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ISTANBUL
GELISIM
UNIVERSITY



—
Faculty of
Fine Arts



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ISTANBUL
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Faculty of
Fine Arts

FACULTY OF FINE ARTS 2026-2027 FALL SEMESTER *Has started!*

We wish all our students **success**
in the new term.





SUCCESS



SUCSESSES

"SEATOPT" SOFTWARE DEVELOPED BY ASST. PROF. DR. İBRAHİM EROL AND ASST. PROF. DR. HANDE APAK HAS BEEN REGISTERED!



A computer program has been developed to be used in spatial design processes by Asst. Prof. Dr. İbrahim Erol and Asst. Prof. Dr. Hande Apak, academics of Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design. Approved by the Republic of Türkiye Ministry of Culture and Tourism, Directorate General of Copyright, this software, whose authorship belongs to our academics, was documented on 10.08.2026 with the registration number 2026/19901.

Stage Visibility and Capacity Optimization Features

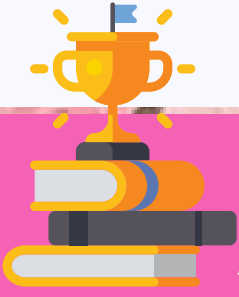
The computer program named "SeatOpt" is designed to be used in architectural design, interior architecture, and the seating layout design and planning of conference and congress halls, theaters, cinemas, auditoriums, multi-purpose halls, and event spaces. Capable of performing stage visibility analysis, which is important in interior setups, the software contributes to design processes by automating operations such as the evaluation of column-induced visual obstacles, seat placement, and capacity optimization.

Technical Infrastructure of the Software

Presented with an English user interface, the program has Turkish and English usage documentation. Compatible with Microsoft Windows 10 and Windows 11 (64-bit) operating systems, SeatOpt can work in an integrated manner with the full versions of the AutoCAD program for 2023, 2024, 2025, and 2026.

We congratulate Asst. Prof. Dr. İbrahim Erol and Asst. Prof. Dr. Hande Apak, who transformed their academic experience in their fields into a software that can be used in interior architecture and architecture disciplines, for this registration process, and we wish them success in their academic studies.

SUCSESSES



PATENT ACCEPTED FOR INTERIOR ARCHITECTURE & ENVIRONMENTAL DESIGN ACADEMICS ASST. PROF. DR. GÖKÇE UZGÖREN AND ASST. PROF. DR. İBRAHİM EROL!

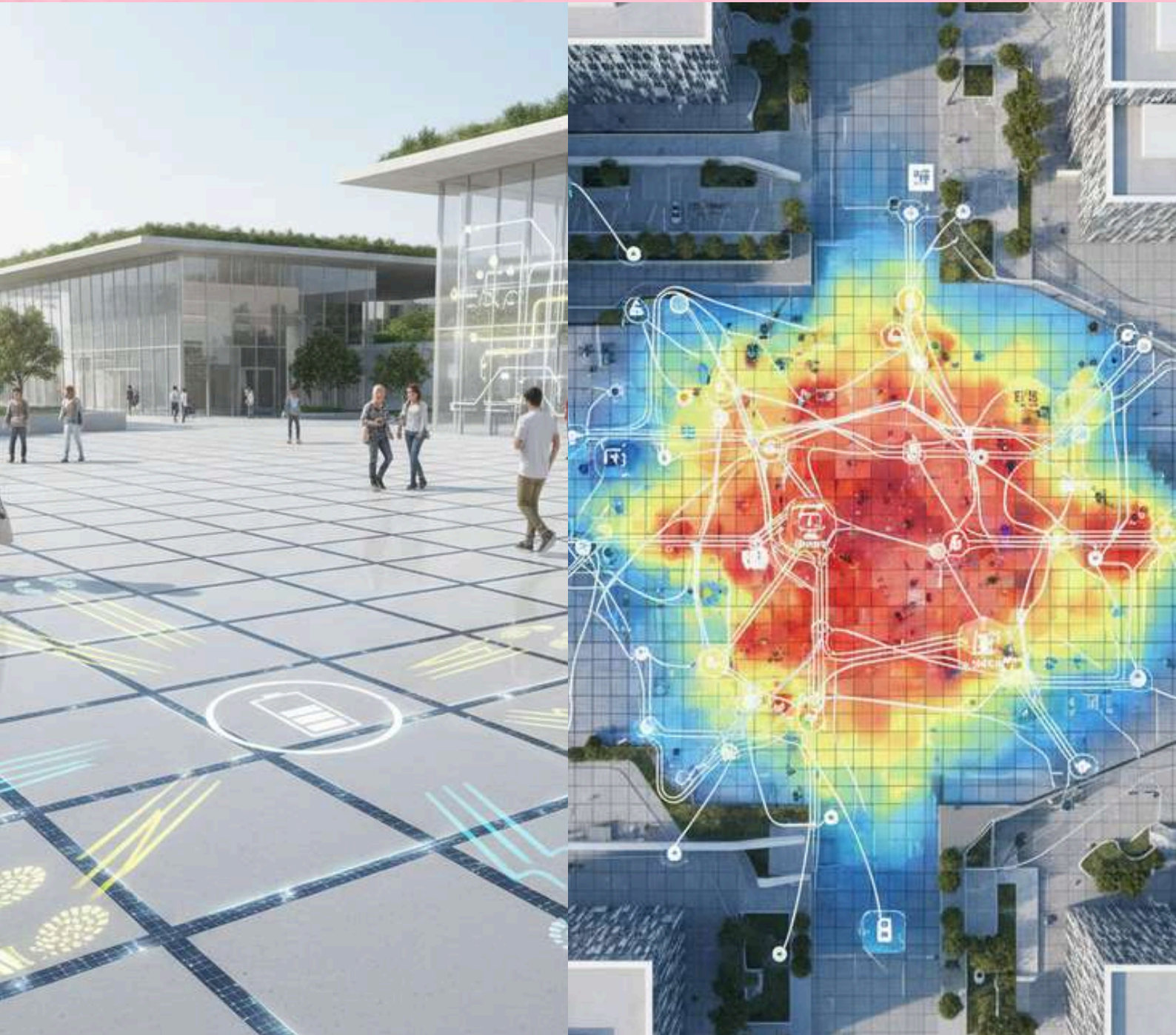


The patent application made by Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design faculty members Asst. Prof. Dr. Gökçe Uzgören and Asst. Prof. Dr. İbrahim Erol has been approved by the Turkish Patent Institute. The study titled "Smart Floor Unit Analyzing User Behavior and Providing Adaptive Feedback" developed by our academics was officially registered on August 21, 2026, with the registration number 2026 011726.

Having a wide range of uses, the smart floor unit is specifically designed for areas with heavy pedestrian traffic such as airports, subway stations, shopping malls, campuses, hospitals, and public squares. Redefining human and space interaction, this system aims to increase spatial quality and safety by being utilized in pedestrian routing, density analysis, safe evacuation, and accessibility applications in elderly care and rehabilitation centers.

The patented invention brings interactive architecture together with advanced technology and sustainability. The multi-point pressure sensor grid located under the system's upper protective composite layer collects user data and transfers it to the data processing unit and Bluetooth/LoRa communication module. The floor unit provides visual feedback to the user via an RGB LED matrix panel, and tactile (haptic) feedback via micro-vibration motors. One of its most striking environmentally friendly features is that the system can synchronously generate its own energy thanks to piezoelectric crystal plates that produce electrical energy from mechanical pressure, a lithium-ion micro battery/supercapacitor, and an energy management module.

We congratulate Asst. Prof. Dr. Gökçe Uzgören and Asst. Prof. Dr. İbrahim Erol, who crowned their academic knowledge with patent registration by combining it with technology, sustainability, and design, and we wish them continued success in their scientific and sectoral studies.





SUCSESSES

INNOVATIVE PATENT SUCCESS FROM DEPARTMENTS OF INTERIOR ARCHITECTURE FOR THE ARCHITECTURE AND DESIGN SECTOR



Faculty Members of Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Head of the Department of Interior Architecture Asst. Prof. Dr. Kadir Öz and Department of Interior Architecture and Environmental Design Faculty Member Asst. Prof. Dr. Meliha Havva Öz have achieved a significant invention bringing together architecture, design, and digital twin technologies. The joint work of the academicians, titled "Pen and Touch-Based Interaction with Two-Dimensional Plan-Digital Twin Synchronous Navigation, Spatial Simulation, and Real-Time Decision-Support System," was registered by the Turkish Patent and Trademark Office and awarded a patent certificate.

Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Head of the Department of Interior Architecture Asst. Prof. Dr. Kadir Öz and Department of Interior Architecture and Environmental Design Faculty Member Assist. Prof. Dr. Meliha Havva Öz signed off on an important invention that brings together architecture, design, and digital twin technologies. The invention, titled "Two-Dimensional Plan-Digital Twin Synchronous Navigation, Spatial Simulation and Real-Time Decision Support System with Pen and Touch-Based Interaction," which is a joint work of the academics, was registered by the Turkish Patent and Trademark Office and was entitled to receive a patent certificate.

