

TOTAL
19

NEW
EVENTS!



Design Fest'21
is completed with
great interest.

Faculty of Fine Arts
is on the news.



Various Conversations and Events were Held on 5-6-7 May as part of the GSF Design Festival.

Istanbul Gelisim University (IGU) Faculty of Fine Arts (GSF) hosted various talks and events within the scope of the Design Festival. Participation in the festival, which took place simultaneously on the Zoom platform and Youtube on May 5-6-7, was quite high. The recordings of the sessions held with speakers and moderators who are experts in their fields under the theme of 'Digitalism' can be viewed on the Youtube Design Fest 21 account.

The event, which set out with the motto of "Digital Evolution in the Fields of Art and Design" and lasted for 3 days, took place with the participation of internal and external guests, seminars, workshops and workshops. Participation and interest in the festival organized online, led by Istanbul

Gelisim University (IGU) Faculty of Fine Arts (GSF) Lecturers İrem Fulya Özkan and Nihal Ekici Demir, was very high.

Why "Digitalism: Digital Evolution in Art and Design?"

The festival, which set out with the slogan of "Digitalism: Digital Evolution in the Fields of Art and Design" in parallel with the idea of realizing the design festival organized by GSF every year online due to the pandemic, aimed to question the new digital age created by the rapidly developing and changing technology. He also discussed the emerging positions of the fine arts fields in the technology, art and design relations trilogy.



During the 5-6-7 May, a total of 18 events were held on Zoom, with a total of 2500 people attending the festival, and live broadcasts were created on YouTube watched by more than 2300 people while the events were continuing. The Design Festival, where approximately 5,000 people are active viewers, provided its participants with 3 days full of art and design, despite all the negative effects of the pandemic. The sessions united under the theme of Digitalism ended with valuable information shared by guests from different fields.

During the preparation process of the Design Festival, 25 students and 14 lecturers actively took part in both social media and the design team. About the purpose of the festival, "It aims to enable all students within the Faculty of Fine Arts to put into practice the theoretical knowledge they have gained from the programs they are affiliated with and thus integrate their field expertise into social life. Lecturer İrem Fulya Özkan and Lecturer Nihal Ekici Demir who made their comments as in the following "In this way, the festival will provide motivation to the students by reviving the spirit of fine arts while presenting an academic perspective to the new digital age."

Participation in the "Digitalism" themed illustration contest organized in parallel with the design Fest 21 ethics was quite high. The illustrations that best reflect the process we are in and the concept of Digitalism won the prize and were awarded. While the first three students in both high school and associate / undergraduate categories won the Wacom brand graphic drawing tablet,

the students who received the honorable mention also won a professional drawing set. Two separate online exhibitions be exhibited at the Artsteps IGU Digital Gallery.

In addition to the 18 events held within the Design Festival, online exhibitions were presented to the audience throughout the festival.

All session records regarding the Design Festival organized by the Faculty of Fine Arts can be accessed on the YouTube account named TasarımFest'21.



Academic Success

Res. Asst. Gökçe Uzgören,
Presented a Paper Titled
"Reading Different Social
Realities Through Time and
Space: A Study on The Traces of
Capitalist Society System in
Literature and Cinema" on
II. International Culture, Art and
Literature Congress"



II. INTERNATIONAL CULTURE, ART AND LITERATURE CONGRESS, MAY 3, 2021

Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Interior Architecture and Environmental Design Department Research Assistant Gökçe Uzgören, on May 3, 2021 she presented her paper titled 'Reading Different Social Realities Through Time and Space: A Study on the Traces of the Capitalist Social System in Literature and Cinema' at the Second International Culture, Art and Literature Congress.

The paper was presented by Research Assistant Gökçe Uzgören based on course named 'Current Problems of Turkey II' by who conducts Prof. Dr. Fuat Ercan in Mimar Sinan Fine Arts University Urbanism Doctorate Program through theoretical analyzes conducted within the scope. Emphasizing that literature and cinema are crucial resources in understanding the multidimensional relation between social actors in urban studies, Research Assistant Gökçe Uzgören said about her work:

"Within the scope of the study, a total of eight works were examined in the context of the total reproduction of the society and its manifestation in the space. The point I want to reach after all the works is that the ongoing chang-

es and transformations in societies with complex systems are shaped by many different dynamics. Therefore, the emergence of any social reality in which society, where, in which historical period, how, and what effect has an important place in sociological research. This lets us to understand the importance of the "time-space" context in urban studies."

Abstract summary:

"[...]While many theorists define a deterministic relationship between industrialization and urbanization problems arising from the relations of capitalist society, the emergence of capitalism, agriculture; This is explained by the loss of importance of craft and industrial production against the market and exchange value. The aim of the capitalist system is to return itself increasingly transferred capital for production process. Although this aim is the common tendency of capitalism in all geographies, it is known that it has different results in different geographies and different historical sections. In this study, it is aimed to show the opportunities provided by literature and cinema in explaining the reproduction process of the society that takes place in urban life. In this direction, the reflections of the capitalist society relations were traced in the time and place of the events in the works of literature and cinema. Thus, the importance of the historical-geographical context in urban studies was emphasized by mentioning the different results of the tendency of the capitalist system to realize its purpose in different times and places.[...]"

Research Assistant Emel Çirifoğlu
and Research Assistant Ayşe
Seray Çetin

attended the TÜBİTAK-supported
"Science and Technology
in Gastronomy: There is an
Engineer in the Kitchen-2" event.



Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Gastronomy and Culinary Arts Department Research Assistant Emel Çirifoğlu and Research Assistant Ayşe Seray Çetin had participated in the "Science and Techniques in Gastronomy: There is an Engineers in the Kitchen-2" within the scope of TÜBİTAK 2237-A Scientific Activities Support Program provided. Supported within the scope of Istanbul Sabahattin Zaim University and TÜBİTAK 2237-A Scientific Education Support Program, the activity consists of totally 24 hours of theoretical training. In the scientific event held online from the Zoom platform, the trainings had continued for 3 days and paid great attention from students and academicians. Participants who fully participated in the events were sent a certificate of participation and acknowledgement. The fundamental aim of the organization is "To increase the knowledge about the scientific background and scientific aspects of gastronomy and to gain a scientific perspective." In the event, academicians who are professionals in their field, from different disciplines and different universities, provided training.

Academic Success



Assistant Professor Önder
Paker and Assistant
Professor Radife Akyıldız
Ongar Attended the 21st
Frankfurt Turkish Film
Festival as Jury Members

Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Radio, Television and Cinema Department Assistant Professor Önder Paker and Assistant Professor Radife Akyıldız Ongar participated in the 21st Frankfurt Turkish Film Festival as a short film competition jury. As the jury members of Assistant Professor Önder Paker and Assistant Professor Radife Akyıldız Ongar, who have been on the festival jury for two years, for the first time in Turkey, two academicians from the same university and the same department took part in the festival jury.

Among the 30 short films submitted to the 21st Frankfurt Turkish Film Festival this year, 9 films were selected and got it to the finals. As a result of the decisions of the jury members, who made their selections by watching the films online and shared their evaluations by meeting on online platforms, four films among the finalists were awarded.

Assistant Professor Radife Akyıldız Ongar, who participated as a jury member this year, emphasized the importance of

continuing events and festivals during the pandemic period:

"It is very important that arts, cinema-related events and festivals continue in this difficult period. This year, I am glad to be a jury member at the 21st Frankfurt Turkish Film Festival with my colleague Assistant Professor Önder Paker. It was very enjoyable to watch and evaluate the movies. Thank you to the festival team who made the festival happen. With the end of the pandemic period, I hope to be able to meet face to face, to participate in festi-

vals as before, to watch films side by side "

The festival, where films in the categories of feature-length film, short films and documentaries competed and are shown, will be held in June. In the festival, which was postponed due to the pandemic, awards will be given in the categories of best film, best director, best script, best cinematographer, best music, best actress, best actor and audience awards. For detailed information about the 21st Frankfurt Turkish Film Festival and the program, you can visit the festival's official website.



Assistant
Professor
Önder Paker
Played a Role
in the Akıncı
Series

Assistant Professor Önder Paker, head of the Department of Radio, Television and Cinema at Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF), played the role of Consul Gunther in the TV series Akıncı, which tells about the difficult struggle of a modern hero whose cores lay back to Ottoman history and who protected Istanbul.

TV series and movie sets, one of the sectors most affected by the difficult conditions of the pandemic period, continue to produce, despite all the difficulties, and continue to meet the audience with TV

series and movies. Referring to the care in the sets during this period, Assistant Professor Önder Paker commented on the series and working conditions:

"The Akıncı series is a successful production in the crime action genre. My role continues in the 19th episode of the series, where I participated as Consul Gunther in the 18th episode. During the pandemic period, much more careful work is paid attention on the set. During this period, the series can be sustained by shooting scenes with very few people and multi-part shots."

Academic Success

Research Assistant Emel Çirifoğlu's article titled 'Food Waste Occurring in Restaurants and Their Management: The Instance of Istanbul Province' was published in Academic Food Journal.



The article titled 'Food Waste Occurring in Restaurants and Their Management: The Instance of Istanbul Province' which was presented by Research Assistant Emel Çirifoğlu based on the data of the thesis study under the supervision of Associate Professor Aylin Akoğlu in the Master's program at Bolu Abant İzzet Baysal University. Interviews were conducted with the managers and chefs of the first and second class restaurants with Tourism Management Certificate in Istanbul to collect the data of the study.

In the study, the data examined under the headings such as in which sections the food waste formed in restaurants mostly consists, the factors that cause waste generation, which food group is the most wasteful, what businesses do to dispel or prevent these wastes, and the evaluation methods used.

Makale özetinden:

"The conversion of foods originally produced for human consumption into garbage leads to the waste of foods, time, energy, labor, money and natural resources spent during the production and consumption cycles. Unless the waste in this process is taken under control, it will not be possible to prevent wastes and to adopt the understanding of sustainable production and consumption. In this study, one of the qualitative research methods, an interview technique is used to determine food wastes in restaurants and their management. A semi-structured interview form was created as a data collection tool, and data were analyzed by a descriptive analysis method and a numerical method. The sample of the study consisted of 29 restaurants in Istanbul. Results indicated that more than half of the enterprises (58.6%) stated that they followed up their wastes. Almost all of the participants did not have any detailed information about food wastes. The majority of the respondents (79.3%) stated that the highest amount of waste was produced in the service department of restaurants. 68.9% of the participants stated that the most common waste group was vegetables[...]"

Gastronomy and Culinary Arts Department academic staff member, Asst. Prof. Dr. Murat DOĞAN, on May 6, 2021, presented a paper titled "Biochemical Effect Mechanism of Probiotics in Gut and Evaluation of Their Effect on Allergies./ Evaluation of the Effects of Probiotics on Biochemical Effect Mechanism and Allergy in the Intestine" at II. International Göbeklitepe Applied Sciences Congress.

