

ISSUE: 71

FEFA-BULLETTİN

MAY 2026



İSTANBUL
GELİŞİM
ÜNİVERSİTESİ



Güzel Sanatlar
Fakültesi

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ATATÜRK'ÜN İZİNDEYİZ

MAY 19

**COMMEMORATION OF ATATÜRK,
YOUTH AND SPORTS DAY
HAPPY HOLIDAY**



ISTANBUL
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Fine Arts

2nd THE OPENING OF THE TRADITIONAL SATMER FESTIVAL HAS TAKEN PLACE!

The opening ceremony of the festival was held on May 12 at the J Block amphitheater. The program was attended by IGU Rector Prof. Dr. Bahri Şahin, Istanbul Deputy Governor Mustafa Asım Alkan, Bakırköy Mayor Assoc. Prof. Dr. Ayşegül Ovalıoğlu, Avcılar District Governor Dr. Orhan Burhan, and Avcılar District Director of National Education Özcan Şahin, each of whom delivered a speech.





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2nd TRADITIONAL SATMER FESTIVAL



HAS BEEN SUCCESSFULLY COMPLETED!

Within the scope of the 2nd Traditional SATMER Culture and Arts Festival, which lasted three days, exhibitions, art workshops, talks, stage performances, and concerts were held. Throughout the festival, participants took part in a variety of activities ranging from traditional handicrafts to digital production, and experienced a multifaceted cultural and artistic program including pantomime shows, music performances, and theater acts.





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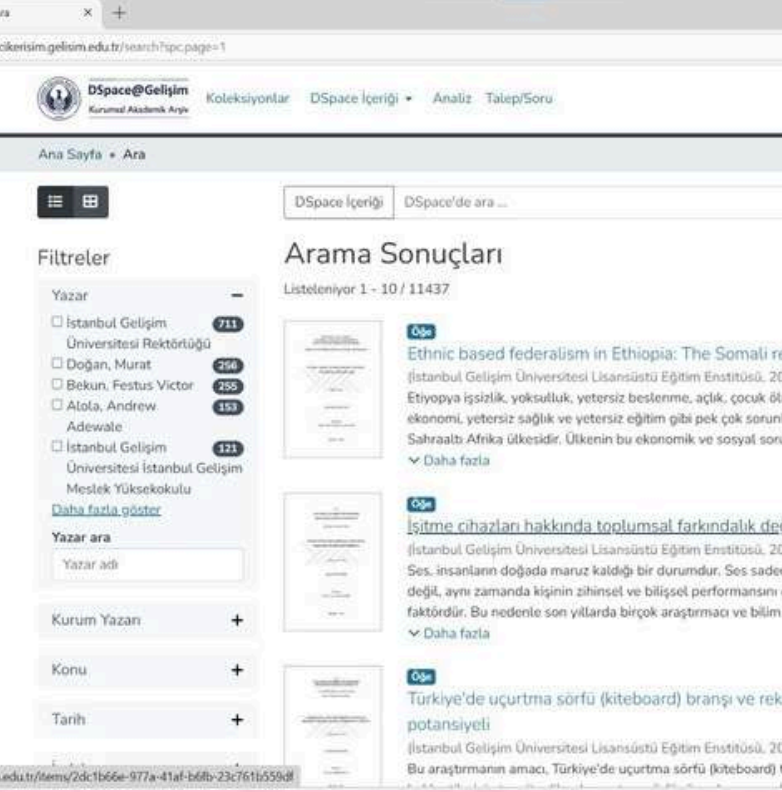




SUCCESS

SUCCESSSES

ASSOC. PROF. MURAT DOĞAN RANKS FIRST IN OPEN ACCESS PUBLICATIONS!



Assoc. Prof. Murat Doğan, Vice Dean of the Faculty of Fine Arts (FFA) and a faculty member of the Department of Gastronomy and Culinary Arts at Istanbul Gelişim University (IGU), continues to make a difference with his academic productivity.

According to the IGU Institutional Open Access Archive data updated as of May 2026, Assoc. Prof. Murat Doğan reached a total of 256 publications, rising to first place university-wide. Assoc. Prof. Festus Victor Bekun ranked second with 255 publications, while Asst. Prof. Andrew Adewale Alola maintained his third-place position with 153 publications.

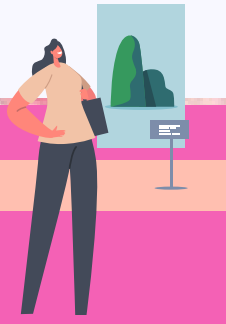
We congratulate Assoc. Prof. Murat Doğan, who continues his academic life without slowing down with his scientific studies in the field of gastronomy, on this meaningful achievement, and wish him continued success in his work.



EXHIBITIONS

EXHIBITIONS

PROF. İSMET ÇAVUŞOĞLU'S SOLO EXHIBITION TITLED "VICINANZA / NÄHE" MET WITH ART ENTHUSIASTS IN ITALY!



Prof. İsmet Çavuşoğlu, a faculty member at Istanbul Gelişim University (İGÜ), Faculty of Fine Arts (GSF), Department of Graphic Design (GRA), met with art enthusiasts in Aosta, Italy, for his 85th solo exhibition titled “Vicinanza / NÄhe.” The exhibition, where the artist brings together abstract and figurative elements, reinterprets the concept of "proximity" through an aesthetic language on an international art platform.

Explaining why he chose the concept of "proximity" for his exhibition, Prof. Dr. İsmet Çavuşoğlu stated that this theme represents both a geographical and artistic union. Çavuşoğlu emphasized the intellectual foundation of his production practice with the following words: “Since the region is open to international use and has a touristic character, we created the concept of ‘proximity’ in two languages together with the gallery managers. The concept of proximity represents my works of art. When we look at the developments in world art, geographical location seems to no longer matter. ‘Proximity’ is a metaphorical and somewhat poetic concept. It is necessary to look at art as a whole.”

Stating that spatial and perceptual relations are at the forefront of the 30 works in the exhibition, Çavuşoğlu shared how he constructed the abstract language in his works: “Abstract expression and the narrative of abstraction predominate in my works. In some places, I use realistic elements simultaneously near these areas. Sometimes I use two or three styles together, and this overlaps with the concept of ‘proximity.’ I believe that 'proximities' within the same frame give strength to each other”.



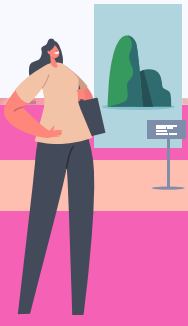
Prof. İsmet Çavuşoğlu, who has carried out his academic career and artistic production simultaneously for many years, mentioned the positive effect of the university environment on his art. Stating that the work he carries out within İGÜ GSF nourishes him, the artist said, “Working with young artists means renewing and nourishing myself. I am influenced by the motivation and original ideas of young people. I believe that working at the university affects my art positively in every aspect.” He also expressed his appreciation for the contribution of formations such as Gelişim Art Gallery and SATMER within İGÜ to the artistic atmosphere.



Another remarkable element of the exhibition was the artistic bond established with Prof. Dr. Ergin Çavuşoğlu. While Ergin Çavuşoğlu's exhibition continued at Estopia Gallery's branch in Lugano, an aesthetic bridge was established between the two exhibitions with a mutual exchange of works. The exhibition, described by Italian art lovers as "simple, lovely, and original," was recorded as an important stop in Çavuşoğlu's journey through European art centers.



