

## Infrared Camera Developed at Bilkent NANOTAM Has Potential to Solve the Fog Problem at Airports



Researchers working at several universities in Ankara have collaborated to develop an entirely national smart infrared camera technology. This new technology, which works in near-infrared wavelengths (SWIR) where the human eye cannot see, may make flight cancellations due to fog a thing of the past.

Bilkent University Nanotechnology Research Center (NANOTAM) Chairman Ekmel Özbay stated that the new-generation smart infrared camera will be used in the aerospace, aviation, defense, security, health care and transportation sectors.

Noting that fog-related flight cancellations are a major problem at airports, Prof. Özbay explained how the SWIR cameras would be used. "When visibility with the naked eye is dangerously decreased in foggy conditions, the takeoff, cruising and landing of airplanes can take place safely with the assistance of the camera we have developed. This type of camera can see the illuminated markings on an airstrip even in such weather. The same is true in the presence of dust and smoke, making it possible to use the cameras in the field of firefighting, with burning areas normally hidden from view by dense smoke now plainly revealed."

The SWIR cameras obtain images  
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## Journalists, Students Discuss Current Events on "Genç Bakış" Broadcast



Photographs by Oğuzhan Demirok (TRIN/II)

BY SERA ULUSOY (MAN/III)  
*Bilkent News*

"Abbas Güçlü ile Genç Bakış," one of the best-known TV talk-discussion shows in Turkey, was held at Bilkent University on Wednesday, March 19. Bilkent had previously hosted the show in March of 2013.

This year's program, broadcast from the Bilkent Concert Hall, was sponsored by the Brand Club and featured three prominent Ankara-based journalists: Utku Çakırözer (a Bilkent graduate) from Cumhuriyet, Deniz Zeyrek from Hürriyet Ankara and Hakan Çelik from Posta.

Mr. Güçlü, explaining why journalists had been chosen as guests, noted that they are firsthand witnesses of current political events. As for the

significance of holding the program in Ankara, he stated that city is the heart of Turkey, and whenever Ankara is distressed, it is reflected throughout the nation.

The live broadcast, on Kanal D, started at 12:30 a.m. Due to the rising political tension in Turkey, the program was expected to generate considerable

discussion. Indeed, despite the late hour, those students present for the broadcast showed great eagerness and interest in the topics discussed.

In his opening statement, Mr. Güçlü referred to the restrictions on pre-election discussion on TV, which unfortunately limited what could

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## One-Minute Lunch Film Competition

This week, the Department of Communication and Design is holding its fourth One-Minute Lunch Film Competition, featuring 8 one-minute-long films produced by COMD fourth-year students. Participating films will be screened and the winners announced at an awards ceremony, which will take place in April at the Faculty of Art, Design and Architecture.

Voting for the best film is taking place online at <http://oneminute.bilkent.edu.tr>, where the films are available for viewing. Everyone is invited to vote for their favorite films up until April 1.

## BiLCEM Researchers Making Aircraft Stealthier

Researchers at the Bilkent University Computational Electromagnetics Research Center (BiLCEM) are working on a national project to design the future jet aircraft for the Turkish Air Force. Turkey is planning to replace its aging T-38 training aircraft and F-16 fighter jets with their next-generation counterparts starting in 2020. BiLCEM Director Levent Gürel states that the center is contributing to this important national endeavor by employing the state-of-the-art computational methods they have been developing over the years for the electromagnetic modeling of



BiLCEM team at work: Mert Hidayetoğlu, Canberk Hallik, and Prof. Levent Gürel (left to right).

the new aircraft being designed by Turkish Aerospace Inc. (TAI). This effort involves the highly complicated computation of the scattering of radar signals from the aircraft. The goal is to be able to predict the scattered signals that will come back to the receiving antenna of the radar. This "radar cross section," or RCS, will determine the amount of visibility of the aircraft, which will ultimately lead to its detection. Another goal is to reduce the visibility of the aircraft by muffling the RCS as much as possible, hence making the aircraft stealthier.

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## NEWS

## R&D Funding Info Day Held at Bilkent



On March 13, an “Information Day” on the subject of national research and development grants and scholarships available in Turkey took place at Bilkent University. The event was organized by TÜBİTAK and the Bilkent Technology Transfer Office (TTO).

The purpose of the information day was to promote the effective usage of national R&D funding programs, offer

detailed information about the recently introduced ARDEB and BİDEB programs, and make students and academics more aware of the scholarship and funding opportunities available.

Bilkent TTO staff, noting that students and researchers at the university showed great interest in the information provided, expressed the hope that the event will result in an increased number of successful funding applications from Bilkent.

## POLS Student to Compete in National Bodybuilding Championship



Ozan Acar (POLS/III) has won the Ankara Bodybuilding Men’s Physique Championship, held on March 16. He will now go on to the Turkish National Bodybuilding Championship.

Ozan has been bodybuilding for over seven years. He notes that the routine involved—monitoring daily intakes, working out on a regular

schedule and getting enough sleep—promotes an organized way of life that can also increase a student’s success in school.

Clearly, his dedication has paid off by earning him the right to compete in the national championship. Currently, he is on a special diet and workout program under the guidance of his coach to prepare for this event, which will be held **April 10-13** in Zonguldak.

## World Poetry Day: A Commemoration of the Generation of 1914 in Turkish Literature



Photographs by Oğuzhan Demirok (TRIN/II)

BY MERİÇ KURTULUŞ (EDEB/PhD)

UNESCO’s World Poetry Day was celebrated with an event organized by the Center for Turkish Literature on March 21. Three renowned Turkish poets, all born in 1914—Fazıl Hüsnü Dağlarca, Orhan Veli and Oktay Rıfat—were commemorated in a special program.

