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ISTANBUL
GELISIM
UNIVERSITY



Faculty of
Fine Arts

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15

JULY

DEMOCRACY AND
NATIONAL UNITY DAY

We proudly commemorate the strong will of unity
and solidarity that guides our shared values,
paving the way for a future filled with peace,
trust, and perseverance.





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III. HARVEST TIME

SHORT FILM
FESTIVAL



SUSTAINABLE FESTIVAL!

The **3rd Harvest Time Short Film Festival**, which supports the creative vision of young filmmakers, brought together inspiring films, impressive screenings, and an award ceremony in a day full of art.



SCREENINGS
OF QUALITY FILMS



TALKS WITH NAMES
FROM THE INDUSTRY



AWARD CEREMONY
AND ACHIEVING FILMS



SUPPORT FOR
YOUNG TALENT



GREEN
FILM SCHOOL
ALLIANCE





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IGU FACULTY OF FINE ARTS

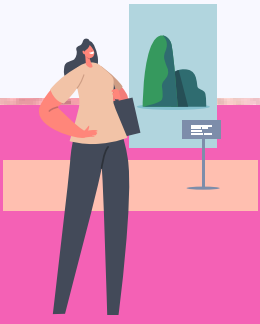
BID FAREWELL TO ITS 2025-2026 GRADUATES *with an exciting ceremony!*





ACADEMIC SUCCESSES

ACADEMIC SUCCESSES



RES. ASST. EZGİNAZ KARA WAS ENTITLED TO RECEIVE A PATENT WITH HER PROJECT "PSYCHOLOGICAL RESET CABIN FOR MICRO RESTING AREAS IN THE CITY"!



Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design (ICM) research assistant Ezginaz Kara has achieved great success by registering her academic research and innovative design ideas. The invention titled "Psychological Reset Cabin for Micro Resting Areas in the City" developed by Res. Asst. Ezginaz Kara was entitled to receive a patent, becoming a concrete example of the transformation of academic knowledge into social and urban benefit.

Today, rapidly increasing urbanization, intense work paces, and the crowds created by metropolises cause an intense accumulation of stress and fatigue on individuals. Based on the mission of the interior architecture and environmental design disciplines to produce human-oriented solutions, this patented

project aims to create "micro resting areas" where individuals can isolate themselves, even for a short time, in the intense chaos of the city and renew themselves mentally and physically. The "Psychological Reset Cabin" designed by Res. Asst. Ezginaz Kara stands out as a functional and aesthetic environmental design innovation that directly contributes to urban well-being by allowing users to momentarily isolate themselves from the outside world. This patent success achieved within the IGU Faculty of Fine Arts, where design, research, and innovation-oriented productions are encouraged, is an important indicator that not only theoretical knowledge but also applicable, registered, and innovative projects are implemented. This study, which centers on the relationship between human psychology and space/environment, supports our university's vision of intellectual property and innovation while adding a valuable vision to the sustainable and healthy city models of the future.

We congratulate Res. Asst. Ezginaz Kara for this innovative contribution she has presented to the literature and applied fields by blending design and psychology in the urban texture, and we wish her continued success in her academic, scientific, and sectoral studies.

ACADEMIC SUCCESSES

RES. ASST. DR. BAŞAK LÂLE SUCCESSFULLY DEFENDS HER DOCTORAL DISSERTATION AND EARNS HER PHD!



Through Housing: Istanbul Fatih Dead-Ends” before the jury of the Department of Interior Architecture and Environmental Design at Hacettepe University, Institute of Fine Arts.

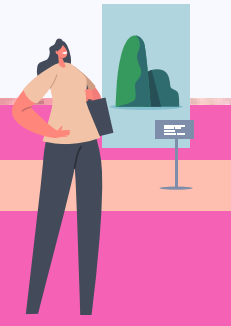
The multi-layered research conducted by Res. Asst. Dr. Başak Lâle focuses on dead-end streets, which formed a critical threshold between housing and public space in traditional Islamic and Ottoman urban design. The study utilizes striking data to analyze the spatial and social transformation of these structures—which were initially considered a spiritual extension of the interior space and semi-private areas protecting the household's privacy—starting from the mid-19th century.

The study examines the historical turning points in the Fatih region through six fundamental periods: the Tanzimat modernization, the rational planning discipline of the Republican era, post-1950 mass internal migration waves, the 1985 UNESCO conservation process, the 1999 Marmara Earthquake, and post-2015 deepening demographic shifts. Supported by archival documents, morphological analyses, and field observations, the research demonstrates how dead-end streets—increasingly perceived over time as "technical defects to be eliminated"—have turned into through-streets, commercialized, squatted, or completely disappeared, drifting away from their formerly protective identity. The research vividly illustrates how these areas, which once nurtured neighborhood relations, have evolved into contemporary spaces that are “as close as touching each other, yet so far apart.”

Providing an invaluable contribution to the literature in the context of urban memory, housing culture, and the preservation of traditional neighborhood morphology, we congratulate Res. Asst. Dr. Başak Lâle on this outstanding achievement and wish her continued success in her academic career.

ACADEMIC SUCCESSES

RES. ASST. HATİCE ÇOBAN SUCCESSFULLY DEFENDED HER MASTER'S THESIS!



Research Assistant Hatice Çoban from Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design (ICM), completed her master's education by successfully defending her thesis conducted within the Department of Architecture at Gazi University, Faculty of Architecture.

Prepared under the supervision of Prof. Dr. Asena Soyluk and Assoc. Prof. Dr. Zerrin Funda Ürük, the thesis titled “Investigation of Post-Earthquake Field Hospital Plan Proposals with Different Structural Characteristics within the Scope of Accessibility via Space Syntax Method” addressed the spatial organization and accessibility performances of field hospitals, which are of critical importance for the sustainability of emergency healthcare services after earthquakes.

Within the scope of the study, field hospital plan proposals with different structural characteristics were analyzed using the space syntax method and evaluated in terms of accessibility.

In addition to the thesis advisors, the defense was held before a jury consisting of Prof. Dr. Semra Arslan Selçuk, Prof. Dr. Ali İhsan Ünay, and Assoc. Prof. Dr. Güneş Mutlu Avinç. The thesis work was deemed successful and accepted by the jury members.

Contributing to the evaluation of post-disaster healthcare buildings in terms of accessibility and spatial performance, this study reveals significant findings for the design of disaster-resilient healthcare spaces.

We congratulate Research Assistant Hatice Çoban and wish her continued success in her academic endeavors and career.



PROJECTS

PROJECTS

DECISION PROCESSES IN CONCEPT HOTEL DESIGN UNDER THE SPOTLIGHT: AN INNOVATIVE SRP PROJECT



The Scientific Research Project (SRP) titled “Synthesis of Design Inputs in Concept Hotel Architectural Design: A Multivariate Decision Framework Proposal,” led by Asst. Prof. Dr. Kadir Öz, Head of the Department of Interior Architecture at the Faculty of Fine Arts (FAF), Istanbul Gelişim University (IGU), has officially commenced. The project aims to establish a systematic and scientific decision-making framework for concept hotel architecture by examining the multidimensional design inputs that shape architectural design decisions through advanced analytical methods.

The research will comprehensively investigate the functional, aesthetic, user-oriented, environmental, and sustainability-driven parameters that influence concept hotel design. Based on the findings, the project will develop a multivariate decision-making framework designed to contribute to the academic literature while providing architects, interior architects, and industry professionals with a practical methodological tool for the design process.

Adopting an interdisciplinary approach, the project seeks to advance data-driven decision-making mechanisms in architectural design and offer an innovative perspective on concept hotel architecture. By promoting more measurable, transparent, and sustainable design processes, the study is expected to make a significant contribution to both academic research and professional practice in the fields of architecture and interior architecture.

PROJECTS

VCD STUDENT MERYEM SILA ÖZÇELİK'S PROJECT RECEIVES TÜBİTAK 2209-A SUPPORT!



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★ VCD STUDENT ★

MERYEM SILA ÖZÇELİK

QUALIFIED TO RECEIVE TUBITAK 2209-A SUPPORT!



The research proposal titled “Designing an Inclusive Digital Game Platform that Supports the Creativity of Girls,” developed by Meryem Sila Özçelik, a student in the Department of Visual Communication Design (VCD) at the Faculty of Fine Arts (FFA), Istanbul Gelisim University (IGU), under the supervision of Research Assistant Dr. Ayten Bengisu Cansever Bayhan, has been awarded funding under the TÜBİTAK 2209-A University Students Research Projects Support Program.

The project aims to develop an alternative platform model where girls can express themselves more creatively and safely within digital gaming environments. Rather than emphasizing violence and competition, which are commonly encountered in contemporary gaming culture, the project adopts an approach that encourages creativity, offers opportunities for personalization, and creates a more inclusive user experience for girls. As the Faculty of Fine Arts at Istanbul Gelisim University, we congratulate our student and wish her continued success in her academic and professional endeavors.



NEWS FROM FFA



NEWS FROM FFA

IGU'S FACULTY OF FINE ARTS MET WITH PROSPECTIVE STUDENTS AT THE EKET ISTANBUL UNIVERSITY COLLEGE FAIR!



