

ISSUE: 62

FEA-TE FEB

AUGUST 2025



İSTANBUL
GELİŞİM
ÜNİVERSİTESİ



Güzel Sanatlar
Fakültesi

An impressionist painting featuring a still life of various flowers and a green apple. The brushstrokes are thick and visible, with a vibrant color palette of pinks, purples, blues, greens, and yellows. The composition is dense and layered, typical of Impressionist style.

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August

VICTORY DAY

HAPPY
BIRTHDAY!





SUCCESS



SUCSESSES

RES. ASST. EDA TRKAY SUCCESSFULLY COMPLETES HER DOCTORATE!



Eda Trkay, a research assistant at IGU, Faculty of Fine Arts (FFA), Department of Radio, Television and Cinema, has successfully completed her PhD and earned the title of “Doctor.” Eda Trkay, a research assistant at the Department of Radio, Television and Cinema, completed her doctoral studies in the Department of Cinema under the Institute of Social Sciences at Marmara University. She was awarded the title of Doctor after successfully defending her dissertation titled “Netflix Orijinal Yapımı Trk Filmlerinde Kltrel Belleğin Anlatıdaki Etkisi” before a jury consisting of her advisor Prof. Dr. F. NeŖe Kaplan and jury members Assoc. Prof. Yusuf Ziya Gkek, Assoc. Prof. Uğur Baloėlu, Asst. Prof. Metin Yasan, and Asst. Prof. Bahadır Kapır.



EVENTS



EVENTS

THE VISUAL COMMUNICATION DESIGN DEPARTMENT PREPARES ITS STUDENTS FOR A CREATIVE AND DIGITAL FUTURE!



The Visual Communication Design Department of Istanbul Gelişim University's Faculty of Fine Arts, with its revised curriculum for the 2025-2026 academic year, combines AI-supported design with an application-focused educational approach. In an era of rapidly evolving digitalization, the department aims to cultivate competent, technologically savvy, and creative individuals in the field of visual communication design. It combines the fields of graphic design, digital media, advertising, animation, and multimedia with contemporary technologies. The department welcomes students who want to shape the world of digital design by combining their creativity with artificial intelligence.



EVENTS

**ISTANBUL GELİŞİM UNIVERSITY IS
WAITING FOR ITS NEW STUDENTS TO
JOIN THE INTERIOR ARCHITECTURE
DEPARTMENT!**



Istanbul Gelişim University (IGU) Faculty of Fine Arts, Department of Interior Architecture is looking forward to welcoming new students to join us in the 2025-2026 academic year. As the Department of Interior Architecture at Istanbul Gelişim University, Faculty of Fine Arts, we are looking forward to welcoming our new students who will join us in the 2025-2026 academic year, between July 21st and August 13th, at IGU Block K, 17th Floor, to receive detailed information.



EVENTS

ASSOC. PROF. MURAT DOĞAN FEATURED ON TABLE TALKS PODCAST SERIES!

Podcast



İstanbul mutfağında Bizans esintileri

Table Talks podcast serimizin bu bölümünde, önceki bölümlerimizde bize önemli katkılar sağlayan Doç. Dr. Murat Doğan ile birlikteyiz. Kendisiyle İstanbul mutfağı ve Bizans mutfağı ile yaşamış olduğu etkileşim üzerine lezzet dolu bir sohbet gerçekleştirdik.

14 Temmuz 2025

30:42



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), was the guest of the Table Talks podcast series. Tercüman's popular podcast series Table Talks offers content related to gastronomy, such as disaster gastronomy, the story of coffee, the importance of food presentation in gastronomy, and the journey of spices. In its new episode released on July 14, 2025, the series provided listeners with a fascinating look into history and gastronomy, offering a fresh perspective on culinary history. In this episode, titled "Byzantine Echoes in Istanbul's Cuisine", Assoc. Prof. Murat Doğan — known for his extensive work in gastronomy and food science — shared with listeners the traces of flavors that have traveled from the Byzantine era to the present in Istanbul's culinary memory.

[Click here](#) to listen to the entire podcast.



EVENTS

PREFERENCE AND PROMOTION DAYS HAVE STARTED AT IGU: GRAPHIC DESIGN DEPARTMENT MEETS WITH CANDIDATES!



Istanbul Gelişim University (IGU) is hosting prospective students interested in learning more about the Graphic Design Department of the Faculty of Fine Arts (FFA) at Block J Tower as part of its Promotion Days, specifically organized for the 2024 YKS application period. Department professors will also meet with prospective students at the Eket Fair from July 25-27 to introduce both the university and the department.



EVENTS

INTERIOR ARCHITECTURE DEPARTMENT GRADUATE BARTU EMİR KAYA TALKED ABOUT THE TRANSFORMATIVE YEARS HE SPENT AT UNIVERSITY!



The Department of Interior Architecture at Istanbul Gelişim University (IGU), Faculty of Fine Arts (FFA), stands out with its educational approach that fosters not only the professional competence of its students but also their social awareness. Bartu Emir Kaya, one of our successful graduates, shared his valuable student experiences and explained how the vision he gained at IGU shaped his career. According to our graduate, the discipline of interior architecture instilled in him numerous concepts, such as analytical thinking, generating practical solutions, and effectively combating time. Kaya stated that these skills have illuminated not only his professional life but his entire life. He expressed his commitment to the department by saying, "Because it was my dream profession, interior architecture has been a field that nourished my soul. I studied with great enthusiasm and shared my research and ideas with my esteemed professors." "I'm so glad I applied and studied in the Interior Architecture Department," he said, summarizing the value the IGU Interior Architecture Department has added to his career and life. These sincere statements from our graduate once again demonstrate the successful results of IGU's student-centered and visionary educational approach.



EVENTS

THE DEPARTMENT OF INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN MEETS PROSPECTIVE STUDENTS FACE TO FACE!



The Department of Interior Architecture and Environmental Design offers students a versatile learning environment where they can both express their creative thinking and develop their technical skills. During the introductory period, students were also presented with various opportunities, including the Erasmus+ exchange program, sectoral internship opportunities, and both national and international collaborations. The introductory activities weren't limited to the fairgrounds. Candidates had the opportunity to experience the university atmosphere firsthand during interviews held on the 17th floor of the J Block Tower building on Istanbul Gelişim University's Avcılar campus. In addition to one-on-one interviews with faculty members, they were also given tours of the department's available studios, design workshops, and training areas. Students presented their projects from previous semesters, providing concrete examples. We are pleased to welcome all prospective students interested in learning more about the Department of Interior Architecture and Environmental Design, experiencing the studio environment, and interacting directly with the faculty at our Avcılar campus.



EVENTS

THE INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN DEPARTMENT SUMMER INTERNSHIP PROCESS HAS BEEN MOVED TO THE DIGITAL ENVIRONMENT!



