





## Visualization of Mythological Places Using Today's Technologies and Examining the Understanding of Culture-Place

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### Abstract

“Certainly, there cannot and shouldn’t be a universal understanding of the concept of myth. It is an inherently elusive concept, and its value lies in its continuous development as well as in its definition” (Esseb, 2008). Mythological stories bear a trace of themselves in different cultures. Therefore, mythology is suitable for comparative examination. Mythological scenes have been depicted through paintings, sculptures, or written texts till nowadays. Today, artificial intelligence technology includes new options and methods to make these scenes vivid and impressive. In this article, it has been ensured that some places/scenes selected from the mythological narratives that have survived to the present day are turned into visual outputs by using the data routing and processing of artificial intelligence from different platforms (Playground, BlueWillow). Visualization of mythological scenes using AI provides an example of art and technology working together and can increase the vitality of mythology, intercultural interaction, and curiosity.

**Keywords:** Myth, mythological places, artificial intelligence, fictional space, imagery.

## Mitolojik Mekanların Günümüz Teknolojileri Kullanılarak Görselleştirilmesi ve Kültür-Mekân Anlayışının İncelenmesi

### Öz

“Elbette mit kavramının evrensel bir anlayışı olamaz ve olmamalıdır. Doğası gereği anlaşılması zor bir kavramdır ve değeri tanımında olduğu kadar sürekli gelişiminde de yatmaktadır” (Esseb, 2008). İnsan üretimi olan mitolojik hikâyeler farklı kültürlerde kendinden bir iz taşır. Tam da bu sebeple mitoloji karşılaştırmalı olarak incelemeye uygundur. Geleneksel olarak, mitolojik sahneler resim, heykel veya yazılı metinler aracılığıyla tasvir edilmiştir. Ancak, günümüzde yapay zekâ teknolojisi, bu sahneleri daha canlı ve etkileyici hale getirmek için yeni seçenekler ve yöntemler içermektedir. Makalede günümüze kadar ulaşılmış mitolojik anlatılardan seçilen bazı mekânların/sahnelerin, farklı platformlardaki (Playground, BlueWillow) yapay zekânın veri yönlendirmesi ve veri işleme kullanılarak, mekân tasvirlerinin görsel çıktı haline getirilmesi sağlanmıştır. Mitolojik sahnelerin yapay zekâ kullanılarak görselleştirilmesi, sanat ve teknolojinin birlikte çalışmasının bir örneğini sunar ve mitolojinin canlılığını, kültürlerarası etkileşimi ve merakı, sanat-teknoloji ilişkisinin birbirleriyle olan ilgisini ve artırabilir. Kurulacak görsel etkileşim mitolojik sahnelerin ve farklı kültürlerin günümüzde yaşatılması ve daha geniş kitlelere ulaştırılması mümkün kılacaktır.

**Anahtar kelimeler:** Mit, mitolojik mekânlar, yapay zekâ, kurgusal mekân, tasvir.

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## **1. Introduction**

Before embarking on the study of mythology, it is necessary to understand the meaning of the word. "Mythos" is a term that refers to a tale, a story, or a legend. The term 'logos' pertains to rational order, and just as there is a logos in the body and soul of humans, there is also a logos of the universe and nature (Erhat, 2007). Mythology has been an important element that has influenced people's imagination and creativity throughout history. The "legends" with different themes, spread all over the world, have taken it upon themselves to explain the universe and humanity. Myths, which we encounter in almost all cultures, that is, the creation and nature of humanity and the universe, the stories of beliefs and practices specific to traditions; epics, and fairy tales have the ability to revive the instinct of imagining space with the help of intuition. On the other hand, the new generation's fictional places naturally include the transformation of these images and the pictures that we create in our minds into concrete ones in the virtual environment. In this article, the relationship between the places in various mythological stories and today's fictional and surreal places will be examined and explored.

With today's technological developments, the increase in people's perception awareness, and the fact that individuals have become more open to new ideas, the concept of Metaverse has started to develop rapidly by coming to light from the depths of humanity's fictional past and attracting great attention. When we look at the history of humanity, we can see that the past humanity was more prone to the creation of fictional space and its transfer to new generations than the present, and how favorable the conditions of the period were for this. The cognitive creativity of the generations that grew up with the fairy tales told to us from childhood and even birth in our history, the books read, and the cartoons that are watched more today prove that the foundations of "fiction" have been laid in today's terms. The concept of editing is transferred from the past to the present with the growth of scale. In the early days of history, there was a small device construction, but now large-scale universes are being built and ideas are being made about them. Since the creative instincts of individuals and the brain's imagination capacity have increased, we continue to produce and meet in new fiction. The world, which has been felt or believed since the beginning of humanity, is being brought to the visible world.

