



ISSUE: 64

FAKÜLTEN

OCTOBER 2025



İSTANBUL
GELİŞİM
ÜNİVERSİTESİ



Güzel Sanatlar
Fakültesi



CONTENTS

HIGHLIGHTS

1-2

22-32

**ARTISTIC
ACTIVITIES**

SUCCESES

3-7

33-37

INTERVIEWS

**NEWS FROM
FFA**

8-15

38-40

**CULTURAL
JOURNEY**

**SCIENTIFIC
STUDIES**

16-19

41-42

**GASTRONOMY
JOURNEY**

**ACADEMIC
ACHIEVEMENTS**

20-21

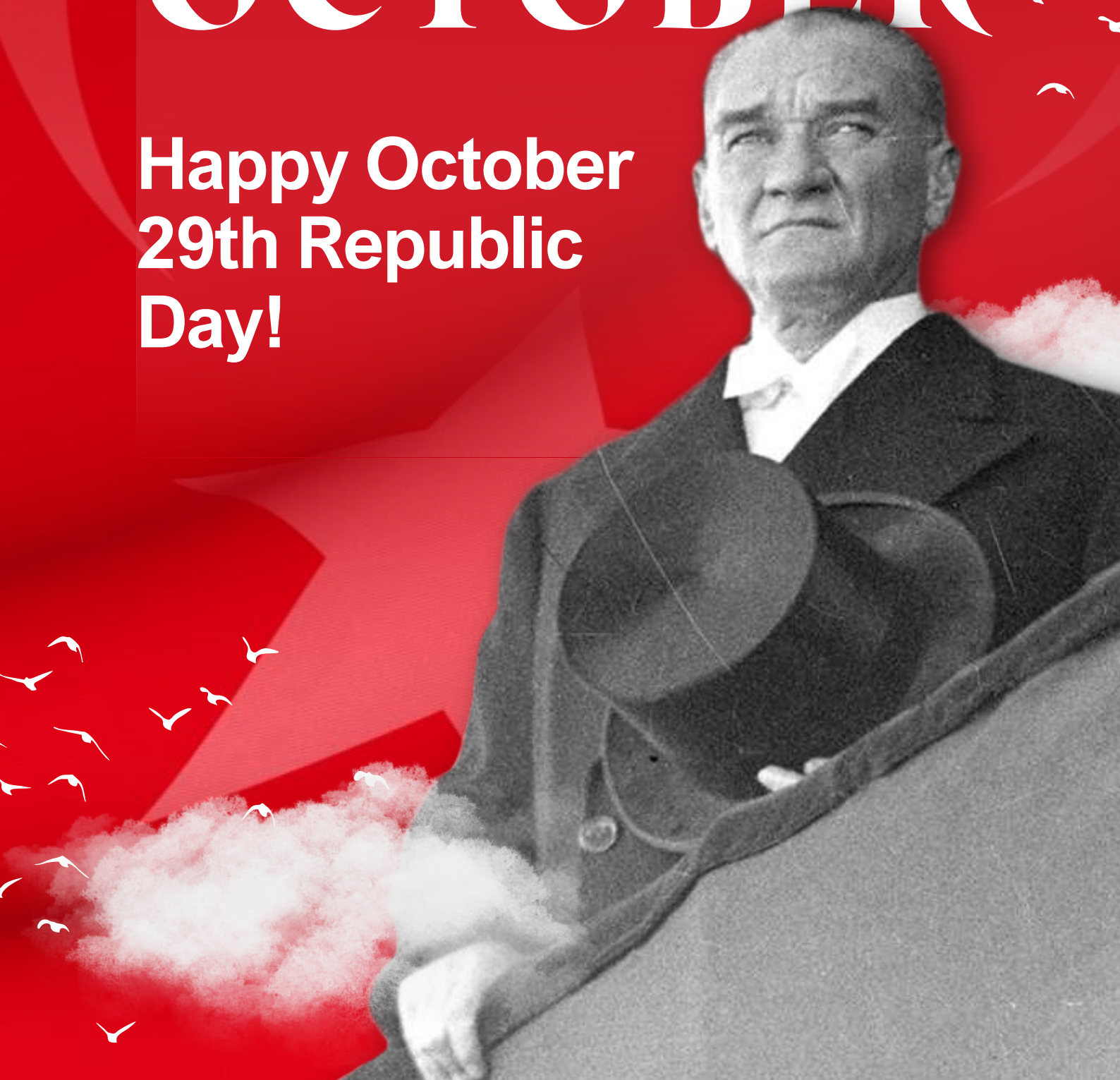


The most precious legacy of the past,
the greatest value of the future, is the Republic.

HAPPY REPUBLIC DAY!

29[★] OCTOBER

Happy October
29th Republic
Day!





SUCCESSORS



SUCCESSES

“AYNA’ SHINES IN ATLANTA!”



Ahmet Bikiç, a faculty member at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Visual Communication Design, has achieved significant international recognition with his short film “Ayna / The Mirror.” The film has been officially selected for the Trailblazer Short Film Festival, marking an important accomplishment on the global stage.

Festival: Trailblazer Short Film Festival

Date: October 21–23, 2025

Location: Atlanta, USA



SUCCESSES

THE SHORT FILM KUDRET, FEATURING RES. ASSIST. DR. EDA TURKAY AS A MEMBER OF THE TEAM, HAS BEEN SELECTED AS A FINALIST AT THE ANTALYA GOLDEN ORANGE FILM FESTIVAL!

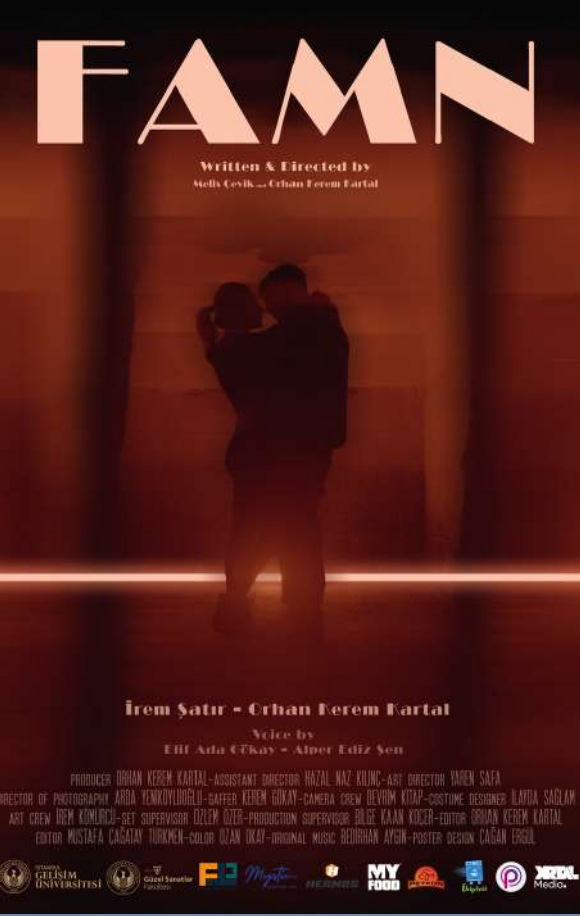


The short film project Kudret, produced by Res. Assist. Dr. Eda Turkay, a faculty member at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Radio, Television, and Cinema, has been selected as a finalist at the 62nd International Antalya Golden Orange Film Festival.

