



2016-2017

mimarlık bölümü
İYTE
stüdyolar

department of architecture
IZTECH
studios

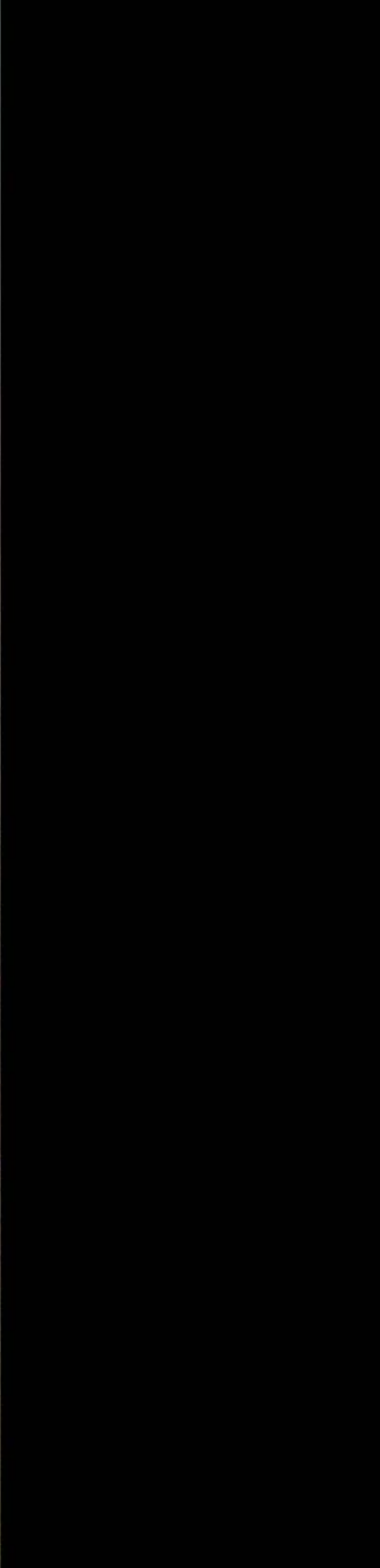


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2017



Preface

Undergraduate Design Studios

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AR 201-AR 202

AR 301-AR 302

CP 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 2016-2017. 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 2016-2017 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 basic notions and vocabulary of design;
 - think and conceptualize three dimensionally;
 - analyse images, objects, and spatial compositions;
 - communicate design ideas through architectural graphic representations and models;
 - understand design as a process of observation, measurements and composition, thus grasp how to explore and question an idea through various design processes.

Course Contents

- Introduction to different design tools and media;
- Elements of design and fundamentals of visual perception;
- Two-dimensional composition principles founding formal configurations;
- Analysis of the precedents and understanding their fundamental design elements;
- Short-term studio studies aimed at creating connections between visual perception and analytical thinking.

Asst. Prof. Dr. Tonguç Akış, Asst. Prof. Dr. Zeynep Aktüre, Instr. Dr. Işın Can, Instr. Dr. Sema Doğan,
Res. Asst. Ece Ceren Engür, Res. Asst. Nil Nadire Gelişkan, Res. Asst. Batuhan Taneri, Res. Asst. Yelin Demir, Res. Asst. Pelin Fırat,
Res. Asst. Burcu Köken, Res. Asst. Pelin Özkan, Res. Asst. Feral Geçer Sargın, Res. Asst. Işlay Tiarnagh Sheridan

Students

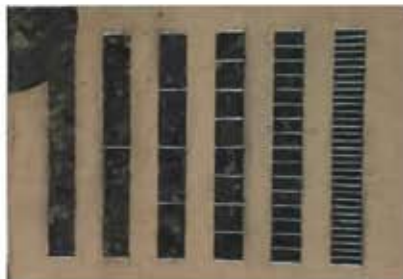
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What is flow?



abstraction/analogy/asymmetry/axis/background /
balance / base / beauty / centrality / colour
/composition /continuity / contrast / craftsmanship /
design element / design field / difference /disorder /
dominance / equality / figure / foreground / form /
ground / harmony / hierarchy / irregularity / linearity /
material / order / orientation / pattern / planarity /
proportion / relativity / repetition / representation /
rhythm / rule / shape / sign / size / solid / symbolism /
symmetry / tool / unity / void / volumetricity





Tree / Kùltürpark





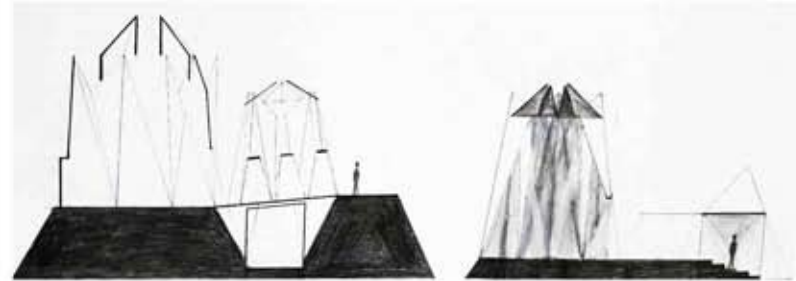
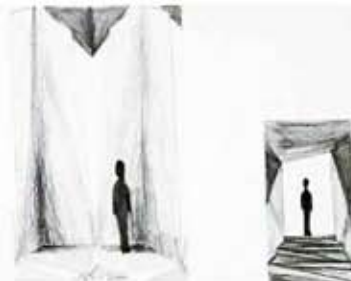
Animal / Sasali Park

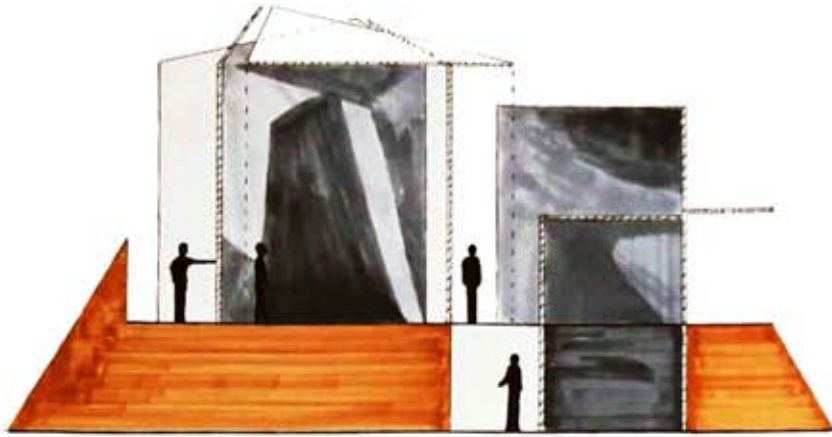




Spatial Gift

ELİF AKTOP





SECTION A
SCALE 1/50



SECTION B
SCALE 1/50



**ISOMETRIC
DRAWING**

SCALE 1/100



ENCLOSURE PERSPECTIVE
SCALE 1/50

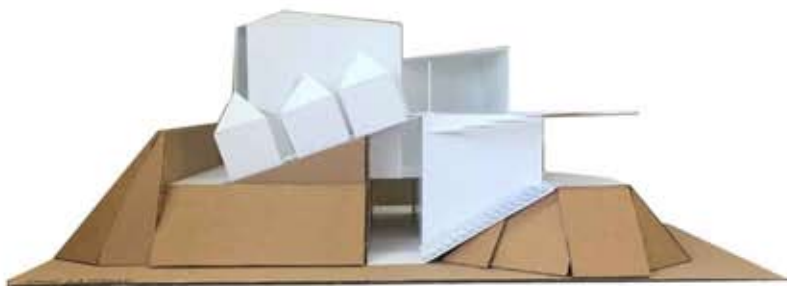


PASSAGE PERSPECTIVE
SCALE 1/50



ENCLOSURE PERSPECTIVE
SCALE 1/50

SİMAY KARAĞAÇ //////////////////////////////////////



Definition of the Project

“Craftsmanship” may suggest a way of life that waned with the advent of industrial society—but this is misleading. Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake. Craftsmanship cuts a far wider swath than skilled manual labor; it serves the computer programmer, the doctor, and the artist; parenting improves when it is practiced as a skilled craft, as does citizenship. In all these domains, craftsmanship focuses on objective standards, on the thing in itself.”

Sennett, Richard. (2008). *The Craftsman*, p9

“The Craftsman explores these dimensions of skill, commitment, and judgment in a particular way. It focuses on the intimate connection between hand and head.”

Sennett, Richard. (2008). *The Craftsman* p9

AR201 involves the design of a mixed-use building while exploring the intersections of material, experience and space. It examines the poetics of space and the poetics of craftsmanship. The course covers body/material/space relations both in public and individual spaces.

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

1st PHASE - UNDERSTANDING PROFESSIONAL PRACTICE & CRAFTSMANSHIP

Each student will select a profession, such as architecture, philosophy, engineering, education, fine arts, etc. For the first phase the aim is to understand the selected profession, the processes of thinking and production, its connections to other fields, and its spatial needs.

The students will record, analyze, and present the work process of each profession; explore the process of understanding and learning by doing; and elaborate on the design and sensorial dimensions of materials.

2nd PHASE – DESIGNING A WORK SPACE FOR 4 PROFESSIONALS

The students will design a workshop complex at a given site in Izmir. Alsancak as the competitive heart of the city center will be explored in terms of its accessibility and adaptability to the young professionals. After discussing the development history and dynamics of the city center, we will select an urban void to become a place of adaptation and integration for professional needs. The studio works must take into consideration and solve the spatial arrangement of public and private activities, spatial relations, and integration with the urban context.





SITE PLAN SCALE 1/200

BASEMENT PLAN SCALE 1/50



GROUND FLOOR PLAN SCALE 1/50



1ST FLOOR PLAN SCALE 1/50



2ND FLOOR PLAN SCALE 1/50



3RD FLOOR PLAN SCALE 1/50



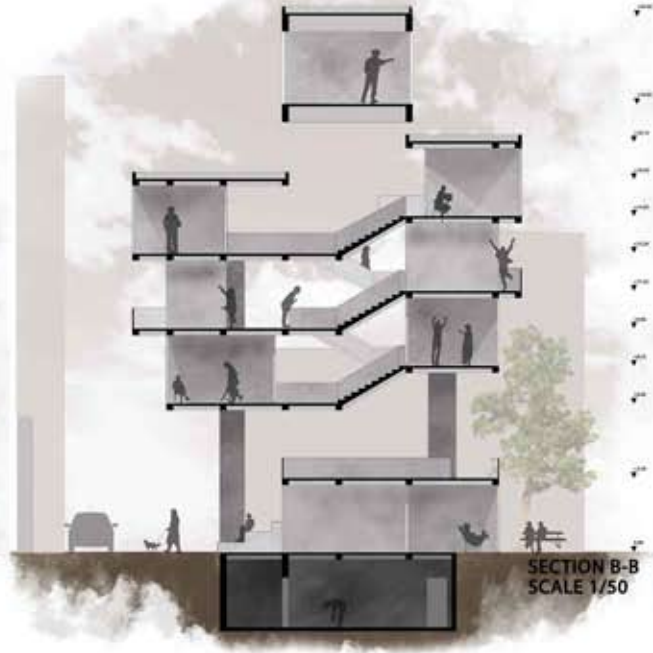
4TH FLOOR PLAN SCALE 1/50



5TH FLOOR PLAN SCALE 1/50



NORTH ELEVATION SCALE 1/50

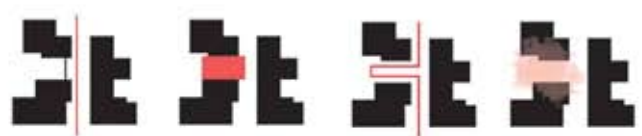


SECTION B-B SCALE 1/50

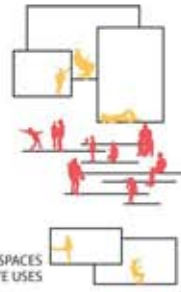


SECTION A-A SCALE 1/50

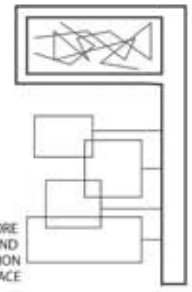
EFE KURTOĞLU



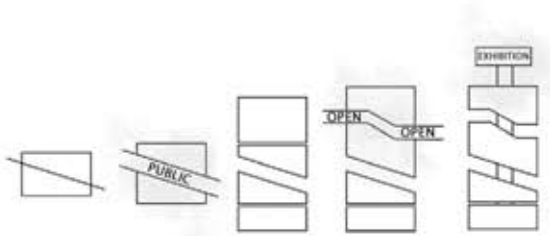
WITH THE PROPOSAL DESIGN, A CONTEMPORARY ART PRODUCING CENTER CHANGE PEOPLE'S ROUTE AND OFFERS THEM TO SPEND TIME WITH ART PIECES. ALSO, CONTEMPORARY URBAN ART IS SPREADING TO CITY FROM THERE.



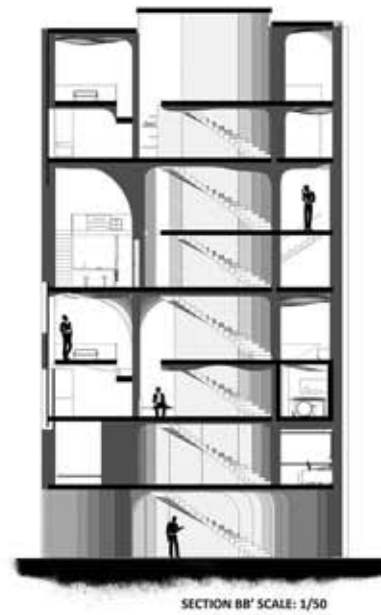
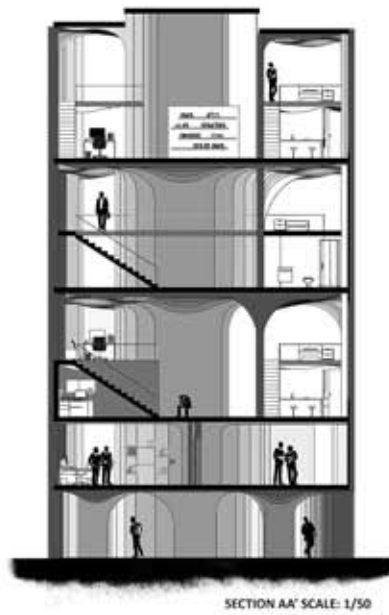
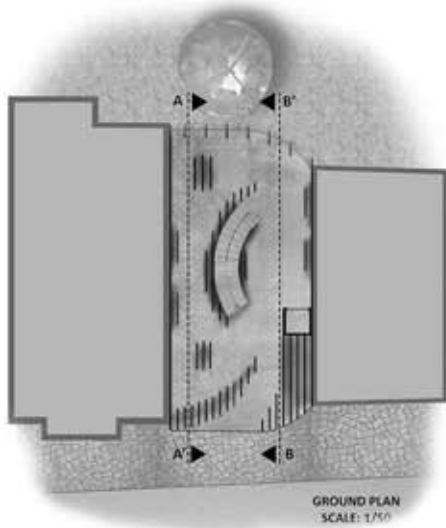
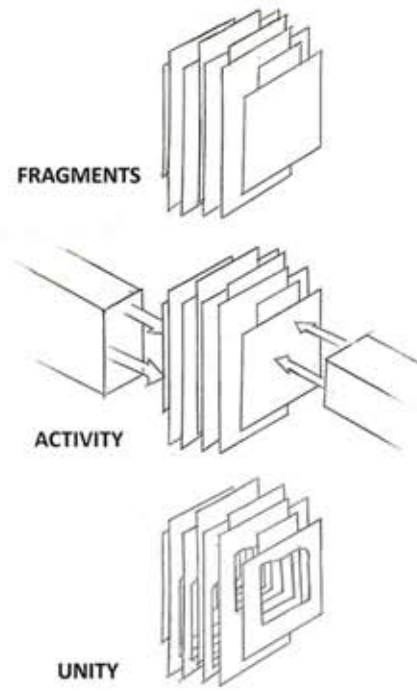
LEVEL DIFFERENCES CREATES LITTLE PUBLIC GATHERING SPACES MASSES AROUND THE HALL FOR PRIVATE USES



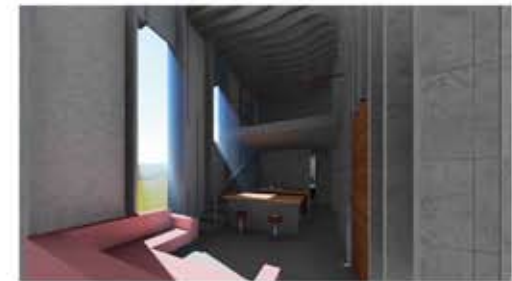
THE VERTICAL CORE CONNECTS SPACES AND CREATES AN EXHIBITION SPACE



CREATING A PUBLIC SHELL



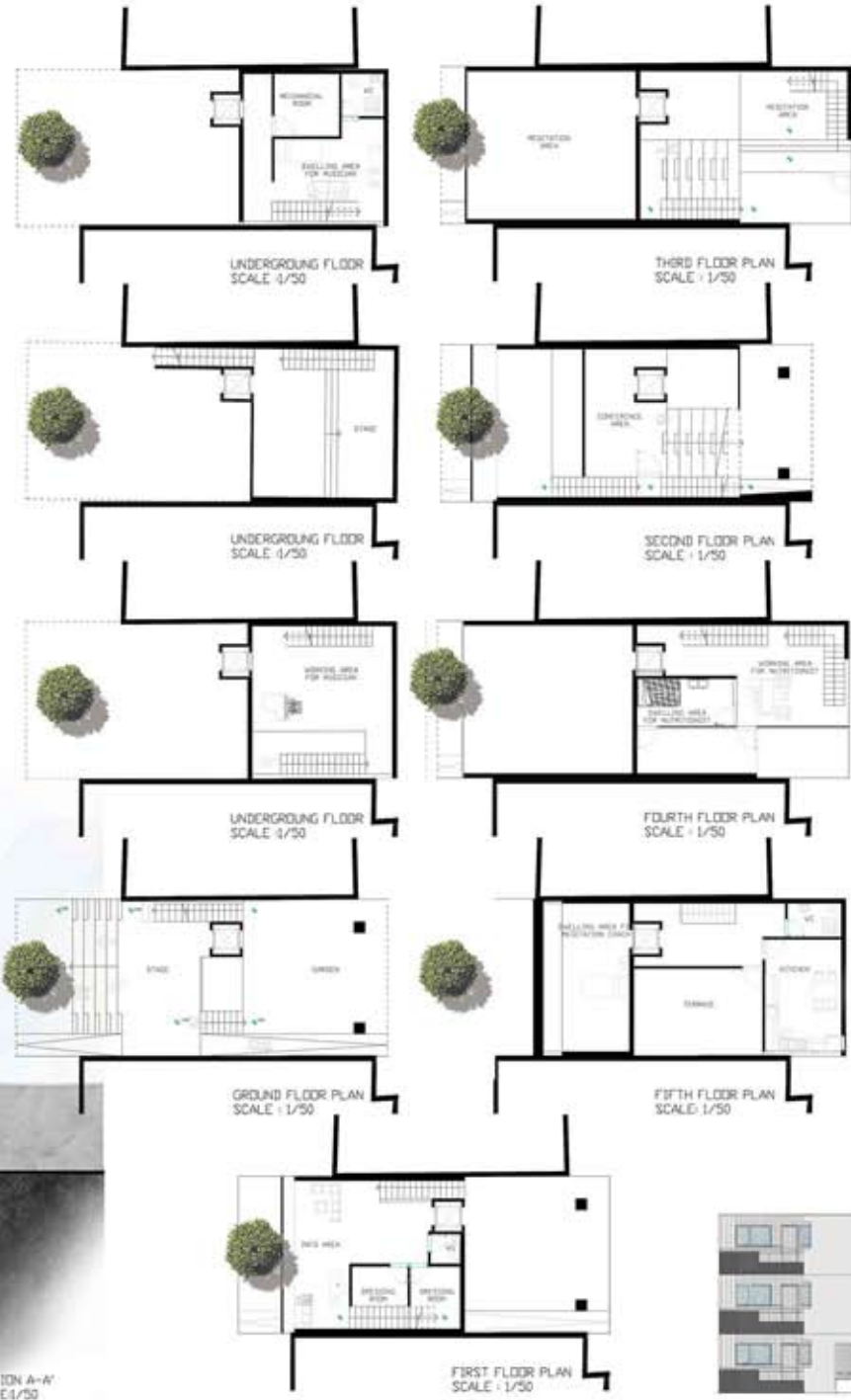
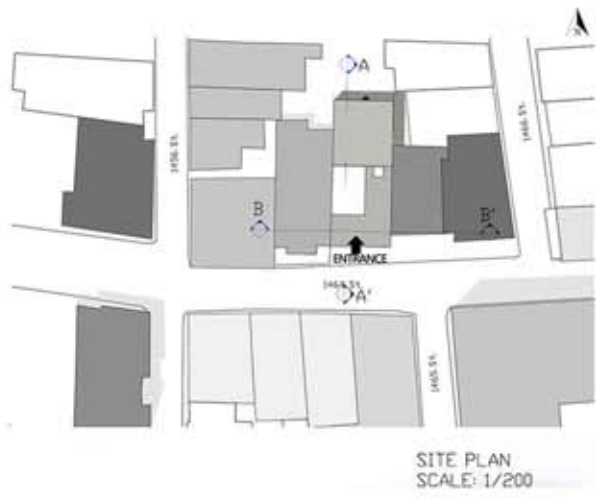
Bedroom



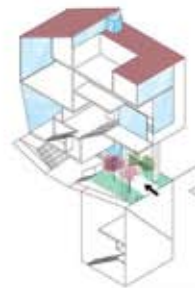
Living Room and Kitchen

ILHAN ERTAN



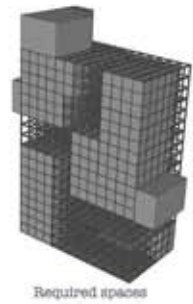
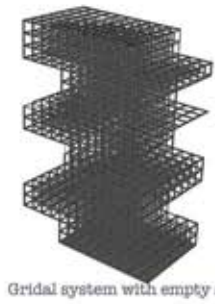


AYŞE BİLGİN





ILGIN ÇATAROĞLU



Definition of the Project

AR201 is the first architectural design studio of the architectural curriculum at IYTE. In this section of AR201 students are asked to develop one short-term and a final long-term project.

DESIGN PHASES

Design studio 201 juxtaposes three related topics: sense, experience and space. The course addresses a variety of spatial relations, including different types of urban activities and users. It will have three major stages; starting with the understanding of the site, students are then expected to design two projects, a short-term one and an extensive final one.

1.UNDERSTANDING THE SITE

Students will explore the potentials of the site and develop initial design ideas for Project 1. During this phase, historical overview, transportation, pedestrian access, activities, land uses, environmental factors will be considered and visual and sensory analysis will be pursued.

2.MICRO INTERVENTIONS INTO PUBLIC SPACE

Based on the results of the site study, students will locate specific spatial problems and develop design solutions.

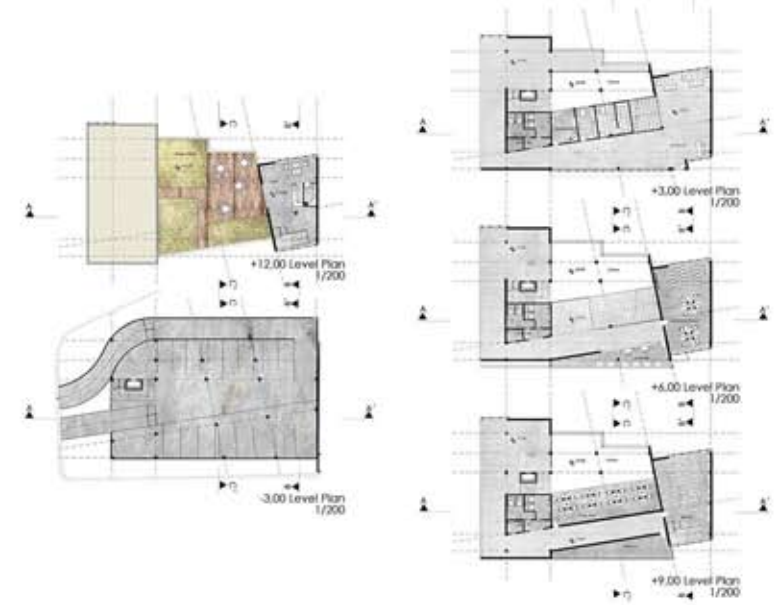
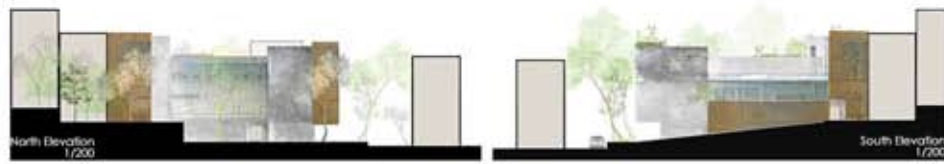
3.GENERATIONS - SOCIAL CENTER AT MİTHATPAŞA DR. BEHÇET UZ PARK

The students will design a Social Center near Dr. Behçet Uz Park at Mithatpaşa especially addressing the daily social needs of the users of the park.

Students

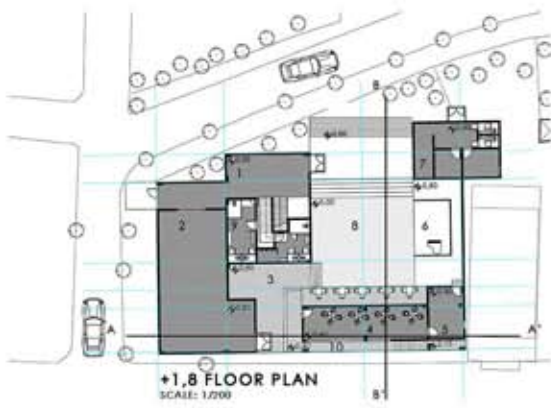
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EZGİ EBREM





+1,8 FLOOR PLAN
SCALE: 1/2000



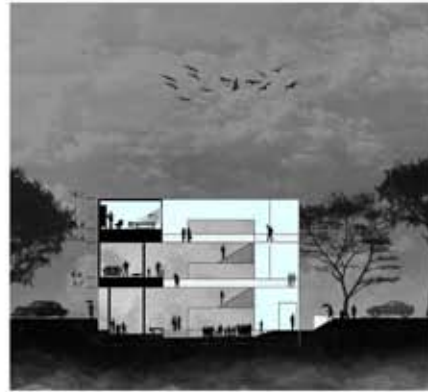
+7,4 FLOOR PLAN
SCALE: 1/2000



+11,9 FLOOR PLAN
SCALE: 1/2000



-2,50 CAR PARK PLAN
SCALE: 1/2000



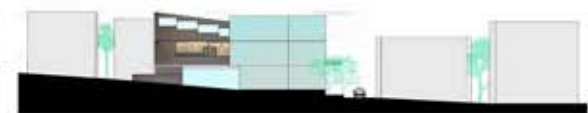
SECTION B-B
SCALE: 1/2000



SECTION A-A'
SCALE: 1/2000



NORTH ELEVATION



SOUTH ELEVATION



SITE PLAN
SCALE: 1/1600



Definition of the Project

The AR201 course is the first architectural design studio in the undergraduate program at IYTE. It is intended to address the topics of space planning, ergonomics and accessibility, diagrammatic representation, analysis and programming, the relation of structure and space, climatic performance, scale, understanding a place in an urban context, concepts of public and private space, and presentation techniques. The project is a public building with a simple architectural program in accordance with a design idea.

This section of AR201 worked in the village of Birgi/Ödemiş, with the theme of ecological design. We began by gathering information about different aspects of Birgi, such as its geology, climate, infrastructure, demographics, culture, and history. We researched Birgi's indigenous plants, the form of the vernacular settlement, and its traditional building types, looking for adaptive strategies that might inform new architecture in Birgi. Professor Mine Turan from IYTE's Restoration Department made a presentation to the class about the morphology of the historic settlement and its traditional building types.

The class constructed a 1:500 scale model to represent the form of the settlement, which is in two parts facing each other across a stream.

Professor Anne Frary of IYTE's Biology Department talked to the class about adaptations seen in plants, using samples we collected from the IYTE campus. We visited Birgi together with Professor Frary. During this trip the students made sketches and photos of their observations, and we collected native plant samples.

Each student chose a vacant or underused parcel within Birgi and proposed a new program for the site. Upon return each student made 1:100 drawings and model of his or her parcel.

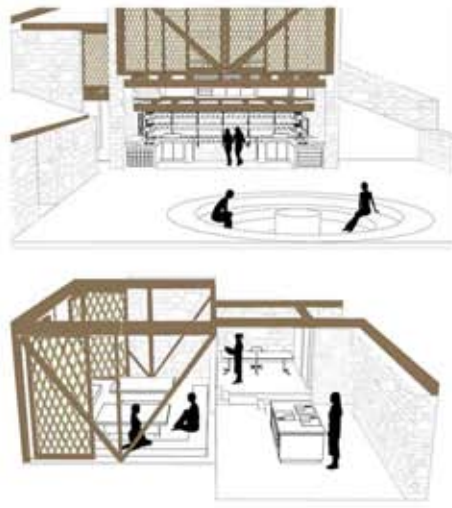
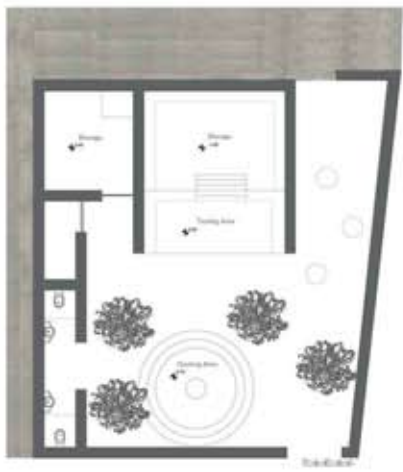
We looked at the plant samples under the scanning electron microscope at IYTE's Materials Research Center, with the help of MAM technicians, and Professor Frary commented on the functions of the microscopic structures we observed. After this research was completed each student created a list of general ecological principles for Birgi and used these guidelines to for a small infill project with a public function.

After the second Midterm we returned to Birgi to gather additional information about the parcels. Parcel designs were developed in 1:50 scale models. Proposals were ex-

Students

Bakhtiyor Makhsumov / Berkay Batuhan Bostan / Ecehan Gür / Elif Kara / Fethiye Helvacılar / Fulin Kapıcı / Hakan Akış / Hasan Sertan Öksüz / Mercan İpek Öngün / Merve Demirbaş / Nisa Benna Becer / Şehriban Aksın / Yakup Aksin / Zaw Lynn

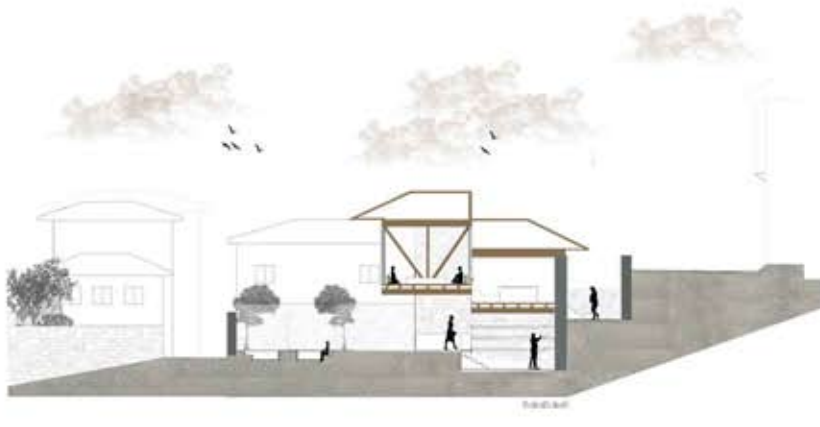
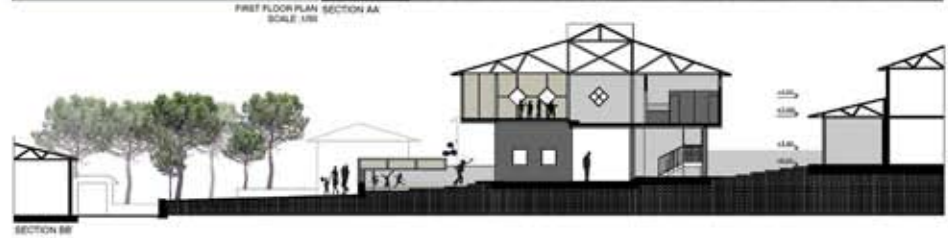




GROUND LEVEL PLAN
SCALE 1:50



FIRST FLOOR PLAN SECTION AA
SCALE 1:50



MERCAN İPEK ÖNGÜN

ZAW LYNN



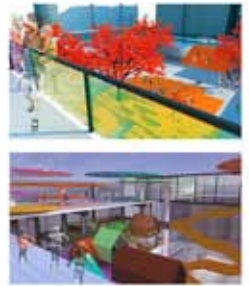
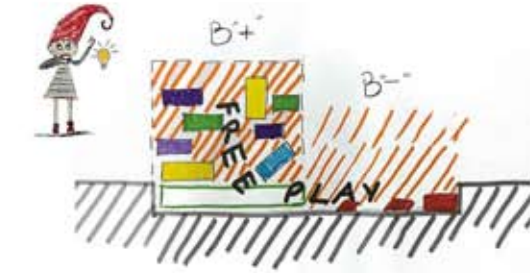
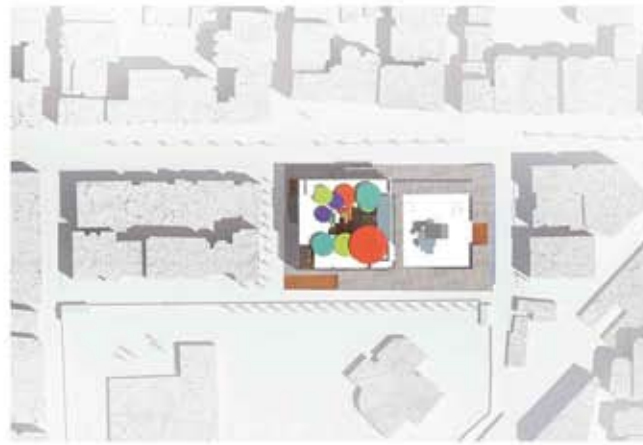


Definition of the Project

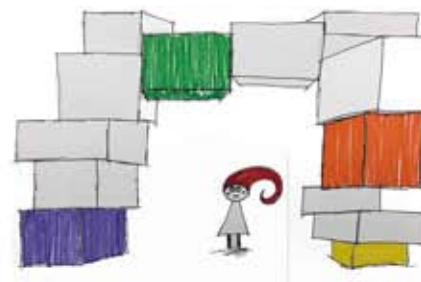
You must have heard from your elders that their childhood was much too different. They would tell you about the open fields on which they would run freely without car sounds and pollution, the trees they climbed, the fruit they picked as the day's trophy. They would tell you that they played with toys of their own making and how happy they felt when they outsmarted their friends in the games they played in the yard. They would also tell you of the festival in the town where they went and watched the clowns, the acrobats and the sweets their grandparents bought them. Naturally generations enjoy different childhoods and our experiences of growth make us who we are. While those experiences highly shape our adulthood, we vividly remember the spaces that we visited, inhabited, played and lived during our lives as children.

