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2026

AS FFA
WE WISH YOU A

Happy New Year

WITH YOUR LOVED ONES



GOLD MEDALS IN

2

**DIFFERENT CATEGORIES IN
INTERNATIONAL COMPETITION
FROM
IGU FFA GASTRONOMY AND
CULINARY ARTS STUDENTS!**

TWO FIRST-PLACE AWARDS

OF IGU GSF DEPARTMENT OF
GASTRONOMY AND CULINARY ARTS

AT THE 22ND INTERNATIONAL ISTANBUL GASTRONOMY FESTIVAL

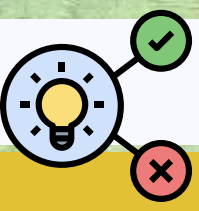
FIRST PLACE IN
THE "BEST
UNIVERSITY OF
THE YEAR"
CATEGORY

FIRST PLACE IN
THE "MODERN
TURKISH
CUISINE"
CATEGORY

WE CONGRATULATE OUR GASTRONOMY AND
CULINARY ARTS STUDENTS
YAHYA OSMAN ÇALIŞKAN, AHMET EFE
KÖYLÜ, KAAİN İNCİ, UMUTCAN YILMAZ,
ŞEYMANUR BAYRAK, AND EMRULLAH SARAÇ
AND WISH THEM CONTINUED SUCCESS.



PROJECTS



PROJECTS

THE RESEARCH PROJECT LED BY RESEARCH ASSISTANT DR EDA TRKAY, INVOLVING UNDERGRADUATE STUDENTS, HAS BEEN ACCEPTED!



The research project titled ‘Green Screen: Sustainability and Recycling Project in Cinema Theatres,’ led by Research Assistant Dr. Eda Trkay and evaluated under the BAP framework, has been approved. The project involves undergraduate student participation. The project team includes Dr Emre Doĝan and Dr Rabiya Saltik Duvan, both lecturers in the Radio, Television and Cinema Department. Undergraduate student Yaĝmur Alkn, a third-year student in the department, is also involved in the project, taking on significant responsibilities in key stages of this social responsibility initiative.

We congratulate Research Assistant Dr. Eda Trkay and the project team.



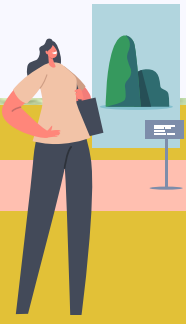
EXHIBITIONS

ASSOCIATE PROFESSOR DR. NURİ SEZER PRESENTS AN EXHIBITION TITLED "RECYCLING OF ELECTRONIC WASTE"!



Istanbul Gelisim University (IGU) continues to draw attention to environmental problems by using the power of art and design to create social awareness. Associate Professor Nuri Sezer, a faculty member of the Graphic Design Department at the Faculty of Fine Arts (FFA), together with his student Kadir Döner, brought the issue of electronic waste to the forefront with an original exhibition. Titled "Recycling Electronic Waste," the exhibition consists of works where artists transform discarded computer parts, cables, and other electronic materials into artistic objects. The exhibition highlights the themes of sustainability and recycling by demonstrating how waste materials can be given new life through creativity. The exhibition, which opened on November 25, 2025, at the Bakırköy Municipality Education Hall, was curated by Ebru Cengiz. In addition to its artistic quality, the exhibition is of great importance for addressing electronic waste (e-waste), a major environmental problem today, through an artistic language. This environmentally friendly and creative collaboration between Nuri Sezer and his student Kadir Döner once again demonstrated that our university prioritizes not only artistic education but also social responsibility. The event served as a successful example of both cooperation with local authorities and collaborative work between academics and students. As the Faculty of Fine Arts, we congratulate Assoc. Prof. Dr. Nuri Sezer and his student Kadir Döner for their significant contribution to environmental awareness and creativity.

EXHIBITIONS



THE "ACCESSIBLE STAMPS EXHIBITION," CURATED BY ASSOC. PROF. DR. NURİ SEZER, HAS OPENED AT AKM!



Associate Professor Nuri Sezer, a faculty member in the Graphic Design Department of the Faculty of Fine Arts at Istanbul Gelisim University (IGU), has undertaken a significant social responsibility project. The “Accessible Stamps Exhibition” opened at AKM (Atatürk Cultural Center) on December 3rd, World Disability Day. Curated by Assoc. Prof. Nuri Sezer, the exhibition features original poster designs by IGU Graphic Design students. The exhibition maximizes the accessibility of visual arts by providing audio descriptions of the posters via QR codes powered by artificial intelligence. The descriptions and voiceovers were created by Aslıhan Volkan. One of the project's exciting aspects is that one of the selected posters will win the right to be printed as a postage stamp. The exhibition, which will remain physically open at AKM until Friday, can also be viewed virtually. As IGU, we congratulate all stakeholders and those who contributed to this socially beneficial project.



SUCCESSORS

SUCSESSES

GASTRONOMY AND CULINARY ARTS DEPARTMENT STUDENTS ACHIEVE INTERNATIONAL SUCCESS: THEY WON A GOLD MEDAL!



Umutcan Yılmaz, Şeymanur Bayrak, and Emrullah Saraç, students from the Gastronomy and Culinary Arts Department of the Faculty of Fine Arts at Istanbul Gelisim University (IGU), achieved a remarkable success by winning a gold medal at the 22nd International Istanbul Culinary Days Festival, held between December 17-20, 2025. During the festival, our students successfully showcased their theoretical and practical knowledge on an international platform, competing in the "Best University Team of the Year Competition" and "University Level Modern Turkish Cuisine Team Competition" categories. Following the evaluation by international jury members, their outstanding performance earned them a gold medal in the "Best University Team of the Year Competition" category, proving their professional competence and providing them with valuable international experience.

We congratulate our students Umutcan Yılmaz, Şeymanur Bayrak, and Emrullah Saraç, as well as our entire academic staff, for these proud achievements, and wish them continued success.

FACULTY OF FINE ARTS 48TH AWARD!



Students from the Gastronomy and Culinary Arts Department of the Faculty of Fine Arts at Istanbul Gelisim University (IGU) won a gold medal at the 22nd International Istanbul Gastronomy Festival (International Istanbul Culinary Days), one of Turkey's most prestigious gastronomy events.

The 22nd International Istanbul Gastronomy Festival (International Istanbul Culinary Days), one of Turkey's most prestigious gastronomy events, is taking place at the Istanbul Bahçelievler Congress Center between December 17-20, 2025. Organized for 21 years by the Turkish Chefs and Cooks Federation (TAŞFED), the festival is once again making headlines this year with its event that brings together chefs, academics, and gastronomy students from all over the world.

