



VI. INTERNATIONAL CONGRESS OF CULTURAL LANDSCAPES WITHIN THE FRAMEWORK OF SUSTAINABLE DEVELOPMENT

Culture-Landscape-History-Archeology-Art

Amasya, Türkiye

November 13-14, 2025

CONFERENCE PROCEEDINGS BOOK



Editors

Prof. Dr. Öner DEMİREL

Assoc. Prof. Dr. Sultan Sevinç KURT KONAKOĞLU

Prof. Dr. Atila GÜL

**6th INTERNATIONAL CONGRESS of CULTURAL LANDSCAPES
WITHIN THE FRAMEWORK OF SUSTAINABLE DEVELOPMENT**



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(Abstracts & Full Texts)**

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- Prof. Dr. Ümit Turgay ARPACIOĞLU, Mimar Sinan Fine Arts Üniversitesi
- Prof. Dr. Ümit YILMAZ, University of Georgia
- Prof. Dr. Yasin Çağatay SEÇKİN, İstanbul Technical University

- Prof.Dr. Yasin DÖNMEZ, Karabük University
- Prof. Dr. Yaşar Bahri ERGEN, Aksaray University
- Prof. Dr. Yıldız AKSOY, İstanbul Medeniyet University
- Prof. Dr. Yılmaz ÇATAL, Isparta University of Applied Sciences
- Prof. Dr. Yılmaz KARADENİZ, Amasya University
- Prof. Dr. Yusuf KURUCU, Ege University
- Prof. Dr. Zafer KURTASLAN, Ankara Music and Fine Arts University
- Prof. Dr. Zafer ÖLMEZ, Artvin Çoruh University
- Prof. Dr. Z. Ezgi KAHRAMAN, Çankaya University
- Prof. Dr. Zöhre POLAT, Adnan Menderes University
- Prof. Dr. Zuhal KAYNAKÇI ELİNÇ, Akdeniz University
- Prof. Dr. Zübeyde Müge AKKAR ERCAN, Middle East Technical University
- Assoc. Prof. Dr. Ahmet BENLİYAY, Akdeniz University
- Assoc. Prof. Dr. Ahmet YILMAZ, Amasya University
- Assoc. Prof. Dr. Akın KUMTEPE, Kırıkkale University
- Assoc. Prof. Dr. Ali BİLİCİ, Amasya University
- Assoc. Prof. Dr. Ali Ertuğrul KÜPELİ, Gazi University
- Assoc. Prof. Dr. Ayhan KARADAYI, Karadeniz Technical University
- Assoc. Prof. Dr. Aylin SALICI, Hatay Mustafa Kemal University
- Assoc. Prof. Dr. Aysun TUNA, Bolu Abant İzzet Baysal University
- Assoc. Prof. Dr. Ayşe KALAYCI ÖNAÇ, Katip Çelebi University
- Assoc. Prof. Dr. Bahar Başer KALYONCUOĞLU, Medipol University
- Assoc. Prof. Dr. Berkant KONAKOĞLU, Amasya University
- Assoc. Prof. Dr. Bora YILDIRIM, Kırıkkale University
- Assoc. Prof. Dr. Burcu KALKANOĞLU, Trabzon University
- Assoc. Prof. Dr. Burçin EKİCİ, Tekirdağ Namık Kemal University
- Assoc. Prof. Dr. Cem BABACAN, Maltepe University
- Assoc. Prof. Dr. Çağla SERİN ÖZPARLAK, Gazi University
- Assoc. Prof. Dr. Çiğdem KAPTAN AYHAN, Çanakkale 18 March University
- Assoc. Prof. Dr. Çiğdem SAKICI, Kastamonu University
- Assoc. Prof. Dr. Demet EROL, Gazi University
- Assoc. Prof. Dr. Demet YILMAZ YILDIRIM, Karadeniz Technical University
- Assoc. Prof. Dr. Derya SARI, Artvin Çoruh University
- Assoc. Prof. Dr. Didem DİZDAROĞLU, İstanbul Technical University
- Assoc. Prof. Dr. Ebru Erbaş GÜRLER, İstanbul Technical University
- Assoc. Prof. Dr. Ebru ERSOY TONYALOĞLU, Aydın Adnan Menderes University
- Assoc. Prof. Dr. Eda ANGI, Niğde Ömer Halisdemir University
- Assoc. Prof. Dr. Ekrem BÖLÜKBAŞI, Amasya University
- Assoc. Prof. Dr. Elif AKYOL ŞATIROĞLU, Recep Tayyip Erdoğan University
- Assoc. Prof. Dr. Elif SAĞLIK, Çanakkale 18 March University
- Assoc. Prof. Dr. Elif SÖNMEZ, Altınbaş University
- Assoc. Prof. Dr. Emine Seda ÖRÜCÜ, Süleyman Demirel University
- Assoc. Prof. Dr. Emrah KOPARAN, Amasya University
- Assoc. Prof. Dr. Emrah YALÇINALP, Karadeniz Technical University
- Assoc. Prof. Dr. Erkan DEMİRTAŞ, Amasya University
- Assoc. Prof. Dr. Fazilet KOÇYİĞİT, Amasya University
- Assoc. Prof. Dr. Feyza AYKUTLU, Amasya University
- Assoc. Prof. Dr. Guguli DUMBADZE, Batumi Shota Rustaveli State University
- Assoc. Prof. Dr. Gürkan CEVGER, Amasya University
- Assoc. Prof. Dr. Hadi BELGE, Amasya University
- Assoc. Prof. Dr. Hande Sanem ÇINAR, İstanbul University
- Assoc. Prof. Dr. İlyas SEVİNDİK, Amasya University
- Assoc. Prof. Dr. İsmail Emre KAVUT, Mimar Sinan Fine Arts University
- Assoc. Prof. Dr. Kıymet Pınar KIRKIK AYDEMİR, Bolu Abant İzzet Baysal University

- Assoc. Prof. Dr. Leyla Firuze ARDA, Amasya University
- Assoc. Prof. Dr. Maira KUSSAINOVA, Kazakh National Agrarian Research University
- Assoc. Prof. Dr. Maria HELDAK, Wroclaw University of Environmental and Life Sciences
- Assoc. Prof. Dr. Mehmet Ali YÜZER, İstanbul Technical University
- Assoc. Prof. Dr. Mehmet SAĞ, Akdeniz University
- Assoc. Prof. Dr. Meliha AKLIBAŞINDA, Nevşehir Hacı Bektaş Veli University
- Assoc. Prof. Dr. Merve Ersoy, Bursa Technical University
- Assoc. Prof. Dr. Meryem Bihter BİNGÜL BULUT, Kırıkkale University
- Assoc. Prof. Dr. Murat ASLAN, Gazi University
- Assoc. Prof. Dr. Mustafa ERGEN, Sakarya University of Applied Sciences
- Assoc. Prof. Dr. Neslihan DEMİRCAN, Atatürk University
- Assoc. Prof. Dr. Nurdan ERDOĞAN, İzmir Demokrasi University
- Assoc. Prof. Dr. Oğuz ATEŞ, Kırklareli University
- Assoc. Prof. Dr. Oğuz KURDOĞLU, Karadeniz Technical University
- Assoc. Prof. Dr. Orkun AKTAŞ, Kırıkkale University
- Assoc. Prof. Dr. Ozan BELGE, Ankara Müzik ve Güzel Sanatlar Üniversitesi
- Assoc. Prof. Dr. Ozan EROY, Karabük University
- Assoc. Prof. Dr. Ömer Bilgehan SONSEL, Gazi University
- Assoc. Prof. Dr. Ömer Kamil ÖRÜCÜ, Süleyman Demirel University
- Assoc. Prof. Dr. Özdemir KARABAY, Amasya University
- Assoc. Prof. Dr. Özgür Kamer AKSOY, Adnan Menderes University
- Assoc. Prof. Dr. Özlem KILINÇER, Nevşehir Hacı Bektaş Veli University
- Assoc. Prof. Dr. Salih SALBACAK, Fatih Sultan Mehmet Foundation University
- Assoc. Prof. Dr. Saliha TAŞCIOĞLU, Kilis 7 Aralık University
- Assoc. Prof. Dr. Serdar SARI, Amasya University
- Assoc. Prof. Dr. Serhat CENGİZ, İnönü University
- Assoc. Prof. Dr. Selin ÖZDEMİR, Sivas Cumhuriyet University
- Assoc. Prof. Dr. Sibel SARIÇAM, Osman Gazi University
- Assoc. Prof. Dr. Sima POUYA, İnönü University
- Assoc. Prof. Dr. Sultan Sevinç KURT KONAKOĞLU, Amasya University
- Assoc. Prof. Dr. Şirin Gülcen EREN, Süleyman Demirel University
- Assoc. Prof. Dr. Şule KISAKÜREK, Kahramanmaraş Sütçü İmam University
- Assoc. Prof. Dr. Tahir ÇAĞMAN, Amasya University
- Assoc. Prof. Dr. Taki Can METİN, Kırklareli University
- Assoc. Prof. Dr. Tayfun İLHAN, Ankara Müzik ve Güzel Sanatlar University
- Assoc. Prof. Dr. Tuğba ÜSTÜN TOPAL, Namık Kemal University
- Assoc. Prof. Dr. Tuğçe KAYNAK AKÇAĞLU, Kırıkkale University
- Assoc. Prof. Dr. Uzay KARAHALİL, Karadeniz Technical University
- Assoc. Prof. Dr. Zeynep PİRSELİMOĞLU BATMAN, Uludağ University
- Assoc. Prof. Dr. Zuhâl DİLAVER, Ankara University
- Assist. Prof. Dr. Ahmet FİDAN, Ordu University
- Assist. Prof. Dr. Ali TORAMAN, Amasya University
- Assist. Prof. Dr. Aysel GÜNEY TÜRKEÇ, Amasya University
- Assist. Prof. Dr. Berkay GENCER, Amasya University
- Assist. Prof. Dr. Bilgenur AK Kırıkkale University
- Assist. Prof. Dr. Burcu AKBULUT BİLİCİ, Amasya University
- Assist. Prof. Dr. Cem BEYGO, İstanbul University
- Assist. Prof. Dr. Duygu DOĞAN, Denizli Pamukkale University
- Assist. Prof. Dr. Eylül MALKOÇ, Trakya University
- Assist. Prof. Dr. Gökhan Hüseyin ERKAN, Karadeniz Technical University
- Assist. Prof. Dr. Görkem KUMTEPE, Kırıkkale University
- Assist. Prof. Dr. Gülşah BİLGE ÖZTÜRK, Ordu Üniversitesi
- Assist. Prof. Dr. Gümüş Funda GÖKÇE, Düzce University
- Assist. Prof. Dr. Hüseyin Onur ERDEM, Amasya University