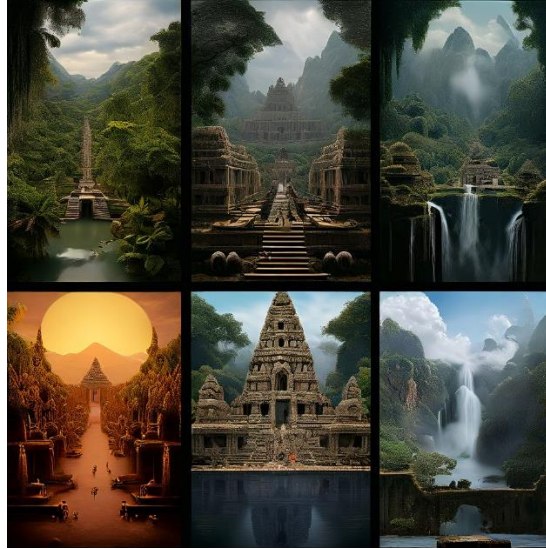
Cultural perception is formed by factors such as physical and social environment, beliefs, lifestyle, and methods. The layered accumulation of different cultures has led to the direction of today's design understandings. In the stories or myths told, it cannot be expected that a uniform place will come to life in everyone's dreams. The differences that will distinguish the dream landscapes from each other will be examined in the article.

### **1.1. Metaverse / Multi-Conceptual Universe Concept and Fictional Architecture**

The metaverse, or multi-conceptual universe, can be defined as a virtual world accessible over the internet where people can interact in real time. It is a result of imagination, creativity, and productivity, and contributes to the transfer of human cognition to another physical environment. The metaverse signifies that the boundaries of technology are expanding and adaptation to this new world should be accelerated, as it has already started to replace some professional groups and presents situations where it allows cooperation with others. To create this universe, a certain degree of fictionality and transformation is required, which enables the design of architecture, wearable technology, social activities, and even a new fictional persona. All these possibilities make the metaverse accessible to everyone and promote interaction that creates a sense of belonging regardless of reality.

The concept of a multi-conceptual universe, also known as the Metaverse, has led people to create spaces to feel a sense of belonging by constructing places within this universe. Whose existence, in reality, seems impossible in today's conditions, these spaces are described differently from the real world and often exist only in the virtual universe. As a result, a contrast is created between reality and imagination. In today's high-tech world, virtual and fictional platforms are frequently used to develop spatial understandings. Fictional spaces are those that cannot be experienced in reality. They provide people with the opportunity to have experiences in a virtual environment that simulate real-world conditions (Özdoğlar, Kavut, Yalçın, Kalay, & Yılmaz Yatır, 2022)

## 1.2. Comparative Analysis of Mythological Stories of Different Cultures



**Figure 1.** Visuals of mythological places of different cultures (Özer, Generetad From Playground AI, 2024)

Civilization and mythology are two concepts that complement each other. It is not possible to talk about mythology that has not been attached to a civilization or a civilization that has not created its characters and stories (Özdoğan, 2023). There are different narratives and epochs created by each society. These myths, which sometimes emerge in relation to each other, develop in the footsteps of each other, and sometimes they are created regarding the independent imaginations, beliefs, social lives, and social structures of societies. *"... myth need neither be entirely true nor entirely false. Its power lies not in its correspondence with truth but with naturalized societal and individual beliefs"* (Esseb, 2008).

Similarities and differences can be found in the mythologies of societies. Differentiation is essential in creating a cosmology of myths used by communities to distinguish themselves from others (Shields, 1991). The place where we live and the environment that surrounds us are crucial elements for both the individual and the community. The ground we stand on is not only important for our physical existence, but it also serves as a reference point for our cultural heritage and the values that are attributed to it by the community. Every society has a distinct territory that it occupies and manages. This territory is adorned with symbols and signs that are associated with both material and non-material cultural features. Material cultural features include physical structures such as fields, houses, streets, and cities. Non-material cultural features include things such as place names, shrines, and boundaries. This helps to enhance the landscape of the territory and make it unique to the society that occupies it (Lando, 1996).

