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ISTANBUL GELISIM UNIVERSITY
Faculty of Fine Arts

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Faculty of Fine Arts

2024-2025

THE ACADEMIC YEAR HAS COMMENCED.

WE WISH YOU GREAT SUCCESS

TÜBİTAK

RES. ASST. MERVE KARADABAN OBTAINED FUNDING VIA THE **TÜBİTAK 2214-A INTERNATIONAL DOCTORAL RESEARCH SCHOLARSHIP PROGRAM** IN **PARIS.**





SUCCESSES

SUCCESSES

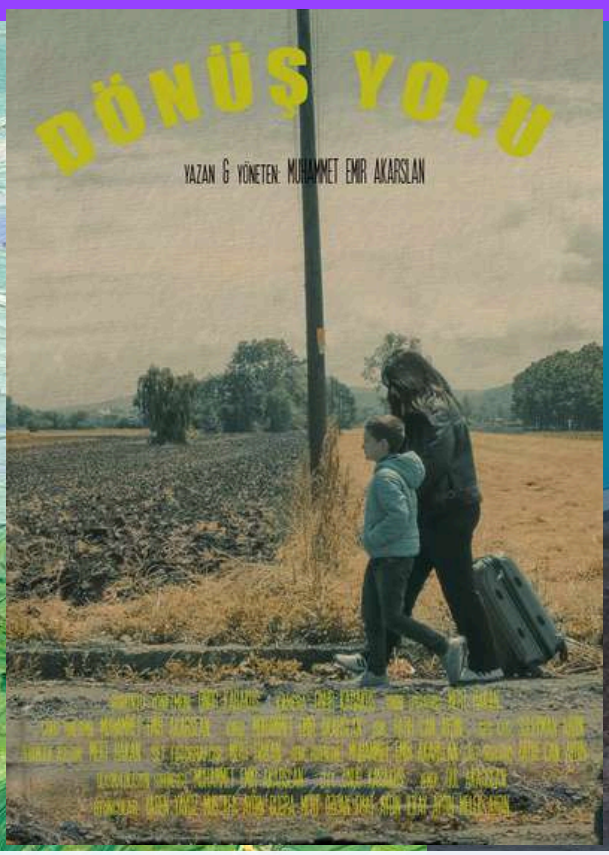
RES. ASST. MERVE KARADABAN HAS RECEIVED FUNDING THROUGH THE TÜBİTAK 2214-A INTERNATIONAL DOCTORAL RESEARCH SCHOLARSHIP PROGRAM!



She will conduct research on shrinking cities for six months as a PhD researcher at Université PSL (Paris Sciences & Lettres), which is ranked 24th in the QS Ranking and 40th in the THE Ranking. She will undertake her project titled “Coping with Urban Shrinkage: A Comparative Socio-Spatial Research on Karabük and Thionville” under the supervision of Prof. Dr. Emmanuèle Cunningham-Sabot from the Department of Geography at Université PSL, École Normale Supérieure (ENS).

SUCCESSES

RTC STUDENT EMİR AKARSLAN WITH HIS FILM AT THE ADANA GOLDEN BOLL FILM FESTIVAL!





The Way Back (Dönüş Yolu) was chosen as one of the 26 finalists out of 201 films and tells the story of Aliye, a woman who is experiencing domestic violence from her husband and is in the process of getting a divorce.

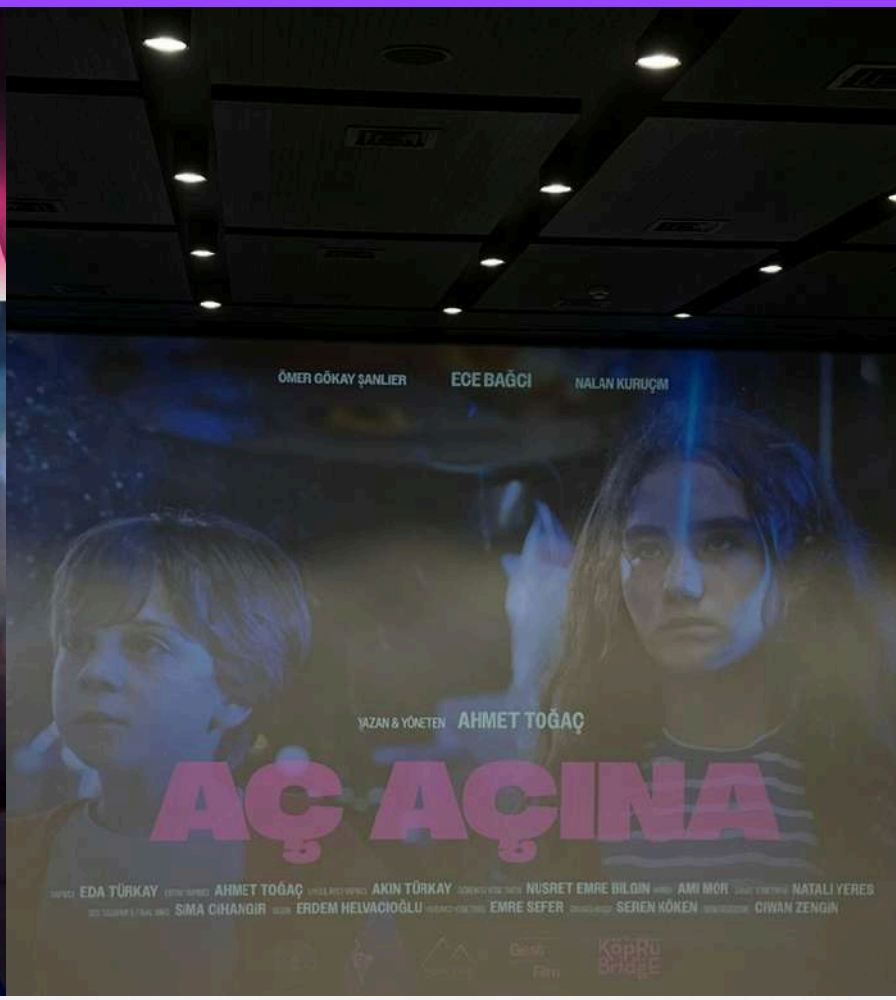
The film's director, Emir Akarslan, expressed his excitement and happiness about reaching the finals with his film, but he emphasized that he does not see this as a personal achievement. He stated that this success holds great significance as a response to the effort of shedding light on a societal issue.

We congratulate Emir Akarslan and wish him continued success.

SUCCESSES

RES. ASST. EDA TÜRKAY'S SHORT FILM PROJECT IS AT THE 38TH CINEKID FESTIVAL!





Res. Asst. Eda Türkay from the Department of Radio, Television, and Cinema completed the Home Cooking project, which she produced, in June 2024. Supported by the Ministry of Culture and Tourism and the İzmir International Short Film Festival, the project was selected for the international competition at the 38th Cinekid Festival held in the Netherlands.

We congratulate Res. Asst. Eda Türkay and wish her continued success.





ACADEMIC SUCCESSES

ACADEMIC SUCCESSES

RESEARCH ASSISTANT MERVE KARADABAN FEATURED IN REPORT ON EARTHQUAKE PREPAREDNESS PREPARED UNDER THE LEADERSHIP OF MIMAR SINAN FINE ARTS UNIVERSITY (MSGSU)!





The report titled "Strategic Planning Approaches of Istanbul District Municipalities in the Context of Earthquake Resilience for the Right to Life," led by the Urban Planning Application and Research Center of Mimar Sinan Fine Arts University (MSGSU), examines how well district municipalities in Istanbul are prepared for earthquakes and their responsibilities in safeguarding the right to life. Research Assistant Merve Karadaban from the Department of Interior Architecture and Environmental Design at Istanbul Gelişim University (IGU), Faculty of Fine Arts, is among those who contributed to this report.

LECTURER CANSU SÖZER STARTED HER PHD EDUCATION!





Lecturer Cansu Sözer, a faculty member of the Department of Interior Architecture and Environmental Design (English) at Istanbul Gelişim University's (IGU) Faculty of Fine Arts (FFA), has taken a significant step in her academic career by being accepted into the PhD program in Architecture at Istanbul University. After successfully completing the interview on June 27, 2024, Sözer was admitted to the program. She has embarked on a new academic journey in this PhD program, aiming to enrich her work in the field of architecture with an interdisciplinary approach and to enhance her academic knowledge.

NEWS FROM FFA

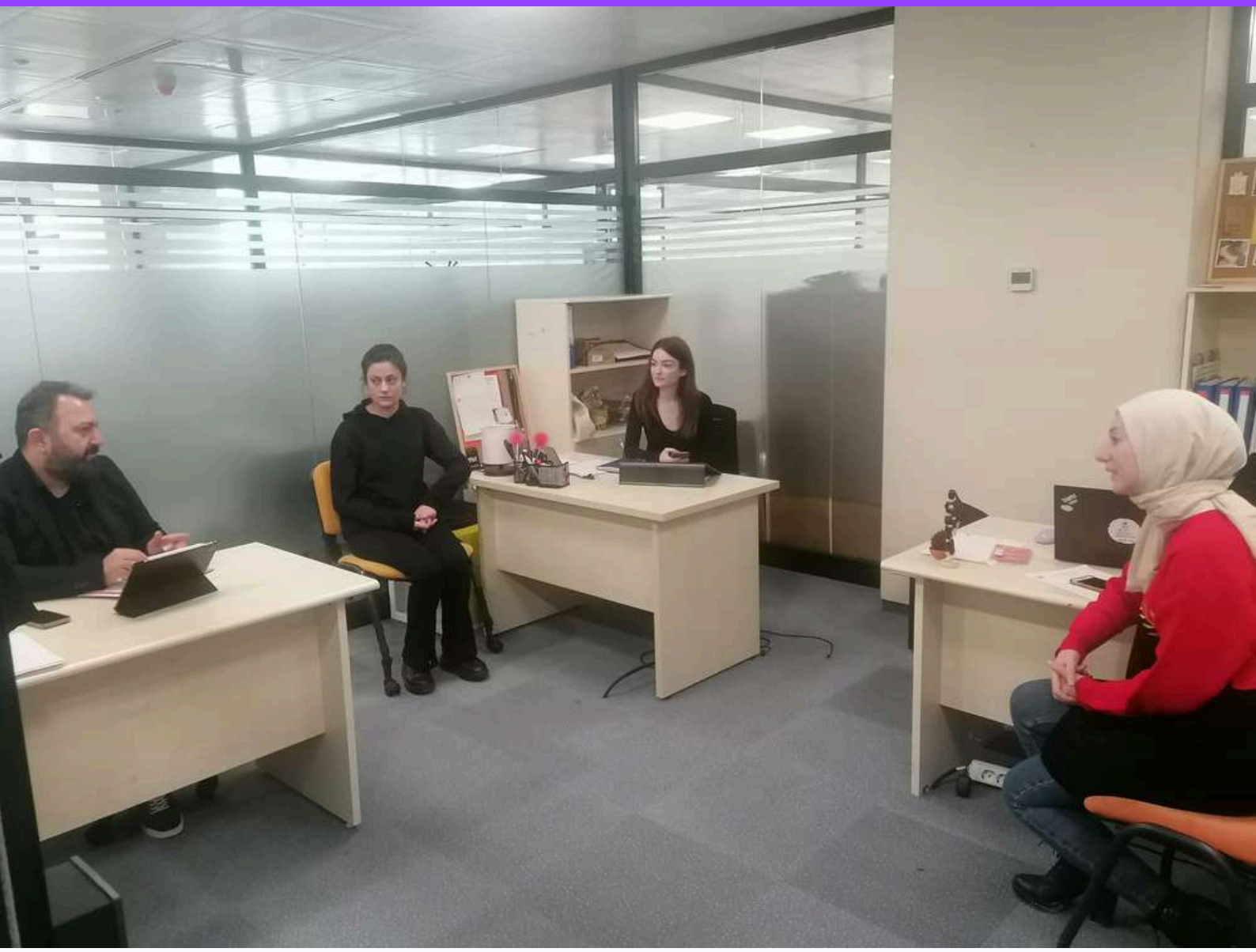
GASTRONOMY AND CULINARY ARTS DEPARTMENT IS PREPARING FOR THE NEW TERM!



