mimarlık bölümü stüdyolar

department of architecture ZTECH studios



iZMİR INSTITUTE OF TECHNOLOGY

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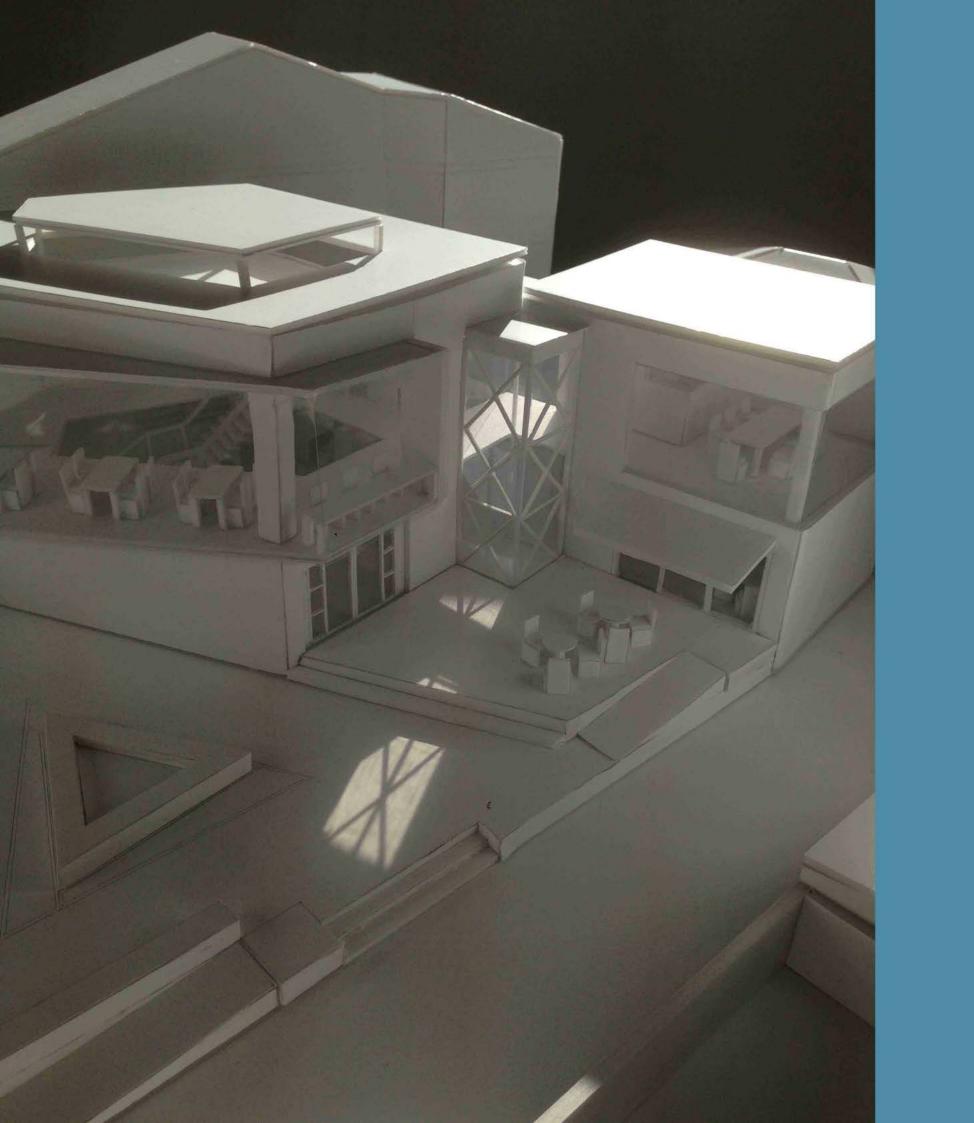


AR 101-AR 102

AR 201-AR 202

AR 301-AR 302

CP 401-AR 402



PREFACE

This fourth issue of "Studios" is the collection of the selected student works produced in the studios of bachelor program at IZTECH, Department of Architecture, held in 2015-2016. It may be observed as a set of individual efforts; however we believe it is the presentation of collaboration and accordance in our design studios, namely the Understanding of Human and Life Oriented Design.

Studios are the backbone of our architectural education with its 12 hours/week workload like the other institutions. Every ten students work together with an individual instructor. The studios of first, second and fourth grade house the partnership formed with the City and Regional Planning Department and this cooperation develop the theoretical background and sensitivity of our students on urban and environmental issues. By the help of our visiting instructors, a communicative bridge is formed between the studio and the practical world of architecture. On the other hand, with their enormous labour and never-ending energy in the studio, our beloved students keep on transforming this educational venue day by day into a critical and creative platform of production.

ÖNSÖZ

"Stüdyolar"ın dördüncü sayısı İzmir Yüksek Teknoloji Enstitüsü, Mimarlık Bölümünde 2015-2016 akademik yılında, lisans programında yürütülen stüdyolardan seçilen öğrenci çalışmalarından oluşmaktadır. Bireysel olduğu kadar kolektif bir emeği de sunduğuna inandığımız bu çalışmalar aynı zamanda okulumuzda tasarım stüdyolarının ortak paydasını da sergiliyorlar: İnsan ve Yaşam Odaklı Tasarım Anlayış.

Haftada iki gün toplam 12 saate yayılan stüdyolar tüm mimarlık okullarında olduğu gibi eğitimin merkezini oluşturuyor. Her 10 öğrenciye en az bir öğretim elemanı düşüyor. Birinci, ikinci ve dördüncü sınıflarda Şehir ve Bölge Planlama Bölümü ile kurduğumuz eğitim ortaklığı öğrencilerimizi kent ve çevre konusunda daha duyarlı ve donanımlı hale getiriyor. Stüdyolarımızda katkı veren yarı zamanlı öğretim görev-lilerimiz mesleki uygulamalarla köprü oluşturuyorlar. Öte yandan bitip tükenmek bilmeyen enerjileri ile sevgili öğrencilerimiz stüdyoları daha da sorgulayıcı ve yaratıcı birer üretim ortamına dönüştürüyorlar.

Head of Department / Assoc. Prof. Dr. ŞENİZ ÇIKIŞ

Undergraduate Design Studios

Definition of the Project

Objectives

In this course, students are expected to be able to:

· comprehend and use basic notions and vocabulary of design;

think and conceptualize three dimensionally;

analyse images, objects, and spatial compositions;

communicate design ideas through architectural graphic representations and models;

• understand design as a process of observation, measurements and composition, thus grasp how to explore and question an idea through various design processes.

Course Contents

Introduction to different design tools and media;

• Elements of design and fundamentals of visual perception;

Two-dimensional composition principles founding formal configurations;

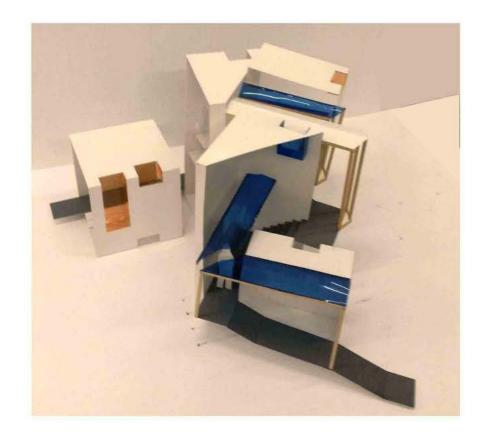
· Analysis of the precedents and understanding their fundamental design elements;

• Short-term studio studies aimed at creating connections between visual perception and analytical thinking.

Students

Abdullah Talha Altas / Abdurrahman Akdemir / Ali Sadi Türkman / Asiye Kavallı / Asuman Sürücü / Ayçanur Ergökten / Aydan Ege Güven / Ayşe Bilgin / Azad Gönüllü / Bahar Yılmaz / Bakhtiyor Makhsumov / Baran Demir / Başak Demirkıran / Batuhan Bardakçı / Batuhan Tahtalıoğlu / Bedirhan Sabancı / Berk Çetin / Berkay Öztürk / Berkay Batuhan Bostan / Beylem Doğa Tabur / Bilge Deniz Kılıç / Büşra Kabak / Çağla Sağlık / Duhan Ketencioğlu / Ece Turna / Ecehan Gür / Efe Kurtoğlu / Ekin Şenol / Elif Acar / Elif İrehan / Elif Kara / Elif Su Karaaslan / Emel Özen / Emine Selin Aslan / Emre Arıkan / Ensari Kahraman / Esra Gezginci / Ezgi Eylem Şahin / Fatma Gökkaya / Fatma Kurt / Fatma Selçuk / Fatma Yüksel / Fatma Ece Bulut / Fatmanur Koyuncu / Fethiye Helvacılar / Fulin Kapıcı / Gizem Arda Ödül / Gülnar Hüseynli / Gülperi Deniz Kıyak / Gülşah Gül / Hafize Ebirin / Hakan Akış / Hanım Gülsüm Karahan / Hasan Sertan Öksüz / Hatice Gülpınar / Hatice Aysegül Demir / Hava Yıldırım / Hazal Öztürk / Hilal Polat / Ilgın Çataroğlu / İlknur Koloşali / İnci Nazlıcan Sağırbaş / İpek Tude Kıraç / İrem Tumba / İrem Ümeyye Demir / Karya Ağım / Kübra Destebaşı / Kübra Uygun / Kudret Yasemin Turgut / Mehmet Furkan Mallı / Melek Aktaş / Melek Kapan / Mercan İpek Öngün / Mertcan Mutlular / Merve Çörtük / Merve Demirbas / Merve Sivri / Merve Yılmaz / Mine Sağlamcı / Murat Güner / Murat Karam / Nazlı Eşin / Nazlı Şevval Menemenli / Nazlıcan Şener / Nisa Benna Becer / Nur Seda Yüksel / Oğuzhan Yılmaz / Osman Mert Özsavran / Önder Faruk İren / Özgün Şatır / Pınar Altay / Pınar Buran / Rabia Töre Babacan / Raziye Nur Demirci / Rengigül Gülten / Resul Altun / Secil Nazlı Genç / Seda San / Selen Doğan / Serenay Seker / Serhat Üçer / Şehriban Aksın / Şehriban Nur Erköse / Tuğçe Kocaman / Turan Cem Baş / Türkmen Şahin / Umut Miran / Uraz Sami İssever / Yağmur Mutlu / Yakup Aksin / Yaren Kutoğlu / Yasemin Gündoğdu / Yasemin Lalelioğlu / Yasmin Peters / Yılmaz Baybora Sungu / Yunus Ergican / Zeynep Naz Uğraş / Zülal Bozdemir / Zülal Sarıkaya



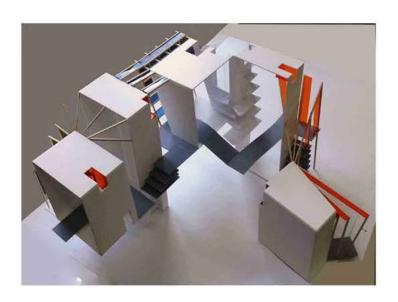


Spatial Gift

Transforming Lightbox into a SPATIAL GIFT considering the themes of topography, water and light from the SPATIAL CATALOGUE of the site trip to Aydın-Denizli.

Spatial Gift is a self standing and open air structure.





//////////knur koloşali/kübra uygun

























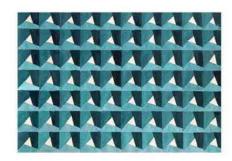
Producing an info poster, a 2D pattern and a 3D modular composition for a museum object.

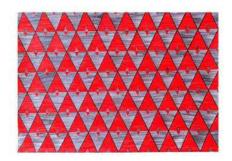


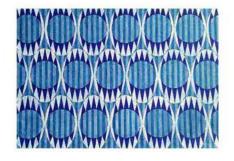


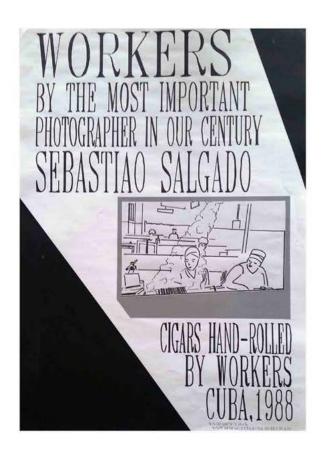
Understanding content
Understanding design field
Understanding design idea
Understanding form
Understanding abstraction
Understanding colour

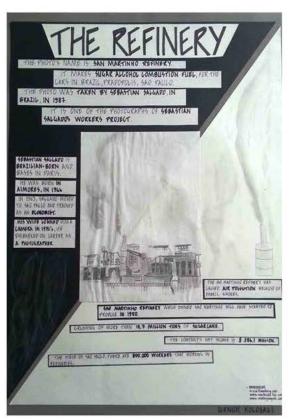
///İLKNUR KOLOŞALİ/SEDA YÜKSEL/HASAN SERTAN ÖKSÜZ/GÜLPERİ DENİZ KIYAK





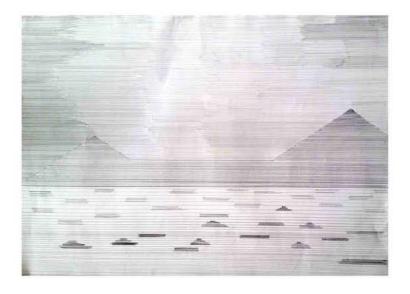






Getting to Work Visualizing Work

Workers exhibition by Sebastiāo Salgado: Preparing an Information Board and a 2D Visualization





Development of research skills
Understanding content
Understanding design field
Understanding design idea
Understanding form

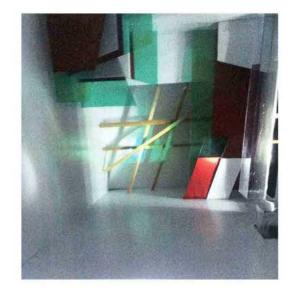




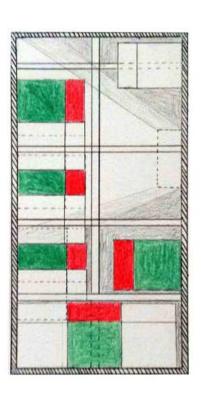




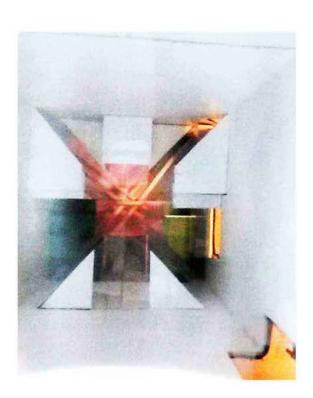






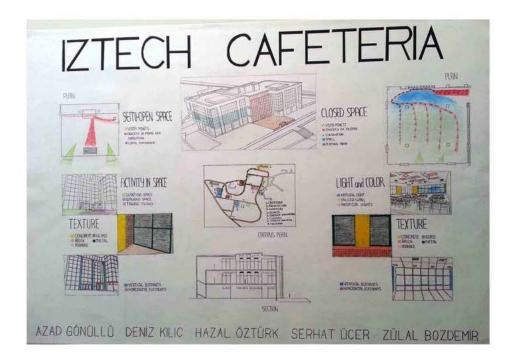




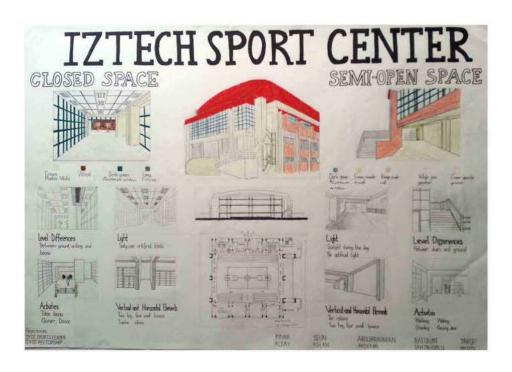


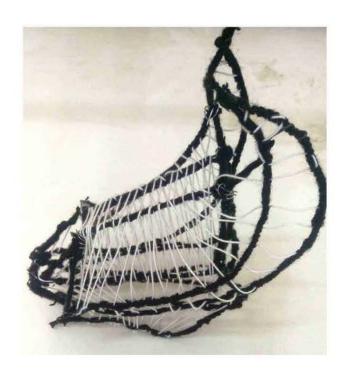
Composition / Design Vocabulary by Light

By using different surfaces located for the light, the students will examine the variation of light hitting the volume itself. The source of daylight is coming from the extruded / pushed planes that are sştuated on the top and at one defined surface but not at the bottom and the other sides. Students are going to alter the surfaces and define material decisions to achieve different light compositions.









/////////////AZAD GÖNÜLLÜ/BİLGE DENİZ KILIÇ/HAZAL ÖZTÜRK/SERHAT ÜÇER/ZÜLAL BOZDEMİR/ PINAR ALTAY/SELİN ASLAN/ABDURRAHMAN AKDEMİR/ BATUHAN TAHTALIOĞLU/YAKUP AKSİN///////

Body/Movement/Space

Representation of Body Movement in Space.

Producing

2D information board / 3D abstraction / Choreography and video

Ability to understand body-space relationship
Ability to understand the kinesphere
Ability to produce sequential analysis
Ability to control the design field
Ability to develop design ideas
Analytical understanding of form

Definition of the Project

The design area for this studio has been our neighboring town of Urla. Work was divided into two phases:

Phase I: Pedestrian and Bike Route Through Urla Along the Stormwater Canal Students first analyzed the urban context and worked in pairs to create proposals for portions of a pedestrian and bike route which would run north-south through Urla along the storm water canal (originally the Kozlubahçe Dere), from the intersection of Dörtyol Sokak and Ahmet Besim Uyal Caddesi in the south to Urla Iskele and the sea. This pedestrian and cycling route would provide a continuous public space that would serve as an important social connector and ecological corridor through Urla. During the urban design phase the concept of green infrastructure was introduced and the class heard a lecture on this topic by Nicel Saygin of our City Planning department. The urban design proposals were evaluated at the first Midterm.

Phase II: Mini-library and Associated Plaza with Fountain

In the second phase of design each student selected a small unused or underutilized site near the pedestrian and bike route proposed in Phase I and prepared a design proposal for a "mini-library", together with a small outdoor public space and drinking fountain. The idea of the mini-library was inspired by the "Lighthouses of Knowledge" project in Curitiba, Brazil, where very small-scale libraries have been constructed throughout the city to provide easy access to books and the internet for all citizens.

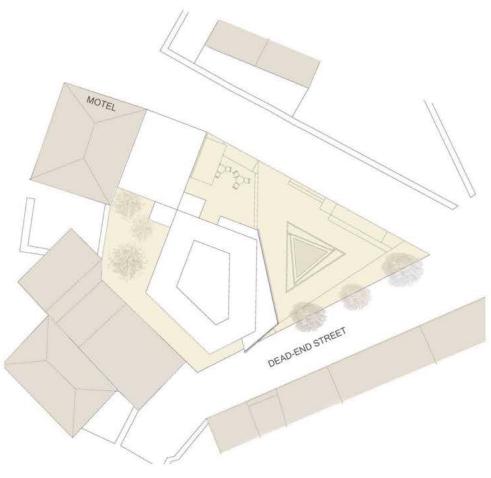
Students were asked for proposals that are well-adapted to local conditions and responsive to the existing urban fabric. Each student participated in the development of the program of his or her mini-library and its associated public space. The structural system of the mini-library should be integral to its spatial organization. Ergonomic design was emphasized and accessibility is required. Preliminary designs for the mini-libraries were evaluated at the Second Midterm.

After the Second Midterm each student was asked to develop his or her design proposal using a 1:50 scale study model. During the final week of the semester the focus was on Presentation. Final submissions should include a site plan and site model, plan, section, and elevation drawings, and a model at scale 1:50. Each presentation should include photographs of the physical model, other 3D views, and explanatory text. Grading will be based on the thoughtfulness, completeness, and craftsmanship of the proposal, the timeliness of submissions, responsiveness to criticism, and contribution to the class.