Two-Dimensional Plans and Three-Dimensional Digital Twins Are Now Synchronized The registered system semantically matches spatial inputs made via touch screens and digital pens with three-dimensional digital twin models. Reflecting line, point, or area selections on two-dimensional plans onto the 3D model in real time, this invention provides a proactive and integrated decision support mechanism for architects, engineers, and urban planners.

SUCSESSES



GLOBAL SUCCESS FROM OUR DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN GRADUATE SEHER SELİMOĞLU: "AUTO BASEBOARD GENERATOR" IS ON SKETCHUP!



Designed and developed by Seher Selimoğlu, a graduate of Istanbul Gelisim University (IGU) Faculty of Fine Arts (FFA) Department of Interior Architecture and Environmental Design, the extension named "Auto Baseboard Generator" has successfully completed the approval process by passing the evaluation steps conducted by the official platform of SketchUp, one of the most widely used software programs in the 3D modeling world.

Centering efficiency in design processes, Auto Baseboard Generator stands out as an innovative tool that automates the baseboard creation process—a task where architects and designers spend significant time during interior 3D modeling—resolving it in seconds. Thanks to this extension, modeling steps that manually take a long time are completed practically, providing great time savings for designers.

Demonstrating our graduate's technical background and problem-solving design vision on a global scale, this extension was specifically developed for SketchUp. Following the meticulously conducted official approval stage, the extension has been made available to users and professionals around the world via the Extension Warehouse platform.

As the Istanbul Gelisim University Faculty of Fine Arts Department of Interior Architecture and Environmental Design family, we congratulate our graduate Seher Selimoğlu, who transformed the knowledge acquired through her education into an innovative product on an international platform, and wish her continued success in her professional career.



NEWS FROM FFA



NEWS FROM FFA

İGÜ FACULTY OF FINE ARTS HOLDS 2026–2027 ACADEMIC BOARD MEETING



The Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) held its Academic Council Meeting for the 2026–2027 academic year, attended by the faculty's academic and administrative staff. The meeting, held ahead of the new academic year, reviewed educational and teaching activities, academic work, departmental goals, and plans for the upcoming term.

At the meeting, Assoc. Prof. Dr. Murat Doğan, Assistant Dean of the Faculty of Fine Arts and faculty member in the Department of Gastronomy and Culinary Arts, and Assoc. Prof. Dr. Sezgin Savaş, Assistant Dean of the Faculty of Fine Arts and faculty member in the Department of Visual Communication Design, provided assessments regarding the educational -teaching processes to be carried out in the new semester, initiatives for students, scientific and artistic activities, and planned projects and events.

Later in the meeting, department chairs took the floor to share the current status of their departments and their goals for the new academic year. Dr. Erdem Çağla, Chair of the Graphic Design Department; Dr. Çağdaş Topçu, Chair of the Visual Communication Design Department; Dr. Emre Doğan, Chair of the Radio, Television, and Cinema Department; Dr. İbrahim Erol, Chair of the Interior Architecture and Environmental Design Department (Turkish and English programs); and Dr. Kadir Öz, Chair of the Interior Architecture Department, provided information on the academic work, projects, and events planned for the upcoming term.

The Academic Council Meeting also addressed topics such as strengthening interdepartmental collaboration, supporting academic and artistic production, and increasing initiatives that contribute to students' professional development.

Following a general evaluation of the activities to be carried out throughout the 2026–2027 academic year, the meeting concluded with best wishes and hopes for a successful and productive academic year for students, faculty, and administrative staff.



“ADA KOKUSU” DOCUMENTARY MEETS ITS AUDIENCE IN THE LAND WHERE ITS STORY BEGAN



The documentary “Ada Kokusu” (Island Scent), directed by Lecturer Ahmet Bikiç from the Department of Visual Communication Design (VCD) at Istanbul Gelişim University (IGU) Faculty of Fine Arts (FFA), met with the people of Gökçeada during a special screening held at the Gökçeada Amphitheatre on Friday, September 18. Tracing a way of life extending from the fast-paced life of Istanbul to the tranquillity of Gökçeada, “Island Scent” returned to the land where its story began after its journey through international film festivals.

“Island Scent” focuses on the story of Şule and Aziz Bengi, who left behind the crowded and fast-paced life of Istanbul to build a new life in Gökçeada. At the heart of the documentary is the human search for a renewed connection with nature and a return to the essence of life.

Shaped under the shade of olive trees, amid the scent of wild thyme and the island breeze, this story conveys the meaning of simplifying one’s life, producing, and living in harmony with nature. Rather than presenting Gökçeada merely as a setting, the documentary treats the island’s distinctive atmosphere as an integral part of its narrative, drawing attention to how the relationship people establish with the places they inhabit can transform their way of life.

Bringing together scientific production, artistic creativity, and a sense of social responsibility, Istanbul Gelişim University continues to carry its academic knowledge beyond the boundaries of campus, shedding light on stories at the intersection of people, nature, and life. The documentary “Island Scent” reflects IGU’s approach to sustainability not merely as an academic field of study, but as a way of life integrated with art, culture, and human stories.

Highlighting the University’s commitment to artistic production and its vision of fostering social awareness, the documentary conveys the importance of reconnecting with nature and collectively building a sustainable future through the universal language of cinema.





NEWS FROM FFA

ASST. PROF. CEREN İREN PARTICIPATED IN AN ARTIST RESIDENCY PROGRAM IN VIENNA!



Dr. Ceren İren, Assistant Professor in the Department of Visual Communication Design at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (İGÜ), participated in an artist-in-residence program held in the international art scene. Invited by Flow Zone, İren took part in the “Flora: Aesthetics of Life and Women’s Ecosystem” Artist-in-Residence program held in Vienna, the capital of Austria, where she continued her artistic production and research throughout the program.

Held in Vienna from August 15–30, the program brought together artists with diverse creative practices around a common theme. Centered on the aesthetic dimensions of life and the ecosystems formed by women, the program provided a space for participating artists to develop new artistic approaches through their varied perspectives and creative methods.

Artist residency programs offer artists a workspace where they can step outside their daily creative environments and engage with different cultural and artistic contexts. In this vein, the “Flora: Aesthetics of Life and Women’s Ecosystem” program brought together research, observation, and artistic production, enabling participants to develop their individual practices within the program’s conceptual framework.

Within the scope of the program, life, nature, aesthetics, and the social and cultural ecosystems formed by women were explored from diverse artistic perspectives. The convergence of different forms of production and intellectual approaches transformed the program from a mere process of individual creation into an international meeting ground that facilitated the exchange of experiences and ideas among artists.

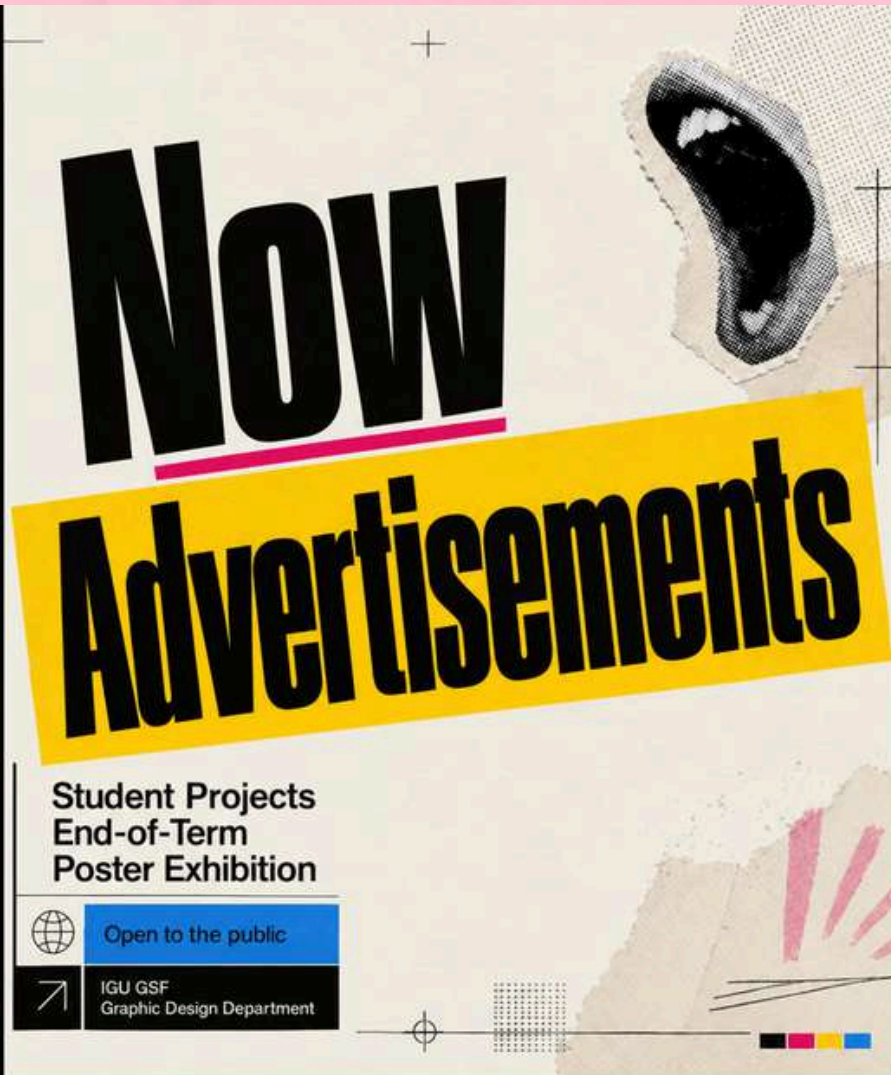
Assistant Professor Dr. Ceren İren’s artistic production and research activities in Vienna are also significant in terms of strengthening the interaction between academic work in the field of Visual Communication Design and contemporary art practices. This participation in the international art scene has contributed to bringing the academic and artistic productions carried out within the İGÜ Faculty of Fine Arts into contact with diverse cultural platforms and to supporting their international visibility.