The Gastronomy and Culinary Arts Department has started preparations for the 2024-2025 Academic Year. Department Head Prof. Dr. Aslı Albayrak listened to the department academic members' evaluations of the previous terms and their ideas for the new term at the meeting she opened to discuss new term planning.

The meeting ended after the department academic members expressed their excitement for the new term.

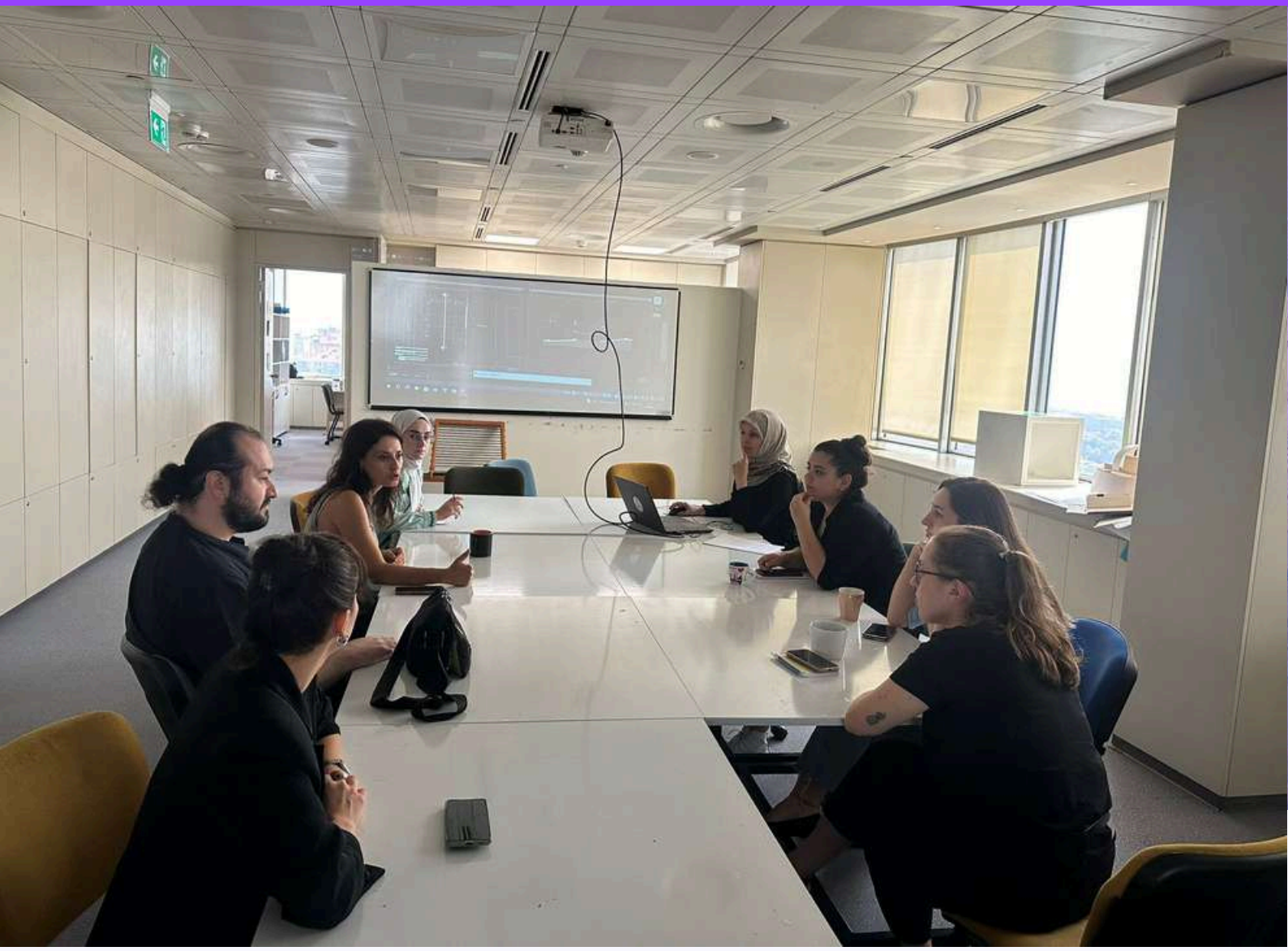
COMMUNICATION AND DESIGN DEPARTMENT PREPARES FOR THE NEW ACADEMIC TERM!



The Communication and Design Department has begun preparations for the 2024-2025 Academic Year. In the meeting opened by the Department Head, Asst. Prof. Dr. Aslı Kasar, the faculty members discussed evaluations from the previous term and shared ideas for the upcoming term. During the meeting, various ideas were exchanged about course content, departmental stakeholders, and planned events for the new academic year. There was a particular emphasis on increasing social responsibility projects and providing students with more practical experiences.

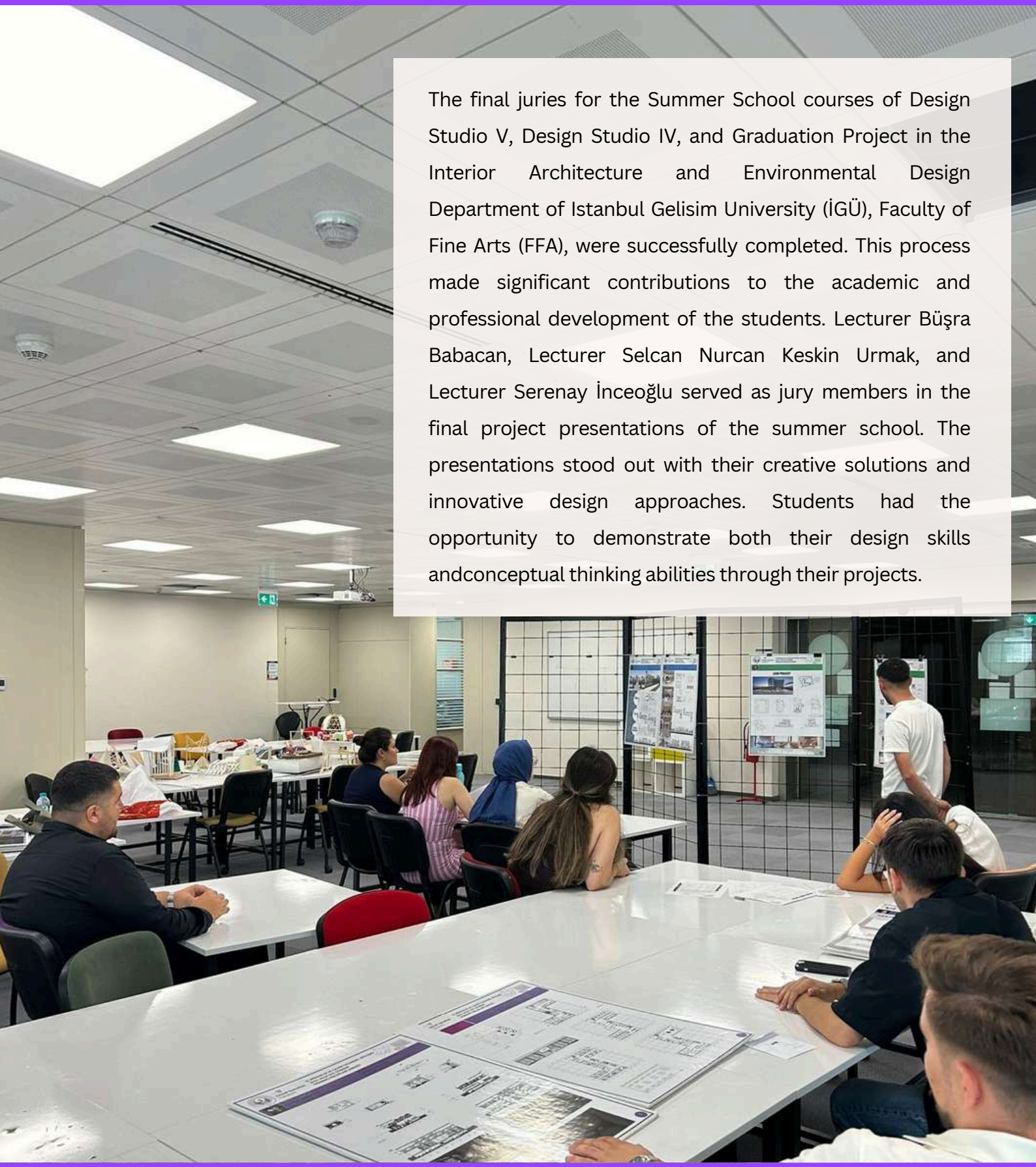
The faculty members expressed their excitement for the new term and their belief that they will accomplish many successful projects together with the students.

DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN HELD A PREPARATION MEETING FOR THE NEW SEMESTER!



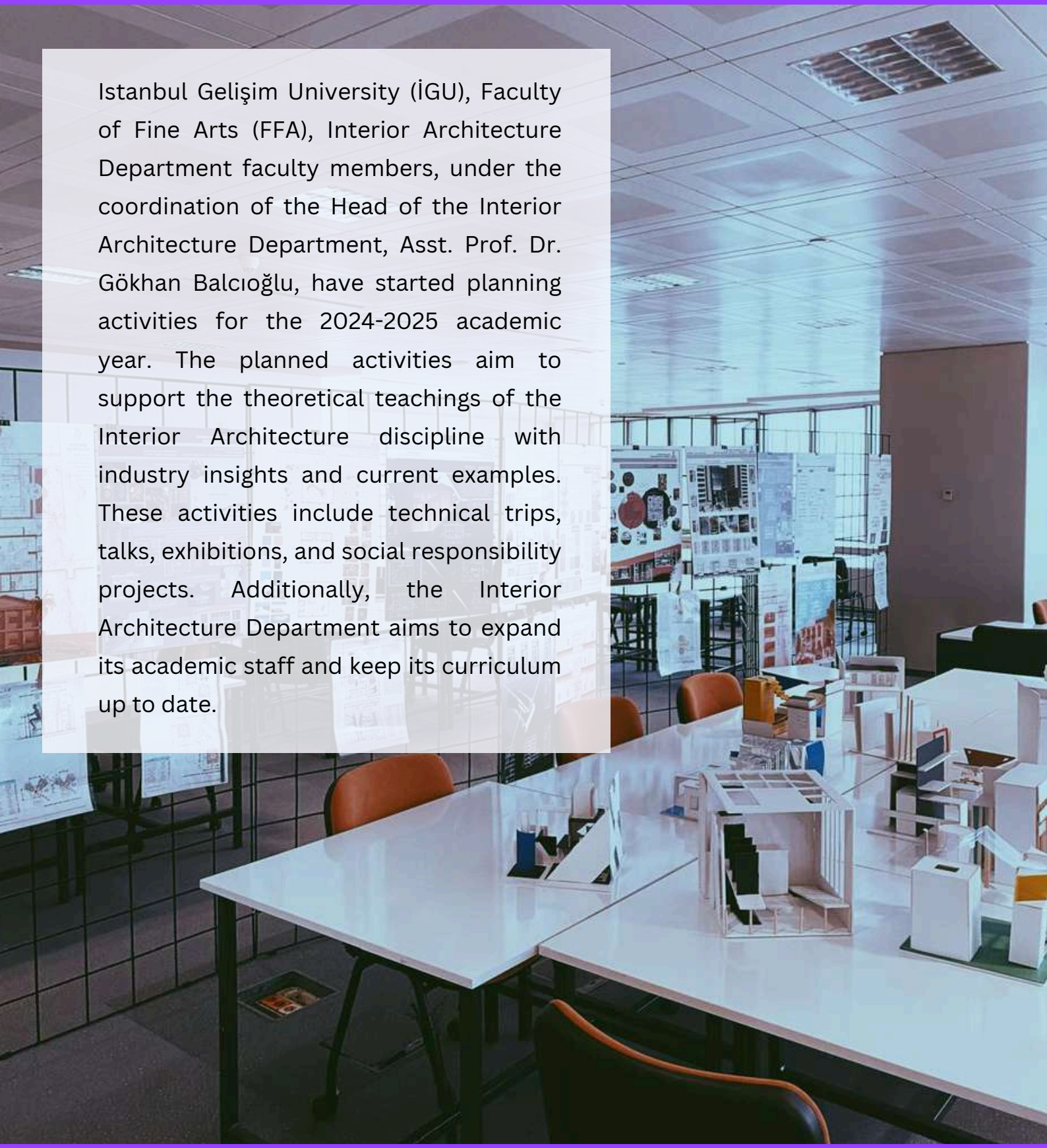
The Department of Interior Architecture and Environmental Design held a departmental meeting for the 2024-2025 Fall semester on August 28, 2024, with the participation of the department faculty members and under the chairmanship of the Head of the Department, Assist. Prof. Parvin Heidari, in the 14th Floor Head of Department room.

INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN STUDENTS' SUMMER SCHOOL FINAL JURY EXCITEMENT!



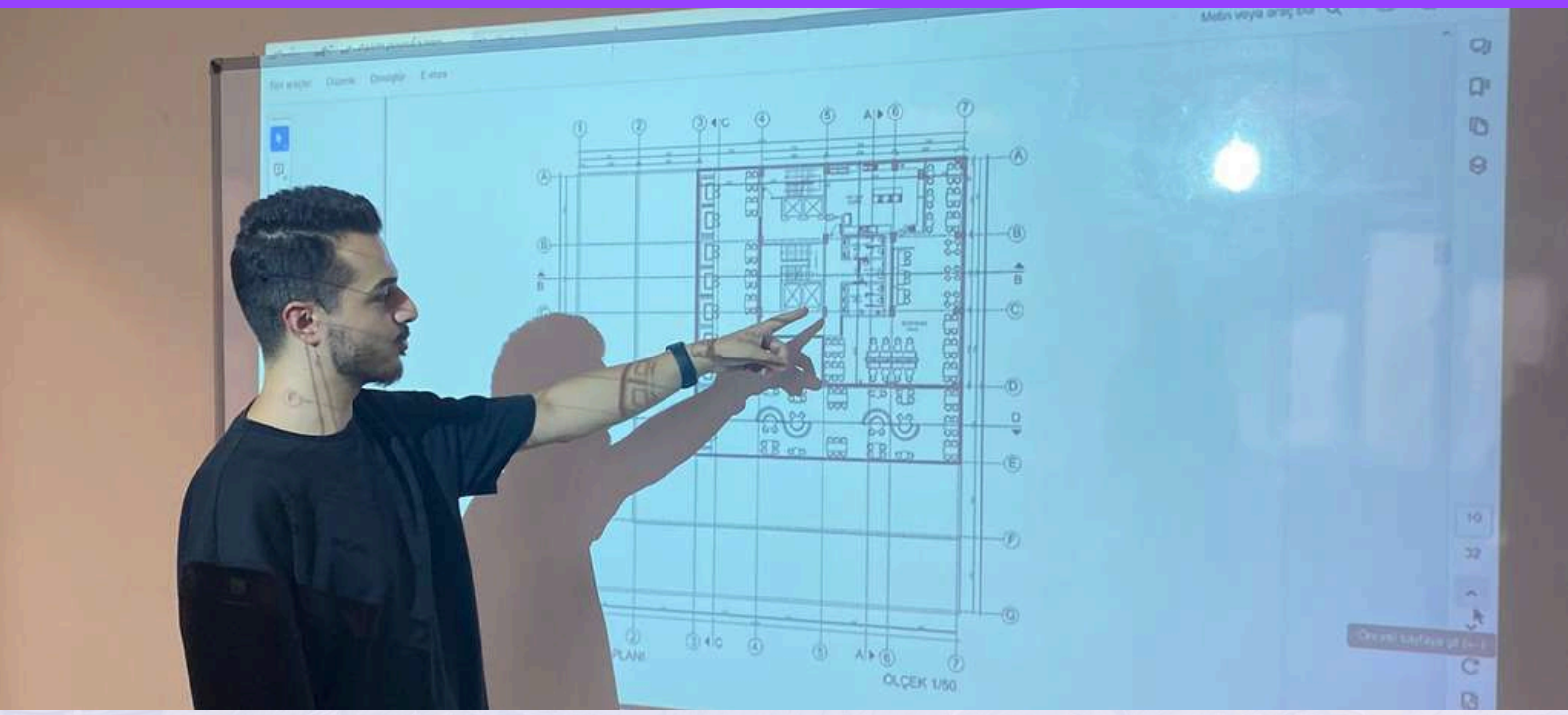
The final juries for the Summer School courses of Design Studio V, Design Studio IV, and Graduation Project in the Interior Architecture and Environmental Design Department of Istanbul Gelisim University (İGÜ), Faculty of Fine Arts (FFA), were successfully completed. This process made significant contributions to the academic and professional development of the students. Lecturer Büşra Babacan, Lecturer Selcan Nurcan Keskin Urmak, and Lecturer Serenay İnceoğlu served as jury members in the final project presentations of the summer school. The presentations stood out with their creative solutions and innovative design approaches. Students had the opportunity to demonstrate both their design skills andconceptual thinking abilities through their projects.

INTERIOR ARCHITECTURE DEPARTMENT PREPARES FOR THE 2024-2025 ACADEMIC YEAR!



Istanbul Gelişim University (İGU), Faculty of Fine Arts (FFA), Interior Architecture Department faculty members, under the coordination of the Head of the Interior Architecture Department, Asst. Prof. Dr. Gökhan Balcıoğlu, have started planning activities for the 2024-2025 academic year. The planned activities aim to support the theoretical teachings of the Interior Architecture discipline with industry insights and current examples. These activities include technical trips, talks, exhibitions, and social responsibility projects. Additionally, the Interior Architecture Department aims to expand its academic staff and keep its curriculum up to date.

THE FINAL JURIES FOR THE INTERIOR ARCHITECTURE DEPARTMENT'S 2023-2024 SUMMER TERM TOOK PLACE!



The final jury for the 2023-2024 Academic Year Summer Term Graduation Project of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Interior Architecture Department took place on September 4, 2024. In the jury, where course coordinator Asst. Prof. Dr. Adem Özer and Res. Asst. Başak Lale provided critiques, students presented their hotel projects, for which they had completed the interior architectural design.



RTC DEPARTMENT IS PREPARING FOR THE NEW TERM!



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Radio, Television and Cinema Department academic staff came together for new term planning.

The Department of Radio, Television and Cinema has started preparations for the 2024-2025 Academic Year. Department Head Asst. Prof. Dr. Emre Doğan listened to the department academic staff's evaluations of the past terms and their ideas for the new term at the meeting he opened to discuss the new term plans.

News

RES. ASST. AYŞE SERAY ENGİN HAS ENTERED INTO MATRIMONY.

We extend our heartfelt congratulations to our teacher and wish them enduring happiness.