The Department of Interior Architecture and Environmental Design at Istanbul Gelişim University's Faculty of Fine Arts has moved its internship programs entirely to a digital environment as of the summer of 2025. All summer internship applications and internship logbook uploads will now be processed online exclusively through the OBİS system.

- Internship notebooks must be prepared only on computer and uploaded to the system in PDF format. Handwritten or scanned documents will not be accepted.
- At least one paragraph of explanation is required for each internship day. The writing style should be academic, passive voice preferred, and personal narratives avoided.
- Internship notebooks should be supplemented with visuals that reflect the work performed. Photographs, drawings, or screenshots should be added immediately following the description of the relevant day.

[Click here for the Internship Book Delivery Process and all subsequent guidance.](#)



EVENTS

THE "LET THE FOOD WE EAT BE SAFE: FOOD SAFETY" TALK WAS HELD AT HALİT ARMAV ANATOLIAN HIGH SCHOOL!



Assoc. Prof. Murat Doğan, Vice Dean of the Faculty of Fine Arts (FFA) at Istanbul Gelişim University (IGU) and a faculty member in the Department of Gastronomy and Culinary Arts, was a guest at Halit Arma Anatolian High School as part of the TÜBİTAK Science Talks. At the event held on May 28, 2025, Assoc. Prof. Murat Doğan delivered his talk titled "Let the Food We Eat Be Safe: Food Safety," organized as part of the TÜBİTAK Science Talks, at Halit Arma Anatolian High School. The event, which drew great interest from students and teachers, highlighted the vital importance of food safety.



EVENTS

DEPARTMENT OF RADIO, TELEVISION AND CINEMA AT IGU PROMOTION DAYS!



The Department of Radio, Television, and Cinema is awaiting prospective students at the IGU Promotion Days on the 17th floor of K Block. Assist. Prof. Emre Doğan expressed his satisfaction with the interest shown during the promotion days, noting that they explained the department's activities to prospective students and that the department, which is quite active with its symposiums, festivals, and professional sets, has piqued students' curiosity. Assistant Professor Rabiya Saltik Duvan stated that the questions students asked about the academic staff, academic studies, and classroom environments were very valuable and that prospective students who came with an informed mind made them very happy.



EDUCATIONS



EDUCATIONS

GELİŞİM FILM ACADEMY: THE INSPIRING PRODUCTION AND EDUCATION CENTER OF CINEMA!



Established within Istanbul Gelişim University, with the academic support of the Faculty of Fine Arts and coordination of the Department of Public Relations and Promotion, the Film Academy is positioned as an inspiring production and training center on both a national and international scale for young people who want to develop their talents in the field of cinema. An interdisciplinary education model is being adopted in workshops planned in cities such as Bursa, Beypazarı, Hakkari, Çanakkale, Şanlıurfa, and Mardin. As part of one of the projects in Bursa, a documentary film about Ottoman-era healing centers will be produced, and its premiere will be held with the participation of participating students.



EDUCATIONS

“HARVEST TIME” SHORT FILM FESTIVAL WORKSHOPS TOOK PLACE!



The 2nd Harvest Time Short Film Festival, organized by the Department of Radio, Television, and Cinema and the Film Design Club with support from Cheyni, an external partner of the department, took place on June 11th at the Mehmet Akif Ersoy Conference Hall. In his opening remarks, Assist. Prof. Emre Doğan, Head of the Department of Radio, Television, and Cinema, announced that workshops would be held during the summer for the finalist students participating in the festival to develop new projects. On the first day of the three-day workshop in August, Assist. Prof. Emre Doğan welcomed the students and explained the program. Following this, Res. Assist. Dr. Eda Türkay, a faculty member from the department, led the students in story writing practices in her workshop titled "Creativity and Story Writing." Following this, Assist. Prof. Rabiya Saltik Duvan discussed the stages of film production in her workshop titled "Production Processes." On the second and third days of the workshop, Assist. Prof. Emre Doğan and Res. Assistant Okan Kırbaç conducted workshops titled "Screenplay," "Equipment Knowledge," "Cinema and Philosophy," and "Digital Editing Applications."



SCIENTIFIC STUDIES



SCIENTIFIC STUDIES

SUSTAINABLE ARCHITECTURAL APPROACHES TO THE GLOBAL CLIMATE CRISIS!



The article titled "Sustainable Architectural Approaches in the Global Climate Crisis" by Assist. Prof. Gökhan Balcıoğlu and Lecturer Muhammed Said Erdemonar, members of the Department of Interior Architecture at Istanbul Gelisim University (IGU), was published in the JOS Journal of Spatial Studies.



SCIENTIFIC STUDIES

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



Assoc. Prof. Murat Doğan's article titled "The effects and contributions of Byzantine cuisine to modern Istanbul cuisine" was published in Discover Food magazine.

The article's citation is as follows:

Doğan, M. The effects and contributions of Byzantine cuisine to modern Istanbul cuisine. Discov Food 5, 187 (2025). <https://doi.org/10.1007/s44187-025-00486-4>

We congratulate Assoc. Prof. Dr. Murat Doğan and wish him continued academic work.



SCIENTIFIC STUDIES

A JOURNEY INTO HISTORY FROM INTERIOR ARCHITECTURE: COMPREHENSIVE RESEARCH ON OTTOMAN COFFEEHOUSES!

