



mimari
tasarım
stüdyoları

odtÜ

metu architectural
design
studios

2020/2021

contact / iletişim:

Middle East Technical University
Faculty of Architecture
Department of Architecture
Dumlupınar Blv., no:1 / 06800 / ANKARA / TURKEY

Orta Doğu Teknik Üniversitesi
Mimarlık Fakültesi
Mimarlık Bölümü
Dumlupınar Blv., no:1 / 06800 / ANKARA

T: +90 312 210 22 03
F: +90 312 210 79 66
E: arch@metu.edu.tr
www.archweb.metu.edu.tr

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Editor / Editör: *Hasan Okan Çetin*
Graphic Design / Grafik Tasarım: *Ömer Faruk Ağırsoy, Ayça Duran, Nadide Gür, İrem Hafız, Öncü Özalp, Elif Gökçen Tepekaya*

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... daha önceki yayınlara emeği geçen hocalarımız Berin Gür ve Mehmet Koray Pekerçli'ye teşekkürlerimizle ...

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Arch 101 Basic Design

Esin Kömez + Ayşem Berrin Çakmaklı + İpek Gürsel Dino + Ekin Pınar

Zuhal Acar + Caner Arıkboğa + Ayça Duran + Neris Parlak Temizel + Sezin Sarıca

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Esin Kömez + Funda Baş Bütüner + Ayşem Berrin Çakmaklı + İpek Gürsel Dino + Ekin Pınar

Caner Arıkboğa + Ayça Duran + Neris Parlak Temizel + Sezin Sarıca

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A LIVING/WORKING UNIT FOR LAKE RESEARCH INSTITUTE

GÖL ARAŞTIRMA ENSTİTÜSÜ İÇİN YAŞAMA/ÇALIŞMA BİRİMİ

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Arch 402 Architectural Design VI

Group1: Ayşen Savaş + Arzu Gönenç Sorguç + Emre Erkal + Elif Bekar + Sinan Cem Kızıl

DE/RANGED TERRITORIES: ARCHITECTURAL PROJECTIONS ON/FROM ANKAPARK

ANKAPARK(A)/(TAN) MİMARİ İZDÜŞÜMLER

Group2: Celal Abdi Güzer + Lale Özgenel + Kadri Atabaş + Ece Yoltay + Nadide Gür

KNOW THE PAST / CHALLENGE THE PRESENT / CREATE THE FUTURE: DESIGN AND INNOVATION ACADEMY, AHMADABAD-INDIA

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STRASBURG STRATEJİK PLANLAMA AJANSI

Group4: Cânâ Bilsel + Ali Sinan + Elif Gökçen Tepekaya + Feyza Topçuoğlu

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Nature Informed Computational Design in Architecture

Arzu Gönenç Sorguç + Müge Kruşa Yemişcioğlu + Ozan Yetkin

THE WALL

DUVAR

stüdyolar

soipnnts

architectural design studio 1

Students/Öğrenciler

Abdul Aziz Omar . Alper Akyol . Alperen Baysal . Abdülkerim Doğan . Ahmet Alkan Kaşaltı . Ahmet Ege Sert . Ahmet Emre Yetkin . Aleyna Kiraz Gül
Ahmet Musab Ayan . Amna Rizwan . Asel Sude Aydın . Aslıhan Umay Öngün . Batuhan Avcı . Bengü Dedeoğlu . Berfu Yıldırım . Berk Bulut . Berk Tutar
Beyza Özdemir . Beyzanur Gök . Bilge Esra Şahin . Çağatay Atay . Çağatay İşeri . Çağla Çeçen . Can Ali Taşar . Cevher Yılmaz . Doğa Dolay . Duru Şenol
Ebru Çetin . Ece Kayhan . Ecem Nur Saygılı . Eda Abdullahzade . Eda Souleiman . Ege Kıratlı . Elif Çetin . Elif Ceyhan . Elif Hüma Gökmeşe . Emel Polat
Emrecan Yıldırım . Eren Filizfidanoğlu . Eylül Aydın Şimsek . Farah Habash . Fatemeh Saraei . Furkan Durkut . Furkan Hikmet Öztürk . Gonca Erden
Gülseren Altındiş . Gül İnan . Gülnur Topçu . Gülsen Asya Oğuz . Hazal Berivan İnce . Hilal Koca . İbrahim Ekene . İdil İris Elkıran . İdil Lal Gülmen
İlgın Çorbacı . İraz Serra Canbay . İrem Çakır . İsmail Can Özdemir . Kerem Ulukan . Lara Satir . Mehmet Gürcü . Mehmet Derin İncekaş . Mehmet
Fatih Çenebaşı . Melek Duygu Karadağlı . Melis Ceren Özdemir . Mert Can Yaman . Merve Mecife Önder . Mete Uysal . Muhammed Bahadır Pehlivan
Muhammet Teymiyye Öztok . Nilgün Öztürk . Nisa Gezer . Nisa Gökgöz . Nuray Ahmadova . Oktay Kartal . Ömer İrturk . Onur Balmahmut . Onur Ördk
Özge Altaş . Pelin Gezer . Ramazan Tankut . Rifat Gürer Solak . Saeid Sedghizadeh . Salih Akın . Sedanur Yaroğlu . Selen Özden . Selin Çavuşoğlu . Selin
Gülay . Selin Şahin . Senem Bekar . Serap Özlem Çelik . Sila Özdemir . Şule Karakaş . Tala Majed Hayel Khalifeh . Tolga Öcal . Ulaş Karpuz . Ülkü Keskin
Ümit Kahveci . Utku Kan . Yağmur Ünay . Yiğit Kantarcı . Yunus Emre Kara . Zeynep Aydın . Zeynep Kurd . Zeynep Aslı Birinci . Zeynep Esra Kurt . Zeynep
Gamze Topay . Zeynep Nur Sağlam . Zülal Arı

Arch 101 Basic Design

Esin Kömez + Ayşem Berrin Çakmaklı + İpek Gürsel Dino + Ekin Pınar
Zuhal Acar + Caner Arıkboğa + Ayça Duran + Neris Parlak Temizel + Sezin Sarıca

The main objective of the course is to prepare architecture students for architectural design and introduce them to the online studio culture by establishing the fundamental skills of design thinking and design exploration. The students are expected to explore organization, form and space using a variety of design elements and materials. The formal and tectonic characteristics of design are placed into the focus. Experimental techniques of design thinking and making are emphasized.

2-D Design Studies: Assignment 1, 2, 3, 4, 5, 6 and 7

For the first assignment, students were asked to make a composition with seven different disposable everyday objects at home. The maximum volume of the composition should not exceed 25000 cm³. In the second assignment, students were required to watch the film "Parasite," directed by Bong Joon-Ho, select a scene and photograph it by taking a screenshot. Converting the screenshot into a gray-scale format that contains all tonal values of grey – from white to black, students were asked to create an abstract mapping on an A3-size paper. In assignments 3, 4, and 5, students were given different shapes, and by using given shapes as design elements, they were asked to make 2D design organizations. For the third assignment, design elements were 13 rectangles and 7 isosceles triangles colored in black. In the following assignments, the number of elements and variety of the colors were increased. From assignments 3 to 5, students have explored the concepts of symmetry, asymmetry, pattern, repetition. In assignment 6, students were allowed to work with any number of rectangles (ratio: 1/1.7), isosceles right triangles, quarter circles, and a shape of their choice to explore the concept of growth. For assignment 7, students were asked to use any number of elements in any shape, color, and dimensions from 4 types of materials which should have at least two types of transparent papers, newspaper, and opaque paper. They have focused on creating the effect of depth in this last assignment for 2D design studies.

Relief Design: Assignment 8

This assignment aimed to explore the relation between the body, motion, and duration and their transformation into a 3D abstract form. In the first part of the assignment, students were asked to watch a short video showing an Olympic games athlete engaged in a sports activity, i.e., pole-vaulting, figure skating, discus throwing, long jumping, artistic gymnastics, and analyze this motion in terms of body postures, movement, and time. Students should select 12 body postures that illustrate the key points of the entire motion and generate a geometric abstraction of each outline. In the second part, students transfer each abstract drawing from the previous step as separate planes onto the 3D scene. To densify the sequence of these planes, 24 transitory planes were introduced. Keeping the 12 original planes as they are, each of the 24 transitory planes is required to be geometrically varied gradually to generate variations.

3-D Design Study: Assignment 9

Students were asked to define three separate, independent voids of approximately 3000 cm³ that have different levels of enclosure. For each void, students were required to use each of the following element categories: One solid element (either a rectangular prism, a cylinder, or a tetrahedron) of approximately 1000 cm³, maximum of 3 surface elements, and a maximum of 7 linear elements.

Arch 101 dersinin amacı, mimarlık öğrencilerini mimari tasarıma hazırlamak ve tasarım için temel altyapıyı oluşturan kavramlar ve yaratıcı düşünceye ilişkin incelemeleri keşfetme adına çevrimiçi stüdyo kültürüyle tanıştırmaktır. Öğrencilerden beklenen, biçim ve mekân kavramlarını dikkate alarak, çeşitli tasarım elemanlarını ve malzemelerini kullanarak tasarım organizasyonunu oluşturmalarıdır. Tasarımda form ve yapıma [tektoniğe] ilişkin özelliklere yoğunlaşılmasına da özen gösterilir. Tasarım düşünce ve uygulamalarına dair deneysel yöntemler vurgulanmaktadır.

2 Boyutlu Tasarım Çalışmaları: Ödev 1, 2, 3, 4, 5, 6 ve 7

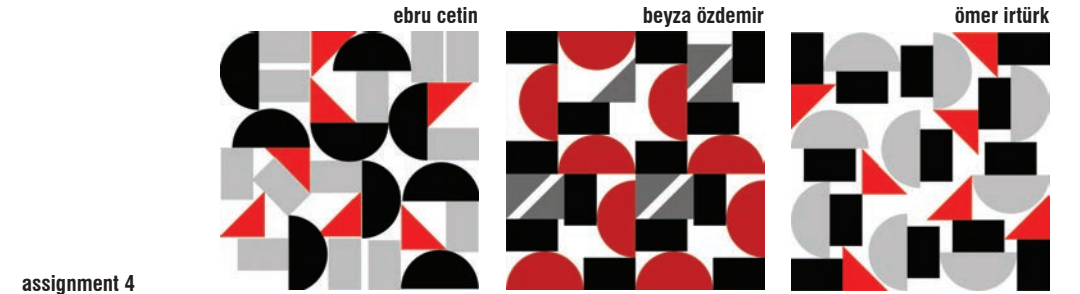
İki boyutlu tasarım çalışmalarının ilkinde öğrencilerden evde yedi farklı tek kullanımlık günlük nesneyle bir kompozisyon yapmaları istenir. Kompozisyonun maksimum hacmi 25000 cm³'ü geçmemelidir. İkinci ödevde öğrencilerden Bong Joon-Ho'nun yönettiği "Parazit" filmi izlemeleri, filminden bir sahne seçmeleri ve ekran görüntüsünü kullanarak fotoğraflamaları istenir. Ekran görüntüsünü beyazdan siyaha tüm gri ton değerlerini içeren bir formata dönüştüren öğrencilerden A3 boyutlu bir kağıt üzerine seçtikleri sahneyi soyutlamaları beklenir. 3, 4 ve 5 numaralı ödevlerde öğrencilere farklı geometrik şekiller verilir ve verilen şekilleri tasarım öğesi olarak kullanarak iki boyutlu tasarım organizasyonları yapmaları istenir. Üçüncü ödev için tasarım öğeleri, siyah renkli 13 dikdörtgen ve 7 ikizkenar üçgendir. Devamında gelen ödevlerde eleman sayısı ve renk çeşitliliği ile ödevin kompleksitesi arttırılır. 3'ten 5'e kadar olan ödevlerde öğrencilerin simetri, asimetri, örüntü, tekrar kavramlarını keşfetmeleri hedeflenir. 6. ödevde, öğrencilerin büyüme kavramını keşfetmek için istedikleri sayıda dikdörtgen (oran: 1/1.7), ikizkenar dik üçgenler, çeyrek daireler ve kendi seçtikleri bir şekille çalışmasına izin verilir. 7. ödev için öğrencilerden en az iki çeşit şeffaf kağıt, gazete ve opak kağıt seçerek 4 çeşit malzemeden oluşturacakları istedikleri geometri ve renkteki tasarım elemanlarını kullanmaları istenir. İki boyutlu tasarım çalışmalarının sonucusu olan bu ödevde derinlik kavramının keşfedilmesi hedeflenir.

Rölyef Tasarımı: Ödev 8

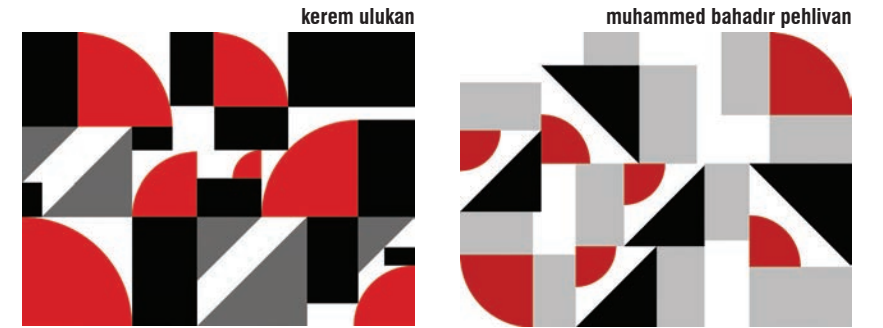
Bu ödev, beden, hareket ve süre arasındaki ilişkiyi ve bunların 3 boyutlu soyut bir forma dönüşümünü keşfetmeyi amaçlar. Ödevin ilk bölümünde öğrencilerden bir olimpiyat oyununu sporcusunun spor faaliyetini gerçekleştirirken kaydedilmiş, örneğin; sırtla atlama, artistik patinaj, disk atma, uzun atlama, artistik jimnastik, kısa bir video izlemeleri ve bu faaliyeti vücut duruşları, hareket ve zaman açısından incelemeleri istenir. Öğrencilerden tüm hareketin kilit noktalarını örnekleyen 12 vücut duruşu seçmesi ve her ana hareketin geometrik bir soyutlamasını oluşturması beklenir. İkinci bölümde öğrenciler, önceki adımda sundukları her bir soyut çizimi üç boyutlu tasarım ortamına aynı yüzeyler olarak aktarırlar. Bir birini ardına sıralanan bu çizimlerin yoğunluğunu arttırmak için aralarına 24 geçiş yüzeyi eklenir. 12 orijinal yüzeyi olduğu gibi tutarak, 24 geçiş yüzeyinin her birinin, geometrik çeşitlenmesinin kademeli olarak değiştirilmesi beklenir.

Üç Boyutlu Tasarım Çalışması: Ödev 9

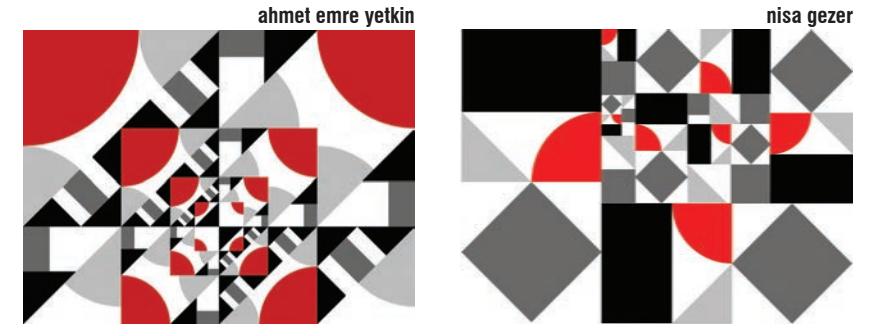
Öğrencilerden, farklı kapalılık seviyelerinde yaklaşık 3000 cm³'lük üç ayrı, bağımsız boşluk tanımlamaları istenir. Her bir boşluğu tasarlarlarken; yaklaşık 1000 cm³'lük bir üç boyutlu cisim (dikdörtgen prizma, silindirik veya dörtüzlü), maksimum 3 yüzey elemanı ve maksimum 7 çizgisel eleman kullanmaları gerekmektedir.



assignment 4



assignment 5



assignment 6



assignment 7

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Zuhal Acar + Caner Arıkboğa + Ayça Duran + Neris Parlak Temizel + Sezin Sarıca

Form or Evolution?

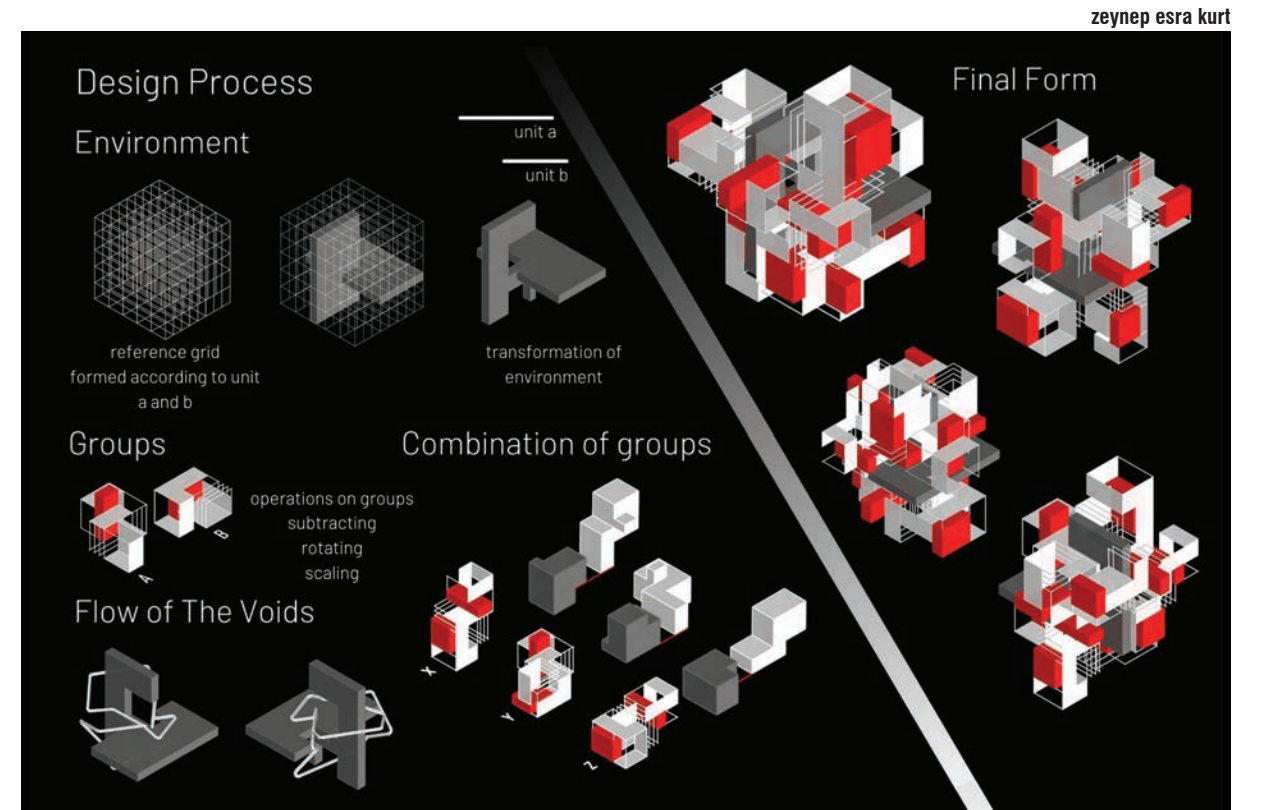
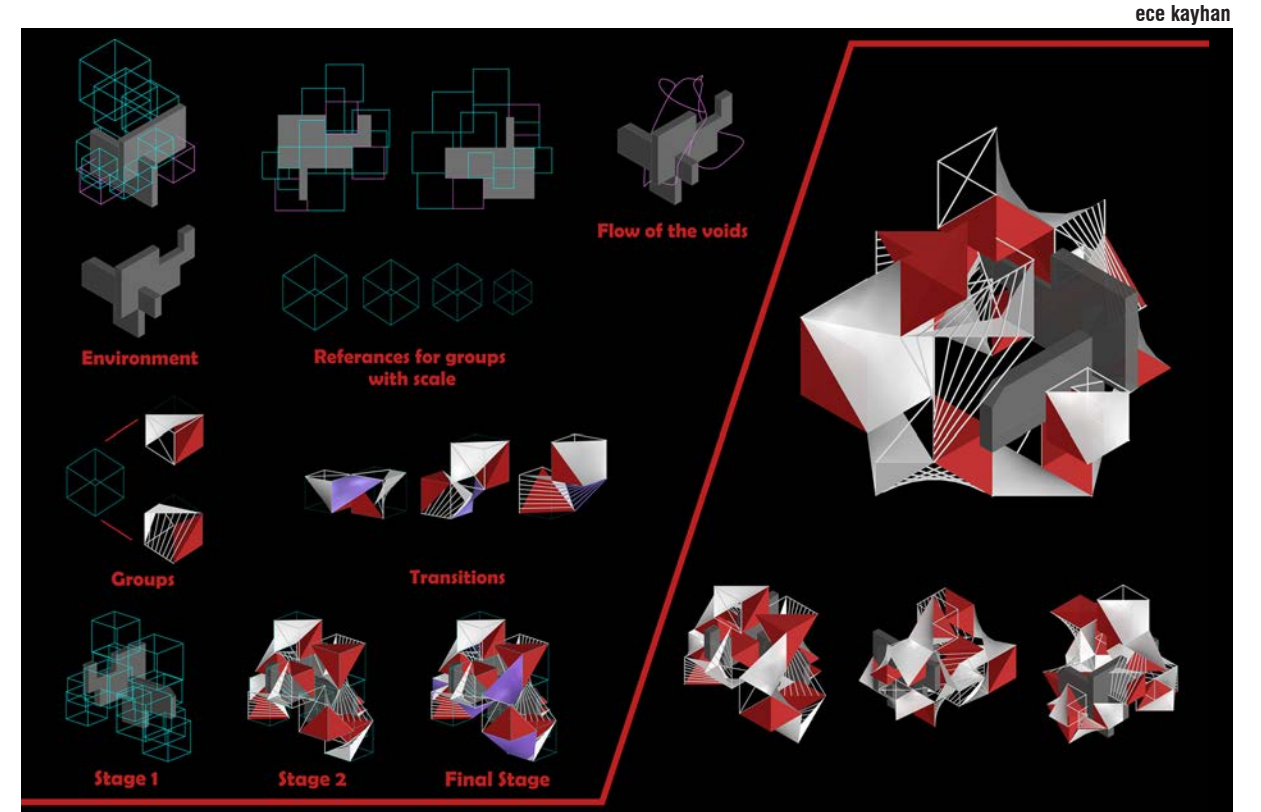
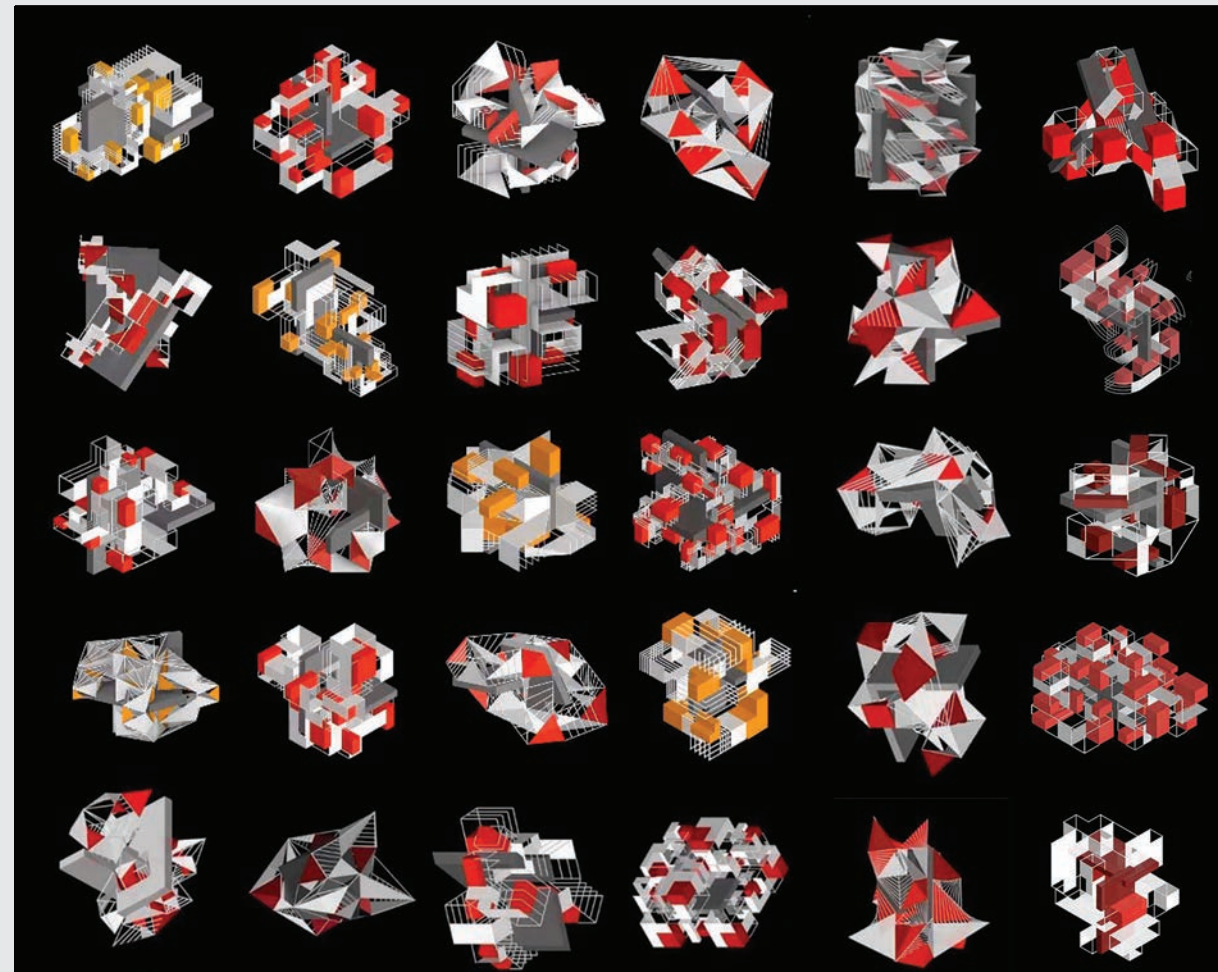
Each organism's evolution relies on its adaptation to the environmental forces that surround them. Evolution is then a matter of an interaction between the form of the organism and the environment. Likewise, any three-dimensional formal organization negotiates constant exchanges between itself and pre-given forces of the environment within which it is situated.

In the final assignment, students were required to operate within an abstract environment defined by two intersecting planes. Each of these planes will be a 20x35cm rectangle with a thickness of 3cm. The angle and location of the intersection between the planes are up to students. Taking the two intersecting planes as the environment of their 3D organization, students were asked to generate a minimum number of 13 interrelated voids by using solid, planar, and linear elements of their choice. The physical conditions of the abstract environment are integral to the production, presentation, and perception of these voids. Students are allowed to cut through, carve, and extrude from these given planes. Voids should have varying qualities (scale, proportion, permeability, accessibility, level of illumination, etc.). Both sides of the environment should be considered and at least two voids should penetrate through the intersecting planes. All operations including interlocking, piercing, penetrating, folding, and cutting, are allowed in the design process.

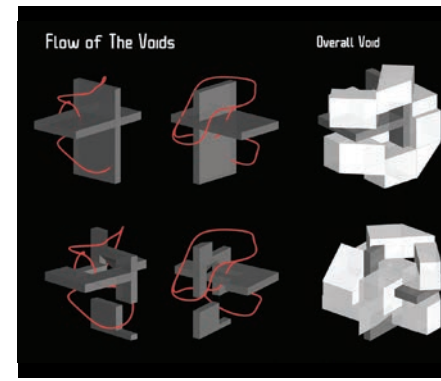
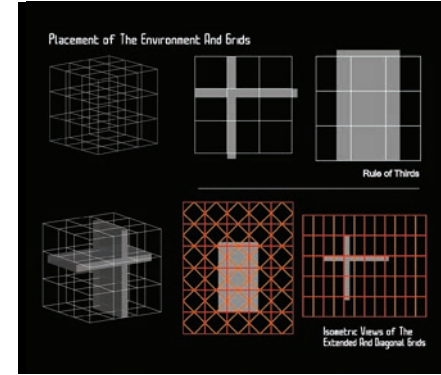
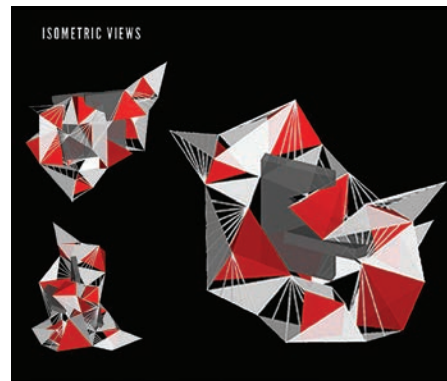
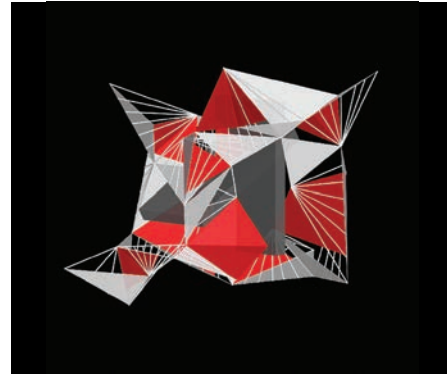
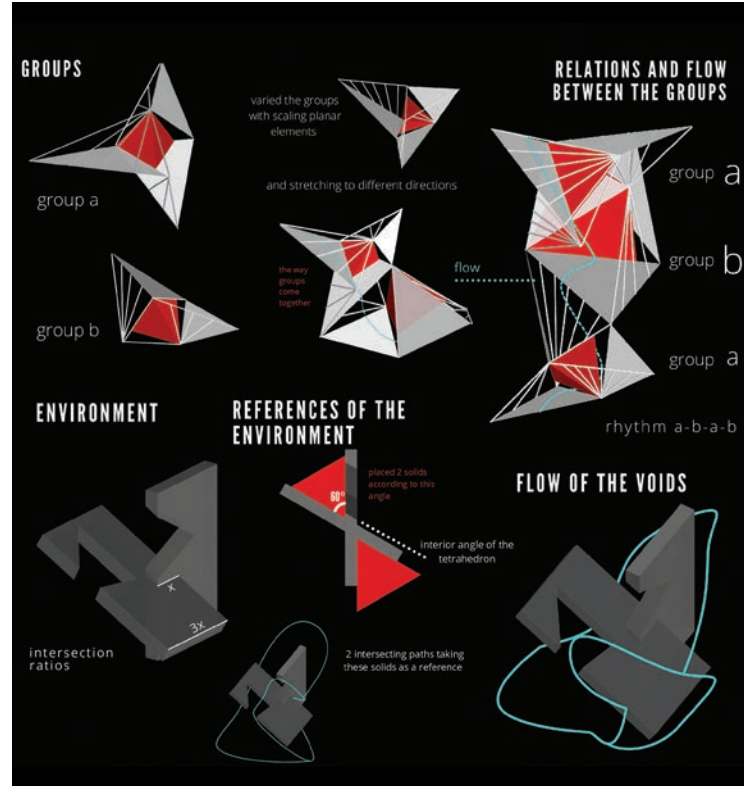
Biçim veya Evrim?

Her organizmanın evrimi, onu saran çevresel etkilere adaptasyonuna dayanır. O halde evrim, organizmanın biçimi ile bulunduğu çevre arasındaki bir etkileşim meselesidir. Benzer şekilde, herhangi bir üç boyutlu biçimsel organizasyon, kendisi ile içinde bulunduğu çevrenin etkileri arasında sürekli müzakere halindedir.

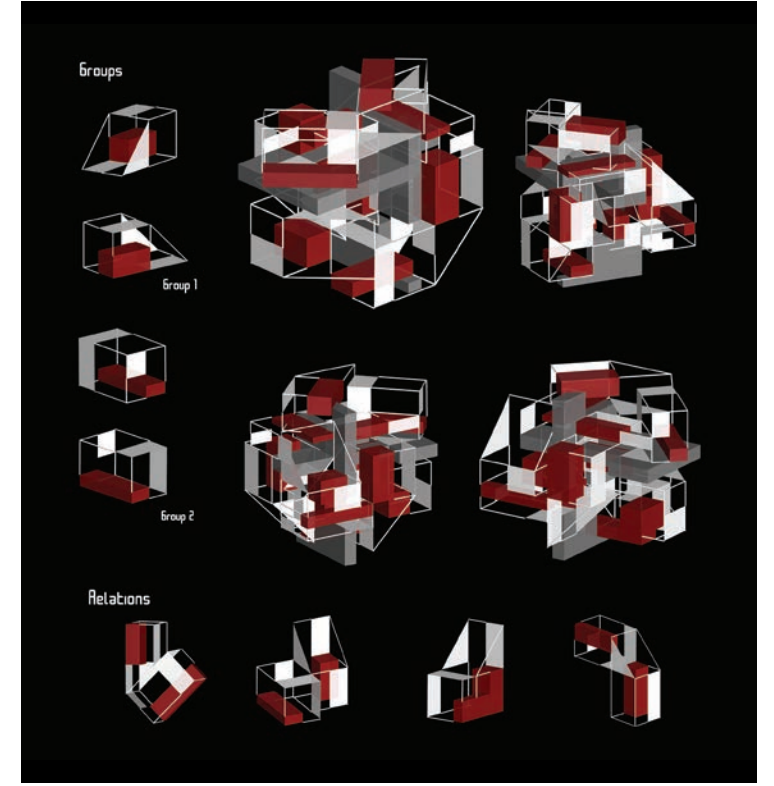
Son ödevde, öğrencilerden kesişen iki yüzey tarafından tanımlanan soyut bir ortamda çalışmalar istenir. Bu yüzeylerin her biri 3cm kalınlığında 20x35cm bir dikdörtgen ile tanımlanmaktadır. Yüzeyler arasındaki ilişkinin açısı ve konumu öğrencilerin tasarım kararlarına bırakılmıştır. Kesişen iki düzlemin tanımladığı bağlamda, öğrencilerden seçtikleri üç boyutlu cisim, düzlemsel ve çizgisel elemanları kullanarak birbiriyle ilişkili en az 13 boşluk tasarlamaları istenir. Soyut ortamın fiziksel koşulları, bu boşlukların üretimi, sunumu ve algılanmasının ayrılmaz bir parçasıdır ve öğrencilerin bu verilen düzlemleri kesmelerine, oymalarına ve uzatmalarına izin verilir. Boşluklar değişik niteliklere (ölçek, oran, geçirgenlik, erişilebilirlik, aydınlatma düzeyi vb.) sahip olmalıdır. Yüzeylerin oluşturduğu çevrenin her iki yönü de dikkate alınmalı ve bu iki kesişen yüzey arasında ilişki kuran en az iki boşluk tasarlanmalıdır. Tasarım sürecinde kenetleme, delme, nüfuz etme, katlama ve kesme dahil tüm işlemlere izin verilir.



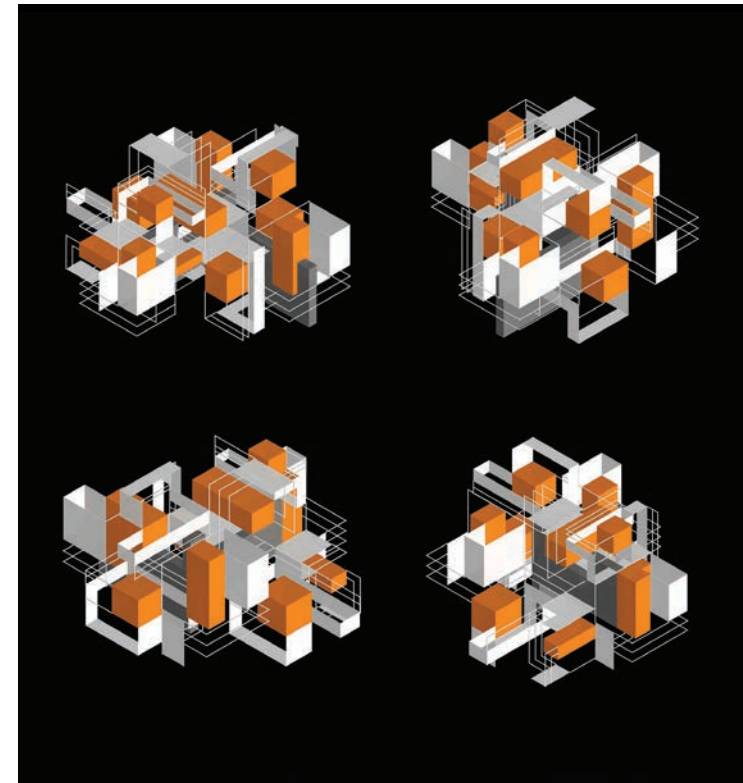
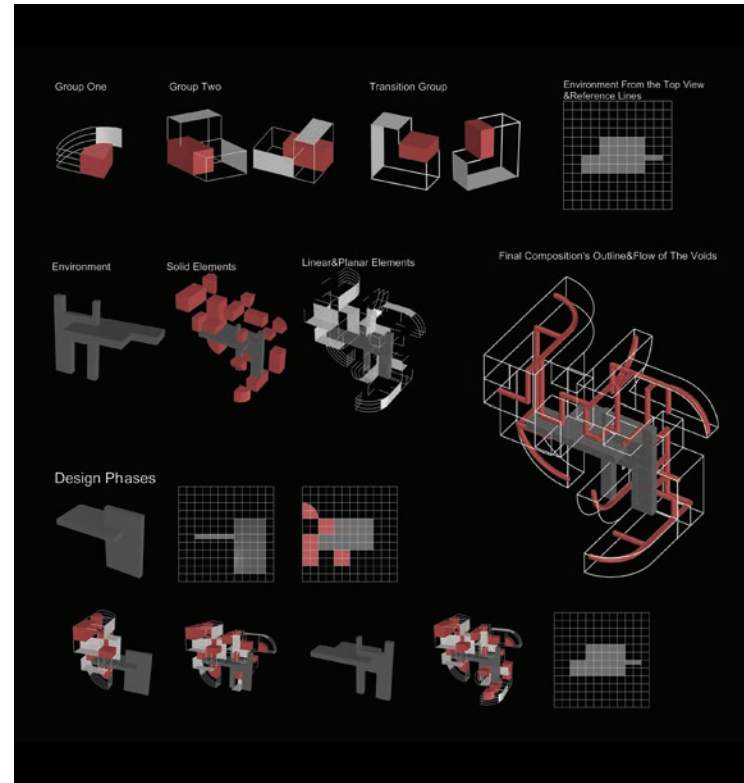
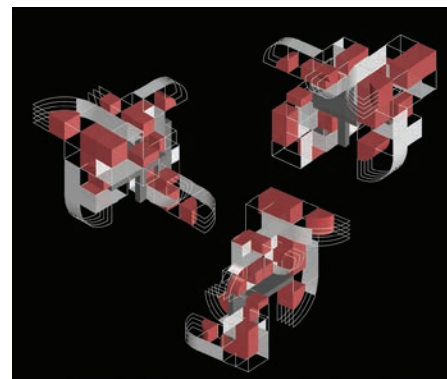
eylül aydın şimşek



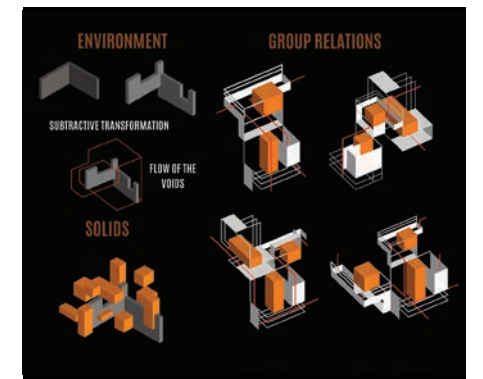
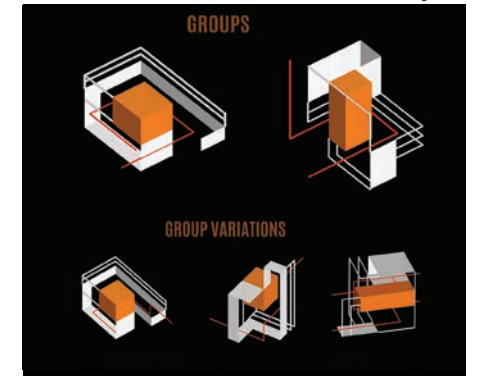
mehmet gürcü



gülseren altındış



bilge esra şahin



Arch 102 Introduction to Architectural Design

Esin Kömez + Funda Baş Bütüner + Ayşem Berrin Çakmaklı + İpek Gürsel Dino + Ekin Pınar
Caner Arıkboğa + Ayça Duran + Neris Parlak Temizel + Sezin Sarıca

The students are expected to investigate and explore architectural notions and physical elements that define architectural space, and acquire the necessary knowledge, attitudes and skills to design small scale architectural spaces. By the end of the course, the students are expected to know the basic principles and concepts of architectural design and be able to deal with simple architectural problems.

Assignment #1 Action-Space

This exercise aimed to explore human postures and dimensions in relation to different outdoor activities and physical environments with varying spatial qualities.

Step 1: Students are asked to take a walk in their neighborhood, observe people engaged in different activities (walking, running, playing, sitting, driving, dancing, reading, etc.) and take their photographs in relation to the spaces (streets, playgrounds, parks, gardens, courtyards, etc.) in which these activities are taking place. These spatial conditions should have different qualities in terms of degrees of enclosure, permeability, lighting, scale, proportion, texture, etc. Students should print 10 of these photographs.

Step 2: In the second step, students were asked to choose 7 of these photographs and make a collage by using these photographs as well as different types of papers (in different colors, textures, transparencies) on a 35x35 cm black background. The collage should present a seamless spatial sequence of different activities.

Step 3: Students are expected to design an action-space that can simultaneously accommodate a minimum number of 7 different body postures from the previous collage. In the action-space, the spatial sequence, integration and flow of the different activities should be considered. The spatial qualities of the action-space should correspond to the human postures and dimensions. In their design, students are asked to use aggregation as a construction technique. It is also important that the action-space should have structural stability, as well as a creative and aesthetic expression in form and size.

Assignment #2 Weaving the Rift

In this assignment students were asked to cut a solid cube (10x10x10 m) into two by intersecting it with a planar element at an angle between 60 to 90 degrees in relation to the x direction in a digital modeling environment. By pulling, shifting and rotating the two pieces apart in x and y directions, students are required to form a rift between the two solid pieces.



Next, design of three different exhibition spaces by carving into these solid pieces is inquired. These three spaces should be used for the exhibition of a single sculpture, paintings, and a video art exhibition respectively. Students are required to select the art pieces to be exhibited, determine the way they will be exhibited and their relationship with the spaces. At the same time, design of a spatial structural system (by using 3D frame or aggregation construction techniques) that will weave the rift, open into and connect the exhibition spaces is required. The formal language of the structure and the subtractive spaces should be consistent with each other.

ARCH 102 dersinde, öğrencilerin mimari mekânı tanımlayan mimari kavramları ve fiziksel unsurları araştırması, keşfetmesi ve küçük ölçekli mimari mekânları tasarlamak için gerekli bilgi, tutum ve becerileri edinmeleri beklenir. Bu dersin sonunda öğrencilerin mimari tasarımın temel ilke ve kavramlarını bilmeleri ve basit mimari problemlerle başa çıkmaları beklenir.

Ödev #1 Eylem-Mekân

Bu ödev, farklı mekânsal niteliklere sahip çeşitli açık hava etkinlikleri ve fiziksel ortamlarla ilgili olarak insan bedeninin duruşlarını ve boyutlarını keşfetmeyi amaçlar.

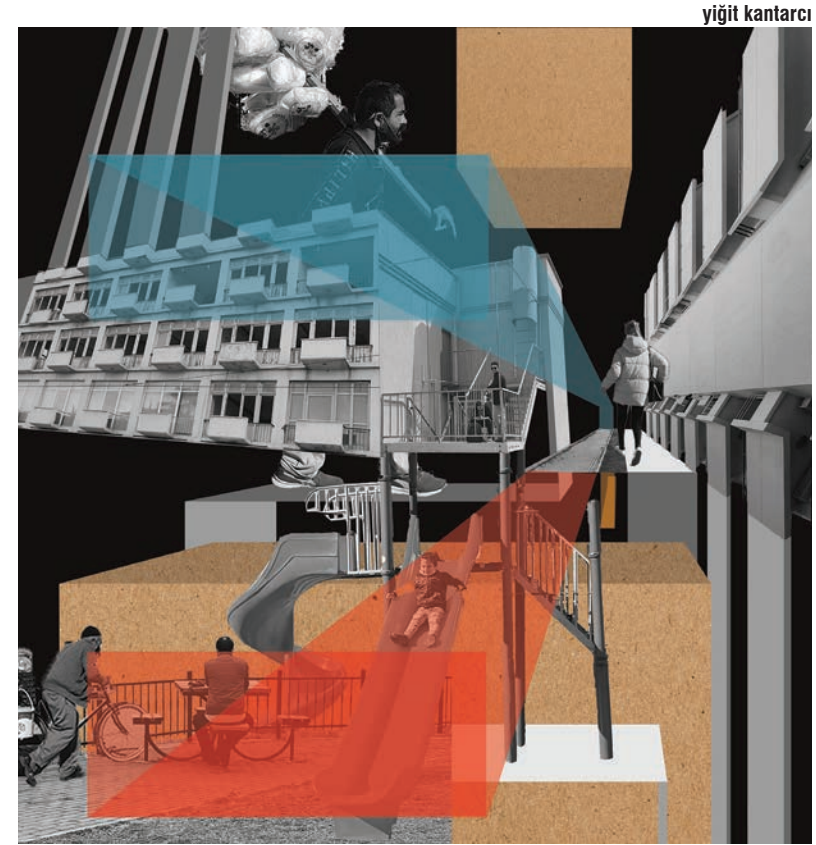
Adım 1: Öğrencilerden mahallelerinde yürüyüşe çıkmaları, farklı faaliyetlerde bulunan insanları (yürüme, koşma, oynama, oturma, araba kullanma, dans etme, okuma vb.) gözlemlemeleri ve insanların mekânlarla (sokaklar, oyun alanları, parklar, bahçeler, avlular vb.) olan ilişkilerini fotoğraflamaları istenir. Bu mekânsal koşullar kapallılık, geçirgenlik, aydınlık, ölçek, orantı, doku vb. açılardan farklı niteliklere sahip olmalıdır. Öğrenciler ikinci adım için bu fotoğraflardan 10 tanesini seçmelidir.

Adım 2: İkinci adımda öğrencilerden bu fotoğraflardan 7 tanesini seçip bu fotoğraflar ve farklı türdeki kağıtları kullanarak 35x35 cm siyah zemin üzerine bir kolaj yapmaları istenir. Kolaj, farklı aktivitelerin kesintisiz bir mekânsal dizilimini sunmalıdır.

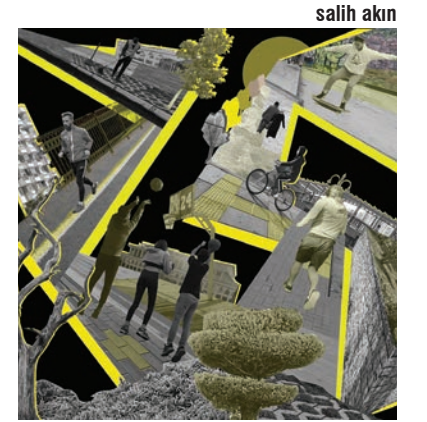
Adım 3: Son adımda öğrencilerden, önceki kolajdan en az yedi farklı vücut duruşunu aynı anda barındırabilecek bir eylem alanı tasarlamaları beklenir. Eylem-mekânında, farklı aktivitelerin mekânsal dizilimi, entegrasyonu ve akışı dikkate alınmalıdır. Eylem-mekânının mekânsal nitelikleri, insan duruşlarına ve boyutlarına uygun olmalıdır. Tasarımlarında öğrencilerden agregasyon yapım tekniğini kullanmaları istenir. Eylem-mekânının tasarımında biçim ve boyutta yaratıcı ve estetik bir ifadenin yanı sıra yapısal dayanıklılığa sahip olması da önemlidir.

Ödev #2 Yamacı Dokumak

Bu ödevde öğrencilerden dijital modelleme ortamında katı bir küpü (10x10x10 m) düzlemsel bir elemanla x yönüne göre 60 ila 90 derece arasında bir açıyla ikiye bölmeleri istenmiştir. Öğrencilerin iki parçayı x ve y yönlerinde çekerek, kaydırarak ve döndürerek iki katı parça arasında bir yarı oluşturmaları gerekir. Daha sonra bu yekpare parçaları oyularak üç farklı sergi mekânının tasarımı istenir. Bu üç mekân sırasıyla tek bir heykel, resim ve bir video sanatı sergisi için kullanılmalıdır. Öğrencilerden sergilenen sanat eserlerini seçmeleri, bunların nasıl sergileneceğini ve mekânlarla olan ilişkilerini belirlemeleri istenmektedir. Aynı zamanda, yamaçları dokuyarak sergi mekânlarına açılacak ve onları birbirine bağlayacak bir mekânsal strüktürel sistemin (3B çerçeve veya agregasyon yapım teknikleri kullanılarak) tasarımı gerekmektedir. Yapının biçimsel dili ve boşaltılmış hacimler birbiriyle tutarlı olmalıdır.



yiğit kantarcı



salih akın



ılgin çorbacı



nisa gezer

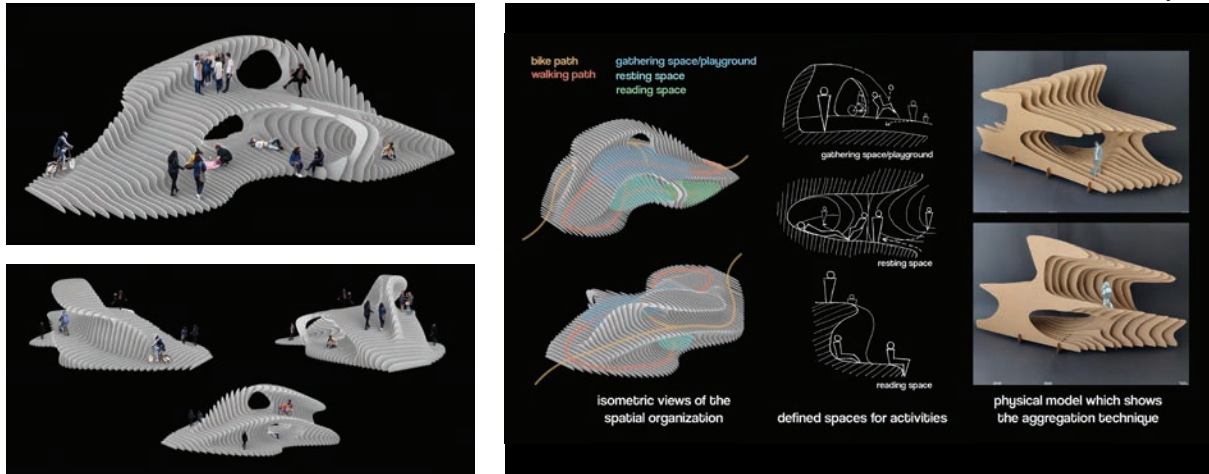


eylül aydın şimşek

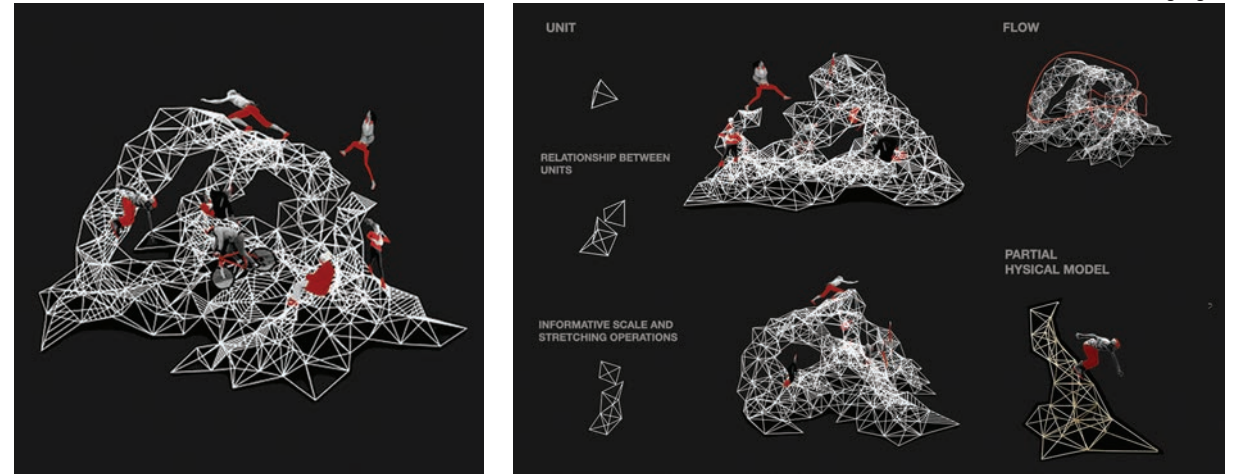


nisa gökgöz

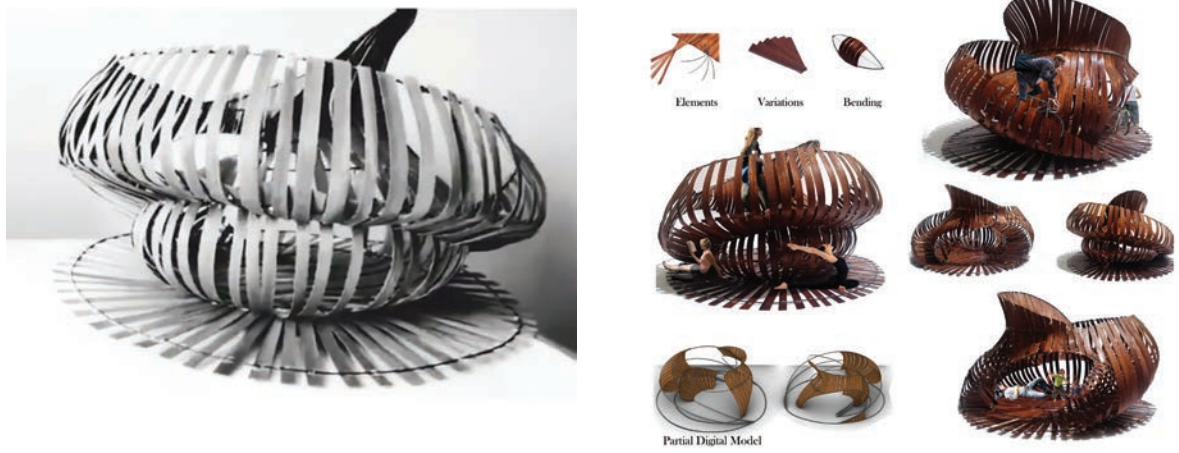
ahmet emre yetkin



nisa gökgöz



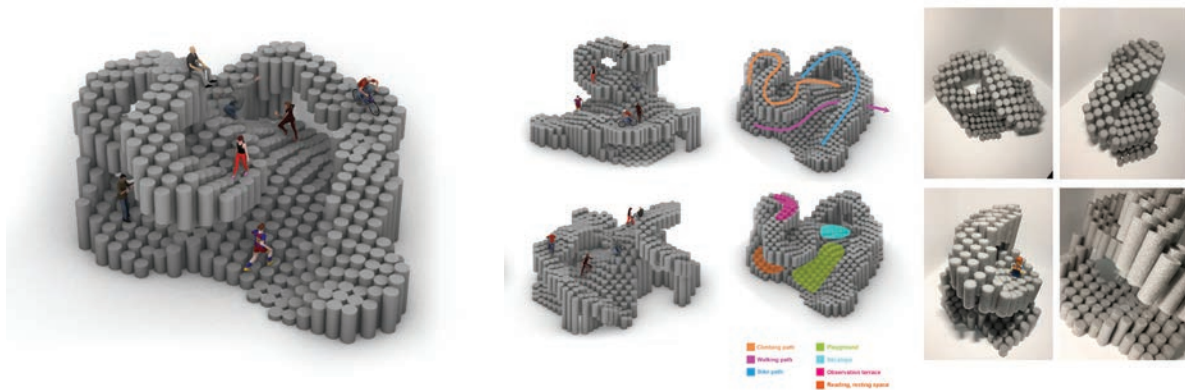
furkan öztürk



zeynep esra kurt



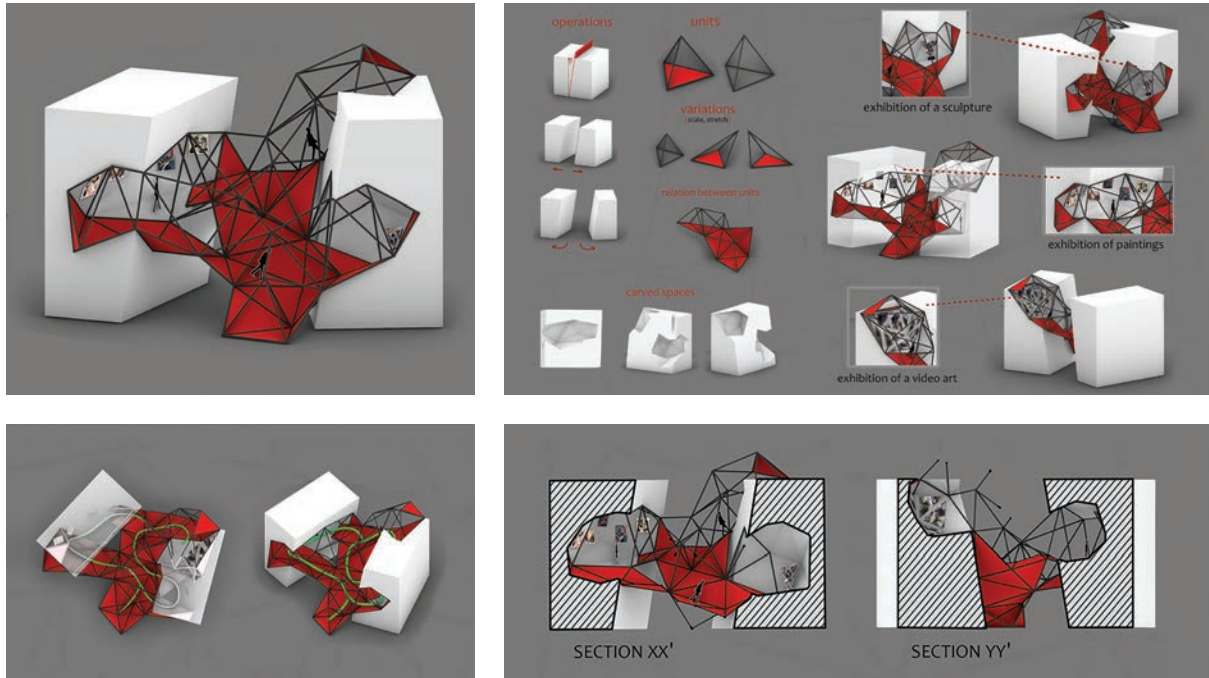
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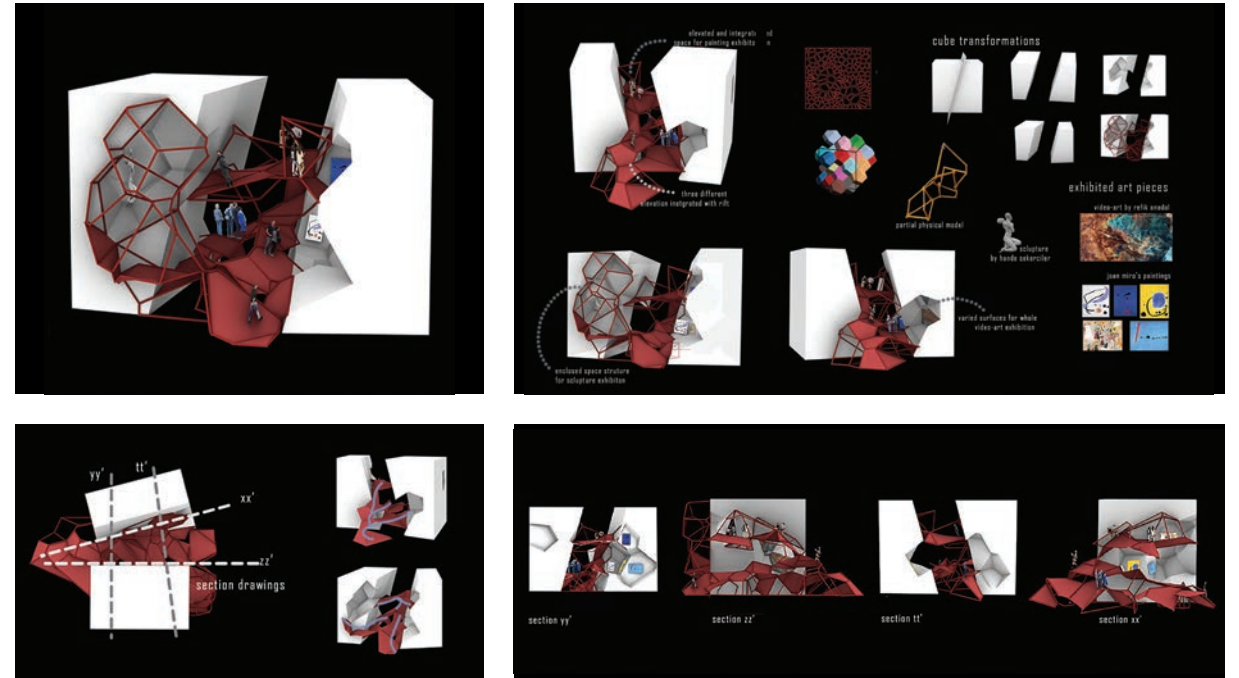
beyzanur gök



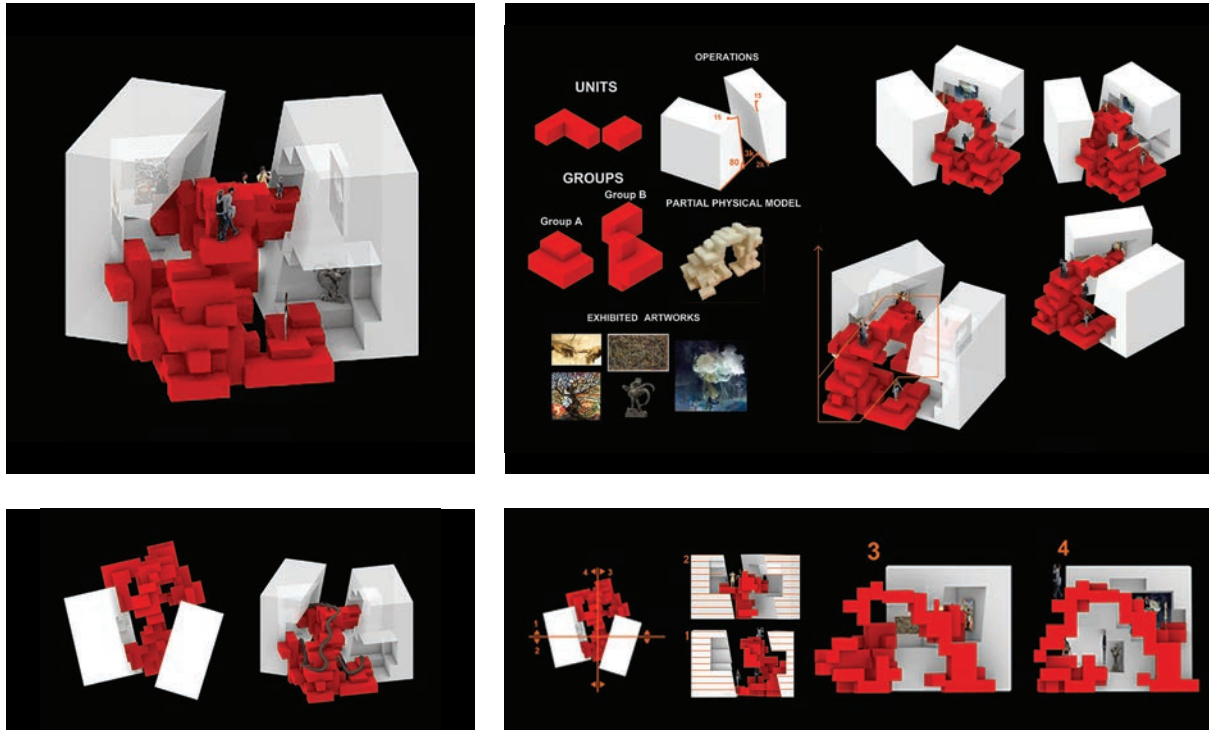
salih akin



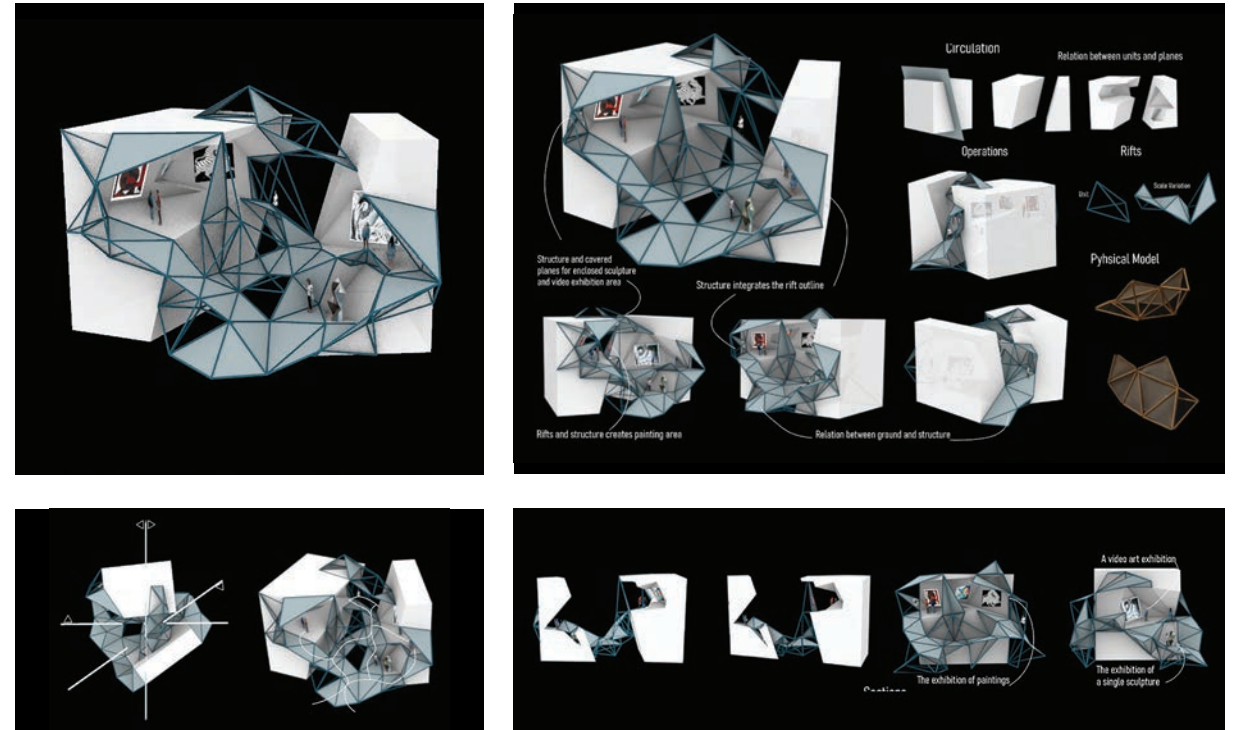
idil iris elkiran



senem bekar



nisa gezer



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Caner Arıkboğa + Ayça Duran + Neris Parlak Temizel + Sezin Sarıca

toposcenography

Topography is an inseparable component of architectural design, as it has the potential to organize spaces, events and the movement. In this assignment, students are required to design a toposcenography that is a topography accommodating activities of both the performers and the audience.

Step 1: Students are asked to pick a film and single out three scenes and consider their relation to different spaces. Then, these scenes should be adapted into a performance that uses three distinct but interrelated stages. Next, drawing of an abstract diagram that shows the progression of the scenes in relation to these distinct stages is asked. Students should think of the movement and interaction between the stages as the scenes unfold.

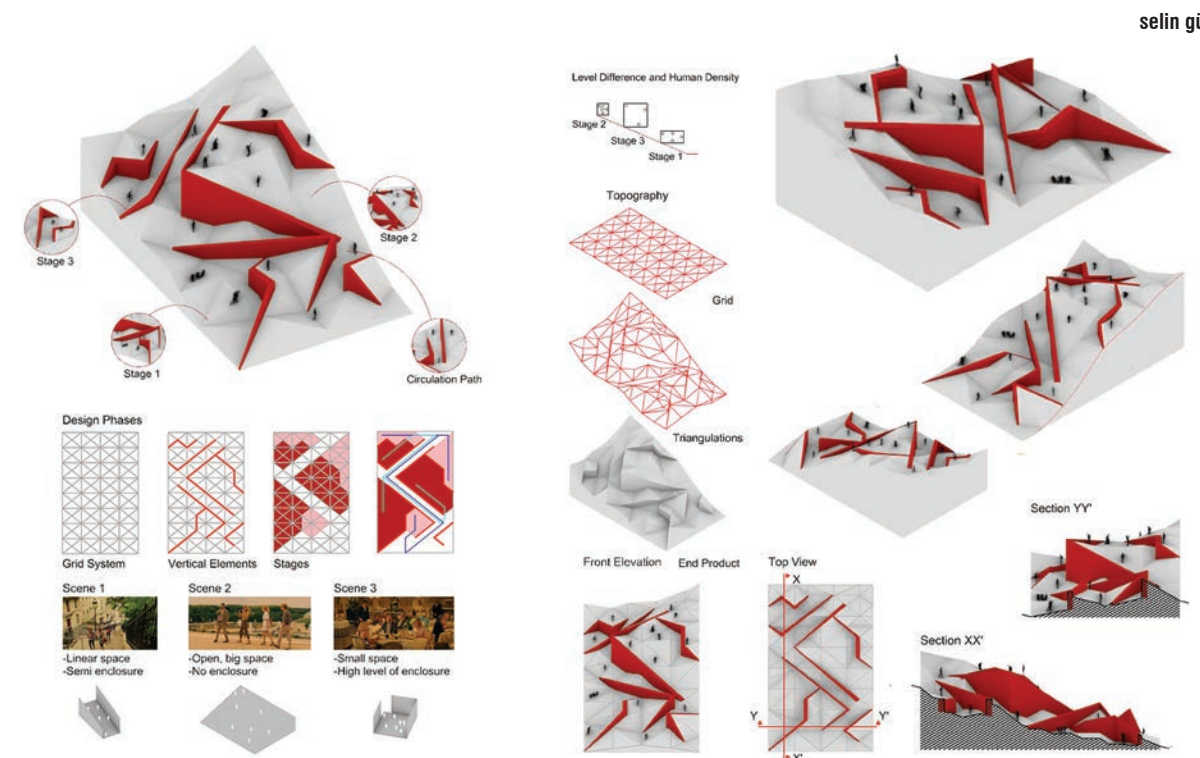
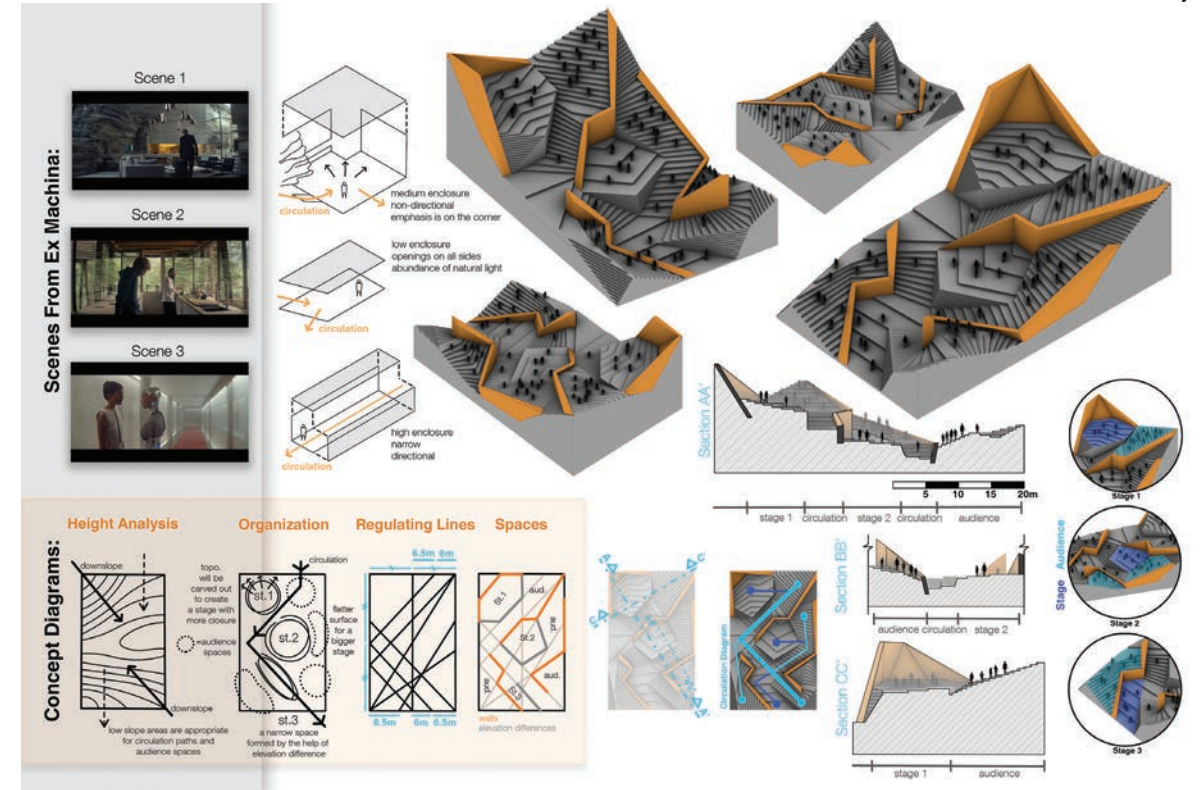
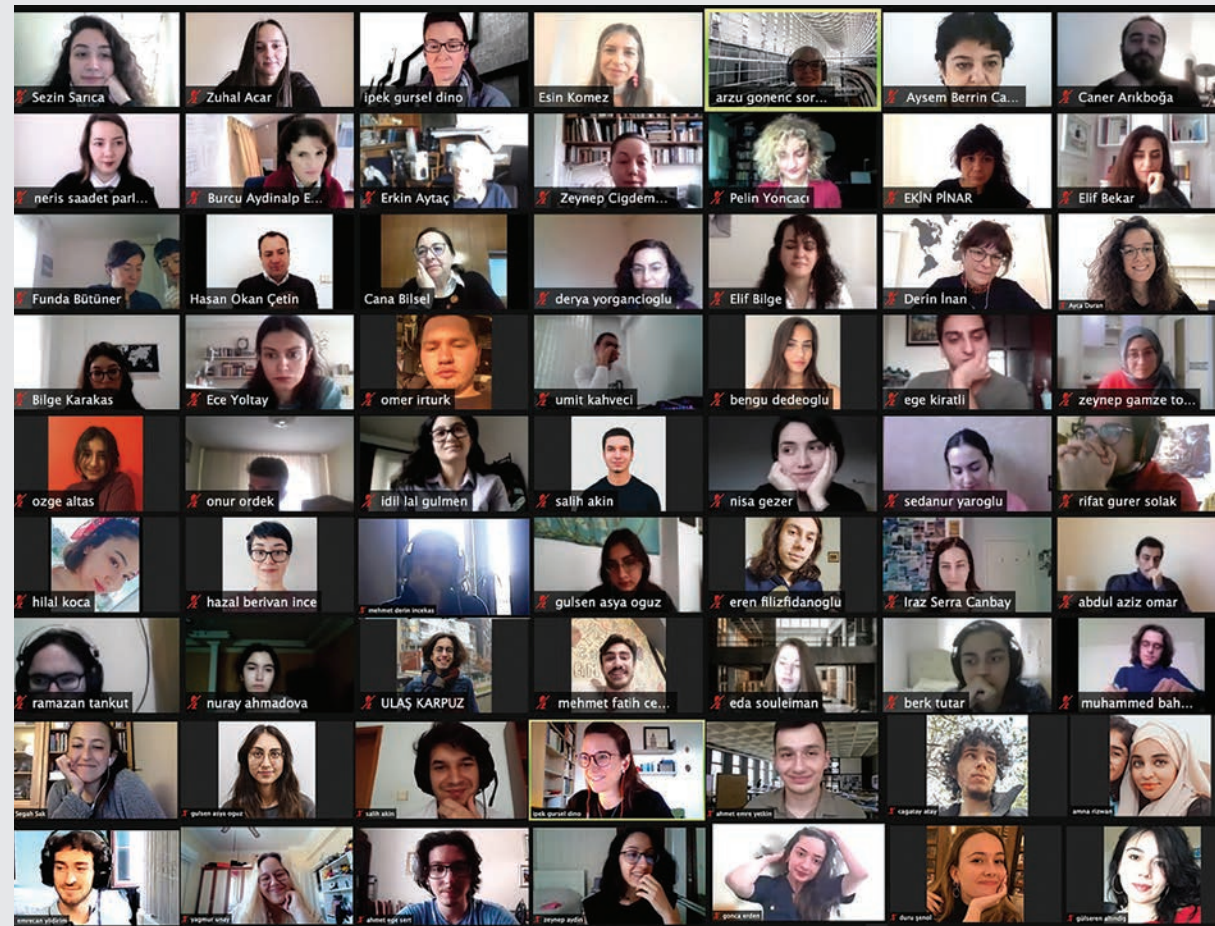
Step 2: Based on the site information assigned to students, design of a topography featuring at least three stages and vertical planar elements with tectonic qualities is asked. The design should focus not on the set design of the stages, but on the dimensions and placement of the stages as well as their relationship to the topography, to the audience, to the vertical planar elements and to each other. As a tectonic element, vertical planar elements should contribute to the definition of the stages and organize the circulation of both the performers and the audience among these stages. Different surface qualities of the topography should be indicated. Consideration of the design of the vertical planar elements and the topography not as separate processes but as mutually defining entities is essential. The ways in which the former is articulated should respond to the articulation of the latter, and vice versa.

toposenografi

Topografya, mekânları, olayları ve hareketi organize etme potansiyeline sahip olduğu için mimari tasarımın ayrılmaz bir bileşenidir. Bu ödevde öğrencilerden toposenografi diğer bir deyişle hem performans sanatçılarının hem de seyircinin aktivitelerini barındırabilecek bir topografyayı tasarlamaları istenmektedir.

Adım 1: Öğrencilerden bir film seçmeleri ve bu filmde seçtikleri üç mizansenin farklı mekânlarla olan ilişkilerini düşünmeleri istenir. Daha sonra, bu mizansenler, birbirinden farklı ama birbirine ilişkili üç sahneyi kullanan bir performansa uyarlanmalıdır. Ardından, sahnelerin bu farklı mizansenlere göre ilerleyişini gösteren soyut bir diyagramın çizilmesi istenir. Öğrenciler mizansenler birbiri ardına ilerledikçe sahneler arasındaki hareketi ve etkileşimi düşünmelidir.

Adım 2: Öğrencilere verilen saha bilgilerine göre en az üç sahne ve dikey düzlemsel öğeler içeren tektonik niteliklere sahip bir topografya tasarlamaları istenmektedir. Sahnelerin set tasarımına değil, boyutlarına ve yerleşimine, ayrıca bunların topografya, izleyici, dikey düzlemsel elemanlar ve birbirleriyle olan ilişkilerine odaklanılmalıdır. Tektonik bir unsur olarak dikey düzlemsel elemanlar, sahnelerin tanımlanmasına katkı sağlamalı ve hem sanatçıların hem de seyircinin bu sahneler arasındaki dolaşımını düzenlemelidir. Topografyadaki farklı yüzey kaliteleri gösterilmelidir. Dikey düzlemsel elemanların tasarımının ve topografyanın aynı süreçler olarak değil, birbirini tanımlayan varlıklar olarak düşünülmesi esastır. İlkinin biçimlenmesi, ikincisinin biçimlenmesine yön verilmelidir ve bunun tersi de geçerlidir.



THE GREAT GATSBY

STAGE 1

- Outdoor space
- Radial organization
- Depressed ground
- Monumental scale
- Artificial and natural light
- High human density

STAGE 2

- Semi-enclosed space
- Transitional space
- Level difference
- Double scale
- Artificial and natural light
- Intermediate human density

STAGE 3

- Highly enclosed, indoor space
- Transitional space
- Linear organization
- Human Scale
- Artificial light
- Low human density

DESIGN PHASES

Diagram, Form of the site, Flat form, SubD manipulation, Smoother form, Reconciling the organic form with generic reference, Reference with axes

Scale of the stages, **Human density**, **Enclosure and illumination**, **Form elevation**

STAGE 1 Scale = Enclosure = Illumination = Inclination =
STAGE 2 Scale = Enclosure = Illumination = Inclination =
STAGE 3 Scale = Enclosure = Illumination = Inclination =

hazal berivan ince

CIRCULATION

TOPOGRAPHICAL OPERATIONS

More inclination to come out the ultimate enclosure
 Section AA'
 Topography is directed by the vertical elements
 Section BB'
 Creating level difference for the stage
 Section CC'
 Section DD'

çağatay atay

FILM: INTO THE WILD

Scene 1, Scene 2, Scene 3, Scene 4

Altitude Comparison of the Scenes

Design Process

Grid Plan, Main Circulation Path, Scenes and Audience Places, Whole Design with Transition Spaces, Placement of Tectonic Elements

Section YY', Section ZZ', Section XX', Section DD', Section BB'

ilgin çorbacı

Movie: Moonrise Kingdom by Wes Anderson

Scene #1: semi-open space, transitory space, low human density, narrow space

Scene #2: enclosed space, high human density, wide space

Scene #3: open space, restricted space for single human, narrow space

Design Phases

Initial dimensions, Organization, Releveling, Triangulation

Regulating Lines, Vertical Elements, Spaces, Audience Circulation, Performers Circulation

Sections

Section AA', Section BB', Section CC', Section DD', Section EE'

Performers, Audience

nisa gezer

Scene 1: Film: The Lobster, Yorgos Lantimos

Scene 2: open space and narrow space together, slaggy road for level difference, natural lighting, high altitude

Scene 3: indoor space, fully enclosed space, artificial lighting, large space

Sections: AA', BB', CC', DD', EE'

Steps: Entrance, Grid Reference, Topography Line C, Triangulation, Vertical Planar Elements

Diagram, Grid References, Regulating Lines, Audience and performance stages

Progression of the scenes, Human density and level difference, Enclosure Levels

architectural design **studio**

2

Students/Öğrenciler

Adeline Uwingeneye . Ahmet Çetin . Ahmet Fehmi Elmas . Ahmet Rasim Alçay . Aleyna Sarışen . Ali Özkaya . Ali Alp Sayın . Ali Berke Derinkaya . Alper Enes Ceylan . Anıl Sidar İldan . Aran Jahandideh . Arda Fidansoy . Arda Sıvıçoğlu . Armanc Varan Akdemir . Aslı Gençtürk . Aslı Deniz Karakoç . Aylar Afsharizand . Ayşe Gül Kaya . Baraa Alkhatay Afadar . Başak Elmas . Batuhan Yılmaz . Bengisu Nalinci . Bengisu Sağmaner . Beril Avcıoğlu . Berkay Aydın . Berke Kaya . Berna Ateş . Betül Dinç . Beyza Türkozan . Beyza Özdemir . Beyzanur Yüksel . Bilge Sökmen . Bushra Shennar . Büşra Aydın . Çağdaş Ata Eminağaoğlu . Canberk Ulus . Cansu Kaynarca . Ceren Harmancı . Cihan Ay . Cihat İlkbahar . Damla Turgut . David Mutombo . Deniz Durmuş . Dican Deniz Köse . Dilay Aslan . Doğa Gençosmanoğlu . Doğa Deniz Yıldırım . Ece Özpınar . Ece Özsel . Ece Pekuz . Ece Berfe Bektaş . Eda Gökalp . Efekan Doğanay . Ege Engin . Ekin Tezel . Elif İymen . Elif Didem Demir . Elif Nur İpek . Emin Amir Khanov . Emine Tanrıkut . Emir Burak Şen . Emre Göç . Emre Kozan . Eren Özyol . Erkan Yücel Topçu . Esmâ Nur Karagözoğlu . Esra Süer . Evgeniya Ece Tektepe . Eylül Çavuşoğlu . Farah Habash . Fatıma Asena Korkmaz . Fatma Mete . Fatma Ece Gürsoy . Fawzya Khaled A. Ewiss . Furkan Cevher . Gehad Salah E. E. Ali . Gülnihal Şahin . Hatice Müge Kaynarca . Hilal Doğaner . Hüseyin Emre Keçeci . İbrahim Eraslan . İdil Bilici . İlmken Verda Azkar . İrem Aslanbaş . İrem Aydın . İsmailcan Karaca . Kaan Postacı . Kaan Kantar . Kadir Galip Özcan . Kioumpra Giounous Chalil . Korcan Koç . Kutay Bayhan . Kuzey Can . Lala Garayeva . Marım Elimam G. M. Abdelhalim . Massa R. S. Albeshir . Mehmet Kaplan . Mehmet Han Beraa Kıcıroğlu . Melisa Akyol . Melisa Domanic . Melodi Birgen . Meltem Şahin . Mert Çelen . Mert Ünal . Mert Bilgin İrmak . Merve Altuntaş . Mohamed Abdulla A. Mansour . Moustafasamir Rizk Saada . Müge Yengüner . Muhammed Alperen Özçelik . Muhammet Kaya . Mükremin Koca . Murat Kağan Güleç . Mustafa Ege Güleriyüz . Nesrin Merih Gökkaya . Nihan Sıla Ekmen . Nisa Keleş . Nurgül Hüsi . Nusret Atakan Harmancı . Oğuzhan Çelik . Oğuzhan Kaya . Osman Gelmez . Öykü Dila Alp . Özgür Turgut . Özgür Çamoğlu . Özgür Hikmet Varol . Saadat Adylbek Kyzy . Safa Ebrar Bozkurt . Selen İlhan . Sena Nur Cabadağ . Şeyda Yücel . Su Öykü Usman . Sueda Aktepe . Suhenda Demir . Şule Elmas . Talha Boz . Tamilla Ahmadli . Taylan Çelik . Togay Türker Kahveci . Tolga İnal . Tuba Ünal . Tuğçe Zeren . Ufuk Tanyeri . Yeliz Edzhe Dzshoshkun . Zeynep Büşra Bekar . Zeynep Ezgi Oğur . Zeynep Rana Akyol

Arch 201 Architectural Design I

Ela Alanyalı Aral + İnci Kale Basa + Eren Başak + Meral Özdengiz Başak + Gizem Deniz Güneri Söğüt + Orhan Uludağ + Sibel Yıldırım Esen + Ömer Faruk Alp + Bengisu Derebaşı + Serdar Erişen + İrem Hafız + Gülnur Güler Kavas + Nihan Büşra Kezer + Egemen Berker Kızılcın + Ensar Temizel

A Living/Working Unit For Lake Research Institute

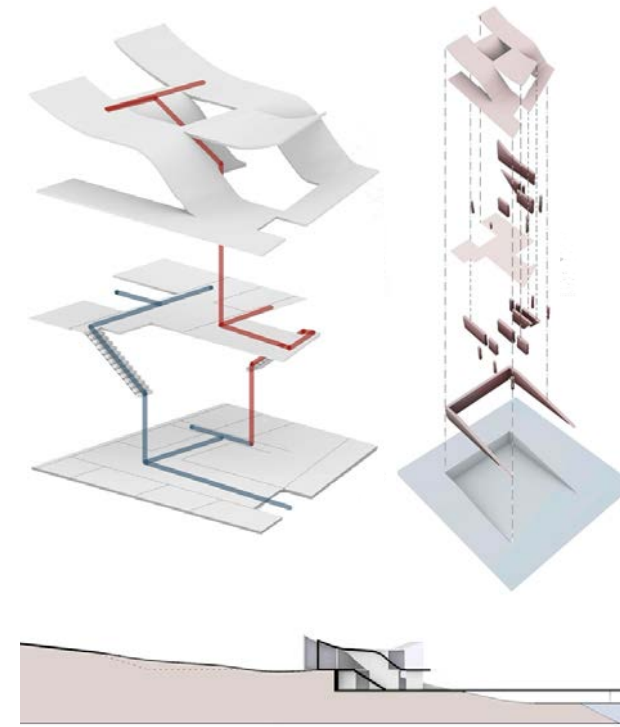
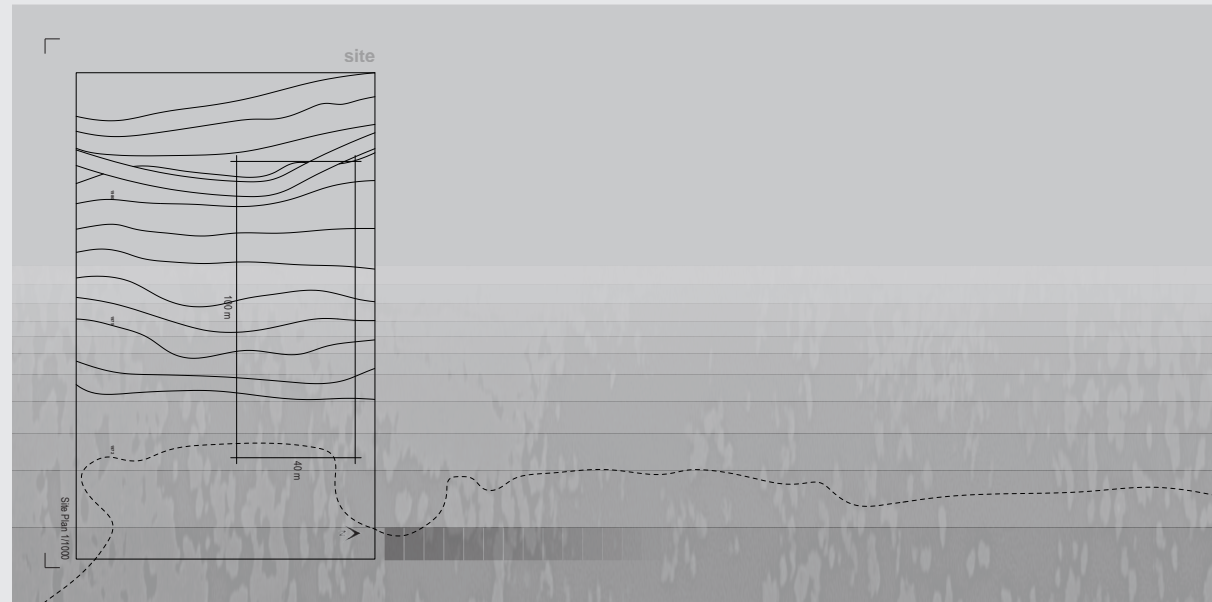
The final project of Architectural Design Studio I concentrates on comprehending and responding to both the programmatic and the anthropometric requirements in architectural design in the context of a living unit which portrays also a working milieu. Located in nature by the lakeside, this unit will accommodate a researcher from (METU) Lake Research Institute who will explore the area.

The togetherness of living and working brings about a programmatic diversity by including both stable and flexible / adaptable spaces. In that frame, the living / working unit will comprise a work area besides a living room, a kitchen, two bedrooms and two bathrooms, and is also expected to have a porch and a balcony / terrace. The site is on the western coast of Gölbaşı and students are invited to develop their proposals in accordance with the qualities of this very special area. The proposed structure should integrate the potentialities of tectonic elements like walls, frames, posts, stairs, ramps, roof, openings... and their inter-relationships for comprehensive architectural space(s).

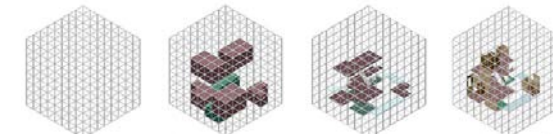
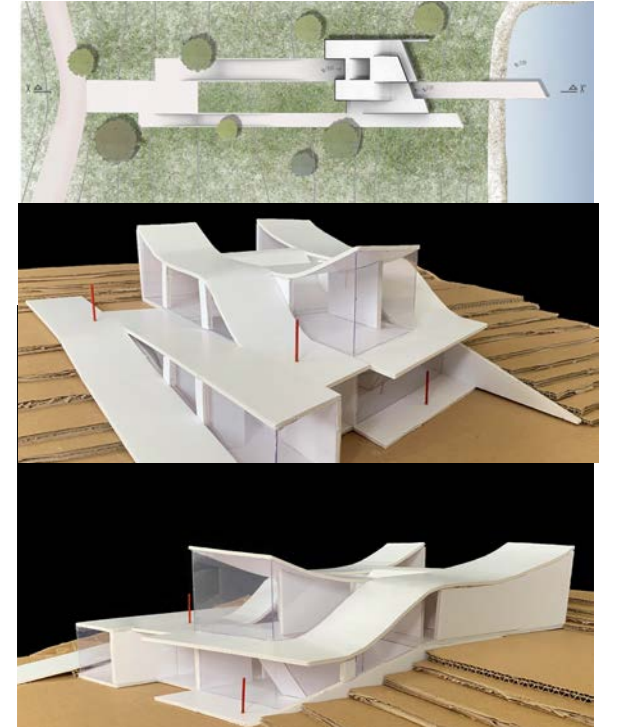
Göl Araştırma Enstitüsü İçin Yaşama/Çalışma Birimi

ARCH201 Mimari Tasarım Stüdyosu, mimari tasarımın hem programatik hem de antropometrik gerekliliklerini, aynı zamanda bir çalışma ortamını da betimleyen bir yaşam birimi bağlamında kavramaya ve yanıtlamaya odaklanıyor. Göl kenarında doğa içinde yer alan bu birim, bilimsel çalışmalar yürütecek olan Göl Araştırma Enstitüsü'nden bir araştırmacıyı barındırmayı amaçlıyor.

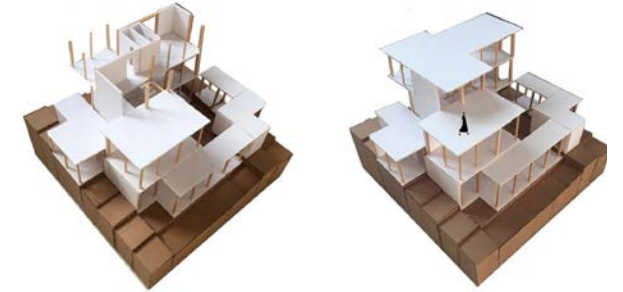
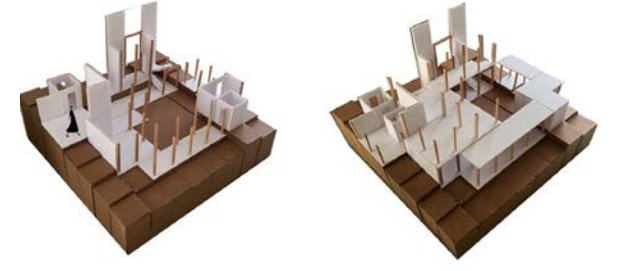
Yaşama ve çalışmanın birlikteliği, hem durağan hem de esnek/değişken mekânları bünyesinde barındırarak program çeşitliliğini beraberinde getiriyor. Bu çerçevede yaşam/çalışma ünitesin günlük kullanım alanı yanında bir mutfak, iki yatak odası ve iki banyo ile bir çalışma alanından oluşması ve yarı açık bir giriş alanı yanında balkon/terasa sahip olması bekleniyor. Arazi Gölbaşı'nın batı kıyısında konumlanıyor. Öğrencilerden bu özel alanın niteliklerine uygun olarak önerilerini geliştirmesi istenmiştir. Önerilen yapı, duvarlar, çerçeveler, merdivenler, rampalar, çatı, açıklıklar gibi tektonik elemanların potansiyellerini ve bu elemanların zengin mimari mekânlar kapsamında birbirleriyle ilişkilerini içermelidir.



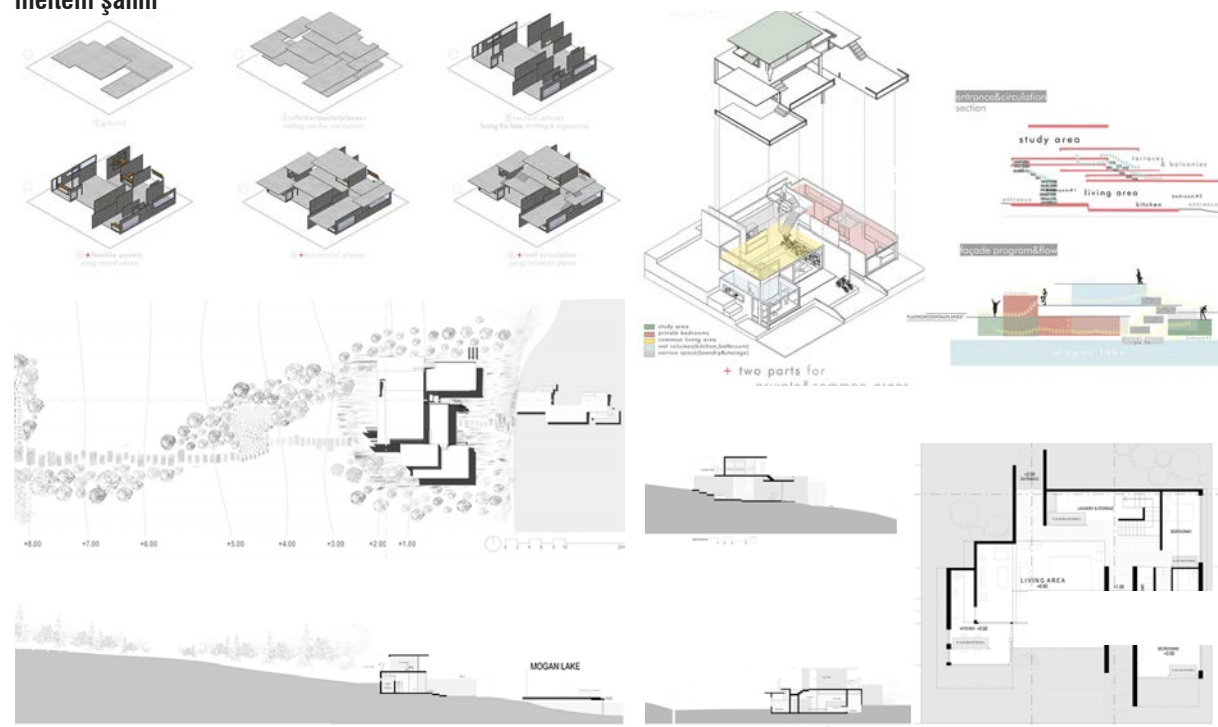
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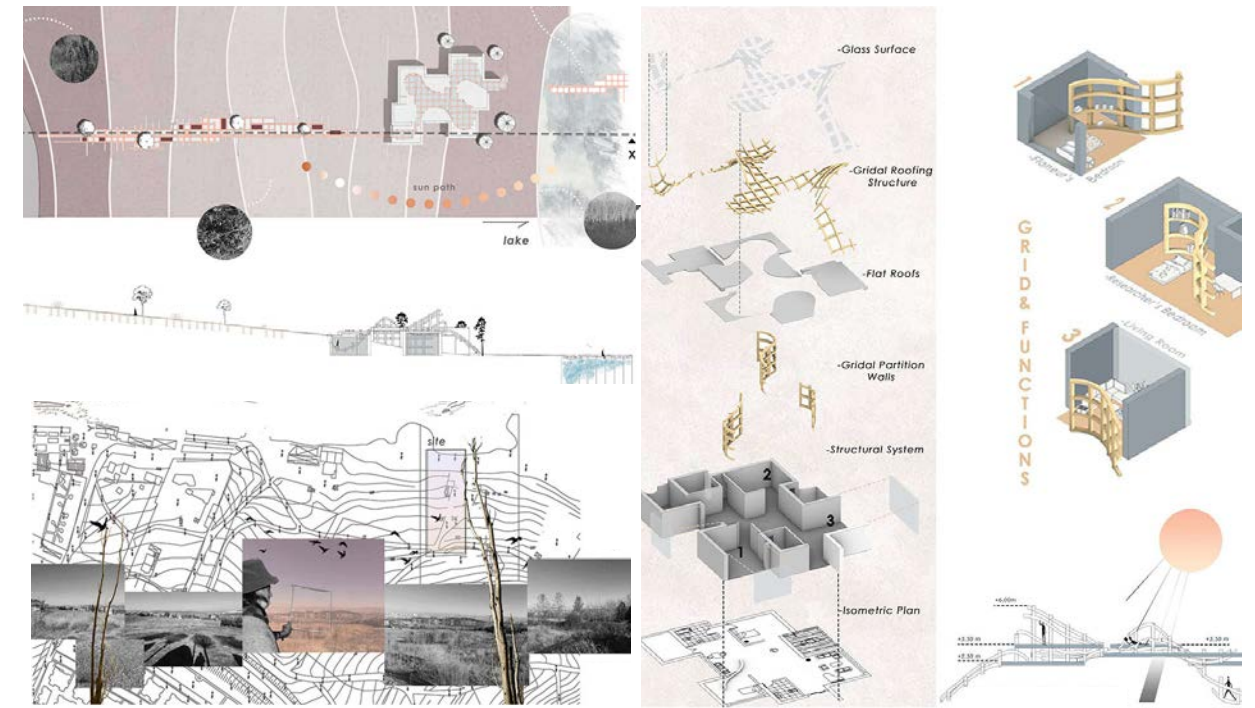
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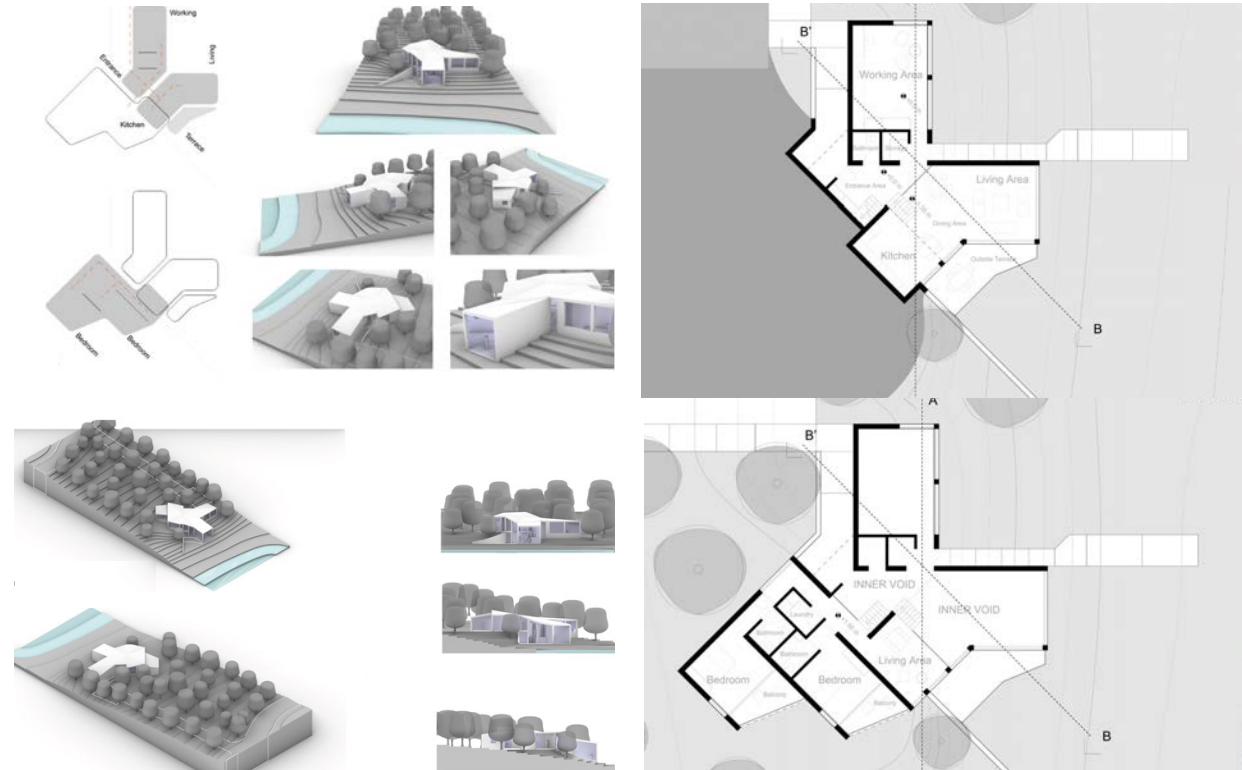
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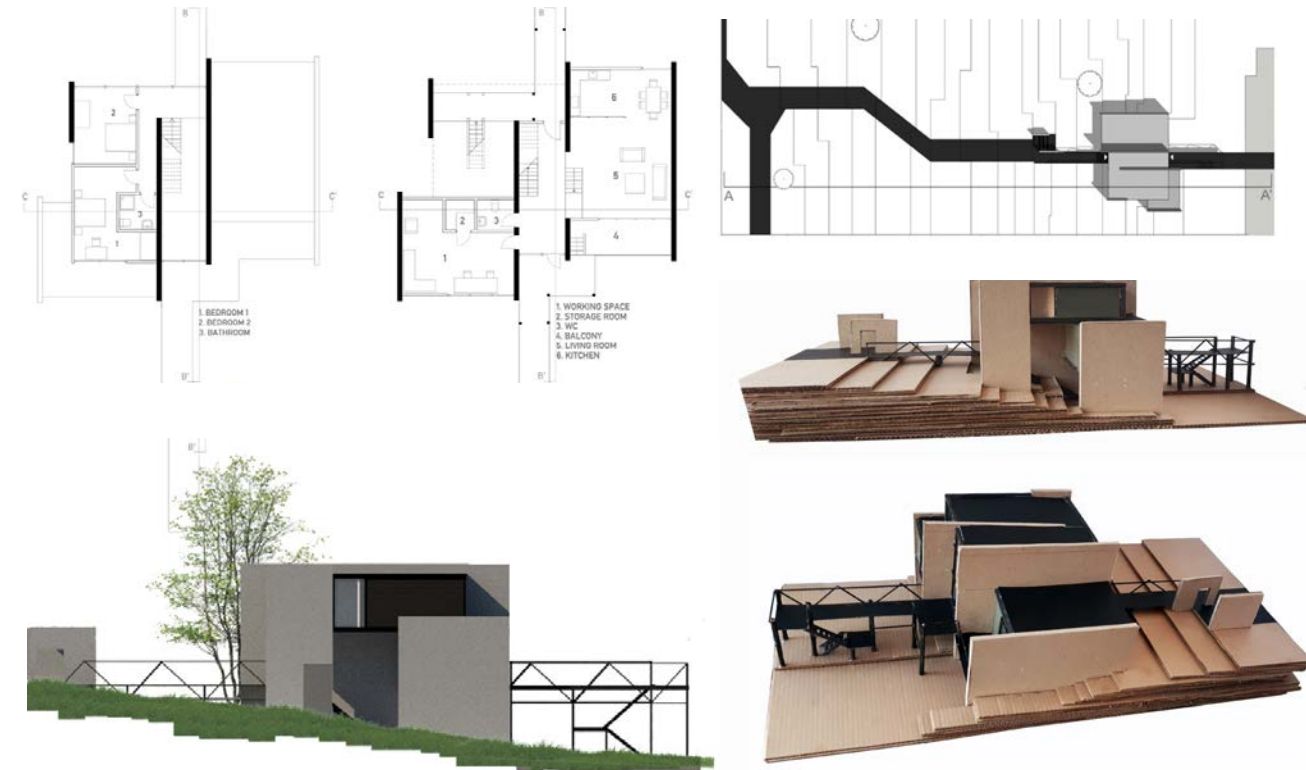
selen ilhan



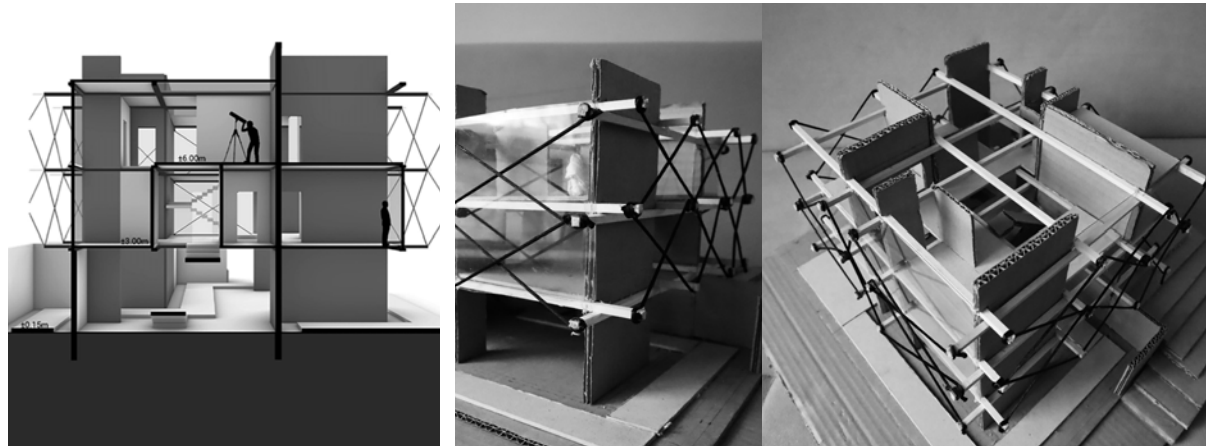
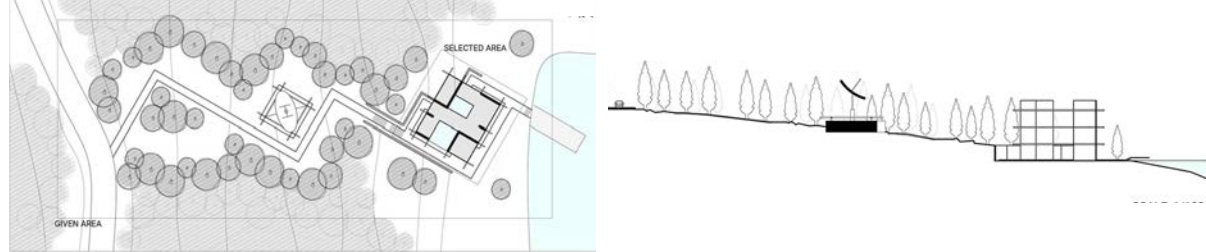
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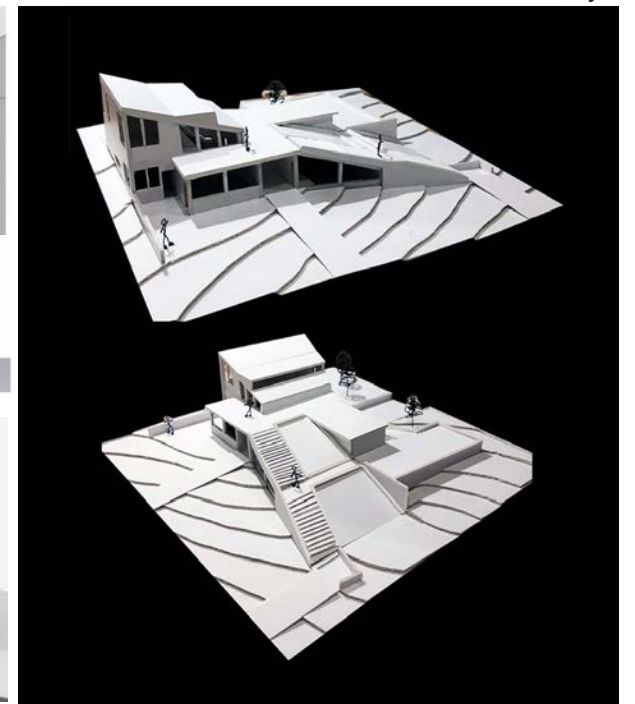
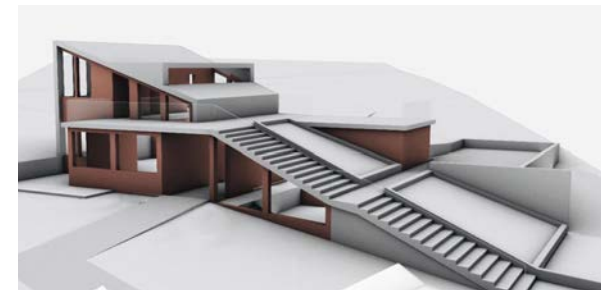
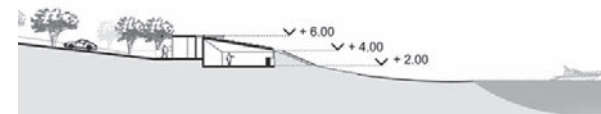
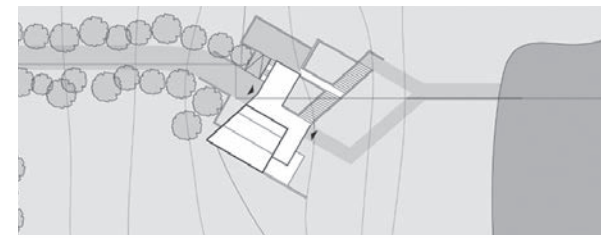
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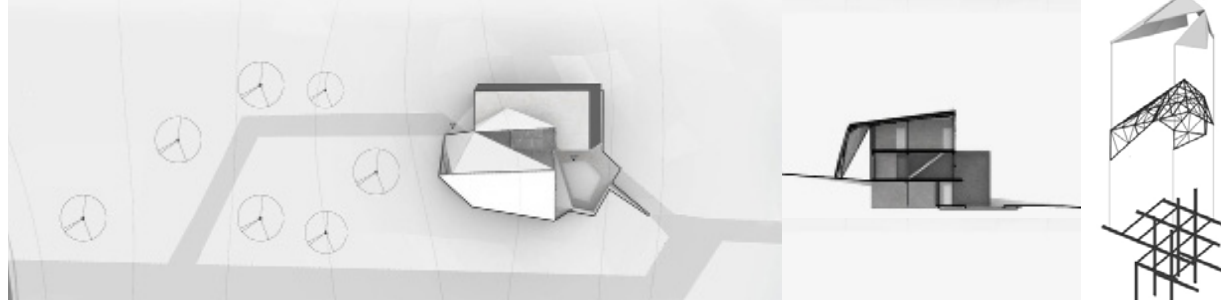
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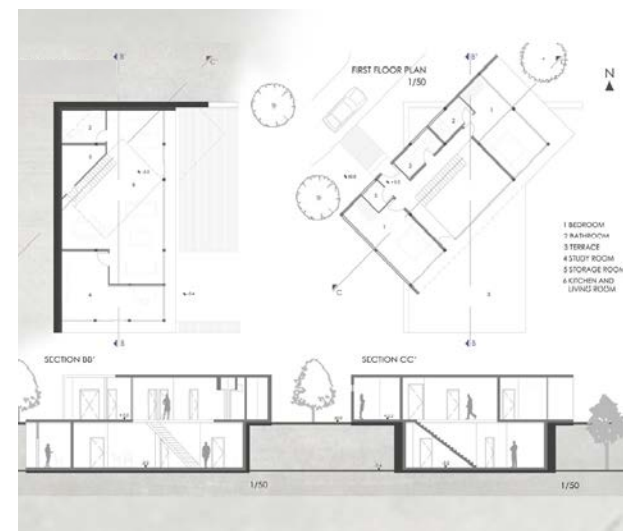
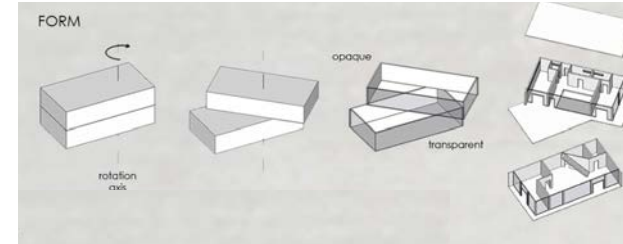
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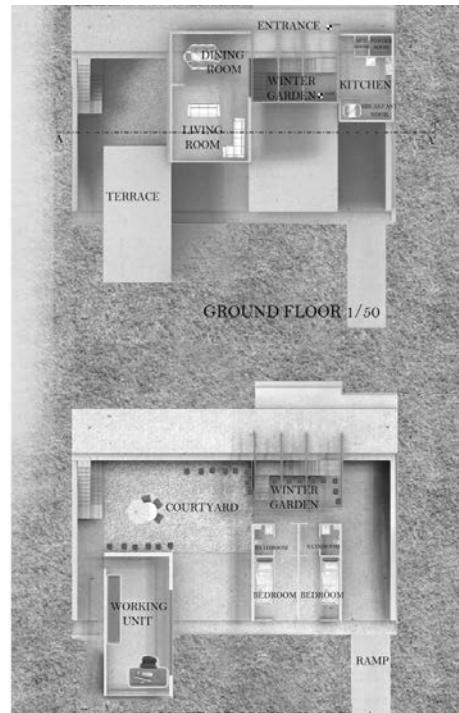
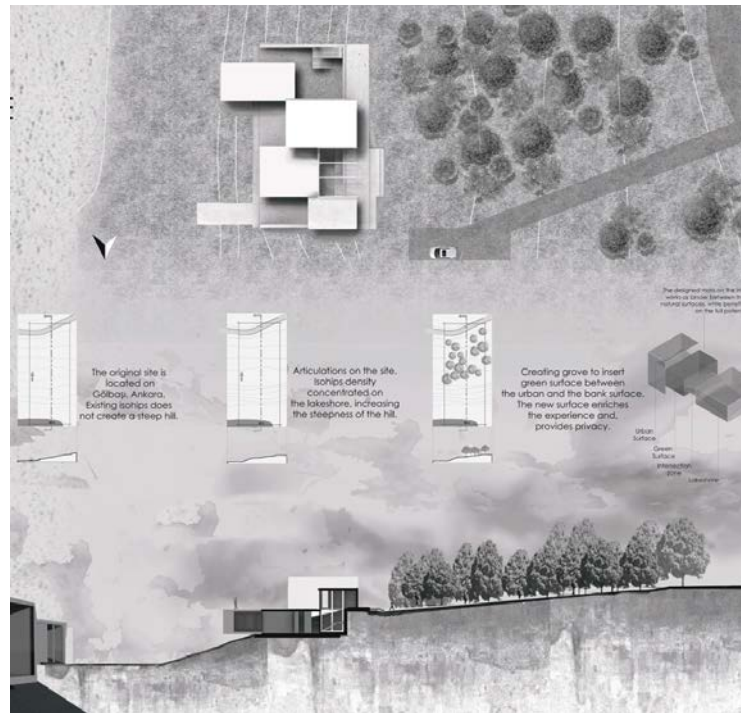
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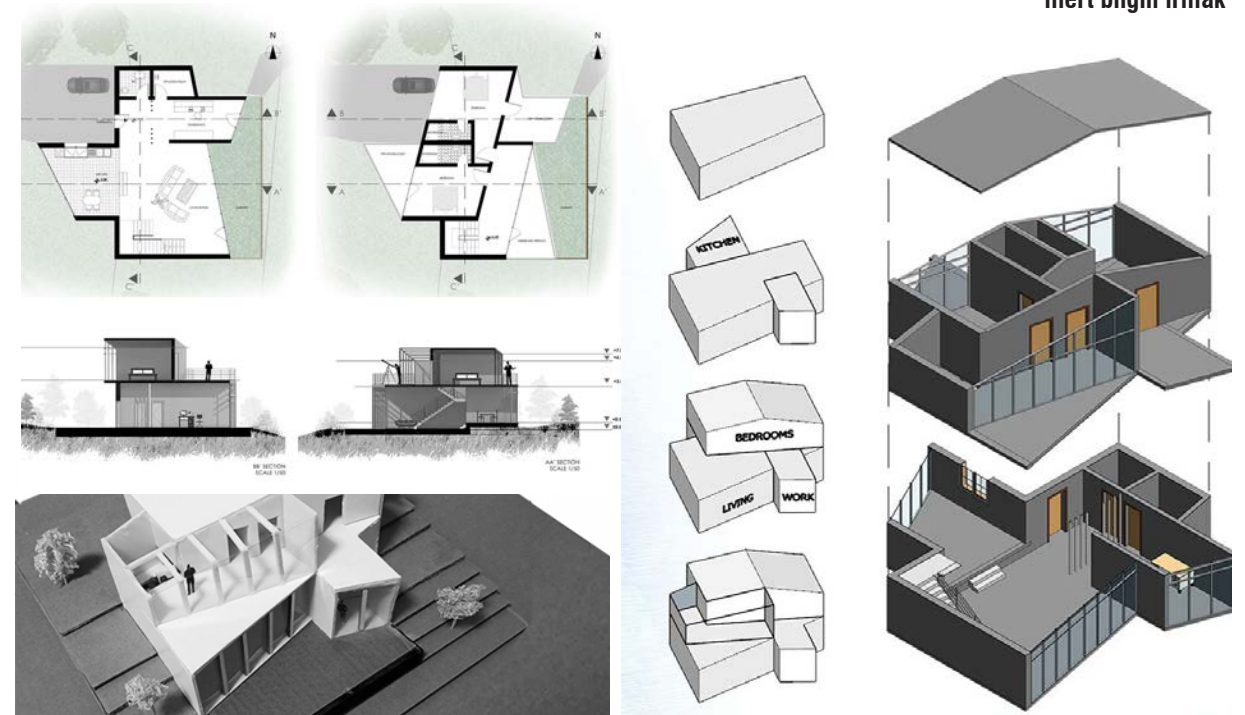
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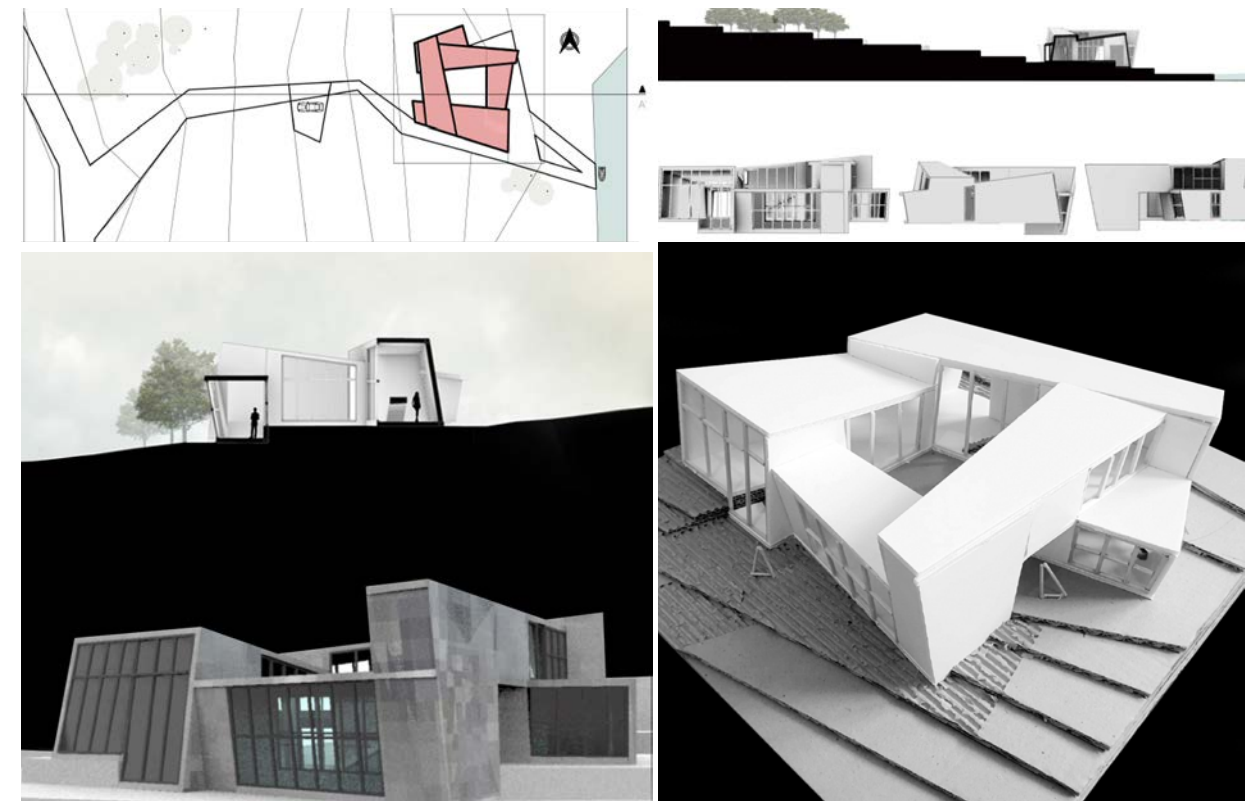
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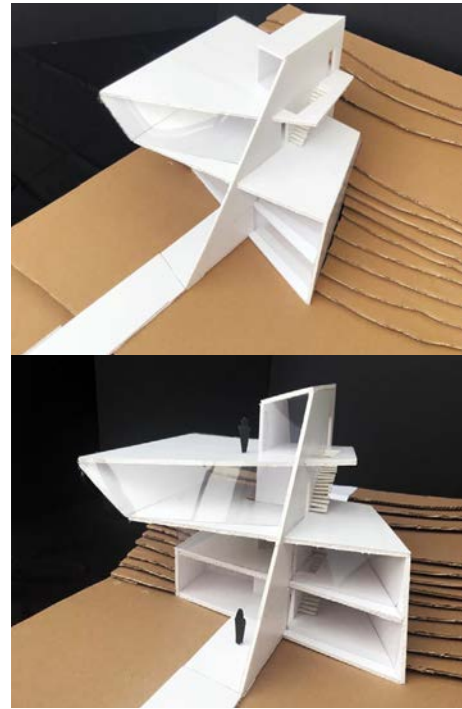
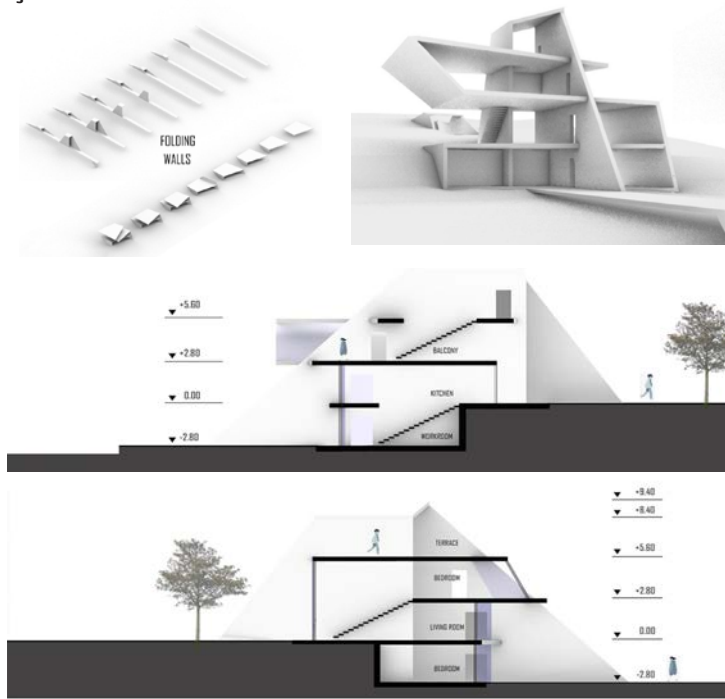
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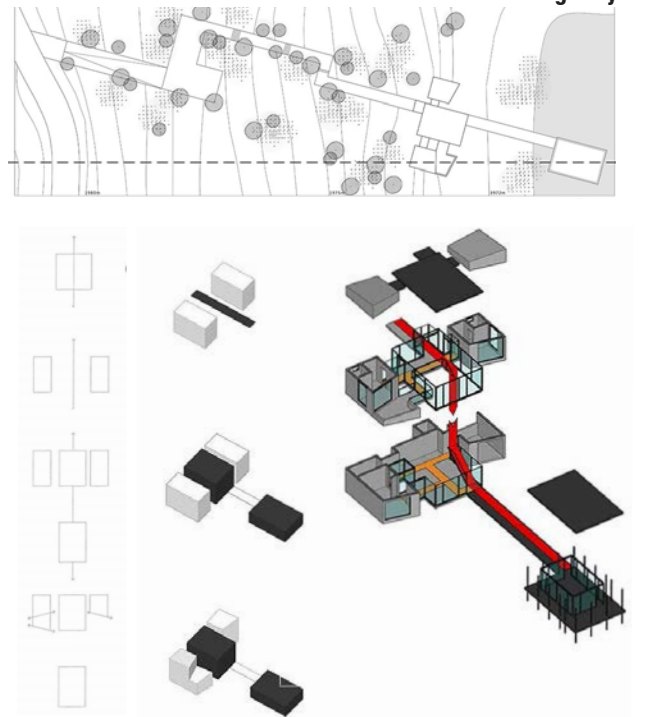
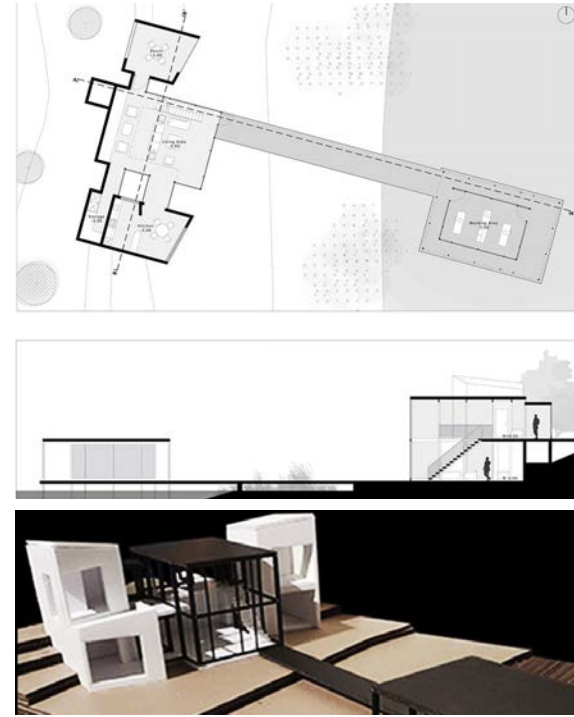
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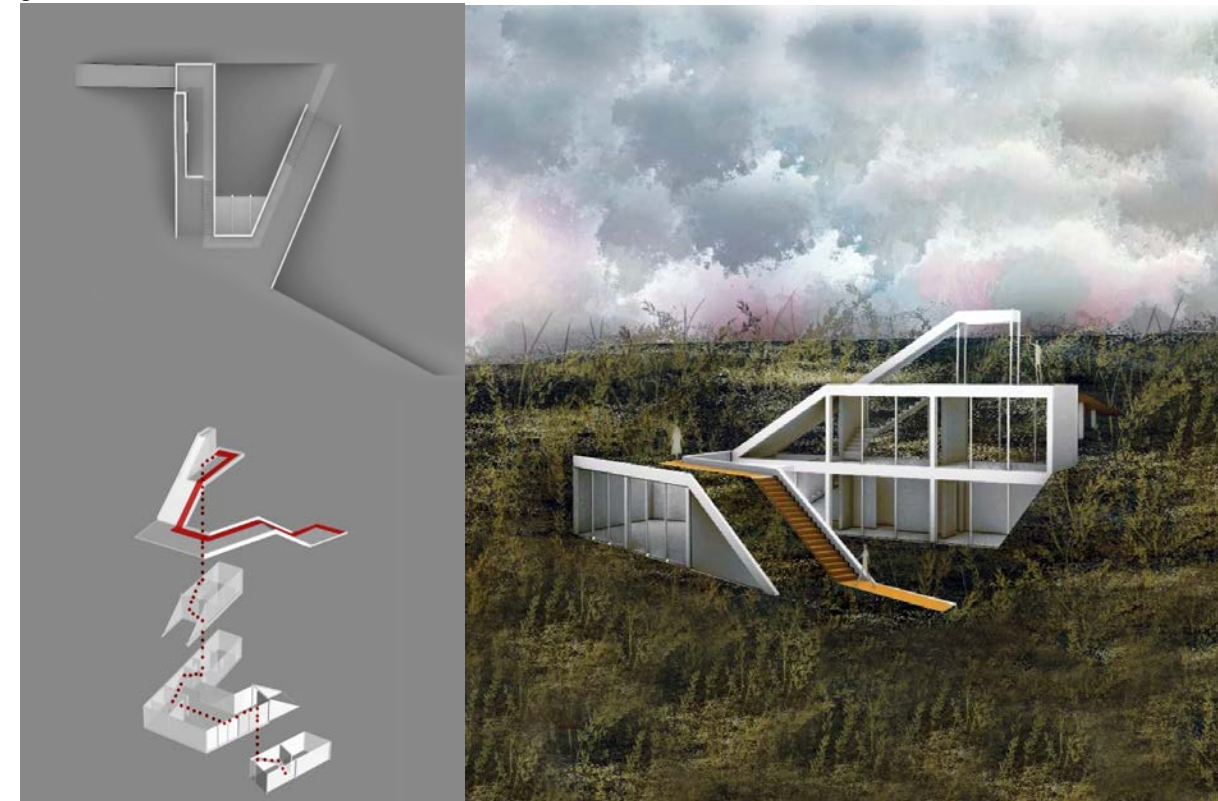
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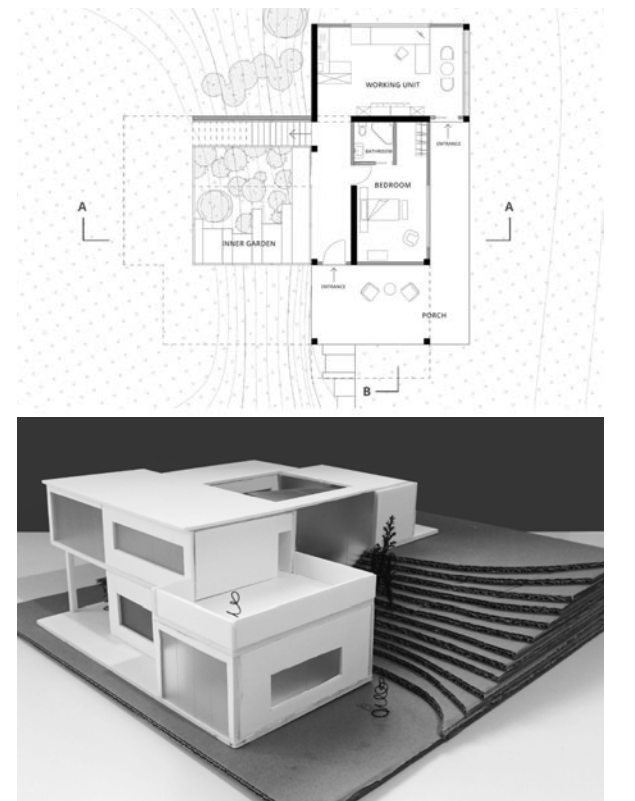
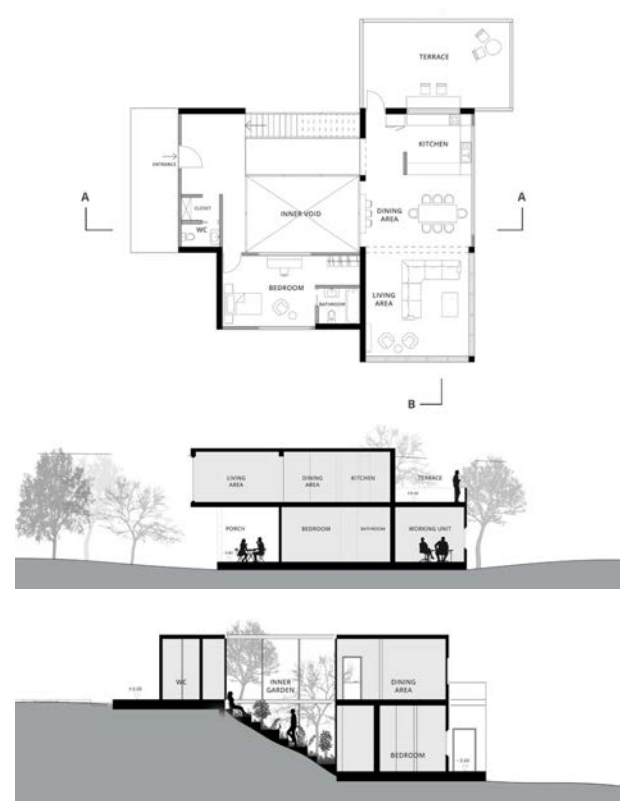
efekan doğanay



gehad se ali



irem aslanbaş



Arch 202 Architectural Design II

Ela Alanyalı Aral + İnci Basa + Sibel Yıldırım Esen
Eren Başak + Gizem Deniz Güneri + Meral Özdengiz + Orhan Uludağ
Bengisu Derebaşı + Egemen Berker Kızılcan + Ensar Temizel
Gülnur Güler + Hatice Bıyık + İrem Hâfız + Nihan Büşra Kezer

WARM-UP:

An Info-Booth In An Urban Setting

At the very beginning of the term, Architectural Design Studio 2 welcomes students with a short project. A warm-up project, an info-booth that will be located in a public space such as a square, a park or a street of a city of their own choosing is asked to be designed in groups of two. The structure is expected to contribute to the everyday life of the citizens with regard to its use. It may serve for the purpose of providing information on issues such as - but not limited to - pandemic, urban history / ecology / architecture, recycling, wellness etc. The structure is expected to house only one personnel and its overall volume should not exceed 40m³.