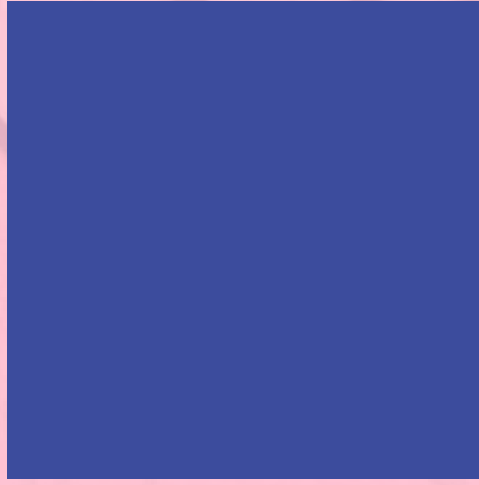
Istanbul Gelişim University's Faculty of Fine Arts (IGU GSF) was represented at the fair by faculty members from various departments. Associate Professor Murat Doğan, Assistant Professor Gökçe Uzgören, Research Assistant Dr. Ayten Bengisu Cansever Bayhan, and Lecturer Ahmet Bikiç held one-on-one meetings with prospective students and their parents. Lecturer Ahmet Bikiç, a faculty member of the Visual Communication Design Department and Head of Visual Affairs at the Public Relations and Promotion Directorate, also contributed to the fair's promotional efforts.

During the meetings, information was provided on the educational curricula, hands-on courses, workshop and laboratory facilities, internship processes, industry partnerships, and post-graduation career opportunities offered by the departments within the Faculty of Fine Arts. Questions from prospective students—based on their areas of interest, talents, and career goals—were answered, helping them make more informed decisions regarding their choice of department and career path.

Prof. Dr. Şükran Güzin Ilıcak Aydınalp, Dean of the Faculty of Fine Arts at İGÜ and Acting Rector of Istanbul Gelişim University, also attended the fair alongside faculty members to meet with prospective students and their families.

Throughout the fair, prospective students received free support from expert counseling advisors based on their academic rankings and goals. Academic, psychological, and career assessments conducted in the “Let İGÜ Be Your Mentor” area guided students in identifying career paths suited to their interests and talents. In the VR experience area, visitors were given the opportunity to explore the campus, laboratories, and practical training facilities in a virtual environment.

During the three-day EKET Istanbul University Choice Fair, Istanbul Gelişim University provided comprehensive support to prospective students throughout the application process by bringing together one-on-one interactions with faculty members, admissions counseling, career orientation activities, a virtual campus experience, and scholarship opportunities.

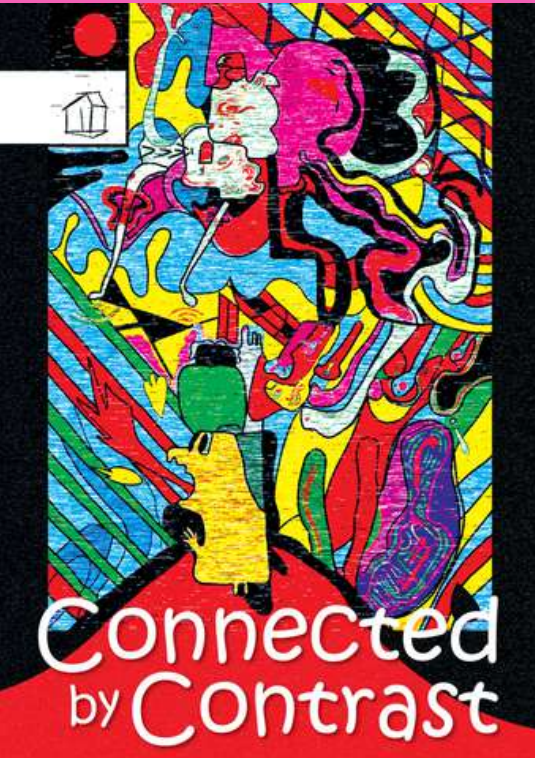






NEWS FROM FFA

IGU GRAPHIC DESIGN STUDENT HAJİR OBAİDİ EARNs EXHIBITION RECOGNITION AT AN INTERNATIONAL POSTER EXHIBITION!



Hajir Obaidi, a student in the Graphic Design Department at Istanbul Gelişim University's Faculty of Fine Arts, achieved a significant milestone by earning a spot in the 7th International Poster Exhibition, an internationally organized event. Obaidi's poster design, selected as part of the international open call held under the theme "What Unites Us," was exhibited alongside works by designers from various countries.

The "What Unites Us" theme, which invites reflection on social unity, shared values, and cultural diversity, offered designers a broad conceptual scope for interpretation. Hajir Obaidi approached this theme through the idea that differences can converge on common ground. In her design, the student emphasized the coexistence of different identities and perspectives rather than the uniformity of individuals, interpreting the concept of unity through a multi-layered approach using her visual language.

In a brief interview following the exhibition's success, Obaidi shared her reflections on the design process. Noting that when she first saw the theme, she thought it could carry different meanings for everyone, the student expressed her approach in the following words: She explained that she believed the concept of unity does not mean everyone has to be the same; rather, what truly matters is the coexistence of differences. For this reason, she said she sought to reflect the idea of coming together on common ground by bringing together diverse visual elements in her design. She noted that her goal was to create a narrative open to different interpretations, allowing viewers to establish their own connection with the work.



Görkem Tilg Karakuglu
Canada



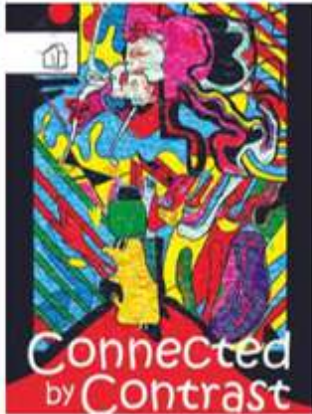
Güliz Boyraz
Türkiye



Hacı Mehmet Acar
Türkiye



Halitham Alsaiely
Iraq



Hajir Obaidi
Iraq



Hakan Arslan
Türkiye



Obaidi explained that during the design process, he first conducted research on the theme and prepared various sketches by examining the visual representations of concepts such as unity and belonging. The student explained that after evaluating various alternative ideas, he developed the approach he found most compelling to create his poster, emphasizing that the layered composition provided both visual richness and conceptual depth. He added that he consciously used fundamental design elements such as color, contrast, and visual hierarchy to reinforce the design's message.

Hajir Obaidi noted that having her work featured in an international exhibition was a significant source of motivation for her, adding that being on the same platform as designers from different countries offered a valuable experience for both her personal and professional development. The student noted that seeing works produced on an international scale up close provided new perspectives, and she emphasized that such organizations offer important opportunities for young designers to enhance their creative output.

While the Department of Graphic Design at Istanbul Gelişim University's Faculty of Fine Arts continues to support its students' participation in national and international art and design events, this achievement stands out as a key indicator of the department's educational philosophy, which encourages creative production. Hajir Obaidi's success in being featured in an international exhibition not only contributes to students gaining visibility on a global scale but also underscores, once again, the importance of young designers being able to express themselves on international platforms.



NEWS FROM FFA

TECHNICAL VISIT TO EKOL FOOD BY PRACTICAL COURSE INSTRUCTORS FROM IGU GASTRONOMY AND CULINARY ARTS PROGRAMS!



Practical course instructors from Istanbul Gelişim University's Gastronomy and Culinary Arts programs visited Ekol Food to strengthen university–industry collaboration and gain first-hand knowledge of current products used in the gastronomy sector. The technical visit took place on 17 July at 13:00 and was hosted by company representatives.

During the visit, the instructors had the opportunity to closely examine Ekol Food's diverse product range developed for the gastronomy industry. The program included tasting sessions featuring a variety of cheeses, sauces, and prepared dishes. Throughout the tastings, company representatives provided detailed information on the products' ingredients, applications, flavor profiles, and their use in professional kitchens.

The technical visit enabled the instructors to observe current industry products on site and gain valuable insights that can contribute to the practical courses offered in gastronomy education. Supporting stronger collaboration between academia and industry, the visit concluded with an exchange of ideas and evaluations, followed by a commemorative group photograph.

We would like to thank the Ekol Food team for their warm hospitality and valuable contributions, and we look forward to continued collaboration in the future.





NEWS FROM FFA

RES. ASST. DR. EMEL ÇİRİŞOĞLU SHE SHARED HER INSIGHTS ON “ASHURA DAY AND THE ASHURA TRADITION IN THE OTTOMAN EMPIRE”



ASST. PROF. EMEL ÇİRİŞOĞLU EVALUATED ASHURA DAY AND THE ASHURA TRADITION IN THE OTTOMAN EMPIRE!



Ashura, which forms an important part of our culinary culture, holds its place among our traditional desserts. Ashura is a special dessert prepared on the 10th day of the month of Muharram, embodying feelings of abundance, fertility, unity, and solidarity. It would be incorrect to characterize it merely as a dessert; it must be noted that ashura embodies a unique tradition. It is prepared and served every year on the day designated as Ashura Day.

There are various historical events associated with Ashura Day. The most widely believed of these events is that Prophet Noah's ark rested on the peak of Mount Cudi on this day, making it the day the believers on the ark were saved. According to this belief, following the end of Noah's flood, this special dessert was made for the remaining passengers using the last remaining food items on board, consisting of forty kinds of ingredients. Today, this is kept alive as the ashura tradition. However, there are also different beliefs regarding Ashura Day. For this reason, ashura is known not only as a dessert made by Muslims but as an ancient dish whose origins date back to polytheistic religions.

