

Araştırma Makalesi / Research Article**Reconfiguring Wunderkammer as a Pedagogical Model and a Design-Oriented Course Project*****Pedagojik Bir Model Olarak Wunderkammer'in Yeniden Yapılandırılması ve Tasarım Odaklı Bir Ders Projesi***Selma KOZAK¹DOI : [10.63556/ankad.v10i3.477](https://doi.org/10.63556/ankad.v10i3.477)

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Abstract

This research aims to examine the applicability of the Wunderkammer approach as a pedagogical model within the framework of design-oriented learning. Historically emerging in Europe from the sixteenth century onward, the Wunderkammer is known as a heterogeneous collection and display environment in which objects related to fields such as nature, art, science, geography, and technology are brought together and exhibited. Originating in the early modern period, the Wunderkammer approach has been reinterpreted in contemporary artistic and design practices from the twentieth century to the present. Within this context, the present study reconsiders this historical model as an experimental and experiential learning method in design education through contemporary references.

The study is based on the implementation process conducted within the scope of the Theatre and Stage Techniques course offered in the Department of Recreation, Faculty of Sports Sciences at Kutahya Dumlupınar University during the 2025-2026 academic year. Within the framework of the course, students developed individual design projects in accordance with the fundamental principles of Wunderkammer design and the dynamics of a contemporary creative learning process. As a result of the implementation, a total of eighty original Wunderkammer designs were produced with the participation of both daytime and evening program students. The resulting works demonstrated a remarkable degree of individuality and originality in terms of creativity, design project development skills, thematic diversity, spatial composition, and object-based narrative construction within the context of design pedagogy.

In this context, the findings indicate that the Wunderkammer application provides an effective learning model within a design-oriented learning framework at an interdisciplinary scale, fostering students' abilities in creative thinking, conceptual association, the construction of individual microcosms, and spatial design. Furthermore, the study reveals that the Wunderkammer can function as a viable alternative pedagogical method in art and design education.

Anahtar Kelimeler: Wunderkammer, cabinet of curiosities, design-oriented learning, design pedagogy, modern wunderkammer design.

Öz

Bu araştırma, Wunderkammer yaklaşımının tasarım odaklı öğrenme bağlamında pedagojik bir model olarak uygulanabilirliğini incelemeyi amaçlamaktadır. Tarihsel olarak 16. yüzyıldan itibaren Avrupa'da ortaya çıkan Wunderkammer uygulaması, doğa, sanat, bilim, coğrafya ve teknoloji gibi alanlara ait nesnelerin bir arada yer aldığı, sergilendiği heterojen koleksiyon ve sergileme mekânları olarak bilinir. Kökenleri erken modern döneme uzanan Wunderkammer yaklaşımı, 20. yüzyıldan günümüze sanat ve tasarım alanındaki çağdaş pratiklerde yeniden yorumlanmaktadır. Bu çalışma, söz konusu tarihsel modeli, çağdaş referanslar kapsamında tasarım eğitimi içinde deneysel ve deneyimsel bir öğrenme yöntemi olarak yeniden ele almaktadır.

Çalışma, 2025-2026 akademik yılında Kutahya Dumlupınar Üniversitesi Spor Bilimleri Fakültesi, Rekreasyon Bölümü bünyesinde yürütülen Tiyatro ve Sahne Teknikleri dersi kapsamında gerçekleştirilen uygulama sürecine

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dayanmaktadır. Ders kapsamında öğrenciler, Wunderkammer tasarımının temel prensipleri ve çağdaş yaratıcı öğrenme süreci doğrultusunda bireysel tasarım uygulamaları geliştirmişlerdir. Uygulama sonucunda birinci ve ikinci öğretim öğrencilerinin katılımıyla toplam seksen özgün Wunderkammer tasarımı üretilmiştir. Ortaya çıkan çalışmalar; tasarım pedagojisi bağlamında yaratıcılık, tasarım projesi geliştirme becerisi, tematik çeşitlilik, mekânsal kurgu ve nesne temelli anlatı üretimi açısından dikkat çekici düzeyde bireysellik ve özgünlük ortaya koymuştur.

Bu bağlamda, Wunderkammer uygulamasının disiplinlerarası ölçekte tasarım odaklı öğrenme yaklaşımı içinde öğrencilerin yaratıcı düşünme, kavramsal ilişki kurma, bireysel mikro-evrenler inşa etme ve mekânsal tasarım becerilerini geliştiren etkili bir öğrenme modeli sunduğunu göstermektedir. Ayrıca, çalışma Wunderkammer'in sanat ve tasarım eğitiminde uygulanabilir alternatif bir pedagojik yöntem olarak işlev görebileceğini ortaya koymaktadır.

Keywords: Wunderkammer, cabinet of curiosities, tasarım odaklı öğrenme, tasarım pedagojisi, modern wunderkammer tasarımı.

1. INTRODUCTION

From the 16th century onward, the practices of Wunderkammer (Cabinets of Curiosities), which became widespread among aristocratic and intellectual circles in Europe, offered modes of collection in which domains such as nature, art, and science were represented in juxtaposition. These spaces of assemblage brought together rare and peculiar objects to construct sites of display, while simultaneously functioning as early models for the taxonomic classification, organization, and representation of knowledge. “Cabinets of curiosities are rooms or galleries in which objects and works of art considered to be rare, innovative and singular are brought together. Known as ‘Cabinet de curiosités’ in French, ‘Kunst-’ or ‘Wunderkammer’ in German, or ‘studiolo’ in Italian, they were a result of a taste for collecting objects during the Renaissance which was a continuation of the medieval encyclopaedism of the monasteries. It stemmed from a renewed interest among the elite in science and antiquities, fuelled by recent expeditions around the world” (Gouault, 2024:1-2).

The practices of Wunderkammer reflect a mode of thinking that attributes meaning to objects not merely through their aesthetic or material value, but through the relational networks they establish and the contextual frameworks within which they are arranged. In this respect, the practice of collecting forges a distinctive bridge between material assemblage and the production of knowledge. One of the most striking dimensions of the Wunderkammer lies in its profound engagement with spatial design. Objects are not displayed “as they are”; rather, they are positioned within a deliberate strategy of arrangement, placement, and visual density. Constructed through a network of visual, cognitive, and sensory relations, this configuration situates the Wunderkammer as an early model of design and narration.

During the 2025-2026 academic year, within the scope of the Theatre and Stage Techniques (301416128, 301416128 Tiyatro ve Sahne Teknikleri) course conducted in the Department of Recreation at Kutahya Dumlupınar University Faculty of Sport Sciences, the Wunderkammer approach was addressed as an applied pedagogical model. The project process developed collaboratively with the students sought to reconsider the concepts of object, space, arrangement, organization, and collection within a design-oriented learning experience. The learning outcomes of the course were structured to cultivate students’ capacities for creative thinking, conceptual association, spatial construction, and the production of original design proposals.

Throughout the implementation process, students produced their own Wunderkammer designs in accordance with personal memory, cultural references, and individual fields of interest; by the conclusion of the process, eighty highly original and deeply personal micro-universes had emerged.

The diversity and qualitative richness of these outcomes demonstrated the substantial potential of the Wunderkammer within a design-oriented learning framework. This successful pedagogical experience rendered it necessary to reconsider the Wunderkammer as a methodological proposition within the context of art and design education.

This study examines the aforementioned course implementation as a case study, aiming to explore the possibilities of the Wunderkammer approach as a pedagogical model and to propose it as an alternative methodological framework for design education. Within this framework, the study seeks answers to the questions of how the Wunderkammer-based pedagogical model provides a learning experience within

the design-oriented learning process; how this model reflects students' creative thinking and conceptual association skills; how the relationships between object, space, and narrative are structured in the projects developed by the students; and how the Wunderkammer approach influences the production of spatial fiction within the context of stage design.

2. METHODOLOGY

2.1. The Research Model

The research was designed using qualitative methodologies and was structured as a qualitative case study. Its purpose is to establish a practice-based and project-oriented pedagogical model and to examine the implementation of the Wunderkammer approach at the higher education level. The Wunderkammer, with its deep and detailed historical roots in art history since the 16th century, has been applied in diverse contexts and forms, including contemporary adaptations, and has consequently been incorporated into course curricula. In this study, beyond its status as a historical phenomenon, the Wunderkammer is approached as a highly inspiring and productive model for art and design education. Within this framework, both its theoretical foundations and practical potential are evaluated, with particular attention to its applicability in interdisciplinary art and design courses, as examined through qualitative observation and analysis.