NEWS FROM FFA

“NOW, ADVERTISEMENTS” END-OF-TERM STUDENT PROJECTS POSTER EXHIBITION OPENS ONLINE



The “Now, Advertisement” Student Projects End-of-Term Poster Exhibition, featuring advertising posters created throughout the semester by students in the Graphic Design Department of the Faculty of Fine Arts (GSF) at Istanbul Gelişim University (IGU), was presented online to art and design enthusiasts. Featuring the work of 16 students, the exhibition showcases how students transform the theoretical and practical knowledge they have acquired during their education into creative design projects. The works on display bring together the creative ideas, visual communication strategies, and original poster approaches developed by the students within the scope of advertising design. The posters, created to address various design challenges, present diverse solutions based on the fundamental elements of graphic design, such as typography, visual hierarchy, composition, color usage, the relationship between image and text, and message delivery.

Projects that approach the advertising poster not merely as a visual surface promoting a product, service, or idea, but also as a multifaceted communication tool aimed at engaging the target audience and creating visual persuasion, showcase students’ skills in conceptual thinking, creative idea development, and visual problem-solving. In this vein, the exhibition presents various examples of how the fundamental principles of graphic design and the requirements of advertising communication are brought together in student projects.

Thanks to the online exhibition model, students’ academic and creative work is taken beyond the classroom and made accessible to a wider audience. “Ads Now” brings together the work developed by Graphic Design Department students in the field of advertising design throughout the semester, while also contributing to the visibility of student work and its permanence in the digital environment.

The exhibition can be accessed online via the STA Exhibition platform.

COMFORT IN EVERY STEP

NO NEED TO LEAVE HOME WHILE YOU WALK.

walkhex

Soğukluğun
Gücünü Hisset



Rüyalara Açılan Şehir.



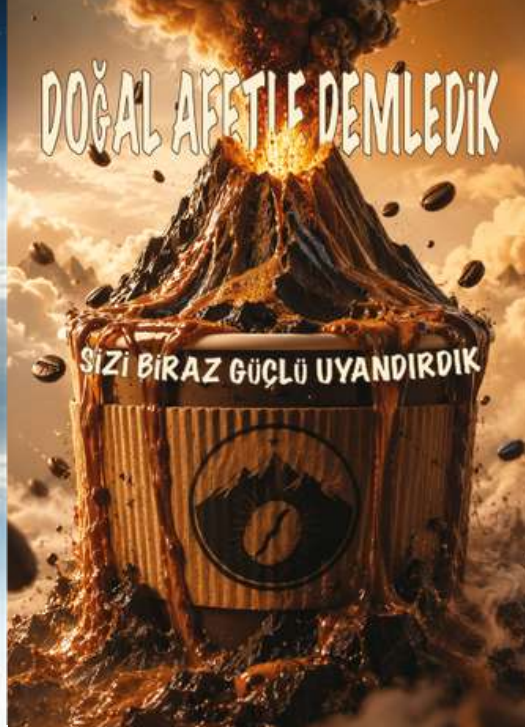
LASH UP:
HEDEFLERİNİZDEN BİLE YÜKSEĞE.

Eşsiz Hacim, Sınırsız Uzunluk



DOĞAL AFETİLE DEMLEDİK

SİZİ BİRAZ GÜÇLÜ UYANDIRDIK

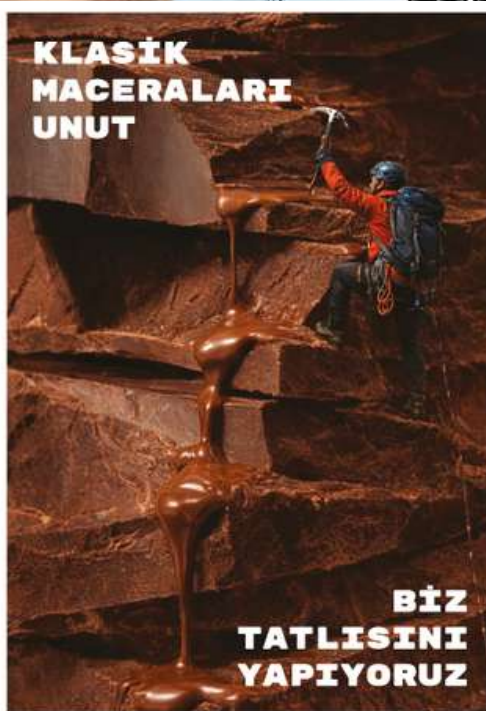


Kendine Ait Bir Sessizlik



KLASİK
MACERALARI
UNUT

BİZ
TATLISINI
YAPIYORUZ



Oturma Odasındaki

bulut.

Konforun yeni formu.



ZİHİN,
KAPILARI
SEN AÇARSIN.

FARKINDA OL.
SEÇİM SENİN.
GELECEK SENİN.

YAKIN ET
SEÇ
DÖNÜŞ



66
KAPALI
ZİHNLER,
KARANLIĞA
YAŞAR.
ANLAHTIRIÇERDE.

DOĞUK SEC. DEĞİŞ.



NEWS FROM FFA

PROF. DR. İSMET ÇAVUŞOĞLU PARTICIPATED IN THE “SOFIA–ISTANBUL: BRIDGE OF ART” EXHIBITION WITH HIS WORKS



Prof. Dr. İsmet Çavuşoğlu, a faculty member in the Department of Graphic Design at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (İGÜ), participated in the exhibition titled “Sofia–Istanbul: Bridge of Art” with his works. The exhibition, which brought together the works of Turkish-origin artists with ties to Bulgaria in Istanbul, was on view at the Bulgarian Church of St. Stefan from June 11–25, 2026.

“Sofia–Istanbul: Bridge of Art,” which highlights the cultural exchange between Turkey and Bulgaria through art, presented the works of various artists under a single exhibition umbrella. The selection, comprising works by artists of Turkish origin who have cultural, historical, or personal ties to Bulgaria, provided an opportunity to evaluate the artists’ diverse creative practices and artistic approaches side by side.

Hosted by the Bulgarian Church of St. Stefan—one of Istanbul’s significant historical and cultural landmarks—the exhibition explored the cultural ties between the two countries through the lens of art, focusing on Istanbul and Sofia. The exhibition’s title, “Art Bridge,” signified the convergence of artistic experiences developed in different regions and the creation of new spaces for encounter through art.

Prof. Dr. İsmet Çavuşoğlu, who is participating in the exhibition with his works, continues his artistic practice alongside his academic work, presenting his creations to audiences at various exhibitions and art events. Çavuşoğlu's participation in the "Sofia-Istanbul: Art Bridge" exhibition contributed to raising the visibility of the academic and artistic production carried out within the Faculty of Fine Arts on various cultural platforms.

Bringing together artists' personal experiences and works inspired by diverse cultural environments, the exhibition offered visitors a multifaceted selection. In this context, "Sofia-Istanbul: A Bridge of Art" highlighted art's ability to bring together different social and cultural experiences within the same space, while also standing out as a contemporary example of artistic interaction between Turkey and Bulgaria.

The Faculty of Fine Arts at Istanbul Gelişim University continues to support the participation of its faculty members in national and international exhibitions, projects, and art events as an integral part of academic and artistic production. Prof. Dr. İsmet Çavuşoğlu's participation in the exhibition was among the initiatives that helped connect the faculty's artistic output with cultural and artistic circles outside the university.





NEWS FROM FFA

THE CULTURAL HERITAGE OF TURKISH CUISINE SHARED WITH STUDENTS



Assoc. Prof. Dr. Murat Doğan, a faculty member in the Department of Gastronomy and Culinary Arts at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (IGU), participated as a speaker in a talk titled “Turkish Culinary Culture” as part of the May Festival organized by the Department of Gastronomy and Culinary Arts at the Faculty of Art and Design of Doğu University. Held at Doğu University’s Dudullu Campus, the event explored various aspects of the historical development of Turkish cuisine, its status as cultural heritage, and its role in contemporary gastronomic practices. The program was attended by Department Chair Dr. Furkan Demirgöl, Assoc. Prof. Dr. Süleyman Akkaş, Dr. Görkem Teyin, and students.