There are noticeable similarities between Greek and Roman mythologies. According to different discourses, Roman mythology was largely inspired by Greek mythology. Mythological characters or events may melt or change shape within the borders of different geographies, similar stories may be constructed, and similar creatures may appear. So much so that the monster and creature characters include the sea monster Kraken in Norse mythology, the snakes Abra and Yutpa living in the underground sea in Turkish mythology, and the cult character Dragon in Chinese mythology. These characters can bounce between different mythologies and undergo drastic or partial changes as a result. The equivalent of the witch in European mythology in Turkish mythology is Albis. This character, who wears black in Europe, is remembered for his red costume in Turkish civilization (Özdoğan, 2023). The creation of the universe is one of the main issues that is covered and tried to be resolved in all world myths. When we consider this issue, it is mentioned in Chinese myths that the universe was formed by "ying-yang," that is, the emergence of order from chaos by two different gods; In Turkic mythology, it has been seen that the creation of the universe developed from water. Differences in personal and social values inevitably lead to diversity in mythological narratives.

### **1.3. Mythology and Place**

Architecture and mythology have a close relationship that has developed together over time (Özdoğan, 2023). Mythological stories often feature supernatural beings and forces, as well as extraordinary heroism. The settings in these stories can be miraculous, supernatural, sacred, or legendary, making them fascinating to read. Most of the events in these stories take place in realizable places, such as forests, islands, and dungeons. However, the events themselves are often fantastical, featuring phenomena such as rivers that flow upside down and grains of water covered in fire.

Place is a complex concept that involves the coexistence, juxtaposition, and intertwining of physical, informational, and esoteric elements. Mythology creates a unique "informational space existence" that is specific to human beings, their lives, and their beliefs. As such, the places where mythological events take place are important for future generations to understand the period and its traditional spatial layouts and fittings (Atalayer, 2006). Naturally, the discipline of architecture, which we accept as a reflection of culture in physical space, has also been influenced by myths to perpetuate social practices or beliefs (Kolektif, 2018).

The most well-known being on the monster-creature plane is the Dragon. When evaluated together with architecture, it can be seen that mythological elements are depicted in both exterior and interior designs in Far Eastern civilizations (Özdoğan, 2023). Shields has studied the concept of collective 'place-myths', which shape not only how people perceive a place but also its physical makeup. These place myths, also known as space myths, are made up of a collection of place images that result from stereotyping or prejudice. They are oversimplified meanings that consist of a set of place images that become associated with a place or region, regardless of their alignment with reality (Esseb, 2008).

The practice of creating space with the inner belonging of humanity develops reflexively from birth; similarly, mythological stories, narratives, fairy tales, and surreal stories occupy a place in our perceptual boundaries from the womb and it is possible to find traces of them in our primitive instincts. When we think about it from this point of view, we can see a similarity between space and mythology in terms of human formation and development. Scenes, epic moments, gods, heroes, and fantastic creatures play the leading roles in the striking events described in mythology.

### **1.4. The Relationship of Mythological Narratives with Today's Fictional Places**

In the formation of the cultural memory of societies, myths, epics, and fairy tales have been effective. With this type of oral narrative that has survived to the present day, the main foundations of different cultures have been laid. Different cultures around the world have reflected their lifestyles and social needs in different ways within the fictional universe. Every society has its mythology. Turkish, Egyptian, Greek, Indian, Chinese, and Iranian Mythologies are somewhat familiar to us. However, other nations, even backward communities, and tribes that we do not consider nations, still have mythologies that they believe in (Bazyar, 2016). Myths are a part of current life, although they have been experienced in the past. They are not a thing of the past (Duman, 2022).

Fictional places are the settings of stories that depict various time periods, including the present (Özdoğan & Kavut, 2018). The contemporary fictional universe has made it possible for us to access surreal worlds of intangible cultures. The inclination towards fiction, which dates back to ancient times, has been influenced by the devotion to extraordinary powers or individuals, leading to the emergence of various forms of expression. In this context, the existing cultural infrastructure will inevitably affect fictional spaces. Therefore, the imagination of each culture is shaped by the knowledge it acquires, ultimately resulting in the final product.

When considered in the context of space, editing is carried out physically in the primary order. The relationship, hierarchy, sequence, and order of spaces are the elements that should be planned first in line with the needs when considering functionality and sustainability. Then it is time to construct spiritually and psychologically so that colors, textures, shapes, and forms communicate with the brain through the human senses at this point. Finally, the data received from the environment goes to a deeper point. The senses and the cognitive process create imagery. In this cognitive process, the interpretation and perception of space are provided by the images created. Although imagery seems

to be carried out under the cover of individuality and interiority, some of the most important factors in the formation of the self are traditions, environment (physical and social), society, opportunities, and important events. "Important events" are encoded in a small part of our collective memory, and that's how we come into the world. When we solve the equation, perception and understanding, which is a stage of our construction of "place", benefit from our imagination power. Our imagination takes place when we reveal ourselves, and one of the basic elements that make up our self is culture. In short, any act of editing is directly related to our cultural accumulation.