The program opened with a presentation by Prof. Talât Halman, who stated that although 1914, as the year in which World War I began, is generally perceived as ill-fated, it may be regarded as a propitious moment for Turkish poetry because of the birth of these three notable poets. He proceeded to share his reminiscences of Fazıl Hüsnü Dağlarca, and expressed his admiration of the latter’s poetry. It should be noted that translations by Prof. Halman will be soon published under the title of one of Dağlarca’s poems: “Geceye Karşı Müdafaa” (Defense Against the Night). In his view, this poem is very significant in terms of understanding Dağlarca’s literary concerns, because in it the poet endeavours to protect the mind of the reader against any sense of darkness, malignity or despair.

Dağlarca in fact wrote thousands of poems, dealing with optimistic themes such as happiness, children and the brightness of the future. Prof. Halman also pointed out that Dağlarca should be regarded as one of the most prolific poets of world literature, for he published more than one hundred books containing at

least 10 thousand poems on various themes.

Poet and Adjunct Senior Lecturer Hilmi Yavuz then spoke about the poetry of Orhan Veli and Oktay Rıfat, drawing attention to the problematization of meaning beginning with the poetry of the post-Tanzimat era. In his view, post-Tanzimat poets such as Ahmet Haşım preferred to emphasize image, while placing less stress on meaning. In the preface to “Garip,” Orhan Veli problematized this issue again by placing meaning at the center of his poetry. Therefore, stated Mr. Yavuz, this preface may be read as a reaction to the preface by Ahmet Haşım, “Şiir Hakkında Bazı Mülâhazalar.” However, Orhan Veli’s poetic style changed after the 1940s, and image began to regain importance in his poetry. By defining this transformation as a poetic rupture, Mr. Yavuz asserted that the poet’s real artistic success may be observed in works such as “Denizi Özleyenler İçin” (Sea Nostalgia). Mr. Yavuz characterized the transformation seen in the poetic style of Oktay Rıfat in a similar way and referred to him as a self-renewing master, who questioned his own artistic creativity and style throughout his life.

During the program, Mr. Yavuz read selected poems of Fazıl Hüsnü Dağlarca, Orhan Veli and Oktay Rıfat in their original Turkish, with Prof. Halman reciting his published English-language translations of the same works. Short visuals of the three poets reading some of their poems were presented as well.

## BiLCEM Researchers Making Aircraft Stealthier

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BiLCEM is a center of excellence dedicated to studying ways to solve real-life electromagnetics problems using cutting-edge computing technologies, such as parallel supercomputers. Applications include radars, antennas, mobile phone systems, remote sensing, imaging, optics, metamaterials and nanostructures. These complicated problems require the numerical solution of extremely large matrix equations. Since 2006, BiLCEM researchers have been solving the world’s largest matrix and integral-equation problems in computational electromagnetics. Recently they have been working on problems involving as many as one billion unknowns that require the solution of gigantic one billion by one billion matrix equations. Such an enormous task is accomplished at BiLCEM mainly by the fast

mathematical solvers developed there. In addition, BiLCEM researchers are harnessing the raw power of supercomputers by utilizing high-level parallel computing strategies.

BiLCEM was tasked with its part in this joint project with TAI by the Undersecretariat for Defense Industries. In addition to Prof. Gürel, Bilkent graduate student Mert Hidayetoğlu (EEE’13), Bilkent undergraduate EEE student Canberk Hallik (BLIS’10) and Carnegie Mellon undergraduate ME student Haluk Akay (BLIS’12) have contributed to this important and multidisciplinary national project. Prof. Gürel invites graduate and undergraduate students to get involved in BiLCEM in order to contribute to critical projects and gain valuable experience. For more information, please visit [www.cem.bilkent.edu.tr](http://www.cem.bilkent.edu.tr).

## Infrared Camera Developed at Bilkent

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using the infrared light emitted from the atmosphere even when it is dark, and so are also able to work at night.

Currently, said Prof. Özbay, the basic technology used in night vision systems is the thermal camera. “But,” he continued, “traditional cooled infrared cameras present two important problems. First of all, for these cameras to operate at high performance levels, they need to work in very cold (–200 °C) conditions, and a great deal of electric power is necessary for such cooling. Plus, due to the operation’s wavelength, the image resolution obtained is low. The camera we have developed displays high sensitivity even at room temperature. And because of the shorter wavelengths being used, we were able to decrease the distance between detectors to 15 micrometers. In this way, we obtained a further increase in resolution. Such cameras can now be produced in smaller sizes, and they consume less power, run

faster and provide quality imaging even in very dark conditions.”

One of the most important advantages of the new-generation SWIR camera is that the wavelength used can pass through glass. Thus, this type of camera can easily be embedded to be used in land, sea and air vehicles. Similarly, in traffic control applications, for example, the interior of a vehicle can be viewed by means of a camera situated outside of it.

“We are currently working on developing larger-format (in terms of megapixels) and low-noise photo-receivers, and our goal is to further enhance the sensitivity as well as the resolution of the next generation of cameras,” said Prof. Özbay. “We will do our best and work extremely hard to be a source of pride for Turkey in the area of science and technology. In the short run, we aim to transform this advanced technology into commercial products in many fields.”



## NEWS

# How & Where They Write: Nur Bilge Criss

BY ALP RODOPLU (HIST/MA)

*Bilkent News*

**Alp Rodoplu: Do you enjoy writing?**

Nur Bilge Criss: I enjoy writing tremendously. It's not something you can do without liking it, and it shows when a piece of writing is produced with a kind of passion.

**AR: But it's not an easy task? It's often frustrating, even painful at times.**

NBC: It depends on what you are writing about. The desire to have a say-so on an issue, and not necessarily in your own intimate field, is a powerful motivation. In my case, there is also the motivation to



dig into the past so that old knowledge is updated with new knowledge; and succeeding at this is a wonderful feeling.

**AR: Where do you normally write? Here, in your office?**

NBC: I prefer writing at home. My little library is a very intimate place. It's my place. Here I mostly do administrative work or type up what I wrote at home on the computer. It might surprise you as a young person, but I don't have a computer at home—so I'm free. Here in my office, I can't be alone because students, calls, e-mails come. And I still like my pencils and paper—I like the smell, I like the aura, the whole thing.

