniture along with the creative industry. The rapidly changing trends nowadays, bring along a lot of household waste with a significant portion being furniture. These furniture wastes not only hinder sustainability but also cause great harm to nature. In my project, the idea is to "bring the old, design the new" with furniture that will be renewed in a workshop. People will participate in workshops by making appointments through the website or social media accounts. In these workshops, conducted by skilled individuals (craftsmen, professors), participants willing to renew their furniture (students, housewives, architects) will contribute to sustainability and potentially financial gain. Because if they wish, they can sell the furniture they renew in our stores. At the same time, this workshop will collaborate with other furniture brands to increase the visibility of these events and support educational workshops. Thus, my project will not only support people in financial management but also increase contributions to sustainability.



VAKKO Sustainable Fashion

Sema Şahin

Luxury consumer brands are struggling to integrate sustainability principles into their industries. The fashion industry often uses traditional methods and high levels of production. This results in a significant carbon footprint and frequently pollutes the environment. In this sense, there are substantial gaps in sustainability and textile innovation in the fashion and apparel industry. Vakko's history is, in some ways, the history of modernization in post-Republic Turkey, with aesthetic shifts in the Western ideas of life, elegance, luxury, and fashion. Throughout these revolutions, Vakko has been not only the catalyst of change in ready-to-wear but also the iconic brand and leader of an ever-changing philosophy. I aim to reuse Vakko branded products that Vakko customers use and think are outdated in line with the principles of sustainability. In this context, I think that Vakko customers should bring their old Vakko products to Vakko Slow Fashion Stores, where they will be evaluated and redesigned with the contributions of famous designers and the products will be sold and the proceeds from these sales will be donated to charity. I also propose that the renewed products be used as costumes or decor in theater or period films. In addition to these, I suggest that Vakko customers who bring the products should be given a discount at a predetermined rate, loaded as points to the Vakko card, or given gifts such as theater tickets. Especially luxury brands in the innovative sector such as Vakko need to survive and add value to themselves by overcoming the challenges posed by fashion. Luxury brands that want to succeed in competitive markets need to combine their brands with sustainability principles. In this sense, these companies not only increase their reputation but also ensure the formation of a creative industry for the future by adapting to the era.



LocusFocus: A Space for Neurodivergent People

İrem Çimen

The aim of this project is to create an online virtual medium which is designed for neurodivergent individuals to enhance their working experience and my motto is "Different, but not less". Around 20% percent of the world population exhibits some form of neurodivergence. These people see, feel and experience the world differently as a result of their atypical executive functioning. Therefore, they have specific needs in their working environment in which traditional work structures fail to accommodate, causing to high unemployment and underemployment rates. However, Their unique perspectives can lead to creative problem-solving and innovative thinking, with diverse set of talents. For example, They are 50% more represented in cultural and creative industries compared to the general population. So, there are two critical aspects of neurodivergence which constitutes two modes of my design, Locus and Focus: "Neurodivergence as a Minority" and "Neurodivergence as a Uniquely Skilled Workforce." The mode for "Neurodivergence as a Minority" is "Locus", which means space, the most significant deficiency of a minority group. A space of their own where they can feel seen, understood, heard, valued and not alone and I believe that this can be achieved through a design process with primary focus on their well-being and needs. Locus will also act as a hub where they can communicate and cooperate. The key aspects of Locus are community development, flexibility, gamification, empathy, awareness and diversity. The mode for "Neurodivergence as a Uniquely Skilled Workforce." is "Focus", which can be purchased by companies, most likely companies in creative industries, to reveal unique talents of neurodivergence. The necessity of Focus occurs, since Locus also acts as a hub. Companies may worry about their intellectual property and confidentiality. The main subject of my design is still neurodivergent people and the main object is their well-being. So, Focus is to create not a space but a limited place in their work environment to be still be able to support them. In Focus, some of the features of Locus can be removed according to needs of the company but the key aspects will still stay.

**TIME JAR****Zeynep Önoğlu**

Creative Industries, with its sub-branches, is included in many areas of our lives. In my project, service design brings together heritage service and literature. Gastronomy has recently become a very preferred department in schools, along with television programs. Unfortunately, students who are chef candidates in schools and in the education system do not learn the dishes of their own culture in the education they receive. The hierarchy system in the kitchen comes from France. French based sauce teachings. Cooking techniques are taught through French dishes. The reason for this is that France is considered the basis of the cuisine. But every culture has its own culinary basis. As a chef named Mehmet Gürs said in the documentary 'Chef's Table', these techniques are basic for the French, not for the Turks. My project in the design studio includes the Phygital Gastronomy course content, which brings together physical and digital in gastronomy. It will be located in the new Güzelbahçe campus of İzmir University of Economics. The digital part comes from smart agriculture. Thanks to this course content, Turkish cultural dishes that are about to disappear will be recorded at the school. In this way, it will be more easily passed on to many generations. It also offers experience to people who experience these dishes. In summary, the promotion of Turkish food culture will increase and dishes that are about to be forgotten will no longer be forgotten.