EXHIBITIONS



**PROF. DR. AYSUN CANÇAT PARTICIPATED IN THE
“SPRING ART EXHIBITION” WITH FIVE ARTWORKS!**



Prof. Dr. Aysun CANÇAT, a faculty member of the Graphic Design Department (GRA) at the Faculty of Fine Arts (GSF), Istanbul Gelişim University (IGU), participated with five works in the “Spring Art Exhibition,” an international group exhibition organized by Art in White Gallery.

The exhibition, held between April 16–19, 2026 at the Kemer Country Club Exhibition Hall, brought together artists from different disciplines and contemporary art practices. The international event featured works in painting, graphic arts, and contemporary art, offering them to the appreciation of visitors.

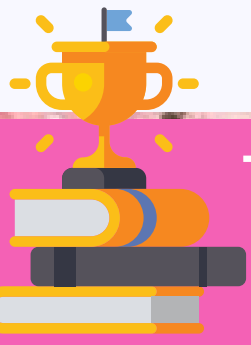


The participation of Prof. Dr. Aysun CANÇAT with her works in an international art organization contributed to the efforts of the Faculty of Fine Arts at Istanbul Gelişim University to increase the visibility of its academics' artistic and design productions on national and international platforms. The exhibition stood out as an important cultural event that strengthens the relationship between academic knowledge and artistic production.





NEWS FROM FFA



NEWS FROM FFA

THE 2ND TRADITIONAL SATMER CULTURE AND ARTS FESTIVAL WAS SUCCESSFULLY COMPLETED AFTER THREE DAYS OF EVENTS!



The opening ceremony of the festival was held on May 12 at the J Block amphitheater area. The program was attended by IGU Rector Prof. Dr. Bahri Bahri Şahin, Istanbul Deputy Governor Mustafa Asım Alkan, Bakırköy Mayor Assoc. Prof. Dr. Ayşegül Ovalıoğlu, Avcılar District Governor Dr. Orhan Burhan, and Avcılar District Director of National Education Özcan Şahin, each of whom delivered a speech. In their remarks, they emphasized the positive impact of cultural and artistic activities on both university life and urban culture, highlighting the importance of integrating art with academic and applied disciplines.

Following the opening, the protocol delegation and participants visited interdisciplinary exhibition areas prepared by Faculty of Fine Arts (GSF) students and academic staff, featuring calligraphy, illumination (tezhîp), miniature works, as well as digital art projects. The first day concluded with interactive workshops led by expert practitioners.



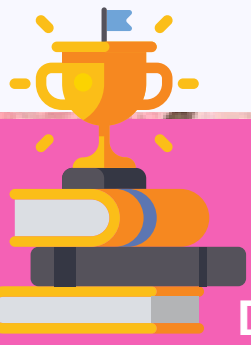


On the second day of the festival, hands-on workshops covering a wide range of practices—from stained glass art and calabash carving to basket weaving techniques and candle making—enabled participants to actively engage in production processes. One of the most notable events of the day was an interactive talk and pantomime performance with Ulvi Arı, one of the masters of Turkish pantomime art. In the program, which was also attended by students from Gökkuşığı College Bahçeşehir Campus as the audience, the master artist invited students onto the stage, making them part of the performance. The excitement of the second day reached its peak with the Grup Erbane concert, where percussion instruments such as drums and darbuka took center stage.



On the final day of the festival, participants showed great interest throughout the day in various fields, including handicrafts, gemstone cutting, calabash carving, wood carving, basket weaving, patchwork, candle making, painting, and epoxy design. At 12:00, a ney and bendir performance brought the distinctive tones of traditional Turkish music to the venue. This was followed at 13:00 by a performance from the Istanbul Gelişim University Theater Club, which received great appreciation from the audience. The festival concluded with a grand closing concert by Grup Çarşamba at 14:00. After the energetic performance that created joyful moments for participants, the three-day festival successfully came to an end.





NEWS FROM FFA

“DESIGNING PERCEPTION” WORKSHOP HELD IN THE DEPARTMENT OF VISUAL COMMUNICATION DESIGN!



The event titled “Designing Perception: A Workshop on Persuasion and Purchasing”, organized by the Department of Visual Communication Design at Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), was held with strong student participation. The workshop, organized within the scope of the GIT206 – Visual Perception and Advertising course, was moderated by the course instructor, Research Assistant Dr. Ayten Bengisu Cansever Bayhan.



Among the speakers of the event were Enes Dalgıç, Social Media Manager and Graphic Designer at Ithaki Publishing Group, and Melek Gülşen, designer at The Cey Group. Sharing their professional experiences with students, the speakers provided important insights into brand communication, social media design, visual attention management, and digital content production processes. Through examples based on industry experience, participants had the opportunity to examine current design practices.





NEWS FROM FFA

2 NEW EXTERNAL STAKEHOLDERS FOR THE DEPARTMENT OF VISUAL COMMUNICATION DESIGN!



The Department of Visual Communication Design at Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), continues its efforts to strengthen collaboration between the industry and academia. Within this scope, an external stakeholder protocol was signed between the department and Enes Dalgıç, Social Media Manager and Graphic Designer at Ithaki Publishing Group, as well as Melek Gülşen, designer at The Cey Group. As the Faculty of Fine Arts at Istanbul Gelisim University, we would like to thank Enes Dalgıç, Social Media Manager and Graphic Designer at Ithaki Publishing Group, and Melek Gülşen, designer at The Cey Group, for their collaboration with the Department of Visual Communication Design, and we hope that our partnership will continue through productive future projects.

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NEWS FROM FFA

IGU VISUAL COMMUNICATION DESIGN
STUDENT BATUHAN AYSAN SERVED AS HOST
AT THE GREEN FOR YOUTH SUMMIT!



Batuhan Aysan, a student in the Department of Visual Communication Design (VCD) at Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), served as a host at the Green for Youth Summit organized by the Green for Youth Association, which encourages young people to take active roles in sustainability and social impact initiatives.

Held at the Yildiz Technical University Davutpaşa Congress Center, the event was hosted by Aysan together with Elif Ecrin, one of the association's volunteers. Centered around themes such as sustainability, environmental awareness, and social impact, the summit addressed a wide range of topics including youth participation in social responsibility projects, combating the climate crisis, environmental consciousness, and social transformation. The event brought together students from different universities, volunteers, and speakers working in related fields.





NEWS FROM FFA

“SUSHI WORKSHOP WITH CHAÎNE DES RÔTISSEURS MEMBER CHEFS” SUCCESSFULLY HELD!



A special event was organized on April 15, 2026, as part of the "GMS 212 Culinary Applications II" course at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Gastronomy and Culinary Arts. The “Sushi Workshop,” held in the B Block kitchen between 09:00 AM and 02:00 PM, received intensive interest from the students.



The event featured guest appearances by Chef Rôtisseur Nur Şen Negizözen and Chef Rôtisseur Ömer İhsan Tekin, both members of the prestigious international gastronomic society, Chaîne des Rôtisseurs. Both chefs are notable for their international success, having been awarded bronze medals by the Japanese Ministry of Agriculture, Forestry, and Fisheries (MAFF).



We would like to express our gratitude to Chef Rôtisseur Nur Şen Negizözen and Chef Rôtisseur Ömer İhsan Tekin for sharing their valuable knowledge and experience with our students.



NEWS FROM FFA

GASTRONOMY AND CULINARY ARTS STUDENTS CONDUCT SECOND VISIT TO ISTANBUL INDOOR VERTICAL FARMING CENTER!



Students from the Department of Gastronomy and Culinary Arts at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), conducted a technical field trip to the Istanbul Indoor Vertical Farming Center as part of the "Food Hygiene and Sanitation" course led by Asst. Prof. Emel Çirişoğlu.