**AR: Like a sanctuary almost?**

NBC: Yes, exactly.

**AR: Just out of curiosity—is your study the room looking toward the road? The room next to the one with the stained glass windows? As you may recall, we were neighbors, and I always wondered—that room, even to a child, had an almost mystical energy one can feel even from the outside.**

NBC: Yes, it's the one facing the tennis courts, with those two beautiful trees in front of the window.

**AR: Then I can say that you mostly work at night?**

NBC: Yes, mostly at night and on weekends.

**AR: Do you know exactly what you will say when you sit down to write? Or is the writing itself a way of exploring and experimenting?**

NBC: Well, both. Before I sit down to write, I have already thought about it for days or even months, and at times years. It stays there in your brain, in your own computer. Then you feel it is time to put it down on paper, which I suppose is what people call inspiration.

**AR: But your field of IR or history has a unique rhetoric, which must influence the time you spend on writing and perhaps makes the writing process more challenging than it is for more technical fields where writing is rendered into a mechanical procedure.**

NBC: That is a challenge that I like. I have a master's degree in linguistics, and so language—its power, how and where it is used—is something I am very interested in. I have a great friend, which helps me—and I say “which” because it is not alive—the New York Review of Books. There are very fine reviews and articles relevant to my field in this publication, which uses a very clear but sophisticated language. And I make a list of the words I do not know, and then I look them up in my dictionary—you know, page by page, and I only feel comfortable with my old Oxford Dictionary. When you are not a native speaker, there is no end to learning a language.

**AR: A further question about language, then. You write both in Turkish and in English—what kind of difficulties have you encountered writing in your native tongue and then in a second language?**

NBC: Just because it is your native tongue does not guarantee that you write well in it. And writing is not like speaking, which is easy. When my mother used to help me smooth out my Turkish, she helped me come back to writing in Turkish. In any case, the more you write, the better you get.

**AR: Most people I have spoken to particularly like English. They find it easier to communicate in English. Norman Stone said this, and then Sandrine Berges confirmed it, and her native tongue is French. What would you say to this? Would you agree?**

NBC: Well, it depends on who is doing the writing. If you are educated the way I was, to “write to communicate,” then



Photographs and transcription by Ada Çakar (GRA/MA)

you have to be clear and get your message across; you do not hide or imply things. When you apply the same principle in Turkish, I think it comes out all right. But it also has something to do with the reader—it takes two to tango—and there is nothing you can do if your reader does not read well. But language-wise—structurally—I don't quite agree.

**AR: Earlier, you mentioned reviews. How is your relationship with them? Do you like writing book reviews?**

NBC: Stanford Shaw once told me, “Reviews are the best way to make enemies, or friends.” I try to be fair, and I suppose I have been successful, because I do not know of any enemies yet. But if I cannot write a positive review with constructive criticism, I just refuse to write it.

**AR: How about books and articles? Are there differences in terms of the writing processes that go into them?**

NBC: A book is more challenging. Keeping your focus on your major theme can be difficult. And the length is also a deceptive measure. Moreover, you need to present new ideas or new information, but you have to be careful in the way you use them. Using them when they do not fit with the framework is like imposing a theory on an issue simply to prove the theory. So writing a book is a serious thing. That is why I am prejudiced toward books that are written immediately after events like the Arab Spring. One month after it broke out, books began appearing on the Arab Spring—mostly by journalistic people, but you are still talking about a book.

**AR: How about articles?**

NBC: The same challenges are also there for articles, but they are difficult in other ways: limited space and time. For instance, you cannot send an article for publication in the summertime, because everybody is on vacation. So there are

certain times you should be doing this. And then, you also have the problem of saying something in a smaller space.

**AR: You probably don't think about any of these things when you write. Or do you?**

NBC: No, it was after I saw your pieces that I actually started to think about them. When you first asked me to participate in this project, I thought, “Oh, all right, Alp is asking pretty straightforward, easy questions.” Then I said to myself, “Wait a minute, these questions are not easy at all! You had better start thinking about them.”

**AR: I personally find writing a lot of fun, but at the moment I am still learning, which is why I regularly think about how to write. Most of the time it is almost painful, like giving birth.**

NBC: It is. These are our children, after all. I have a student who is extremely bright, but he hastens into things. Last semester, he shocked me with his first sentence: seven lines long, with at least fourteen ideas. He just could not break it up. I broke it up for him, and then I asked, not wanting to misrepresent or misquote him, “Is this what you wanted to say?” He said, “Yes, hocam!” “All right, then, cool it, slow down.”

**AR: But don't you ever get stuck when you are writing? I regularly do, because writing is a significant part of my thinking, which is hardly very smooth. For example, is there anything you do to get started, which is often difficult?**

NBC: Once I start writing, after that first sentence, it flows. I just let it come naturally. I cannot be bothered to force myself—I am too lazy for that—and I do not want to dwell on the negative. Even at the age I am now, I still think Bambi's mother did not die in the fire, and that the story ended positively. I still think that it was a little girl who plugged the dike with her finger and saved the city from being flooded. “But that was a little boy!” says my husband, and I say, “No, it was a little girl!” I identify myself with her.

**AR: Lastly, is there anything you wish to say to aspiring Bilkent writers?**

NBC: Let me tell you something I learned from my husband, who is a scientist, a molecular biologist. Having trouble writing an abstract, I once complained, “Why do I have to write an abstract?” He said, “Because if you cannot tell your story in three hundred words, then you don't know anything about it.” “What do you mean, I don't know anything about it?!” was my reaction, but he was right. Like he said: “It is as simple as that.” And I always bear that in mind.

## "Genç Bakış" Forum Broadcast Live From Campus

(Continued from Page 1) be said regarding the upcoming elections. Nonetheless, students managed to ask a number of relevant questions that did not violate the restrictions.