As part of the festival, our Gastronomy and Culinary Arts Department students put their theoretical and practical knowledge into practice by competing in the "University Level Modern Turkish Cuisine Team Competition" category.



NEWS FROM FFA



IGU MET WITH ITS GRADUATES!



As part of its efforts to strengthen ties with its alumni, Istanbul Gelisim University (IGU) held a comprehensive gathering on Friday, December 19th, bringing together its graduates and academic staff. The event, held in the Mehmet Akif Ersoy Hall, attracted significant interest from alumni and academics from all departments of the university.

The program began with an opening speech by Assist. Prof. Mustafa Özkan, Coordinator of Alumni and Members Affairs at Istanbul Gelisim University (IGU). In his speech, Özkan emphasized the sustainability of alumni-university relations and the importance of academic and professional ties with alumni, stating that such gatherings strengthen institutional belonging. Following this, speeches were given by Prof. Dr. İzzet Gümüş, Chair of the IGU Graduate Education Institute; Prof. Dr. Arda Öztürkcan; and Abdülkadir Gayretli, Chairman of the IGU Board of Trustees. These speeches highlighted the academic opportunities, postgraduate education possibilities, internationalization vision, and national and international achievements of Istanbul Gelisim University's alumni. The event continued with a cake cutting ceremony.

In a raffle held as part of the program, lucky graduating students were awarded free master's degree programs and doctoral studies abroad. The raffle was met with great interest and satisfaction from the participants.

During the event, refreshments prepared for the occasion were served to the participants, and alumni and academics had the opportunity to socialize and take souvenir photos while enjoying music.

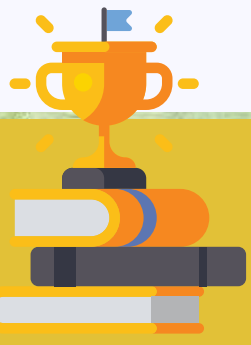


NEWS FROM FFA

FILMING HAS BEGUN FOR THE BABYLON DOCUMENTARY, DIRECTED BY LECTURER AHMET BİKİÇ!



Filming has begun on the documentary project "The Hanging Gardens of Babylon," a collaboration between Istanbul Gelisim University (IGU) and Hilla University in Iraq. Focusing on Babylon's historical and cultural heritage, the project aims to highlight not only the archaeological but also the sociological dimensions of the ancient city. The documentary is directed by Ahmet Bikiç, a lecturer in the Visual Communication Design Department of the Faculty of Fine Arts at Istanbul Gelisim University (IGU). Structured as a story-drama, the production features an international cast including Turkish and Iraqi actors.



IGU FACULTY OF FINE ARTS STRENGTHENS ITS INTERNATIONALIZATION MISSION!



PROF. DR. GÜZİN ILICAK
AYDINALP
Dean of FFA

Istanbul Gelisim University (IGU) Faculty of Fine Arts (FFA), in line with the university's internationalization goals and with the aim of integrating the international student community into their academic and professional careers, held the second edition of its event titled "Art is the Same in Every Language: International Students Ask, GSF Dean Prof. Dr. Güzin Ilıcak Aydınalp Answers" with great interest. The meeting, held on December 1, 2025, on the 17th floor of IGU K Block, presented a strategic roadmap for international students to actively participate not only in education but also in research, projects, and international competitions. The event was attended by GSF Dean Prof. Dr. Güzin Ilıcak Aydınalp, as well as GSF Vice Deans Assoc. Prof. Dr. Murat Doğan and Assoc. Prof. Dr. Sezgin Savaş, Chair of Graphic Design Department Dr. Erdem Çağla, Chair of Interior Architecture and Environmental Design Department Dr. İbrahim Erol, and Dr. Volkan Öztaş from the Interior Architecture and Environmental Design Department. Lecturer Cansu Sözer and Research Assistant Mustafa Dallı participated.

International Student Integration and Its Strategic Importance

In her opening speech, Dean Prof. Dr. Güzin Ilıcak Aydınalp greeted the students and expressed her satisfaction with the high turnout following the first event held last month. Prof. Dr. Ilıcak Aydınalp noted that the increasing number of international students across the university has also led to a growing number within the faculty, emphasizing that bringing together students from different departments enhances cultural enrichment as well as the potential for academic collaboration.

Prof. Dr. Ilıcak Aydınalp explained the faculty's mission to encourage students to engage in project-based work with the following words: "As a faculty, we place great emphasis on supporting students in undertaking scientific projects and contributing to articles and papers. Our aim is not only to teach but also to provide a productive working environment with a professional team for students who aspire to become academics in the future or to create strong projects that they can use in their resumes." Aydınalp added that nearly 600 of the approximately 2000 students enrolled at IGU Faculty of Fine Arts are foreign nationals, and this group gives the faculty a dynamic international profile.



Academic Projects and Career Opportunities Were Discussed

The academic project titles, which were the focus of the meeting, were discussed in detail by the Vice Deans. Assoc. Prof. Dr. Murat Doğan explained that the first step for students to engage in scientific research processes is to gather information by applying to the Scientific Research Projects Coordination Office (BAPK). He stated that after this unit, it is possible to contact faculty members and transform their ideas into concrete projects. Assoc. Prof. Dr. Doğan expanded on three main project sources that students can apply to with Faculty Advisor guidance: EU Projects: Funds enabling international partnerships and large-scale research. University Projects (BAP): Research projects supported by the university's own resources. TÜBİTAK Projects: Projects supporting scientific and technological research at the national level. He added, "Participation in these projects will help students find job and career opportunities in different fields in Türkiye and their own countries, providing them with tangible experience and increased awareness." Assoc. Prof. Dr. Sezgin Savaş emphasized that university-funded projects gain official status through BAPK (Scientific Research Projects Coordination Office). Stating that research and social responsibility projects are a priority under the university's umbrella, Savaş noted that the faculty implements a certain number of social responsibility projects each semester and that foreign students can participate in these projects on equal terms with Turkish students. Savaş advised students to thoroughly examine the TÜBİTAK 2209-A (University Student Research Projects) and 2209-B (Industry-Oriented Undergraduate Research Projects) groups, which will directly impact their careers.

As Turkey's Most Award-Winning Faculty of Fine Arts, we are setting higher goals.