Kentsel Ortamda Bir Bilgi Alma Kabini

ARCH 202 Mimari Tasarım Stüdyosu öğrencileri kısa bir proje ile karşılar. Öğrencilerin iki kişilik gruplar halinde, kendi seçtikleri bir şehrin meydanı, parkı ya da caddesi gibi kamusal bir alanda yer alacak bir bilgi alma kabini tasarlama istenmiştir. Bu strüktürün kullanım açısından kentlilerin günlük yaşamına katkı sağlaması beklenmektedir. Toplam hacmi 40m³'ü geçmeyen ve bir personeli barındıran bu yapının, pandemi, kentsel tarih / ekoloji / mimari, geri dönüşüm, sağlık gibi konularda sınırlı olmamakla birlikte bir bilgi verme amacına hizmet etmesi beklenir.

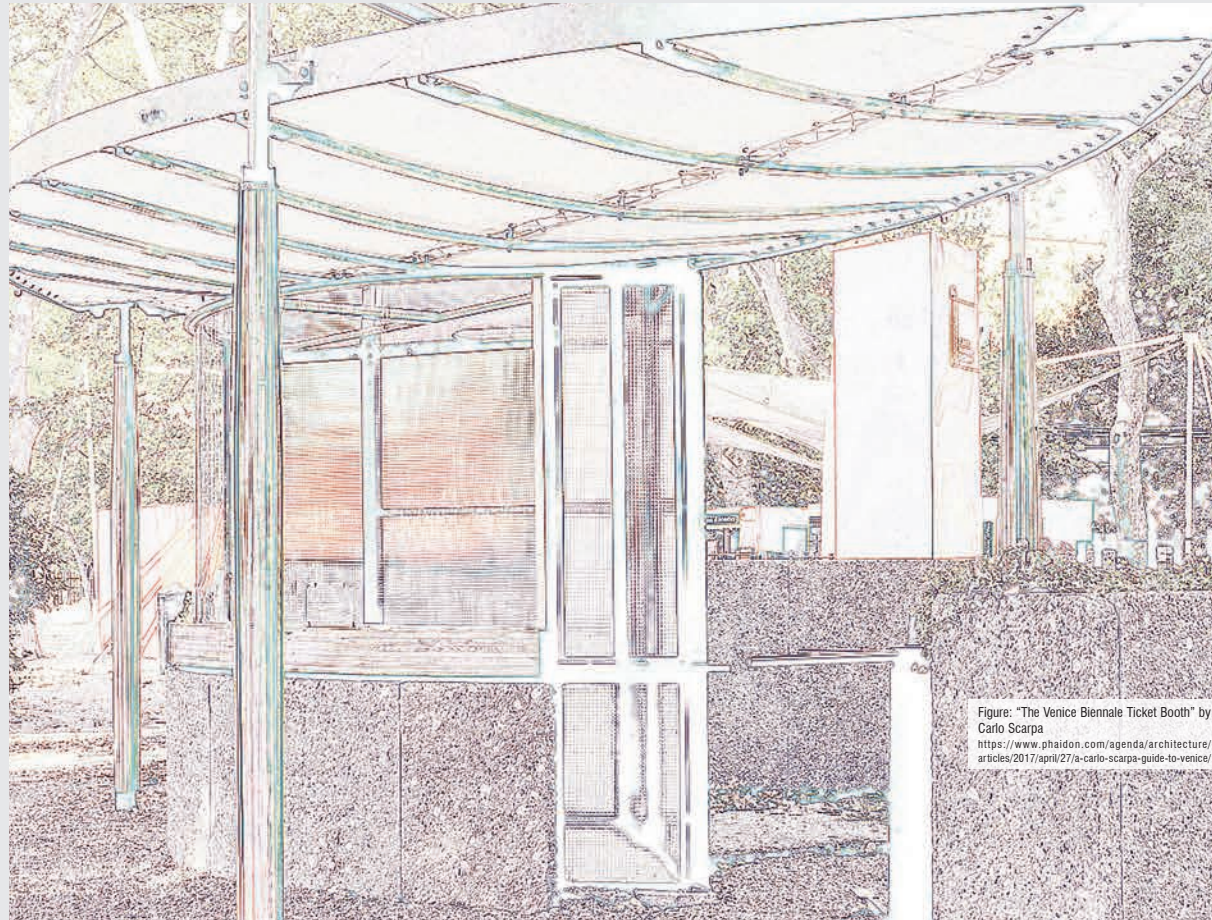
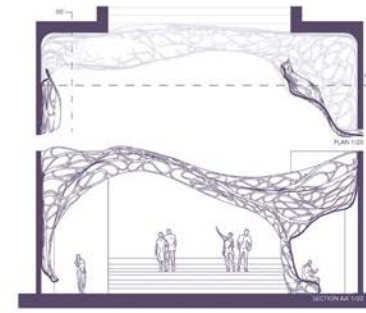


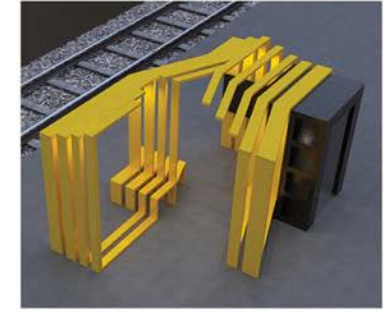
Figure: "The Venice Biennale Ticket Booth" by Carlo Scarpa
<https://www.phaidon.com/agenda/architecture/articles/2017/april/27/a-carlo-scarpa-guide-to-venice/>



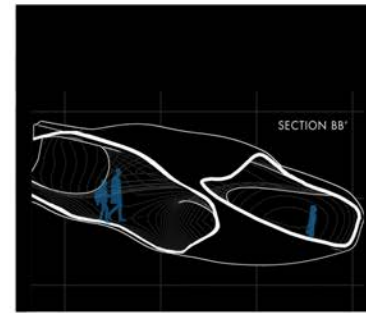
Kuzey Can - Zeynep Ezgi Oğur



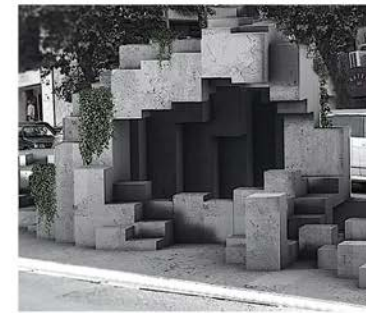
Emine Tanrıkut - İrem Aslanbaş



Özgür Turgut - Sena Nur Cabadağ



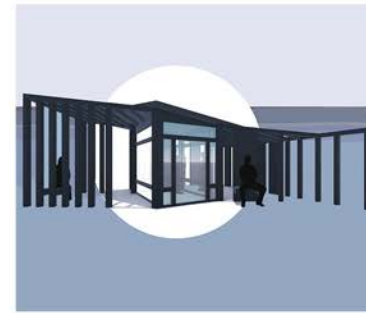
Elif Nur İpek - Fatma Ece Gürsoy



Anıl Sidar İldan - Zeynep Rana Akyol



Eren Özyol - Ufuk Tanyeri



Elif Didem Demir - Togay Türker Kahveci



Selen İlhan - Mehmet Kaplan



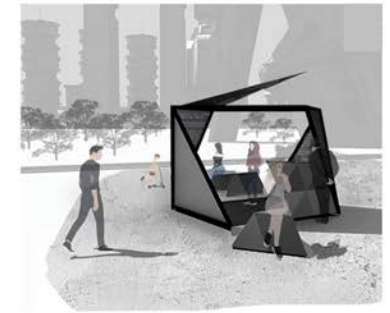
Ali Özkaya - Cihat İlkbahar



Ali Alp Sayın - Ege Engin



Aslı Gençtürk - Mert Ünal



Moustafa Saada - Aylar Afsharizand

Arch 202 Architectural Design II

Ela Alanyalı Aral + İnci Basa + Sibel Yıldırım Esen

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FINAL PROJECT

GROUP SOUTH-EAST

Engaging Community: Neighborhood Center In Bahçelievler, Ankara

Arch 202 Architectural Design II contextualizes the concept of neighborhood in the scope of a social complex in Bahçelievler, Ankara. Bahçelievler is an example of the urban development of Ankara in the early republican period, planned for the increasing population of the city. Designed by Hermann Jansen for the 1927 competition, the plan adapted a garden city approach for Ankara's future with a low-rise individual housing scheme alongside an extensive green layout.

The project site is located particularly on the intersection of two main streets with dense use. This area portrays high vitality with regards to these two active streets and the long-term use of this plot as an enclosed bazaar area for the district. In this neighborhood which is attractive in terms of cultural activities and social amenities for all user groups, the project aims to introduce a new social hub; a neighborhood center to facilitate socialization, to enrich and ease district inhabitants' lives as well as fostering the bonds between them. The intricate social life and the complexities the area offers will form a basis for the proposals. A consideration of various inhabitants in need of care and integration to the society will add significantly to the neighborhood in means of enhancing a collective spirit.

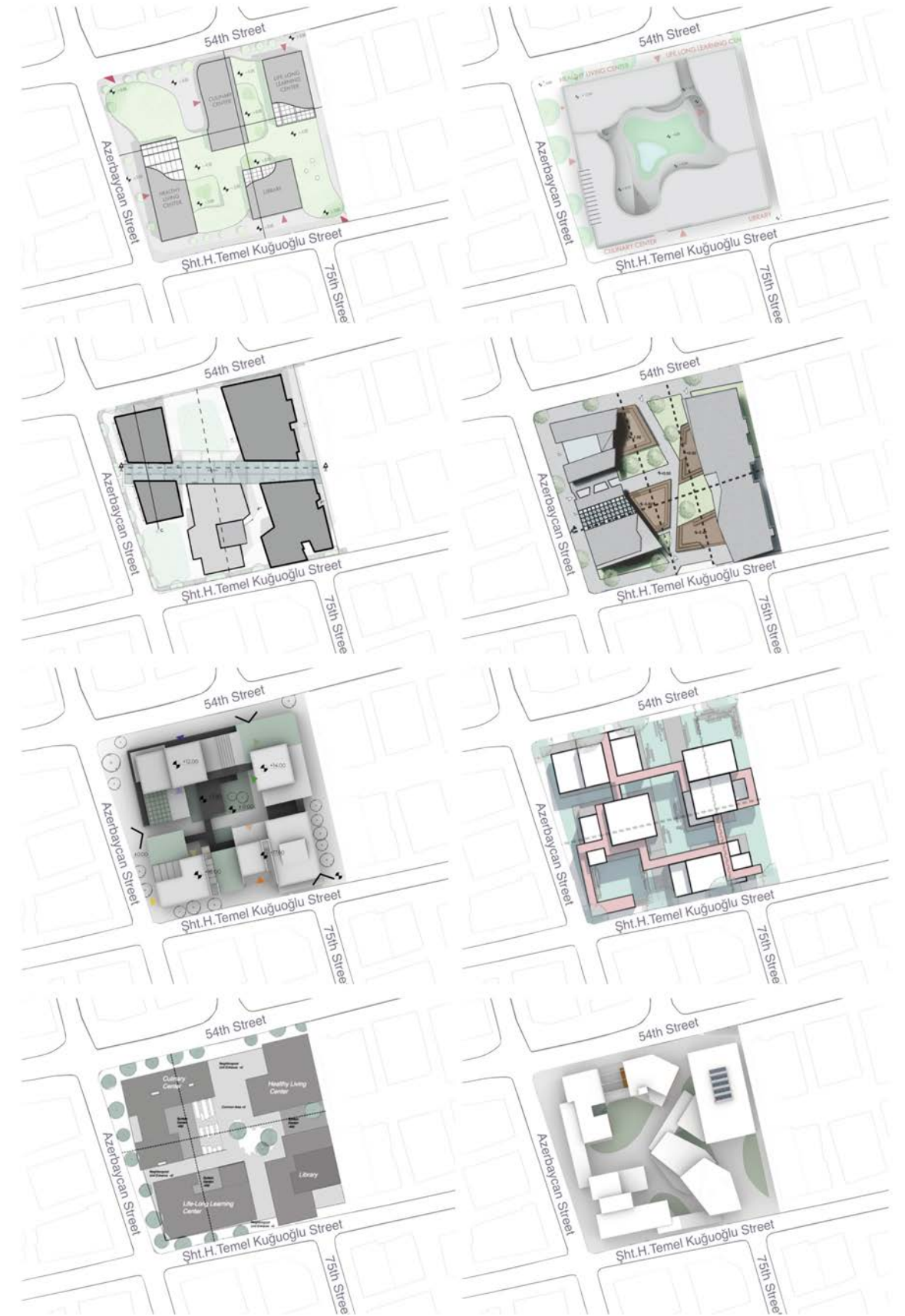
Working as groups -on site decisions- and individually -on separate but integrated units-, students are expected to design a project that highlights the social life in the neighborhood regarding the cultural complexities of Bahçelievler. Design approaches are expected to incorporate the contemporary architectural attitudes to propose novel solutions.

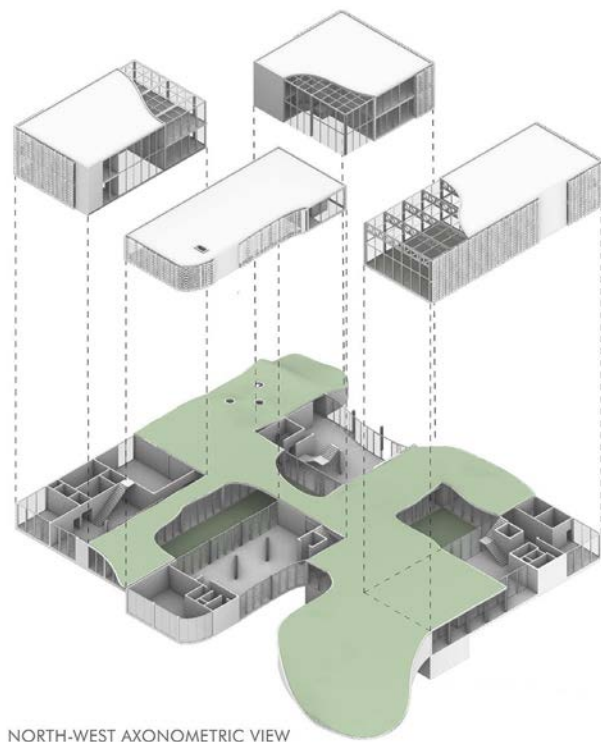
Birlikte Yaşam İçin Mahalle Merkezi, Bahçelievler, Ankara

ARCH 202 Mimari Tasarım II stüdyosu, Bahçelievler'de bölge sakinleri için tasarlanacak bir sosyal merkez kapsamında mahalle kavramını ele alıyor. Bahçelievler semti, Ankara'nın erken Cumhuriyet dönemi gelişiminin bir örneği olarak kentin artan nüfusu için planlanmıştır. Ankara kent planı yarışması için Hermann Jansen tarafından 1927'de önerilen plan çerçevesinde, Bahçelievler yoğun yeşil bir yerleşim kapsamında az katlı müstakil konut düzenini içeren "bahçe şehir" anlayışında tasarlanmıştır.

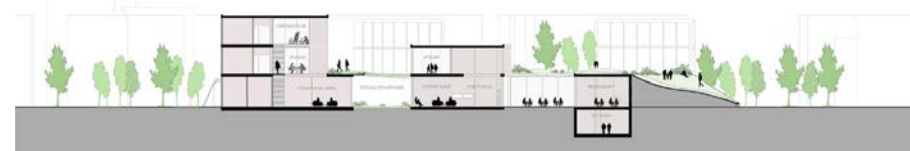
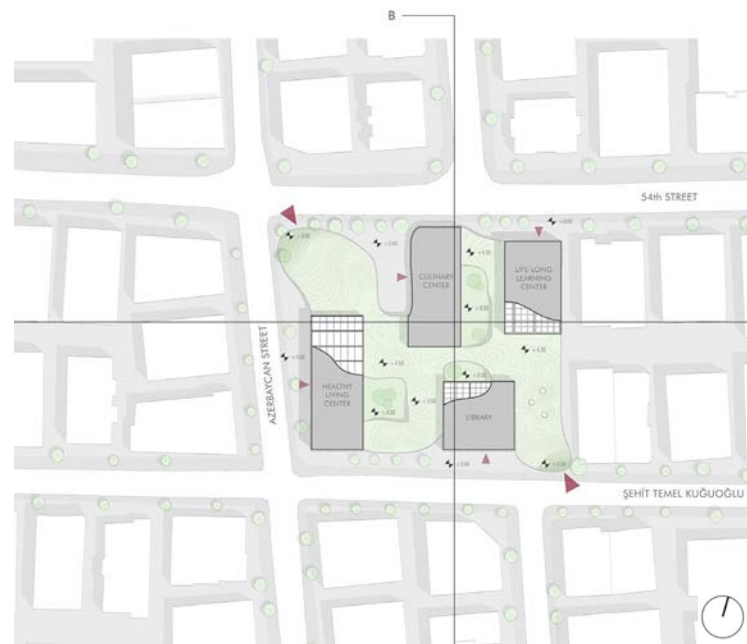
Proje alanı yoğun kullanımlı iki ana caddenin kesiştiği noktada yer almaktadır. Bu alan, gerek iki yoğun caddenin varlığı gerekse arazinin kapalı semt hali olarak uzun süreli kullanımı sebebiyle canlılık göstermektedir. Proje, kültürel ve sosyal etkinlikler açısından çekici olan bu mahallede, tüm yaş gruplarından kullanıcıların sosyalleşmelerini kolaylaştıracak, hayatlarını zenginleştirecek ve aralarındaki bağları güçlendirecek bir mahalle merkezi tasarlanmasını amaçlar. Mahallenin sahip olduğu karmaşık sosyal/fiziksel çevrenin geliştirilecek önerilere bir temel oluşturacağı düşünülmektedir. İlgiye ve toplumla bütünleşmeye ihtiyaç duyan çeşitli kesimlerin dikkate alınması, kolektif ruhun geliştirilmesi anlamında mahalleye ve mahallelilik kavramına önemli katkılar sağlayacağı düşünülmüştür.

Öğrencilerden, vaziyet planı ölçeğinde gruplar halinde, birbiriyle entegre bir şekilde çalışması beklenen alt sosyal birimlerinin tasarımında ise bireysel olarak çalışarak Bahçelievler'in karmaşıklığına cevap verebilecek ve mahalle yaşamını öne çıkaracak projeler tasarlamaları istenmiştir. Geliştirilen tasarım yaklaşımlarının, çağdaş mimari tutumlar içermesi ve özgün çözümler üretmesi beklenmiştir.





NORTH-WEST AXONOMETRIC VIEW



SECTION BB

MOUNTERRA

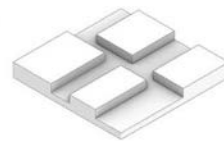
Green Surface Quality



DESIGN PHASES

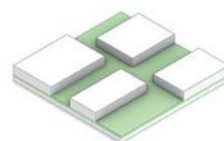
Phase 1

The units are placed with a conventional approach.



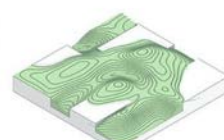
Phase 2

The green surface is introduced to city.



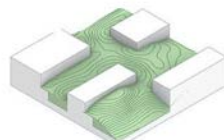
Phase 3

New green surface is elevated up, covering units until a new level of urban greenery is created.



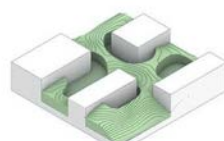
Phase 4

Above new urban green, upper levels are raised with less footprint.



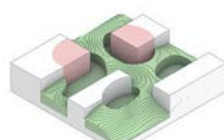
Phase 5

To improve light quality, several parts of green is subtracted.



Phase 6

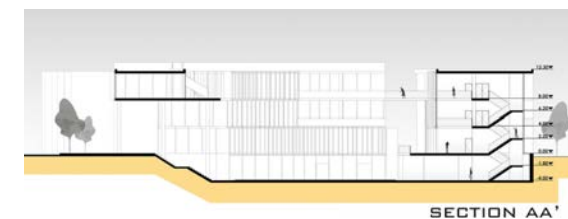
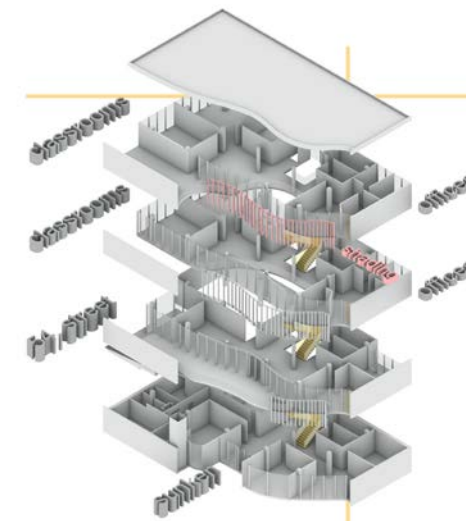
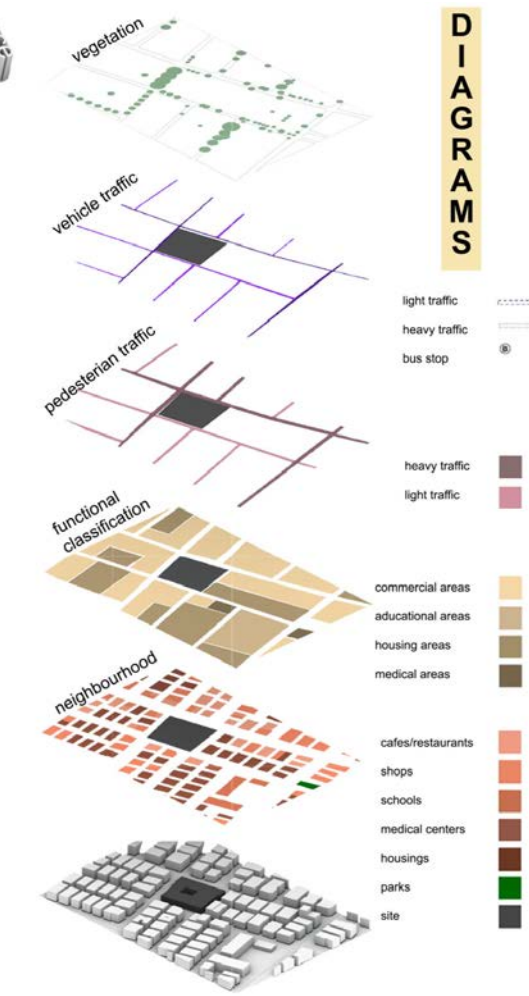
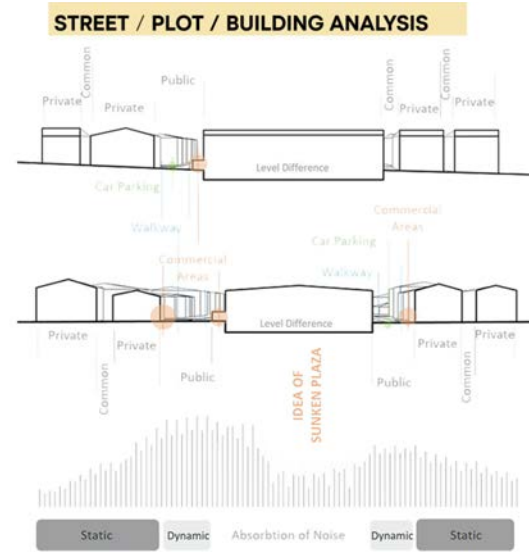
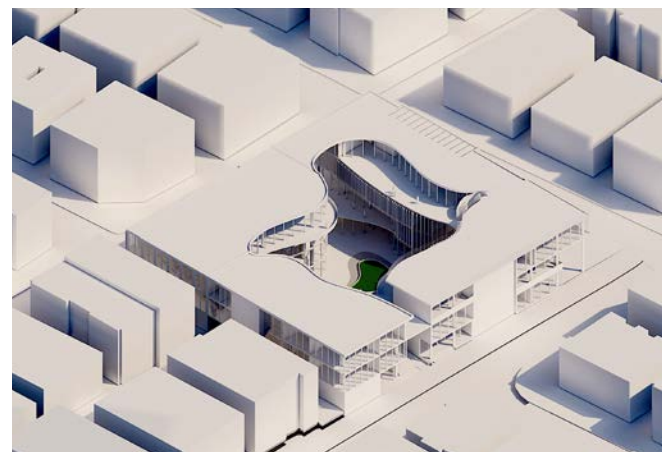
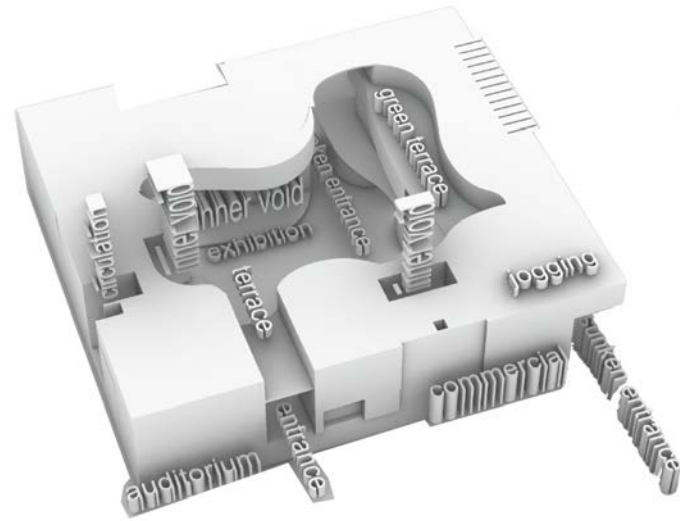
Substraction process altered the forms of the units.

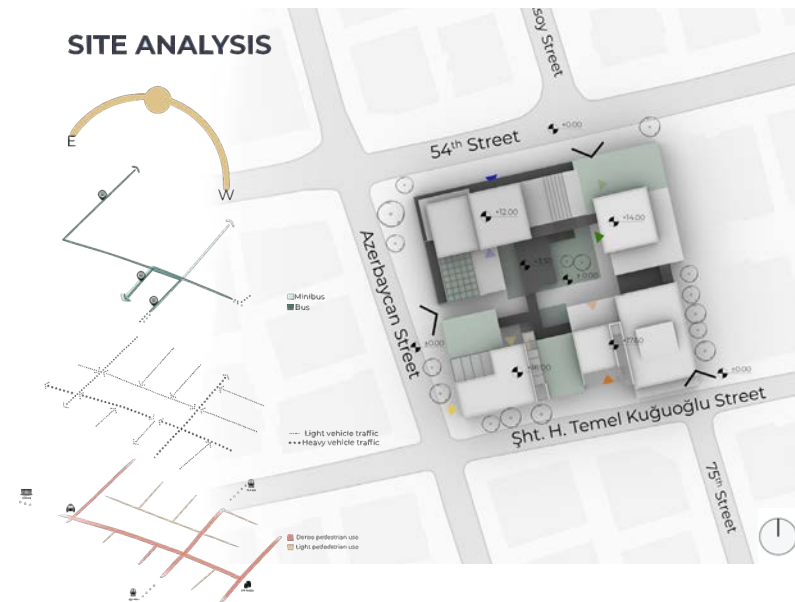
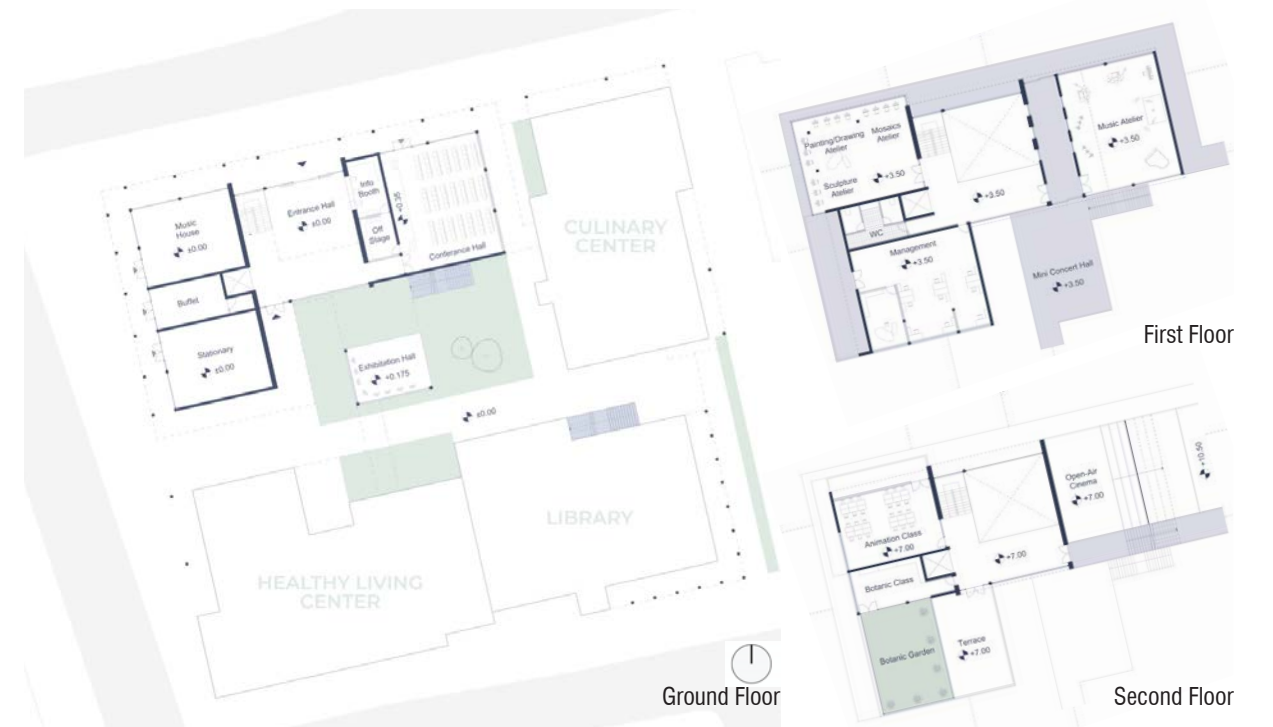


Ground Floor

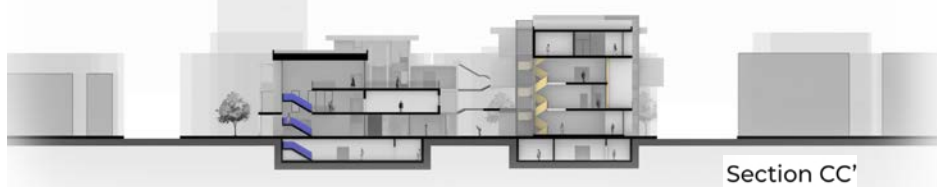
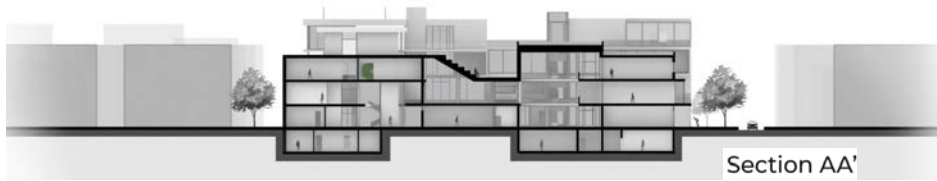
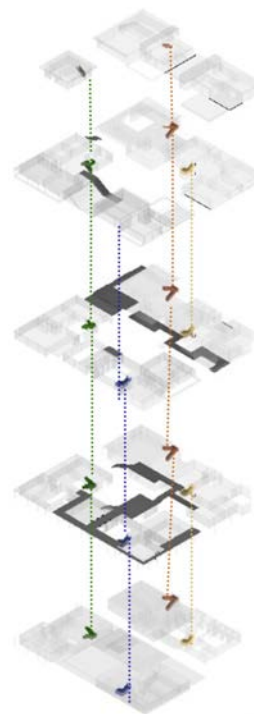


PLAZA GALLERY
SUNKEN connected **SPACE**
 units
 CONTRAST BETWEEN
 INTERIOR AND EXTERIOR





Elevated Main Circulation
Inner Street
Footprint Green
Community Heart
 Accessibility Regulating Lines

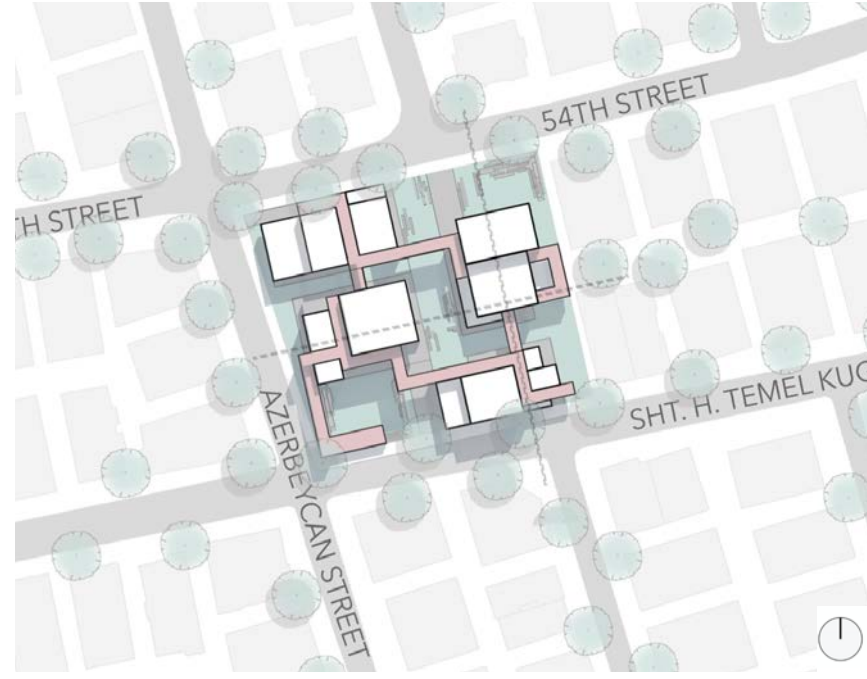


Exhibition Hall & Mini Concert Hall

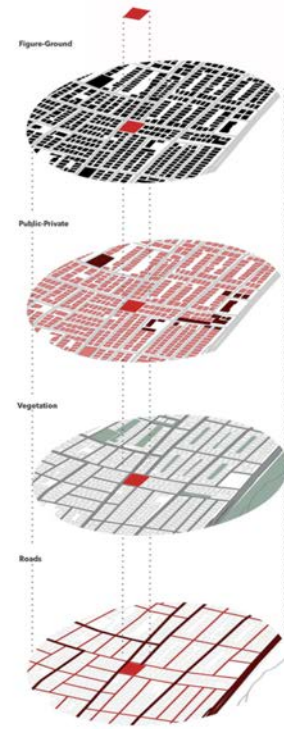


Open-Air Cinema

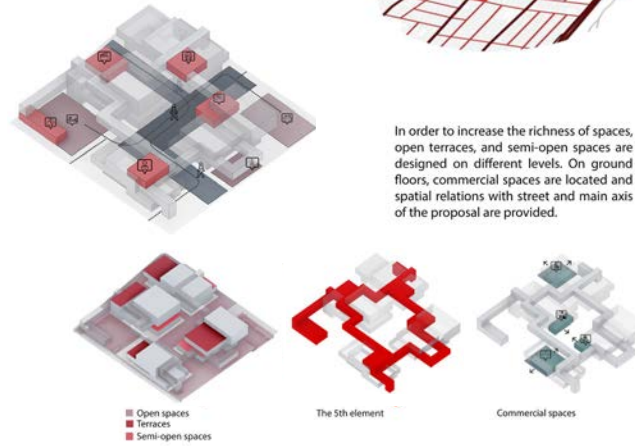




SITE ANALYSES



In order to increase the richness of spaces, open terraces, and semi-open spaces are designed on different levels. On ground floors, commercial spaces are located and spatial relations with street and main axis of the proposal are provided.

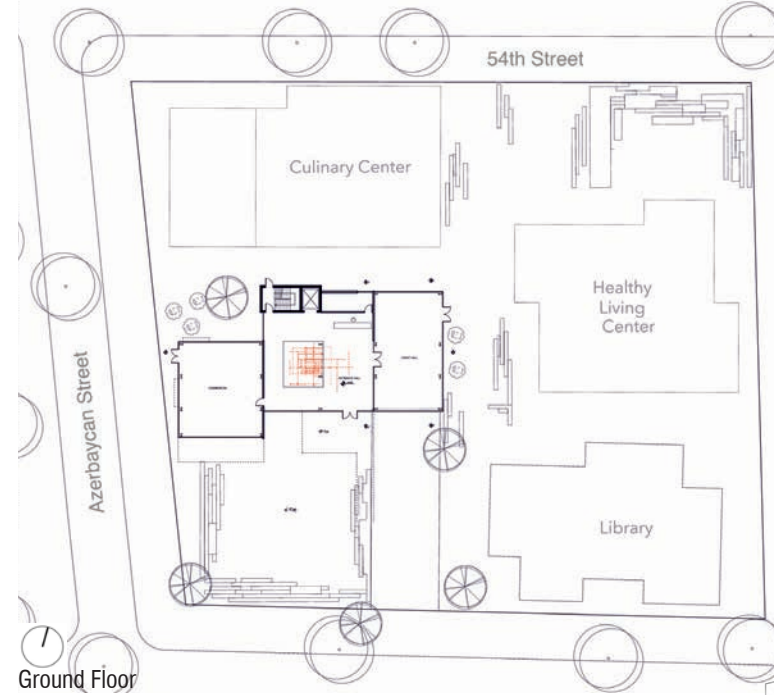
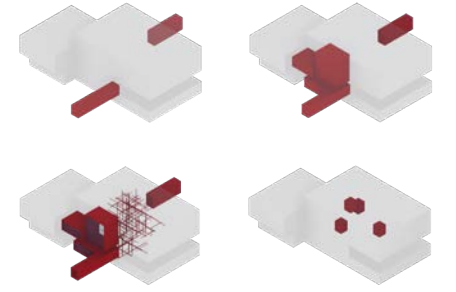
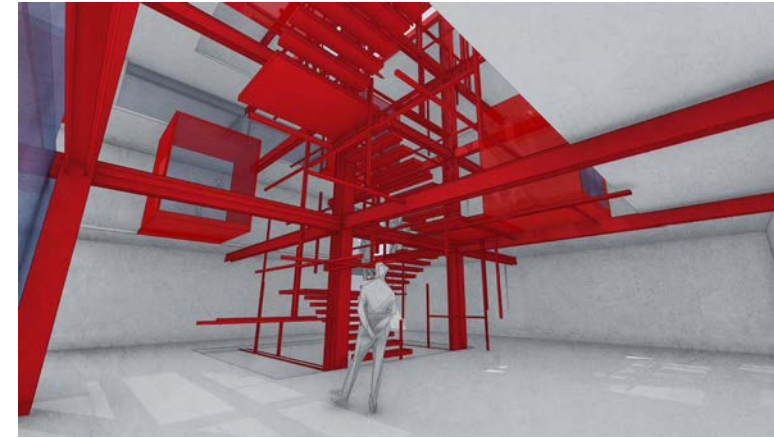


THE FIFTH ELEMENT

The proposal questions the existence of individuality in a communal program and the architectural reflection of it in the third dimension. In this context, the fifth element is introduced as a fifth program that is articulated from the existing four programs. The spatial setup is based on the tension that emerges from the coexistence and opposition of the four programs and the fifth element. The architectural treatment and function of the 5th element differ according to the program and spatial quality of the mass it is in, yet it is expected to affect and get affected by the mass it enters into its area of influence. The 5th element surrounds the masses within an orthogonal order while preserving its contrarian character. The primary function that is assigned to the 5th element is to create isolated individual spaces inside the mass, in addition to that, it connects four buildings above the ground by creating a secondary circulation layout.

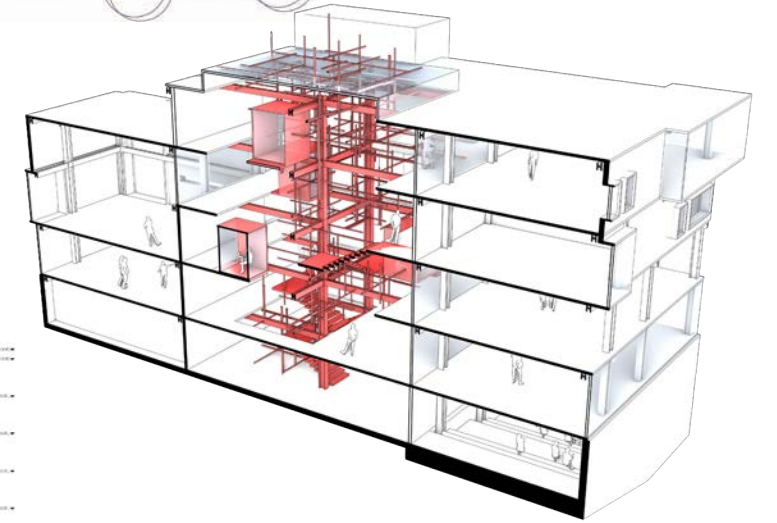
5. ELEMEN

Proje önerisi, verilmiş bir sosyal programda bireyselliğin varlığını ve bunun üçüncü boyuttaki mimari yansımaları sorgulamaktadır. Bu bağlamda, "5. eleman" proje kapsamında verilmiş olan dört programdan türemiş beşinci bir program olarak ortaya konmuştur. Mekânsal kurgu, bu dört programın ve 5. elemanın beraberliği ve karşıtlığından ortaya çıkan gerilime dayanmaktadır. 5. elemanın mimari davranışı ve fonksiyonu, içerisinde bulunduğu kütlelerin programı ve mekansal kalitesine göre farklılaşmakla birlikte, etki alanına girdiği kütleleri etkilemesi ve ondan etkilenmesi beklenmektedir. Aykırı karakterini koruyarak ortogonal bir düzendeki kütleleri çevreleyen 5. elemana atfedilen birincil işlev, kütle içerisinde izole bireysel alanlar yaratmaktır. Buna ek olarak, 5. eleman ikincil bir sirkülasyon düzeni oluşturarak dört farklı programa sahip yapıları üst kotta birbirlerine bağlamaktadır.



In the case of the lifelong learning center, the 5th element establishes a mutual relationship with the mass. It clings on the main structural elements, in return, it carries the primary vertical circulation. It loses its prismatic integrity inside the mass and expands as a sub-structure that passes through the building which carries the individual units as a fifth program. Spatial quality, experience, and structural honesty were taken into consideration in the process.

Bireysel proje olarak çalışılmış Yaşam Boyu Öğrenme Merkezi'nde, 5. eleman kütle ile karşılıklı bir ilişki kurar: Ana taşıyıcı elemanlara tutunur, buna karşılık birincil dikey sirkülasyon elemanını taşır. 5. eleman kütle içerisinde prizmatik bütünlüğünü kaybederek, beşinci bir program sunan bireysel birimleri taşıyan, binanın içinden geçen bir alt strüktür ögesi olarak kütleyle yayılır.



Arch 202 Architectural Design II

Ela Alanyalı Aral + İnci Basa + Sibel Yıldırım Esen

Eren Başak + Gizem Deniz Güneri + Meral Özdengiz + Orhan Uludağ

Bengisu Derebaşı + Egemen Berker Kızılcan + Ensar Temizel

Gülnur Güler + Hatice Bıyık + İrem Hâfız + Nihan Büşra Kezer

FINAL PROJECT

GROUP NORTH-WEST

Urban Niche: Center For A Non-Governmental Organization In Beşevler, Ankara

In the Spring semester of the second-year design studio, students are expected to design an urban space for a non-governmental and non-profit organization whose aim is addressing a specific societal/cultural/ environmental issue. Considering the increasing national and international demands for civic initiatives in a variety of subjects; and realizing their spatial requirements' appropriateness to the general objectives of the ARCH 202, a center for an NGO as an urban niche has been decided as the design topic.

Within this context, students are asked to select one NGO as their organization and produce a file about its objectives, services, activities and structuring this file to be presented digitally. A center for the selected NGO is designed to house a spatial program unique to the character of this organization. The site offered for this center is in Beşevler, Ankara, at the intersection of Bahriye Üçok, Muammer Yaşar Bostancı and İnal Streets. It is across the Beşevler subway station and located in a neighborhood where both institutional and residential urban textures expand in different directions.

Before any design decision can take place, students need to develop a broad understanding of the site through a multi-faceted analysis, and reserve half of the site area as an urban green space. Through its resulting fabric, the center is suggested to shelter refined indoor and outdoor spaces, multi-layered bonds among the units and subtle contacts with citizens as a social hub. This contemporary area is expected to be characterized by various interpretations of tectonic and spatial qualities such as accessibility, compactness, contiguity, continuity, granularity, porosity, permeability, sequencing, rugosity and transparency/translucency.

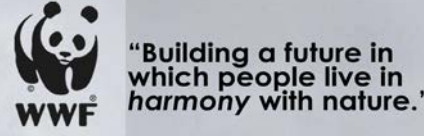
Sivil Toplum Kuruluşu İçin Bir Merkez, Beşevler, Ankara

Mimari Tasarım Stüdyosu kapsamında, Bahar döneminde öğrencilerden, belirli bir toplumsal, kültürel veya çevresel sorunu ele almayı amaçlayan bir sivil toplum kuruluşu için kentsel mekân tasarımları istenmiştir. Toplumda çeşitli konularda sivil inisiyatiflere yönelik artan talepler ve bunların mekânsal gerekliliklerinin ARCH 202 Tasarım Stüdyosunun hedeflerine uygunluğu dikkate alınarak, kentte bir niş olarak işleyebilecek sivil toplum kuruluşu merkezi tasarım konusu olarak kararlaştırılmıştır.

Bu kapsamda, ilk olarak öğrencilerden belirli bir STK seçmeleri ve bu STK'nın amaç, hizmet ve faaliyetleri hakkında bilgi toplamaları beklenmiştir. Toplanan bilgiler ışığında, seçilen STK için tasarlanan merkez, bu kuruluşun kendine özgü mekânsal programına ev sahipliği yapacaktır. Tasarım probleminin ele alınması için verilen alan Beşevler'de, Bahriye Üçok, Muammer Yaşar Bostancı ve İnal Sokak kesişiminde yer almaktadır. Alan, Beşevler Metro durağının karşısında olup hem kurumsal yapıların, hem de konut dokusunun farklı yönlerde genişlediği bir mahallede bulunmaktadır.

Tasarım alanının kimliğini ve Ankara için önemini anlamının hem yenilikçi mimari ifadeler geliştirmeye hem de kent için anlamlı kararlar üretmeye katkı sağlayacağı görüşüne bağlı olarak, herhangi bir tasarım kararından önce, öğrencilerin bölgeyle ilgili çok yönlü analizlerle derin bir anlayış geliştirmeleri ve tasarım alanının yarısını kentsel yeşil alan olarak tutmaları beklenmiştir. Merkezin, iyi tasarlanmış iç ve dış mekanları, birimler arasındaki çok katmanlı ilişkileri ve toplumla kurduğu incelikli iletişimle sosyal bir çoklayıcı olarak çalışması önerilmektedir. Bu çağdaş alanın erişilebilirlik, kompaktlık, bitişiklik, süreklilik, grenlilik, gözeneklilik, geçirgenlik, ardışıklık ve saydamlık/yarısaydamlık gibi tektonik ve mekânsal niteliklerin çeşitli yorumlarıyla tanımlanması amaçlanmıştır.





“Building a future in which people live in harmony with nature.”

AIMS
conserve the **natural resources** they depend upon; transform markets and policies toward **sustainability** protect and restore species and their habitats.

VISION
a future where we all live well within the capacity of one living planet – in other words, **a One Planet Future.**

creating a **climate-resilient** and **zero-carbon** world powered by renewable energy.

The site's position is in between **four main zones**. The site has the **potential of being an urban plaza** due to integrate these zones within solving circulation problem

ACADEMIC ZONE
LIVING & SOCIAL ZONE


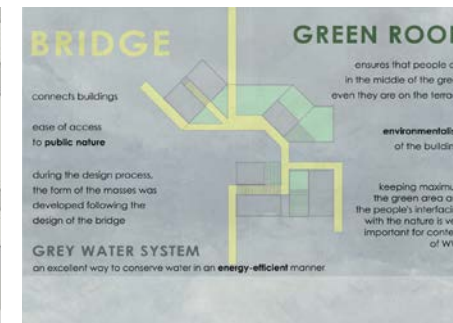
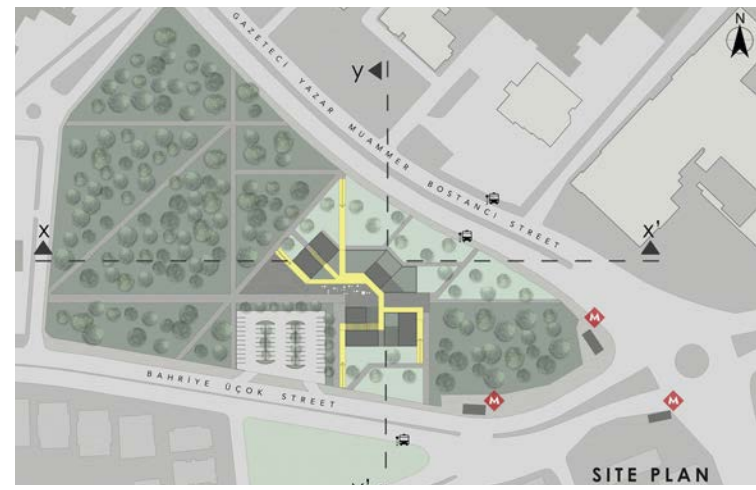
To support destinations in a way to **encourage people's movement** in the site while solving the **circulation problem** due to the location of metro stations within the four zones

memorial landscape
accessibility
sustainability
interSpace

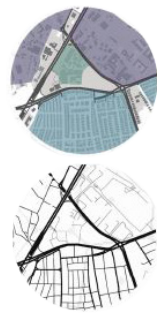
periphery
intimate
sociality
penetrability

permeability
ecological preservation

the Urban Plaza

SITE ANALYSIS



zones
There are 3 main zones around the site: health zone (green), education zone (purple), and residential zone (blue). The site lies at the intersection of these roads.



vegetation
Since the site is leftover now, the vegetation is random and close to the edges. The environment is not very green except the university campuses.



public transportation
The site is surrounded by a well-developed transportation network, including bus, subway and pedestrian access.



street pattern
As seen in the map, 3 main roads are dominant in the area. Also residential area is more organized in comparison to the other zones.



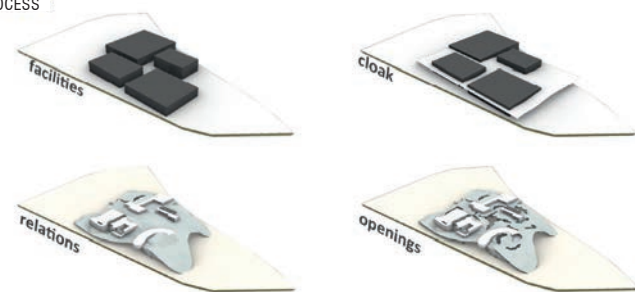
traffic density
The site is at the junction of main roads. Avaragely, these main arteries are in heavy traffic. This causes high density and slow flow. Also, there is no enough parking lots.



sun path
In the summer, the site is affected more from the sun since it lies steeper. However, in the winter, the angle becomes less steep and therefore, residential zone blocks the light.



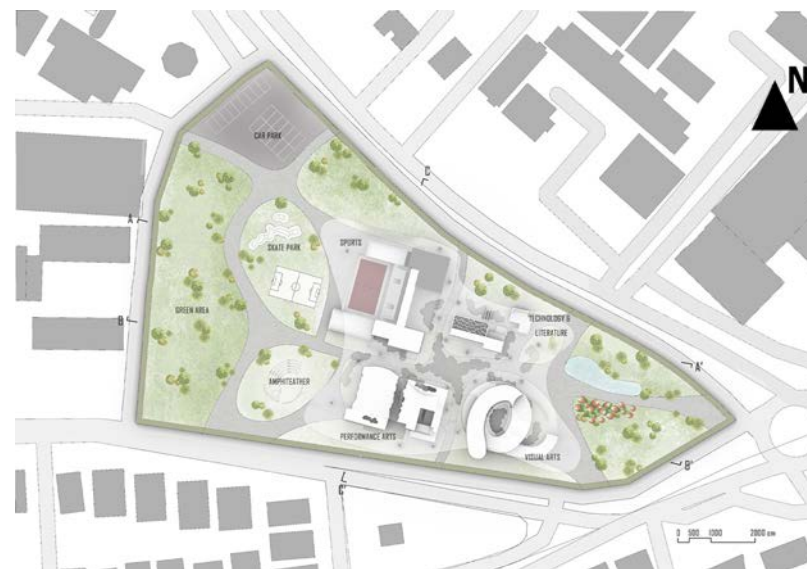
PROCESS



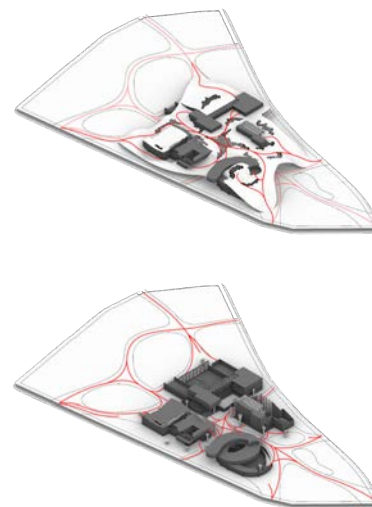
SELECTED NGO:



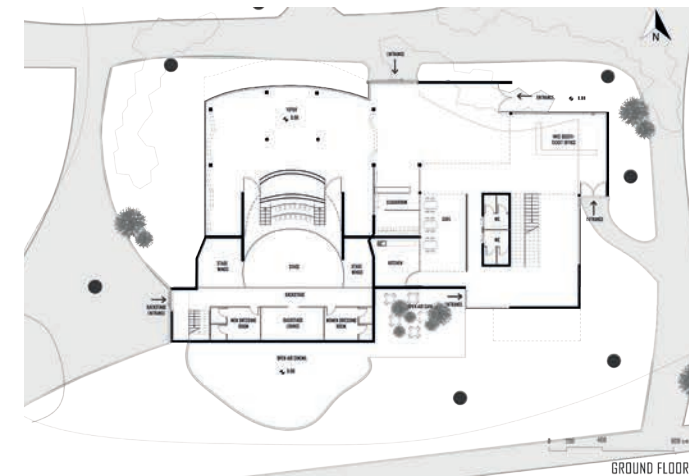
KoruMaya is an inclusive public space where children and youth can actively engage to gather, play and interact with one another. Through KoruMaya and the available services gathered in one place, aliniated and neglected sectors of society will be invited to actively engage one another and seek new opportunities.



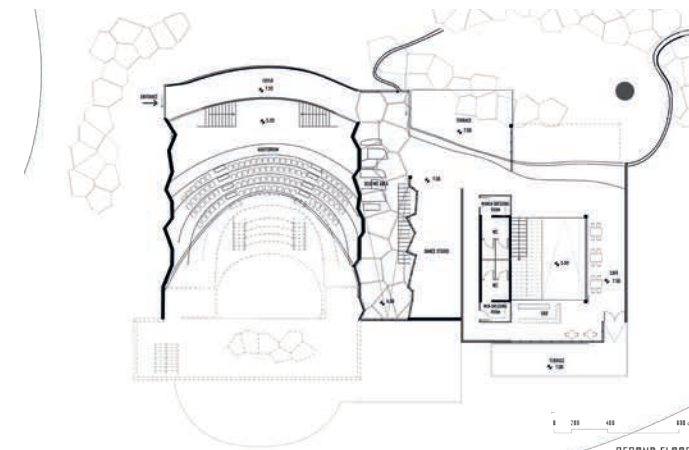
CIRCULATION IN SITE



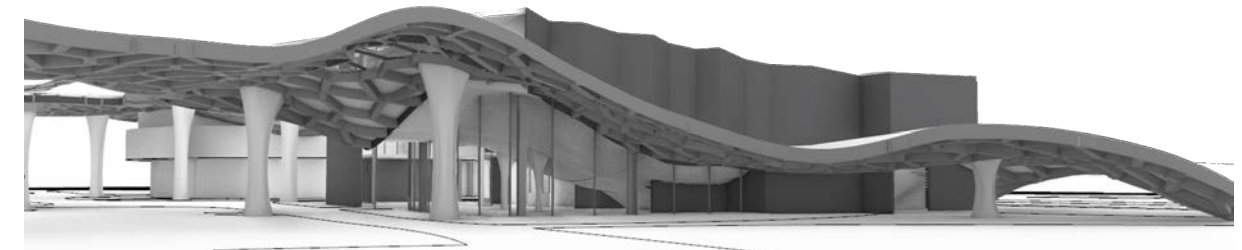
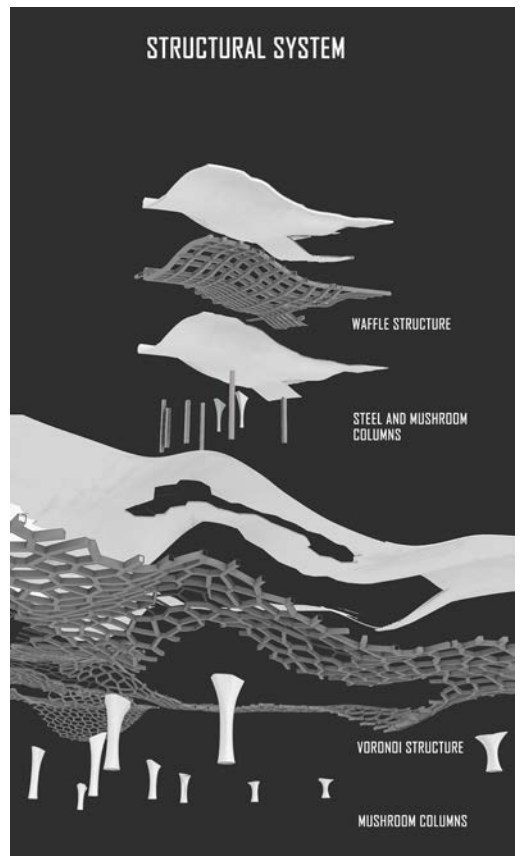
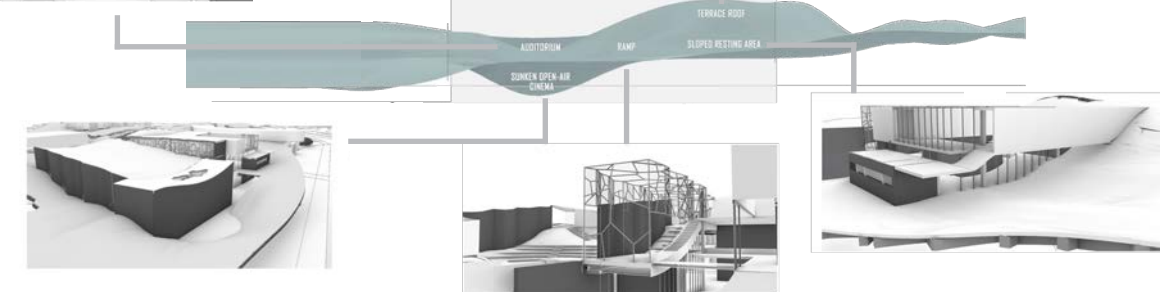
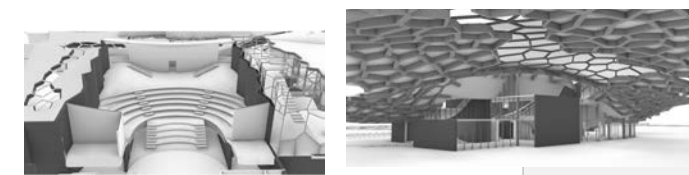
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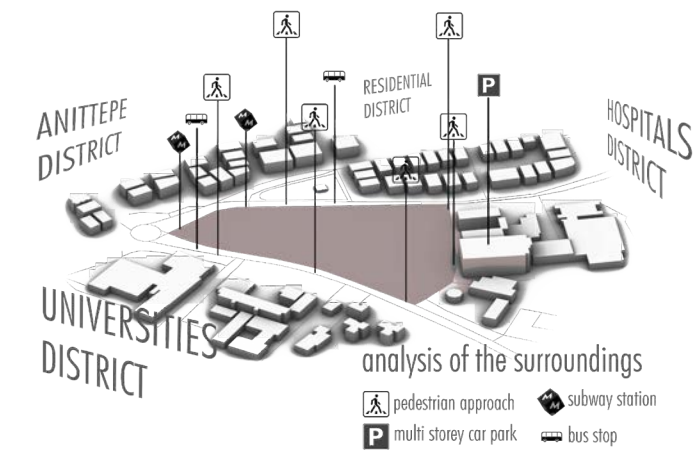


GROUND FLOOR



SECOND FLOOR

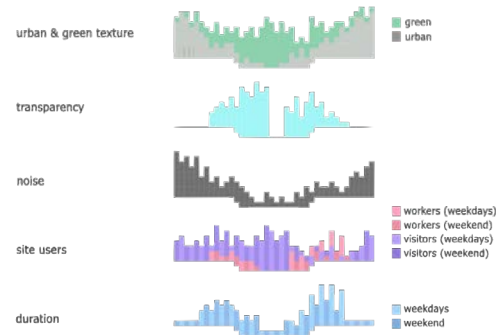




contrast
frame
grid
humanitarian
duality



section analysis

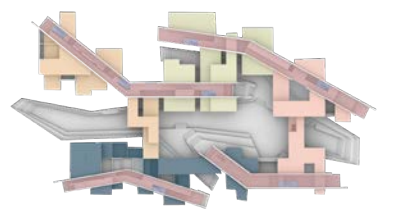
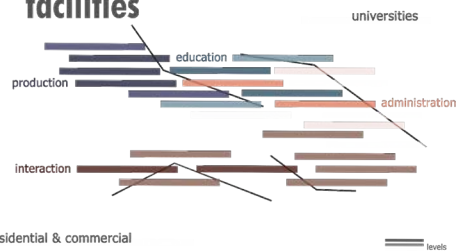


concept

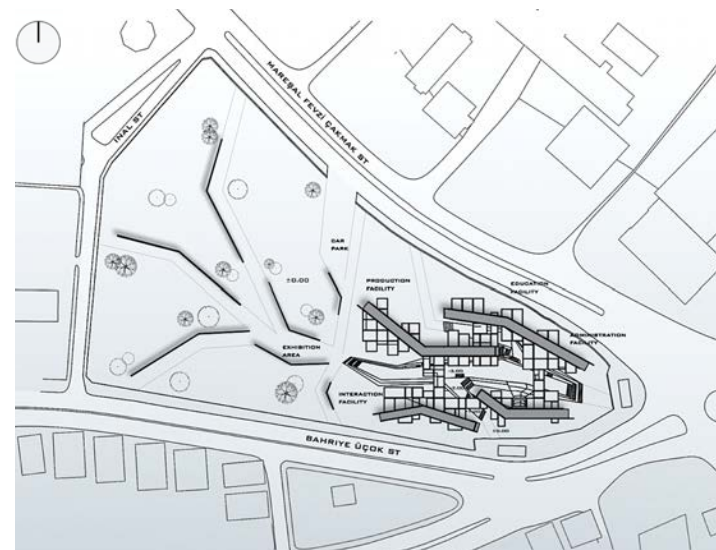
In the composition, contrast of traditional and contemporary elements is used. In materials, spaces and the overall atmosphere vary according to this. As well as those languages and material variations, the contrast of grid and free angled forms is also provide complexity to the composition as they generate dynamic and unique elements when they merge. On the other hand, having different permeability levels from the outside and inside is what provides richness to the atmosphere for the visitors entering the valley as well.

- TRADITIONAL**
- local materials
 - passive design solutions
 - local design elements
- INNOVATIVE**
- lightweight modern materials
 - quick construction technologies
 - large spans
 - high permeability
- OUTCOMES**
- sustainable
 - affordable
 - eco-friendly
 - modernization of conventional design elements

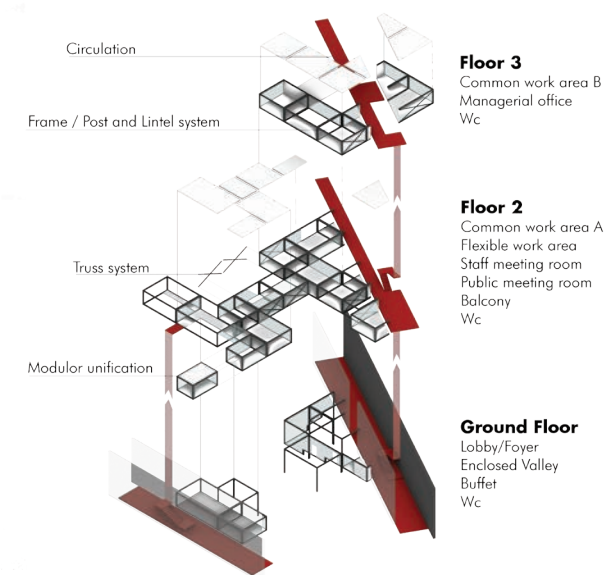
facilities



- INTERACTION FACILITY
- ADMINISTRATION FACILITY
- EDUCATION FACILITY
- PRODUCTION FACILITY
- HORIZONTAL CIRCULATION ELEMENTS
- VERTICAL CIRCULATION ELEMENTS



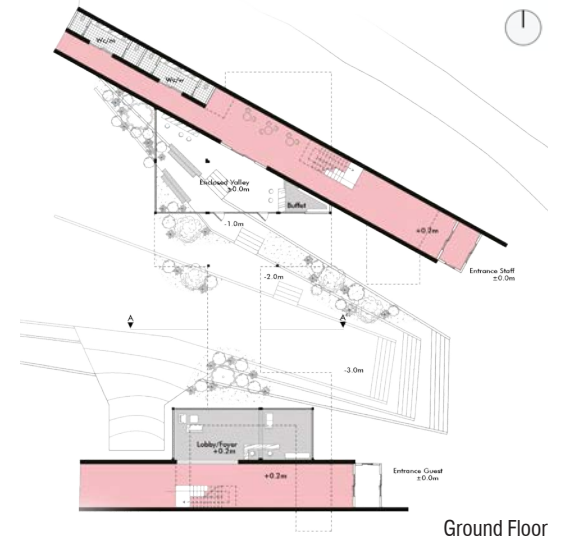
Exploded Diagram



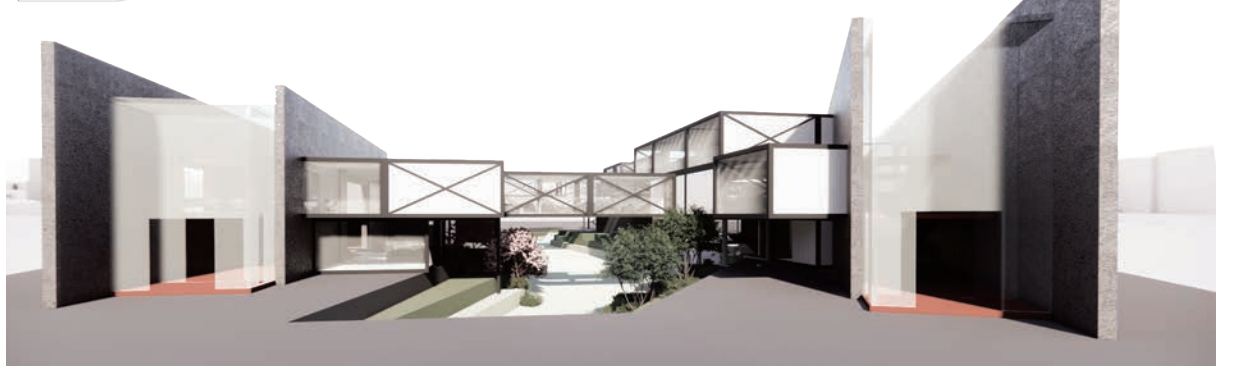
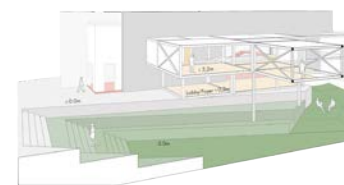
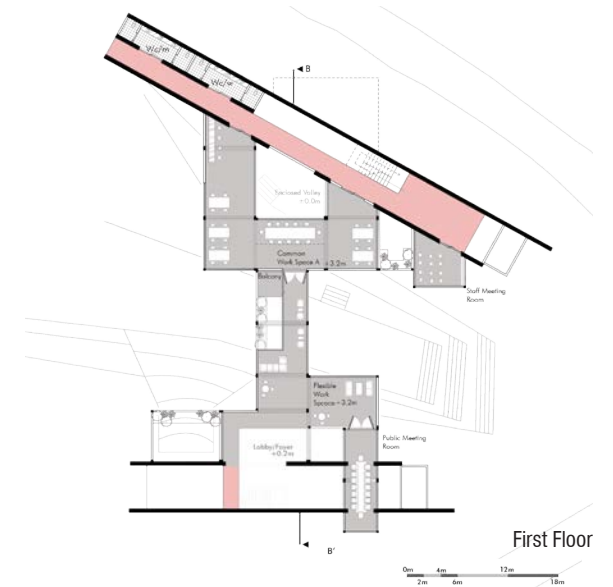
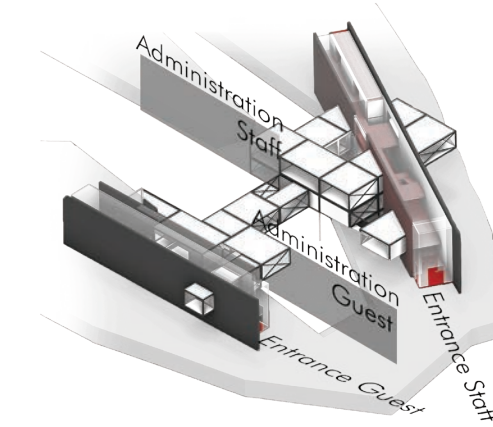
Floor 3
Common work area B
Managerial office
Wc

Floor 2
Common work area A
Flexible work area
Staff meeting room
Public meeting room
Balcony
Wc

Ground Floor
Lobby/Foyer
Enclosed Valley
Buffet
Wc



Mass Articulation



architectural design studio

3

Students/Öğrenciler

Ahmet Öztürk . Akif Can Polat . Ali Kaan Soysal . Ali Onur Demirçali . Alpcan Balcı . Alptekin Şahin . Ammar Nalbantoğlu . Arman Yıldız . Aslıhan Şener
Ayça Tuğran . Ayşe Ebru Kuru . Ayşegül Akın . Aytül İlge Genç . Başak Su Şahin . Batuhan Yerlikaya . Bilge Arslan . Birgül Duman . Bora İmirgi Burcu
Özdemir . Cem Gültekin . Ceylin Nur Çolak . Çağatay Toprak . Çelebi Dokazoğlu . Deniz Çevik . Derin Aktan . Dilnur Gökçe Kalyoncu . Doğa Su Kiralioğlu
Doğa Tıraş . Döndü Defne Yalçın . E. Beyza Fettahioğlu . Ebru Evin . Ebru Gürcan . Ece Döner . Ece Geren . Ece Tektunali . Egemen Yıldırım . Elif
Kabakuşak . Elroy Gören Serinken . Emine İnci Şahin . Esin Yaşar . Esra Serçe . Ferdi Can Uslu . Feyza Kılıçer . Feyza Ümmü Çelik . Gazi Can Şahin
Gizem Yılmaz . Gülce Küçük . Haneen Jihad Muneeb Shakhshir . Hanife Ekinci . Hatice Seray Özbay . Hazal Yüksekaya . Huzeyma Kayapa . Irmak
Oruç . İbrahim Halil Kelleci . İlyaz Sarımehtemioğlu . İpek Yılmaz . İzgesu Güven . Jerry Scott Otieno . Kaan Özdemir . Kadir Çimen . Kemal Şayli . Kemal
Tezcan . Lana Kourini . Mehmet Efe Meraki . Mehmet Hakkı Kars . Melike Berfin Ateş . Mouhcine Zaher . Muhammed Alp Yılmaz . Musa Rifat Satılmış
Mustafa Alperen Akgül . Nada Maher Ragaa Abdelgayed . Nihan Malkoç . Nursena Dülger . Oğuzhan Gülden . Oğuzhan Muzıkacı . Orçun Efe Çınar
Osman Nuri Belet . Özge Dalaklı . Pelin Aktaş . Rahma Mohammed . Sanem Yapar . Seda İliter . Simten Önen . Ssukka Ishaq Kamara . Sunja Cehar Önlü
Sümeyye Aktaş . Şeyma İlhan . Şeyma Nur Öz . Zakaria Abdikarim Maalim . Zeynep Deniz Çavdır . Zeynep Ece Akyol

Taking up a Challenge of Pandemics:

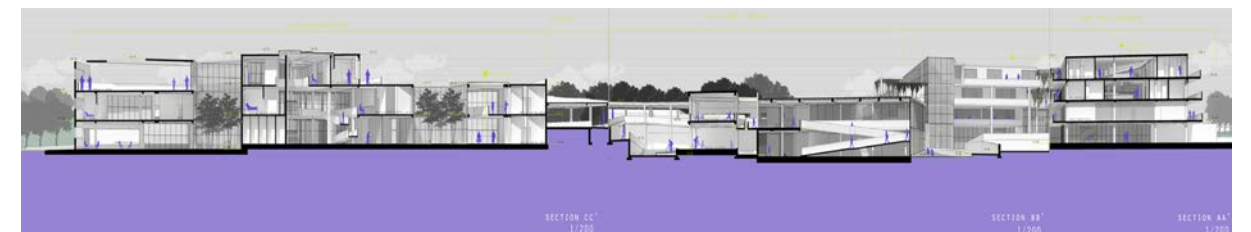
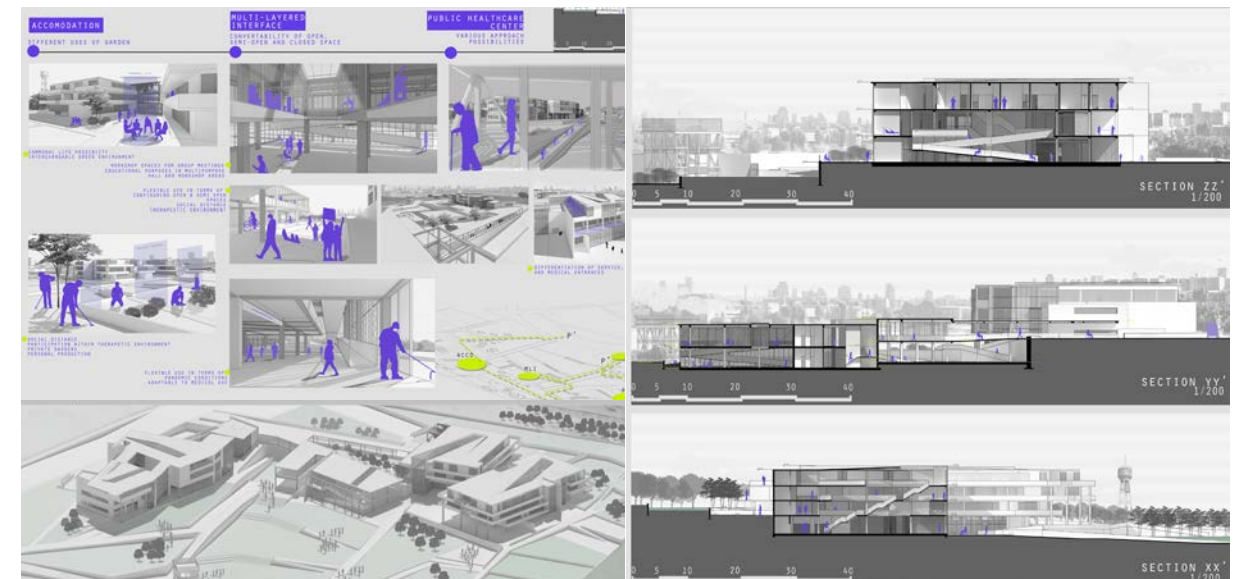
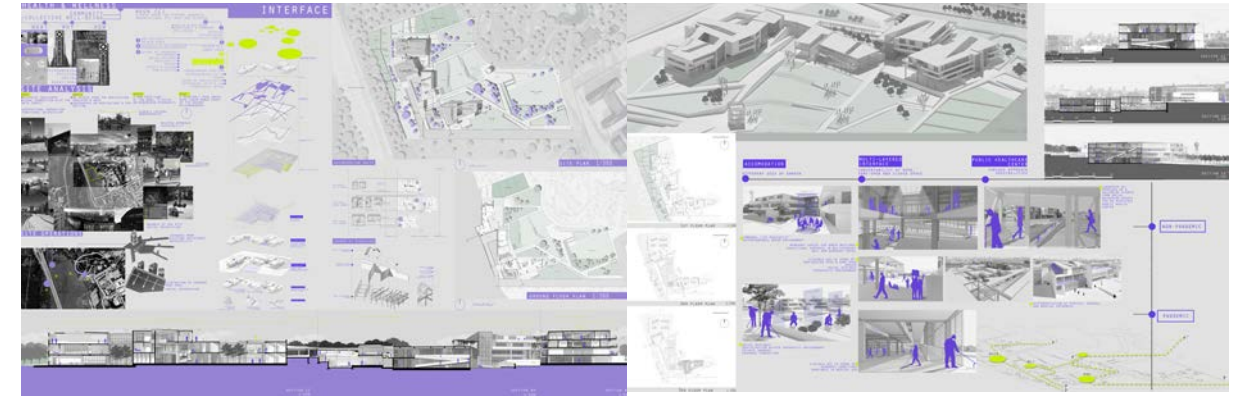
A Center for Proactive Public Health and Therapeutic Short-Term Accommodation

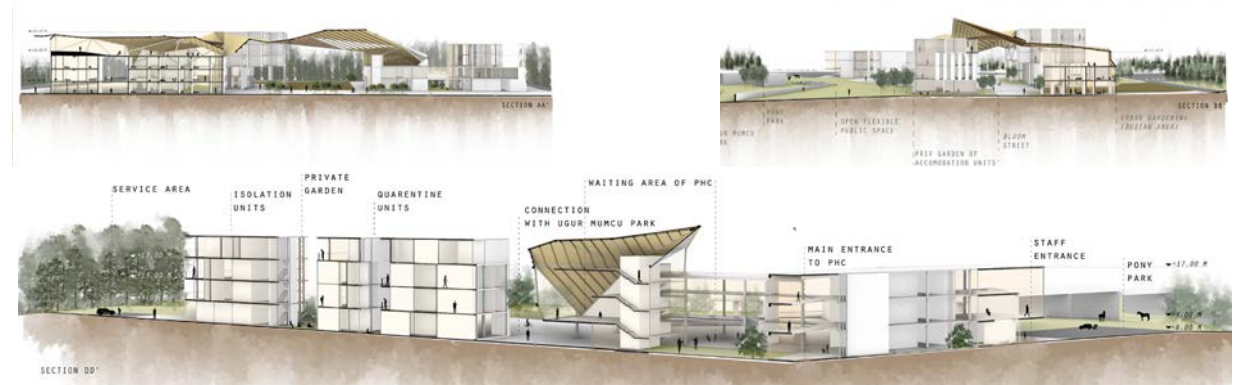
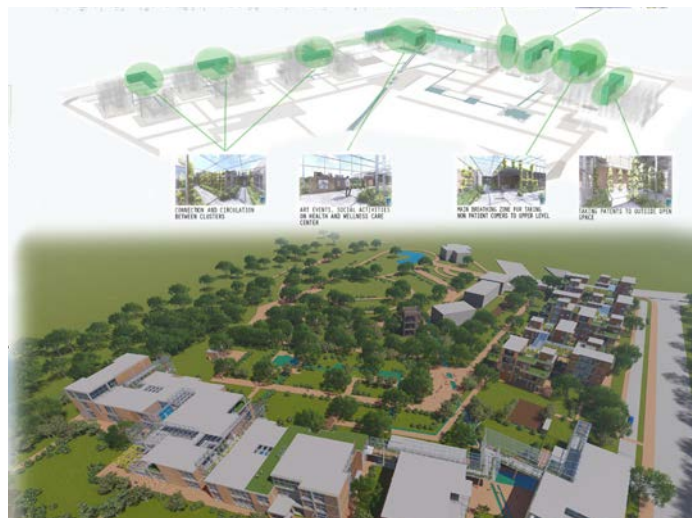
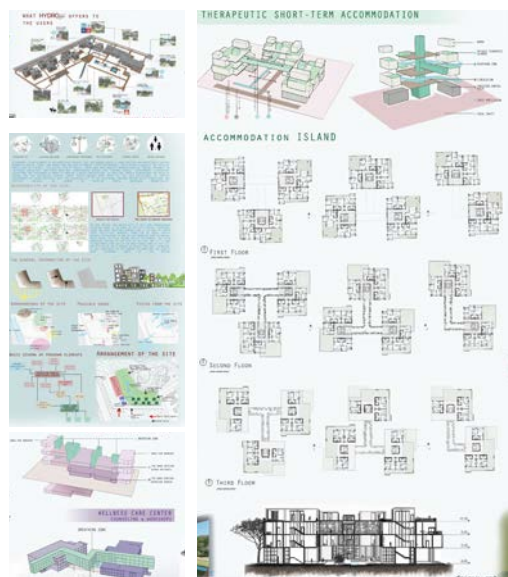
Contemplating a responsive architecture to the environment inevitably calls for taking social and cultural formations into account during a design process. Also, the unpredictability of events like global pandemics and natural events might evoke new ways to design thinking and create new building types, which can respond to emergent formations for healthcare systems as proactive healthcare focuses on preventing illness and maintaining the well-being of the communities. Proactive healthcare fulfills a sustainable system with a reasonable and cost-effective agenda. This results from the fact that opportunities provided within this system are constructive. In this respect, thinking creatively about new building types that can respond to society's emerging spatial necessities becomes essential. In this studio, it is aimed to introduce visions concerning new and changing social and environmental conditions that are expected to be evaluated and interpreted critically by architects in the achievement of more responsive architectural solutions.

Pandemi ile Mücadele:

Proaktif Toplum Sađlığı Merkezi ve Terapötik Konaklama Alanı

Çevreye duyarlı bir mimari tasarlamak, kaçınılmaz olarak bir tasarım sürecinde sosyal ve kültürel oluşumları dikkate almayı gerektirir. Ayrıca, küresel pandemiler ve doğal olaylar gibi olayların öngörülemezliđi, proaktif sađlık hizmeti hastalıkları önlemeye ve toplulukların refahını korumaya odaklandıđından, sađlık sistemleri için ortaya çıkan oluşumlara yanıt verebilecek yeni bina türleri oluşturma ve düşünme tasarımının yeni yollarını uyarıdırabilir. Proaktif sađlık hizmeti, makul bir gündemle sürdürülebilir sistemleri yerine getirir ve bu sistem içerisinde sađlanan imkanların yapıcı olmasından kaynaklanmaktadır. Bu açıdan toplumun ortaya çıkan mekansal gereksinimlerine cevap verebilecek yeni yapı türleri hakkında yaratıcı düşünmek zorunlu hale gelmektedir. Bu stüdyoda daha duyarlı mimari çözümlere ulaşmanın yeni ve deđişen sosyal ve çevresel koşulları mimarlar tarafından eleştirel olarak deđerlendirilmesi ve yorumlanması amaçlanmaktadır.







e. yıldırım + f. c. uslu



b. duman + d. d. yalçın



i. sarımehtemtoğlu + k. özdemir



h. yüksekaya + i. yılmaz



n. malkoç + s. önen



o. n. belet + s. c. önlü



n. m. r. abdelgayed + l. kourini



a. k. soysal + s. ilter



d. çevik + e. i. şahin



a. şahin + a. nalbantöğlü



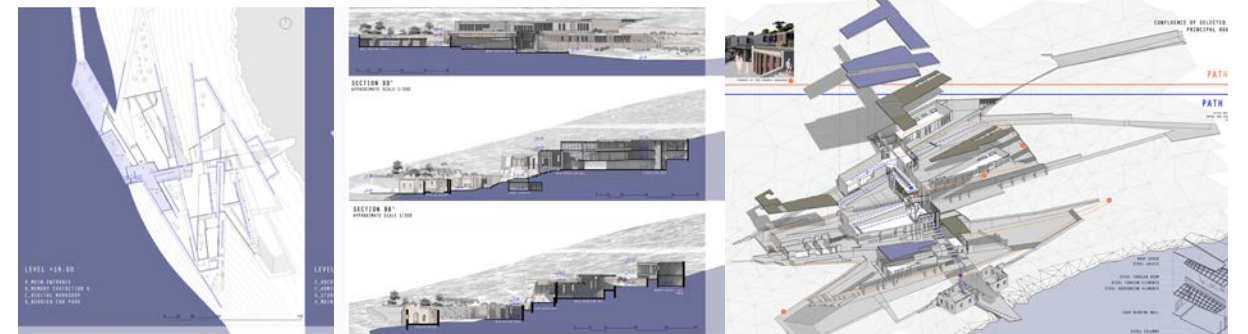
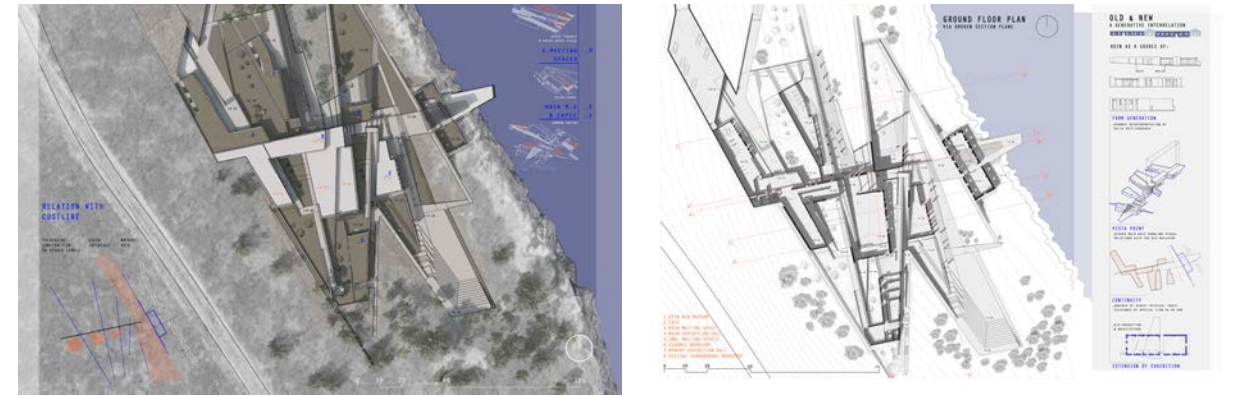
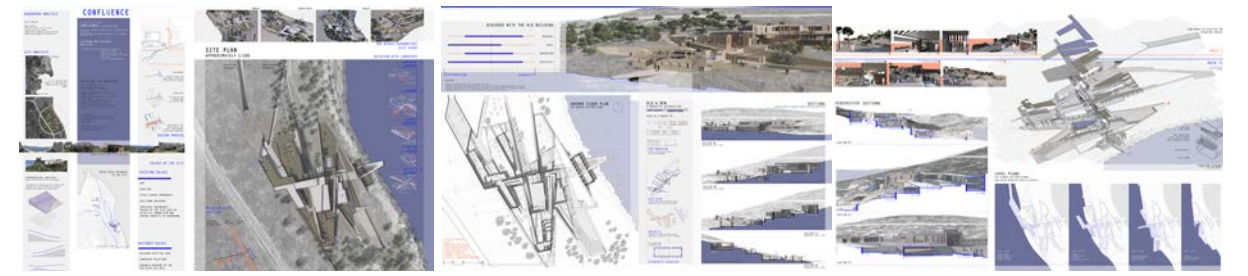
k. şaylı + s. aktaş

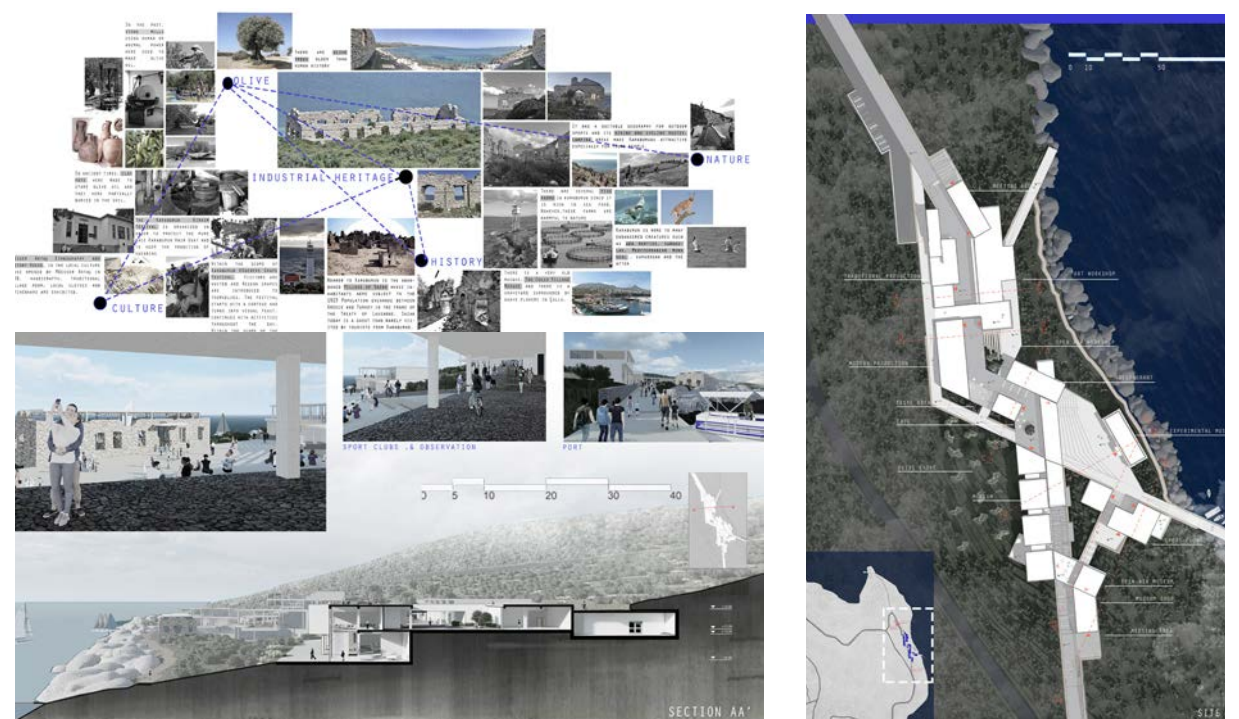
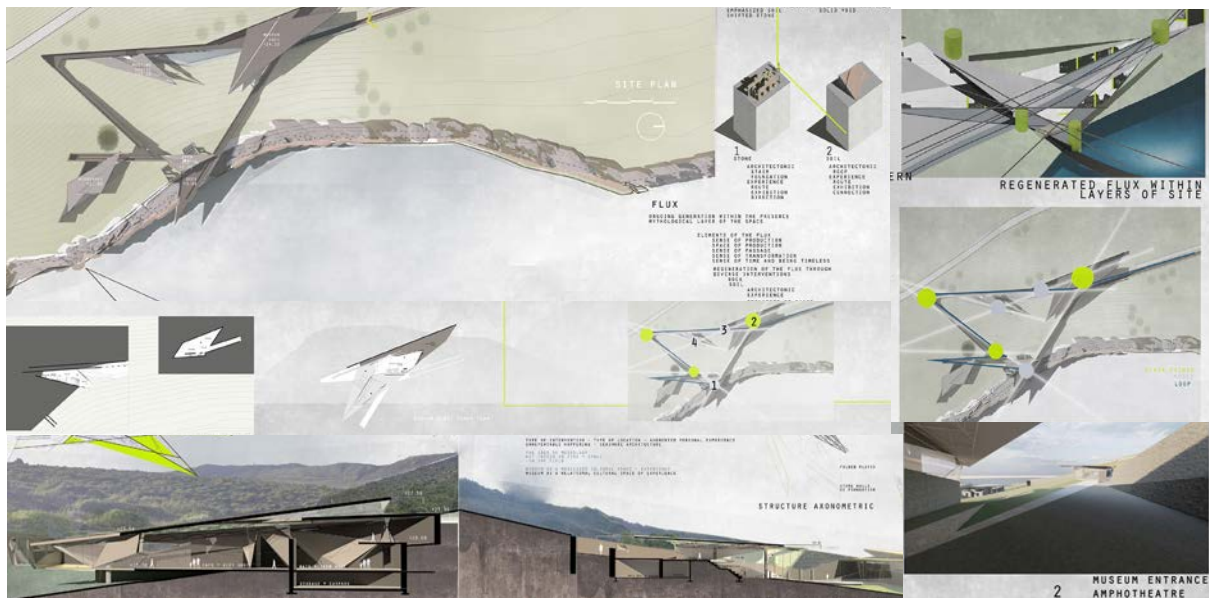
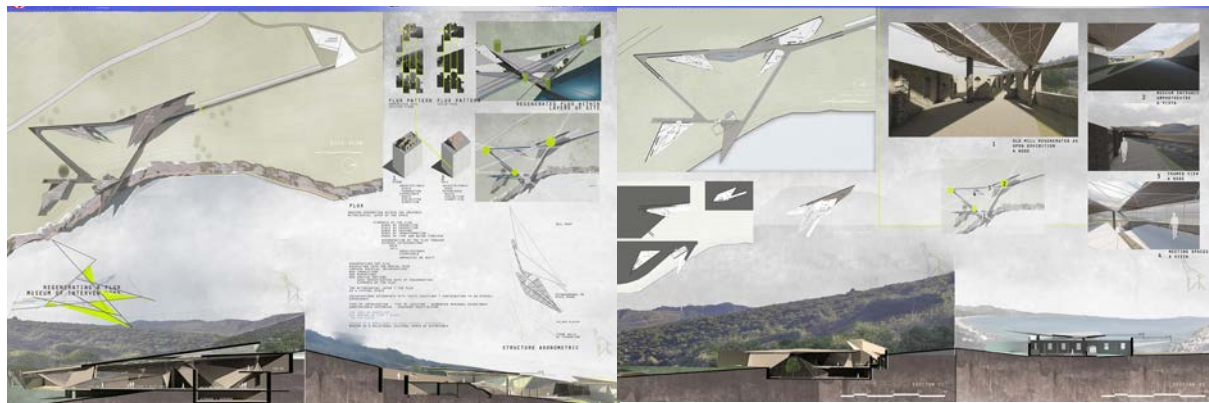
Re-Imagining the Old with the New: An Olive Oil Museum in the Aegean Coast - Karaburun

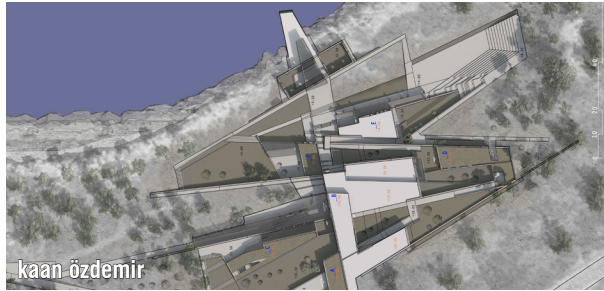
How is it possible to keep a respectful dialogue with old buildings when we are designing a new building in a historical or traditional context? How possible to design a new building in a historical and traditional context without falling into trap of kitsch and pastiche? These questions have always been asked among all designers, architects urban designers, planners and have become an important design parameter in architectural design education and theoretical academic studies. It is quite challenging for architects to keep a respectful dialogue with old and traditional buildings while trying to reflect contemporary ideas and technologies. In such re-imagination process, this studio aims learning, understanding, reading and experiencing of all manners of architecture in terms of historical knowledge, architectural scale, spatial and formal qualities, tectonics, structures, materials to form a sensitive dialogue with the expectations of the historical site.

Eski ile Yeniye Yeniden Düşünmek: Ege Kıyılarındaki Bir Zeytinyağı Müzesi - Karaburun

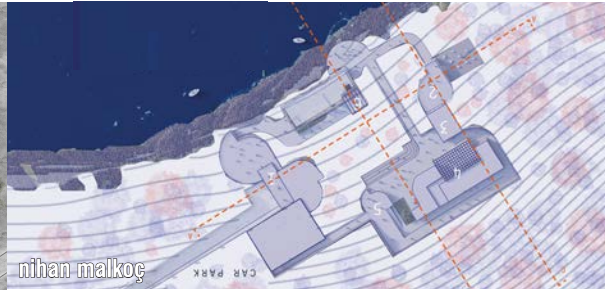
Tarihi veya geleneksel bağlamda yeni bir bina tasarlamak eski binalarla saygılı bir diyalog sürdürmek nasıl mümkün olabilir? Kitsch ve pastiş tuzağına düşmeden tarihi ve geleneksel bağlamda yeni bir bina tasarlamak nasıl mümkün olabilir? Bu sorular tüm tasarımcılar, mimarlar, şehir tasarımcıları, planacılar arasında çoğu zaman sorulmuştur ve mimari tasarım eğitiminde ve teorik akademik çalışmalarda önemli bir tasarım parametresi haline gelmiştir. Çağdaş fikir ve teknolojileri yansıtmaya çalışırken, eski ve geleneksel yapılarla "saygılı" bir diyalog sürdürmek mimarlar için oldukça zordur. Böyle bir yeniden tahayyül sürecinde, bu stüdyo, mimarın tüm biçimlerinin tarihsel bilgi, mimari ölçek, mekansal ve biçimsel nitelikler, teknik, strüktürel, malzemeler açısından öğrenilmesini, anlaşılmasını, okunmasını ve deneyimlenmesini amaçlar.



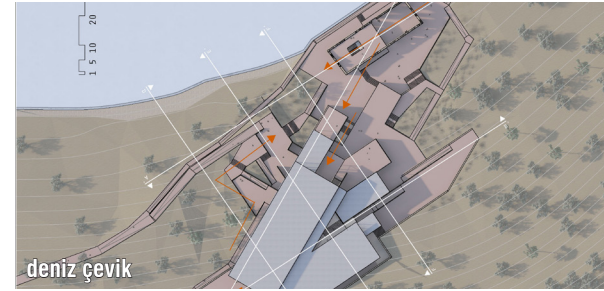




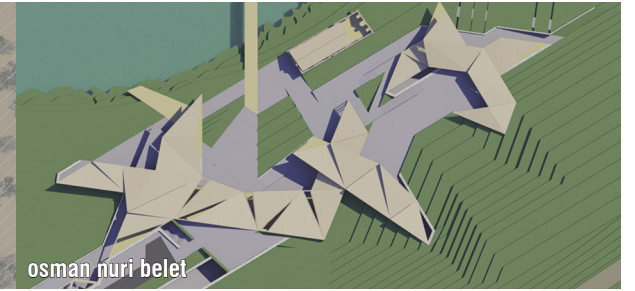
kaan özdemir



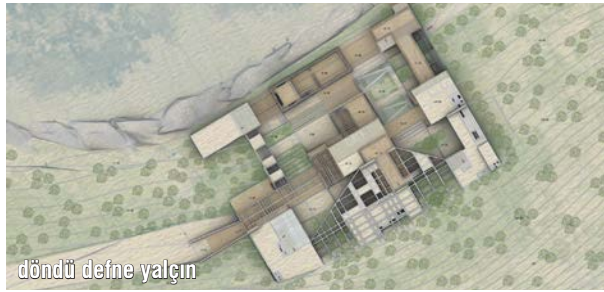
nihan malkoç



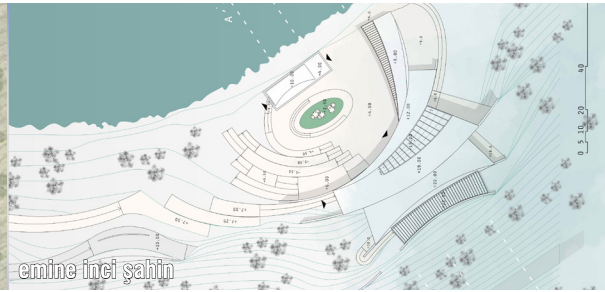
deniz çevik



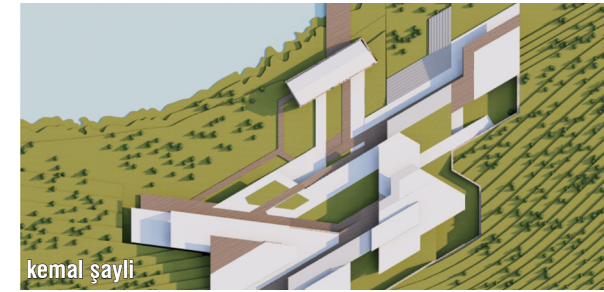
osman nuri belet



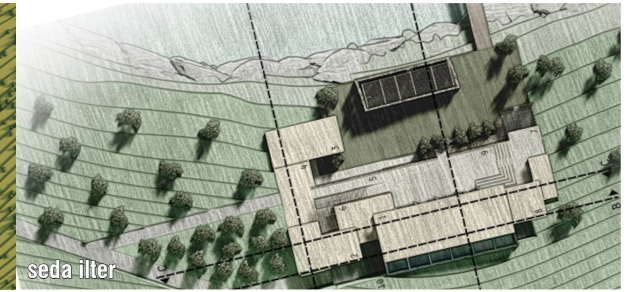
döndü defne yalçın



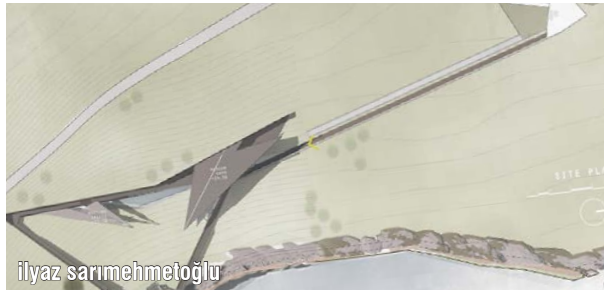
emine inci şahin



kemal şaylı



seda iler



ilyaz sarımehtemioğlu



hazal yüksekkaya



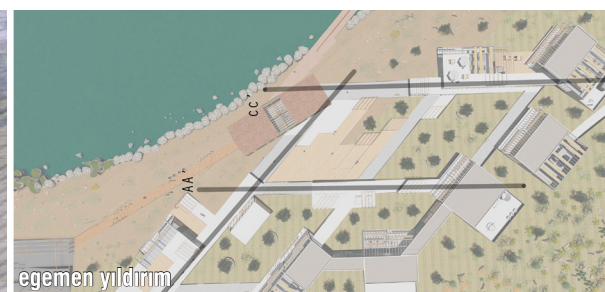
ipek yılmaz



aslıhan şener



lana kourini



egemen yıldırım



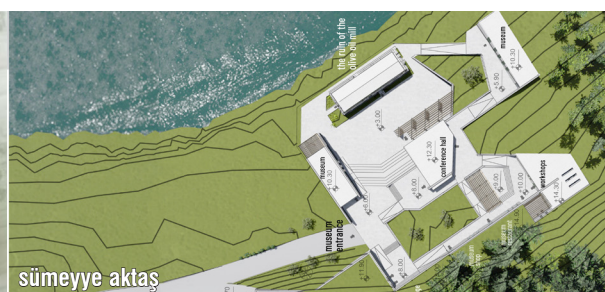
ammar nalbantoğlu



nada maher ragaa abdelgayed



birgül duman



sümeyye aktas



ali kaan soysal



sunja cehar önlü



alptekin şahin

Housing With/In Industry

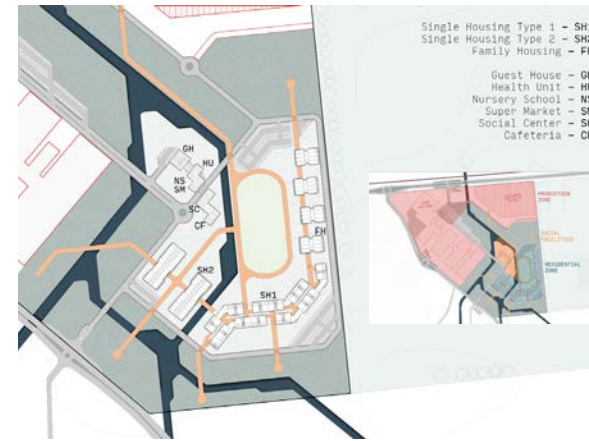
In the history of industrialization, many industrial complexes were built in large campuses, including residential units for the workforce. These campuses also provided additional social facilities to create an attractive working environment. Although contemporary society is defined as "post-industrial" and advanced automated industrial plants are not labor-intensive, accommodation of the personnel is still an important issue. Such provisions have many positive benefits in economics, administration, social cohesion etc.

Students are asked to design residential facilities for an industrial plant in the Industrial zone of Manisa, chosen among four alternatives (textile, food, toy and hi-tech industries). The total building area for the accommodations and the social facilities is 18.000 m² in a 40.000 m² plot inside the given 36 hectare campus. A variety of living units of different sizes are to be planned for 400 people with different statuses (blue and white-collar workers) of which 300 live by themselves and 100 with their families. Furthermore, complementary social and recreational amenities (a small guesthouse, nursery school, supermarket, cafeteria, social center and a health unit) are to be considered. There will also be open-air facilities for sports and recreation.

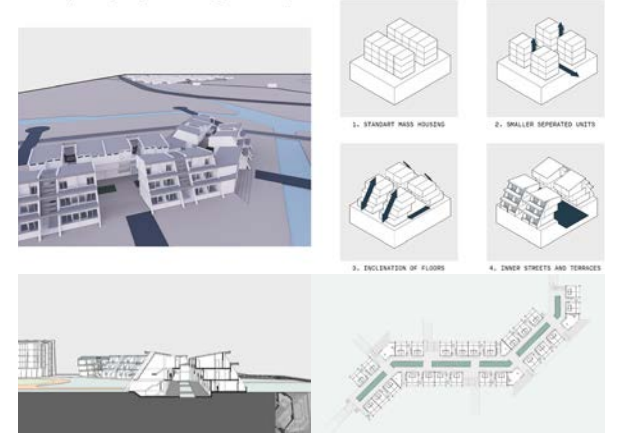
Endüstri ile/için Konut

Sanayileşme tarihinde pek çok üretim tesisi, içinde çalışanların barınma ihtiyacına yönelik konutların da yer aldığı büyük yerleşkeler şeklinde tasarlanmıştır. Çalışma ve barınma mekanlarına ek sosyal işlevler yerleşkedeki yaşamın çekiciliğini arttırmaktadır. Günümüz toplumu "endüstri-sonrası" olarak tanımlansa ve yeni teknolojiler üretimdeki insan emeğinin rolünü giderek azaltsa da, endüstriyel tesislerdeki çalışanların barınma ihtiyacı günümüz için de önemli bir sorundur. Çalışanlara yönelik bu tür imkanların ekonomik, yönetsel ve sosyal pek çok olumlu getirisi olacaktır.

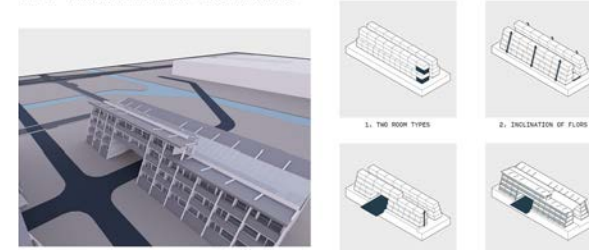
Öğrencilerden Manisa Sanayi Bölgesinde, kendilerinin seçtiği bir iş koluna (tekstil, gıda, oyuncak ve yüksek-teknoloji) yönelik bir endüstriyel tesisin barınma işlevlerine çözüm getirmeleri beklenmiştir. 36 hektarlık bir yerleşkenin 40bin m² büyüklüğündeki bir bölgesinde yer alacak barınma ve sosyal yaşam ünitelerinin toplam alanı 18bin m² olacaktır. 300 bekar, 100 aileleriyle birlikte yaşayan fabrika çalışanları için farklı büyüklüklerde birimler tasarlanması beklenmiştir. Bunlara ek olarak, sosyalleşmeye ve boş zamanları değerlendirmeye yönelik kapalı mekanlar (küçük bir konukevi, kreş, süpermarket, sosyal merkez ve sağlık ünitesi) yanında spor ve eğlence amaçlı dış mekanlar da düşünülecektir.



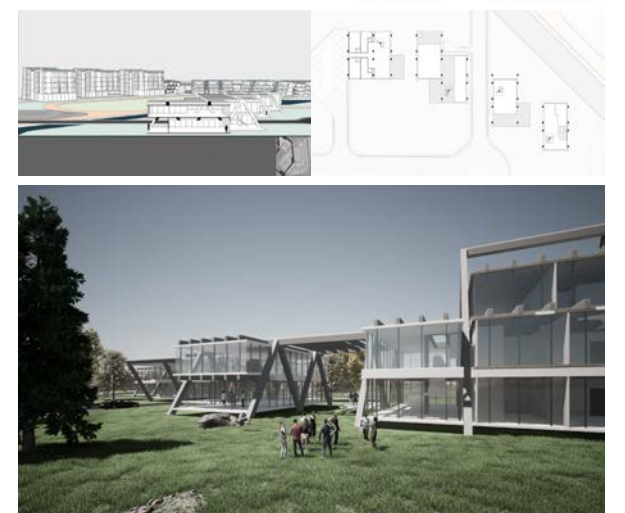
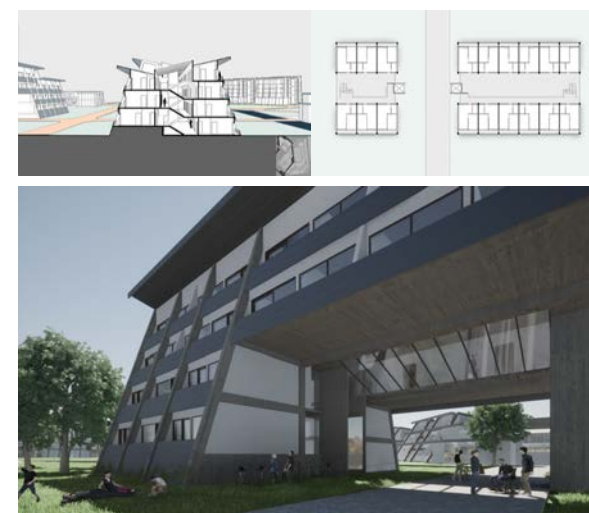
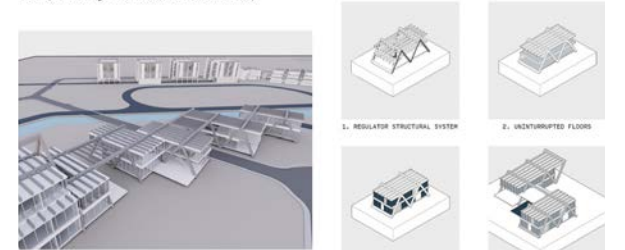
SH-1 (Housing Complex for Single Workers)

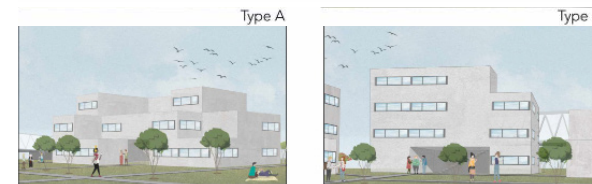
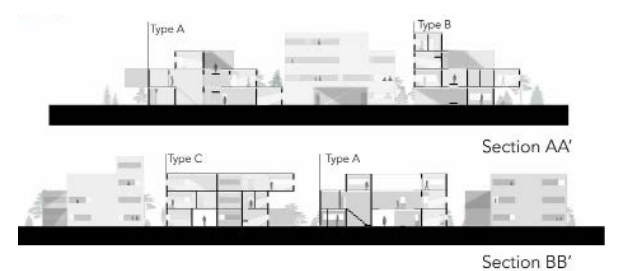
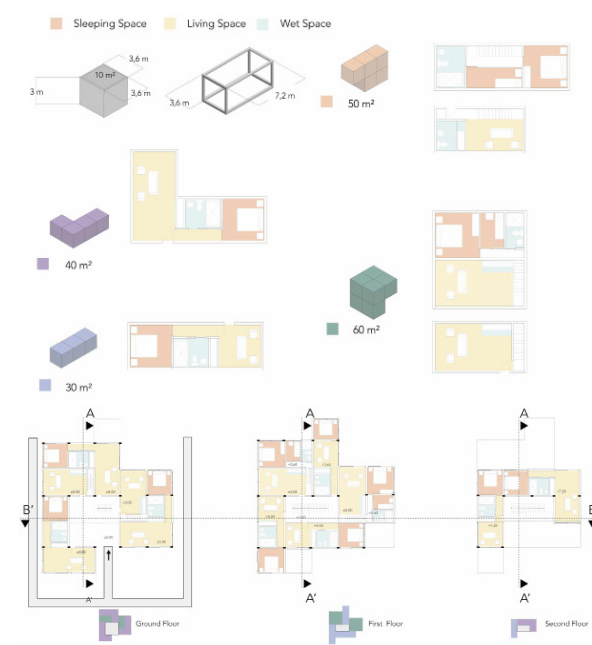
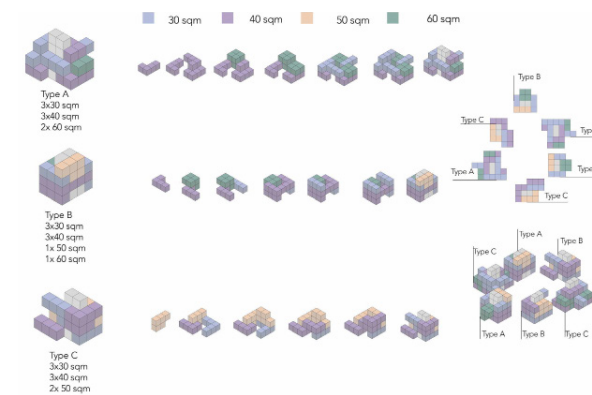


SH-2 (Housing Complex for Single Workers)



SC (Buildings for Social Facilities)





Arch 302 Architectural Design IV

Group2: Haluk Zelef + Ömer Faruk Ağırsoy + Mehmet Melih Cin

A Social Center Dedicated to a Shero/Hero in İstanbul

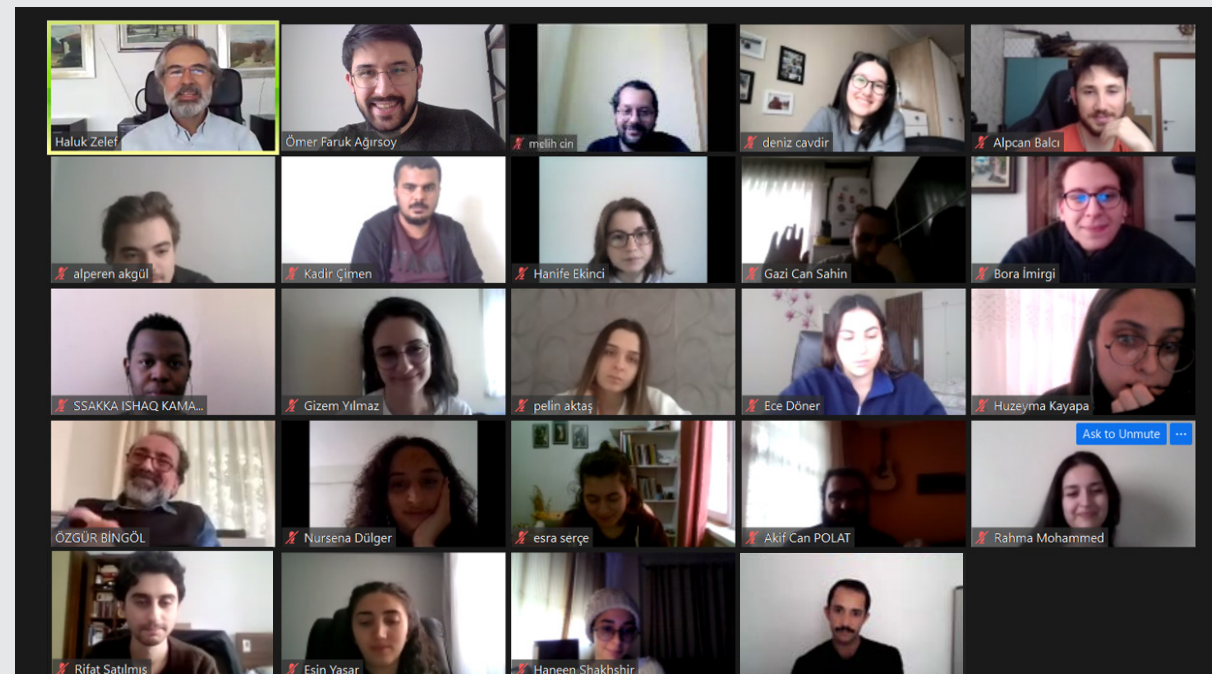
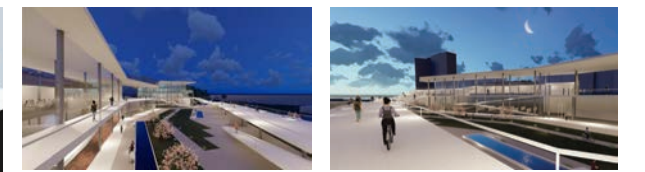
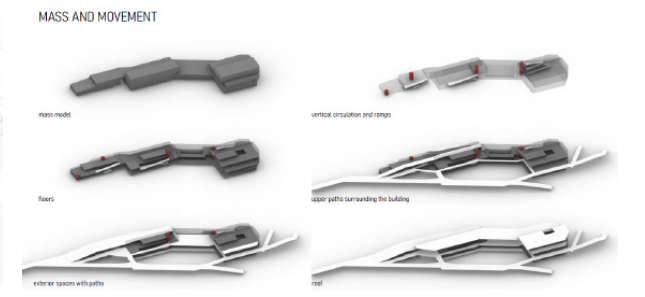
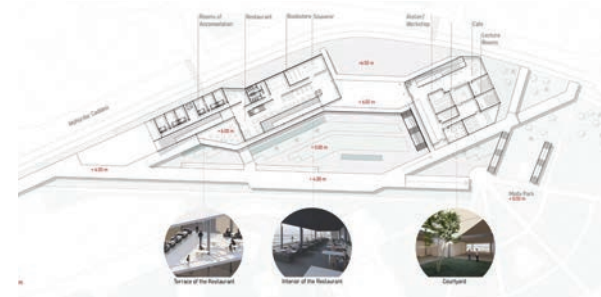
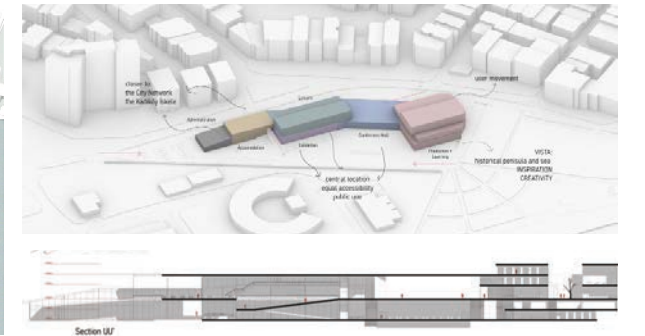
Third-year students are expected to be acquainted with the problems and opportunities of designing new buildings in historical urban contexts. The final project of Arch302 focuses on this objective by assigning a project site in a complex urban setting in İstanbul. The site is at a junction point between Kadıköy and Moda on the shoreline, occupied by the municipality offices. The site's geometry and topography are also challenging with its triangular outline and different levels on its long edge along Mühürdar Street.

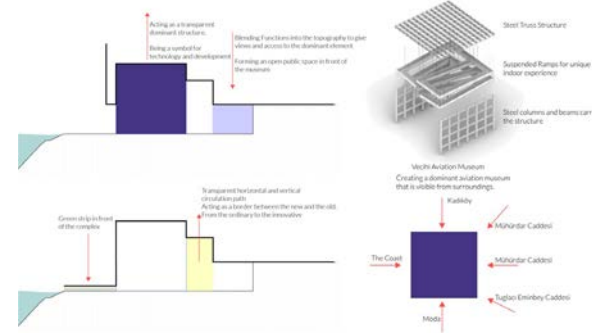
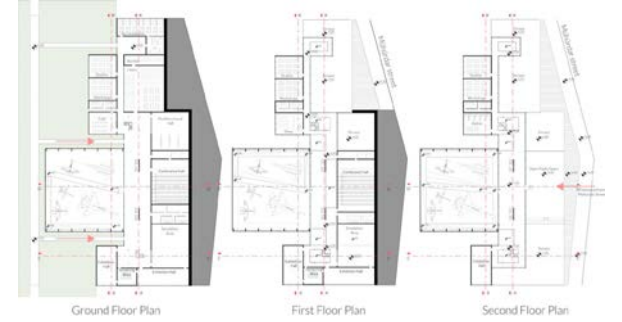
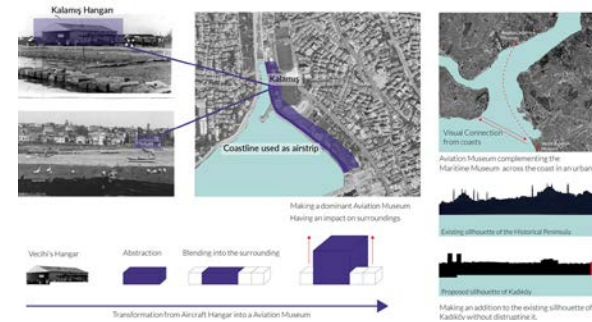
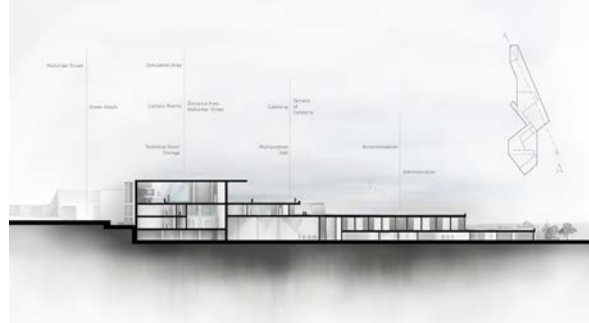
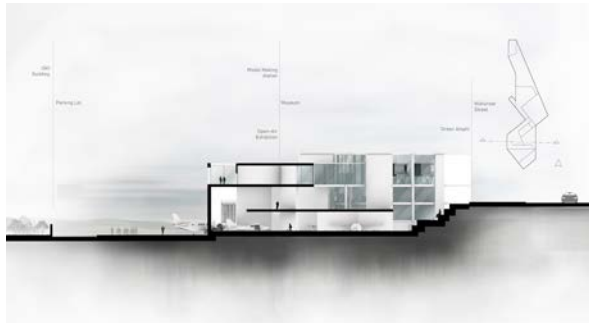
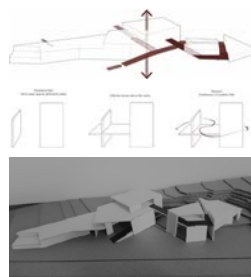
The spatial program of the facility is designated by each student individually. A variety of the well-known figures of Kadıköy/Moda area from the fields of the visual arts, music, archaeology, technology and sports are given as alternatives, one of which will be selected and studied in depth. The functional programs of the social centers having a total floor area around 6500-7000m2 (including performance, exhibition, research, education, recreation and accommodation spaces for the guest artists) dedicated to these sheroes/heroes are expected to display diversity, complexity and spatial variety. Students are also expected to explore the architectonic expression of the structural systems in their designs.

