

mimari
tasarım
stüdyoları

odtū

metu

architectural
design
studios

2021/2022

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, Melis Erdem, Nadide Gür, Öncü Özalp, Zeynep Yılmaz, Ece Yoltay*

... thanks to Berin Gür and Mehmet Koray Pekerçli for their contributions to the earlier publications ...

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

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Arch 101 Basic Design

Esin Kömez + Funda Baş Bütüner + İpek Gürsel Dino + Ekin Pınar + Pelin Yoncacı Arslan

Ömer Faruk Ağırsoy + Bengisu Derebaşı + Ayça Duran + Bilge Karakaş + Sezin Sarıca

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Ömer Faruk Ağırsoy + Eser Delice + Bengisu Derebaşı

Ayça Duran + Bilge Karakaş + Dilara Güney + Sezin Sarıca

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Caner Arıkboğa + Ayça Nilüfer Çalığışu + İrem Hafız + Öncü Özalp + Elif Gökçen Tepekaya + Feyza Topçuoğlu

STEPPE

STEPPE

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Ela Alanyalı Aral + İnci Basa - Berrin Çakmaklı + Özlem Karakul + Eren Başak + Orhan Uludağ + Caner

Arıkboğa + Ayça Nilüfer Çalığışu + Serda Buket Erol + Ertuğ Erpek + İrem Hafız + Öncü Özalp + Elif Gökçen

Tepekaya + Feyza Topçuoğlu

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Group3: Hasan Okan Çetin + Pınar Aykaç Leidholm + Seren Ertan + Çağrı Burak Başkol

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stüdyolar

soipnnts

architectural design studio 1

Students/Öğrenciler

Abdulkerim Doğan . Ahmet Mahir Aktaş . Alara İşbilir . Amir Aitkulov . Aslı Nur Akcan . Ata Kutay Dinç . Ataberk Uğurlu . Ayaulym Kanatbek . Ayda Rayman . Ayisha Hajizada . Aynur Melis Alçı . Ayşe Nilay Yücel . Azra Sude Tekin . Bahar Küçükçakmak . Bana Halis . Barış Yapıcı . Batuhan Avcı . Berat Enis Dereli . Berke Can Gülmez . Bilge Kaymakcan . Bilge Nur Ateş . Bora İnözü . Buse İrem Polat . Buse Unutgan . Cankat Polat . Cansu Deniz Alkan . Cenker Kaya . Ceren Çelik . Ceren Erdemir . Ceren Yıldırım . Ceyda Hümeysra Özdemir . Deniz Ak . Derya Betül Çetin . Dilay Almina Yağcı . Dilşad Arslan . Doğa Turgut . Doğa Türkmen . Doğukan Atıhan . Duru Serimer . Duygu Çelen . Ecenaz Öneç . Ela Yumurtacı . Elif Bilge Dinçer . Elif Bilge Küçükülahlı . Emirhan Ekinci . Emirhan Güngör . Emre Taşan . Eren Işıkçı . Ersin Aydın . Eşref Efe Alp . Eylül Temizkan . Ezgisu Doğan . Fatma Nur Döner . Fatma Selin Alp . Fatma Zehra Varlı . Ferhat Baytur . Furkan Özerdem . Gamzenur Özkan . Gözde Selvi . Gürkan Gököl . Halil İbrahim Al . Hamide Çukur . Han Teoman Balcı . Harun Özdeş . Hazar Abbasov . İlgin Su Yaşar . İman Zaidan . İbrahim Ekenek . İdil Kemük . İlke Nilü Durukan . İlkel Nur Akın . İpek Ellidokuz . İrem Arslantürk . İrem Çakır . İrem Çiçen . İrem Naz Dağıstan . İren Su Çelik . İsmail Berk Atıcı . Kenan Güven . Lara Özen . Leman Türker . Lulia Ahmed Mahmoud Mohamed Al Yamani . Maliha Javid . Mehmet İhsan Kırhan . Melahat Özge Güven . Melek Duygu Karadağlı . Melis İrem Akyol . Melisa Badem . Melisa Tunçeli . Mert Erkan . Mert Tayyar Akaoğlu . Merve Didem Arslan . Mirbehrad Mohammadimollaahmadi . Mohammad Goldasteh . Murat Bağ Mustafa Eren Gürdal . Mustafa Falah Abdulhussein All-Hamad . Mustafa Sayar . Mustafa Yaka . Nesrin Kaya . Nigar Abbasova . Niloofar Khoshyari . Kakavand . Nilü Satık . Oğuzhan Özdemir . Osman İmamoğlu . Ömür Buğra Gündüz . Öykü Duru Ünal . Özge Hazal Aydın . Özlem Arslan . Ramazan Tankut . Resul Bozkurt . Riva Karın Mıgıta Fıcıcı . Rifat Güre Solak . Rümeyza Çok . Selin Ozan . Semiha Nur Sayın . Sena Sivrikaya . Sena Yeşilkaya . Serap Özlem Çelik . Serra Nur Yılmazoğlu . Sıla Öykü Akça . Sude Sallabaş . Sude Songur . Sude Yıldırım . Şule Çekmegele . Şükür Demir . Taylan Bekar . Teoman Gönenc . Tolga Ege Aydoğan . Tuğçe Firdevs Yeniaydoğmuş . Tunahan Bulut . Utkan Deveci . Ülkü Karakaş . Yağmur Aktuğ . Yağmur Çevik . Yağmur Kaya . Yaren Türk . Yelmira Halima Rüstem . Yevhenii Kaushan . Yiğit Sezer . Yunus Emre Kara . Zeynep Melisa Koçak . Zeynep Sena Altuncu

Arch 101 Basic Design

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Ömer Faruk Ağırsoy + Bengisu Derebaşı + Ayça Duran + Bilge Karakaş + Sezin Sarıca

The main objective of the course is to prepare architecture students for architectural design and introduce them to the 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 focus. Experimental techniques of design thinking and making are emphasized.

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

For the first assignment, students were asked to explore the campus to take photographs in grayscale. Then, they were required to choose four of these photos that would exemplify the ordering principles of repetition, symmetry, asymmetry, and hierarchy principles. In the second assignment, students were asked to choose two photographs from the previous stage and study the abstract geometric relations evinced in these photographs. They were asked to explore ways to combine these photographs by paying attention to the continuity of the lines and surfaces in them by applying the operations of multiplication, scaling, and rotation to create a 2D composition. In the third assignment, it was required to design a 2D composition in 35X35 cm white design field with three simple geometric shapes extracted from the campus photographs. In this composition, students were allowed to modify their design elements by rotating, mirroring, scaling, and stretching.

In assignments 4 and 5, students were asked to reconsider three design elements from the previous assignment. They were required to design a 2D composition in 30X40 cm design field by using colored elements from transparent, semi-transparent, or opaque papers. These compositions were required to reflect the theme of depth and dominance. The design elements could be modified by rotating, mirroring, scaling, stretching, and overlapping, where each of the elements had to be multiplied at least seven times.

FORMATION: Assignment 6

Assignment 6 aimed to explore the relation between the body, motion, and duration and transform it into a 3D abstract form. In the first part of the assignment, students were asked to find a short video showing two principal ballet performers engaged in a pas de deux activity and analyze this motion in terms of body postures, movement, and time. Students were required to select 20 body postures (10 from each performer) that illustrate the key points of the entire motion and generate a geometric abstraction of each outline. In the second part, students transferred each abstract drawing from the previous step as separate planes onto the 3D scene. To densify the sequence of these planes, 20 transitory planes were introduced. Keeping the 20 original planes, each of the 40 transitory planes were required to be geometrically varied gradually to generate variations.

Arch 101 dersinin amacı, mimarlık öğrencilerini mimari tasarım hazırlamak ve tasarım için temel altyapıyı oluşturan kavramlar ve yaratıcı düşünceye ilişkin incelikleri keşfetme adına stüdyo kültürüyle tanıştırmaktır. Öğrencilerden beklenen, biçim ve mekan kavramlarını dikkate alarak, çeşitli tasarım elemanlarını ve malzemelerini kullanarak tasarım organizasyonunu oluşturmalarıdır. Tasarımda form ve yapıma [tektoniğe] ilişkin özelliklere yoğunlaşılmasına özen gösterilir. Tasarım düşünce ve uygulamalarında deneysel teknik ve yaklaşımlar vurgulanmaktadır.

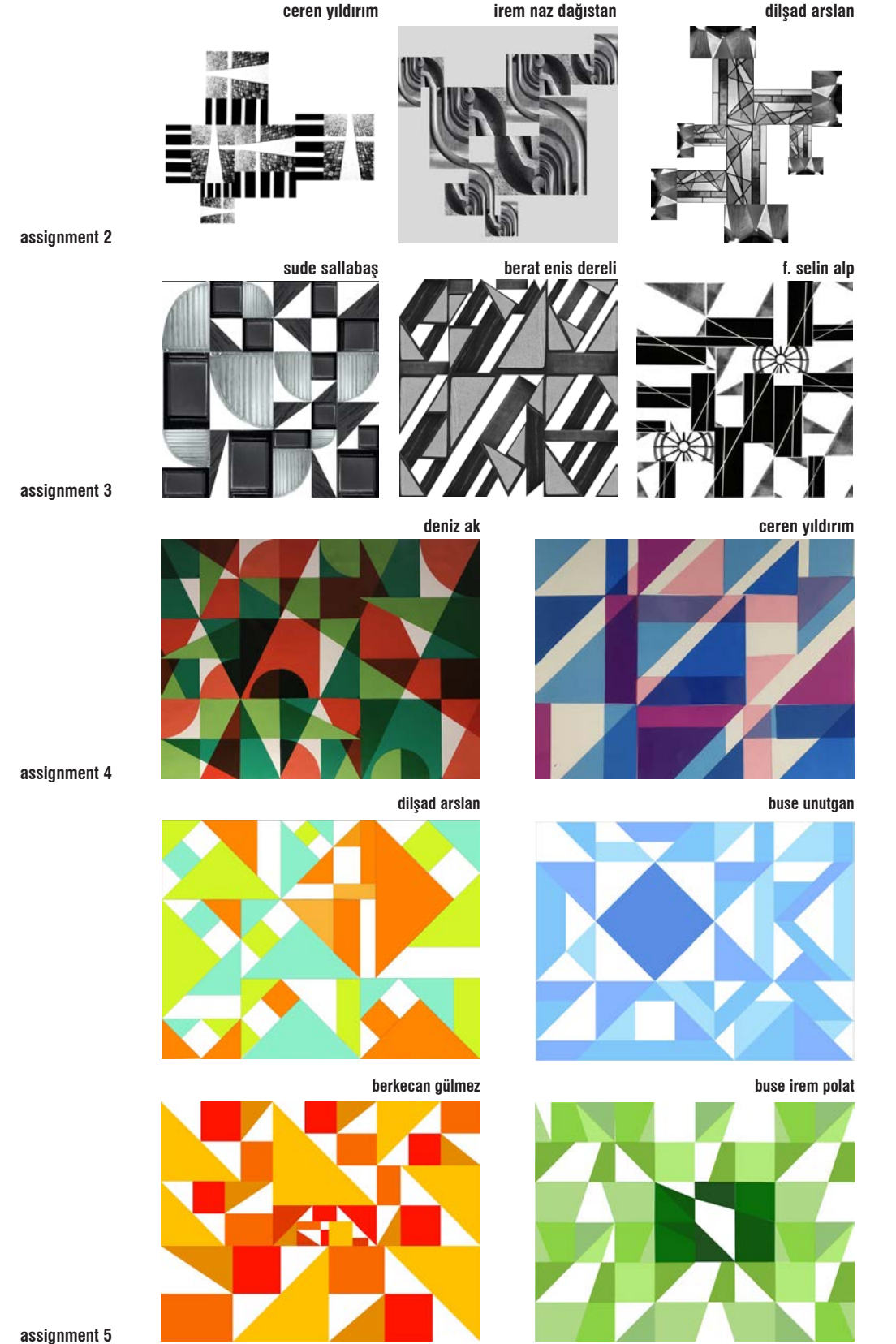
2 Boyutlu Tasarım Çalışmaları: Ödev 1, 2, 3, 4 ve 5

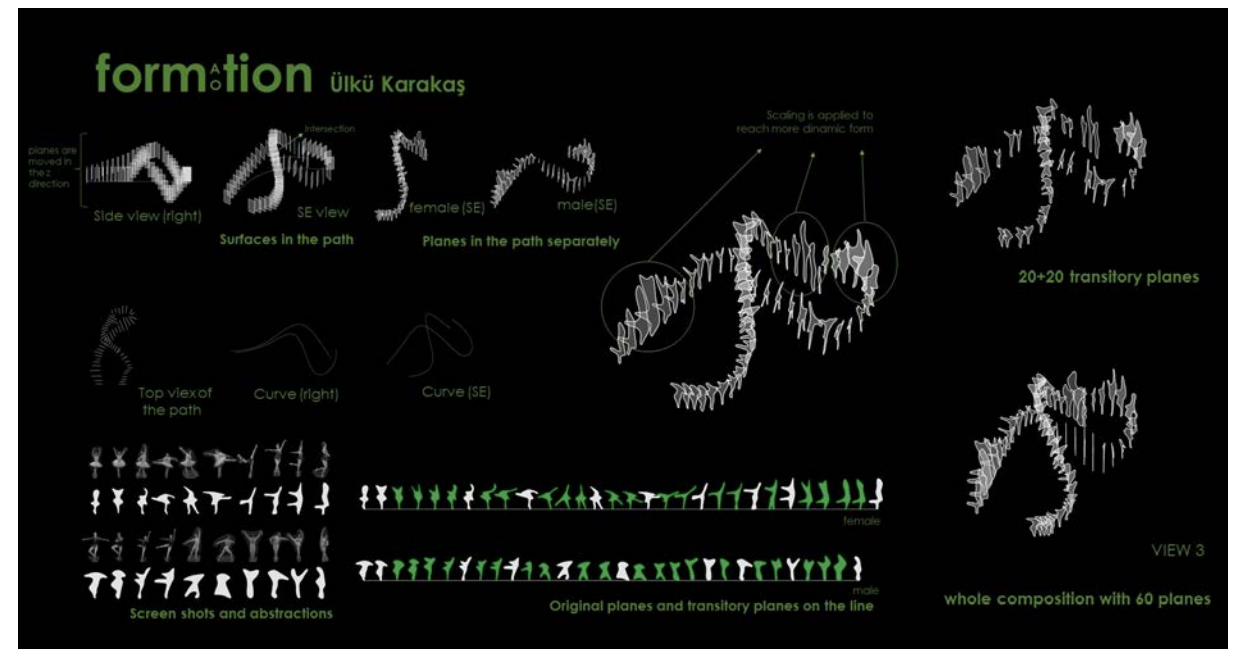
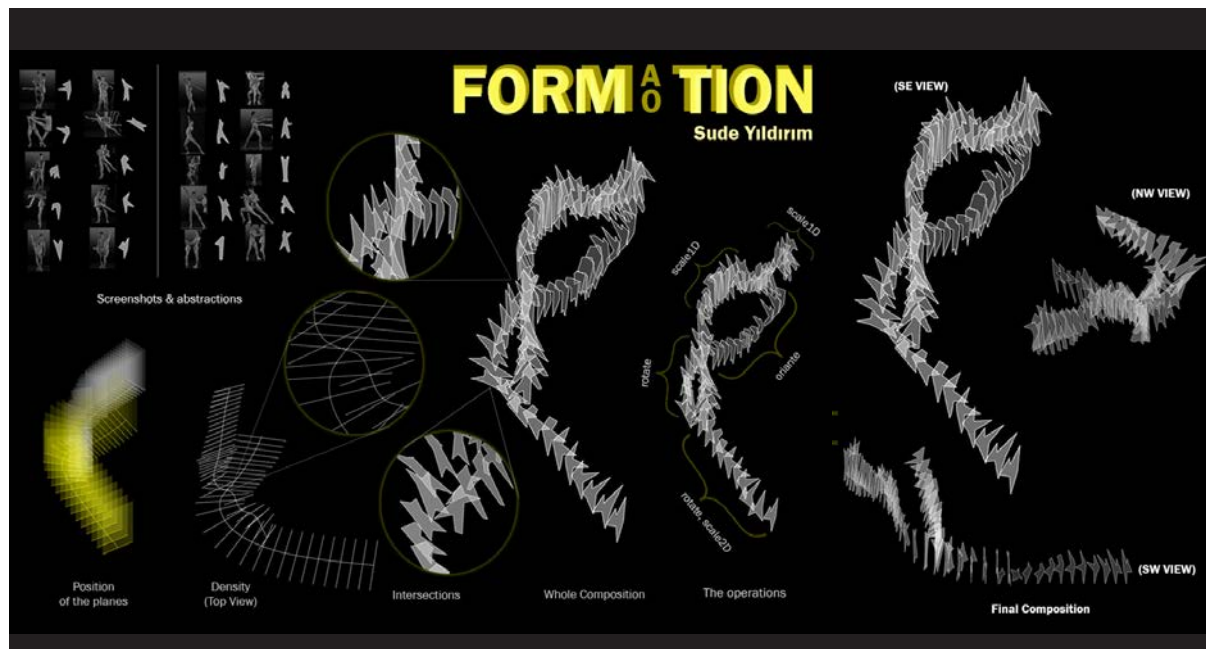
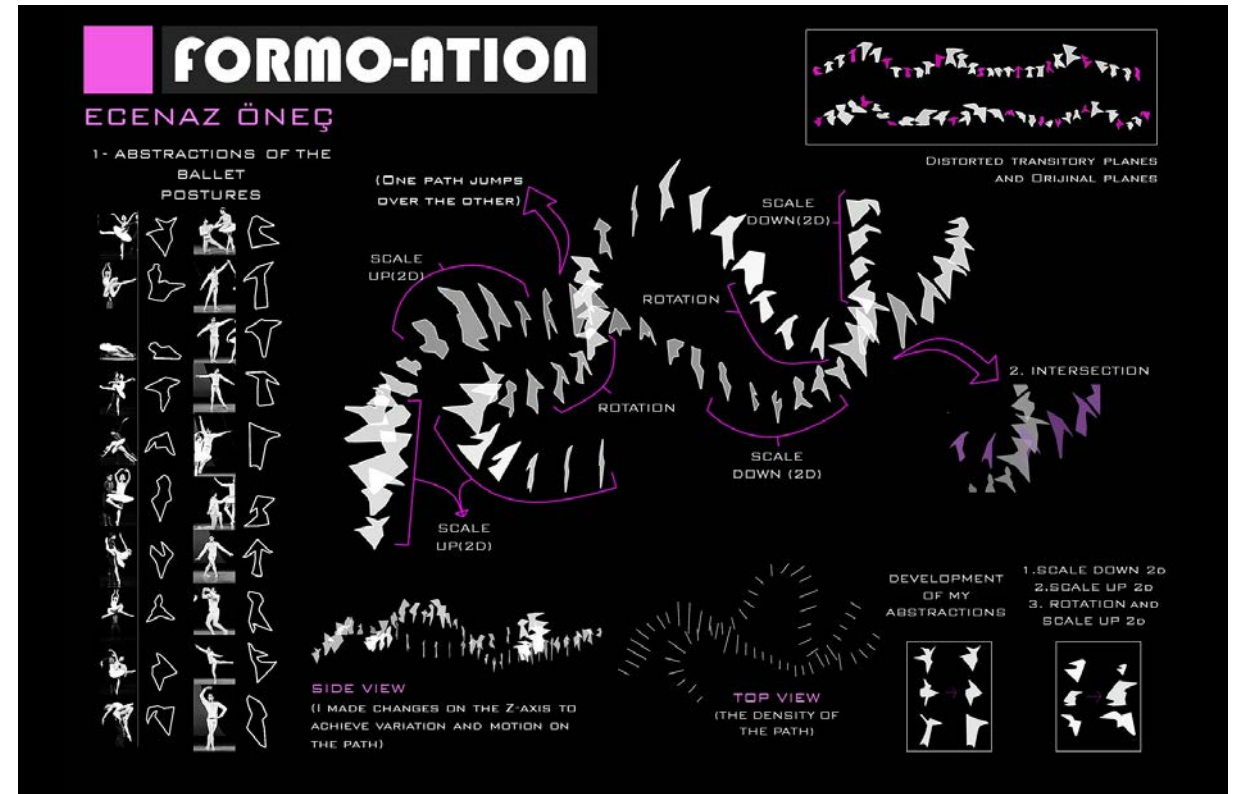
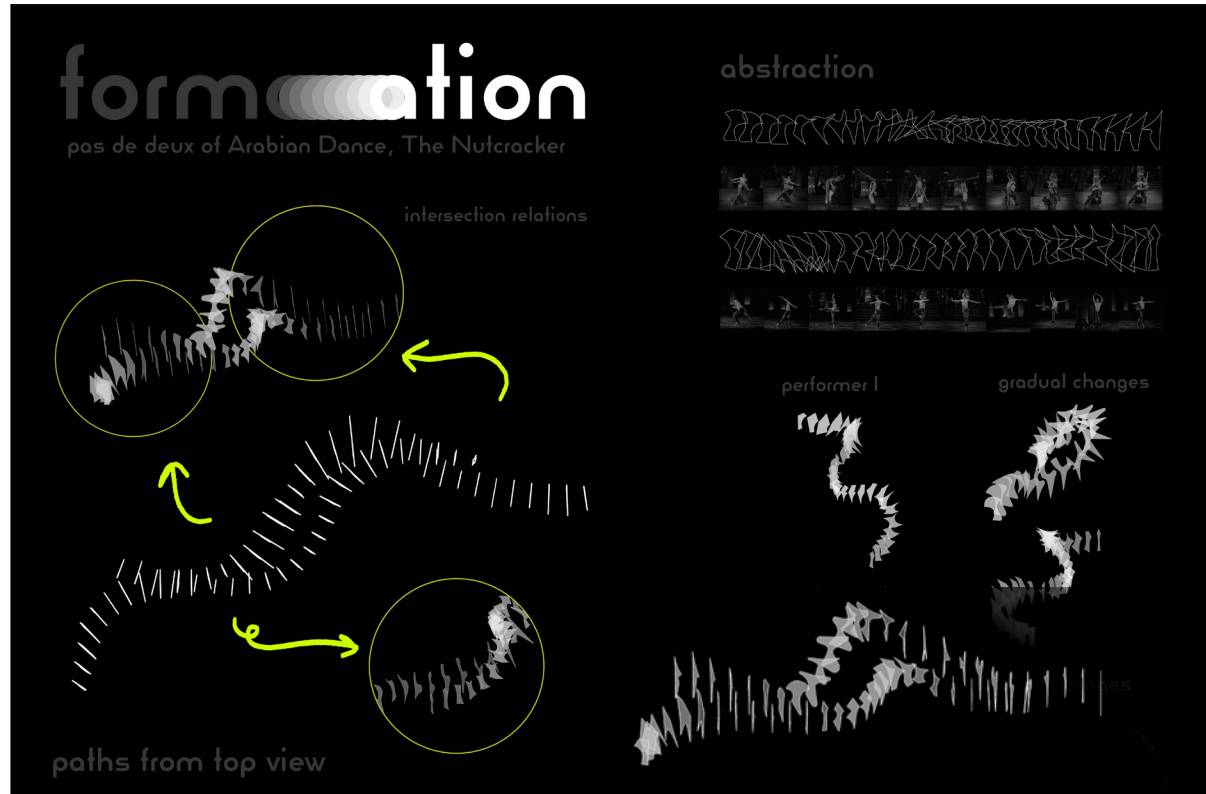
İlk ödev için öğrencilerden kampüsü keşfederek siyah-beyaz fotoğraflar çekmeleri istenir. Daha sonra bu fotoğraflardan yineleme, simetri, asimetri ve hiyerarşi gibi düzenleme kurallarını örnekleyen dört tanesini seçmeleri beklenir. İkinci ödevde ise öğrencilerden bir önceki aşamadan iki fotoğraf seçip bu fotoğraflardaki soyut geometrik ilişkileri incelemeleri istenir. Bu fotoğraflardaki çizgi ve yüzeylerin devamlılığına dikkat ederek bunları iki boyutlu kompozisyon oluşturmak için çoğaltma, ölçekleme ve döndürme ile birleştirmenin yollarını keşfetmeleri beklenir. Üçüncü ödevde kampüs fotoğraflarından çıkarılan 3 temel geometrik şekil ile 35X35 cm beyaz tasarım alanı üzerine iki boyutlu bir kompozisyon tasarlamaları istenir. Bu kompozisyonda öğrencilerin tasarım öğelerini döndürme, yansıtma, ölçekleme ve genişletme işlemleriyle değiştirmelerine izin verilir.

4. ve 5. ödevlerde öğrencilerden bir önceki ödevdeki üç tasarım öğesini yeniden düşünmeleri istenir. Şeffaf, yarı saydam veya opak kağıtlardan renkli öğeler kullanarak 30X40 cm tasarım alanında iki boyutlu bir kompozisyon tasarlamaları beklenir. Bu kompozisyonlar derinlik ve baskınlık temasını yansıtmalıdır. Tasarım öğelerinin her birinin döndürme, ayna simetrisi, ölçekleme, genişletme ve üst üste bindirme yoluyla değiştirilerek en az 7 kez çoğaltılması istenir.

Hareketin Formu: Ödev 6

Ödevin ilk bölümünde, öğrencilerden bir pas de deux yapan iki ana balerinin hareketlerini gösteren kısa bir video bulmaları ve bu faaliyeti vücut duruşları, hareket ve zaman açısından incelemeleri istenir. Öğrencilerden tüm hareketin kilit noktalarını örnekleyen 20 vücut duruşu (her dansçıdan 10 adet) 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. Birbiri ardına sıralanan bu düzlemlerin yoğunluğunu arttırmak için aralarına 20 geçiş yüzeyi eklenir. 20 orijinal yüzeyi olduğu gibi tutarak, 40 geçiş yüzeyinin her birinin, geometrik çeşitlenmesinin kademeli olarak değiştirilmesi beklenir.





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Sectional Fabrication and Sectional Narratives: Assignment 7-8

*A section is an assemblage of dark spots on a plane. It maps the residual of a surgery on an object by a plane of incision. Each spot marks an instant of convergence of an axis of inscription with an axis of incision. The sectioned object undergoes permutations in a logical system of representation – a system of coordinates.**

*Jennifer Bloomer. "Vertex and Vortex: A Tectonics of Section." Perspecta Vol. 23, 1987: 40.

In this final assignment, students were asked to design a 3D spatial configuration composed of 9-11 interrelated spaces with different qualities and enclosures. This spatial configuration was expected to form an abstract environment that people would inhabit. The final design was required to feature a sequential narrative where people move around, explore and interact with each space. For this, students were asked to transform the assigned architectural drawings** into an abstract reference system to form linear and planar design elements. By extruding, folding, interlocking, penetrating, cutting, splitting, and multiplying these design elements, students were asked to define interrelated spaces. These operations were utilized to generate spaces with varying qualities in terms of scale, proportion, permeability, accessibility, and level of illumination. The assigned architectural drawing was required to be legible as one of the sections of the final form. The final submission aimed to narrate the spatial interrelations in a series of sequential sections, including the original one.

Kesit Üretimleri, Kesit Anlatıları: Ödev 7-8

*Kesit, bir düzlemdeki karanlık noktaların bir araya gelmesidir. Bir nesne üzerindeki ameliyatın kalıntılarını bir kesik düzlemi ile haritalar. Her nokta, bir kayıt ekseninin bir kesme eksenini ile çakışma anını işaret eder. Kesitlere ayrılmış nesne, mantıksal bir temsil sisteminde - bir koordinat sisteminde - permütasyonlardan geçer.**

*Jennifer Bloomer. "Vertex and Vortex: A Tectonics of Section." Perspecta Vol. 23, 1987: 40.

Bu son ödevde, öğrencilerden farklı niteliklere ve kapalılıklara sahip birbiriyle ilişkili 9-11 boşluğa sahip üç boyutlu bir mekansal düzenleme tasarlamaları istenir. Bu mekansal düzenleme, insanların yaşayacağı soyut bir ortam oluşturmalarıdır. Nihai tasarım, insanların hareket ettiği, her alanı keşfettiği ve etkileşime girdiği ardışık bir anlatıyı üretmelidir. Bunun için öğrencilerden verilen mimari çizimleri** soyut bir referans sistemine dönüştürerek düzlemsel ve doğrusal tasarım elemanları üretmeleri istenir. Öğrencilerden bu tasarım elemanlarını uzatarak, katlayarak, birbirine kenetleyerek, nüfuz ederek, keserek, bölerek ve çoğaltarak birbiri ilişkili alanları tanımlamaları beklenir. Bu işlemler, ölçek, orantı, geçirgenlik, erişilebilirlik, aydınlık seviyesi açısından değişen niteliklere sahip mekanlar oluşturmak için kullanılır. Seçilen mimari çizim, son formun kesitlerinden biri olarak okunaklı olmalıdır. Final tesliminde mekansal ilişkilerin, orijinal kesiti de içeren bir dizi ardışık kesitle anlatılması beklenir.

**

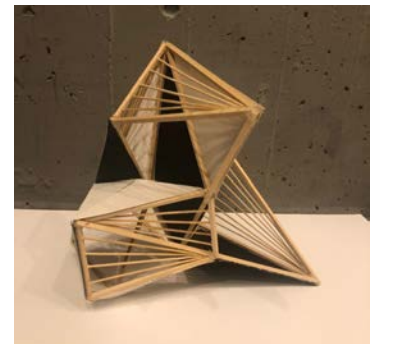
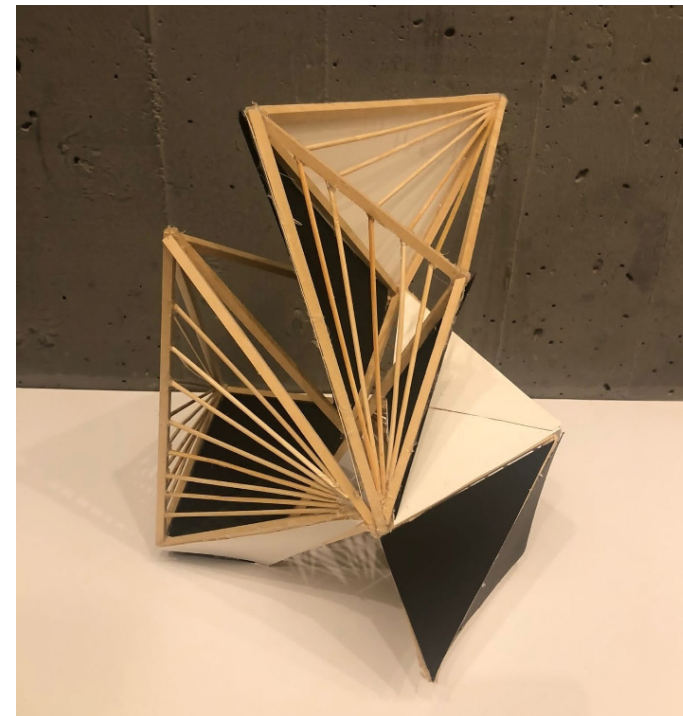
Daniel Libeskind - Denver Art Museum
Zaha Hadid - Gallery of Eli and Edythe Broad Art Museum
Frank Gehry - Guggenheim Bilbao Museum
Rem Koolhaas - Casa del Musica
Coop Himmel(b)au - Musée des Confluences

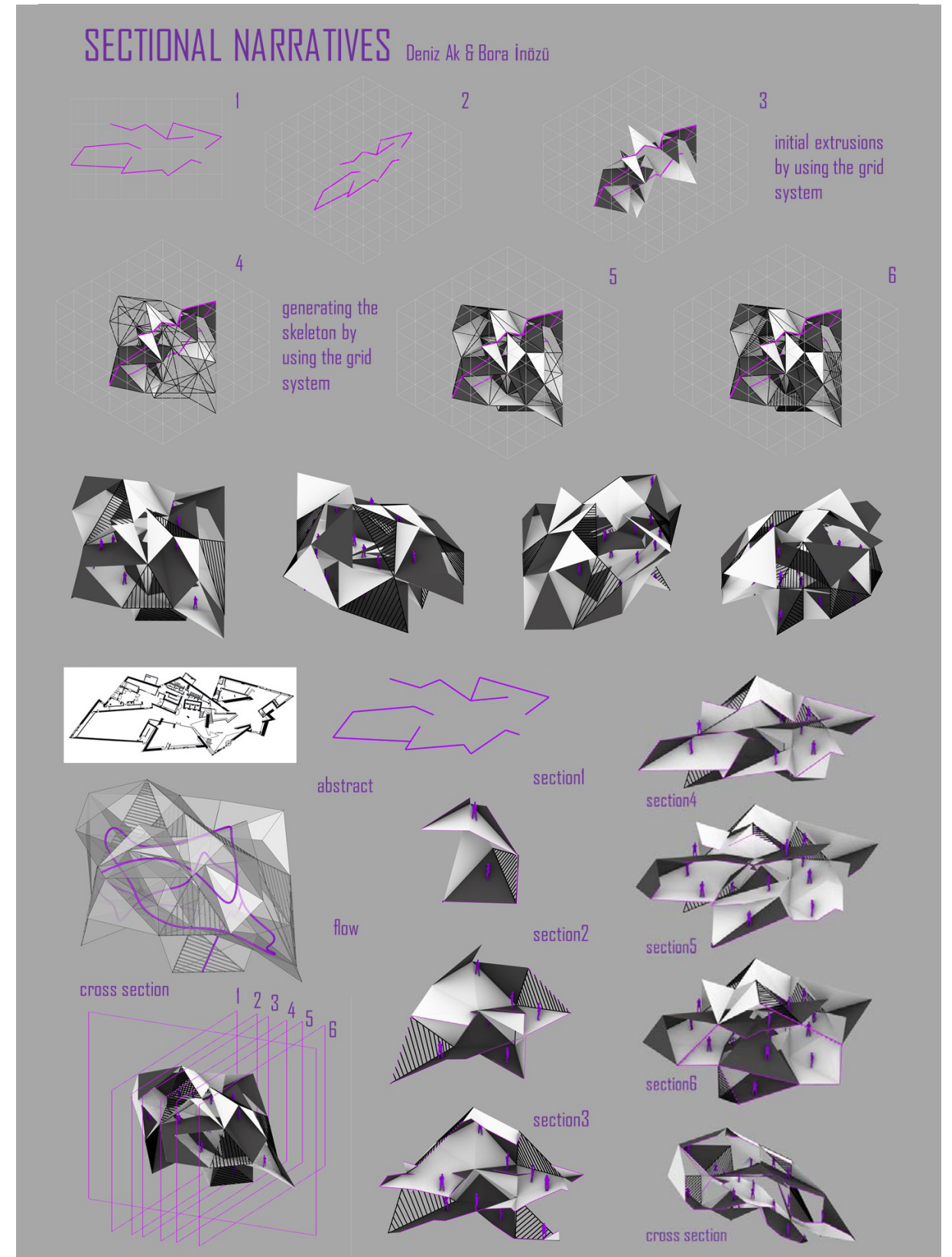
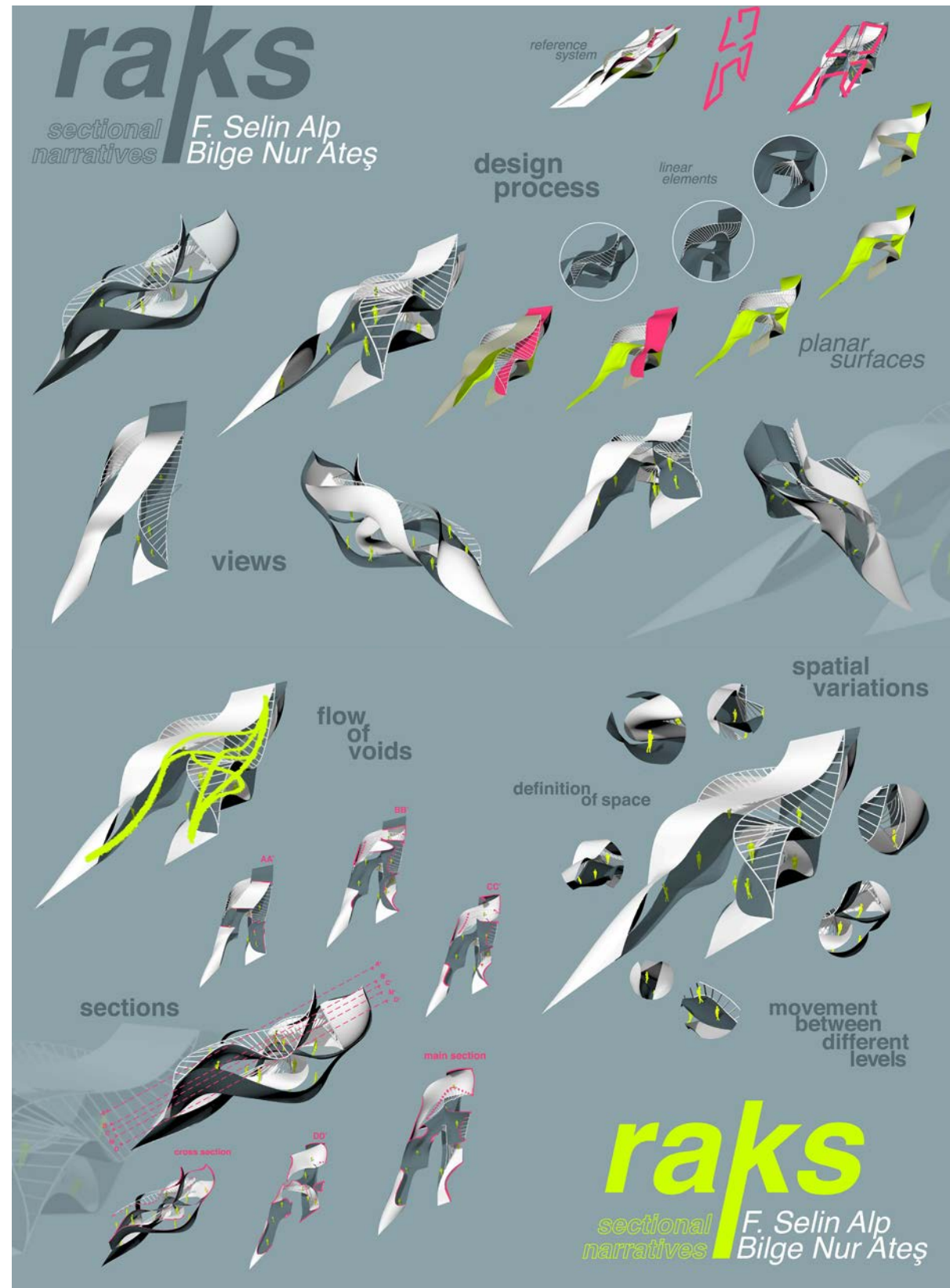


ö.h.aydın -k.güven



b.unutgan- m.sayar

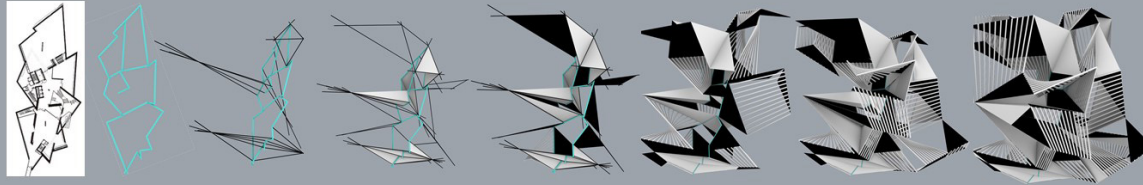




SECTIONAL NARRATIVES

ELIA YUMURTACI - ECERAZ ÖREÇ

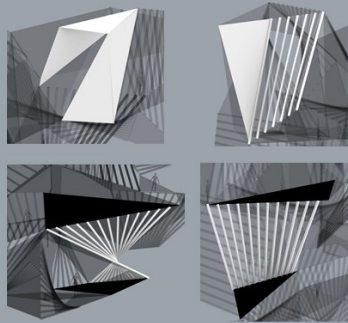
DESIGN PHASES



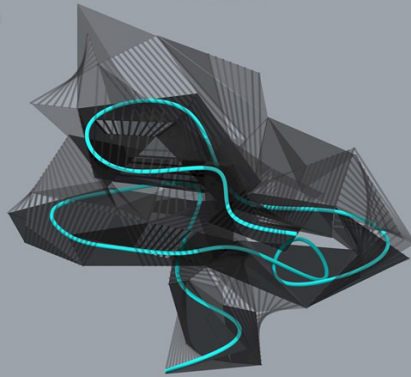
DESIGN ELEMENTS



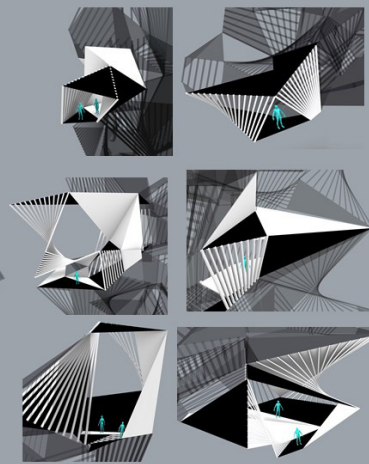
RULE OF ELEMENT RELATIONS



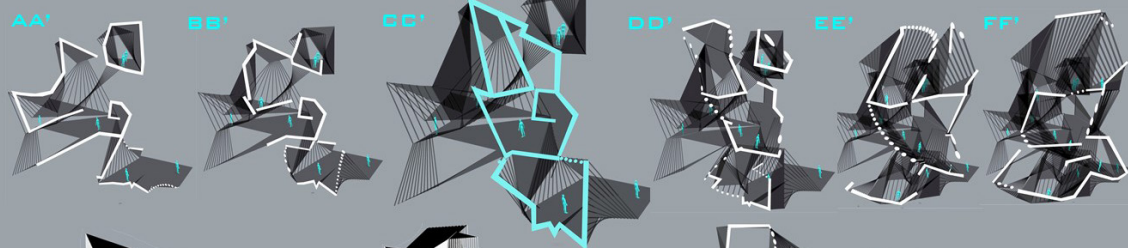
FLOW OF THE VOIDS



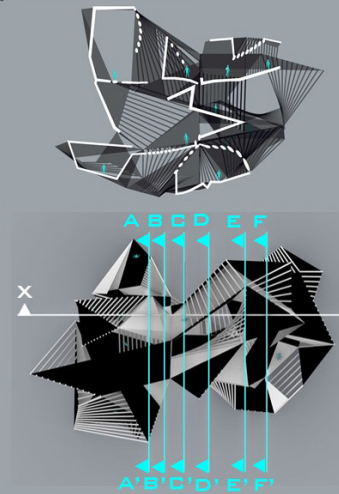
VOID VARIATION



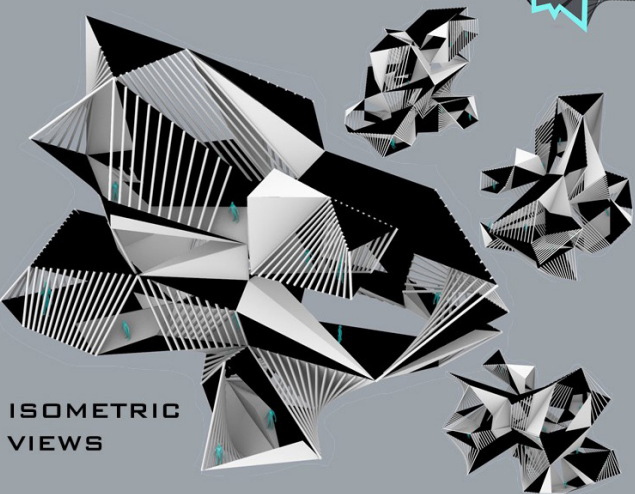
SEQUENTIAL SECTIONS



CROSS-SECTION XX'



ISOMETRIC VIEWS



SECTION DIAGRAM

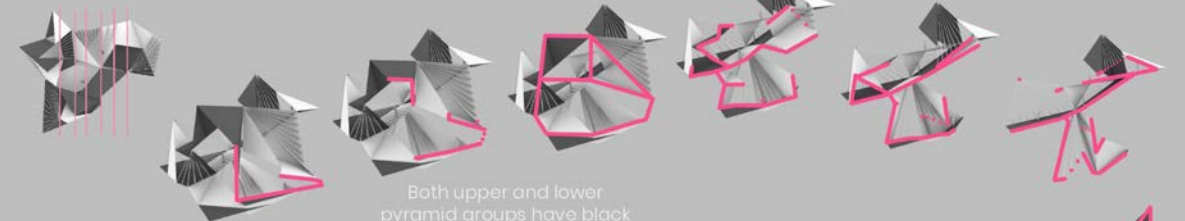


ARCH 101 SECTIONAL NARRATIVES

Duru Serimer

İpek Ellidokuz

Sections

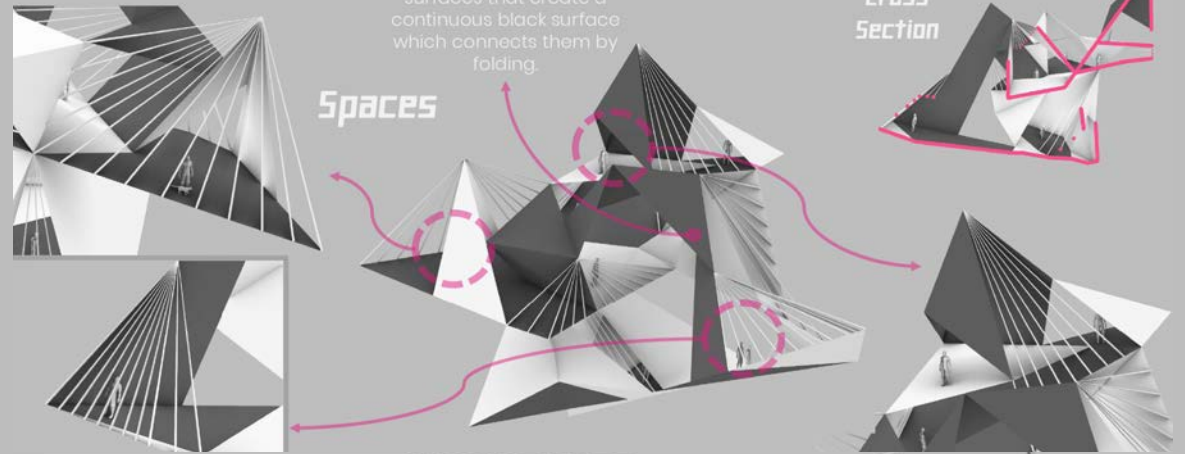


Original Reference

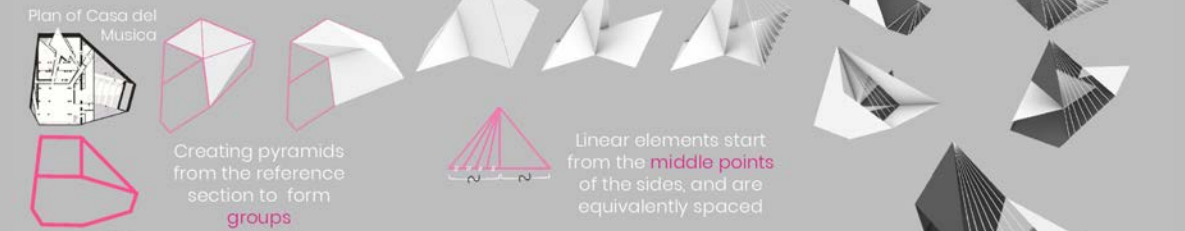
Both upper and lower pyramid groups have black surfaces that create a continuous black surface which connects them by folding.

Cross Section

Spaces



Design Process



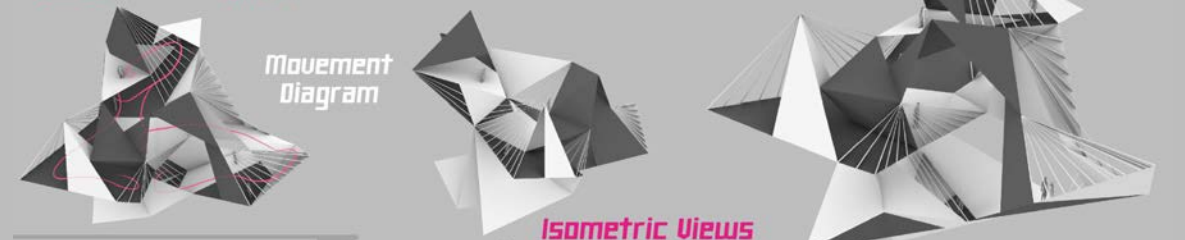
Plan of Casa del Musica

Creating pyramids from the reference section to form groups



Linear elements start from the middle points of the sides, and are equivalently spaced

Movement Diagram



Isometric Views



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Ömer Faruk Ağırsoy + Eser Delice + Bengisu Derebaşı
Ayça Duran + Bilge Karakaş + Dilara Güney + 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: Puss in the Corner

In this exercise, students were expected to explore different body postures and dimensions of people drinking coffee. .

Step 1: Students were first asked to observe people drinking coffee in different postures both indoor and outdoor and take their photographs. Second, they were asked to walk in & around the faculty building and take photographs of different corners.

Step 2: Students were asked to choose 7 photographs from the first stage and make a collage by using those pictures as well as different papers on a 35x35 cm black background. Collages were required to present a seamless spatial sequence of different body postures.

Step 3: Students were required to choose one of the body postures from the previous step and design a coffee corner in & around the faculty building that will accommodate the selected body posture. As the first step, students were asked to determine a minimum of five connection nodes on the surfaces that define the selected corner. Then, they were asked to introduce a structural frame that spans through these nodes and define a space of approximately 20 m3. Then a place was created for the selected body posture by weaving this frame by using tensile membrane and string elements.

Assignment 2: Earth Works

Topography is an inseparable component of architectural design, as it has the potential to organize spaces, events, and movement. In this assignment, students were expected to design a topography on the earthwork in METU Technopark. This topography was expected to define a space that directs the flow of people in horizontal and vertical directions and areas accommodating mobile and stationary activities. The topographic intervention was required to mediate the visitors' visual interaction with the site from different viewpoints. Retaining walls were used to operate as design elements defining and organizing the geometric organization of topography as well as contributing to the articulation of spaces and circulation.

ARCH 102 dersinde, öğrencilerin mimari mekanı tanımlayan mimari kavramları ve fiziksel unsurları araştırması, keşfetmesi ve küçük ölçekli mimari mekanları 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 çıkabilmeleri beklenir.

Ödev 1: Köşe Kapmaca

Bu alıştırma, öğrencilerden kahve içen insanların farklı beden duruşlarını ve boyutlarını keşfetmeleri beklenir.

Adım 1: Öğrencilerden iç ve dış mekanlarda farklı duruşlarda kahve içen insanları gözlemlemeleri ve fotoğraflarını çekmeleri, ikinci olarak fakülte binası içinde ve çevresinde dolaşarak farklı köşelerin fotoğraflarını çekmeleri istenir.

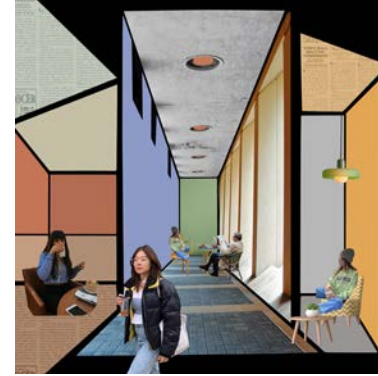
Adım 2: Öğrencilerden birinci aşamada çektikleri 7 fotoğrafı seçip, bu fotoğrafları ve çeşitli kağıtları 35x35 cm siyah zemin üzerine kullanarak bir kolaj yapmaları istenir. Kolajlar, farklı beden duruşlarının kesintisiz bir mekansal dizisini içermelidir.

Adım 3: Öğrencilerden bir önceki adımdaki beden duruşlarından birini seçmeleri ve fakülte binası içinde veya çevresinde seçilen duruşa uygun bir kahve köşesi tasarlamaları istenir. Önce öğrencilerden seçilen köşeyi tanımlayan yüzeyler üzerinde en az beş bağlantı noktası belirlemeleri beklenir. Ardından, bu düğüm noktalarından geçen ve yaklaşık 20 m³'lük bir alan tanımlayan bir yapısal çerçeve tanımlamaları istenir. Daha sonra bu çerçeveyi germe membranı ve ip elemanlarıyla dokuyarak seçilen beden duruşuna uygun bir mekan oluşturmaları beklenir.

Ödev 2: Toprak İşler(i)

Topografya, mekanları, olayları ve hareketi organize etme potansiyeli nedeniyle mimari tasarımın ayrılmaz bir bileşenidir. Bu ödevde öğrencilerden ODTÜ Teknokent'teki hafriyat alanı üzerinde topografya tasarlamaları beklenmektedir. Bu topoğrafya, yatay ve düşey yönlere insan akışını yönlendiren bir mekanı, hareketli ve durağan faaliyetleri barındıran alanları tanımlamalıdır. Topografik müdahale, ziyaretçilerin arazi ile görsel etkileşimini farklı bakış açılarından organize etmelidir. İstinat duvarları, topoğrafyanın geometrik organizasyonunu tanımlayan ve düzenleyen, aynı zamanda mekanların detaylanmasına ve dolaşımına katkıda bulunan tasarım elemanları olarak kullanılmalıdır.

ayaylym kanatbek



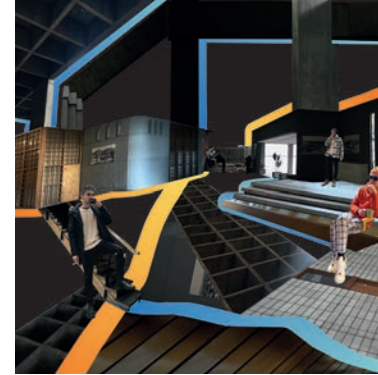
ayisha hajizada



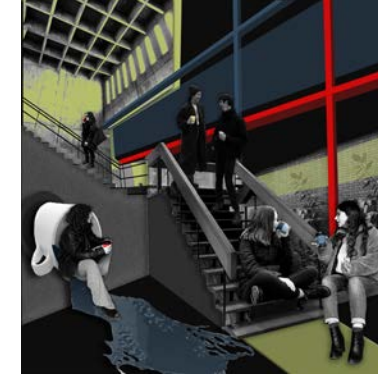
bana halis



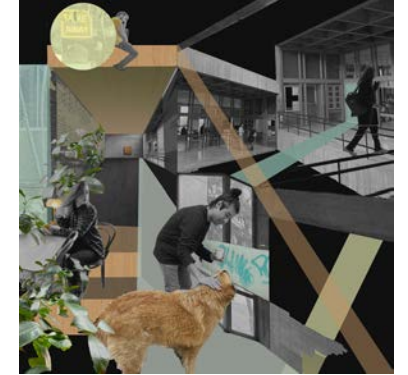
bilge nur ateş



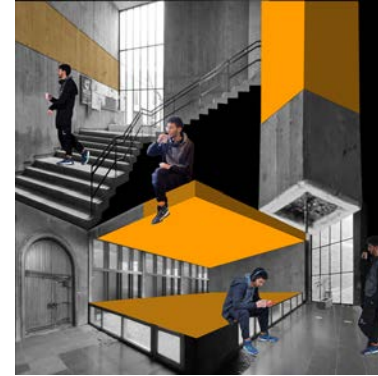
buse irem polat



ilgın su yaşar



utkan deveci



teoman gönenc



tolge ege aydoğan



yağmur çevik



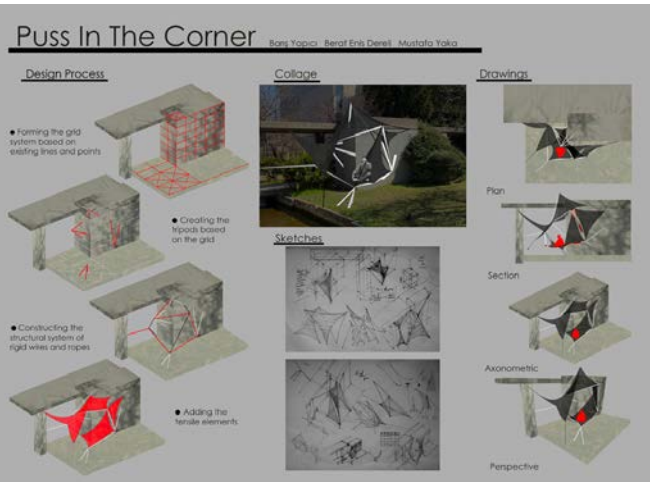
zeynep sena altuncu



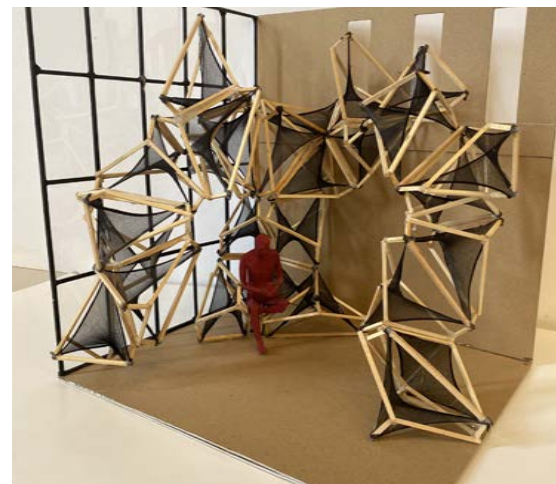
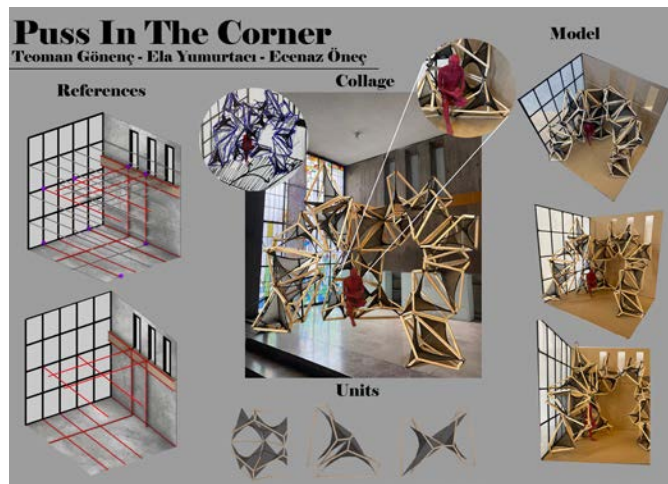
ela yumurtacı



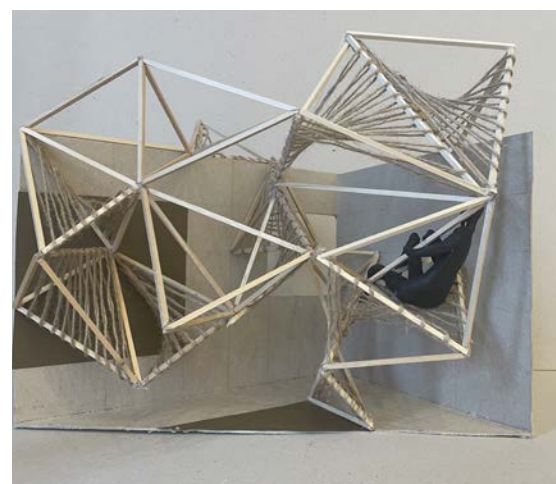
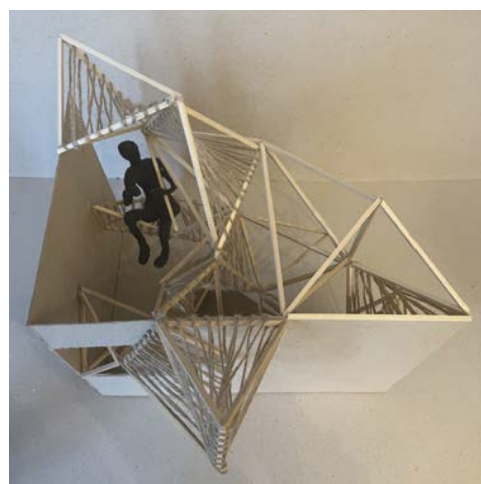
step 1:collages



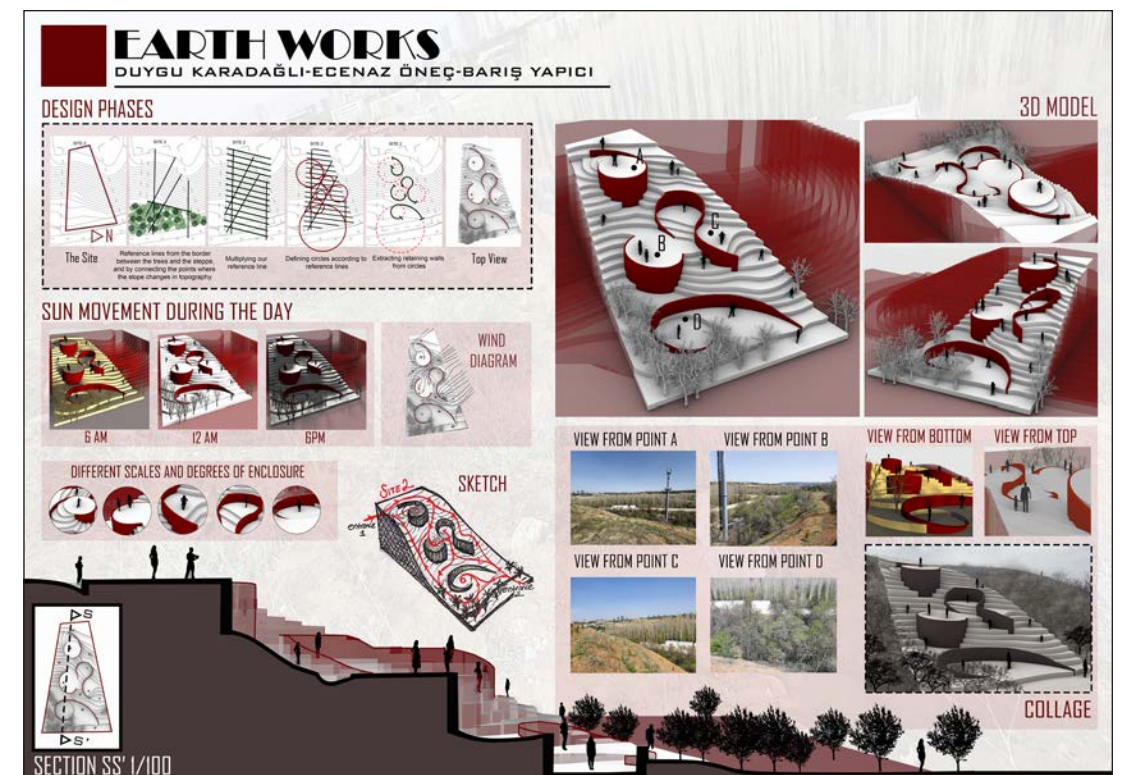
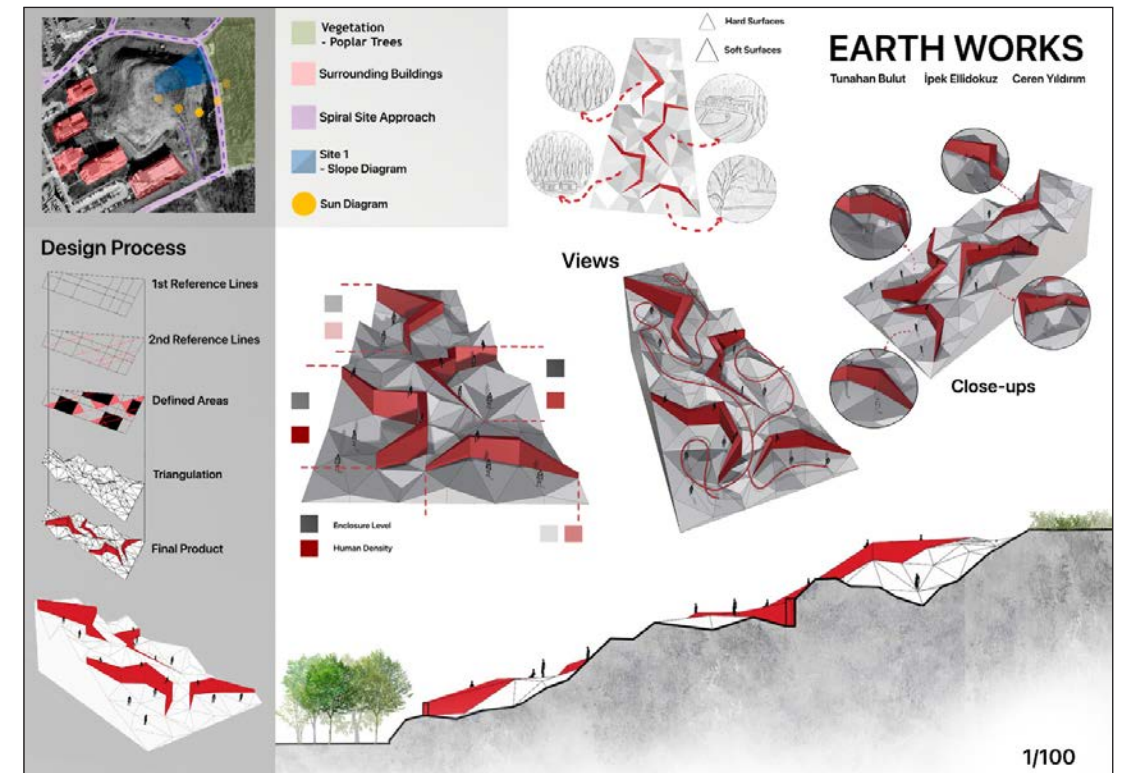
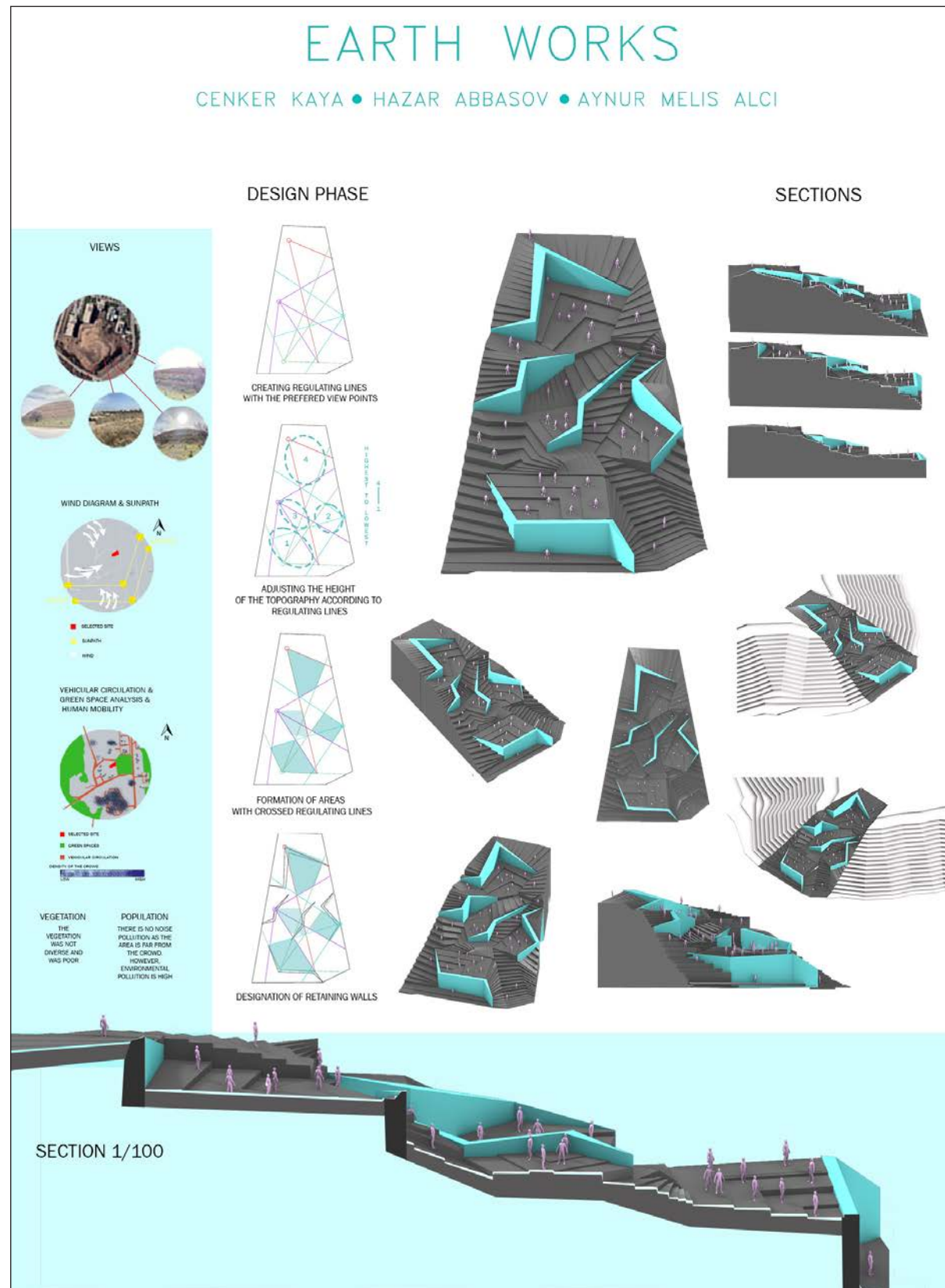
barış yapıcı - berat enis dereli



ela yumurtacı - teoman gönenç - ecenaz öneç



gözde selvi - azra sude tekin - idil kemük



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Ayça Duran + Bilge Karakaş + Dilara Güney + Sezin Sarıca

When The Porsuk Dries Up

I didn't have an answer for him. All I know is that the water is drying up faster than ever, and soon no water will be left. What is beyond doubt is that the heavenly place we once knew as the Bosphorus will soon become a pitch-black bog, glistening with muddy shipwrecks baring their shiny teeth like ghosts. But at the end of a hot summer, it's not hard to imagine this bog drying up in some parts while remaining muddy in others, like the bed of a humble river that waters a small town in the middle of nowhere. Nor is it difficult to foresee daisies and green grass growing on slopes irrigated by thousands of leaking sewage pipes. Leander's Tower will at last become worthy of its name, terrifying us from its giddy heights; in the wild terrain beneath, a new life will begin.

Orhan Pamuk, The Black Book, Chapter 2, When the Bosphorus Dries Up

This chapter from Orhan Pamuk's The Black Book depicts the image of the Bosphorus when it dries up. The text points to the various layered meanings of the topography below the water. It speculates on the possible utopic and dystopic scenarios for the terrain that will emerge under drought climate conditions. Applying this scenario to Eskişehir, the final assignment invited students to explore alternative spatial narratives when the Porsuk dries up. At the beginning of the project, each student was asked to select 1 keyword for the first impressions on the site and prepare 1 collage representing the site with the conceptual filter of the chosen keyword. A designated portion of the newly formed terrain is selected as the project site. On this site, students were expected to design a spatial structural system that weaves this terrain by connecting the two sides of the former river. This design was required to house open and semi-open display and circulation spaces created through topographic articulation and tectonic elements. For the display spaces, students chose a minimum of three artworks from the nearby Odunpazarı Modern Museum designed by Kengo Kuma & Associates.