Dean Prof. Dr. Ilıcak Aydınalp boosted motivation by sharing the faculty's achievement record. Proudly stating that they are the Faculty of Fine Arts with the most awards in Türkiye (45), she reiterated their desire to increase this number internationally, including international students. "Every competition you participate in will be invaluable on your resume. Our university actively supports participation in domestic and international competitions. Please take advantage of these opportunities." Chair of the Department of Interior Architecture and Environmental Design, Dr. İbrahim Erol, guided students in the project initiation process. He suggested that students review the resumes (CVs) of faculty members available on the faculty website. He explained that this would allow them to see the current work and focus areas of the professors, determine which professor's area of expertise aligns with their ideas, and establish direct and effective communication. Dr. Erol also announced a significant academic career opportunity for final-year students. She stated that, starting next semester, students will be given the right to apply to master's programs in their final semesters, and that this opportunity will accelerate their postgraduate education processes. The of the Graphic Design Department, Dr. Erdem Çağla, emphasized that their department also applies for and completes TÜBİTAK projects, offering students the opportunity to strongly develop their CVs before graduation: "As department academics, we look forward to your creative ideas and interpretations." At the end of the event, in response to a student's question, "Does doing projects during the semester affect the efficiency of the courses?", Prof. Dr. Güzin Ilıcak Aydınalp replied, "If you use your time efficiently and correctly, there will be no problem. All our professors will support you." Prof. Dr. Ilıcak Aydınalp concluded the event by saying, "As a faculty, we will not lose contact with international students and we want to work together on projects," thus reaffirming the vision of strong collaboration with the international student body.





NEWS FROM FFA

THE AWARDS HAVE BEEN PRESENTED AT THE INTERNATIONAL FUTURE SCOPE SHORT FILM FESTIVAL!



The second International Future Scope Short Film Festival, hosted by Istanbul Gelişim University, brought together young directors, artists, and industry representatives from over 27 countries in Istanbul for a two-day intensive program focusing on cinema and sustainability. The festival included short film screenings, workshops, discussions, sustainability workshops, and an awards ceremony. With high participation, the festival showcased the creative narratives of young filmmakers addressing global issues under one roof. This year, the festival accepted films entirely within the theme of sustainability. The submitted films presented compelling narratives in areas such as climate crisis, social justice, inequality, environmental awareness, and social transformation. Awards were given to short films selected by the jury in six categories, while three films in the high school category received special awards regardless of their ranking.



IGU FACULTY OF FINE ARTS MET WITH PROSPECTIVE STUDENTS AT THE EKET UNIVERSITY FAIR!



Istanbul Gelisim University (IGU) continues its engagement with young people preparing to enter higher education. In this context, Assist. Prof. Emre Doğan, Chair of the Radio, Television and Cinema Department of the Faculty of Fine Arts (FFA), and Assist. Prof. Minel Kurtuluş, from the Interior Architecture Department, participated in the EKET University tanıtım Fair held on November 27-28, conducting face-to-face meetings with prospective students. The fair, in which the Faculty of Fine Arts actively participates every year, was met with great interest this year as well. The promotional activities, carried out in collaboration between the university's academic and administrative units, offered prospective students the opportunity to gain comprehensive information about both the faculty structure and departmental opportunities. During the one-on-one information sessions held at regular intervals over the two days, students had the chance to ask academics questions on all topics of interest.



NEWS FROM FFA

“THE FUTURE OF THE KITCHEN AND FOOD SAFETY” TALK HELD AT MAMABÜS CATERING



Associate Professor Murat Doğan, faculty member of the Gastronomy and Culinary Arts Department at Istanbul Gelisim University (IGU) Faculty of Fine Arts, was a speaker at a talk organized as part of Mamabüs Catering's "Change Starts With You" corporate development program. The talk took place on October 18, 2025, at the Crowne Plaza Istanbul Kurtköy Viaport Hotel in Istanbul. Attended by Mamabüs Catering's project managers and senior management, the event featured Associate Professor Dr. Murat Doğan's presentation titled "Industry 4.0 and the Kitchen of the Future," where he shared his vision on digital transformation, sustainable production, and food safety in contemporary culinary practices.



NEWS FROM FFA

**ASSISTANT PROFESSOR RABİYA SALTİK
DUVAN, SERVED ON THE ACADEMIC JURY
AT THE HALIÇ GOLDENHORN
INTERNATIONAL FILM FESTIVAL!**

5. GOLDENHORN

INTERNATIONAL FILM FESTIVAL
ULUSLARARASI FİLM FESTİVALİ



Assist. Prof. Rabiya Saltik Duvan, is serving as an academic jury member at the 5th Haliç Goldenhorn International Film Festival. The Haliç Goldenhorn International Film Festival aims to support the development of Turkish cinema, increase its international visibility, and contribute to bringing high-quality productions to our country. The festival is organized by the Fotofilm Culture and Arts Association and the Ansam Culture Association, and is supported by the Ministry of Culture and Tourism and local municipalities.



NEWS FROM FFA

THE VISUAL COMMUNICATION DESIGN DEPARTMENT HELD STAKEHOLDER MEETINGS!



Istanbul Gelisim University (IGU), Faculty of Fine Arts, Department of Visual Communication Design, successfully held its 2025 stakeholder meetings to improve its educational processes, increase sectoral alignment, and systematically evaluate student feedback. Within this scope, both internal (student representative) and external (sector representative) meetings were held, thoroughly discussing the department's strengths, needs, and areas for improvement. Both meetings reinforced the department's student-centered approach, its sector-aligned educational model, and its strong communication culture. The department is preparing to implement stakeholder suggestions in both academic and applied studies starting in 2026.



NEWS FROM FFA

ASSIST. PROF. EMRE DOĞAN'S EVENT, "FUTURE SHOCK I: JAMES CAMERON AND THE PHILOSOPHY OF SCIENCE FICTION," ATTRACTED GREAT INTEREST!



The event titled "Future Shock I: James Cameron and the Philosophy of Science Fiction," featuring Assist. Prof. Emre Doğan, Chair of the Radio, Television and Cinema Department, as a speaker, took place at Atlas Cinema. The event, which attracted considerable interest, saw Dr. Doğan open a discussion on the philosophical perspective that James Cameron brought to science fiction cinema.



THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN GAVE A PRESENTATION TO FINAL TEPE HIGHSCHOOL!