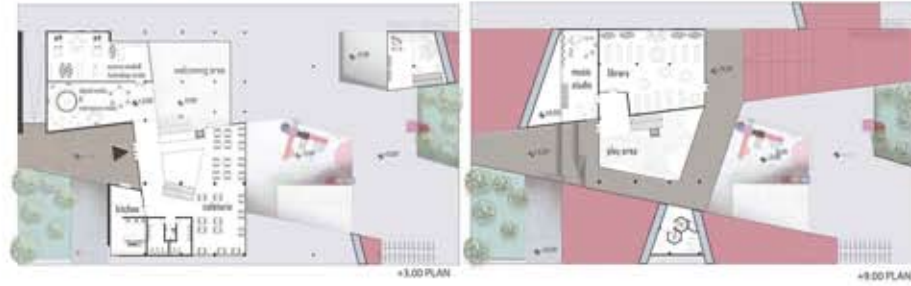
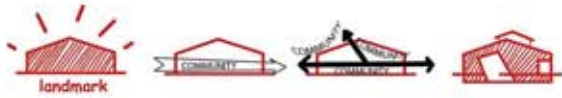
What about today, in the urban environments that we share with our children? It is not wrong to say that children make up a large number of the underprivileged in our cities. While cities don't offer adequate spaces specifically planned for children, they spend most of their time indoors yearning for their guardians to come and take them to a playground, a park or the gym if their families can afford it. Those that go to school spend most of their time in urban transportation in the so-called service bus moving from the spaces of the school to the spaces of their homes. They lack creative play time involving their body and imagination, while they socialize and learn. They have a life restricted to shopping malls, poorly-designed play grounds which are almost the same everywhere, and schools that may not even have a yard.

In this project it is asked to design a center for children in the city, for activity, performance and everything else that children might need or demand where they will delightfully spend their inexhaustible energy: a place of play for "kids" and those who never forgot playing

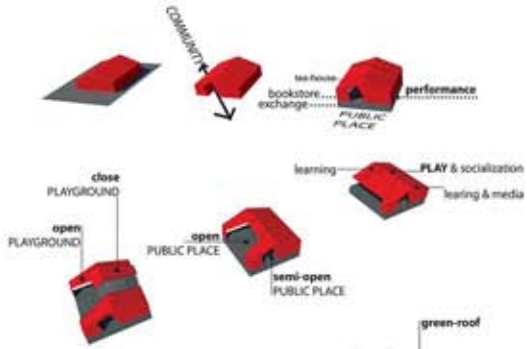


M. MUSTAFA KABAĞCI // TOY BOX

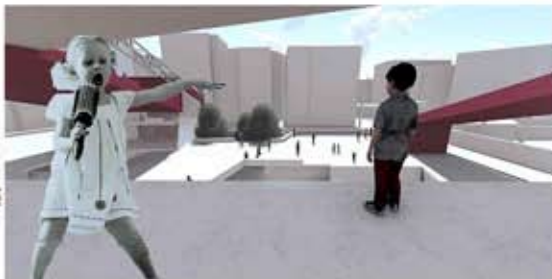
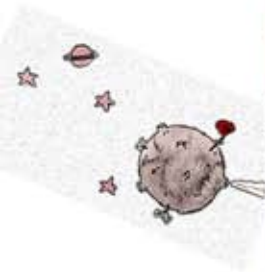


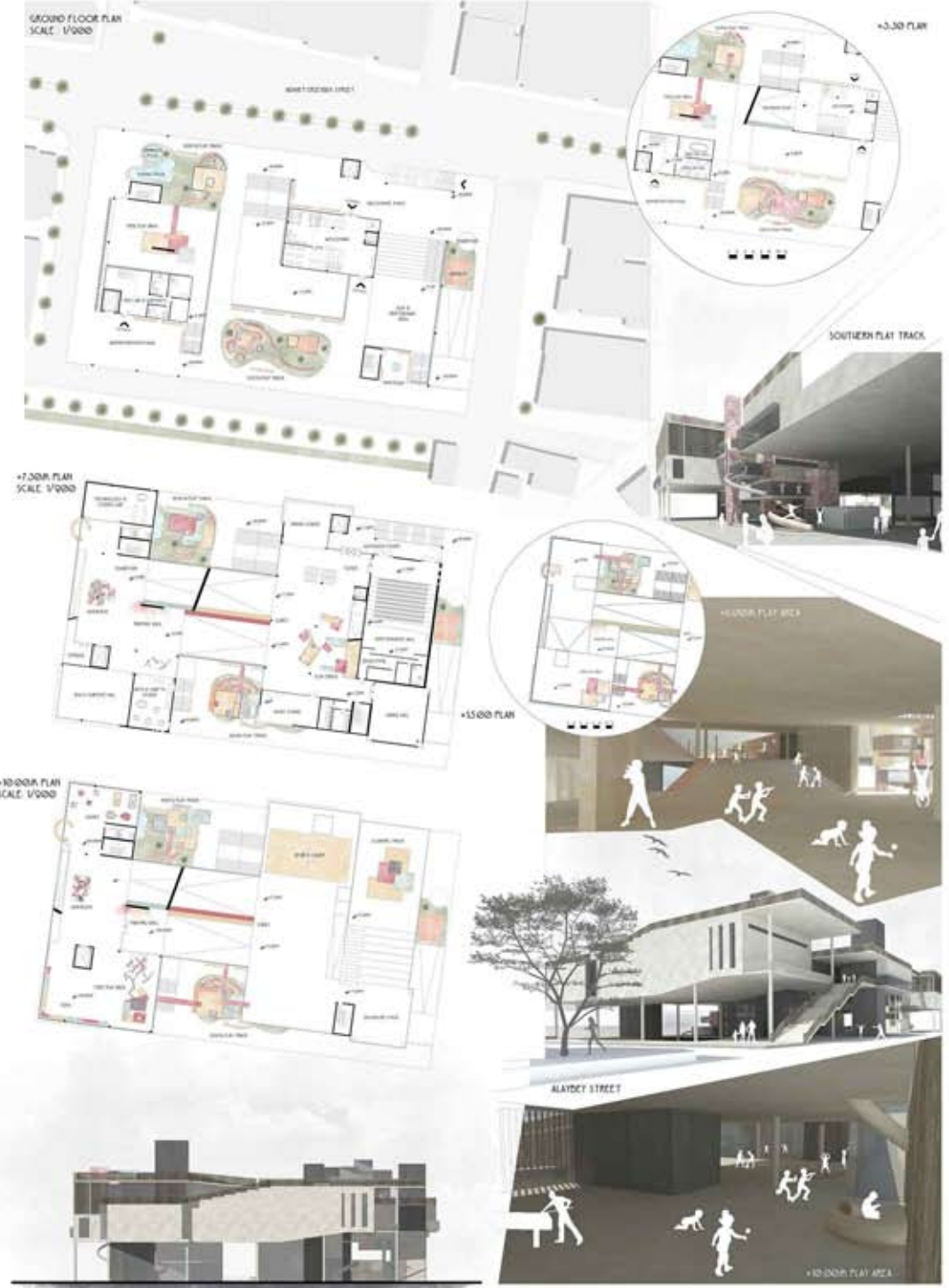
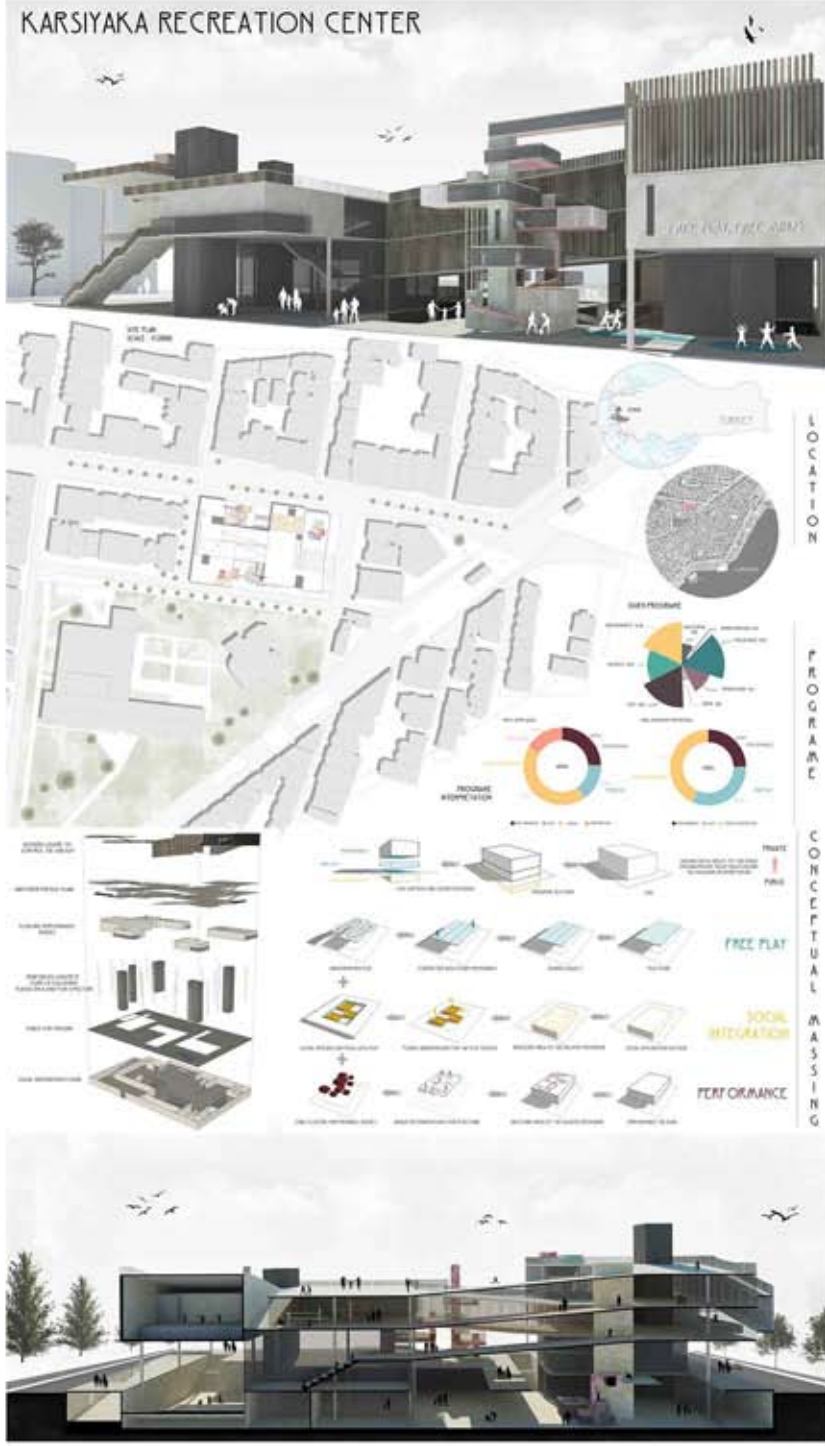


THE RED ROOF
Home under the red roof says that children and adults create a society together. The red roof shows that kids is an important and irreplaceable phenomenon, also The Red Roof is a landmark for the site that has a different morphology. The Red Roof create the feeling of being at home, so there is a safety society. Children will be able to move freely within the society and adults will be an actor in The Red Roof. The community split the plan schema. In section The Red Roof offers more freedom and it is also becomes attractive socializing and learning playground.



//////////////////// SABİHA CAN





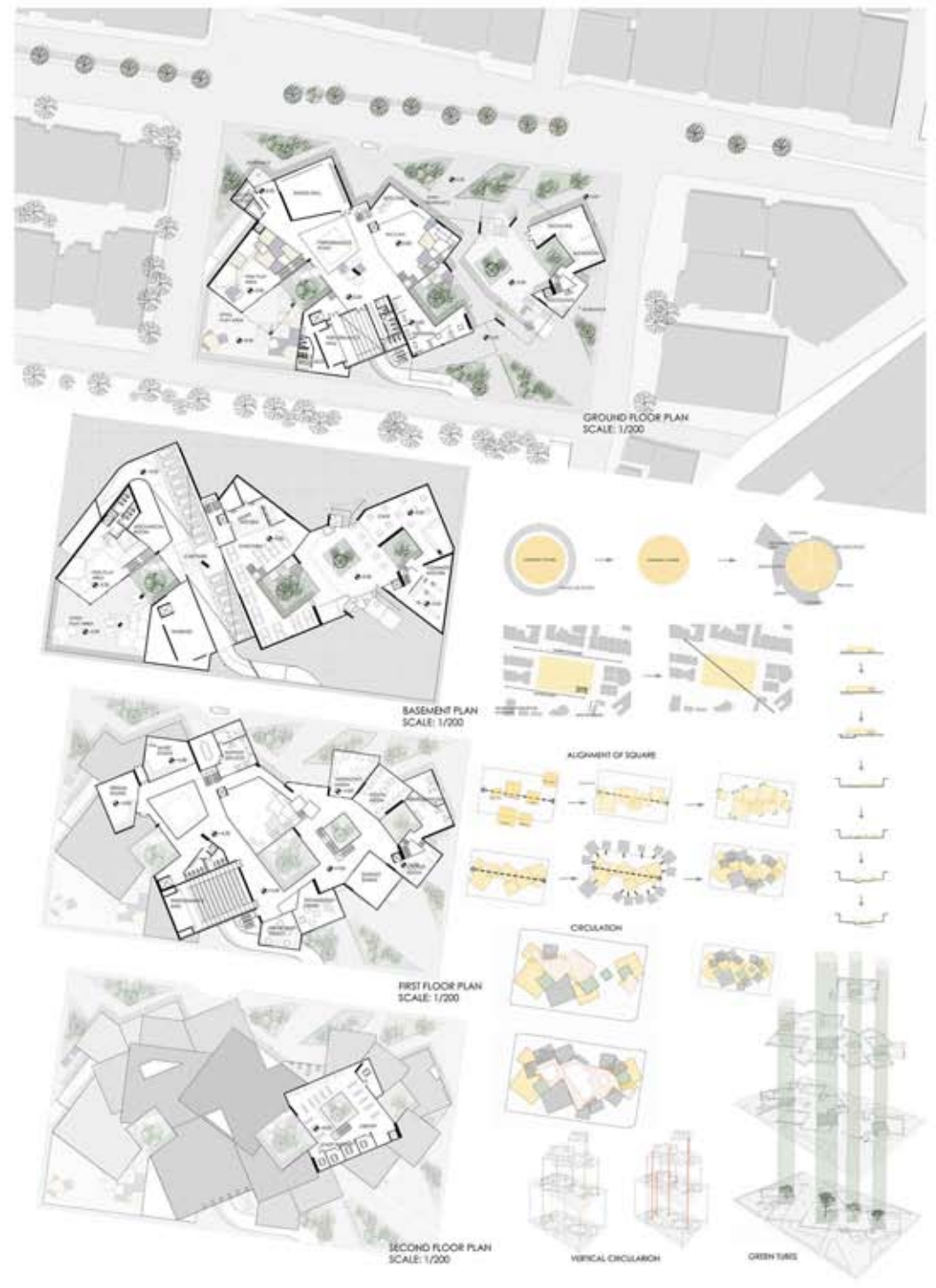
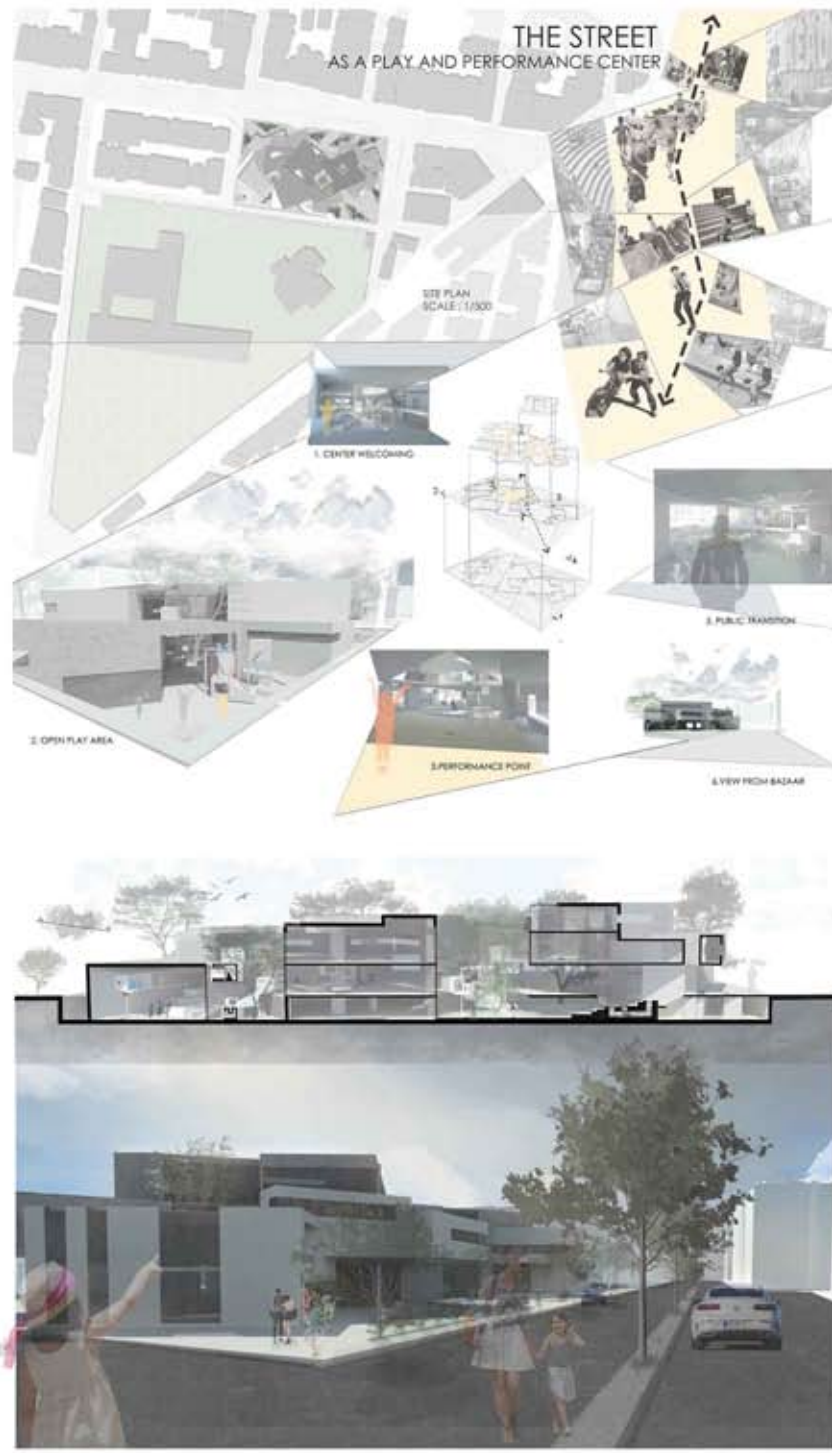
YUSUF FURKAN KAYA





BOX OF TREES // BURCU DEVECİ





ARIF SERTAN TAŞDELEN // THE STREET





Students

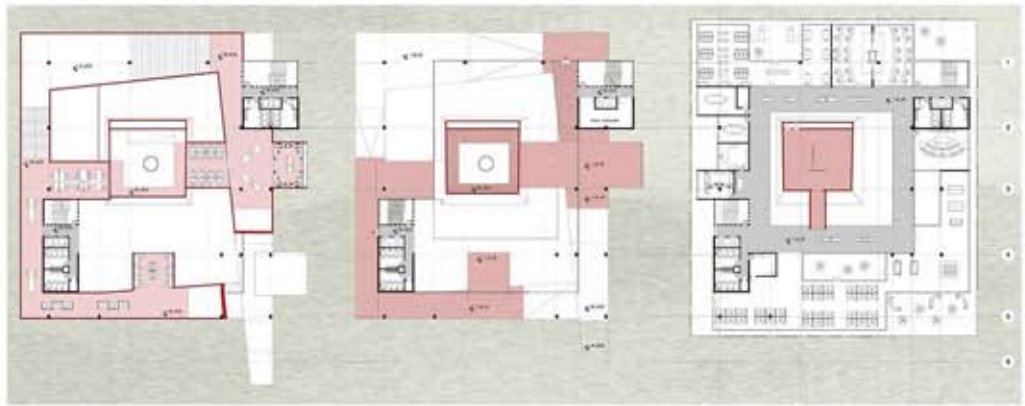
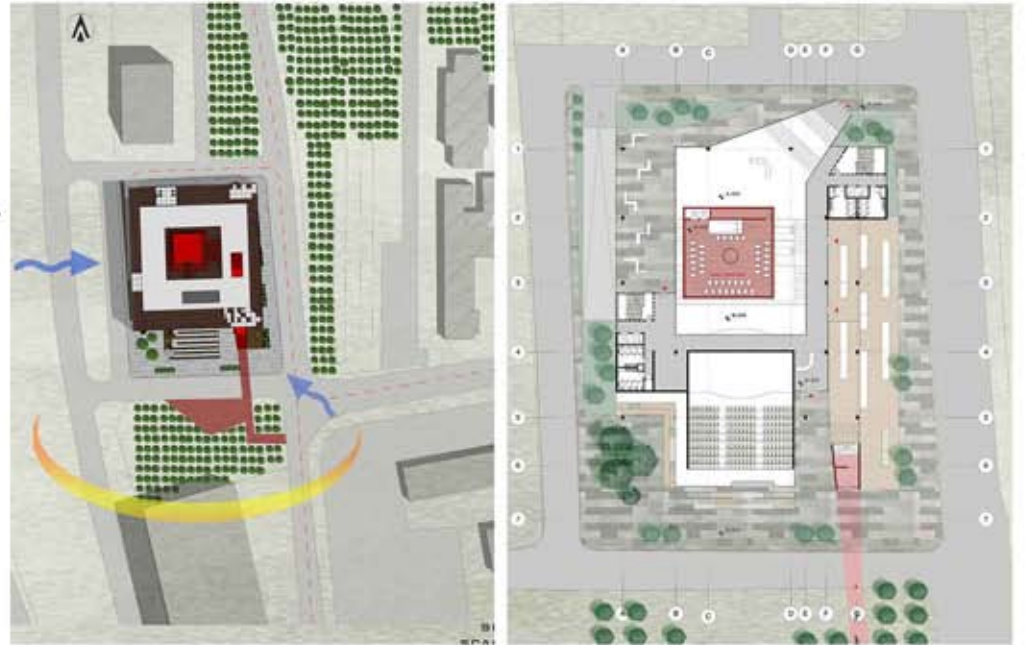
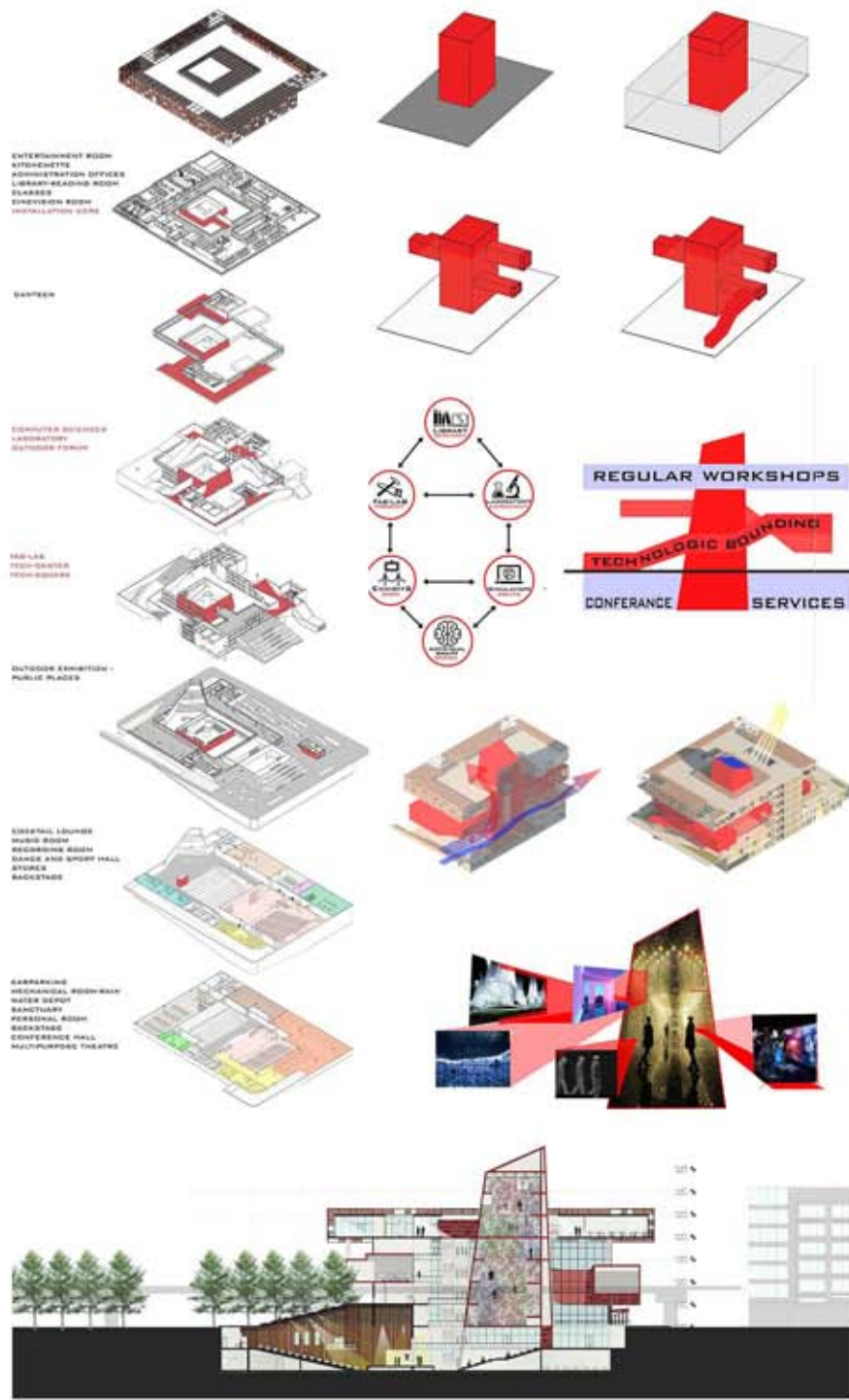
Ayshat Bashimova / Ayşe Mizgin Balta / Ayşe Postacı / Burak Can Top / Büşra Özen / Deniz Demir / Dolunay Cem Kurt / Ela Çelik / Elif Çiçek / Emine Merve Özsoy / Eren Can Uysal / Gülşin Kaba / Huriye Tuğçe Sarban / İlkiz Karacam / Kumru Ön / Mahmut Arslan / Mehmet Ali Kipel / Merve Altuntaş / Merve Başkan / Merve Çelik / Merve Kayali / Nilay Özden / Ömer Kağan Gür / Raziye Turgut / Sanem Bakan / Şevval Naz Akmeşe / Utku Can Kocadağ

Definition of the Project

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. The population majority of Bornova are youth under the age of 25. Furthermore, Bornova has two major universities Ege, and Yasar.

Bornova Municipality has one Youth Social Center is located near Bornova center which is providing limited service to the university students, which brings the urgent need to design a new Bornova Youth Social Hub.

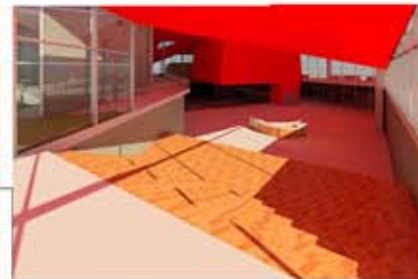
Bornova Municipality designated a land located in the area of Forum Bornova to build a new Youth Social Hub serving the youth from different department of all universities who come together, and develop/strengthen social networks. This hub shall respond to the various needs of the university students by offering variety of new activities and improving the exciting activities. Lack of activities in the summer made existing center useless, which is a design challenge for the new hub. The building shall respond to the context of its location with a sustainable concept design.



MEHMET ALİ KİPEL //////////////////////////////////////



WEST ELEVATION

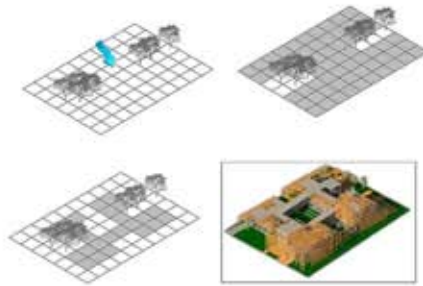




CONCEPT IDEA



SITE STRATEGY



CONCEPTUAL COLLAGE

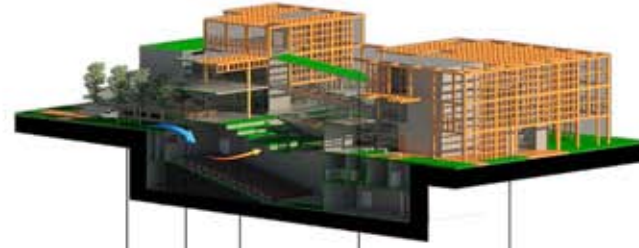


EAST ELEVATION



WEST ELEVATION

EXPLODED AXONOMETRIC VIEW



NATURAL LIGHT SOLUTIONS FOR UNDERGROUND



GREEN ROOF



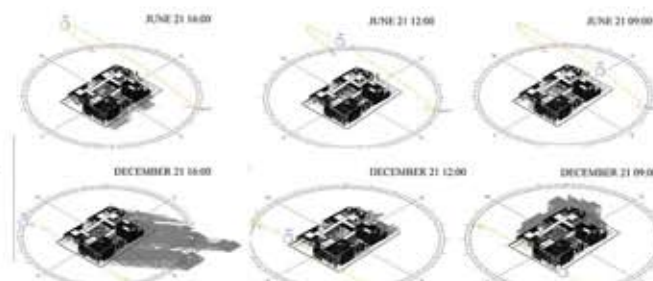
DOUBLE SKIN WOOD SUN BREAKER & GREEN FACADE

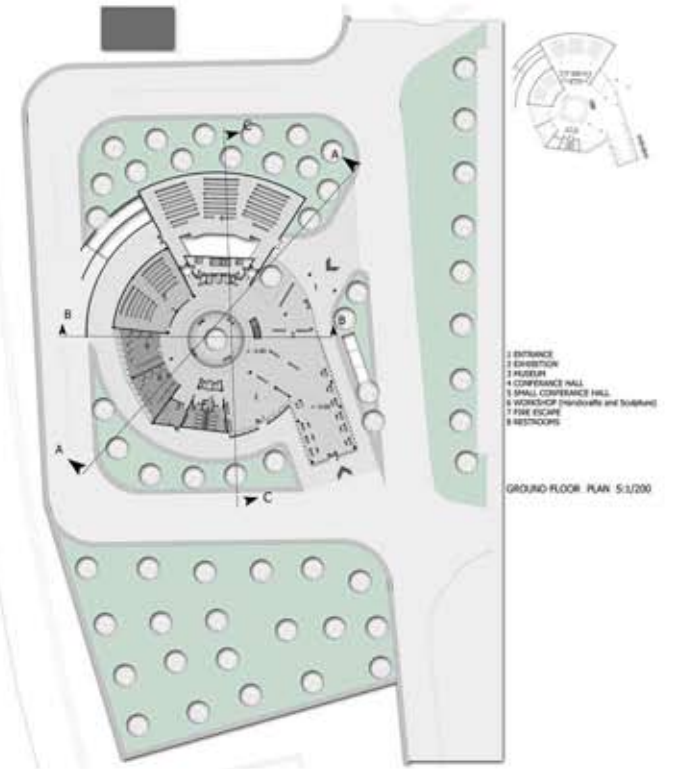
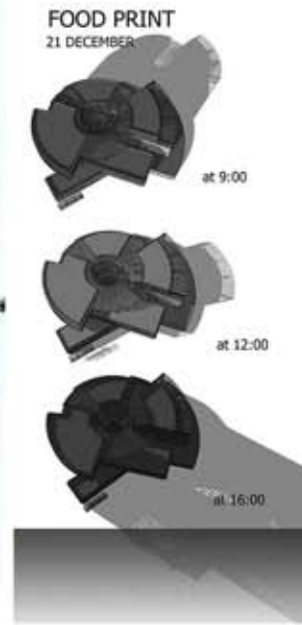
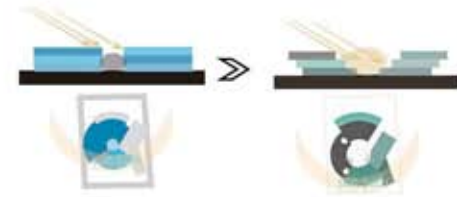


- 1- MAIN ENTRANCE
- 2- EXHIBITION HALL
- 3- TOILETS
- 4- CORE
- 5- OFFICE SPACE
- 6- CENTER HEAD MANAGER SPACE
- 7- MEETING SPACE
- 8- VISITING INSTRUCTORS SPACE
- 9- BREAK SPACE
- 10- SECOND ENTRANCE
- 11- CAFETERIA & CANTEN SPACE
- 12- RECEPTION
- 13- STUDY SPACE
- 14- FLEXIBLE SPACE
- 15- MULTIPURPOSE COURTYARD

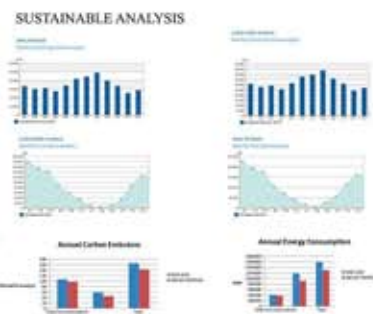


SECTION A/A

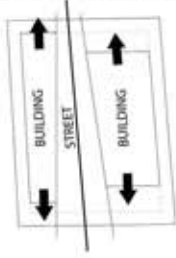




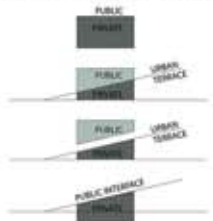
ELİF ÇİÇEK



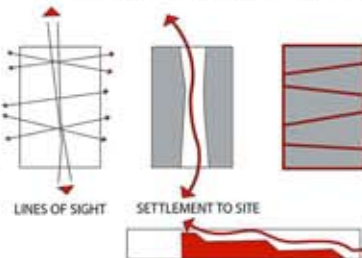
STREET PATTERN
STEP1 FUNCTIONAL PASSAGEWAY