The study addresses the learning process both through the design outcomes produced and through the experimental dimensions of learning, creation, and observation that center on the process itself. In this respect, the research offers a holistic methodological framework that integrates practice-based research with a case study approach. Within the scope of the course process, weekly observations were conducted throughout the development of each student project. The projects were monitored progressively in terms of conceptual development, spatial construction, object relations, and narrative formation. During this process, formative feedback, critical evaluations, and guiding discussions were carried out in accordance with the pedagogical structure of the course.

2.2. The Study Group

The practical component of the study was conducted within the Theatre and Stage Techniques course offered by the Department of Recreation at Kutahya Dumlupınar University Faculty of Sport Sciences. The study group consisted of undergraduate students who had not received professional training in the fields of art and design. In this context, the Wunderkammer project was implemented as a deliberate pedagogical model within the course, aimed specifically at fostering skills such as design awareness, the creation of spatial narratives, the conceptualization of spatial design, the exploration of object-design relationships, visual communication, staging, and creativity.

The participants were undergraduate students with no prior formal education or professional experience in the fields of art, design, or related creative practices. This characteristic was considered essential to ensure that the outcomes reflected the pedagogical impact of the Wunderkammer-based design process rather than prior artistic or technical training.

Overall, the findings of this study are limited to a single institution and a single course context; therefore, they cannot be generalised beyond this specific educational setting.

2.3. The Data Analysis

The research methodology is approached on two primary levels. The first encompasses the theoretical examination of the Wunderkammer and its reconceptualization as a pedagogical model. The second level involves the translation of this theoretical framework into a design-oriented practice within the classroom setting. In this context, the study aims to propose Wunderkammer-based project production as a general methodological approach within design-focused learning. Components of the Wunderkammer - such as spatial design, micro-universe construction, collection practices, taxonomic classification, and analytical reasoning - are evaluated as methodological instruments within the framework of design education.

Throughout the implementation process, students' productions were monitored on a weekly basis and assessed with a process-oriented focus. The guiding role of the instructor was positioned as a fundamental component within this framework. To facilitate the translation of abstract concepts into

tangible design outcomes, a personal Wunderkammer was created as an exemplary model and served as a reference for students within the course.

In addition, the descriptive method technique was utilized in the analysis of the data obtained in this study.

2.4. The Historical and Conceptual Framework of The Wunderkammer

The term Wunderkammer derives from German and literally means “room of wonder,” while in English it is commonly known as a Cabinet of Curiosities. Despite variations in terminology across languages, Wunderkammer remains the dominant term in scholarly discourse, as it is closely tied to the concept’s development within the intellectual and cultural context of early modern German-speaking Europe and the Bohemian lands, particularly Prague. The continued use of the term reflects its role not only as a descriptive category but as a historically grounded epistemic model shaped by German court culture, Renaissance humanist thought, and the cultural milieu of early modern Central Europe.

Many early examples of Wunderkammer developed from royal treasuries, where regalia, crown jewels, and other precious objects were preserved. The concept, however, fully emerged in the 16th century, as European princely courts became more stable and humanist thought gained influence. Within this context, the display of wealth alone was no longer sufficient; objects were expected to reflect and reinforce the intellectual, moral, and cultural virtues of the ruler. In this regard, the Wunderkammer represents a distinctive practice of collection and display that can be understood as a spatial manifestation of early modern Europe, a period in which knowledge had not yet been segregated into discrete disciplinary boundaries. Emerging in the 16th century Europe, this intellectual institution constitutes a spatial and epistemic practice that precedes the conventions of modern museology. “The cabinet of curiosities is synonymous with delight and surprise, with marvels and rare objects, but is also the mirror and representation of the world in its entirety. Just as Tommaso Campanella intended for his ideal museum, almost if not quite everything can be represented in a cabinet of curiosities: visual arts and scientific instruments, astrology and medicine, zoology and botany, gemology and metallurgy, as well as alchemy and the more esoteric sciences” (Paolucci, 2024:9). While this encyclopedic ambition framed the cabinet of curiosities as a microcosm of the world, in practice, these mini-museums were private collections of rare, obscure, and strange objects that reflected the collector’s intellectual interests and travel experiences, and served as conversation pieces demonstrating curiosity and worldly knowledge (Paterno, 2023: 5). In this sense, curiosity and wonder can be considered fundamental driving forces at the core of Wunderkammer practices.

Curiosity and wonder are oriented toward the unfamiliar, the exotic, and the unknown. Within the context of the Wunderkammer, curiosity functions as an epistemic impulse that drives the collection and organization of knowledge, while wonder activates sensory astonishment and intellectual inquiry through encounters with the grotesque and the extraordinary. This form of curiosity embraces scientific, mystical, and speculative dimensions, framing knowledge as open-ended, exploratory, and continuously in formation rather than fixed or complete. This curiosity further emphasizes not only the aesthetic and scientific value of objects but also the meanings generated through the ways in which they are assembled. Accordingly, the Wunderkammer allows for the juxtaposition of objects drawn from diverse contexts within a single space, without strict adherence to a specific classificatory system. This practice can thus be regarded as an early mode of learning, enabling the acquisition of knowledge through experience and observation.

Evidence regarding the earliest written use of the concept can be found in texts from the late 1550s that discuss the formation of Wunderkammer, describing them as structures that concretize the spatial relationship between objects, knowledge, and curiosity. Early examples such as these are particularly significant in illustrating how Wunderkammer developed as sites for organizing natural knowledge. As Galambosova notes, “The classic Wunderkammer emerged in the 16th century, although simpler collections existed earlier. The earliest illustration of a natural history cabinet is an engraving from the Neapolitan apothecary Ferrante Imperato’s book *Dell’Historia Naturale* from 1599, (Figure 1). The desire to catalogue every aspect of the natural world led to the creation of repositories of information and images - prints, herbariums, texts with extensive scientific illustrations - and to the birth of places in which to cultivate, preserve, and display them: botanical gardens, pharmacies and naturalistic

collections” (2025:5). These practices became increasingly widespread among aristocratic and noble circles during the Renaissance and Baroque periods, providing a foundational model for the visual organization of both artistic and scientific knowledge.



Figure 1: Ferrante Imperato, Room of Curiosities (Wunderkammer), 1559, Naples, Italy. Kunst- und Wunderkammern.

The Habsburg dynasty played a pivotal role in the development and patronage of Wunderkammer practices in early modern Europe, with the court of Emperor Rudolf II (1552-1612) in Prague standing out as one of the most ambitious and encyclopedic expressions of the genre. Rudolf II, who moved the imperial residence from Vienna to Prague in 1583, cultivated an unparalleled collection that integrated artistic masterpieces, exotic natural specimens, scientific instruments, and marvels from across Europe and beyond. His Kunstkammer was systematically arranged in an encyclopedic fashion, uniting the three kingdoms of nature with human-made objects and reflecting an ambition to recreate the cosmos in miniature while simultaneously asserting his imperial authority and cultural prestige. The collection's scope was immense - encompassing rare paintings, gemstones, automatons, intricate scientific devices, and even zoological curiosities. This material richness - comprising curiosities transported from distant regions, sophisticated mechanical devices, and works by leading artists of the period - concretely demonstrates the organization of the Wunderkammer as a microcosm of the world. It was intended not merely as an assemblage of rarities but as a symbolic microcosm of the universe, embodying the Habsburgs' intellectual aspirations and political power. The Wunderkammer served both as a locus of contemplation and display and as a tool of diplomatic representation, attracting scholars, artists, and dignitaries to Prague's court. Although much of the original collection was dispersed after Rudolf's reign, its legacy endures as a quintessential example of early modern princely collecting, illustrating how cabinets of curiosities functioned as instruments of cultural authority and as precursors to modern museums (Gouault, 2024; Brenninkmeyer, 2017; Friehs, n.d.; Listri, 2024). A relevant material manifestation of this collecting logic can be observed in the Rijksmuseum's "Cabinet of Curiosities" collection, where Wunderkammer objects are preserved and categorized according to similar early modern principles of classification. These examples provide a tangible reference for understanding the epistemic structure of Wunderkammer practices (Figure 2).



