



mimarlık bölümü  
**İYTE**  
stüdyolar

2017 / 2018

department of architecture  
**IZTECH**  
studios









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Cover Photo: ONURCAN ÇAKIR







Preface

# Undergraduate Design Studios

AR 101- AR 102

AR 201- AR 202

AR 301- AR 302

AR 401- AR 402







## PREFACE

This 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 2017-2018. 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 bu sayısı İzmir Yüksek Teknoloji Enstitüsü, Mimarlık Bölümünde 2017-2018 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 Anlayışı.

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 görevlilerimiz 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 the basic notions and vocabulary of design,
  - thinks and conceptualize three dimensionally,
  - analyze 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 process

### Course Contents

- introduction to different design tools and media,
- the elements of design and the fundamental of visual perception,
- two-dimensional composition principles founding formal configuration,
- analysis of the precedents and understanding their fundamental design elements,
- short-term studio aimed at creating connections between visual perception and analytical thinking

Assist. Prof. Tonguç Akış / Assist. Prof. Zeynep Aktüre / Inst. Işın Can / Inst. Sema Doğan / Inst. Yankı Göktepe / Inst. Nilüfer Talu  
Res. Assist. Zeynep Bıyık / Res. Assist. Ece Ceren Engür / Res. Assist. Nil Nadire Gelişkan / Res. Assist. Burcu Köken  
Res. Assist. Işılai Tiarnagh Sheridan / Res. Assist. Batuhan Taneri / Res. Assist. Müjde Yar / Res. Assist. Merve Yılmaz



## Students

Aleyna Yorulmaz / Ali Kazıl / Alihan Tufaner / Anıl Bora / Aslıhan Çoban / Aren Yergün / Aslıhan Demirci / Aslıhan Tatlıpınar / Atilla Atıl / Aybüke Belen / Ayça Kutluk / Ayris Yaren Özay / Aysu Yücel / Ayşe Nur Aytulun / Ayşe Nur Kartal / Başak Çetinbülüç / Berfin Yucak / Beril Sözbir / Berivan Teymur / Berrak Işık / Bersu Özdemir / Betül Aslan / Betül Kılıç / Beyza Gökkaya / Beyza İlhan / Bilge Akkol / Birsu Kambur / Buket Geyik / Burak Bek / Burak Yıldız / Burcu Deniz / Can Karaca / Canan Sertyüz / Canberk Kavuncuoğlu / Cansu Cengiz / Celal Parmaksız / Ceren Aga / Ceren Ergüler / Ceren Korkmaz / Ceylan Yıldırım / Cüneyt Kuşçu / Çağıl Denizcan Durgun / Çağla Nur Turap / Çınar Yaygel / Deniz Altungöz / Deniz Çay / Deniz Kurudere / Ece Köktaş / Ece Özyılmaz / Ecem İpek Gümüş / Ege Yelekoğlu / Ekrem Öztürk / Elçin Burçak Eren / Elif Çolak / Elif Hepşen / Elif Naz Çelik / Emin Acar / Emin Yurdusev / Enes Karahan / Enes Karakaş / Enver Oral / Ertuğrul Akdemir / Esin Gülerden / Esra Dodurga / Eylül Selin Dutçu / Ezgi Harputlu / Fatma Bıçkıcı / Fatma Gizem Gezer / Fatma İrem Şanlı / Ferit Cemre Karpaz / Furkan Aytaş / Gamze Nur Madan / Gizem Bulut / Gizem Çelikbaş / Gizem Yüksel / Gonca Katmer / Gökçe Küçük / Güleycan Uzun / Gülsüm Gizem Çakmak / Gülşah Tekin / Gülşah Tuncay / Hakan Baha Aksakal / Hamit Uzun / Hamza Mücahit Ünlü / Hasan Furkan Solak / Hatice Ezgi Gülusta / Hatice Yiğit / Havva Temür / Havva Yan / Hilal Aytekin / Hüseyin Aykut / İbrahim Fındıkçioğlu / İbrahim Halil Gezer / İbrahim Halil Öztürk / İbrahim Uyan / İlayda Demirci / İlkesu Yeşilyurt / İlsu Sunal / İpek Temizkan / İrem Eraslan / İrem Karahan / İsa Melih Boylu / Jale Tomaş / Kaan Yelaldı / Kerim Sarıgül / Korhan Kocatürkmen / Korzay Damar / Leyla Akbey / Mahmut Can Ertok / Mehmet Ali Kurtoğlu / Mehmet Ateş Bilgi / Mehmet Leke / Mehmet Tiner / Melda Yağcı / Melike Aktaş / Merve Filiz / Meryem Alkan / Mevlüde Demir / Muhammed Habib Çoban / Nihal Gazioğlu / Nisa Yıldırım / Nuray Kanat / Nurçin Abra / Nurgül Orozbay / Nursima Özer / Oğul Can / Oğulcan İşnel / Okan Özgörür / Onur Engin / Osman Akan / Osman Çağine / Özge Buse Deryas / Özge Kiter / Özgür Ünal / Petek Can / Ramazan Ak / Rana Buse Tavşan / Revşen Özdemir / Seda Renkli / Selin Hançer / Selin Özkaynak / Sena Aydemir / Sena Can / Sevim Ekren / Seyit Demir / Sezen Ergün / Sıla Türkü Parlak / Sinan Yıldız / Süleyman Pişken / Sümeyye Taş / Şeyda Aydın / Tarık Çetin / Tatar Bayat / Tuğçe Tiryakioğlu / Tunç Ediz Baş / Turap Mesut Aktay / Uğur Gezer / Utku Ünlü / Yağmur Yiğitsoy / Yaren Yıldırım / Yusuf Ekinci / Zehra Çağla Yılmaz / Zehra Hilal Kızılay / Zeynep Genim

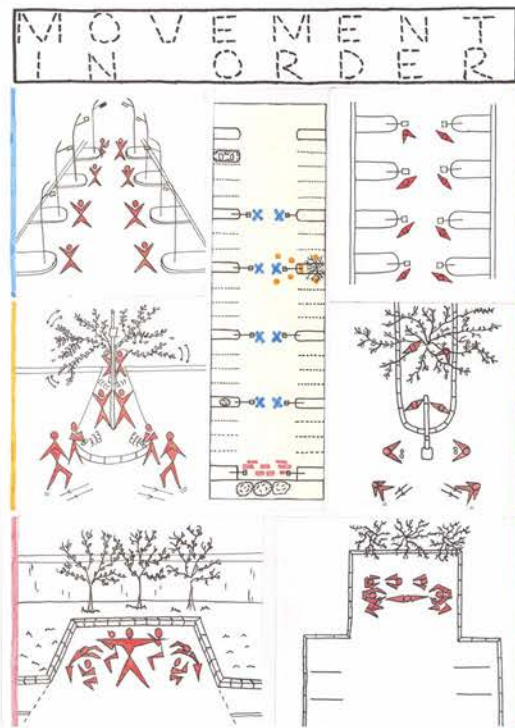




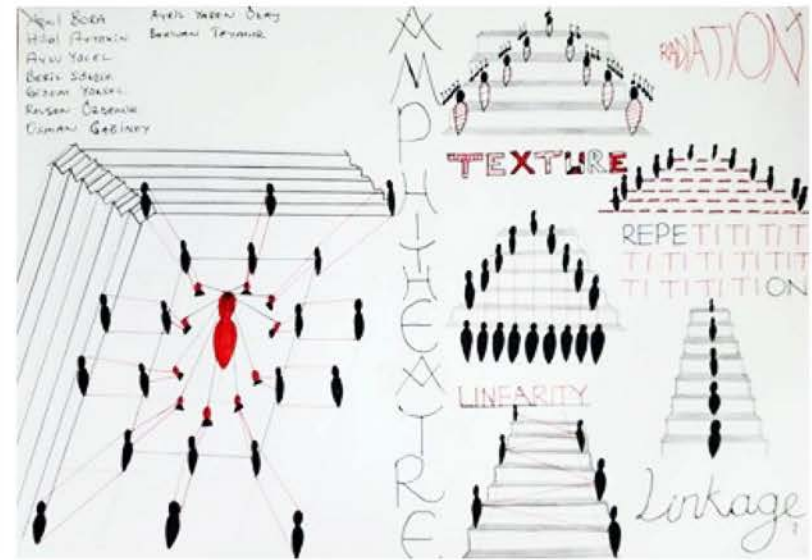
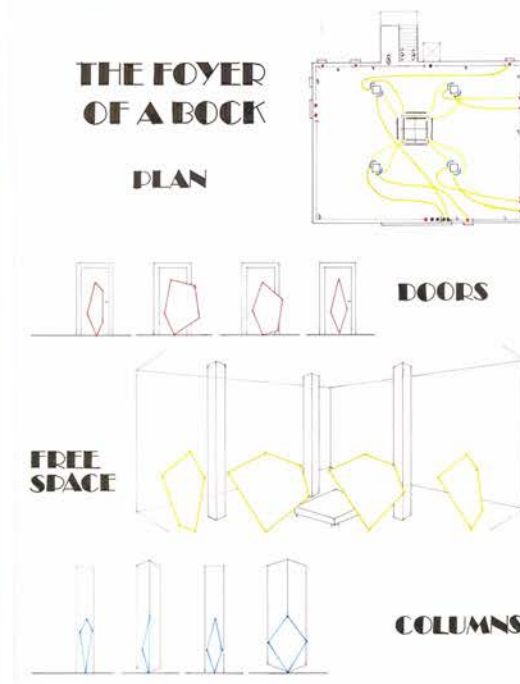








## BODY AND MOVEMENT

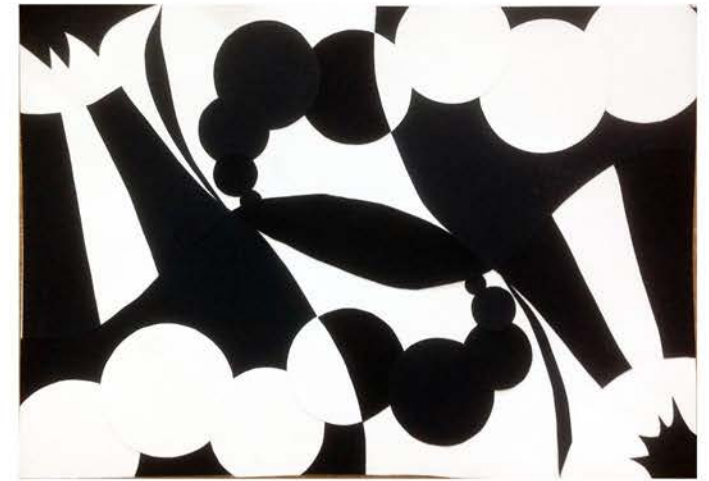
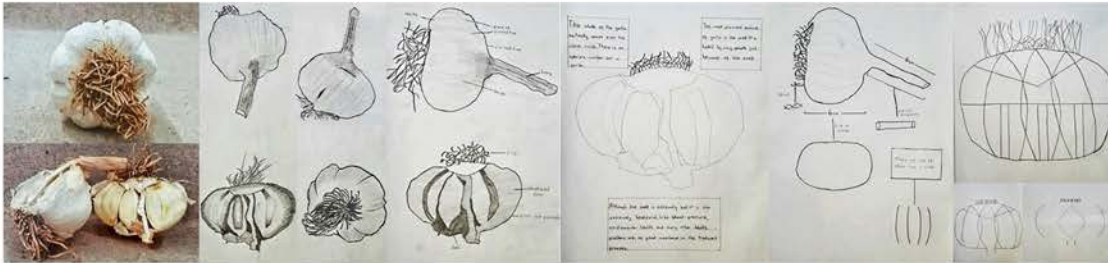
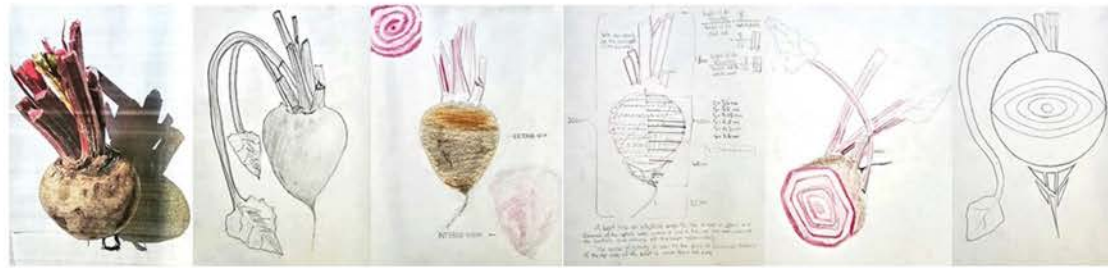


//////////////////// BODY / MOVEMENT / SPACE

### Choreographing Space through Body Movement

After Fırat Neziroğlu's lecture and performance, a choreography for a selected semi-open or closed space of IZETCH Faculty of Architecture in groups of 8 or 9, related with the physical context, and human scale experience of the space. Focus on vertical/horizontal movements and displacements in a space already experienced in the Sports hall. Eventuating in a 3 minute video produced from recordings on the spot and an A3 size poster explaining the choreography.





## ABSTRACTION AND VISUALIZATION: FRUITS AND VEGETABLES //////////////////////////////////////

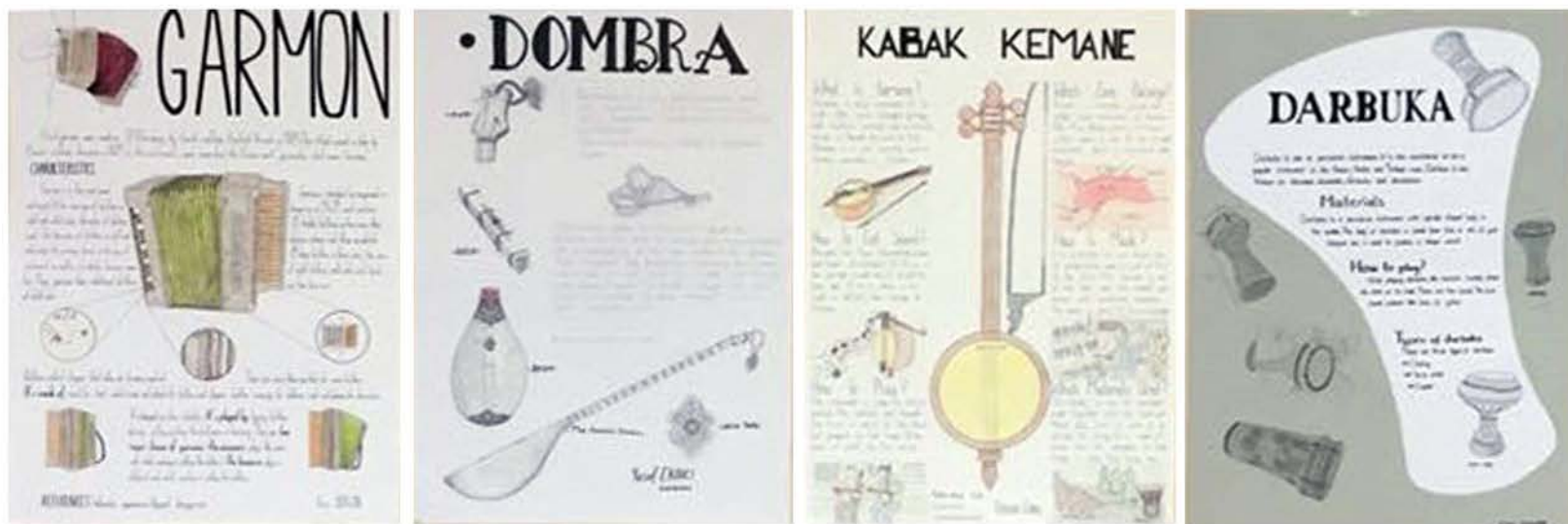
### Compositions with Abstractions of a Natural Object

Focusing on the selection of design elements, their geometrical relations and figure-ground

#### Method

Production of 2d composition  
cut and paste technique  
printing technique





## ABSTRACTION AND VISUALIZATION: MUSICAL INSTRUMENTS

### Exploring a Man-made Object

Research and examination of selected musical instruments exhibited in MÜZİKSEV and Ege University Ethnography Museum.

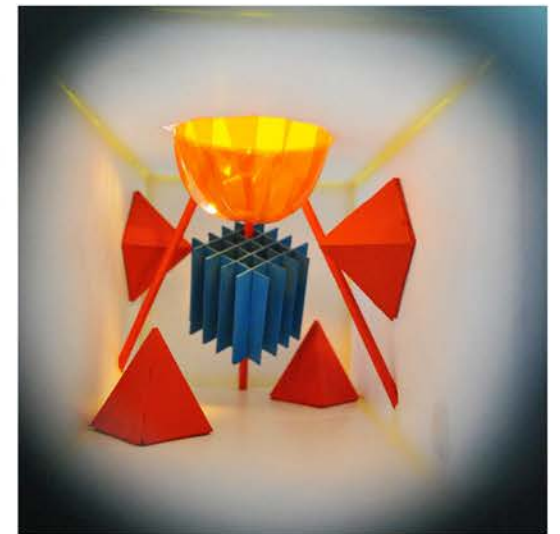
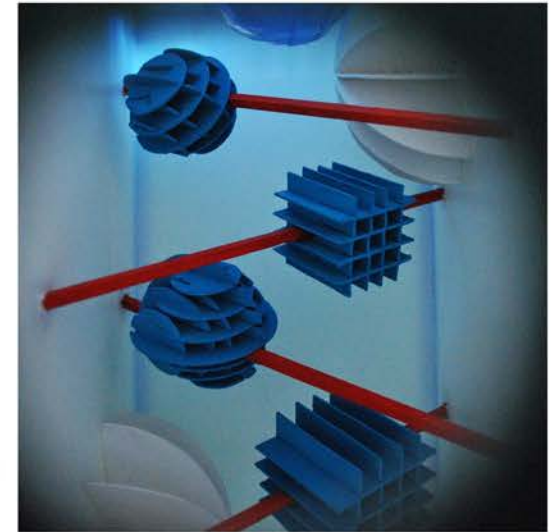
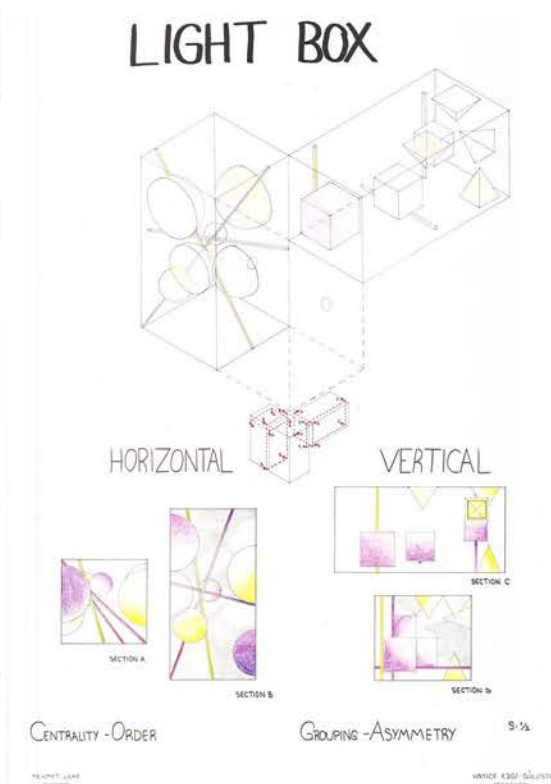
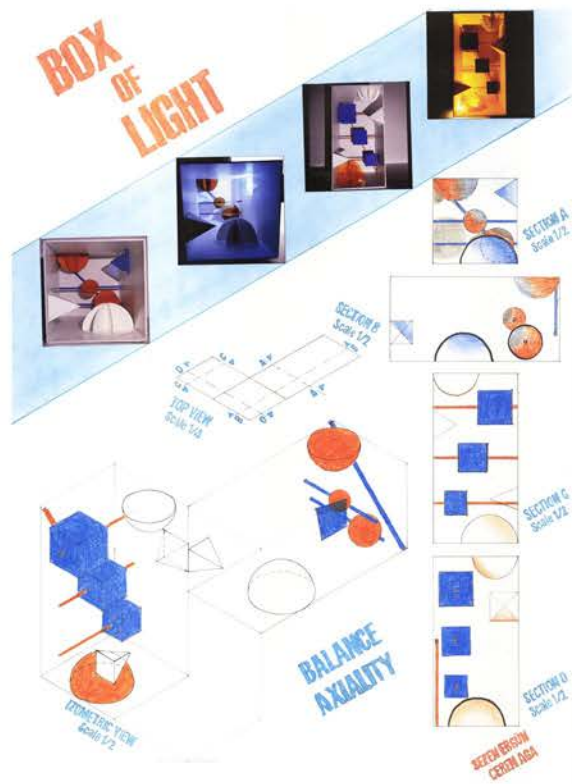
### Method

Forming content

Developing design ideas

Organizing design field and producing forms





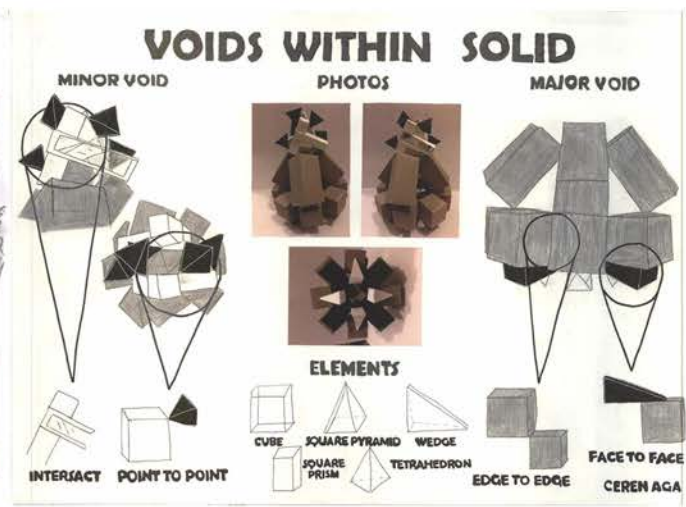
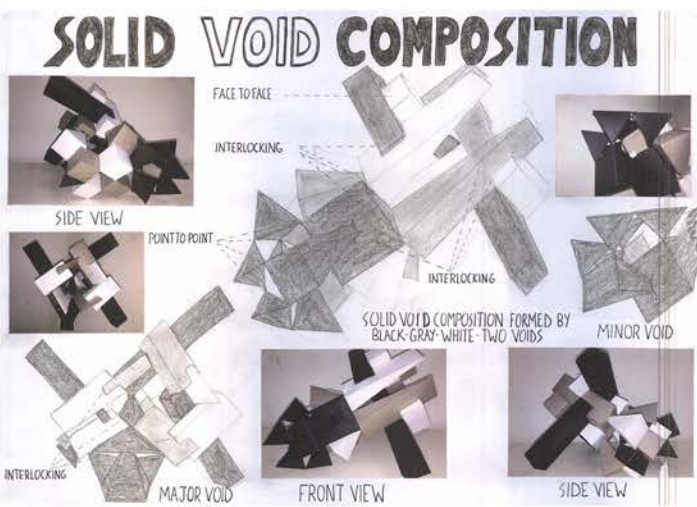
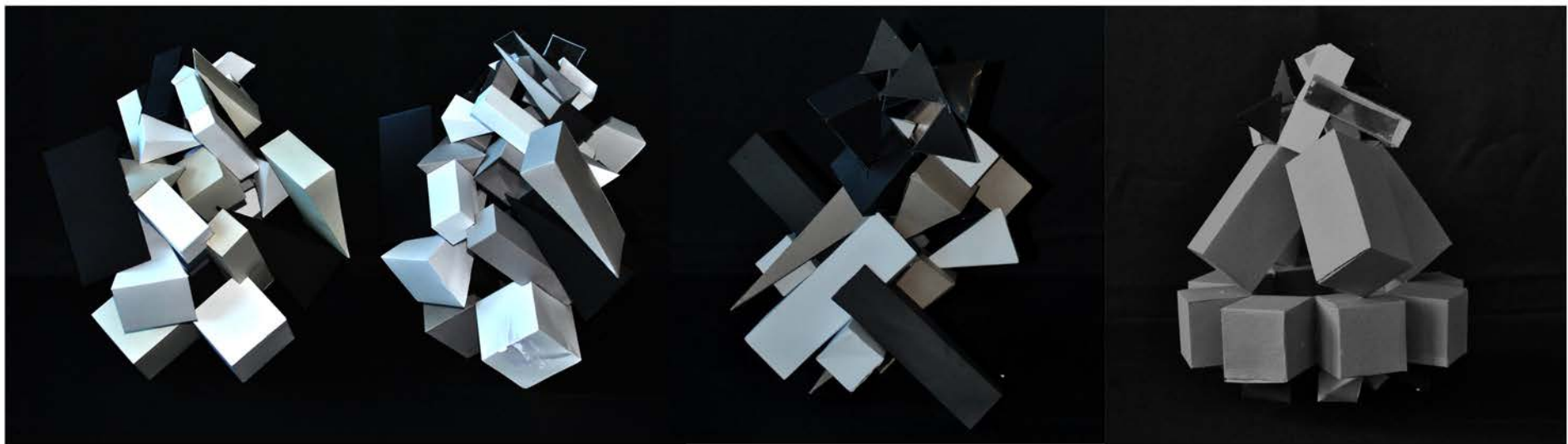
## LIGHT-BOX //////////////////////////////////////

### Experiencing, Documenting, and Designing with Light, Shadows, and Color

Experiencing and documenting daylight and artificial light condition of exterior and interior spaces in the IZTECH campus.





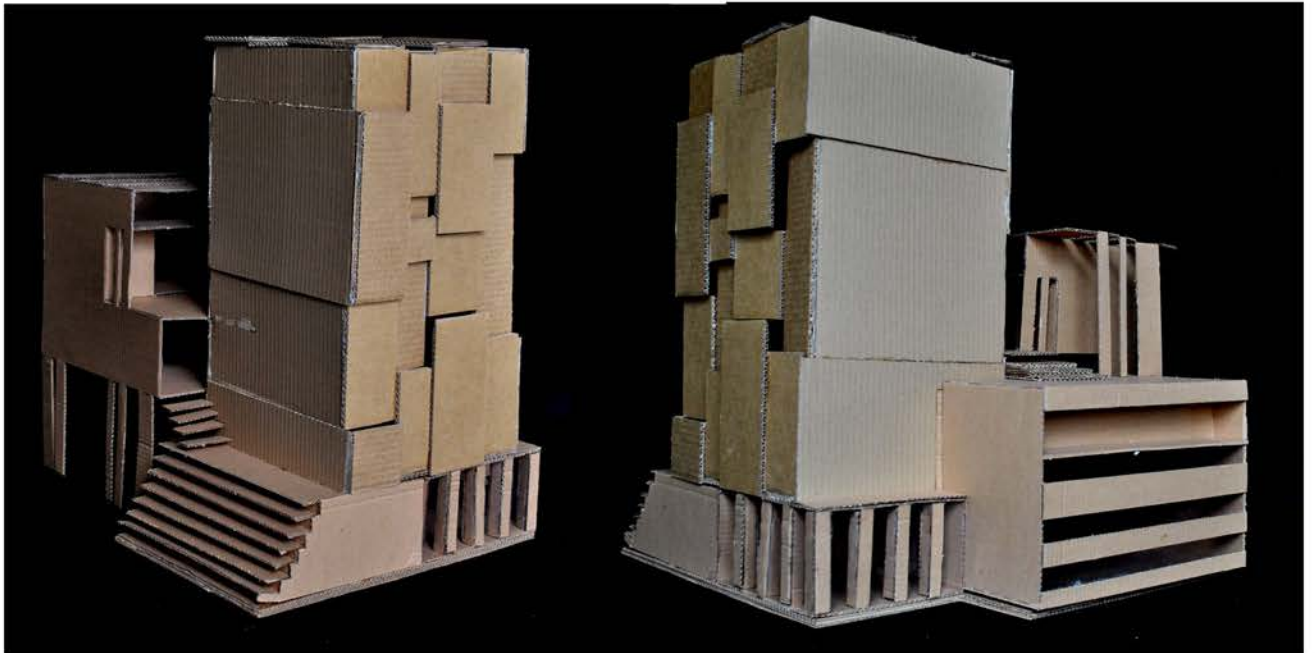


# //////////////////// ENVELOPING TWO VOIDS

## Experimenting Volume with Masses

Production of an approximately 30x30x30 cm<sup>3</sup> self-standing 3D compstion by organising and controlling solids and voids with primitive forms and ratios.





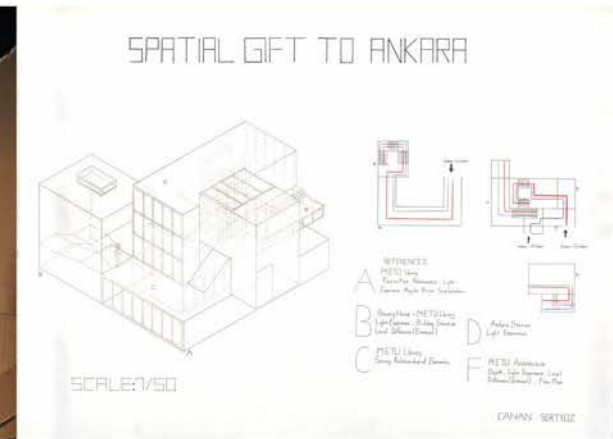
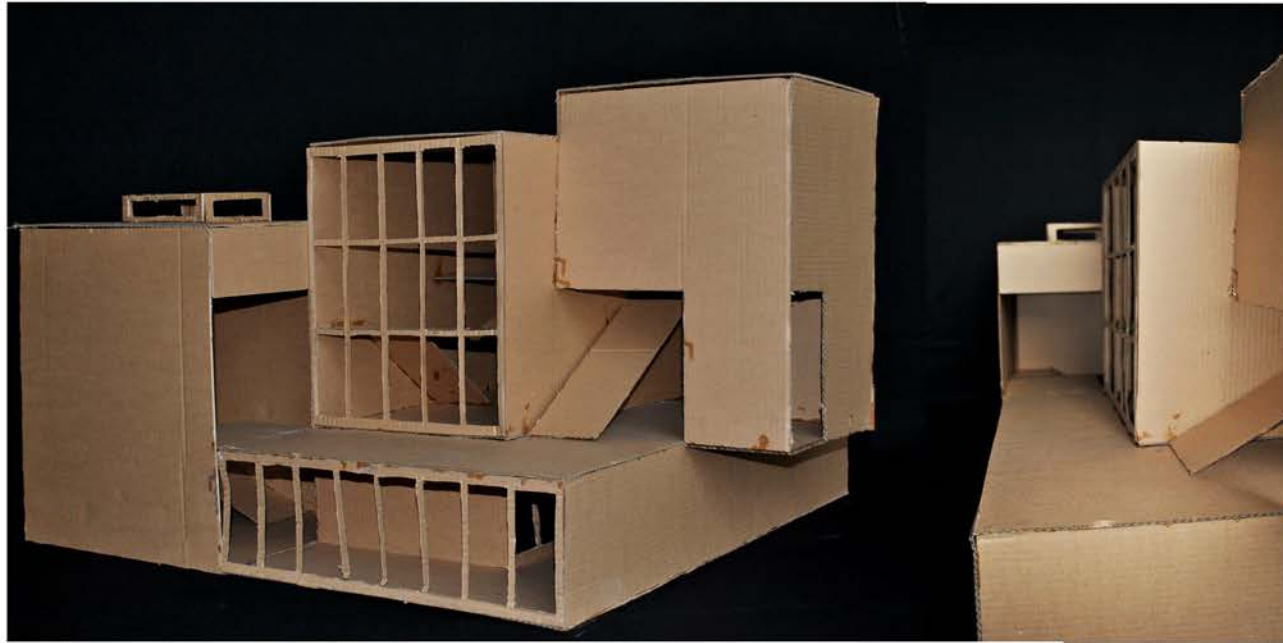
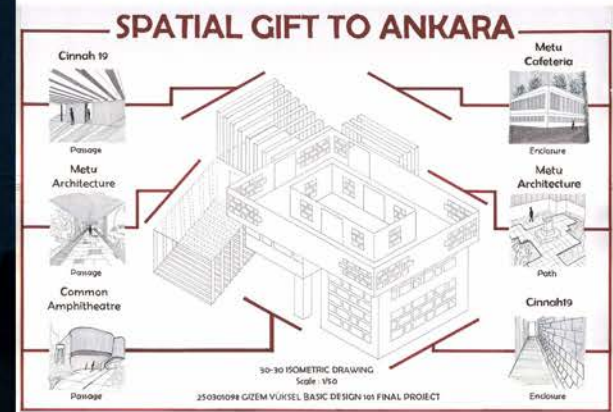
## SPATIAL GIFT TO ANKARA //////////////////////////////////////

### Visited sites in Ankara Excursion:

Atatürk Kültür Merkezi, Cinnah 19,  
Çağdaş Sanatlar Merkezi, METU  
Campus, Turkish Language  
Association, Atatürk Orman Çiftliği,  
Anıtkabir, Ankara Castle







A spatial composition inspired from the formal, spatial and other characteristics as well as the organisation principles of the spaces within the buildings visited and analyzed in Ankara.

Spatial Gift is a self-standing structure consisting of 3 to 5 types of closed spaces with semi-open and open spaces in-between them, forming a continuous artificial topography that has access from/to the OUTSIDE WORLD from three locations/spaces. SPATIAL GIFT connects to the OUTSIDE WORLD through a closed, a semi-open and an open space. Spatial Gift includes the ROUTE that guides movement within the whole composition through spatial experiences. ROUTE is a continuous spatial







## Definition of the Project

### DESIGN PHASE

“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.

AR201 involves the design of a mixed-use building while exploring the intersections of material, experience and space.

The course covers body/material/space relations both in public and individual spaces concerning exhibition and display.

The course will have two major parts; starting with a short design project (an exhibition space), students are then expected to carry out one final project during the semester.

### 1st PHASE – UNDERSTANDING ARTWORK AND DISPLAY

Each student will select either a Turkish painter or sculptor from the given list. For the first phase the aim is to understand the selected art work, the processes of thinking and its spatial needs. The students will analyze and present the work process of each artist and elaborate on the design and sensorial dimensions of materials. The end project will be a minimum space ca 216m<sup>3</sup> designed in IYTE Campus.

We will dwell upon questions of art work, thinking, sensorial relations in space.

List of Artist

İlhan Koman, Kuzgun Acar, Devrim Erbil, Ferruh Başağa

### 2nd PHASE – REPRESENTING THE CITY OF BERGAMA

The students will design an exhibition complex at a given sites in Bergama. BERGAMA is an Aegean town that has been continuously inhabited beginning from the early ages.

It is a multilayered city that includes a historical stratification which occurs from Hellenistic, Roman, Byzantium periods and Karesi Beyliği, Ottoman and The Republic of Turkey. Bergama is included in the World Heritage List in the year of 2014.

Today, the city is in the urban development process with its historical heritage.

The studio works must take into consideration and solve the spatial arrangement of public and private activities, spatial relations, and their integration with the urban context.



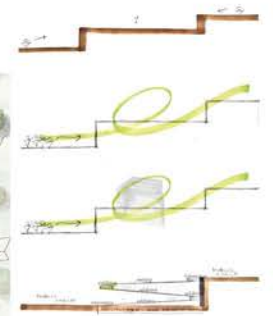
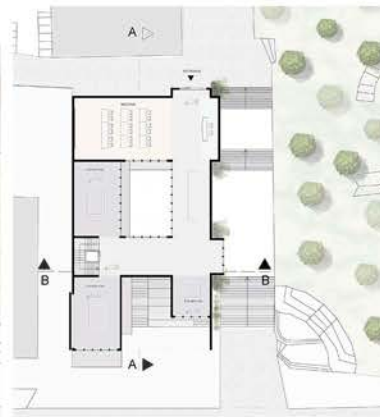
## Students

Abdullah Talha Altas / Abdullah Ten / Ahmet Dorukhan Türk / Aytül Kocabıyık / Berfin Ege Yarba / Berna Aktaş/  
Birol Fırat Haman / Cansu Sicimli / Cansu Şener / Çiğdem Simge Ergezer / Ebru Tokgöz / Ecehan Gür / Elif Aktop  
/ Elif Kara / Ersin Yıldız / Fatma Dik / Fama Kurt / Furkan Cennet / Furkan Turgut / Gizem Arda Ödül / Gülperi  
Deniz Kıyak / Hande Nur Yazkan / Hasan Aslan / Hasan Güler / İnci Nazlıcan Sağırbaş / İpek Altınoluk / İrem  
Dere / Makbule Tomay / Özge Aksoydan / Oumaïma Jaidane / Rabia Nur Bilekli / Sena Kozanoğlu / Sevimnur  
Çay / Süleyman Burçak Çıkıkçı / Töre Babacan / Veysi Özkorkmaz / Yasemin Demirkol / Yasmin Peters / Yonca  
Özkan / Yurdagül Yiğit / Zeynep Tutku Eren

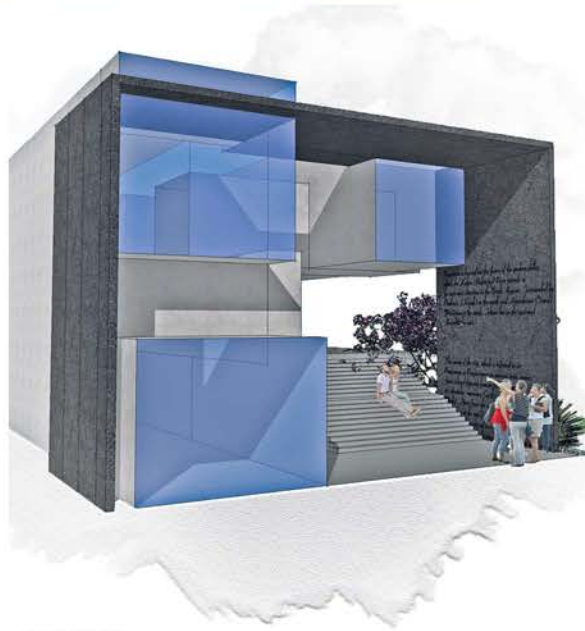
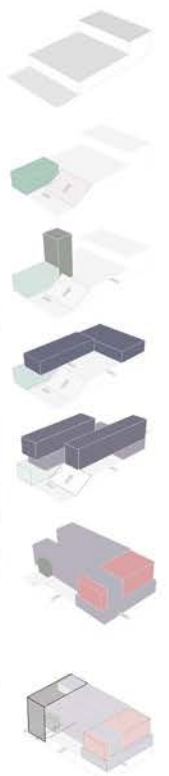








PLANS



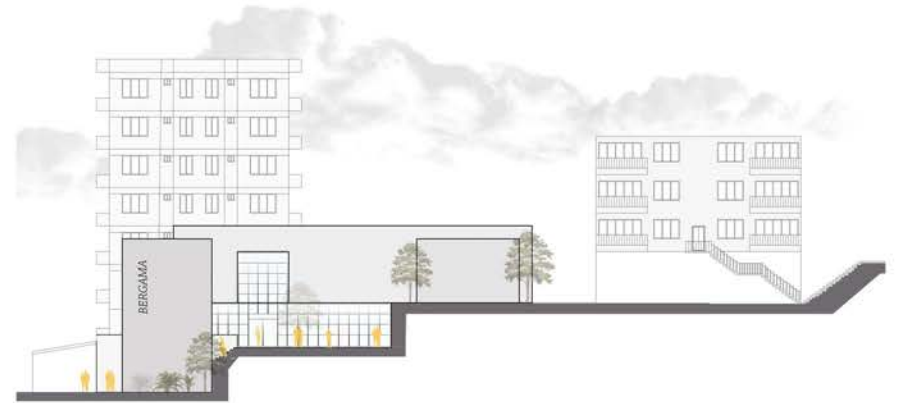
ATATÜRK BOULEVARD ELEVATION



SECTION BB



SECTION AA

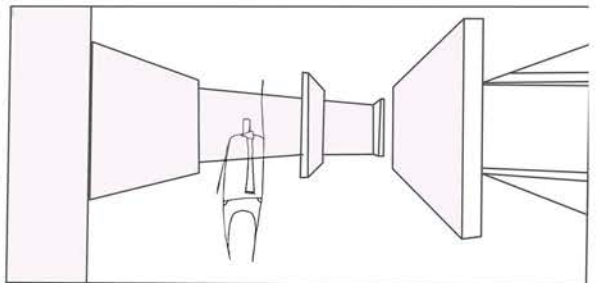
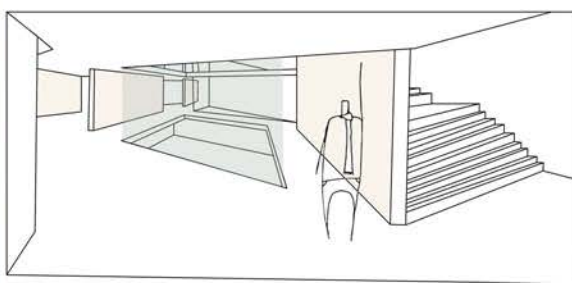
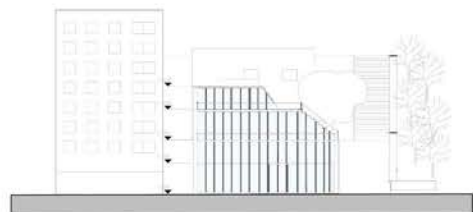
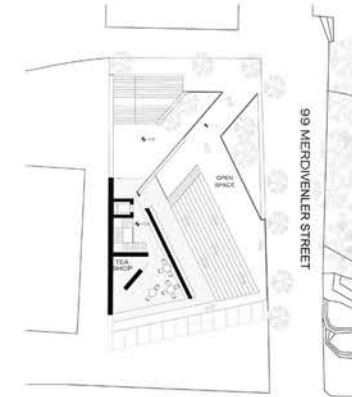
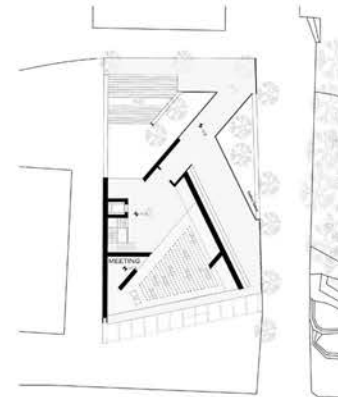
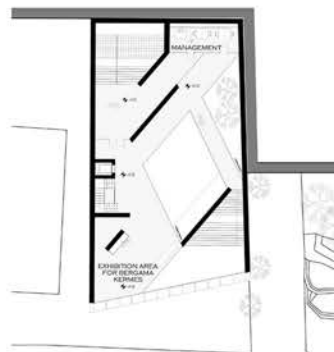
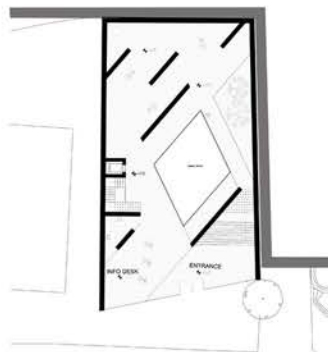
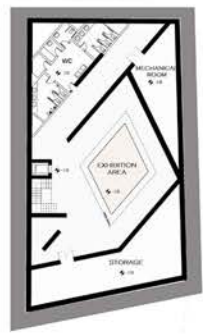
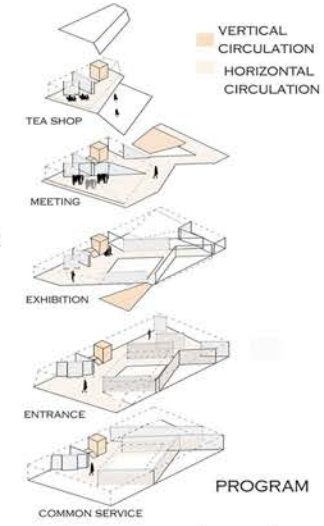
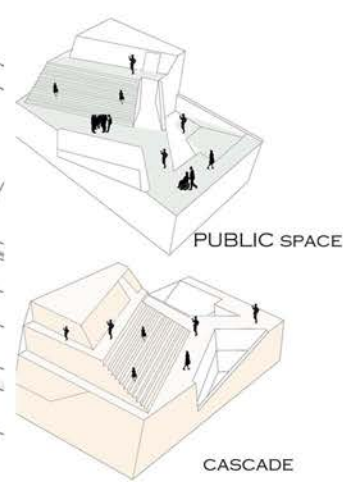
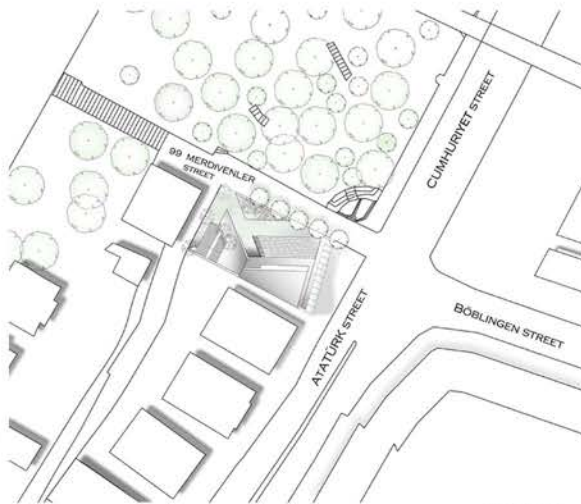
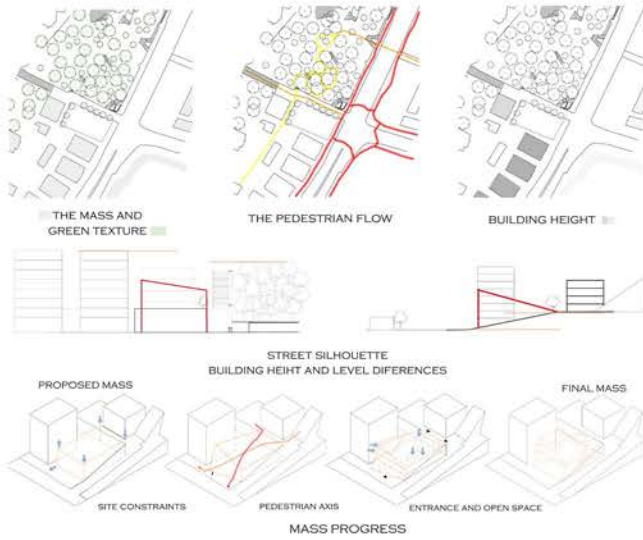


MERDİVENLER STREET ELEVATION

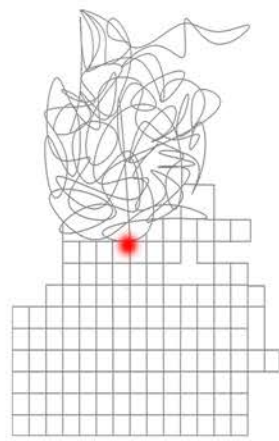
GÜLPERİ DENİZ KIYAK //////////////////////////////////////



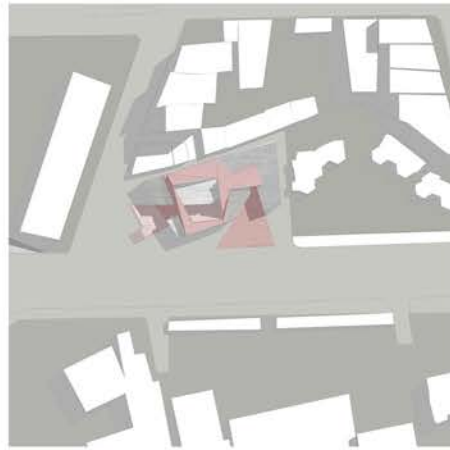








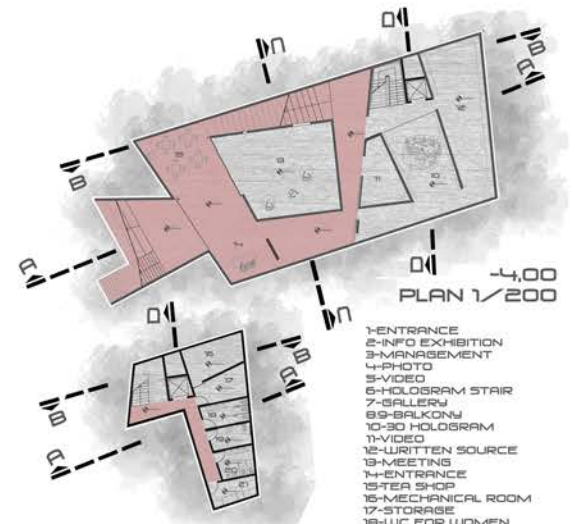
CONCEPTUAL IDEA



SITE PLAN 1/500

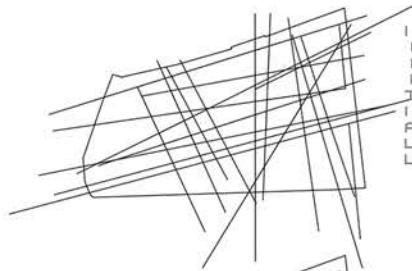


GROUND PLAN 1/200

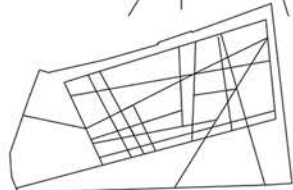


PLAN 1/200

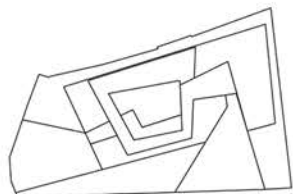
- 1-ENTRANCE
- 2-INFO EXHIBITION
- 3-MANAGEMENT
- 4-PHOTO
- 5-VIDEO
- 6-HOLOGRAM STAIR
- 7-BALLROOM
- 8-BALCONY
- 9-3D HOLOGRAM
- 10-VIDEO
- 11-WRITTEN SOURCE
- 12-MEETING
- 13-ENTRANCE
- 14-STEEL SHOP
- 15-MECHANICAL ROOM
- 16-STORAGE
- 17-WC FOR WOMEN
- 18-WC FOR DISABLE
- 19-WC FOR MEN
- 20-BABY ROOM



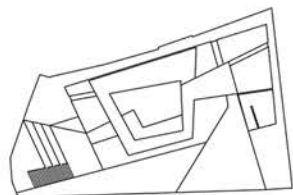
I DEFINE A SOLID PRISM WHOSE BOUNDARIES ARE DEFINED, AND THIS PRISM REPRESENTS THE RATIONAL WORLD. I DEFORM THE PRISM ACCORDING TO THE LAND WITH REFERENCE LINES



THERE IS A POWER IN RATIONALITY, AND IN FACT THAT POWER IS PART OF THE JOYFUL WORLD, AND THE RATIONALITY ABSORBS IT.