During the visit, students had the opportunity to examine vertical farming systems on site, both as a production model and in terms of hygiene and sanitation practices. During the visit, Food Engineer Mediha provided students with detailed information about the technical functioning of the system. In addition, she also addressed the hygiene and sanitation rules applied in the production processes. The activity was completed productively, allowing students to reinforce their theoretical knowledge through field observation.





NEWS FROM FFA

INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN STUDENTS ATTENDED THE BUILDING FAIR!



Students from the Department of Interior Architecture and Environmental Design (English Program) at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), conducted a significant technical field trip to support their professional development and reinforce their theoretical knowledge with current field applications. As part of the IAE256-Building and Construction Knowledge II course, and accompanied by the course instructor Asst. Prof. İbrahim Erol, students attended the Building Fair – Turkeybuild Istanbul 2026, which opened its doors for the 48th time this year between April 27–30."





NEWS FROM FFA

INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN CLUB STARTED ITS ACTIVITIES!



The Interior Architecture and Environmental Design Club, established within the Department of Interior Architecture and Environmental Design at the Faculty of Fine Arts (GSF), Istanbul Gelişim University (IGU), has started its activities. Founded by students of the department, the club aims to increase professional awareness and support innovative perspectives. It operates under the supervision of Lecturer Esra Büyükemir Karagöz and is led by founding president Hilal Gevrek. The management and member team includes Sudenaz Pehlivanlar, Berfin Sönmez, Ece Saliha Çap, Ebrar Hüma Aydoğan, Sude Aksoy, Çağla Yıldırım, İrem Çakır, İlayda Yapıcı, Sıla Ergüder, Dilara Gülpınar, Sedef Nur Özcan, Feyza Şeyban, Kübra Ezan Alkan, and Şevval Göre.

Through planned events, workshops, and industry talks, the club aims to provide both theoretical and practical knowledge to participants. With its structure encouraging interdisciplinary production, the Interior Architecture and Environmental Design Club stands out as an initiative designed to contribute not only to students' academic development but also to their broader professional vision.



NEWS FROM FFA

ASST. PROF. EMRE DOĞAN GUEST AT THE DIRECTOR-LED FILM ANALYSIS WORKSHOP IN ANTALYA



Asst. Prof. Emre Doğan, Chair of the Department of Radio, Television, and Cinema at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), was a guest at the "Director-Led Film Analysis Workshop" held at the Antalya Kepez Guidance and Research Center on May 8, 2026.

At the event organized by the RAPTİYE Project Professional Development Club and held at the Antalya Kepez Guidance and Research Center, evaluations were made on social, individual, and managerial issues through the lens of cinema. Within the scope of the workshop, the short films "Badana" and "Sonsuz Zaman İçinde", directed by Asst. Prof. Emre Doğan, were screened.





NEWS FROM FFA

IGU FACULTY OF FINE ARTS HOSTED FINE ARTS HIGH SCHOOL STUDENTS!



Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), hosted students from Küçükçekmece Alaeddin Yavaşca Fine Arts High School. As part of the event held within the Faculty of Fine Arts, high school students attended faculty classes as guests and had the opportunity to experience the university environment firsthand. Within the scope of the event, a digital design workshop was organized under the coordination of Dr. Çağdaş Topçu, Head of the Department of Visual Communication Design (VCD).



In the workshop, students were introduced to the fundamental tools used in digital design and were provided with basic knowledge on how to use them. Through hands-on exercises, students gained their first experiences in digital production processes.





NEWS FROM FFA

CINEMATIC DRONE WORKSHOP HELD WITH STUDENTS OF KÜÇÜKÇEKMECE ALAADDİN YAVAŞÇA FINE ARTS HIGH SCHOOL



A cinematic drone workshop was conducted with students from Küçükçekmece Alaaddin Yavaşça Fine Arts High School. The workshop, led by Lecturer and director Ahmet Bikiç from the Department of Visual Communication Design at Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), focused on drone imaging techniques and highlighted the increasing use of drone piloting across various sectors today.



Students were also introduced to the course titled “Drone ile Görüntüleme” which was added to the curriculum of the Department of Visual Communication Design two years ago. Offered as an elective class, the course provides both theoretical and practical training, covering a comprehensive range of topics from the fundamental principles of drone usage to advanced filming techniques. During the workshop, students had the opportunity to gain practical experience through demo flights.



NEWS FROM FFA

SUSTAINABILITY-THEMED SHORT FILM WORKSHOP HELD WITH ALAADDİN YAVAŞÇA FINE ARTS HIGH SCHOOL STUDENTS!



A sustainability-themed short film workshop was organized by Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), for the students of Küçükçekmece Alaaddin Yavaşça Fine Arts High School. The event was led by Asst. Prof. Ali Kemal Çipe from the Department of Radio, Television, and Cinema. Within the scope of the program, the concept of sustainability was discussed in the context of cinema and visual narrative, and insights into short film production processes were shared.





NEWS FROM FFA

FUTURE CHEFS MET AT IGU: SUSTAINABLE GASTRONOMY AND PASTA WORKSHOP!



Students from Cağaloğlu Anatolian High School experienced a university-level learning environment at the Department of Gastronomy and Culinary Arts at the Faculty of Fine Arts (GSF), Istanbul Gelişim University (IGU), through hands-on workshops ranging from sustainable gastronomy and pasta making to tea sensory analysis. Organized under the coordination of Dr. Faculty Member Emel Çirişoğlu, the program hosted Cağaloğlu Anatolian High School students and their accompanying teachers within a comprehensive workshop and orientation event. Aimed at introducing students to the field of gastronomy in both its academic and practical dimensions, the event featured an intensive and interactive program.

In the first part of the program, Dr. Emel Çirişoğlu provided an introduction to the department. This was followed by a demo lecture titled “Designing the Food of the Future: Sustainable Gastronomy,” where students observed that gastronomy is not limited to food production but is a multidisciplinary field closely connected with environment, technology, creativity, and science. One of the most engaging parts of the event was the pasta workshop, where students actively participated in food preparation. Within the scope of the program, a tea workshop was also conducted by Dr. Negin Azarabedi. The event concluded with students gaining positive impressions of university life, increased interest in gastronomy education, and a group photo session.





NEWS FROM FFA

ASST. PROF. SANAM AEINFAR JOINS THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN (ENGLISH PROGRAM)!



The Department of Interior Architecture and Environmental Design (English Program) at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), continues to strengthen its academic faculty. In this context, Asst. Prof. Sanam Aeinfar has joined the department and commenced her academic duties.

We congratulate Asst. Prof. Sanam Aeinfar and wish her continued success in her career.

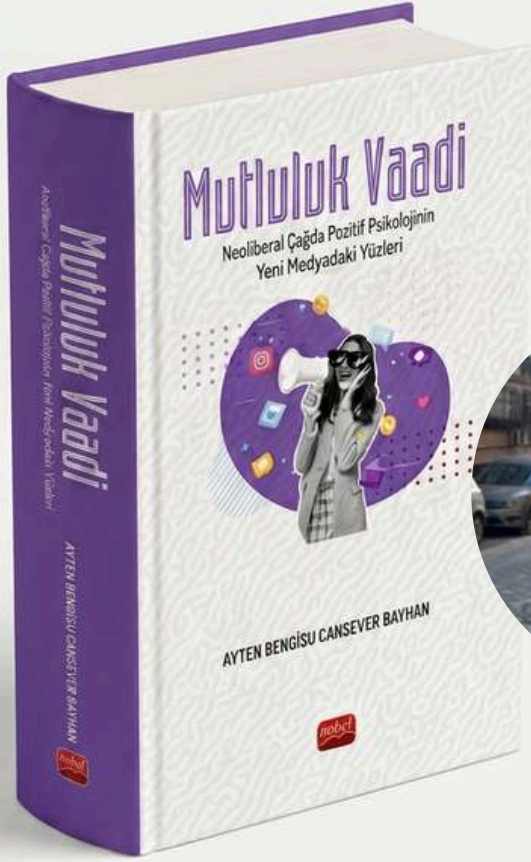


SCIENTIFIC STUDIES

SCIENTIFIC STUDIES



RES. ASST. DR. AYTEN BENGİSU CANSEVER BAYHAN'S
DOCTORAL THESIS PUBLISHED AS A BOOK!