Porsuk'un Suları Çekildiği Zaman

Bilmiyorum. Bildiğim giderek artan bir hızla ilerlediği açıklanan bu gelişmenin yakın gelecekteki sonuçlarıdır. Besbelli, kısa bir zaman sonra, bir zamanlar 'Boğaz' dediğimiz o cennet yer, kara bir çamurla sıvalı kalyon leşlerinin, parlak dişlerini gösteren hayaletler gibi parladığı bir zifiri bataklıkla dönüşecek. Sıcak bir yaz sonunda ise, bu bataklığın, küçük bir kasabayı sulayan alçakgönüllü bir derenin tabanı gibi yer yer kuruyup çamurlaşacağını, hattâ binlerce geniş borudan şelâleler gibi gürül gürül akan lâğımın suladığı yamaçlarda otların ve papatyaların yeşereceğini tahmin etmek zor değil. Kız Kulesi'nin bir tepenin üstünde korkutucu gerçek bir kule gibi yükseleceği bu derin ve vahşi vadide yeni bir hayat başlayacak.

Orhan Pamuk, Kara Kitap, Bölüm 2, Boğazın Suları Çekildiği Zaman

Orhan Pamuk'un Kara Kitap'ından alınan bu bölüm, Boğaz'ın kuruduğu zamanki görüntüsünü betimlemektedir. Metin, suyun altındaki topografyanın çok katmanlı anlamlarına işaret etmektedir. Kurak iklim koşullarında ortaya çıkacak arazi için olası ütopyik ve distopik senaryolar üzerine kurgulanmaktadır. Bu senaryoyu Eskişehir'e uyarlayan son ödev, öğrencileri Porsuk kurduğunda ortaya çıkacak alternatif mekansal anlatıları keşfetmeye davet eder. Proje başlangıcında her öğrenciden ilk izlenimler için 1 anahtar kelime seçmesi ve seçilen anahtar kelimenin kavramsal çerçevesi ile alanı temsil eden 1 kolaj hazırlaması istenir. Yeni oluşan arazinin belirlenmiş bir bölümü proje alanı olarak seçilir. Proje alanında öğrencilerden, eski nehrin iki yakasını birbirine bağlayarak bu araziye örecek mekansal bir yapısal sistem tasarlama beklentisi vardır. Bu tasarım, topografik artikülasyon ve tektonik unsurlarla oluşturulan açık ve yarı açık sergileme ve dolaşım alanlarını barındırmalıdır. Sergi alanları için öğrenciler, Kengo Kuma & Associates tarafından tasarlanan Odunpazarı Modern Müzesi'nden seçtikleri en az üç eseri kullanmalıdır.



zeynep sena altuncu



berkecan gülmez



emirhan ekinci



resul bozkurt



ipek ellidokuz



elif bilge dinçer



step 1:
collages

WHEN THE PORSUK DRIES UP

Sectional Weaving | Cenk KAYA, Ata Kutay DİNÇ

Unit Design Process

Reference System

- View Points on Existing Topography
- Reference Lines
- Spheres that Make Spatial References
- Open Space / Carved Space
- Sun Based Space
- Arranging Topography, Units Flow, Space Design
- Designing Whole Units System

AA' Section 1/100 Scale

BB' Site Section 1/100 Scale

CC' Close-Up Section 1/50 Scale

References:

- Poligonization In "Cubism" Arts Series by Romanian Cubism
- In Kill Him, Make Me Laugh by Ali Esmail
- Family Room Upstairs by Aydin Murtezazolu
- Kaleidoscope: The War Harbours Series by Mustafa Savaş
- Untitled by Ibrahim Durrani

WHEN THE PORSUK DRIES UP | Buse Unutkan, Semiha Sayın

ARCH 102 RE-RISE

Selected Artworks & Reference System

- Mountain Of Foto Yerez By Rehan Miskci *needs long and enclosed space
- Family Room Upstairs By Aydin Murtezazolu *needs semi-open space
- Kitchen Room Project By Kechan Arca Sotabaki *can be seen from distance *needs open space
- Suburb Train By Antonio Cosentino *needs open and long space

Close-ups

Circulation Path

Axonometric View

Sections

- BB'
- CC'
- DD'
- AA' 1/100

Legend:

- Human Density
- Level

DESIGN PROCESS
CONCEPT BASED ON THEME

1. SELECTED ARTWORKS

- Bamboo Structure
- "Suburbs"
- Theatre
- Carpet

STRUCTURAL SYSTEM
Steel Pipes as Load Bearing Elements

- Organic flow
- Artworks as Reference system
- Creating of Curiosity

FINAL ASSIGNMENT
WHEN THE PORSUK DRIES UP
By Hani Rashid, 1971

Fluere to flow → Fluxus to flow with change

Flux continuous change

EXHIBITION SPACES

1.1 FUNCTIONS OF THE STRUCTURAL SYSTEM

SPATIAL VARIETY

- 1. Approach points and Circulation
- 2. Manipulating Topography
- 3. Exhibition Spaces
- 4. Structural System

Seating for audience

Bridge between topography

Defining enclosure

Providing directionality

CIRCULATION

1/100 SECTION AA'

1/50 SECTION BB'

Design Ideas

Vista A Vista B Vista C Vista D

Proposals

Final

Design Phases

- Selected vistas, entrances and vegetation
- Regulating lines
- Extracting and varying lines to create topography
- Structure's position according to circulation
- Topography and structure
- Final Form

Topography and structure

Folding technique

Sketches and digital drawings to show the techniques and relationships of foldings

Experience of Spaces

1:750 Top View

1:100 A - A' Close-up Section

1:200 X - X' Elevation

1:100 B - B' Site Section

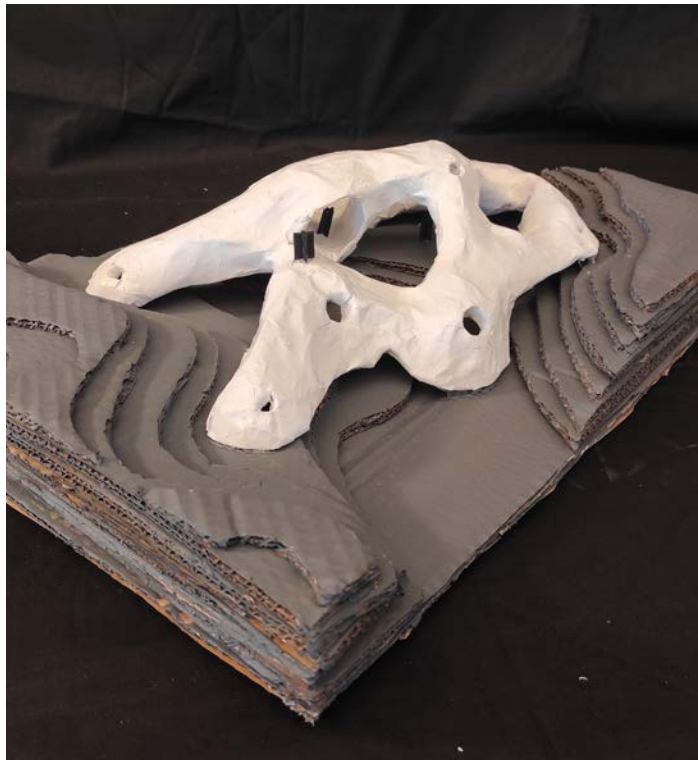
b.yapıcı- b.e.dereli



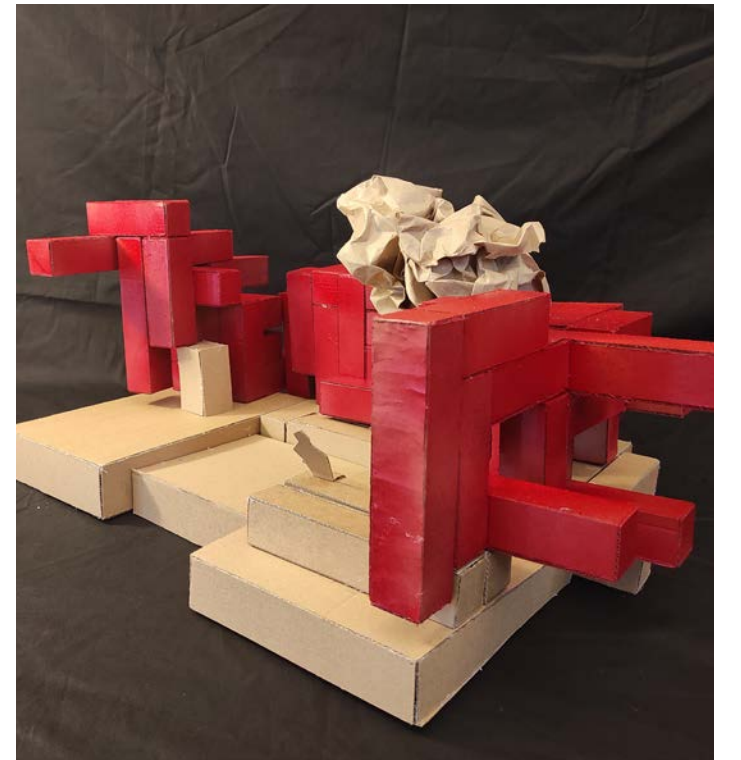
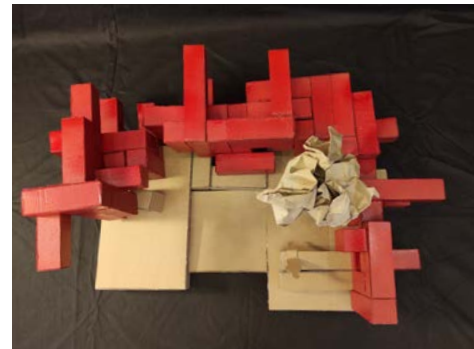
e.öteç - e.yumurtacı



e.b.küçükkülahlı- g.gökal



m.d.arslan - e.doğan



architectural design **studio**

2

Students/Öğrenciler

Abdul Aziz Omar . Abdulkerim Doğan . Ahmet Alkan Kaşaltı . Ahmet Ege Sert . Ahmet Emre Yetkin . Ahmet Musab Ayan . Aleyna Kiraz Gül . Alper Akyol . Alperen Baysal . Amna Rizwan . Asel Sude Aydın . Aslihan Umay Ongun . Bengu Dedeoğlu . Berfu Yıldırım . Berk Bulut . Berk Tutar . Beyza Özdemir . Beyzanur Gök . Bilge Esra Şahin . Bushra S. Khalil Yusuf Shennar . Çağatay Atay . Çağla Çecen . Can Ali Taşar . Cevher Yılmaz . Doğa Dolay . Duru Şenol . Ebru Çetin . Ece Kayhan . Ecem Nur Saygılı . Eda Abdullahzade . Ege Kıratlı . Elif Çetin . Elif Ceyhan . Elif Huma Gökmeşe . Emel Polat . Emrehan Yıldırım . Enta Souleiman . Eren Filizfidanoğlu . Eylül Aydın Şimşek . Farah Habash . Fatemeh Saraei . Furkan Durkut . Furkan Hikmet Öztürk . Gonca Erden . Gül İnan . Gülnur Topçu . Gülşen Asya Oğuz . Gülseren Altındış . Hazal Berivan İnce . Hilal Koca . İdil Iris Elkiran . İdil Lal Gülmen . Iğın Çorbacı . İraz Serra Canbay . İsmail Can Özdemir . Kerem Ulukan . Lara Satir . Leyli Afandiyeva . Mehmet Gürcü . Mehmet Derin Incekaş . Mehmet Fatih Cenebaşı . Melis Ceren Özdemir . Mert Can Yaman . Merve Mecife Önder . Muhammed Bahadır Pehlivan . Muhammet Teymiyye Öztok . Nilgün Öztürk . Nisa Gezer . Nisa Gökçöz . Nuray Ahmadova . Oktay Kartal . Ömer İrturk . Onur Balmahmut . Onur Ördek . Özge Altas . Pelin Gezer . Rifat Gürer Solak . Saeid Sedghizadeh . Salih Akın . Sedanur Yaroğlu . Selen Özden . Selin Cavuşoğlu . Selin Gülay . Selin Şahin . Senem Bekar . Shayzal Ahmed . Sıla Özdemir . Şule Karakaş . Syed Sibtain Ali Shah . Tolga Öcal . Ülkü Keskin . Ümit Kahveci . Utku Kan . Wajeeha Fatima . Yağmur Unay . Yiğit Kantarcı . Zeynep Aydın . Zeynep Kurd . Zeynep Aslı Birinci . Zeynep Nur Sağlam . Zulal An

Arch 201 Architectural Design I

Ela Alanyalı Aral + İnci Basa + Berrin Çakmaklı + Özlem Karakul + Eren Başak + Orhan Uludağ
+ Zuhâl Acar + Caner Arıkboğa + Ayça Nilüfer Çalığışu + İrem Hafız + Öncü Özalp + Elif Gökçen
Tepekaya + Feyza Topçuoğlu

Steppe

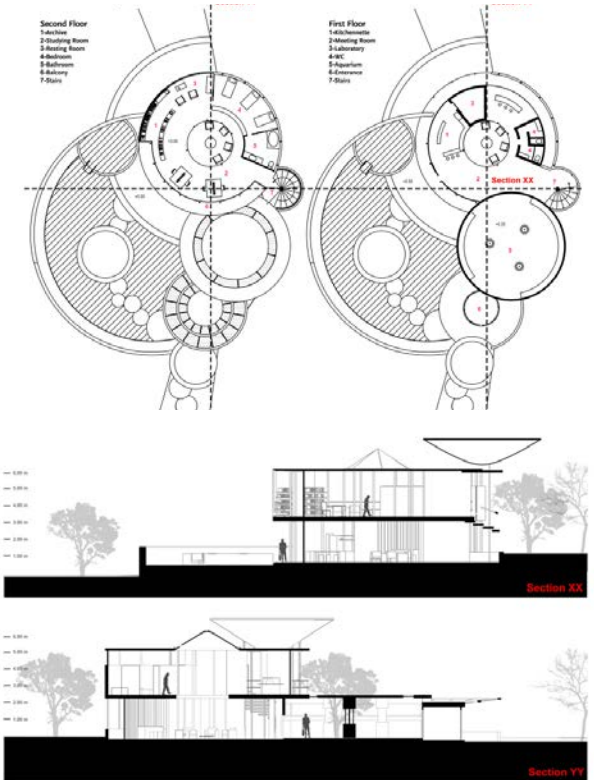
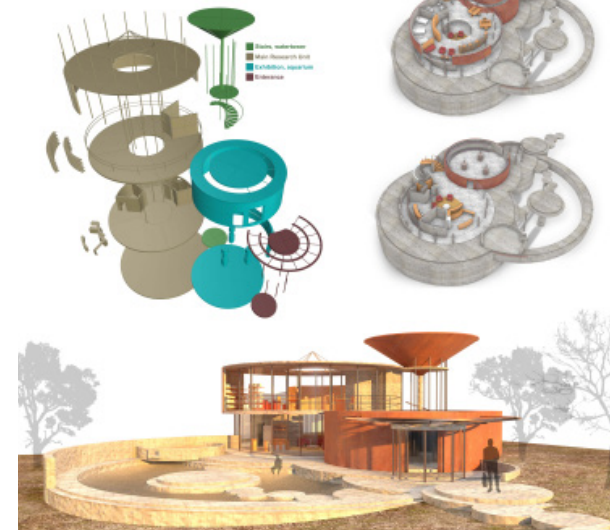
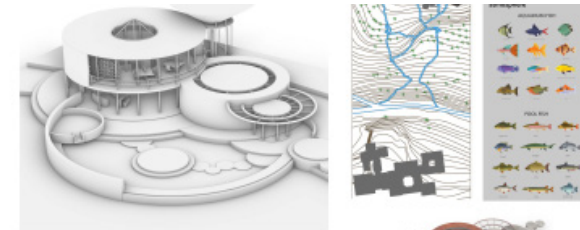
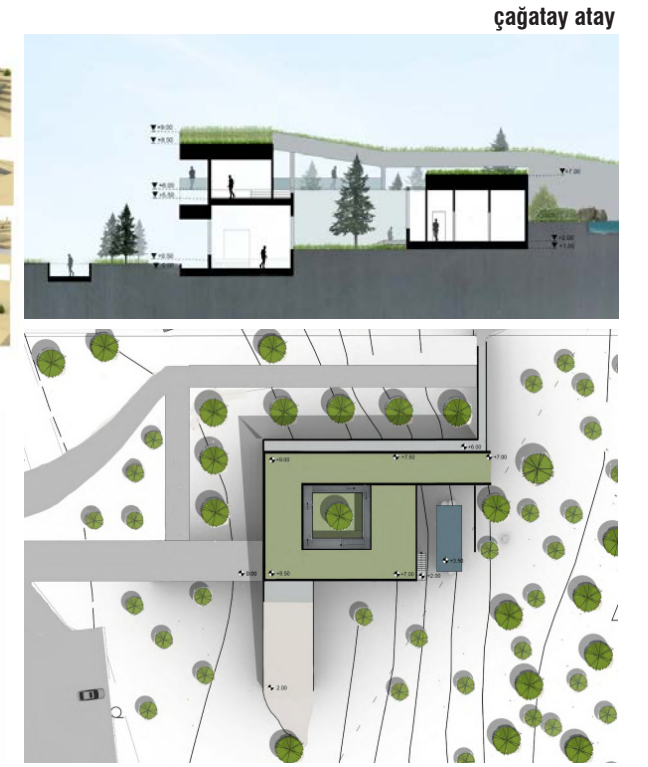
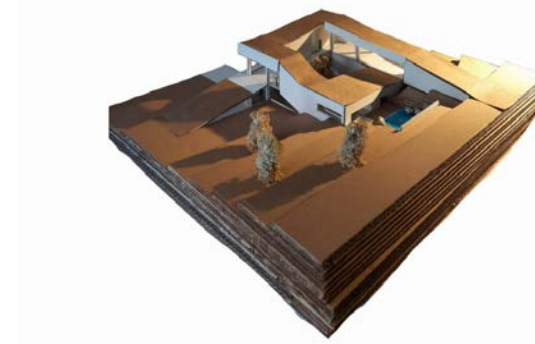
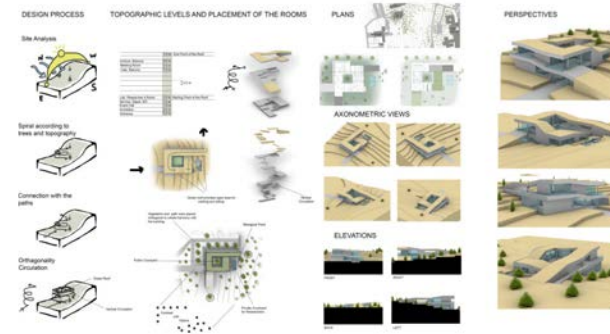
Architectural Design Studio 1 concentrates on comprehending and responding to the programmatic and the anthropometric requirements in architectural design in addition to the structural and tectonic considerations within the design process of a research hub. The project site is located between the Faculty of Architecture and the MATPUM building in METU campus. In the first phase, students are expected to examine and discover the characteristics of place within the scope of a proposed experiential route which reveals the natural potentialities of the site in relation to location of trees, sun angle, and wind direction, along with its distinctive flora and fauna, and topography.

After this phase which includes site planning decisions, the second phase includes the design of a research hub as a working / social milieu for researchers on nature. The proposed nature research hub is expected to add further to the positive impact which the METU campus implied to its land and to the city. In this scope, the aim is to provide spaces for exploring new prospects to feature / integrate nature for our future. The program includes research unit(s) for Earth Science, Biology -focusing on fauna and flora in the campus- and / or Design with nature.

Steppe

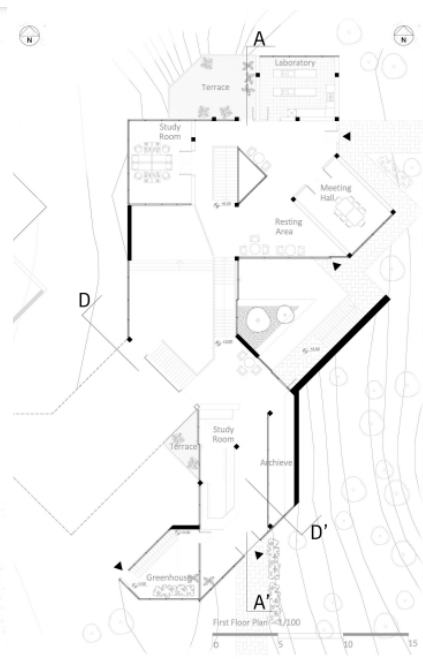
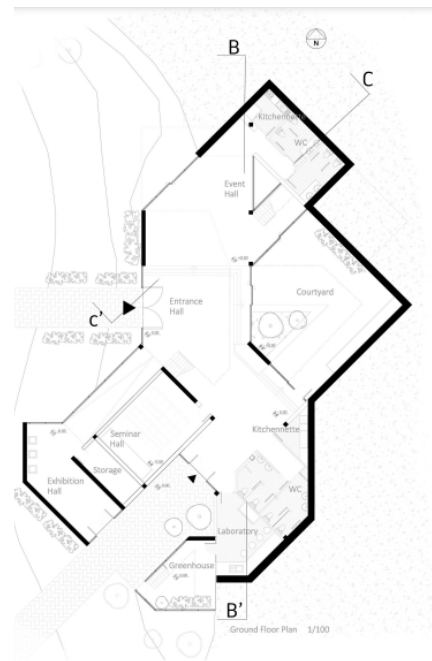
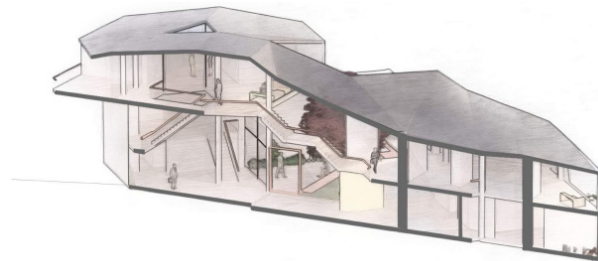
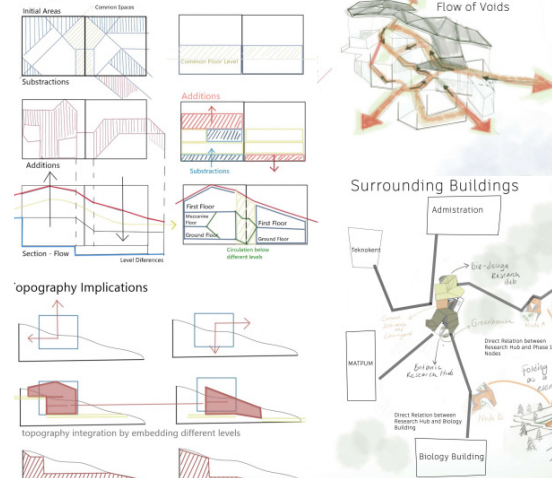
Mimari Tasarım Studiyosu 1, öğrencilerin tasarım sürecinde yapısal ve tektonik hususlara ek olarak, mimari tasarımdaki programatik ve antropometrik gereksinimleri anlamasına ve bunlara yanıt vermesine odaklanır. Bu dönemki proje alanı, ODTÜ yerleşkesindeki MATPUM binası ile Mimarlık Fakültesi arasında yer almaktadır. İki aşamadan oluşan projenin ilk aşamasında, öğrencilerin alanın özelliklerini, kendine özgü florasını, faunasını ve topografyasını incelemeleri, keşfetmeleri ve bu araştırmaları kapsamında ağaçların konumu, güneş açısı ve rüzgar yönü gibi özelliklerini de gözleterek alanın doğal potansiyellerini ortaya çıkaran bir deneyim rotası önermeleri beklenmektedir.

Arazi planlama kararlarını içeren bu aşamadan sonra, projenin ikinci aşaması doğa üzerine çalışan araştırmacılara çalışma mekânı / sosyal mekân sunabilecek bir araştırma merkezinin tasarımını içerir. Önerilen doğa araştırma merkezinin, ODTÜ yerleşkesinin çevresine ve şehre verdiği olumlu etkiyi daha da artırması beklenmektedir. Bu kapsamda, geleceğimiz için doğayı ön plana çıkartan / içselleştiren mekânlar üretmek için yeni olasılıkları araştırmak amaçlanmaktadır. Mimari program, Yer Bilimleri birimi, kampüsteki fauna ve flora odaklı Biyoloji Birimi ve / veya Doğa ile Tasarım araştırma birimini içerir.

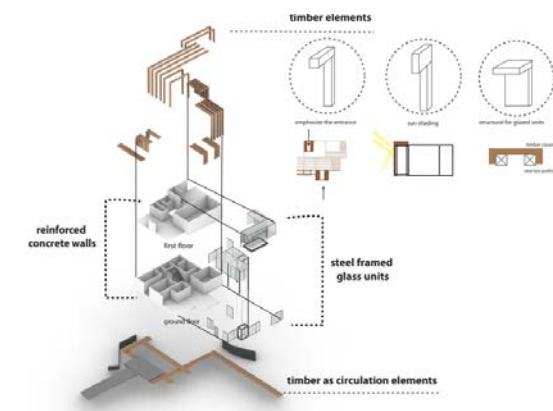
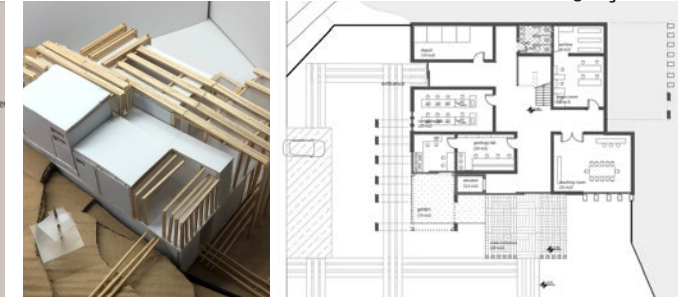
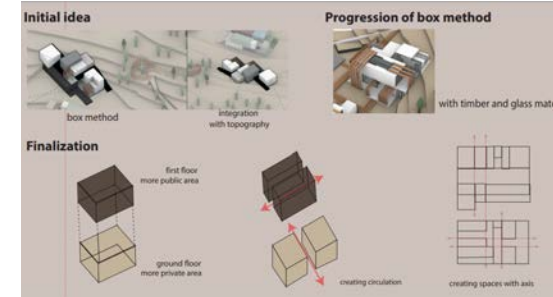


alper akyol

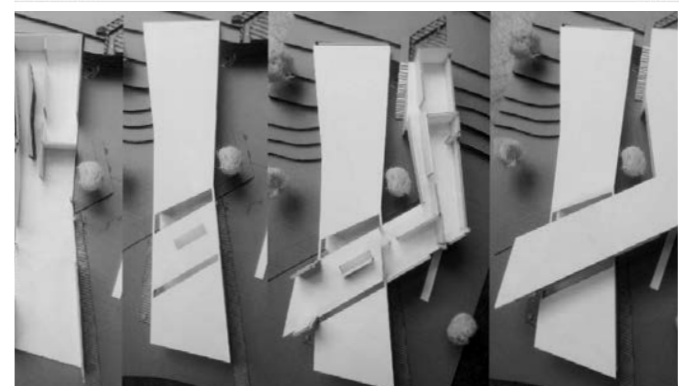
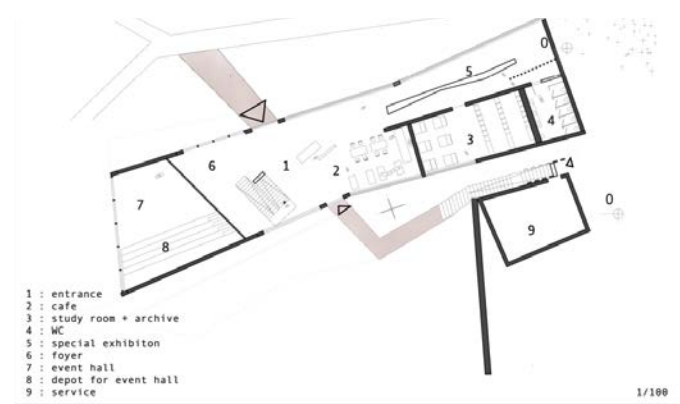
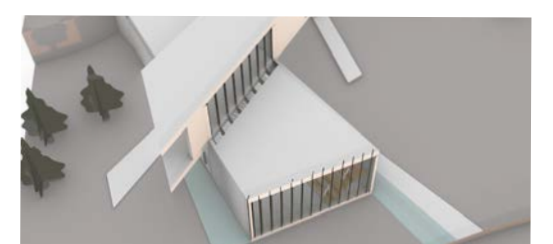
nisa gezer and mehmet gürcü



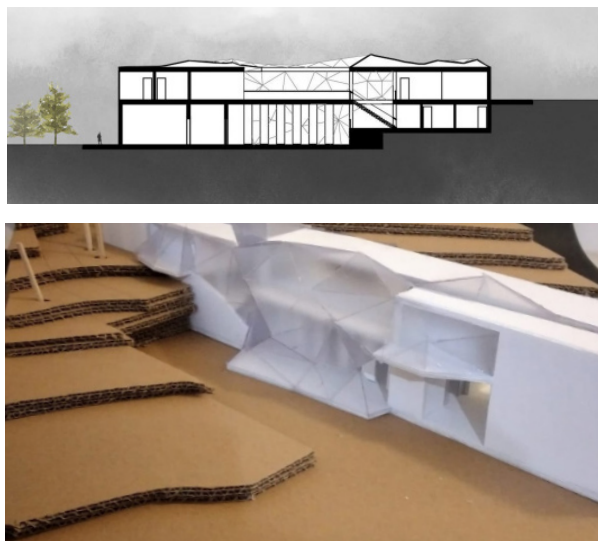
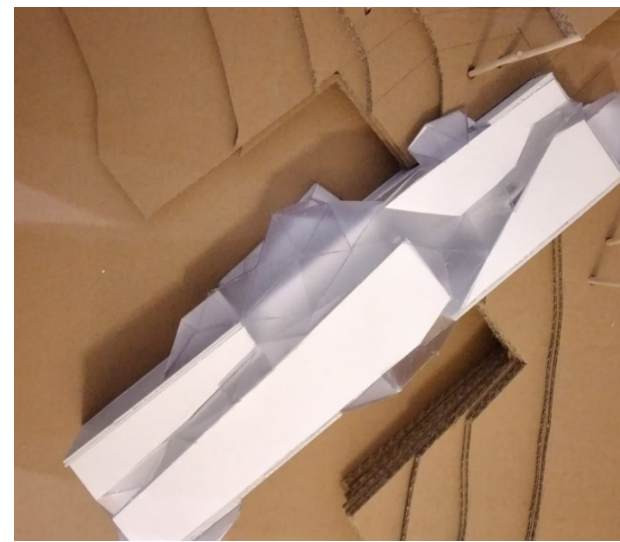
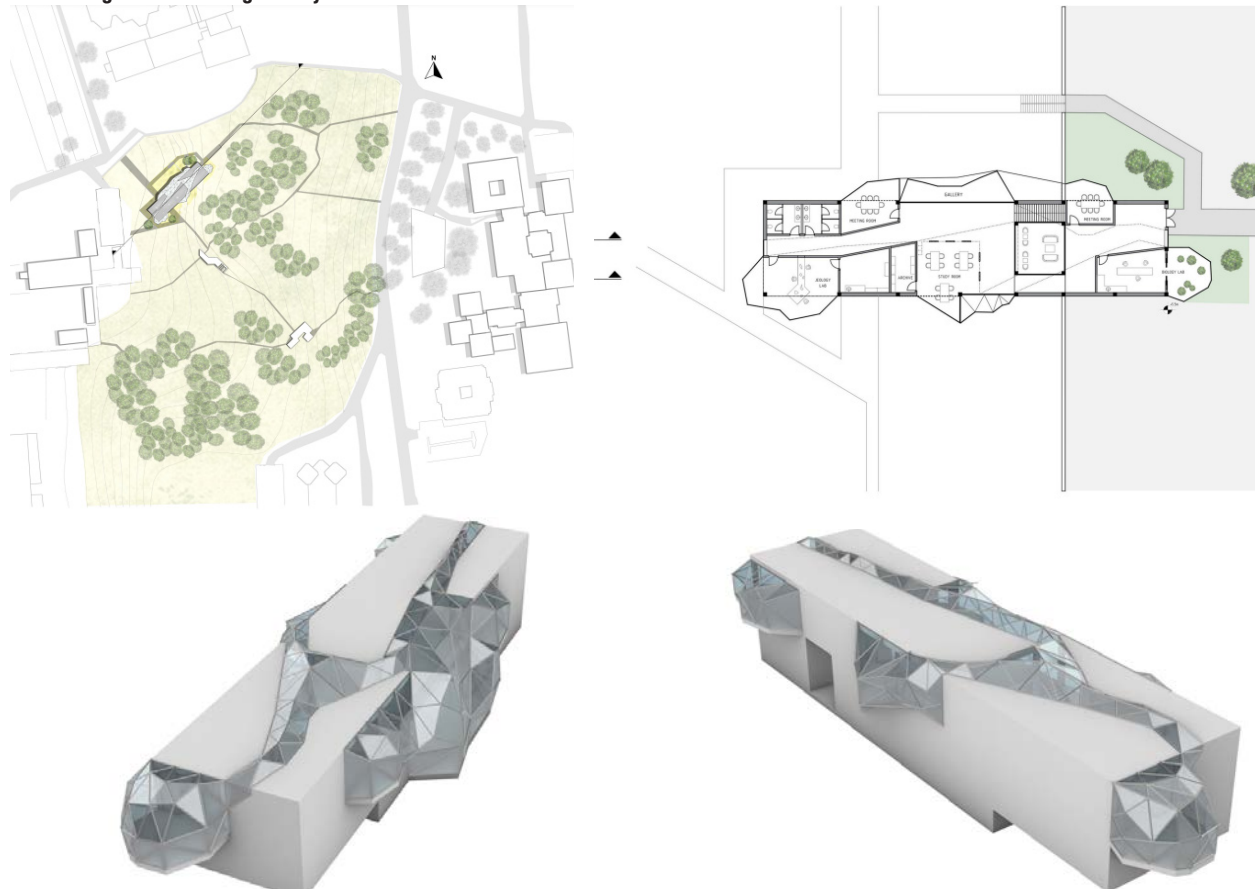
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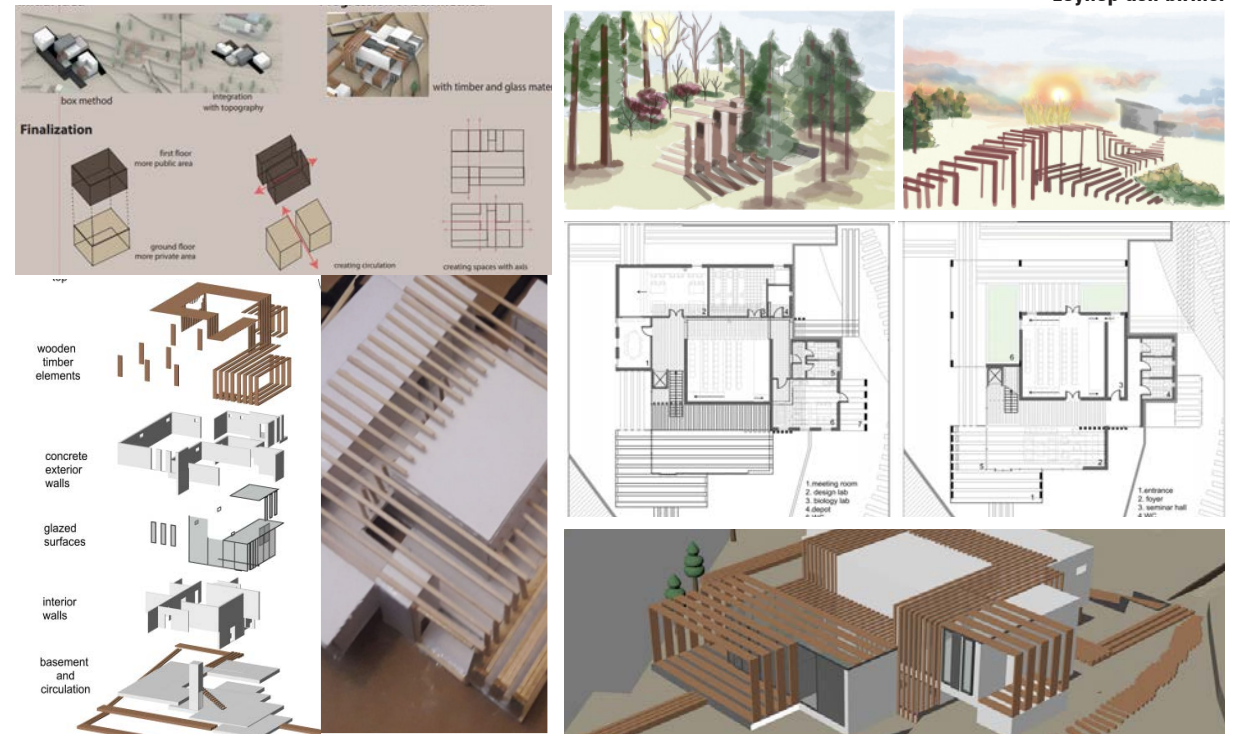
nisa gökgöz



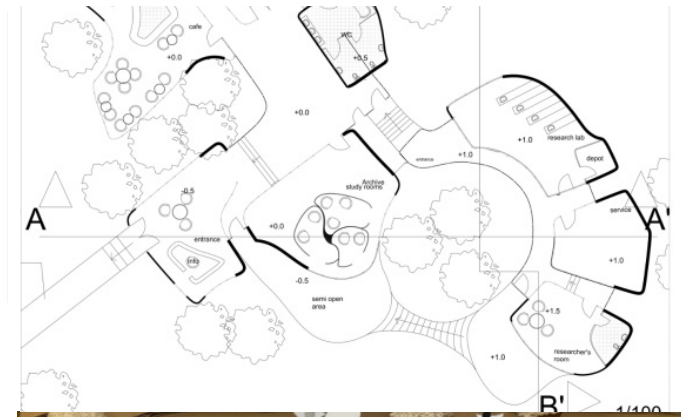
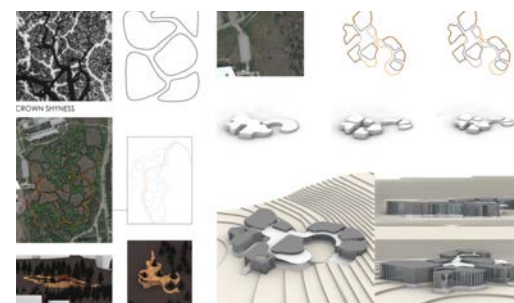
idil lal gülmen and doğa dolay



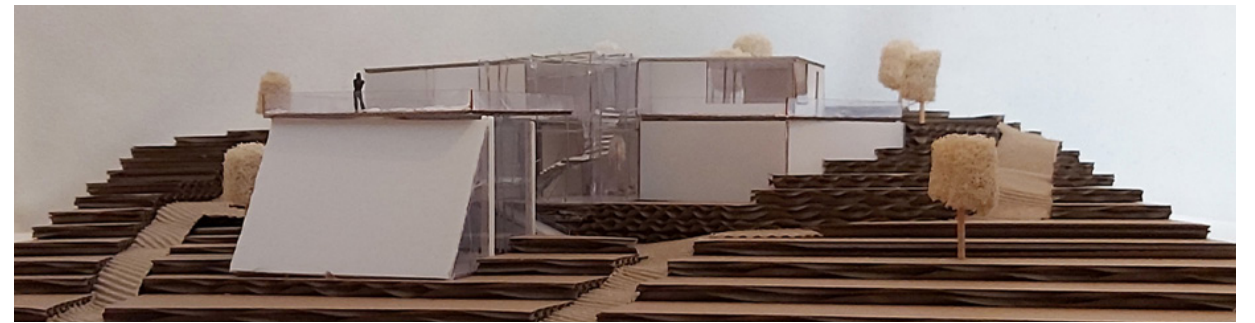
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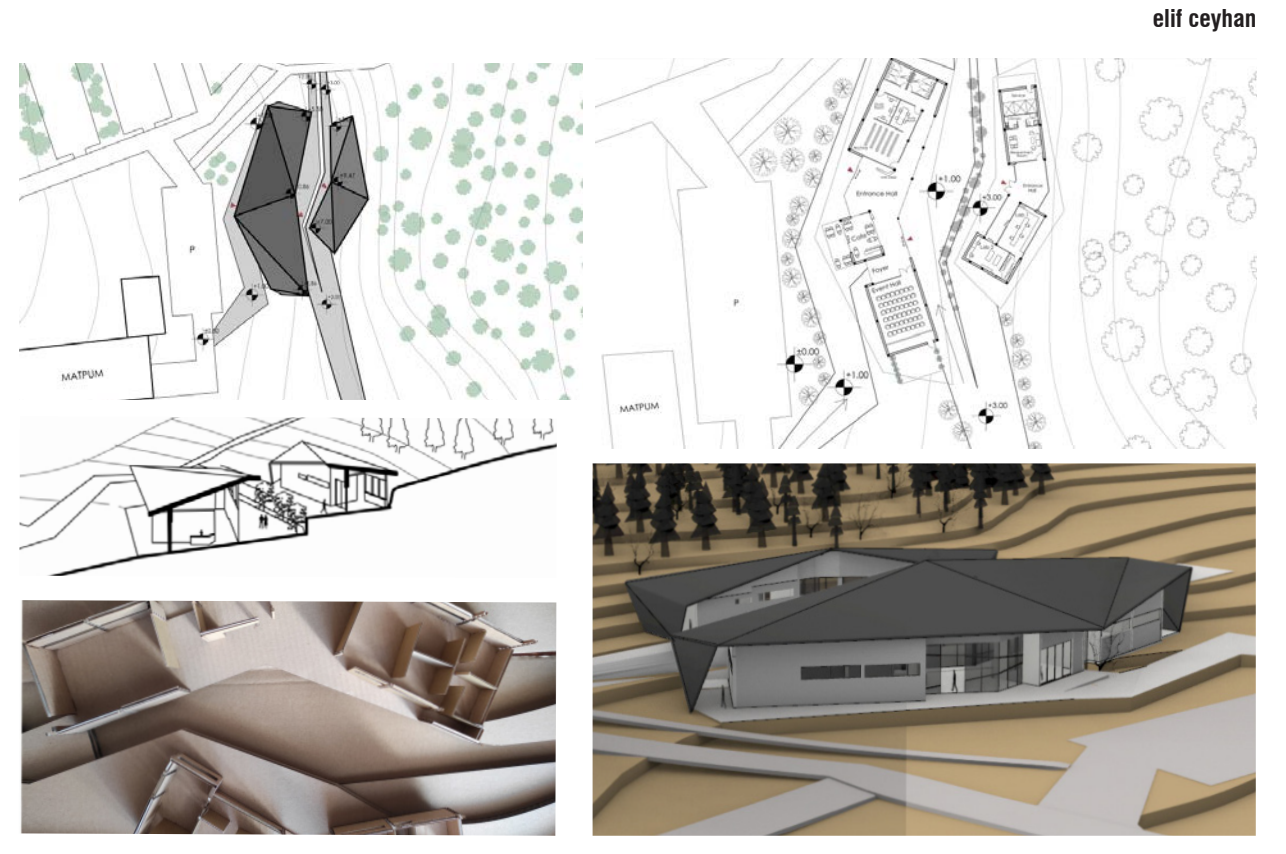
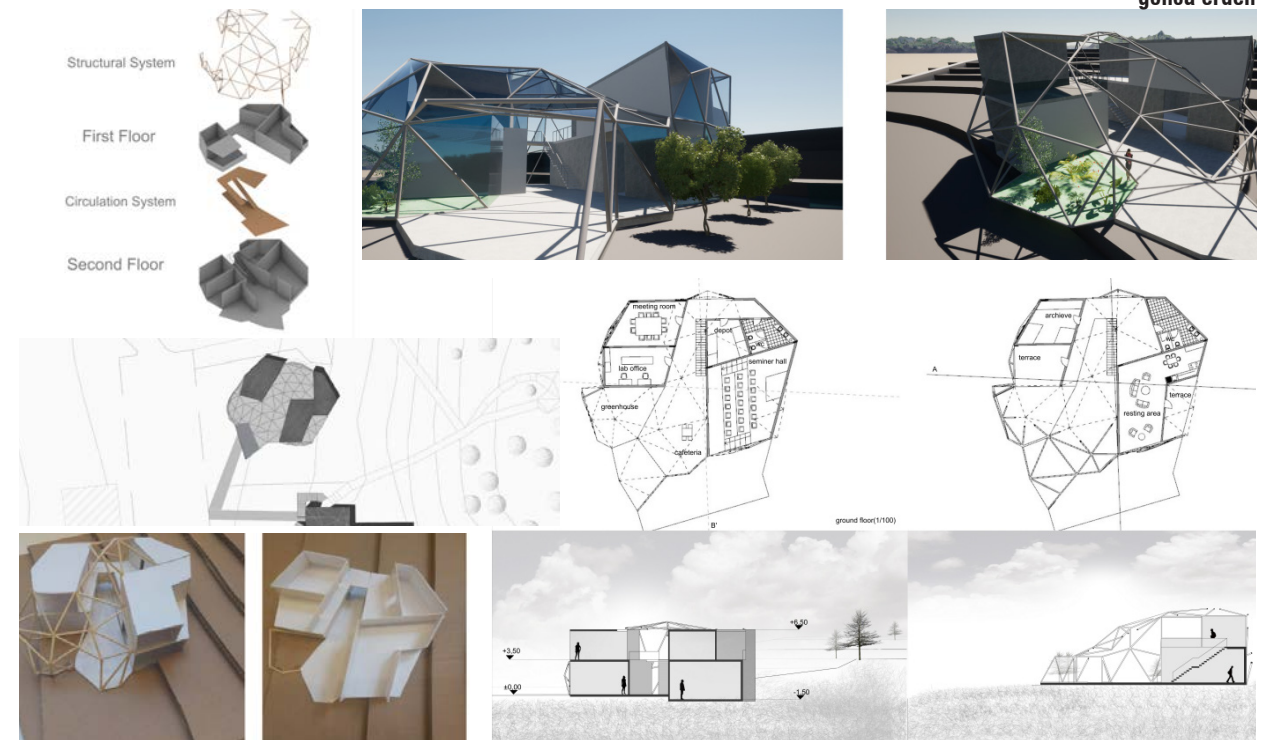
zeynep nur sağlam



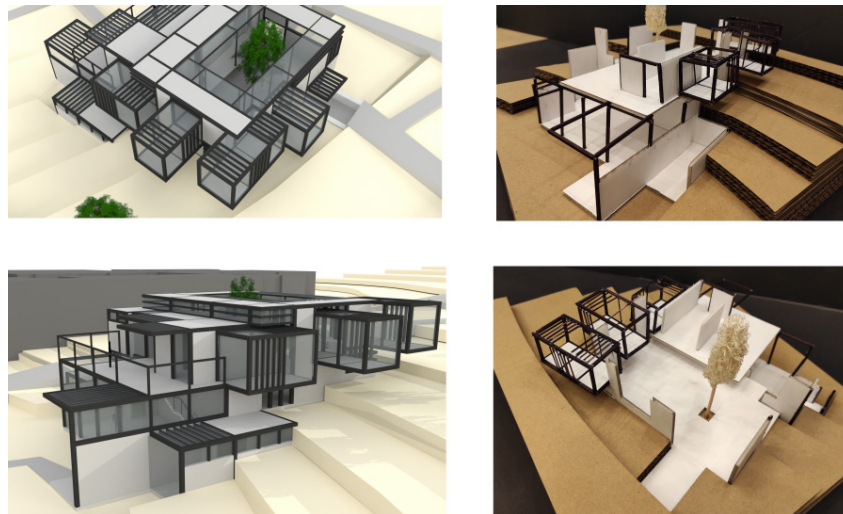
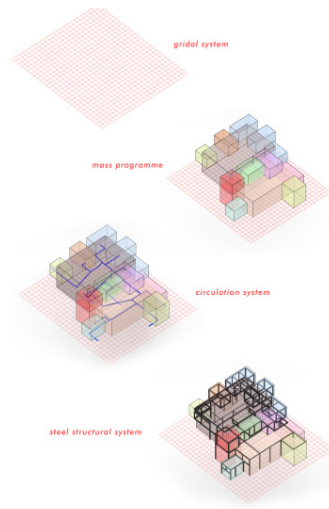
zeynep aydin and pelin gezer



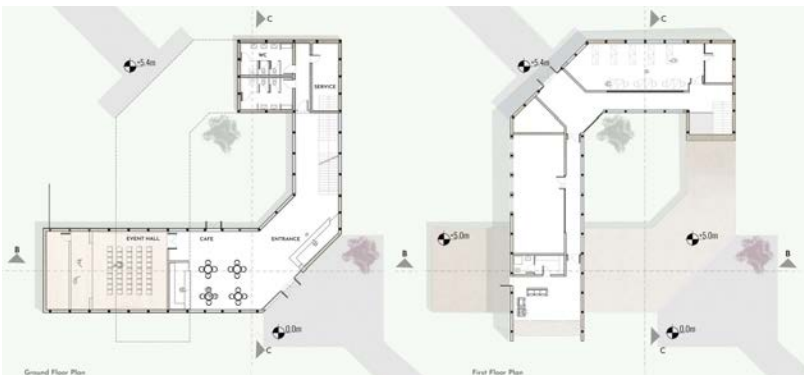
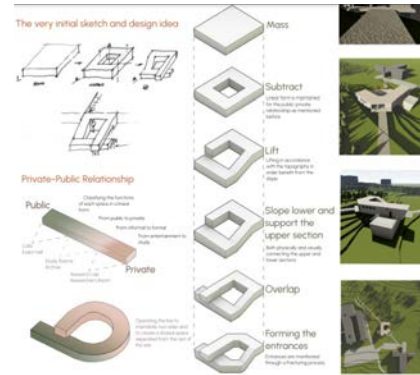
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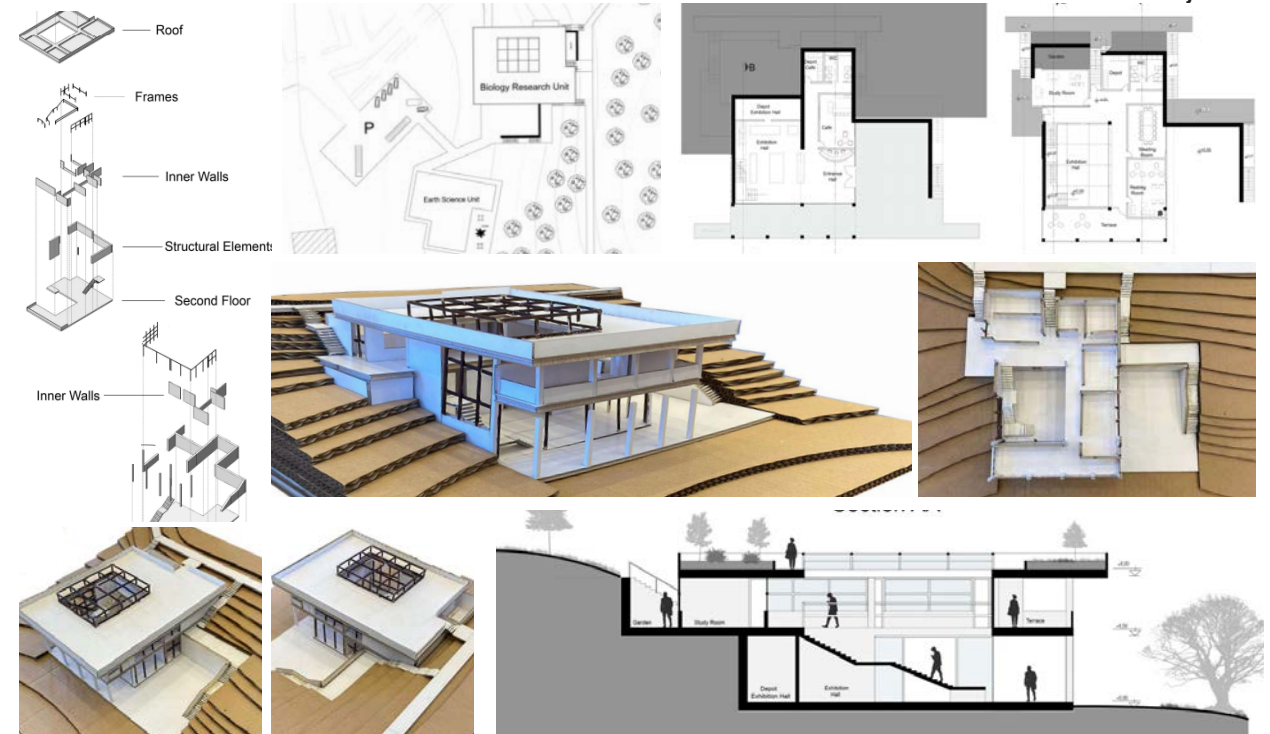
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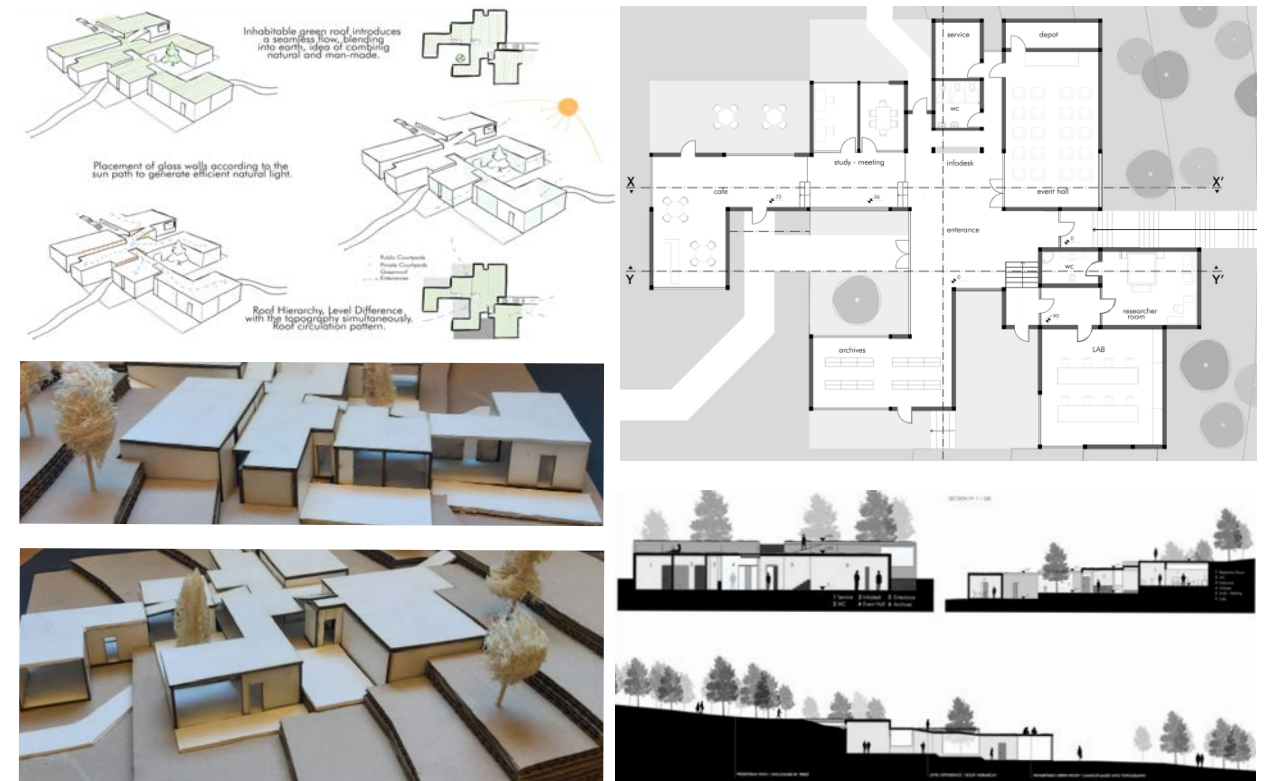
iraz serra canbay



oktay kartal



kerem ulukan



Arch 202 Architectural Design II

Ela Alanyalı Aral + İnci Basa - Berrin Çakmaklı + Özlem Karakul + Eren Başak + Orhan Uludağ + Caner Arıkboğa + Ayça Nilüfer Çalığışu + Serda Buket Erol + Ertuğ Erpek + İrem Hafız + Öncü Özalp + Elif Gökçen Tepekaya + Feyza Topçuoğlu

Enhancing Interaction: Youth Center In Ankara

Arch 202 Architectural Design II contextualizes the concept of social interaction in the scope of a center for youth in Ankara. The site is located in the very center of the city, on Tunus Street which is a very vivid area hosting many use and activity areas for young people in Ankara. Tunus street is an active street running parallel to the Atatürk Boulevard, which was initiated in Carl Christoph Lörcher's (1924) and Hermann Jansen's (1927) plans during the first decades of the re-building of the city as the capital of the Turkish Republic. Atatürk Boulevard was designed as the main axis towards the south and connected urban expansion areas in that period in Çankaya to the city center in Ulus. Jansen's plan integrated many green belts located along the waterways / streams and valleys in Ankara's natural topography. Tunus street, like many streets in the plan was following the route of a stream -Kavaklıdere- which was running on surface until the end of 1930s. Originally designed as part of Kavaklıdere neighborhood, the street hosts many spaces of education, recreation, health... besides housing blocks and commercial activities.

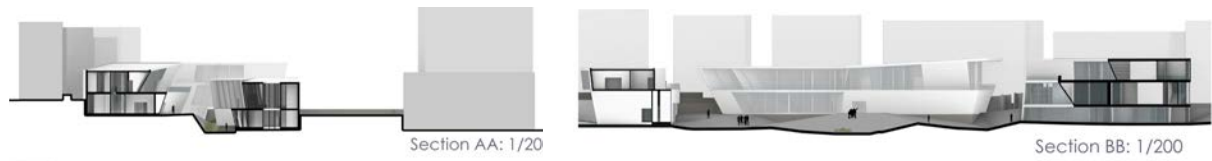
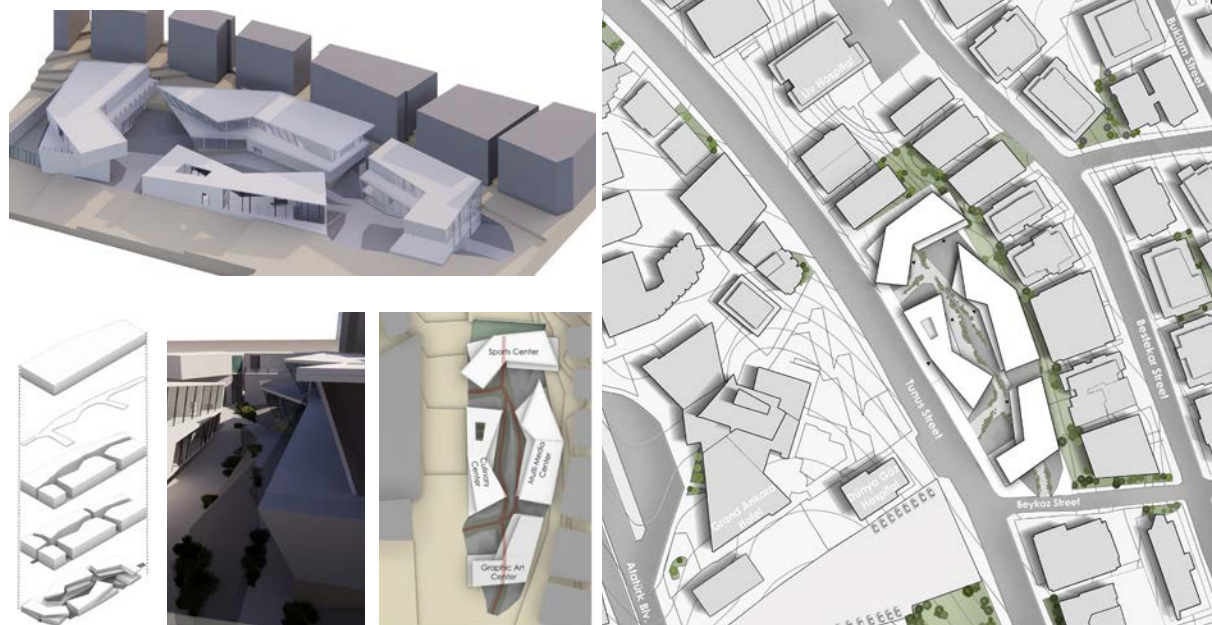
Working as groups -on site decisions- and individually -on separate but integrated units, students are expected to design a project that highlights social interaction among young people -and with the city dwellers. The project is developed in two phases. Phase one includes group work and site decisions. Groups of four students develop a site planning proposal with schemes which should include four individual units in an integrated layout, in addition to green space open to public use. As users are young people, and the street incorporates vivid public life for this neighborhood, some portion of the site / in the ground level -is expected to be offered as open public space. Additionally, layouts with refined indoor-outdoor relationships and the hierarchies regarding semi-public / public program parts are essential. Phase two focuses on individual development of the projects. The individual program includes educational / social units for activities in the scope of 1. Multi-media Unit 2. Graphic Arts Unit 3. Sports Unit and 4. Culinary Unit.

Etkileşimi Arttırmak: Ankara'da Gençlik Merkezi

Arch 202 Mimari Tasarım Stüdyosu II, sosyal etkileşim kavramını Ankara'da bir gençlik merkezinin tasarlanması kapsamında bağlamsallaştırır. Proje alanı şehrin merkezinde, gençler için birçok kullanım ve aktivite alanını barındıran oldukça canlı bir bölge olan Tunus Caddesi üzerinde yer almaktadır. Tunus caddesi, Ankara'nın Türkiye Cumhuriyeti'nin başkenti olarak yeniden inşasının başladığı yıllarda Carl Christoph Lörcher (1924) ve Hermann Jansen'in (1927) planlarında güneye doğru ana aks olarak tasarlanan Atatürk Bulvarı'na paralel uzanan hareketli bir caddedir. Atatürk Bulvarı, o dönemde Çankaya'daki kentsel genişleme alanlarını Ulus'taki şehir merkezine bağlıyordu. Ankara'nın doğal topografyasındaki su yolları / dereler ve vadiler boyunca yer alan birçok yeşil kuşağı kentsel kamusal mekân olarak entegre etmeyi öngören Jansen planındaki birçok cadde gibi Tunus caddesi de 1930'ların sonuna kadar yüzeyden akan bir derenin -Kavaklıdere- güzergahını izlemekteydi. Kavaklıdere Mahallesi'nin ana öğelerinden biri olarak tasarlanan cadde, konut blokları ve ticari faaliyetlerin yanı sıra eğitim, dinlenme ve sağlık gibi pek çok fonksiyona da ev sahipliği yapmaktadır. Grup olarak alınan ortak arazi kararları kapsamında ayrı birimleri bireysel olarak çalışan öğrencilerden, gençler ve şehir sakinleri arasındaki sosyal etkileşimi vurgulayan ve geliştiren bir proje tasarımları beklenmektedir.

Proje iki aşamadan oluşur. Birinci aşamada dörder öğrenciden oluşan gruplar, bütünlük dört birimi kapsayan ve öneri yeşil alanla ilişkilendiren bir arazi planı geliştirir. Kullanıcıların genç olması ve caddenin bu mahalle için canlı bir kamusal yaşam içermesi nedeniyle, zemin kotunda kamusal açık alan önerilmesi beklenmiştir. Ayrıca, iç-dış mekan ilişkilerinin çözümlendiği yerleşim düzenleri ve yarı-kamusal / kamuya açık program bölümlerine ilişkin hiyerarşilerin kurulması projenin gerekliliklerindedir. Bireysel projelere odaklanan ikinci aşamada ise eğitim mekânları / sosyal mekânlar içeren şu dört ana program çözümlenmiştir: 1. Multimedya Birimi 2. Grafik Sanatlar Birimi 3. Spor Birimi 4. Mutfak Sanatları.

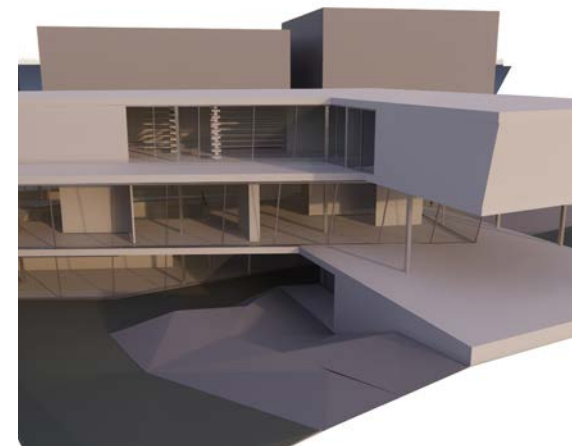




Ground Floor Plan: 1/100



First Floor Plan: 1/100



Second Floor Plan: 1/100



PHYSICAL URBAN SUB-CENTER ANALYSIS

VISION THROUGH VOIDS

URBAN DEVELOPMENT

APPROACHES TO SITE

DENSITY

SUN & WIND

NOISE ANALYSIS

NETWORK & BUILDINGS

BOUTIQUES

CULTURAL ACTIVITIES

PERSONALIZATION OF THE STREET

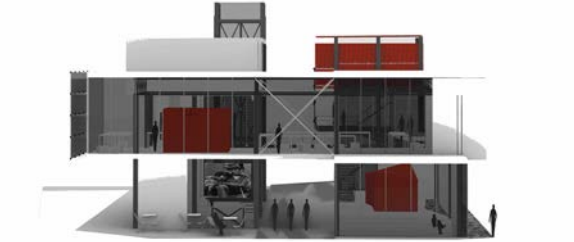
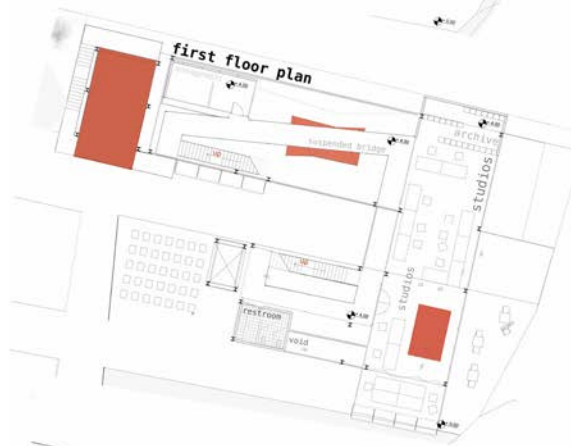
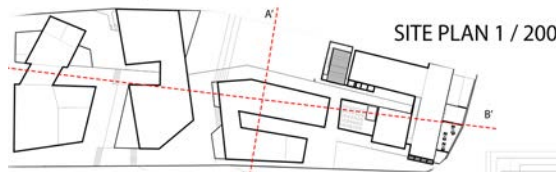
TUNALI CINEMAS

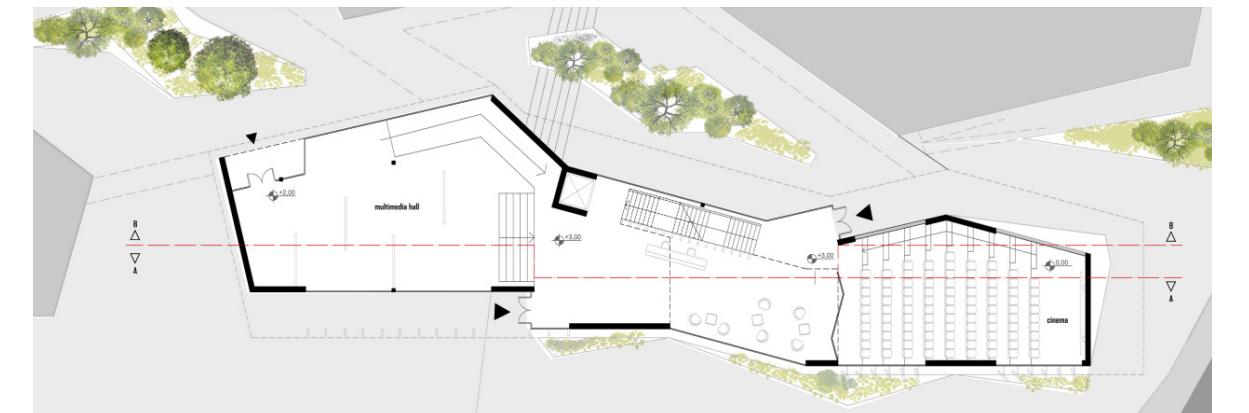
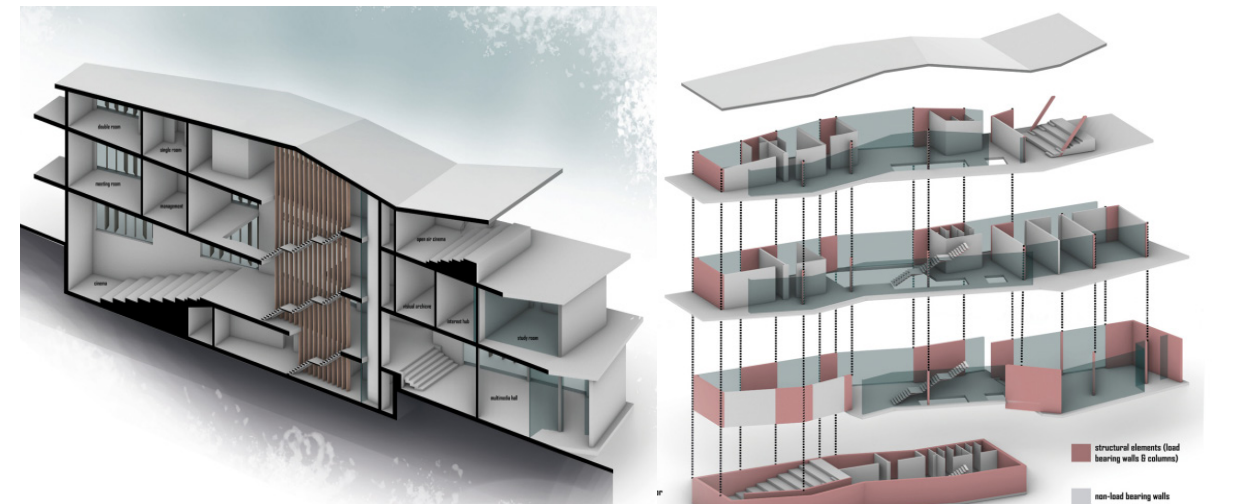
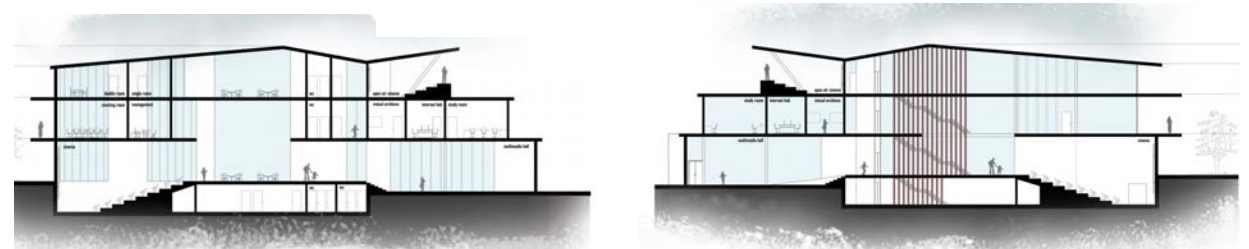
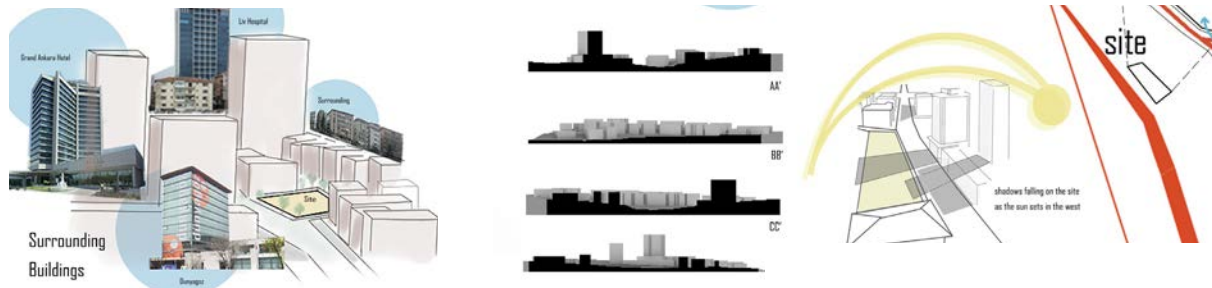
PASSAGES

CAFES & PUBS

LAYERS

KAVAKLIDERE WINE FACTORY



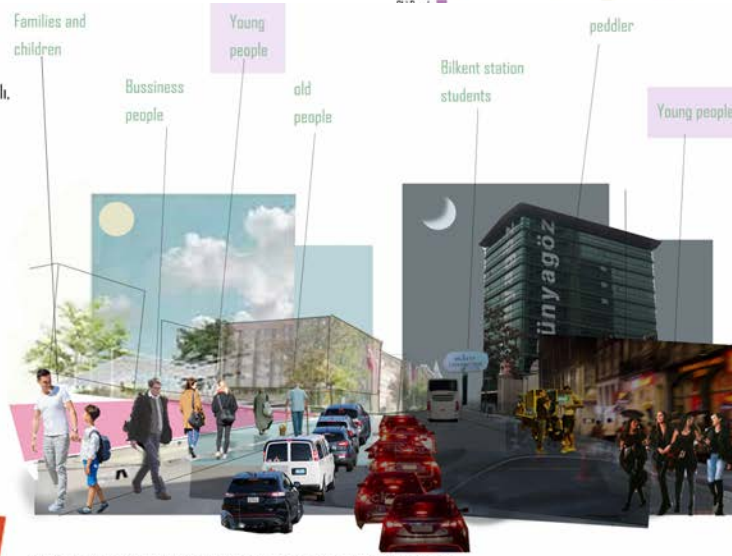


Kızılay

Tunus street acts as a corridor between Kızılay and Tunali, where there are a lot of shops, cafes, private courses, offices etc. Unlike them, Tunus street does not have that much options, purpose to offer to the people.