Asst. Prof. Dr. Murat Doğan emphasized that the positive effects of probiotics on human health are very impor-

tant and the effect mechanisms must be understood and understood in order to understand their effects:

"Interest in the complex microbial ecosystem in the human gastrointestinal system has increased in recent years. The biggest reason for this increase is that the colony structure of the microbial ecosystem is associated with the attachment of probiotics to the mucosal surfaces in the intestine, antagonistic activity against pathogens, and its importance for activating the immune system. Natural bacteria of human intestinal microflora can be composed of probiotics. Today's stress, unnatural eating habits and environmental pollution have disrupted this structure. "

From the abstract summary:
"Probiotics are natural members of the gut microbiota. In order to be effective, they must first pass through the intestinal tract alive by showing resistance to gastric acidity and bile salts, and finally colonize the cell surfaces of the intestinal epithelium. The limitation of allergy treatment methods has paved the way for the use of probiotics for the development of alternative treatment applications. However, in order for probiotics to be used in the treatment of allergic diseases, first of all, the biochemical mechanism of action in the gastrointestinal system (GIS) must be fully understood and a hypothesis consisting of three steps has been proposed for this purpose. The first step of the mechanism is that probiotics reduce the number of pathogenic bacteria and they do this by producing antimicrobial metabolites as a result of their activities in GIS and showing antagonistic effect against other microorganisms. The second step of the mechanism is competition for nutrients, colonization sites and adhesion to intestinal epithelial tissue. The third step of the mechanism is that they change the enzymatic activity, and they do this by producing digestive system enzymes and thus contributing to the epithelial barrier functions of the intestinal tissues. Some people's immune system may also react to substances that are not normally harmful, and IgE antibodies are formed against these allergens, especially as a result of the system's repeated encounters with these allergens, and the findings of this hypersensitivity process indicate allergies. Probiotics affect the GIS by providing intestinal modulation with their dominant colonies in the intestines and stimulate mucosal immunity[...]"

Academic Success



Interior Architecture and Environmental Design
Co-head of Department

Asst. Prof. Dr. Tane Doğan's Book Chapter Entitled "The Usage Of Space in The Expressionist German Cinema in The Example of The 'Cabinet of Dr. Caligari' Film" Has Been Published.

Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Interior Architecture and Environmental Design Department, Asst. Prof. Dr. Tane Doğan's book section titled "Using Space in Expressionist German Cinema in the Example of Dr. Caligari's Office Movie" was published in the book titled "Art History Readings from the Middle Ages to Postmodernism".

In the book, readings were made in the context of art history through a total of 9 chapters in the fields of paintings, handicrafts, sculpture, architecture and cinema belonging to different cultures and civilizations from the Middle Ages to postmodernism. About his chapter in the book titled "Art History Readings from the Middle Ages to Postmodernism", edited by İlknur Kaya Zenbilci and published by Hiper Publications, Asst. Prof. Dr. Tane Doğan shared her thoughts as follows:

"Designing the space, developing it and bringing it together with its users constitutes the basis of the art of cinema as well as architecture and interior architecture. Because, just as the space is defined as a space with defined boundaries for architecture and interior archi-

ecture, it can be defined as the place where the story takes place in the simplest and clearest terms for the art of cinema. However, these spaces are not used in the art of cinema only to create a background for the story told in the film; These spaces specially designed for the film are sometimes used with their symbolic meanings to contribute to the narrative, and sometimes form the core of the story by positioning at the very center of the event.

The 1920 production, In the film of Dr. Caligari's Practice, the Germany of the period, the feelings people felt at that time, the poverty, pain and disappointments are conveyed through the space. The film, which conveys the message it wants to convey to the audience in an expressionist language, is both a political and architectural archive and a source that creates the codes of horror cinema. How human perception can perceive a space and build up memories or survive there by establishing a bond with it; The audience perceives the cinema space under these conditions and wants to establish a strong bond with it. This bond established; it can be with the period

to which the place belongs, the performance of the actor, and sometimes with the colors used intensely.

The dim lights, deformed surfaces, disproportionate structural elements, ergonomically uncomfortable furniture used in Dr. Caligari's Doctor's Office, and the dark streets that reach unknown ends destroy the audience's connection with the reality and put him into an uncanny and fearful time and place. attracts. On the other hand, the audience feels like they are in a nightmare or a nightmare during the movie watching because of these venues. This sense of closure felt by the film's locations can be interpreted as the harbinger of Hitler's arrival according to some sources, the beginning of the horror genre according to some, and the most memorable element of expressionist art according to some. However, what is really important is that these extraordinary film venues designed by architects, who we can call the avant-garde of their time, have been a great source of inspiration for both the cinema industry and architecture. "

We congratulate our lecturer and wish her continued success.



Asst. Prof. Dr. Murat Doğan was the Session Chair and Made an Oral Presentation at II. International Göbeklitepe Applied Sciences Congress.



Assistant Professor Aysun Cançat participated in the International Online Group Exhibition 'Atatürk and Edirne' with her artwork 'No Name'

Assistant Professor Aysun Cançat participated in the international online group exhibition 'Atatürk and Edirne' with her artwork, which she named as 'No name' and created in mixed technique in 40x40cm. Organized by Trakya University Faculty of Education and consisting of the artworks of 85 artists from 31 countries, the exhibition met with the audience between 21-28 December 2020. Bangladesh, Belgium, Croatia, Cyprus, Ecuador, Egypt, Finland, France, Germany, Greece, Honduras, India, Indonesia, Iran, Jordan, Kosovo, Macedonia, Moldova, Montenegro, Nepal, Netherlands, Romania, Russia, Kingdom of Saudi Arabia, Senegal, Serbia, Slovakia, Turkey, Ukraine, USA, Venezuela

where countries such as, 35 academicians from Turkey have been invited to the exhibition.

International Online Group Exhibition named 'Atatürk and Edirne' was organized by Associate Professor Aylin GÜRBÜZ, a faculty member of the Fine Arts Education Department, in memory of the arrival of Gazi Mustafa Kemal Atatürk to Edirne on December 21st. The music of the exhibition, 'Bülbülüm Altın Kafeste', that one of Atatürk's favorite songs was prepared by Gül SAKARYA (Violin) from the Department of Music Education and Assistant Professor Ozan EROY (Piano) from İnönü University Fine Arts Education Department Music Education Department.



Prof. Dr. İsmet Çavuşoğlu joined as a special guest to the "Photography Associations Joint Event"



works as "bold and original works". He also said that İsmail Keskin, a good art educator and artist, was a consultant in his doctoral thesis and he was very happy that the composition lessons were reflected in his works.

Assoc. Dr. İsmail Keskin answered the questions of the participants at the end of the program. He said that he likes painting as painting and photography as photography, and expressed that two different disciplines have their own textures. He added that he has not yet painted a picture, but is willing to do it. Keskin shared the works of abstract painters he admired towards the end of the presentation and shared the formal similarities of the art of painting and the photographs he took with the audience. He emphasized that the most important point in abstract painting is to achieve simplicity and that artists can only be real artists as long as they can be free like children.

The moderator of the event was TFSF Board Member Cengizhan Günesen. The event can be watched permanently on YouTube.

This month's guest artist, KOU Faculty of Fine Arts, Graphic Design Department academic staff member Assoc. İsmail Keskin gave a talk on "Creative Sight" after a show titled "What We See Cannot See" consisting of 94 abstract photographs. 150 photographers attended the conversation. In his speech, Prof. Dr. İsmet Çavuşoğlu evaluated İsmail Keskin's abstract photography



Within the scope of Design Fest '21, Bizce Istanbul Project Team's "#EvindeÖğren Exhibition" can be viewed.

Within the scope of Design Fest '21, organized by Istanbul Gelisim University (IGU) Faculty of Fine Arts (GSF), the exhibitions created by Bizce Istanbul Project Team from their previous research series can be viewed on the Artsteps platform.

Within the scope of the exhibition, the research exhibitions of the Bizce Istanbul team on their instagram accounts; visuals of the Learn at Home Series, notes on Istanbul Series and news from Istanbul series are featured. The explanations of the team regarding the preparation and content of the series are as follows:

"We, as Bize Istanbul Project Team, are happy to open an online exhibition at this event where we met under the theme of "Digitalism" within the scope of Design Fest'21. The works in our exhibition consist of series that we have produced with pleasure under pandemic conditions for 1 year. In our # LEARN AT HOME series, we talked

about the rumors and histories of the iconic works of Istanbul. Interior Architecture students Seray Nisa Yavuz and Ahmet Taha Demirci took part in this series. We came across information that we believe is interesting and that fascinates us, so we wanted our series to be included in the exhibition. Another series, "Notes on Istanbul", belongs to one of our team, Simge Irmak Arbaç, from the Communication and Design department. We presented many unheard of detailed information about Istanbul to our followers and we enjoyed it very much. It was one of the series that fed us a lot. Interior Architecture students Seray Nisa Yavuz and Ahmet Taha Demirci took part in our "News from Istanbul" series. We have compiled news about the historical buildings of Istanbul waiting to be restored, and we had the opportunity to take a look at the stories of the buildings. In this sense, we have completed another series that is both enjoyable

and informative and featured in the exhibition. Since our team motto is "to look at Istanbul from every angle" when we set out, we continued this motto with our series despite the pandemic process. We hope you enjoy the exhibition."



COMMUNICATION AND DESIGN DEPARTMENT SECTOR MEETINGS # 14

“**Creative Strategy,
the whole itself
tearing it apart
a brand new reality
is to create.**”



Who is Derya GÜL?

Derya Gül, who graduated from Anadolu University, Faculty of Communication Sciences, Department of Advertising and Public Relations in 2003, has worked as a strategy planning manager in different institutions in the communication sector for about 17 years. During this period, she worked with many national and international brands and carried out many projects.

In 2012, she decided to continue her professional life in Proud Agency, of which she was a founding partner, and built all her experience in strategy planning on “Creative Strategy Development”. Derya Gül, who is also a writer and painter, has entered the world of e-commerce by creating the artprocolor brand in 2021, where she

has gathered art materials and art-works for the art world she has been in for ten years.

Is strategy asking questions? The strategy is actually asking the right questions.

Derya Gül started her seminar presentation by defining what the strategy was not. She mentioned that the learning process in strategy development takes place through experience by getting behind the wheel. She also stated that developing strategies is a kind of advocate of the devil. She also emphasized that the strategy is to ask the right questions.

“Creative Strategy is to dissect the whole itself and create a brand new reality”

Derya Gül, who has worked with many companies and brands, explained in detail what the creative strategy is and the stages of creating the strategy of a product of the brand. “Creative Strategy is to dissect the whole itself and create a brand new reality.” She explained this discourse with concrete examples and shared his experiences with our students. Saying that developing a creative strategy is a versatile situation such as marketing, target audience determination and communication, GÜL gave advice to our students on being versatile in every situation. The seminar ended with questions from our students and Derya Gül’s answers.

İLT WORKSHOPS WORKSHOP

“**Motion Graphic Design
In Desktop Commercials**

named workshop was held.



Gökhan Aydın

With the scope of Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Communication and Design Department workshop days, Gökhan Aydın’s workshop named ‘Motion Graphic Design in Desktop Commercial’ was completed. Gökhan Aydın, who has been actively working in the TV industry since the 2000s, still he works freelance in medical animations and has been giving graphic animation lectures in the academy since 2013, started his workshop by talking about the content and use of the After Effects program.

While explaining in detail how an animation is created through After Effects, he touched on the key points of the program. He gave examples from his own studies on how motion graphics are used especially in commercials. He composed various project files and put into practice many different examples. The activity, which lasted for 3 hours, was completed in a pleasant way with the questions of the students and the answers of Gökhan Aydın.

“**Proper
Digitalization**

named causerie was held.



Psk. Serpil Büyükbaş

Within the content of these activities, Büşra Kamacıoğlu, Research Assistant of Communication and Design Department, was moderated on Thursday, May 6 at 15:30 An interview titled “Correct Digitalization” was held with the students of the Communication and Design Department of social responsibility project and Psychologist Serpil Büyükbaş.

Psychologist Serpil Büyükbaş discussed the subject in detail after the

SOZOP team members and focused on the effects of digital addiction on our lives.

The 7-person SOZOP team, consisting of Melek Gülşen, Melike Söalp, Enes Dalgıç, Reşat Uzuner, Hande Pala, Sertaç Büyükbaş and Firdevs Gülşahin, who conducted studies on digital addiction, expressed their own thoughts on the effects of digitalization on our lives. While some students talked about the positive

effects of digitalization on our lives, some students mentioned about the negative effects of digitalization on our lives.