The Department of Interior Architecture and Environmental Design at Istanbul Gelisim University (IGU) Faculty of Fine Arts held a presentation for Final Tepe Highschool on November 18, 2025, bringing together high school students to share information about the department's educational opportunities, academic approach, and career prospects. The presentation, given by Assist. Prof. Hande Apak, at the Department of Interior Architecture and Environmental Design, took place between 12:15 and 12:30 PM at Final Tepe Highschool. During the event, the university and the department were comprehensively introduced to the senior high school students. The presentation covered the general structure of Istanbul Gelisim University, the faculty's academic approach, and the department's educational goals. The differences between interior architecture and environmental design and architecture and other design disciplines were explained, aiming to provide students with a proper understanding of the profession. The department's vision, contemporary design approach, project/studio-based education model, basic design, technical drawing, digital design tools, and theoretical courses were shared in detail. The event continued with a presentation of the department's strong industry ties, internship and practical application opportunities, office and construction site visits, workshops, and the wide range of career paths available to graduates. The professional perspective of the students was broadened by discussing areas such as interior design offices, design bureaus, furniture companies, and event and trade fair design. During the Q&A session, questions regarding drawing skills, the difference between interior design and architecture, job opportunities, and foreign language skills and international opportunities were answered. The importance of disciplined work, curiosity, portfolio development, and closely following the industry in design education was emphasized. Istanbul Gelisim University stated that it will continue to introduce the department's academic capabilities by meeting with young talents and will continue to connect students with innovative educational models in the field of design.



THE GRAPHIC DESIGN DEPARTMENT HELD AN EXTERNAL STAKEHOLDER MEETING!



The Graphic Design Department (GRA) of the Faculty of Fine Arts at Istanbul Gelisim University (IGU) organized an external stakeholder meeting to improve the quality of education and strengthen its ties with the industry. The meeting, attended by industry representatives, focused on planning spring semester activities and collaborative projects to enhance students' professional vision. Leading Industry Figures and Academic Staff Together: Barbaros Kıskaç, owner of Art Records Studio, photographer and advertising professional, and Can Baltacı from MAW Advertising Agency participated as external stakeholders. Assist. Prof. Erdem Çağla and Research Assistant Dr. Ceren İren represented the IGU Faculty of Fine Arts. The discussions focused on joint projects that would improve students' creative thinking skills and technical competencies. The meeting concluded after planning projects to be implemented in the new semester and exchanging views.



SCIENTIFIC STUDIES



SCIENTIFIC STUDIES

USER COMFORT IN TALL BUILDINGS: A NEW BOOK CHAPTER BY ASSIST. PROF. HANDE APAK AND ASSIST. PROF. PARVIN HEIDARI!



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture, Assist. Prof. Parvin Heidari and Assist. Prof. Hande Apak made a significant contribution to the book titled 'Spatial Studies in an Era of Crises and Transformations' with the chapter The study examines climate-based natural ventilation strategies in tall buildings in depth, focusing on energy efficiency and user comfort.



SCIENTIFIC STUDIES

LECTURER CANSU SÖZER HAS PUBLISHED A NEW BOOK CHAPTER!



Cansu Sözer, a lecturer in the English Program of the Department of Interior Architecture and Environmental Design at Istanbul Gelisim University (IGU), Faculty of Fine Arts, has made a significant contribution to the book "Spatial Studies in the Age of Crises and Transformations," a comprehensive publication that discusses the socio-economic, environmental, and spatial transformations faced by contemporary cities within an interdisciplinary framework. Her contribution is her work titled "Pastische Cities in the Socio-Spatial Crisis of Neoliberalism."

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



RESEARCH ASSISTANT BAŞAK LÂLE'S NEW BOOK CHAPTER: A STUDY ON THE REPRESENTATION OF SPACE AND THE USMODERNIST ARCHIVE!



Istanbul Gelisim University (IGU) Faculty of Fine Arts, Department of Interior Architecture Research Assistant Başak Lâle's academic work, which examines the historical forms of spatial representation through digital archives, has been published in the book titled "Spatial Studies in the Age of Crises and Transformations".

We congratulate Research Assistant Başak Lale and wish her continued success in her academic endeavors.



SCIENTIFIC STUDIES

**RESEARCH ASSISTANT DR. EDA TRKAY'S
BOOK CHAPTER HAS BEEN PUBLISHED!**

Walter Benjamin'in *Pasajlar'ında* Gezintiler

Editr
Serpil Kirel



Research Assistant Dr. Eda Trkay contributed a chapter titled "From Iron Constructions to Utopias: The Connecting Effect of Arcades" to the book *Walter Benjamin's Walks Through Arcades*, edited by Prof. Dr. Serpil Kirel. In her chapter, Trkay examines how arcades, both architecturally and intellectually, play a connecting role in modern urban life, exploring the questions raised by Benjamin's ideas.

It offers a new contribution.

We congratulate Research Assistant Dr. Eda Trkay.





SCIENTIFIC STUDIES

ACADEMICIANS OF THE INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN DEPARTMENT PRESENTING A PAPER AT THE 11TH INTERNATIONAL ARCHITECTURE AND DESIGN CONGRESS!



Lecturers Büşra Babacan and Muhammed Said Erdemonar from the Department of Interior Architecture and Environmental Design at Istanbul Gelişim University's Faculty of Fine Arts, along with their students Beyza Hacer Palut, Fatma Uluğ, Gökçe Atış, and Merve Acar, successfully represented the university on the international stage by presenting their scientific work orally at the 11th International Congress on Architecture and Design, held in Istanbul on November 8-9, 2025. The team presented their research, developed within the scope of their TÜBİTAK-supported research, to the congress as an abstract titled "The Effects of the Climate Crisis and the Trend Towards Low-Carbon Emission Materials." The study aims to discuss the effects of the climate crisis on the construction sector and to evaluate the place of low-carbon emission materials in future sustainable design practices. The presentation covered in detail next-generation material strategies for reducing carbon footprint in the construction industry, sustainable production techniques, environmental performance criteria, and the architectural application potential of low-emission materials. This study, conducted through academic-student collaboration, attracted attention at the congress with its theoretical and experimental aspects, becoming one of the most interesting presentations. As Istanbul Gelişim University, we proudly acknowledge these significant achievements of our academic staff and students on international scientific platforms; and we emphasize that we will continue to support studies that encourage research, innovation, and interdisciplinary production.



ARTISTIC ACTIVITIES



PAULA SCHER: A GRAPHIC LANGUAGE THAT MAKES DESIGN SPEAK WITH THE CITY, CULTURE, AND PROTEST!