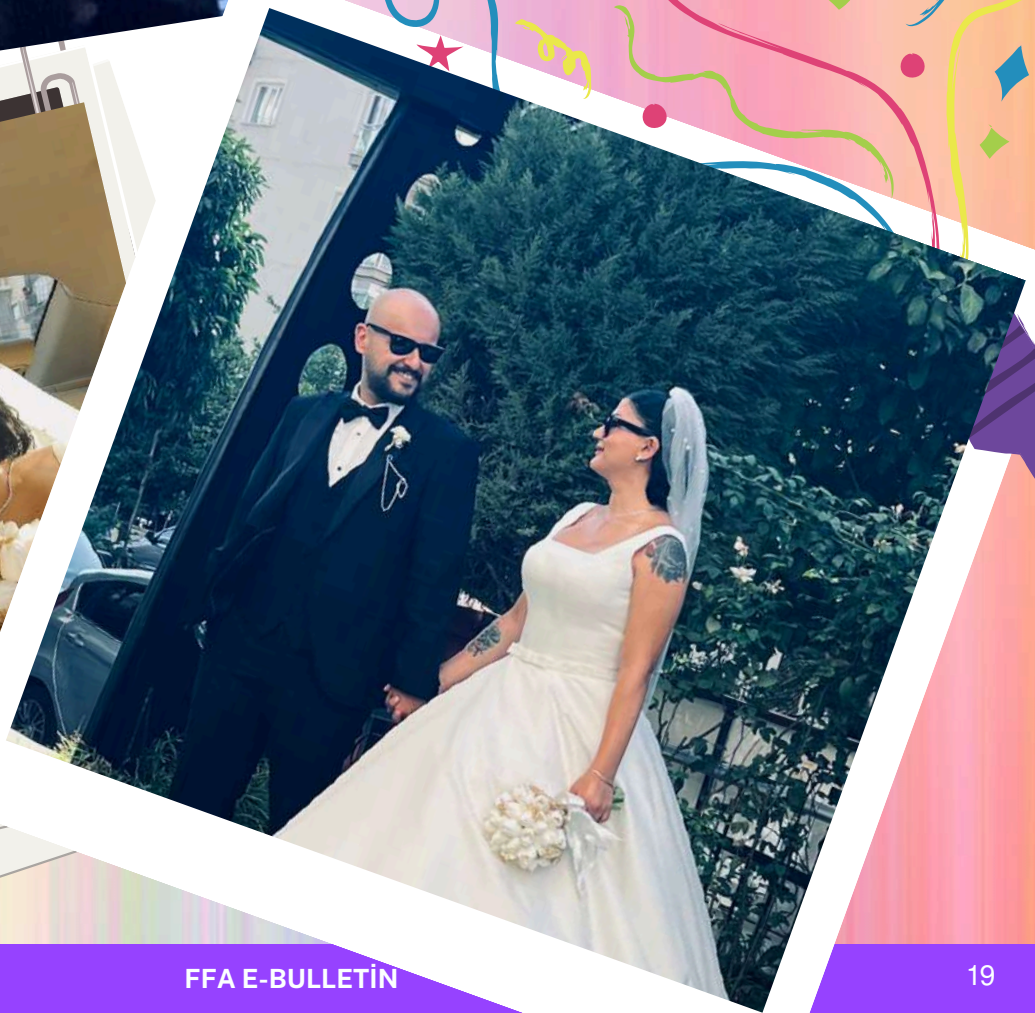
News

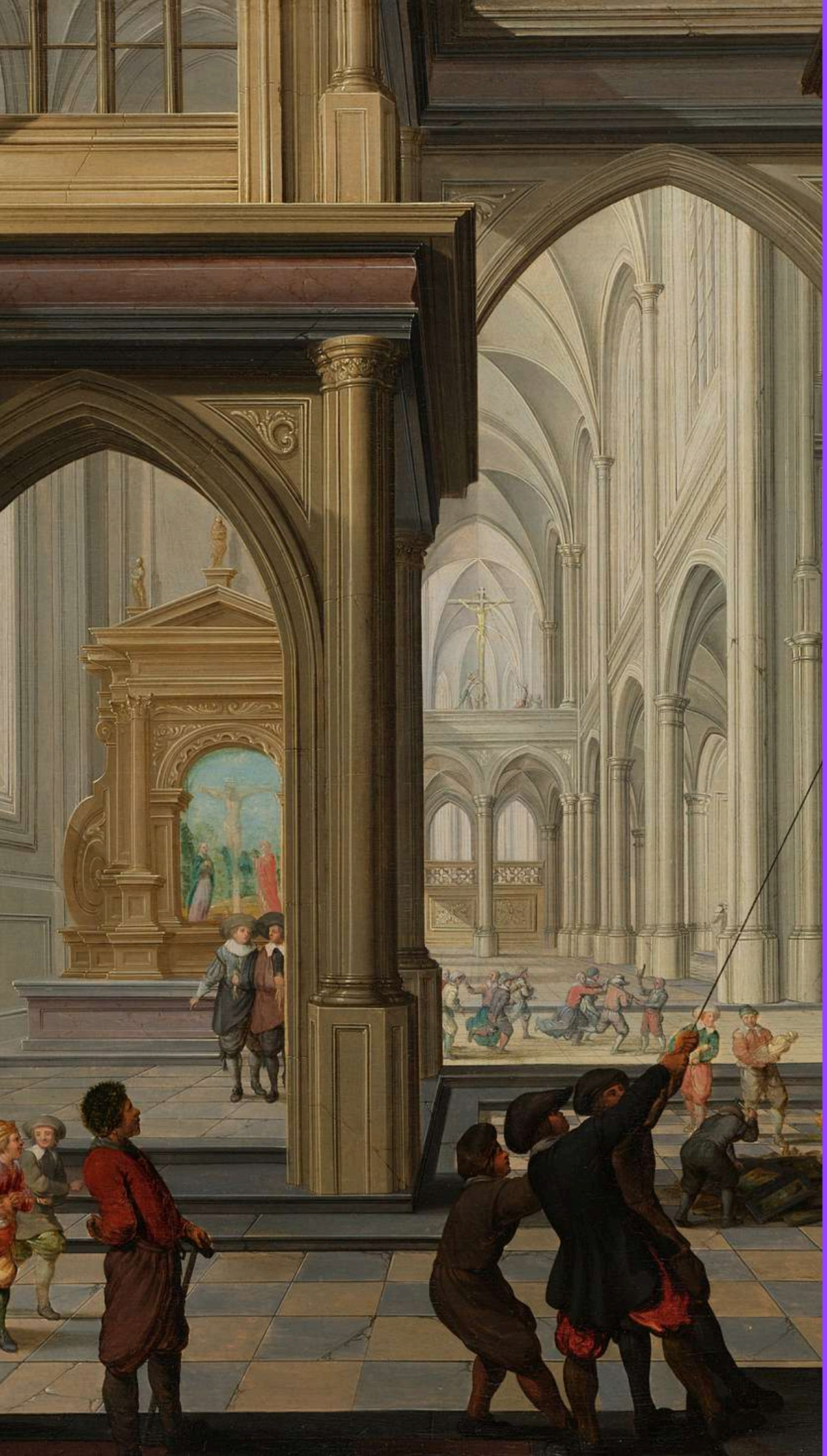
RES. ASST. TUĞÇE ÖZTÜRK DALLI AND RES. ASST. MUSTAFA DALLI HAVE ENTERED INTO MATRIMONY.

We extend our heartfelt congratulations to our teachers and wish them enduring happiness.









SCIENTIFIC STUDIES

SCIENTIFIC STUDIES

NEW ARTICLE BY ASSOC. PROF. DR. AYSUN CANÇAT FROM IGU GRAPHIC DESIGN DEPARTMENT!

"A Selection of Artistic Projections of the Circle from Different Beliefs and Cultures to the Present Day,"





Assoc. Prof. Dr. Aysun Cançat, a faculty member of the Graphic Design Department at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), has made a new academic contribution to the world of art and design. Her article, titled "A Selection of Artistic Projections of the Circle from Different Beliefs and Cultures to the Present Day," was published in 2024 in ART/İcle: Journal of Art and Design, Volume 4, Issue 1, pages 13-32.

NEW PAPER PRESENTATION FROM ASST. PROF. DR. İBRAHİM EROL!



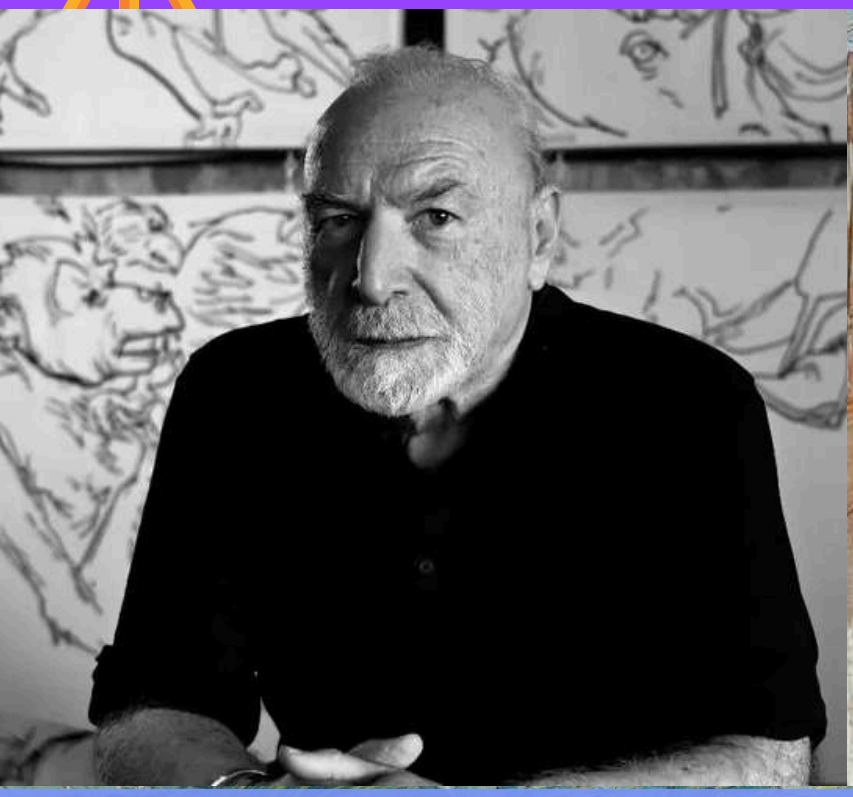
Asst. Prof. Dr. İbrahim Erol, Head of the Department of Interior Architecture and Environmental Design at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), presented his paper titled “Architectural Design Approaches for Controlled Sunlight Utilization in Buildings for Xeroderma Pigmentosum Patients” at the 9th International Socrates Congress on Health, Engineering, and Applied Sciences, held at Istanbul Gelişim University from July 16-18.



ARTISTIC ACTIVITIES

WRITER: RES. ASST. DİLARA MATARACI

MEHMET GÜLERYÜZ (1949 - 2024)





He is a painter and sculptor recognized as an important figure in the Turkish art world. Born in Istanbul in 1949, Güleryüz began his art career at a young age and produced works in various fields of art. He is particularly known for his abstract and figurative works. After graduating from the Painting Department of the Istanbul State Academy of Fine Arts, he participated in various national and international exhibitions to further develop his artistic talents. In his art, he often focuses on human figures, portraits, and abstract themes. The artist is noted for his use of color and dynamic compositions. His works have been exhibited in both solo and group exhibitions, earning him a solid place in the art community. His works are considered significant examples of Turkish modern art.



WRITER: RES. ASST. MERVE KARADABAN

DAVID GILMOUR'S NEW SOLO ALBUM: LUCK AND STRANGE



David Gilmour, born on March 6, 1946, in England, is a renowned guitarist, singer, songwriter, and producer. He is best known as a member of the legendary progressive rock band Pink Floyd. Gilmour joined Pink Floyd in 1968, greatly contributing to shaping the band's musical direction and worldwide success. His iconic guitar tones and melodic solos played a crucial role in the band's classic albums, such as The Dark Side of the Moon (1973), Wish You Were Here (1975), and The Wall (1979).

Gilmour is known for his expressive guitar work, both within the band and in his solo career. His slow, emotional solos are some of the most distinctive aspects of Pink Floyd's music. In his solo career, Gilmour also found success, releasing his self-titled debut album in 1978, followed by notable works such as On an Island (2006) and Rattle That Lock (2015). Within Pink Floyd, particularly on later albums like The Division Bell (1994) and The Endless River (2014), Gilmour emerged as the band's leader.

In the late 1970s, Roger Waters became the primary songwriter and leader of Pink Floyd, particularly on The Wall (1979) and The Final Cut (1983). However, tensions within the band increased during this period. After The Final Cut, Waters left Pink Floyd in 1985, citing creative differences. This led to a legal dispute over the use of the Pink Floyd name. While Waters did not wish to continue using the name, Gilmour and other band members wanted to carry on with it. In 1987, the legal battle concluded with Gilmour and Nick Mason winning the right to continue using the Pink Floyd name. This conflict is considered one of the most significant in the band's history.