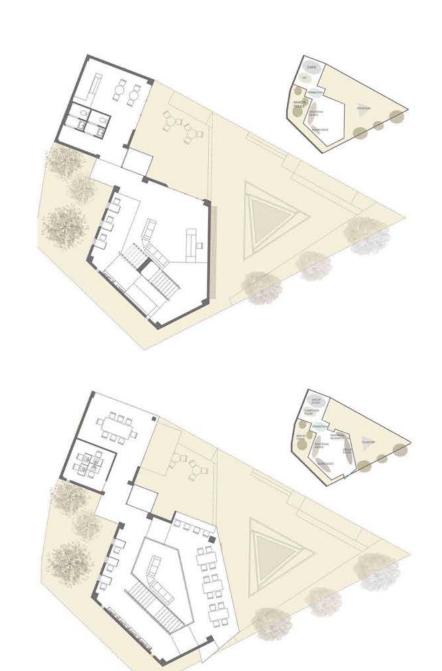
Students

Arda Çolakoğlu / Duygu Damla Ayhan / Eda Demir / Yusuf Furkan Kaya / Ömer Furkan Coşkun / Merve Altuntaş / Merve Kayalı / Abdullah Bayraker / Burak Can Top / Deniz Demir / Caner Çobanoğlu









Plans of the library building

ARDA ÇOLAKOĞLU

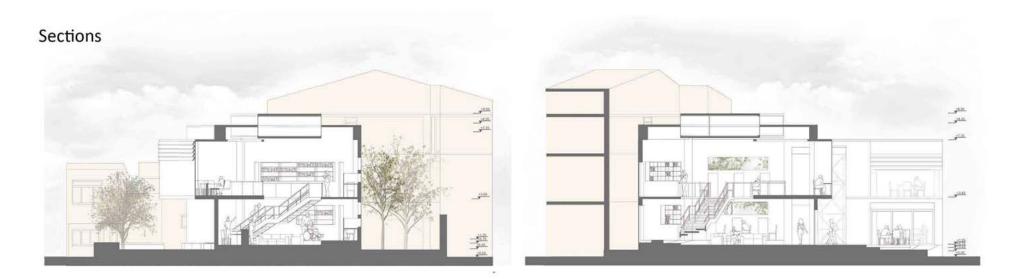




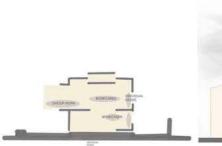


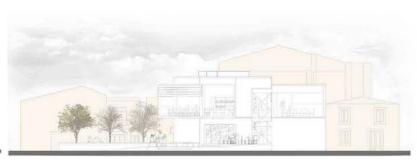


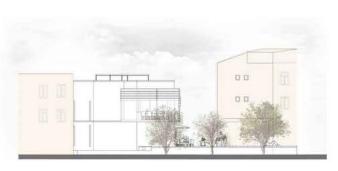




/// ARDA ÇOLAKOĞLU



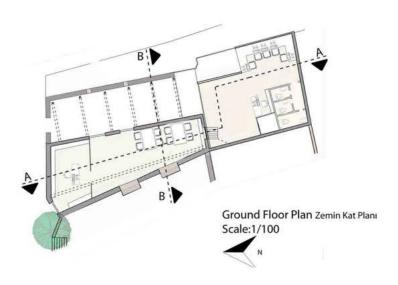


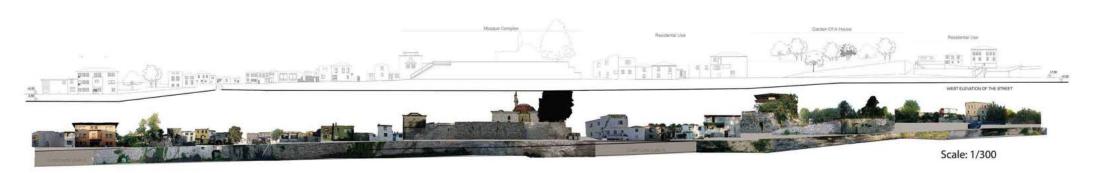


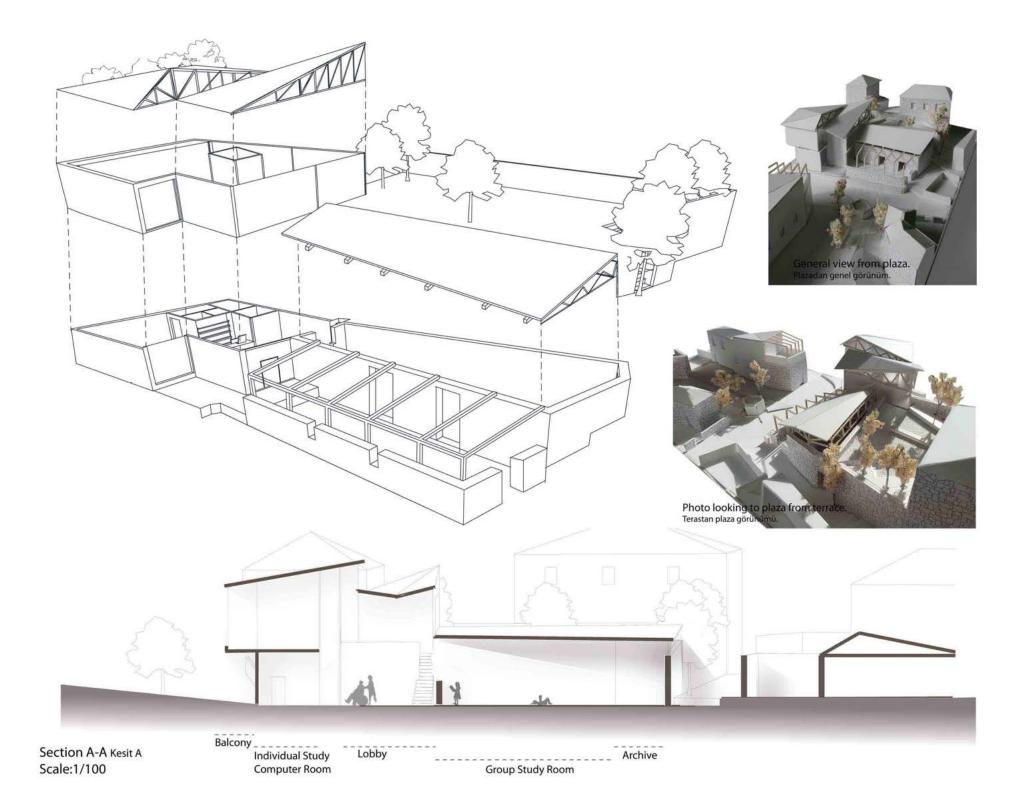




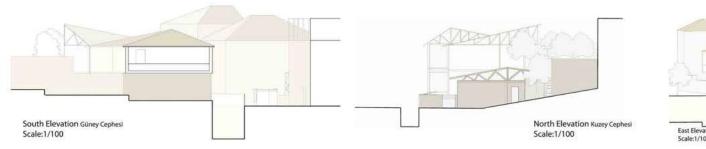


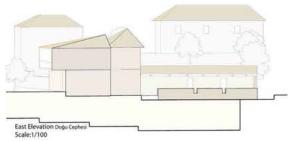






////////// DUYGU DAMLA AYHAN





Definition of the Project

Design Studio 201 addresses a variety of urban spatial issues with a focus on the reactivation of an 'urban void' in Bostanlı, Karşıyaka with different types of urban activities and users. Students are asked to arrive at a building design stage by transforming the given urban void into an inclusive and convivial open public space with a clear understanding of its place-making dynamics.

The Studio will have three major stages; starting with the understanding of the site, students are then expected to design two projects, a short-term one and an extensive final one.

- 1. UNDERSTANDING THE SITE. Working in groups of three, students will acquire the relevant data (sensory, climatic, historical, land use, pedestrian and vehicular traffic) about the site and its wider context's past, present and future in order to be able identify its problems and potentials. The outputs of this phase will be (a) a text showing that you have grasped the character of the design problems you are facing in this particular site, and that you are able to address them with the proper terminology; (b) three to-scale texture models that explicates the site's visual and mental connections, surface and volumetric qualities, urban environmental rhythms and other relevant design parameters; (c) three A3 Scale Projection Diagrams projecting the combinations of various types of public uses & activities found in the wider context onto the site based on their active (sports, exercise, active play), passive (relaxation, sitting, strolling) and in-between (street sellers, picnic, concerts) characters.
- 2. TRANSFORMING PUBLIC SPACE. Working individually, students will elaborate on their previous findings in order to propose new socio-spatial arrangements that will complement the program of the "Visiting Center". Redefining the boundaries of the site, working out its permeability (especially along the drainage channel), introducing new cross-sections and necessary architectural/landscape/streetscape elements (walls, ramps, steps, overhead planes, level differences, surface treatments, street furniture, water elements, trees, greenery, artwork, spatial markers, outdoor lighting posts, and signage) that will organize the proposed urban activities will be of major concern. This stage will require a crafted approach towards both the digital graphic and the physical model representation of the scale and tectonics of the landscape as well as the surrounding streetscape. Please be aware that the scale and the positioning of the proposed activities at this stage should be made with a careful consideration of the overall site plan (i.e., with the programmatic requirements of the "Visiting Center" building) in view.
- 3. A VISITING CENTER FOR THE BOSTANLI SHORELINE PARK EVENTS. Working individually, students will elaborate on the previous stage to finalize the design of the "Visiting Center" and the open public space around it. The Visiting Center will serve as the information hub for receiving and co-ordinating all the shoreline park events and organizations as well as a drop-in public space for passers-by of all ages.

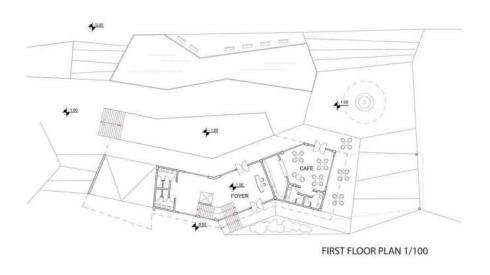
Students

Aslı Kurşun / Bilal Memiş / Burcu Deveci / E. Merve Özsoy / Gözde Koltuk / H. Tuğçe Saban / Mehmet Caferoğlu / Sabiha Can / Sena Sönmez / Üstün Üstünes / Zahide Merve Bozdemir





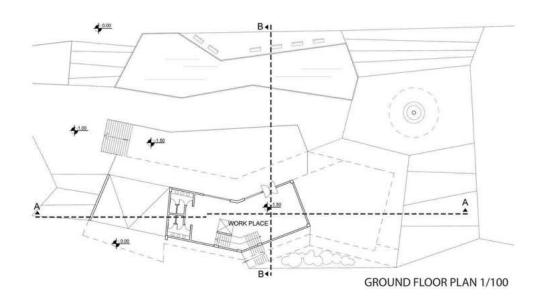
Site plan



CONFERENCE HALL SECOND FLOOR PLAN 1/100

ÜSTÜN ÜSTÜNES



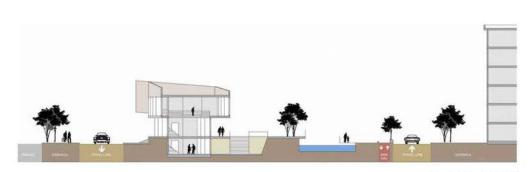


Model photos



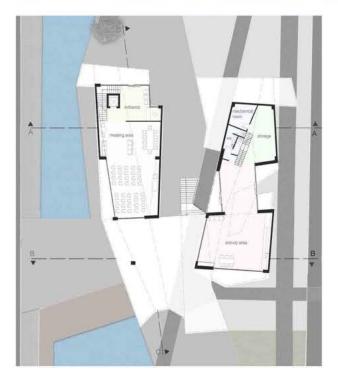
//// ÜSTÜN ÜSTÜNES

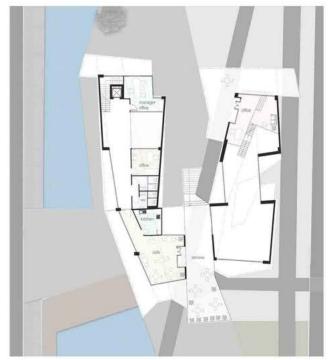






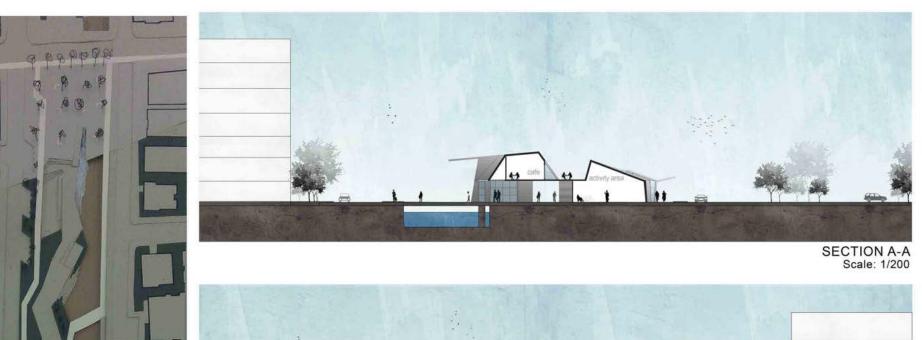
SITE PLAN Scale:1/200

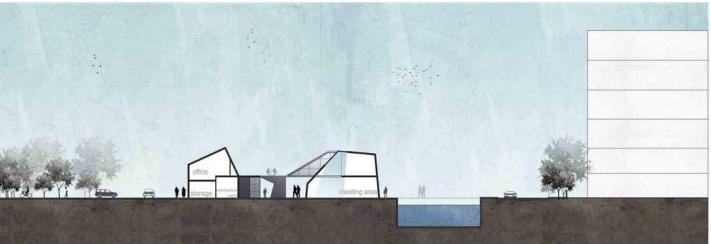




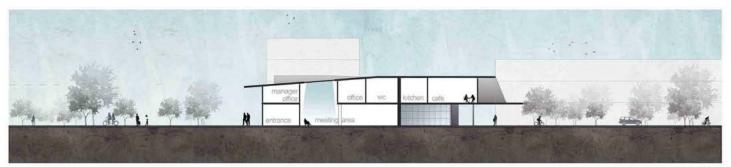
Plans







SECTION B-B Scale: 1/200



SECTION C-C Scale: 1/200



Definition of the Project

"All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching and thus related to tactility. Our contact with the World takes place at the boundary line of the self through specialized parts of our enveloping membrane".

JUHANNI PALLASMAA

THE EYES OF THE SKIN, p.10.

"You start by sketching, then you do a drawing, then you make a model, and then you go to reality—you go to the site—and then you go back to drawing. You build up a kind of circularity between drawing and making and then back again. (...) This is very typical of the craftsman's approach.

You think and you do at the same time. You draw and you make. Drawing . . . is revisited. You do it, you redo it, and you redo it again."

RICHARD SENNETT

THE CRAFTSMAN, p.9.

Design studio 201 juxtaposes three related topics: material, experience and space. It connects the poetics of space with the poetics of craftsmanship. The course covers body/material/space relations both in public and individual spaces. Thus, the course will have two major parts; starting with the analysis of the work of the craftsman, students are expected to carry out one short-term group project and one final during the semester.

1st PHASE - UNDERSTANDING CRAFTMANSHIP.

Each student will select one of the three crafts: ironsmith, carpenter, or ceramic maker in the area of Kemeralti which is the traditional center for craftsmanship. For the first phase the aim is to understand the selected craft, the processes of production, and the spatial needs of craftsman and craftwork.

The students have to record, analyze, and present the process of production. The student has to explore the process of understanding and learning by doing and to elaborate on the design and sensorial dimensions of the material, also with the help of the given literature (Pallaasma, Sennet etc). Individual space for a craftsman about 16m2 will be designed by each student.

2nd PHASE - DESIGNING AN ATELIER/WORKSHOP

The students will design a workshop complex at a given site in Kemeralti area for a group of craftsmen of their selected craft. The spatial engagement of public and private activities, spatial relations, integration with the urban context will be discussed and defined in studio works.

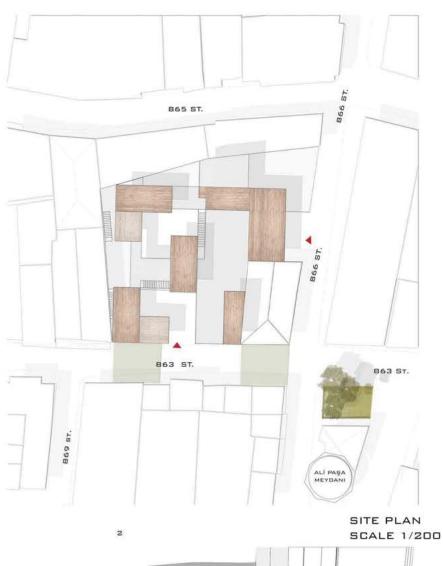
Students

Abdullah Ubeyde Karadeniz / Arif Sertan Taşdelen / Barış Kutsal Karaaslan / Büşra Özen / Ecem Çavuşlu / Emre Aydın / İlkiz Karaçam / Melike Nur Şahin / Mine Yesiralioğlu / Utku Can Kocadağ

Özgür Kaya / Berkcan Acet / Bilal Iğdır / Ceren Bingöl / Umur Tezel / Merve Başkan / Merve Çelik / Muhammet Mustafa Kabakcı

Yavuz Uysal / Ahmet Akbaşlı / Eda Uğur / Gamze Yağmur / Meltem Kapuz / Nilay Özden / Onur Güngörmüş / Özge Erdem / Sanem Bakan / Sevcan Kırıtoğlu / Sinem Merpez

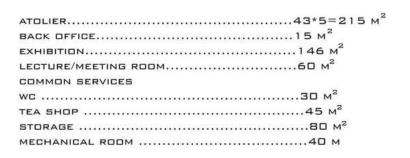




PROGRAM









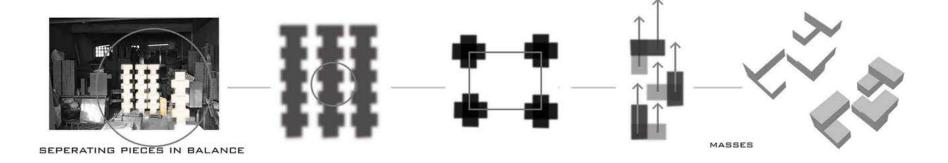
CEREN BİNGÖL

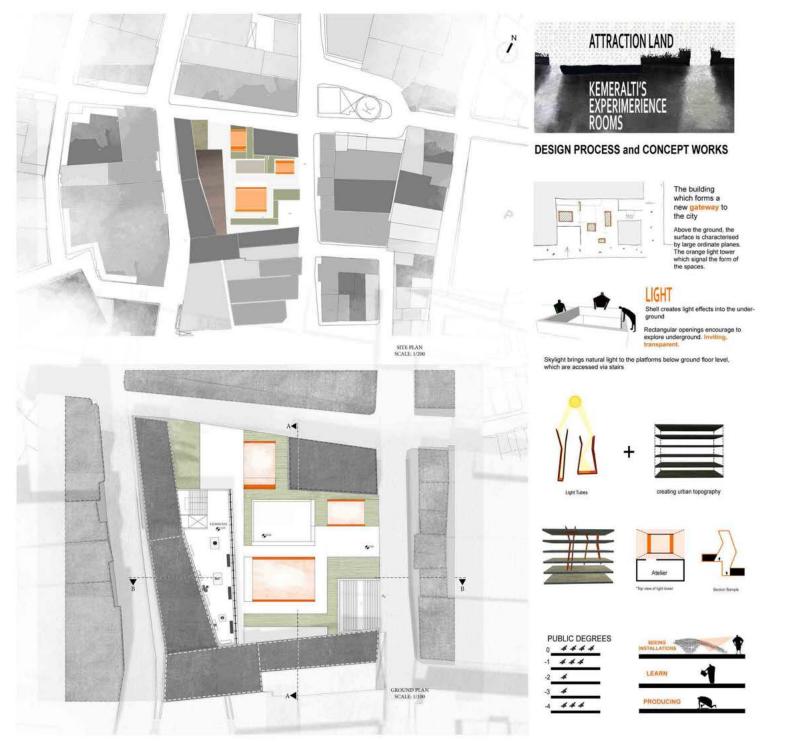














SOILAR TECHNOLOGY
The proposed solar technology involves the creation of a "remote skylight." Light deployed through the -4 level tagged space. Light towers reflected light and accumulated in the storage. Then the light beam illuminates the lowest floor.



Light Reflective Concrete

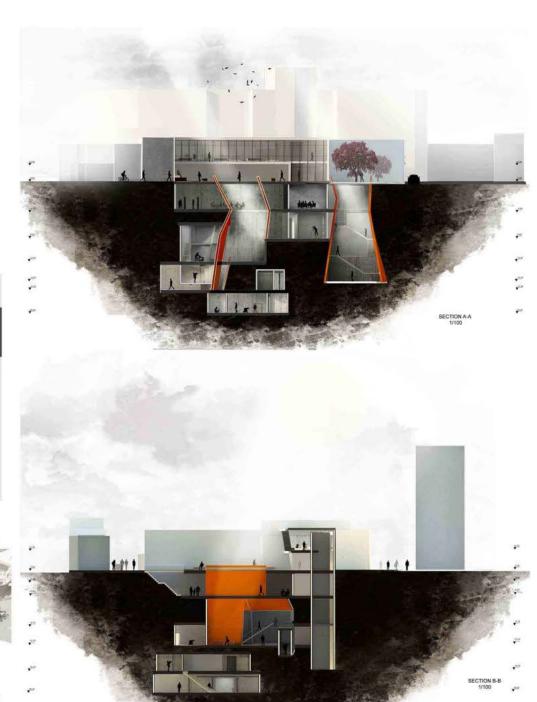


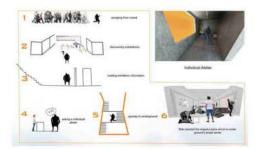




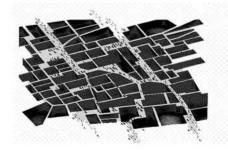








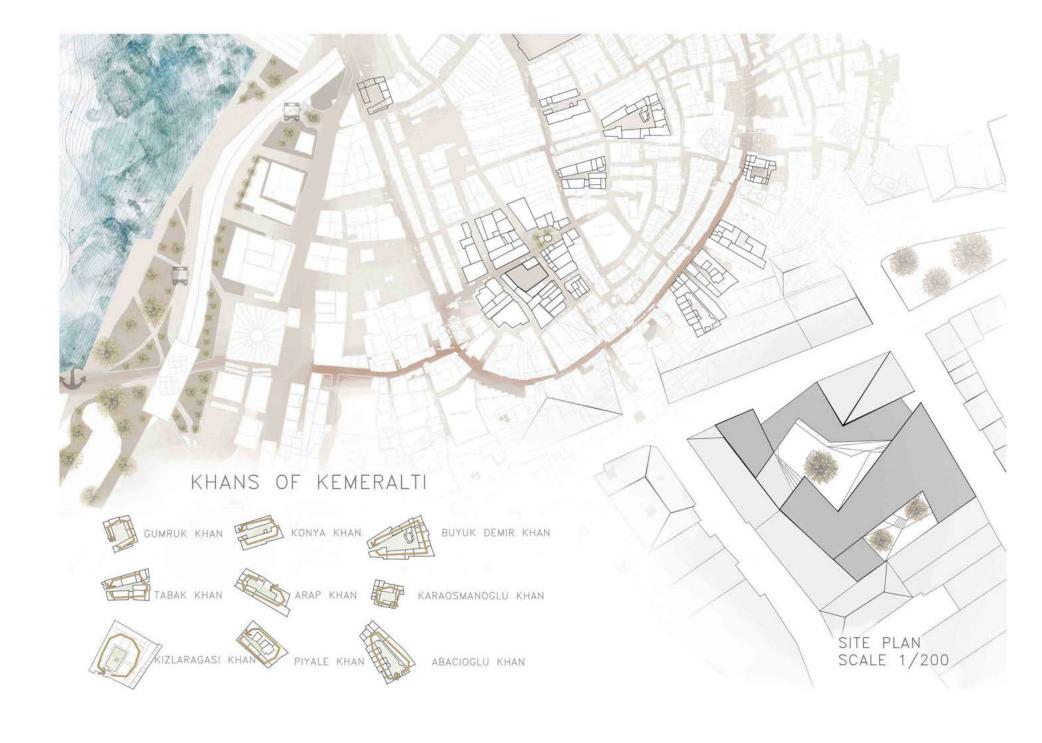




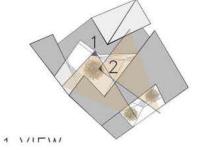
SOLID SPACES

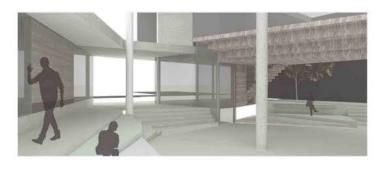
Seeking o void space in Kerneratti is almost impossible. Every strees is full with trade products. Moreover, people also fill the streets. Void spaces become smaller and streets transform linear roads.