Figure 2: Visitors in the Natural History Cabinet of Levinus Vincent in Haarlem (Bezoekers in het natuurhistorisch kabinet van Levinus Vincent in Haarlem), 1706, Rijksmuseum Collection.

Within this broader context of princely collecting and cultural authority, the Wunderkammer - exemplified most notably by the Kunstkammer of Rudolf II - gradually crystallized into a structured yet non-hierarchical system of classification. To comprehend the internal logic of these collections, early modern cabinets of curiosities can be analytically examined through four fundamental components: *Mirabilia*, *Naturalia*, *Artificialia*, and *Scientifica*. Importantly, this classificatory structure is not merely a retrospective interpretation but is grounded in early modern descriptions of the cabinet itself. “A cabinet of curiosities stored and exhibited a wide variety of objects and artifacts, with a particular leaning toward the rare, eclectic, and esoteric. They commonly featured antiques, objects of natural history (such as stuffed animals, fossils, dried insects, and herbarium) or even works of art. The term cabinet originally described a room rather than a piece of furniture and the collection was usually divided into four categories with Latin taxonomy” (Galambosova, 2025: 3).

These categories are as follows:

Mirabilia (Exotica): *Mirabilia* refers to extraordinary, rare, and often exotic objects - such as plants, animals, or artifacts - collected from distant and unfamiliar regions. In Wunderkammer, these objects function as catalysts of wonder and astonishment, activating the sensory and affective dimensions of learning (Galambosova, 2025:4).

Naturalia: *Naturalia* encompasses specimens derived directly from nature, including minerals, botanical samples, animal remains, and rare or anomalous creatures - often with a particular fascination for the monstrous or the abnormal. The spatial arrangement of *Naturalia* within the Wunderkammer establishes a dialogue between nature’s diversity and complexity and the individual’s pursuit of understanding, thereby situating observation as a central mode of knowledge production (Paolucci, 2024:9-44).

Artificialia: *Artificialia* designates objects created or modified by human hands, such as artworks, antiquities, crafted artifacts, and objects imbued with cultural or symbolic meaning. Through *Artificialia*, the Wunderkammer becomes a site where human creativity is not merely displayed but spatially articulated, allowing cultural narratives and systems of value to be visually and materially negotiated (Paolucci, 2024: 9-44).

Scientifica: *Scientifica* comprises scientific instruments, observational devices, and technical apparatuses - such as astrolabes, clocks, automatons, and early measuring tools - that testify to humanity’s attempt to comprehend and, to some extent, control nature. This component underscores the Wunderkammer’s role not simply as a repository of objects but as a spatial manifestation of early scientific thought. By rendering instruments of inquiry visible, *Scientifica* embodies an epistemic attitude oriented toward experimentation, calculation, and rational explanation, positioning the Wunderkammer as a precursor to modern scientific and museological practices (Gouault, 2024: 10).

As Galambosova's description suggests, however, these categories function not as rigid taxonomies but as flexible epistemic zones in which objects oscillate between nature, artifice, wonder, and scientific inquiry. These four categories bring together different modes of knowledge production and representation within a single spatial framework, reflecting the ambition to reconstruct the world as a microcosm. This multilayered structure transforms the Wunderkammer into a relational and non-hierarchical field of knowledge, where objects do not merely accumulate but interact conceptually.



Figure 3: Andrea Domenico Remps, Wunderkammer / Cabinet of Curiosities, 1690, Museo dell'Opificio delle Pietre Dure, Florence, Italy. Kunst-und Wunderkammern.

Over time, the Wunderkammer became increasingly widespread and was reinterpreted in various forms across different cultural contexts. Throughout history, evolving conceptions of knowledge, aesthetic preferences, and cultural practices have shaped the transformation of Wunderkammer applications, giving rise to a diversity of spatial and conceptual exemplars.

2.5. Material Usage in Wunderkammer Design And Modern Configurations

Wunderkammer designs underwent significant transformations over time in terms of scale, spatial configuration, and material usage. In early examples, the Wunderkammer typically appeared as holistic spatial arrangements extending across the large rooms of palaces or residences. In these early instances, collections were displayed through cabinets lining the walls, shelving systems, and vitrines, with the space itself conceived as a field of knowledge structured through the density and diversity of objects. These room-scale structures functioned, in parallel with Renaissance thought, as a spatial manifestation of the desire to render the world comprehensible as a coherent whole. "These collections serve as a celebration of the continued fascination with the unknown and the beautiful, a nod to the antiquarians who heralded human advancements and a reminder that curiosity-driven design can marry history, science and art into the living present" (Gorodetsky, 2025: 22).

Through time, Wunderkammer design evolved from expansive spatial arrangements to more compact and portable structures. In particular, late-period examples and contemporary reinterpretations often materialize the Wunderkammer concept through smaller-scale design objects such as boxes, drawers, cabinets, or shelving systems. This transformation underscores that the Wunderkammer is defined not merely by physical scale but by the systematic and imaginative order it establishes. A Wunderkammer may occupy the scale of a full room, as in the Renaissance, or it may be contained within a single drawer, cabinet, or box or even exist entirely within such a container.

The box form emerges as a particularly prominent structural element in contemporary Wunderkammer designs. In this context, the box provides both a protective and delimiting framework. While it contains objects collected or brought from diverse locations and geographies, it simultaneously renders them curated, differentiated, and meaningful. Shelves, compartments, and drawers facilitate the taxonomic

organization of the collection. In this respect, Wunderkammer design requires not a mere accumulation of objects but also an analytical perspective and the capacity for systematization. Accordingly, taxonomy and systematic thinking constitute fundamental elements that define and enhance the scientific value of the Wunderkammer.

Following its historical development, the Wunderkammer has periodically reemerged within art history and has continued to serve as a potent source of inspiration, particularly for modern and contemporary art and design practices.

“In recent years, the concept of a cabinet of curiosities has undergone a contemporary revival, with collectors and artists reinterpreting the cabinet of curiosities for modern spaces. These revivals embrace the original spirit of curiosity-driven collecting, where the past and present collide in eclectic and visually striking displays of artifacts, antiques and rare objects” (Gorodetsky, 2025:20). One of the most significant figures in these reinterpretations is the American artist Joseph Cornell (1903-1972). Cornell’s box assemblages - such as the parrot boxes held in the Peggy Guggenheim Collection - establish a strong dialogue with Surrealist thought while rearticulating the Wunderkammer tradition as intimate, melancholic, and inward-looking microcosms. The everyday objects, images, and found materials assembled within glass-fronted boxes depart from the encyclopedic ambitions of the classical Wunderkammer, instead foregrounding a mode of collection shaped by individual memory, subjective associations, and imagination. In this sense, Cornell’s works stand as influential examples of a contemporary Wunderkammer approach that transforms the cabinet into a personal and experimental design space within modern and contemporary art (Figure 4, Figure 5), (The Solomon R. Guggenheim Foundation, 2026).



Figure 4: Joseph Cornell, The Hotel Eden, 1945.



Figure 5: Joseph Cornell, Untitled (Cockatoo with Watch Faces), 1949. © The Joseph and Robert Cornell Memorial Foundation.

Nowadays, the Wunderkammer concept is being reinterpreted across a broad spectrum, from Surrealism to Postmodern art. Positioned at the intersection of art, science, and design, this form also functions as a repository of knowledge and design. The Wunderkammer provides a personal - and often subjective - realm in which the individual constructs their own universe. This universe is supported by an analytical and taxonomic organization; without such systematic structuring, a coherent design framework cannot be established.