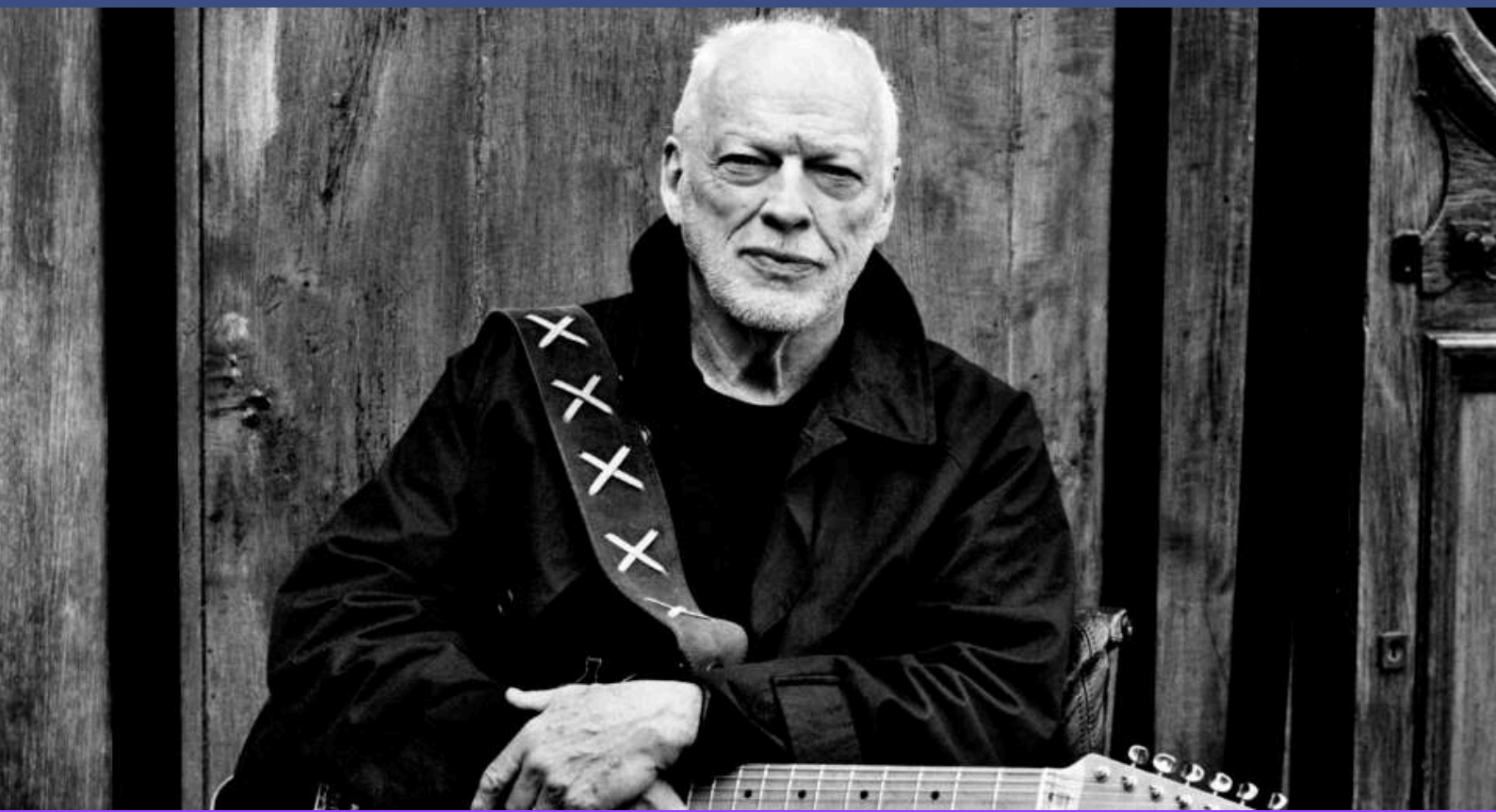
After Waters' departure, David Gilmour led the band through albums like A Momentary Lapse of Reason (1987) and The Division Bell (1994). During this era, the band embarked on major tours, but some critics felt that Pink Floyd's music lacked the same creative spark as before. Despite this, Gilmour's version of the band maintained commercial success and toured extensively. In 2005, Pink Floyd reunited with Waters for the Live 8 concert, marking the first time in 24 years that the original members played together, creating a significant impact. However, the reunion was brief, and the band never fully reformed. With the passing of Richard Wright in 2008, any full reunion became impossible. In response, Gilmour dedicated Pink Floyd's 2014 album, The Endless River, as a tribute to Wright.



Gilmour's music is known for its melancholic tones, introspective explorations, and deep dives into the human condition, both through his guitar solos and lyrics. Pink Floyd's albums often revolved around grand, universal themes in concept albums, while Gilmour's solo work tends to be more personal, individualistic, and free-form. While Pink Floyd's experimental productions emphasized global themes and political critiques, Gilmour's solo albums focus more on personal feelings, relationships, and internal reflections.

David Gilmour's new album, Luck and Strange (2024), reflects the artist's personal and profound journey, blending his signature style with new elements. This is Gilmour's fifth solo album and tackles themes like aging, loss, and introspection. In the wake of the pandemic and recent global events, the album adopts a melancholic yet hopeful tone. Tracks like "A Single Spark" delve into deep reflections on mortality and impermanence. The album also features collaborations with his wife, Polly Samson, and vocal contributions from his daughter, Romany, adding a familial touch and emotional depth. Notably, the song "Yes, I Have Ghosts", previously released in 2020, is also included on this album.

Musically, Luck and Strange preserves Gilmour's iconic guitar tone, with tracks like "The Piper's Call" and the closing track "Scattered" showcasing this style. Producer Charlie Andrew brings a new dimension to Gilmour's sound by leading him into fresh sonic territories. The song "Between Points", a cover of a piece by The Montgolfier Brothers, introduces dream-pop elements to the album, creating an unexpected but harmonious dynamic. Luck and Strange reached number one on the UK charts, and Gilmour plans to embark on a supporting tour in 2024.



WRITER: RES. ASST. BAŞAK LALE

PRAYING HANDS: THE CATHEDRAL OF BRASÍLIA



The Cathedral of Brasília, located in Brazil's capital, Brasília, is one of the most striking examples of modern architecture. The design of the cathedral was carried out by the renowned Brazilian architect Oscar Niemeyer. Construction began on September 12, 1958, and was completed on May 31, 1970. Built as part of the modern capital project of Brazil, this cathedral is affiliated with the Roman Catholic Church and is one of the most important religious structures in the capital. Completed in 1970, the cathedral quickly became an iconic monument with its revolutionary and symbolic design.

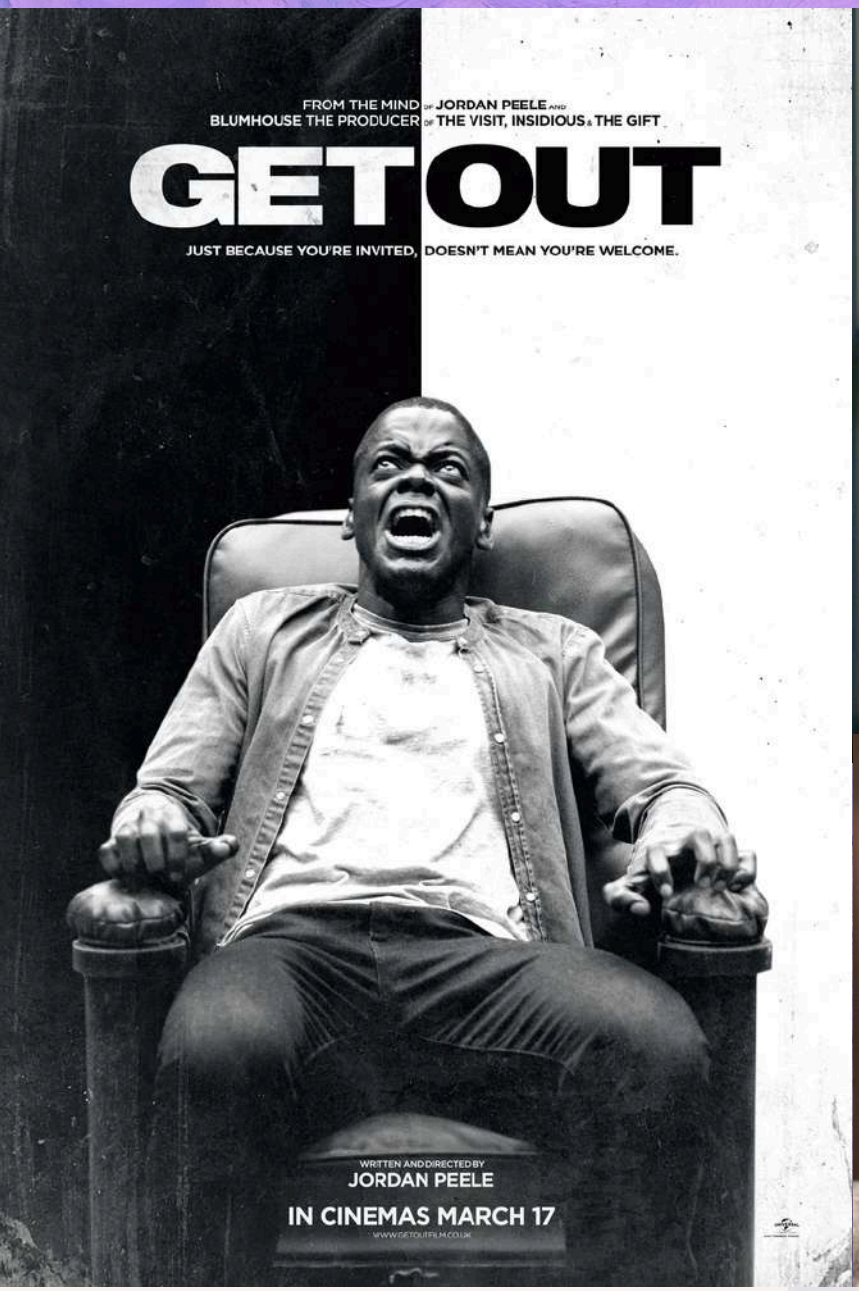
The Cathedral of Brasília stands out with its unique design. The outer structure consists of 16 concrete columns, opening skyward in a parabolic form, and is covered with glass windows. These columns resemble a crown or a sculpture symbolizing hands opened in prayer. The roof of the cathedral is entirely covered with glass, allowing the interior to be filled with natural light. This distinctive form is of great importance both architecturally and symbolically, reflecting Niemeyer's modernist vision. The interior features a simple yet striking arrangement. Stained glass windows stretching from floor to ceiling fill the cathedral with light, while the soaring columns and ceiling figures draw visitors into a profound spiritual atmosphere. Additionally, three large angel statues suspended from the ceiling complement the cathedral's spiritual ambiance.

Today, the Cathedral of Brasília is one of Brazil's most visited religious and tourist sites. Open to both worshippers and tourists, the structure remains a symbol of Brasília due to its architectural and historical significance. As part of the modernist capital included on the UNESCO World Heritage List, the cathedral attracts thousands of tourists every year. This structure, a significant representation of Brazil's cultural and religious heritage, also serves as a perfect example of how modern architecture can be integrated into spiritual spaces.



WRITER: RES. ASST. EDA TÜRKAY

GET OUT – JORDAN PEELE, 2017







Jordan Peele's first film, Get Out, is an example of a subversive genre cinema. Although it is a horror film, Get Out presents a narrative that deviates from conventional horror tropes. The story follows Chris, who is on his way to visit the family of his girlfriend, Rose. From the outset, the film hints at its central issue with Chris being Black while Rose and her family are American white. Although Chris initially worries about not having informed Rose's family about his race, Rose reassures him, and they proceed with their trip.



During the visit, Chris finds himself in a series of events where the family pretends not to be racist. He notices something odd about the Black servants in the house and is puzzled by the guests' interest in him during a party at the house. The all-white guests continually remark on Chris's physical strength, subtly conveying an unsettling vibe. When Chris decides to leave, he realizes that he has been part of a scheme all along. Rose has been bringing Black men to her home to set a trap. Her psychiatrist mother influences the young Black men through hypnosis, while her neurosurgeon father and brother create brain damage to turn them into obedient servants. Chris eventually understands the strange behavior of the servants as part of this scheme.

By the end of the film, Chris fights to escape and succeeds in leaving the house. The film overturns the typical horror film trope where the Black character is either killed first or in the most painful manner. Chris not only manages to escape but also ends up killing the entire family, saving himself and potentially other Black victims.

Get Out is worth watching for its narrative that breaks genre conventions, its impactful cinematography, and its compelling storyline.

Credits

Director: Jordan Peele

Producers: Sean McKittrick, Jason Blum, Edward H. Hamm Jr., Jordan Peele

Cast: Daniel Kaluuya, Allison Williams, Catherine Keener

Original Title: Get Out

WRITER: RES. ASST. OKAN KIRBACI

ON STAGE: SIDE WORLD
KUMBARACI50, COMEDY, ONE ACT/85 MINUTES

"-What happened to the TV?
-I threw it away.
-What did you do with the cat?
-I let it go."