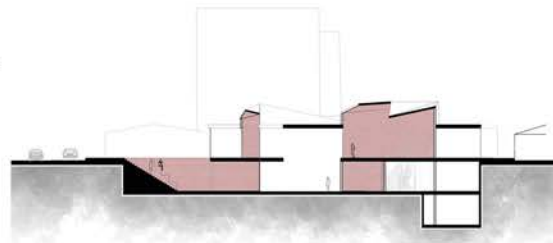


THE IRRATIONAL LIFE THAT SUSTAINS ITS EXISTENCE IN THE RATIONAL WORLD IS CRACKING THE POWER OF THE RATIONAL WORLD

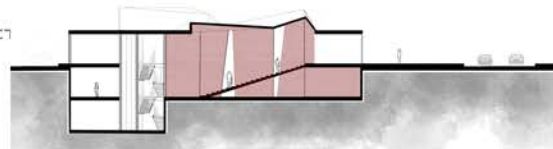


DESIGN IDEA

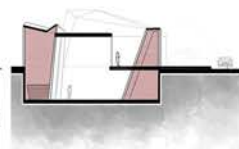
AND IGNORING THE BOUNDARIES OF THE RATIONAL WORLD IN SOME PLACES. THIS SPACE, WHICH IS QUITE DEFINED WHEN VIEWED FROM THE OUTSIDE, ALSO LINKS TO THE OUTSIDE WORLD IN SOME PLACES.



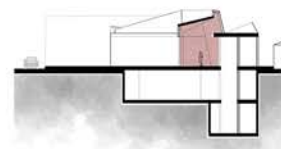
SECTION AA 1/200



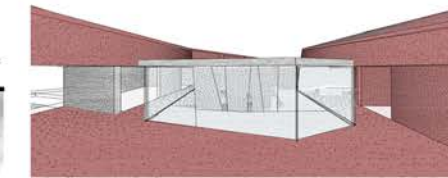
SECTION BB 1/200



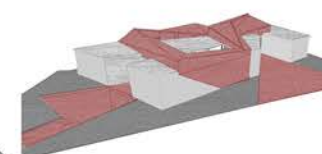
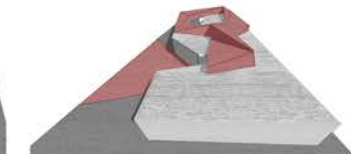
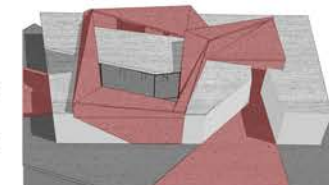
SECTION CC 1/200



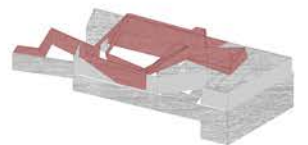
SECTION DD 1/200



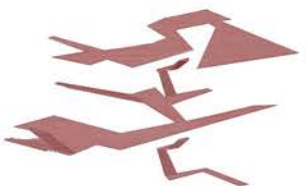
INTERIOR VIEW



3D VIEWS



EXPLODING DIAGRAM



CIRCULATION DIAGRAM

İREM DERE





## Definition of the Project

### PROJECT DESCRIPTION

This section of the AR201 studio has been an effort in research-based design, focused on ecological design at the urban scale and at the building scale. We worked in the Basmane area of Izmir, near Anafartalar Street.

We have attempted to understand the adaptive strategies seen in local plants and in traditional building forms of this region, to use these ideas in contemporary design. With biology professor Anne Frary of IYTE we looked at forms and mechanisms found in local plants, to try to understand how they achieve resource efficiency, water conservation and storage, insulation, light control, etc. We examined samples of local plants with IYTE's scanning electron microscope. Together with architect Kadir Ozturk of the Izmir Municipality we looked at historic buildings in the Basmane neighborhood of Izmir, and attempted to understand the adaptations of this vernacular architecture to the local climate and soil conditions. We met with Basmane community social workers Yelda Şimşek and Duygu Öz to learn about the demographics of the neighborhood and its current needs, especially the needs of its refugee population which has swelled in recent years.

Each student proposed an infill project of a public nature, approx. 500 m<sup>2</sup>. The students chose three sites that are close to the pedestrian artery of Anafartalar Street. The specifics of the architectural program were determined by each student. The structural system was an integral part of the design. Students prepared a booklet of design ideas taken from local plants and vernacular architecture. The students worked in groups to analyze the three sites and construct 1:200 models of the sites. The project was developed at scale 1:100. Proposals were expected to be both appropriate to the context and innovative



## Students

Bengisu Yaman / Berna Bahar Ören / Buse Karadağ / Cem Karadeniz / Esmâ Çakır / Feride İçöz / Hüseyin Özkütük / Mehmet Sait Altan / Mert Şahin / Merve Yılmaz / Mine Sağlamcı / Nuhu Mbura / Özge Aydın / Selen Doğan / Zeynep Pınar Karaöz



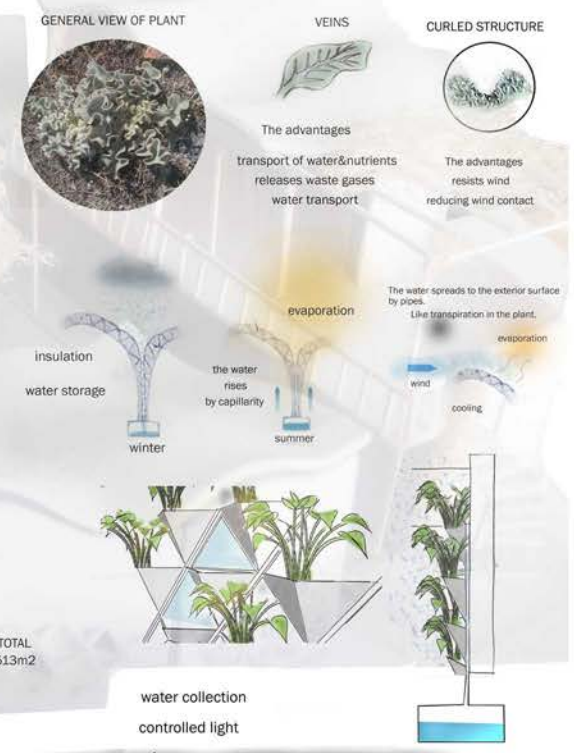




# EDUCATION CENTER

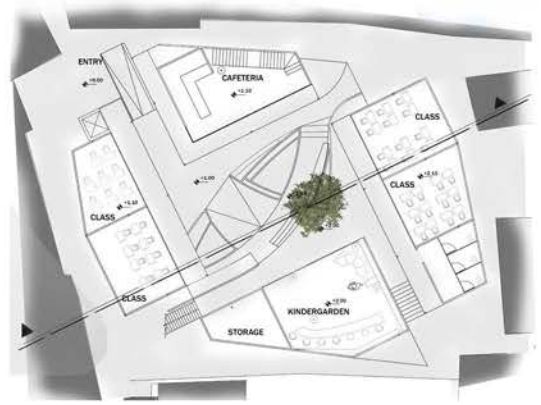


## IDEAS TAKEN FROM PLANT

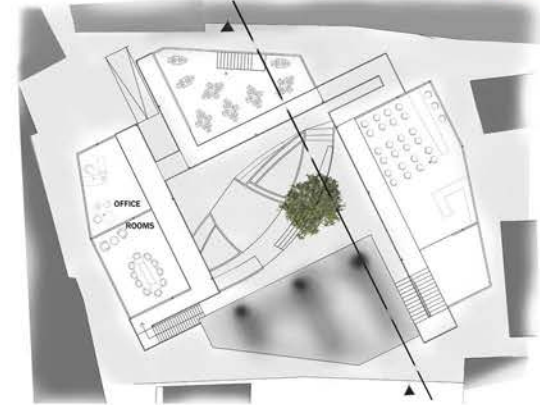


### PROGRAMMING

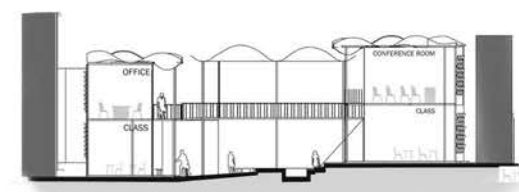
What is the goal of the project? An institution where refugee children are trained with their own education systems.  
What kind of spaces are there? Classrooms 210m<sup>2</sup> Kindergarden 76m<sup>2</sup> conference room 52m<sup>2</sup> Cafeteria 102m<sup>2</sup> Office rooms 53m<sup>2</sup> WC 20m<sup>2</sup> TOTAL =513m<sup>2</sup>  
What activities will happen on the site? training, eating  
Which age range should be used for children? between 10-18



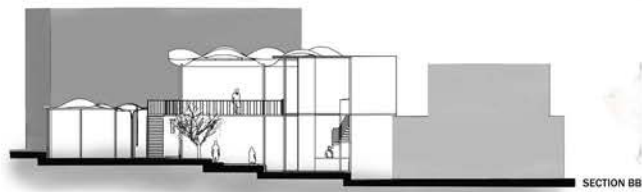
GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECTION AA



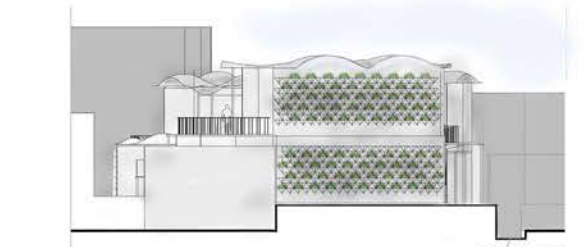
SECTION BB



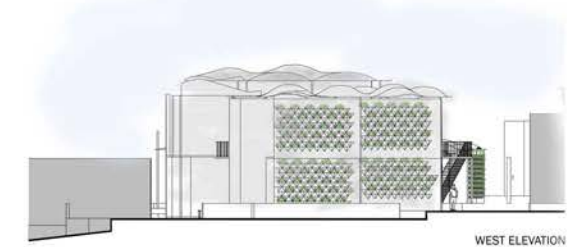
SOUTH ELEVATION



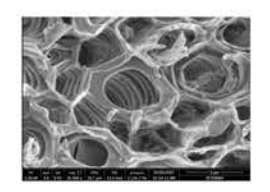
NORTH ELEVATION



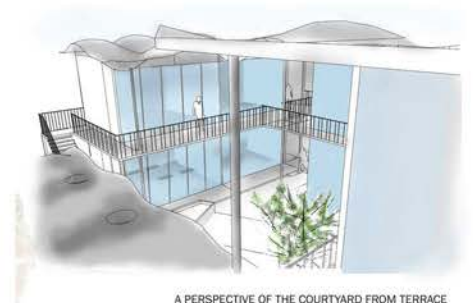
EAST ELEVATION



WEST ELEVATION



HÜSEYİN ÖZKÜTÜK //////////////////////////////////////



A PERSPECTIVE OF THE COURTYARD FROM TERRACE



A PERSPECTIVE OF THE COURTYARD FROM A CLASS



## PROGRAM

.creating an urban oasis  
with music, fresh air and  
green area

**WORKSHOP STUDIOS**  
.studios for women and chil  
dren  
.cooking for children, do it  
yourself works for women

**EXHIBITION**  
.the works in the  
workshops are exhibited  
.cafe

**WORKSHOP STUDIOS**  
.studios for women and  
children  
.cooking for children, do it  
yourself works for women

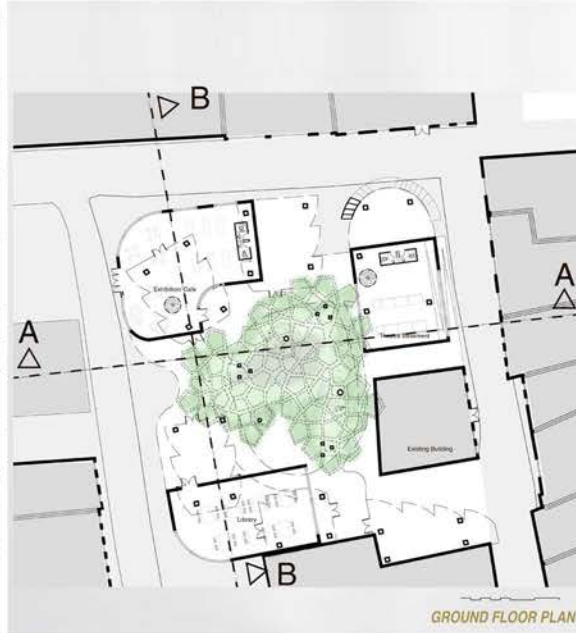
**THEATRE**  
.creating an oasis with  
music activities in stage

Foot print = 225 m<sup>2</sup>  
Total area = 562 m<sup>2</sup>  
Workshops = 177 m<sup>2</sup>  
Theatre = 120 m<sup>2</sup>  
Exhibition = 80 m<sup>2</sup>  
Library = 80 m<sup>2</sup>  
Total height 7m



## MAIN GOAL OF THE PROJECT

Making an oasis in the city by increasing the most factors that negatively affect human life  
such as moisture , air , smell, insufficient green space, inadequate common areas.



GROUND FLOOR PLAN



WEST ELEVATION through the most calm street which has generally  
residential buildings.



NORTH ELEVATION through the most crowded street of the neighbourhood.



EAST ELEVATION through the street of mostly commercial activities happened

**FORM.curve  
facade**

**ADVANTAGE. taking sun light  
efficiently  
controlling rain water**

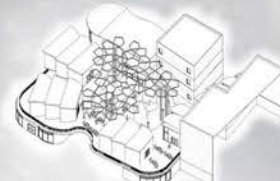


Showing, inspired form

creating curves on the workshops  
facades and theatre roof.

**FORM.long branch**

**ADVANTAGE. creating shadow**



plant's long branches can take role as a  
pergula on the courtyard.

**FORM.orientation**

creating curved  
structures on the  
workshops  
facades and  
theatre roof.

**ADVANTAGE. taking  
sun light efficiently**



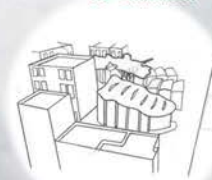
Showing, orientation of workshops

**FORM.curved roof**

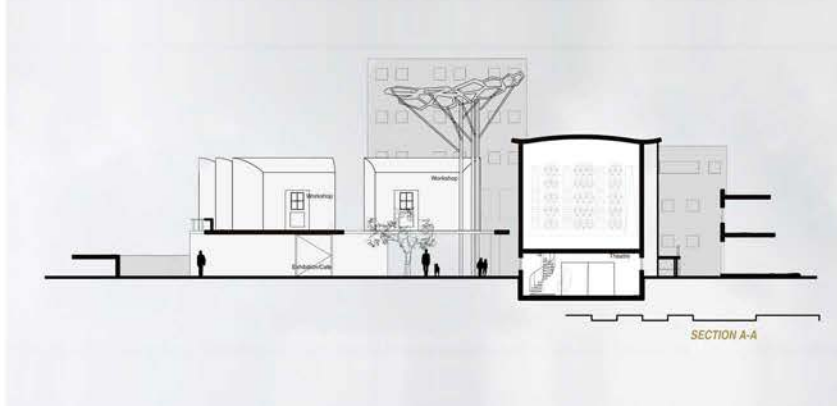
**ADVANTAGE. creating openings  
for ventilation**



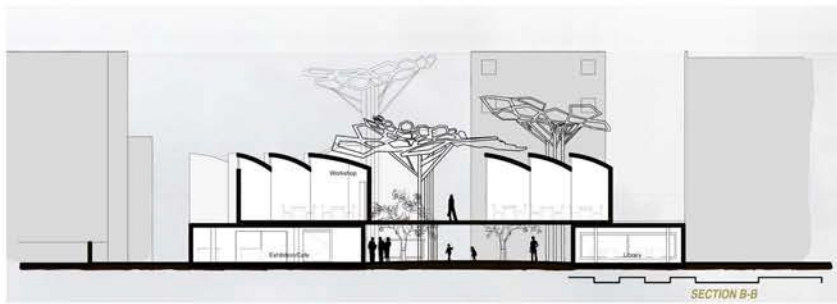
Showing, inspired leaf



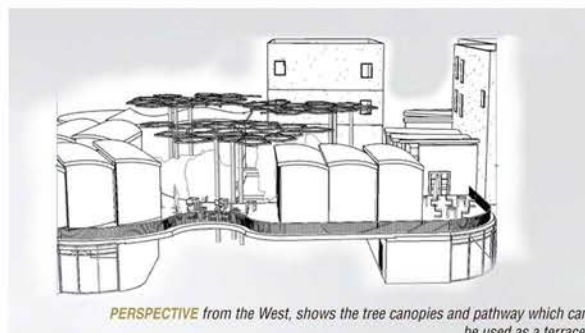
Showing, theatre's roof  
taking form from the



SECTION A-A



SECTION B-B



PERSPECTIVE from the West, shows the tree canopies and pathway which can  
be used as a terrace.







## Definition of the Project

### QUESTIONING THE WORKPLACE: A CENTER FOR COLLABORATIVE PRACTICE

A report on work in the 21st century "... identified three trends with important implications for the future of work: a shifting demography toward older workers, more women, and more diversity; continuing technological change that would increase demand for skilled workers across a wide array of industries and occupations; and increased globalization in sectors." What was once known as "work," from the seemingly simple manual labor to more skilled white-collar jobs in the 19th century has changed and is diversified dramatically today due to the global synchronization of capitalist activity and the advances in technological infrastructure.

The forces of global capitalism and changes in technology are expected to have a direct bearing on the shape of the workplace. While certain visionaries assume that the workplace of the future is going to be less centralized, more mobile, and more flexible; others argue that centralization of the workforce enhances productivity and creativity.

In this project, we will ask you to design a center for collaborative practice, where people from different professions will be able to come together, or sometimes on their own, to work in the newly developing business center of Bayraklı, İzmir. You are asked to question the workplace of today and imagine a new environment for the near future.

What are the main criteria that shapes the workplace of today? Hierarchy? Efficiency? Transparency? Surveillance and discipline? Competition? What kind of work environment would you like to experience when you start your career? A sense of community encouraging dialogue vs. a sense of utmost privacy that caters for maximum concentration? What are the infrastructural needs of the workplace for production and productivity? A research environment? A busy hub of people? Facilities for testing ideas and demonstrating them? Or should all of these be spread around the city? A place that lives 24/7 or a castle that locks its doors after 5:30 during the week. These are only a limited number of issues that we hope to address during this semester, and we hope that all of you will be giving well-thought answers to these question and develop creative solutions.



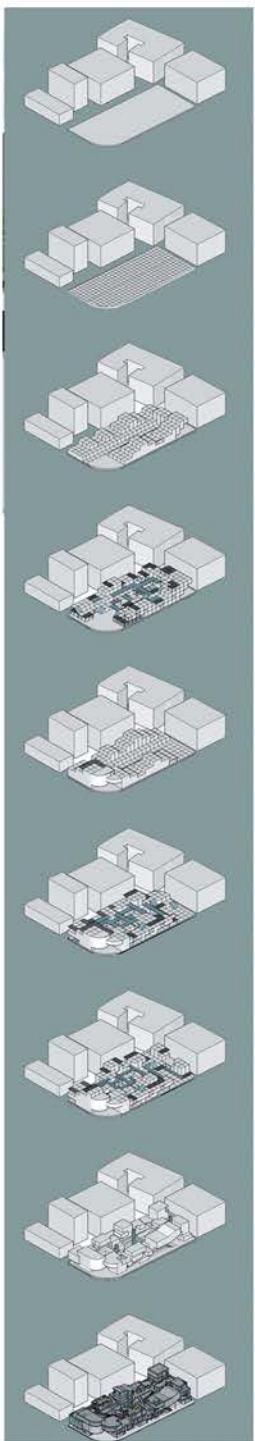
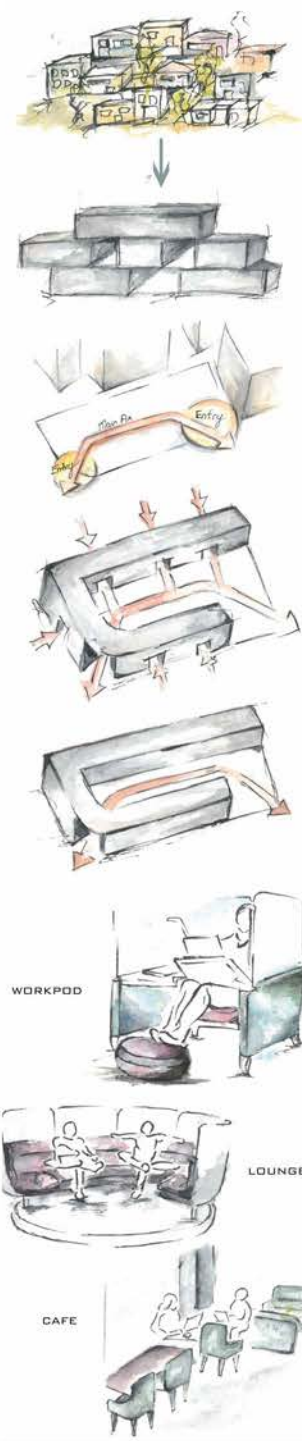
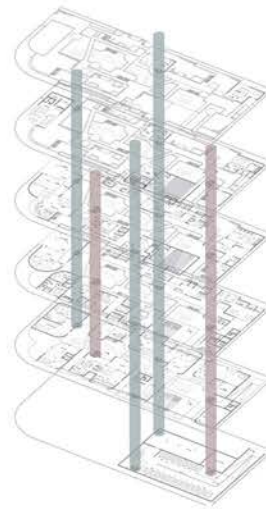
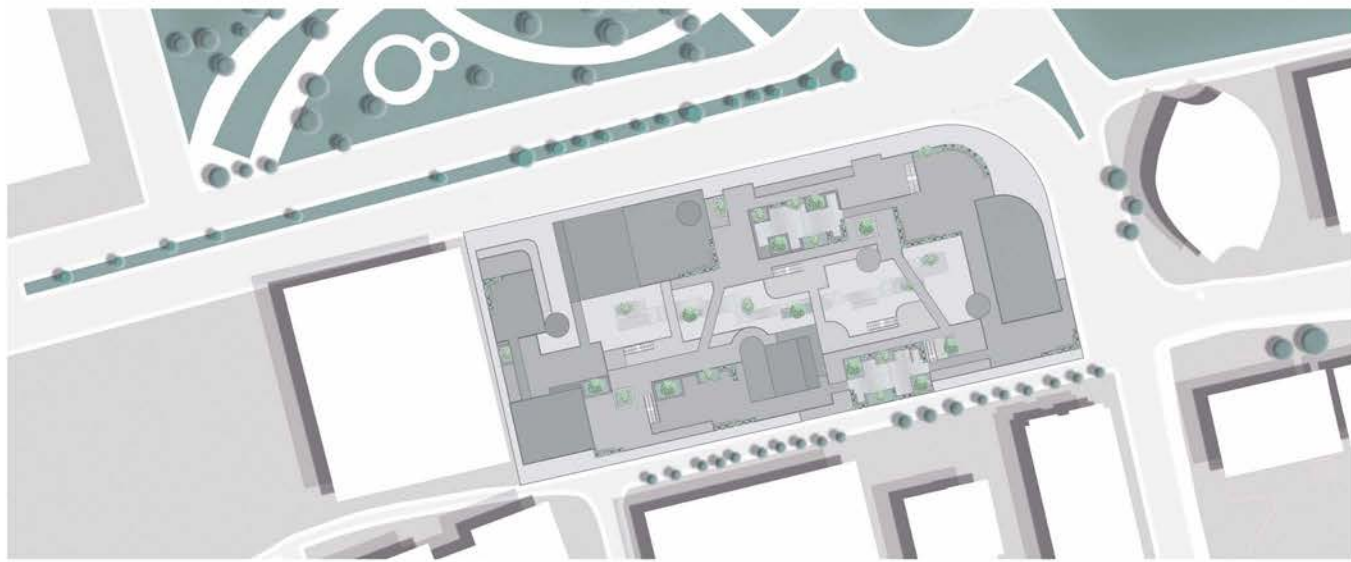
## Students

Abdullah Mert Aracı / Arda Çolakoğlu / Asiye Kavallı / Ayçanur Ergökten / Ayşe Bilgin / Barış Kutsal Karaaslan / Bedirhan Sabancı / Berkay Batuhan Bostan / Berkay Öztürk / Ceren Gürbüz / Emel Özen / Emine Selin Aslan / Ezgi Ebre / Fethiye Helvacılar / Gözde Koltuk / Hanım Gülsüm Karahan / Hasan Sertan Öksüz / Huriye Tuğçe Sarban / İlknur Koloşali / Kübra Uygun / Merve Özsoy / Murat Güner / Onurcan Kayahan / Şehriban Aksın / Tuğçe Kocaman / Türkmen Şahin / Utku Can Kocadağ / Yakup Aksın / Yavuz Uysal / Yılmaz Baybora Sungu / Yunus Ergican / Zeynep Naz Uğraş

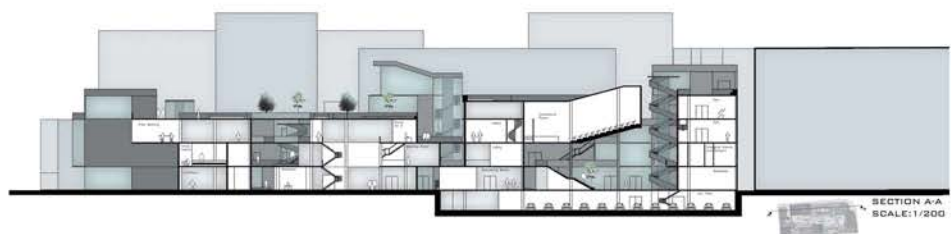




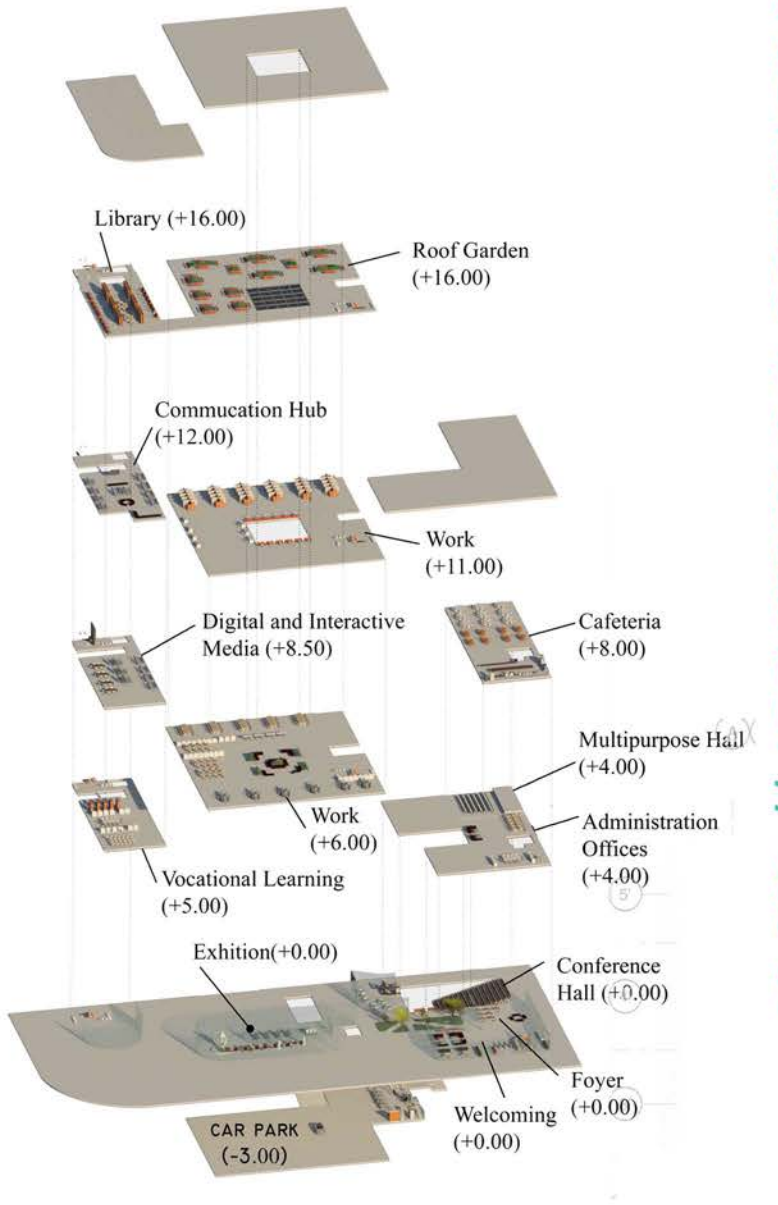




ARDA ÇOLAKOĞLU //////////////////////////////////////







//////////////////// UTKU CAN KOCADAĞ







YAVUZ UYSAL //////////////////////////////////////





## 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 İzmir. 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 two major universities; Ege and Yasar. The district also faces into rapid transformation in housing developments, especially with mix used commercial and housing tower, which brings about even higher population to Izmir. Bornova is on the way of top attractive center for the new appearance of Izmir.

Bornova Municipality is the creative institution which always open to the inclusion new facilities to regenerate the Bornova district, and carry it to the future aspects of the 21st era. Therefore, the Municipality welcomes the topic of “Academy of Digital Arts and Animation Centre”, perceives this project as the service area for the public use of not only for Bornova citizens, but also for the community of Izmir. The project should serve for people from any age to accommodate this new function for Izmir.

The designated land for this project deserves a special attention where the strong public belt next to Mustafa Kemal Street locating on the east – west direction from the core of Bornova to the area of Bayraklı towers and seashore located in the area. The public belt starts with Peterson Mansion, which will be converted into Culture Center by the Greater Municipality of Izmir, then continues with another Culture Center. The west side of this public belt ends with Bornova stadium, where the Municipal Service Building of Bornova will be erected. The public belt is also supported by the green belt. The dense housing fabric encloses the project area, and becomes the definitive factor for our project. In addition, the Aşık Veysel Recreation Area, close by to the north of the project area, and the Bornova Small and Big Parks at the southeast of the project area, should provide essential inputs for your designs. Please also consider the IZBAN metro station on the south for its pedestrian approach, and Izmir Ring Road on the west for the vehicle approach both constituting the strong connection of site to Izmir people.

The building shall respond to the context of its location with a sustainable concept design. Therefore, you should consider environmental (orientation, topography, climate, pollution, noise, green area, roads transportation [vehicle, public, pedestrian], existing materials), economic background of site, Bornova and Izmir, and socio-cultural structure of site, Bornova and Izmir.

The location of the land is shown in the provided maps. It is on the corner of crossroads of Mustafa Kemal Street and Gediz Streets. Total land area is 3000 m<sup>2</sup>, with TAKS is 0.5, and no set back on the site with no height limitation.



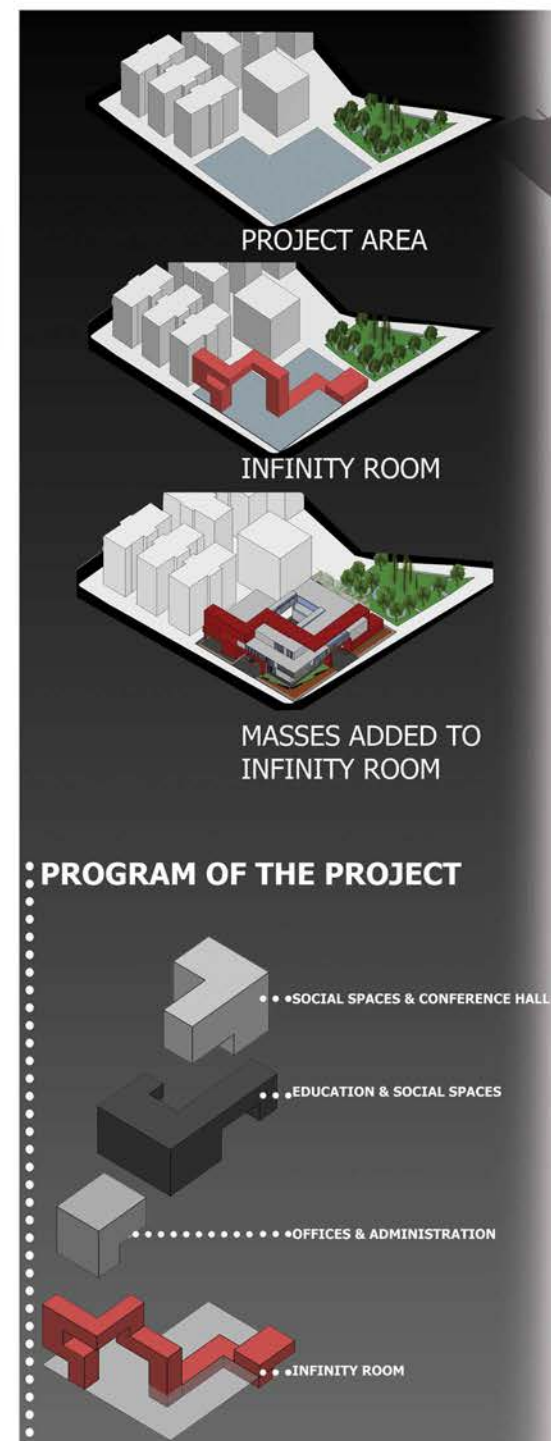
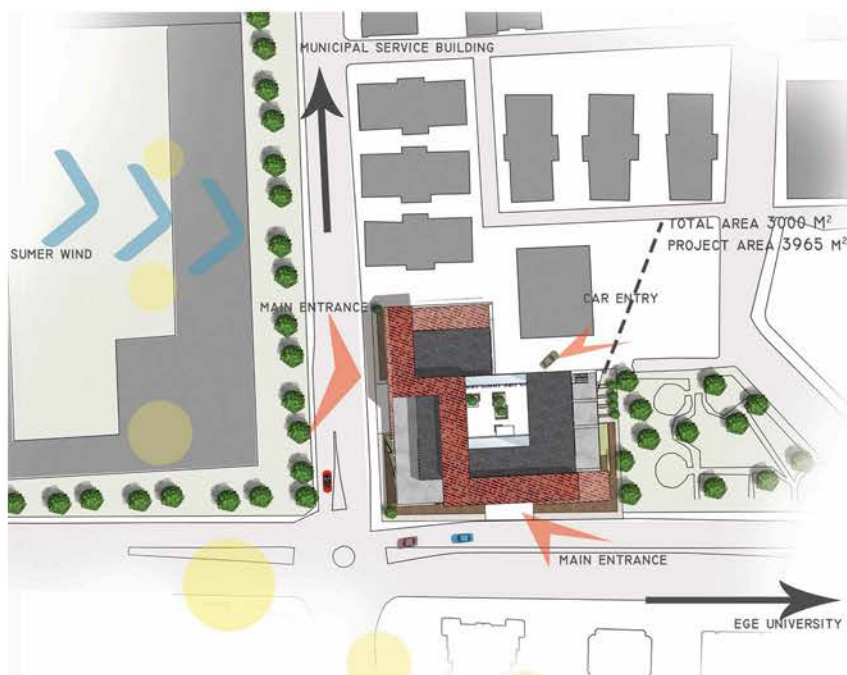
## Students

Abdurrahman Akdem / Aboubakar Sadıq / Bakhtiyor Makhsumov / Batuhan Bardakçı / Batuhan Tahtalıoğlu / Beylem Doğa Tabur / Büşra Özen / Caner Çobanoğlu / Cansın Selin Özen / Ece İlhan / Ece Pürtaş / Gamze Ezgi Gete / Gülşah Gül / Hakan Akış / Hatice Ayşegül Demir / Hatice Ceren Kolaç / Hilal Mete / İpek Barın / İrem Tumba / Mahmut Arslan / Mehmet Enis Uzunoğlu / Merve Demirbaş / Pınar Altay / Raziye Turgut / Resul Altın / Sakine Elif Dalgıç / Seçil Nazlı Genç / Tunahan Durmuş / Umut Miran / Yakup Sayın





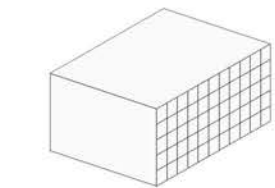
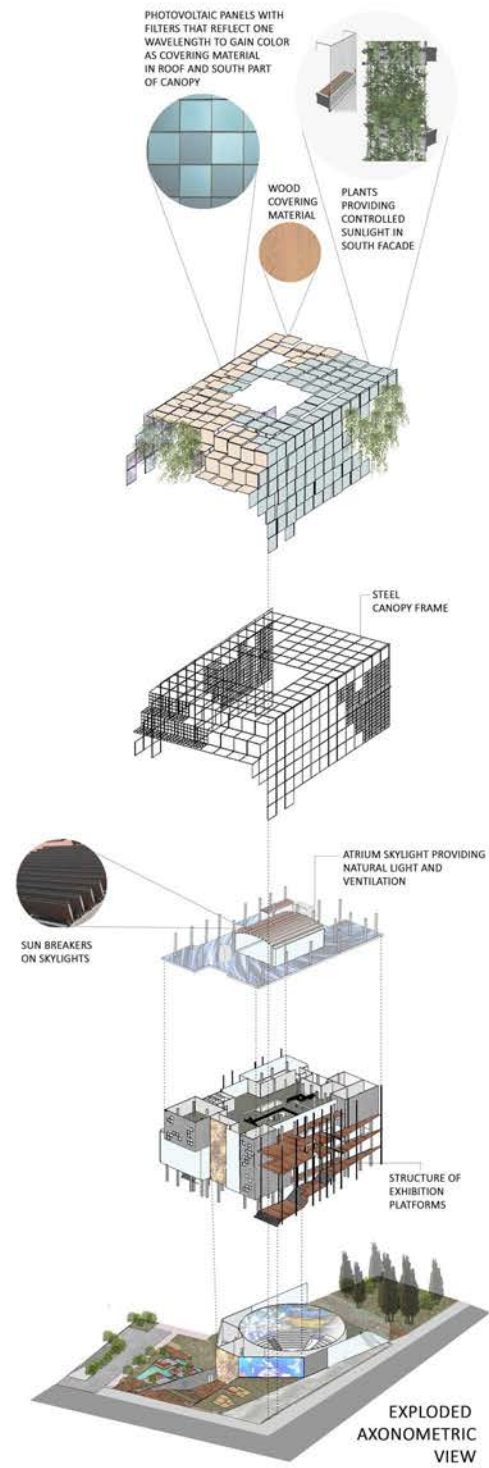




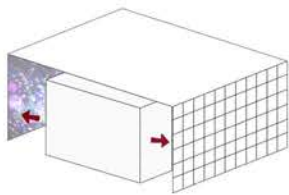
PINAR ALTAY



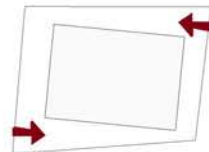




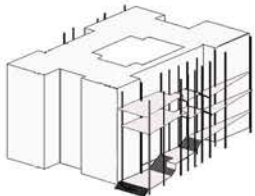
THINKING THE FACADES OF BUILDING AS BIG SCREENS WHICH ARE DIVIDED INTO ITS PIXELS



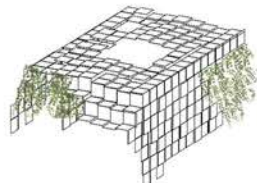
SEPARATING THESE PIXELS FROM THE FACADES AND TRANSFORMING THEM TO EXHIBITION SURFACES



ADJUSTING CANOPY DIRECTIONALITY FOR PEOPLE COMING FROM TWO SIDES



LOCATING PLATFORMS THAT ALLOWS THE EXPERIENCE OF EXHIBITION ON CANOPY SURFACE

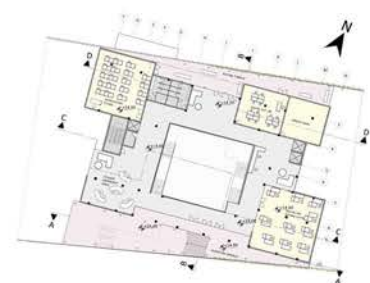


MAKING CANOPY COVER PARTIALLY WITH PLANTS FOR NATURAL LIGHT AND GREEN RESTING TERRACES

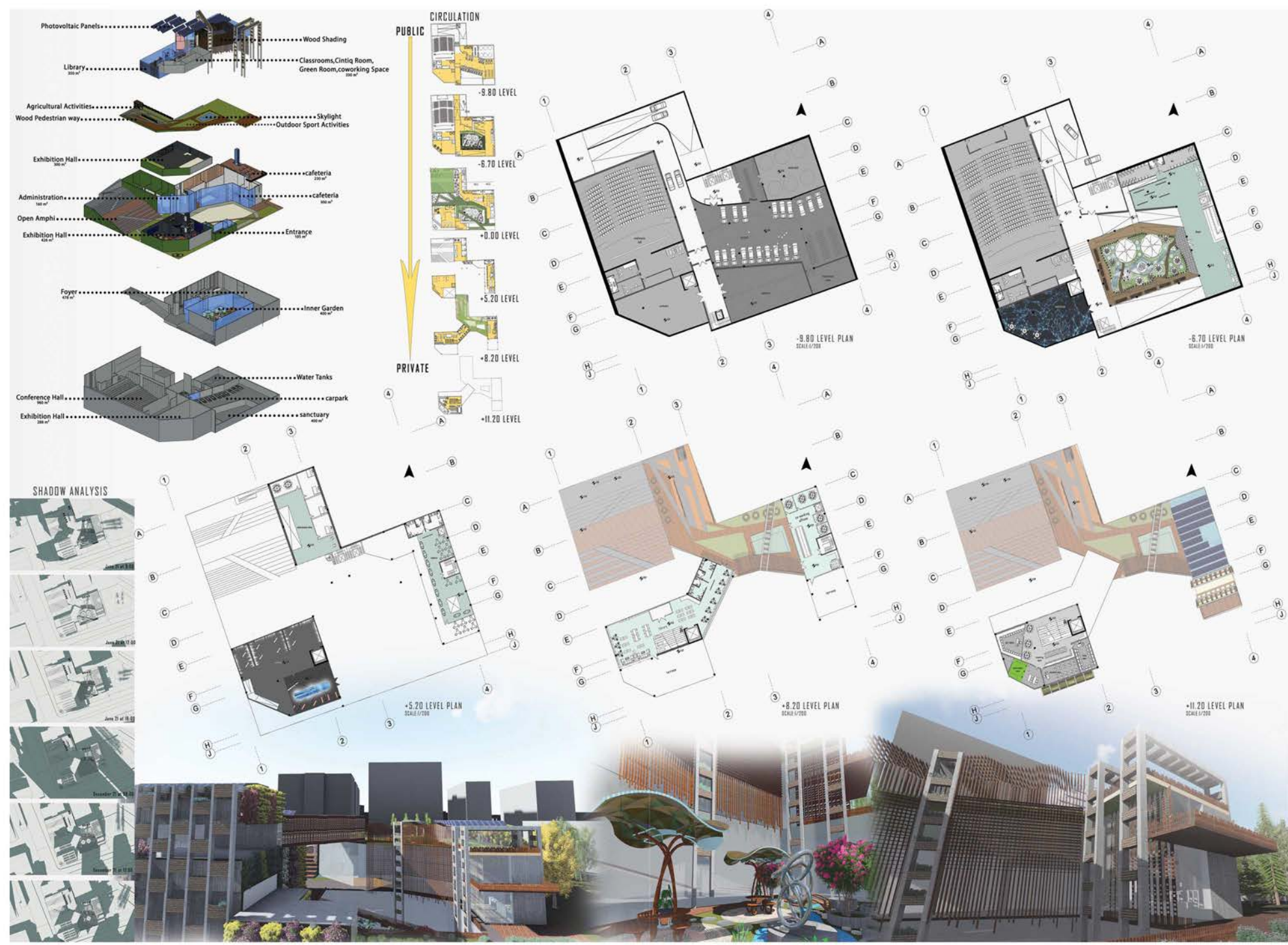


DIRECT ACCESS TO THEATRE BY PUBLIC  
CONCEPT DIAGRAMS

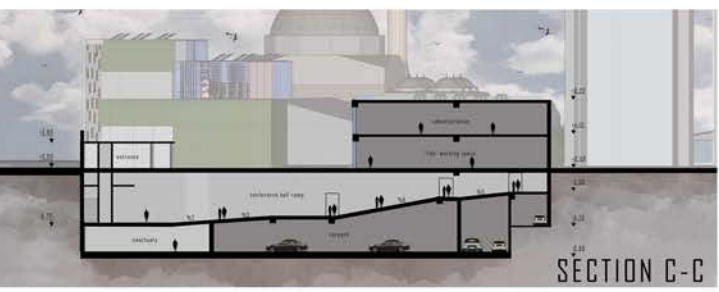
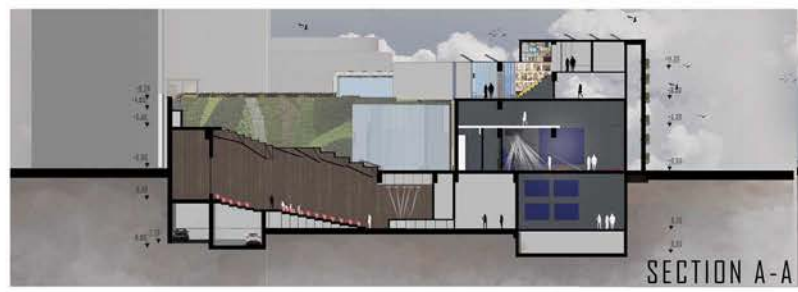
//////////////////// H. AYŞEGÜL DEMİR







CANSIN SELİN ÖZEN













## Definition of the Project

This Urban Design Studio introduces students in the Departments of Architecture and City Planning to the approaches, concepts, techniques, and tools of urban design. The multi-disciplinary nature of urban design offers an opportunity to establish co-working, which links the two departments more closely to their mutual enrichment, and to the benefit of the Faculty of Architecture (ideally the teams should include experts from infrastructure engineering, landscape design, transportation, financing, marketing and legislation).

The objectives of the course can be 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 consider the uses of public and communal spaces;

To enable teams composed of students of architecture and city planning to work together on both highlighting the assets and solving the problems of settlements in different scales.