In Wunderkammer design, objects (ready-made) assume a significance and privilege far beyond their everyday contexts. Consequently, the value of the objects employed is not absolute. An item perceived as insignificant by one person may carry profound meaning for another. This is primarily due to the subjective and experience-based relationships individuals establish with objects. For instance, a family photograph might appear, from an external perspective, as an ordinary visual document, yet for its owner it functions as a potent mnemonic, intimately connected to past experiences, memories, and emotional

associations. Similarly, an object that evokes excitement or meaning for one individual may hold no significance for another. This underscores that the value of objects is shaped less by their material or formal qualities than by the personal and emotional meanings ascribed to them. Furthermore, in a Wunderkammer, both highly valuable and mundane or functionally insignificant objects can coexist. What matters is the relational and personal significance of the object within the design. In this context, the Wunderkammer becomes both a “treasury of objects” and a space in which meaning is individually and experientially reconstructed.

This phenomenon can be directly associated with Marcel Duchamp’s (1887-1968) “ready-made” approach, which ascribes artistic value to everyday objects. Within this conceptual framework, Wunderkammer, objets trouvés, and the readymade are historically and conceptually interconnected through practices of collecting, display, and knowledge production. One of the most prominent examples of this type of Wunderkammer, reinterpreted through contemporary artistic techniques, can be found in assemblage and collage practices. Among these, an illuminating example is Marcel Duchamp’s *Boîte-en-valise* (Box in a Valise, 1935-41), (Figure 6). In this portable archive, Duchamp assembled miniature reproductions of his own works within a suitcase, creating a highly personal and selective collection rather than a comprehensive or hierarchical one. Similar to the cabinets of curiosities, the value of the objects in *Boîte-en-valise* does not lie in their material originality, but in their relational, contextual, and symbolic significance. The work foregrounds the subjective act of choosing, grouping, and displaying, demonstrating how meaning is produced through personal association rather than fixed criteria. In this sense, Duchamp’s assemblage anticipates contemporary understandings of the archive as an affective and individual construction, aligning closely with the Wunderkammer tradition in which objects gain importance through personal narratives and experiential bonds (MoMA, 2026; Yale University Art Gallery, 2026).



Figure 6: Marcel Duchamp. *Boîte-en-valise* (Box in a Valise, From or by Marcel Duchamp or Rrose Sélavy), 1935-41. © 2026 Artists Rights Society (ARS), New York/ ADAGP, Paris / Estate of Marcel Duchamp

An understanding of the readymade is central to interpreting many forms of the 20th century art and contemporary art that initially appear arbitrary or unskilled. As historically established, the amassment and display of found objects for their aesthetic qualities has a long genealogy reaching back to at least the 16th century. Within this established framework of cabinets of curiosities, objects with non-art functions were already extracted from everyday contexts and revalued through collection, display, and classification. It is from this historical logic that the concept of the *objet trouvé* - literally meaning “found object” - emerges, referring to objects repositioned within an artistic or conceptual context. While artists only began to incorporate such objects explicitly into sculptural practices in the 20th century, the underlying impulse was not new. Marcel Duchamp is usually credited with inventing the readymade; however, the essential idea of elevating preexisting objects into art can be traced through earlier works such as Pablo Picasso’s (1881-1973) *Still Life with Chair Caning* (1912) and Edgar Degas’s (1834-1917) *Little Dancer of Fourteen Years* (1881). In this broader historical continuum - concerned with the tension between representation, material reality, and illusion - the *objet trouvé* functioned as a raw

material within assemblage practices. Duchamp radicalized this existing trajectory by transforming the readymade into an autonomous category of artworks composed entirely of manufactured, pre-made objects (PHAIDON, 2025:3-4).

Today, numerous Wunderkammer applications and their various iterations can be observed within contemporary art, popular culture, and online environments, demonstrating the continued relevance of the form. In particular, artists such as Wendy Aikin, Maurizio Cattelan (b. 1960), and Damien Hirst (b. 1965) reinterpret the Wunderkammer tradition by integrating it with popular culture, producing works that carry scientific references while reaching wide audiences (Figure 7). Such examples underscore that the Wunderkammer is not merely a historical phenomenon but a living model within contemporary art and design practices.

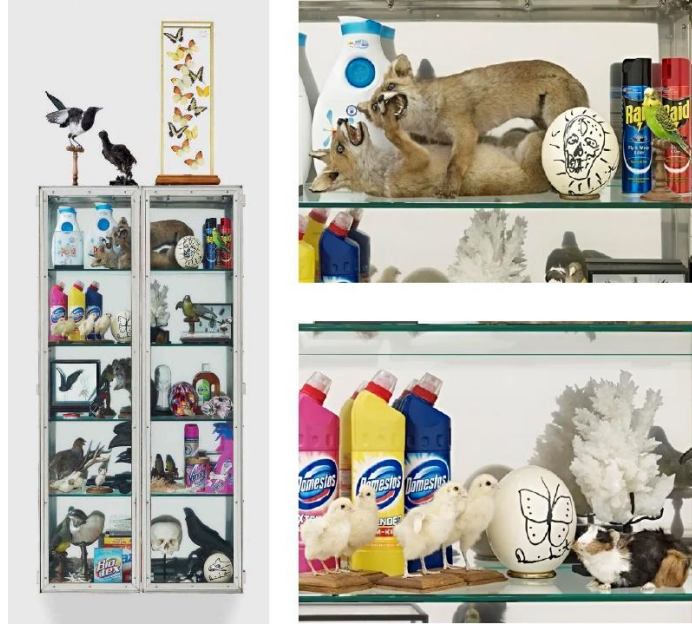


Figure 7: Damien Hirst, Signification (Hope, Immortality and Death in Paris, Now and Then), 2014. Photographed by Prudence Cuming Associates © Damien Hirst/Science Ltd.

<https://news.artnet.com/art-world/damien-hirst-creates-wunderkammer-for-luxe-taxidermy-house-112354>

In this context, Wunderkammer design constitutes an experimental mode of production shaped along the axes of object, material, collection, taxonomy, space, assemblage, and systematic thought, integrating creativity and imagination with an analytical approach. Spanning a wide spectrum - from works of art to design disciplines, from the performing arts to cinematography, and even to scientific research practices - it offers a flexible and transferable model that fosters interdisciplinary thinking. When its fundamental principles are adhered to, the Wunderkammer approach provides an exceptionally productive environment for learning and discovery, both pedagogically and within creative production processes.

2.6. The Wunderkammer as a Pedagogical Model: The Project Implementation

Within the scope of this research, the Wunderkammer was approached as a pedagogical model grounded in a subjective perspective, through which meaning is generated and creative thinking processes are experienced in an applied manner. By displacing the relationship established with the object from a merely functional or decorative plane and integrating it with personal memory, experience, intuition, and conceptual thought, this model transformed the learning process into a practice-based pedagogical experience. In this respect, the Wunderkammer offers an experimental learning environment that enables the individual to construct their own system of knowledge, reorganize their creative universe at a micro scale, and structure meaning on a personal level.

The primary objective of the implementation was not only to address the relationship between space and object as a technical field of praxis, but also to cultivate a holistic perspective grounded in creative

production, experiential engagement, and narrative construction processes. In this context, the Wunderkammer functions as an experimental pedagogical model that enhances students' capacities for spatial thinking, establishing relational engagement with objects, and structuring personal experience within an aesthetic framework.

The project process commenced with a comprehensive analysis of the historical, theoretical, conceptual, and technical dimensions of the Wunderkammer. Extending from the curiosity cabinets of the early modern period to contemporary art and design practices, this structure was presented through visual examples, emphasizing that beyond its character as a collection, the Wunderkammer constitutes a system of thinking, classification, and relational structuring. In this context, students were introduced to its historical origins, conceptual framework, typologies, and technical components through carefully selected visual references. At this stage, particular emphasis was placed on the Wunderkammer as an experimental structure operating through visual narration, taxonomy, and subjective construction, with the aim of enabling students to internalize its conceptual foundations.

Following the establishment of the theoretical framework, students were asked to turn their attention - consciously and attentively - to objects they often pass by in their daily lives without notice. Domestic interiors, family belongings, display cabinets, chests, and personal archives were approached as potential Wunderkammer spaces or objects, functioning as elements of individual memory and narrative construction.

In addition, students were encouraged to engage with equal awareness toward strange, unconventional, functionless, or visually striking objects in their surroundings, as well as amorphous and curiosity-inducing natural materials - stones, shells, organic forms - and objects originating from different geographies. This phase aimed to transform students' modes of seeing, broaden their perspectives toward their immediate environments, and deepen the relational engagement they establish with objects. Furthermore, it sought to render visible the personal, emotional, and relational bonds students form with particular objects.