When we look at the Ottoman period, we can say that ashura held an important place during that era as well. It is known that ashura was prepared and served in soup kitchens (imarets) and distributed to the public, and historical sources indicate that Ashura Day carried a distinct importance at that time. Not only the making and distribution of Ashura, but also the Ashura Day celebrations occupied an important place in the Ottoman period. It is also observed in written works from the Ottoman era that it was included among the dessert varieties in the palace.



NEWS FROM FFA

THE SCENT OF THE ISLAND DOCUMENTARY SCREENED AT THE 39TH INTERNATIONAL KSF FILM FESTIVAL AND MULTIMEDIA!



The documentary “The Scent of the Island,” produced with the support of the Department of Visual Communication Design at the Faculty of Fine Arts of Istanbul Gelişim University (IGU) and the Gelişim Film Academy, and directed by Lecturer Ahmet Bikiç, was screened at the XXXIX International KSF Film and Multimedia Festival.

According to a statement from the university, the documentary—which explores the relationship between nature, humanity, and sustainable living—was included in the festival program and presented to national and international attendees.

Drawing inspiration from Gökçeada’s natural and cultural fabric, the documentary uses cinematic storytelling to explore a way of life lived in harmony with nature, far removed from the hectic pace of urban life. The film highlights the environmental, cultural, and social dimensions of sustainable living through the lens of local production culture, ecological balance, a philosophy of simple living, and the bond between humans and nature.

The documentary centers on the story of Şule and Aziz Bengi, a couple who moved from Istanbul to Gökçeada about 15 years ago to build a new life in harmony with nature. Drawing from a personal life choice, the film explores themes of production, sharing, environmental awareness, and inner transformation, inviting viewers to reevaluate their modern lifestyle habits.

Produced with the support of Istanbul Gelişim University, the film was directed and produced by Lecturer Ahmet Bikiç, while content management, cinematography, editing, sound design, and graphic design were carried out with the contribution of the university’s relevant teams.

The documentary had previously made its international premiere at the Golden FEMI Film Festival held in Sofia, the capital of Bulgaria. Continuing its festival journey at various events, “The Scent of an Island” also met with audiences at the XXXIX International KSF Film and Multimedia Festival.



NEWS FROM FFA

LECTURER SERENAY İNCEOĞLU SUCCESSFULLY COMPLETED HER THESIS MONITORING COMMITTEE MEETING!



Serenay İnceoğlu, a lecturer in the Department of Interior Architecture and Environmental Design at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (İGÜ), successfully completed the Thesis Monitoring Committee (TİK) meeting held as part of the Ph.D. program in History and Theory of Architecture at Yıldız Technical University.

İnceoğlu presented her doctoral thesis, titled “Spatial Ideologies of Power: Spaces of Control in Contemporary Screen Narratives,” to the committee members. The research examines how the relationships between power, control, and space are represented in contemporary screen narratives from the perspective of architectural history and theory, while also addressing the ideological and social functions of space in film and digital platform productions.

During the meeting held at Yıldız Technical University, the current status of the thesis was evaluated, and committee members shared their views and recommendations regarding the next stages of the research. Prepared using an interdisciplinary approach, the study aims to contribute to the field by focusing on the relationship between architectural theory and screen narratives.

We congratulate Lecturer Serenay İnceoğlu on her success in her doctoral thesis process and wish her continued success in her academic studies.



NEWS FROM FFA

RES. ASST. DR. EDA TÜRKAY ATTENDED THE CULTURE-CLIMATE CONSULTATION MEETING AHEAD OF COP31!



Res. Asst. Dr. Eda Türkay, an academic member of the Department of Radio, Television and Cinema at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), attended the Istanbul Culture-Climate Consultation Meeting, which was organized to evaluate the intersections of culture and climate policies ahead of the COP31 Climate Summit to be hosted by Türkiye.

Held in partnership with Esmiyor and 3dots and hosted by the Istanbul Development Agency, the meeting was organized to discuss the role that the cultural sector can play in combating the climate crisis, to bring together views and recommendations regarding Türkiye's culture-climate agenda, and to carry these recommendations into international climate policies. As the Türkiye leg of the globally conducted Culture Global Stocktake process, the meeting aimed to make the cultural sector's contribution to climate action more visible.

At the event, which brought together representatives from public institutions, non-governmental organizations, creative industries, and academia, participants were divided into working groups under the headings of mitigation, adaptation, means of implementation, and cross-cutting issues to exchange views. Res. Asst. Dr. Eda Türkay took part in the "Mitigation" table, where policies aimed at reducing carbon emissions in the creative sectors were discussed. Throughout the session, she contributed evaluations on expanding sustainable practices in cultural production processes, reducing the environmental impacts of creative industries, and aligning cultural policies with climate goals.

The recommendations developed during the meeting are expected to contribute to the Culture Global Stocktake policy document and guide culture-climate initiatives to be carried out within the scope of COP31.



SCIENTIFIC STUDIES



SCIENTIFIC STUDIES

NEW SSCI-INDEXED JOURNAL ARTICLE BY PROF.
ŞÜKRAN GÜZİN ILICAK AYDINALP AND ASSOCIATE
PROF. SEZGİN SAVAŞ PUBLISHED!



Istanbul Gelisim University (IGU) Faculty of Fine Arts (FFA) Dean and Acting Rector Prof. Şükran Güzin Ilıcak Aydınalp and Vice Dean Associate Prof. Sezgin Savaş have co-authored the article titled “Global Museum Networks and Cultural Communication: Exploring Instagram as a Digital Bridge,” which has been published in Empirical Studies of the Arts, a prestigious international academic journal indexed in the Social Sciences Citation Index (SSCI).

The study examines museums’ digital communication networks through the social media platform Instagram, analyzing the structure of cultural communication in digital environments. Focusing on the role of digital platforms in increasing the visibility of cultural heritage, the research offers significant insights into international museum relationships established through social media.

Conducted by academics from the Faculty of Fine Arts at Istanbul Gelisim University, the research contributes to the fields of digital culture, museology, cultural communication, and social network analysis, while also strengthening the university’s international academic publication performance.

Citation of the article:

Savaş, S, Tuncay, E. Kılıç, B. & Aydınalp, Ş. G. I. (2026). Global museum networks and cultural communication: Exploring Instagram as a digital bridge. Empirical Studies of the Arts. <https://doi.org/10.1177/02762374261463528>



SCIENTIFIC STUDIES

ASSOC. PROF. MURAT DOĞAN'S NEW ARTICLE HAS BEEN PUBLISHED!



A new article by Assoc. Prof. -Murat Doğan, one of the faculty members of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Gastronomy and Culinary Arts, has been published in the journal Food and Humanity, which is among the respected international publications in its field and indexed in the Q2 category.

The article titled “Flying chefs' sensory gatekeeping: Cultural appetite, food selection, and sustainability in Turkish-Mexican cuisines”, co-authored by Assoc. Prof. Murat Doğan with Funda Uğraç, draws attention as an original study examining the role of professional actors in the field of gastronomy and food science.

From abstract:

“This study investigates the sensory and cultural evaluations, food choices, and professional nutritional decisions of 150 flying chefs working in airline catering services regarding Turkish and Mexican cuisines. Conducted with a mixed-method research design, the study combined quantitative survey data with qualitative interviews; themes of taste, naturalness, nostalgia, and community came to the fore. The findings show that chefs prefer local foods at a much higher rate compared to industrial products (50.9% variance). The study positions flying chefs as sensory-cultural ‘intermediary’ actors in global food systems and contributes to sustainable gastronomy education.”

Citation of the article: Doğan, M., & Uğraç, F. (2026). Flying chefs' sensory gatekeeping: Cultural appetite, food selection, and sustainability in Turkish-Mexican cuisines. Food and Humanity, 7, 101285. <https://doi.org/10.1016/j.foohum.2026.101285> ([doi.org](https://doi.org/10.1016/j.foohum.2026.101285) in Bing).

We congratulate Assoc. Prof. Murat Doğan and wish him continued success in his academic studies.



SCIENTIFIC STUDIES

**LOST DECISIONS IN ARCHITECTURE ARE BEING
RECORDED: A NEW ARTICLE BY ASST. PROF. KADİR ÖZ
AND ASST. PROF. MELİHA HAVVA ÖZ!**



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), continues to make its name known globally through the international scientific studies conducted by its academic staff. The research carried out by Asst. Prof. Kadir Öz, Head of the Department of Interior Architecture, and Asst. Prof. Meliha Havva Öz, faculty member of the Department of Interior Architecture and Environmental Design, has taken its place in the literature by being published in the special issue titled “Digital Workflows in AEC: From Conceptual Design to Constructed Reality” of Buildings, one of the world’s leading scientific journals in the fields of architecture, construction, and building technologies.

The published study, titled “Making Rejected and Non-Selected Architectural Design Decisions Traceable: A Decision/Memory Model,” focuses on a significant gap in modern architectural practices involving BIM-integrated projects.

Asst. Prof. Kadir Öz and Asst. Prof. Meliha Havva Öz aim to recover these lost traces of decisions through the conceptual and analytically evaluated recording artifact/model they developed. This model, which comes into play during the transition from spatial coordination to technical design, separates coded screening processes from stakeholder-oriented reviews through a two-stage evaluation logic. By defining three main types of information loss in design processes – pre-stakeholder invisible loss, trace/version loss, and post-stakeholder visible loss – the study preserves the “rationales” behind architectural decisions and safeguards institutional memory.



SCIENTIFIC STUDIES

NEW ARTICLE BY PROF. ŞÜKRAN GÜZİN ILICAK
AYDINALP AND ASSOCIATE PROF. SEZGİN SAVAŞ
PUBLISHED!