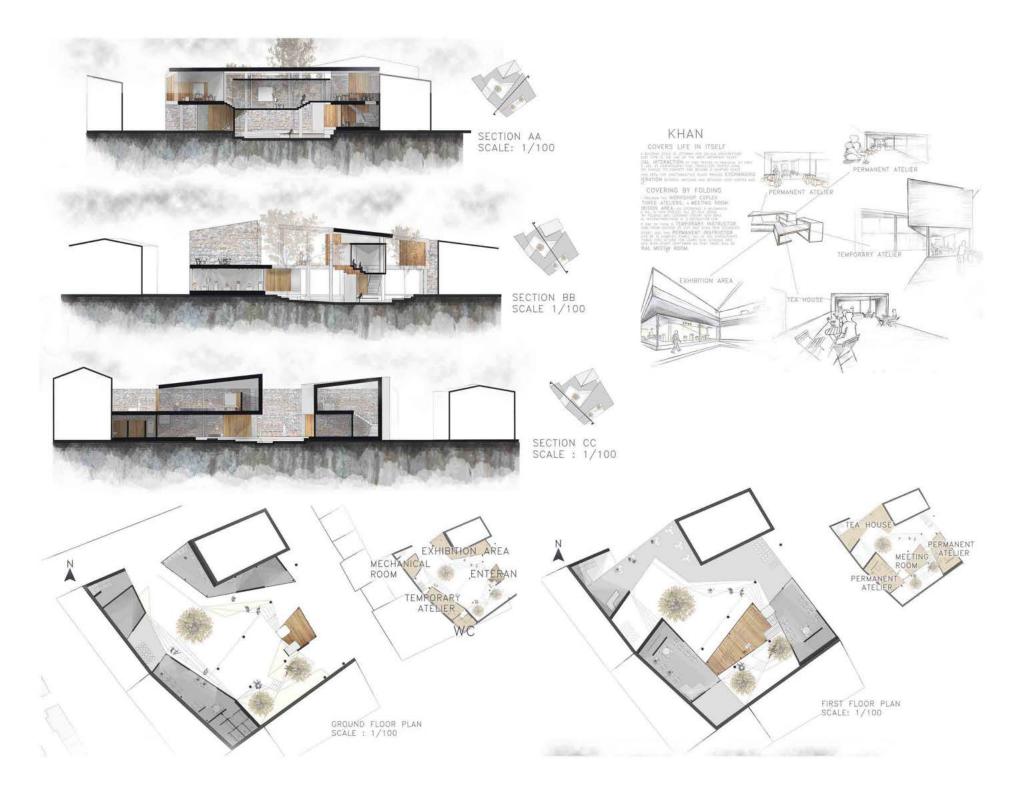




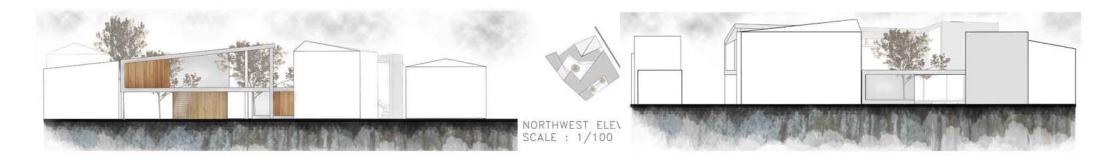








////////////// ARİF SERTAN TAŞDELEN



Definition of the Project

A MULTI-PURPOSE SUPPORT CENTER FOR MIGRANTS AND ASYLUM SEEKERS

Turkey is on the crossroads to Europe and has long been an active passage for migrants and asylum seekers who legally or illegally want to go to European countries. Since the start of the conflict in Syria the refugee crisis in the world has assumed an unprecedented scale and its effects are being felt all around the country. Being one of the easiest spots to cross the Aegean to European Union territory, Izmir has been receiving an immense number of people who were displaced due to the Syrian civil war. This summer, the total number of people who had to come to Izmir due to the Syrian conflict is estimated about 400000, of which only 75000 are registered in the records of the Turkish Immigration Office.

In the long and arduous journey towards a safe haven in Europe, asylum seekers are in dire need of support. Adults and children are under severe psychological and physical strain as they can hardly find adequate food and shelter, while they simultaneously try to heal the traumas of their displacement. In this project the students are expected to design a complex that will facilitate the support that is so preciously needed. In developing the project we consulted by ASAM (Association for Solidarity with Asylum Seekers and Migrant/ Siğinmacılar ve Göçmenlerle Dayanışma Derneği), that works in association with the UNHCR in Izmir.

Design Issues

To develop a mission statement and develop a program required by the center
To provide an efficient spatial planning in relation to the activities that might take place in the center
To consider the relationship between the existing urban context and the project; thinking about the relationship between public space and the proposed project
To think about detailing, material qualities and their impact on architectural expression with reference to different scales in terms of color, mass and proportion
To consider the relation between form, internal/external space and structural system
To address minimum safety and accessibility requirements

Students

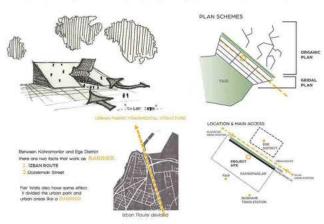
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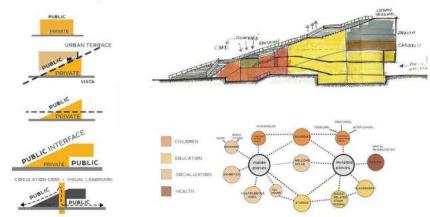


REFUGEE SUPPORT CENTER

kahramanlar

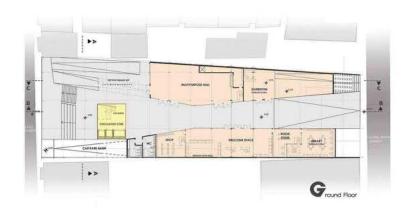
CONCEPTUAL APPROACH & PROGRAMATIC ANALYSIS





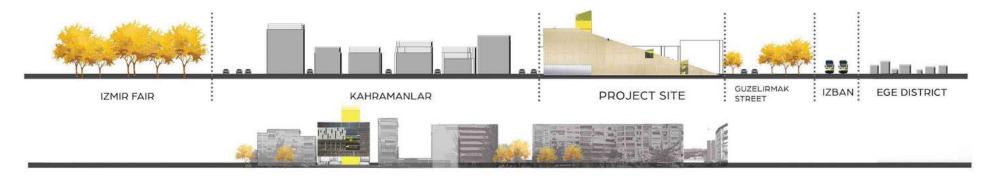






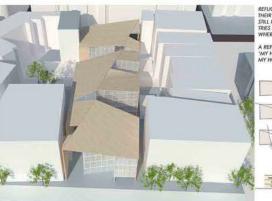








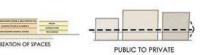


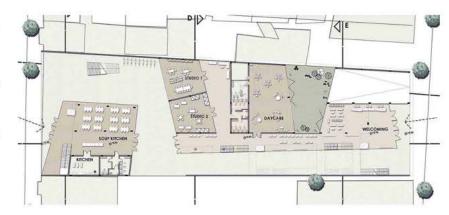


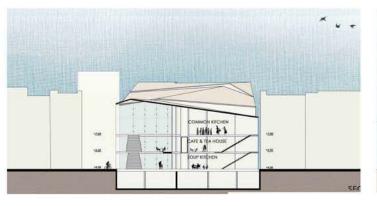
REFUGES WHO ARE THE FLEENG PEOPLE FROM THE WAR AND INSECURITY CONDITIONS FROM THEIR NATIVE COUNTRY AND STO ET HEM SUFFER FROM THEIR LOSTS BECAUSE OF WAR. THEY ARE STILL IN CONCERN ABOUT THEIR CURRENT CONDITIONS AND FUTURE. THEY QUITED THEIR COUN TRES BY LEAVING MOST THINGS BEHIND THEM THAT THEY ARE ANYMORE IN REFUGEE STATUS WHEREVER THEY GO SO, THEY ON'T BELONG TO ANYWHERE.

'MY HOME WAS BOMBED 6 TIMES; I DON'T WANT A HOME ANYMORE,
MY HOME IS THE SKY."

THE MAIN CONCEPT OF THE PROJECT: GRINNS TO THE REFLIGES WHO ARE FEELING THAT THEY BEGONG TO THE SSY; SXY IS EVER-PRESENT WITH THEM, EVEN THEY ARE INSIDE THE BULLDING AND WHENEVER THEY WANT TO LOOK UP, THEY MAY SEE IT ABOVE THEM, IN THE BEGIN-ING OF THE PROJECT ESSENTIAL AIM WAS THAT TO CREATE BIG AND MAIN GABS IN THE MASS SO THAT IT CREATE BIG AND MAIN GABS IN THE MASS SO THAT IT HAS BROKEN IN TWO SIDE WHICH ARE VERTIFIED THAT IN HORIZONIAL. THAN THE CREATED SHAPE TURN INTO A SHELL WHICH HAS TWO MAIN BEACK, AFFER THAT INSIDE OF THE SHELL IS FORMED ACCORDING TO THE BREAK'S GABS.

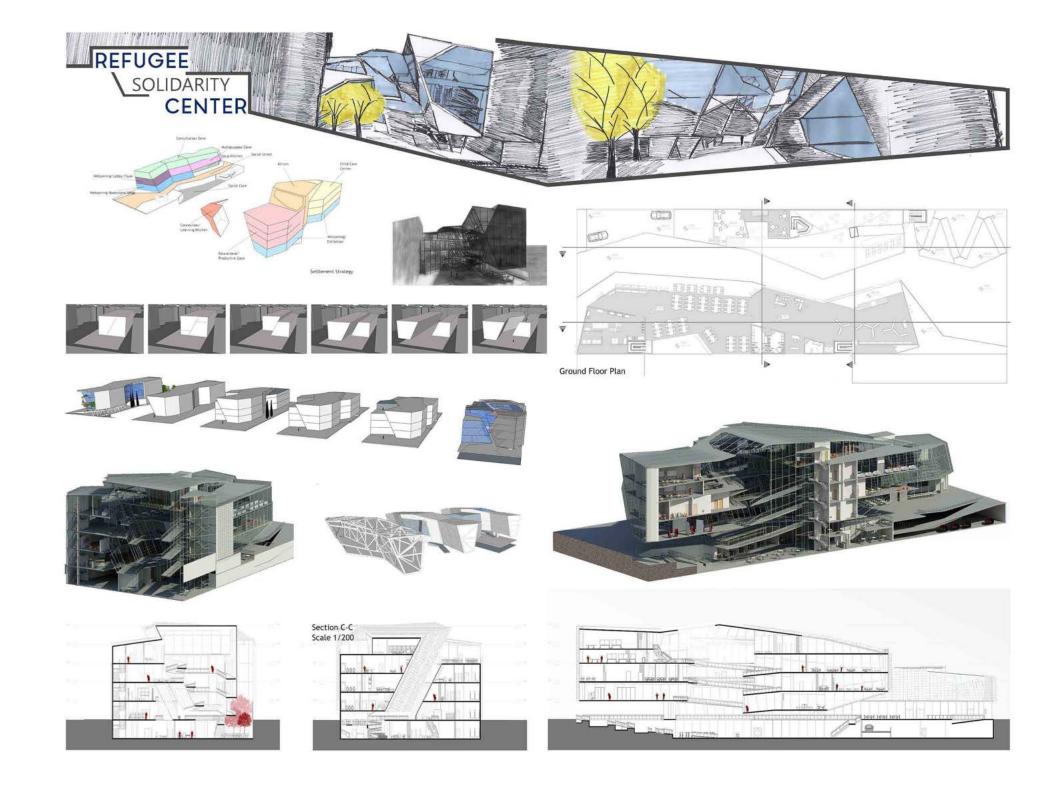


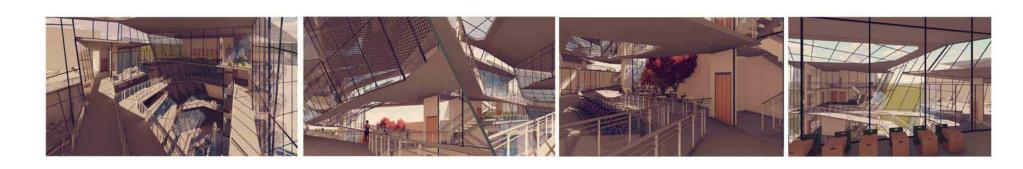


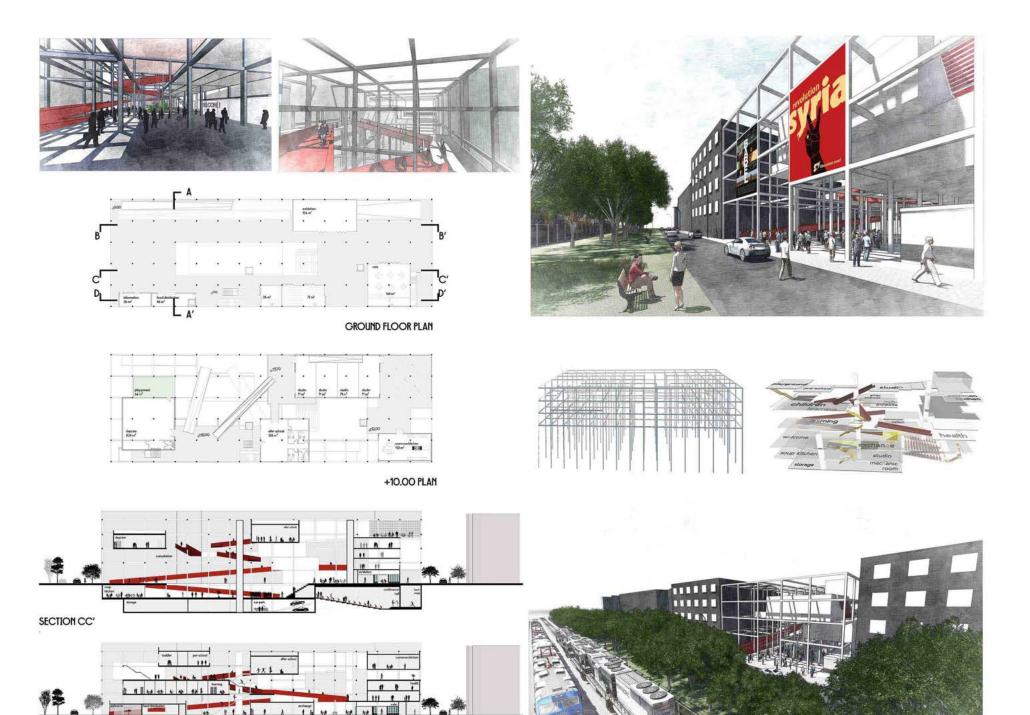




















Definition of the Project

Bornova district is located in the heart of Izmir city. European/Levantine merchants and foreign consuls favored Bornova very early on to flee the hot summer weather in central Izmir to seek the cooler breeze of the slopes of the Mount "Yamanlar" at a distance of about five kilometers inland starting from the tip of the Gulf of Izmir. Bornova today has various ethnic typology (migrants from Bulgaria, Yugoslav, Bosnian, Albanian, etc.). The population majority of Bornova are youth under the age of 25. Furthermore, Bornova has three major universities; Ege, Yasar, and Şifa.

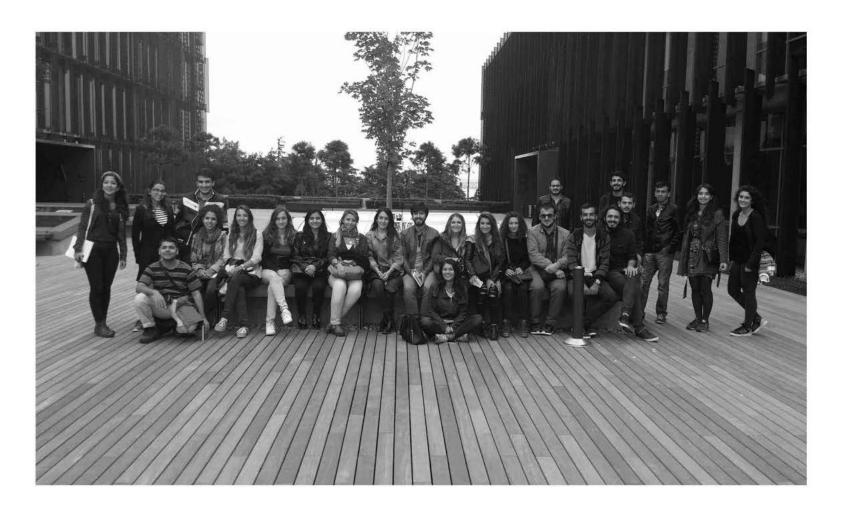
Bornova Municipality has two culture centers serving the Bornova population but it does neither respond to the residents needs nor to the population typology, which bring the urgent need to design a new Bornova Municipality culture center.

In the near future, Bornova municipality will open an architecture design competition for its new Culture center. This center shall represent Bornova population typology, invite young generation, and welcome all Izmir city activities. The building shall respond to the context of its location with a sustainable concept design. The location of the project is Bornova Evka 3 neighborhood. Total land area is 9473 m2, with total construction are (KAKS 0.8) of 7570 m2 and TAKS is 1.0, and 5m set back all around the site.

Third year architecture students are requested to respond to the above statements providing a creative and innovative solution idea.

Students

Ahmet Emin Gökalp / Ahmet Kızılay / Atilla Alparslan / Avdan Arda Olcaycan /Ayser Kaycı / BurcuEyyüpoğlu / Dilan Erdoğan / Ece Güleç / Ecem Bayır / Ezgi Çam / Funda Koltka / Gamze Çeker / Gözde Tüter / Başak İlknur Tören / Karen Pelin Astley / Kumru Ön / Mehmet Ali Kipel / Mesut Adanır / Murat Akay / Okan Fehmi Türkcan / Ömer Sağlam / Reis Polat / Sara Kerimi / Seda Sönmez / Tuğba Yetiş / Tuğçe Akbulut / Tuğçe Baçnak

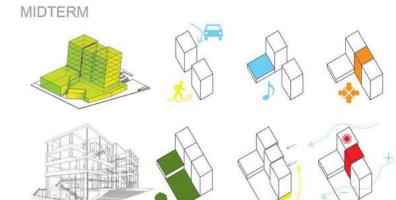




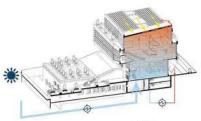


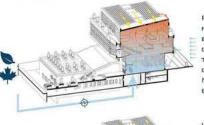


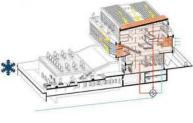
















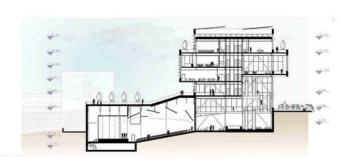












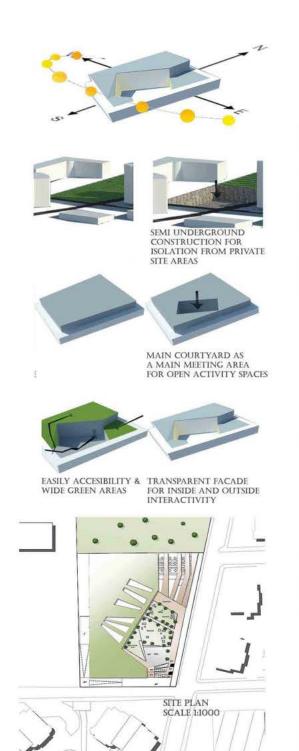








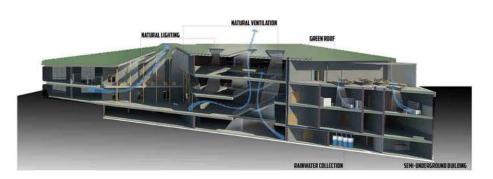








PARK-LIKE BUILDING
INTERACTIVE SPACES
GREEN AREAS













- VIEW FROM ART CLASSES - - LIBRARY &

- GREEN ROOF & COURYARD VIEW -

Definition of the Project

This Urban Design Studio studio introduces students in the Departments of Architecture and City Planning to the approaches, techniques, and tools of urban design necessary to structure the spatial and dimensional relationships of the built environment. The multi-disciplinary nature of urban design studio offers an opportunity to establish a co-working, which will link the two departments more closely to their mutual enrichment, and to the benefit of the Faculty of Architecture. Therefore, the objectives of the course can be therefore summarized as follows:

- •To develop an insight into the reasons for the shortcomings of the built environment of the contemporary city and a concern for the effect of the design of individual buildings on the larger, city-scale environment;
 - To enrich the undergraduate program in the Faculty through a multi-disciplinary teams working together on the solutions of urban development problems.

THE PROJECT THEME: Shareable City

This studio explores the limits of shareable city within the frame of urban design. The more people share their things (car, house etc.) or that people search first for used products before searching a store is influencing the international economy under many names -gift economy, sharing economy, collaborative economy and the like. Crowdsourcing/funding, co-working, peer to peer learning are the new tools for collaborative consumption based on the changing urban lifestyles today. Tactical urbanism, Do-It-Yourself Urbanism, Maker Movement, Guerilla Urbanism are all echoing these changes. These new concepts and tools are also the sources of inclusive design that could possibly lead to brand new understanding of our urban public spaces (ownership, access etc.).

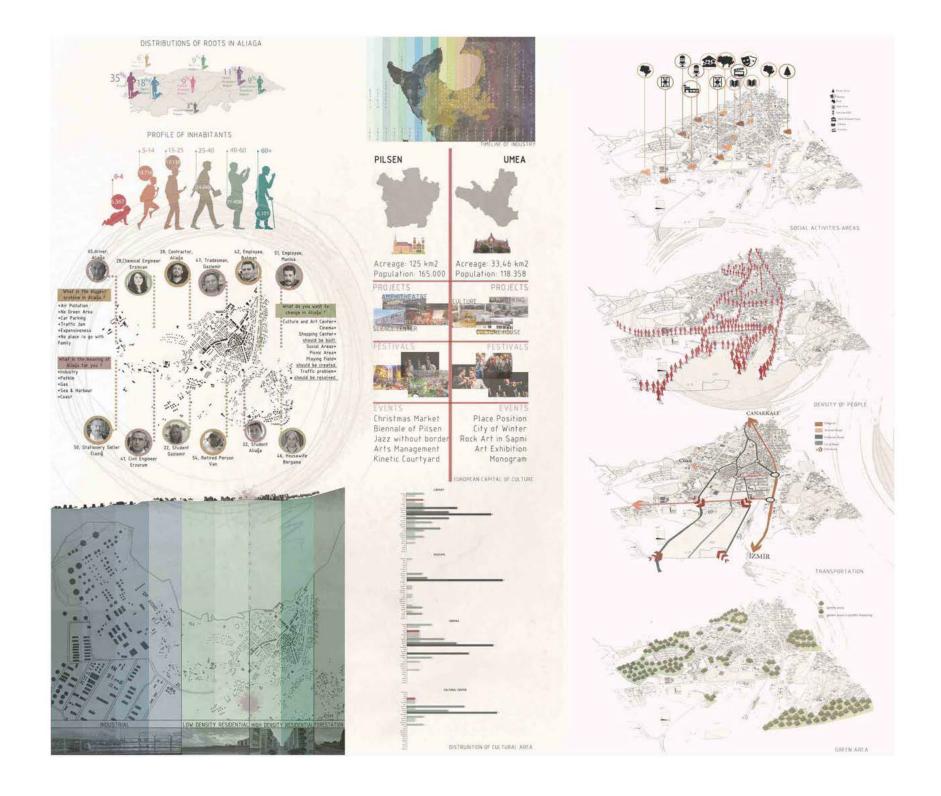
This semester, CP 401 aims to focus on two project sites that are contextually very different from each other. One site is at Şirinyer (Buca) close to the Izban train station, the other is at Aliağa Izban area. Buca is one of the oldest neighborhoods of Izmir, which has been mostly residential. The proposed project site at Şirinyer is in a relatively dense urban area, which currently includes a bazaar space, a sports area, a bus transfer area as well as a park in which there is a cultural center and a center for handicapped children. In the vicinities of the site there are several activities and land uses, such as the hippodrome and stables, the Buca prison campus, old NATO campus and an old train station that are unique in the overall city.