- Assist. Prof. Dr. İbrahim HOŞAFLIOĞLU, Iğdır University
- Assist. Prof. Dr. İnci PÜRLÜSOY, Kırıkkale University
- Assist. Prof. Dr. Kumru ARAPKİROĞLU, Bilkent University
- Assist. Prof. Dr. Mehmet Sinan YUM, İstanbul Ticaret Üniversitesi
- Assist. Prof. Dr. Melike CİLOŞOĞLU, Amasya University
- Assist. Prof. Dr. Merih KASAP, Altınbaş University
- Assist. Prof. Dr. Mert ÇAKIR, Süleyman Demirel University
- Assist. Prof. Dr. Muhammed Ali ÖRNEK, İstanbul Technical University
- Assist. Prof. Dr. Murat KARAVİN, Amasya University
- Assist. Prof. Dr. Mustafa ATMACA, Mustafa Kemal University
- Assist. Prof. Dr. Mustafa Reşat SÜMERKAN, Karadeniz Technical University - EMEKLİ
- Assist. Prof. Dr. Osman UÇÜNCÜ, Karadeniz Technical University
- Assist. Prof. Dr. Ömer Faruk UZUN, Sakarya University of Applied Sciences
- Assist. Prof. Dr. Önder MUSTUL, Necmettin Erbakan University
- Assist. Prof. Dr. Övgü ÖZPARLAK, Karabük University
- Assist. Prof. Dr. Özge KAYA, Nevşehir Hacı Bektaş Veli University
- Assist. Prof. Dr. Özlem ERDOĞAN, Kırklareli University
- Assist. Prof. Dr. Selçuk BİLGİN, Gazi University
- Assist. Prof. Dr. Senim ÇENBERCİ, Gazi University
- Assist. Prof. Dr. Serkan ÖZAY, Niğde Ömer Halis Demir University
- Assist. Prof. Dr. Simay KIRCA, İstanbul University
- Assist. Prof. Dr. Şeyma ŞENGÜR, Ordu University
- Assist. Prof. Dr. Ümit Bircan BİLGİN, Karabük University
- Assist. Prof. Dr. Volkan ATEŞ, Tarsus University
- Assist. Prof. Dr. Yaşar Selçuk ERBAŞ, Trabzon University
- Dr. Mariana GOLUMBEANU, National Institute for Marine Research "Grigore Antipa"
- Dr. Sahar POUYA
- Dr. Sheyda MAHARRAMOVA, Azerbaijan Food Safety Institute
- Dr. Halil DUYMUŞ, Çukurova University
- Dr. Sibel AKTEN, Isparta University of Applied Sciences
- Inst. Esra OK ZÖHRA, Amasya University
- Inst. Aslan Gökhan ÇELİK, Amasya University
- Inst. Ayhan KUTLUCA, Amasya University
- Inst. Cem DERTSİZ, Zonguldak Bülent Ecevit University
- Inst. Erkan TONYALI, Gümüşhane University
- Inst. Kübra GÜÇYETMEZ KIRCA, Amasya University
- Inst. Lale YILMAZ, Amasya University
- Inst. Mesut ÇORAK, Amasya University
- Inst. Mustafa KIRCA, Amasya University
- Inst. Ömer AYDIN, Amasya University
- Inst. Sevda KÜTÜK, Amasya University
- Inst. Tayfur ÇİĞDEM, Amasya University
- Inst. Tuğba Caner SÖNMEZ, Amasya University



Culture-Landscape-History-Archeology-Art

November 13-14, 2025 / Amasya-Türkiye

<https://www.iksadkongre.com/urban>

VI. INTERNATIONAL CONGRESS OF CULTURAL LANDSCAPES WITHIN THE FRAMEWORK OF SUSTAINABLE DEVELOPMENT

Culture-Landscape-History-Archeology-Art

November 13-14, 2025

<https://www.iksadkongre.com/urban>

Face to face and online

CONGRESS SCHEDULE

Join Zoom Meeting

<https://us02web.zoom.us/j/89707558402?pwd=OELbRPJ1d0VJAS2M02Wxg2mBpSPNcA.1>

Meeting ID: 897 0755 8402

Passcode: 131415

PARTICIPATING COUNTRIES

Afghanistan, Albania, Algeria, Azerbaijan, Bangladesh, Iran, India, Indonesia, Kosovo, Morocco, Nigeria,
Pakistan, Poland, Romania, Saudi Arabia, Serbia, Türkiye, United Kingdom, Vietnam

TOTAL ACCEPTED ARTICLES: 294

Türkiye: 145

Other Countries: 149

Congress General Program Framework

November 13, 2025 (Thursday)

Join Zoom Meeting

<https://us02web.zoom.us/j/89707558402?pwd=OELbRPJ1d0VJAS2M02Wxg2mBpSPNcA.1>

Meeting ID: **897 0755 8402**

Passcode: **131415**

Amasya-Türkiye Local Time 09:30-10:00	OPENING SPEECHES (Açılış Konuşmaları) (Amasya University Hâkimiyet Campus Congress and Culture Center Abdurrahman Kamil Hall) (Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Kongre ve Kültür Merkezi Abdurrahman Kamil Salonu)
10:00-10:30	Music Concert (Müzik Dinletisi)

Amasya-Türkiye Local Time 10:30-12:00	PANEL			
	City and Art (Kent ve Sanat) (Face to Face and Online) Congress Venue: (Amasya University Hâkimiyet Campus Congress and Culture Center Abdurrahman Kamil Hall) (Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Kongre ve Kültür Merkezi Abdurrahman Kamil Salonu)			
Moderator	Prof. Dr. Atila GÜL Süleyman Demirel University Faculty of Architecture Department of Landscape Architecture			
Moderator Assistant	Prof. Dr. Ertan DÜZGÜNEŞ Karadeniz Technical University Faculty of Forest Department of Landscape Architecture			
Invited Speakers	Prof. Dr. Şevket DÖNMEZ	Yelgin ARKOÇ MESSİ	Prof. Dr. Ufuk COŞGUN	Kadir ŞİŞGİNOĞLU
	ARCHAEOLOGICAL TRACES IN AMASYA - "OLUZ MOUND"	A LOOK AT LOCAL APPROPRIATIONS ON AN INTERNATIONAL LEVEL WITHIN THE FRAMEWORK OF AMASYA'S CULTURAL LANDSCAPE AREAS	THE AESTHETIC DIMENSION OF FORESTS AND TREES	CITY MUSEUMS AND MUSEUM HISTORY
12:00- 12:15	Presentation of Plaques (Plaket Takdimi)			
12:15-12:30	Exhibition Opening (Sergi Açılışı)			
12:30-13:30	Lunch (Öğlen Yemeği) (Amasya University Hakimiyet Campus Rectorate Building) Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Rektörlük Binası			

November 13, 2025 (Thursday) (Online)