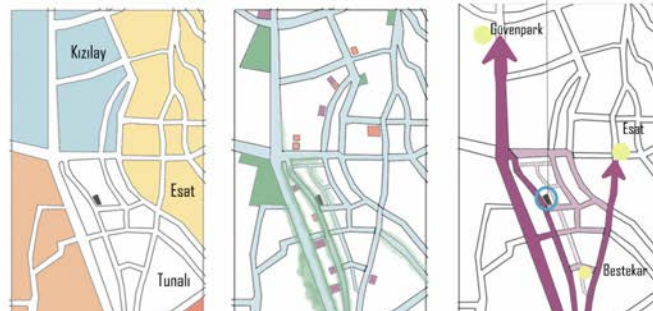
less offers for pedestrians

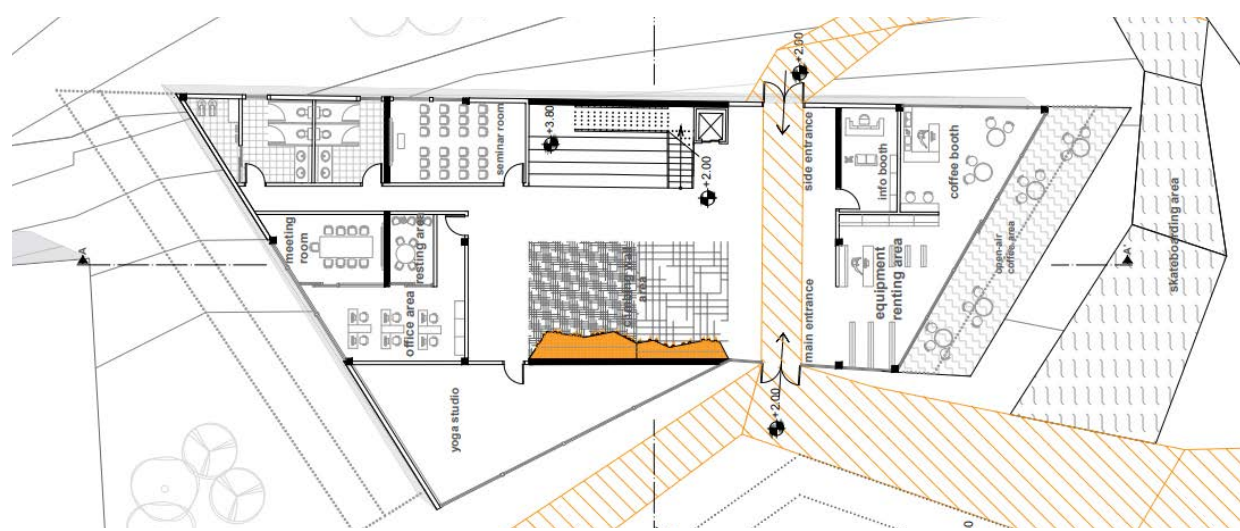
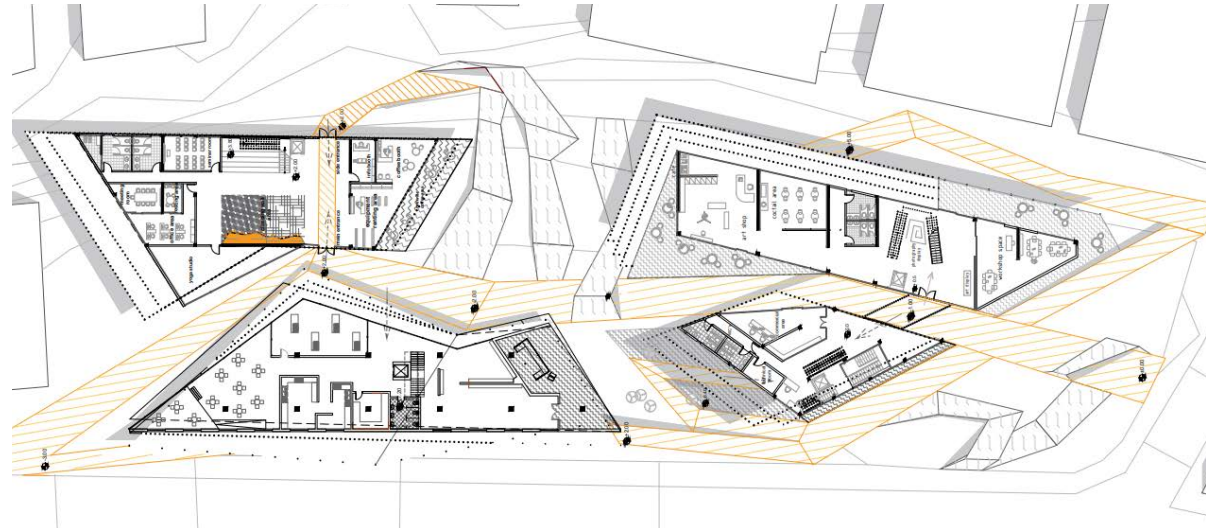
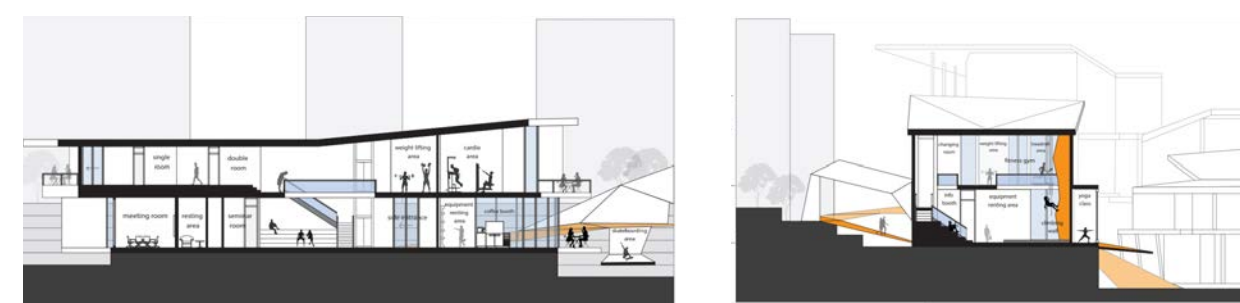
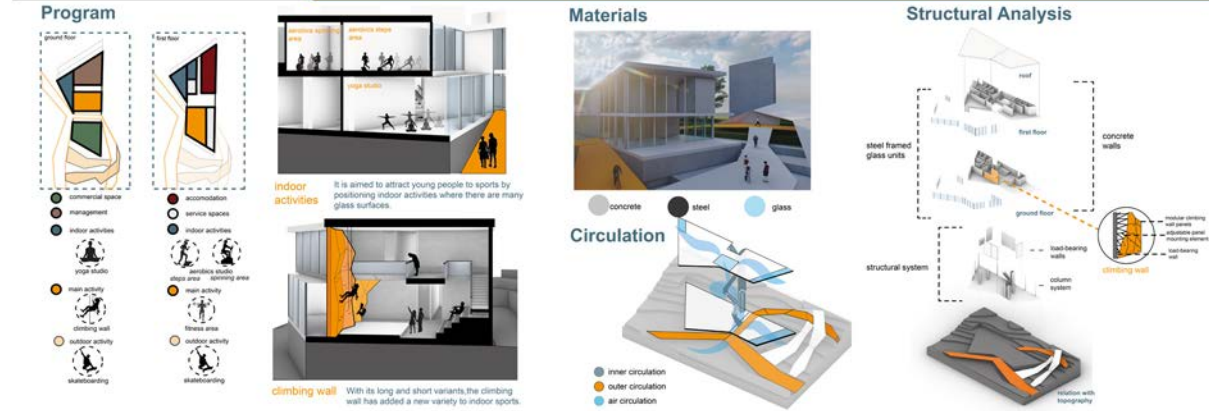
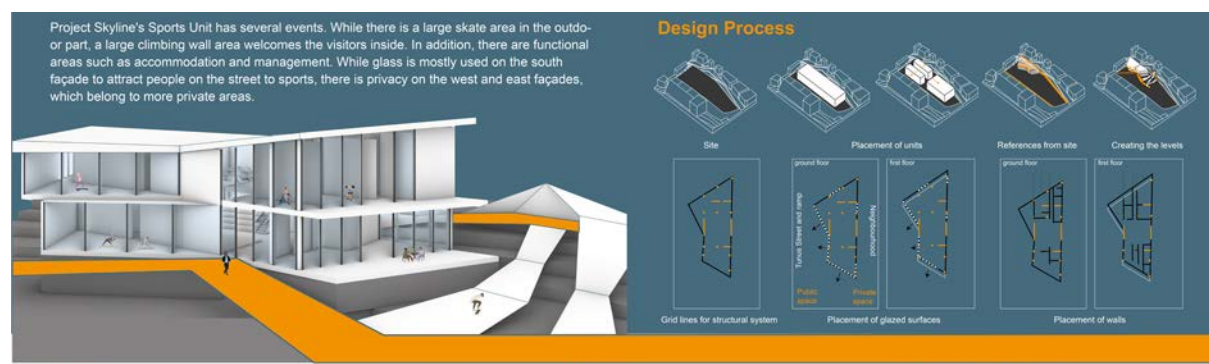
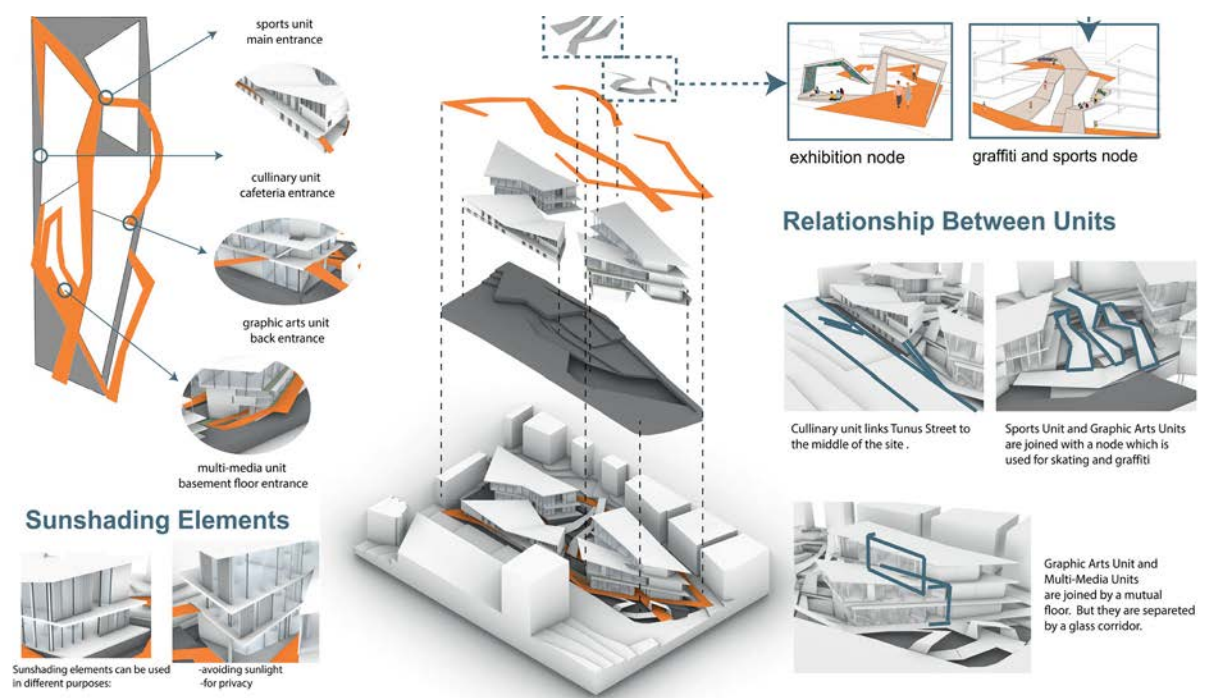
possible site entrances according to pedestrian density and trend of entering the area

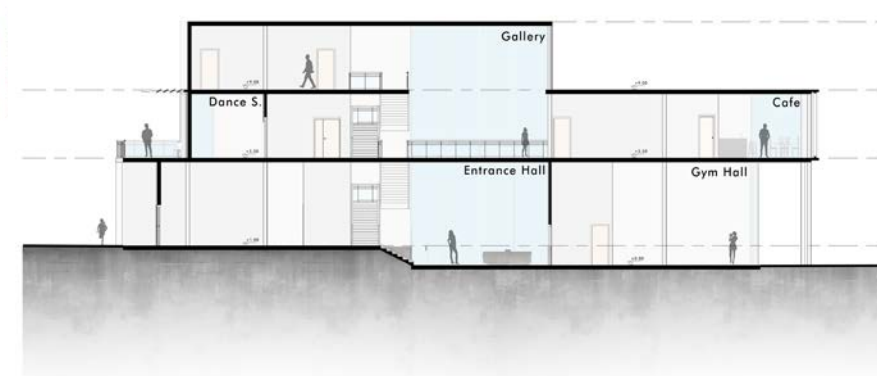
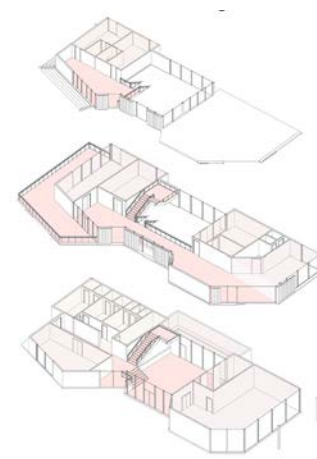
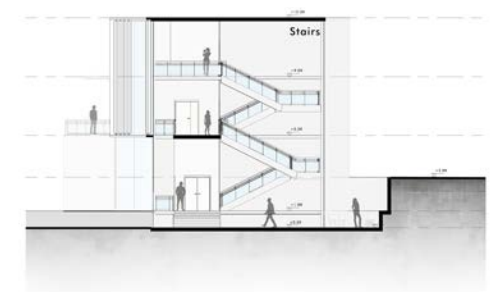
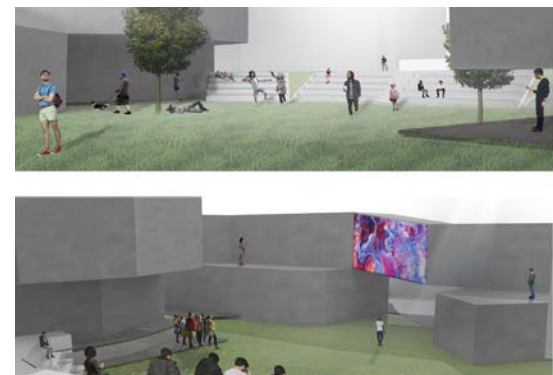
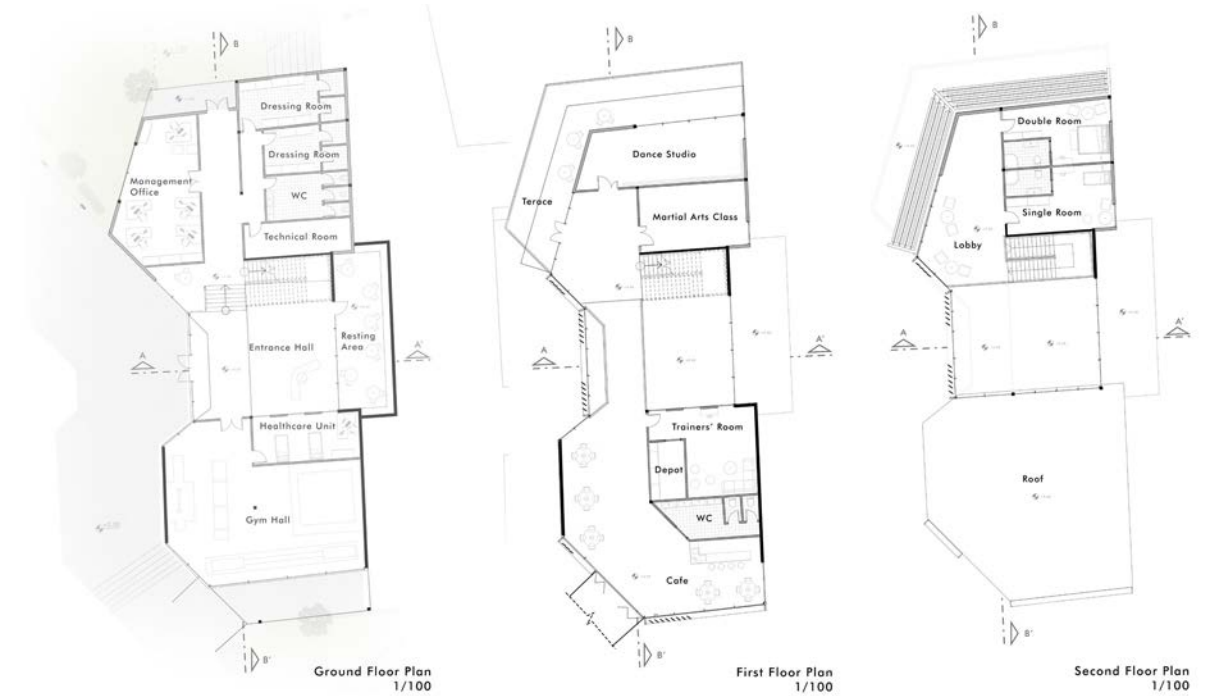
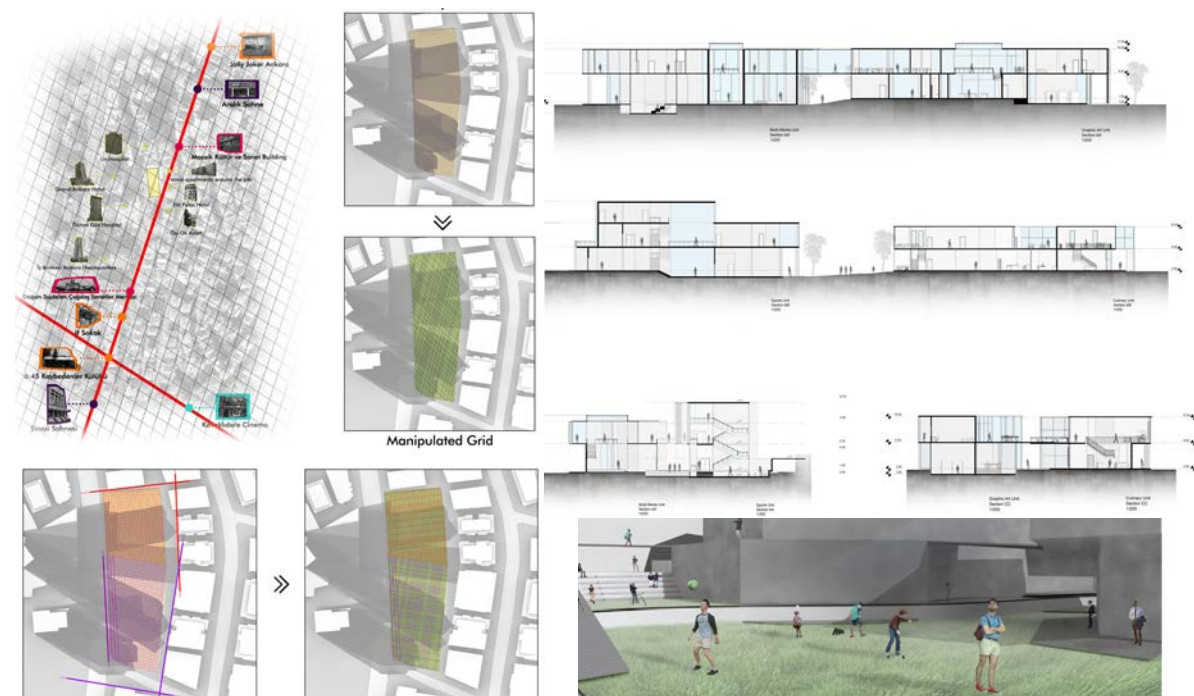


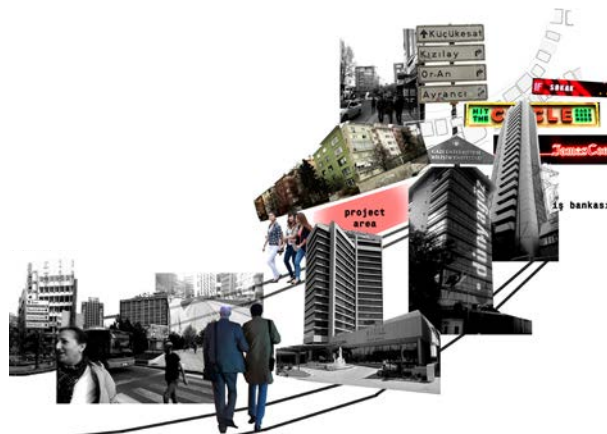
On this site, we can talk about two different lives, day and night, due to the presence of public institutions, hotels, hospitals and entertainment areas around it. We can talk about people who go to work during the day, old people living in the neighborhood, and young people in educational institutions around them. At night, the entertainment centers offer a colorful life so young people are predominantly, and the common point of night and day is usually young people.

Possible Station for Circulation









With Atatürk Boulevard and the Embassies constructed near the district, Kavaklıdere began to gain a new social cultural identity and one of the important buildings done at the time was Kavaklıdere Primary School (1954)

Kavaklıdere Primary School



Cenap And House, designed by Emin Halid Onat in 1952, is an example of civil architecture, and is influenced by second national architectural movement. This two storey building is built with local materials and combines the features of traditional Turkish and German houses.

Cenap And Evi

In 1950s, new housing types began to emerge to meet the needs of a modern family life. One of these buildings is 14 May Houses, built by Muhittin Gürelli, and became habitable in 1953. These different 2-3 story villas represent the characteristics of houses built in Ankara during 1950s.



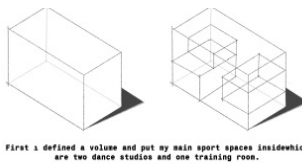
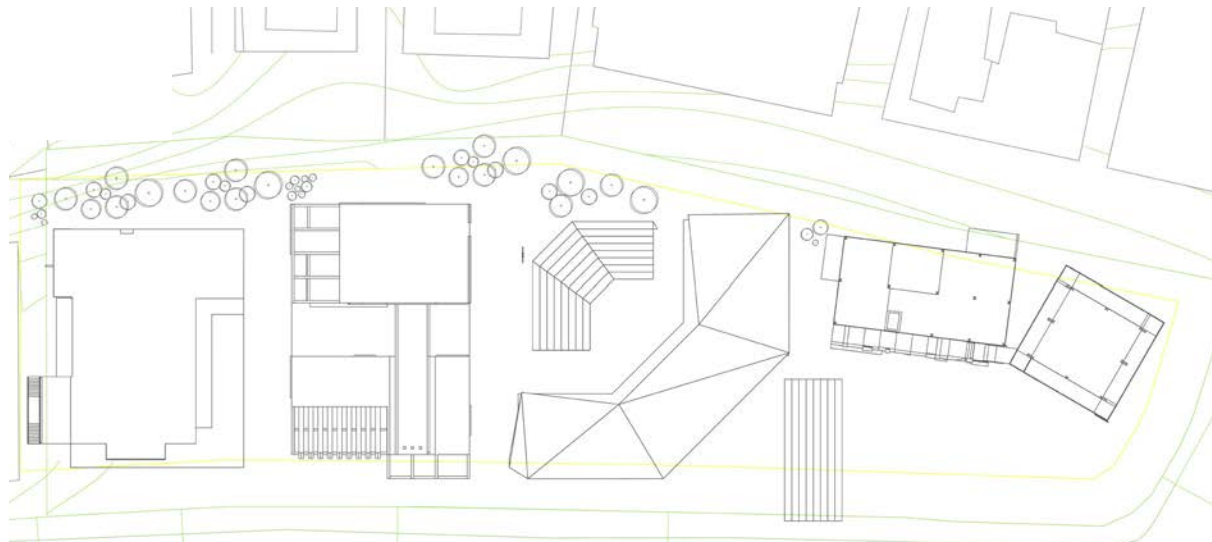
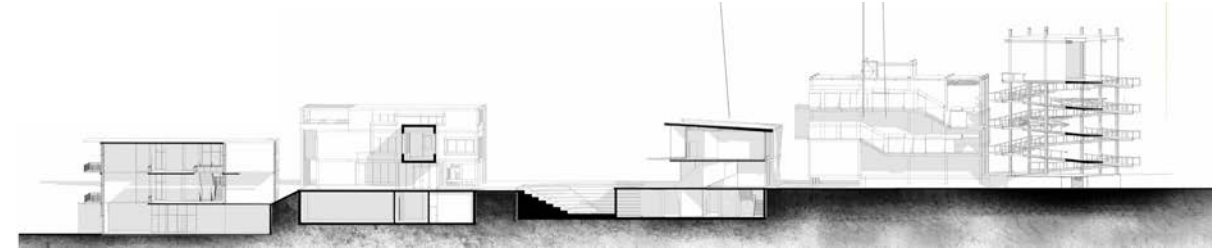
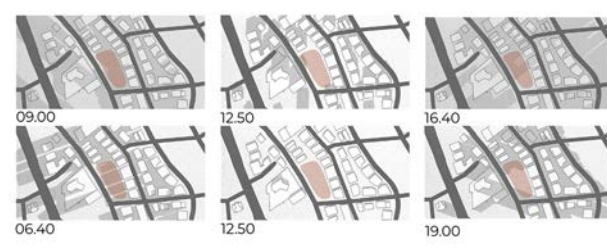
14 May Houses



As population began rapidly increasing in Ankara, multi-storey buildings began to emerge and apartment life began, thus, the city (and the district) gained a new identity. These new dwellings, unlike administrative buildings, were designed by Turkish architects. One of the first examples of these buildings is University Apartment. One feature of this two block building is that American soldiers and their family lived here and also contributed to the construction of the building. As a result, these apartments till today has some American features in its interior.

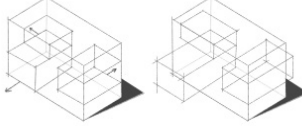
University Apartments

Another important building in Kavaklıdere is İbank Blocks, designed by Fatih Uran in 1957. Built on the side of the stream, İbank Blocks was the highest building in Ankara in 1957.

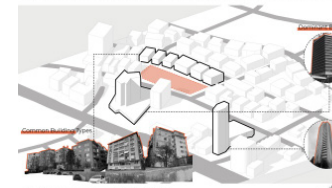


First a defined a volume and put my main sport spaces inside which are two dance studios and one training room.

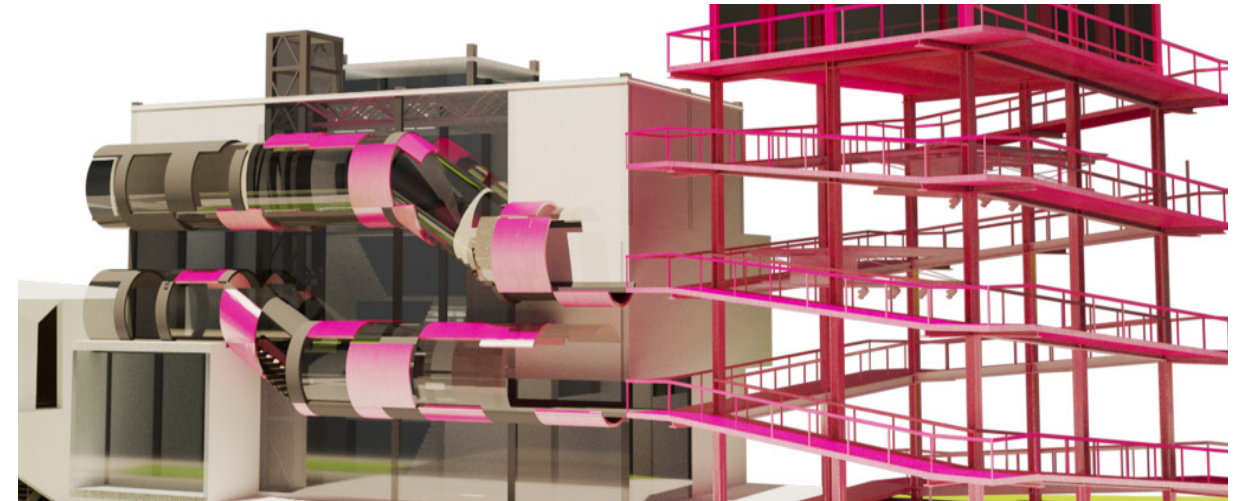
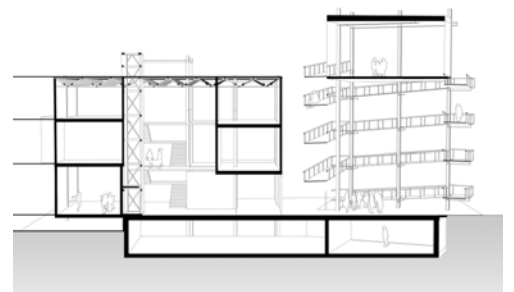
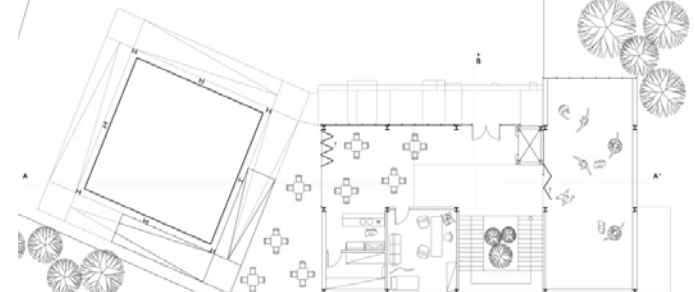
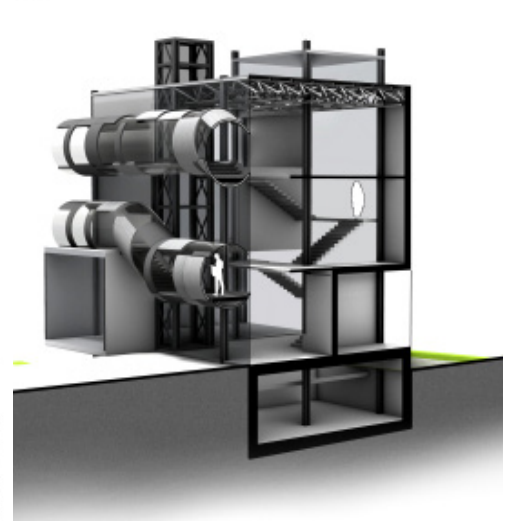
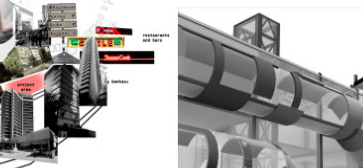
factory is offering people from all ages that identifies as themselves "young" a collective working space. In there young people can find a place to produce, express themselves and show to the public. factory_DANCE is a collective sport building with several dance studios and training rooms.

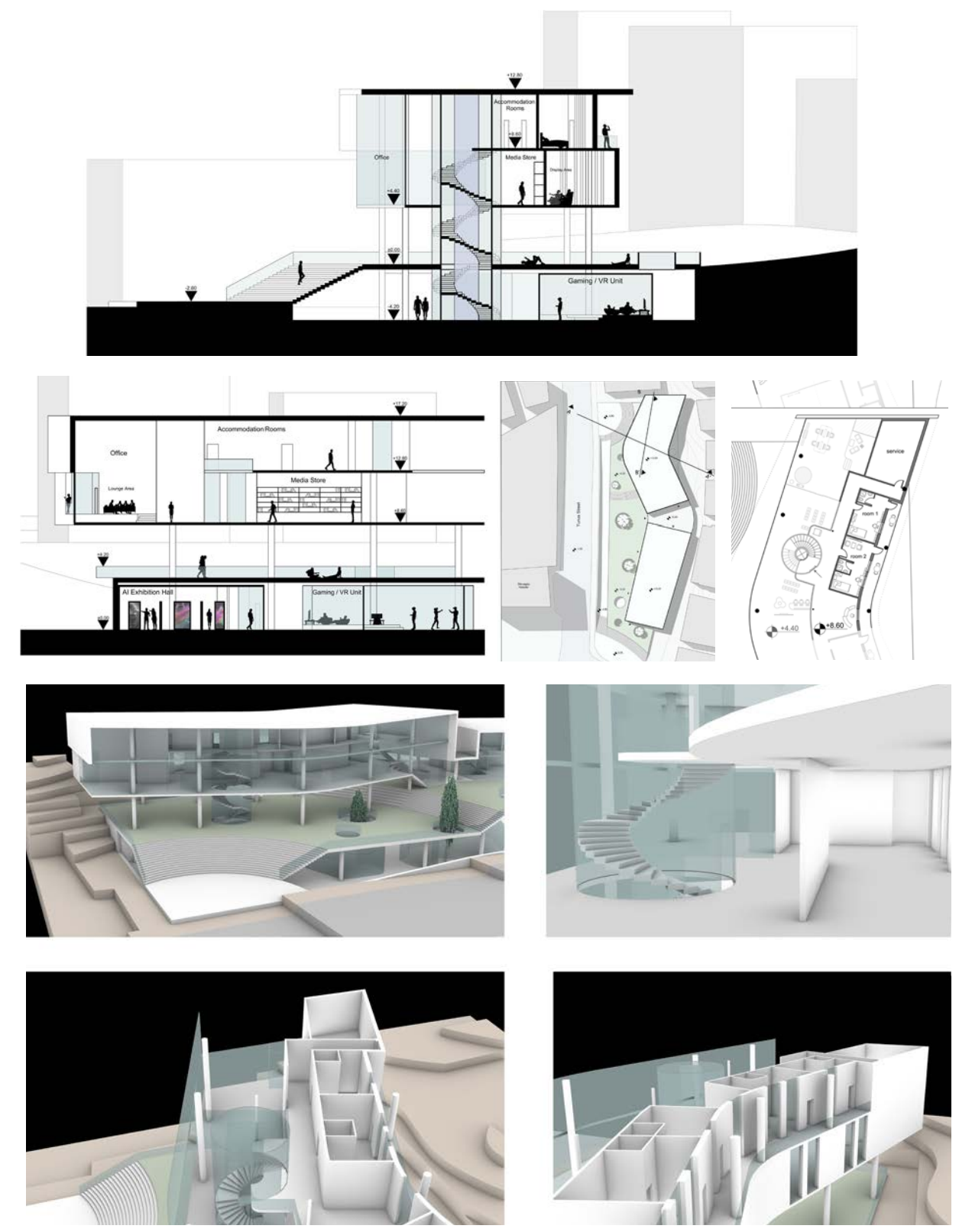
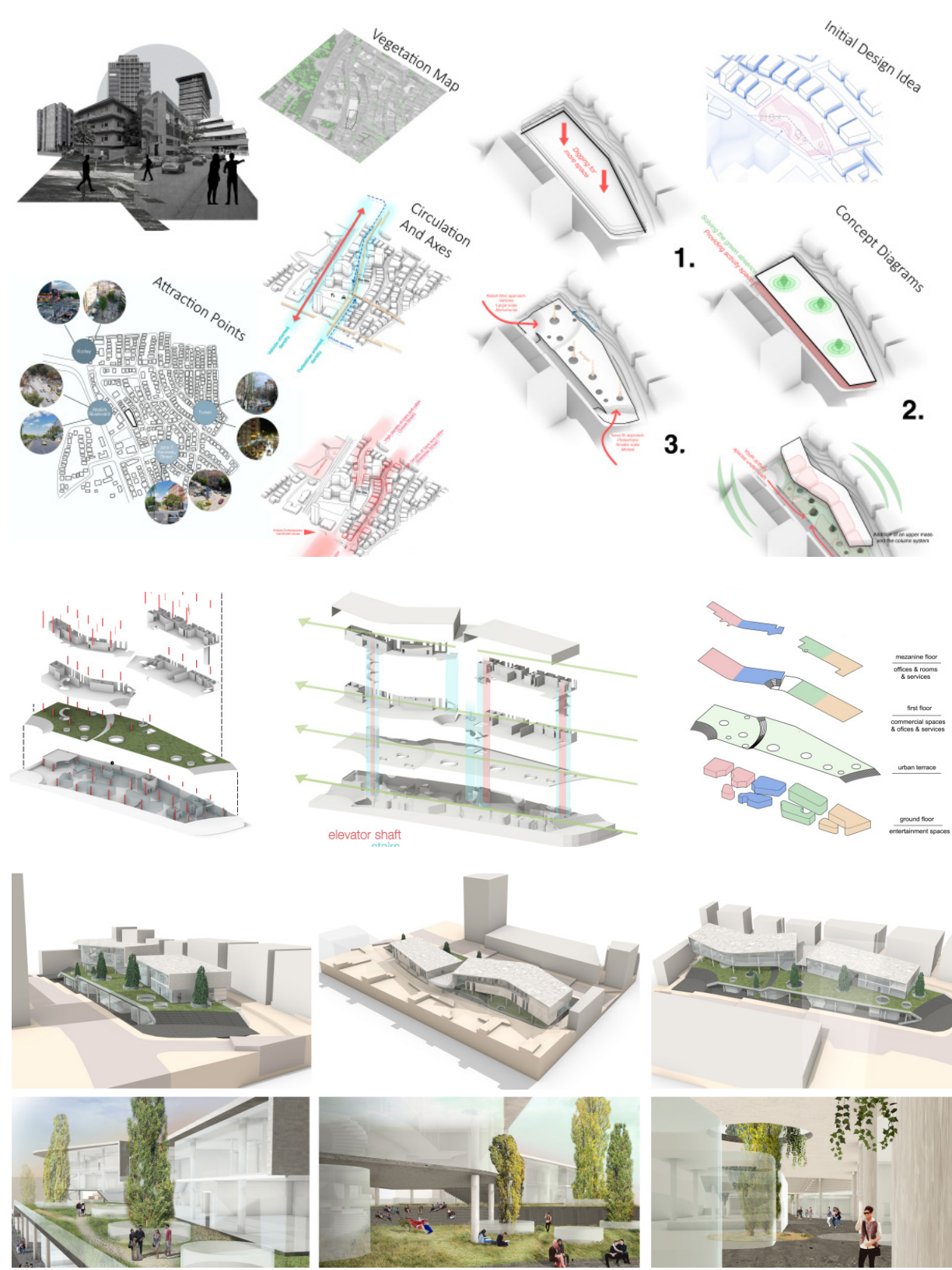


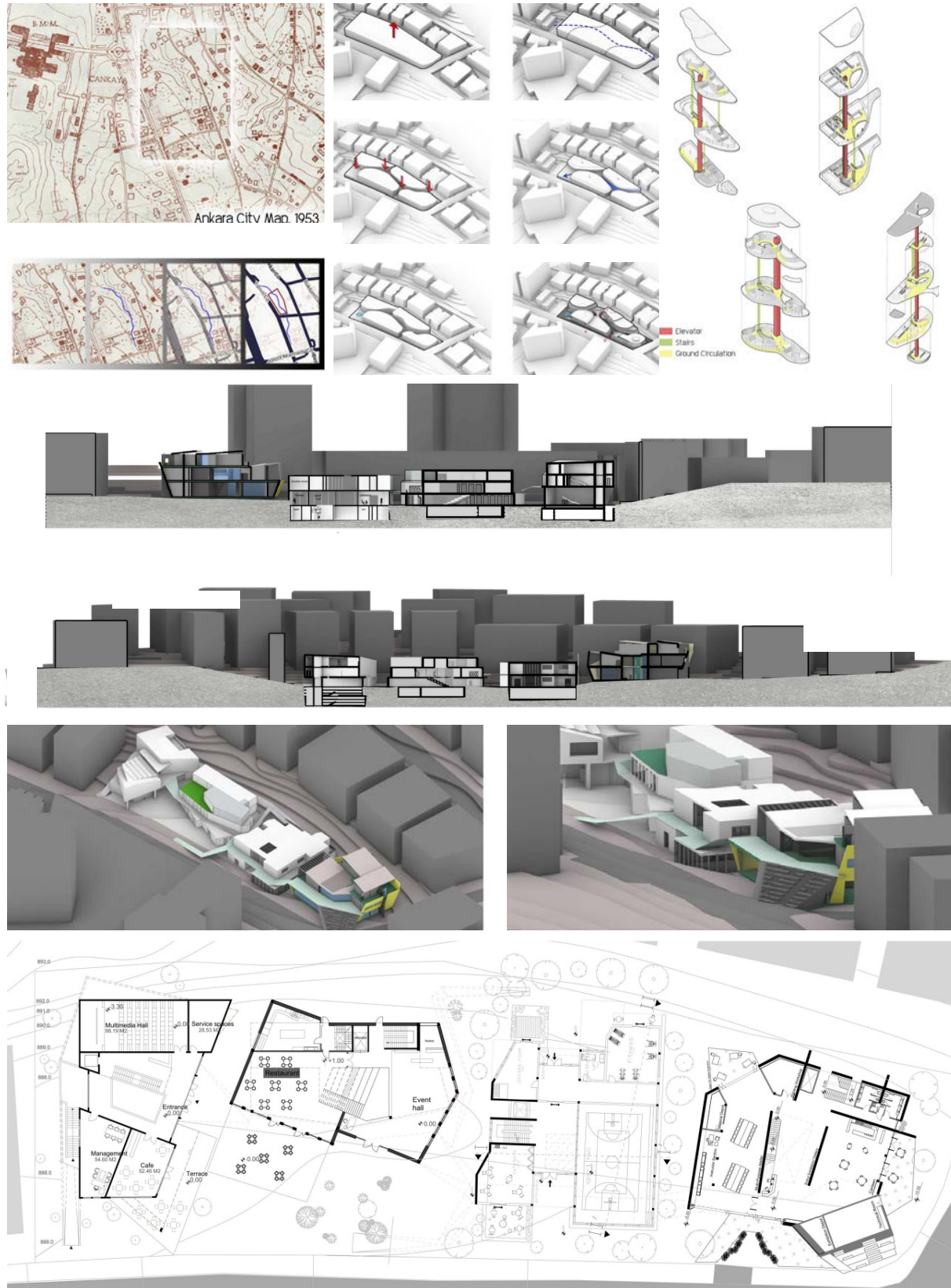
Then I expanded these spaces out of the first volume I defined. Since this building is a based on the dance, I wanted audience to join very early to performance.



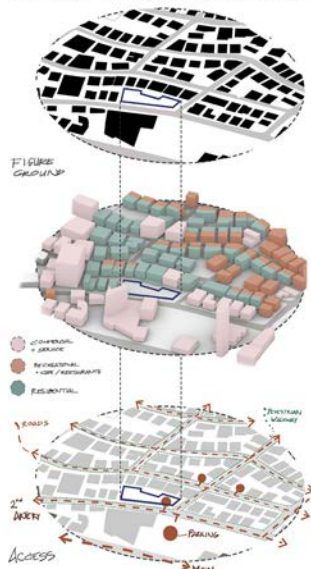
Tunalı Hilal Street is a street located in Kavaklıdere district of Çankaya district of Ankara. There are shops, restaurants and cafe-style businesses on the street that are more appealing to young people. It is considered one of the important centers of social life in Ankara. Tunalı Hilal Street is named after Tunalı Hilal Bey, a member of the Turkish Grand National Assembly.



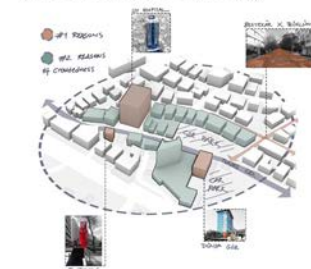




Function of Surrounding Buildings



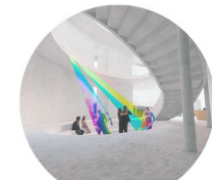
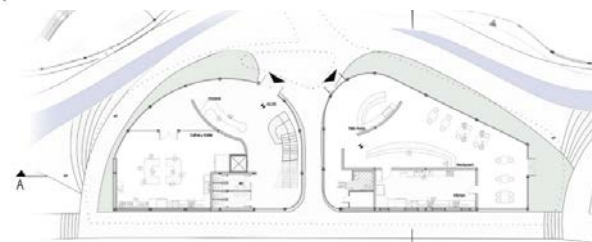
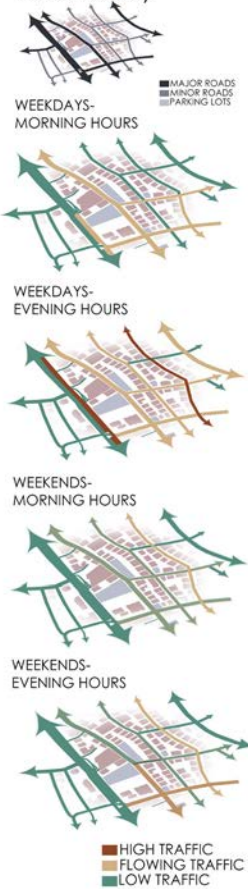
Root Causes of Overcrowding



Locations of Different Activities



Traffic Density



EXHIBITION AREA



CAFE



RESTING AREA



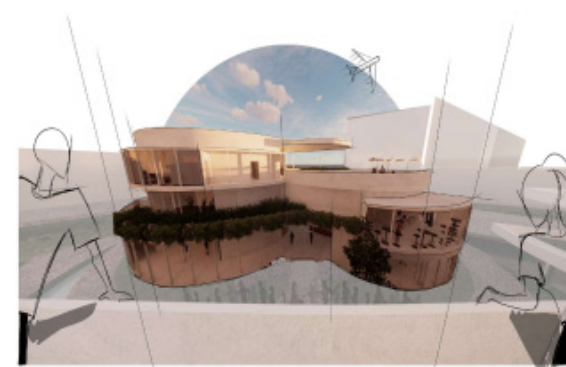
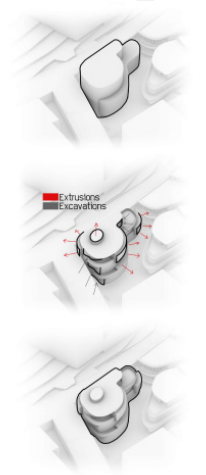
VR HUB



DIGITAL GOODS SHOP



INTERNET HUB



architectural design studio

3

Students/Öğrenciler

Ahmet Çetin . Ahmet Fehmi Elmas . Aleyna Sarişen . Ali Alp Sayin . Ali Berke Derinkaya . Ali Özkaya . Alper Enes Ceylan . Anil Sidar İldan . Aran Jahandideh . Arda Fidansoy . Arda Sivisoglu . Asli Deniz Karakoç . Asli Gençtürk . Aylar Afsharizand . Ayse Gul Kaya . Aytül İlge Genç . Bara Alkhayat Afadar . Başak Elmas . Batuhan Yılmaz . Bengisu Nalinci . Bengisu Sagmaner . Beril Avcioglu . Berna Ates . Betül Dinç . Beyza Türkozan . Beyzanur Yüksel . Bilge Sökmen . Büşra Aydın . Çağdaş Ata Eminağaoğlu . Canberk Ulus . Cansu Kaynarca . Ceren Harmanci . Cihan Ay . Cihat İlkbahar . Damla Turgut . Deniz Durmuş . Dican Deniz Köse . Dilay Aslan . Doğa Deniz Yıldırım . Doga Gencosmanoglu . Ece Berfe Bektaş . Ece Özpınar . Ece Ozsel . Eda Gokalp . Efekan Doğanay . Ege Engin . Ekin Tezel . Elif Didem Demir . Elif İymen . Elif Nur İpek . Emin Amir Khanov . Emine Tanrikut . Emir Burak Şen . Emre Göç . Emre Kozan . Eren Özyol . Erkan Yücel Topçu . Esmâ Nur Karagözoğlu . Esra Süer . Evgeniya Ece Tektepe . Eylül Çavuşoğlu . Fatima Asena Korkmaz . Fatma Ece Gürsoy . Fatma Mete . Fawzya Khaled A. Ewiss . Fezza Ümmü Çelik . Furkan Cevher . Gehad Ali . Gülnihal Şahin . Halil İbrahim Kelleci . Hasan Kahraman . Hatice Müge Kaynarca . Hilal Doğaner . Hüseyin Emre Keçeci . İbrahim Eraslan . İdil Bilici . İlkmen Verda Azkar . İrem Aslanbas . İrem Aydın . İsmailcan Karaca . Kaan Kantar . Kaan Postacı . Kadir Galip Özcan . Kioumpra Giounous Chalil . Korcan Koç . Kutay Bayhan . Kuzey Can . Lala Garayeva . Mahum Erkin . Marim Abdelhalim . Martyna Latecka . Maryam Sadikhzade . Massa Albeshir . Mehmet Han Beraa Kicioğlu . Mehmet Kaplan . Melisa Akyol . Melodi Birgen . Meltem Şahin . Mert Bilgin İrmak . Mert Çelen . Mert Ünal . Merve Altuntaş . Mohamed Abdulla A. Mansour . Moustafasamir Sadaa . Muge Yenguner . Muhammed Alperen Özcelik . Muhammet Alp Yılmaz . Muhammet Kaya . Mükremin Koca . Murat Kagan Gulec . Mustafa Ege Guleryuz . Nesrin Merih Gökkaya . Nihan Sila Ekmen . Nisa Keleş . Nurgül Hüsi . Nusret Atakan Harmanci . Oğuzhan Çelik Oğuzhan Kaya . Ömer Taşdemir . Osman Gelmez . Öykü Dila Alp . Özgür Çamoğlu . Özgür Hikmet Varol . Ozgur Turgut . Safa Ebrar Bozkurt . Selen İlhan Sena Nur Cabadag . Şeyda Yücel . Shahwaiz Ur Rehman . Su Öykü Usman . Sueda Aktepe . Suhenda Demir . Şule Elmas . Talha Alperen Alparslan . Talha Boz . Tamilla Ahmadli . Togay Türker Kahveci . Tolga İnal . Tuba Unal . Tugce Zeren . Ufuk Tanyeri . Yeliz Edzhe Dzhoskhun . Zeynep Büşra Bekar Zeynep Ezgi Ogur . Zeynep Rana Akyol

Arch 301 Architectural Design III

Group1: Erkin Aytaç + Meral Özdemir Başak + Melis Erdem + Ayşen Çerşil

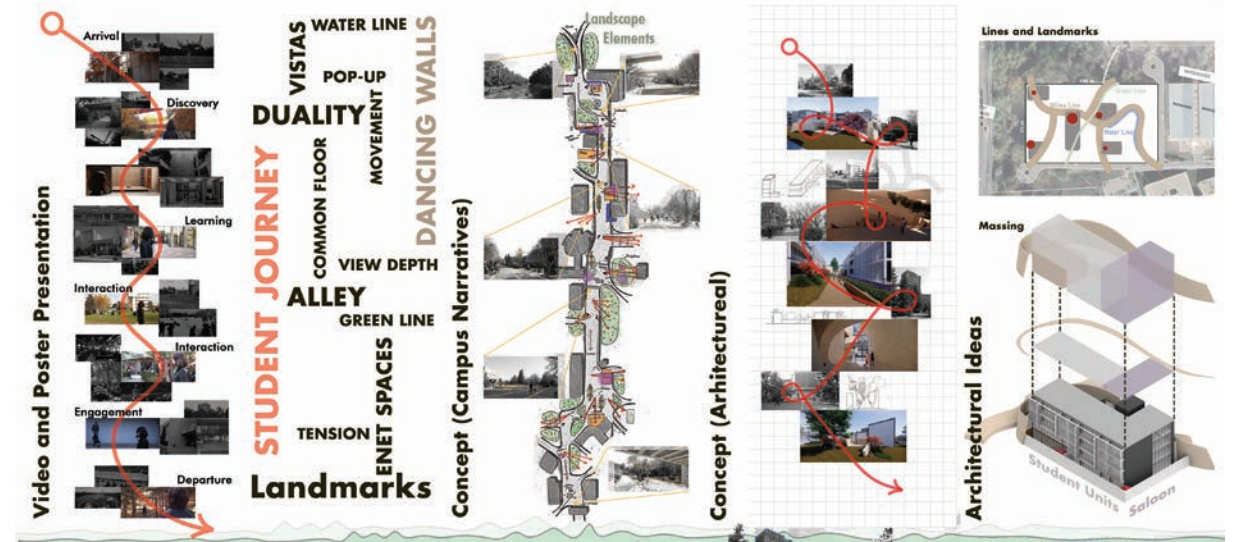
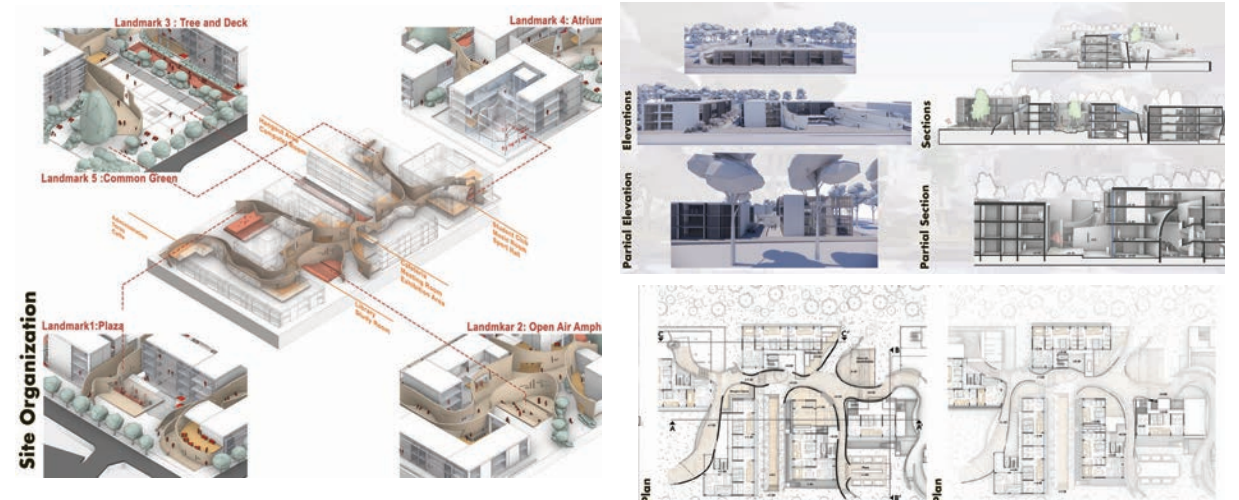
ali özkaya + mert ünal group 1

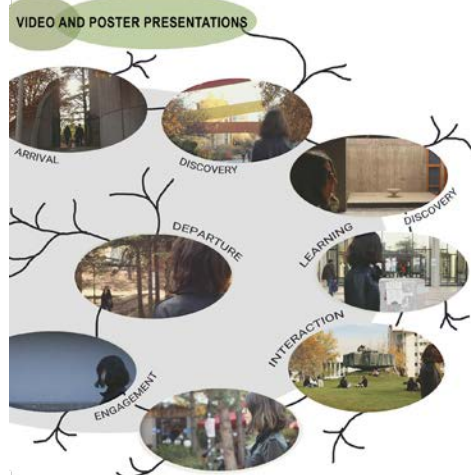
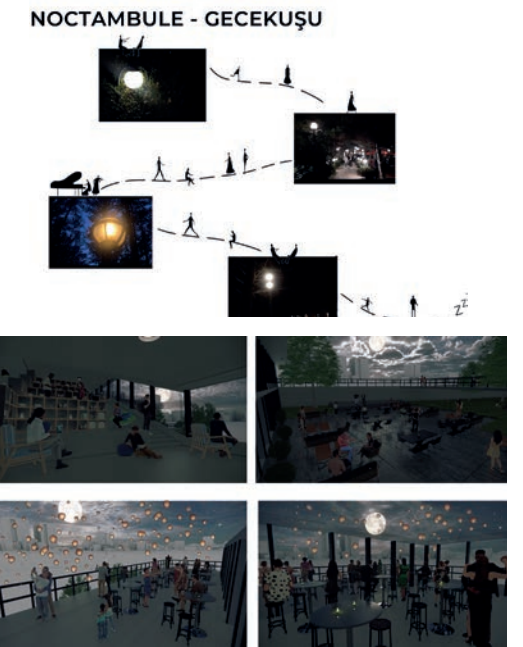
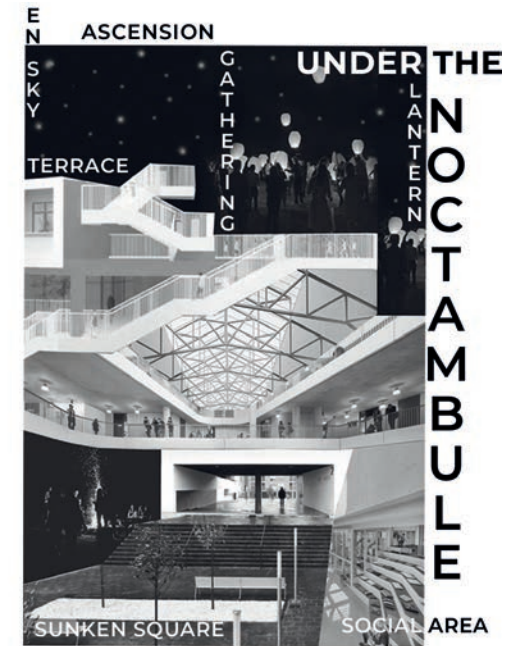
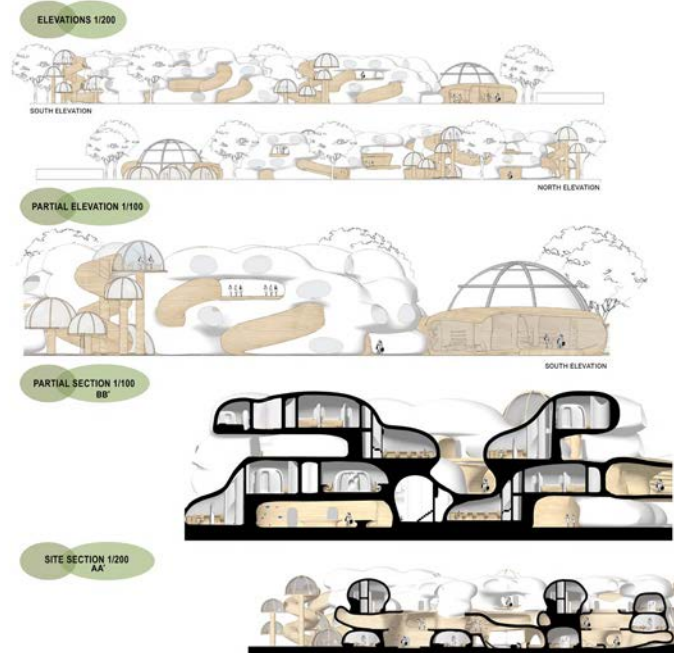
...Exploring Campus Narratives: Forming a New Students' Milieu in Metu

The final project of ARCH 301 Architectural Design in 2021-22 Fall Semester is the design of a living quarter for students in METU with a special emphasis on *architectural narratives*. As number of universities has significantly increased as a result of a continuous demand for higher education from the youth of Turkey, a need for accommodating students has also become an issue to be resolved smartly and urgently. Proper architectural facilities to support the residential, social and cultural demands of students has become a must for all of the universities whether they are located in campuses or dispersed within city contexts as separate buildings. The project aims particularly to create a new habitat for students residing in METU campus while at the same time researching, understanding and exploring METU campus with its physical and natural environment and human bound values. Throughout this project period, as with all other projects, we will be dealing with three interacting subjects: conceptual framework, site related information and architectural program. Conceptual framework of this project is to study and discover METU Campus life with all existing qualities in the broadest scales and senses and derive design principles leading to smart architectural solutions for students' accommodations. *Architectural narratives*, here, is the appropriate key word in this learning experience. Your task is to bring forth new ideas on urbanism rethinking the co-existence of housing and public space models for communities and neighborhoods. An emphasis needs to be placed on exploring architectural models that consist of dwelling units together with public ones with the capacity to acquire an integrated character within the urban and natural tissues.

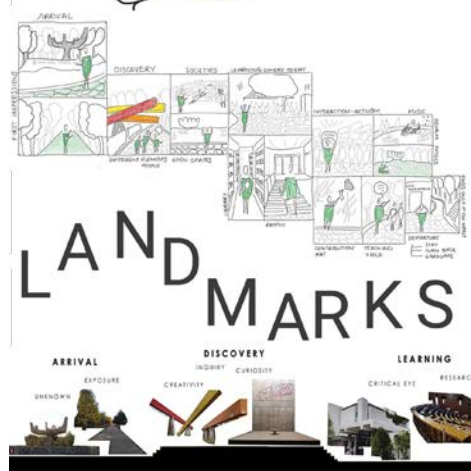
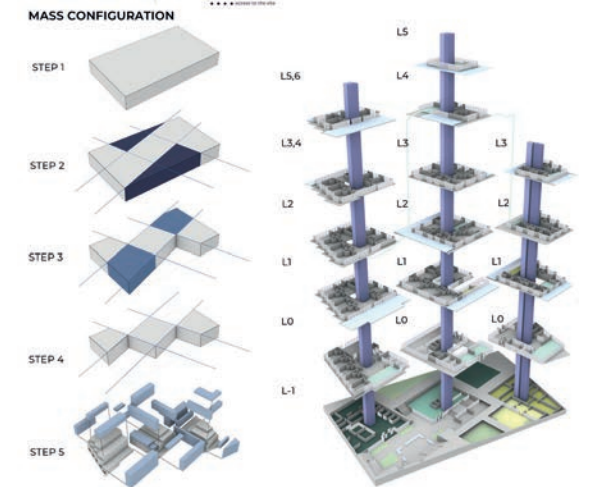
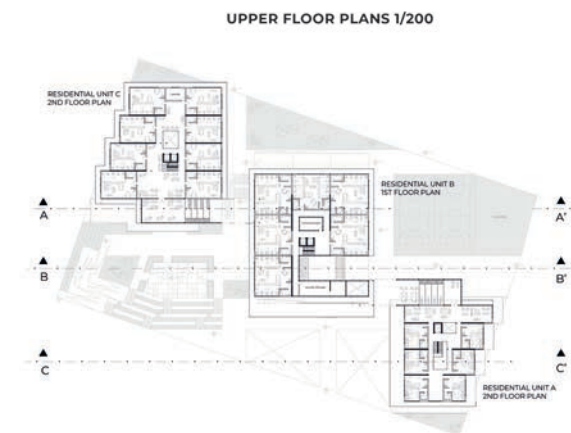
...Kampüs Anlatılarını Keşfetmek: Odtü'de Yeni bir Öğrenci Ortamı Oluşturmak

ARCH 301 Mimari Tasarım'ın 2021-22 Güz Dönemi final projesi, özellikle *mimari anlatılara* ağırlık verilerek ODTÜ'deki öğrenciler için bir yaşam alanı tasarımıdır. Türkiye gençliğinin sürekli yükseköğretime olan talebi sonucunda üniversite sayısı önemli ölçüde artarken, öğrenci barınma ihtiyacı da akıllıca ve ivedilikle çözülmesi gereken bir konu haline gelmiştir. Öğrencilerin barınma, sosyal ve kültürel taleplerini destekleyecek uygun mimari tesisler, ister kampüs içinde olsun, ister şehir bağlamına dağılmış ayrı binalar olarak tüm üniversiteler için bir zorunluluk haline gelmiştir. Proje, özellikle ODTÜ kampüsünde ikamet eden öğrenciler için yeni bir yaşam alanı yaratmayı ve aynı zamanda ODTÜ kampüsünü fiziksel ve doğal çevresi ve insana bağlı değerleri ile araştırmakta, anlamakta ve keşfetmektedir. Bu proje dönemi boyunca, diğer tüm projelerde olduğu gibi, birbirleriyle etkileşim halinde olan üç konuyu ele alacağız: kavramsal çerçeve, alanla ilgili bilgiler ve mimari program. Bu projenin kavramsal çerçevesi, mevcut tüm nitelikleriyle ODTÜ Kampüs yaşamını en geniş ölçekte ve duyarlıca incelemek ve keşfetmek ve öğrencilerin konaklamaları için akıllı mimari çözümlere yol açan tasarım ilkelerini üretmektir. *Mimari anlatılar*, burada, bu öğrenme deneyiminde uygun anahtar kelimedir. Göreviniz, topluluklar ve mahalleler için konut ve kamusal alan modellerinin bir arada varlığını yeniden düşünerek şehircilik üzerine yeni fikirler ortaya çıkarmaktır. Kentsel ve doğal dokularla bütünlük bir karakter kazanma kapasitesine sahip, kamu birimleri ile birlikte konut birimlerinden oluşan mimari modellerin araştırılmasına ağırlık verilmesi gerekmektedir.





PLAZA DURING WINTER



Arch 302 Architectural Design IV

Group1: Erkin Aytaç + Meral Özdemir Başak + Melis Erdem + Ayşen Çerşil

maryam sadikhzade + aleyna sarışen + mert ünal group 1

...Ulus Rocks! A Cultural Center for New Arts in Ulus

The final project of ARCH 302 Architectural Design in 2021-22 Spring Semester is the design of a cultural center containing varying spatial propositions, with a special emphasis on new media arts, in Ulus in Ankara. Throughout the designing processes you are expected to deal with multifaceted issues like programming, structural integrity, historical contexts, construction materials, languages and expressions of architecture, and moreover urban regeneration / renewal issues. As students of architecture there are several academic goals throughout study and design of this project:

Firstly, along the lines of objectives of 3rd year architectural design studio here at METU, we are required to work in a historical urban context and be knowledgeable about it. An understanding and appreciation of architectural qualities of our built environment could broaden through studying historical areas of cities, making us more treasured, enriched and sensible architects. Observing, studying and learning from examples of historic old architecture will make you question your approaches of making of contemporary new architecture. Working in a place like Ulus will increase your awareness of historic contexts and develop new ways in architectural designing abilities.

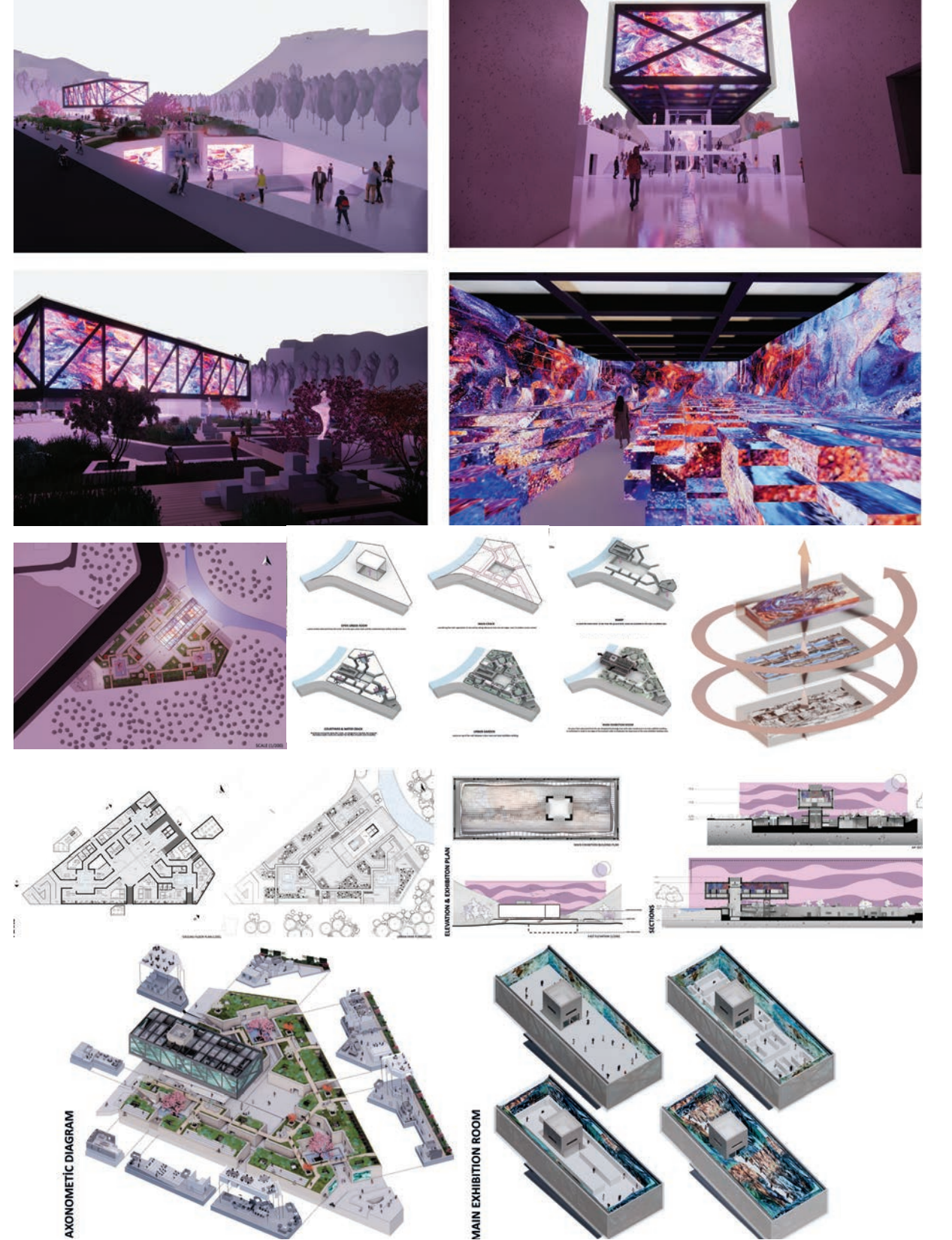
Secondly, you are, at the end of the day, are required to finalize an anew piece of architecture serving contemporary communities with ease, beauty and rigidity. Your concept will aim to attract visitors and locals alike and serve for social, cultural, recreational, humanistic causes; it will be enriching the project's participatory appeal for local and general society from all backgrounds and uplifting your design to a new level.