The concept of "mythology," which is the subject of this research, has survived to the present day to vary in every society and has been engraved in social identities. Myths, which have been the subject of different branches such as painting, literature, and theater from past to present, have found themselves in many areas of fiction. In the theater, the stage décor was designed in a mythical atmosphere; in literature, words were carefully chosen as imaginative associations; and in painting, the painter staged those extraordinary events in legendary places. From this point of view, mythology has been fictional for centuries. Today, the advanced conditions of technology have made it possible to make stories visible in their development without touching the individual point of view. It is not the person who has an impact on this fiction, but the virtual environment. The virtual environment also actually contains cumulative information from society.

### **1.5. Embodiment of Fictional Places**

The materialization of imaginary spaces is encountered and necessary in creative genres that evolve and diversify through technology, such as science-fiction films, starting from animated cartoon series and movies. Although they are mostly computer-aided, the drawings, which start in mind through imagination, are then transferred onto paper in color with sketches and traditional methods and finally result in the virtual environment and constitute the concretization process of the fiction. Especially nowadays, a new perspective has been brought to the types of concretizations that have been adopted for years. With the collaboration of the human brain and technological intelligence, it is possible to say that all these processes are in a more practical and faster way with the aid of language. The embodiment that we can discuss here serves only our sense of sight from our 5 sense organs, that is, the resulting products/designs are only visible and have a place in the virtual environment. Future technologies may enable the production of these "places" tactically. These scenes can be visually revived with today's experience and augmented reality in the future.

### **1.6. The Understanding of Place in the Future Years in the Light of Contemporary Mythology**

The way we perceive the world is not constant. It differs from the way our parents see it, and it will be different from how our children will see it. The earth is constantly changing, and every generation discovers new facts and ideas to cope with those changes. Heraclitus observed that "You cannot step into the same river twice because fresh waters are always flowing in." Similarly, geographers must create a new vision of the world for every generation, not only because reality changes but also because human concerns vary (Lowenthal, 1961).

A particular way of interpreting the world is reshaped by changes in social order and cultural references. G. Olsson's theory from 1980 suggests that the way we perceive reality is determined by the categories we use to understand it. In other words, our interaction with something is only possible through the concepts we create and associate with it (Olsson, 1980) (Lando, 1996).

Mythology is still an emerging field of research. In light of the new information and achievements that have emerged today, facts that will shape the future are created and transferred to the next generations through cultural memory. It is possible to come across mythical traces in the type of behavior that modern people show to seek solutions to their problems, reveal their hidden longing, and achieve this. Futuristic science fiction films created today attempt to depict the future to understand the social and physical structure of humanity. From this point of view, we are witnessing similar developmental processes as those of past mythology (Kolaylı, 1998).

## **2. Material and Method**

This academic study aims to examine the epic and fantastic creations of different cultures in the context of ethnography, communication, and place. It will be achieved by using mythological narratives and analyzing the main differences or similarities between them. To examine the development scope of the concepts and to strengthen the relationships, a literature review was conducted, and a qualitative research method was used. This study will contribute to the literature by analyzing the depictions of the interior in the myths selected from the sources that have survived to the present day. It aims to reveal the traditional interior elements or interior fiction in different geographies in the process up to the present day. To achieve these aims, the study focuses on how mythological narratives are constructed with spaces and how scenes partner with the plot visually from different perspectives by using artificial intelligence and today's technologies. As a result of this development process, the study aims to establish strong bridges between art, technology, and culture while examining the development of mythology and other oral narrative genres in human history and contemporary myths.

### **3. Research Findings**

Each civilization has mythological stories and epics that form the basis of oral communication with different narratives. Transmission between cultures and generations has been carried out for centuries by word or of mouth. Marking and showing places in mythological places has been a subject that people have thought about and realized before. The merging of mythology with the field of geography is actually not a new process. For years, sacred places have survived to the present day by being marked on maps, and even in the ruins and museums of Greco-Roman mythologies, they are often within our reach. Maps are a means of navigating and communicating different aspects of the world like legends. Cartography, the art of map-making, has helped bring to life mythical locations such as Atlantis, the Garden of Eden, Heaven, and Hell, which were transmitted through myths, religious texts, or oral traditions. These fictional places have inspired cartographers and explorers throughout history (Esseb, 2008) (Lowenthal, 1961).

While some of the sources that we can access in today's facilities directly contain the list of mythological places, others indicate some places of place with importance in their storytelling. Where and under what conditions the events take place is vital considering the context of the narrative, its place in the plot and the message to be delivered. For this reason, in the research includes carefully selected depictions of places from mythological stories that have been a partnership and guide from the beginning of humanity to the present day. The depictions of spaces are associated with different branches of art and are embodied by various methods. Today, while imagining all these narratives in our minds, artificial intelligence allows us to concretize the spaces we create with various application options and to put them into visual data. Also, visual interaction will make it possible to keep mythologies of cultures alive today and to reach wider audiences.