FFD 571 LITERARY SPACES

Translating Izmir's Urban Experience into Literary Narratives

Literary Spaces introduces literary approaches as a means for spatial thinking. Making connections between literature, architecture and planning, the projects in the exhibition shed light on urban experiences, offering insights into how literary conceptions and instruments can reshape our perception of space. The tools in the literary repository are manifold, and literary conceptions are diverse. Given that both the instruments and the vocabulary of literature become helpful in unveiling the blindspots in the urban, the projects encompass a range of methods and conceptions, including the analysis of urban spaces at varying scales, looking into diverse situations, and across different time periods, with Izmir serving as the unifying background.

Collectively, the works cover a wide range of spatial dialogues under various themes. Several projects focus on the evocative descriptions of urban space, using atmospheric analysis in narrative construction. The practice of atmospheric writing in these works ranges from dealing with how the changes in the day and night affect our perception of a coastline, how the sea turns the coastline into an emotional landscape, and the poetic journey of winemaking, to reading the sensory experiences and architectural features of leisure spaces and questioning whether the modernization practices have led to monotonous spaces. In addition to exploring literary descriptions of space, other projects take a critical approach, and transcribe the streetlife from the eye of an inanimate object freed from cultural codes, from the perspectives of different individuals coming from different age groups and cultural backgrounds, or through the fact that objects carry memory, turning the space they are into an extension of memory. Taken together, the works demonstrate that literature can provide insights into the situations, things, people and events that shape urban environments, and that these valuable dynamics can guide other ways of reading the urban.

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Perspectives

Meryem Nur Denктаşı

The project's title of "Perspectives" refers to the different viewpoints people hold when processing their surroundings. Drawing parallels to the way that cities are depicted in literature, the project explores the influence of individual perceptions regarding a neighbourhood. Its specific focus is Bostanlı in İzmir, giving a creative interpretation of how that neighbourhood is perceived. The research question revolves around the varying perspectives of three characters: a child aged 5-6, a resident of the area, and a foreign visitor. The research methodology involves doing a literature review on the concepts under study, collecting image resources for reference purposes, and developing a piece of creative prose based on empirical observation, interviews, and personal recollections.

The final output of the project is an illustrated booklet. It includes an introduction to the concept of individual perception. This leads on to a short story portraying Bostanlı through the eyes of the three central characters, organised sequentially in three points of view to depict the interactions, dialogue and thoughts of the characters as they make a short trip together through the neighbourhood. The work concludes with a brief reflection on the implications of the study. The aim of the project is to stimulate discussion about the connections people have with their local neighbourhoods, and to draw attention to the responsibility and sensitivity that architects and urban planners should have with regards to those connections.

Keywords: Urban perspectives, perception, visual narrative.

Theodora Project

Fatma Betül Erbilin

The Theodora Project aims to explore the dynamic relationship between urban life and space from the perspective of a street lamp named Theodora. Consulting the urban space theories of Lefebvre and Augé, the project seeks to understand the interaction among living (human, animals) and non-living (urban elements) subjects. Through Theodora's observations and reflections, the project endeavours to unveil the essence of urban space while also exploring the relationship between the viewpoints of living beings and the presence of inanimate objects. Through this exploration, the project is concerned with addressing urban space's multifaceted nature and examining the impacts of spatial elements on user experiences and perceptions. Considering that the location was busy, a lamp near Fahrettin Altay Tram Stop in Balçova, İzmir, was chosen to be Theodora. Methodologically, the project employs storytelling tools to elucidate theoretical concepts such as Lefebvre's "lived space" and Augé's "place and non-place," utilising short narratives for clarity.

The research's anticipated outputs encompass a broad spectrum, ranging from an alternative reading of urban space to the implications of the built environment on urban experience. Textual narratives serve as a reference point for reading the urban environment, inviting readers into a world where an inanimate object comes to life and sheds light on aspects of urban existence. The narrative structure is approached from three perspectives: exploring the interaction between users and urban elements, emphasising the importance of maintenance and lighting in shaping urban spaces, and examining how light fosters feelings of security and safety. In conclusion, The Theodora Project aims to deeply explore urban life from an observer's perspective through a street lamp, inviting readers to reassess their understanding of the urban environment.