The project site at Aliaga on the other hand is also by the Izban station but in a relatively empty and underdeveloped area. The site is bounded both by the rail way and the highway. The surrounding uses and activities of the area include a vocational school, several groups of housing built in different periods, a closed bazaar area and a mosque. Although both Aliaga and Buca have been acknowledged as remote districts in relation the city center, the development of the Izban as well as the construction of the new tunnel connecting Konak to the eastern highway have changed the accessibility of the areas. This new status of the districts is one of the issues that the projects should incorporate. On the other hand, when Izban stations can be seen as the unifying factor of the locations, different urban contexts of the sites set us a challenging comparison in terms of urban design proposals that will be the requirement of this term.

Students

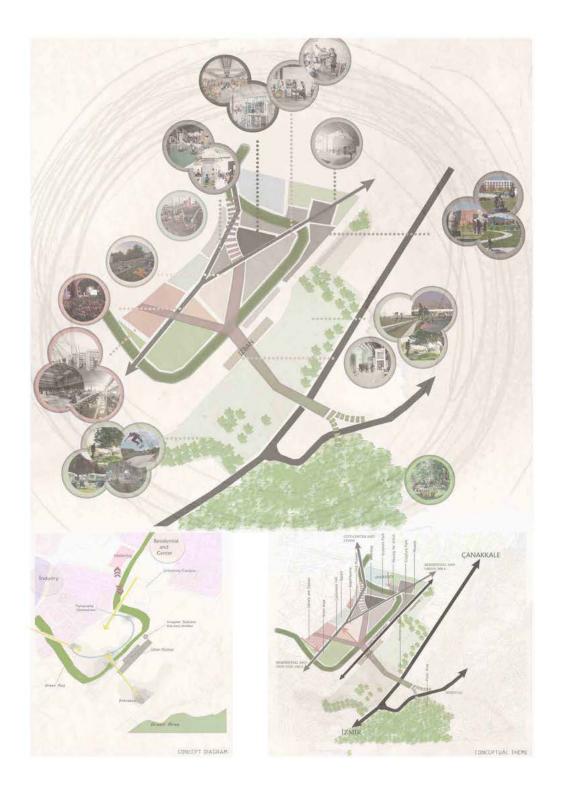
A. Çağıl ERDEM/ Ahmed Said IMIL/ Akif SICAKYÜZ/ Anıl OKYAY/ Aslı ÇILEK/ Ayberk DAĞLI/ Aybike KARÇA/ Ayça SAYGILI/ AYÇA UYSAL/ Barış Utku ŞENTÜRK/ Batuhan METIN/ Begüm ALTINTAŞ/ Beril CAMBAZOĞLU/ Berna/ Derya DENIZ /Bersu TEKIN/ Buruç NALÇACI/ Caner ŞAHIN/ Cansın Selin ÖZEN/ Cemre ALTUNYUVA /Çiğdem TURGUT/ Deniz TAŞ/ Dilan DILEK/ Dilara NALBANTOĞLU/ Durali ERDOĞDU/ Elif İLTER/ Elif YILDIZER/ Elifcan ÖZYILDIRIM/ Eray ACAR/ Eric OGWAL/ Erman AYDIN/ Esma AĞALAR/ Eylem KURTOĞLU/ Ezgi EBREM/ Ezgi Seval KAYA/ Ezgi YILDIZ/ Fatmanur DERDIYOK/ Gizem ELBIZ/ Gizem ESEN/ Gökçe GÖKÇEN/ Gonca ÖNVERMEZ/ Gülce ABATAY/ Gülşah DURMAZ/ H. Buse YAYDIRGAN/ Hazal YILMAZ/ Helin YILDIRIM/ İbrahim ÖZER/ İpek SABAH/ Irmak ÇAĞLAK/ Kübra YILMAZ/ Mehmet DEMIREL/ Melek ELGÜN/ Melis ÖZDIL/ Melis ÜZÜMCÜ/ Meltem YALÇIN/ Merve OKULDAŞ/ Miray GÜMÜŞ/ Mustafa NAZIM/ Mustafa YÖNDER/ Nagehan AYTEKIN/ Nazlı Behice ZAIM/ Nur ŞENTÜRK/ Ömer Adil OCAK/ Onur YAĞMUROĞLU/ Orhan ASAN/ Osman Emre ÖZGÜL/ Ozan MERTTÜRK/ Özlem DIRGIN/ Özüm BIRGIN/ Pınar KURŞUN/ Seda ATAK/ Seda BUDAK/ Seda DURAN/ Sedef ÜSTÜN/ Selen ÖZKAN/ Silagül AYTAÇ/ Simla UYGAÇ/ Sultan ALKIŞ/ Talha BULIÇ/ Tuba ELKOYUNU/ Tugay TATLI-DIL/ Tunahan EKICI/ Tutku Ufuk DEMIR/ Yağmur ÖZCAN/ Yağmur ŞAHIN/ Zerrin AKARSU

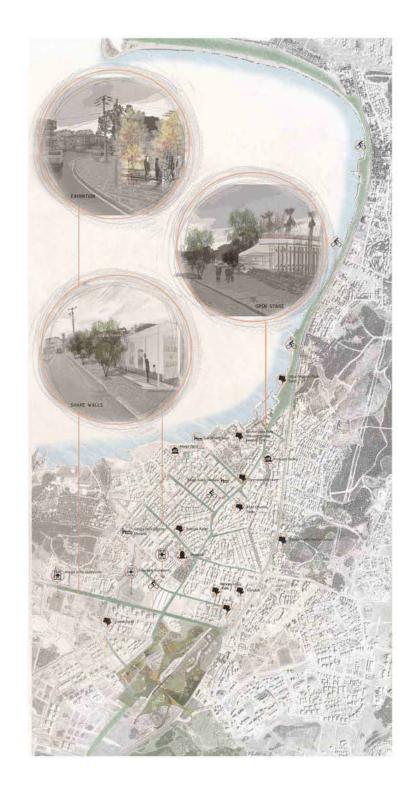






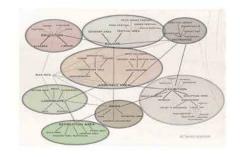


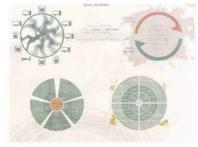




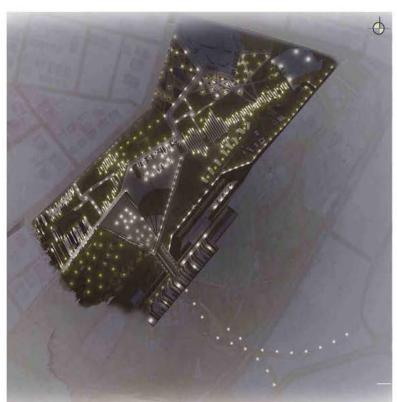


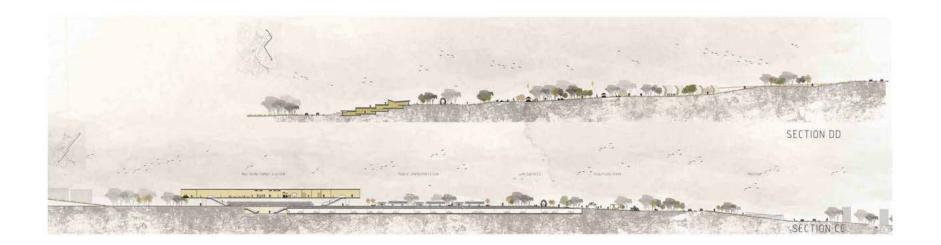






























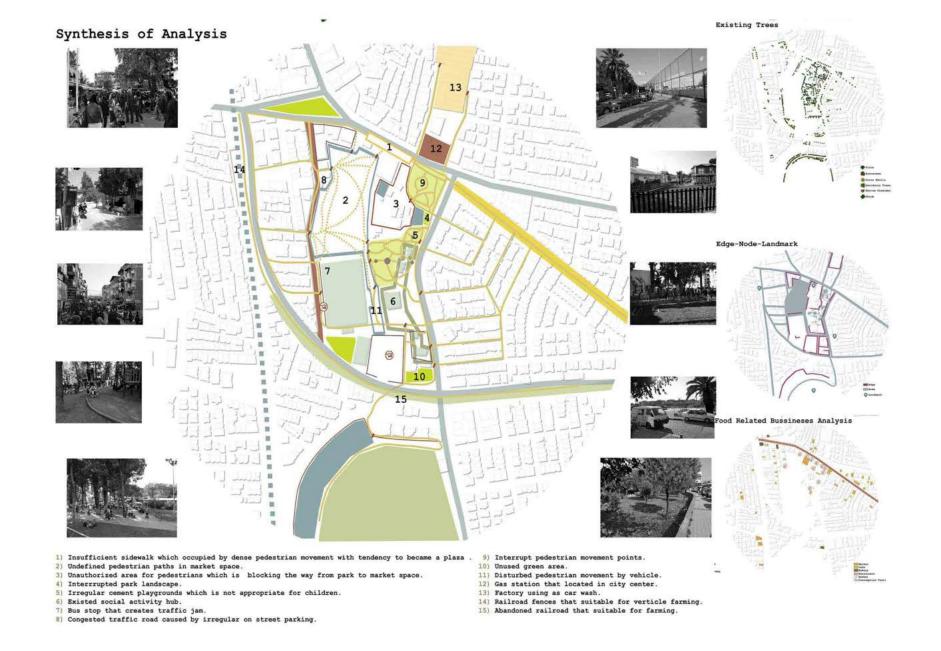






Esma Ağalar/ Melis Özdil/ Merve Okuldaş/ //////// Durali Erdoğdu/ Mustafa Nazım

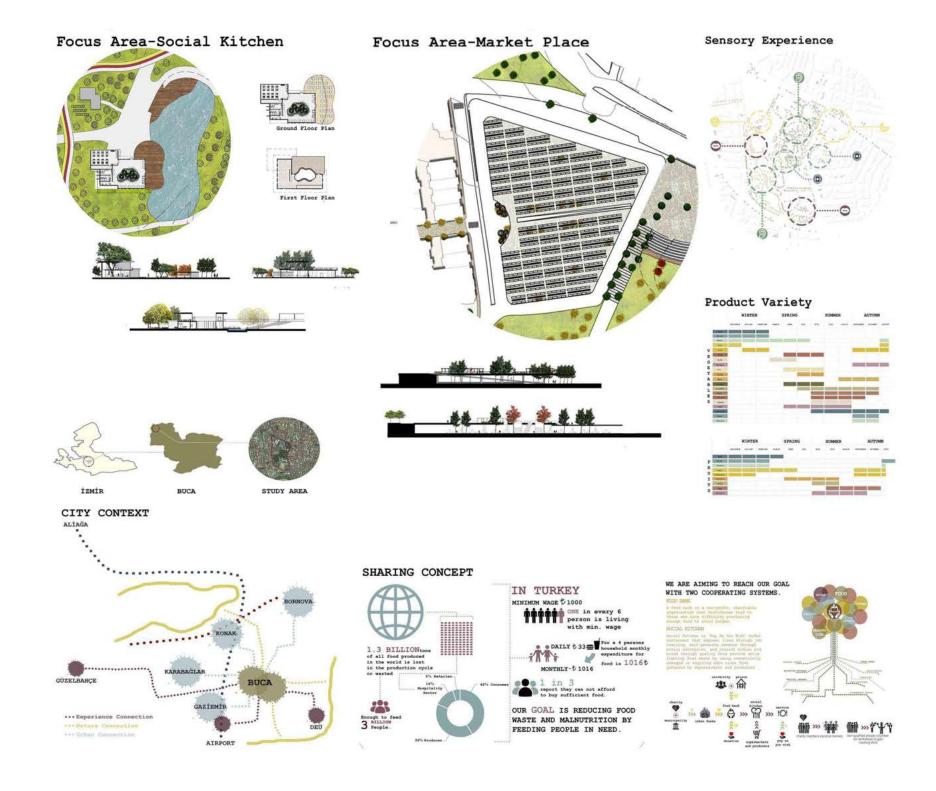












Elif İlter/ Eray Acar/ Irmak Çağlak/











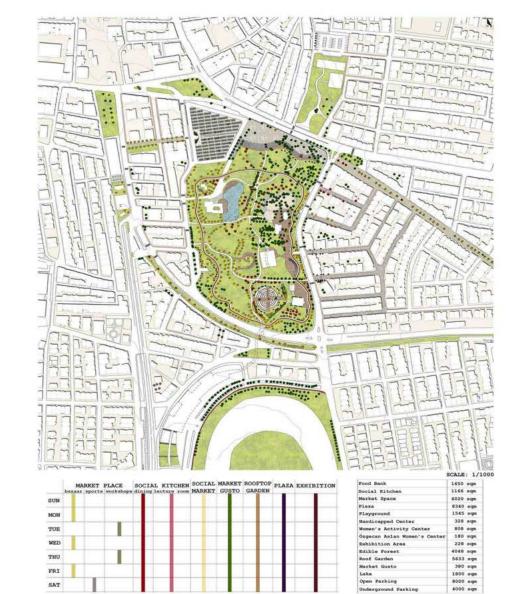




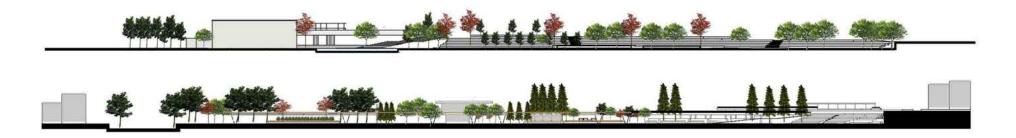










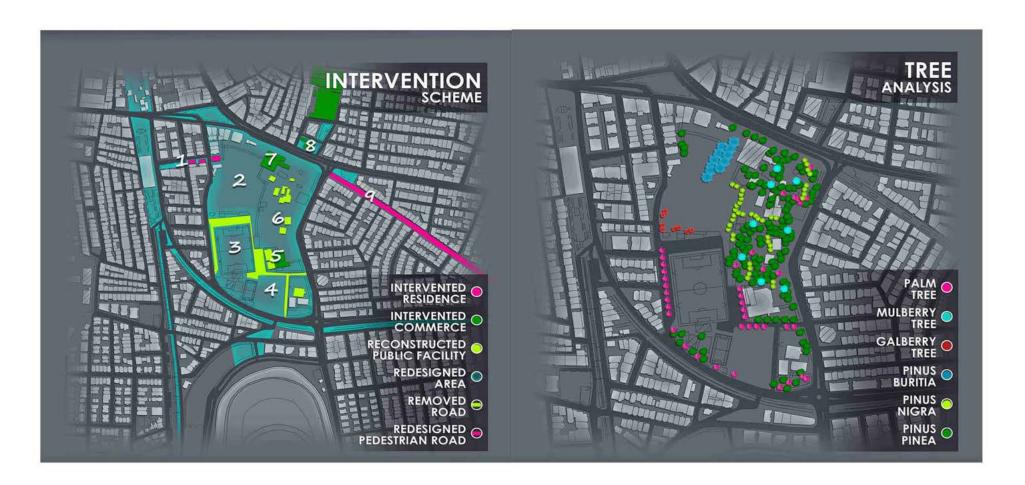






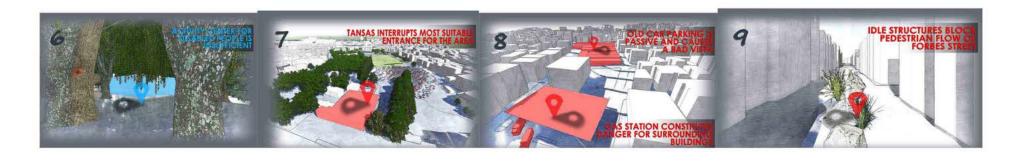


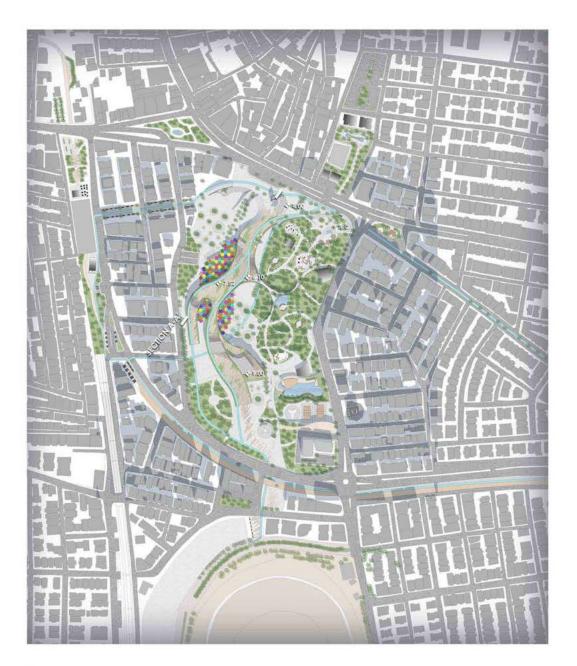






Ahmed Said Imıl/ Anıl Okyay/ Cansın Selin Özen/



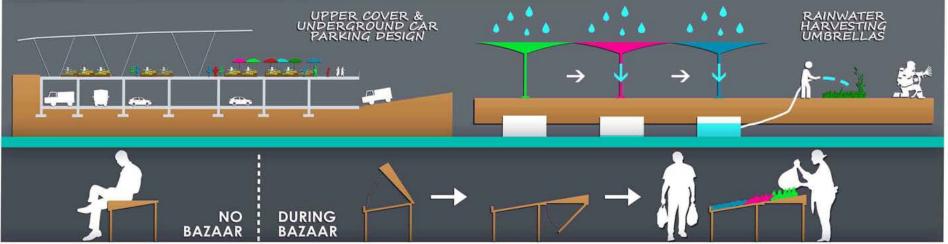












Ahmed Said Imıl/ Anıl Okyay/ Cansın Selin Özen/







SPRING SEMESTER

Definition of the Project

Objectives

In this course, students are expected to:

build on the knowledge and skills that have been learned in the basic design course.
 integrate the fundamental dimensions of space design such as structure, form, and use while thinking and designing three-dimensionally.
 utilize different representation techniques both for the designing process and the presentation of ideas.

Course Contents

•Introduction to concepts and definitions of space in architectural and urban scale

•Introduction to understanding a place

•Scale issues: connections between the architectural and urban scale and considering human scale in design

•Introduction to structural systems in architecture; space and structure relationship

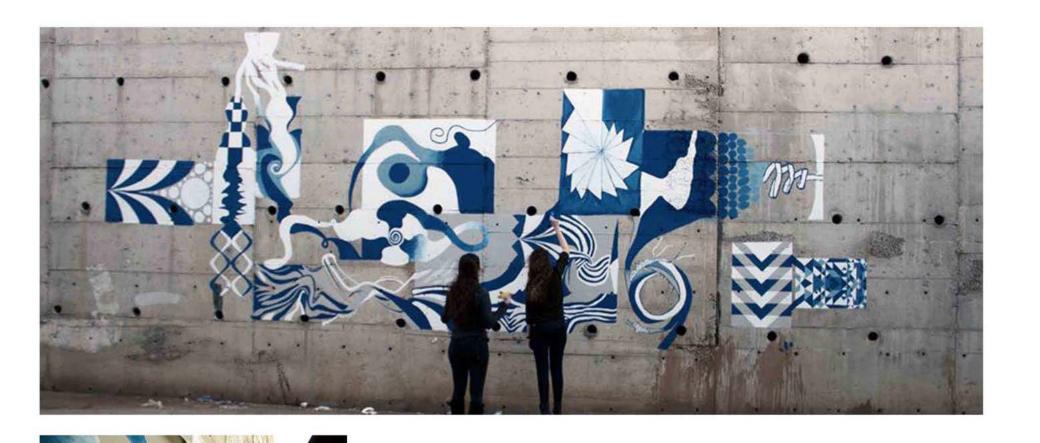
•Basics of environmental conditions and qualities and their integration into space design

•Introduction to program and spatial organization on a site

Asst. Prof. Dr. Tonguç Akış, Asst. Prof. Dr. Zeynep Aktüre, Instr. Dr. Işın Can, Instr. Dr. Sema Doğan, Res. Asst. Seda Alpaykut, Res. Asst. Zeynep Bıyık, Res. Asst. Onurcan Çakır, Res. Asst. Ece Ceren Engür, Res. Asst. Nil Nadire Gelişkan, Res. Asst. Dalya Hazar, Res. Asst. Pınar Kılıç Çalğıcı, Res. Asst. Batuhan Taneri

Abdullah Talha Altaş / Asuman Sürücü / Ayçanur Ergökten / Aydan Ege Güven / Ayşe Bilgin / Azad Günüllü / Batuhan Bardakçı / Bedirhan Sabancı / Berk Çetin / Berkay Batuhan Bostan / Beylem Doğa Tabur / Büşra Kabak / Cağla Sağlık / Ecehan Gür / Elif Kara / Elif Su Karaaslan / Emel Özen / Emre Arıkan / Ersin Yıldız / Fatma Kurt / Fatma Selçuk / Fatmanur Koyuncu / Gülşah Gül / Hafize Ebirin / Hasan Sertan Öksüz / Hatice Gülpınar / Hazal Öztürk / Ilgın Çataroğlu / İrem Umeyye Demir / Karya Ağım / Kübra Destebaşı / Mehmet Furkan Mallı / Melek Aktaş / Mercan İpek Öngün / Merve Çörtük / Merve Demirbaş / Murat Güner / Murat Karam / Nahide Şimal Ercanlı / Nazlı Şevval Menemenli / Nur Seda Yüksel / Pınar Buran / Raziye Nur Demirci / Rengigül Gülten / Resul Altun / Selen Doğan / Sehriban Aksın / Sehriban Nur Erköse / Tuğce Kocaman / Turan Cem Baş / Türkmen Şahin / Umut Miran / Yağmur Mutlu / Yasemin Gündoğdu / Yasmin Peters / Yılmaz Baybora Sungu / Zaw Lynn / Zülal Sarıkaya / Abdurrahman Akdemir / Ali Sadi Türkman / Asiye Kavallı / Aytül Kocabıyık / Bahar Yılmaz / Bakhtiyor Makhsumov / Baran Demir / Başak Demirkıran / Batuhan Tahtalıoğlu / Berkay Öztürk / Bilge Deniz Kılıç / Duhan Ketencioğlu / Ece Turna / Efe Kurtoğlu / Ekin Şenol / Elif Acar / Elif İrehan / Emine Selin Aslan / Ensari Kahraman / Esra Gezginci / Ezgi Eylem Şahin / Fatma Yüksel / Fatma Ece Bulut / Fethiye Helvacılar / Fulin Kapıcı / Gizem Arda Ödül / Gülnar Hüseynli / Gülperi Deniz Kıyak / Hakan Akış / Hanım Gülsüm Karahan / Hatice Ayşegül Demir / Havva Yıldırım / Hilal Polat / İlknur Koloşali / İnci Nazlıcan Sağırbaş / İrem Tumba / Kübra Uygun / Kudret Yasemin Turgut / Leyla Budak / Melek Kapan / Mertcan Mutlular / Merve Yılmaz / Mine Sağlamcı / Nazlı Eşin / Nazlıcan Şener / Nisa Benna Becer / Oğuzhan Yılmaz / Osman Mert Özsavran / Önder Faruk İren / Özgün Şatır / Pınar Altay / Rabia Töre Babacan / Seçil Nazlı Genç / Seda Şan / Serenay Şeker / Serhat Üçer / Uraz Sami İşsever / Yakup Aksin / Yaren Kutoğlu / Yasemin Lalelioğlu / Yunus Ergican / Zeynep Naz Uğraş / Zülal Bozdemir