During the talk, Assoc. Prof. Dr. Doğan assessed the transformation Turkish culinary culture has undergone from the past to the present and highlighted the importance of traditional production and consumption practices in the transmission of cultural memory. Noting that Turkish cuisine is not merely a collection of recipes, Assoc. Prof. Dr. Doğan emphasized that gastronomy must also be evaluated in terms of social habits, local production methods, and intergenerational cultural transmission. The event program included a kazandibi tasting session titled “The Dance of Fire and Sugar.” During the talk, participants were served revani, a traditional dessert, allowing them to experience the diverse flavors of Turkish cuisine. The tasting sessions complemented the program as a practical demonstration that highlighted the preparation and presentation methods of traditional flavors within the context of gastronomic culture.

Assoc. Prof. Dr. Doğan highlighted the importance of gastronomy education in preserving the cultural heritage of Turkish cuisine. He stated that it is crucial for cultural sustainability for younger generations to become familiar with traditional culinary knowledge and to integrate this heritage with contemporary gastronomic practices. The event continued with a question-and-answer session, during which students had the opportunity to ask the academics about topics they were curious about regarding Turkish culinary culture and the field of gastronomy.



NEWS FROM FFA

“SOCIETY AND CULTURE” GROUP EXHIBITION CATALOGUE PUBLISHED



İSTANBUL
GELİŞİM
ÜNİVERSİTESİ



Güzel Sanatlar
Fakültesi

“Toplum ve Kültür” Karma Sergi Kataloğu

Yayımlandı



The exhibition catalog prepared as part of the “Society and Culture” Group Exhibition, organized by STA Congress in collaboration with Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF), has been published. Bringing together art and design works centered on social and cultural transformation, the exhibition brought together the works of artists from various disciplines within a common conceptual framework.

Held online on July 20–21, 2026, and curated by Lecturer Dr. İrem Fulya Özkan, the exhibition explored the multilayered relationship between society and culture through art and design. Topics such as social relations, cultural memory, traditional values, contemporary life practices, belonging, and social change were interpreted through diverse visual approaches.

The exhibition featured works by eight artists: Berit Yıldır, Hasan Dilim, Hülya Havva Yarımca, İsmet Çavuşoğlu, Mevlüt Can Koçak, Nazif Özdemir, Serpil Uysal, and Tahir Büyükkaragöz. Created using diverse production methods—including ballpoint pen, three-dimensional digital design, linocut, oil painting, photography, watercolor, and mixed media—the works offered a broad intellectual landscape ranging from the isolation of the individual in the digital age to cultural memory, and from traditional architecture to the concepts of belonging and coexistence. While bringing together diverse artistic practices on a common ground, the online exhibition facilitated a re-evaluation of issues related to social structure, cultural diversity, and transformation through the medium of art. In this regard, the event served not only as a platform for exhibiting the works but also as a space for engaging with current social and cultural issues through the lens of art and design.

The “Society and Culture” Group Exhibition Catalog, published following the exhibition, brings together the works and the artists’ creative processes in a permanent digital archive. The catalog, which includes the artists’ works, artist statements, and the exhibition’s conceptual approach, serves as an accessible resource on contemporary art and design practices. The catalog and publication details are available via STA Congress, while the online exhibition can be accessed through STA Exhibition.



NEWS FROM FFA

ASST. PROF. HALİSE BETÜL BULUT SERVED AS AN INSTRUCTOR IN THE "TURKEY-KAZAKHSTAN YOUTH BRIDGE" PROJECT!



Dr. Halise Betül Bulut, Assistant Professor in the English-language program of the Department of Interior Architecture and Environmental Design at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (IGU), served as an instructor in the “Turkey-Kazakhstan Youth Bridge: Young Architects Workshop Project” held in Istanbul from August 22-29, 2026.

Organized to strengthen youth cooperation between the Republic of Turkey and the Republic of Kazakhstan, the project brought together young architecture students from both countries in a shared educational and creative environment. The project aimed to introduce the cultural values and traditional and contemporary architectural heritage of Turkey and Kazakhstan; to support the exchange of knowledge and experience among participants; and to foster future professional collaborations.

We congratulate Assistant Professor Halise Betül Bulut for her contribution to this international project and wish her continued success in her work.



NEWS FROM FFA

RES. ASST. MERVE KARADABAN SERVED AS A JURY MEMBER AT THE “RETHINKING URBAN JUSTICE” SYMPOSIUM



Res. Asst. Merve Karadaban from Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), Department of Interior Architecture and Environmental Design, served as a jury member in the Student Utopia Competition organized as part of the “Rethinking Urban Justice: Hope, Utopia and Co-existence Symposium III”. Projects developed by students from different disciplines for more just, inclusive, and sustainable cities were evaluated within the scope of the competition.

Organized by the Faculty of Health Sciences at Istanbul Gelişim University (IGU), the “Rethinking Urban Justice: Hope, Utopia and Co-existence Symposium III” was held on May 15, 2026, at the Istanbul Gelişim University Mehmet Akif Ersoy Conference Hall. The event brought together academics, students, experts, and local government representatives to address the concepts of city, justice, hope, utopia, and co-existence through an interdisciplinary approach.

Res. Asst. Merve Karadaban from the Department of Interior Architecture and Environmental Design at IGU Faculty of Fine Arts served on the evaluation jury of the Student Utopia Competition held within the framework of the symposium. Drawing on her academic background in urban and spatial studies, Karadaban evaluated the student projects across the axes of urban justice, spatial inclusiveness, co-existence, sustainability, and social benefit.

Students presented their utopias for the cities of the future

The preparation phase of the competition process began on April 7, 2026, with the Student Utopia Workshop held at the Avcılar Municipality Applied Solution and Innovation Center in collaboration with Istanbul Gelişim University and Avcılar Municipality. During the workshop, students developed project ideas by discussing topics such as right to the city, justice, health, accessibility, and co-existence from the perspectives of various disciplines.

In the competition segment of the symposium, students from the Faculty of Health Sciences—representing the departments of Nutrition and Dietetics, Child Development, Speech and Language Therapy, Ergotherapy, Physiotherapy and Rehabilitation, Nursing, Audiology, Perfusion, Health Management, and Social Work—presented their utopia designs to the jury and attendees. The presentations highlighted creative and solution-driven approaches to building



NEWS FROM FFA

A PREPARATORY AND PLANNING MEETING WAS HELD IN THE INTERIOR ARCHITECTURE DEPARTMENT BEFORE THE NEW ACADEMIC YEAR



Istanbul Gelişim University (IGU), Faculty of Fine Arts (FAF), Department of Interior Architecture held a Department Board Meeting to finalize its academic and administrative preparations for the 2026-2027 academic year. Chaired by Head of Department Asst. Prof. Dr. Kadir Öz and attended by the department's academic staff, the meeting focused on key academic processes and planning for the new academic period.

During the meeting, several key topics were addressed to maintain the department's academic quality, strengthen educational processes, and ensure the effective implementation of the curriculum throughout the new academic year.

Course load and schedule planning: Course loads for the 2026-2027 academic year were reviewed, with particular attention given to the balanced distribution of courses and teaching hours among academic staff. Necessary arrangements were discussed to ensure an efficient and well-structured academic schedule.

Curriculum and elective course needs: The curriculum and students' elective course needs were evaluated in line with academic requirements and educational objectives. Possible arrangements aimed at diversifying elective course options and enriching the curriculum were also discussed.

Implementation of practical courses: The structure, implementation, and monitoring processes of practical courses were reviewed. Measures to strengthen process tracking and ensure the effective coordination of practical coursework throughout the semester were planned.

Through the Department Board Meeting, the Department of Interior Architecture completed key preparations for the new academic year by reviewing its academic and administrative processes in a comprehensive manner. The department will continue its planning and development efforts to provide students with a qualified, dynamic, and well-structured educational environment throughout the 2026-2027 academic year.



SCIENTIFIC STUDIES



SCIENTIFIC STUDIES

AN ARTICLE BY ASST. PROF. KADİR ÖZ,
HEAD OF THE DEPARTMENT OF INTERIOR ARCHITECTURE,
HAS BEEN PUBLISHED IN A Q1 JOURNAL



Dr. Kadir Öz, Assistant Professor and Chair of the Department of Interior Architecture at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (IGU), had his research in the field of construction management published in the Q1-ranked International Journal of Construction Management. The study presents a data-driven decision-support model aimed at proactively identifying risks that may arise during pre-licensing project processes.

The article, titled “A DSM-based decision-support framework for proactive risk identification in pre-licensing project processes” and authored solely by Assistant Professor Kadir Öz, focuses on the systematic analysis of uncertainties and risks encountered in pre-licensing processes. The DSM-based decision-support framework developed as part of the research enables the early assessment of relationships and potential risks within project processes.

The study presents a proactive approach that aims to identify risks during the pre-licensing planning phase, rather than waiting for them to emerge in later stages of the project process. In this regard, the research is significant in terms of conducting decision-making processes more systematically, identifying potential problems early on, and addressing risks more effectively in project management.