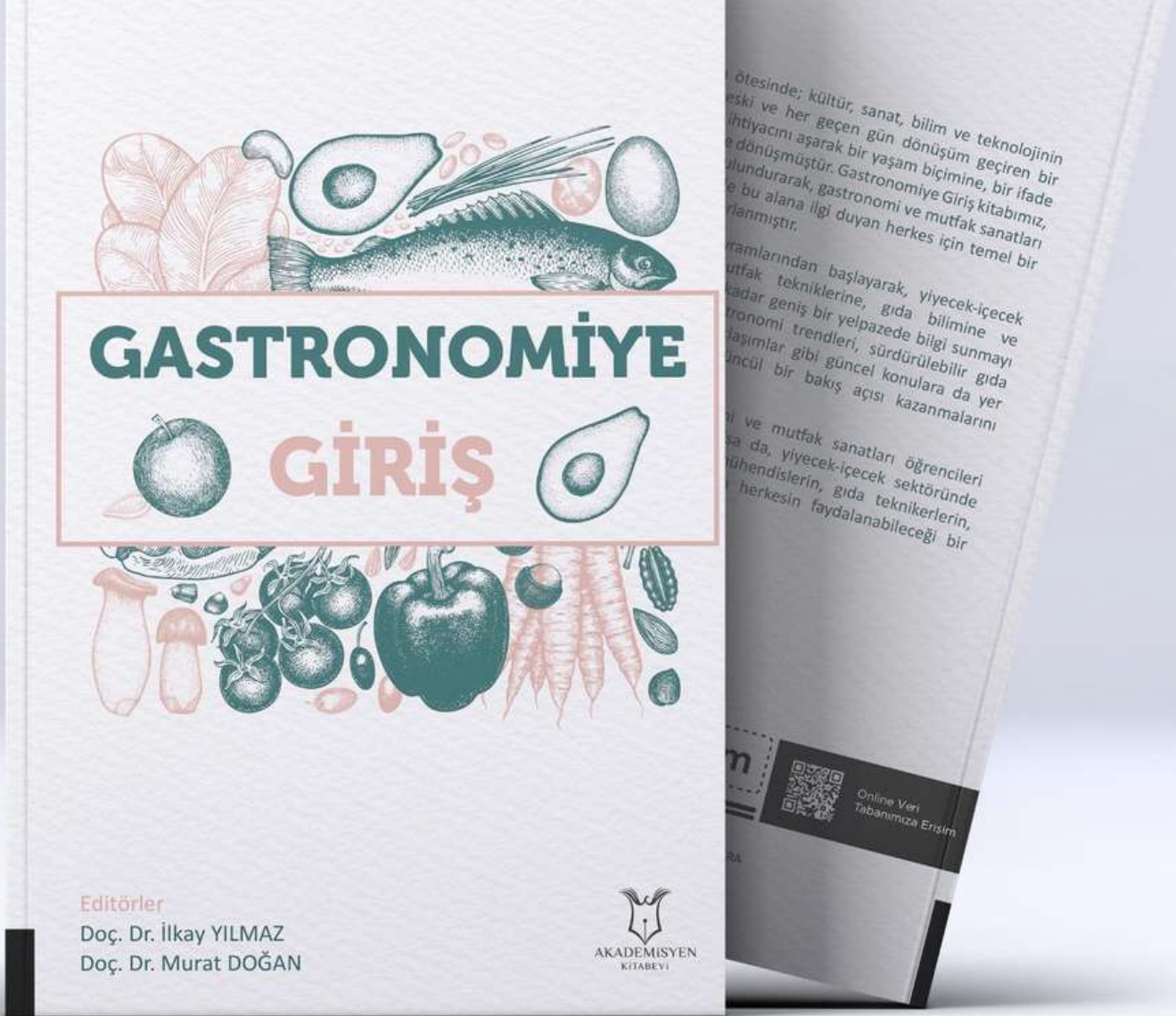


Assist. Prof. Amil Faruk Gezen and Lecturer Muhammed Said Erdemonar, faculty members of the Department of Interior Architecture at Istanbul Gelişim University (IGU), have attracted attention with their article exploring the interior furnishing and decoration of Ottoman coffeehouses. The study, titled "Interior Furnishing and Decoration in Active Ottoman Coffeehouses in Istanbul," was published in Işık University's JADA Magazine.

SCIENTIFIC STUDIES



THE BOOK “INTRODUCTION TO GASTRONOMY” HAS HIT THE SHELVES!



The book "Introduction to Gastronomy," co-edited by Assoc. Prof. Murat Doğan, Vice Dean of the Faculty of Fine Arts (FFA) and faculty member of the Department of Gastronomy and Culinary Arts at Istanbul Gelişim University (IGU), has been published. The book, whose first edition was published in April 2025, is co-edited by Assoc. Prof. İlkey Yılmaz. The book comprises fourteen chapters and twenty-three authors.

As Istanbul Gelişim University, Faculty of Fine Arts, Department of Gastronomy and Culinary Arts, we congratulate Assoc. Prof. Murat Doğan for his chapter authorship and wish him success in his academic endeavors.



ARTISTIC ACTIVITIES



MARY CASSATT (1844–1926)



Mary Cassatt was an American impressionist painter and etcher. She is particularly known for her works depicting themes of mother and child. She lived in Paris and formed a close friendship with Edgar Degas, becoming a key figure in the impressionist movement. Cassatt's works elegantly capture the intimate moments of everyday life.





THE QUIET BUT RESONANT ANTHEM OF A WOMEN'S REVOLT: PARIS PALOMA'S CACOPHONY (2024) ALBUM

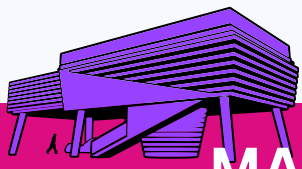


British singer-songwriter Paris Paloma caught the attention of a wide audience in 2023 with her viral feminist anthem "Labour". However, with her album *Cacophony* (2024), Paloma proves that she is not only an artist with a strong social message, but also a multi-layered musician who establishes a deep aesthetic on the gothic-folk-pop axis, creating her own narrative world. Contrary to its name, *Cacophony* is not just noise, but a whole range of sounds that oscillate between confusion of emotions, repressed anger, ancient pain and fading acceptance. The album functions like an atlas of female memory: repression, rebirth, sisterhood, social roles, the body, love, loss and liberation... Throughout the album, Paris Paloma's voice is at times fragile like an elegy, at others jarring like a defiance. The dramatic intensity of the songs combines with gothic folk traditions to take the listener on a both intellectual and emotional journey. Musically, the album; She draws from genres such as baroque pop, dark folk, indie singer-songwriter, and chamber pop. Some tracks feature simple guitar accompaniment, while others feature strings, vocal layers, and a production adorned with dramatic choruses. The arrangements act as a backdrop that carries Paloma's words and vocals without obstructing them. Paris Paloma's songs are not just personal, but the musical expression of a collective memory, particularly the female experience. Themes we encounter frequently on the album: Feminism and patriarchal critique, melancholy, anger, and transformation, Victorian/Gothic literary aesthetics, mythological and pastoral references (nature, animals, rural representations). One of Paloma's greatest strengths is undoubtedly her lyrical writing. Her lyrics function like poems: inner monologues, references to ancient stories, symbolic narrative, visual imagery, and in her songs, it's possible to hear both a young woman's anger and the whispers of women suppressed for centuries.

Cacophony demonstrates that Paris Paloma isn't just a hit song; she's a storyteller with a profound artistic vision, crafting her own mythology. This album is a polyphonic expression of repressed emotions, resentments, and a desire for transformation. Like the pages of a Gothic diary, it's both personal and universal. "Labour" offers a profound and sensitive critique of women's invisible labor, particularly women's. This "labour" isn't just physical; it's carrying emotional burdens, providing unconditional care, compassionately healing a partner's traumas, and expecting nothing in return. The song's core message is: "The 'labour' women do isn't a natural part of love or relationships; it's often the result of an exploitative structure." "Labour" has found a powerful place within contemporary fourth-wave feminism. It went viral on TikTok, where women shared their experiences, connecting them to the song. It became a song women identified with, saying, "I feel this way." It became a new feminist anthem through feminist collectives and social media content. "Labour" expresses with a quiet anger the burdens women have carried for centuries. It's neither a screaming revolt nor a completely passive sigh. It's a monologue of emotion, a quiet explosion. And perhaps most importantly, it gives women the courage to say, "This burden isn't yours."