As one of Turkey's most prestigious and long-established film festivals, the Antalya Golden Orange Film Festival will take place between October 24 and November 2, 2025. Kudret will compete in the main competition alongside other short films.

SUCCESSES

FESTIVAL SUCCESS FROM RTC STUDENTS!



The short films "Alakasız", directed by Oğuzhan Işık, a graduate student of the Radio, Television and Cinema Department, and "Famn", directed by Melis Çevik and Orhan Kerem Kartal, fourth-year students, were selected to be screened at the NanoCon International Film Festival in the United States.

At the Festival with the Graduation Project!

Oğuzhan Işık's short film "Alakasız," shot as his graduation project, earned a spot in the festival's screening selection. Telling the story of three lonely characters in a village trying to resist the inevitable decay of life, "Alakasız" focuses on the internal conflicts that arise at the intersection of different lives.

Experimental Projects Will Be Shown at the Festival!

Directed by Melis Çevik and Orhan Kerem Kartal, Famn draws attention with its narrative where reality and dreams intertwine, inviting the audience into a dreamlike atmosphere full of uncertainty.

We congratulate our students who will be participating in the festival with their films and wish them continued success.





NEWS FROM FFA



NEWS FROM FFA

INTERNATIONAL STUDENT MEETING AT GELISIM UNIVERSITY: FACULTY OF FINE ARTS EMPHASIZES 'JOINT PROJECTS AND CULTURAL BRIDGE'

International Students Ask

Dean of the FFA, Prof. Dr. Güzin Ilıcak Aydıralp, Answers



PROF. DR. GÜZİN ILICAK
AYDINALP



**“ART IS THE
SAME IN EVERY
LANGUAGE”**

Istanbul Gelişim University's Faculty of Fine Arts (FFA) brought together students from diverse backgrounds with the event "International Students Ask, FFA Chair of FFA Prof. Şükran Güzin Ilıcak Aydıralp Answers!", the first of a series of monthly gatherings. The faculty demonstrated its commitment to fostering a culture of togetherness among Turkish and international students by encouraging students' active participation not only in academic life but also in social and cultural life. Istanbul Gelişim University's Faculty of Fine Arts held an important meeting with its international students on Monday, October 27, 2025. The monthly meeting, chaired by Faculty Prof. Şükran Güzin Ilıcak Aydıralp, was attended by Vice Deans, department heads, and faculty members. Students from Egypt, Pakistan, Palestine, Afghanistan, Russia, Congo, and Sudan were represented at the meeting, which was held simultaneously in Turkish and English to address student concerns and introduce faculty opportunities.



NEWS FROM FFA

INTERNATIONAL STUDENT MEETING AT GELISIM UNIVERSITY: FACULTY OF FINE ARTS EMPHASIZES 'JOINT PROJECTS AND CULTURAL BRIDGE'

Professor Şükran Güzin Ilıcak Aydınalp emphasized the importance of international students in university life, emphasizing the value of students' opinions on academic and social life for the faculty. One of the key objectives of these regular meetings was to facilitate joint projects between Turkish and international students, thereby fostering cultural interaction and global business skills. Faculty administration also invited students to participate in socially beneficial projects, such as those funded by Social Responsibility and TÜBİTAK (The Scientific and Technological Research Council of Turkey). She emphasized the importance of students' shared knowledge and experience being reflected in their communities after graduation.

During the question-and-answer session, students focused primarily on academic and administrative matters. Students, who received information about the absence restrictions, particularly expressed the difficulties they faced during their internships (finding a place and the need to extend due to force majeure). Faculty administration noted these significant issues and stated that they would seek solutions. In addition to academic matters, the physical conditions affecting campus life were also discussed. International students expressed their intense interest in large-scale events like the Spring Festival and social events where they could meet with Turkish students. Faculty administration emphasized that they would fully support any social events requested through student clubs. The productive meeting concluded with Dean Aydınalp thanking all participants, and a decision was made to meet again the following month.





NEWS FROM FFA

INTERIOR ARCHITECTURE STUDENTS ARE
DESIGNING THE FURNITURE OF THE FUTURE!



The Department of Interior Architecture at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), is preparing to showcase innovative projects developed as part of its Furniture III course with a final exhibition. The students are bringing a new dimension to contemporary furniture design with themes like "flexibility," "modularity," "interactivity," and "biophilia."





NEWS FROM FFA

GASTRONOMY AND CULINARY ARTS STUDENTS ATTENDED THE 5TH GLOBAL GASTROECONOMY SUMMIT!



The 5th Global GastroEconomy Summit, held at the Istanbul Atatürk Cultural Center on October 8, 2025, was held this year under the theme "Intersection Point." Students attending the event, accompanied by Research Assistant Dr. Emel Çirişoğlu as part of the Food Geography and Routes course, had the opportunity to hear about current themes such as the climate crisis and its impact on the table, the green socio-economy, the blue economy and marine resources, products with geographical indications, food memory, and cultural identity in sessions held throughout the day.

As the Department of Gastronomy and Culinary Arts, we are pleased to take part in such events that enable our students to closely follow the current trends in the sector.



NEWS FROM FFA

"BASIC EXCEL TRAINING" WAS GIVEN TO GSF ACADEMIC STAFF!



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), continues to strengthen its academic staff in the technical skills required by the digital age. In this context, the "Basic Excel Training" held on Tuesday, October 14, 2025, in the Meeting Room of Block K, 22nd Floor, from 11:00 AM to 12:00 PM, was completed with a strong participation of faculty members.

We would like to thank Asst. Prof. Volkan Öztaş and all participants for their contributions to the training process.



NEWS FROM FFA

NEW ACADEMIC YEAR ADVISORY MEETINGS WERE HELD IN THE INTERIOR ARCHITECTURE DEPARTMENT!



The Department of Interior Architecture at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), began the 2025-2026 academic year with advisory meetings with students. The meetings, held separately for first, second, third, and fourth-year students on October 2-3, 2025, addressed students' academic planning, course selection processes, and goals.



**THE "FUTURE SKILLS" COURSE WAS
OFFERED FOR THE FIRST TIME IN TURKEY
AT ISTANBUL GELISIM UNIVERSITY'S
FACULTY OF FINE ARTS!**

"FUTURE SKILLS" COURSE

**LAUNCHED FOR THE FIRST TIME IN TURKEY
AT ISTANBUL GELİŞİM UNIVERSITY FACULTY
OF FINE ARTS**



Istanbul Gelişim University (IGU) Faculty of Fine Arts broke new ground at the university level in Turkey. The "Future Skills" (ILT499) course was offered to students for the first time this semester and added to the curriculum. This elective course is now available to all fine arts faculty students. Drawing on research such as the World Economic Forum's "Future of Jobs" and Deloitte's "2024 Global Human Resources Trends" report, the Future Skills course has been added to the curriculum within the Visual Communication Design Department of the Faculty of Fine Arts. The fourteen-week course focuses on the skills students will need to master in the future. Each week, the course focuses on a different skill and aims to help students acquire relevant skills. Students are expected to gain both theoretical knowledge and practical experience through weekly coursework covering topics such as analytical thinking and innovation, curiosity and lifelong learning, complex problem solving, critical thinking and analysis, creative thinking, leadership and social influence, technology literacy, networks and cybersecurity, coping with stress, artificial intelligence and big data, environmental responsibility, and talent management.