Keywords: Urban life, urban space, non-human narrative.

Exploration of the Timeless Atmospheric Character of Çeşme's Egebağ Vineyard

İpek Oral

Wine is a timeless beverage. The poetic dance of wine in the glass is an expression of timelessness. The flavors, aromas and textures it holds perhaps construct our emotions. Each drop is actually the beginning of a new story. Winemaking has a deep story spanning over a whole year, turning the process into a poetic experience. The vineyard is at the heart of this experience by becoming a spatial witness. It determines the atmospheric character of the city with its natural yet strong identity.

This study focuses on the Egebağ Vineyard in Çeşme with the aim to decipher the deep connection with rural wine tasting experiences, concerning the relations between wine, the environment in which it is produced and the emotional experiences it evokes. The second aim of the study is to examine the basis of these preferences, especially in regions such as Çeşme with a seaside and fertile soil, whose character spreads the healing of grapes to the Aegean vineyards in the rural. Today, when social environments have become quite modern, urban spaces have started to repeat each other and provide a monotonous experience for the city dwellers. Why do people prefer to get away from city life and experience wine tasting in the rural? Are environments with this natural atmosphere good for people emotionally, or is this just because they get away from the city? In this article, the objective is to find out whether people prefer to experience the rural atmosphere of a vineyard because they want to get away from the city or because this bond has become the character of the city. The study will build on site excursion and participation observation, taking people's opinions. The relationship between people's attachment experiences and the emotional and characteristic structure of the region will be investigated by examining articles.

Keywords: Literary journey, vinemaking, atmospheric writing.

The Changing Face of Light

Sema Şahin

Observing and interpreting the atmosphere of the place requires a simultaneous reading both from the subjective and objective perspectives. Since both perspectives are intertwined and that they support each other, the concept of space began to change, exhibiting a more dynamic characteristic in the twentieth century. This study aims to explore the atmosphere of the selected route at Sahilevleri in Izmir at different times of the day and, in this sense, to interpret the changing atmospheric expression of the place.

The act of walking dwells on physical features, such as the structure of the road, or it can be enriched by the weather, the smell or sounds along the way. I aim to map the physical characteristics of the places I find important between the starting point and the end point of the walk with a timeline using detailed visuals. In the study, these different time periods correspond specifically day and night, which affects the experience of the spatial atmosphere in terms of changing architectural expressions and activities. This situation also affects the subject's perception of space.

Keywords: Atmosphere, space, perception, light, narrated walking.

Exploring the Third Place: Tracing the Diverse Spirits of Izmir's District Cafés

Sude Türken

“Third places are the public places on neutral ground where people can gather and interact. In contrast to first places (home) and second places (work), third places are the heart of a community's social vitality.” (Oldenburg, 1999)

Modernization practices have rendered similar cities. While cities have had their share of this similarity, how have urban spaces also had their share? Big-brand coffee shops often dictate the layout and design of their spaces, creating a uniformity that is easily recognizable across various locations in the city. Nevertheless, there are still coffee shops resisting this condition with their unique features. Departing from this background, the study practices a literary journey to transfer these experiences to readers. This research focuses on cafe spaces maintaining unique atmospheres that reflect the characteristics of their located districts. The atmospheres of coffee shops located in six different districts of Izmir that are Urla, Balçova, Karataş, Alsancak, Bornova, and Bostanlı, are explored. It aims to examine how these coffee shops not only survive as unique spaces but also adapt to their respective neighborhoods, forming diverse connections and reflecting the distinctive spirit of each location.

By delving into the sensory experiences, architectural features, and cultural contexts of these cafe spaces, this article illuminates the ways in which they contribute to the rich tapestry of urban life in Izmir. The visual narrative, which guides the structure of the research and which is evident in the article, also provides readers with a vivid and immersive experience of the cafe environments discussed. Through sketches that shape the visual narrative, readers can infer the cultural context of each cafe, imagining its architectural details and ambiance. This enhances their understanding and emotional connection to the textual narrative, enriching their exploration of urban life in the city. Through this analysis, the study explores a deeper understanding of how spatial experiences are shaped by the unique atmospheres of cafe environments, ultimately highlighting the importance of place-making and the preservation of local identity in the face of urban modernization.

Keywords: Literary journey, modernization, third place.