1. Labour: The album's starting point. A rebellion against the exploitation of women's labor, invisible emotional burden, and patriarchal roles. The chorus transforms into a women's anthem.
2. Drywall: A song of inner ruptures and invisible wounds. Very simple yet touching with its acoustic folk tones.
3. My Mind (Now) describes psychological fluctuations and the surfacing of repressed emotions. The intensity of the vocals and the dark instrumental texture in the background stand out.
4. Mulberry A poetic narrative of love, loss, and memory. Its string arrangements convey a classic elegy vibe.
5. As Good a Reason: One of the album's quietest yet lyrically strongest tracks, exploring themes of acceptance, letting go, and starting over.
6. Cacophony (Title track) The heart of the album. Vocal harmonies create a chaotic yet orderly soundscape with intertwined layers of sound. It's like a cry that's both individual and collective.





MACHU PICCHU: THE MYSTERIOUS CITY AT THE TOP OF THE ANDES



Machu Picchu is an ancient city located in the Peruvian Andes, high above the Urubamba River valley, and one of the most important remnants of the Inca civilization. It is believed to have been built in the 15th century by Inca Emperor Pachacuti II. Built at an altitude of approximately 2,430 meters, this city is considered one of the most impressive examples of Inca engineering and urban planning skills. Spanish invaders were unable to find it, so Machu Picchu remained hidden within nature for centuries. It was introduced to the world by American researcher Hiram Bingham in 1911 and has since attracted considerable interest from both the scientific world and tourists. Architecturally, Machu Picchu is notable for its stonework and its harmony with the natural environment. The city boasts a complex arrangement of temples, residences, waterways, storage facilities, and agricultural terraces. The Temple of the Sun and the Temple of the Three Windows, in particular, are among the most important symbols of Inca religious beliefs. The perfect assembly of stone blocks without mortar demonstrates the advanced level of Inca engineering. Additionally, the extensive agricultural terraces surrounding the city prevented erosion and enabled cultivation in the mountainous terrain. This made Machu Picchu a sustainable habitat despite its high mountain conditions.

“The mystical trace of the past...”

Today, Machu Picchu has become one of the world's most visited archaeological sites. This ancient city was inscribed on the UNESCO World Heritage List in 1983 and was designated one of the "New Seven Wonders of the World" in 2007. Hundreds of thousands of tourists visit this unique heritage site each year, either by hiking the Inca Trail or by train. However, increasing tourist numbers and natural factors are complicating the site's preservation and threatening its delicate ecosystem. Therefore, the Peruvian government is implementing various measures to limit visitor numbers and preserve the site's sustainability.

Today, Machu Picchu is seen not only as an archaeological site but also as a symbol of humanity's quest for a harmonious life with nature. With its mysterious history, captivating landscapes, and cultural significance, Machu Picchu remains a unique legacy that both holds the secrets of the past and illuminates the future.





WE CHOSE A MOVIE!

AUTHOR: RES. ASST. DR. EDA TÜRKAY

ANATOLIAN LEOPARD (EMRE KAYIŞ, 2021)



Tag.

Director: Emre Kayış Screenplay: Emre Kayış
Cast: Uğur Polat, İpek Türktan, Hatice Aslan

Emre Kayış's first feature-length film, "Anatolian Leopard," tells the story of Fikret, the director of a zoo in Ankara, and his struggle to protect an elderly Anatolian leopard he has cared for for years. As the institution where he has worked for years is planned to be sold and converted into an amusement park, Fikret struggles against the silent disappearance of both the Anatolian leopard and his own existence. The city is transforming, old structures are being demolished in the name of modernization, and memories are being erased. The news that a luxurious amusement park will replace the zoo disrupts Fikret's routine and tranquil life. The leopard's death triggers both bureaucratic processes and Fikret's own soul-searching. As the story unfolds, the leopard's fate and Fikret's own struggle for existence become increasingly intertwined. "Anatolian Leopard," with its metaphorically rich narrative, challenges the audience to question the concepts of extinction, dislocation, and belonging. Uğur Polat's accomplished performance is enhanced by the film's cinematography, making it stand out. The film, which had its world premiere at the Toronto International Film Festival, received international acclaim and the FIPRESCI Prize. The Anatolian Leopard tells the story of the struggle against the silent extinction of both an animal and a human in a rapidly changing world.

GÖZBAĞCI

ANIMUS THEATRE, TRAGEDY & DRAMA, ONE ACT / 80 MINUTES

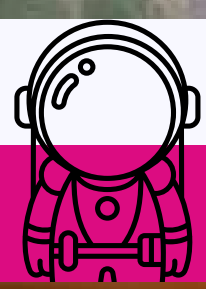
ANIMUS
GÖZBAĞCI

"I will tell you, I will tell you all"



If this column has the right to be utterly praiseworthy about a play, it can safely be used for Gözbağcı. Because Gözbağcı is undoubtedly the most tragicomic and dynamic play to be added to the Turkish stage this year. Gözbağcı tells the story of Kübra, a 20-year-old orphan, homeless, displaced, independent, and headscarf-wearing character. The story begins in an orphanage in Ankara. Here, through her brother Mete, Kübra's introduction to magic (neither witchcraft nor magic) and her lifelong pursuit of it, followed by her adoption into a conservative family, her loves (in her words, secular boy, revolutionary boy, and fantasy boy), her marriage, and the refusal of either her adopted family or her husband to accept her for who she is... We witness all of these events unfold in a performance that Kübra transforms into her greatest stage act. Gözbağcı also crowned her success with the "Single Performance (Female)" award at the Direklerarası Theatre Awards this year. The play, which constructs its narrative within a parallel and layered structure, revisits themes frequently explored on our stage recently, such as the conservative/secular divide, from a unique perspective. Kübra's story brings to the surface everything we want to forget but can't, everything we repress but can't. This is a narrative that is both entertaining and heartbreaking, giving the audience the feeling of watching both theater and magic with a single ticket.