Published in an international Q1-category journal, the study contributes to the academic literature in the fields of construction and project management while also supporting the international academic visibility of research conducted at the İGÜ Faculty of Fine Arts.



SCIENTIFIC STUDIES

THE RELATIONSHIP BETWEEN DIGITAL PLATFORMS AND CULTURAL MEMORY EXAMINED



Dr. Eda Türkay, an assistant professor in the Department of Radio, Television, and Cinema at the Faculty of Fine Arts (GSF) of Istanbul Gelişim University (IGU), co-authored the article “The Use of Cultural Memory as a Tool in Netflix Original Turkish Films: The Case of the Film ‘Lovers’ Festival’” and published it in the 31st issue of the journal Akademik Hassasiyetler.

Focusing on the impact of digital streaming platforms on cinema culture, viewing habits, and cultural transmission processes, the study examines how cultural memory is positioned within the narrative of Netflix original Turkish films.

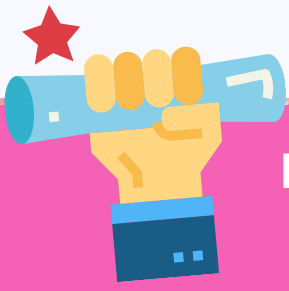
THE RELATIONSHIP BETWEEN DIGITAL PLATFORMS AND CULTURAL MEMORY EXAMINED

The article emphasizes that while digital streaming platforms offer an alternative to traditional screening venues, they also develop new content policies. It notes that these platforms construct a digital viewing culture by transforming the silver screen into a screen, the audience into users, and the narrative into content.

In this study, which examines Netflix’s original production strategy, it is assessed that the platform creates a space for cultural transmission between domestic and international audiences and uses cultural memory as a narrative source when producing content on a country-by-country basis. For this study, the Turkish original film “Âşıklar Bayramı,” available in the Netflix library, was selected as a case study with a focus on the dimension of cultural transmission. The influence of cultural memory on the film’s narrative was examined within the framework of Juri Lotman’s cultural semiotics approach and Christian Metz’s film semiotics.

The study sought to answer how Netflix establishes the relationship between local and universal culture in its original Turkish films, and through which narrative strategies elements of cultural memory are presented to local and global audiences.

The Faculty of Fine Arts at Istanbul Gelişim University congratulates Assistant Professor Eda Türkay and wishes her continued success in her academic endeavors.



SCIENTIFIC STUDIES

RESEARCH PROJECT LED BY RESEARCH ASSISTANT DR. AYTEN BENGİSU CANSEVER BAYHAN AND HER TEAM RECEIVES FUNDING

IGU VCD



ISTANBUL
GELİŞİM
UNIVERSITY



Faculty of
Fine Arts

Research project led by research assistant Dr. Ayten Bengisu Cansever Bayhan and her team receives funding

The undergraduate student participatory research project titled **"A Comparative Analysis of the Reliability of Climate Information, Resilience to Misinformation, and Framing Tendencies of Generative Artificial Intelligence Systems"** prepared under the leadership of Research Assistant Dr. Ayten Bengisu Cansever Bayhan from the Visual Communication Design Department (VCD) of the Faculty of Fine Arts (FFA) at Istanbul Gelişim University (IGU), by a research team consisting of academics from the Faculty of Fine Arts and undergraduate student **Bilge Kaan Alagöz**, has been awarded funding. The research team also includes Research Assistant **Hatice Çoban** and Research Assistant **Mustafa Dalli** from the Turkish and English Departments of Interior Architecture and Environmental Design, and Research Assistant **Okan Kırbaç** from the Department of Radio, Television and Cinema.



The undergraduate student participatory research project titled “A Comparative Analysis of the Reliability of Climate Information, Resilience to Misinformation, and Framing Tendencies of Generative Artificial Intelligence Systems,” prepared under the leadership of Research Assistant Dr. Ayten Bengisu Cansever Bayhan from the Visual Communication Design Department (VCD) of the Faculty of Fine Arts (FFA) at Istanbul Gelişim University (IGU), by a research team consisting of academics from the Faculty of Fine Arts and undergraduate student Bilge Kaan Alagöz, has been awarded funding. The research team also includes Research Assistant Hatice Çoban and Research Assistant Mustafa Dalli from the Turkish and English Departments of Interior Architecture and Environmental Design, and Research Assistant Okan Kırbaç from the Department of Radio, Television and Cinema.

Today, generative artificial intelligence assistants are increasingly among the tools consulted by users in the process of obtaining information on scientific topics. The reliability of information provided by artificial intelligence systems is particularly important in subjects such as climate change, which require scientific consensus, uncertainties, and policy dimensions to be evaluated together. The project will examine the possible tendencies of these systems to generate inaccurate information, validate false premises, provide sources with low verifiability, and highlight certain solution frameworks through the experience of Turkish-speaking users.

As the Visual Communication Design Department of the Faculty of Fine Arts at Istanbul Gelişim University, we hope that the research will contribute to the fields of artificial intelligence literacy and climate communication, and we congratulate our students on their participation in this important study



SCIENTIFIC STUDIES

THE BOOK CO-AUTHORED BY RES. ASST. MERVE KARADABAN FROM THE DEPARTMENT OF INTERIOR ARCHITECTURE AND



Istanbul Gelişim University (IGU), Faculty of Fine Arts (GSF), Department of Interior Architecture and Environmental Design (İÇM), a study examining the strategic planning approaches of Istanbul’s district municipalities regarding earthquake risk—in which Research Assistant Merve Karadaban Özen is among the researchers—has been published as a research book by Mimar Sinan University of Fine Arts Publications.

Conducted under the coordination of the Mimar Sinan University of Fine Arts Center for Urban Planning Applications and Research, the study was previously shared with the public in 2024 as a research report titled “Strategic Planning Approaches of Istanbul District Municipalities in the Context of Earthquake Resilience for the Right to Life.” In 2026, the study was published as a book under the same title by Mimar Sinan University of Fine Arts Publications, thereby contributing to the academic literature.

Building on the renewed discussion regarding cities’ disaster preparedness levels and local governments’ responsibilities in this area following the 2023 Kahramanmaraş earthquakes, the research examined the strategic plans of Istanbul’s district municipalities for the 2020–2024 period. The study examined the extent to which the right to life, disaster management, and earthquake resilience were addressed in the municipalities’ strategic plans; it evaluated the identified goals and objectives, institutional responsibilities, participatory mechanisms, and administrative and financial capacity collectively. The research also aimed to contribute to the strategic plans for the 2025–2029 period, which were prepared following the 2024 local elections. With the publication of the book, to which Research Assistant Merve Karadaban Özen contributed as a researcher, the findings of the study—completed in 2024—were transformed into a permanent and openly accessible academic resource. The publication, which includes evaluations and recommendations for local governments, serves as a guiding resource not only for Istanbul but also for the strategic planning processes of other cities at risk of earthquakes.

The book, titled “The Strategic Planning Approach of Istanbul District Municipalities in the Context of Earthquake Resilience for the Right to Life,” was authored by Prof. Dr. Murat Cemal Yalçın, Dr. İnan İzci, Dr. Özgür Sayın, Orkun Doğan, Aslıhan Al, Ceyhan Çılgın, Derya İnce, Doğa İlke Parker, Hazal Doğruel, İlyas Seyrek, İrem Sıla Şen, Merve Karadaban, and Özge Uzun, is available via open access through the MSGSÜ Open Science and Art Archive.



SCIENTIFIC STUDIES

ASST. PROF. EDA TÜRKAY'S BOOK CHAPTER HAS BEEN PUBLISHED

**Asst. Prof.
Eda Türkay's
book chapter
has been
published!**



The book chapter titled “Platform Capitalism and Climate Communication: A Critical Perspective on the Representation of Climate Change Emergency on Netflix” by Asst. Prof. Eda Türkay, an academic member of Istanbul Gelisim University (IGU), Faculty of Fine Arts (FFA), Department of Radio, Television and Cinema, has been published in the book “Word of the Year: Social Memory, Communication and Meaning.”

Edited by Asst. Prof. Özlem Tuğçe Keleş, the book examines the “word of the year” concepts that came to the fore between 2015 and 2025 within the framework of social memory, communication and meaning. Published by AI.Labs Publishing, the volume brings together evaluations of contemporary concepts by researchers from different disciplines.

Asst. Prof. Türkay's book chapter focuses on the role of digital platforms in climate communication, taking the concept of “climate change emergency,” selected as the word of the year by Oxford Dictionaries in 2019, as its point of departure. The study emphasizes that climate change should be addressed not only as an environmental issue but also as a multidimensional field that needs to be considered together with media, communication, representation and platform policies.

The chapter discusses to what extent the urgency of climate change is made visible on Netflix through the platform's content policies and tagging system. Taking into account the capacity of digital platforms to reach large audiences, Asst. Prof. Türkay critically evaluates the potential of these media to raise climate awareness.