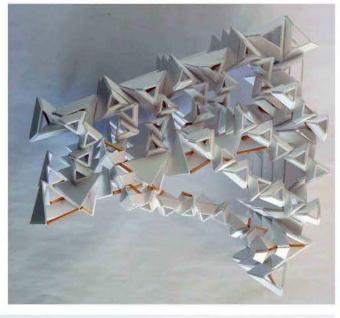


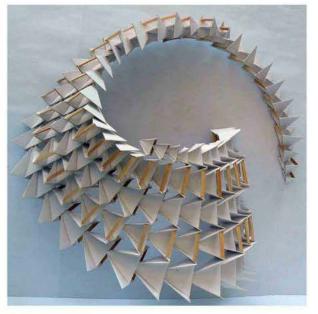




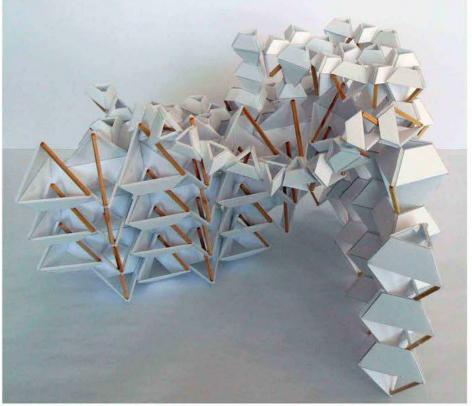


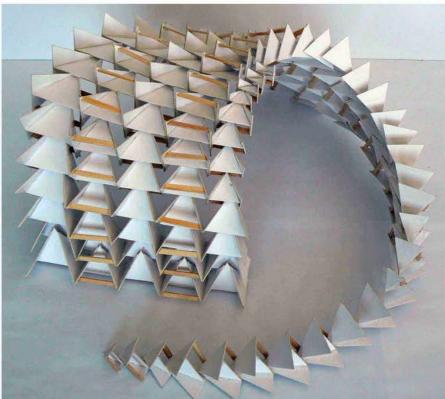


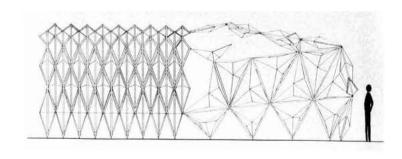


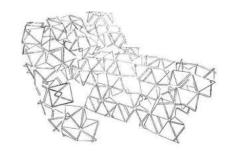


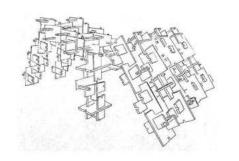
A Node in Space

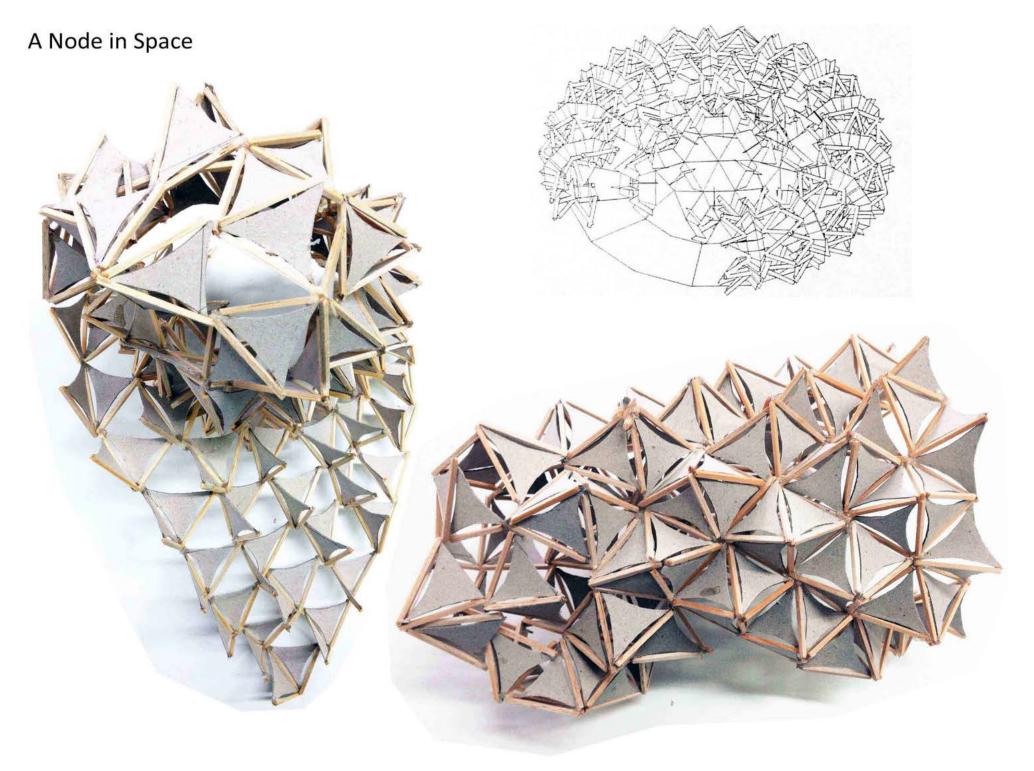












///////// SERA GEZGİNCİ, ERSİN YILDIZ, SEDA YÜKSEL, KÜBRA UYGUN

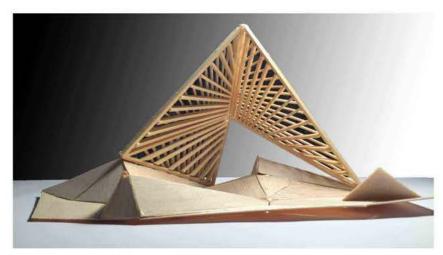






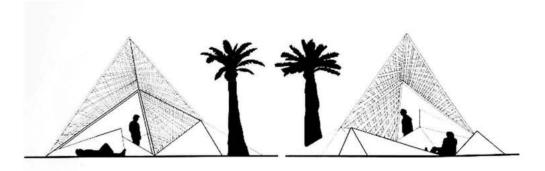


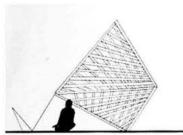
A Place in Space

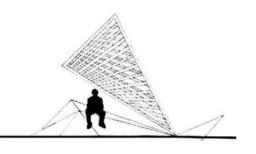


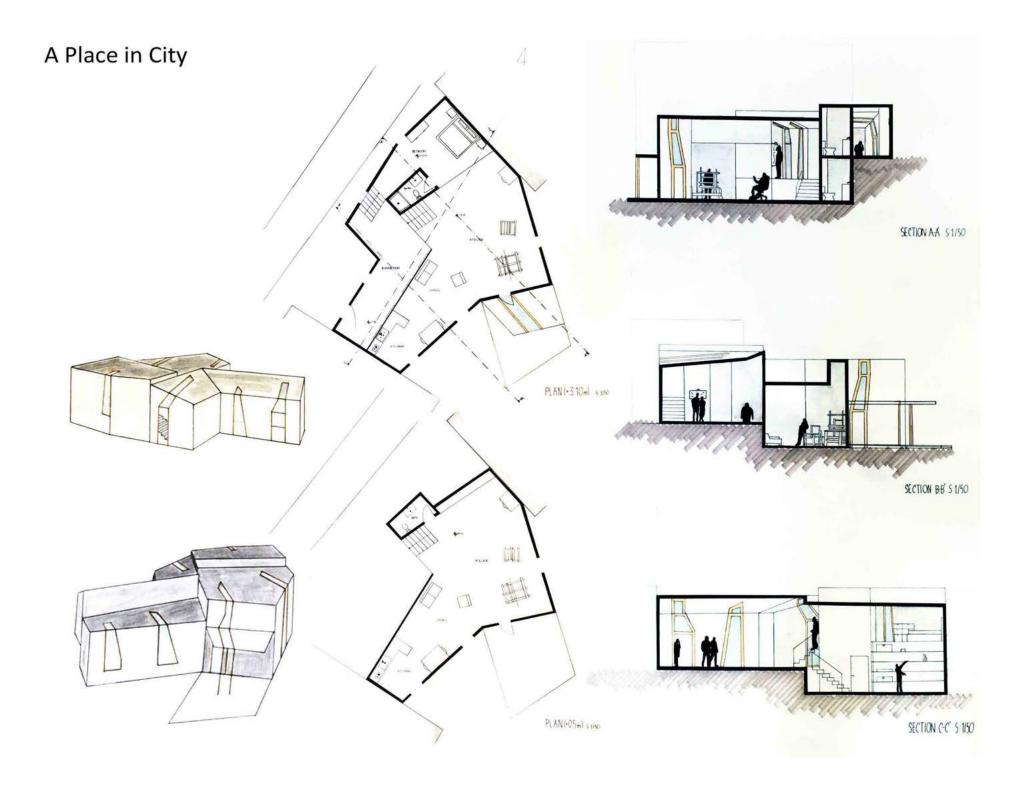


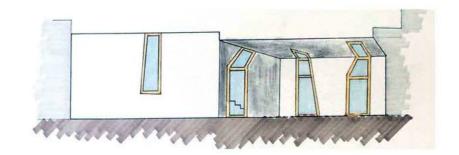


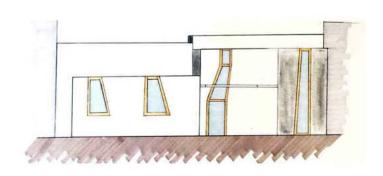












CARETTA CARETTA RESEARCH CENTER IN DALYAN, MUGLA

STUDIO OBJECTIVES

The AR202 course is intended to introduce the concepts of rural and natural environment and explore methods for understanding place in a natural context. It should also include analysis of an architectural program, inquiry into the effects of a natural or rural environment on architectural design, and presentation techniques.

The project given was a research and rescue center for the Caretta caretta turtles, to be located near Iztuzu Beach in Dalyan (Mugla). We began with research on Dalyan, Caretta caretta turtles, turtle rescue centers, and current topics in ecological design, and with a look at examples of successful architectural response to local ecology.

We took a technical trip to Dalyan, where the students made observations at the project site, collected materials samples, and visited the existing DEKAMER rescue center. We also toured the ruins of ancient Kaunos and the Nail Cakirhan house in Akyaka.

Professor Anne Frary of IYTE's Biology department met with the students to answer questions about the ecosystem of the site and the morphology of the materials samples. We then examined the materials under the scanning electron microscope (SEM) at IYTE's Materials Research Laboratory. Evaluation of the design work was based on sensitivity to the natural context, thoughtfulness and completeness of the proposal, craftsmanship of models and drawings, response to criticism, timeliness of submissions, effectiveness of communication through drawings and models, and contribution to the learning of the group.

Abdullah Ubeyde Karadeniz / Ayşe Postacı / Barış Kutsal Karaaslan / Bilal Iğdır / Büşra Özen / Ceren Bingöl / Ecem Çavuşlu / Mine Yesiralioğlu / Onur Güngörmüş / Özge Erdem / Redho Nugraha / Sinem Merpez / Tuğçe Sarban / Utku Can Kocadağ / Üstün Üstünes



Preliminary Sketches and Site Analyses



A tranquil area near the lake is bordered by a dense forest.

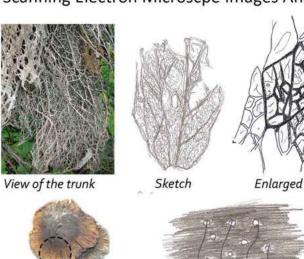


Pine trees give specific qualities to the project area.



Shadows on the slope create a flowing effect.

Scanning Electron Microscpe Images Analyses



The holes in the ceiling could provide ventilation.

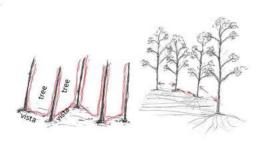




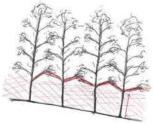
SITE PLAN



Opennings let the light pass.



The pine trees create frames for beautiful views.

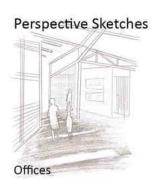


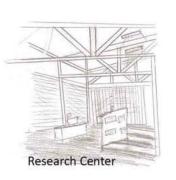




Branches of neighbouring trees provide openings for the passage of light.



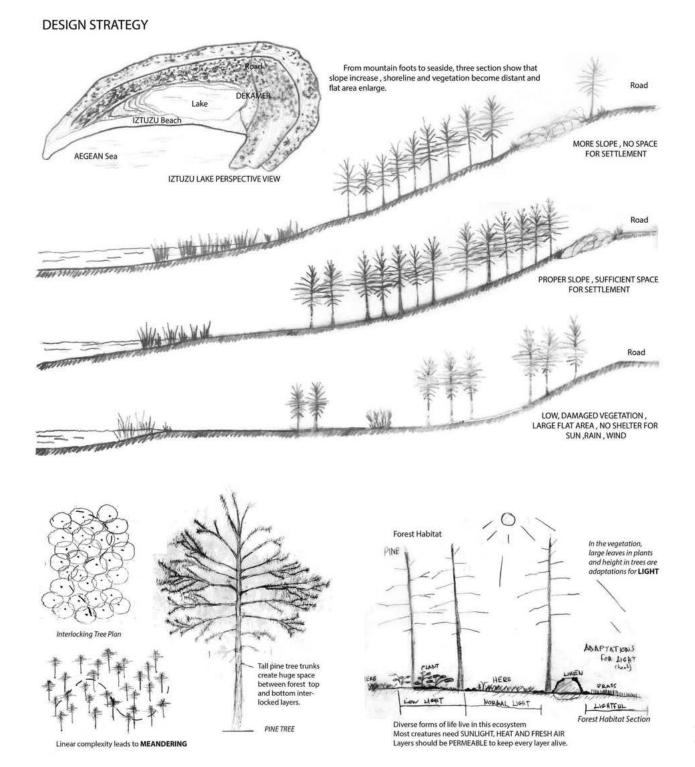


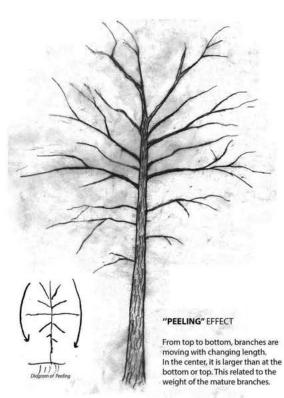


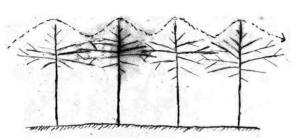




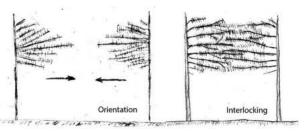








The canopy which is made of leaves hang on verical elements (trunk.)
So it creates undulate top covering. Because of to this at the ground level large open
spaces appear.



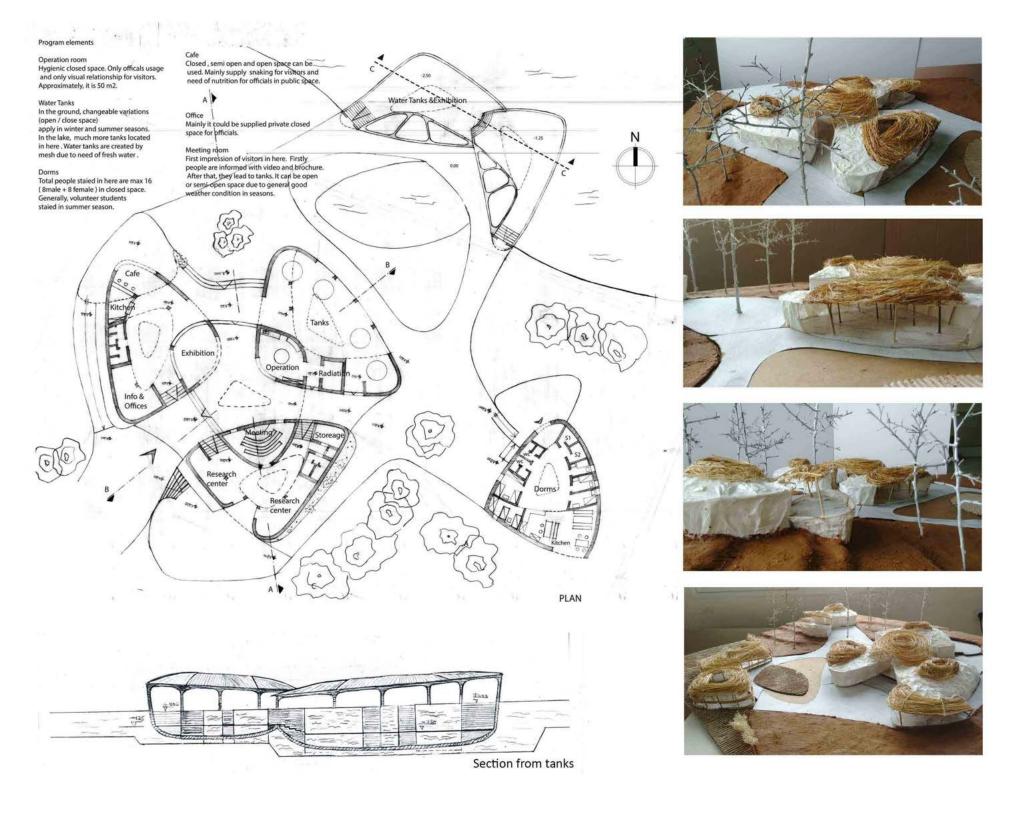
ÜSTÜN ÜSTÜNES

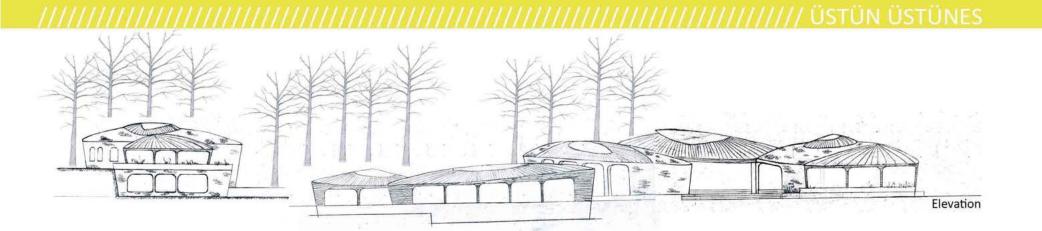












A CENTER FOR CHILDREN LEARNINGARCHITECTURE AT BORNOVA KARAÇAM VILLAGE

STUDIO OBJECTIVES

The primary objectives of the studio are as follows:

- To introduce the concepts, terms and methods for understanding a place at a rural and natural context.
- To realize necessary studio practices for providing the analysis of an architectural program including public, semi-public and private spaces.
 - To inquiry the effects of natural or rural environment to architectural design.
 - To develop necessary skills and knowledge about site planningand design, plan development, program analysis, and structural solutions.
 - To develop necessary skills and knowledge about presenting and expressing ideas using different drawing types and multi-media tools.

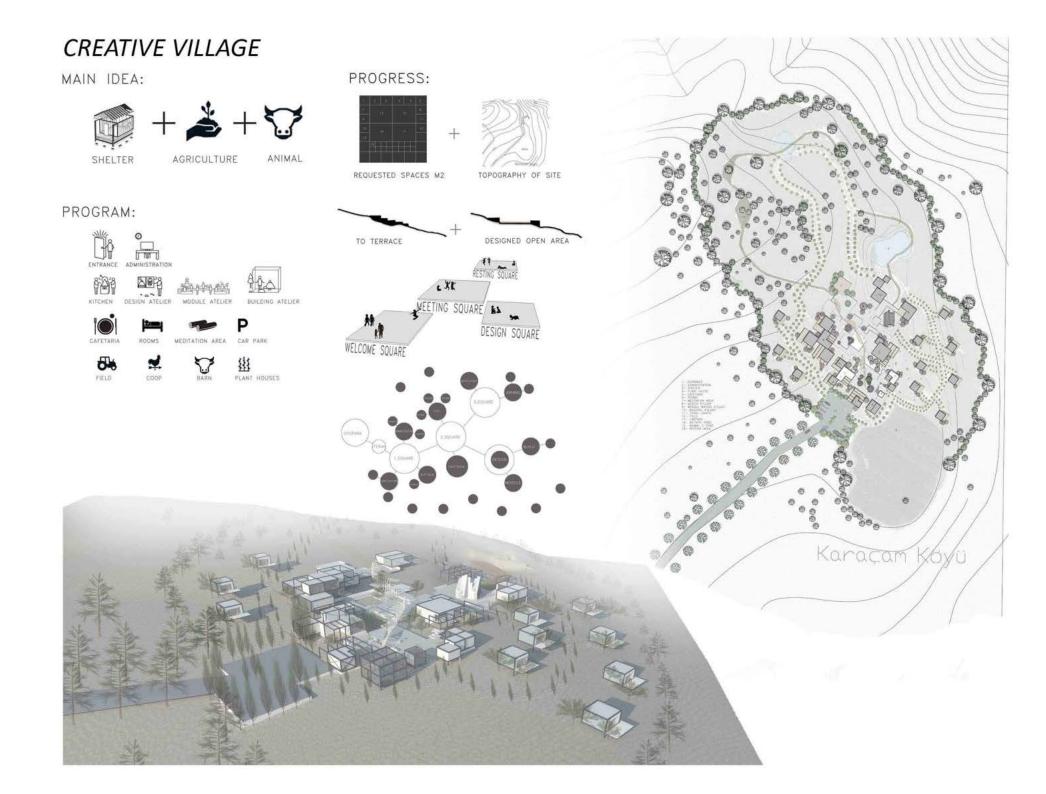
DESIGN PHASES

Design studio 202 juxtaposes three related topics: place making, tectonics and spatial experience in architecture. The design problems address a variety of rural and urban activities as well as users at varying age groups. Starting with the understanding of the site, students are then expected to develop design strategies that are informed by seminars and in-class discussions about the studio topic.