“Mutluluk Vaadi” (“The Promise of Happiness”), a book developed from the doctoral dissertation of Research Assistant Dr. Ayten Bengisu Cansever Bayhan, a faculty member in the Department of Visual Communication Design at the Faculty of Fine Arts (FFA) of Istanbul Gelisim University (IGU), was published by Nobel Academic Publishing in April 2026.

In “The Promise of Happiness,” particular emphasis is placed on how the “feeling good” rhetoric promoted by positive psychology encourages individuals, through new media environments, to constantly improve, optimize, and present themselves as happy. Within this framework, happiness is discussed not merely as a personal emotional experience, but as a technology of power intertwined with performance culture, self-discipline, and consumerism.

SCIENTIFIC STUDIES



JOINT PAPER PRESENTATION BY RES. ASST. DR. EDA TÜRKAY AND ASST. PROF. GÖKÇE UZGÖREN!

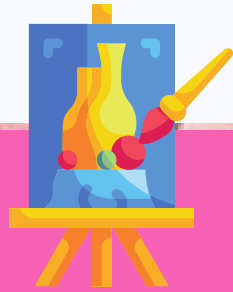


Research Assistant Dr. Eda Türkay from the Department of Radio, Television and Cinema at the Faculty of Fine Arts (GSF), Istanbul Gelişim University (IGU), and Dr. Faculty Member Gökçe Uzgören from the Department of Interior Architecture and Environmental Design, who also serves as the Deputy Director of the IGU Center for Environment, Urbanism and Earth Sciences Research and Application, presented a paper at the 2nd Urban Symposium held under the theme of “City and Cinema.”

During the session moderated by director İmre Azem, the study titled “Neoliberal Contradictions Behind the Discourse of Eco-Tourism: A Deconstructive Reading of the Documentary Nothing is Normal” was presented to the audience. The presentation by Türkay and Uzgören attracted attention with its interdisciplinary approach examining the relationship between urban space, cinema, and ideology.



ARTISTIC ACTIVITIES



ROY LICHTENSTEIN: FROM POPULAR CULTURE TO ART HISTORY



Roy Lichtenstein

Roy Lichtenstein (1923–1997) is one of the most influential figures in 20th-century art history and a pioneering representative of the Pop Art movement. Born in New York City, Lichtenstein developed his distinctive style in the 1960s following his academic training at Ohio State University, transforming comic book panels, advertising imagery, and mass-culture visuals into the subject matter of fine art.

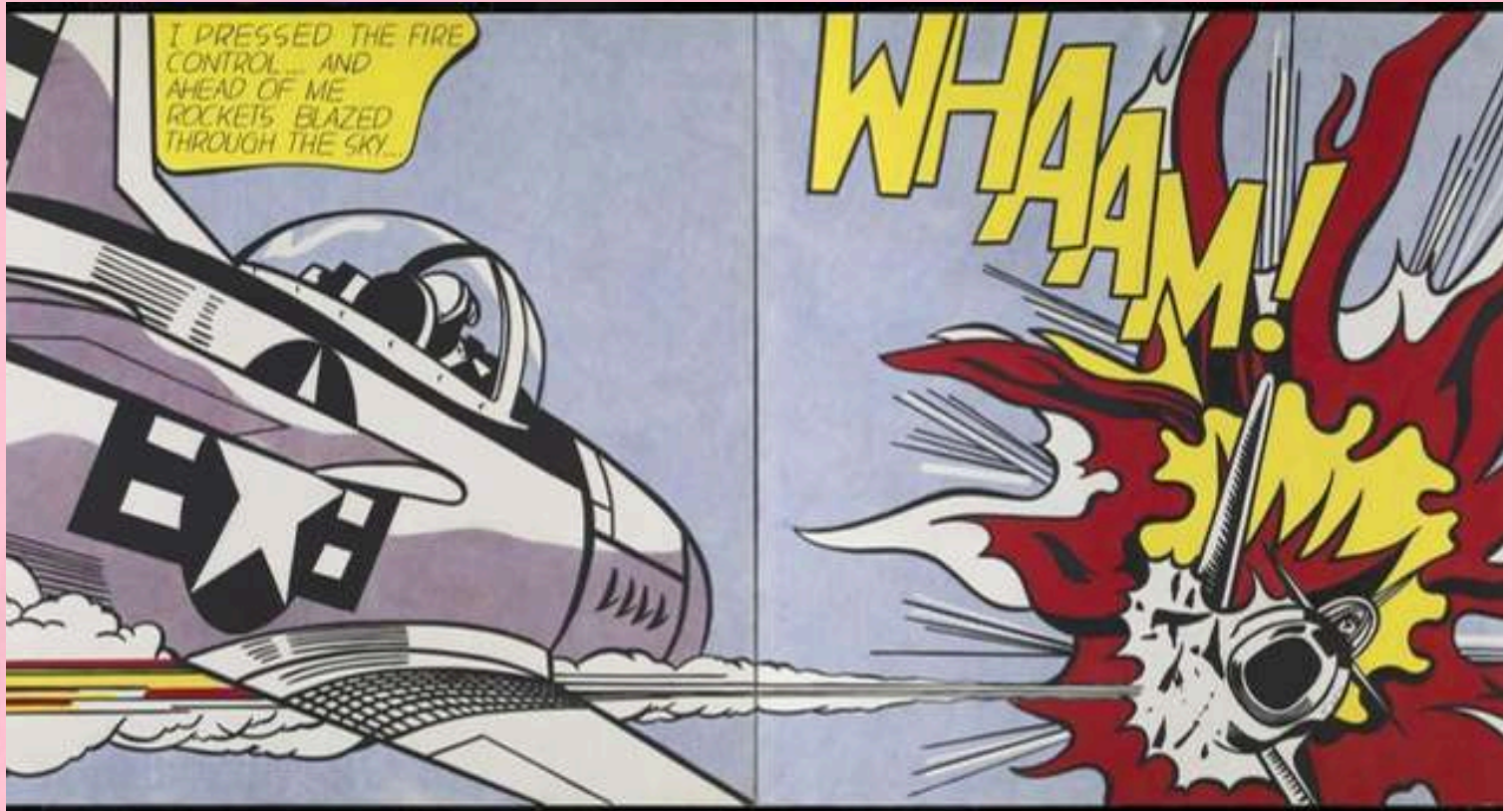


Girl with Hair Ribbon (1965)

Lichtenstein's works are characterized by bold black outlines, a limited color palette, and Ben-Day dots – a mechanical printing technique he meticulously replicated by hand. Through these formal choices, the artist challenged the hierarchy between "high art" and popular culture, translating the ordinary and the reproducible into a monumental visual language.



El Cap de Barcelona (1991-1992)



Whaam! (1963)



Drowning Girl (1963)

Works such as *Whaam!* (1963) and *Drowning Girl* (1963), among many others, are today held in the collections of the world's leading museums. Lichtenstein's artistic legacy continues to serve as a reference point in ongoing discussions concerning the artistic legitimacy of illustration, graphic novels, and digital visual culture.