It is emphasized that digital media tools and digital media platforms will benefit if they are used properly and consciously, otherwise they may bring psychological and physical problems.

Interior Architecture and Interior Architecture and Environmental Design Departments Conducted Conversation, Exhibition and Social Responsibility Projects within the Scope of Design Fest '21.

Interior Architecture Department and Interior Architecture and Environmental Design Departments within the scope of Design Fest '21 organized by Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) on 5-6-7 May 2021, "Tachometer of Urban Experience: Communication Technologies and Spatial Media Tools" "In our opinion, On the Istanbul Project: How We Started, What Are We Doing?" "We think Istanbul #EvindeÖğren Exhibition!" and "Together in Our Living Spaces" Social Responsibility Projects.

An interview titled "Tachometer of Urban Experience: Communication Technologies and Spatial Media Tools" was held with the participation of Beykent University Department of Industrial Design Asst. Prof. Dr. Melis Oğuz. The conversation, which started on May 5, 2021 at 14:00, was moderated by Res. Asst. Gökçe Uzgören took over. Asst. Prof. Dr. Melis Oğuz made a narrative about the development of spatial media tools, communication technologies and the effects of these developments on the perception of space and new trends in space studies in the digitalizing world. Following the speech of Asst. Prof. Dr. Melis Oğuz, the interview ended after the questions of the participants were answered.

In our opinion, with the participation of Seray Nisa Yavuz and Ahmet Taha Demirci from the Istanbul Project team and students of Istanbul Gelişim University, "About Istanbul Project: How We Started, What Are We Doing?" The conversation titled "Started" on May 6, 2021 at 14:00 and was mod-

erated by Res. Asst. Eliz Mutlu took over. In the conversation that started by mentioning the starting point of the Istanbul Project in our opinion, Seray Yavuz talked about the content of the Art History Lesson of Asst. Prof. Dr. Pelin Aykut and the projects carried out within the scope of this course becoming a driving force for Istanbul in our opinion. In this sense, he emphasized that the support and trust of Asst. Prof. Dr. Pelin Aykut was very valuable when starting this project.

He stated that they aimed to share the unknown aspects and values of Istanbul by shooting vlogs at the beginning of the project and stated that they were unable to make vlogs with the pandemic process and had to switch to a different social channel by having to produce their content on Instagram. He stated that their content continues by creating series that attract their attention in accordance with this change. One of these series, the productions in the # Evindeöğren research, prepared by the 'We Think Istanbul' team during the pandemic process, met with the audience on the Artsteps platform within the scope of Design Fest.

Within the scope of "Together in Our Living Spaces" Social Responsibility Projects, students' projects were worked on with the meetings held on May 5 and 6 at 21:00. Students received criticism with their designs of sheltered living spaces for cats and dogs in their environment. The projects are still in the design phase to be exhibited after the festival.



Television and Art Journalism Interview Was Realized with the Participation of Aynur Ayaz

Announcer, presenter and instructor Aynur Ayaz attended the talk titled Television and Art Journalism organized by Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Radio, Television and Cinema Department on May 11, 2021. In the interview moderated by Assistant Professor Önder Pakker, Aynur Ayaz, who has been a presenter and announcer in different fields for many years, conveyed her experiences and the development of the field of television programming, which has been transformed over the years, and the effects of this development on today.

Emphasizing that the social media is a power and important part of this field, Ayaz expressed that the rates of the watching amounts are more realistic than the amount of ratings on tv, digital broadcasting gives more opportunity to provide much people. In her personal social media accounts, Ayaz, who maintained the

programmes named 'Aynur Ayaz'la Ramazan', 'Aynur Ayaz'la Hayatın İçinden' underlined that the opportunity of being close to audience. Emphasizing that the intimate sense, Ayaz conveyed the questions from audience who shamed to ask questions, asking to them who are professional in their field, therefore she makes the intimate circle of the question-response and she provides to audience environment whose voice can be heard.

Ayaz suggested that to who wants to improve themselves on tv programmer and journalism field, expressed that doing work by loved brings together reading, observing and investigating. Talking about the students who studies on this field, can learn a lot of things from the lecturers and experts from the sector, Ayaz emphasized that the importance of self improving on the changed social media and digital broadcasting field.



Turning More Into Benefit

In the Gastronomy and Culinary Arts Department, a talk titled "Turning More into Benefit" was held with the participation of "Excess Food" Project Manager Pamir Yanık, one of the 9 initiatives selected to be supported by the United Nations Sustainable Development Program (UNDP).

In the conversation organized with the aim of raising awareness on food waste, food recycling hierarchy, food banks, domestic waste created by consumers were discussed.



The Department of Radio, Television and Cinema took part in the Design Festival with Two Events and One Exhibition.



The Design Festival, organized within the Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF), met with the participants on 5-6-7 May this year. In the festival, which set out with the theme of digitalism, seminars and workshops were held in which technologies, innovations and expectations developed and transformed in different disciplines with digitalization were discussed.

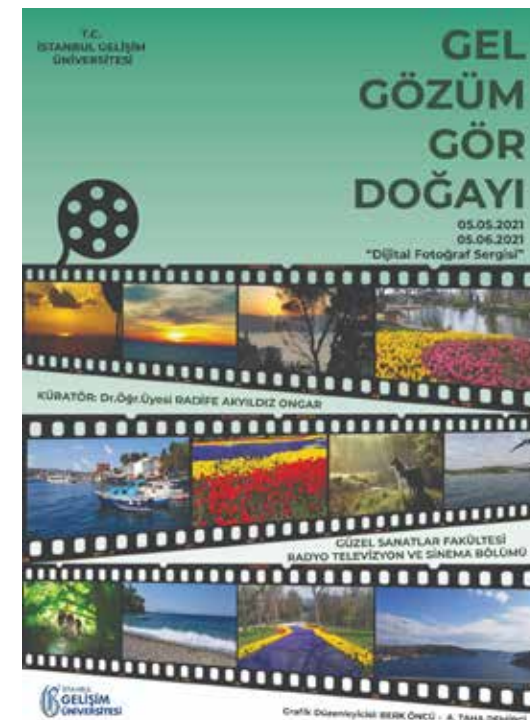
The talk titled "Visualizing: Lines and Colors", prepared with the contribution of the Radio, Television and Cinema Department, was held on 06.05.2021. Lecturer Kerem Yukseleğü and Illustrator Merve İlhan was the guest of the talk, which was moderated by Res. Asst. Eda Çekemci. The conversation started with the questions asked about the motivation of Merve İlhan, who is currently working as a graphic artist in TRT, to turn to this field, her education life and her studies. İlhan, who completed his master's degree in film and television studies after her education in journalism, commented on her motivation to turn to animation

through a personal interest and mentioned that he also got her inspiration from nature, colors, daily conversations, songs and films.

Another event prepared with the contribution of the Radio, Television and Cinema Department, the talk titled "Digital Photography: Backstage Photography in the Cinema and Television Industry" was held on 07.05.2021. Lecturer Kerem Yukseleğü and Backstage Photographer Sevgi Can was the guest of the talk moderated by Res. Asst. Eda Çekemci. Stating that the Backstage photographer was the person who viewed a movie, TV series, commercial, and clip set and documented how these productions took place, Sevgi Can stated that they took both photos and videos on the set and took part in both production and post-production processes. In addition, she gave information about how a photographer should prepare her portfolio and how to use social media in order to offer suggestions to candidate photographers.

In addition to these, on behalf of the Radio, Television and Cinema depart-

ment, Come Eye, See Nature Exhibition was organized under the coordination of Asst. Prof. Dr. Radife Akyıldız Ongar. The exhibition Come Eye, See Nature, with the aim of presenting impressive and aesthetic images of nature, featuring nature-themed photographs of the second year students of Radio, Television and Cinema Department, can be visited online.



The Sixth and the Seventh of the Conversation Series of the Stars in the Vision Was Carried Out

The sixth of the talk series "Stars in the Vision" organized by Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Radio, Television and Cinema Department was carried out with the title of Cinematography, with the participation of Gürcan Mete Şener and the seventh with the participation of Buse Arslan, with the title of Acting.

In the Cinematography event moderated by Assistant Professor Radife Akyıldız Ongar, after introducing the works of Gürcan Mete Şener, was asked the definition of cinematography, the working conditions of the cinematographer with other teams on the set, the distinction in the series and cinema sets, and suggestions to those who

want to be a cinematographer. Şener, who was chosen among the 100 important cinematographers in the 100th anniversary of the cinema, talked about how they maintained crisis management on the sets and how the team hierarchy works. He told those who want to be a cinematographer to work with a high motivation and that when they work with high motivation, they will definitely be noticed in the sets where they enter.

Actress Buse Arslan was the guest of the talk of Stars in the Vision 7, moderated by Assistant Professor Önder Paker who is head of the department. Buse Arslan, answered questions in the topics such as how she started her act-

ing career, the distinction in the series and cinema sets, and suggestions for those who wants to be an actress/actor, explained how she is currently preparing and working for the character of Aygül Hatun, who she actively gives life in the TV series Kuruluş Osman. She talked about the working conditions on the set, her relationships with the team and her co-stars, her interest in her character, how she prepared for the role, the resources she used and the readings. In addition, Buse Arslan stated that she started acting with theater education, completed her master's degree in this field and improved her acting by taking part in the series while continuing her education.

Prof. Dr. İsmet Çavuşoğlu Answered Our Questions About His Academic Career and Art Life



Sir, can we get to know you first? Could you tell us a little bit about your education life and your point of view on art? When and how did your interest in painting begin?

I was born in 1946, in Eskiçuma, Bulgaria. I usually spent my childhood in Cherkovna village. My interest in art started in elementary school years. When I was in the first grade of elementary school, I enjoyed drawing a lot, I was drawing animals and people, I was always first in school. My father and mother wanted me to be a doctor, but I always had an interest in art.

After graduating from 7th grade in Cherkovna, I graduated from Eskiçuma High School and then from Razgrad Turkish Pedagoji School. I got a diploma of painting and teaching from the Education Institute. I worked as an art teacher in Eskiçuma's most prestigious schools and Fine Arts High School for 20 years. While I was teaching, I also improved myself as an artist. In 1980, I was accepted as a member of the Youth branch of the Bulgarian Painters Union and in 1984 as a member of the Union's

"Painting Painting" section. Thus, I managed to be among the famous painters. Being a member of the Painters Association after the academy was the greatest success for artists, because no one could become a member of their own accord. In 1984, I was sent alone, representing Bulgaria, to work at Germany's Cotbus International 5th Energy Plenair. Of the works I produced there, three of my oil paintings have entered the Cotbus State Museum. The film "İsmet Çavuşoğlu Artist Portrait" was shot by BTV in my workshop located on the Eskiçuma, Varoş Painters Workshop site. It was broadcast on television channels.

After coming to Turkey, I studied Painting at Anadolu University. My Istanbul period started in 1989. He received his Master's degree in Painting from Mimar Sinan Fine Arts University in 1997, and in 1999 from the same university in the field of Painting. I received a Proficiency in Art diploma under the mentorship of Dr. Devrim Erbil. The Mayor of



Istanbul Metropolitan Municipality allocated me a romantic workshop next to Beykoz Municipality's guesthouse on the beach and the famous sculptor Mehmet Aksoy. For years, I have done painting studies in the Bosphorus, observing the ships passing by. Meanwhile, I worked as an art teacher in Istanbul.

How did you decide to become an academician as an artist? How did your path cross with the academy?