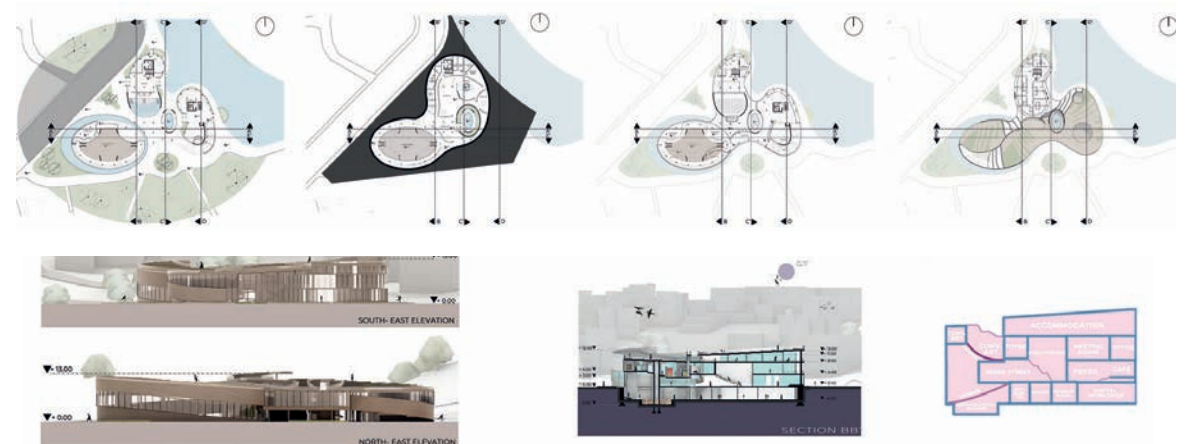
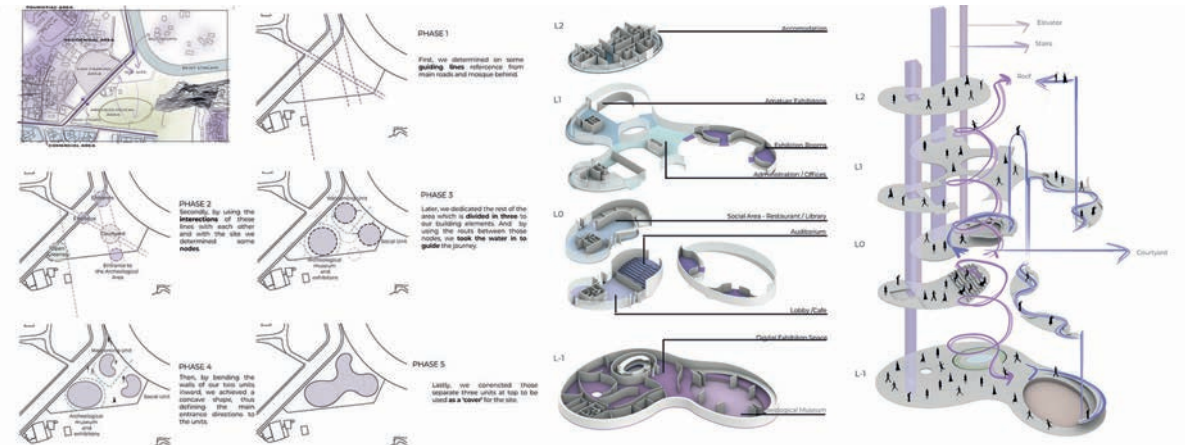
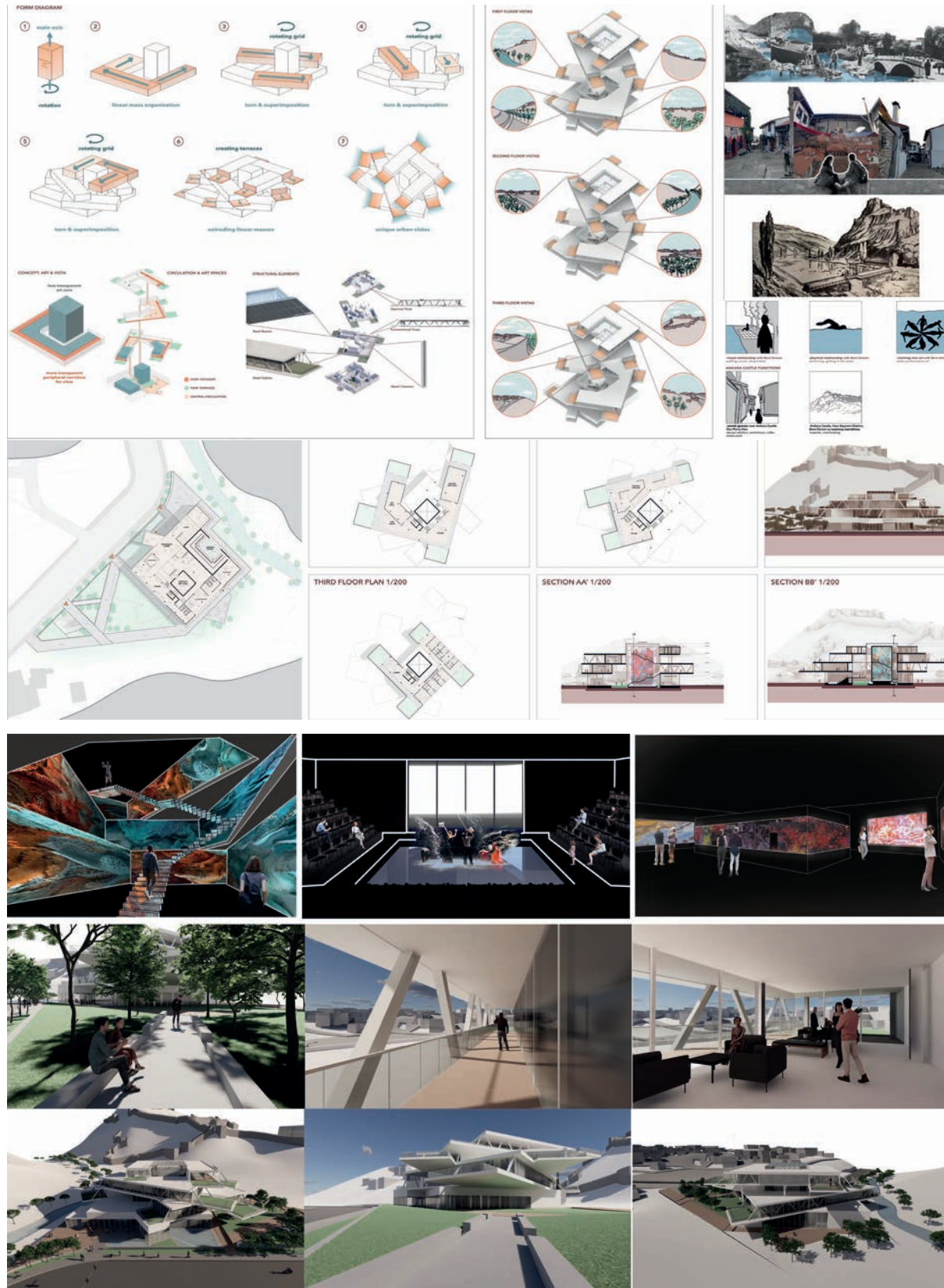
...Ulus Sallanıyor! Ulus'ta Yeni Sanatlar Kültür Merkezi

ARCH 302 Mimari Tasarım'ın 2021-22 Bahar Dönemi final projesi, Ankara Ulus'ta yeni medya sanatları ağırlıklı olmak üzere, farklı mekânsal önermeleri içeren bir kültür merkezinin tasarımıdır. Tasarım süreçleri boyunca, programlama, yapısal bütünlük, tarihsel bağlamlar, yapı malzemeleri, mimari diller ve ifadeler gibi çok yönlü konular ve ayrıca kentsel dönüşüm / yenileme konuları ile ilgilenmeniz beklenir. Mimarlık öğrencileri olarak, bu projenin çalışması ve tasarımı boyunca çeşitli akademik hedefler vardır:

İlk olarak, ODTÜ'deki 3. sınıf mimari tasarım stüdyosunun hedefleri doğrultusunda, tarihsel bir kentsel bağlamda çalışmamız ve bu konuda bilgili olmamız gerekiyor. Yapılı çevremizin mimari niteliklerinin anlaşılması ve takdir edilmesi, şehirlerin tarihi alanlarını incelemek, bizi daha değerli, zengin ve duyarlı mimarlar yaparak genişletebilir. Tarihi eski mimari örneklerini gözlemlemek, incelemek ve onlardan öğrenmek, çağdaş yeni mimari yapma yaklaşımlarınızı sorgulamanıza neden olacaktır. Ulus gibi bir yerde çalışmak, tarihi bağlamlar hakkındaki farkındalığınızı arttıracak ve mimari tasarım becerilerinde yeni yollar geliştirecektir.

İkincisi, günün sonunda, çağdaş topluluklara kolaylık, güzellik ve sertlikle hizmet eden yeni bir mimari parçasını tamamlamanız gerekiyor. Konseptiniz hem ziyaretçileri hem de yerel halkı çekmeyi ve sosyal, kültürel, eğlence, insani amaçlara hizmet etmeyi amaçlayacaktır; projenin her kesimden yerel ve genel toplum için katılımcı çekiciliğini zenginleştirecek ve tasarımınızı yeni bir düzeye yükseltecektir.





Arch 302 Architectural Design IV

Group1: Erkin Aytaç + Meral Özdengiz Başak + Melis Erdem + Ayşen Çerşil
Group in Association With Digital Design Studio

Ingenious Ideas out of a Bottle... Arching in the Faculty of Architecture

The starting project in the 2021-2022 Spring Semester, with an emphasis on structural knowledge and fabrication, is the design of free standing arches out of recycled plastic bottles within specific locations in the Faculty of Architecture. You will be working in groups in design and production processes of your arches which should span no less than 3 meters. Each group will consider a different spot in the Faculty of Architecture for final placement of its arch considering environs' spatial, architectural and functional characteristics. Arches should have not only structural and aesthetic qualities but also functional attributes too and fit very well within their surroundings in our Faculty. Alongside the design and fabrication of your arches you need to make them purposeful and functional architectural units. You will begin by a proper analysis of these principles that would eventually lead to their enrichment and adaptation of them into your individual proposals improving your creative design skills with technical correctness. For designing processes you will be implementing digital design systems and make use of related programs.

Şişeden Zekice Fikirler... Mimarlık Fakültesi'nde Kemerler

2021-2022 Bahar Dönemi'nde yapısal bilgi ve fabrikasyona ağırlık veren başlangıç projesi, Mimarlık Fakültesi'nde belirli lokasyonlarda geri dönüştürülmüş plastik şişelerden bağımsız kemerlerin tasarımıdır. En az 3 metre genişliğinde olması gereken kemerlerinizin tasarım ve üretim süreçlerinde gruplar halinde çalışacaksınız. Her grup, çevresinin mekansal, mimari ve işlevsel özelliklerini göz önünde bulundurarak kemerinin son yerleşimi için Mimarlık Fakültesi'nde farklı bir yer düşünecektir. Fakültemizde kemerler sadece yapısal ve estetik değil, aynı zamanda işlevsel niteliklere de sahip olmalı ve çevrelerine çok iyi uyum sağlamalıdır. Kemerlerinizin tasarım ve imalatının yanı sıra, onları amaca yönelik ve işlevsel mimari birimler haline getirmeniz gerekir. Bu ilkelerin doğru bir analizle başlayacaksınız, bu da sonunda onların zenginleştirilmesine ve yaratıcı tasarım becerilerinizi teknik doğrulukla geliştirerek bireysel tekliflerinize uyarlanmasına yol açacaktır. Tasarım süreçleri için dijital tasarım sistemlerini uygulayacak ve ilgili programlardan yararlanacaksınız. Proje, dijital olarak hakim olunan yapısal tasarımda yaratıcılık, Fakültenin mimari özelliklerine duyarlılık ve kullanıcıların olası ihtiyaçlarını karşılamada tutarlılık gerektirir.

Project Teams / Proje Ekipleri

- Team 1: Ece Berfe Bektaş, Başak Elmas, Tugay Türker Kahveci, Muhammet Kaya, Korcan Koç, Ekin Tezel
- Team 2: Aylar Afsharizand, İrem Aslanbaş, İdil Bilici, Zeynep Ezgi Oğur, Mert Ünal, Doğa Deniz Yıldırım, Tuğçe Zeren
- Team 3: Eda Gökalp, Hasan Kahraman, Hüseyin Emre Keçeci, Kadir Galip Özcan, Ali Özkaya, Maryam Sadıkhzade
- Team 4: Marim Abdelhalim, Baraa Afadar, Emin Amir Khanov, Melodi Birgen, Gülnihal Şahin, Batuhan Yılmaz
- Team 5: Mert Çelen, Kaan Kantar, Esmâ Nur Karagözoğlu, Aleyna Sarışen, Erkan Yücel Topçu, Şeyda Yücel



Arch 301 Architectural Design III

Group2: Haluk Zelef + Yavuz Özkaya + Zeynep Yılmaz + Melih Cin

Temporary and Contemporary Habitation: Students' Quarters in 100. Yıl Neighborhood

Due to the increasing demand and shortage of the dormitory units in the campus, students' accommodation becomes an acute problem which is tried to be answered in the nearby housing stock. Students of the section were asked to design a new facility for this function in an unbuilt area which also includes two of the 100. Yıl apartment blocks.

Students are asked to compose groups of four, and develop the main site design decisions as a group. Then each of them is asked to focus on a quarter of the site plan, responding to the needs of a particular group of users. Project brief requires accommodation units for four groups: undergraduate, graduate, guest students and academicians residing in this facility for short term periods. In addition to the accommodation, there will be common spaces for the social and cultural facilities and utilities. Project is asked to be a mediatory area to serve the needs of the neighborhood as well, creating a bond between the different social groups with different genders, ages, occupations.

This project aims to encourage the students to reflect upon their accommodation facilities, the existing regulations, and how habitation of students are resolved in different parts of the world, and develop possible contemporary solutions through their designs.

Total size of the site: 16.570 m2

Total Building area: 22.424 m2

Total student body: 616 people

Geçici ve Çağdaş Yerleşim: 100. Yıl Mahallesi Öğrenci Yaşam Alanları

Kampüs içerisinde artan yurt talebi ve yurt sıkıntısı nedeniyle öğrencilerin barınma sorunu yakınlardaki konut stokunda çözülmeye çalışılan akut bir sorun haline gelmektedir. Bölüm öğrencilerinden 100. Yıl apartman bloklarından ikisini de içeren henüz yapılaşmamış bir alanda bu işlev için yeni bir tesis tasarımları istendi.

Öğrencilerden dört kişilik gruplar oluşturmaları ve ana proje tasarım kararlarını bir grup olarak geliştirmeleri istenir. Daha sonra her birinden, belirli bir kullanıcı grubunun ihtiyaçlarına cevap vererek proje planının dörtte birine odaklanması istenir. Proje metni, dört grup için barınma birimleri talep etmektedir: lisans, yüksek lisans, misafir öğrenciler ve bu tesiste kısa süreli ikamet eden akademisyenler. Konaklamanın yanı sıra sosyal ve kültürel tesis ve birimler için ortak alanlar bulunacaktır. Projenin, mahallenin ihtiyaçlarına da hizmet edecek, farklı cinsiyet, yaş ve mesleklere sahip farklı sosyal gruplar arasında bağ kuracak arabulucu alan olması istenmektedir.

Bu proje, öğrencilerin barınma tesislerini, mevcut düzenlemeleri ve öğrencilerin dünyanın farklı yerlerindeki yerleşimlerinin nasıl çözüldüğünü düşünmeye ve tasarımları ile olası çağdaş çözümler geliştirmeye teşvik etmeyi amaçlamaktadır.

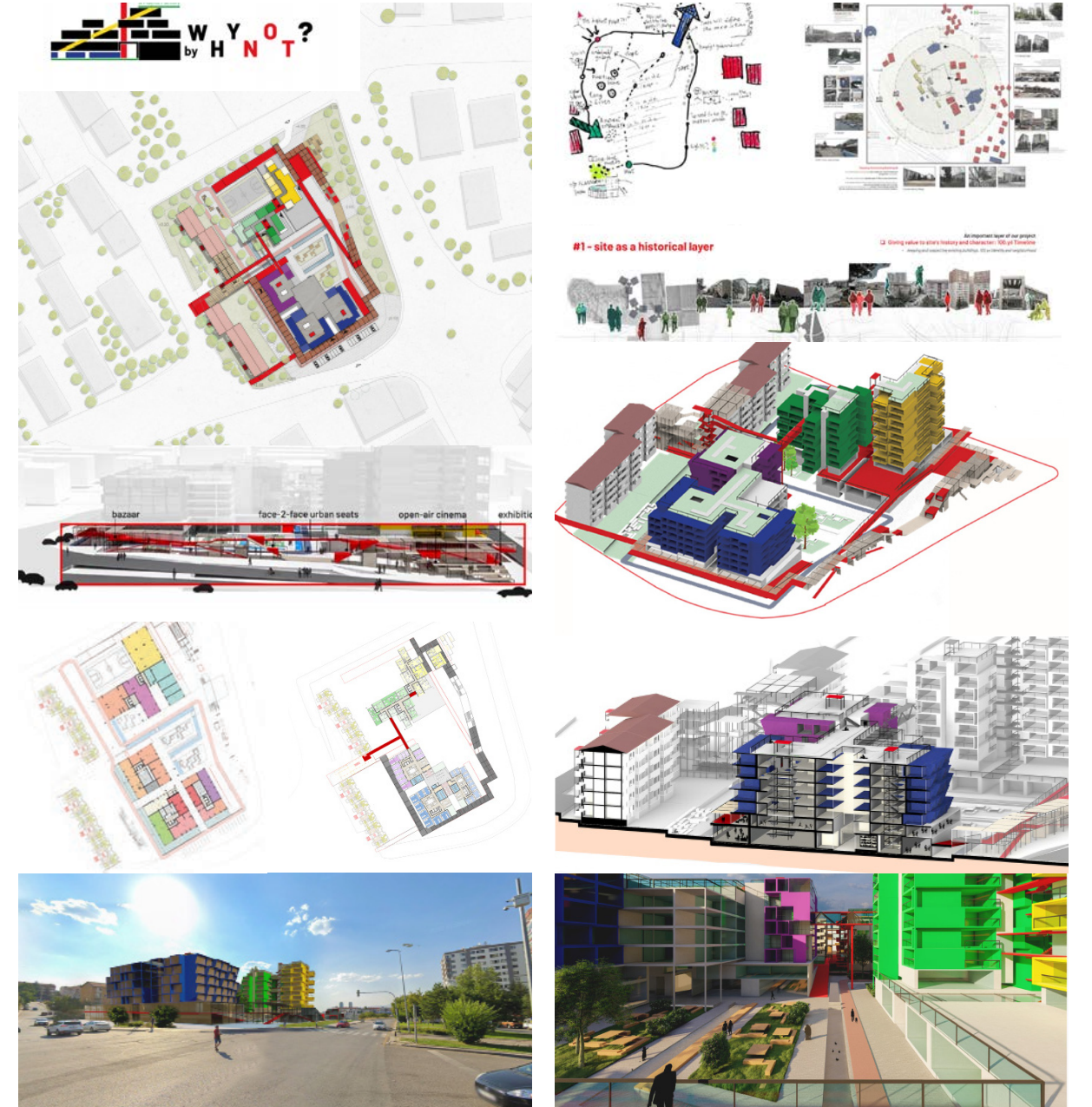
Toplam proje alanı: 16.570 m2

Toplam inşaat alanı: 22.424 m2

Toplam öğrenci sayısı: 616 kişi



emre kozan + martyna latecka + mehmet kaplan + meltem şahin group 2

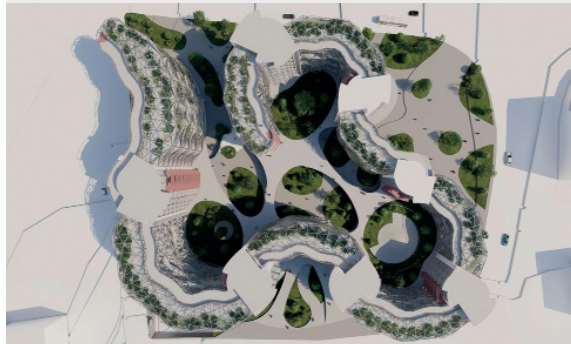
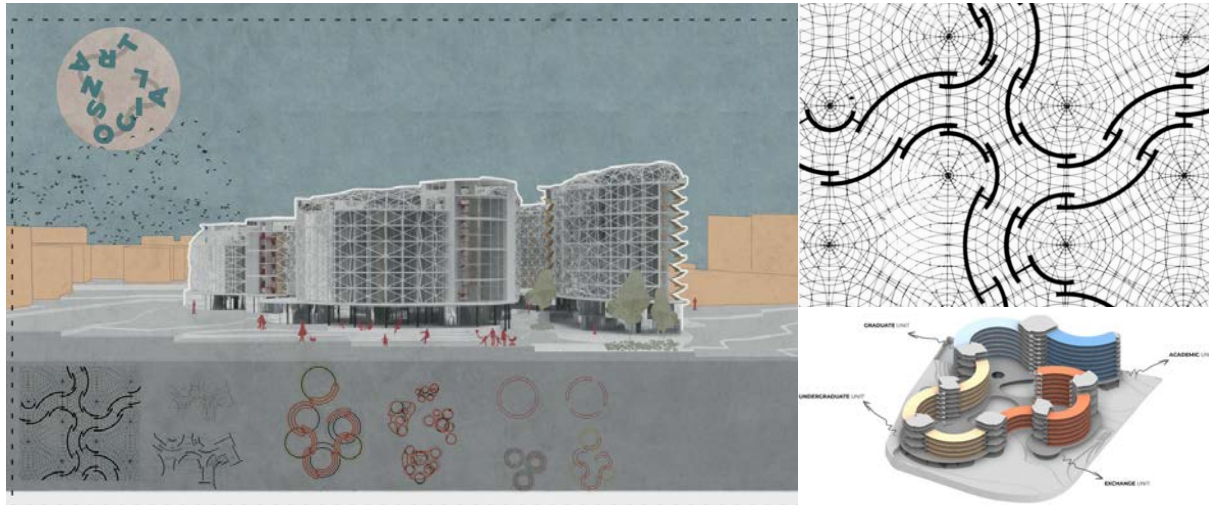


"TEAM WHYNOT?" is a group of METU Architecture juniors who gathered to design "The Playful Factory" for "Temporary and Contemporary Habitation: Students Quarters in 100. Yıl" in the fall semester of 2021-2022 term.

The major aims were creating coherent urban context and providing virtues to 100. yıl neighborhood by ordering and designing "architectural compounds" consisting of horizontal and vertical layers. Due to the design decision of keeping existing "İşçi Blokları buildings" on the site as they are and designing the ground floor as a completely open system for the public use, a factory-like design which seeks for the optimum ways of "utilizing" are main targets tried to be achieved by the concepts called "horizontal-urban compound", "vertical-life compound" and fundamental spatial configurations produced out of "scaffolding system".

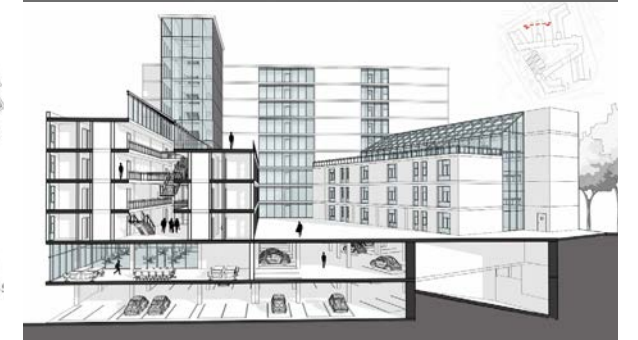
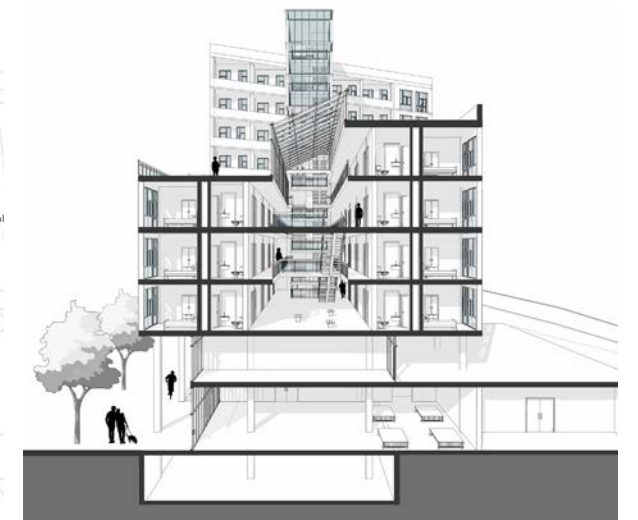
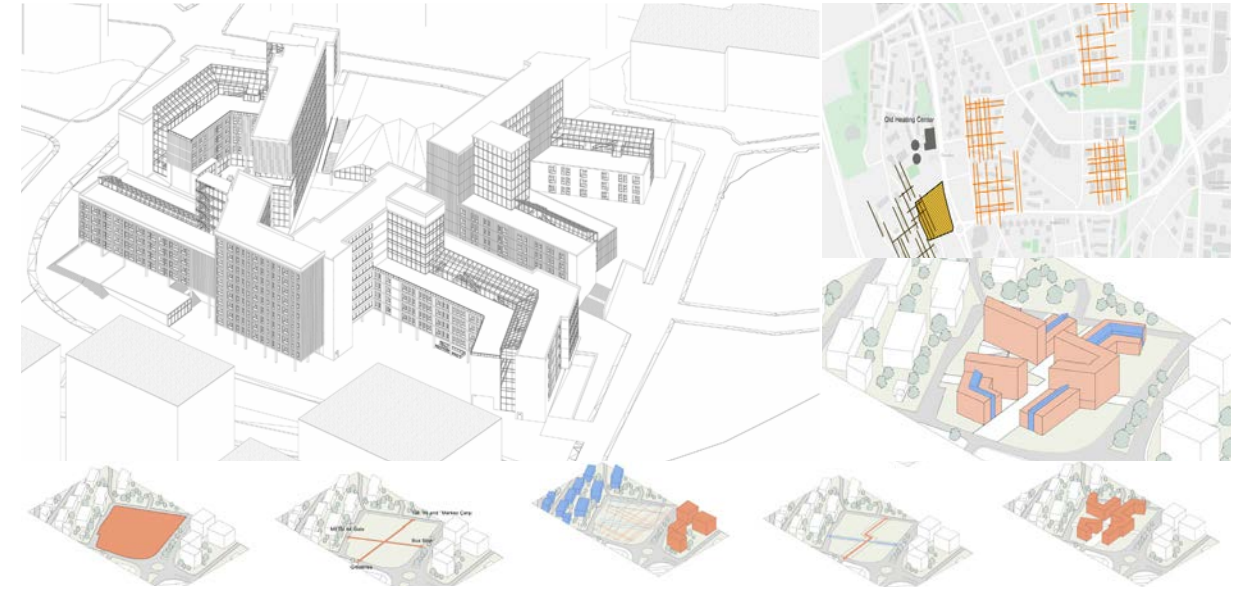
"TEAM WHYNOT?", 2021-2022 güz döneminde "Geçici ve Çağdaş Yerleşim: 100. Yıl Mahallesi Öğrenci Yaşam Alanları" projesi için "Oyuncu Fabrika"yı tasarlamak üzere bir araya gelen ODTÜ Mimarlık gençlerinden oluşan bir gruptur.

Başlıca amaçlar, yatay ve dikey katmanlardan oluşan "mimari bileşimler" düzenleyerek ve tasarlayarak tutarlı kentsel bağlam oluşturmak ve 100. yıl mahallesi avantajlar sağlamaktır. Proje alanındaki mevcut "İşçi Blokları binalarının" olduğu gibi kalması ve zemin katın tamamen açık sistem olarak halkın kullanımına yönelik tasarım kararı, optimum "kullanım" yollarını arayan fabrika benzeri bir tasarım yol açmıştır. "Yatay-kentsel bileşim", "dikey-yaşam bileşim" olarak adlandırılan kavramlar ve "iskele sistemi" üzerinden üretilen temel mekansal kurgularla ana hedeflere ulaşmaya çalışılmıştır.



TRANSOCIAL is a project providing a new way of accommodation and approach of attraction point. An analysis of the neighborhood and the site's location give this shape of our design approach. In this context, the sociality surroundings and flow of human mobility ensured to locate fluidity at a critical point. Understanding sociality being shaped in different forms is one of the crucial points of the project.

TRANSOCIAL yeni bir barınma yolu ve çekim noktası yaklaşımı öneren bir projedir. Mahallenin ve proje alanın analizi, tasarım yaklaşımımızı destekler niteliktedir. Bu bağlamda, sosyallik ve insan hareketliliğinin akışı, akışkanlığın kritik bir noktada konumlandırılmasını sağlamıştır. Toplumsallığın farklı biçimlerde şekillendiğini anlamak, projenin can alıcı noktalarından biridir.



APERTURE is an accommodation facility that provides sheltering for students and academicians in a new experience in a site in 100. Yıl Area in Ankara. Aperture is shaped according to the analysis of the area and settlement pattern. According to this pattern and analysis, our design approach is shaped through creating an opening in the middle of the site.

APERTURE Ankara 100. Yıl Bölgesi'nde öğrenci ve akademisyenlere yeni bir deneyim içinde barınma imkanı sağlayan bir konaklama tesisidir. Açıklık, alanın analizine ve yerleşim dokusuna göre şekillenir. Bu örüntü ve analize dayanan tasarım yaklaşımımız, proje alanın ortasında açıklık yaratmaktadır.

Arch 302 Architectural Design IV

Group2: Haluk Zelef + Yavuz Özkaya + Zeynep Yılmaz + Melih Cin

group 2

Project 1: A Node for Youngsters

Students are asked to develop ideas for an open-air structure in the given Dolmabahçe site which will serve people to interact with one of the given facets of environment:

- natural world - such as a greenhouse or an aviary
- social world - such as an auditorium or open-air exhibition spaces

Student groups (composed of two) are expected to consider the structure in connection with the surrounding urban manmade context and natural environment (topography, landscape, vegetation etc.). At the first stage students analyzed the given cases which are significant for their structural properties and innovative use of materials. In developing the projects large scale physical models are built to test the structural capacity of the designs. The overall size of the shelter is around 1000 m².

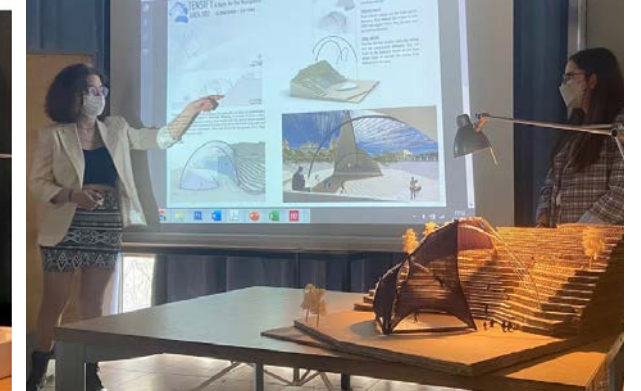
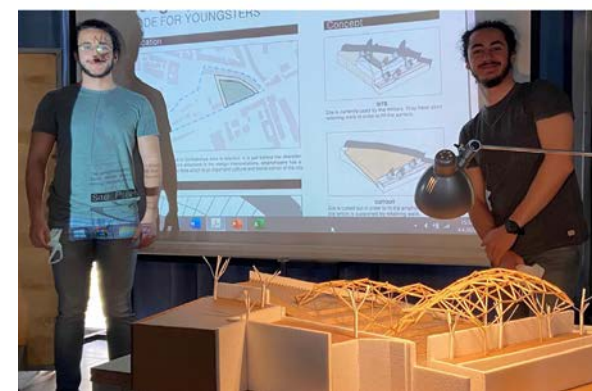
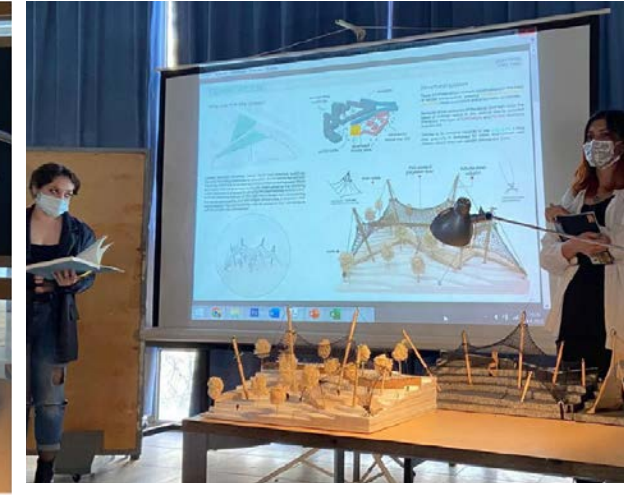
Proje 1: Gençler için bir Bağlantı Noktası

Öğrencilerden Dolmabahçe'de verilen proje alanında bir açık hava mekânı için strüktür önerisi geliştirmeleri istenmiştir. Bu strüktür insanların yaşamın iki boyutundan biriyle etkileşime girmesine hizmet edecektir:

- Doğal yaşam (kış bahçesi veya kuş evi)
- Sosyal yaşam (açık hava sergi ya da dinleti mekanları)

Tasarımı birlikte geliştiren iki kişilik grupların strüktürü yakın çevredeki kentsel bağlam (evler, yollar, eğitim ve sosyal tesisler vb.) ve doğal çevre (topografya, peyzaj, bitki örtüsü vb.) ile bağlantılı olarak değerlendirmeleri beklenmektedir. Projenin ilk aşamasında değişik strüktürel yaklaşımlar ve malzemenin yenilikçi kullanımına ilişkin mimarlık literatüründen seçkin örnekler irdelenmiştir. Projelerin tasarım sürecinde ise büyük ölçekli fiziki modeller yapılarak öğrencilerin kendi tasarımlarının strüktürel davranışlarını algılamaları sağlanmıştır

Projenin toplam büyüklüğü yaklaşık 1000 m² olacaktır.



Project 2: A New Music Conservatory in The Historical Setting of Dolmabahçe

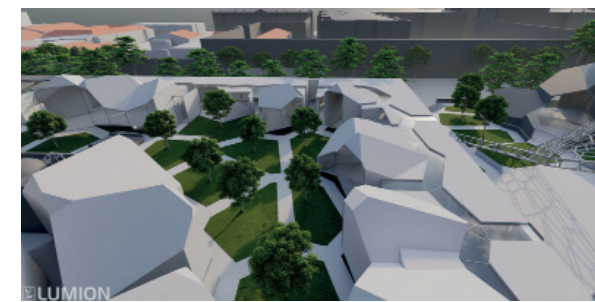
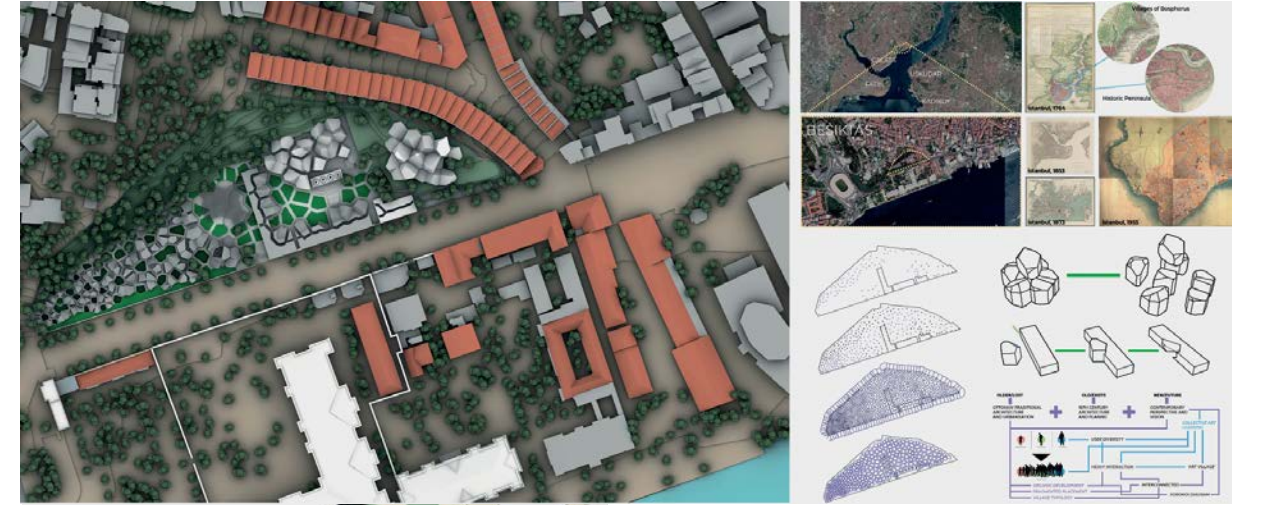
A major theme of the ARCH 302 course is *designing a new building in a historical environment*. The area occupied by the service spaces of the former Dolmabahçe Palace, which are partially unused today is selected as the project site. Besides the historical and urban complexity, the level difference of 15 meters in the site makes it topographically challenging as well. A new music conservatory was given as a design brief after considering the unfulfilled needs of the existing music school of MSGSÜ in the close vicinity.

The architectural program of the new conservatory, which consists of the spaces responding to the basic educational system of the existing facilities (music, opera, dance, theatre departments). was given as 12000 m². Besides training the talented young pupils from different age groups from primary school to university, these facilities are asked to house temporary events in certain periods for the Istanbulites as well. Besides the functional needs, how the existing historical buildings in the site will be incorporated into the design is a major concern.

Proje 2: Tarihsel Çevrede Yeni Bir Müzik Okulu | Dolmabahçe - İstanbul

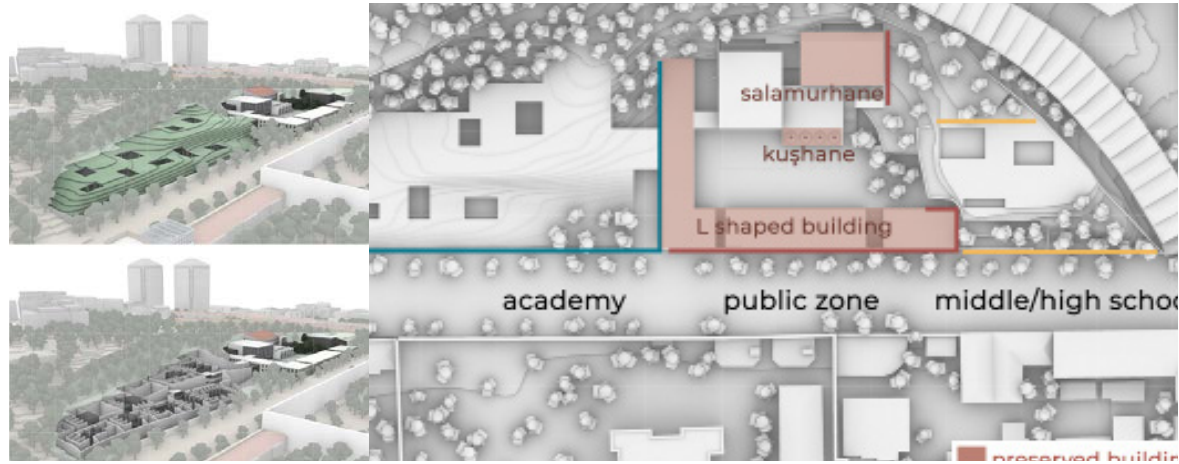
ARCH 302 dersinin proje temalarından birisi de tarihi çevrede yeni bir yapı tasarlamaktır. Bu proje için eski Dolmabahçe Sarayı'nın günümüzde kısmen kullanılan hizmet binalarının bulunduğu alan seçilmiştir. Tarihi ve kentsel açıdan olduğu kadar içinde yaklaşık 15 metre kot farkı bulunan proje alanı, topografik olarak da zorlayıcıdır. Öğrencilerden MSGSÜ'nün yakın çevredeki mevcut müzik okulunun eksik kalan ihtiyaçları değerlendirilerek yeni bir konservatuar projesi geliştirilmeleri beklenmiştir.

Mevcut konservatuarın, müzik, opera, dans, tiyatro bölümleri içeren temel eğitim sistemine cevap verecek yeni tesislerin mimari programı 12000 m² olarak verilmiştir. İlkokuldan üniversiteye kadar farklı yaş gruplarından yetenekli gençleri yetiştirmenin yanı sıra, bu tesislerin İstanbullular için de belirli dönemlerde geçici etkinliklere ev sahipliği yapması istenmektedir. İşlevsel ihtiyaçların yanı sıra, proje alanındaki mevcut tarihi yapıların nasıl değerlendirileceği önemli bir diğer konudur.



The Co-Art concept aims to create a communal and collective art learning experience for the envisioned conservatory project. In order to achieve desired educational experience, references from urban fabric of Istanbul are utilized to create the compatible formwork for the experience. First, three critical layers of the site were defined and the importance of Istanbul in its development and shaping the period it is in are taken into account. The first layer determined in this context is the layer containing western baroque elements. When Pervititch Maps are examined, it is understood that western baroque elements shaped the period. The second layer defined is the one that describes the 18th century Beşiktaş. The traces of Beşiktaş before the 18th century were erased due to the urban planning decisions in the 19th century and the filling made in the coastal area. In fact, urban decisions in the 19th century led to a similar result in the rest of Istanbul.

Co-Art konsepti, konservatuar okulu projesi için ortak ve kolektif bir sanat öğrenme deneyimi yaratmayı amaçlamaktadır. Bu deneyim İstanbul'un kentsel dokusundan referanslar ile oluşturulmaktadır. İlk olarak, alanın katmanlı okuması yapılmaktadır, bu kapsamda üç katman belirlenmektedir ve bu katmanların belirlenmesinde İstanbul'un gelişiminde önemli olması ve bulunduğu dönemi şekillendirmesi dikkate alınmaktadır. Bu kapsamda belirlenen ilk katman batı barok unsurlarını içeren katmandır, Pervititch Haritaları incelendiğinde batı barok unsurlarının o dönemi şekillendirdiği anlaşılmaktadır. Tanımlanan ikinci katman 18.yüzyıl Beşiktaş'ını anlatan katmandır. 19.yüzyılda Beşiktaş Bölgesine yönelik belirlenen kentsel planlama kararları ve kıyı bölgesine yapılan dolgu nedeniyle 18.yüzyıl öncesi Beşiktaş'ın izleri silmiştir. Hatta 19.yüzyıldaki kentsel kararlar İstanbul'un geri kalanında da benzer bir sonuca yol açmıştır.



SITE SECTION

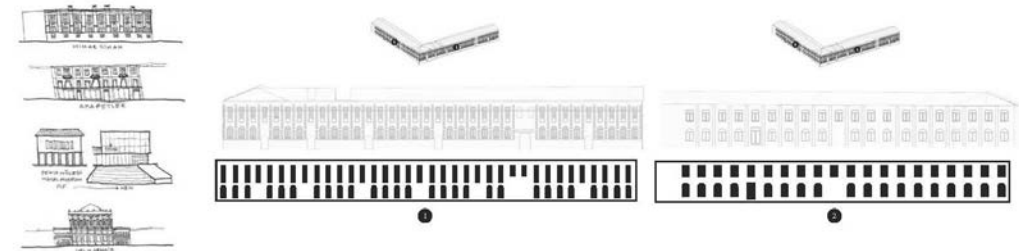
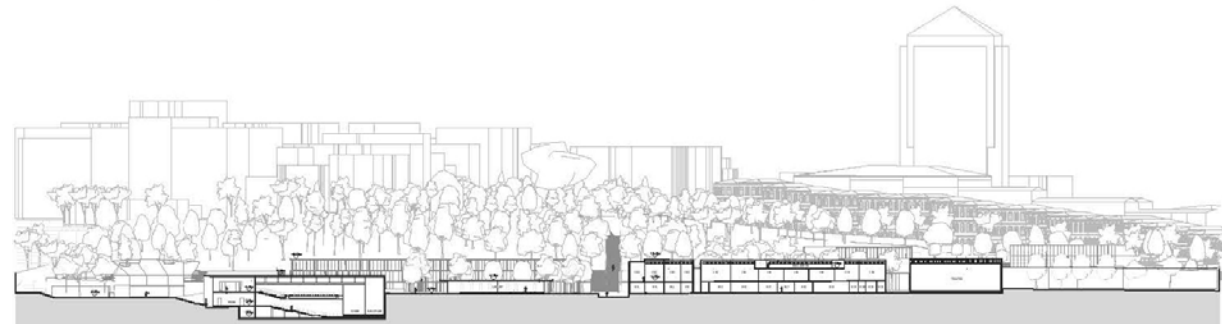
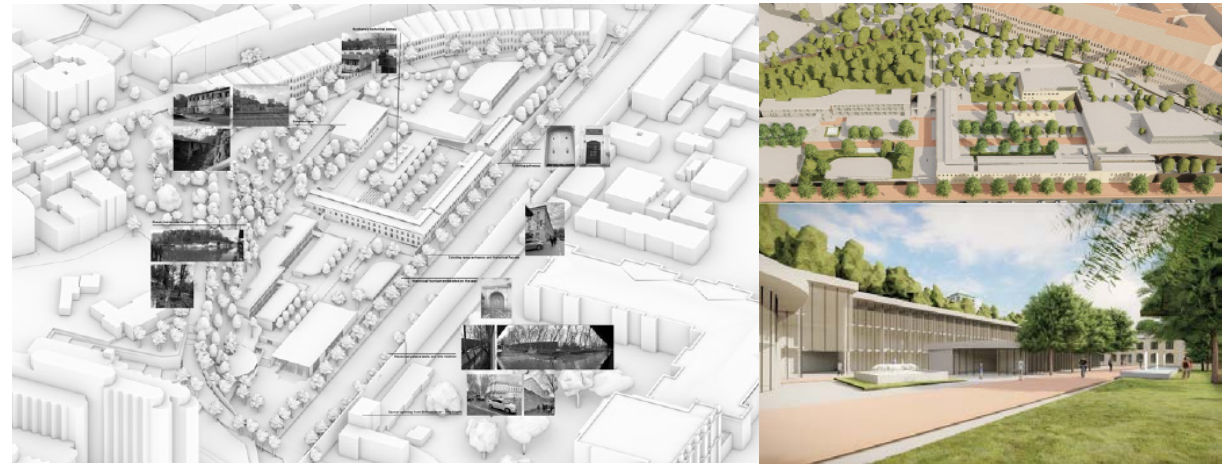
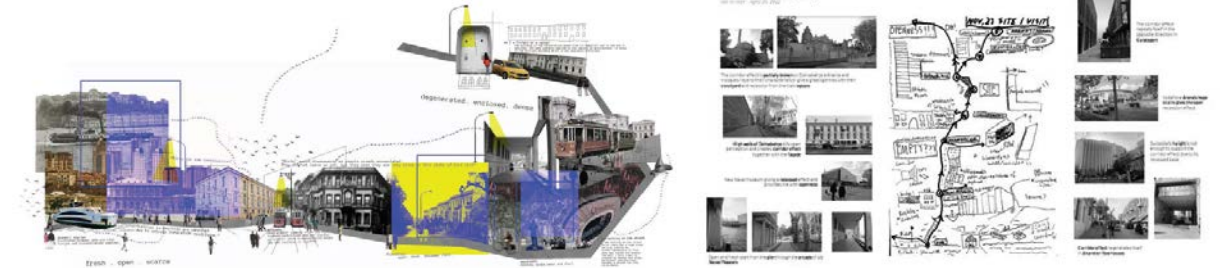


ELEVATION



The idea behind the concept is extending the natural and steep part of the site while allowing it to be used for urban use. The proposal connects with the hill and become a connection between the upper part of the site and Dolmabahçe Street. When it comes to existing buildings, concept does not damage the memory the street.

Konseptin arkasındaki fikir, proje alanın doğal ve dik kısmını genişletirken, kentsel kullanıma izin vermektir. Öneri, oluşturulan tepe ile birleşerek proje alanın üst kısmı ile Dolmabahçe Caddesi arasında bir bağlantı oluşturuyor. Mevcut yapıların korunması caddenin tarihi cephelerini değiştirmeyerek insanların hafızasını zedelemeyiz.



Being just on the coast of very strategic and dynamic Dolmabahçe Street, the site has an opportunity to create potential areas of encounters which is one of the first conditions of provoking creativity and academia ecosystem in urban life.

While achieving the idea of encounters, it is aimed to appreciate and respond to the contextual relations by creating a unique discourse on the treatment of the street facade. By equaling the level on the corner of the site and giving this portion of the campus to the street passer-byers, the project gives references to Dolmabahçe Palace's Alay Köşkü while also introducing a new lifestyle.

Oldukça stratejik ve dinamik Dolmabahçe Caddesi'nin hemen kıyısında yer alan proje alanı, kentsel yaşamda yaratıcılığı ve akademi ekosistemini harekete geçirmenin ilk koşullarından biri olan potansiyel karşılaşma alanları yaratma olanağına sahiptir.

Karşılaşmalar fikrine ulaşırken, sokak cephesinin işlenmesine dair özgün bir söylem oluşturarak bağlamsal ilişkileri takdir etmek ve bunlara yanıt vermek amaçlanmaktadır. Proje, alanın köşesindeki kotu eşitleyerek ve kampüsün bu bölümünü sokaktan geçenerlere vererek Dolmabahçe Sarayı'nın Alay Köşkü'ne referans verirken yüksek, masif duvarlarla çevrili saray kurallarının sorgulandığı yeni bir yaşam tarzı getiriyor.

Vice Versa: Rethinking The New Metu Student Dormitories

A student-based accommodation center is planned for the 2021-2022 Fall semester, within the critical framework of new communication and socialization opportunities in the post-pandemic period, being aware of the METU physical, historical, cultural, and social values.

The semester started with the readings on the main references on "housing" and the history of residential architecture in Turkey, specifically in Ankara. It continued with the additional studies on METU values, METU spatial development strategies in history, and the changing personal-public relations in the pandemic era. Besides, domestic and international examples of housing and dormitory projects were selected and analyzed as case studies. The initial project concepts, functional arrangement decisions among the ground and upper floors, variations in the living units, and the interior basic spatial organization of the units were emphasized during the discussions.

Vice Versa: Odtü Öğrenci Yurtlarını Yeniden Düşünmek

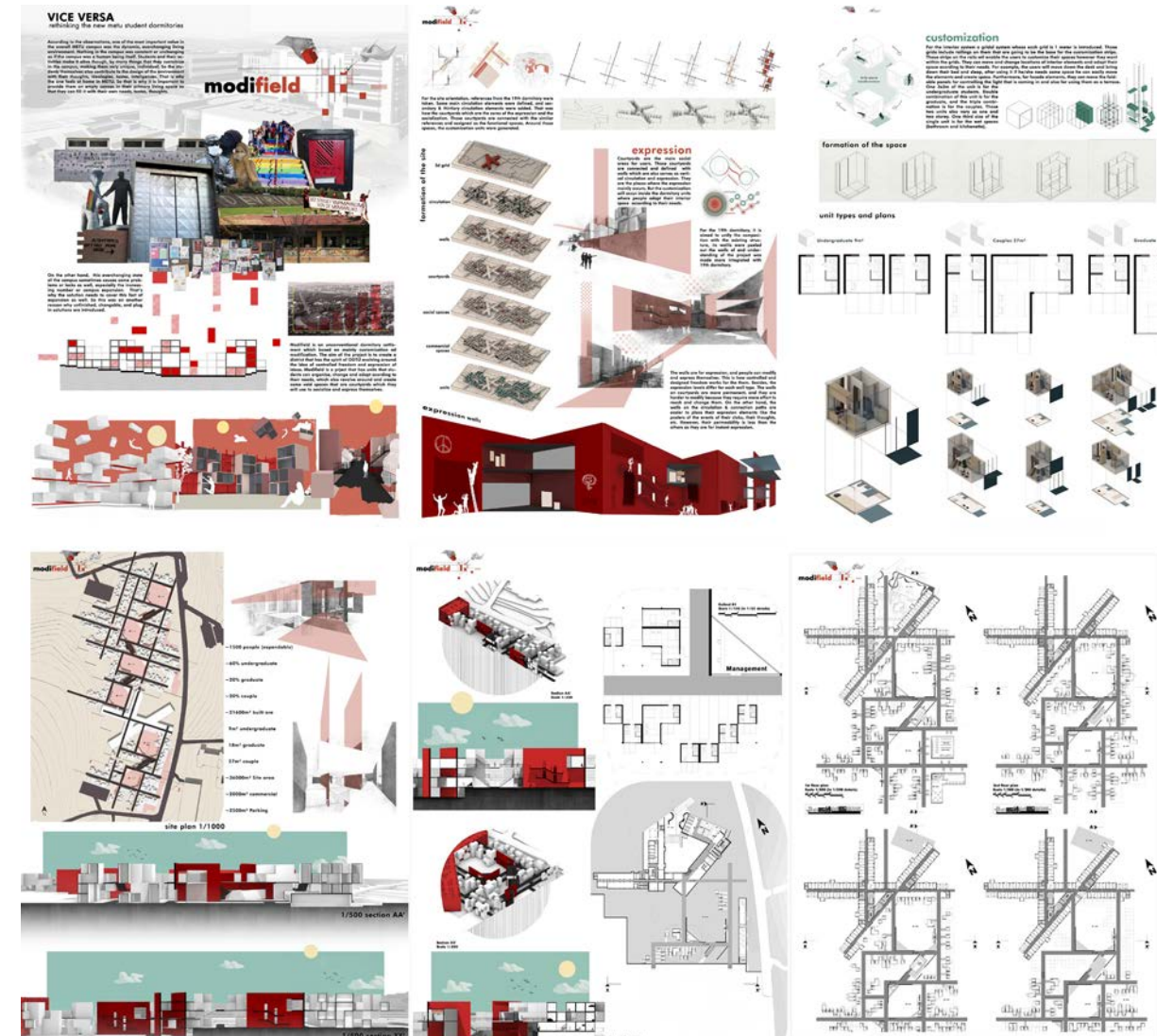
2021-22 Güz Yarıyılı için ODTÜ'nün fiziksel, tarihi, kültürel değerlerinin bilincinde olarak, pandemi sonrası yeni iletişim ve sosyalleşme olanaklarının da sorgulandığı eleştirel bir çerçevede öğrenci merkezli bir barınma projesi olarak planlanmıştır.

ODTÜ batı yurtları bölgesi olarak seçilen proje alanının tarihsel gelişimi tam tersi (Vice Versa) olarak düşünüldüğünde, tasarlanan ilk bina ODTÜ 19.Yurt olsaydı, bölgenin mekansal dönüşümünün nasıl olacağına dair ortaya atılan tasarım problemi, dönem içindeki önemli tartışmaların altlığını oluşturmuştur. Proje dahilinde kentsel tasarım sorunlarına üniversite kampüsü ölçeğinde alternatif çözüm yolları getirmek amaçlanmakla beraber, benzer mimari program gereksinimleri dahilinde olası mekansal çeşitlilikler de sorgulanmıştır.



According to the observations, one of the most important value in the overall METU campus was the dynamic, everchanging living environment. Nothing in the campus was a human being itself. Students and their activities make it alive though, by many things that they customize in the campus, making them every unique, individual. So the students themselves also contribute to the design of the environment with their thoughts, ideologies, tastes, intelligences. That is why the one feels at home at METU. So that is why it is important to provide them an empty canvas in their primary living space so they can fill it with their own needs, tastes, thoughts. Modifield is a project that has units that students can organize, change and adapt according to their needs, which also revolve around and create some void spaces that are courtyards which they will use to socialize and express themselves.

ODTÜ kampüsü genelindeki en önemli değerlerden biri dinamik, sürekli değişen yaşam ortamıdır. Kampüsteki hiçbir şey, kampüsün kendisi, yaşayan bir organizmadır. Sabit veya değişmez değildir. Öğrenciler ve etkinlikleri, kampüste özelleştirdikleri birçok şeyle onu canlı, benzersiz, bireysel kılar. Böylece öğrencilerin kendileri de düşünceleri, ideolojileri, zevkleri, zekaları ile çevrenin tasarımına katkıda bulunurlar. Bu yüzden ODTÜ'de insan kendini evinde hisseder. İşte bu yüzden onlara kendi ihtiyaçları, zevkleri, düşünceleri ile doldurabilmeleri için birincil yaşam alanlarında boş bir tuval sağlamak önemlidir.



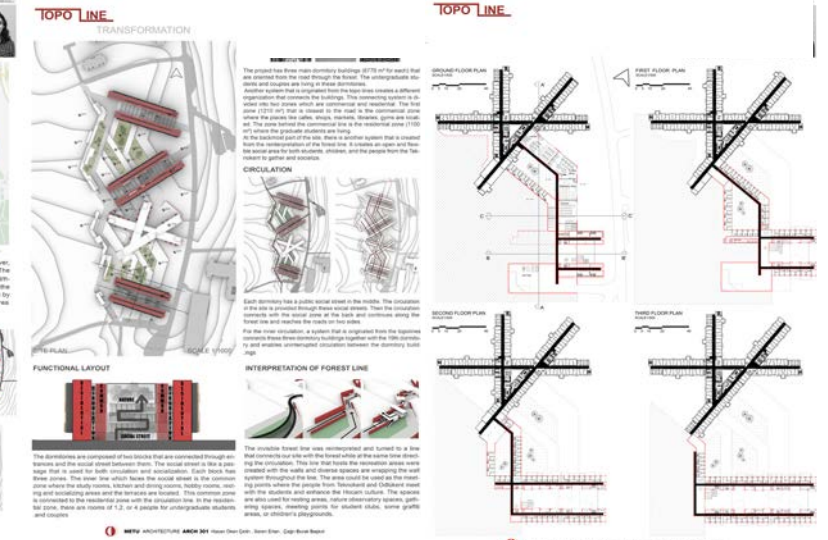
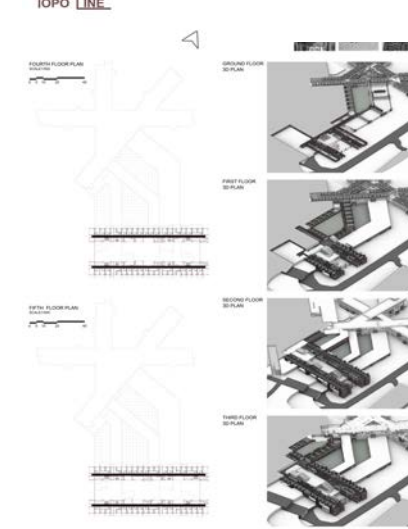
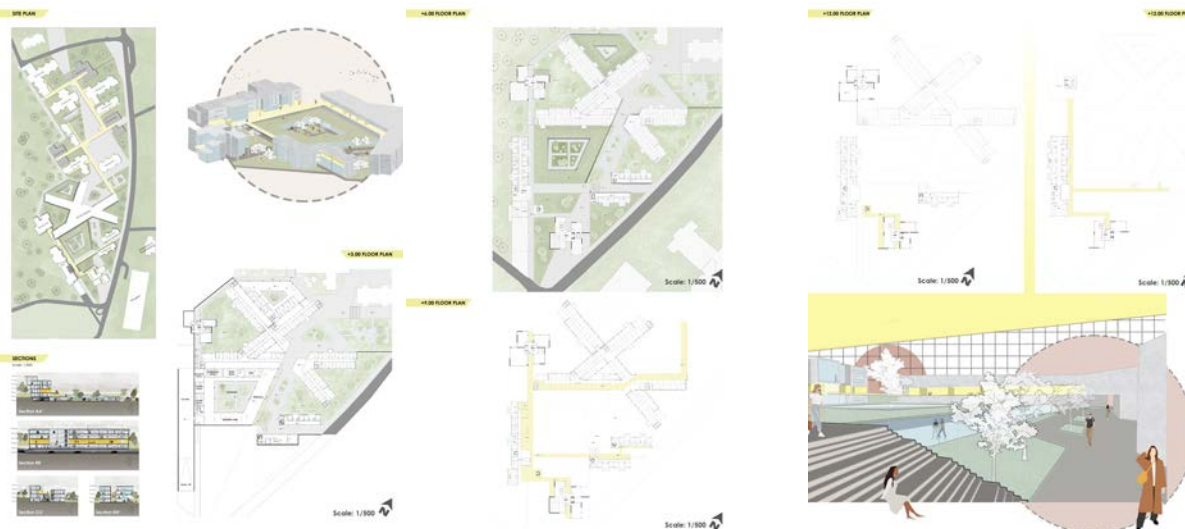
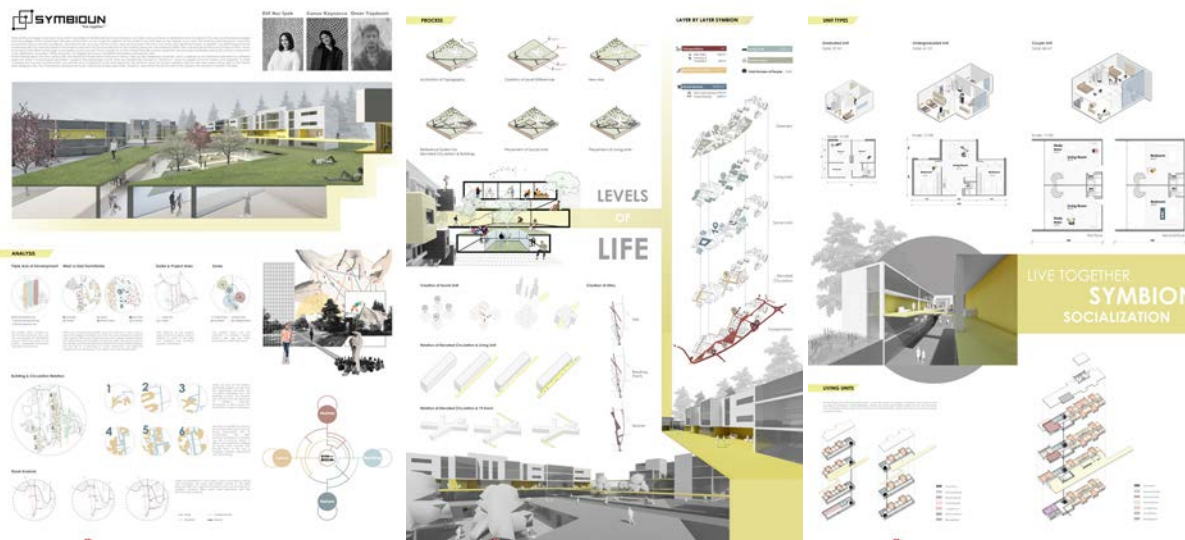
Orta Doğu Teknik Üniversitesi sınırları içerisinde bulunan projeye başlarken; kampüsün kültürel ve mimari zenginliğiyle birlikte kullanıcıların ihtiyaçları analiz edilmiştir. Çıkış noktası olarak, yeni kampüs yaşamı oluşturmak için doğada var olan yaşam formları incelenmiştir. Ardından Yunanca bir kelime olan "Birlikte Yaşamak" anlamına gelen Symbioun konsepti oluşturulmuştur. Kavramı mimari olarak ifade etmek için yaşam ve sosyalleşme ana unsurlar olarak kullanılmıştır. Projenin ana aksları 19. Yurttan alınarak paralelliklerle birlikte güçlü figür-zemin ilişkileri kurulmuş, yeni bir "alley" kurgulanmış ve yükseltilmiş san bir sirkülasyon tasarlanmıştır. Yükseltilmiş sirkülasyon, sadece yaya sirkülasyonunu zenginleştirmekle kalmayıp aynı zamanda ormanların güzel manzarasından yararlanmayı sağlıyor ve birimler arasındaki ilişkileri güçlendirmiştir.

While starting to project within the borders of Middle East Technical University; cultural and architectural richness of the campus, needs of the users are analyzed. As a starting point, life forms that exist in nature are examined to create new campus life. Then, the concept of Symbioun, which is a Greek word that means "Live Together" is created. To express the concept architecturally, life and socialization are used as main elements. Main axes of the project are taken from the 19th dormitory. By using parallels, strong figure-ground relations, new alley and an elevated yellow circulation were created. Elevated circulation, not only enriches the pedestrian circulation but also enables to benefit of the beautiful view of the forests, and strengthens the relationships between units.



The topolines, which are the main organizers of the project, lead the site decisions and further spatial relations. Thus, the spaces and the topography embrace each other and act together as a whole. The site is organized according to the desired circulation by forming the hardscape and creating some sunken spaces. Also, the main walls which are the prior organizers of the site are located to direct the circulation, create spaces with diverse characteristics and control the topography. The project has three main dormitory buildings that are oriented from the road through the forest. The undergraduate students and couples are living in these dormitories. Another system that is originated from the topolines creates a different organization that connects the buildings.

Proje, topoğrafyanın mümkün olan tüm imkanları kullanarak şekillendirilmiştir. Topoğrafya çizgileri, hem site kararlarını, hem de sonrasında gelişecek mekansal ilişkileri yönlendirir. Böylece mekanlar ve topoğrafya birbirleri ile uyum içerisinde bir bütün olarak hareket eder. Alan, istenilen sirkülasyona göre düzenlenmiş, kimi yerlerde avlu, bahçe, amfityatro ve toplanma alanı gibi mekanlar için çözümler yaratılmıştır. Ayrıca, alanın birincil düzenleyicisi olan ana duvarlar, sirkülasyonu yönlendirmek, farklı özelliklerde mekanlar yaratmak ve topoğrafyayı kontrol etmek için konumlandırılmıştır. Proje, yoldan ormana doğru yönlendirilmiş, lisans öğrencileri ve çiftlerini konakladığı üç ana yurt binasına sahiptir. Topoğrafya çizgilerini referans alarak oluşturulan diğer bir sistem, binaları birbirine bağlayarak farklı bir organizasyon oluşturur.



Catalyzing Odunpazari On The Route Of The Modern Museum

The new building project in the historical environment is another subject covered in the ARCH 302 course. In this respect, Eskişehir Odunpazari region has been determined as the project area for this semester.

Odunpazari is located in the heart of the city and is one of Eskişehir's first settlements. In 2012, UNESCO added the area to its World Heritage Tentative List, and the Odunpazari Modern Museum (OMM), designed by Japanese architect Kengo Kuma, opened in this area in 2019. There are historical registered buildings, museums, and complexes (külliye) within the boundaries of the site. Some of these can be listed as Atatürk High School, Kurşunlu Complex (külliye), Yeşil Efendi Mansion, Eti City and Migration Museum, Tayfun Talipoğlu Typewriter Museum, Atatürk Museum, Wood Arts Museum, Glass Museum and Odunpazari Modern Museum. It was announced that the region will also be home to Turkey's first cat museum, recently. Especially following the construction of the Odunpazari Modern Museum, the area has become one of the important points of attraction for Eskişehir, and the new museum has functioned as a catalyst in the transformation of the area with its inspiring program and architectural language.

The project will start as a group and then continue individually. As a group work, the students were asked to analyze the (new) needs of the Odunpazari region and determine the inspiring programs of the new projects. During program based studies, the route of experiences are also expected to be created by the groups. The 'route of experience' can be considered pedestrian routes that constitute the circulation and experience scenarios of the people and groups visiting the area. Starting points, continuing paths, and the final spots are all under the consideration of the groups. OMM, Atıhan, and the Complex (külliye) stand out as the samples that offer different route experiences. In the group work, it is expected to develop the architectural program and route proposals and to decide on the 1/500 mass organization accordingly.

Modern Müzenin Rotasında Odunpazari'nin Harekete Geçirmek

2021-22 Bahar Yarıyılı için seçilen Odunpazari, Eskişehir'in ilk yerleşim yerlerinden biridir. UNESCO tarafından 2012 yılında bölgeyi Dünya Mirası Geçici Listesine eklenen bölgede 2019 yılında Japon mimar Kengo Kuma tarafından tasarlanan Odunpazari Modern Müzesi (OMM) de yer almaktadır. Alan sınırları içerisinde tarihi tescilli yapılar, müzeler ve külliye yer almaktadır. Bunlardan bazıları; Atatürk Lisesi, Kurşunlu Külliyesi, Yeşil Efendi Konağı, Eti Kent ve Göç Müzesi, Tayfun Talipoğlu Daktilo Müzesi, Atatürk Müzesi, Ahşap Sanatlar Müzesi, Cam Müzesi ve Odunpazari Modern Müze olarak sıralanabilir.

Özellikle Odunpazari Modern Müzesi'nin inşasının ardından bölge Eskişehir için önemli çekim noktalarından biri haline gelirken, yeni müze ilham verici programı ve mimari diliyle bölgenin dönüşümünde katalizör işlevi görmektedir.

Döneme üç kişilik grup çalışması ile başlanıp, bireysel olarak sonlandırılmıştır. Grup çalışması olarak öğrencilerden Odunpazari bölgesinin yeni ihtiyaçlarını analiz etmeleri ve bu doğrultuda alanları için ilham verici programlarını kendilerinin önermeleri beklenmiştir. Bölgede kilit noktalarda seçilen üç proje alanı ve OMM'yi birer katalizör olarak değerlendirip bir deneyim rotası oluşturmaları beklenen öğrenciler, rota kararları sonrası bireysel alanlarına odaklanarak dönemi sonlandırmışlardır.



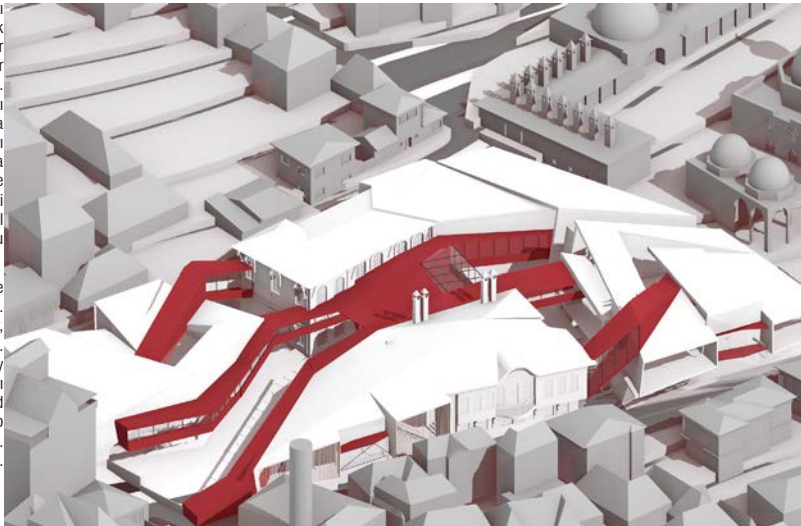
Odunpazari Bölgesi özellikle sanatsal ve tarihi etkinlikleriyle bilinmektedir. EventScapes, kentin tarihi değerleri ile yaratıcı etkinlikler arasında bir katalizör görevi üstlenerek hem o bölgede yaşayanlara hem de şehri ziyaret edenlere hizmet vermek üzere tasarlanmıştır. Tüm kullanıcıların etkinliklere, atölyelere, atölye çalışmalarına ve sergilere katılımı planlanarak temel değerlerin varlığı korunurken, kullanıcılar da etkinliklerde aktif rol almaları planlanmaktadır. Yapıyı şekillendiren akslar yaya kullanımının yaygın olduğu noktalardan alınmıştır ve bu noktalar dolaşım ağına dönüştürmek için referanslar kullanılmıştır. Bu sayede hem proje içerisindeki sirkülasyon düzenlenmiştir hem de rota olan ilişkisi güçlendirilmiştir. Ayrıca tasarlanan yol hem küteller arasından geçen sirkülasyonu zenginleştirmekte hem de bölgeden gelen aks ile bir kesim oluşturmaktadır.