## Students

Abdullah Bayraker / Abdullah Ubeyde Karadeniz / Ahmet Akbaşlı / Ahmet Kızılay / Arif Sertan Taşdelen / Arzum Anduv / Aslı Kurşun / Ayşe Mustak / Ayşe Postacı / Ayşegül Özcan / Bahar Kaya / Baki Orçun Can / Berfin Bilgin / Berkan Özgür / Berkcan Acet / Bilal Iğdır / Bilal Memiş / Bilge Bozkurt Balbay / Burcu Deveci / Büşra Genç / Ceren Bingöl / Deniz Demir / Deniz Özbek / Didem Şahin / Duygu Ayhan / Ecem Çavuşlu / Eda Demir / Eda Uğur / Ela Çelik / Elçin Sarı / Elif Çiçek / Elif Garagon / Elif Sezer / Elvin Serim / Emre Aydın / Eren Can Uysal / Esmâ Doğan / Faruk Türkmen / Fulya Ateş / Gamze Yağmur / Gülşin Kaba / Hande Akkul Hatice Kübra Baştuğ / İdem Şaşoğlu / İdriz Mumcu / İlkiz Karaçam / İrem Demirel / Julia Altay / Karen Pelin Astley / Kumru Ön / Kübra İnce / Leyla Adıyaman / M.Mustafa Kabakçı / Mehmet Ali Kipel / Mehmet Caferoğlu / Melike Nur Şahin / Melisa Alagöz / Meltem Kapuz / Merve Alak / Merve Altuntaş / Merve Başkan / Merve Çelik / Merve Kayali / Merve Kılıç / Nevin Selin Toprakçı / Nilay Özden / Nuran Aslantaş / Onur Güngörmüş / Ömer Kağan Gür / Özge Erdem / Özgür Kaya / Sabiha Can / Sanem Bakan / Sarahi Coello Villanueva / Sena Ince / Sena Sönmez / Sercan Girgin / Serenay Aksoy / Sinem Çakı / Sinem Merpez / Şevval Naz Akmeşe / Şeyma Kayan / Üstün Üstünes / Yusuf Furkan Kaya / Zahide Merve Bozdemir / Zeynep Durmaz /





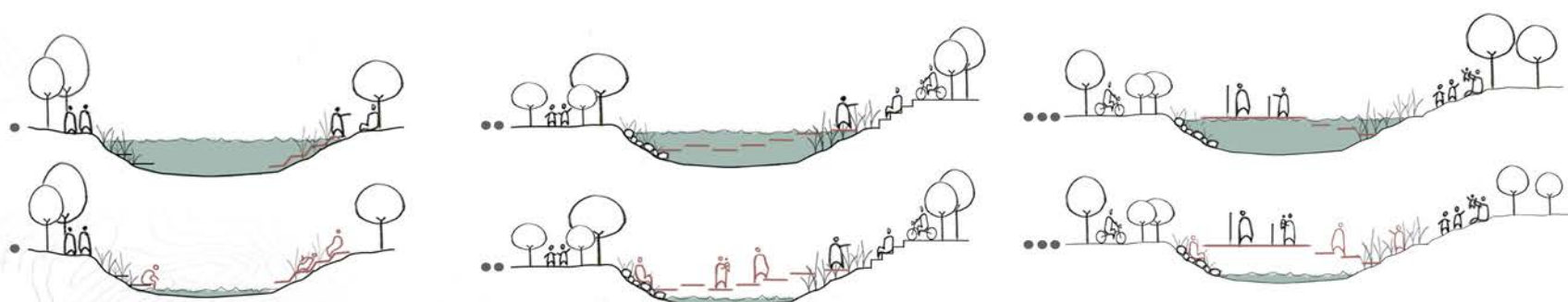




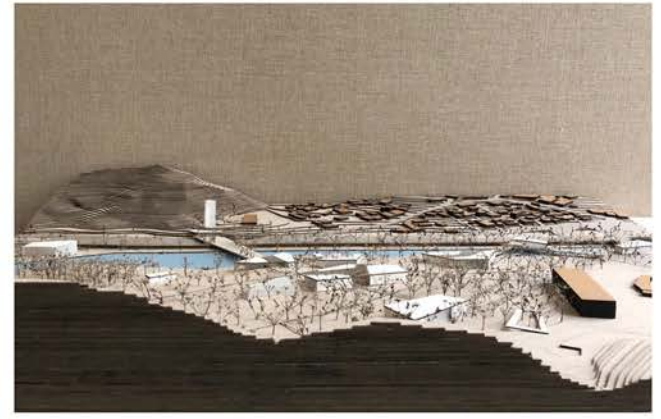




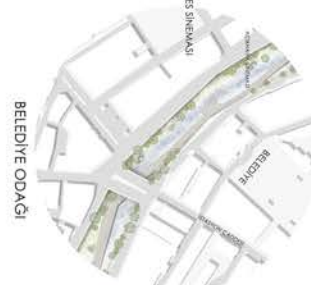
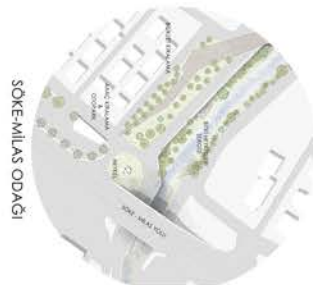
Yusuf Furkan KAYA, Melike Nur ŞAHİN, Eda DEMİR, Arif Sertan TAŞDELEN Bilge Bozkurt BALBAY  
Hatice Kübra BAŞTUĞ //////////////////////////////////////



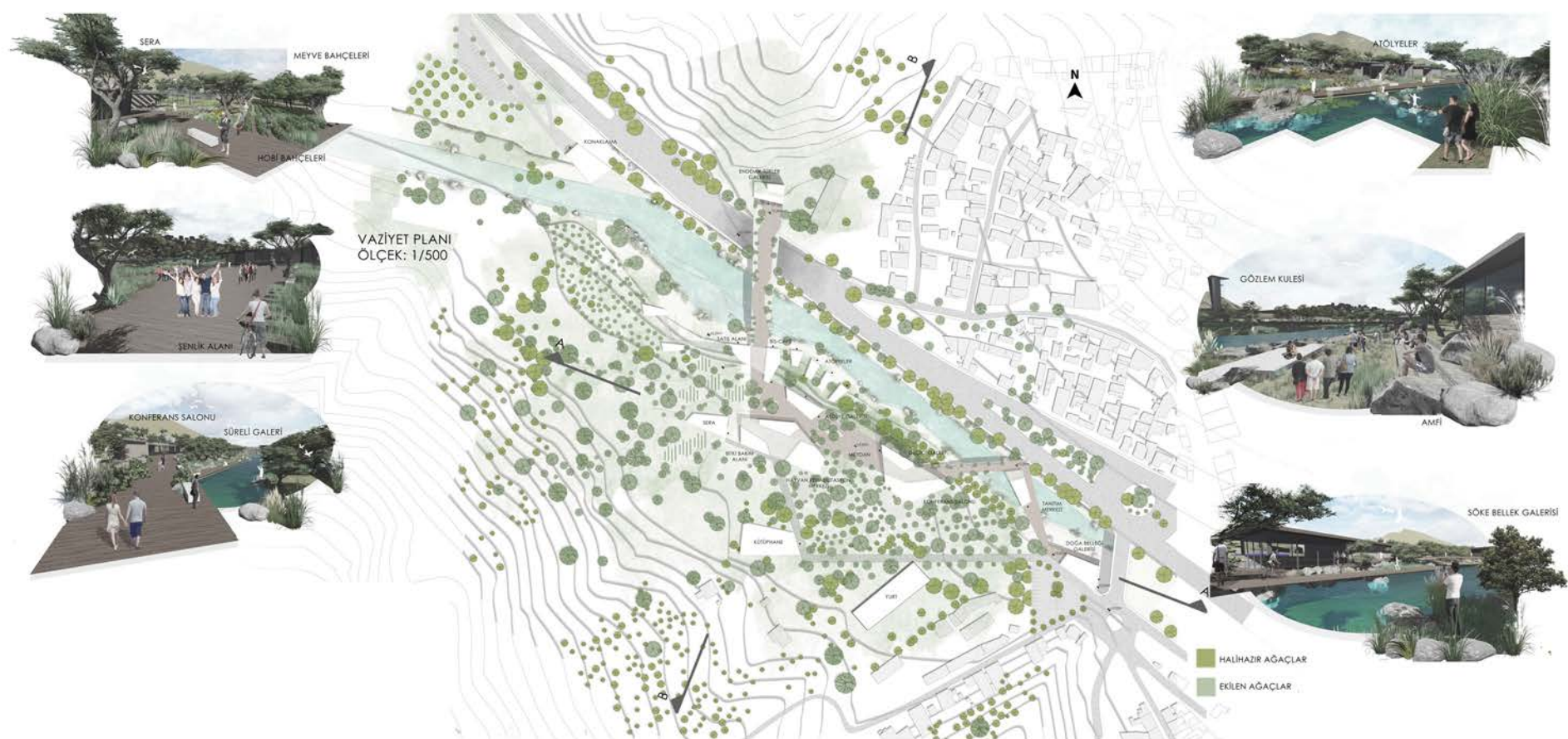
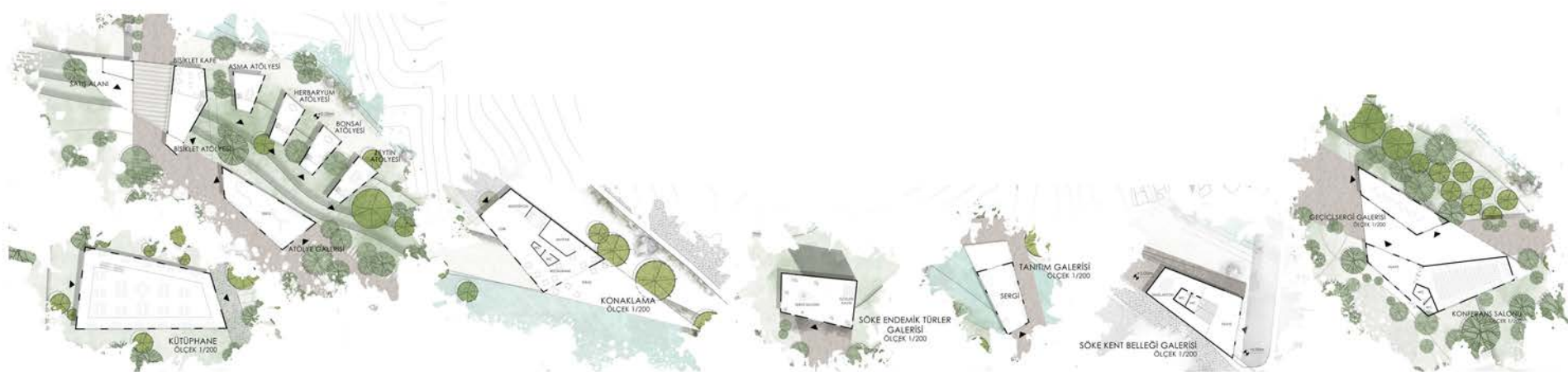




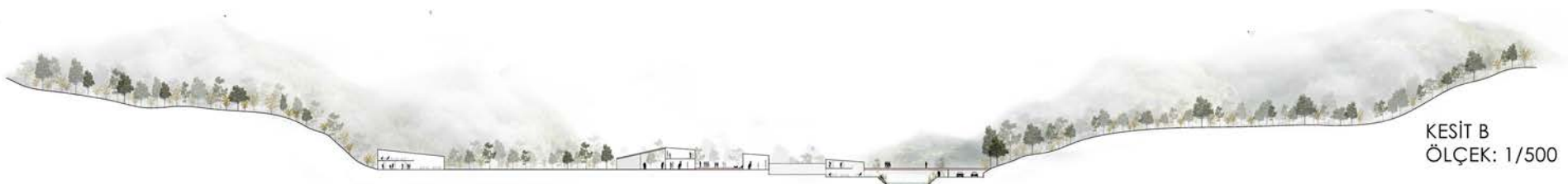
Yusuf Furkan KAYA, Melike Nur ŞAHİN, Eda DEMİR, Arif Sertan TAŞDELEN Bilge Bozkurt BALBAY  
Hatice Kübra BAŞTUĞ







Yusuf Furkan KAYA, Melike Nur ŞAHİN, Eda DEMİR, Arif Sertan TAŞDELEN Bilge Bozkurt BALBAY  
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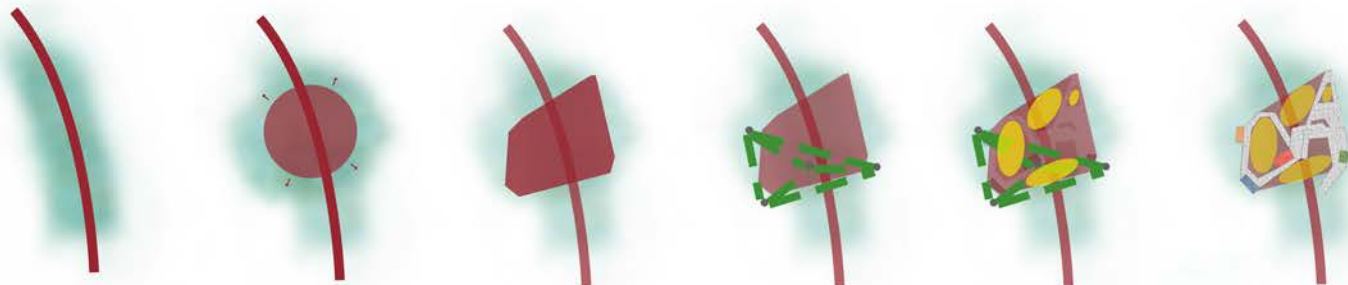


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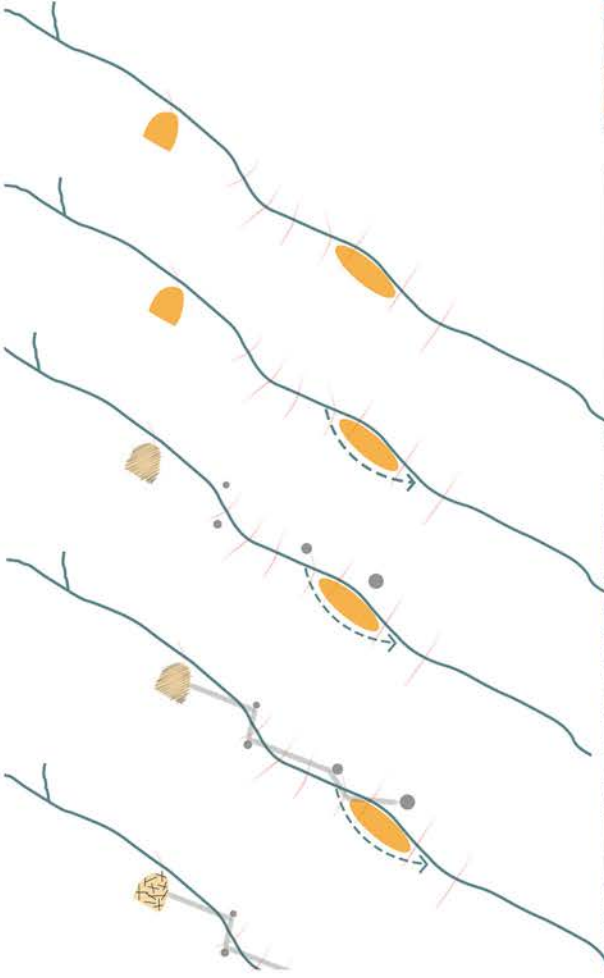




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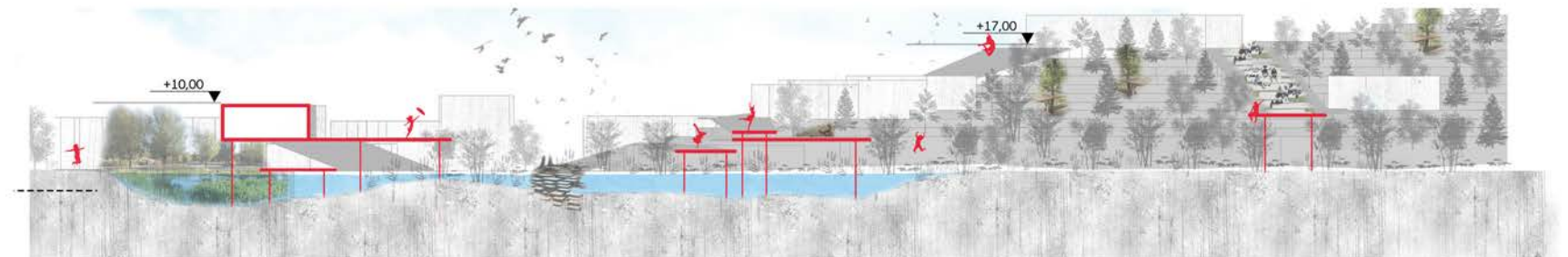




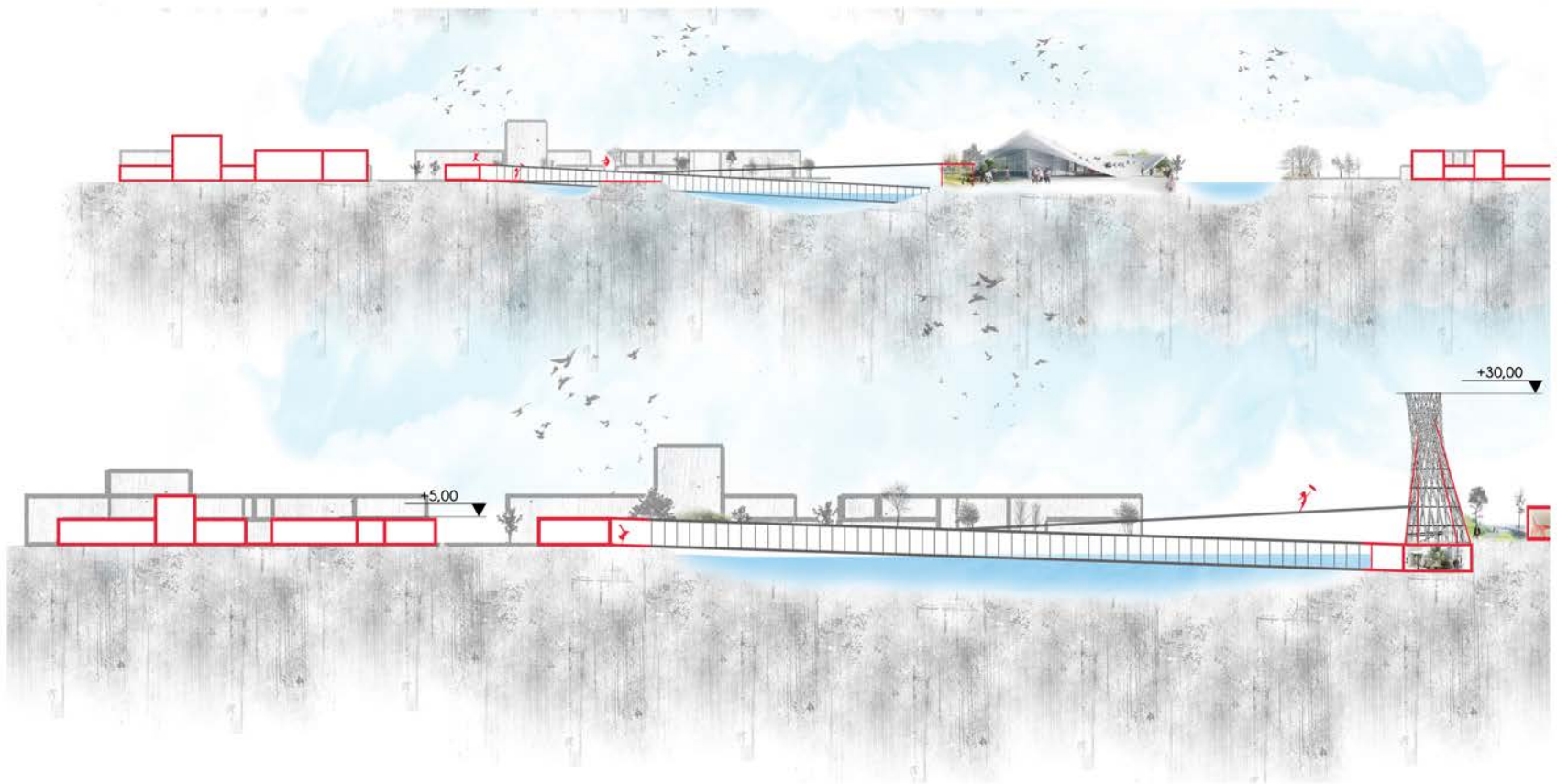


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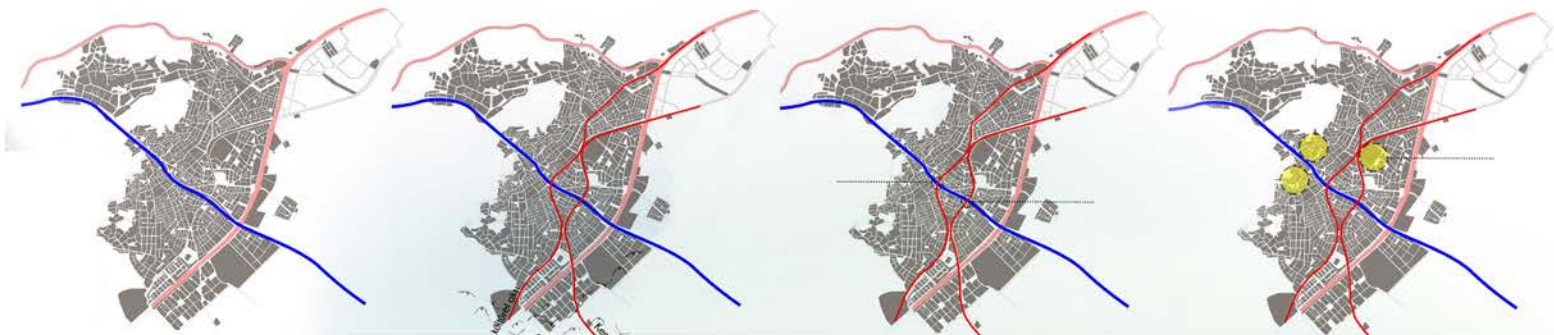
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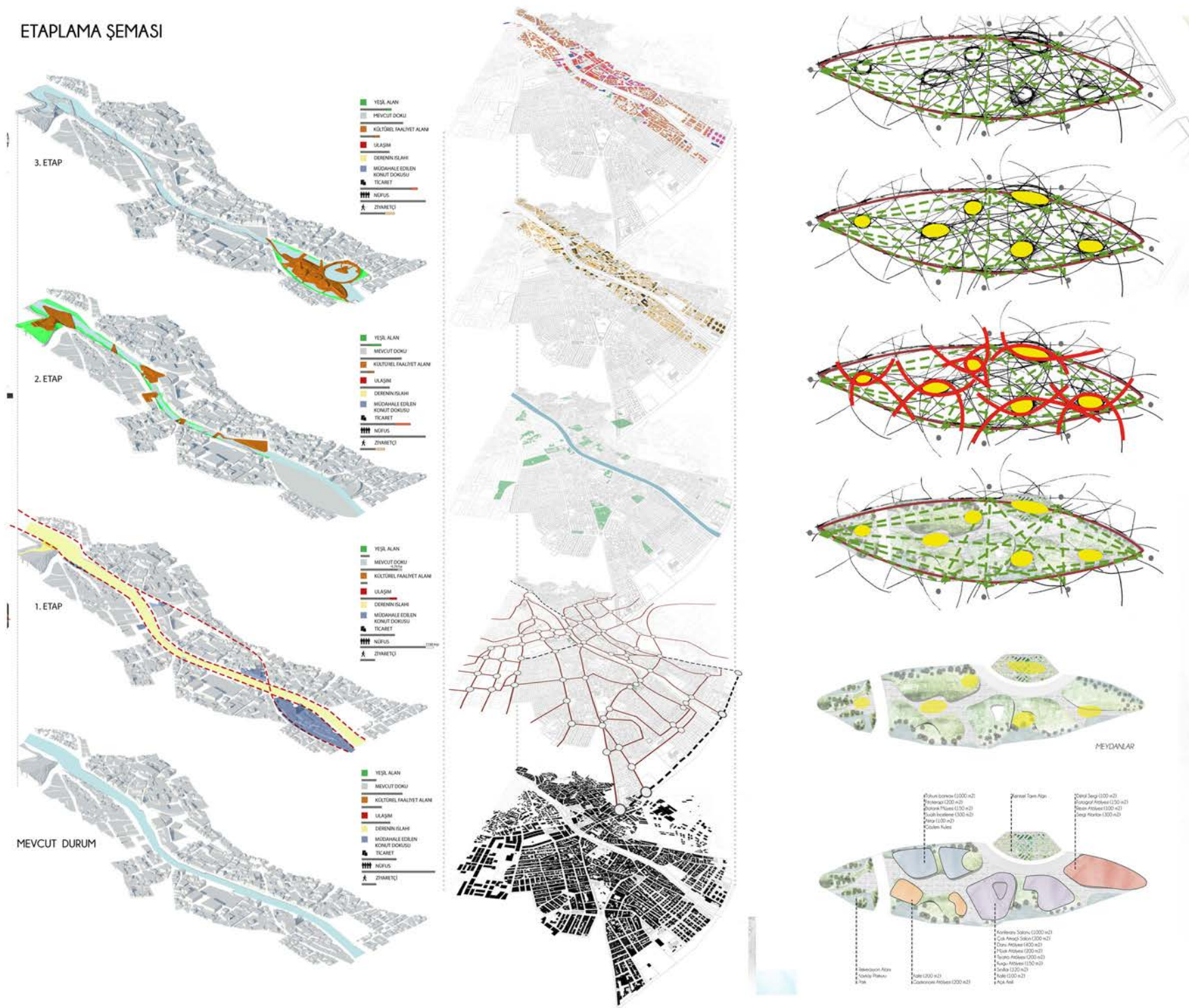


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### ETAPLAMA ŞEMASI



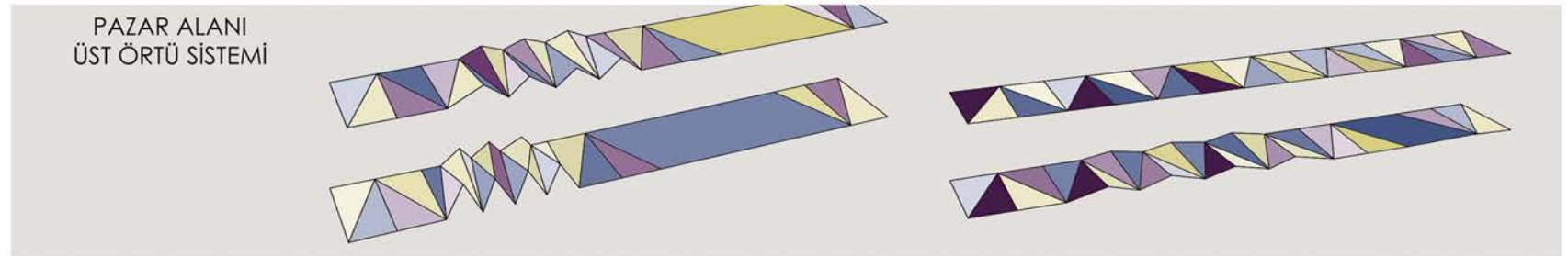
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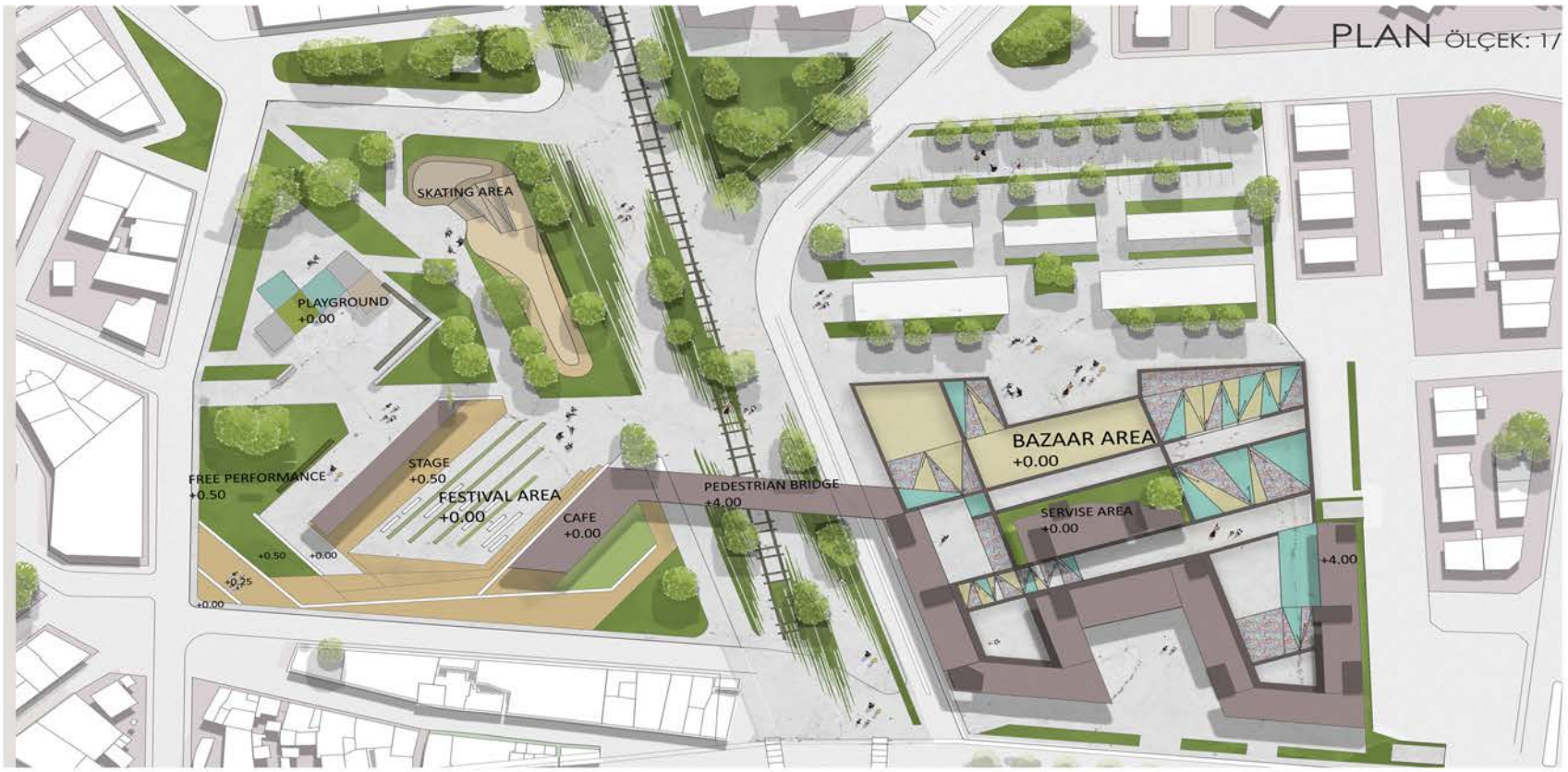




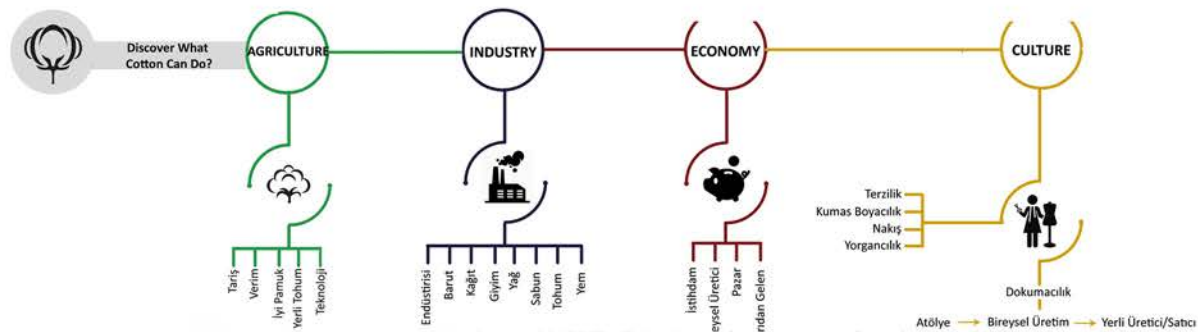
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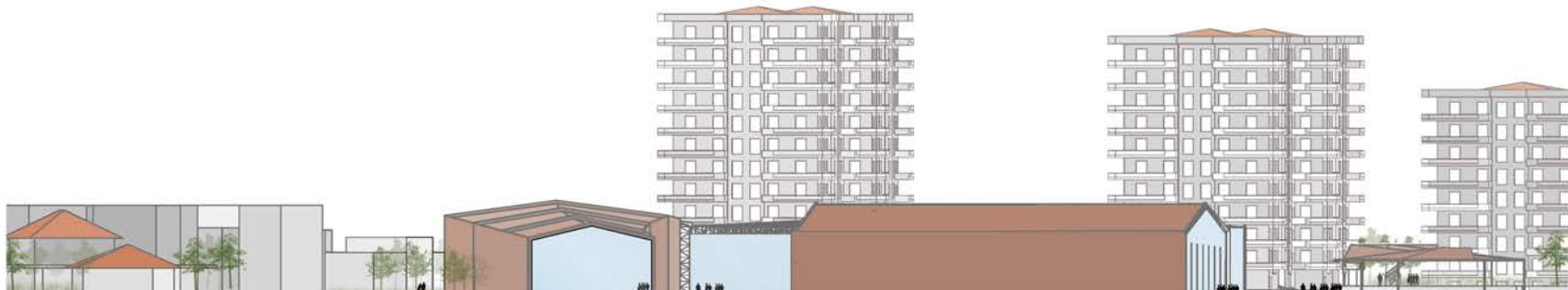
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DÜNYADA , TÜRKİYE'DE , SÖKE'DE PAMUK



## PAMUK PROBLEMLERİ



Pamuğun kültürel bir değer haline getirilmesi, kültür turizmine katkı sağlaması Söke'nin gelişimi için temel hedeflerden biridir.

## PAMUK PAYDAŞLARI



Bu hedefe ulaşabilmek ve Söke'nin sahip olduğu pamuk değerini bilinçli ve aktif bir şekilde kullanabilmesi için 15 yıllık bir kent geneli proje süreci hazırlanmıştır. Bu 15 yıllık projenin Söke'de tarımdan sanayiye ekonomiye ve kültüre kadar yansımaları planlanmıştır.

Hande AKKUL, Duygu AYHAN, Aslı KURŞUN, Merve KILIÇ, Ömer Kağan GÜR,  
Nilay ÖZDEN////////////////////////////////////





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mimarlık bölümü  
**İYTE**  
*stüdyolar*

2017 / 2018

department of architecture  
**IZTECH**  
*studios*









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June 2018







Preface

# Undergraduate Design Studios

AR101-AR102

AR201-AR202

AR301-AR302

CP401-AR402







## PREFACE

This 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 2017-2018. 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 bu sayısı İzmir Yüksek Teknoloji Enstitüsü, Mimarlık Bölümünde 2017-2018 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 Anlayışı.

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 görevlilerimiz 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 build on the knowledge and skills acquired in the Introduction to Design course.

At the end of the semestre, they are expected to be able to:

- think and conceptualize three dimensionally;
- integrate fundamental aspects of space design, such as context, structure, form, and use;
- analyse architectural and urban spaces;
- communicate design ideas utilizing different representation techniques.

### Course Contents:

- Basic methods of documentation and analysis for the natural and built environment;
  - Physical and social definitions of space and place;
- Collective site and studio work for grasping spatial relations in the natural and built environment in the human scale and their enhancement for simple uses;
- Individual studio practices integrating spatial organization with construction skills.

Instr. Dr. Işın Can, Instr. Dr. Nilüfer Talu, Instr. Dr. Sema Doğan , Assoc. Prof. Dr. Tonguç Akış/ Res. Asst. Batuhan Taneri, Burcu Köken, Feral Geçer Sargın, Hatice Aktürk Abla, Işılai Tiarnagh Sheridan, Livanur Erbil Altıntaş, Nil Nadire Gelişkan, Yelin Demir Altıntaş //



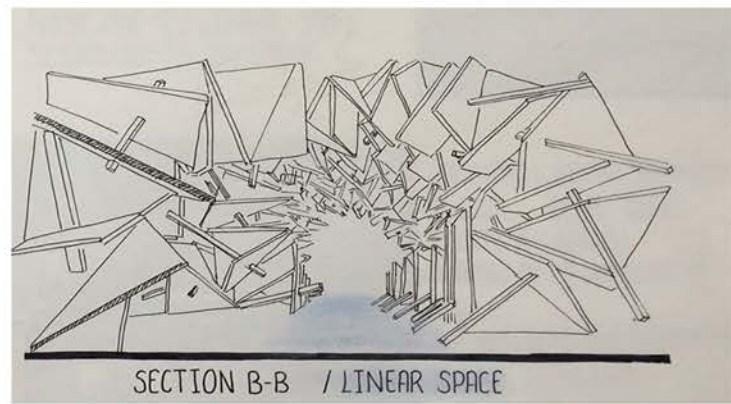
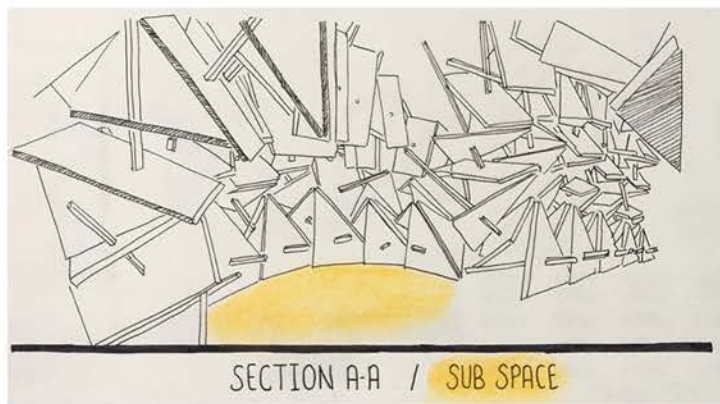
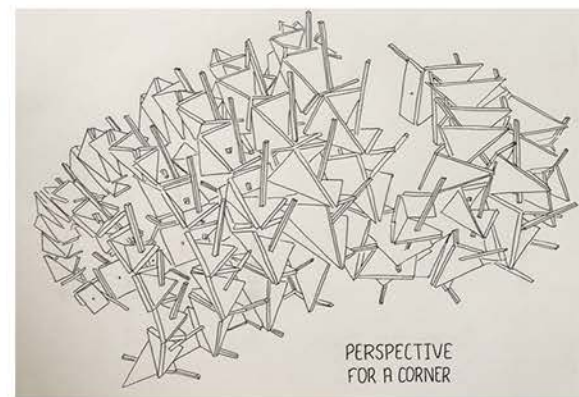
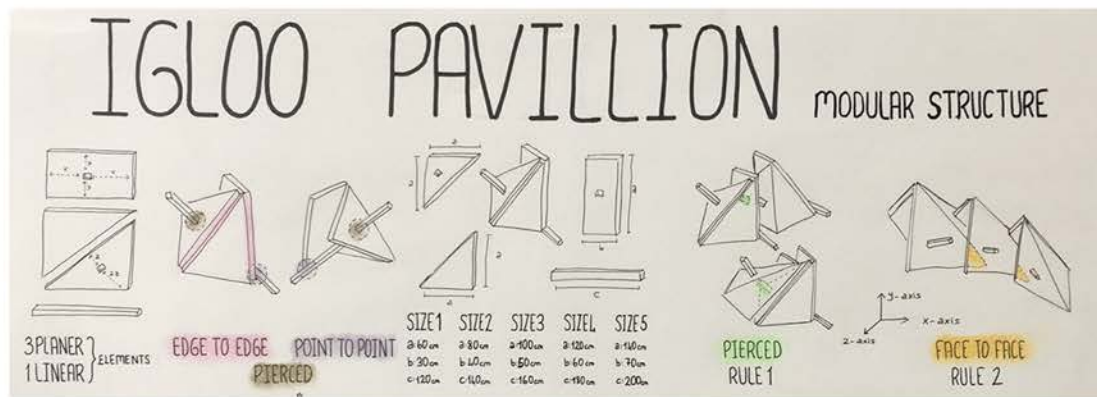
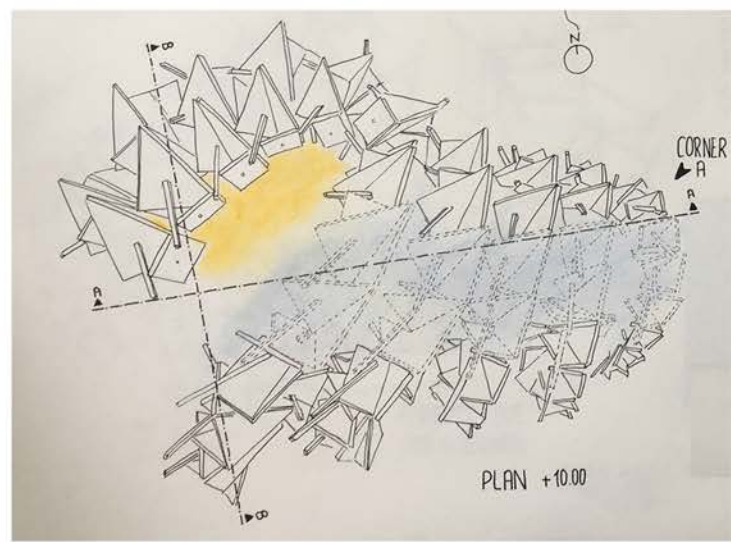
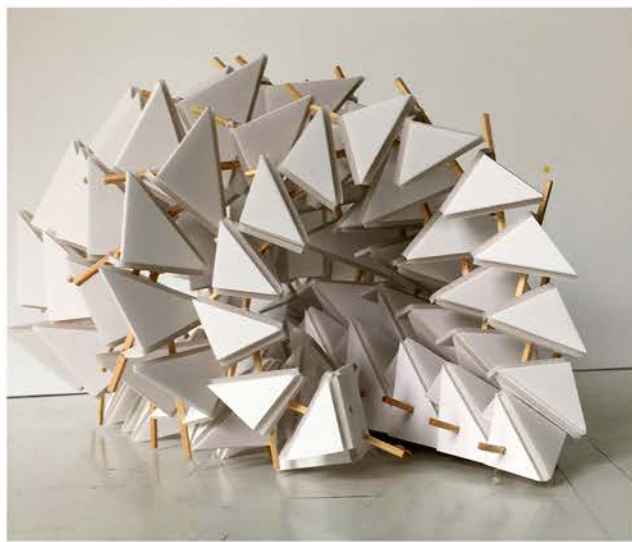
## Students

Aleyna Yorulmaz / Ali Kazıl / Alihan Tufaner / Anıl Bora, Aren Yergün / Aslıhan Çoban / Aslıhan Demirci, Atilla Atıl, Aybüke Belen, Ayça Kutluk / Ayrıs Yaren Özay / Ayşe Nur Aytulun/ Ayşe Nur Kartal / Aysu Yücel / Başak Çetinbülüç / Berfin Yucak / Beril Sözbir / Berivan Teymur / Berrak Işık / Bersu Özdemir / Betül Aslan / Betül Kılıç / Beyza Gökkaya / Beyza İlhan / Bilge Akkol / Birsu Kambur /Buket Geyik / Burak Bek / Burak Yıldız / Burcu Deniz / Çağıl Denizcan Durgun /Çağla Nur Turap / Can Karaca / Canan Sertyüz / Canberk Kavuncuoğlu / Cansu Cengiz / Celal Parmaksız / Ceren Aga / Ceren Ergüler / Ceren Korkmaz / Ceyda Şentürk / Ceylan Yıldırım / Çınar Yaygel / Cüneyt Kuşçu / Deniz Altungöz / Deniz Çay / Deniz Kurudere / Ece Köktaş/ Ece Özyılmaz / Ecem İpek Gümüş / Ege Yelekoğlu / Ekrem Öztürk / Elçin Burçak Eren / Elif Çolak / Elif Hepşen / Elif Naz Çelik / Emin Acar / Emin Yurdusev / Enes Karahan / Enes Karakaş / Enver Oral / Ertuğrul Akdemir / Esin Gülerden / Esra Dodurga / Eylül Selin Dutçu / Ezgi Harputlu / Fatma Bıçkıcı / Fatma Gizem Gezer / Fatma İrem Şanlı / Ferit Cemre Karpat / Furkan Aytaş / Gizem Bulut / Gizem Çelikbaş / Gizem Yüksel / Gökçe Küçük / Gonca Katmer / Güleycan Uzun / Gülşah Tekin / Gülşah Tuncay / Gülsüm Gizem Çakmak / Hakan Baha Aksakal / Hamit Uzun / Hamza Mücahit Ünlü/ Hande Aydemir / Hasan Furkan Solak / Hatice Ezgi Gülusta / Hatice Yiğit / Havva Temür / Havva Yan / Hilal Aytekin / Hüseyin Aykut / İbrahim Findikçioğlu / İbrahim Halil Gezer / İbrahim Halil Öztürk / İbrahim Uyan/ İlayda Demirci / İlkesu Yeşilyurt / İlsu Sunal / İpek Temizkan / İrem Eraslan / İrem Karahan / İsa Melih Boylu / Jale Tomaş / Kaan Yelaldi / Kerim Sarigül / Korzay Damar / Leyla Akbey / Mahmut Can Ertok / Mehmet Ali Kurtoğlu / Mehmet Ateş Bilgi / Mehmet Leke / Mehmet Tiner / Melda Yağci / Melike Aktaş / Merve Filiz / Meryem Alkan / Mevlüde Demir / Muhammed Habib Çoban / Nihal Gazioğlu / Nisa Yildirim / Nuray Kanat / Nurçin Abra / Nurgül Orozbay / Nursima Özer / Oğul Can / Oğulcan İşnel / Okan Özgörür/ Onur Engin / Osman Akan / Osman Çağine / Özge Buse Deryas / Özge Kiter / Özgür Ünal / Petek Can / Rabia Özdamar / Rana Buse Tavşan / Revşen Özdemir / Seda Renkli / Selin Hançer / Selin Özkaynak / Sena Aydemir / Sena Can / Sevim Ekren / Şeyda Aydın / Seyit Demir / Sezen Ergün / Sıla Türkü Parlak / Sinan Yıldız / Süleyman Pişken / Sümeyye Taş / Tarik Çetin / Tuğçe Tiryakioğlu / Tunç Ediz Baş / Turap Mesut Aktay / Utku Ünlü / Yağmur Yiğitsoy / Yaren Yıldırım / Yusuf Ekinci/ Zehra Çağla Yılmaz / Zehra Hilal Kızılay / Zeynep Genim