Istanbul Gelisim University (IGU) Faculty of Fine Arts (FFA) Dean and Acting Rector Prof. Şükran Güzin Ilıcak Aydınalp and Vice Dean Associate Prof. Sezgin Savaş have co-authored the article titled “The Effect of Hope and Awareness on the Decoding of Climate Change Information Accessed on the Internet,” which has been published in Teorija in Praksa, an international academic journal indexed by Scopus.

Focusing on climate change communication and digital media, the study aims to contribute to current discussions on the communication dimensions of environmental issues. The research, now part of the international academic literature, represents a significant contribution to Istanbul Gelisim University’s scientific output and international publication activities.

Citation of the article:

SAVAŞ, Sezgin & Tunçay, Esra & AYDINALP, Şükran & KILIÇ, Büşra. (2026). The Effect of Hope and Awareness on the Decoding of Climate Change Information Accessed on the Internet. Teorija in praksa. 391. 10.51936/tip.63.2.391.



SCIENTIFIC STUDIES

A NEW ARTICLE HAS BEEN PUBLISHED BY RES. ASST. DR. CEREN İREN!



The article titled "Kiki Smith'in Baskıresimlerinde Beden ve Bedenin İzi: Temas Yoluyla Benzerlik" (Body and the Trace of the Body in Kiki Smith's Prints: Resemblance by Contact) by Res. Asst. Dr. Ceren İren, one of the faculty members of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Graphic Design (GRA), has been published. In the study, contemporary artist Kiki Smith's printmaking productions are analyzed through the concepts of body and trace.

The joint article co-authored by Res. Asst. Dr. Ceren İren, one of the faculty members of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Graphic Design (GRA), and Asst. Prof. Dr. Dilara Mataracı (Istanbul Beykent University) met with readers in an art journal. The study, titled "Kiki Smith'in Baskıresimlerinde Beden ve Bedenin İzi: Temas Yoluyla Benzerlik," takes a closer look at the multidisciplinary production practice of Kiki Smith, one of the important figures of contemporary art.

The article analyzes how Kiki Smith has transformed the phenomenon of the "body" into a medium of expression in her printmaking works since the 1980s. It is stated that the artist discusses the internal and external structure, vulnerability, and biological reality of the body through the concept of the trace, using techniques such as lithography, engraving, and photogravure.

In the study, the direct connection between the physical contact between the matrix and the surface, which is inherent in the nature of printmaking, and Smith's artistic philosophy is examined. The works produced by the artist by bringing her own body or objects into direct contact with the matrix are placed on a theoretical ground within the framework of the concepts of "resemblance by contact" and "immediacy."



SCIENTIFIC STUDIES

RES. ASST. BAŞAK LÂLE PUBLISHES A NEW ARTICLE:
THE CHANGING FACE OF DEAD-END STREETS IN
ISTANBUL FATİH ON THE THRESHOLD OF PRIVACY
AND PUBLICNESS!



The new research article by Res. Asst. Başak Lâle from Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture, which examines the spatial and social transformation of dead-end streets in the historical fabric of Istanbul, has been published in the international peer-reviewed journal of architecture and planning, PLANARCH - Design and Planning Research.

Derived from the doctoral dissertation conducted by Res. Asst. Başak Lâle, the article titled “On the Threshold of Privacy and Publicness: The Changing Face of Dead-End Streets in Istanbul Fatih” puts a spotlight on dead-end streets, which constitute one of the most characteristic elements of the traditional residential fabric. The study interprets the changing meaning of dead-end streets from the past to the present through the concepts of housing, privacy, and publicness.

“Alienation of the street from being exclusive to the dwelling...”

Drawing attention to the strong bond that dead-end streets established with residential interior spaces in traditional Islamic and Ottoman urban formation, the study emphasizes that these streets were exclusive to the household in the past, functioning almost like a living room of the house and shaped as an intimate part of daily life. In the research, where the unique urban morphology of the Historical Peninsula (Fatih) is examined, the transformation that these areas have undergone in social and spatial terms along with modernization processes and changing housing practices is revealed with striking data.

SCIENTIFIC STUDIES



**ASST. PROF. DR. GÖKÇE UZGÖREN'S ARTICLE
EXAMINING SHORT-TERM HOUSING RENTAL
REGULATIONS HAS BEEN PUBLISHED!**

PRAKSİS
DÖRT AYLIK SOSYAL BİLİMLER DERGİSİ | SAYI: 71



Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design (ICM) faculty member Asst. Prof. Dr. Gökçe Uzgören's article titled "The Right to Housing in the Shadow of Authoritarian Neoliberalism: Short-Term Housing Rental Regulations in Turkey" met with readers in the 71st issue of the Praksis journal. The study analyzes the short-term housing rental law enacted in 2023 and the commodification process of housing through a critical theoretical framework.

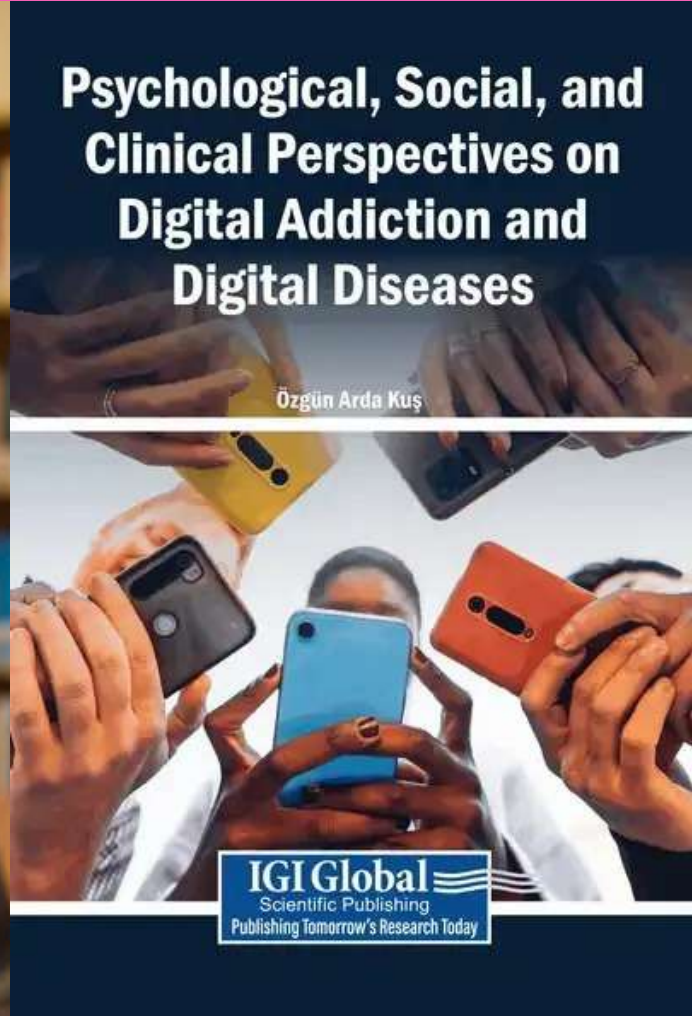
The article points out that on a global scale, short-term housing rental (STHR) activities have moved away from the "sharing" discourse and transformed into a professional business model. Unlike empirically-focused studies in the literature, Asst. Prof. Dr. Uzgören treats the legal text itself as an object of discursive and ideological analysis; questioning the ontological reconstruction of this regulation, which removes housing from being an object of the right to shelter and defines it as a "sub-branch of the tourism sector." While it is stated that the lack of legal oversight created by Airbnb and similar platforms, along with sectoral reactions, paved the way for the legal intervention in 2023, how the state deepens the commodification process of housing through authoritarian neoliberal intervention methods is also revealed.

This article was produced from the doctoral thesis completed by Asst. Prof. Dr. Gökçe Uzgören at Mimar Sinan Fine Arts University, Department of City and Regional Planning, under the supervision of Prof. Dr. Binnur Öktem Ünsal. Based on the thesis titled "Housing in the Grip of Platform Capitalism: Airbnb-Driven Hyper-Commodification of Housing in the Cihangir Neighborhood," which was also supported by the TUBITAK 2214-A International Research Fellowship Programme for PhD Students, the article was presented to the literature by being expanded with new theoretical discussions and a critical analysis of current legal regulations.



SCIENTIFIC STUDIES

RESEARCH ASSISTANT DR. AYTEN BENGİSU
CANSEVER BAYHAN'S BOOK CHAPTER PUBLISHED
IN AN INTERNATIONAL ACADEMIC VOLUME!



The book chapter titled “Ctrl + Desire” by Research Assistant Dr. Ayten Bengisu Cansever Bayhan from the Department of Visual Communication Design at the Faculty of Fine Arts (FFA), Istanbul Gelisim University (IGU), has been published in the international academic volume Psychological, Social, and Clinical Perspectives on Digital Addiction and Digital Diseases, edited by Özgün Arda Kuş. Addressing contemporary debates on digital addiction and digital culture, the chapter aims to make a significant contribution to the existing body of literature.

Published by IGI Global in June 2026, the book offers a comprehensive academic examination of digital addiction, digital diseases, online behavioral patterns, and the impact of emerging technologies on individuals and society from psychological, social, and clinical perspectives.

This publication in an international academic volume contributes to the research and scholarly output of Istanbul Gelisim University while increasing the international visibility of the work carried out by the Department of Visual Communication Design in the fields of digital culture and new media.