A Place that is an Extension of Memory: Museums and Antique Shops

Asena İrem Çimentepe

“Just when we think that things are safely dead, fossilized, petrified, and consigned to the past, they rise from their graves of natural extinction and cultural obsolescence.”
(Mitchell, 2001)

Memory is the essence of the self. It stores things that characterize the expression of emotions. It sometimes can be a place, yet sometimes an object. It can be a spiritual healer or a proof of experience. Without objects, narratives would lack vitality, and without narratives, places would be irrelevant. Placing objects in a space of narrative memory and opening this space to outsiders creates a space that is an extension of memory. The stories evoked by the objects in these spaces take the self on a journey in which the ordinary becomes remarkable and personalized. It is important to note that these spaces play an important role in revealing the relationship between narrative, self and space and how they feed each other. By bringing memory and narrative together, this space allows us to engage not only with the tangible remains of history, but also with the emotional, psychological and cultural contexts that accompany them. Museums are one of the main places where such objects can be seen together. Our body moving through an ever-changing narrative space allows us to think about the contextual significance of objects as well as their experience. In museums we visit as passive observers of history, just like in antique shops, we desire to stay in the moment of that period, to experience that atmosphere through objects. From this perspective, are antique shops also museums? What makes an object worth exhibiting in a museum? How is memory not enough to exhibit an object whose narrative is blurred?

The main focus of this study is the comparison of museums and antique shops that bring together memory and narrative. The narrative similarities/differences of these spaces, which gain meaning through the objects in them, will be revealed. The study will be supported by existing literature and a case study will be conducted by experiencing a museum and an antique shop in Izmir.

Keywords: Memory, museum, antique shop, narrating memory.

Exploring the Emotional Landscape: The Sea as a Character in Urban Atmosphere along the Bostanlı Coastline

Sera Güner

'In the evening time, the sea,
It embodies all our yearning,
As if it has arrived to speak
With the voice of remorse,
Crashing against the rocks,
Doesn't it suffice, says the sea,
The remorse you endure on land?'
Cahit Sıtkı Tarancı / Sea

In considering the essence of a locale, one might discern that the sea possesses sufficient character to stand out as a place in its own right, embodying a distinct identity worthy of characterization. The character of the sea significantly defines the atmospheric state of the city that is evident in the Mediterranean region, with the term "Mediterranean person". This term refers to individuals native to coastal cities whose lives are affected by living by the sea.

The mechanized, noisy, and busy city life is balanced by the serene calmness of the sea. The city dweller also seeks interaction with the sea to balance their emotions. Izmir is a coastal city, its emotional and artistic character is therefore associated with the sea. What are the purposes and reasons for people going to the coastline? What emotions do they feel by going to the coastline? Do they see the reflection of their own emotions in the sea, or does the sea make them feel new emotions?

This article examines the role of the sea as a character both in the production of space and in the definition of urban atmosphere within the context of the Bostanlı coastline. The method employed in the study entails field trips and interviews. Individuals at Bostanlı will first be observed, followed by inquiries into their sentiments regarding the sea and the reasons for their presence in the area. Thus, the relationship between the keywords 'sea, space, urban atmosphere, people and emotions' will be examined.

Keywords: Sea, atmospheric character of city, emotion expression, interaction.

FFD 557**ECOLOGICAL AND BIO-CLIMATICAL DESIGN****Smart and Sustainable Cities through Co-Creation**

Smart and sustainable cities represent an approach to urban development that integrates technology, innovation, and environmental consciousness to enhance quality of life. To do that, smart and sustainable cities aim to create environments that are livable, resilient, and equitable for current and future generations by embracing innovation and environmental stewardship for improving the well-being of their residents. Smart and sustainable cities are typically characterized by the following components:

1. *Smart Governance: Implementing technology-driven systems for efficient decision-making process and citizen engagement with the help of digital platforms.*
2. *Data-Driven Decision Making: Smart cities use data to inform decision-making processes. By collecting and analyzing data on urban systems, policymakers can identify areas for improvement and optimize resource allocation.*
3. *Smart Mobility: Integrating intelligent transportation systems to promote eco-friendly modes of transport and environmentally friendly solutions for sustainable cities.*
4. *Green Building and Infrastructure: Constructing energy-efficient buildings and infrastructure using sustainable materials and renewable energy sources is crucial for sustainable solutions.*
5. *Efficient Resource Management: Prioritizing resource efficiency and conservation by focusing on reducing energy consumption, minimizing waste generation, and promoting sustainable water management practices.*
6. *Knowledge Sharing: Co-creation platforms can serve as hubs for knowledge exchange and peer-to-peer learning. By facilitating collaboration among cities and related actors, stakeholders can share best practices for sustainable urban development.*

These components work together to create cities that are not only technologically advanced but also environmentally sustainable, socially inclusive, and economically vibrant. In this respect, co-creation is a powerful tool for fostering inclusive and participatory solutions to the complex challenges facing modern cities, ultimately contributing to the creation of smarter and equitable urban environments for all.