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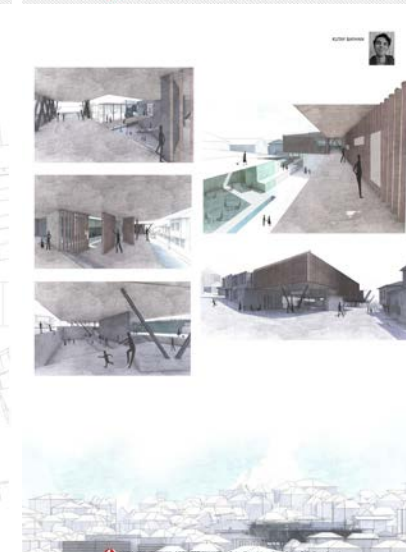
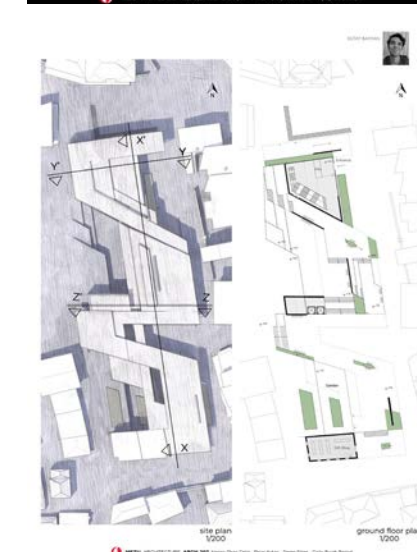
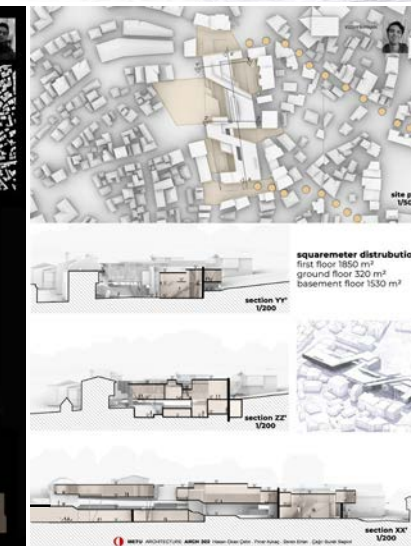
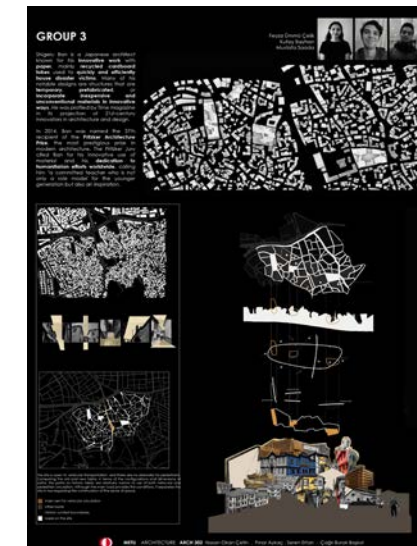
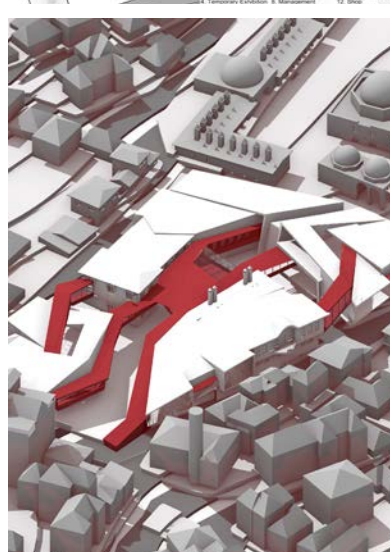
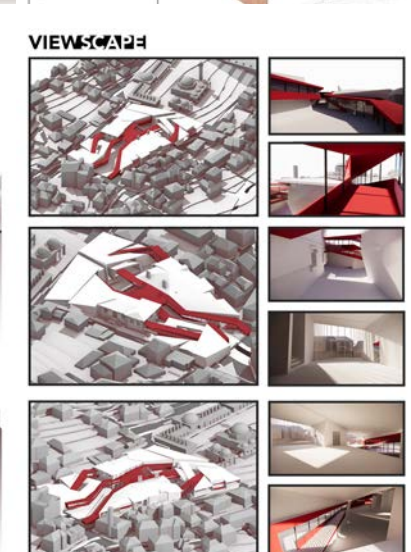
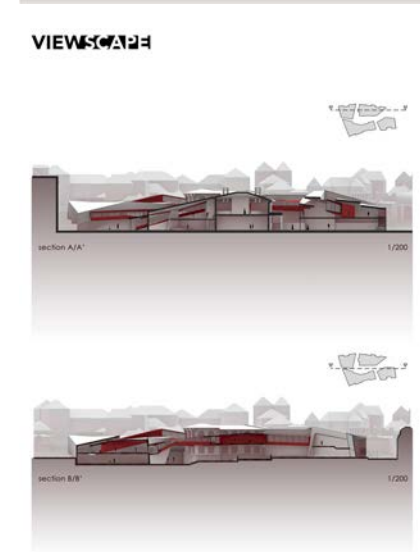
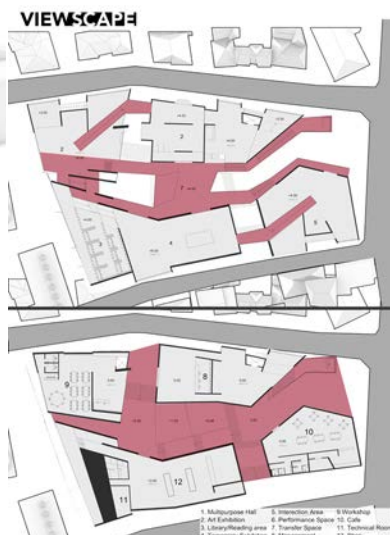
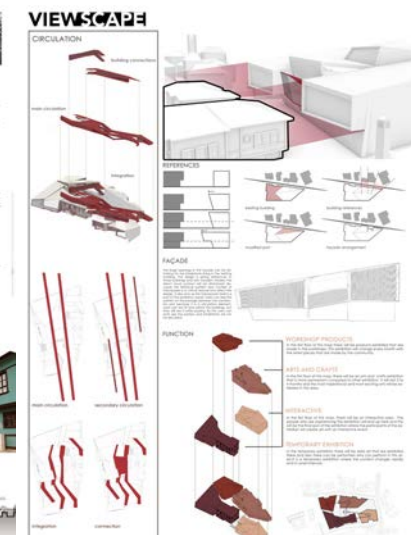
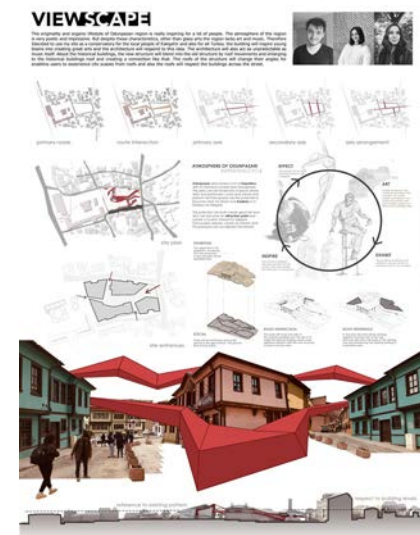
Odunpazarındaki kendine has doku ve doğal yaşam tarzı gerçekten ilham verici. Alana hakim atmosfer hem çok şişirsel hem de çok etkileyici. Alanda yayılmış materyaller ve dokulardan, tarihe ve orada üretilen sanata kadar her şey bu alanı bu kadar renkli yapan etmenlerden. Bir başlangıç olarak alandaki güzelliği ve renkli hayatı deneyimleyecek olan insanlar için bir rota tasarladık. Bu rota üç ana noktayı göz önünde bulundurarak hazırlandı; Odunpazarı modern müzesi, Atlıhan ve Kurşunlu Camii. Özellikle yaya deneyimini göz önünde bulundurarak başı ve sonu olmayan ve kendi içerisinde dönen, herkesin istediği noktadan dahil olabileceği ve Odunpazarı'nı deneyimleyebilecekleri bir düğüm hazırladık. Asıl çalıştığımız alanda ise, Odunpazarı'nın atmosferinde barındırdığı bu ilhamı gerçekliğe geçirebilecekleri bir yer hayal edilmiştir.

The originality and organic lifestyle of the Odunpazarı region are inspiring. The atmosphere of the region is very poetic and impressive. The materials and textures that are surrounding the site, the history, and the arts and crafts that are made give this colorfulness. At first, we decided on a route to experience the region and the beauty of the streets while focusing on three focal points. Odunpazarı Modern Museum, Atlıhan and Kurşunlu Mosque. We focused mainly on the pedestrian experience on this route and created a loop inside Odunpazarı that you can enter and proceed from any place. On the site, the inspiring and colorful atmosphere of the region.



Proje, üç farklı alanda üç yapı ile çalışan bir deneyim rotası olarak verildi. Grup karar sonucunda Eskişehir'in sanayi geçmişi göz önünde bulundurularak 1. Alan'da endüstri ve üretim temasının ele alınması kararlaştırıldı. Deneyim rotası içindeki diğer alanlar gibi bu alanda da lineerlik, topografya, tarihi doku, rota ve çevre ile doğrudan ilişki gibi dikkate alınması gereken birçok değer vardı. Dolayısıyla bu lineer alanda özellikle yayalar ile en fazla etkileşimi olan bu değerler zemin kat için yükseltilmiş bir yapı anlayışı düşünüldü. Böylece farklı mekansal niteliklere sahip bir kentsel niş oluşturulmak istendi. Böylelikle yapı, bu yatay katmanlarda deneyim alanı, kentsel niş ve performans alanı olarak çalışacak şekilde üretildi.

The project was given as an experience route with three structures in three different sites. As a result of the group decision, it was determined that the production facility will be considered in Site 1 regarding the industrial background of Eskişehir. As well as the other sites within the experience route, in this site, there were many merits that needed to be considered such as linearity, topography, historical texture and direct relation with the route and environment. So, to lighten the ground floor which has the most interaction with especially the pedestrians in this very linear area, an understanding of elevated structure is thought. So an urban niche with different spatial qualifications was generated. The building itself or the urban hollows were generated in a way that there can be experienced in those horizontal layers as experience space, urban niche and performance zone.



Co-Living Units in Çayyolu: Designing a Neighbourhood for Multiple Inhabitants

Students are asked to study a housing complex on a site located in Çayyolu near Koru Metro station. Çayyolu is a suburb of Ankara and the settlement is known for its different types of residential buildings. It is a modern suburb with parks, shopping malls, supermarkets, restaurants, coffeehouses, and cultural facilities.

The project aims particularly to create a new residential habitat fed by the richness of the environmental position of the site. Students are free to develop their personal domain of discussion and referential context, which may include but are not limited to technology, sociology, culture, ideology, and environmental sustainability. Final proposals are expected to be studied comprehensively and inclusive of all appropriate space requirements with architectural creativity.

The program is open to creative and imaginative interpretation depending upon students' concept design which is developed with site analyses. Students develop their own scenarios and prepare a program to provide a housing environment for multiple users considering their different backgrounds.

Çayyolu'nda Ortak Yaşam Birimleri: Farklı Kullanıcılar için Yaşam Çevresi Tasarımı

Öğrencilerden Çayyolu'nda Koru Metro istasyonu yakınında konumlanmış bir alan üzerinde konut kompleksi tasarımları istenmektedir. Ankara'nın bir banliyösü olan Çayyolu, farklı türde konutların yer aldığı bir yerleşim yeri olarak bilinmektedir. Yerleşim alanı çok sayıda park, süpermarket, alışveriş merkezi, restoran, kafe ve kültürel tesis barındırmaktadır.

Proje, özellikle alanın çevresel konumunun zenginliğinden beslenen yeni bir konut yaşam alanı yaratmayı hedeflemektedir. Öğrenciler, teknoloji, sosyoloji, kültür, ideoloji ve çevresel sürdürülebilirliği içeren ancak bunlarla sınırlı olmayan kişisel tartışma alanlarını ve referans bağlamlarını geliştirmekte özgürdürler. Final projelerinin kapsamlı bir şekilde çalışılması ve mimari yaratıcılıkla tüm alanın gereksinimlerini içermesi beklenmektedir.

Program, öğrencilerin arazi analizleri ile geliştirdikleri konsept tasarımına bağlı olarak yaratıcı yorumlara açıktır. Öğrenciler kendi senaryolarını geliştirir ve farklı birimleri olan kişileri göz önünde bulundurarak birden çok kullanıcıya barınma ortamı sağlamak için bir program hazırlar.





An Urban Infill Project Next to Zafer Square in Ankara City Center: Hotel and Convention Center on Atatürk Boulevard

The final project aims to establish consciousness of Modern Cultural Heritage and the historical significance of the site. It is an "urban infill project" in the Ankara city center which has a lot of symbolic components representing the Early Republican Period.

The site is located next to Zafer Square on Atatürk Boulevard, and it is a triangular area defined by both Atatürk Boulevard and Mithatpaşa Street. Students are expected to design a five-star hotel and convention center on Atatürk Boulevard, considering both the historical and cultural significance of the area and also the high density of pedestrians and vehicle traffic.

The following issues have been taken into consideration during the design phases:

The traffic network in relation to the project site, the direction of the main traffic flow,

The pedestrian movement

The land use in the near environment

The characteristics of the surrounding buildings (period, function, height, ...)

Controlling the noise in the area

Ankara Kent Merkezi Atatürk Bulvarı Üzerinde Otel ve Kongre Merkezi Projesi

Modern Kültürel Miras bilincini ve alanın tarihi önemiyle ilgili farkındalık oluşturmayı amaçlayan final proje, Erken Cumhuriyet Dönemi'ni temsil eden pek çok sembolik bileşen barındıran Ankara şehir merkezinde bir "kentsel dolgu projesi"dir.

Proje alanı, Atatürk Bulvarı üzerinde Zafer Meydanı yanında yer almakta olup, Atatürk Bulvarı ve Mithatpaşa Caddesi ile sınırlanan üçgen bir alandır. Öğrencilerden, Atatürk Bulvarı üzerinde hem bölgenin tarihi ve kültürel önemini hem de yoğun yaya ve araç trafiğini göz önünde bulundurarak beş yıldızlı bir otel ve kongre merkezi tasarlamaları beklenmektedir.

Tasarım aşamalarında aşağıdaki konular dikkate alınmıştır:

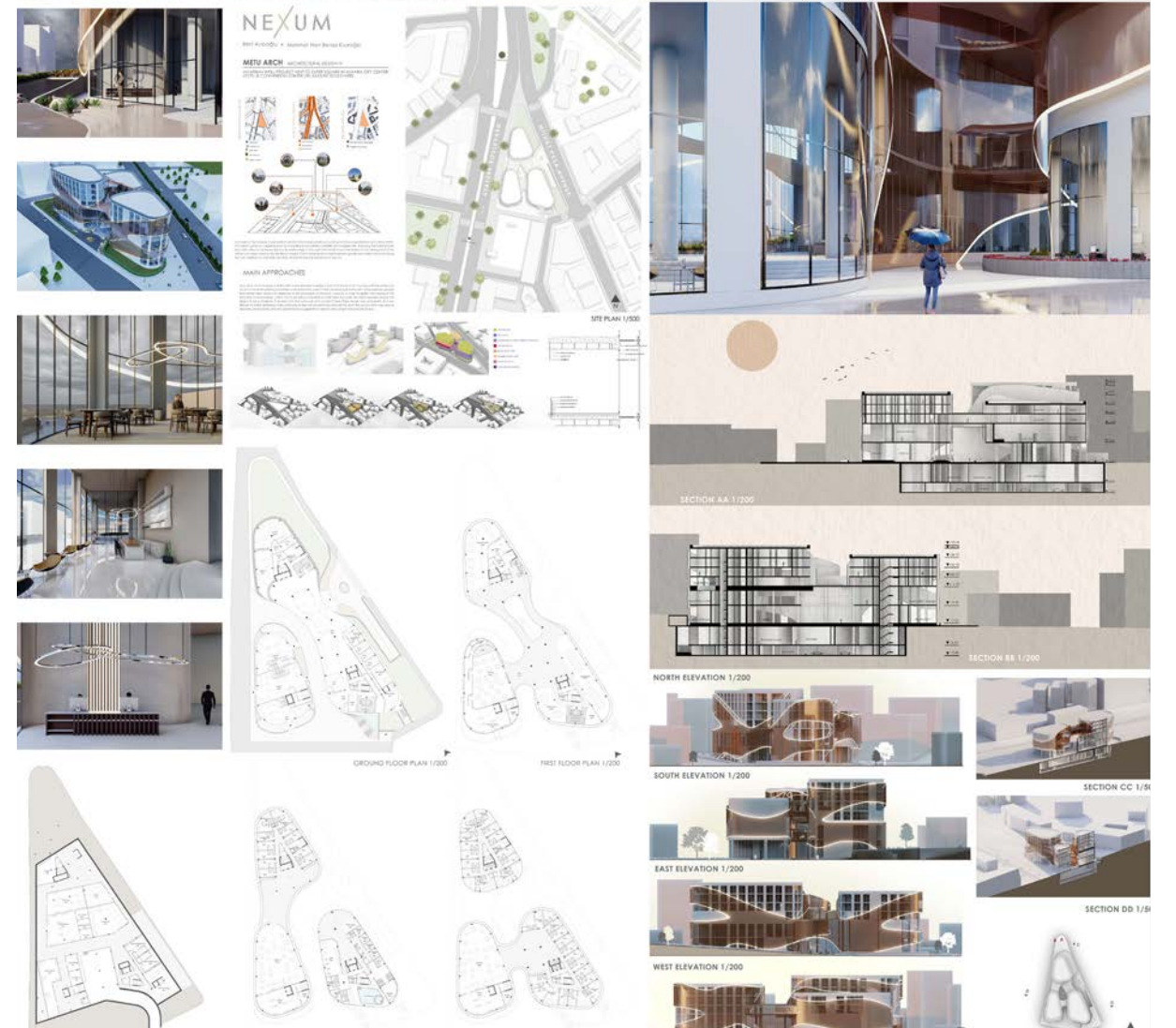
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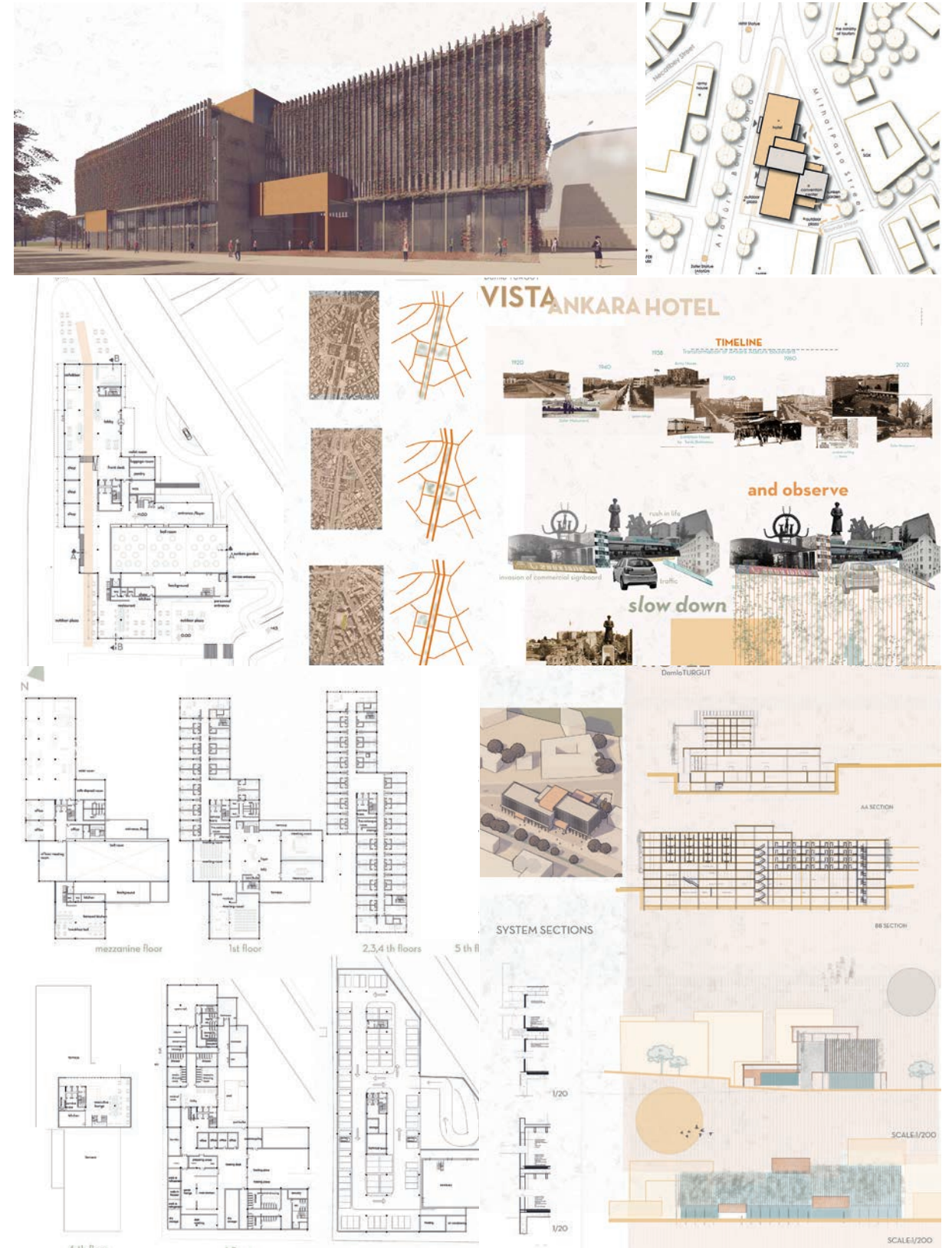
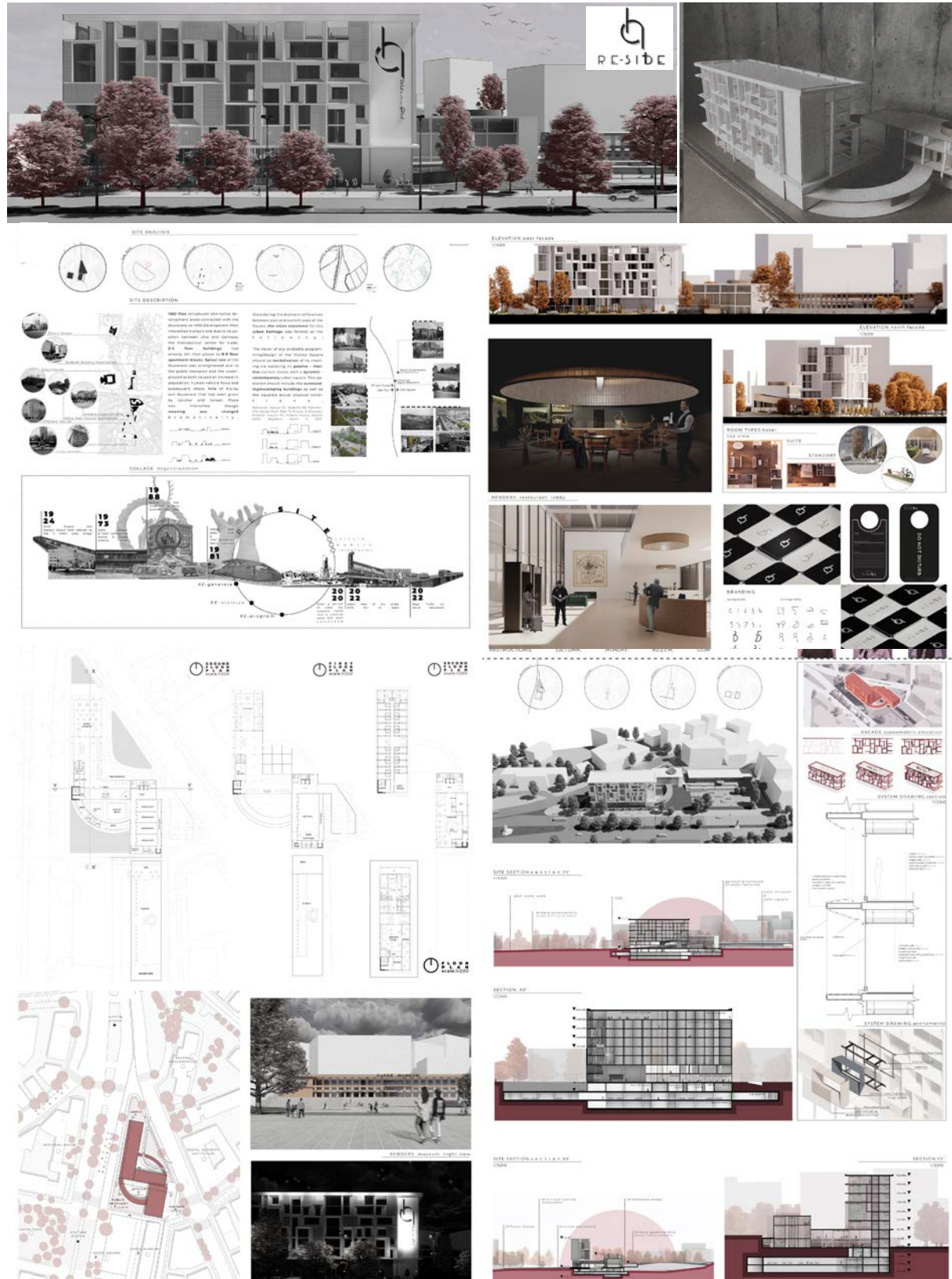
Yaya hareketliliği

Yakın çevredeki arsa kullanımı

Çevredeki binaların özellikleri (dönem, işlev, yükseklik, ...)

Bölgedeki gürültünün kontrol edilmesi





architectural design **studio**

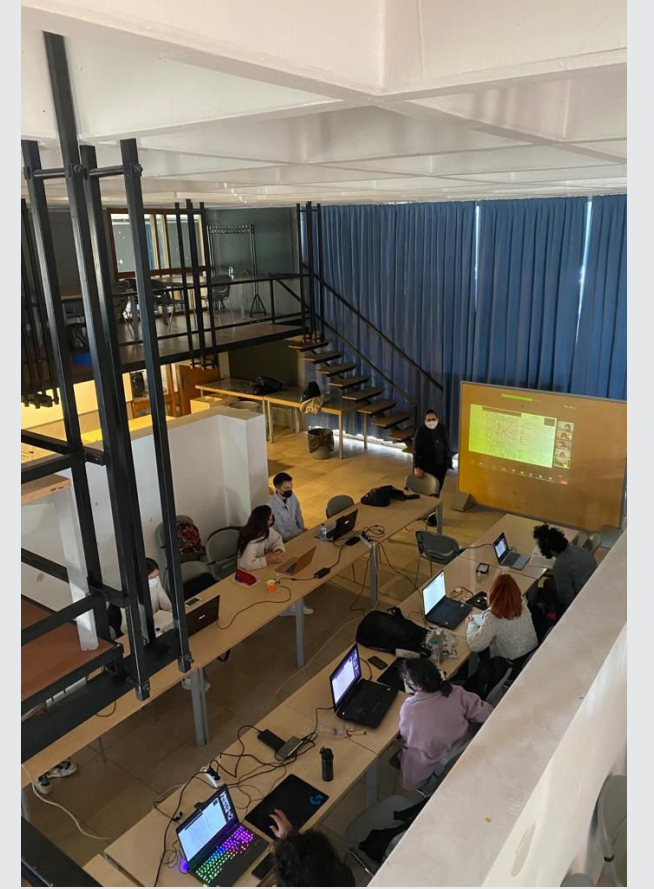
4

Students/Öğrenciler

Ahmet Öztürk . Akif Can Polat . Ali Kaan Soysal . Ali Onur Demirçalı . Alpcan Balcı . Alperen Akgül . Alptekin Şahin . Ammar Nalbantoğlu . Arman Yıldız Aslıhan Şener . Ayşe Ebru Kuru . Ayşegül Akın . Aytaç Aykaç . Batuhan Yerlikaya . Begüm Ay . Berfe Naz Haşemoğlu . Beyza Fettahlioğlu . Bilge Arslan . Birgül Duman . Bora İmirgi . Burcu Özdemir . Celebi Dokazoglu . Cem Gültekin . Ceren Şahin . Ceylin Çolak . Ceylin Nur Çolak . Cyphanah Arshad Khan . Çağatay Toprak . Defne Kocamustafaoğulları . Derin Aktan . Derin Yiğit . Doğa Su Kıratioğlu . Doğa Tıraş . Döndü Defne Yalçın . Ebru Gürcan . Ece Döner . Ece Geren . Ece Tektunalı . Egemen Yıldırım . Elif Kabakuşak . Elroy Gören Serinken . Emine İnci Şahin . Emine Zülal Benli Esin Yaşar . Esra Serçe . Feyza Kılıçer . Fulya Furuncuoğlu . Gizem Yılmaz . Gökberk İnan . Gökberk Koçak . Gökçe Kalyoncu . Gülce Küçük . Haneen Shakhshir . Hanife Ekici . Hatice Seray Özbay . Hazal Yüksekaya . Huzeyma Kayapa . Irmak Oruc . İlkyaz Sarımehtetoğlu . İpek Yılmaz . İzgesu Güven . Jerry Scott Otieno . Juan Enrique Martinez Ortiz . Kaan Özdemir . Kadir Çimen . Kemal Şayli . Kemal Tezcan . Lana Kourini . Mehmet Efe Meraki . Mehmet Hakkı Kars . Melike Berfin Ateş . Meryem Eroğlu . Nada Abdelgayed . Nihan Malkoç . Nursena Dülger . Oğuzhan Muzikacı . Orçun Efe Çınar . Osman Nuri Belet . Özge Dalaklı . Pelin Aktaş . Rahma Mohammed . Sanem Yapar . Seda İlter . Simten Önen . Ssakka Ishaq Kamara . Sunja Cehar Önlü . Sümeyye Aktaş . Şeyma İlhan . Şeyma Nur Öz . Şeyma Sezen . Zakaria Maalim . Zeynep Deniz Çavdır . Zeynep Ece Akyol . Zülal Benli

Arch 401 Architectural Design V

Group1: Zeynep Mennan + C n  Bilsel
Elif Bekar + Sinan Cem Kızıl + H seyin Polat + Selin Tosun



Soft Urbanism: Reclaiming Kızılay As A Vibrant And Inclusive City Center

In the Fall 21/22 Semester, the 401 Architectural Design Studio intended to develop alternative scenarios for the future of Kızılay and to propose appropriate urban design and architectural arrangements with the aim to reclaim the city center as an inclusive place of encounter, and to enhance the quality of both urban spaces and urban life. In the studio process, a “soft urbanism” approach was adopted, which encompasses well-thought insertion of activities and appropriate spatial arrangements and necessitates a good understanding of the living urban culture, as well as the problems, the qualities and potentials of the built environment. The Studio emphasized the priority of creative and sustainable scenarios and programs that network and revitalize selected areas, for the formation of an inclusive and vibrant city center. In this context, scenarios and programs were proposed with respect to social, cultural and ecological sustainability.

The studio process conducted in groups of students. Each team was expected to develop an urban scenario and an urban program for the site they select. Projects were developed along 3 different modules that correspond to different facets of an urban design study. The first module is “Analysis and Interpretations: The Urban Scenario”; the second module consist of two phases, namely “Public Space and Public Life” and “Urban Activities and Cultural Scape”; the third module also consists of two phases, namely “Landscape & Builtscape” and “Infrastructure & Transportation”.

In this semester, our studio will work in Skopje and develop urban programs reconsidering the structure, image and history of the city. The program(s) are going to have architectural implementations, which could finally unveil the multilayered architecture of the city. The aim is to propose specific urban programs that help remembering and caring the rich history of the city, therefore reminding Skopje should be understood as both learning from its history and interrogating what the current urbanity requires.

Duyarlı Şehircilik: Kızılay’ı Canlı Ve Kapsayıcı Bir Kent Merkezi Olarak Geri Kazanmak

Arch 401 Mimari Tasarım St dyosu, 21/22 G z D nemi’nde, kent merkezini kapsayıcı bir buluşma yeri olarak geri kazanmak ve hem kentsel mekanların hem de kentsel yaşamın kalitesini artırmak amacıyla Kızılay’ın geleceęi iin alternatif senaryolar geliřtirmeyi ve bu anlamda, uygun kentsel tasarım ve mimarlık m dahalelerinde bulunmayı amaladı. St dyo s recinde, eřitili kentsel aktivitelerin ve uygun mekansal d zenlemelerin kapsamlı bir řekilde alan ierisinde d ř n lmesini ve yařayan kent k lt r n n yanı sıra yapılı evrenin sorunları, nitelikleri ve potansiyellerinin iyi anlaşılmasını gerektiren bir “duyarlı řehircilik” yaklařımı benimsendi. St dyoda, kapsayıcı ve canlı bir kent merkezinin oluřması iin seilen alanları birbirine baęlayan ve canlandıran yaratıcı ve s rd r lebilir senaryoların ve programların  ncelięini vurgulandı. Bu baęlamda, sosyal, k lt rel ve ekolojik s rd r lebilirlięi dikkate alan senaryolar ve programlar  nerildi.

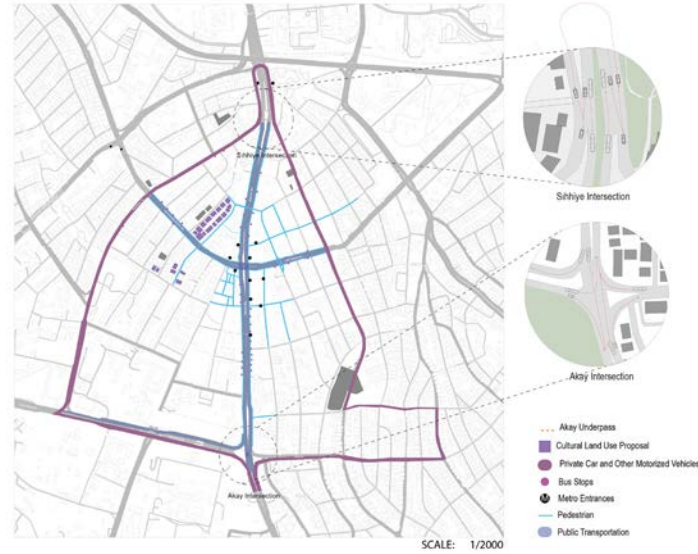
St dyo s reci  ğrenci gruplarına b l nerek y r t ld . Her ekibin setikleri alan iin bir kentsel senaryo ve bir kentsel program geliřtirmesi beklendi. Projeler, bir kentsel tasarım alıřmasının farklı y nlerine karřılık gelen 3 farklı mod l  zerinden geliřtirildi. Birinci mod l “Analiz ve Yorumlar: Kentsel Senaryo” ařamasından; ikinci mod l “Kamusal Mekan ve Kamusal Yařam” ve “Kentsel Faaliyetler ve K lt rel Peyzaj” olmak  zere iki ařamadan;   nc  mod l ise “Peyzaj ve Yapılı evre” ve “Altyapı ve Ulařım” olmak  zere iki ařamadan oluřmaktadır.



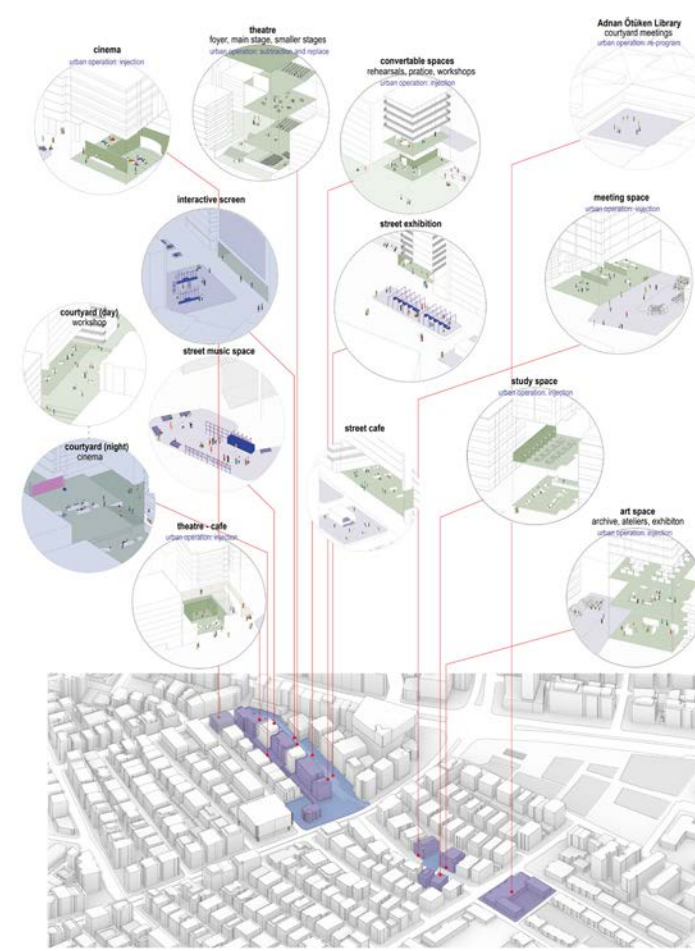
FOCUS AREA - İZMİR STREET



TRANSPORTATION PROPOSAL

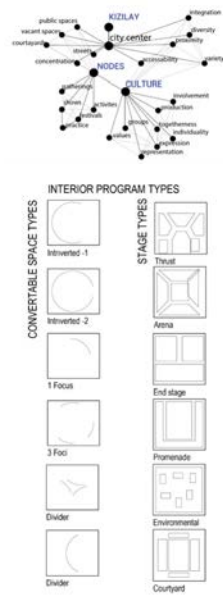


CULTURE HUB



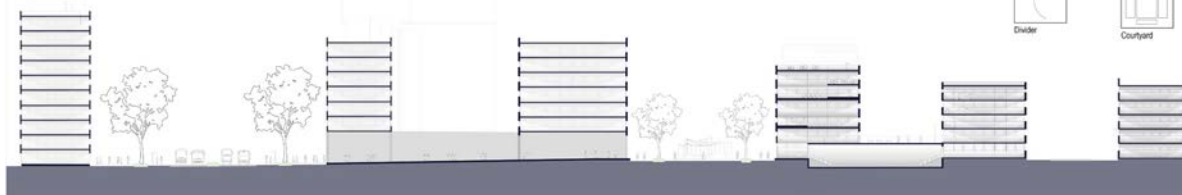
CULTURE HUB

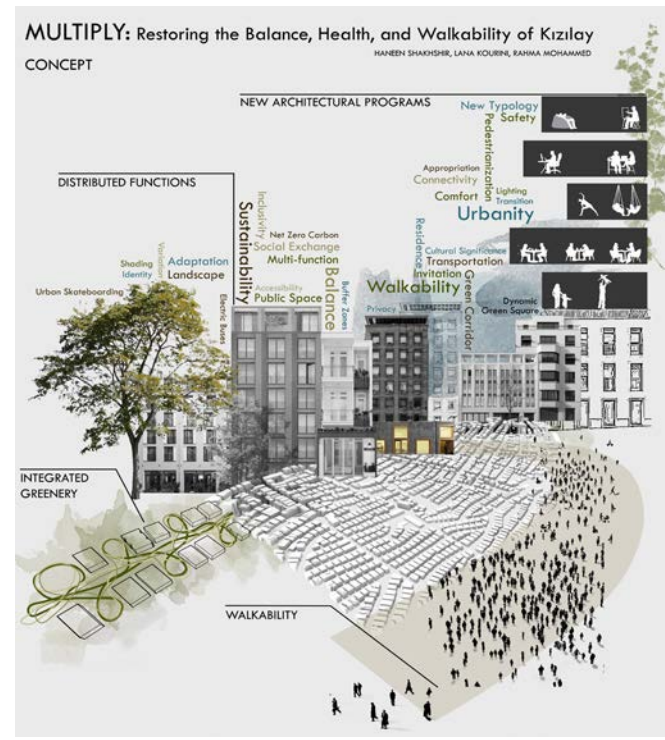
Ankara is a city that has been developed from scratch after it was established as the new capital. Therefore, new policies were adopted to make Ankara an exemplary city in terms of social, cultural, economic developments while it was being built up. In this regard, city plans and policies were produced and Yenışehir took its place in this plan as a new administrative center. Followingly, commercial and cultural life in Kızılay was developed to serve bureaucrats and its newcomers to the capital. These developments made Kızılay the cultural center of Ankara, therefore citizens of Ankara could be part of cultural activities right in the center of the city. Today, even though various cultural venues and nodes are located in Kızılay, its commercial identity is much more dominant. Although there are particular cultural venues concentrated in particular areas, Kızılay suffers from the absence of a major public cultural venue, which would strongly support its cultural character. In addition to that, the number of open spaces which bring people together for participating in and producing cultural activities is very little, and the ones in presence are insufficiently used. Considering this, imagining a city center providing public spaces for individuals and groups to experience and participate in cultural activities would be the first step to reforming the atmosphere of Kızılay. To do so, existing public buildings, existing cultural nodes and traces of former cultural venues are examined to generate a new public cultural node around a major public theatre building located in izmir Caddesi accordingly. While izmir Caddesi lies on the intersection of four potentially important buildings (Adnan Otuken Library, The Old Hungarian Embassy, Zafer Carsisi and Necip Bey Apartmanı), it is also capable of hosting various outdoor activities simultaneously considering its size. The courtyard on the urban land that Necip Bey Apartmanı and The Old Hungarian stand on is used in relation with the open area of the embassy, connecting the area to both Izmir-2 Street and Gazi Mustafa Kemal Boulevard which is an important vehicular road. The project also intends to vibrate the student activity in the selected focus area by strengthening the program of Adnan Otuken Library and conveying related activities around; within art spaces, bookstores, reading and study spaces and meeting spaces for student societies.



CULTURE HUB

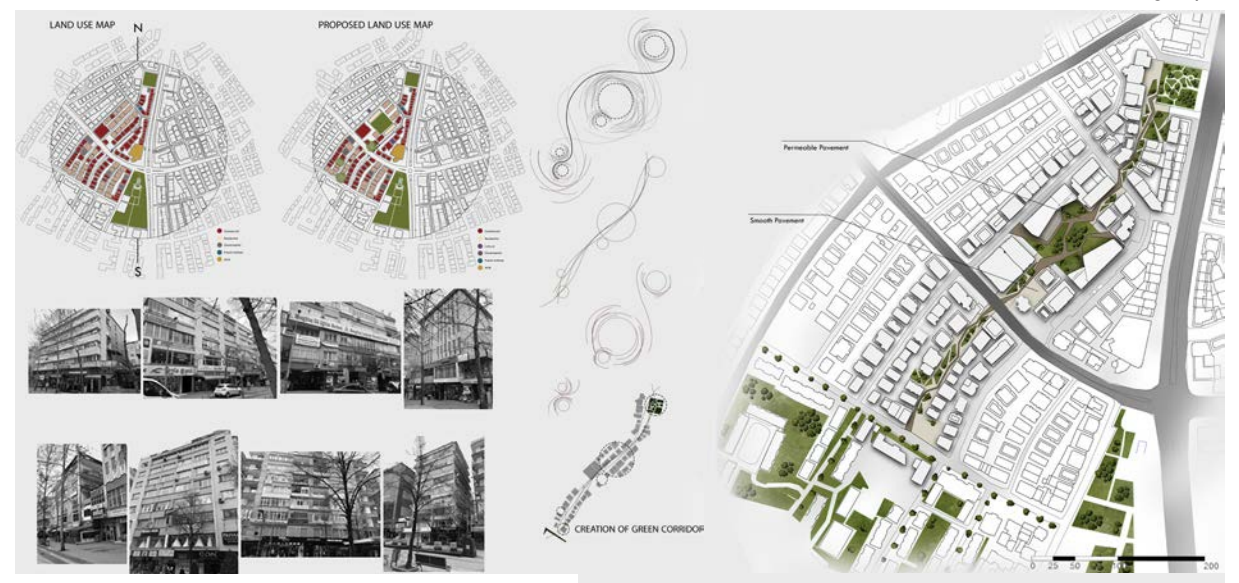
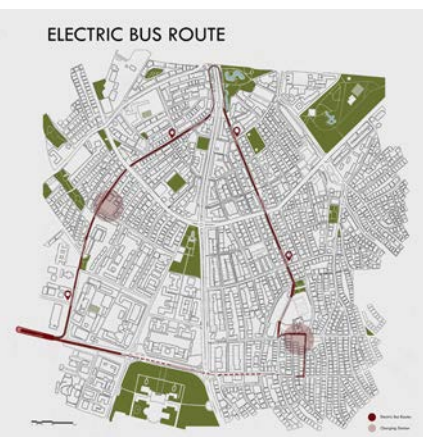
Ankara, başkent olduktan sonra sıfırdan gelişen bir şehir. Bu nedenle Ankara inşa edilirken sosyal, kültürel, ekonomik gelişmeler açısından örnek bir kent olması için yeni politikalar benimsenmiştir. Bu doğrultuda, şehir planları ve politikalar üretilmiş ve Yenışehir bir idari merkez olarak bu planda yerini almıştır. Kızılay'daki ticari ve kültürel yaşam, bürokratlara ve başkente yeni gelenlere hizmet edecek şekilde geliştirilmiştir. Bu gelişmeler Kızılay'ı Ankara'nın kültür merkezi haline getirmiş, böylece Ankaralıların şehrin tam merkezinde kültürel faaliyetlerin bir parçası olabilmıştır. Günümüzde Kızılay'da çeşitli kültürel mekanlar ve düğümler yer alsa da ticari kimliği çok daha baskındır. Belirli alanlarda yoğunlaşan belirli kültürel mekanlar olmasına rağmen Kızılay, kültürel karakterini güçlü bir şekilde destekleyecek büyük bir kamusal kültür mekanının eksikliğinden mustarıptır. Bunun yanı sıra, insanların kültürel faaliyetlere katılmak ve üretmek için bir araya getiren açık alanların sayısı çok az ve mevcut olanlar yetersiz kullanılmaktadır. Bu noktadan hareketle, bireylerin ve grupların kültürel etkinlikleri deneyimlemeleri ve katılmaları için kamusal alanlar sunan bir kent merkezi hayal etmek, Kızılay'ın atmosferini yeniden şekillendirmenin ilk adımı olacaktır. Mevcut kamu binaları, mevcut kültürel düğümler ve eski kültürel mekanların izleri incelenerek izmir Caddesi'nde yer alan büyük bir halk tiyatrosu binasının çevresinde yeni bir kamusal kültürel düğüm oluşturulur. İzmir Caddesi, potansiyel olarak önemli dört yapının (Adnan Otuken Kütüphanesi, Eski Macar Elçiliği, Zafer Çarşısı ve Necip Bey Apartmanı) kesişim noktasında yer alırken, aynı zamanda büyüklüğü itibarıyla birçok dış mekan aktivitesini aynı anda barındırabilecek kapasitededir. Necip Bey Apartmanı ve Eski Macar'ın üzerinde durduğu kentsel arazideki avlu, elçiliğin açık alanı ile bağlantılı olarak kullanılarak alanı hem İzmir-2 Caddesi'ne hem de önemli bir araç yolu olan Gazi Mustafa Kemal Bulvarı'na bağlamaktadır. Proje aynı zamanda Adnan Otuken Kütüphanesi'nin programını güçlendirerek ve ilgili faaliyetleri çevreye aktararak -sanat alanları, kitapçılar, okuma ve çalışma alanları ve öğrenci toplulukları için buluşma alanları- seçilen odak alanındaki öğrenci faaliyetini canlandırmayı da amaçlamaktadır.





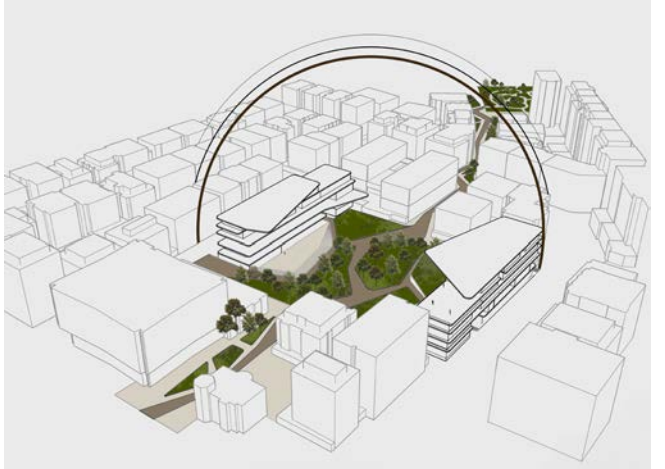
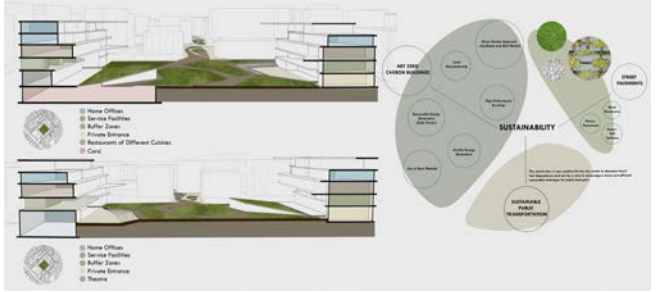
MULTIPLY: Restoring the Balance, Health, and Walkability of Kızılay

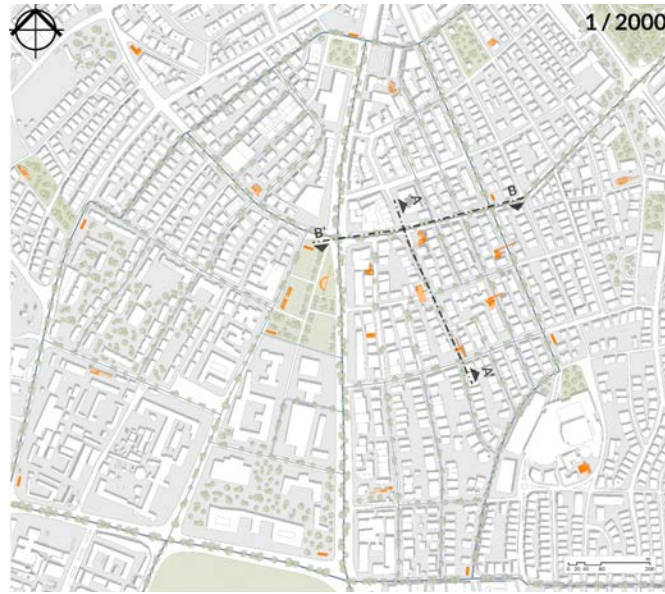
MULTIPLY: Restoring the Balance, Health, and Walkability of Kızılay
 The project proposal entails walkable blocks that are interconnected via a more sustainable means of transportation i.e. electric buses. With multi-functional streets, inclusive landscape, and a diameter of 10-15 minutes within each block, walkability, as well as comfort and safety are established, thus bringing forth a more pedestrianized and inclusive city center that invites more walkers further in. It is also important to note that in order to invite to Kızılay a new typology of people and introduce a new culture, new architectural programs are to be established in every walkable block. Accordingly, highlighting one area in particular, which is essentially taken as a part of two different blocks integrating different dynamics, new architectural programs come in the shape of home-offices that are situated within a dominant Green Square that is an integral part of a Green Corridor. This emphasizes a green environment that revives the diminished residence aspect of the area to bring forward a new typology ranging from young artists to business owners and small families. Architectural programs also come in the shape of implemented cultural activities such as skateboarding and art exploration to bring forward a new culture and provide opportunities for different groups of people to interact. On the other hand, distributed commercial and entertainment functions satisfy the needs of said groups and provide a sense of safety and belonging whether it's day or night. These architectural programs together with comfortable walkability and sustainability bring forth a balanced and healthy urbanity, which form the key goal of the project proposal.



MULTIPLY: Restoring the Balance, Health, and Walkability of Kızılay

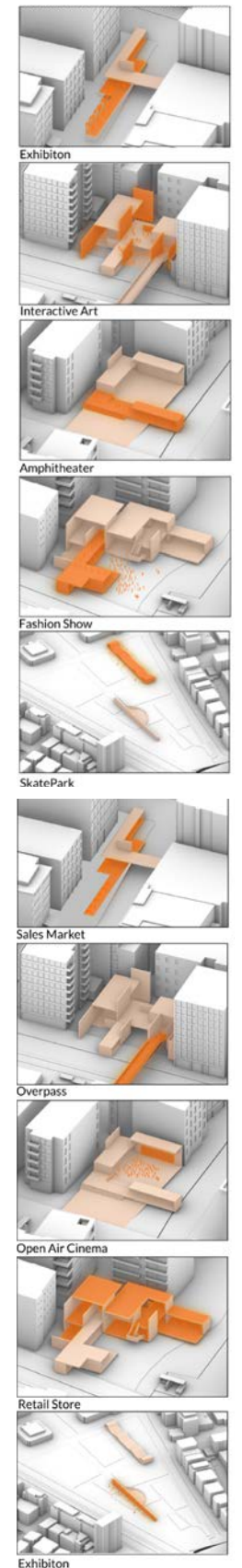
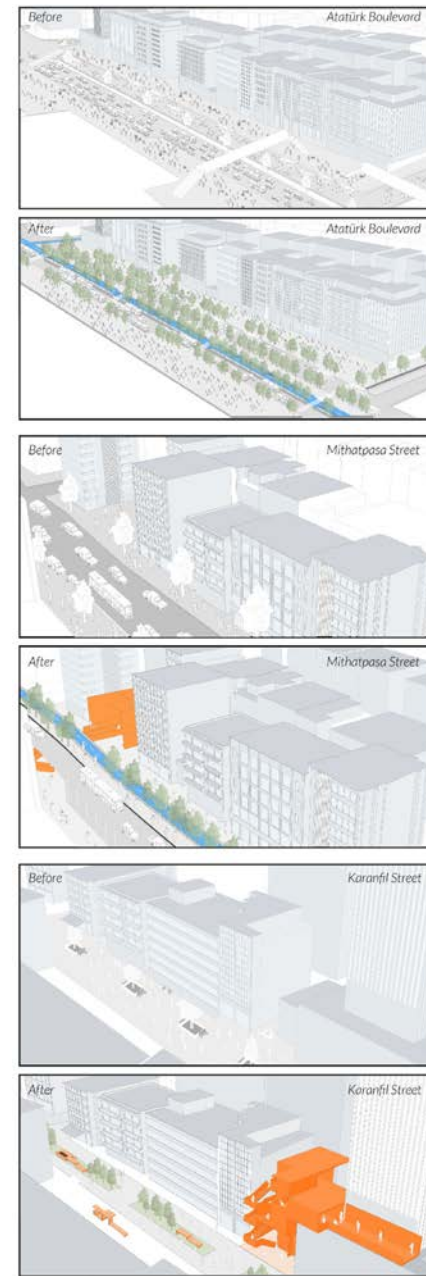
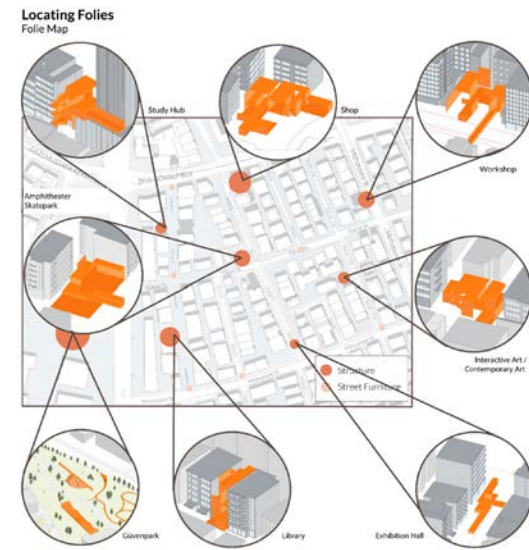
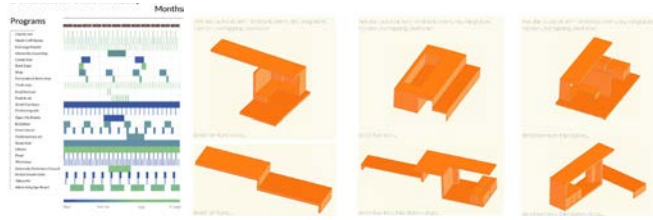
Proje, elektrikli otobüsler gibi daha sürdürülebilir bir ulaşım aracıyla birbirine bağlanan yürünebilir blokları içeriyor. Çok işlevli sokaklar, kapsayıcı peyzaj ve her blokta 10-15 dakikalık bir çap ile yürünebilirlik, konfor ve güvenliğin yanı sıra daha fazla yayalaştırılmış kapsayıcı bir şehir merkezi ortaya çıkıyor. Kızılaya yeni bir insan tipolojisi davet etmek ve yeni bir kültürü tanıtmak için, yürünebilir her blokta yeni mimari programlar oluşturulacağını da belirtmek önemlidir. Böylece, temelde farklı dinamikleri bütünleştiren iki farklı bloğun bir parçası olarak alınan bir alan öne çıkarılarak, Yeşil Koridor'un ayrılmaz bir parçası olan Yeşil Meydan içinde yer alan home-ofisler şeklinde yeni mimari programlar ortaya çıkıyor. koridor. Genç sanatçılardan işletme sahiplerine ve küçük ailelere uzanan yeni bir tipolojiyi öne çıkarmak için bölgenin azalan konut yönünü canlandırarak yeşil bir ortamı vurgular. Mimari programlar ayrıca, yeni bir kültürü öne çıkarmak ve farklı insan gruplarının etkileşime girmesi için fırsatlar sağlamak için kaykay ve sanat keşfi gibi uygulanan kültürel faaliyetler şeklinde gelir. Öte yandan, dağılan ticari ve eğlence fonksiyonları, söz konusu grupların ihtiyaçlarını karşılamakta, gece gündüz fark etmeksizin bir güvenlik ve aidiyet duygusu sağlamaktadır. Bu mimari programlar, rahat yürünebilirlik ve sürdürülebilirlik ile birlikte, proje önerisinin ana hedefini oluşturan dengeli ve sağlıklı bir kentlilik ortaya koymaktadır.



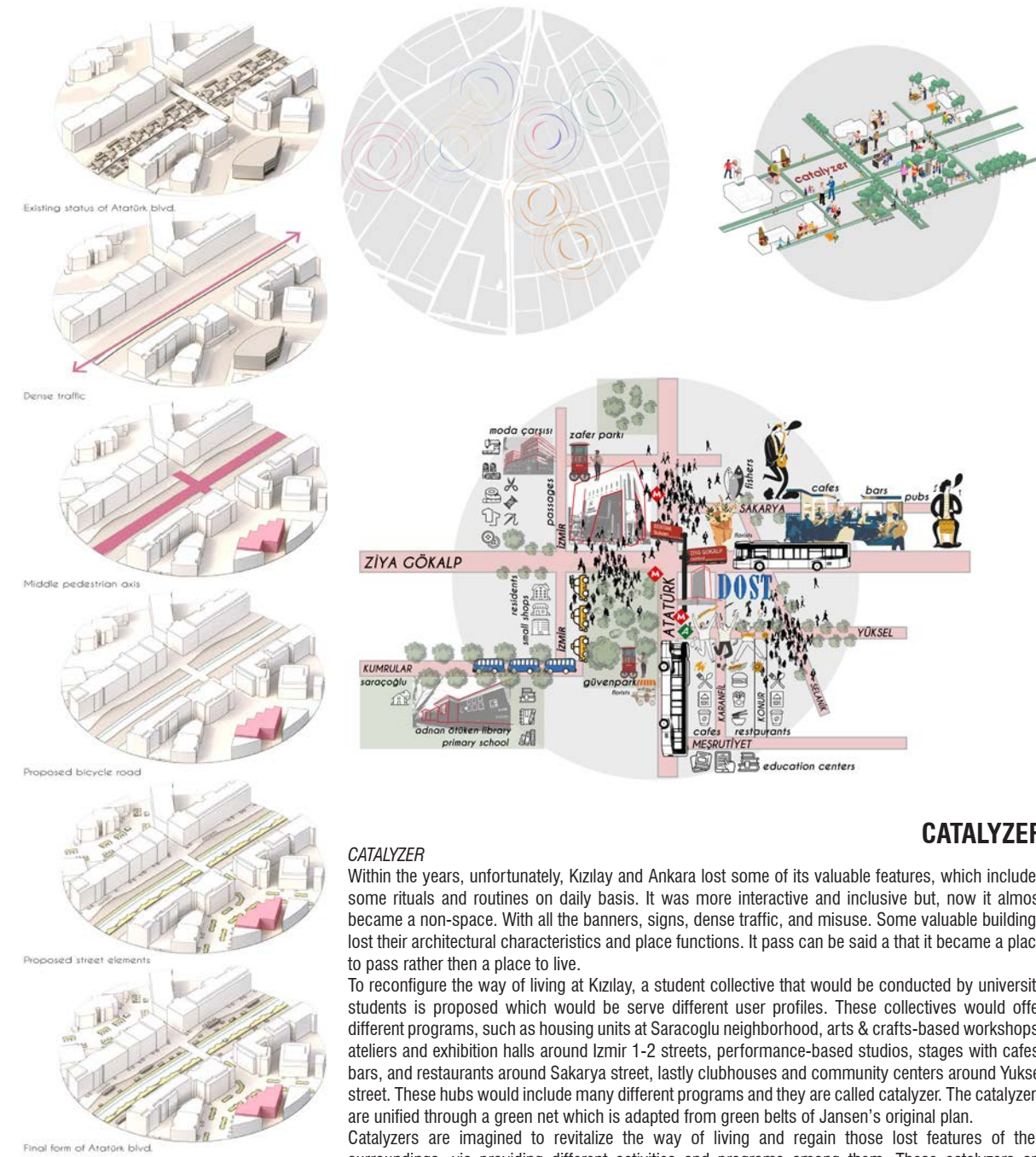
**ECO - FOLIE****ECO-FOLIE**

Within the area, various programs were selected to provide slow down and include the users in urban social life. These determined programs were requiring different features, for this reason, the occurring times, durations and scales (XS, S, M, L, XL) of the programs were specified. Then these pro-grams were grouped in a matrix. By using this matrix and considering the relations of the programs with each other, they were assigned to the folies.

The key parameter that created the generation of folie forms was these programs. Assigned programs that requires different spatial qualities defined the formation of folie forms in terms of, their open/divided plan formation, outsider/insider formation, open/semi open/enclosed formation, communal/individual formation and whole/ segregated formation.

**ECO-FOLIE**

Alan içerisinde kullanıcıları yavaşlatmak ve kentsel sosyal yaşama dahil etmek için çeşitli programlar seçilmiştir. Belirlenen bu programların farklı özellikler gerektirmesi nedeniyle programların oluşum zamanları, süreleri ve ölçükleri (XS, S, M, L, XL) belirlenmiştir. Daha sonra bu programlar bir matrisle gruplandı. Bu matris kullanılarak ve programların birbirleri ile olan ilişkileri dikkate alınarak folie atanmıştır. Folie formlarının oluşturulmasını sağlayan anahtar parametre bu programlardır. Farklı mekansal nitelikler gerektiren atanan programlar, folie formlarının oluşumunu, açık/bölünmüş plan, dışarıdaki/içerideki, açık/yarı-açık/kapalı, toplumsal/bireysel ve bütün/ayrışmış oluşumu açısından tanımlamıştır.

**CATALYZER**

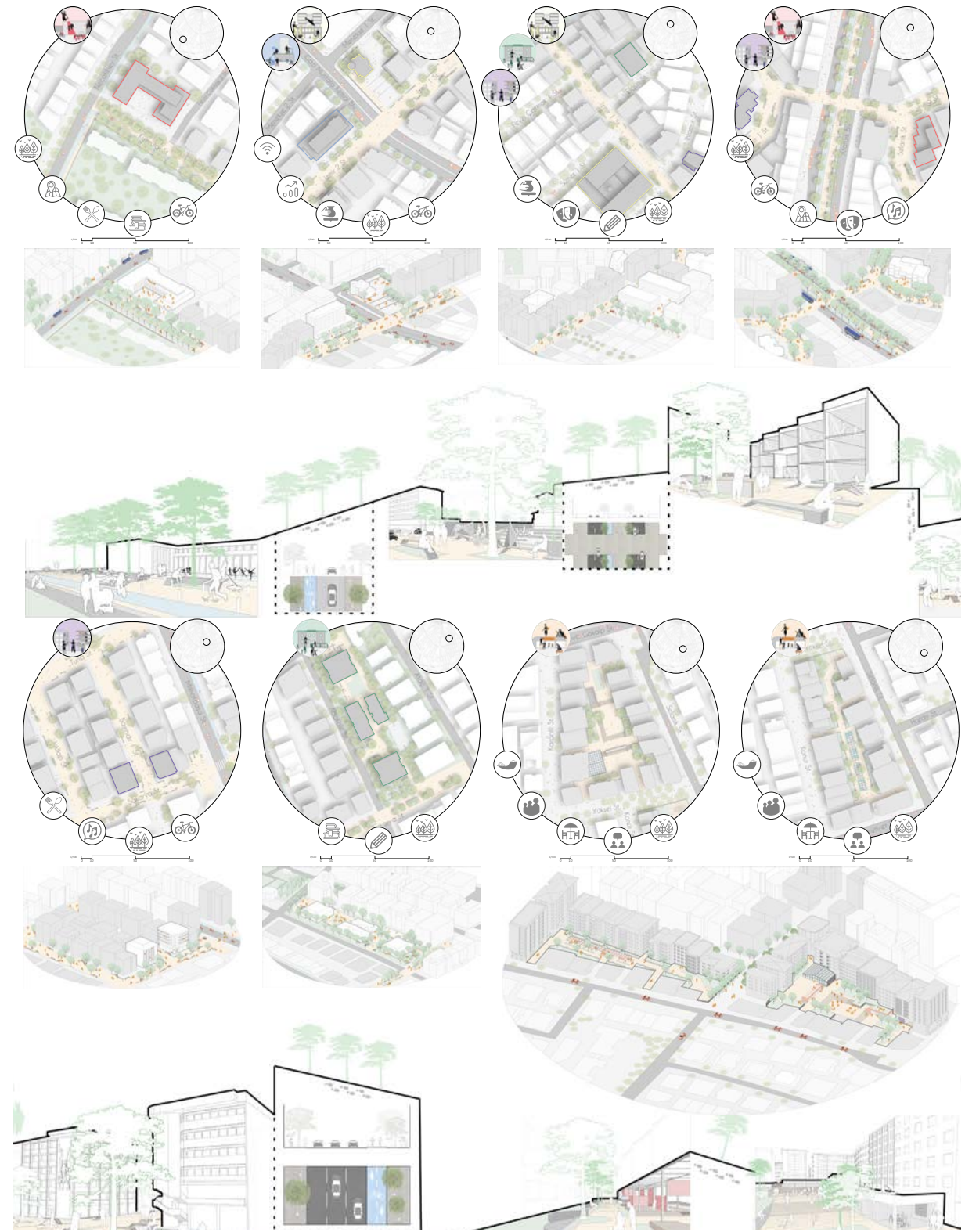
Within the years, unfortunately, Kızılay and Ankara lost some of its valuable features, which includes some rituals and routines on daily basis. It was more interactive and inclusive but, now it almost became a non-space. With all the banners, signs, dense traffic, and misuse. Some valuable buildings lost their architectural characteristics and place functions. It pass can be said a that it became a place to pass rather than a place to live.

To reconfigure the way of living at Kızılay, a student collective that would be conducted by university students is proposed which would be serve different user profiles. These collectives would offer different programs, such as housing units at Saracoglu neighborhood, arts & crafts-based workshops/ ateliers and exhibition halls around Izmir 1-2 streets, performance-based studios, stages with cafes, bars, and restaurants around Sakarya street, lastly clubhouses and community centers around Yuksel street. These hubs would include many different programs and they are called catalyzer. The catalyzers are unified through a green net which is adapted from green belts of Jansen's original plan.

Catalyzers are imagined to revitalize the way of living and regain those lost features of their surroundings, via providing different activities and programs among them. These catalyzers are located by considering the existing qualities of each district.

CATALYZER

Yıllar içinde Kızılay ve Ankara, günlük bazı ritüelleri içeren birtakım değerli özelliklerini kaybetti. Daha etkileşimli ve kapsayıcı olan bu bölge tüm pankartları, tabelaları, yoğun trafiği ve kötüye kullanımı ile bu günlerde neredeyse bir boşluk haline geldi. Bazı değerli yapılar mimari özelliklerini ve yer fonksiyonlarını kaybetmişlerdir. Yaşanacak bir yerden çok geçilecek bir yer haline geldiği söylenebilir. Kızılay'daki yaşam biçimini yeniden yapılandırmak için üniversite öğrencileri tarafından yürütülecek ve farklı kullanıcı profillerine hizmet edecek bir öğrenci topluluğu önerilmiştir. Bu kolektifler farklı programlar sunmaktadır: Saraçoğlu Mahallesi'nde konut birimleri, Izmir 1-2 Caddesi çevresinde sanat ve zanaat temelli atölyeler ve sergi salonları, performans dayalı stüdyolar, Sakarya Caddesi çevresinde kafe, bar ve restoranların bulunduğu sahneler, son olarak Yüksel caddesi çevresinde lokaller ve halkevlere. Bu merkezler birçok farklı programı içerecektir ve bunlara katalizör denir. Katalizörler, Jansen'in orijinal planının yeşil kuşaklarından uyarlanan yeşil bir ağ aracılığıyla birleştirilir. Katalizörler, kendi aralarında farklı aktivite ve programlar sağlayarak yaşam biçimini yeniden canlandırmak ve çevrelerinde kaybolan özellikleri geri kazandırmak için tasarlanmıştır. Bu katalizörler her ilçenin mevcut nitelikleri dikkate alınarak konumlandırılmaktadır.