Join Zoom Meeting

<https://us02web.zoom.us/j/89707558402?pwd=OELbRPJ1d0VJAS2M02Wxg2mBpSPNcA.1>

Meeting ID: **897 0755 8402**

Passcode: **131415**

Amasya-Türkiye Local Time 10:00-12:00	SESSION 1 (Online) HALL-1	SESSION 2 (Online) HALL-2	SESSION 3 (Online) HALL-3	SESSION 4 (Online) HALL-4
Moderators	Prof. Dr. Uzay KARAHALİL	Prof. Dr. Elif Merve ALPAK	Favour C. Uroko	Cosmin Mihaila
Amasya-Türkiye Local Time 13:00-15:00	SESSION 5 (Online) HALL-1	SESSION 6 (Online) HALL-2	SESSION 7 (Online) HALL-3	SESSION 8 (Online) HALL-4
Moderators	Dr. Duygu AKYOL KUYUMCUOĞLU	Prof. Dr. Önder YAĞMUR	Afaq Ahmad	Saima Syed
Amasya-Türkiye Local Time 15:15-17:15	SESSION 9 (Online) HALL-1	SESSION 10 (Online) HALL-2	SESSION 11 (Online) HALL-3	SESSION 12 (Online) HALL-4
Moderators	Dr. Lionel Constantin Fosso	Prof. Dr. Dudu Duygu KILIÇ	K. M. Lalitha	Paula Rauta
Amasya-Türkiye Local Time 17:30-19:30	SESSION 13 (Online) HALL-1	SESSION 14 (Online) HALL-2	SESSION 15 (Online) HALL-3	SESSION 16 (Online) HALL-4
Moderators	Prof. Dr. Ümit ARPACIOĞLU	Swarnali Akter	Asma Siddiki	Rekha Suman

November 14, 2025 (Friday) (Online)

Join Zoom Meeting

<https://us02web.zoom.us/j/89707558402?pwd=OELbRPJ1d0VJAS2M02Wxg2mBpSPNcA.1>

Meeting ID: **897 0755 8402**

Passcode: **131415**

Amasya-Türkiye Local Time 09:00-11:00	SESSION 17 (Online) HALL-1	SESSION 18 (Online) HALL-2	SESSION 19 (Online) HALL-3	SESSION 20 (Online) HALL-4
Moderators	Prof. Dr. Sevgi YILMAZ	Assoc. Prof. Dr. Mustafa KARAGEÇİ	Shahidual Islam	Roland Bejko
Amasya-Türkiye Local Time 11:15-13:15	SESSION 21 (Online) HALL-1	SESSION 22 (Online) HALL-2	SESSION 23 (Online) HALL-3	SESSION 24 (Online) HALL-4
Moderators	Prof. Dr. Fatma Ayçim TÜZER BAŞKAYA	Prof. Dr. Zöhre POLAT	Taslim Uddin	Chukwuemeka Godson Eme
Amasya-Türkiye Local Time 13:30-15:30	SESSION 25 (Online) HALL-1	SESSION 26 (Online) HALL-2	SESSION 27 (Online) HALL-3	SESSION 28 (Online) HALL-4
Moderators	Prof. Dr. Murat AKTEN	Assoc. Prof. Dr. Okan Murat DEDE	Fatima Osmani	Abdelhak Hellati
Amasya-Türkiye Local Time 16:00-18:00	SESSION 29 (Online) HALL-1	SESSION 30 (Online) HALL-2	SESSION 31 (Online) HALL-3	SESSION 32 (Online) HALL-4
Moderators	Babaei Mohaddeseh	Okoh Israel Ameh	Tanber Ahamed Farden	Belarbi Faten

November 13, 2025 (Thursday) (Face to Face)

Congress Venue: (Amasya University Hâkimiyet Campus Congress and Culture Center
Abdurrahman Kamil Hall)

(Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Kongre ve Kültür Merkezi Abdurrahman Kamil Salonu)

Amasya-Türkiye Local Time	Face to Face SESSIONS November 13, 2025 (Thursday)		
13:30-15:30	SESSION 1 (Abdurrahman Kamil Hall)	SESSION 2 (Mihri Hatun Hall)	
Moderators	Prof. Dr. Murat KURT	Prof. Dr. Ertan DÜZGÜNEŞ	
15:30-16:00	Coffee Break (Kahve Molası)		
16:00-18:00	SESSION 3 (Abdurrahman Kamil Hall)	SESSION 4 (Mihri Hatun Hall)	
Moderators	Prof. Dr. Ufuk COŞGUN	Prof. Dr. Burçin Şenol ŞEKER	
18:30-19:30	Dinner (Akşam Yemeği) (Amasya University Hakimiyet Campus Rectorate Building) Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Rektörlük Binası		

Amasya-Türkiye Local Time	Face to Face SESSIONS November 14, 2025 (Friday)		
09:00-11:00	SESSION 5 (Abdurrahman Kamil Hall)	SESSION 6 (Mihri Hatun Hall)	
Moderators	Prof. Dr. Kübra KARAMAN	Prof. Dr. Atila GÜL	
11:00-11:30	Coffee Break (Kahve Molası)		
11:30-13:30	SESSION 7 (Abdurrahman Kamil Hall)	SESSION 8 (Mihri Hatun Hall)	
Moderators	Prof. Dr. Yaşar Bahri ERGEN	Assoc. Prof. Dr. Meryem Bihter BİNGÜL BULUT	
13:30-14:00	Lunch (Öğle Yemeği) (Amasya University Hâkimiyet Campus Rectorate Building) Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Rektörlük Binası		

Amasya-Türkiye Local Time	November 14, 2025 (Friday)		
14:30- 18:00	Historical Amasya City Tour (Tarihi Amasya Kent Gezisi)		
18:30-19:30	Dinner (Akşam Yemeği) (Amasya University Hakimiyet Campus Rectorate Building) Amasya Üniversitesi Milli Hakimiyet Yerleşkesi Rektörlük Binası		

IMPORTANT

- To be able to make a meeting online, log in via <https://zoom.us/join> site, enter ID instead of "Meeting ID or Personal link Name" and solidify the session.
- Each presentation is limited to a maximum of 15 minutes.**
- Session times should never be exceeded. It must be completed on time before the next session starts.**
- Presentations can be presented in "English or Turkish". However, visual presentations must be "English text".**
- The Zoom application is free and no need to create an account.
- The Zoom application can be used without registration.
- The application works on tablets, phones, and PCs.
- Speakers must be connected to the session **15 minutes before** the presentation time.
- All Symposium participants can connect live and listen to all sessions.
- During the session, your camera should be turned on at least %70 of the session period
- Moderator is responsible for the presentation and scientific discussion (question-answer) section of the session.

TECHNICAL INFORMATION

- Make sure your computer has a microphone and is working.
- You should be able to use the screen sharing feature in Zoom.
- Attendance certificates will be sent to you as a pdf at the end of the Symposium.

**Before you, log in to Zoom indicate Session and Hall number and your surname
(SESSION 1-HALL-1, XXXX)**

Important Notice:

- The Protocol Opening and Panel event, as part of the Congress Program, will take place on November 13, 2025, in the Abdurrahman Kamil Hall of the Amasya University Hâkimiyet Campus Congress and Culture Center.**
- The In-Person Sessions of the Congress, on November 13-14, 2025, will be held in the Abdurrahman Kamil Hall and Mihri Hatun Hall of the Amasya University Hâkimiyet Campus Congress and Culture Center.**

ÖNEMLİ

- Sempozyumda Yazım Kurallarına uygun gönderilmiş ve bilim kurulundan geçen bildirimler için online (video konferans sistemi üzerinden) sunum imkanı sağlanmıştır.
- Online sunum yapabilmek için <https://zoom.us/join> sitesi üzerinden giriş yaparak "Meeting ID or Personal Link Name" yerine ID numarasını girerek oturuma katılabilirsiniz.
- Her bir sunum en fazla 15 dakika ile sınırlandırılmıştır.**
- Oturum süreleri kesinlikle aşılmamalıdır. Bir sonraki oturum başlamadan önce zamanında tamamlanmalıdır.**
- Sunumlar "İngilizce veya Türkçe" sunulabilir. Ancak görsel sunumlar mutlaka "İngilizce metin" olmalıdır.**
- Zoom uygulaması ücretsizdir ve hesap oluşturmaya gerek yoktur.
- Zoom uygulaması kaydolmadan kullanılabilir.
- Uygulama tablet, telefon ve PC'lerde çalışmaktadır.
- Sunum yapacakların sunum saatinden **15 dk önce** oturuma bağlanmış olmaları gerekmektedir.
- Tüm katılımcılar oturumlara online katılıp dinleyebilir.
- Oturumdaki sunumlardan ve bilimsel tartışmalardan (soru-cevap) Moderatörler sorumludur.

TEKNİK BİLGİLER

- Bilgisayarınızda çalışır durumda mikrofon bulunmalıdır.
- Zoom'da ekran paylaşma özelliği kullanılabilir.
- Katılım belgeleri Sempozyum sonunda tarafınıza pdf olarak gönderilecektir.
- Sempozyum programında yer ve saat değişikliği gibi talepler dikkate alınmayacaktır.