PUBLIC AND PRIVATE
STEP2 VIEW PRESERVATIONS



TERRACING TO LANDSCAPE
STEP3 NEW COMMUNICATION POSSIBILITIES



STEP4 RAMP+OVERLOOK



EDUCATION MEETING SERVICES ACTIVITIES

BASEMENT FLOOR
Sanctuary
Laundry
Recycle-Composting Room
Grey Water
Mechanic Room

GROUND FLOOR
Workshop Spaces:
Sculpture-Painting-
Textile-Kitchenette Ateliers
Music Education-Recording
Dancing Hall
Flexible Club Rooms
Small Cinema Hall
Open-Air Cinema

FIRST FLOOR
Study-Etude Rooms
Computer Laboratory
Bookstore and Copy Shop
Service and Storage Space

SECOND FLOOR
Library and Reading Spaces
Group Working Area
Green Roof Terrace

SOCIALIZATION NUTRITION ADMINISTRATION TERRACING

BASEMENT FLOOR
Car Parking

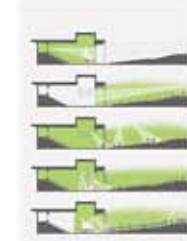
GROUND FLOOR
Entrance
Administrative Spaces
Foyer and Cocktail Lounges
Backstages
Big Conference Hall

FIRST FLOOR
Food and Social Spaces
Cafeteria
Canteen
Kitchenette
Exhibition Area

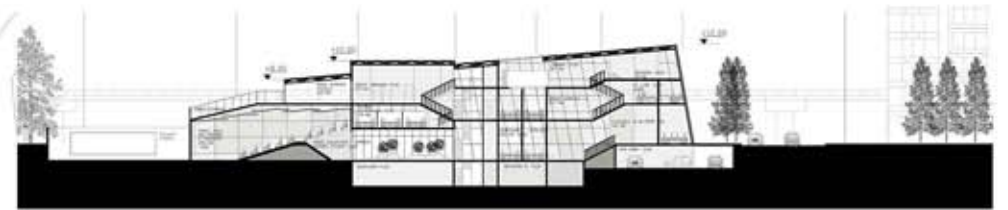
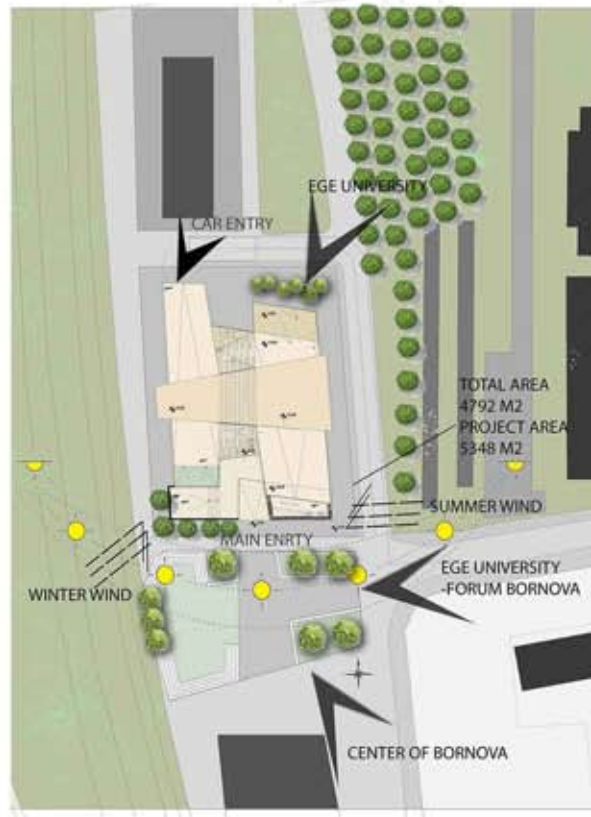
SECOND FLOOR
Sports Hall
Gym
Dance Studio
Locker Rooms
MEZZANINE FLOOR
Table Games

GARDEN

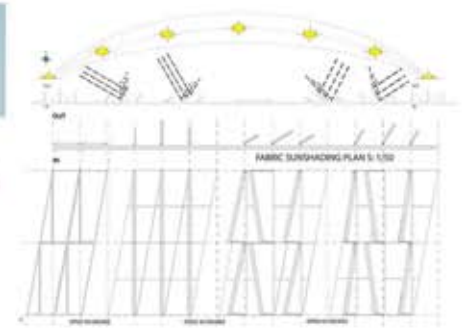
Public Furniture
Terracing
Handicap Ramps
Performance Stages



Conventional
Open Air Activity
Extended Stage
Nouveau Performance
Amphitheatre
Experience



//////////////////// MERVE BAŞKAN





MASS STRATEGY



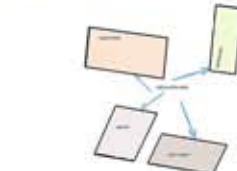
The shape of building formed according to **direction of people access**



At the same time **courtyard spaces** arised. These areas describe the **entrances**



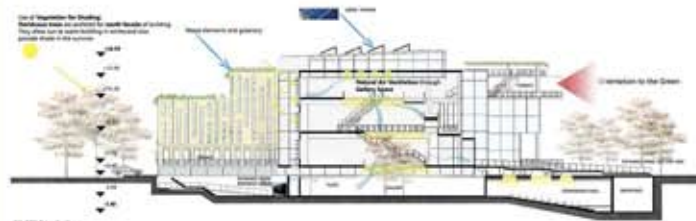
Facades of building, open-close spaces designed according to **visibility and vistas**.



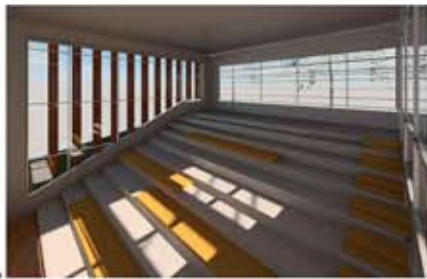
Character of youth people analyzed and some basic **program elements** defined according to youth people



EAST ELEVATION



AYŞE POSTACI



MATERIALS & SUSTAINABLE STRATEGIES



Definition of the Project

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

THE PROJECT THEME: Responsible Tourism

The global development of mass tourism activities has brought negative impacts to host cities and regions that cause degradation of natural reserves, commercialization of culture, creating noise, air pollution and waste, and rising cost of local services. Today local development agendas meet creative economy, experience economy and sharing economy that imply users' attitude that move from consuming to collaborating with the social, cultural, and physical environment for both its sustainability and development. There is a changing conception of tourist consuming places to creative/responsible tourist or traveler mentality that may reduce and help to renovate the fragile natural and local cultural systems: responsible travel to natural areas that conserves the environment, sustains the well-being of the local people. This requires innovative way of seeing all this human interaction with nature based on environment preservation goals. With this regard, this studio explores potentials and the limits of responsible and creative tourism within the frame of urban design

THE PROJECT SITE: DALAMAN

This semester, Urban Design Studio aims to focus on the city of Dalaman, county of Muğla Province. Dalaman is a small town with a growing population of 37.000 (2015 data). Thanks to Dalaman Airport, the city is gateway to its region, especially to popular tourism destinations such as Marmaris, Fethiye, Göcek and Dalyan.

Using this opportunity, Dalaman Weekend Project has recently initiated to attract domestic travel to those tourism regions.

Dalaman's transportation hub position makes the city a transient place. The Urban Design Studio will explore to ways of making Dalaman a lively place to stay by customizing the tourism (against the mass tourism around the region).

Within this framework, the possible project topics included but not limited to, the followings:

- Town center projects: creating vitalized and healthy urban living and quality of place in the central part of the Dalaman
 - Cultural and Social projects: includes vacant facilities and lack of public utilities in and around the town
- Customizing tourism activities: Dalaman is home to alternative tourism activities such as rafting, trekking and cycling. Thermal springs and associated wellness tourism could be considered. Also, state-owned large farm (called TİGEM) has valuable urban farming and cultural properties (Alexandria railway station built by mistake in Dalaman).
- Waterfront and Blue Network projects: The city is located on a large part of the fertile plain supported by many streams like Dalaman Stream. City's seaside can also be considered for further sustainable development.
- Transport hub and nearby regions: Dalaman Airport's relations with the city and associated tourism facilities and mass housing areas should be considered. considered for further sustainable development.
- Transport hub and nearby regions: Dalaman Airport's relations with the city and associated tourism facilities and mass housing areas should be considered.

Assoc. Prof. Dr. Ela Çil / Assoc. Prof. Dr. Fatma Şenol / Assoc.Prof. Dr. Koray Velibeyoğlu / Asst. Prof. Dr. Nicel Saygın /
Res. Asst. Fulya Atarer / Res. Asst. İrem İnce / Res. Asst. Livanur Erbil Altıntaş //////////////////////////////////////

Students

Ahmet Emin Gökalp / Alican Başalan / Arda Olcaycan / Asawari Modak / Atilla A. Avdan / Ayser Kaycı / Bahadır Budak / Başak İlknur Tören / Beren İlhan İri / Beyza Erdöl / Bilun Arıkan / Birgül Topkaya / Bora Talun / Burcu Eyüpoğlu / Buse Karadağ / Büşra Kuş / Büşra Kutlu / Caner Dingiş / Cansu Şener / Damla Akın / Damla Erenler / Deniz Zekiye Akbaba / Derya Damla İdi / Dilan Erdoğan / Dilan Yılmaz / Duygu Kısacık / Duygu Öztürk / Ece Güleç / Ecem Bayır / Eda Koçak / Ezgi Çakar / Ezgi Çam / Feriha Binici / Funda Güller / Furkan Köse / G. Ecem Yüksel / Gamze Altıntaş / Gamze Çeker / Gizem Begüm Boylu / Gizem Güler / Gönenç Kırpınar / Gözde Barutoğlu / Gözde Tüter / Gülçin Kuyucu / Hasan Yıldırım / Hatice Deneri / Hatice Ersoy / İlkin Beste Çırak / İpek Mağden / Kaan Atalay Akkaya / Kaan Soylu / Latif Göksu / M. Ömer Sağlam / Mehmet Han Irmak / Mehmet Horunlu / Mehtap Nefesoğlu / Melek Gökmeydan / Melik Taşdemir / Melis Kocaman / Mert Evirgen / Merve Yavaş / Mesut Adanır / Mirza Demiç / Muhammed Zahran / Nazar Narmamedov / Nihan Zorlu / Oğuz Bodur / Oğuzhan Oral / Okan Fehmi Şaban Fred Türkcan / Ömer Kolaoğlu / Ömür Başar / Öykü Çömez / Özge Kamış / Özüm Dülgeroğlu / Pelin Köroğlu / Pervin Gürpınar / Reis Polat / Rifat Yılmaz / Samir Tulimat / Sara Kerimi / Seda Sönmez / Selen Söylemez / Selin Turaç / Sena Kırmızı / Sevin Badıkanlı / Şilan Güneş / Talha Buliç / Temmuz Babacan / Tuğba Yetiş / Tuğçe Akbulut / Tuğçe Zeynep Baçnak / Uğur / Yıldırım Şimşek / Ülker Seda Sipahi / Yeliz Turhan





POTENTIALS OF DALAMAN

How Does Dalaman Use Three Potentials?

- 1. Environmental aspect
- 2. Agriculture
- 3. Energy production
- 4. Recreation
- 5. Healthcare
- 6. Thermal Care

Why Do We Choose This Area?

Even though it is not built as a resort, there is a natural potential of Dalaman in "Thermal Water". This being essential is a medical health with surrounding trees. The water is clean, distant to Dalaman, and located in the ground and still distance to sea. It is the best of natural thermal care for hot springs and healthy. Also, Dalaman is surrounded by mountains, which is a good place to enjoy the view of the hot spring. In the past, it is known as a hot spring.

Heating Spring Water

The natural properties of spring water can be used to improve the health and well-being of the people. The natural properties of spring water can be used to improve the health and well-being of the people. The natural properties of spring water can be used to improve the health and well-being of the people.

POTENTIALS OF PROPOSED AREA

- 1. Located in Dalaman
- 2. Located with hills
- 3. Mystical Part
- 4. Climate
- 5. Vegetation
- 6. Hot water

LIFE (physical health)

HEALTH (mental health)

MIND (emotional health)

BODY (physical health)

Reflexology, Acupuncture, Yoga, Tai Chi, Pilates, Meditation, and other holistic practices can be used to improve the health and well-being of the people.

PROGRAM

Closed Areas: 2.5 hectar

MEDITATION AREAS (12,000m²)
Therapeutic & Restorative Environment

- Therapeutic Path
- Green Meditation
- Individual & Group
- Yoga
- Individual & Group
- Meditation Training
- Individual
- Retreatment Area
- Individual
- Odor Room

REFRESHING WATER
with drying areas

Restorative Environment

- Sulfur Lake
- Hot Water Pool
- Cold Water Pool
- Mud Bathing
- Vapour Pool
- Stone Spa

EDUCATIONAL AREAS (8,000m²)
with practice areas

- Medication Training Areas
- Adults & Children
- Yoga Training Areas
- Adults & Children
- Thematic Garden
- Multipurpose Area
- Workshop Areas with exhibition spaces
- Library

CATHERING AREAS

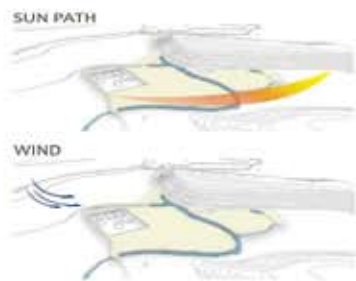
- Therapeutic Deck
- Health Museum
- Exercise Areas
- Event Area
- Pause Areas
- Amphi Theaters
- By the sulfur water & event area
- Picnic Areas

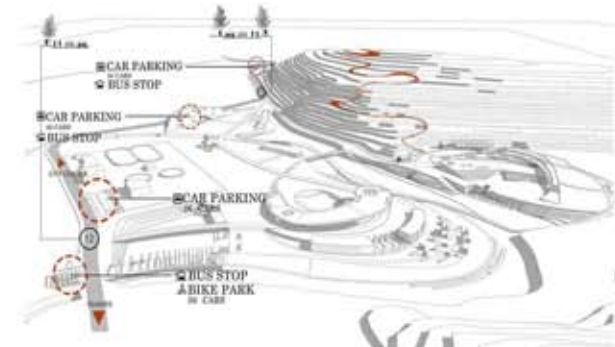
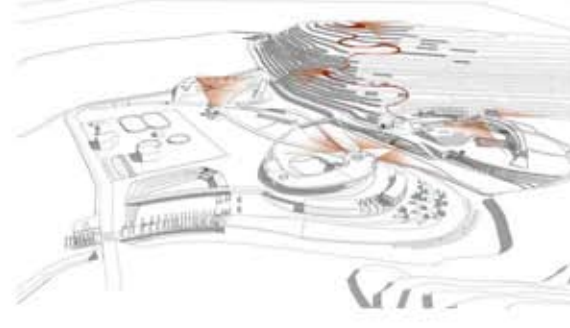
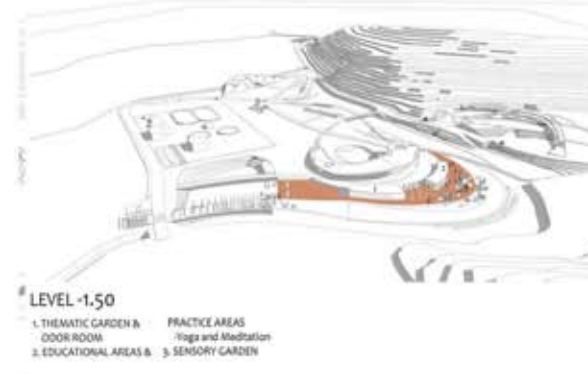
SERVICE (5,000 m²)

- Info Areas
- Parking Areas
- Cafes
- WCs
- Dushes
- Changing Rooms

1. Rock Square
2. Car Parking I
3. Service Kiosk
4. Info
5. Pause
6. Bus Stop
7. Sitting Areas
8. Alternative Path Access
9. Car Parking II
10. Picnic Area
11. Service
12. Cafe
13. WC
14. Changing Rooms
15. Children Areas
16. Health Museum & Library
17. Event Area
18. Multi Purpose Area
19. Cafe
20. Botanic Garden & Odor Room
21. Educational & Practice Areas
22. Info
23. Hot Water Pool
24. Retreatment Area
25. Mud Bathing
26. Sulfur Lake
27. Service
28. Cafe
29. WC
30. Changing Rooms
31. Hammam & Sauna & Vapour Room
32. Cold Water Pools
33. Sensory Garden
34. Touching Sulfur
35. Workshop Area
36. Panayir Area
37. Car Parking III
38. Pause II
39. Bus Stop
40. Sitting Areas
41. For Vegetate Garden

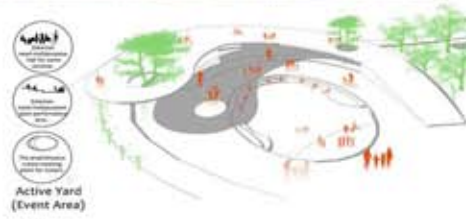
WELLBEING LAND / GROUP 1 / BUSE KARADAĞ / ÖMÜR BAŞAR / MEHMET HAN IRMAK / ECEM BAYIR / GIZEM BEGÜM BOYLU / KAAN ATALAY AKKAYA



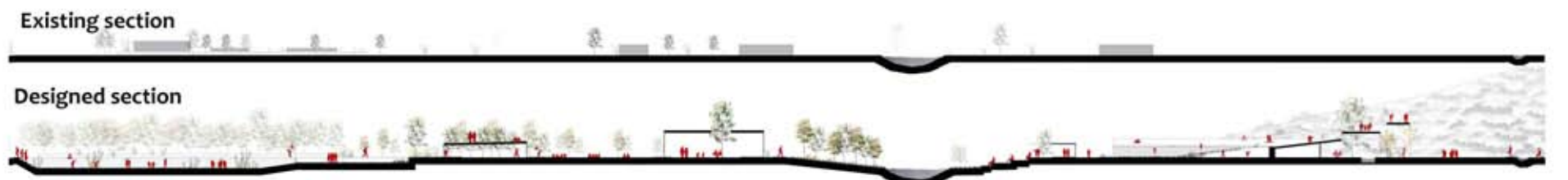


WELLBEING LAND / GROUP 1 / BUŞE KARADAĞ / ÖMÜR BAŞAR / MEHMET HAN IRMAK /
 // ECEM BAYIR / GIZEM BEGÜM BOYLU / KANAN ATALAY AKKAYA





WELLBEING LAND / GROUP 1 / BUSE KARADAĞ / ÖMÜR BAŞAR / MEHMET HAN IRMAK /
ECEM BAYIR / GIZEM BEGÜM BOYLU / KAAN ATALAY AKKAYA //

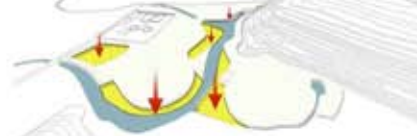




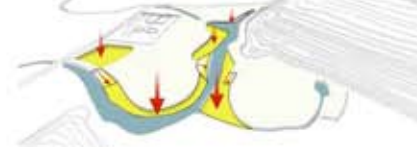
FORMING LEVELS



Chosen area is located around sulphur water and surrounded by hills.



Creating -3,00 level to increase the interaction with the water



To connect and maintain the circulation the levels active and passive green ramps are created



-1,50 level is created to isolate given functions



Different hills are created to maintain views and interaction within the area

CONCEPT SECTIONS

Water Usage



Being next to the water



Being over the water



Being inside the water



Being in a visual contact with water



Being over and inside of the water

WELLBEING LAND / GROUP 1 / BUŞE KARADAĞ / ÖMÜR BAŞAR / MEHMET HAN IRMAK /
 // ECEM BAYIR / GIZEM BEGÜM BOYLU / KAN ATALAY AKKAYA

Existing section



Designed section



GREEN STITCH

How can broken the distinction between the residential area and the public buildings in city memory?

Threshold concept is forming the project approach. The natural and artificial thresholds are separators. The regions that differ are different. This differentiation sometimes takes place in non-cultural parameters such as economic, health, educational level of the societies under the same cultural frame, and sometimes affectocultural parameters such as religion, language, race. Sometimes they can be as effective as the distinction that life does not exist.

The transit line is intended to be a line connecting people in a social and cultural sense by carrying public activity.

residential zone
shopping zone
farmer zone

public building zone
farmer zone

east
west

Entrance 1
Production Zone
Green Zone
Accommodation Zone
Entrance 2

HOUSING ANALYSIS
height of building: max. 12 m
height of non-building: max. 12 m
Building volume formed according to the height of the housing around the design area. Transition of the landscape is made according to the distinction area. Buildings with its surrounding.

COMMERCIAL ANALYSIS
Program of the museum proposed by German architects. One of the main program from the museum program includes public activities and open project activities.

PLANNED AREA
Design area has planned area. So that these areas are reference for vision of the open park. And these areas are designed according to the maximum height of the trees.

FARMING AREA
Farming area used for organic cattle and insects, for improve mutual relationship between people and also between the farmers and local production.

SİĞLA FOREST
max. height: 35-40 meter

open park
open park
new building
touch point
museum

Open parks changed location. Area building of the park is used according to the new function.

Building volume
landscape
Building volume
Sığla trees used throughout over area creating forest effect. Building volume formed by respecting height of sığla tree. Also sığla trees create natural protection in city memory.

30 Meter Proposed Roadway

siğla ormanı
mopok
okul / hastane
konut
arsa
ekili alan / sera
licaret

TOURIST PROFILE
CHILDREN
TOURIST
PEOPLE

GREEN STITCH / GROUP 6 / EZGİ ÇAM / TUĞBA YETİŞ / TUĞÇE AKBULUT / MELİS KOCAMAN / BİLUN ARIKAN / GİZEM GÜLER

GREEN ROUTE



TOUCH POINT

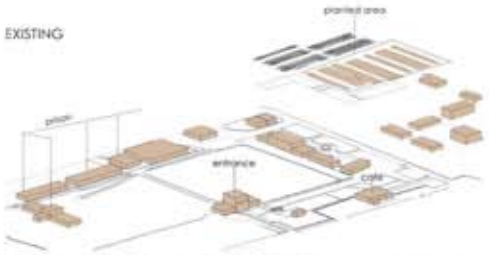


ACTIVE VOID



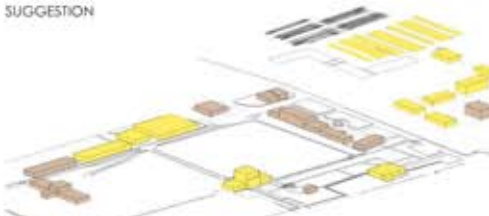


EXISTING



Open prison includes design area so that the prison location are changed. The new location of open prison is Ortaca because of the courthouse is located Ortaca.

SUGGESTION



Open prison building was used. Some parts designed according to the old function. The entrance of the prison is turn to info part and takes gate role. Planted areas are used again planted areas for production part of the design. Also cafe and market area are designed again same character. The wards are designed as workshops and exhibition spaces.

EXISTING



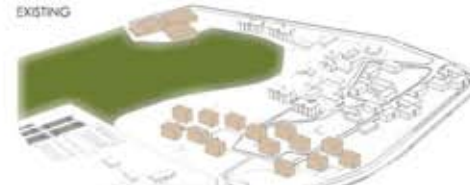
There is a road in design area between two city block. And closed stream is the road.

SUGGESTION



The road is canceled. And the stream are opened with daylighting method.

EXISTING



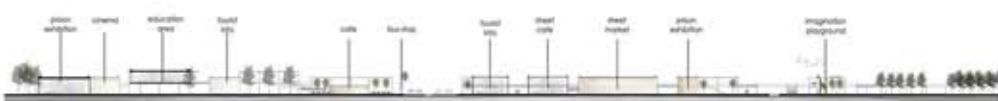
The lodgement are taken place in design area but they aren't used. Also there are some special villa houses in design area.

SUGGESTION



The lodgement are used as accommodation part of design manner. The special villa used as a rest part inside of the Şiqa forest.

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 // BİLUN ARIKAN / GİZEM GÜLER



A-A SECTION



B-B SECTION



SITE PLAN
1/1000



HERB WORKSHOP



LIBRARY



SOIL WORKSHOP

GREEN STITCH / GROUP 6 / EZGİ ÇAM / TUĞBA YETİŞ / TUĞÇE AKBULUT / MELİS KOCAMAN / BİLUN ARIKAN / GİZEM GÜLER



COOKING WORKSHOP



ORGANIC MARKET



STREET CAFE



PRISON EXHIBITION



PAINTING WORKSHOP



PRISON EXHIBITION

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////////////////////////////////////// BİLUN ARIKAN / GİZEM GÜLER



PAPER WORKSHOP



WOOD WORKSHOP



ORIGAMI WORKSHOP



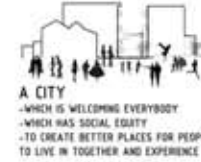
WHY?

The purpose of the design is to create urban activities for the inner face of Dalaman and to arrange national and international activities around public life. The aim is to create an area which can easily be reached from the main streets and also from airport. The location allows continuity and access between the activities of the program interpretation.

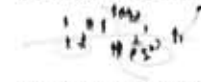
WHERE?

Our project area is in two areas, on the main street of the city. One of the area identifies the entrance of the city on the way from airport to Dalaman which is called Muğla-Fethiye highway. And this area turns into a linear design which defines the relation between city and international creative program. The second area is located between primary school, municipality and market area of the city. The market area which works as the courtyard of the city for increasing local public life and to ensure a continuous transition.

RESPONSIBLE TOURISM



A CITY
 -WHICH IS WELCOMING EVERYBODY
 -WHICH HAS SOCIAL EQUITY
 -TO CREATE BETTER PLACES FOR PEOPLE TO LIVE IN TOGETHER AND EXPERIENCE



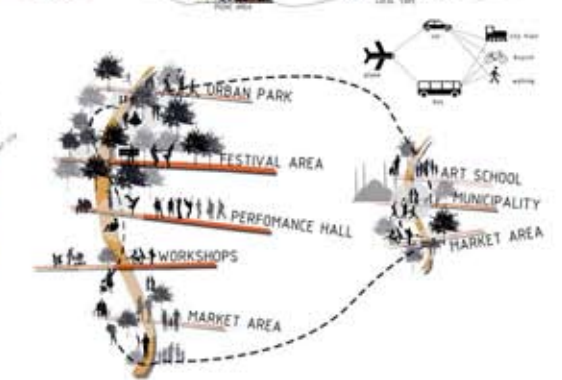
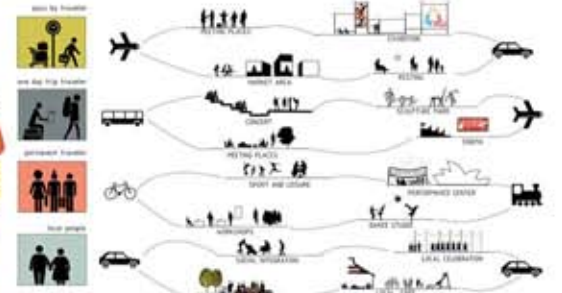
-WHICH HAS VERSATILE PUBLIC SPACES
 -WHICH RESPECTS CULTURES AND ENVIRONMENT



-IS LIVING THROUGHOUT THE DAY AND YEAR



-IS OPEN TO THE WORLD CREATES EXCHANGE OF KNOWLEDGE FROM ALL OVER THE WORLD.



DYNAMIC PUBLICITY / GROUP 10 / BURCU EYÜPOĞLU / BÜŞRA KUTLU / GÖZDE TÜTER / MUHAMMED ZAHAN / PELİN KÖROĞLU / TUĞÇE ZEYNEP BAÇNAK //



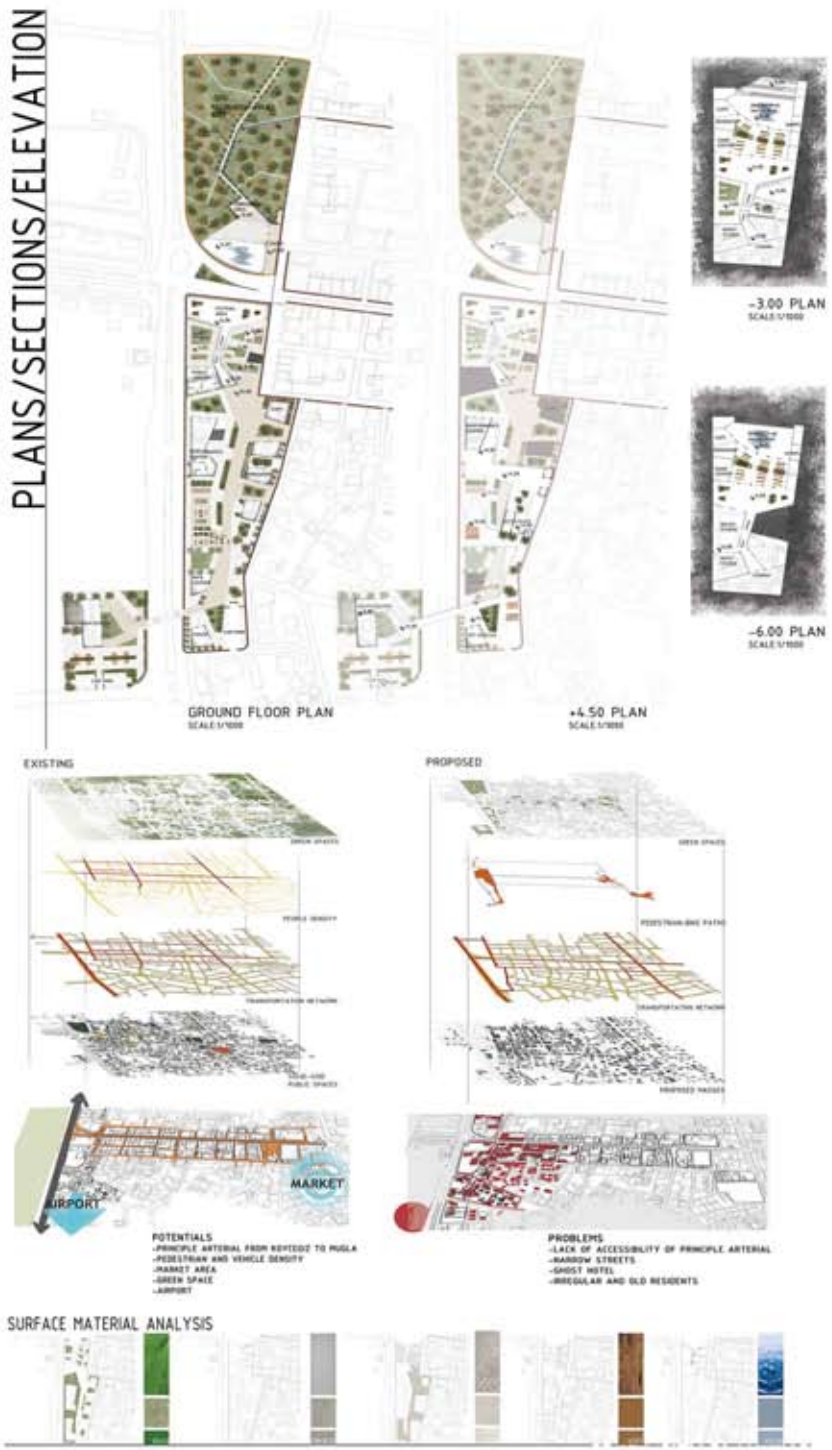
URBAN TERRACE



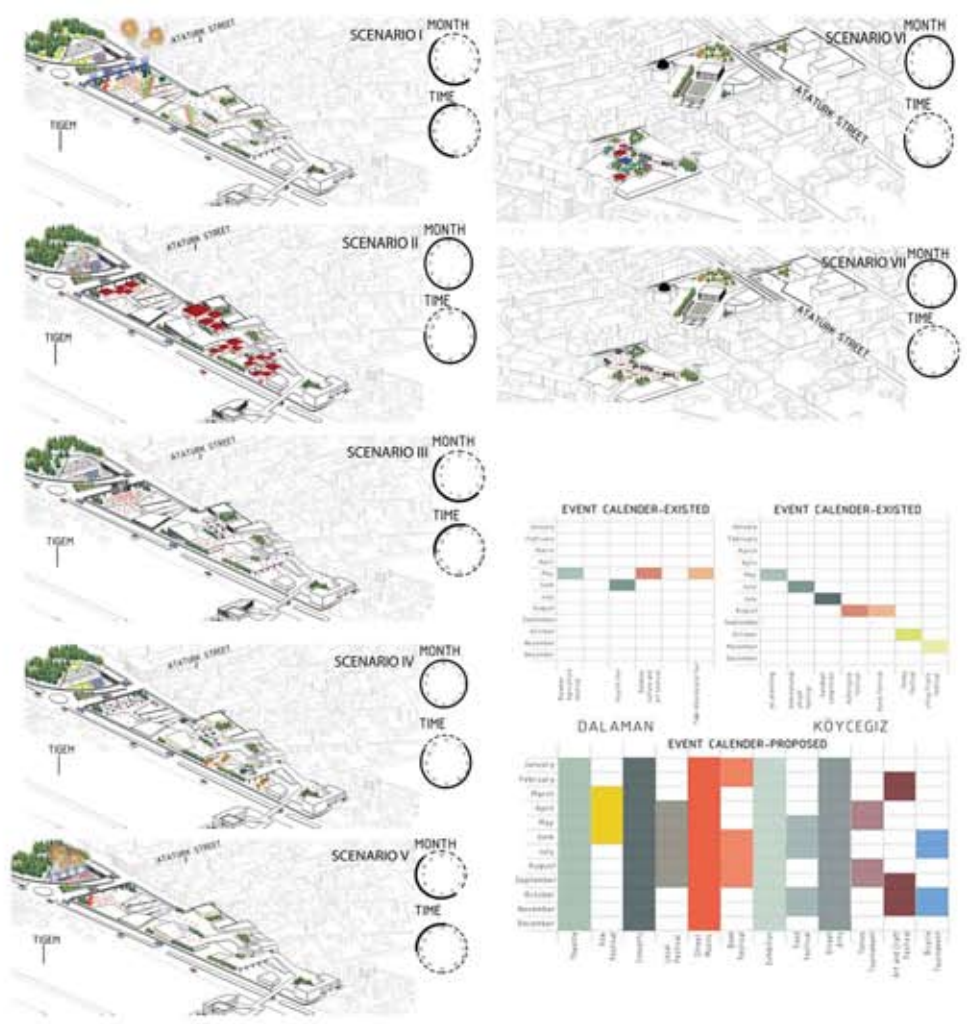
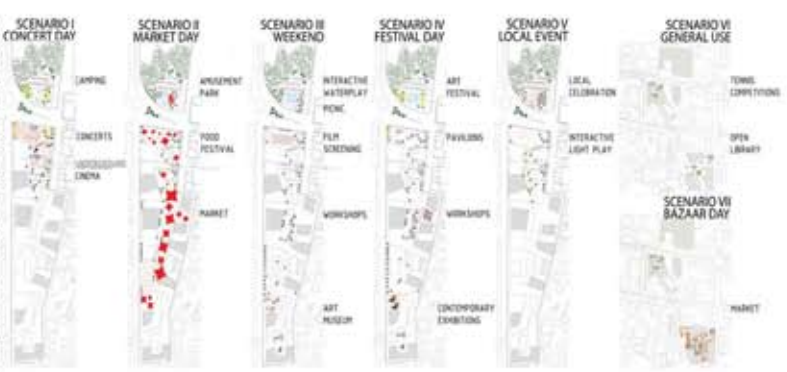
FESTIVAL AREA