Mr. Güçlü went on to talk about the recent problems in parliament related to requests made by the opposition parties regarding the summary of cross-examinations concerning the four government ministers who were forced to resign after the emergence of corruption allegations in December. Mr. Zeyrek further elaborated on this topic, explaining how a fuller disclosure of

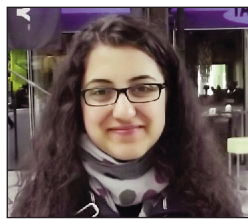
the content of the proceedings had been postponed until after the elections, which could cause even more tension and problems in the parliament in the coming days.

The attitudes of political leaders and members of parliament in general, and the causes of the current troubling political atmosphere were the key points discussed throughout the program, along with the issue of what might happen after the elections, and the possible repercussions of the Gezi protests.

At certain points, the discussion

became more intense, for instance upon a question concerning the way journalists and the media have been reporting events. Mr. Güçlü defended the majority of journalists and individuals working for media organizations, arguing that most of them in fact do their best to provide information and news to the public. Mr. Çakırözer supported this view, referring to the many journalists who have been imprisoned. However, he also found the question valid to the extent that it asked why some media corporations did not provide objective information.





BY SENA KAYASU (ARCH/II)

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## “ I Like Detective Stories, and Detectives...”

One thing we seem to love as an audience today is detective stories. It's a relatively new area of interest; when you look back, the oldest of these stories date back a century, maybe two. It's hardly a literature that has withstood the test of time. So it's a little surprising, when you think about it, that almost all television and a good amount of literary fiction has grown out of these mysteries.

Personally, I love mysteries. Rather, I love puzzles. Every kind. I even ask my friends not to ask me what I want for my birthday; whatever it is, I'd rather it be a surprise. But right now, most of the new creations that have developed out of the genre's original detective stories aren't very rich in themselves. They are often crime mysteries that are typically solved in a single episode; because of the time constraints and the number of episodes in a given season, they fall into a repetitive pattern. The only real difference between these various quite similar shows is the leading characters' lives and dilemmas. Often, it is their love lives, and they, again typically, fall in love with their partners. Or at least we see constant romantic tension and

misunderstandings between them.

One show that, to my knowledge, has managed to get past these clichés is BBC's "Sherlock." It's well written, well acted and well adapted. For those of you who don't know, Sherlock Holmes was originally the protagonist of a series of detective stories written by the 19th-century British mystery writer Arthur Conan Doyle. I say the show is well adapted not only because it has successfully managed the transition from literature to television, but also because it takes the classic stories and sets them in 21st-century London. The famous Sherlock Holmes can solve crimes by looking up information on his smartphone, or receiving intelligence from his "homeless network." It's a new, modern Sherlock whose cynical and unsociable nature does not have to be covered up by a facade of traditional chivalry. The stories are all adapted from the originals, with playful rewordings of the titles, so that "The Study in Scarlet" becomes "The Study in Pink," and "The Naval Treaty," "The Naval Treatment." The show has had three seasons, but with only three episodes each (for a total of nine), almost movie-length stories. Perhaps it is this scarcity that makes possible its quality, and that creates a demand for more. If "Sherlock" had ten or twenty episodes in a season, its creators would not be able to pour as much thought or research into them, and the adaptation would be mediocre. Another reason why the show's makers have been allowed the luxury of "quality over quantity" is that

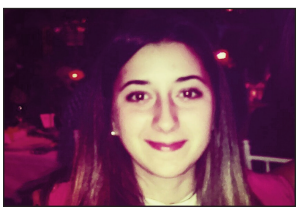
both of the lead actors are very famous and internationally recognized. Their schedules are, apparently, extremely tight, so we don't simply get a new season every year on a regular basis. Sherlock Holmes is played by the emergent Benedict Cumberbatch of "Star Trek: Into the Darkness," "The Fifth Estate" and "Parade's End"; the more somber Dr. John Watson is played by Martin Freeman, who most recently gave life to Bilbo Baggins in the Hobbit trilogy. Watching this version is very rewarding because it's like a mental exercise; unlike the more classic adaptations of the stories, BBC's "Sherlock" is constantly dropping hints and clues that you can't put into place until you've watched the episode a second time (unless you have a very good memory).

The BBC has also, less famously, adapted another writer's series of detective stories from the past: those of Agatha Christie. She worked in the mid-20th century, so her novels incorporate some elements that are a little more familiar to us, at least from history classes. Almost every British actor of note has probably been in one of these movies, there are so many of them. The adaptations are based on the stories featuring Christie's two most famous detectives: Hercule Poirot and Miss Marple. They are very interesting and quite entertaining. What has caught my attention the most about them, however, is this tendency to create recurring characters as detectives. Why do mystery writers build up these detectives and center their stories around them, when we know next to nothing about their

backstories or emotions? They are simply model citizens who are exceedingly clever.

Yet another example of such a character is Father Brown. Of those I've mentioned so far, he's probably the least known. He was created by G. K. Chesterton, who was not only a mystery writer, but also a political thinker. He created a quiet, humble priest whom everybody underestimates until he solves the crime that no one else can.

Holmes, Poirot, Miss Marple and Father Brown are all characters who have no professional qualifications for what they do, so these recurring detective leads are all underestimated by their fellow characters until they show their genius. Holmes distinguishes himself somewhat by being arrogant and vile on occasion, so people remember him and can sometimes recognize him as the brilliant man he is. But the humble Belgian Poirot, the friendly elderly lady Miss Marple and the meek Father Brown all fly under the radar. That is why they are so successful in finding out everyone's secrets. Therefore, the writers must have thought that creating these recurring characters about whom we find out very little would be more powerful than creating a new detective for every story. The fact that we know almost nothing about them, despite how frequently they appear, elevates them. If we knew things about them that would humanize them, they would become like us, and there would be no thrill. This way, they are distant, clever and ideal; they become characters who have made their mark in the history of fiction.