SCIENTIFIC STUDIES

SCIENTIFIC STUDIES



ASST. PROF. GÖKÇE UZGÖREN PRESENTED A PAPER AT THE 18TH SOCIAL SCIENCES CONGRESS HELD AT METU!



Asst. Prof. Gökçe Uzgören, presented an important paper at the 18th Social Sciences Congress held by the Turkish Social Sciences Association (TSBD) at the Middle East Technical University (METU) on September 24-26, 2025.

This paper, presented by Assistant Professor Gökçe Uzgören, is based on her doctoral dissertation, "Housing in the Grip of Platform Capitalism: Airbnb-Centralized Residential Hyper-Commodification in the Cihangir District." We congratulate her and wish her continued success.

SCIENTIFIC STUDIES



CONTRIBUTION TO SUSTAINABLE BUILDING MATERIALS FROM THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN: INTERNATIONAL PROCEEDINGS PUBLICATION!



Muhammed Said Erdemonar, a lecturer in the Department of Interior Architecture and Environmental Design at Istanbul Gelişim University (IGU), has achieved significant international success in the fields of architecture and building technologies with the scientific research he conducted in collaboration with Assc. Prof. Ali Osman Kuruçu and Prof. Zehra Canan Girgin at Yıldız Technical University. The paper, "Enhancement of Mechanical Properties of Cement-Stabilized Soil Blocks through Stabilizer-Assisted Methods," prepared by the research team, was featured among academic contributions to sustainable building materials and innovative design approaches at the 13th International Conference Kerpic'25 "Earthen Architectural Heritage" in Rabat, Morocco.

This study, completed with the contributions of Interior Architecture Department Instructor Muhammed Said Erdemonar, once again demonstrated the importance of inter-university collaboration.

SCIENTIFIC STUDIES

THE PROGRAM OF THE 3RD INTERNATIONAL SHORT FILM, VIDEO AND PHOTOGRAPHY SYMPOSIUM HAS BEEN ANNOUNCED!



T.C. KÜLTÜR VE TURİZM
BAKANLIĞI



The third International Short Film, Video, and Photography Symposium, organized this year with the support of the General Directorate of Cinema of the Ministry of Culture and Tourism of the Republic of Turkey and Istanbul Gelişim University, will take place on October 24-25-26, 2025. Hosted by the Kadıköy Barış Manço Cultural Center, the event will bring together artists, academics, and researchers working in the fields of short film, video art, and photography. This year's program for the 3rd International Short Film, Video, and Photography Symposium, supported by the General Directorate of Cinema of the Ministry of Culture and Tourism of the Republic of Turkey, has been announced. The organizing committee includes Asst. Prof. Emre Doğan, Department Head of the Radio, Television, and Cinema Department, and Res. Asst. Dr. Eda Türkay.

gün 1 24.10.2025	gün 2 25.10.2025	gün 3 26.10.2025
10:00-10:20 Açılış Konuşması: Emre Doğan apart, Dörtütle ve Üçüncü Kez Sempozyum Üzerine 10:20-10:45 Açılış Konuşması: Rıfat Özgümlü Estetik-Politik: Sonsuz ve Sürekli Performans Varoluş 11:00-12:30 "Duyusal ve Mekânsal Anlatılar" - Moderatör: Yusuf Ziya Güneş Eşikteki Göçmenlere Tanıklık Etmek: The Exitless Filminin Mekânsal Analizi - Arda Kaya Anlatısal Olayın Sınırlarını Zaman ve Duyusal Mimarisi: Tan Tolga Demirci Sineması Üzerine Bir İnceleme - Can Duman Sorry Cinema (2022): Anlatısal Felsefe ve Hayatta Kalma Estetiği - Ertes Medya 12:45-14:15 videartlist 14:30-15:30 "Animasyonun Estetik ve Politik Yüzleri" - Moderatör: Gülşah Güneş Watership Down (1968) Animasyon Filmi Üzerine Okuma ve Sınırsal Bir Okuma - Feriit Kılıç, Beyazıt Özkan Kazimir Malevich'in Sırtı Üzerine Söylenmiş Bir Animasyon Denemesi - Zeynep Akay 15:45-17:45 "Yeni Dünyada Görünimler" - Moderatör: Nihan Doğanlı Kısa Animasyonun Video Pratikleri: Diva TV Örneği - İdris Akın Yeni Medya, Yeni Dayanışma Biçimleri: "Benimle Çalış" Topluluğunun Yolculuğu - Özgür Temel Korkmaz Candice Breitz'in "Becoming" (İsimli) Video Enstalaması ve Postprodüksiyonun Sanatsal Stratejileri - Özlem Şimşek Dijital Benlik ve Black Mirror: "Sus ve Dans Et" Örneği - Ulku Çelik	09:30-10:30 "İnsanın Oyunlanan Anlatısı" - Moderatör: Özgür İnce İnsansız Oyunlar: Sanat Oyunlarında İnsan-Makine İlişimini Düşünmek - Kadir Kayaerilmez Sinematik Anlatının Ludik Dönüşümü: Red Dead Redemption 2 (2018) Bağlamında Oyun ve Sinema İlişkisi - Samet Can Kocayazır 10:45-11:45 "Görünmez Açıklık" Video Seçkisi Gösterimi I 12:00-13:15 Davetli Konuşmacı: İsmail Özak Video ile Özgürleşim İhtimali 13:30-15:00 "Arşiv, Gerçek ve Görünmezlik" - Moderatör: İpek Gökhan Belgesel Sinemada Engel: Lillie Teyal Üzerine Yeni Bir Bakış: Galip (2022) Belgeseli Örneği - Elvan Akın DeneySEL Belgeselde Yaratıcı Arşiv Kullanımı: Sırdar Kalkçenoğlu'nun "Ses Sineması" Üzerine - Özgür Akın Post-Truth (Yalvar) Filmi Üzerine "Gerçeğin Ötesinde" Belgeseli Yer Var mı? - Özgür E. Arık, Dilek Kalkçenoğlu 15:15-16:45 "Yapay Zeka Çağında Kısa Film" - Moderatör: İlay İyıklar Yapay Zeka ile Kısa Film Üretimi - Merve Çelik, Ayşe Güler Yapay Zeka Üretimi Kısa Filmlere Yönelik Olumsuz Yorumları Üzerine Bir Analiz: YouTube Örneği - Reyhan Sarıkaya Üniversite Yapay Zeka Çalışma Sistemleri Sanatının Dönüşümü: Üniversite Öğrencilerinin Kısa Film Üretim Süreçleri Üzerine Yorumlamak Bir Analiz - Seren Can Özdemir 17:00-17:45 "Görünmez Açıklık" Video Seçkisi Gösterimi II	09:30-11:00 "Kısa'da Direniş, Temsil ve Sürer" - Moderatör: Özgürhan Üstünyazır Yugoslav Kara Dalga Akımı Kısa Filmlerinde Politik Eleştiri - Acan Hıncı Kısa Filmlerde Bergsoncu Süre ve Deleuzcu Zaman-İmge: Zugzwang, Ağlamak Serbest Gülmek Yasak ve Cehennem Boş, Tüm Şeytanlar Burada Üzerine Nitel Bir Analiz - Emre Aydoğan Kısa Filmlerde Madun'un Temsili: "Nasıl Kaybolunur" Üzerine Bir Analiz - Okan Kurbaoğlu, Medya Çarpan 11:15-12:30 Sekans Paneli: Görünürü Saklamak - Can Kayaalp, Gülşah Akbaş 12:45-14:15 "Fotoğrafın Hafızası" - Moderatör: Seren Karaman Mikrokosmosa Atık Kabe: Joel Peter Witkin'in Fotoğrafında Beden Politikası, Anomal ve Bireysellik - Ahmet Benli Demirci Atımlar ve Değişim: Baskı Tekniğiyle Bellek ve Zamanın İzidi - Ahmet Çakır Çabdas Fotoğraf Sanatında Antroposen Manzaranın Ekolojik Hassasiyet - Mahmut Rıfkı Ünal 14:30-16:00 "Sahte, Gerçek ve Yapay Olan" - Moderatör: Sırdar Kalkçenoğlu Sahte-Belgeselde Yapay Zeka Kullanımı Üzerine Bir Soruşturma: In the Event of Meant Disaster (2019) - Elvan Akın Yapay Zeka ile Yalvarlık - Can Duman Çabdas Diffusion ve LoRA Modellerinin Karakter Tasarımı Bağlamında Sanatsal Üretimi Etkileri - Seren Karaman, Çeren Tektin Karagöz, Abdulkadir Sarıtaş 16:15-17:00 Kapanış Konuşması