The Crew
Writer & Director: Gülhan Kadim
Assistant Director: İlayda Ulcaylı
Lighting Design: İsmail Sağır
Costume Design: Timur Kırışman / The Kulüp Vintage
Music: Deniz Bayrak and Burçak Çöllü
Cast: Ayşegül Tekin, Ayşegül Uraz, Meriç Rakalar, Murat Kapu, Volkan Çıkıntoğlu, Yiğit Sertdemir

In theater, the importance of theater companies and teams is just as crucial as the plays themselves. If you attend a play randomly without any prior knowledge of its background and it turns out to be disappointing, this negative experience might cause you to lose interest in theater, whether for a short or long period. Let's hope no one has to go through that, but before discussing "Side World", it's important to briefly mention kumbaracı50. This dedicated company, founded 15 years ago, has brought beloved plays like "444" "Nihayet Makamı" "Tek Kullanımlık Hikâye" "Öteki Venedik Taciri" "Muamma" and many more to the audience. Gülhan Kadim, the general coordinator of kumbaracı50, who is also an actor, director, and for the first time, the writer of "Side World" mentions that despite the challenging circumstances this year, they have persistently staged three plays and intend to continue doing so.



"Side Wolrd" is a play in its first year on stage. The story goes like this: one night on the news, it is announced that the world we live in will close, and people will wake up in a neighboring world when they go to sleep on Saturday night. However, no one has any clear information on how or in what manner this will happen. In fact, it doesn't really matter.

Within this surreal scenario, musician Faruk, his brother-in-law Kudret, his best friend Şehnaz and her husband, the other Faruk, Faruk's student Sema, Imam Faruk(what a coincidence!), who is on his way to recite his last prayer but gets attacked and has some anger management issues, and the characters all try to navigate this chaos, metaphorically speaking, by laying their cards on the table and trying to escape the absurd seriousness of the situation. The play, written and directed by Gülhan Kadim, is inspired by a dream she had, and it features characters with different attitudes toward transitioning to the other world, creating humorous conflicts within a dark comedy...

Enjoy!



WRITER: RES. ASST. AYŞE SERAY ENGİN

DIGITAL ARCHAEOLOGY





Digital archaeology is the application of modern methods in archaeology from a scientific perspective. As a sub-discipline of archaeology, this field has developed in tandem with technological advancements. Examples of digital archaeology's applications include mapping through satellite imagery, digital documentation and 3D modeling, animation and experimental archaeology, database work, and web page projects. Tablets and smartphones have started being used at excavation sites for the collection, storage, and mapping of information. With 3D imaging and printing technologies, archaeologists attempt to reconstruct artifacts by combining excavated fragments into a complete whole. Digital scanning allows for a more detailed examination of the features of historical artifacts, such as texture and color, revealing details like 2,500-year-old fingerprints that are invisible to the naked eye. Digital archaeology also enables archaeologists to leave the original artifact in its location and work on replicas produced by 3D printers.

OCTOBER EVENTS

1. EXHİBİTİON TİTLE: DESİGNER'S NOTE
LOCATİON: SALT GALATA
DATE: SEPTEMBER 11 – UNTİL FEBRUARY 2, 2024
CLICK FOR WEBSİTE



About the Exhibition:
The exhibition examines the rapid and impactful transformation in the field of graphic design in Turkey during the last quarter of the 20th century through the lens of books.

2. EVENT TITLE: STATES OF THE EARTH
LOCATİON: YAPI KREDI CULTURE AND ARTS
DATE: SEPTEMBER 6, 2024 – MARCH 30, 2025
CLICK FOR WEBSITE

About the Exhibition:
The exhibition brings together eleven contemporary artists who produce works based on ecology. Featuring process-based works that prioritize formal aesthetics, the exhibition includes various media such as painting, performance, photography, video, stained glass, sculpture, and installations. The artists' approaches, material choices, and research topics are based on relationships formed through an egalitarian imagination with living beings. The exhibition aims to understand how humans relate to nature through socio political relationships and everyday structures and to provoke thoughts on the impact of sustainability on social justice and rights-based approaches.



3. EXHIBITION TITLE: REFIK ANADOL – DREAMS OF THE EARTH: ANATOLIA
LOCATION: ATATÜRK CULTURAL CENTER
DATE: UNTIL OCTOBER 6, 2024
CLICK FOR WEBSITE

About the Exhibition:

The work aims to reimagine the echoes of human history through the lens of artificial intelligence by processing an invaluable treasure trove of historical data. *Dreams of the Earth: Anatolia* presents a poetic interpretation of our shared heritage, inviting viewers to explore the dynamic and new relationship between archaeological knowledge and advanced technology. Anadol's algorithms process the rich details of ancient Anatolia, transforming them into a vivid, immersive experience that reflects both our deep past and the boundless possibilities of the future. The work offers a new way to connect with history by blending the artistic potential of artificial intelligence with the timeless narratives of Anatolia.





INTERVIEWS

INTERVIEW WITH ACADEMICS

WRITER:
RES. ASST. EDA TÜRKAY

Asst. Prof. Dr. Rabiya Saltik, Associate Head of the Department of Radio, Television, and Cinema at the Faculty of Fine Arts (FFA) of Istanbul Gelişim University (İGU), answered our questions about new media and human relationships:



- **How would you define your field of study based on your theses, publications, and other works?**

I would broadly define my work as focusing on new media technologies and their effects on human life. In an environment where new media technologies are constantly diversifying and experiences are beginning to transform, discussing current practices and their impact on individuals and society is becoming increasingly important. In both my theses and completed scientific research, I have had the opportunity to address topics such as cyberpsychology related to new media technologies, collective and cultural memory in digital environments, postmodern subjective experiences in virtual spaces, and the forms of divisive and exclusionary discourses in cyberspace, among many other issues.

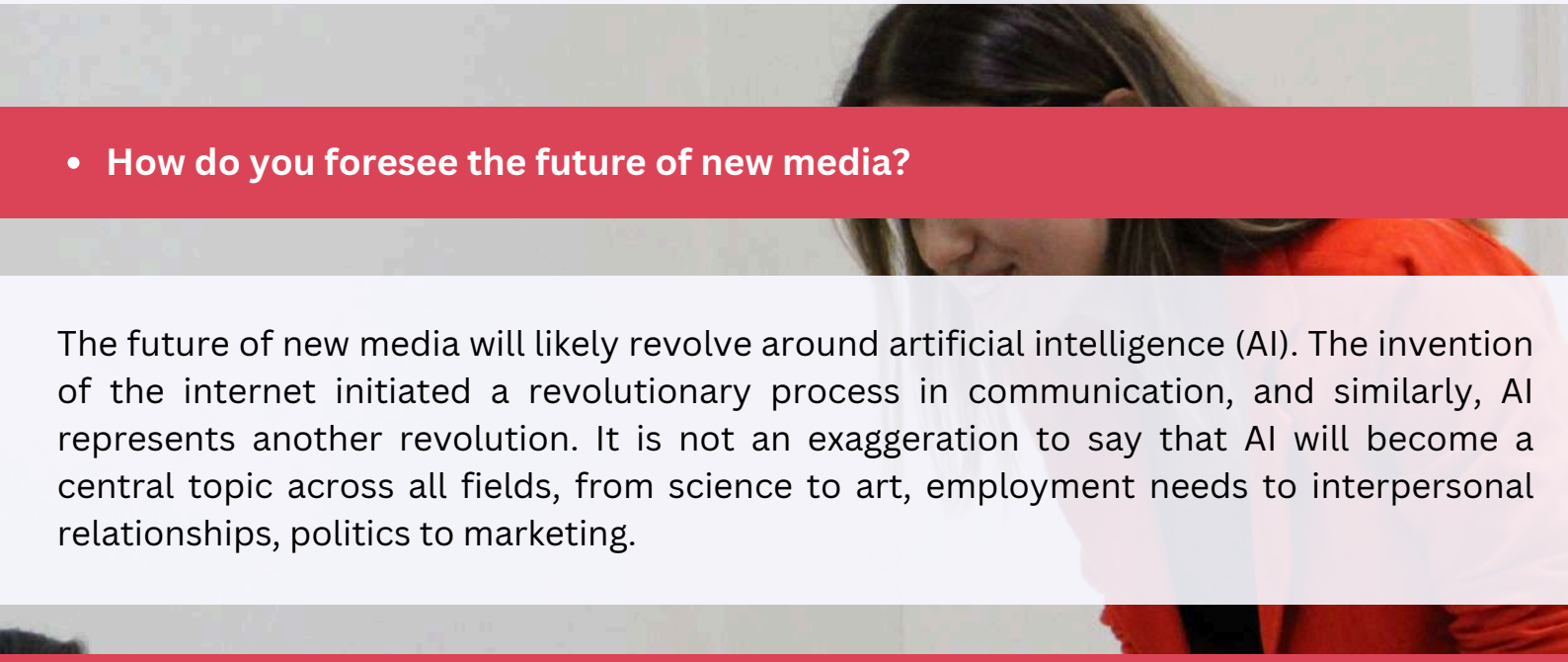
- **How do you interpret the effects of social media use on university students?**

Social media's impact on university students can be discussed from both positive and negative perspectives. For staying up-to-date and informed, social media offers a faster medium than conventional media. Many university students, who are known to follow conventional media less, use social media to obtain information. This can sometimes provide valuable updates on current events or delve into specific areas of interest or expertise. Conventional media often has limited coverage of personal interests, whereas social media can offer directly experiential videos showing how to make a film or vlogs detailing nuances in a favorite director's work. However, despite these benefits, social media also takes away many things from university students. We are exposed to highly personalized screen experiences, and our feeds, shaped by our interests, confine us to a repetitive loop. We end up reading the same content, laughing at the same things, or learning similar information as others with similar interests. Thus, while we may feel immersed in an ocean of information, we are actually swimming in a confined pool. Additionally, students accustomed to the fast-changing, visually dominant nature of these platforms struggle with longer, uninterrupted classes, face serious concentration issues, and often avoid reading recommended books. When they need to learn something, they turn to search engines or AI models that provide quick information. We can say that, when considering the pros and cons, the negatives outweigh the positives.



- **What do you think is the effect of the vast amount of content on digital platforms on viewers?**

With digital platforms, our viewing experiences have reached a new level. While viewers on conventional media could spread out a season of a show over months, digital platforms allow them to binge-watch an entire season in one night. This binge-watching behavior can become akin to an eating disorder, dominating the viewer's experience. These platforms also support this viewing disorder by recommending content based on your preferences or previously enjoyed genres, leading to what can be described as "fast-foodization" of viewing experiences. We often hear people say, "I didn't like it, but I finished the series." As a result, there is a continuous need to update content to meet demand, leading to increasingly careless scripts and poorly made stories produced quickly and cheaply. This results in a production ideology that caters to the consumption society.

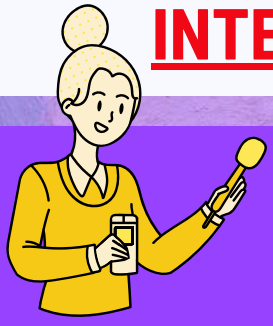


- **How do you foresee the future of new media?**

The future of new media will likely revolve around artificial intelligence (AI). The invention of the internet initiated a revolutionary process in communication, and similarly, AI represents another revolution. It is not an exaggeration to say that AI will become a central topic across all fields, from science to art, employment needs to interpersonal relationships, politics to marketing.

- **Beyond digitalization, new media tools, social media, etc., how do you think AI will affect these areas?**

We are moving towards a societal framework where AI will impact all areas, from science and art to job employment and emotional relationships. In an AI society, the role of humans will definitely change, and every field will have to redefine itself according to AI. For instance, films made entirely by AI will become commonplace, and we might see deceased Hollywood actors as leading roles in entirely AI-created productions. Many such examples can be provided. However, it is important to note that an AI society cannot be defined as one where humans are no longer needed. In that societal framework, the most competent individuals will be those who can effectively use AI within their fields. Therefore, we need to focus on the concept of AI literacy from today.