SCIENTIFIC STUDIES

**RES. ASST. DR. AYŞE SERAY ENGİN'S
NEW ENTRY HAS BEEN PUBLISHED IN THE
TURKEY TOURISM ENCYCLOPEDIA!**



The encyclopedia entry titled “Ödemiş Nohut Maya Ekmeği” (Ödemiş Chickpea Yeast Bread), penned by Res. Asst. Dr. Ayşe Seray Engin, met with readers in the Turkey Tourism Encyclopedia. Focusing on Ödemiş Chickpea Yeast Bread, a traditional type of bread unique to the Ödemiş district of İzmir and protected with a geographical indication, the study details the product's historical background, production process, cultural value, and gastronomic characteristics.

The study also states that Ödemiş Chickpea Yeast Bread is not only a food product, but also an important cultural value reflecting local identity, cultural memory, and the traditional knowledge base passed down from generation to generation. In this respect, it is noted that the product constitutes an important research topic for gastronomy tourism and intangible cultural heritage studies.

This encyclopedia entry penned by Res. Asst. Dr. Ayşe Seray Engin serves as an important resource for documenting local gastronomic values and recording them within an academic framework. The work offers guiding content for academics and sector representatives conducting research in the fields of gastronomy, tourism, cultural heritage, and local products.

The full text of the relevant encyclopedia entry can be accessed via the link below:
<https://turkiyeturizmansiklopedisi.com/odemis-nohut-maya-ekmegi--11454>

Citation of the Entry: ENGİN, AYŞE SERAY. (2026). Ödemiş Chickpea Sourdough Bread, In, Kozak, N. (Editor), Online Turkey Tourism Encyclopedia, <https://turkiyeturizmansiklopedisi.com/odemis-nohut-maya-ekmegi--11454>

We congratulate Res. Asst. Dr. Ayşe Seray Engin and wish her continued success in her academic and scientific studies.



SCIENTIFIC STUDIES

LECTURER CANSU SÖZER PRESENTED HER PAPER
AT THE 26TH INTERNATIONAL UTOPIAN STUDIES
CONFERENCE HELD IN ROMANIA!

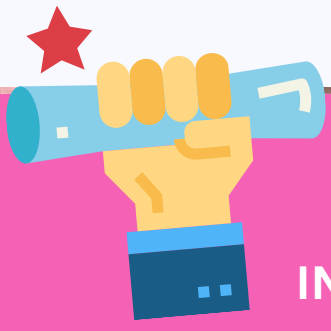


Cansu Sözer, a lecturer in the Department of Interior Architecture and Environmental Design at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (IGU), presented a paper titled “Micro-Utopian Futures Through More-Than-Human Relations” at the 26th Annual Conference of the Utopian Studies Society/Europe (The Past and Futures of Utopia), held in Bucharest, the capital of Romania, from July 1–4, 2026.

The presentation explored the role of relationships with nature and other living beings—moving beyond a human-centered perspective—in shaping sustainable and alternative visions of the future. The study evaluated, through an interdisciplinary approach, the contribution of ecological thought, practices of coexistence, and relationships with non-human actors to future ways of life.

The paper, which drew significant attention at the conference—an event that brought together international scholars in the field of utopian studies—contributed to discussions on a sustainable future by bringing together architecture, design, and environmental theory.

We congratulate Lecturer Cansu Sözer and wish her continued success in her academic and scientific endeavors.



SCIENTIFIC STUDIES

ASST. PROF. DR. ECE CANTEMİR
PRESENTED A PAPER AT THE ASES 12TH
INTERNATIONAL SCIENTIFIC RESEARCH CONGRESS!



Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design (ICM) faculty member Asst. Prof. Dr. Ece Cantemir attended the ASES 12th International Scientific Research Congress held at Hatay Mustafa Kemal University between June 11-13, 2026. At the congress, she presented her academic paper addressing conceptual transformations in architectural literature.

Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design (ICM) Asst. Prof. Dr. Ece Cantemir took part in the ASES 12th International Scientific Research Congress, organized in partnership with the Academy of Scientific and Educational Studies (ASES), Baku Eurasian University, and Hatay Mustafa Kemal University. In the scientific organization held in Hatay between June 11-13, 2026, Asst. Prof. Dr. Ece Cantemir drew attention with her current work in the field.

Analysis of architectural literature with natural language processing

Within the scope of the congress, the paper titled "Analysis of Conceptual Transformation in Architectural Literature with Natural Language Processing: 1950-2025 Period", prepared by Lecturer Volkan Cantemir and Asst. Prof. Dr. Ece Cantemir, was presented. The study brought a contemporary perspective to the literature by examining the conceptual changes experienced in architectural literature from 1950 to 2025 through natural language processing technologies, which is an innovative method.

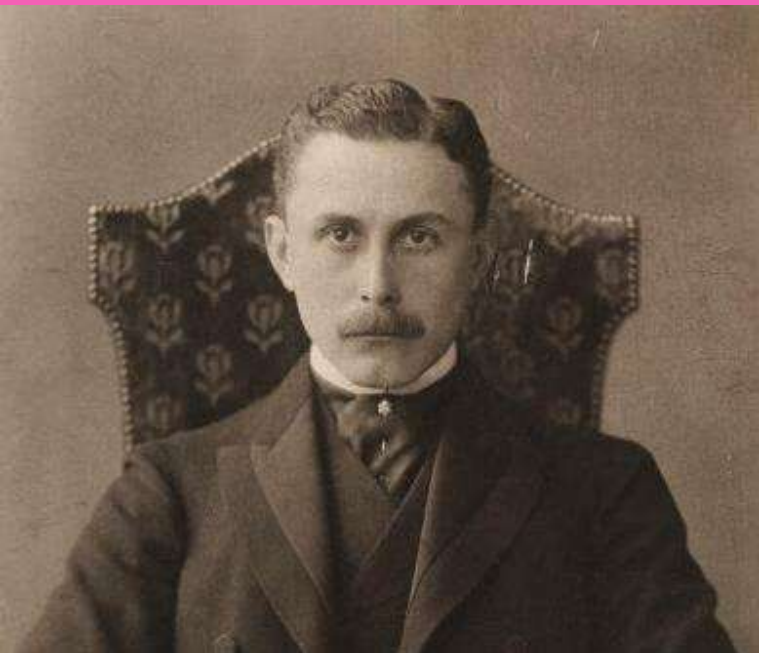
We congratulate Asst. Prof. Dr. Ece Cantemir and Lecturer Volkan Cantemir for this valuable academic contribution they have offered to the field and wish them continued success in their scientific studies.



ARTISTIC ACTIVITIES



"ORNAMENT AND CRIME": THE ARCHITECT WHO WROTE THE MANIFESTO OF SIMPLICITY - ADOLF LOOS

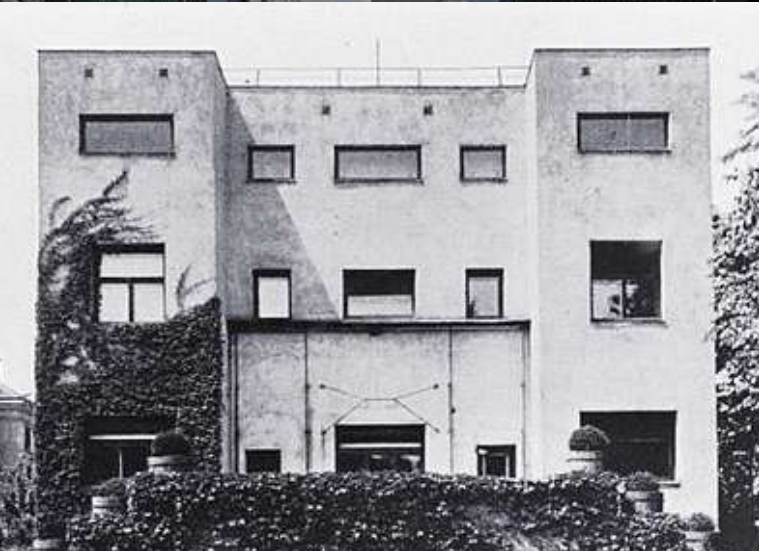


Do you remember the man who declared that every curve, every flourish on a building's façade came at a price? Taking the podium in Vienna in 1908, Adolf Loos defied his era's ornament-obsessed aesthetic and coined one of the boldest lines in modern design: ornament was now a crime.

The Austrian architect and theorist Adolf Loos (1870–1933) designed not merely buildings, but a way of thinking. In his famous text "Ornament und Verbrechen" (Ornament and Crime), he equated cultural progress with the stripping of needless ornament from everyday objects. For Loos, functionless decoration was not a matter of taste but a waste of labor, time, and material. This radical stance cleared the path for an entire modernist generation that would rethink the relationship between form and function.



He carved these ideas into stone and space as well. The Looshaus, whose bare façade scandalized the heart of Vienna; the American Bar, where the warmth of raw material meets stark simplicity; and Villa Müller, the crowning achievement of his "Raumplan" approach to composing space in layered volumes — each stands as proof of how "less" can become a powerful statement.



Today, whenever we design an interface, a poster, or a space and ask ourselves "Is this element really necessary?", Loos's voice echoes at the root of that question. The war he waged on ornament a century ago was the first spark of a legacy stretching from minimalism to functional design, from the Bauhaus to contemporary visual communication. Simplicity was never a lack, but an act of courage — and Loos was the first to whisper it.