**Zoom'a girişte sırayla Oturum ve Salon numarasını ve Soyadınızı yazınız
(OTURUM 1-SALON-1, XXXXX)**

Önemli Açıklama:

- Kongre Programındaki 13 Kasım 2025 tarihindeki Protokol Açılışı ve Panel etkinliği Amasya Üniversitesi Millî Hakimiyet Yerleşkesi Kongre ve Kültür Merkezi Abdurrahman Kamil Salonu'nda gerçekleşecektir.**
- Kongrenin 13-14 Kasım 2025 tarihlerindeki Yüzyüze Oturumları ise Amasya Üniversitesi Millî Hakimiyet Yerleşkesi Kongre ve Kültür Merkezi Abdurrahman Kamil Salonu ile Mihri Hatun Salonu'nda gerçekleştirilecektir.**

Face to Face / Abdurrahman Kamil Hall

Thursday – November 13, 2025

HALL-1 / SESSION-1

AMASYA-TÜRKİYE LOCAL TIME: 13.30-15.30

MODERATOR: Prof. Dr. Murat KURT

Authors	Affiliation	Presentation Title
Gülsün KARSLI Aytekin KARBEYAZ Muhammet YILMAZ Taha ORUÇ İrem Selin DEMİRBAŞ Murat KURT	<i>Amasya University</i>	Descriptive analysis of environmental and sustainability topics in the türkiye century education model primary school curriculum
Gülsün KARSLI Aytekin KARBEYAZ Muhammet YILMAZ Taha ORUÇ İrem Selin DEMİRBAŞ Murat KURT	<i>Amasya University</i>	The sustainability of cultural landscapes from the perspective of biomimicry and science education: a theoretical approach
Muhammet YILMAZ Taha ORUÇ Gülsün KARSLI Aytekin KARBEYAZ İrem Selin DEMİRBAŞ Murat KURT	<i>Amasya University</i>	The design expectations of gifted primary school students for schools of the future
İrem Selin DEMİRBAŞ Ayşe Gül ÖZAŞKIN ARSLAN Gülsün KARSLI Taha ORUÇ Muhammet YILMAZ Aytekin KARBEYAZ Murat KURT	<i>Amasya Üniversitesi</i>	Reflections of sustainability, national values, and culture in the science curriculum of the “century of türkiye maarif model” (grades 5–8)
Aytekin KARBEYAZ Gülsün KARSLI Muhammet YILMAZ Taha ORUÇ İrem Selin DEMİRBAŞ Murat KURT	<i>Sivas Provincial Directorate of National Education</i>	Sustainable environmental education in out-of-school learning environments
Emre ERDEN Murat KURT	<i>Amasya University</i>	Analysis of the “century of türkiye” science curriculum within the framework of the united nations sustainable development goals (sdgs)
Songül KEÇECİ KURT	<i>Amasya University</i>	Foundations(waqfs) in terms of the sustainability of education: the case of amasya
Songül KEÇECİ KURT	<i>Amasya University</i>	Ottoman menzil system in terms of logistical sustainability

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Face to Face / Mihri Hatun Hall

Thursday – November 13, 2025

HALL-2 / SESSION-2

AMASYA-TÜRKİYE LOCAL TIME: 13.30-15.30

MODERATOR: Prof. Dr. Ertan DÜZGÜNEŞ

Authors	Affiliation	Presentation Title
Aslı ALTANLAR Zeynep ÖZDEMİR Büşra ÇOLAK	<i>Amasya University</i>	The loss of public space, changing property relations, and the right to the city: a reading through the case of amasya
Gizem KARAKAŞ YILMAZ Ayşe Nur CANBOLAT UĞUROĞLU	<i>Amasya University</i>	Identifying vulnerabilities in the effective use of local development potential in medium-sized cities
Demet ŞENTÜRK Zeynep ÖZDEMİR	<i>Amasya University</i>	Amasya yavuz selim square as a place of memory: historical and spatial traces of public space
Muhammed Akif KORKMAZ Zeynep ÖZDEMİR	<i>Amasya University</i>	A deep scar in the urban memory: the destruction of amasya high school
Elif ÇOBAN Fatma Ayçim TÜRER BAŞKAYA	<i>Istanbul Technical University</i>	Revealing the relationship between planning and conservation of cultural water structures in istanbul's drinking water basins
Burak KAYA Banu Çiçek KURDOĞLU	<i>Karadeniz Technical University</i>	An evaluation of circular economy applications in cultural spaces
Hamide Nur COSKUN Sultan Sevinc KURT KONAKOGLU	<i>Amasya University</i>	Assessment of walkability principles: the case of amasya city
Ertan DÜZGÜNEŞ Busenur TAŞCI Feride ERKAL Hayra ÇAĞLAR	<i>Karadeniz Technical University</i>	Smart city applications and urban tourism potential in turkey: a comparative analysis

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Face to Face / Abdurrahman Kamil Hall

Thursday – November 13, 2025

HALL-1 / SESSION-3

AMASYA-TÜRKİYE LOCAL TIME: 16.00-18.00

MODERATOR: Prof. Dr. Ufuk COŞGUN

Authors	Affiliation	Presentation Title
Sahar POUYA SONMEZ Sima POUYA	<i>Istanbul Technical University</i>	Institutional resilience in earthquake-prone cities in turkey
Ceyda KAZANCIOĞLU KAYNAR	<i>Ondokuz Mayıs University</i>	The role of local governments in the socio-ecological governance of water: a case study on the tersakan stream within the yeşilirmak sub-basin
Mahmut ÇELEBİER	<i>Amasya University</i>	Corporate sustainability reporting and its path to professionalization: an interdisciplinary perspective
Müge YURTCAN Büşra ŞAHİN	<i>Bingöl University</i>	Plant representations recommendations at the intersection of landscape design and graphic design
Filiz DOĞAN	<i>Amasya University</i>	The convergence of digital art and landscape: public space experiences from turkey
Yasin DEMİRCİ Ufuk COŞGUN	<i>Karabük University</i>	The stitution and importance of forest and forest village relationships (fafvr) in rural development endeavors
Sevgi GÖRMÜŞ Merve YAZICI Güler ERBEK Havva HAMZAOĞLU	<i>Inonu University</i>	Emotional formations in lost spaces post-earthquake
Elif ÇOBAN Fatma Ayçim TÜNER BAŞKAYA	<i>Istanbul Technical University</i>	Transformation of military areas in istanbul: the relationship between public interest and blue-green infrastructure

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Face to Face / Mihri Hatun Hall

Thursday – November 13, 2025

HALL-2 / SESSION-4

AMASYA-TÜRKİYE LOCAL TIME: 16.00-18.00

MODERATOR: Prof. Dr. Burçin Şenol ŞEKER

Authors	Affiliation	Presentation Title
Enes ŞAHİN Okan Murat DEDE Oğuzhan ÇERÇİALIOĞLU	<i>Amasya University</i>	Sustainable street design: integration of pedestrian, bicycle, and micro-mobility infrastructure
Oğuzhan ÇERÇİALIOĞLU Okan Murat DEDE Enes ŞAHİN	<i>Amasya University</i>	The role of healing landscapes in the urban environment post-pandemic and their integration into spatial plans
Büşra ÇOLAK İbrahim KAVAK	<i>Amasya University</i>	Rethinking nation's gardens through ecological design criteria: the case of amasya
Salen TEKE Duygu KALKAN AÇIKKAPI	<i>Amasya University</i>	Water-sensitive ecological design approaches in landscape architecture: resilience and adaptation strategies
Meryem GÜREL	<i>Amasya University</i>	Urban risk, intervention/recovery practices, and social resilience in 19th-century travelogues of istanbul
Dilara YAŞAR Özlem DEMİR	<i>Amasya University</i>	Assessing walkability criteria for the integration of universal design principles into urban environments
Esra OK ZÖHRA	<i>Amasya University</i>	The perpetuation of local values in clothes designs: "the case of the lost tulip"

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Face to Face / Abdurrahman Kamil Hall

Friday – November 14, 2025

HALL-1 / SESSION-5

AMASYA-TÜRKİYE LOCAL TIME: 09.00-11.00

MODERATOR: Prof. Dr. Kübra KARAMAN

Authors	Affiliation	Presentation Title
Nergiz BELEN Öner DEMİREL	<i>Ministry of Agriculture and Forestry, Nature Conservation and National Parks 9th Regional Directorate</i>	Recommendations on the protection, planning, and management of archaeological values in protected areas
Nergiz BELEN Şükran ŞAHİN	<i>Ministry of Agriculture and Forestry, Nature Conservation and National Parks 9th Regional Directorate</i>	Historical landscape character coding system and its application in doğanbey
Selcan BAYRAM Sena Nur ANGIN	<i>Yozgat Bozok University</i>	The relationship between urban planning, air pollution and public health
Leila AKBARISHAHABI	<i>Cappadocia University</i>	A visual experience in the city: the transformative power of art and design
Öner DEMİREL Bilgenur AK Meryem Bihter BİNGÜL BULUT	<i>Kırıkkale University</i>	Public tendency to use kirikkale city forest for recreational purposes
Öner DEMİREL Meryem Bihter BİNGÜL BULUT Bilgenur AK	<i>Kırıkkale University</i>	Protection problems within the scope of the legal status and management of caves
Kübra KARAMAN Melek KAPLAN Feran AŞUR	<i>Yozgat Bozok University</i>	Historic places and identity in the context of cultural landscape: the case of yozgat city
Feran AŞUR Kübra KARAMAN	<i>Yozgat Bozok University</i>	Design/planning with people; the case of jadgal school