İstanbul'da bir Kahramana Adanmış Sosyal Merkez

Üçüncü sınıf öğrencilerinin, tarihsel kent bağlamlarında yeni bina tasarlanmasının sorunları ve imkanları hakkında bilgi ve deneyim sahibi olmaları beklenmektedir. Bu hedefe ulaşmak üzere Arch302'nin final projesinde, İstanbul'un tarihi, sosyal ve coğrafi olarak karmaşık kentsel dokusunda bir alana odaklanılmıştır. Kadıköy ve Moda arasındaki kıyı şeridinde, belediye ofislerinin bulunduğu bir kesişim noktasındaki arsa, üçgen formlu geometrisi ve uzun kenarındaki Mühürdar Caddesinin farklı kotları ile de zorlu bir topoğrafyaya sahiptir.

Sosyal merkezdeki mekansal programın öğrenciler tarafından belirlenmesi hedeflenmiştir. Kadıköy/Moda bölgesinde yaşamış, görsel sanatlar, müzik, arkeoloji, teknoloji ve spor alanlarından önemli isimlerin oluşturduğu bir seçki paylaşılmış, her öğrenciden bir kişiyi seçerek derinlemesine incelemesi ve merkezin temel programının bu kişinin ilgi alanına katkıda bulunacak şekilde düzenlenmesi istenmiştir. 6500-7000 m2 büyüklüğünde olması beklenen yapıda, araştırma, eğitim, sergileme, gösteri, dinlenme işlevleri yanında misafir sanatçı/araştırmacı konaklamaları ortaklaşan işlev grupları olmuştur. Bu mekansal çeşitliliğin ve karmaşıklığın çözülmesi yanı sıra, öğrencilerden yapısal sistemlerin mimari dil ile bütünleştirmeleri beklenmiştir.





Arch 302 Architectural Design IV

Group2: Haluk Zelef + Ömer Faruk Ağırsoy + Mehmet Melih Cin

group 2

A Memory Space in Sıhhiye

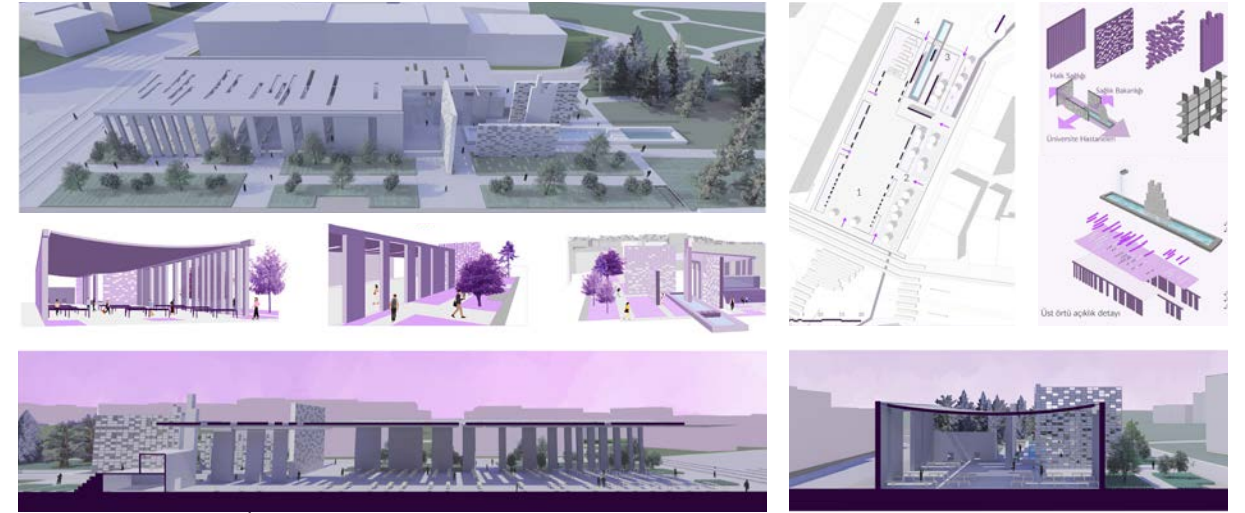
Covid19 Pandemic is a major threat to public health, which caused the death of numerous health workers throughout the world. In order to commemorate their efforts, an architectural competition is organized in the "Sıhhiye" area of Ankara, where many health institutions are located. This competition organized for the professionals by the municipality is selected as a studio problem, which enables the study of the "urban context" and issues related with "meaning" in the architectural discourse in depth with the students.

Objectives of the Arch 302 studio include exploration and application of intermediary and advanced technologies in giving structural form to spaces. Therefore one further expectation from this project is developing a new long-span shelter design for the open-air Sıhhiye Bazaar area. Students studied in groups in this short-term project and were encouraged to take part in the architectural competition. This project alongside the cultural center project in Moda-Kadıköy are valuable experiments to introduce the architectural competitions, which display a variety of design attitudes of the participants and the representational standards of the professionals into the educational milieu.

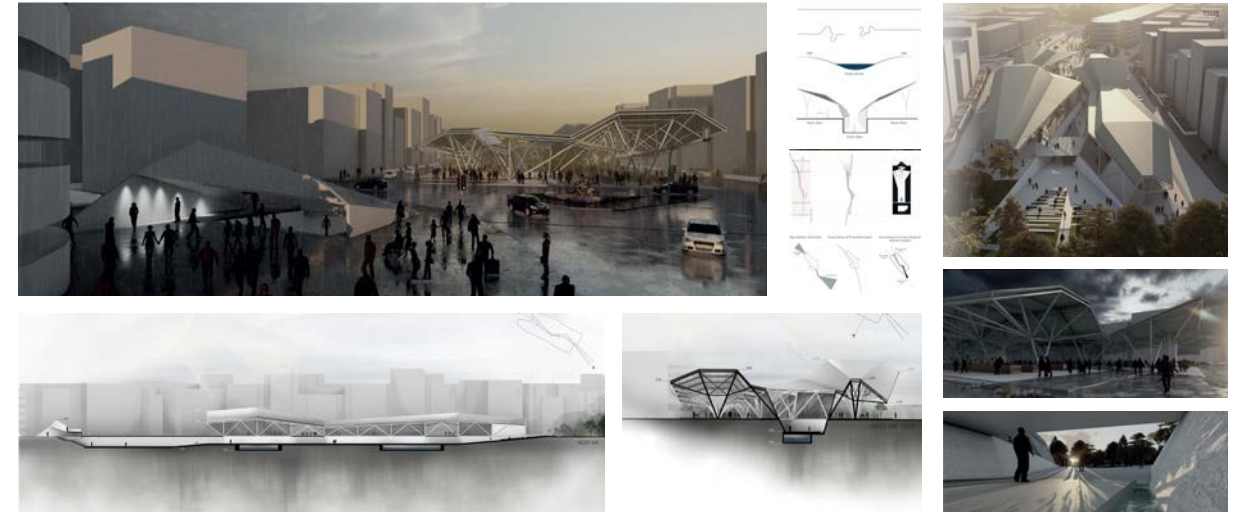
Sıhhiye'de Sağlık Çalışanlarına Adanmış bir Anma Mekanı

Halk sağlığı için büyük bir tehdit olan Covid19 Pandemisi, dünya çapında çok sayıda sağlık çalışanının ölümüne neden olmuştur. Büyük bir özveriyle görevlerini yapan ve bu uğurda canlarını yitiren bu kişileri anmak için birçok sağlık kuruluşunun bulunduğu Ankara'nın "Sıhhiye" bölgesinde bir mimari tasarım yarışması düzenlenmiştir. Ankara Büyükşehir Belediyesinin mimarlara yönelik düzenlediği bu yarışma, mimarlık söylemindeki kentsel bağlam ve mimaride anlam konularının öğrencilerle derinlemesine tartışılması ve çalışılmasına olanak sağlaması nedeniyle Arch 302 için stüdyo projesi olarak seçilmiştir.

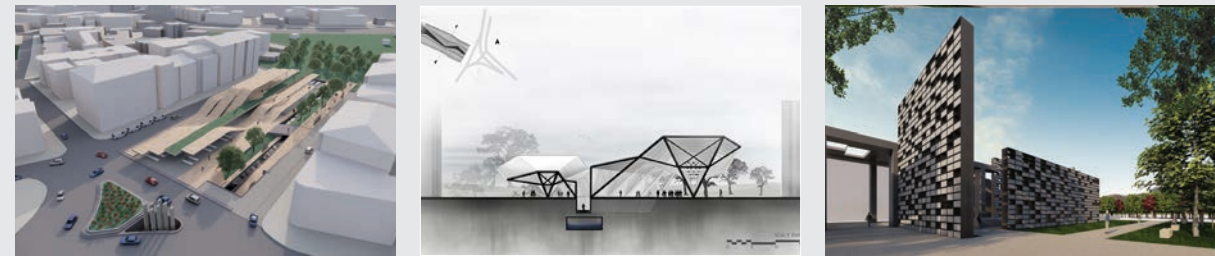
Stüdyonun amaçları arasında ileri yapım teknolojilerinin araştırılması ve mekan biçimlendirmede bu teknolojilerin kullanılmasına ilişkin deneyim kazanılması da bulunmaktadır. Dolayısıyla bu projeden bir diğer beklenti de Sıhhiye pazar alanı için geniş açıklıklı bir koruyucu çatı tasarımı geliştirmektir. Bu kısa süreli projede gruplar halinde çalışan öğrenciler mimari yarışmaya katılmaları için teşvik edilmiş ve bu mesleki deneyimi yaşamışlardır. Gerek bu proje, gerek Kadıköy-Moda'da kültür merkezi projesi, mimarlık yarışmalarındaki bilgi birikimini, farklı tasarım anlayışlarını ve mesleki sunum standartlarını öğrencilere aktarmak için faydalı süreçler olmuştur.



Team 1 - Deniz Çavdır, Bora İmirci, Pelin Aktaş, Ece Döner, Özge Dalaklı, Simten Önen



Team 3 - Gazi Can Şahin, Esra Serçe, Hanife Ekinci, Esin Yaşar



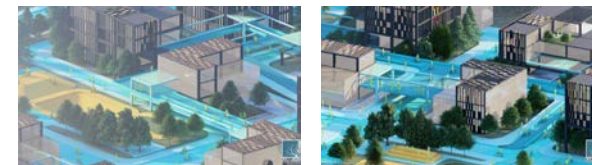
Team 4 - Alpcan Balcı, Gizem Yılmaz, Alperen Akgül, Akif Can Polat

Living Ecologically: New Forms of Building a Campus Community

The project aims to create a new habitat for students residing in METU campus while studying issues of sustainable and ecologically friendly architecture as appropriate. This living environment primarily contains residences flexible enough and suitable for needs of students together with other spatial arrangements such as: covered or open social-cultural, commercial, and recreational facilities like workshops, library, multi-purpose halls, exhibition spaces, shops / cafes, courtyards, green / sports areas, health care units, vehicular and pedestrian accesses, carparks etc. The site is at the north-west edge of the METU campus close to Dumlupınar Boulevard surrounded by green areas on the east and west and the Design Factory on the south.

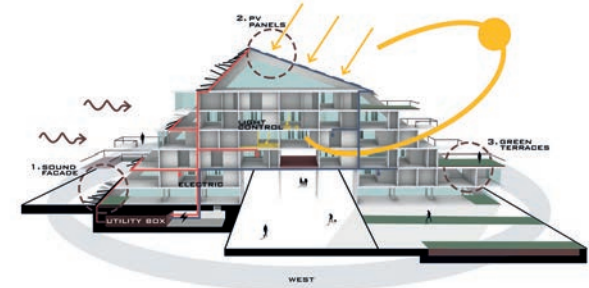
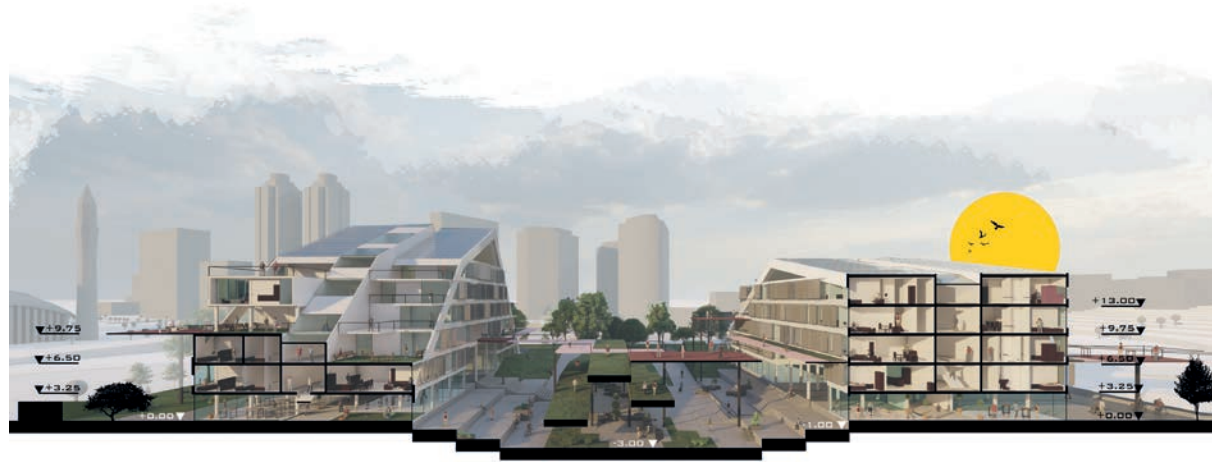
ODTÜ Kampüsünde Ekolojik Yaşamın ve Barınmanın Yeni Biçimleri

Proje, ODTÜ kampüsünde öğrenciler için sürdürülebilir yeni bir yaşam alanı yaratmayı amaçlamaktadır. Bu yaşam alanı öncelikle öğrencilerin ihtiyaçlarına uygun esnek ve konutlar ile birlikte kapalı veya açık sosyo-kültürel, ticari ve rekreasyonel işlevler, atölyeler, kütüphane, çok amaçlı salonlar, sergi alanları, dükkanlar / kafeler, avlular, yeşil / spor alanları, sağlık üniteleri, araç ve yaya erişimleri, otoparklar vb. mekânsal düzenlemeleri içermektedir. Proje alanı, ODTÜ kampüsünün kuzeybatı ucunda, Dumlupınar Bulvarı'na yakın, doğu ve batıda yeşil alanlar, güneyde ise ODTÜ Tasarım Fabrikası ile tanımlanmıştır.



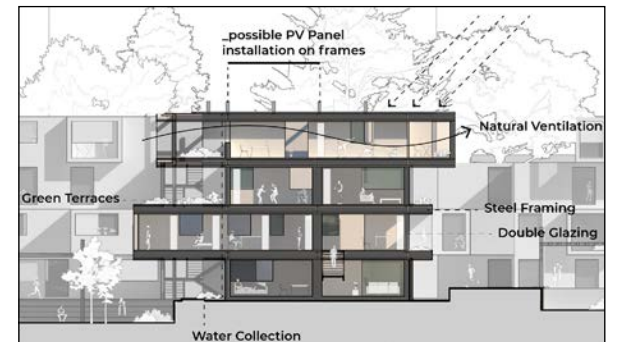
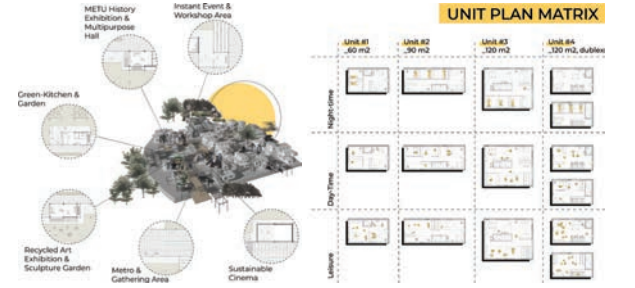
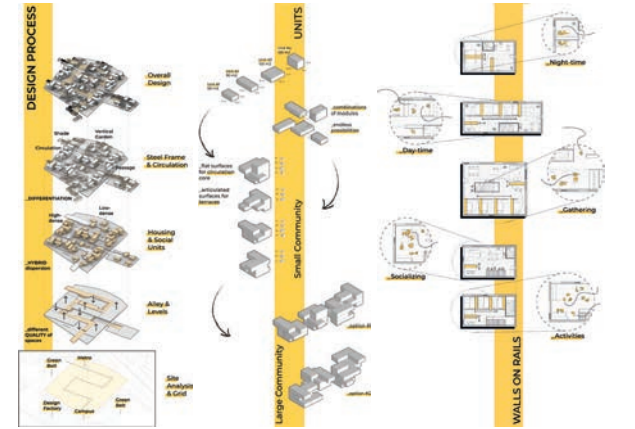
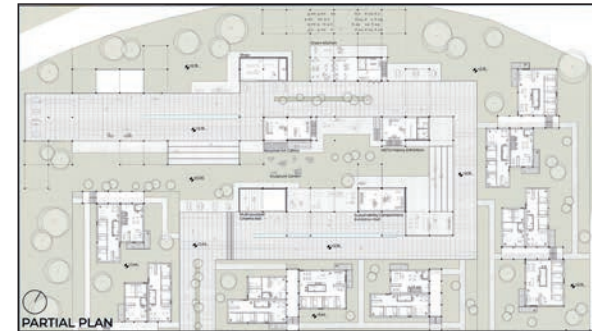
Kinetic Network, aims to maintain a self-energy-sufficient living in a campus community. Bicycle energy harvesting, kinetic pavement and building integrated photovoltaic systems are introduced to the site to encourage energy production by kinetic movement of pedestrians and bicycles. Therefore, a grid network that will maximize the circulation and offer access to the both public and private units in different levels is pre-introduced. Public hubs that consists of gathering, socializing, studying, exhibiting, catering are placed in the central zones while accommodation units are placed at the peripheries of the site to enhance the privacy and engagement with nature.

Kinetic Network, bir kampüs topluluğunda kendi kendine enerji yeterli bir yaşamı sürdürmeyi amaçlar. Yayıların ve bisikletlerin kinetik hareketi ile enerji üretimini teşvik etmek için alana bisiklet enerjisi toplama, kinetik kaldırım ve bina entegre fotovoltaik sistemleri tanıtıldı. Bu nedenle, sirkülasyonu en fazla düzeye çıkaracak ve hem kamu hem de özel birimlere farklı seviyelerde erişim sağlayacak bir dolaşım ağı sunuldu. Toplanma, sosyalleşme, çalışma, sergileme, yemek yemeden oluşan halka açık aktiviteler merkezi bölgelerde konumlanırken, konaklama birimleri kişiye özellik ve doğayla etkileşimi artırmak için alanın çevresine yerleştirildi.



Sights and Sounds of METU is a project that aims to have self-sufficient campus environment with its enhanced sustainable features. Besides the common sustainability ideas, sound energy can be converted into electric energy by innovative facade solutions. By the calculations, that system could produce half of the total energy need of users in its context. Therefore, building is settled just nearby one of the most crowded and noisy boulevards in Ankara, which is Dumlupınar Boulevard. Moreover, each physical quality of the building is considered in benefit of self-sufficiency.

Sights and Sounds of ODTÜ, her anlamda kendi kendine yetebilen, sürdürülebilir bir kampüs projesidir. Alışıldık sürdürülebilirlik fikirlerinin yanı sıra, ses enerjisini elektrik enerjisinin dönüştürebilecek yenilikçi bir cephe çözümüne sahiptir. Hesaplamalara göre bu sistem kullanıcıların enerji ihtiyacının yarısını karşılayabilecektir. Dolayısıyla yapı Ankara'nın en kalabalık ve gürültülü bulvarlarından Dumlupınar Bulvarının yanında yer almaktadır. Dahası, her fiziksel özelliği sürdürülebilirlik fikirlerini destekleyecek şekilde evrilmiştir.



The Alley is a student living complex situated on METU Campus. It is designed to provide a sustainable living environment via "alley" which organizes the living and social units around. Alley is one of the most important aspects of the context, METU Campus, due to its social and ecological qualities. In this Project, those values are inherited and reinterpreted in order to provide an ecologically and socially sustainable living complex. Tools for social sustainability, which is the focus of the project, are flexible and open-to-intervention spaces made possible with number of residential units and their combinations according to user and also flexible unit plans with "walls on rails." Furthermore, to maintain sustainability on the living complex, temporary and permanent social program elements that aim to create consciousness on sustainable issues are placed on common areas of the site.

The Alley, ODTÜ Kampüsü içerisinde konumlandırılmış bir öğrenci yaşam kompleksidir. Proje, sürdürülebilir bir yaşam alanı sağlamak için yaşama ve sosyal üniteleri organize eden "alley" çevresinde kurgulanmıştır. Alley'nin ODTÜ Kampüsü için taşıdığı sosyal ve ekolojik değerler bu projeye ilham olmuş ve yeniden yorumlanmıştır ve böylece hem sosyal hem de ekolojik olarak sürdürülebilir bir yaşam kompleksinin oluşturulması amaçlanmıştır. Projenin en büyük odağı olan sosyal sürdürülebilirlik için kullanılan araçlar: konut ünitelerindeki esnek ve yoruma açık mekanlar ve bununla birlikte bu ünitelerin kullanıcı tarafından belirlenen kombinasyonları ve "raylar üzerindeki duvarlar" ile sağlanan esnek yaşam alanlarıdır. Bunlara ek olarak kompleks içerisinde sürdürülebilirliğin devamlılığı için bu konuda bilinçlendirmeyi amaçlayan geçici ve kalıcı sosyal program elemanları projenin kamusal alanlarına sunulmuştur.

In Search of Ankara's Local Values; A Social and Cultural Center in Ulus

The project is the design of a cultural center containing varying spatial propositions, with a special emphasis on local values, at Ulus in Ankara. The theme, to be considered by each student differently, will aim to attract visitors and locals alike and serve for social, cultural, and recreational causes. The program includes three major titles: 1- Multi-purpose lounges, offices, classrooms, workshops, studios 2- Short term accommodation 3- Cultural / commercial spaces such as exhibition hall, cafe / restaurant, library / bookstore, shops, etc. The site is at the commercial centre of Ulus, which is surrounded by significant buildings from different periods such as Hallaç Mahmut Mosque, Suluhan, Erzurum Hotel, Ulus Fisherman's Bazaar, and Anafartalar Çarşısı.

A Canopying Experience Through Faculty of Architecture's Main Building

The project is the design of a canopy over the southern entrance of the main building of the METU Faculty of Architecture with an emphasis on structural design. It aims to study and understand both conventional and non-conventional principles and methods of construction of structural systems through parametric tools.

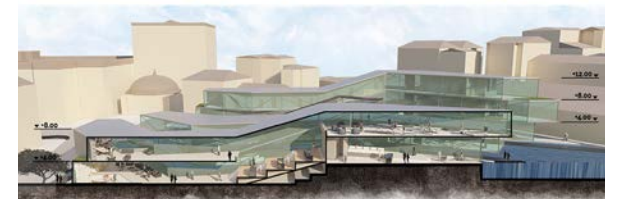
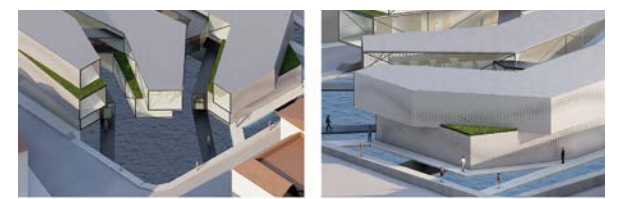
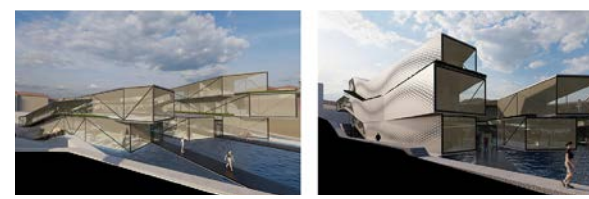
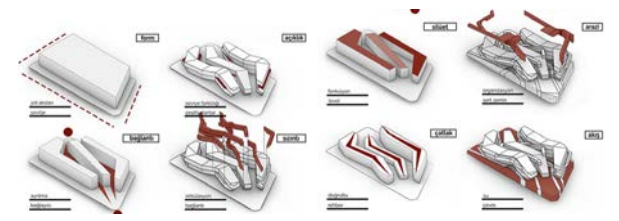
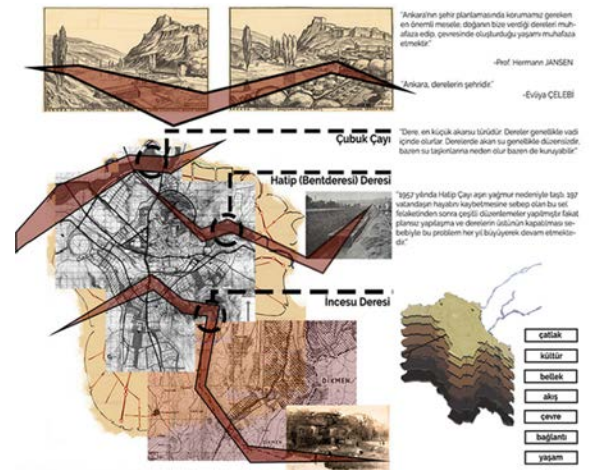
Ankara Yerel Değerleri Araştırması ve Ulus'ta Kültür Merkezi Tasarımı

Proje, Ankara Ulus'ta yerel değerlerin araştırılmasına odaklanan farklı mekânsal kurgular içeren tarihi dokuda bir kültür merkezi tasarımıdır. Öğrencilerin geliştirdikleri farklı temalarla şekillenen kültür merkezi sosyal ve kültürel bir odak yaratarak hem ziyaretçileri hem de yerel halkı bölgeye çekmeyi amaçlamaktadır. Program üç ana başlıktan oluşmaktadır: 1- Çok amaçlı salonlar, ofisler, derslikler, atölyeler, stüdyolar 2- Kısa süreli konaklama alanları 3- Sergi salonu, kafe / restoran, kütüphane, dükkanlar vb. kültürel ve ticari alanlar. Ankara Ulus ticari merkezinde yer alan proje arazisi, Hallaç Mahmut Camisi, Suluhan, Erzurum Oteli, Ulus Hali ve Anafartalar Çarşısı gibi farklı dönemlere ait önemli yapılarla çevrilidir.

Mimarlık Fakültesi Ana Binasında Giriş Saçağı Deneyimi

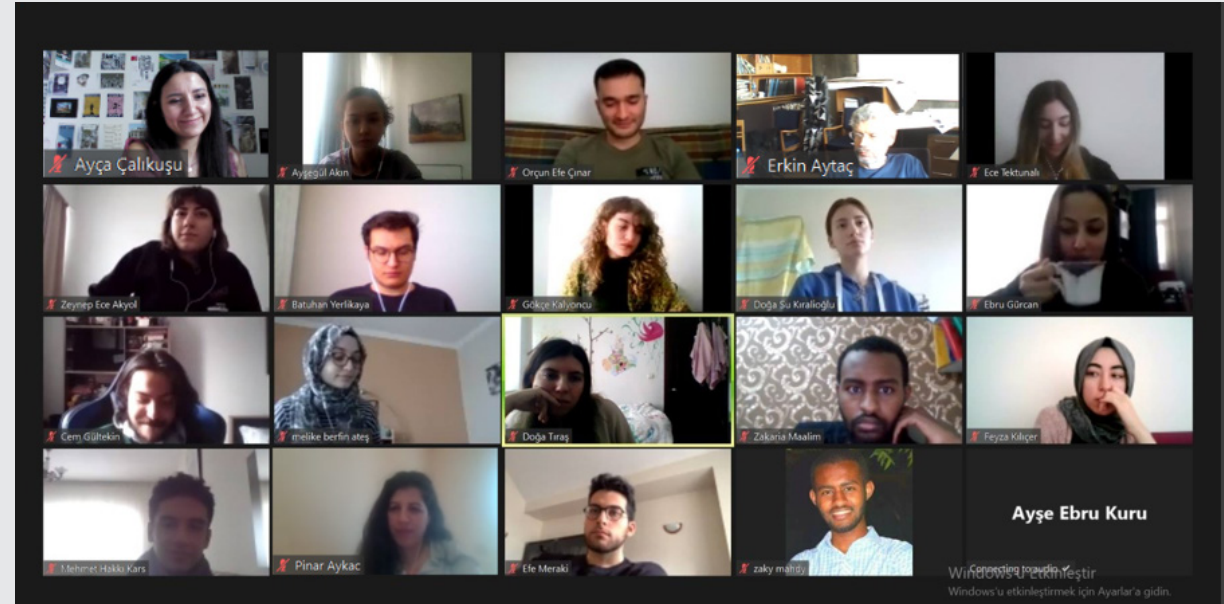
Proje, ODTÜ Mimarlık Fakültesi ana binasının güney girişi üzerine bir giriş saçağı tasarımıdır. Strüktürel sistemlerin araştırılmasına odaklanan proje, parametrik tasarım aracılığıyla yapısal sistemlerin inşasının hem geleneksel hem de geleneksel olmayan ilkelerini ve yöntemlerini incelemeyi ve anlamayı amaçlamaktadır.

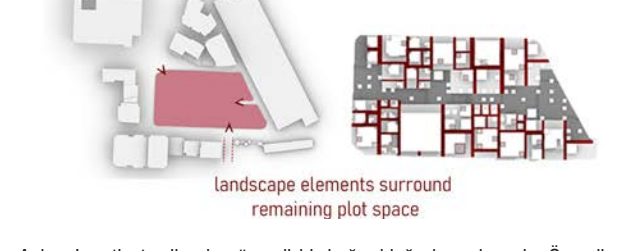
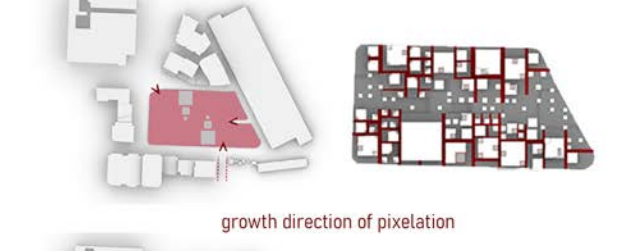
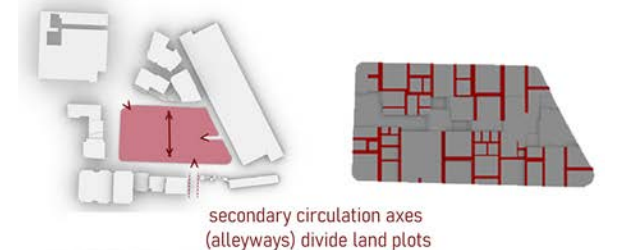
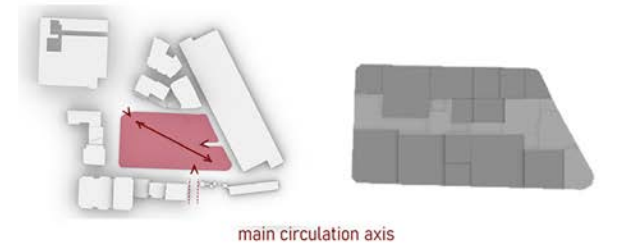
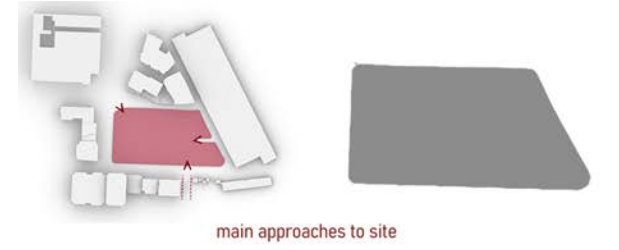
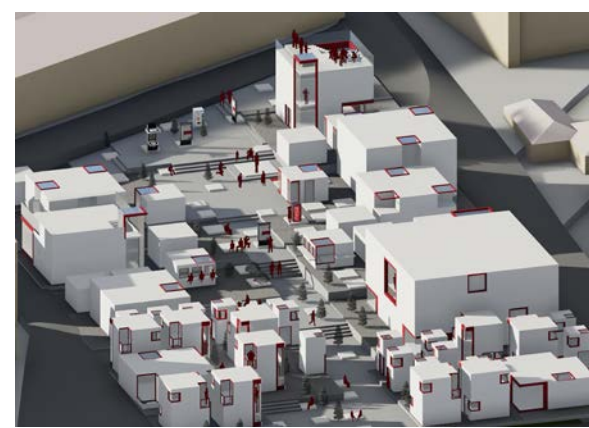
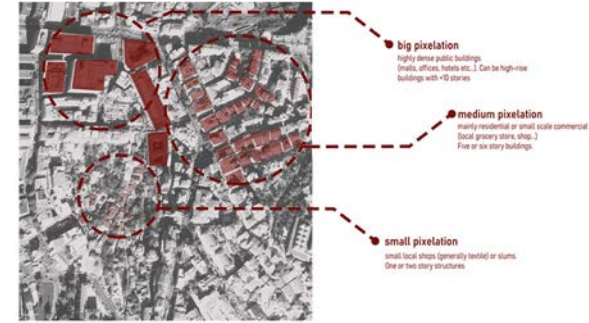
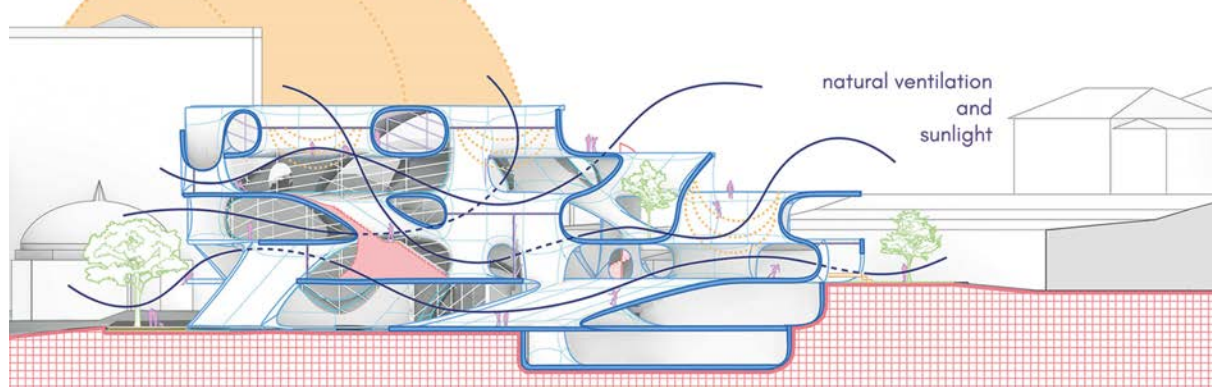
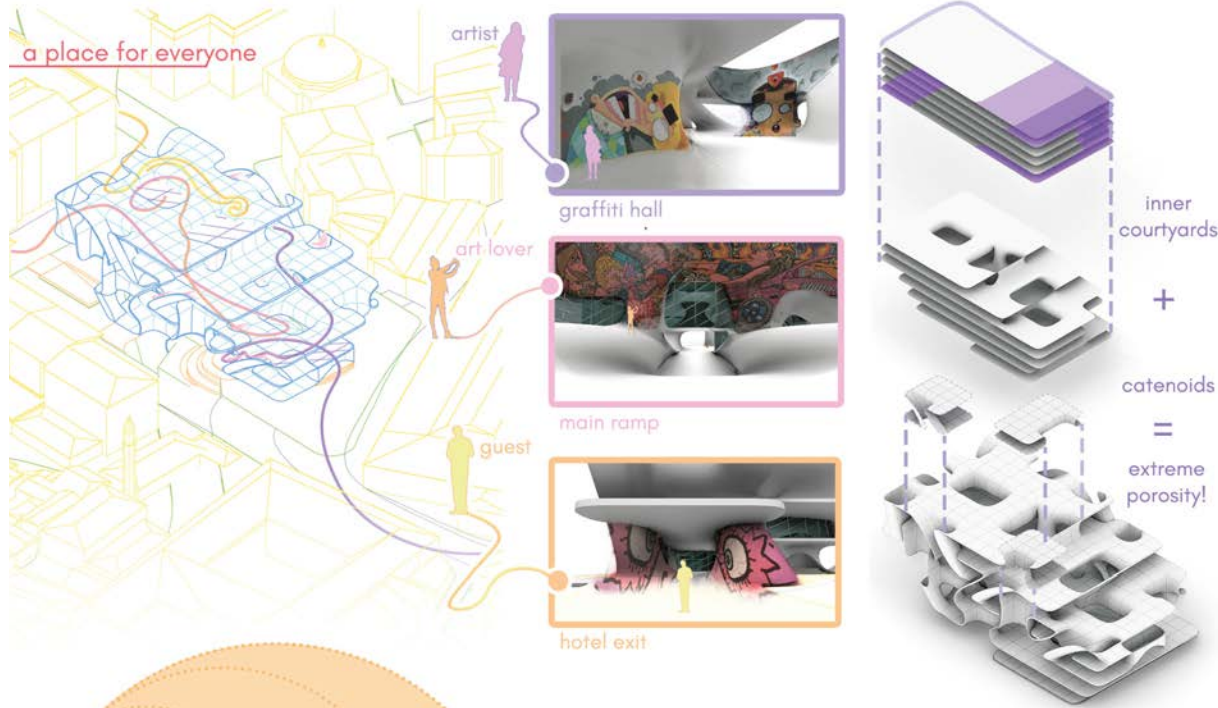
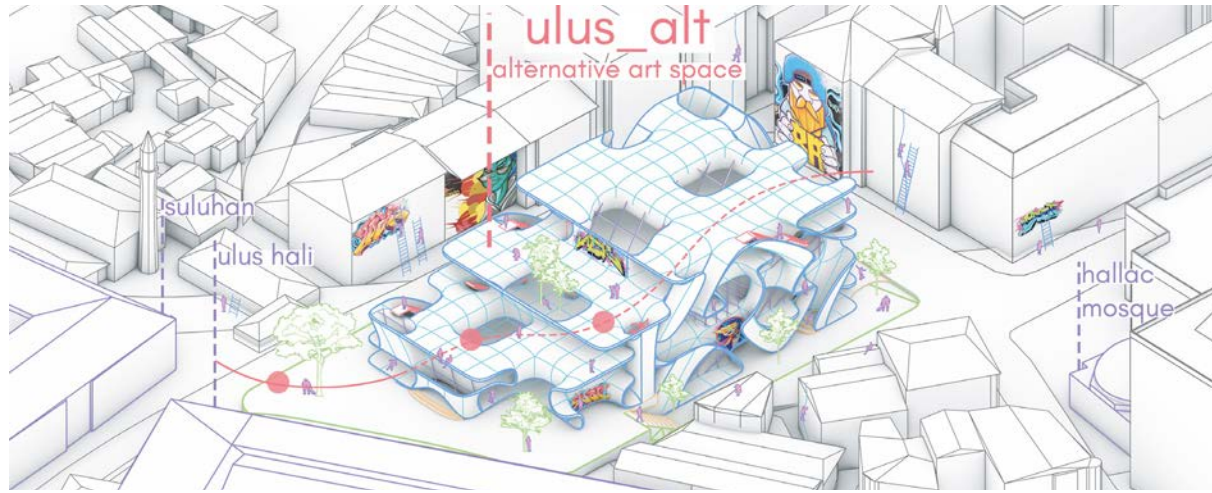
THE STREAM



Ulus has always had an important center and location for the capital Ankara throughout the historical process. One of the most important reasons why Ulus was chosen as the center at that time was the confluence of Ankara's largest streams in this region. More than 180 streams, which are also mentioned in Hermann Jansen's plans, will allow Ankara to become a canal city with a modernist perspective, but as a result of an overflow, they are imprisoned between concrete walls by the government. Today, "The Stream" cultural center was designed to bring these hidden values to light again and to increase people's awareness. The structures that have a long circulation path and interact with the water element allow people to understand the life around the stream in the past.

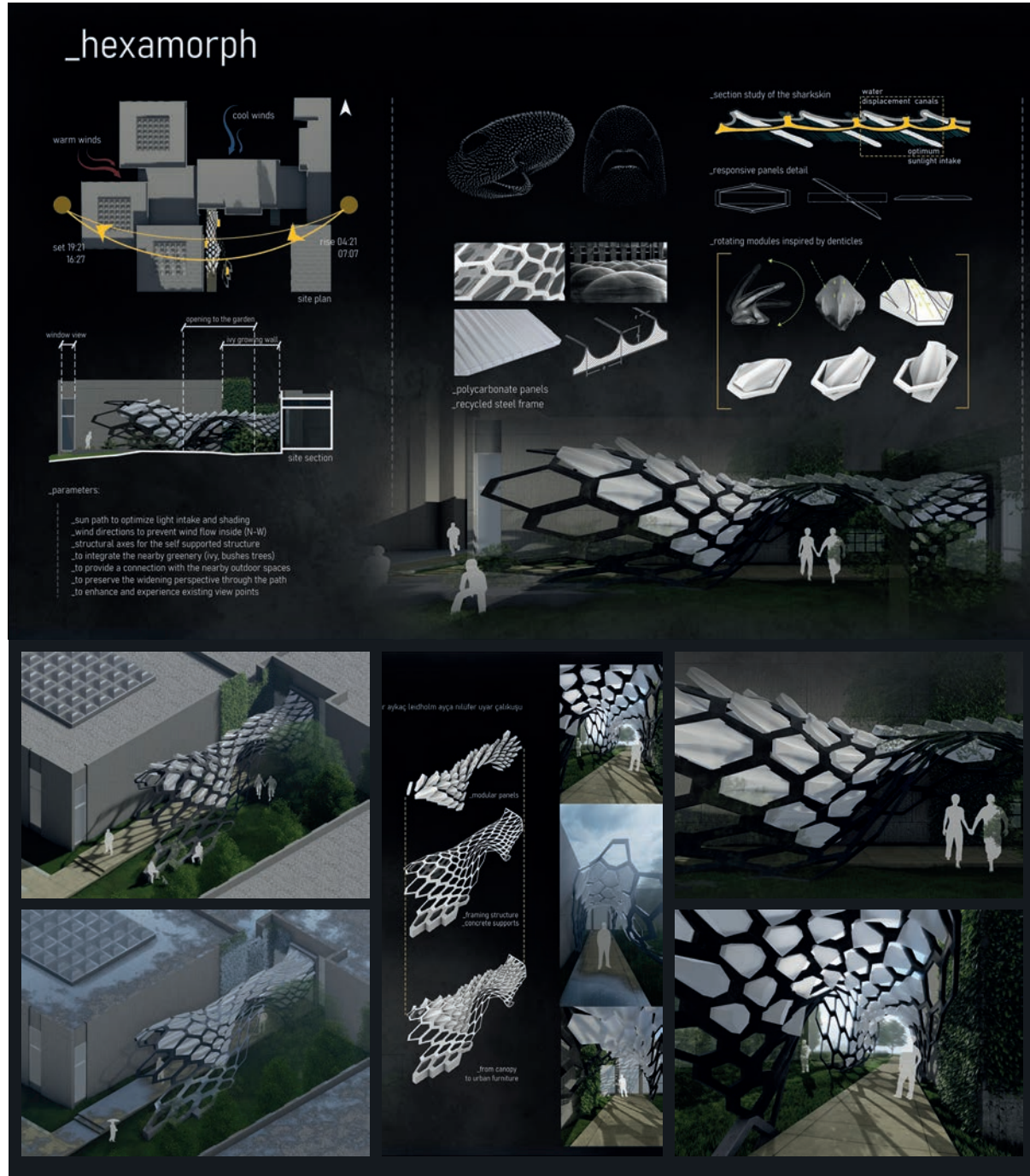
Ulus tarihsel süreç boyunca başkent Ankara için her zaman önemli bir merkez ve konuma sahip olmuştur. O dönemlerde merkez olarak Ulus'un seçilmesinin en önemli sebeplerinden biri de Ankara'nın en büyük derelerinin bu bölgede birleşmesiydi. Hermann Jansen'in planlarında da geçen sayılan 180'den fazla olan dereler Ankara'nın modernist bir bakış açısıyla kanal şehir olmasına olanak sağlayacakken bir taşma sonucunda hükümet tarafından beton duvarlar arasında hapsedilir. Günümüzde bu saklı kalan değerleri tekrar gün yüzüne çıkarmak ve insanların bilincini arttırmak için "The Stream" kültür merkezi tasarlandı. Uzun bir sirkülasyon yoluna sahip olan ve su ögesiyle etkileşime giren yapılar insanların geçmişte dere etrafındaki yaşamı anlamasına olanak sunar.





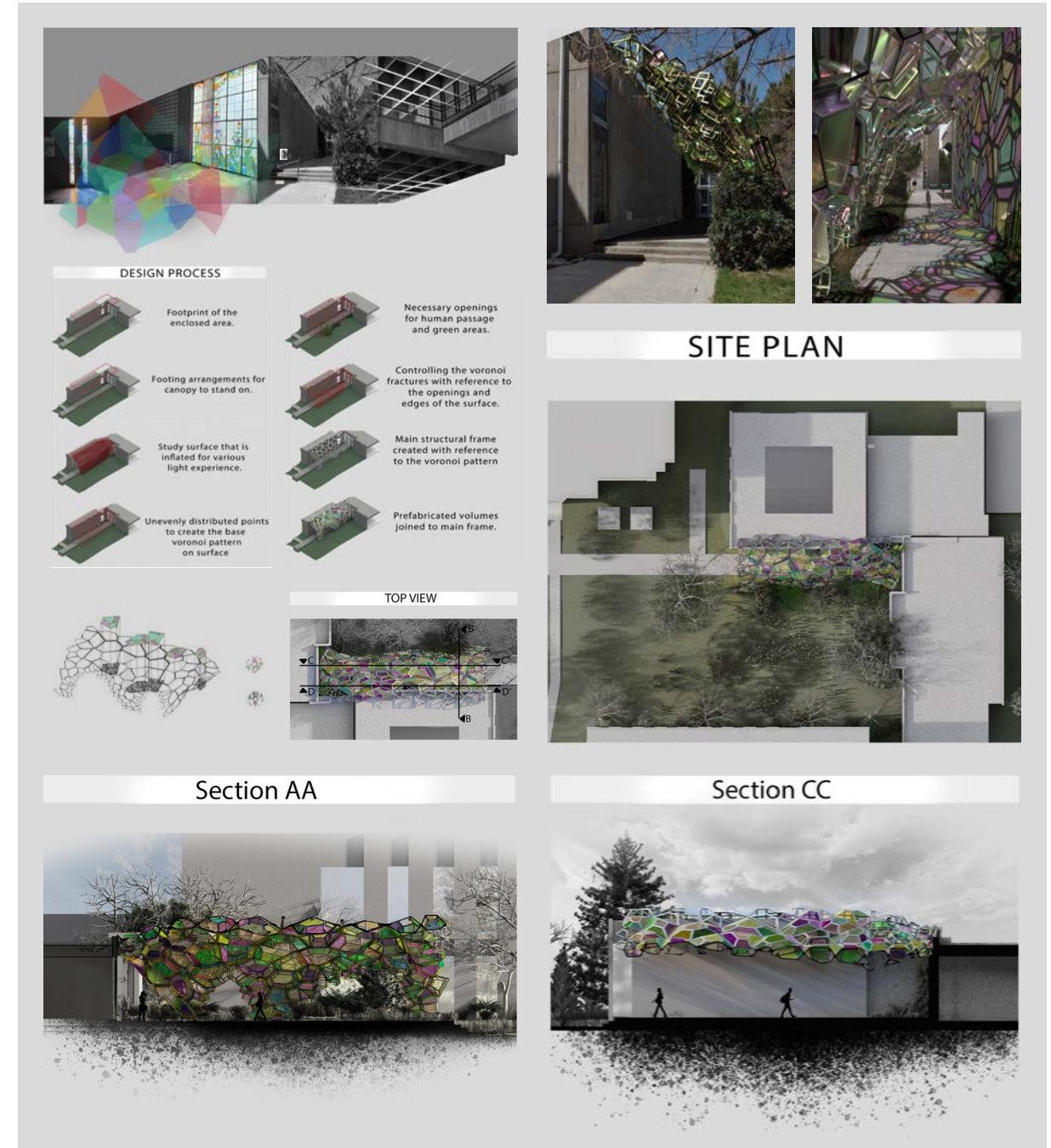
Ankara is famous for its many theaters and important theatrical troupes and actors; so in this site I have planned to design what would be Ankara's biggest theater festival venue which would accommodate theater lovers from all around the World. In the historical center of Ankara, inspired by the organic city texture of Ulus, a pixelated space has been designed with mainly open and semi-open spaces which will house various plays, accommodate visitors of the festival and house different cultural and recreational activities as well. The site has been designed to fit the existing city texture of Ulus, whether it be scale, material or structure wise and aims to create a cultural attraction point near the old city center to bring back a different character to the area.

Ankara'nın tiyatro ile olan önemli bir bağı olduğu kaçınılmazdır. Önemli tiyatro salonlarının bulunduğu, devir açan topluluklarıyla ve çok değerli oyuncularıyla bilinen Ankara'ya en büyük tiyatro festivalinin düzenleneceği bir alan tasarlamıştım. Ankara'nın tarihi merkezi olan Ulus'un göbeğinde bulunan alanda, Ulus'un tarihi kent dokusundan esinlenerek piksel piksel tasarlanan ve ağırlıklı açık veya yarı-açık mekândan oluşan alanlarda, çeşitli tiyatro oyunları sergilenerek, dünyanın her yanından gelen tiyatro severler için konaklama alanları bulunacak ve festival alanında yer alan çeşitli kültürel ve eğlence alanları da bulunacak. Ulus'un organik dokusuna, ölçek, malzeme ve yapı tekniği olarak olsun, uyum sağlamanın amaçlandığı alanda, kente canlılık katacak yeni bir kültürel odak noktası oluşturulmak istenmiştir.



Hexamorph is a project, which provides multifunctional social space for Department of Architecture in METU. By doing that, digital tools of parametric design are experienced. As a main design principle biomimetics is adopted to create a space that is enhanced by qualities of nature. Shark skin and body structure of it was inspiring to combine the current parameters of context with our ideas. Consequently, from its structure to its form, material and function the idea was to achieve a social and functioning space.

Hexamorph, ODTÜ Mimarlık Fakültesi için çok fonksiyonlu sosyal bir mekan oluşturmayı amaçlamaktadır. Parametrik tasarım, dijital araçlar kullanılarak deneyimlenmiştir. Ana tasarım prensibi olarak biyotaklit fikri benimsenmiştir ve bu sayede proje, doğanın ilham verici özellikleriyle geliştirilmiştir. Köpekbalığı derisi ve vücut yapısı, halihazırda olan saha parametreleri ile tasarım fikirlerinin birleştirilmesi açısından ilham verici olmuştur. Sonuç olarak, yapı struktüründen forma, materyallere ve fonksiyonlara, bütüncül bir yaklaşım ile sosyal ve fonksiyonel bir mekana ulaşılmıştır.



METU Faculty of Architecture is a building that is designed with a grid layout and has a brutal language. We aimed to contrast this with the canopy proposal with inspiration of the stained glass articulation in the building. Base form is designed with reference to the circulation on the courtyard and openings near to the landscape elements. For this base form, we have created a structure that will contrast the gridal structure and include color patterns that change with the refracted light during the day. In order to achieve this, we created different light diffraction fields by applying a voronoi pattern arranged according to the angle of light received at different times of the day.

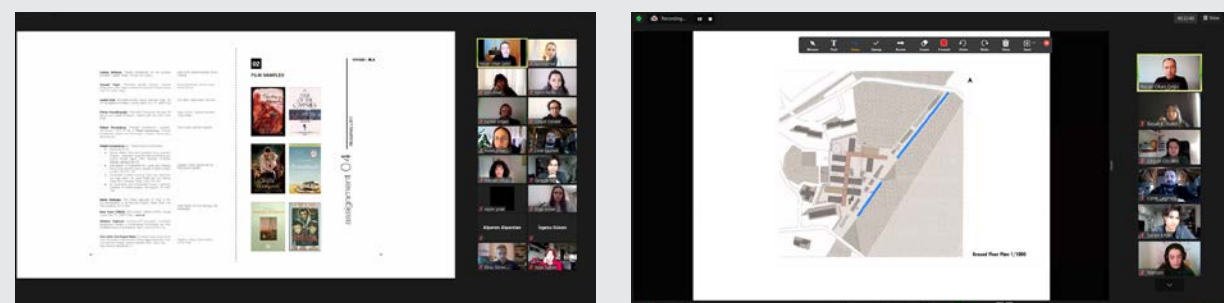
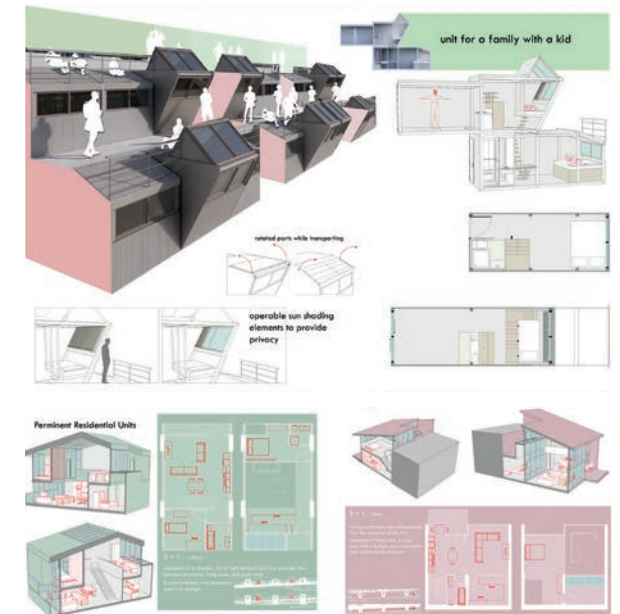
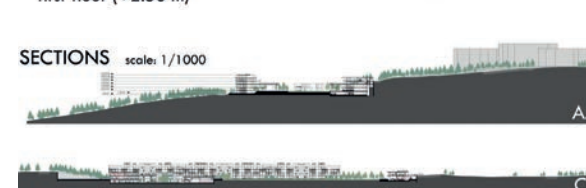
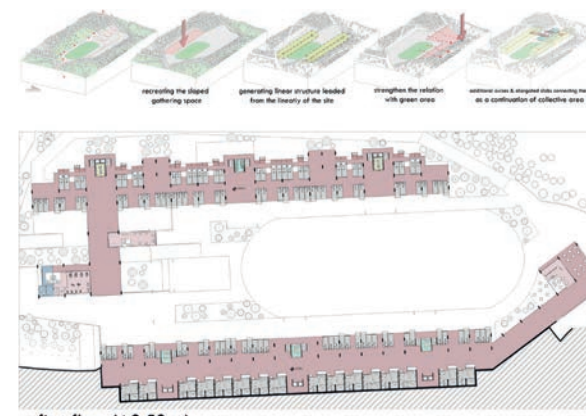
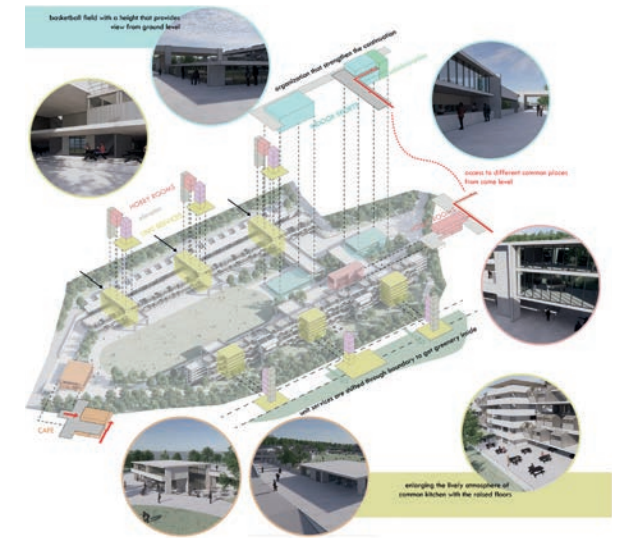
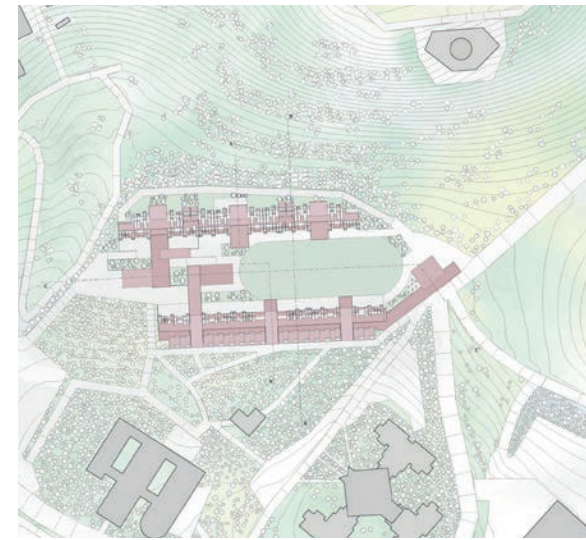
ODTÜ Mimarlık Fakültesi, gridal düzene göre tasarlanmış ve brütal dile sahip bir yapıdır. Biz tasarladığımız kanopi ile buna kontrast oluşturmayı hedefledik. Bunu yaparken de binada var olan vitray camlardan esinlendik. Avludaki sirkülasyona ve var olan çalı ve ağaçları koruyacak açıklıklarla bir baz form oluşturduk. Bu baz form içinse yine fakültenin gridal yapısına kontrast oluşturacak ve kanopinin altına farklı açılarda ışığı kırarak gün içerisinde kırılan ışıkla birlikte değişen renk desenleri içerecek bir yapı oluşturduk. Bunu sağlamak için ise oluşturduğumuz baz forma günün farklı saatlerinde aldığı ışığın açısına göre düzenlenen bir voronoi deseni uygulayıp, bunları iki yönlü yükselterek farklı ışık kırınım alanları yarattık.

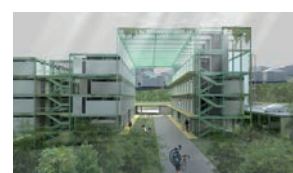
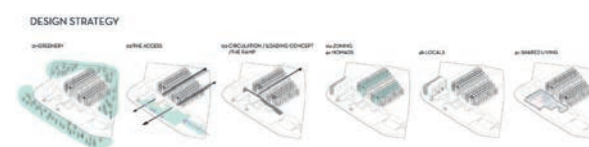
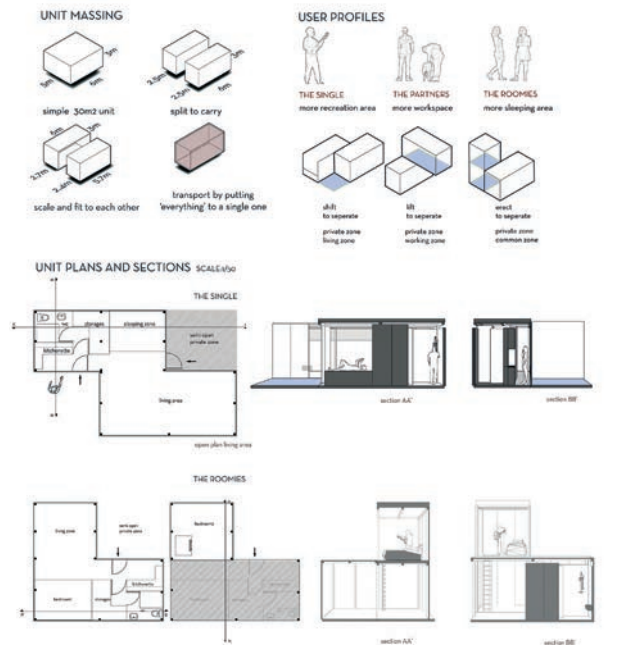
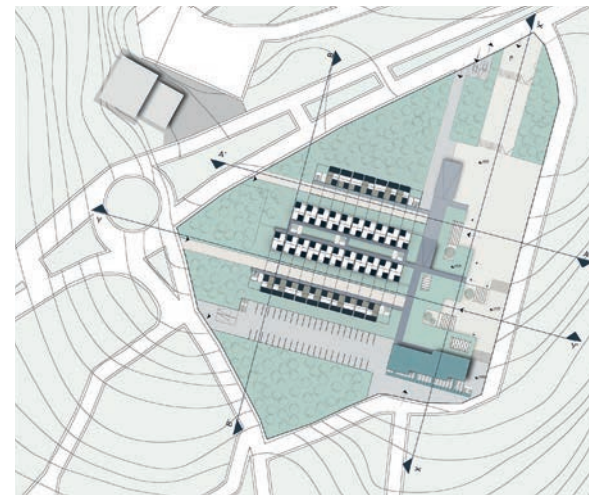
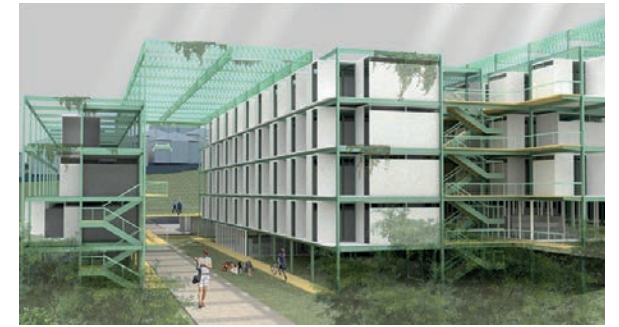
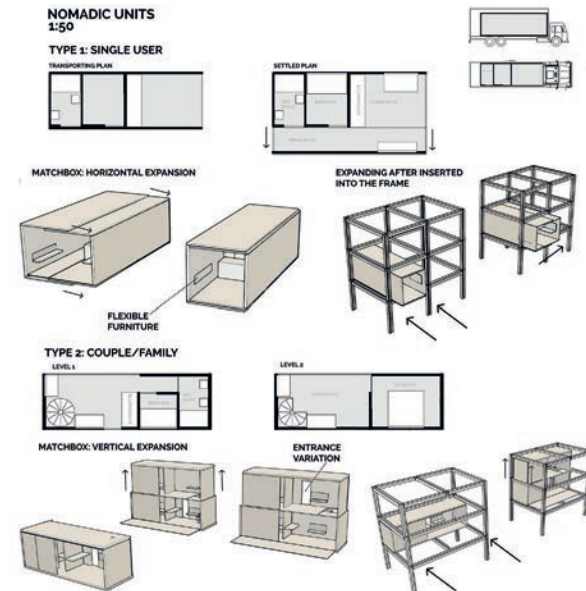
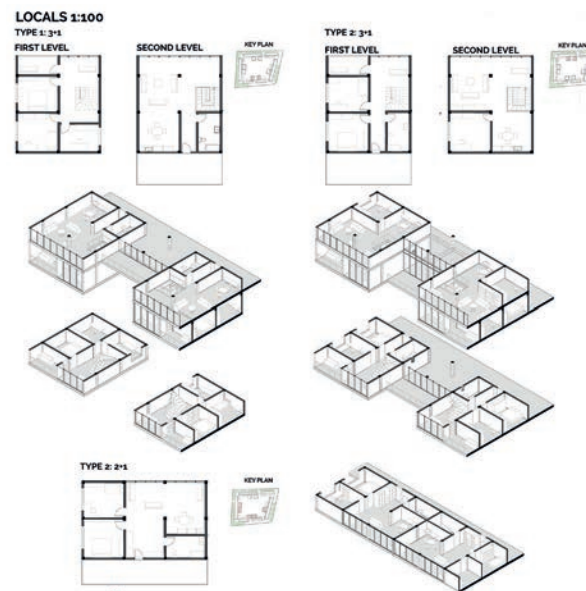
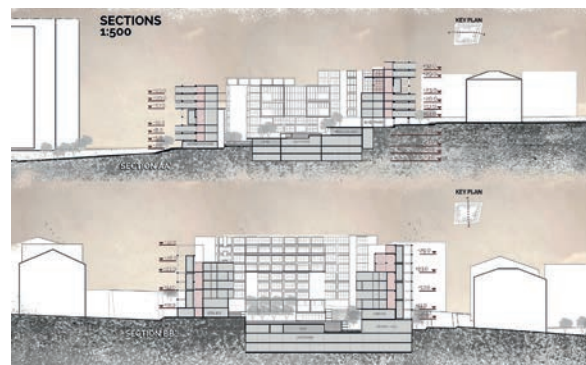
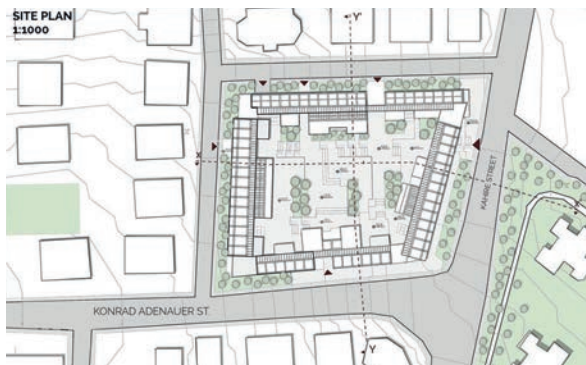
The Beehive : A New Way of Nomadic Life

2020-2021 fall term project constitutes its design problems on the concept of **mobility** and **architecture** in the context of the pandemic era. Covering also the requirements of the international student competition of "Call for Ideas: Tiny House 2020", the project looks for alternative solutions of movable housing units in the needs of the occupants living in, that can be defined as the modern **nomads** and their merging strategy to create a whole interactive complex at a central hub, which is called as **Beehive**. These hubs are thought to be located in different cities chosen by the students according to their local residence address for the term in order to enable the nomads to move from one to another according to their individual needs such as education, business or health. The design problem can be defined as creating a unification strategy in order to bring the temporary modular and movable housing units together around a permanent core structure hosting the permanent functions such as accommodation for workers, administration, commercial, social and logistic facilities.

Arı Kovanı : Yeni Bir Göçebe Yaşamı

2020-2021 güz dönemi projesi, tasarım sorunlarını pandemi dönemi bağlamında hareketlilik/esneklik ve mimarlık kavramları üzerine oluşturmaktadır. Aynı zamanda "Call for Ideas: Tiny House 2020" uluslararası öğrenci yarışmasının gereksinimlerini de kapsayan proje, modern göçebe olarak tanımlanabilecek konut sakinlerinin ve onların ihtiyaçlarına yönelik taşınabilir konut birimlerinin alternatif çözümlerini arar. Tasarım problemi, bahsedilen geçici modüler ve taşınabilir konut birimlerini, işçiler için barınma, yönetim, ticari, sosyal ve lojistik tesisler gibi kalıcı işlevleri barındıran kalıcı bir çekirdek yapı etrafında bir araya getirmek için bir birleştirme stratejisi oluşturmak olarak tanımlanabilir. Bir araya getirilen sistemlerin Beehive (arı kovanı) olarak adlandırılan etkileşimli merkez kompleksler oluşturması hedeflenmektedir. Bu merkezlerin, kullanıcıların eğitim, iş veya sağlık gibi bireysel ihtiyaçlarına göre birinden diğerine hareket etmelerini sağlamak için dönem süresince öğrencilerin ikamet adreslerine göre seçilen farklı şehirlerde bulunduğu düşünülmektedir.





Arch 302 Architectural Design IV

Group4: Hasan Okan Çetin + Seren Ertan + Mercan Yavuzatmaca

The themes of "long span structure" and "new buildings in historical settings" are studied as the main objectives of the 2021 spring semester of ARCH302.

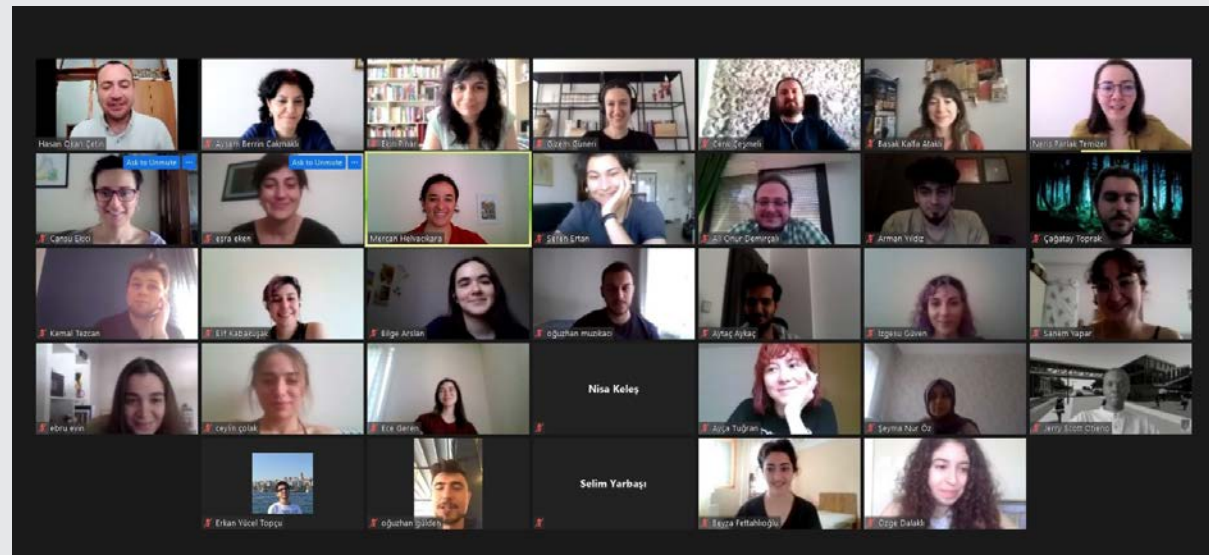
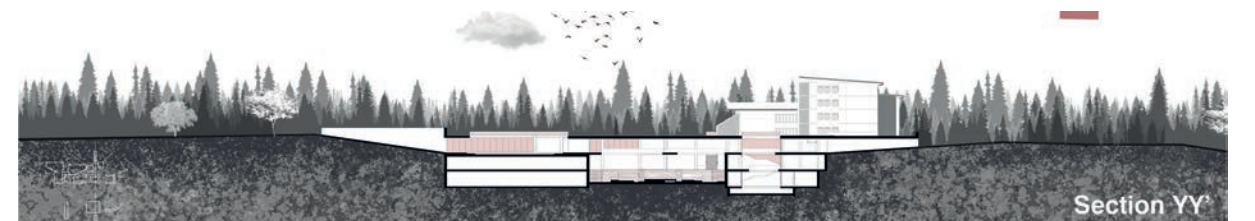
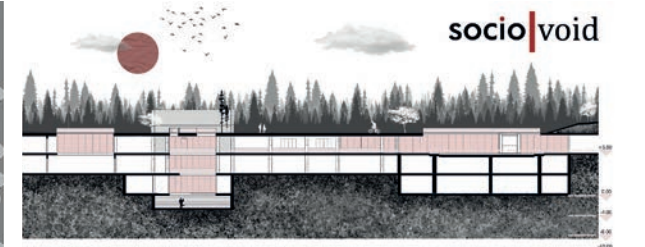
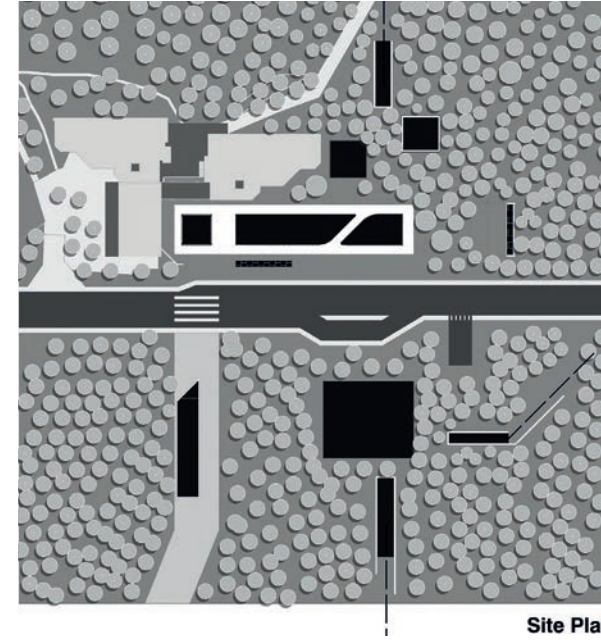
In / Out of the Alley: A New Building Next to the METU Prep-School

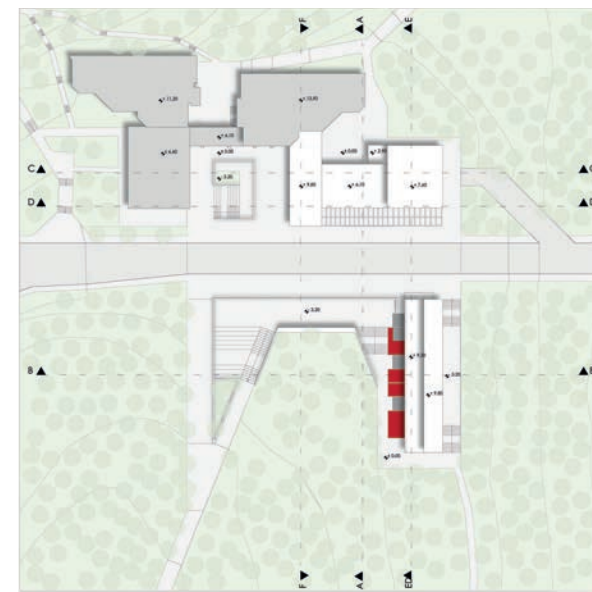
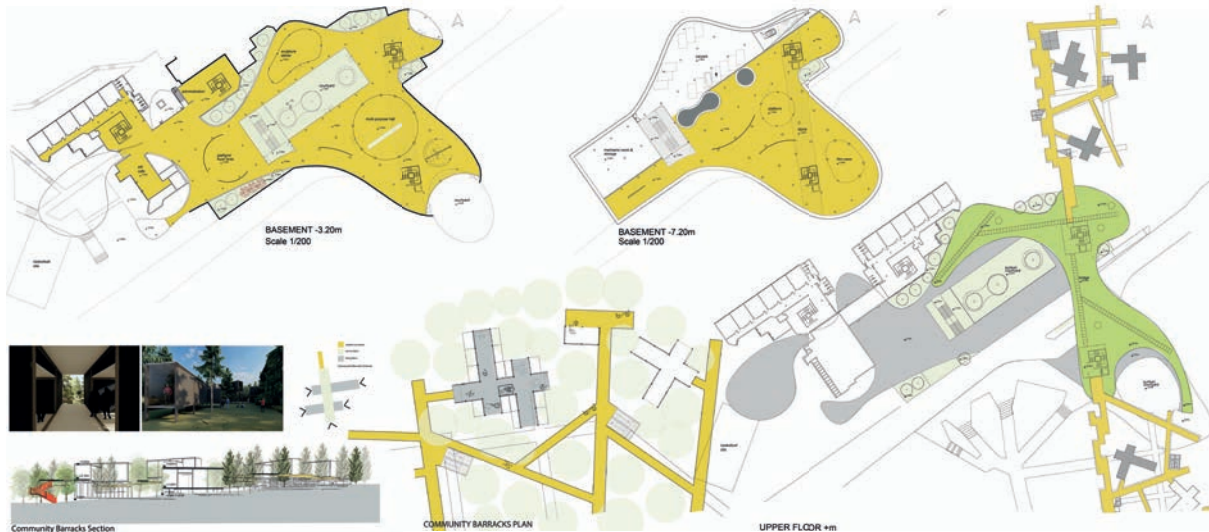
For the second project, getting students equipped with the discussions of designing a new building in an old setting is taken as one of the main aims. In this regard, students are asked to design a project in a very special site at METU Campus in Ankara: the area in front of the Prep -School Building, designed by Behruz - Altuğ Çinici, including the car parking lot, bus stop, and open basketball field; mainly emphasized many times as the starting point of the alley. The site was selected due to its critical location as a connector between the alley and the Prep-School complex. Instead of giving a well-defined architectural program, students are now asked to write down their own individual programs according to the campus's physical and social life necessities. Besides the major proposed one, the architectural program is also expected to consist of 7.500 m2 closed area, including a multi-purpose hall, cafeteria, administrative units, services, circulation, and closed car parking area. The project can either be defined as an attached annex building of the Prep-School or it can be projected as a totally separated building. Not only the constructed areas but also the integration of the open spaces should be taken into consideration as one of the main design principles in search for the adaptation possibilities of the site with the existing conserved handmade landscape.

ARCH302 2021 bahar döneminin ana hedefleri olarak "geniş açıklıklı yapı" ve "tarihi çevrede yeni yapılar" temaları işlenmiştir.

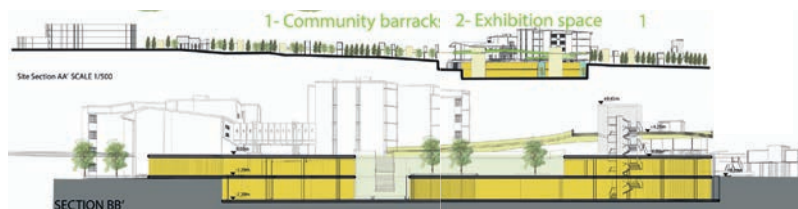
Alle İçi / Alle Dışı: ODTÜ Hazırlık Okulu'na Yeni Yapı Önerisi

İkinci projede, öğrencilerin tarihi çevrede yeni bir bina tasarlamayı tartışmaları temel amaçlardan biri olarak alınmıştır. Bu bağlamda öğrencilerden Ankara'daki ODTÜ Yerleşkesinde stratejik bir konumda proje tasarımları istenmektedir: Behruz - Altuğ Çinici tarafından tasarlanan Hazırlık-Okul Binası önü, otopark, otobüs durağı ve açık basketbol sahası; sokağın çıkış noktası olarak pek çok kez vurgulanmıştır. Arazi, sokak ve Hazırlık Okulu kompleksi arasında bir bağlantı noktası olarak kritik konumu nedeniyle seçilmiştir. Önceden belirlenmiş bir mimari program yerine, öğrencilerden kampüsün fiziksel ve sosyal yaşam gereksinimlerine göre kendi bireysel programlarını yazmaları istenmektedir. Mimari programın, önerilen ana programın yanı sıra, çok amaçlı salon, kafeterya, idari birimler, servisler, sirkülasyon ve kapalı otopark alanı da dahil olmak üzere 7.500 m2 kapalı alandan oluşması beklenmektedir. Proje, Hazırlık Okulu'na bitişik ek bina olarak tanımlanabileceği gibi, tamamen ayrı bir bina olarak da projelendirilebilir. Alanın mevcut korunmuş peyzaj ile uyum olanakları araştırılırken, sadece inşa edilmiş alanlar değil, açık alanların entegrasyonu da ana tasarım ilkelerinden biri olarak dikkate alınması beklenmektedir.





Site Plan Scale : 1/500



architectural design **studio** 4

Students/Öğrenciler

Ahmet Batuhan Akdemir . Aktekin Tozun . Ali Kapusuz . Alper Akdağ . Arif Eren Yıldırım . Aylin Yılmaz . Ayşenur Gökhan . Ayşenur Yıldız . Batuhan Erbay . Batyrkhan Zumagiyev . Begüm Ay . Begüm Şener . Bengi Bayar . Berfe Naz Haşemoğlu . Beyza Bozkurt . Beyza Uysal . Buket Samancı . Büşra Aşçı . Büşra Ballı . Büşra Karagözlü . Deniz Gündoğan . Dilara Güney . Duygu Gören . Ekin Mansuroğlu . Elif Güngör . Elif Kalender . Elif Yaren Çayıroğlu . Emre Arslan . Enes Topçu . Eren Cömert . Ertuğ Erpek . Esra Zehra Aras . Ezgi Şahin . Fahim Salim Hussein . Fatma Nur Tekintaş . Furkan Arap . Furkan Türker . Gizem Köprülü . Gözde Dilan Tepe . Gül Nehir Ceylan . Gül Kılınçkaya . Hatice Büşra Öztürk . Hazal Özkan . Hüseyin Mert Yılmaz . İpek Bakacak . İrem Hancıoğlu . Kaya Emre Gönençen . Kemal Yılmaz . Mahmut Emre Karcı . Mehmet Bantza Chalil . Mehmet Enes Balcı . Mert Manas Erten . Merve Özdemir . Mohammad Sayedul Mottakin . Muhammed Talha Yazıcı . Muhammed Yasin Gülmez . Nadine Yousif . Neslihan Asena Can . Nihan Mutlu . Oğulcan Dandan . Omar Ekhwan . Onurcan Mızrak . Özge Altıntop . Özge Gündoğdu . Özgür Deniz Oymak . Özlem Karaeminoğulları . Pınar Talaş . Raziye Beril Kalkan . Recep Selim Yarbaşı . Reyhan Nazlı Aydın . Rina Mucaj . Selcan Bilgiç . Sena Küçükdağlı . Serda Buket Erol . Zeynep Erişti . Zeynep Sengel . Zeynep Ünlü . Zeynep Şekeroğlu . Umutkağan Durgut . Yağmur Bulut . Yasin Gülmez . Yasin Kantaş . Yaşar Emir Karcı

Arch 401 Architectural Design V

Group1: Ayşen Savaş + Arzu Gönenç Sorguç + Funda Baş Bütüner + Emre Erkal+ Elif Bekar
+ Sinan Cem Kızıl

De/Ranged Territories: Architectural Projections On/From Ankapark

In the fall and spring semesters, this studio will explore a variety of de/ranged territories in Ankara. As products of diverse processes, such spaces manifest as synthetic environments that inhibit continuities in the urban context. Alternatively, with their spatial, morphological and ecological formations and imprints, they also incubate potentialities for an urban future. The studio will focus on one of the de/ranged territories in Ankara -Ankapark- and will encourage students to invent alternative operational strategies and programs that can provide a new lens through which to view Ankara's urban future.

Ankara, as the capital of modern Turkey, was transformed into a center for political, bureaucratic and economic activities in the early years of the Republic. This state-driven and multi-faceted transformation not only established balanced production and consumption patterns but also reconfigured the landscape by reshaping the water resources and green spaces to serve the expanding urban fabric. While constructing new buildings that were suited to house modern institutions in Ulus, the early Republic encouraged a new pattern of city life by investing in industrial and recreational infrastructure, as exemplified by the Atatürk Forest Farm. In the following years, as the state gradually retreated from urban investments and handed them to private organizations, the territory of the Atatürk Forest Farm was fragmented to create new commercial and financial opportunities for private capital. Meanwhile, state-driven investments remained focusing on monumental and alienating constructions that have either failed or served almost non-existent public agendas such as highway gates, the presidential estate, or our studio's focus: a deserted Amusement Park.

Ankapark, with its relational natural and built environment, is a complex site composed of a multiplicity of industrial, infrastructural and ecological territories. It is a fixed investment in the city and today presents itself as a giant landscape of steel that rises and falls over the ground like an unmapped second landmass in the city. The site's structures include huge water ponds built above vast concrete surfaces, and steel construction domes with wide spans and membrane coverings. Electro-mechanical contraptions disguised as theme park rides illustrate a fixed and prescriptive view of entertainment. However, the financial failure of the project has already invited the forces of entropy to eat away at it. Rust and decay are inevitable for this expensive tectonic jungle.

The multi-layered geographic, legal, financial and historical identity of the park is now a territory that is unproductive, unstable and abusive towards nature. Students will respond to the current state of the site by initiating resilient spatial activities and proposing urban programs that reconstitute the location's natural and artificial elements. The territory of the park will be mapped as the intersection of culture, nature, technology, production, and collectivity within the urban network in respect to ecology, consumption, recreation and labor.

Accordingly, the park's lack of public utility and its operational disconnection from the city and nature will be questioned in terms of the site's potentials beyond leisure and work. In the times of the pandemic, the studio will critique existing definitions of urban relations, agents and, consequently, the obligation that falls on heedless urbanization to propose an alternative urban reality for Ankara starting from this very area.

Ankapark(a)/(tan) Mimari İzdüşümler

Güz ve bahar dönemlerinde, bu stüdyo Ankara'daki "dengesiz bölgeleri" keşfeder. Çeşitli süreçlerin ürünleri olarak, bu tür mekanlar kentsel bağlamda sürekliliği engelleyen sentetik ortamlar olarak kendini gösterir. Fakat bir yandan da, mekansal, morfolojik ve ekolojik oluşumları ve izleriyle, kentsel bir gelecek için yeni potansiyeller de ihtiva ederler. Stüdyo, Ankara'daki dengesiz bölgelerden biri olan Ankapark'a odaklanacak ve öğrencileri, Ankara'nın kentsel geleceğine yeni bir bakış açısı sağlayabilecek alternatif operasyonel stratejiler ve programlar icat etmeye teşvik eder.

Modern Türkiye'nin başkenti Ankara, Cumhuriyetin ilk yıllarında siyasi, bürokratik ve ekonomik faaliyetlerin merkezi haline geldi. Devlet güdümlü ve çok yönlü bu dönüşüm, yalnızca dengeli üretim ve tüketim kalıpları oluşturmakla kalmadı, aynı zamanda genişleyen kentsel dokuya hizmet etmek için su kaynaklarını ve yeşil alanları yeniden şekillendirerek peyzajı yeniden yapılandırdı. Erken Cumhuriyet, Ulus'ta modern kurumları barındırmaya uygun yeni binalar inşa ederken, Atatürk Orman Çiftliği'nde örneklendiği gibi, endüstriyel ve rekreasyonel altyapıya yatırım yaparak yeni bir şehir yaşamı modelini de teşvik etti. İlerleyen yıllarda devletin kentsel yatırımlardan yavaş yavaş çekilerek özel kuruluşlara devredilmesiyle Atatürk Orman Çiftliği toprakları parçalanarak özel sermaye için yeni ticari ve finansal fırsatlara dönüştürüldü. Bu arada, devlet güdümlü yatırımlar, otoyol kapıları, başkanlık konutu veya stüdyomuzun odak noktası olan ıssız bir Eğlence Parkı gibi ya başarısız olan ya da neredeyse var olmayan kamu gündemlerine hizmet eden anıtsal ve yabancılaştırıcı yapılara odaklanmaya devam etti.

Ankapark, ilişkisel doğal ve yapısal çevresi ile çok sayıda endüstriyel, altyapı ve ekolojik bölgeden oluşan karmaşık bir arazidir. Şehirde sabit bir yatırımdır ve bugün kendisini, şehrin haritası çıkarılmamış ikinci bir kara kütlesi gibi yerden yükselen dev bir çelik manzara olarak sunmaktadır. Bölge yapıları, geniş beton yüzeylerin üzerine inşa edilmiş devasa su havuzlarını ve geniş açıklıklı ve membran kaplamalı çelik konstrüksiyon kubbeleri içerir. Tema parkı kılıfına giren elektro-mekanik mekanizmalar, sabit ve monoton bir eğlence anlayışı sunar. Bununla birlikte, projenin mali başarısızlığı, entropi güçlerini zaten onu yemeye davet etti. Bu pahalı tectonic orman için pas ve çürüme kaçınılmaz.

Parkın çok katmanlı coğrafi, yasal, finansal ve tarihsel kimliği artık verimsiz, istikrarsız ve doğayı sömüren bir yatırım gibi görünüyor. Öğrenciler, esnek mekansal faaliyetler başlatarak ve yerin doğal ve yapay unsurlarını yeniden oluşturan kentsel programlar önererek arazinin mevcut durumuna yanıt verecekler. Park, ekoloji, tüketim, rekreasyon ve emek açısından kentsel ağ içinde kültür, doğa, teknoloji, üretim ve kolektivitenden kesişimi olarak haritalanacak.

Buna göre, parkın kamu hizmetinden yoksunluğu ve şehir ve doğadan operasyonel olarak kopukluğu, arazinin boş zaman ve iş dışındaki potansiyelleri açısından sorgulanacak. Stüdyo, pandemi zamanlarında, kent ilişkilerinin mevcut tanımlarını, failerini ve dolayısıyla gafil kentleşmenin tam da bu alandan yola çıkarak Ankara'ya alternatif bir kentsel gerçeklik önerme zorunluluğunu eleştirecek.



Dionysos and Hedonism

Bacchanal Before a Statue of Pan - Nicolas Poussin The harvest or the triumph of Bacchus - Noël Hallé Mythological Scene of Agriculture - Luca Giordano

Forgotten Hedonistic Program of Atatürk Forest Farm

Beer Park Karadeniz Pool Bath Marmara Pool
Agriculture Agriculture Brewery Zoo

Wine production in Anatolia

agriculture → leisure → entertainment → theatre
leisure → art → visual arts → music
culture → education

Hittites

Hittites Hittites

Wine advertising images

Wine advertising images

Trade sign

Trade sign

Wine storage

Wine storage

Wine quality medals

Wine quality medals

Quality certification

Quality certification

Bottling machine

Bottling machine

Production

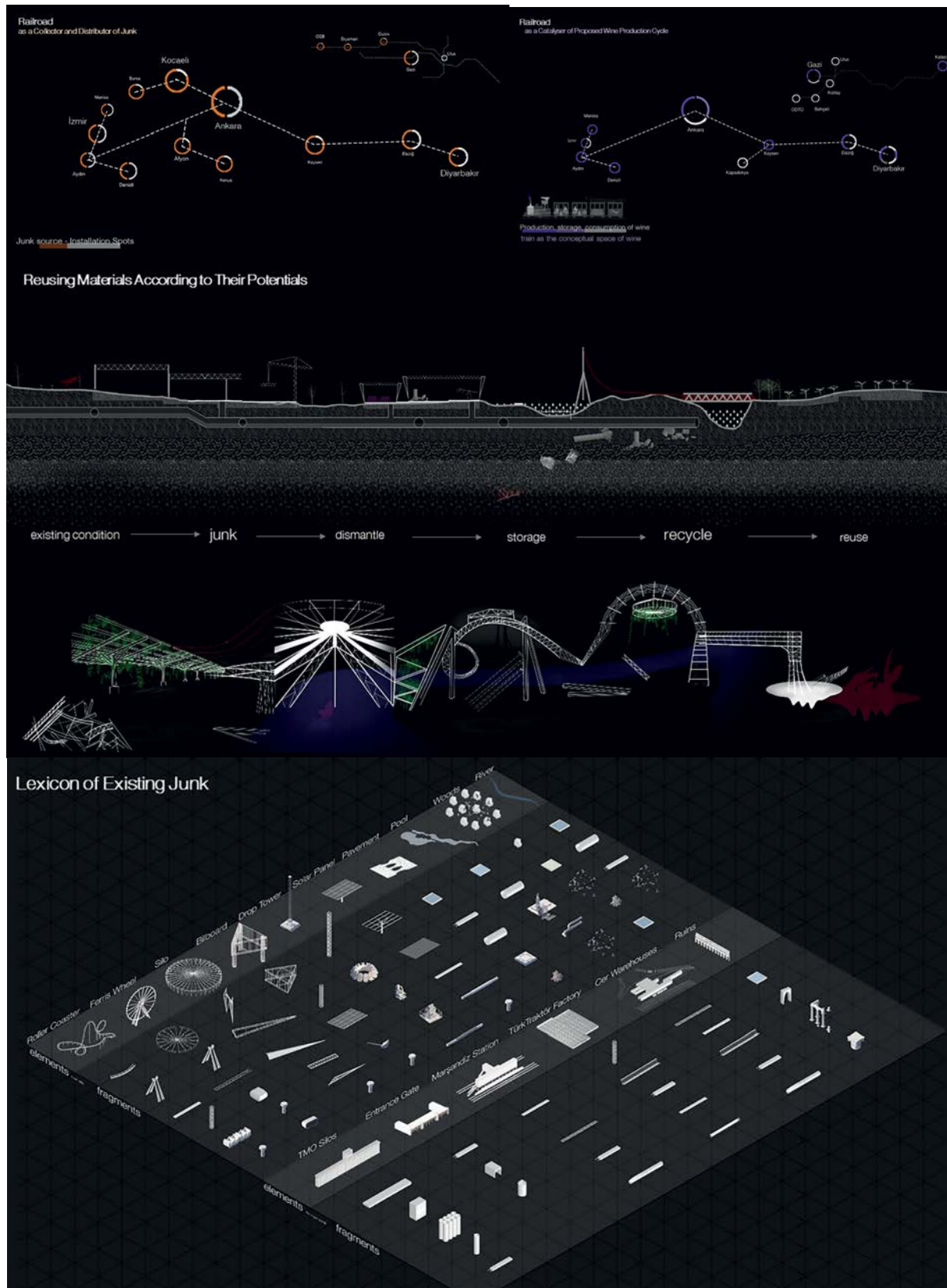
Ankara Akçay Akçay Akçay
Cankaya Ankara Kalecik

Ankapark **Kalecik**

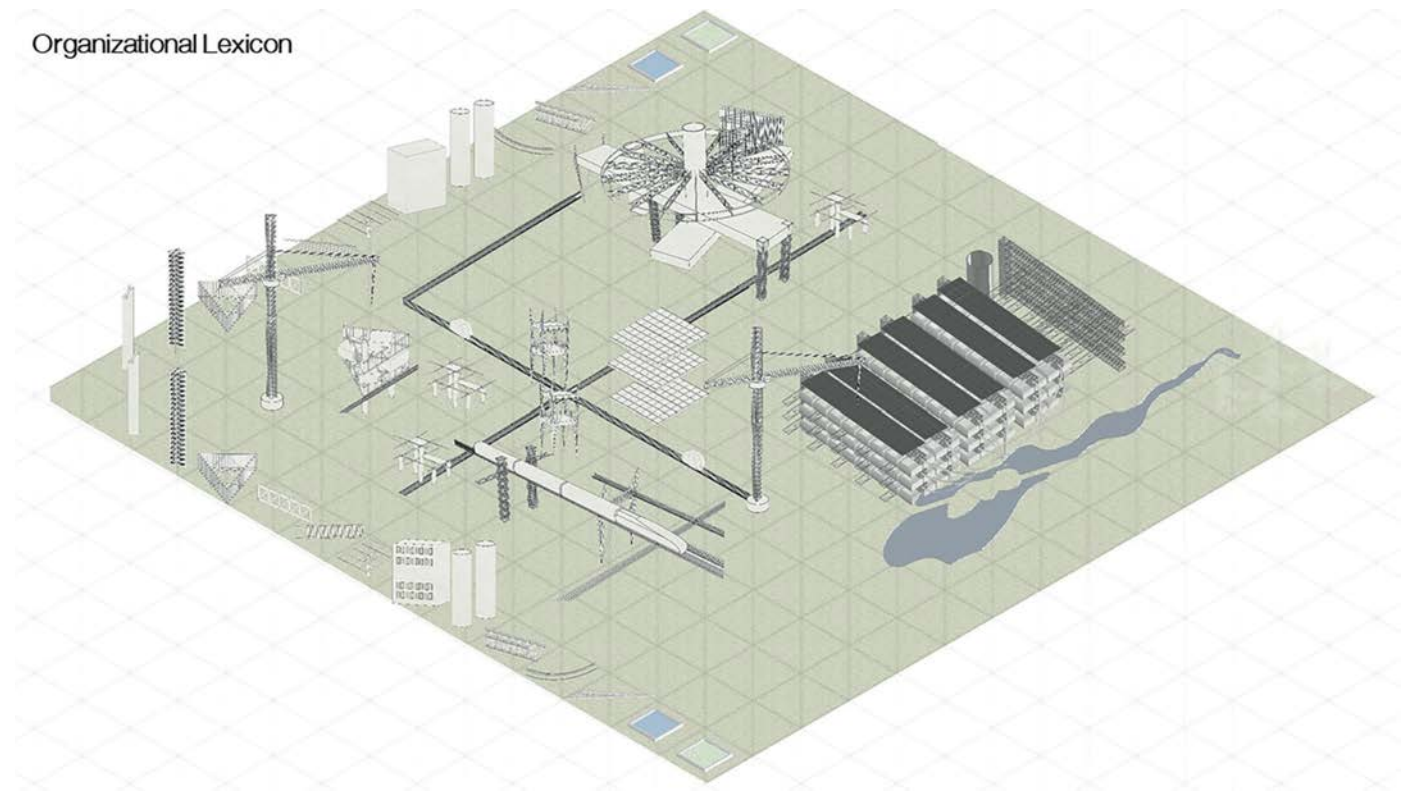
agriculture industry housing school water railway river

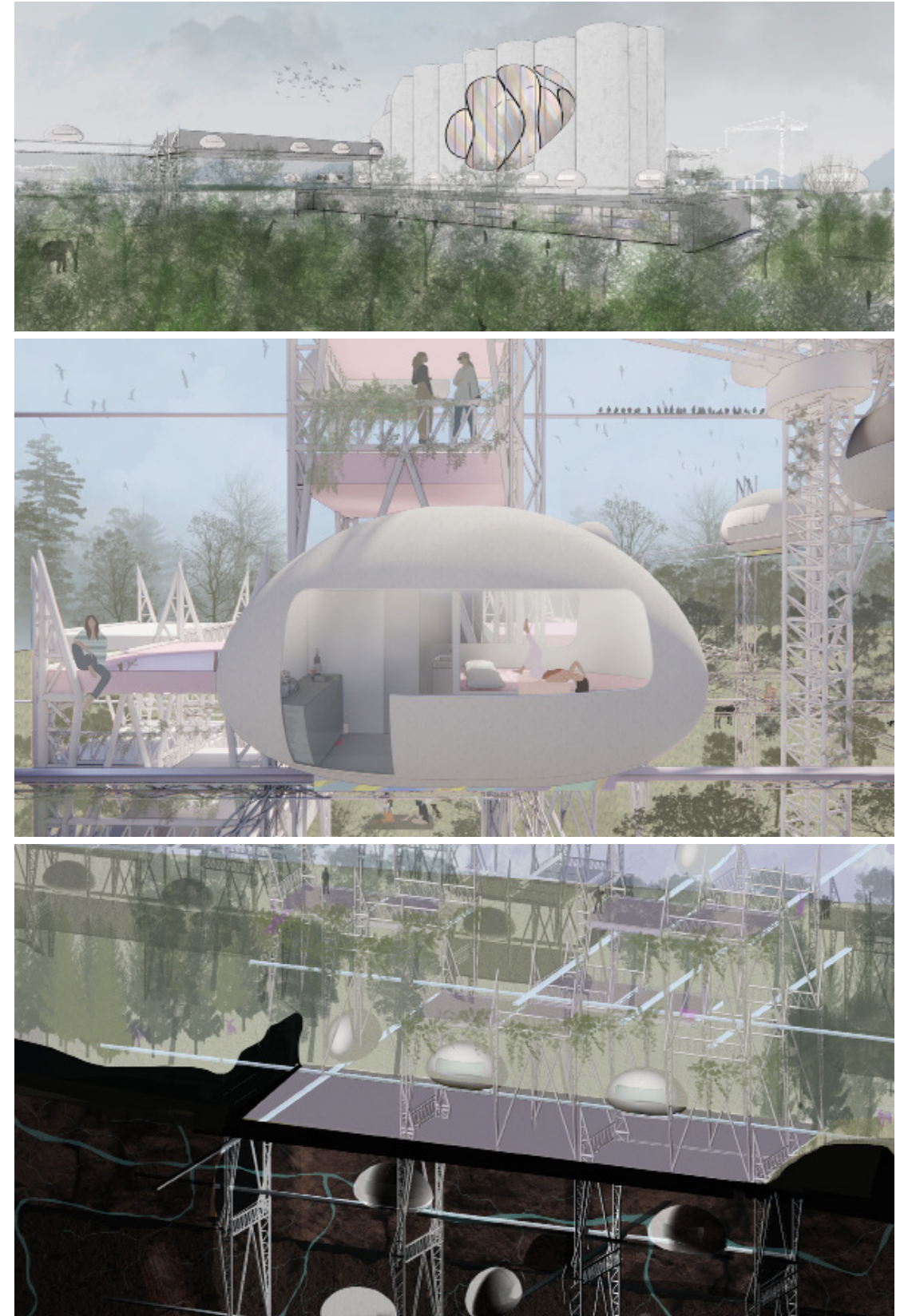
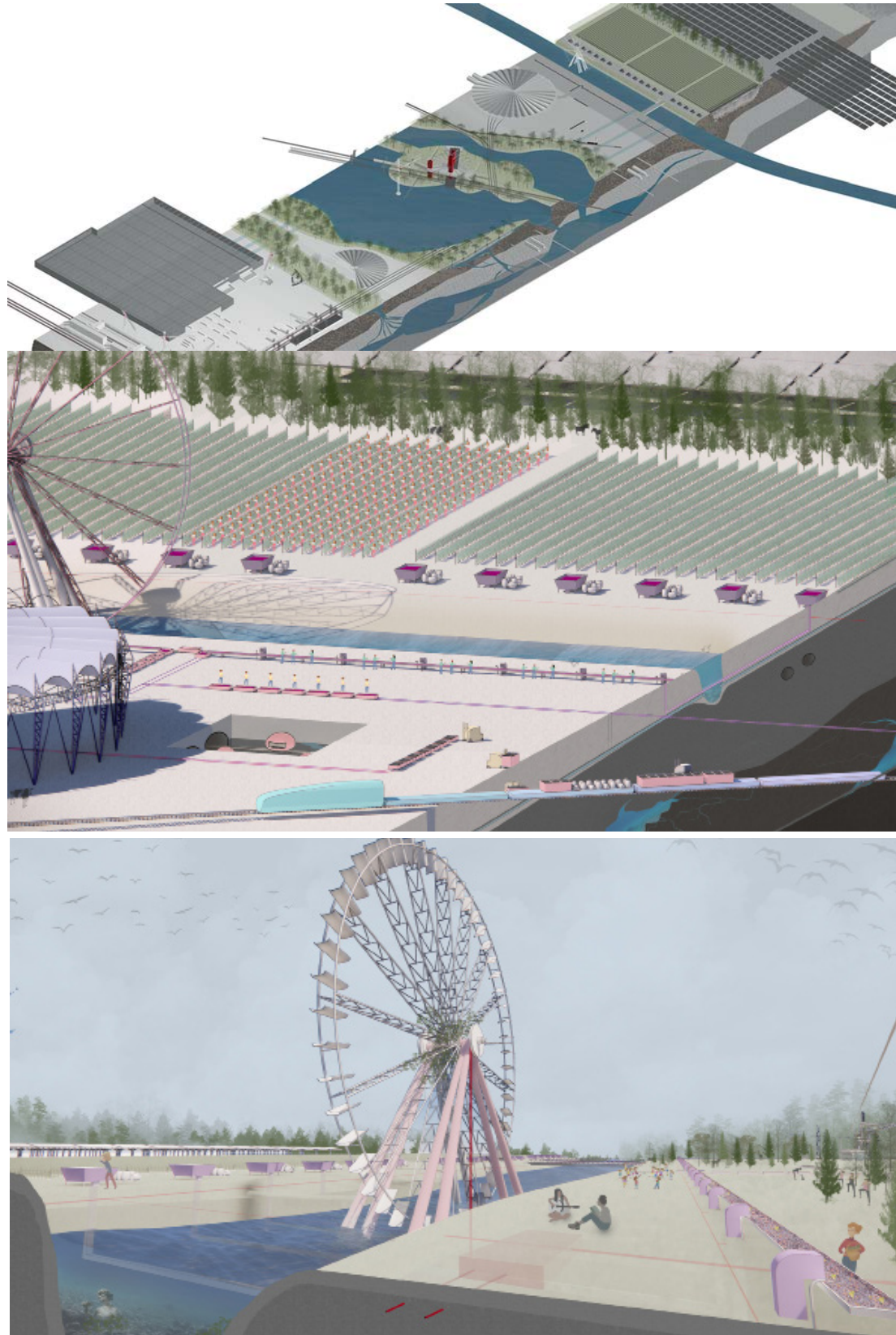
Site Analyses Through Material Section

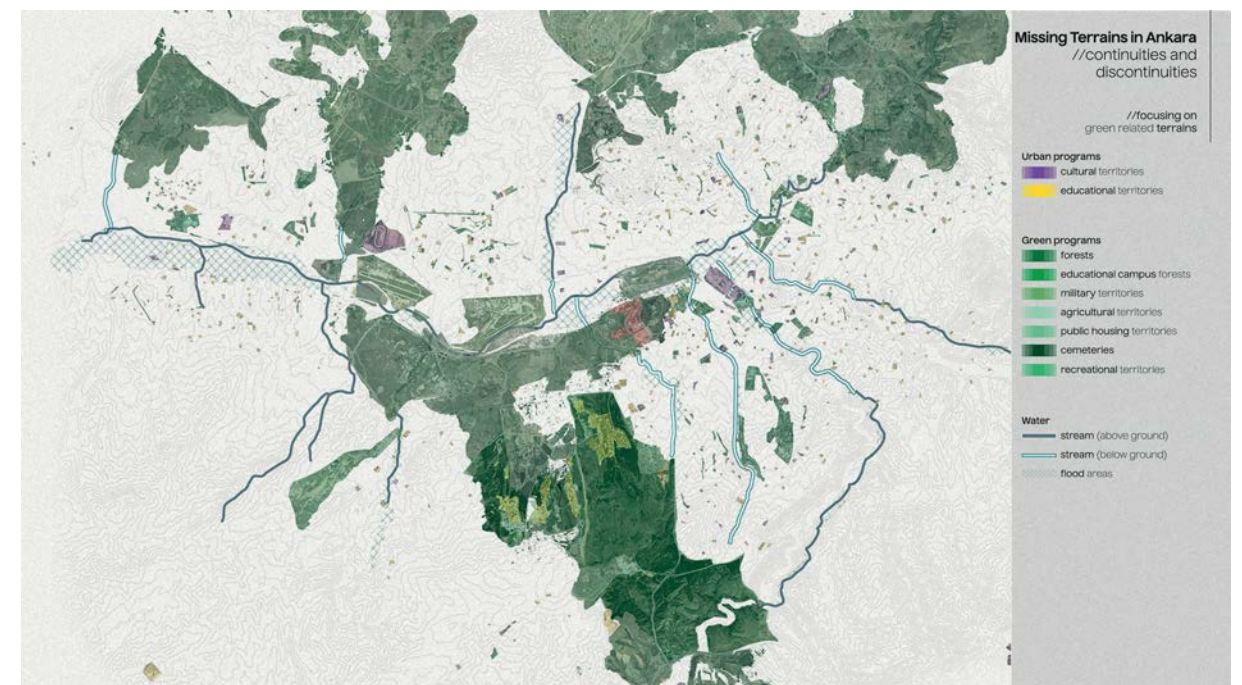
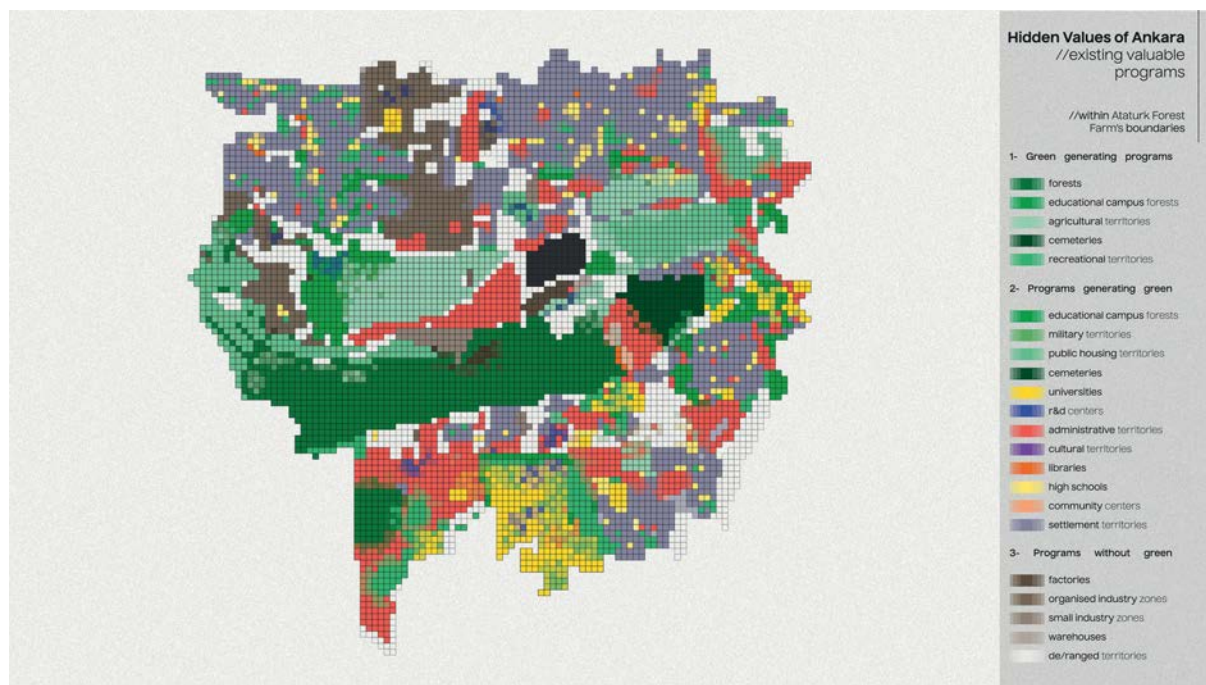
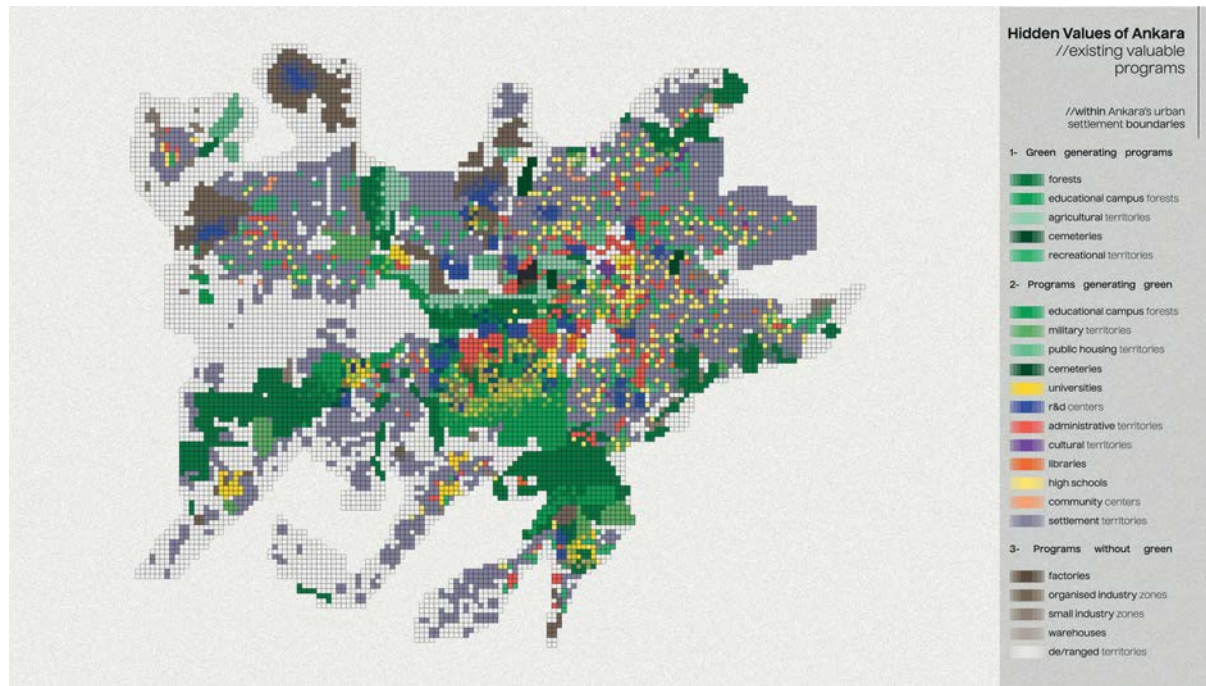
Steel
Green
Concrete
Plastic
Stone (ground, building)
Paint
Water

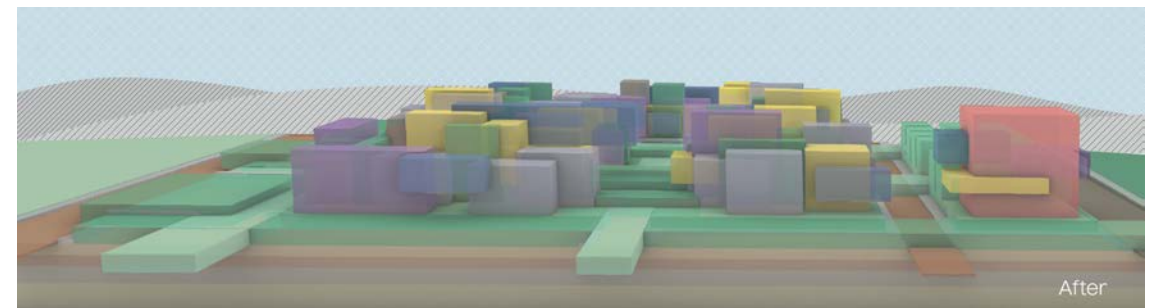
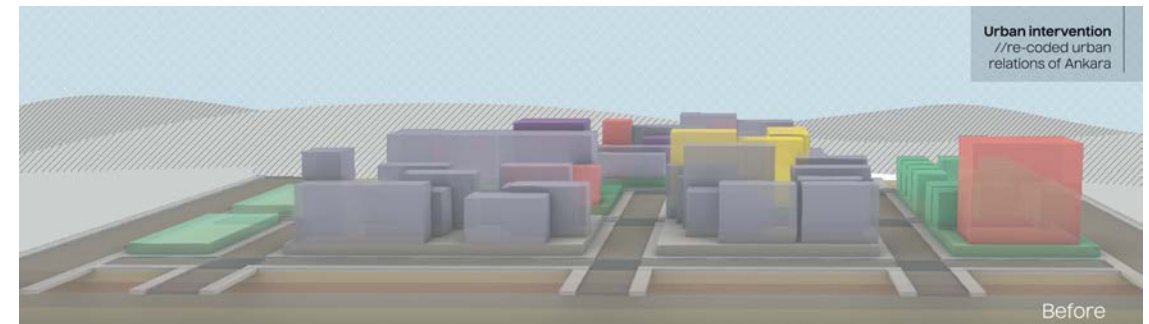
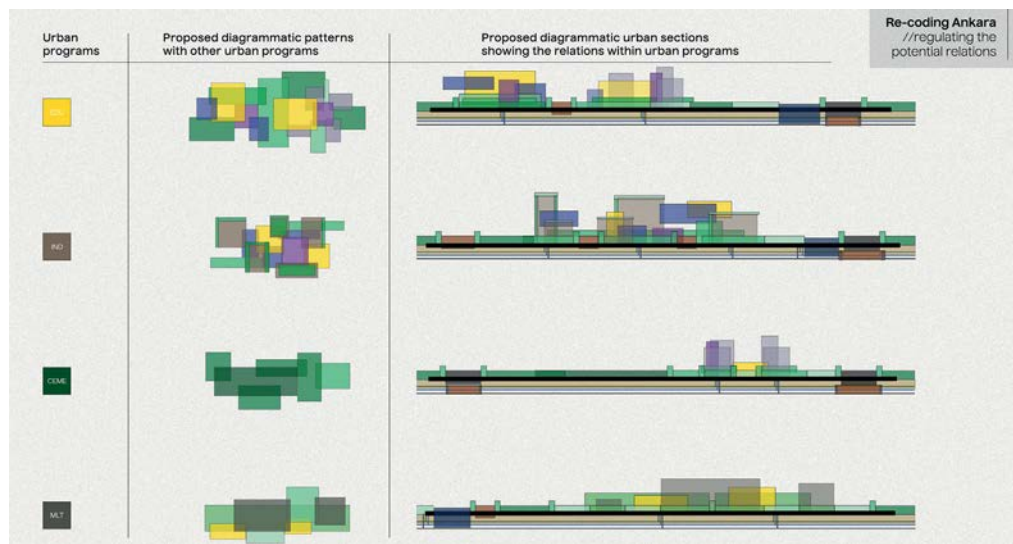
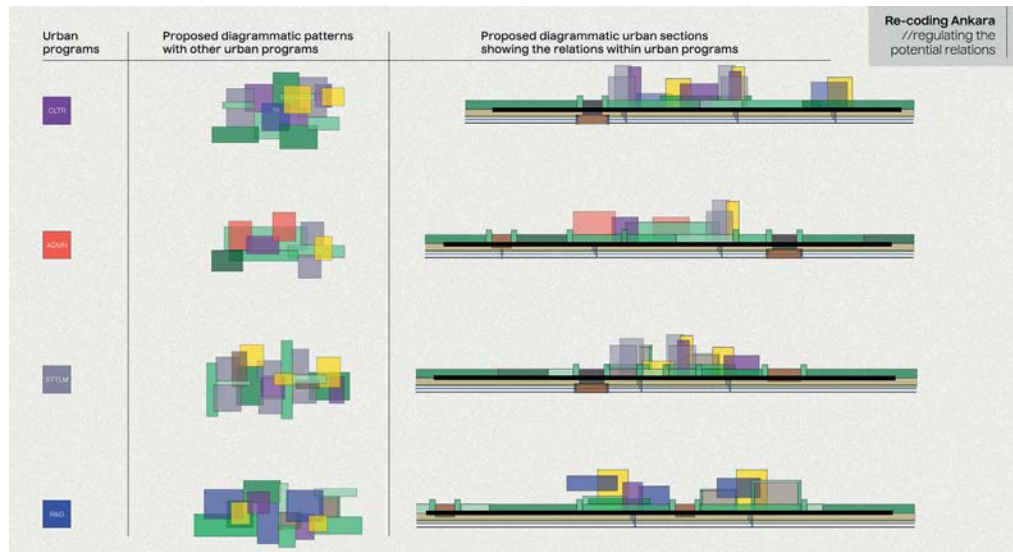


Organizational Lexicon









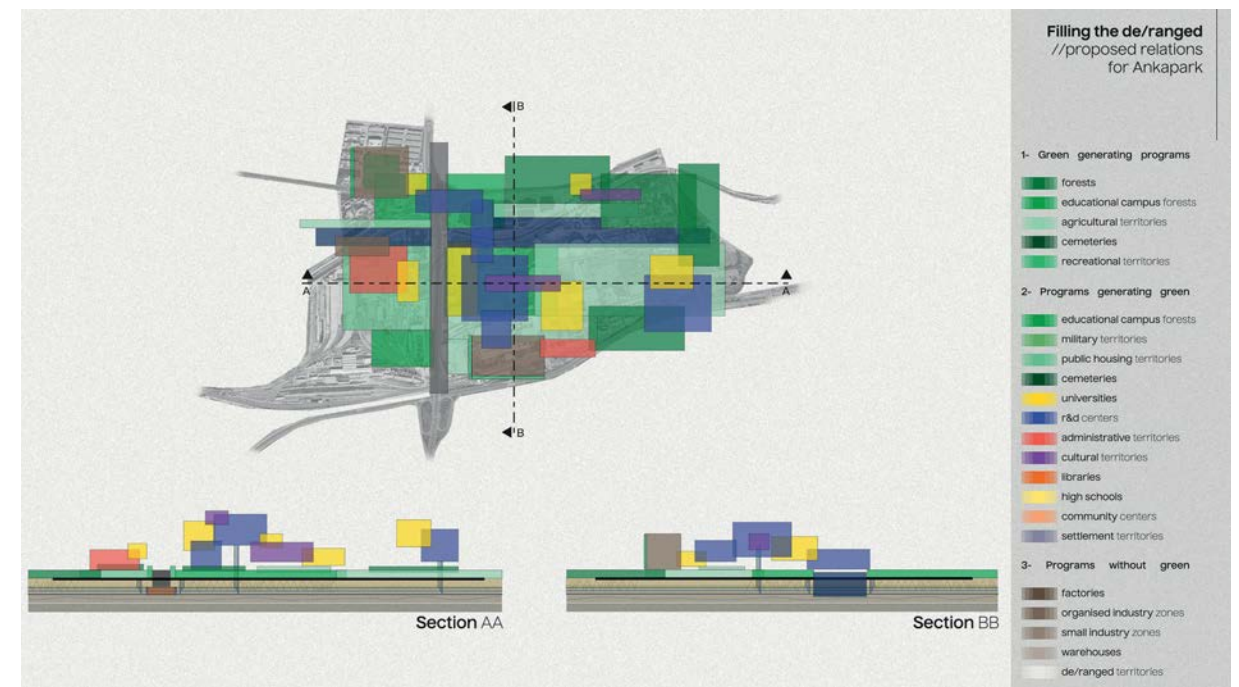
step 1 //existing condition: missing relations of Ankara

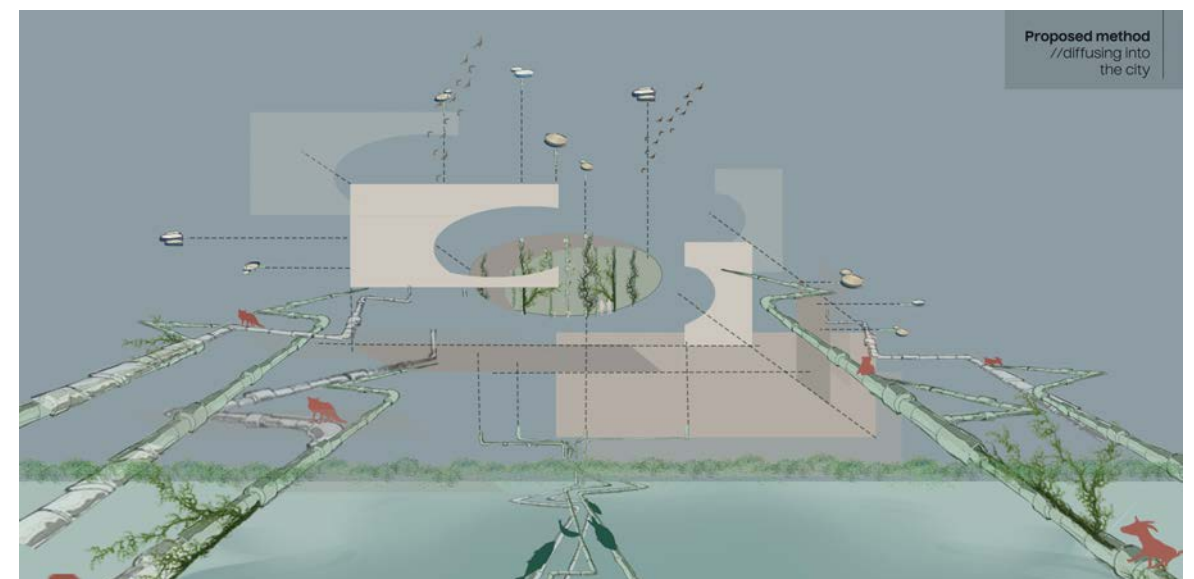
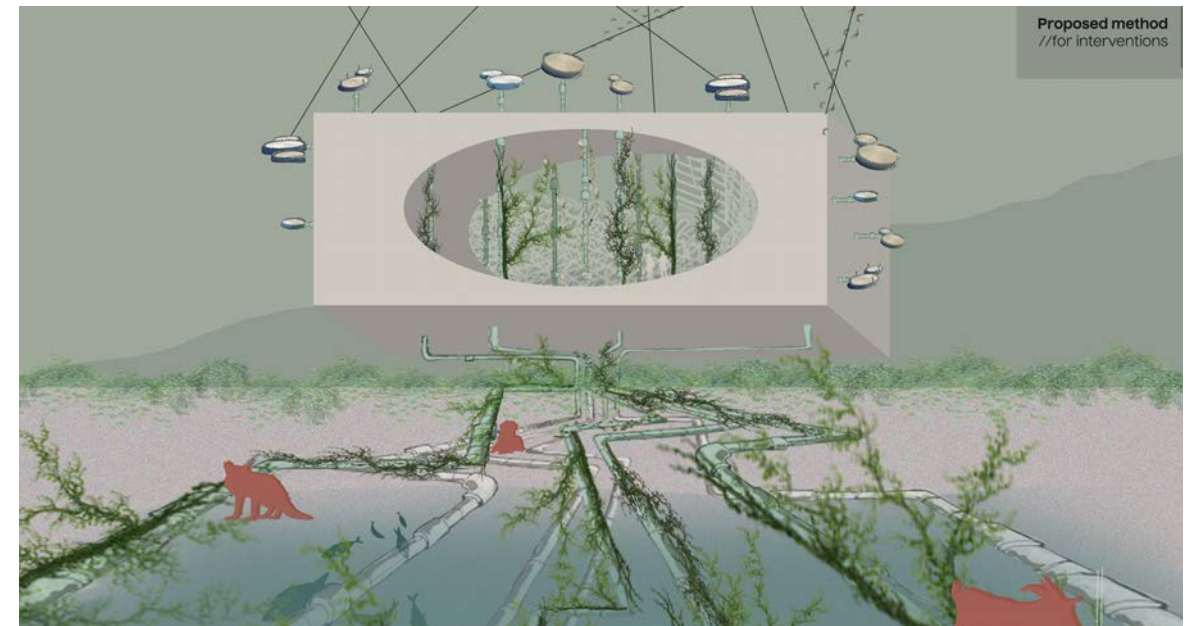
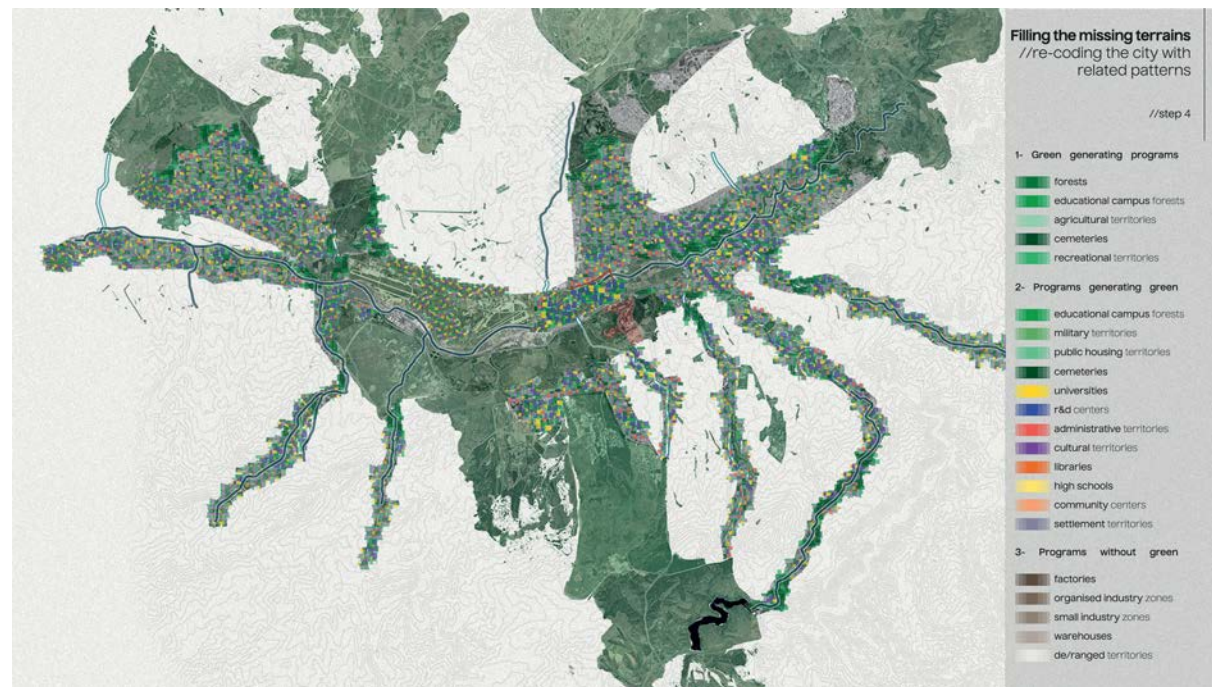
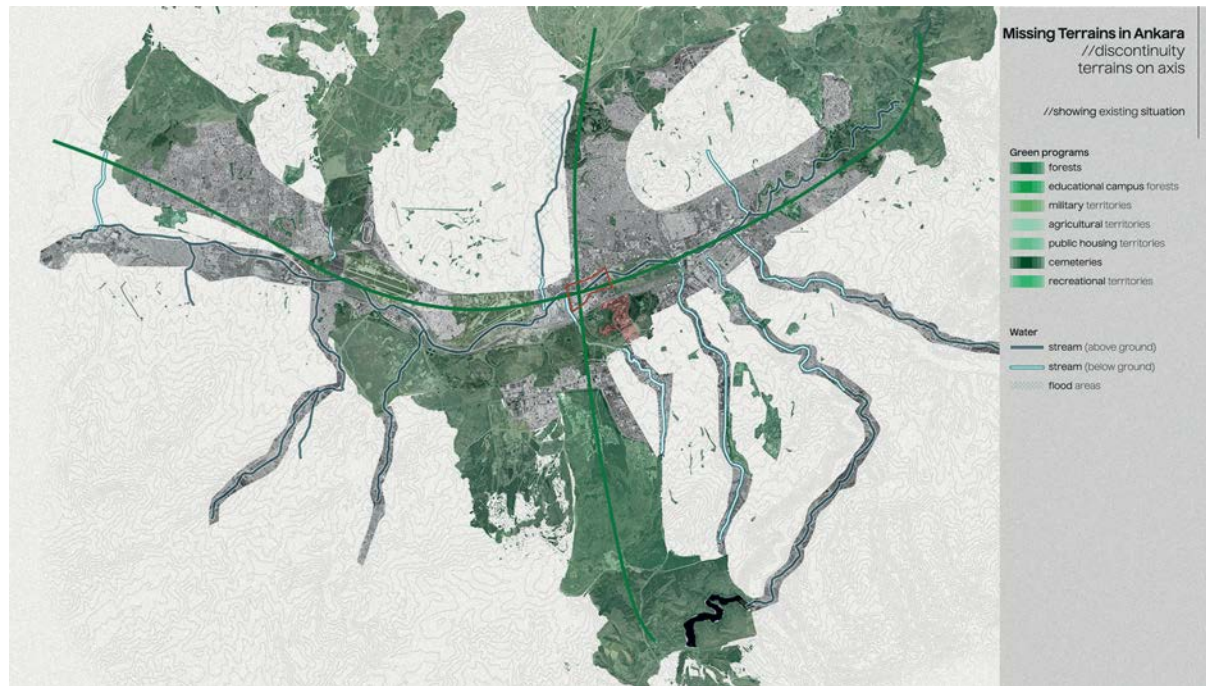