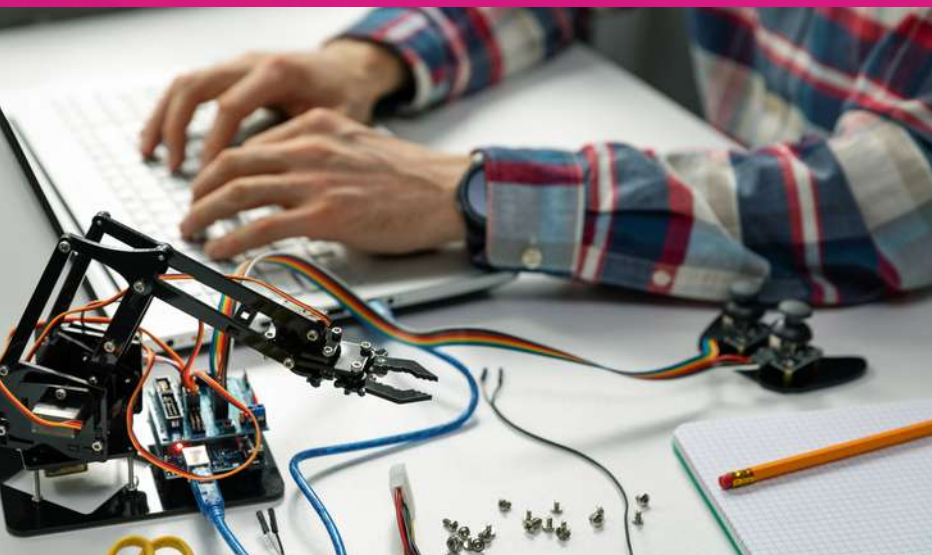
Lots of applause. Enjoy the show!



ROBOTICS PROJECT MANAGER



A Robotics Project Manager is a professional who manages the development, implementation, and launch of robotic systems. This profession combines the disciplines of engineering, software development, and project management. Robotics project managers plan all phases of design, production, and integration of technologies such as industrial robots, AI-enabled systems, and automation solutions, coordinate teams, and manage budgets and schedules. They also collaborate with technical teams to ensure projects are completed on time and efficiently, in line with objectives. With the development of Industry 4.0 and artificial intelligence technologies, this profession is rapidly gaining importance, particularly in areas such as manufacturing, defense, healthcare, logistics, and agriculture.





WHAT'S IN THE CITY?

CONTENT: RES. ASST. EMEL ÇİRİŞOĞLU

SEPTEMBER EVENTS

1. Exhibition Name: Fulya Çetin and İlhan Sayın – Together

Location: Yapı Kredi Gallery

Date: Until January 4, 2026

Website: [Click](#)

About the Exhibition: The exhibition brings together the works of Fulya Çetin and İlhan Sayın, two Istanbul-based artists from the same generation. Entitled "Together," this exhibition series explores the relationships between nature, the city, and humanity. While Sayın focuses on nature's resistance and the transience of time, Çetin emphasizes the existential struggle between women and nature.



2. Exhibition Name: Arter – Franz Erhard Walther, "The Attempt to Become a Sculpture"

Location: Arter, Dolapdere

Date: Until October 5, 2025

Website: [Click here](#)

About the Workshop:

This exhibition, featuring works by Franz Erhard Walther spanning the 1960s to the present, transforms sculpture from a fixed object into a process completed through the physical participation of the viewer. Using vibrant materials such as fabric, air, and movement, the artist questions the relationship between art and the body. The exhibition invites the viewer to an active exploration of the nature of art.

3. Exhibition Name: Ömer Uluç, "Beyond the Horizon"

Location: Istanbul Modern

Date: Until December 12, 2025

Website: [Click here](#)

About the Talk:

The exhibition explores Ömer Uluç's artistic journey from the 1960s to 2010, exploring diverse disciplines such as drawing, painting, sculpture, and collage. Working with materials such as rubber, aluminum, and polyester, the artist's over 300 works explore the relationship between humanity and the universe, inviting the viewer to an exploration beyond time and space.





INTERVIEWS



WE INTERVIEWED ASSIST. PROF. KADİR ÖZ, HEAD OF THE INTERIOR ARCHITECTURE DEPARTMENT!



We interviewed Assist. Prof. Kadir Öz, Head of the Department of Interior Architecture at the Faculty of Fine Arts at Istanbul Gelişim University, about his career, his plans for the department, and the profession of interior architecture.

1. How did you begin your career in Interior Architecture and when did you decide to follow an academic path?

While my professional inclination towards interior design and architecture dates back to my university years, I can share that I developed an interest in building construction and layout from an early age. While gaining experience in the industry for many years, I've always believed in the need for academia and industry-specific orientations to work together. With this in mind, I pursued my master's and doctoral degrees simultaneously with my professional work. In this context, I believe that pursuing a professional career with an integrated approach is beneficial for my personal development. The idea of becoming an academic now defines a process driven by the belief that I must share my experience and expertise and be helpful to prospective colleagues.

2. Could you give us information about your academic and sectoral studies?

After starting my career, I worked as a founding architect for nearly 15 years, working as a project author and authoring dozens of projects. I also managed my time with integrated planning, pursuing academic research throughout my Master's and Doctoral degrees. Progressing in both disciplines, through mutually reinforcing processes, always opened new avenues for me. As I analyzed numerous structures with complex functions, I also explored how this should be done with an academic approach. While observing how different disciplines interacted within market conditions, I developed academic articles that critiqued these issues. Throughout this process, the up-to-date approaches afforded by continuous data acquisition guided my academic progress.

3. Could you tell us about your plans for the new semester within the faculty or department, as well as for your own courses?

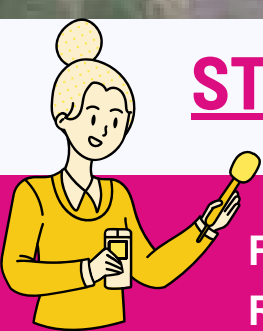
As the Department of Interior Architecture at IGU Faculty of Fine Arts, my teaching and my role as Department Head, our goal is to continuously improve course curricula, adapt to evolving market conditions, and stay current with stakeholder and student engagement. We are constantly making improvements in this area to offer innovative solutions to changing processes. Offering innovative courses with the same principles is a reflection of this philosophy. From another perspective, we update our courses to increase student participation and encourage collaborative group work.



4. What advice would you give to students considering a career in industry or academia in Interior Architecture, and what steps do you think students should take to be successful in this field?

I believe this is the most comprehensive and challenging question to answer. Interior architecture is a profession that requires the combined interpretation of knowledge from many disciplines, utilizing a wide range of data, both artistic and technical. Considering this, it is crucial for a good interior designer to develop themselves in many ways, to prioritize innovation and develop themselves across different disciplines to stay ahead of their peers. I believe that as a department, we are supporting this awareness through innovative elective courses. I believe that we are entering a period where the concept of standard is no longer sufficient in today's environment. Therefore, my most important advice on this matter would be to act with the idea of more and more. The processes of originality and the ability to develop one's own style are also crucial in this regard.