INTERVIEW WITH STUDENT

WRITER:
RES. ASST. BAŞAK LALE

WE TALKED ABOUT THE INTERNSHIP EXPERIENCE WITH OUR INTERIOR ARCHITECTURE STUDENT EYÜP YAĞŞİ!

We talked with a 4th-year student from the Department of Interior Architecture at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), about the details of their recently completed construction site internship!





- **Hello Eyüp, could you first tell us a bit about yourself? What were the reasons you chose the Interior Architecture program, and have your views changed during the course of your education?**

Hello, I'm Eyüp Yağşi, a senior student in the Interior Architecture Department. The biggest factor in choosing this field was my interest in spaces from a young age. Since childhood, I've always wondered how I could change the layout of the areas around me to create a more enjoyable space. Of course, during my education, I began to find answers to these questions. I learned that in interior architecture, it's not just about aesthetics, but also about considering environmental and social factors when designing. This process helped me realize that interior architecture is not just about design, but also a philosophy of life.

- **We know that you've recently completed your construction site internship. Could you tell us a bit about that process? How did it go, and what did you learn?**

I did my first internship at a construction site with a Tekno-park concept. It was a truly educational and enjoyable experience for me. Being in the construction environment gave me the opportunity to observe the process of turning projects from paper into reality. Additionally, I experienced the practical challenges of working on-site and learned how important teamwork and communication are.

- **How did the courses you took in the Interior Architecture Department impact your experiences during this process?**

The courses I took in the Interior Architecture Department had a significant impact on my construction site internship. The plan readings we completed in project courses and the knowledge we gained about materials were helpful during this process. I had the opportunity to combine theoretical knowledge with practical experience.

- **Finally, what advice would you give to Interior Architecture students who have not yet done an internship? What should they pay attention to?**

It's important to apply for internships as early as possible. Acting early in finding a good internship location will provide you with more options. Be open to learning and contributing during the internship process. Don't hesitate to ask questions, and finally, make sure to take photos of the work you do and keep notes on the projects. This will greatly help you in filling out your internship log.



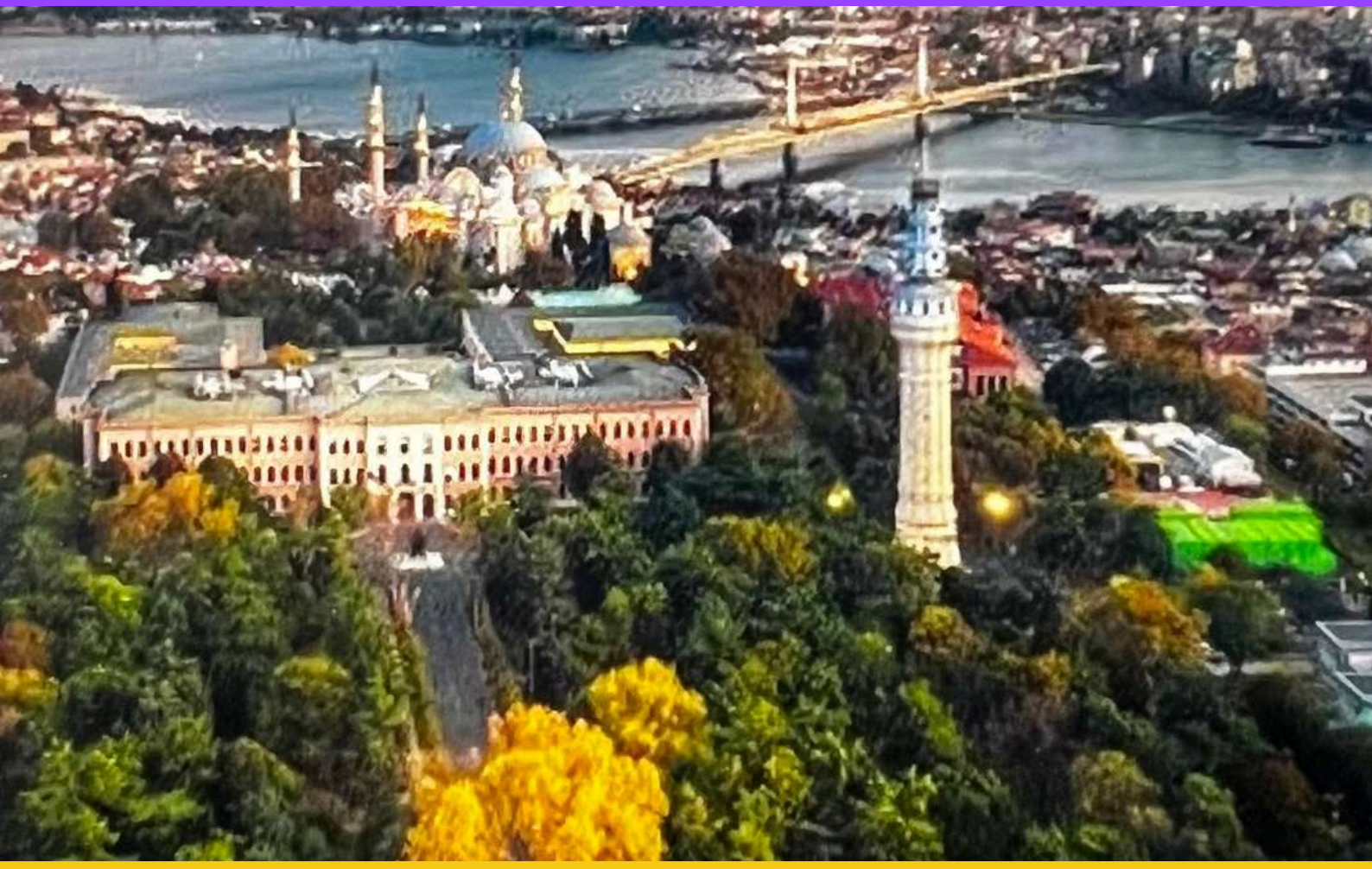
We thank our dear student and wish them continued success in their academic and professional life!



CULTURAL JOURNEY

WRITER: PROF. DR. İSMET ÇAVUŞOĞLU

ISTANBUL UNIVERSITY AS A HISTORICAL, ARCHITECTURAL, AND EDUCATIONAL INSTITUTION



Since 2006, Istanbul University has been ranked among the top 500 universities in the world. In 2019, it was the only university from Turkey to be included in the top 500 universities globally. The university is also ranked among the top 100 universities in the Asia-Pacific region. Istanbul University's Faculty of Business Administration was accredited by The Association to Advance Collegiate Schools of Business (AACSB), the most prestigious accrediting organization for business schools worldwide, in 2012. This made Istanbul University's Faculty of Business Administration the first and only state university in Turkey to receive AACSB accreditation. The university hosts approximately 73,000 graduate, undergraduate, and associate degree students, and education is provided by 12,000 faculty members and academic staff.