I came to these days by going through different periods. I spent my years teaching painting in parallel with art. I had the opportunity to meet many Turkish artists and academicians at my exhibitions in Istanbul and Ankara. I was impressed when they stated that they liked my art but that academic title is also important in Turkish conditions. I was very impressed by Prof. Dr. İsmail Avcı. Later, I won the master's program at Marmara University Faculty of Fine Arts. A few days later, I also took the exams of Mimar Sinan Fine Arts University Postgraduate Painting Program



and won the first place. My works were shown as an example by the jury and I continued my graduate education at MSGSÜ. The atmosphere in Mimar Sinan Fine Arts University impressed me very much. As soon as I graduated, I continued the "Proficiency in Art" program at MSGSÜ. I worked with Prof. Dr. Devrim Erbil. I graduated in 1999 and was appointed as an Assistant Professor at Koçeli University Painting Department. Since then, I have been continuing my academic studies without interruption. I can still do my art and research, and I also enjoy being an art educator.

Let's talk a little bit about your artistic works. How would you describe your artist identity and technical usage? What kind of pictures do you make?

My painting is generally a dynamic process painting with an abstract expressionist understanding. It is a painting that evolves towards the abstract and contains all the elements of lyrical abstraction with a high abstract taste. It also has a high level of penture flavor.

The proof of the original attitude and creativity is intertwined with my paintings, in which colors, forms and spots take place in a compositional integrity and turn into a visual feast by leaving poetic flavors in the audience. I continue to produce as an artist who has adopted a dynamic and colorful attitude that I create with my own attitude and line in Turkish painting. Sometimes I attach importance to synthesis works by using the principle of "simultaneity" in my compositions, using surrealistic, abstract, abstraction and realistic and figurative elements together. My topics are generally 'Over Time', 'Expression', 'Composition', 'Formations' 'Metropolis' etc. continues as series. I also attach importance to the use of different materials. The pursuit of innovation is always my goal. I usually use oil, acrylic or mixed media. I also like watercolor painting and wall painting.

When did you open your first exhibition? Can you share that process with us?

It is my first exhibition in Targovish (Eskiçuma), which I realized in 1985. It was an exciting exhibition. I received great support from my wife, relatives, colleagues, students and local administrations. In general, I exhibited 35 works as landscape paintings. There were many articles about my exhibition in the press. My teacher Prof. Vasil Vilev came for the opening of my exhibition, gave a speech and supported me. I was faced with a large audience, there were exciting moments. I have many works purchased, including 3 paintings in the National Art Museum of Sofia, 2 in the Sofia City Art Gallery, 13 in the Targovishte (Old Friday) Art Museum, 1 in the Razgrad State Art Gallery, 3 in the Gabrovo Art Museum, and 1 in the Kardzhali Art Museum. As an artist, I am very lucky, it was the first solo exhibition I opened in Turkey in 1989 at the Istanbul Beyoğlu State Fine Arts Gallery. The hall was full with the Deputy Governor of Istanbul, representatives of the press, my colleagues, my relatives, and the Istanbul audience. The press also made a lot of noise in the broadcast. I was very happy that it attracted great attention.





How do you see the future of painting in today's art education?

Today, the importance of art education is increasing. When we say educated people, we think of a human model with a fully developed personality and social responsibility awareness. Keeping up with the dynamic structure of the rapidly changing world is only possible by developing a personality equipped with creative powers. One of the most economical ways of revealing the creative powers of the individual is the aesthetic education of the human being, that is, education through art. Every person has more innate creative powers. Is art education necessary only for the talented, that is, for those who will become artists, or is it necessary for everyone? My answer to the question will be "necessary for everyone". I think it is not enough for a person to just be mental, but emotional values are also needed. Only logical actions lead people away from the world of emotions and towards values of interest. Undoubtedly, everything is based on reason. What is meant is that spiritual satisfaction is

important and the need to develop sensitivity. "The body of relationships in which modern man was pushed made him smaller and reduced his cultural ability because he was spiritually damaged" says the famous German philosopher Albert Schweitzer. Swiss Pedagogue J.H. According to Pestalozzi's understanding of education, "Developing talents is more important than being filled with knowledge". German author and educational scientist J.W. Goethe emphasizes that the most valuable way of personality training is art. I think the aesthetic education of the person is the moral education itself.

Finally, what would you recommend to our faculty students and those who want to improve themselves in this field?

We see that our esteemed students, who have chosen the field of art, feel good at our faculty, attach importance to their education and art, from their achievements and their participation in artistic exhibitions. My advice to you is to try to get the best possible education



in your field, prepare yourself to meet the postgraduate requirements during the undergraduate period, and complete your master's and doctoral education. Because today, competition in the field of art is very high. Let's not forget that the field of art is a difficult field; It requires hard work, research, innovative thinking and application. We also have to believe that; Since we chose this field, it is in our hands to be successful. I wish you all success.



**Interview with
Lecturer Asiye
Kübra Külünkoğlu
İslamoğlu**

Dear Professor, if we could get to know you briefly, could you tell us about your career process in the academy and in the sector?

Of course I'm Kübra. I graduated from Bilgi University Architecture. Then I completed my master's education by focusing on "Sustainable Architecture". I continue my doctorate education by doing research in the fields of "Sustainable Architecture and Building". For eight years, I have been operating in the sector both within my personal architecture office and in the academic field.

What were the factors that affected you while planning your career and the reasons for choosing your field?

After my bachelor's degree in architecture, I had the opportunity to gain experience in the field of construction and construction of the sector by working in the construction site. Then, thanks to my personal office I set up, I issued certificates to the buildings with my Green Building Energy Certification Expertise. The desire to share my experiences in both office and construction sites in an academic environment brought me together with my academic career. I enjoy transferring my passion and excitement to architecture to the academic field and being together

with young architect candidates trying to learn the profession.

What advice can you give to our friends who want to progress in this field like you?

Although it is very classic, the "Don't Be Afraid to Try!" Recommendation will be the first suggestion I will say. Do not be afraid to try all the opportunities and results in life, even if the results are negative. Every experience will turn into a great experience that they will apply in the future.

If we talk about spatial design, in a very general way, how will the spaces after the pandemic be shaped?

Everything that is experienced leaves a mark on human life. Especially like the pandemic, this change that affects the whole world will definitely have an impact on the places we live in. During the pandemic, people started to use residential spaces more than ever before. Our residences have transformed and changed in this process, both as our office and as our training area. Many international and national companies that have adopted working remotely with the pandemic have declared that they have adopted the remote working model permanently. This situation will also affect the preference criteria

sought in residential buildings. For this reason, while the square meter of newly produced residential spaces gains much greater importance, it will be among the expectations to construct a separate working area within the residence.

What do you think will be the determinants of design in a world where social distance is necessary, where we cannot use public spaces as before?

I think that the issue of sustainability, which is my area of expertise in the field of architecture, will gain much more importance in this field. The most important criterion to prevent pandemic epidemics is to keep the public spaces that we use collectively hygienic with well-filtered mechanical systems. Sustainable spaces where nano-structured materials will be used more frequently will be the main determinant of the design after this period.

During the pandemic process, it has been understood that it is possible to work remotely even if it is a necessity. What are your positive / negative opinions about this online education process that you also carry out remotely?

With the experience of how distance education takes place, the positive and negative aspects of this education model have also been identified. Although the distance of architectural education especially within the scope of project implementation courses brings difficulties with it, I have observed that students especially are welcomed by the online teaching of theoretical courses. In this process, it has provided great convenience as long as they can access the video recordings of the lessons whenever they want. After the pandemic period, I think that university education will continue as hybrid education, and within the scope of architectural education, Project courses will continue face-to-face and theoretical courses will continue online.

Ayşe Aksu
Graphic Design
3rd Grade Student

What were the benefits of studying at Gelişim University, Graphic Design Department?



What kind of changes did you notice during your time at Gelişim University? How were these reflected in your plans for the future?

Hello, I am Ayşe Aksu, I am a third year student of the Graphic Design department at Istanbul Gelişim University and I am also doing a double major in Interior Architecture and Environmental Design. In fact, when I began college, my plans didn't go exactly as I planned. Because Interior Architecture was my goal. When the special talent exams in Interior Architecture departments were lifted, I found the Graphic Design Department to be another option for myself so I wanted to study this section. Later, I learned that my school has a double major program and I wanted to take advantage of it.

By keeping my average high scores and gaining the right to attend the Department of Interior Architecture and

Environmental Design; I actually got one step closer to my dreams. This situation improved my ties with the school.

Which areas do you intend to focus on when you graduate from Department 1? Do you have a future road map in mind?

I want to progress as an academic. I want to do my master's degree and work at the university where I am currently studying.

When planning your career, did you see any professional guidance from the university and your professors?

My teachers contributed a lot to this subject because I drew a path for myself based on their knowledge and experiences they provided me with.

In the sense of personal develop-

ment, how did the events you experience affect you?

Since I graduated from Anatolian High School, I did not know much about computer programs. This was a bit intimidating, too, because I had chosen a major that I had no previous knowledge of. I was drawing, but I had never digitized my drawings. Over time, as I learned the programs, this situation led me to learning illustration and I developed myself in that area. I think this is a huge contribution. I am constantly trying to improve myself with educational programs and online certificates.

Can you talk about the pros and cons of studying at a university in a big city while you are on your way to becoming a self-sufficient individual?

I never thought to study anywhere



outside of Istanbul because I was going to work in Istanbul. I think there are more job opportunities in big cities. Even if I work in a small city in the future, I think I can do better things there with the advantages the big city gave me. Since my family is also in Istanbul, my priority has always been to stay in Istanbul. The downside is that I was having some problems with transportation since I live in Ataşehir, but since the education is remote now, I have not had such a problem.

What is your favorite lesson and why?

When I first started school, I did not know anything about the lessons. I thought I was going to have a hard time, but as I saw all the lessons, I liked them all, especially since I am more apt to draw, I liked basic drawing lessons, art lessons and illustration lessons more because I am interested



in every lesson related to drawing.

If you could choose a question that you would like to be asked here, what would that question and its answer be?

Actually that question would be this; I started the Graphic Design Department without knowing much about it and I thought I couldn't be successful. Therefore, if there was a question like "Are you satisfied with the department?", My answer would be: "I am very pleased with the major, I study it with pleasure and love". I recommend it to everyone. Job opportunities are also very good, I think I can easily find work.

What was your most memorable moment while studying at Gelişim University?