MARKET AREA



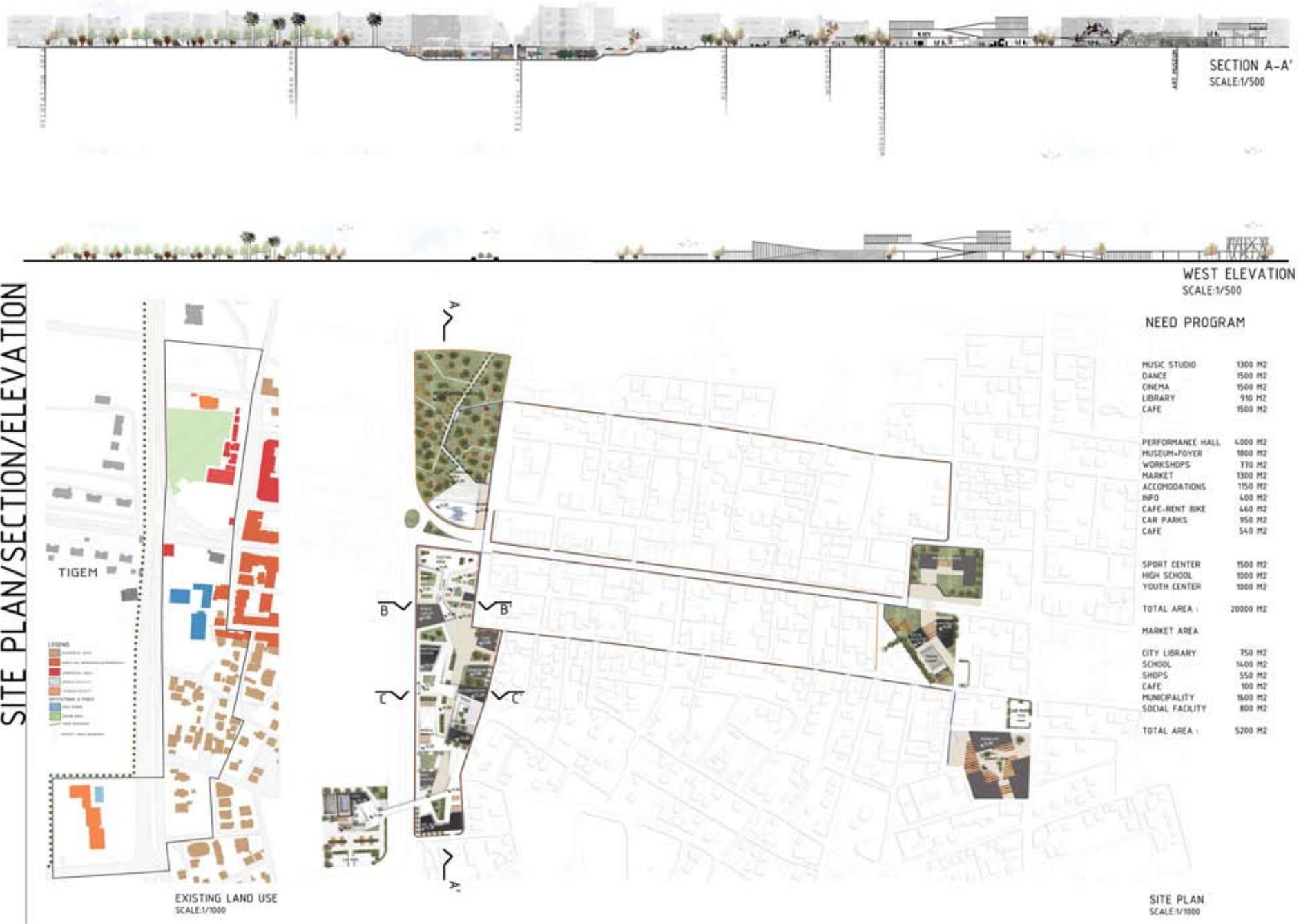
LIFE SCENARIOS



DYNAMIC PUBLICITY / GROUP 10 / BURCU EYÜPOĞLU / BÜŞRA KUTLU / GÖZDE TÜTER / MUHAMMED ZAHAN / PELİN KÖROĞLU / TUĞÇE ZEYNEP BAÇNAK

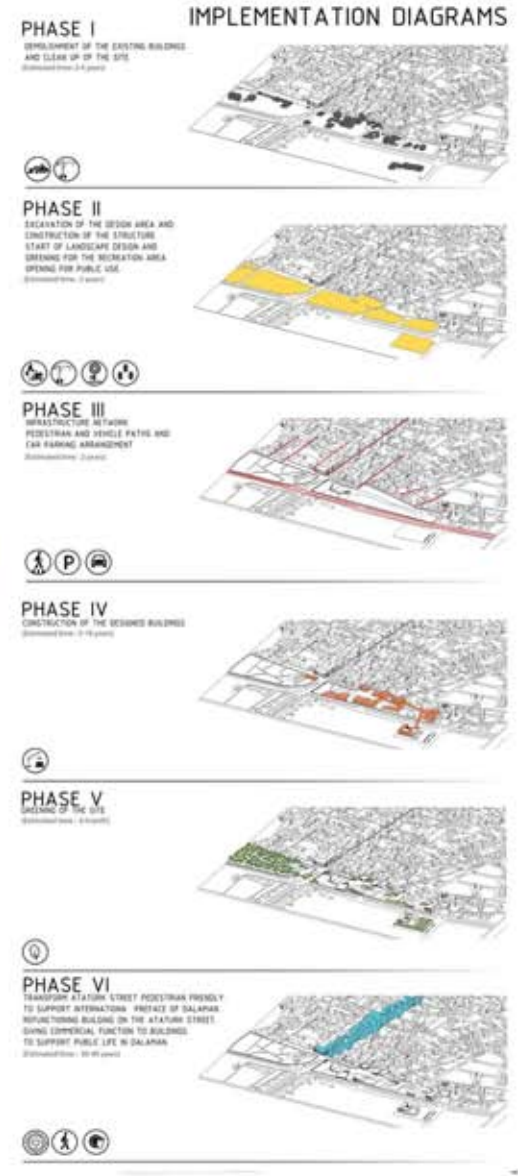


SITE PLAN/SECTION/ELEVATION



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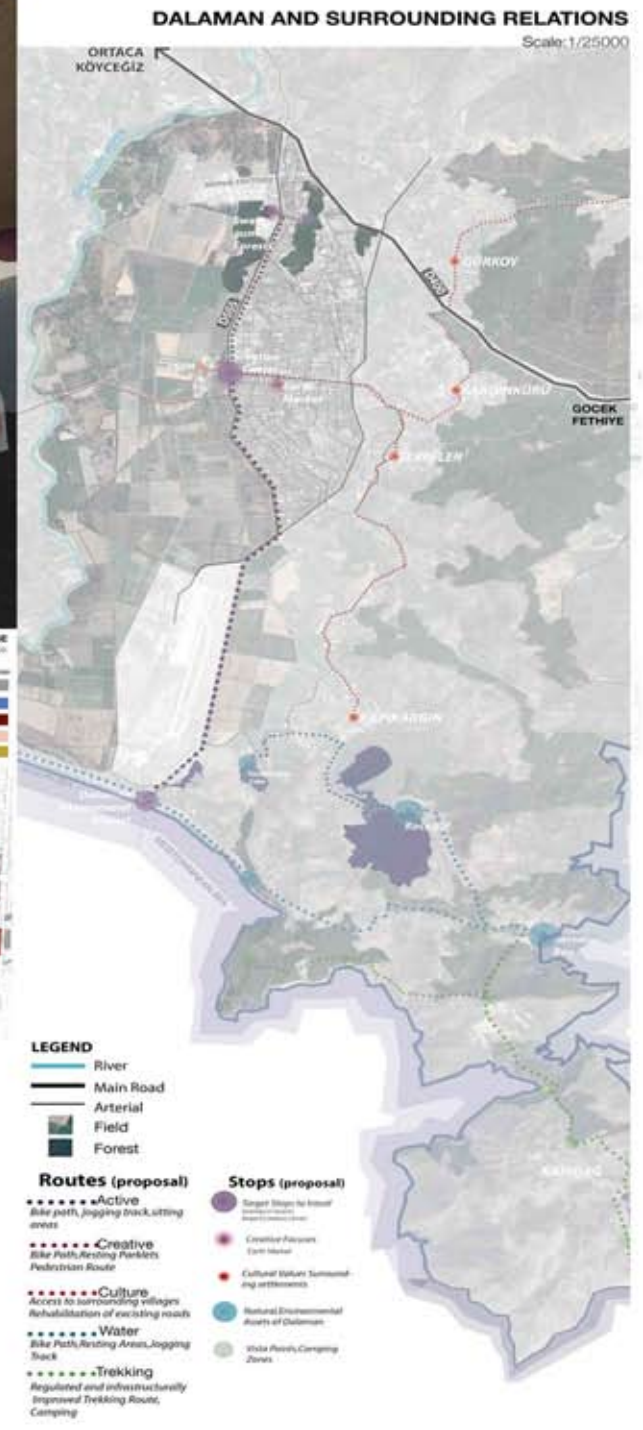


DYNAMIC PUBLICITY / GROUP 10 / BURCU EYÜPOĞLU / BÜŞRA KUTLU / GÖZDE TÜTER / MUHAMMED ZAHAN / PELİN KÖROĞLU / TUĞÇE ZEYNEP BAÇNAK





"Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken."

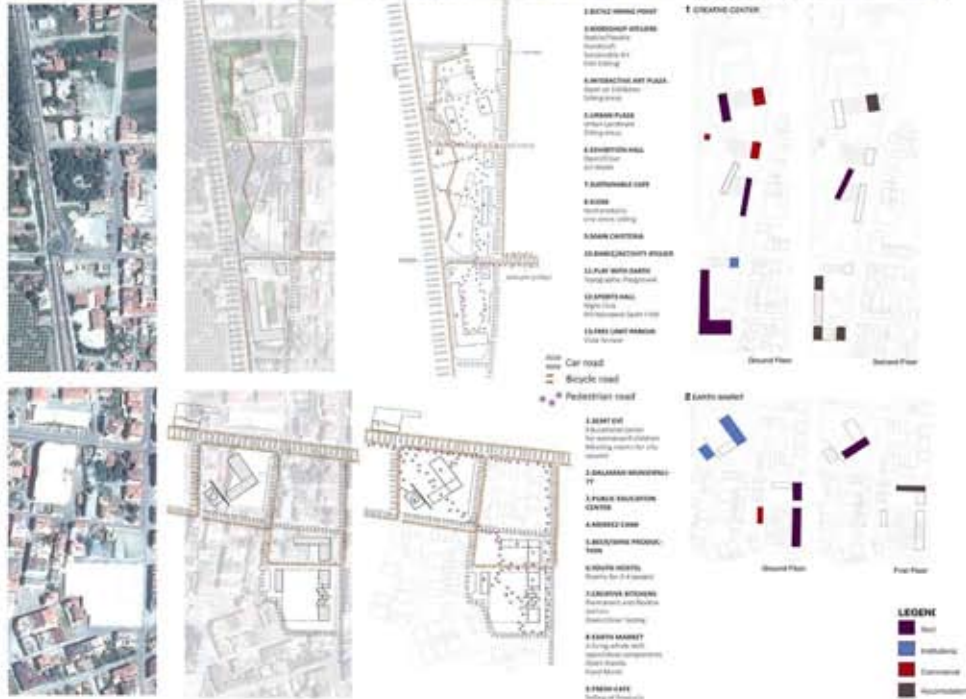
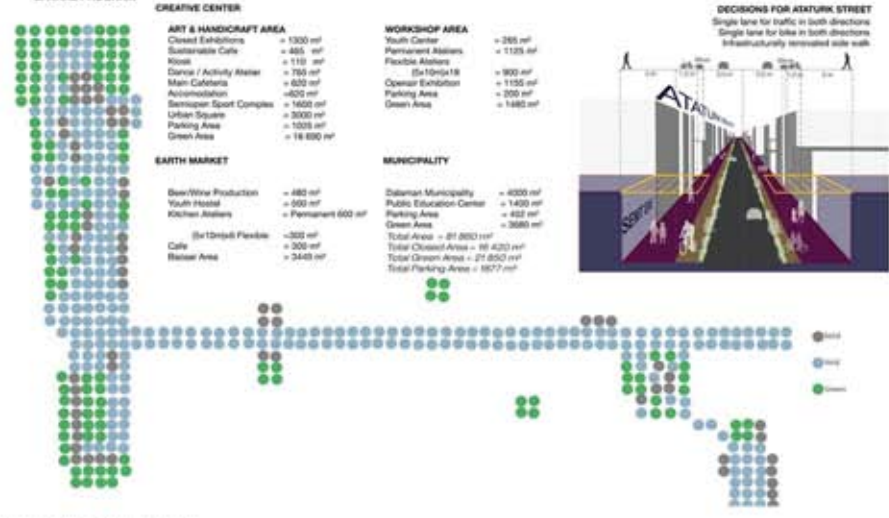


YOUTH NETWORK DALAMAN/ GROUP 12 / ASAWARI MODAK / DUYGU KISACIK / HATICE DENERI / İLKİN BESTE ÇIRAK / MELEK GÖKMEYDAN / ÖZÜM DÜLGEROĞLU ////////////////

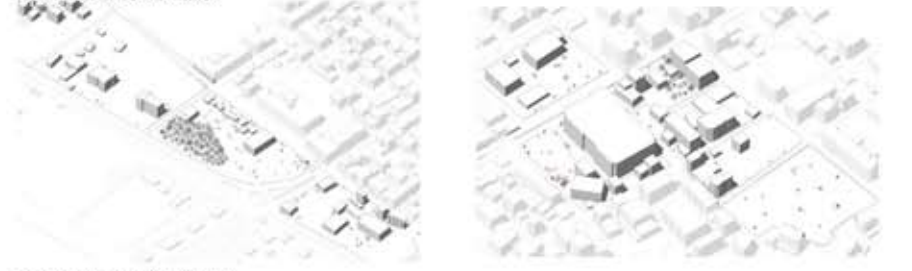




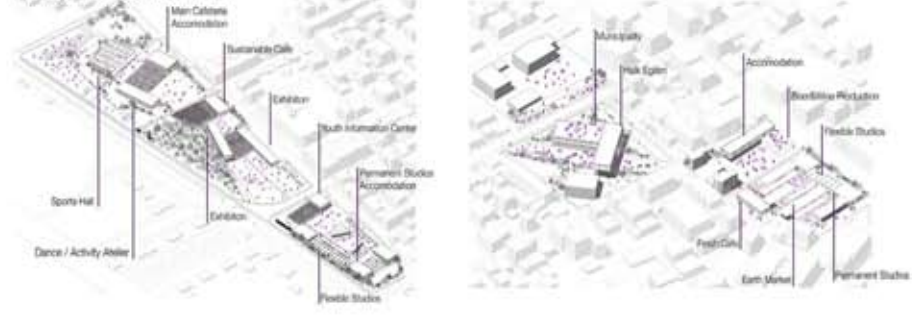
SPIRAL PROGRAM



EXISTING PUBLIC CONCENTRATION



PROPOSAL PUBLIC CONCENTRATION



ELEVATION SCALE: 1/200

YOUTH NETWORK DALAMAN/ GROUP 12 / ASAWARI MODAK / DUYGU KISACIK / HATICE DENERI / İLKİN BESTE ÇIRAK / MELEK GÖKMEYDAN / ÖZÜM DÜLGEROĞLU





YOUTH NETWORK DALAMAN/ GROUP 12 / ASAWARI MODAK / DUYGU KISACIK / HATICE DENERI / İLKİN BESTE ÇIRAK / MELEK GÖKMEYDAN / ÖZÜM DÜLGEROĞLU //////////////



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.

Asst. Prof. Dr. Tonguç Akış, Instr. Dr. Işın Can, Instr. Dr. Sema Doğan, Instr. Dr. Nilüfer Talu, Res. Asst. Hatice Aktürk Abla, Res. Asst. Yelin Demir, Res. Asst. Ece Ceren Engür, Res. Asst. Nil Nadire Gelişkan, Res. Asst. Pelin Fırat Örs, Res.Asst. Pelin Özkan, Res. Asst. Batuhan Taneri, Res. Asst. Dr. Feral Geçer Sargın, Res. Asst. Işılaiy Tiarnagh Sheridan

Students

Abdullah Talha Altas, Abdullah Ten, Ahmet Dorukhan Türk, Bedirhan Solak, Benay Barut, Bengisu Yaman, Beray Birbudak, Berfin Ege Yarba, Berk Keskin, Berna Aktaş, Berna Bahar Ören, Betül Hazırbulan, Beyza Öztürk, Bilge Su Bildik, Birol Fırat Haman, Çağrı Alpcan, Cansu Sicimli, Cem Karadeniz, Cemre Betül Ay, Ceren Altan, Ceren Kolaç, Çiğdem Simge Ergezer, Dilara Öztürk, Ebru Tokgöz, Ebru Ürün, Edanur Çiğil, Ege Kandemir, Elif Aktop, Elif Bölükbaşı, Elif Ertemiz, Elif İrem Bartın, Elif Özdemir, Esmâ Çakır, Ezgi Kıratlı, Fatma Dik, Feride İçöz, Feriha Ecem Büyükhan, Fikriye Gizem Arslan, Furkan Cennet, Furkan Turgut, Gizem Kılıç, Gülnur Şimşek, Hande Nur Yazkan, Hasan Aslan, Hasan Furkan Solak, Hasan Güler, Hüseyin Çağlar Yılmaz, Hüseyin Özkütük, İlayda Aynacı, İpek Altınoluk, İpek Tude Kırac, İrem Dere, Kaan Zeyrek, Kemal Bashimov, Kerim Kurtulmuş, Kerim Sarıgül, M.Sait Altan, Makbule Tomay, Melisa Damla Karadağ, Mert Yacan, Merve Akgül, Merve Sözen, Mizgin Dilan Akbaş, Muhammed Enes Yılmaz, Mukaddes Sarıyıldız, Musa Adıyaman, Muzaffer Arda Yüksel, Nisa Çınar, Nurçin Abra, Nursena Kıtık, Özge Aksoydan, Özge Aydın, Özge Kırmızı, Özgür Ünal, Rabia Nur Bilekli, Rabia Özdamar, Rümeyza Yüksel, Şahin Çatkin, Selen Kaşlıköse, Selin Şenol, Sevimnur Çay, Şevval Deniz Fidancı, Simay Karağaç, Simay Seçgin, Sinem Ermiş, Şükriye Dilek Ceylan, Süleyman Burçak Çıkıkçı, Tatar Bayat, Tilbe Kurt, Tuba Nur Özkan, Tunç Ediz Baş, Veysi Özkorkmaz, Yasemin Demirkol, Yonca Özkan, Yurdagül Yiğit, Zeynep Adıyaman, Zeynep Pınar Karaöz, Zeynep Tutku Eren

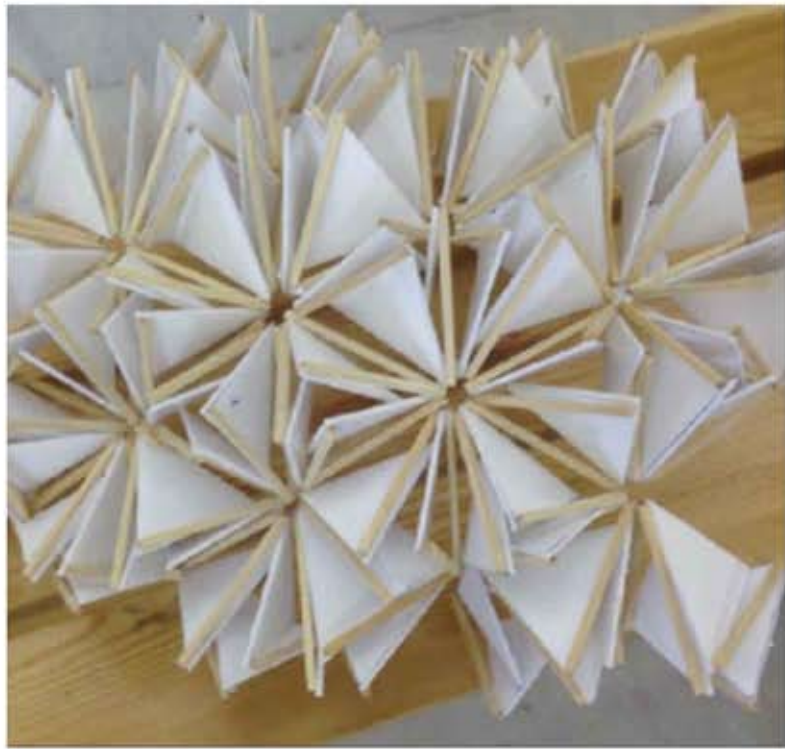




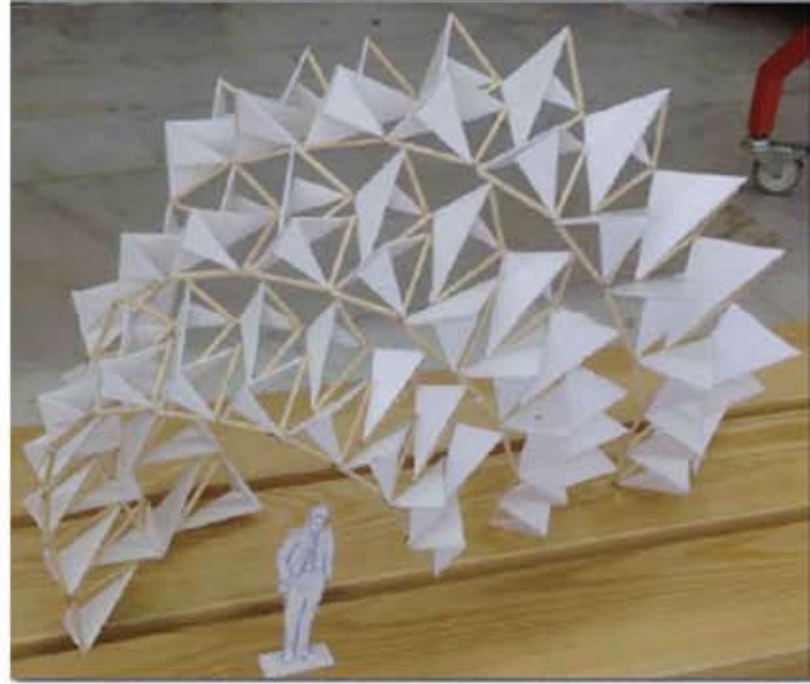
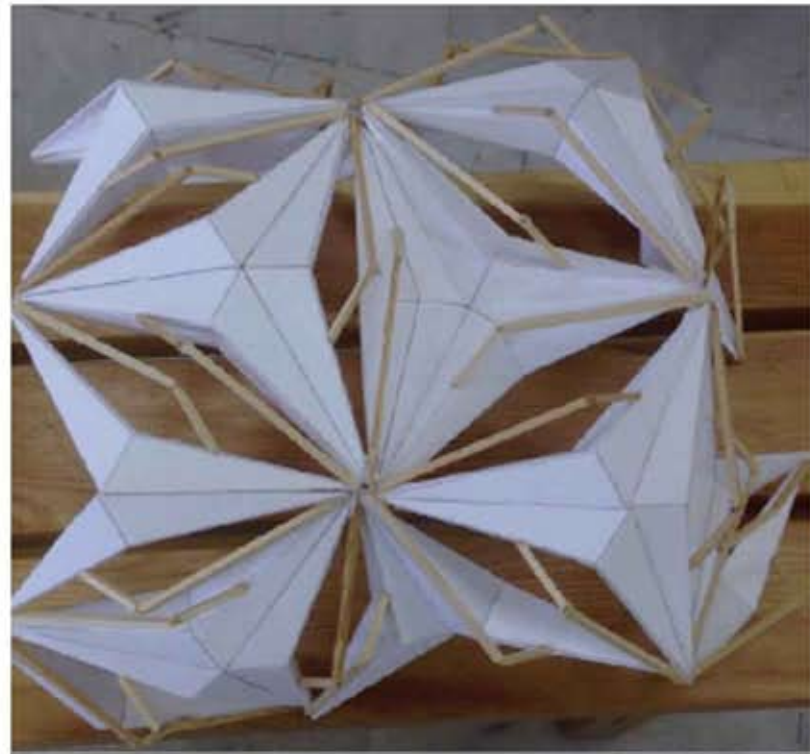
AR 102 // INTRODUCTION TO ARCHITECTURAL DESIGN

//////////////////// FLOW

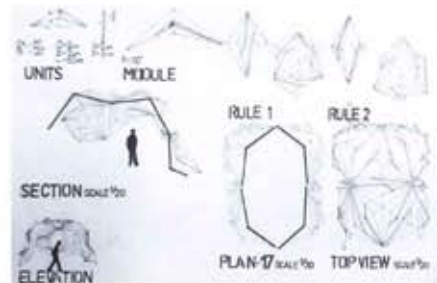


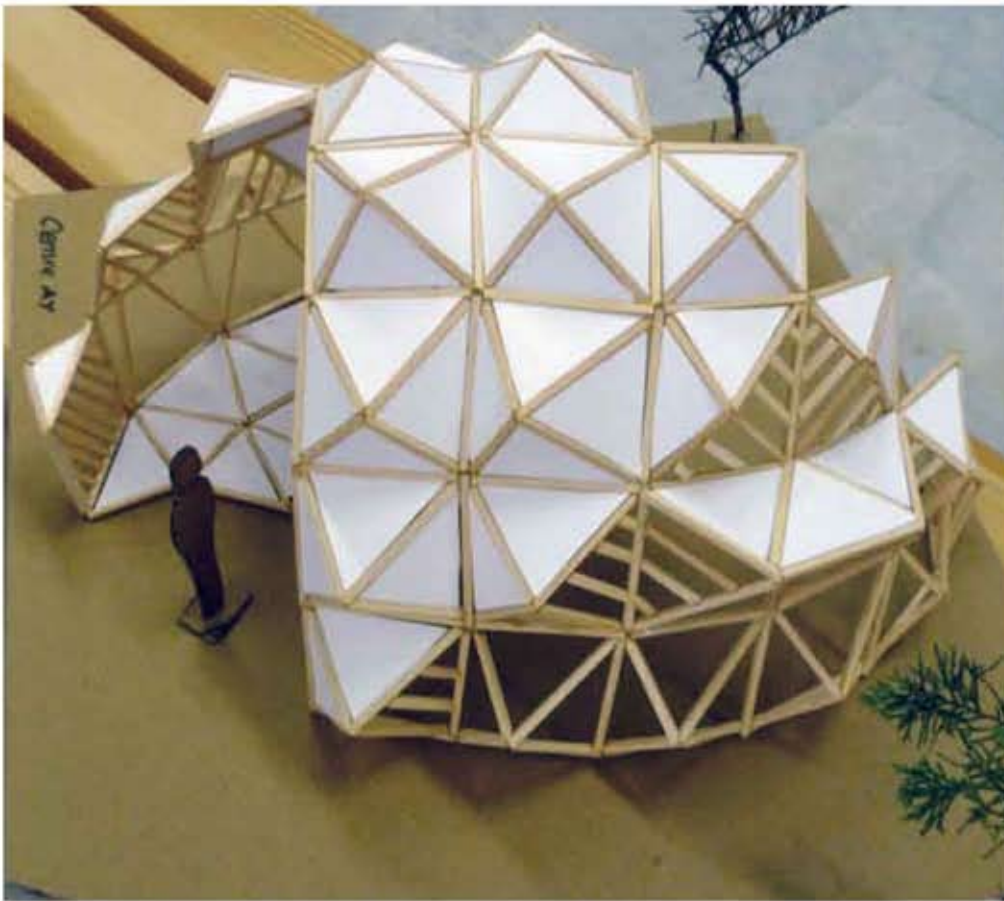


A Modular Design In Space

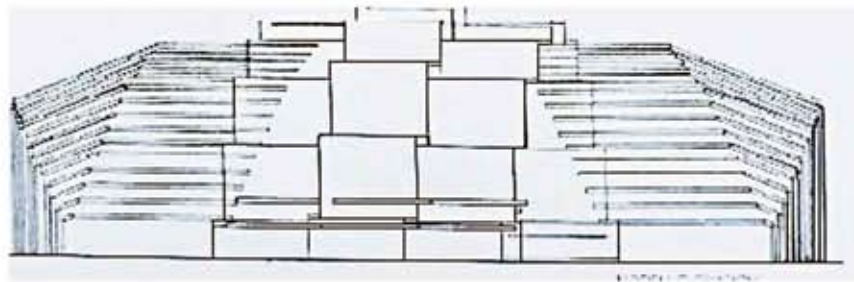


FESTIVAL IN CAMPUS

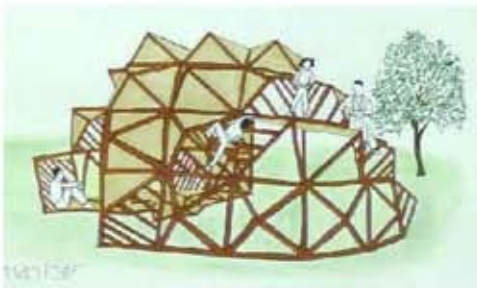




Performance Space in Seferihisar



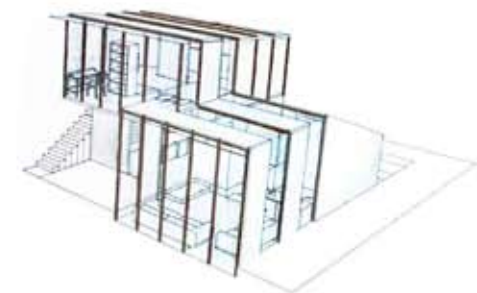
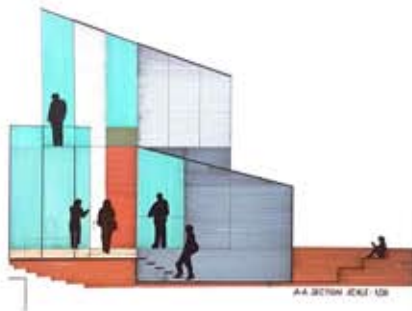
//////////////////// FESTIVAL IN TOWN

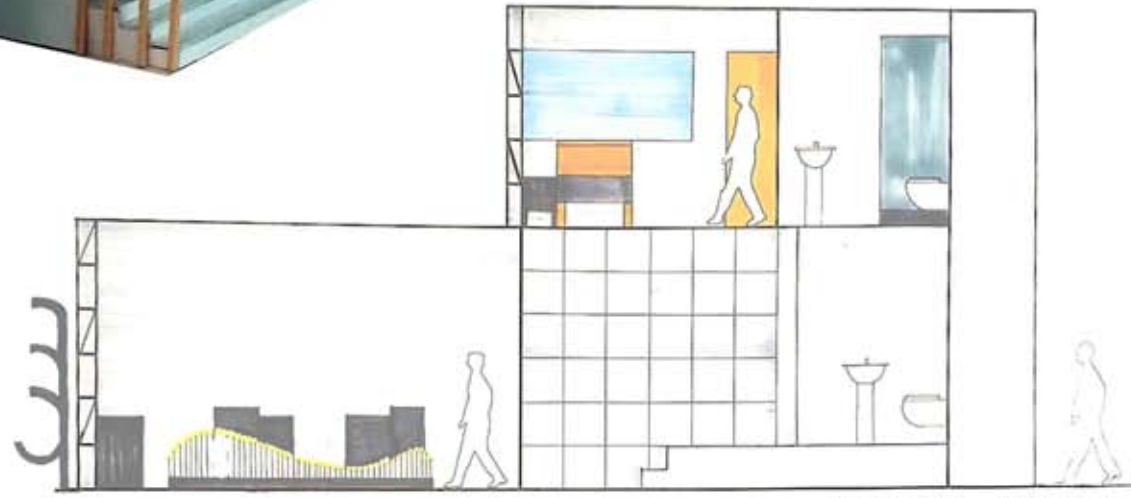
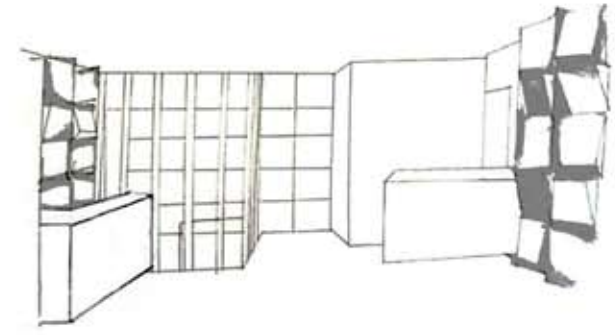


Information unit + small accommodation space for a festival in Antalya

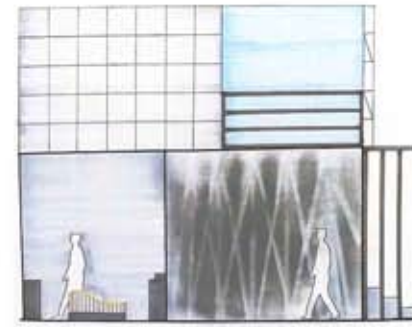
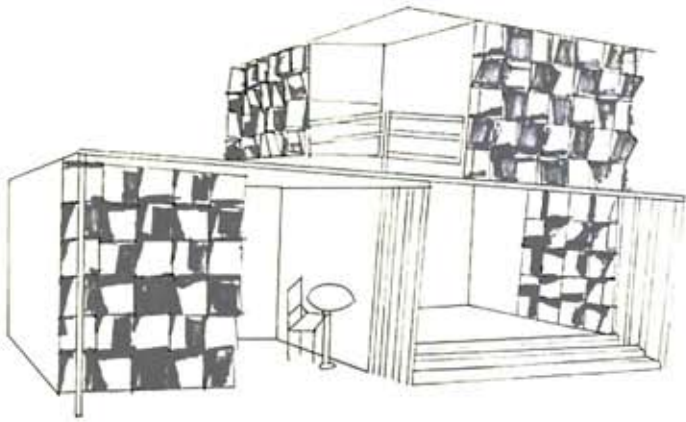


FESTIVAL IN CITY

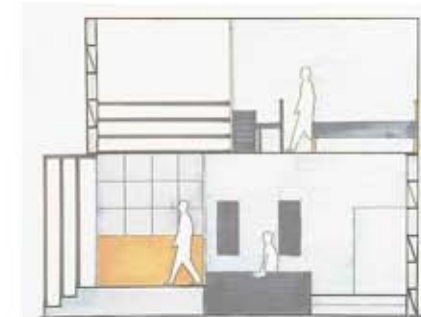
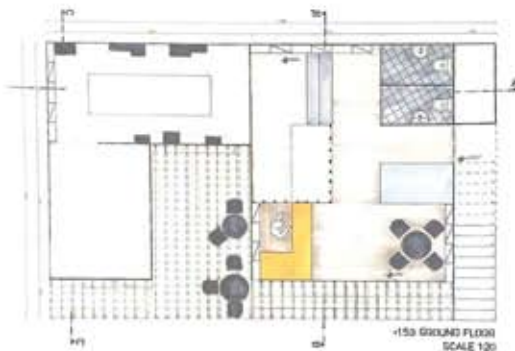




SECTION A-A SCALE 1:20



//////////////////// FESTIVAL IN CITY



Definition of the Project

AR 202 dwells on the question: Does architecture could help autistic people, or other disabled populations, gain independence? How?