ACADEMIC ACHIEVEMENTS



ACADEMIC ACHIEVEMENTS

**RES. ASST. DR. AYTEN BENGİSU CANSEVER
BAYHAN HAS BEEN ACCEPTED TO THE
ARTIFICIAL INTELLIGENCE SCHOOL!**

RES. ASST. (DR.)

AYTEN BENGİSU CANSEVER BAYHAN

Accepted to the

ARTIFICIAL INTELLIGENCE SCHOOL!



Res. Asst. Dr. Ayten Bengisu Cansever Bayhan, a faculty member at the Istanbul Gelişim University (IGU), Faculty of Fine Arts (GSF), Department of Visual Communication Design, has been accepted to the Data Analysis School, which has been organized for the first time in Turkey and has attracted a record number of applications.

Implemented under the auspices of the Council of Higher Education (YÖK), with the coordination of Marmara University's Population and Social Research Institute and with the contributions of leading Turkish universities such as METU, ITU, and Boğaziçi University, the program aims to create an interdisciplinary learning ecosystem by bringing together current research in the field of artificial intelligence with social sciences.



ARTISTIC ACTIVITIES



“LESS IS MORE”: MIES VAN DER ROHE’S QUIET REVOLUTION IN ARCHITECTURE



Ludwig Mies van der Rohe, one of the most influential figures in 21st-century architecture, built not just steel and glass structures but a way of thinking. His motto, "Less is more," was not an aesthetic slogan but a philosophy that redefined the ethics between life and form.

From Stone Workshop to Modernism

Born in Berlin, Mies began his career as an architect, apprenticing in his father's stone workshop. He became acquainted with materials at an early age, learning the language of surface, weight, and texture. Beginning work in Bruno Paul's studio at the age of 13, he turned his attention not only to architecture but also to furniture design. This period laid the foundations for a distinctive aesthetic that combined the rich use of materials with geometric simplicity.

The Riehl House (1907): First Hints of Silence

Mies's first independent project, the Riehl House, was based on traditional German residential architecture. However, its meticulous attention to detail and balanced use of materials were early harbingers of his later minimalist approach. Through its quiet dialogue with nature, this structure carried the seeds of Mies's understanding of "simplified beauty."

Barcelona Pavilion (1929): Architecture of an Idea

The pavilion he built for Germany at the Barcelona International Exposition launched Mies onto the world stage. This structure, created with the perfect harmony of glass, steel, and travertine, exhibits an understated monumentality. It was here that he first realized the idea that "a building can be an exhibition." The Barcelona Chair within was a collaborative design with Lilly Reich—an object in which elegance and function dance.



Villa Tugendhat (1930): The Emancipation of Housing

Villa Tugendhat in Brno was a revolution in residential architecture. Its open-plan layout, combined with a steel structural system, liberated the space. Translucent onyx panels, using daylight as a material, injected life into the interior. Today, this building, a UNESCO World Heritage Site, is a rare example of simplicity and opulence.

Farnsworth House (1951) ve Seagram Building (1958)

The maturity Mies achieved during his American period is the pinnacle of simplicity. The Farnsworth House represents a transparent dialogue between nature and humanity. The honesty of glass reveals the entire structure's content: nothing is hidden. The Seagram Building, meanwhile, brought a new language to New York's modern skyline. This bronze-clad skyscraper is a perfect symphony of proportion, light, and material. Every detail echoes Mies's words, "God is in the details."