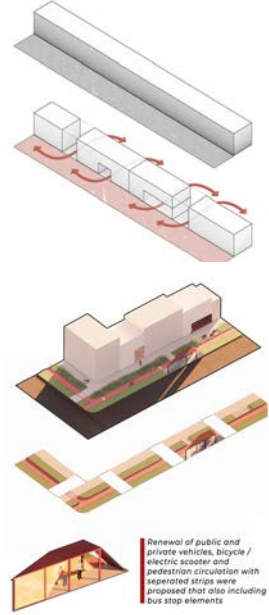
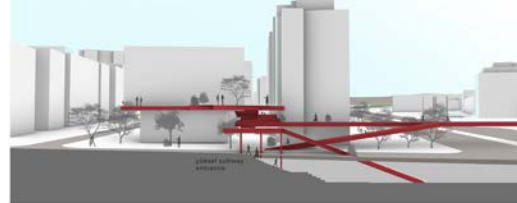
- student accommodation
- mixed use type a (residential + commercial)
- mixed use type b (office + commercial)
- mixed use type c (cafe/bar + office)
- mixed use type d (cafe/bar + store/shop)
- greenery
- commercial
- educational
- governmental
- socio-cultural



Section From Urban Lounge



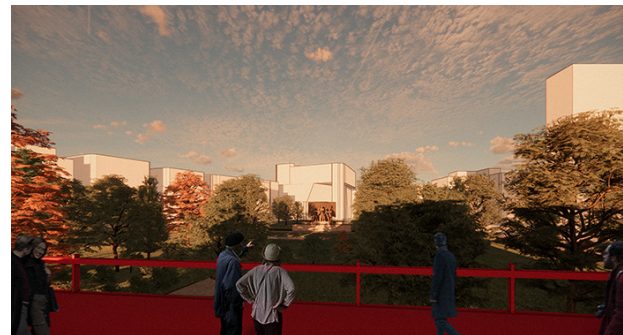
Section From Yüksel Street



Renewal of public and private vehicles, bicycle / electric scooter and pedestrian circulation with separated strips were proposed that also including bus stop elements

NEXUS

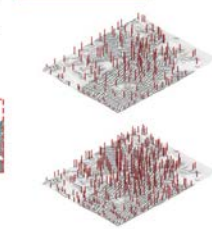
NEXUS
The programmatic distribution in Kızılay dominantly relies on mixed use structures. Offices, entertainment spaces, small blocks of accommodation can be seen with educational and governmental blocks.
The commercial dominant systems of the boulevard conflicts with the major linear dynamic circulation pattern. To break this conflict a new programmatic layer of more civic systems are introduced on the boulevard. These systems are integrated with the new sidewalk organization to carry public potential onto the core of urban streets.



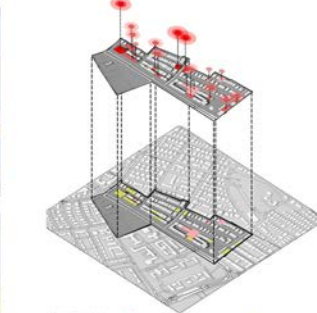
Familiarity with Art Positive Streets



Day/Night Population Density of Kızılay



Safe Points Urban Impact Map

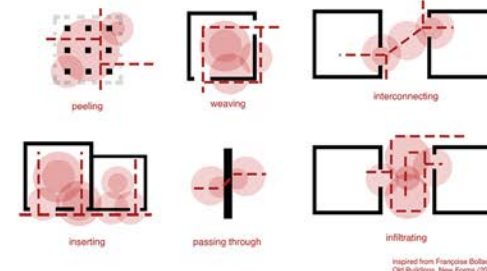


Safe Points Urban Impact Map

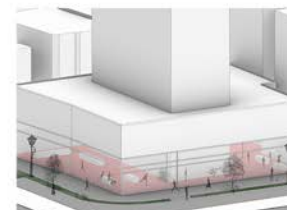
NEXUS

Kızılay'daki programatik dağıtım, ağırlıklı olarak karma kullanım yapılarına dayanmaktadır. Eğitim ve devlet blokları ile ofisler, eğlence mekanları, küçük konaklama blokları görülebilir.
Bulvarın ticari baskın sistemleri, ana doğrusal dinamik sirkülasyon modeliyle çelişir. Bu çelişkiyi kırmak için bulvarda daha fazla kentsel sistemden oluşan yeni bir programatik katman tanıtılıyor. Bu sistemler, kamusal potansiyeli kentsel caddelerin merkezine taşımak için yeni kaldırım organizasyonu ile entegre edilmiştir.

Urban Operations



Urban Intersections



Arch 402 Architectural Design VI

Group1: Zeynep Mennan + C n  Bilsel
Elif Bekar + Sinan Cem Kızıl + H seyin Polat + Selin Tosun

Istanbul Museum Of Material Culture And Commerce [IMMCC]

Istanbul has always been an important commercial center where the maritime and continental trade routes have converged. The city has been a multi-cultural meeting point of merchants coming from different parts of the world and the goods they bring. In the Spring 21/22 Semester, the Arch 402 Architectural Design Studio studied a museum design dedicated to material culture and commerce in Istanbul. The project site is situated in Istanbul, Emin n -Sirkeci area, and consists of the area contiguous to the Istanbul Chamber of Commerce (ITO).

The museum of material culture and commerce is considered as more than a space that encloses documents and objects related with commerce. It provides for an understanding of the city through the circulation of goods. More than permanent collections, the museum is, therefore, expected to curate and disclose knowledge regarding daily life and forms of provisioning of the city through continuous temporary exhibitions. Hence, the architectural program entails also spaces such as a specialized library, an auditorium, and a restaurant that encourage public events and exchange.

The project took into consideration the discourse of the post-anthropocene for spatial/structural adaptation with respect to climate change and predicted sea level rise, as well as the pandemic condition as it affects present day and future architecture (more outdoor space opportunities, good ventilation, etc.). The museum was also considered to function as part of a network of exhibition venues for the Istanbul Biennale.

İstanbul Malzeme K lt r  ve Ticaret M zesi

İstanbul her zaman deniz ve kıtalararası ticaret yollarının keřiřtiđi  nemli bir ticaret merkezi olagelmifřtir. Őehir, tarih boyunca d nyanın farklı yerlerinden gelen t ccarların ve onların getirdiđi  r nlerin  ok k lt rl  bir buluřma noktası olmuřtur. Arch 402 Mimari Tasarım St dyosu, 21/22 G z D nemi'nde, İstanbul'da malzeme k lt r  ve ticareti konu alan bir m ze tasarımı  zerine  alıřtı. Proje alanı İstanbul, Emin n -Sirkeci b lgesinde, İstanbul Ticaret Odası (İTO) binasının bitiřiđinde yer almaktadır.

Malzeme k lt r  ve ticaret m zesi, ticaret ile ilgili belge ve nesnelere i eren bir mekandan daha fazlası olarak d ř n ld . M ze,  r nlerin dolařımı  zerinden kentnin anlařmasını sađlamakta. Bu nedenle m zenin, kalıcı koleksiyonlardan daha fazla, s rekli ge ici sergiler aracılıđıyla kentnin g nl k yařamı ve tedarik bi imleri hakkında bilgi toplaması ve yayınlaması ama landı. Bu nedenle, mimari program aynı zamanda halka a ık etkinlikleri ve karřılıklı etkileřimi teřvik eden  zelleřmiř bir k t phane, oditoryum ve restoran gibi mekanları da i ermekte.

Proje, iklim deđiřikliđi ve deniz seviyesindeki  ng r len y kselme ile ilgili mekansal/yapısal uyum kapsamında antroposen sonrası s ylemi ve bununla birlikte, g n m z  ve geleceđin mimarlıđını etkileyen (daha fazla a ık mekan, nitelikli havalandırma, vb.) salgın kořullarını dikkate aldı. Bunlara ek olarak, m zenin ayrıca İstanbul Bienali i in sergi mekanları ađının bir par ası olarak iřlev g rd đ  d ř n ld .



SITE ANALYSIS

ALTERNATIVE VOID
COMMUNITY PLACE-BASED LEARNING
SOCIAL ESCAPE
BREATHING ZONE
PUBLIC SAFE
POROUS
SUBTRACTION
TRANSPARENT

POTENTIAL POINT
an escape point to be saved from chaotic traffic and pedestrian dense

CROWD OF PEOPLE
low temperature, accessibility and highway traffic density, no space for escaping

ALTERNATIVE SPACE
social spaces for people to gather in a secured environment, community's living space, green elements

Subtracting a Void from a mass building

Relations between different programs
Level differences, bridges, terraces
Social continuity of urban life inside a safe environment

VOID

VOID
The total building mass is shaped by other buildings and boundaries. By subtracting a void from the whole mass, there will be an open public space inside the void. By that way, while turning fully to the seascape of the Golden horn, there will be an opening to not block the Limanhan. Between the Limanhan and The museum, there will be a small sculptured garden to give difference experience to visitors. So, while taking people to up to another world, that building will be a space for the urbanity. After creating the void itself, than the program elements will be attached around it. Cafe, library, and co-working like social programs will take place in that void to create a lively atmosphere.

BOŞLUK
Toplam bina kütlesi diğer binalar ve sınırlar tarafından şekillendirilir. Tüm kütleden bir boşluk çıkarıldığında, boşluğun içinde açık bir kamusal alan oluşacaktır. Bu sayede Haliç'in deniz manzarasına tam olarak dönülürken Limanhan'ı kapatmayacak bir açılım yapılmış olacaktır. Limanhan ve Müze arasında, ziyaretçilere farklı bir deneyim yaşatmak için küçük bir heykel bahçesi olacak. Yani o yapı, insanı başka bir dünyaya götürürken, kentliliğe de bir mekân olacaktır. Boşluk oluşturduktan sonra, program öğeleri etrafına eklenecektir. Kafe, kütüphane, ortak çalışma gibi sosyal programlar o boşlukta yer alacak ve canlı bir atmosfer yaratacak.

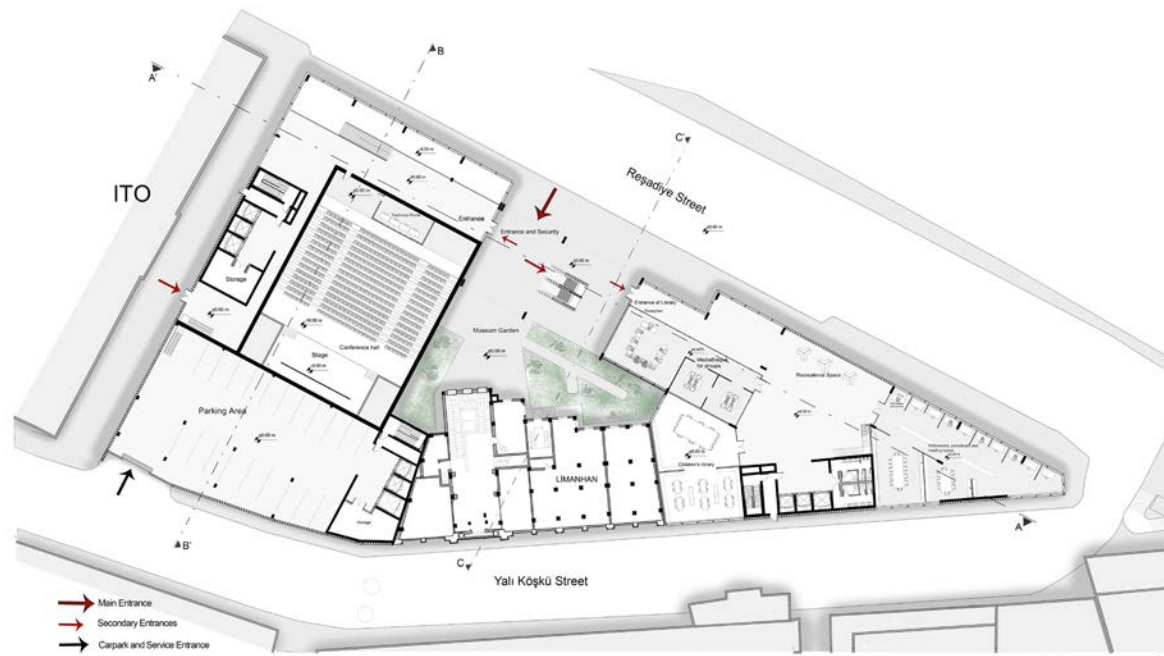
SITE PLAN
Scale: 1/1000

PROGRAM RELATION

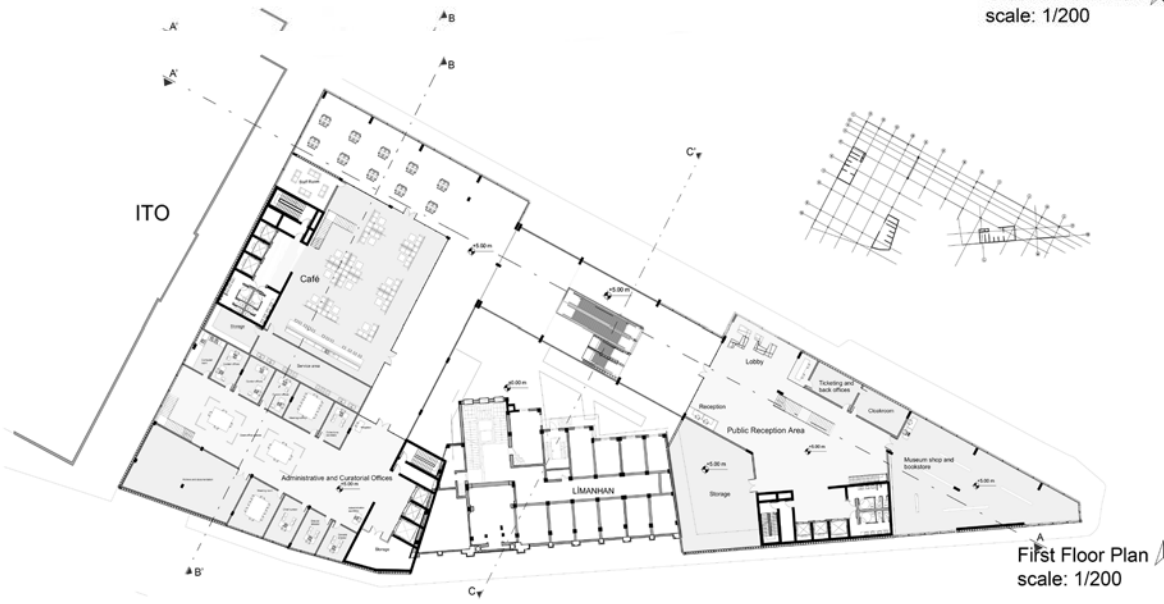
CIRCULATION

Legend:
 - Maritime Station
 - Bus Station
 - Marmaray Station
 - Tramway Station

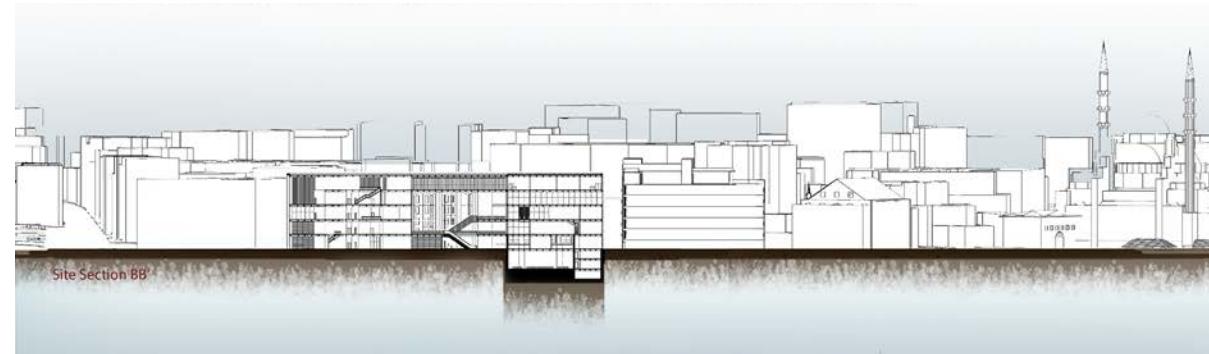
Labels in Site Plan:
 - Eminönü Square
 - The Egyptian Bazaar
 - Yeni Camii
 - ITO
 - ISTANBUL MUSEUM OF MATERIAL CULTURE AND COMMERCE
 - LimanHan
 - Sirkeci Park Station
 - Kennedy Street
 - Resadiye Street
 - Ragıp Gümüşpala Street
 - Galata Bridge



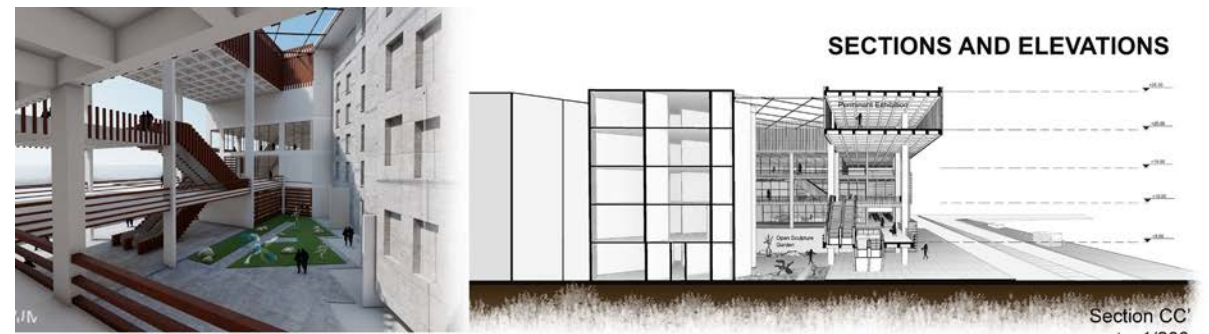
Ground Floor Plan
scale: 1/200



First Floor Plan
scale: 1/200

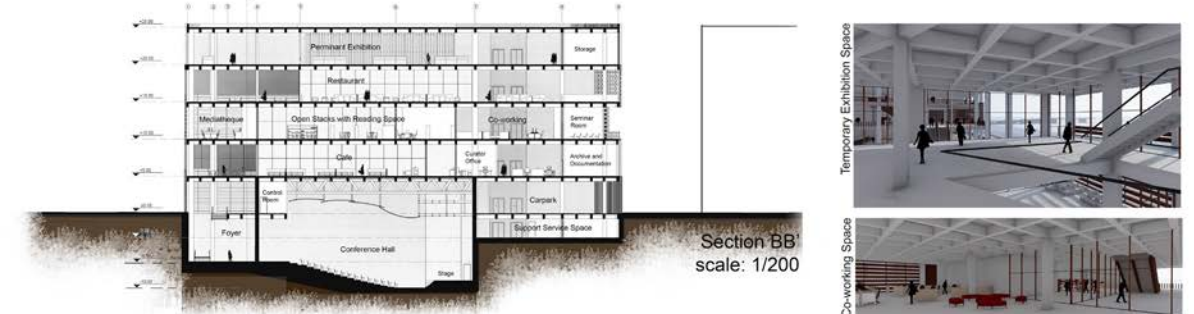


Site Section BB

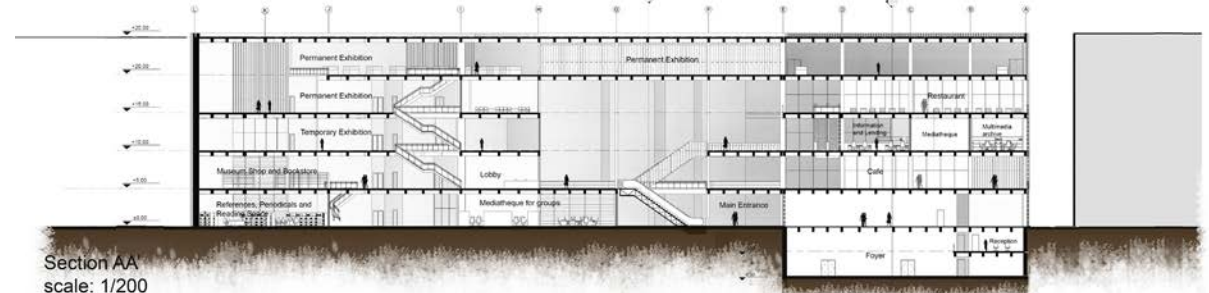
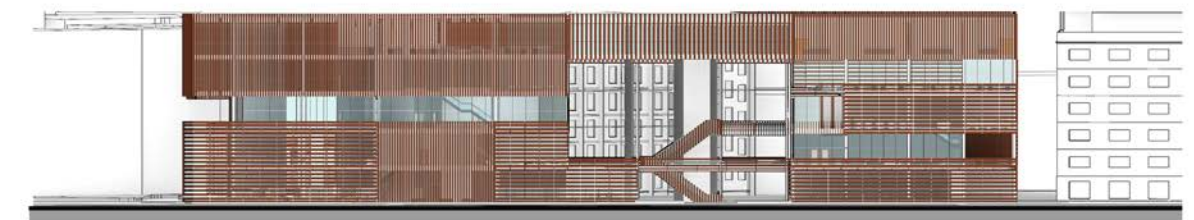
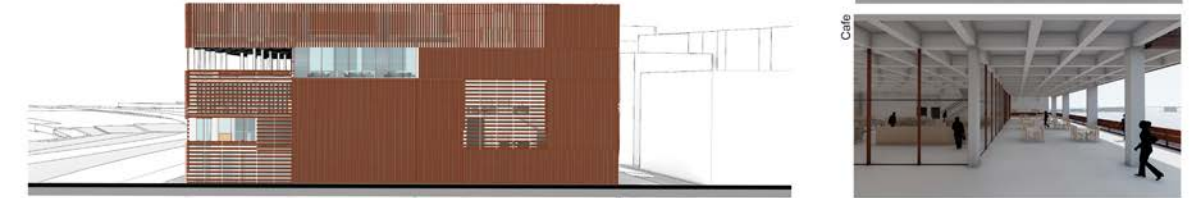


SECTIONS AND ELEVATIONS

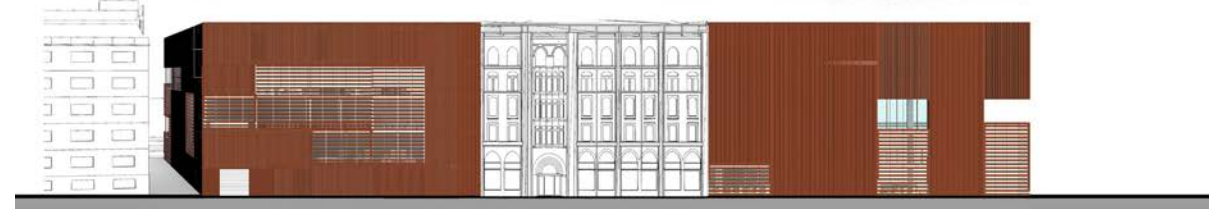
Section CC
scale: 1/200



Section BB
scale: 1/200



Section AA
scale: 1/200





[IMMCC]

ISTANBUL MUSEUM OF MATERIAL CULTURE AND COMMERCE
KEMAL TEZCAN METU ARCH 402 FINAL JURY

The IMMCC proposal shapes itself from the input of the historical peninsula to understand the city and be part of it rather than just attaching to it. The material culture of the city can be much more than materials' themselves.



The sense of layers of the city, in a place for the city.



urban
historical
political
economic
social
environmental

layers of the city

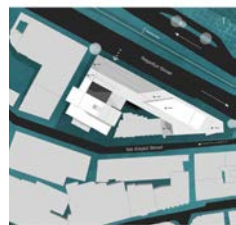
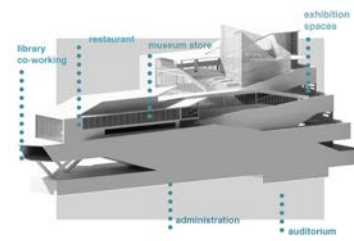
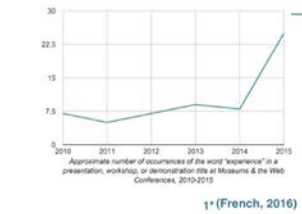
inclusive
accessible
educational
conservative
experimental
thematic
temporary
permanent
contextual
statemental

formal
calm
quiet
sterile

communal
social
artistic
historical
cultural
rich
ordinary
rare
explicit
effortless

archaic
modern
traditional
contemporary
critical
direct
interpretive

MUSEUMS CAN BE



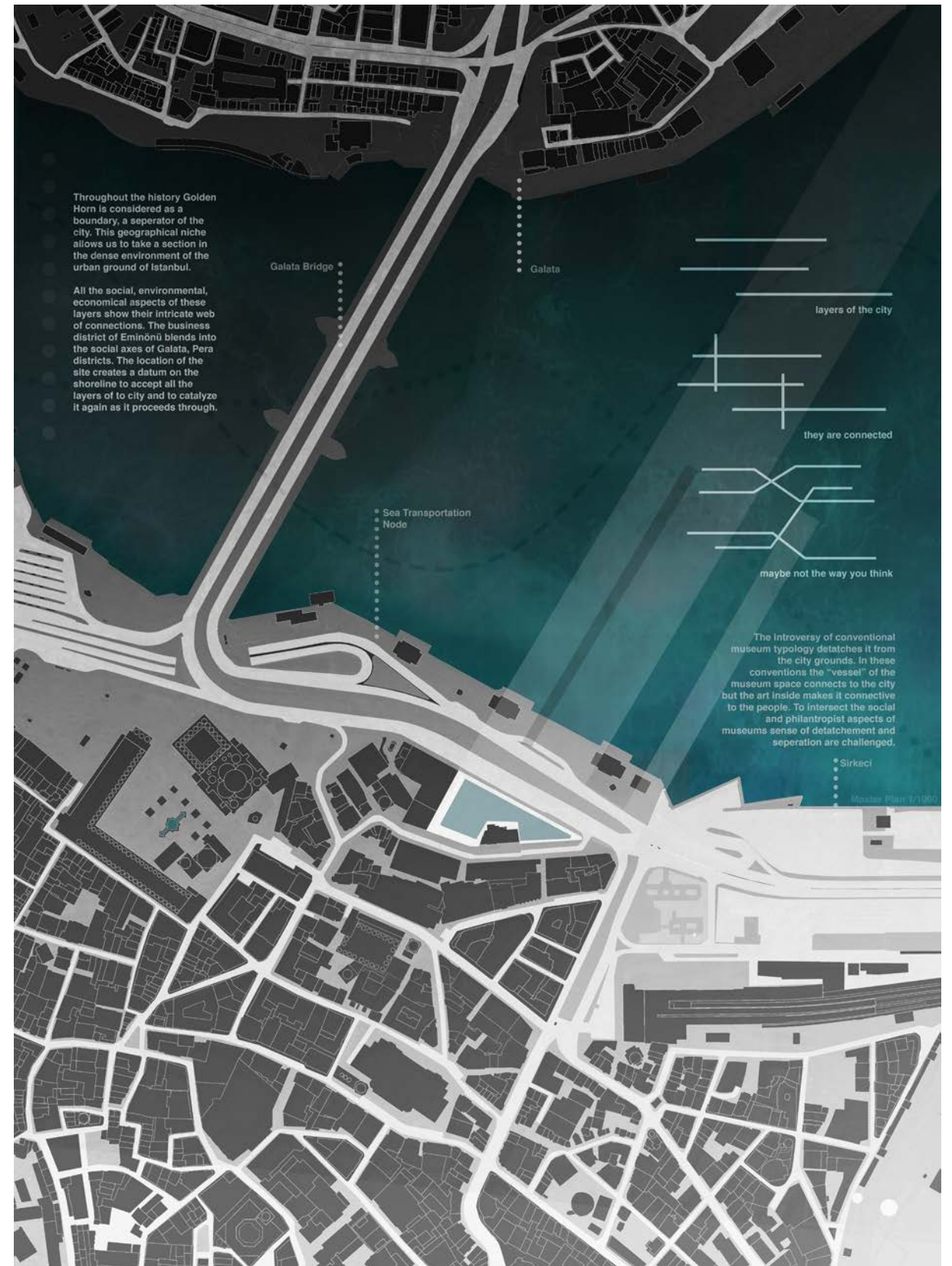
Site context

IMMCC

Galata-Eminönü district is a distinctive and specifically characteristic band in the Golden Horn. Its touristic economic and ecologically important axis shapes the urban ground noticeably. In specific, the site of local landmarks such as Sirkeci Station or Spice Market affects the specifics. The proximity of the Chamber of Commerce and the Customs history of the area defines or strengthens the program of the museum. Even without a specific collection; the history of the site generates material for the museum space.

IMMCC

Galata-Eminönü bölgesi, Haliç'te kendine özgü ve karakteristik bir banıdır. Turistik ekonomik ve ekolojik açıdan önemli eksen, kentsel zemini şekillendirir. Spesifik olarak, Sirkeci İstasyonu veya Mısır Çarşısı gibi yerel işaretlerinin bulunduğu proje alanı, özellikleri etkiler. Ticaret Odası'nın yakınlığı ve bölgenin Gümrük tarihi, müzenin programını tanımlar veya güçlendirir. Belirli bir koleksiyon olmasa bile; proje alanının tarihi, müze alanı için malzeme üretir.



Throughout the history Golden Horn is considered as a boundary, a separator of the city. This geographical niche allows us to take a section in the dense environment of the urban ground of Istanbul.

All the social, environmental, economical aspects of these layers show their intricate web of connections. The business district of Eminönü blends into the social axes of Galata, Pera districts. The location of the site creates a datum on the shoreline to accept all the layers of city and to catalyze it again as it proceeds through.

Galata Bridge

Galata

layers of the city

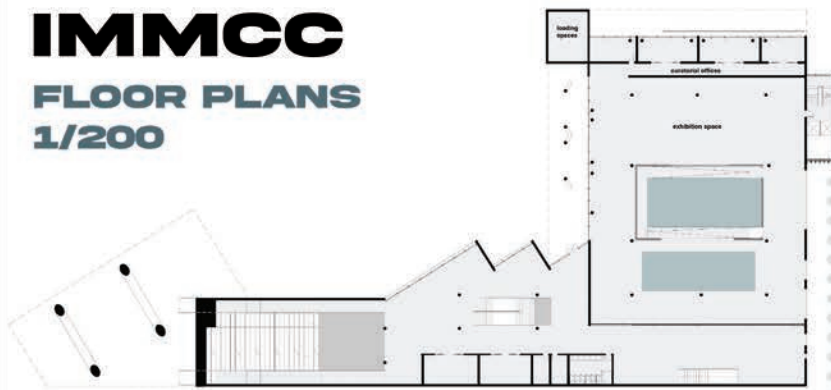
they are connected

maybe not the way you think

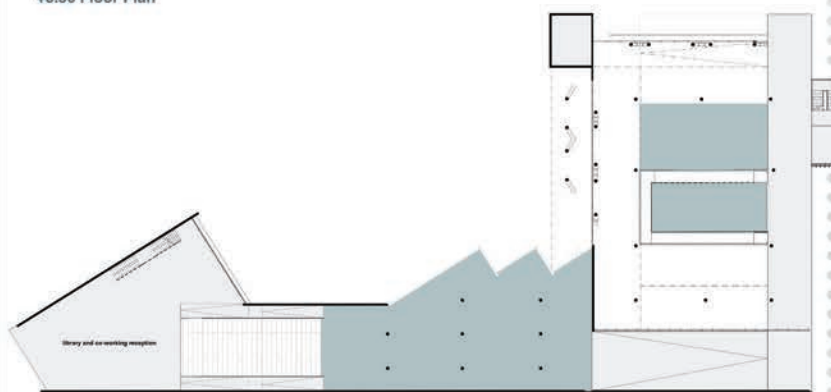
The introversion of conventional museum typology detaches it from the city grounds. In these conventions the "vessel" of the museum space connects to the city but the art inside makes it connective to the people. To intersect the social and philanthropist aspects of museums sense of detachment and separation are challenged.

* Sirkeci
* Museum Plot 1/1000

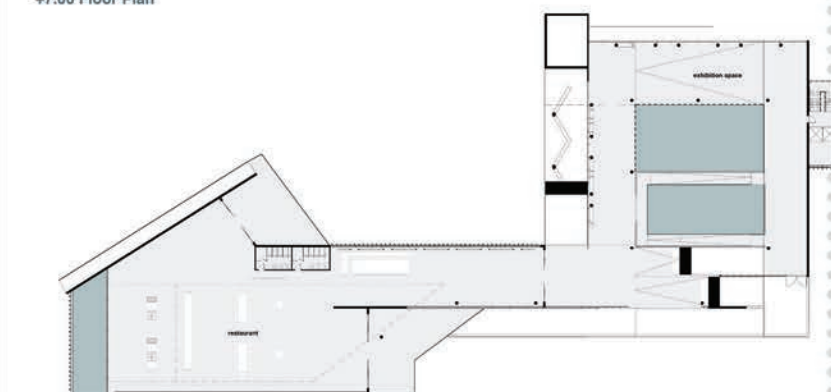
IMMCC FLOOR PLANS 1/200



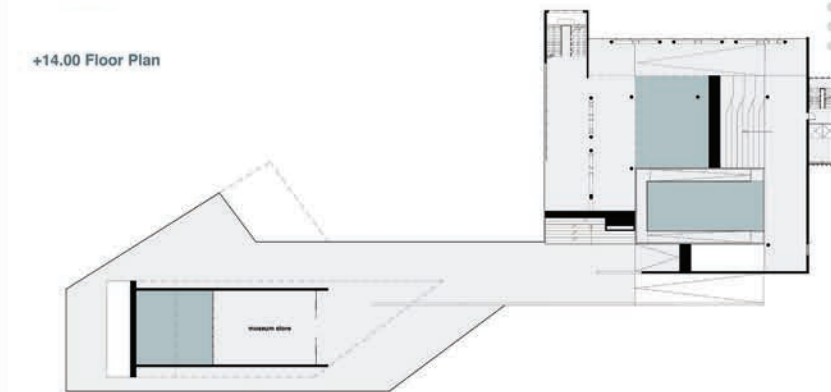
+3.50 Floor Plan



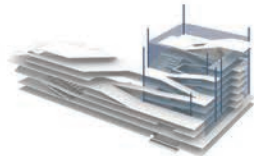
+7.00 Floor Plan



+14.00 Floor Plan



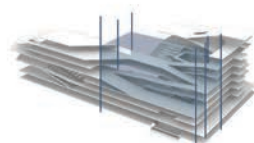
+17.50 Floor Plan



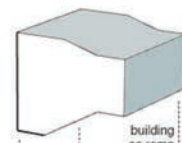
Interior Circulation Scheme



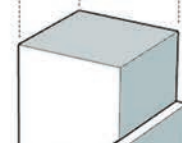
Emergency Core Scheme



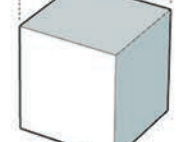
Exterior Circulation Scheme



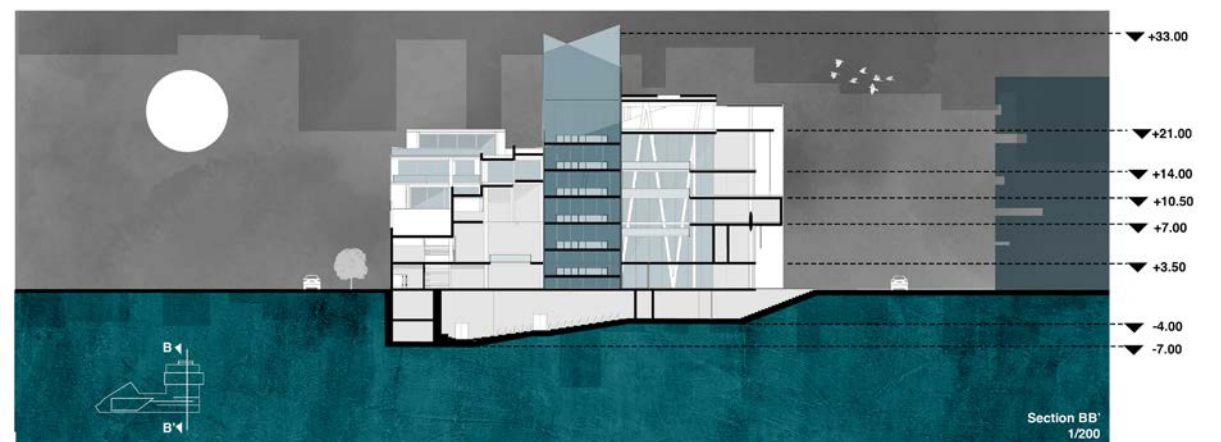
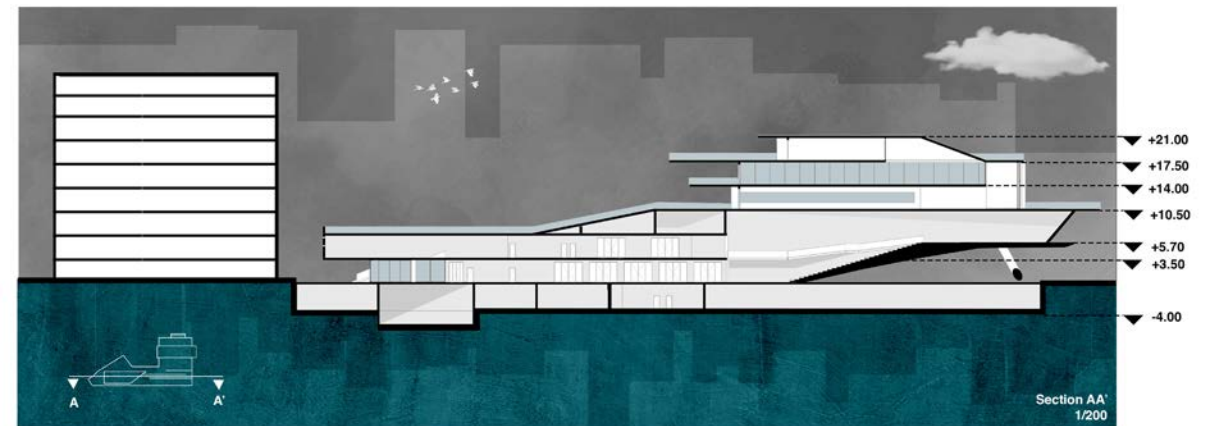
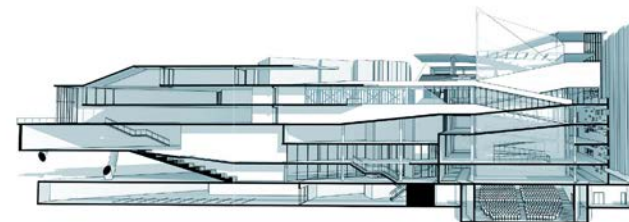
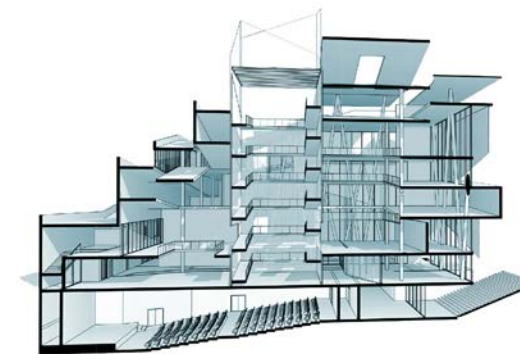
building as ramp



building with ramp



building





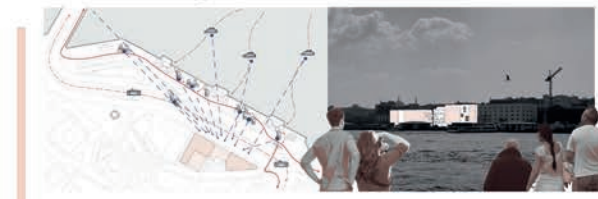
Analysis of Eminönü

Eminönü and coast of Golden Horn was **welcoming area** of Ottoman capital city. Today this area still **continues** to function of being welcoming area of Historic Peninsula.

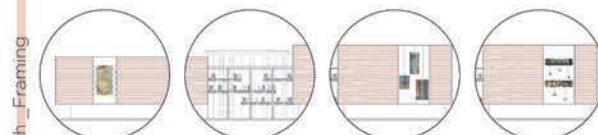


Design Approach

Site is located at the **entrance** of Historic Peninsula and in the middle of the Istanbul's **silhouette** with very important historic buildings. Museum will have **silhouette-matched** design approach and will welcome visitors to Historic Peninsula. It will have **framing effect** for historic Liman Han, and what is inside of itself.



The museum stays in sight of people who approaching to the historical peninsula for a **long time**. Also, there are public transport stops, and small squares front of the museum, thus people who waiting there will have **visual connection with museum**.



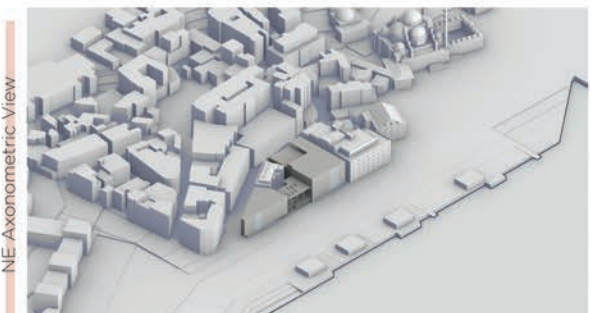
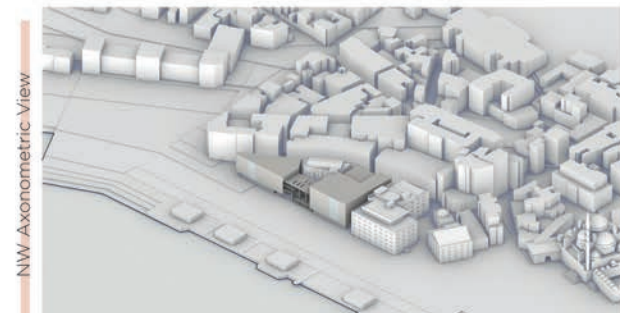
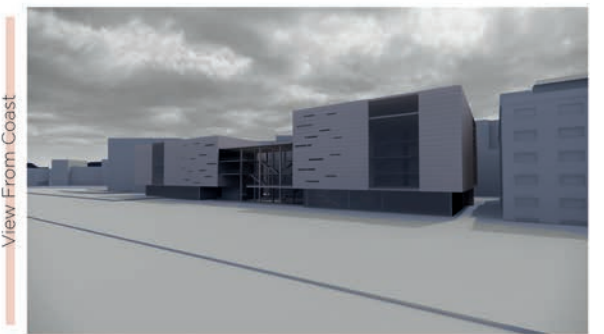
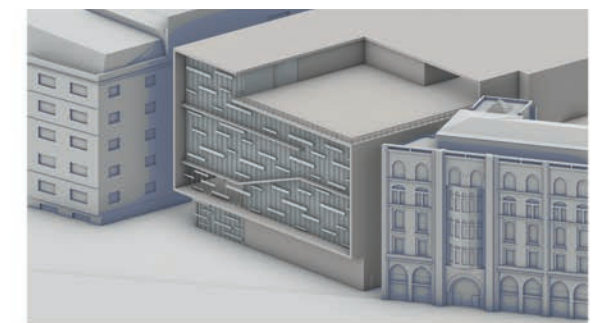
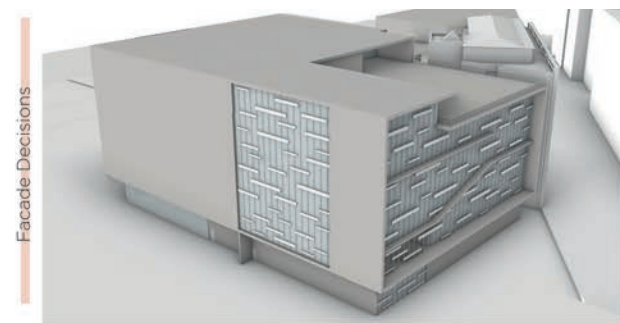
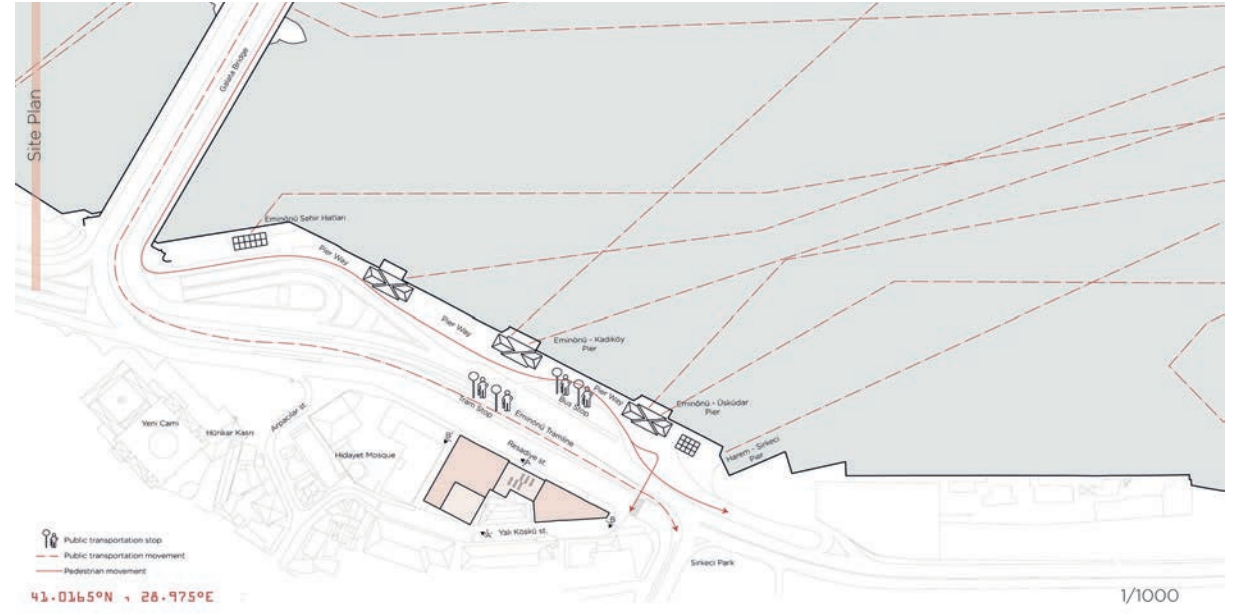
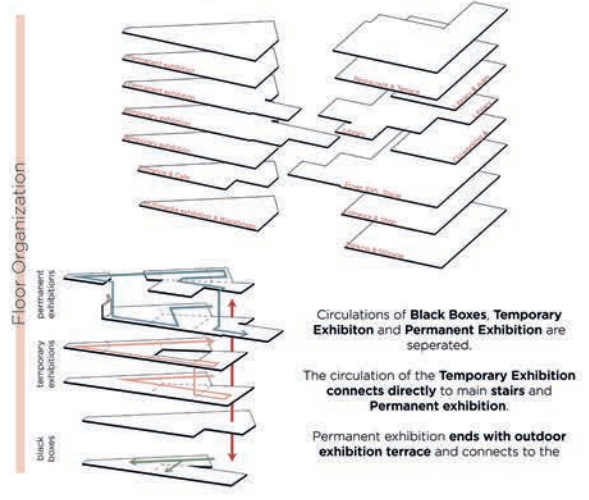
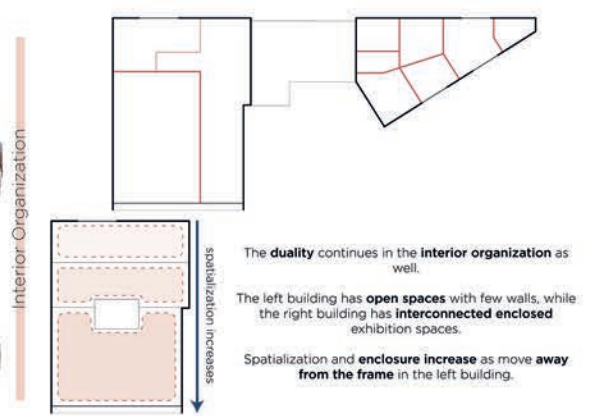
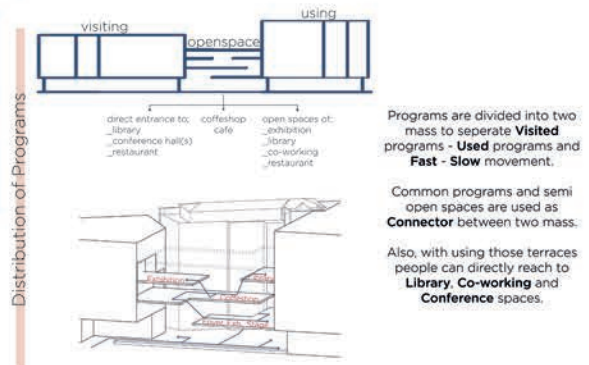
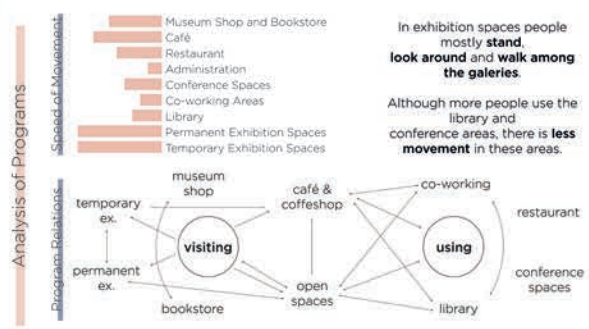
Two masses create **frame** for Liman Han. Also, large windows create **frames** for what is inside of building and temporary shows & exhibitions etc. These **frames** make the museum **itself** and its **surroundings** an **exhibition space**. Creates attraction on the exhibitions inside.

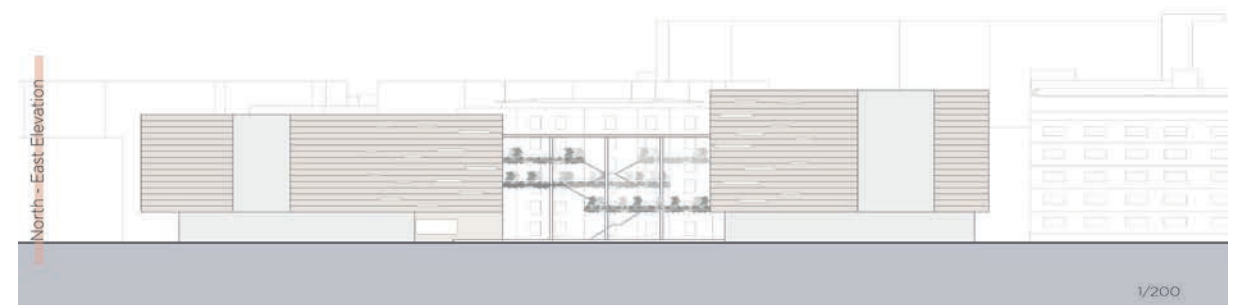
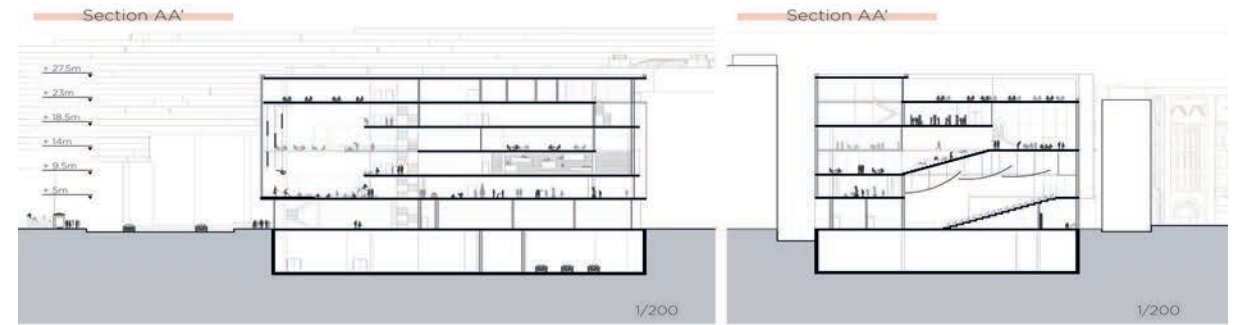
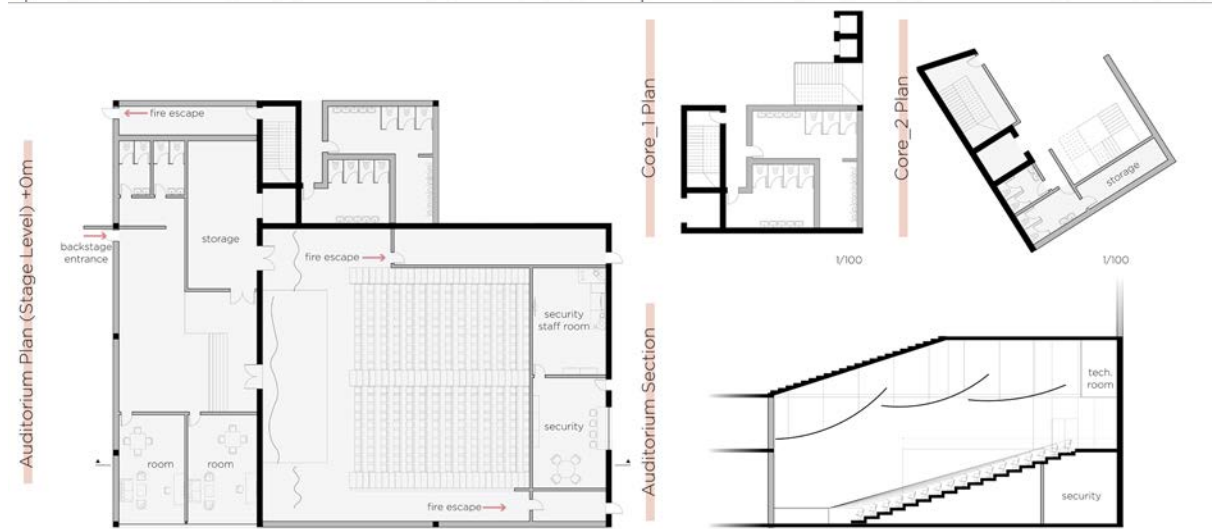
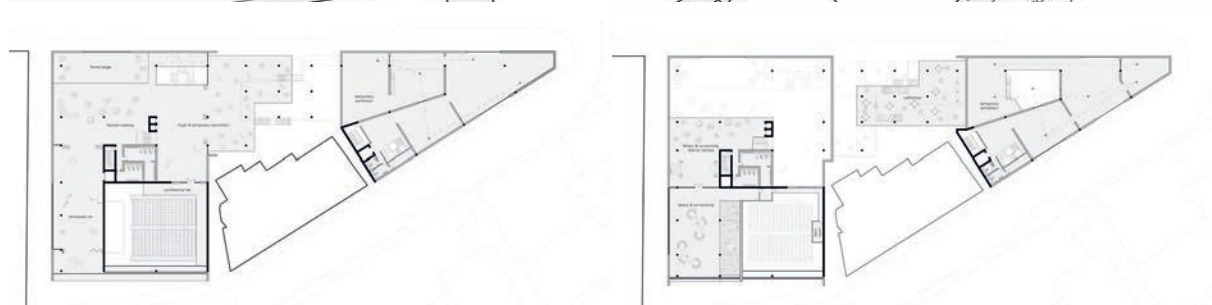
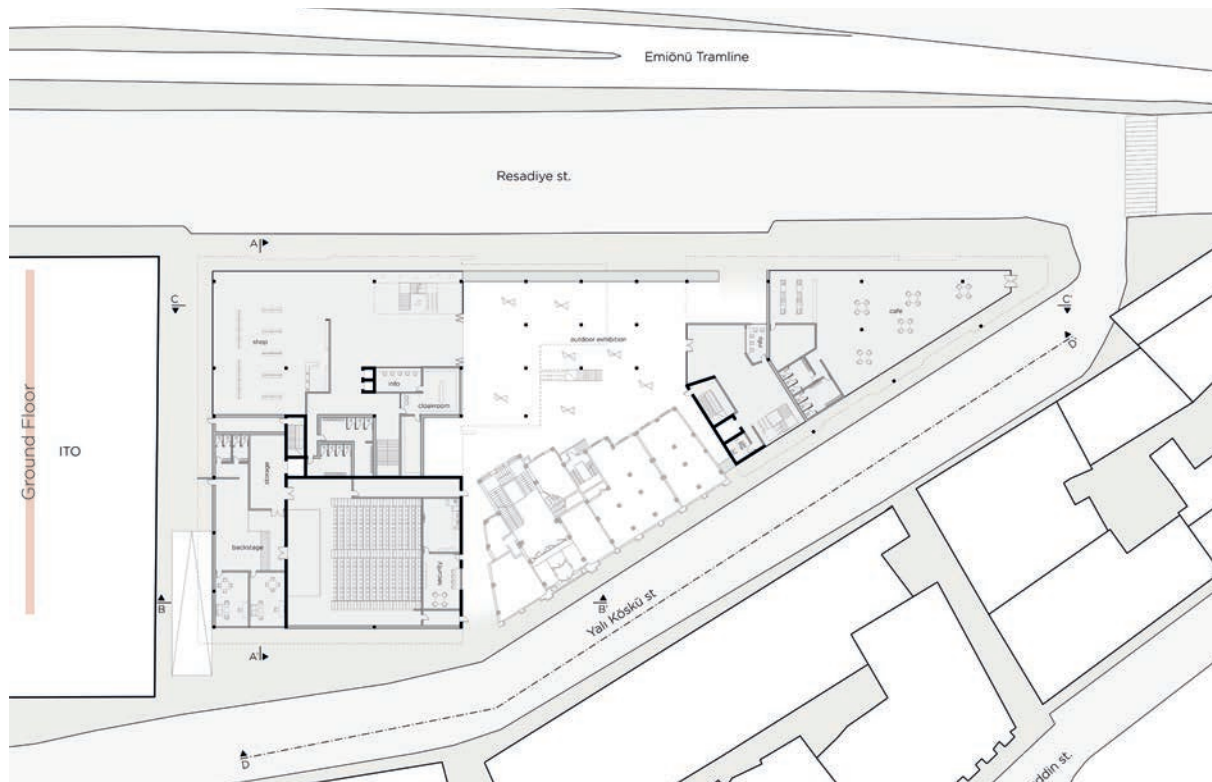


Frames also **framing Istanbul and Bosphorus** for insiders, taking them into building. **Creates different vistas** according to where you stand (library, restaurant etc.). **Creates chance to use Istanbul** in temporary and permanent exhibitions.



The framing effect also continues in the exhibition areas. Transparent parts between exhibition spaces **creates framing effect to other galleries** and **connect** them to each others both vertically and horizontally. Each gallery has **different level of visibility**.





Arch 401 Architectural Design V

Group2: Celal Abdi Güzer, Lale Özgenel, Kadri Atabaş, Ece Yoltay, Ömer Faruk Alp

Next Generation Habitats :

Envisions Of Urban Productivity And Sustainability - Çubuk 1 Dam Basin Revisited

The world is undergoing a radical change with the social, economic and ecological crises that emerged and intensified on a global basis in the first quarter of the 21st century. As the most recent crisis, the COVID 19 pandemic, that altered our life and daily routine has shown, urban living and consumption practices are destined to evolve into other forms and models. The future of urbanism and living practices, in terms of the relationship between societies and individuals, between societies, individuals and environment, and between modes of production and consumption, in this respect has become a fundamental issue that needs to be questioned and discussed.

The studio revisited the concepts as, on-site research and production, sustainability, self-production and ecological harmony, as the conceptual basis for new settlement planning. Students are asked to design alternatives of a self-sufficient, sustainable and ecological urban settlement for about a population of 5000. Each project has built a background discussion that represents a significant criticism of the contemporary scene as well as developed ideas, opinions and expectations about future urbanism and community life that awaits us.

Çubuk 1 Dam and its basin is chosen as the context to develop a sustainable habitat model. As the first dam and the first major infrastructure investment of the Turkish Republic, the dam presents a multi-layered and complex context shaped by historical, geographical and environmental factors. Starting from the 1930s, the dam provided Ankara with both water and recreation area, and became the symbol of the Republic's development. The project area is located behind the dam wall, on a hill overlooking the pit of the lake, which has dried up today, adjacent to the highway and is approximately 30 hectares in size. The projects detailed functions, such as research, production, education, health, housing and recreation at different scales within the framework of concept master plans developed in the studio process.

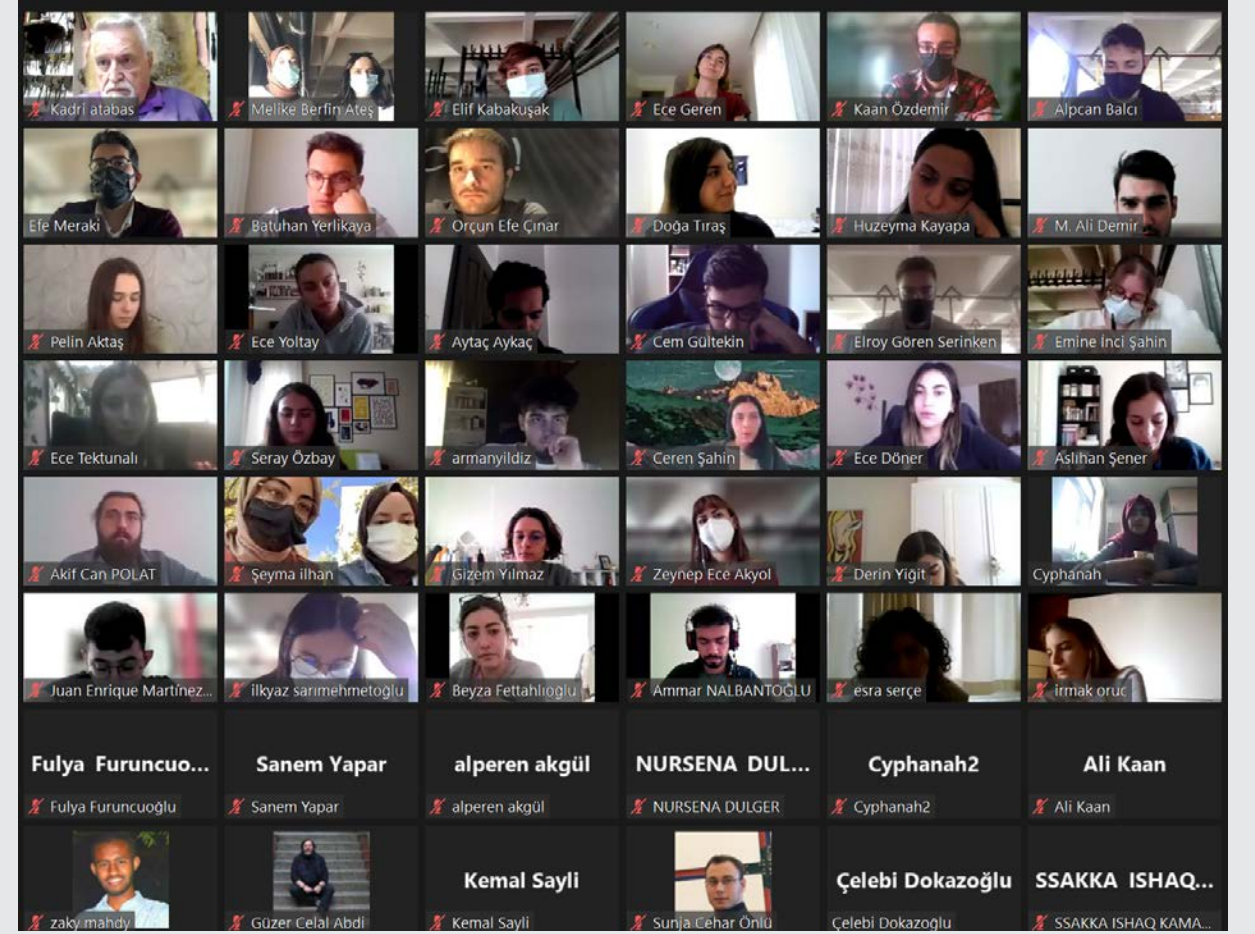
Gelecek Nesil Habitatlar :

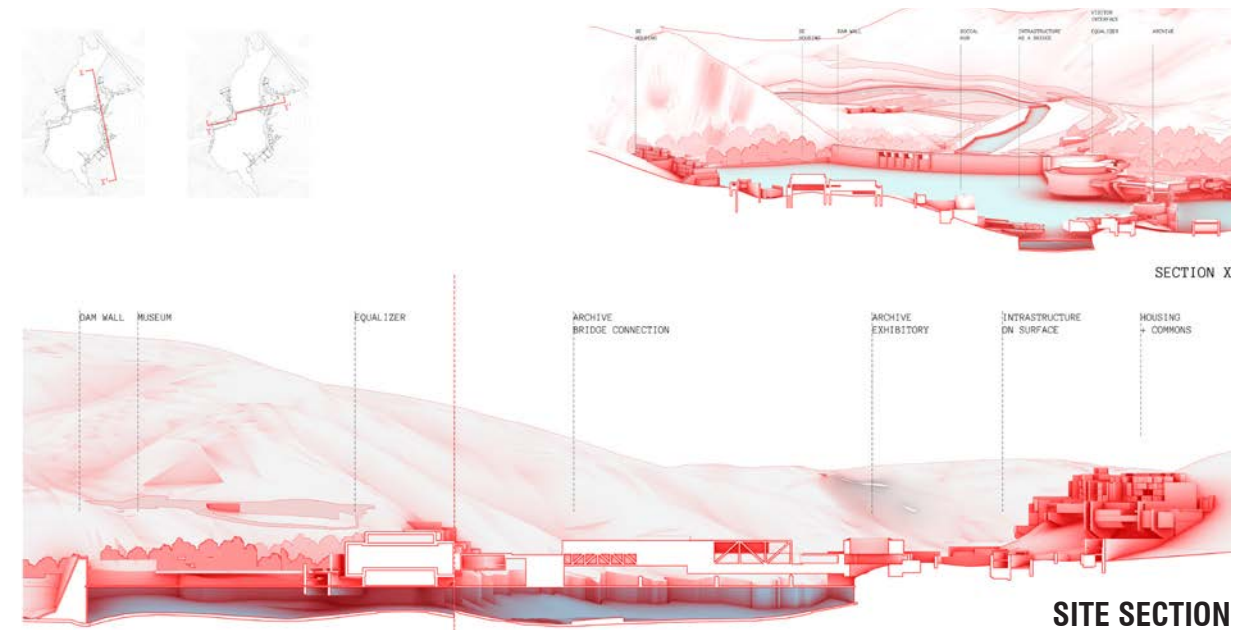
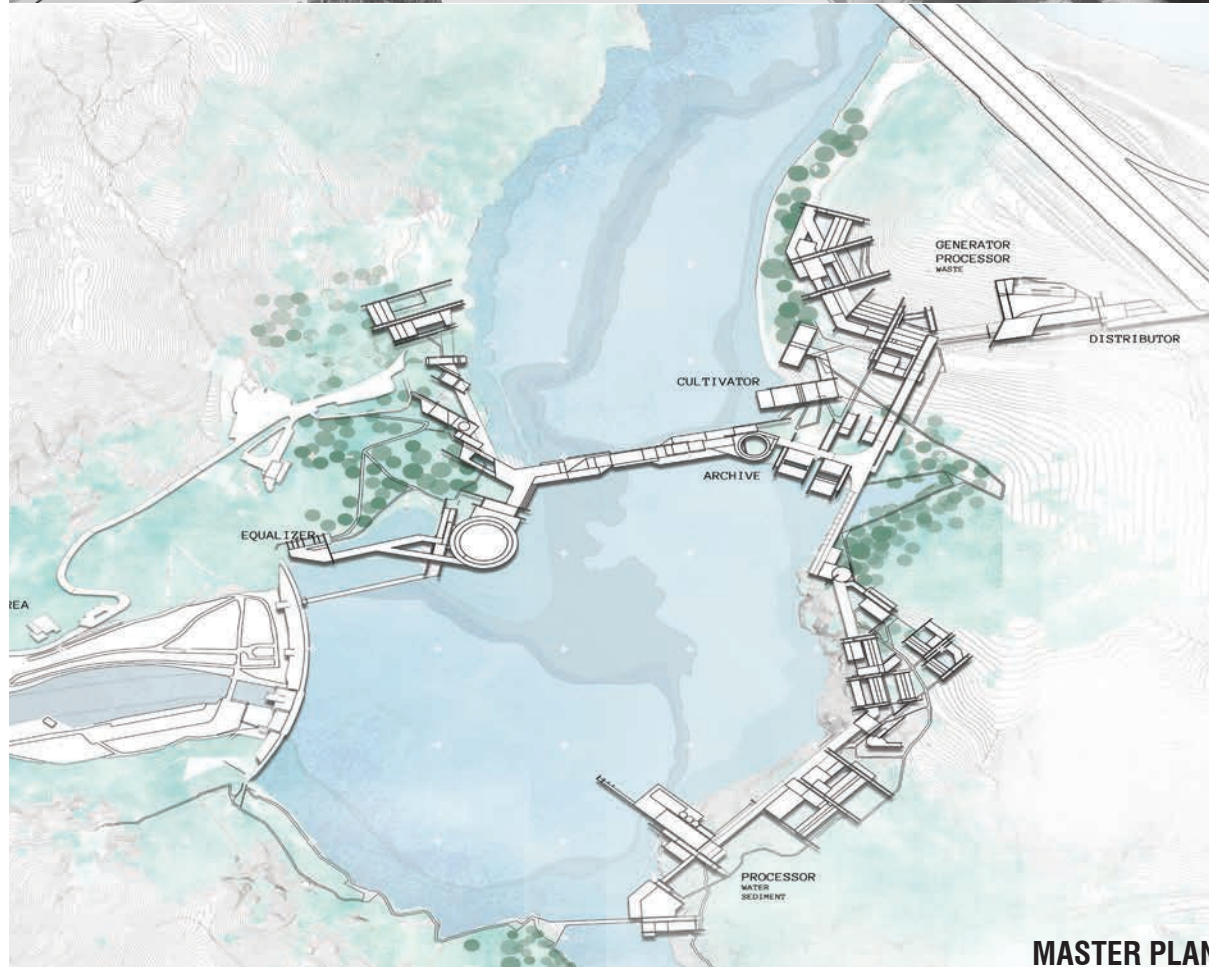
Kentsel Verimlilik Ve Sürdürülebilirlik Öngöruları - Çubuk 1 Barajı Havzası Üzerine Yeniden Düşünmek

21. yüzyılın ilk çeyreğinde küresel bazda ortaya çıkan ve şiddetlenen sosyal, ekonomik ve ekolojik krizlerle dünya köklü bir değişim geçiriyor. Hayatımızı ve günlük rutinimizi değiştiren en son kriz COVID 19 salgınının gösterdiği gibi, kentsel yaşam ve tüketim pratikleri başka biçimlere ve modellere evriliyor. Şehircilik ve yaşam pratiklerinin geleceği, bu anlamda, toplumlar ve bireyler; toplumlar, bireyler ve çevre ile üretim ve tüketim biçimleri arasındaki ilişkiler açısından sorgulanması ve tartışılması gereken temel bir gündem oluşturuyor.

Stüdyo kapsamında, yeni yerleşim planlaması yaklaşımlarının kavramsal temeli olarak, yerinde araştırma ve üretim, sürdürülebilirlik, kendi kendine üretim ve ekolojik uyum kavramları yeniden ele alındı. Öğrencilerden geleceğin şehircilik anlayışı ve toplumsal yaşamına ilişkin görüş ve öngöruları doğrultusunda, yaklaşık 5000 kişilik bir nüfus için kendi kendine yeten, sürdürülebilir ve ekolojik kentsel yerleşim alternatifleri tasarlamaları istendi. Her proje, bugüne dair önemli bir eleştiriyi temsil eden bir arka plan tartışmasının yanı sıra, fikirler, görüşler ve beklentiler geliştirdi.