According to Magda Mostafa, a pioneer in autism design, independence needs to be the objective of all accessibility and inclusion design strategies. It is more comprehensive than access, since it also includes usability:

“If you think of the primary problem of autism being understanding, coping with and responding to the sensory environment, you can grasp the power of architecture in their everyday lives. The built environment provides the large majority of sensory input- light, acoustics, textures, colors, spatial configurations, ventilation etc. By manipulating the design of the environment we can manipulate that all-so-important sensory input.”

A special education campus located at the country, rather than at the inner-city as a highstimuli environment, already hints to favor a certain pedagogic approach in autism design.

However, the students are asked to elaborate their own arguments and particular approaches towards pedagogical issues within an exploratory mode.

GENERAL OBJECTIVES

The primary objectives of the studio are as follows:

To introduce the concepts, terms and methods for understanding a place within a natural context.

To realize necessary studio practices for providing the analysis of an architectural program including public, semi-public and private spaces.

To inquire the effects of a natural or rural environment to architectural design.

To develop necessary skills and knowledge about program analysis, site/landscape planning and design, plan and section development and structural solutions.

To develop necessary skills and knowledge about presenting and expressing ideas.

SPECIFIC OBJECTIVES

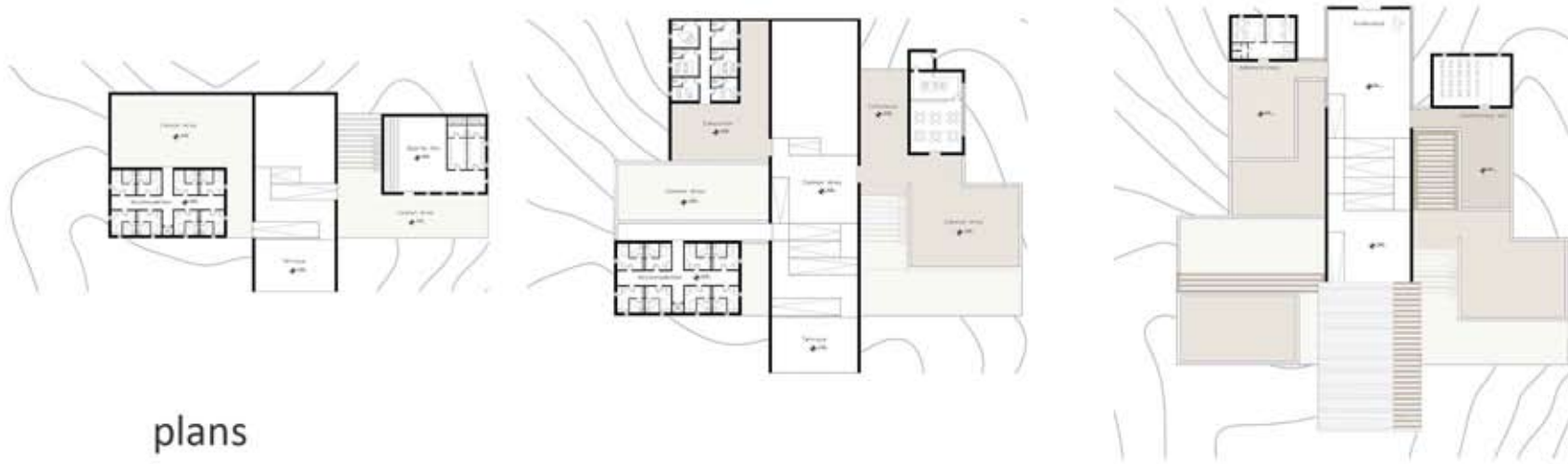
To develop an understanding of design for persons with disabilities, especially the special needs users with developmental and psychosocial disorders such as autism spectrum disorder.

To deal with the problem of creating a “controlled environment” within a natural environment that helps the adaptation of autistic individuals to less-controlled environments.





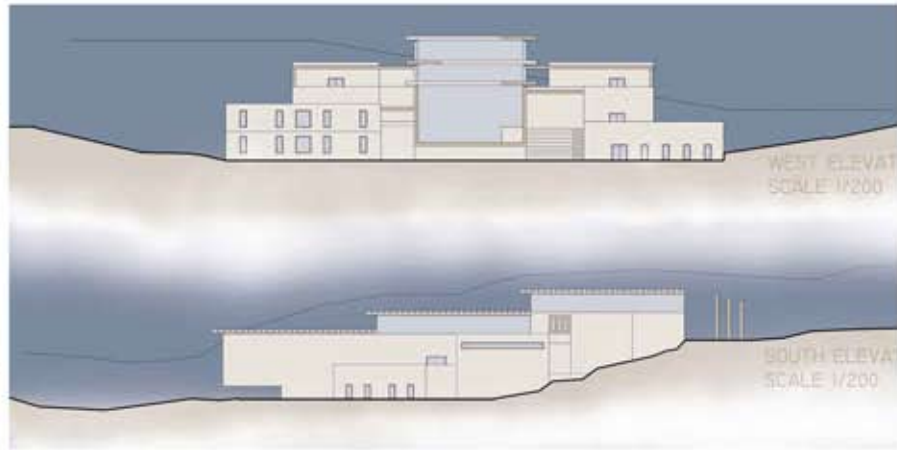
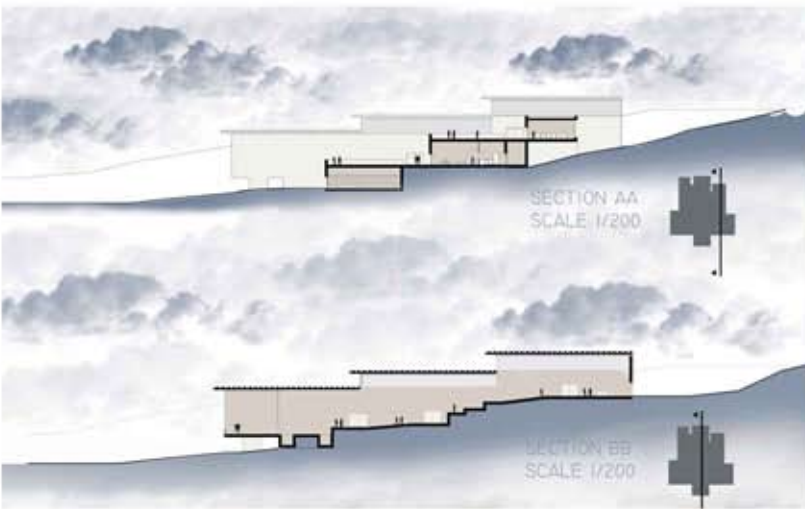
site plan



plans

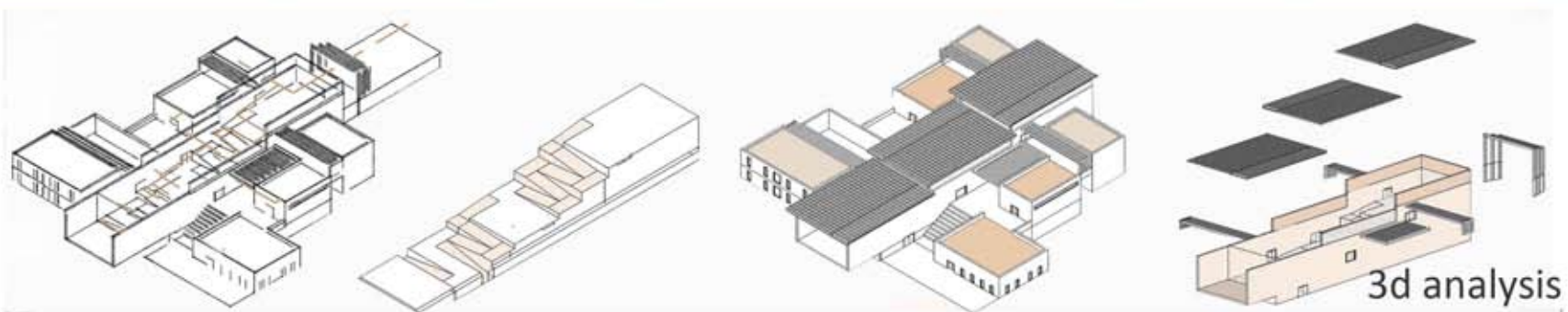
BAYBORA SUNGU

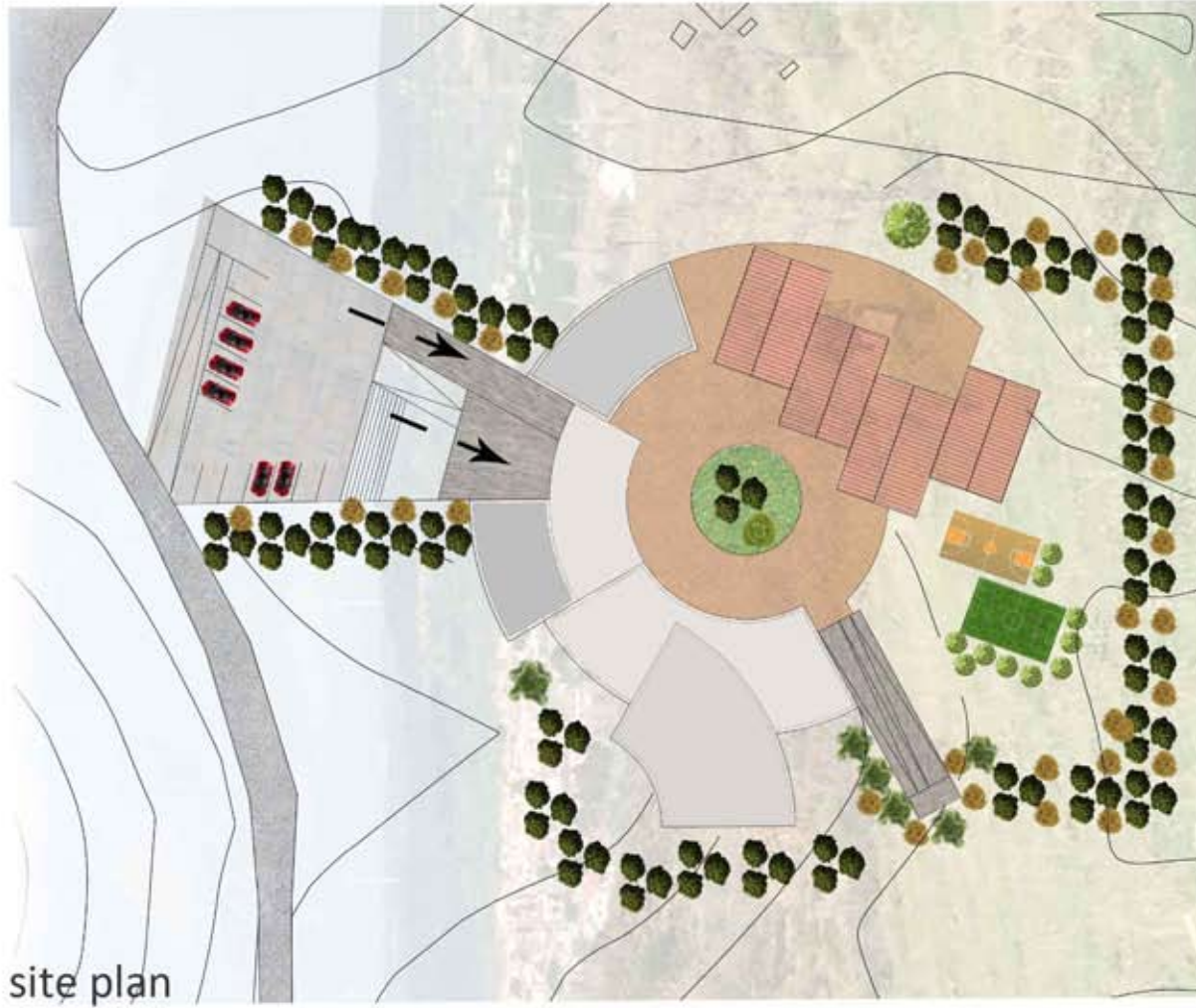




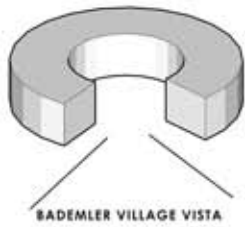
sections and elevations

//////////////////// BAYBORA SUNGU

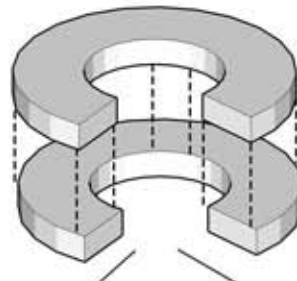




site plan

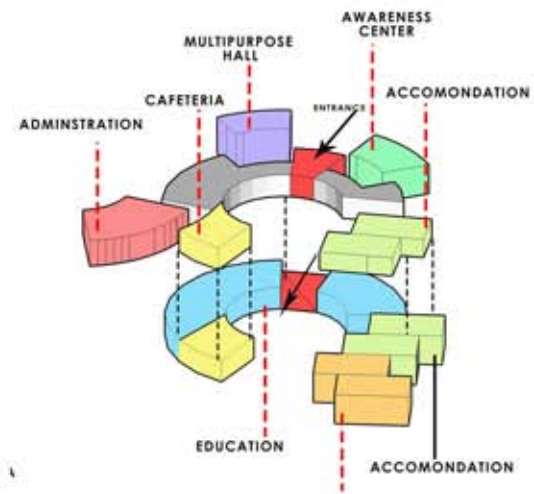


BADEMLER VILLAGE VISTA



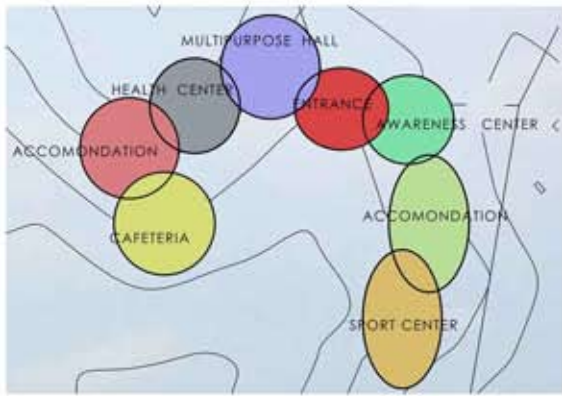
BADEMLER VILLAGE VISTA

3d analysis



YAKUP AKSIN //////////////////////////////////////





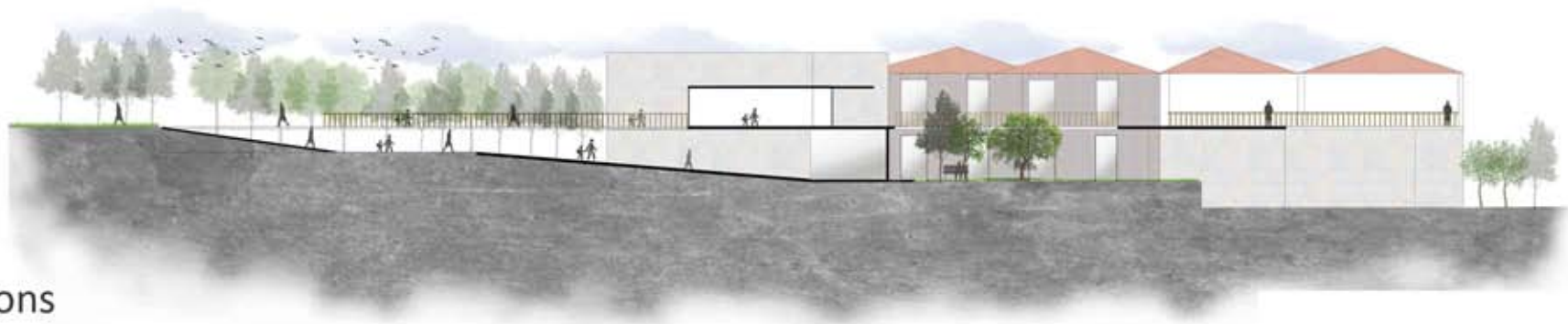
spatial analysis



plan



sections



YAKUP AKSIN



Definition of the Project

Studio objectives & Content

This semester you will work individually on a single 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 programme while considering mass composition and circulation, and developing a design idea from an initial concept to a complete project. In addition, you are expected to work on relationships between interior and exterior space; open, semi-open and closed space; and between public and private spaces in the given rural context. 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 orientation, materials and integration to the site. Working on a rural site, in a unique natural-historical environment, the studio aims to develop students' sensitivities towards issues such as intervention into a natural environment.

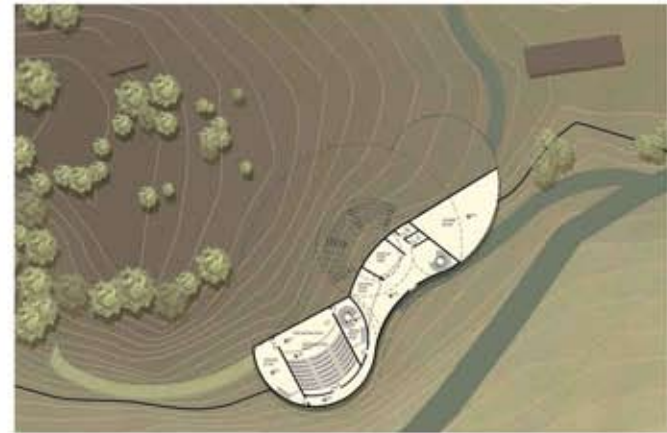
Students

Abdurrahman Akdemir / Arda Çolakođlu / Asiye Kavallı / Baran Demir / Batuhan Bardakçı / Bedirhan Sabancı
Berk Çetin / Duhan Ketenciođlu / Ecehan Gür / Efe Kurtođlu / Ezgi Eylem Şahin / Fethiye Helvacılar / Fulin
Kapıcı / Hasan Sertan Öksüz / Ilgın Çatarođlu / İlknur Koloşali / İnci Nazlıcan Sađırbaş / Mercan İpek Öngün /
Merve Demirbaş / Mine Sađlamcı / Murat Güner / S. Elif Dalgıç / S. Nazlı Genç / Selen Dođan / Şehriban Aksın /
Umut Miran / Yasemin Gündođdu / Zeynep Naz Uđraş





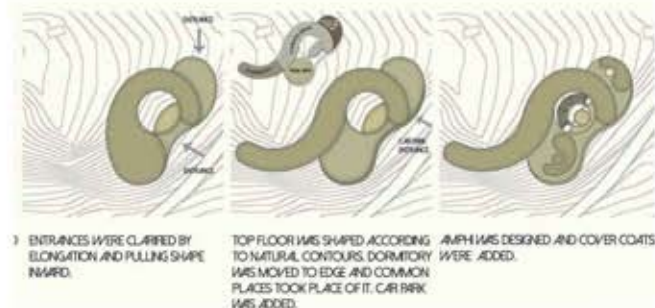
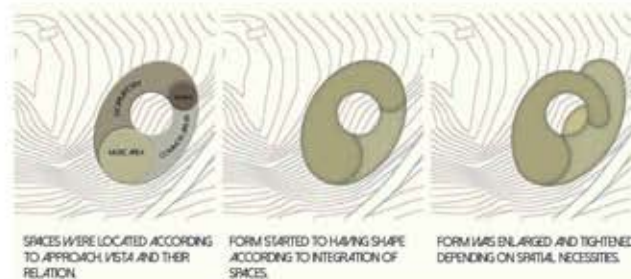
site plan



plans

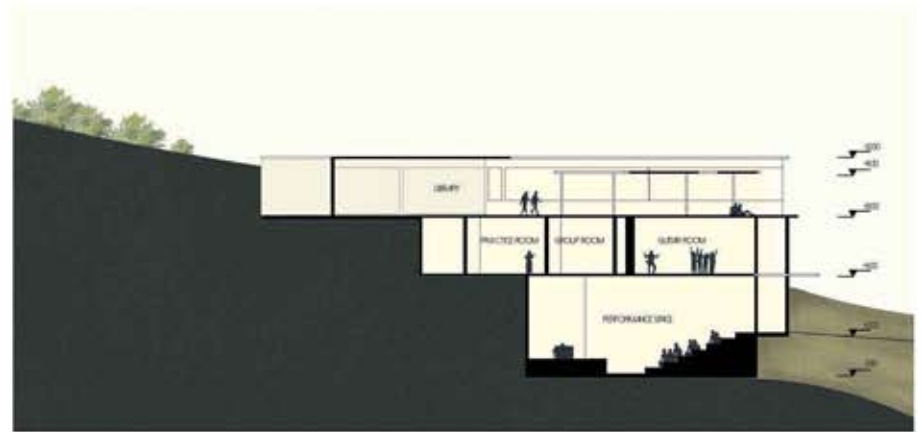
ARDA ÇOLAKOĞLU

conceptual diagramming

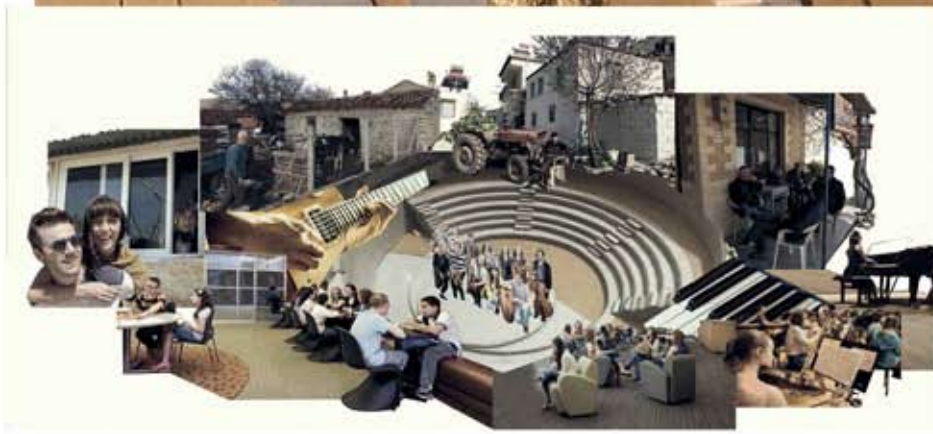




elevation

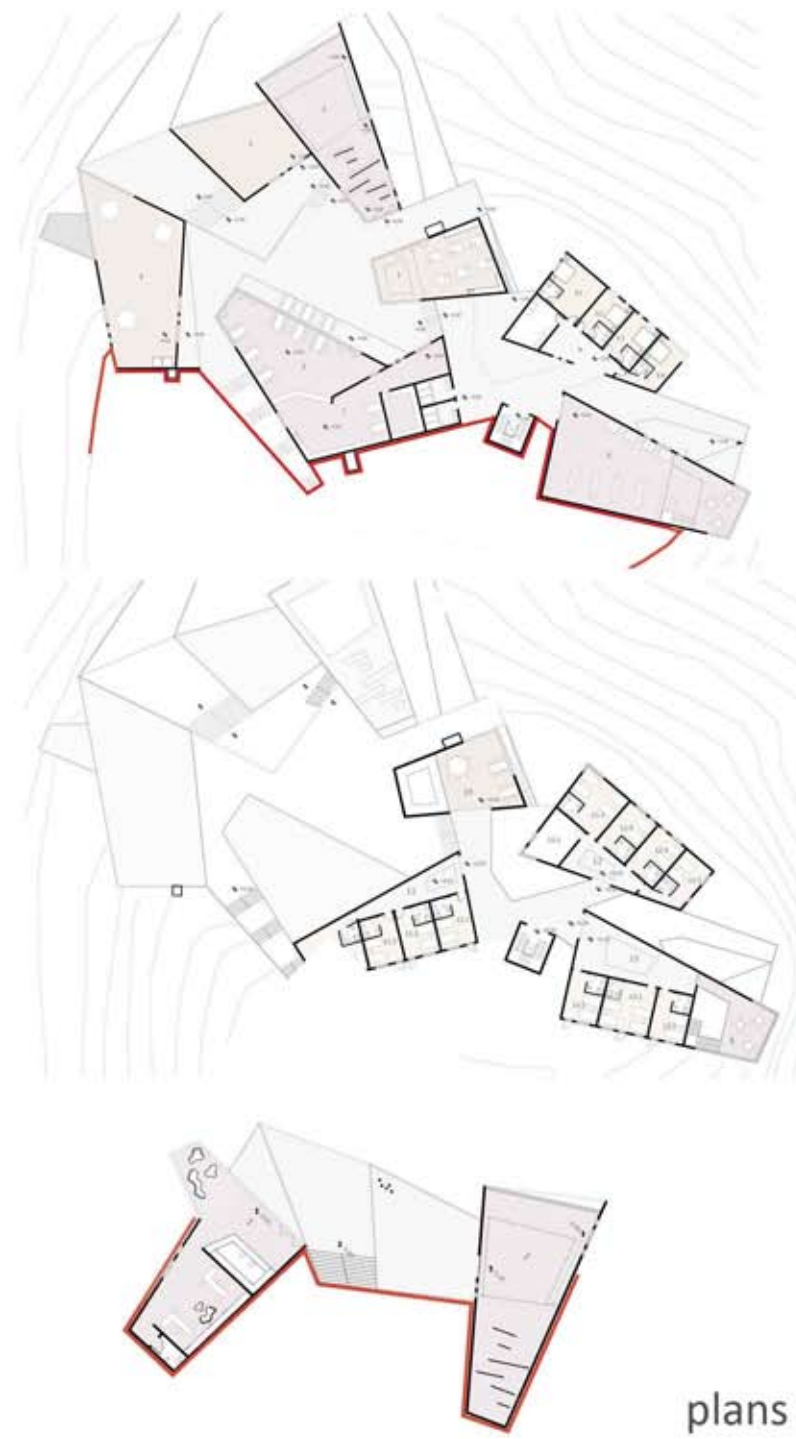


sections



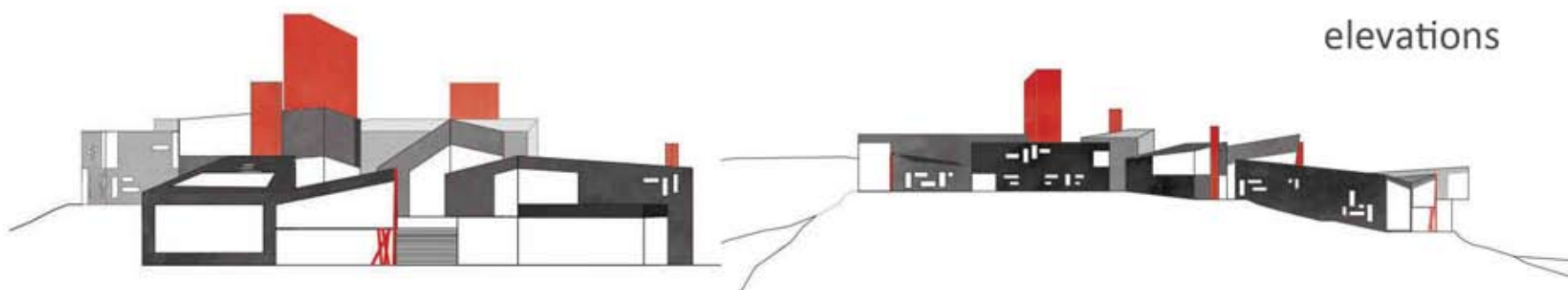
ARDA ÇOLAKOĞLU

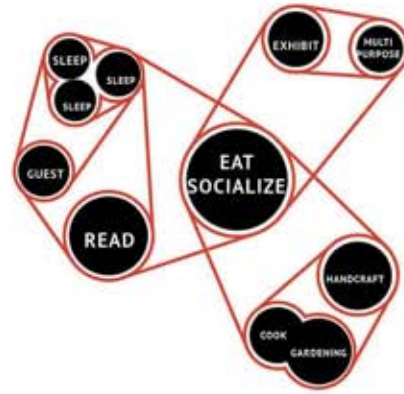
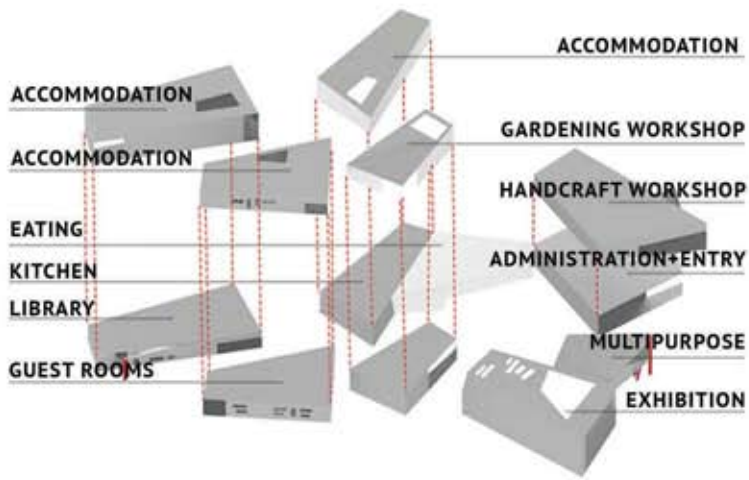




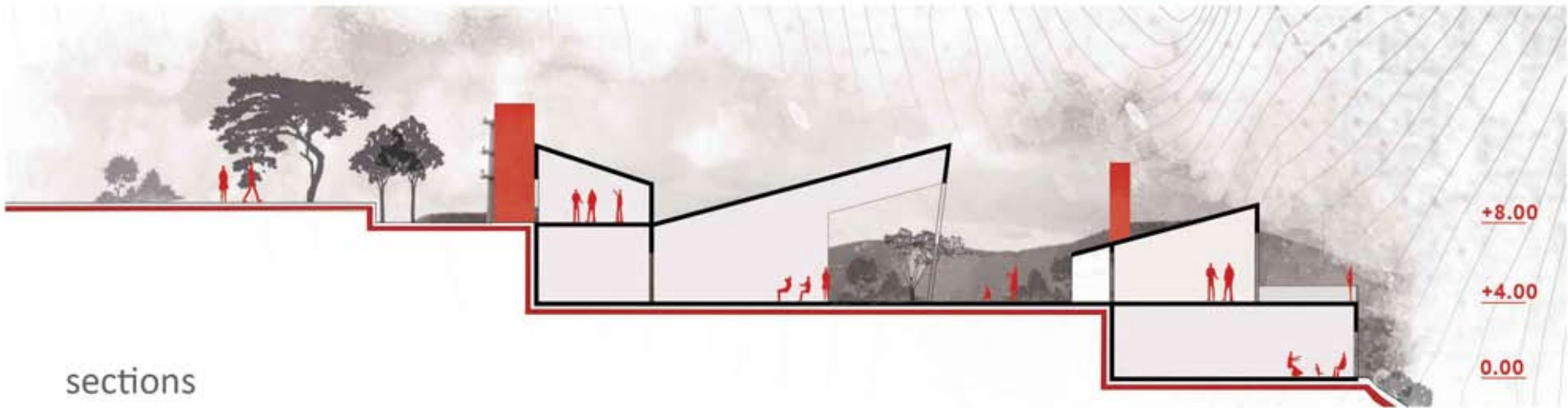
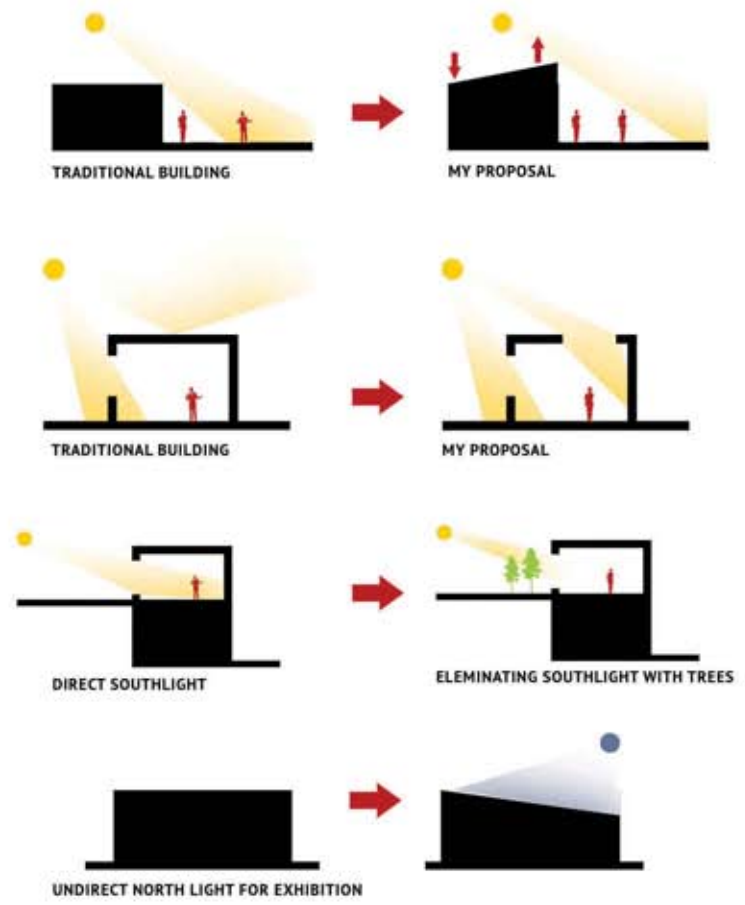
EFE KURTIOĞLU

elevations





3d diagraming
and
analyses



sections

////// EFE KURTOĞLU



Definition of the Project

Studio description

The area of our design study was the forest village of Yağcılar (İzmir). We began the semester with visits to Yağcılar and to metalworking and woodworking studios in İzmir. The class constructed a 1:500 site model of the village (for 5% of the course grade) and then prepared two design projects.