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Friday – November 14, 2025

HALL-2 / SESSION-6

AMASYA-TÜRKİYE LOCAL TIME: 09.00-11.00

MODERATOR: Prof. Dr. Atila GÜL

Authors	Affiliation	Presentation Title
Atila GÜL Murat AKTEN Sibel AKTEN Hüseyin Batuhan DÜNDAR Çağrı YOLUK Hatice Eda GÜL Ozan YILMAZ	<i>Süleyman Demirel University</i>	Evaluation of demre çayağzi yacht marina and its surroundings in terms of cultural landscape and tourism
Atila GÜL Hatice Eylül DİLEK Hatice Eda GÜL Osman İPEKÇİ	<i>Süleyman Demirel University</i>	Cultural landscape assessment of the historic isparta railway station and the converted isparta millet park
Şeymanur BAROL Atila GÜL Seniye Ela GÜL	<i>Süleyman Demirel University</i>	Assessment of the natural and cultural landscape of the district of urla
Hülya ÖZTÜRK TEL	<i>Harran University</i>	Evaluation of sustainability criteria in the life cycle analysis of ecological urban equipment elements
Hülya ÖZTÜRK TEL Hasan AKAN Gökhan İsmail TUYLU	<i>Harran University</i>	An evaluation of natural ground cover plant selection criteria for xeriscape design
Mücahit GÜL Şebnem ERTAŞ BEŞİR	<i>Hacettepe University</i>	A reading on the reproduction of interior space in the context of post-disaster design theory
Bilgenur AK	<i>Kırıkkale University</i>	Nation's gardens, landscape design, and urban identity: a critical review of the ankara nation's garden

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Friday – November 14, 2025

HALL-1 / SESSION-7

AMASYA-TÜRKİYE LOCAL TIME: 11.30-13.30

MODERATOR: Prof. Dr. Yaşar Bahri ERGEN

Authors	Affiliation	Presentation Title
Meryem Bihter BİNGÜL BULUT Bilgenur AK Öner DEMİREL	<i>Kırıkkale University</i>	Evaluating sulu cave from the perspective of underground built heritage (ubh)
Meryem Bihter BİNGÜL BULUT	<i>Kırıkkale University</i>	Beyond the physical: social and cultural layers in landscape planning
Yaşar Bahri ERGEN Mustafa ERGEN	<i>Sakarya University of Applied Sciences</i>	Urbanization dynamics of amasya: linear development shaped by topography and riverine landscapes
Zeynel YETKİN	<i>Siirt University</i>	Studies for disabled people in historical and tourism areas and the example of ankara castle
Zeynel YETKİN	<i>Siirt University</i>	A study about on street parking design on a grade level road in türkiye and in the other countries
Fatma Derya BOYRAZ Zuhal ÖZÇETİN	<i>Siirt Üniversitesi</i>	Sound insulation in urban design: congress center facade acoustic study
Mehmet Reha ÖZDER	<i>Amasya University</i>	Sustainable tourism context: economic, urban, administrative, and organizational change strategies: a study on amasya

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Face to Face / Mihri Hatun Hall

Friday – November 14, 2025

HALL-2 / SESSION-8

AMASYA-TÜRKİYE LOCAL TIME: 11.30-13.30

MODERATOR: Assoc. Prof. Dr. Meryem Bihter BİNGÜL BULUT

Authors	Affiliation	Presentation Title
Reva ŞERMET ACAR	<i>Ankara University</i>	Observing post-conservation changes in the sustainability of the cultural landscape: the case of hamamönü
Derya DURAN GÖKALP	<i>Kırşehir Ahi Evran University</i>	An investigation into the cultural landscape planning potential of the ahi evran complex (Kirsehir city center, Turkey)
Pınar CİVELEK Ömer ATABEYOĞLU	<i>Ordu University</i>	Repairing urban degradation at the micro level with artistic touches
Kübra HANOGLU Sultan Sevinc KURT KONAKOGLU	<i>Amasya University</i>	A study on the establishment of a landscape plant database in the campuses of amasya university
Gülnur KARDAN Sultan Sevinc KURT KONAKOGLU	<i>Amasya University</i>	Transformation of urban archaeological sites into tourism corridors
Elif BAL Sultan Sevinc KURT KONAKOGLU	<i>Amasya University</i>	Evaluating regulating ecosystem services in urban green spaces: a case study of eskişehir urban park

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ONLINE SESSIONS

November 13-14, 2025

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Passcode: 131415

November 13, 2025 / ONLINE / SESSION-10 / HALL-2



AMASYA-TÜRKİYE LOCAL TIME: 15:15-17:15

Zoom Meeting ID: 897 0755 8402 / Zoom Passcode: 131415

MODERATOR: Prof. Dr. Dudu Duygu KILIÇ

Authors	Affiliation	Presentation Title
Pınar Özge Parlak Banu Çiçek Kurdoğlu	<i>Karadeniz Technical University</i>	Refunctioning abandoned industrial areas in cities
Pınar Özge Parlak Banu Çiçek Kurdoğlu	<i>Karadeniz Technical University</i>	The contribution of walking trails in protected areas to experiencing natural and cultural landscapes
Dudu Duygu Kılıç	<i>Amasya University</i>	An assessment of the role of phytoremediation in sustainable landscape management in urban ecosystems
Dudu Duygu Kılıç	<i>Amasya University</i>	Ecological effects and management of invasive species in urban and landscape areas
Mehmet Topay Göksu Şirin	<i>Tokat Gaziosmanpaşa University</i>	Evaluation of the mechanical and thermal stability properties of some wood species used in the manufacture of landscape furnishings in terms of “sustainability performance”
Sevda Kütük Sadakat Safiyye Mumcuoğlu Türker	<i>Amasya University</i>	A morphological comparison of the octagonal-plan Amasya Kapi Ağasi and Istanbul Rüstem Paşa Madrasahs
Nalan Demircioğlu Mahmut Han Çoban	<i>Ataturk University</i>	Analysis of urban heat dynamics in the city of Erzurum using the local climate zones approach
Ahmet Hakkı Turabi	<i>Amasya University</i>	Art in Turkish-Islamic civilization (the relationship between architecture and music)

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FULL TEXT

Gülsün Karşlı Aytekin Karbeyaz Muhammet Yılmaz Taha Oruç İrem Selin Demirbaş Murat Kurt	Descriptive analysis of environmental and sustainability topics in the türkiye century education model primary school curriculum	203
Gülsün Karşlı Aytekin Karbeyaz Muhammet Yılmaz Taha Oruç İrem Selin Demirbaş Murat Kurt	The sustainability of cultural landscapes from the perspective of biomimicry and science education: a theoretical approach	227
Muhammet Yılmaz Taha Oruç Gülsün Karşlı Aytekin Karbeyaz İrem Selin Demirbaş Murat Kurt	The design expectations of gifted primary school students for schools of the future	244
İrem Selin Demirbaş Ayşe Gül Özaşkin Arslan Gülsün Karşlı Taha Oruç Muhammet Yılmaz Aytekin Karbeyaz Murat Kurt	Reflections of sustainability, national values, and culture in the science curriculum of the “century of türkiye maarif model” (grades 5–8)	259
Aytekin Karbeyaz Gülsün Karşlı Muhammet Yılmaz Taha Oruç İrem Selin Demirbaş Murat Kurt	Sustainable environmental education in out-of-school learning environments	274
Songül Keçeci Kurt	Foundations(waqfs) in terms of the sustainability of education: the case of amasya	290
Songül Keçeci Kurt	Ottoman menzil system in terms of logistical sustainability	298
Gizem Karakaş Yılmaz Ayşe Nur Canbolat Uğuroğlu	Identifying vulnerabilities in the effective use of local development potential in medium-sized cities	306
Burak Kaya Banu Çiçek Kurdoğlu	An evaluation of circular economy applications in cultural spaces	319
Hamide Nur Coskun Sultan Sevinc Kurt Konakoglu	Assessment of walkability principles: the case of amasya city	330
Ertan Düzgüneş Busenur Taşci Feride Erkal Hayra Çağlar	Smart city applications and urban tourism potential in turkey: a comparative analysis	343

Sahar Pouya Sonmez Sima Pouya	Institutional resilience in earthquake-prone cities in turkey	365
Mahmut Çelebier	Corporate sustainability reporting and its path to professionalization: an interdisciplinary perspective	376
Esra Ok Zöhra	The perpetuation of local values in clothes designs: "the case of the lost tulip"	388
Nergiz Belen Öner Demirel	Recommendations on the protection, planning, and management of archaeological values in protected areas	397
Nergiz Belen Şükran Şahin	Historical landscape character coding system and its application in doğanbey	404
Selcan Bayram Sena Nur Angin	The relationship between urban planning, air pollution and public health	413
Öner Demirel Bilgenur Ak Meryem Bihter Bingül Bulut	Public tendency to use kirikkale city forest for recreational purposes	427
Öner Demirel Meryem Bihter Bingül Bulut Bilgenur Ak	Protection problems within the scope of the legal status and management of caves	433
Kübra Karaman Melek Kaplan Feran Aşur	Historic places and identity in the context of cultural landscape: the case of yozgat city	442
Feran Aşur Kübra Karaman	Design/planning with people; the case of jadgal school	457
Şeymanur Barol Atıla Gül Seniye Ela Gül	Assessment of the natural and cultural landscape of the district of urla	466
Reva Şermet Acar	Observing post-conservation changes in the sustainability of the cultural landscape: the case of Hamamönü	481
Ahmet Hakkı Turabi	Art in Turkish-Islamic civilization (the relationship between architecture and music)	492
Hülya Öztürk Tel	Evaluation of sustainability criteria in the life cycle analysis of ecological urban equipment elements	500
Hülya Öztürk Tel Hasan Akan Gökhan İsmail Tuylu	An evaluation of natural ground cover plant selection criteria for xeriscape design	511
Mücahit Gül Şebnem Ertaş Beşir	A reading on the reproduction of interior space in the context of post-disaster design theory	517
Bilgenur AK	Nation's gardens, landscape design, and urban identity: a critical review of the ankara nation's garden	527