BETH GIBBONS – LIVES OUTGROWN



With *Lives Outgrown*, Beth Gibbons returns after an unusually long silence with an album deeply concerned with aging, physicality, and emotional erosion. Released in 2024, the record does not attempt reinvention or contemporary relevance. Instead, it moves deliberately away from immediacy, constructing a sound world defined by slowness, texture, and accumulation. Unlike the spectral coolness associated with Portishead, this album feels earthy and exposed, almost bodily in its intimacy.

Musically, *Lives Outgrown* is sparse but highly detailed. Organic instrumentation dominates: acoustic strings, muted percussion, woodwinds, and fragile piano arrangements create an atmosphere that feels unstable but carefully assembled. The production resists polish. Instruments often sound slightly distant or unevenly balanced, as though preserved from live recordings rather than perfected in post-production. This roughness is essential to the album's emotional logic. Rather than creating immersion through grandeur, it creates closeness through imperfection.

Thematically, the album centers on transformation through time—not dramatic transformation, but slow and unavoidable change. Gibbons writes less about singular events than about gradual states of becoming: aging, exhaustion, disillusionment, and the shifting relationship between body and self. There is very little nostalgia here. The past is not romanticized; instead, it appears as something partially inaccessible, fragmented by memory and altered by distance.

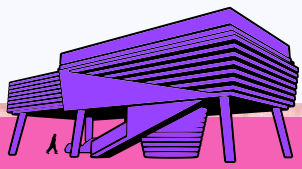
What makes the album especially striking is its treatment of vulnerability. In many singer-songwriter albums, vulnerability functions as confession or emotional release. Here, however, it is quieter and less performative. Gibbons rarely explains her emotions directly. Instead, meaning emerges through hesitation, repetition, and tonal atmosphere. Silence becomes as important as language. Certain lines feel unfinished, not because they lack clarity, but because the album is fundamentally suspicious of clarity itself.



Vocally, Gibbons sounds extraordinary precisely because she refuses control in the conventional sense. Her voice cracks, strains, and occasionally collapses into breath. Yet these moments never feel accidental. Rather than concealing fragility, she foregrounds it, transforming technical instability into expressive force. The result is a vocal performance that feels profoundly human—not polished emotion, but emotion under pressure.



Ultimately, *Lives Outgrown* is an album about continuing despite incompleteness. It resists catharsis, avoids sentimentality, and refuses neat emotional conclusions. Beth Gibbons does not offer resolution; she offers persistence. In doing so, she creates one of the most quietly devastating singer-songwriter albums of recent years.



A DESIGN ICON: THE WHITE SAILS OF AUSTRALIA



The Sydney Opera House, which goes beyond being a symbol of Australia to redefine the boundaries of modern architecture, is a unique monument where engineering and aesthetics meet at a point near impossible. Designed by Danish architect Jørn Utzon and completed in 1973, this structure demolished the traditional understanding of four walls and a roof, transforming architecture into a massive sculpture integrated with the topography. Rising on Bennelong Point, stretching into the waters of Sydney Harbour, this building turns the city's skyline into a standalone work of art.

The most striking feature of the structure is its roof, which opens toward the sky and resembles sails or giant oyster shells. Utzon drew his inspiration from nature while designing this complex form—specifically from the segments of a sphere. The exterior of the building is covered with more than 1 million white and matte cream tiles, known as "Swedish ceramics," which allow the structure to shimmer in daylight and softly reflect the moonlight at night. This choice of material enables the building to take on a different character at every hour, granting it the quality of a living organism.

The construction of the Opera House was considered one of the most difficult engineering problems in the world for its time. To allow these massive shells on the roof to stand, a special precast concrete rib system was developed. This system is the most concrete proof that an architectural dream can only become reality through high-level mathematics and technology. Upon stepping inside, the white elegance of the exterior gives way to the raw and powerful texture of materials like off-form concrete and pink granite. The concert halls are surrounded by massive wooden panels to ensure perfect acoustics, creating an atmosphere that places the visitor at the center of both sound and sight.



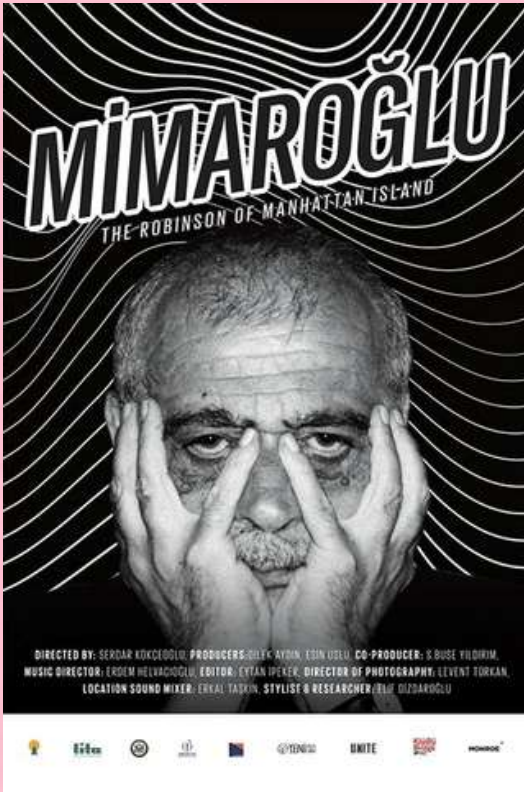
Honored with the Pritzker Architecture Prize in 2003, Utzon's masterpiece is the finest example of how architecture can radically change the identity of a society. By merging the coldness of concrete with the infinity of the sea and sky, it proves that architecture can be more than just a building; it can be a poem. Inscribed on the UNESCO World Heritage List in 2007, this structure continues to shine as one of the most recognizable silhouettes of the modern world.

The Sydney Opera House is open to visitors every day of the year (except Christmas Day and Good Friday). Guided tours organized to discover the building's interior, magnificent halls, and architectural secrets are generally held daily between 9:00 AM and 5:00 PM. Attending a performance in the evening is the best way to fully feel the spirit of the building, but even without a show, watching these white sails from the harbor side at sunset is a priceless experience. If you happen to be in Australia and find the opportunity to see this magnificent peak of modern architecture firsthand, we highly recommend visiting.





MİMAROĞLU: THE ROBINSON OF MANHATTAN ISLAND (SERDAR KÖKÇEOĞLU, 2020)



Mimaroglu: The Robinson of Manhattan Island is an impressive documentary that focuses on the extraordinary life and production practice of İlhan Mimaroglu, one of the pioneers of electronic music, establishing an authentic bridge between cinema and music. Director Serdar Kökçeoğlu does not merely narrate Mimaroglu's biography; he also makes his aesthetic world, political stance, and relationships with the intellectual circles in New York visible through a multi-layered narrative.



The documentary presents the audience with the independent creative space that Mimaroglu built almost like a "Robinson" within the cultural atmosphere of Manhattan. Shaped through archival footage, sound recordings, and personal narratives, the film also highlights the artist's pioneering work, particularly in the field of electronic music, and his connection with the Columbia-Princeton Electronic Music Center.