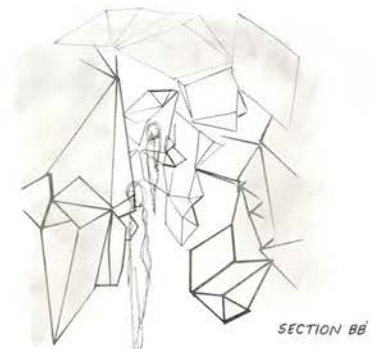
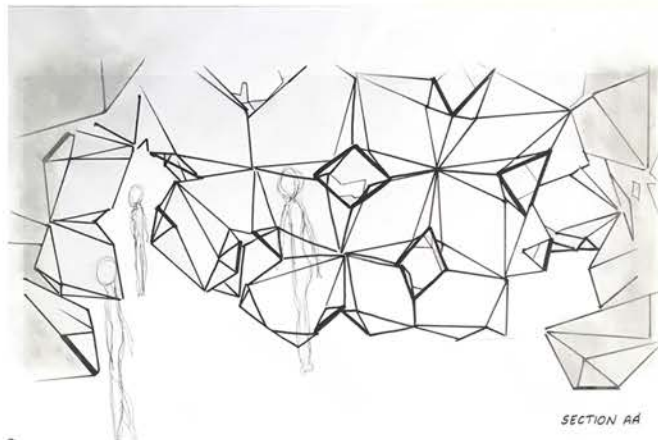
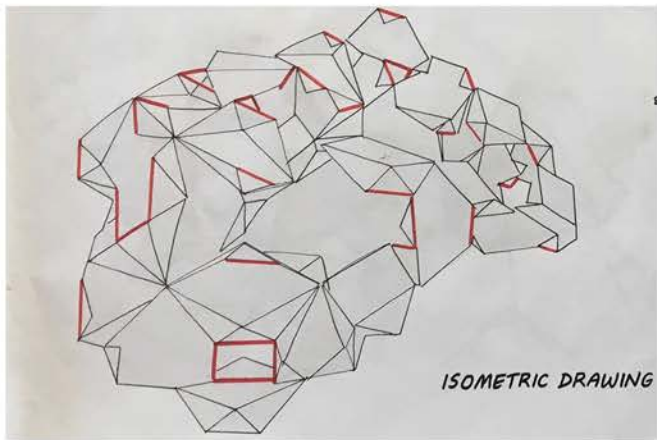
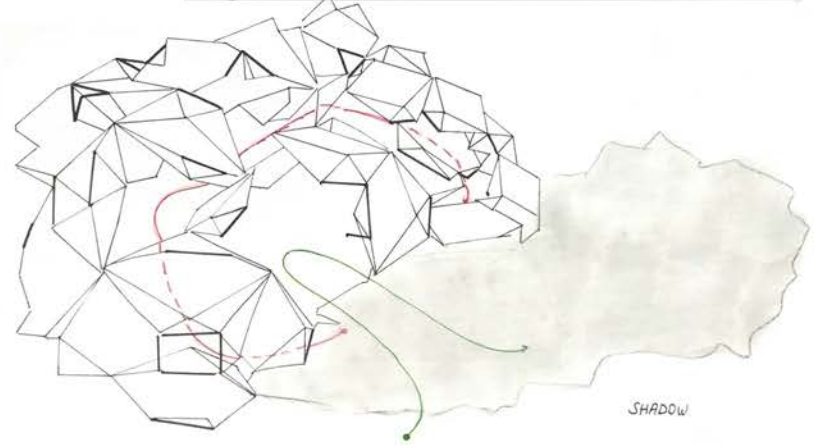
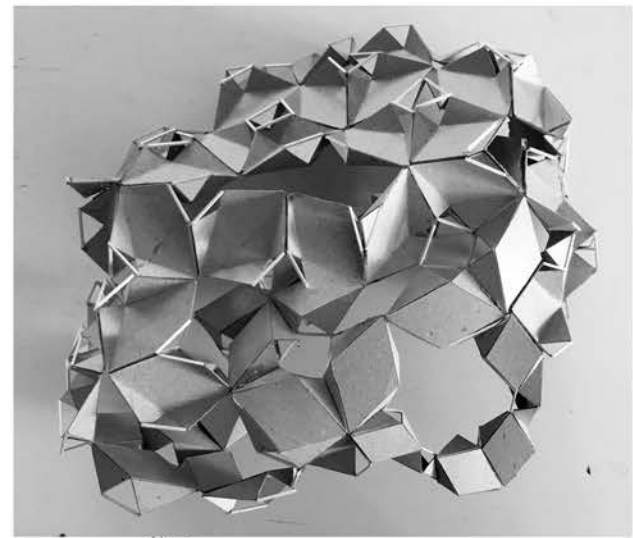
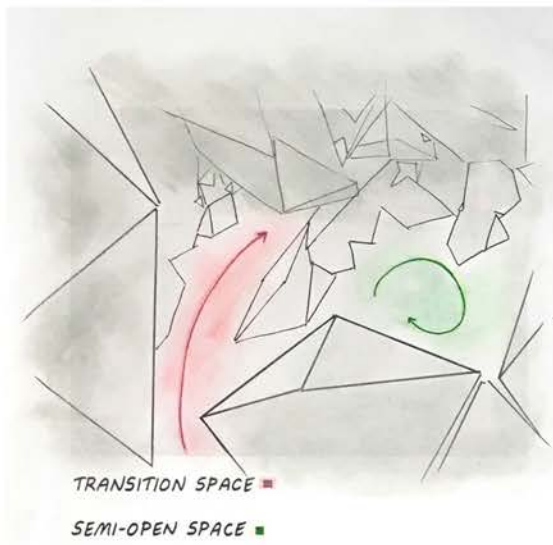
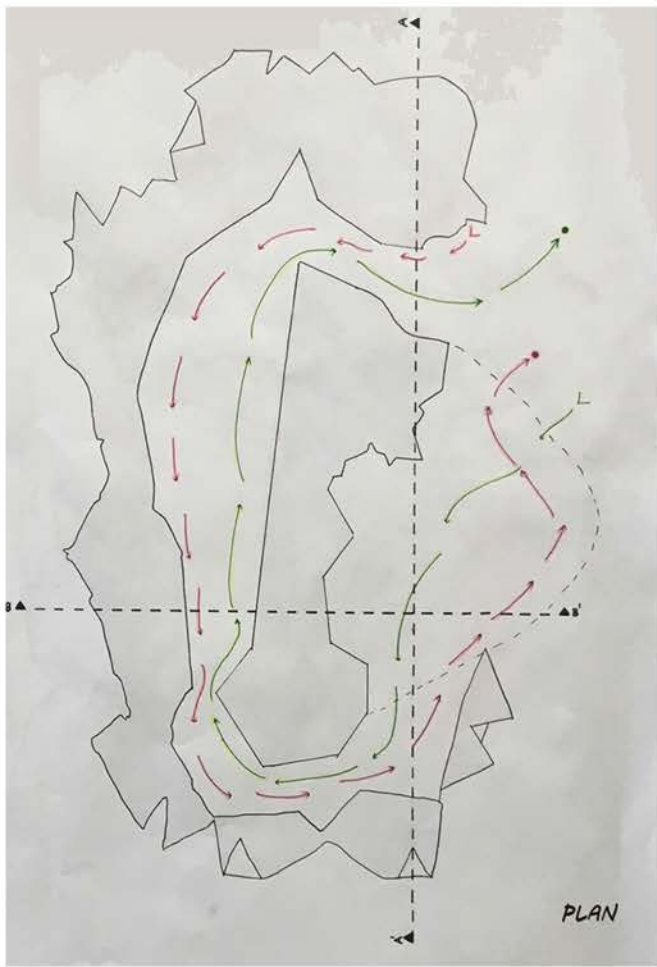




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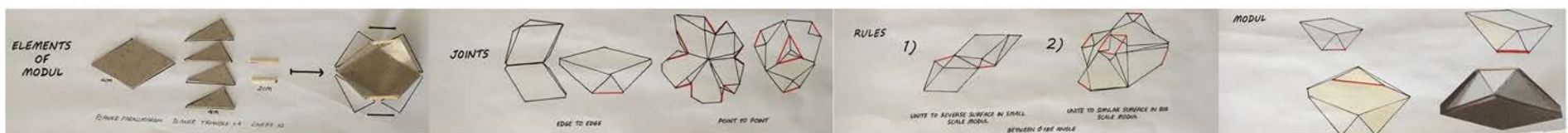
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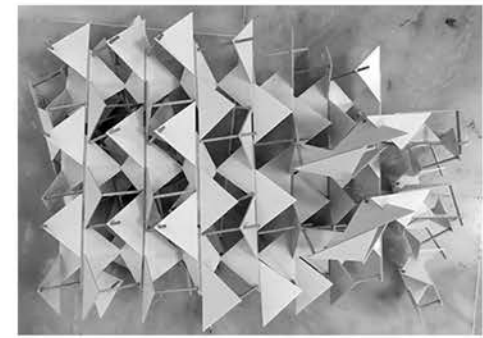
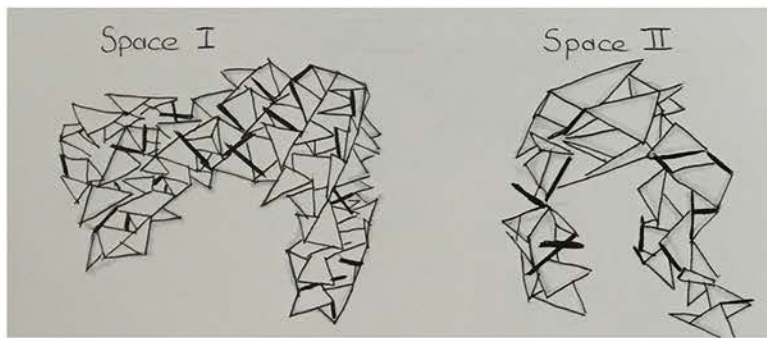
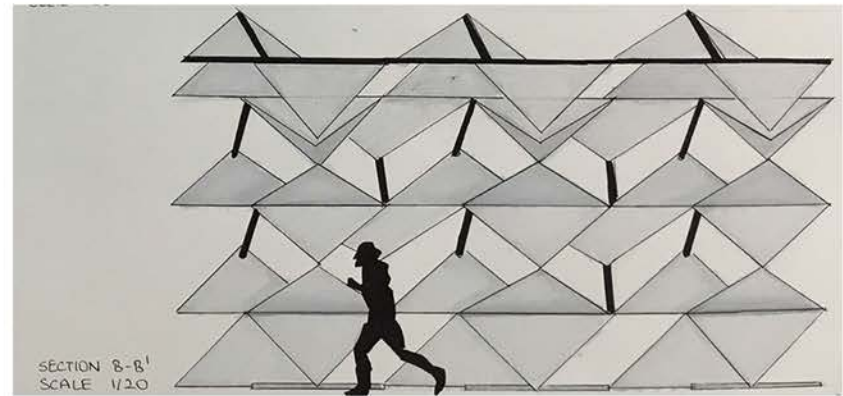
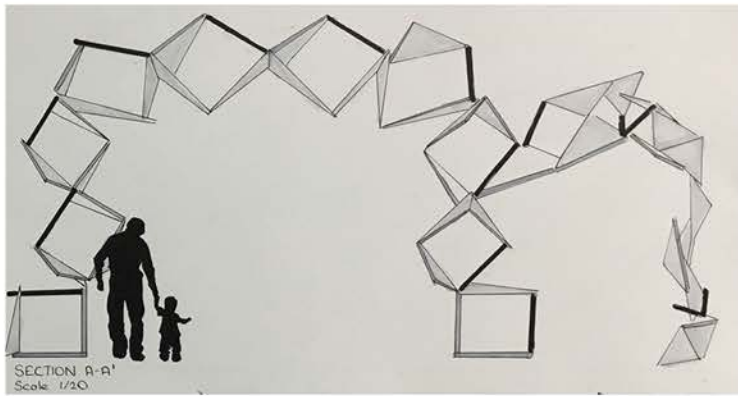
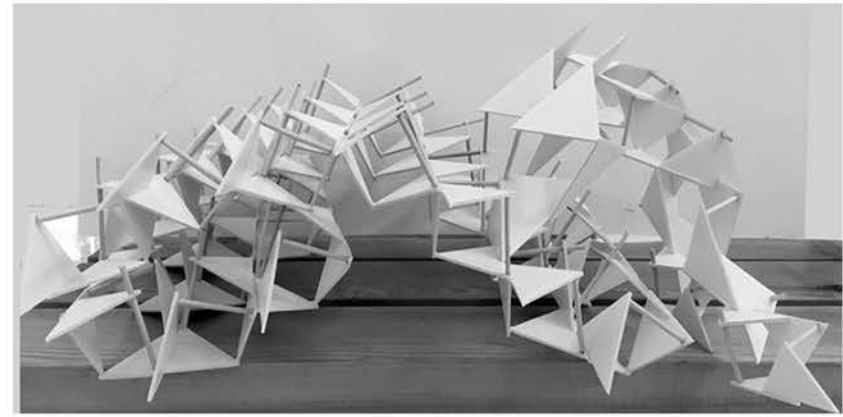
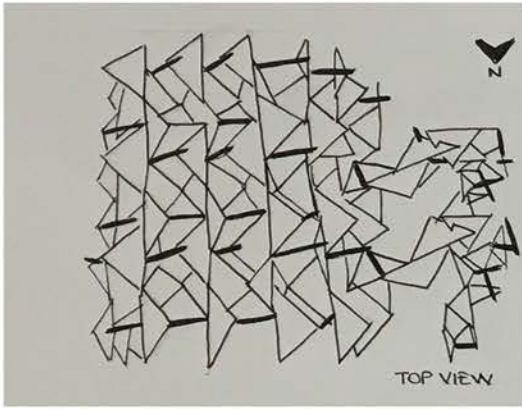


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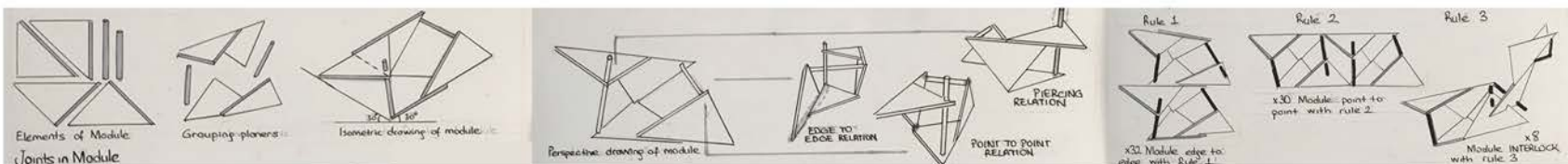




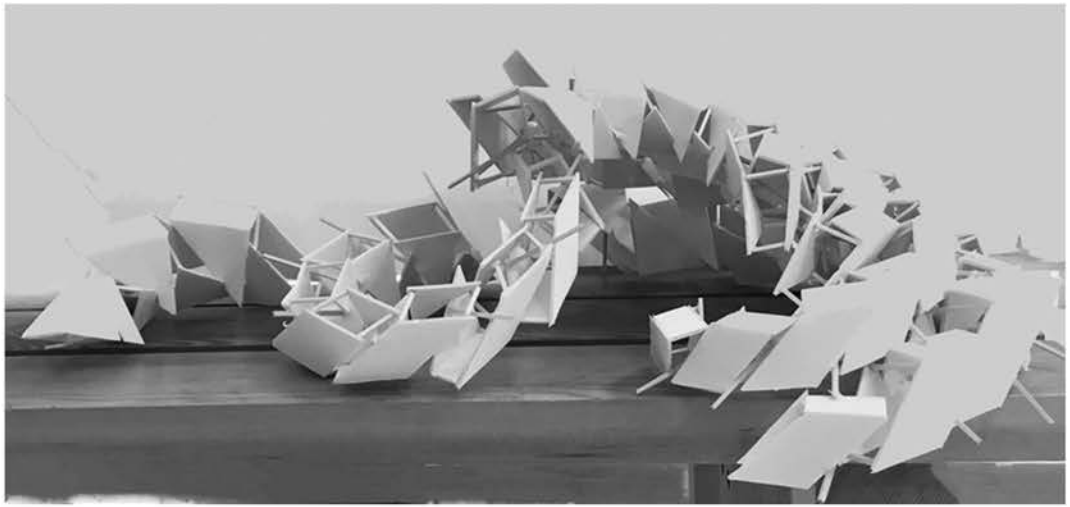
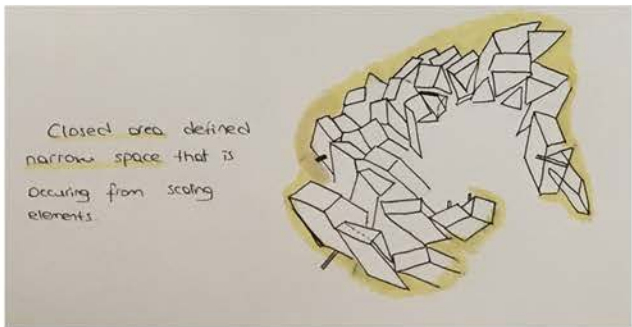
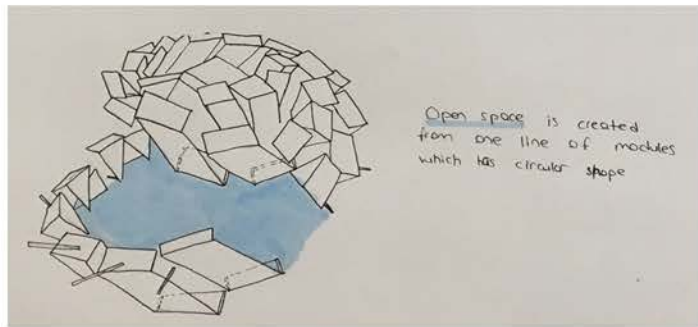
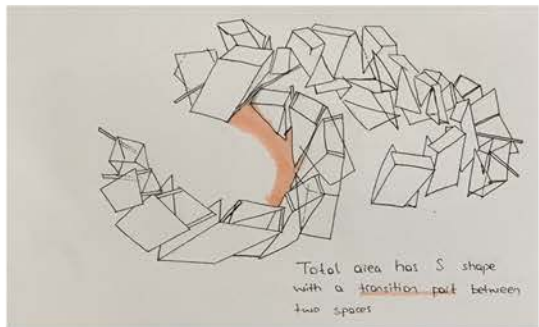
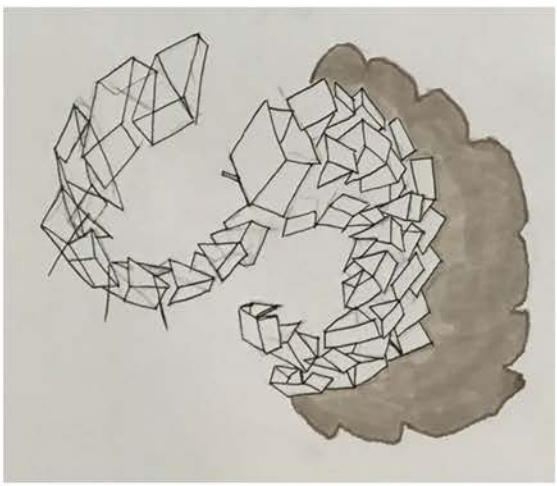
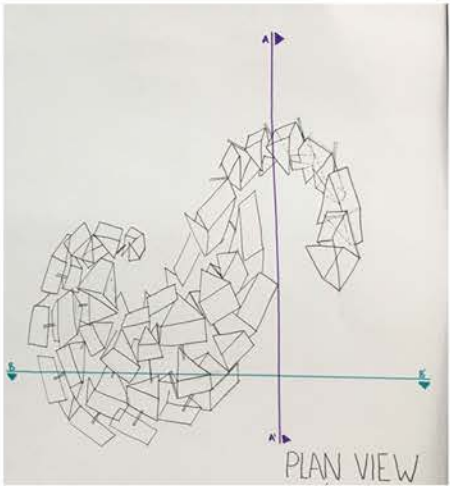


Ceren Ergüler

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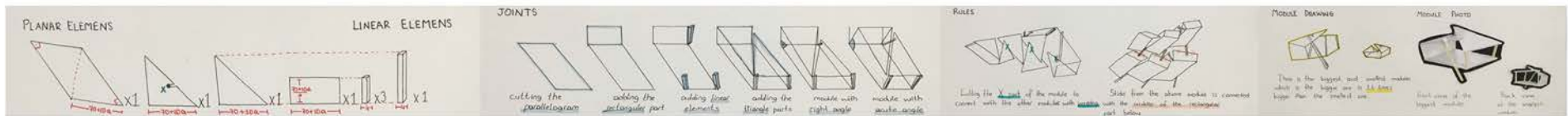






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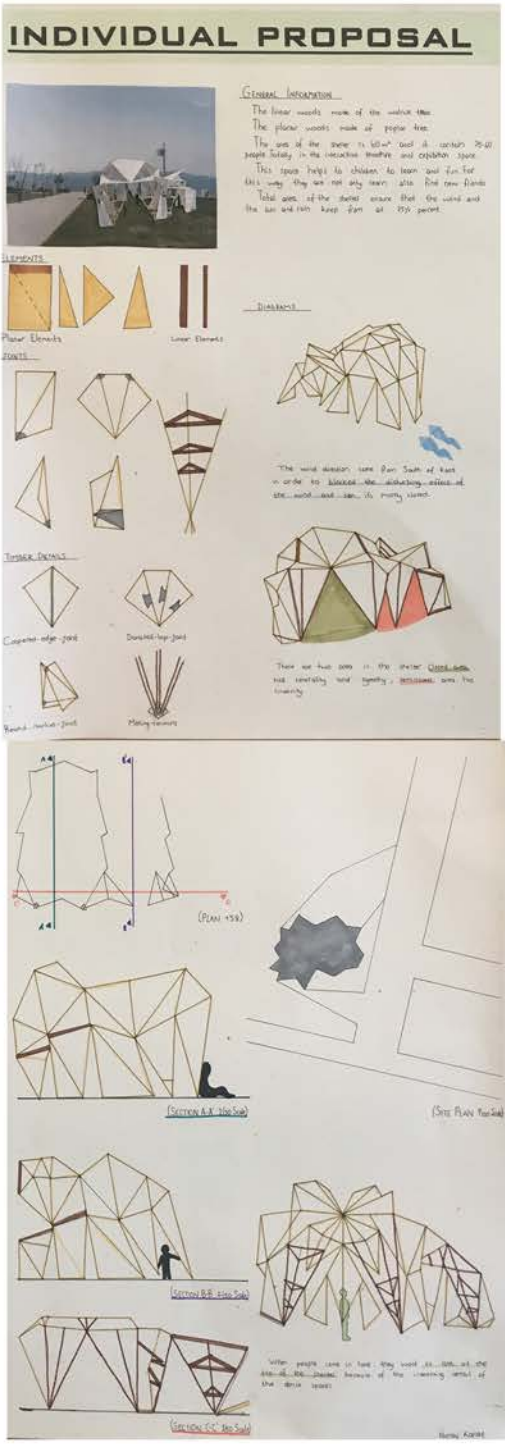
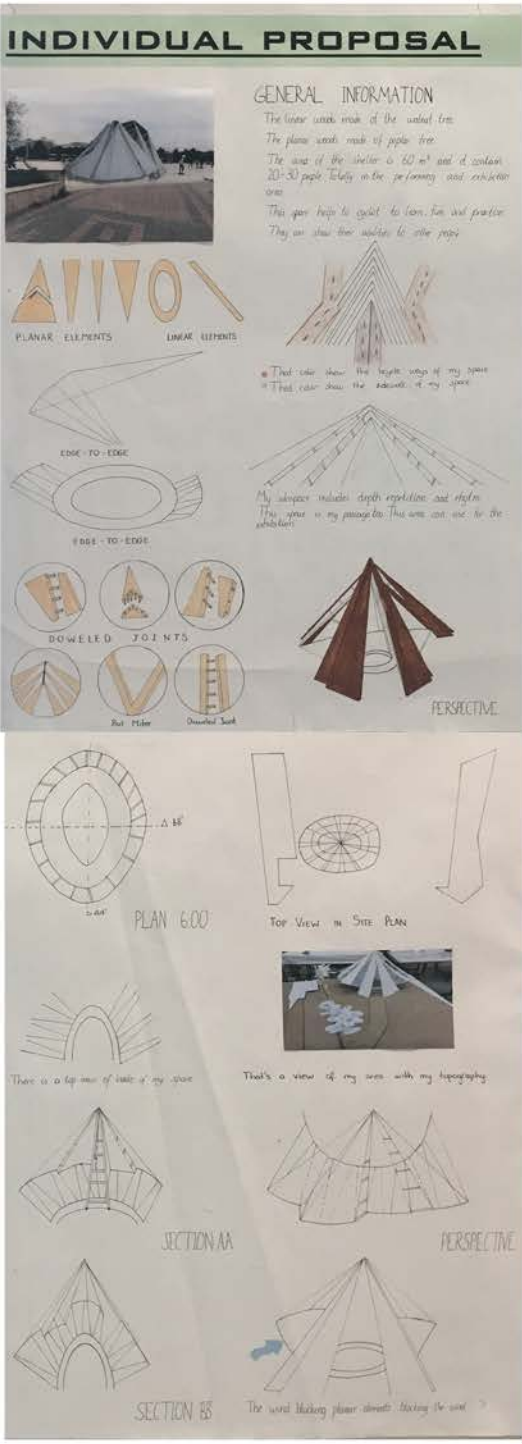
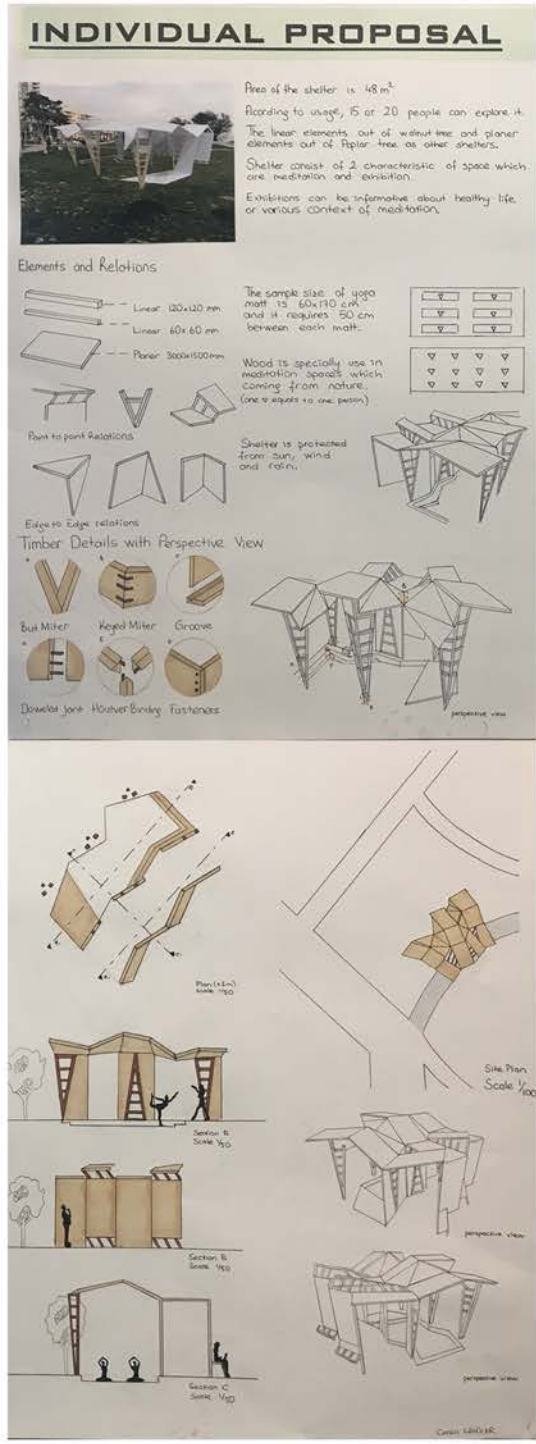
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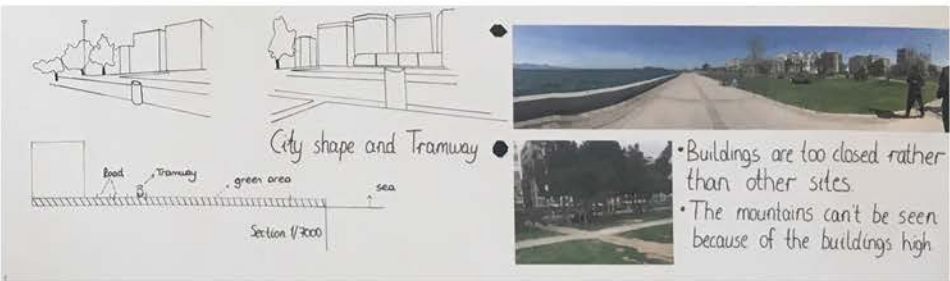
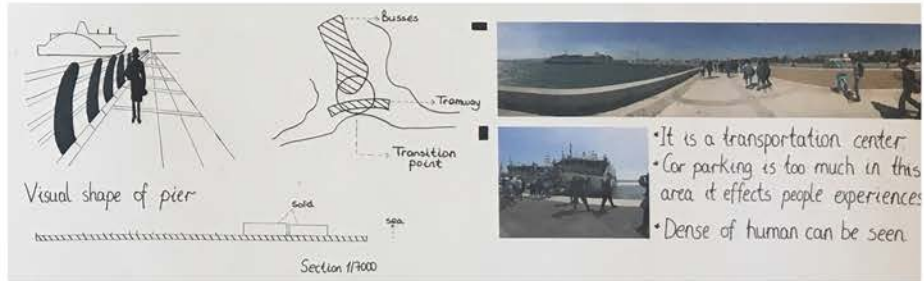


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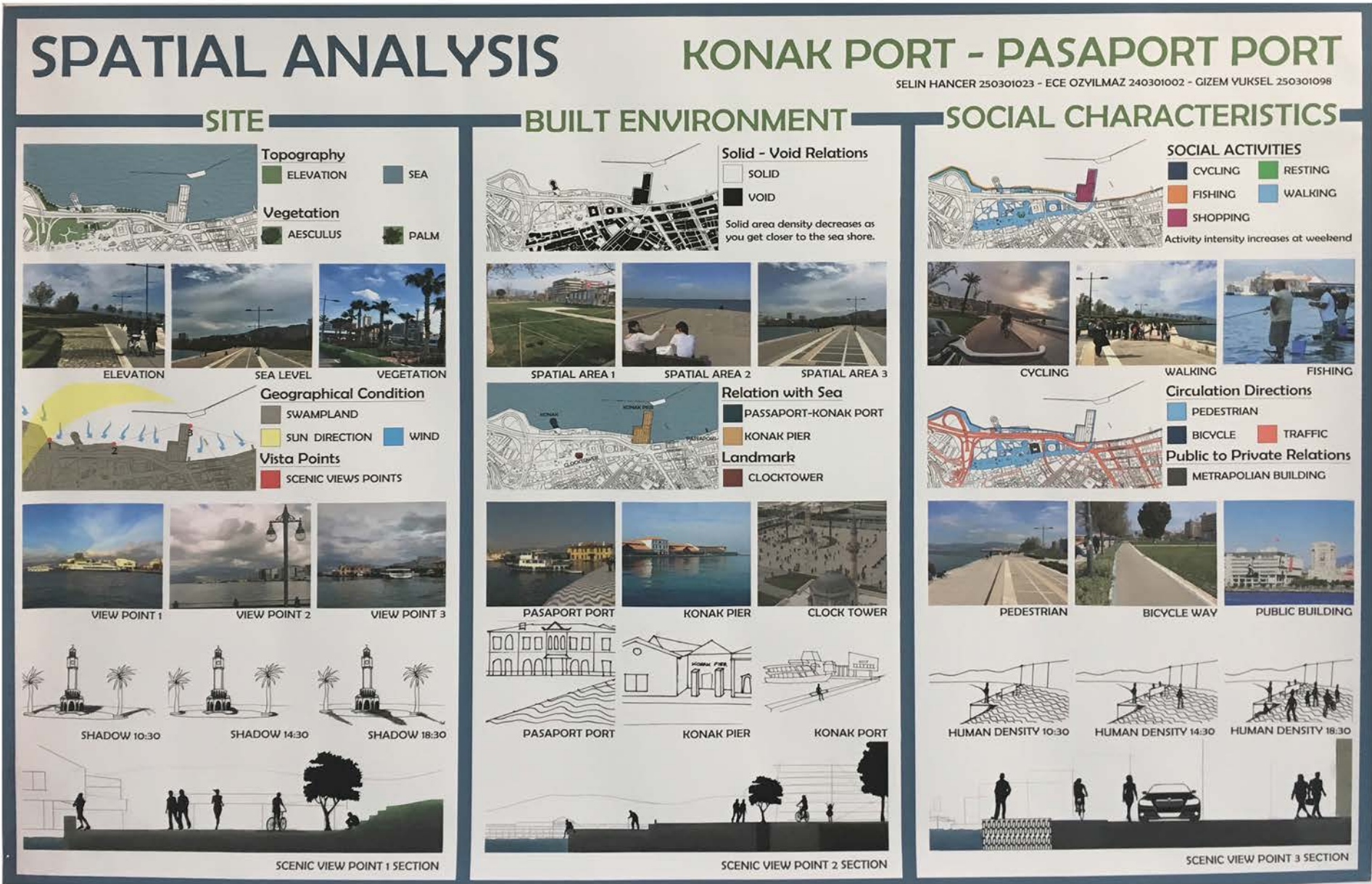
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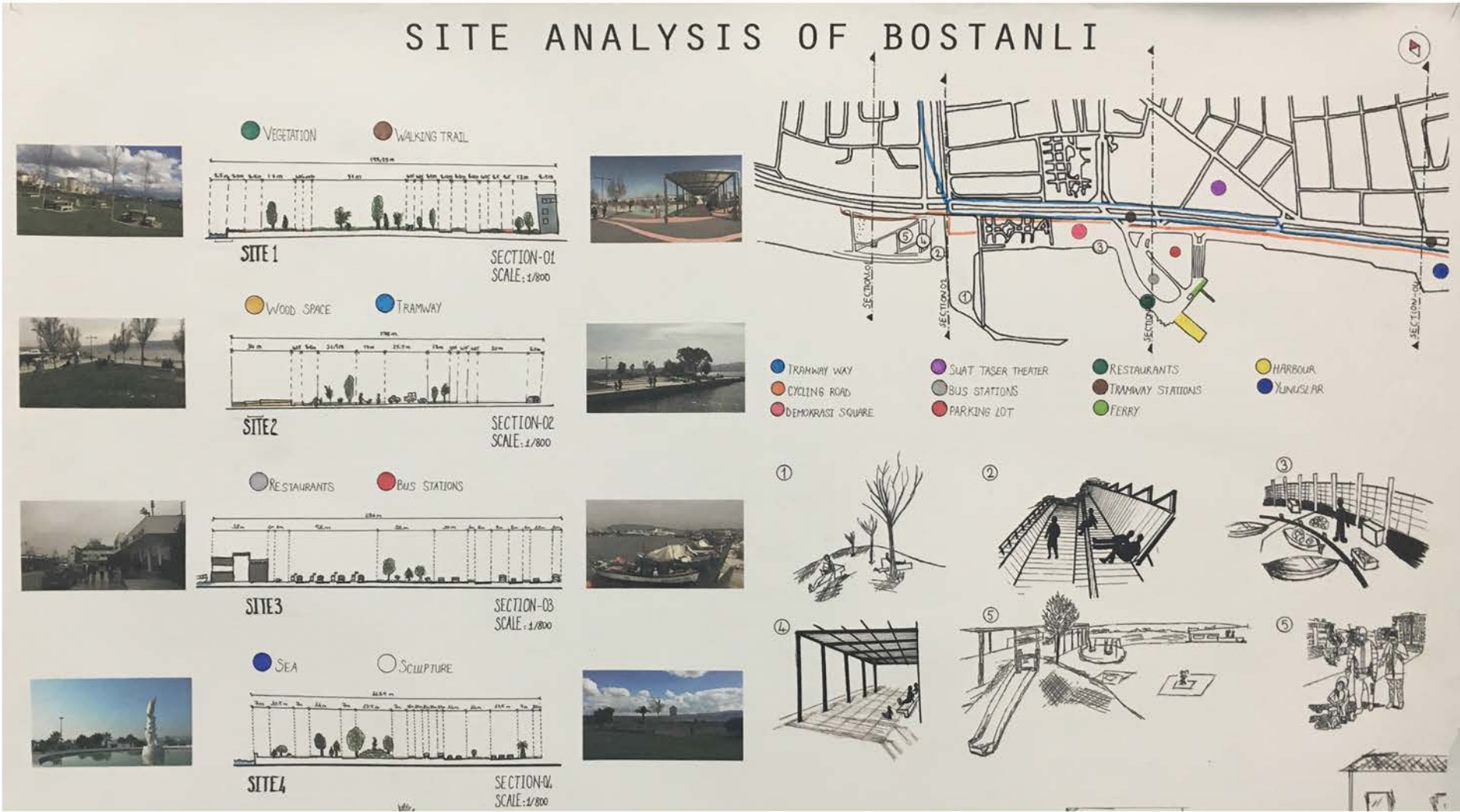
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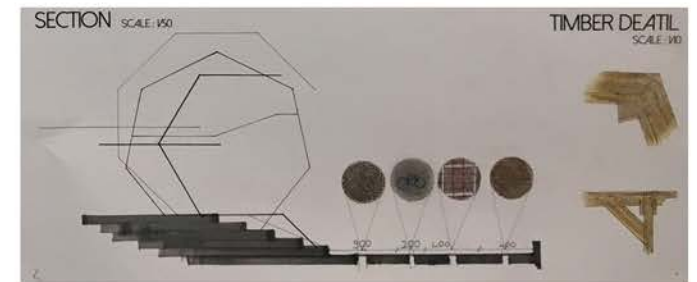
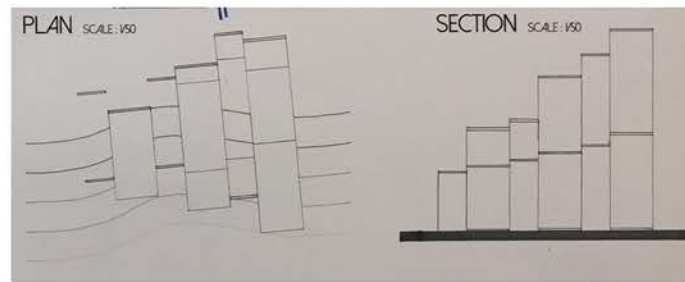
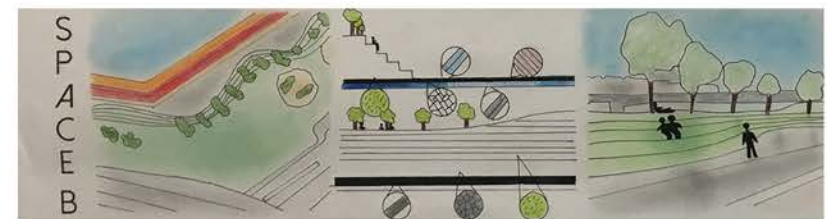
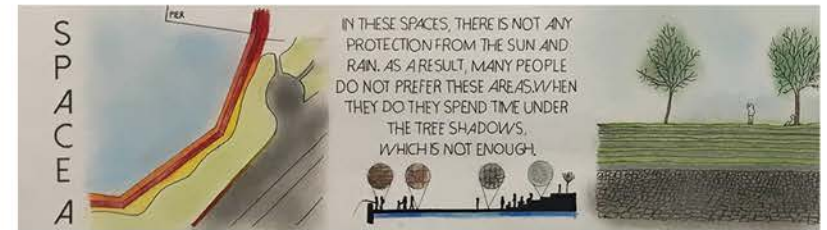
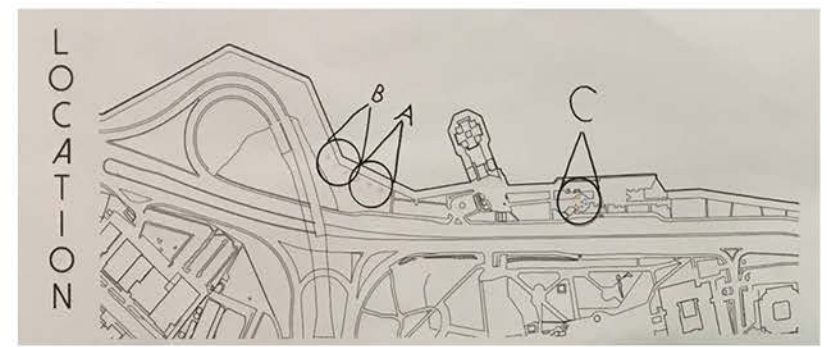
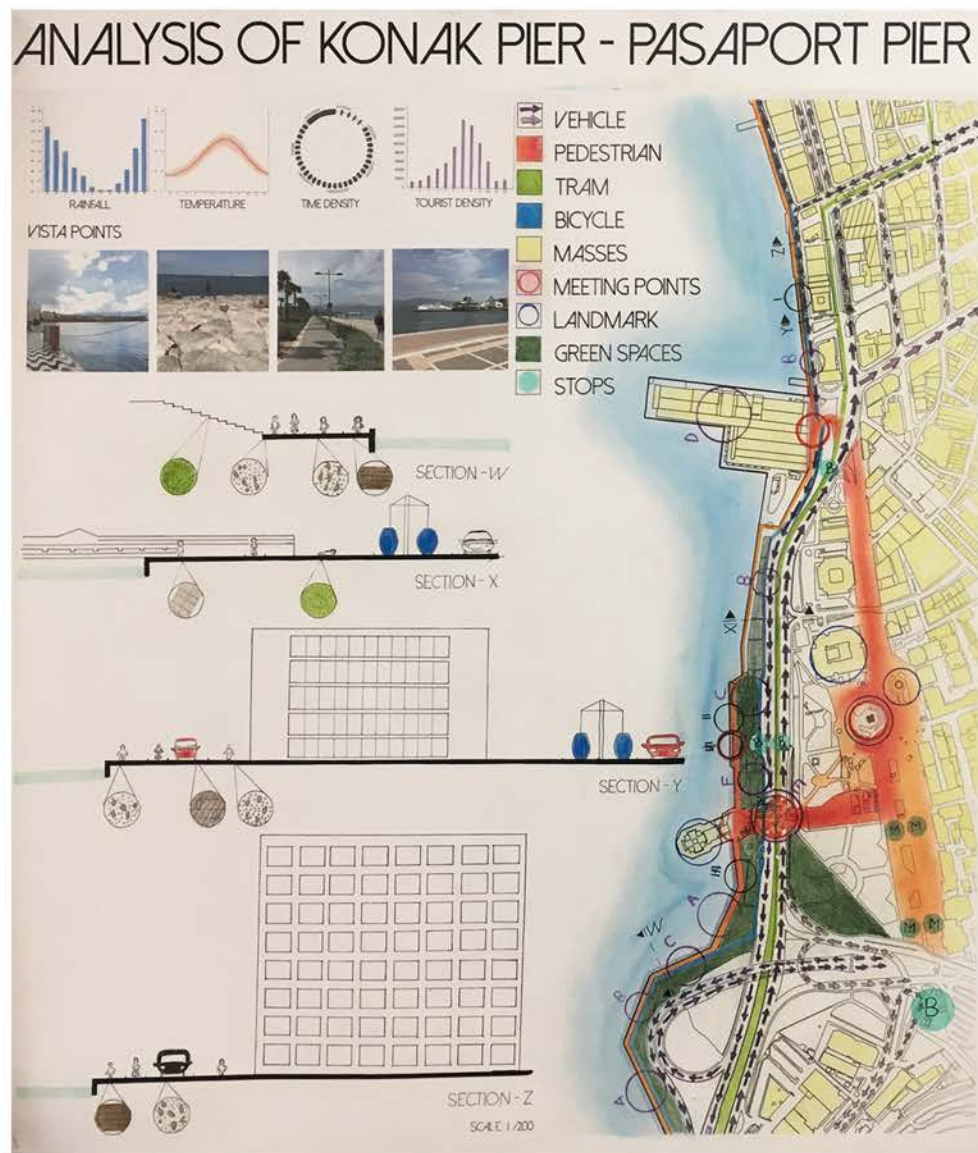


Aybüke Belen      Ayris Yaren Özay      Cansu Cengiz      Özge Kiter

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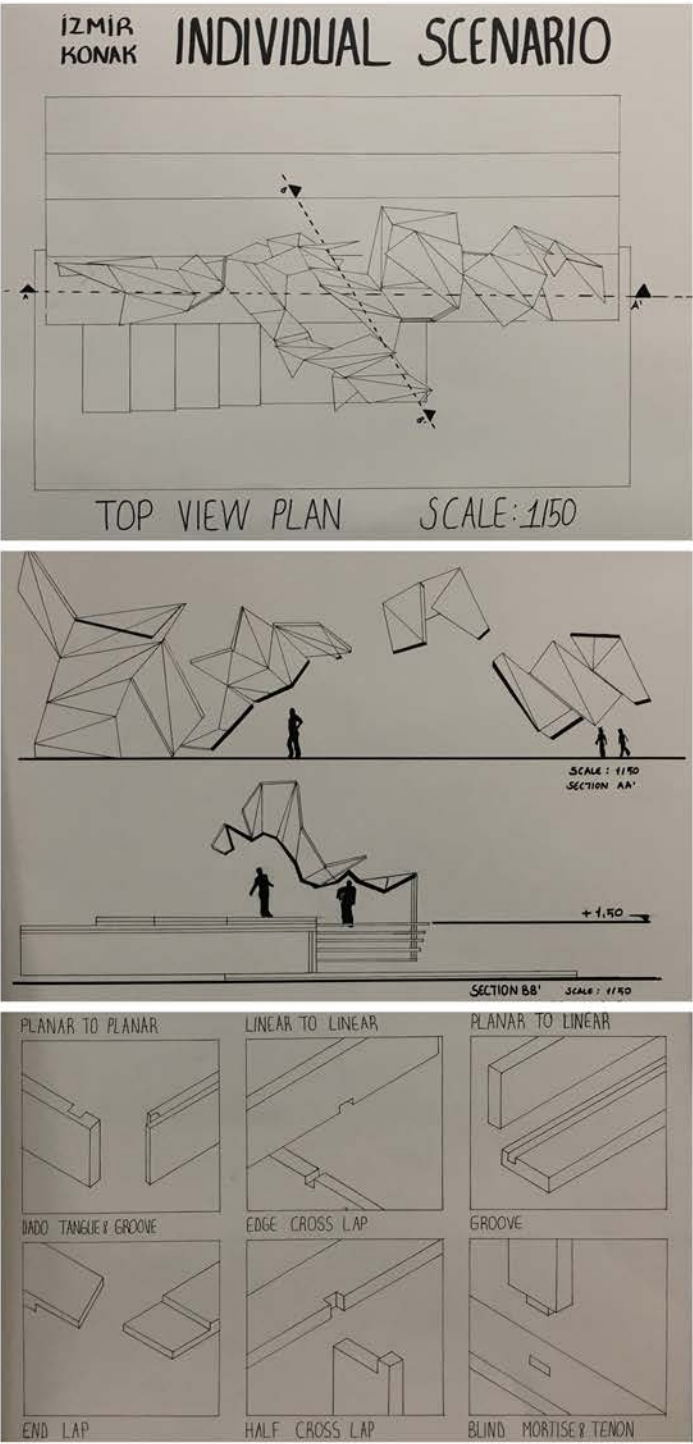
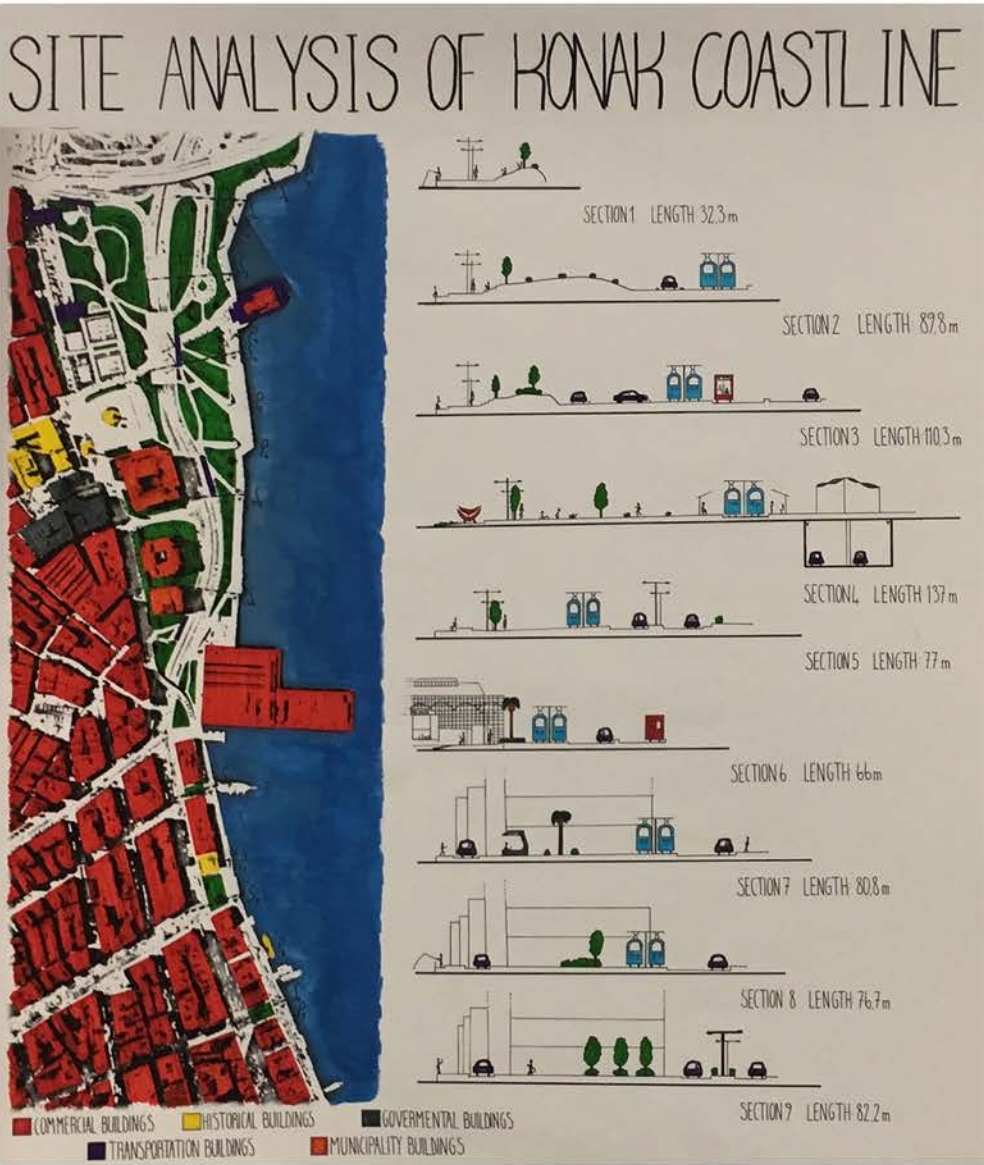
Nursima Özer