STUDENT INTERVIEW

AUTHOR: RES. ASST. OKAN KIRBACI

Fatma Nur Gözübenli, a 2nd-year student in IGU's Department of Radio, Television and Cinema, volunteered at the Istanbul leg of the Volleyball Nations League. We spoke with her about the experience.

1. Hello Fatma Nur. Could you tell us a little about yourself, your role in the VNL (Volleyball Nations League) organization, and the process?



Hello, I'm Fatma Nur Gözübenli. I'm 22 years old. I'm a sophomore in the Faculty of Fine Arts, Department of Radio, TV, and Cinema. I volunteered in the Volleyball Nations League. Previously, I played amateur volleyball for eight years. I filled out the volunteer form published by TVF on their social media page and was selected from among 1,000 applicants. During the orientation process, I learned about the organization's progress, what was required, and what my role was. My role was to manage the boxes where the players' families, prominent officials, celebrities, and influencers would watch the matches. After verifying which players would sit where, I handed the boxes over to the appropriate people. I carried out these duties throughout the four days of the matches.

2. We also know that you played volleyball as an opposite hitter for a while. What impressed you most during your time with the organization? What did this experience add to your professional and personal life?

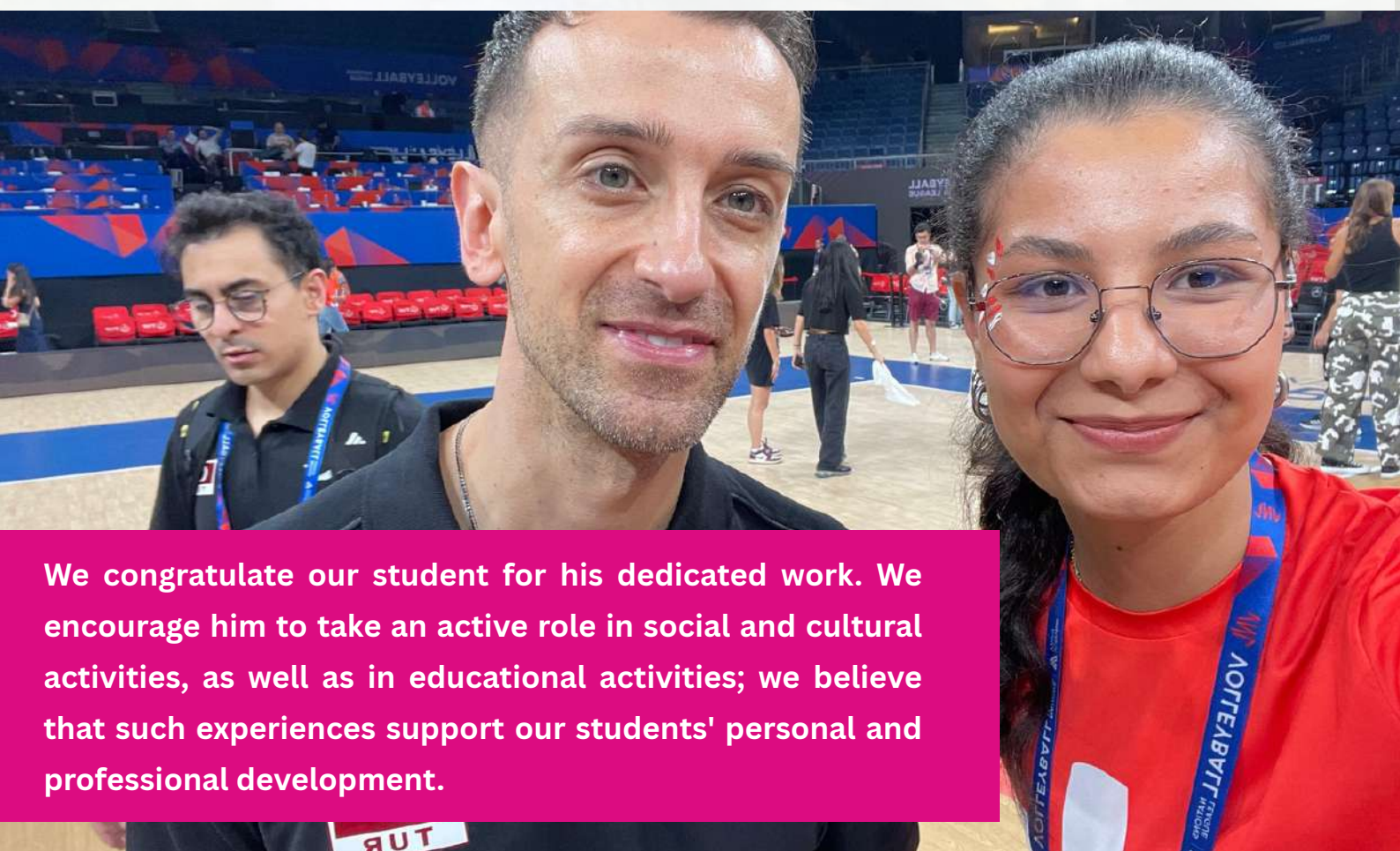
We know that Melissa Vargas plays opposite hitter on the national team, and I try to model myself after her. While volleyball is a team sport, individual effort is also crucial. This is achieved through hard work and discipline. Because I love discipline and hard work, I played opposite hitter for eight years. What impressed me most during the organization was the atmosphere. Even though we only saw the players on TV, I was amazed by the enthusiasm of the crowd. Win or lose, the emotions are felt together. It was an unforgettable experience for me!

3. What perspective do you think seeing behind the scenes of a large-scale event like the VNL gave you about sports organizations and broadcasting?

Seeing the behind-the-scenes of such an event made me realize just how detailed and layered these events are. There's a much larger mechanism at play than what we see on screen. Everyone working simultaneously demonstrated how flawlessly well-planned events can be executed. During this process, I realized that what we see on camera is actually a result of a larger organization operating behind the scenes. I also clearly observed the role of communication in the process.

4. After this experience, have you changed your mind about the jobs or career fields you want to pursue in the future? Was there anything you learned, observed, or said you could use in your own work in the future?

Yes, this experience influenced my career goals. Despite studying radio, television, and film, I hadn't seen the media side of sports events from this perspective. Seeing the professionalism of the communications and organizational teams working behind the scenes, as well as being on the field, helped me recognize the key points I needed to prioritize in future production processes. I saw the importance of quick and calm decision-making, internal team communication, and detailed planning, especially in times of crisis. The most important thing I learned was that success is determined not only by being in the spotlight but also by managing the behind-the-scenes effectively.



We congratulate our student for his dedicated work. We encourage him to take an active role in social and cultural activities, as well as in educational activities; we believe that such experiences support our students' personal and professional development.