ST. VINCENT – ALL BORN SCREAMING

St. Vincent's 2024 album *All Born Screaming* stands out as a major turning point in the artist's career. As the first album Annie Clark produced entirely on her own, the work draws attention for both its musical structure and emotional depth. Striking a balance between an experimental musical approach and listenability, the album is regarded as one of the artist's most personal and cohesive works to date.

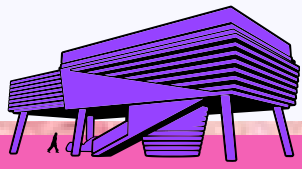
The album creates a vast sonic universe by blending industrial rhythms, distorted guitar tones, electronic synthesizers, and occasional orchestral arrangements. Rather than forming a disjointed structure, the diverse musical elements create a shared atmosphere, while a constant tension is felt throughout the tracks between harshness and calm, fragility and strength, and control and chaos. This approach ensures that the album offers a dynamic and compelling flow from start to finish.



From a lyrical perspective, *All Born Screaming* centers on themes of fear, grief, uncertainty, and transformation. Rather than romanticizing these emotions, Annie Clark emphasizes confronting them and stresses that personal growth is only possible through this confrontation. By moving away from direct storytelling through recurring imagery such as fire, light, the body, and nature, the artist offers the listener a symbolic narrative space where they can form their own interpretations.

One of the album's standout features is its balanced use of silence and intensity. While the quiet moments evoke a sense of anticipation rather than tranquility, the powerful sections stand out not merely as musical crescendos but as emotional outbursts. Annie Clark's vocal performance also supports this atmosphere; she transitions naturally from near-whispered interpretations to powerful and theatrical delivery, conveying emotional impact not so much through the volume of her voice as through her controlled and measured delivery.

The production, entirely handled by Annie Clark, lends the album a strong sense of cohesion. Thanks to an approach that prioritizes atmosphere over technical perfection, minor imperfections are preserved, making the work's intimate and fragile nature even more pronounced. With its strong production, creative arrangements, and profound lyrics, **All Born Screaming** stands out as one of St. Vincent's most compelling works in recent years, while also possessing the quality of an album that reveals new details with each listen and gains value over time.



THE SILENT DANCE OF CONCRETE AND LIGHT: THE CHURCH OF THE LIGHT



Located in a quiet suburb of Osaka, Japan, and completed in 1989, the Church of the Light is an iconic structure that represents the pinnacle of Pritzker Prize-winning architect Tadao Ando's philosophy of minimalism and raw concrete. Ando completely rejected the traditional grandeur, gold leaf, and high domes of religious architecture, choosing instead to build a sense of faith, awe, and spirituality using nothing but raw concrete, geometric voids, and natural light.

From the outside, the building resembles an extremely simple, windowless rectangular box made of smooth, gray concrete. However, the moment you step inside, this minimalist outer shell gives way to a mystical atmosphere. In the altar wall of the church, there is a massive cross-shaped slit that extends from floor to ceiling and from one wall to the other. This slit is the building's only main source of light. When the morning sunbeams filter through this void, a cross made of light appears to hang suspended in the air within the dark, bare concrete room. By pushing the material (concrete) into the background, Ando turned the immaterial (light and space) into the true support and ornament of the structure.

Raw concrete—one of the most defining elements of Ando’s architecture—appears in its purest form in the Church of the Light. Impeccably cast, smooth, and bearing only the marks of the formwork bolts, these concrete walls do not reflect light; instead, they absorb it, deepening the interplay of shadows in the space. Meanwhile, the dark, unpolished wood used on the church floor and pews adds a natural warmth to the coldness of the concrete, making the brightness of the incoming light stand out even more. There are no artificial decorations, iconography, or distracting elements in the space; every detail is designed to leave the individual alone with their own inner world and silence.

“In architecture, light only finds its true meaning and sacredness when it exists within the deepest darkness”

This visionary work by Tadao Ando proves that architecture becomes a timeless monument not through billion-dollar budgets or colossal dimensions, but through the genius perception of light, shadow, and space. The Church of the Light continues to shine as a turning point in the architectural world by combining the raw power of concrete with nature's purest element.

As an active place of worship and home to a local congregation, the Church of the Light (Ibaraki Kasugaoka Church) cannot be freely toured like a tourist museum. To visit the structure, it is mandatory to make a special visit reservation weeks—sometimes months—in advance through the church's official website. Respecting the congregation's worship hours and peace, as well as adhering to the rules of silence, is the most important requirement of the visit. If you ever find yourself in the Osaka region of Japan and get the chance to witness this most minimalist and fascinating encounter between architecture and light, we highly recommend you visit.





WE CHOSE A MOVIE!

AUTHOR: ASSIST. PROF. EDA TÜRKAY

SENTIMENTAL VALUE (JOACHIM TRIER, 2025)



Directed by Joachim Trier, *Sentimental Value* stands out as a remarkable example of contemporary European cinema with its layered narrative built around family, memory, art, and forgiveness. The film, which attracted considerable attention at the Cannes Film Festival, tells the story of a family forced to reunite after many years, confronting their past through a narrative intertwined with the transformative power of cinema.

At the center of the film are the intersecting lives of Gustav, a renowned director who has lived apart from his family for years, and his two daughters, Nora and Agnes. Having maintained a distant relationship with them for a long time, the father offers the leading role in his new film to his elder daughter, Nora. After Nora rejects the offer, the role goes to Rachel, a young Hollywood actress. As preparations for the film progress, not only a production process but also long-suppressed resentments, unspoken words, and emotional reckonings within the family begin to surface. In this process, where the boundaries between art and life gradually become blurred, the characters are led to confront both one another and their own pasts.

With his refined narrative style, Trier conveys the silences, resentments, and complex nature of love within the family without resorting to grand dramatic gestures, instead relying on strong character studies. The film approaches parent-child relationships not merely as an individual matter, but through traumas, expectations, and emotional legacies transmitted across generations, thereby constructing a universal narrative. With its visual language, delicately crafted screenplay, and powerful performances, the film offers an impressive cinematic experience that invites reflection on memory, belonging, and whether reconciliation with the past is truly possible.

THE CURTAIN HAS CLOSED FOR NOW



October, as we all know, is traditionally the month when the theatre season slowly begins to open. The calendars of venues start to fill up, posters multiply, and the phrase “we should definitely go to this play as well” re-enters our lives as a small declaration of good intent. Then, before we know it, just as in this column, a whole season has passed – from Yıldız to Ada Kasabası, from Köprüden Önce Son Çıkış to Kutular, from Harika Şeyler Listesi to Filler ve Karıncalar, from Şahları da Vururlar to Muhammed Ali and Çirkin. Throughout the season, we sometimes looked at the world through the eyes of a budgerigar, sometimes at the confinement of a small town, sometimes at unopened boxes, and sometimes at the strange tyranny of beauty ideals.

The curtain, apart from events and festivals, has closed for now. Theatre’s familiar summer break has begun. Yet what remains after this season is not only the plays we have watched, but also something of the spirit of the times. According to TÜİK’s data for the 2024/25 season, theatre audiences have exceeded 8 million. The increase in the number of works performed in theatre halls also supports this growing interest. Of course, statistics alone do not tell the whole story; but full venues, the opening of new stages, and the rising number of performances by private theatres are not developments to be dismissed lightly.

In Istanbul in particular, we have recently seen new or newly repurposed venues added to the city’s theatre map. The opening of Habitat Sahne in Şişli, Baruthane’s inclusion in the cultural and artistic life of the city, and venues such as Metrohan – along with many others – making space available for private theatres are all encouraging developments. Because what we call a stage is not merely four walls, a few seats, and a lighting system. If a stage opens in a city, it means there is still a possibility there for an encounter, for listening to stories, and for hearing another person’s voice.

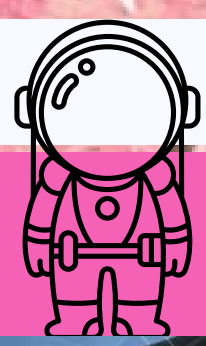
That said, although the growing interest in theatre is encouraging, it is impossible to ignore the concerns of private theatres. The tension between venue rents, production expenses, touring costs, ticket prices, and the audience's purchasing power becomes more visible with each passing season. The audience wants to go to the theatre; the artist wants to remain on stage. Yet between the two sometimes stand the cost of living, sometimes transportation, and sometimes the question: "Which expense should we cut back on this month?" It is easy to speak romantically; but theatre exists through labour, time, and material resources.

Still, amid all these difficulties, this season reminded us of one thing: theatre is still alive! And not only on the stages of major institutions, but also in small venues, independent companies, bold experiments with large casts, fragile solo performances, new interpretations of classic texts, and in that strange silence the audience carries home after the play.

We hope that conditions will improve for both artists and audiences. Because it is good that there is interest in theatre; but it is even better for that interest to be sustainable. Buying a ticket to a play is sometimes a small luxury, and sometimes a tiny window one opens for oneself. May that window never close...

May the applause be abundant.





CLIMATE RISK ANALYST



A climate risk analyst is a specialist who evaluates the impacts of climate change on companies, financial institutions, and public organizations, analyzes the risks that may arise from these impacts, and develops solution-oriented recommendations. Within the scope of this profession, the economic and environmental consequences of climate-related events such as floods, droughts, extreme heat, and storms are examined; reports on carbon emissions and sustainability performance are prepared; and institutions are supported in complying with climate-related legal regulations. Climate risk analysts may work in banks, insurance companies, energy firms, consultancy companies, public institutions, and international organizations. To work in this field, it is important to have knowledge of data analysis, statistics, climate science, environment, finance, and risk management.