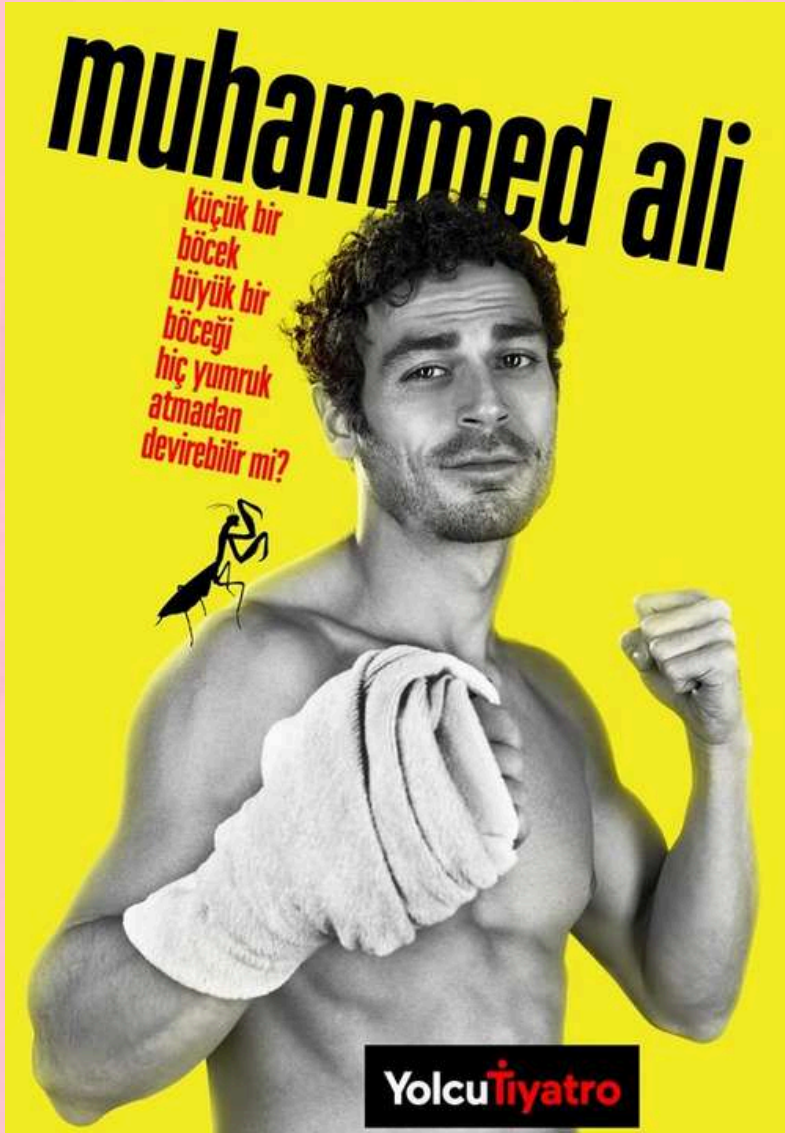
Moving forward with the narration of Feyyaz Yaman, the documentary goes beyond the classical documentary form and adopts an experimental editing language. In this aspect, it successfully reproduces Mimaroglu's musical approach on a cinematic level. The film both opens up a discussion about the place of an artist from Turkey on the international art scene and presents a portrait that questions the boundaries of individual creativity.

Mimaroglu: The Robinson of Manhattan Island is not just a biography; it is also an interdisciplinary art experience that invites the audience to contemplate sound, memory, and space.

MUHAMMED ALI

YOLCU THEATRE, TRAGEDY & DRAMA, ONE ACT / 75 MINUTES

"How beautiful is the silence, isn't it?"



At first glance, Muhammed Ali inevitably evokes a life narrative of the famous boxer Muhammad Ali. However, the connection to the legendary boxer is merely limited to a grandfather naming his grandson after his favorite athlete. This is precisely where the core conflict of the play begins: some names are not just names; they cast a shadow, leave an expectation, or even impose a burden on a person.

Muhammed Ali tells the story of a peaceful neighborhood youth who is fascinated by nature and insects, trying to find his own path under the weight of this grand name given by his grandfather. Like insect shells squeezed between a microscope slide and a coverslip, Muhammed Ali tries to understand himself amidst the constraints of family, poverty, social representation, and individual freedom. Here, the ring is not just a place where boxing happens; it represents life itself—trapping a person, knocking them down, and forcing them to get back up.

The stage design is remarkably minimalist: the impression of a ring, spotlights descending from above, a stool, and a towel. That is all. The functional transformation of the towel—serving at times as a boxer's cloth, at times as an everyday object, and at others evoking a traditional storyteller's (meddah) prop—stands out as one of the strongest staging choices of the play. Erdem Kaynarca's performance also draws attention with its high energy and his skill in transitioning between characters. Carrying the entire weight of a one-person play physically is no easy feat. Nonetheless, the connection established with the play can feel limited at times. The tragic density of the text occasionally requires room to breathe, while the details touching upon recent history demand a more careful dramaturgical grounding. Even so, with its powerful acting, minimalist stage design, and successful metaphors, Muhammed Ali is a production well worth watching.

In respectful memory of İrfan Alış...
Enjoy!

CREW

Script & Director: Turgay Korkmaz

Supervisor: Ersin Umut Güler

Performer: Erdem Kaynarca

Dramaturgy: Sinan Akcan

Choreography: Tuğçe Ulugün Tuna

Set & Light Design: Yasin Gültepe

Costume Design: Özlem Kaya

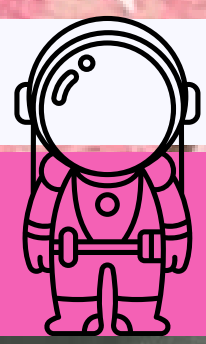
Music: Peyk, Emre Gülbüz

Executive Producer & Assistant Director: Emre Can Sancar

Consultant: Süreyya Su

Directing Assistant: Hira Nur Güven

Poster Design: Uğurcan Ataoğlu



SMART CITY SPECIALIST



A Smart City Specialist is a professional who combines technology, data analysis, and urban planning to make cities more efficient, sustainable, and livable. They develop solutions in a wide range of areas, from traffic management to energy efficiency, and from waste systems to digital municipal services. In this process, they utilize disciplines such as Urban and Regional Planning, Computer Engineering, Data Science, and Environmental Engineering. Generally employed by municipalities, technology companies, and consultancy firms, this profession stands out as one of increasing future importance, particularly in line with sustainable urbanization goals and with the support of international institutions like the United Nations.



JUNE EVENTS

1. Workshop Title: A Book Reconsidered Through Production: "Five Cities" (Beş Şehir) - Ahmet Hamdi Tanpınar

Venue: Frankeştayn Bookstore

Date: June 16, 2026, 18:30

Website: [Click](#).

About the Workshop:

Shaped by Ahmet Hamdi Tanpınar's aesthetic and mnemonic approach to Istanbul, this gathering reconsiders the place of the city in individual and collective memory through Burçak Bingöl's production practice. Focusing on the relationship between literature, art, and the city, the event explores the concepts of memory, space, and inspiration through a multi-layered perspective.



2. Exhibition Title: Massimo Giannoni: Post Sapere

Venue: Muse Contemporary

Date: Until June 2, 2026

Website: [Click](#).

About the Exhibition:

Massimo Giannoni's Post Sapere exhibition presents a multi-layered visual world that addresses the transformation of knowledge in the digital age through images of memory, archives, and libraries. The artist's works, which create dense surfaces and a sense of accumulation, prompt a reconsideration of the ways we access knowledge alongside the concepts of space and memory.



3. Talk/Exhibition Title: The Morning Light Falling on the Notebook (Deftere Düşen Sabah Işığı) – Merve Dündar

Venue: Quick Art Space

Date: Until August 31, 2026

Website: [Click](#).

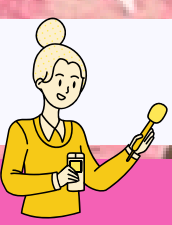
About the Event:

Merve Dündar's The Morning Light Falling on the Notebook exhibition highlights the artist's transformation-oriented production practice developed through paper, organic materials, and fragile surfaces. Bringing together memory, nature, materiality, and thought processes, the exhibition introduces the audience to a multi-layered creative process spanning from the artist's notebooks to her recent works shaped by ecological sensitivity.