The subject of the first design project was guest houses for visiting artists, to be located on specified sites within the village. Students worked in groups of 3 or 4 to do site documentation and propose a site plan for the insertion of several guest houses into the fabric of Yağcılar. Each student then developed the design of one of the guest houses proposed in the common plan. Duration of this project was five weeks. This work was evaluated at the First Midterm for 25% of the semester grade.

An arts workshop complex was the subject of the second design project. This complex is to be located on a small, rocky hill that overlooks Yağcılar from the north and is adjacent to a forest. Students were asked to develop the program of this arts complex individually, based on topics of study that each student chose to include (e.g., wood-working, painting, ceramics).

Required program elements:

- One group workshop for each topic of study
- Three individual studios for each topic of study
- One classroom for each topic, suitable for data show
- A lecture hall for large groups
- Children's workshop areas for each topic of study
- Exhibition areas
- A common dining facility, with kitchen and storage
- A management office

Development of outdoor spaces was strongly emphasized, because of the favorable climate of this region. Students were asked to preserve the natural state of the hill as much as possible and to protect and develop the biodiversity of the site. Students were encouraged to develop the project program so as to improve the long-term ecological health and resilience of Yağcılar.

Students

Ensari Kahraman / Mehmet Furkan Mallı / Ayşe Bilgin / Abubakar Sadiq / İlhan Ertan / Aytül Kocabıyık / Redho Nugraha / Kübra Uygun / Umur Tezel / Türkmen Şahin / Melih Eryılmaz / Tuğçe Kocaman / Tunahan Durmuş / Nuhu Mbura / Baktiyor Maksumov / Ayçanur Ergökten / Karya Ağım / Ezgi Ebrem / Beylem Doğa Tabur / Sena Kozanoğlu / Berkay Öztürk / Asuman Sürücü / Mert Aracı / Ceren Kolaç / Oumaima Jaidaine / Ece İlhan / Yakup Sayın / Caner Çobanoğlu



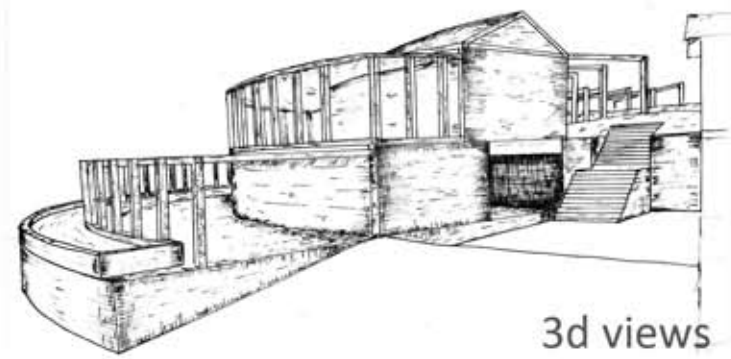
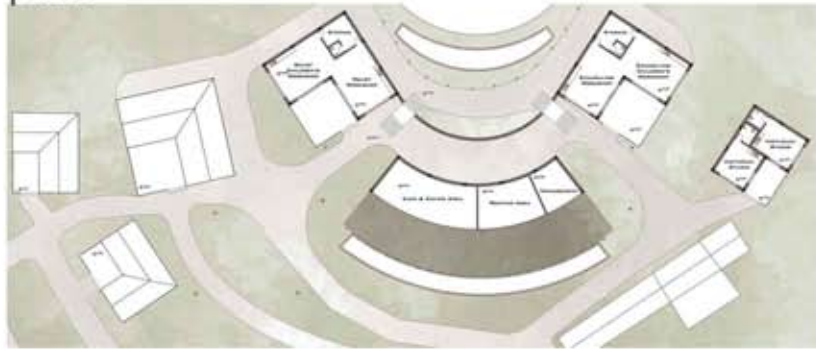




site plan



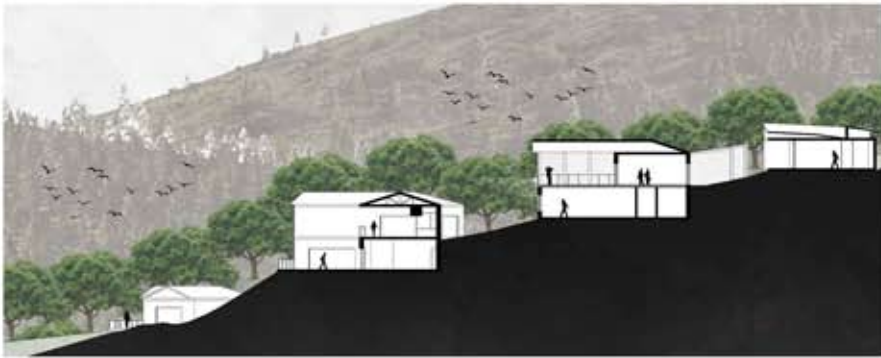
plan



3d views

BERKAY ÖZTÜRK





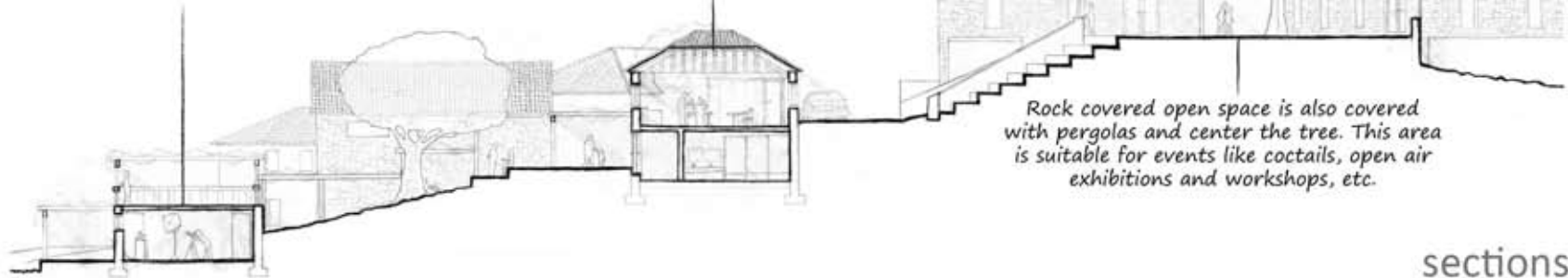
BERKAY ÖZTÜRK





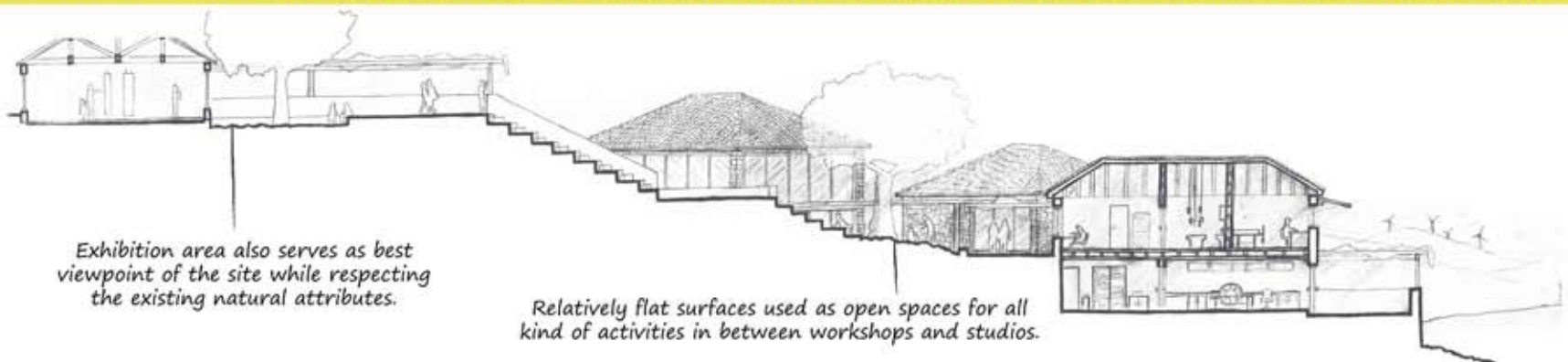
Photography studio is considered as a DARK and artificially lightened space.

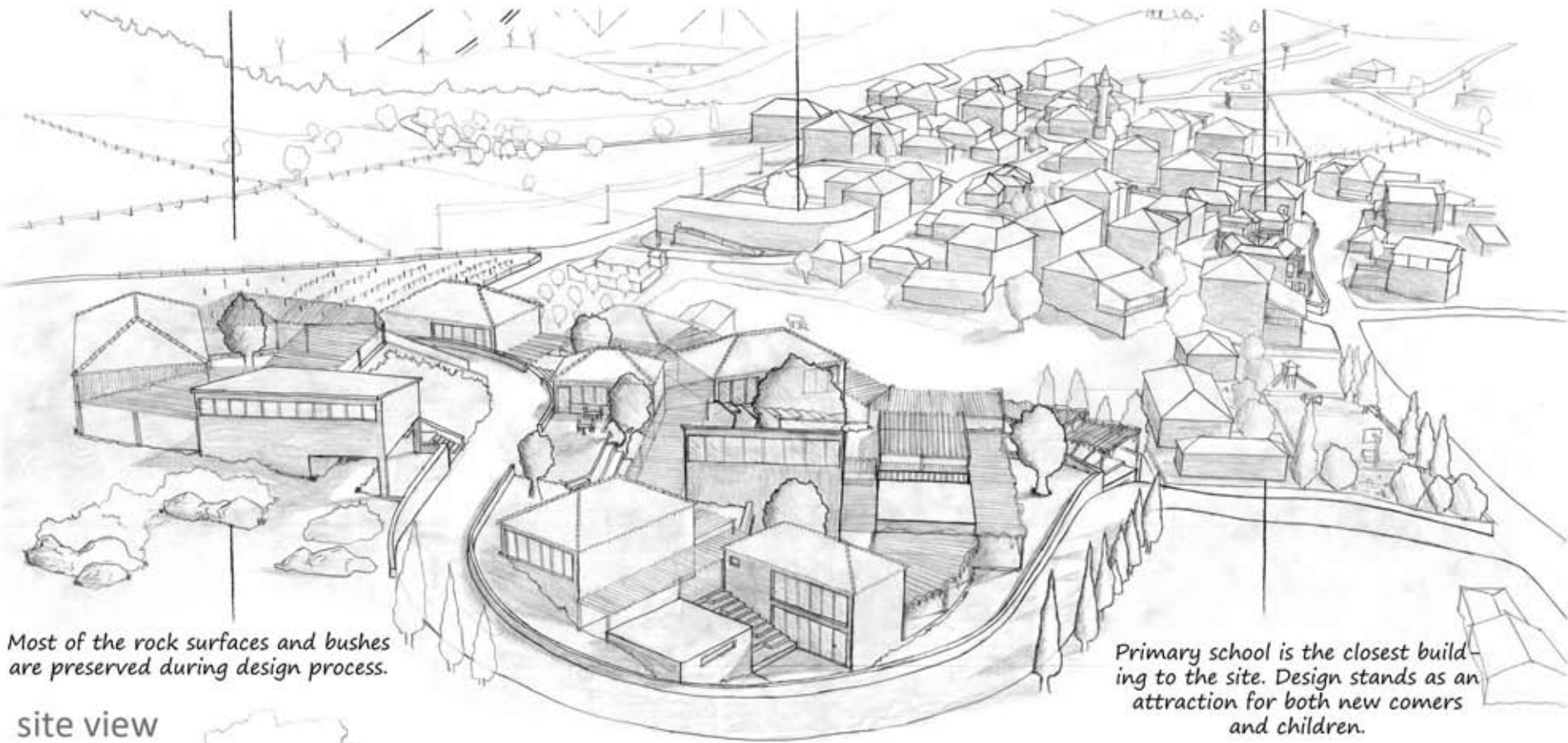
CAFETERIA is located in the center of the proposal so that people can easily reach and gather around.



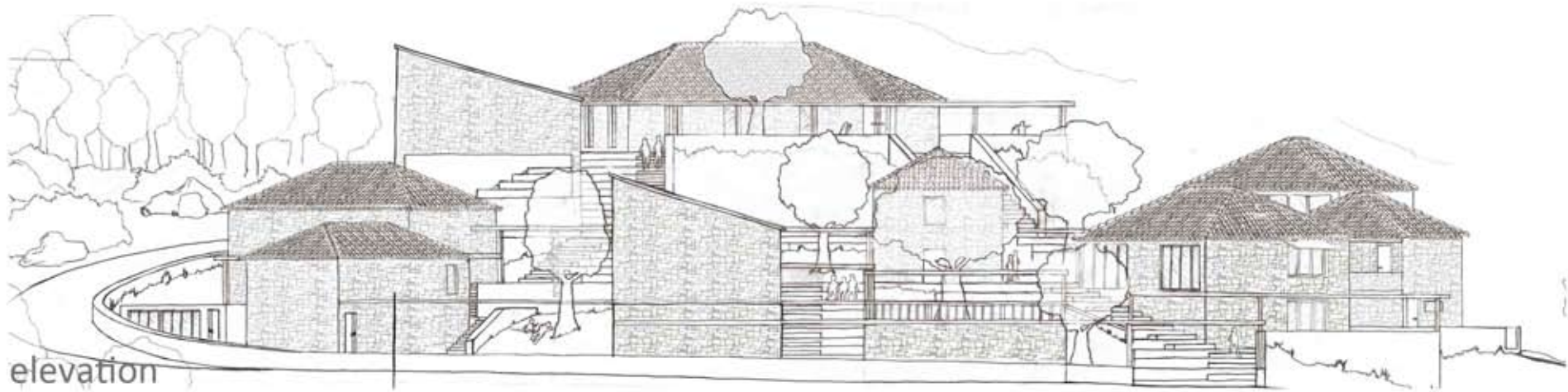
sections

ILHAN ERTAN





site view



elevation

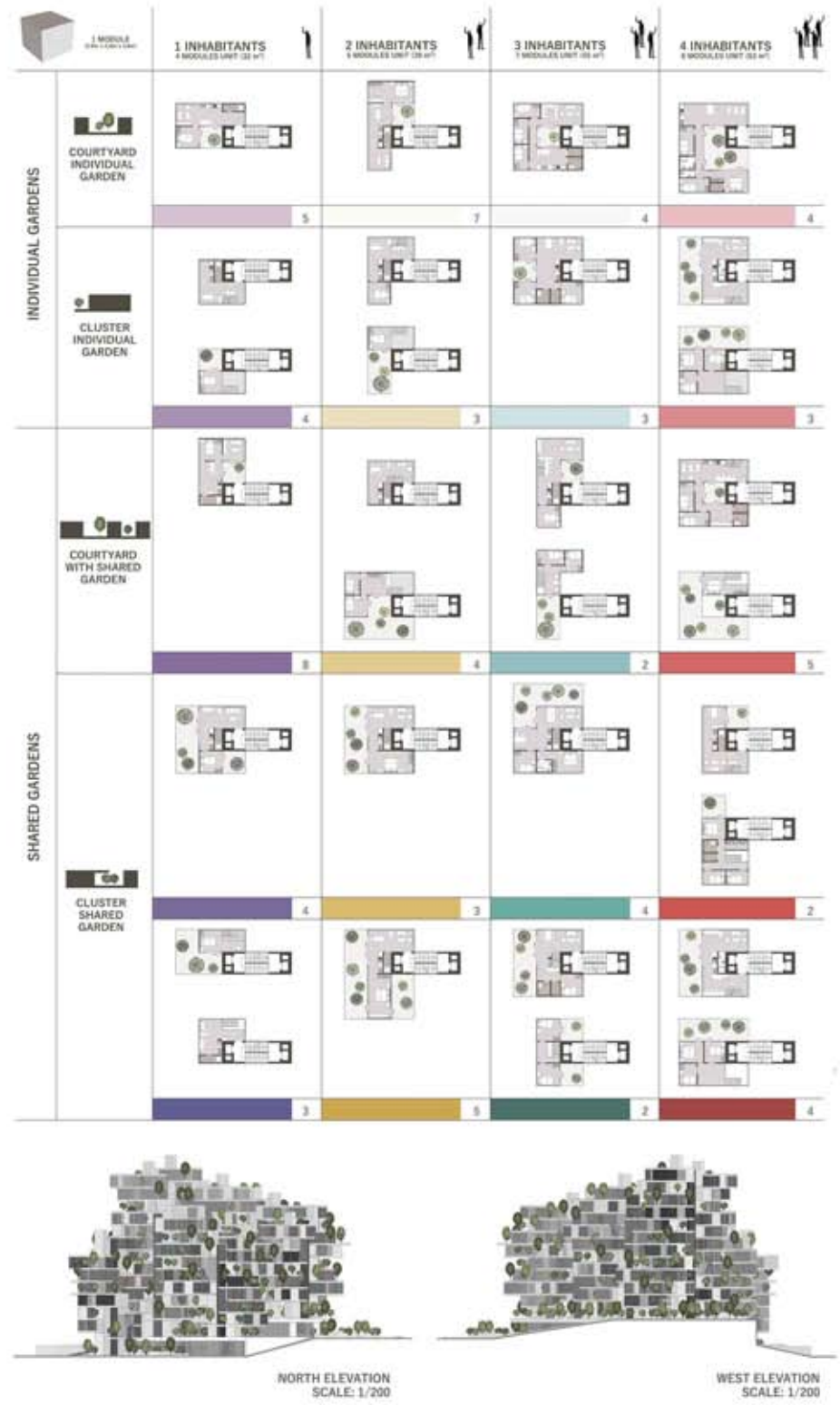
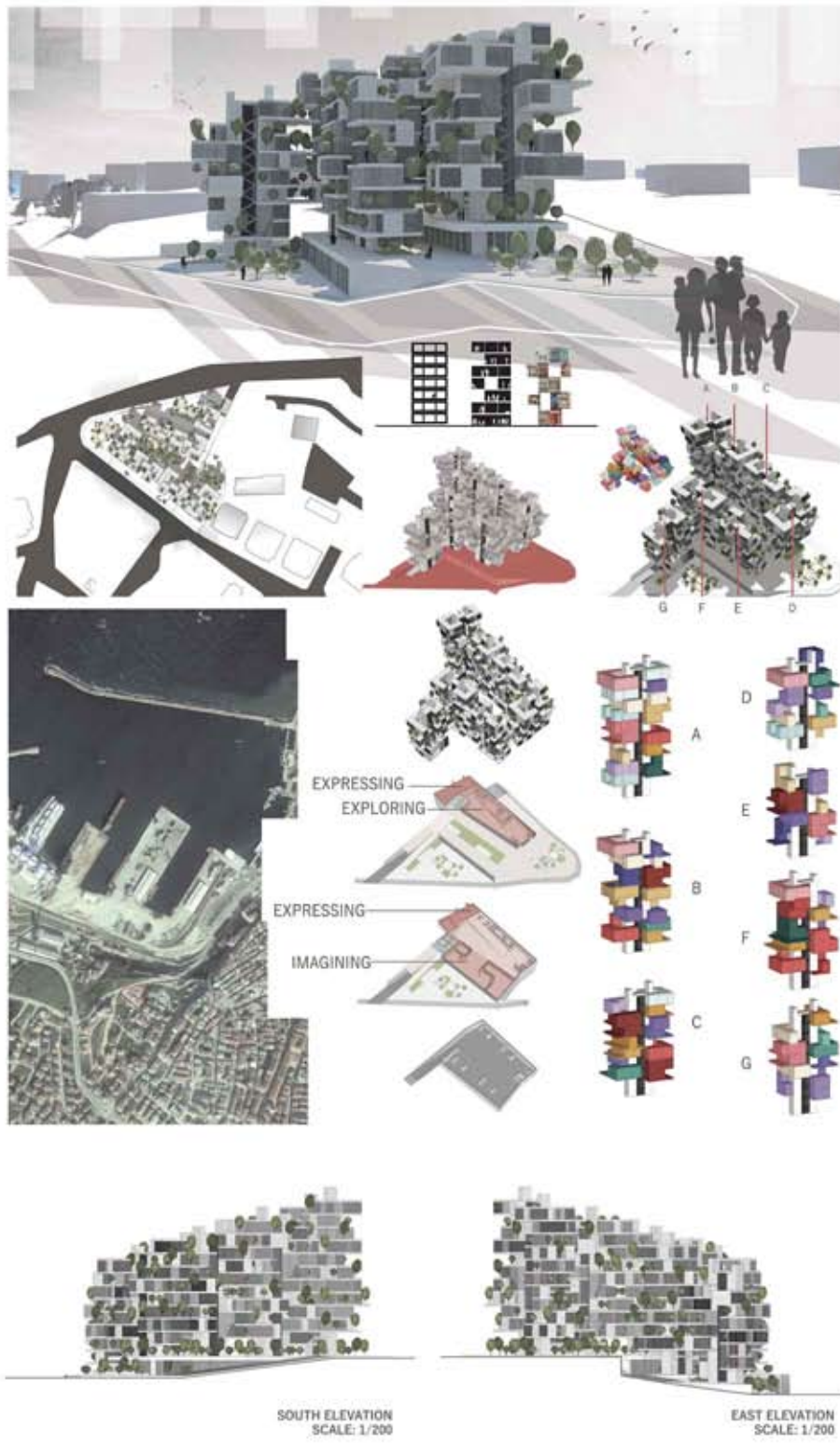
ILHAN ERTAN



Students

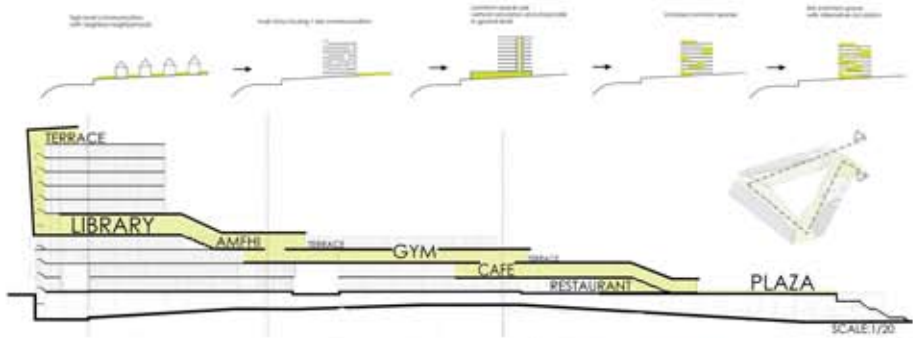
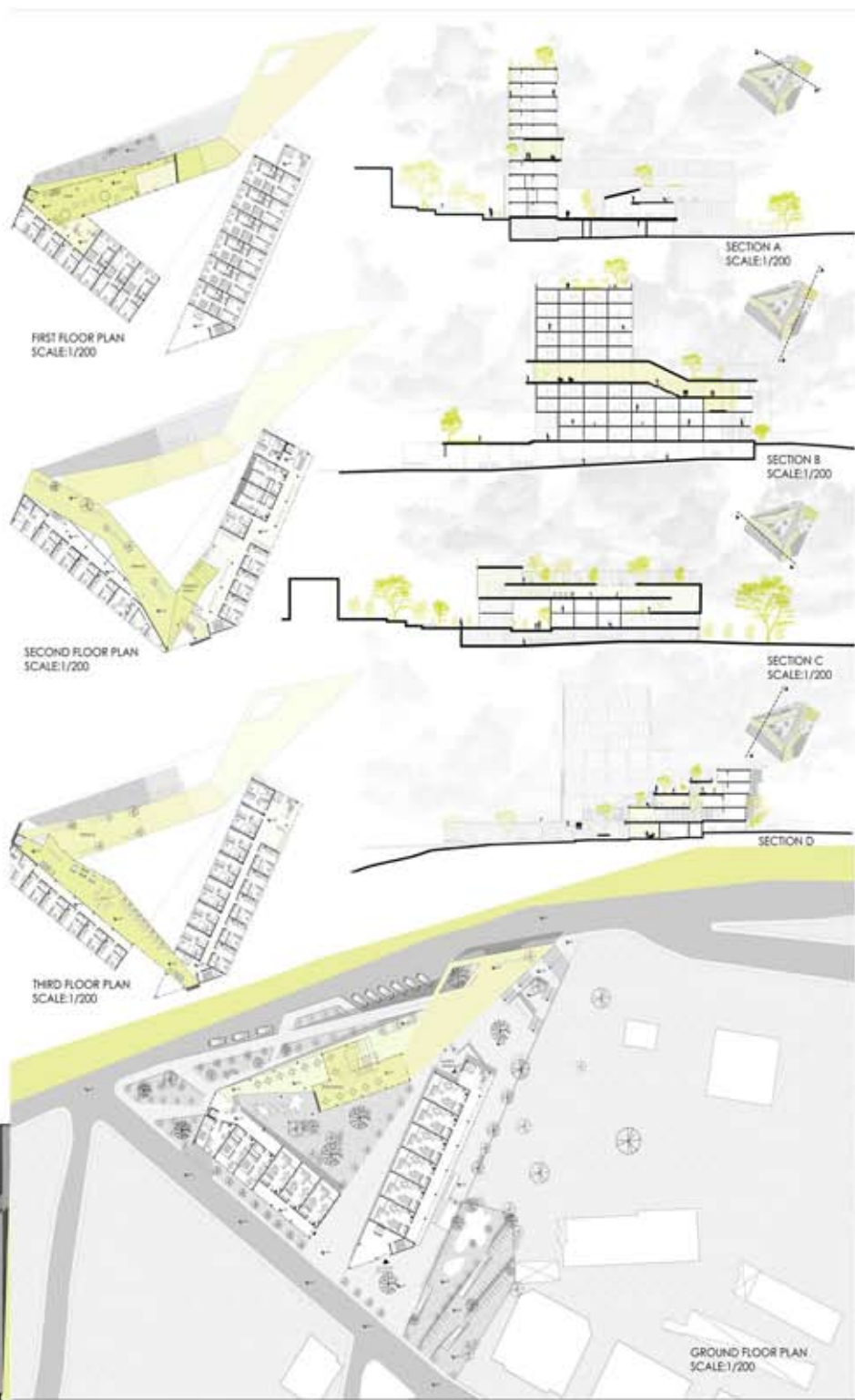
Abdullah Bayraker / Ahmet Akbaşı / Arif Sertan Taşdelen / Bilge Macaroğlu / Burcu Deveci / Dolunay Cem Kurt
Eda Demir / Ela Çelik / Emre Aydın / Eren Can Uysal / Gamze Yağmur / İlkiz Karaçam / Kumru Ön / Melike Nur
Şahin / Melisa Alagöz / Meltem Karpuz / Merve Altuntaş / Merve Çelik / Merve Kayalı / Merve Özsoy / Mine
Yesiralioglu / Mustafa Kabakçı / Nilay Özden / Onur Güngörmüş / Sabiha Can / Sanem Bakan / Sena İnce / Sevcan
Kırtoğlu / Sinem Merpez / Utku Can Kocadağ / Üstün Üstünes / Yusuf Furkan Kaya





BURCU DEVECİ





ARIF SERTAN TAŞDELEN





CONCEPTUAL APPROACH

Academics are the most basic manpower who fulfill the function of research, teaching and serving the society which are the most basic functions of the universities.

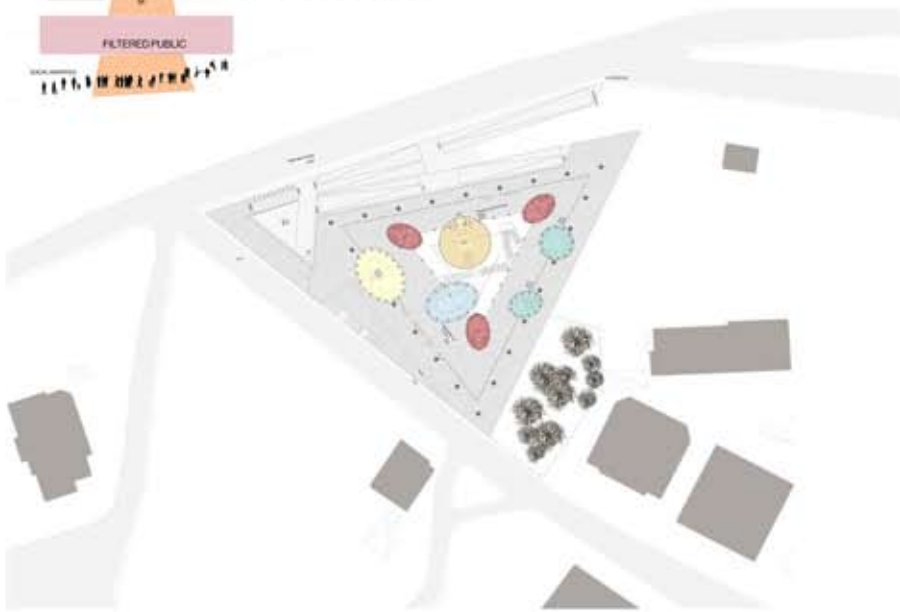


What is the academician's habitat?
As a Architect, Can we come together academician and society in a design?

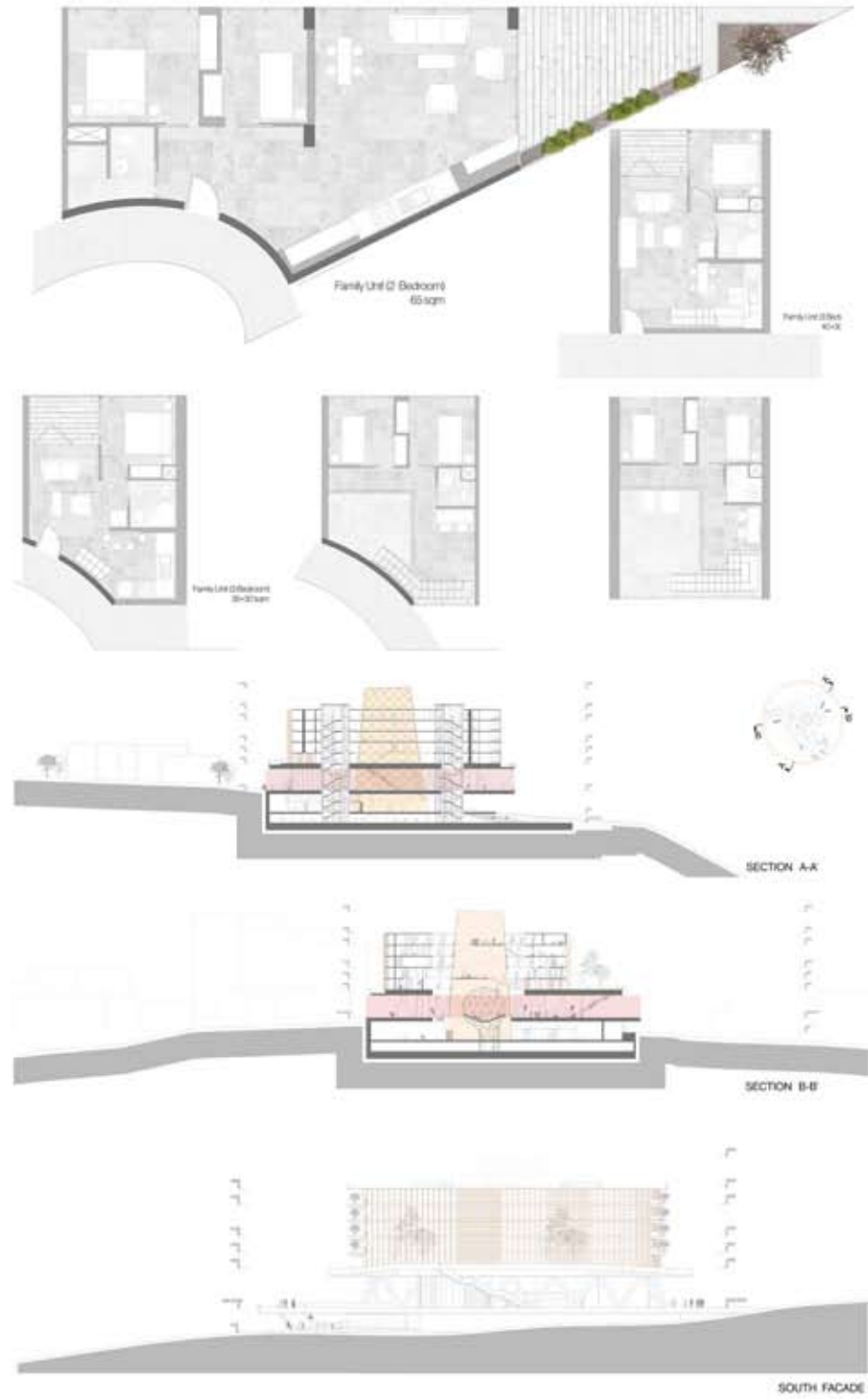


DESIGN DECISION

- Project has 3 main part
- Social Arenas: People have an excuse to come here. (The University's Best Place Ever)
- Filtered Public: Academician can come together with public about their topic. (Service from Library, Classroom, Media Lab)
- Housing Part: Academician accommodates here.

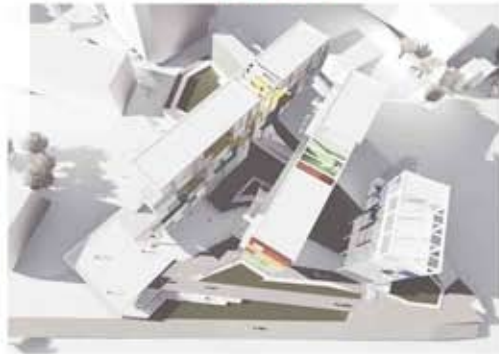


UNIT TYPES



MUHAMMET MUSTAFA KABAKÇI





//////////////////// İLKİZ KARAÇAM



Definition of the Project

AR 302 is the fourth architectural design studio of the architectural curriculum at IYTE. So that, students were expected to bring together a variety of knowledge areas that acquired during their previous undergraduate education.