Paula Scher is a name that takes graphic design far beyond producing “beautiful-looking work,” making design speak to culture, politics, and the city. Throughout her career spanning over forty years, she has repeatedly demonstrated that graphic design is not merely an aesthetic matter, but a powerful language that constructs meaning in the public sphere. What makes her special today is not just the work she produces, but her way of looking at, thinking about, and dissenting from design. Scher spent almost half of her career at Pentagram’s New York office, where she was a partner. But Pentagram was much more than an agency for her: a production space where ideas collided, typography became politicized, and design touched everyday life. Her client list, ranging from commercial brands to cultural and artistic institutions, proves her ability to work on different scales but with the same intellectual rigor. One of the first things that comes to mind when thinking of Paula Scher is typography. But her typography is not “clean,” “orderly,” or “neutral.” On the contrary, it screams, overlaps, overflows, and sometimes disturbs. He uses letters not merely as units to be read, but as visual actors carrying emotion, chaos, and energy. This approach is a clear challenge to the detached and controlled language of modernist design. His poster and visual identity work for the New York Public Theater in the late 1990s is one of the most striking examples of this approach. At that time, the visual language of the theater had radically changed; the image of an elite, detached art institution gave way to a democratic and inviting language that carried the energy of the street. These works were not just poster designs, but a way of taking a cultural stance.

Another strong area for Scher is large-scale environmental graphics. Her typographic compositions, spread across city maps, building facades, and public spaces, make graphic design an integral part of the space. Her work doesn't just hang on the wall; it's lived through, passed through, and blends with the rhythm of the city. Therefore, Paula Scher's design is not something to be observed, but something to be experienced. Today, Paula Scher retains her importance not only as a "legendary graphic designer," but also as a figure who reminds us of the social impact, political potential, and emotional power of design.

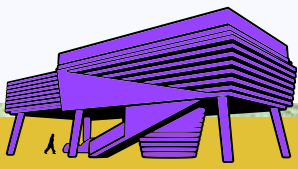




SAMIA – BLOODLESS



Samia's Bloodless album represents a significant maturation in her musical journey. Released in April 2025, the album stands out with its introspective narrative and self-assured stance. It invites the listener into a familiar yet refined sound world. The production emphasizes Samia's powerful vocals while avoiding excessive embellishment. Each track is structured to serve the album's emotional core. "Bovine Excision" establishes the album's fundamental emotional tone. The tension between vulnerability and self-defense is palpable in the lyrics and melody. Other tracks explore relationships, identity, and emotional boundaries with similar openness. Samia's narrative power is revealed in imagery that feels like it's taken from everyday life. Feelings of uncertainty and unease are conveyed in a sincere yet uncluttered language. Musically, Bloodless strikes a balance between indie rock dynamism and songwriting sensitivity. Transitions between calmer moments and intense arrangements reinforce the album's emotional flow. In conclusion, Bloodless stands out as a profound and thoughtful work by Samia. The album boldly tackles emotional complexity, offering a narrative that rewards attentive listening.



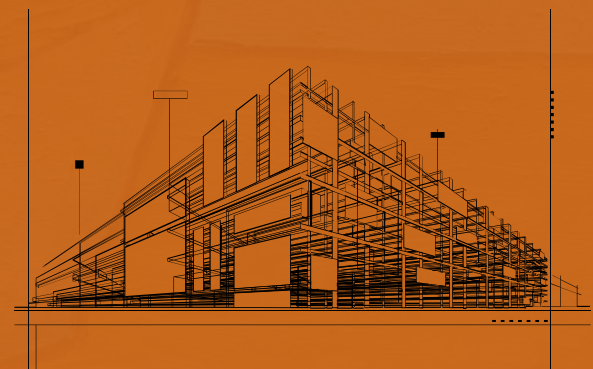
A SYMPHONY OF STEEL: WALT DISNEY CONCERT HALL

The Walt Disney Concert Hall, designed by Frank Gehry and soaring like giant silver sails across the Los Angeles skyline, is more than just a music center; it's architecture in the form of musical notes. Located in Los Angeles, USA, this structure, completed in 2003, made history as one of the most striking examples of modern architecture. A pure reflection of Frank Gehry's deconstructivist style, the concert hall is home to the Los Angeles Philharmonic Orchestra. Rising in the cultural heart of the city, this massive metallic mass is considered both an engineering marvel and a work of art that defines the city's modern character. The curved, stainless steel panels that wrap around the building's exterior are a result of Gehry's "moving architecture" concept. These metallic surfaces refract sunlight at different angles throughout the day, giving the building a constantly changing appearance. Unlike traditional structures, the sharp boundaries between walls and roofs have disappeared here; Instead, a fluid form reminiscent of papers fluttering in the wind or sails on the sea has been preferred. This dynamic structure takes visitors on an artistic journey even before they enter.



“A silent duet of light and steel...”

In contrast to the futuristic chaos outside, the building's interior design offers a warm and intimate atmosphere that speaks to the spirit of music. The interior of the hall is entirely clad in solid cedar wood to ensure acoustic perfection. This wood cladding gives the space a feeling of being inside a ship's hull, while also allowing sound to propagate flawlessly. In designing the hall, Gehry aimed to minimize the distance between the audience and the orchestra using an approach he called "connective tissue," ensuring the same auditory depth in every seat. Walt Disney Concert Hall is not only one of Los Angeles' most important attractions today, but also a global reference point demonstrating how modern acoustic engineering and architectural design can work together seamlessly. Details such as the "A Rose for Lilly" fountain in the garden, designed by Gehry in homage to Lillian Disney, prove that the building is not merely cold metal, but contains deep meanings and stories. This structure continues to remind us that architecture is not just stone and steel, but also a means of conveying emotion. This great genius, who challenged the world to push the boundaries of imagination with his designs, has passed away leaving behind a vast legacy of curved steel and living sculptures; but Frank Gehry's spirit will live on forever in these iconic curves around the world.





THE TIMELESS DEPTH OF "TIME TO LOVE"

Time to Love (1965), directed by Metin Erksan, is considered one of the most aesthetically pleasing and original films in Turkish cinematic history. The film is not only a love story but also a profound work that explores human nature, idealized love, the power of art, and the dichotomy between reality and illusion. Understanding this film is only possible by exploring all its layers and symbols.