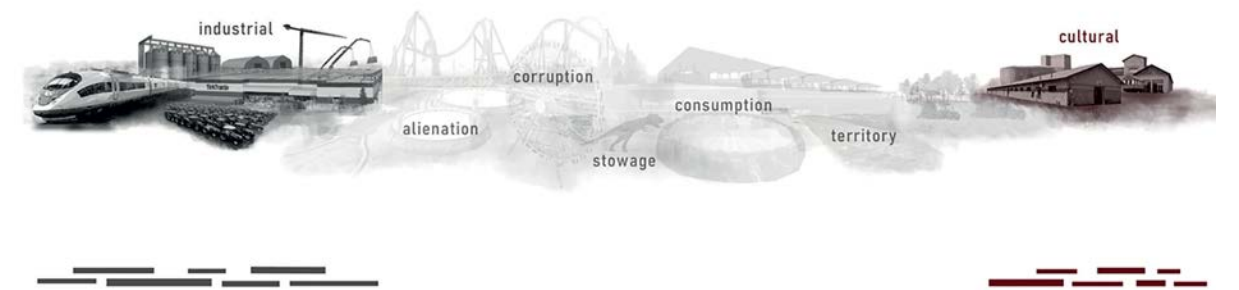
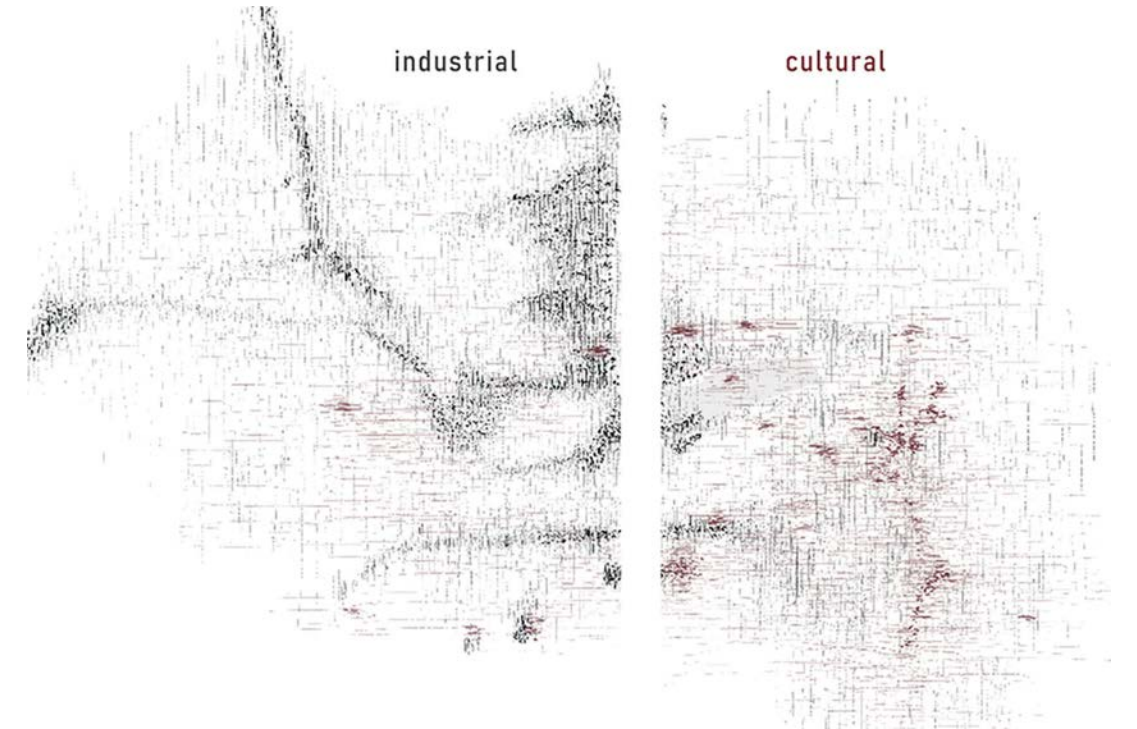
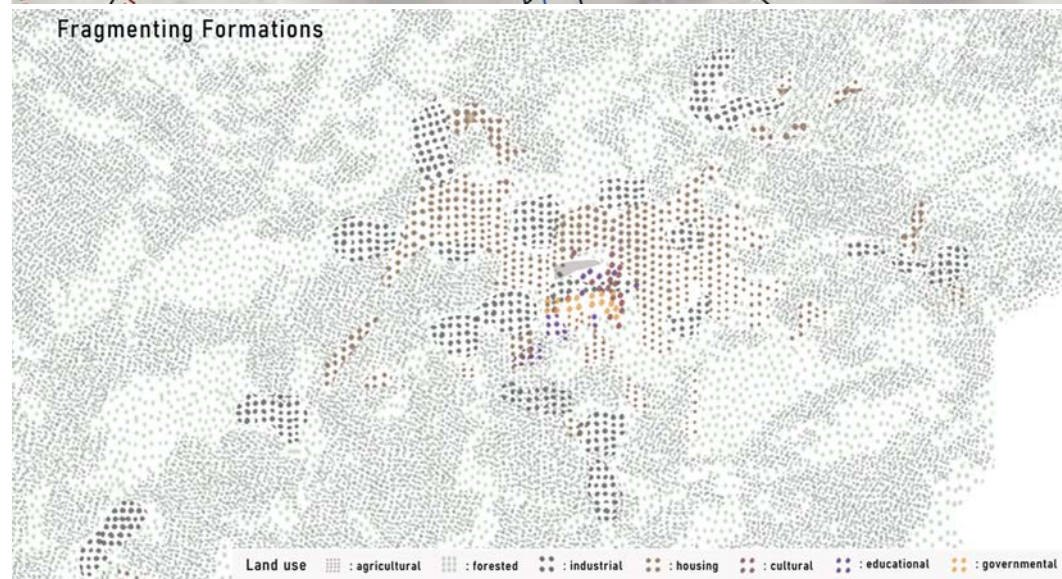
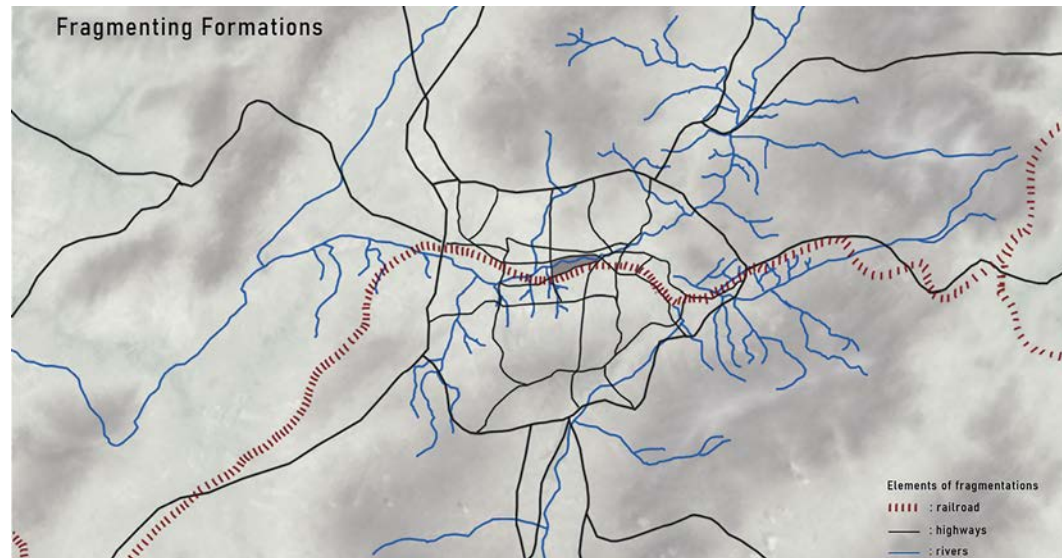
step 2 //in-between condition



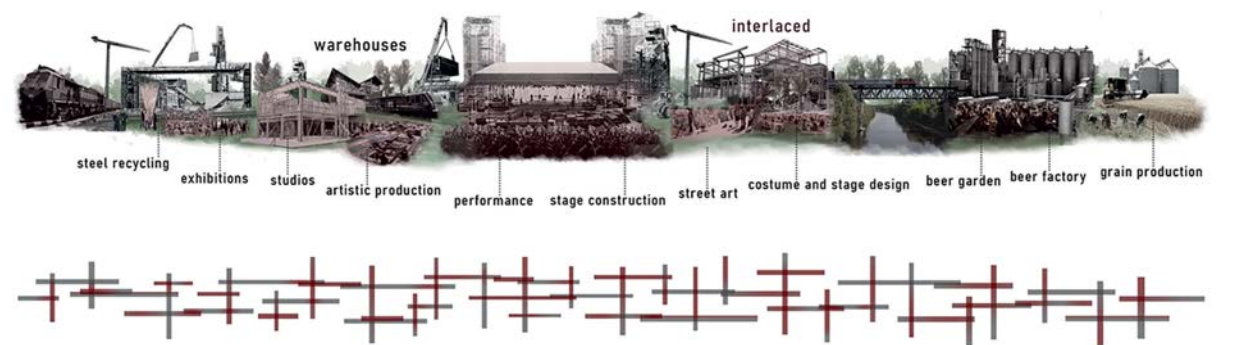
step 3 //diverced condition: programs blending into each other



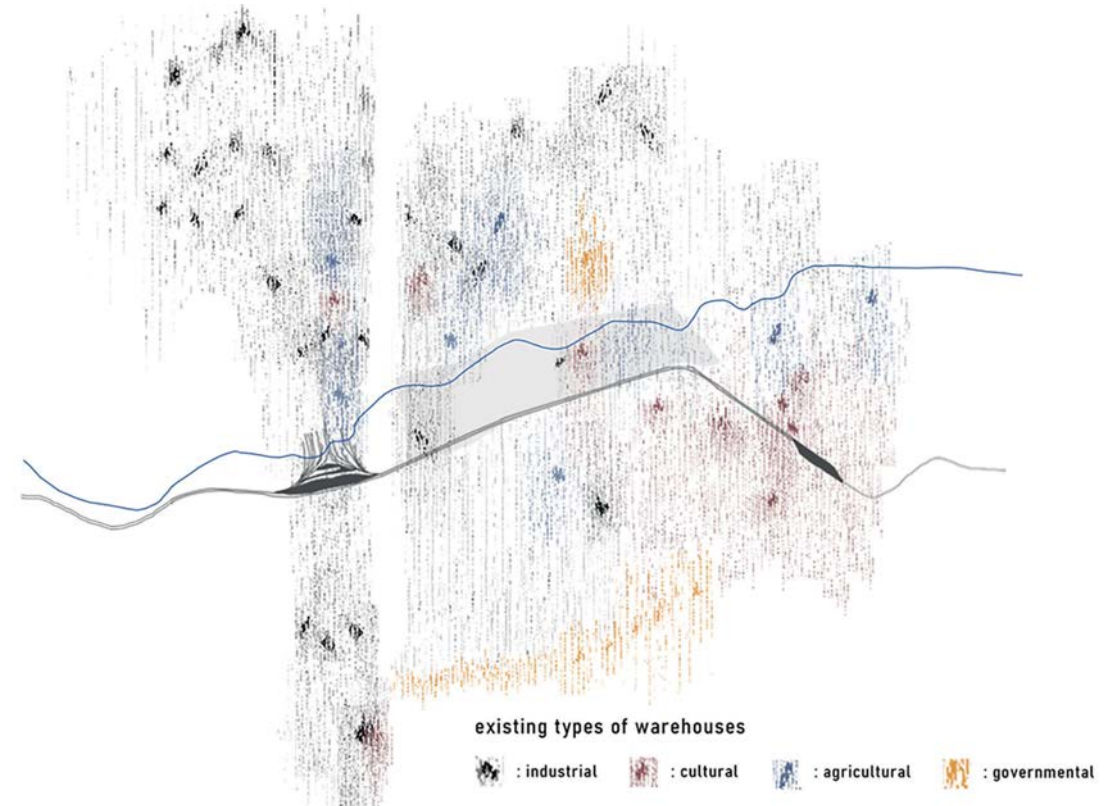
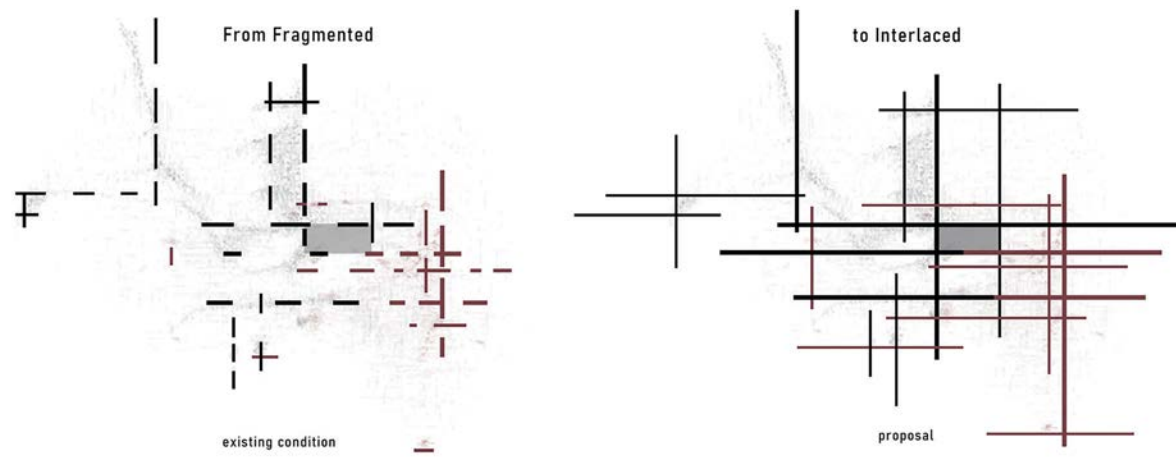




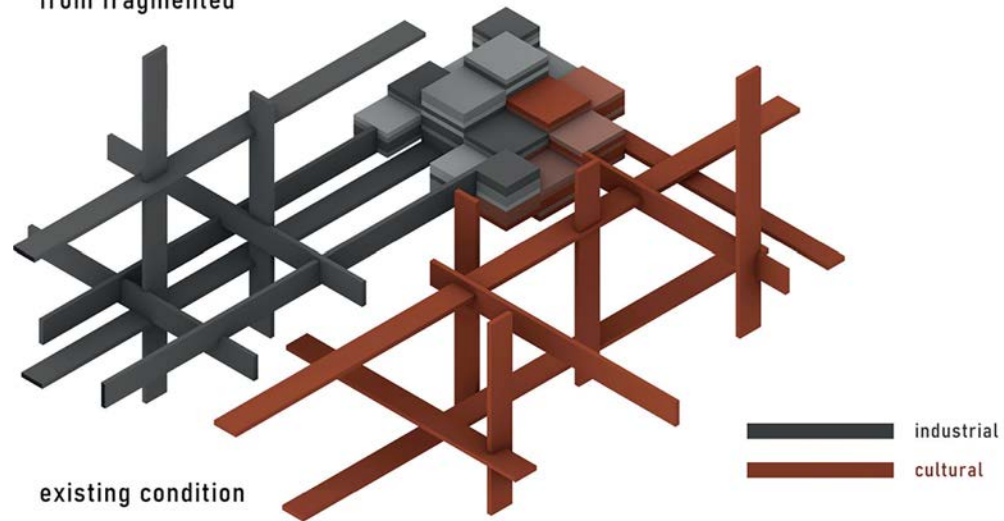
Existing Condition



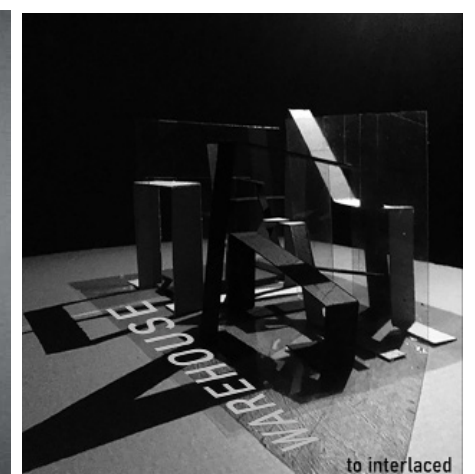
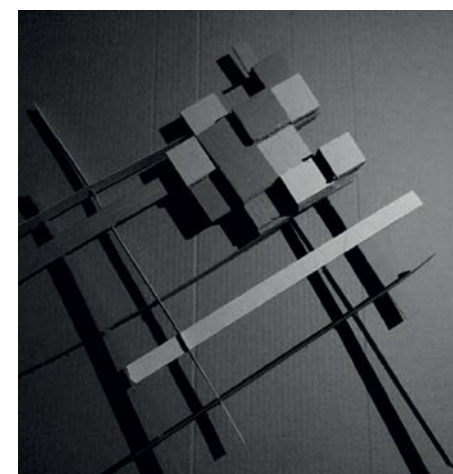
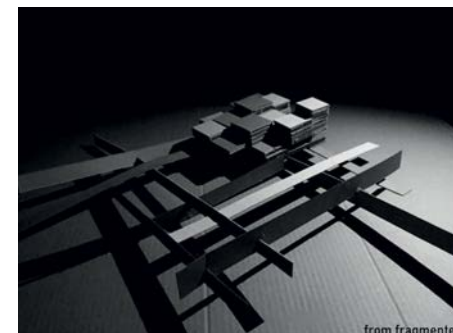
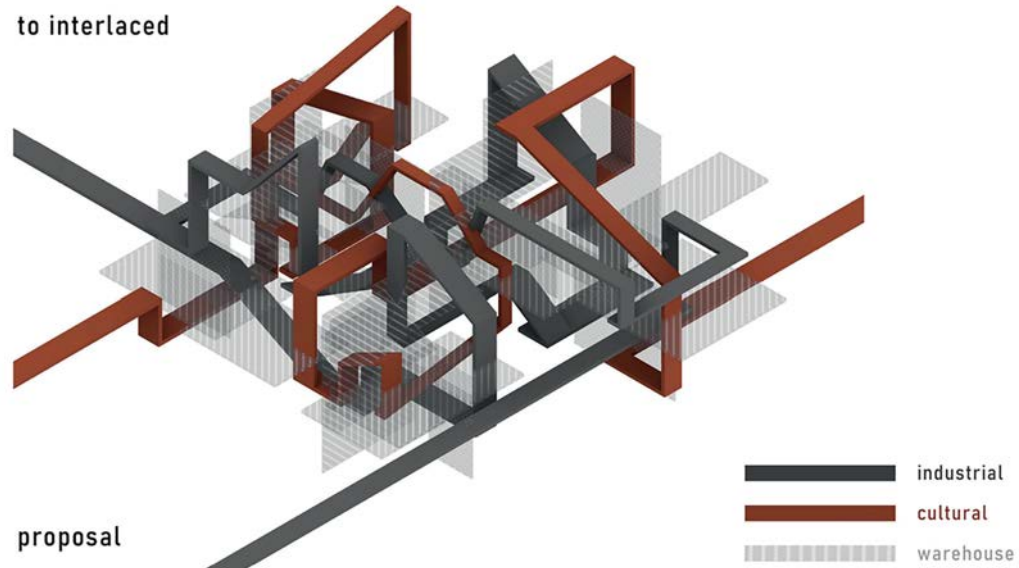
Proposal



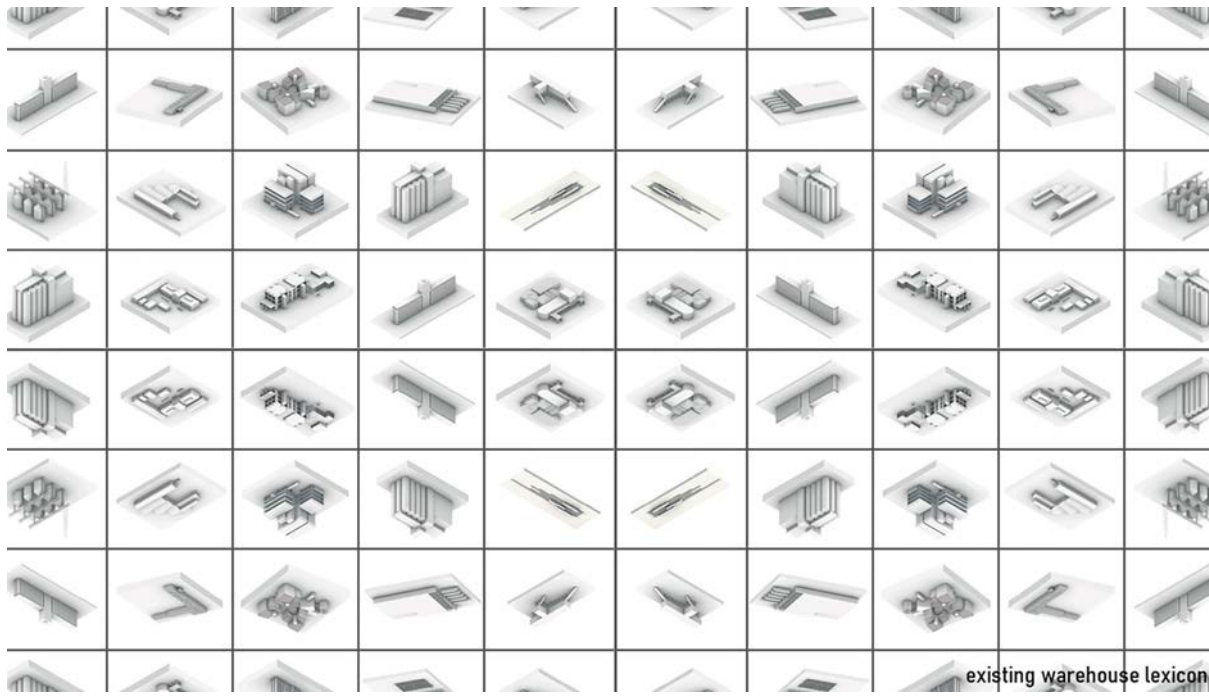
from fragmented



to interlaced

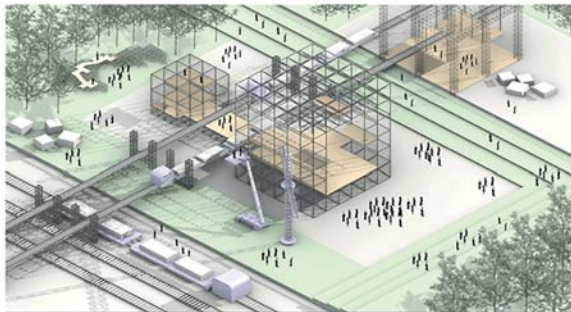


EXISTING WAREHOUSE LEXICON

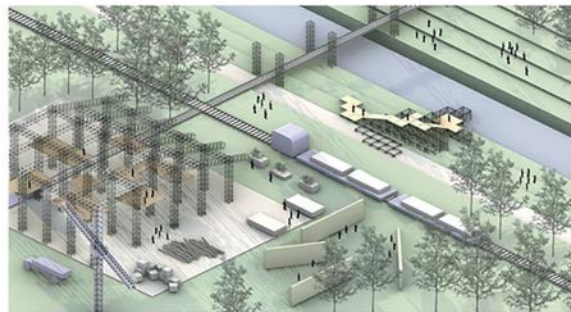


existing warehouse lexicon

PROPOSAL



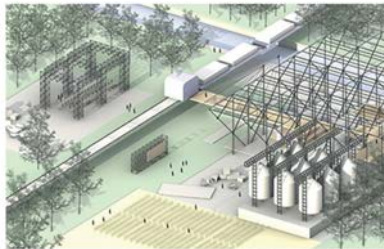
stage construction



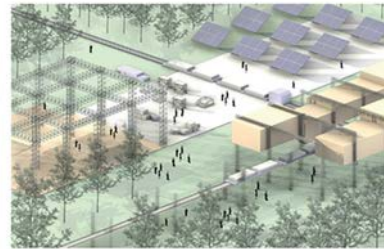
art studios



steel recycling

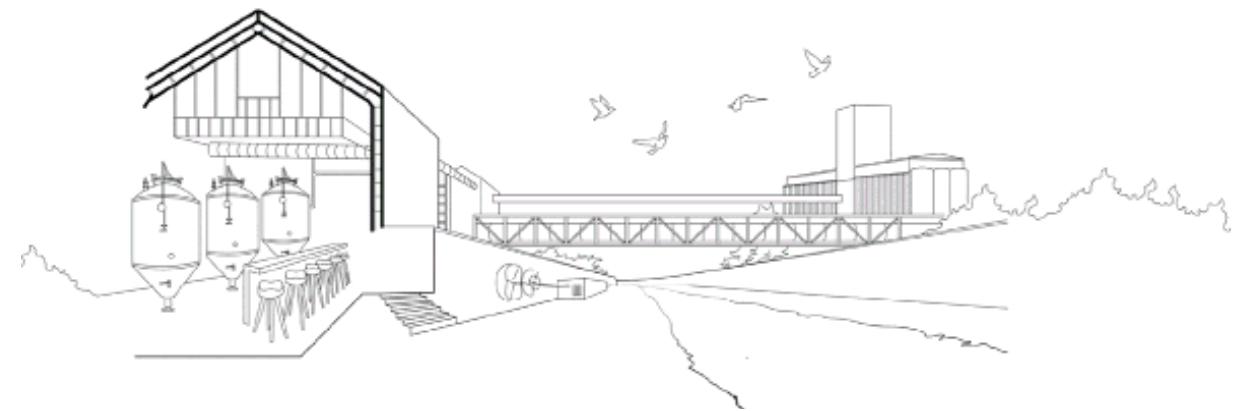
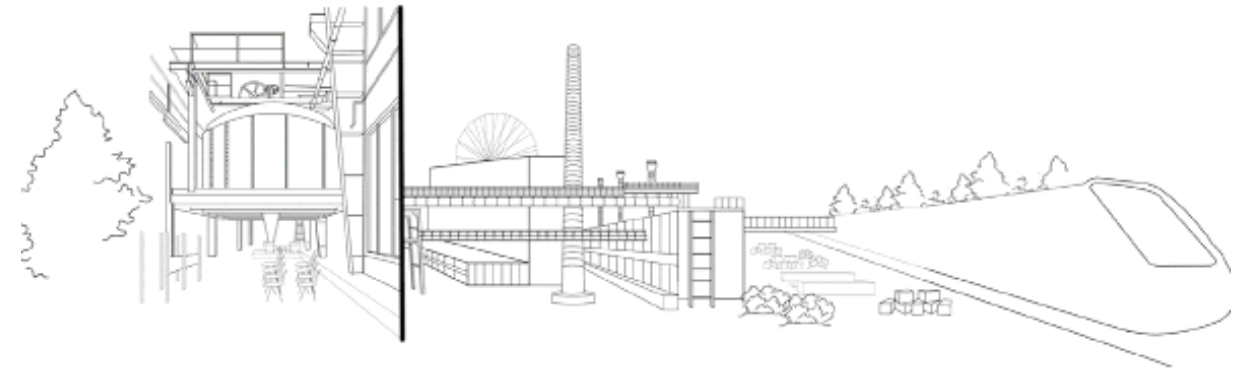


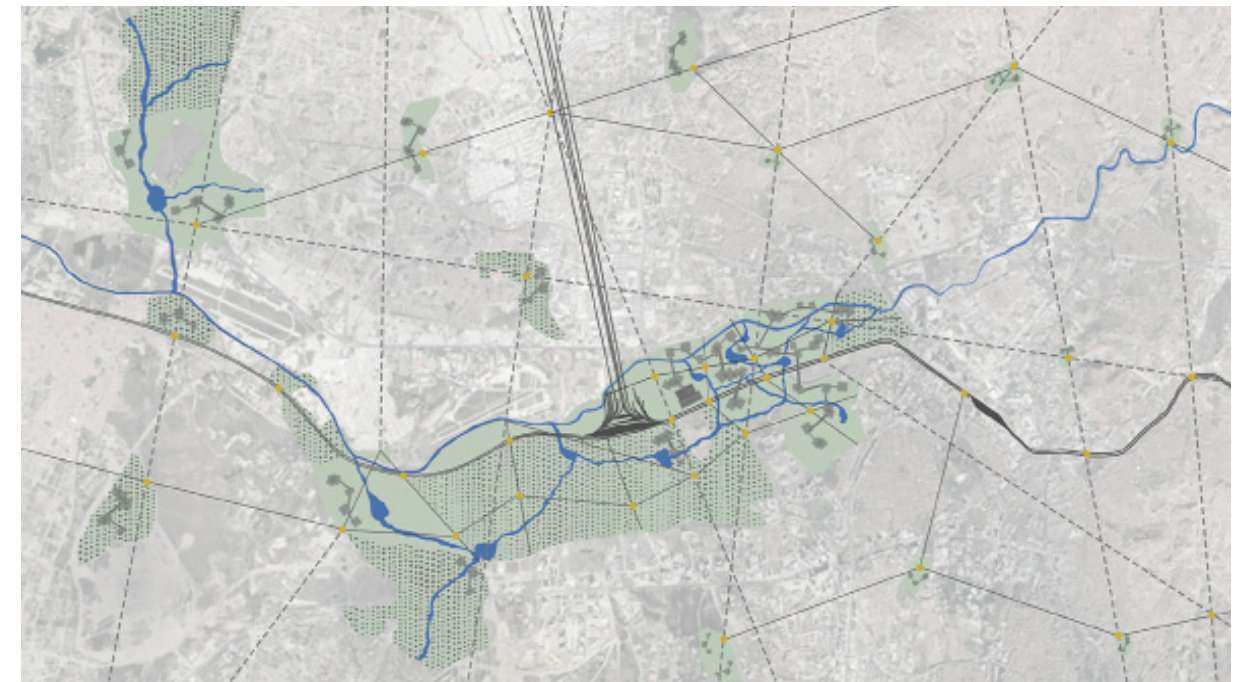
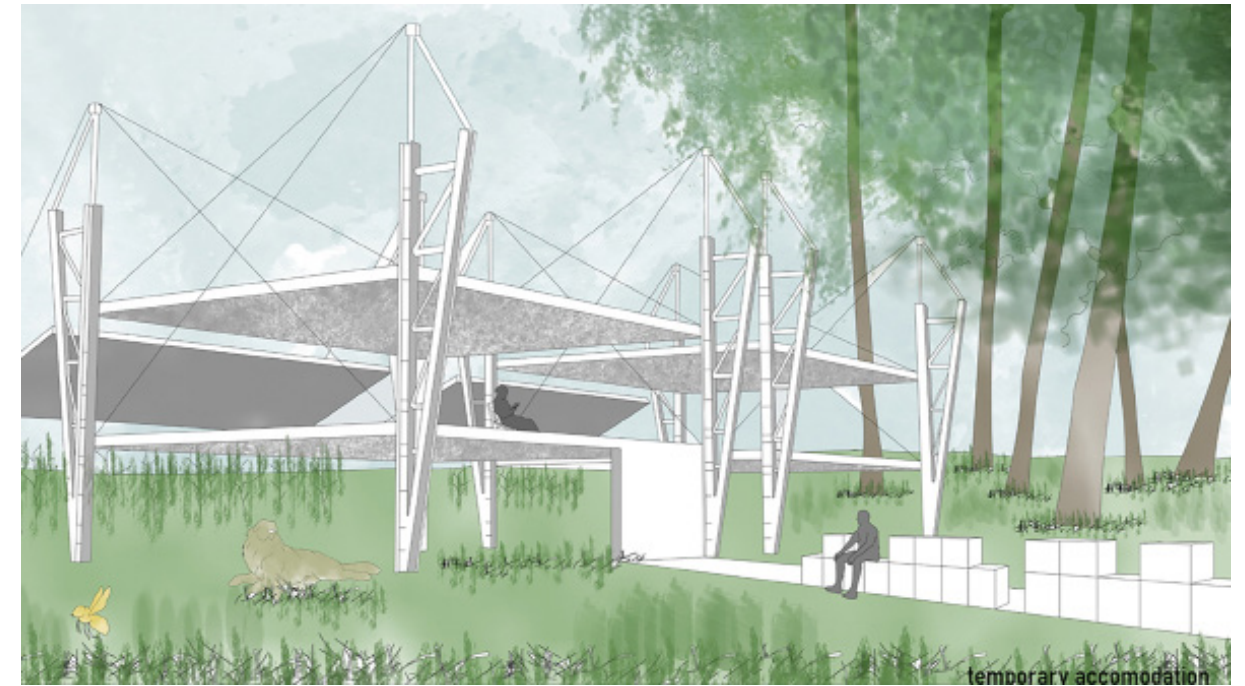
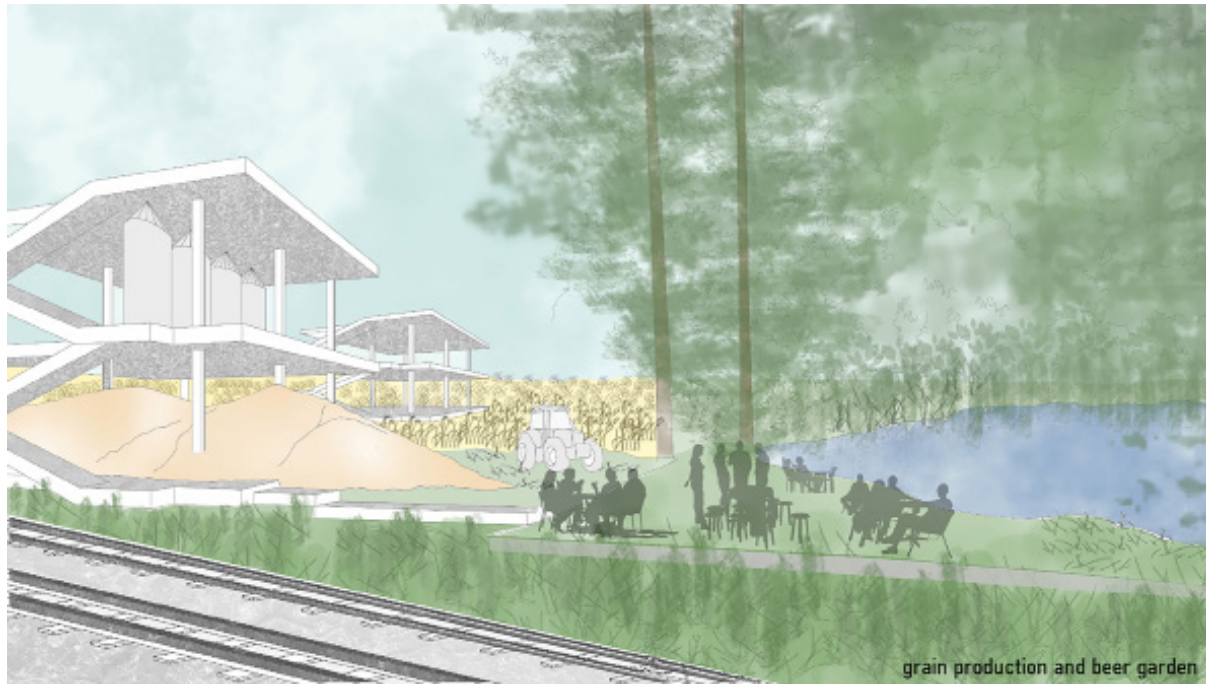
beer production



temporary accomodation

INITIAL SKETCHES FOR PROPOSAL





Arch 402 Architectural Design VI

Group1: Ayşen Savaş + Arzu Gönenç Sorguç + Emre Erkal + Elif Bekar + Sinan Cem Kızıl

Tamed Territories: Architectural Projections On/From Ankapark

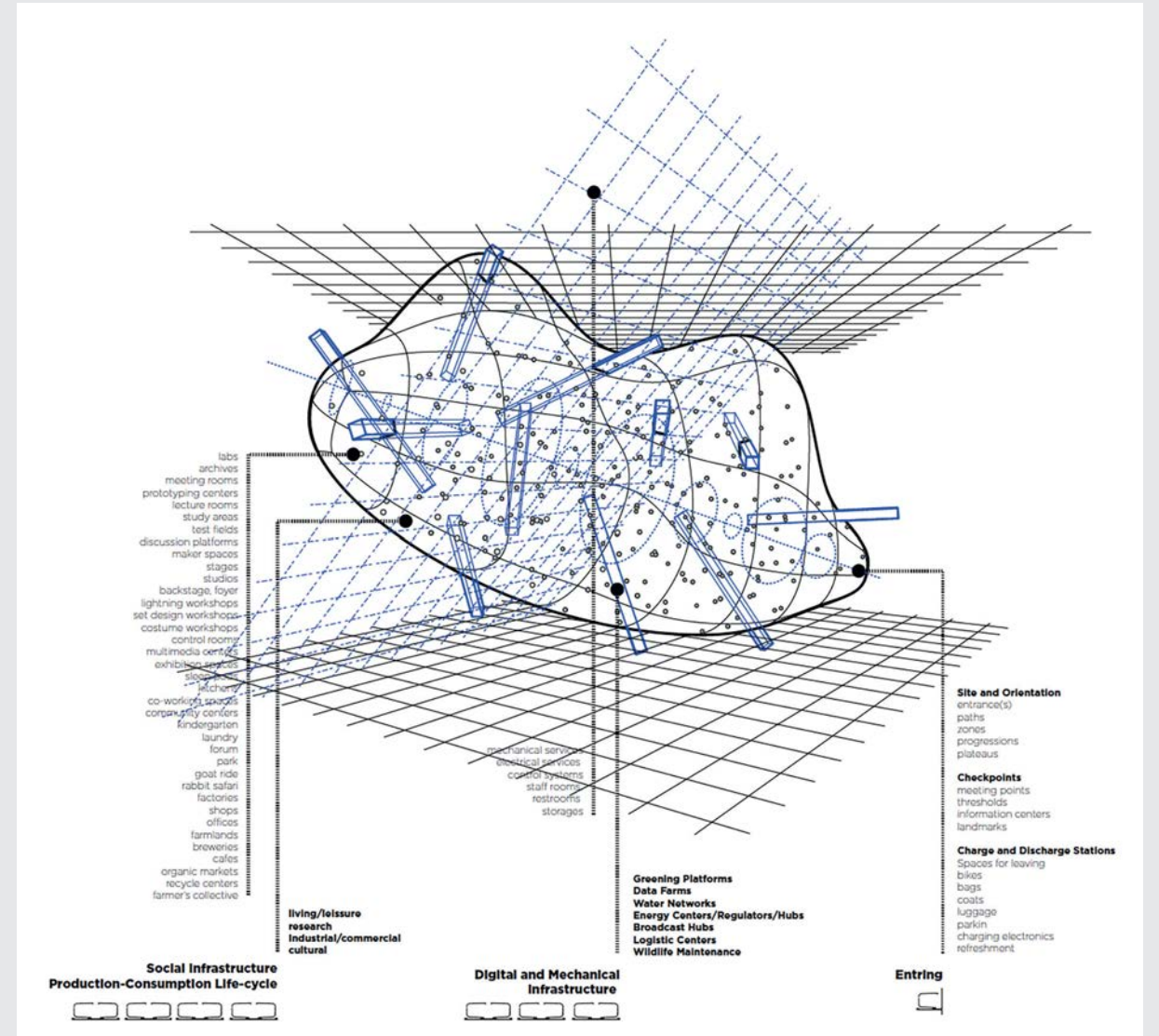
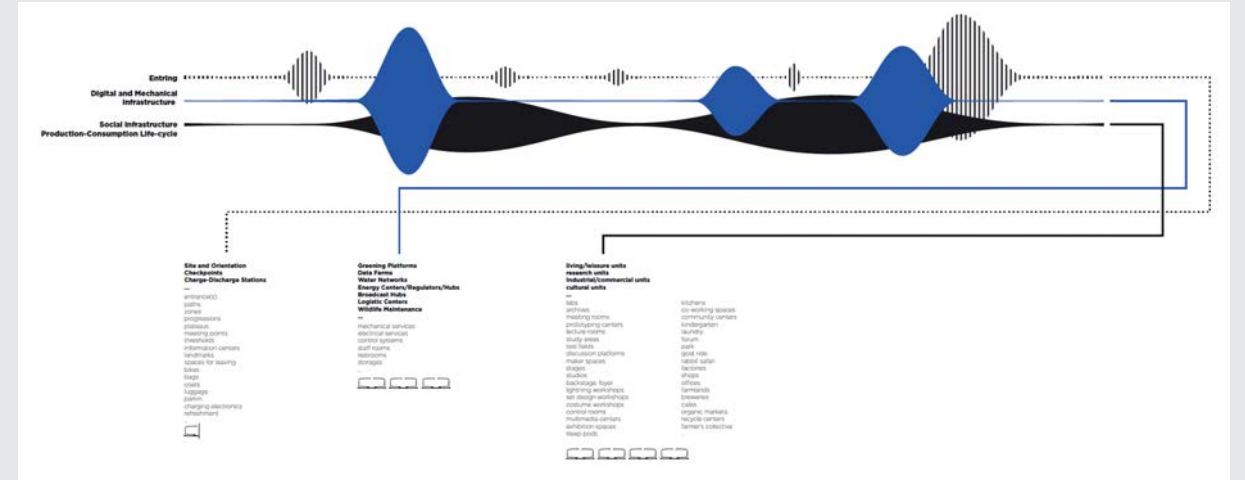
Students who started to work individually in the spring semester conducted tectonic and spatial research on how to function the metal, plastic and electronic hoards piled up in the park and how to establish programmatic continuity with the production spaces in the city. In the studio, which adopted the concept of community with its broad definition covering all living things, the students developed architectural proposals that discussed the existing structures in the park within the scope of different spatial programs. The projects, which make the relations of the aboveground and underground natural and built environment visible and activate through deep sections, reinterpreted the usual spaces of agricultural/industrial processes and the production-consumption and natural-artificial intersections where these spaces are located. Projects that leave their place to water, production landscape, green recreation areas and natural life also suggested strategies that activate the high-scale infrastructural (agriculture, industry, green, water, transportation) relations of the project area in order to ensure spatial, economic and ecological sustainability.

Program elements that are formulated and proposed in the first semester of the studio has been diagrammatized to speculate on novel relationships of architectural interventions in and out of the site. In those diagrams, sizes of the existing silos were the reference points for indicating built density.

Ankapark(a)/(tan) Mimari İzdüşümler

Bahar döneminde bireysel olarak çalışmaya başlayan öğrenciler parka yığılan metal, plastik ve elektronik istiflerin nasıl işlevlendirileceği ve şehirdeki üretim mekânları ile nasıl programatik devamlılıklar kurulabileceği üzerine tectonic ve mekânsal araştırmalar yaptı. Topluluk kavramını tüm canlıları kapsayan geniş tanımla benimseyen stüdyoda öğrenciler parktaki mevcut strüktürleri farklı mekânsal programlar kapsamında tartışan mimari öneriler geliştirdi. Yer üstü ve yer altı doğal ve yapılı çevrenin ilişkilerini görünür kılan ve derin kesitler üzerinden etkinleştiren projeler, tarımsal/endüstriyel süreçlerin alışıldık mekânlarını ve bu mekânların konumlandığı üretim-tüketim ve doğal-yapay arakesitlerini yeniden yorumladı. Yeri suya, üretim peyzajına, yeşil rekreasyon alanlarına ve doğal yaşama bırakan projeler, mekânsal, ekonomik, ekolojik sürdürülebilirliğin sağlanması için proje alanının üst ölçekteki altyapısal (tarım, endüstri, yeşil, su, ulaşım) ilişkilerini etkinleştiren stratejiler de önerdi.

Stüdyonun ilk döneminde formüle edilen ve önerilen program öğeleri, site içindeki ve dışındaki mimari müdahalelerin yeni ilişkileri üzerine spekülasyon yapmak için şematize edildi. Bu diyagramlarda, mevcut siloların boyutları, yerleşik yoğunluğu belirtmek için referans noktalarıydı.

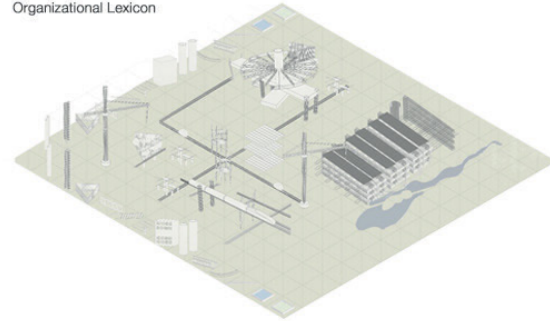


junk-a park
büşra . elif . selim

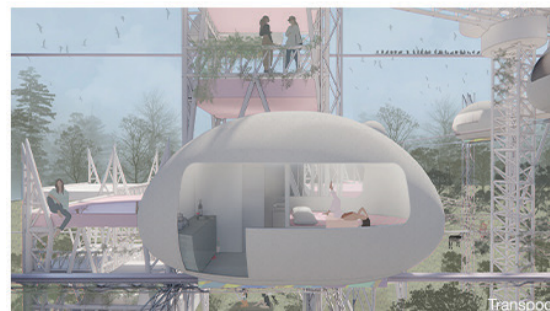
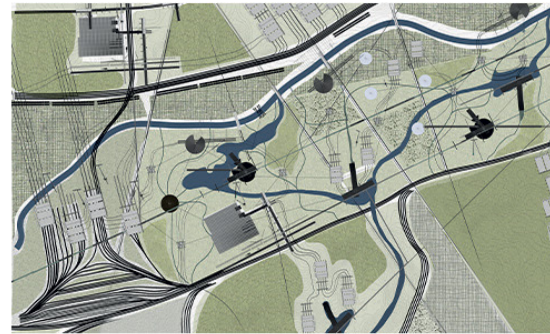
proposal
interventions on site

Proposed Material Section

Organizational Lexicon

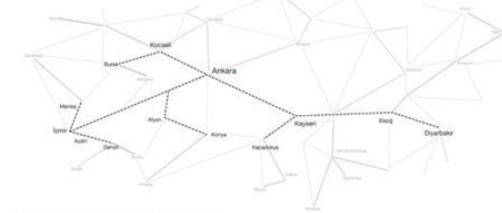


Reprogramming



First Semester

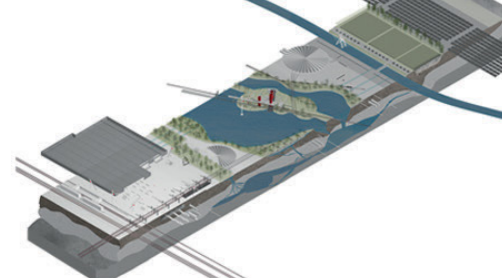
Proposed Railroad Network



Train as an Architectural Measure

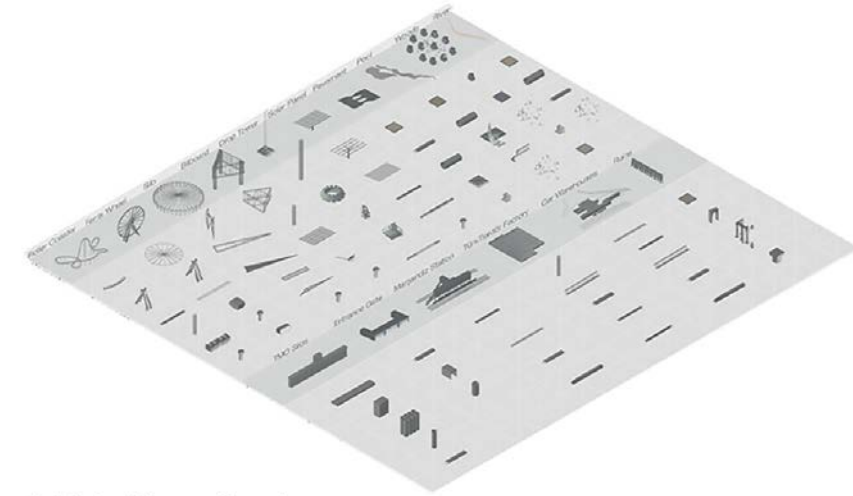


Junk-tion



Hedonism expresses a culture in which the concepts of production and consumption diffuse into each other, and production turns into a pleasure-oriented activity. In the focus of the new urban program, written over the teachings of Dionysus, which is also in the forgotten program of the AOÇ, this utopia, which creates itself in the city with the railroad, green, and water infrastructures, aims to create a new production culture. While creating a new urban program with three-dimensional references learning from the city, this urban utopia recycles, reuses, and reproduces the existing structures it encounters and creates new grounds for hedonism.

Hedonizm, üretim ve tüketim kavramlarının birbirine yayıldığı, üretimin zevk odaklı bir faaliyete dönüştüğü bir kültürü ifade eder. AOÇ'nin unutulmuş programında da yer alan Dionysos'un öğretileri üzerine yazılan yeni kentsel programın odağında, demiryolu, yeşil ve su altyapıları ile kendini kentte yaratan bu ütopya, bir kent yaratmayı amaçlar. yeni üretim kültürü. Bu kentsel ütopya, kentten öğrendiği üç boyutlu referanslarla yeni bir kentsel program yaratırken, karşılaştığı mevcut yapıları geri dönüştürür, yeniden kullanır ve yeniden üretir ve hedonizm için yeni zeminler yaratır.

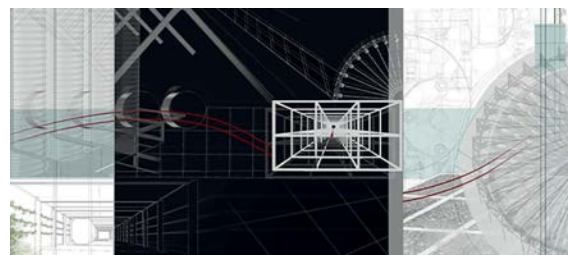


Junk as Architectural Program Generator:
existing junk unfolded

	+ wine + railroad + roller coaster + historical remains		center of hedonism		+ pods	accommodation and transportation
	+ water + green + sun		greenhouse		+ water pipes + electricity pipes	infrastructure system
	+ water + green		research area		+ water + electricity pipes	water mill
	+ vineyard + railroad		wine factory		+ roller coaster	accommodation pods
	+ roller coaster		workshops		+ water	water tank
	+ park + railroad		pod production and recycling		+ pods + railroad	pod and train storage and maintenance

Grid System Learning from the City:
three-dimensional reference system

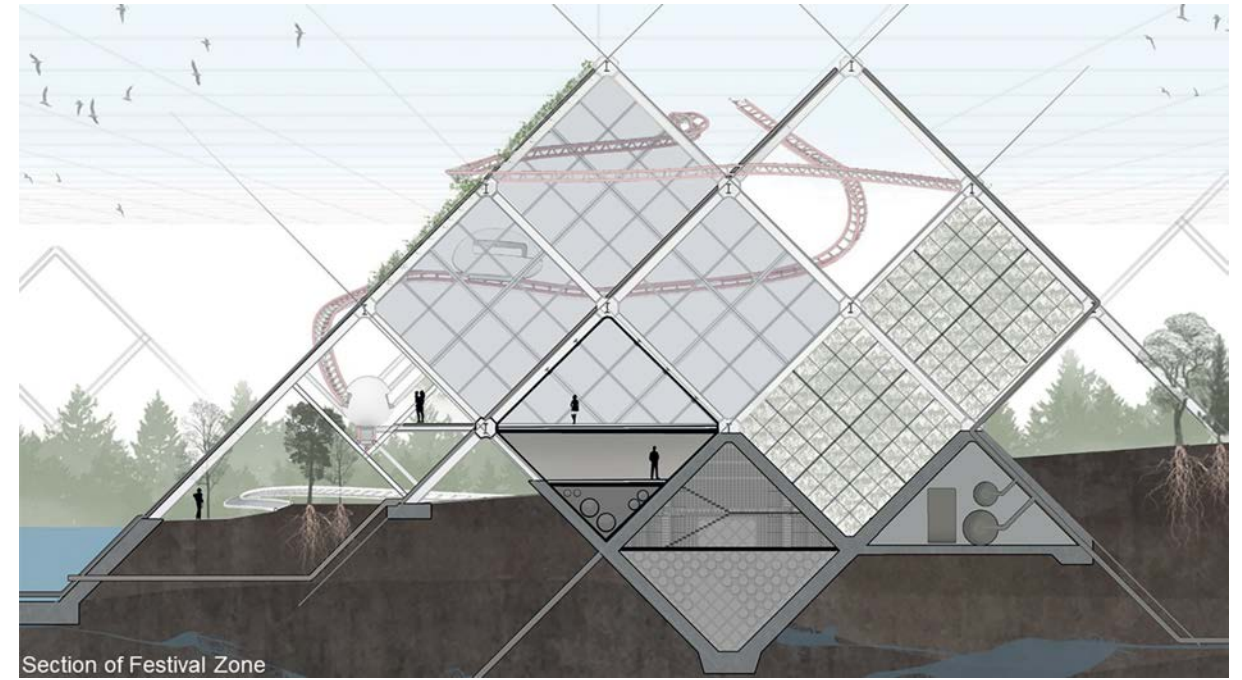
	diagrammatic grid coming from the idea of zoning section
	grid coming from car warehouses
	grid coming from housing units
	grid coming from TMO sites
	grid coming from industrial areas
	grid coming from sites



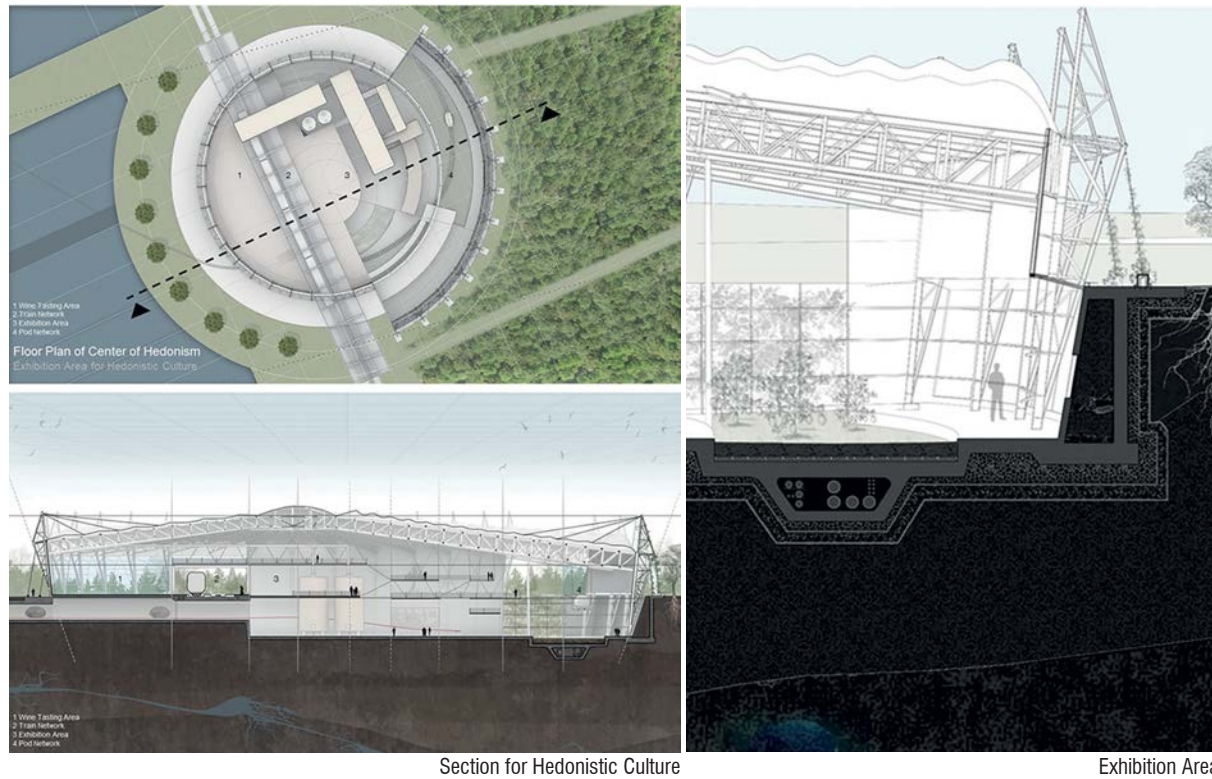
SITE PLAN



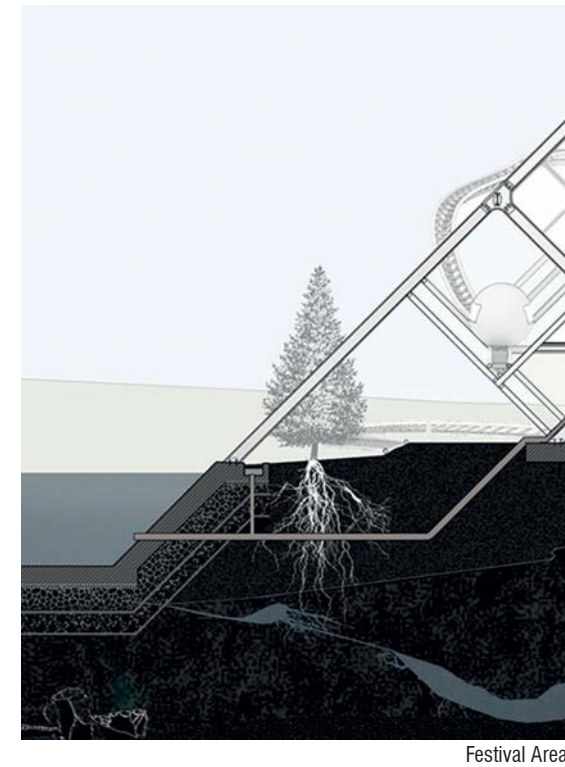
SECTIONS OF FESTIVAL ZONE



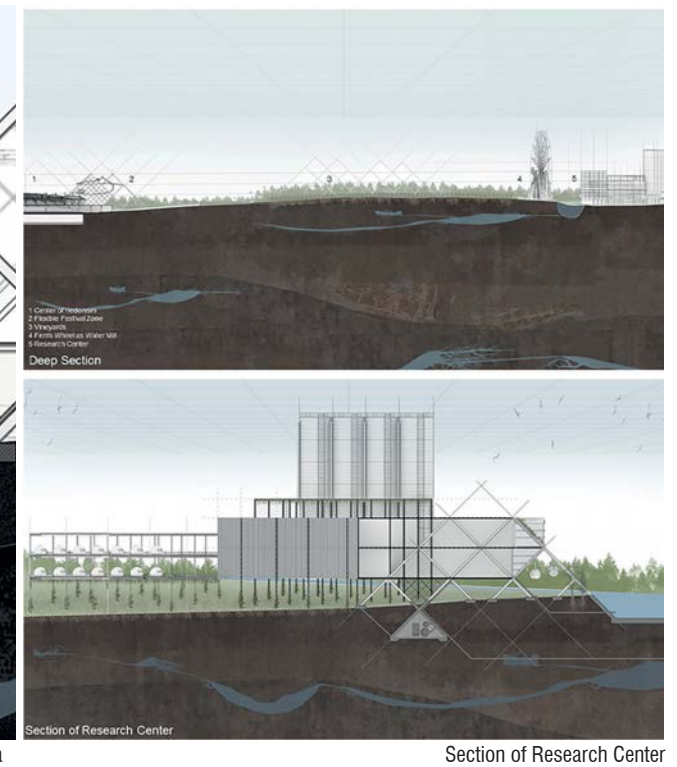
EXHIBITION AREA FOR HEDONISTIC CULTURE AND DETAILS

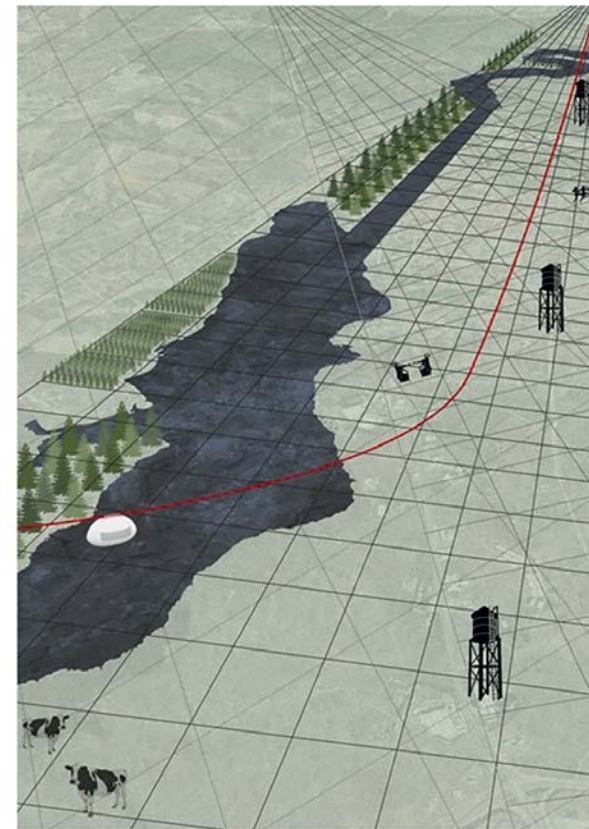


DETAILS

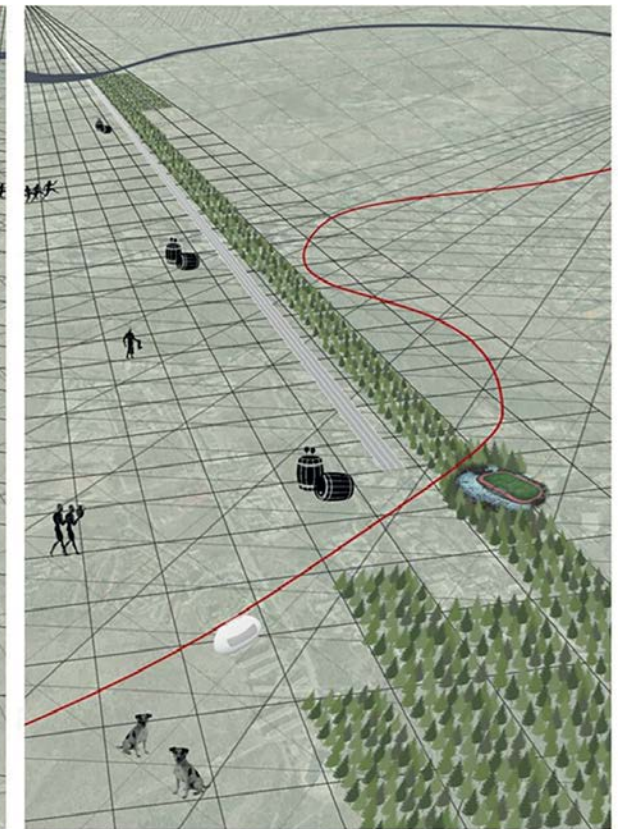


DEEP SECTION

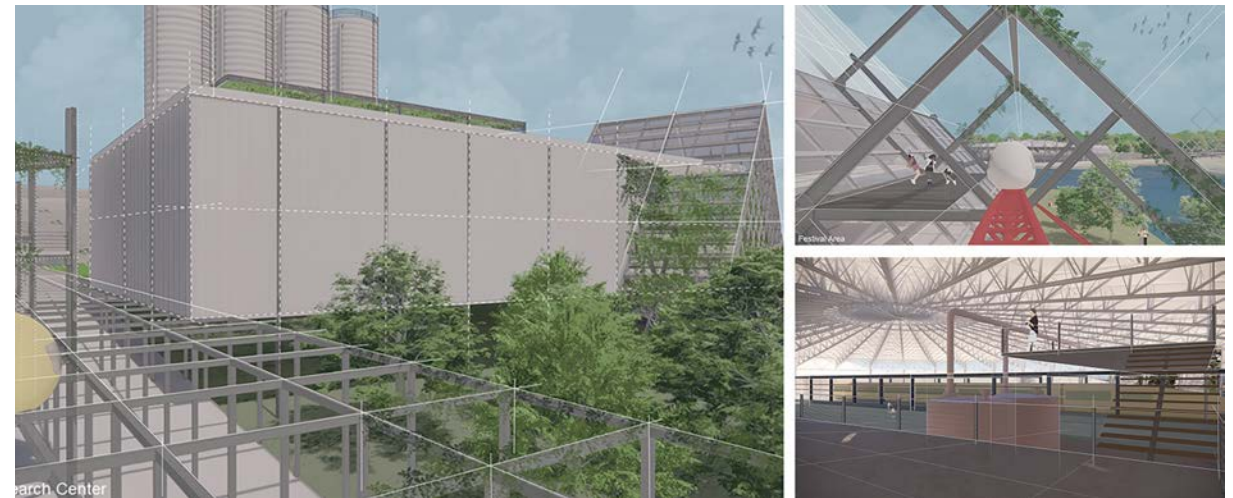




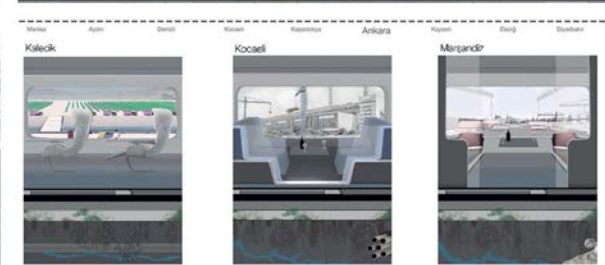
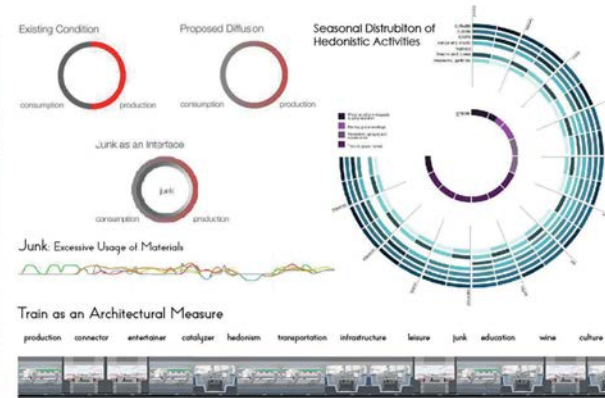
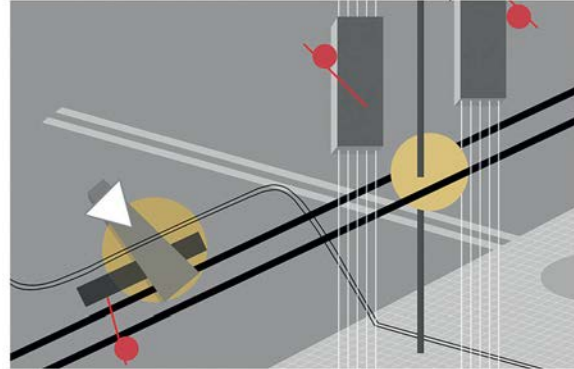
Connecting Eymir and Gölbaşı



Spreading the Green

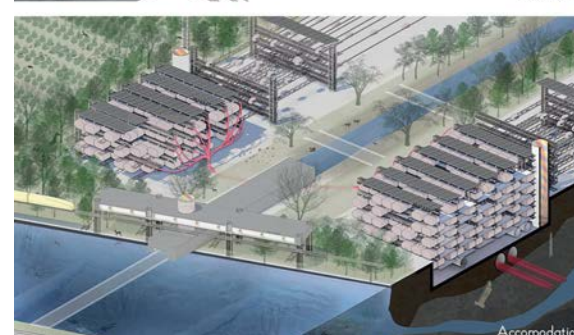
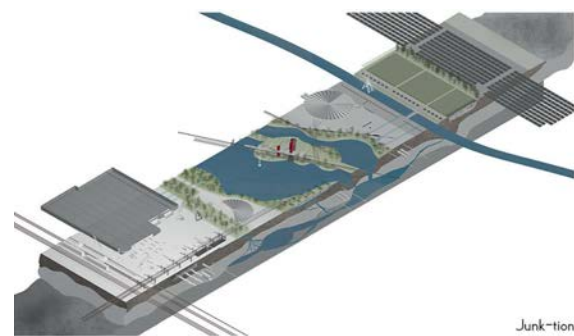


Productive Hedonism: Rehabilitation of the Culture from Perspective of Production

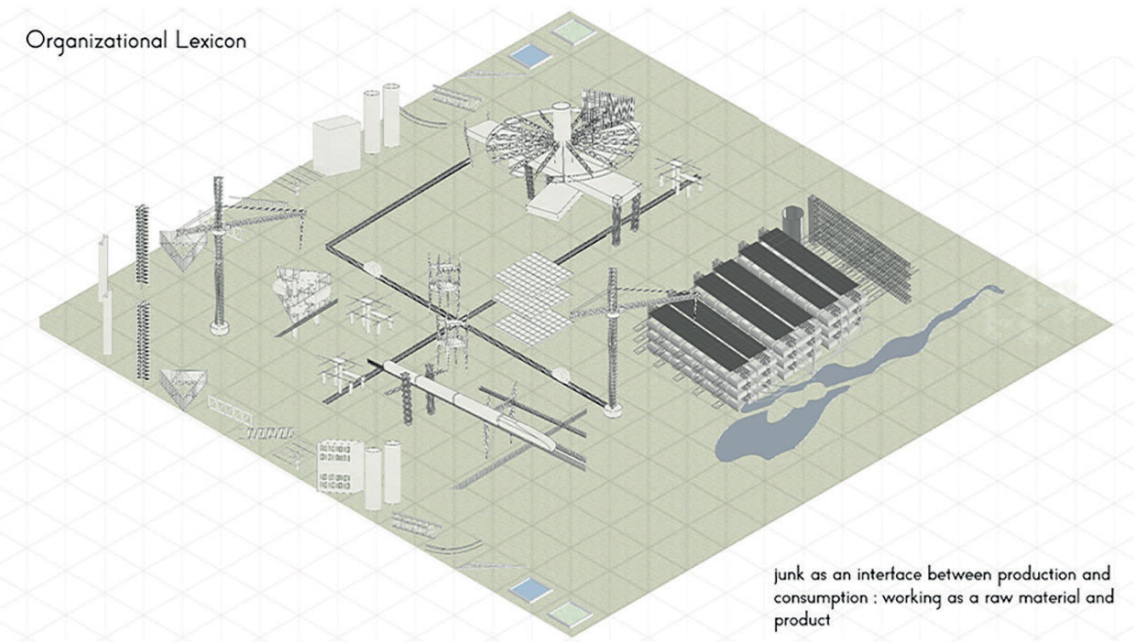


This project firstly looks for the potentials of the land to tame it. In that manner, it looks for the history and culture, which is derived from the roots of Anatolia, then it analyses the forgotten program of the AOÇ. By focusing on these, it tries to transform the city with a new production and consumption lifecycle. Recycling, reproducing, and reusing the existing materials and systematically homogenizing them was the main aim. It offers different programmatic elements and diffused relations of them into each other on every scale. And it connects the production-consumption lifecycle with the railroad system, which already has some traces around AOÇ and connects the city with the world from France to China.

Bu proje, onu evcilleştirmek için öncelikle arazinin potansiyellerini araştırıyor. Böylece Anadolu'nun köklerinden gelen tarih ve kültürü arar, AOÇ'nin unutulmuş programını analiz eder. Bunlara odaklanarak şehri yeni bir üretim ve tüketim yaşam döngüsü ile dönüştürmeye çalışır. Mevcut malzemelerin geri dönüştürülmesi, çoğaltılması, yeniden kullanılması ve sistematik olarak homojenleştirilmesi temel amaçtır. Her ölçekte farklı programatik öğeler ve bunların birbirine dağılmış ilişkilerini sunar. Ve üretim-tüketim yaşam döngüsünü AOÇ çevresinde zaten bazı izleri olan demiryolu sistemi ile birleştiriyor ve şehri Fransa'dan Çin'e kadar dünya ile buluşturuyor.

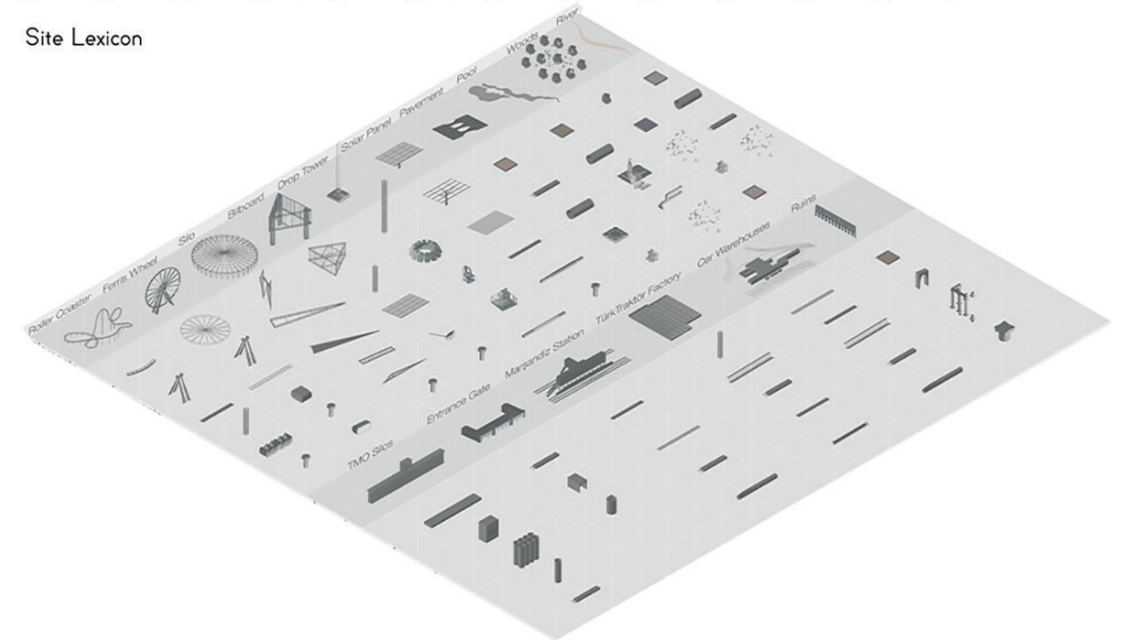


Organizational Lexicon



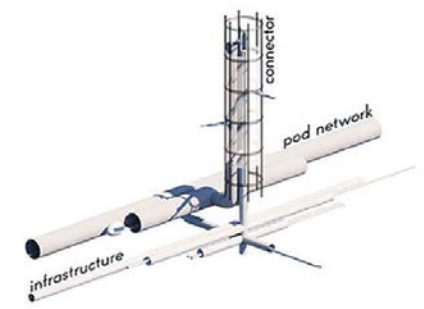
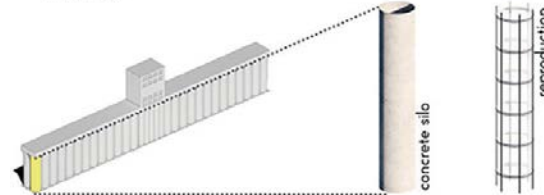
junk as an interface between production and consumption : working as a raw material and product

Site Lexicon

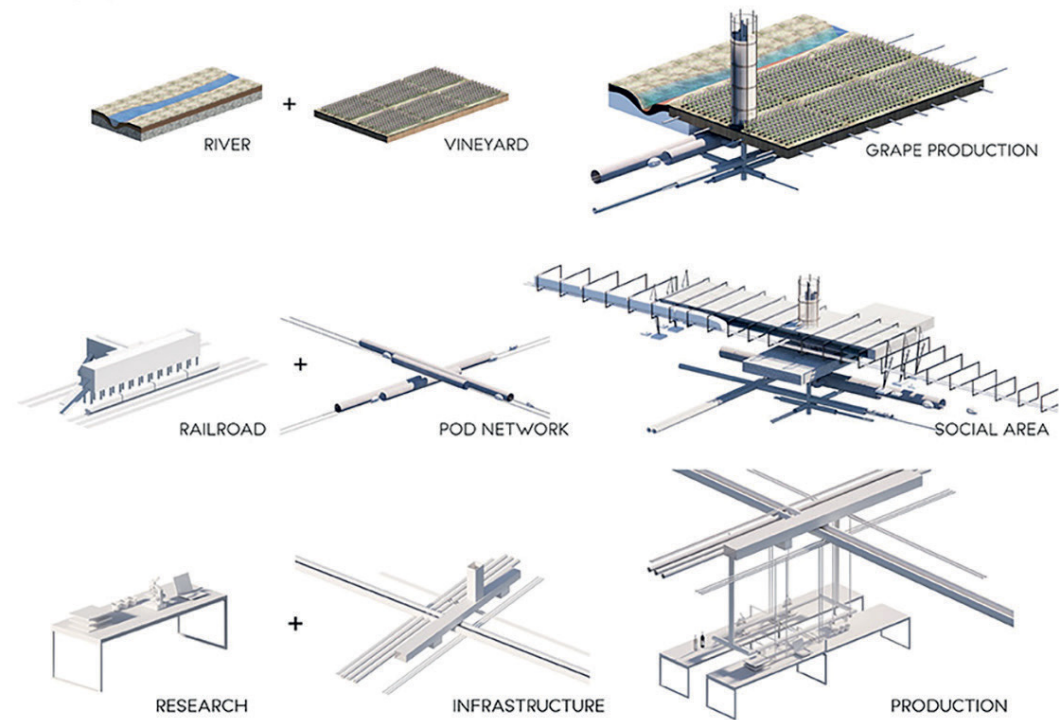


Connecting Production Consumption Lifecycle

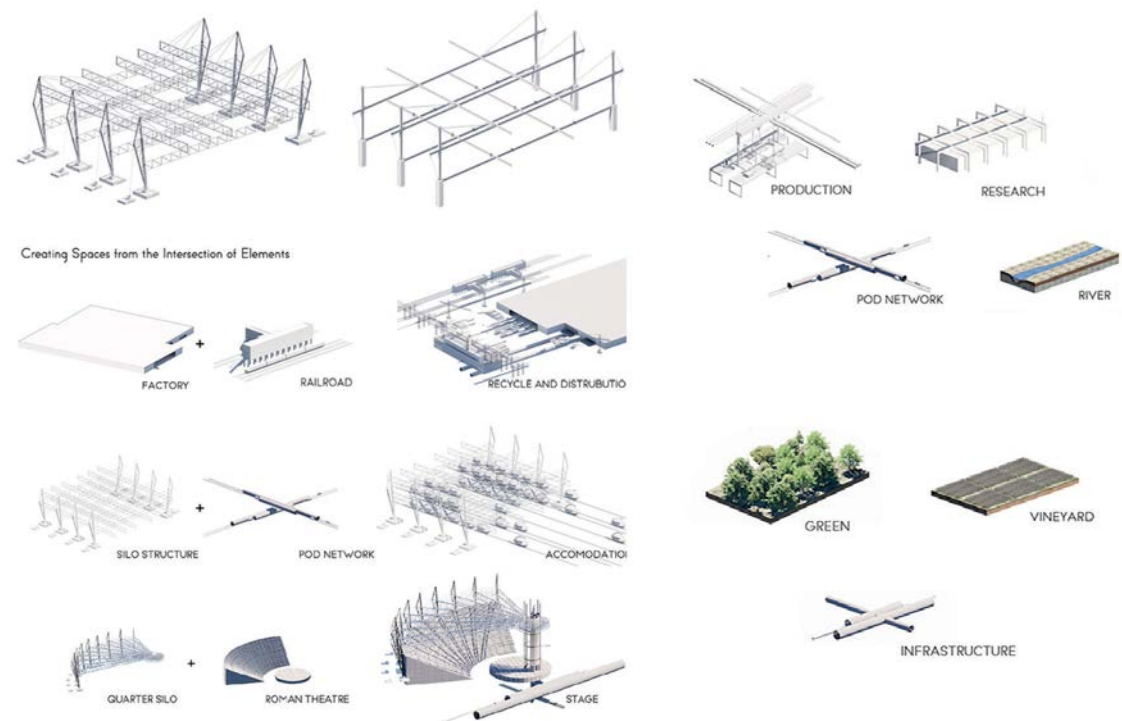
TMO Silos



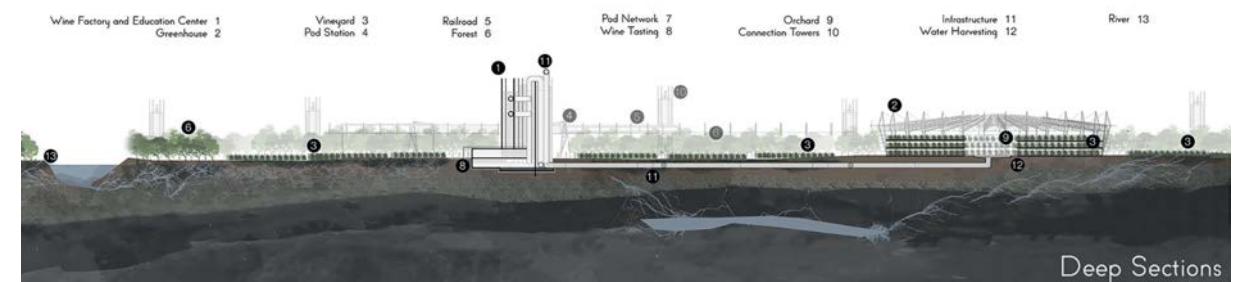
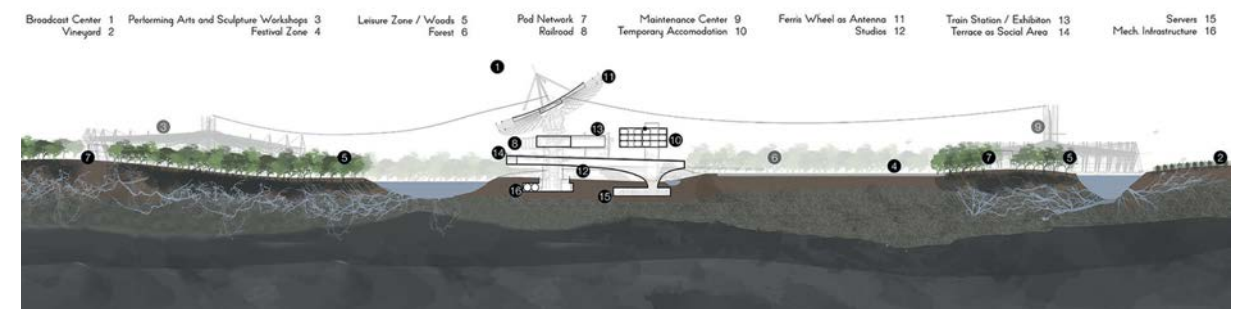
Creating Spaces from the Intersection of Elements



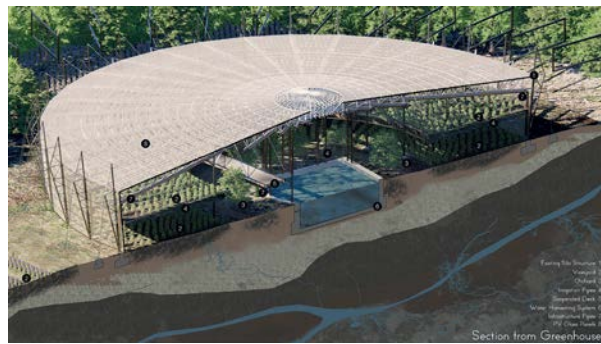
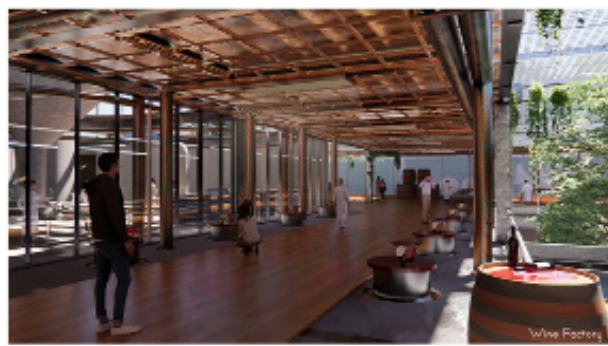
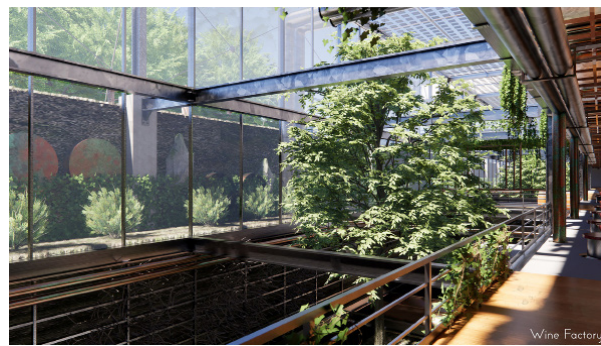
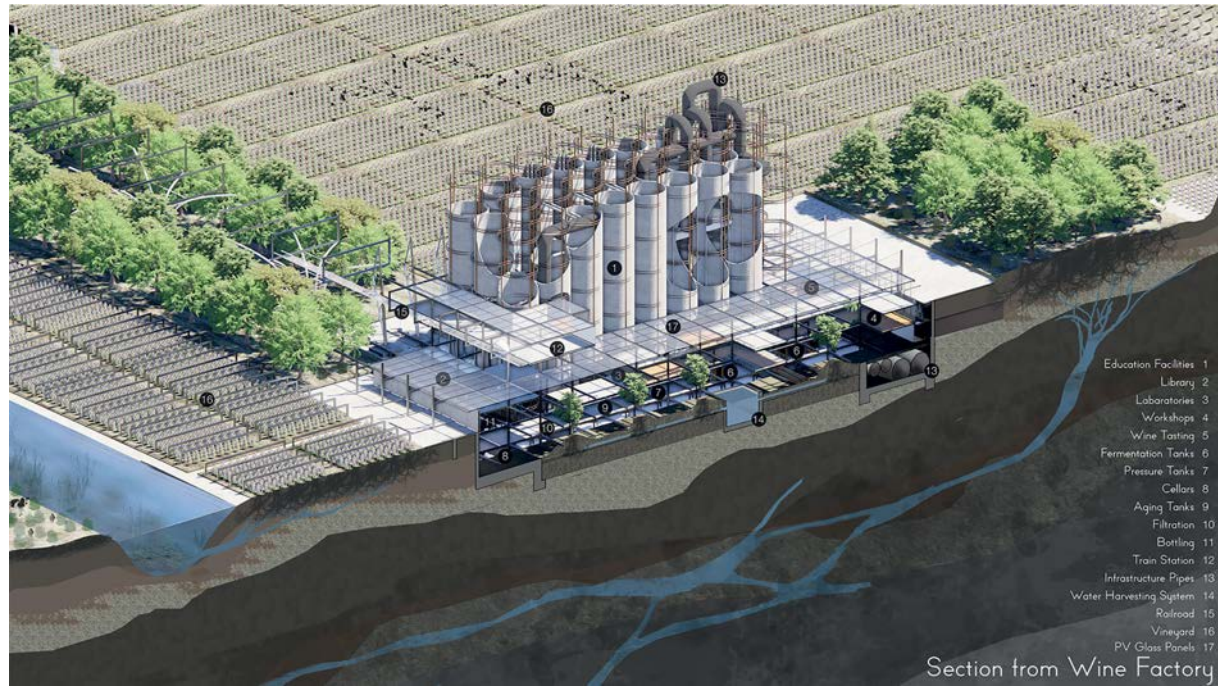
STRUCTURAL FRAMES



SECTIONS



Deep Sections



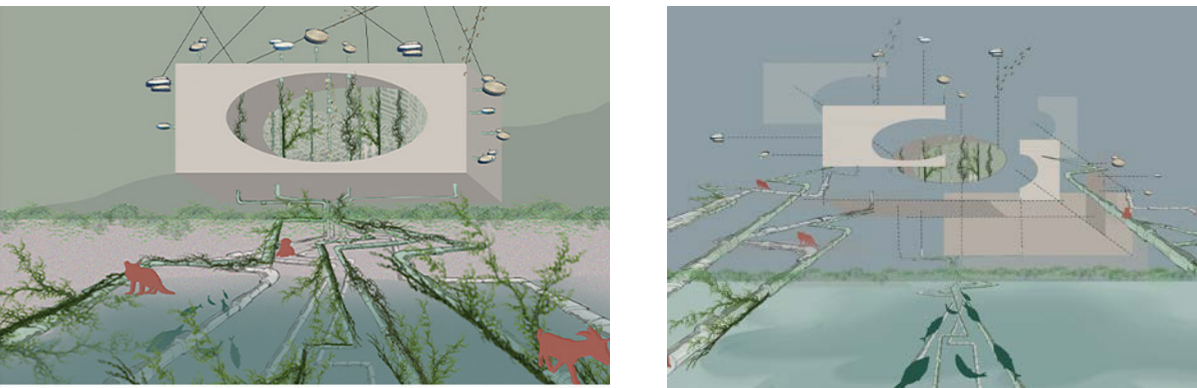
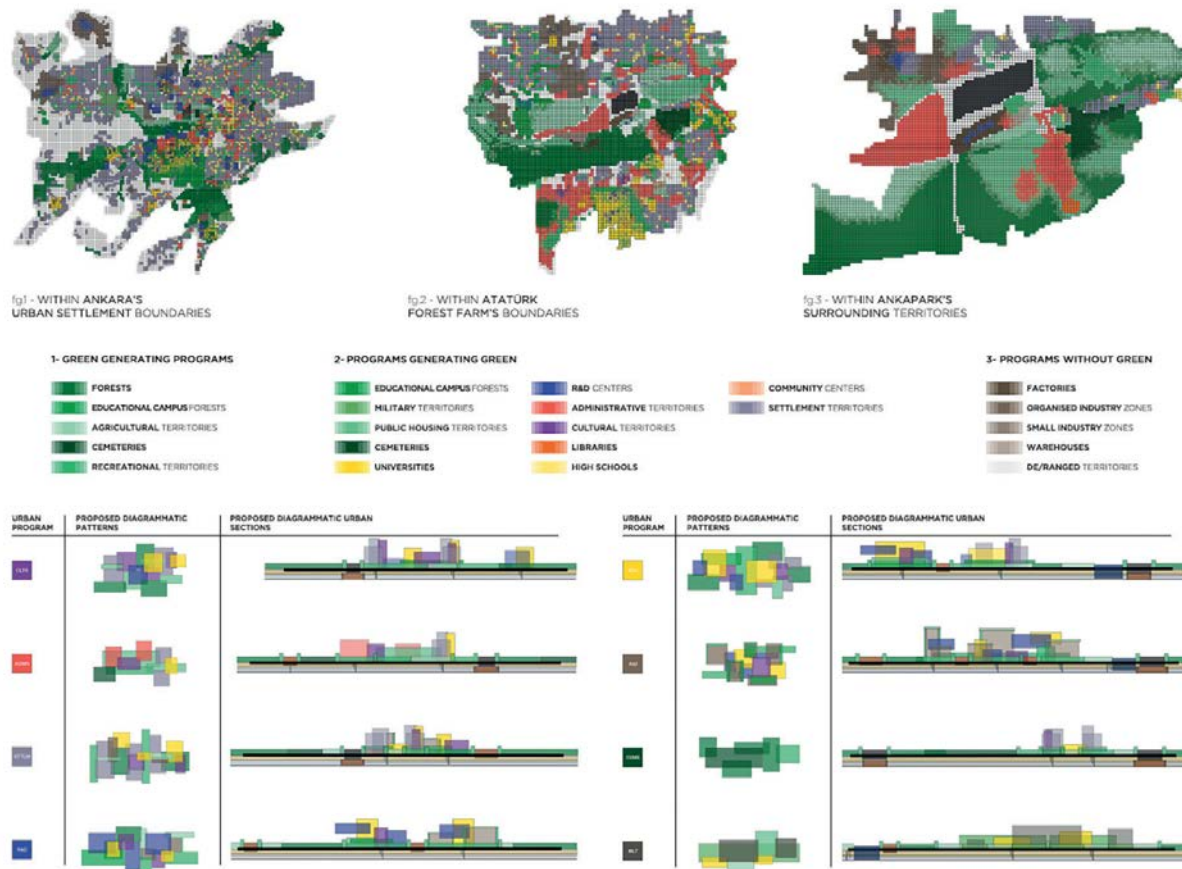
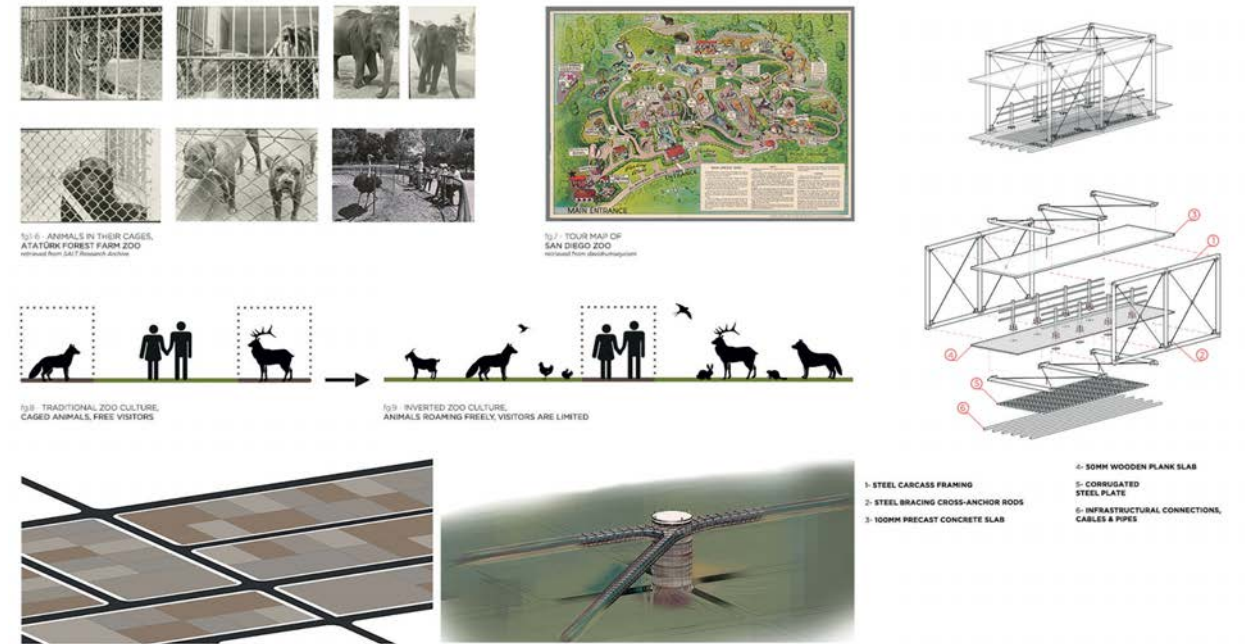


fig 9 - LAND IS FREED UP FOR USE OF ALL NATURE WITH LESS HUMAN INTERVENTIONS



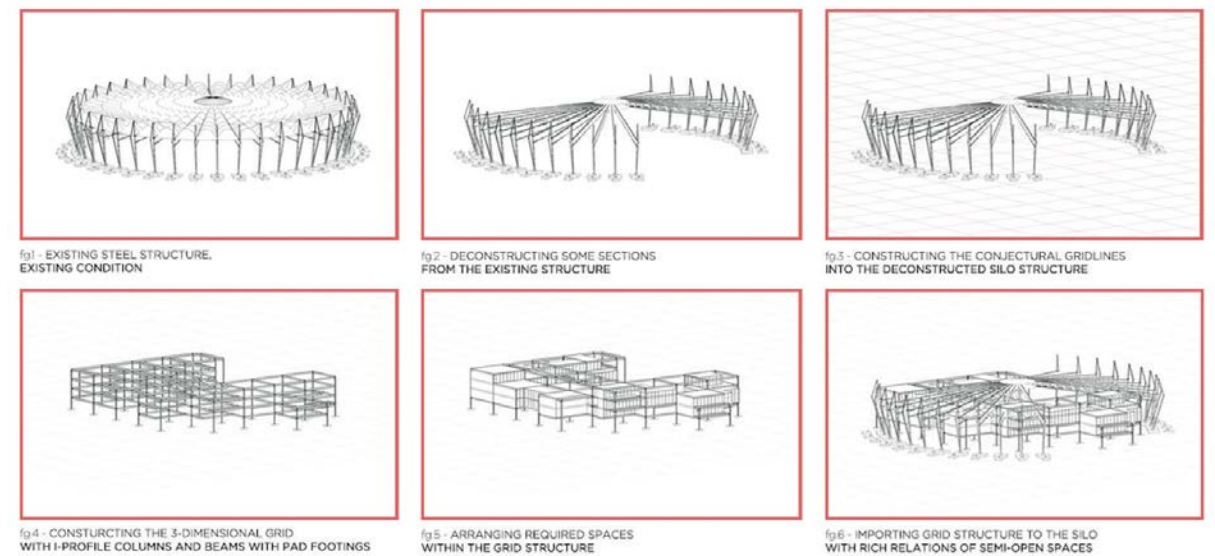
“Inverted” Zoo

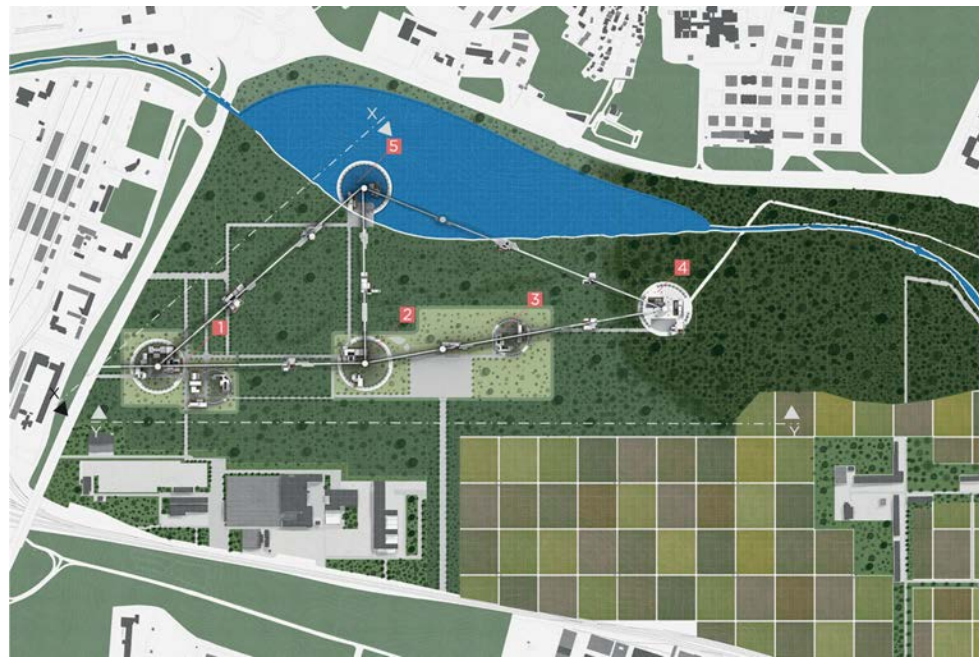
Where the most of the land is given to its full-time users - the animals- and the visitors have “limited freedom”.



Rethinking The Production Culture

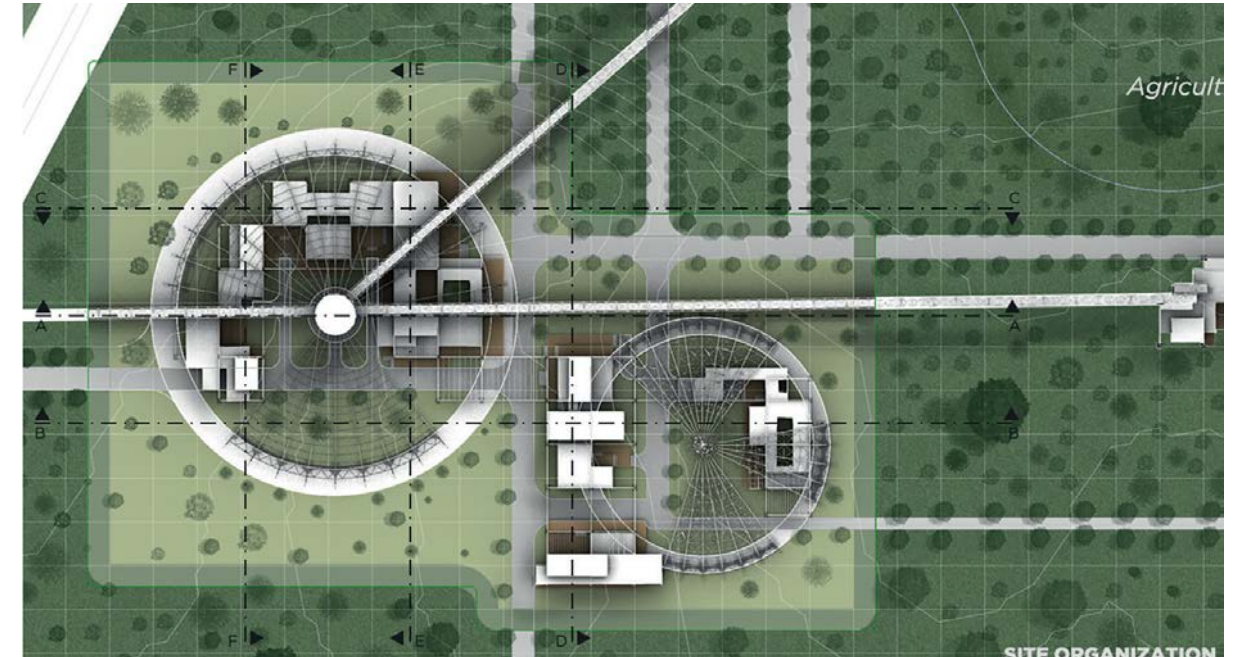
Where existing structures are re-located, re-programmed, and re-tamed with an ensuing structural system for earth-based production





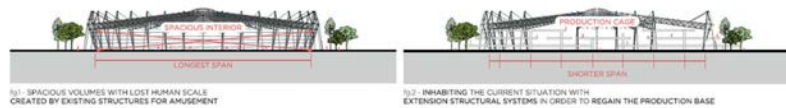
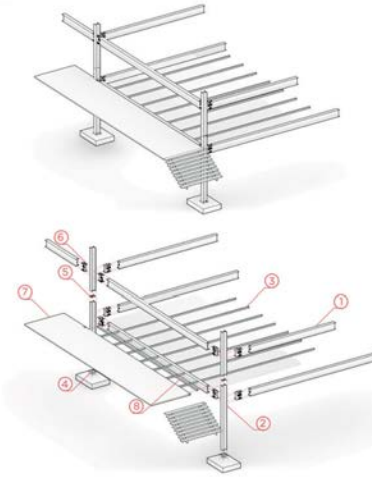
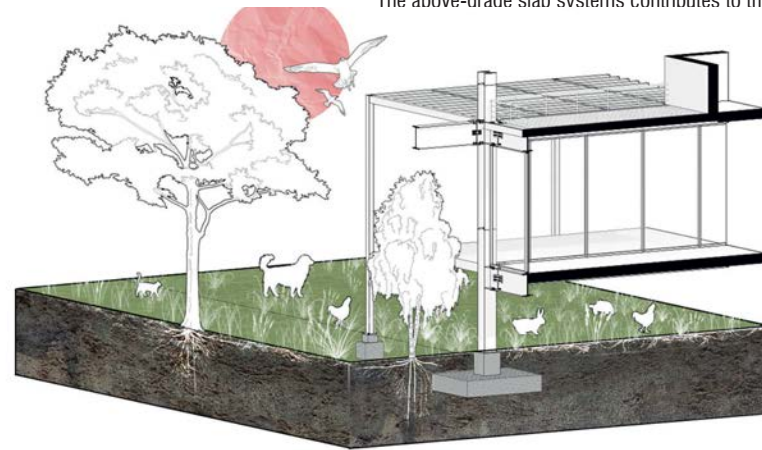
SITE ORGANIZATION

- 1- AGRICULTURAL SUSTAINABILITY RESEARCH AND PROTECTION CENTER (SEED - GEN BANK)
- 2- CULTURAL CENTER (INVERTED ZOO MEETING POINT)
- 3- FARMERS' ORGANIC MARKET (AGRICULTURAL STORAGE JUNCTION)
- 4- WILDLIFE DIVERSITY MAINTENANCE CENTER
- 5- UNDERWATER BIODIVERSITY RESEARCH AND PRODUCTION CENTER (POWER PLANT)

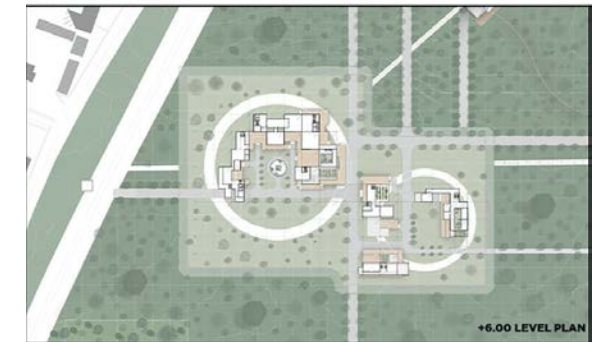
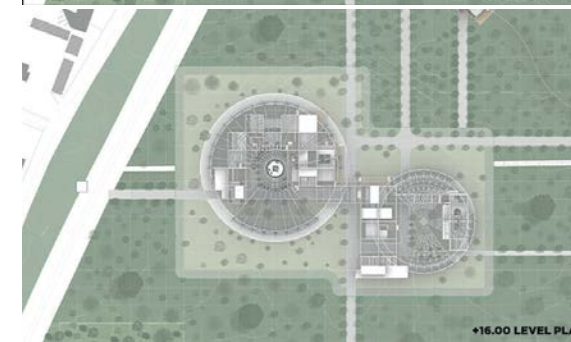


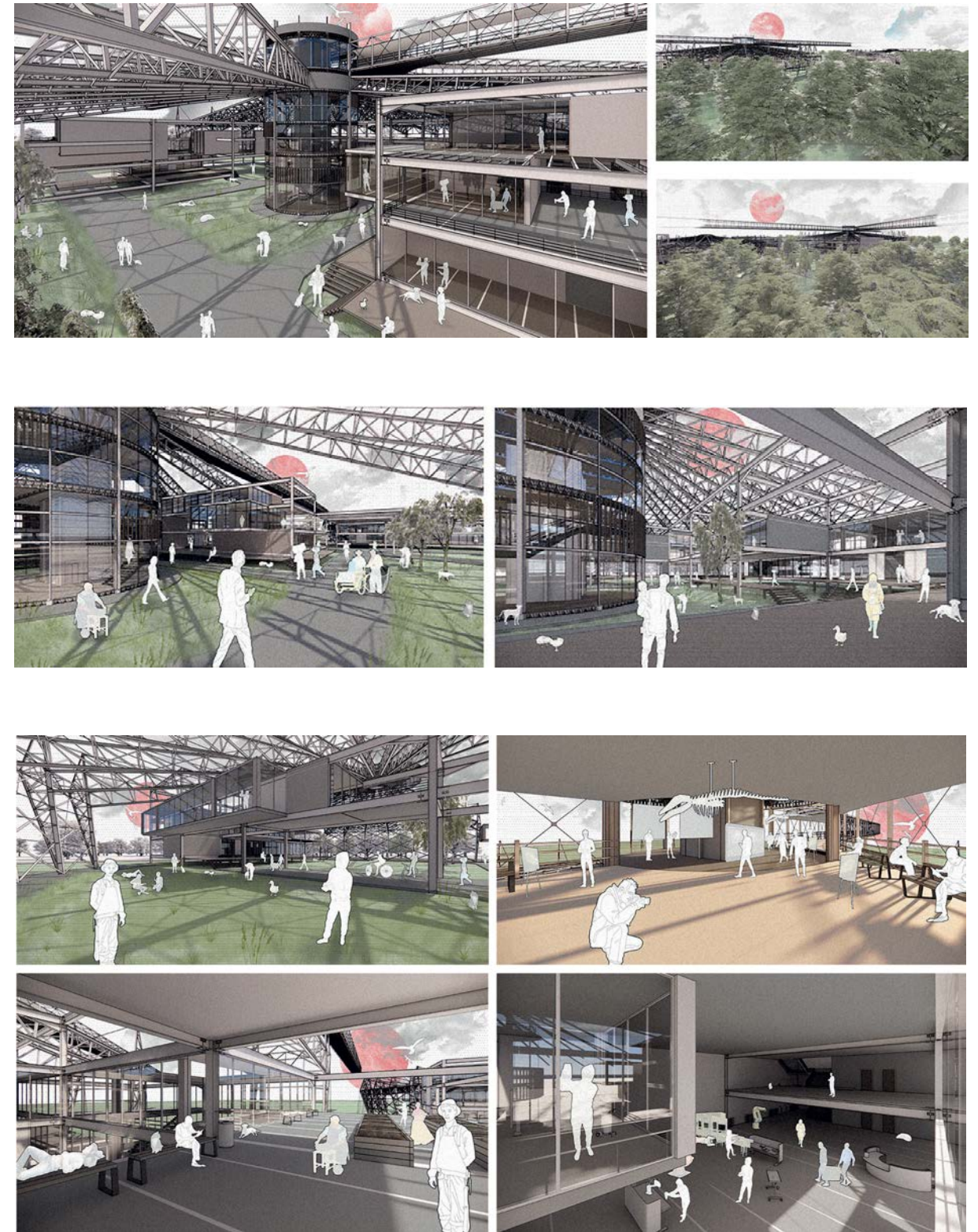
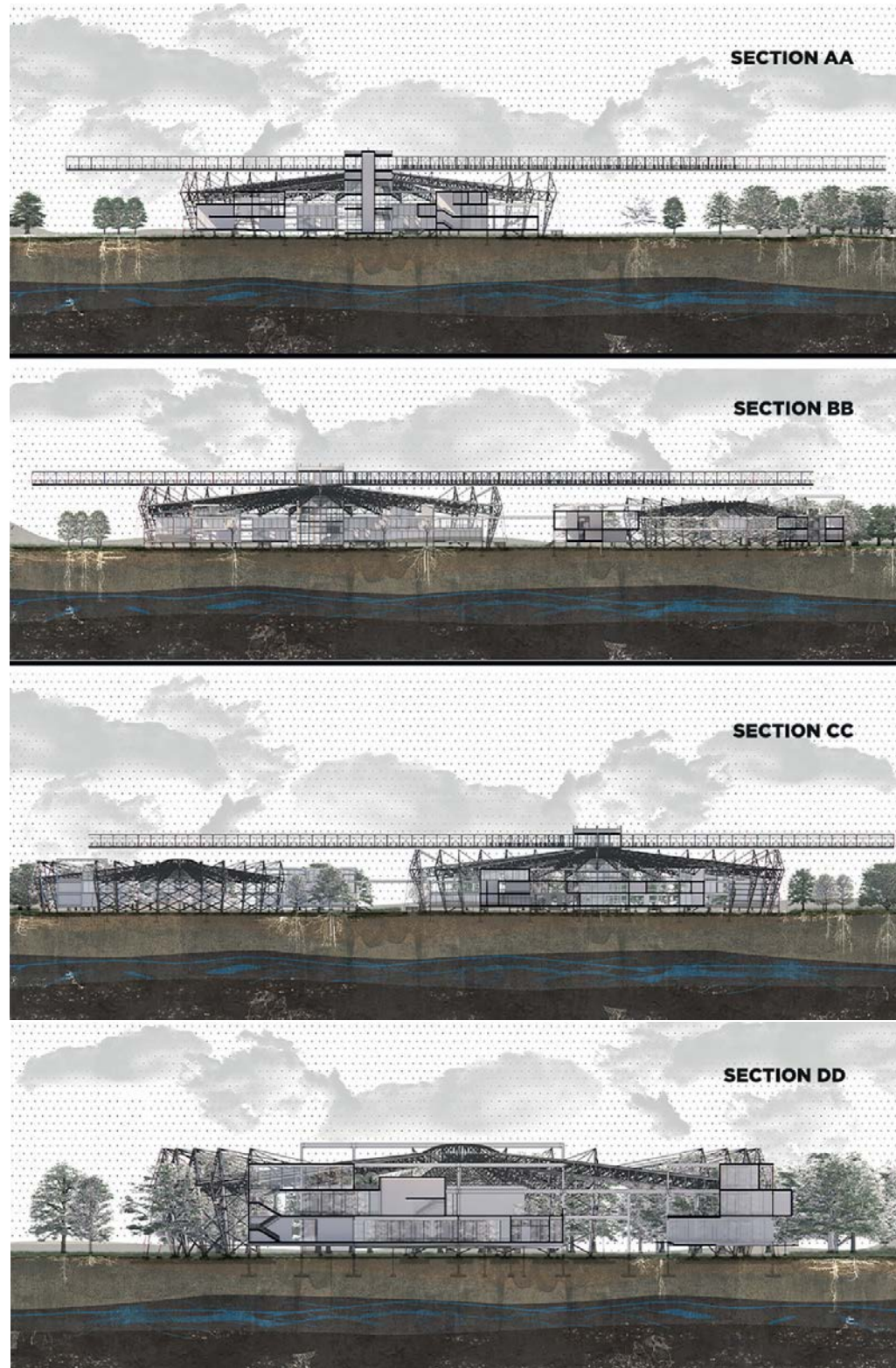
In-Habiting With The Nature

The above-grade slab systems contributes to the continuity of natural existence within structures.



- 1- I-PROFILE BEAM 610X305X105PH
- 2- I-PROFILE COLUMN 356X368X152PH
- 3- I-PROFILE BEAM 150X75X10PH
- 4- CONCRETE FOUNDATION PAD
- 5- COLUMN - COLUMN MOMENT SPICE CONNECTION
- 6- BEAM - COLUMN GUSSET PLATE CONNECTION
- 7- 100MM WOODEN SLAB
- 8- C-PROFILE CONNECTION CLIPS

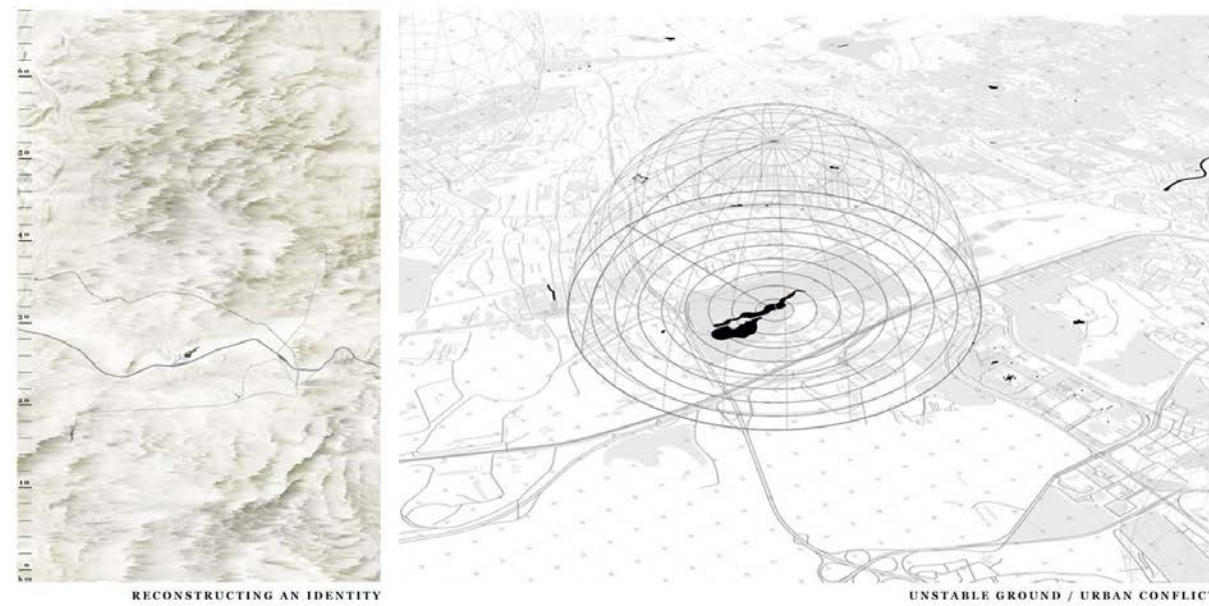




STRATA OF TIME - REVEALING THE INTANGIBLES OF ANKARA

This project investigates alternative ways to reinvigorate a forgotten industrial heritage landscape in the heart of urban Ankara by searching beyond the surface of Ankapark's current contradictions. The gradual decay of this abandoned theme park and infrastructural interventions that reshaped the city's hydrographic identity over time have devastating ecological consequences on the territory. Hence, the reclamation strategy is a critique of mismanagement, waste, and ecological concerns. The proposal essentially aims to extract information from the ground: the program strips transform the landscape and these accumulated layers of the city leak into the vertical dimensionality through a continuous system. The proposed typology is envisaging conditions of a scenario that creates its own circular economy of energy generation and agricultural production whilst locating itself in the liminal territory between industry and community.

Bu proje, Ankapark'ın mevcut çelişkilerinin yüzeyinin ötesine geçerek Ankara kentinin kalbinde unutulmuş bir endüstriyel miras manzarasını canlandırmanın alternatif yollarını araştırır. Bu terk edilmiş tema parkının kademeli olarak bozulması ve kentin hidrografik kimliğini zaman içinde yeniden şekillendiren altyapı müdahaleleri, bölge üzerinde yıkıcı ekolojik sonuçlar doğuruyor. Bu nedenle bu araştırma, ıslah stratejisi, kötü yönetim, atık ve ekolojik kaygıların bir eleştirisidir. Öneri, esas olarak yerden bilgi çıkarmayı hedefler: program şartları manzarayı dönüştürür ve kentin bu biriken katmanları sürekli bir sistem aracılığıyla dikey boyutsallığa taşır. Önerilen tipoloji, kendisini sanayi ve topluluk arasındaki sınır bölgesinde konumlandırırken kendi döngüsel enerji üretimi ve tarımsal üretim ekonomisini yaratan bir senaryonun koşullarını öngörmektedir.

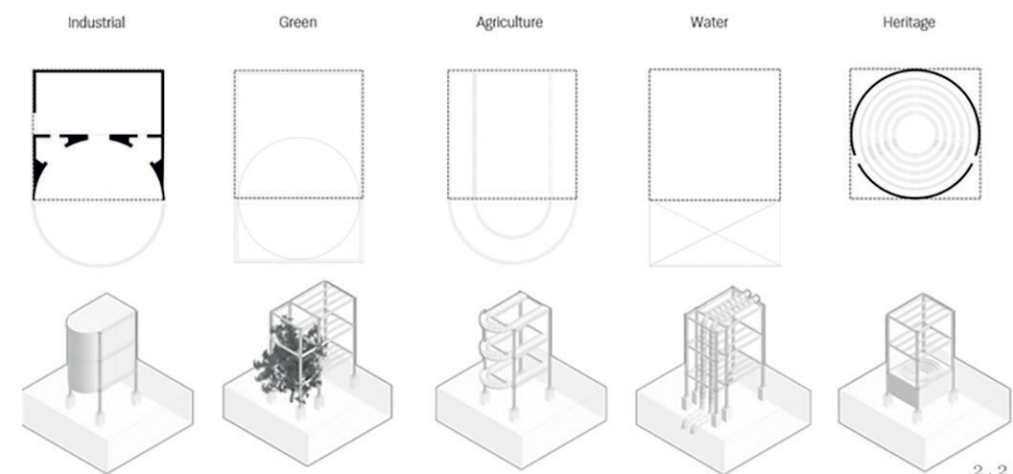
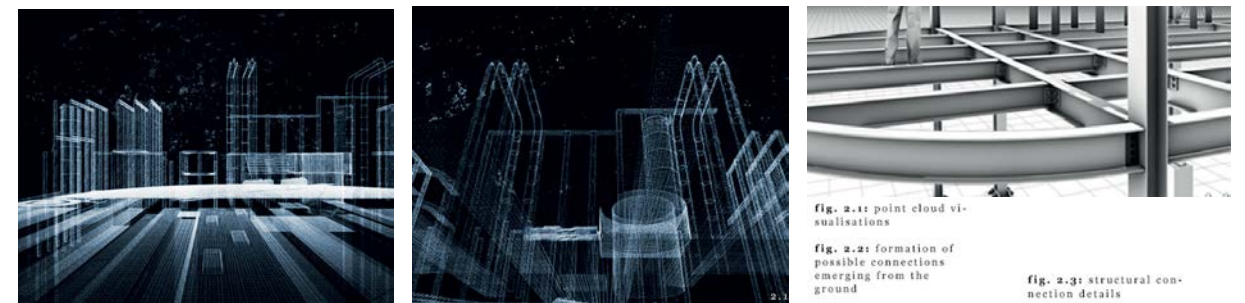
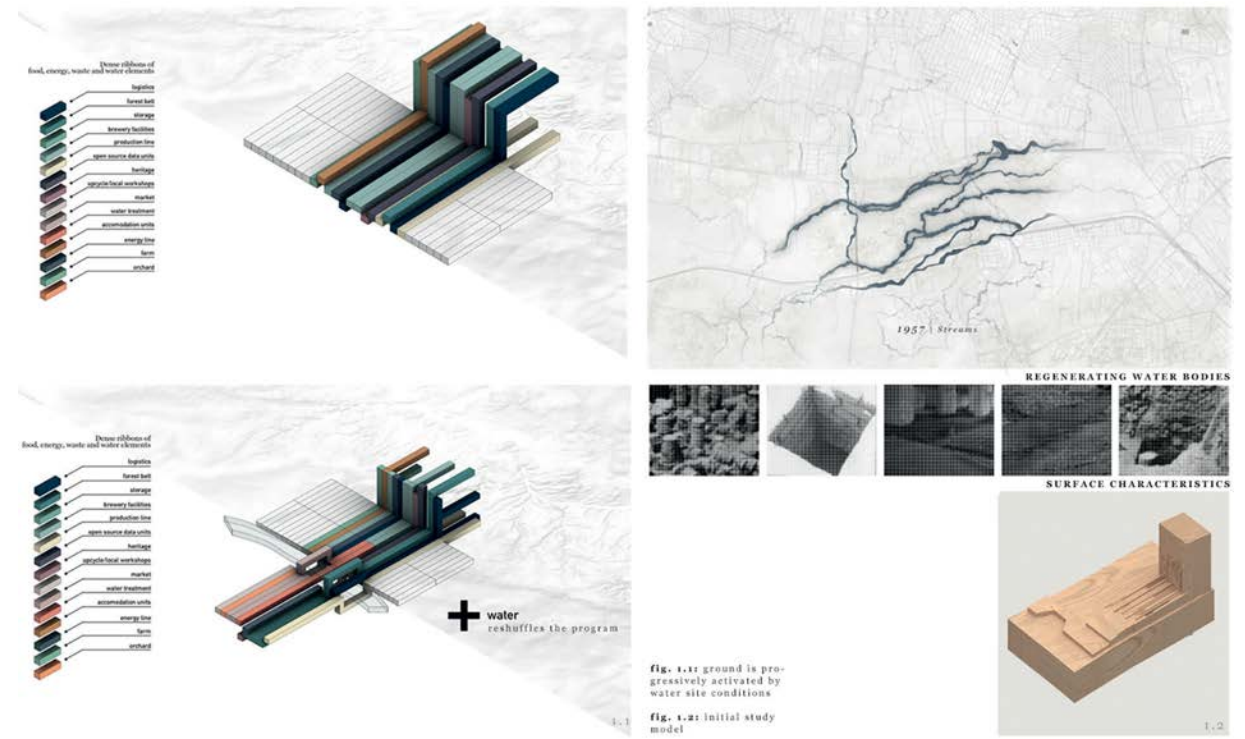


FORGOTTEN URBAN FRAGMENTS

Atatürk Forest farm had a strong industrial presence. Yet, almost a century later, the territory is in a tragic state of neglect and deterioration. However, the past has many embedded values that the coming era could reclaim and benefit from.

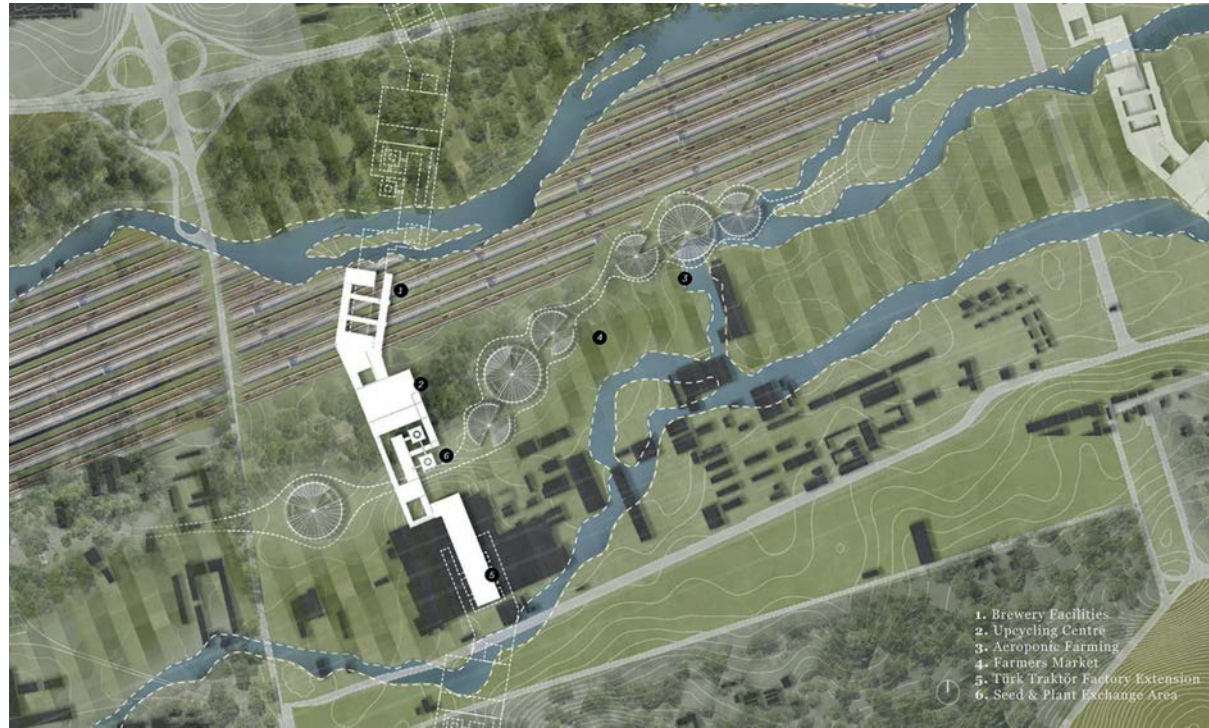


LANDFORM OPERATIONS



2.2

SITE ORGANISATION

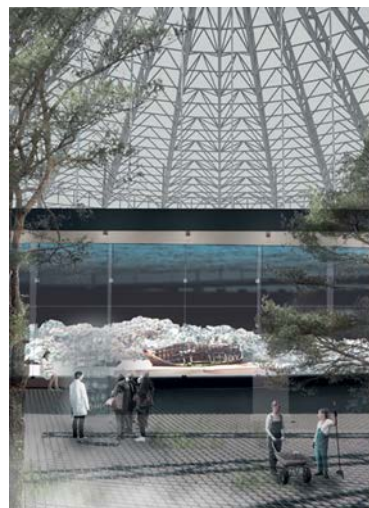


EXISTING SILOS



DEEP SECTION

INTERVENTION AREAS



I
EXISTING SILOS

Abandoned and unused site structures become places of convergence with equitable programmes of leisure and production.



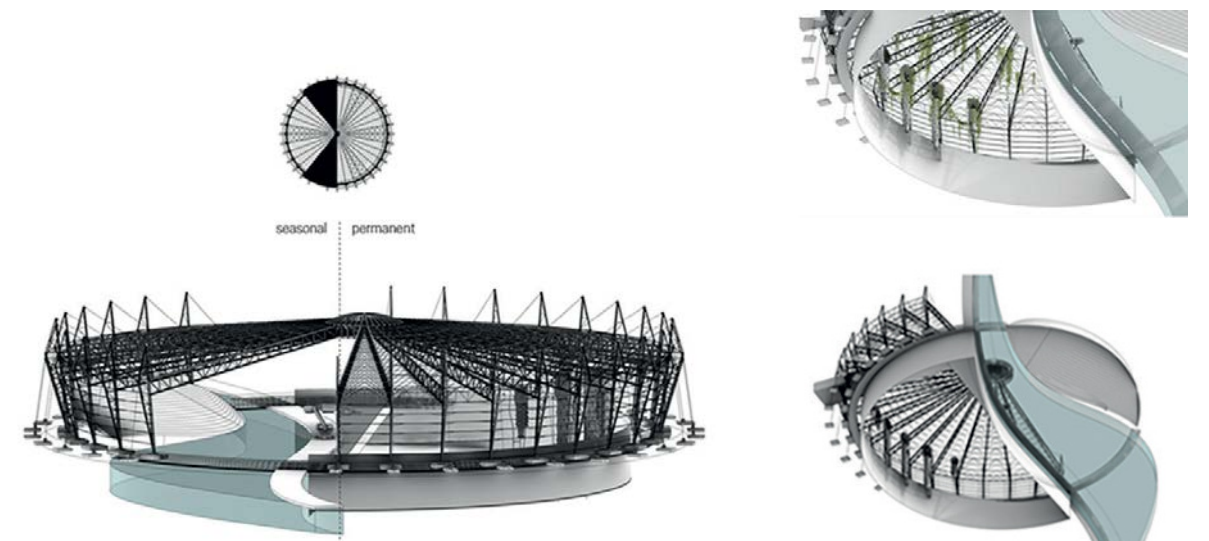
II
MICROBREWERY

Microbrewery consists of storage, milling, brewing, and canning facilities. The architectural language manifests itself from the sequence of material flow.



III
TÜRK TRAKTÖR FACTORY EXTENSION

The extension cultivates a narrative that gains community & industry aspects of workplace in dialogue by invading the rooftop of the factory building.