In the findings section, it is aimed to investigate questions such as:

- How individual are the fictional places we depict in mythological stories?
- What do these scenes look like in real life?
- What are the differences between the mythological sites of different societies?


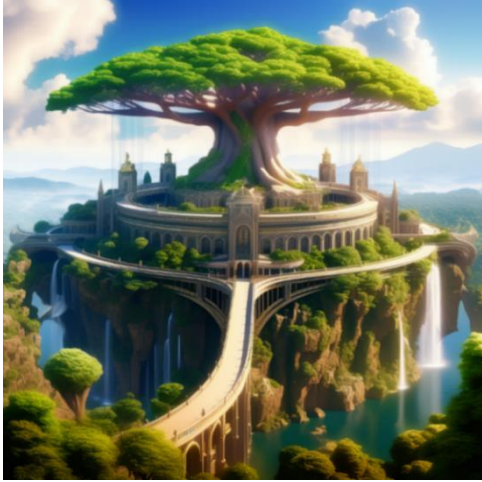
The embodiments below are fictional images obtained by entering the depictions of popular places, which are frequently included in mythology stories that have survived to the present day, into artificial intelligence as data. In terms of the accuracy and testability of the information, the keywords (prompts) used in creating each image are indicated in the tables. In the findings section, places from Scandinavian, Greek, Indian and Mesoamerican Mythologies were determined.

### 3.1. Norse Mythology

#### 3.1.1. Asgard City

"Asgard" is one of the nine sacred realms mentioned in Norse mythology. This celestial realm is not only a place where the deceased can rest, but also the home of the Aesir gods. Asgard also encompasses "Bifrost", the rainbow bridge connecting the city to the world of humanity ("Midgard") (Apel, 2022).


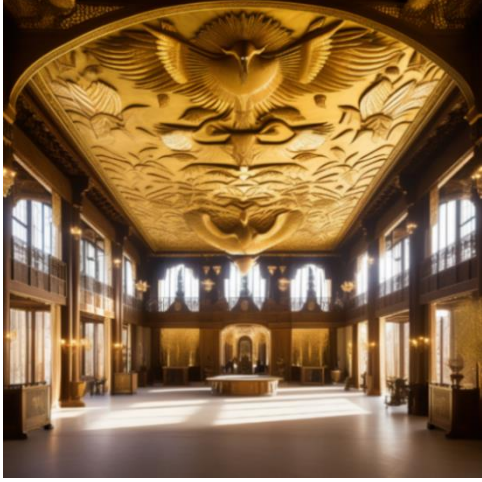
**Table 1.** Data entered for Figure 2 and Figure 3

Figure 2	Figure 3
[a rainbow bridge, a place of unearthly size, grandeur and beauty, upon the world tree Yggdrasil, the high placed city of the gods, realistic, smooth, hd ]	[a rainbow bridge, a place of unearthly size, grandeur and beauty, upon the world tree Yggdrasil, the placed city of the gods]
	
<p><b>Figure 2.</b> Depiction of Asgard (Özer, Created With BlueWillow AI, 2023)</p>	<p><b>Figure 3.</b> Depiction of Asgard (Özer, Created With Playground AI, 2024)</p>

#### 3.1.2. Valhalla

Valhalla, which means "hall of the slain" in Old Norse, is a mythical hall in Norse mythology that serves as a home for those who died heroically in battle. The concept of Valhalla was an integral part of the religious, mythological, and cosmological beliefs of the Scandinavian and Germanic peoples (Valhalla, n.d.) (McKay, 2022).

**Table 2.** Data entered for Figure 4 and Figure 5

Figure 4	Figure 5
<p>[The ceiling is made of golden shields, with rafters made from spears. That has 540 rooms. A wolf hangs in the doorway to the hall and there are eagles flying overhead. There are areas for fighting, areas for living, and, of course, areas for feasting. Huge tables seat hundreds of warriors. Outside the hall stands a golden tree called Glasir that is said to be among the most beautiful things in all of the world.]</p>	<p>[A glorious afterlife hall. The ceiling is made of golden shields, with rafters made from spears. There are areas for fighting, areas for living, and areas for feasting. Huge tables seat hundreds of warriors. Outside the hall stands a golden tree called Glasir that is said to be among the most beautiful things in all of the world.]</p>
	
<p><b>Figure 4.</b> Depiction of Valhalla (Özer, Created With BlueWillow AI, 2024)</p>	<p><b>Figure 5.</b> Depiction of Valhalla (Özer, Created With Playground AI, 2024)</p>