Students were asked to design or identify a structure capable of containing their Wunderkammer objects. As previously demonstrated through examples, this structure could take the form of a box, cabinet, suitcase, or an original carrier form determined by the student. By leaving the form, scale, and material of the structure to individual preference, the aim was to underscore the inherently singular, original, and unrepeatable nature of each Wunderkammer. Accordingly, no predetermined formal constraints were imposed regarding the material basis of the design; rather, students were granted autonomy in order to foster their creative agency. In this way, each student was encouraged to develop a structural framework aligned with their own logic of collection.

Throughout the process, the design of these structures, along with the selection and placement of objects, was observed, discussed, and progressively refined through weekly feedback sessions. Students were also informed that they could, if they wished, define a conceptual theme for their work, with the intention of cultivating a cohesive and integrated design consciousness aligned with that thematic orientation.

Considering that students in the Department of Recreation do not possess a background in design or fine arts, an exemplary Wunderkammer model was designed by the course instructor in order to facilitate the concretization of abstract concepts (Figure 8). Conceived as a four-part structure, this model was constructed through the orchestration of objects brought from different geographies, materials drawn from personal archives, various graphic design artifacts, and natural objects. The design embodies a spatial fiction composed of a map room, an artist's space, a miniature poster museum, and a library room. The spatially articulated map room, in particular, emphasizes the intrinsic relationship between the Wunderkammer tradition and geography. Within the project, a miniature reconstruction of *Między* (In-Between) by Stanisław Dróżdż - originally encountered in 2018 at the Museum of Contemporary Art in Krakow MOCAR - was incorporated into the design. In addition, small-scale posters acquired from the Poster Museum at Wilanów (Plakaty z Kolekcji Muzeum Plakatu w Wilanowie, Oddziału Muzeum Narodowego w Warszawie, wpisane na Polską Listę Krajową Programu UNESCO Pamięć Świata), books representing a personal reading practice, and objects carrying individual collectible value were assembled from different countries, cities, and geographies. Furthermore, in order to integrate the components of *Mirabilia*, *Naturalia*, *Artificialia*, and *Scientifica* into the design, the work was completed

with natural objects such as unusual or intriguing seashells, stones, and animal forms. This technical classification was explicitly conveyed to students as a fundamental criterion constituting the epistemic foundation of the Wunderkammer tradition, and they were expected to consciously incorporate these components into their own projects.

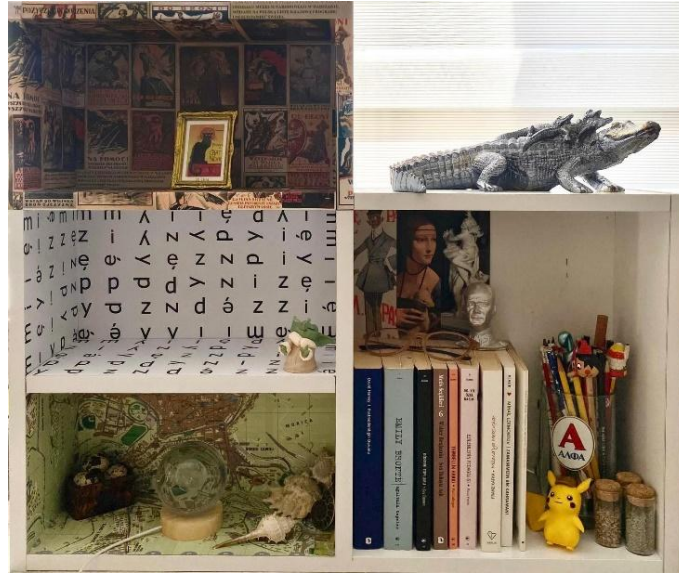


Figure 8: Selma Kozak, Wunderkammer Model, developed as a preliminary study/example for students, Kutahya Dumlupınar University, 2025-2026.

In this context, the project aimed for each Wunderkammer work to function, from a technical perspective, as both an homage to and a reference within the historical tradition. Accordingly, students were required to include at least one object from each of the categories *Mirabilia*, *Naturalia*, *Artificialia*, and *Scientifica* in their own designs. This guideline was intended to cultivate not only aesthetic sensibilities but also conceptual and classificatory thinking skills. Moreover, this classification served as a fundamental methodological framework, enabling students to engage with objects through taxonomic relationships.

Although students initially struggled with this multilayered structure, after experiencing the exemplary Wunderkammer model, they gained a clearer understanding of the process and began to consciously develop the organization of their own box structures and interior designs. For this pilot project, the spatial and conceptual arrangement, the establishment of relationships between objects, and the structural characteristics of the design functioned as a guiding model.

Throughout the implementation process, students' works were observed on a weekly basis, with the structure and design of the Wunderkammer, their object selections, and thematic orientations being examined and assessed in a process-focused manner.

3. FINDINGS

Each Wunderkammer work is, by its very nature, original, unique, and singular; it cannot be precisely replicated. This is primarily because the objects employed are drawn from individuals' personal histories, memories, lived experiences, environments, and intuitive choices. Consequently, each resulting structure can be regarded as a tangible manifestation of the creator's own microcosmic universe. In this sense, students both assembled a collection and, through the objects, constructed a personal world, generating original narratives through acts of selection, assemblage, association, and organization. Skills such as manual dexterity, creativity, conceptual thinking, and spatial awareness emerged as inherent outcomes of this pedagogical model and became integral to the process.

As a result of the Wunderkammer-based project conducted within the scope of this study, eighty original Wunderkammer designs were produced over the fourteen-week course period, involving both daytime and evening program students and reflecting a variety of thematic narratives based on individual preferences. The resulting works were shaped by students' personal interests, memories, cultural

references, and imagination, with each design generating a unique narrative and microcosm in its own right. This outcome clearly demonstrates that the Wunderkammer, as a pedagogical model, possesses a robust capacity to support individuality, creativity, and the production of subjective meaning.

The boxes, cabinets, display cases, suitcases, and shelving systems employed in the designs indicate that students approached space not merely as a physical container, but as an active element participating in the production of meaning. In this context, the Wunderkammer became, for the students, less a display object and more a conceptual and spatial design problem.

An examination of the objects included in the projects reveals the deliberate use of the *Mirabilia*, *Naturalia*, *Artificialia*, and *Scientifica* categories. Natural elements such as seashells, stones, plants, and animal-derived objects were combined with books, posters, toys, technological devices, and everyday items to produce contemporary interpretations that reference the historical Wunderkammer tradition. Notably, the value of these objects was determined less by their material or aesthetic qualities and more by their relational, symbolic, and personal significance within the collection. This indicates a marked development of awareness in students' engagement with objects (Figure 9).

These works made visible the unique relationships students established between personal memory, space, objects, and narrative, concretely demonstrating that the Wunderkammer can function pedagogically as a creative, experimental, and experiential model of interdisciplinary learning.



Figure 9: Student-produced Wunderkammer design created during the course-based project implementation, Kutahya Dumlupınar University, 2025-2026.

As a result of visual and content analysis, it was observed that the vast majority of students structured their Wunderkammer works around a specific theme or narrative. Prominent themes included personal memory, childhood experiences, popular culture, fantastical worlds, travel experiences, and nature. Thematic structuring was found to enhance students' ability to establish semantic connections between objects and to develop a coherent visual language.

In some projects, Wunderkammer designs were developed around globally recognized popular culture phenomena, such as Harry Potter. These thematic works demonstrate that students were able to transform their personal interests and contemporary cultural phenomena into academic and artistic production, while simultaneously developing their skills in narrative construction, conceptualization, and visual coherence. Works designed around fantastical universes, mythological references, or personal historical narratives further exemplify the interdisciplinary nature inherent in the Wunderkammer (Figure 10).

In approximately one-third of the projects, Wunderkammer examples centered on popular culture references were particularly notable. These works demonstrate that students were able to transform fictional universes into spatial and object-based narratives, while developing their skills in storytelling,

symbolic thinking, and the creation of visual coherence. Fantastical and fictional themes provided significant examples that highlight the Wunderkammer's potential as a medium for narrative production.