MICROBREWERY

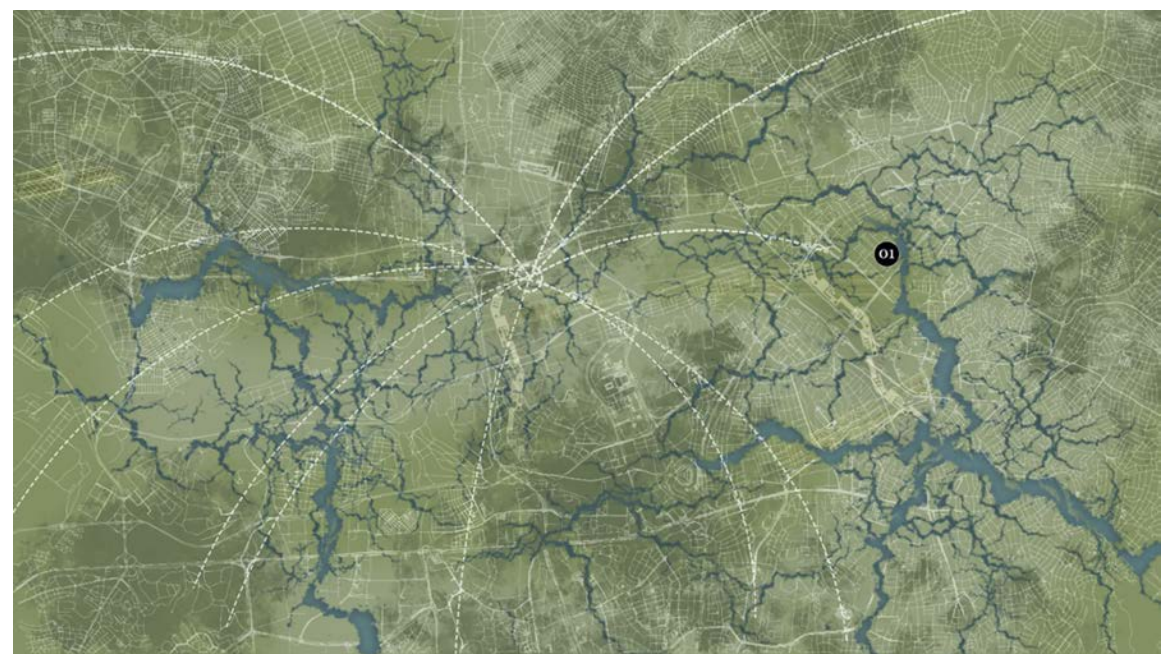


SECTION AA FROM MATERIAL FLOW TO SPATIAL IMPACT
 Grain storage > Malt mill > Brew House > Cooling Block > Fermentation > Packaging > Storage/Delivery

EXISTING SILOS



HOW CAN THIS PROPOSAL SPREAD AROUND THE CITY?



Arch 401 Architectural Design V

Group2: Celal Abdi Güzer + Lale Özgenel + Kadri Atabaş + Ece Yoltay + Nadide Gür

Revisiting Futurism: An Urban Utopia For An Alternative Future

"Future" has always been an attractive and challenging topic both as a research area and a contextual input in various disciplinary fields from art and engineering to philosophy and economy. On one hand, developments in technology and artificial intelligence bring a hope for a better future, while on the other a pessimistic picture is drawn by the crisis in such contexts as economy, war and conflict, health, environment, natural disasters and enforced social movement. The increasing intensity and frequency of the crisis indicate that radical changes are at the door. "Future", in this sense, will inevitably become an outcome of, and represent radical transformations/revolutions in technological, social and cultural contexts and will be defined and represented by physical forms, design templates, urban and architectural situations and images that will be different and/or novel.

With the present crisis and reality of the COVID-19 pandemic which altered our life and daily routine in a radical way, the future, in terms of the relationship between societies and individuals; between societies, individuals and environment, as well as between humans and space once again became a significant and a vital discussion issue.

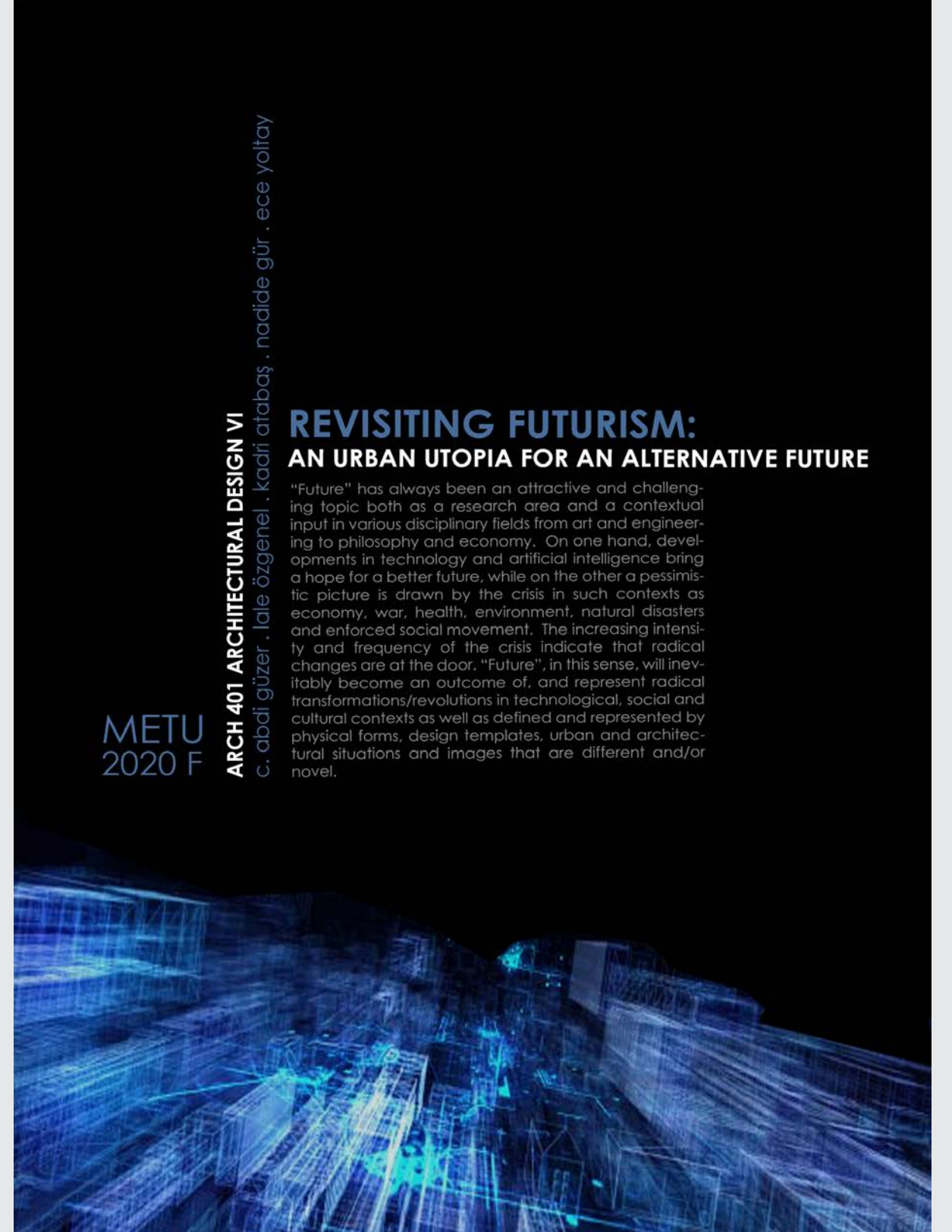
The ongoing pandemic and its unpredicted effects have led to the need to redefine and shape the motivations and goals of the design problem to be worked on in the studio as well. This semester our group revisited such concepts as futurism, utopia and sustainability as urban issues. The students are asked, in this context, to design a self-sufficient and sustainable future settlement. They were left free to develop their personal domain of discussion and referential context, that may include but not limited to technology, sociology, culture, ideology and environmental sustainability. In this sense each project is developed to build a background discussion for an urban utopia that will represent a significant criticism on the contemporary scene as well as to cultivate ideas, opinions and expectations about the sense of future that awaits us.

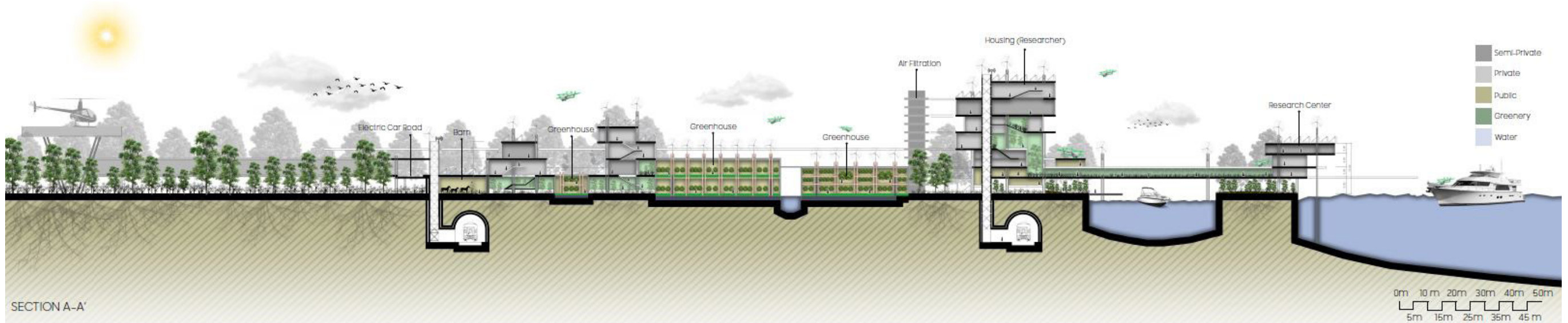
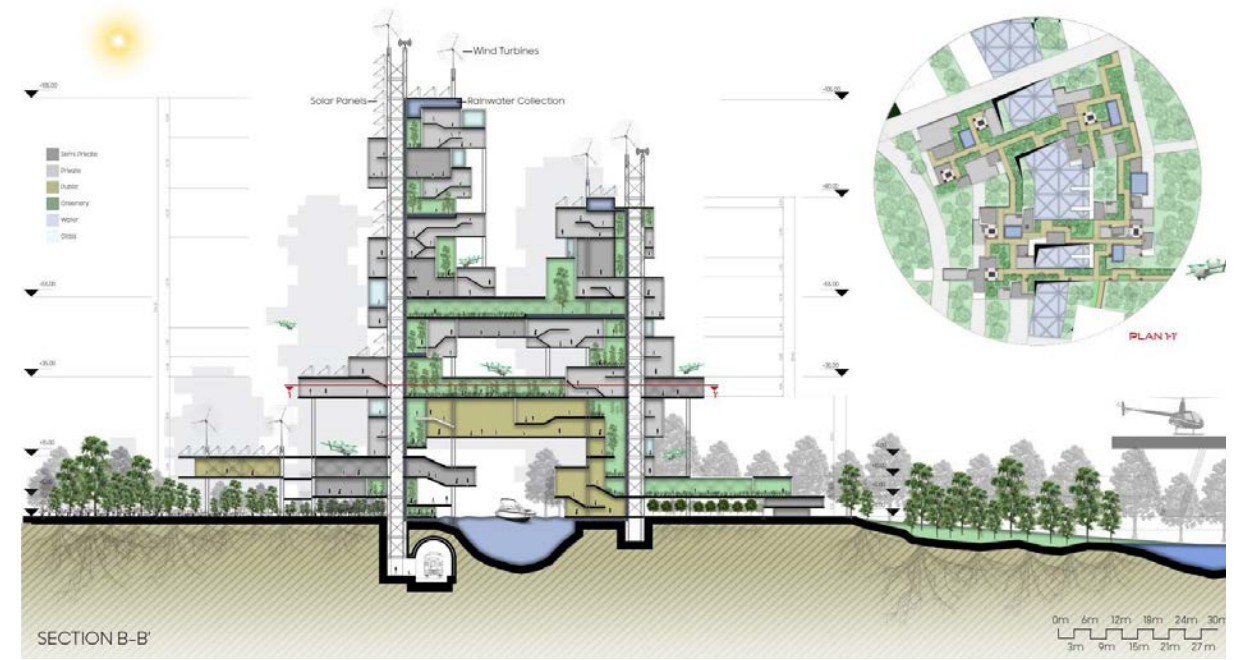
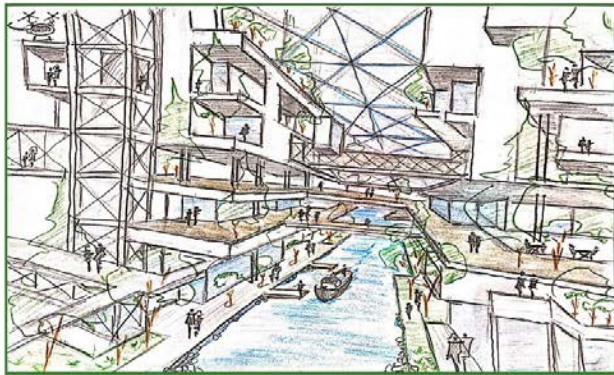
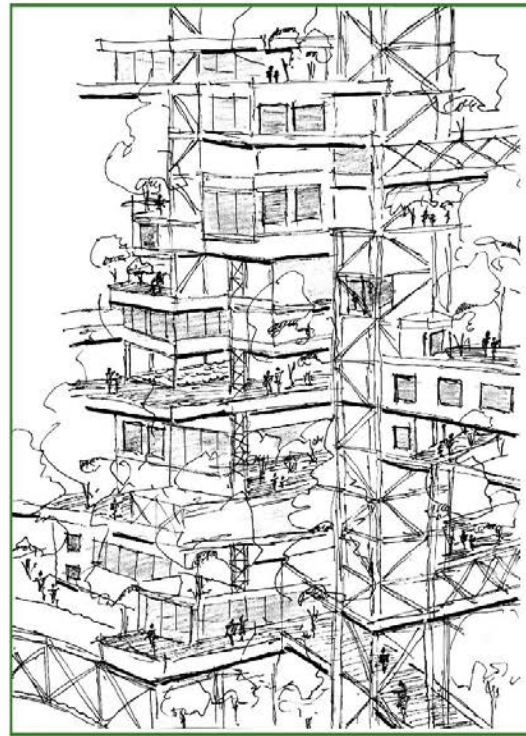
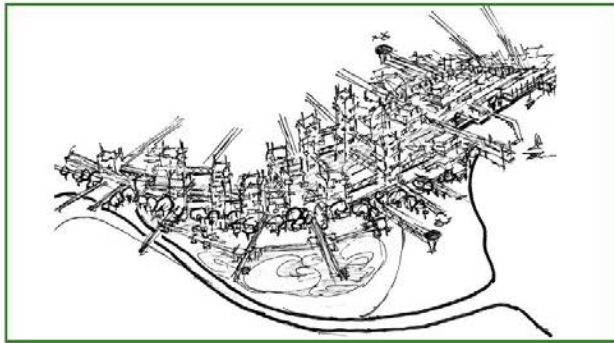
Fütürizm'i Yeniden Ziyaret Etmek: Alternatif Bir Gelecek İçin Kentsel Bir Ütopya

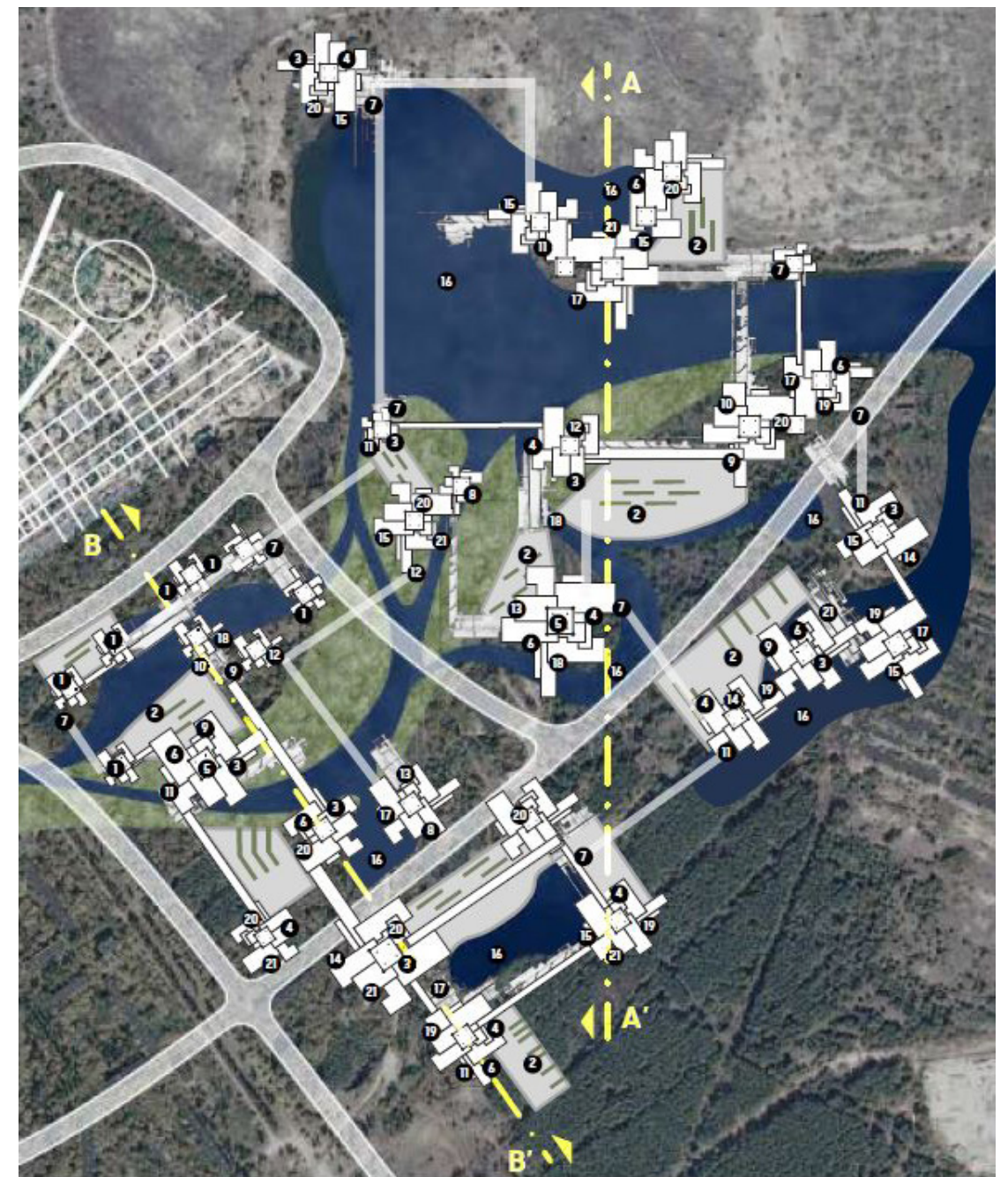
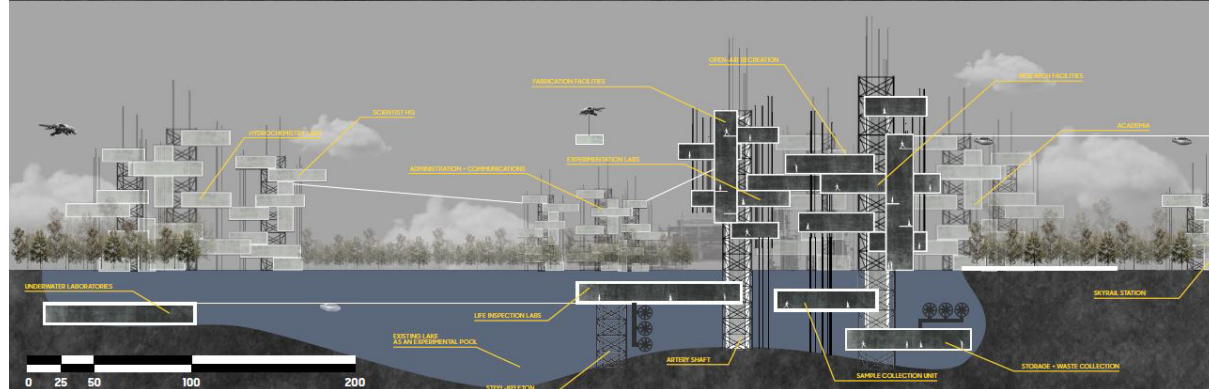
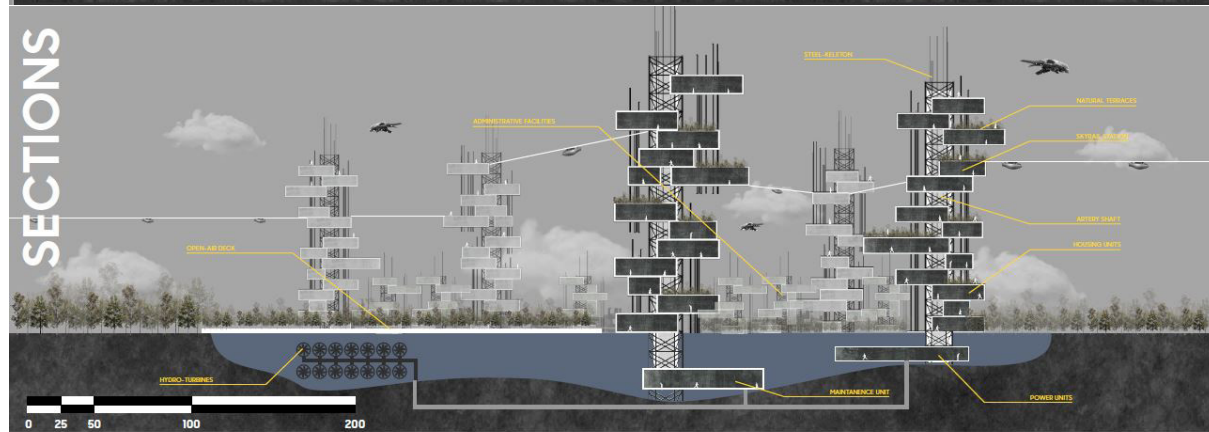
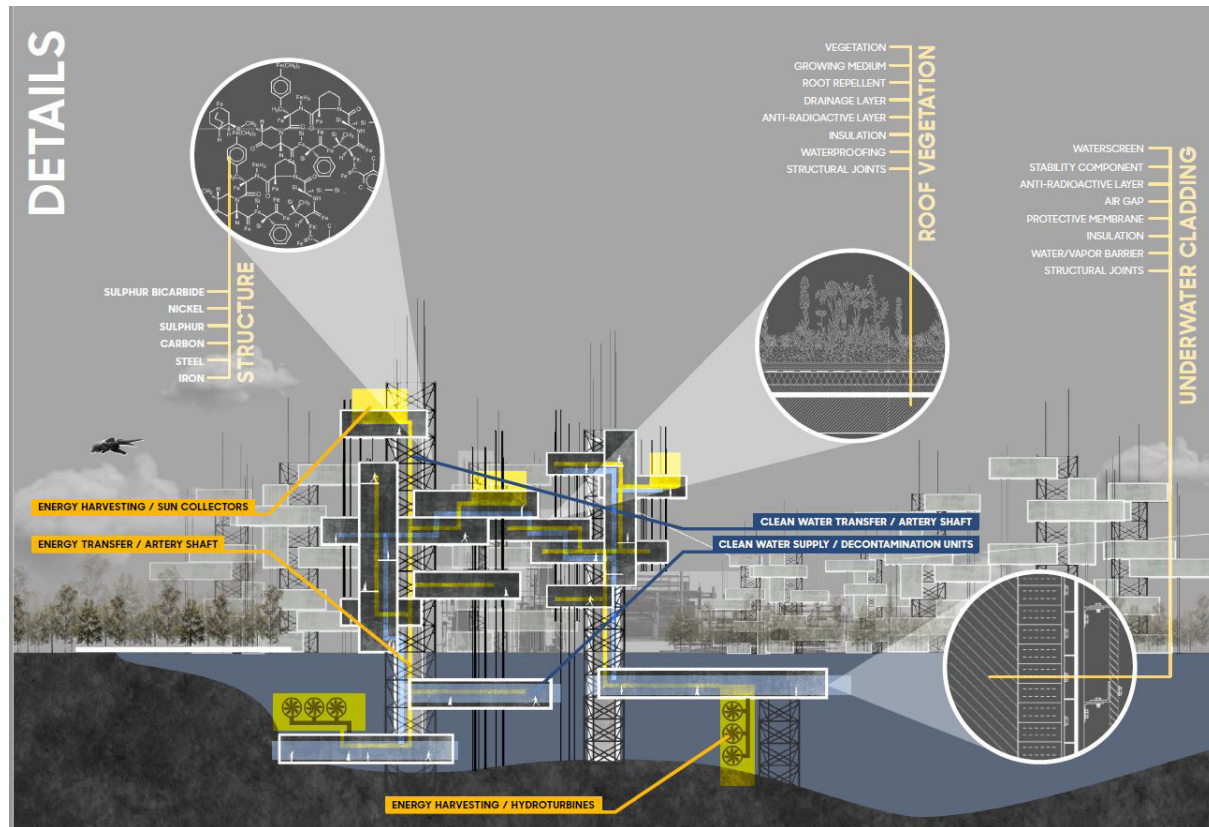
"Gelecek", sanat ve mühendislikten felsefe ve ekonomiye kadar çeşitli disiplinlerde hem bir araştırma alanı hem de bağlamsal bir girdi olarak her zaman ilgi çekici ve zorlu bir konu olagelmıştır. Bir yanda teknoloji ve yapay zekadaki gelişmeler daha iyi bir gelecek için umut verirken, diğer yanda ekonomi, savaş ve çatışma, sağlık, çevre, doğal afetler ve zorunlu toplumsal göçler gibi krizler karamsar bir tablo çiziyor. Krizlerin artan yoğunluğu ve sıklığı, radikal değişikliklerin kapıda olduğunu gösteriyor. Bu anlamda "gelecek", kaçınılmaz olarak teknolojik, sosyal ve kültürel bağlamlardaki radikal dönüşümlerin/devrimlerin bir sonucu olacak ve değişik/yepeyi fiziksel formlar, tasarım şablonları, kentsel ve mimari durumlar ve imgelerle tanımlanacak ve temsil edilecektir.

Yaşantımızı ve günlük rutinimizi kökten değiştiren COVID-19 pandemisi ile gelecek, toplumlar ve bireyler arasında; toplumlar, bireyler ve çevre arasında ve insanlar ve mekanlar arasındaki ilişkiler bakımından bir kez daha önemli ve hayati bir tartışma konusu haline geldi. Devam eden pandemi ve öngörülemeyen etkileri, stüdyoda ele alınacak tasarım probleminin amacını ve motivasyonları da yeniden tanımlamayı ve şekillendirmeyi gerekli kıldı.

Bu dönem grubumuz fütürizm, ütopya ve sürdürülebilirlik kavramlarını kentsel meseleler olarak yeniden ele aldı ve öğrencilerden kendi kendine yeten, sürdürülebilir bir gelecek yerleşimi tasarlamaları istendi. Bu kapsamda, teknoloji, sosyoloji, kültür, ideoloji ve çevresel sürdürülebilirlik gibi temalar veya önercekleri başka temalar üzerinden kişisel tartışma zeminlerini ve referans bağlamlarını geliştirmeleri beklendi. Her proje, hem güncel duruma yönelik temel bir eleştiriyi temsil eden bir arkaplan tartışması kurgulayacak, hem de bizi bekleyen gelecek olgusu hakkında fikirler, görüşler ve beklentiler geliştirecek şekilde çalışıldı.







FUNCTIONS

1 Housing / All	8 Sanitary	15 Decontamination Labs
2 Recreational	9 Administration	16 Experiment Pools
3 Research Units	10 Communications	17 Aquaponic Agriculture Labs
4 Academic Units	11 Storage	18 Water Management
5 Commercial	12 Security	19 Fabrication Labs
6 Medical Units	13 Emergency	20 Experimentation Labs
7 Transportation	14 Subterra Trains	21 Sample Storages

DESIGN DECISIONS

SPAWNING OF SECTORAL UNITS
 GLASS HUBS
 DRONE LOGISTICS
 HEALTH
 ENERGY

INDIVIDUAL AIR TRANSPORTATION SUPER FAST METRO LINES
 IMPROVED DIGITAL LOGISTIC NETWORK - LOW HEIGHT HOUSING
 HUMAN CLOSER TO NATURE - BETTER INTERACTION WITH NATURE
 HYBRID UNDERSTANDING OF DAILY PATTERNS - ADAPTABLE CITY
 EXISTING SUN PATTERNS OF PIRAMIDEN + 24 HOURS WORKING SPACES

GENERATIVE GLASS HUBS ORGANISING GROWTH
 LIFE PATTERN QUALITY
 AGRICULTURE IN GLASS HUBS
 CITY SCALE - FLYING CARS - DRONES
 GLASSCOVERED HUBS SCALE - DRONE - GINGER
 STANDART PATTERS DAILY ROUTINE ALTERNATIVE CYCLING PATH OPEN AIR
 CLOSED PATTERNS ATMOSPHERE CRISIS DISABILITY ADAPTABLE CITY
 24 HOURS WORKING PUBLIC SPACES
 HYBRID FLOWING SPACE RELATIONS

ORGANISING UNITS
 WIND TURBINE ORGANISING NETWORK COMPUTING/MINING ENERGY BATTERIES EDUCATION HEALTH LOGISTICS HOUSING GOVERNMENTAL COMMERCIAL

HOUSING TYPOLOGIES
 DORMITORIES OPEN HOUSES STANDART STUDIOS INT-HOUSES

PLAN 1/500

DYNAMIC CITY PATTERNS
 IN PLAN VIEW THERE CAN BE OBSERVED TWO TYPE OF PATTERNS OF THE SOCIETY. THERE IS A GENERATIVE CONTROLLED AND HOMOGENIOUS GROWTH IN X.Y AXES. IN THOSE TWO ALTERNATIVES THE VELOCITY OF CIRCULATION IS ARRANGED BY THE SECONDRY TYPE OF INDIVIDUAL TRANSPORTATION LIKE GINGERS THAT PEOPLE CAN SLOW DOWN THEIR MOVEMENTS AROUND GLASS HUBS.

LEGEND:
 COMMERCIAL ACCOMODATION
 GOVERNMENTAL EXISTING PIRAMIDEN CITY
 EDUCATION ENERGY/BATTERIES
 COMPUTING/MINING/SERVERS

FUTURIST PROPOSAL

CONTINUATION OF PIXEL BEHAVIOURS IN SMALLER SCALES
 STEEL _ GLASS _ CONCRETE _ HYBRID _ FLOWING _ SPACES _ GREENHOUSE _ PREFABRIC _ PANEL _ FACADE _ GLASSHUBS _ DRONES _ GINGER _ SCOOTER _ ELEVATORS _ NATURE

TECHNOLOGICAL ELEMENTS:
 FANS FOR CLEANING THE AIR AND HEAT ARRANGEMENT
 DRONE CENTRES FOR LOCAL DWELLERS
 AGRICULTURAL HUB CO-OP WITH SEED BANK
 UNDERGROUND PRODUCTORY SPACES FOR INDIVIDUALS
 DIGITALISED ISOLATED ROOMS
 DRONE TOWERS FOR LOGISTIC PURPOSES RELATED WITH THE CENTRE

ARCHITECTURAL ELEMENTS:
 INFRARED REALTIME RENDERING
 DRONE TOWER
 AIR CONDITIONER
 GREENHOUSE
 DIGITAL HUBS

GOVERNMENTAL CORE
 GOVERNMENTAL
 HOUSING

STEEL 3D TRUSSES LOW CARBON EMISSIONED CONCRETE GLASS

THE EXISTING PIRAMIDEN CITY WILL PARTLY SERVE FOR GOVERNMENTAL PURPOSES SUPPORTINGLY IN A SYMBOLIC MANNER. THE HOUSING PARTS OF THE CITY WILL CONTINUE ON THE SAME PURPOSE WITH NEW GLASS HUB CONCEPT. THE CODES WILL ADOPT THE CITY IN TERMS OF NEW LIFESTYLE.

ELEVATIONS

STEEL _ GLASS _ CONCRETE _ HYBRID _ FLOWING _ SPACES _ GREENHOUSE _ PREFABRIC _ PANEL _ FACADE _ GLASSHUBS _ DRONES _ GINGER _ SCOOTER _ ELEVATORS _ NATURE

TRANSPORTATION **STEEL STRUCTURE** **LOAD BAERING WALLS** **PLANAR STRUCTURE & UNITS** **GLASS HUBS & CIRCULATION**

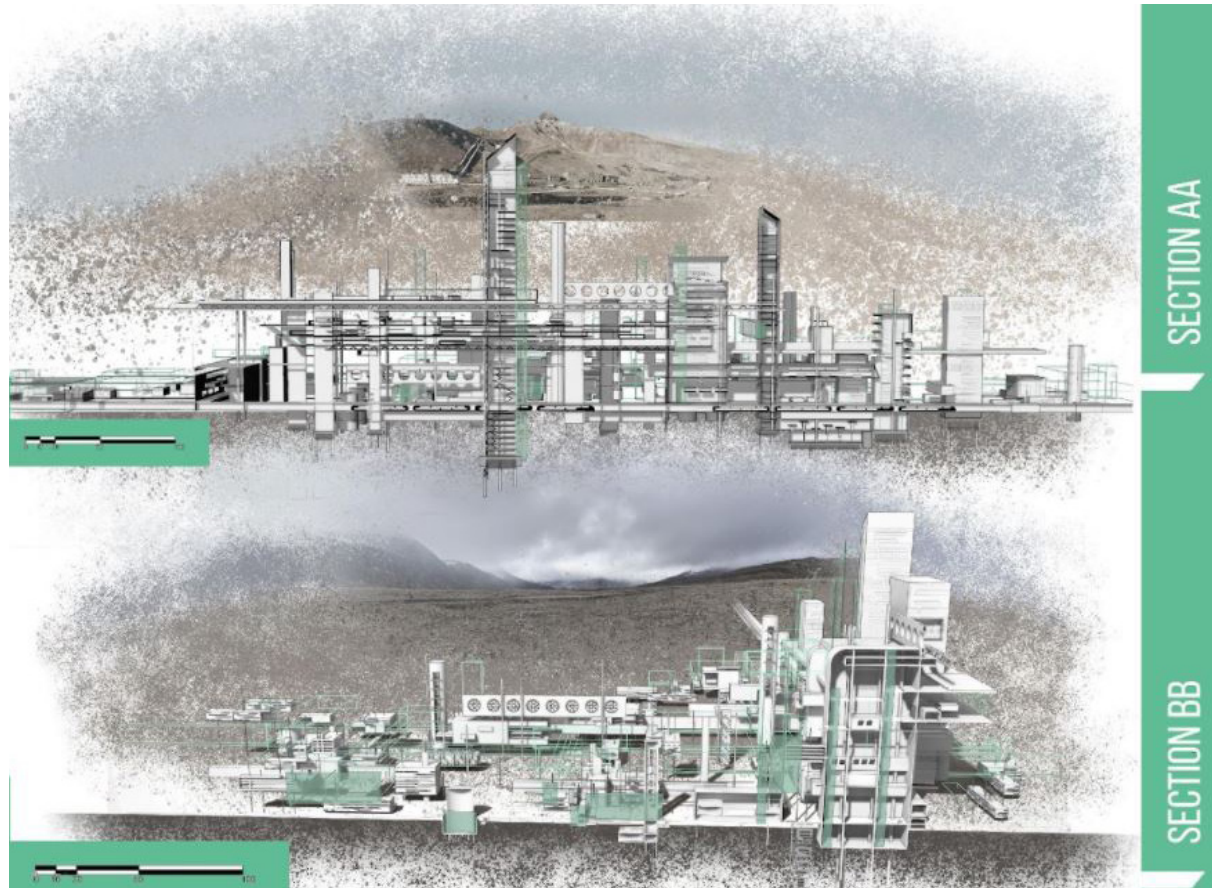
LOGISTICS & PRODUCTION **ENERGY & HEALTH** **CLOSED PUBLIC SPACES** **BATTERIES & OPEN PUBLICS** **SUB-GOVTS & COMPUTING & ECONOMY**

SLOW **FAST**

POTENTIALS IN SPEED OF LIFE
 SPEED OF LIFE WILL INCREASE IN FUTURE THE AIM OF THE PROJECT IS TO GIVE THE POTENTIAL OF A SLOW SUSTAINABLE LIFE IN GLASS HUB SCALE AND FAST TRAVEL POTENTIALS TOGETHER.

MULTI LAYERED STRUCTURE

SECTIONS

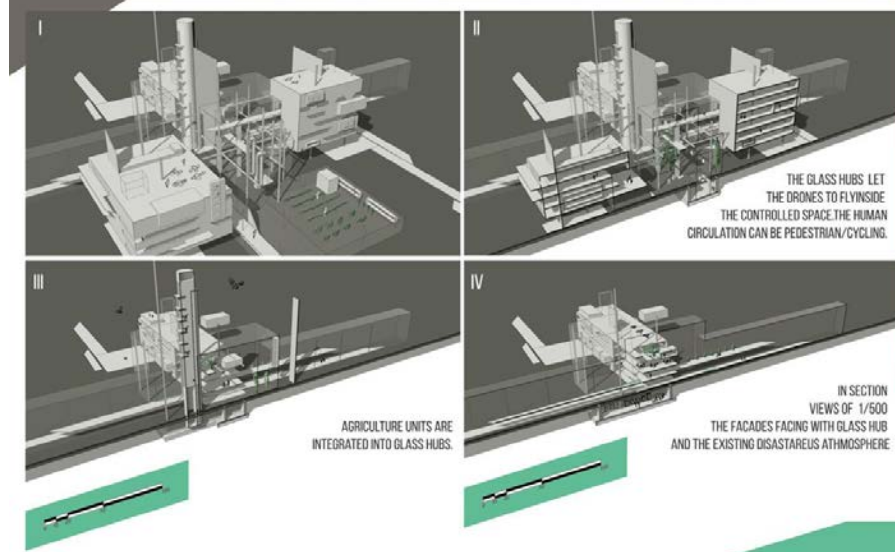


SECTION AA

SECTION BB

From a sectional perspective the spawning of the pixel units continues in z dimension too. At section AA, the most unified blocks of the city is exposed. The potential interaction with glass hubs by housing the potential hybrid spaces take a position at section AA.

STEEL _ GLASS _ CONCRETE _ HYBRID _ FLOWING _ SPACES _ GREENHOUSE _ PREFABRIC _ PANEL _ FACADE _ GLASSHUBS _ DRONES _ GINGER _ SMOOTER _ ELEVATORS _ NATURE



THE GLASS HUBS LET THE DRONES TO FLY INSIDE THE CONTROLLED SPACE. THE HUMAN CIRCULATION CAN BE PEDESTRIAN/CYCLING.

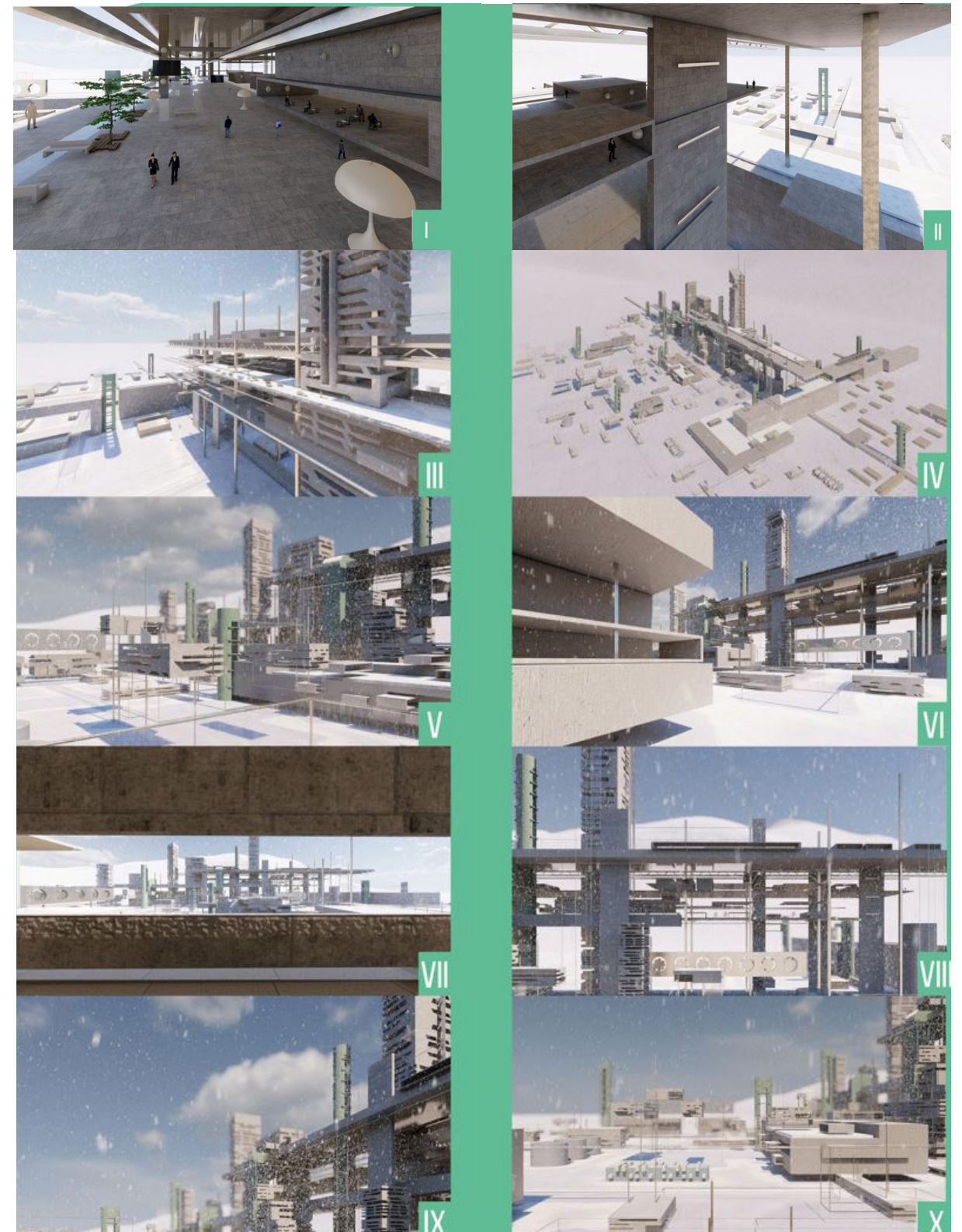
AGRICULTURE UNITS ARE INTEGRATED INTO GLASS HUBS.

IN SECTION VIEWS OF 1/500 THE FACADES FACING WITH GLASS HUB AND THE EXISTING DISASTAREUS ATMOSPHERE

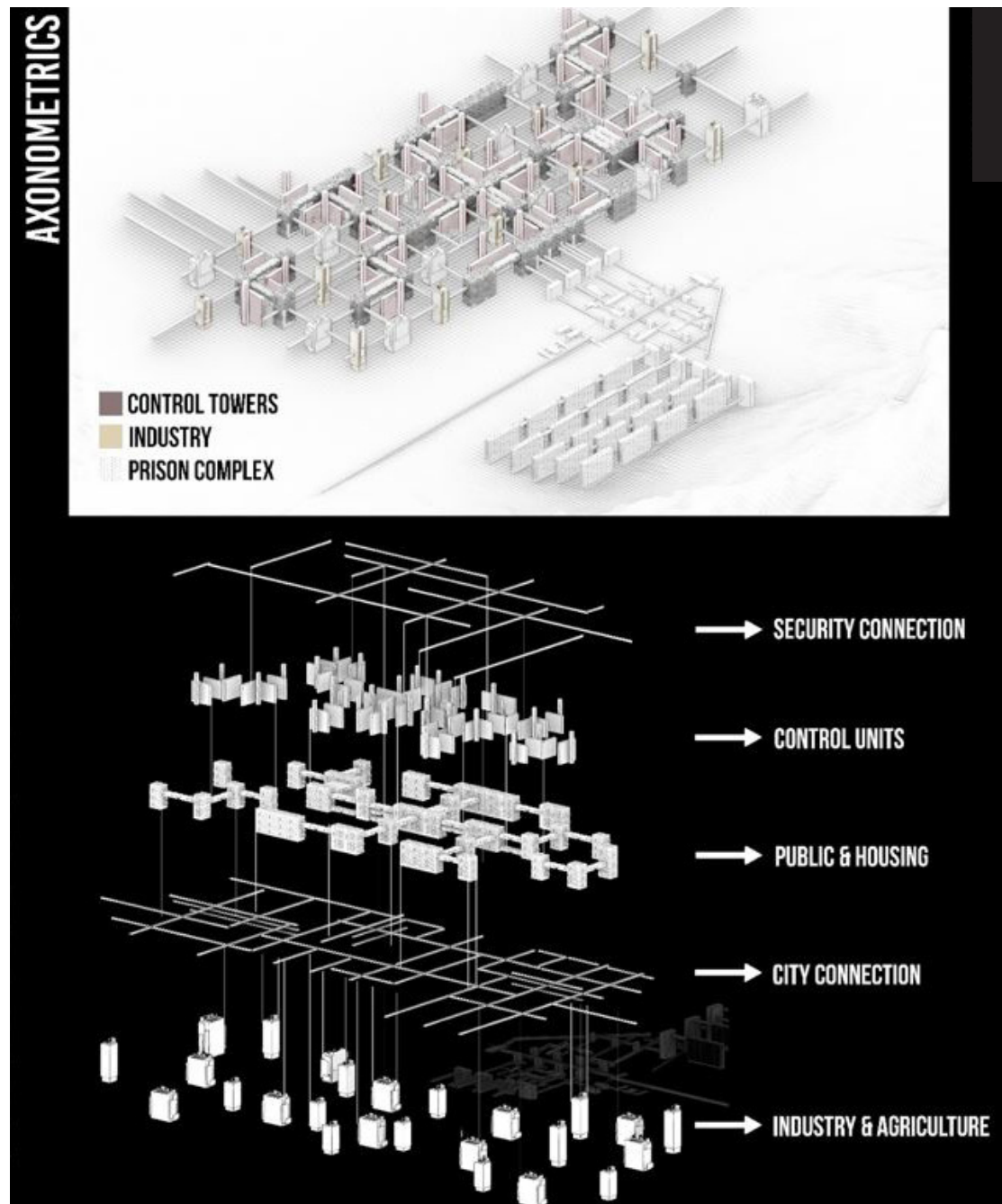


FLOW HYBRID DYNAMIC

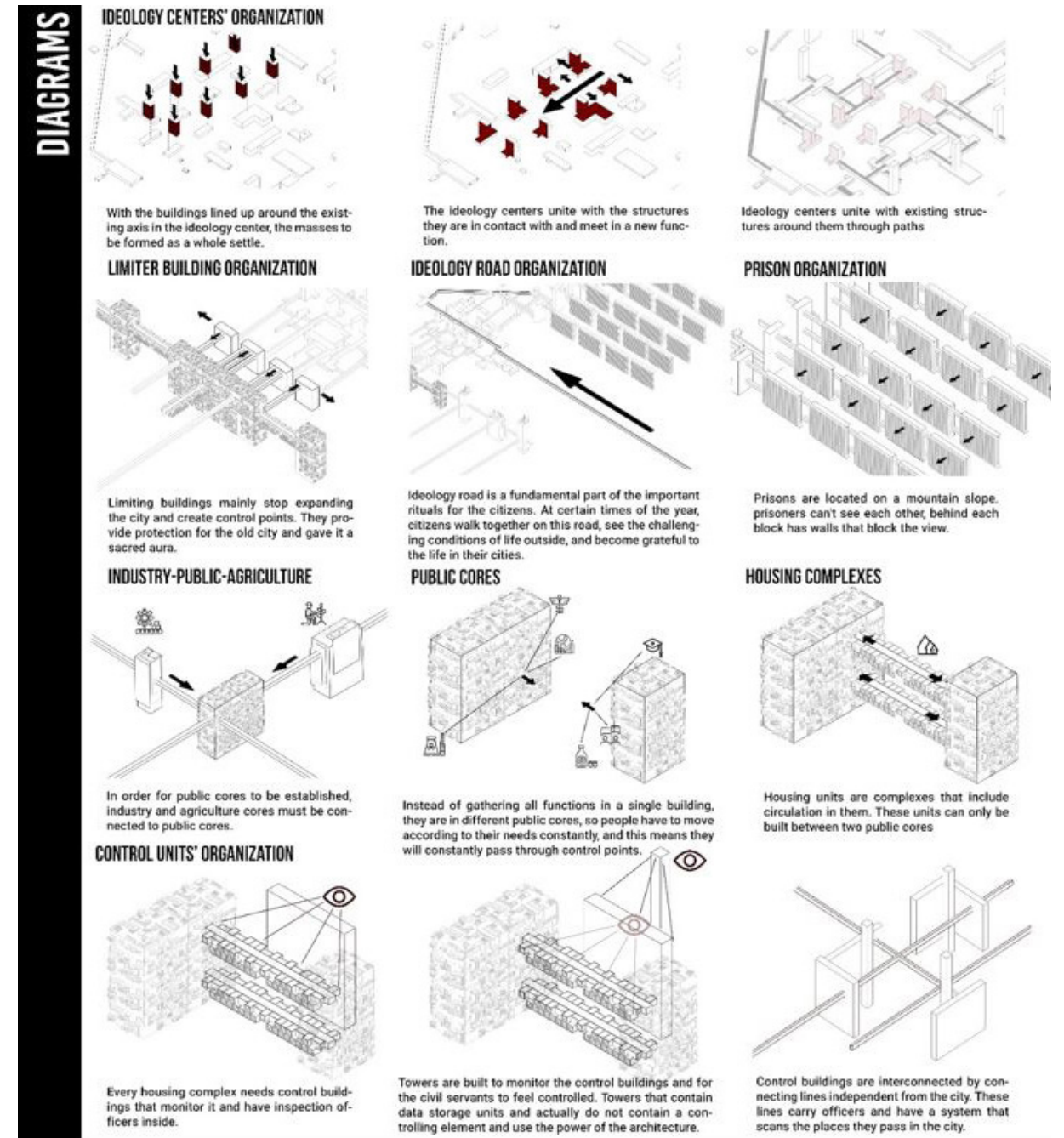
RENDERS



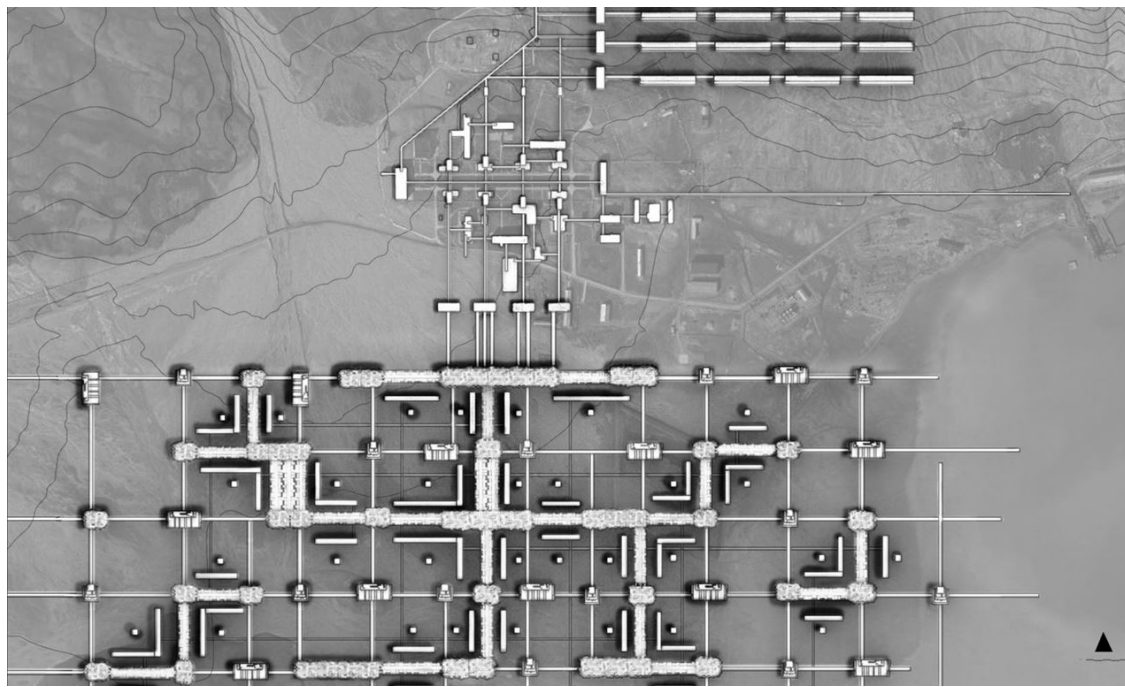
CONCEPT DIAGRAMS



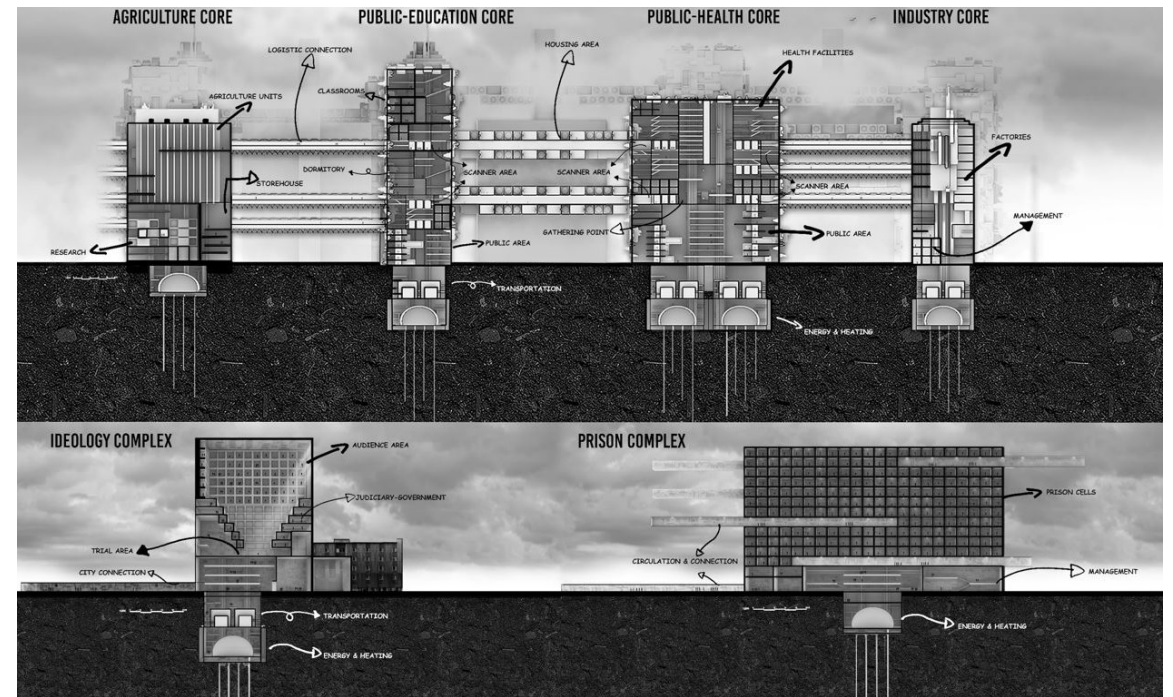
CONCEPT DIAGRAMS



SITE PLAN



SECTIONS



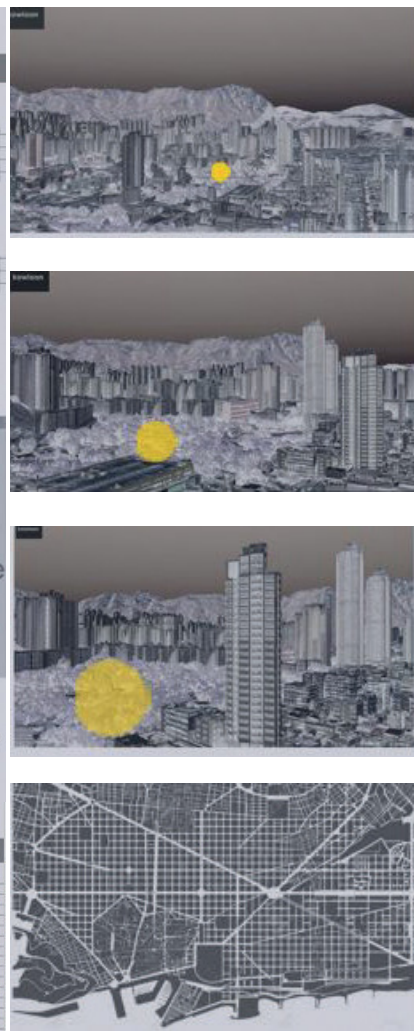
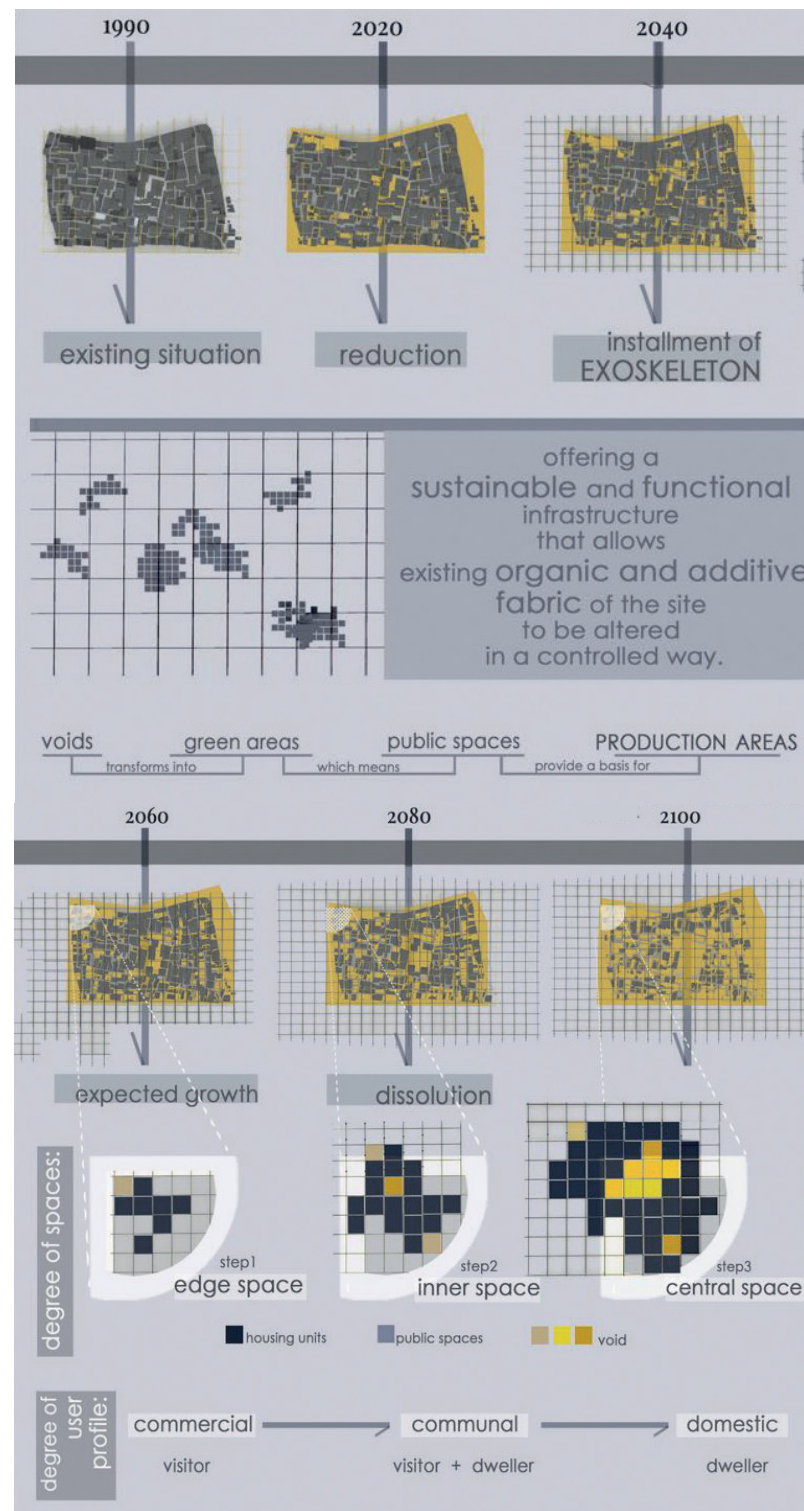
FUTURIST PROPOSAL

<p>HEATING SYSTEM</p> <p>Nuclear Energy provide heat for overall city. Every core has a heat center under the earth.</p> <p>This heat is transferred with the pipelines. The temperature is evenly distributed throughout the complex.</p> <p>If the optimum temperature is exceeded, the temperature sent to the city is taken under control with the help of cooler units going underground.</p>	<p>VENTILATION SYSTEM</p> <p>The ventilation system surrounds the cores and is one of the most important parts of life inside.</p> <p>While large ventilation pieces draw in the outside air, it adds a sedative substance and gives it inside.</p> <p>This air also combines with the temperature channels coming from the center, allowing warm air to enter inside.</p>	<p>AGRICULTURE UNIT & ORDER PILLS</p> <p>Vertical gardens established with artificial light in sunless environments form the basis of agricultural production. In addition to the essentially consumed herbs, drugs, and calming herbs are used intensely. All of these substances combine into pills that citizens must take every day.</p> <p>It aims to meet the daily vitamin need (especially vitamin D) and fully comply with the order with the drugs it contains.</p>
<p>TRANSPORTATION & SCANNER UNITS</p> <p>Links between cores are under constant control. Workers who leave their homes and go to the cores where they will work are definitely screened at checkpoints. In this screening, which is evaluated on their stress levels, it is checked whether they take their pills or not, and then they are sent to the places where they will work.</p> <p>These connections are also provided by high-speed trains. These trains carry workers and are also responsible for providing the necessary logistics to public places.</p>	<p>CONTROL & DATA SYSTEM</p> <p>The city's security and observation buildings have a transport and information network with each other, independent of the city. In addition to carrying personnel within this network, it scans everything in the place where it passes and transmits this information to the data center.</p>	

CITY RENDER

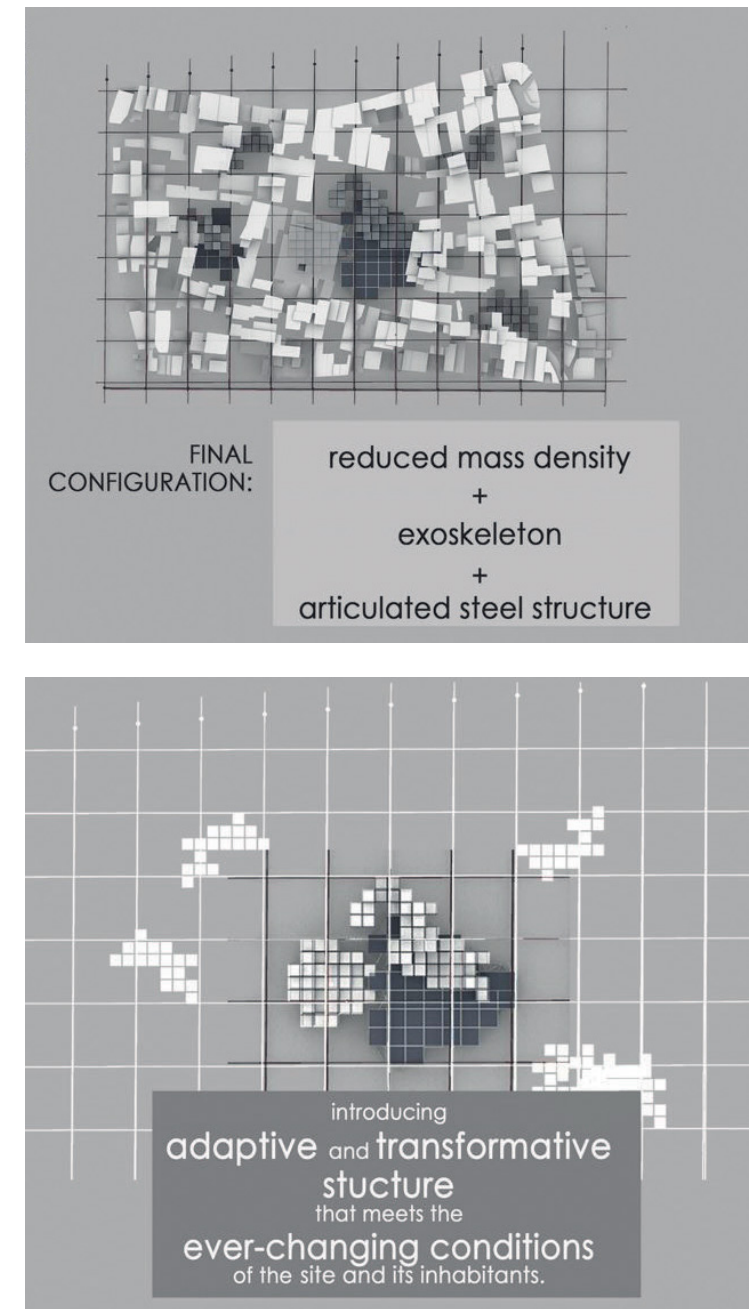
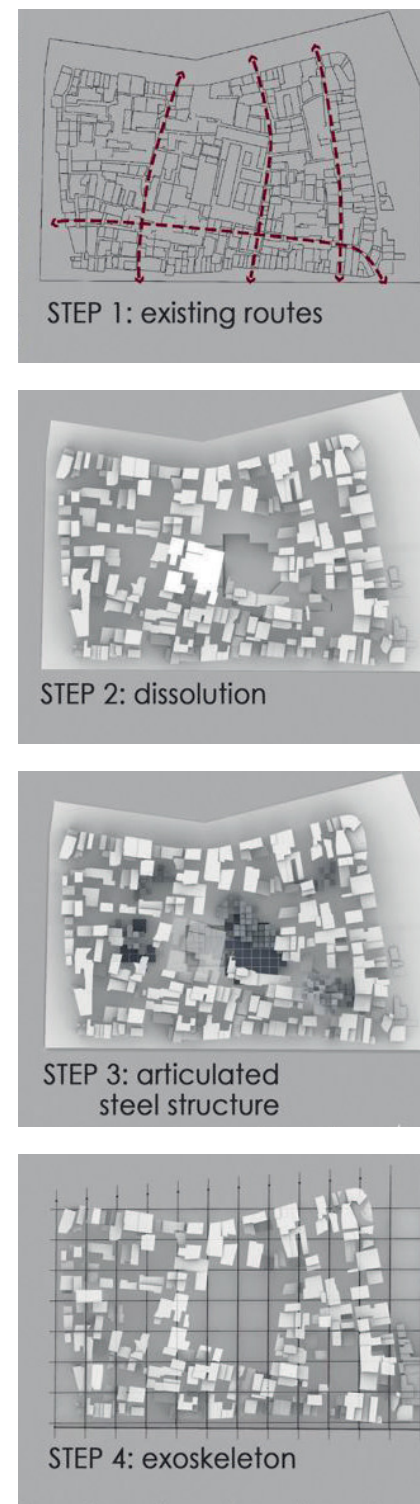


DESIGN STAGES

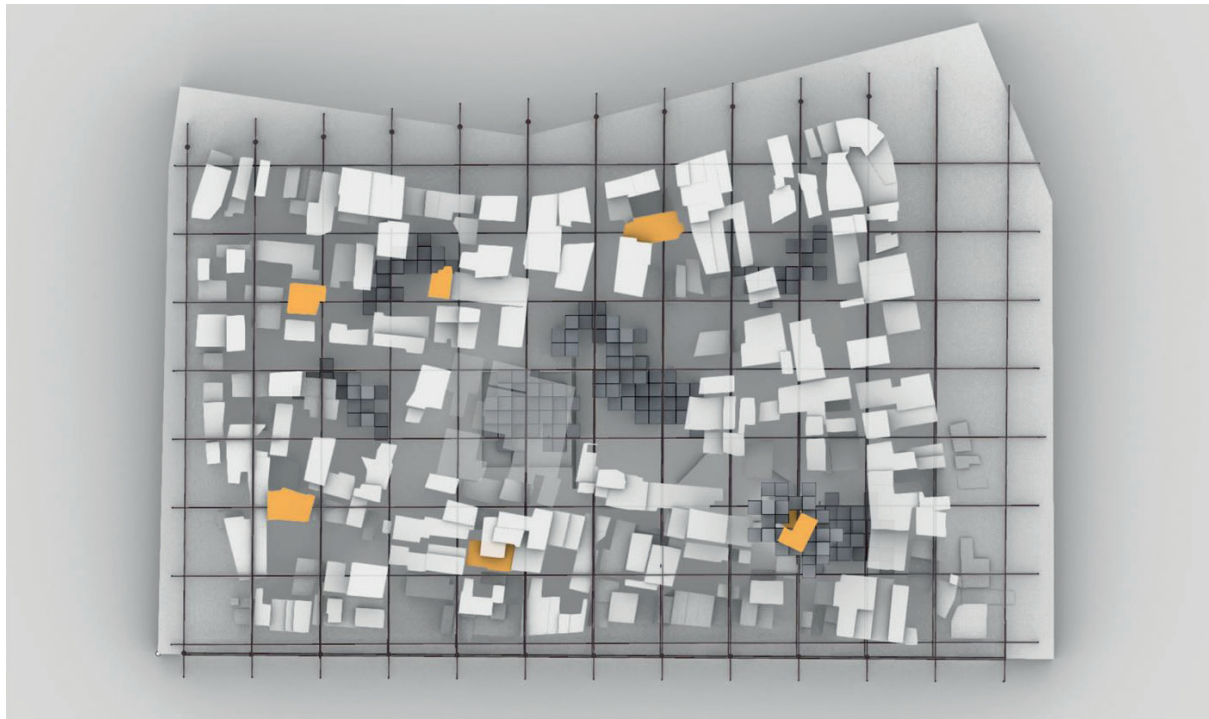


BARCELONA
In terms of understanding its **city scape** and **implementing the findings to a smaller scale: Kowloon City** while preserving the existing value.

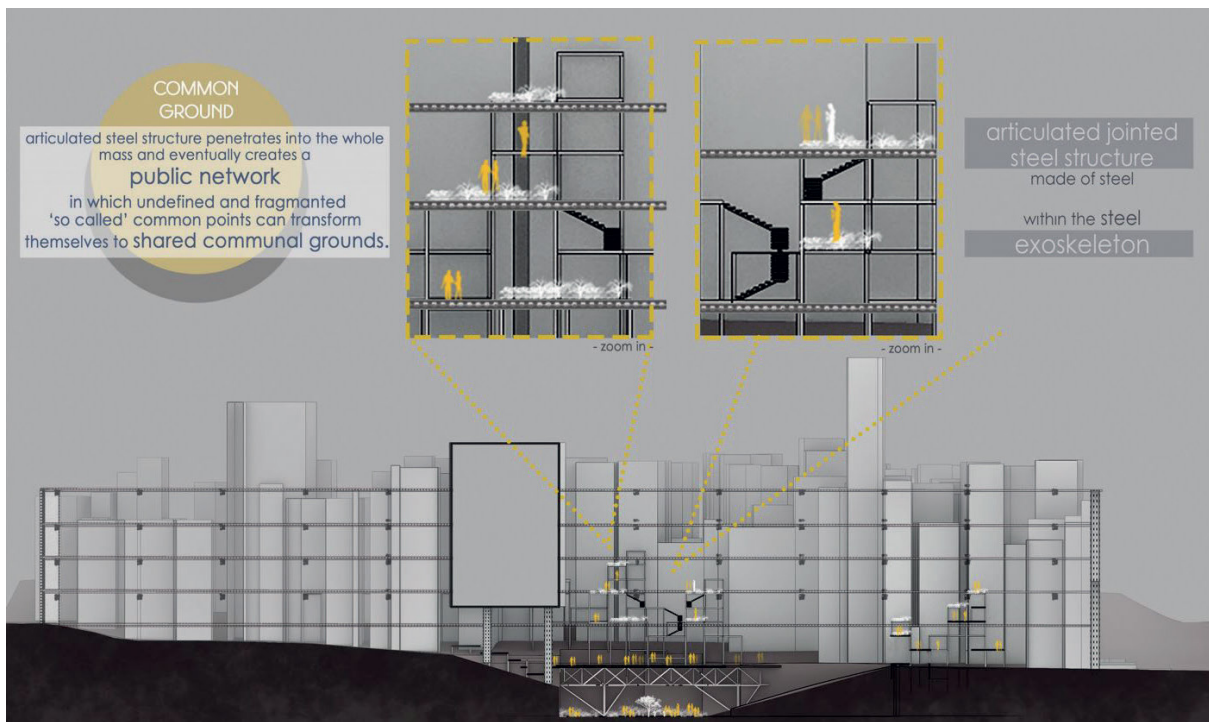
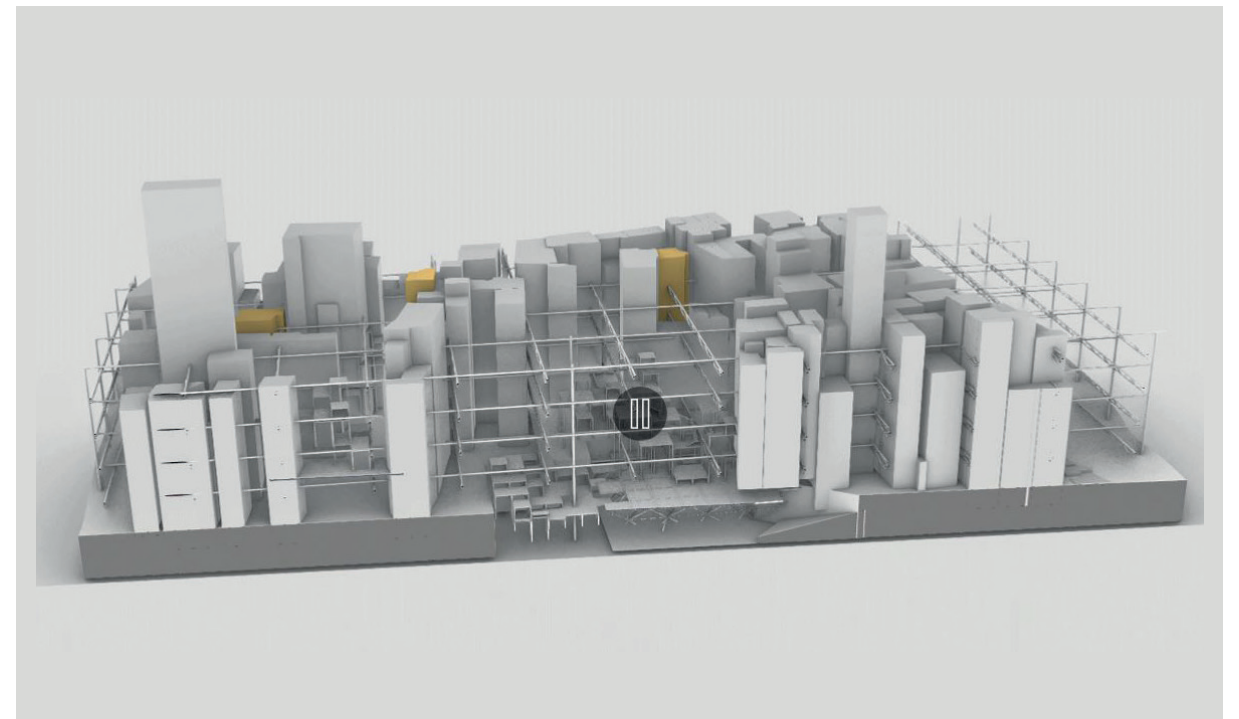
DESIGN STAGES



SITE PLAN AND SECTION



SECTION AND VISUALS FROM THE INTERIOR



SCENARIO

The scenario embraces the notion of commons.
 - Own nothing, rent everything is the main principle.
 - Everyone can build their own community.
 - There will be a redefinition of the family concept.
 - Parent concept will be dissapeared. All the children will be grown up by the whole community.
 - Therefore, there will be no surname.

- The 'URBAN HOUSE' concept will arise. Old building plans will be replaced with new plans.
 - Cooperation Housing will be widespread.
 - This will be the end of robbery since there is no ownership.

The rendering shows a modern cityscape with a central area highlighted in red, representing the 'Urban House' concept.

SITE PLAN

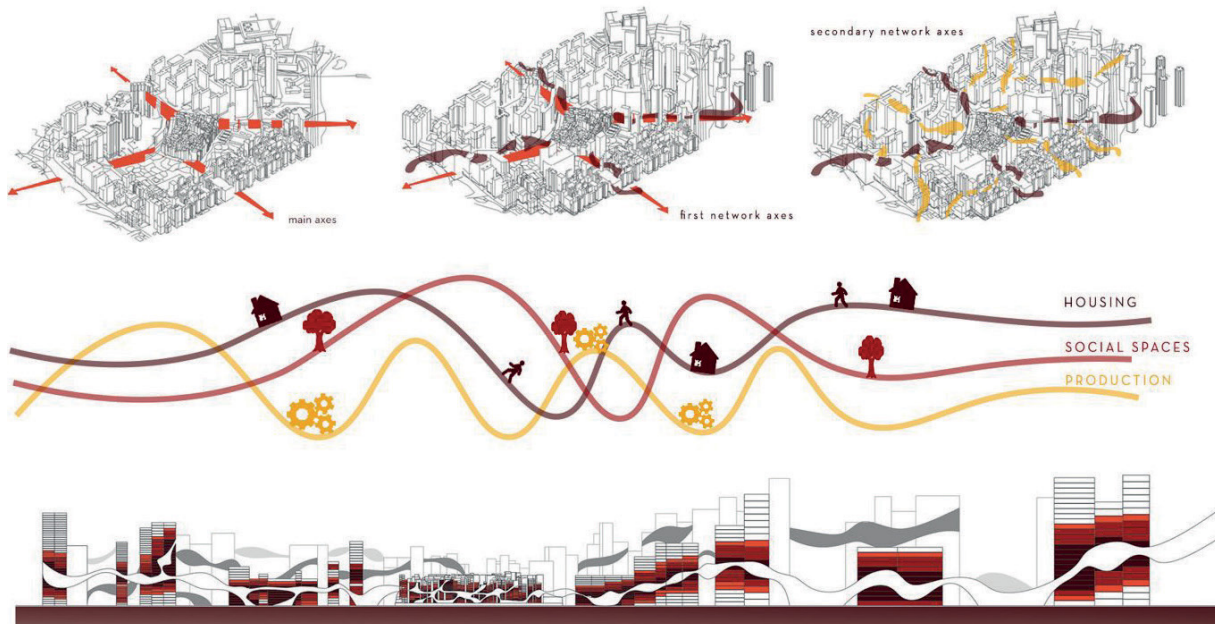
1 Communal Life
 2 Production
 3 Green Spaces
 4 Social Spaces
 5 Education

A-A'
 B-B'

Kawloon Walled City works as a core that reshapes the social, economical, and cultural life in its surrounding. The proposal aims to reconnect the private spcaes and transform them to

SITE SECTIONS

SECTION A-A'
 SECTION B-B'



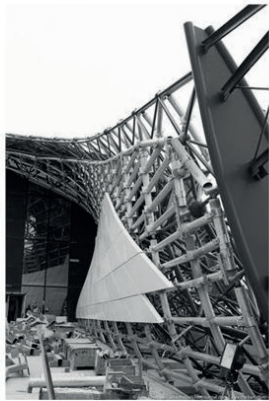
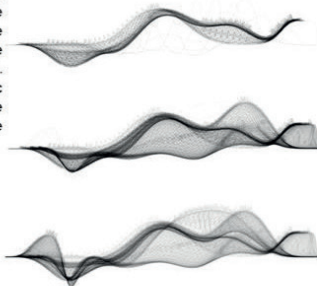
INTERSECTION OF SOLID & VOID BALANCE



In order to make the carving system work, the skeleton of the carved areas are supported by space - frame structure. The tensile structure is attached to the space frame system. The rigid partition wall in the current world system will be replaced with resilient material systems such as Carbon fiber.



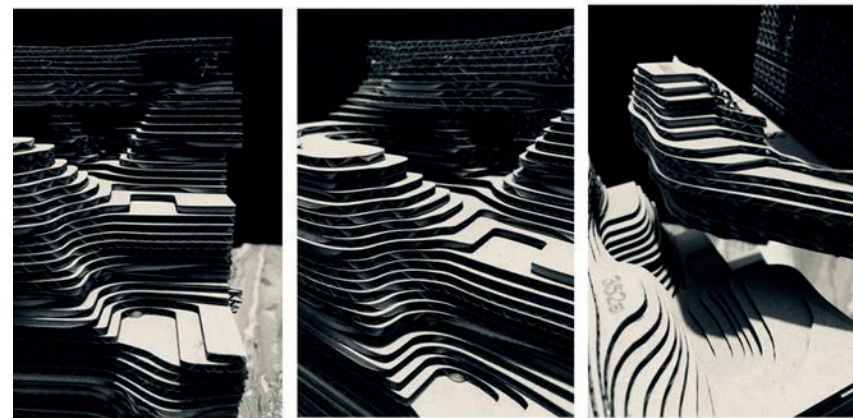
The space frame system in the future will be transformative within its form. Rather than a static system, this will be replaced with a more dynamic structure.



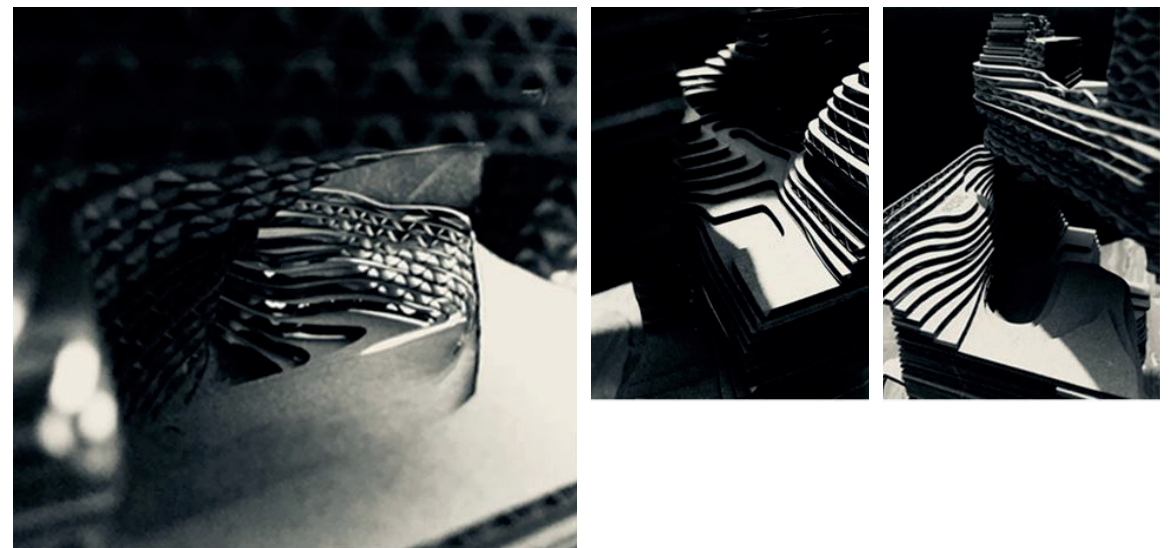
The parametric facade provides people several opportunities. It may close in night times, whereas it can open in daytimes. This also gives access to the liminality of the space.



Within the carved Areas the tensile elements allow the space to transform itself into different forms.



Experiments with light



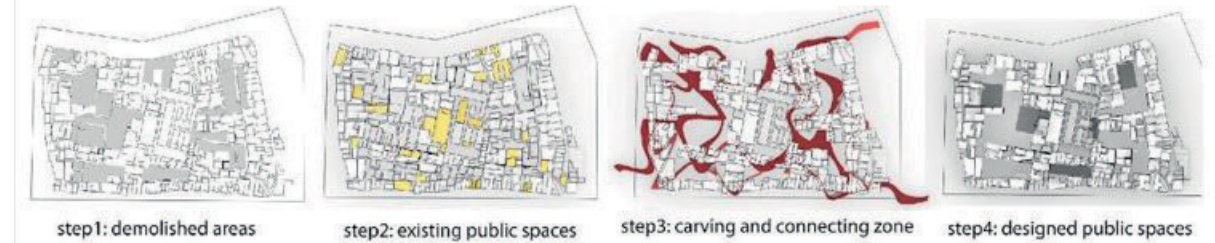
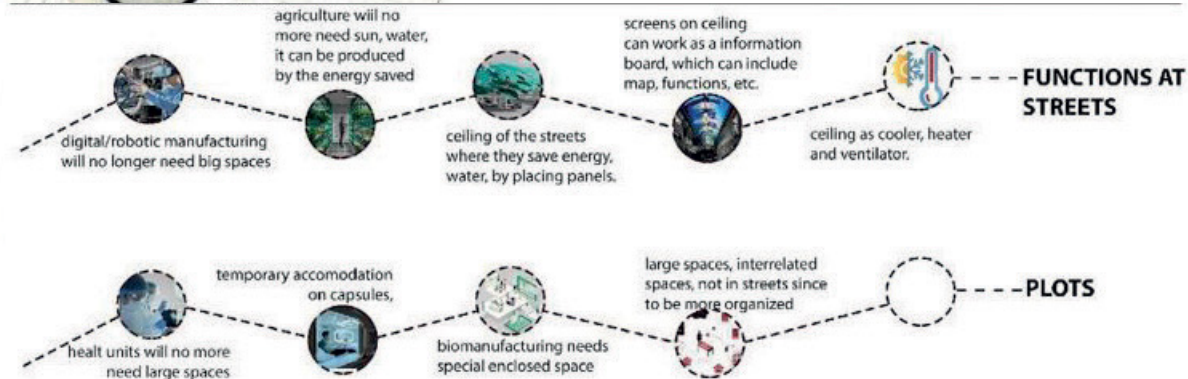
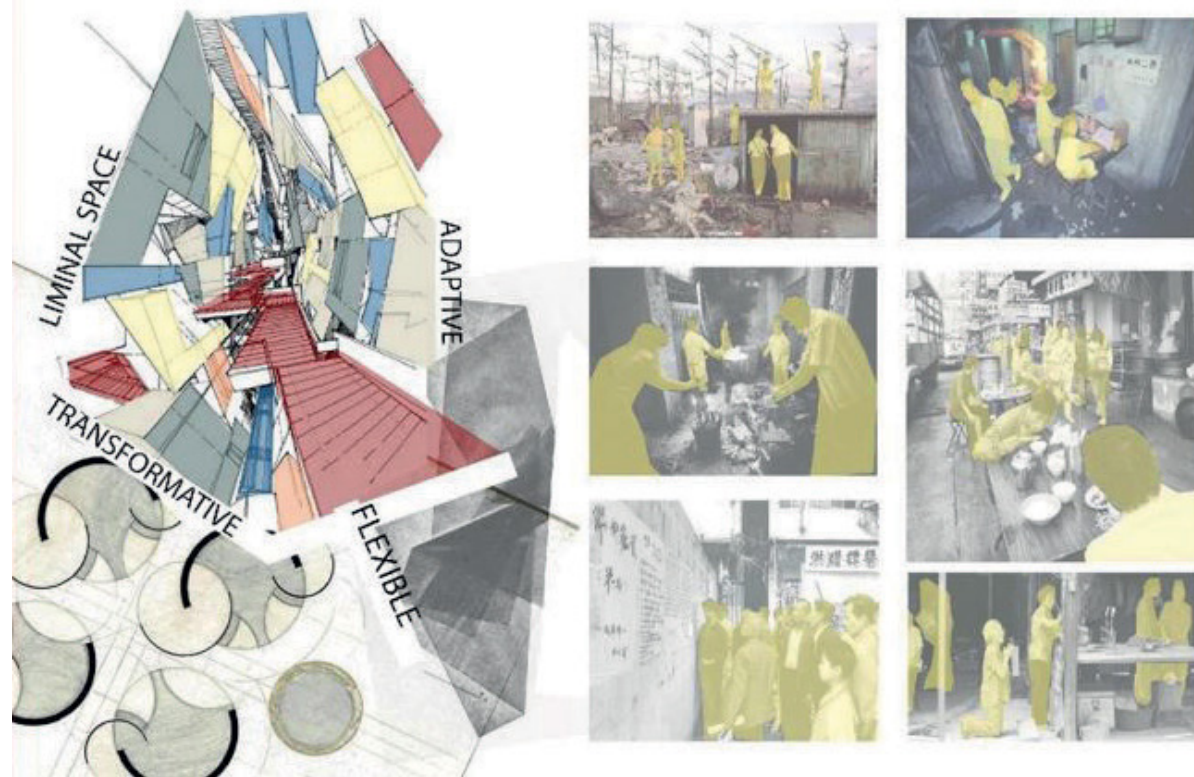
DESIGN PROPOSALS



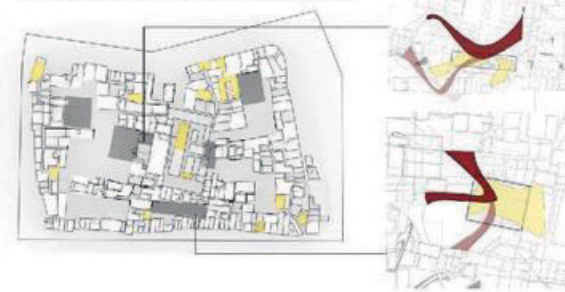
A parallel universe where Kowloon Walled City start to redesigned after 1970 considering the **heterogeneity, transformative spaces, liminal spaces and adaptability**. In this manner connecting all the site carries importance since the aim is to provide hybrid living and propose solutions for possible future problems.

1990s Kowloon Walled City is very **dense and chaotic** environment which accomodate different people, societies, ethnicities. However, to solve and provide better living conditions, we take the 1970s building density of the space, so firstly we **rehabilitate the site** and then we start to rebuilt, and rearrange the site by benefiting from the improvements of technology. After the improvements of the technology the lifestyle changes totally, the education, the manufacturing, the shopping, healthcare, living ways, daily routines changes, but even all these changes we paid attention to keep the social structure of the sites.

Spaces with variety of funtions will be one of the main considerations, which will be done by **transformative structures**. Here, while we can have plenty of functions, borders will be demolished and can be created **floating between spaces**.



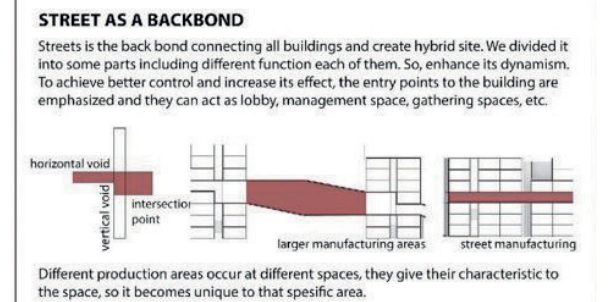
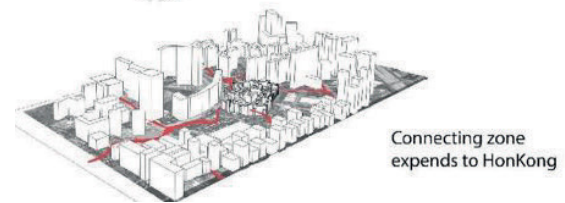
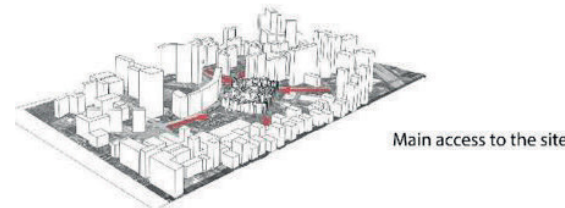
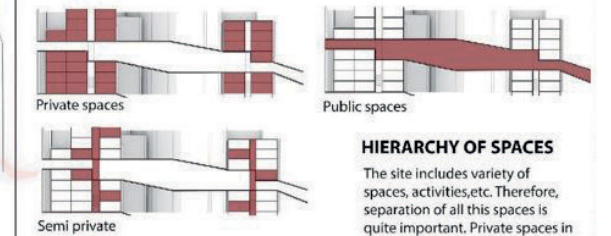
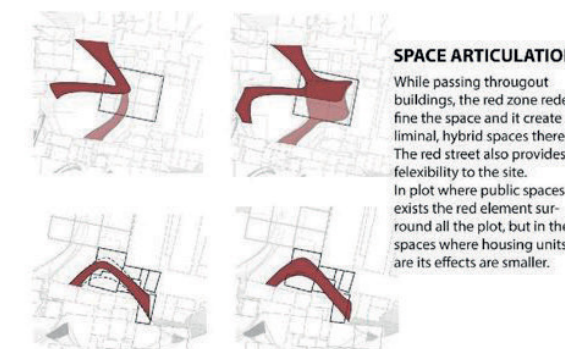
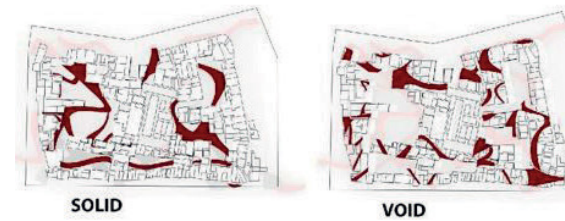
PUBLIC SPACES-PLOT RELATIONS



FUNCTIONS OF THE SITE

We divided the site for different functions therefore it can give its characteristic to that specific area and create unique spaces. However, the relationships is still very dynamic between

- Agricultural/ Green Spaces
- Digital/Robotic Manufacturing
- Multifunctional/Educational Spaces
- Material production spaces



Different production areas occur at different spaces, they give their characteristic to the space, so it becomes unique to that specific area.

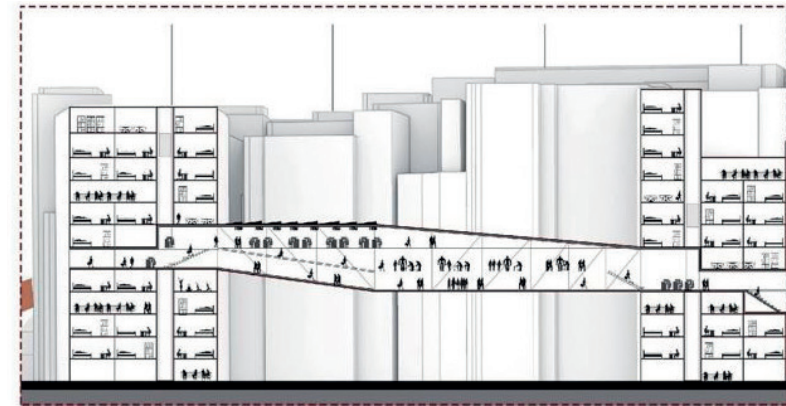
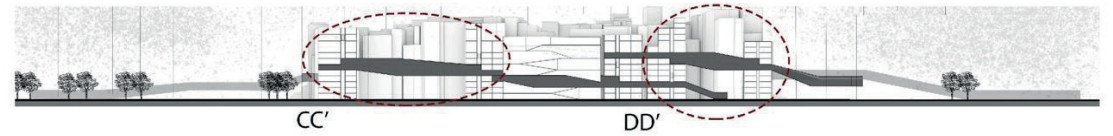
SITE PLAN



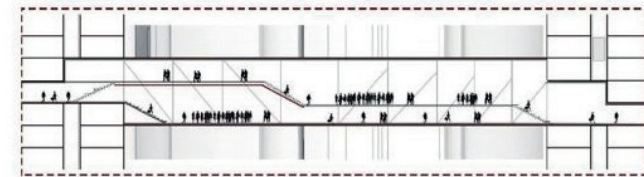
RENDERS



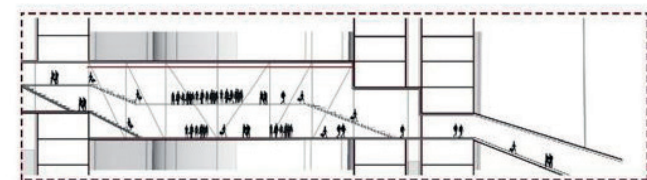
PARTIAL SECTIONS



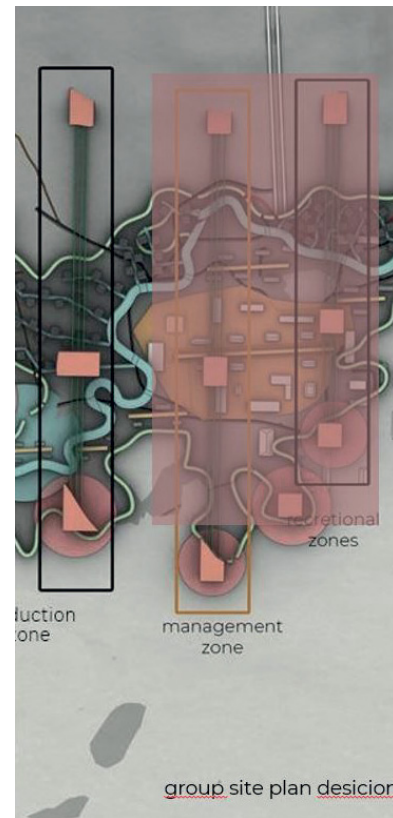
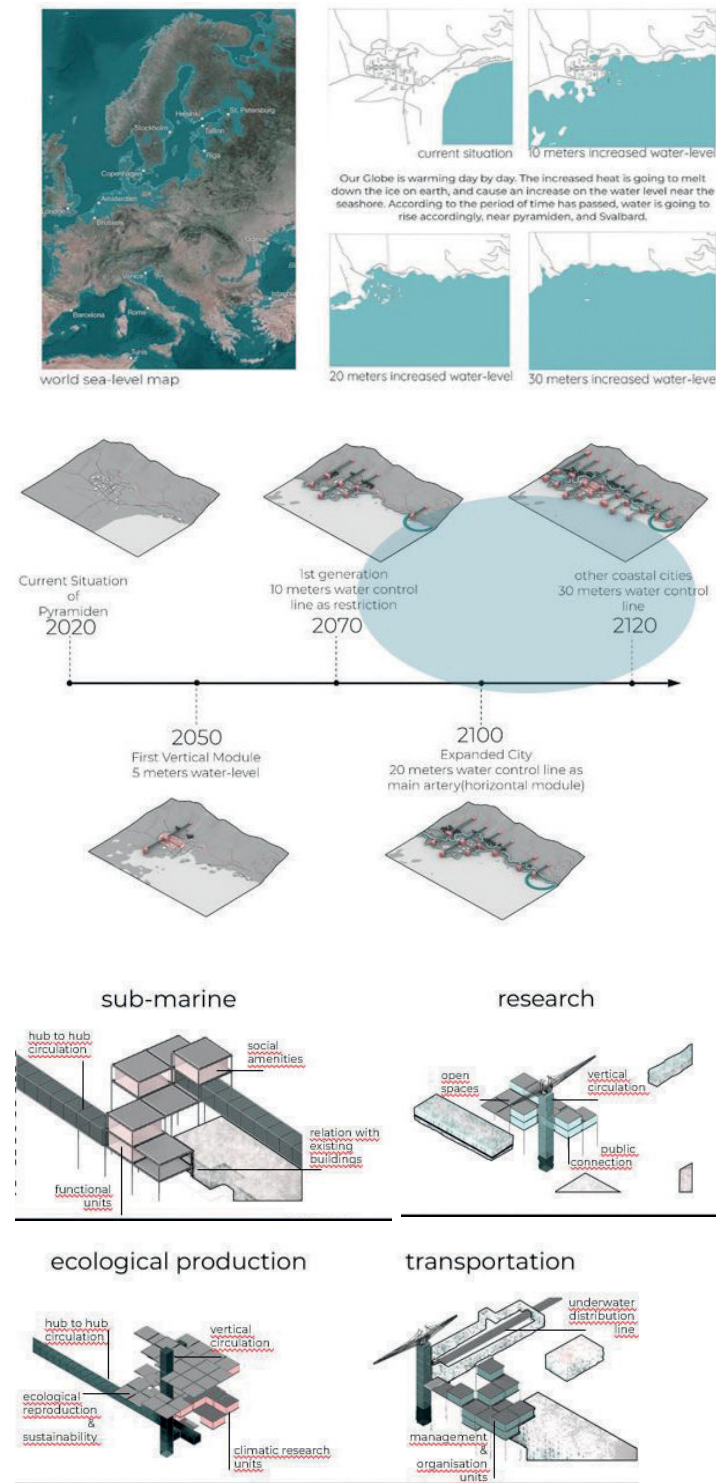
PARTIAL SECTION CC'



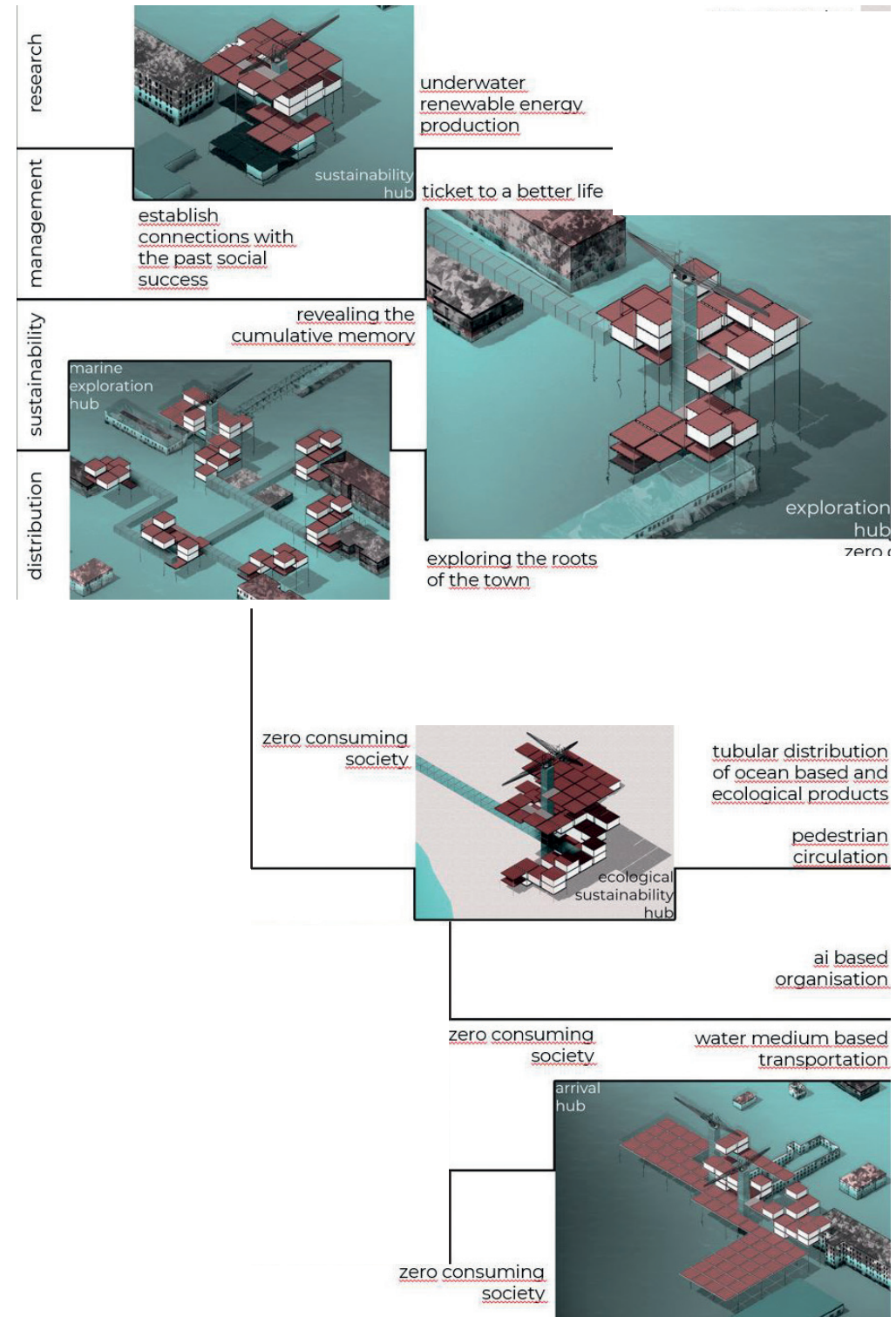
PARTIAL SECTION DD'



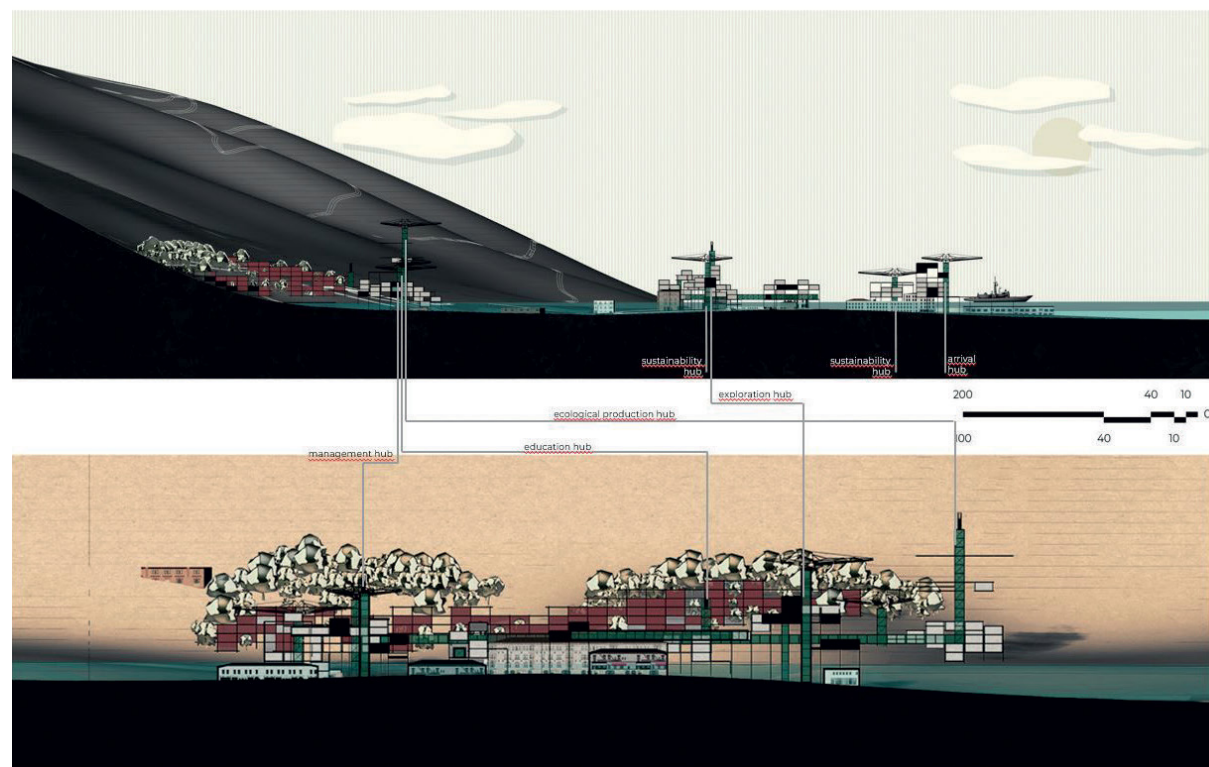
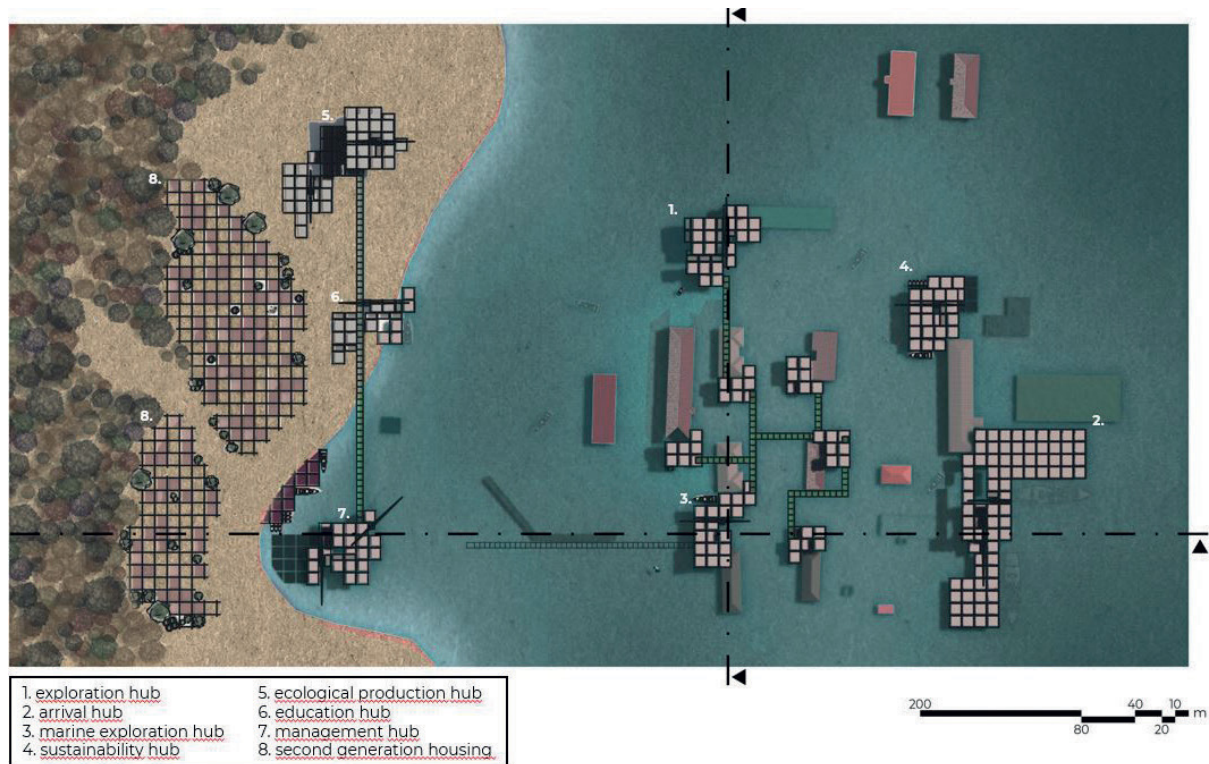
SITE AND CONCEPTUAL APPROACH



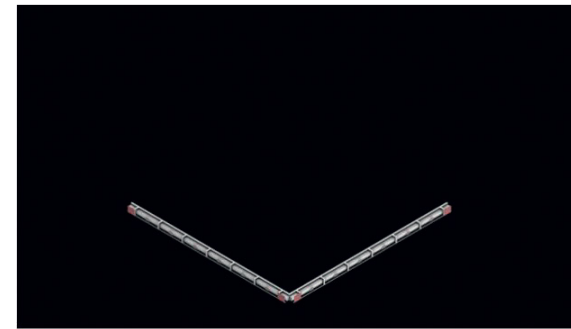
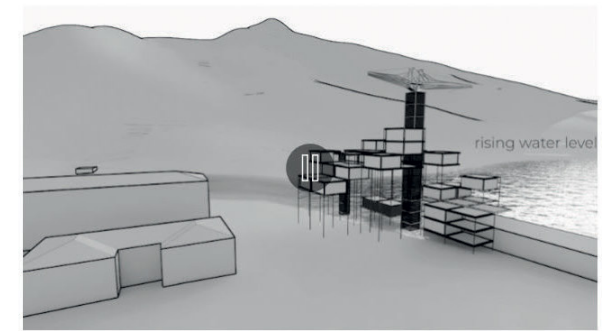
CONCEPTUAL APPROACH



MASTER PLAN AND SITE SECTIONS



RENDERS



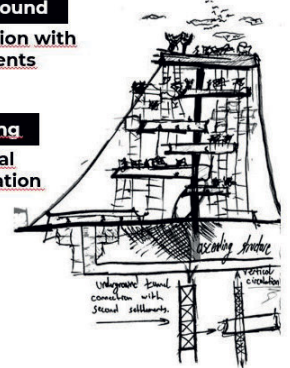
lateral & vertical movement of structural components

responsive and dynamic modular system

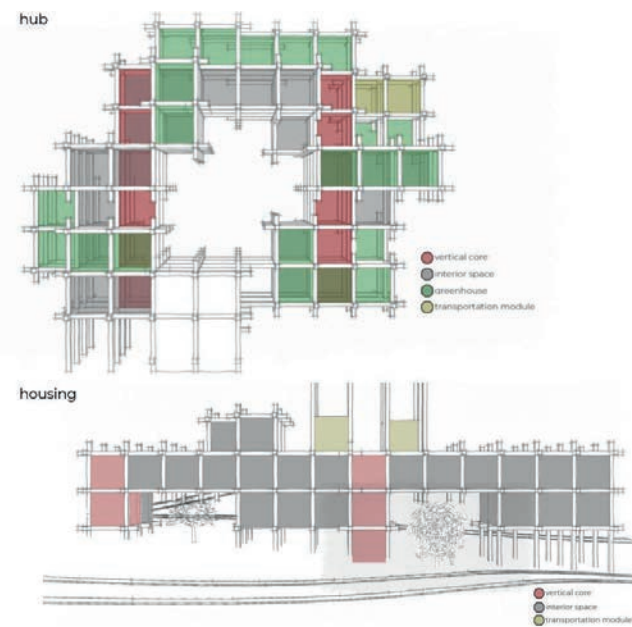
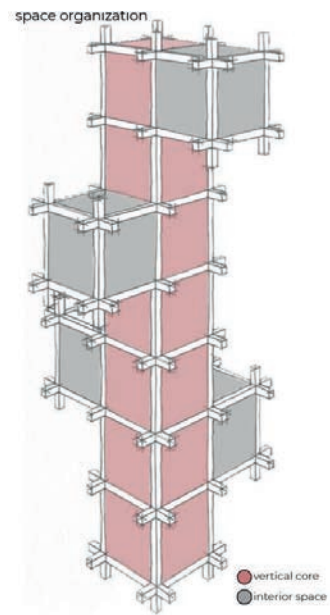
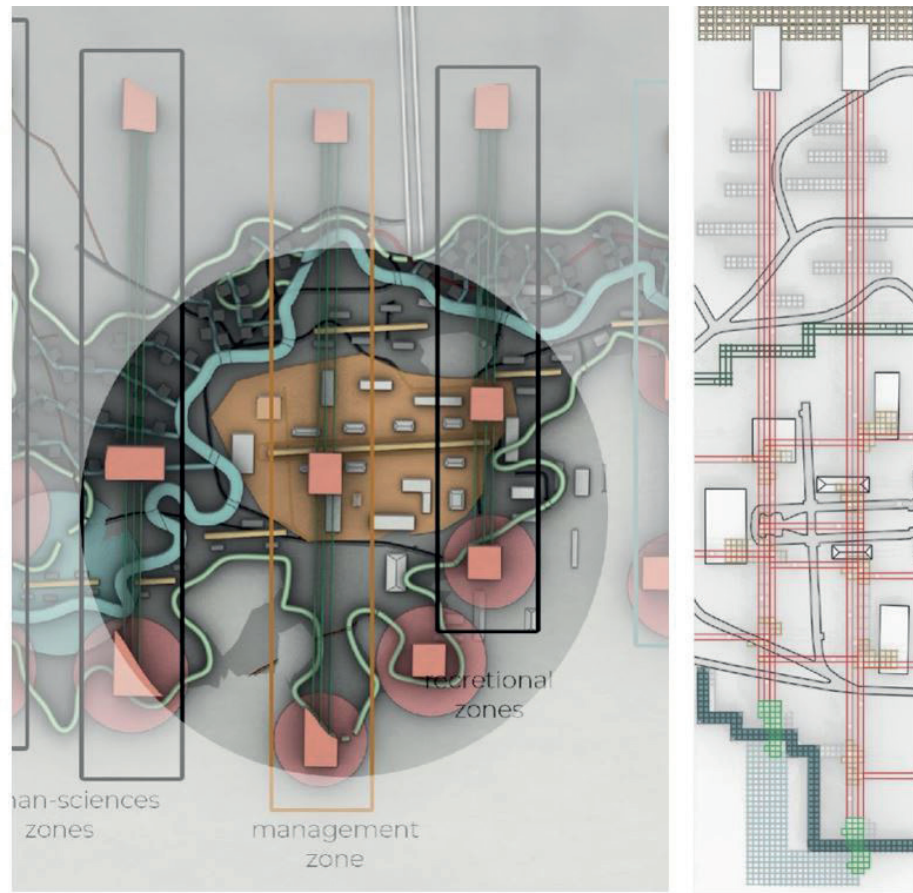
flexible and adaptable modular components

underground connection with settlements

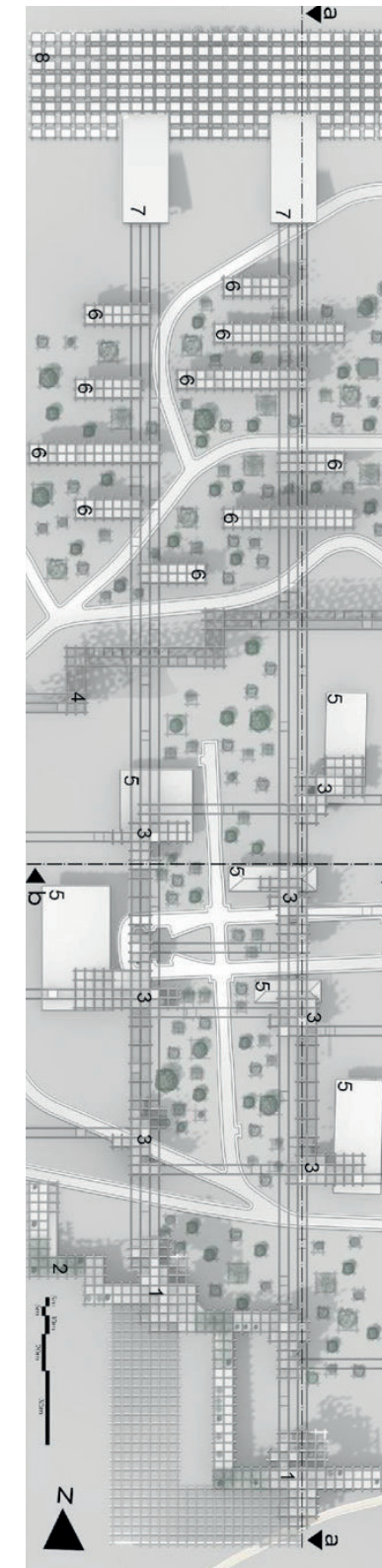
ascending structural organisation



GROUP MASTER PLAN AND DESIGN STRATEGIES

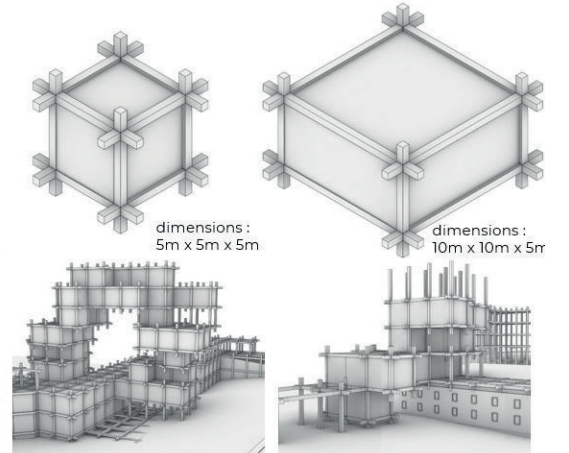


SITE PLAN



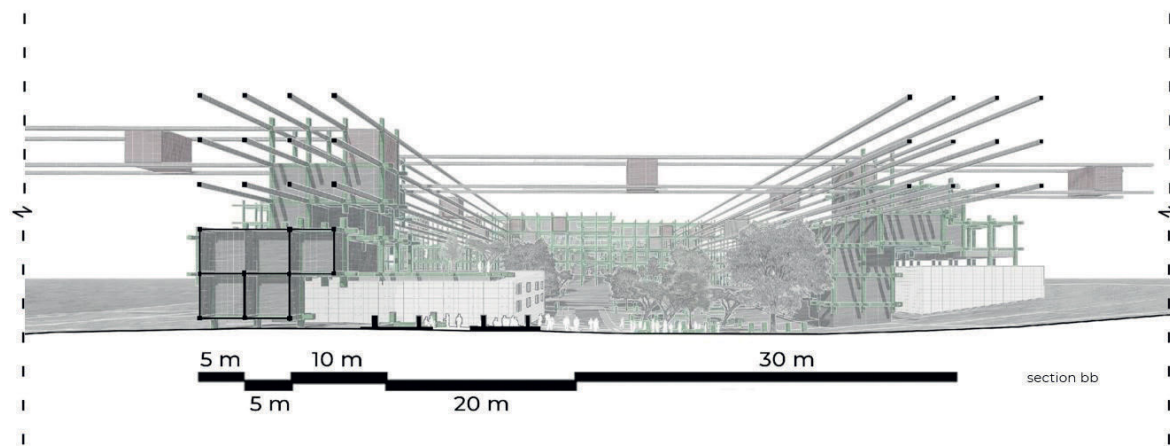
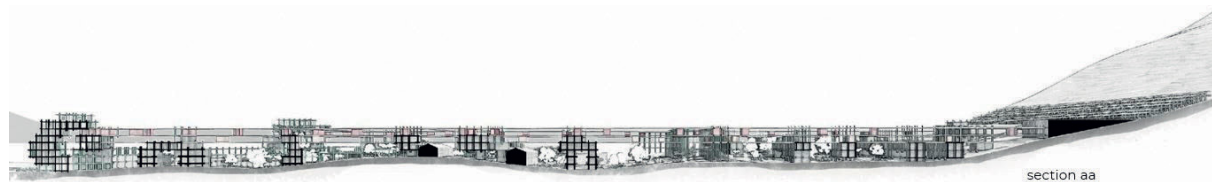
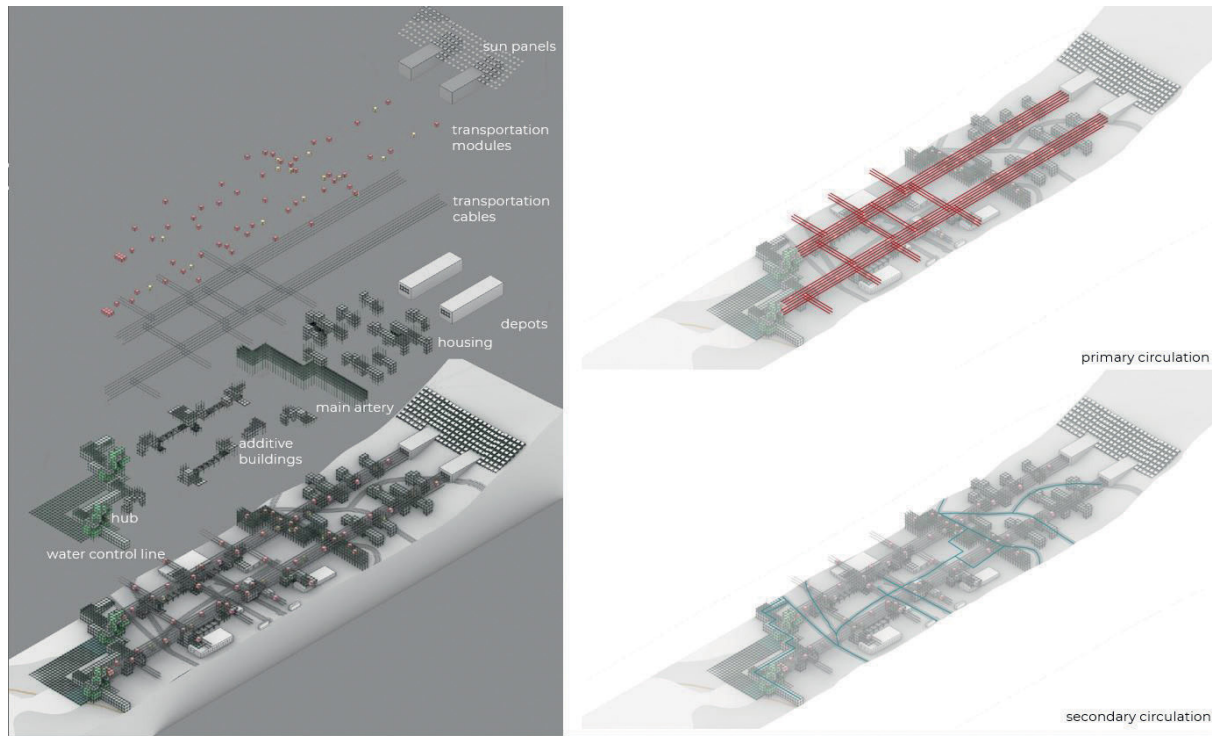
vertical module
the relation of the vertical module within itself and with its surroundings and repetition with the variations

modular structural system
modules that can meet the needs such as different area or geometry

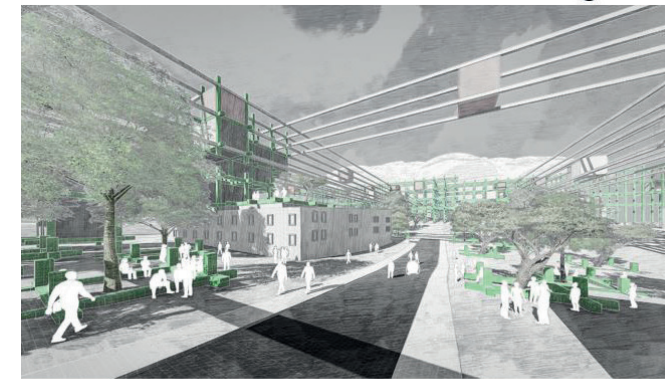


- 1- ecologic hub
- 2- water control line
- 3- additive buildings
- 4- main artery
- 5- old settlements
- 6- housing
- 7- depots
- 8- sun panels

DIAGRAMS AND SECTIONS



housing area



additive building



ecological hub

Arch 402 Architectural Design VI

Group2: Celal Abdi Güzer + Lale Özgenel + Kadri Atabaş + Ece Yoltay + Nadide Gür

Know The Past / Challenge The Present / Create The Future: Design And Innovation Academy, Ahmadabad-India

Our studio group continued to work on the theme of ‘future’, which it explored on an urban scale in the previous semester, and focused on the concept of education, which is undergoing a radical change with the rapid and intense penetration of technology into daily life and the easy accessibility of information. In today’s world, where traditional educational environments and curricula are being questioned and education is transforming into a progressive, innovative, creative and socially beneficial learning environment, especially ‘design’ and ‘innovation’ have begun to be adapted to the curricula of all education levels. Within this framework, the studio handled the changing educational philosophy in the context of a higher education academy program that aimed to present a brand new academic experience with an understanding of creating an environment of design, creativity, innovation and entrepreneurship, and equipping its community with the 21st century skills of thinking, learning and production.

The Indian city of Ahmadabad is given as a multi-layered, prospective context where the studio’s intended discussions, such as global/local, tradition/technology and east/west could be elaborated. India’s deep-rooted culture and rich history, being a leading country in software technology, the world heritage city of Ahmadabad being an important economic, industrial and educational center, and providing students with an international studio experience with the opportunities provided by distance education are considered in the coice of context.

Program and design alternatives are studied for a self-sufficient and sustainable education and production institution. The students developed different proposals for higher education environments of the near future, based on such themes as technology, culture and environmental sustainability, with studio discussions and juries conducted and enriched by the online participation, lectures and contribution of Indian academics and architects.