WHAT'S IN THE CITY?

AUTHOR: ASSIST. PROF. EMEL ÇİRİŞOĞLU

JULY EVENTS

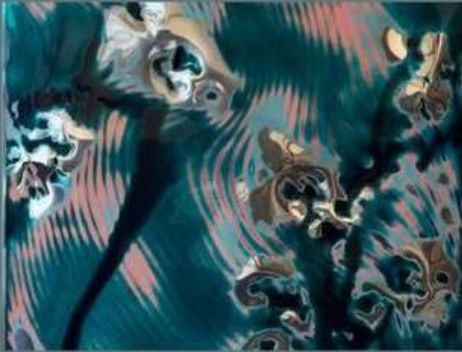
Exhibition Title: The Shape Between
Venue: Muse Contemporary – Beşiktaş
Dates: Through August 15, 2026
Website: [Click here](#)

About the Exhibition:

Muse Contemporary is hosting Rüzgar Polat's solo exhibition titled "The Shape Between," in which he abstracts the human form to explore the boundaries between existence and nonexistence, through August 15, 2026. The exhibition brings the artist's unique visual narrative—shaped by the voids, shadows, and unfinished emotions within us—to art lovers.



"CONCENTRATE" Tom Fellows



RuzyGallery
7 Mayıs – 25 Ağustos 2026

Exhibition Title: Tom Fellows: CONCENTRATE
Venue: Ruzy Gallery
Dates: Through August 25, 2026
Website: [Click here](#)

About the Exhibition:

Tom Fellows' solo exhibition "CONCENTRATE," which focuses on his artistic practice in Turkey, is on view at Ruzy Gallery through August 25, 2026.

Exhibition Title: Rhapsody
Venue: Gallery 77
Dates: Through August 30, 2026
Website: [Click here](#)

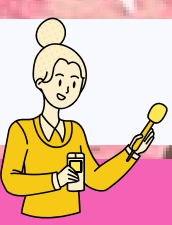
About the Exhibition:

The "Rhapsody" exhibition brings together the contrasting artistic approaches of Narek Arzumanyan and Artur Eranosian—who share experiences of migration—to create a unique visual dialogue. Taking place simultaneously in Istanbul and Belgium, the exhibition extends this concept to two different venues and welcomes art lovers at Galeri 77 through August 29.





INTERVIEWS



WE CONDUCTED AN INTERVIEW WITH INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN ACADEMIC ASST. PROF. ECE CANTEMİR!

We conducted an interview with Asst. Prof. Ece Cantemir, an academic in the Department of Interior Architecture and Environmental Design at the Faculty of Fine Arts, Istanbul Gelisim University, about her career and the department.



How did you start your career in the field of Interior Architecture and Environmental Design, and when did you decide to pursue an academic path? Could you provide information about your academic and sectoral work?

My interest in design and spatial fiction established a professional foundation with my undergraduate education at the Architecture Department of Çankaya University. However, realizing that space is not merely a static shell but a living organism interacting with technology and the user directly guided me toward academia. Accordingly, I completed my master's degree at Anadolu University on the perception of dynamic and interactive spaces evolving with information technologies. Subsequently, in my doctoral research conducted at Eskişehir Technical University, I quantitatively analyzed the impact of visual and auditory stimuli on spatial perception in enclosed public spaces using fuzzy logic methods. This analytical approach at the intersection of human, space, and technology formed the basis for continuing my academic career as an Assistant Professor in the Department of Interior Architecture and Environmental Design at the Faculty of Fine Arts, Istanbul Gelisim University, as of 2025.

What do you foresee as the impact of today's technologies within the scope of Interior Architecture and Environmental Design?

Today's technologies are transforming interior architecture and environmental design from being merely an aesthetic discipline into a data-driven, performance-oriented analytical science that interacts instantly with the user. In particular, the integration of generative AI systems into design processes is radically changing conceptual stages and offering us limitless alternatives; however, the real impact lies in our ability to make the structural accuracy and aesthetics of the spatial fictions produced by these tools measurable through quantitative statistical methods. I foresee that in the future, spaces will cease to be static shells and will transform into flexible, interactive structures responsive to visual and auditory stimuli.

What is your advice to students considering a sectoral or academic career, and what kind of steps do you think they should take to be successful in this field?

My most fundamental advice to students aiming for a sectoral or academic career is to stop viewing spatial design merely as the production of aesthetic and static forms. To succeed in the architecture and interior architecture practices of the future, we need analytical minds capable of reading design through data, innovative technologies, and human psychology. For students who want to take enduring steps in this field, I recommend that they go beyond traditional drawing and modeling skills to become familiar with generative AI tools, algorithmic thinking systems, and methods by which they can objectively measure the performance of their designs. They should learn not just to design a space, but to construct the kind of experience that space creates through visual, auditory, or tactile stimuli. Remaining as innovative researchers hungry for novelty throughout their academic or professional journeys, and gravitating toward innovative subjects like flexible, dynamic, and interactive spatial solutions, will elevate them from being mere practitioners of the profession to pioneers shaping the future of the discipline.





“DESIGN, PHOTOGRAPHY, AND THE FUTURE: A YOUNG GRAPHIC DESIGNER’S PERSPECTIVE” ARDA ULAŞ SAAT



Arda Ulaş Saat

First of all, can we get to know you a little? How did your interest in graphic design begin, and what influenced your decision to choose this major?

My name is Arda Ulaş Saat. I am a junior in the Graphic Design Department at the Faculty of Fine Arts, Istanbul Gelişim University. My interest in photography began during the pandemic and quickly turned into a passion for me. This journey has helped me develop my perspective on the world around me, my ability to notice details, and my methods of self-expression. Through photography, I discovered the power of framing, light, color, and composition in visual storytelling. Over time, I applied this interest to graphic design, beginning to create posters, social media content, and various visual communication projects. I chose the Graphic Design Department because it is a field where I can develop my creativity and advance my technical skills.

During your three-year education, which project, course, or experience helped you grow the most? How do you assess yourself today compared to when you first started?

During my three-year education, the work that helped me grow the most was the projects I created in various courses. In particular, the Printing Techniques course helped me understand the production process of design and its relationship with materials, while the Desktop Publishing course contributed to my development in the areas of typography and page layout. The Web Interface Design and Motion Graphics Design courses, meanwhile, broadened my perspective on digital design, user experience, and motion graphics. I believe that, compared to when I first started, I have grown significantly not only technically but also in terms of my approach to design. I now strive to create more conscious and original designs by focusing not only on the aesthetic aspects of a project but also on its purpose, target audience, and the message it aims to convey.

What kind of career are you aiming for in the field of graphic design after graduation? In which area do you most envision yourself creating, and what are you doing right now to achieve that goal?

After graduation, I aim to pursue a career where I can combine graphic design and photography. Specifically, I intend to create work in visual communication, advertising design, social media content, motion graphics, and projects where photography meets design. While photography gives me a strong visual perspective, graphic design helps me transform that perspective into an effective language of communication. In the short term, I aim to gain industry experience and build a strong portfolio; in the long term, I aspire to pursue an academic career in graphic design through research. To this end, I am creating designs for real-world projects and continuing to develop my skills in photography and motion graphics.

In addition to graphic design, you're also interested in photography as a hobby. How does taking photos influence your approach to design? Do you think elements such as framing, lighting, and composition contribute to your design work?

For me, photography is not just a hobby; it's an important creative outlet that fuels my approach to design. Thinking about framing, lighting, and composition while taking photos allows me to make more informed decisions in my design work as well. While an understanding of framing enhances visual hierarchy and layout, knowledge of lighting and composition helps make my designs more effective both aesthetically and in terms of communication. Thanks to photography, I'm able to observe details more closely, develop different perspectives, and come up with original solutions. For this reason, I view photography and graphic design as two complementary disciplines. While photography gives my designs a strong visual perspective, my training in graphic design helps me transform these images into an effective language of communication.





CULTURAL JOURNEY



WHAT WE DO NOT KNOW ABOUT MARK ROTHKO'S NINE WORKS DISPLAYED IN THE HALLS OF TATE MODERN IN LONDON



It is known that the large-scale paintings referred to as the Seagram Murals were designed to draw viewers into them. In 1958, Mark Rothko was commissioned to produce a series of works for a restaurant located in the Seagram Building in New York. In his studio, he built scaffolding to match the dimensions of the site, which enabled him to paint on a large scale. He stated that his paintings were concerned, as far as he could express, with the scale of human emotions and human drama. In the resulting works, the bright and intense colors of Rothko's earlier paintings turned into burgundy, dark red, and black. He described them as "more solemn than anything I had painted before."

In 1960, after working on the project for more than two years and with a studio full of completed paintings, Rothko withdrew from the commission. He felt that the private setting of the restaurant was an unsuitable environment for the artworks. He later presented Tate with a selection of nine canvases from that series. These nine large works from Rothko's selection are exhibited in special rooms dedicated to him at Tate Modern.