INTERVIEWS



INTERVIEW WITH ACADEMIC AND ARTIST PROF. İSMET ÇAVUŞOĞLU ON THE EXHIBITION “VICINANZA / NÄHE”



1. In your solo exhibition titled “Vicinanza / Nähe,” you approach the concept of “closeness” through two different languages. How does this concept situate itself within your artistic practice as a conceptual ground?

The city of Aosta in Italy is located in a valley surrounded by the Alps and near Mont Blanc, the highest peak in Europe. The city is characterized by specially designed villas owned by wealthy Italian businesspeople, politicians, celebrities, and artists, and is shaped by important ski resorts, holiday destinations, shopping centers, and restaurants. Aosta is very close to France (18 km away), and also relatively close to Switzerland, especially Lugano. People in the region generally speak Italian, while English, French, and German are also spoken. Since the region has an international and touristic character, we developed the concept of “closeness” in two languages in consensus with the gallery directors. At first glance, it may seem somewhat abstract, but I believe the concept of closeness represents my artworks. I was also very pleased that, at the exhibition opening, Italians described the theme as simple, charming, and original. Moreover, when we look at developments in the global art world, geographical location seems to have lost its importance. “Closeness” is a metaphorical and somewhat poetic concept. One should approach art as a whole, and I also believe it is correct to see the audience as a whole. As a country that is the cradle of the Renaissance and has produced great masters such as Leonardo da Vinci and Michelangelo, I have always dreamed of holding an exhibition in Italy. Perhaps after this, I may also consider Paris. In the Renaissance period, Italy was the center of art; later, Paris became the main hub. Today, however, London and New York have emerged as major centers of the art world.





2. The works in your exhibition appear to emphasize spatial and perceptual relationships. What kind of experience did you aim to create for the viewer in this specific exhibition?

Yes, in this exhibition, spatial and perceptual relationships are at the forefront in my 30 works. I support these with appropriate colors and tones. The message conveyed and the message perceived may sometimes not coincide. The viewer's world and perceptual capacity can vary, and this should be considered normal.

This exhibition is my 85th solo exhibition. To date, I have held solo exhibitions in Turkey (Istanbul, Ankara, Bursa, Tekirdağ, Kırklareli, Bodrum, Balıkesir, etc.), London (Arcola Gallery), Switzerland (Lugano), Germany (Freyburg, Cottbus), Bulgaria (Sofia, Targovishte, Razgrad, Shabla, etc.). In addition to these, I have participated in group exhibitions in countries such as the USA, France, Greece, and Belgium. I have more than 1,100 works in state galleries, museums, and private collections across different countries worldwide. As an artist, I have received 11 awards.

3. What does exhibiting at Estopia Art Gallery on an international platform mean for your artistic practice, and how has this experience contributed to your production process?

Of course, exhibiting on international platforms is an evaluation of my art and a meeting with different audiences. It also has a motivating effect that strengthens my artistic drive. I consider this both normal and natural. I also believe that conscious audiences and art enthusiasts tend to exhibit similar behaviors everywhere.

When we look at global art platforms in general, gallerists observe artists and select them according to their own curatorial vision. In my case, the situation was slightly different. First of all, my son, Prof. Dr. Ergin Çavuşoğlu (Middlesex University, London), is a well-known contemporary artist who has exhibited at the Guggenheim in New York and has works in major collections. I believe that while they were examining his practice, I also came into their attention. I think they may have approached my work in relation to his, considering us as a father-son artistic connection. They expressed their interest in working with me as Estopia Gallery and visited my studio in Istanbul. Last June, I was included in the list of artists working with their gallery. They selected 50 works from my studio, and I chose 30 works from them to curate my exhibition. At the same time, my son Ergin Çavuşoğlu also has a solo exhibition opening at Estopia Gallery's other venue in Lugano, Switzerland while my exhibition is ongoing. As a connection between the two exhibitions, one of his works is included in my show, and one of my works is included in his exhibition in Lugano. The exhibition can be visited until May 30.





4. Abstract expression has a significant place in your work. How did you reinterpret or transform this language in the “Vicinanza / Nähe” exhibition?

In my works, abstract expression and abstraction dominate. At times, I simultaneously incorporate realistic elements within or near these fields. This combined mode of expression may indeed define the essence of my painting. Sometimes I use two or even three styles together, and this aligns with the concept of “nearness,” which also implies “coexistence.”

I believe that different forms of “closeness” within the same frame strengthen one another. My paintings reflect a dynamic process that moves from a listing of various pictorial elements toward abstraction.

At times, a strong abstract quality carries the bodily structures of lyrical representation. Formal constructs, colors, and textures transform into a harmonious composition that evokes a poetic visual intensity in the viewer. I approach this process with a personal style that embraces experimentation and the use of rich visual languages. I simultaneously bring different styles together, blending spontaneity with carefully structured arrangements that include mythological narratives, fantasies, and conceptual propositions. As an artist who has adopted academic processes, my works also emphasize surface play closely tied to painterly practice. One of the fundamental characteristics of my painting is the varied ways in which the message I intend to convey can be perceived—either directly or indirectly by the viewer. In my works, one can observe traces of a nearly subconscious sense of freedom in time. Rather than creating fully representational images, I value transforming them into a space of subtle secrecy where more ambiguous figures, remnants of ancient times, and fantastical abstractions emerge in a delicate manner.

5. What kind of interaction exists between your academic work at the Faculty of Fine Arts, Istanbul Gelişim University, and your artistic production?

This is a question I am frequently asked. Academic work does not hinder artistic practice; these are complementary processes and practices. Working with young artists also means renewing and nourishing myself. I am influenced by their motivation, energy, determined attitudes, and original ideas. I also believe that working at a university positively affects my art in every sense.

I am proud to work at the Faculty of Fine Arts, Istanbul Gelişim University. I highly appreciate the positive approach and attitude toward art shown by the Chair of the Board of Trustees, the Rectorate, and our Dean’s Office. The Gelişim Art Gallery established with their support, as well as the activities of SATMER, are artistic structures that exist in very few universities. Additionally, more than ten active artists work within our faculty, creating a strong artistic environment and atmosphere that positively influences my own practice.



WE CONDUCTED AN INTERVIEW WITH ÖZGE NAZ KAMIŞ, A 2ND-YEAR STUDENT IN THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN AT ISTANBUL GELİŞİM UNIVERSITY, FACULTY OF FINE ARTS, REGARDING HER DEPARTMENT AND ACADEMIC LIFE



Hello Özge, first of all, could you introduce yourself?

Hello, I am Özge Naz Kamiş. I am a second-year student in the Department of Interior Architecture and Environmental Design at Istanbul Gelişim University, Faculty of Fine Arts. I am the founding president of the Artificial Intelligence and Design Club. I am particularly interested in innovative design approaches and the intersection of technology and AI with design. Throughout my university life, I have been striving to develop myself both academically and socially. I enjoy being involved in multiple things at once; currently, I am doing a voluntary internship and constantly trying to add new skills to my repertoire. In the future, I want to be an interior architect who builds the future. My goal is not just to follow the future, but to be one of the people who shapes it.

You won an award in the Research and Innovative Project Competition organized by IGU; congratulations! Can you tell us a bit about that?

Thank you very much. This competition was a truly important and motivating experience for me. In our project, under the consultancy of our Head of Department, Asst. Prof. Dr. İbrahim Erol, we focused on combining the innovative aspect of design with technology. The process of conducting research, developing ideas, and maturing the project contributed a lot to my growth. I would like to specifically thank İbrahim Hodja for all his support during this period. We won the first prize in the field of Architecture with our project titled "NeuroFold: An AI-Powered and Sustainable Adaptive Facade System Proposal for Reducing the Harmful Effects of Solar Rays on Individuals and Spatial Components in Interior Spaces." Receiving an award was very valuable in terms of seeing the fruits of our labor. At the same time, it provided me with great motivation to be more productive and develop new projects.