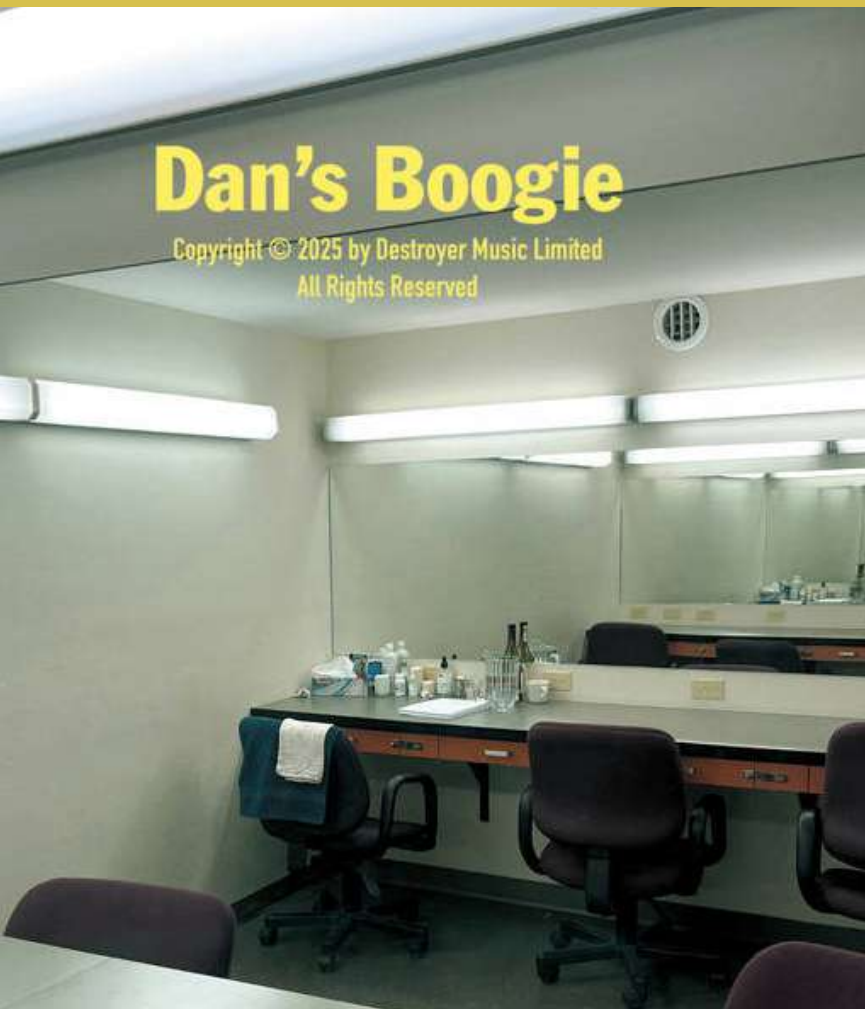
The Power of Silence

Mies van der Rohe's legacy lives on not just in skyscrapers, but in the minds of every architecture student. His revolution was not achieved through shouting, but through silence. For in an age of chaos, he sought balance—and the answer he found remains timeless:

“Less is more.”



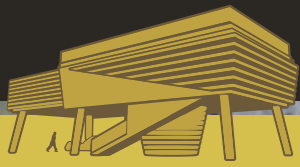
“DAN’S BOOGIE” REVIEW – DESTROYER



Dan's Boogie (2025) marks another milestone in the long and distinctive career of Canadian indie rock project Destroyer. Formed in Vancouver in the mid-1990s, the band is known for Dan Bejar's distinctive, literary, and ironic style. Over the years, Destroyer has evolved from lo-fi indie rock to rich art-pop and jazz-influenced compositions, creating a sound that defies categorization. Each album is a commentary on the art of songwriting itself, blurring the line between sincerity and irony. While maintaining the spirit of this constant flux, Dan's Boogie is a mature reflection: a meditation on aging, productivity, and the stubborn existence of art in a world teetering on the brink of collapse. Musically, the album returns to the captivating textures of Kaputt (2011) and Have We Met (2020), but this time in a looser, more analog format. The live band energy is palpable—brass, piano, and bass swirl around Bejar's crooning vocals. There's a naturalness to the songs, as if they were captured during rehearsals. The album's title track, "Dan's Boogie," blends 1970s soft rock rhythms with post-pandemic fatigue. Danceable in theory but exhausted in practice, it's the boogie for those who can't move anymore.

Lyricaly, Bejar continues his interest in themes of cultural collapse and personal disillusionment. His poetic, fragmented narrative is peppered with references that hint at unfinished narratives. One of the album's standouts, "Cataract Time," speaks of a blurred vision, both literally and figuratively—an elegy to the fading sharpness of youth and ideals. On "Give Up," Bejar blends cynicism with melodic resignation, his lyrics resonating simultaneously as confession, advice, and sarcasm. One of the album's most striking aspects is its emotional restraint. Bejar never makes outright confessions; he conveys emotion through tone and delivery, not outright bluntness. But beneath the irony lies a palpable vulnerability. *Dan's Boogie* is an album where the artist reflects on his career and surroundings—about the weight of sustaining art in a world overwhelmed by burnout, digital saturation, and an obsession with productivity. The lyrics hint at the exhaustion of existing amidst cultural chaos. Destroyer isn't a single, established band; it's a collective of musicians centered around Bejar. The musicians on this album masterfully blend jazz, glam, and indie rock influences, never falling into repetition. The arrangements are breathtaking; the production doesn't hide flaws, but rather highlights the humanity. In this respect, the album stands out from today's sterile indie productions, offering a more tactile, flawed—yet heartfelt—unity. Ultimately, *Dan's Boogie* is an album about resilience: the resilience of art, irony, and the self that refuses to quietly fade away. It may not be a radical innovation for Destroyer, but it deepens Bejar's eternal dialogue between composure and emotion. Bejar's half-smiling, half-weary voice is once again at the center—and it transforms even decay into an elegant aesthetic.



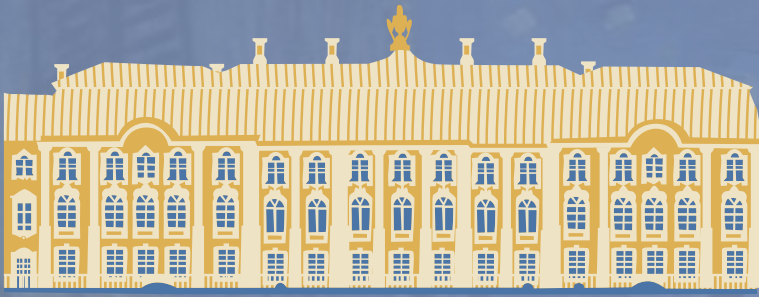


MODERN CONTRAST TO HISTORY: LOUVRE PYRAMIDS

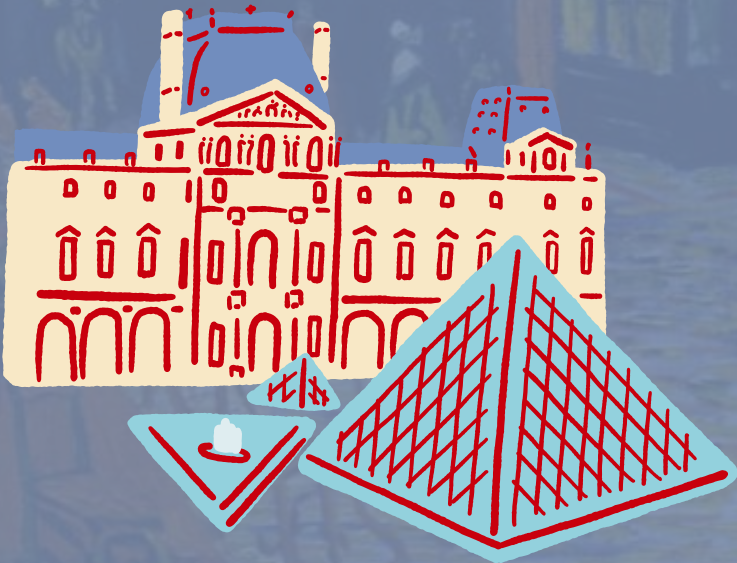


The Louvre Pyramid represents the boldness of modern architecture and its acceptance over time. Located at the main entrance of the Louvre Museum, the world's largest art museum in Paris, France, this structure was completed in 1989 by Chinese-American architect I.M. Pei. Although it sparked considerable controversy at the time of its completion, its design and architecture have made it one of Paris's most recognizable and undisputed icons. Set within a magnificent Renaissance courtyard, this futuristic glass structure marks the intersection of tradition and modernity. The pyramid's simple yet striking design consists of completely transparent glass panels and a supporting steel structure. This design was implemented to address the museum's increasing visitor density and centralize the entrance. While inspired by the Egyptian pyramids, Pei's use of minimalist materials and geometry positioned the structure as a timeless work of its time. Initially criticized for its "Pharaonic" character and its detriment to the historical fabric, this structure eventually became the most successful facet of the Louvre's modernization project. The pyramid is no longer just an entrance, but also a giant mirror reflecting the beauty of the historical structure.