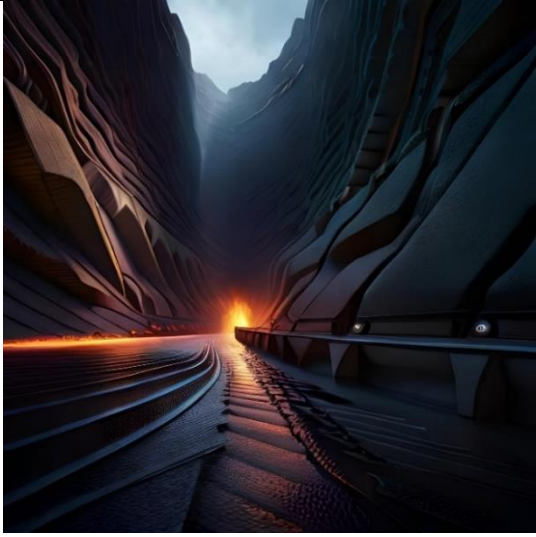

### 3.2. Greek Mythology

#### 3.2.1. Tartaros

In Greek mythology, Tartarus is depicted as an underworld region used as a dungeon to punish evildoers. It also serves as a prison for Titans. According to Plato, souls are judged here after death, and the wicked are subjected to divine punishment (Tartarus).





**Table 3** Data entered for Figure 6 and Figure 7

Figure 6	Figure 7
[a place in the dark underground, deep abyss and deep pits, flows a flaming river, hd, high quality, it is surrounded by three perimeter walls,high quality,1080p, place,dark scene]	[a place in the dark underground, deep abyss and deep pits, flows a flaming river, hd, high quality,It is surrounded by three perimeter walls,high quality,1080p, place,dark scene]
	
<p><b>Figure 6.</b> Depiction of Tartaros (Özer, Created With BlueWillow AI, 2023)</p>	<p><b>Figure 7.</b> Depiction of Tartaros (Özer, Created With Playground AI, 2023)</p>

### 3.2.2 Oceanus

Oceanus is often referred to as a place, rather than a person. It is considered to be a great river that surrounds the world. Both Hesiod and Homer describe Oceanus as "backflowing" because it encircles the earth and eventually flows back into itself (Oceanus, n.d.). Oceanus has been mentioned as an island where the spirits of the best mortals are sent to live in eternal peace and prosperity. Despite being a paradise-like island, it is associated with many shores and other islands, and contrary to convention, it is located in the deep realms of the underworld (Irmak Tanrısi Okeanos (Oceanos), 2020).

**Table 4.** Data entered for Figure 8 and Figure 9



Figure 8	Figure 9
<p>[river which encircled the entire world, backward flowing, It was located somewhere on the deep shores of the underworld, surrounded by Oceanic waters. This river is the source of all the rivers, seas, underground waters and streams in the world</p>	<p>[river which encircled the entire world, backward flowing, It was located somewhere on the deep shores of the underworld, surrounded by Oceanic waters. This river is the source of all the rivers, seas, underground waters and streams in the world]</p>
	
<p><b>Figure 8.</b> Depiction of Oceanus (Özer, Created With BlueWillow AI, 2023)</p>	<p><b>Figure 9.</b> Depiction of Oceanus (Özer, Created With Playground AI, 2023)</p>

### 3.3. Indian/Hindu Mythology

#### 3.3.1. Agartha

According to rumors, the legendary kingdom of Agartha is said to be located in the inner part of the world. This concept is also associated with the belief in a "Hollow Earth System " or "Hollow Earth theory ' (Agartha). Agartha is the name of a legendary underground organization mentioned in Tibetan and Central Asian traditions. It is believed to be located in the mountain ranges of Asia and is said to have tunnels that belong to it. These tunnels have also been found in other places such as Türkiye (around 40 in the Nevşehir region), the United States, and Brazil (Agarta, n.d.).

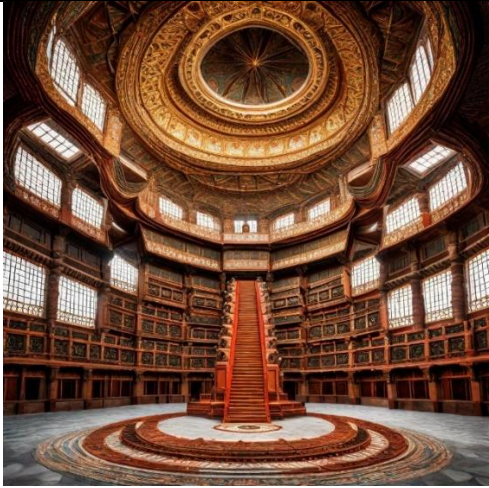

**Table 5.** Data entered for Figure 10 and Figure 11

Figure 10	Figure 11
[a kingdom located on the inner surface of the Earth, hollow Earth, tunnels, underground organization]	[there is an organization inner world, hollow Earth, underground, a kingdom located on the inner surface of the Earth, there are mountain ranges, a large cave complex, there is no human, myth place]
	