CULTURAL JOURNEY



ON THE ART OF PROF. DR. İSMAİL KESKİN



İsmail Keskin was born in Osmaniye, Çorum. Keskin, who holds a significant place in Contemporary Turkish Painting, is a dynamic artist who produces works of art by masterfully employing various techniques of painting. Despite his relatively young age, he has held dozens of solo exhibitions both at home and abroad. After completing his art education at the Department of Fine Arts, Atatürk Faculty of Education, Marmara University (1985–1989), he went to Germany in 1990 to conduct art research. In his early years, he conducted research and studies at the Art Academies of Dortmund, Düsseldorf, Münster, and Kassel. After completing his art education at the Universität Gesamthochschule Kassel, Kunstakademie Kassel, and Visual Communication between 1995 and 2000, the artist completed his postgraduate studies at the same university between 2000 and 2005. He completed his artistic proficiency in the Department of Plastic Arts, Institute of Social Sciences, Kocaeli University between 2007 and 2011. During his approximately thirteen years of art studies and education in Germany, he studied with prominent academics and participated in exhibitions. He was shaped almost entirely as an artist of the German school. Upon his return to Turkey, the artist, influenced by Turkish art, continued his successful work with a different approach. He also held exhibitions of his oil and acrylic paintings, as well as lithography (stone printing) and photography.



İsmail Keskin began his career as a lecturer at Kocaeli University in 2005, and later became an assistant professor, then an associate professor, and then a professor. He continues to teach at the Faculty of Fine Arts. He received the title of Associate Professor in 2021 and was appointed Professor in 2025. He also serves as Head of the Graphics Department. In addition to his extensive scientific and educational work, the artist has held over fifteen solo exhibitions of his printmaking, photography, and oil paintings in prominent art galleries both in Turkey and abroad, and has also participated in dozens of group and group exhibitions. He is a prominent artist in Turkey in the field of original printmaking. He also occasionally works in the Maltepe workshop of his mentor, master printmaker Prof. Dr. Basri Erdem. I would like to take as an example İsmail Keskin's 15th solo exhibition, "Touching the Past," held at Antre Art Gallery. In this exhibition, the artist explores the formal and functional characteristics of our embroidery and embroideries, drawing on them within the framework of current design conditions and artistic trends, through abstract interpretations reminiscent of peinture and a new graphic approach. In this exhibition, Keskin presents her large-scale oil and acrylic works for art lovers. The artist, who produces works primarily in printmaking, particularly lithography, the forerunner of offset printing, said in her opening remarks: "I am holding my 15th solo exhibition, titled 'New Embroidery in Turkish Painting,' which I embarked on in 1997 at the Kassel State Academy of Art, inspired by my esteemed teacher Prof. Jochen Kastrop's remark regarding my lithographed works, 'these are new embroideries unique to you.'"



"In this way, by abstracting our 'embroideries,' I touched upon our cultural heritage and our past, which distinguishes our art from European and world art. Again, because I revisited paintings that I remembered thinking would have been better in this exhibition, I chose the title 'Touching the Past.'" At the end of his speech, he thanked Professor Nigar Pösteki, Dean of the Faculty of Fine Arts at KOÜ, for suggesting the idea of the exhibition. İsmail Keskin, with his disciplined and intense work, has demonstrated a prolific performance in painting, printmaking, and photography, and his achievements in art education have already proven himself as a distinguished artist and art educator. A recipient of numerous art awards, Keskin's works are held in galleries, museums, and private collections both domestically and internationally. I wish you continued success and modern work.





GASTRONOMY JOURNEY



GASTRONOMY JOURNEY

ONE LANGUAGE, ONE FLAVOR: TWO FACES OF CULTURAL IDENTITY

Throughout history, communication and food have been two indispensable elements of humanity and civilization. Language allows us to express our thoughts, share knowledge, and communicate. Gastronomy, on the other hand, nourishes our bodies and becomes a vehicle for tradition, creativity, and identity. These two pillars of human life are not independent of each other; rather, they interact dynamically, shaping and reflecting cultural transformation. Gastronomy and language are living entities that constantly evolve through intercultural interactions. Just as words migrate and adapt across borders, so too do culinary techniques, ingredients, and flavors. In my article, I explore the profound relationship between food and language: how they define cultures, influence each other, and serve as bridges between societies.

The Unity of Food and Language

Humans have a unique ability to transform food ingredients into meaningful dishes, just as they transform sounds into words that convey ideas. A simple combination of flour, water, and fire becomes bread in Turkish, pain in French, or roti in Hindi; each term evokes different cultural landscapes. Similarly, the act of naming food is an act of cultural preservation. Consider how döner kebab instantly evokes Turkish streets, while sushi transports us to Japan. Language doesn't just label food; it integrates it with history. Take pizza, for example, now a universal Italian product, but its name remains constant across languages, a testament to its origins. Conversely, some dishes undergo linguistic metamorphosis. French crepes and Turkish akitma describe similar thin pancakes, but their names connect them to their respective cultures.

In a world often divided by language barriers, food serves as a universal language. A shared meal transcends words and strengthens connection where conversation stumbles. UNESCO recognizes both language and gastronomy as intangible cultural heritage, emphasizing their role in defining societies. Food rituals further solidify this bond. A Turkish iftar table echoes with prayers and shared meals, while a French aperitif blends conversation with delicious hors d'oeuvres. These traditions are not just about food; they are a demonstration of identity, where language and cuisine intertwine in celebration.

The Linguistics of Gastronomy: Borrowings and Adaptations

Culinary vocabularies are mosaics of language history. For example, French gastronomy introduced the world to terms like sauté and demiglace, while Italian contributions—risotto and gelato—have enriched global menus. Turkish cuisine, on the other hand, reflects its rich past: köfte (Persian), moussaka (Arabic), baklava (Mongolian). Each borrowed term is a silent historical document of trade, conquest, and cultural exchange. Naming traditions reveal deeper narratives. Some dishes retain their original names for their exotic appeal (“escargot” instead of “snail”), while others adopt place names (Adana kebab, Hawaiian pizza). Misunderstandings can also leave linguistic traces: the English word “turkey” stems from a colonial confusion, while the Turkish word “hindi” reflects a misplaced association with India.



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Doç. Dr.

Bir lisan, bir lezzet: kültürel kimliğin iki yüzü

Tarih boyunca iletişim ile yiyecek insanlığın ve medeniyetinin vazgeçilmez iki unsuru olmuştur. Dil, düşüncelerimizi ifade etmemizi, bilgiyi paylaşmamızı ve gelişim kuramımızı sağlar. Gastronomi ise bedenimizi besler, zevkleri, merakları ve kimlik için bir araç haline gelir. İnsan yaşamının bu iki temel direği birbirinden bağımsız değildir, aksine, dinamik bir şekilde etkileşime girerek kültürel dönüşümü şekillendirir ve yaratır.