Meryem Bihter Bingül Bulut Bilgenur Ak Öner DEMİREL	Evaluating sulu cave from the perspective of underground built heritage (ubh)	542
Meryem Bihter Bingül Bulut	Beyond the physical: social and cultural layers in landscape planning	550
Kathavarayan Ruba Soundar Abinaya M Anjana S	Face mask type detection system	557
Gülnur Kardan Sultan Sevinc Kurt Konakoglu	Transformation of urban archaeological sites into tourism corridors	573
Elif Bal Sultan Sevinc Kurt Konakoglu	Evaluating regulating ecosystem services in urban green spaces: a case study of eskişehir urban park	589
Mustafa Cevat Atalay	An iconological study of the head motif in Odilon redon's art	599
Mustafa Cevat Atalay	Grattage and chance in the formal and ontological analysis of modes of image formation	614
Hilal Kahveci	A research on the design and use of urban furniture; example of Bilecik City Atatürk Park	630
Zeliha Avcı Fatih Bekiryazici	Assessing the suitability of urban paving materials under humid climate conditions: the case of Rize city square	640
Emine Aydın Fatih Bekiryazici	Evaluating the contribution of urban green infrastructure elements to air quality using envi-met microclimate simulation	652
Berfin Karabakan Gökhan Yelda Mert	Strategic positioning of the historic urban landscape approach in urban resilience: a comparative assessment of two earthquake-affected regions	677
Elif Merve Alpak Tuğba Düzenli	The abstraction of texture and its relationship with basic design	688
Elif Merve Alpak Tuğba Düzenli	Ways of expressing emotions through art	696
Zeynep Damra Ulus Şaban Özden Barış Gasimzade Sevinç Yeşilyurt	Landscape plants and phytoremediation	703
Edibe Begüm Özeren	Konya Meram ayanbey neighborhood analysis on garden wall typologies and spatial border strategies	714
Leonel Junio Dos Santos Flores	The influence of organized complexity and vegetation on human health in interior design projects	729
Manbayeva Guzyal Muslimkyzy	Analyzing the application of artificial intelligence in modern mass media: the case of folkloric images in Kazakhstani publicism	739

Cosmin Mihaila	A historical overview of the development of financial and accounting education north of the danube: the Romanian perspective	744
Rubel Hossen Farhana Zerine Lubna	“Silk city’s” soul: a framework for integrating natural and cultural heritage in rajshahi’s urban development	758
Duong To Quoc Thai Pham The Hung Nguyen Thanh Tuan	The role of agriculture in the economy of South Vietnam (1965-1975)	772
Duygu Akyol Kuyumcuoğlu Sema Mumcu	A study on rural resilience: the case of Akçaabat district	787
Halil Daşkesen Muhammet Hanifi Zengin	Historical icons and representation in contemporary sculpture	797
Muhammet Hanifi Zengin Halil Daşkesen	The role of art in the ecological and cultural sustainability of rural areas	816
Pelin Keçecioglu Dağlı İmran Atlı İclal Ayan	Sustainable spatial strategies in the context of urban sprawl and ecological landscape planning	828
Pelin Keçecioglu Dağlı İmran Atlı İclal Ayan	Sustainable development strategies through ecological landscape planning in the context of green economy	844
Sibel Akten	Green transformation focused green certification system (yes tr)	859
J.Thangapasumai J.Salai Thillai Thilagam	South Indian sustainable development through cultural progress in the Meivazhi — true religion community	872
Duong To Quoc Thai Dinh Hong Khoa	The role of the banque de l’indochine in the french colonial economic exploitation of Cochinchina (1875–1945)	878
K. Ruba Soundar G.Aldrin Gnanoj P. Sathish Kumar	Combined content and collaborative filtering for movie recommendation	889
Afaq Ahmad	The Aflaj irrigation system of oman: a sustainable cultural landscape	902
Abdi Syukur Siahaan Yohanes Oktavianus	Internalization of Harajaon Batak Toba as a framework for management ethics in Christian religious education	911
Sima Pouya Sahar Pouya Sonmez	Reflexology in landscape: the healing touch of nature	919
Hüseyin Akça Deniz Özyakışir	The perception of an “abandoned city”: the case of Kars	929
Hüseyin Akça Deniz Özyakışir	Factors affecting city image: the case of Kars	954
Pınar Özge Parlak Banu Çiçek Kurdoğlu	Refunctioning abandoned industrial areas in cities	967

Pınar Özge Parlak Banu Çiçek Kurdoğlu	The contribution of walking trails in protected areas to experiencing natural and cultural landscapes	976
Dudu Duygu Kılıç	An assessment of the role of phytoremediation in sustainable landscape management in urban ecosystems	983
Dudu Duygu Kılıç	Ecological effects and management of invasive species in urban and landscape areas	992
Mehmet Topay Göksu Şirin	Evaluation of the mechanical and thermal stability properties of some wood species used in the manufacture of landscape furnishings in terms of “sustainability performance”	1002
Sevda Kütük Sadakat Safiyye Mumcuoğlu Türker	A morphological comparison of the octagonal-plan Amasya Kapi Ağası and Istanbul Rüstem Paşa Madrasahs	1016
Nalan Demircioğlu Mahmut Han Çoban	Analysis of urban heat dynamics in the city of Erzurum using the local climate zones approach	1027
Vitus Juli Agustinus Telaumbanua Eklin Amtor de Fretes	Phubbing and interpersonal communication in Christian families: a qualitative analysis	1041
Akzhigitova N. M.	Historical cognitive nature of aesthetic education of students on the basis of national values	1047
Diah Krista Putri Angelita Leony Rossy Anggun Monica Merry Desima Sihite	Effectiveness of tax collection on digital economic transactions in Indonesia: a study on e-commerce and digital platforms	1053
Neriman Gül Çelebi Ümit Arpacioğlu	An assessment of the Ottoman mosques in Konya in the scope of environmental impact	1062
Sadiq, Mohammed Sanusi Singh, Invinder Paul Ahmad, Muhammad Makarfi Sani, Bashir Sanyinna	The two faces of cashew expansion: extensification-led volatility in West Africa and balanced intensification in Asia	1068
Kadiri Nagesh Kumar	Solar-assisted peltier cooling systems for sustainable atmospheric water harvesting: a comprehensive review	1099
Divva Zalfa Nazwa Kusuma Dewi Ariana Putri Pakarti Meisy Nabila Mutia Sari Mega Metalia Ratna Septiyanti	Promoting sustainable economic growth: the impact of cheap imported goods on e-commerce and its effect on local msms in Indonesia	1108
Cihad Bilge Mehmet Akif Irmak Sevgi Yılmaz	Assessing the impacts of climate change on surface thermal dynamics in erzurum using urbclim modeling framework	1114

Ismail Burak Kaplan Cihad Bilge Sevgi Yılmaz	Planning of shelter landscapes: evaluation of applications in Türkiye and the world	1124
Gizem Dedeoğlu Sevgi Yılmaz	Evaluation of the microclimatic effects of urban green space ratios using the envi-met model: the case of Erzurum	1138
Kesire Üründai Sevgi Yılmaz	Optimisation of street orientation in out door thermal comfort: envi-met analysis	1155
Mustafa Bulat Mariya Pinar	The use of sculpture techniques in the transformation of flexible textile materials into rigid and permanent forms	1168
Mustafa Karageçi Burak Taşdüvenci	Ancient Egyptian social problems according to the ipuwer papyrus	1177
Ali Kürşad Salin	Reinterpreting cultural landscapes with geographic information systems	1186
Shahidul Islam	Intelligent predictive optimization of reactive dyeing cycles to minimize water and chemical consumption using reinforcement learning	1197
Roland Bejko	Institutional and political tensions in Albanian local government reforms: a comparative perspective	1207
Merve Temiz Topsakal Elif Sağlık	The urban landscape of Çanakkale in the context of fractal geometry and theory of living structure	1223
Berat Özdemir Murat Yeşil Eda Şentürk	Game streets from a tactical urbanization perspective: the case of Ordu city center	1236
Pelin Kutlu Abdullah Akpınar	Investigating the relationship between the use of urban green spaces and the mental and general health of older adults in Türkiye	1247
Esmâ Aydoğan Abdullah Akpınar	Serenity and biodiversity matter: sensory qualities of urban green spaces and student health	1257
Nazan Özcan	A digital approach to the use of stylised forms of the "eli belinde" motif in home textile products	1279
Nazan Özcan Selin Kölemenoglu	Design experiments with Trabzon Kesan weavings from the perspective of slow fashion	1293
Hridoy Banik	Terahertz wireless in weather: a simulation-based analysis of channel loss	1306
Chukwuemeka Godson Eme	Globalization and economic development and its effects on the telecommunications industry in Nigeria: an empirical insight of airtel Nigeria	1315
Chukwuemeka Godson Eme	The effects of effective communication on organizational performance (a study of nigerian geological and survey agency, Abuja, Nigeria)	1327
Chukwuemeka Godson Eme	Impact of rural-urban migration of youths on socio-economic development of nigeria (empirical evidence from Abia State, Nigeria)	1355
H. Tuana Kaya Murat Akten	Artificial Intelligence-Supported Square Design in the Context of Square Examples from Around the World and Europe	1368
Didem Uçak Murat Akten	Xeriscaping applications in open green areas	1384