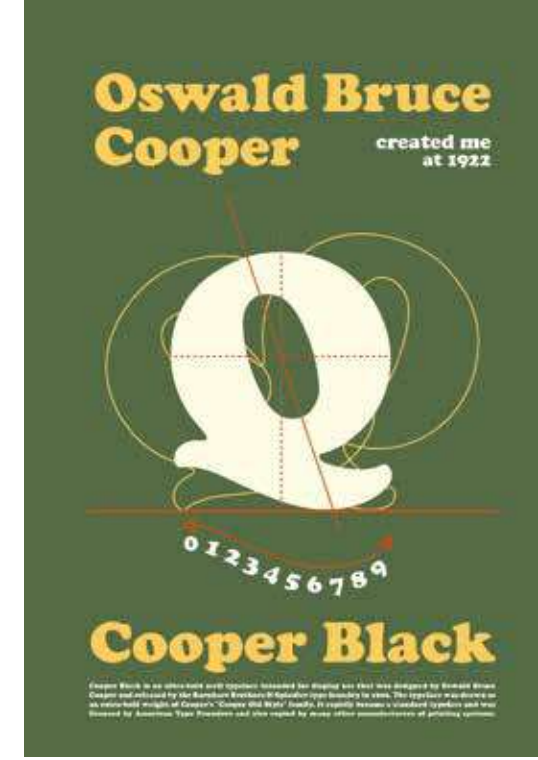
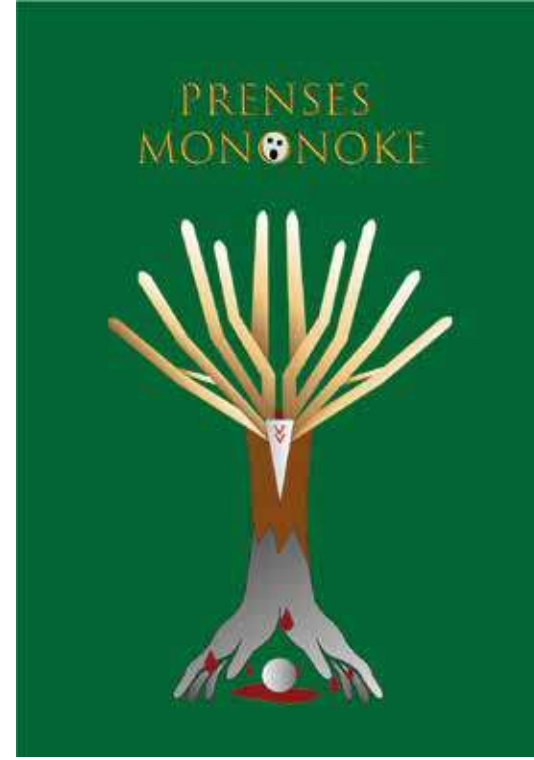
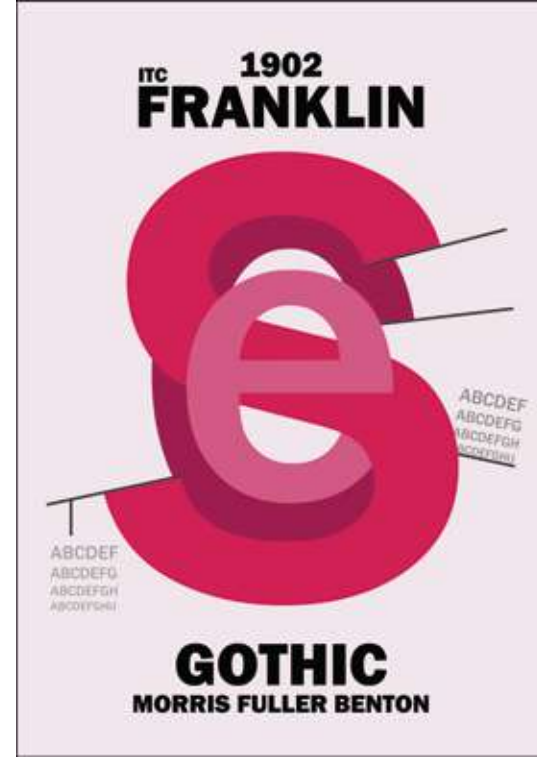
There would be nobody left at the school after class. As neither me nor



my two friends had a computer, we worked in the computer workshop in school till late hours. I do not forget this, I remember it fondly.

If you were to give some advice to students who want to choose this university for the future, what would it be?

Make use of all the facilities of the school. Because whether they have libraries or computer workshops, they are a lot and they should benefit from them. Also, all of our professors are very good, they all benefit from their experiences. Especially from English, I could not study English preparatory because my department is Turkish. If I had my current state of mind, I would start with English preparation and tell them to take advantage of English preparation opportunities. I want to add that too; we are not satisfied with success, we want to keep learning.



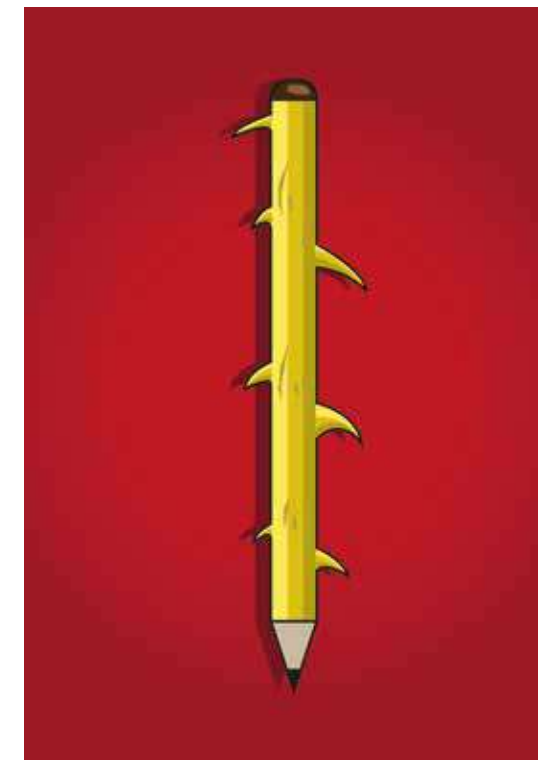
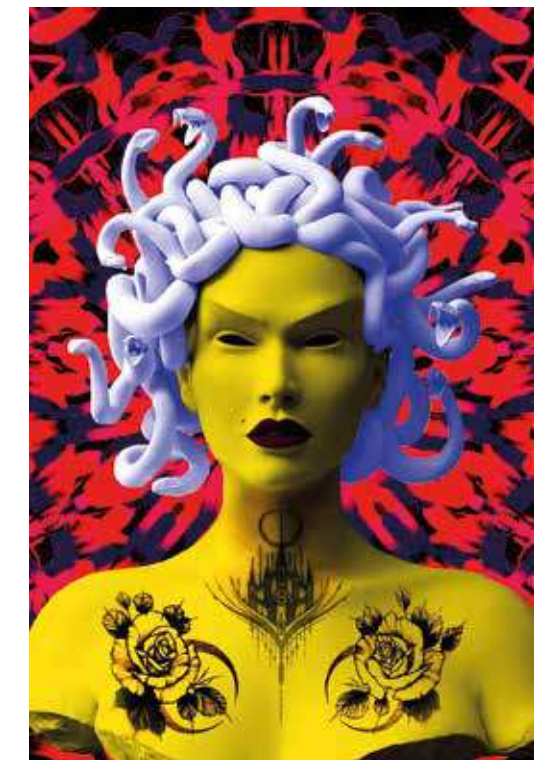
**Student Studies
Imprint information**

Image 1. Gülben Alkan "MATRIX"
Department of Communication and Design
3rd Grade Student

Image 2. Gülben Alkan "FONTAFIŞ"
Department of Communication and Design
3rd Grade Student

Image 3. Zeynep Fırat "PRINCESS MONONOKE"
Department of Communication and Design
3rd Grade Student

Image 4. Melike Söalp "COOPERBLACK"
Department of Communication and Design
2nd Grade Student



Visual 5. Zeynep Fırat "TO LATE HOURS
STAY UP "
Department of Communication and Design
3rd Grade Student

Image 6. Zeynep Fırat "LISTENING
PAY ATTENTION "
Department of Communication and Design
3rd Grade Student

Image 7. Melike Söalp "MEDUSA"
Department of Communication and Design
2nd Grade Student

Visual 8. Gülben Alkan "RISK"
Department of Communication and Design
3rd Grade Student

“I’m 42 years old gastronomy student. If I didn’t have my imagination I wouldn’t be able to bring this many things to life. The most basic element of my success is to dream and to work tirelessly for this cause.”



Interview with Selçuk Bakaç, Our Healthcare Student in Combating the Covid Pandemic

Istanbul Gelişim University, Faculty of Fine Arts, Department of Communication and Design Asst. Prof. Dr. Çağlayan Hergül conducted an interview with, a first-year student of the Department of Gastronomy and Culinary Arts and Paramedic Selçuk Bakaç, about being a student and a paramedic in the Covid pandemic.

During the Covid pandemic we are living in, our health soldiers perform their duties with superhuman efforts at the expense of their lives. One of us, our student Selçuk Bakaç, also takes part in this struggle. Learning that Bakaç was a Paramedic in the History of Art and Design course. Asst. Prof. Dr. Çağlayan Hergül said:

“My first encounter with Selçuk Bakaç, who is older and more expe-

rienced than our other students, was during distance education. I was very impressed and respected when I heard that he was a paramedic and that he continued his lessons during the distance education process despite the difficult conditions of his working life. Until today, when we approached the end of the year, he did not skip the lessons. He participated fully in the course both in ambulance and duty centers. On the other hand, he is a traveler himself. In our lectures, he enlightens us about the culture of the many countries he has visited and encourages our young students to study abroad. In addition, both his success in classes and his passion for Paramedics keep us alive.”

The interview proceeded as follows with Hergül’s questions:

First of all, can we learn about the purpose of choosing Istanbul Gelişim University?

When the cases exploded in China, I wanted to turn this into an opportunity when it was certain that this epidemic would eventually come to Turkey. I took the university exam. I did not know which university I would choose according to the score. If universities outside of Istanbul came across, I wouldn’t go anyway. Even if Istanbul coincided, I would go to the university that is the closest and within reach to me. This was Istanbul Gelişim University and our campus was very beautiful. When my score was announced, the first university I applied to Istanbul Gelişim University. When the scholarship was also issued and accepted, I decided to study here.

Why Gastronomy and Culinary Arts and not other departments?

Because I started my working life at McDonald’s in 1995. I chose this section because my hand is prone to this type of work and to learn what it is like in a more artistic way.

How did your interest in art begin?

I entered the nursery of Bakırköy Mental and Neurological Diseases Hospital in 1979 when I was 7 months old. Since the management of the hospital believed in music therapy at that time, classical music was playing all over the 900-decare hospital. Beethoven, Mozart... Ariyas everything... I had the opportunity to experience this beauty until about 13 or 14 years old. When I started secondary school, I was introduced to The Simpsons cartoon. At that time TRT was giving 1. I started drawing The Simpsons without any support. I was drawing pictures of the Simpson family on my school bag alone. There was an unending enthusiasm and interest in painting and music in me. I did not stop drawing. In addition, I studied bass guitar and later learned drums. In short, I am always in touch with art. Therefore, I actually chose the Faculty of Fine Arts Department of Gastronomy and Culinary Arts.

Growing up on the Mental and Neurological Diseases Hospital campus is an interesting experience. Have you ever been in contact with patients?

I was educated in the kindergarten inside the hospital until the age of 7. After the age of 7, I was going to Bakırköy Primary School in my primary school term. Since my parents worked at the hospital, I would come back here and go to the kids club there. Then, the high school I went to was already 500 meters ahead. Therefore, I can say that I grew up inside the hospital. The hospital is a completely isolated place, it is not possible for an ordinary citizen to

enter. I have met very interesting people, nowadays I am hearing the news of some of them passing away. Even today, when I go, there are people who still know me. On the other hand, I actually did not want to work in the health sector. Ibni Khaldun has a saying that “Man’s destiny is the geography he was born in.” I think that the place where I was born was my destiny.

In our art and design history course, we were dealing with expressionism. At that time, you told me that these kinds of pictures were actually seen on the walls of the Mental and Neurological Diseases Hospital. Could you give some information about that?

There is a place here where chronic patients, that is, patients whose hospitalization will last a lifetime, are rehabilitated. Agreements were made with educators in many branches, such as social workers, art teachers, physical education teachers, to provide activities for patients. These were trying to educate patients in different fields. At that time, there were people painting. Those who had paintings created works in an abstract and expressionist style, similar to the paintings we saw in our lessons. These works were hung on hospital walls and exhibited. Very good work was done.

Well, besides health education, did you get education in another field before our university?

I am openly studying the Department of Sociology at Istanbul University. The purpose of choosing this department was that as a person who grew up in Bakırköy Mental and Neurological Diseases Hospital, I was influenced by the psychiatrists and doctors there. I could not become a doctor, especially since becoming a psychiatrist also required a very high score. Therefore, I wanted to study both human science and social science.