Gastronomi ve dil, kültürler arası etkileşimlerle sürekli gelişen canlı varlıklardır. Tıpkı kelimelerin anlamlar değiştiği gibi, yemek kültürü de zamanla değişir. Yemek, yerli ve yabancı kültürlerin, birbirlerini tanıdıkları ve toplumlar arasında nasıl köprü görevi gördüklerini ele alalım.

Yiyecek ve dilin birlikteliği

İnsanlar benzerlikleri bulmaya çalışırlar, toplu olarak fikir aktaran kelimelere dönüştürdükleri gibi, yiyecek maddelerini de anlam taşıyan yemeklere dönüştürürler. Ünlü, süs ve ateşin bastırıldığı Türkiye'de de, eskiler, Fransızca'dan gelen veya Hintçe'den gelen kelimeler, her tarafa farklı kültürler manzaranın parçasıdır. Benzer şekilde, yiyecekleri tanımlama faaliyetleri de bir kültürel kuruma dönüşür. Dönerin nasıl anıldığı, Türk şokollarının çağırışlarının, süslerin ve bir Japoniya'nın çağırışlarının dönüşüm.

Dil, yiyeceği yalnızca etiketleme değil, aynı zamanda bir araçtır. Örneğin, antik yemekleri bir İtalyan orijini olan pizzayı ele alalım, ancak adiller arasında değişimden kalır, bu da kökenini bir kavirir. Terzine, bazı yemekler dilin bir baskıya girer.

Fransız krep ve Türk tıpi akıtma benzer inde krepin tanınması, ancak adları onları kendi kültürlerine bağlar.

Kültürel birlikteliği olarak gastronomi

Genellikle dil engellenmiş bölümler bir dünyada, yemek krepin bir di işlevi görür. Paskalya bir yemek, kelimelerin diline giren ve konuşmanın işlevi olduğu yerlerde bağlantıyı güçlendirir. UNESCO, hem dil hem de gastronomiyi somut olmayan kültürel miras olarak kabul ederak, toplumları tanımlamada rolünün altını çizmektedir.

Yemek ritüelleri bu baği daha da belirginleştirir. Bir Türk iftar sofrası duvar ve ortak yemeklerle yankılanırken, bir Fransız ağırlıklı sohbeti nefs ordoberleri harmanlar. Bu gelenekler sadece beslenmeyi ilgilil değildir, dil ve mutfakın kullandığı iç içe geçtiği bir kimlik gösterir.

Sektörümüzün dilbilimi diline, okunaklı ve okunabilir

Mutfak sözlükleri, dil tarihinin neozekleridir. Örneğin, Fransız gastronomisi dünyaya sote ve demiglace gibi terimler sunarken, İtalyan kaktıları risotto, gelato-küresel menülere renk katmıştır. Türk mutfak ve zengin geçmişini yansıtır: köfte (Farsça), moussaka (Arapça), baklava (Möğöç). Her sözcük aynı zamanda, kaktıları, kaktıları ve kültürel alışverişin sesiz bir tanrı belgesidir.

İsimlendirme gelenekleri daha derin anlamları ortaya çıkarır. Bazı yemekler egzotik cazibeleri için orijinal isimlerini korurken ("salıyagot" yerine "escargot"), diğerleri yer adlarına sahiptir (Adana kebabı, Hawaii pizzası). Yabancı isimler de dilin izleri bırakabilir. İngilizce

"turkey" sömürgeci bir kavgıktan kaynaklanırken, Türkçe "hindi" kelimesi Hindistan ile yanlış bir ilişkiyi yaratır.

Ceviri mutfak diplomatisi sanatı

Gastronomi ceviri, yabancılara bir mutfakla bir tarih yeniden oluşturmaya benzer; nezasar ve kültürel sevgi gerektirir. Aynı Fransız menüsünde "Türk yogurtluceği" olarak mı tanımlanmalı, yoksa "ayran" olarak mı saklanmalı? Fransızca'da Barquette d'auvergine farces olarak şirsel bir dilde edilen imambayla ya ne demektir? Her seçenak, özgünlükle eşleşirliği dengeler.

Platinin 15. yüzyıl yemek kitabı gibi tarihi çeviriler, mutfak küreselleşmesinin temelini oluşturmıştır. Günümüzde, ceviri mutfaklar bu mirası sürdürerek, ramenin Brezilya fencerelerinde kriket etene girmesine ve baklava'nın Alman fırınlarını tatlandırmasına olanak sağlar.

Semik: bir söz ve lezzet dilini

Gastronomi ve dil, hayatta kalma araçlarından çok daha fazladır; kültürel hikayeleri anlatmanın güçlü araçlarıdır. Bir yemegin adı tarihin ağırlığı taşıyor, paylaşılan bir yemek, sözsüz bir diyaloga dönüşür. Birbirine bağlı dünyamızda, şovlar belirsizce, yemek ve dil arasındaki bu dene girmek daha da karmaşıklaşıyor ve birer birer kültürün mutfakını tanımlıyor, dilin tanımak anlamına geldiğini, bunun da tam tersi olduğunu hatırlatıyor.

Sonuçta, her lakma bir gece, her tarih bir cümle ve her mutfak gelenek paylaşılmaya bekleyen bir anıdır. Bon appetit ya da kendi dilinizde söyleyebileceğiniz gibi alyet olsun. Tabaklarımızdaki hikayelerin tadını karmaktan asla vazgeçmeyelim.



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Translation: The Art of Culinary Diplomacy

Translating gastronomy is like recreating a recipe in a foreign cuisine; it requires sensitivity and cultural insight. Should ayran be described on French menus as "Turkish yogurt drink," or should it be kept as "l'ayran"? What about imambayıldı, poetically rendered in French as Barquette d'aubergines farcies? Each option balances authenticity with accessibility. Historical translations, like Platina's 15th-century cookbook, laid the foundation for culinary globalization. Today, translated recipes continue this legacy, allowing ramen to simmer in Brazilian pots and baklava to flavor German ovens.

The Result: A Feast of Words and Flavor

Gastronomy and language are more than survival tools; they form the very essence of cultural storytelling. The name of a dish carries the weight of history; a shared meal becomes a wordless dialogue. As boundaries blur in our interconnected world, this dance between food and language becomes increasingly complex, reminding us that tasting a culture's cuisine means tasting its language, and vice versa. After all, every bite is a syllable, every recipe a sentence, and every culinary tradition a narrative waiting to be shared. Bon appétit, or as you might say in your own language, bon appetit. Let us never stop savoring the stories on our plates.

Stay healthy... Assoc. Prof. Murat Doğan





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