Şuayip Körük Murat Akten	An evaluation of the functional characteristics of urban furniture used in public spaces from the perspective of landscape architecture	1395
Seyhan Seyhan Elif Bayramoğlu Mahmut M. Bayramoğlu	Evaluation of the contribution of green building certificates (leed, breeam, etc.) To carbon footprint in urban areas	1408
Seyhan Seyhan Elif Bayramoğlu Mahmut M. Bayramoğlu	Examination of sustainable and green infrastructure systems from a recreational perspective	1416
Saruhan Mosler Seda Örucü	Everyday cultural heritage in isparta's public realm: urban place making in the public space	1424
Bilge Tarım Karatabak Şükran Şahin	Measuring visual landscape quality through objective and perceptual indicators: the case of darende district, malatya province	1432
Ertan Düzgüneş Hayra Çağlar Sedef Bozşuş Semanur Karamustafa	The role of urban parks as carbon sinks	1441
Yaşar Bahri Ergen Mustafa Ergen	Urbanization dynamics of amasya: linear development shaped by topography and riverine landscapes	1459
Emre Erden Murat Kurt	Analysis of the "century of türkiye" science curriculum within the framework of the united nations sustainable development goals (sdgs)	1472
Yasemin Demirci Ufuk Coşgun	The stituation and importance of forest and forest village relationships (fafvr) in rural development endeavors	1483
Paula Rauta	Forensic accounting: the connection between accounting practices and legal investigations	1496
Nedeljko M. Milanović	Activities and workshops for parents whose children stay in boarding school - how committed is the boarding school to strengthening parenting skills?	1501
Atila Gül Murat Akten Sibel Akten Hüseyin Batuhan Dündar Çağrı Yoluk Hatice Eda Gül Ozan Yılmaz	Evaluation of demre çayağzi yacht marina and its surroundings in terms of cultural landscape and tourism	1507
Səriyyə Abidova Elşən qızı	Dünya muzeylərində islamin izləri.	1523
Mamta Sharma Sandeep K. Sharma	Invisible impacts: the psychological and social dimensions of climate-induced environmental change in India	1531

FULL TEXTS



ART IN TURKISH-ISLAMIC CIVILIZATION (THE RELATIONSHIP BETWEEN ARCHITECTURE AND MUSIC)

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ABSTRACT

This study aims to examine the concept of art in Turkish-Islamic civilization on an ontological basis, specifically analyzing the structural, mathematical, and aesthetic relationship between the arts of architecture and music. In this research, the foundations of Islamic aesthetics are scrutinized, starting from the etymological origin of art and its connection to the name of Allah, "al-Sāni'" (The Artificer). Based on the classification of sciences by thinkers such as Al-Farabi and the Ikhwan al-Safa, the study theoretically analyzes the common origins of architecture and music within the category of mathematical sciences. Furthermore, historical anecdotes and architectural practices (such as acoustic arrangements and material selection) regarding masterpieces like the Süleymaniye and Sultan Ahmed Mosques are presented as case studies. The examinations reveal that aesthetics in Islamic art bears the purpose of a "journey from the Transitory (Fānī) to the Eternal (Bāqī)" and that architecture and music are integral parts (mütemmim cüz) of one another within the framework of the principle of "Tawhid" (Unity). It is concluded that architecture and music are not merely disciplines providing aesthetic pleasure but are also functional instruments shaped by mathematical engineering and deep faith, preparing the human soul for worship.

Keywords: Turkish-Islamic Art, Architecture and Music Relationship, Al-Sāni', Islamic Aesthetics, Acoustics, Mathematical Sciences.



Introduction

The Definition of Art and Its Divine Source

Art, in its most general sense, is "the expression of a person's ability and imagination, or the concrete form thereof," that is, its application. In this framework, the word "*sanat*" (art), derived from the Arabic verb "*sa-ne-a*"—meaning "to do, to perform a task with skill"—signifies "the work produced, profession" (Cevherî, 1984). As a term, art is defined as "the regular and special way or method followed in a material or mental endeavor" (Koç, 2009). Within the scope of the subject, *al-Sāni* ' (es-Sāni'), one of the names of Allah, means "Allah, whose all works and actions are artistic and wise". In other words, *al-Sāni* ' is a widely used *asma al-husna* (Beautiful Name) meaning "the One who creates artistically, the Artificer". While the word "*fi'l*" (action), implying "to do work and perform an action" in the absolute sense, is attributed even to unconscious beings; the word "*sane'a*," which connotes "performing work in an orderly manner towards a specific purpose," cannot be attributed to such beings (Topaloğlu, 2009). Therefore, art is a conscious, select action based on aesthetics/beauty that possesses a method.

Although the term "aesthetics," used today as the equivalent of the Turkish word "*güzellik*" (beauty), does not fully correspond to the concept of "Absolute Beauty" attributed to Allah in Islamic literature, the connotations of both intersect. For in Islamic art, the essential principle is the maxim: "Allah is beautiful and He loves the beautiful" (Müslim, İman, 147). Acting upon this thought, Islamic art has developed and gained deep meanings by presenting parallelism with Islam's view of existence and life. Islamic artworks are the concrete products of this very thought; they are, in a sense, the manifestations of living as a Muslim on earth.

To express it concisely; "Islamic art is the journey of the Transitory (*Fānī*) to understand and explain the Eternal (*Bāqī*)". As expressed in the Qur'anic verse: "Everyone on earth is transitory; only the Face of your Lord, possessor of Majesty and Bounty, will remain eternal" (Rahman, 55). In this journey of Islamic art, turned towards the Eternal, the most important principle is to focus on the destination without being distracted by what occurs on the road or by the travelers. Because the path is the path of Allah. The Islamic artist is the one who undertakes the duty of making the journey more meaningful and enjoyable by adorning this path with works of art.

Our National Poet Mehmet Akif expressed this thought beautifully with the following couplet:

Come to ecstasy, dive into Unity (Wahdat), far from the world of Multiplicity;

See only the Artificer (Sāni'), leave the art and the artifact (masnū')!

Turkish-Islamic Art and Aesthetic Judgment

The artistic accumulations of nations prior to embracing Islam intertwined with Islamic thought and rules, eventually revealing different aesthetic forms. Upon their conversion to Islam, Turks amalgamated their previous national art and aesthetic accumulations with Islamic aesthetics, and as a result, they put forth an original approach termed "Turkish-Islamic Art". Today, this approach has left humanity in admiration with many works in different genres. Undoubtedly, these works are the product of an artistic understanding that possesses a unique style and high aesthetic value. This is because the works created within this framework—enveloped in the aesthetic understandings of previous civilizations in the lands inhabited by Turks—became richer by amalgamating with the traces of Sufi thought that developed over time, gradually assuming a refined style.

The main source from which Turkish-Islamic Art draws is the works created beautifully by Allah, the *Sāni* '. These beauties, which the sensory organs perceive and the soul and conscience grasp, have spurred the effort to reach the Divine and feel It. These Turkish-Islamic artworks,



formed of pure purpose and in love with this Beauty, have manifested themselves in all branches of art, from architecture to city planning, from calligraphy (*husn-i hat*) to illumination (*tezhip*), from marbling to bookbinding, and from woodworking to music. The sole reason why these artworks, each performed in different fields, possess a harmony as if they emerged from a single hand, is that they are all nourished by Rahmanic (Merciful) beauties—that is, from the same source—within the phenomenon of *Wahdat* (Unity).

Just as it is certain that man, a being renewed at every moment, will continue art and artistic production until the Apocalypse, it is equally evident that these arts, which are the product of the effort to explain the Infinite through aesthetics, will endure until the end of time. Provided that man develops the ability to recognize and feel these beauties. Cevad Memduh Altar expresses this subject as follows: "The perception of the beautiful and beauty at the highest stage depends on the dynamic development stages that the power of judgment—which makes it possible for both types of taste to be interpreted properly—can attain over time" (Altar, 1996). That is, the success of interpreting the beautiful depends on the dynamic aesthetic judgment ability that a person can acquire over time.

In the terminological use of the word "*yakīn*," which means "to have certain knowledge about something," three degrees are mentioned: 1. *Ilme'l-yakīn* (certainty by knowledge), 2. *Ayne'l-yakīn* (certainty by sight/observation), 3. *Hakka'l-yakīn* (certainty by experience/realization). It is possible to address this phenomenon in the context of the gradation of aesthetic judgment. For example, we can know an architectural or musical work in the first degree, even on a theoretical plane, because both are mathematical sciences. In the second degree, we know an architectural work by observing it visually and touching it, and a musical work by hearing it through the ear, in a different dimension. However, the meanings that an architect or a musician imbues into their work and their integration with those works can only be known through a grasp at the third degree. Knowledge at this level can be realized by sharing the same emotions, the same ideal, the same accumulation, and the same path as the artist.