On the one hand, you are a paramedic, you drive the ambulance and on the other hand you continue your lessons. We externally monitor when it is very busy, even when working hours are extended and the difficulties you experience. How do you manage this situation?

My watch lasts 24 hours from 8 am to 8 pm. We are 3 people in these 24 hours, there are 3 ambulances at our point. So at this point we are 9 staff members. In our vehicle, there are 2 more people except me. I can attend classes comfortably as long as there is no case. While I am in the ambulance, I connect the phone to the vehicle’s bluetooth and listen. Of course, my other friends next to me are actually listening to the lesson with me, I can say that two other people are reading the section besides me. They support me when I miss something. On the other hand, there are such moments that I sometimes listen to the lecture even while carrying a stretcher. I attend classes and try to participate as much as possible, either with headphones or on the condition of direct listening.

So we really appreciate this tremendous effort. We are also proud. Finally, you have a versatile structure. You are also a traveler, you have visited many countries. As a traveler, a paramedic, a sociologist, and a student, what would you like to send a message to your classmates and fellow students based on all your experiences?

I recommend them to follow their dreams. I am 42 years old gastronomy student. If I didn’t have my imagination, I wouldn’t have been able to bring so many things to life. The main element in their success should be to dream and they should work tirelessly for this cause. Thanks to our student Selçuk Bakaç for the interview he gave; we wish him success in his education and business life.

What Is Changing In Our Cities due to the Pandemic?

Research Assistant Gökçe Uzgören



It is obvious that pandemic conditions will cause significant changes in the design and use of urban space. In particular, the increasing demand for public open spaces, the obligation of users to comply with the 1.5 m social distance rule established by the World Health Organization, and the increasing demand for individual/private spaces will also affect the planning and design process of these spaces. It is obvious that especially people living in big cities like Istanbul will have an increasing need for open spaces and a relationship with nature. It is to be expected that the already insufficient green spaces will exacerbate this lack during and after the pandemic. For this reason, redefining the site selection criteria and capacities of both green spaces and other public open spaces will be a concern for urban planning and spatial design. It will be necessary to develop new planning and design approaches to transform public spaces that are

more accessible to all,

The important point is how much of the changes that occur under pandemic conditions will be permanent and how much will be temporary

with as much pedestrian access as possible, with large and open spaces, within the framework of new standards in terms of both quantity and quality. In addition, there is information in the media that many domestic and foreign companies have adapted to work from home in the service sector and even some institutions and organizations will switch to work from home and close

their existing work areas even after the pandemic has passed. The questions of what will be vacated after such private institutions take places in the city center, and what functions will take their place, are another element that preoccupies the urban planning agenda. The important point here, however, is how much of these changes, taking place under pandemic conditions, will be permanent and how much will be temporary. These variables are of great importance in planning decisions. In addition, due to the increase in population density in urban centers, it can be predicted that the demand for real estate will increase from the urban peripheries, where the density of citizens living in these centers is lower. In this case, many areas in need of protection may disappear from the urban area over time, or the density of low-density areas may increase. New planning decisions will need to be developed for such development.

Asst. Prof. İlayda ÇETİN Evaluated the Effect of Photography on Interior Architecture Education

It can be stated that the camera is the technological tool that enters the field of interaction of painters, architects and interior designers in the act of designing to analyze space. Photography and design are intertwined and triggering production areas in the sense that both the documentation of the built environment and the photographed buildings inspire new designs.

As a result of an education that focuses on the art of photography, which focuses on visual perception, students are generally supported with photography, it is thought that the skill levels in this perception class are higher.

The contribution of the art of photography, which has such significant effects on the design activity, on interior architecture education is also quite evident.

ÇETİN's views on the subject are as

7-13 April World Health Week and Evaluation of the Criteria to be Considered for Healthy Indoor Spaces



Upon the work of the commission headed by Prof. Dr. Andrija STAMPAR, with the approval of 26 member countries, the "World Health Organization (WHO) Constitution" entered into force on April 7, 1948. April 7, the date when the WHO Constitution came into force, is celebrated as "World Health Day" every year. For indoor users, the quality of the space is of great importance in terms of maintaining a healthy life, while healthy spaces are

identified with healthy users. For this reason, there are various variables that should be considered when designing spaces. According to the Institute of Building Biology and Ecology, it is necessary to pay attention to some basic principles that we can gather under the headings such as lighting quality, thermal quality and air quality in order to create healthy buildings. For detailed information on the subject, you can visit our Istanbul Gelişim University website.

follows:

"The design process is to be able to perceive and interpret complex and comprehensive objects visually and their constituent parts; It focuses on the ability to interpret and express these comments visually in line with the analysis and synthesis processes. With visual arts education, it is aimed to raise individuals who know how to look and see, interpret what they see in an original way, have developed imagination, can analyze and communicate. When considered from this point of view, students with differ-

ent qualifications can have various gains in the interior architecture / architecture education process. As a result of an education that focuses on the art of photography, which focuses on visual perception, students are generally supported with photography, it is thought that the skill levels in this perception class are higher. This is because photography can be used as an instructional tool while providing variety. In this way, visual thought develops freely."



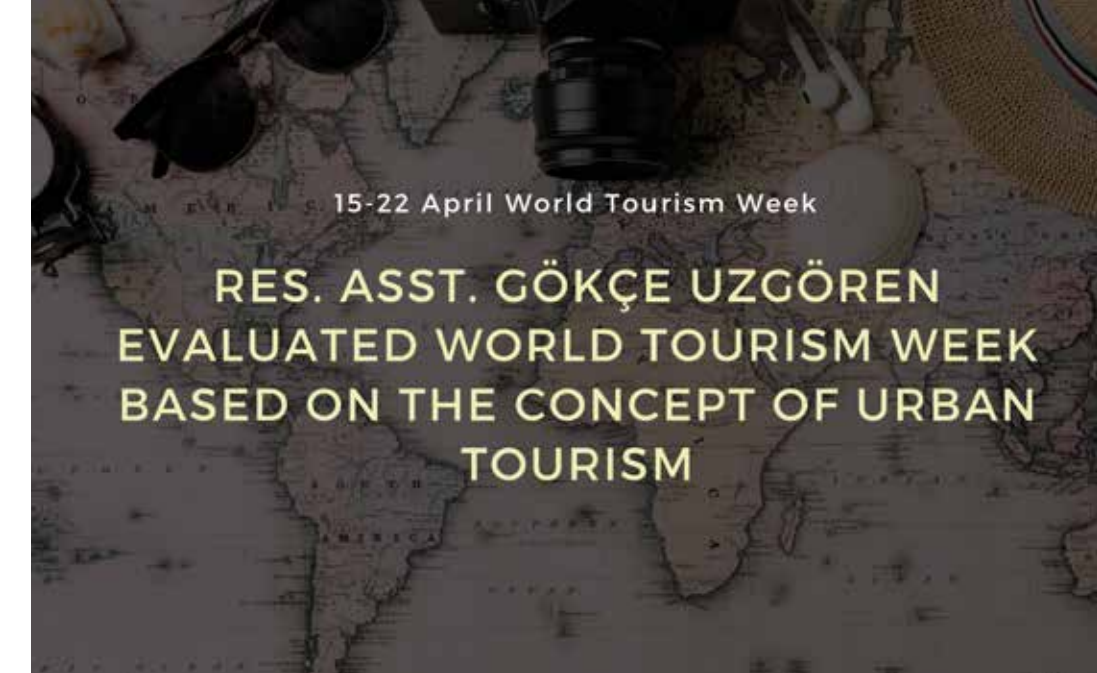
The developments in globalization, industrialization, trade, tourism, transportation and communication technology, which started with modernism and continue today, have changed spatial characteristics, function, identity and culture by affecting societies all over the world and brought about the same (similarity, uniformity, homogenization). Especially the dynamics, technological developments, social, cultural and political adaptation processes and economic policies that emerged in the process of modernism and globalization have greatly affected the form of spaces. With the loss of originality, locality, identity and culture, this interaction has resulted in spatial sameness rather than displaying distinctive differences and diversity.

Having completed his master's thesis on the examination of this concept of sameness that we encounter in interior spaces in the period we live in

the context of cafe interiors, Res. Asst. Tuğçe Öztürk's opinion on the subject is as follows:

"When the interior designs of cafes and new generation coffee shops, which are one of the eating and drinking places, are examined in the context of spatial sameness and the current styles and trends that are dominant in the designs and are analyzed through examples, Spaces, which are called third places, are defined as places that people use for purposes such as meeting, socializing and having fun, other than home and work places. Today, the interior designs of the third places, including cafes and new generation coffee shops, give clues to the differentiation and changes occurring in the social context. Today, phenomena such as industrialization, technology, and globalization have numerous effects on the social structure in very different contexts. When the spatial reflections of these interactions are

examined through the sample spaces selected from the Karaköy District of Istanbul, it is seen that the interior designs of cafes and new generation coffee shops are largely similar today. Most spaces act with an understanding that applies whatever usage and trend is most popular at that time, and changes the interior design in line with that trend when it becomes obsolete. Such spaces do not have a specific concept of their own and they appear as identical spaces. Uniformity brings along the consequences of uniformity and homogenization in spatial design, lack of memory and loss of identity in spatial design. In order to prevent these effects of the globalization process reflecting on interior spaces, different geographies must display their unique differences and diversity by reflecting their localities, identities and cultures to interior spaces. "



The aim of the World Tourism Week, which is celebrated every year on the week of April 11-22, is to remind that tourism has no color, language, religion and race and to emphasize the unifying power of tourism, which is one of the fastest growing sectors in the world. Tourism week was celebrated from 1977 to the first half of the 1980s,

but with the effect of climate change, weather conditions and the opening of the tourism season have been celebrated since 1983, the week of April 15-22. World Tourism Week, which was previously celebrated as the opening of the tourism season, is now celebrated with the aim of spreading tourism throughout the entire period and at the same time raising the awareness of the pub-

lic about what should be done to provide the highest income from tourism. The European Commission (EC-European Commission) defines urban tourism as 'tourism activities offered to visitors in towns and cities'. Speaking of which 'city', the tourism activities include various activities such as obtaining information about the history and culture of the city, shopping, taking advantage of entertainment opportunities, obtaining information about gastronomy, industrial heritage, and participating in artistic activities.

Although the tourism sector has entered a restructuring process with the Covid-19 pandemic, it will continue to be one of the most important sectors in the world economic system. We wish all of us happy World Tourism Week, with the hope that tourism, which supply with the needs of individuals to socialize, see different places, get to know, experience, and have fun, will show a reliable, healthy, sustainable and people-oriented development.



Department of Communication and Design Assistant Professor Çağlayan HERGÜL made an assessment on the emergence and importance of World Art Day.

National Plastic Arts Association (UPSD) and Our Artist, Who Played a Role in the World Art Day, Bedri Baykam.

National Plastic Arts Association (UPSD) was established in 1989 within Unesco in Istanbul. It is understood that the main purpose of this international art association based in our country is to open up to the world. The beauty that

the association has brought to all humanity in these days, when we embrace art in the most important and worldwide and even today under pandemic conditions, is "April 15 World Art Day". So how did this process develop?

What is the International Plastic Arts Association doing at the World Art Day event on April 15, 2021?

Highlighting the active role of art in pandemic conditions, it brings together artist academics in Turkey over the internet. They open this event, which they call Akademix III, online to all art lovers

Lecturer Aslı Kirbaş Evaluated the Reusage of Historical Places.

Istanbul Gelişim University (IGU) Faculty of Fine Arts (GSF) Interior Architecture Department Lect. Aslı Kirbaş explains in detail about the protection of historical, natural and cultural values, methods, requirements and the concept of "Reuse".