Sezen Ergün

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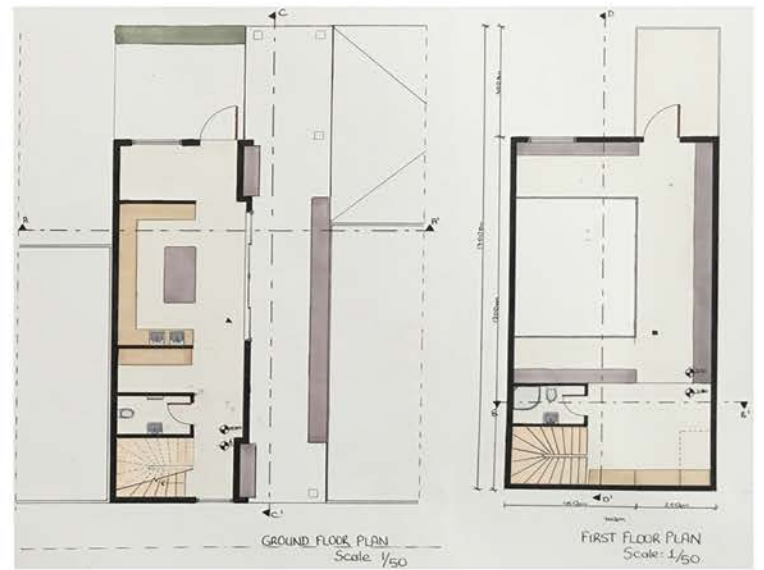
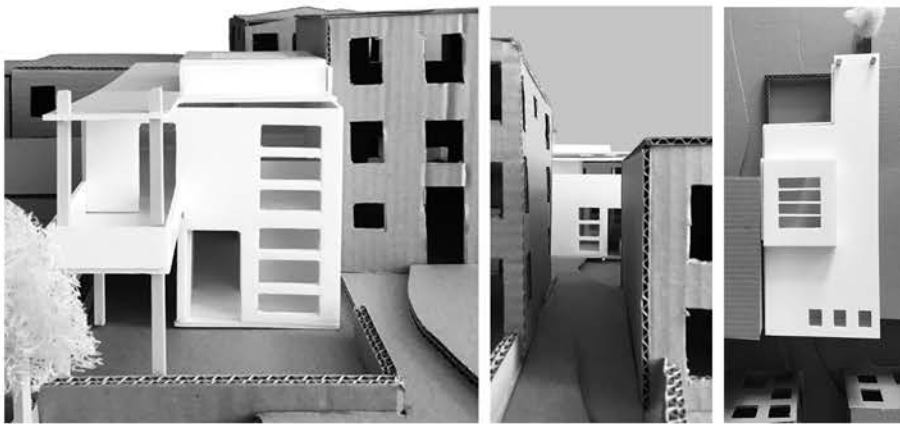
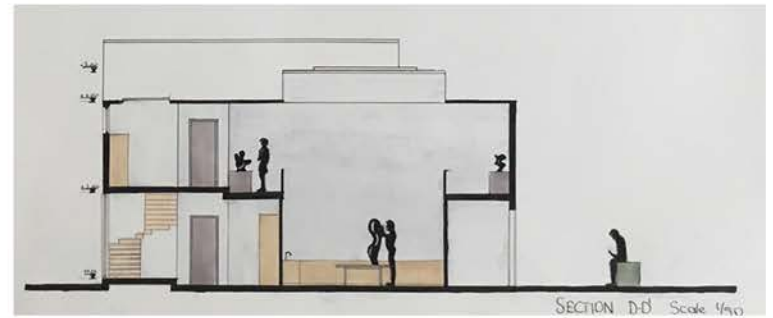
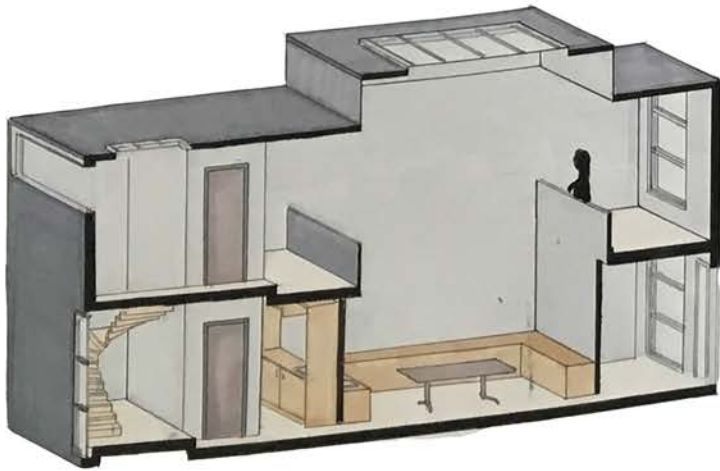
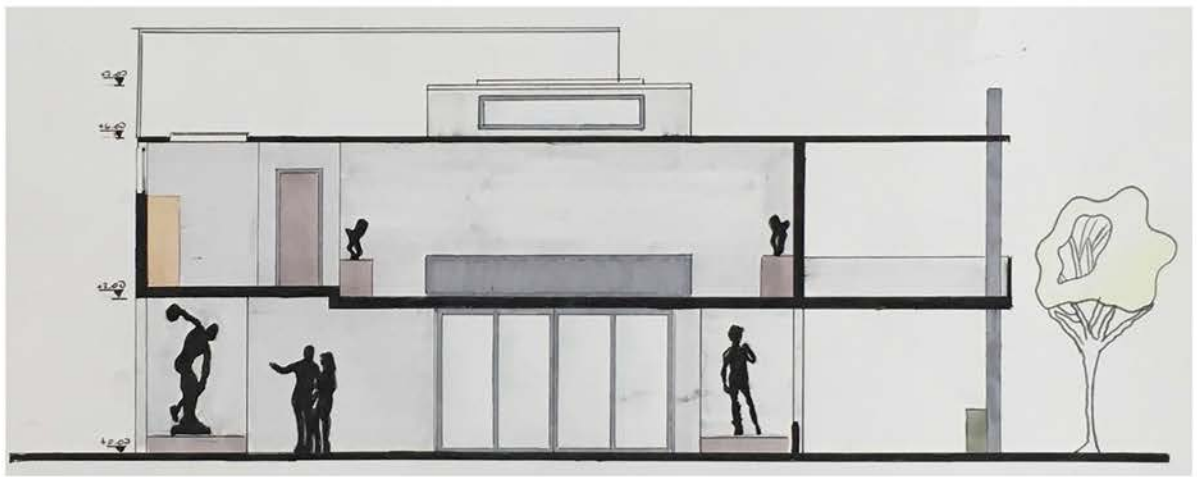
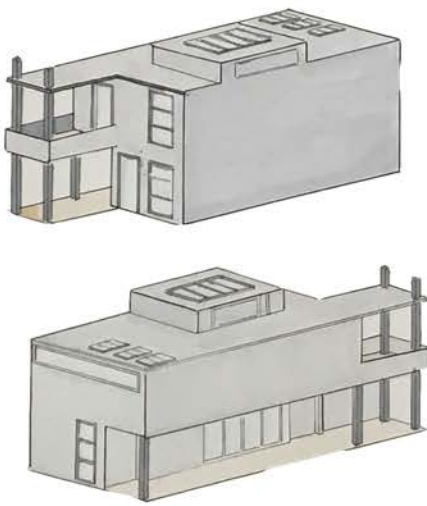


Aren Yergün Berivan Teymur İlsu Sunal

////////// ASSIGNMENT 2: SHELTER DESIGN



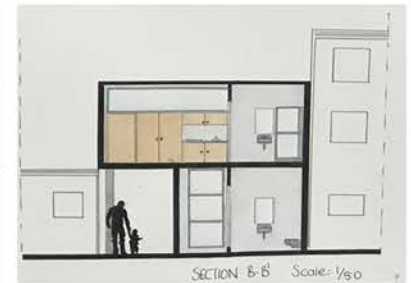
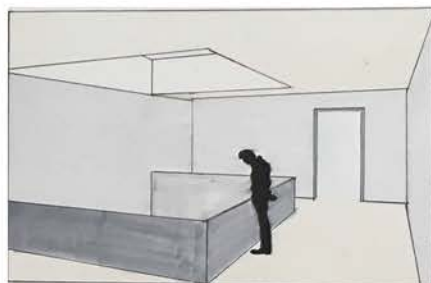




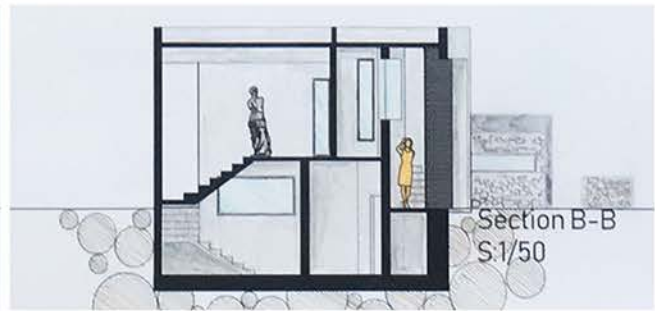
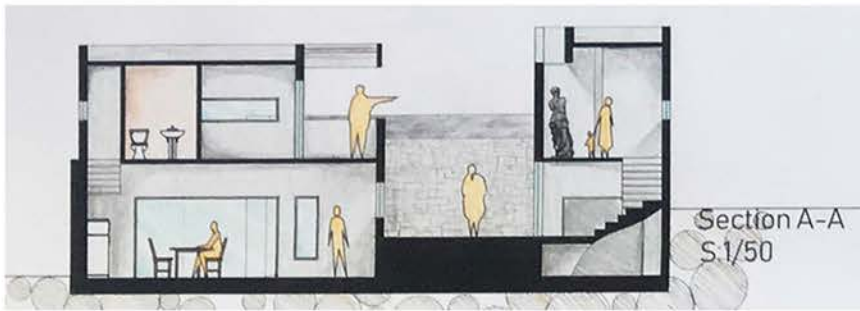
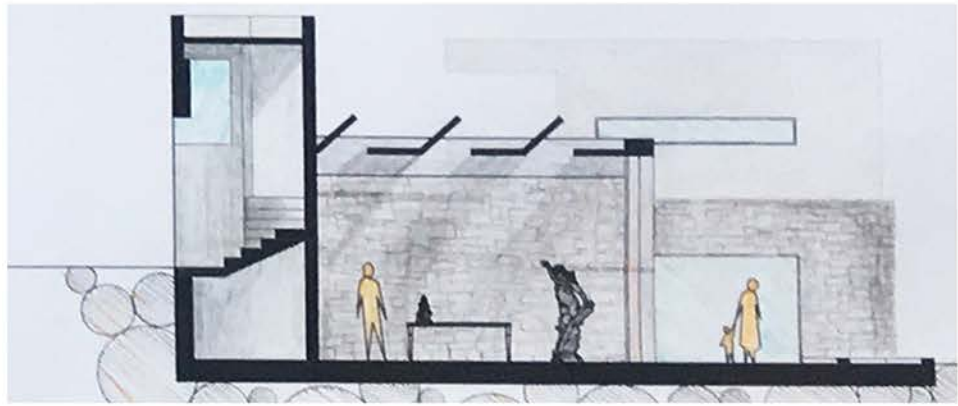
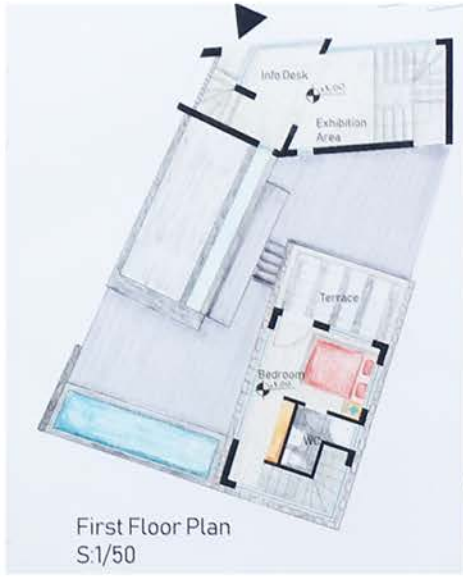
Ceren Ergüler

ACCOMMODATION SPACE FOR A SCULPTURER

ASSIGNMENT 3: FESTIVAL IN TOWN //////////////////////////////////////



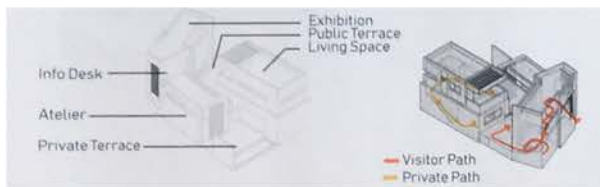




Mehmet Leke

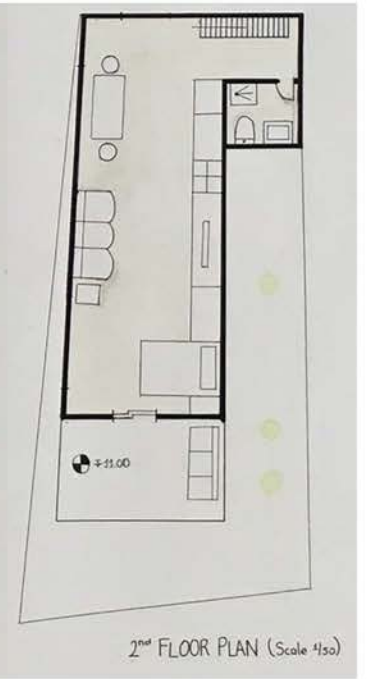
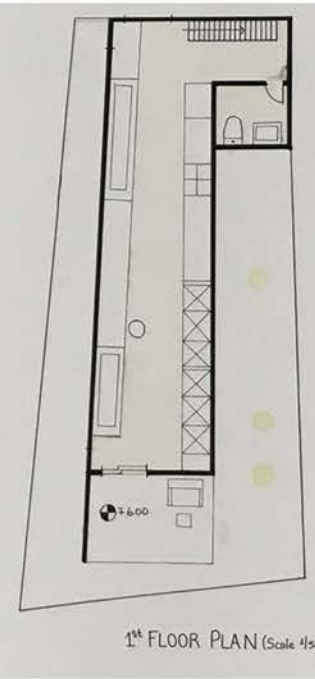
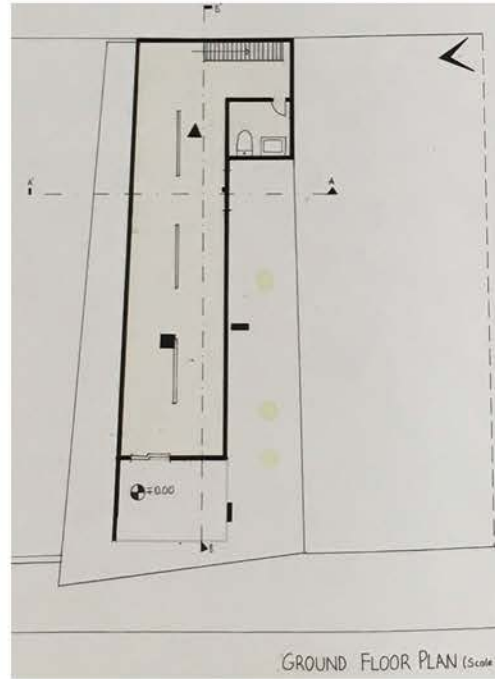
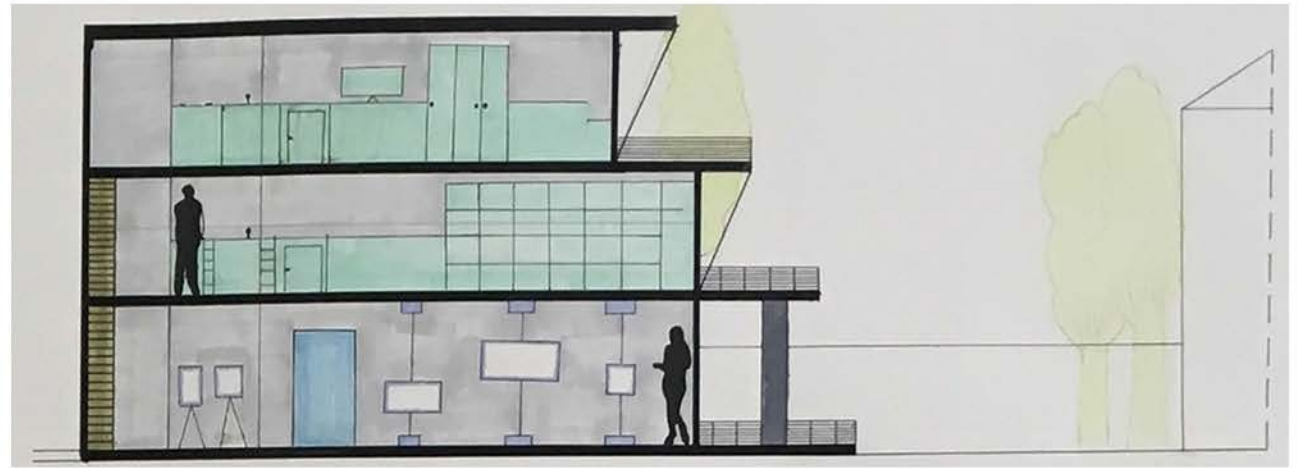
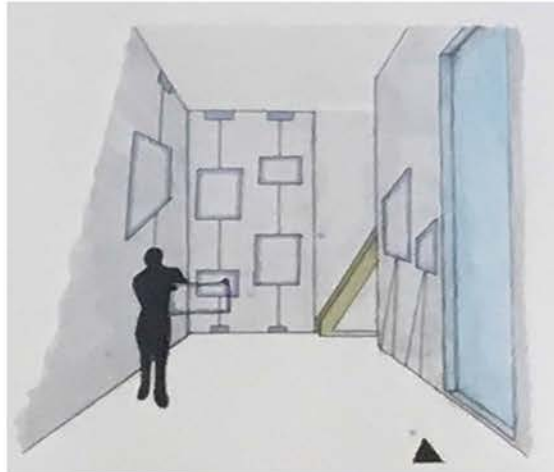
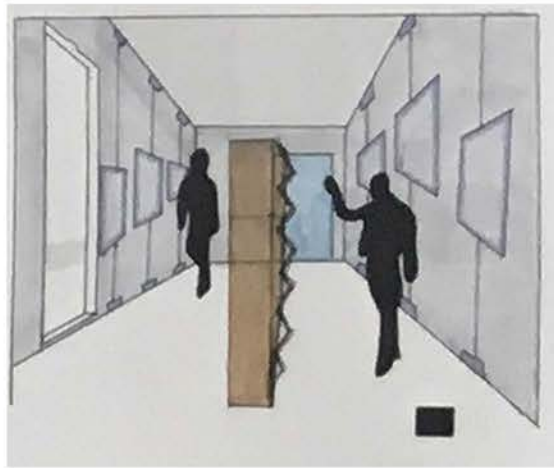
A HOUSE FOR A SCULPTURER

////////////////////// ASSIGNMENT 3: SPACE FOR AN ARTIST



AR 102 // INTRODUCTION TO ARCHITECTURAL DESIGN



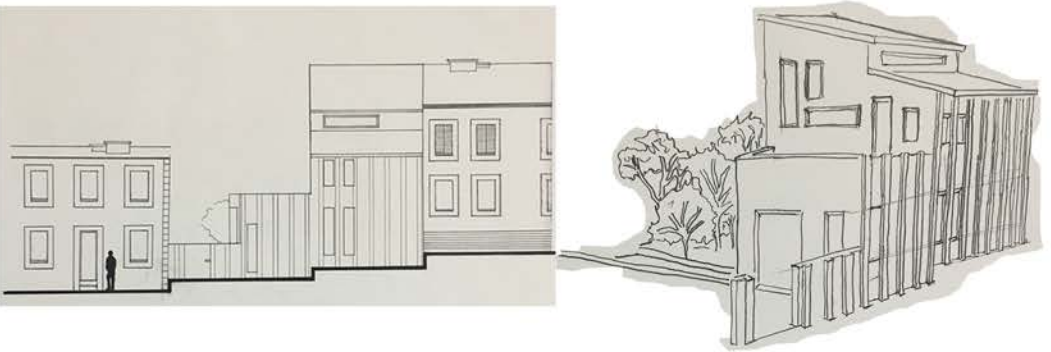
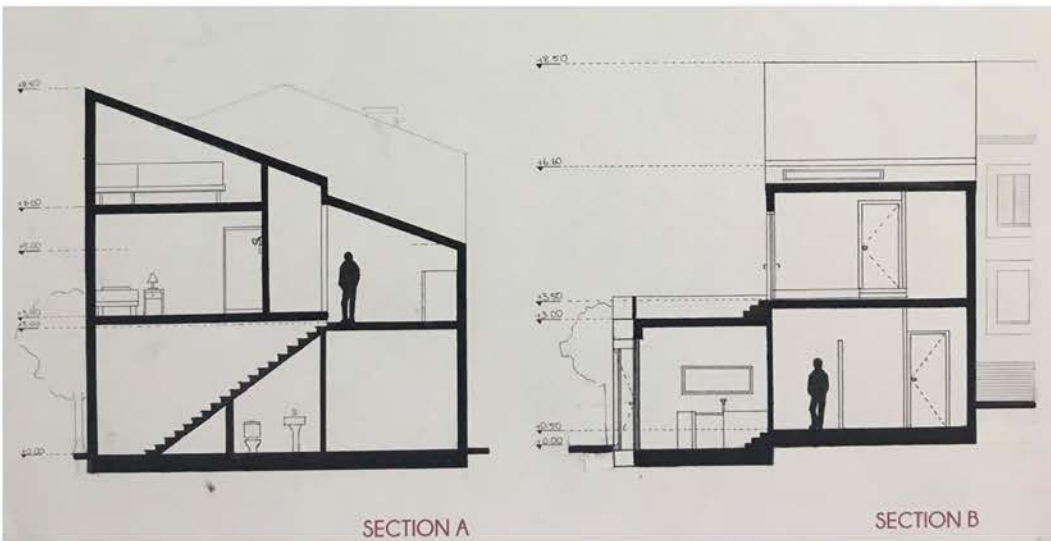
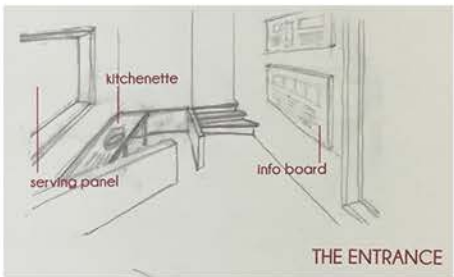
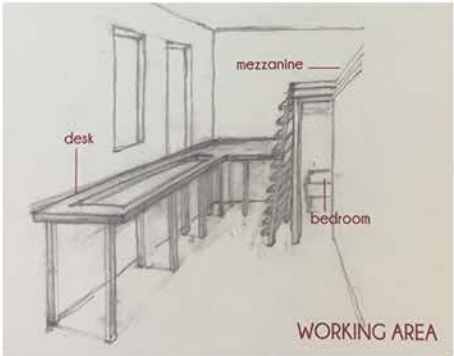
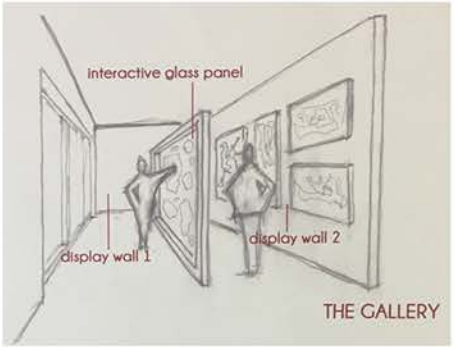


Nuray Kanat

ACCOMMODATION SPACE FOR A PHOTOGRAPHER

ASSIGNMENT 3: FESTIVAL IN TOWN //////////////////////////////////////





İpek Temizkan

A HOUSE FOR A COLLAGE ARTIST

ASSIGNMENT 3: SPACE FOR AN ARTIST



In the Analysis,

- Houses in Cunda leave their garden behind the building.
- In my particular district the majority of houses leave their garden near themselves.

- Combining the two idea in an L type courtyard.



- The entrance is not seenable because of the angle of the entrance.

- Rotating the entrance parallel to the neighbour's wall to make it visible.

- Repeating the angle in the courtyard to increase its potential.

- Mirroring the base form into roof. This finalizes the basic form.







## Definition of the Project

This studio's main objectives include: exploring the challenges presented by a non-urban site, analyzing a rural settlement and a site in a natural and historical environment, tackling a complex building program while considering the mass and orientation of the building or the building complex and circulation. In addition, you are expected to master the relationships between interior and exterior space; open, semi-open and closed space; and between public and private spaces in the given rural context.

This semester you will work individually on a single project and be responsible of developing a design idea from an initial concept to a complete project. Along the way you will be developing necessary skills and knowledge about site planning and design, plan and section development, program analysis, and structural solutions. We aim to further develop awareness of design dimensions such as materials and integration to the site.

Working on a rural site, which is in a unique natural-historical environment, the studio aims to develop your sensitivities toward socio-cultural, architectural, historical contexts that are intertwined in this case, such as the one we will be working on this semester.

There are also challenges that come with the nature of the building program. This semester you will be designing an Inspiration Center For Artists And Academics In Güllübahçe (Söke), which requires you to do research on and creatively interpret the program considering the synergy and cross-inspiration of the prospect residents/users of the building you would design. Lastly, flexibility in the use of spaces according to the number of users, publicity and privacy issues, and daytime-nighttime arrangements



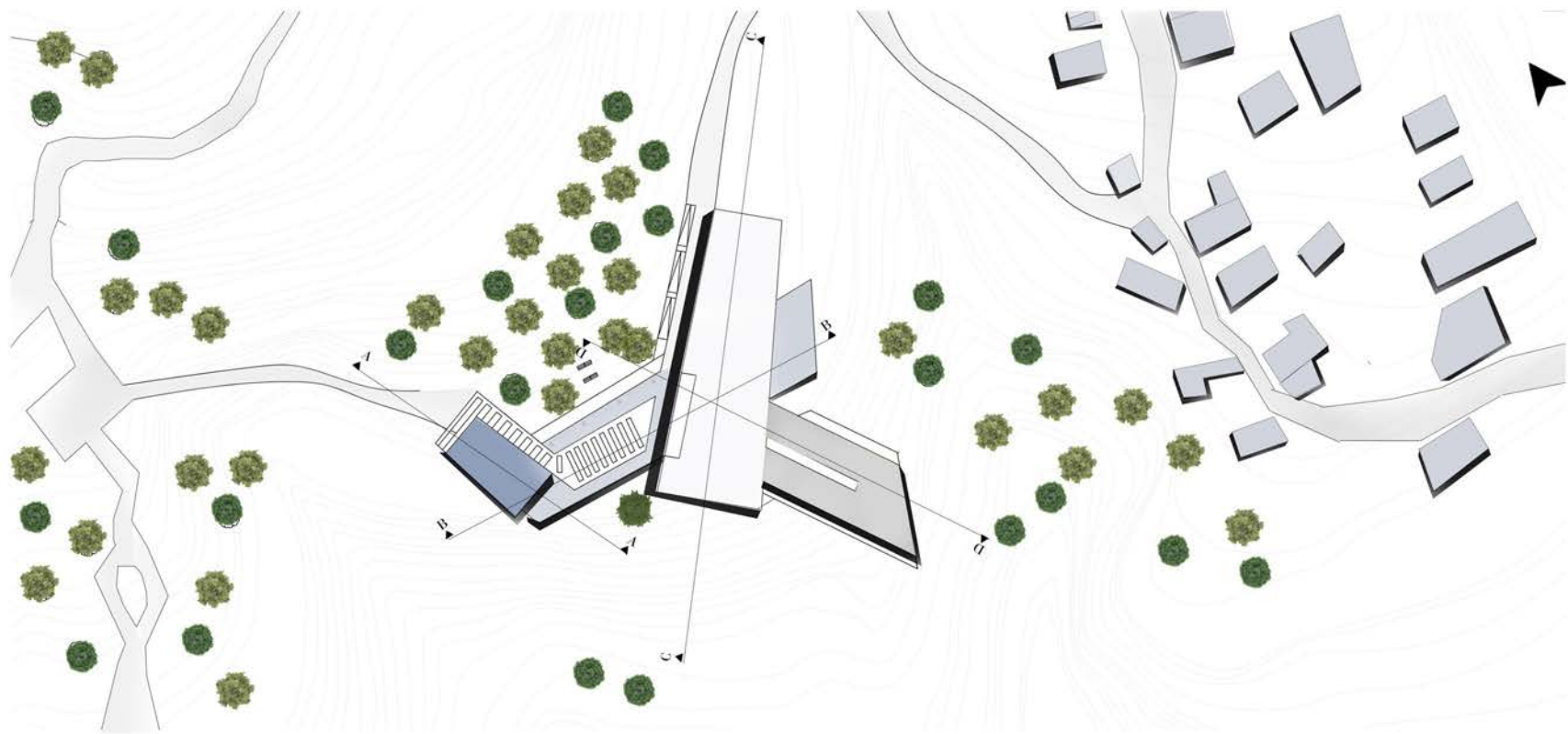
## Students

Abdullah Ten / Ahmet Dorukhan Türk / Bengisu Yaman / Berfin Ege Yarba / Berk Çetin / Berna Bahar Ören /  
Hande Nur Yazkan / Makbule Tomay / Mehmet Sait Altan / Merve Yılmaz / Rabianur Bilekli / Sena Kozanoğlu /  
Zeynep Tutku Eren / Esmâ Çakır / Fatma Dik / Fulin Kapıcı / Gülnur Şimşek / Özge Aydın / Rabia Töre Babacan /  
Sevimnur Çay / Süleyman Burçak Çikikçi / Veysi Özkorkmaz / Yonca Özkan / Zeynep Pinar Karaöz / Berna Aktaş  
/ Buse Karadağ / Çiğdem Simge Ergezer / Ecehan Gür / Elif Aktop / Elif Özdemir / Ezgi Eylem Şahin / Furkan  
Turgut / Hüseyin Özkütük / Özge Aksoydan / Selen Doğan / Umut Tezel / Cansu Sicimli / Cem Karadeniz / Elif  
Kara / Feride İçöz / Furkan Cennet / Hasan Aslan / Mert Hasan Şahin / İrem Dere / Mine Sağlamci / Yasmin  
Peters / Yurdağül Yiğit









site plan



renders

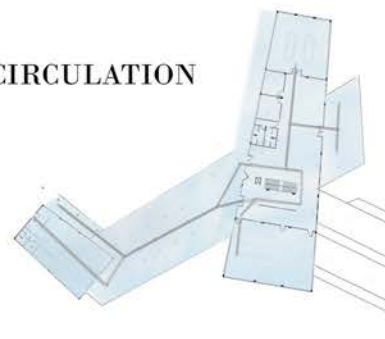
ZEYNEP KARAÖZ //////////////////////////////////////

DIAGRAMS

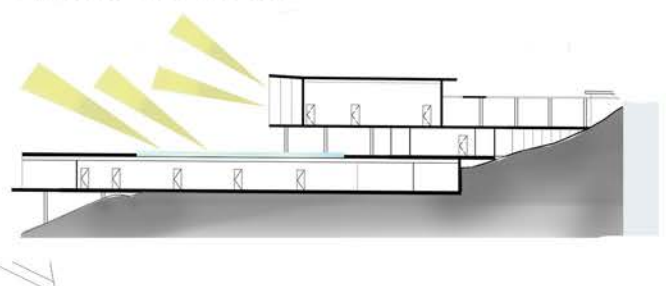
MASSING



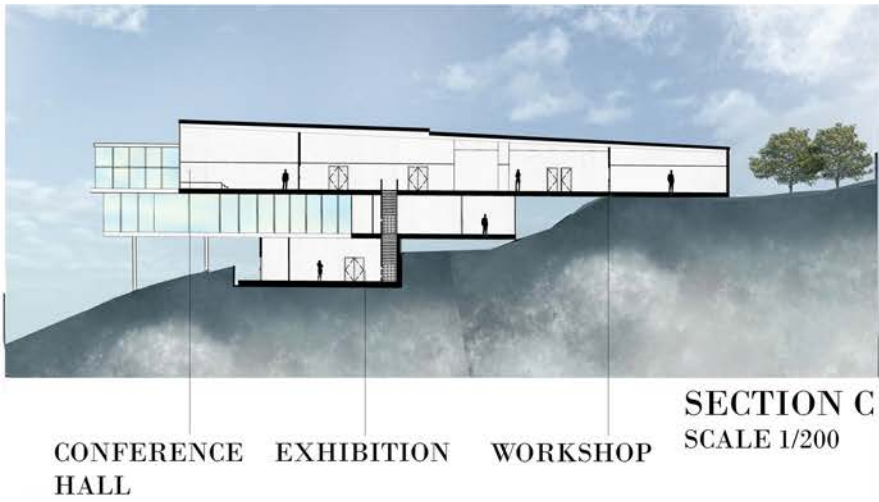
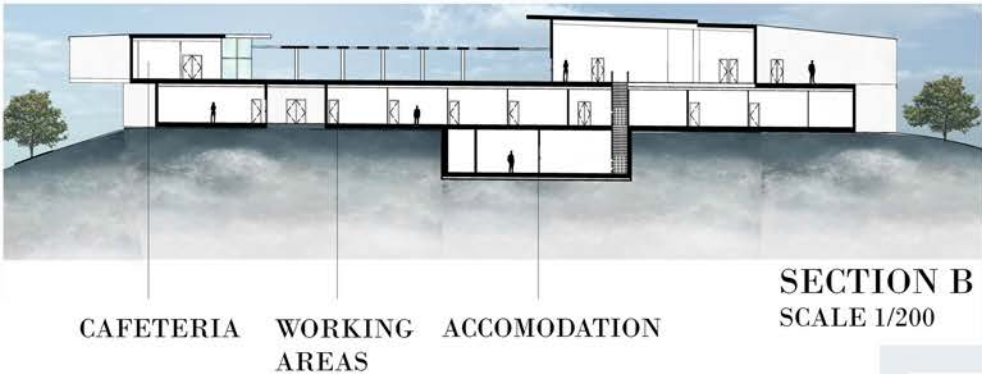
CIRCULATION



NATURAL LIGHT

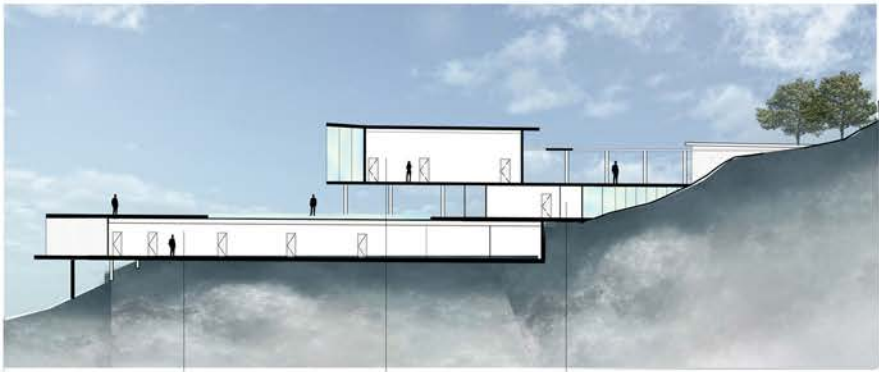






**UNITS:**

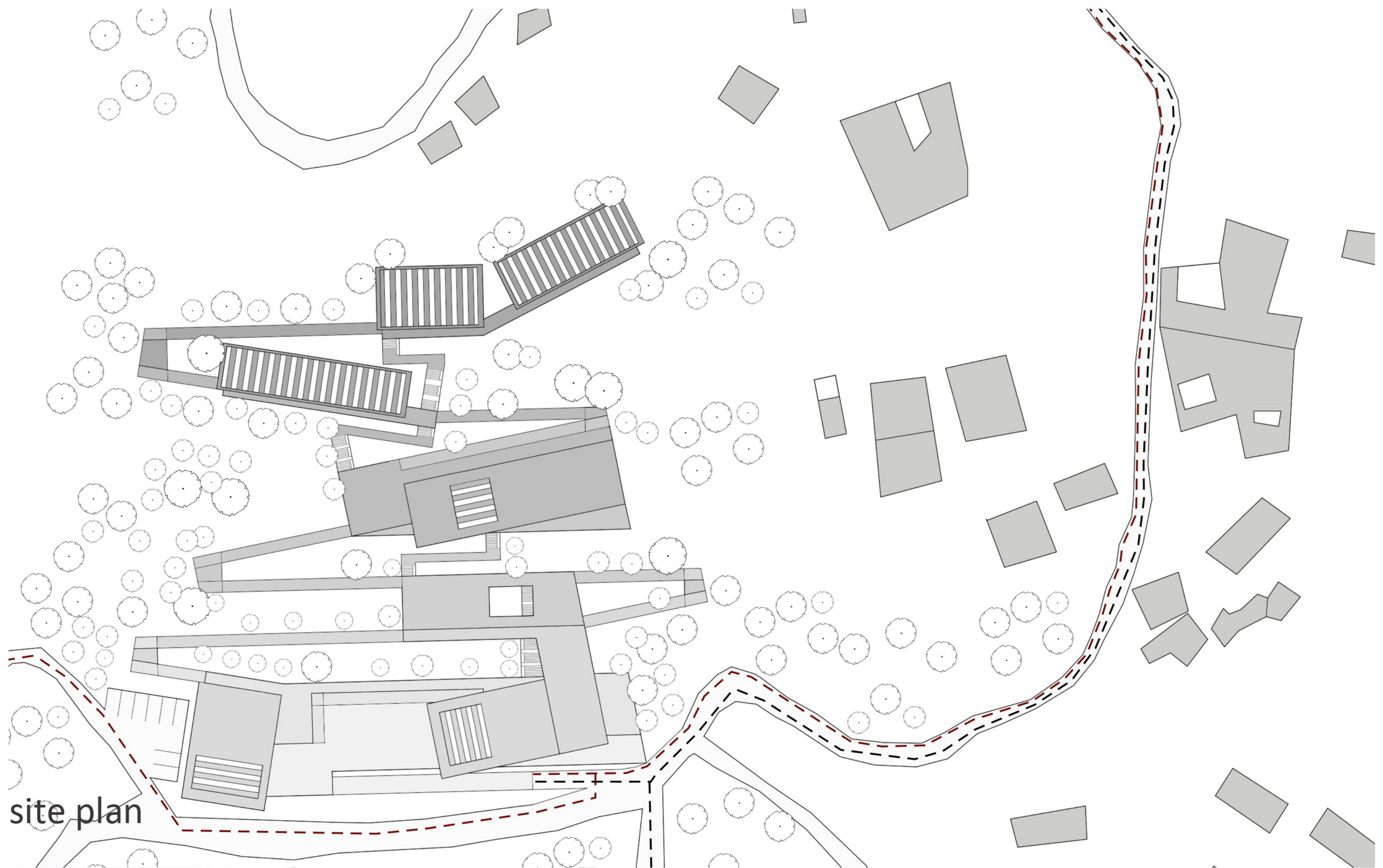
ACCOMODATION :	
-TEMPORARY	30 m <sup>2</sup> *12
-PERMANENT	60 m <sup>2</sup>
EXHIBITION:	120 m <sup>2</sup>
ENTRANCE:	60 m <sup>2</sup>
MANAGEMENT:	60 m <sup>2</sup>
WORKSHOP:	120m <sup>2</sup>
CONFERENCE H:	150m <sup>2</sup>
SERVICE AREAS:	120m <sup>2</sup>
WORK AREAS:	60m <sup>2</sup> *12
CAFETERIA:	120m <sup>2</sup>
STORAGE:	60 m <sup>2</sup>
<b>TOTAL AREA:</b>	<b>2100 m<sup>2</sup></b>



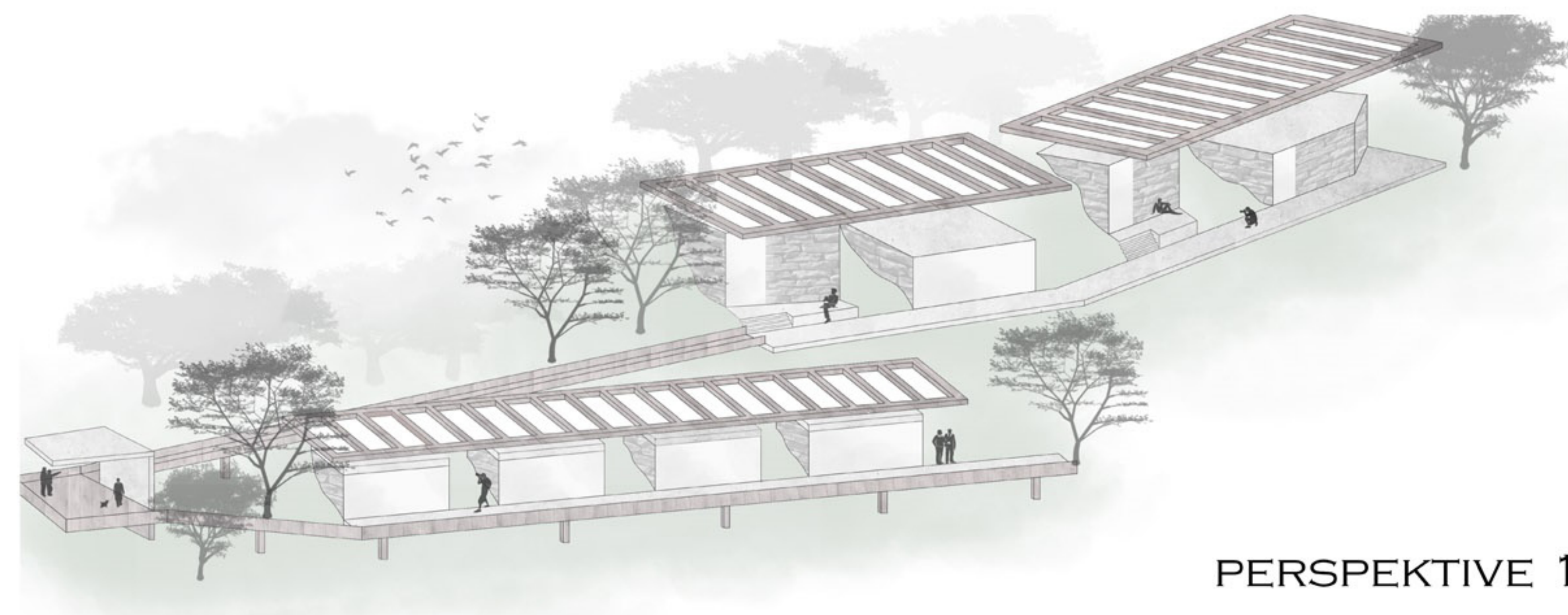
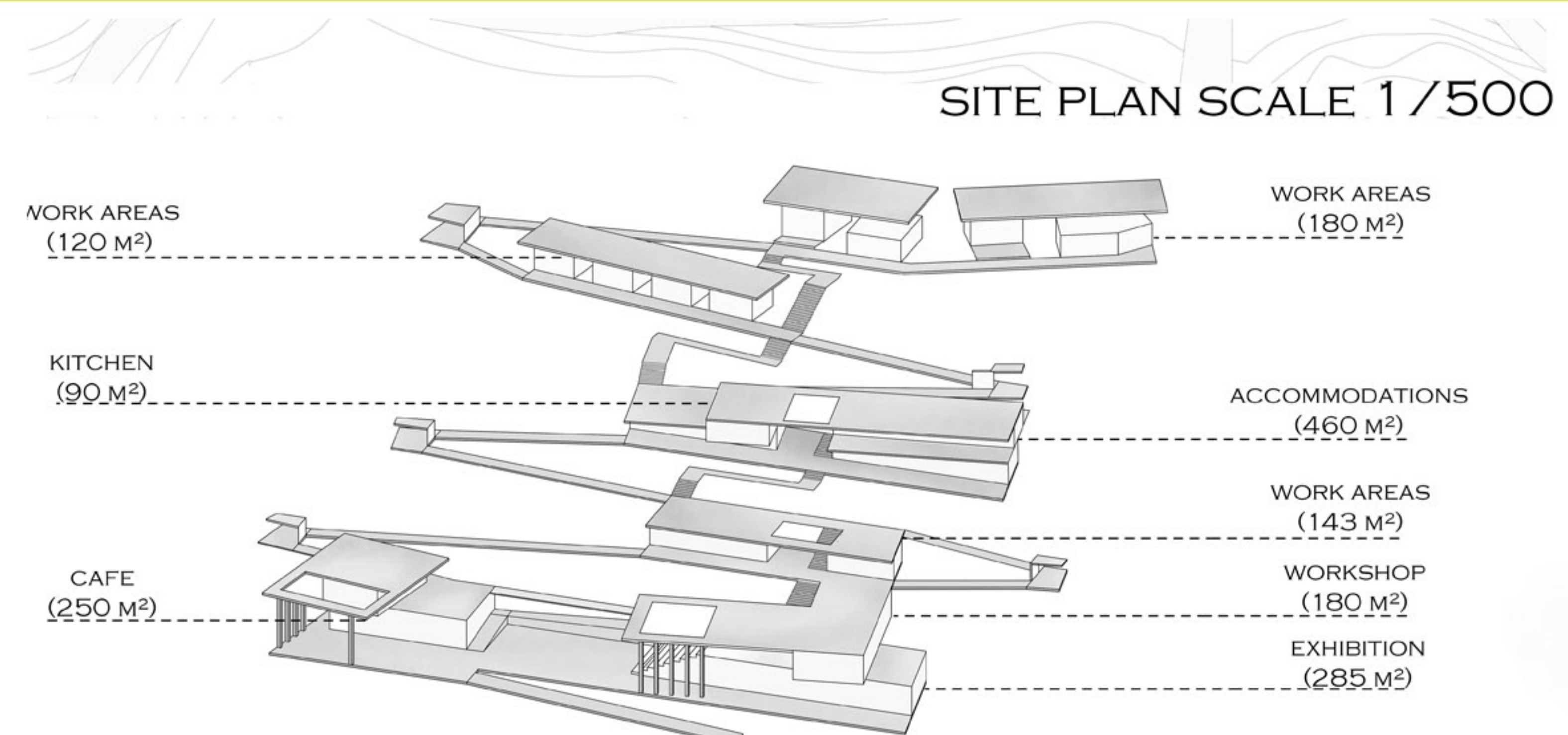
//////////////////// ZEYNEP KARAÖZ



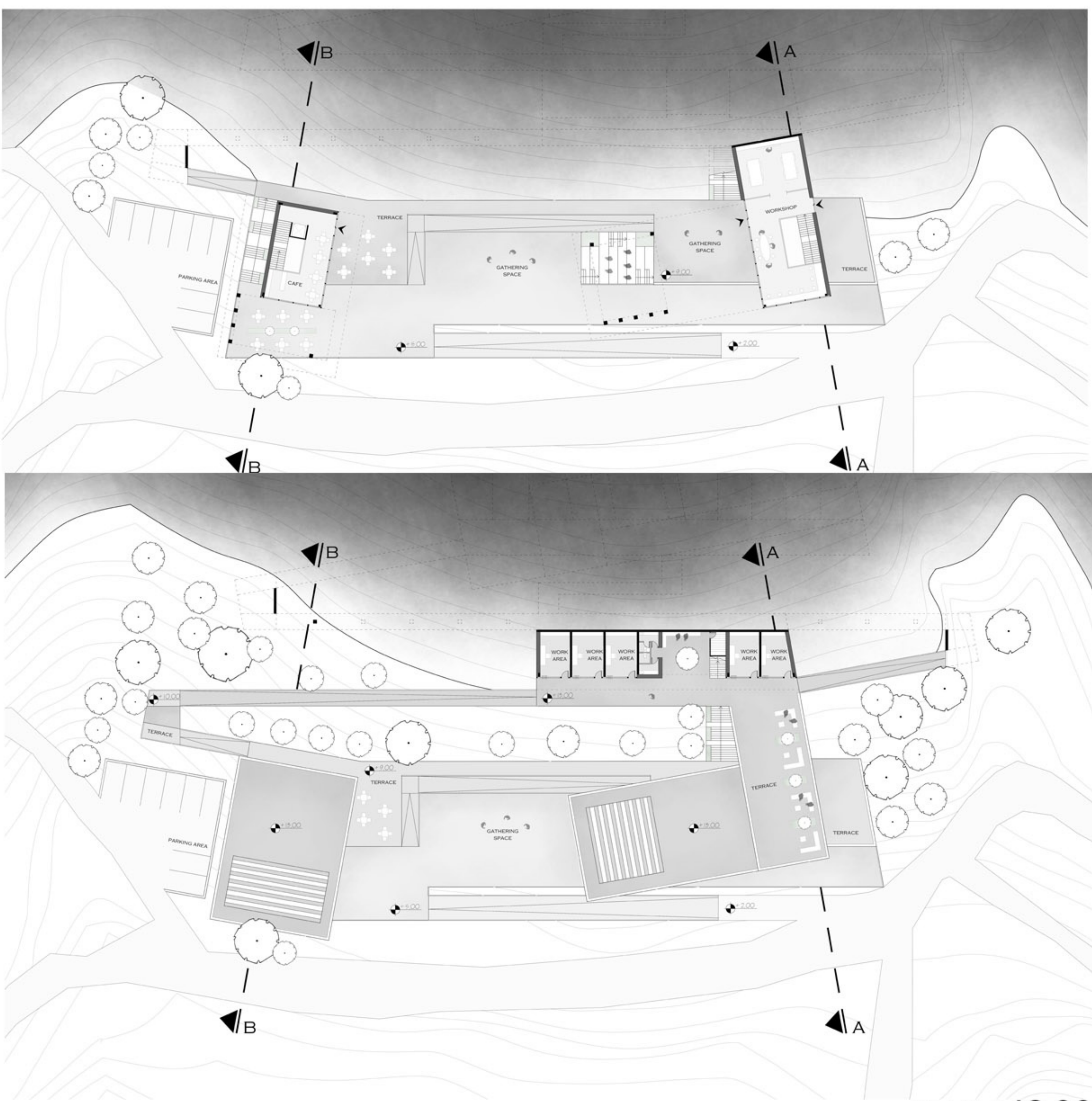
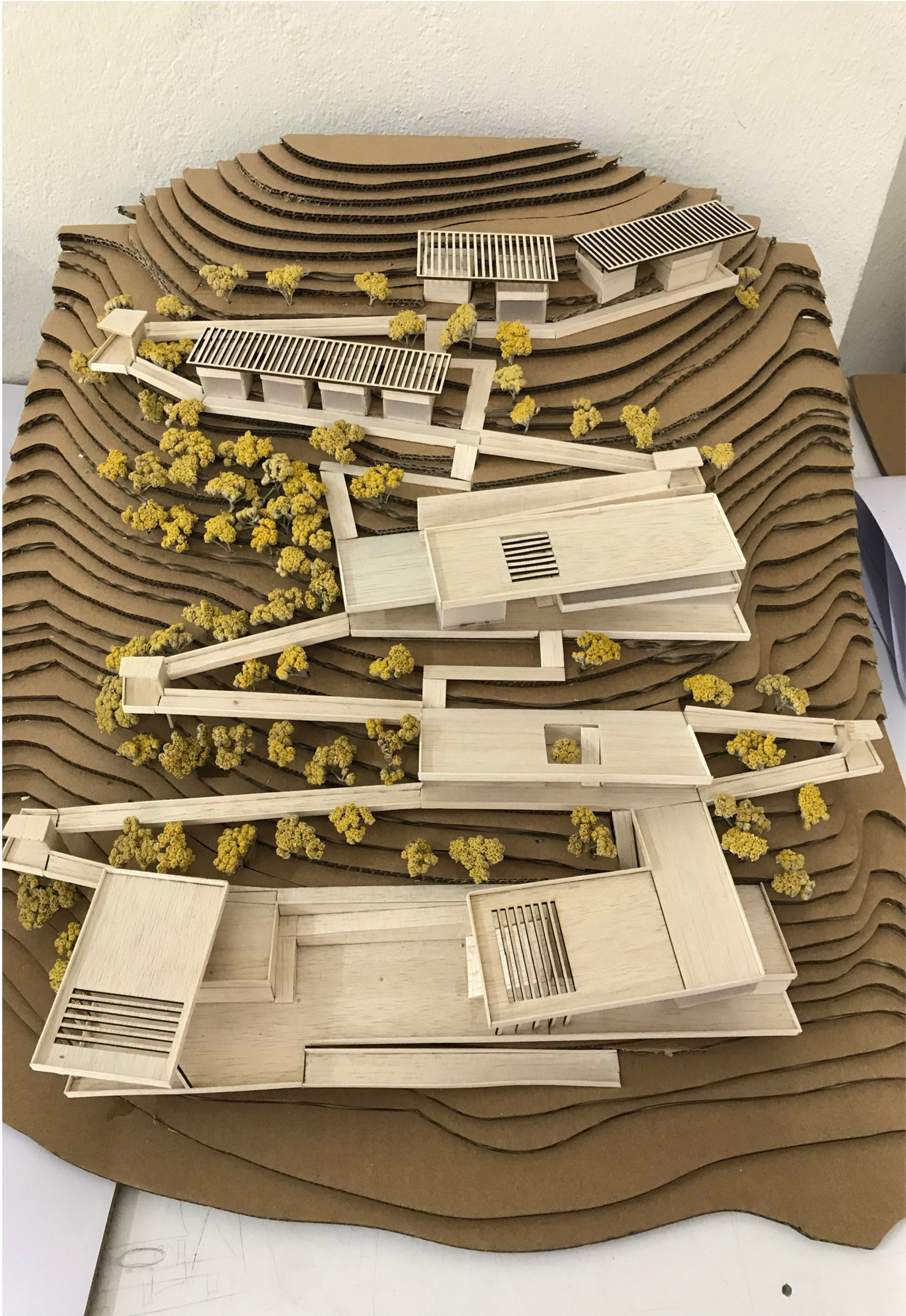