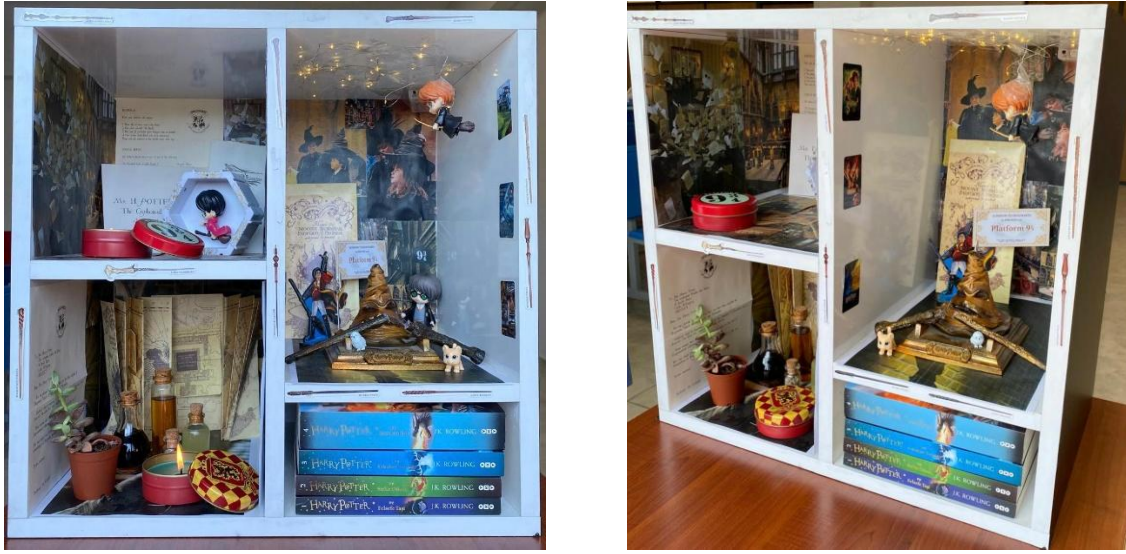


Figure 10: Student-produced Wunderkammer design created during the course-based project implementation, Kutahya Dumlupınar University, 2025-2026.

The exemplary Wunderkammer produced by the instructor within the course provided students with a tangible reference, particularly aiding those without prior training in design or fine arts in gaining a clearer understanding of the process. This model functioned pedagogically as a “guiding example,” supporting students in making more informed decisions regarding spatial segmentation, theme development, and the establishment of relationships between objects in their own designs. Although students initially struggled with the complexity of the multilayered structure, experiencing the exemplary Wunderkammer allowed them to grasp the process more clearly and to consciously refine their own designs. In terms of conceptual arrangement, inter-object relationships, and the structural characteristics of design, this model served as a guiding framework for the project. Consequently, it was observed that the conceptual difficulties students faced in the initial stage were largely overcome through engagement with this example.

The implementation of the Wunderkammer project within the Recreation Department of the Faculty of Sports Sciences, specifically in the context of the Theatre and Stage Techniques course, was a deliberate choice. Core components of the theatrical discipline - such as staging, spatial arrangement, object-based storytelling, and atmosphere creation - align closely with the Wunderkammer approach. In this context, the project enhanced students' awareness of stage and spatial design, producing a significant pedagogical outcome in terms of fostering design consciousness.

Overall, it can be observed that the Wunderkammer offers an ideal pedagogical model, integrating scientific and artistic qualities while bringing together cultural memory, personal recollection, and creative thought. The design-oriented learning approach demonstrates that this model is applicable across diverse disciplines and effectively enhances students' manual skills, conceptual thinking abilities, and capacities for subjective expression. The tangible outcomes of the course clearly indicate that the Wunderkammer should be regarded in educational programs not merely as a historical topic, but as a contemporary and productive teaching method.



Figure 11: Student-produced Wunderkammer design created during the course-based project implementation, Kutahya Dumlupınar University, 2025-2026.

In a significant portion of the works, students adopted a spatial segmentation approach referencing the historical Wunderkammer tradition. They treated boxes, cabinets, and shelving systems not merely as physical carriers, but as micro-spaces that generate layers of meaning through distinct “rooms” or compartments. This indicates a notable development of spatial thinking and staging awareness throughout the project process (Figure 11).

From a technical perspective, it was observed that all projects deliberately incorporated objects corresponding to the *Mirabilia*, *Naturalia*, *Artificialia*, and *Scientifica* categories. A large portion of the students focused on natural elements such as seashells, stones, plants, and animal-derived objects within the *Naturalia* category, while books, mechanical components, technological items, and everyday objects predominated in the *Artificialia* and *Scientifica* categories. This distribution indicates that students began to engage critically with distinctions between nature and culture, science and art, as well as the everyday and the artistic (Figure 12, Figure 13).

The findings indicate that, for the Wunderkammer approach to be effectively implemented in design education, it is crucial for the instructor to establish a conceptual and spatial model at the outset of the process. The exemplary model developed by the instructor, as presented above, provided students with a tangible manifestation of the method while simultaneously serving as a guiding reference for the creative process. Observations revealed that the instructor-produced Wunderkammer played a decisive role in helping students adapt to the project workflow. In particular, students without prior training in design or fine arts were able, through this example, to grasp the conceptual framework more rapidly and to develop more systematic and deliberate designs in subsequent weeks. The initial uncertainty and indecision observed during the first weeks markedly decreased following the presentation of the exemplary model.



Figure 12: Student-produced Wunderkammer design created during the course-based project implementation, Kutahya Dumlupınar University, 2025-2026.

The findings demonstrate that implementing the Wunderkammer project within the Faculty of Sports Sciences, specifically in the Theatre and Stage Techniques course, produced pedagogically meaningful outcomes. Observations indicate that the majority of students developed heightened awareness in areas such as spatial composition, object-based storytelling, and atmosphere creation. This underscores the strong alignment of the Wunderkammer approach with disciplines centered on staging and performance.



Figure 13: Student-produced Wunderkammer design created during the course-based project implementation, Kutahya Dumlupınar University, 2025-2026.

In general, evaluation indicates that the Wunderkammer presents an effective pedagogical model, integrating both scientific and artistic qualities while supporting individual creativity, cultural memory, and experience-based learning. When approached from a design-oriented perspective, this model has proven applicable across diverse disciplines and has been observed to significantly enhance students' manual skills, conceptual thinking, and capacities for subjective expression. The tangible outcomes of the course demonstrate that the Wunderkammer should be regarded in educational settings not merely as a historical subject, but also as a productive and sustainable teaching method and a model pedagogical tool.

4. DISCUSSION

The findings obtained within the scope of this research demonstrate that the Wunderkammer approach is not merely a historical and aesthetic frame of reference, but can also be considered an applicable and productive pedagogical model within contemporary design pedagogy. The Wunderkammer designs developed by the students during the study process made visible the relationships between object, space, narrative, memory, and personal experience, and revealed the importance of experiential and process-based learning in design-oriented educational processes. In this regard, the study demonstrates that the Wunderkammer can be re-functionalised within contemporary educational contexts and considered as an interdisciplinary learning model.

The findings indicate that students began to perceive objects not merely as functional or decorative elements, but as meaningful and narrative-producing entities. This situation is in parallel with experiential learning and process-oriented learning approaches, which hold an important place in contemporary design pedagogy. In particular, within design education, it is frequently emphasised that the learning process should not be reduced solely to the transfer of technical skills, but should also include observation, experience, relational thinking, conceptualisation, and processes of personal expression. In this sense, the Wunderkammer model enabled students to construct personal narratives through objects and created an experimental learning environment that supports creative thinking processes.

The results obtained in the study demonstrate that the Wunderkammer approach holds significant potential, particularly in terms of process-oriented and practice-based design pedagogy. The weekly observation of students during the project process and the gradual development of their projects revealed that the design process can be evaluated not only in terms of outcomes, but also through cognitive development and conceptual transformation. This is in line with the studio-based design education approach, which is characterised by learning through process. In particular, the reduction of conceptual ambiguity experienced by students in the early weeks clearly demonstrates the pedagogical importance of guidance, feedback, and the use of exemplary models. According to Kolb and Kolb (2005:194), "Learning is best conceived as a process, not in terms of outcomes. To improve learning in higher education, the primary focus should be on engaging students in a process that best enhances their learning - a process that includes feedback on the effectiveness of their learning efforts."