BY SERA ULUSOY (MAN/III)

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**P**aul Cook, the founder of Raychem—one of the most innovative energy and tech companies of all time—once said that creativity cannot be taught but rather is instinctive, because creativity stems from curiosity and one cannot be taught to be more curious. Curiosity comes from within. Last week, when I came across this quotation in one of the case studies for our Innovation Management class, I smiled, and felt extremely relieved and happy. Now, let me explain why this relief suddenly emerged: I started believing that I might actually be creative enough to be a part of the world of marketing, in which I am majoring. It gave me hope, and that's why I want to talk about marketing this week.

Marketing involves so much more than commercials, advertisements, pricing strategies and sales promotions. And no, marketing people are not manipulative people with ulterior motives, nor they are just a bunch of people who are great with words, although all this is very true. But there is nonetheless so much more to marketing than what a person excluded from the industry might know and perceive. It has taken being actually involved in this area to really get my enthusiasm. I will

go on to speak of an entrepreneur, a visionary businessman who managed to use a lot of the concepts we learn about in our studies, at a time before many of those concepts were even invented. The mastermind I am referring to is Harry Gordon Selfridge, or at least Jeremy Piven's portrayal of Harry Gordon Selfridge—the founder of the famous British department store Selfridges—in the TV series "Mr. Selfridge."

For those of you who haven't seen this brilliant series yet, please do watch it. In every episode, I come across almost everything taught in Organizational Behavior and Theory, and our marketing courses in general, which fills me with even more enthusiasm and excitement. And this isn't solely my opinion, for I have read a great many articles on business sites and met some business people who are addicted to the show and who support my thesis about Mr. Selfridge being a business genius in terms of both internal, i.e., how he connects with his employees, and external marketing. I am going to elaborate on a few examples that show just how far ahead of his time he was in a business sense.

### 1. Shopping is an experience, not just a business transaction, and the customer-oriented business model.

Selfridges was founded in London in 1909, with no previous retailers having encouraged the "shopping experience," service excellence and attractive visual displays. Harry Gordon Selfridge based his business on all these features, which retailers like Harrods, despite having opened about a hundred years previously, lacked at the time. Before

Selfridges, people weren't even allowed to touch the products. Along came Selfridges, and you were not only able to touch the products but also try them out, dine in the store, read in their library, and expose yourself to live music or readings by famous authors. Mr. Selfridge did not just stop there, but also went on to encourage the head of fashion to produce a variety of sizes of the same clothing item for women. This may seem like one of the simplest aspects of the whole fashion industry now, but at the time such choices weren't available to women, at least in the British Empire. Famous for his phrase, "the customer is always right," he customized services and products accordingly. Contrary to later misinterpretations, Mr. Selfridge's dictum didn't mean that one should always give customers what they want, but rather treat them fairly, hear them out and when necessary try to find out what they want by listening, for they themselves may not be aware of what they want. This is why market research fails sometimes.

**2. Marketing matters.** Mr. Selfridge valued the display department above all, and since display was the most essential form of marketing at that time, he stopped at nothing, from placing a car in a window display to putting Louis Blériot's monoplane on show in the store to staging the majestic Empire Exhibition. Plus, as a form of "cause marketing," despite many protests, he acted as a proud sponsor of the suffragettes by allowing them to hold their weekly meetings in the store's café.

**3. True leadership and**

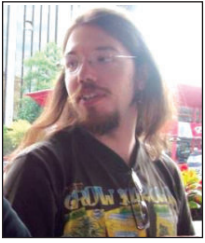
**communication at its best.** This is emphasized constantly in the series: a leader should be open, honest, respectful and encouraging toward his/her employees. Whenever an external factor is about to change the way the industry operates, Mr. Selfridge arranges staff meetings and includes everyone from the department heads to the lowest-ranking employees to inform them about the coming changes and explain everything thoroughly so that they will cooperate willingly. This is a very significant strategy a leader must employ if s/he wants to survive and succeed through difficult times, and a characteristic that many leaders lack even nowadays. Despite how awful things might get, listen to your employees and have them listen to you for the sake of making things better in the long run. Mr. Selfridge managed to make things seem easier even during WWI.

**4. Beware of competition.** When Mr. Selfridge feels his business threatened by the possible expansion of Woolworth's, a retailer offering low-price items, he seizes the opportunity and mounts a major sales promotion the day prior to the scheduled opening of a Woolworth's store in the same district. In this way he attracts price-sensitive customers to his own store.

**PS.:** Special thanks to Lale Hoca, Zahide Hoca and Ahmet Hoca, for they have given me the enthusiasm to choose my major and made the whole experience in our faculty even more enjoyable. Had I had more space, I would have written more, and integrated many other things discussed in the classes.



## OPINIONS



Ege Özgün (PHYS/PhD)

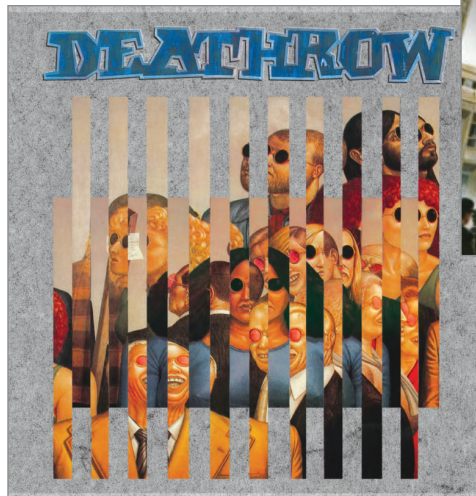
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**T**ECHNO-THRASH

Some weeks ago I said I was planning to talk about “techno-thrash.” Well, I guess the time has come for that now. Firstly, I must admit that this is quite an underground term and a little bit of a confusing name for a genre. The confusion comes from the fact that “techno” also refers to the electronic music genre, which is, however, completely irrelevant here. Techno in this case refers to technologic/ technocratic, and the full phrase is generally—but not always—used as an alternative shorthand name for “technical thrash metal.”