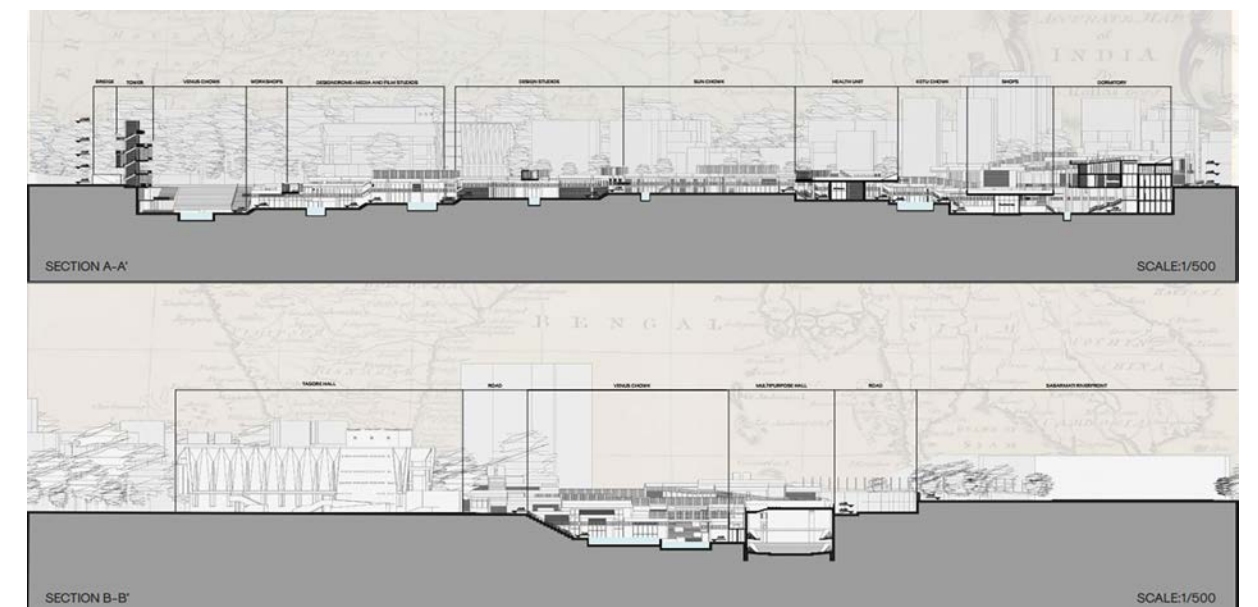
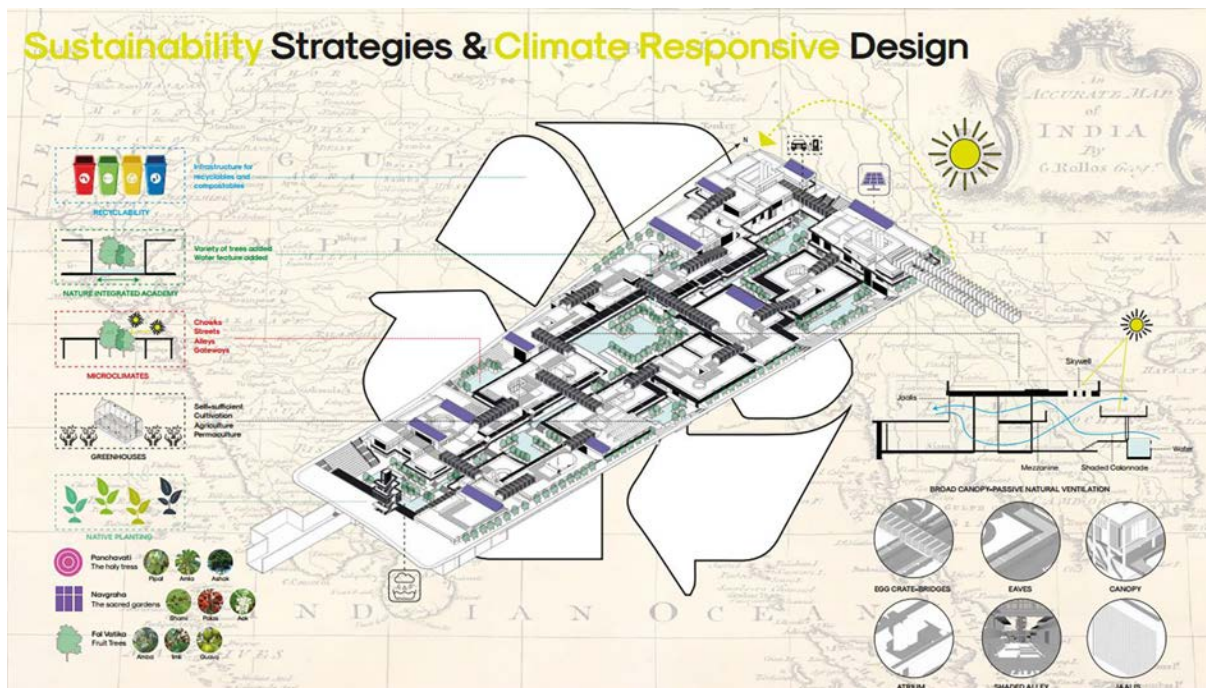
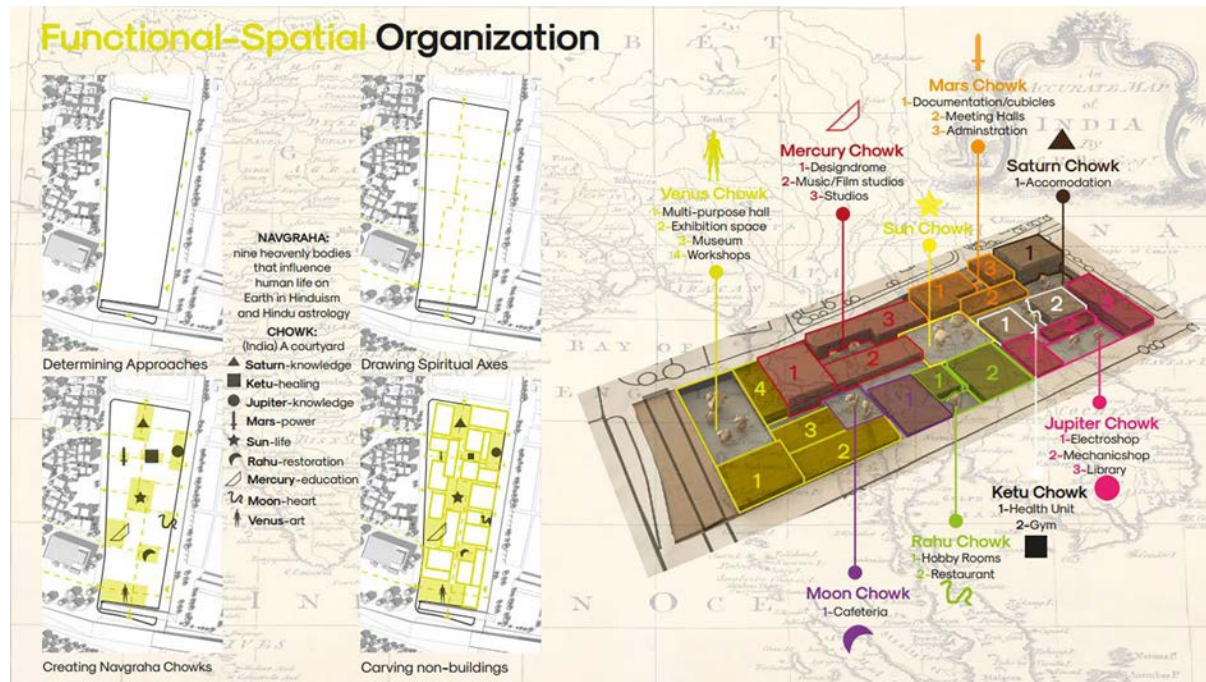
Geçmişİ Öğren/ Bugünü Sorgula / Geleceği Yarat: Tasarım Ve İnovasyon Akademisi, Ahmedabad-Hindistan

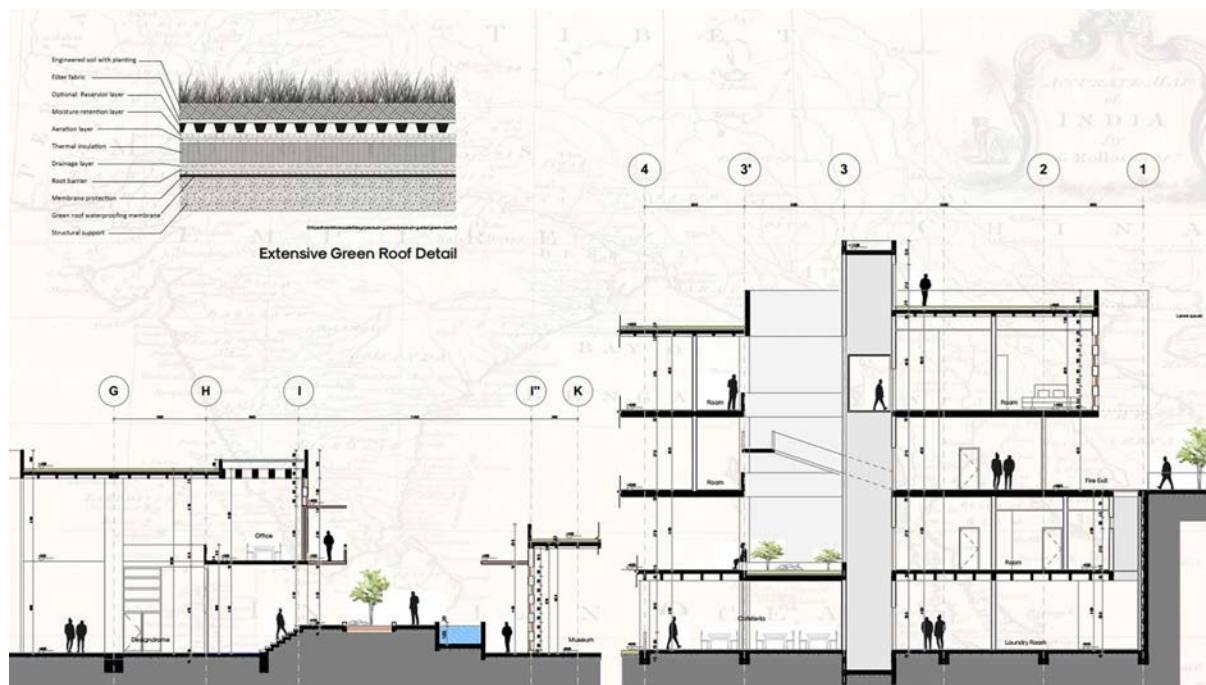
Stüdyo grubumuz bir önceki dönemde kentsel ölçekte irdelediği ‘gelecek’ teması üzerine çalışmaya devam etti ve teknolojinin günlük hayata hızlı ve yoğun bir şekilde girmesi ve bilginin kolay ulaşılabilir hale gelmesiyle köklü bir değişime uğrayan eğitim kavramına odaklandı. Geleneksel eğitim ortamları ve müfredatlarının sorgulanmakta ve eğitimin ilerici, yenilikçi, yaratıcı ve sosyal açıdan faydalı bir öğrenme ortamına dönüşmekte olduğu günümüz dünyasında, özellikle ‘tasarım’ ve ‘inovasyon’ tüm eğitim kademelerinin müfredatlarına önemli ölçüde uyarlanmaya başlandı.

Stüdyo, bu çerçeve içinde, değişmekte olan eğitim felsefesini tasarım, yaratıcılık, yenilikçilik ve girişimcilik ortamı oluşturmaya yönelik bir anlayış çerçevesinde, yepyeni bir akademik deneyimle sunmayı ve öğrencilere 21. yüzyılın düşünme, öğrenme ve üretim becerilerini kazandırmayı amaçlayan bir yüksek öğretim akademisi programı bağlamında ele aldı.

Hindistan’ın köklü kültürü ve zengin tarihi, yazılım teknolojisinde lider bir ülke oluşu, dünya miras kenti Ahmadabad’ın önemli bir ekonomi, endüstri ve eğitim merkezi oluşu ve uzaktan eğitim ortamının sunduğu olanaklarla öğrencilere uluslararası bir stüdyo deneyimi kazandırılması bağlam seçiminde yönlendirici oldu.

Kendi kendine yeten ve sürdürülebilir bir eğitim ve üretim kurumu için program ve tasarım alternatifleri çalışıldı; öğrenciler Hintli akademisyenlerin ve mimarların çevrimiçi katılımı, sunumları ve katkılarıyla zenginleşen stüdyo tartışmaları ve jüri süreçleri çerçevesinde, teknoloji, kültür ve çevresel sürdürülebilirlik gibi çeşitli temalar üzerinden yakın geleceğin yükseköğretim ortamları için farklı öneriler geliştirdi.





CONCEPT

day

-connect- surrounding

hindu 81.56% christian 0.85%
muslim 13.51% others 0.46%
jain 3.62%

site analysis

Site located into dense part of the city. This location and it's openness create balance with dense surrounding.

To maintain these features, green spaces and open areas created for the public usage and located next to dense surrounding area.

Main roads and secondary roads gives solid base for the location of the entrances and interaction zones.

There are mainly two entrances for the overfront from the site. Adding new entrances and connections, attract public attention and create more circulation.

design studios

Urban Surrounding

night

-separate- surrounding

community 100%

anonymization

liberation, neutrality, anonymous, liberation, neutrality, anonymous, liberation, neutrality, anonymous

health, protest, design?

faceless

inspiration loop

PROGRAM & SCENARIO

But a place in ahmedabad wants to destroy this pressure

This place does not reject culture, but accepts it and creates a place for people to breathe.

...a place where we feel cultural richness

you turn into nobody in the dark... are you ready?

Culture often oppresses individuals to control society

This is a design complex that calls itself an 'oasis'

Interacting with the city during the day...

but at night it stops cultural identities and strict rules...

PROGRAM & SCENARIO

1x 200 m2 entrance
1x200 m2 cafeteria
3x62 m2 + 3x75 m2 archive

1x 700 m2 theatre
1x500 m2 inspiration loop

5x37 m2 meeting
5x25 m2 offices
5x12,5m2 staf/backstage

1x 200 m2 media studio
1x200 m2 film studio
1x550 m2 mechanicshop
2x150 m2 electroshop
1x130 m2 mediatech
1x150 m2 music studio

1x 1000 m2 large studio (used as exhibition at daytime)
1x 250 m2 anonymization

Studios Exhibition
Anonymization zone

Workshops cubicles
Large units
Small units
Studio units

10x40 m2 studios
4x56 m2 workshops
3x75 m2 city workshops

20x140 m2 large units (4 person)
20x75 m2 small units (2 person)

4x 100 m2 academic staff
1x 130 m2 acommon work area
1x 200 m2 studio

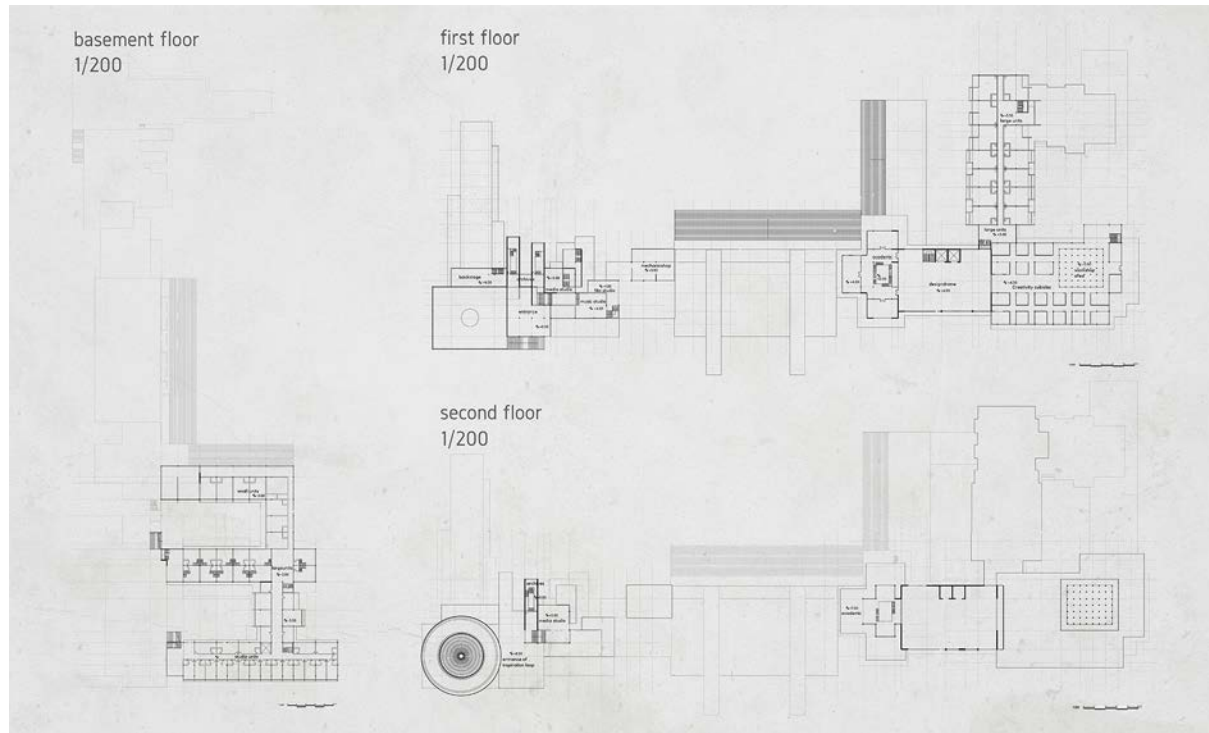
20x50 m2 studio units

1:200 ELEVATION

south elevation

Core Program=25.000 m2

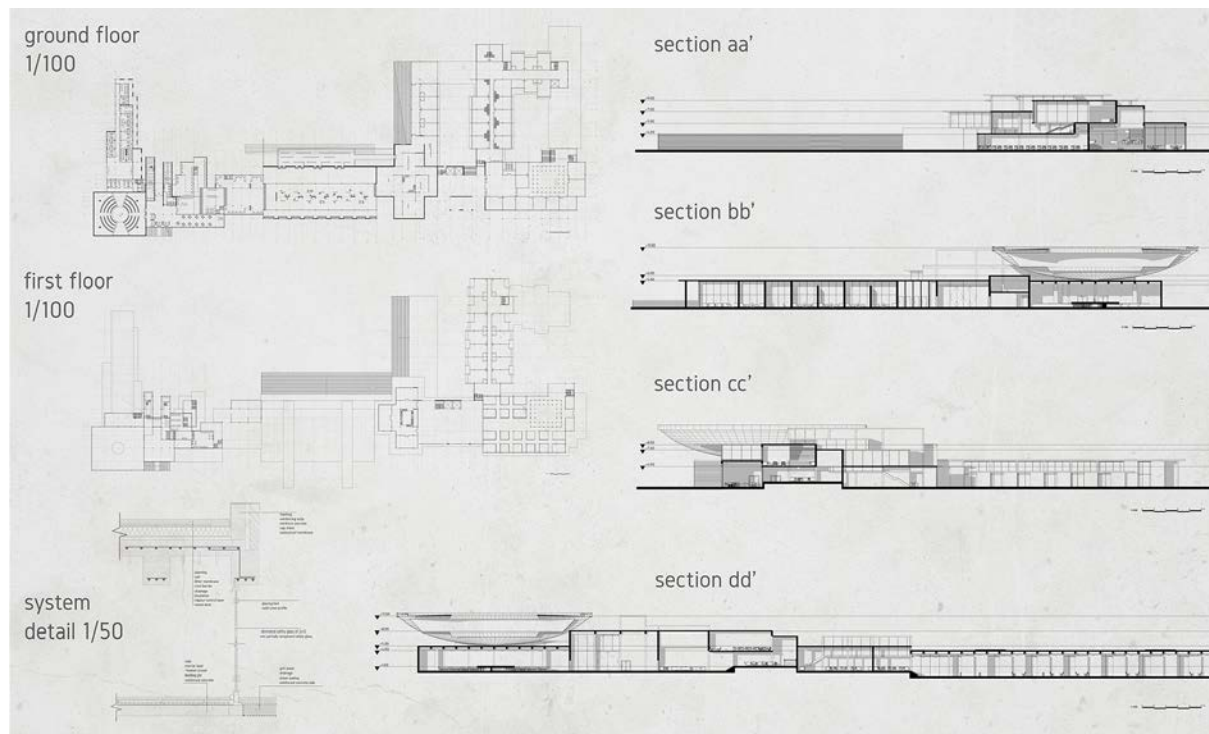
1:200 FLOOR PLANS



STUDIO DAY&NIGHT USAGE



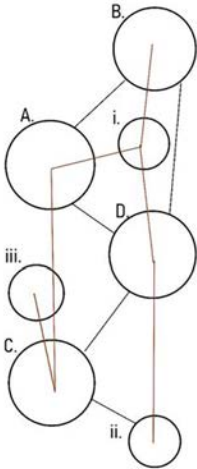
PLAN - DETAIL DRAWINGS



1:500 SITE SECTIONS



PROGRAM INTERPRETATION



— circulation with bridge
— around circulation

PROGRAM TABLE

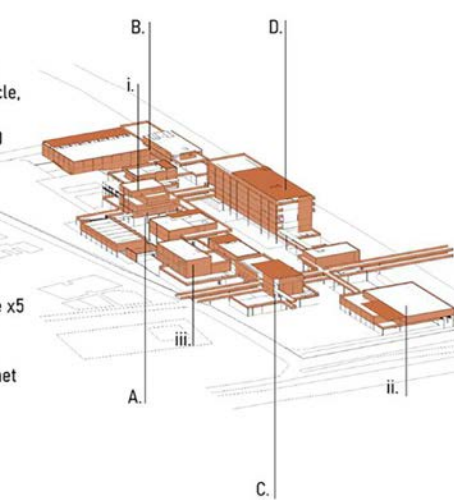
A. DESIGN
*Studios x 6 1500
*Workshops x 3 200

B. PROTOTYPING & INNOVATION
*Electroshop x2 500
*Mechanicshop x2 500
*Designdrome x1 950

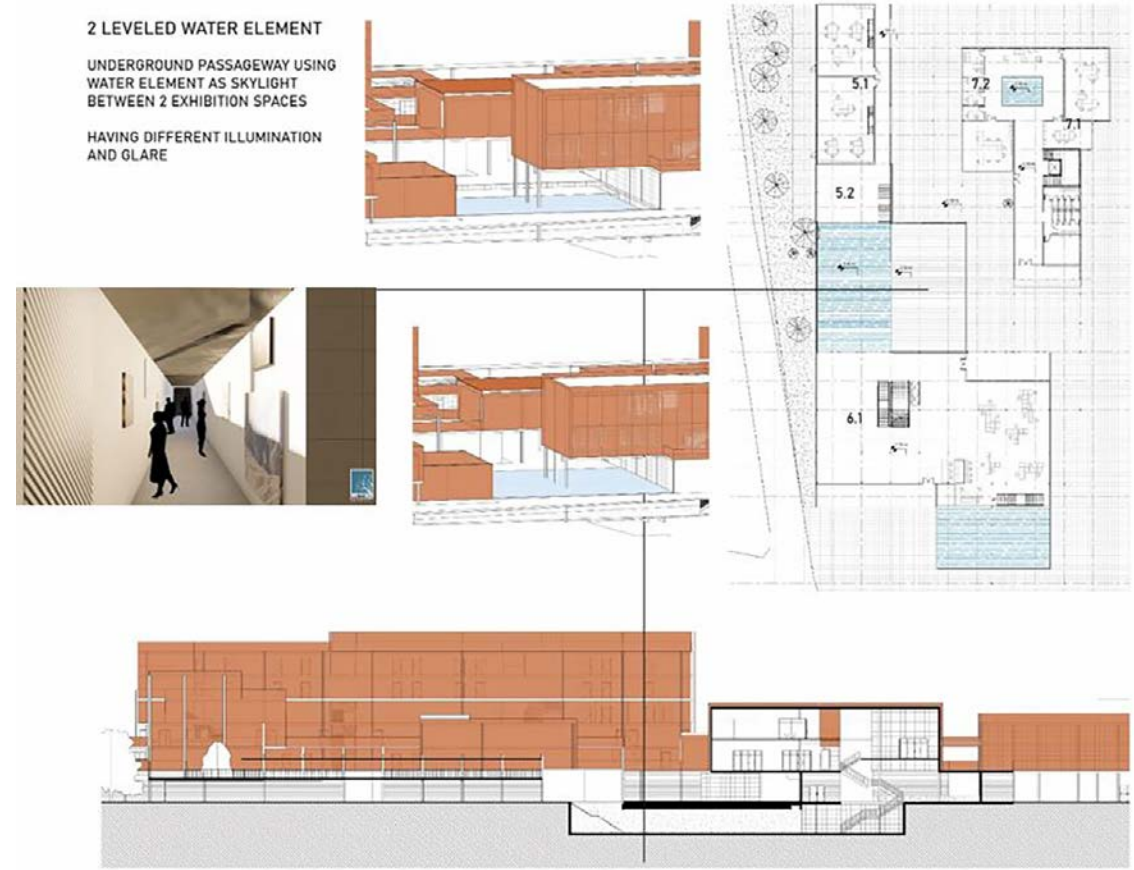
C. MEDIA & PRODUCTION
*Film Studio x1 250
*Mediatech x1 120
*Music Studio x1 80
*Editing, stopmotion atelier, greenscreen x1,1 200
*Presentation room x1 150

D. ACCOMODATION
2+2 Common space x 14 150x14 2100
2+2+2 Common Space x5 320x5 1600
Studio x20 50x20 1000
Nightpasser sleep cabinet x11 11

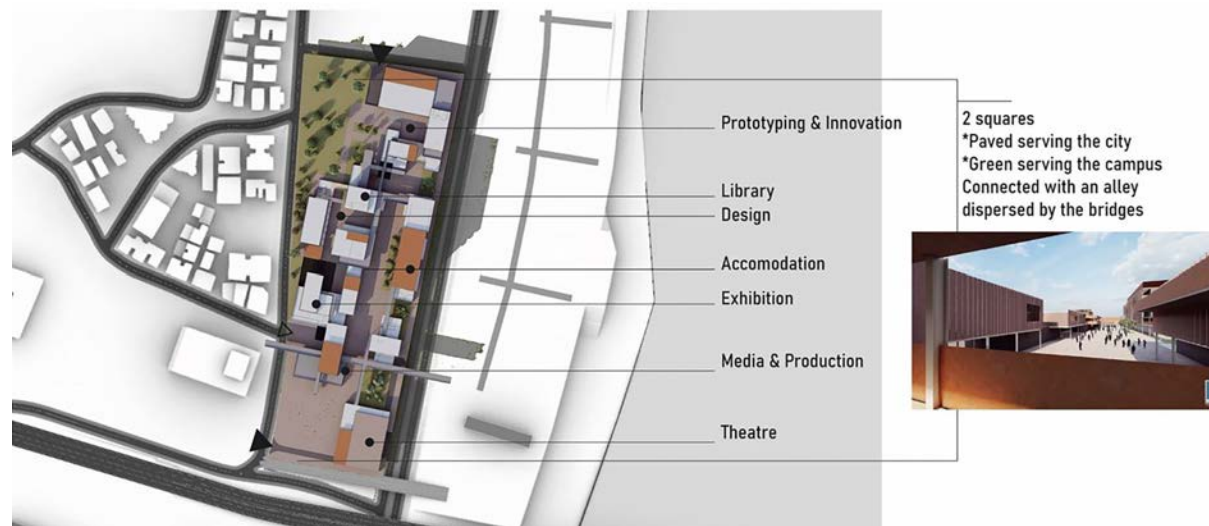
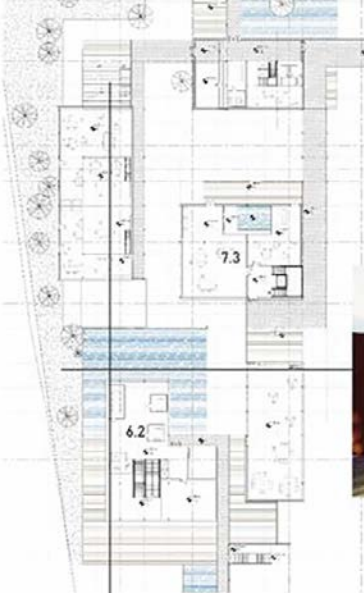
i. Library & Archive 600
Common Working, Cubicle, Free spaces 1000
ii. Theatre(500 seat) 900
Cafeteria 600
iii. Exhibition 600



2 LEVELED WATER ELEMENT
UNDERGROUND PASSAGEWAY USING WATER ELEMENT AS SKYLIGHT BETWEEN 2 EXHIBITION SPACES
HAVING DIFFERENT ILLUMINATION AND GLARE





1:500 SITE PLAN

5.1 STUDIO
5.2 EXHIBITION FOR STUDIO WORK

6.1 EXHIBITION
6.2. CUBICLES

7.1 WORKSHOP
7.2CUBICLE
7.3. STUDIO



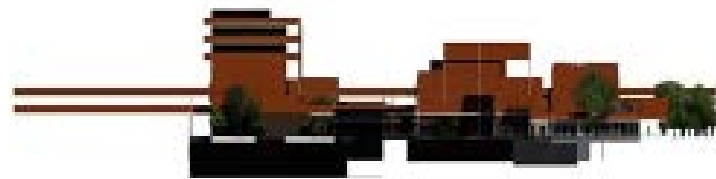
WEST FACADE



EAST FACADE




SOUTH FACADE



NORTH FACADE

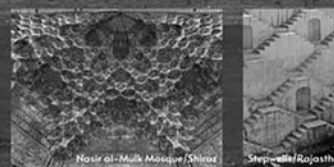





Code

cubicles	■
stairways	■ ■
circulation cores	■ ■ ■
lavatories	■ ■ ■ ■
circulation cores	■ ■ ■ ■ ■
simple accommodation units	■ ■ ■ ■ ■ ■
common functions	■ ■ ■ ■ ■ ■ ■
simple accommodation units	■ ■ ■ ■ ■ ■ ■ ■
common functions	■ ■ ■ ■ ■ ■ ■ ■ ■

Patternal behaviours from Indian Architecture

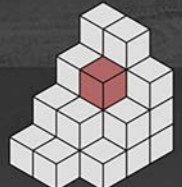


Digital Meditation



Pixel/Voxel artpieces:

Guillaume Bouzante



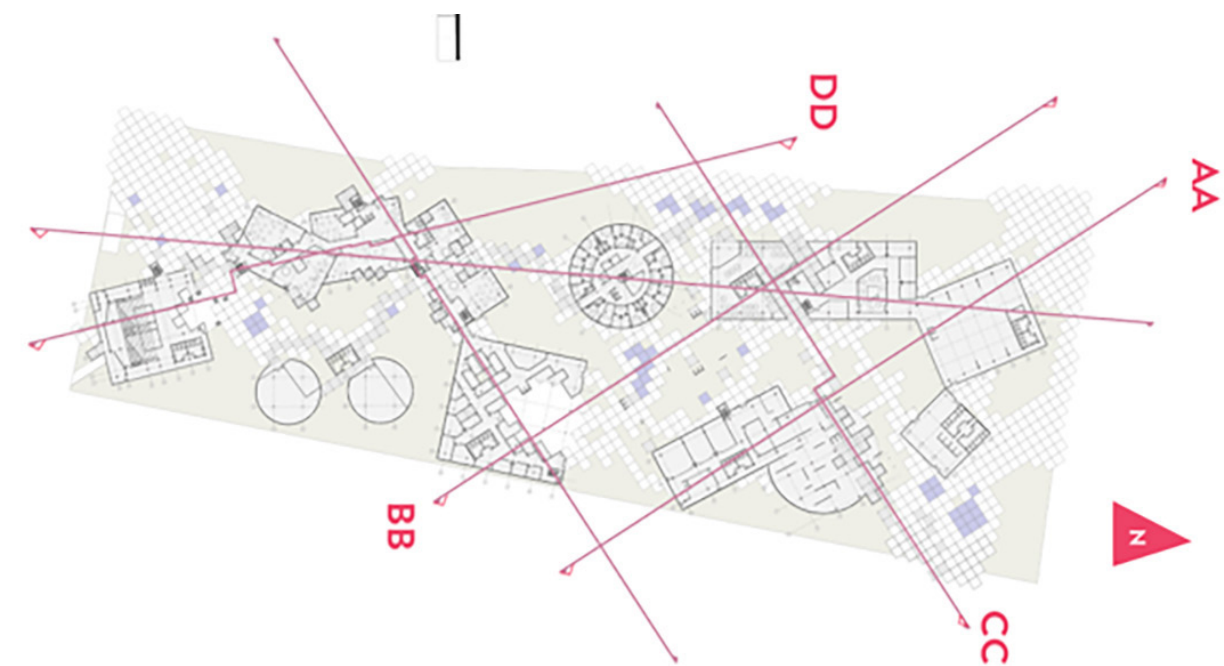
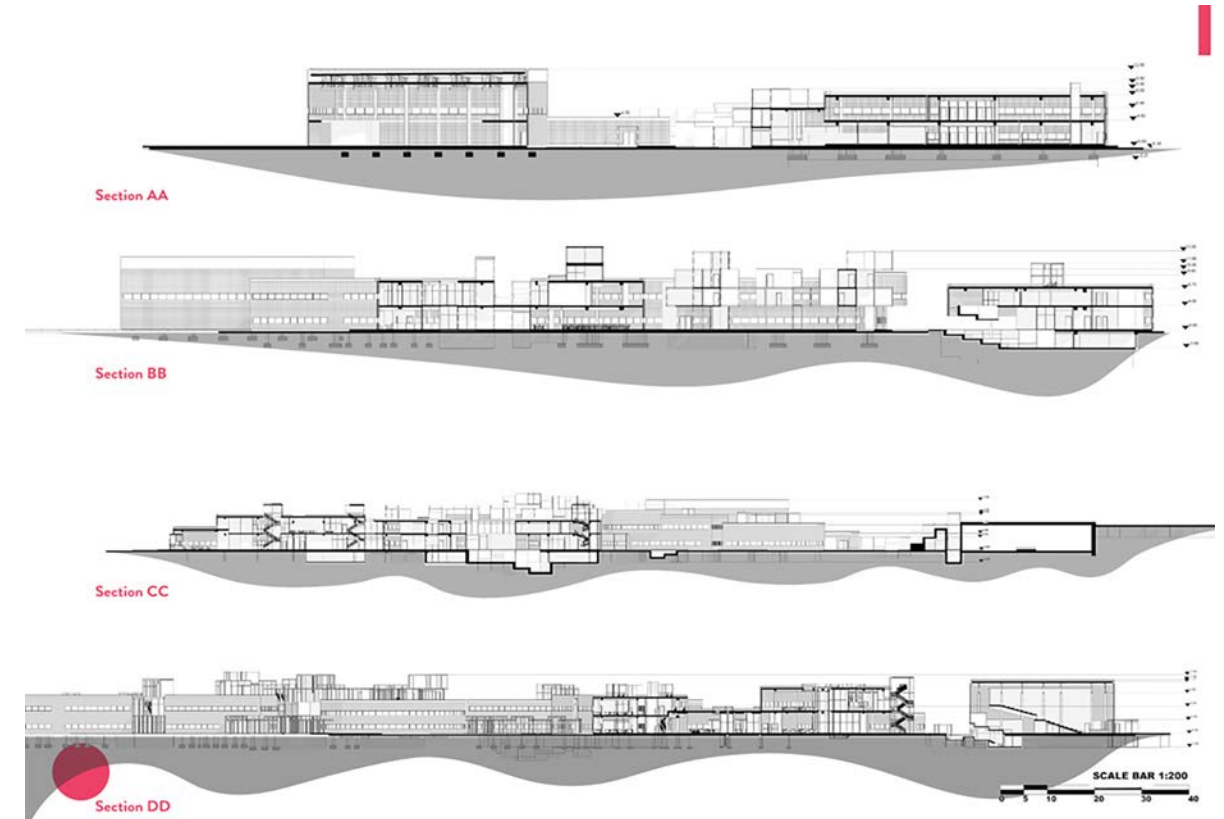
Material

- steel structure
- reflective fiberoptic panels
- sandstone or sand textured concrete
- clay bricks

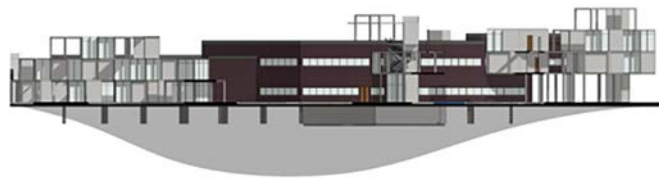
observation on orientataion, balance, stability, duration, continuity, scale, illumination...

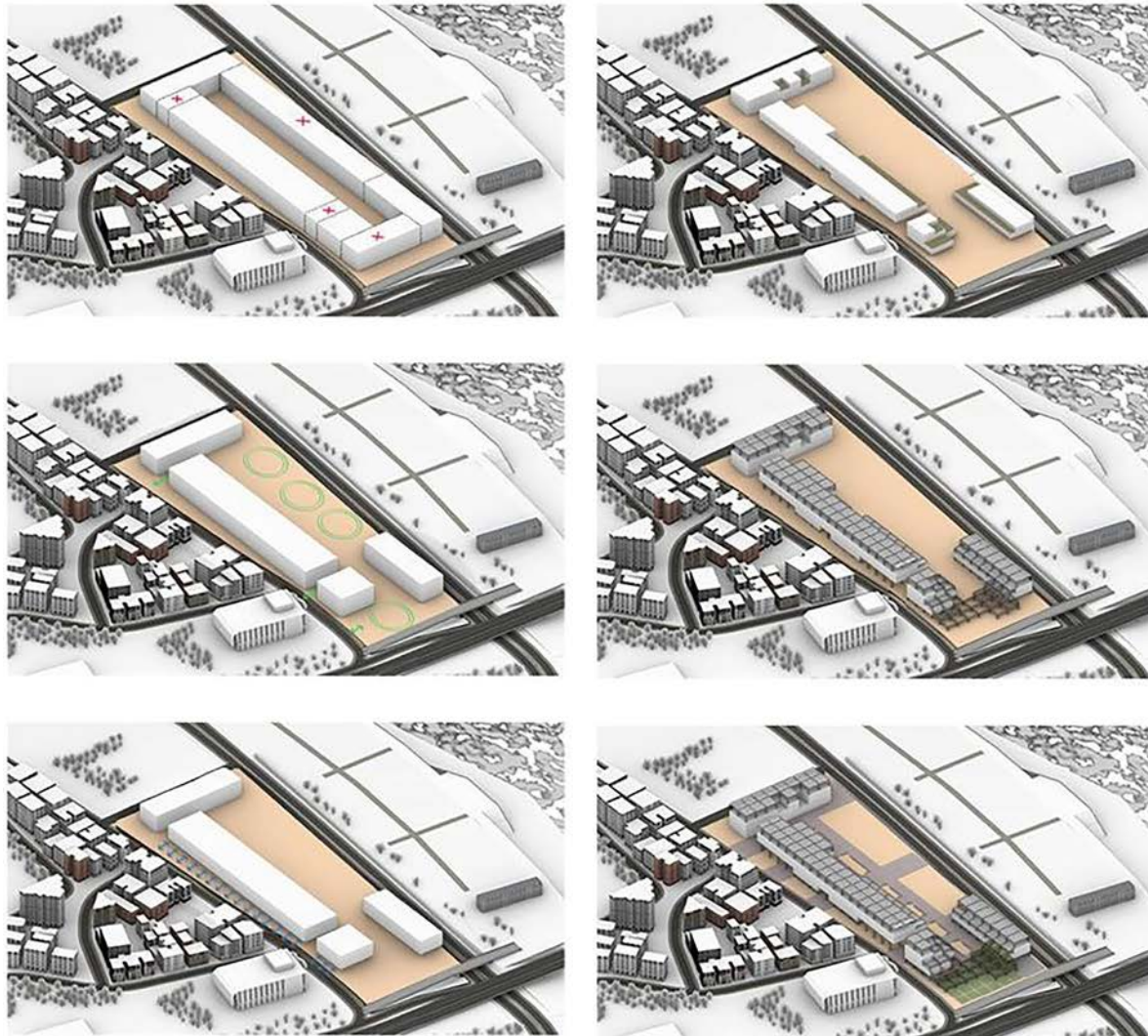
Focus of the World and the Mind The character of a space or place is not merely a visual quality, as is usually assumed. The judgement of environmental character is a complex fusion of countless factors that are immediately and synthetically grasped as an overall atmosphere, feeling, mood, or ambience. To enter a building, see a room, and - in a fraction of a second - have this feeling about it, confesses Peter Zumthor, one of the architects to have acknowledged the importance of architectural atmosphere (Zumthor 2016: 10). This experience is not arbitrary in any sense, but it also involves judgement beyond the Aristotelian notion, such as the sense of orientation, gravity, balance, stability, motion, duration, continuity, scale, and illumination. Indeed, the immediate judgement of the character of open public space for sense, ambience and material sense, and it is perceived in a diffuse and peripheral manner, rather than through precise and conscious observation. Moreover, this complex assessment projects a temporal process, as it fuses perception, memory, and imagination. Each space and place is an invitation to a suggestion of distinct acts and activities. Atmosphere stimulates activities and guides the imagination.

Architectural Atmosphere / Paloma



ELEVATIONS

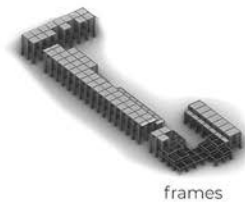




SECTION



common areas not only used on the ground level but also on floors to increase interaction



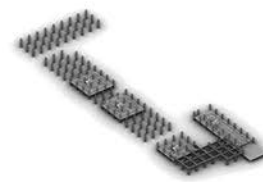
frames

with frames, both structural stability and protection from the sun by shading elements will be provided



masses

frames also work as landscape elements and medium for an open-air exhibition hall



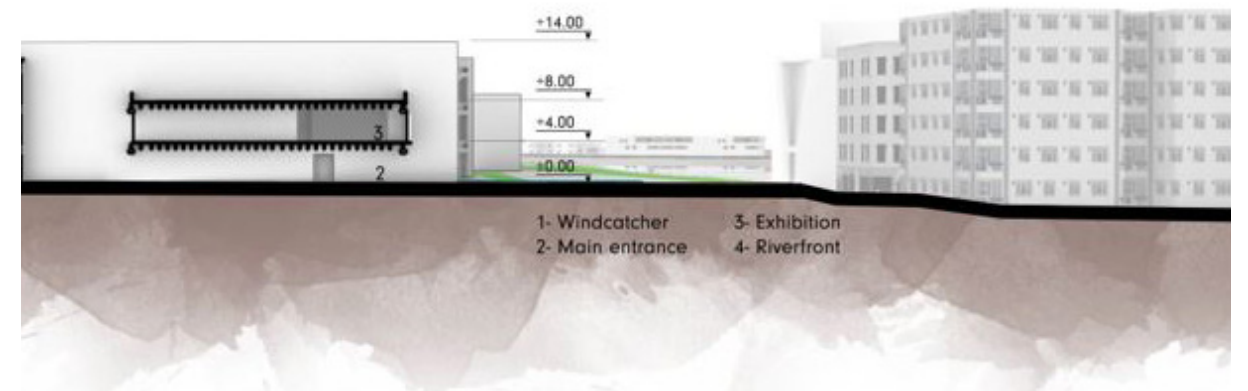
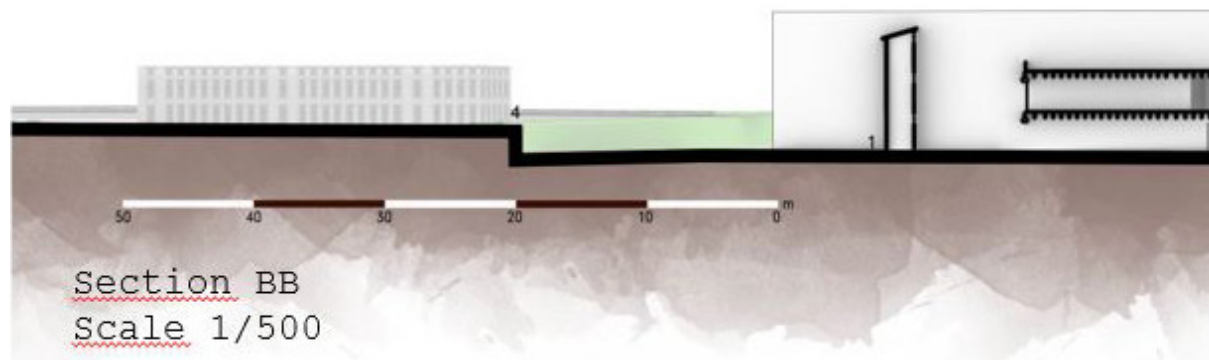
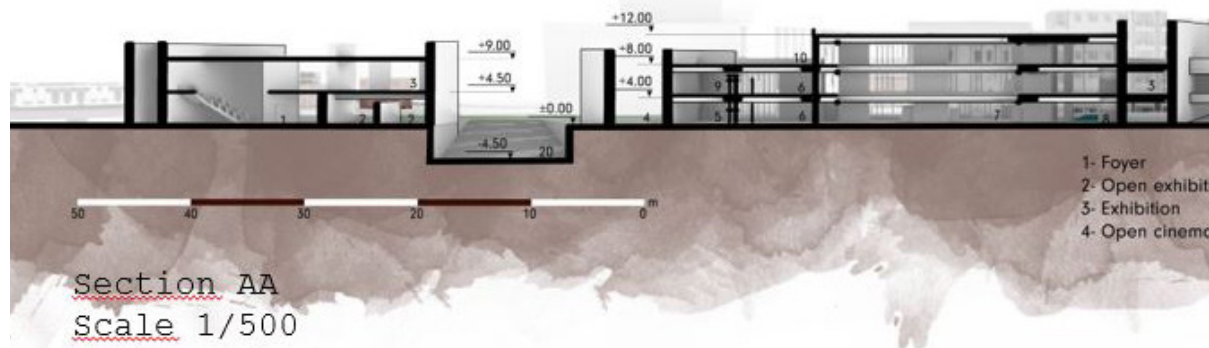
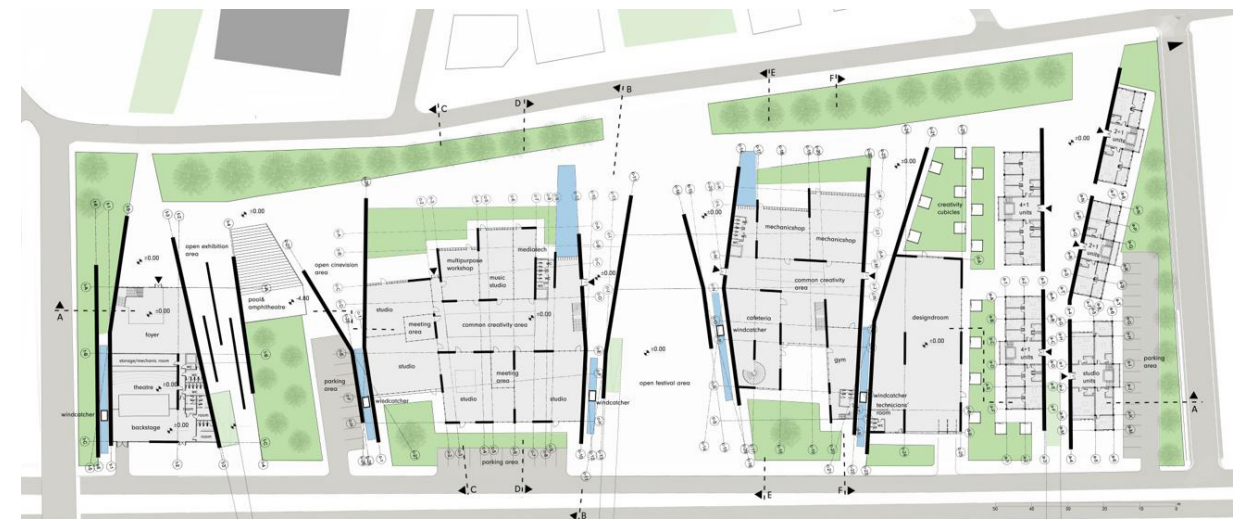
transparent spaces



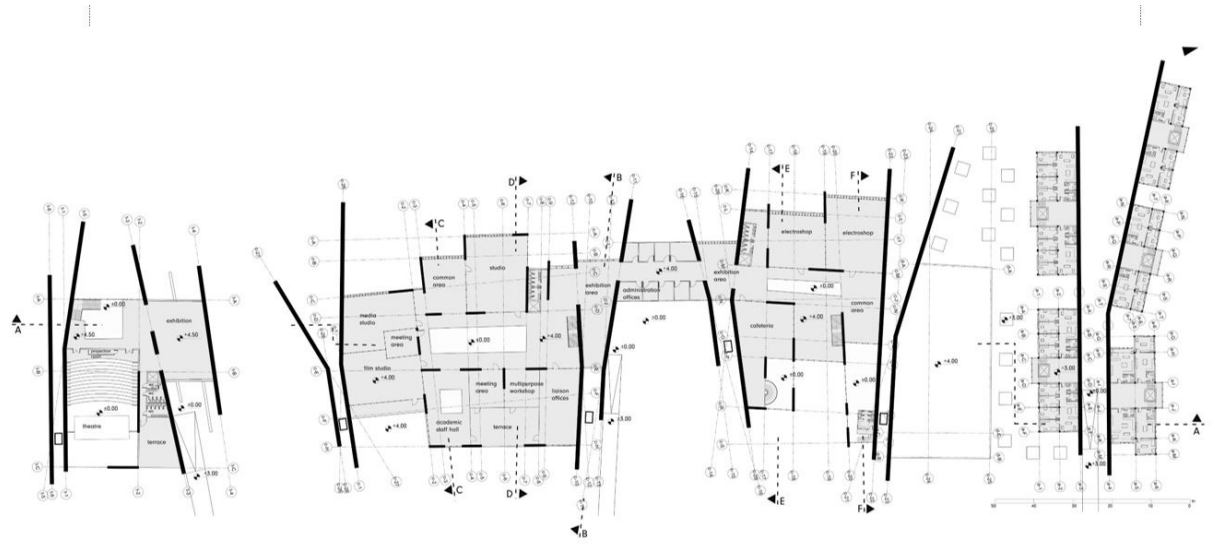
1:500 SITE PLAN



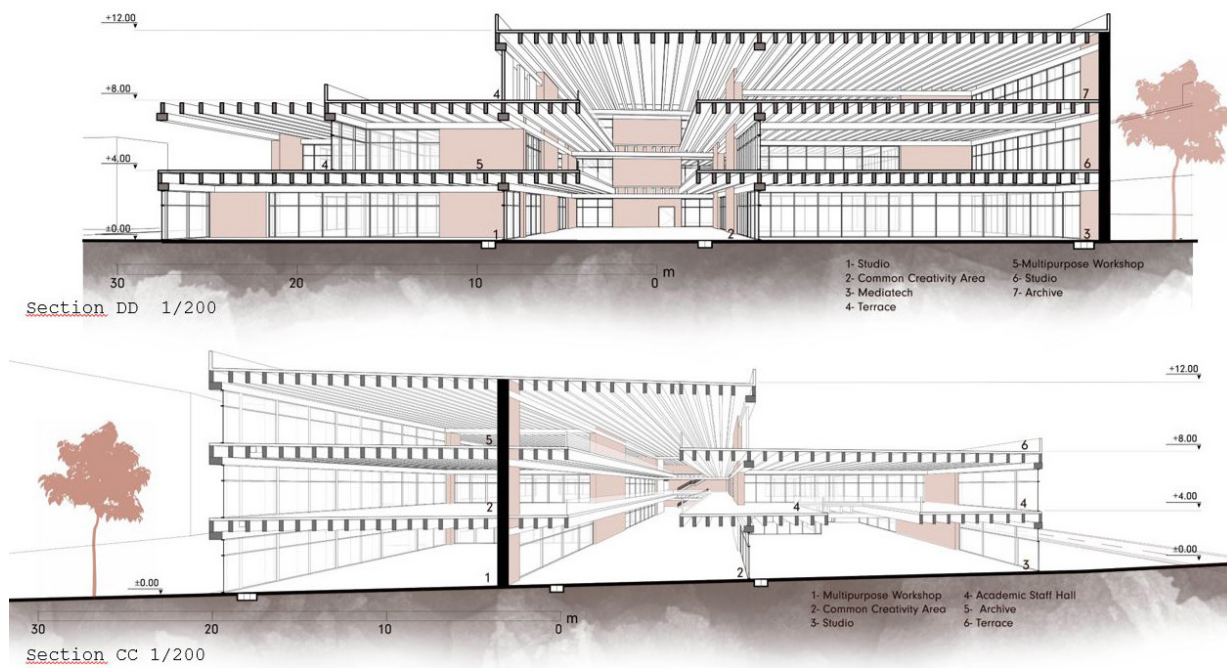
1:200 GROUND FLOOR PLAN



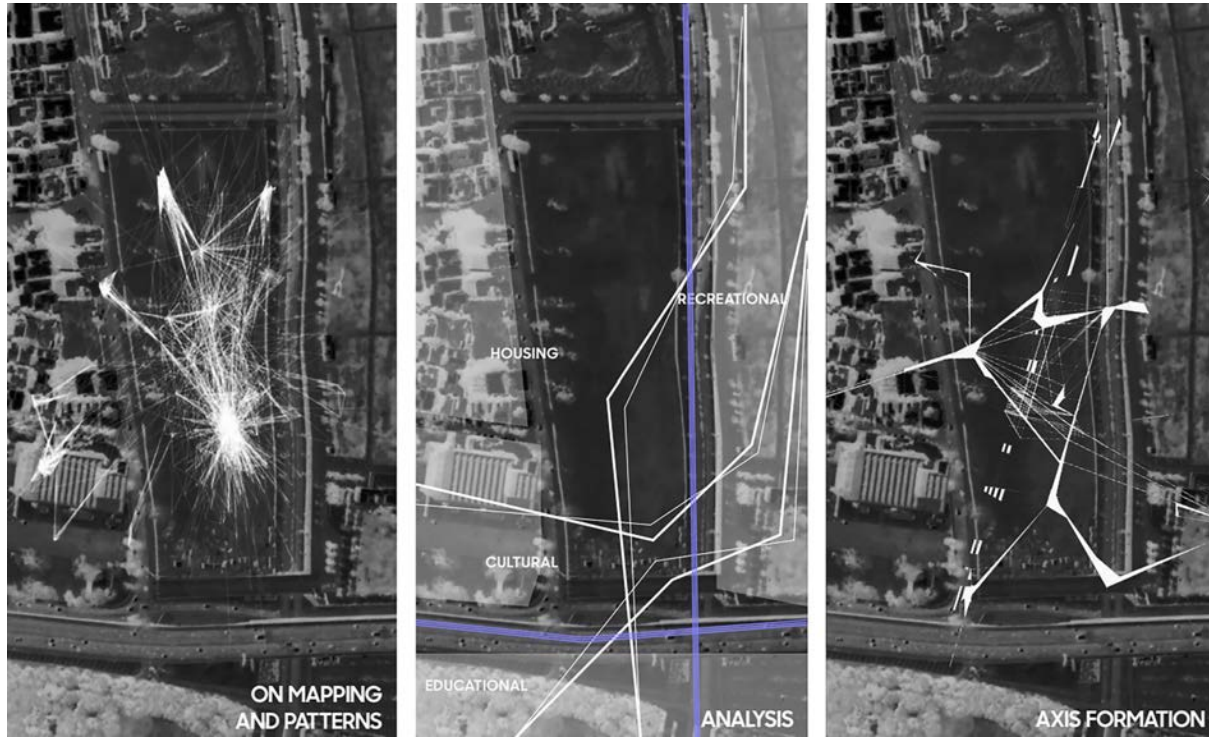
1:200 FIRST FLOOR PLAN



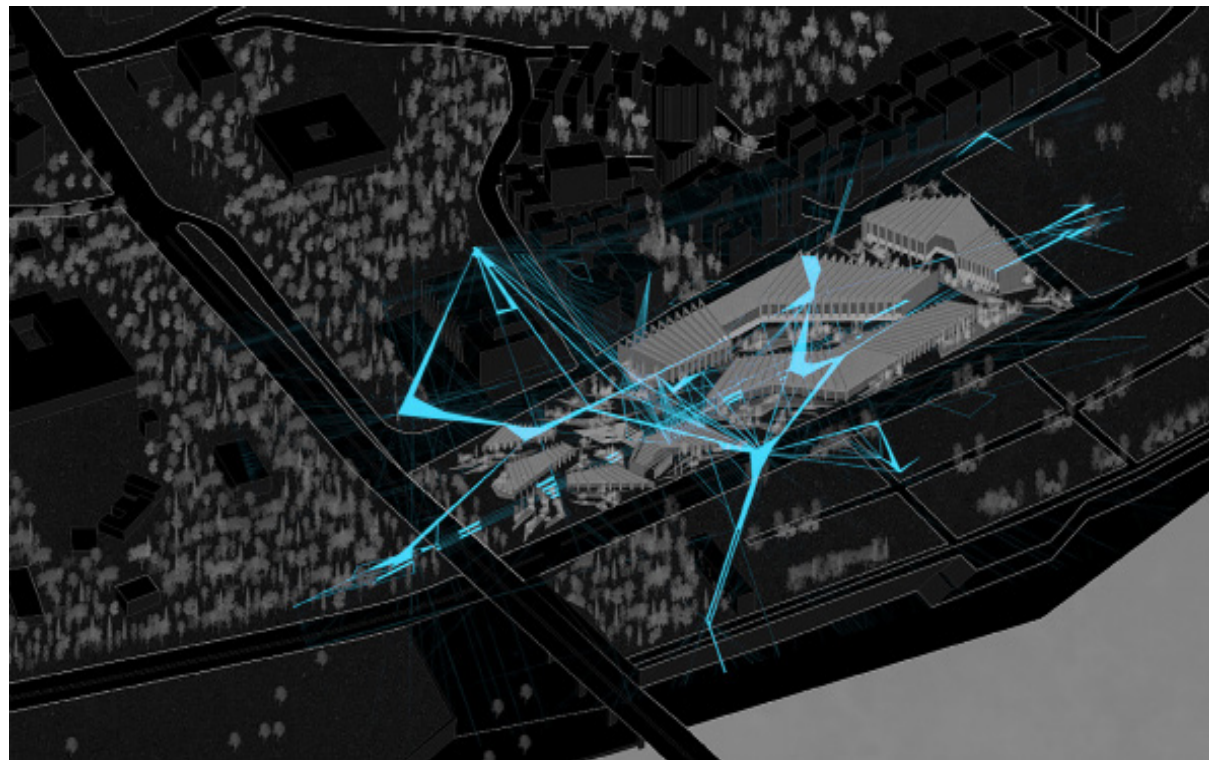
1:200 SECTIONS



SPINA URBANA / MULTIDISCIPLINARY URBAN COMPLEX



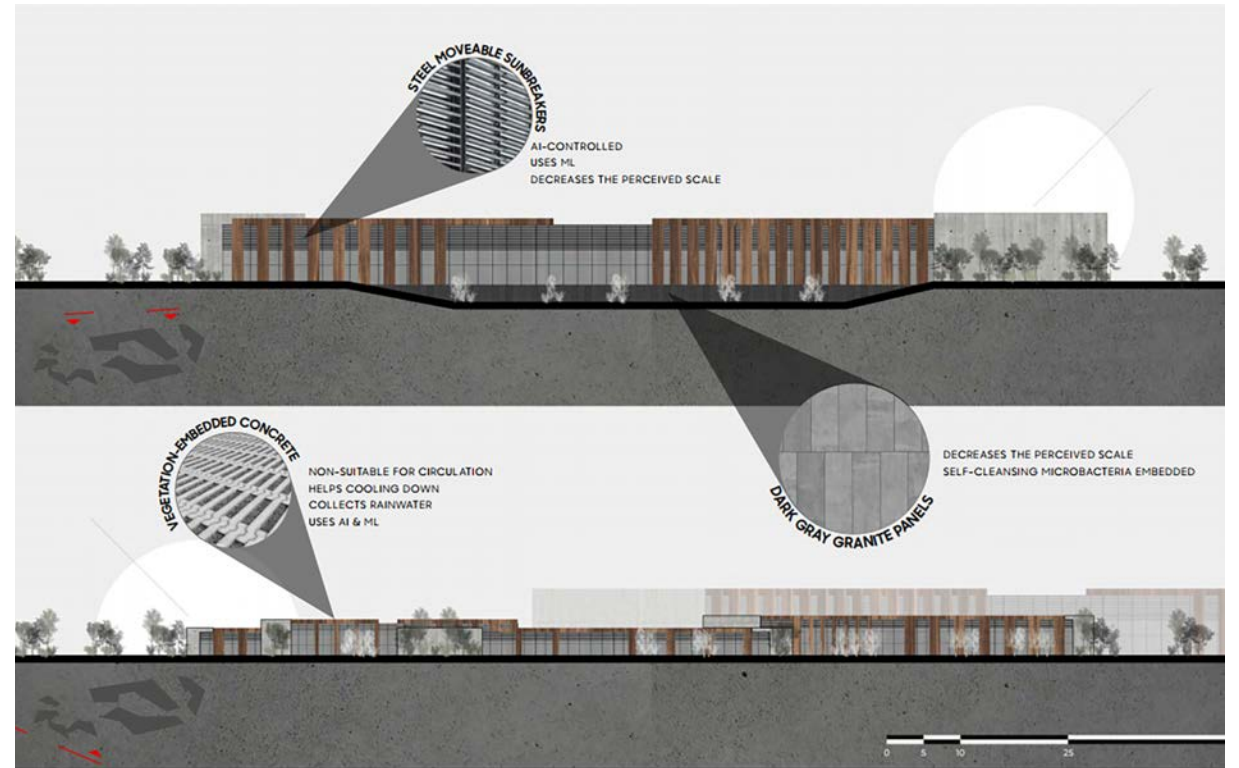
CONCEPT



SITE PLAN



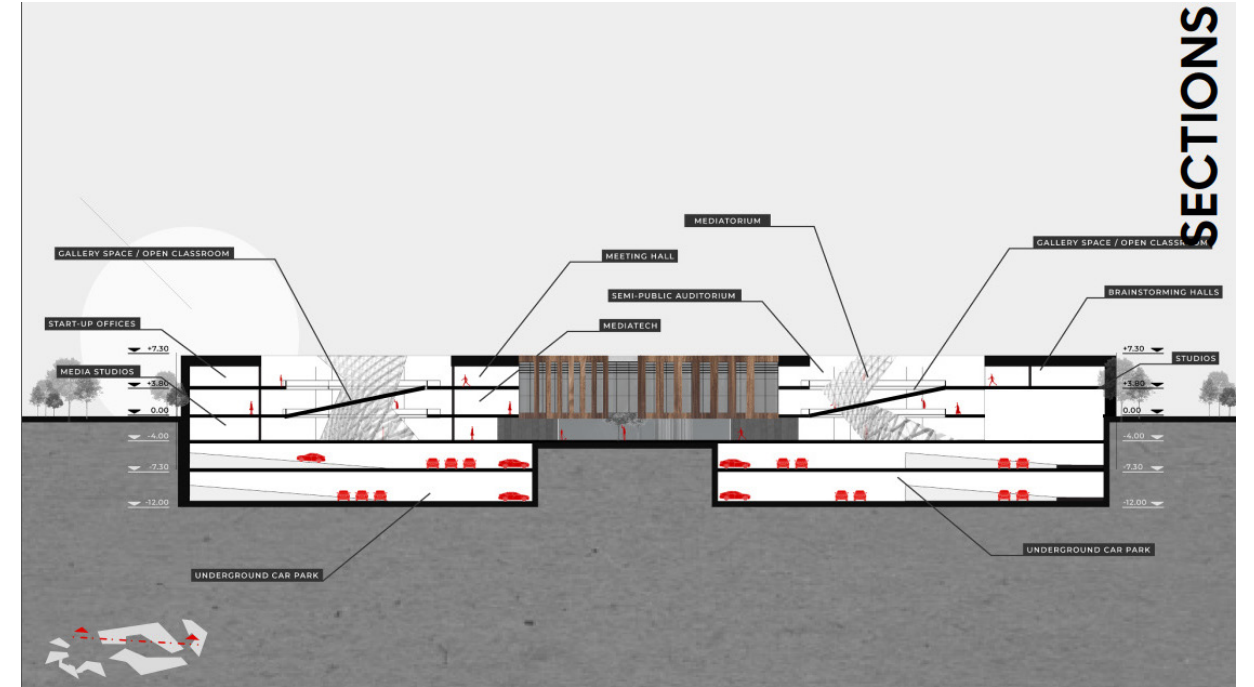
ELEVATIONS



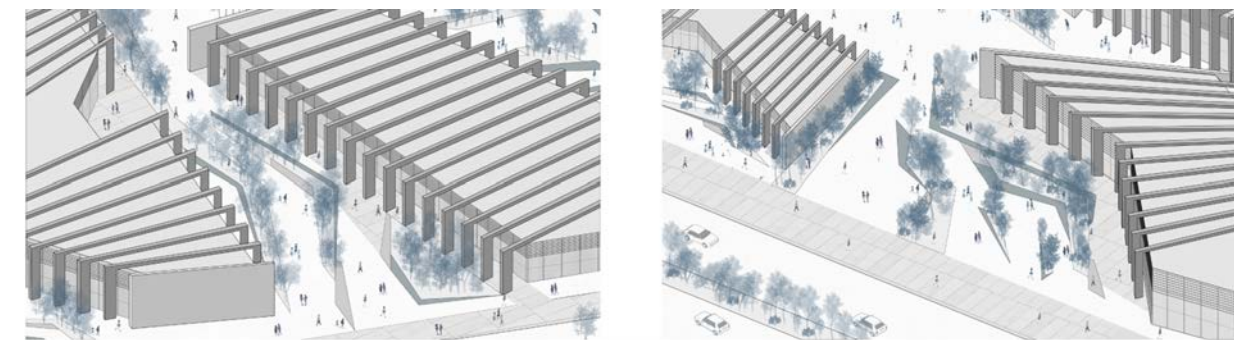
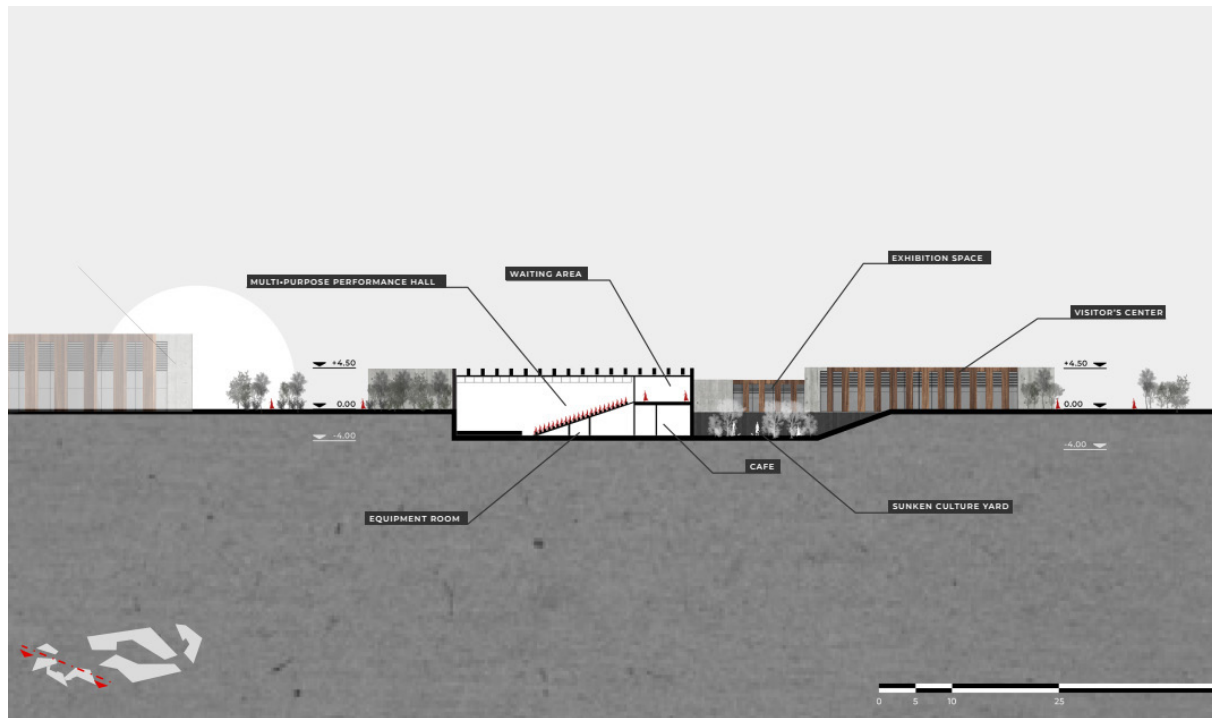
GROUND FLOOR PLAN



SECTIONS



SECTIONS



SECTIONS

DESIGN PROPOSALS



Exhibition Axis

The exhibition axis start from Sansa Kendra Museum of Le Corbusier and goes to the exhibition building in the site. The exhibition building carry the same characteristics with Sansa Kendra museum. The ramp, the elevated courtyard are reference to Le Corbusier's museum.



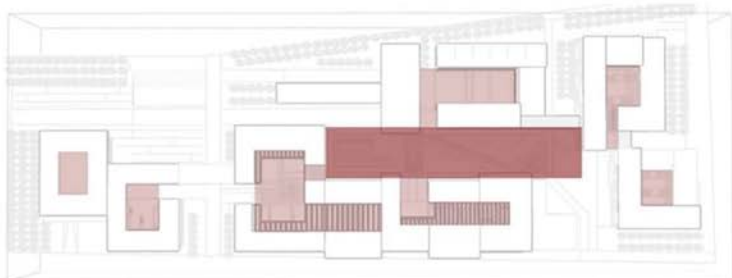
Accomodation Axis

In the accomodation units we take reference from the history of Indian dwelling plans. Where we see the openings with outdoor space is quite limited and we try to limited openings. The logic of the Stepwells also applied in the accomodation units.



Education and Production Axis

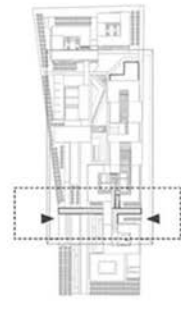
The education axis start from Divan Ballubhai high school and from the Design Institution of India and and defines the educational areas in the site. The aim is to provide continuous education backbone.



By creating a main huge courtyard in the middle of the project, we shape and organize all the surroundings according to it. While the huge courtyard act as a initiator, all the others are secondary courtyards with different and specific qualities.



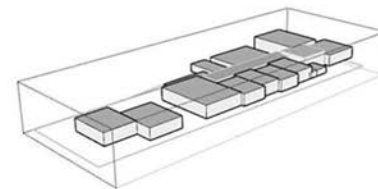
Underground Circulation



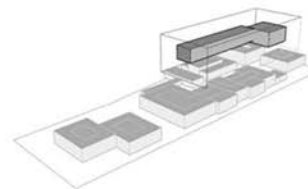
First Floor Circulation and Ramp



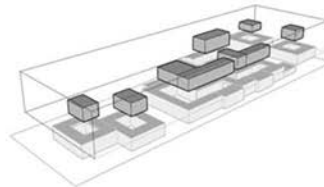
Ground Floor Circulation



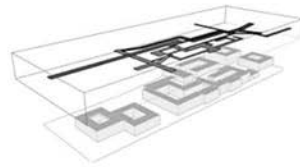
Step1. Arrangement of masses according to references



Step2. Extract the central mass, and create huge courtyard in center

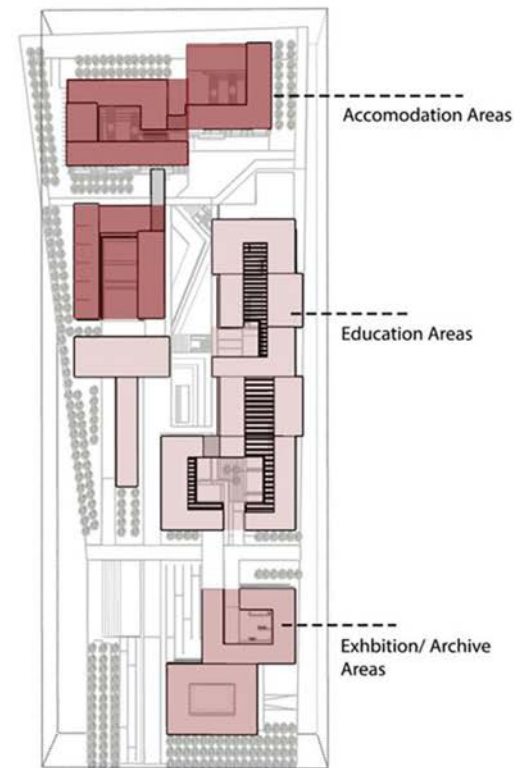


Step3. Extract the smaller masses, and connect them to central courtyard



Step4. Adding variety in Circulation

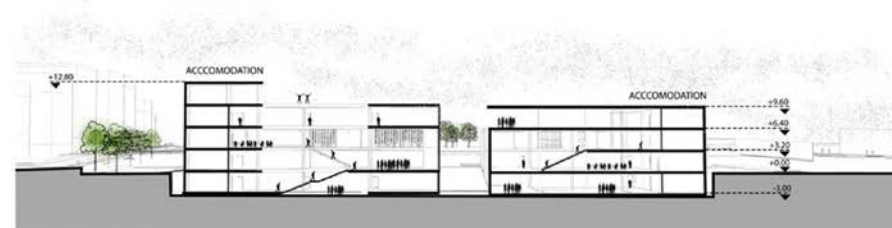
FUNCTIONS



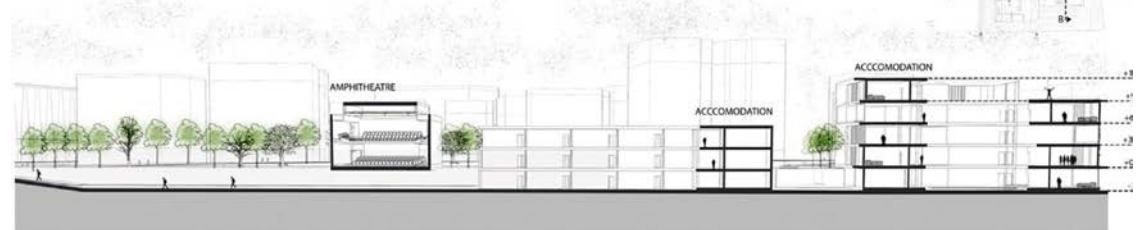
ACTIVE COURTYARDS

Courtyards act as continuation of interior spaces, and in case needed more spaces they can be used effectively. While the become active spaces, they are also creating visual connectivity between spaces.

1:200 SECTIONS

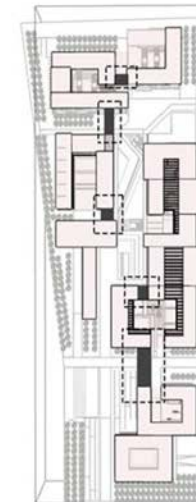


SECTIONA AA'



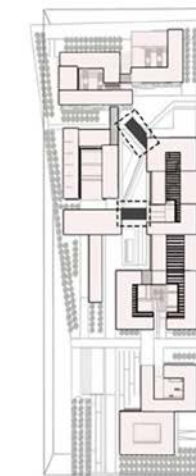
SECTIONA BB'

CONNECTIONS



BRIDGES

To increase the relation between buildings, and enhance the accessibility we create bridges between them. While bridges are larger in more public areas, they are smaller in private areas.

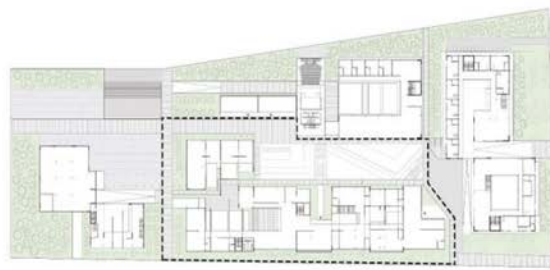


UNDERGROUND CIRCULATION

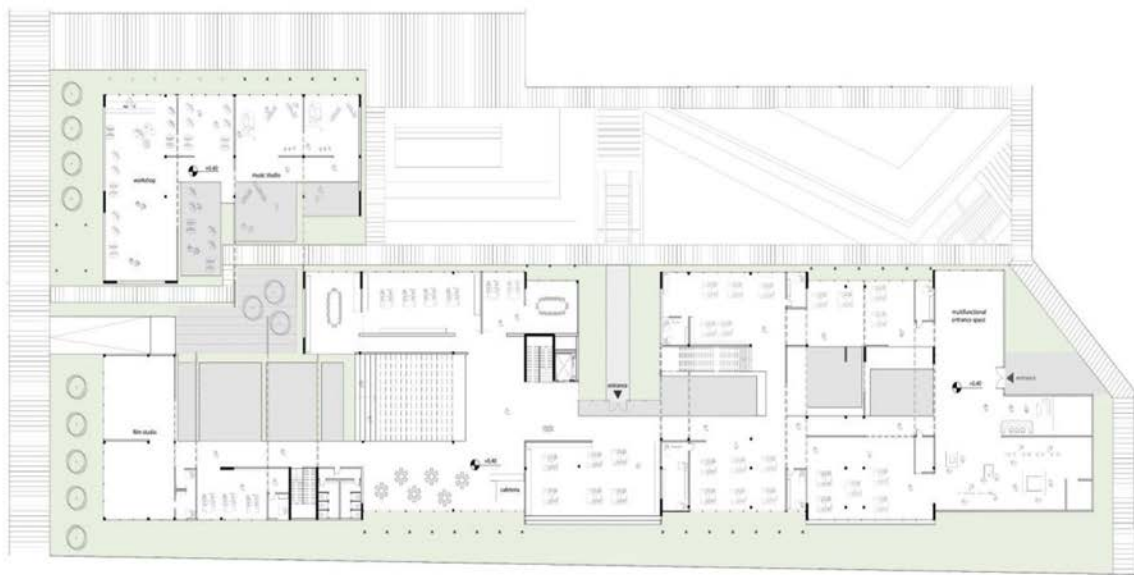
Below the the huge courtyard we crated some circulation cores to enhance the accessibility again. Circulation under the ground protects us from the climatic conditions of Ahmedabad.



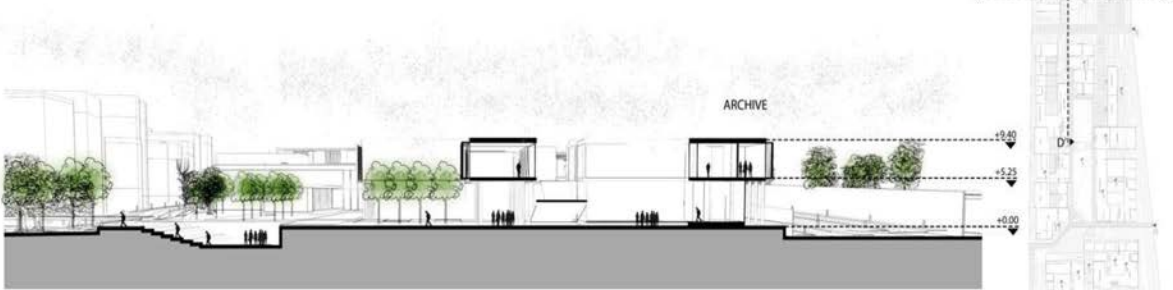
1:100 GROUND FLOOR PLANS



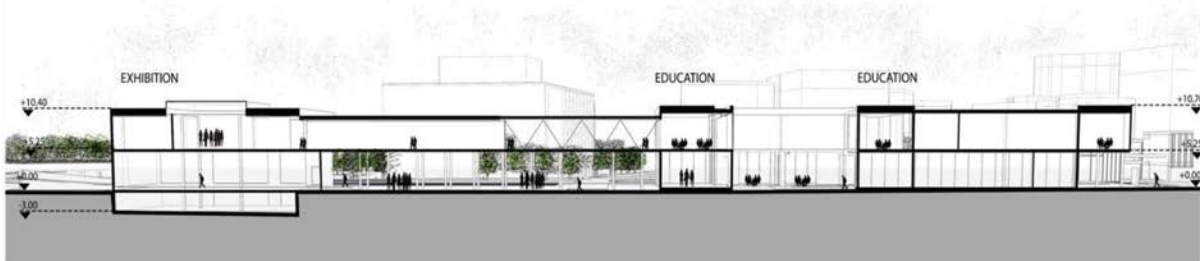
Ground Floor Plan of Education Plot



1:200 SECTIONS



SECTIONA CC'



SECTIONA DD'

PARTIAL SECTIONS



SECTION AA' 1/100

SECTION BB' 1/100

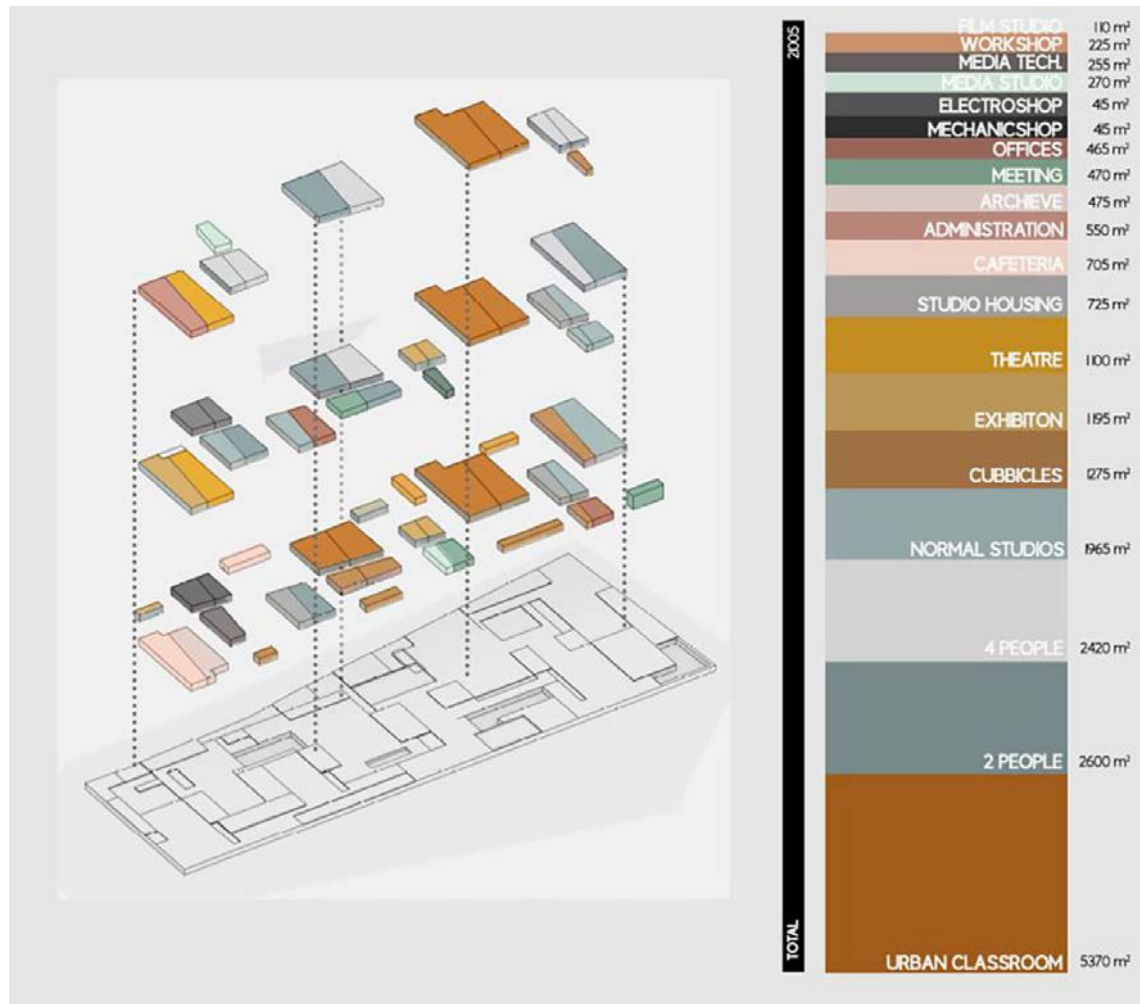


SECTION CC' 1/100

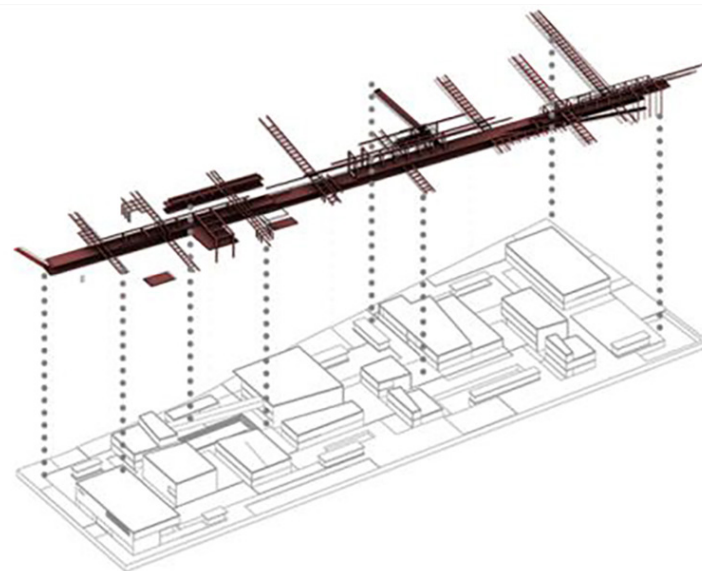
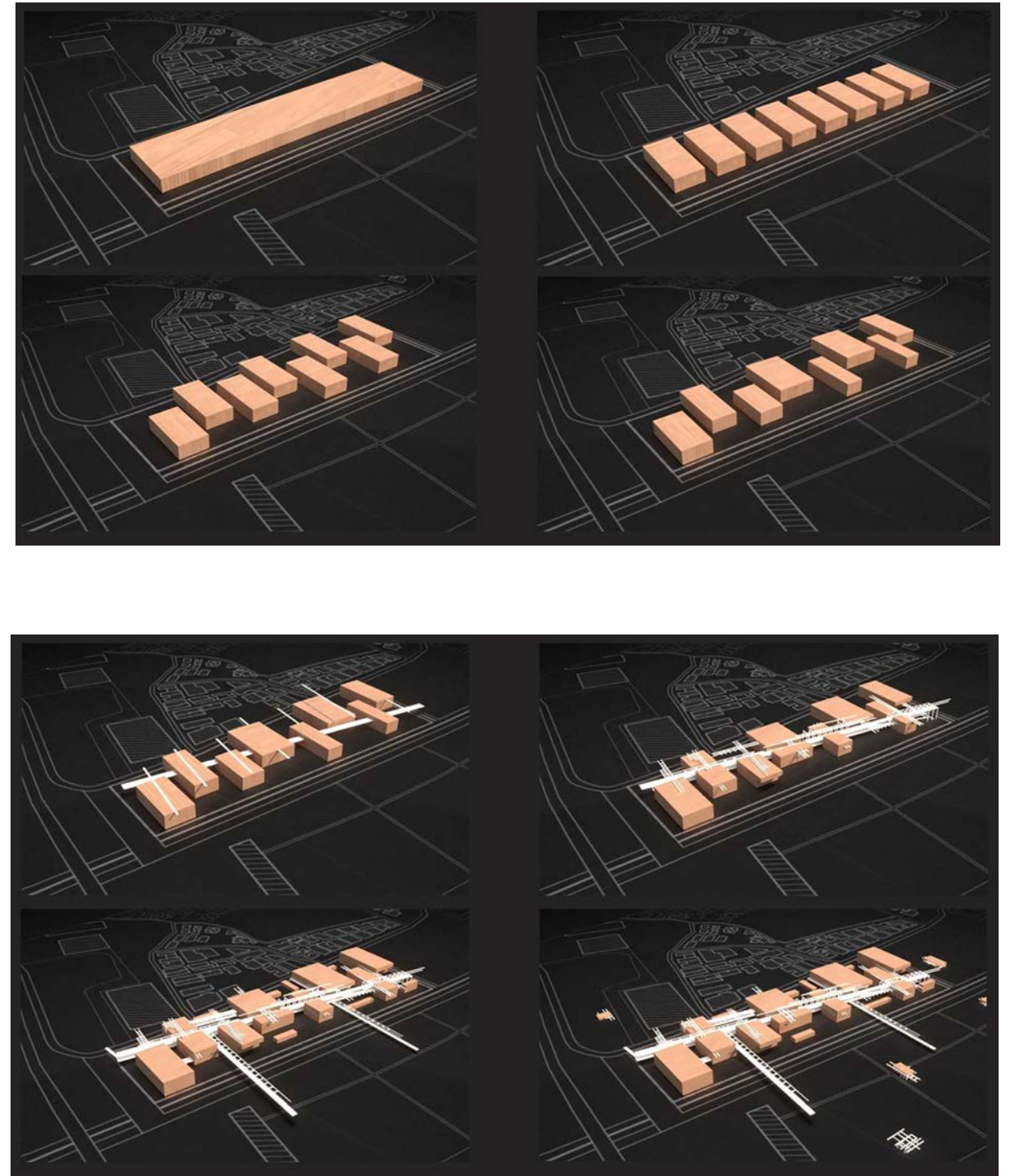


SECTION DD' 1/100





DESIGN STAGES

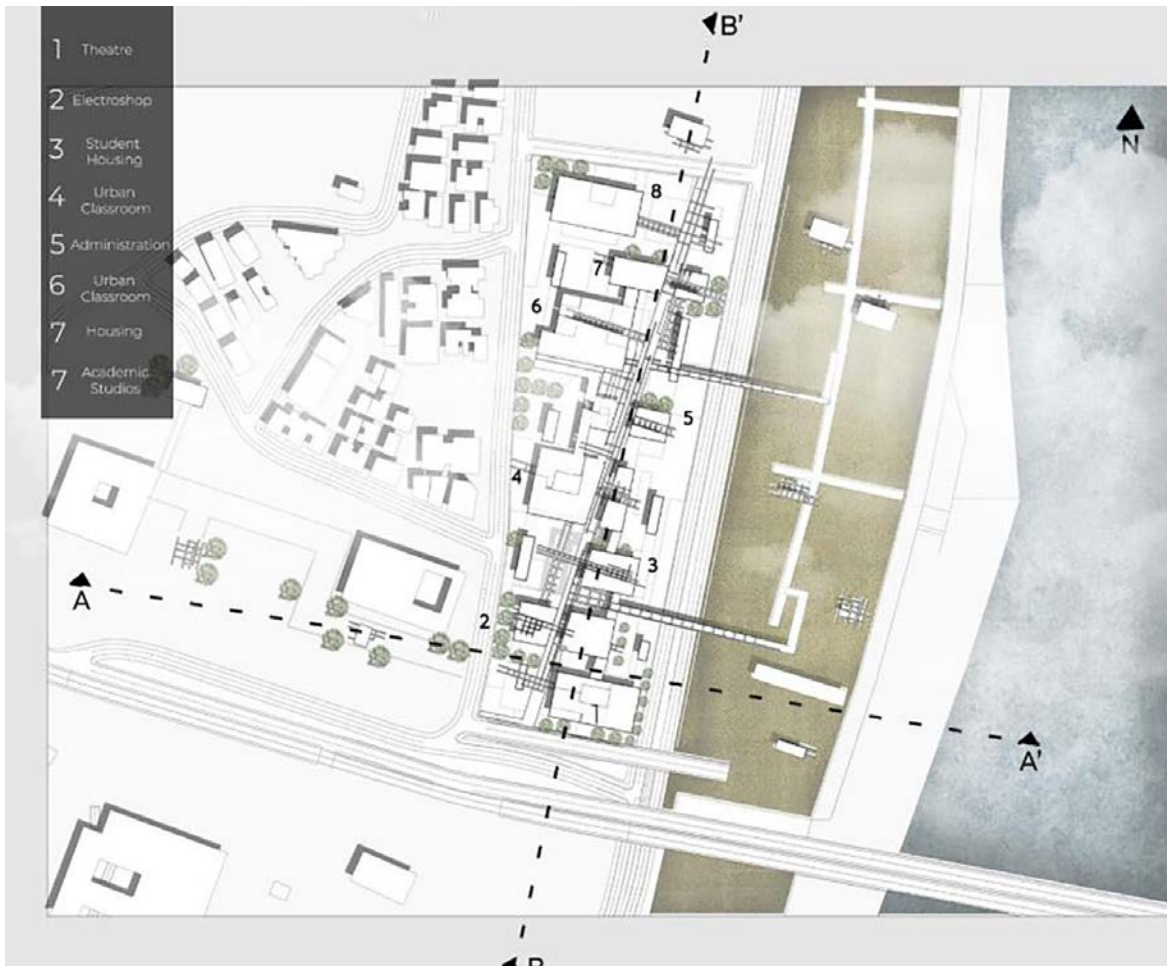


Rather than entitling specific areas simple uses, the spatial organization is regulated upon the **theory of Assamblage**.

The **Urban Classroom** is the key element of the Design Academy. It opens the cosed educational community to the street and enhances the **supercomplex university** idea.

The Urban Classroom will include specific terms such as, **literature, music, and poetry**. These terms already composes the intersection set of this multicultural community.

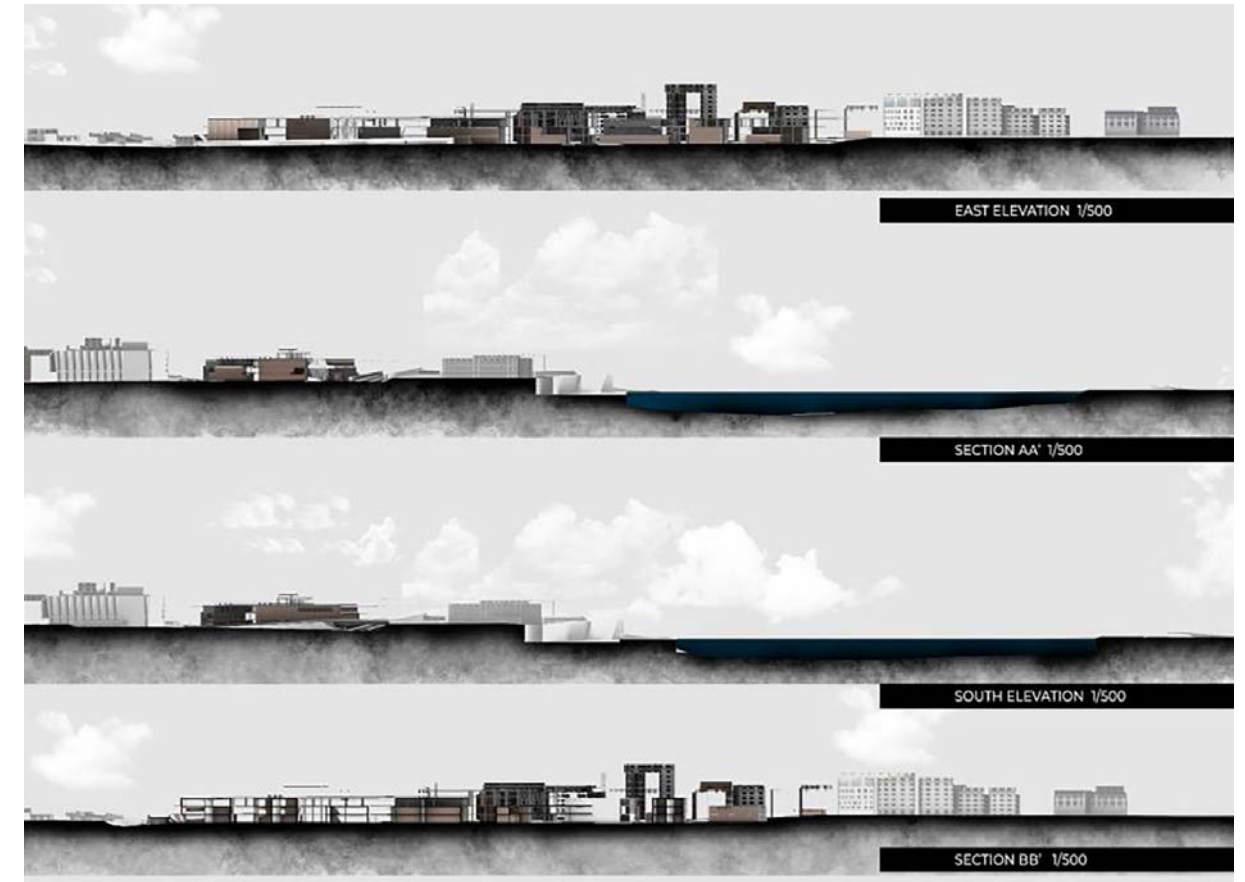
The living units are distributed to the whole site, so by spreading to the site the living units be acting as a **regulating element**.

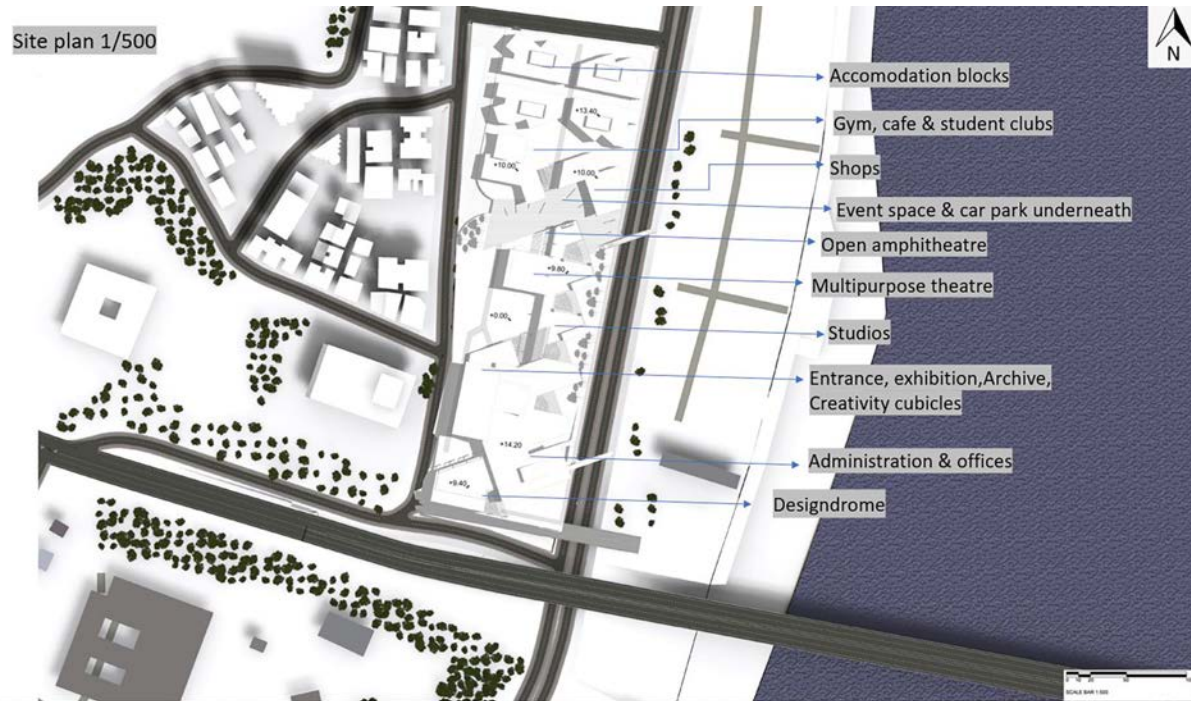
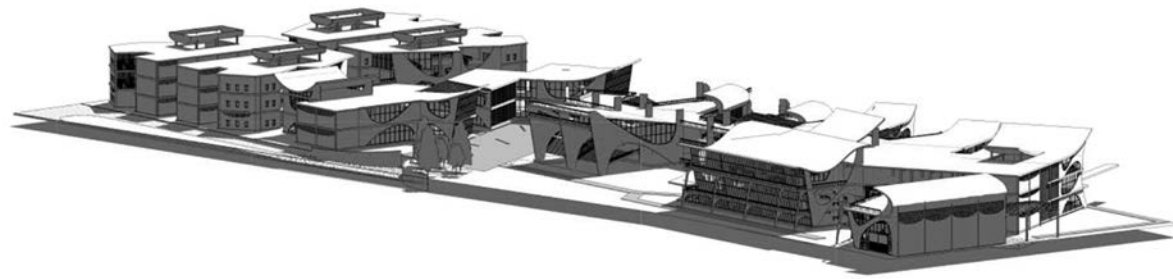


FLOOR PLANS



SECTIONS & ELEVATIONS





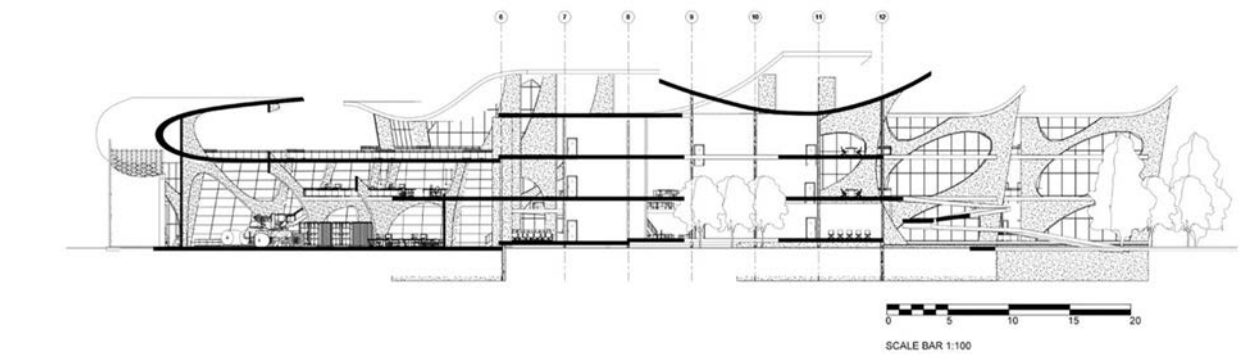
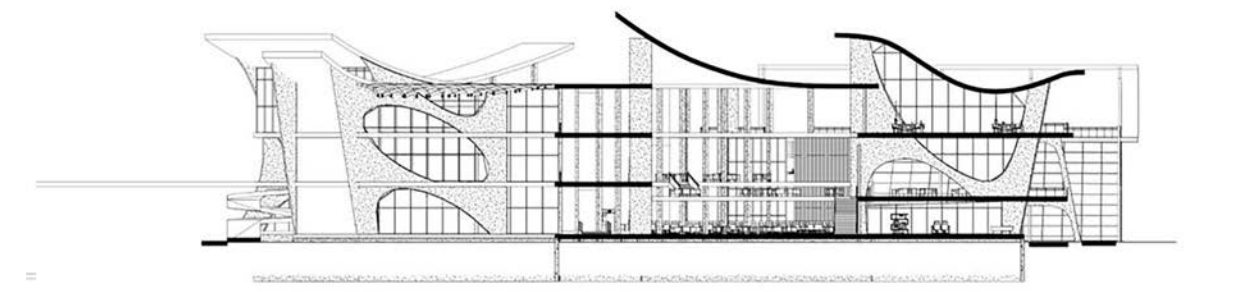
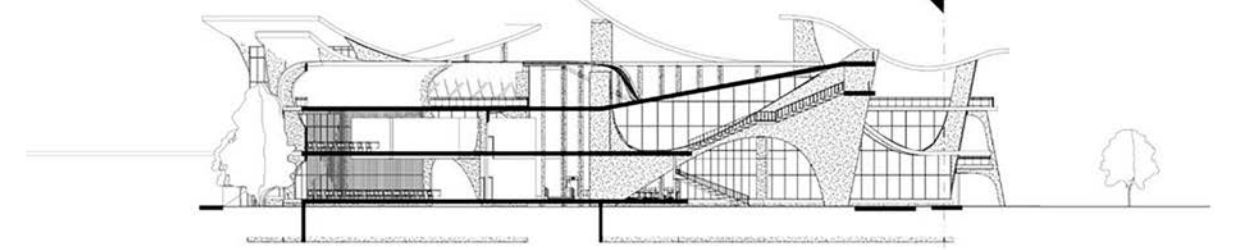
Ground floor 1/100



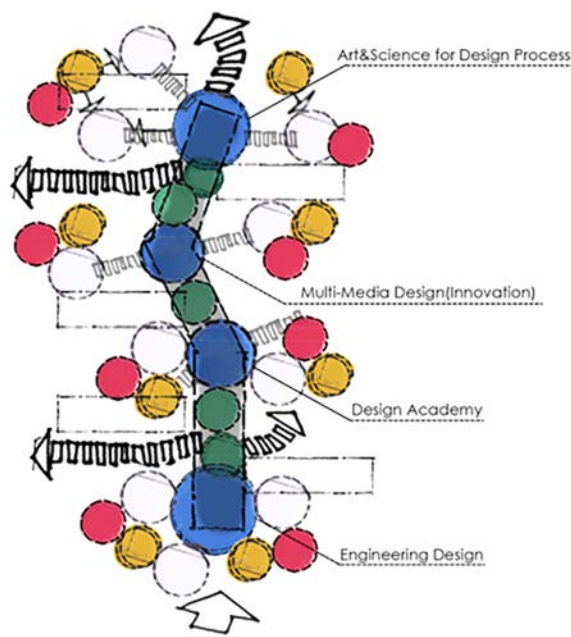
First floor 1/100



Second floor 1/100

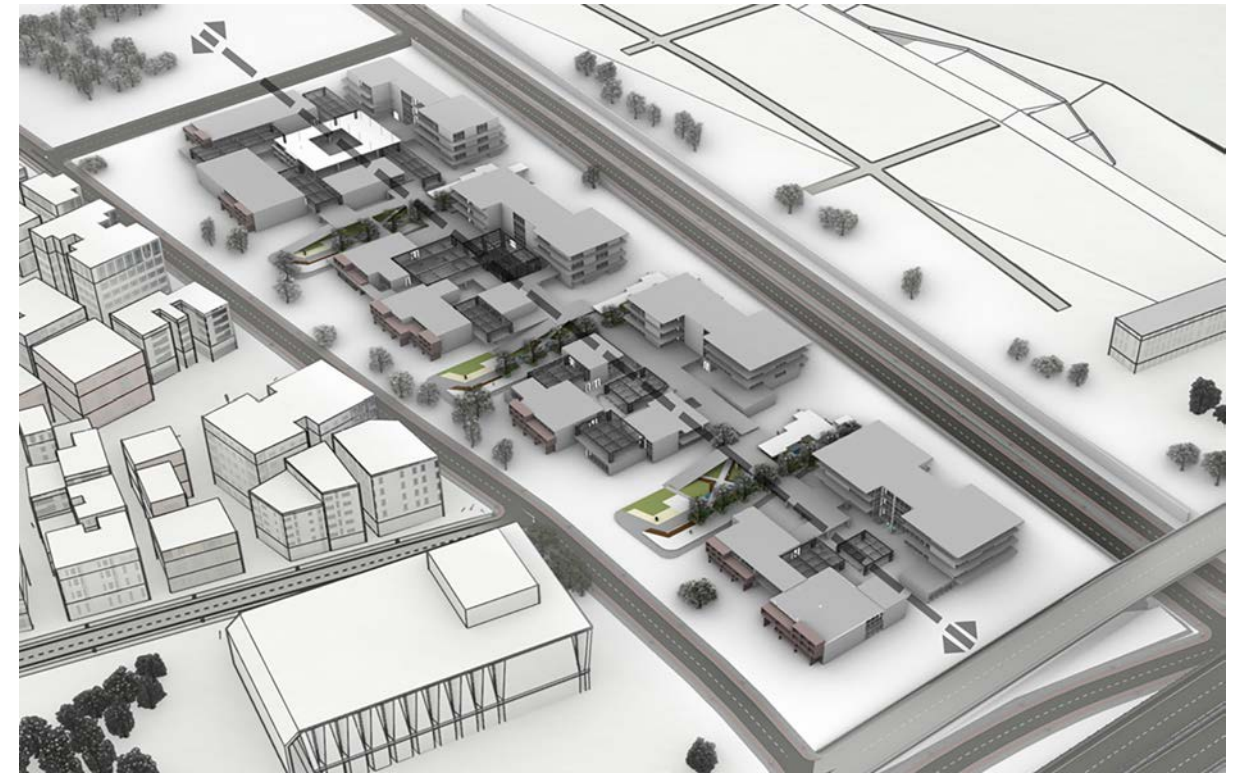


FUNCTIONAL DISTRIBUTION & PROGRAM

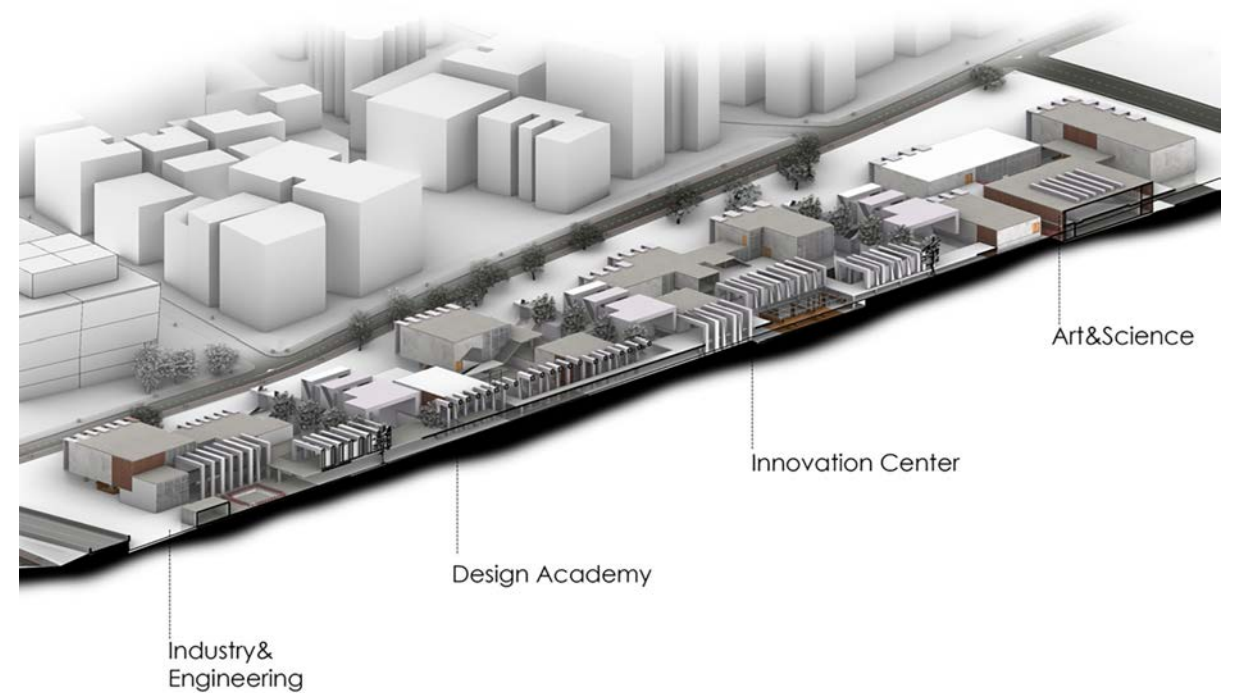
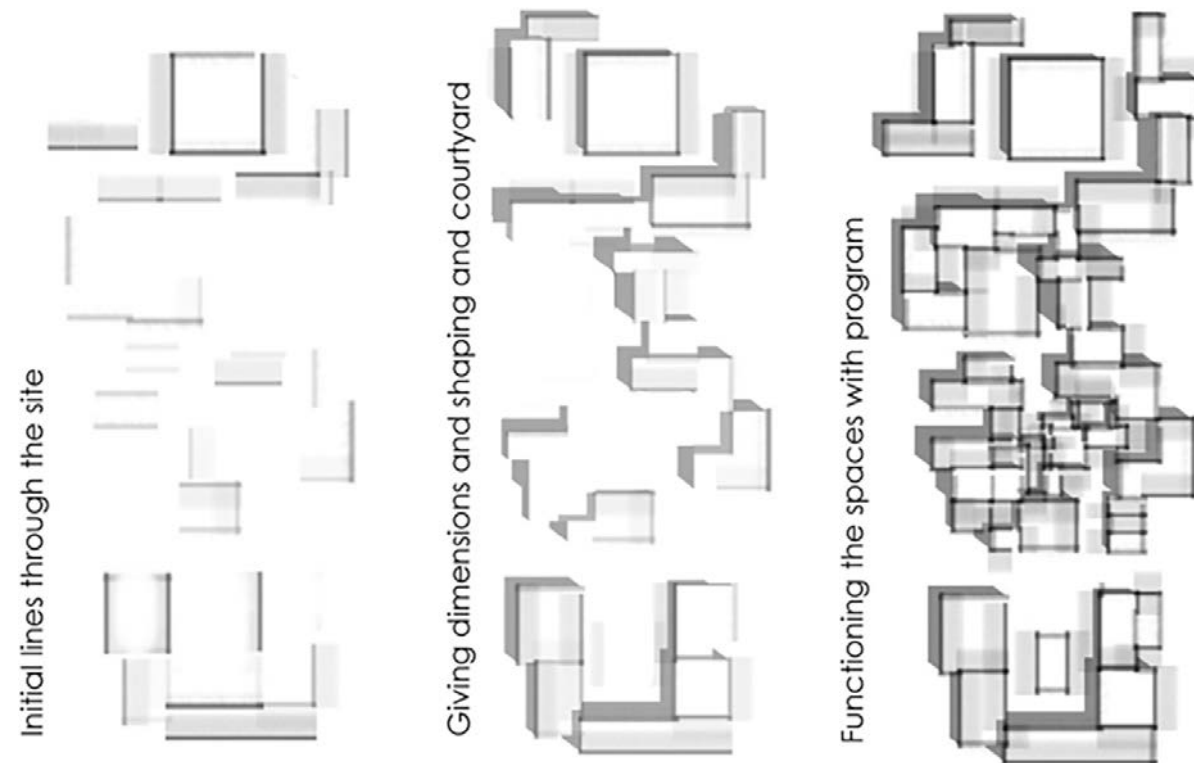


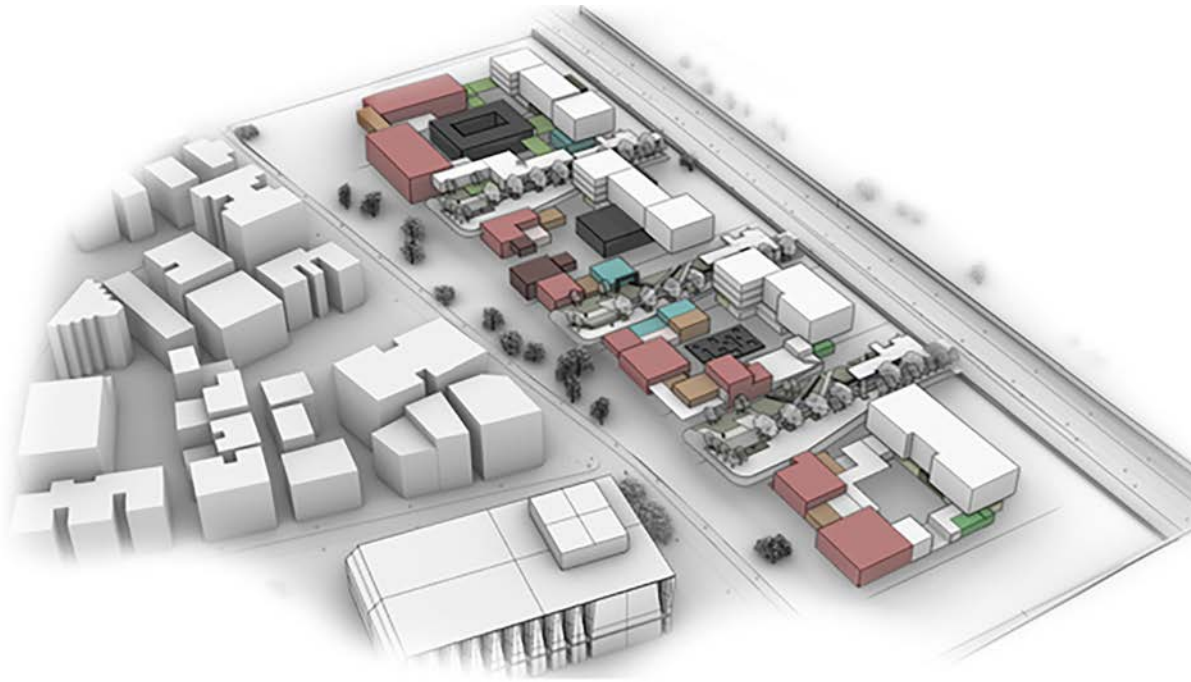
- Main Program Spaces (Crane, Exhibition etc.)
- Transition Program Spaces
- Studios-Media, Film, Music
- Multi purpose Spaces
- Academic Staff halls, cubicles + common working

The program is mainly concreted as a slinear workflow of design academia and innovation activity so still creating possibility for different types of design process for industry in the future manner, this identification of the design programs based on the common spaces that included in the given program context. Education progress differentiated through the industry that will be significant role in the future. The program mainly cored at big spaces.



DEVELOPMENT OF SPACES





Section BB'



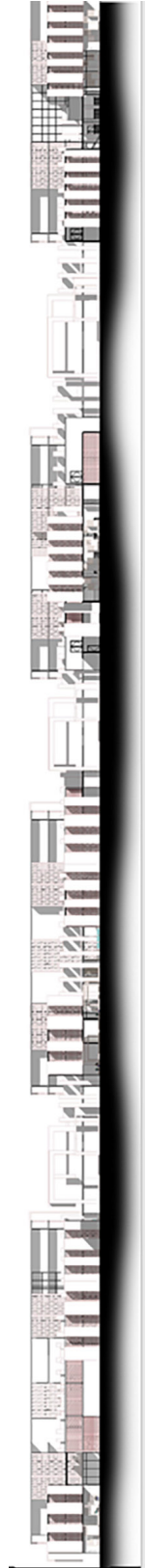
Section CC'



Section DD'



Section EE'



Arch 401 Architectural Design V

Group3: Zeynep Mennan + Ezgi İşbilen + Orçun Sena Saraçoğlu + Hüseyin Polat

Envisioning A Model Of Urban Settlement In The Post-Anthropocene Projections In West Ankara

Mega events like Olympic Games, World Exhibitions and International Fairs are short-term high-profile events acting as facilitators for urban change. The 401 Architectural Design Studio engaged in a discussion of how a post-Anthropocene context does and should affect urban design approaches and paradigms and operated with the concept of 'neighborhood' as the smallest, local, self-sustainable unit of contemporary urban life. We concentrated to the west of Ankara, where a number of disjointed housing settlements exist. The project consisted of locating and targeting key areas and producing creative scenarios and programs for connecting and networking selected settlements, for the formation of an ecologically and socially sustainable neighborhood and a significant social and urban transformation. We developed this project along different modules, each topic studied with respect to resilient solutions to climate change, for about 2-3 weeks.

Modules:

Analysis and Interpretations: The Urban Scenario

A comprehensive analysis of West of Ankara for scientifically grounded future projections, site selection, and development of an integrated urban scenario.

Commons

Concept of commons, new cultures of living beyond the customary systems of private ownership and public services and the management of existing and proposed resources.

Transportation, Infrastructure and Landscape

Analysis of contemporary approaches to transportation and infrastructure for sustainable neighborhoods, transforming and adapting selected tools, systems and measures. Developing transformation systems and landscape strategies in line with the urban scenario and the topographic, climatic and social context of the area.

Post-Antroposen Çağında Kentsel Yerleşimi Düşünmek Batı Ankara Üzerine İzdüşümler

401 Mimari Tasarım Stüdyosu, Post-Antroposen bağlamının kentsel tasarım yaklaşımlarını ve paradigmasını nasıl etkilediği ve etkilemesi gerektiği üzerine bir tartışma yürüttü, ve çağdaş kentsel yaşamın en küçük, yerel, kendi kendine sürdürülebilir birimi olarak 'mahalle' kavramı üzerinde çalıştı. Stüdyo, birbirinden kopuk konut yerleşimlerinin bulunduğu Ankara'nın batı bölgesine yoğunlaştı. Stüdyoda üretilen projeler, ekolojik ve sosyal olarak sürdürülebilir bir mahallenin oluşumu ve bununla birlikte sosyal ve kentsel bir dönüşüm için; kilit alanların belirlenmesi ve hedef alınması, ve ardından seçilen yerleşimleri birbirine bağlamak ve bir ağ oluşturmak için yaratıcı senaryolar ve programların üretilmesi üzerinden şekillendi. Projeler, her biri 2-3 hafta boyunca süren, iklim değişikliğine dayanıklılık ile ilgili çözümlerin gözetildiği farklı modüller üzerinden geliştirildi.

Modüller:

Analiz ve Yorumlamalar: Kentsel Senaryo

Geleceğe yönelik bilimsel temelli izdüşümler, yer seçimi ve entegre bir kentsel senaryonun geliştirilmesi için Batı Ankara'nın kapsamlı bir analizinin yapılması.

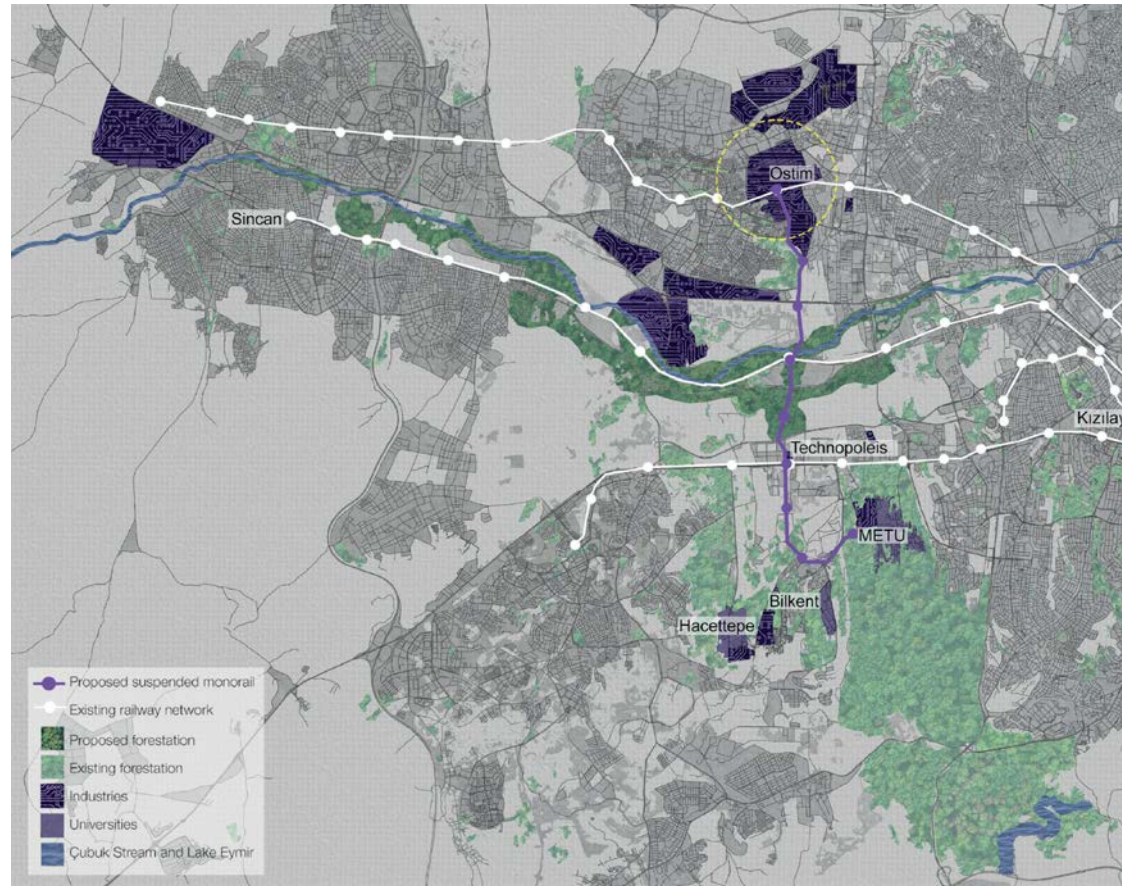
Müşterekler

Müşterekler kavramı, geleneksel özel mülkiyet ve kamu hizmetleri sistemlerinin ötesinde yeni yaşam kültürleri, ve mevcut ve önerilen kaynakların yönetimi.

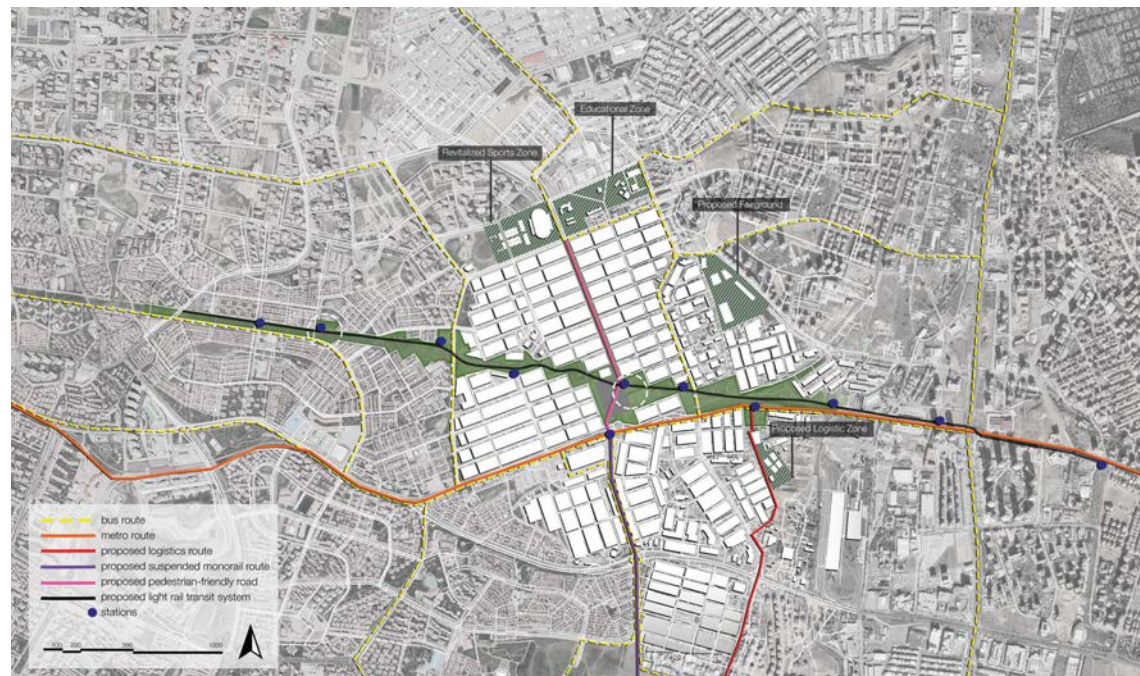
Ulaşım, Altyapı ve Peyzaj

Sürdürülebilir mahalleler için ulaşım ve altyapıya yönelik çağdaş yaklaşımların analizi, seçilen araçların, sistemlerin ve önlemlerin dönüştürülmesi ve uyarlanması. Kentsel senaryoya ve bölgenin topografik, iklimsel ve sosyal bağlamına uygun dönüşüm sistemleri ve peyzaj stratejileri geliştirilmesi.



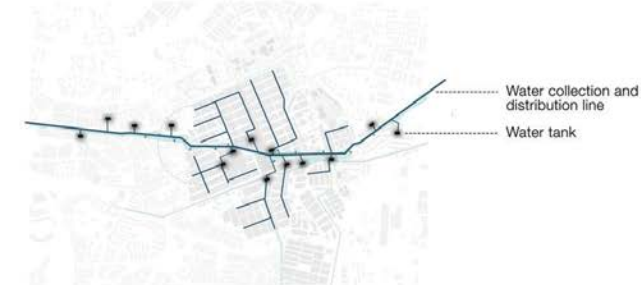


URBAN SCENARIO



infrastructure

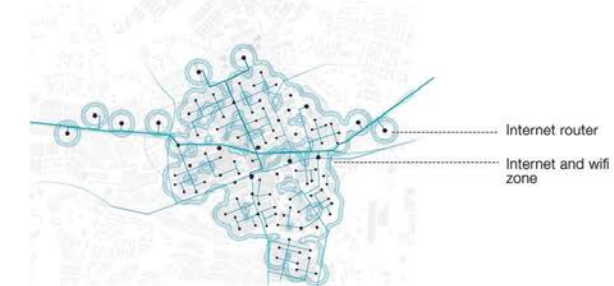
water collection system



solar-powered electrical system

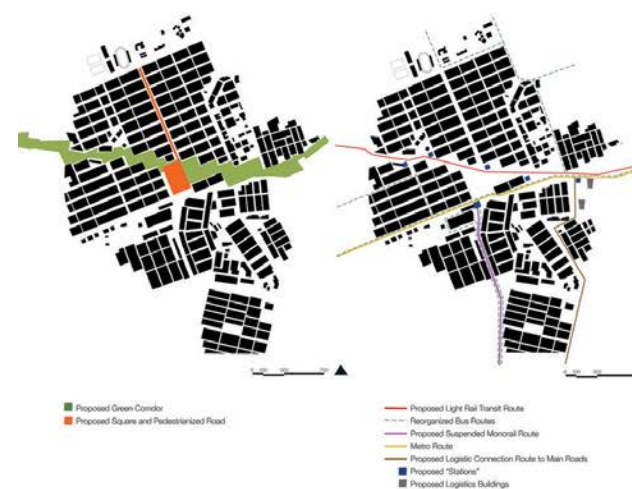


internet network



pedestrianized zones

transportation



the concept

Global issues such as climate change, carbon emission, global warming, water source reduction, and overpopulation in big cities are deeply affecting Ankara. Air-pollution increases in dense city centers, while many potential areas are overlooked. This project revives some of these areas by connecting them along two axes, **an ecology axis and an innovation axis.**

The ecological axis connects Sincan and Atatürk Forest Farm. It creates a forested **green buffer zone** between upper and lower parts of this area. It comprises a natural landscape and an interaction zone in the center, which contains various sociocultural activities for citizens.

The technological axis perpendicularly cuts through this center and connects Organized Industrial Zones and Technopolis areas of several universities in the south with **electric powered public transport.** This technology axis creates a flow of information and benefits both the education and production of **modern technology.**

Using recyclable materials and finding ways to operate with renewable energies, the project devises **eco-friendly** architectural components. The eco-friendly infrastructure provides a **pedestrianized corridor** that creates recreational zones along its course, around the existing built environment.

Techneco helps citizens and visitors get to know the designed ecological landscape, technology axis, and the multifunctional center zone. The **multilayered** nature of the project contributes to creation of a new lifestyle for citizens and provision of sustainable solutions to the global and local problems Ankara is facing.



The entrances to the green belt is defined by units of **urban plug-ins** that will cater the visitors' needs such as food, drinks and first aid; also create a socialization space.

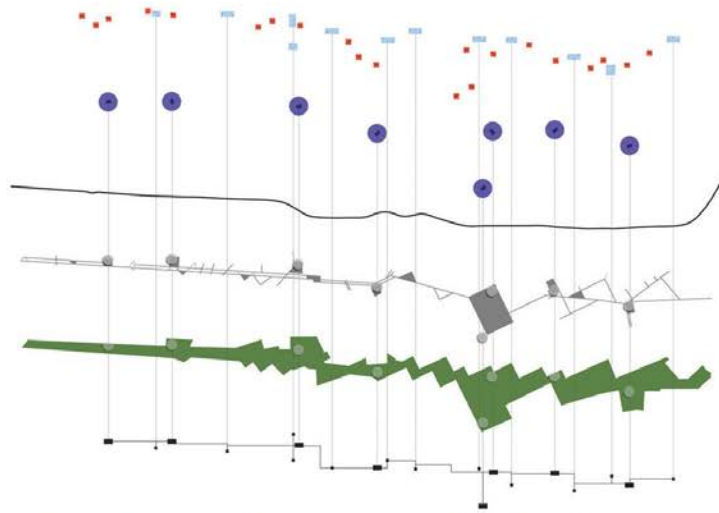


Neighbourhood recreational zone is utilized as **skateboarding parks** to attract users from the closeby neighbourhoods.

PROGRAM & PROTOCOLS

multi-layering

- Urban plug-ins**
Urban units that are connected to infrastructures
- Stations**
Structures with common activities that operate eco-friendly
- Lightrail Transit**
Provides transportation through the site
- Hard surfaces**
Provides open spaces for people activity
- Soft surfaces**
Provides open spaces for both people and natural life
- Infrastructure**
Caters users' needs with renewable energy sources



stations & protocol

■ Civil Servant ■ Industry Employee
■ Unemployed
■ Pre-School ■ Secondary Education
■ Primary School ■ Higher Education
■ Children ■ Adult
■ Teenage ■ Elderly

- Coworking ateliers, research units, training workshops, offices
- Costudy areas, library, workshops, ateliers, research programs, events & exhibitions
- Commercial areas, clinics, transportation stops, open & closed areas, attraction points

■ Rainwater collection
■ Ventilation units
■ Solar energy usage

zoom-in plans + sections

landscaping protocols



Light rail transit stop, bicycle and scooter racks are placed in front of the stations to provide efficient east-west transportation.