The Depth of the Story

The story begins with Halil, a wall painter, falling in love with a portrait of a woman in the mansion where he works. Halil experiences his love for the portrait so strongly and purely that even when he meets Meral in real life, this love remains unchanged. This is very different from classic love stories: Halil's love shows that a person can fall in love not with a person, but with the ideal that person represents. This expresses that love is not a material experience, but a spiritual and abstract one. Halil's love for the portrait demonstrates an idealization and shows that true love is independent of the physical or material world. Metin Erksan argues here that love is a spiritual bond rather than a relationship in the material world. Halil's rejection of the real Meral reflects the fear of the idealization of things. Meral cannot conform to Halil's ideal because she is a "real person." Halil's love is detached from the physical world, entirely focused on imagination and emotion. This distinguishes the love in the film from ordinary romantic stories. The film explores the conflict between a person's reality and their imagination. Halil escapes the complexities of reality and takes refuge in the purity of fantasy. Meral, on the other hand, accepts seeing herself as the object of Halil's love.

[Click here](#) for the full article.



BOXES

THIS PRODUCTION IS A TRAGEDY & DRAMA, COMEDY, ONE ACT / 60 MINUTES

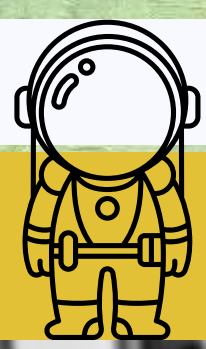


Written by: Burcu Görek Directed by: Balım Kar, Semih Değirmenci Set Design: Ilgaz Kasapoğlu Lighting Design: Selen Çakırhan Costume Design: Duru Güner Movement Choreography: Burcu Brodo Cast: Burcu Görek, Dilara Gül, Ekrem Can Arslan dağ

Some people never open their boxes to anyone; others need just one night to pour out their contents. Just so they know they'll be understood... The boxes occupy that strange threshold between these two extremes; a night that makes you smile on one hand, and saddens you on the other. Eylül, Ali, and Nice's meeting at a house party might seem ordinary at first glance, but the numerous unopened boxes on stage immediately reveal that the night is anything but ordinary. Because those boxes aren't just objects. Getting to know a person is actually about whether or not we have the courage to open those boxes. And the boxes subtly plant this question in the audience's ear throughout the night. The characters' relationships are woven around Eylül, Ali, and Nice's different forms of loneliness and their pasts. The coming together of this trio oscillates between the lightness of romantic comedies and the introspection of drama. Sometimes misunderstandings, clumsiness, and small coincidences make us smile; sometimes the weight of unspoken words weighs heavily on the audience. Closeness and distance constantly shift; one moment they're about to open up, the next they quickly close their hearts. Just like the boxes themselves. The tone of the acting is perfectly balanced. The chemistry between the three makes the night both real and fragile. Eylül's shy courage, Ali's emotional panic mixed with defensive reflexes, and Nice's 'disagreement over whether to tell the truth or not' keep the scene constantly alive. The direction avoids unnecessary showmanship, highlighting the characters' emotional ups and downs, which brings the audience closer to the play. In short, Boxes is a warm but at times painful night story where drama and romantic comedy intertwine, reminding us that relationships are shaped by small details.

May it receive much applause. Enjoy the show!

Note: In previous years, we had another translated play called "Boxes" performed by Theatre 1112 Garage on our stage. Please do not confuse this play with that one.



DIGITAL DETECTIVE WORK



Digital detective work is a profession concerned with tracking down and collecting evidence for crimes committed in digital environments. Data found on electronic devices such as computers, phones, and tablets is examined to determine how and by whom the crime was committed. Digital detectives play a crucial role in cases such as cyberattacks, data theft, fraud, and identity theft. Those working in this field possess knowledge in computer forensics, data analysis, network security, and cyber law. In today's increasingly digital world, digital detective work has become a highly important, exciting, and responsible profession, closely intertwined with technology, in both public and private sectors.





JANUARY ACTIVITIES

1. Seminar Name: Alphabet Experimental Photography Workshop

Location: Basımhane, Kadıköy

Date: January 11, 2025, **Time:** 2 PM

Website: [Click here](#)

About the Seminar:

This event is a workshop on experimental photography organized by Akbank Sanat. Participants will first be introduced to the theoretical foundations and creative processes of experimental photography; then, they will choose a letter from A to Z and create a photographic work inspired by a word beginning with that letter. Experimental printing techniques such as cyanotype (sun printing) will also be used in this production process. At the end of the workshop, participants will have the opportunity to exhibit their works and discuss them. The event will begin with the theoretical and practical sections on January 11, 2026, and continue with the exhibition and evaluation meeting on January 29, 2026. Participation is free for everyone over 18 years of age, and necessary materials will be provided.



2. Interview Title: A Thought-Provoking Book on Production:

"Yellow Face" - R.F. Kuang

Location: Frankenstein Bookstore

Date: January 20, 2026, 6:30 PM

Website: [Click here](#)

About the Seminar:

This event is one of the Book Club talks organized by Akbank Sanat and is planned as a meeting focusing on R. F. Kuang's novel "The Yellow Face," which sharply questions the contemporary literary world. The event, with Fatma Nur Kaptanoğlu as speaker and Esra Ece Kuleci as moderator, will discuss themes such as the competition for visibility in the literary world, cultural appropriation, the impact of social media, and the dynamics of being a writer, all through the lens of the book. "The Yellow Face" is a novel that offers a humorous and critical perspective on issues such as publishing houses, social media, and the ambition for success.

3. Seminar Title: Artificial Intelligence and the Possibility of Creativity

Location: Sakıp Sabancı Museum

Date: January 25, 2026, 3:00 PM

Website: [Click here](#)

About the Exhibition:

This event is a philosophy and thought seminar organized by Akbank Sanat as part of its "Digital Technologies, Criticism and Society II" seminar series. It will take place on Sunday, January 25, 2026, from 3:00 PM to 4:30 PM in the Sakıp Sabancı Museum Conference Hall. The speaker is Öznur Karakaş, and the moderator is Emre Şan. The event will philosophically examine the relationship between artificial intelligence and creativity; human creativity will be discussed through the tension between embodied experience and the capacity for abstraction, and questions will be explored about the role artificial intelligence can play in this process. The discussion will explore how artificial intelligence can open up not only technical capabilities but also different ways of thinking and producing in art and production.





INTERVIEWS



AN INTERVIEW ON THE ACADEMIC JOURNEY OF RESEARCH ASSISTANT HATİCE ÇOBAN FROM THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN, İSTANBUL GELİŞİM UNIVERSITY, FACULTY OF FINE ARTS



Res. Assist. Hatice Çoban, could you tell us a little about yourself and the process of deciding to become an academic?