"The issue of preserving historical, natural and cultural values has been the focus of attention of those who work on this issue for many years. In this regard, whether the protected values are tangible or not, their contribution to the period they belong to on a local or global scale and to the natural and structural environment they are in are decisive. The emergence and development of the concept of conservation and conservation approaches in the historical process and the regulation of laws, regulations and regulations that control conservation at national and international scale have led to the formation of the theory and practice of conservation in the long term. Protection methods such as "maintenance",

"repair", "integration", "renovation", "improvement", "restoration", "reconstruction", "transportation" and "reuse" are needed in order for the buildings to be preserved to survive.

Preserving the existing building stock through reuse is important for the continuity and sustainability of history and cultural heritage. Preservation deals with the past, present and future of a cultural value. The use of the existing building stock and its preservation to the future, the history of that building / building community, the collection of all existing written documents and the examination of the historical background, including oral research, if any, the current state of the building, the past intervention, if any, and the on-site research, examination and measurement of the annexes. In the light of this information and examinations, the determination of the new function and the interventions and additions required by the new function in order to ensure

the sustainability of the existing structure through reuse are within the scope of protection. With this information, how and with what function the building will survive in the future are issues covered by conservation. At this point, it is important to reuse the buildings with an appropriate function without disturbing the original design and integrity, breaking the historical context and without physically



intervening and adding too much to the building. Changes in function, cultural, accommodation, eating and drinking, working, touristic etc. according to need can be purposeful. There are different approaches to reuse.

With the help of the literature in this field, when we want to define the concept of "Reuse", we can say the following: "It is intended to reuse the buildings with an appropriate function without disrupting the original design and integrity, without breaking the historical context and without physically intervening and adding too much to the building". Changing needs, living conditions, socio-cultural, socio-economic and socio-political context also affect the design process of new spaces. Likewise, it is possible to reuse existing and preserved structures by loading a new function in the process of preservation. Since reuse mostly occurs with a change of function, it appears as a concept as "re-functioning".

While the existing structure is given a new function, the new spatial arrangement will inevitably cause changes in the existing plan scheme. On the other hand,

these changes will ensure the continued use and vitality of the building. Interventions in reuse can be structural, interior components, or both.

It is important that the re-use approach complies with the principles of conservation, that is, it is transformed in accordance with the original design and intended use of the building, with an approach that will not destroy its historical layers and maintain its relationship with its surroundings. Although reuse is applied to a structure worth protecting, it requires an intervention. In this process, it is important to reinterpret the building according to its features, to maintain its historical value, and to use architectural features.

It is inevitable that a building whose original function does not meet today's needs will be abandoned or destroyed by its users after a certain period of time. This situation causes the structure to disappear over time. In order for structures to survive, they must continue to be used by humans. In this way, it will be ensured that the building, which is still in use, undergoes regular maintenance, main-

tains its physical conditions, maintains its spiritual vitality and passes on its cultural value to future generations.

Re-use by experts, using scientific methods, controlling with national and international regulations and principles, requires preserving the semantic, historical, design and structural features of the structure, and after the new function is given, these features should also come to life in today's function. Interventions and strategies that preserve these sensitivities should be determined for changes to be made in the interior due to changes in function. There are many suggestion methods in the conservation literature regarding these approaches. According to the characteristics of the building, the appropriate ones among these suggestions should be determined by an expert and multidisciplinary team and work should be done. Thus, the past belonging to the society is preserved and can be passed on to future generations. "

We would like to thank to Lecturer Aslı Kirbaş for her information and contributions regarding the reuse of historical buildings.

“The Healing Power of Art in Health Week”

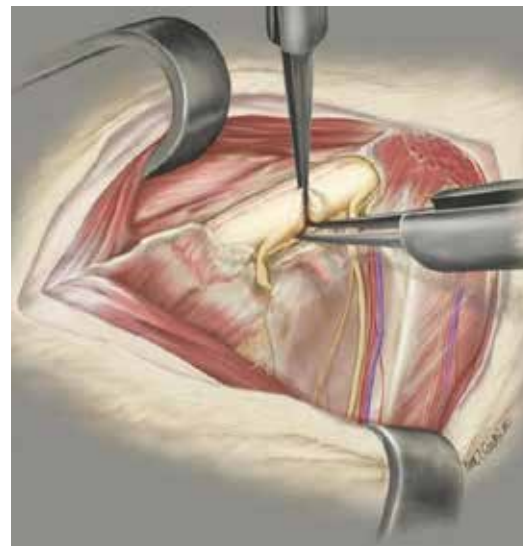
from Communication and Design Department Assistant Professor Çağlayan HERGÜL



Communication and Design Department academic staff member Asst. Prof. Dr. Çağlayan HERGÜL expressed her thoughts on the healing power of art on 7-13 April World Health Week.

“Art and science are actually intertwined concepts. Both are concerned about proof, one is the proof of feelings and the other is proof of thoughts. The artist is after the proof of his inner world, the proof of the scientist’s observations and experiments. When we think in the field of health, we come across a similar impression. Leonardo da Vinci offers us the most striking example of this. He may not be a medicine man, but he signed the earliest scientific drawings on human anatomy in an artist style. He may not be a scientist, but he brought science together with art. Leonardo is not a mathematician either, but he is an artist who attempted to prove the infinity principle, showing the scientist reflex. A similar situation was explained by

Rembrandt Van Rijn’s “Dr. Tulp’s Anatomy Lesson” detailed the cadaver examination in the medical school. Today, medical painting emerges as a significant field of study. One of our important values in this regard is Prof. Dr. Ahmet is the Exam. From the opposite point of view, he may not be a painter, but he is a medical painter with a medical identity.”

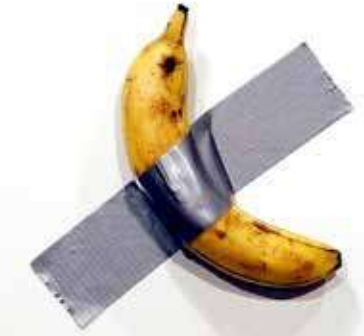


Communication and Design Department Research Assistant Büşra KAMACIOĞLU Shared Her Views About

The Industrialization of Art in The Special World Art Day

Communication and Design Department Research Assistant Büşra KAMACIOĞLU emphasized that in the twentieth century, the culture and industry of capitalism industrialized, society turned into an industrial product, and as a result, the concept of culture industry emerged. Kamacioğlu also mentioned that the culture industry has brought about changes in fields such as art, philosophy, architecture and literature, including the way of social life, and expressed the following thoughts: “With the increase of biennials, private galleries and museums around the world, on the one hand, art production supports on the other. It is seen that popular works have emerged in similar techniques similar to each other. This situation shows that today’s art is in danger of being uniformized within the market expectation and integrated with the market. For example, the works chosen to represent themselves for the new con-

temporary art fair “Abu Dhabi Art”, which started in Abu Dhabi in 2009, are more compatible with the perception created by the super-rich United Arab Emirates in the Western world, rather than reflecting the styles of the galleries. Gallery owner Larry Gagosian’s ‘Red Diamond’ by Jeff Koons with a price tag of \$ 12 million (picture 1) and Damien Hirst’s work ‘Ah Midas’ (picture 2), one of the butterflies sprinkled with diamonds on a gold background. can be shown. “



Book Suggestion:
Italo Calvino-Invisible Cities



Calvino's Invisible Cities book consists of short chapters with many depictions of cities. All of these cities are fictional cities that do not actually exist. As a result of these chapters, in which Calvino presents short descriptions, it is aimed to create a holistic concept of "city" in the mind of the reader. In this formation process, Calvino makes use of not only urban images, but also objects, people, animals, places, and heroes of mythology that we are all familiar with in everyday life. Although the book contains urban narratives independent of time and space, Calvino reveals how time-space context plays a key role in understanding cities when the book is finished. It also provides a series of initiatives to shed light on the development of cities that have become uninhabitable today.

This book, in Calvino's own words, is "A series of travel notes that Marco

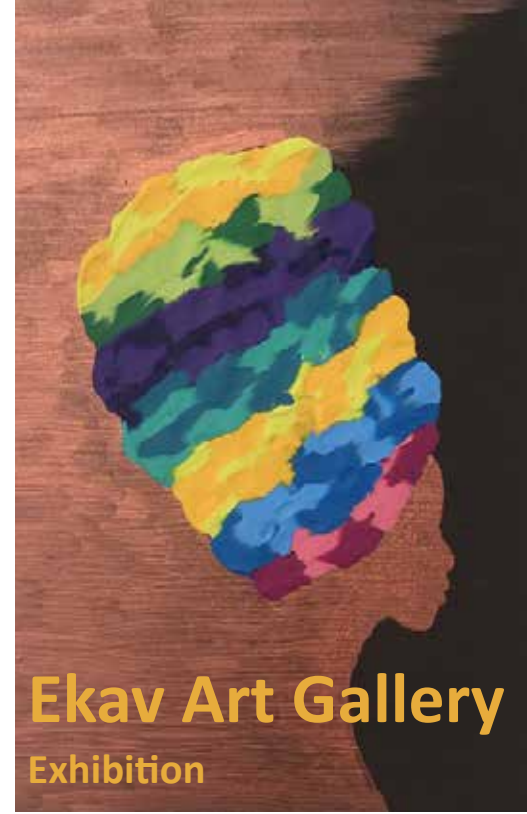
Polo presented to Tatar Emperor Kublai Khan."

"[...] Utopian traveler describes impossible cities to this melancholic emperor who realizes that his immense power is losing its value because the world is devastated, for example; It is a microscopic city that spreads as it spreads and transforms into many concentric cities by constantly expanding, then a two-dimensional city like the spider web city or Mar-iana, hanging in the void."

(Calvino, 2016: 11)

This book, where everyone can find traces of their own self or their own life, will be very exciting and useful for the students of the departments of fine arts where creative thinking is at the center.

Prepared by: Res. Asst. Gökçe Uzgören



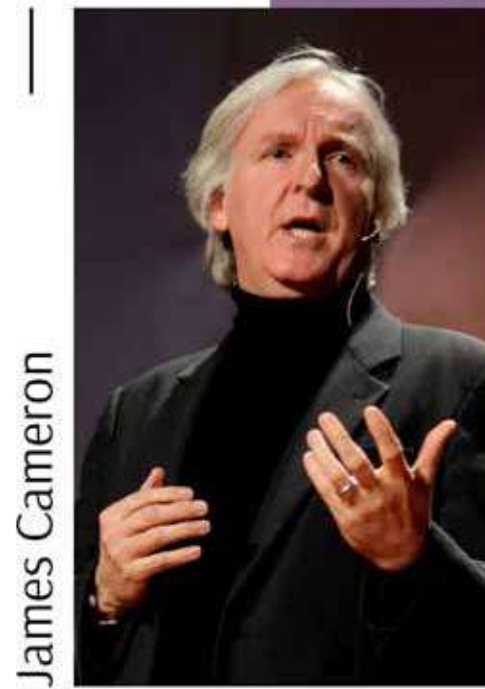
EKAV Education Culture and Research Foundation continues to support art education in Turkey by giving scholarships to students studying in fine arts departments of universities and succeeding in different disciplines. The 'EKAV-Artist New Generation 5' exhibition, held for the 4th time this year, is presented to art lovers at 'Ekavart' Gallery between May 14 and June 29.

'Ekavart' Gallery, which aims to raise the quality of life and consciousness level of the society by combining the language of art with aesthetics; has held numerous events such as solo and group exhibitions, personal development seminars, autograph sessions, workshops, music concerts which consist of the works of masters and young artists of Turkish painting, since the time of its opening.