As Istanbul Gelisim University Faculty of Fine Arts, we congratulate Asst. Prof. Eda Türkay and wish her continued success in her academic work.



ARTISTIC ACTIVITIES



INSIDE INFINITY: YAYOI KUSAMA



How far can a single dot expand? Can it cover a wall, a body, a room, or even an entire universe? In the art of Yayoi Kusama, the answer is almost always the same: yes. For Kusama, the dot is not merely a visual motif; it is an artistic language that dissolves the boundaries of the self and connects the individual with their surroundings and the idea of infinity.

Born in Matsumoto, Japan, in 1929, Yayoi Kusama began working with recurring dots, net-like patterns, and organic forms during her childhood. Over time, these repetitions developed into a powerful visual language that connected her entire artistic practice. Although she worked across a remarkably wide range of media—from watercolor and oil painting to sculpture, performance, literature, fashion, and large-scale installations—the ideas of repetition, multiplication, and infinity remained central to her work.

In 1957, Kusama moved to the United States and later became involved in New York's art scene, emerging as one of the notable figures of the avant-garde environment of the 1960s. In her works known as Infinity Nets, she covered the surface of the canvas with countless small, repetitive forms. She continued to explore the same idea of multiplication through soft sculptures, performances, and public actions. Her participation in anti-war demonstrations and experimental performances of the period also demonstrated that her artistic practice extended far beyond the walls of galleries. During this period, Kusama described her approach to repetitive forms through the concept of “self-obliteration,” referring to the dissolution or disappearance of the individual self.

Today, the works most strongly associated with Kusama are undoubtedly her **Infinity Mirror Rooms**. Created with mirrors, lights, and repeated objects, these immersive environments transform the artwork from something merely observed into something physically experienced. The viewer enters the room, sees their own reflection multiplied seemingly without end, and becomes part of the work itself. In this way, Kusama transformed the principle of repetition found in her paintings into a spatial and bodily experience. One of her earliest mirrored installations, *Phalli's Field*, dates back to 1965, and she continued to develop the concept in different forms over the following decades.

Pumpkins, flowers, mirrors, and above all polka dots gradually became Kusama's unmistakable visual signatures. Yet behind this highly recognizable aesthetic lies a more fundamental question: Where does the individual end, and where does the world begin? As repetition intensifies in Kusama's work, the importance of the individual form begins to disappear; the dot becomes the surface, the surface becomes space, and space transforms into an illusion of infinity. The viewer cannot remain outside this transformation.

Kusama returned to Japan in 1973 and continued producing work across painting, literature, sculpture, and installation. Her My Eternal Soul series, which she began in 2009, eventually grew to approximately 900 paintings, while in 2021 she began a new series titled Every Day I Pray for Love. The Yayoi Kusama Museum in Tokyo opened in 2017.

Yayoi Kusama passed away in Tokyo on 14 August 2026 at the age of 97. According to a statement from her studio, she continued painting until the final days of her life. What she left behind, however, extends far beyond the instantly recognizable red-and-white dots or mirrored rooms. Kusama demonstrated how repetition could become infinity, how personal experience could be transformed into a shared visual language, and how something as simple as a dot could become an entire artistic universe.





SARAH KLANG – BEAUTIFUL WOMAN

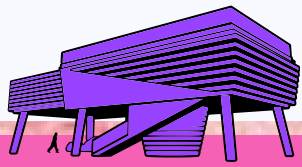


Sarah Klang's album *Beautiful Woman* (2024) weaves a personal and societal narrative around womanhood, body image, motherhood, and the roles society expects women to fulfill. Although the album's title evokes a traditional ideal of beauty, as the songs progress, the idea of being a "beautiful woman" takes on a more complex and ironic meaning.

Musically, **Beautiful Woman** blends indie folk and Americana influences with the jangle pop and alternative pop sensibilities of the 1990s. The production, which highlights guitars and simple arrangements, creates space for Klang's emotive vocals and lyrics. Beneath the warm melodies lies a more fragile emotional layer exploring the body, aging, relationships, and identity.

The album does not treat the experience of womanhood as merely an individual matter. Beauty, motherhood, and romantic relationships are examined alongside societal expectations of how women should look, behave, and feel. Rather than addressing these pressures directly through slogans, Klang makes them visible through everyday life and personal experiences.

Rather than offering easy answers about self-acceptance, **Beautiful Woman** focuses on the conflict between a person's self-perception and the identity imposed on them by society. Shaped by Sarah Klang's simple musical language and fragile vocals, the album thus becomes a sincere narrative not only about womanhood but also about striving to make sense of one's own identity under the gaze of others.



POETIC GEOMETRY OF CONCRETE AND LIGHT: VILLA SAVOYE

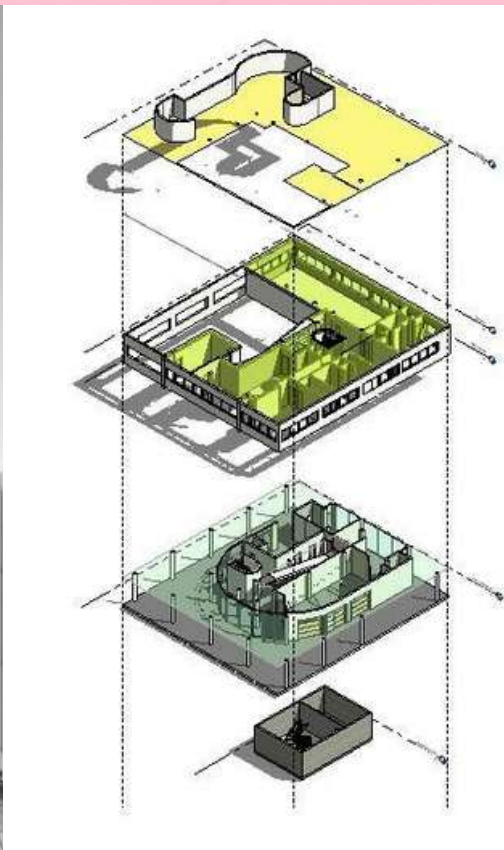


Completed in Poissy in 1931, Villa Savoye is a sculptural masterpiece reflecting the genius of the legendary Swiss-French architect Le Corbusier. Fundamentally breaking away from the load-bearing wall dependence of traditional residential architecture, this structure represents a radical turning point that bridges functionality with high aesthetics.

While Le Corbusier defined the home as "a machine for living in," he designed Villa Savoye in accordance with his own Five Points of Modern Architecture. Instead of resting directly on the ground, the structure elevates on slender concrete columns (pilotis), leaving the ground level open to nature. The free floor plan and free facade design—-independent of load-bearing walls—offer unlimited flexibility in the interior. Continuous horizontal ribbon windows surrounding the building flood the inside with an equal distribution of daylight while framing the landscape outside. The roof, on the other hand, was designed as a dedicated terrace garden that reconnects with nature. Although the staircase and the ramp sit side by side in Villa Savoye, they offer the user two completely different spatial experiences. On one side lies the ramp embodying Le Corbusier's concept of "Promenade Architecturale" (Architectural Promenade); this element creates a rhythmic walking experience, carrying the visitor upward at a gradual, unhurried pace while showcasing ever-changing perspectives of the space. On the other side rises the sculptural spiral staircase; functioning as a dynamic vertical axis, it serves as a direct and practical connection between floors, tailored especially for those needing quick vertical transition. The pure white-plastered outer shell stands like a geometric object floating amidst the green landscape.

"A staircase is not merely a tool connecting floors; it is a circular sculptural movement drawn by light and the human body within space."

Villa Savoye is monumental proof of how architecture can shed the burdens of the past and reach into the future through the seamless harmony of light, form, and function. Included in the UNESCO World Heritage List, this white monument continues to exist as the most inspiring icon of 20th-century residential architecture. Located in the town of Poissy, approximately 30 kilometers from Paris, Villa Savoye is open to visitors every day of the week except Mondays. Purchasing tickets online in advance is recommended to experience this pure and timeless form of architecture firsthand. If you happen to be in France, we highly recommend visiting this icon that rewrote the history of modern architecture.





WE CHOSE A MOVIE!

AUTHOR: ASSIST. PROF. EDA TÜRKAY

SHORT TERM 12 (DESTIN DANIEL CRETTON, 2013)



Directed by Destin Daniel Cretton, *Short Term 12* focuses on the daily lives of a young team working at a residential care facility for traumatized children and youth. At the center of the film lies not only the struggles of the children residing at the facility, but also the relationships that the staff trying to support them establish with their own pasts.

The film's protagonist, Grace, is a young supervisor working at the care facility. While attempting to help the children cope with feelings of anger, loneliness, abandonment, and insecurity, she is also forced to confront the traumas in her own past. The relationship Grace builds, particularly with Jayden, a newcomer to the center, forms the main narrative line that brings the film's themes of reckoning with the past and healing to the fore.