The Artificial Intelligence and Design Club organized a summit in recent weeks. As the president of this very active club, what would you like to say? What are the enjoyable or challenging aspects?

Being the club president is a process that is both very educational and very enjoyable for me. Especially organizing events in contemporary fields like AI and design and bringing students together with industry professionals is truly valuable. We received great feedback at the summit we organized. Seeing people gain new knowledge and get inspired makes us very happy. Of course, there are challenging sides as well. The organization process, team coordination, and the intense pace can be exhausting from time to time. But seeing a beautiful result makes you forget all the tiredness. Additionally, this process has taught me a lot about leadership, communication, and team management. Of course, this isn't a process I handled alone. If it weren't for my board of directors and all my teammates who took part and put in the effort, this event wouldn't have been realized so beautifully. I believe that creating together and having a team spirit is crucial in such organizations.

What are you doing to develop yourself in this profession? (Reading, research, seminars, industry experience, etc.)

To develop myself, I try to experience as many different areas as possible. I am trying to discover which field in interior architecture I feel closer to and what I truly love doing. I believe that gaining different experiences before specializing in one field is very important. I make it a priority to attend seminars, workshops, and industry events whenever I find the opportunity because I believe they provide different perspectives. At the same time, I am trying to gain industry experience through voluntary internships. Besides that, I continue to improve myself in digital design programs and AI tools.

Furthermore, I enjoy examining new architectural structures, spaces, and current design projects. Traveling and seeing, experiencing different atmospheres, and analyzing existing work gives me inspiration and broadens my perspective on design. I think constant learning and keeping oneself up to date is very important in this profession.

What are your goals after graduation? Which direction are you considering: a master's degree, an academic career, or sectoral expertise, and why?

After graduation, I primarily want to pursue a master's degree abroad. I believe that experiencing different countries, cultures, and design philosophies is both inspiring and developmental. I want to improve myself not only academically but also in terms of perspective. Along with this, I believe gaining industry experience is very important. I want to specialize particularly in innovative and technology-oriented design fields. I think AI will have a significant place in the future of design, and I want to take an active role in this transformation and be one of the designers who shapes the future.





CULTURAL JOURNEY



ON THE MAURICE WERTHEIM COLLECTION EXHIBITION AT THE BOSTON HARVARD UNIVERSITY ART MUSEUM...



The Harvard Art Museums are vital for American audiences and visitors from all around the world to enjoy one of North America's largest and most renowned art collections. Located next to Harvard Square, the Boston-based Harvard Art Museum's collection houses over 250 million pieces of artwork. Along with works by European and American artists, the museum features contemporary works by living artists, as well as various remarkable objects from ancient cultures in the Mediterranean, Near East, and Far East. Furthermore, exciting special exhibitions and collection exhibitions offer the opportunity to showcase a wider array of works spanning various media, genres, and periods. The Calderwood Courtyard is the first stop for every visitor. Not only does it provide panoramic views of the surrounding galleries and the museum's five main floors, but it is also an ideal space to meet friends or a comfortable spot to enjoy coffee at Jenny's Cafe. The museum also provides its visitors with access to various souvenirs, books, and mementos in its shop.





Maurice Wertheim (1886 – 1950) graduated from Harvard in 1906. He was an investment banker from New York. He decided to invest in art and began accumulating his famous collection in the 1930s. He purchased masterpieces by celebrated artists such as Edgar Degas, Claude Monet, and Pierre-Auguste Renoir, as well as contemporary figures like Aristide Maillol, Henri Matisse, and Pablo Picasso. His interest in modern art was informed by the advice of consultants, including Alfred M. Frankfurter, the editor of the widely-read periodical *Art News*, and Paul J. Sachs, the associate director of the Fogg Art Museum between 1923 and 1945. Wertheim's decision to focus on 19th and 20th-century art was also derived from practical considerations. Like other American collectors who purchased artwork after World War I, Wertheim realized that art from this period had achieved both critical acclaim and financial accessibility. An additional benefit for him was that the scale and diverse styles of these works were highly suitable for his modern penthouse apartment on New York's Upper East Side, where the works were initially installed.

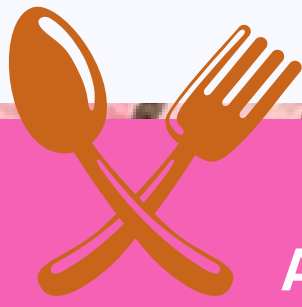
Wertheim bequeathed his collection to Harvard for students and scholars to study and enjoy, under the condition that it always be displayed together in a single gallery. Wealthy collectors donating their collection pieces exist in European countries as well; in fact, "The Wallace Collection" Museum located in London, England, stands as an important example of this.

BIBLIOGRAPHY: Harvard Museum Resources/catalogs
*Photographs are from the author's personal archive.**





GASTRONOMIC JOURNEY



THE TASTE OF ISTANBUL: A MULTICULTURAL TABLE OF MEMORY (II)

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At this rich and polyphonic table of the city, every stop whispers a unique story into the ear of its visitor. On this world tour, taken without the need for a passport, we sense the elegance of Iran in the saffron rice of Asuman in Aksaray or Pars in Tepebaşı; and the untainted sincerity of Central Asia in the handmade noodles of Köklem Uygur Restaurant in the narrow streets of Fatih. The journey toward the far edges of the East continues with the delicate acidic balance in the phở soup at Nhà Ginza in Beşiktaş, while establishments like Pera Thai and Çok Çok Thai bring the authentic flavor profiles of Thai cuisine to the city. We breathe in the spicy depths of Korea with Seorabeol in Şişli, and India and Pakistan with Delhi Darbar in Sıraselviler. The Michelin-starred Sankai by Nagaya in Beşiktaş acts as a signature, sealing the city's prestige on the global stage with high-end Japanese cuisine.

The winds of the West and the North also find a wide place for themselves at this massive table. While the solemn and historical 1924 Istanbul (Rejans) in Beyoğlu keeps the Russo-Ottoman heritage alive in a retro ambiance, Schnitzel Landman in Bostancı and Cafe Wien in Teşvikiye represent Viennese cuisine through the aesthetics of schnitzel and strudel. The warmth and sincerity of Italian cuisine are integrated into the city's modern map through Fauna in Ataşehir and Aida Vino e Cucina in Kadıköy. The fiery flavors of Latin America leave permanent marks along a line extending from Suadiye to Nişantaşı with Ranchero; while the Ethiopian coffee ceremony at Abyssinia in Fatih and the Egyptian vegan cuisine at Kem Kum in Kadıköy serve as proof of how inclusive and embracing the city truly is. A serving of cevapi at Mirza Köftecisi in Bayrampaşa brings the authenticity of the Balkans directly to our plates.

In conclusion, Istanbul's ethnic restaurants are not merely commercial enterprises where hunger is satisfied; they are precious sanctuaries where cultural sustainability, gastronomic memory, and ultimately, social peace are constructed. For a new generation seeking innovation and authentic experiences, these venues transcend being simple "flavor stops" and position themselves as "cultural intermediaries" that build bridges between different worlds. Every bite taken at this table stabilizes Istanbul's place on the global gastronomy stage by engraving the values, rituals, and lived experiences of different geographies into the urban memory. Every plate is, in fact, a silent but profound witness to a future built together and a shared memory of common humanity. There is a place for everyone at this table; because Istanbul is the name of a flavor that multiplies as it is shared.





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