“Respectful of history, brave for the future...”



The structure's transparency is achieved through specially manufactured, low-reflectivity diamond-shaped glass panels. These panels allow visitors inside the pyramid to maximize natural light into the courtyard without obstructing their view of the sky. The steel structure supporting the pyramid has been kept as thin and invisible as possible. This minimalist approach allows the structure to appear floating and serves its primary purpose: not to obstruct the historical structure. The Louvre Pyramid currently serves as the museum's main entrance and reception area. Directing light into the underground foyer, this glass structure guides visitors to some of the world's most important art collections, particularly the Mona Lisa and the Venus de Milo. The modern space beneath the pyramid houses essential museum services such as ticket offices, information centers, and cafes. This allows visitors to experience historical artifacts without crowds, while experiencing a modern architectural experience. The Pyramid is a powerful demonstration that modernity and innovation can coexist in perfect harmony with historical heritage.





WE CHOSE A MOVIE!

AUTHOR: RES. ASST. DR. EDA TÜRKAY

BARTON FINK (ETHAN & JOEL COHEN, 1991)

Written by: Eylül Üçtaş (RTS 1st Year Student)

Edited by: Res. Asst. Dr. Eda Türkay



Barton Fink is a mysterious and intriguing 1991 film directed by the Coen brothers, starring John Turturro, John Goodman, and Michael Lerner. The film explores the conflict between artistic identity and industry within a striking atmosphere, transforming it into a unique narrative in which the Coen brothers masterfully blend dark humor, allegory, and psychological thriller. Barton is an intellectual playwright. One day, he is invited to Hollywood, and the film's profound and symbolic story begins. This nearly two-hour, captivating journey tells the audience how an artist perishes within the system. The film's suffocating atmosphere captivates and captivates the viewer, as if they were actually inside the film. Barton Fink doesn't stop there; it also presents the viewer with a complex puzzle. The film presents the events but leaves the solution to the scene to the viewer. The film's backstory is equally intriguing. The Coen brothers' block in film production prompted them to write the character of Barton Fink. Barton Fink achieved great success at the Cannes Film Festival, winning the "Best Film," "Best Director," and "Best Actor" awards. Explaining the pains of art, creativity, and existence through the language of cinema, Barton Fink invites its audience into a thought-provoking narrative and remains etched in the mind as a film waiting to be unraveled again and again.

ISLAND TOWN

THEATRE CONTRA, TRAGEDY & DRAMA, COMEDY, ONE ACT / 90 MINUTES

"A child grows by falling. I feel like if I fall, I'll fall to pieces."

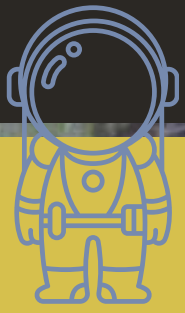


Writer: Simon Longman
Translator: Hasret Güneş
Director and Set Design: Efe Uzuner
Cast: Berfin Taş, İbrahim Çavdar, Yağmur Ceren Bulman
Assistant Director: Zeynep Pakdamar
Lighting Design: Yasin Gültepe
Sound Design: Doruk Yılmaz
Poster Photo & Teaser: Uğur Kayalar
Production: Tiyatro Kontra



A town's squeezed feeling isn't just geographical; it's a contraction of time, habits, and even hope. Sometimes space becomes a distinct subject. At one point, precisely within this feeling of contraction, Ada Kasaba (Island) takes us back to Plato's famous cave in a different way, with three characters - Kate, Sam, and Pete. However, this time, the cave isn't a dark dungeon; it's a town and its routines. The story is this: While Sam is trying to build a new life with his little brother, Pete's entire being is trapped in his desire to become a father. Kate, on the other hand, is curious about what lies beyond the horizon and wants to escape from everything and go there. Each character, so to speak, looks at their own shadow cast on the cave wall; some love their shadow, some hate it, but none can get behind that wall. Just like in the epilogue, at the end of the day, the characters become entangled in themselves; what remains are not answers, but echoes... It can honestly be said that the director has captured this circularity very well. Scene transitions flow like from one dream to the next. The music, lighting, and tempo; It anchors the town's stagnant atmosphere like a rock, yet also makes visible the light seeping through the cracks within the characters. Everything is measured and sharp. The acting is the heart of the play, so to speak. The balance struck between the trio makes the audience almost breathe the town's cramped atmosphere. Kate's horizon-gazing eyes, Sam's quiet struggle, Pete's gruff fragility and comical adolescent shenanigans... They all share the same space without touching each other. In conclusion, Ada Kasaba is one of those successful plays where a good text, good translation, good direction, and good acting complement each other. It leaves the audience with a philosophical, emotional, and occasionally comical resonance.

Lots of applause. Enjoy the show!



AUDIO CONTENT CREATOR



An Audio Content Creator is a new generation of communications and media professionals who create original and compelling audio-based content for digital platforms. They design, write, voice, and edit audio-focused content for platforms like podcasts, audiobooks, digital radio, mobile apps, virtual assistants, and social media. This profession combines creative writing, voice-over, sound engineering, and digital media strategies. Audio content creators develop informative, educational, or entertaining audio content for both individual brands and organizations, helping to establish a more intimate and sustainable connection with their target audience. With the increasing use of mobile media and the headphone culture, this profession is gaining increasing importance, particularly in the fields of media, education, advertising, publishing, and marketing.





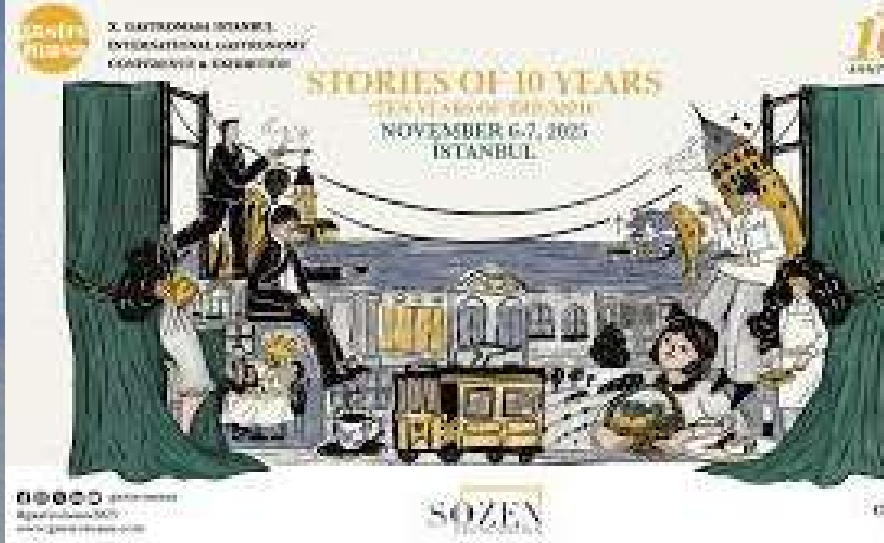
WHAT'S IN THE CITY?