The studio's general out frame theme was concerning global climate change and sustainable design. The design project asked to include proposing an urban analytic approach, configuring the building program and concept parallel to the urban analytic studies, integrating building construction systems with spatial configurations, using multi-media tools to test and express design ideas through diagrams and collages.

Based on these expected performances students evaluated their projects in terms of some design and studio topics; -site analysis (local climate, urban fabric, movement and activities, site context, etc.) develop innovative project concept, form the building mass -sustainable design approach considering (mass, form and orientation, natural light, natural ventilation, material choice, landscaping, heating-cooling strategies, etc. -translation of the project program elements into spatial configurations -system and material solutions in relation to building mass -circulation patterns (vertical and horizontal) and its integration with building structure systems -the use of multi-media as design test tools and graphic communication programs -minimum code requirements (handicap accessibility, height limits, etc.) -material choice and applications -workshops by outside visitors.

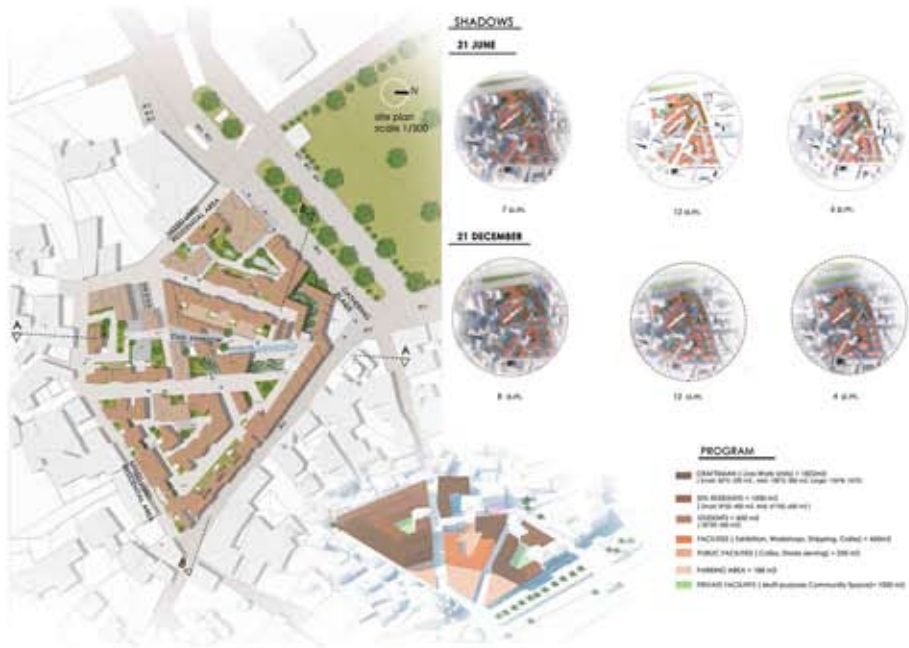
The studio general out frame theme is concerning sustainable design of large scale housing (HYBRID VITALIZER: SUSTAINABLE DWELLING PROPOSAL FOR TIRE) environmentally, economically, and socially. Housing project required parallel design strategy: unite(s) design and total project mass design in order to achieve a successful project. Unit(s) design concern space comfort, natural light, natural ventilation, spatial relationships (privacy), furniture arrangements, spatial dimensions, etc. Total project mass design concern how individual units of different sizes are brought together, how privacy issues are addressed, and how spaces of different functions are inhabited, how housing projects relate to their immediate urban surroundings and how they could create public and semi-public urban spaces.

Each final presentation should have; -conceptual drawings, main idea, scenario sketches, diagrams, photos, individual site analysis, and existing architectural project -site plan 1/500, -floor plans 1/200 showing spaces of the project program location and main service area and main approach entry/entries of the building -minimum two sections 1/200 representing space relations, natural light strategy, solar gain, and air movement strategy -foot print of the building mass in the site with surrounding buildings at June 21 (at 7:00, 12:00, and 18:00) and at December 21 (at 8:00, 12:00, and 16:00) -diagrams representing special idea and view of some spaces of the project -study model(s) 1/200 showing building mass and landscape work -1/200 elevations

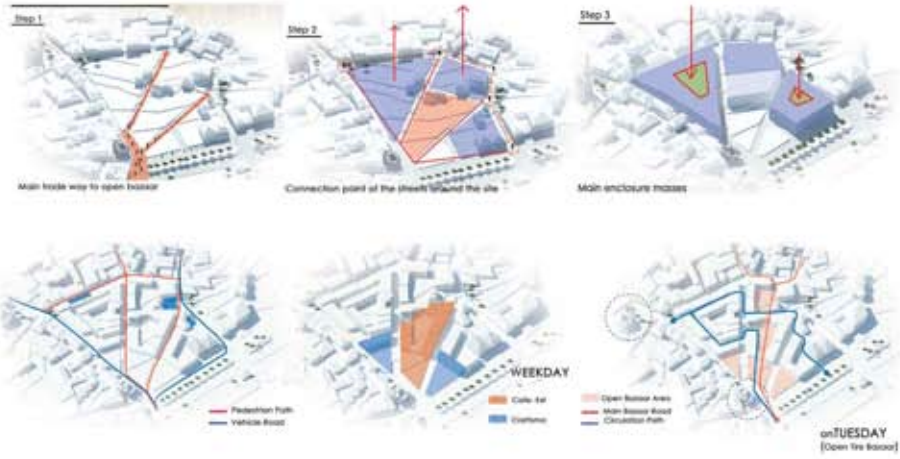
Students

Ahmet Kızılay / Aslı Kurşun / Ayşe Mizgin Balta / Ayşe Mustak / Ayşe Postacı / Barış Kutsal Karaaslan / Bilal Iğdır
Bilal Memiş / Büşra Küçüköz / Büşra Özen / Ceren Bingöl / Deniz Demir / Duygu Damla Ayhan / Elif Çiçek / Gülşin
Kaba / İdem Şaşoğlu / İdriz Mumcu / İrem Fulya Demetoğlu / Merve Başkan / Ömer Furkan Coşkun / Ömer Kağan
Gür / Özge Erdem / Özgür Kaya / Raziye Turgut / Sarahi Coello Villanueva / Sena Sönmez / Sinem Demir / Şevval
Naz Akmeşe / Tuğçe Yamaner / Zahide Merve Bozdemir





DESIGN PROCESS



CEREN BİNGÖL



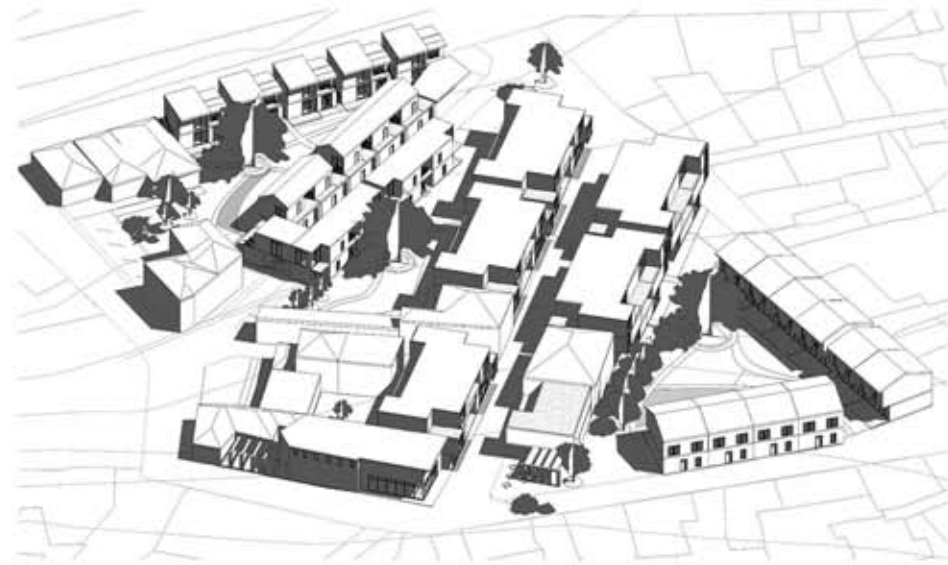


SITE PLAN

- | | | | |
|---------------------|--------------------|---------------|--------------|
| CERTIFIED BUILDINGS | PUBLIC GREEN AREA | WATER ELEMENT | BIKE ROAD |
| SOFT GROUND | PRIVATE GREEN AREA | ROUGH GROUND | BIKE PARKING |



PLAN - ground floors
SCALE: 1/200



E1



SECTION 1 SCALE: 1/50

UNIT PLANS



ARTISAN HOUSE type 1
Big work table: 12 m²
Craft table: 10 m²
10 m² garden & 10 m² terrace

ARTISAN HOUSE type 2
Small work table: 8 m²
Craft table: 10 m²
10 m² terrace, small garden (private garden, plaza garden)
10 m²
10 m² terrace garden

ARTISAN HOUSE type 3
Medium work table: 12 m²
Craft table: 10 m²
10 m² terrace garden, terrace
10 m²
10 m² terrace garden

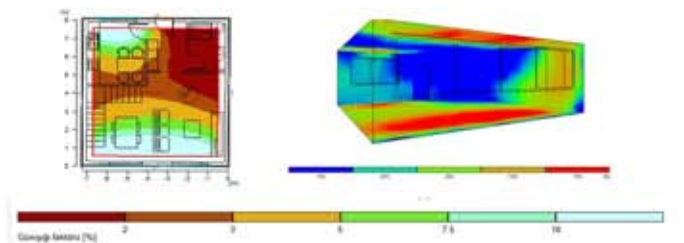


ASLI KURŞUN



SITE SECTION 1 SCALE: 1/200

NATURAL LIGHT DATA OF THE BIGGEST SIZE UNIT





SITE PLAN
s:1/200

FOOT PRINT



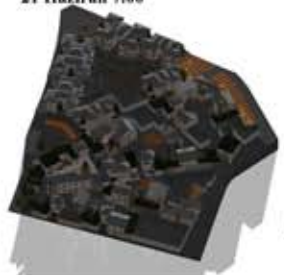
21 Haziran 7:00



21 Haziran 12:00



21 Haziran 18:00



21 Aralık 8:00



21 Aralık 12:00



21 Aralık 16:00

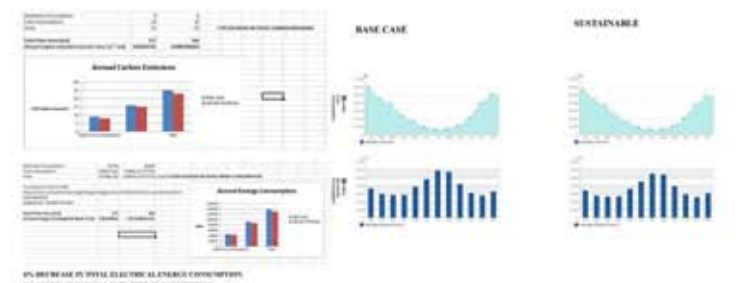


ELİF ÇİÇEK



NORTH EAST ELEVATION

SUSTAINABLE ANALYSIS





CRAFT TOWER



CRAFTSMEN RESIDENCES



DUYGU DAMLA AYHAN



Definition of the Project

AR 402 is the last architectural design studio of the architectural curriculum at IYTE. In spring semester 2017, students are asked to develop an architectural design project on the future of the city questioning architecture as provocation in İzmir.

The primary objectives of the studio are as follows: To propose an urban analytic approach; To propose massing solutions in urban scale; To propose a design concept and design with complex building program parallel to the urban analytic studies; To use the knowledge of contemporary structural systems; To use multi-media tools and to express design ideas through diagrams and collages.

ARCHITECTURE AS PROVOCATION

With the theme proposed 'Architecture as Provocation', the students are expected to discuss the search of architecture that can be provocative, innovative, seminal, remarkable, striking and thus a starting point of the transformation the city İzmir. Course of actions prepared by legal authorities determine the future of the cities.

They sometimes stem from the dynamics of the city which are already progressing or products of brand-new dynamics. Sometimes, change occurs as a result of mixed voices. The studio aims to understand and evaluate architecture as a tool of questioning the future of the cities, development strategies through responding or criticizing spatial proposals. Can a building bring incitement to the city? Can architecture incite and activity? Is architecture an effective catalyst? What is provoking in İzmir? The students should focus on the questions listed above, and should find answers within the frame of the theme.

The project site is selected as the shore and the back of Alsancak Port district. The site attaching the Alsancak Train Station, Mürsel Paşa Boulevard and Liman Street, as a triangle, consists of mostly historical, commercial, industrial old and new buildings.

*Each student determined his/her own project area according to her/his problem definition in this region.

Students

Ayşıl Sara KERİMİ / Ahmet Emin GÖKALP / Ali Can BAŞALAN / Arda OLCAYCAN / Asawari MODAK / Asude AYDIN / Atilla Alparslan AVDAN / Aylin KENAR / Ayser KAYCI / Bahadır BUDAK / Başak İlknur TÖREN / Beren İlhan İRİ / Birgül TOPKAYA / Bora TALUN / Büşra KUŞ / Caner DİNGEÇ / Damla AKIN / Derya Damla İDİ / Dilan ERDOĞAN / Dilan YILMAZ / Duygu KISACIK / Duygu ÖZTÜRK / Ece GÜLEÇ / Ezgi ÇAM / Ezgi KÖSEOĞLU / Funda KOLTKA / Furkan KÖSE / Gamze ÇEKER / Gizem Begüm BOYLU / Gizem GÜLER / Gönenç KURPINAR / Gözde BARUTOĞLU / Gözde TÜTER / Gülçin KUYUCU / H. Ecem BAYIR / Hasan YILDIRIM / Hatice DENERİ / Hatice ERSOY / Helin YILDIRIM / İpek MAĞDEN / Kaan Atalay AKKAYA / Latif Temmuz BABACAN / Latif GÖKSU / Mehmet Ömer SAĞLAM / Mehmet Han IRMAK / Mehmet HORUNLU / Mert EVİRGEN / Mesut ADANIR / Mohamed Z. MOHAMED / Murat AKAY / Nimet Merve YAVAŞ / Nazar NARMAMEDOV / Nihan ZORLU / Oğuz BODUR / Oğuzhan ORAL / Okan Fehmi Şaban Fred TÜRKCAN / Ömer BAŞAR / Ömer KOLAOĞLU / Özge KAMIŞ / Özüm DÜLGEROĞLU / Pelin KÖROĞLU / Reis POLAT / Samir TULİMAT / Selen ÖZDOĞAN / Selin BÖLÜK / Selin TURAÇ / Sena KIRMIZ / Sevin BADIKANLI / Şilan Berivan GÜNEŞ / Tuğçe Zeynep BAÇNAK / Uğur Yıldırım ŞİMŞEK / Yeliz TURHAN



STATION : NON-CITY BORA TALUN ARCHITECTURAL GRADUATION PROJECT
 ESCAPING FROM THE CITY WHILE GOING TO CITY CENTER.



Context LIMAN ARKASI IS A LAND IN THE CITY CENTER THAT PROTECTED BY IT'S BORDERS. THAT MAKES IT A KIND OF BORDERLAND. IT HAS NOT SUCH A CROWD, A NOISE, OR A RUSH LIKE ALSANCAK WHICH MAKES A POTENTIAL TO BE NON-CITY.

VISIBLE STARS SPACES

an only public place in the city which people can lay under stars, suggests people like garden, recreation space during a day.

HIDEAWAY SPACES

space for hiding and escaping from city by let "breathe" the condition. It is a system that works like desert in the desert.

MEDITATION SPACES

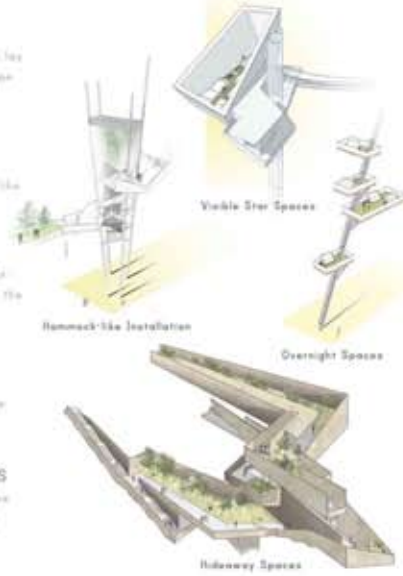
a place for transforming the mind and doing some tasks for body health. a way to be escape from the city stress. Its mostly located in the Parasite Masses.

OVERNIGHT SPACES

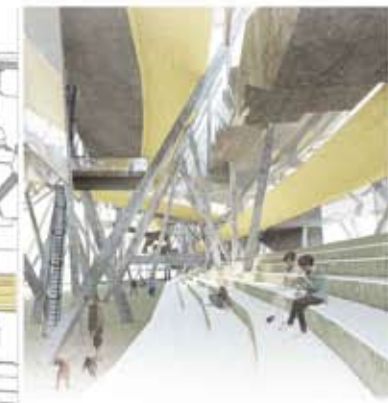
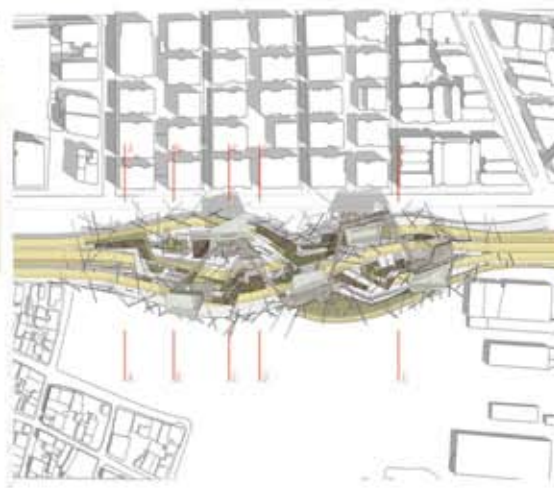
Vertically located planes which allows one or two for camping in the city.

HAMMOCK-LIKE INSTALLATION SPACES

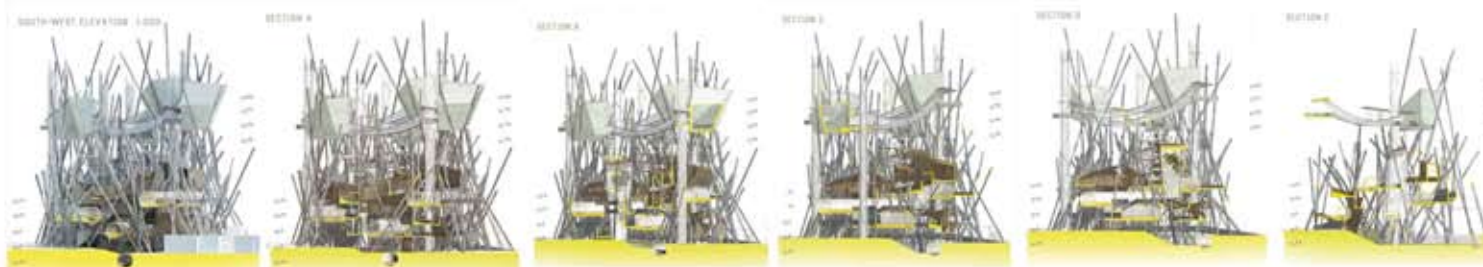
distributed 3 towers located on the empty spaces between railways. That allows you to take a nap and relaxing for some time.

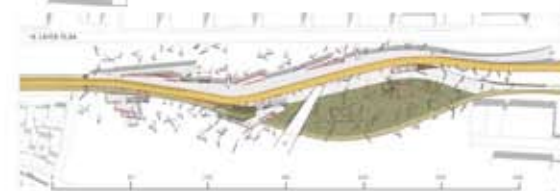
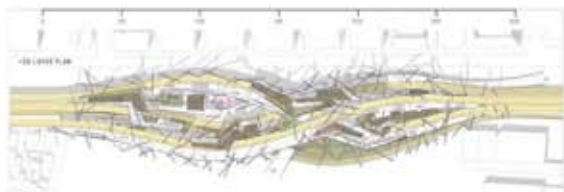


SITE PLAN 1:500

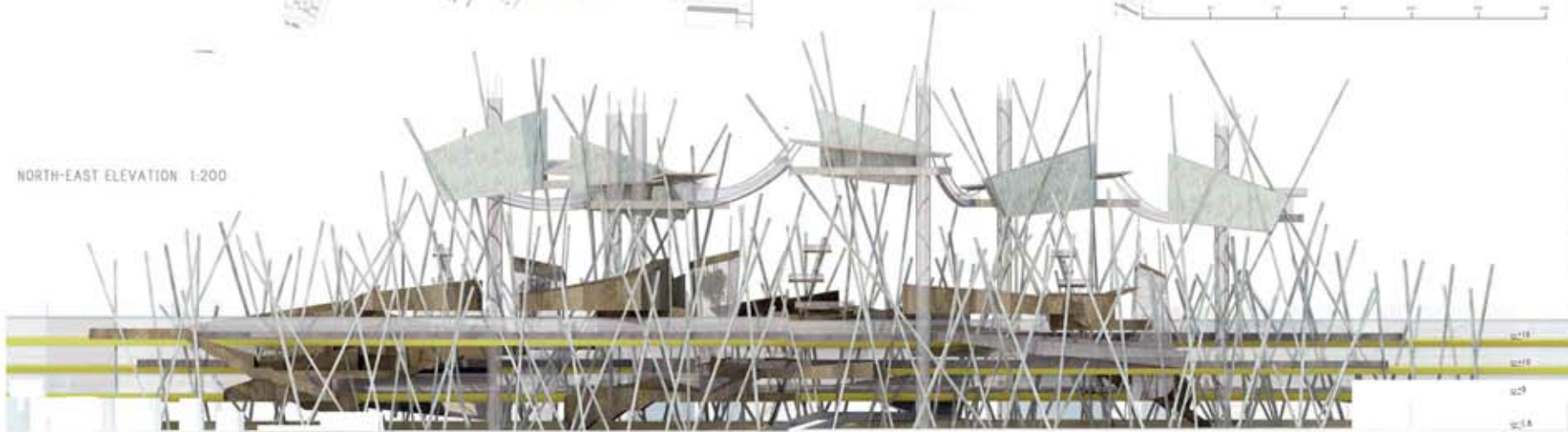


BORA TALUN





NORTH-EAST ELEVATION 1:200



//////////////////// BORA TALUN

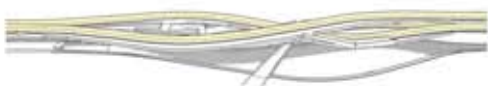
VERTICAL CAMPING AND COSWEB INSTALLATIONS



VISIBLE STAIR SPACES



MANIPULATION OF RAIL/W



HIDE-AWAY AND MEDITATION SPACES





FEEDING SPOTS-ATLAS LOCATION Photo credit: architecturetoday.com

ATLAS MENTALITY

For societies to hold themselves together in peace they must follow either a dream, a god or a leader. For a rational society leader must be the one who is capable to act most beneficial, who cannot stand for lies, who always and must think its people. Such man doesn't exist. But such machine is. In 2018 humans build ATLAS as a ruler and savior of this world and all its treasures within.

ATLAS building is a center for thinking and reshaping the leader of the society with the power of machine learning. Atlas decisions are made there with discussion via ATLAS and human. So ATLAS building is a building for human and machine to co-exist together. The ultimate aim of the ATLAS is splitting humans into an intergalactic civilization with power of technology and socialism.

ATLAS building also serves as a socializing space for people. Because the fictional society's most problems are solved they tend to think philosophical matters and finding a new truth is considered among the best of the honors.

ATLAS RELATION Photo credit: architecturetoday.com

ATLAS serves as a brain for all cities, where all the information is collected and processed.

Authority

Human
 ATLAS
 ATLAS Operation Base

Structure

Systematic Chapter

Circulation

North Elevation

South Elevation

ATLAS INTERIOR

CAP 126

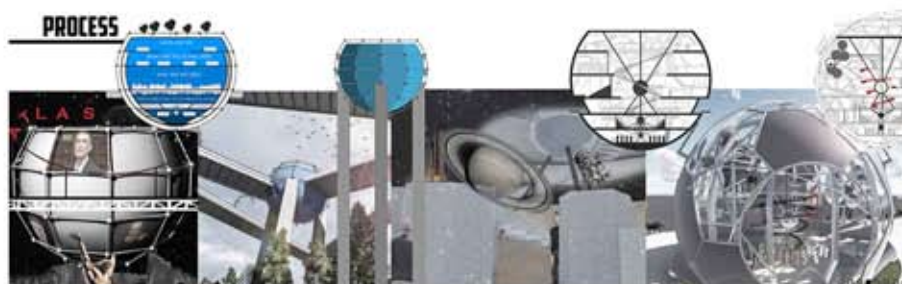
ROBOSYMBIOTIC ORGANISM

In Year 2050 tension between society's two parts are rose dangerously. The ones who accept the world as it is and the revolutionists. As a solution rational revolutionist are placed on the sky as and with their will. So two parts of the society could co-exists in the same place with the help of The semi-self-sustaining generative structure named ROBOSYMBIOTIC ORGANISM (RSO). With Its Robot Multi-tools and recent technologies on material field, It was capable of forming and expanding itself as long as It is not harming the dogmatics. Alas peace didn't last long. In Year 2070 existence of the RSO became a threat for the dogmatics. RSO was swallowing the city without hesitation but its resources was all coming from the lower city. They started a civil war against RSO. In the meantime ATLAS was awakening. A self-aware cognitive-Learner a sybermind whose capabilities are beyond understanding of humankind. ATLAS purpose was to serve RSO, Its citizens and the all world creatures within. With ATLAS at their disposal RSO quickly won the war but not against people but against dogmatism. Some people converted and welcome the life on top of the sky, some of them flee or just abandon their city.

In 2120 human race were finally living where they always dream of through the eras of their existence, not they are bound to. Production, mining, husbandry were still happening on the surface by machines and very little human operation. All other humanly activities were happening in the skies.

ATLAS were guiding and learning from its people. Through Its calculations ATLAS offered more than the sky, the universe. Thus age of universe has began and a new essence of human was born. In the journey to the vast and unknown oceans of this human ROBOSYMBIOTIC ORGANISM was going to be the coast and shelter of this race.

GÖNENÇ KURPINAR



CELL LIFE CYCLE

Left: human, moving, lit like superstar/planet

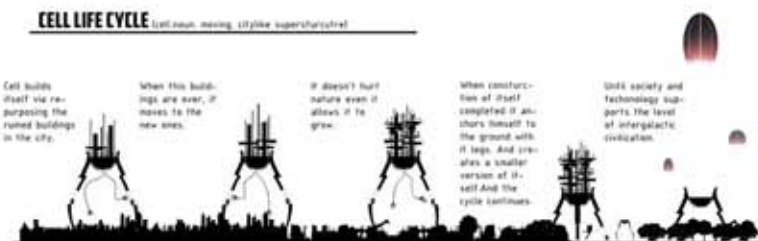
Cell builds itself via re-purposing the ruined buildings in the city.

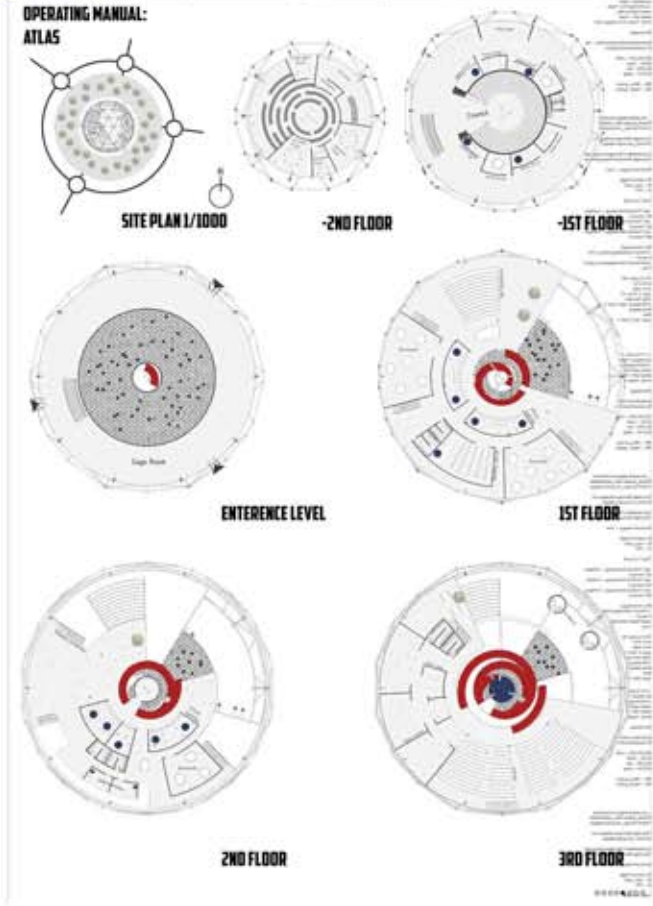
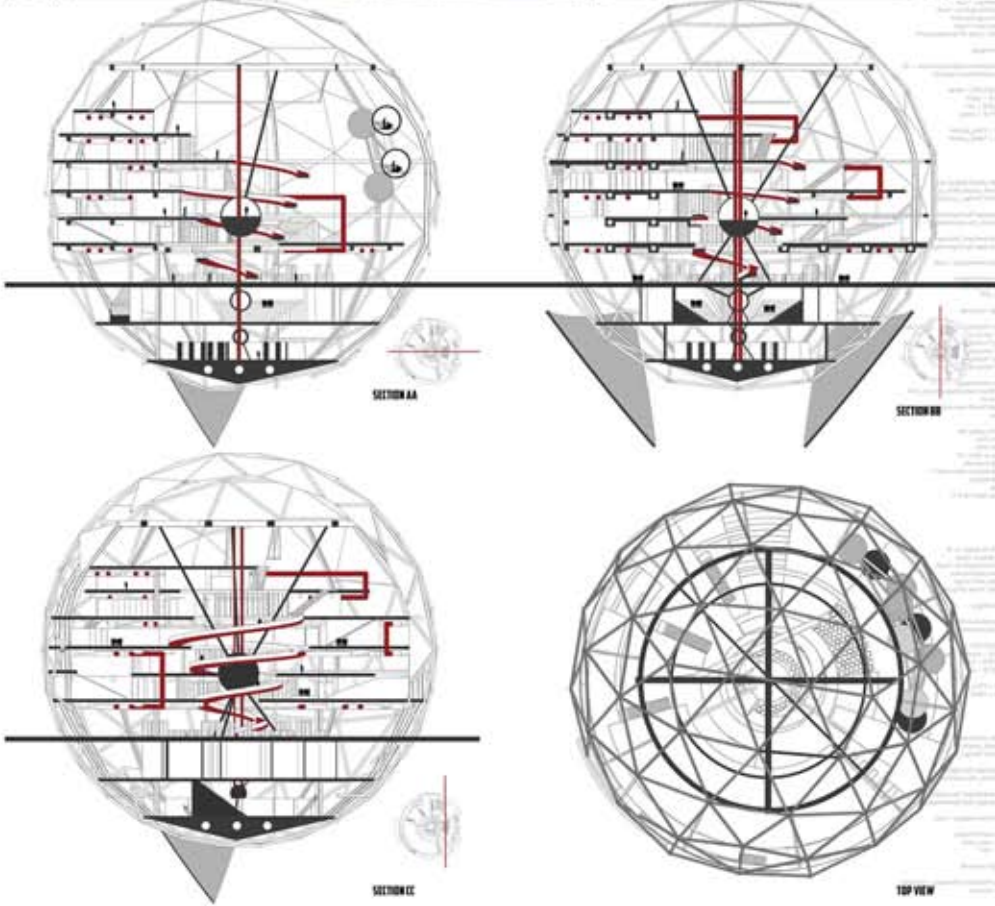
When this buildings are over, it moves to the new ones.

If doesn't hurt nature even it allows it to grow.

When construction of itself completed it anchors himself to the ground with it legs. And creates a smaller version of it-self And the cycle continues.

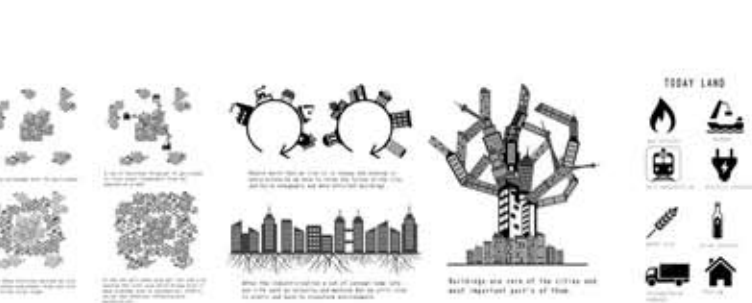
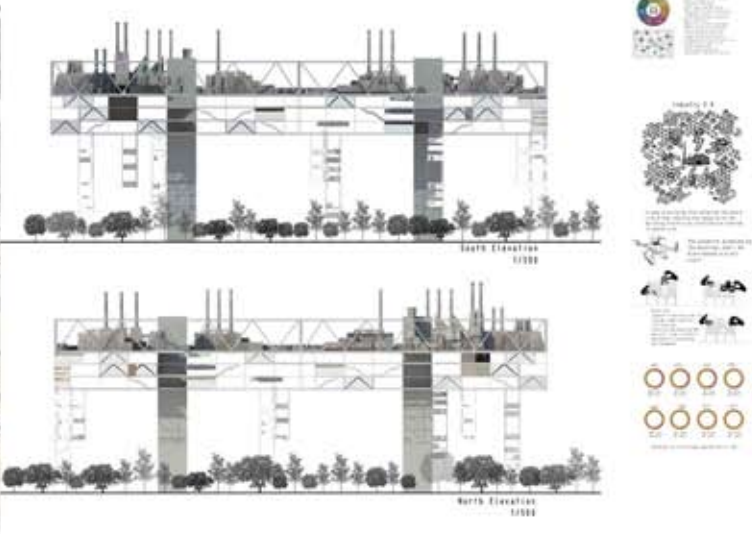
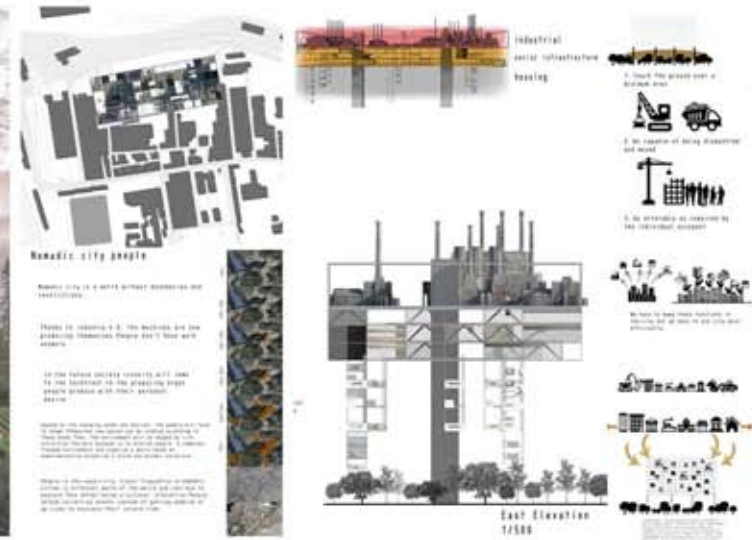
With society and technology supports the level of intergalactic civilization.