It is hard to attribute the founding of techno-thrash to a single band, but I can name three instead: Voivod, Mekong Delta and Watchtower. With their 1987 album “Killing Technology,” Canadian band Voivod ignited something different in thrash metal. Although Watchtower's debut, “Energetic Disassembly,” was released two years before “Killing Technology,” their main contribution to techno-thrash came from their

second album, “Control and Resistance.” Along with Voivod and Texan techno-thrashers Watchtower, the third band that contributed to the formation of techno-thrash was the German ensemble Mekong Delta. Starting with their self-titled debut, which also came out in 1987, they became one of the most inspiring bands in the genre. Voivod set sail to other genres after their release of two albums—“Dimension Hatröss” and “Nothingface”—following “Killing Technology,” while Watchtower released a single in 2010 (“The Size of Matter”) but are still waiting to record their third full album. This



is because the band's vocalist position has been vacant since the departure of Alan Techhio (after that release) to sing with his other band, Hades.

Let me now talk about the general characteristics of the genre. The very

first signature is the analog guitar tones, which most of the time feel like they are coming from the depths. Complex and nonstandard time signatures, generally complex song structures and technical riffing, combined with highly creative vocal parts (sometimes hysterical-sounding, or incorporating high-pitched falsettos) are the genre's other main features. Another common element for techno-thrash bands (which for the most part is actually the case for other sub-genres of thrash metal as well) is the highly critical nature of their lyrics; Deathrow's “Deception Ignored,” Realm's “Suiciety” and Toxik's “Think This” are just a few examples of this.

Unfortunately, techno-thrash's existence ended before even reaching the mid-90s. Most of the bands have received recognition very recently, years after the release of their genre-bending albums. Today there exist some bands like Vektor, which are hugely influenced by the techno-thrash era but nonetheless cannot be termed techno-thrash bands (mostly because of their modern sound and digital tones). Still, these bands can be said to be the successors of the techno-thrash tradition.

I want to finish this week's column

with a list of some techno-thrash masterpieces. I believe this will also give some help to those curious ears that want to become familiar with the genre, so I am providing the album names in parentheses. Give techno-thrash a chance, and stay connected to music!

- >Deathrow - Machinery (Deception Ignored)
- >Voivod - Ravenous Medicine (Killing Technology)
- >Realm - Fragile Earth (Suiciety)
- >Coroner - Shadow of a Lost Dream (Punishment for Decadence)
- >Toxik - Greed (Think This)
- >Mekong Delta - Ever Since Time Began (Principle of Doubt)
- >Target - Digital Regency (Master Project Genesis)
- >Watchtower - Mayday in Kiev (Control and Resistance)
- >Wolf Spider - Foxes (Kingdom of Paranoia)
- >Pariah - Canary (Blaze of Obscurity)



## Faces on Campus

Ömer Karaduman (ECON/IV) & Hazal Koptagel (CS/IV)



**Name:** Eser Özgür (IR/IV)

**What's your favorite triple?**

**a) Movie:** “Castle in the Sky”

**b) Book:** “Norwegian Wood” by Haruki Murakami

**c) Song:** “Oysa Ben” by Fikret Kızılok

**Can you describe yourself in three words?**

“Positive, distracted, warm”

**If you could be anyone from the past, who would that be?** “One of the Buddha's students”

**Who is your favorite cartoon character?**

“Snuk in ‘Mad Jack the Pirate’”

**If you were a superhero, what super power(s) would you have?** “Visiting and interfering in people's dreams”

**The place on campus where I feel happiest is...** “the ground-floor room of the Library's B-block”

**I have never...** “rung a random doorbell and run away”

**What would be your last message on earth?** “Do it so it feels real”



**Name:** Oral Ersoy Dokumacı (ECON/IV)

**What's your favorite triple?**

**a) Movie:** “Dark Knight”

**b) Book:** The “Harry Potter” series by J. K. Rowling

**c) Song:** “Moonlight Sonata” by Ludwig van Beethoven

**Can you describe yourself in three words?**

“Incredible, godlike, humble”

**If you could be anyone from the past, who would that be?** “15-year-old Ersoy”

**Who is your favorite cartoon character?**

“The Blue Spirit in ‘Avatar’”

**If you were a superhero, what super power(s) would you have?** “Calling down a meteor from the sky”

**The place on campus where I feel happiest is...** “the Dormitories Gym”

**I have never...** “gotten barreled”

**What would be your last message on earth?** “Nothing ever matters”



**Name:** Halil Alperen Saylar (CS/IV)

**What's your favorite triple?**

**a) Movie:** “Das Leben der Anderen”

**b) Book:** “Fever Pitch” by Nick Hornby

**c) Song:** “I'll Be Around” by Lisa Ekdahl

**Can you describe yourself in three words?**

“Calm, kind, a humorist”

**If you could be anyone from the past, who would that be?** “Salahuddin al-Ayyubi”

**Who is your favorite cartoon character?**

“Genzo Wakabayashi in ‘Captain Tsubasa’”

**If you were a superhero, what super power(s) would you have?** “Flying”

**The place on campus where I feel happiest is...** “the study desks in EA Building”

**I have never...** “given up believing in my friends”

**What would be your last message on earth?** “Keep Calm and Join the Dark Side”



## “Learning To Play” Sports Courses Continue!

The spring semester’s second session of “Learning to Play” sports courses will start this week.

The five-week courses, being offered as part of the “Sports as a Way of Life” program for students who entered Bilkent in 2010 through 2013, are open to those who have not taken them before and are free of charge.

Each course is designed to teach the basic skills, rules and regulations of a particular sport. In addition, the ever-popular Pilates, hatha yoga, Yogalates and Zumba programs are being offered as usual. (Pilates, yoga and Zumba are ongoing programs rather than five-week courses.)

Registration is limited for most courses. Those who are interested should be sure to come to the Sports Hall where the program of their choice will be taught (as indicated below) and register early.