<http://www.ekav.org>

Suggestions from the Bizce İstanbul Team

Foreign Director Suggestion of the Day



James Cameron

Cameron, who started his film career as a scriptwriter, he directed his first short film Xenogenesis as a director. James Cameron, impressed by a dream he had, decided to create the Terminator but he could not get approval from the producers because of thought that he was inexperienced. He finally achieved his goal and created this cult movie.

Suggested movies:

- Terminator (1984)
- Titanic (1999)
- Avatar 2 (2017)

Foreign Director Suggestion of the Day



Pelin Esmer

She won awards in many national and international festivals, including the best documentary director award at the Tribeca Film Festival with her documentary 'The Game', which was showed in 2005. The documentary focuses on the process of writing and staging a play by nine villager women who live in Mersin. She achieved the same success with the movie called '10 to 11' by directing, producing, scripting and editing.

Suggested movies:

- The Collector (2002)
- 10 to 11 (2009)
- The Observation Tower (2012)

#EVDEOKU

Berk's Recommendation

Described as dystopian, this work by George Orwell reveals how the past has traces of the future. With this work he wrote in 1984, Orwell protests the modern world. It is possible to find traces of today in the book. It's all about Orwell's long-sightedness.

#EVDEOKU

Ahmet's Recommendation

Published in 1940, The Devil Inside handles with its characters along with the social, political and psychological worlds of the period. In the novel, it is told that the social order influences the individual and drags person into a life full of contradictions. The devil inside is an important work in questioning the underlying causes of individual behavior.

Events in Istanbul

Events in Istanbul



exhibition



exhibition



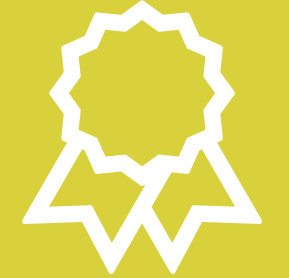
interview



interview



competition



competition



Event name: Distopya Ses Sanatı
Event place: Akbank Sanat
Event date: 9 Mart - 15 Haziran 2021
Web site: <https://www.akbanksanat.com/sergi/distopya-ses-sanati>



Event name: Bir Rüyanın İnşası: Arnavutluk Sanatında Toplumcu Gerçekçilik
Event place: Çevrimiçi-Pera Müzesi
Event date: Süresiz
Web site: <https://www.peramuzesi.org.tr/sergi/bir-ruyanin-insasi-/1249>



Event name: GastroArt ile Kitapla Buluşma Saati
Event place: @gastroartigu Instagram hesabı
Event date: Her gün 22.00-23.00



Event name: 2021 Uluslararası Sanat ve Tasarım Araştırmaları Kongresi ve Sergisi
Event place: Online
Event date: 21-22 Haziran 2021
Web site: <https://www.ohu.edu.tr/artanddesign>



Event name: Beyoğlu Belediyesi Kent Mobilyaları Tasarım Yarışması 2021
Deadline: 30 Haziran 2021
Web site: <https://beyoglu.bel.tr/duyurular/2021-kent-mobilyalari-tasarim-yarismasi>



Event name: Geleceğin Çalışma Mobilyasını Sen Tasarla
Deadline: 25 Haziran 2021
Web site: <http://www.ezberbozantasarimlar.org/>



Event name: 2.0: Güncel Sanatta Minyatür
Event place: Çevrimiçi-Pera Müzesi
Event date: Süresiz
Web site: <https://www.peramuzesi.org.tr/sergi/minyatür-2-0-/1251>



Event name: Kesişen Dünyalar: Elçiler ve Ressamlar
Event place: Çevrimiçi-Pera Müzesi
Event date: Süresiz
Web site: <https://www.peramuzesi.org.tr/sergi/kesisen-dunyalar/77>



Event name: Belirsizliklerle Başa Çıkmak
Event place: Akbank Sanat Zoom
Event date: 2 Haziran 2021 19:00
Web site: <https://www.akbanksanat.com/etkinlik/belirsizliklerle-basa-cikmak?date=3399>



Event name: Peyzaj Mimarlığı Üzerine
Event place: İstanbul Üniversitesi Mimarlık Fakültesi-Zoom
Event date: 2 Haziran 2021 19:00
Web site: <https://www.arkitera.com/etkinlik/peyzaj-mimarligi-uzerine>



Event name: "Kadına Yönelik Şiddete Karşı Bir Adım da Sen At" Uluslararası Karikatür Yarışması
Deadline: 25 Ekim 2021
Web site: <http://www.grafreedesign.org/competition.php>

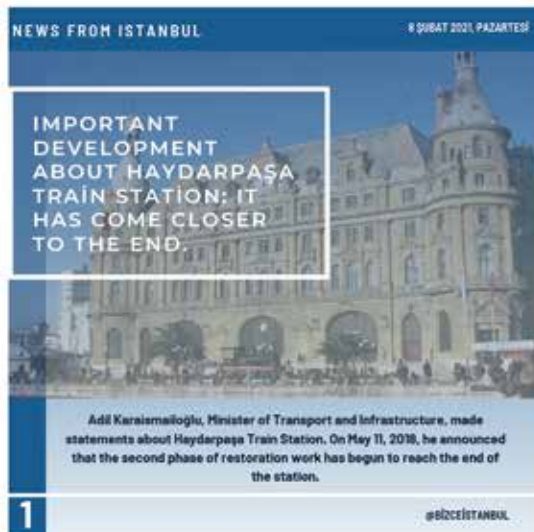
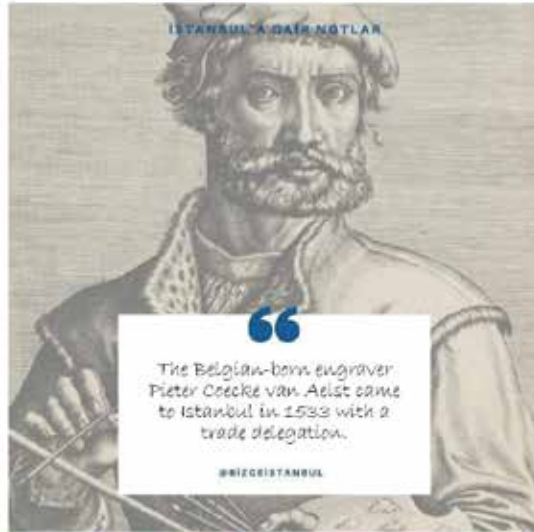


Event name: "Kadına Yönelik Şiddete Karşı Bir Adım da Sen At" Uluslararası Afiş Yarışması
Deadline: 25 Ekim 2021
Web site: <http://www.grafreedesign.org/competition-detail.php>

Whats New In The City?

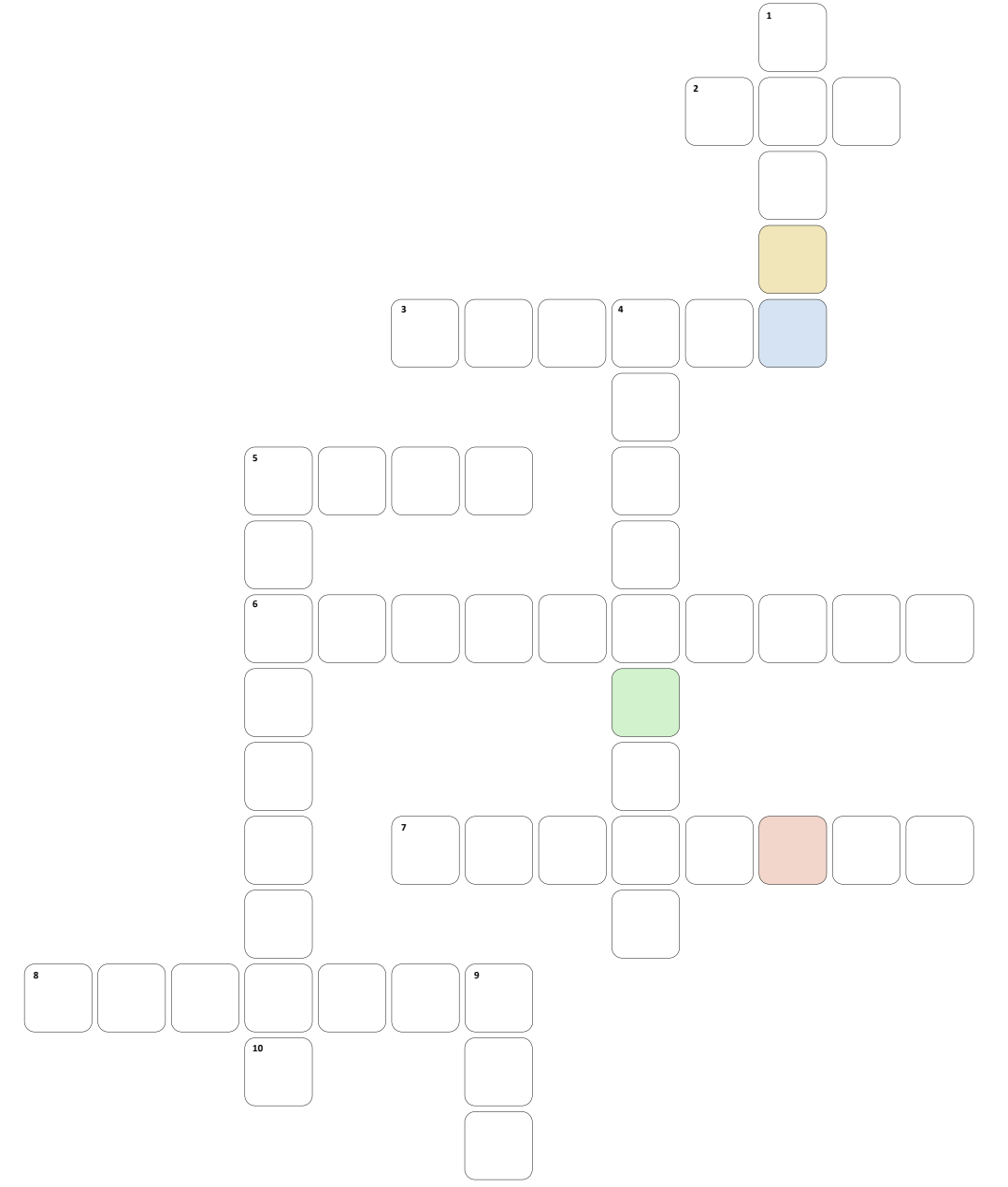
Word Puzzle

#EvindeÖğren Series from the
Bizce İstanbul Project Team

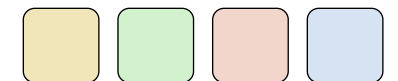


- Sağdan Sola;**
2. Fırçanın tuval üzerinde sağa sola, aşağı yukarı hareket ettirmeden bıraktığı iz.
 3. Kompozisyonda, renklerin, biçimlerin, düzenini ve dengesini anlatır.
 5. Reklam ya da toplumu bilgilendirmek amacı ile duvarlara, billboardlara yapıştırılan resimli ilanlara denir.
 6. Renksizlik
 7. Yabancı ülkelere ve oralarda ki yaşama olan hayranlıktır. 19. Yüzyıl Fransız klazizmde Doğu yaşamına olan ilgide görülür.
 8. Gövdesi ahşaptan yapılmış antik Yunan heykellerini tanımlamak için kullanılan terim.

- Yukarıdan Aşağı;**
1. Söğüt ağacı dallarından yapılan ve desen çiziminde de kullanılan bir tür kömür.
 4. Görüntü bozulması.
 9. Rengin ışığa göre aldığı derecelere ton denir. Bir rengin açık-koyuluğuyla ilgilidir.
 10. Bir resmin belli bir bakış noktası dışında bozuk ve çarpık görünmesi



Anahtar Kelime;



TAG

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