<p><b>Figure 10.</b> Depiction of Agartha (Özer, Created with BlueWillow AI, 2023)</p>	<p><b>Figure 11.</b> Depiction of Agartha (Özer, Created with Playground AI, 2023)</p>

### 3.3.2. Samavasarana

Samavasarana or Samosharana ("Refuge for All") is a divine sermon of the Tirthankara. It is said that there are more than 20,000 stairs in the hall. The word Samavasarana comes from two words; "sama" meaning general, and "avasara" which means opportunity (Samavasarana, n.d.).

**Table 6.** Data entered for Figure 12 and Figure 13



Figure 12	Figure 13
[Divine preaching hall. There is a four-layered circular structure. In the middle of the hall there is a sacred tree. The hall should have gates enclosing all the sides of the hall. There are more than 20.000 stairs in it. There is a platform with manifold jewels; on it dais of incomparable gems.]	[Divine preaching hall. There is a four-layered circular structure. In the middle of the hall there is a sacred tree. The hall should have gates enclosing all the sides of the hall. There are more than 20.000 stairs in it. There is a platform with manifold jewels; on it dais of incomparable gems.]
	
<p><b>Figure 12.</b> Depiction of Samavasarana (Özer, Created with BlueWillow AI, 2024)</p>	<p><b>Figure 13.</b> Depiction of Samavasarana (Özer, Created with Playground AI, 2024)</p>

### 3.4. Mesoamerican Mythology

#### 3.4.1. Mayan Mythology: Xibalba

“Xibalba” is the name of the underworld in K’iche Maya culture, meaning “place of fear or fright” (Geller, 2016).


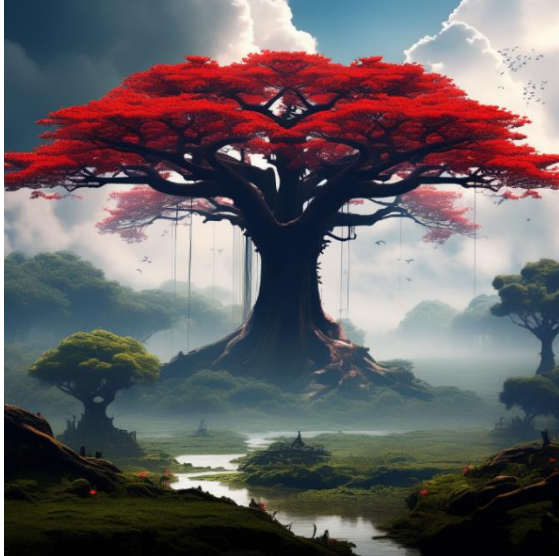
**Table 7.** Data entered for Figure 14 and Figure 15

Figure 14	Figure 15
<p>[this is an "underworld" city which has 6 houses.] [Dark House], [ Rattling House], [Cold House], [Jaguar House], [Bat House] [Razor House], [Hot House.] [Xibalba has a large palace] , [there is a council place of the Lords ] [there are homes of the Lords, gardens, traps for anyone, ] [there are roads to Xibalba were filled with obstacles: ] [first a river filled with scorpions, a river filled with blood, and then a river filled with pus] realistic ]]</p>	<p>[this is an "dark fear underworld" city which has torture 6 houses.] [Xibalba has a large palace], [there is a council place of the Lords] [there are homes of the Lords, gardens, traps for anyone, ] [there are roads to Xibalba were filled with obstacles:] [first a river filled with scorpions, a river filled with blood, and then a river filled with pus] realistic and with blood red river ]</p>
	
<p><b>Figure 14.</b> Xibalba Depiction (Özer, Created with BlueWillow AI, 2024)</p>	<p><b>Figure 15.</b> Xibalba Depiction (Özer, Created with Playground AI, 2024)</p>

#### 3.4.2. Aztec Mythology: Tamoanchan

Tamōhuānchān is a legendary place of origin that was recognized by the Mesoamerican cultures of central Mexico. According to mythological traditions and creation stories, Tamoanchan was considered to be a paradise where the gods created the first human race. The symbol for Tamoanchan depicts a cleft tree that blooms and sheds blood, representing life and rebirth. (Tamoanchán Aztec Mythology , 2020) (Tamoanchan , n.d.).