For information, please contact:

Ahsen Bilen – Program Coordinator, Main Campus - 290-1325  
Kağan Eynak – Program Coordinator, East Campus - 290-5350  
[sporyasamdir@bilkent.edu.tr](mailto:sporyasamdir@bilkent.edu.tr)

### PROGRAMS:

#### Aerobics/Pilates

Days: Tuesday and Thursday  
Time: 3:50-4:30 p.m.

Place: East Sports Hall

#### Aerobics/Pilates

Days and Times:  
Wednesday 4:40-5:30 p.m.  
Friday 3:40-4:30 p.m.

Place: Dormitories Sports Hall  
Registration is limited to 50 participants

#### Aerobics/Zumba Fitness

Day: Monday  
Time: 5:40-6:30 p.m.

Place: Dormitories Sports Hall  
Registration is limited to 50 participants

#### Yogalates

Days and Times:  
Monday 4:40-5:30 p.m.  
Wednesday 3:40-4:30 p.m.

Place: Dormitories Sports Hall  
Registration is limited to 50 participants

#### Hatha Yoga

Days: Tuesday and Thursday  
Times: 3:50 p.m. and 4:30 p.m.  
Place: Dormitories Sports Hall  
Registration is limited to 50 participants

#### Badminton

Day: Friday  
Time: 6-7:30 p.m.  
Place: East Sports Hall



Registration is limited to 16 participants

#### Table Tennis

Days and Times:  
Monday 5:40-7 p.m.  
Wednesday 5:40-7 p.m.  
Friday 4-5:30 p.m.

Place: Dormitories Sports Hall

Tuesday 4-6 p.m.

Place: East Sports Hall  
Registration is limited to 16 participants per session

#### Squash

Days and Times:  
Monday 6-7:30 p.m.  
Tuesday 7:30-9 p.m.  
Thursday 6-7:30 p.m.

Friday 6-7:30 p.m.  
Saturday 12 noon-1:30 p.m.  
5-6:30 p.m.

Place: Dormitories Sports Hall  
Registration is limited to 8 participants per session

#### Tennis

Days and Times:  
Monday 4-5:30 p.m.  
Wednesday 2:10-3:40 p.m.  
4-5:30 p.m.  
Thursday 8:40-10:10 p.m.  
Saturday 12:30-2 p.m.  
2:10-3:40 p.m.

Place: Indoor Tennis Courts near the Sports Center  
Registration is limited to 10 participants per session

## Nevruz Celebrated on Campus



Photographs by Aydın Ramazanoglu

Spring arrived last week, and with it the Nevruz holiday. To mark the occasion, Türk Dünyası Araştırmaları Topluluğu, Türkçe Topluluğu and Milliyetçi Düşünce Topluluğu organized a joyous celebration, which took place Friday, March 21 on the Main Campus grass field.

Folk dances were a highlight of the program, which included horon, zeybek and seğmenler performances as well as dances performed by the Kafkas Dans Topluluğu and the Kıbrıs Türkleri Dans Topluluğu.

The festivities also featured horseback riding and archery. Many

Bilkenters visited the field, where a traditional Nevruz fire burned throughout the day.



## Get Ready for the Spring Fitness Challenge

Are you ready to compete in Bilkent's annual "Sports as a Way of Life" Fitness Challenge?

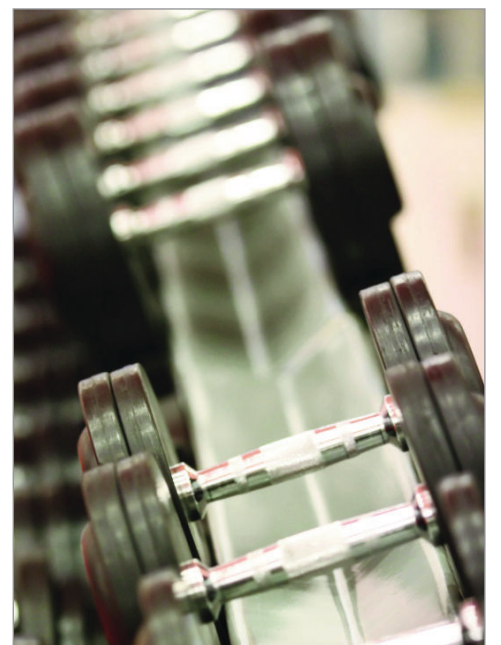
The program begins on March 31 and runs through April 27. It will be held at the Sports Center (Dormitories Sports Hall) and is open to all students. (Students taking GE250-251 will receive 75 points.)

### Fitness events will include:

- cycling (30 minutes)
- rowing (30 minutes)
- stepper (15 minutes) and cycling (15 minutes)
- rowing (15 minutes) and cycling (15 minutes)
- cross-training (30 minutes)
- treadmill running (30 minutes)
- one set of strength training station exercises

### The rules are as follows:

- Participants can do, at most, two different activities in one day.
- A participant will get 5 points for each activity, each day that it is done.
- Participants are to work out at least two times and at most five times per week.
- Participants who accumulate 120 points or more will receive special T-shirts.



At the end of the challenge, the three male and three female participants with the most points will receive medals. In addition, all participants will have a chance to win special gifts.

Registration will continue through **March 30**.

For more information, please call the Sports Center at **ext. 1993** or **1325**, or e-mail Ahsen Bilen: [ahsen@bilkent.edu.tr](mailto:ahsen@bilkent.edu.tr) [spor@bilkent.edu.tr](mailto:spor@bilkent.edu.tr)

## Sports Ad... Sports Ad... Sports Ad... Sports Ad...

Sports Ad is an ad column for all Bilkenters who play sports. If you play tennis, squash, badminton, table tennis or any kind of sport needing two or more players and can't find a partner whose schedule fits yours, then Sports Ad will help you find a sports partner. All you need to do is send an e-mail containing your schedule and contact information to [bilnews@bilkent.edu.tr](mailto:bilnews@bilkent.edu.tr). We look forward to hearing from you.