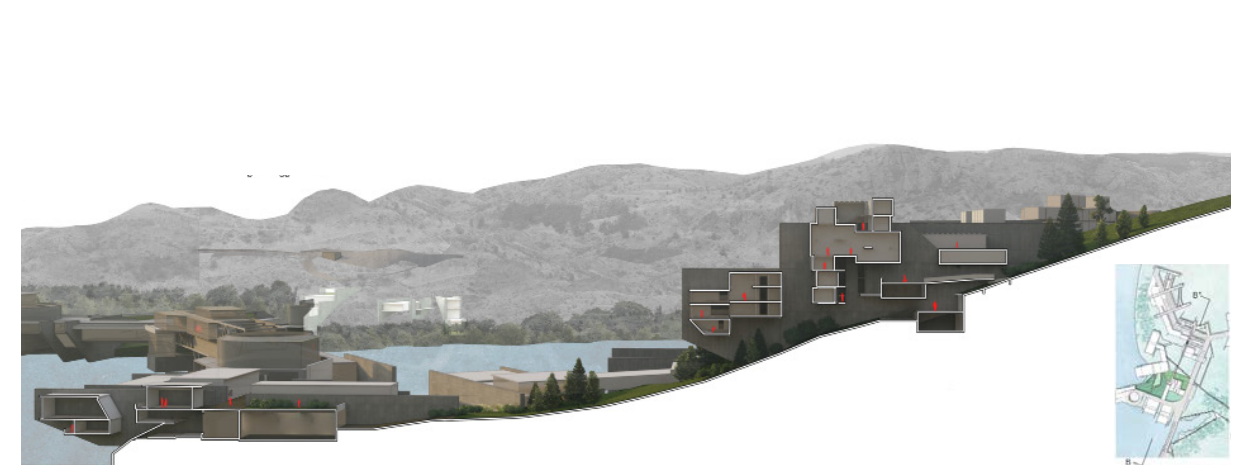
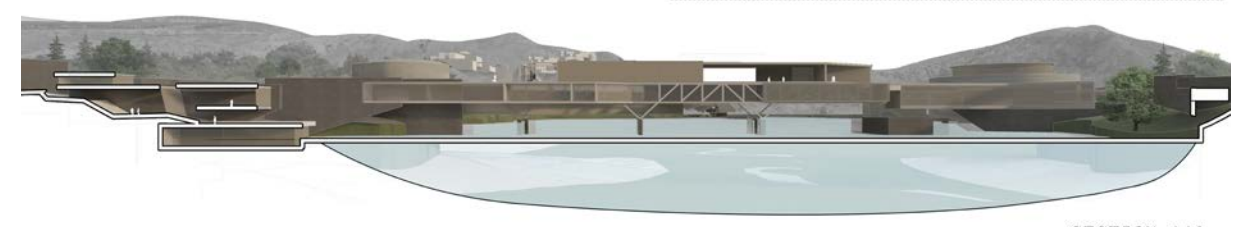
Sürdürülebilir bir habitat modeli geliştirmek için Çubuk 1 Barajı havzası bağlam olarak çalışıldı. Türkiye Cumhuriyeti'nin ilk barajı ve ilk büyük altyapı yatırımı olan baraj, tarihi, coğrafi ve çevresel faktörlerin şekillendirdiği çok katmanlı ve karmaşık bir bağlam, aynı zamanda, 1930'lardan itibaren Ankara'ya hem su hem de rekreasyon alanı sağlamış Cumhuriyet'in kalkınmasının da bir simgesi. Proje alanı, baraj duvarının arkasında, karayoluna bitişik, günümüzde kurumuş olan gölün çanağına hakim bir tepe üzerinde yer alan, yaklaşık 30 hektar büyüklüğünde bir alanı kapsıyor. Projeler, stüdyo sürecinde geliştirilen konsept master planlar çerçevesinde araştırma, üretim, eğitim, sağlık, barınma, dinlenme gibi fonksiyonları farklı ölçeklerde detaylandırdı.





TYPOLGY MATRIX

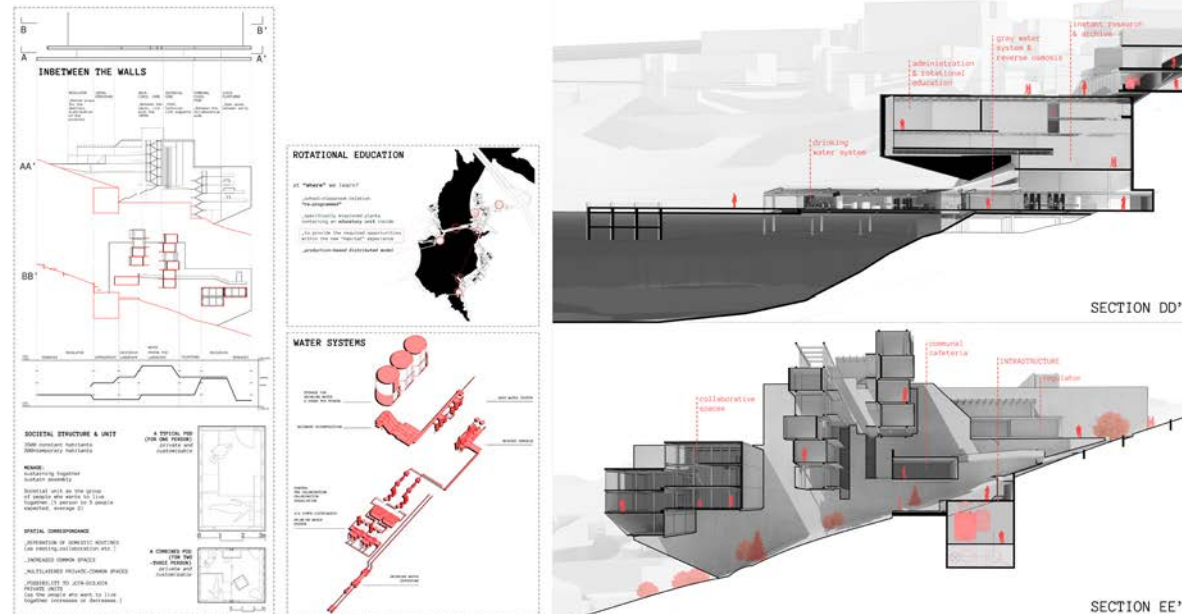
	TYPE 1	TYPE 2	TYPE 3
TYPOLGY			
LOCATION	in TOPOGRAPHY UPPER parts of slope	in TOPOGRAPHY MID & LOWER parts of slope	in MIDDLEWARE
TOPOGRAPHICAL INPUT	sitting on the ARKON group between INTERSECTIONS between walls	sitting on the CARMER topography between PROTRUDING from the slope	ARKON water different DIMENSIONAL shapes (circular, orthogonal)
FUNCTIONS	sleeping pods common spaces	galerie research centers	equalizer plant archive
STRUCTURE	EXTERIOR FRAME suitable for flexible combinations (cable, INTERIOR FRAME cantilever truss etc. (common))	INTERIOR SPACE FRAME for larger technical facilities	INTERIOR FRAME for large rooms (multistorey halls) EXTERIOR FRAME for large spans (bridge)





9 - 1/200 Plans and Sections

PLANS AND SECTIONS 1:200

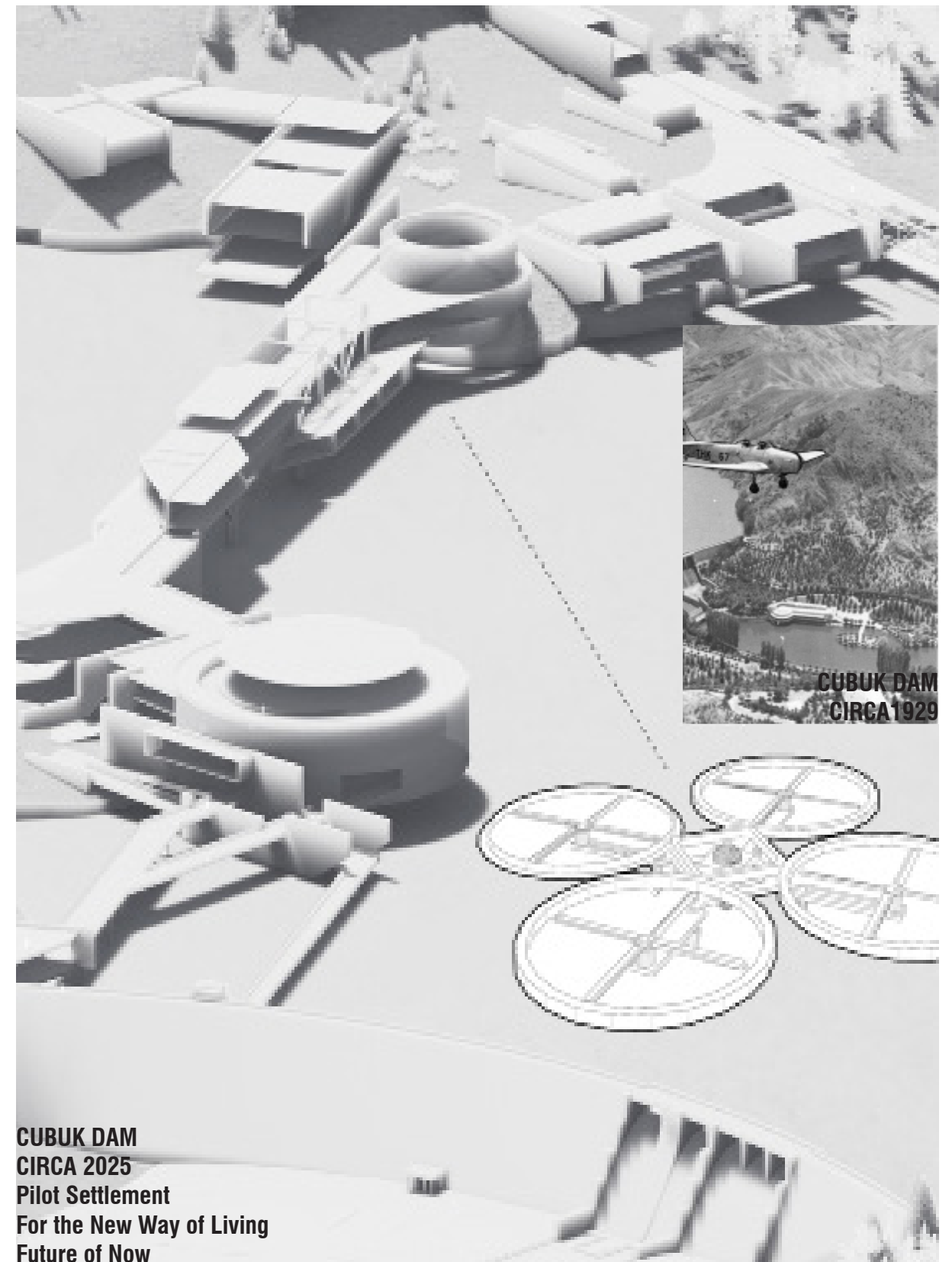


3D IMAGES PARTIAL

VIEW OF -
CULTIVATOR + FOOD RESEARCH
+ EXPERIENTIAL CULTIVATION AREA

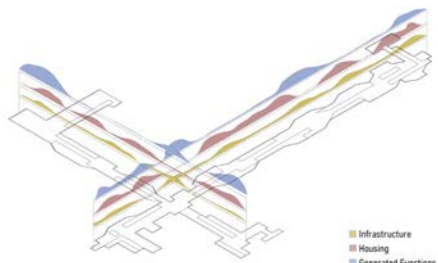


VIEW FROM - VISTA - 1
IN BETWEEN THE WALLS OF NORTHEASTERN NESTS
THROUGH CULTIVATOR



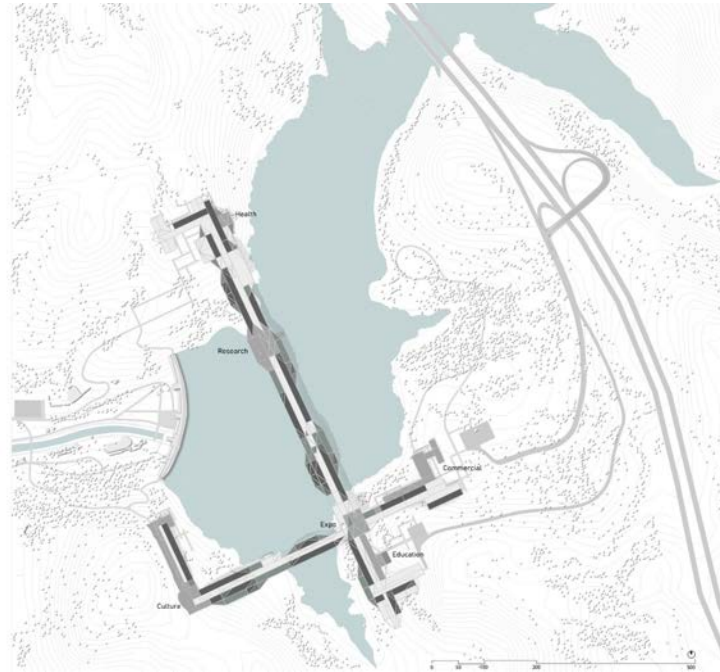
**CUBUK DAM
CIRCA 2025
Pilot Settlement
For the New Way of Living
Future of Now**

Master Plan
1/2000

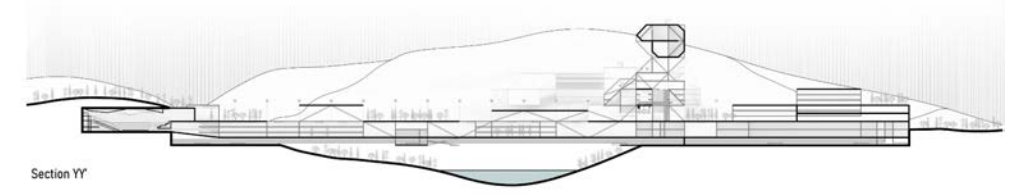


Density Diagram

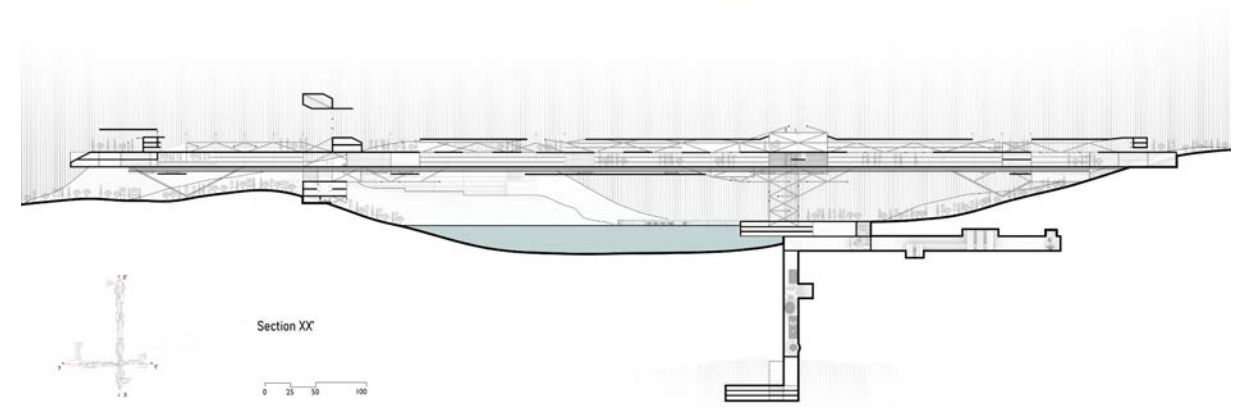
- Infrastructure
 - Housing
 - Generated Functions
-
- Infrastructure
 - Social
 - Service
 - Recreation
 - Generated Functions
 - Housing



Site Section
1/1000

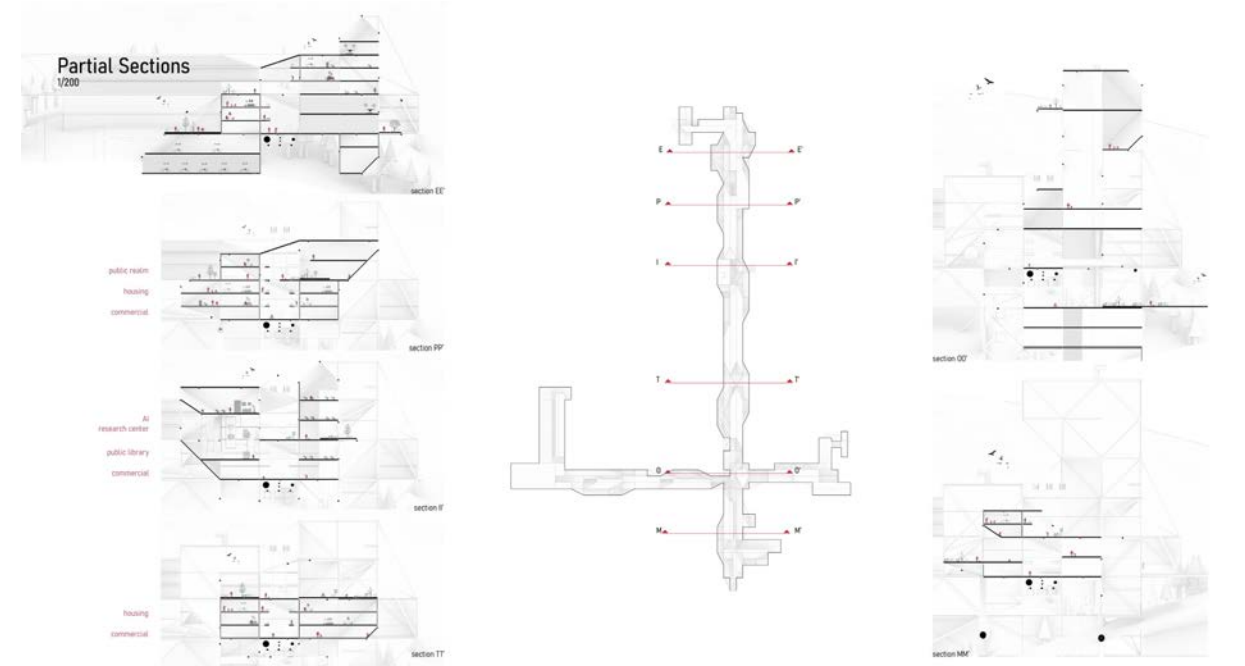


Section YY



Section XX

Partial Sections
1/200

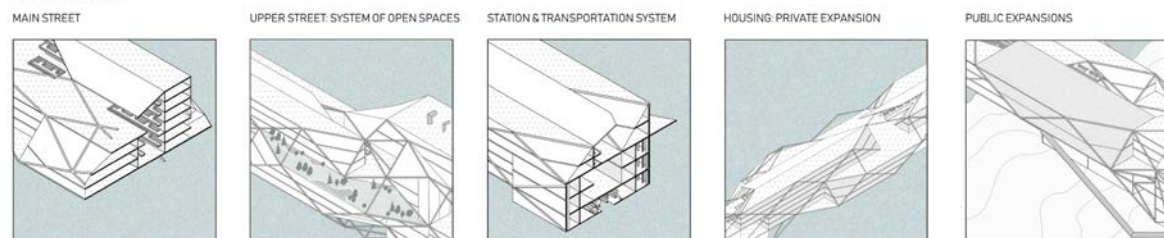


Master Plan
1/3000

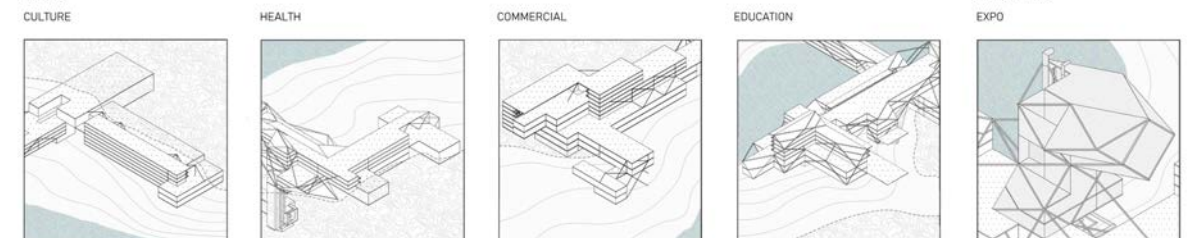


ABACUS

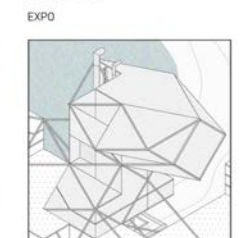
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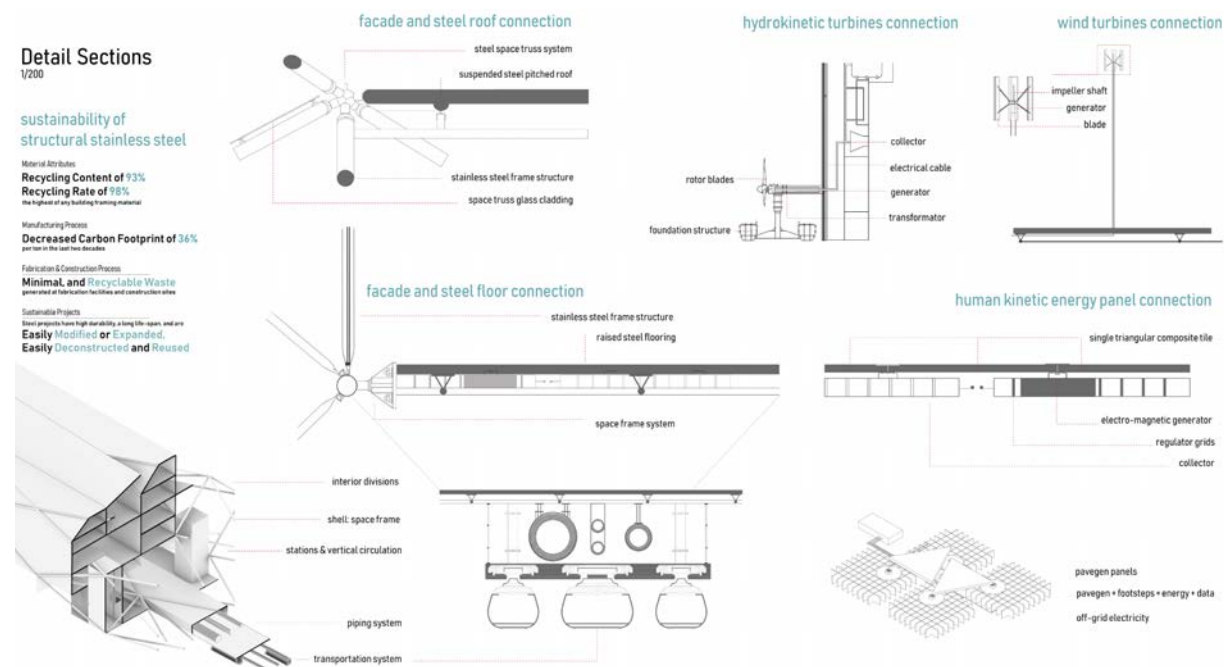


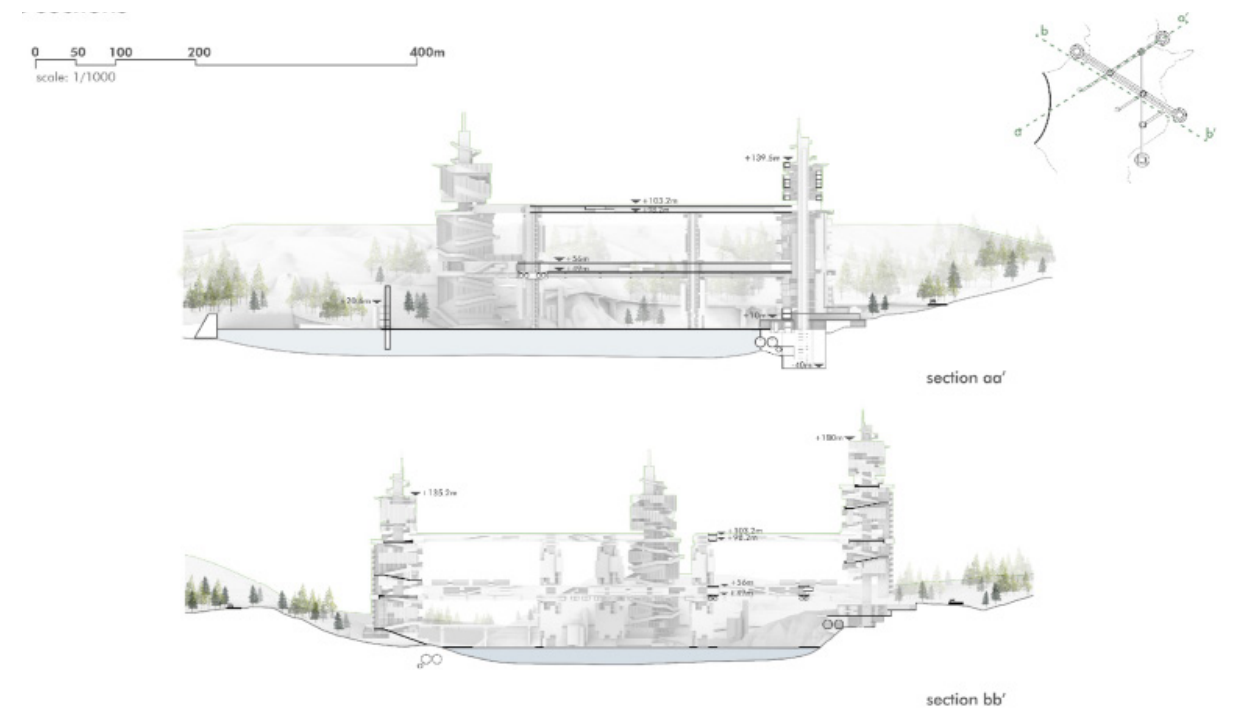
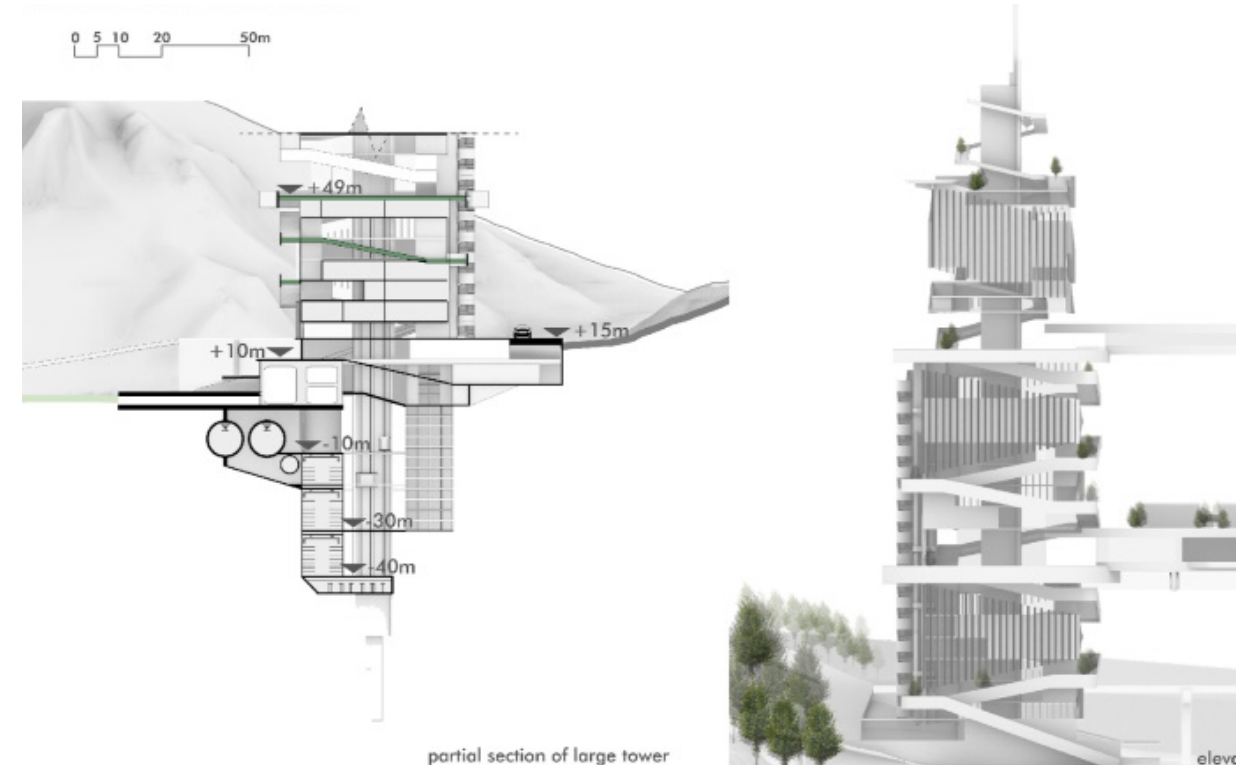
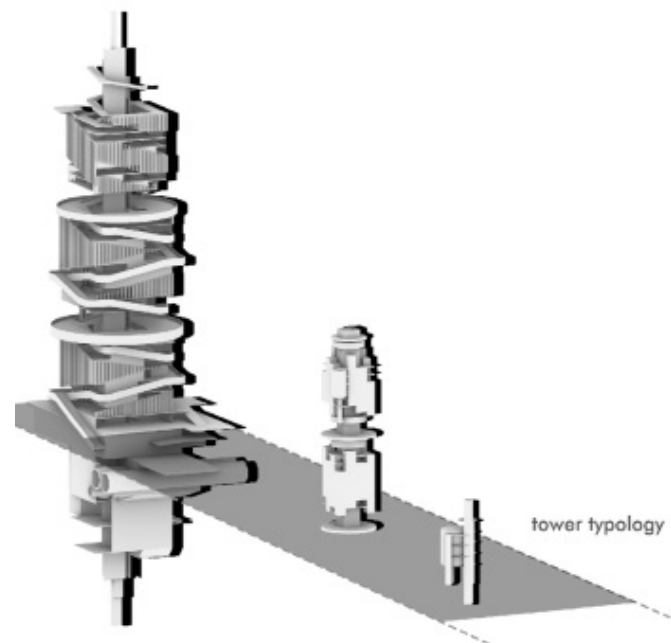
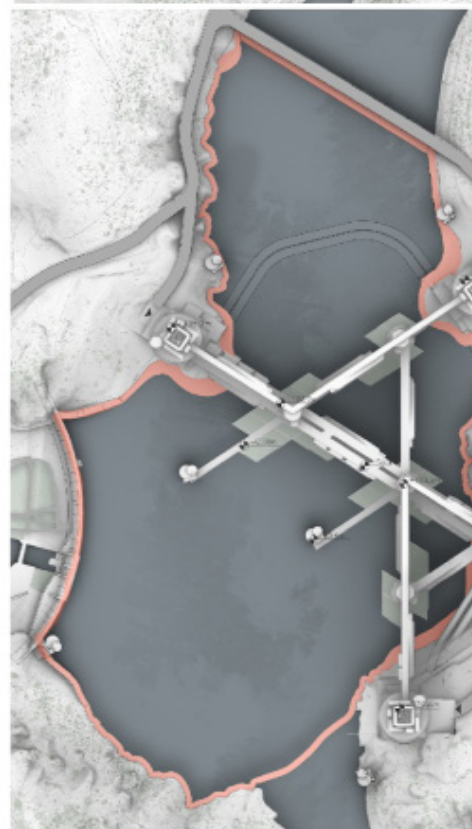
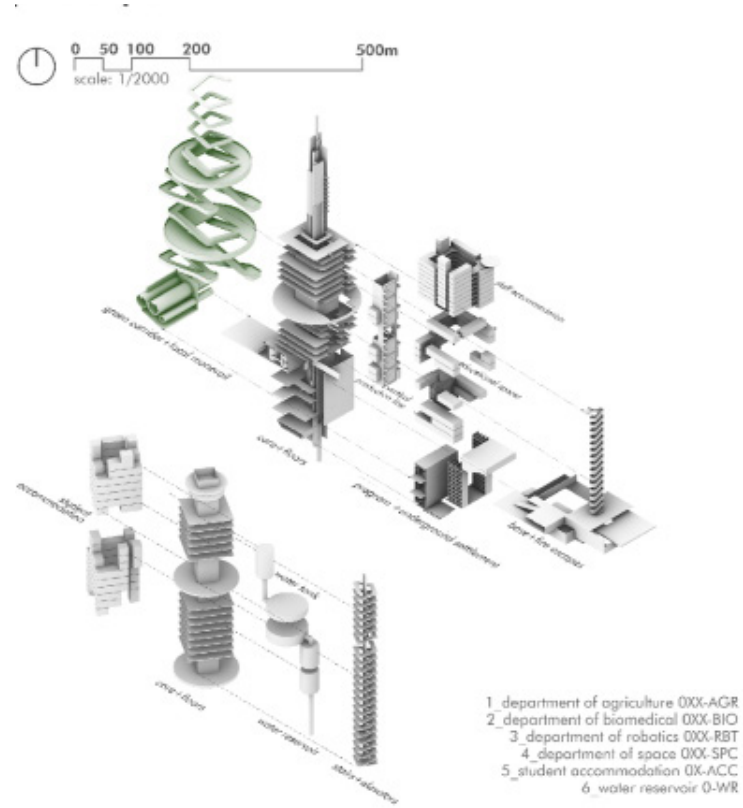
BASES

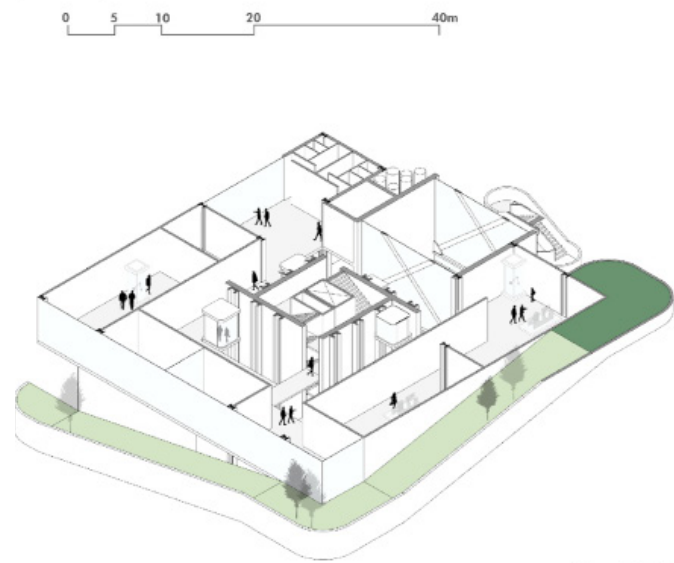


CITY CENTER

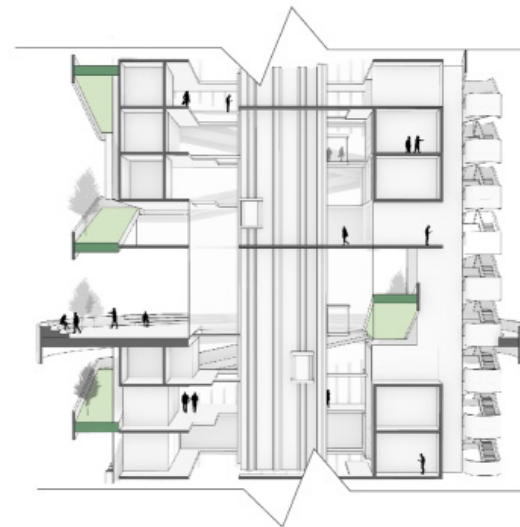




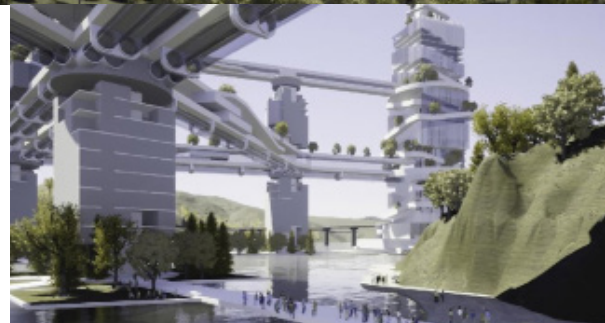


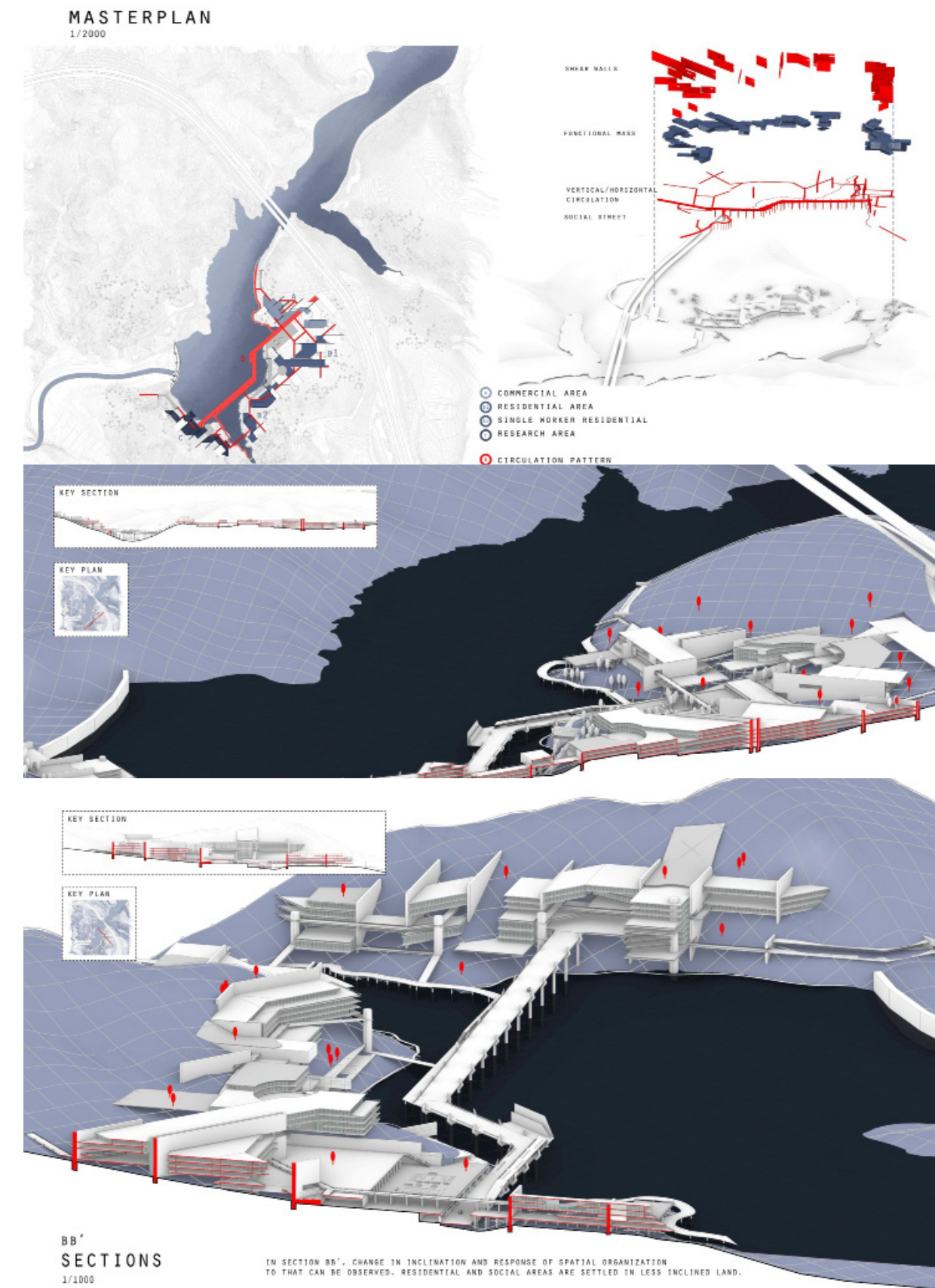
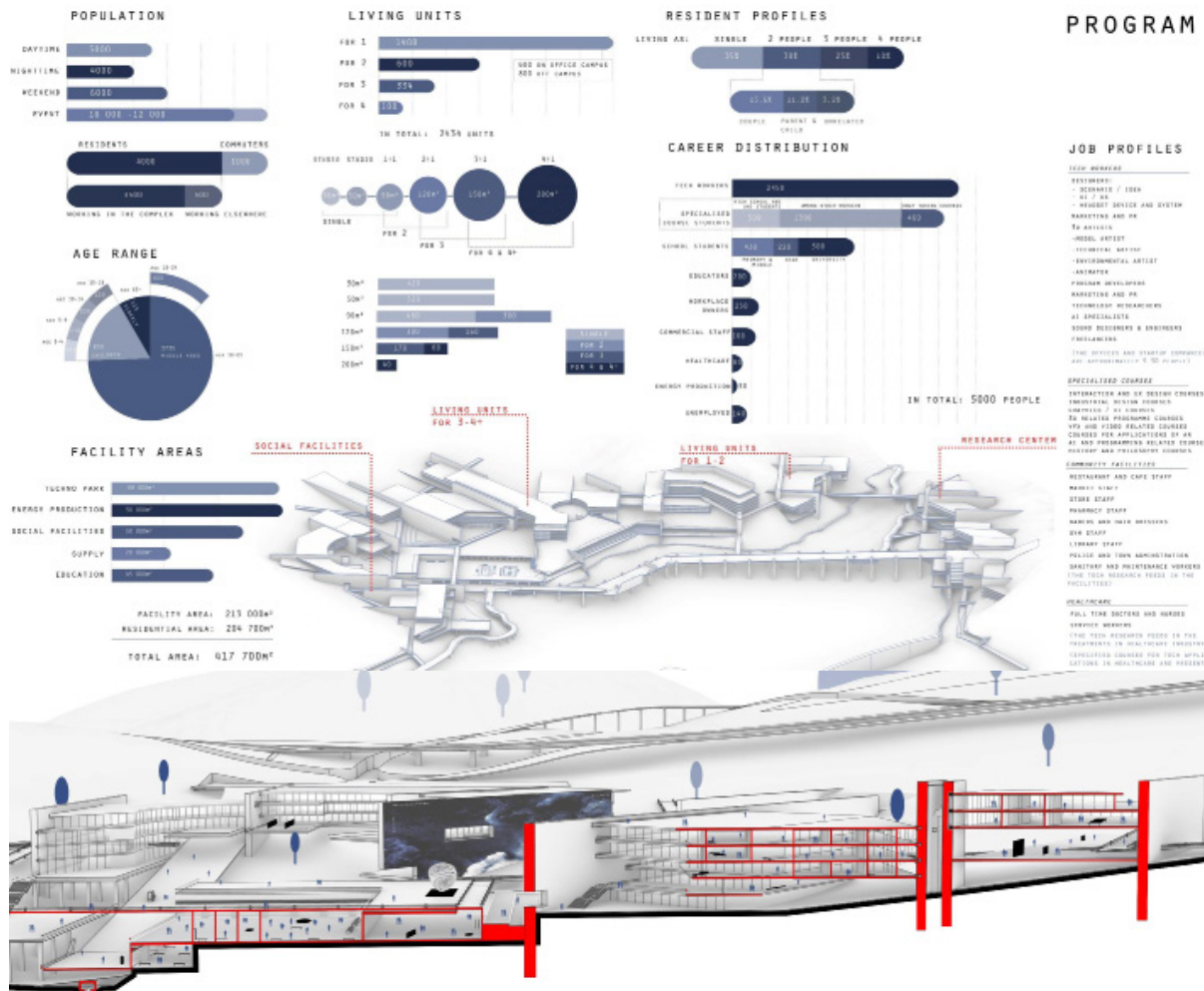
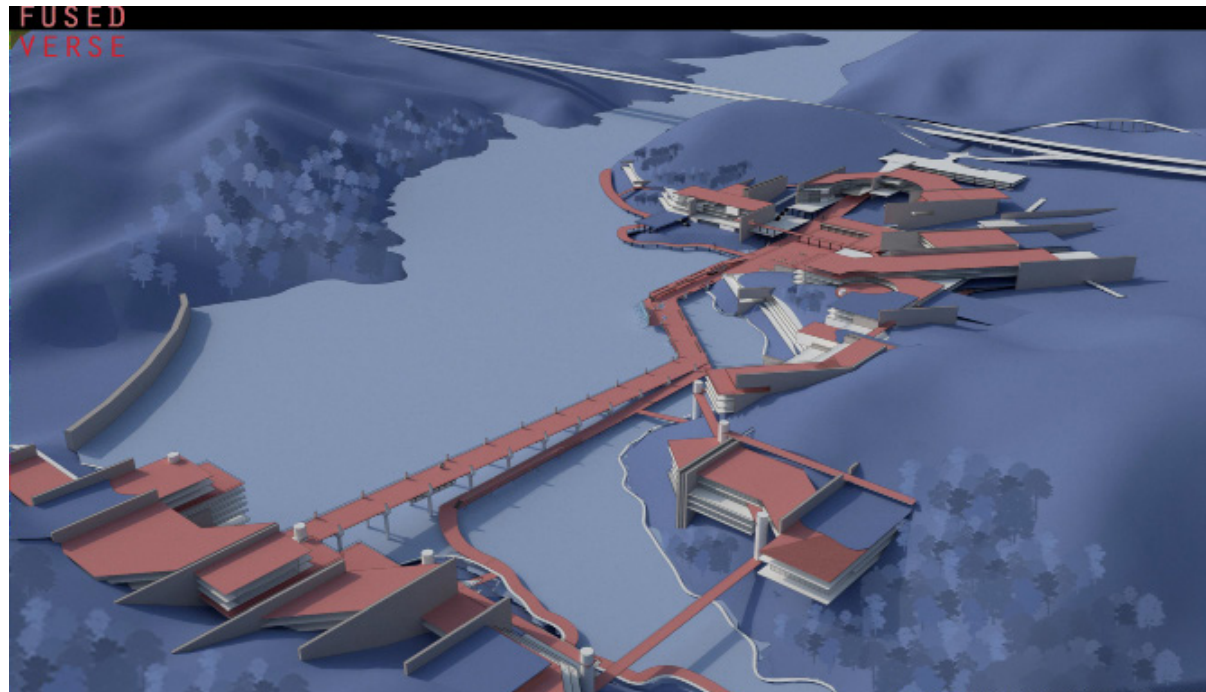


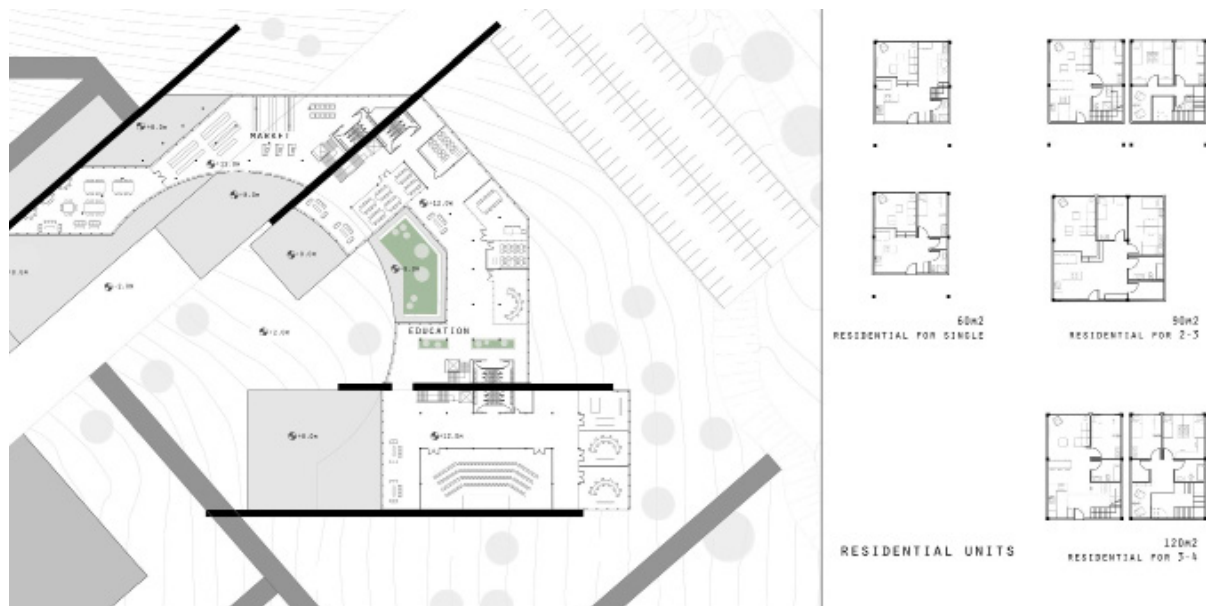
axonometric partial plan
OXX-AGR

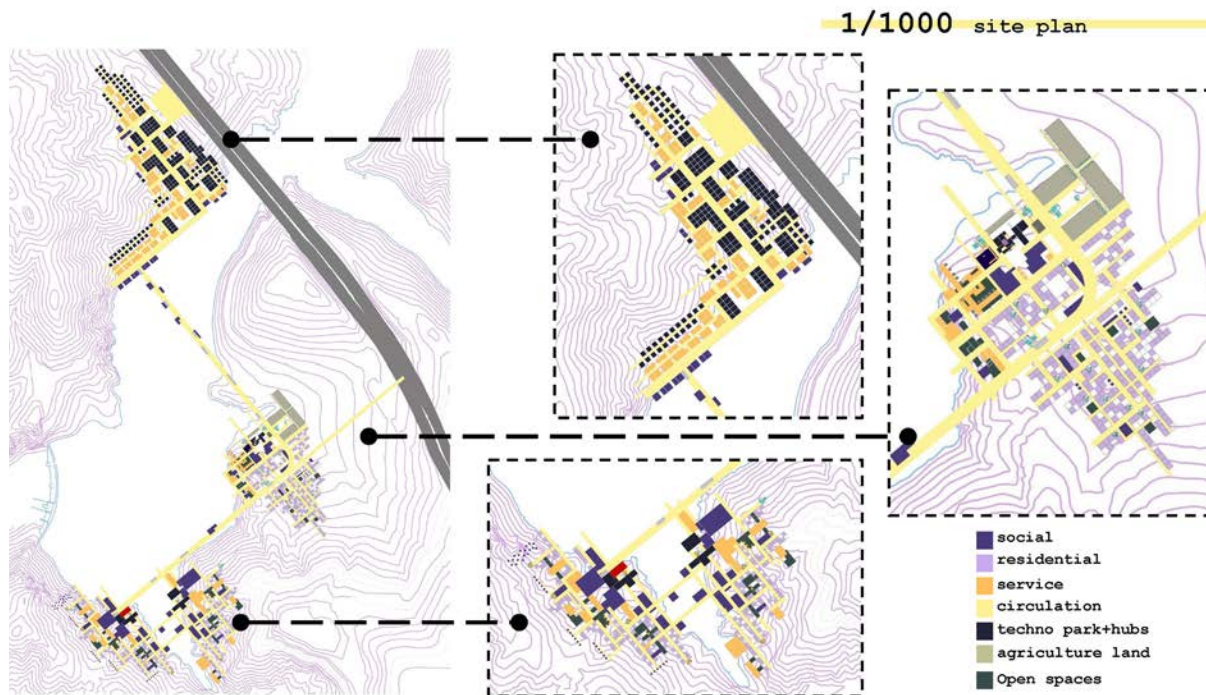


partial section

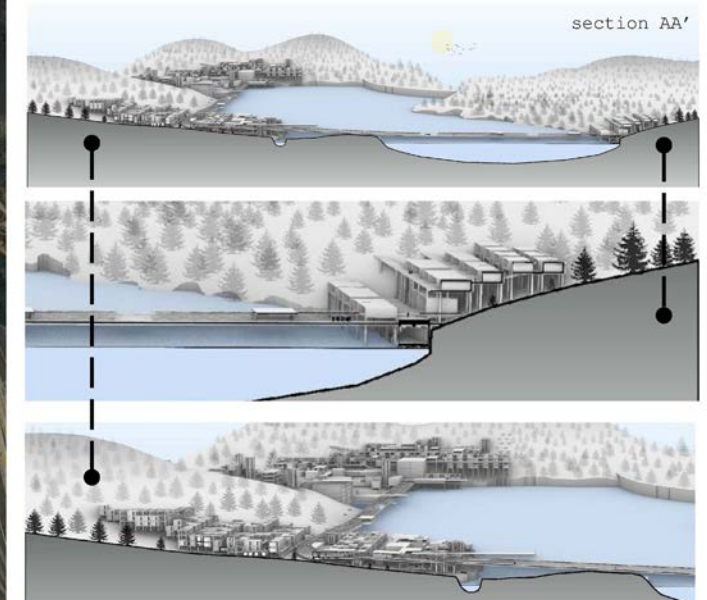




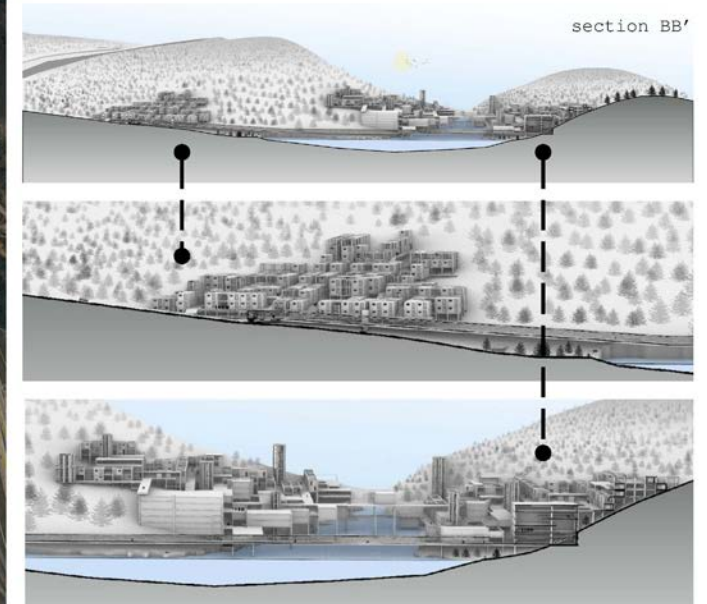


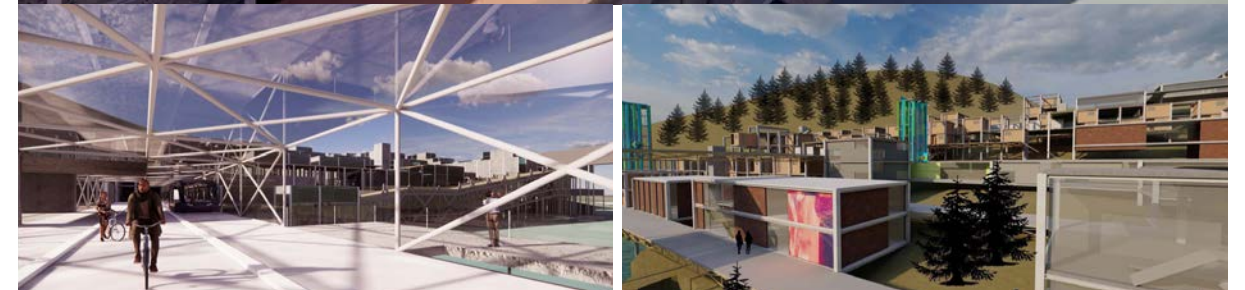
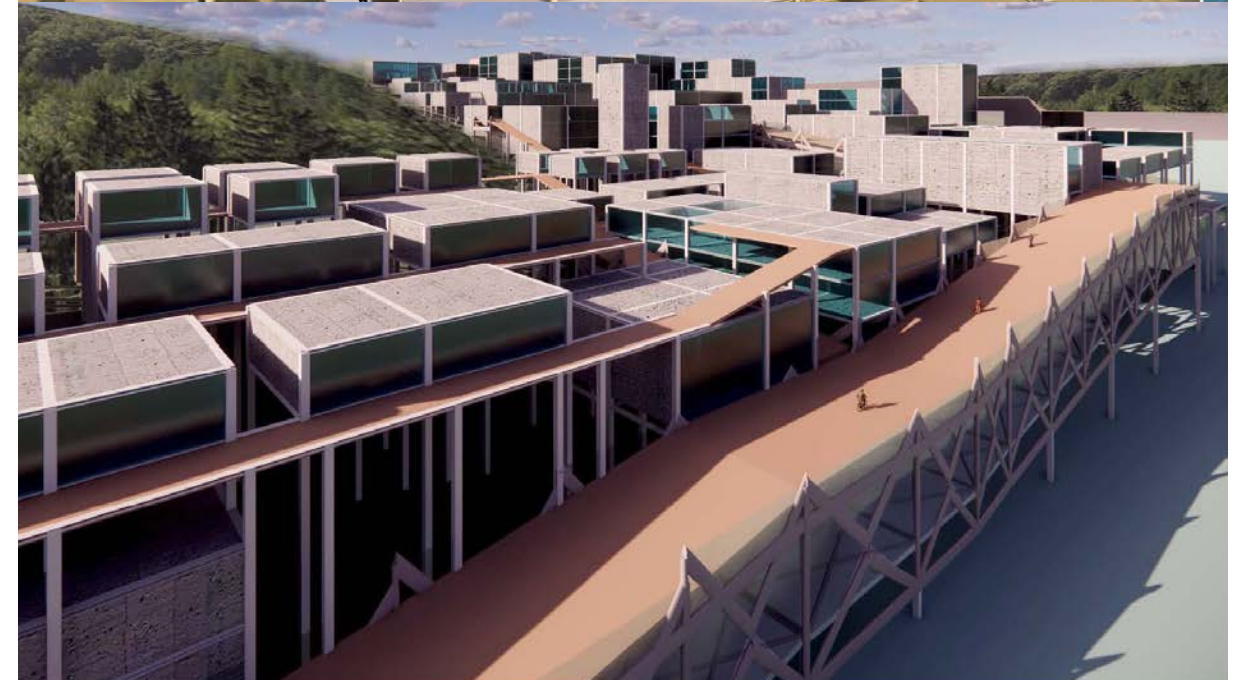
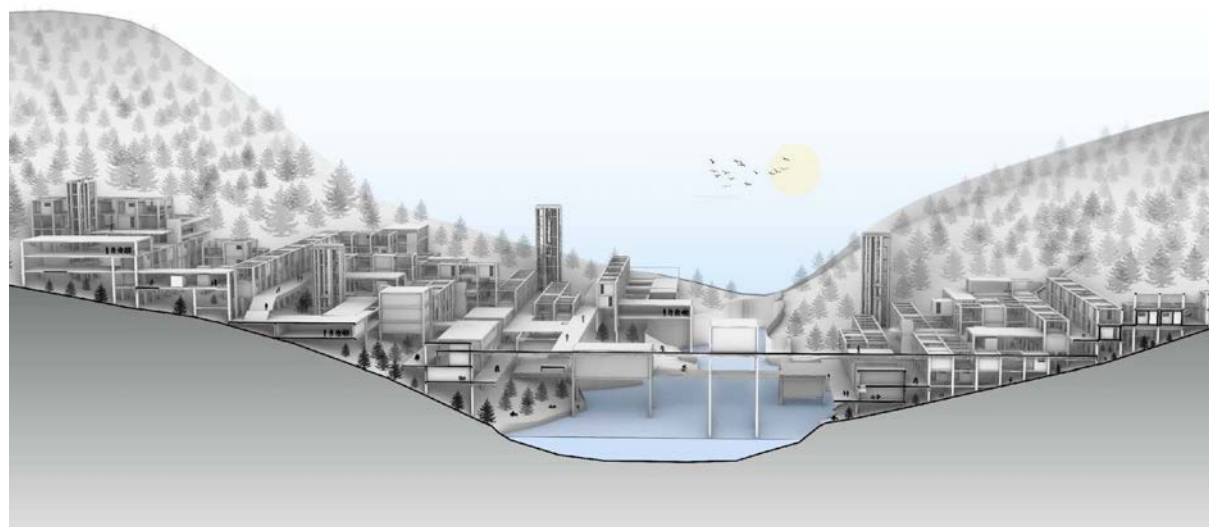
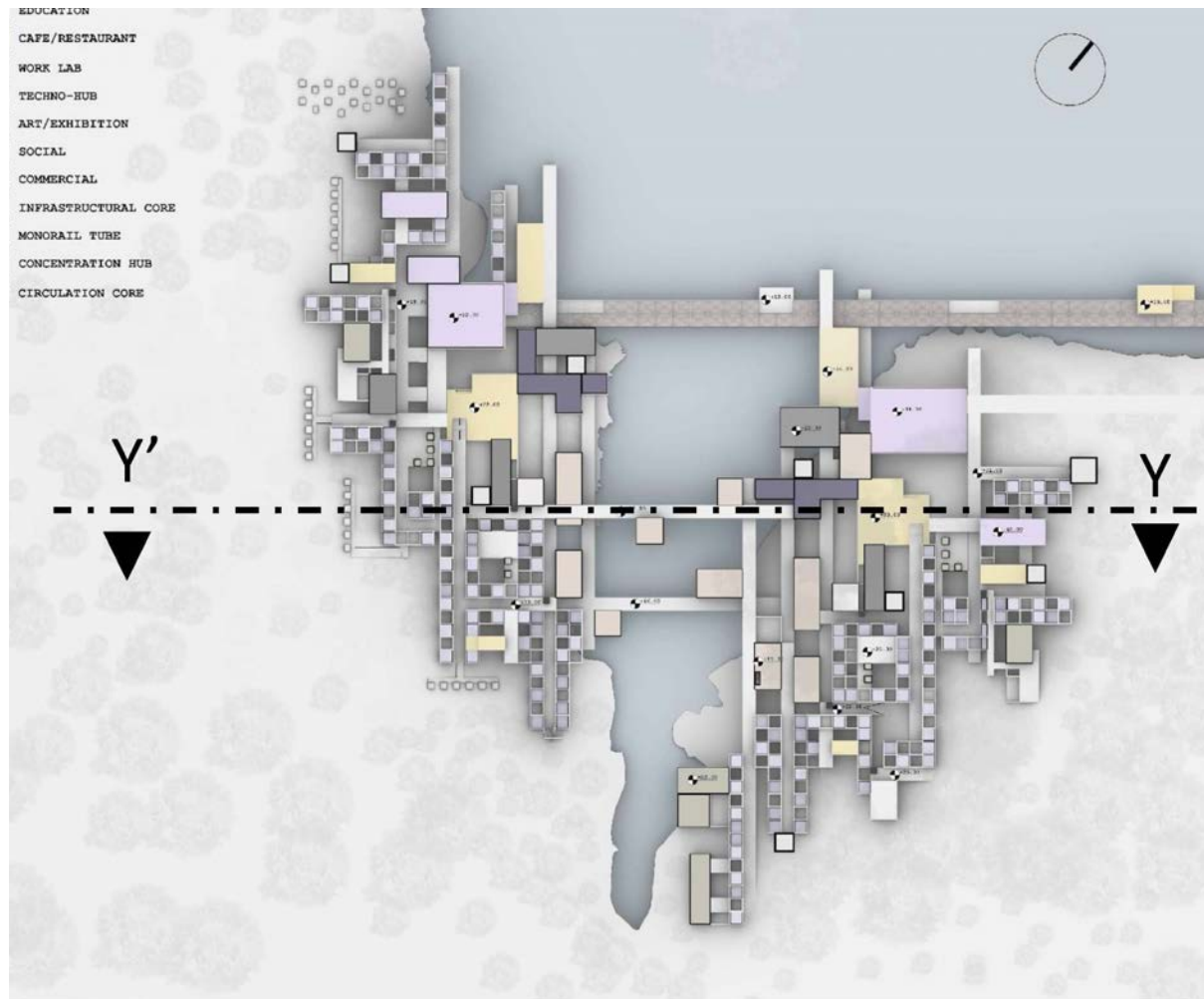


1/2000 site plan/section



1/2000 site plan/section





Arch 402 Architectural Design VI

Group2: Celal Abdi Güzer, Lale Özgenel, Kadri Atabaş, Ömer Faruk Alp, Cansu Ekici, Miray Kısaer

Towards Climate Awareness Brick By Brick: Envisioning Proactively And Putting A Stone Reprogramming The Eskişehir Tile Factory Site As An Experimental And Experiential Arena Of Climate Emergency

Global warming, frenzied industrialization and technological age that recklessly consume the environmental and social resources of the world, have been altering the earth habitat and its weather patterns drastically since the first Industrial Revolution. Today, this consumption is pushing the limit that may lead to the irreversible destruction of natural resources and, even, the end of humanity. What we call "climate change" today, the seeds of which were planted centuries ago, now stands as a global crisis that all countries and individuals must face and take urgent and effective measures. One of the key measures to slow down and stop climate change is to reduce carbon emissions. Materials fabrication, construction, hence our physical environments are frequently reported to be producing "embodied emissions and greenhouse gasses" that accelerate the rate of global warming. Despite the policies that aimed to establish carbon neutral environments in the last 10 to 20 years, the temperature of the earth continues to rise, the consequences of which (i.e. heatwaves, floods, droughts, and storms) have already become a reality both globally and nationwide. In short, as long as awareness of the climate crisis is not increased and widespread, and action is not taken, natural disasters, hunger and desertification will await at the door.

Developing proactive solutions to lessen both the impact of climate change on cities, and the vulnerability of cities against the upcoming effects of climate change is now a priority. The studio focused on envisioning proactively towards the climate change emergency, via performing multi-dimensional research and creative design inquiries. An abandoned industrial production center in Eskişehir/Turkey is chosen as the context. Known as the "factories district" the site houses historical tile and brick factories that symbolize the early Republican economic and industrial development. Students reprogrammed the site as a research and innovation campus specialized in developing public awareness on climate crisis and developed proposals that elaborated climate emergency at a multidimensional level. Conservation and adaptive reuse alternatives for the industrial heritage buildings in the site are also discussed in the studio process.

İklim Farkındalığına Doğru Proaktif Tutum Ve Taş Üstüne Taş Koymak:

Eskişehir Kiremit Fabrikası Bölgesinin İklim Krizinin Deneysel Ve Deneyimsel Arenası Olarak Yeniden Programlanması

Dünyanın çevresel ve sosyal kaynaklarını pervasızca tüketen küresel ısınma, çılgın sanayileşme ve teknolojik çağ, Birinci Sanayi Devriminden bu yana dünya habitatını ve hava düzenini büyük ölçüde değiştiriyor. Günümüzde bu tüketim, doğal kaynakların geri dönüşü olmayan bir şekilde yok olmasına ve hatta insanlığın sonunun gelmesine neden olabilecek sınırı zorluyor. Tohumları yüzyıllar önce atılan, bugün "iklim değişikliği" dediğimiz şey, artık tüm ülkelerin ve bireylerin yüzleşmesi, acil ve etkin önlemler alması gereken küresel bir kriz olarak karşımızda duruyor. İklim değişikliğini yavaşlatmak ve durdurmak için en önemli önlemlerden biri karbon emisyonlarını azaltılması. Malzeme üretimi, inşaat ve dolayısıyla fiziksel çevremizin, küresel ısınma oranını hızlandıran somutlaşmış emisyonlar ve sera gazları ürettiği sıklıkla dile getiriliyor. Son 10-20 yılda karbon nötr çevreler oluşturmayı amaçlayan politikalara rağmen, dünyanın sıcaklığı artmaya devam ediyor ve bunun sonuçları (sıcak hava dalgaları, seller, kuraklıklar ve fırtınalar) şimdiden hem küresel hem de ülke çapında yaşanıyor. Kısacası iklim krizi farkındalığı artırılıp yaygınlaştırılmadığı ve önlem alınmadığı sürece doğal afetler, açlık ve çölleşme kapıda bekliyor olacak.

Hem iklim değişikliğinin kentler üzerindeki etkisini hem de kentlerin iklim değişikliğinin yaklaşan etkilerine karşı savunmasızlığını azaltmak için proaktif çözümler geliştirmek artık bir öncelik. Stüdyo, çok boyutlu araştırma ve yaratıcı tasarım sorgulamaları gerçekleştirerek iklim değişikliği aciliyetine proaktif önlemler geliştirmeye odaklandı. Bağlam olarak Eskişehir'de "Fabrikalar bölgesi" olarak bilinen, erken Cumhuriyet dönemi ekonomik ve endüstriyel gelişimini simgeleyen tarihi kiremit ve tuğla fabrikalarına ev sahipliği yapan, günümüzde ise terk edilmiş bir endüstriyel üretim merkezi seçildi. Öğrenciler bu alanı, iklim krizi konusunda toplumsal farkındalık geliştirme konusunda uzmanlaşmış bir araştırma ve inovasyon kampüsü olarak yeniden programladılar ve iklim aciliyetini çok boyutlu düzeyde detaylandırılan öneriler geliştirdiler. Stüdyo sürecinde ayrıca, alandaki endüstriyel miras yapıları için koruma ve uyarlanabilir yeniden kullanım alternatifleri tartışıldı.



PLAY/SCAPE

FACTORIES DISTRICT
production area
public space
The site around the former factory is opened up for public use to ensure social integration.

CLIMATE CRISIS!
RESEARCH
SIMULATE
REGULATE
PRACTICE
social laboratory
production of ideas & policies

LIVE PUBLIC GROUND

PARTICIPATION
AIM: ever-changing flexible common ground
TOOLS: play/scape + activators

EVENTS!
social laboratory
production of ideas & policies

play /plei/
verb: play
1. engage in activity for enjoyment and recreation rather than a serious or practical purpose.
noun: play
6. the space in or through which a mechanism can or does move.