Scientific Foundation: Architecture and Music As Mathematical Sciences

Although the oldest known classification of sciences belongs to Aristotle and Plato, mathematical sciences became much more significant with Pythagoras, who stated that everything in the universe could only be understood through numbers (Akpınar, 2005). This classification, which also constituted a source for the Islamic world, found acceptance in Al-Kindi (d. 874), Ikhwan al-Safa (9th century), Al-Farabi (d. 950), and Ibn Sina (d. 1037). While the most general classification for mathematical sciences includes Arithmetic, Geometry, Astronomy, and Music; Al-Farabi, in his book *Ihsā' al-'Ulūm* (The Enumeration of Sciences), lists mathematical sciences in 7 sections: Arithmetic, Geometry, Astronomy, Music, Optics, Weights, and Mechanics (Farabi, 1990; Erten, 2019). As can be seen, all sciences used by architecture and the science of music are located under the same branch.

Fundamental subjects of architecture such as geometry, algebra, calculus, and trigonometry are all mathematical sciences. On the other hand, architecture, which also necessitates broad imagination and design ability, is art per se. Concurrently, in music—defined as "the state of auditory medium and sounds arranged consciously to a certain extent" (Bora, 2002)—beautiful sounds can only be determined with the help of mathematical sciences, indexed to time in terms of pitch. We call this ability to transform beautiful sounds into expressions of emotions and thoughts the "Art of Music".

The Harmony of Architecture and Music

Among the Turkish-Islamic art branches shaped within the framework of the belief in *Tawhid* (Oneness), the two disciplines most compatible with each other are undoubtedly architecture



and music. Space is required for sound, and sound is required for space. These two branches of art, which are integral parts (*mütemmim cüz*) of one another, are simultaneously the disciplines where the abstract transforms into the concrete, and the concrete into the abstract in the most aesthetic manner. Therefore, works created in the fields of architecture and music evoke greater excitement in the human soul and conscience compared to others. Savaş Barkçın expressed this beautifully: "Music is architecture made with sounds; architecture is music made with structures" (Barkçın, 2019). The poet Bâkî, while likening the entire universe to a dome—an architectural form—describes how this dome can only be completed with a pleasant sound in the following couplet:

Cast the sound (âvâze) into this world like David,

It seems a pleasant sound (sadâ) is what remains in this enduring dome..

Ikhwan al-Safa explains the purpose of using beautiful sound, i.e., music, especially in temples and worship as follows:

“As for those knowledgeable in Divine laws using music in temples and places of worship; they use music in their recitations in prayers, in their supplications, in their pleading, while reading holy texts as David (a.s.) did; Christians in their churches, and Muslims in their mosques, in pleasant tunes and melodic readings. The purpose of all this is to ensure the softening of hearts (*riqqat*), the obedience and peace of the souls, to submit to Allah's commands and prohibitions, to repent for sins, and to turn to Allah. These are achieved by using music in accordance with its rules in the forms set forth.” (Turabi, 2012).

From this perspective, it is evident that both architectural and musical works are produced for the same purpose. The observation of the famous architect Le Corbusier is quite striking: "It is essential for a structure to be suitable for its purpose, just like a tool. The value of the building is not determined by the appearance of beautiful and harmonious proportions; its function, that is, its suitability for the purpose it serves, determines it" (Çiğ, 1934a). With these words quoted above, Ikhwan al-Safa became the precursor to Goethe's famous dictum "architecture is frozen music" years later. In fact, a more refined expression of this idea belongs to the philosopher Schelling: "Architecture is a sound art wrapped in silence" (Çiğ, 1934b). Architecture is the frozen state of music, and music is the voiced state of frozen architecture. For the purpose in both is identical. An architectural work should be adorned with music; and a beautiful voice should echo in a beautiful architectural work.

Historical Examples: Süleymaniye and Sultan Ahmed Mosques

We would like to include two examples based on the Süleymaniye and Sultan Ahmed mosques, which are architectural acoustic wonders:

Mimar Sinan and the Süleymaniye Mosque: "During the construction of the Süleymaniye Mosque, Mimar Sinan continuously smoked a water pipe (nargile) under the dome. Some of the workers went to Sultan Suleiman the Magnificent and complained, saying 'Mimar Sinan is not working, he is sitting and smoking a nargile.' Upon increasing complaints, the Sultan went and saw that Mimar Sinan was indeed sitting under the dome smoking. When the Sultan asked, 'Why are you not working?', Mimar Sinan replied, 'I am calculating how the acoustics of the dome will be. I am trying to do this with the bubbling sound of the nargile, my Sultan; look, there is no tobacco in it.' This sensitivity shown by the Great Sinan in the construction of the Süleymaniye Mosque, which is a sound art wrapped in silence, beautifully elucidates the architecture-music relationship.



Sultan Ahmed Mosque and Sedefkâr Mehmed Ağa: While there are many anecdotes regarding these two art branches, one of which would be incomplete without the other, we will conclude with the example of Architect Sedefkâr Mehmed Ağa regarding the Sultan Ahmed Mosque. The following expressions are found in the work titled *Risale-i Mîmârîye* (Treatise on Architecture), penned by Cafer Çelebi in 1623 AD (1023 AH), registered at number 339 in the Topkapı Palace Museum New Manuscripts Library:

“Cafer Çelebi went to visit Architect Mehmet Ağa at the construction site; he found him on a prayer rug spread in the mosque, with a rosary (*tesbih*) in one hand and a cubit (*arşın*) in the other, constantly reciting the Testimony of Faith (*Kelime-i Şahadet*) with every bead he drew, supervising the masters working around him. Deciding to wait until Mehmet Ağa finished his prayers, he sat aside. In the meantime, one of the music masters of the era (unnamed) arrived to view the mosque, looked around, then sat next to Cafer Çelebi. When Cafer Çelebi saw the music master watching Mehmet Ağa in astonishment, he explained that Mehmet Ağa first studied the science of music, and then learned mother-of-pearl inlaying (*sedefkârlık*) and architecture. Listening to this, the music master said: '—That Mehmet Ağa is still making music here; even the hewn marbles emit sounds like the cries of Sufis in ecstasy during *sema*. It is a great fortune for the Sultan to possess such an architect.'” . He continued: “You stated that the architect showed interest in the science of music. We have fully observed the science of music in this noble mosque building. Now, while observing the building, we noted twelve types of marble. From each marble, a different kind of sound (*sadâ*) and a *ghina* maqam is produced. We observed exactly twelve maqams in the sounds of the twelve types of marble. The type of marble and the style of hewing ensure that the marble resonates in a different maqam. I also observe that seven trusted masters are wandering around the building ceaselessly, each extracting a different type of sound (*savt*); twelve types of marble are first designed, and then the necessary hewing is performed so they resonate in the desired maqam. There is a different kind of voice (*savt*) and sound (*sadâ*) in each, such that I observed twenty-four compositions (*terkib*) there. Is this method I mentioned not the very form of the science of music?” saying this, he greeted Cafer Çelebi and left (Çiğ, 1934c).

This document clearly highlights how the acoustic problem—resolved by volume in one case and by construction material in the other—is related to the material used, especially in the Sultan Ahmed Mosque. There is a very intense use of marble in the Sultan Ahmed Mosque. In this mosque, where material is applied especially to walls and columns, attracting worldwide admiration as the "Blue Mosque"; on the walls echoing with the divine tunes and David-like voice of Hafiz Composer Sadettin Kaynak, the first Imam Hatip of the republican era, we understand once again that these masterpieces of Turkish-Islamic Civilization are not coincidental. They are the most concrete examples and mirrors of a Civilization shaped within the framework of deep mathematics, engineering, great faith, and aesthetic emotion.

Conclusion

Architectural and musical works are, in fact, the formed states of the societies they belong to in the context of culture and civilization, and are the most important criteria showing the level attained. Architecture and music are also in harmony with each other regarding the expression of emotions. It is of this nature that a religious elder is remembered and exalted after his death with a tomb possessing a beautiful architectural style or with compositions made for the poems he penned. For example, approximately 254 years ago, his student Erzurumlu İbrahim Hakkı directed sunlight to the head of the sarcophagus once a year with a light mechanism for the tomb built for İsmail Fakîrullah in Tillo, saying: "What need have I of a sun that does not rise



at my teacher's head?". On the other hand, through compositions made for the poems of both friends of Allah, their verse religious expressions become pleasant sounds (*âvâze*) spreading through time.

In conclusion, both music and architectural works are artistic compositions, and both belong to the mathematical sciences. While the courtyards of our temples, which are architectural wonders, prepare the servant for the sublime atmosphere of worship; the introductory melodies of the maqam at the beginning of a composition prepare the soul for the peaks of beautiful sounds. While the dome, columns, decorations, calligraphy, and stonework of the temple carry the pleasure of the worship to the peak, the high-pitched expansion phrases called *meyan* in the musical composition give peace of heart to the person; thus, the servant who is Transitory (*Fānī*) will better realize Allah, the Eternal (*Bāqī*) Possessor of Infinite Beauty, and thanks to these two scientific art branches, the journey will gain a profound dimension.



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