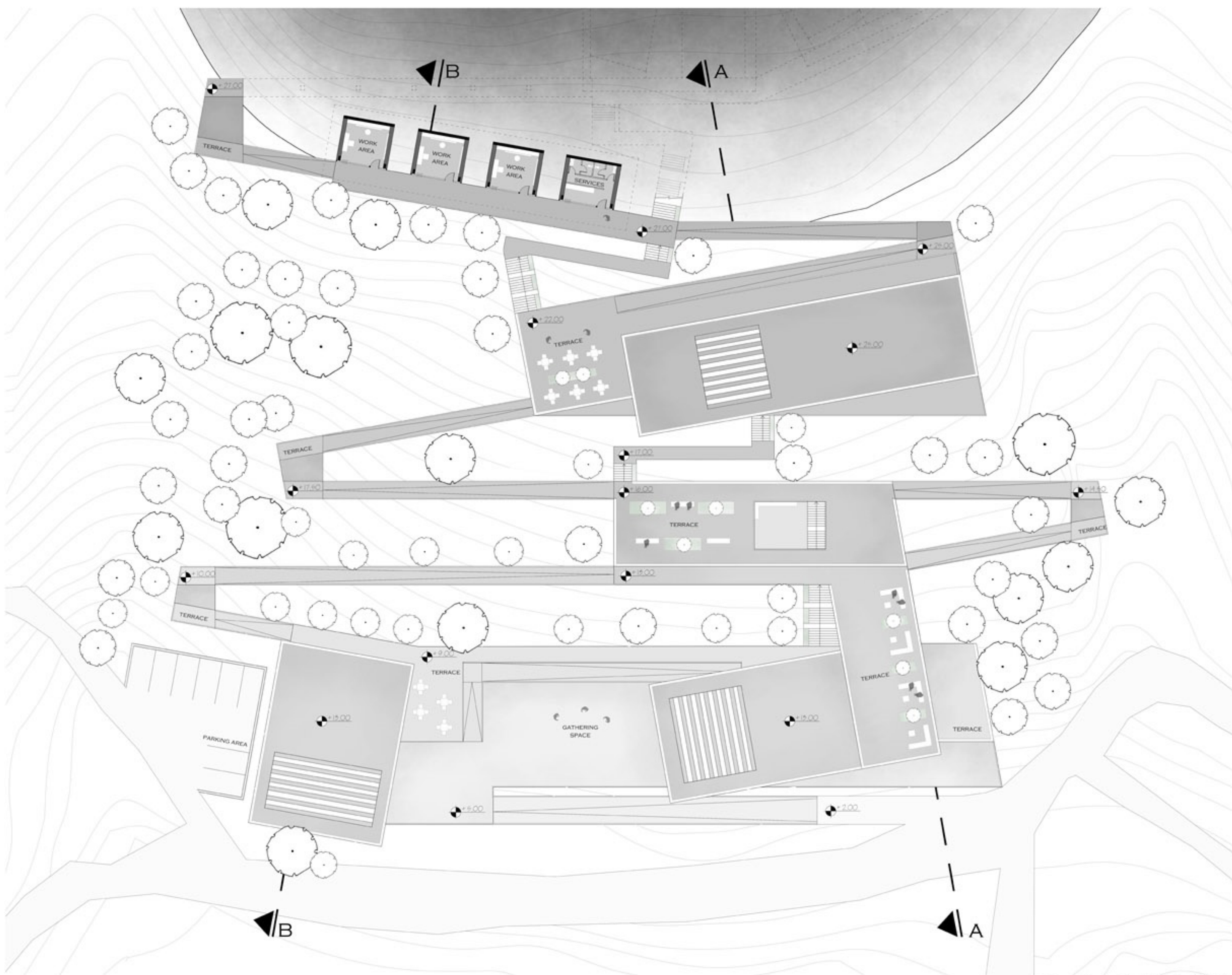
## CANSI SİCİMLİ //////////////////////////////////////





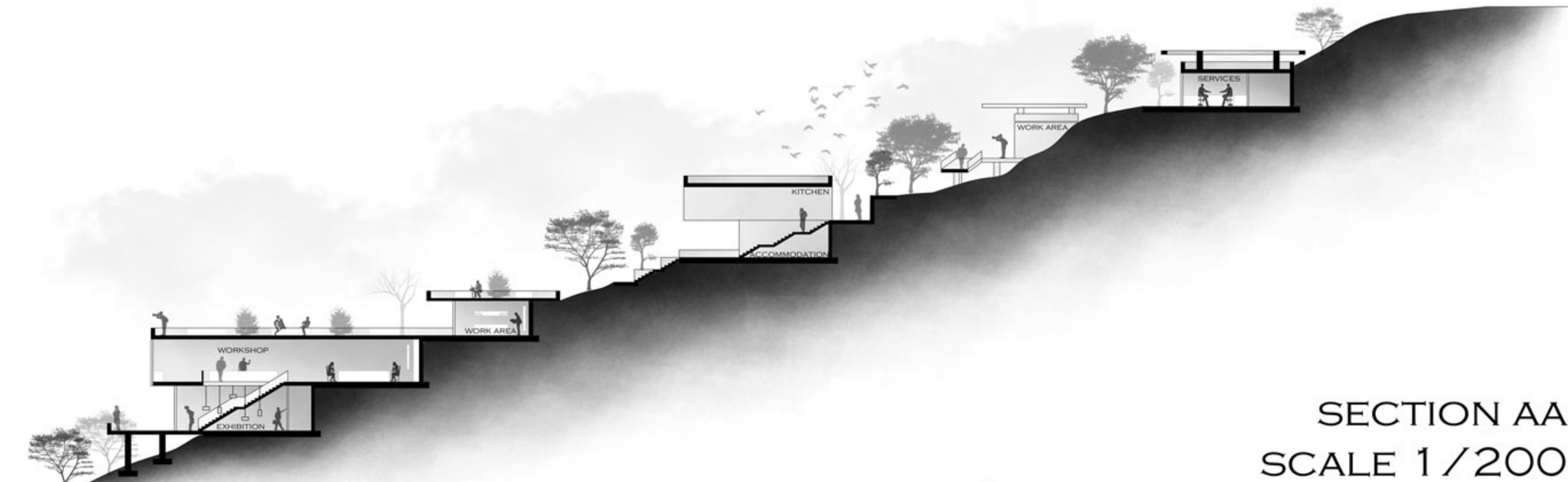


PLAN +13,00  
SCALE 1/200



PLAN +27,00  
SCALE 1/200

//////////////////// CANSU SİCİMLİ

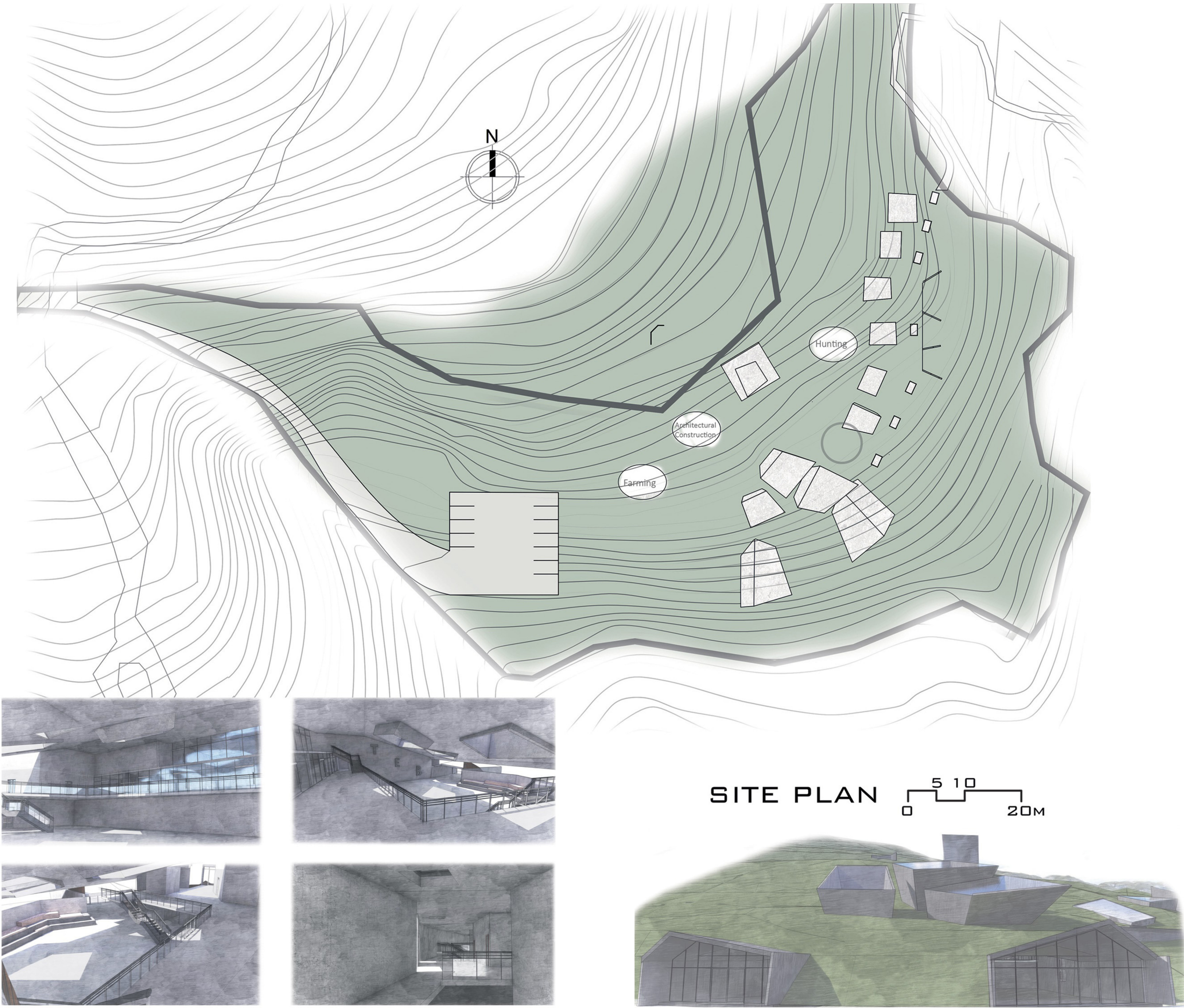


SECTION AA  
SCALE 1/200

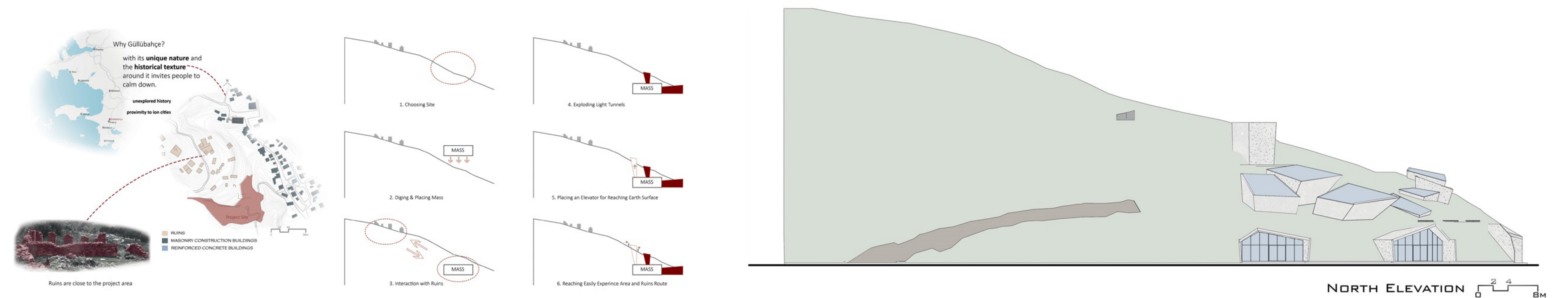


SECTION AA  
SCALE 1/200

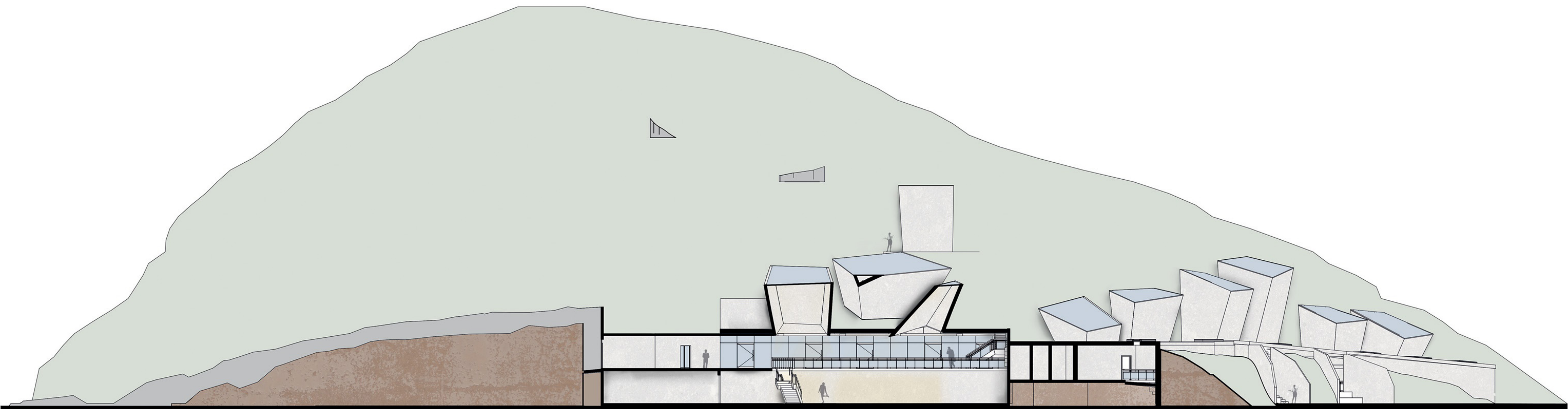
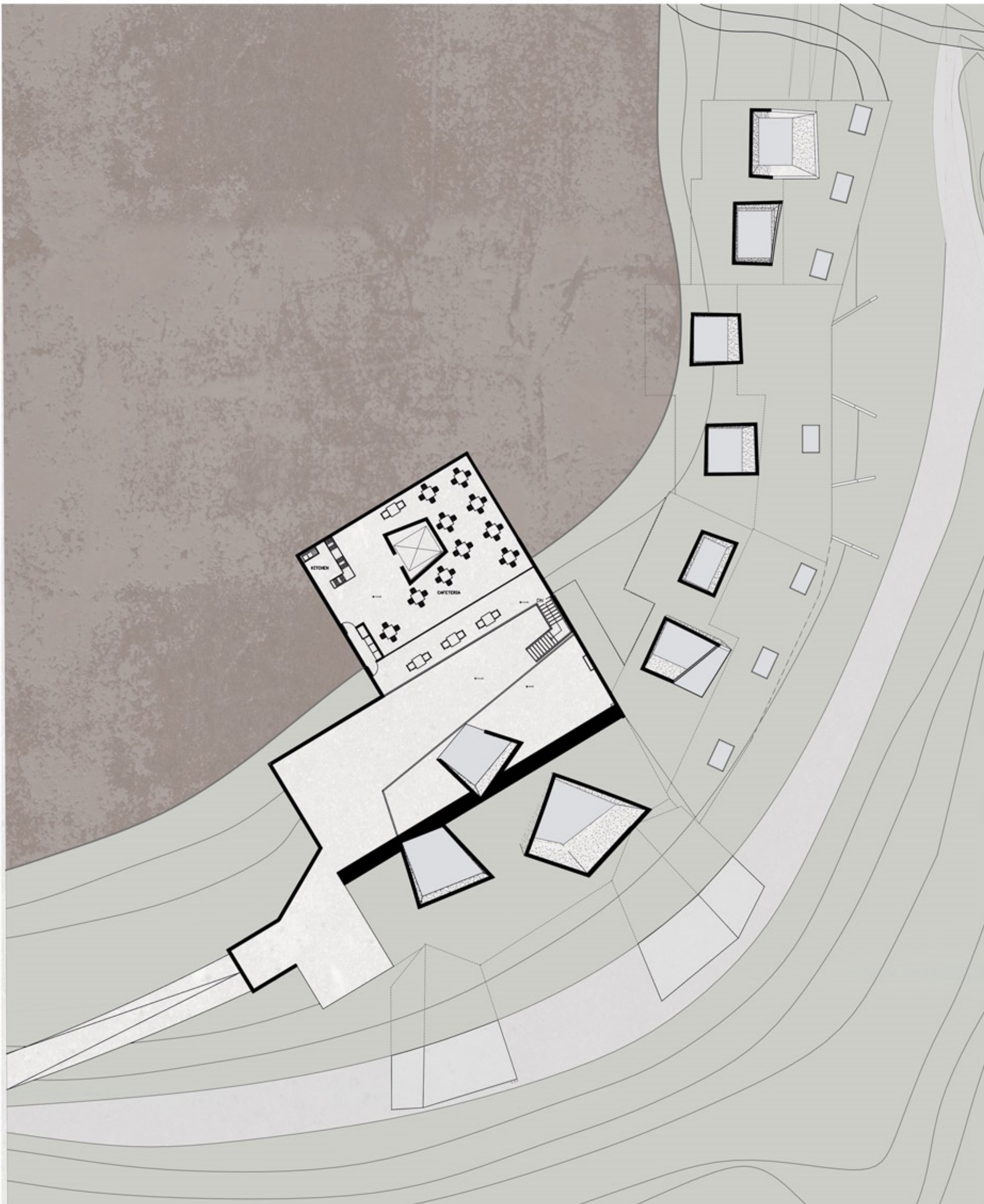
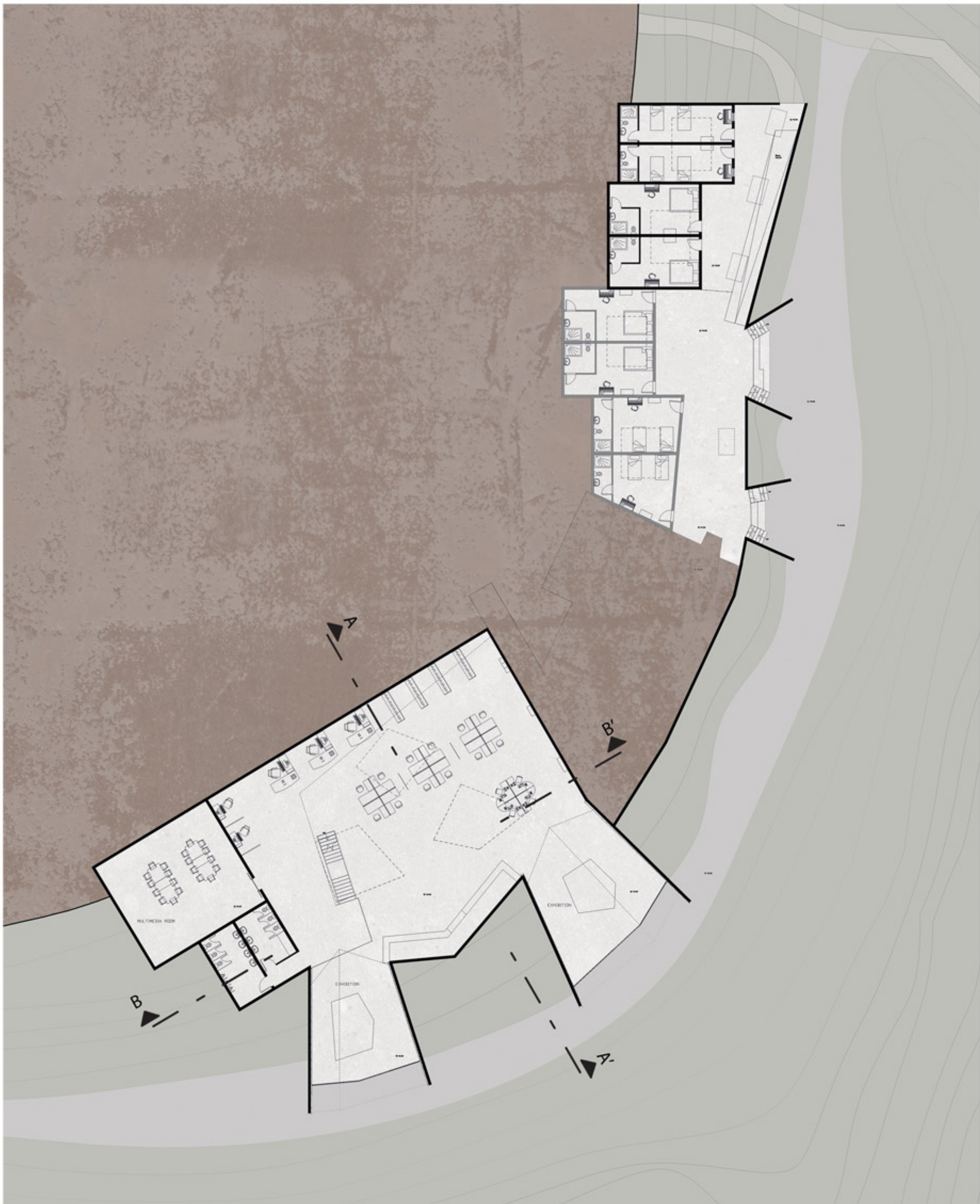




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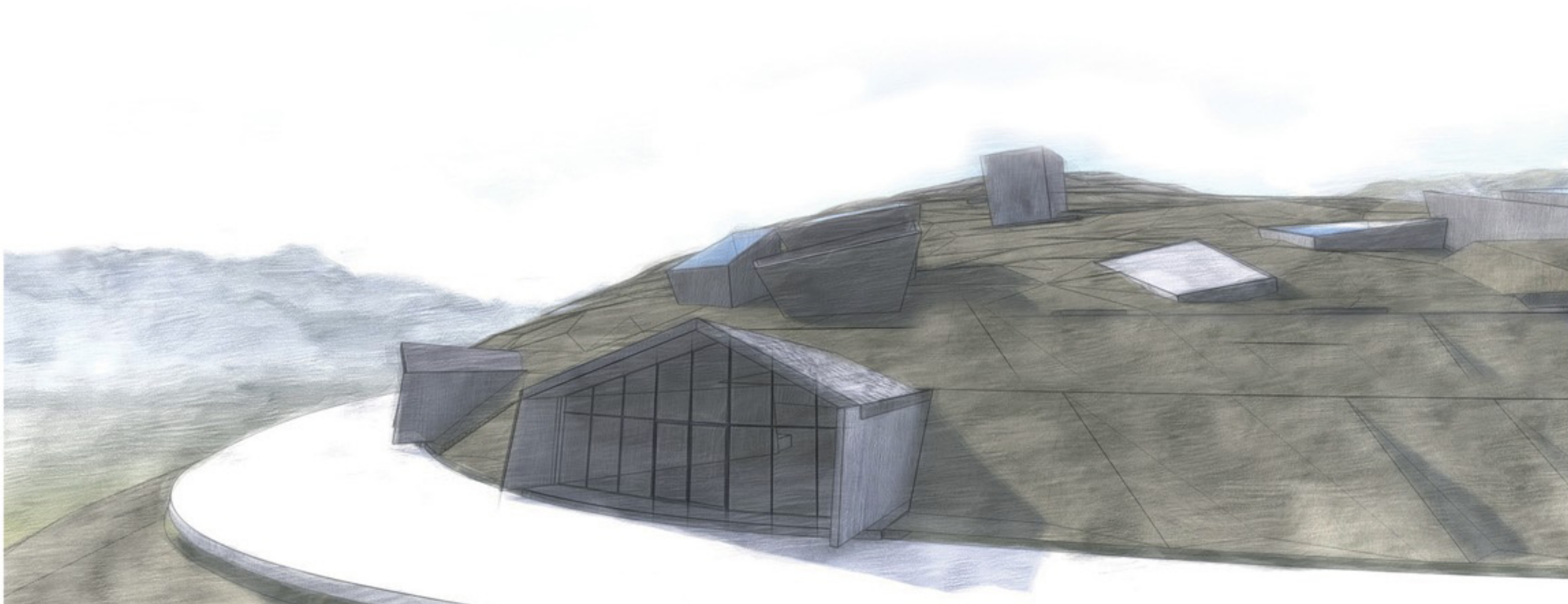






SECTION BB' 0 2 4 8M

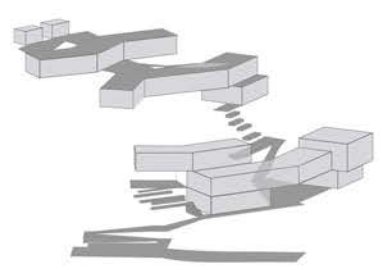
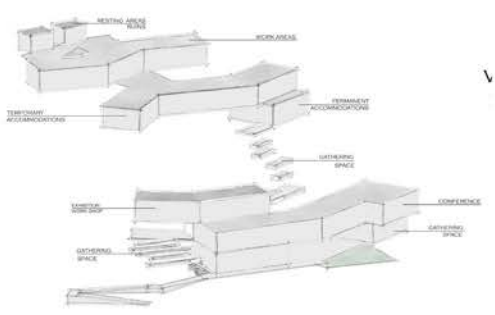
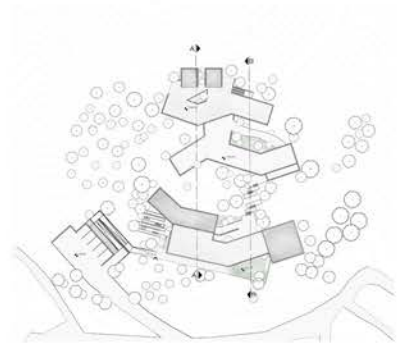
SAİT ALTAN





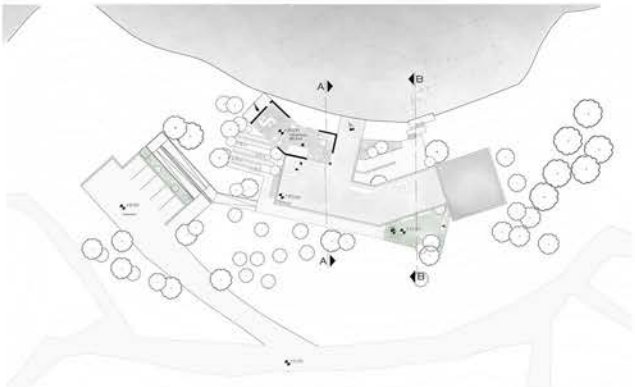


ÇİĞDEM SİMGE ERGEZER //////////////////////////////////////

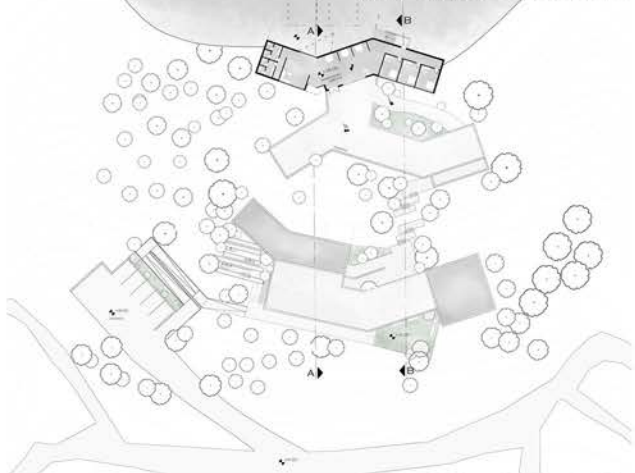


CIRCULATION DIAGRAM

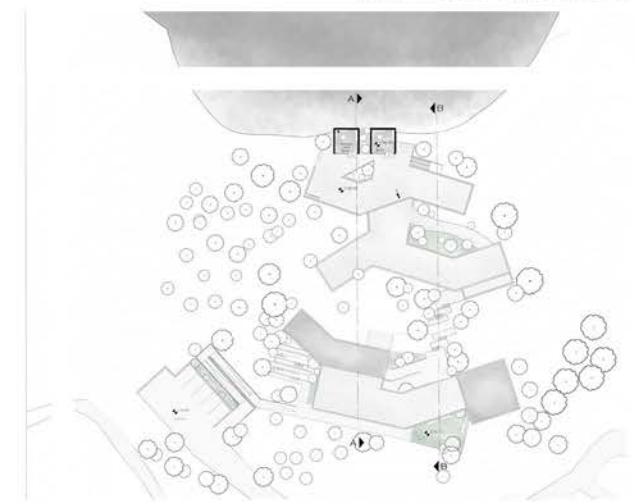




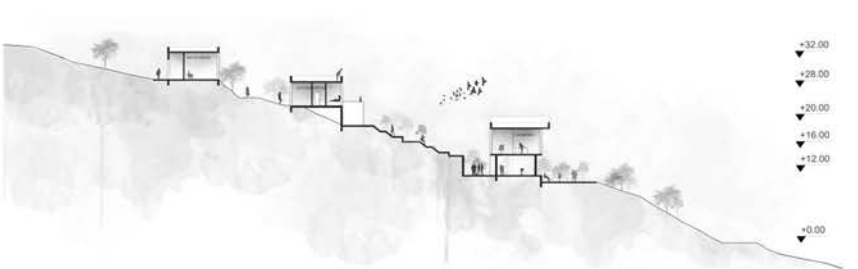
PLAN + 22.00 SCALE: 1/200



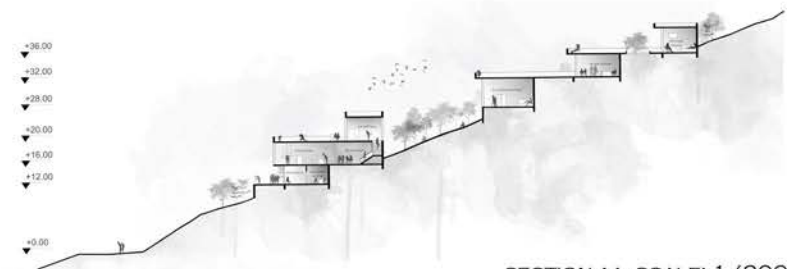
PLAN + 38.00 SCALE: 1/200



ÇİĞDEM SİMGE ERGEZER



SECTION BB SCALE: 1/200



SECTION AA SCALE: 1/200







## Definition of the Project

"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."

In this section of AR202 the students completed three proposals for architectural projects in natural areas: a warm-up project for a beach site, a short project for a rocky mountaintop, and a long project for the shores of Lake Bafa.

To introduce the topic of "Designing in Nature", during Weeks 1 and 2 the students made quick proposals for a simple Kite Surf Center in Gülbahçe. The program for this preliminary exercise included only storage for several surf schools, a common cafe, and changing areas and wcs.

The students did research on the Bafa Lake-Herakleia-Latmos region and created a booklet to use as a reference during a class trip to the region. The class travelled to Milas during Week 3 to visit the sites for the short and long projects. Milas writer Olcay Akdeniz guided the class on a hike in the Latmos mountains to see the archaic rock paintings. The class also visited Alatepe near the coastal village of Ören and saw Milas vernacular houses and other historic sites in the Milas city center.

During Weeks 3 through 6 the students made design proposals for a Paragliding Center for Alatepe, near Ören. The program included a café, forest ranger tower, classroom, changing facilities, and wcs, and was approx. 150-200 sq. m. Some of these projects can be seen in the studio area in the 2nd floor hall of B Blok. Professor Anne Frary from IYTE's Molecular Biology department made a presentation to the class about adaptations to drought and heat that can be seen in plants and animals.

During Weeks 7 through 13 the students prepared design proposals for an Interpretive Center for the Bafa Lake-Herakleia-Latmos region. Ayça Tunç Cox from our Industrial Design Department made a presentation to the class about poster design. The students have been encouraged to develop individual program ideas that could create sustainable economic benefits for the area and increase awareness of its natural resources and cultural riches. Each proposal should be approx. 2000 sq. m.

Program elements that all proposals should include are: Exhibition space, a Café, a Large Group meeting room, a Classroom, Housing for researchers and visitors, various Workshops, toilets, and storage. The students presented their site observations, project goals, and program ideas at the second Midterm, then proceeded with site design and building design. A pre-final review was held during Week 12.



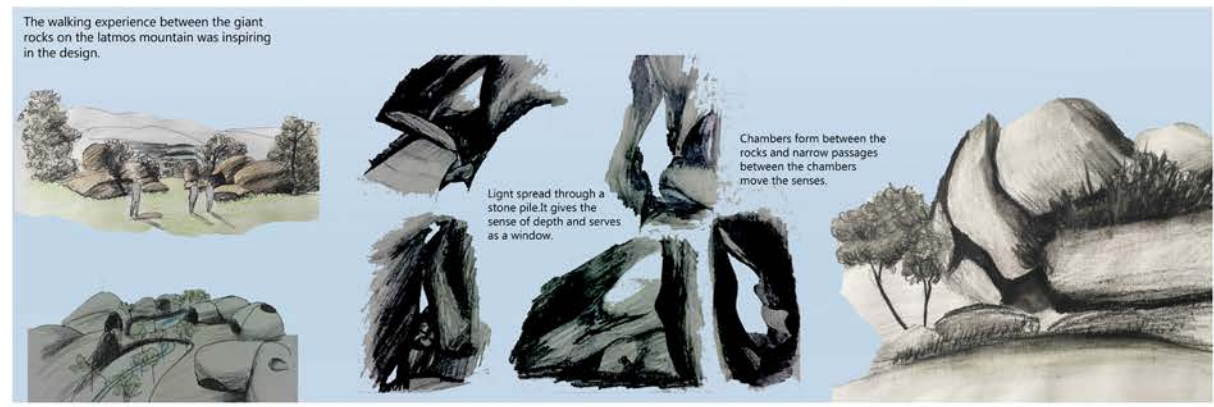
## Students

Abdullah Talha Altas//Birol Fırat Haman//Cansu Şener//Ebru Tokgöz//Elif Bölükbaşı//Hasan Güler//Ayşe İpek Barın//Kaan Zeyrek//Mert Yacan//Nazlı Eşin//Yasemin Demirkol//Yasemin Gündoğdu//Zaw Lynn//Zeynep Naz Uğraş

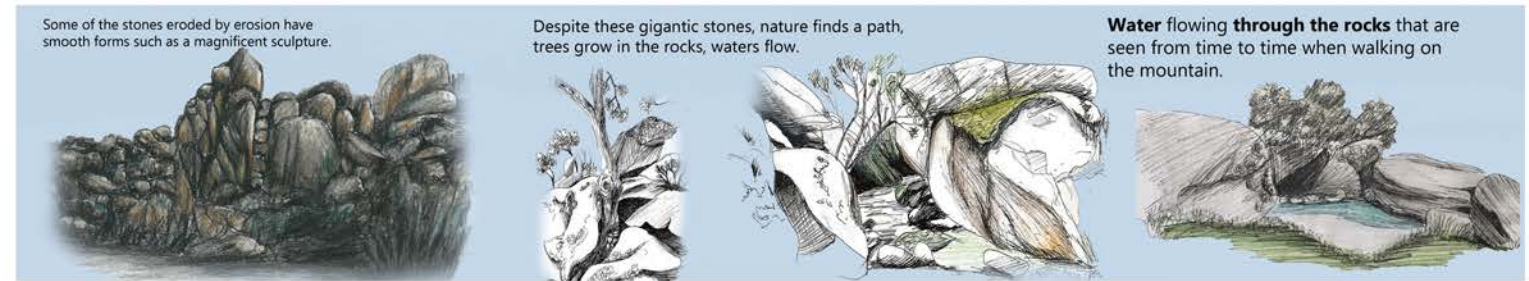




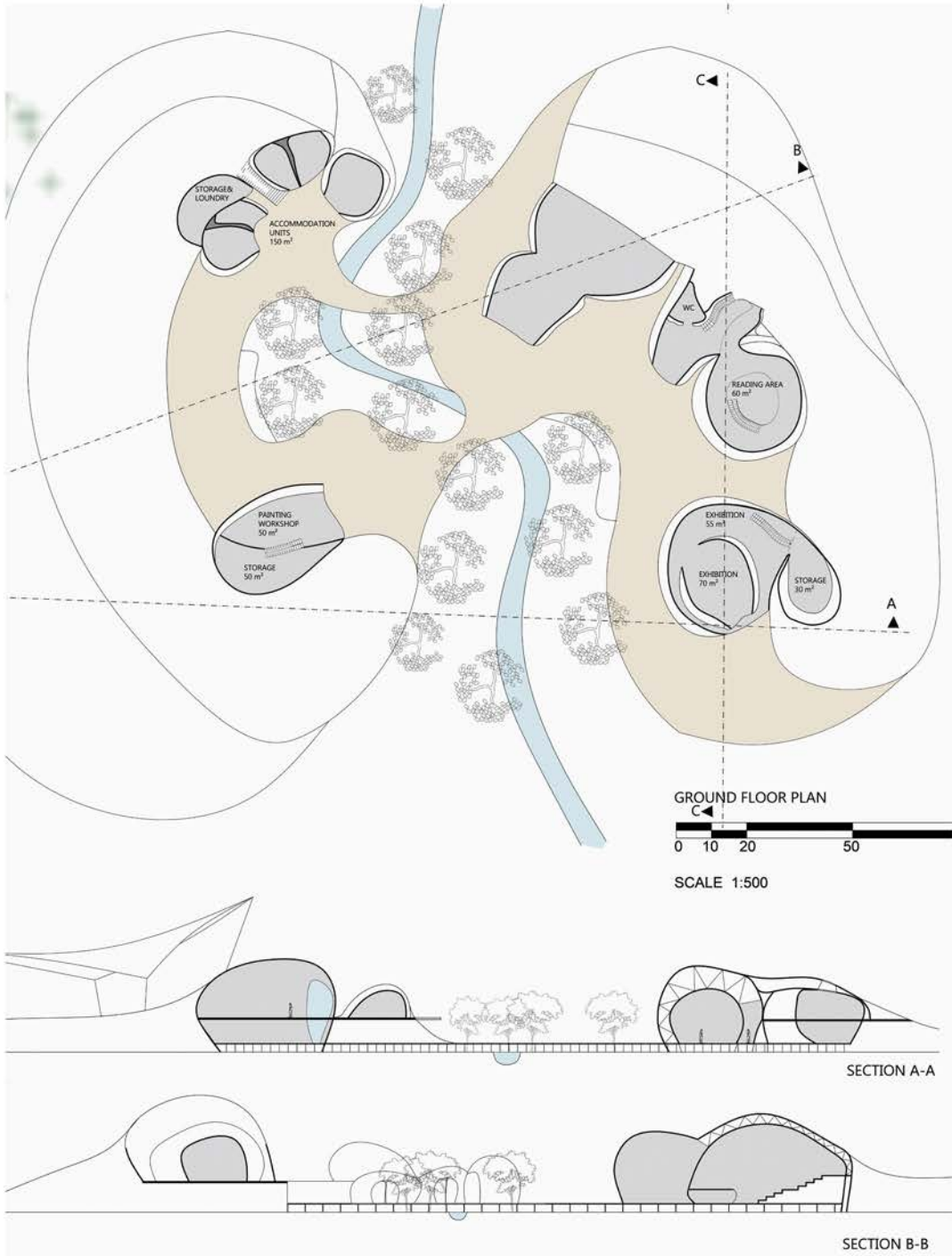




YASEMİN GÜNDOĞDU //////////////////////////////////////







Because of its **very rugged silhouette**, the mountain range called "five fingers mountains" consists of **gneiss, granite and syctic masses**.



Latmos is very important in terms of flora and fauna, especially **261 kinds of birds** live in **Bafa Lake** Natural Park. Here is a breeding ground of bird species such as the **endangered** pygmy cormorant and sea eagle.

Caracal, porcupine, grizzly bear are **endangered mammals** living in the region.



**Olive trees and peanut pines** are the most important plant varieties for the region's economy and are found abundantly in the region.

Apart from that, there are various **maki and frigana communities**. French lavanders are seen almost everywhere in the latmos mountain.

**Aquatic plantcommunities** of Bafa Lake also provide plant diversity.



Beekeeping, one of the **livelihoods** of this region, has been practiced since ancient era.

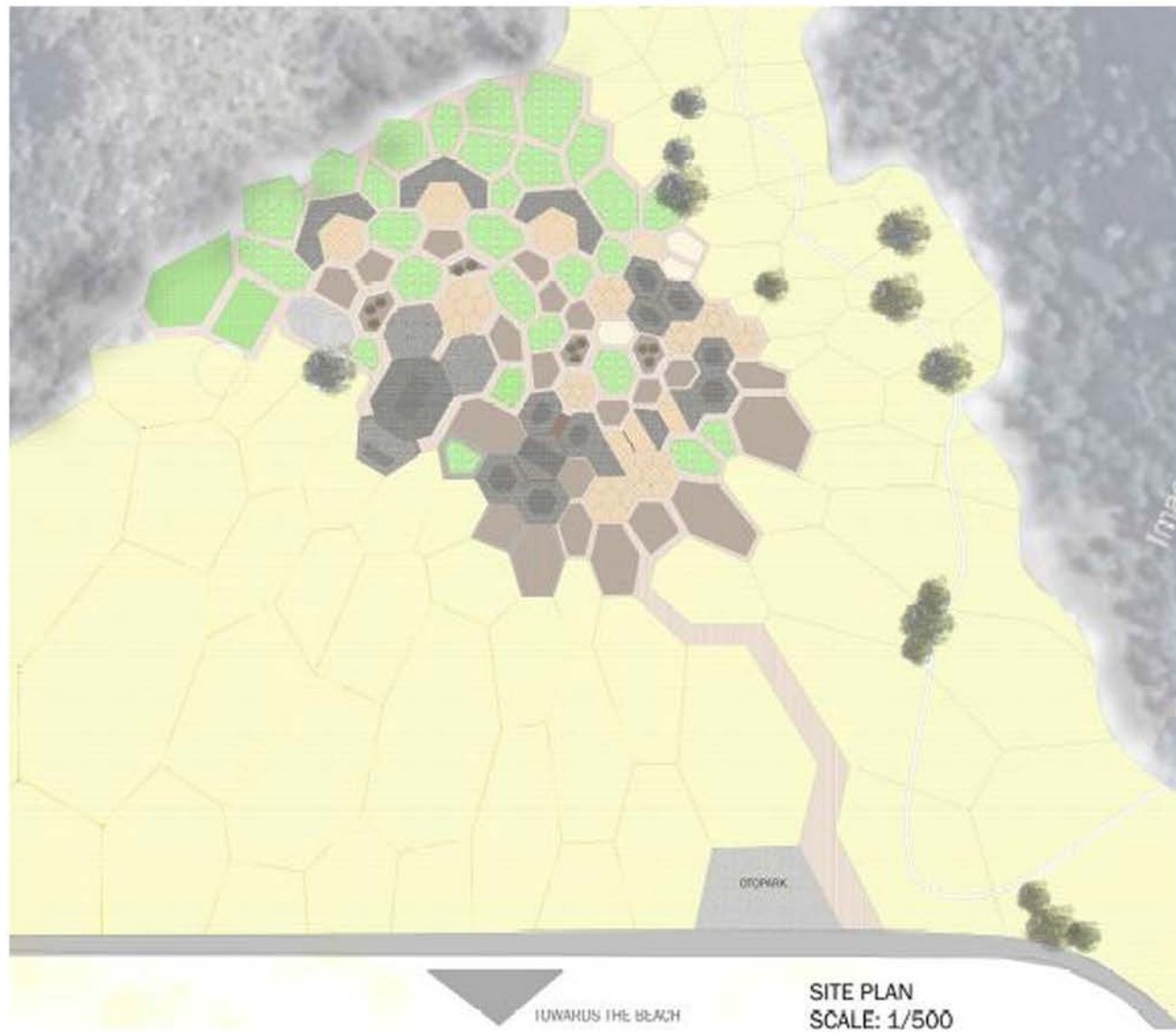
The region's rich **plant and flower variety** provides a suitable environment for **beekeeping**.



The **feldspar** mine extracted from the latmos mountain is **threatening prehistoric rock paintings**. Dust from stone quarries also seriously **damages the health of the people** living in the environment.