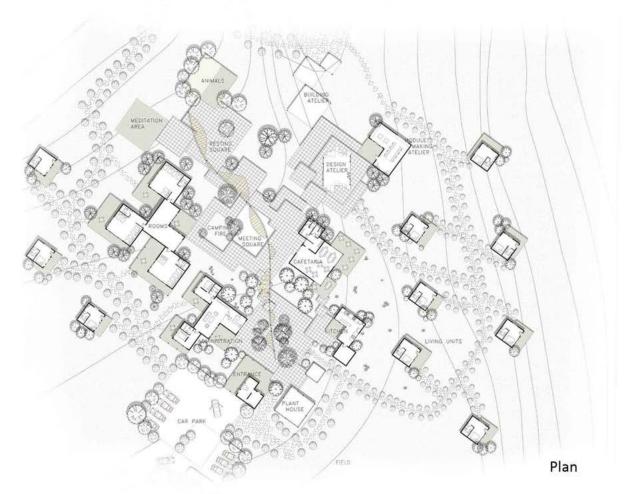
- UNDERSTANDING THE SITE: Students will explore the potentials of the site and develop initial design ideas. During this phase, environmental factors will be considered and visual and sensory analyses will be pursued.
- 2. DESIGN INTERVENTION: The students will design a Center for Children Learning Architecture in tandem with Bornova Municipality's plans for building an Ecological Village for Children, while the site will not be limited to Municipality's current property limits. The final shape of the building programs will develop for each student project out of a critical interpretation of both the Municipality's requirement list as well as their own relevant intervention to the site.

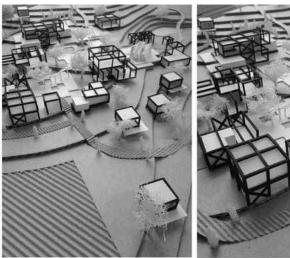
Arif Sertan Taşdelen / Berkcan Acet / Burak Can Top / Duygu Damla Ayhan / Eda Uğur / Emre Aydın / Gamze Yağmur / Melike Çil / Meltem Kapusuz / Merve Altuntaş / Merve Başkan / Mustafa Kabakçı / Ömer Kaan Gür / Sevcan Kırıtoğlu / Yavuz Uysal

























Design Atelier







PROGRAM

ABOUT CITY
(MORE RELARED THAN RURAL)
1//ATELIERS

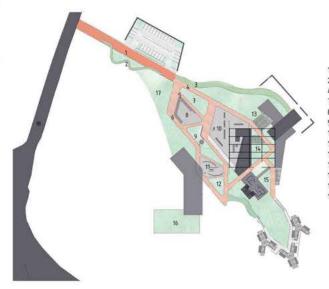
a/Designing Shelter for Children b/Built&Paint

c/Making Organic Food d/Making Toys&Equipment

2//ADMINISTRATION PART a//Offices b//Meeting Hall 3//SOCIAL PART a//Eating Hall b//Cafe

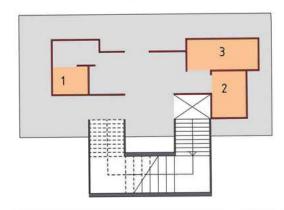
TRANSITION SQUARES

1/First Meeting Area 2/Mud&Sand Pond 3/Playing Area 4/Design Sheltern Area 5/Bazaar Area ABOUT RURAL (MORE RELATED THAN CITY) 1//AGRICULTURE a/Agriculture b/Coop c/Barn d/Sheep Pen



1//Main Axis
2-3//Soil Road
4-5-6//Secondary Axis
7//Green Area
8//First Meeting Area
9//Designing Shelter Area
10//Bazaar
11//Mud&Sand Pond
12-13-14//Green Area
15//Open Area of Cafe
16//Forage
17//Space of Fruit Trees

EXPERIMENTAL HOUSE





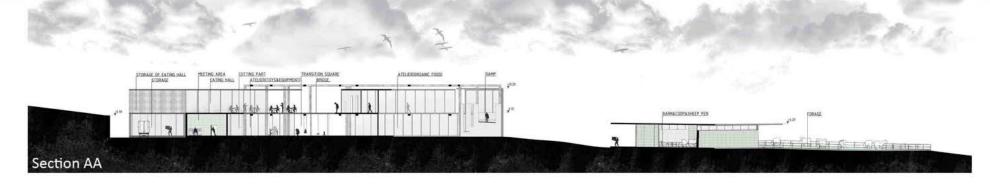
Not exactly like a house. It has a only walls. Wall's height are TWO meters. There are THREE part in it. These parts;

1//Experience Tree

2//Experience İzmir-Manisa Road (Experience Citr)

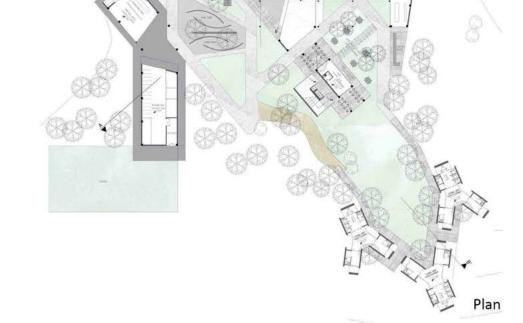
3//Experience Pond

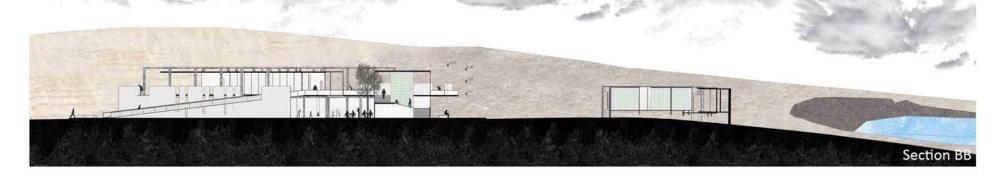












STUDIO OBJECTIVES

Exploring the challenges presented by a rural site
 Analyzing a rural settlement and a site in a natural and historical environment
 Tackling a complex building programme while considering mass composition and circulation
 Developing a design idea from an initial concept to a complete project

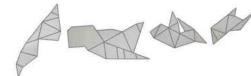
In addition, it is expected to work on relationships between interior and exterior space; open, semi-open and closed space; and between public and private space in the given rural context. Along the way yecessary skills and knowledge about site planning and design, plan and section development, program analysis, and structural solutions. wil be developed.

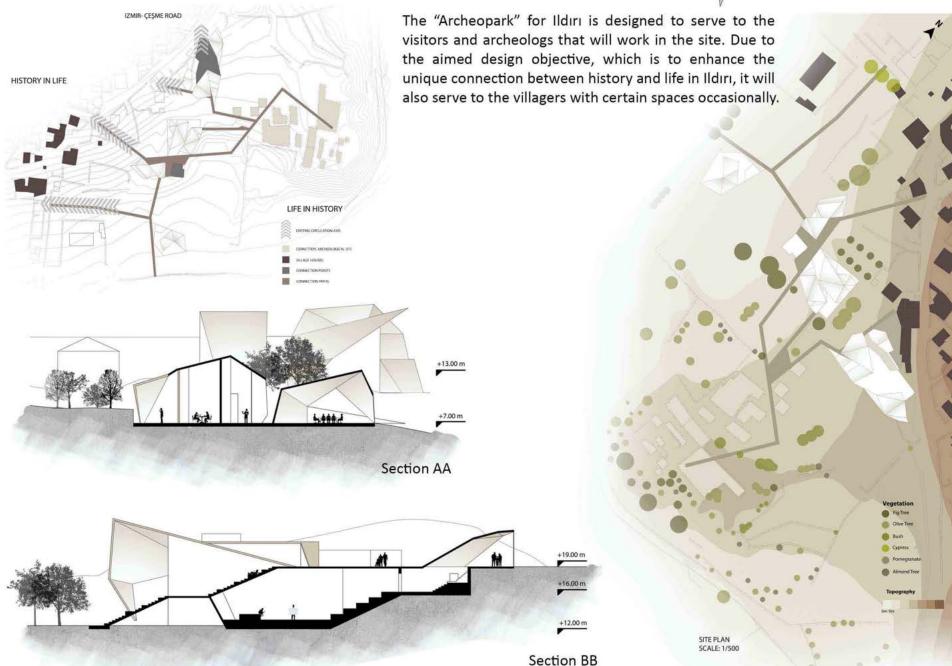
It is aimed to further develop awareness of design dimensions such as orientation, materials and integration to the site. Working on a non-urban site, attached to a unique natural-historical environment, the studio aims to develop students' sensitivities towards issues such as intervention into a natural environment.

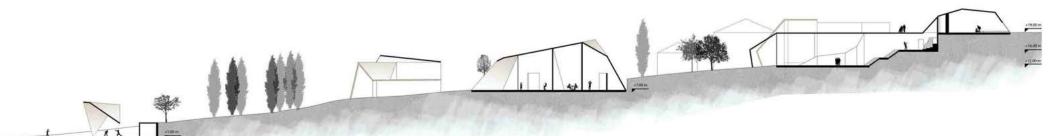
Abdullah Bayraker / Abubakar Sadiq Muhammad / Ahmet Akbaşlı / Arda Çolakoğlu / Aslı Kurşun / Bilal Memiş / Burcu Deveci / Caner Çobanoğlu / Deniz Demir / E. Merve Özsoy / Ece Pürtaş / Eda Demir / Ela Çelik / Elif Dalgıç / Gözde Koltuk / Mehmet Caferoğlu / Melike Nur Şahin / Merve Çelik / Merve Kayalı / Nilay Özden / Ömer Furkan Coskun / Özgür Kaya / Sabiha Can / Sanem Bakan / Sena Sönmez / Sinem Demir / Umur Tezel / Yusuf Furkan Kaya / Zahide Merve Bozdemir

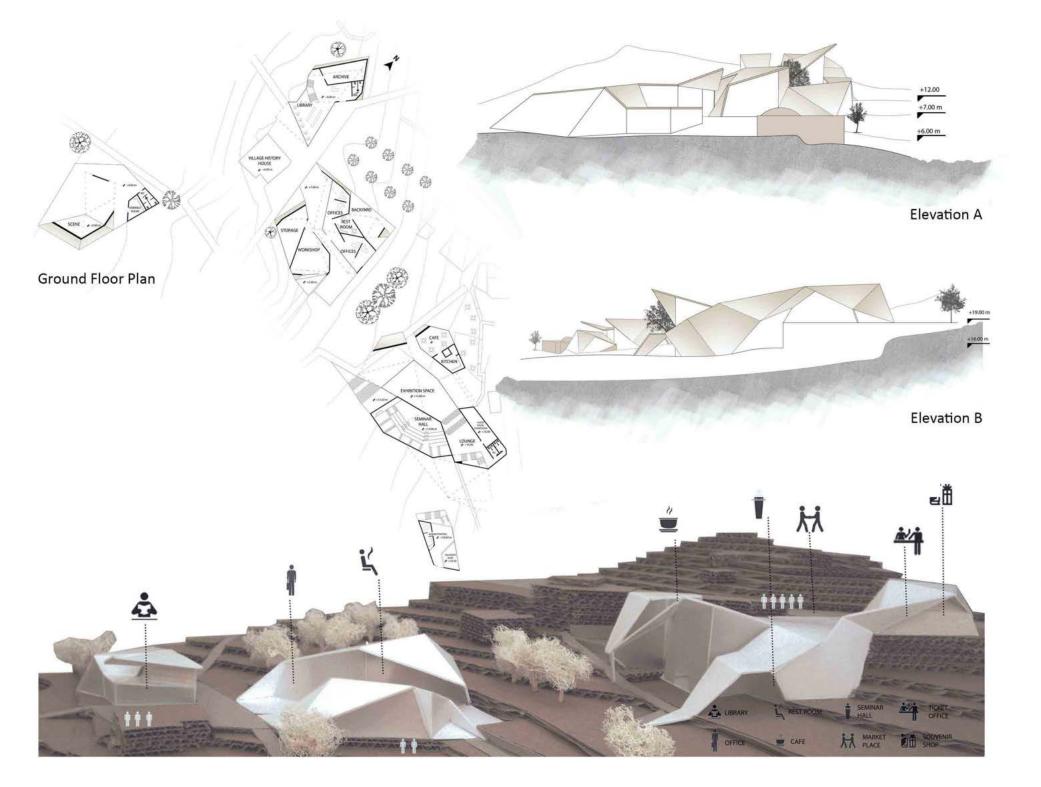


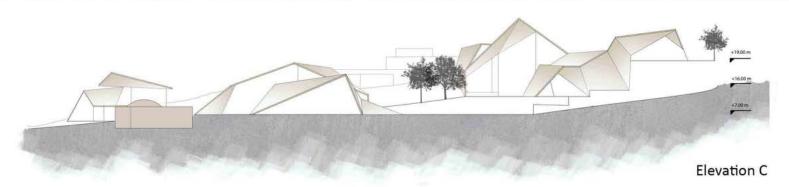
ARCHEOPARK FOR CENNETTEPE

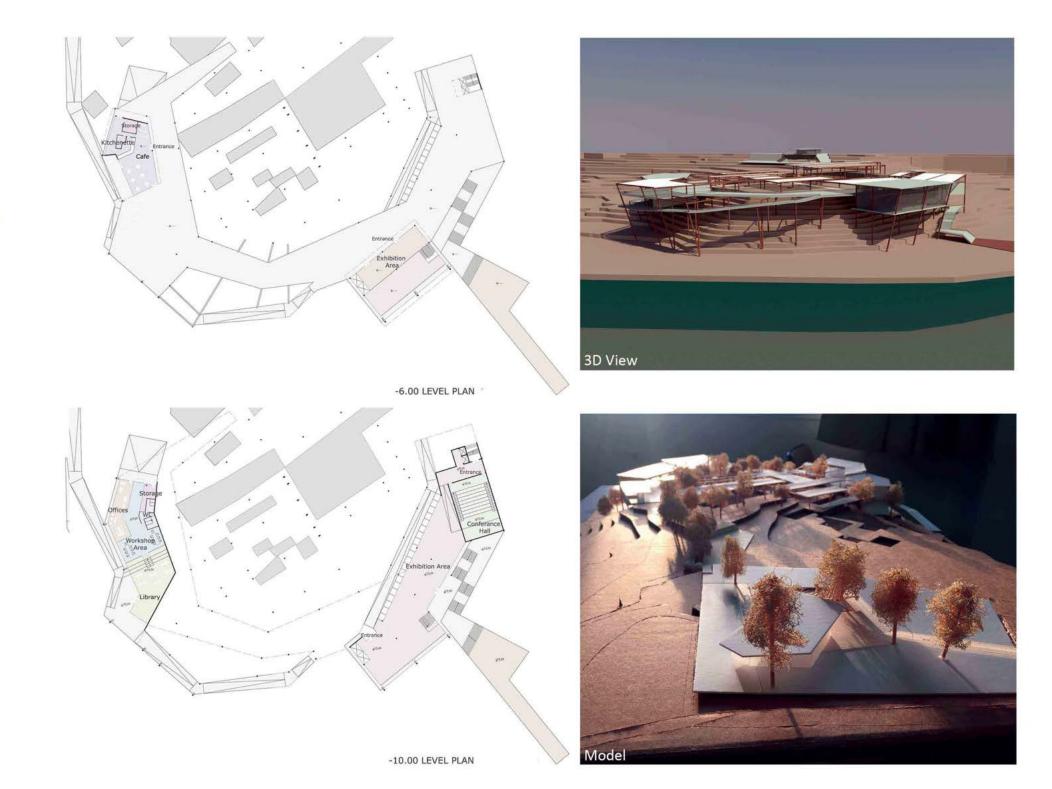




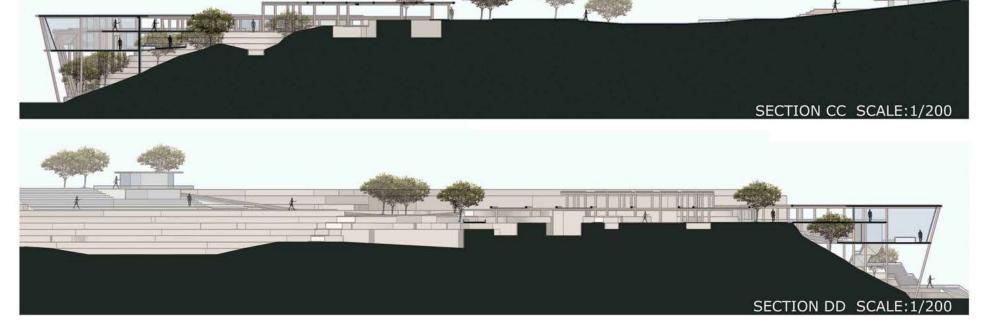


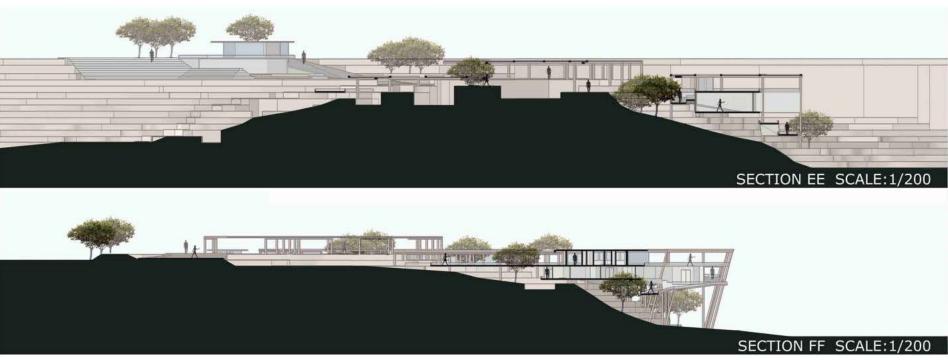




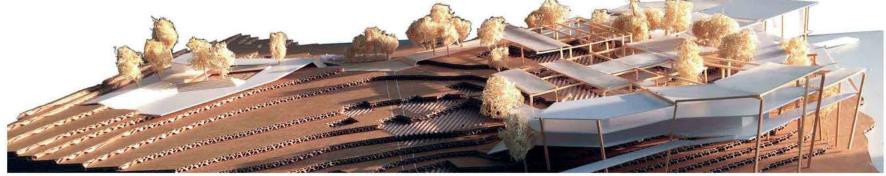


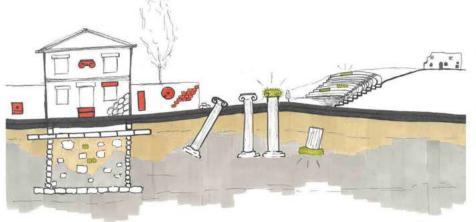






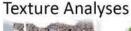






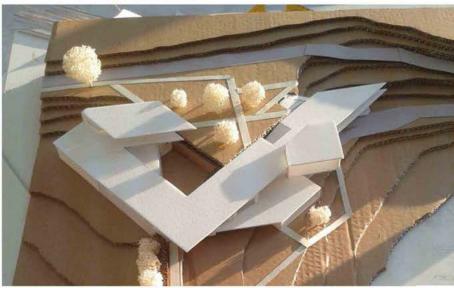
Ildırı is a setlement which has existed for thousands of years. Its most important findings date to the Hellenistic period and even suggest Phoenician presence dating back to 8th century BC. Findings have ben brought to surface by extensive excavations, which have turned the area surrounding the village into a vast archaeological site of great significance.

Ildırı has different textures with materials, historical remnants and natural environment. I wanted to analyse these textures, materials and the usage of materials. In the texture analysis, we can observe the usage of old building materials in later structures.



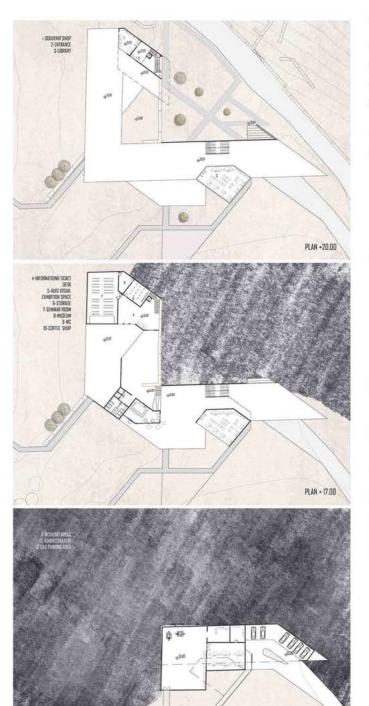




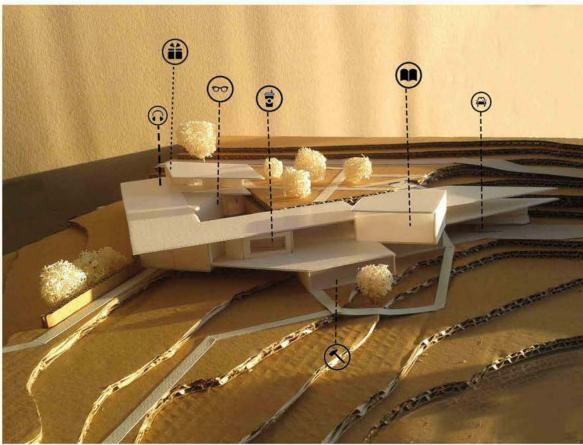


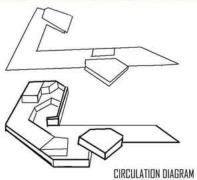






The term of SPOLIA means reuse of elements from earlier buildings. Spolia signified the CONTINUITY from the past and into the present and inseperable from the history. But it is somehow a SEPARATION with extraction of the material and change of the meaning. To emphasize spolia from the vilage, I preferred to use old church walls AXES, which exist in our site.