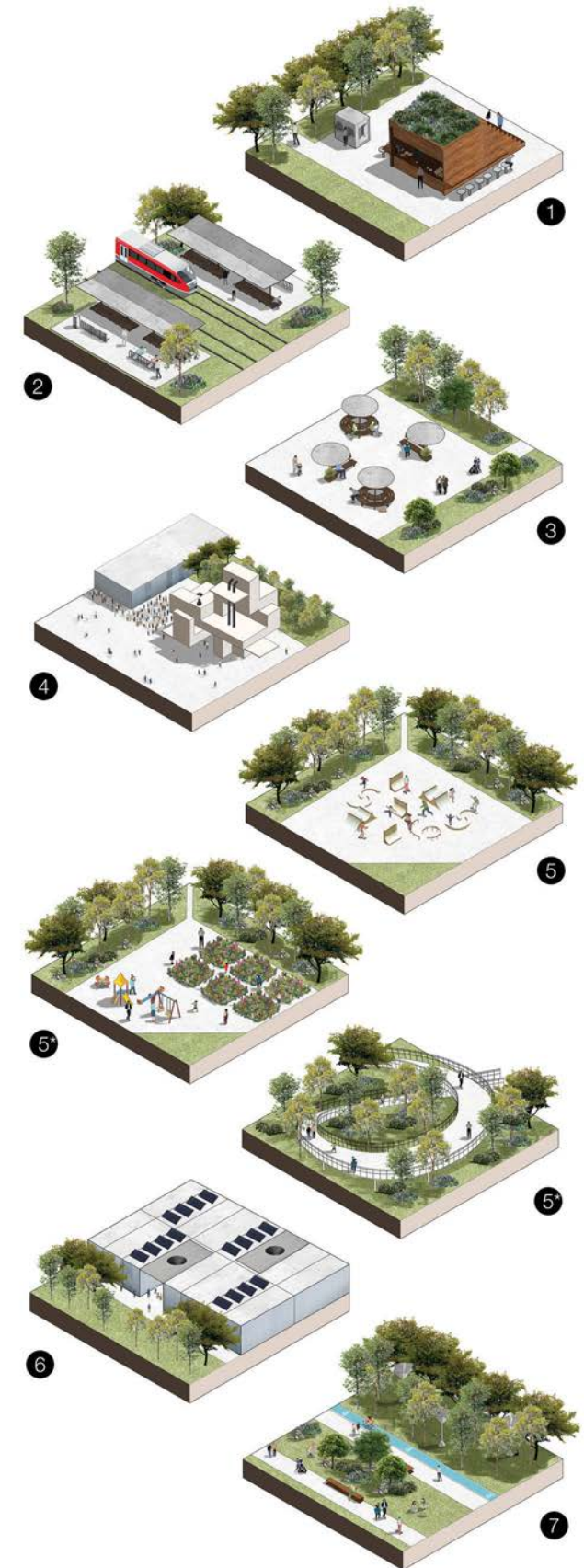
The stations are placed on the intersection points of vertical axes and the green belt, to enable the interaction between citizens, visitors and industrial workers.



Neighbourhood recreational zone is utilized as endemic flower gardens and child playgrounds to attract citizens of all ages.



The empty spots between industrial units are utilized as coworking ateliers that both workers and researchers work together and interact. The units also use renewable energy and rainwater source to operate, with solar panels and rainwater collection system.



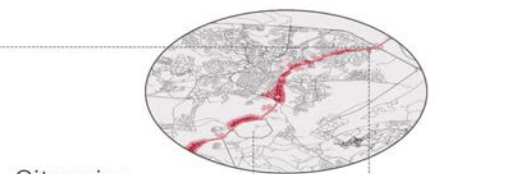
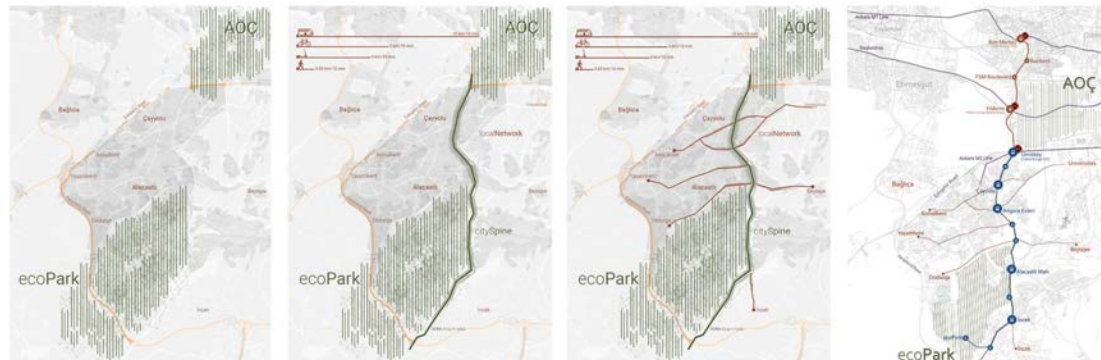
URBAN SPINE

URBAN SCENARIO



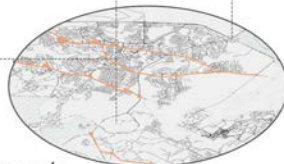
While we are on the verge of the 'zero day', humankind finally started to take action against global warming. The neglectful policies of governments are being criticized and protested at a global scale, forcing Turkey to sign the Paris Agreement and enforce its articles. In this project, southwest Ankara has been chosen as a pilot settlement to transform the face of Ankara in the wake of such developments. Many reforms are now changing the life we used to know, to make people access to their environmental rights, increasing resources to provide a sustainable life for the totality of the inhabitants of territories, from people to animals, and claiming and creating an inclusive city.

PROPOSAL



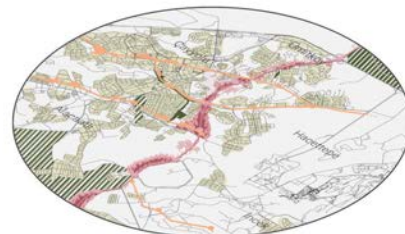
Cityspine

A social/transportational spine is created on an existed boulevard in order to increase liveliness and accessibility of the area. Spine includes many social activities changing through its spread.

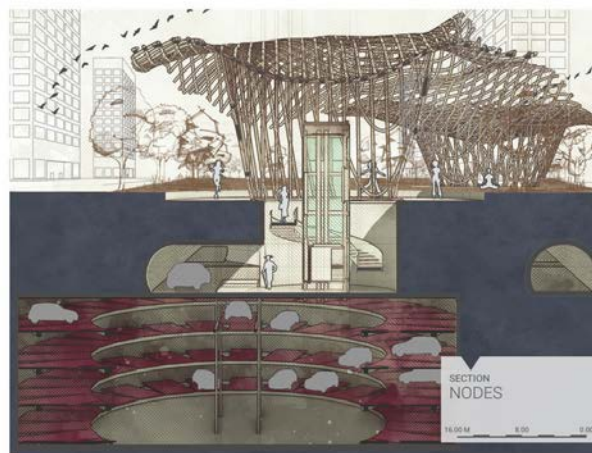


Local Network

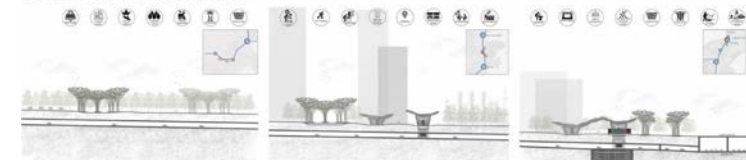
Social facilities are brought to the area using mobile/ temporary buildings. Such as; social organization places, shops, cafes, clubs and so on...



CITYSPINE: URBAN FUNCTIONS



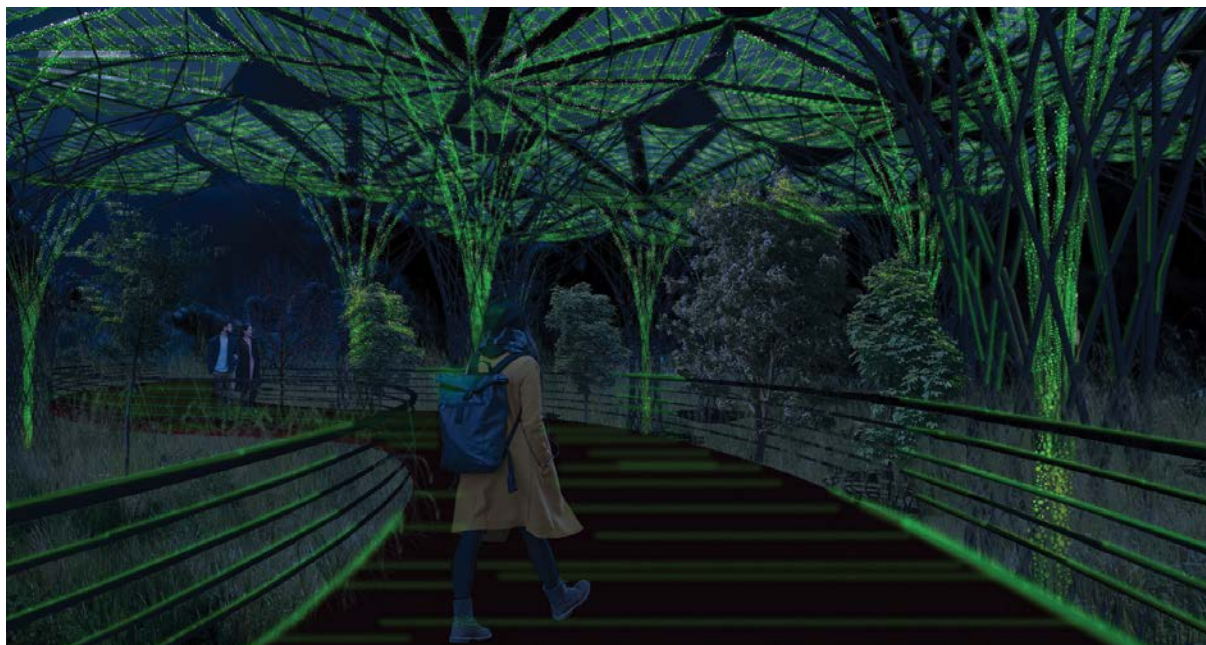
LONGITUDINAL SECTIONS



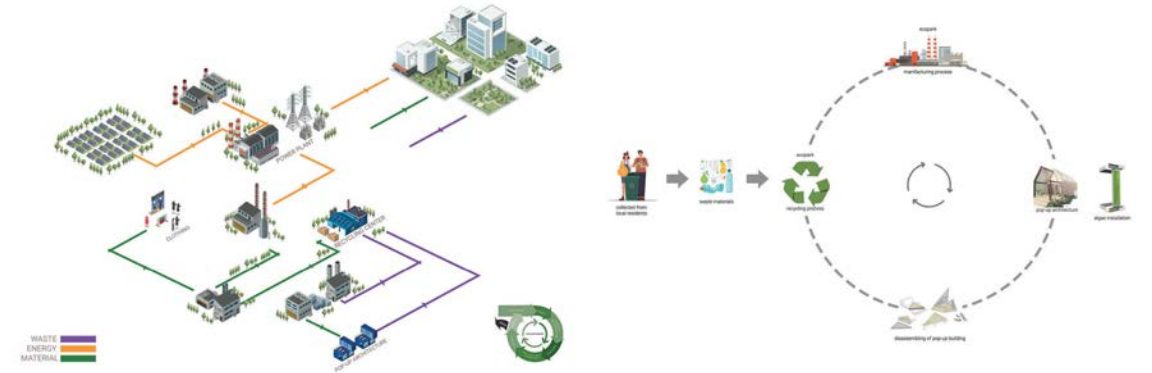
LOCALNETWORK: NEIGHBOURHOOD ORGANIZATIONS



CITYSPINE: ALGAE CANOPY



CITYSPINE: ECOPARK



Arch 402 Architectural Design VI

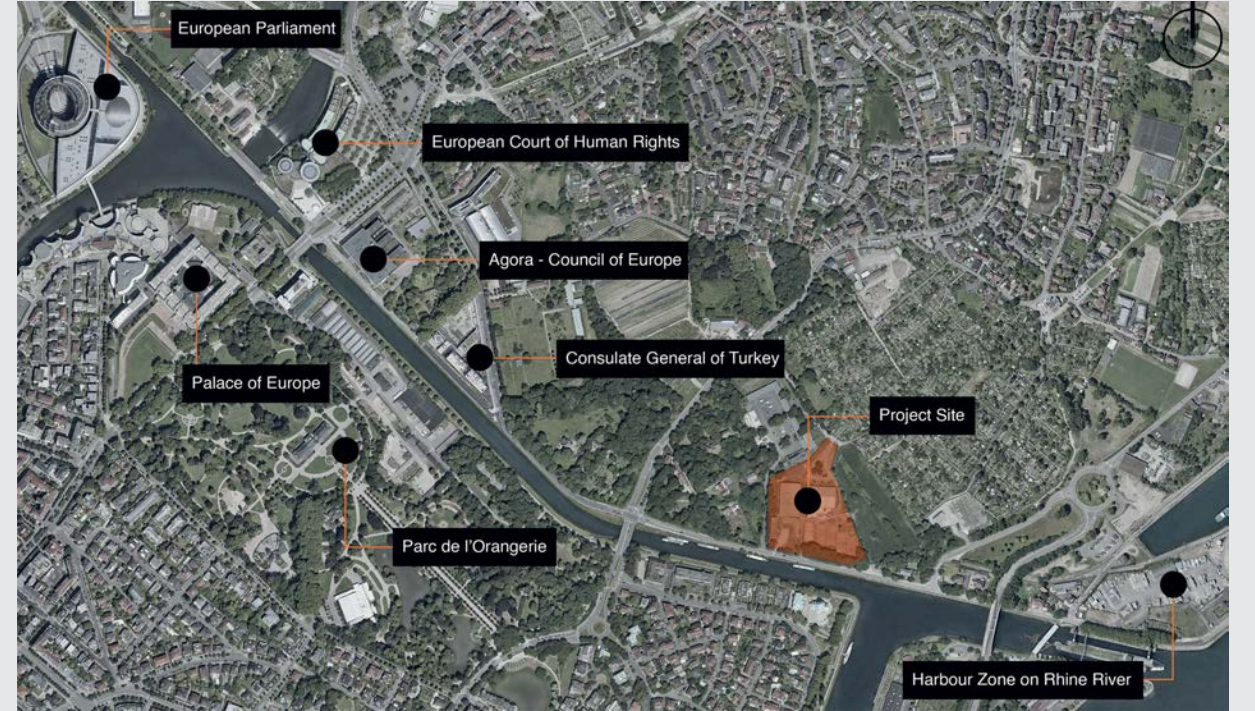
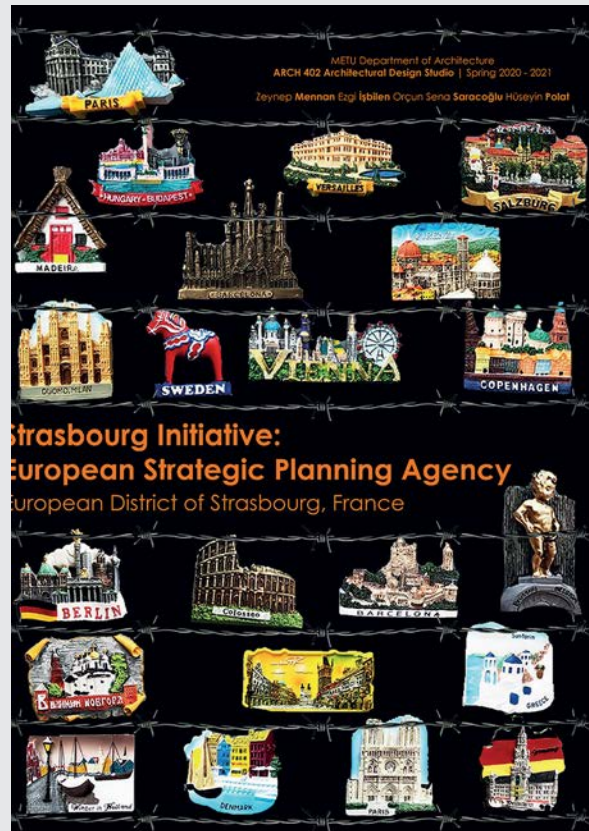
Group3: Zeynep Mennan + Ezgi İşbilen + Orçun Sena Saraçoğlu + Hüseyin Polat

Strasbourg Initiative: European Strategic Planning Agency

The 402 Architectural Design Studio studied a think-tank architectural program within the European District of Strasbourg, the seat of European institutions such as the Council of Europe, its European Court of Human Rights and the European Parliament of the European Union. Students' interpretations and contextualization of the site were therefore expected to be coherent and compatible with the political, social, cultural, urban and natural ecologies envisioned at the location. The projects took into consideration the discourse of the post-anthropocene studied in the previous semester, as well as the pandemic condition as it affects present day and future architecture (more outdoor space opportunities, good ventilation, etc.). The program articulates three "impact hubs", the research issues of which were defined by students, such as Climate-Planetary emergency, Immigration- Civilization beyond nations. Students were also expected to conceive a 1000 m2 addition to the program independently.

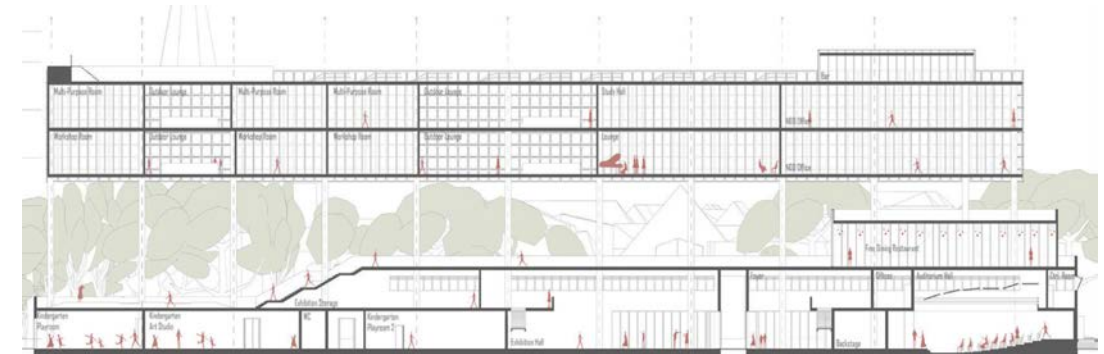
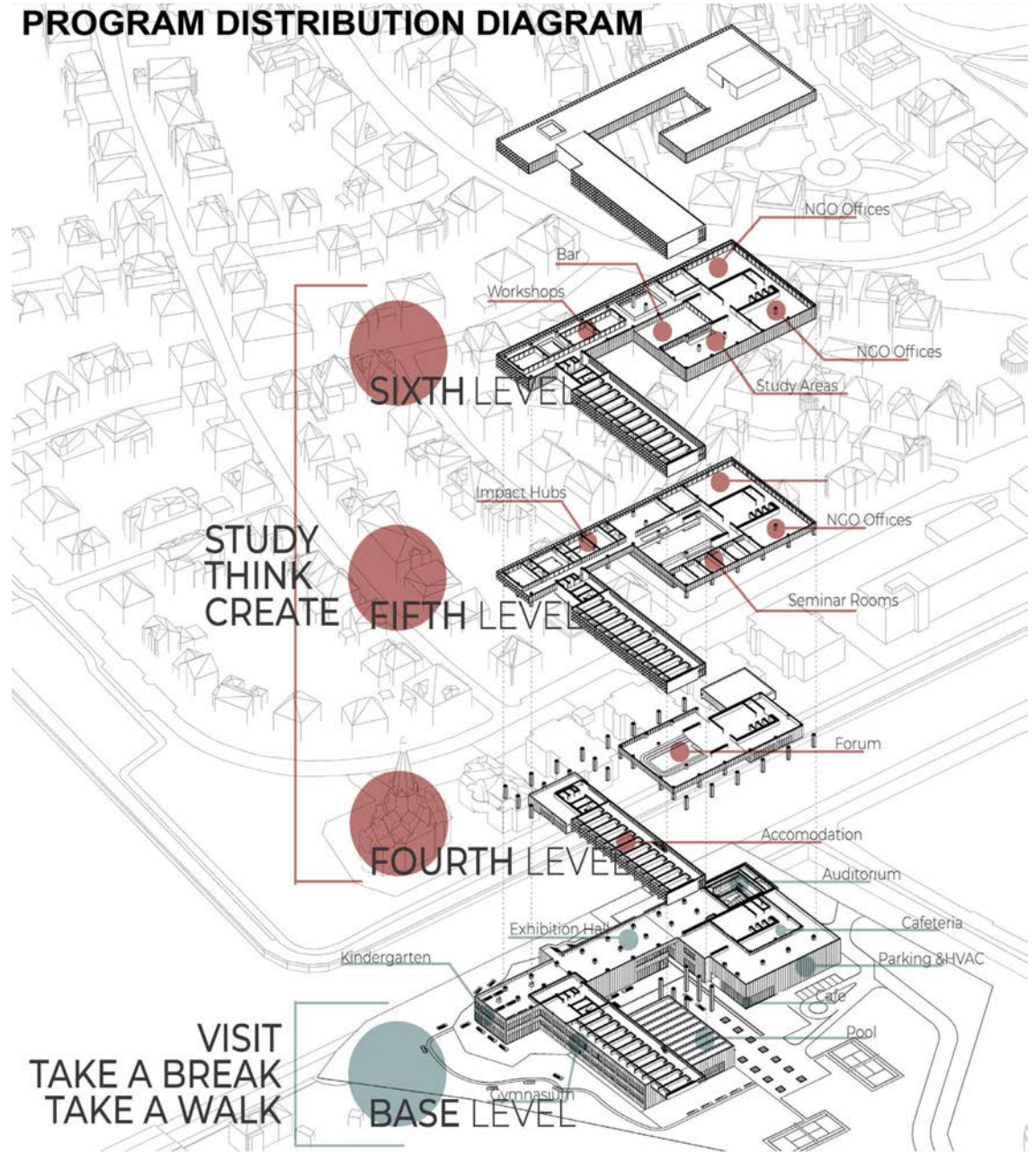
Strasburg Stratejik Planlama Ajansı

402 Mimari Tasarım Stüdyosu, Avrupa Konseyi, Avrupa İnsan Hakları Mahkemesi ve Avrupa Birliği Parlamentosu gibi Avrupa kurumlarının merkezi olan Strasbourg'un Avrupa Bölgesi'nde bir düşünce kuruluşu mimari programı üzerinde çalıştı. Projenin konumu dolayısıyla, öğrencilerin alanı yorumlama ve bağlamsallaştırma biçimlerinin, bölgede öngörülen politik, sosyal, kültürel, kentsel ve doğal ekolojilerle tutarlı ve uyumlu olması beklendi. Projeler, bir önceki yarıyıldaki çalışılan post-antroposen söyleminin yanı sıra günümüzün ve geleceğin mimarlığını etkilemesi dolayısıyla pandemi koşullarını da (daha fazla açık alan imkanı, iyi havalandırma vb.) dikkate aldı. Proje programı, "İklim-Gezegensel acil durum, Göçmenlik- Ulusların ötesinde uygarlık" benzeri araştırma konularının öğrenciler tarafından tanımlandığı üç adet "etki merkezini" de içermekte. Bunun yanı sıra, öğrencilerden bireysel olarak programa 1000 m2'lik bir ek öneri getirmeleri beklendi.





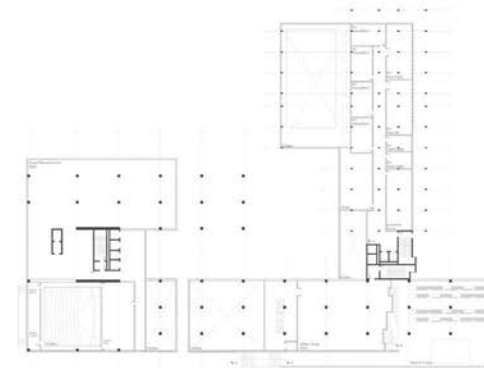
PROGRAM DISTRIBUTION DIAGRAM



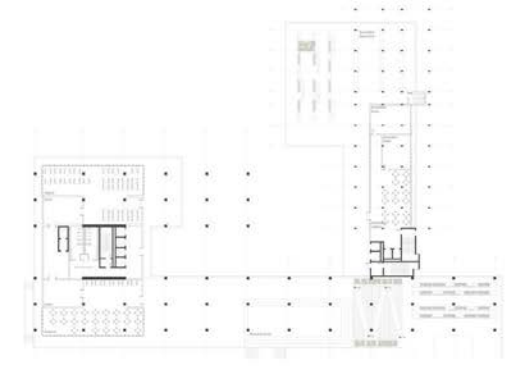
GROUND FLOOR PLAN



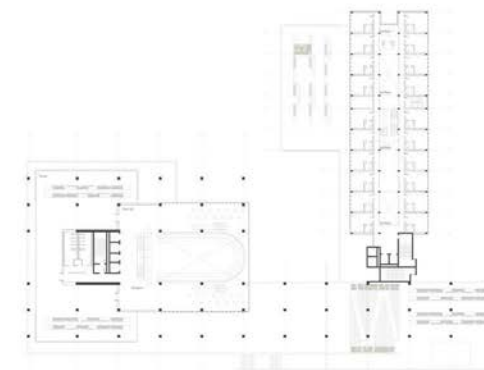
FLOOR PLANS



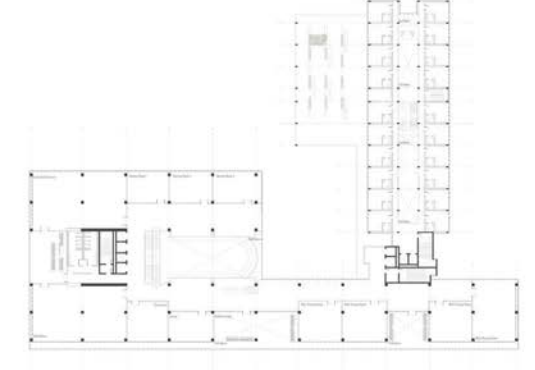
FIRST FLOOR PLAN



SECOND FLOOR PLAN

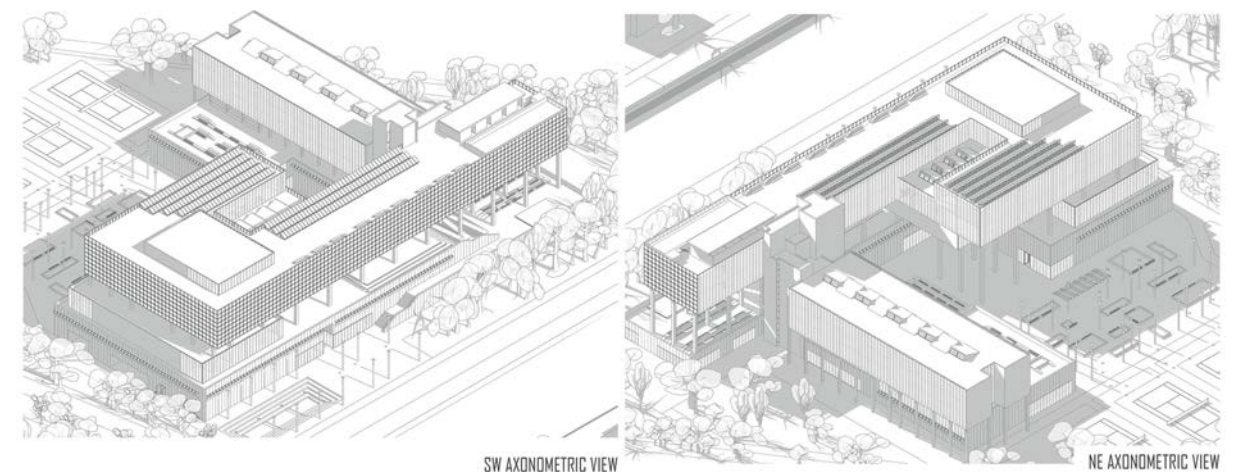
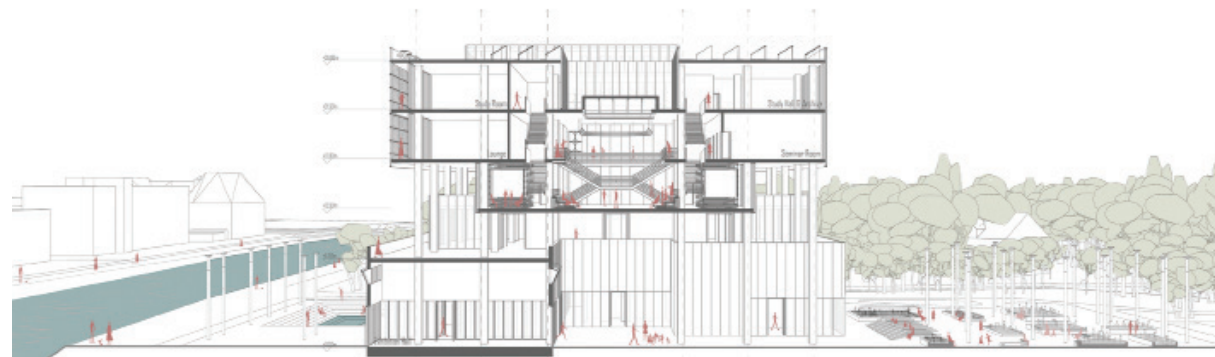


THIRD FLOOR PLAN



FOURTH FLOOR PLAN

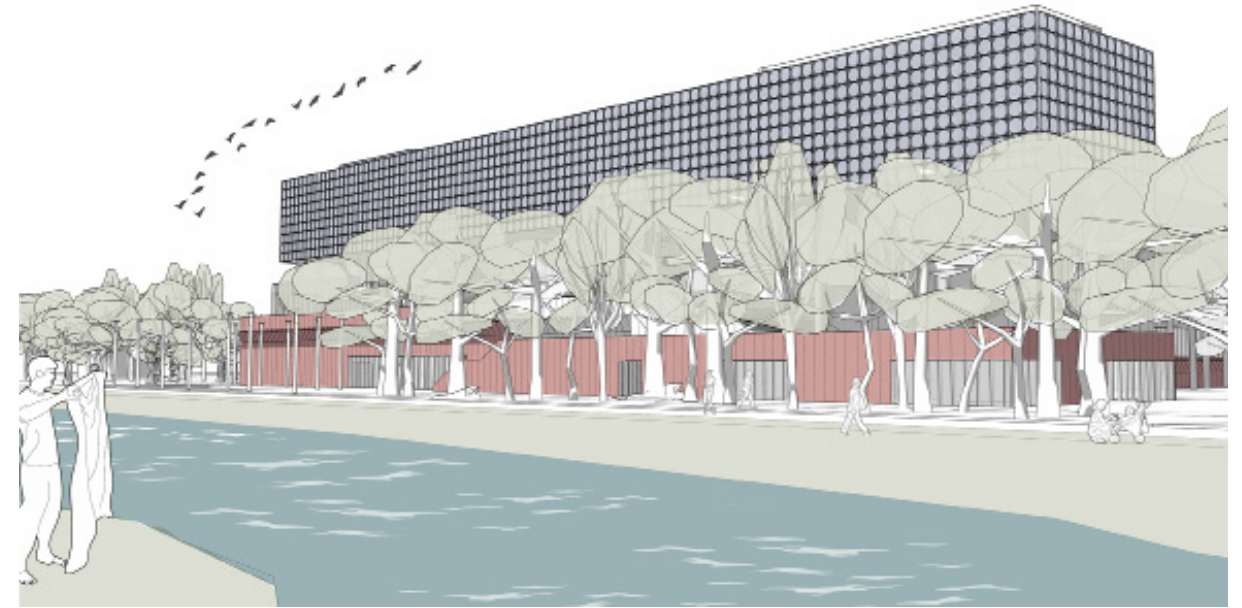
SECTION



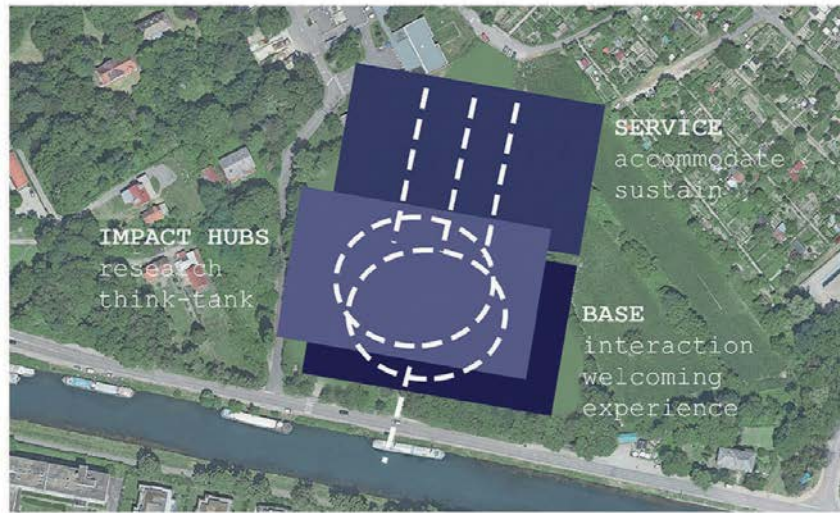
SW AXONOMETRIC VIEW

NE AXONOMETRIC VIEW

RENDERS



ANALYSIS & CONCEPT



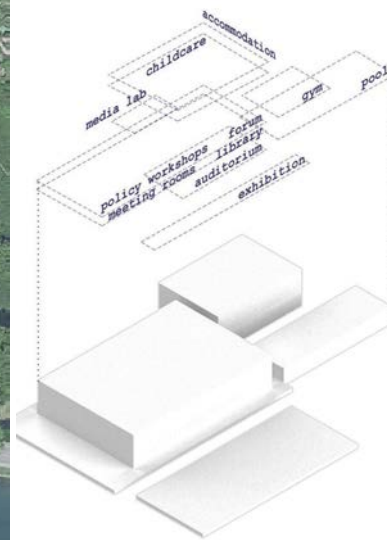
IMPACT
 research
 study
 change
 challenge
 innovate
 develop
 experience

MEDIATOR
 SUSTAIN
 familiarize
 support

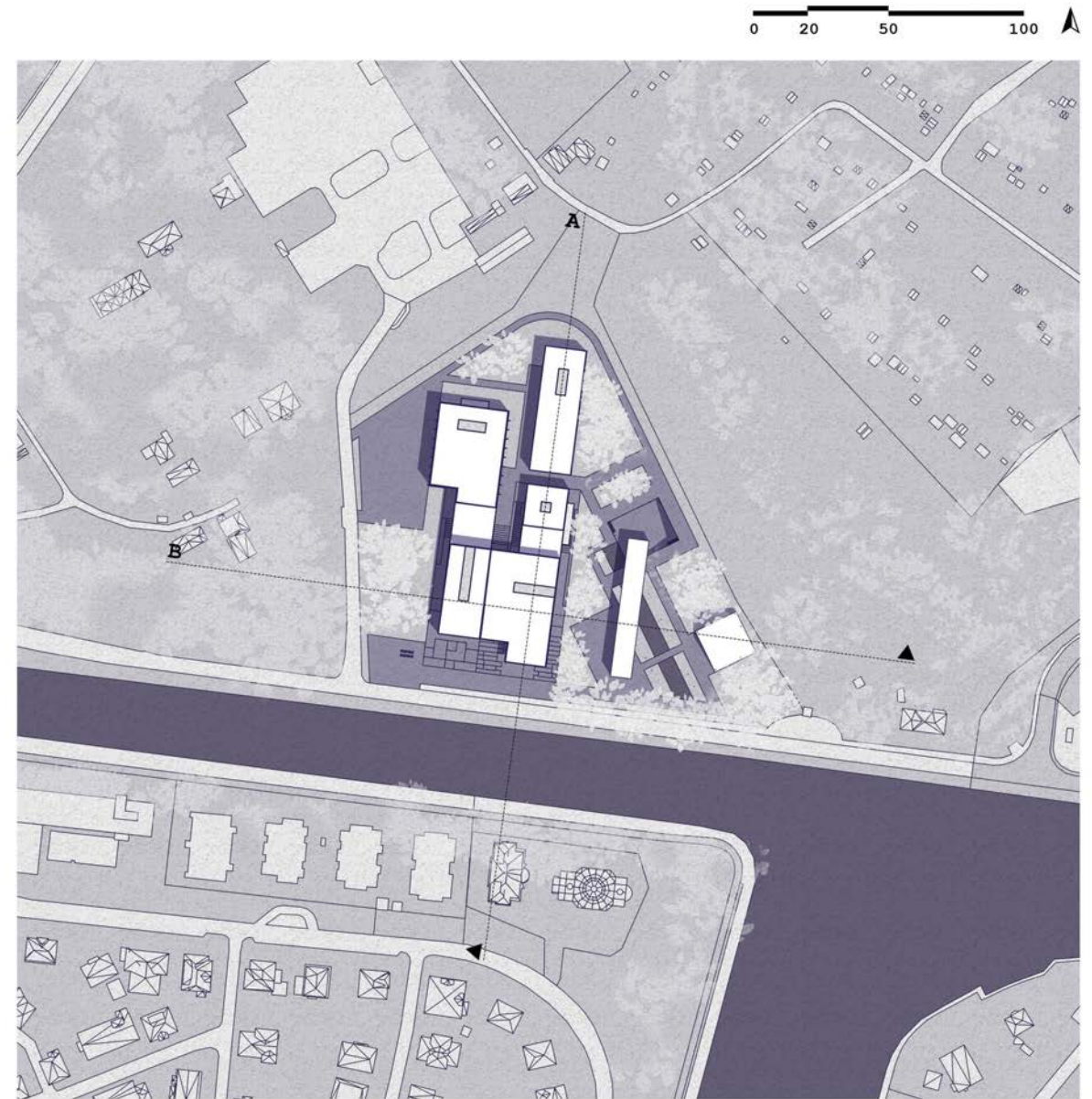
workrooms forum
 medialab workshops
 archive auditorium
 library exhibition

accommodation
 childcare center
 pool & gym
 gastronomic facilities

PROGRAMMATIC DIAGRAM



SITE PLAN & SECTIONS



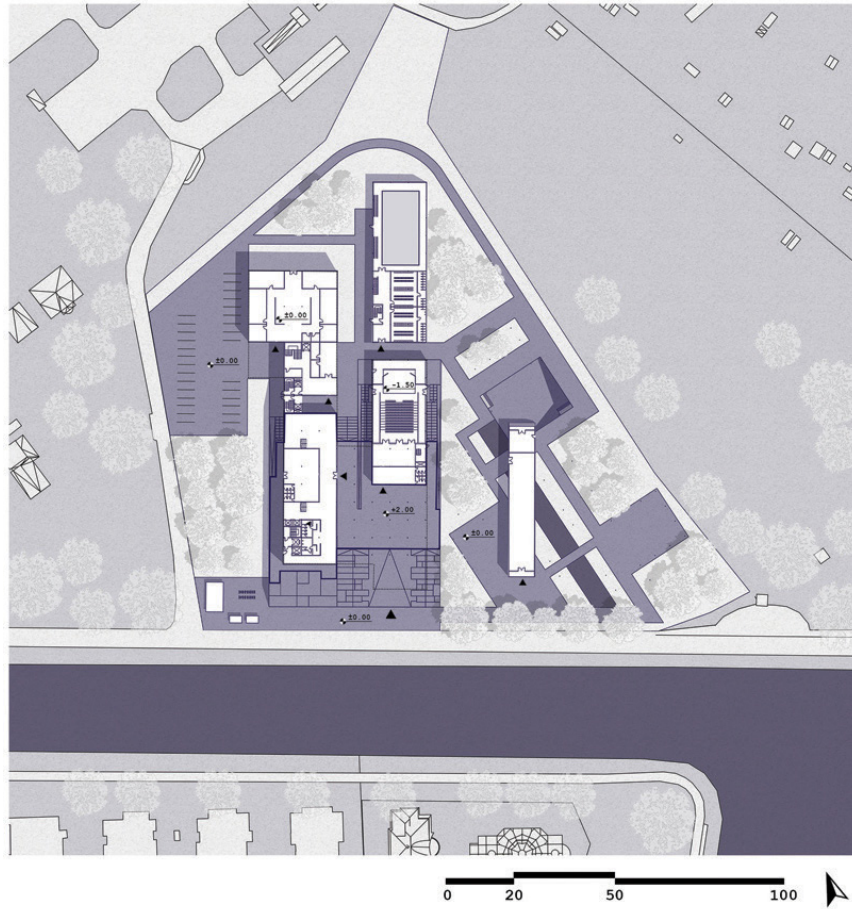
section a



section b



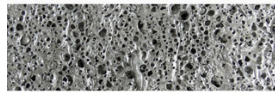
GROUND FLOOR PLANS



sandstone
(Grès des Vosges)
panels



stone panels

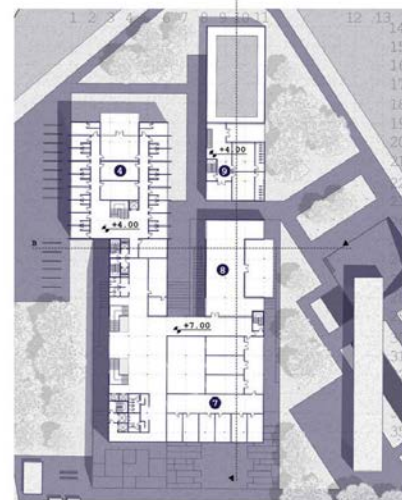
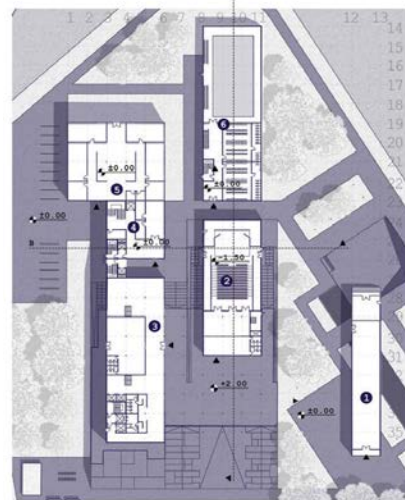


aluminum foam
panels

FLOOR PLANS 1:200

+3.50

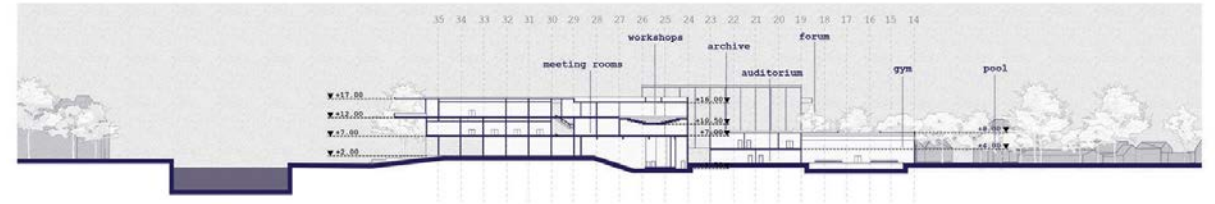
+7.50



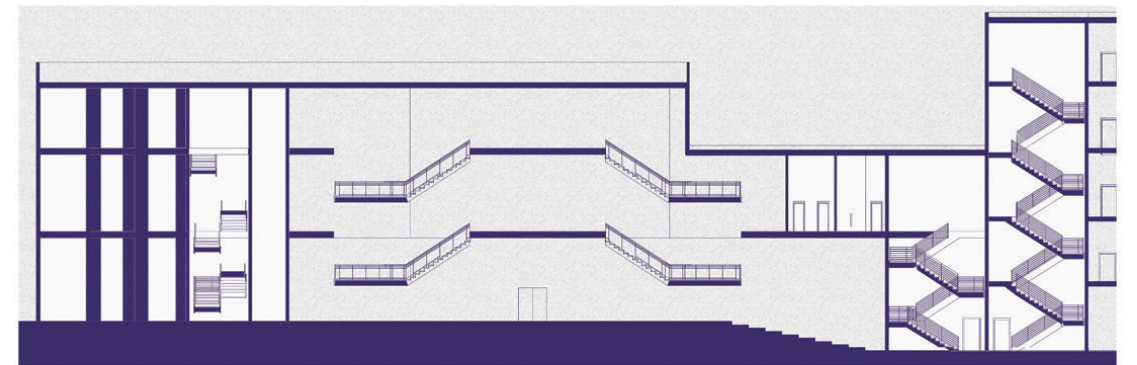
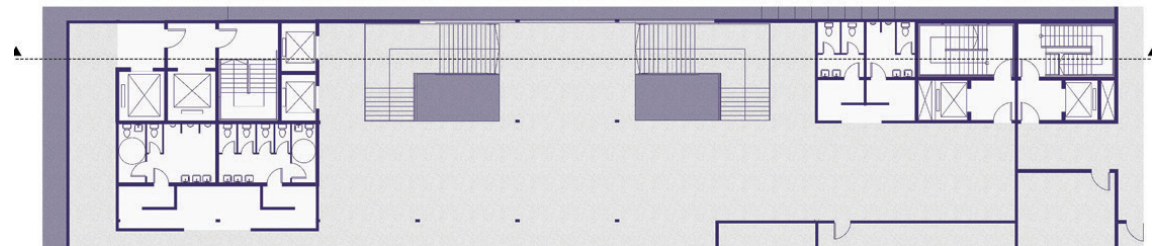
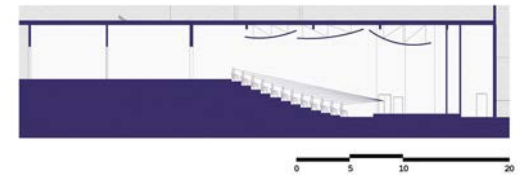
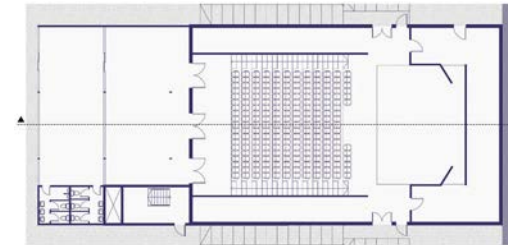
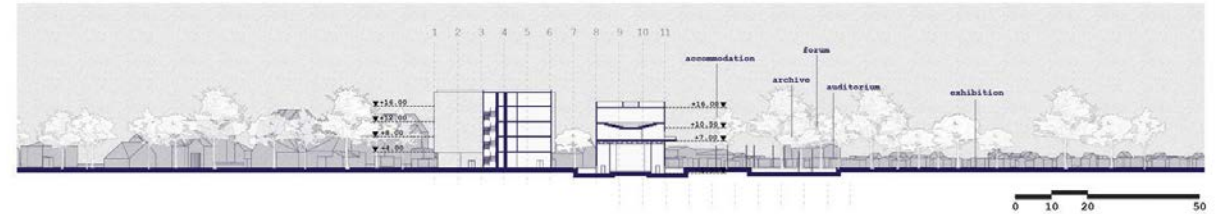
- 1. exhibition 2. auditorium 3. lobby 4. accommodation 5. childcare 6. pool
- 7. meeting rooms 8. digital archive 9. gym 10. cafe/bar 11. workshops / workrooms 12. forum

SECTIONS

section a

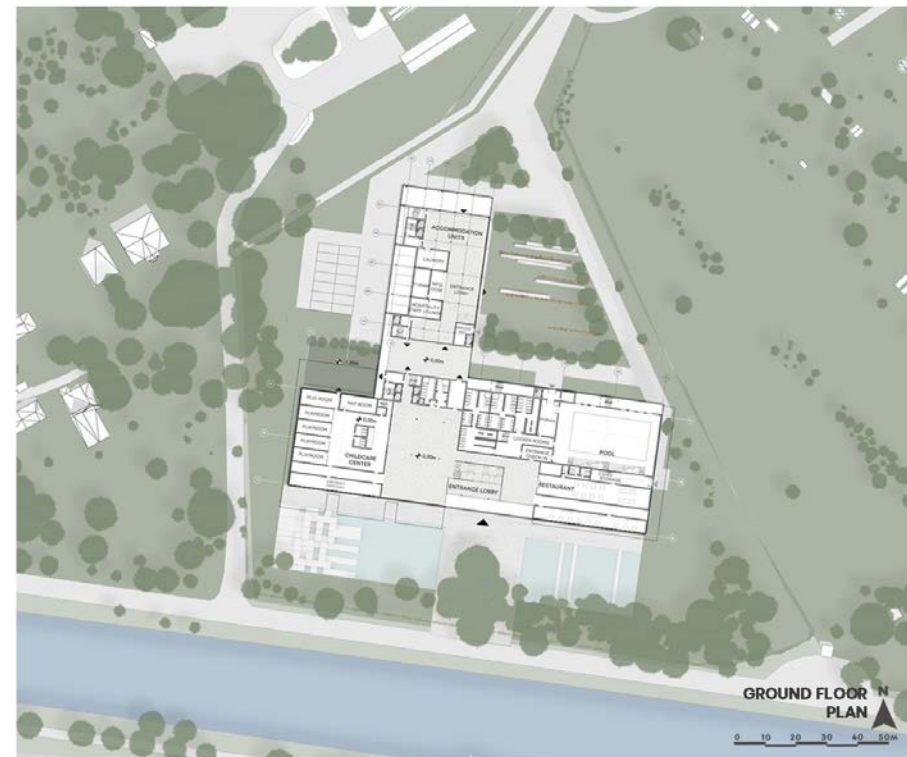
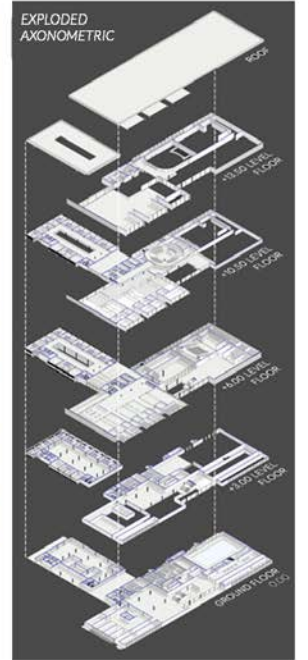
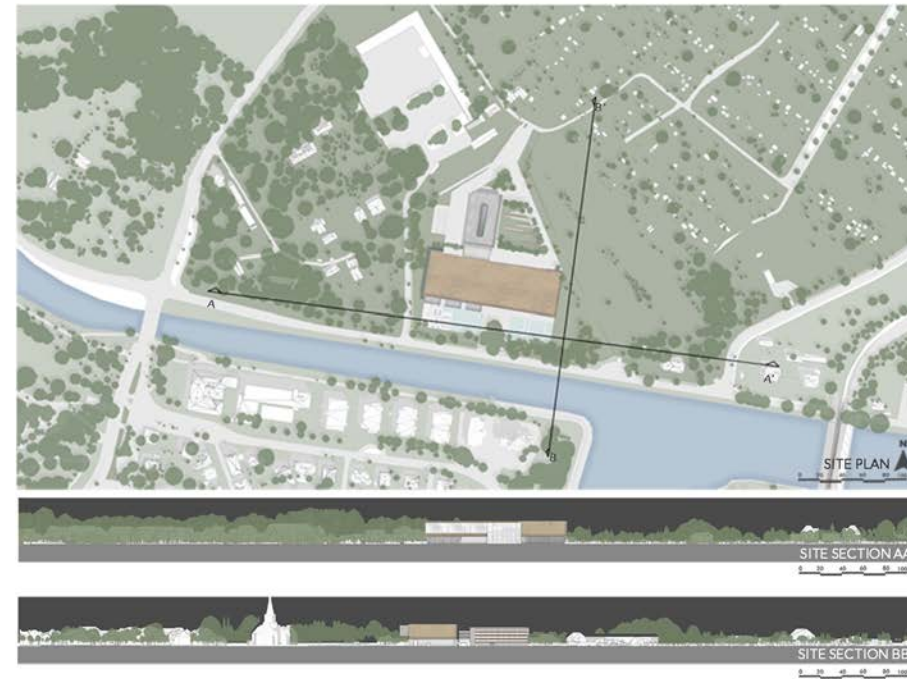


section b



0 5 10 20



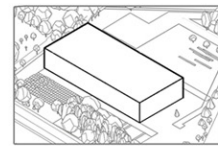
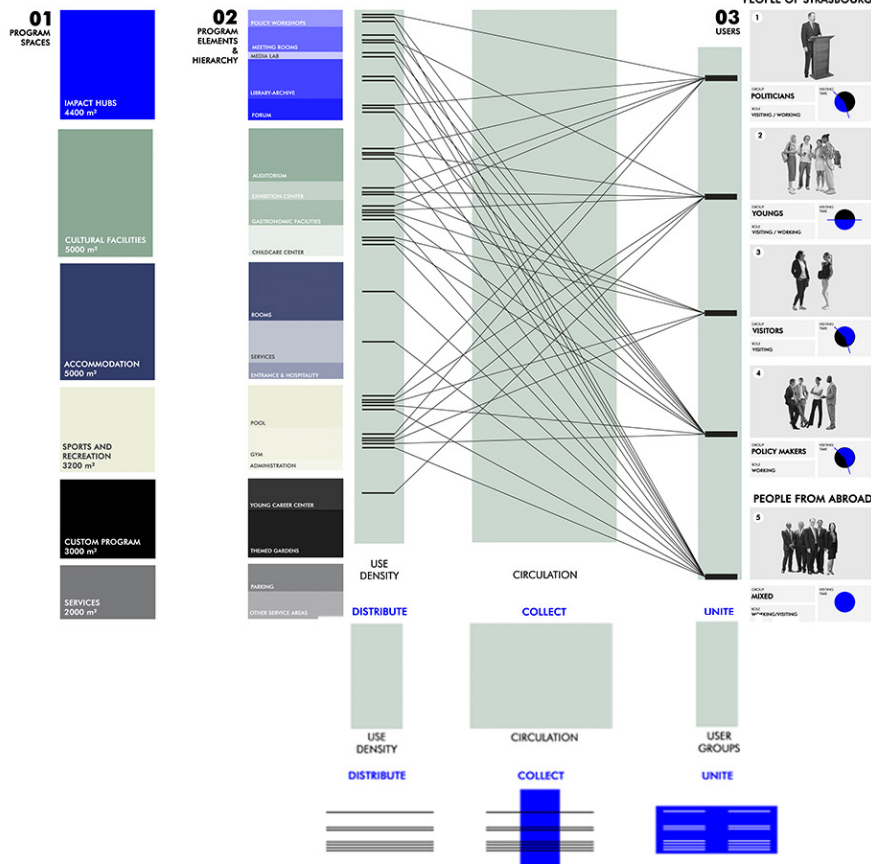


AGE GROUPS*

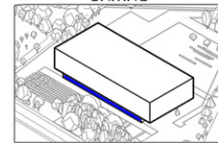
AGE 0-17 %20,3
AGE 18-64 %65,5
AGE 65+ %14,2

NATIONALITY*

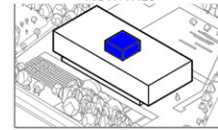
FR %84,2
OTHER %15,8



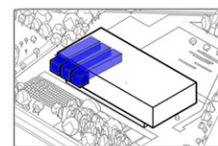
01 UNITING



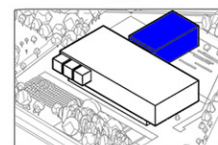
02 PUBLIC ACTIVITIES



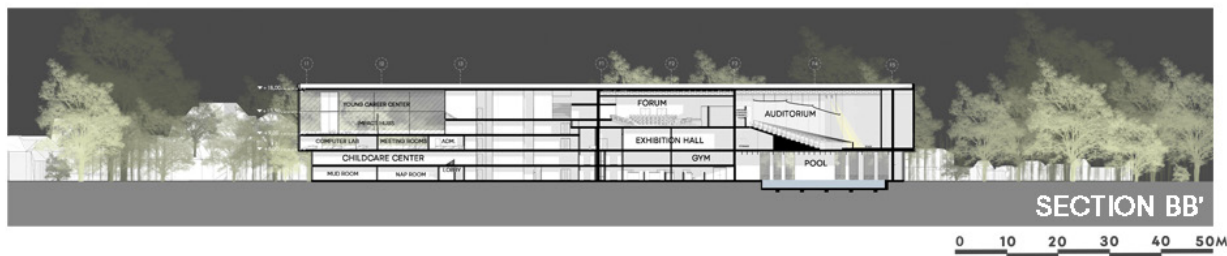
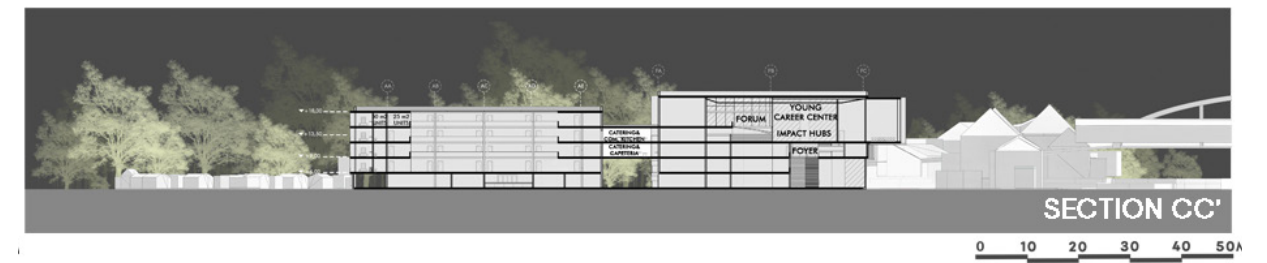
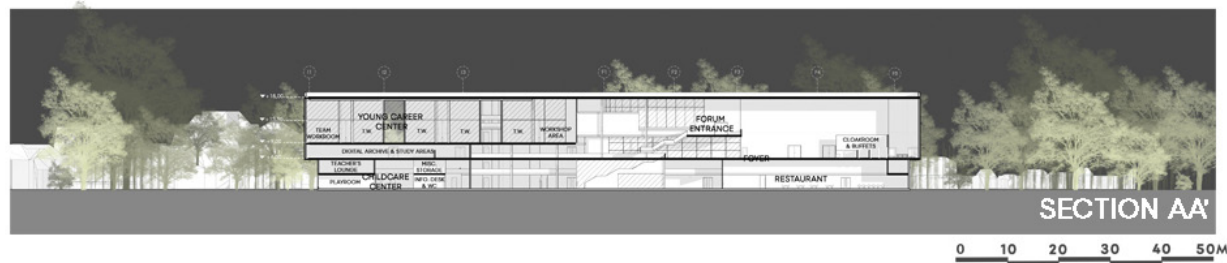
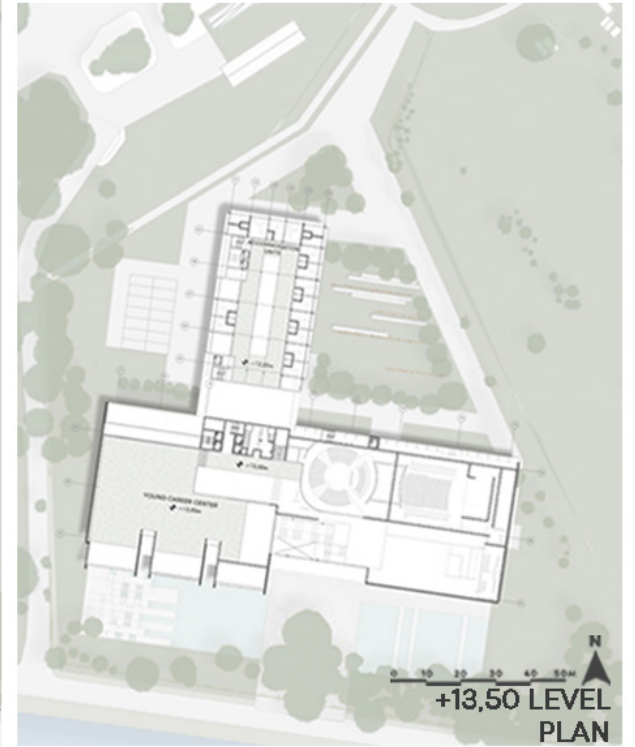
03 UNITING VOID

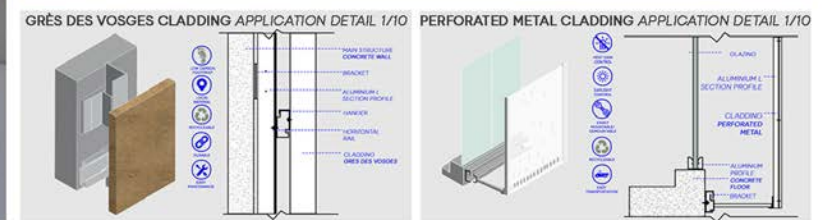


04 IMPACT HUBS



05 ACCOMMODATION CONNECTION





Arch 401 Architectural Design V

Group4: C n  Bilsel + G k en Erkili  + Elif G k en Tepekaya + Feyza Top uođlu

Eco-City Ankara:

Scenarios For Ecological Regeneration Around The Waterscape

Ankara is located at a specific geography between the forested areas in the north and the steppes of Central Anatolia in the south. Its geographic location renders the city fragile against climate change, drought and scarcity of water on the one side and sudden rainfalls and floods on the other. The aim of the project is to develop an ecological urban regeneration strategy for the future city of Ankara. Geographic representations in general and spatial representation of ecological relations in particular will be studied in our studio in particular. Each design group is expected to propose a master plan for a selected area in relation with the theme of waterscape (or around a watercourse) and to develop an urban design project based on the scenario that they propose.

Aim and Objectives of the Project

The aim of the project is to develop an ecological urban regeneration strategy for the future city of Ankara. Geographic representations in general and spatial representation of ecological relations in particular will be studied in our studio in particular. Each design group is expected to propose a master plan for a selected area in relation with the theme of waterscape (or around a watercourse) and to develop an urban design project based on the scenario that they propose. The Urban Design process in the studio will be conducted in groups of 3 to 4 students. The studio will be supported with readings and discussion on the concept of nature, the relation between humans and non-humans, Ecological Urbanism, Resilient Urbanism, Projective Ecologies, and related case studies from the world.

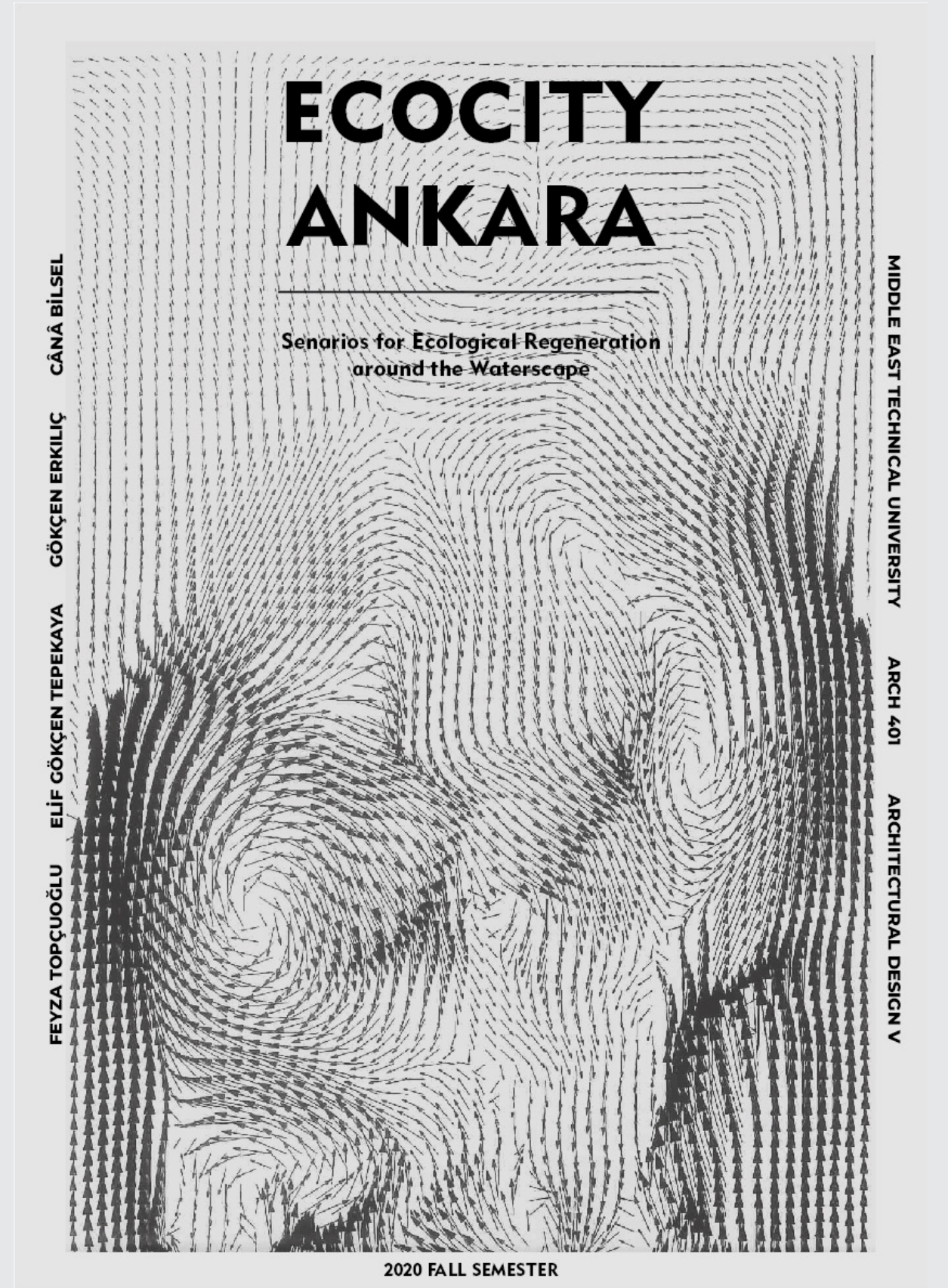
Eko-Őehir Ankara:

Su Peyzajları  zerinden Ekolojik Rejenerasyon Senaryoları

Ankara, kuzeyde ormanlık alanlar ile g neyde   Anadolu bozkırları arasında belirli bir cođrafyada yer almaktadır. Cođrafi konumu, Őehri bir yandan iklim deđiŐikliđine, kuraklıđa ve su kıtlıđına, diđer yandan ani yađıŐlara ve sel baskınlarına karŐı kırılgandır. Projenin amacı, geleceđin Ankara Őehri i in ekolojik bir kentsel d n Őum stratejisi geliŐtirmektir. St dyomuzda genel olarak cođrafi temsiller ve  zel olarak ekolojik iliŐkilerin mekansal temsilleri incelenmiŐtir. Her tasarım grubunun, su manzarası temasıyla (veya bir su yolu  evresinde) se ilen bir alan i in bir master plan  nermesi ve  nerdiđi senaryoya dayalı bir kentsel tasarım projesi geliŐtirmesi beklenmektedir.

Projenin Amacı ve Hedefleri

Projenin amacı, Ankara Őehri i in ekolojik bir kentsel d n Őum stratejisi geliŐtirmektir. St dyomuzda genel olarak cođrafi temsiller ve  zel olarak ekolojik iliŐkilerin mekansal temsilleri incelenmektedir. Her tasarım grubunun, su temasıyla (veya bir su yolu  evresinde) se ilen bir alan i in bir master plan  nermesi ve  nerdiđi senaryoya dayalı bir kentsel tasarım projesi geliŐtirmesi beklenmektedir. St dyoda Kentsel Tasarım s reci 3 ila 4 kiŐilik gruplar halinde ger ekleŐtirilecektir. St dyo, dođa kavramı, insan ve insan olmayan arasındaki iliŐki, Ekolojik Őehircilik, Esnek Őehircilik, Projeaktif Ekolojiler ve d nyadan ilgili vaka  alıŐmaları  zerine okumalar ve tartıŐmalarla desteklenecektir.



TELESCOPIC PEBBLES SCAPE - Bentderesi

retrospective of bentderesi region

land use map (2017)
produced by group 1 based on the information of Yılmaz, 2020

flood history chart
produced by group 1 based on the database of ASK

HISTORY OF THE BENTDERESI

PHRYGIANS (8th century BC - 3rd century BC)
HACI BAYRAM HILL was built a sacred place around present time.

ROMAN BATH (2nd-3rd century)
The Roman bath which was built in the 2nd-3rd century AD is one of the three largest baths of its time in the world ever built.

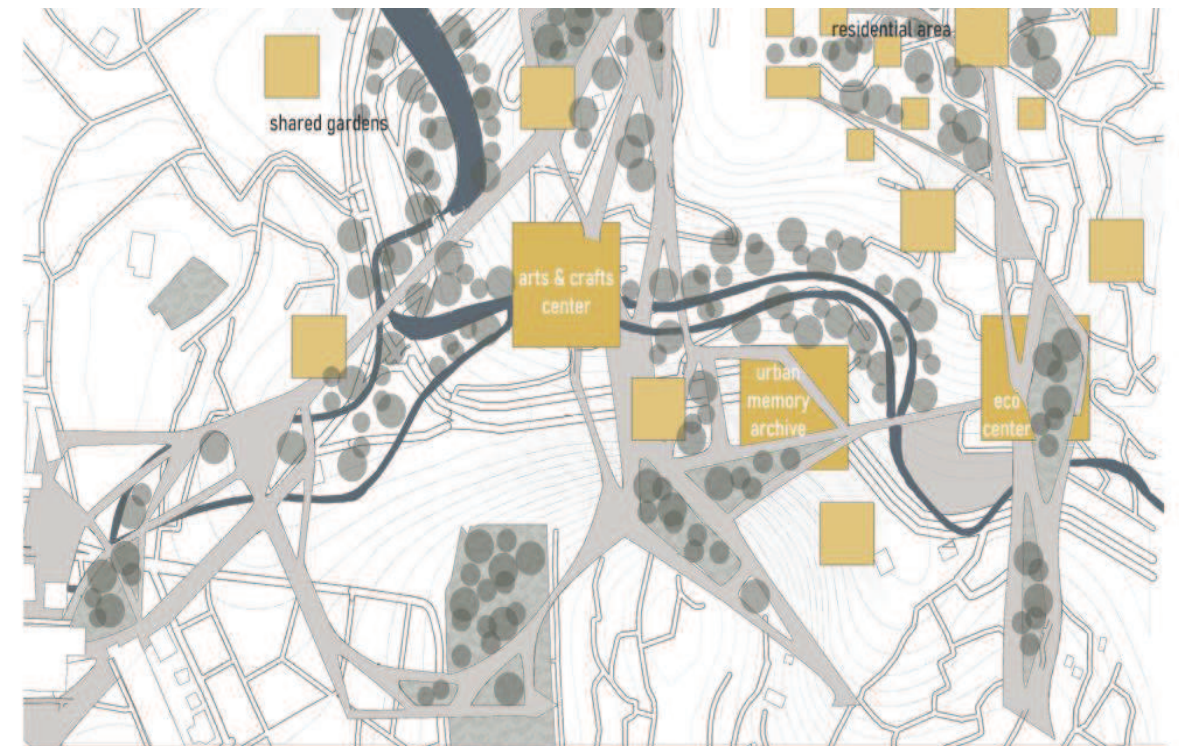
HACI BAYRAM HILL (13th-15th century)
Bent Stream is one of the great where the AHİ SYSTEM of Ankara which lasted from the people of Karahan for the first years of the Republic, was settled.

RECREATIONAL LEISURE LIFE (1920)
It is always known that Bentderesi was already a natural place for the recreation and leisure life of Ankara residents of Ankara and people on the Bentderesi and Hacı Bayram Hill.

LÖRCHER PLAN (1926)
The LÖRCHER PLAN which is the first city plan of Ankara, Bentderesi valley through which the Hacı Bayram Hill, aligned the center of the city on the north-west of Old Ankara. With its parks, green gardens and its garden layout, it has become an area where the city can rest (Çengeller, 2004: 66).

JANSEN PLAN (1935)
According to JANSSEN PLAN, the historical structures of the area like the Roman Bath, and on the other hand, parks and recreation areas were created to reflect the identity of the region. In addition, the REPUBLIC THEATER was built in Bentderesi for the performance of the training groups who came to Ankara at that time (Şengül, 2016: 74).

RUINS OF ROMAN DAM (1935)
The FLOOD along the Hacı Stream affected many areas along its bed, including Roman, Sarmaçlı, Çukurbazı, Bentderesi, Engin, Kızılkaya, and Modern Dam.



Skylighted area of the stream

The daylighting concept that will be employed to revive the hydro culture of the Bentderesi is going to cause some changes related with the infrastructure and settlement system of the area. Hence, the road network step forward since the daylighting is directly focusing on the removal of the road passing above the creek. Since removal of the road starting from Eski Street to Marmak Street (the junction) threatens the vehicle traffic handling, an alternative system that helps the surrounding network of roads to handle the traffic while make space to realize the daylighting process. The orientation of the roads in the points that they co-exist with the creek will be shifted from above to nearby of the creek.

main arteries
M-8 A-17 E-21

streets surrounding
M-8 A-17 E-21

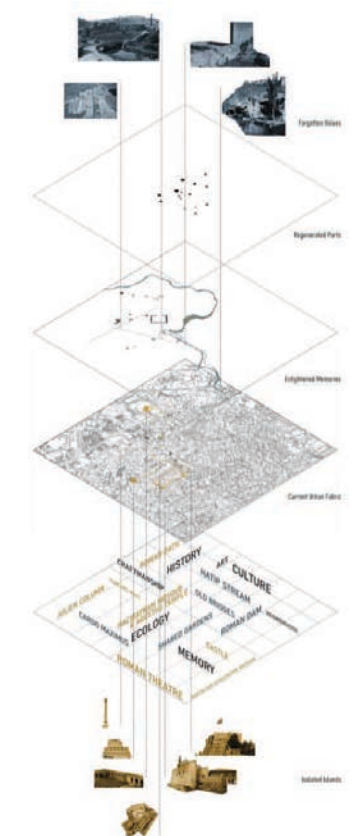
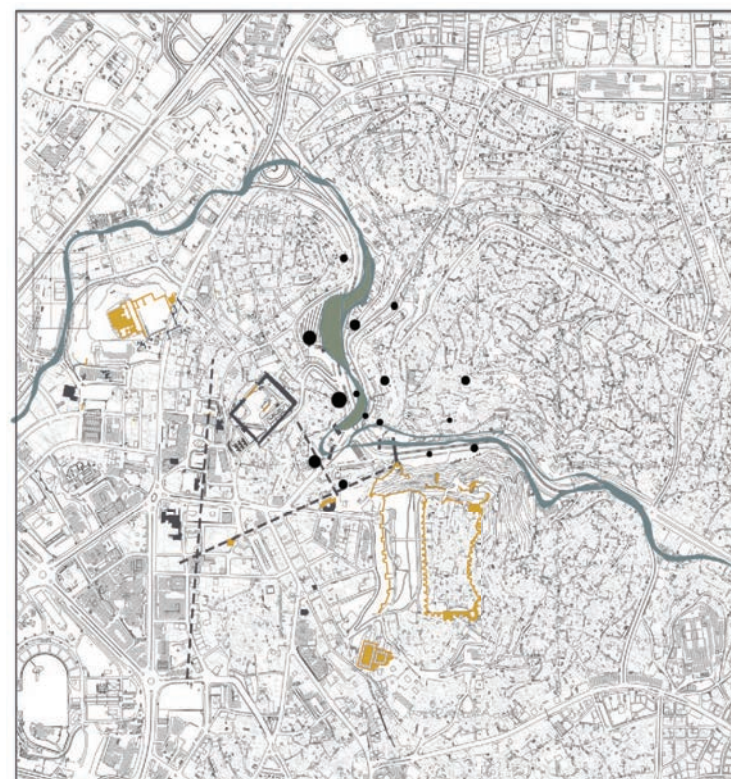
ecological network **cultural network** **historical network**

values
-historical center
-cultural layered formation
-city scape orientation
-heritage
-natural life focused place

problems
-the worthlessness of history
-illegal structuring
-insecure environment
-activista
-flood risk

potentials
-re-zoning value
-touristical & cultural center
-an urban environment intertwined with ecology
-presence of natural elements

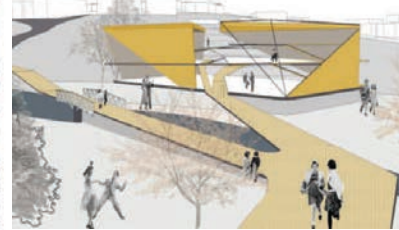
objectives
-creating a spine around bentderesi region
-adapting aquaculture
-enriching space usage with historical values



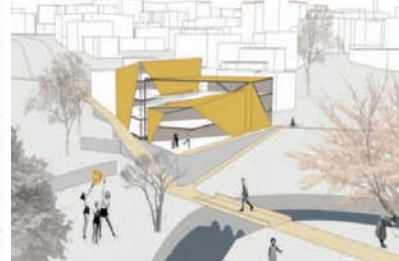
master plan



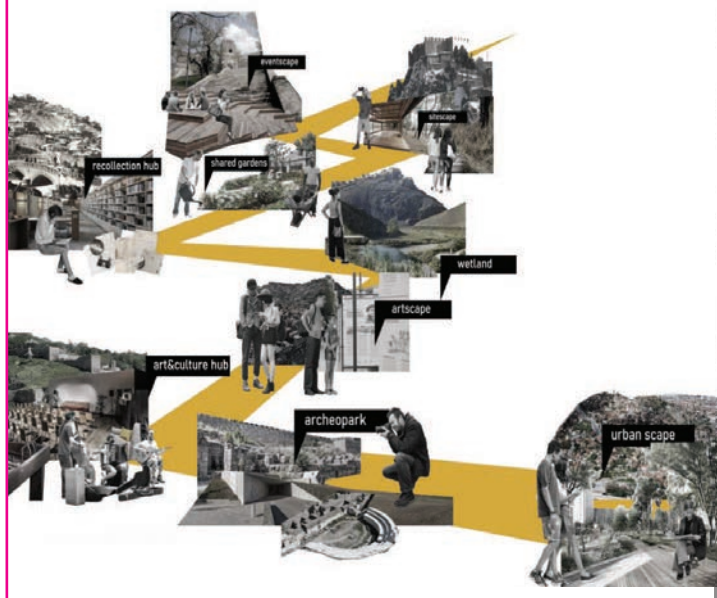
recollection hub



art & culture hub



program & scape routes



The functional units of the program proposed and situated in the site are mainly focused on the **memory of site**. The decision given related with the formation of these units are highly related with the needs and the ways of meeting them. The need of community open spaces are employment in order to form the spaces that people can **easily integrate** with the nature reborn as well as the historically and culturally rich environment of the Bantidesi region. Herein, it has to be mentioned that the ecological aspect of the proposal steps forwards in terms of affecting the others. Even it is employed in many other scenarios to consolidate the program as itself, it offers a **variety of planned spaces**. The raw planted areas, shared gardens all are situated and employed with the consideration of successfully done urban ecology formation fundamentals. Besides these units, **needed infrastructures** are also situated in the in accordance with the proposal. These units are mostly thought for two distinct purposes enabling the visitor to **sense the environment** better with all **accessibility elements**. Within all the units, the transitional spaces are introduced to the visitor in the program in order to ease the process of learning of the site with all its components. They can be seen as the showcases of the site, where the existing qualifications of the site is concentrated and presented.

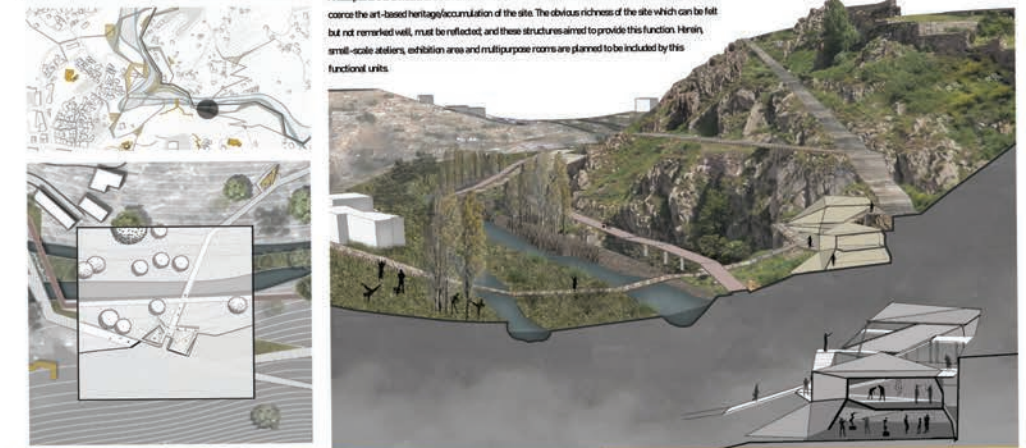
siteSCAPE

The program is functioned via various units that are distributed in the significant zones of the site. The zones can be listed as siteScapes, artScapes, eventScapes and urbanScapes. As it can be inferred from the naming, the main function of these units is built upon the scapes provided by the site. Herein, the historical content, the existing features and our interventions are presented to the possible visitors that the project aimed to reach. Specifically, for the siteScapes, the feasibility of site aimed to be provided. Herein, the observed content tried to be presented as rich as possible so that all the features tried to be intersected. These features are jazzed up with the new ecology born with the daylighting. Considering this, the spaces suitable for observing the area, small-scale multipurpose rooms are planned within these structures.



artSCAPE

ArtScapes are architectural interventions that are made to the site in accordance with the program to coexist the art-based heritage/accumulation of the site. The obvious richness of the site which can be felt but not remarked well, must be reflected, and these structures aimed to provide this function. Herein, small-scale ateliers, exhibition area and multipurpose rooms are planned to be included by this functional units.



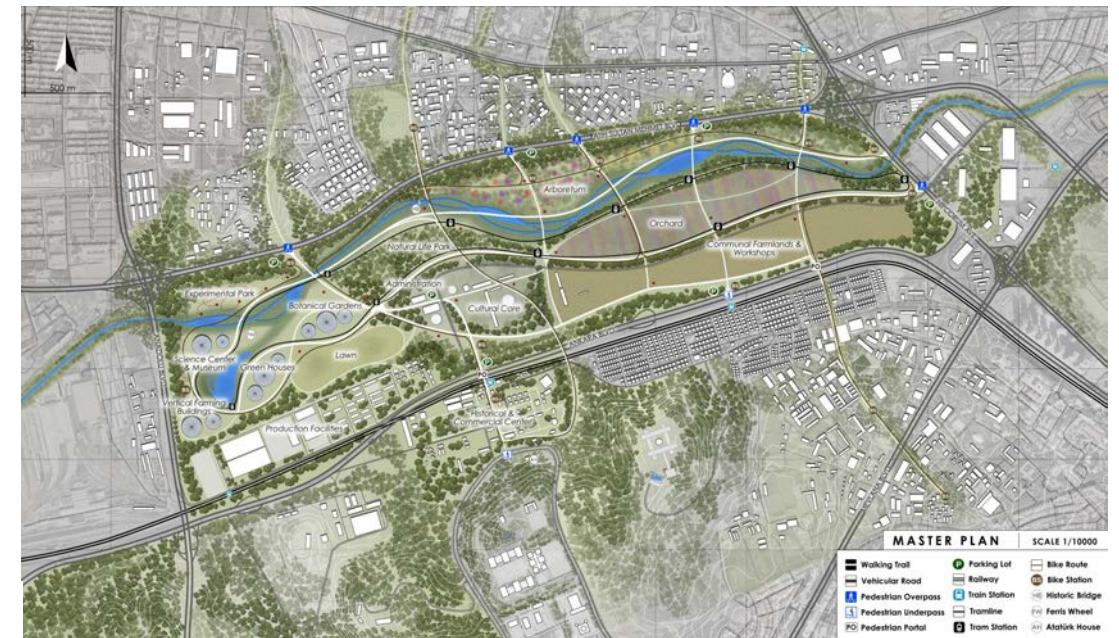
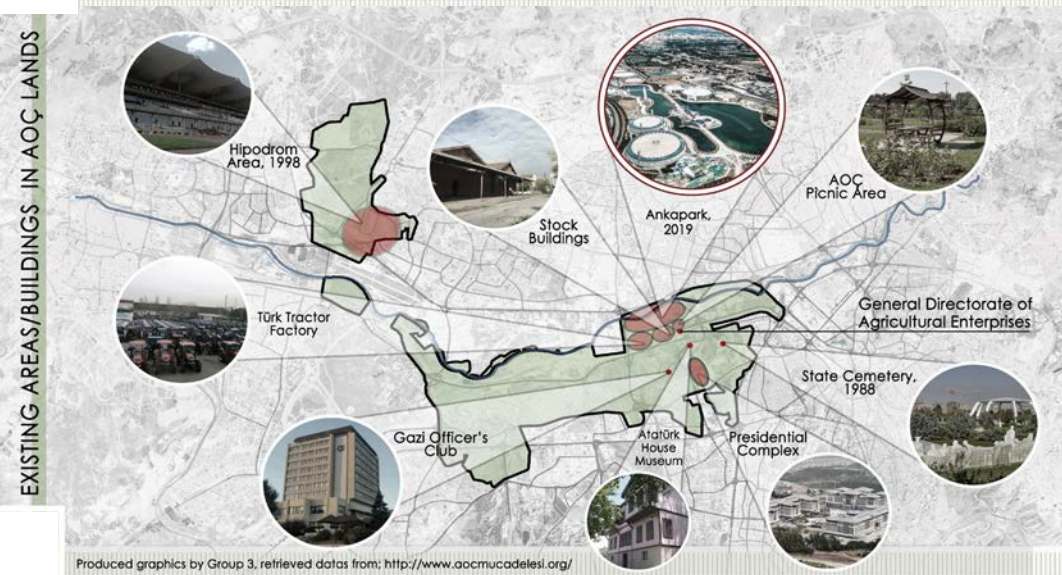
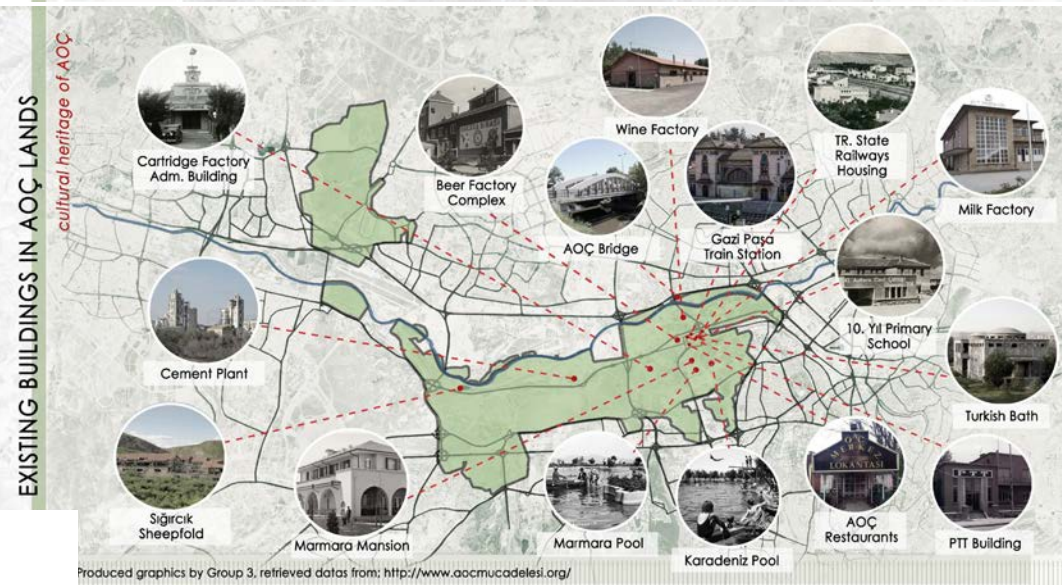
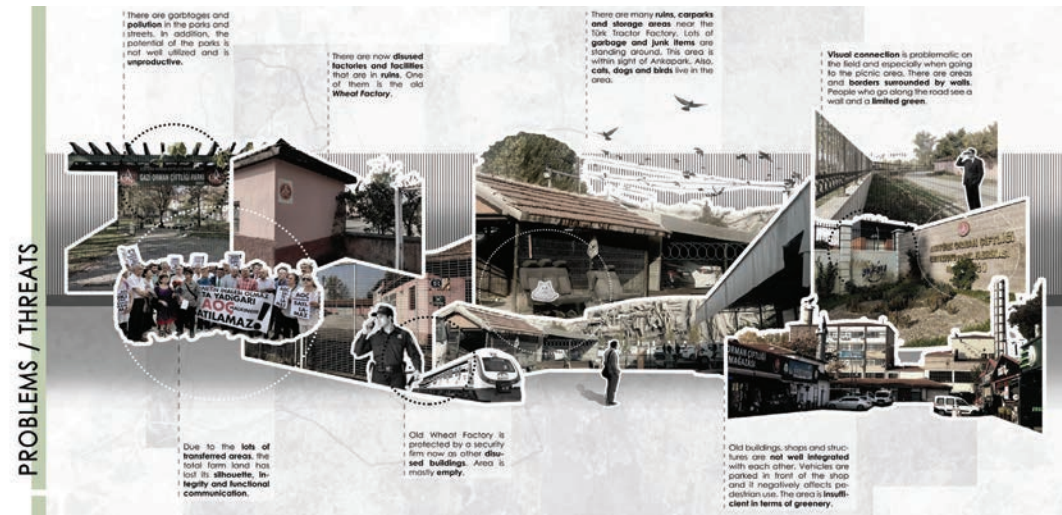
eventSCAPE & urbanSCAPE



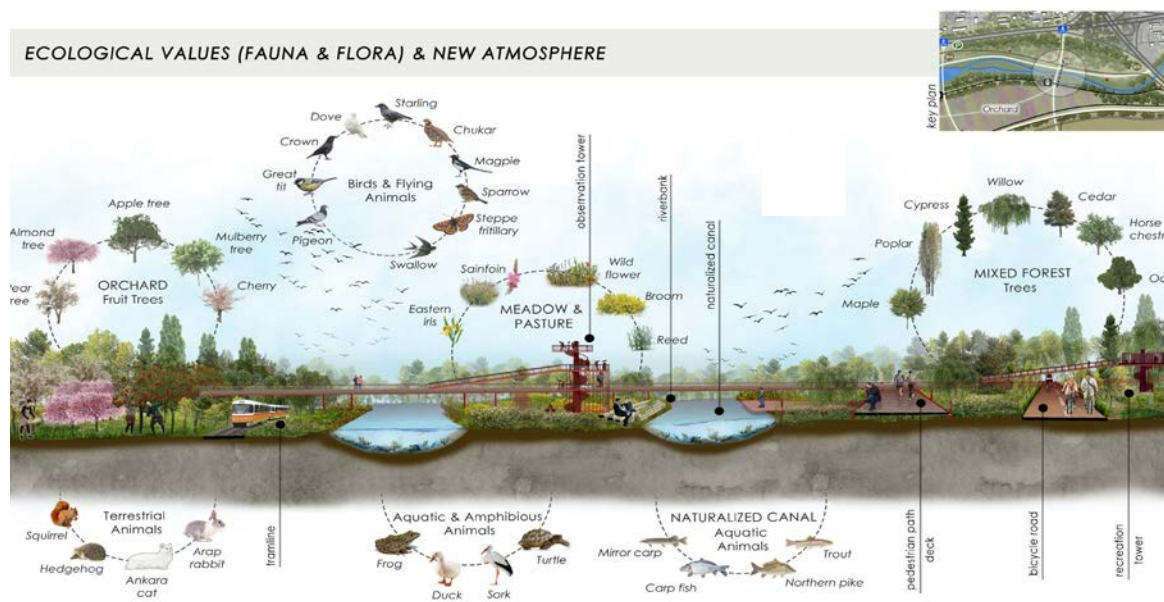
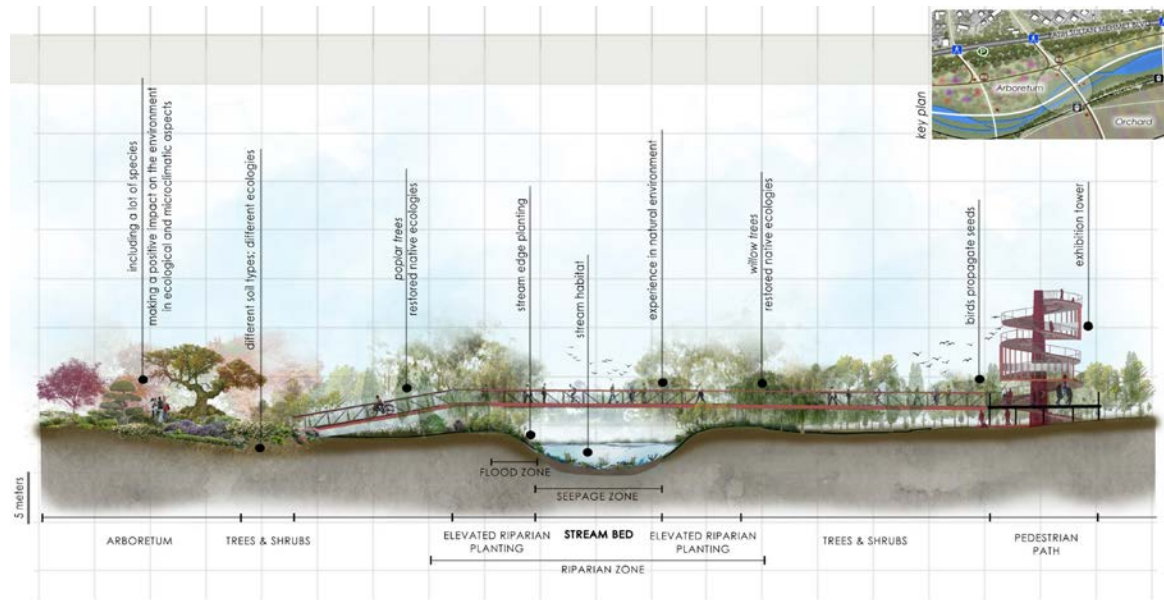
The welcoming and activating qualifications of the proposed program are consolidated with the formation of eventScapes and urbanScapes, special units with attributed function of providing qualified scape for social events. The varied forms and programs divided into distinctive units are distributed in the site. The open-air concert halls and integrated socializing spaces are placed within in the site.



REMEDIAION- ATATÜRK ORMAN ÇİFTLİĞİ



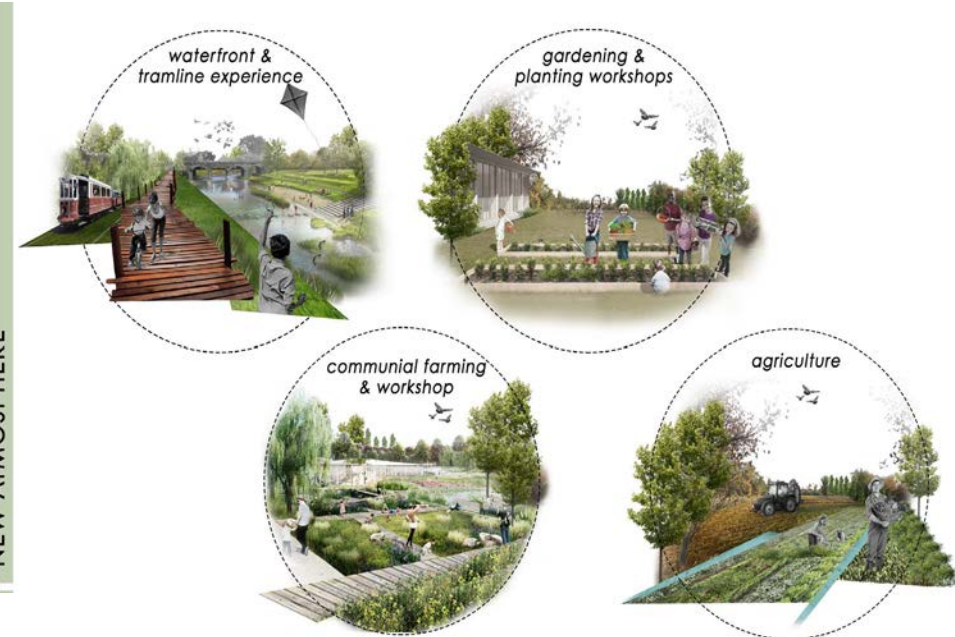
REMEDIATION- ATATÜRK ORMAN ÇİFTLİĞİ



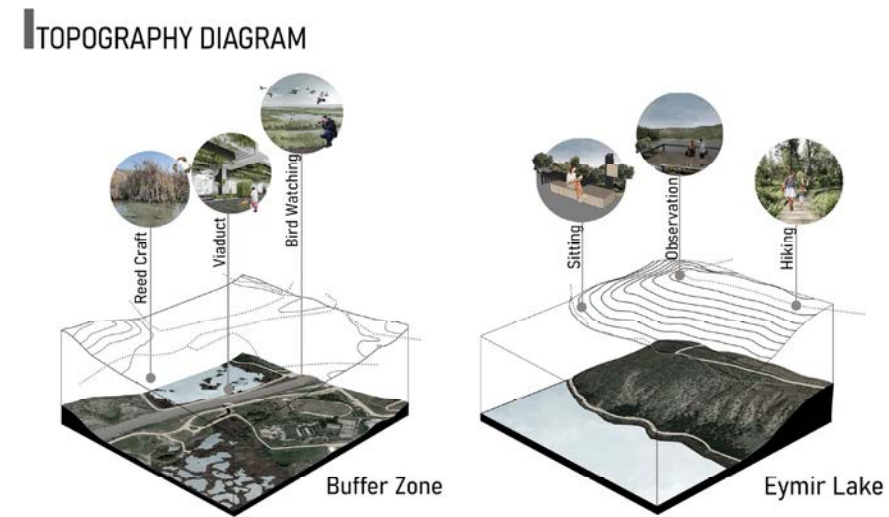
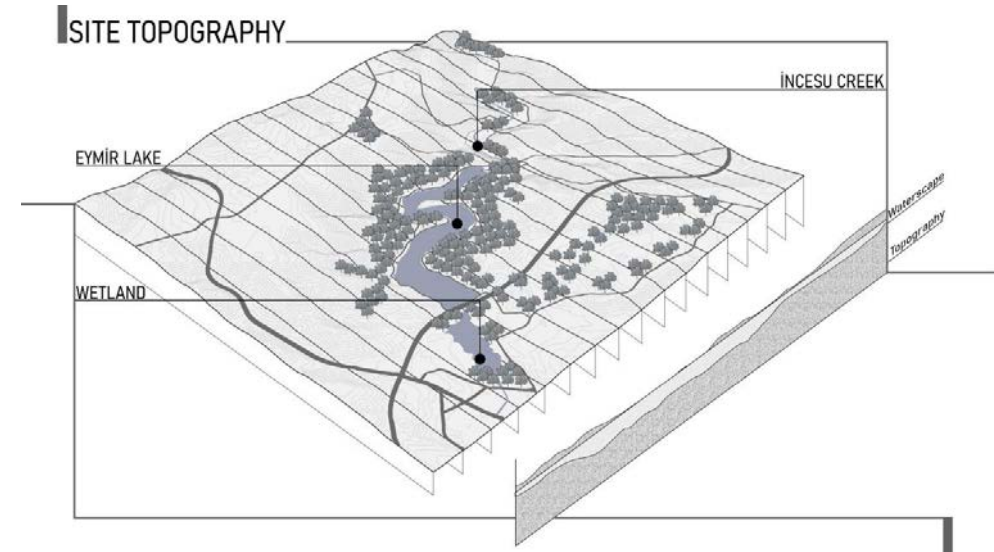
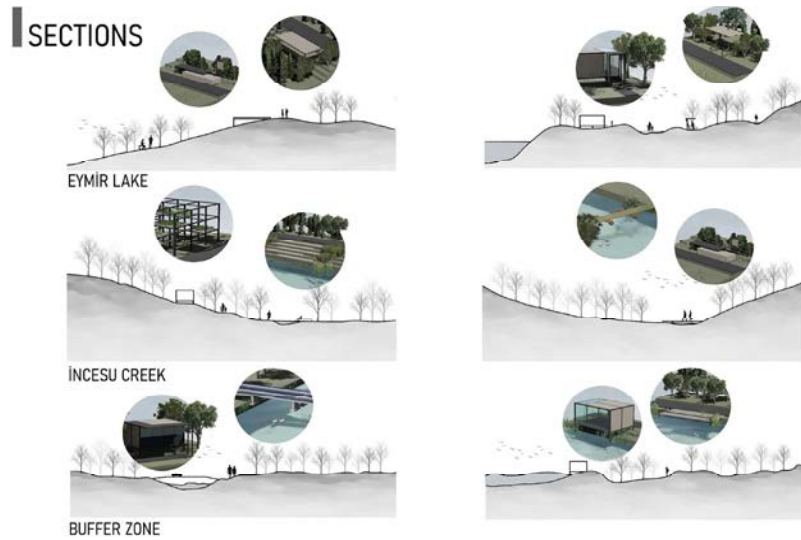
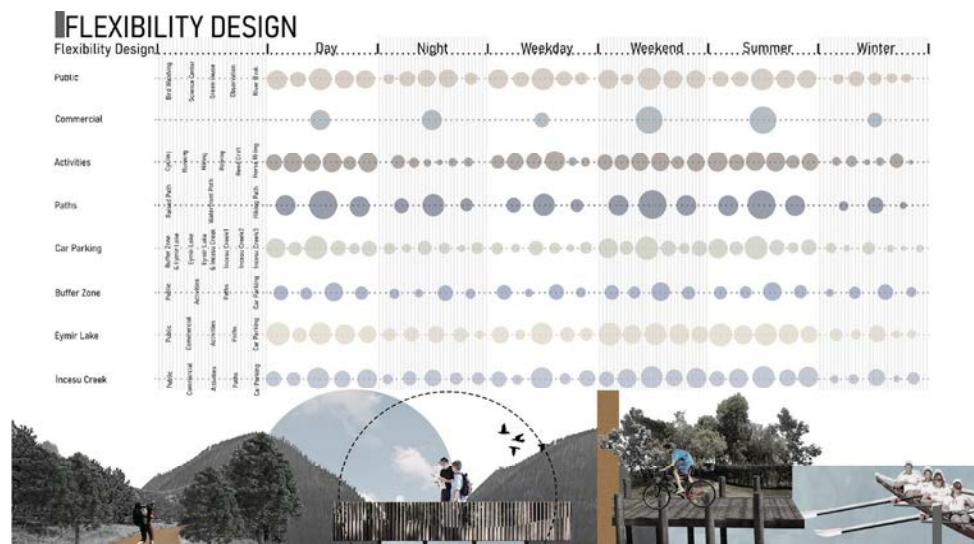
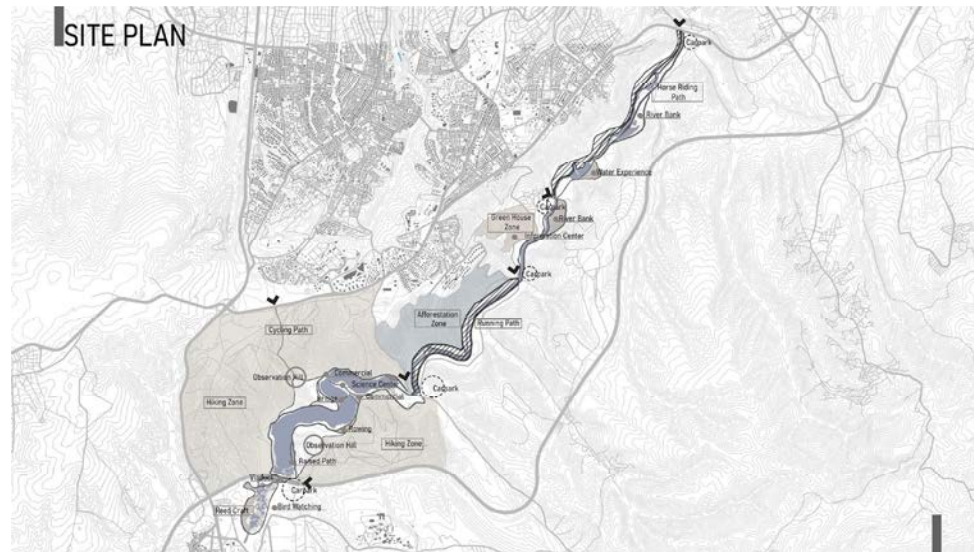
NEW ATMOSPHERE



NEW ATMOSPHERE

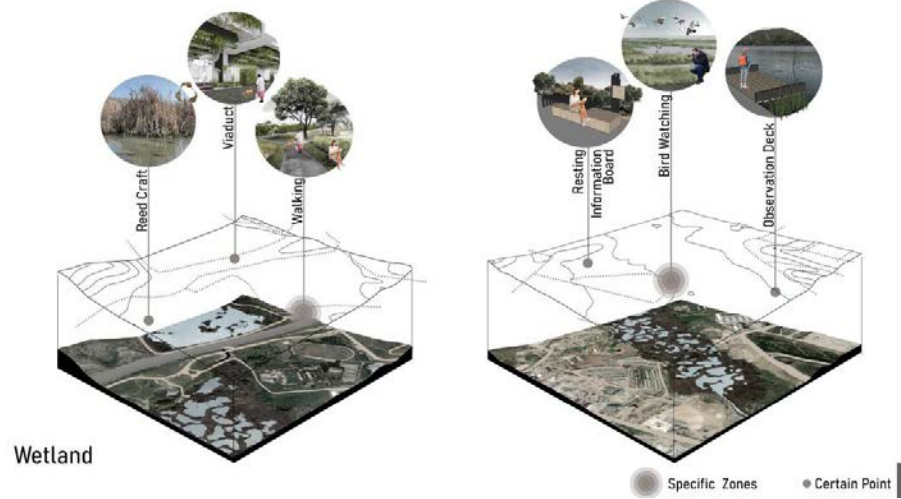


REASSESSMENT OF ECOREGION - EYMİR

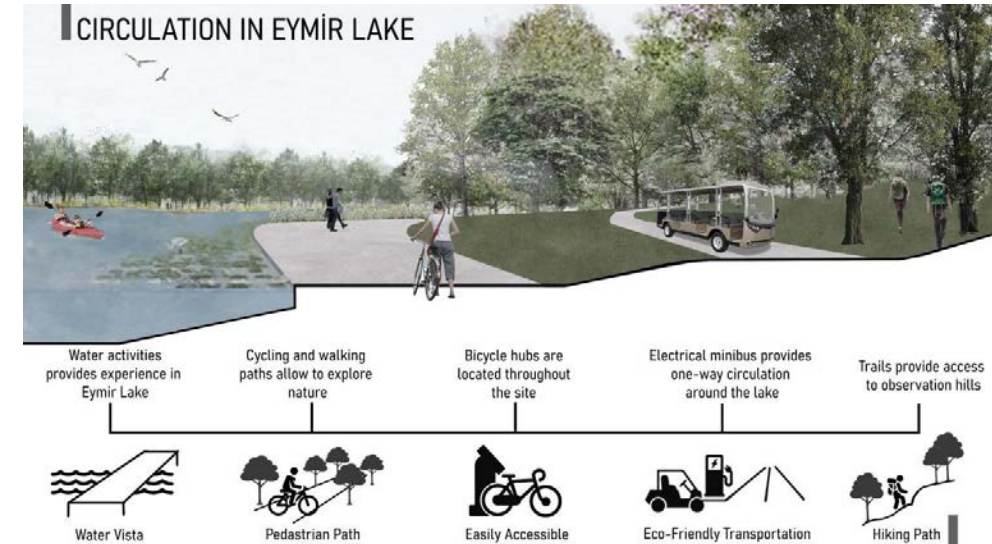


REASSESSMENT OF ECOREGION - EYMİR

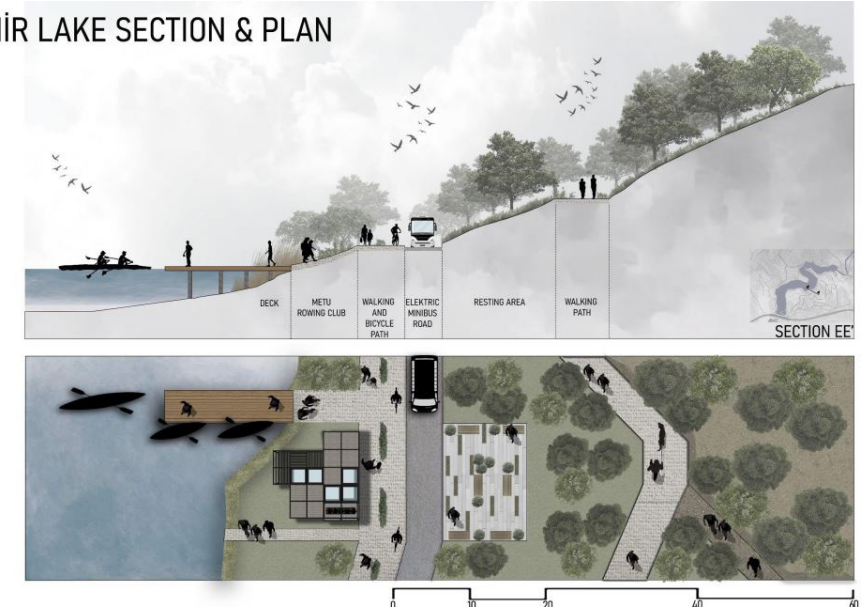
TOPOGRAPHY & ACTIVITY RELATION



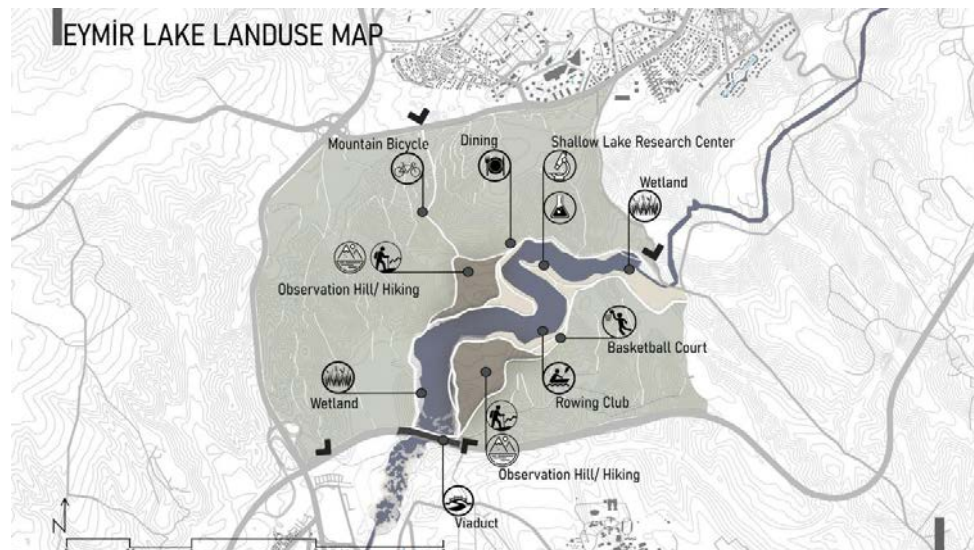
CIRCULATION IN EYMİR LAKE



EYMİR LAKE SECTION & PLAN



EYMİR LAKE LANDUSE MAP



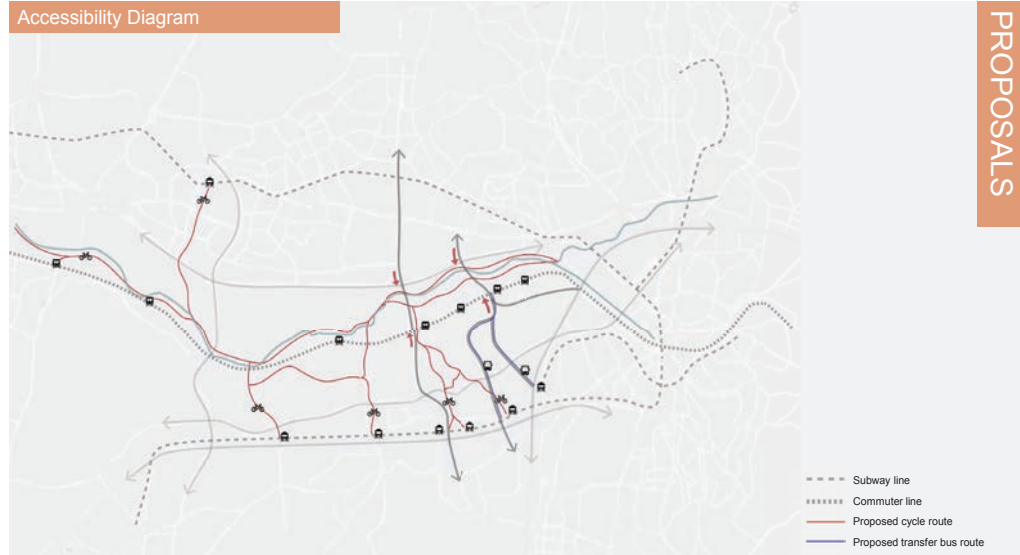
AN ECOLOGICAL GREEN/BLUE CORRIDOR - ATATÜRK ORMAN ÇİFTLİĞİ



PROPOSALS

Green Infrastructure

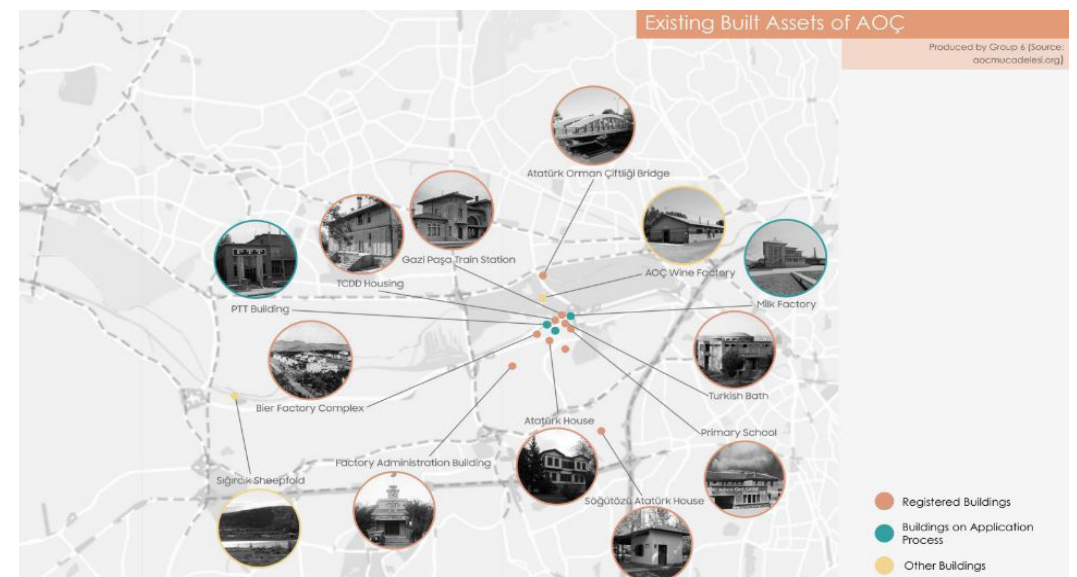
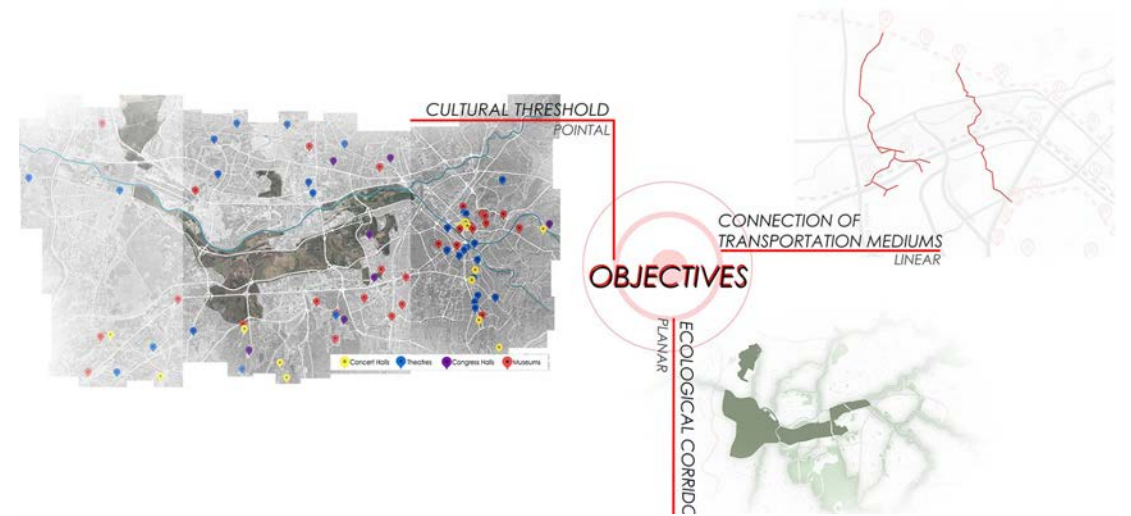
Accessibility Diagram



PROPOSALS



PROPOSALS



Arch 402 Architectural Design VI

Group4: C n  Bilsel + Ali Sinan + Elif G k en Tepekaya + Feyza Top uođlu

Eco-City Ankara II:

Designing Nodes for Socio-Cultural Regeneration

In the first term's project, "Eco-City Ankara: Scenarios for Ecological Regeneration around the Waterscape" the question of environmental regeneration of the streams and creeks of Ankara was studied. With the same perspective of developing an ecological regeneration strategy for the future city of Ankara, this semester our studio group will focus on the socio-cultural dimension of ecological urban regeneration.

In the previous semester, each design group proposed a scenario and a master plan for a selected area in relation with the theme of waterscape and developed an urban design project. In continuity with your team projects, this semester, you are required to propose a specific program for a social and/or cultural node, and develop individually an architectural design project in a particular area that you select, preferably on the master plan that you prepared last semester.

The overall aim of the project is to design a socio-cultural node that would contribute to the revitalization and regeneration of the selected area/district in the city of Ankara.

Depending on your scenario, the node could be a social and/or a cultural center, a youth center, a children's center, a library, a museum, a center for arts including performing arts, an incubator center with co-working spaces, a center for raising environmental awareness etc.

Eko-Kent Ankara II:

Sosyo-K lt rel Yenilenme i in D đ mler (Nodes) Tasarlamak

Geleceđin Őehri Ankara i in bir ekolojik d n Ő m stratejisi geliŐtirme perspektifiyle bu d nem st dyo grubumuz, ekolojik kentsel d n Ő m n sosyo-k lt rel boyutuna odaklanmaktadır.

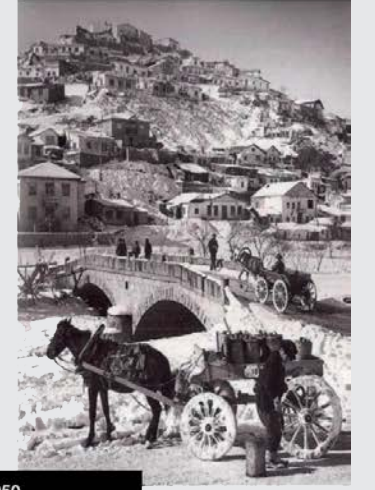
Bir  nceki d nemde her bir tasarım grubu, su temasıyla ilgili olarak se ilen bir alan i in bir senaryo ve master plan  nermiŐ ve bir kentsel tasarım projesi geliŐtirmiŐtir. Bu d nem  đrencilerden, ekip projelerinin devamı olarak, sosyal ve/veya k lt rel bir d đ m(node) i in belirli bir program  nerilmesi ve se ilen belirli bir alanda, tercihen  nceki d nem hazırlanan master plan  zerinde bireysel olarak bir mimari tasarım projesi geliŐtirilmesi beklenmektedir.

Projenin genel amacı, Ankara Őehrinde se ilen b lgenin/il enin yeniden canlandırılmasına ve yenilenmesine katkıda bulunacak bir sosyo-k lt rel d đ m(node) tasarlamaktır.

 retilen senaryoya bađlı olarak, d đ m(node) bir sosyal ve/veya k lt r merkezi, gen lik merkezi,  ocuk merkezi, k t phane, m ze, sahne sanatları da dahil olmak  zere sanat merkezi, ortak  alıŐma alanlı bir kulu ka merkezi,  evre bilincini artırma merkezi vb.olabilir.



Akk pr  Bridge 13th century, photograph 1917
<https://tr.pinterest.com/pin/465700417701302268/>



Bentderesi,  akırlar Bridge, left -1922-1923 /right circa 1950
Erman Tamur (2012), *Suda Suretimiz  ıkıyor*,Kebike  Yayınları



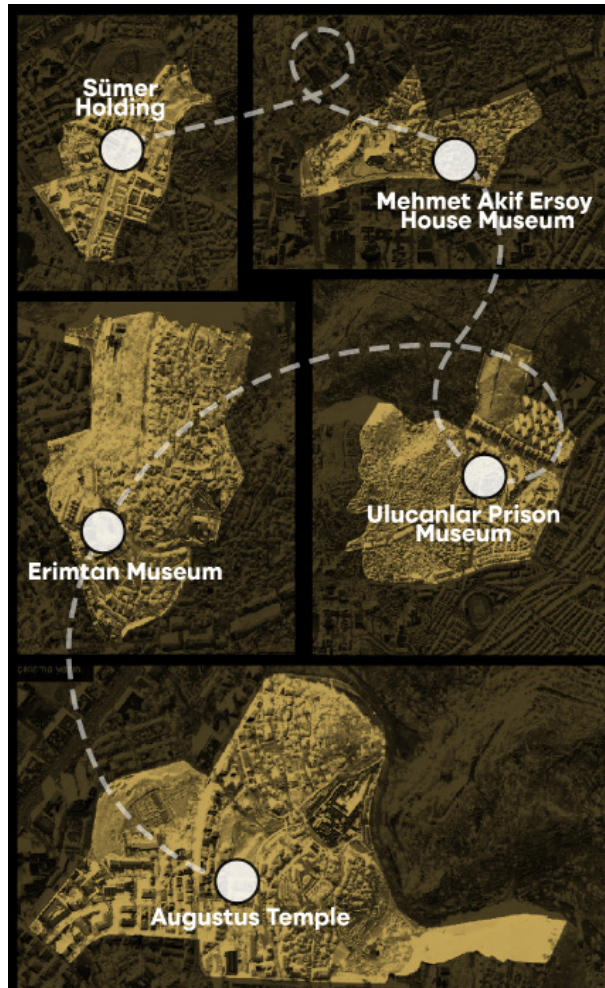
THEBUILT(10)GRAPHY // MUSEUM FOR LITERATURE // ULUS - BENTDERESİ

ERİMTAN MUSEUM



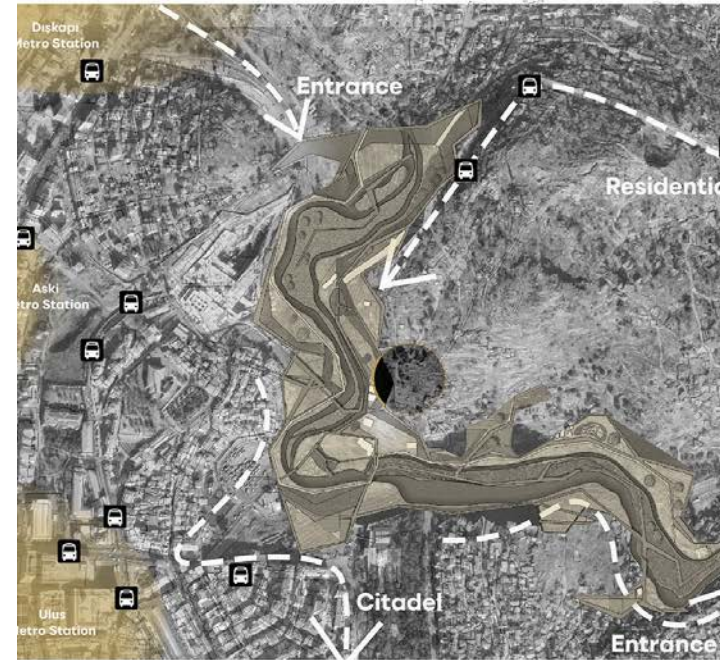
ULUCANLAR PRISON MUSEUM

REFERENCING FROM THE SURROUNDING

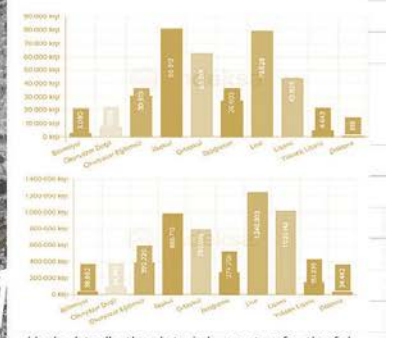


Ulus/Bentderesi had a lot of places having potential to be settled with a program but herein, it was important to select a site to access easily and use it in a way to highlight the architectural elements and programs.

Selecting the Site



Site Data

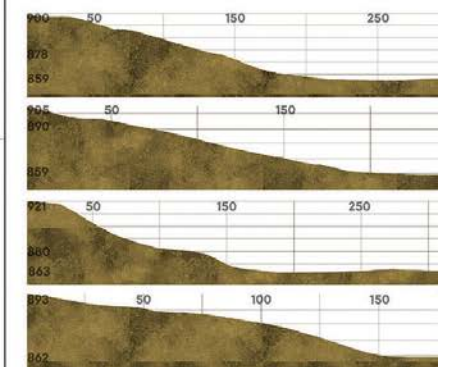
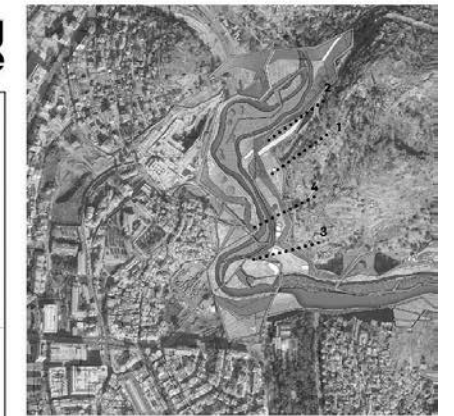
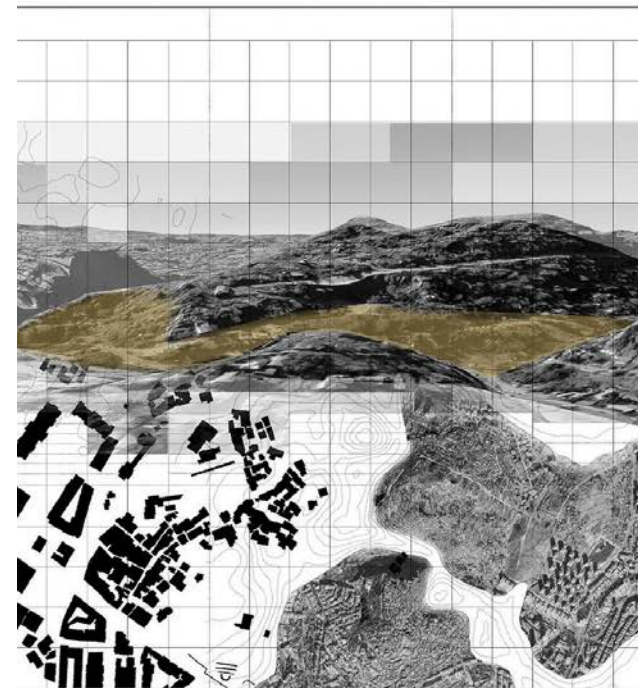


Undoubtedly, the data is a huge step for the following processes of the project. Herein, the focused group is investigated in order to estimate the potentials.

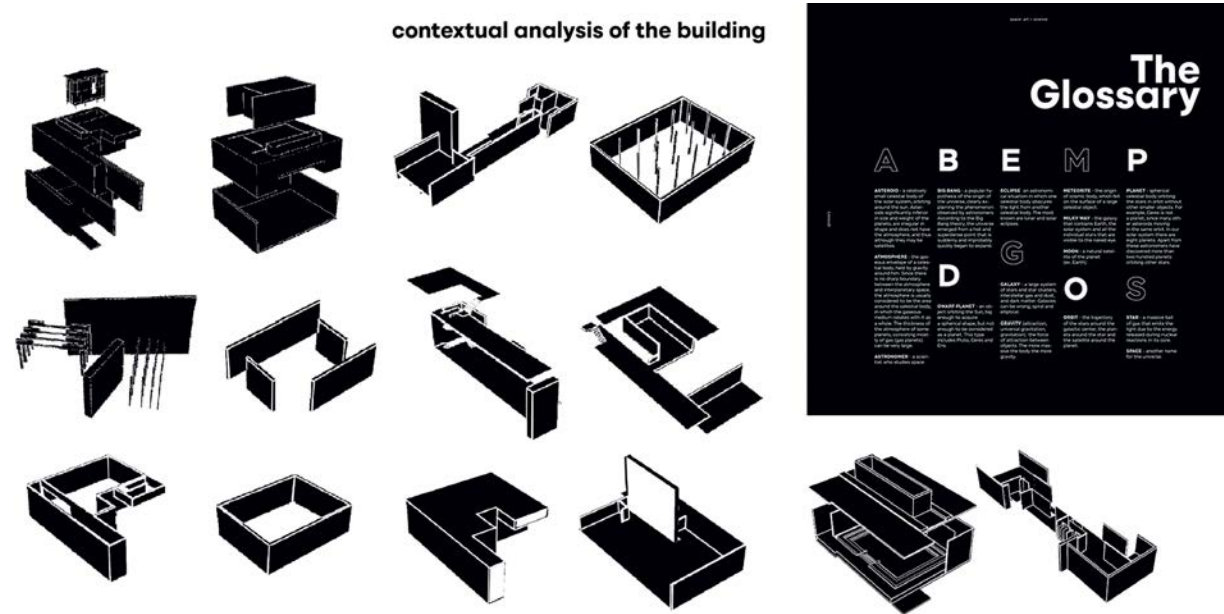
The general decision previously given is included in the new products which show the ways of accessing as well as general intention of movement.

The remarked qualification of the site is appeared as being hollowed at several points which is a beneficial thing since it eliminated the need of carving in the site to catch the needed space.