ZAW LYNN //////////////////////////////////////



BASE STONE WALL

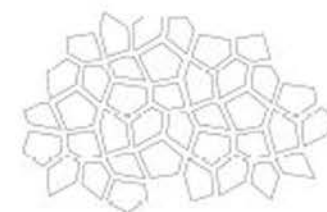
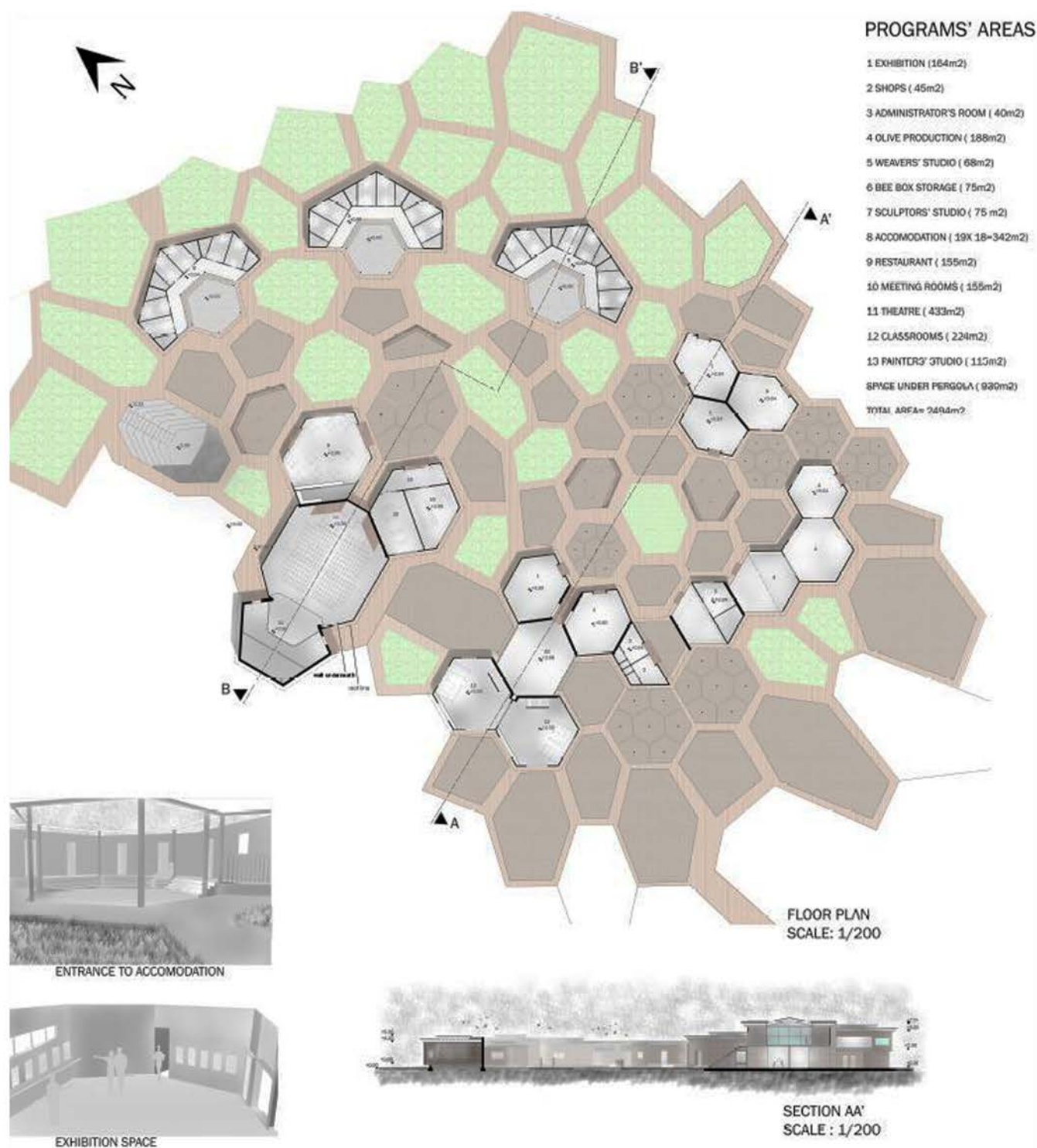


WOOD FLOORS AND WALLS



WOOD ROOF





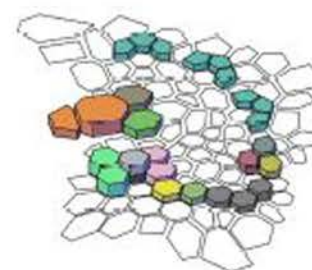
IRREGULAR CELL PATTERN



IRREGULARITY + REGULARITY



GARDENS PERGOLA  
STONE FLOOR OUTSIDE SITTING  
CLOSED SPACE SEMI OPEN SPACE



//////////////////// ZAW LYNN

ICE BERG of larger piece



Habitable space is created from carving out of the rock instead of adding more masses.

**ADVANTAGE:** Trees produce oxygen. It provide healthier shading space.



Composition of rock piles, as a sustainable reference for building forms, composed of adjacent blocks with their specific functions.

**FREE SPACE BETWEEN MASSES ON BOTH SIDES**

**ADVANTAGE:** Clear accessible space to all buildings.



Athens temple plan shows **SANCTUARY SPACE** is preceded by a **VESTIBULE**.

**ADVANTAGE:** Preparation can be carried out in vestibule before entering to main space.



**PLANT** survive through stones. Leaving gaps on exterior wall will make the surrounding **INTEGRATE** into the building.

**ADVANTAGE:** Different textures of stone wall can be created throughout sequence with plants.







## Definition of the Project

This semester’s project has aimed to convert the abandoned Sumerbank complex in the Alsancak harbour area of Izmir into a living environment serving a multiplicity of functions including housing while responding to the value of the complex as industrial heritage.

In 2012, Izmir Metropolitan Municipality’s Department of Historic Environment and Cultural Heritage prepared a proposal for the conversion of the Sümerbank Area into a cultural complex that is connected to the Izmir International Fair through a pedestrian and cycling route.

This proposal has served as a basis for our studio to introduce residential units and their social, cultural and commercial infrastructure into the area. Part of these proposed functions have been accommodated in existing Sumerbank buildings, or in new blocks giving reference to its pre-existing components that have been documented in various academic studies.

Since the Sümerbank complex is located on large plot, measuring roughly 155,000 m2, the studio has been organised in groups working in three separate zones that have different characteristics and potentials.

Student groups of 3 first developed a sitescale scenario introducing housing and social amenities into the public uses drafted in the municipal proposal. Each student then develop her/his own project independently, on the basis of the experience in group work.

In addition to a housing complex, consisting of about 4 different types of housing units with an overall floor area of around 8,000 m2 plus circulation and open spaces for their residents, each student will be expected to focus on a selected social or cultural use of some 2,000 m2 in their individual proposal as outlined in their group scenario. Individual proposal should also have adequate closed and open parking areas, and common mechanical services.



Students

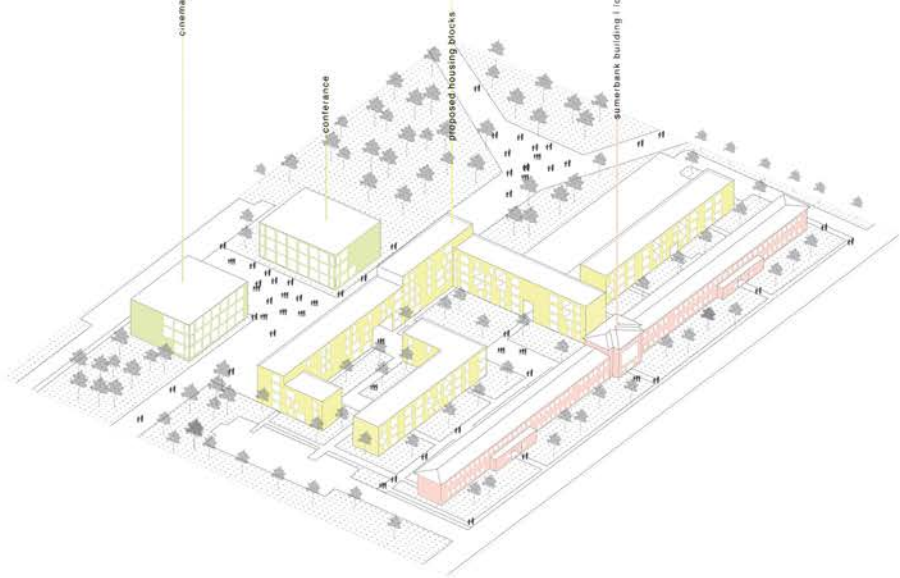
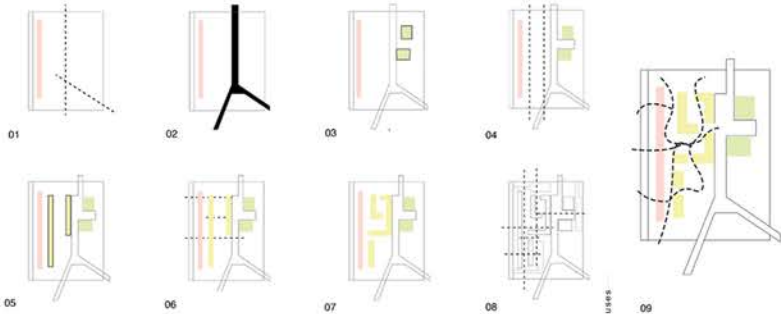
Abdullah Mert Aracı/ Abdurrahman Akdemir/ Ayçanur Ergökten/ Bakhtiyor Makhsumov/ Barış Kutsal Karaaslan/ Batuhan Tahtalıoğlu/ Bedirhan Sabancı/ Berkay Batuhan Bostan/ Beylem Doğa Tabur/ Ceren Gürbüz/ Ece Pürtaş/ Efe Kurtoğlu/ Emel Özen/ Emine Merve Özsoy/ Emine Selin Aslan/ Ezgi Ebrem/ Fethiye Helvacılar/ Gözde Koltuk/ Hilal Mete/ İrem Fulya Demetoğlu/ İrem Tumba/ Kübra Uygun/ Murat Güner/ Nuhu Mbura/ Nisa Benna Becer/ Onurcan Kayahan/ Resul Altun/ Sakine Elif Dalgıç/ Şehriban Aksın/ Tuğçe Kocaman/ Türkmen Şahin/ Yakup Aksin/ Yavuz Uysal



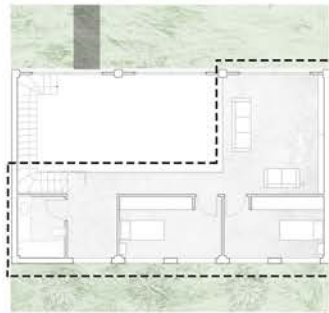
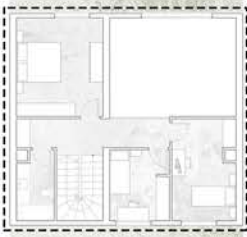
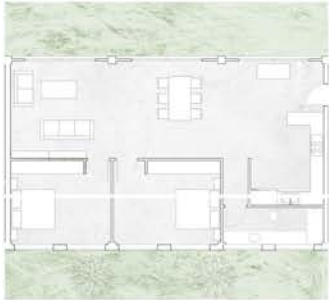




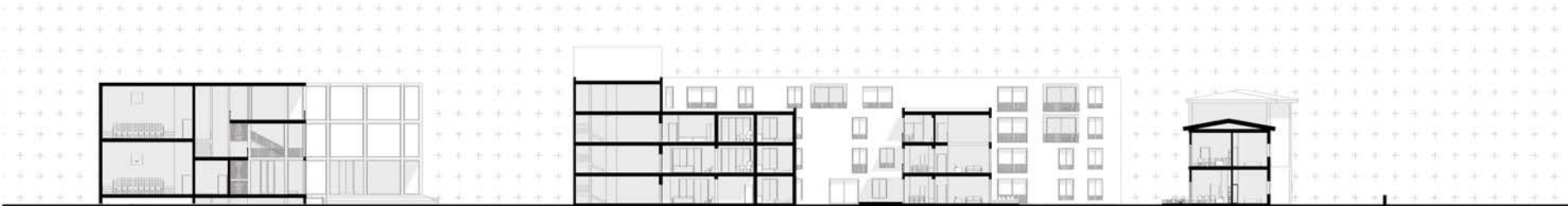
SUMERBANK  
a factory to live in



BUILDING MODULES + COMBINATION RULES



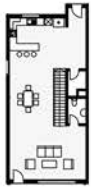
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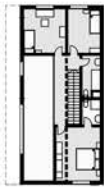




2 STOREY UNIT PLAN WITH GARDEN

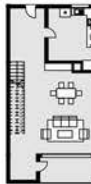


FIRST FLOOR PLAN  
87 m2  
TOTAL: 150 m2

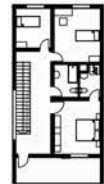


SECOND FLOOR PLAN  
63 m2

DUBLEX UNIT



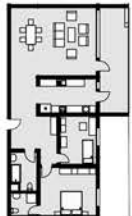
FIRST FLOOR PLAN  
80 m2  
TOTAL: 180 m2



SECOND FLOOR PLAN  
100 m2



UNIT 1



UNIT 2



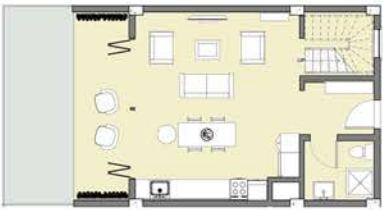
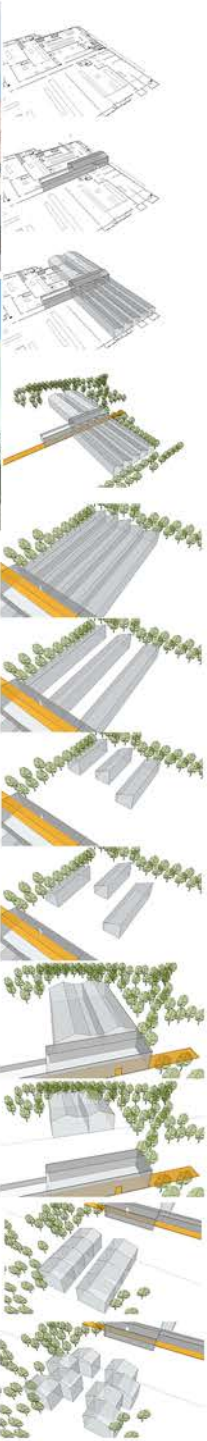
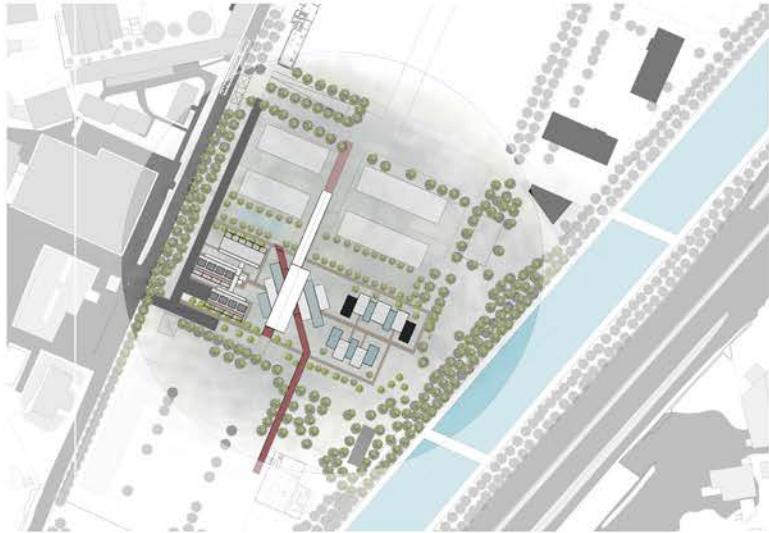
UNIT 3



///////////////////////// EZGİ EBREM



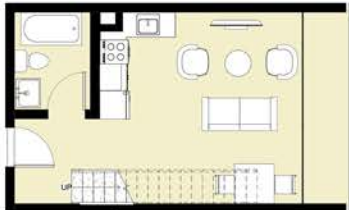




UNIT 1



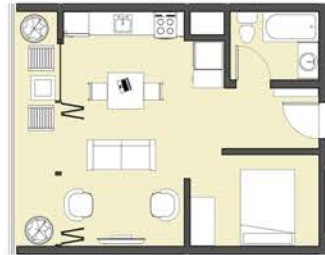
UNIT 2



UNIT 3



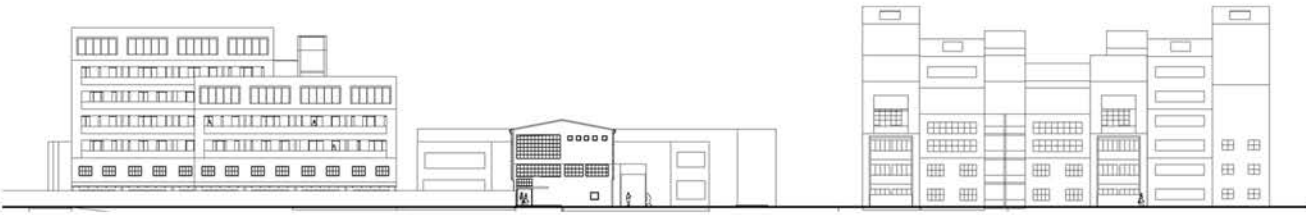
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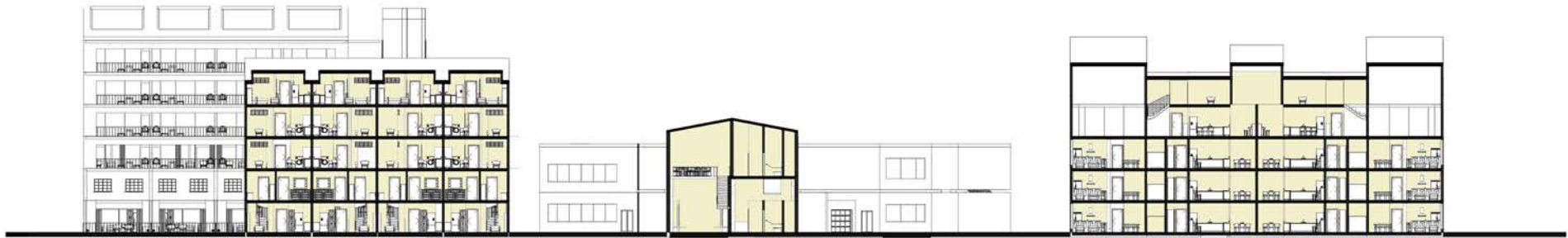
UNIT 5



UNIT 6



İREM FULYA DEMETOĞLU //////////////////////////////////////





## Definition of the Project

The master and doctorate students of IYTE constitute the base for the research activities in the Institute. Their satisfaction and productivity is strongly influenced by their living and working conditions in or out of IYTE. Therefore, there is an urgent need to create a proper accommodation conditions.

The half of all students in IYTE, nearly 3000 by 2016, are the graduate (master and doctorate) ones from different disciplines. Their needs and expectations from an accommodation complex differ. The proposed project should consider this variety / diversity in a manner of complexity and/or simplicity. Within the perspective of constructing housing in a public university, the project should deal with the economic part of sustainable design which convince IYTE administrators for their future plans.

The campus area still continues to keep its natural character from its special location next to mountains and sea. The natural sources (climate, material, flora, topography, etc.) should provide richness to project ideas. Even if IYTE is situated away from the city center, it creates semi-urban fabric in the core of very natural land. The project provides a good discussion base for criticizing human – nature relationship, and the role of architecture as a part of ecological ideas.

The inquiries with the master and PhD students in IYTE indicate that some of students have expectations from a house just in the level of meeting minimum needs like sleeping and heating. This fact reminds us that the students in early ages or living single may prefer micro-housing designs which is an open concept to be studied in the student village project. The inquiries, plus, show us the students tend to stay for particular periods such as weekdays (not weekends), or during fall and spring semesters (not summer period). Some may also prefer the housing in IYTE as the summer house for sea season. Since master education should finish in three years while PhD in six years, a student can rent a house at most nine years. Besides, a student can change his/her house if she/he marry or stay within couple. All these approaches require the study of temporal, transient, transitory topics in housing.

The social life in IYTE requires to be developed. The scientific studies are heavy, and many students don't have any possibility to contact with other people, or conduct personal hobbies. The housing complex should enrich the social life of residents, increase socialization in open, semi-open and closed areas.

The proposed new community must relate well to its existing urban context, both architecturally and functionally. The site design and all buildings in your new development should be energy-saving and adapted to the IYTE climate. Use landscaping to shape space and for passive heating and cooling. Besides, the project should offer new idea for housing environmentally, socially, and economically. There are two given sites with respect to the character of each one.



## Students

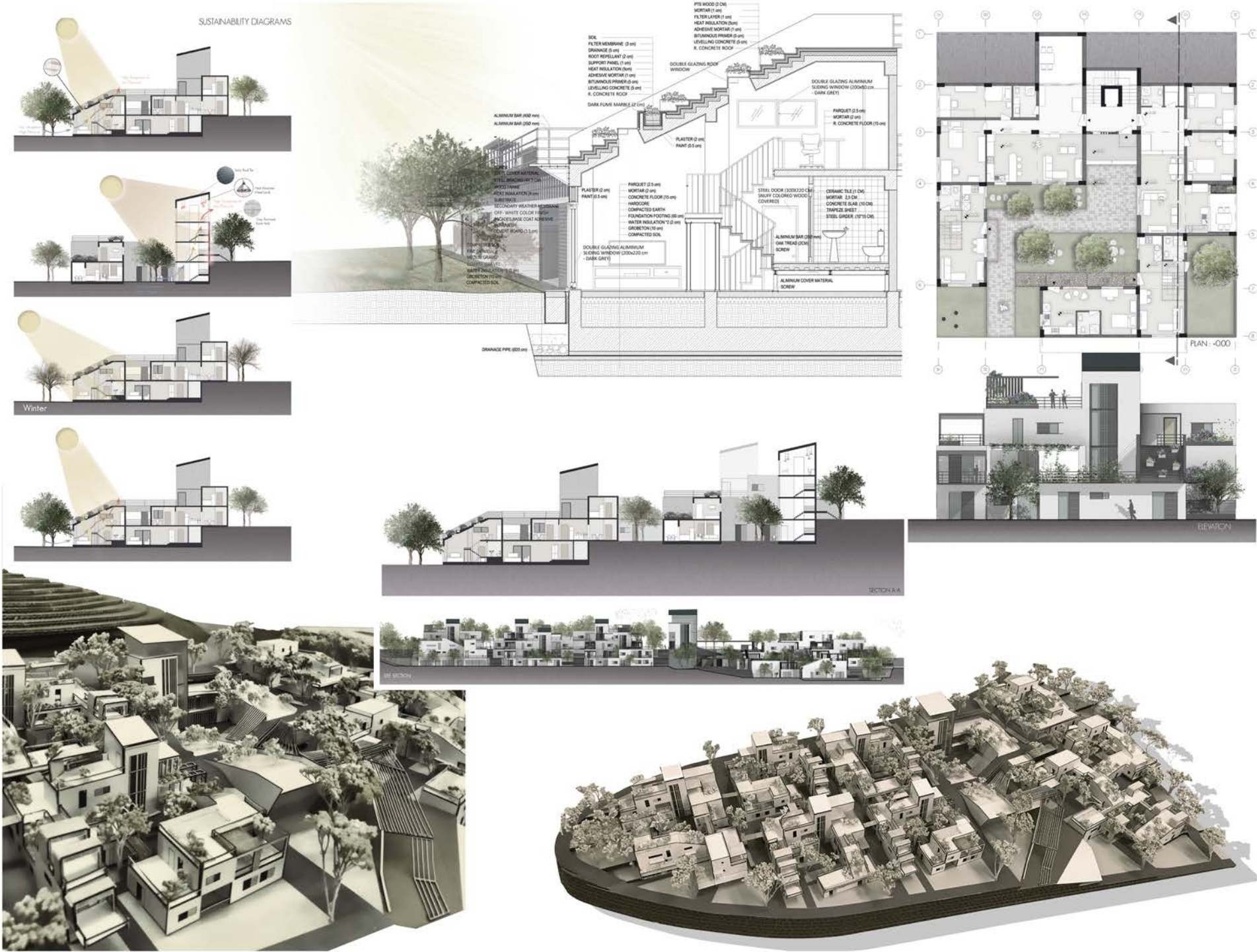
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Demir/ Hatice Ceren Kolaç/ İlknur Koloşali/ Karya Ağım/ Mehmet Enis Uzunoğlu/ Mehmet Furkan Mallı/ Mela-  
hat Elçin Koruyucu/ Mercan İpek Öngün/ Merve Demirbaş Oumaima Jaidane/ Pınar Altay/ Seçil Nazlı Genç/  
Sinem Demir/ Tunahan Durmuş/ Umut Miran/ Yılmaz Baybora Sangu/ Yunus Ergican

IYTE ALUMNI VILLAGE: SOCIALLY AND NATURALLY AND PEACEFUL //////////////////////////////////









ARDA ÇOLAKOĞLU //////////////////////////////////////







//////////////////// CANSIN SELİN ÖZEN









IYTE ALUMNI VILLAGE - CHANGING USUAL CYCLE



PLACING UNITS IN A CYCLING POSITION



CHANGING SCHOOL-HOME CYCLE BY INCLUDING SOCIAL MASS AND CIRCULATION CORES AS ACTIVITY MASSES INTO UNIT CYCLES



DESIGNING A POROUS GROUND FLOOR TO ALLOW FREE ACCESS TO COURTYARDS



DEFINING A CONTINUOUS COMMON LEVEL THAT CONNECTS COURTYARDS TO FEED AND CHANGE UNIT CYCLES



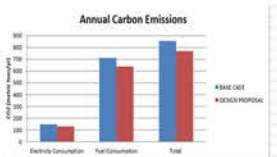
CONCEPTUAL DIAGRAMS



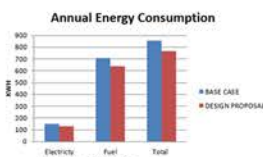
COURTYARD VIEW



CAFETERIA TERRACE VIEW



%10 DECREASE IN TOTAL CARBON EMISSIONS



%10 DECREASE IN TOTAL ENERGY CONSUMPTION



90 M2(30X3 M2)UNIT (FOR 3 FRIENDS) PLANS SCALE:1/50



30 M2 UNIT PLANS SCALE:1/50



100 M2(50 M2X2) UNIT (FOR 2 FRIENDS) PLANS SCALE:1/50



90 M2 UNIT TYPE 1 PLAN SCALE:1/50



60 M2 UNIT TYPE 2 PLAN SCALE:1/50



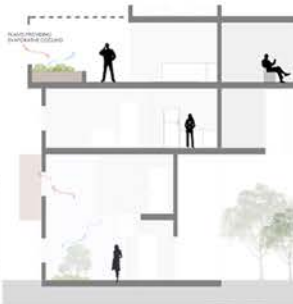
90 M2 UNIT TYPE 2 PLANS SCALE:1/50



90 M2 UNIT TYPE 2 PLANS SCALE:1/50



SECTION OF 30 M2 UNITS SCALE:1/50



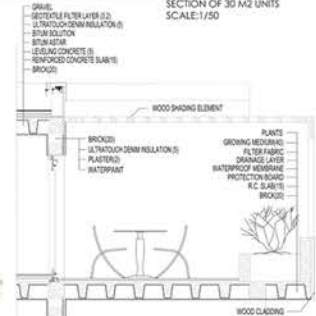
SECTION OF 3 UNIT TYPES SCALE:1/50



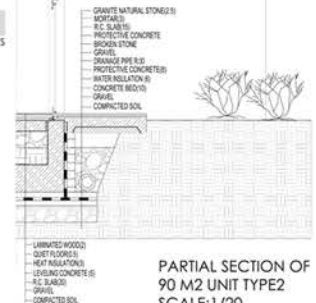
90 M2 UNIT TYPE 2 SECTION SCALE:1/50



SECTION OF 30 M2 UNITS SCALE:1/50



SECTION OF 30 M2 UNITS SCALE:1/50



PARTIAL SECTION OF 90 M2 UNIT TYPE2 SCALE:1/20









## Definition of the Project

### RECREATING “PARADISE”: A NEW URBAN HUB FOR ŞİRİNYER

Shopping, commerce, and transportation are major services of an urban environment. Often these services contribute together to the richness of urban life. When the built environment provides adequate spatial alternatives to shopping, commerce, and transportation, the interactions between people increases and other social amenities and services conglomerate around them.

Recent developments, especially in our country, however, points to a different direction. Open urban areas dedicated to street markets and transfer centers are turned into high-end shopping malls, as in Üçkuyular. Shopping and commerce are increasingly confined within the boundaries of malls, either in the form of shopping malls or strip malls, offering services to a selected group of people and isolating themselves from the rest of the city. Increased and diversified public transportation alternatives, on the other hand, are either pushed away from urban environment or their spatial configuration do not add to the urban life, as in many transfer stations between metrobus lines, city bus lines, and metro lines in Istanbul. In this project, we would like to revisit the proposal that shopping, commerce, and transportation all together are three major backbones of a rich urban environment, or of an urban hub, to which other major services could easily be incorporated.

Our selected site is in Şirinyer, which functions as an urban hub in Buca, and houses a major retail store, a street market open twice a week, a bus transfer center near the Şirinyer İzban station, in addition to several other amenities such as sports facilities, a wedding hall etc...

Maybe because of its stately mansions with beautiful gardens, Paradiso, or “Paradise,” was the name used for Şirinyer by the 19th century Levantines of Izmir. Home to the “International College” which was relocated to Beirut due to the start of World War 1, and to the spectacle of the earliest horse races in the Ottoman Empire, Şirinyer presents an astounding, but simultaneously confounding history. Having witnessed drastic urban development in the last fifty years this history is barely visible today. Nevertheless, it is still a very important urban center for contemporary Izmir. The area you will be asked to redesign is now called “Şirinyer Aktarma Merkezi” referring to the transportation exchange located in the area, north of the hippodrome. At the present “the center” is largely defined by traffic routes and a number of activities spread in the area, giving a sense of disarray and a lack of spatial definition. In contrast people come to the area for various activities such as shopping and recreation, and also due to the existence of certain social functions placed in the area by the municipality. The project requires you to design an urban hub that primarily accommodate shopping and transportation facilities together with additional functions, which will address the problems identified in your analysis of the area.



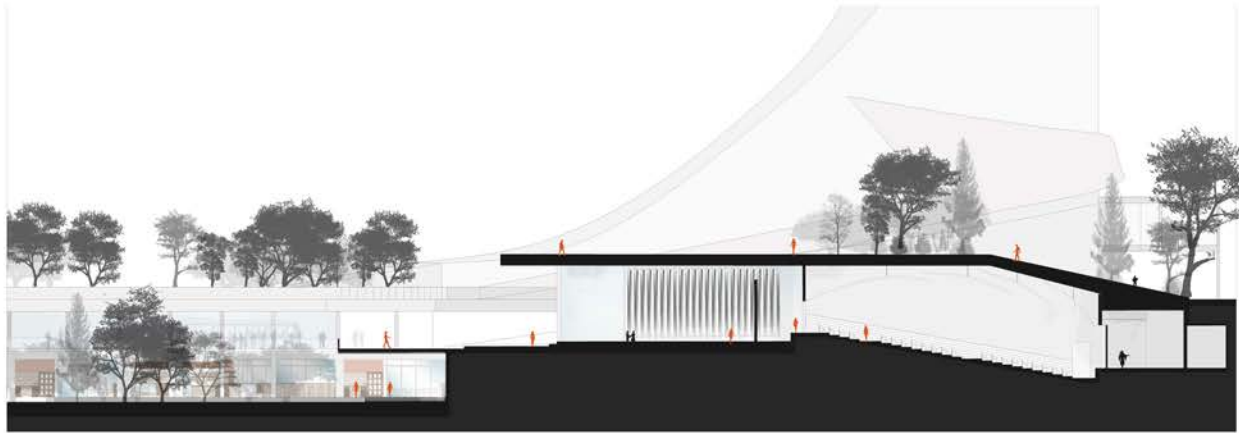
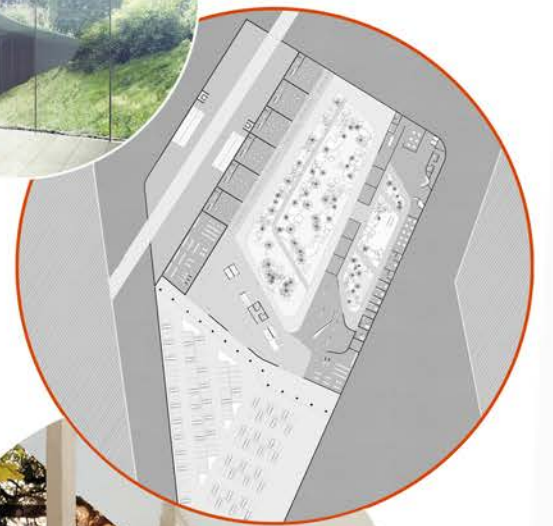
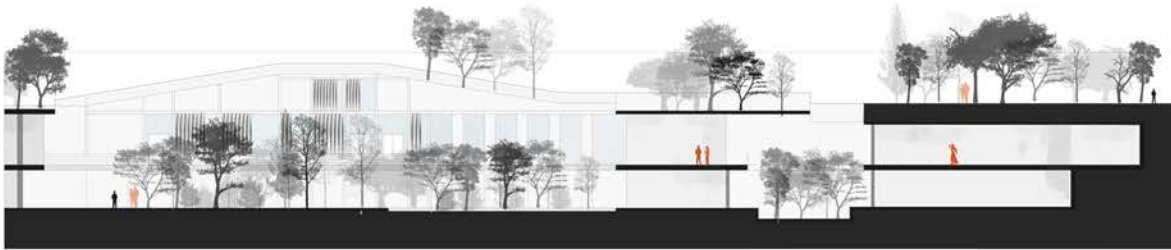
## Students

Arif Sertan Taşdelen / Aslı Kurşun / Aylin Kenar / Berkcan Acet / Bilal Memiş / Birgül Topkaya / Burcu Deveci /  
Büşra Özen / Damla Akın / Deniz Demir / Derya Damla İdi / Dilan Yılmaz / Duygu Damla Ayhan / Ecem Çavuşlu /  
Eda Demir / Fatma Nur Derdiyok / Huriye Tuğçe Sarban / İdem Şaşoğlu / İlkiz Karaçam / Karen Pelin Astley /  
Mehmet Caferoğlu / Melike Nur Şahin / Melisa Alagöz / Meltem Kapuz / Merve Altuntaş / Merve Başkan /  
Merve Kayalı / Mine Yesiralioğlu / Nilay Özden / Özge Erdem / Sabiha Can / Sanem Bakan / Seda Sönmez /  
Sena İnce / Sena Sönmez / Sevgim Pekdemir / Sinem Merpez / Utku Can Kocadağ / Yusuf Furkan Kaya





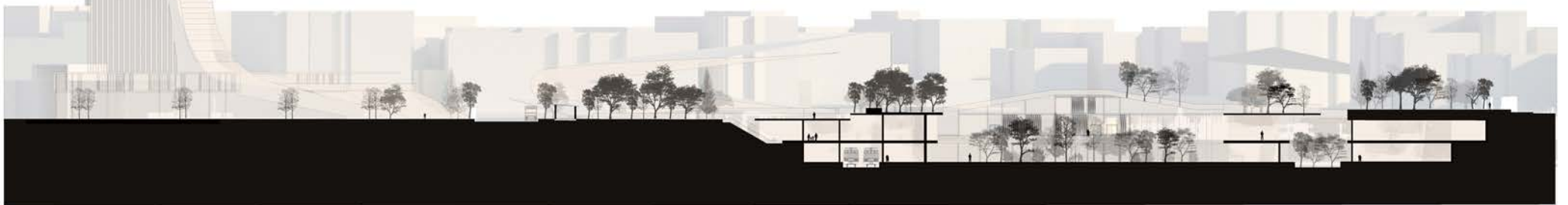
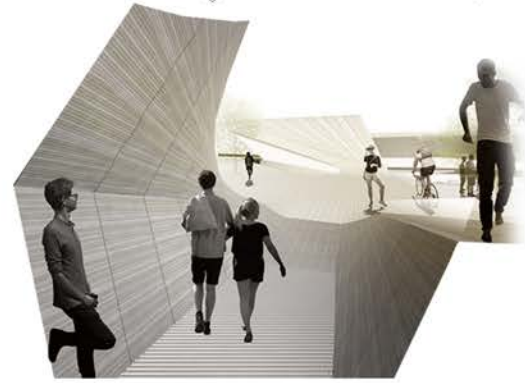
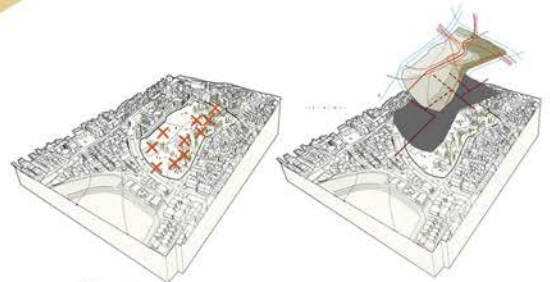
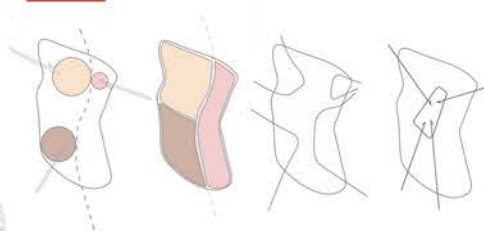
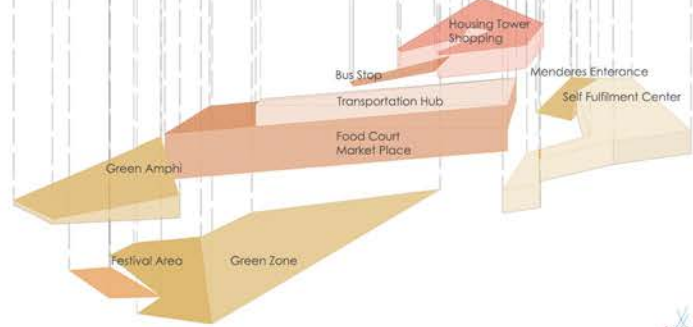
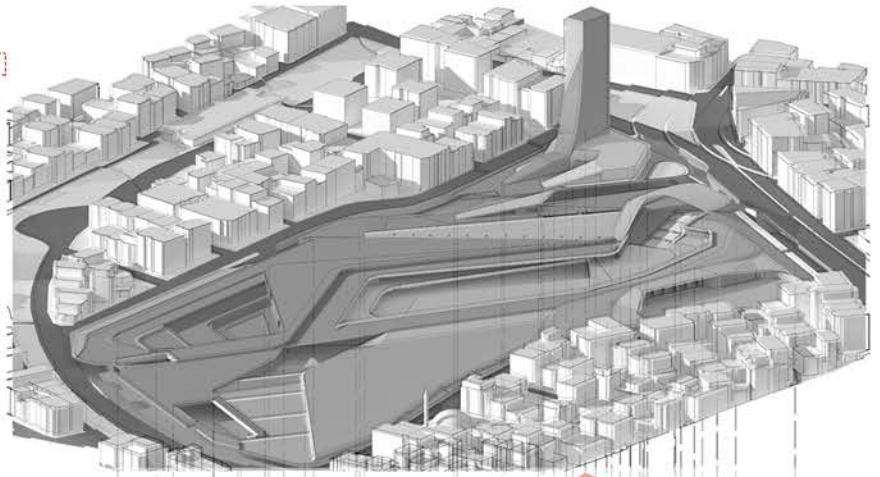
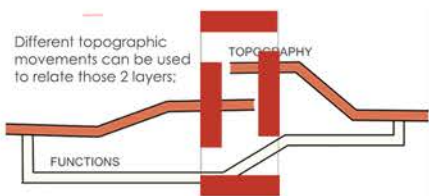
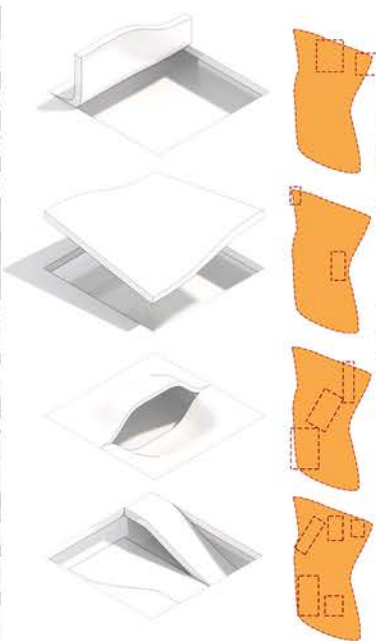




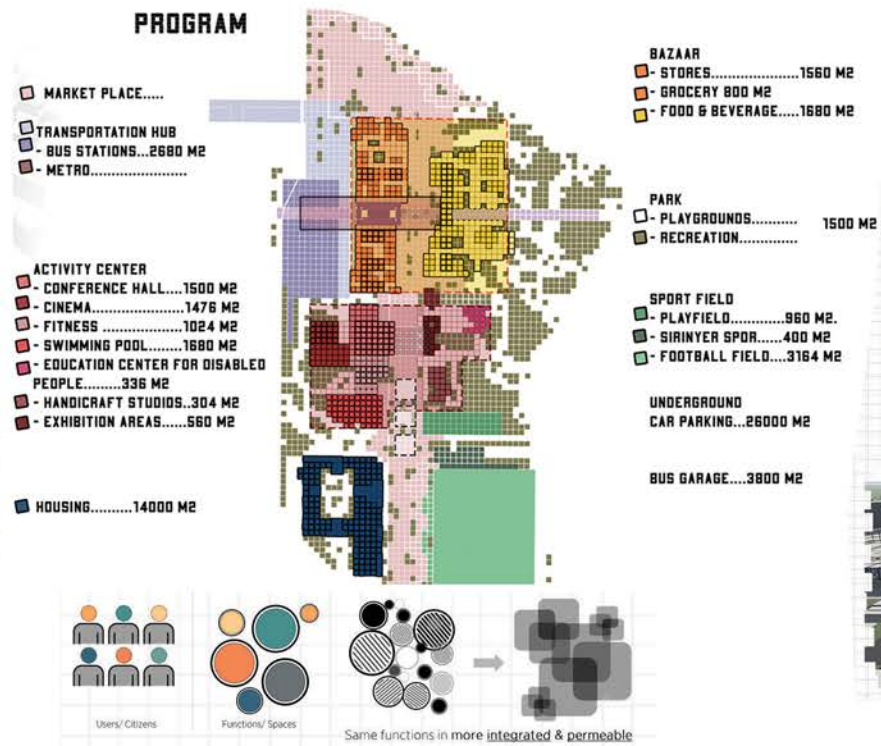
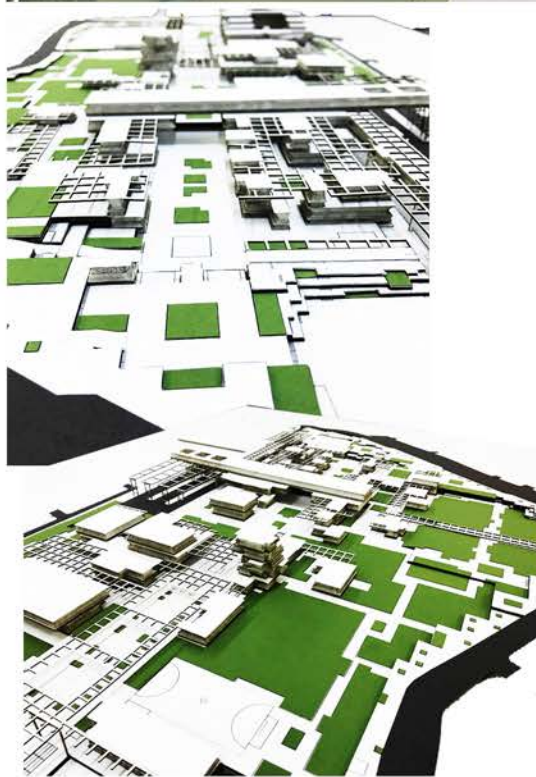
DUYGU DAMLA AYHAN



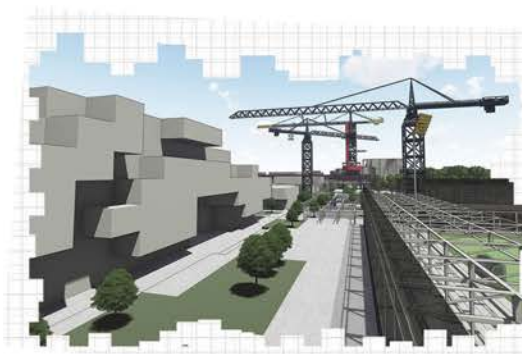




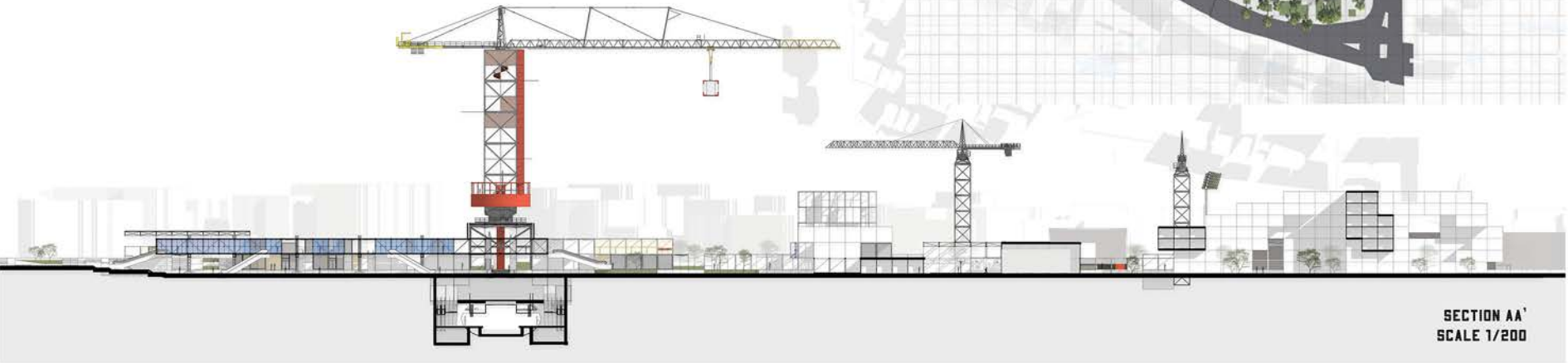
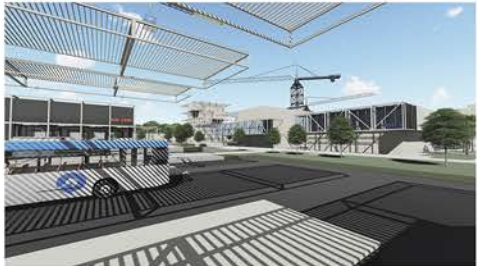




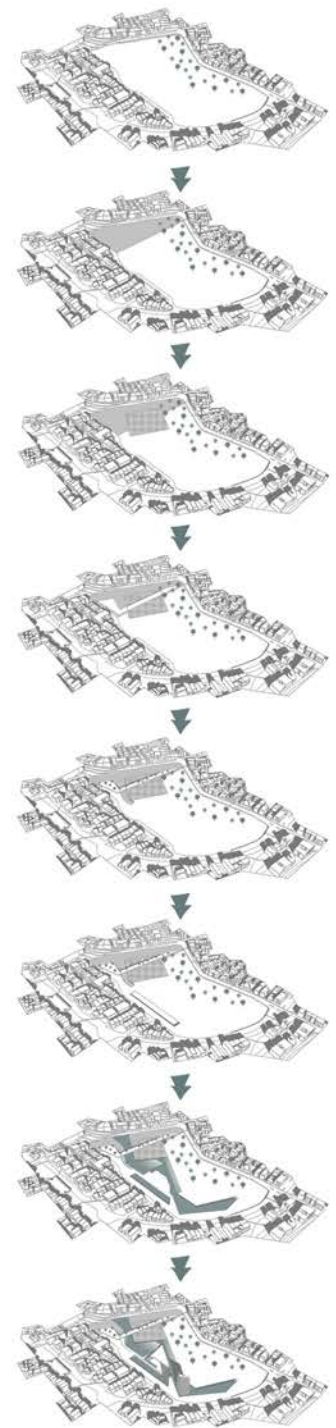
MEHMET CAFEROĞLU //////////////////////////////////////