CONTENT: RES. ASST. DR. EMEL ÇİRİŞOĞLU

NOVEMBER ACTIVITIES

1. Conference Name: X. Gastromasa Istanbul International Gastronomy Conference
Location: Haliç Congress Center
Date: 6-7 November 2025
Website: [Click here.](#)

About the Conference:
As part of the 10th Gastromasa Istanbul International Gastronomy Conference, world-renowned gastronomy professionals who shape the sector with Gastromasa Hospitality, Gastromasa Coffee, Gastromasa Bar and Gastromasa Pastry concepts will come together under the same roof.



2. Workshop Name: Where Are Art Teams in the Line?

Location: Akbank Art
Date: November 8, 2025, 15:00
Website: [Click here.](#)

About the Workshop:
It will be discussed how the visibility of labor of the artistic teams, who are responsible for the entire visual world represented on the screen, responds to this wider representational area in cinema.



3. Exhibition Name: Together
Location: Yapı Kredi Gallery
Date: Until January 4, 2026
Website: [Click here.](#)

About the Exhibition:

Bringing together works by artists with similar artistic approaches, the exhibition "Bir Arada" (Together) focuses on the complex relationships humans form with nature, the city, and other people. İlhan Sayın, whose exhibition takes its title from Turgut Uyar's poem "Deer Night," explores nature's resistance, the transience of time, and the traces of architecture. At the same time, Fulya Çetin highlights the common aspects of the existential struggle between women and nature.



INTERVIEWS

AT THE INTERSECTION OF EDUCATION, ART, AND CREATIVITY: A CONVERSATION WITH ASSOC. PROF. AYSUN CANÇAT



First of all, can you briefly introduce yourself? Could you tell us a little about your education and academic journey?

I was born in Istanbul. I've always had a passion for painting since childhood. I'd always drawn things myself; I'd sketch various objects and clothing. During my primary school years, I eagerly awaited art classes, but this enthusiasm was often cut short. Our art classes were either empty or were taught by other subject teachers. Consequently, I continued to draw and study paintings until the end of high school. After high school, I was accepted into the Fashion Design department of the Beyoğlu Girls' Technical Advanced Technical School through a drawing aptitude test. After graduating, I worked in the design department of a textile company for about three years. I handled the company's drawings, but I also wanted to create my own paintings freely. So, something was missing. As this feeling intensified, I decided to enroll in a weekend art course as a hobby. When my instructor suggested I might pass the aptitude test, my perspective completely changed. After about three months of preparation, I realized that since I was also working, a university in the Marmara region was the only option. I took the talent exam for Marmara University's "Painting" department and passed. After all the art classes I'd never taken during my primary school years, the prospect of a university degree in fine arts had a completely different psychological impact.



As an artist, how did your paths cross with academia, and how did you decide to become an academic?

After completing my university education, I began teaching painting to adults in courses offered by the Istanbul Metropolitan Municipality. While working there, I also wanted to pursue a master's degree. Wanting to explore and learn about art from different perspectives, I began studying in the Art Management program at Istanbul Kültür University. While a student there, I held my first solo exhibition. My path to becoming an academic actually began there. While studying there, I received an offer to become a research assistant. I left my coursework and became both a student and a research assistant. Later, I completed my doctorate in the Department of Painting at Marmara University. This is how my education and the process of becoming an academic unfolded. Of course, I am grateful to my family, who have always supported me along the way.

Could you tell us about your artistic process? Could you tell us about your current exhibitions or projects you're working on?

First of all, I was fortunate to meet my late studio instructor, Prof. Dr. Mehmet Öz, during my undergraduate studies. He had an expressionist style. I initially worked in this direction, but my paintings in the later period have evolved considerably. During my undergraduate studies, my main art form was painting, and my minor was sculpture. Therefore, I also created works with relief effects on the canvas. I also incorporated some typographic details. Painting is no longer a purely aesthetic object. When I create, I no longer feel detached from global events. I combine my materials with socially relevant issues such as humanity's endless physical and psychological wars, the deterioration of nature and the ecological balance, consumer culture, and gender discrimination. I often perceive and feel this order as a constructed and realized matrix. Therefore, inevitably, some vital traces begin to appear on the surface of my paintings. Before my last exhibition, I organized an exhibition titled "Cynic Nature." Here, I focused on paintings in which I interpreted natural elements uniquely. My inspiration was the philosophy of Cynicism. Cynicism's advocacy of "not developing sociality in the face of nature" deeply influenced me. The ironic and metaphorical language in my mostly nature-based works aligned with this defense of the doctrine. In 2023, I created a series and exhibited in this vein.

Finally, what advice would you give to students majoring in the arts? What skills would you recommend they prioritize in their professional development?

Unfortunately, art has always faced certain challenges. They shouldn't let this affect their professional motivation. They should always aim to be the best in their field. They should always stay abreast of global events and current developments. Let their passion for their profession never fade, and they should seize every opportunity for development, never give up, and never forget that the foundation of everything is "work."

We thank Assoc. Prof. Dr. Aysun Cançat for this enjoyable interview and wish her continued success in her academic and artistic endeavors.



STUDENT INTERVIEW

AUTHOR: RES. ASST. MUSTAFA DALLI

INTERVIEW WITH ANGELINE KILUBA LUKAVU, OUR 3RD YEAR INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN (ENGLISH) PROGRAM STUDENT, ABOUT HER ERASMUS+ EXPERIENCE!

Angeline Kiluba Lukavu, a third-year student at the Istanbul Gelisim University (IGU) Faculty of Fine Arts (GSF) Interior Architecture and Environmental Design (English) Program, answered our questions about her Erasmus experience:

Hello Angeline, welcome! How did you decide to join the Erasmus program and why did you choose Przemysl State University of Applied Sciences?

I decided to participate in the Erasmus program to experience studying abroad, meet new people, and improve myself both academically and personally. I chose Przemysl State University of Applied Sciences because it offered interesting courses and offered an English-language program.

What surprised or challenged you the most when you first went to Poland?

What surprised me the most was how kind and helpful people were despite the language barrier. The biggest challenge was adjusting to the cold weather and a new culture.

How is the education system and course structure at PANS different from that at our university?

At PANS, classes are more hands-on and generally held in smaller groups. Our system is more formal and lecture-based, but both approaches offer valuable learning experiences.



What can you tell us about the social life, cultural events and opportunities for Erasmus students in Poland?

Unfortunately, the host university didn't organize any special social events for Erasmus students, but there are good opportunities for Erasmus students to continue there for the next academic semester. Apart from that, I attended a few festivals that allowed me to learn more about Polish music, art, and design.

What advice would you give to students considering the Erasmus program?

My advice: don't be afraid to step outside your comfort zone. Keep an open mind, participate, and savor every moment. This is a once-in-a-lifetime experience!

We thank our student Angeline Kiluba Lukavu and wish her continued success in her academic and professional life.