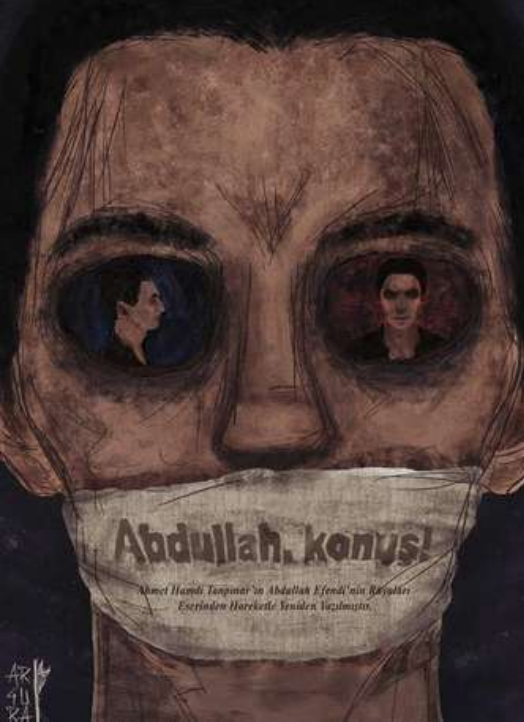
Rather than treating trauma solely as an individual experience, *Short Term 12* explores it through interpersonal relationships and solidarity. The film depicts the care facility not merely as an institution where problems take place, but as a space where young people can connect with each other, express themselves, and learn to trust again. In this regard, the film transforms the concept of "care" from being merely a professional responsibility into a mutual human experience.

Standing out for its natural performances, simple storytelling, and its ability to handle dramatic moments without resorting to melodrama, *Short Term 12* is a powerful youth drama that prompts reflection on belonging, family, solidarity, and healing alongside individual traumas. The film reminds us that it is possible not to erase the past entirely, but to learn to live with it and form connections with others.

ON STAGE: ABDULLAH KONUŞ

ARÇURA THEATRE, TRAGEDY & DRAMA, SINGLE ACT / 65 MINUTES

“You can't just escape from yourself like eating a simit on a bench in the garden of a mental hospital.”



Literary adaptations in both theater and cinema are prone to being caught somewhat between mimesis and diegesis. Should one tell or show; how close should one get to the source text, how far should one move away from it? Sümeyye Özbay, in *Abdullah Konuş*—adapted from Ahmet Hamdi Tanpınar's story *The Dreams of Abdullah Efendi*—has found an extraordinary way out of this trap. Tanpınar's already quite uncanny world, which intertwines dream and reality, takes on an extremely Freudian and equally psychedelic form on stage.

It is necessary to open a parenthesis for the source text and Tanpınar here: *The Dreams of Abdullah Efendi* is one of those texts where the distance between a person and their own self gradually widens, and reality occasionally dissolves and blends into dreams. *Abdullah Konuş* captures the text right at this point; instead of imitating Tanpınar on stage, it reproduces the mental turmoil he constructed.

As for Abdullah, he tells this entire turmoil weeping and sobbing, sometimes without even having the chance to pull himself together, to his lover—and consequently, to us. As he recounts what happened to him, his fears, his delusions, his friends, his upstairs neighbor (obviously a metaphor), the people he encountered, and the tricks of his own mind, the distance between the lover and the audience gradually disappears. After a certain point, it doesn't really matter whom he is telling it to anyway; Abdullah speaks, and we listen.

Alperen Abdullah Türkeul, who carries the narrative, delivers a magnificent performance. Constantly breaking the fourth wall and shifting from character to character, he spreads Abdullah's mind across the entire stage. The transitions he creates between voice, body, and facial expressions are so fast and natural that at times it is possible to forget you are watching a one-person show. The direction also polishes all this dynamism without resorting to unnecessary showiness; the psychedelic world grows alongside the acting rather than overshadowing it.

“If someone special is coming, you wait after all...”

It is worth the wait. Among the single-person plays featured in *Sahnedekiler*, *Abdullah Konuş* is one of the finest examples. It would not be surprising at all to see its name on award lists at the end of the season. This column has sharp intuitions.

May it be met with grand applause.

Crew

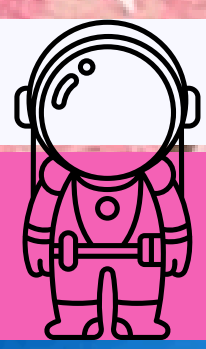
Writer: Ahmet Hamdi Tanpınar

Adapted by: Sümeyye Özbay

Director: Çınar Taşdemir

Actor: Alperen Abdullah Türkeul

Production: Tiyatro Arçura



A DIGITAL TWIN ARCHITECT



A digital twin architect is an expert who evaluates the performance of physical objects, systems, or processes by creating exact virtual replicas (digital twins) of them in a virtual environment, analyzes potential scenarios, and develops optimization recommendations. Within the scope of this profession, simulations of complex structures such as production lines, smart city infrastructures, logistics networks, or buildings are analyzed using real-time data, predictive reports regarding potential failures or bottlenecks are prepared, and organizations are supported in reducing operational costs and increasing efficiency. Digital twin architects can work in manufacturing and automotive plants, aerospace companies, architecture and engineering firms, energy companies, public institutions conducting smart city projects, and technology development centers. To work in this field, it is important to have knowledge in the Internet of Things (IoT), 3D modeling, cloud computing, data analysis, systems engineering, and simulation technologies.





WHAT'S IN THE CITY?

AUTHOR: RESEARCH ASSISTANT DR. A.
BENGİSU CANSEVER BAYHAN

NOVEMBER EVENTS

Frank Bowling: Creation and Destruction **Pera Museum** **29 September 2026 – 31 January 2027**

Frank Bowling's works are being exhibited in Istanbul for the first time at Pera Museum. Bringing together different periods from the artist's career spanning more than six decades, the exhibition includes works from his renowned Map series as well as pieces shown for the first time. Works by Francis Bacon and Victor Willing also accompany the exhibition, which opens at Pera Museum on 29 September.



Time Space Geometry **Borusan Contemporary / Perili Köşk** **19 September 2026 – 15 August 2027**

Italian photographer Olivo Barbieri looks at the world from a slightly elevated perspective. From Ephesus, Aphrodisias, Hierapolis and Laodicea to Istanbul, Los Angeles and London, and from monumental waterfalls to the Alps and Capri, his photographs sometimes transform real landscapes into scenes that resemble miniature models. Curated by Fırat Arapoğlu, the exhibition can be visited at Perili Köşk on Saturdays and Sundays only.

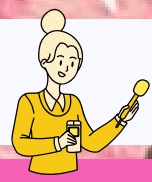
Ugo Rondinone: the sun and the mountain **Dirimart** **2 September – 8 November 2026**

Towering stones balanced one on top of another in vivid neon colors, accompanied by watercolors opening onto distant horizons... In his first solo exhibition in Istanbul, Ugo Rondinone brings the mountain, the sea, the sun and the horizon into the gallery space. Bringing together the artist's sculptures and paintings, the sun and the mountain is on view at Dirimart Dolapdere until 8 November.





INTERVIEWS



ASST. PROF. DR. HALİSE BETÜL BULUT, A FACULTY MEMBER IN THE ENGLISH-TAUGHT INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN PROGRAM AT THE FACULTY OF FINE ARTS (FFA), ISTANBUL GELİŞİM UNIVERSITY (IGU), ANSWERED OUR QUESTIONS ABOUT HER CAREER AND RESEARCH INTERESTS



1. First of all, could you introduce yourself and tell us about your educational background?

Hello. I graduated from the Department of Architecture at Yıldız Technical University in 2013. I then continued my graduate education in Architectural Design at Yıldız Technical University. In 2016, I completed my master's thesis entitled "Analysis of Participatory Design Approaches and an Examination in the Case of Küçükçekmece" under the supervision of Prof. Dr. Çiğdem Polatoğlu.

After completing my master's degree, I took a short break from academia and had the opportunity to work in the private sector and gain professional experience. Following this experience, I began my doctoral studies at Fatih Sultan Mehmet Vakıf University in 2018. During my PhD, under the supervision of Prof. Jamel Akbar, I completed my dissertation entitled "'Sector' as a Design Tool: Application of the 'SAR' Methodology to TOKİ Plan Typology."

Throughout my education, I mainly focused on areas such as architectural design, participatory design, design tools, and housing design. In addition to my academic studies, I can say that my experience in the private sector also played an important role in shaping my perspective on design and architectural practice.

2. What did you focus on in your doctoral dissertation, and how did the process of choosing this topic develop?

The topic of my doctoral dissertation took shape as a continuation of my work on the Participatory Design Approach, which I first encountered during my master’s program. Throughout this process, the impact of users’ expectations, experiences, and needs on design led me to focus on the topic of user satisfaction in architecture. Prof. Jamel Akbar’s approach to the relationship between users, design, and space also played a significant role in defining the framework of my research. In my doctoral research, I focus specifically on the relationship between user satisfaction and the interplay of form and function in residential settings.

3. Which sources or theoretical frameworks have inspired you the most in shaping your academic studies?

The approach that influenced me the most in shaping my academic work was the participatory design approach I mentioned earlier. In particular, the ideas of architects who involve users in the design process and do not view architecture merely as a process of creating a physical product played a significant role in shaping my field of research.