# Bilkent CALENDAR



Photograph by M. Furkan Akıncı (LAW/IV)

## SEMINARS

**Wednesday, March 26**  
"Savunma Sanayii'nde Sistem ve Test Mühendisinin Hayatı," by Can Özgüven (Uzman Yazılım Mühendisi / STM), at Mithat Çoruh Auditorium, **9 a.m.** Organized by CTIS.

**Wednesday, March 26**  
"Interior Architecture and Environmental Design," by Sila Karakaya (IAED alumna), at FADA, FFB-06, **1:40 p.m.** Organized by IAED.

**Thursday, March 27**  
"The Role of Reciprocity in Clarifying the Performance Payoff of Relational Behavior,"

by David Griffith (Lehigh University), at the Ümit Berkman Seminar Room, **1:40 p.m.** Organized by FBA.

**Thursday, March 27**  
"The Turkish Economy for Everyone" Seminar Series: "Law and Economics in Turkey: Recent Developments Regarding Financial Markets," by Assoc. Prof. Çağlar Manavgat (Bilkent University), at FADA, FFB-05, **5:40 p.m.** Organized by ECON.

**Friday, March 28**  
"Scheduling Multiple Operating Rooms Under Uncertainty," by Sakine Batun (METU), at EA-409, **1:40**

**p.m.** Organized by IE.

**Friday, March 28**  
"Materials Development for High-Performance Organic Optoelectronic Applications," by Assoc. Prof. Hakan Usta (Abdullah Gül University), at FS, SA-240, **3:40 p.m.** Organized by UNAM.

## CONFERENCES

**Wednesday, March 26**  
"Ön Büro Yönetimi," by Durul Aras (Bera Otel), at the STHM Banquet Room, **1:40 p.m.** Organized by Turizm Kulübü.

**Wednesday, March 26**  
"3-D Laser Printing:

Challenges for the Next Industrial Revolution," by Dietmar Kracht (LZH, Hannover, Germany), at EE-01, **3:40 p.m.** Organized by PHYS.

## DISCUSSIONS

**Tuesday, March 25**  
"Yerel Seçimler," by Genç Aydınlanma Kulübü, at FADA, FB-309, **12:30 p.m.**

## COMPANY PRESENTATIONS

**Tuesday, March 25**  
Company Corporate Days: Boden Law, at FADA, FFB-05, **12:30 p.m.** Organized by the Career Center.

## WORKSHOPS

**Thursday, March 27**  
"Publishing Your Thesis as Journal Articles or a Book," by Ali Bilgiç (Bilkent University) and Zeki Sarıgil (Bilkent University), at FEASS, A-130, **12:30 p.m.** Organized by FEASS.

## LECTURES

**Friday, March 28**  
"Architectural Geometry," by Aysu Berk, at FADA, FFB-22, **2 p.m.** Organized by ARCH.

## TALKS

**Wednesday, March 26**  
"Animal Cognition: Is There a Feature That Marks an Anthropological Borderline?," by Prof. Albert Newen (Ruhr-Universität Bochum), at G-160, **5:40 p.m.** Organized by PHIL.

**Thursday, March 27**  
"The Individuation and Recognition of Emotion," by Prof. Albert Newen (Ruhr-Universität Bochum), at G-160, **5:40 p.m.** Organized by PHIL.

## EXHIBITIONS

**Until March 28**  
"Hilmi Güner Mimarlık," at FADA, Exhibition Hall. Organized by ARCH.

**Until March 29**  
Exhibition of Paintings by Francesco Borzani, at the Library Art Gallery.

## PLAYS

**Thursday, March 27**  
"Orphans," at the Bilkent Theater Hall, **8 p.m.**

## ABBREVIATIONS

**BCC:** Bilkent Computer Center  
**BUSEL:** Bilkent University School of English Language  
**FADA:** Faculty of Art, Design and Architecture  
**FEASS:** Faculty of Economics, Administrative and Social Sciences  
**FHL:** Faculty of Humanities and Letters  
**FS:** Faculty of Science  
**FMPA:** Faculty of Music and Performing Arts

## Classifieds

- For Sale items must be secondhand items. Ads of a commercial nature will not be accepted.
- Only one ad per person per week will be printed. A new request must be submitted for each issue.
- Ads are limited to 20 words, including phone, fax and e-mail.
- Deadline is at noon Wednesday, one week prior to the edition in which the ad is to be run.
- Classified ads should be e-mailed to [bilnews@bilkent.edu.tr](mailto:bilnews@bilkent.edu.tr).

## Le Piment Rouge Restaurant Menu

**March 25 - 28**  
**French Menu**

### Appetizers

Crème Vichyssoise  
Creamy potato and leek soup  
Crêpes aux Epinards et Ricotta

Spinach and Ricotta Crepes

### Main Courses

Pan-Fried Chicken Breast  
Served with Swiss chard and red pepper coulis  
Tournedos aux Champignons  
Served with Duchesse potatoes

### Desserts

Tarte aux Pommes Glace Vanille  
French apple tart accompanied by vanilla ice cream  
Profiteroles  
Soft choux pastries filled with vanilla cream and covered with chocolate cream

Chef de Cuisine: Elif Denizci

Maître de Table: Ali Ünal  
Set Menu Price is 20.00 TL  
For reservations: **ext. 5029**

## Submission Guidelines for Bilkent News

Articles or announcements are to be written in English, no longer than 200 words and related to academic, social or cultural events at Bilkent or the activities of Bilkent students, faculty members or administrators.

In order to be considered for inclusion in the following Tuesday's issue, submissions must be handed in by **10 a.m.** on **Wednesday.**

Short event announcements and Bil-Ad items may be submitted as late as **5 p.m.** on **Thursday.**

The Editorial Board of **Bilkent News** reserves the right to make changes or to reject any submissions.

Submissions should be e-mailed to [bilnews@bilkent.edu.tr](mailto:bilnews@bilkent.edu.tr). Please do not crop digital photograph submissions; send high-resolution photos with at least 200 dpi. Photographs must be clean and sharp.

For further information, call **ext. 1487.**