CULTURAL JOURNEY



MY OPINIONS ON MODERN ART THROUGH WORKS EXHIBITED IN THE HALLS OF THE ICA BOSTON INSTITUTE OF CONTEMPORARY ART IN RECENT YEARS



As we mentioned earlier, the Boston ICA halls exhibit only contemporary art. Works that are considered modern today, incorporating differences in every aspect, can be seen here, based on classical works and the artistic understanding and styles of earlier times. One of the Institute's most important aims is to research and encourage young artists who stand out in this field. All the examples I've selected for this topic should be considered, first and foremost, as modern works. I value the distinctiveness and courage of these works, which sometimes attract attention with their subject matter, sometimes with their narrative, composition, harmony, materials used, and so on. We also see such works at art biennials and art fairs. Naturally, with the advancement of technology and our lifestyles, our perspective on art and our expectations from it naturally evolve in the flow of daily life. Perhaps it's also true that such works have a high appealing power. Some works can even challenge the viewer's perception of the exhibits as works of art. Sometimes, transforming unexpected materials into art in installations and works can have a striking impact on the viewer. The power of art has also changed with today's practices. Artistic pursuits that transcend familiar styles and works include the marginal, the experimental to a certain extent, and the sensational. Perhaps breaking with the ordinary is also the goal of such artists. In contemporary art, we see that even limitless pursuits and breaking the rules are important. It's not necessarily a bad thing, because what's different, what's unseen or less seen, can attract attention. When discussing artists who work in this genre, it's not right to expect every artist to produce such works. Every artist's work is important; regardless of their narrative style, subjective syntheses, or the materials they use, the work belongs to the artist and represents them in the best possible way.





GASTRONOMYJOURNEY



THE ALCHEMY OF WORDS AND FLAVOR: HOW LITERATURE TRANSFORMS OUR PLATES (PART 1)

Imagine biting into a perfectly described baklava in a novel: the crunch of the dough, the creaminess of the butter, the seepage of the syrup... You've never even touched a real dessert, but your mouth is watering, isn't it? This is the magic of gastronomic literature: it transforms ink into flavor, sentences into food. Food is our most basic need. But when it meets literature, it transcends biology. It becomes culture, memory, rebellion, and desire. Writing doesn't just describe food; it reimagines it, transforming the simple act of eating into a profound, multisensory, and profoundly human experience.

The Heart of the Feast: Cultural Storytelling

Gastronomy is the living archive of a people. Their history, values, joys, and traumas permeate every meal. Literature is its most effective narrator. As Terry Eagleton says: "Food, like language, is caught between nature and culture." Both are tools of survival and expression. A novel can explore social class without preaching. For example, Virginia Woolf's *Mrs. Dalloway* masterfully depicts the complex hierarchies and hidden anxieties of post-war London through the preparation and consumption of a dinner. Franz Kafka's "The Hunger Artist," on the other hand, rejects food and critiques a society that commodifies pain and spectacle. In literature, food is never simply nourishment; it is a symbol, a weapon, a lover, a ghost.

The Power of the Palate: Sensory Imagination

The genius of gastronomic literature lies in its ability to imaginatively stimulate our senses. A talented writer doesn't just describe the flavor of a soup; they let you feel its steam on your face, the crackle of the low heat, and the aroma and rich flavor of the spices. Here, "imagery" is the writer's most effective tool. Whether a children's book portrays a "disgusting" vegetable with comical horror, or a romance novel evokes a stronger intimacy than a kiss when sharing a single strawberry... Literature activates our "seventh sense"—the memory and emotion linked to taste. A description of an immigrant grandmother's stew can transport the reader across continents and evoke a powerful sense of nostalgia. Even if traditional recipes disappear from kitchens, they can remain alive in the pages of a book.

(Continued next month: In our second installment, "Laughter, Tears, and Taboos: Food as a Mirror to Society," we will examine the power of literature to engage in social critique and hold us up to the mirror through food.)



46 INTERNORGA 2026 şimdiden %90 doluluğa ulaştı

yenı yatırımlar

48 Radisson, 2025'te Türkiye'de büyümesini hızlandırıyor

50 Almira'dan doğada aromaterapi konaklama deneyimi

52 Accor, ilk yarıda 6 otel, yıl sonunda 12 proje hedefliyor

54 Mercure Antalya Konyaaltı hizmete girdi

56 The Grand Tarabya, Fairmont'a dönüşüyor

58 Club Med, Güney Afrika'daki ilk tesisini 2026'da açıyor

60 Moxy Hotels 100. otelini açtı

marka

62 AKKA Hotels Antedon'un yeni gastronomi alanlarında Evinoks imzası

64 Şener: 2026 vizyonumuz "Türkiye'den dünyaya"



İSTANBUL
GELİŞİM
ÜNİVERSİTESİ



Güzeli Sanatlar
Fakültesi

“ “I HAVE AN IDEA!” ” PROJECT APPLICATIONS CONTINUE!



For Application



**FACULTY OF FINE ARTS
GRADUATES MEET AT METSIS!
YOU CAN ALSO BECOME A
MEMBER**

CLICK





İGÜ

KARYON

Kariyer Yönlendirme
Uygulama ve Araştırma Merkezi



İGÜ

MMK

Mezunlar ve Mensuplar
Koordinatörlüğü

Değerli İGÜ mezunları ve öğrencileri,
iş arayanların nitelikleri ile işverenlerin
aradığı özellikleri eşleştiren yeni

İŞ BULMA PLATFORMU

erişime açıldı. Üye olarak açık pozisyonları
görüntüleyebilir ve başvuru yapabilirsin.

Detaylı bilgi ve
Başvuru için



metsis.gelisim.edu.tr



TAG

COORDINATOR

Prof. Şükran Güzin ILICAK AYDINALP

EDITOR

Assoc. Prof. Sezgin SAVAŞ

CONTENT COORINATOR

Res. Asst. Ayşe Seray Engin

CONTENT EDITORS

Prof. İsmet ÇAVUŞOĞLU

Assoc. Prof. Murat DOĞAN

Res. Asst. Ayşe Seray ENGİN

Res. Asst. Dr. Emel ÇİRİŞOĞLU

Res. Asst. Okan KIRBACI

Res. Asst. Dr. Eda TÜRKAY

Lecturer Cansu SÖZER

Res. Asst. Başak LALE

Res. Asst. Dr. A. Bengisu Cansever

BAYHAN

Res. Asst. Ezginaz KARA

DESIGN

Res. Asst. Dr. A. Bengisu Cansever

BAYHAN

Res. Asst. Okan KIRBACI

Res. Asst. Ezginaz KARA

TRANSLATION

Res. Asst. Mustafa DALLI

ISTANBUL GELİŞİM UNIVERSITY FACULTY OF FINE ARTS

Cihangir District, Petrol Ofisi Street, No:3-5 Gelişim Tower, Avcılar/İSTANBUL (Interior Architecture, Interior Architecture and Environmental Design, English Interior Architecture and Environmental Design departments on the 14th floor; Faculty of Fine Arts Dean's Office and other departments on the 20th floor)

0 (212) 422 70 00



gsf.gelisim.edu.tr