Co-creating smart and sustainable cities involves collaboration among stakeholders, citizens, governments, and academia, to design and implement solutions that address urban challenges while promoting environmental, social, and economic sustainability. By bringing those actors together for adopting participatory approaches with the power of co-creation approach, innovative solutions can be created and presented to complex challenges and build sustainable and smart cities.

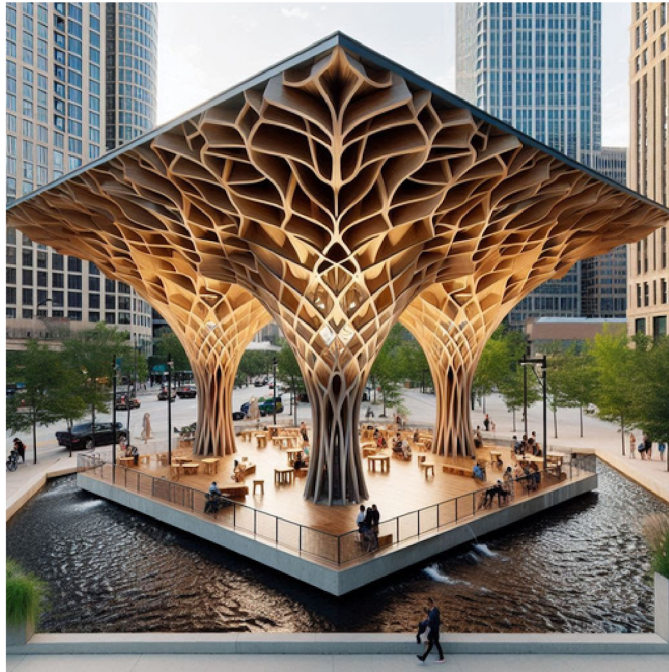
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Designing “Pluviofil” Rain Harvesting Pavilions: A Case Study in Izmir

Büşra Limon

The growing concern over water scarcity and the pressing need for sustainable urban development have prompted the exploration of innovative solutions to mitigate water wastage and enhance resource efficiency. My project presents a comprehensive analysis of the design and implementation of rain harvesting pavilions as a sustainable solution to address water scarcity in urban environments. Focusing on Izmir, Turkey, this project proposes the establishment of rain harvesting pavilions in pilot areas characterized by high rainfall, aiming to harness rainwater for various municipal purposes, including irrigation, public access, and potable water provision. Through the integration of advanced filtration systems and smart monitoring technologies, these pavilions serve as multifunctional infrastructures contributing to both environmental conservation and economic viability. The proposed approach facilitates the transition towards sustainable smart cities by promoting water reuse, resource optimization, and community engagement. In addition, to develop an application that will provide monitoring, effective management and scalability of different pilot area pavilions of municipalities. This project underscores the importance of interdisciplinary collaboration and stakeholder involvement in the design and implementation of sustainable urban infrastructure, paving the way for a more resilient and environmentally responsible urban future.

Keywords: Co-creation, rain harvesting pavilions, sustainable urban development, water, scarcity, smart cities, environmental conservation, resource optimization.



nEXt generations**Ayşegül Ertan**

The idea of sustainability has grown in importance in our lives as a result of the new world order. In order to leave behind a beautiful world that previous generations have lived in, it is imperative that we will take sustainable action. If not, a lot of things will be deprived for future generations. With sustainability becoming a trend, many people are trying to understand and learn this approach, even those who do not have such an effort are exposed to this concept abundantly with the facilitation of globalization of social media. In short, over time, people have become familiar with the concept of sustainability, but we argue that this idea should be taught from an early age in order for it to be accepted as a mindset. And with the intention of providing sustainability education to children, we have created the nEXt generations initiative based on this concept. Our goal in this project is to ensure that children in primary school are taught about sustainability. Children participating in this project, which is being carried out in collaboration with municipalities and the Ministry of National Education, will receive practical sustainability education. For the purpose of making the curriculum more pleasant for the kids, there are optional courses in addition to the required sustainability courses that they can select from, depending on their interests. The areas designated for this project will be sustainable interiors in accordance with the purpose of the project. Children need to see sustainable behaviors in their surroundings as well as in the classroom in order for the initiative to succeed. Because of this, interior design will also feature examples of change, such as recycled plastic surfaces and bricks manufactured from textile waste. We work for our world and the future generations, and we emphasize the value of developing an environmentalist and sustainable mindset at the elementary school level.