**Table 8.** Data entered for Figure 16 and Figure 17

Figure 16	Figure 17
[legendary place, underground, place of misty sky. Moist, lowland region. There is a split tree that blooms and spreads blood.]	[legendary place. There is one split tree that blooms and spreads blood. Terrestrial paradise. place of misty sky. Moist, lowland region. paradise where the gods created the first of the present human race out of sacrificed blood and ground human bones]
	
<p><b>Figure 16.</b> Depiction of Tamoanchan (Özer, Created with BlueWillow AI, 2024)</p>	<p><b>Figure 17.</b> Depiction of Tamoanchan (Özer, Created with Playground AI, 2024)</p>

#### 4. Discussion and Conclusion

Mythmaking and place are intertwined with identity (Wortham-Galvin, 2008). Myths are encountered in almost all cultures, and they deal with humanity, the creation and nature of the universe, beliefs, and practices specific to traditions, the functioning of the universe, and the rules, rewards, and punishments. Naturally, the main places where these myths are encountered are parallel to this situation. So much so that the most striking places deal with depictions of heaven, where mortals will be rewarded for the good deeds, they have done in their lives, or the dungeons of torture and suffering where they will be punished for eternity. Similar places can be found in different mythological stories of different cultures. Good is usually defined in the heavens and evil on earth, which is why today's beliefs hold that the "creator (God)" is in the heavens and that evil (the devil) is underground. These definitions have taken their place in our memory centuries ago. In this respect, mythology is considered by some to be the beginning of heavenly religions, while others consider it to be the beginning of science and literature. For these reasons, trying to make sense of the accumulation of humanity by using mythology is still one of the most logical options. Fiction cannot truly reach the level of mythology unless people believe in it and there is a connection to the spiritual (or psychological) experience (Çağdaş Mitoloji, 2017).

Mythology has survived to the present day and sheds light on the future. The boundaries of the past that cannot be delineated with a red pen, the ongoing uncertainty and variability pique our curiosity, and any information that we cannot analyze is open to our interpretation. For this reason, mythology invites us to be transported to the future. Myth is a highly complex concept that can be interpreted in many ways and it is a cultural phenomenon (Bazyar, 2016). In the world of mythology, changes and developments are observed among the sources day by day. The origin of mythology sources is still controversial. Therefore, expecting different cultures to be completely autonomous in their mythmaking and not affected by transitions would cause us to obtain incomplete information. Although the variability of the information obtained during the research it was noticed that it was difficult to reach completely objective statements or sources.

As individuals, we learn most rapidly about the world not by paying close attention to a single variable, but by superficially scanning a great variety of things (Lowenthal, 1961). Similarly, the concept of artificial intelligence is a system that gradually develops by imitating human intelligence and perception and produces output with the data obtained from the environment (Baran Ergül, Varol Malkoçoğlu, & Acun Özgünler, 2022). Artificial intelligence is rapidly evolving to imitate humanity's perception and cumulative reasoning skills at a magnificent level. Accordingly, it is progressing with different methods every day. From this point of view, it is necessary to consider that the possibility of the outputs we create at digital environment by entering data will be completely in accordance with the given instructions, and they will be closer to the desired result each day. In this line of development, it can be expected that the images discussed in this article will be more advanced and detailed in the future. Therefore, some of the data entered to form the images in the study may not be fully reflected in the visuals or may not fully match the word.

In this study, the places mentioned in the myth narratives of different cultures were selected, and a visual was created with the same data by using different artificial intelligence interfaces. In the article, the words depicting the places were taken from the sources (mentioned in the findings section) as they were, without editing. Thus, images that would consist of the raw information were obtained. When the visuals are examined, completely different results emerge from the same given area, which is striking. This result supports diversity and subjectivity. Created scenes can be revived visually with today's experience and augmented reality in the future. In this way, the lively and contact-based interaction will make it possible to keep mythological scenes and different cultures alive today and reach wider audiences. The visualization of mythological scenes using artificial intelligence provides an example of art and technology working together and can increase the vitality of mythology, intercultural interaction, and the relevance of the art-technology relationship to each other. This article has become an indicator of what these two different species can do as a result of joint work.

Although the research prioritized the "interiors" mentioned in mythology, it is observed that the samples in this study were mostly selected from environments such as mountains, seas/rivers, skies, plains, and underground. This is because, due to the structure and development of mythology, the events considered important in most cultures, or the places attributed to holiness are largely selected from the closest or farthest points to God in the universe by human consciousness at that time. The fact that the literature does not delve deeper into these points has caused limitations in this study.

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All authors contributed equally to the article. There is no conflict of interest.

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