One of the significant findings of the study is that students predominantly produced thematic and narrative-based Wunderkammer structures. In particular, designs shaped around popular culture, personal memory, fantastical worlds, and everyday life experiences demonstrate that students were able to transform subjective experiences into creative production. This situation can be associated with narrative-based, personal archive-oriented, and experience-based production approaches that are increasingly emphasised in contemporary art and design education. It also aligns with approaches that highlight the importance of individual experience and reinterpretation processes in experiential learning. "All learning is relearning. Learning is best facilitated by a process that draws out the students' beliefs and ideas about a topic so that they can be examined, tested, and integrated with new, more refined ideas. In the process of learning one is called upon to move back and forth between opposing modes of reflection and action and feeling and thinking" (Kolb and Kolb, 2005:194). In this context, considering the historically established relationship of the Wunderkammer with individual curiosity, collection, and knowledge production, students' expression of personal memories and experiences through spatial constructions demonstrates that the model functions as a powerful pedagogical tool.

The research also indicates that the Wunderkammer approach holds significant potential for interdisciplinary learning. The fact that the study was conducted within the Theatre and Stage Techniques course demonstrates a strong overlap between Wunderkammer structures and components such as spatial composition, atmosphere creation, object-based narrative, and staging. The students' creation of micro-spaces through boxes, cabinets, shelving systems, and segmented structures can be interpreted not only as object placement practices, but also as practices of staging and spatial thinking. This demonstrates that the Wunderkammer approach is not limited to art and design education but also offers an applicable model for disciplines focused on performance, staging, visual narrative, and spatial composition.

The fact that students consciously incorporated the categories of *Mirabilia*, *Naturalia*, *Artificialia*, and *Scientifica* into their projects demonstrates that the Wunderkammer is not only an aesthetic production model but also provides a practice of classification, relational thinking, and systematic organisation. The conceptual organisation of relationships between objects enhanced students' analytical thinking and their ability to construct taxonomic structures. In this respect, the Wunderkammer can be considered a hybrid learning model that integrates both scientific and artistic modes of thinking.

One of the notable results of the study is that, despite most students having no prior education in art or design, they were able to develop original and conceptually strong productions throughout the process. This demonstrates that the Wunderkammer approach can be effectively applied not only in advanced art education but also in introductory creative learning models for students from diverse disciplinary backgrounds. In particular, the guiding effect of the exemplary Wunderkammer model developed by the instructor clearly demonstrates the importance of concrete examples in creative learning processes.

In conclusion, this study demonstrates that the Wunderkammer approach offers a strong model that can be reconsidered within contemporary design pedagogy. Historically associated with collection, curiosity, knowledge production, and classification practices, the Wunderkammer is re-functionalised in contemporary educational contexts as a productive pedagogical tool that supports creative thinking, experiential learning, spatial composition, narrative production, and interdisciplinary design processes. In this regard, the study demonstrates that the Wunderkammer can be regarded not only as a historical cultural heritage but also as a sustainable, experimental, and innovative learning model in contemporary art and design education.

5. CONCLUSION

This study has demonstrated that the Wunderkammer approach is not merely a subject for historical or theoretical inquiry, but also functions as a robust pedagogical model within a design-oriented educational context. By integrating objects, space, collections, taxonomy, and narrative production, this model provides an experiential learning environment that enables students to grasp abstract concepts through tangible production processes. The originality and thematic diversity emerging throughout the process indicate that the Wunderkammer constitutes a learning approach that stimulates individual creativity, fosters interdisciplinary thinking, and positions students as active producers.

The diversity and intensity of production revealed by the findings indicate that the proposed model does not remain merely a theoretical framework but achieves high efficiency at the practical level. The creation of eighty unique Wunderkammer designs by students from both the daytime and evening programs demonstrates active engagement in the process and highlights the method's strong capacity to generate motivation. The thematic, spatial, and object-based variety observed in the projects suggests that the model offers a pedagogical structure that expands rather than restricts individual creativity. Notably, the progress observed in students without a formal design education background - in conceptual thinking, spatial composition, and narrative development through objects - supports the notion that the Wunderkammer approach possesses transformative potential within design-oriented learning contexts.

The findings indicate that design-based applications can produce effective outcomes even in disciplines outside of Fine Arts, demonstrating that the Wunderkammer model functions as a flexible educational tool adaptable to different fields. In this regard, the study offers an alternative methodological proposal to the design education literature and highlights the pedagogical potential of collection, spatial composition, and object-based thinking. The micro-universe production practice offered by Wunderkammer can be regarded as a sustainable learning model that holistically enhances students' individual work creation, critical thinking, and creative problem-solving skills.

In this context, Wunderkammer can be regarded as a holistic educational model that brings together cultural, artistic, and scientific modes of thinking within a single structure; this practice encourages the production of individual micro-universes and transforms the student from a passive recipient into an active designer.

5.1. Ethics Committee Approval

All stages of this research - including the preparation of the conceptual framework, the application of data collection instruments, the collection of data, as well as the analysis and interpretation of the data -

were conducted in accordance with ethical principles. In the event of any ethical violations that may arise, the Editorial Board of ANKAD bears no responsibility; all responsibility rests with the authors. I hereby declare that this study has not been submitted to any other academic publication venue for evaluation other than ANKAD. In conducting this research, all rules specified within the scope of the Higher Education Institutions Scientific Research and Publication Ethics Directive have been followed. None of the actions defined under the second section of the Directive, titled “Actions Contrary to Scientific Research and Publication Ethics,” have been committed. Ethics committee approval for the conduct of the research was obtained from the Kütahya Dumlupınar University Social and Human Sciences Scientific Research and Publication Ethics Committee at its meeting numbered 2026/03, dated 27.03.2026.

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Araştırma Makalesi / Research Article

Reconfiguring Wunderkammer as a Pedagogical Model and a Design-Oriented Course Project

Pedagojik Bir Model Olarak Wunderkammer'in Yeniden Yapılandırılması ve Tasarım Odaklı Bir Ders Projesi

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GENİŞLETİLMİŞ ÖZET

Giriş

16. yüzyıldan itibaren Avrupa’da aristokrat ve entelektüel çevreler arasında yaygınlaşan Wunderkammer (Merak Kabineleri) uygulamaları, doğa, sanat ve bilim gibi farklı alanların yan yana temsil edildiği koleksiyon oluşturma biçimleri sunmuştur. “Merak kabineleri, nadir, yenilikçi ve benzersiz olarak kabul edilen nesnelerin ve sanat eserlerinin bir araya getirildiği odalar veya galerilerdir. Fransızca ‘Cabinet de curiosités’, Almancada ‘Kunst-’ veya ‘Wunderkammer’, İtalyancada ise ‘studiolo’ olarak bilinirler. Rönesans döneminde nesne toplama zevkinin bir sonucu olarak ortaya çıkmış olup, bu eğilim, manastırların ortaçağ ansiklopediciliğinin bir devamı niteliğindedir. Ayrıca, dünya çapındaki yeni seferlerin tetiklediği, seçkinler arasında bilim ve antikaya yönelik yenilenmiş bir ilgiye dayanmaktadır” (Gouault, 2024: 1–2). Zaman içinde Wunderkammer uygulamaları modern ve çağdaş biçimlerde uygulanmaya devam etmiş ve günümüze kadar varlığını sürdürmüştür. Wunderkammer uygulamaları, nesnelere yalnızca estetik ya da maddi değerleri üzerinden değil, kurdukları ilişkisel ağlar ve yerleştirildikleri bağlamsal çerçeveler aracılığıyla anlam yükleyen bir düşünme biçimini yansıtır. Bu bağlamda koleksiyon oluşturma pratiği, maddi nesnelerin bir araya getirilmesi ile bilgi üretimi arasında özgün bir köprü kurmaktadır.