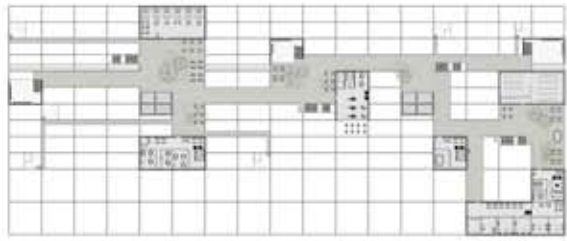
//////////////////// GÖNENÇ KURPINAR





HASAN YILDIRIM





+13,00 PLAN
1/500



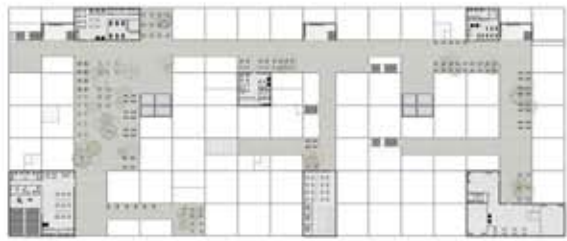
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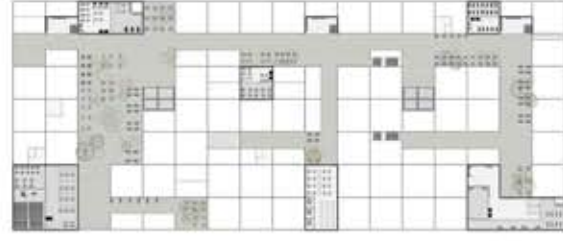
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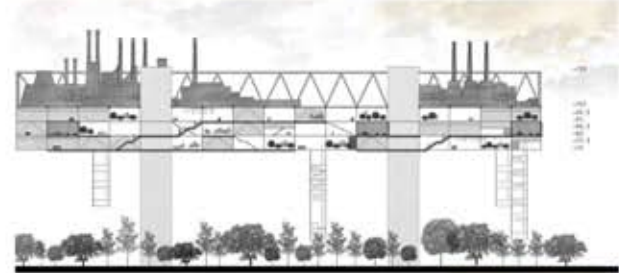
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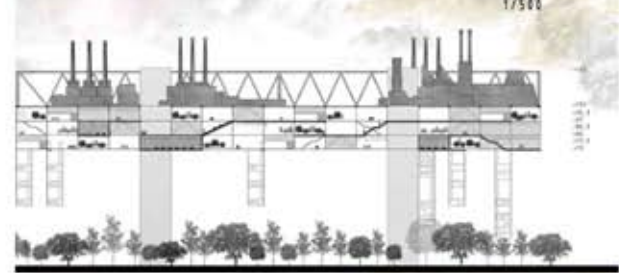
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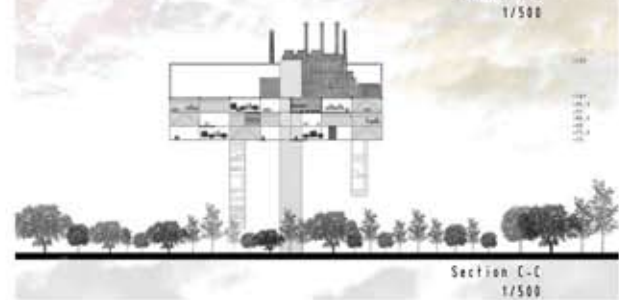
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Section A-A
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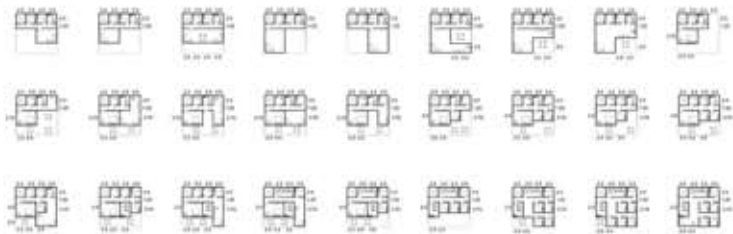


Section B-B
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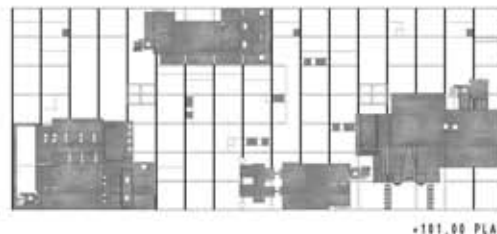


Section C-C
1/500

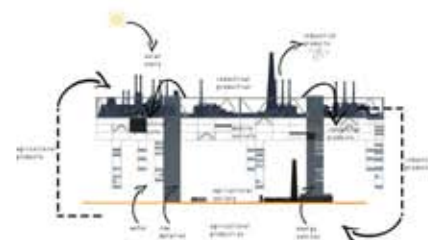
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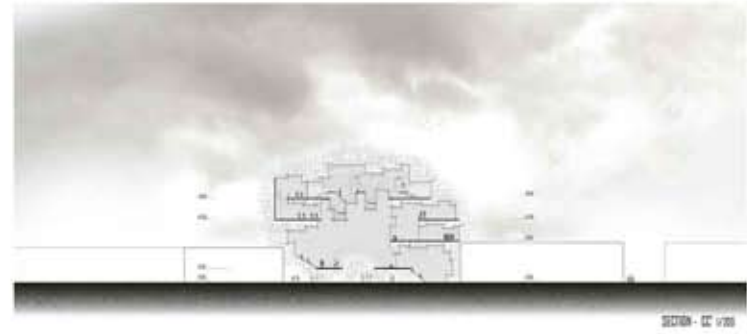


Housing Plan

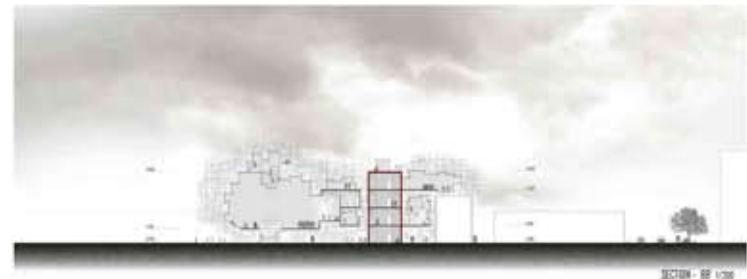


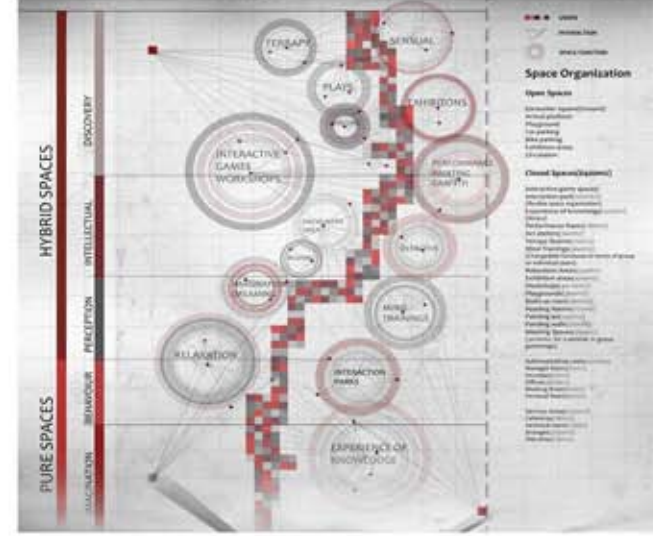
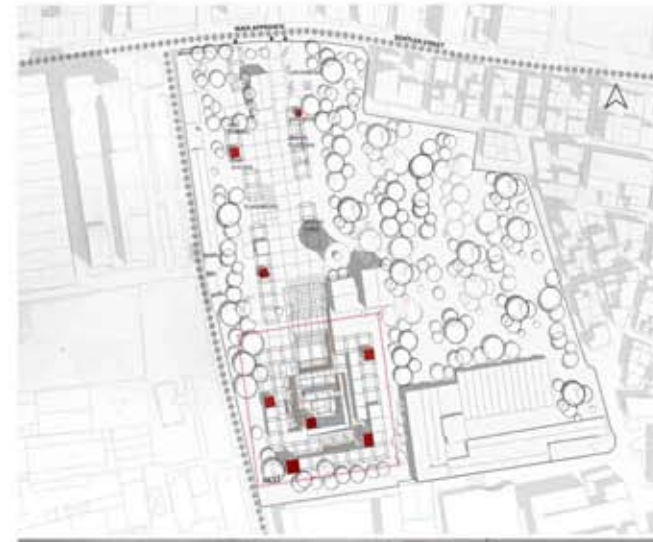
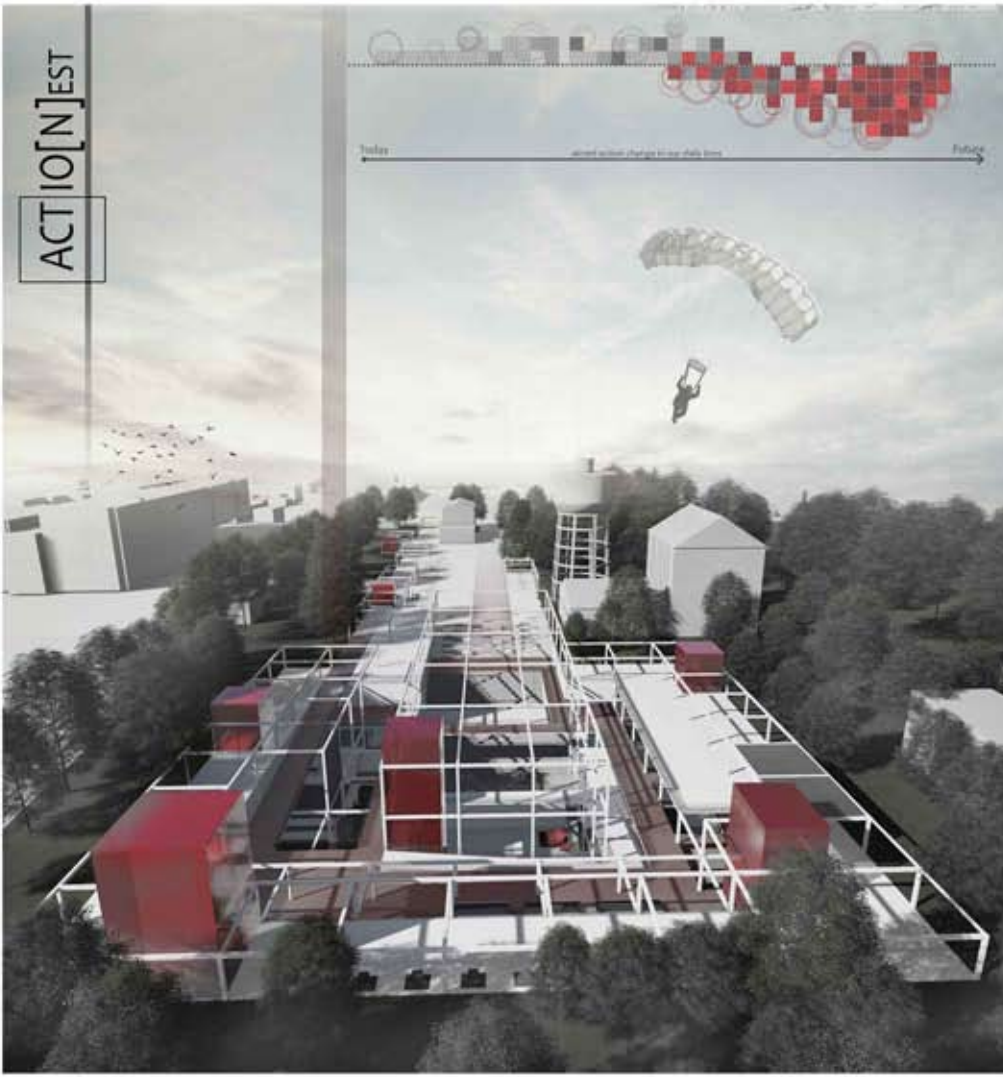
+101,00 PLAN
1/500





////////////////////// LATİF TEMMUZ BABACAN





As a result of metropolitan cities, getting the value of people reflects the spaces we live. Searching the reflect as processes and supply another world with full of activities.

"Terraces within the mind, already abundant and explicit" - Richard SCHAFF

Substitution of capital nature, control against the wishes of users, and the city is being reorganized by an increasing number of new projects in the region. The city of form is turning into an urban form environment. Field for large capital holders. Regarding mostly this, the destructive effects of modernization which has to be taken into account and the factors learnt from these experiences carry great importance.

How did the idea evolve?

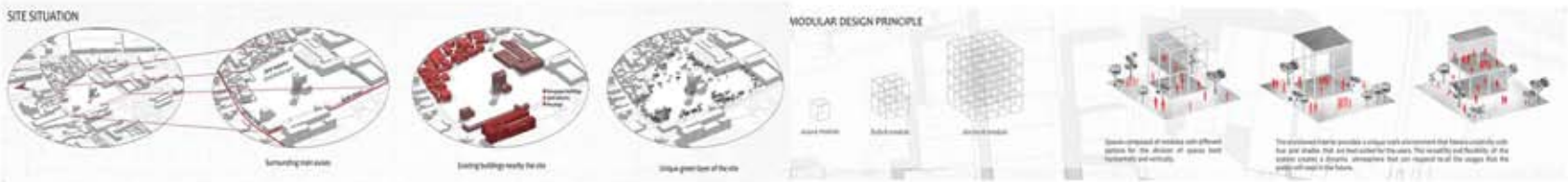
Scenario

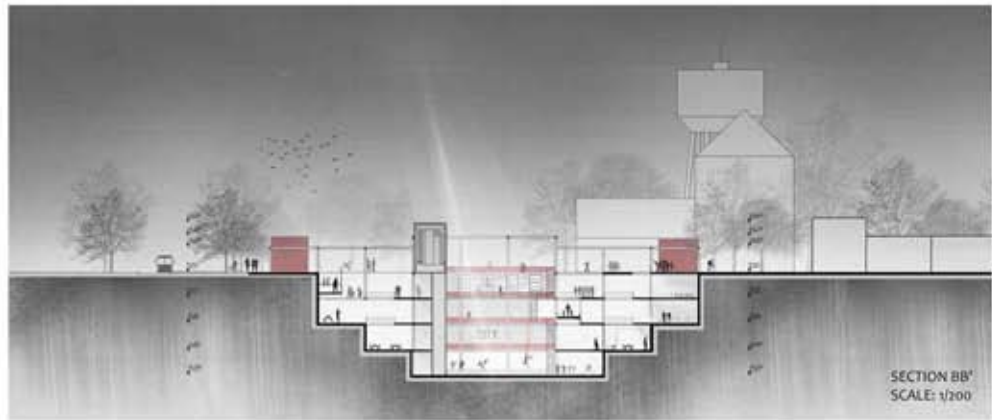
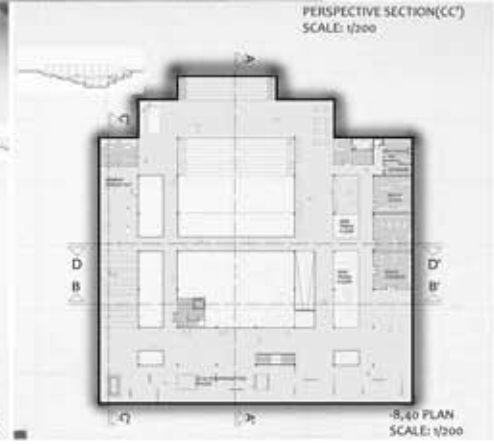
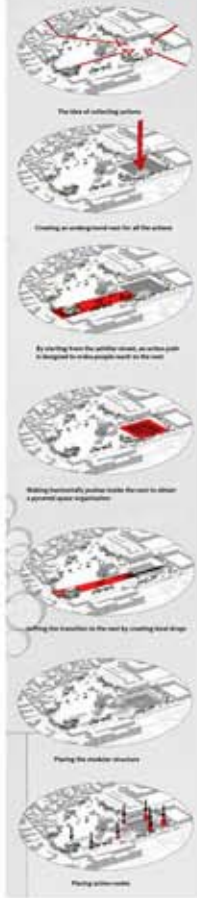
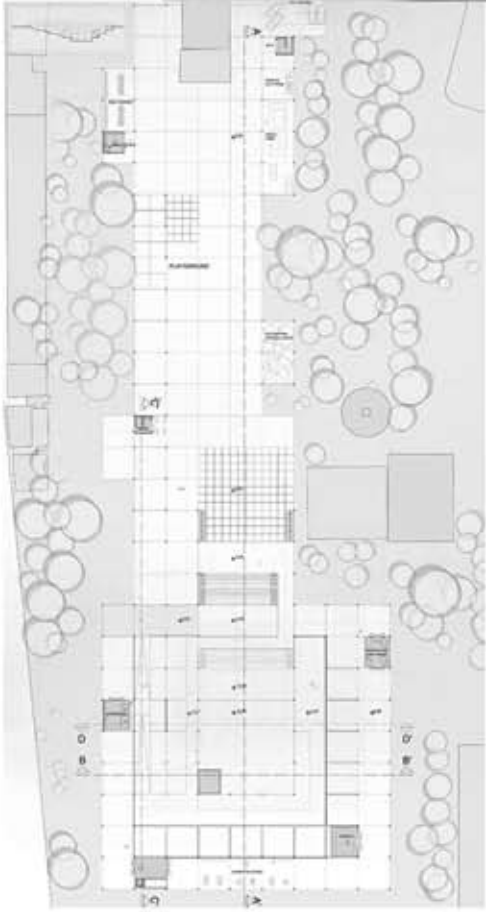
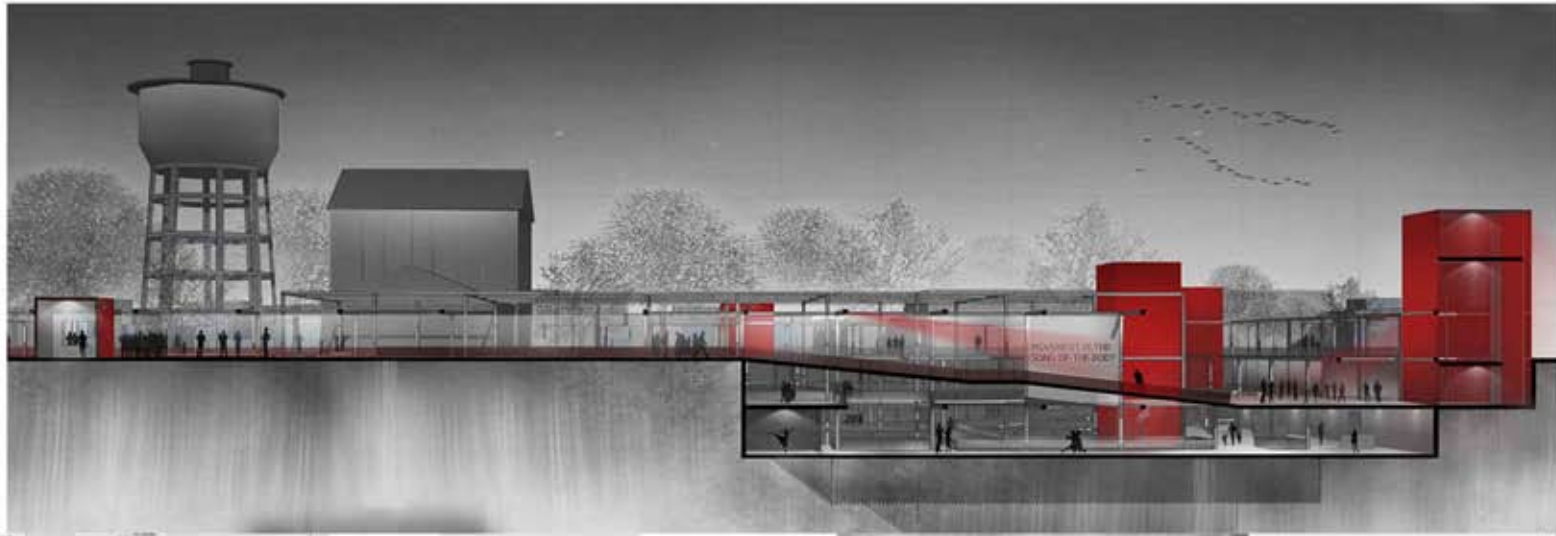
Architecture creates an environment of various public life.

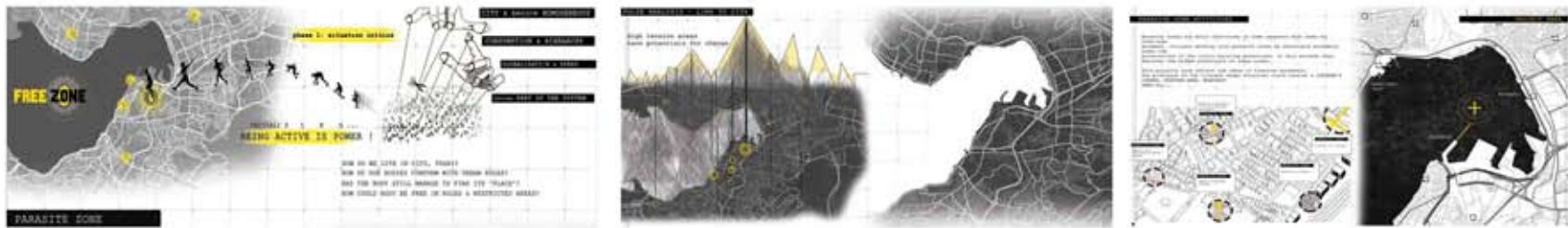
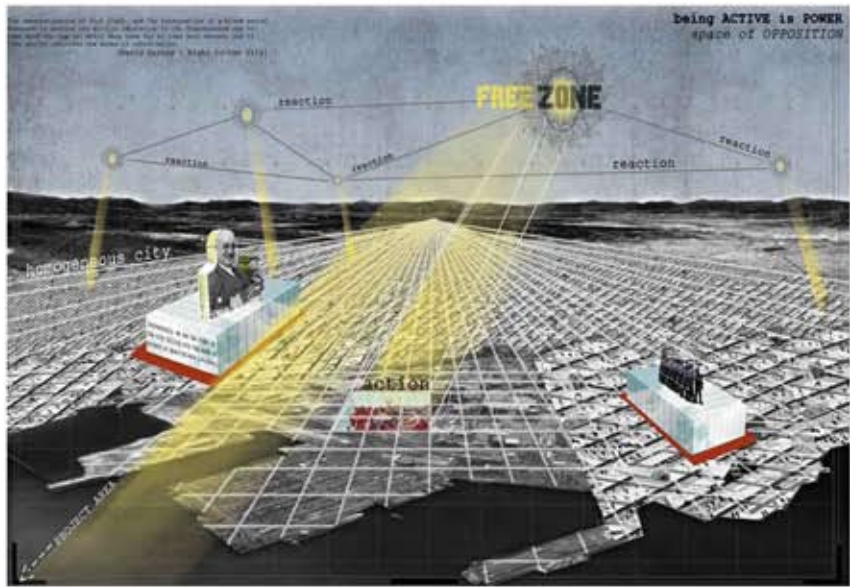
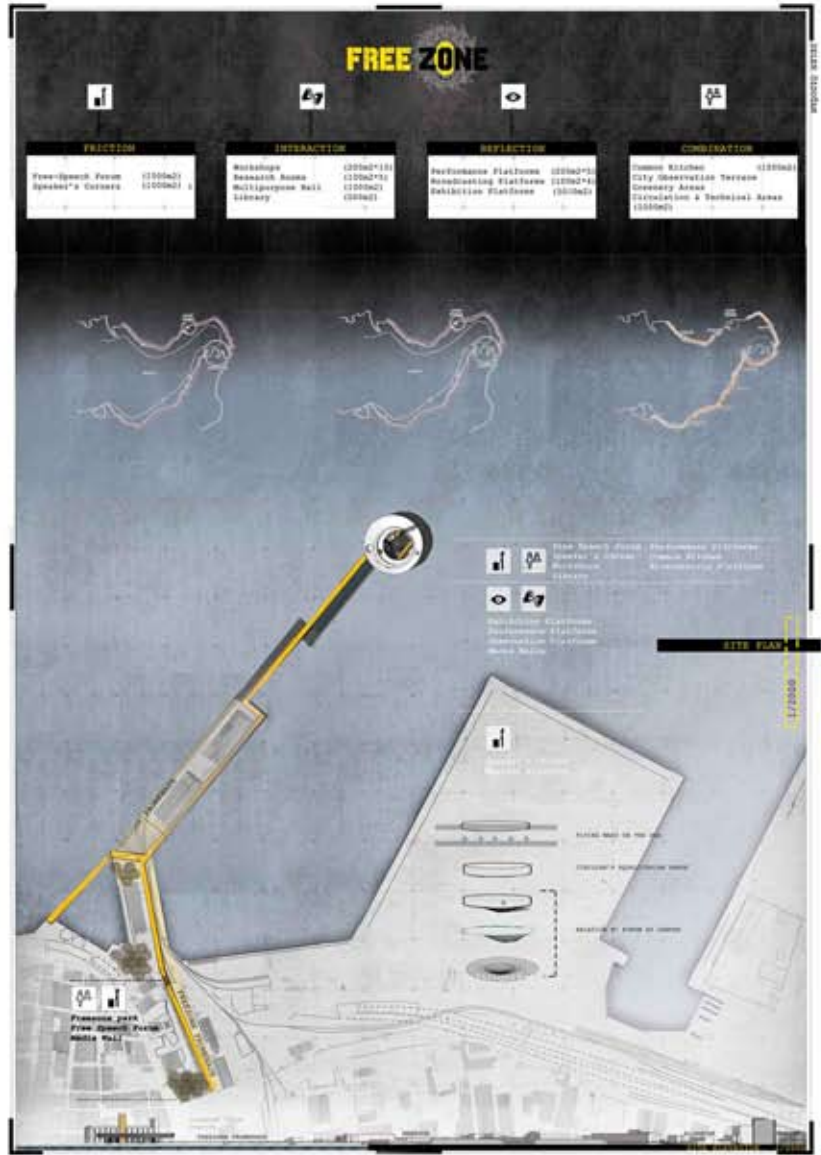
The design aim is to reverse the citizens from the metropolitan city consequences can manage their weight a driving value is needed at this point. Architecture has the power on our mind as how we act, believe, think and what we can be seen as the result of the design, need us to design an architecture complex framework not against all the common system and life to its existence.



ÖMER BAŞAR

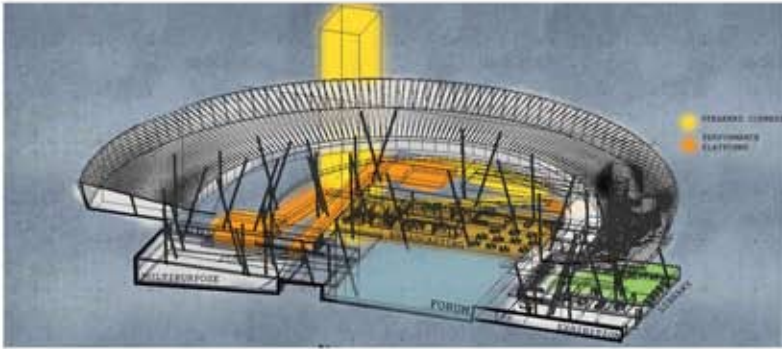
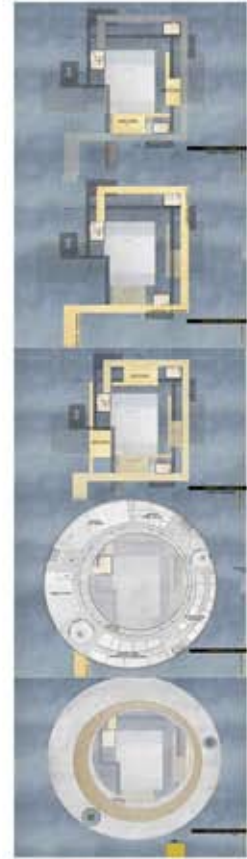
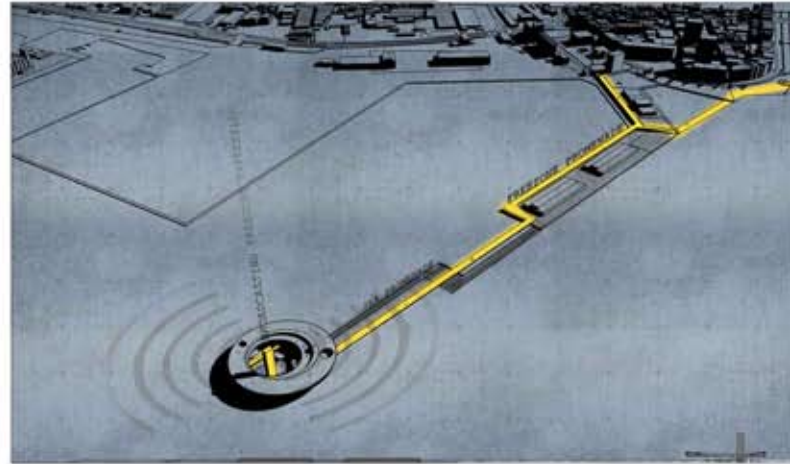
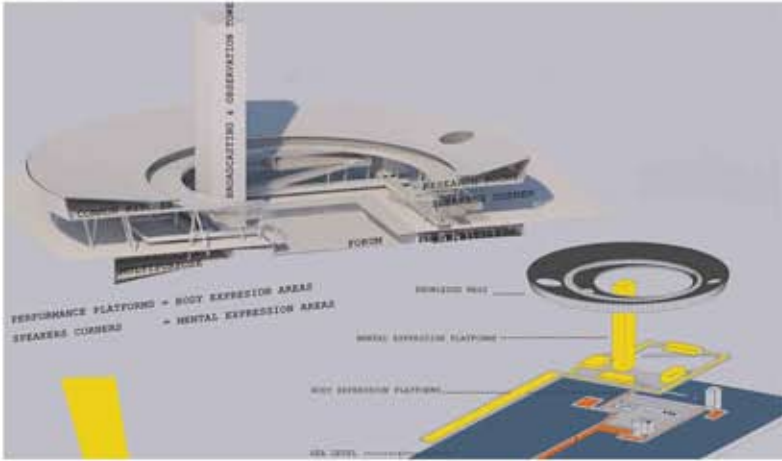
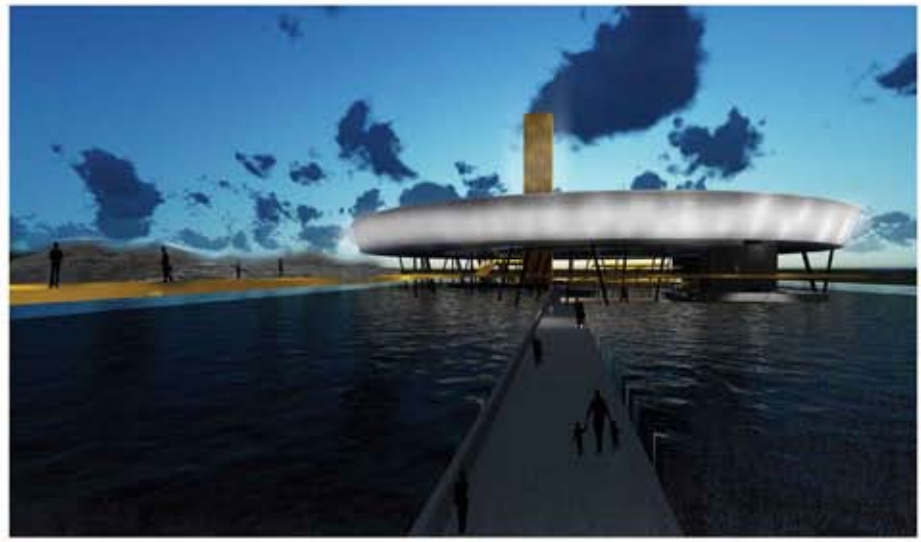
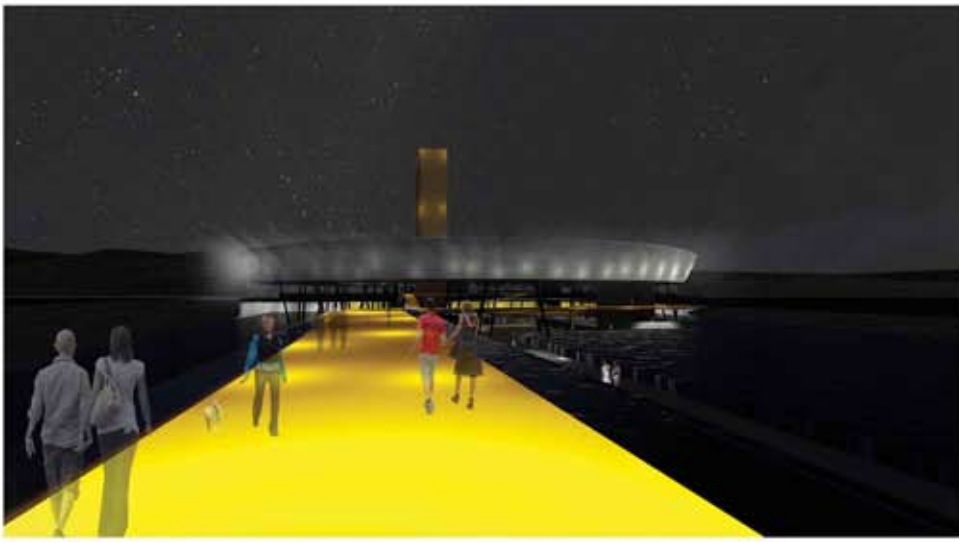






SELEN ÖZDOĞAN





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