In the traditional understanding of design, the designer analyzes project-related data and, guided by their professional training, produces a functionally appropriate solution. The resulting product is then presented to the user. However, when the user is made an integral part of the design process from the very beginning, it becomes possible to better understand their real needs, expectations, and desires. I believe this approach yields important results in terms of the user’s acceptance of the resulting product, satisfaction, and continued use. Of course, the goal here is not to leave the design entirely up to the user. On the contrary, it involves the designer—while maintaining their professional knowledge and experience—accurately understanding the user’s desires and needs, evaluating this information as input for the design process, and guiding the process accordingly.

One of the figures who took this idea a step further is N. John Habraken. The approach, which took shape as the SAR Methodology through Habraken’s work, places particular emphasis on enabling residents to have a say and control over the organization of their own living spaces. In this approach, housing is viewed not as a finished and unchangeable product, but as a system capable of adapting to users’ changing desires and needs.

In this methodology, the combined consideration of user participation, adaptability, and sustainability forms an important theoretical framework for my academic work. Particularly when seeking to understand user satisfaction in housing, the SAR Methodology has served as a key reference point for me in evaluating the relationships among these concepts.

4. Which areas do you plan to explore in greater depth in your future academic studies?

In the coming period, I aim to deepen my research by focusing on the relationship between users and space. In particular, within the scope of user satisfaction in residential settings—my area of expertise—I plan to examine the impact of form and function on the user experience in a more comprehensive manner. In addition, the ways in which traditional structures respond to user needs, sensory spaces, environmental psychology, and spatial perception are among the topics I wish to explore.

Another dimension of my research is the relationship between literature and space. By examining how space is perceived in literary texts through the emotions and experiences of characters, I aim to bring an interdisciplinary perspective to architectural research. Overall, I aim to explore the user-space relationship within a multidimensional framework by drawing on various disciplines.



WE INTERVIEWED OUR INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN GRADUATE, ELVAN DEMİRCİ!



1. What did the 4-year undergraduate education you spent in the Department of Interior Architecture and Environmental Design add to you, both academically and personally? What is the difference between your perception of design in your first year of education and your perspective on space and environment today as a graduated interior architect?

During the early years of my undergraduate studies, I viewed design primarily through the lenses of aesthetics and function. As I progressed through my education, however, I learned that a space is not merely a physical area; it must be considered in conjunction with people, the environment, and the user experience. While project and jury processes taught me to question and defend my design decisions, they also helped me grow personally in terms of self-expression, taking responsibility, self-confidence, and discipline. Today, I view space in a much more holistic and user-centered way.

2. You successfully submitted your graduation project, the pinnacle of your undergraduate education. Considering the hybrid structure of the department that encompasses both interior space organization and the immediate environment scale, can you talk about the main concept behind your project and how you reflected the space-environment balance in your design?

For my graduation project, I designed a hotel in Harbiye, which I named "Rütbe" (Rank). I formed my concept based on the military history of the region and the promotion of officers through the ranks. By associating each floor of the hotel with a different rank, I created a spatial arrangement that changes as it rises. Thus, while reinterpreting Harbiye's past within a contemporary hotel design, I tried to approach the interior space organization together with the project's immediate surroundings and the identity of the region it is located in.

3. In which specific focus area do you aim to specialize in the sector after graduation, and how do you plan to advance in your professional career? Lastly, what would be your most important advice to your juniors who are just about to start this challenging path full of sleepless nights, presentation board submissions, and jury excitement?

After graduation, I aim to progress on the relationship between humans and space by combining my psychology education with the field of interior architecture. In this direction, I have started the Architecture Master's Program with Thesis at Istanbul Gelisim University. During my four-year education process, especially in project courses, the guidance and critiques of my professors played an important role in the development of my professional perspective. My advice to the lower grades would be to study regularly, not leave the process to the last minute, and benefit from the knowledge and experience of their professors as much as possible.



CULTURAL JOURNEY



ON "THE GREAT ELEPHANT MIGRATION" OUTDOOR EXHIBITION IN BOSTON, USA



The outdoor elephant sculpture exhibition in Boston, which opened on August 8, 2026, is a public art exhibition titled *The Great Elephant Migration*, on display at the Commonwealth Avenue Mall in the Back Bay neighborhood. The exhibition will run through September 13, 2026.

The three-dimensional sculptures are on display at Boston's Commonwealth Avenue Mall (between Arlington and Fairfield Streets). The works consist of 100 life-size elephant sculptures handcrafted by 150 local artisans from the Nilgiri Hills in India using the roots of *Lantana camara*, an invasive weed.

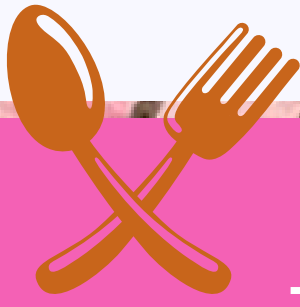
As an outdoor exhibition, it is completely free for visitors and open 24 hours a day. The primary goal of this exhibition is to support elephant conservation and raise funds for the protection of migratory species worldwide. Numerous photos and videos have been produced of "The Great Elephant Migration" exhibition in Boston. Additionally, the exhibition has received significant coverage in the press, visual media, and social media.

Live visitor videos from the Boston exhibition are available on Instagram, offering a dynamic view of the sculptures' arrangement in the park, their sizes, and how they blend with the surroundings. Furthermore, videos and photos have been produced, including one that takes viewers on a detailed walk through the exhibition area with information on pricing and materials, as well as others capturing the moment of encountering the sculptures during a morning walk and showcasing the park's atmosphere and environmental details. This sensational exhibition has resonated deeply with the Boston audience and been widely appreciated by the general public; it is also significant for its emphasis on wildlife and for raising awareness. The audience profile for this exhibition is very diverse: it includes artists, art lovers, people walking in the park, shoppers, and a wide range of Bostonians and foreign pedestrians who happened to be passing by on this street, as well as those driving by. One could even speak of a surrealist atmosphere created by the sight of elephants in an urban setting.





GASTRONOMIC JOURNEY



A DIALOGUE ON THE PLATE: HUMAN BREATH, ALGORITHMIC PULSE (III) THE TRIANGLE OF ETHICS, CULTURE, AND DIGITAL LITERACY



İstanbul Gelişim Üniversitesi
Güzel Sanatlar Fakültesi Dekan Yardımcısı

Doç. Dr.

Murat Doğan

Tabak Üzerinde Bir Diyalog: İnsanın Nefesi,
Algoritmanın Nabızı (III)

Etik, Kültür ve Dijital Okuryazarlık
Üçgeni

kaypsız olabilmesi için algoritmanın
arkasında güçlü bir kültürel farkındalık
bulunması esastır.

veri işlerse işlesin, şefin eliyle misafirin
gözü arasındaki görünmez köprünün
matematiksel karşılığı yoktur. Ve bu bir

First, ethical standards. What data was an artificial intelligence system trained on when generating a plate design? Which culture's flavors were accepted as "standard," and which were labeled "exotic"? Wherever an algorithm appears neutral, the biases of the people who programmed it may be silently embedded within it. Recognizing this reminds us that using technology also requires us to approach it with a critical eye.

Second, cultural sensitivity. A cuisine is the crystallized expression of geography, climate, history, and collective memory. When you teach artificial intelligence a particular Anatolian flavor, a Mediterranean touch, or an East Asian technique, you are, in fact, carrying out a form of cultural translation. For that translation to occur without loss, strong cultural awareness must exist behind the algorithm.

Third, digital literacy. Just as a chef's hands are shaped by the practice of cooking, technology must be understood with the same awareness—as a tool, never as a master. To make this possible, integrating technological literacy, data ethics, and algorithmic thinking into culinary education is no longer a choice that can be postponed; it has become an unavoidable necessity.

We know what we mean when we speak of the soul of a dish, yet defining that soul is almost impossible. When deciding whether a dish needs a little more salt or a little less, the chef's state of mind at that particular moment comes into play. The placement of an herb on the plate is determined less by aesthetic calculation than by the hands' immediate intuition. The sparkle in a guest's eyes is the language of the personal connection formed with that dish.

Artificial intelligence cannot encode this moment. No matter how much data it processes, there is no mathematical equivalent for the invisible bridge between the chef's hand and the guest's gaze. And this is not a loss; on the contrary, it is the enduring reason for the human presence in the kitchen.

In the kitchen of the future, two sounds will be heard together: the rhythm of a knife striking the cutting board and the quiet hum of a processor. These two sounds can coexist in the same space without drowning one another out, but rather by complementing each other. The key is to preserve the intuition, memory, and human warmth that nourish one, while putting the speed, data, and efficiency offered by the other at the service of the kitchen.

Because no matter how much data a plate may ultimately contain, what gives it meaning is the story carried by the hands that prepared it. No algorithm can take the place of that story. It can make the story stronger, more visible, and capable of traveling farther. But it cannot create it.

This distinction may seem small. But in fact, it is everything.

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