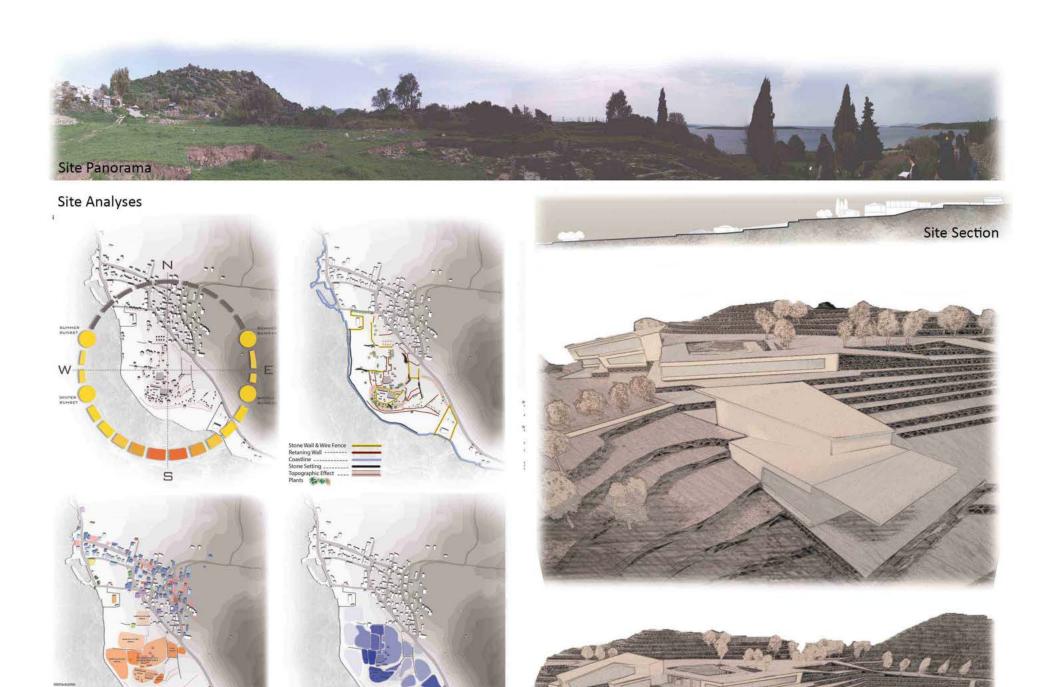


PLAN + 14.00

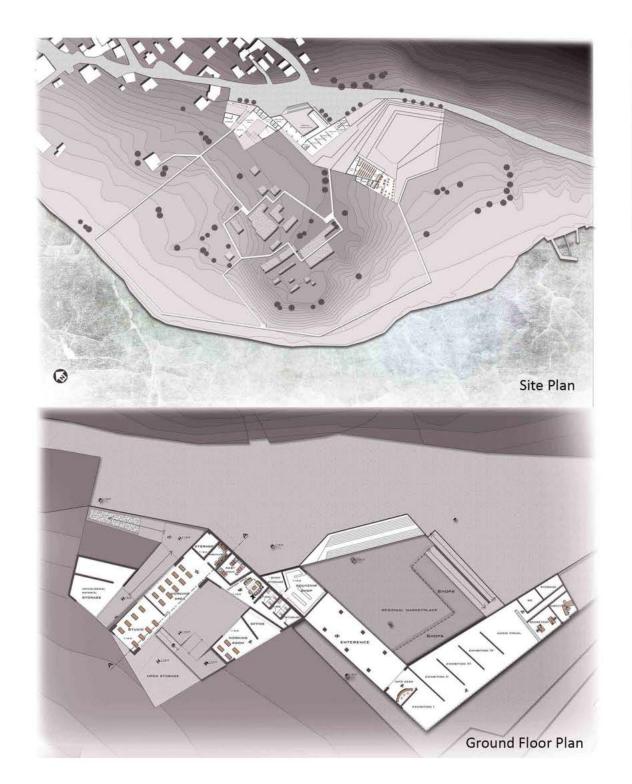
THE PROGRAMME

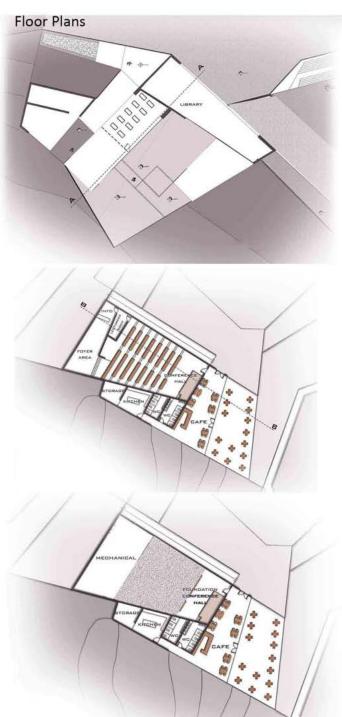
- ⊚Information Desk
- ©Coffee Shop
- Souvenir Shop Toilets
- Administration Museum
- Audio Visual Exhibition Space
 Seminar Room
- Library and Archive
 Working Area
- Rest Room
 Festival Area
- ©Car Parking Bazaar

//// SANEM BAKAN

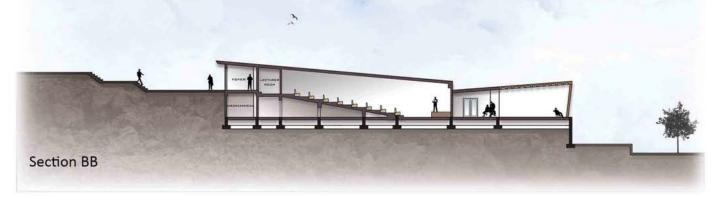














Students

Aylin Kenar / Ayşıl Sara Kerimi / Bahadır Budak / Birgül Topkaya / Damla Akın / Deniz İplikçi / Duygu Öztürk / Furkan Köse / Gönenç Kurpınar / Gülçin Kuyucu / Hasan Yıldırım / Hatice Deneri / Hatice Ersoy / İpek Mağden / İrem Fulya Demetoğlu / Mehmet Horunlu / Mehmet Ali Kipel / Melisa Alagöz / Nazar Narmamedov / Nihan Zorlu / Nimet Merve Yavaş / Oğuz Bodur / Özüm Dülgeroğlu / Sarahi Coello Villanueva / Selen Özdoğan / Sena İnce / Sena Kırmız / Sevgim Pekdemir / Şilan Berivan Güneş / Tuğçe Zeynep Baçnak / Yeliz Turhan

Definition of the Project

This studio will explore our conditions of inhabiting architectural space for lives in transience and of developing design solutions for such lives. Take a college student: He/she might stay in different spaces for different periods of time like a dormitory room or a rental apartment as he/she might stay a longer part of his/her school year with his/her family. Take the young family of a visiting academic: They might inhabit an apartment for a semester or for a year abroad, in spaces that might not be as large as the house that they might live during their regular lives. Take a refugee: He/she might inhabit spaces for an unknown or temporary period of passage. Such user profiles do not conform to the kind of cliché housing solutions that surround us in our everyday lives like the 3+1 or the recent 1+1 formula that dominates housing production Therefore when we think about transience, we start to think of residence in relation to time and housing not as an investment measured in square meters and cost. Our quality of life does not depend on the size of the spaces that we inhabit but rather on the qualities of its architecture and the way we appropriate those qualities as parts of our lives. A house is regarded as a home when we feel a sense of place attachment regarding this house. During the 1930s in Germany, architects researched how one could attain the possible minimum conditions of urban living via what they called "housing for the existenzminimum" or housing for minimal existence, without forsaking the quality of living. The answer was sought largely in terms of the relationship between space and functionality both with reference to the individual and the family as well as with reference to a larger community that inhabits a neighborhood.

Design Issues

To investigate how transience might affect housing design

To explore conditions of minimal dwelling

To develop a critical response to housing conditions that surround us in the existing environment

To understand how our daily lives are affected by spaces that we dwell in

To propose a building/a complex of buildings that will make the best use of potentials offered by the site, such as slope, views, solar exposure, prevailing winds, existing structures, vehicular and pedestrian traffic.

To provide a diverse range of unit types, and to explore different massing possibilities

To provide a pleasant and vivid living environment, proposing a positive transition between the public and the private domain





SELEN ÖZDOĞAN ///////////////////////////HOME FOR TRANSIENT LIVES





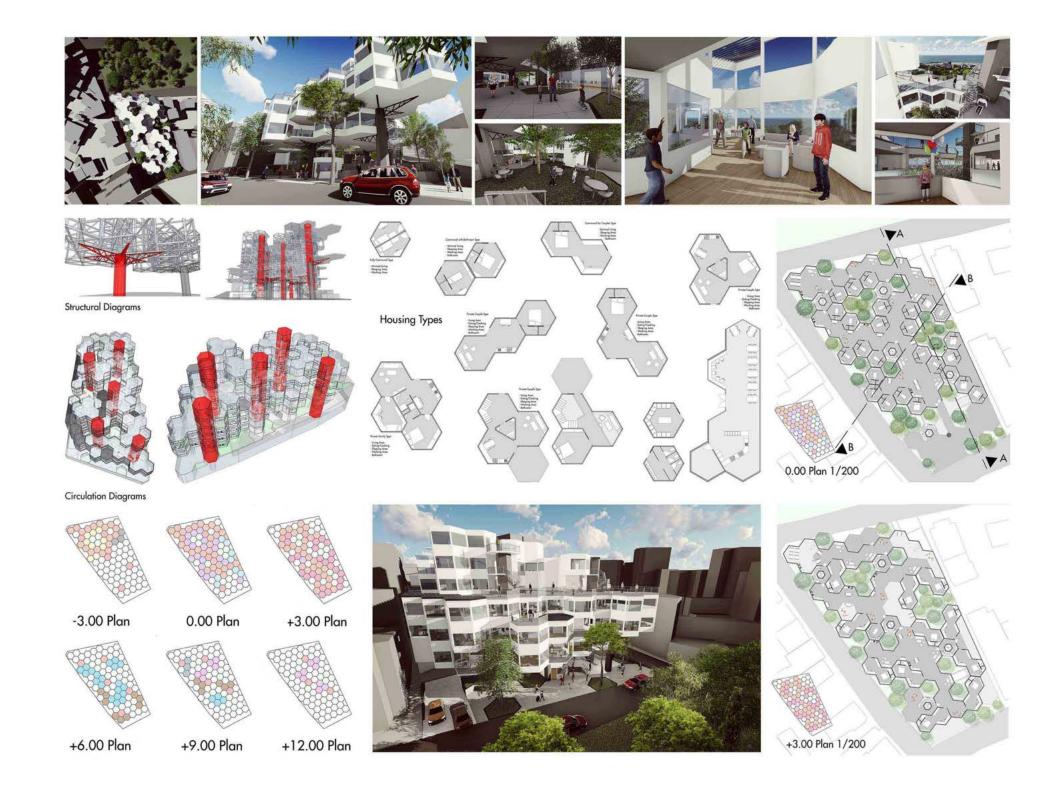












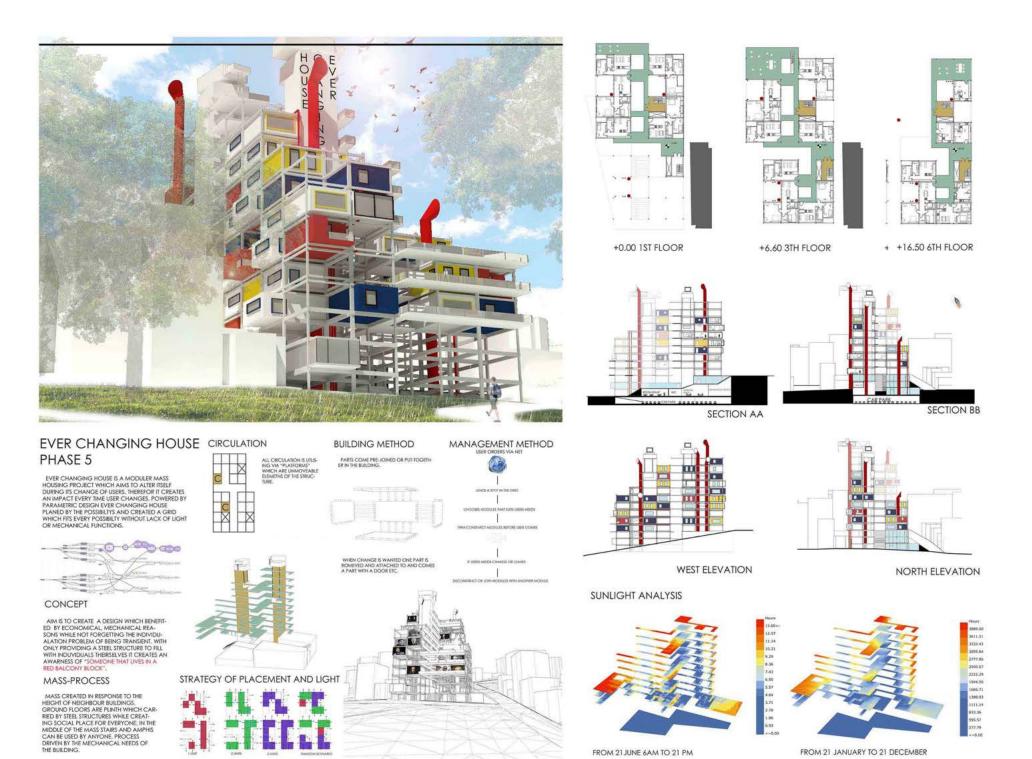


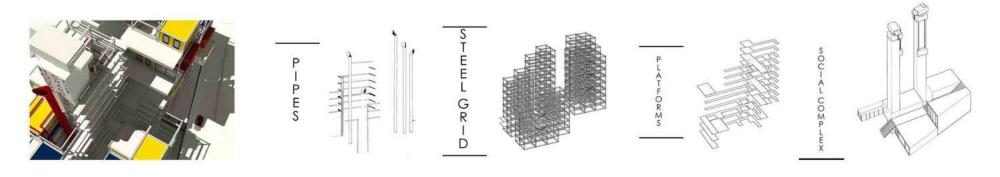


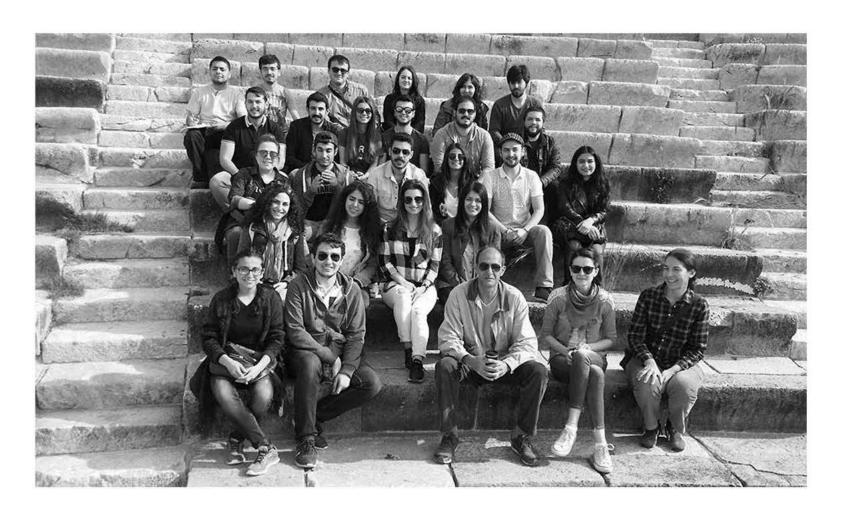












Students

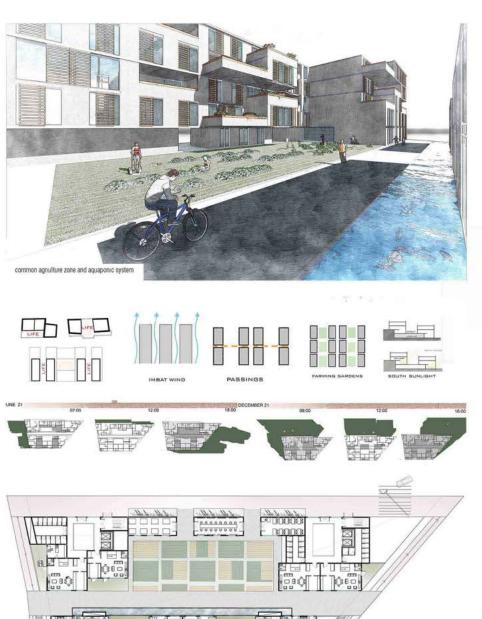
Adar Murat Akay / Ahmet Emin Gökalp / Ali Can Başalan / Arda Olcaycan / Atilla Alparslan Avdan / Ayser Kaycı / Başak İlknur Tören / Derya Damla İdi / Dilan Erdoğan / Dilan Yılmaz / Ece Güleç / Ezgi Çam / Funda Koltka / Gamze Çeker / Gözde Tüter / Halime Ecem Bayır / İdriz Mumcu / Latif Temmuz Babacan / Mehmet Han Irmak / Mehmet Ömer Sağlam / Mesut Adanır / Okan Fehmi Türkcan / Ömer Başar / Ömer Kolaoğlu / Reis Polat / Selin Turaç

Definition of the Project

The total area of Bayraki housing site is about 400 hectares, and the site project site is about 4330 m2, located at the front west part of the main site. The site has various characters such as; very steep slope, wide front sea view on Izmir bay, mountain back view, etc. The total site has almost the same character, so that design should be thought as a prototype, which can be applied to the all site. The housing market in Turkey roughly has three various models: The most famous one seem to be the gated communities, mostly developed around cities. The second model is based on the production of individual buildings scattered in different parts of the city. The third model that has been witnessed widely in the last ten years is the "TOKI konutlari". It is housing developed by Toplu Konut Idaresi (Mass Housing Administration) which is a governmental organization that plays the roles of investor, legislator, and land provider founded in order to provide affordable housing for the low-to-medium income sectors of the Turkish population. Izmir Municipality are planning to apply the second housing market model on Bayrakli site. There is a debate among scholars arguing the failure of these three models. These three models failed to adopt the Turkish housing culture types, changed many of the family social activities, and didnot consider traditional design space nor materialwise.

Sustainable Design Studio

If the architectural design professions are to remain pertinent, architectural design education must completely integrate sustainability into curriculum's pedagogy to tackle the current and emerging issues facing our society in order to ensure an education that embrace responsible design solutions (Walker and Seymour 2008). Integrating sustainability into architectural design studio is an urgent need to produce an architect who will be able to design sustainable building and stopping the deterioration of our planet. Now days, architects can no longer keep believing that building form is that answer. Architects has to change naturally to be better facilitators, collaborators, negotiators, and more participatory in order to have a future. People looking for a team to work with, and if we are not changing ourselves, that may not include architect. (Chris Livingston, 2013)





SOUTH BACK ELEVATION



SOUTH ELEVATION



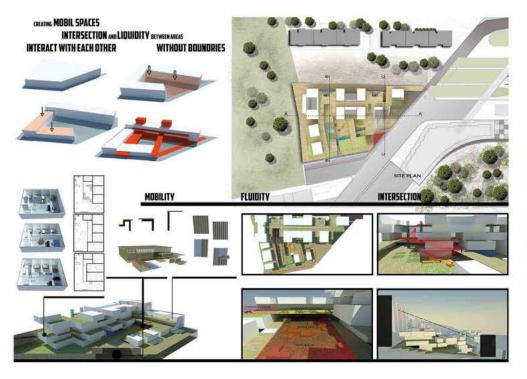




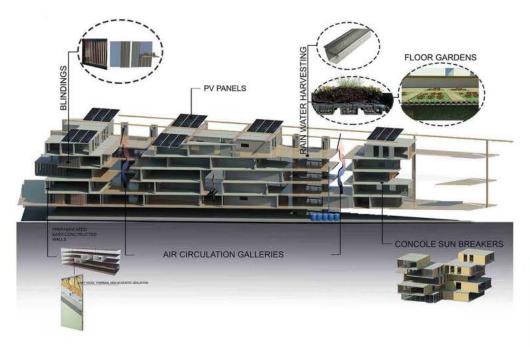


























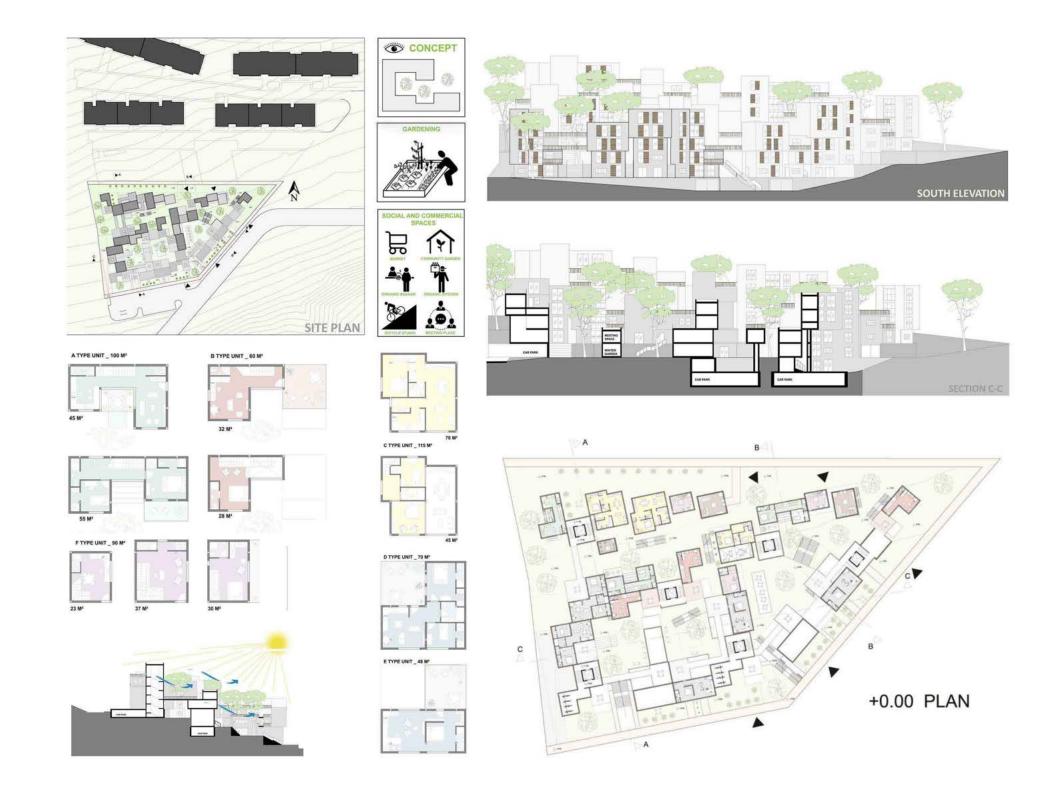




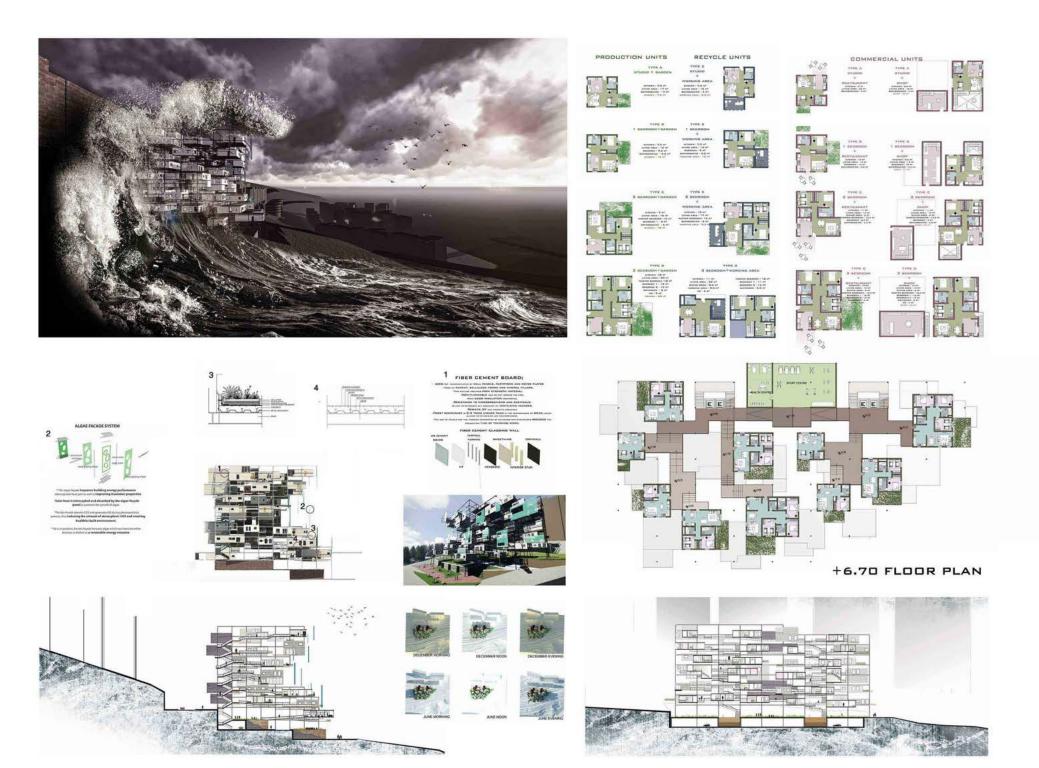














Definition of the Project

AR 402 is the last architectural design studio of the architectural curriculum at IYTE. In spring semester 2016, students are asked to develop an architectural design project on communication and architecture in İzmir.