Keywords: Ecoliteracy, sustainability mindset, education, young generations, interior.



Exploring Smart Water Stations For The Animals: Smart System Design That Turns Rainwater Into Drinking Water İpek Oral

While urbanization poses significant challenges in terms of sustainability, it also offers opportunities for innovative solutions. Sustainability and purifying rainwater and establishing smart water stations for pets and stray animals is an important step in terms of environmental protection, resource efficiency and animal welfare. In particular, community participation and awareness Increasing rainwater is a very important step for sustainability. In this project, I aim to design a product and system that works with solar energy and provides drinking water to animals as a result of recycling rainwater. Rainwater spreads over a wide area, so the amount of recycled water is quite high. Rainfall underground It is directed to the purification systems through channels and the purified water fills the city tank. The water in the tank, brought to drinking water standards, is directed to smart water stations. Sensors identify the living creature coming to the station and directs the water to the container. This system, powered by solar energy, shows the locations of smart water stations to the human user through an app. In this way, rainwater is recycled and food is donated to stray animals at every station visited. Thus, I present this project through co-creation and collaboration in many interdisciplinary fields.

Keywords: Smart cities, co-creation, sustainability, reuse, water sustainability.



52 Hertz**Asena İrem Çimentepe**

A smart city is a city concept optimized to meet the social, economic and environmental needs of cities through the use of technology. The concept proposes effective solutions in urban management, energy efficiency, transportation, healthcare, security and many other areas. In this way, cities meet the services they need more efficiently and effectively. Smart cities are important for sustainability as well as for a sustainable future. Cities that can develop resilience, adapt and overcome challenges will be successful. Resilient residents are the key to a city's ability to resist them. A society that is accessible to everyone and has an improved quality of life will form the basis of a sustainable, connected and smart city. For this purpose, the project "52 Hertz" takes its name from the world's loneliest whale, which makes a sound at a frequency of 52 hertz and no other whale can hear it. The output of the project, which opens the inquiry with the question "If no one could hear you, would you still exist?", is a mobile application that provides free psychological support to individuals. In the project led by the Ministry of Health, individuals experiencing psychological complexities can receive free support from psychologists in the application. The project, which tries to contribute to social sustainability, addresses a resilient society with an up to bottom approach.

Keywords: Smart cities, co-creation, social sustainability, psychological resistance, society welfare.



52 Hertz
Your Pocket Companion to Wellness

Komposs

Zeyneb Önel

Waste is something that will exist in our lives as long as human beings exist. What we can do is to reduce the waste rate as much as possible. There is a lot of waste generated in the food industry. Untrained personnel are also employed by bosses who want to employ cheaper personnel. For this reason, the correct storage conditions for food products are not provided and a lot of wasted products are produced. Not separating the waste produced along with these waste products also causes the rate of waste to increase many times over. In a smart and sustainable city, this problem can be solved with smart garbage bins. When these smart garbage bins and compost bins reach a certain level, a team will be notified through the system. The team will go through the route created through the system and collect this waste from restaurants. Since the staff will have received training, extra attention will be paid to this issue. They will also receive a discount for each decomposed waste they produce. If the garbage is not decomposed, a penalty will be applied. These collected wastes will be evaluated in 3 ways. Those who are composted first will go to the compost area. It will be composted there and the resulting fertilizer will be given to farmers to support them. The second way is to give non-compostable meat and dairy group products to animal shelters and make food for the animals. The third and unfortunately last resort is to landfill those that will never be used.

Keywords: Smart city, sustainability, co-creation, compost, food waste.



ZeytinApp:**Co-Creating a Livable City through Sustainable Urban Mobility****Ayşıl Sara Kerimi Bodur**

Urban mobility stands as a pivotal challenge and opportunity within smart city frameworks, influencing sustainability, accessibility, and quality of urban life. ZeytinApp aims to change urban transportation behaviors in İzmir towards more eco-friendly options through a co-created, technology-driven solution. The app encourages users by rewarding them with "zeytin" (olives), which can be used to gain cultural, social, and environmental benefits, aligning users' travel behaviors with sustainability goals. It utilizes artificial intelligence to optimize travel routes and improve user engagement with the city's cultural and ecological layers through a digital platform. The integration of smart city technologies and co-creation principles in ZeytinApp not only addresses immediate transportation and environmental issues but also contributes to broader strategic goals like enhancing urban resilience, improving public participation in city governance, and driving sustainable development. Applying the penta-helix model, with the diverse range of stakeholders of government agencies, technology firms, academic institutions, non-governmental organizations, and community activists, to ZeytinApp enhancing its development through more democratic design principles. By incorporating a diverse range of voices, the app aligns with the goals of sustainable, inclusive urban mobility while maintaining the flexibility to adapt based on stakeholder input, and linking a multifaceted dialogue that enriches the design and functionality of the app. Through ZeytinApp, an exploration of the potential of design dialogues in urban settings, where technology meets civic participation, and collective aspirations for a greener city become actionable realities. This integrative effort highlights the role of co-creation in design to achieve sustainable urban mobility solutions and the broader implications for smart city initiatives worldwide.