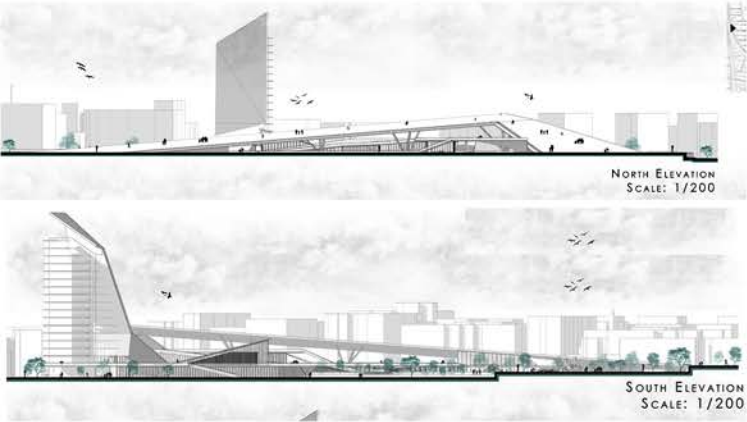
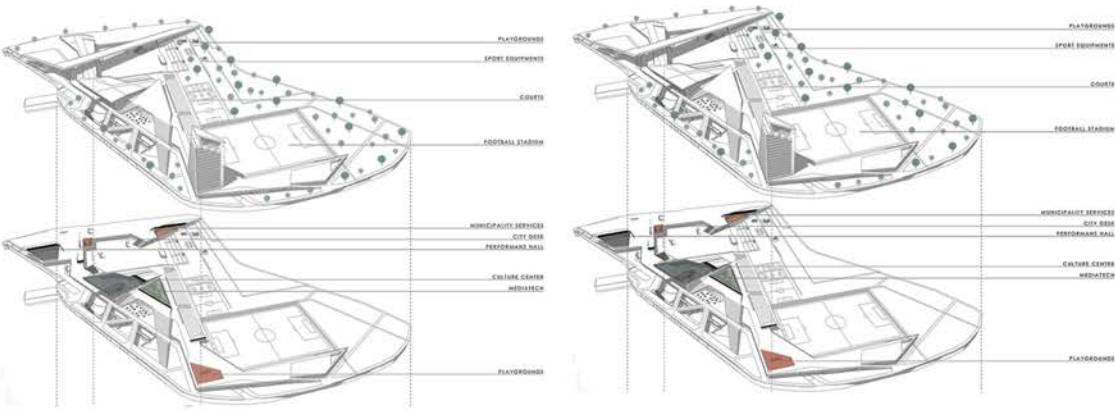
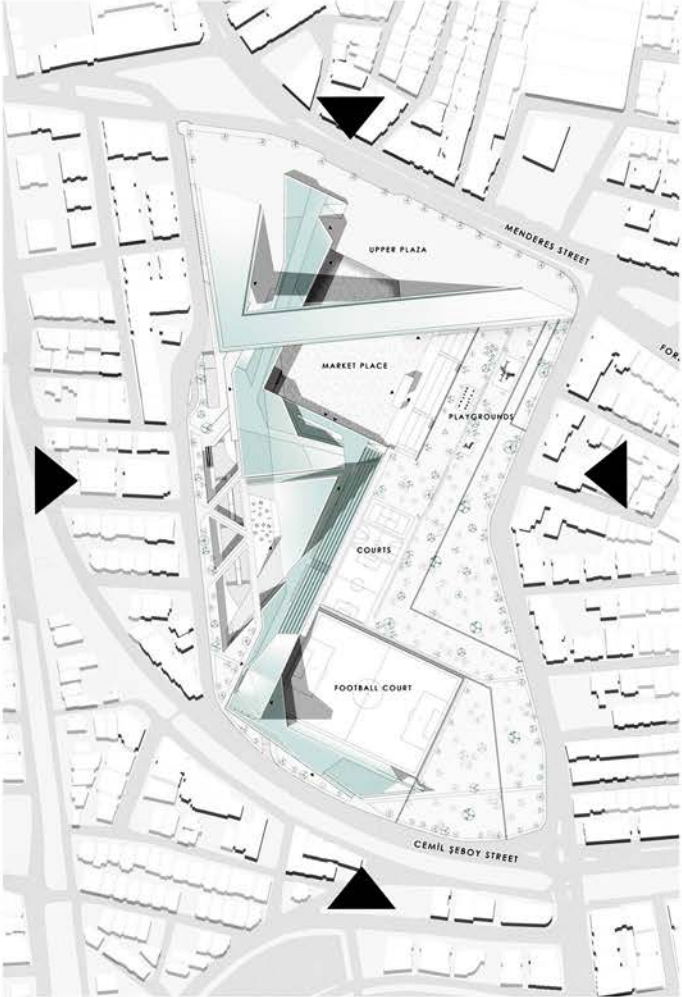
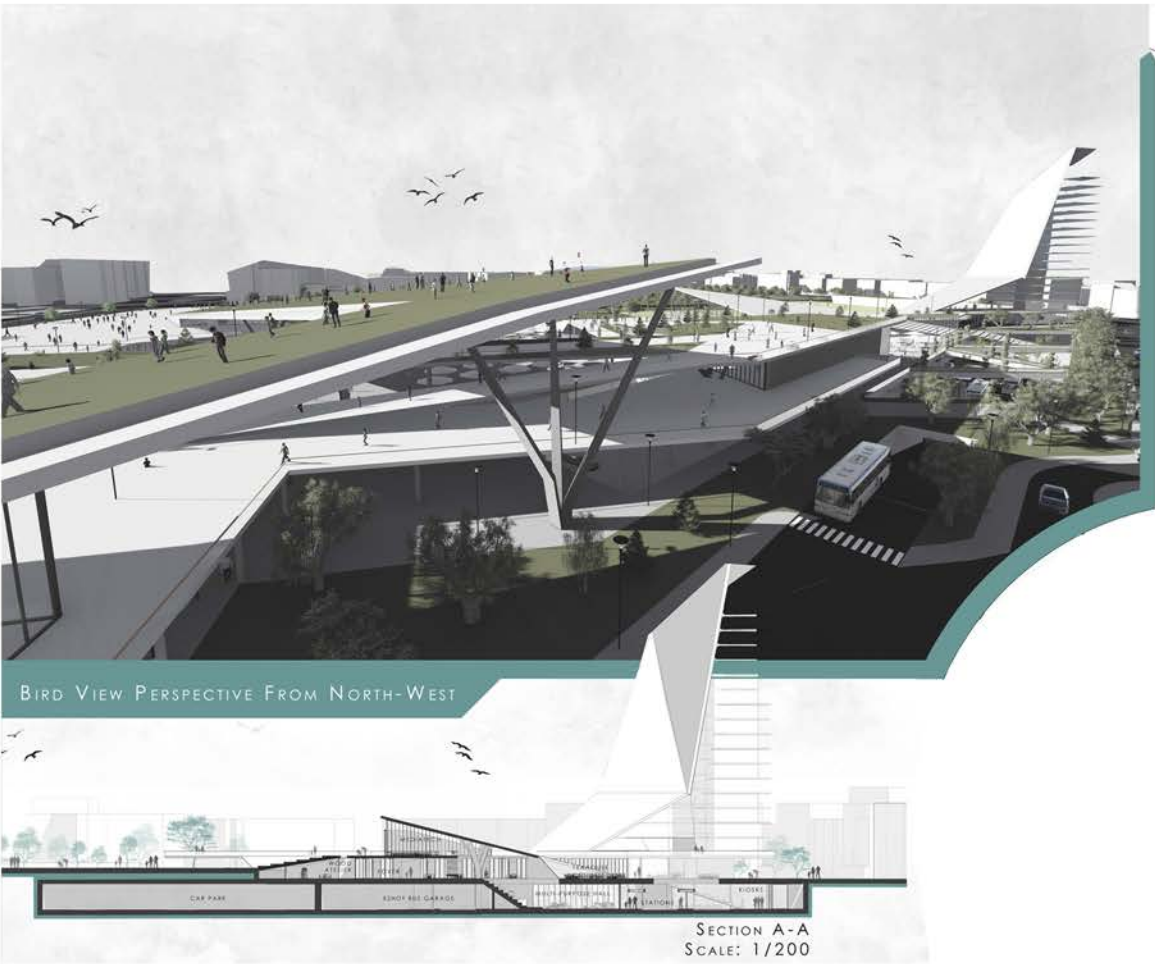


YUSUF FURKAN KAYA //////////////////////////////////////

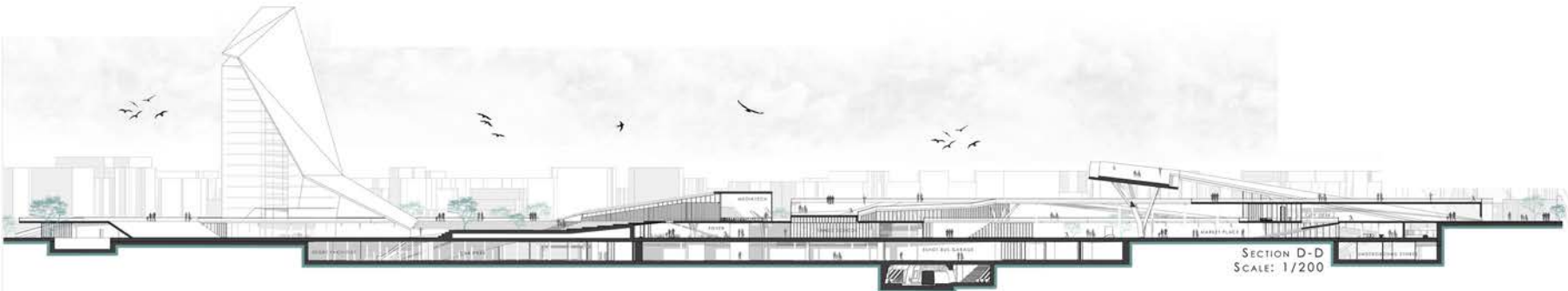


EAST ELEVATION SCALE: 1/200





YUSUF FURKAN KAYA









## Definition of the Project

AR 402 is the last architectural design studio of the architectural curriculum at IYTE. In spring semester 2018, students are asked to develop an architectural design project questioning the relation between the nature and the future of the city in İzmir.

### STUDIO STRUCTURE

#### PART 1. DISCOURSES

Whole population living in the cities in Turkey is nearly 92%. The consequences of over-urbanization are over-consumption, lack of land, lack of resources, etc. Within the scope of the studio, first step is to understand the city through its actual natural resources, potentials and richnesses. Main concern of the studio is to understand how and why we destroy the nature.

Therefore, the question is: Can we develop a critical reaction against destroying nature through architecture?

#### PART 2. DISCUSSIONS

Second part of the studio deals with the questions and interrogations of discourses determined in the first part for developing a design idea.

How the cities are developing?

What are the consequences of over urbanization?

What do we learn when we take heed of nature?

What are the natural sources giving life to the city of İzmir? (Forests, Water resources, Natural Habitats, etc.)

How industrial areas, factories, dump sites effect our life in the city?

How can we develop new scenarios about the future of the city within the scope of the relation between nature and built environment?

Is it possible to promote a critical approach to understand the problem above through architecture?

Is it possible to develop some strategies to regain the destroyed lands through architecture?

How can we resist the destruction of nature?

#### PART 3. ALTERNATIVES

"We need the tonic of wildness...At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable, that land and sea be indefinitely wild, unsurveyed and unfathomed by us because unfathomable. We can never have enough of nature."

— Henry David Thoreau, Walden: Or, Life in the Woods

#### AN ARCHITECTURAL COUNTER-POISE: NATURE & ARCHITECTURE

With the theme proposed 'An Architectural Counter-Poise: Nature & Architecture', the students are expected to discuss on the alternatives of designing that can be an inspiring source in the formation and development of the city of İzmir.

We are urbanizing by destroying nature. So, how can we motivate the society to think about the value of nature?

How can we produce some architectural solutions to regain the lost areas in the city?

Can we produce some scenarios about non-destroyed built environments for the future of the city?

How can we produce an activist attitude for the destroying the nature through human?

The students should focus on the questions listed above, and should find answers within the frame of their themes and sub-themes.

**Keywords:** nature, resistance, healing, rehabilitation, therapy, restoration, recycling, consumption, dump, activist attitude, provocative approach, etc.



## Students

Ahmet Akbaşlı / Ahmet Kızılay / Ali Can Başalan / Asude Aydın / Ayşe Mustak / Ayşe Postacı / Bilal Iğdır /  
Ceren Bingöl / Eda Uğur / Ela Çelik / Elif Çiçek / Emre Aydın / Eren Can Uysal / Ezgi Köseoğlu /  
Gamze Yağmur / Gülşin Kaba / İdriz Mumcu / Kaan Atalay Akkaya / Kağan Gür / Kumru Ön / Mehmet Ali Kipel /  
Merve Bozdemir / Mustafa Kabakçı / Onur Güngörmüş / Özgür Kaya / Şevval Akmeşe / Ubeyde Karadeniz /  
Üstün Üstünes

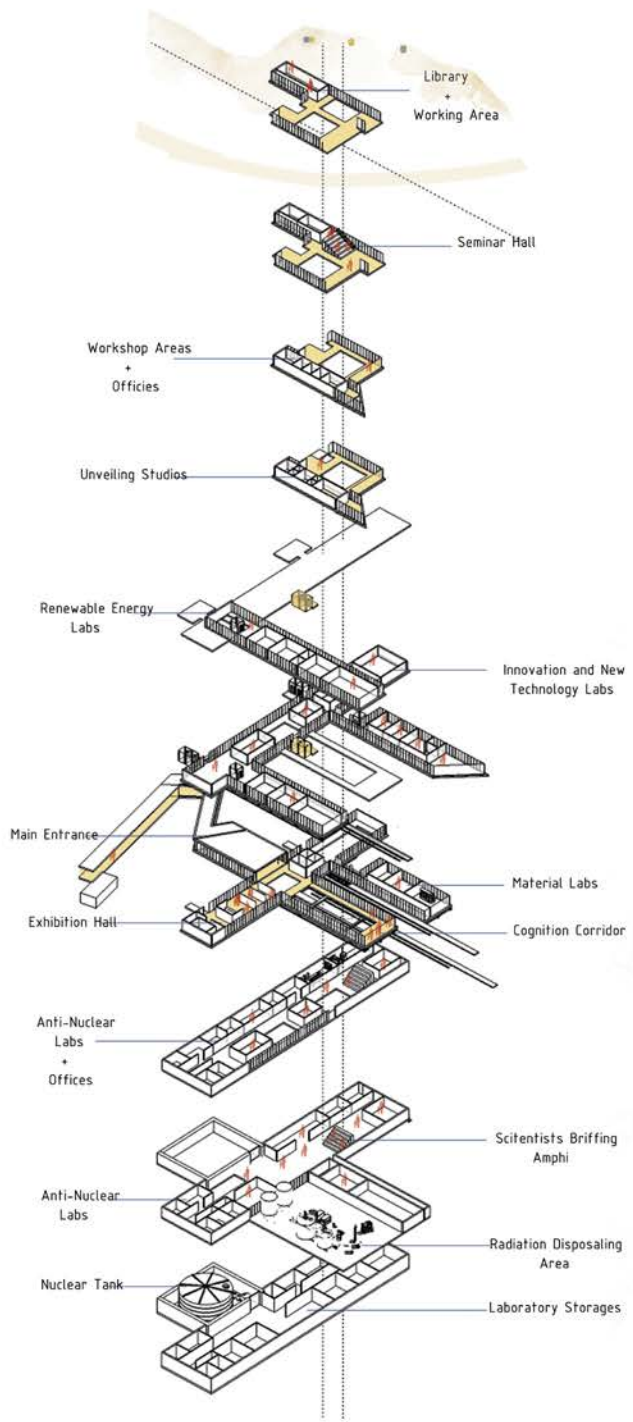
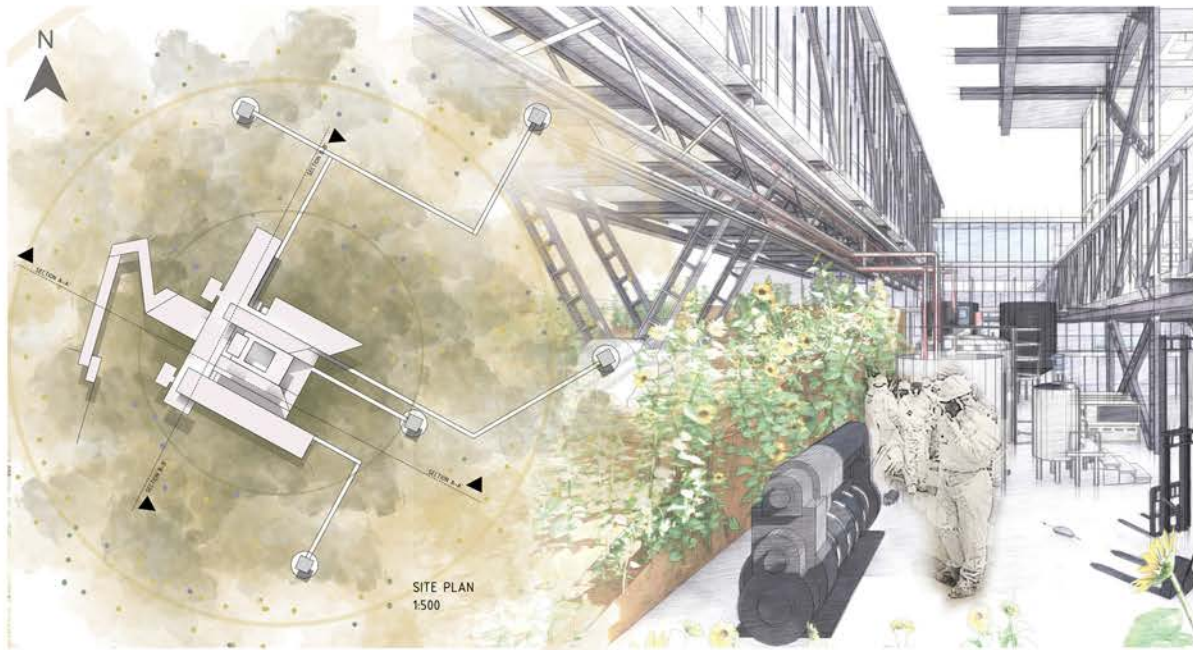




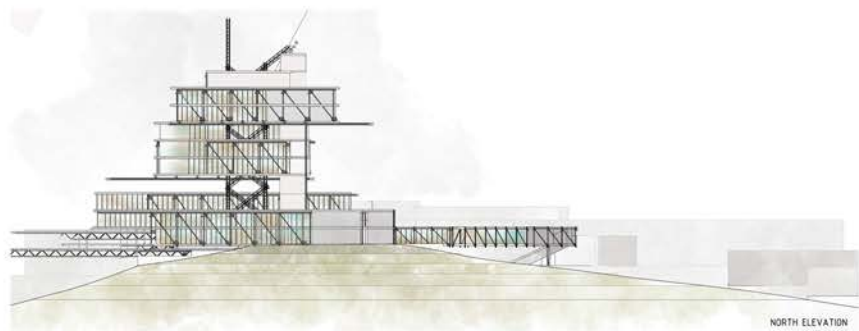




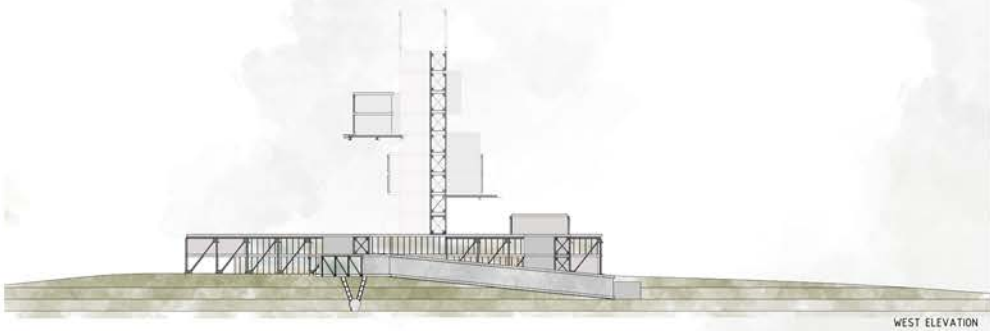
GAZIEMİR  
NOVEMBER, 2020



MERVE BOZDEMİR //////////////////////////////////////

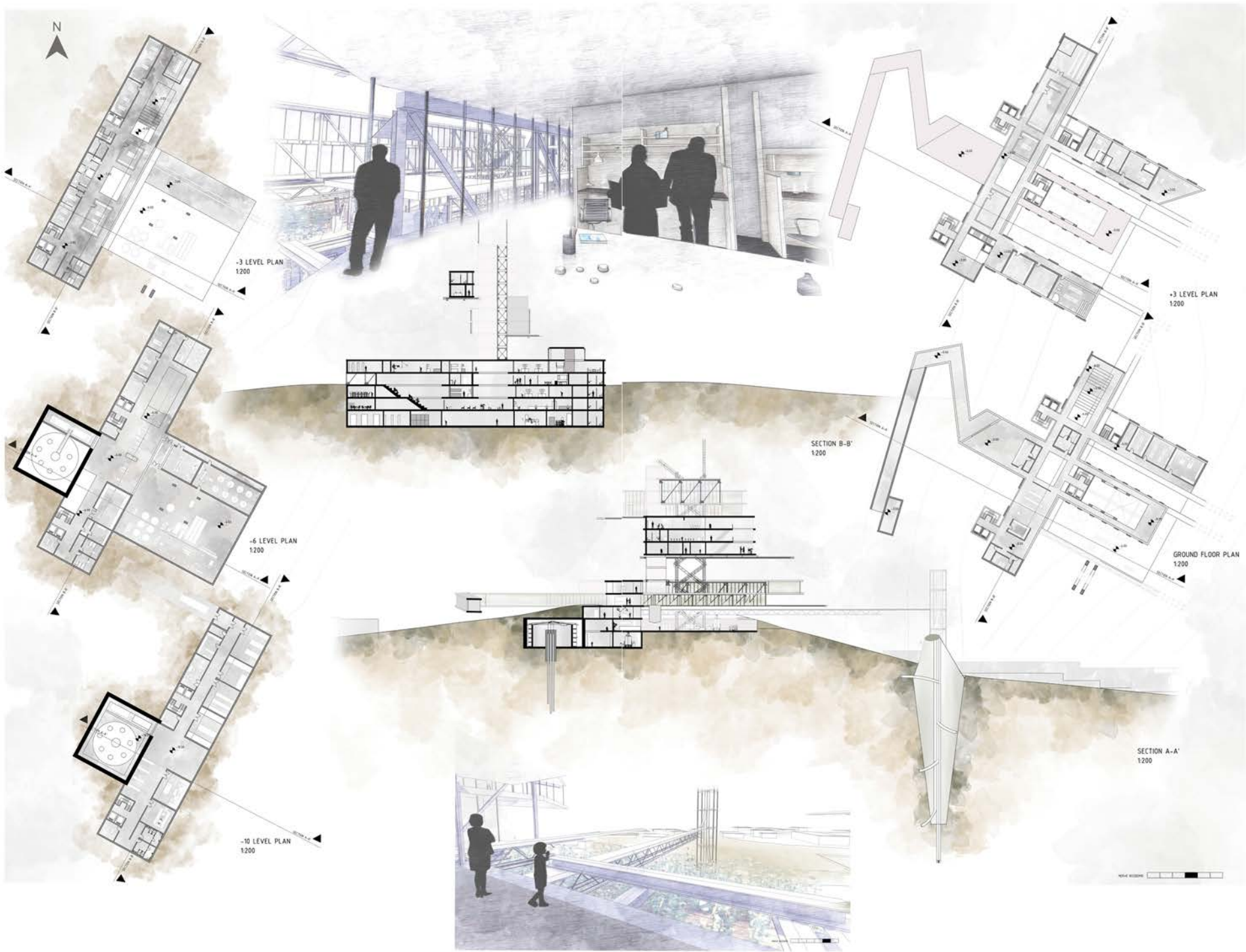


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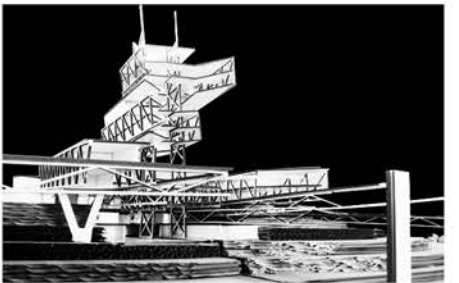
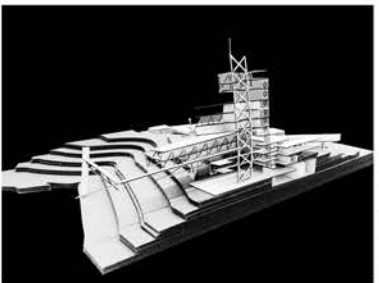
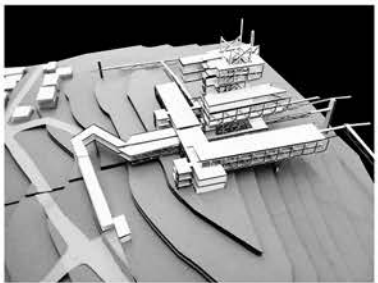
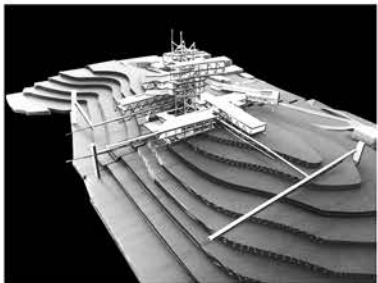
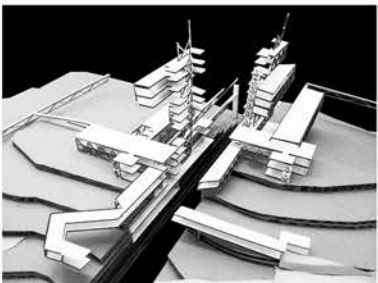


WEST ELEVATION

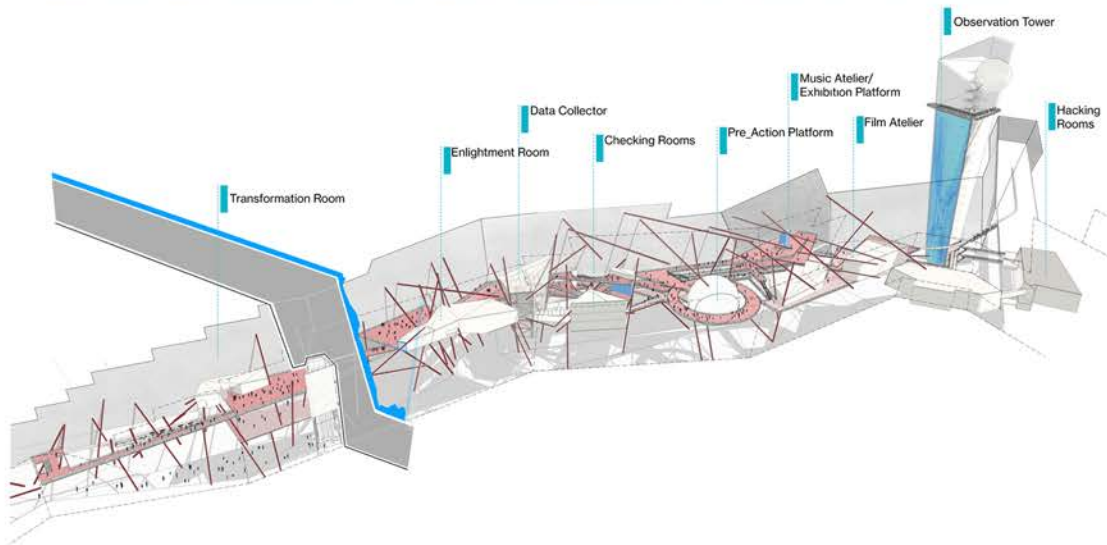
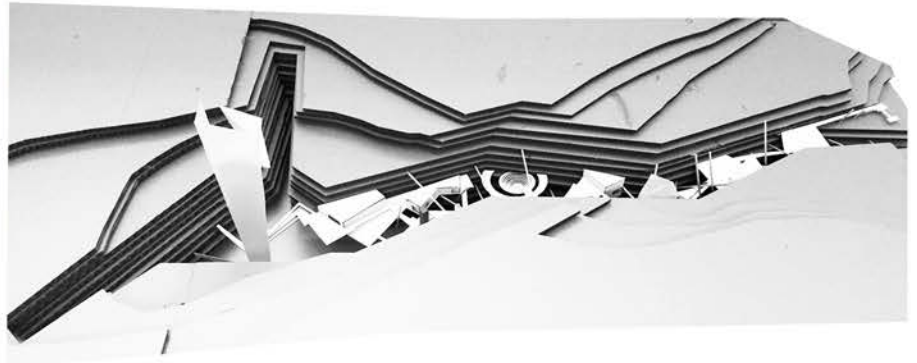




//////////////////// MERVE BOZDEMİR







## MUSTAFA KABAKÇI //////////////////////////////////////



Everything went on as usual.



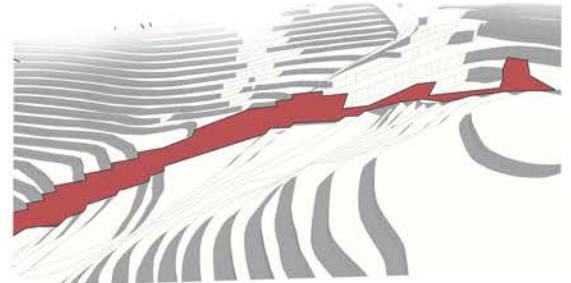
Mysterious pit was formed in the forest.No one knew what this pit was and they were not doing anything to prevent it.



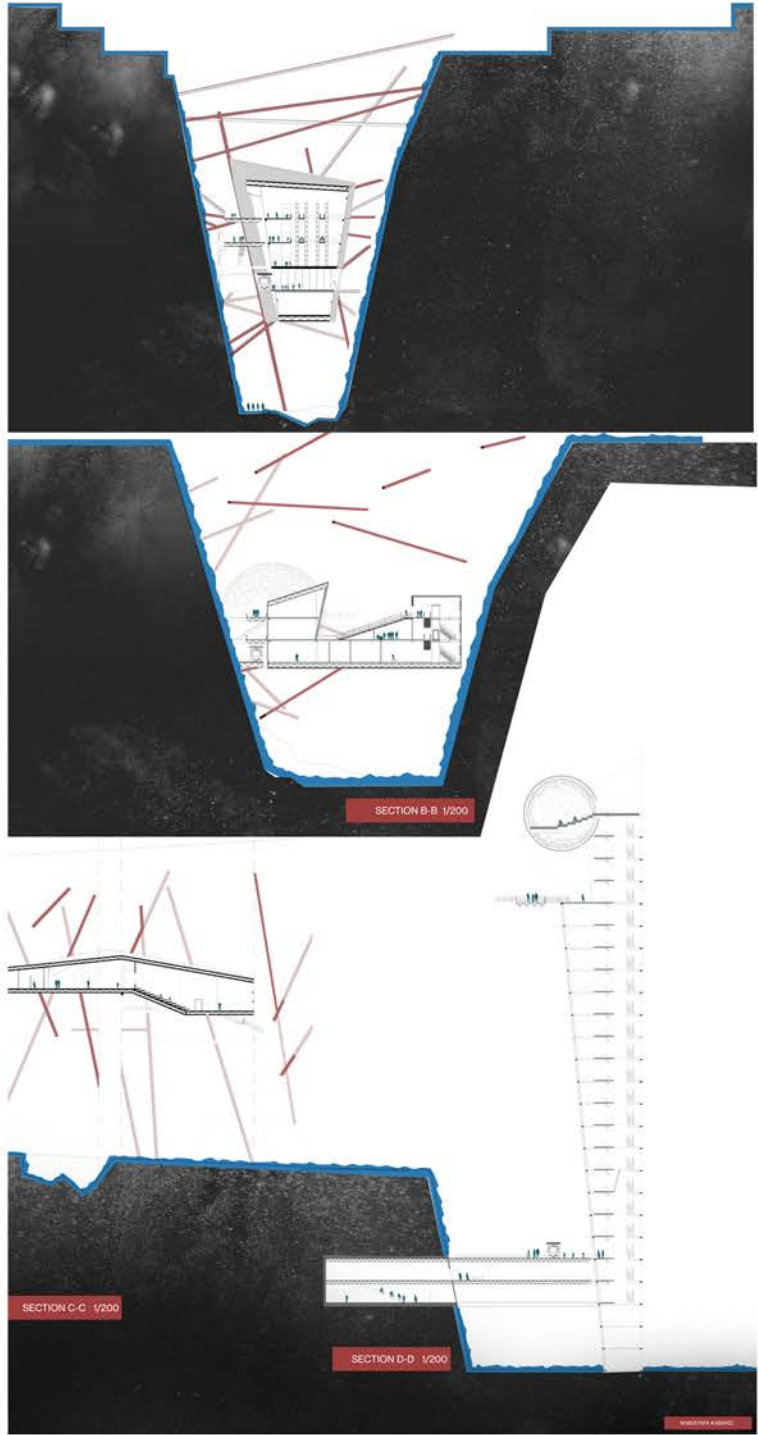
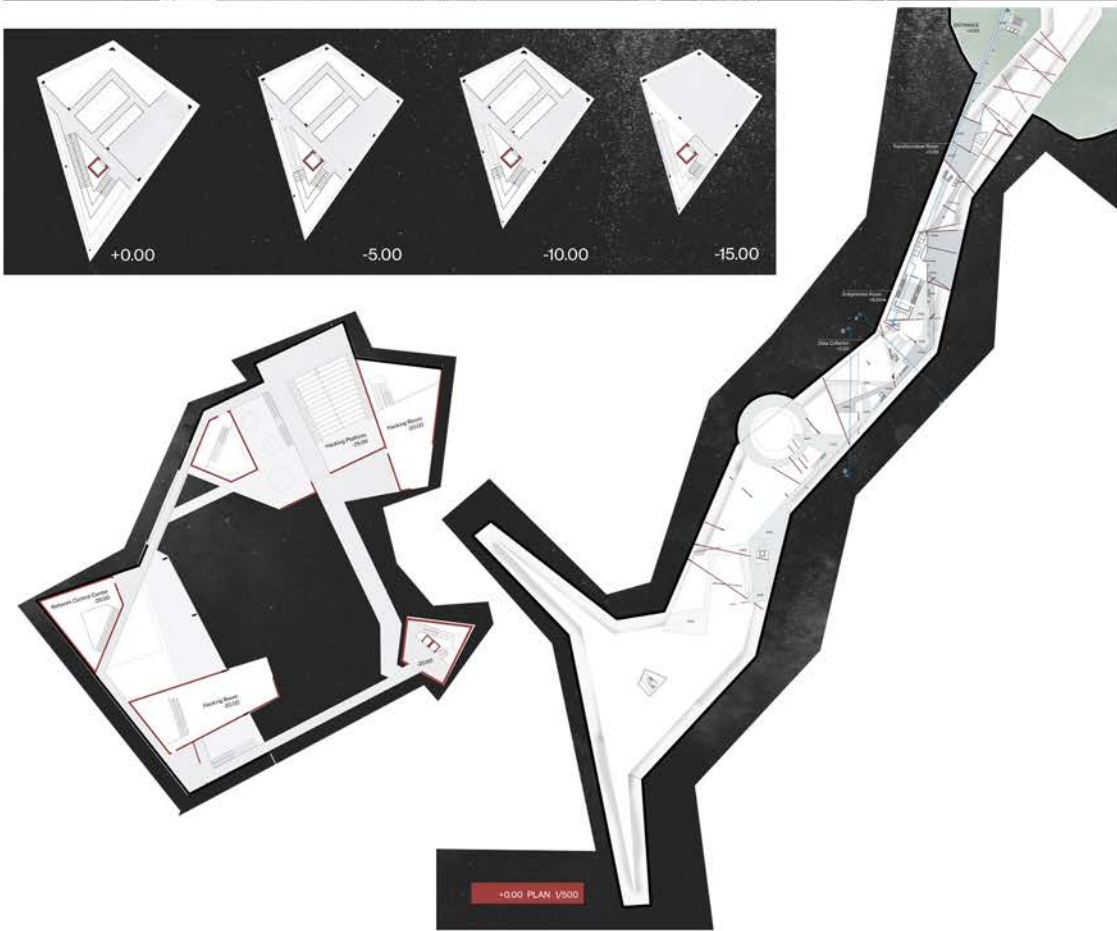
The mines have grown over the years. It grew up in the mine forest.Although nature has suffered serious damage,it has always taken it tools



But until that day. As the mine grew, it bit the endurance of nature. A massive dusty flight flicked into the gigantic slit town. People's houses were lost in this slit. Is not it time for you to stop by now? People on all sides of the city are flocked to the race. Intelligence was only mine. The cracked day was getting more and more damaging. He decided to build the INHIBITOR base.

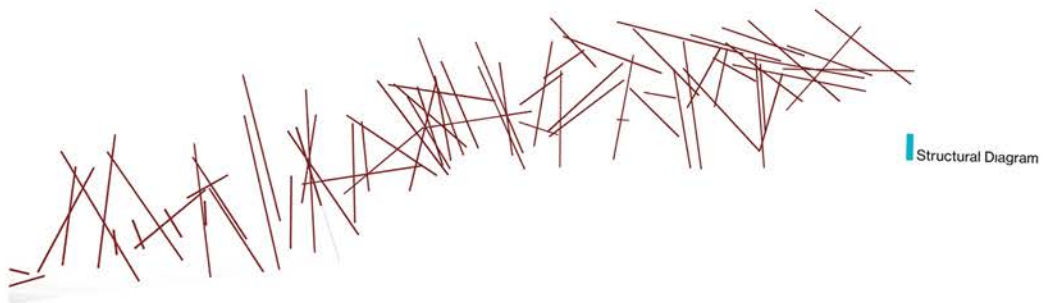
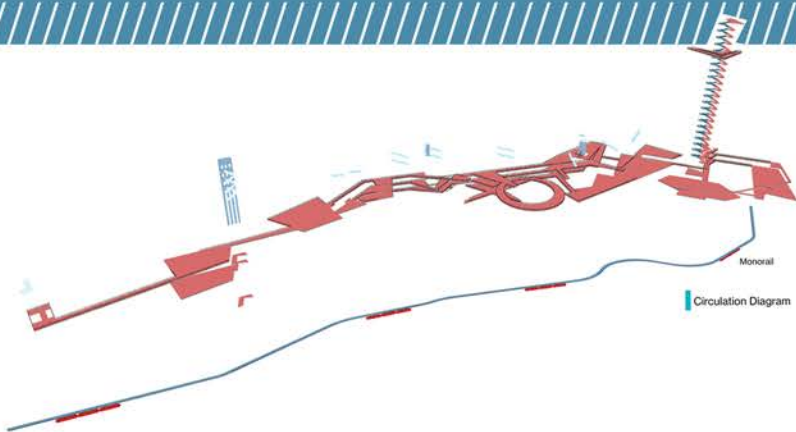




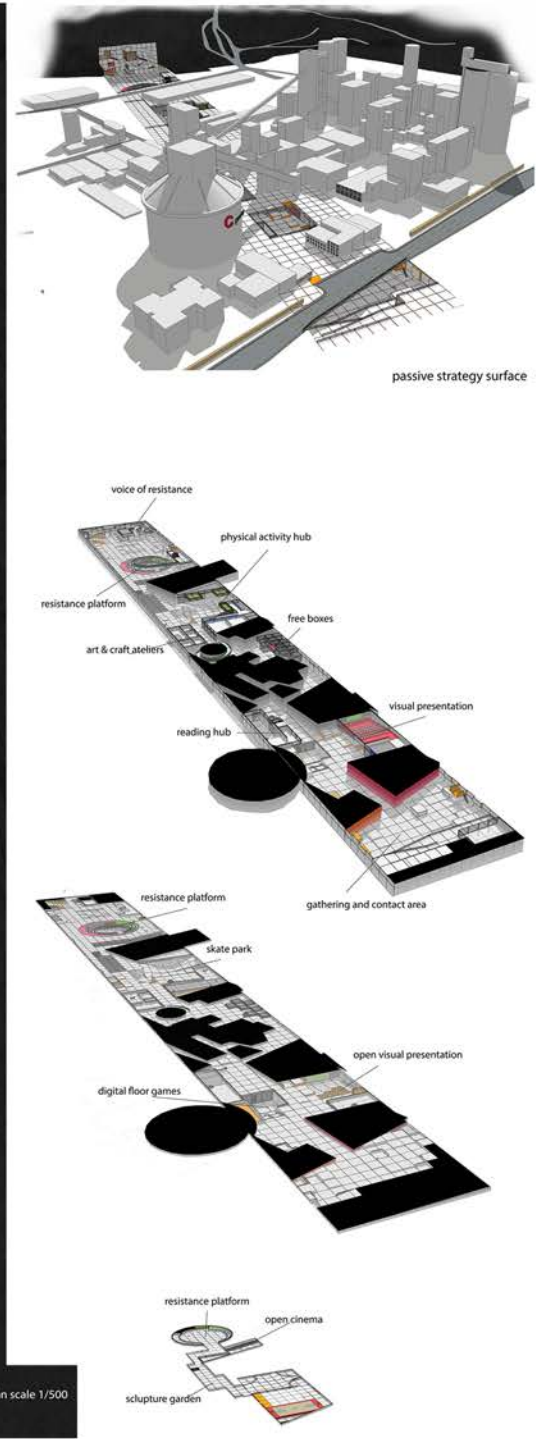
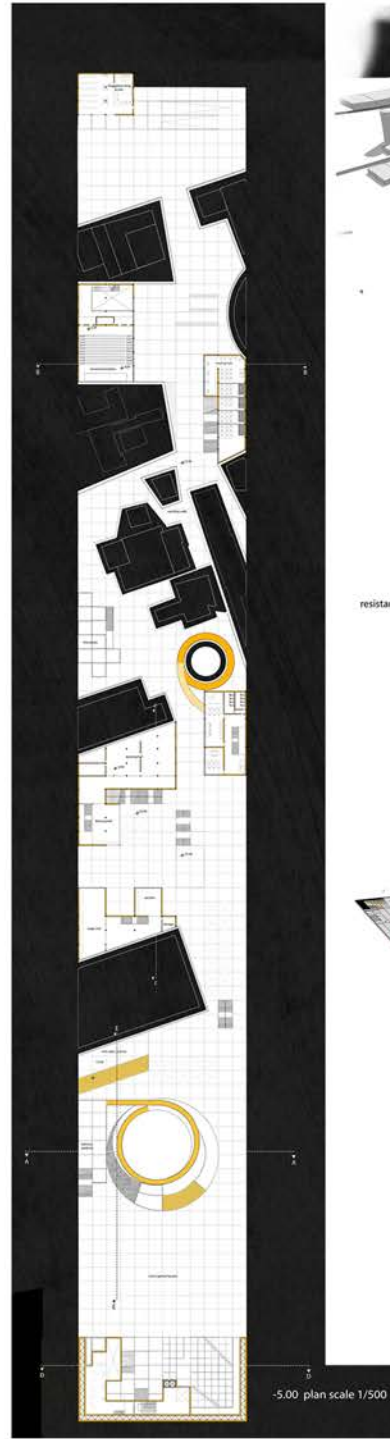
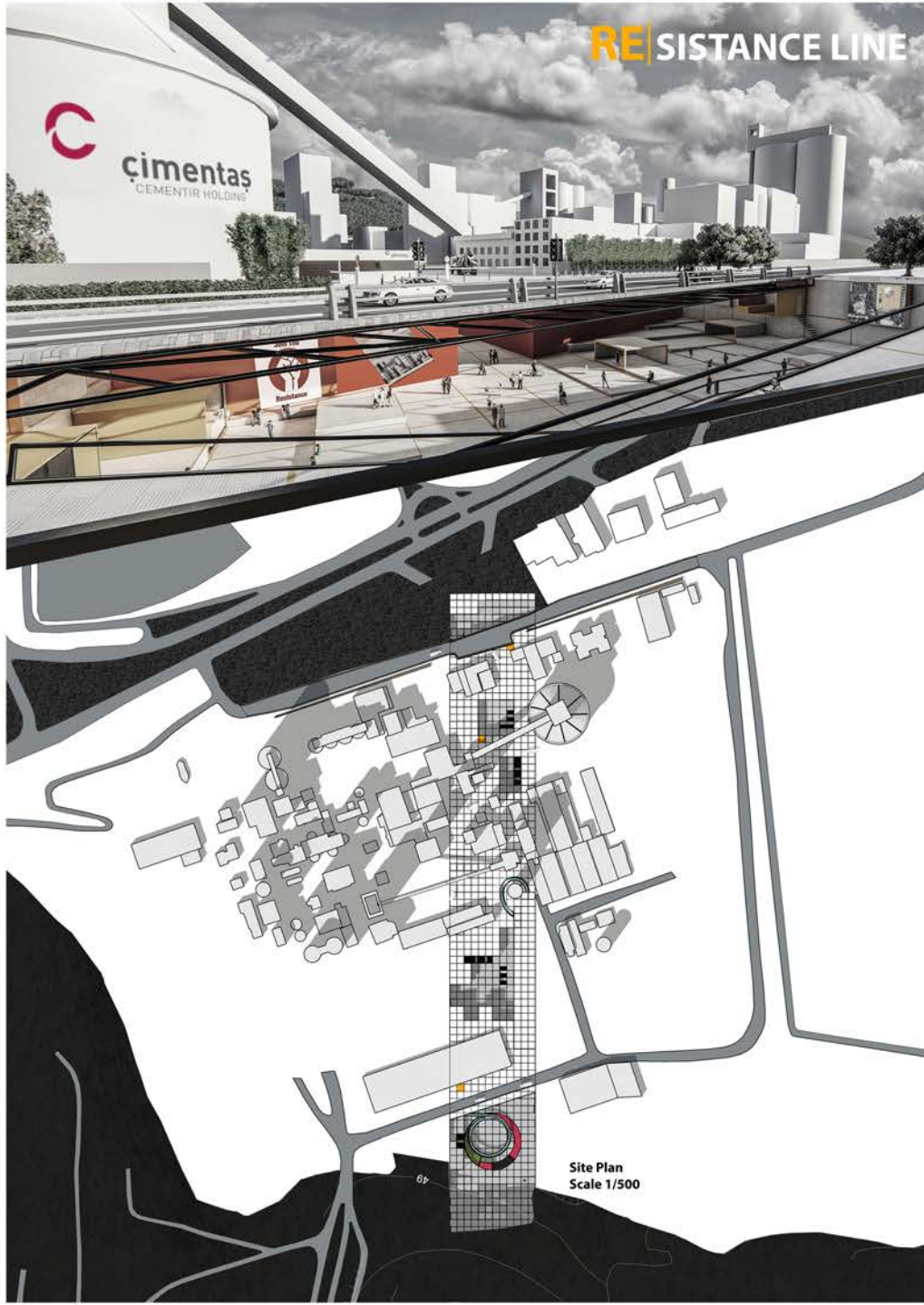


AR 402 // ARCHITECTURAL DESIGN STUDIO V / SECTION II

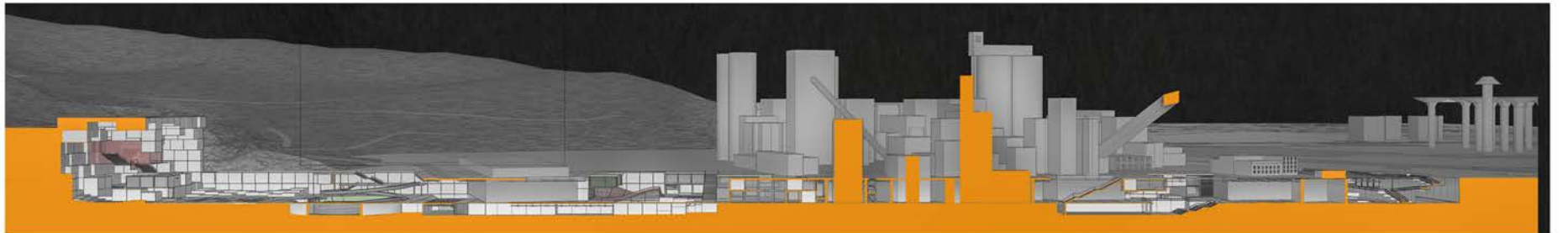
////// MUSTAFA KABAKÇI



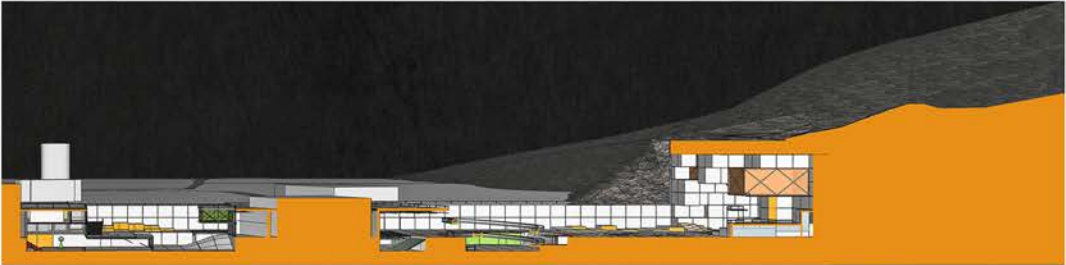
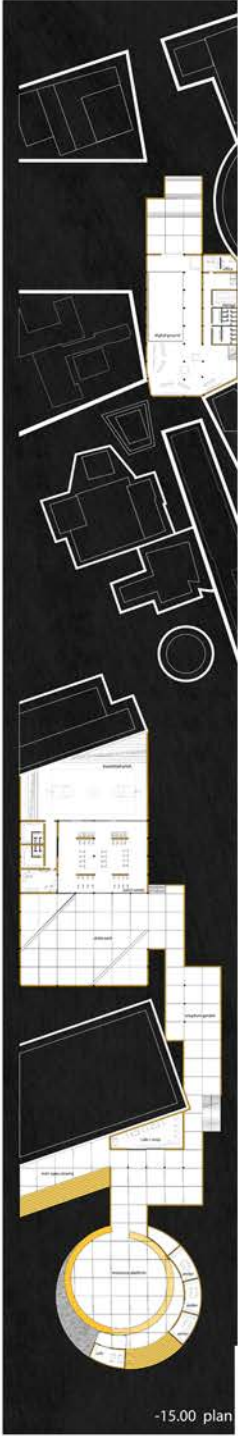
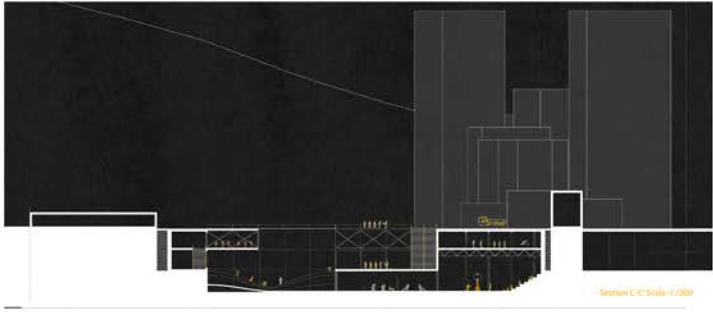




ONUR GÜNGÖRMÜŞ //////////////////////////////////////









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