Hello, I'm Hatice Çoban. I completed my undergraduate studies in 2022 at Eskişehir Technical University, Faculty of Architecture and Design, Department of Architecture. After graduation, I began my master's degree in Architecture at Gazi University in 2023. I've been interested in academia since my university years; therefore, I decided to pursue a master's degree after my undergraduate graduation. During my master's studies, I have tried to support my academic development through symposium participation, academic paper writing, and research studies. In this process, the idea of becoming an academician gradually became a clear goal for me. I believe that producing work with an interdisciplinary approach makes significant contributions to both architectural practice and academic studies, and I continue to shape my academic journey in this direction.

Which topic did you focus on for your Master's thesis, and what was the process of choosing that topic?

In my master's thesis, I focused on the planning and spatial organization of field hospitals used in the post-earthquake period. In choosing this topic, I considered that architecture is not limited to structural safety or structural solutions; it is also an interdisciplinary field that should be addressed with dimensions such as interior planning, accessibility, user experience, and functionality. The fact that spatial decisions directly affect human lives, especially in healthcare facilities, was a decisive factor in my decision. The reality of earthquakes in our country also reinforced this approach. I believe that architects have a significant responsibility in the post-disaster period, not only in the planning of permanent structures but also in the planning of emergency response spaces such as temporary healthcare facilities. The courses I took during my master's studies, focusing on building, sustainability, and spatial analysis, prepared me to examine field hospitals from both planning and interior organization perspectives. Therefore, my thesis topic took shape as an interdisciplinary study developing at the intersection of architecture, interior design, and healthcare facilities.

What sources or theoretical frameworks have most inspired you in shaping your academic work?

What motivates me most about architecture is that the profession is directly fueled by human needs. When I look at the problems architecture faces, I see that every solution actually stems from daily life, from the people who use the space, and from their needs. The idea of producing solutions to today's social, spatial, and environmental problems through architecture is an important source of inspiration for me. Therefore, I shape my work around the fundamental problem of architecture: "creating spaces for people." The idea of creating spaces that respond to human needs and touch lives also forms the starting point of my academic work.

In which areas do you plan to specialize in your future academic studies?

In the future, I plan to focus on the relationship between building knowledge and spatial planning in architecture. I believe it is important to consider building systems not only in terms of their load-bearing and technical dimensions, but also in terms of their impact on spatial design, usage scenarios, and interior organization. Accordingly, I want to develop my academic output in these intersectional areas by focusing on studies that consider architectural planning, interior design, and building knowledge together.





AN INTERVIEW WITH MEMBERS OF THE “ARTIFICIAL INTELLIGENCE AND DESIGN CLUB,” ESTABLISHED UNDER THE SUPERVISION ASSIST. PROF. İBRAHİM EROL!



Could you briefly describe the founding story of the Artificial Intelligence and Design Club at Istanbul Gelisim University and the core competencies it aims to equip its students with?



The idea to establish the Artificial Intelligence and Design Club arose from my personal interest in artificial intelligence and design converging over time into a shared field of thought. As an interior architecture student, I observed that artificial intelligence tools were becoming increasingly prevalent and influential in design disciplines. During this process, I began to question how I could bring these two fields together in a more conscious, productive, and sustainable way. In this process, the exchange of ideas I had with Dr. İbrahim Erol, of the Department of Interior Architecture and Environmental Design and also our club advisor, played a significant role in helping me understand how artificial intelligence could establish a deeper and more meaningful relationship with design fields. The idea that artificial intelligence could be considered not merely as a tool in design, but as an element that transforms thinking, analysis, and production processes, became clear during this shared thought process. The main objective of the Artificial Intelligence and Design Club, established accordingly, is to strengthen students' analytical thinking, problem-solving, interdisciplinary perspective development, and digital production skills together. The club aims to help students become individuals who can think critically, use technology consciously, and actively participate in production processes by relating artificial intelligence to their own fields.



Your goals include teaching your members both technical skills like Python and machine learning, as well as creative design tools such as Midjourney, DALL-E, and Rhino. How do you expect this interdisciplinary approach (combining technical skills and design) to be reflected in students' academic and professional portfolios?

Our interdisciplinary approach within the club aims to add depth to students' portfolios beyond classic and one-dimensional work. Combining technical fields such as Python, machine learning, and data science with AI-powered design tools transforms both students' thinking and production methods. Through this approach, we expect students' portfolios to include not only "results" but also work that allows us to understand the process; studies that include analysis, experimentation, and decision-making phases. In addition to producing stronger academic projects, we aim for them to become innovative professionals who can integrate AI into their fields and make a difference in their careers.

1. Your slogan says, "We want to shape the future, not just watch it." Artificial intelligence is changing our jobs. How will this club prepare us for the future of work?

There is widespread concern that artificial intelligence will completely eliminate jobs. However, we believe that this transformation presents a shift in direction rather than a threat. As a club, our aim is to enable students to position artificial intelligence not as a competitor, but as a tool with which they can think and produce together. In developing this approach, while also considering the academic perspective, we, together with our club advisor İbrahim Erol, evaluated how artificial intelligence can be considered not only as a technical tool, but also as an element that transforms ways of thinking and producing. In this regard, we focus on showing students how they can strengthen themselves with artificial intelligence while protecting their own fields. Skills such as critical thinking, asking the right questions, using artificial intelligence consciously, and managing production processes are among the competencies that will be decisive in the future of work. The club aims to prepare students not as individuals who passively adapt to this change, but as individuals who will be part of and guide the transformation.

Finally, what kinds of events, workshops, or projects can we expect in the upcoming period? Why should students join this club?

In the upcoming period, we have created a phased event plan that addresses artificial intelligence and design from both technical and application-oriented perspectives. During the mid-term break, we will focus on the fundamentals of areas such as Python, machine learning, data science, and prompt engineering through online training sessions. During the academic term, we aim to organize seminars on the relationship between artificial intelligence and design; following this, we plan to hold a more comprehensive, multi-session summit bringing together speakers from different disciplines. In these events, we aim to connect students with experienced individuals who use artificial intelligence within their own fields of expertise and integrate this transformation into production processes. In addition, technical visits to technology-focused institutions are also among our event plans so that students can get to know the sector closely. The Artificial Intelligence and Design Club offers students not only an environment where they can participate in events, but also a development space where they can think about, create, and actively participate in this transformation process by considering artificial intelligence within their own disciplines.