2025-2026 akademik yılı içerisinde, Kütahya Dumlupınar Üniversitesi Spor Bilimleri Fakültesi Rekreasyon Bölümü’nde yürütülen Tiyatro ve Sahne Teknikleri (301416128, 301416128 dersi kapsamında Wunderkammer yaklaşımı uygulamalı bir pedagojik model olarak ele alınmıştır. Öğrencilerle birlikte yürütülen proje sürecinde, nesne, mekân, düzenleme, organizasyon ve koleksiyon kavramları tasarım odaklı bir öğrenme deneyimi çerçevesinde yeniden düşünülmüştür. Dersin öğrenme çıktıları, öğrencilerin yaratıcı düşünme, kavramsal ilişki kurma, mekânsal kurgulama ve özgün tasarım önerileri geliştirme kapasitelerini geliştirmeyi hedefleyecek biçimde yapılandırılmıştır. Uygulama süreci boyunca öğrenciler, kişisel hafızaları, kültürel referansları ve bireysel ilgi alanları doğrultusunda kendi Wunderkammer tasarımlarını üretmiş; sürecin sonunda seksen adet son derece özgün kişisel mikro-evrenler ortaya çıkmıştır.

Bu çıktıların çeşitliliği ve niteliksel zenginliği, Wunderkammer yaklaşımının tasarım odaklı bir öğrenme çerçevesi içindeki önemli potansiyelini ortaya koymuştur. Bu başarılı pedagojik deneyim, Wunderkammer’in sanat ve tasarım eğitimi bağlamında yöntemsel bir öneri olarak yeniden ele alınmasını gerekli kılmıştır.

Yöntem

Araştırma nitel araştırma yöntemleri kullanılarak tasarlanmıştır. Çalışmanın amacı, uygulamaya dayalı ve proje odaklı bir pedagojik model ortaya koymak ve Wunderkammer yaklaşımının yükseköğretim düzeyinde uygulanışını incelemektir.

Bu çalışmada Wunderkammer, tarihsel bir olgu olmasının ötesinde, sanat ve tasarım eğitimi için son derece ilham verici ve üretken bir model olarak ele alınmaktadır. Bu çerçevede, hem kuramsal temelleri

hem de pratik potansiyeli değerlendirilmiş; özellikle disiplinlerarası sanat ve tasarım derslerinde uygulanabilirliği nitel gözlem ve analiz yoluyla incelenmiştir.

Çalışmanın uygulama bölümü, Kütahya Dumlupınar Üniversitesi Spor Bilimleri Fakültesi Rekreasyon Bölümü'nde yürütülen Tiyatro ve Sahne Teknikleri dersi kapsamında gerçekleştirilmiştir. Çalışma grubunu, sanat ve tasarım alanlarında profesyonel eğitim almamış lisans öğrencileri oluşturmuştur. Bu bağlamda Wunderkammer projesi, ders kapsamında bilinçli bir pedagojik model olarak uygulanmış; özellikle tasarım farkındalığı, mekânsal anlatı oluşturma, mekânsal tasarımın kavramsallaştırılması, nesne-tasarım ilişkilerinin keşfi, görsel iletişim, sahneleme ve yaratıcılık gibi becerilerin geliştirilmesini hedeflemiştir.

Araştırma yöntemi iki temel düzeyde ele alınmıştır. Birinci düzey, Wunderkammer'in kuramsal olarak incelenmesini ve pedagojik bir model olarak yeniden kavramsallaştırılmasını kapsamaktadır. İkinci düzey ise bu kuramsal çerçevenin sınıf ortamında tasarım odaklı bir uygulamaya dönüştürülmesini içermektedir.

Uygulama süreci boyunca öğrencilerin üretimleri haftalık olarak izlenmiş ve sürece odaklanan bir yaklaşımla değerlendirilmiştir. Eğitmenin rehberlik rolü, bu çerçevede temel bir unsur olarak konumlandırılmıştır. Soyut kavramların somut tasarım çıktıları hâline dönüştürülmesini kolaylaştırmak amacıyla, ders kapsamında örnek bir model olarak kişisel bir Wunderkammer oluşturulmuş ve öğrenciler için bir referans noktası olarak kullanılmıştır.

Bulgular ve Sonuç

Her Wunderkammer eseri, doğası gereği özgün, benzersiz ve tektir. Tam olarak tekrarlanamaz ya da çoğaltılamaz. Bunun başlıca nedeni, kullanılan nesnelerin bireylerin kişisel tarihleri, anıları, yaşanmış deneyimleri, çevreleri ve sezgisel tercihleri temel alarak seçilmiş olmasıdır. Ortaya çıkan her yapı, yaratıcısının kendi mikro-kozmosunun somut bir tezahürü olarak değerlendirilebilir. Bu bağlamda öğrenciler, hem bir koleksiyon oluşturmuş hem de nesneler aracılığıyla kişisel bir dünya inşa etmiş; seçme, bir araya getirme, ilişkilendirme ve düzenleme eylemleriyle özgün anlatılar üretmişlerdir.

Bu çalışmanın kapsamı içinde yürütülen Wunderkammer temelli proje sonucunda, on dört haftalık ders süresince birinci ve ikinci öğretim öğrencilerinin katılımıyla seksen özgün Wunderkammer tasarımı üretilmiş ve bireysel tercihlere dayalı çeşitli tematik anlatıları yansıtmıştır. Çalışmalar, öğrencilerin kişisel ilgi alanları, anıları, kültürel referansları ve hayal gücü tarafından şekillendirilmiş olup, her tasarım kendi başına benzersiz bir anlatı ve mikro-kozmos üretmiştir. Bu sonuç, Wunderkammer'in pedagojik bir model olarak bireyselliği, yaratıcılığı ve öznel anlam üretimini destekleme konusunda güçlü bir kapasiteye sahip olduğunu açık biçimde ortaya koymaktadır.

Bazı projelerde, Wunderkammer tasarımları küresel ölçekte tanınan popüler kültür olguları etrafında geliştirilmiştir. Bu tematik çalışmalar, öğrencilerin kişisel ilgi alanlarını ve çağdaş kültürel olguları akademik ve sanatsal üretime dönüştürebildiklerini; aynı zamanda anlatı kurgulama, kavramsallaştırma ve görsel tutarlılık becerilerini geliştirdiklerini göstermektedir.

Bu çalışma, Wunderkammer yaklaşımının yalnızca tarihsel veya kuramsal bir inceleme konusu olmanın ötesinde, tasarım odaklı eğitim bağlamında güçlü bir pedagojik model olarak işlev gördüğünü göstermiştir. Nesneleri, mekânı, koleksiyonları, taksonomiye ve anlatı üretimini birleştiren bu model, öğrencilerin soyut kavramları somut üretim süreçleri aracılığıyla kavrayabildiği deneyimsel bir öğrenme ortamı sunmaktadır. Süreç boyunca ortaya çıkan özgünlük ve tematik çeşitlilik, Wunderkammer'in bireysel yaratıcılığı teşvik eden, disiplinlerarası düşünmeyi destekleyen ve öğrencileri aktif üretici konumuna getiren bir öğrenme yaklaşımını temsil ettiğini göstermektedir.

Bulgular, tasarım odaklı uygulamaların Güzel Sanatlar dışındaki disiplinlerde dahi etkili sonuçlar üretebileceğini göstermekte ve Wunderkammer modelinin farklı alanlara uyarlanabilir esnek bir eğitim aracı olarak işlev gördüğünü ortaya koymaktadır. Bu bağlamda çalışma, tasarım eğitimi literatürüne alternatif bir yöntemsel öneri sunmakta ve koleksiyon, mekânsal kompozisyon ile nesne odaklı düşüncenin pedagojik potansiyelini vurgulamaktadır. Wunderkammer'in sunduğu mikro-evren üretim pratiği, öğrencilerin bireysel çalışma üretimini, eleştirel düşünme becerilerini ve yaratıcı problem çözme yetilerini bütüncül biçimde geliştiren sürdürülebilir bir öğrenme modeli olarak değerlendirilebilir.

Bu bağlamda, Wunderkammer, kültürel, sanatsal ve bilimsel düşünce biçimlerini tek bir yapı içinde bir araya getiren bütüncül bir eğitim modeli ve bireysel tasarım uygulamalarının üretilmesini teşvik eder ve öğrenciyi pasif bir alıcıdan aktif bir tasarımcı konumuna dönüştürür.