A COMMUNICATION AND INFORMATION HUB IN IZMIR

Mass and broadcast communication, global news systems and forms are highly related with advanced technologies. Although, our daily lives are surrounded with intense information, source, type and effect of information are a debatable subject.

W. Wray Carney mentions that "The media truly became a topic of serious academic study with the theories of Marshal McLuhan, who famously opined that 'the medium is the message'. That might have been true in 1950s, when the technology of media was primarily print and broadcast (and he focused primarily on the effect of broadcast media on society). From today's perspective, almost all media then was mainstream and it was pretty static, unlike now, where new technologies are emerging all the time, and there is little capacity for people to absorb their impact before a newer technology comes along" (In the News, 2010, p.223)

The medium of information, communication and technology will be the key words to discuss the meaning of environments and spaces where people confront with these concepts. Starting from this critical view, the main aim of the design studio is to discuss these concepts by searching and proposing new design alternatives.

Objectives of the design:

To question the relation of information, communication and space.

To propose new spatial ideas, experiences, etc. on the relation of information, communication and space.

To offer spatial proposals related with the actual environment concerning both its topography, history and daily activities.

Potential Sites for Design:

The site in Gazi Bulvarı, Çankaya and the site in İnönü Caddesi, Eşrefpaşa Junction.

The program will be organized and interpreted by the students. In general, the content should include spaces of communication [news production, visual, print media, etc.], educational areas, exhibition spaces, meeting areas, offices, café, bookstore and service areas in addition to other semi-open and open public spaces.

.

Students

Ahmet Afşin Küçük / Akif Sıcakyüz / Aslı Çilek / Aslı Özcan / Aybike Karça / Begüm Altıntaş / Berna Derya Deniz / Burcu Eyüpoğlu / Caner Şahin / Durali Erdoğdu / Emre Kolçak / Eray Mustafa İnanç / Eric Ogwal / Erman Aydın / Eylem Kurtoğlu / Ezgi Seval Kaya / Ezgi Yıldız / Gizem Elbiz / Gökce Gökcen / Gülşah Durmaz / İbrahim Özer / Irmak Çağlak / Mehmet Demirel / Melda Özlem Dirgin / Melek Çilem Elgün / Melis Üzümcü / Meltem Yalçın / Mustafa Nazım / Onur Yağmuroğlu / Orhan Asan / Ozan Merttürk / Özüm Birgin / Safiye Nagehan Aytekin / Seda Duran / Selcen Özmeral / Selen Özkan / Tuğba Yetiş / Tuğçe Akbulut / Tunahan Ç. Ekici / Tutku Ufuk Demir / Yağmur Şahin / Veli Mustafa Yönder





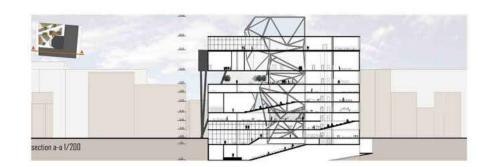




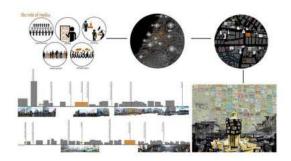


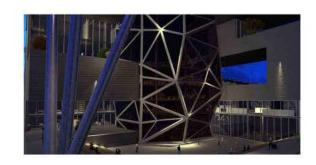














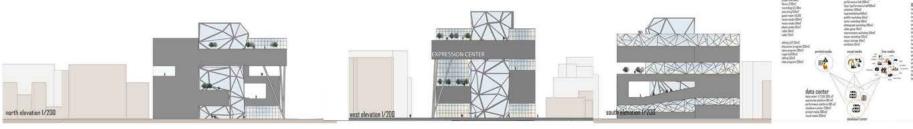


+24.00 plan 1/200

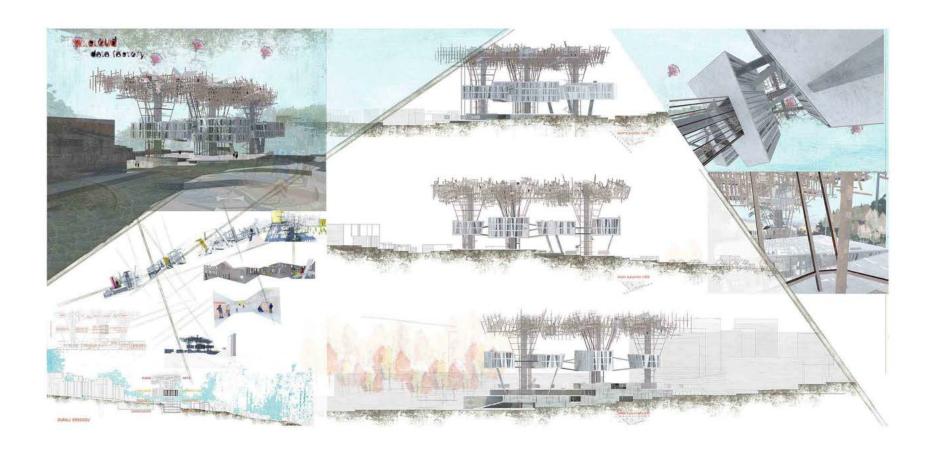






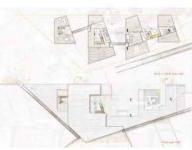






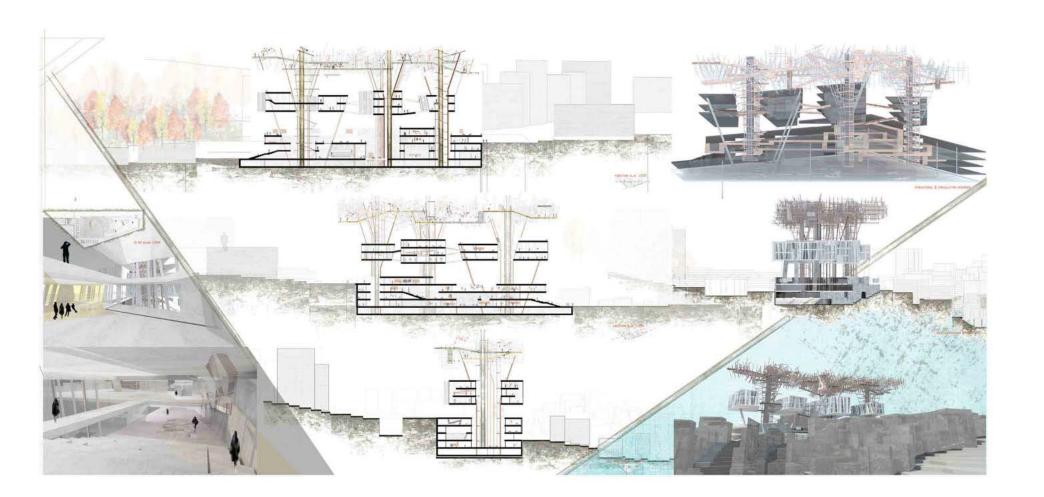
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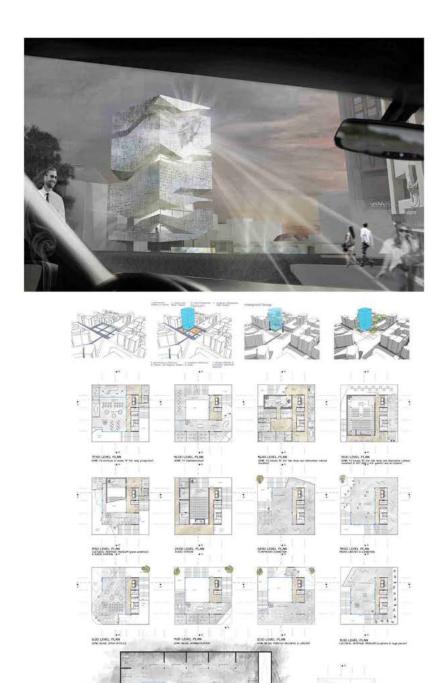






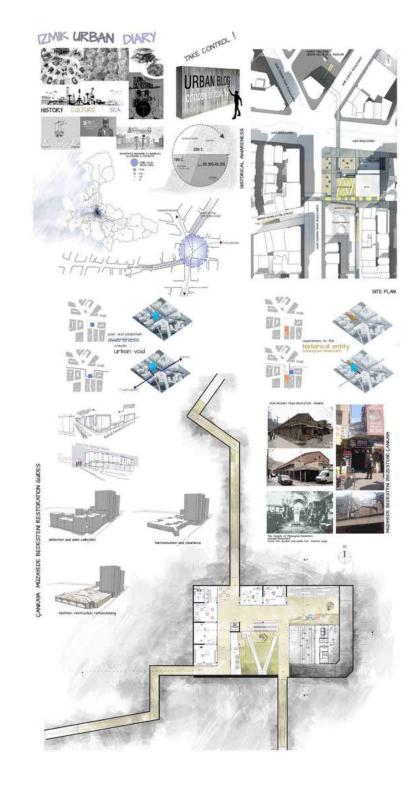




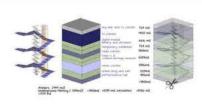


四田

NOO LEMIL PLAN BUT & COME FLOOR PLANS SCALE: V200



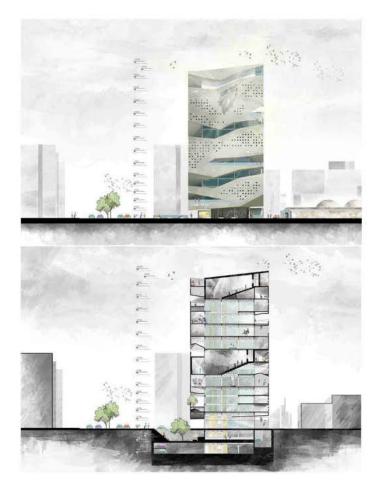


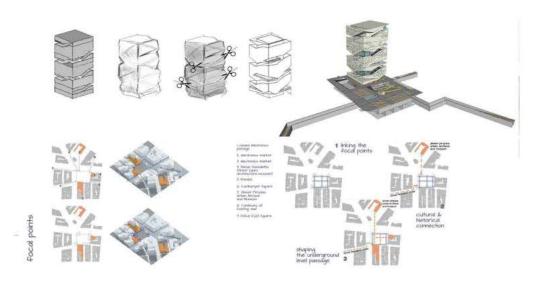


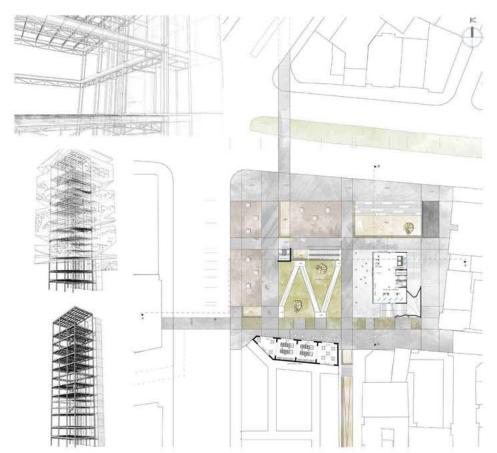




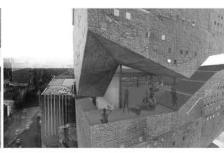






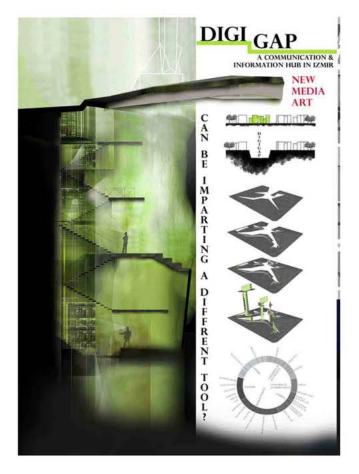


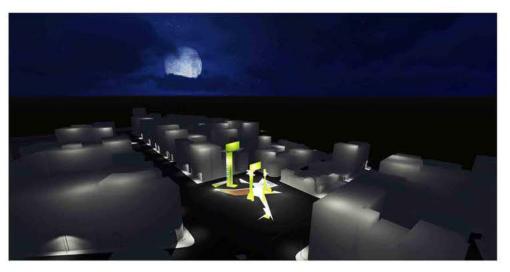






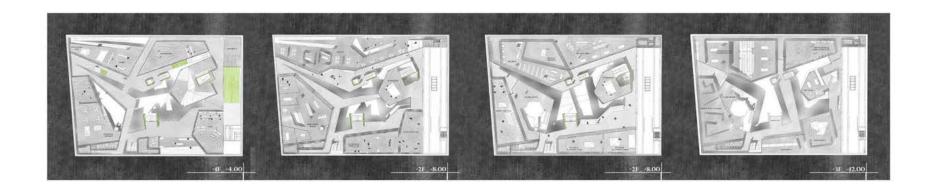




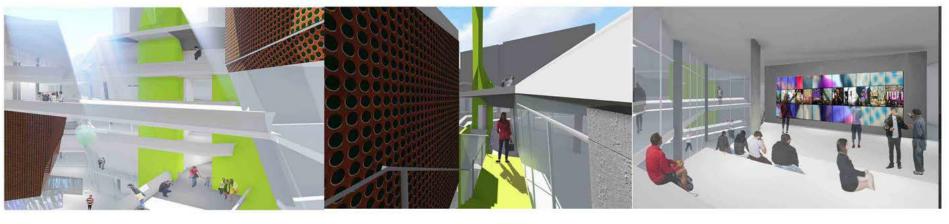






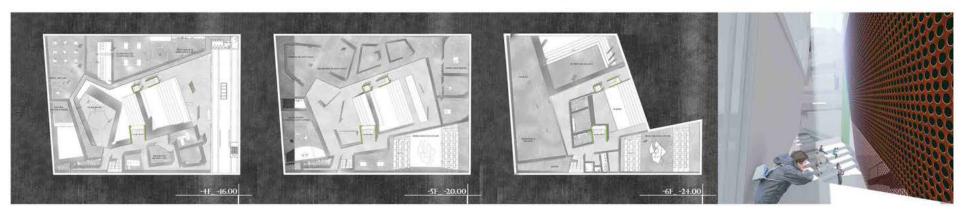








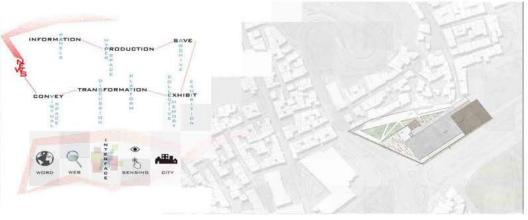


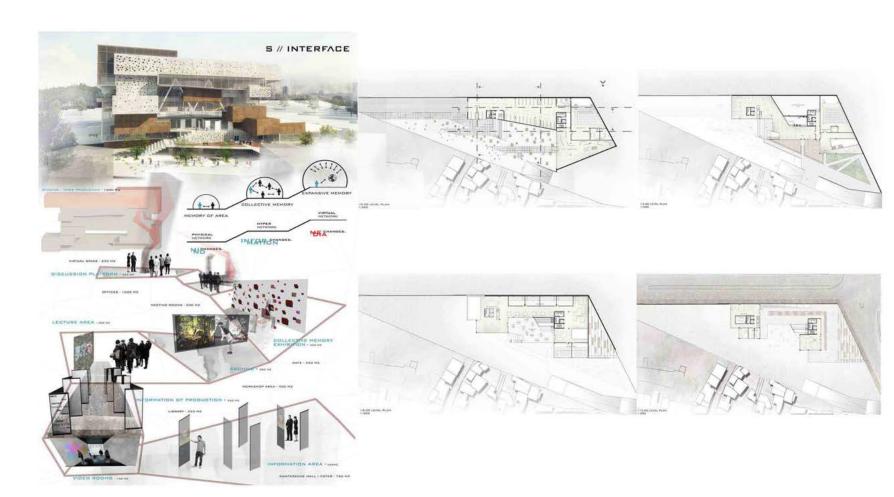


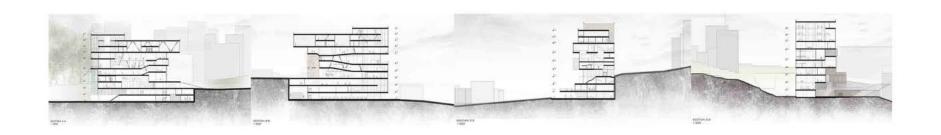
///////// GIZEM ELBIZ





















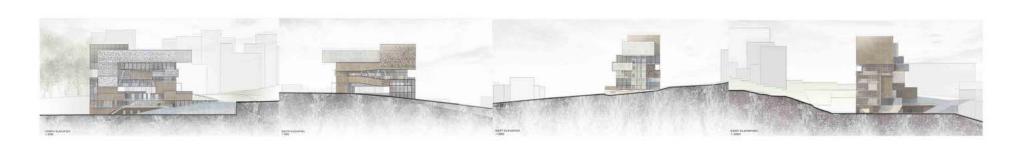




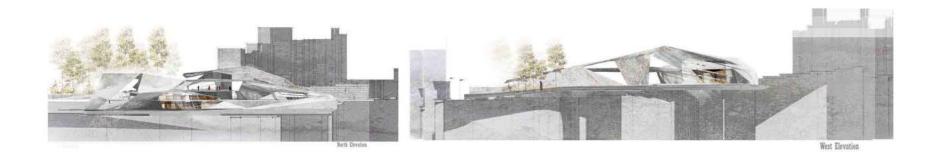


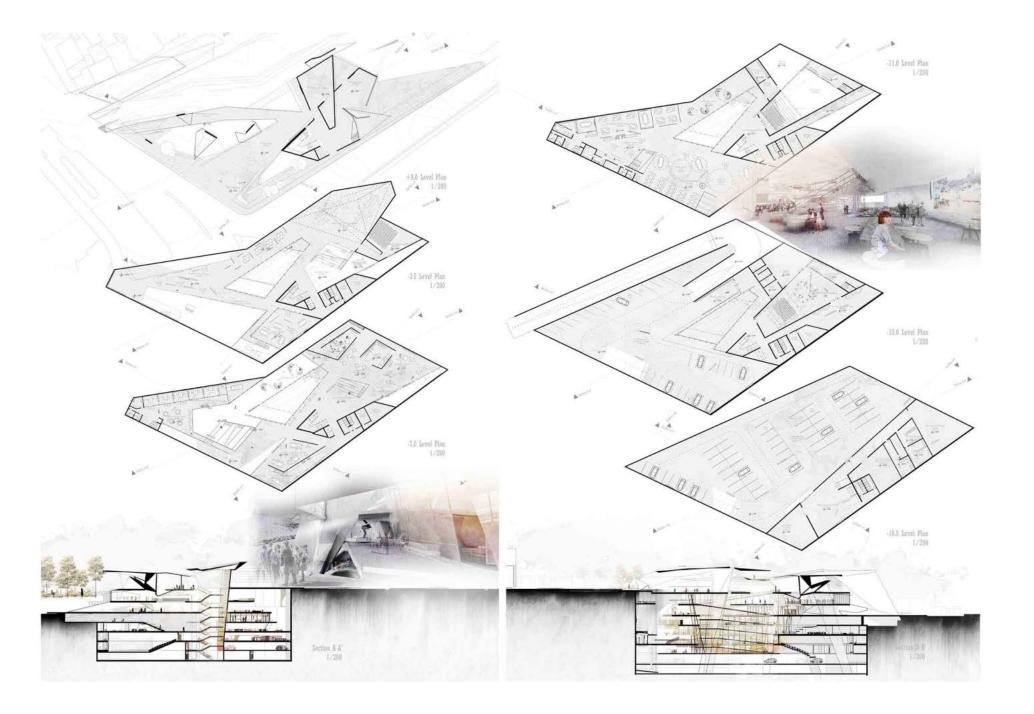


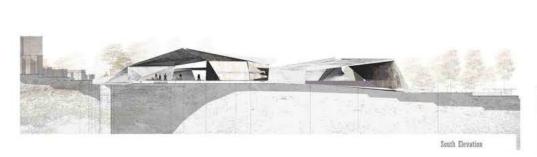








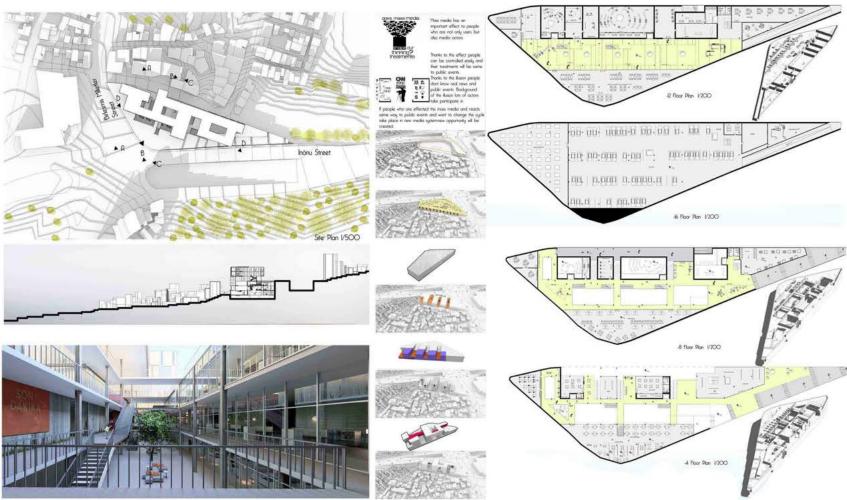


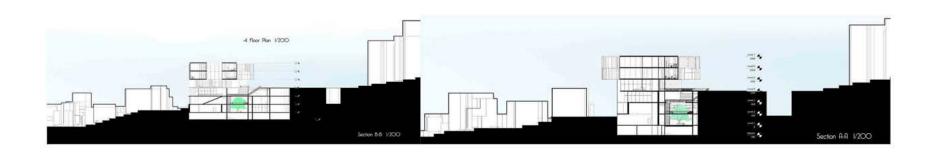




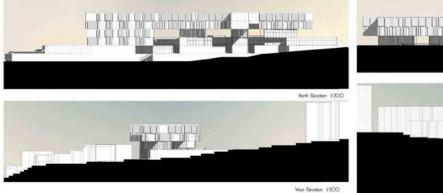


















/////////// veli mustafa yönder