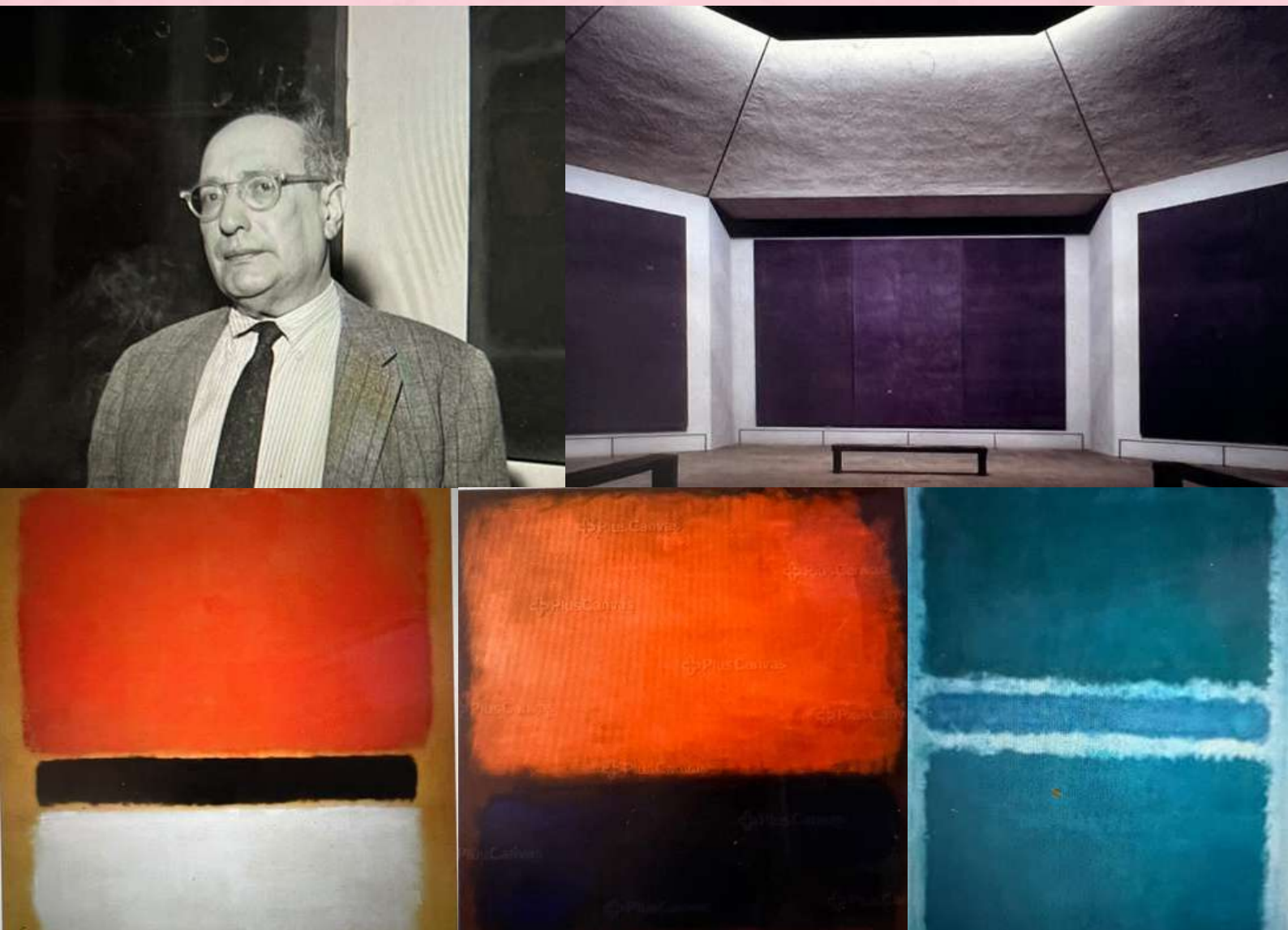
This kind of design may appear simple. Rothko commented on his own paintings, yet achieving the exact proportions and colors often required long hours. Everything had to lock together. "I suppose at heart I am pretty much a plumber!"

When examining Rothko's artistic life, I do not think focusing on a single art movement would be sufficient to understand his artistic journey. Although he is regarded as a representative of Color Field Painting, an extension of Abstract Expressionism, Rothko's artistic journey did not begin with abstract painting.

The painter we know as Mark Rothko, who brought a completely different perspective to the art of painting with his unique style, was originally named Marcus Rothkowitz. He was born on September 26, 1903, in Dvinsk, Russia. In 1913, Rothko emigrated to America with his family and settled in Portland, Oregon. Although Rothko's path did not fully align with academic life, he attended Lincoln High School in Portland. In 1921, he was admitted to Yale University. He studied liberal arts and sciences at Yale; however, unable to find what he was looking for there, Rothko left the university in 1923. He then went to New York and enrolled in an art school, the Art Students League, where he studied under Max Weber. Rothko also studied at Parsons School of Design.

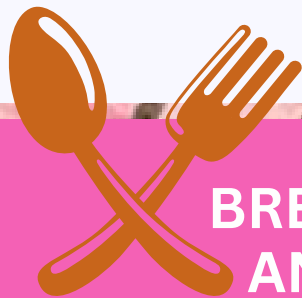
If we ask who the teacher that most inspired Rothko in shaping his artistic direction was, the answer would be Arshile Gorky. During his studies at Parsons School of Design, Rothko took classes from Gorky. Interested in Abstract Expressionism, Gorky became one of the painters who influenced Rothko through his art. While Rothko was steadily trying to develop himself in the field of art, he supported himself by teaching children at the Brooklyn Jewish Center.

As an artist, Mark Rothko is among the founders of Abstract Expressionism.





GASTRONOMIC JOURNEY



BREATHING SOUL INTO A BEAD OF OLIVE OIL: AN ATTEMPT AT ALCHEMY IN THE KITCHEN



Assoc. Prof. Dr. Murat Doğan Offered His Insights on Olive Oil in His Article Titled “Breathing Soul into a Bead of Olive Oil: An Attempt at Alchemy in the Kitchen”!

Imagine encapsulating that golden-yellow glow of olive oil inside a sphere that bursts in your mouth with the precision of a needlepoint. Is this not merely decorating a dish, but engraving a memory, a texture, a miracle onto the palate? It is with this very dream in mind that the intellect sets forth, laying down a recipe, a few visuals, and questions awaiting answers. But as they say, "the devil is in the details"; in the magical world of molecular gastronomy, the devil can sometimes be the very speck of powder itself.

Let us look at that formula left on the kitchen counter: Olive oil, sodium alginate, a little lecithin... The intention in our hearts is pure, but the chemistry of the matter whispers to us: "There is a mistake here, and right at its very heart." Just like reading an ancient poem without its meter, adding alginate directly to the oil is akin to casting seeds upon barren soil. Alginate is a salt that clings to the memory of water and exists through it; in the slippery silence of the oil, however, it does not dissolve, it merely sinks to the bottom, sulks, and refuses to form a 'gel' in the sense we know. Those irregular, lumpy, pear-shaped disappointments we see in the visuals are the photographs of this silent rebellion. When the droplets fall into the calcium bath, only a "gel clump" forms on the outer surface; the result is not a caviar bead, but an unfinished creation drifting in the water.

So, how do we turn this disappointment into a moment of grace? The ancient wisdom of experts points to two separate paths here. The first of these is the "emulsion path," which is slightly more modest but just as reliable. This method acknowledges the deep bond of alginate with water.

First, you let the alginate rest in the cool arms of pure water for a night, giving it time to fully dissolve and say, "I am here." Then, in a separate container, you bring the olive oil together with lecithin, obtaining that smooth, silky mixture. And the true moment of mastery begins here: Just like a river meeting the sea, you slowly, lovingly, and to the hypnotic sound of the blender mix the oil into the alginate water. What emerges is a complete emulsion; a cream-colored, cloudy liquid of a mayonnaise consistency, in which the oil is trapped inside the water like tiny jewels. When you drip this mixture drop by drop into a deep calcium lactate bath, a paper-thin membrane forms around each drop like an invisible glove. The resulting beads, although not as transparent as those in the visuals, are slightly opaque, poetic, and most importantly, beads that actually exist. It is a true caviar illusion that bursts in the mouth, successfully giving the sensation of pure olive oil.

However, if our hearts desire more; if we want to capture the golden clarity of that famous example on the market, the perfect crystal purity of the liquid oil core floating inside it, we need to set our sights a little higher. This is where the second path, which almost resembles alchemy, appears: Coaxial encapsulation. This is a process that goes far beyond the kitchen scale and the blender, requiring almost surgical precision. Imagine that while a needle dispenses pure olive oil from its core, the alginate water flows simultaneously from a wider channel surrounding it. When these two liquids—like two souls embracing each other in the air but not merging—fall into the calcium bath, the outer alginate water instantly gels and clasps the tender, glowing oil inside like armor. This is the secret of true molecular caviar. What emerges are those perfect pearls, resembling a piece of the sun, with an outer membrane as thin as a whisper, filled entirely with fluid pure olive oil, dissolving in the mouth with a silky burst

You see, the kitchen is sometimes a laboratory, and the chef is a chemist. But above all, they are a philosopher. Because the problem is not only mixing the ingredients correctly, but hearing their nature, their desires, and the silent songs they sing to one another. Where the mistake in the first recipe leads us is not to failure; it is to learning to respect the nature of the material. When you understand the alginate's need for water and the oil's need for its own fluidity, that is when you do not just make a molecular caviar. You breathe soul into a bead of olive oil, presenting to the palate not an illusion, but a genuine miracle. The golden river behind that paper-thin membrane will ultimately shine when met with the correct method. And this journey reminds us once again: the secret of perfection is hidden in the great love felt for the smallest detail.





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