Keywords: Co-creation, smart cities, sustainability, urban mobility.



Eco-Park**Sema Şahin**

Eco-parks are places where the natural ecosystem is managed sustainably, and environmental education is provided with this awareness. The first condition for forming an "Ecological Park" is the continuous existence of the natural structure in the region and the protection of that structure. Depending on the geographical location, land structure, and soil type, natural structure means that all living things' ecological connections are maintained in an environment created without human influence. Especially for children and adults, they should be places where awareness activities are supported and training is given on this subject, and they should be designed in a way that can cause the least damage to the ecosystem. Today, especially developments in economic and social fields have brought some problems and, in this sense, the concept of sustainability has revealed the importance and necessity of sustainability. For example, ecological problems such as climate change, global warming, uncontrolled consumption of natural resources, increasing human population, rapid urbanization, carbon emission, and insufficient green areas have emerged. The Brundtland Report signed in 1992 to reduce these ecological problems, it is aimed to include ecology-based approaches in the new landscape areas to be created and to transfer natural resources to future generations. The aim is to ensure the continuity of biological diversity by protecting natural habitats and ecosystems. In this sense, it ensures that children develop environmental awareness at a very young age and provides a sustainable lifestyle for all ages. While designing ecological urban structures, other structures such as parks should be designed within the framework of these needs. At the same time, ecological parks are created by considering various purposes such as the protection of natural water resources and soils. It is aimed that the eco-park is designed to reflect the concept of sustainability, especially with the climate, ecosystems, and materials to be used so that human activities cause the least damage to natural ecosystems. At the same time, experiencing nature is important for children to form the right behavior. I aim to help children grow up with this awareness in Urla and create an eco-park that complies with sustainability principles and can cause the least damage to natural ecosystems. "Because when this natural structure disappears, the ecological balance can be disrupted. Ecological designs such as eco-parks to be created under the name of sustainability do not aim to make a profit but ensure the integration of natural areas with green areas.

Keywords: Eco-Park, children, ecosystem, education, sustainability.