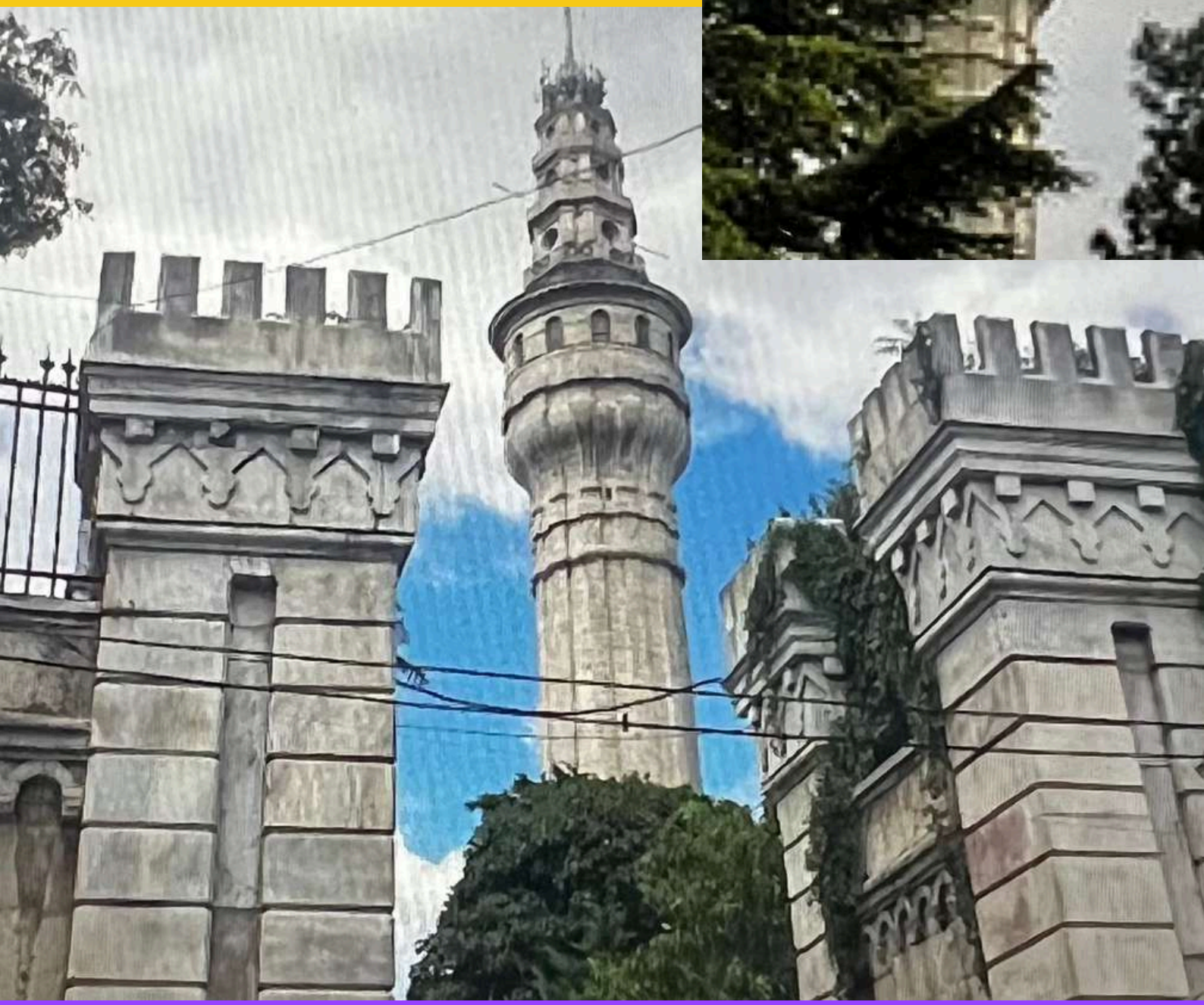


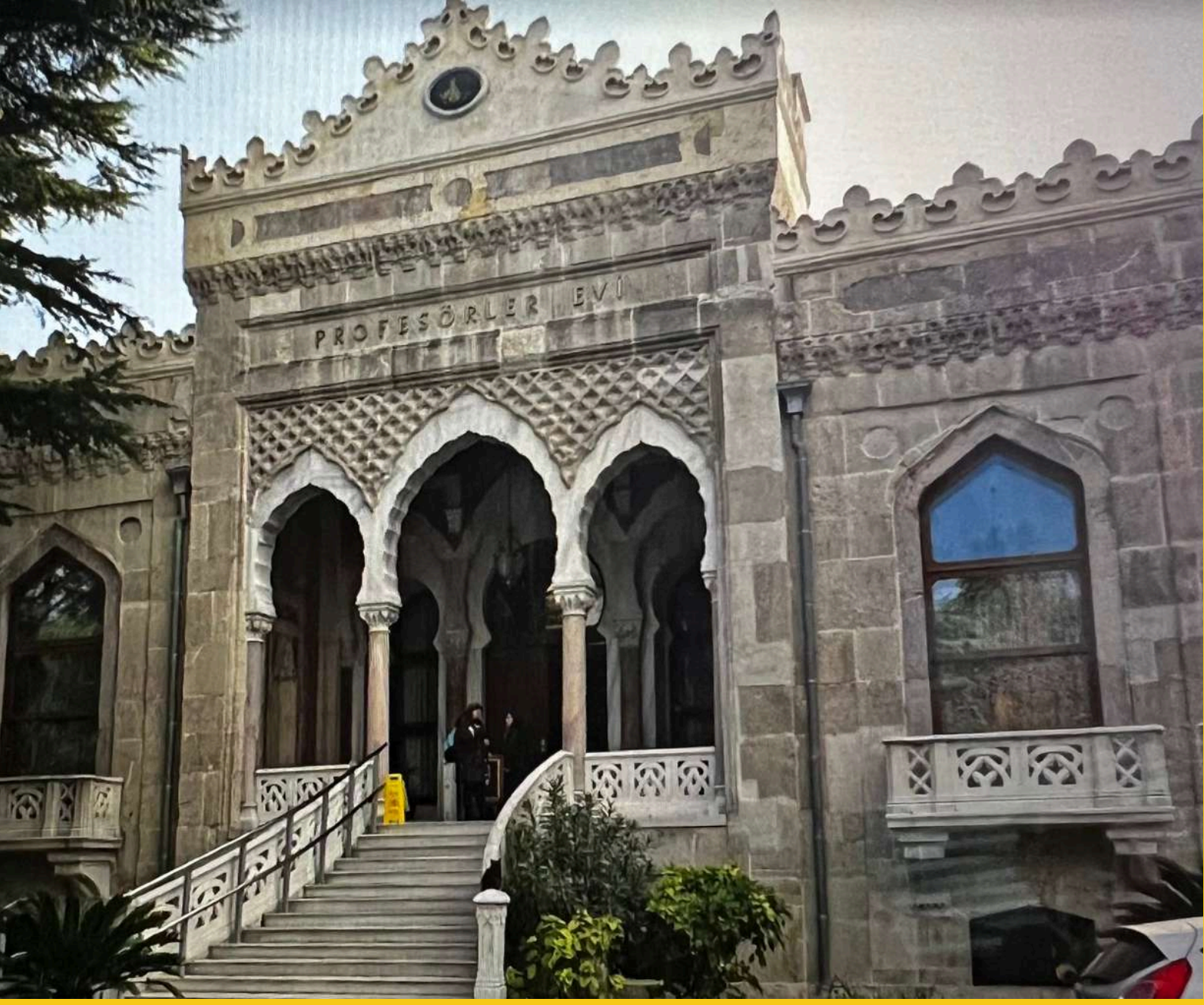
Different Theories on the Founding of Istanbul University:

İIstanbul University is Turkey's oldest and first state university. Its main campus is located in the Fatih district of Istanbul, and it is considered the direct continuation of Darülfünun, the first European-style university in the Ottoman Empire. Some units of Istanbul University trace their origins back to the Sahn-ı Seman madrasas, established on May 30, 1453, the day after the conquest of Istanbul by Sultan Mehmed the Conqueror. Therefore, the university's founding is often attributed to this date. However, some theories about the university's establishment go back to the year 1321. German historian Richard Honig refers to an institution at the current location of the central building on the Beyazıt Campus that provided education in medicine, law, philosophy, and literature, comparable to Roman universities. Honig suggests that the institution's founding date, March 1, 1321, marks the beginning of education in Istanbul. Turkish historians, on the other hand, recognize 1453 as the official founding date of Istanbul University. On May 30, 1453, during meetings held right after the conquest of the city, it was decided to establish an educational institution in Istanbul. Consequently, the Sahn-ı Seman Madrasas, which were opened around the Fatih Mosque in eight sections in 1470 (meaning "eight courtyards"), are considered the founding date of Istanbul University. This is why the university's logo marks 1453 as the founding year. Former rector of Istanbul University, lawyer Cemil Bilsel, also suggests that the university's founding year is 1470, the year the Sahn-ı Seman Madrasas were opened. Efforts to establish a European-style modern university in the Ottoman Empire began in 1846. After failed attempts in 1863, 1870, and 1874, the first successful institution, named Darülfünûn-ı Şahane, was established by the decree of Sultan Abdulhamid II on August 31, 1900. Istanbul University is the direct successor of this institution. Additionally, Atatürk was elected an "honorary professor" at Darülfünun, upon the suggestion of Yahya Kemal Beyatlı.

Until 1933, the institution provided education under the names Darülfünun-ı Şahane, Darülfünun-ı Osmani, and Istanbul Darülfünunu. On August 1, 1933, it was renamed Istanbul University, and on November 18 of the same year, it began its educational activities as Turkey's first and only university. After Istanbul Darülfünunu became Istanbul University through a law passed in 1933, the first logo used by the university featured the year 1933. Later, the university's iconic "snake emblem" was designed by Prof. Süheyl Ünver, inspired by motifs from the 1243 Seljuk-era Darüşşifa (hospital).







The Republic of Turkey officially recognized the legal status of Istanbul Darülfünunu with Law No. 493 on April 21, 1924. The abolished Fatih and Süleymaniye Madrasas were reorganized on October 7, 1925, as the Faculty of Theology under Darülfünun. (In the 1925-26 academic year, this faculty had 284 students, but following the 1933 University Reform, it was transformed into the Higher Islamic Institute and closed the following year due to a drop in students, with only 20 remaining.) The Republic, which had nationalized primary and secondary education through the Law of Unification of Education (Tevhid-i Tedrisat) on March 4, 1924, was skeptical of Darülfünun's autonomous status. In July 1933, Law No. 2252 dissolved Darülfünun along with all its affiliated institutions, staff, and organization. A new university under the Ministry of Education (Maarif Vekâleti) was to be established in Istanbul. Istanbul University opened with a new staff and structure on August 1, 1933, and began its educational activities on November 18, 1933, as Turkey's "first and only" university.

The Beyazıt Campus, where the Rectorate of Istanbul University is located, was known as the Old Palace (Eski Saray) during the Ottoman Empire. After the conquest of Istanbul by Sultan Mehmed the Conqueror, a palace was built here, but once Topkapı Palace was constructed, its use was abandoned. When Sultan Mahmud II abolished the Janissary Corps and established a new army, he appointed a commander for this army and assigned the Old Palace area as the headquarters. This institution was first called the Seraskerate and later the Ministry of War (Harbiye Nezareti). The place where the Seraskerate headquarters was located became known as the Bab-ı Seraskeri. During the reign of Sultan Abdulaziz, a large stone building and a grand gate were constructed between 1864 and 1866. This structure was used by the Ministry of War until 1922. After the proclamation of the Republic and the relocation of government institutions to Ankara, this building was handed over to Istanbul University. Today, this structure is used as the Istanbul University Beyazıt Campus.

The eclectic clock towers, signed by Mustafa Şem'i Pek and located on either side of the monumental entrance gate that opens to Beyazıt Square, were built in 1865.

Faculties and other academic units of Istanbul University

A total of 33 academic units, including faculties, institutes, colleges and vocational schools, operate at Istanbul University.



RESOURCE:

https://tr.wikipedia.org/wiki/Osmanl%C4%B1_%C4%B0mparatorlu%C4%9Fu

https://tr.wikipedia.org/wiki/Dosya:Istanbul_University_campus_March_2008c.JPG

wiki/İstanbul_Üniversitesi#cite_note-22

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A significant portion of the photographs are from the author's own archive.

GASTRONOMY JOURNEY

GASTRONOMY JOURNEY

THE NEW TREND IN GASTRONOMY: SUSTAINABLE GASTRONOMY AND GREEN KITCHEN



In the 1980s, when I was in my teens, my grandfather, born in 1910 and in his 70s at the time, used to talk about how various foods had become abundant and would recount stories of food shortages from his youth. He would explain with a sigh how much they suffered from food scarcity in his hometown and during his time in the military in the 1930s when he was in his twenties. He would express this by saying, “We were so desperate that we lacked even a handful of wheat to make flour.” When I later studied historical events, I fully understood what my grandfather had been telling me.

The Great Depression

The economic crisis that erupted worldwide gave rise to the Great Depression of 1929. In an effort to overcome these economic challenges, particularly in developed countries as well as in Turkey, there was a focus on production and industry-driven development. However, this approach caused a disruption in the world’s ecosystem. The undesired consequences of this disruption were realized in the 1960s, and finally came to public attention a decade later. As a result of the ensuing discussions, it was understood that a holistic approach was necessary to restore ecological balance. It became clear that it was essential to establish plans and actions that could strike a balance between humans and nature, enable conscious production and consumption without harming natural resources, and meet the needs of future generations. As you may have inferred from what I’ve shared, the solution lies in sustainable models. In this context, the food and beverage sector, or in today’s terms, the field of gastronomy, requires sustainable models. Let me tell you about one of the latest of these models, the Green Kitchen.

Green Kitchen Practices

Let me start by summarizing what the Green Kitchen is. The Green Kitchen aims to use less energy, promote recycling, and minimize environmental impact. The seeds of the Green Kitchen movement were planted in 1993 when a group of food and beverage industry leaders and chefs in the U.S. came together to establish sustainable kitchen practices. Over time, these seeds grew and evolved into a significant initiative. The companies involved sourced their supplies from local food producers, used sustainable construction materials and furniture, and showed extreme sensitivity to energy conservation. Over time, the Green Kitchen also extended to the tourism sector. As a result, tourism businesses began to focus on low-carbon foods and local agricultural resources to enhance sustainability. However, when we examine the tourism sector specifically, green kitchen practices require high costs. Therefore, demand for tourism sectors supporting the green kitchen remains limited. What needs to be done is to focus on increasing green kitchen awareness. Let's also consider how green kitchen practices and the technological advancements they reflect contribute to sustainable gastronomy in a world where global hunger and food waste problems are growing.

Contributions to Sustainability

Developing a sustainable perspective in the field of gastronomy will benefit the tourism and food and beverage sectors. When we set out with this perspective, we notice advancements in kitchen technologies and the use of equipment that consumes less energy. Smart kitchen equipment has been developed to save energy and materials. This equipment is also used to minimize food waste. Devices such as smart ovens, smart pans, and smart refrigerators support sustainability by minimizing food and energy waste in kitchens.



Green Kitchen Equipment

For instance, smart ovens recognize the food being cooked and automatically adjust the appropriate temperature and time to save energy. Smart pans optimize the cooking process using temperature sensors, and smart refrigerators monitor the condition and quantity of food to prevent waste and avoid overstocking. Three-dimensional food printers help prevent food waste by producing meals in desired portions, while equipment like grease traps and compost machines contribute to waste management and recycling processes. Grease traps reduce environmental pollution by preventing waste oil from entering the sewage system, and compost machines biologically break down organic waste for recycling.

In conclusion, green kitchen practices and technological advancements contribute to achieving the goals of sustainable gastronomy by optimizing kitchen processes, increasing environmental awareness, and offering solutions to global issues by reducing food waste

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Stay well...

Assoc. Prof. Dr. Murat Doğan



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