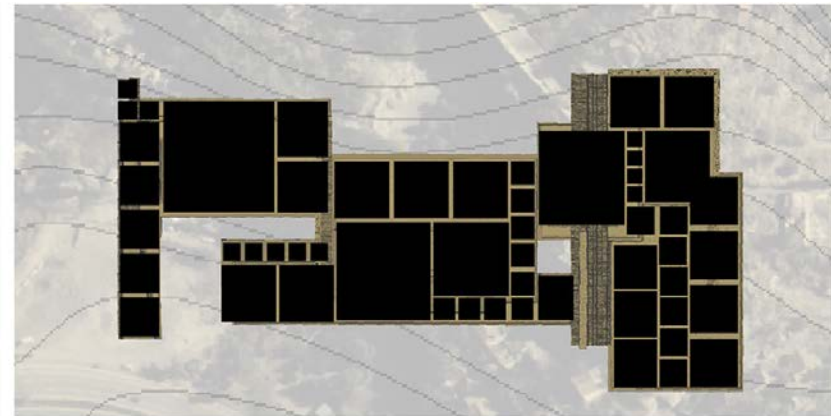
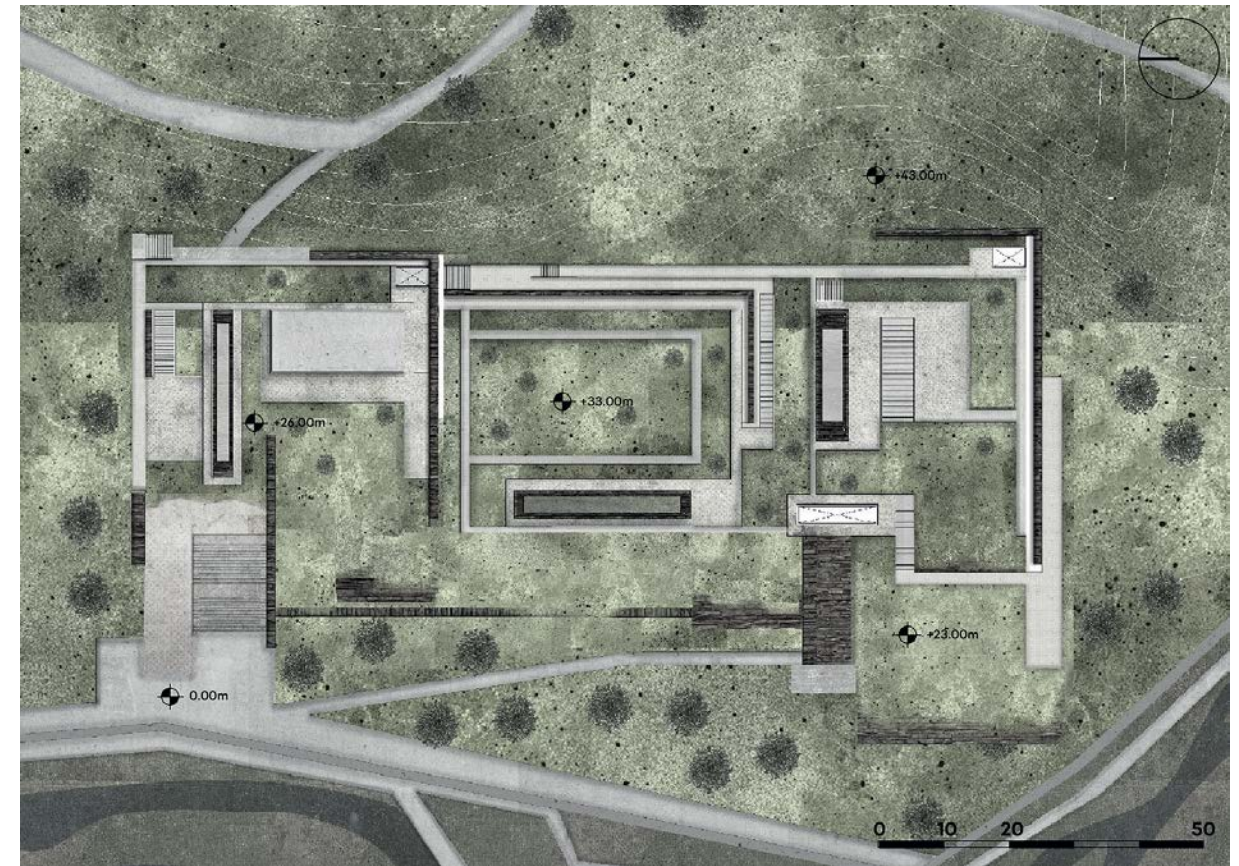
Understanding the Site



THEBUILT(IO)GRAPHY // MUSEUM FOR LITERATURE // ULUS - BENTDERESI



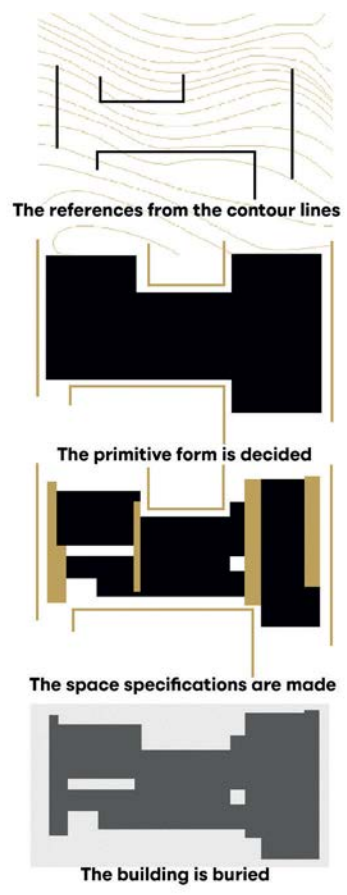
SITE PLAN



The different dots are representing the different quality of spaces that the mass includes. Herein, the density of the program and the focus is reflected.

The Space Variation & Program Scheme

- Library (2500 m2)**
books (main)
aux. spaces
individual study rooms
collaborative study rooms
reference
lobby
- Exhibition (3500 m2) Hall**
long-term exhibition hall
temporary exhibition hall
young artists exhibition hall
gathering areas
foyer
aux. spaces (tech core etc.)
- Offices (500 m2)**
- Theater (1500 m2)**
550-seat hall
stage & backstage
foyer
offices
permanent exhibition hall
aux. spaces (core tech)
- MultiPurpose Rooms (1000 m2)**
halls
studios
- Workshops (1000 m2)**
classrooms
ateliers
- Gathering & Collab. Areas (2500 m2)**

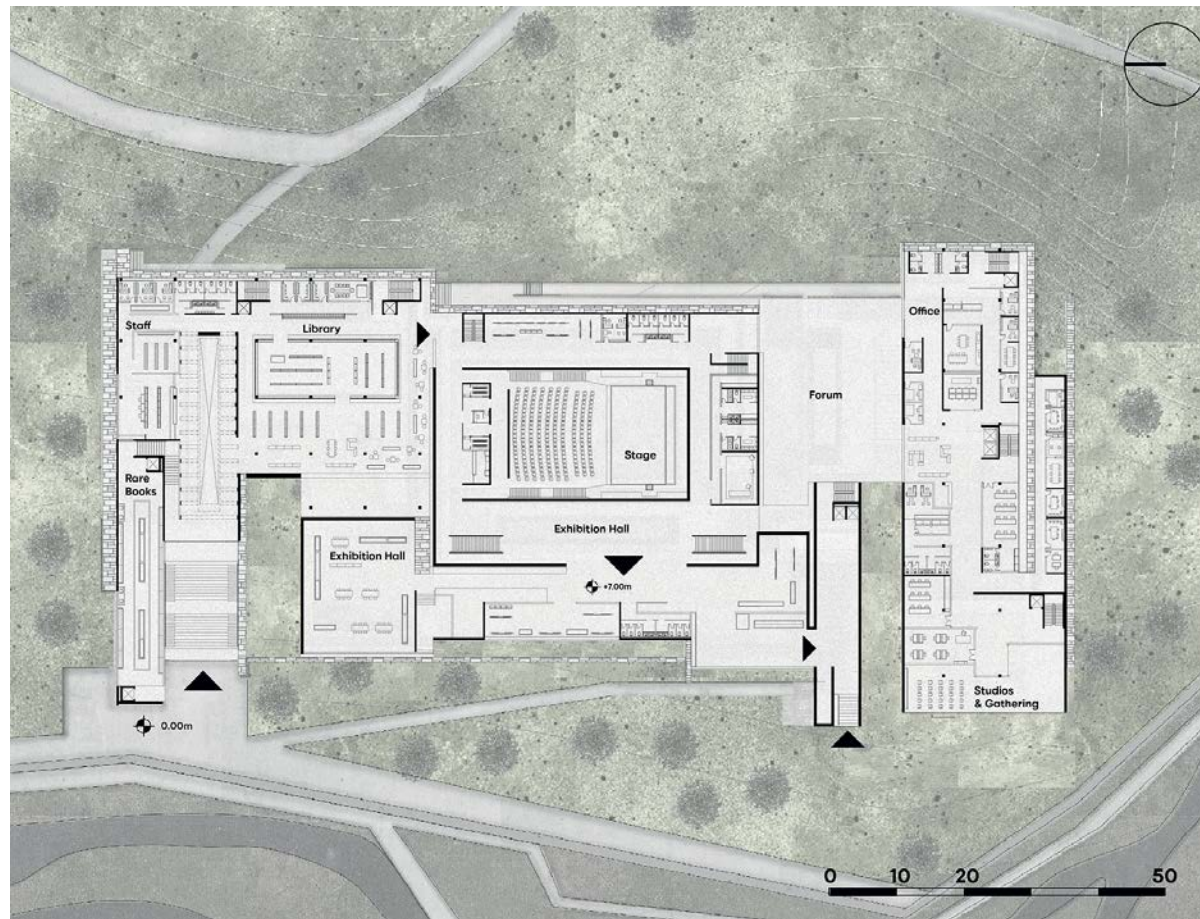


Sections from the Site

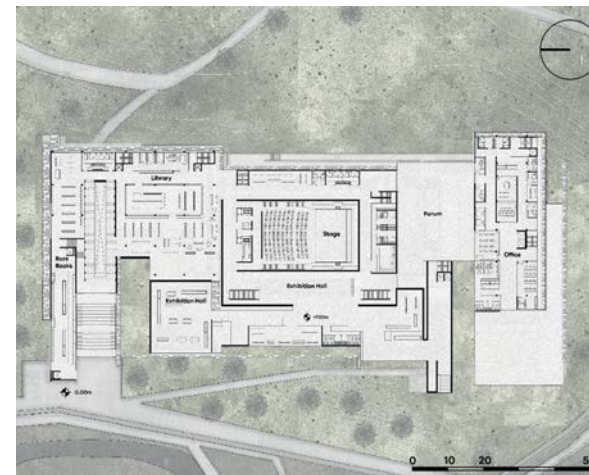
The sections are taken from the places to show the both exterior and interior working of the masses. Herein, the terraced-like gardens are tried to be expressed.



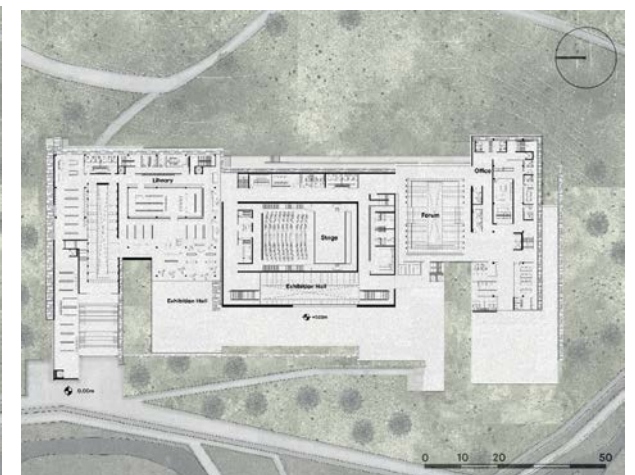
GROUND FLOOR PLAN



FIRST FLOOR PLAN

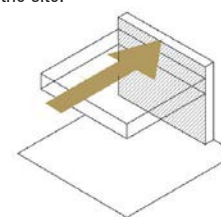


SECOND FLOOR PLAN

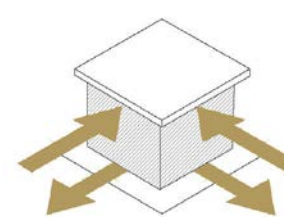


LIGHTNING INSTRUMENTS

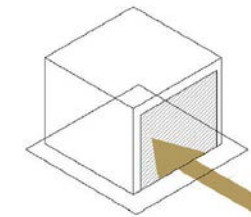
Since the building is underground the daylight intake for the building gains a huge significance at this point. The deliver of the daylight is made in various ways exemplified here. The general daylight direction is the north of the site. The frequent lighting intake is mae in the evening considering the site.



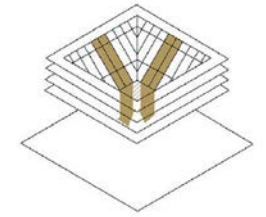
Light ducts transmitting the daylight from the surface to interior.



Architectural elements that functioning as lighting wells.



Daylight penetration through the glazings of the building.



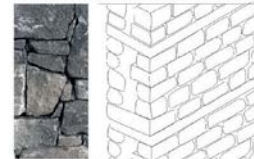
Skylighting elements that allow dim light penetration.

Section AA'

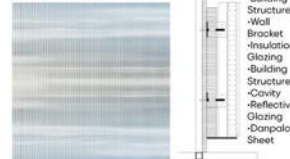


The architectural elements employed for both program-based reasons as well as the lightning purposes seen in the sections herein.

Masonry (Dark Basalt)



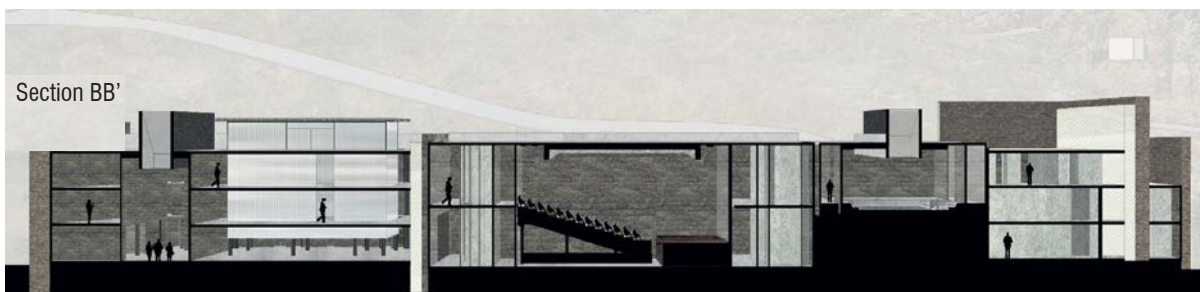
L. Well (Danpal)



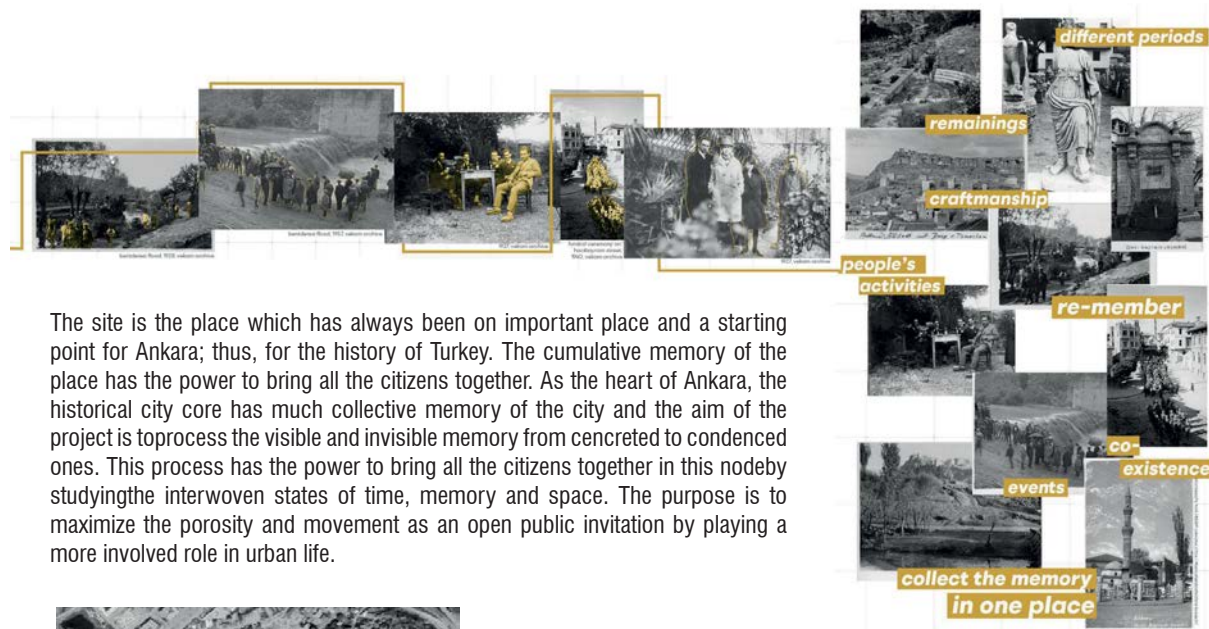
- Building Structure
- Wall Bracket
- Insulation
- Glazing
- Building Structure
- Cavity
- Reflective Glazing
- Damp-proof Sheet

The material selection is kept simple, yet the inner program is jazzed up with the innovative employment of material in different characters.

Section BB'



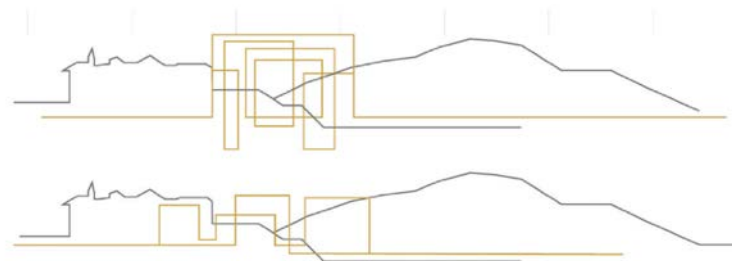
MEMORY IN FLUX



The site is the place which has always been on important place and a starting point for Ankara; thus, for the history of Turkey. The cumulative memory of the place has the power to bring all the citizens together. As the heart of Ankara, the historical city core has much collective memory of the city and the aim of the project is to process the visible and invisible memory from condensed to condensed ones. This process has the power to bring all the citizens together in this node by studying the interwoven states of time, memory and space. The purpose is to maximize the porosity and movement as an open public invitation by playing a more involved role in urban life.



SOCIAL SUSTAINABILITY



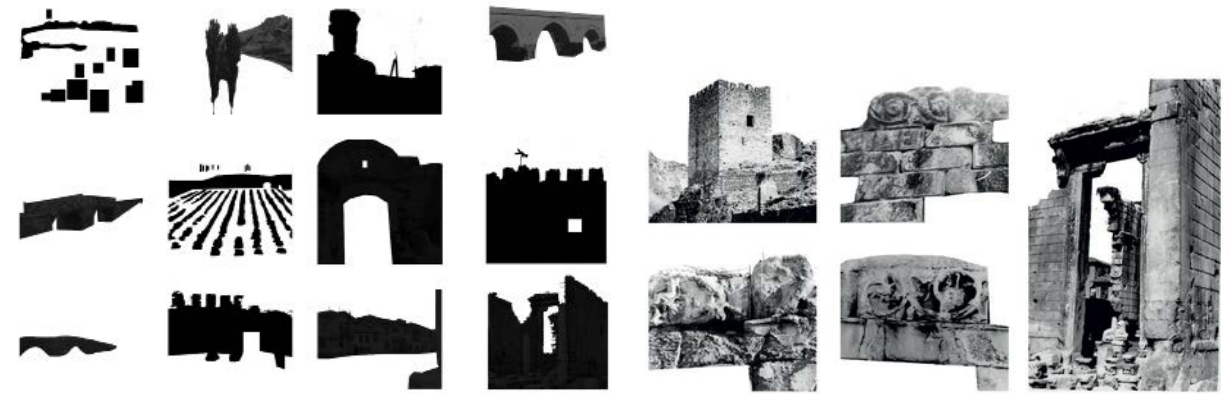
Since the site has both tangible and intangible aspects of memory, the building has the responsibility to reminisce and revive the past to serve a present purpose. In the context of social sustainability it has a powerful discourse in regards of the social responsibility of public functions to enrich shared urban spaces.



BENTDERESİ, ULUS, ANKARA

URBAN ELEMENTS

(materiality, form, light and shadow)

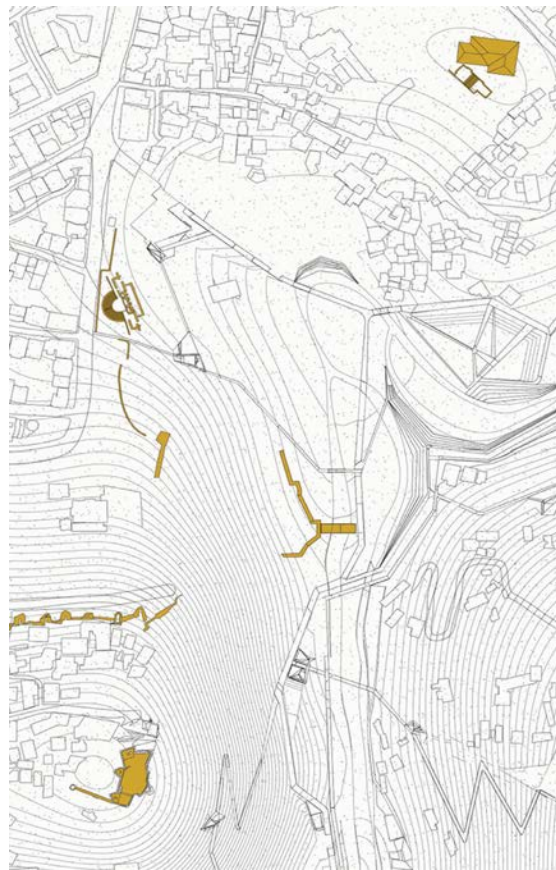


MASTER PLAN



pedestrian access

car access



MEMORY INCOME
ARCHIVE
RESEARCH &



LIBRARY

ACCESSIBLE SECTION
lounge
open stack
compact stack
reading rooms
electronic reading room
new arrivals hall
reference hall
periodicals hall
computer rooms
service spaces

RESTRICTED SECTION
equipment room
cataloging center
bookbinding area
conservation space
book repair
administration
reproduction rooms

MEMORY PROCESSING
STUDIOS
LABORATORIES &

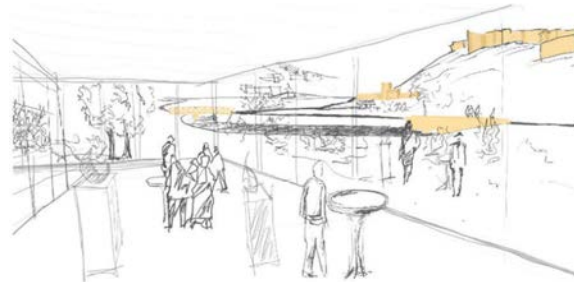
ARCHIVE

temporary store
digital data center
objects
documents and films
periodicals, newspapers
photographs
maps and drawings
4000 m2



CO-WORKING SPACES

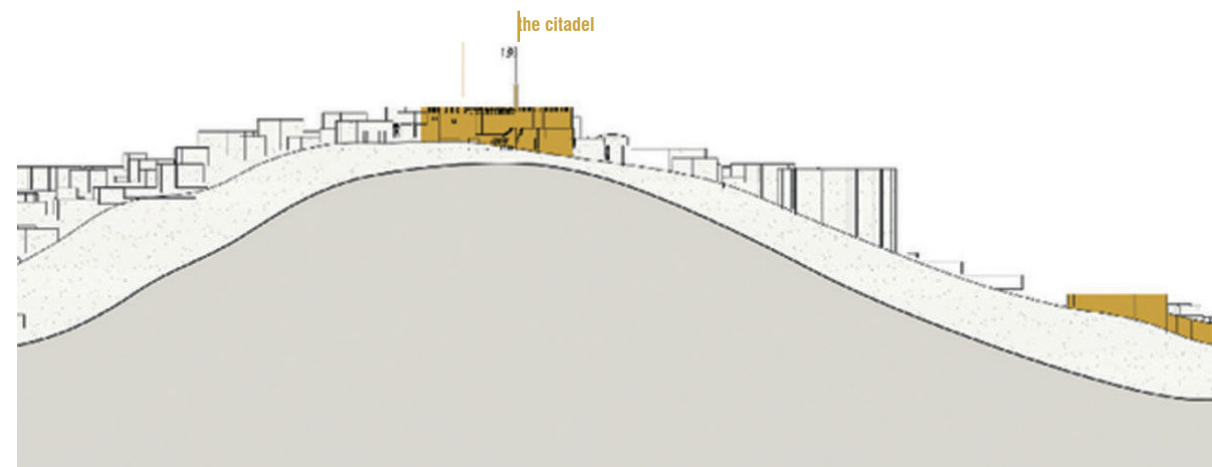
multipurpose hall
collective work spaces
individual study areas
meeting rooms
seminar rooms
service spaces
kitchenette
discussion spaces
photo studio
museum processing rooms
collective research rooms
service and technical spaces
administrative offices
workshops
kitchenette
laboratories
print room
computer room
4000 m2



MEMORY OUTCOME
MUSEUM
DISPLAY SPACES &

open exhibition space
digital exhibition room
permanent exhibition space
temporary exhibition space
cafe

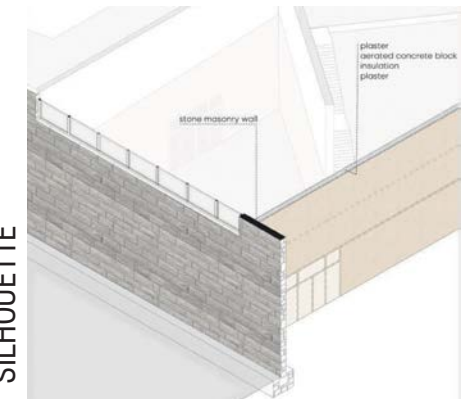
museum
experimental interactive spaces
auditorium + foyer
service spaces
6000 m2



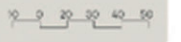
SITE PLAN

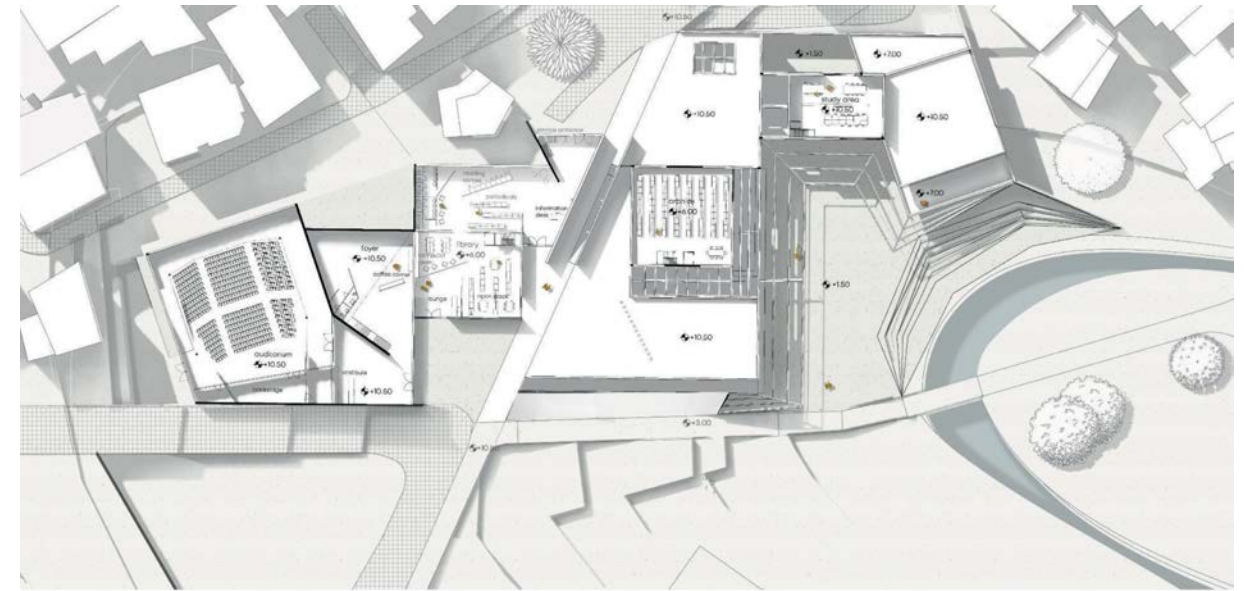
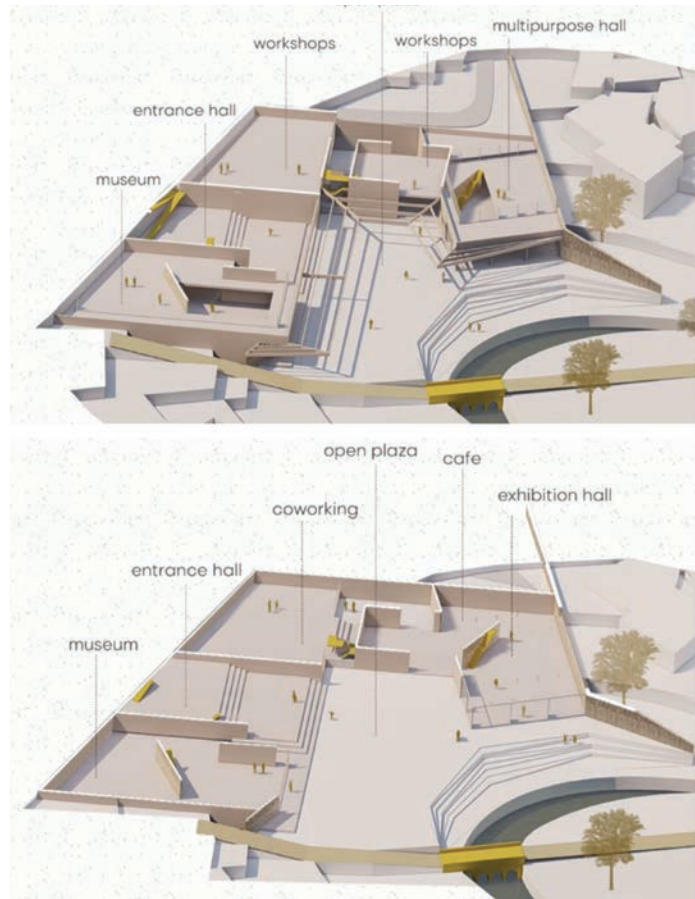
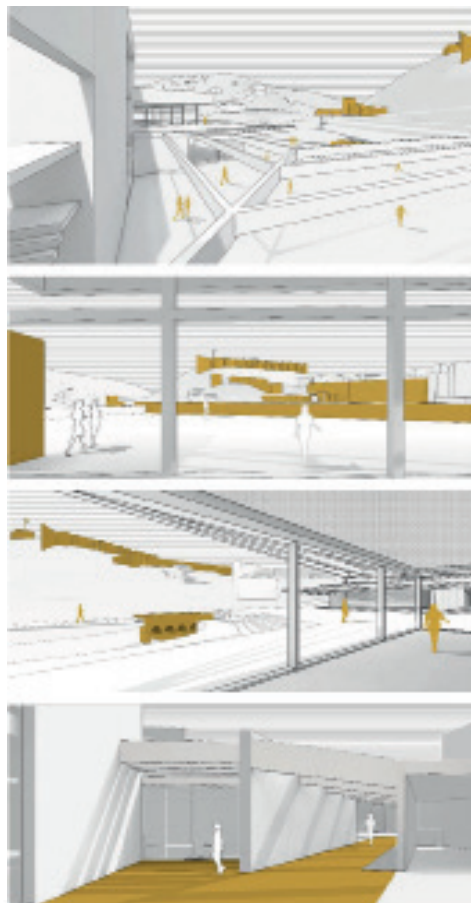


SILHOUETTE

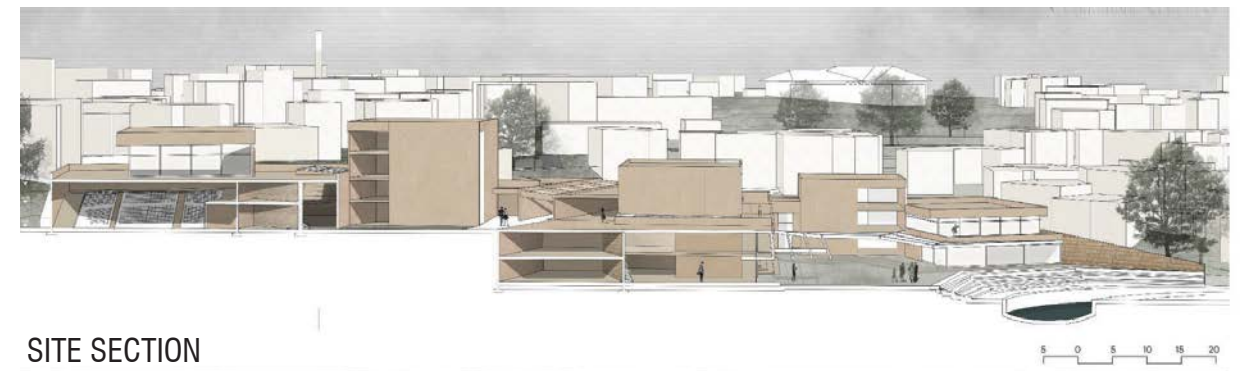


DETAIL





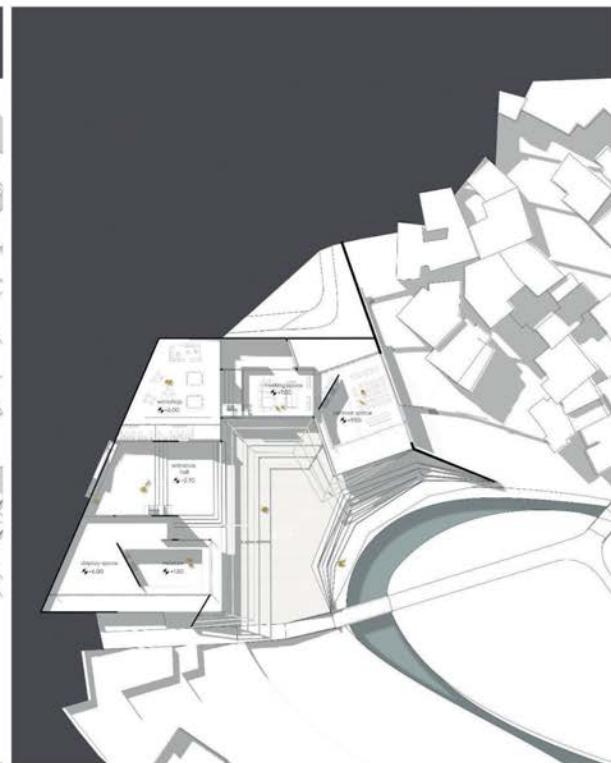
FIRST FLOOR PLAN



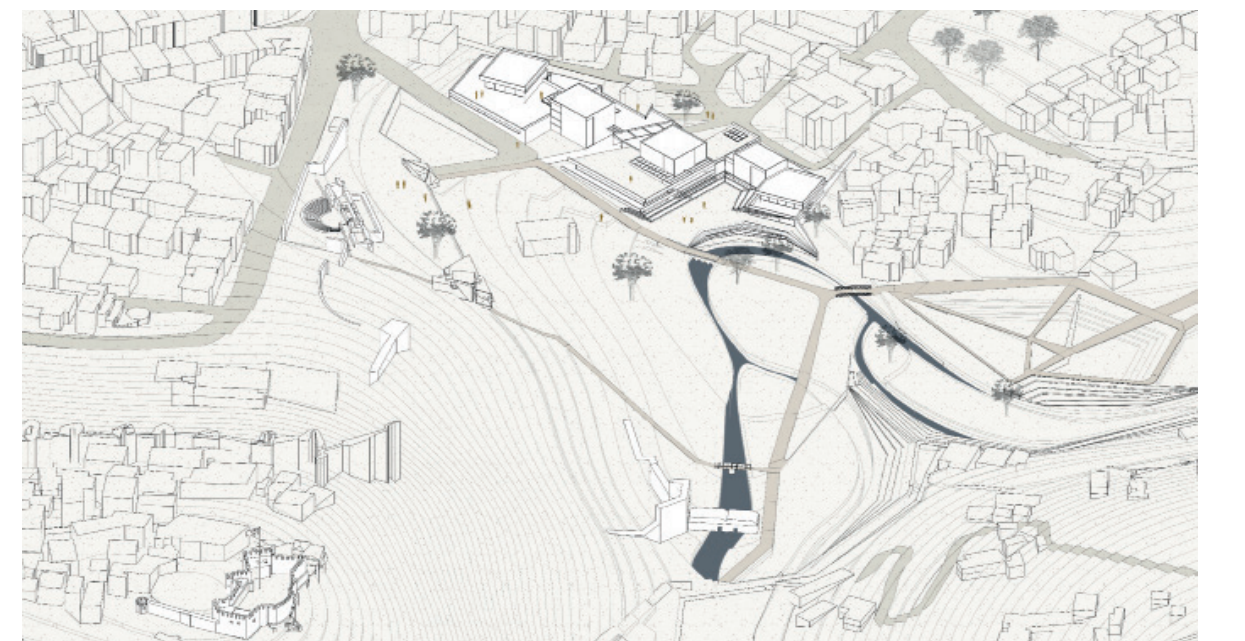
SITE SECTION



FIRST FLOOR PLAN



SECOND FLOOR PLAN



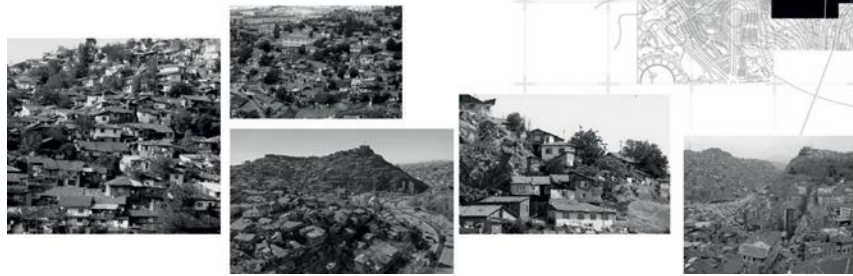
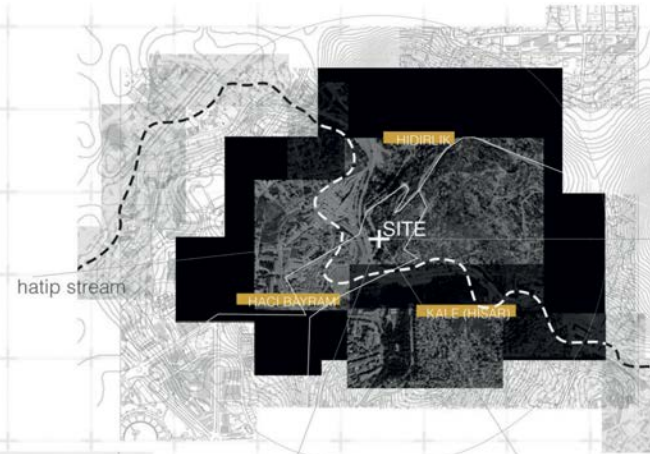
ENSTRUCTURED ROOMS - IMMANENCE OF LIVING ROOM AROUND THE CITY

18.01.2021 | MEETING DECISIONS ABOUT HIDIRLIK RENEVATION PROCESS

During the meeting, it was stated that Hidirlik Tepesi Urban Transformation area was handled as a large-scale open-green area with daily, social and cultural activities; Project ideas for revealing the historical and cultural significance of the hill and reviving the Hatip Stream. At the meeting as the Ankara Branch of the Chamber of City Planners;

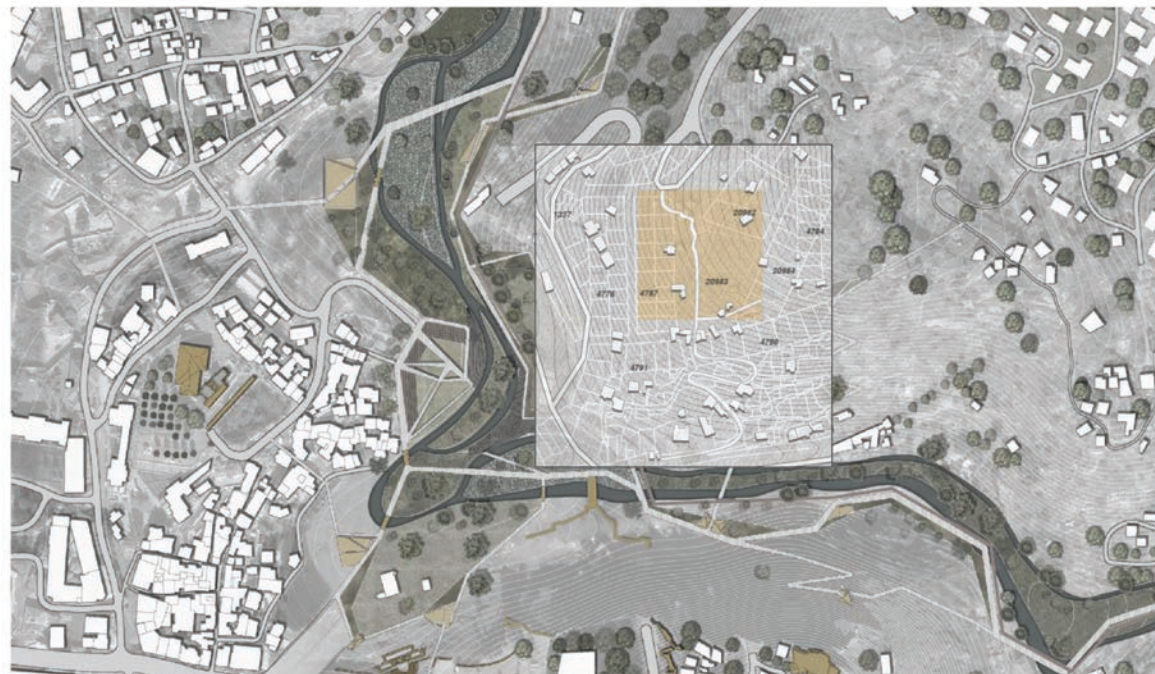
- **Conserving the historical, cultural and natural values** of the area, considering the Ulus region in a *holistic manner* together with the urban and archaeological sites.
- **Transferring the topographical features, silhouette and ecological values** of the area to future generations and ensuring the protection of water resources with their natural structure.
- With the projects planned to be realized in the field, the transportation infrastructure, open and green area systems should be considered within the scope of the main plans that should be prepared according to the **needs of the users** who will increase in the field specified.

renovation report retrieved from Chamber of City Planners



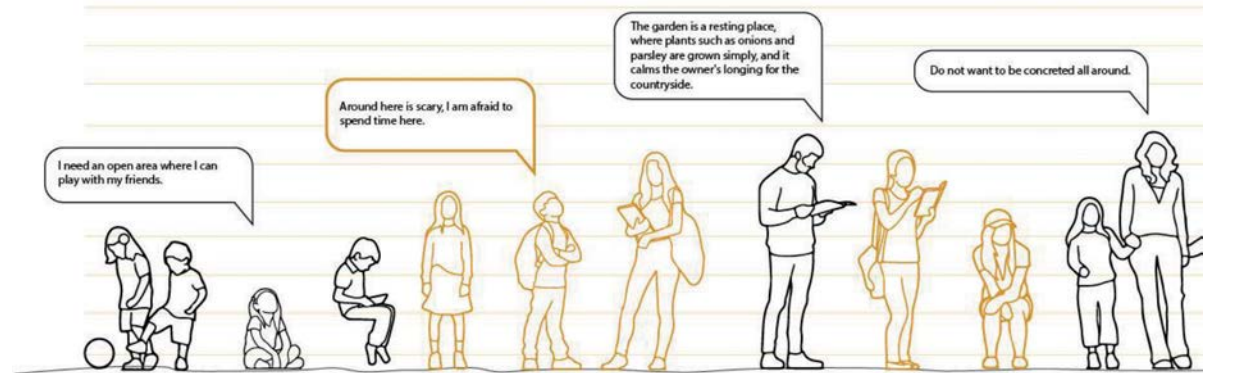
Bentderesi and its environment

Telescopic scape pebbles produced by Group 1



By analysing the streets of Bentderesi, in various manner from x and y axis, it can be easily comprehended that, **the streets with all of its part penetrate** to the houses and become a part of them.

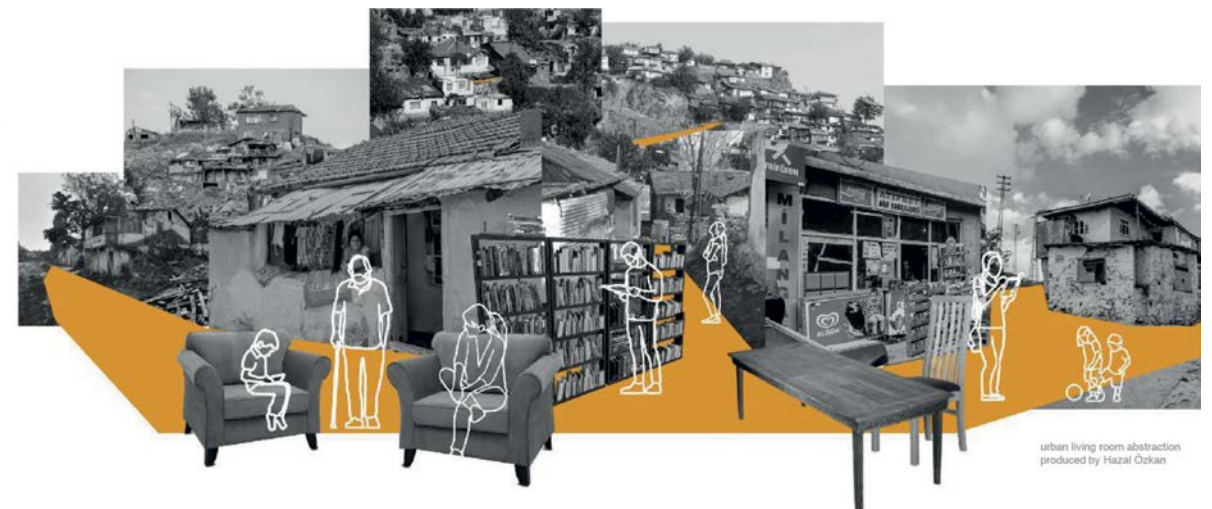
This situation and entity started to eradicate as a result of the demolishment of the houses and **a culture started to loose its identity.**



Children live in the area need safe spaces to **play** and new **learning environment**. Since there is no **after-school activity**, an area that will direct children to different **hobbies** is necessary in an environment where the tendency to crime increases.

Adult people need a **safe environment** for their families. They need an environment that will provide **job opportunities**. They need a space to spend their free time and engage in **different activities**. An environment where people from different areas can be **cultured and interacted** is necessary.

The **URBAN LIVINGROOM** will be an intersection. In this sense, concept that will interact with closed community of area and contribute to the social sustainability. **SOFA** appears as an important concept in traditional Turkish houses. It is seen as a gathering and socializing area where all rooms are opened and it includes different activities. In the design, **URBAN LIVINGROOM**, turns into a metaphorical expression that prepares a common space where different slum houses are opened. The aim is to maintain a continuous relationship with the current society and to provide activity opportunities for new visitors and to develop ways to gather different demographic structures and users on a common ground.



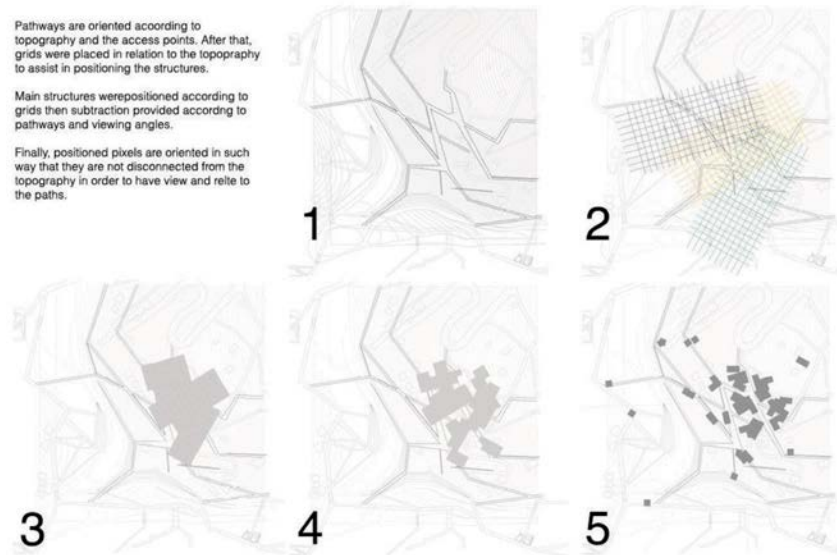
urban living room abstraction produced by Hazal Ozkan

DESIGN CONCEPT

Pathways are oriented according to topography and the access points. After that, grids were placed in relation to the topography to assist in positioning the structures.

Main structures were positioned according to grids then subtraction provided according to pathways and viewing angles.

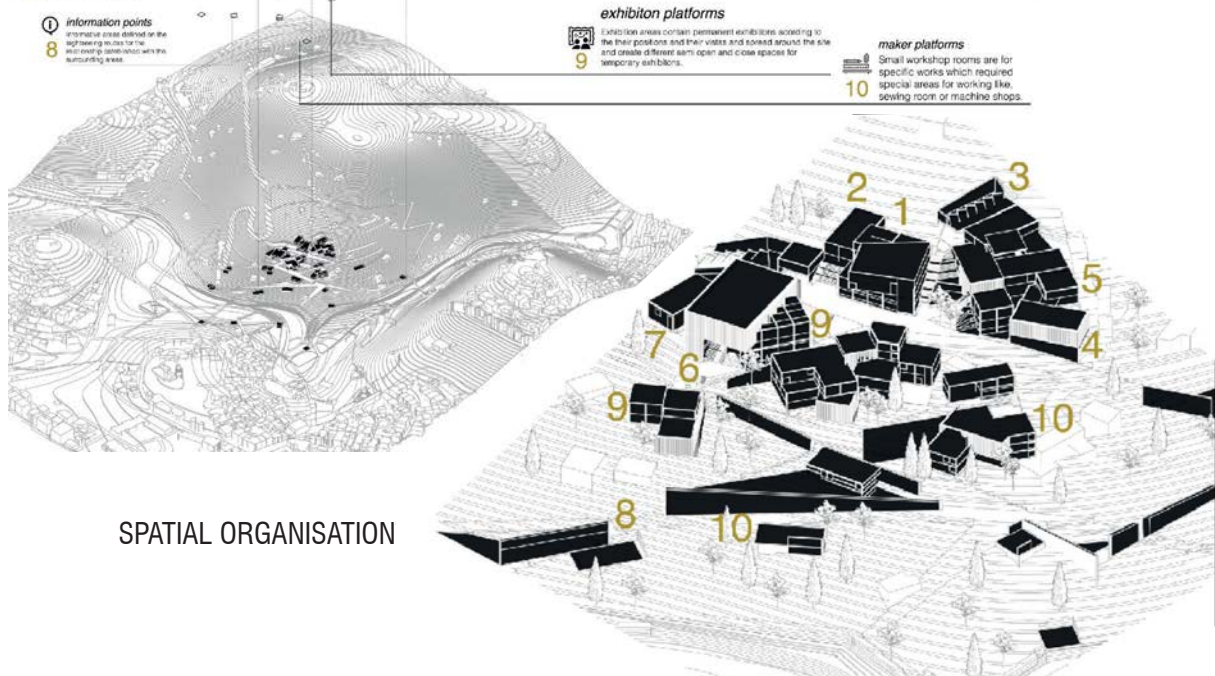
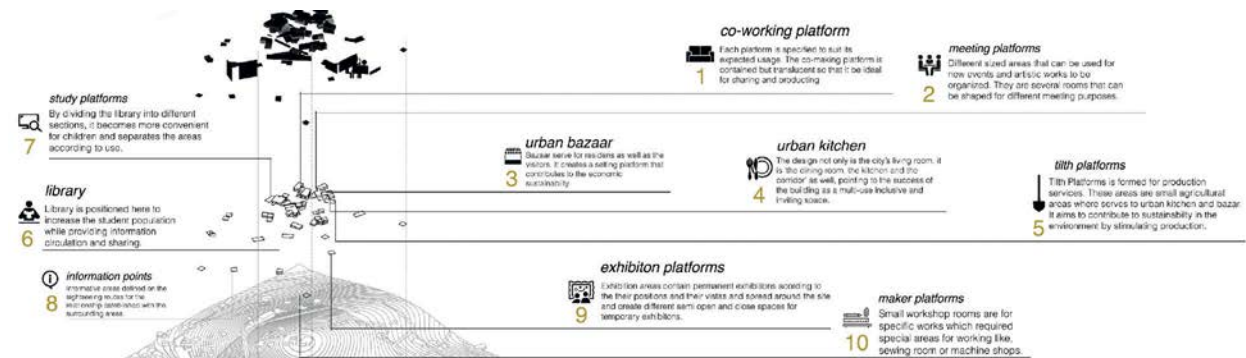
Finally, positioned pixels are oriented in such way that they are not disconnected from the topography in order to have view and relate to the paths.



Dissolved architecture (phr.)

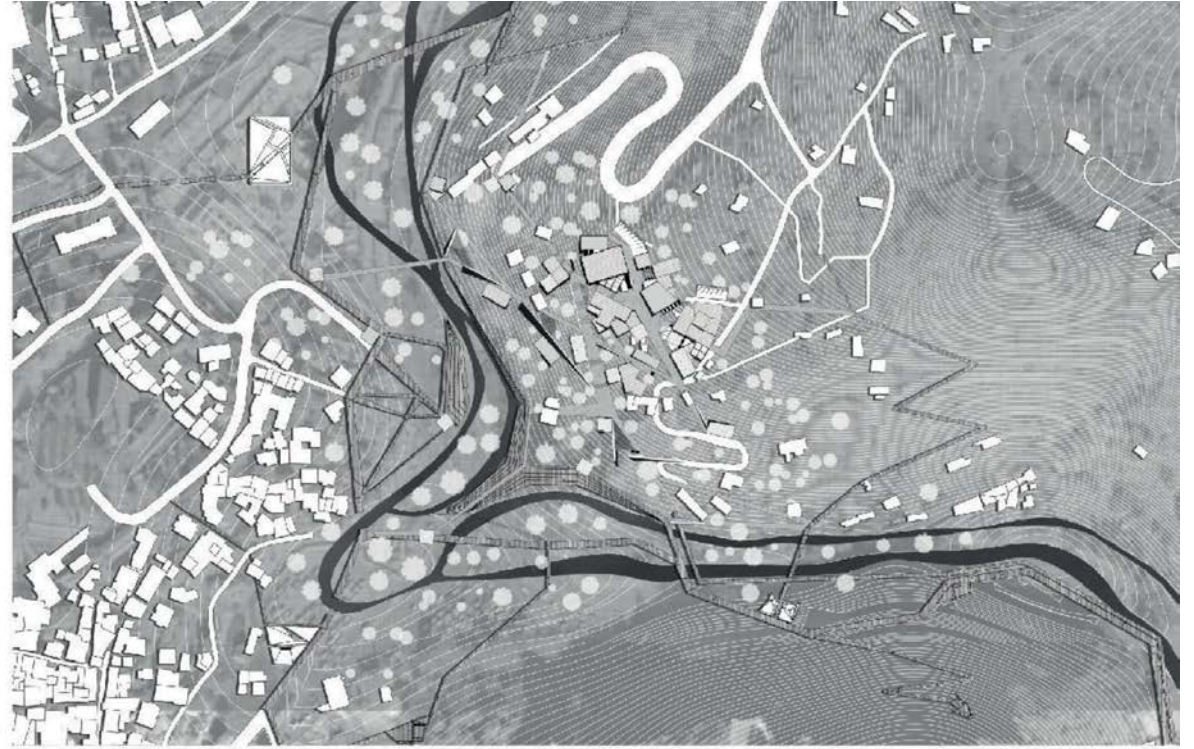
Making dissolved architecture is thinking of a work as a trajectory, heading non-places that are configured and then disappear. This instability suggest the idea of this city as something generic and never concrete or defined. Making dissolved architecture is working with modification and recycling, not even flexibility. The result is architectures leaning on disappearance. Objects never more, and much less, beautiful.

PROGRAM

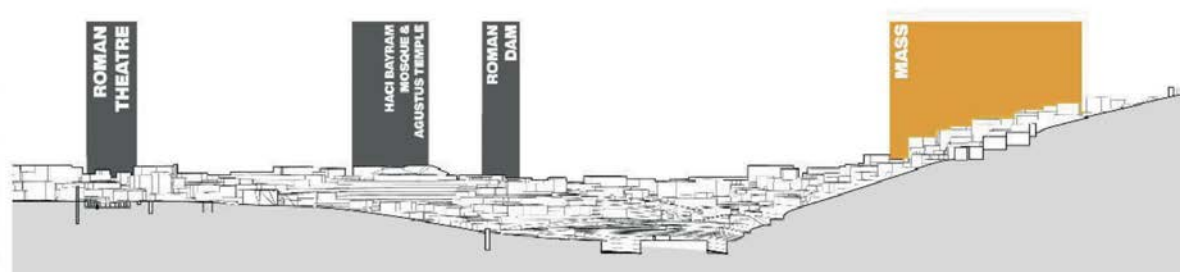


SPATIAL ORGANISATION

SITE PLAN

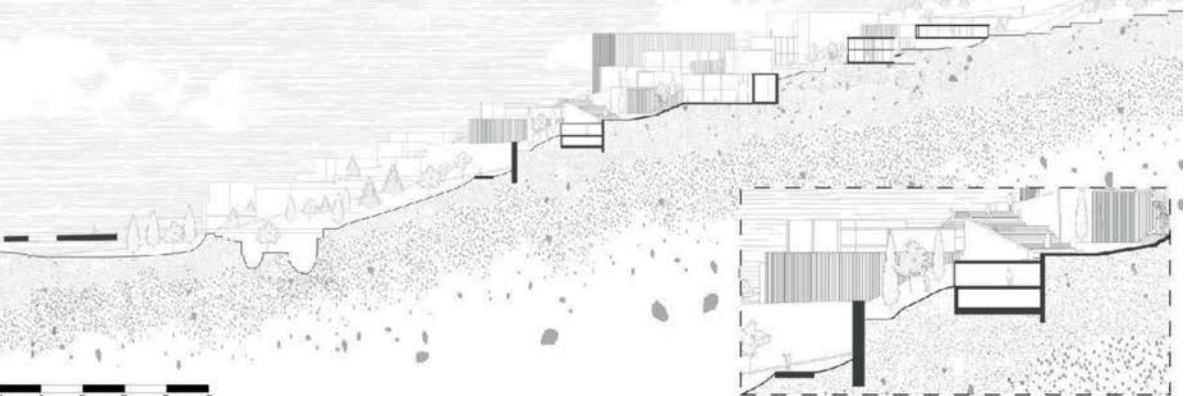


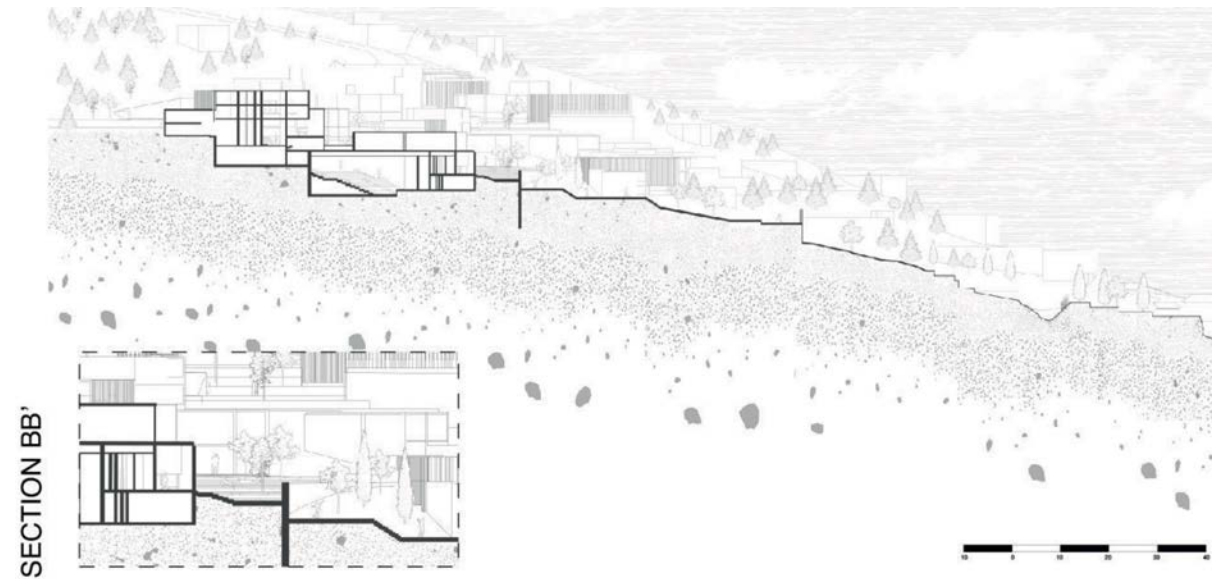
SILHOUETTE



The settlement of the area was created in parallel with the surrounding **street layout**, and the whole urban living room, that **intersects with the streets**, is positioned at the hill and spread around.

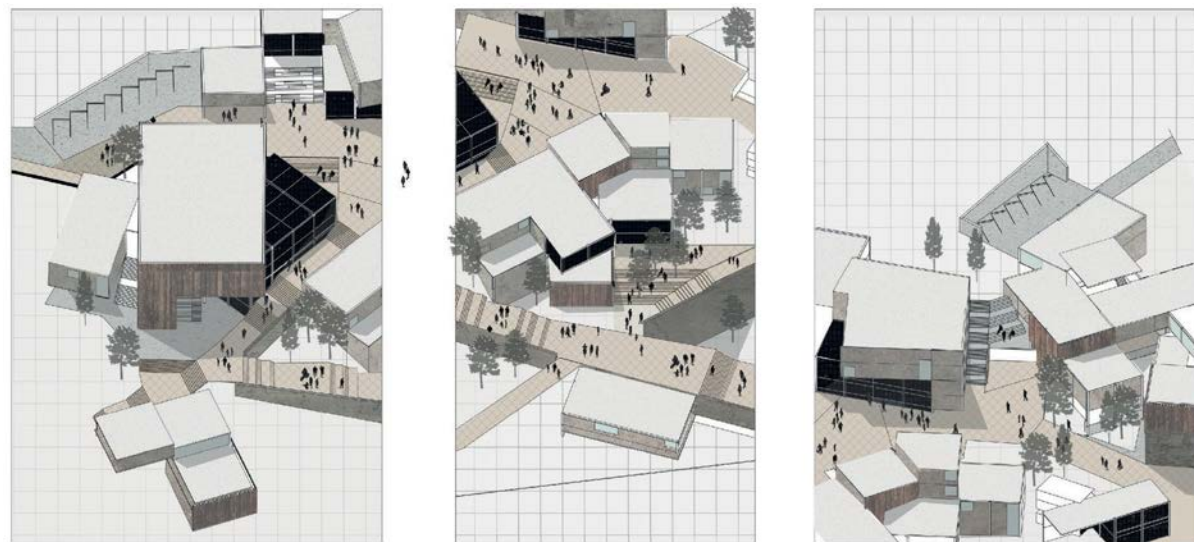
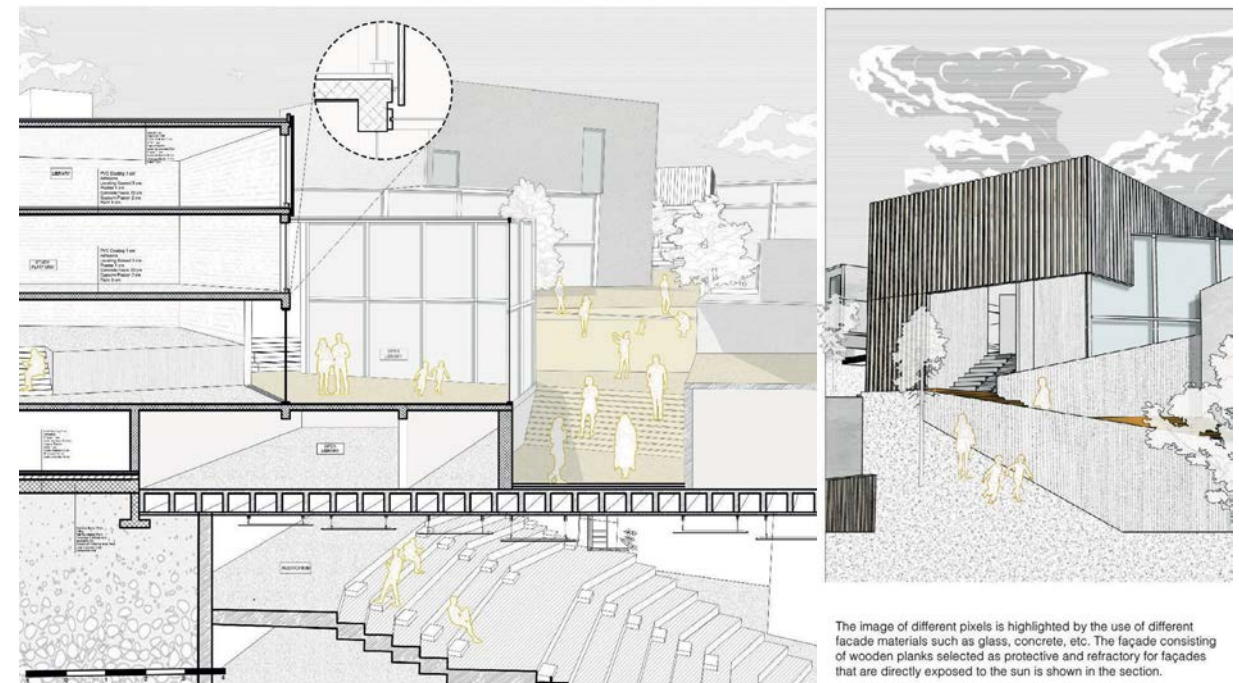
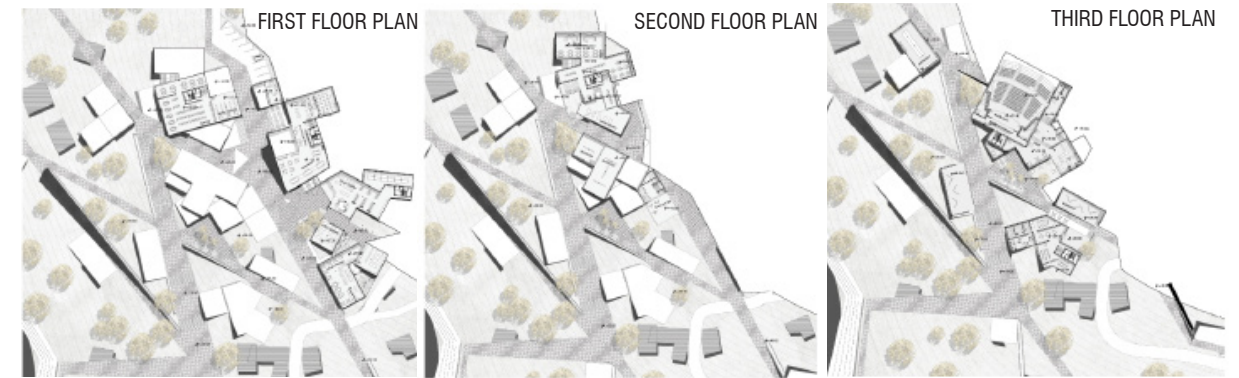
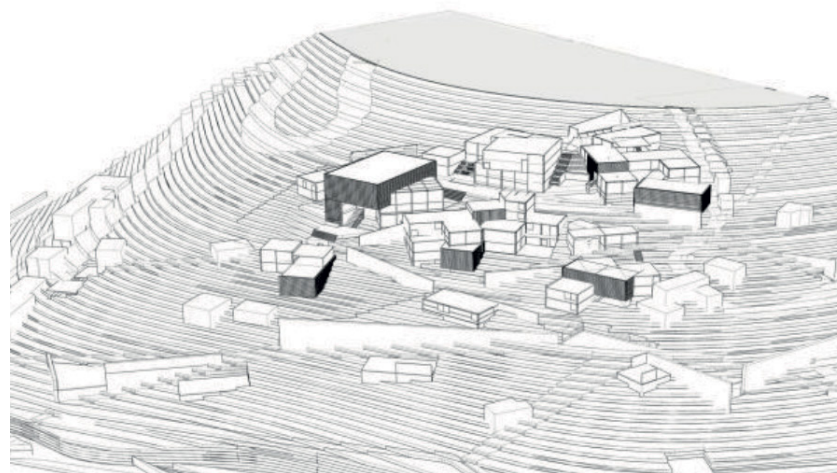
SECTION AA





The overall spatial organization is based upon the **fluidity of functions**. The design aims to distribute its identity to the whole neighbourhood. Thus, the design's another aim is to **disguise itself** in the urban fabric and not to oppress the **silhouette** of the area.

Emerging from river-front, and heading up to the hills of Hıdırlık, the transition intensifies the **dissolving effect**.



CENTER OF ARCHITECTURE AND URBAN RESEARCH

SITE AND CONTEXT



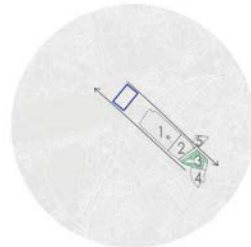
Green Area

Built Area

Roads



Water Element



Cultural Corridor
AKM Region



Rail System



Bus Stops

SITE INPUTS



--- Car Entrance
--- Pedestrian Acces



Green Diffusion

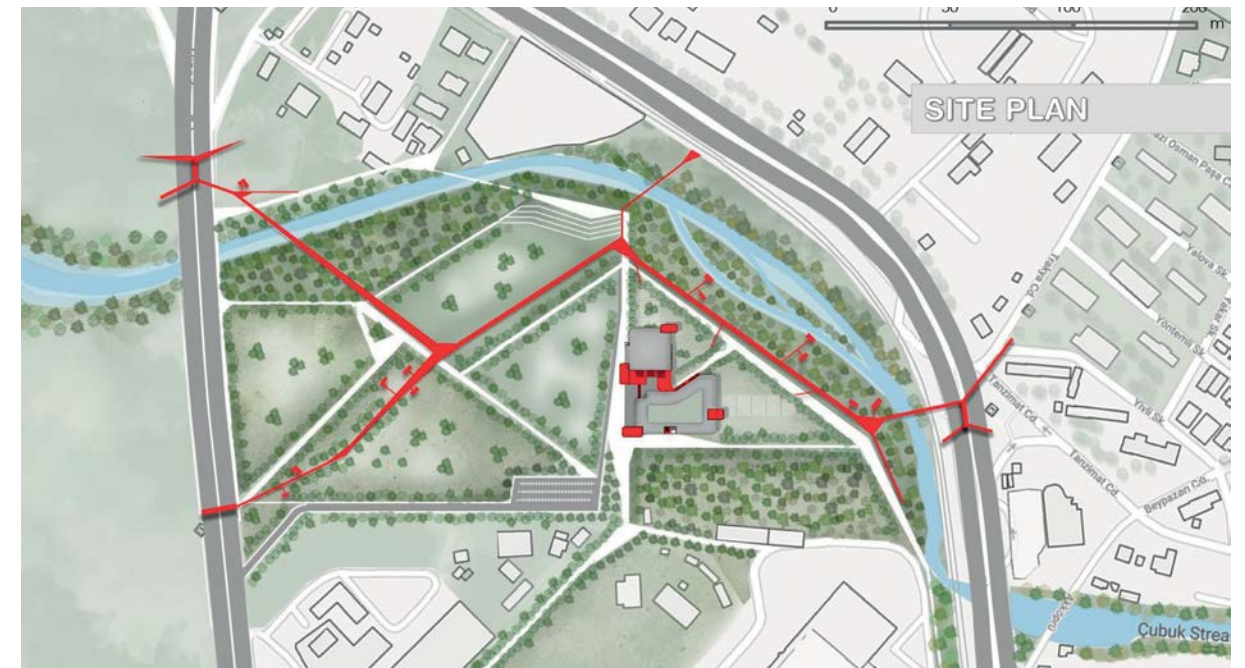
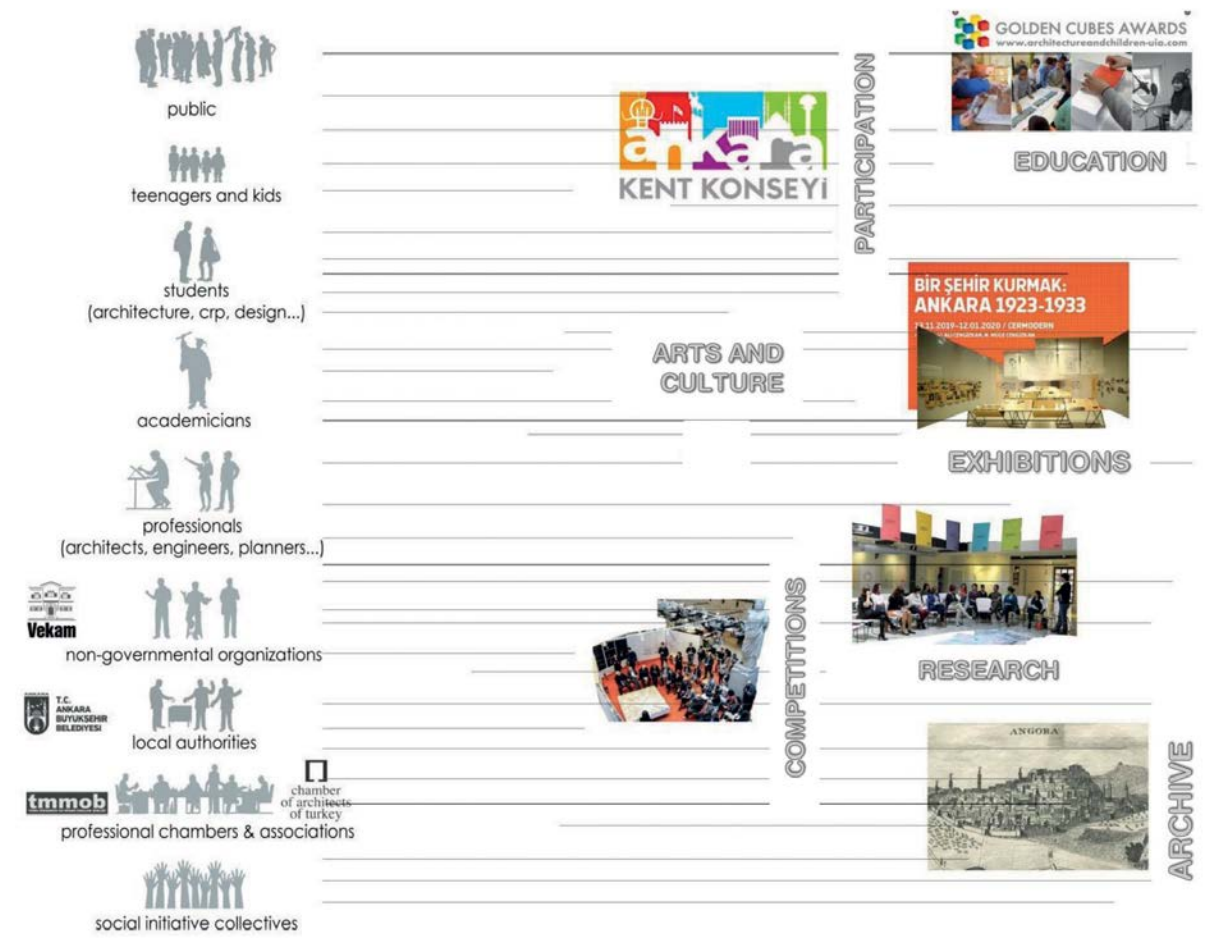


Potentials

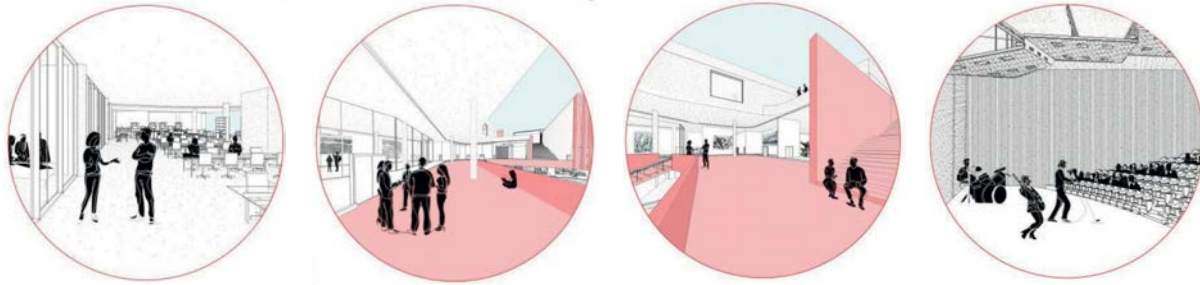


Atatürk Orman Çiftliği

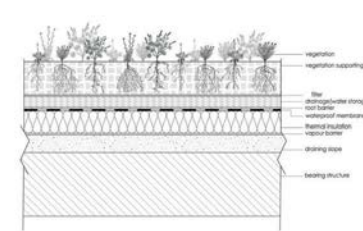
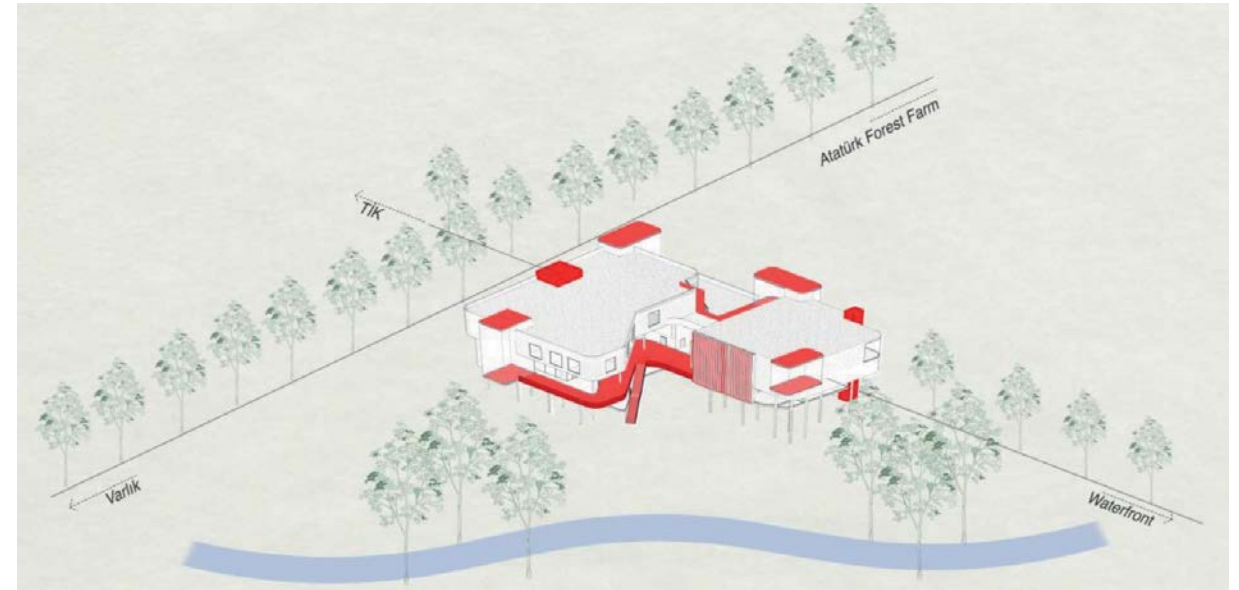
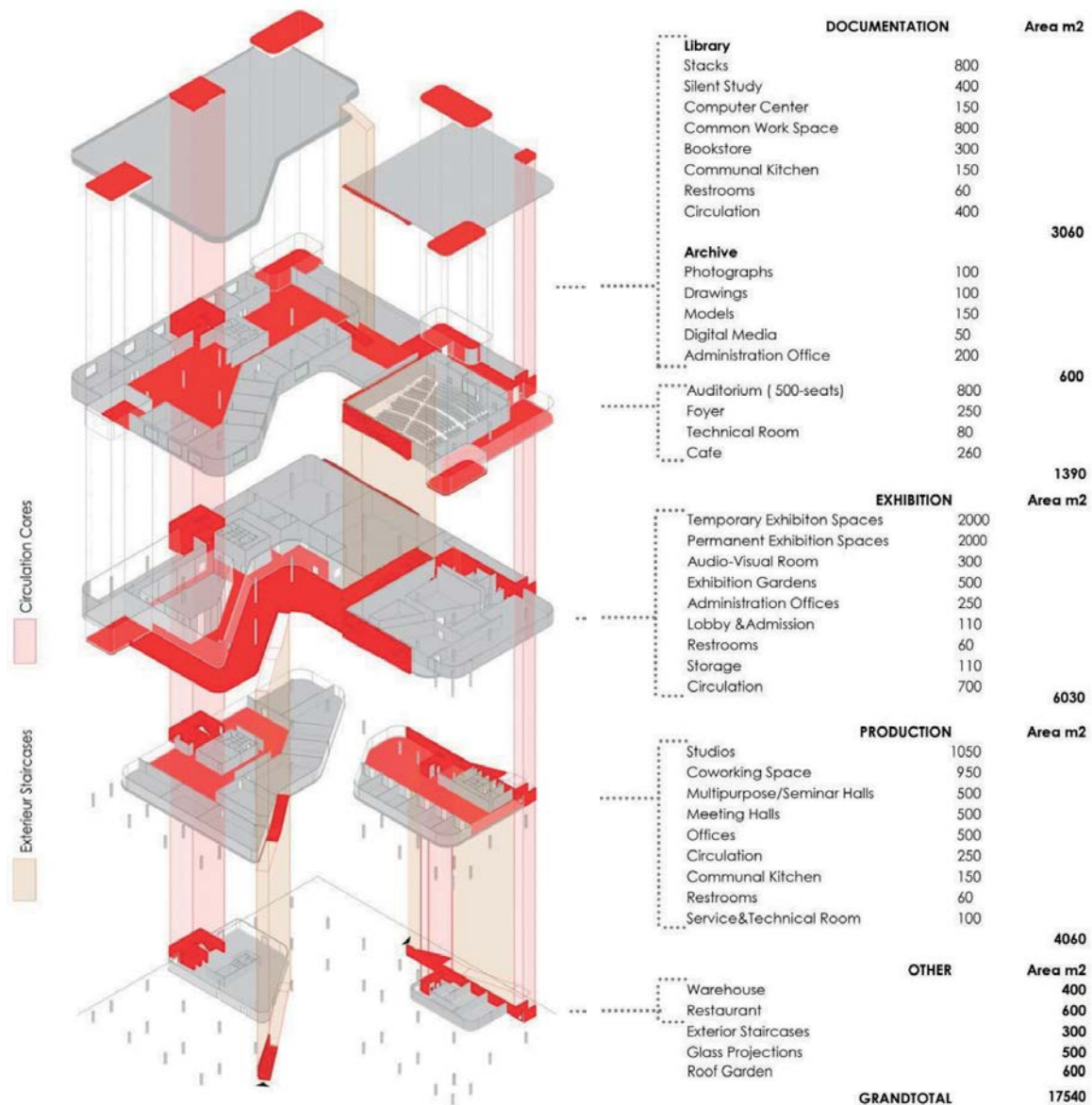
ACTORS AND EVENTS



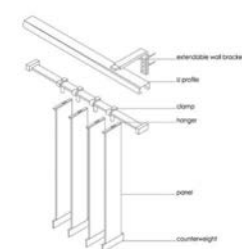
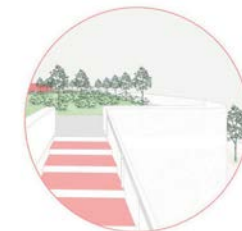
SITE PLAN



PROGRAM AND SPATIAL DISTRIBUTION



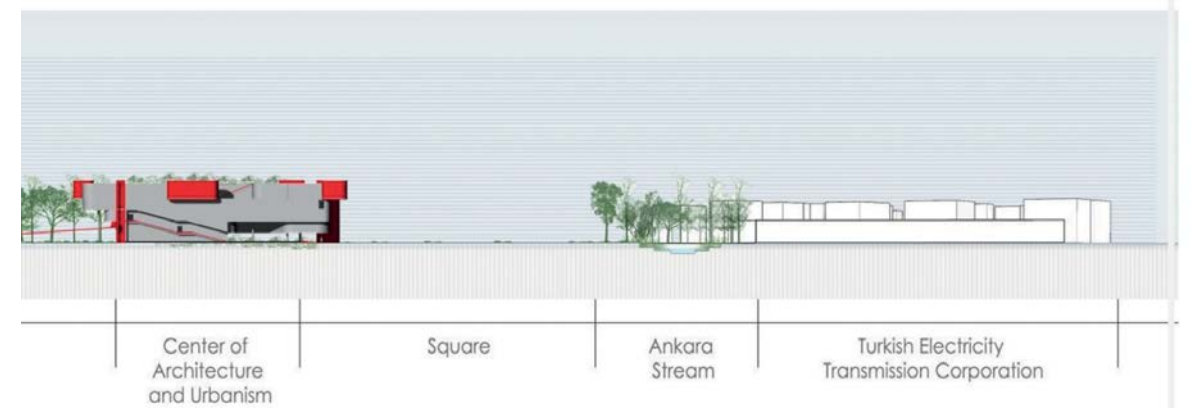
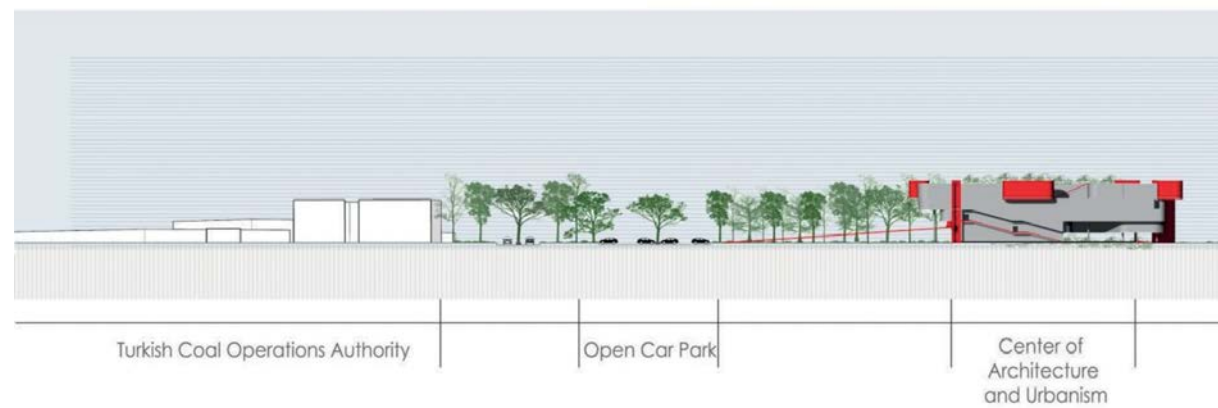
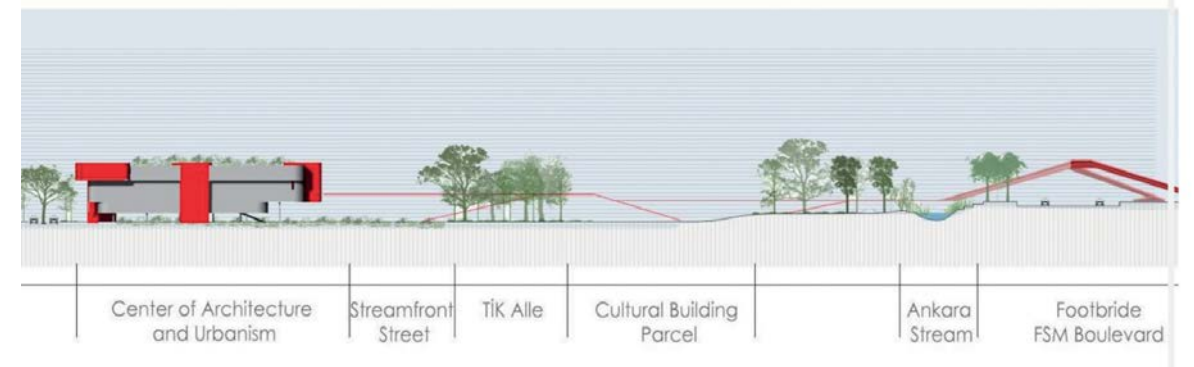
GREEN ROOF SYSTEM DETAILS



ALUMINIUM BRISE SOLEIL SYSTEM DETAILS



SECTIONS

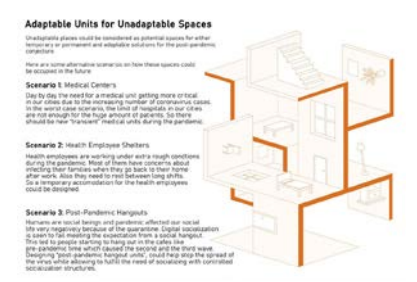
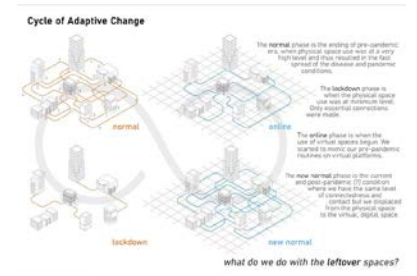
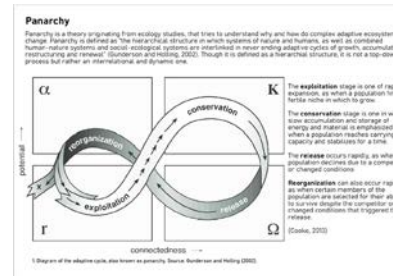
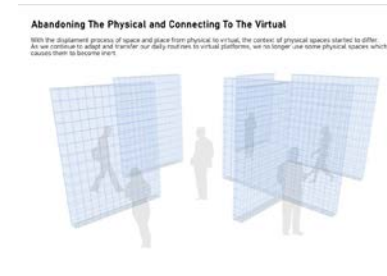
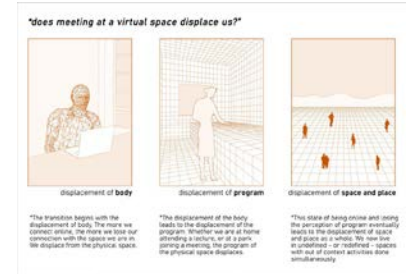
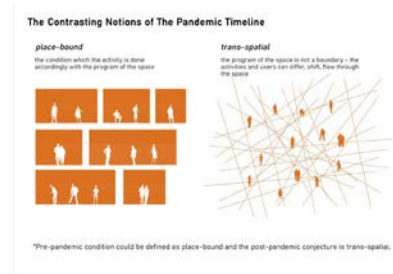
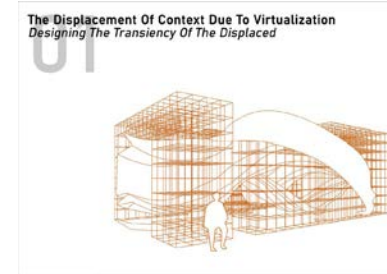


urban and architectural
design research
studio

5

Students/Öğrenciler

Buse Ezgi Sökülmez . Simla Sanlı . Helin Bingöl . Sahl Farooq . İbrahim Alpdemir . Aysema Ülke . Fatma Fulya Akın . Mohammad Amouei . Nihal Evirgen .
Nazlı Ayse Gümüs . Melissa Turgut . Dilara Nur Sungur . Heval Bingöl . Berin Güney . Merve Nur Karacor . Oguzhan Oztan . Zahida Faiz . Begüm Alpdogan
. Shiza Mushtag . Aslı Seray Uysal . Nazlı Altok . Damla Sahin

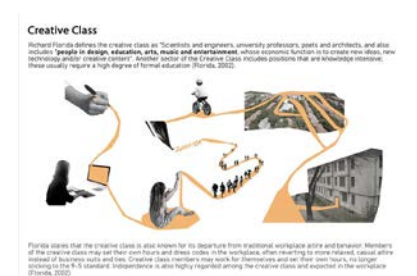
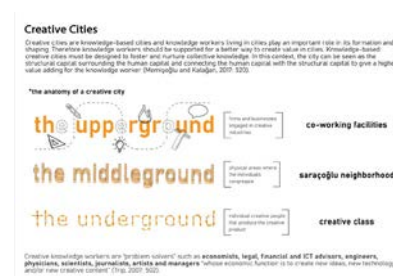
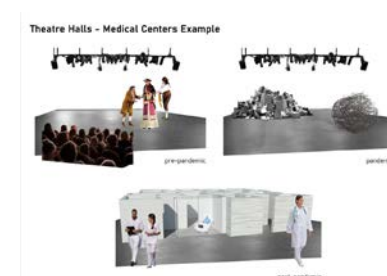


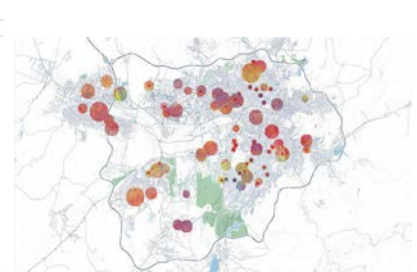
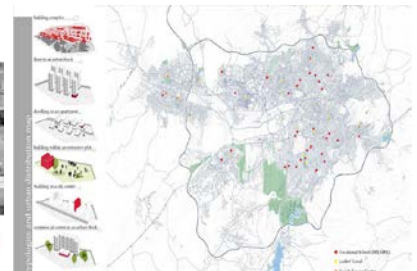
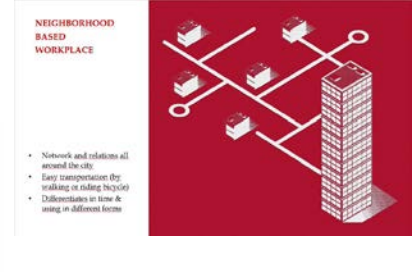
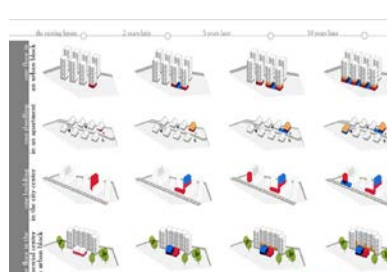
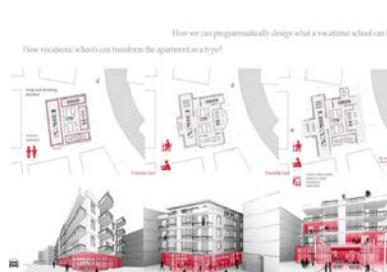
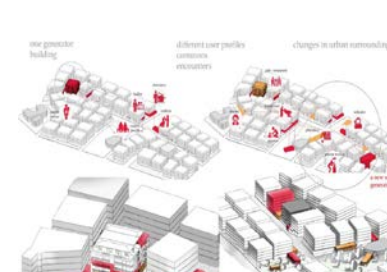
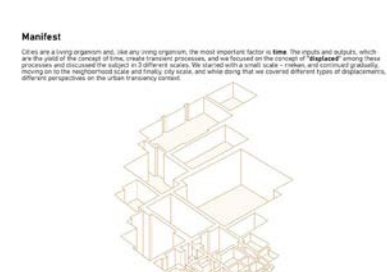
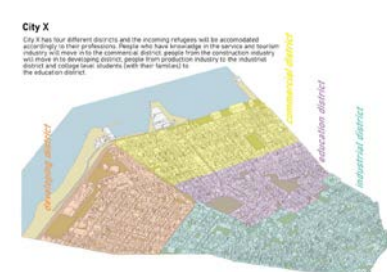
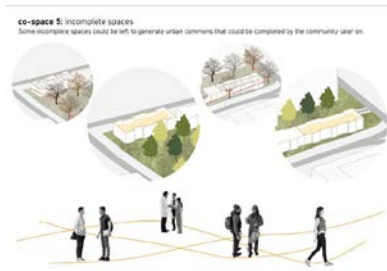
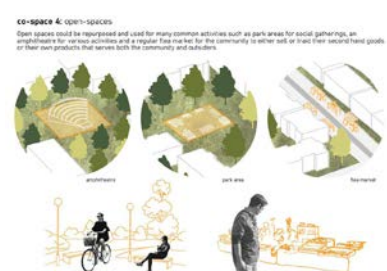
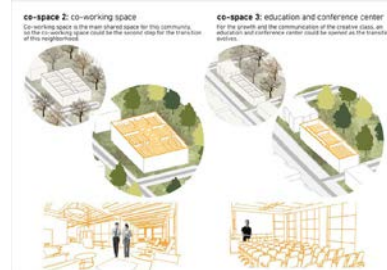
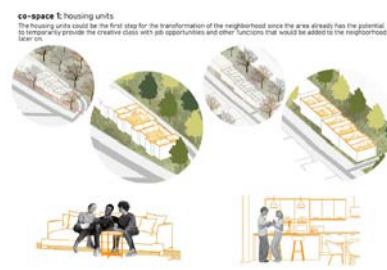
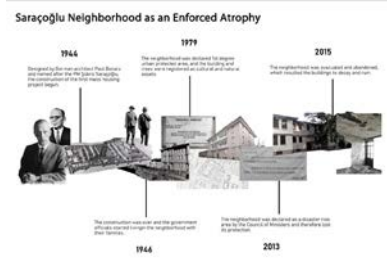
Transient Urbanism: Designing the Spaces of Displacement

The main design question of the research project focuses on different modes of displacement in space in order to provide a critical perspective over the changing characteristics of industrial zones from an urbanistic point of view. The intention is to understand the complex structure of 'rapid urbanism' not only in terms of development and growth, but also in terms of transition and flux, enabling the individual and society to survive and flourish within the conditions of temporality. Different modes of displacement within the faculties of industrial urbanism, in this context, are conceived in tune with the notion of uncertainty not as a condition to struggle but as a triggering idea for further design by research. Within the design process, rather than a full-fledged design proposal for a specific site to 'develop' the design process itself is given the primary objective. The different modes of displacement are envisaged at last with either actual conditions or through hypothetical settings in order to question how industrial zones should be as a design problem from an urbanistic perspective.

Geçici Şehircilik: Yerinden Edilme Mekanlarını Tasarlamak

Araştırma projesinin birincil tasarım sorunsalı, sanayi bölgelerinin değişen özelliklerine kentselme olgusuyla bir bakış açısı kazandırmak; bu amaçla, mekânda yerinden-yurdundan olma biçimlerine odaklanmaktadır. Amaç, 'hızlı kentleşme'nin karmaşık yapısını sadece gelişme ve büyüme açısından değil, aynı zamanda 'geçiş' ve 'akış' kavramlarıyla da anlamak, bireyin ve toplumun zamansal koşullarda uyum sağlamasını ve gelişmesini sağlamaktır. Bu bağlamda, endüstriyel kentleşme kapasitelerindeki farklı yerinden-yurdundan olma biçimleri, bir mücadele koşulu olarak değil, araştırarak tasarım marifetiyle elde edilmiş tetikleyici bir fikirlerle, özellikle belirsizlik temasıyla uyumlu bir biçimde tasarlanır. Temrinde, belirli bir alanda tamamlanmış nihai bir öneri yerine "tasarım süreç ve yöntemlerini" geliştirmek birincil amaç olarak verilir; kentsel perspektifle, sanayi bölgelerinin bir tasarım sorunsalı olarak nasıl ele alınması gerektiği, yerinden-yurdundan olma biçimleriyle ele alınır; gerçek koşullarla ya da varsayımsal öykülerde tasavvur edilir.





conservation **studio** **5**

Students/Öğrenciler

Aslı Karakuş, Betül Üstün, Ceren Kara, Fatma Kuş, Melda Kaplan, M.Ayça Türkiliz, Tuğçe Halıcı, Z.Tutku vEren, Yağmur Gündoğdu

CONS 507 Planning and Design in Urban Conservation

A. Güliz Bilgin Altınöz + Özgün Özçakır + Meltem Çetiner + Miray Kısaer

METU I Conservation, Management and Sustainable Development of a Modern University Campus

A design competition was held in 1961 to obtain the architectural project of the METU campus. Altuğ and Behruz Çinici won the competition, and the winning proposal has a unique design that reflects the “modern” architectural character of its period. In addition to the campus’ cultural heritage values for its architecture today, it stands out with its natural heritage thanks to the reforestation program awarded with the Aga Khan Award for Architecture in 1995. The campus’s active use by different stakeholders - students, graduates, academic/administrative staff - and their co-production of the campus as a shared space makes it a living modern heritage site.

Despite its unique qualities as well as socio-cultural and natural values, the METU campus today is faced with problems such as the deterioration of the building materials and structural problems, buildings’ insufficient capacity due to the increasing number of users, spaces’ - especially the laboratories - lack of necessary infrastructure because of changes in technologies and the use of open spaces on the alle below their potential.

In that respect, the METU campus has been chosen as the study area for CONS 507 Planning and Design in Urban Conservation. Comprehensive data on the different scales of the campus - settlement, alle, building - and its various qualities - natural, architectural, cultural, social - were collected and transferred to a GIS-based data management platform for analysis and evaluation. Then, a project entitled “Conservation, Management and Sustainable Development of a Modern Period University Campus,” including decisions regarding the spatial management of METU were prepared. Within the project, the METU Conservation Plan and the METU Campus Conservation/Management Organization Map and Decision Support System were developed.

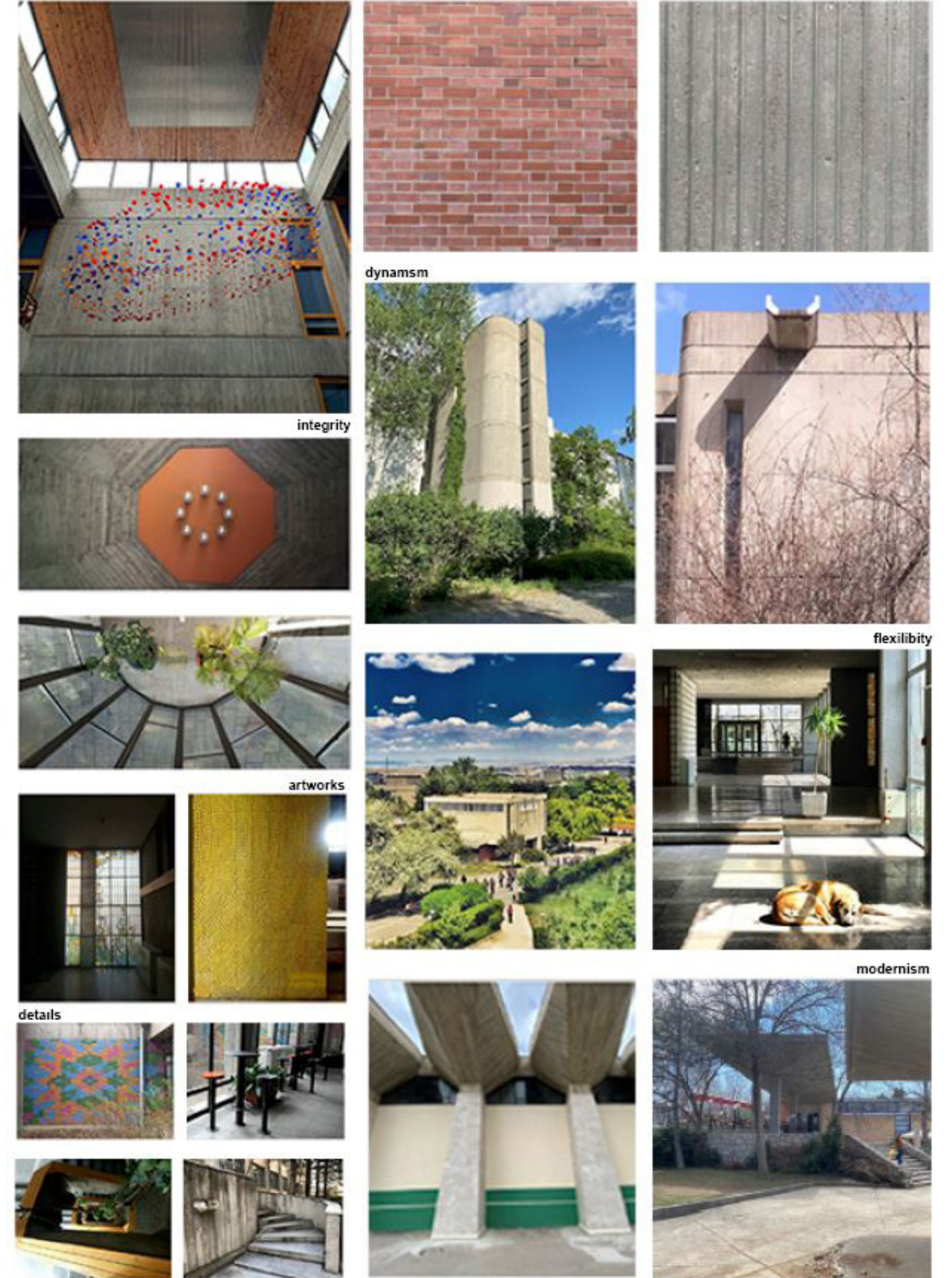
ODTÜ I Modern Bir Üniversite Kampüsünün Korunması, Yönetimi ve Sürdürülebilir Gelişimi

ODTÜ kampüsünün mimari projesinin elde edilmesi için 1961 yılında tasarım yarışması açılmıştır. Yarışmayı Altuğ ve Behruz Çinici kazanmış olup yarışmayı kazanan öneri inşa edildiği dönemin “modern” mimarlık karakterini yansıtan özel bir tasarıma sahiptir. Kampüs mimarisi nedeniyle sahip olduğu kültürel miras değerlerine ek olarak, 1995 yılında Ağa Han Ödülü’ne de layık görülen ağaçlandırma programının oluşturduğu flora ve faunası sayesinde doğal miras değerleriyle de öne çıkarmaktadır. Farklı paydaşların - öğrenci, mezun, akademik/ıdarî personel - kampüsü yıl boyunca aktif kullanması ve tüm paydaşların kampüsü ortak yaşam alanı olarak birlikte üretiyor olmaları kampüsü yaşayan bir modern miras alanı yapmaktadır.

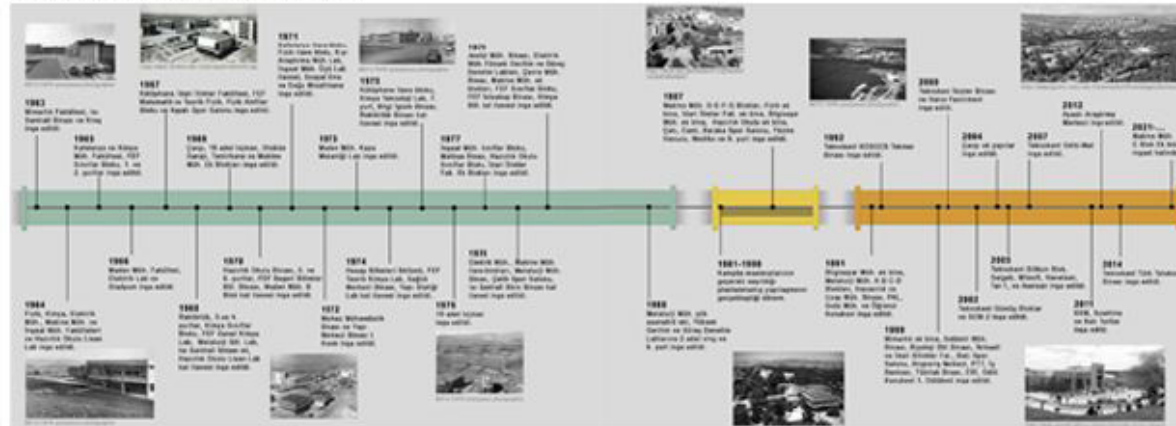
Korunması gerekli özgün nitelikleri ile sosyo-kültürel ve doğal değerlerine rağmen ODTÜ kampüsü günümüzde; inşa edildiğinden beri geçen süre nedeniyle yapıların aşınması, artan kullanıcı sayısı dolayısıyla kapasite yetersizliği, mekânların - özellikle laboratuvarların - günümüz ihtiyaçlarını karşılamaması, zemin hareketleri nedeniyle ortaya çıkan yapısal problemler ve alle üzerindeki açık alanların potansiyelinin altında kullanılması gibi sorunlarla karşı karşıyadır.

Bu bağlamda, CONS 507 Kentsel Korumada Planlama ve Tasarım dersi kapsamında ODTÜ kampüsü çalışma alanı olarak belirlenmiştir. Kampüsün farklı ölçekleri - yerleşim, alle, yapı - ve farklı nitelikleri - doğal, mimari, kültürel, sosyal - üzerine kapsamlı veriler toplanmış ve bunlar Coğrafi Bilgi Sistemi tabanlı veri yönetim platformuna analiz edilmek ve değerlendirilmek üzere aktarılmıştır. Yapılan analiz ve değerlendirmeler ışığında, ODTÜ kampüsü için “Bir Modern Dönem Üniversite Kampüsü’nün Korunması, Yönetimi ve Sürdürülebilir Gelişimi” başlıklı öneri geliştirilmiştir. ODTÜ’nün mekânsal yönetimine yönelik kararlar içeren bu öneriler kapsamında ODTÜ Koruma Amaçlı İmar Planı hazırlanmış ve ODTÜ Kampüsü Koruma/Yönetim Organizasyon Şeması ve Karar Destek Sistemi geliştirilmiştir.

Characteristics and Components of METU Campus



Timeline / Physical Development

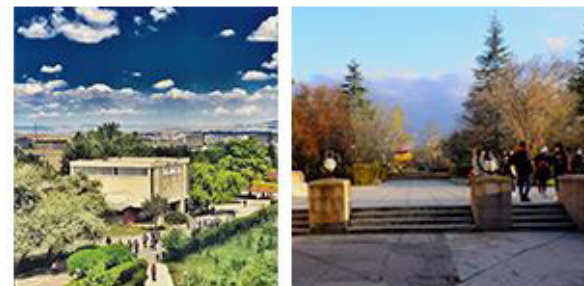


Old Photos

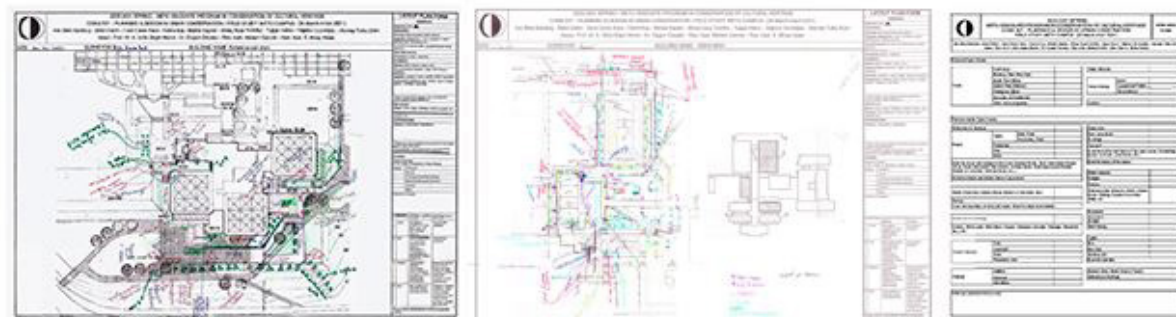


SALT Research Archive SALT Research Archive

New Photos



Methodology / Survey Sheets



Field Survey

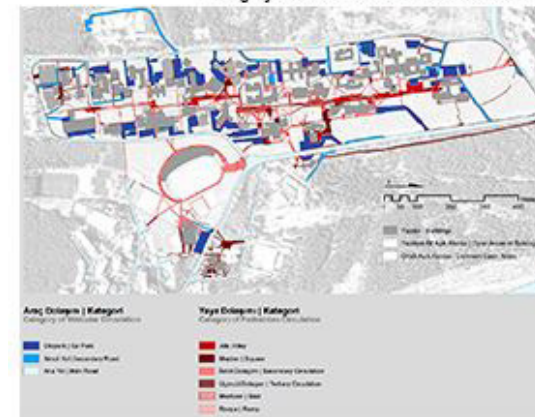


Analysis

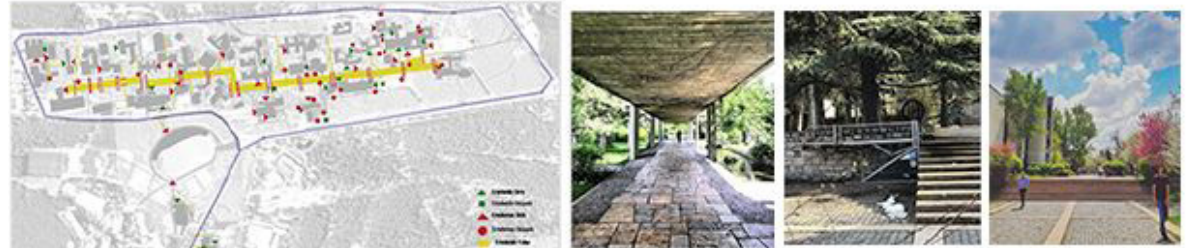
Main Structural Systems



Category of Vehicular and Pedestrian Circulation



Accessibility



3d Model / Building Height



digital design graduate
studio 

Students/Öğrenciler

Ahmet Batuhan Akdemir . Yiğit Akyol . Aslı Zeynep Doğan . Yaşar Emir Karcı . Ahmet Öztürk . Ege Doğan . Anıl Koç . Ceren Şahin . Handan Akyürek . Uzay Doğan . Canberk Kocaoğlu . Zeynep San . Özge Altuntop . Gizem Elbiz . Atike Yağmur Köseoğlu . Ömer Faruk Seçim . Esra Zehra Aras . Defne Erçetin . Alireza Maali Esfangareh . Ege Soyer . Davut Balcı . Meryem Eroğlu . Onurcan Mızrak . Ezgi Tuncay . Beyza Bozkurt . Dilara Güney . Nihan Mutlu . Ozan Uysal . Merve Bozkurt . İrem Hancıoğlu . Mehmet Oğuz Nas . Egemen Yıldırım . İlkim Canlı . Fatma Şule Kalyoncu . Reyhan Nazlıaydın . Hüseyin Mert Yılmaz . Şevval Coloğlu . Ahmet Can Karakadılar . Behice Nur Özer . Abdullah Zamir . Oğulcan Dandan

Arch 724 Digital Design Graduate Studio

Nature Informed Computational Design in Architecture

Arzu Gönenç Sorguç + Müge Kruşa Yemişcioğlu + Ozan Yetkin

The Wall

Is the wall always a limiting element that defines boundaries? Can we assign new meanings to it and expect more? Is it possible to create a wall without a wall? To answer that questions, we should know the meaning of the wall and its functions. One of the most common dictionary meanings of the wall is a structural element used to divide or enclose, and form the periphery of a room or a building. The duty of a wall did not change much through history. Therefore, in this project, the aim is to break taboos about basic definitions of the wall. In other words, BS724 studio worked on designing a wall without a wall. In order to design a wall without a wall, it is not enough to know the definition of the wall. but also we should aware of the definition of nature-informed design. Nature informed design can be defined as a method of designing that works collaborate with the help of nature or systems in order to solve complex problems. Nature-informed design is aimed to reflect the inspired elements in harmony as a whole. Therefore, it is a reflection of nature to the manmade systems.

In this manner, in order to represent the integrity of the nature of the project, the main problem was defined as creating a single wall by taking reference from various natural systems. The fact that systems that are different from each other were selected separately, and then they were brought together. aims to reflect continuous harmony in the integrity. 16 different systems which were selected by each group have distinct characteristics. competencies, and requirements. However, all of them have a common aim: creating a wall without a wall. One of the primary requirements of creating a uniform wall is, the need to know the properties of natural references in detail. When selected references are examined, detailed, and grouped. common points and common features can be observed. Considering the features of these 16 references, different relationships between references need to be defined and solved in order to create a wall without a wall.

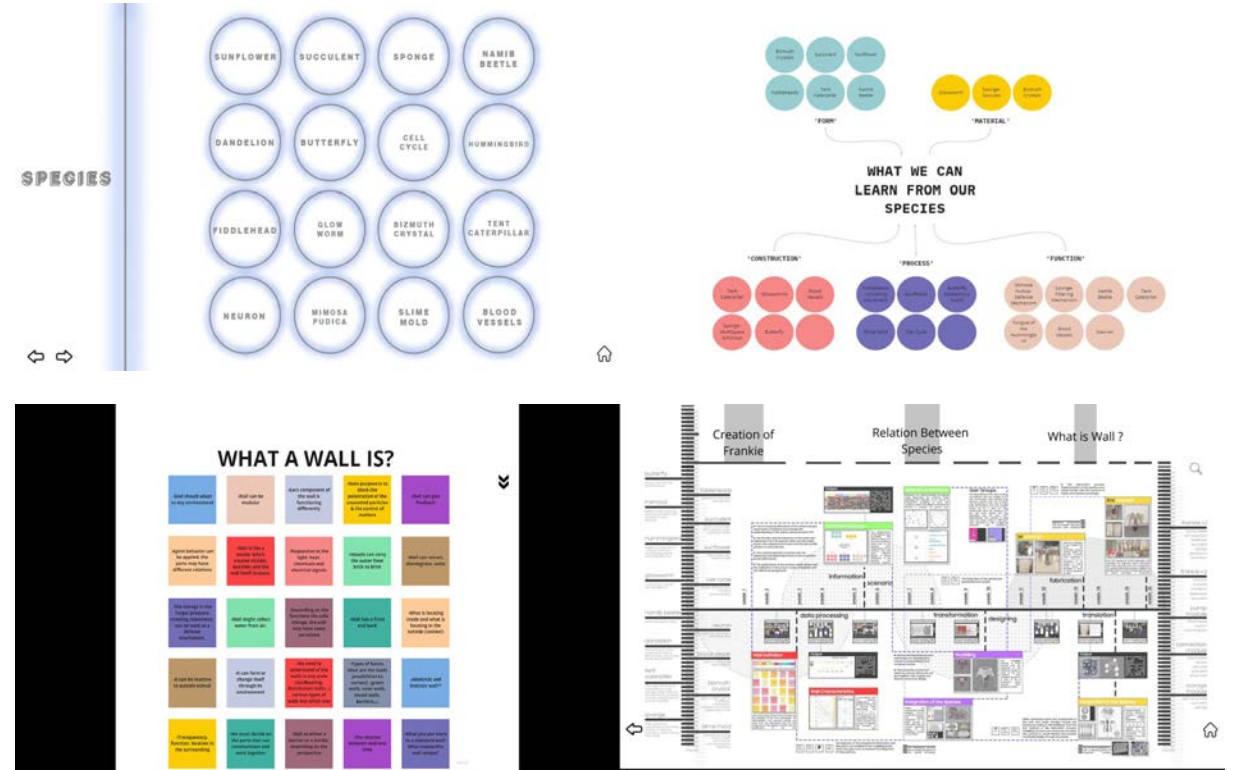
These requirements and definitions were shaped in the project process. The effort that was given to create a single wall from many references has evolved the process into a non-linear and empirical duration that was shaped by trial and error. The requirements of relationships and references were constantly changing, and different requirements were understood when it was tried. Accordingly, brainstorming that was based on the principles such as determining references, defining the wall, establishing relations during the project process: digital modeling and fabrication had concerns of their own and shaped the process as well. These 3 main titles have never progressed one by one, but they have developed in constant connection with each other. Online meetings and charts were used in the development of the project and giving design decisions. Therefore, it was created to be a continuous interactive design process.

Duvar

Duvar her zaman sınırları belirleyen sınırlayıcı bir unsur mudur? Ona yeni anlamlar yükleyip daha fazlasını bekleyebilir miyiz? Duvarsız bir duvar yapmak mümkün mü? Bu soruyu cevaplamak için duvarın anlamını ve işlevlerini bilmeliyiz. Duvarın en yaygın sözlük anlamlarından biri, bir odayı veya binayı bölmek veya çevrelemek ve çevresini oluşturmak için kullanılan yapısal bir öge olmasıdır. Bir duvarın görevi tarih boyunca pek değişmemiştir. Bu nedenle bu projede amaç, duvarın temel tanımları konusundaki tabuları yıkmaktır. Başka bir deyişle, BS724 stüdyosu duvarsız bir duvar tasarlamaya çalışmıştır. Duvarsız bir duvar tasarlamak için duvarın tanımını bilmek yeterli değildir. Aynı zamanda doğal öğrenili tasarımın tanımının da farkında olmak gerekir. Doğal öğrenili tasarım, karmaşık problemleri çözmek için doğadaki sistemler yardımıyla strateji kurulan bir tasarım yöntemi olarak tanımlanabilir. Doğadan ilham alan tasarım, ilham alınan unsurları bir bütün olarak uyum içinde yansıtmayı amaçlamaktadır. Bu nedenle bu yaklaşım doğanın insan yapımı sistemlere olan bir yansımasıdır.

Bu bağlamda temel problem, projenin doğasının bütünlüğünü temsil etmek için çeşitli doğal sistemlerden referans alınarak tek bir duvar oluşturmak olarak tanımlanmıştır. Birbirinden farklı sistemlerin ayrı ayrı seçilip daha sonra bir araya getirilmiş olması bütünlük içinde sürekli uyumu yansıtmayı amaçlar. Her grup tarafından seçilen 16 farklı sistem farklı özelliklere sahiptir. Ancak hepsinin ortak amacı duvarsız bir duvar yaratmaktır. Tek tip bir duvar oluşturmanın birincil gereksinimlerinden biri, doğal referansların özelliklerini ayrıntılı olarak bilme ihtiyacıdır. Seçilen referanslar incelendiğinde, detaylandırıldığında ve gruplandırıldığında ortak noktalar ve ortak özellikler gözlemlenebilir. Bu 16 referansın özellikleri göz önünde bulundurularak duvarsız bir duvar oluşturabilmek için referanslar arasında farklı ilişkilerin tanımlanması ve çözülmesi gerekmektedir.

Bu gereksinimler ve tanımlar proje sürecinde şekillenmiştir. Birçok referanstan tek bir duvar oluşturmak için gösterilen çaba; süreci deneme yanılma yoluyla şekillenen, doğrusal olmayan ve ampirik bir sürece dönüştürmüştür. İlişkilerin ve referansların sürekli değişiyor olması ve denendiğinde farklı gereksinimlerin anlaşılıyor olması süreç boyunca devam etti. Proje boyunca yürütülen referans belirleme, duvar tanımlama, ilişki kurma gibi ilkelere dayanan beyin fırtınası, dijital modelleme ve fabrikasyon süreçlerinin kendine has dinamikleri olması projeyi de şekillendirdi. Bu 3 ana başlık hiçbir zaman birer birer ilerlemedi ancak birbirleriyle sürekli bağlantı içinde gelişmiştir. Projenin geliştirilmesinde ve tasarım kararlarının verilmesinde çevrimiçi toplantılar ve çizelgeler kullanılmıştır. Bu nedenle, sürekli ve etkileşimli bir tasarım süreci yaratılmıştır.



Namib Beetle . Şule Kalyoncu . Ömer Faruk Seçim . Ege Soyer

NAMIB BEETLE

This design focuses on water collection in Namibia. The surface structure is based on the Namib Desert Beetle's body. The surface is covered with hydrophobic parts and flat areas are used to collect water. The design is based on the Namib Desert Beetle's body. The surface is covered with hydrophobic parts and flat areas are used to collect water.

Definition
Namib Desert Beetle is in class of arthropods in terms of the animal group. Namib Desert Beetle is a species of beetle that is native to the Namib Desert in Southern Africa. This is one of the most arid areas of the world, receiving only 12 centimeters (0.55 in) of rain per year. This species has around a body length of some 18.5 mm and a mass of 400 mg. They are surviving in arid areas owing to their ability to collect water from the air.

Properties
The design focuses on water collection in Namibia. The surface structure is based on the Namib Desert Beetle's body. The surface is covered with hydrophobic parts and flat areas are used to collect water. The design is based on the Namib Desert Beetle's body. The surface is covered with hydrophobic parts and flat areas are used to collect water.

Role In Wall
This design focuses on water collection in Namibia. The surface structure is based on the Namib Desert Beetle's body. The surface is covered with hydrophobic parts and flat areas are used to collect water. The design is based on the Namib Desert Beetle's body. The surface is covered with hydrophobic parts and flat areas are used to collect water.

Namib Beetle

The wall will collect water from foggy and windy air.

The wall will position itself to face the wind and fog to increase the efficiency.

The wall will be in a relation with blood vessels for carrying the water directly and with sponge for filtering the collected water.

The wall will increase or decrease the bumpiness of its surface according to the humidity.

The bumpy parts of the wall collect the water flat areas repel the water.

Neurons get the information of humidity, wind intensity and other inputs and transfer the data to the wall outputs.

NAMIB BEETLE MESH SURFACE TRIAL IN FABRICATION

TENT CATERPILLAR

This design focuses on heat balance, which water collection and distribution is used for balancing the heat of the wall segment.

The design is based on several levels. It is a layered structure. The design is based on several levels. It is a layered structure. The design is based on several levels. It is a layered structure.

Definition
The eastern tent caterpillar, Malacosoma americanum, is a species of moth in the family Lasiocampidae, the tent caterpillar or ragwort moth. It is a social species that forms communal nests in the branches of trees. The tent of this species is among the largest built by any tent caterpillar. It is constructed in the crotch of the host tree and is typically oriented with the broadest wall facing the southeast to take advantage of the morning sun.

Properties
The tent consists of discrete layers, representing green within which the tent caterpillars or ragwort moths, the tent has openings to allow them to enter and exit. Openings are often formed where branches jut from the structure, but are most common at the apex of the tent. The tents are multichambered. They allow temperature balance, offer some protection from enemies, provide secure perches.

Role In Wall
This design focuses on heat balance within the wall. Water collection and distribution is utilized for this purpose. It stores and distributes water in its inner layer, according to external heat conditions. This is attempted by having a layered structure in hot air conditions it allows water to evaporate to cool the wall, and in cold air conditions it allows water freeze along its layers and trap air inside to provide better insulation. Its curved structure is informed from tent caterpillar movement through the nest in order to balance their body heat.

Tent Caterpillar . Ege Doğan . Uzay Doğan . Ahmet Can Karakadılar

Eastern Tent Caterpillar

In nature

How are we informed?
This design focuses on heat balance, which water collection and distribution is used for balancing the heat of the wall segment. This design is based on several levels. It is a layered structure. It stores and distributes water in its inner layer, according to external heat conditions.

Cell Cycle

A continuous cell stream is roaming into the wall, carrying the identity of components and divided into sub-lines. This sub-line can be differentiated through the needs of components of the wall into segments. As they are always splitting, the cell stream get informed when expansion and differentiation needed. In the certain circumstances, cells get mutated.

Division control means are located into each module that manages division and differentiation process with the communication streams coming out from the core. 3D print for the core and brackets for the connections can be used in fabrications.

Blood Vessels . Davut Balcı . Yiğit Akyol . Zeynep Şan

BLOOD VESSEL

Blood vessels are channels composed of two closed systems of tubes which are used to transport blood. The main purpose of the blood vessels is to transport essential nutrients for life within the blood. Based on their structure and function, blood vessels are divided into two types: arteries and veins. Arteries carry blood away from the heart (oxygenated) and the veins, that return blood to the heart (deoxygenated).

BLOOD VESSEL PUMP IN FABRICATION

Blood Vessels

Blood vessels are the channels or conduits through which blood is distributed to body tissues. The vessels make up two closed systems of tubes that begin and end at the heart. One system, the pulmonary vessels, transports blood from the right ventricle to the lungs and back to the left atrium. The other system, the systemic vessels, carries blood from the left ventricle to the tissues in all parts of the body and then returns the blood to the right atrium.

Capillaries
Blood vessels are channels composed of two closed systems of tubes where blood is distributed to body tissues. The main purpose of the blood vessels is to transport essential nutrients for life within the blood. Based on their structure and function, blood vessels are divided into two types: arteries, capillaries, and veins. Arteries carry blood away from the heart. Capillaries carry blood away from the heart (oxygenated) and the veins that return blood to the heart (deoxygenated). Veins carry blood toward the heart.

Role In Wall
The pumping system of blood vessels thanks to the main pump as heart and secondary elements as valves implemented to the design idea. The movement against gravity is provided by a pump system to circulate water within the structure and all references. The pump is located in the mid layers to transport essential liquid between the water collection area and storage area. Blood vessels are used to transport water between the upper pump and lower pump layers.

Blood Vessels

GLOWWORM

The silk threads and mucus secretion of the glowworm is helping to form a wall. The design and construction of the network allows the wall act as a living structure. Each unit can be used to structure.

Water & Heat Module

Definition
Aki (Trichopoda hirticornis), commonly known as New Zealand glowworm or simply glowworm, is a species of fungus gnat endemic to New Zealand. The larval stage and the adult (female) produce a blue-green bioluminescence. The New Zealand species prefer damp, dark places and they can be found in caves, dark forests and along streams. Glowworms can tolerate a wide range of temperature. The most important physical factor affecting them is relative humidity.

Properties
Glowworm larvae construct a hollow tubular nest of silk and mucus, which is suspended from the cave ceiling by fine silk threads. From its nest, the larvae draw a vertical cylinder of mucus and covered with fine droplets. Each filtering line is composed of a very fine layer of mucus. The mucus on glowworms filtering lines have a two-layered structure with a central core attached to the silk thread, surrounded by a relatively thick layer of water. The filtering lines show great tensile strength and high adhesion value.

Role In Wall
New Zealand Glowworms ability to build strong, adhesive and interconnected network is used in the wall design. Silk threads are considered to be the linear elements that weave the network and droplets are to be the connection points. Being a trap to glowworms prey, the network is used as a protective layer for other modules and trap to outside dangers. Its ability to grow and cover embank the protection and connection of other parts of the wall.

Glowworm . Ceren Şahin . Egemen Yıldırım

Glowworm

Glowworm acts as a surface builder with its silk and mucus network.

It can be a protective layer as well as an organizer for other modules to be connected to.

Its relation with butterfly nests were put to protect and help water storage.

The bioluminescence ability could be used to obtain energy for the rest of the modules and the produced energy can be distributed through other modules.

Water & Heat Module

If these two groups hang on top of the M-agent unit, hummingbird connecting another module cannot communicate with them. It cannot provide input and output. If so many different surface elements come on top of the Namib beetle, there will be problems in the water collection task. The same is true for mimosa pudica.

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