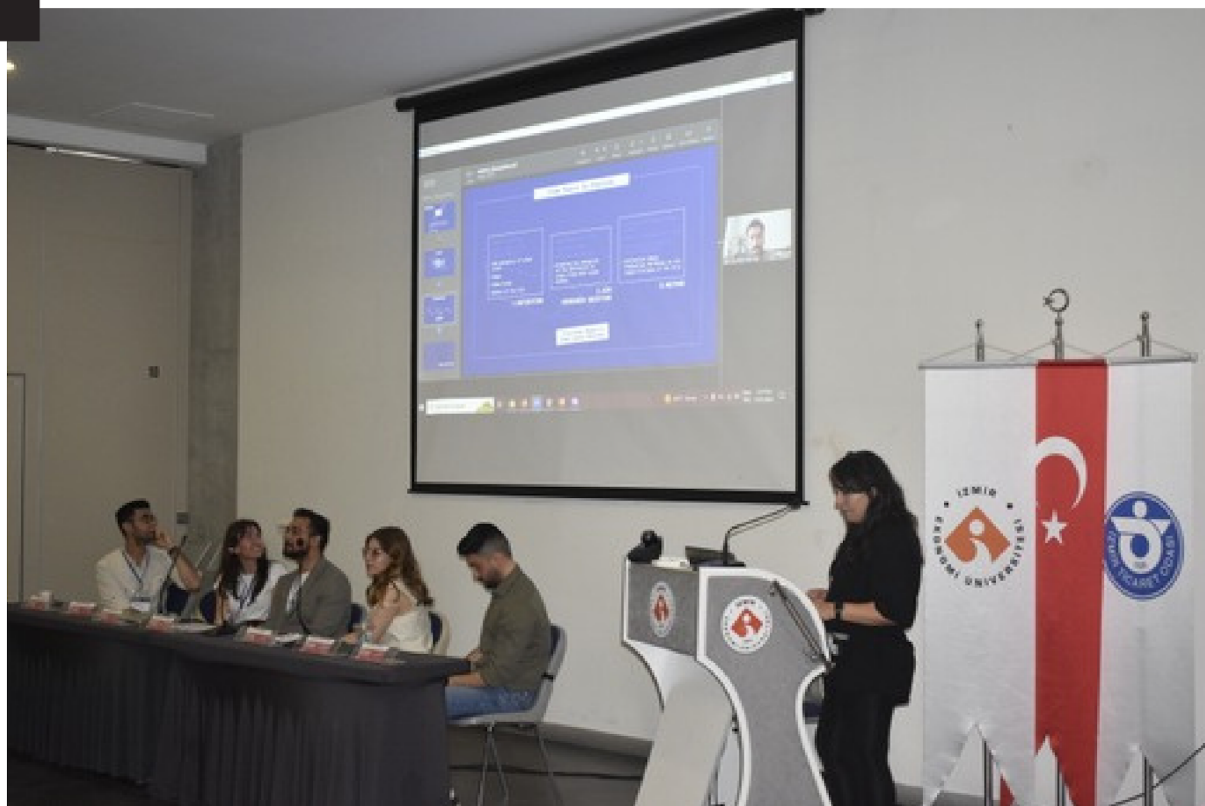






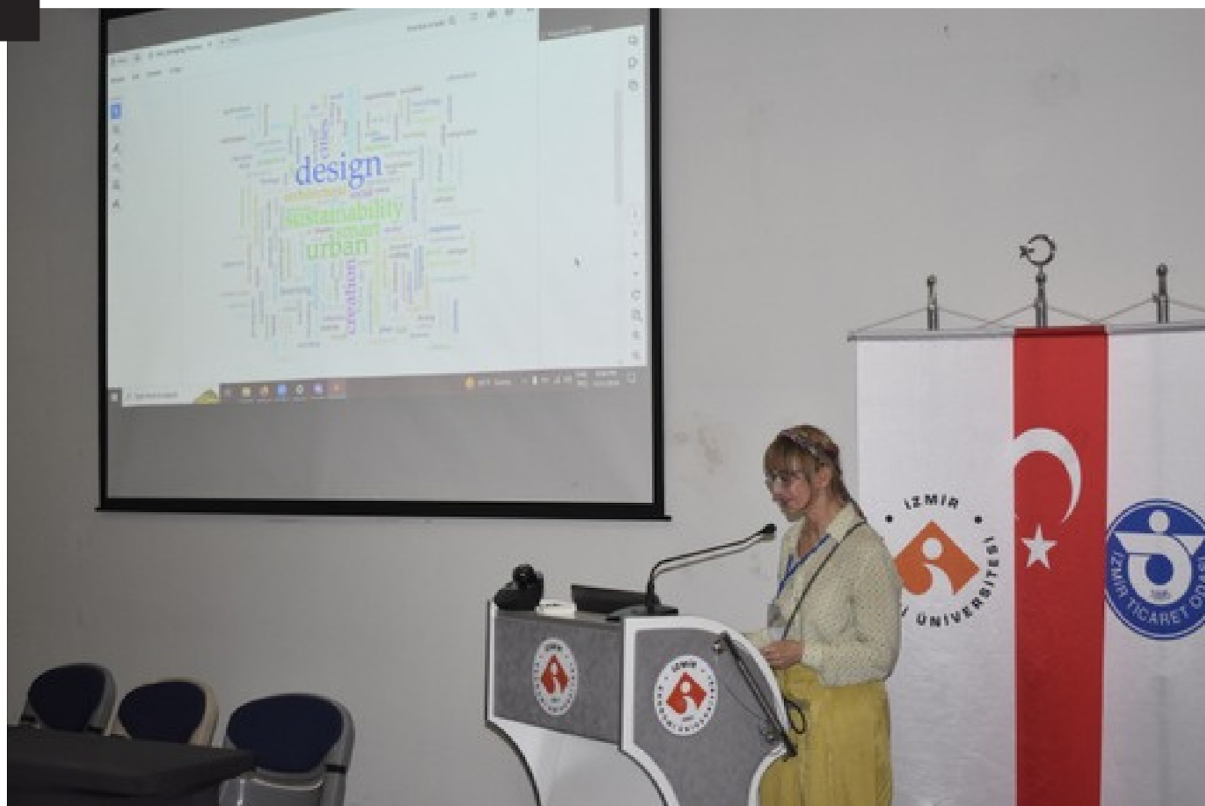




















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