CULTURAL JOURNEY



ICA BOSTON-3 MY VIEWS ON MODERN ART BASED ON WORKS EXHIBITED IN THE HALLS OF THE ICA BOSTON INSTITUTE OF CONTEMPORARY ART IN RECENT YEARS III



Contemporary art works have become commonplace for today's audience. Perhaps, I think, viewers have become accustomed to the different and bold designs they have seen in recent years. The works in exhibition halls seem to have shaped the expectations and desires of today's audience regarding this type of art. At art fairs, biennials, and triennials, we see that the audience looks at modern art with appreciation, attention, and analytical insight. About 30 years ago, at some solo exhibitions I saw in Europe, some art viewers left without looking at the works, describing them as too outlandish and reacting negatively. Perhaps they wanted to see realistic, classical works, I think. Later, over time, we see that the audience has become accustomed to this and looks at all contemporary art works with love and appreciation. The artist is a pioneer and a visionary in every aspect, while the viewer lags behind in some areas. The shaping of the viewer is also influenced by our living conditions, the development and changes in technology, and the increasing reflection of aesthetics in architecture, the objects we use, and every aspect of social life. It is quite natural for people to change in response to innovations. In contemporary life, where perspectives on art are also shaped, the inevitability of development and change over time can be understood from the high concentration of people in contemporary art centers. It is also true that young people are more receptive, while older people undergo adaptation. After making an assessment from the perspective of the contemporary viewer, I would like to touch upon some characteristics of contemporary art works.



From a material perspective, all kinds of materials, objects, natural and artificial spaces that we use or see in daily life can be used limitlessly as objects of contemporary art. Some combinations even challenge the viewer. For example, we see the sky, seas, beaches, canals, mountains, hills, buildings, streets, and many other places being used in compositions. In fact, when we look at art history, we see such works in installations, but in contemporary art, we see a more daring, experimental, and logical approach, presented in a way that is suitable to today's logic, technology, and lifestyle. We see that art fairs, biennials, and exhibition curators value and want to present works that are different from what they are. We live in a time when art can be everywhere, and artists can engage in limitless explorations and experiments. Everything is known in art, and over the years, different styles and art movements have emerged and developed in the name of modernity and contemporaneity. Today, artists, while developing their own unique artistic vision, subjectively utilize combinations/styles that best represent themselves, employing various methods such as combining different styles, simultaneity, experimentation, the coexistence of contrasts, deliberately disregarding certain principles, and simplification. Since our topic is solely contemporary art, we are conducting analyses specifically related to it. In doing so, we are in no way belittling other artists. Ultimately, we can find traces of our time in every type/style of artwork. We can observe how an artist reflects contemporary life in their work from many perspectives. We must remember that what is created today is a product of our time. ICA BOSTON, with all its experts and team, researches all developments in contemporary art and all works and artists created with a contemporary understanding. It continues to exhibit artists it deems suitable in its own spaces, conveying messages to the audience and continuing its path as an important center for contemporary art. Museums that have adopted such a mission include MoMA New York, Guggenheim Museum New York and Bilbao (Spain), Tate Modern – London, George Pompidou Cultural Center in Paris, Istanbul Modern art museum, Elgiz art museum in Istanbul, etc.

*Photographs are from the author's personal archive.





GASTRONOMY JOURNEY



THE LAST REFUGE OF OUR TASTE BUDS: FOOD SOVEREIGNTY (PART 1)



Do you remember the days when tomatoes smelled like tomatoes? Or the days when our mothers and grandmothers would chase after those first okra and artichokes, heralding the arrival of their season? Today, searching for that old excitement among the rows of standard-sized, tasteless, and odorless vegetables lined up on supermarket shelves has become an almost impossible adventure. Because we no longer know where the food we eat comes from, in which soil, and with whose labor it was grown. Food has been uprooted, transformed into a global commodity. And precisely in the midst of this sense of loss, this alienation, a concept is rising as a refuge, a way out: Food Sovereignty. This is not just a matter of filling our stomachs. This is a struggle to protect who we are, where we come from, the stories on our tables, and ultimately, our culture.

Gastronomy, or the “science of good eating,” is not just about the exquisite dishes of luxury restaurants, but also a mirror of a society’s memory, history, and geography. And this mirror is increasingly reflecting the standardized logos of global corporations. In this series of articles, we will explore together this vital link, this ancient relationship, between food sovereignty and gastronomy.

A Story From Field to Table

Act One: Breaking with the Roots - The Transformation of Food Systems

Once upon a time, everything we ate grew right before our eyes. Before the Industrial Revolution, food systems were local; people were nourished by the produce of their own land and seasons. But over time, everything changed. This change, which Friedman and McMichael call “food regimes,” began with the flow of cheap food through colonies. Then, the second regime, led by the US, industrialized agriculture with the “Green Revolution.” Chemical fertilizers, pesticides, high-yield hybrid seeds... The world’s population may have been fed, but it came at a great cost. In Türkiye, the introduction of tractors in the 1950s and Marshall Plan aid initiated a transformation in agriculture. In the short term, yields increased, but in the long term, dependence on foreign sources permeated even our seeds. Wheat and powdered milk from the US, under the guise of “aid,” turned a self-sufficient agricultural country into an importer. As Osman Nuri Koçtürk describes in his book “Fear of Hunger,” we were alienated from our olive oil culture by margarine advertisements. This wasn’t just a dietary change, it was a cultural degradation.

Act Two: Rebellion and Alternative - Food Sovereignty is Born

With neoliberal policies accelerating from the 1980s onwards and the establishment of the World Trade Organization, our agriculture and food were left at the mercy of multinational corporations. It was at this point that a rebellion arose. In 1996, the La Vía Campesina (Peasant Way) movement, at the World Food Summit in Rome, proclaimed the concept of "Food Sovereignty." Food sovereignty differs from food security. While food security is "people's access to sufficient and healthy food," food sovereignty is "the right of societies to democratically define their own food systems." In other words, we, not others, will decide what we eat, how we produce it, and which seeds we plant. This is a demand for rights. Alongside this demand, movements like the Slow Food movement launched a resistance against "fast life." They advocated for local markets, heirloom seeds, and sustainable agriculture. In India, Navdanya fought to protect biodiversity in pursuit of nine seeds. The Fair Trade movement created a market mechanism to ensure producers receive their fair share. All these movements shared a common cry: "We will not surrender to the global industrial system!" But what about taste? Is food sovereignty merely a political issue? Or does our palate, our memory, that "first scent of okra" lost on our tables, have another dimension? Next month, we will visit the last bastions of our kitchens: local culinary cultures, the flavor of biodiversity, and the ethical responsibility of gastronomy. Because a nation's cultural resilience is first tested at its dinner table.

(To be continued next month: "The Last Bastion of Taste and Culture")





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