ARCHITECTURE + ACTIVITY

ACTS:

A EXISTING BUILDINGS

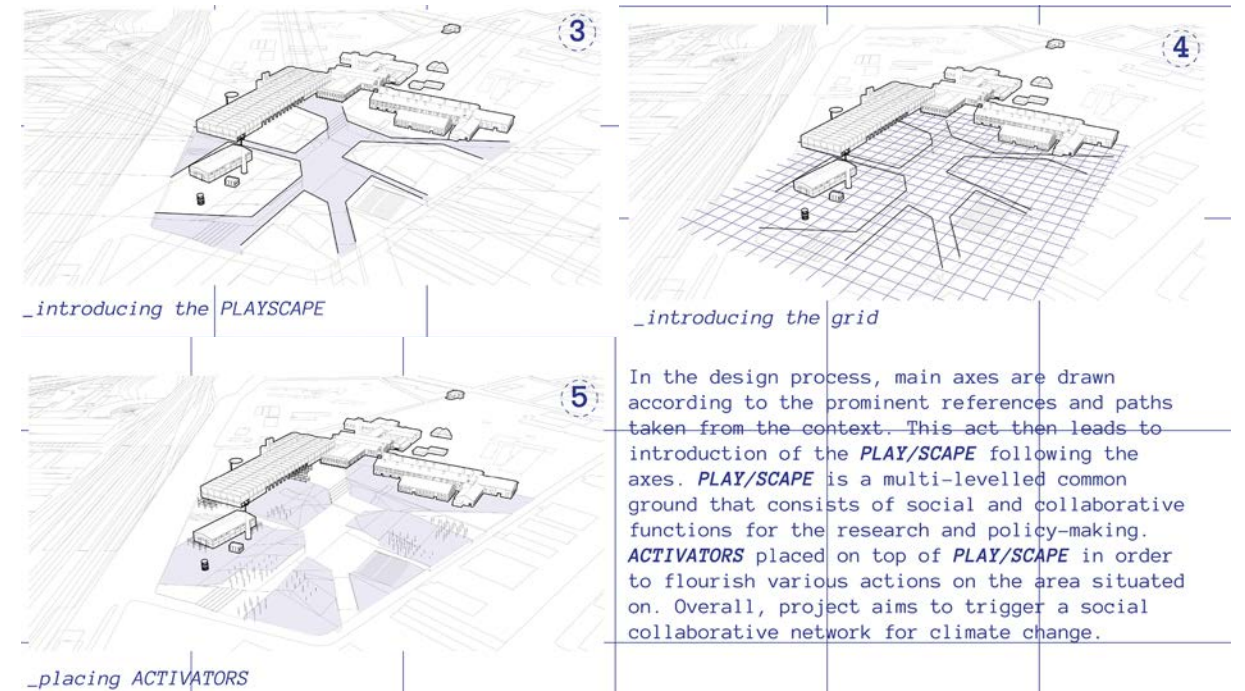
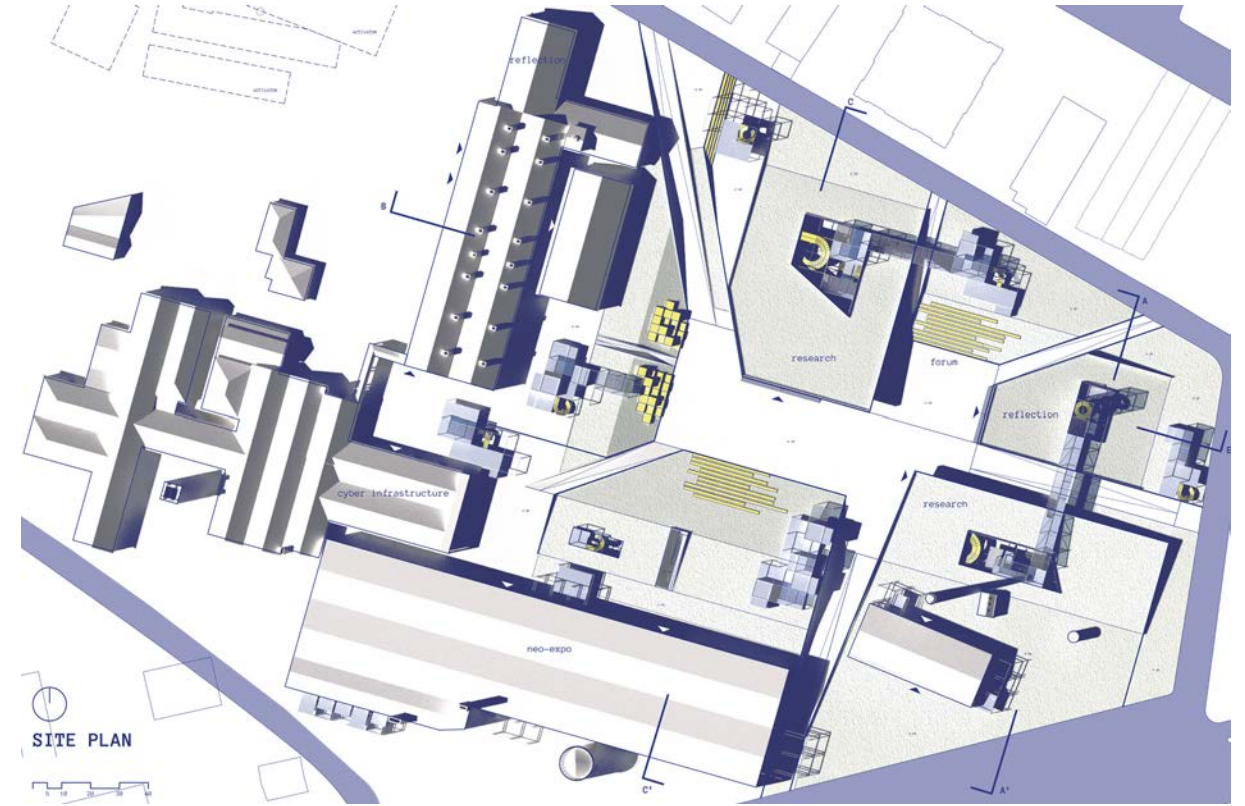
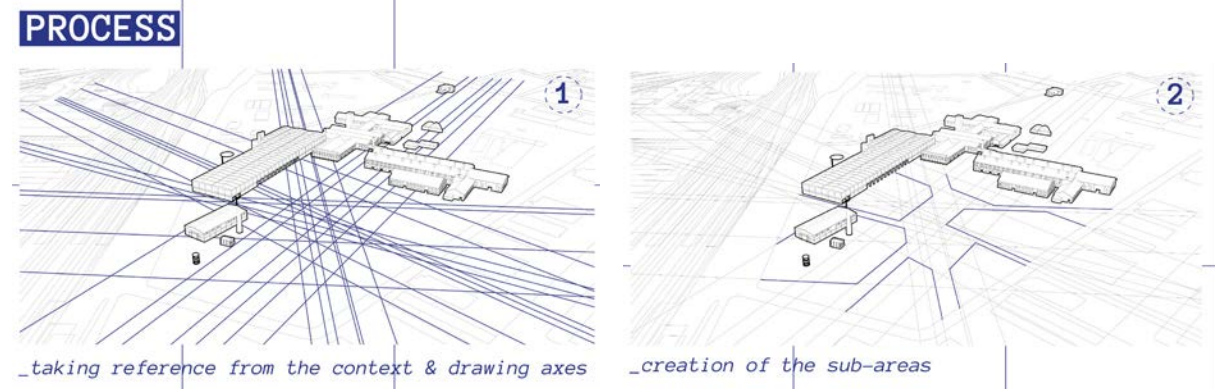
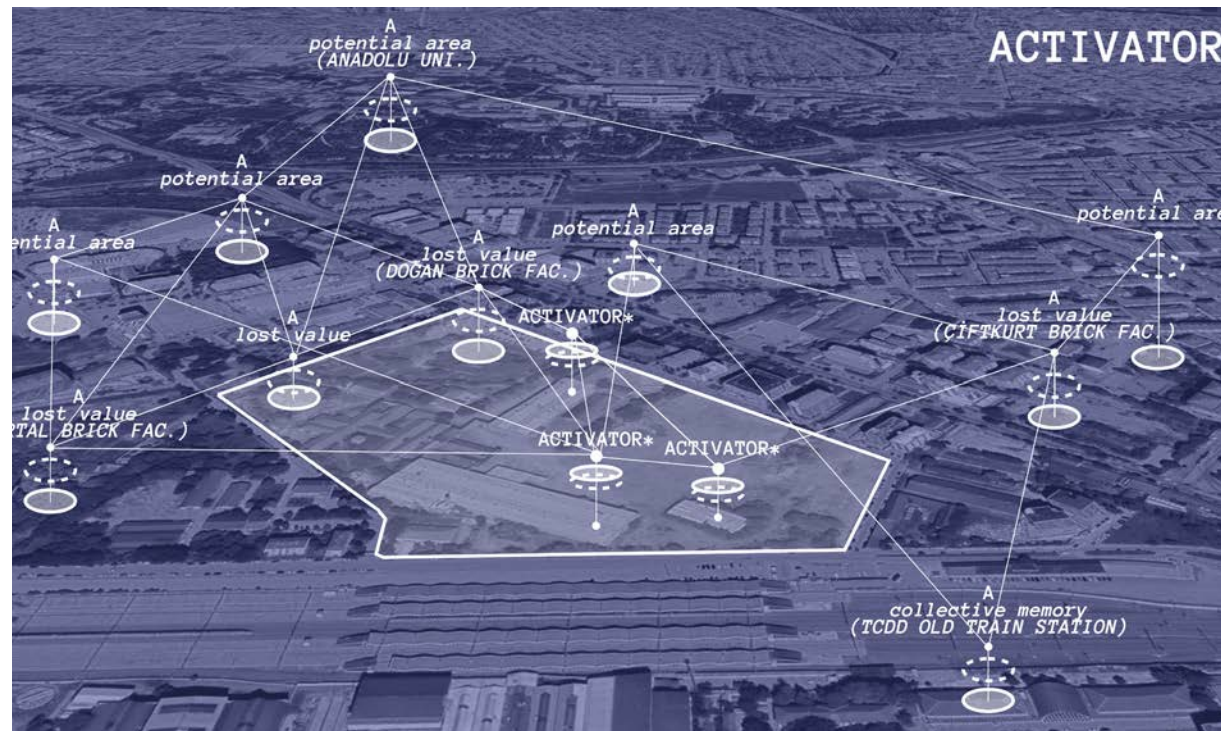
- 1_preserving as it is
_collective memory/city identity
- 2_inserting **ACTIVATORS***
_temporary/permanent/mobile/flexible
- 3_re-functioning
_production:idea/theory/plan/policy

B OPEN SPACE (in-site)

- 1_treating ground as a **PLAY/SCAPE***
_public/participatory/ever-changing
- 2_reviving its public character

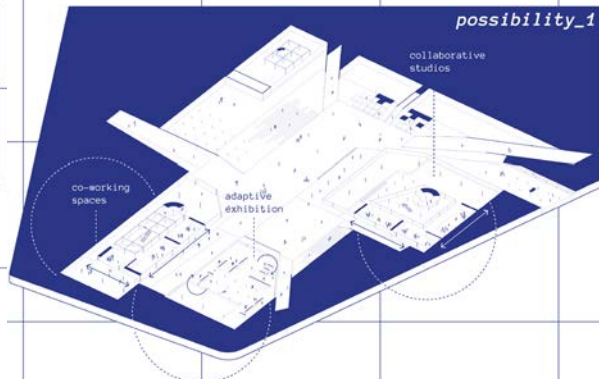
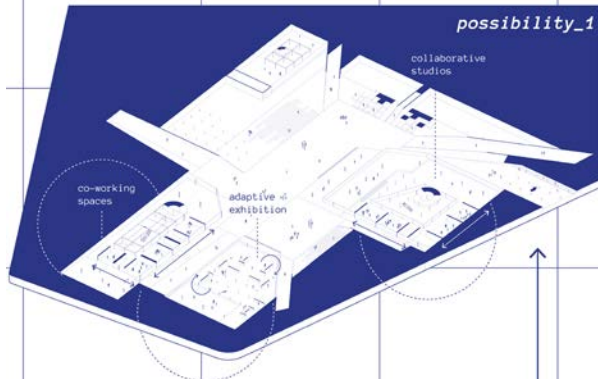
C OPEN SPACES (out-site)

- 1_inserting **ACTIVATORS***
_temporary/permanent/mobile/flexible



PLAN POSSIBILITIES

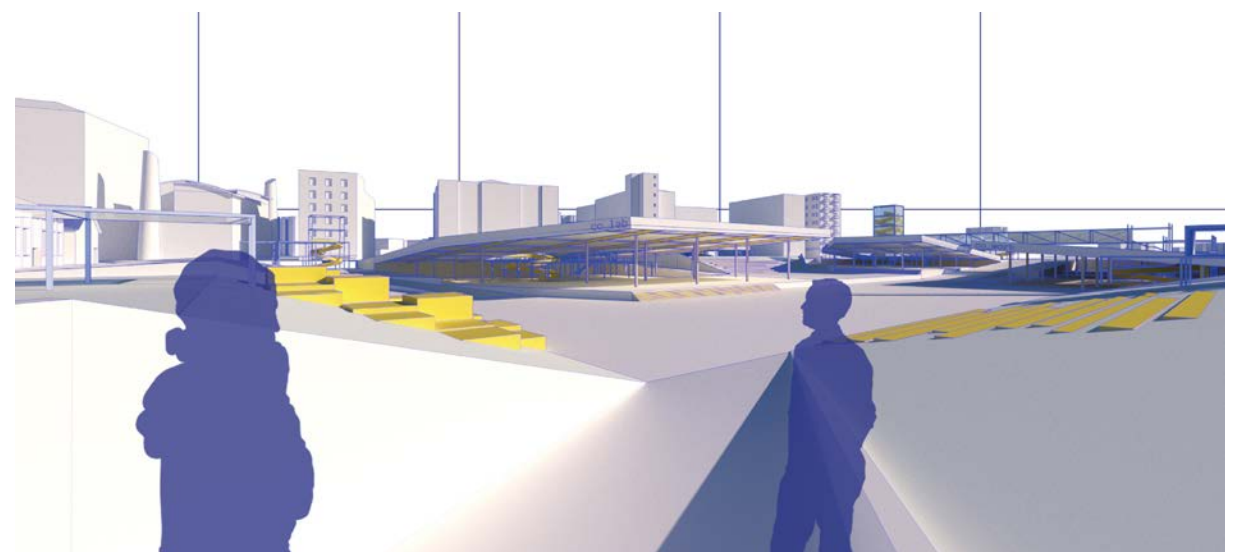
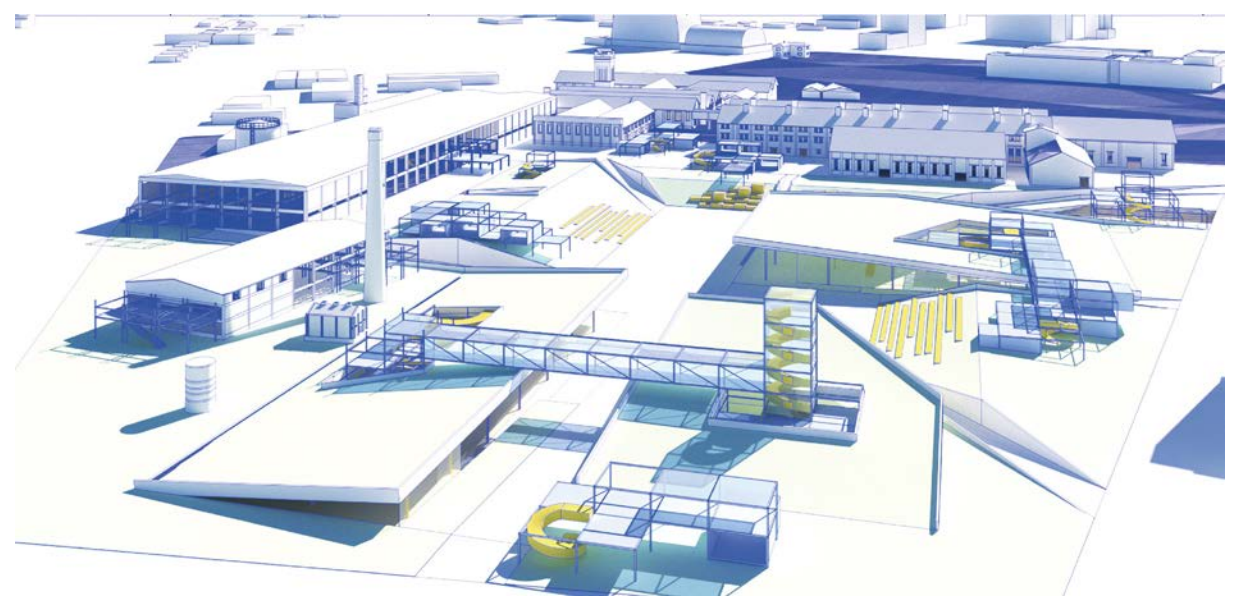
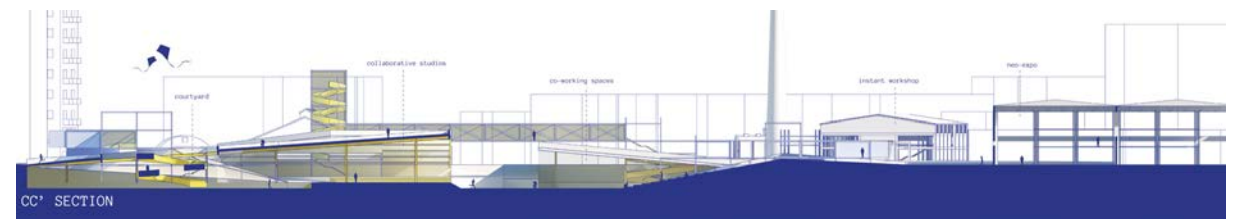
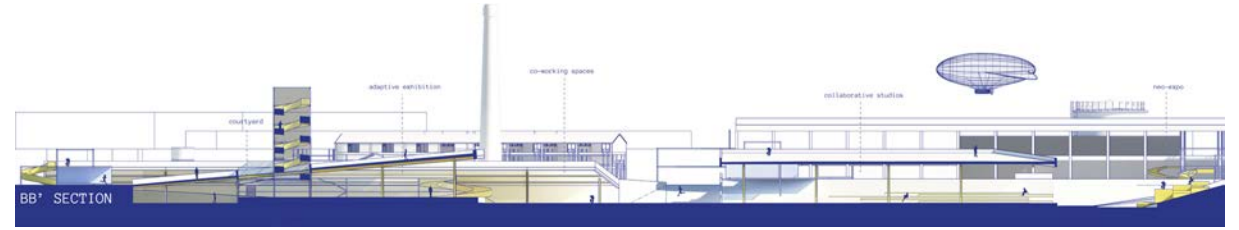
In order to adapt to various conditions in case of different activities, walls on rails can be re-arranged according to the need.



In order to adapt to various conditions in case of different activities, walls on rails



- STATUS:
 - Adaptive Exhibition & Workshop Spaces
 - Breakfast Studio
 - Market (Open & Closed)
 - Collaborative Studio
 - Adaptive Workshop Space



Nutrioscene

An Reproductive Foodscape
for Post-Industrial Eskisehir

our food system does not work

The Anthropocene, irreversibly traumatized our "food chain"

- * inequal distribution
- **non-secure conditions
- ***unaware urban domain

an Urban-Scaled Framework for local action :: global reaction

railroad, defining the developmental characteristics

why don't we have a fair access to the fresh?

how much nutrition do we provide on the urban scale?

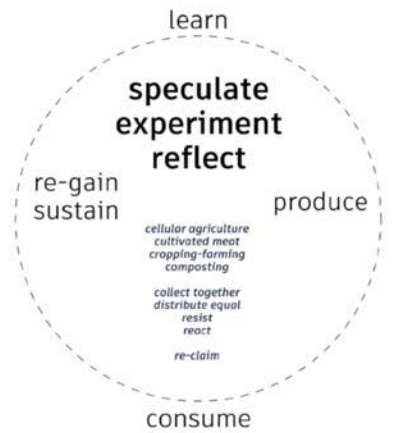
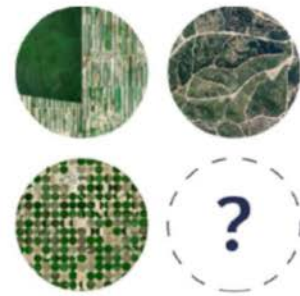
wicked urban formation + urgency of egalitarian food distribution + need to balance the production & consumption

we continuously consume, without knowing its past, present and future, but, how much do we give back? OR do we produce?

HOW MUCH DO WE SPECULATE?!

we enjoy taking our time in so-called street-faced consumer zones. In addition, in every plot, each kitchen(ette) matter: To sustain together.

To re-claim our land & make it re-productive



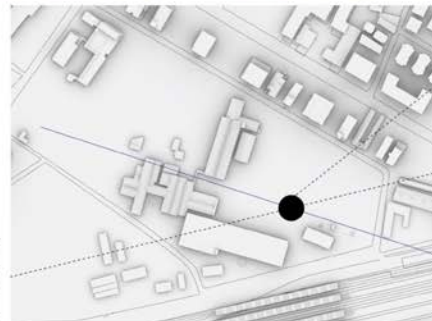
via sustaining Kiliçoğlu Factory's contextual potential, inherited from the Republican Era:

industrial heritage
continuous yet remarkable
unique yet group value

embedded through its educational & documental values

how ? ----- future ?

how the industry causing the anthropocene and the urban generation can be re-organized via existing axis' ?



spatial pattern generation

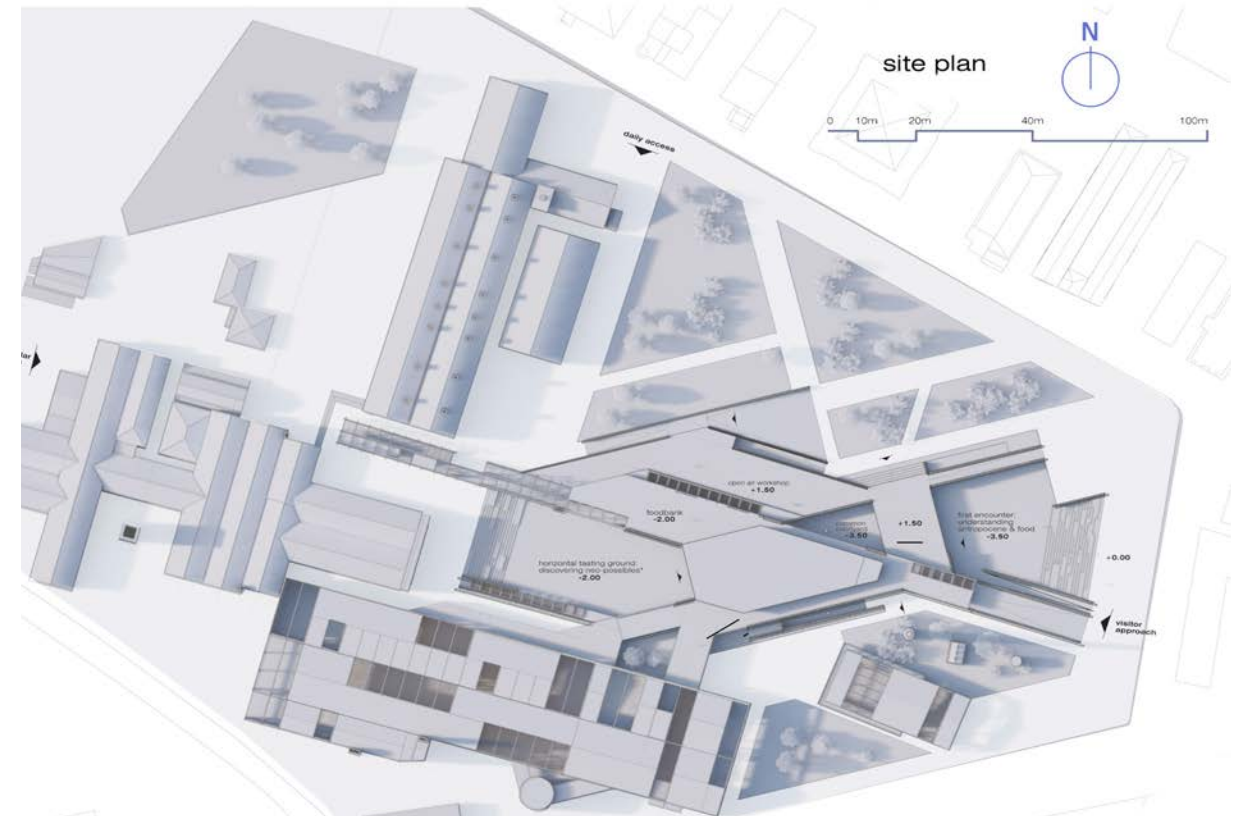
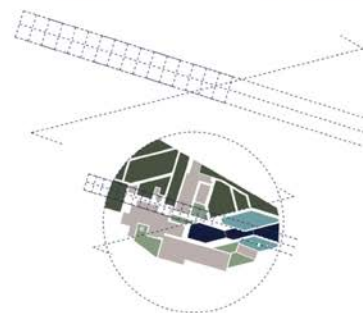
where - how these dual axis contribute each other to generate a wholistic pattern ?

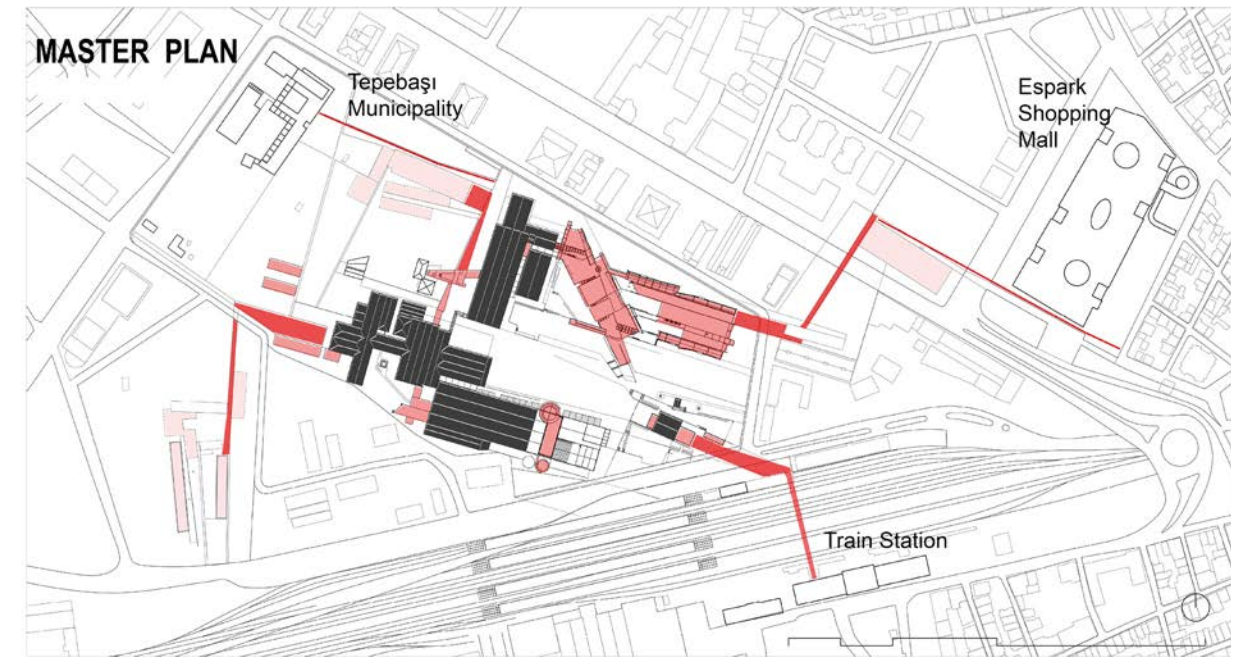
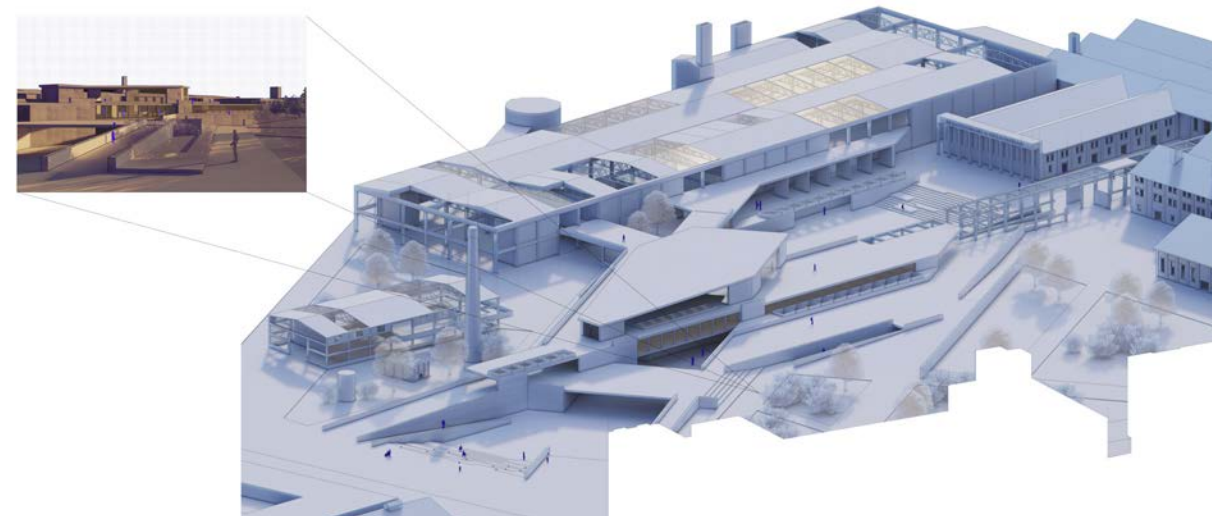
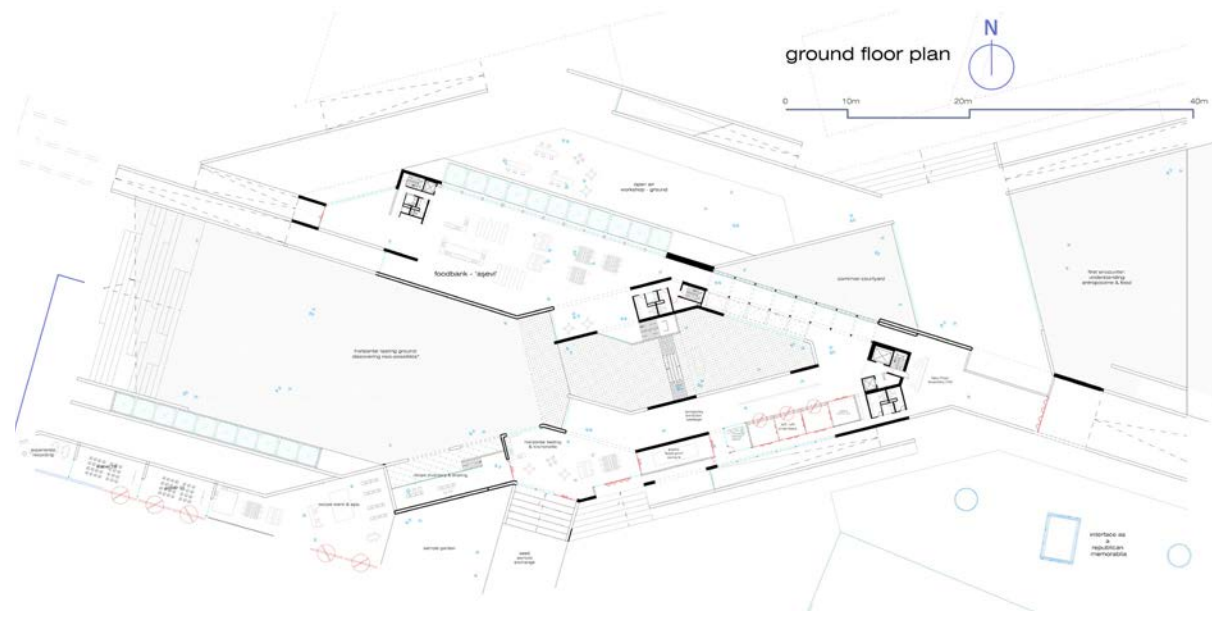
both an interface for newcomers and a barrier for locals

old prodction axis became the dominant consumption spine of the city

more dynamic modular flexibility to test to experiment in&on the scaffolding

more static pre-determined spaces regarding intellectual development



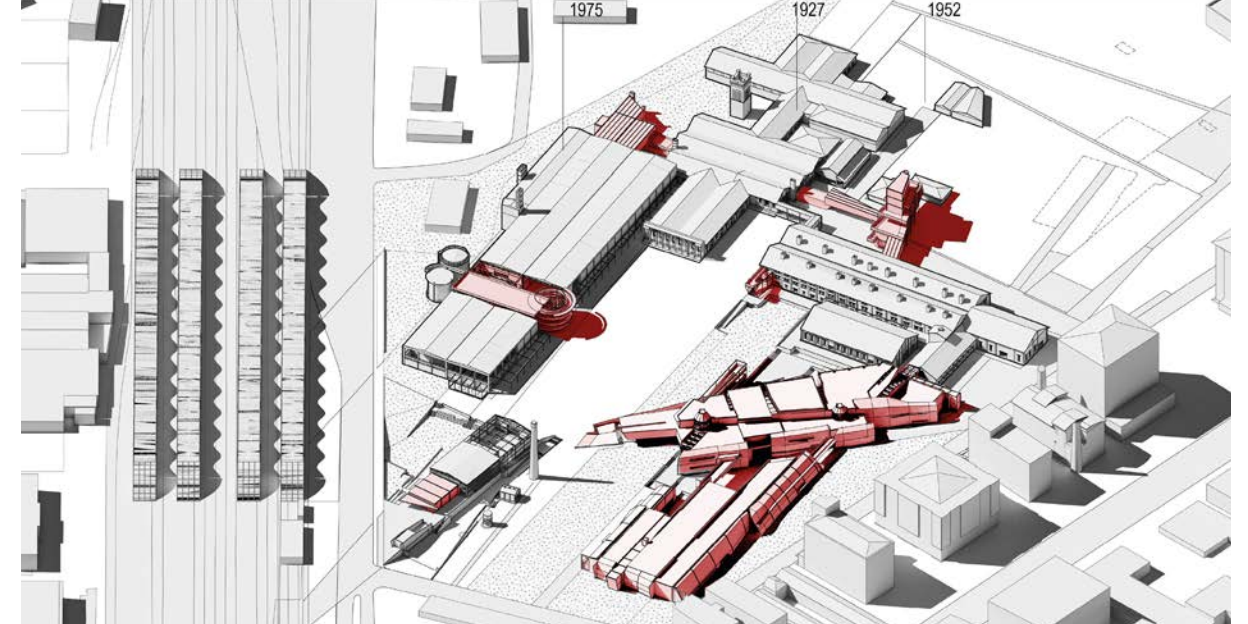


AGGLOMERATION vs LOSTS

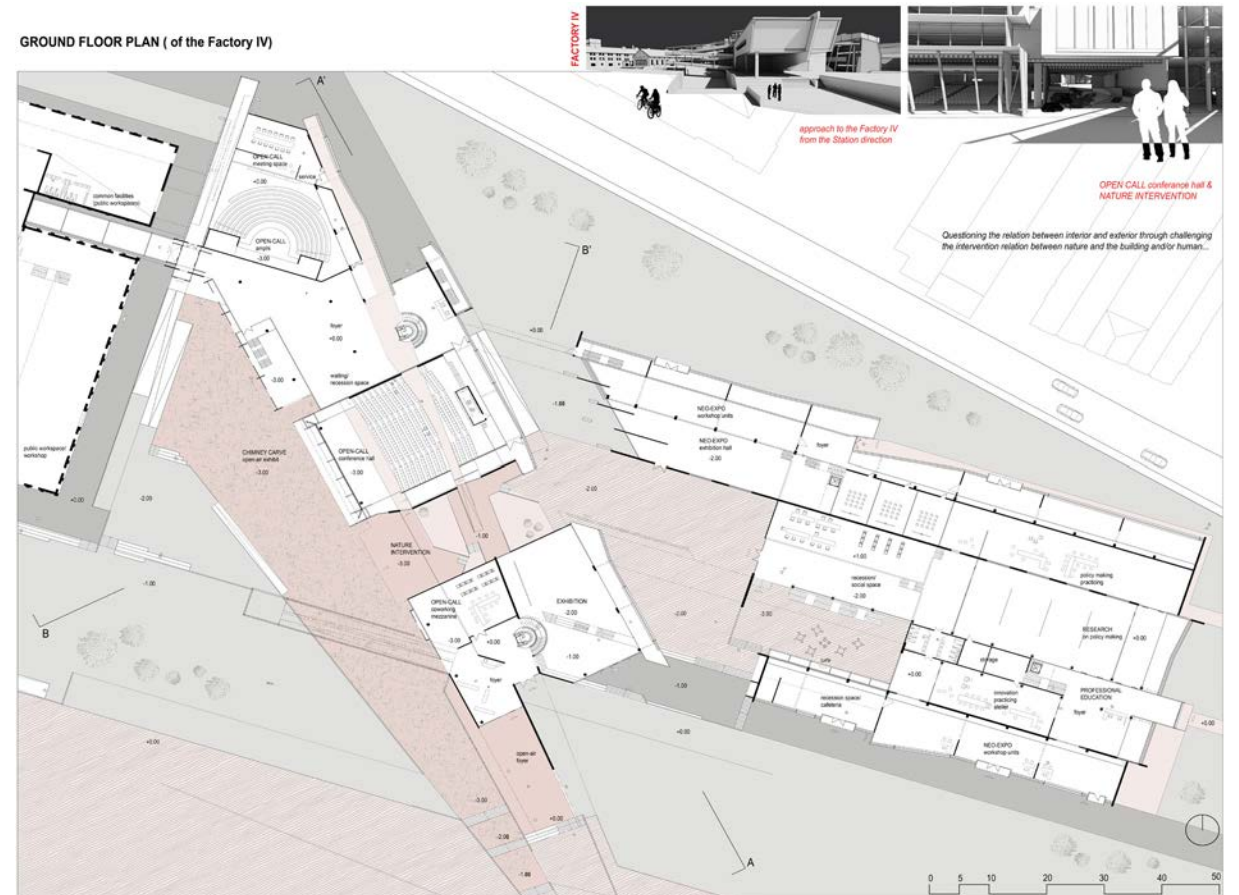
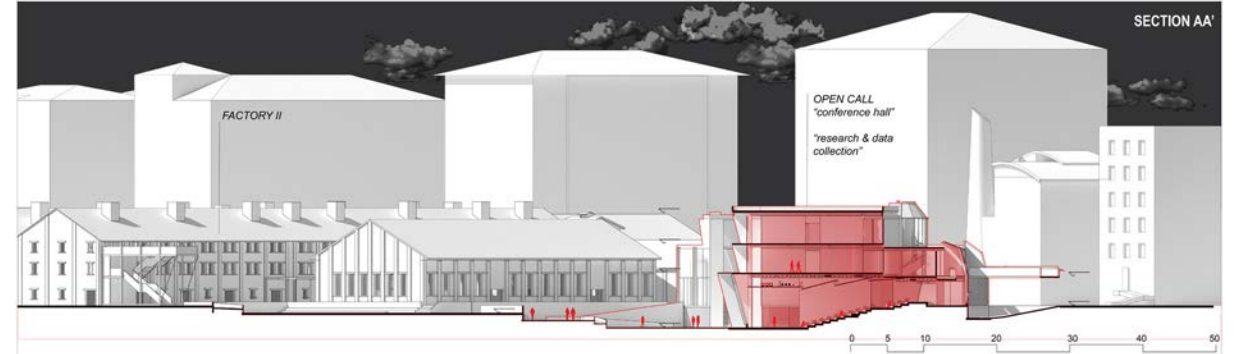
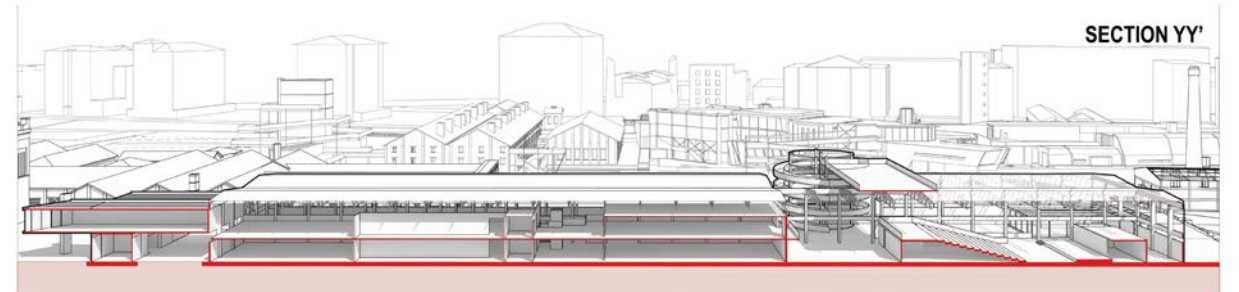
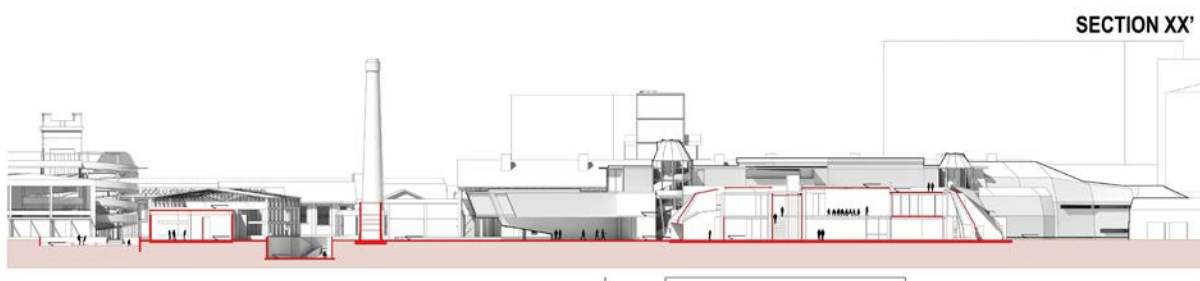
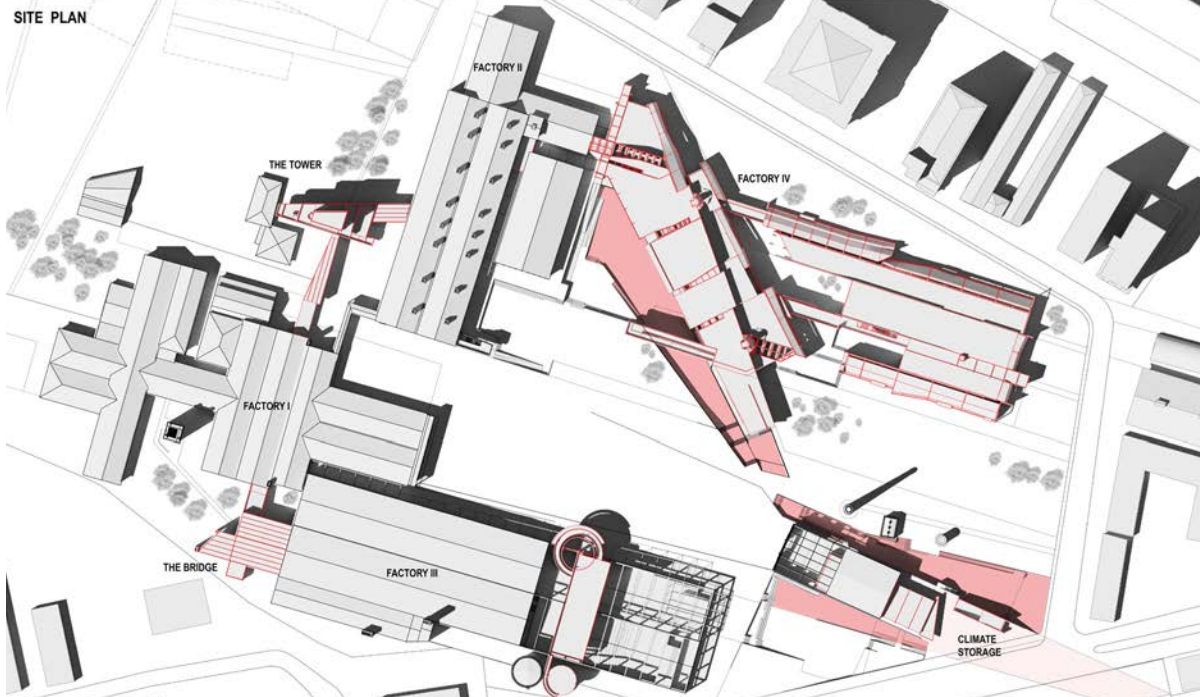
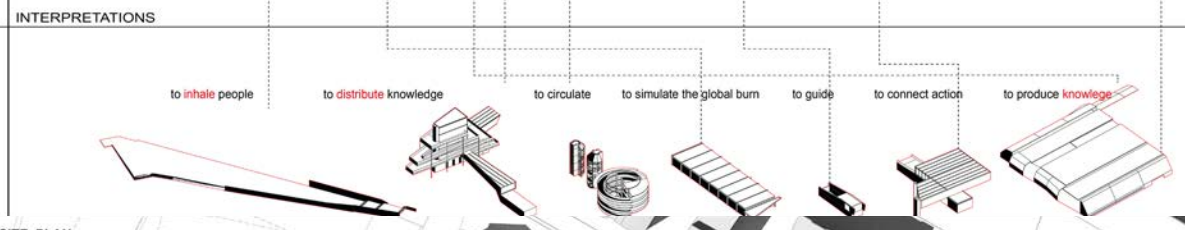
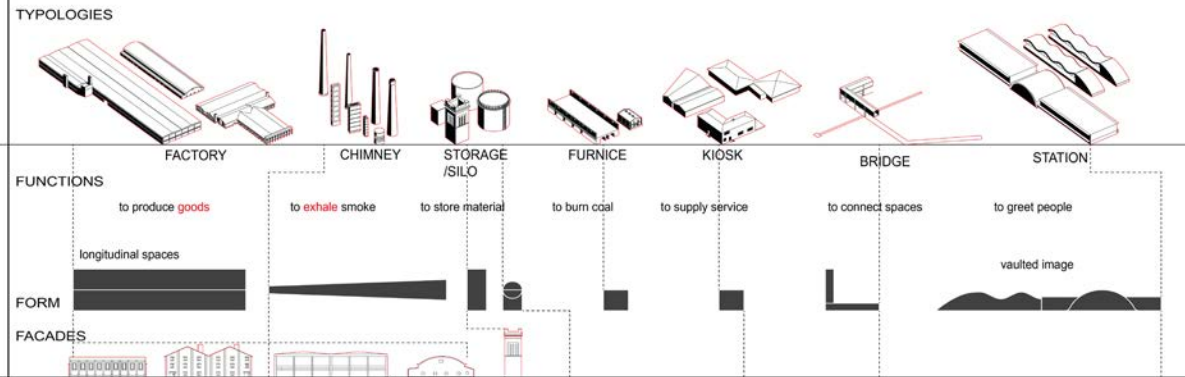
Factories District Scale Brick & Tile Factories

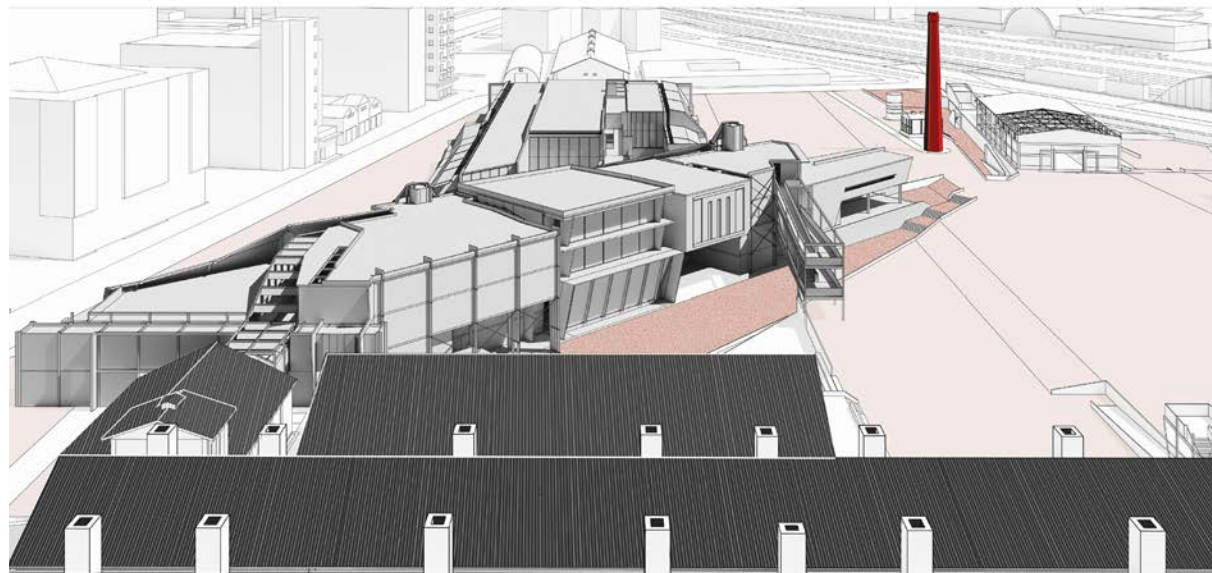


Kılıçoğlu Brick and Tile Factory Scale



TYPOLOGICAL RESEARCH

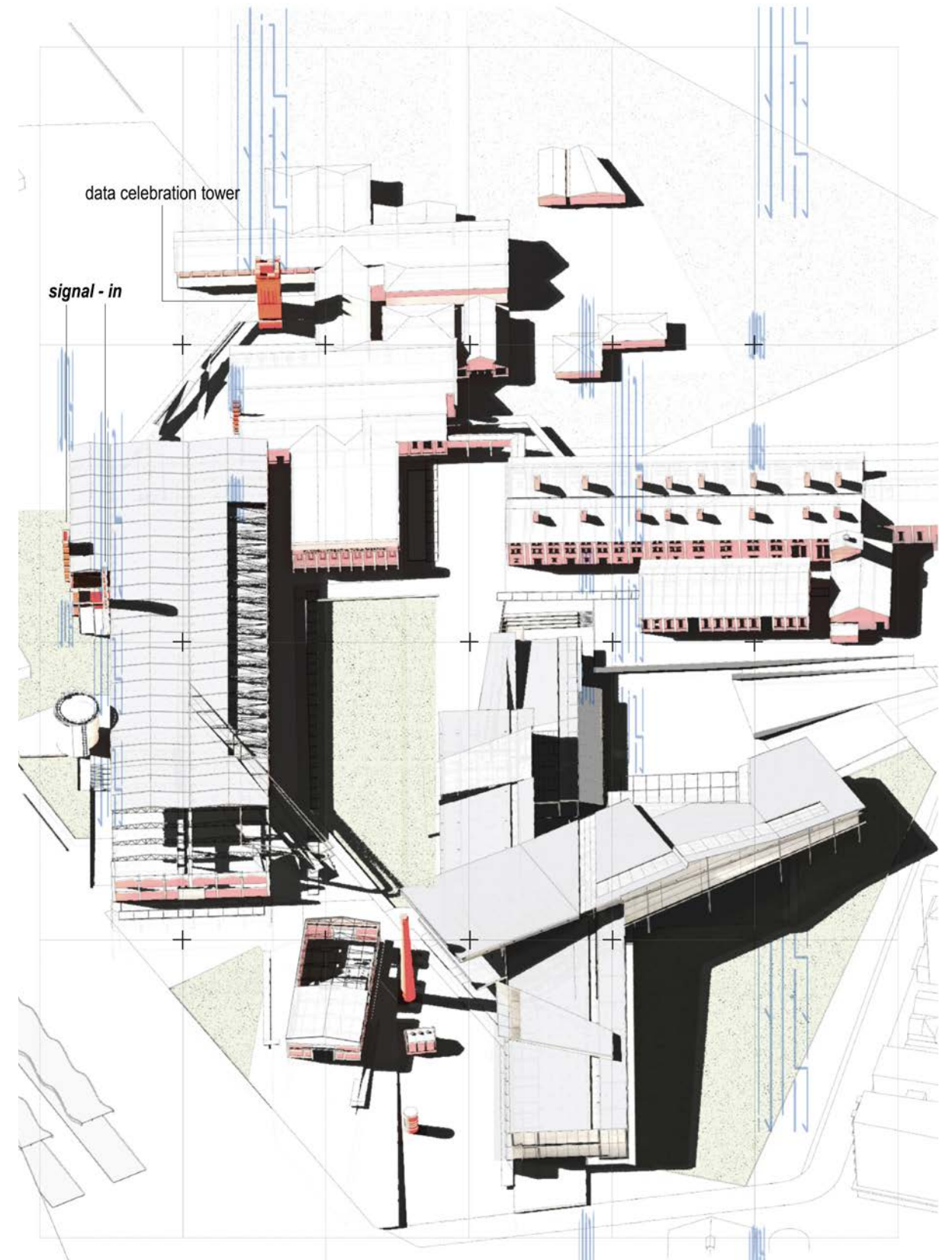
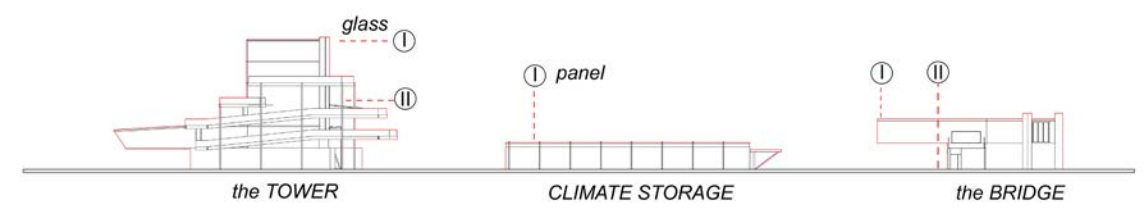
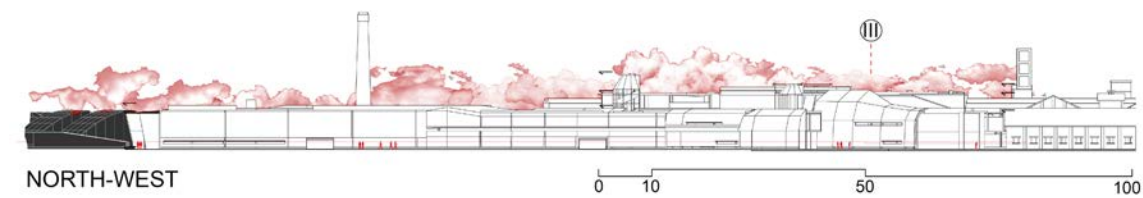
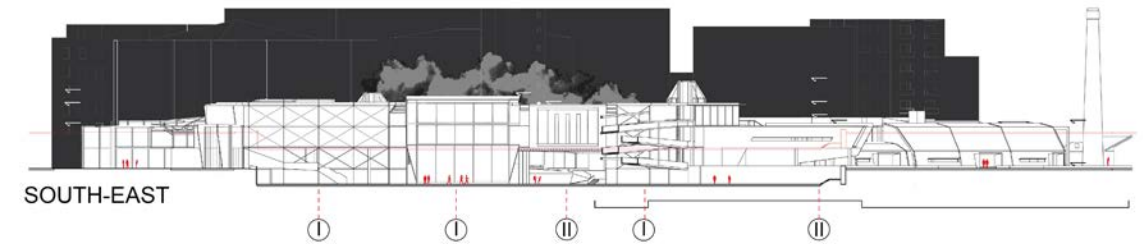


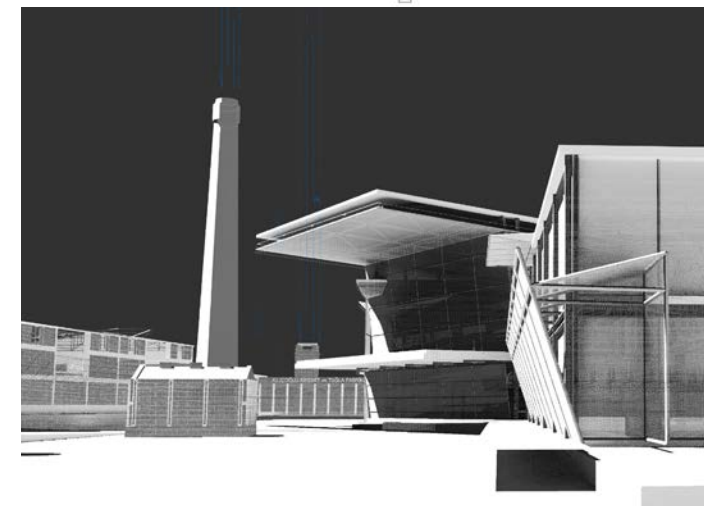
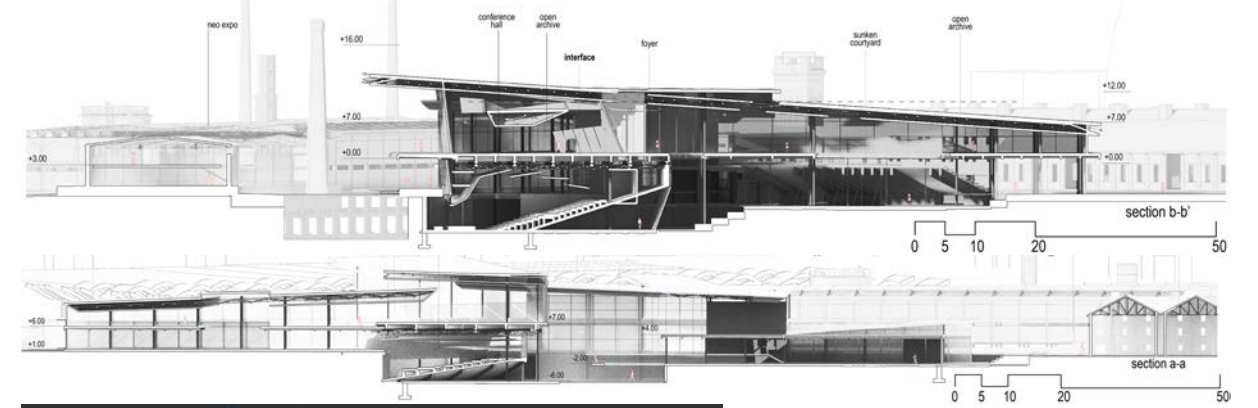
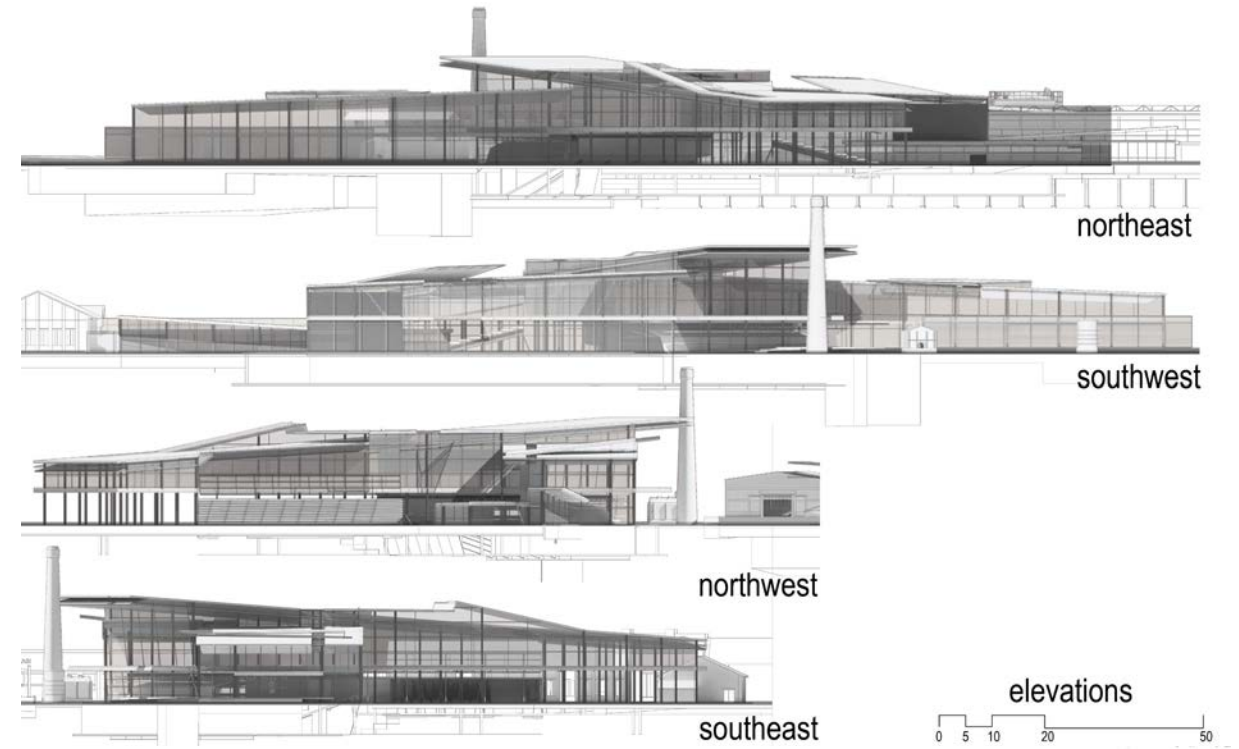
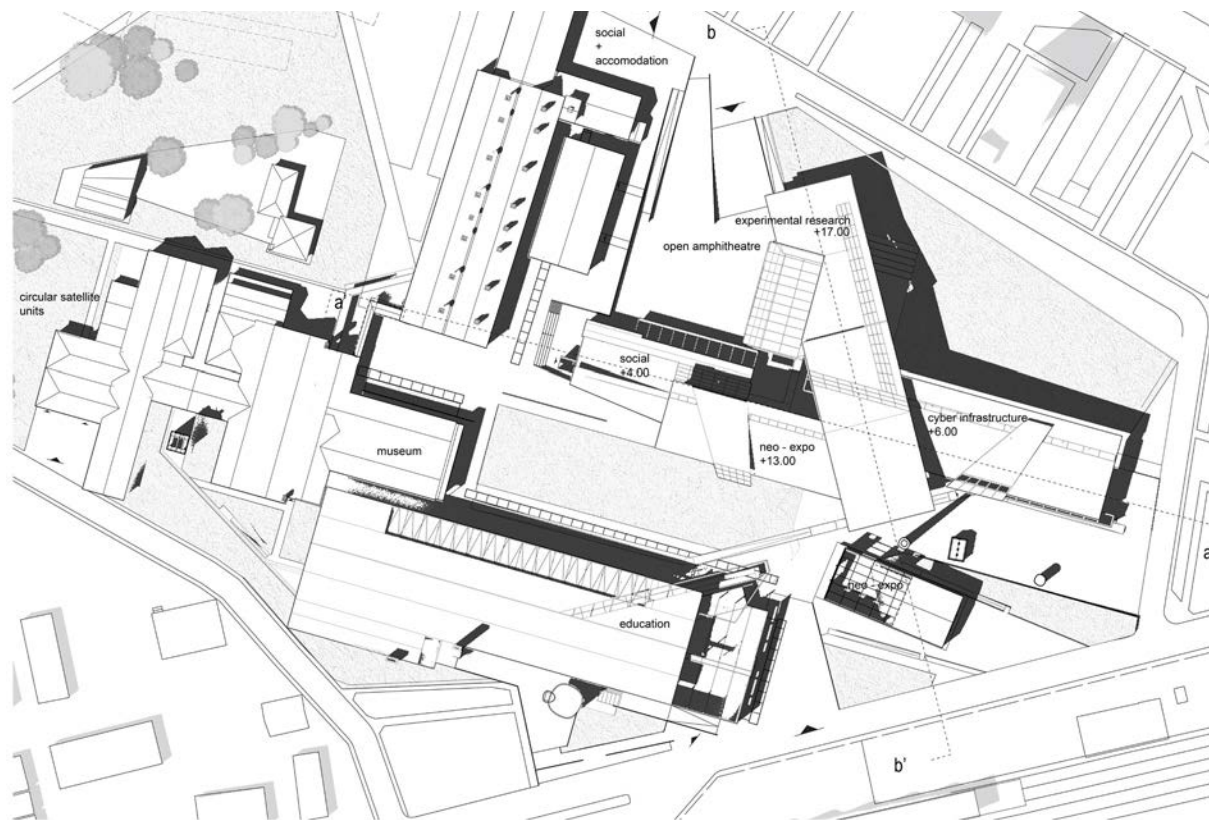
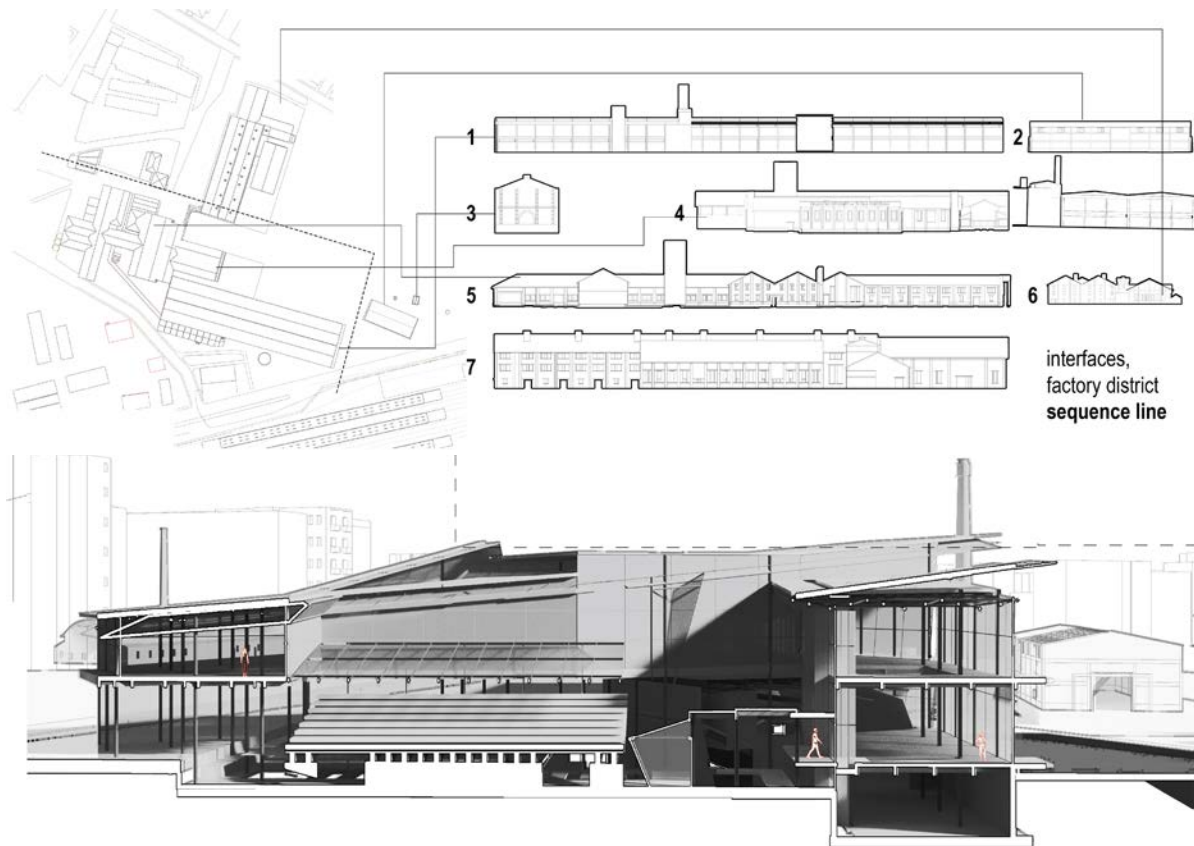


FRAME + (glass or panel cladding) | WALL (load bearing wall or shell) | VAULT (double skin facade)

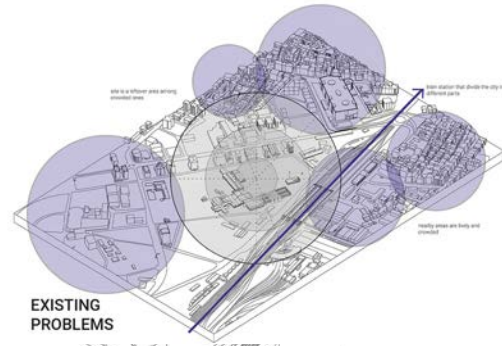
ELEVATIONS

ARCHITECTURAL LANGUAGE

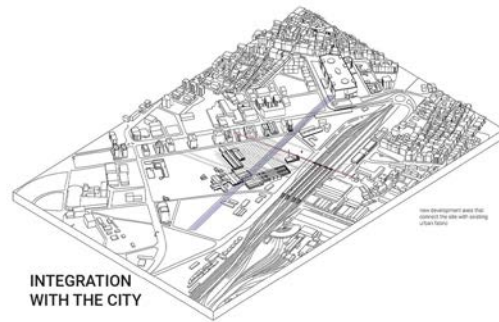




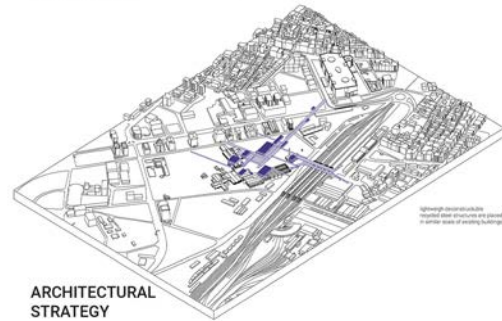
DESIGN DECISIONS



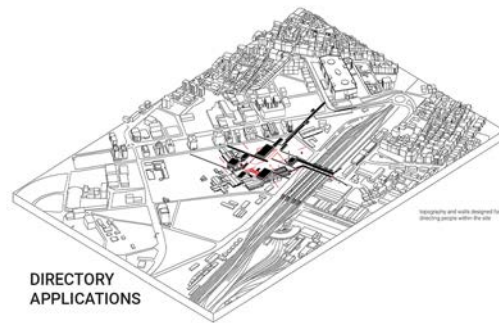
EXISTING PROBLEMS



INTEGRATION WITH THE CITY



ARCHITECTURAL STRATEGY

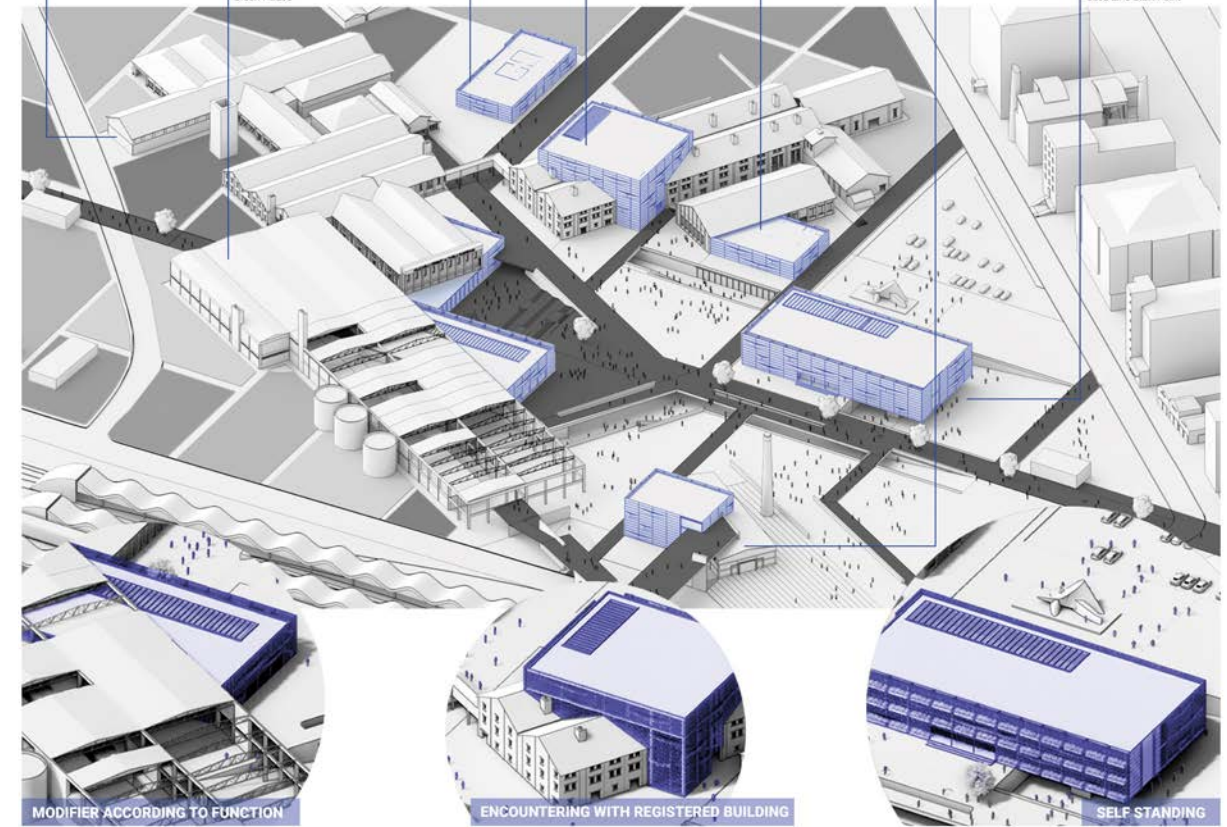


DIRECTORY APPLICATIONS



PROGRAM

- Education**
Culture Room
Studios
Classrooms
Laboratory
Co-Working Space
Public Classrooms
- Production**
Restaurant
Green Cafe
Vertical Farms
Agri-pot Rooms
Seed Laboratories
Storages
Green House
- Library**
Library
Archive
Study Areas
- Accommodation**
Hotel
Restaurant
Ateliers
Cafes
Commercial Facilities
Storages
- Museum**
Exhibition Spaces
Recreational Facilities
Seed Storage & Museum
- Information**
Greeting Space
Information Desks
Meeting Hall
- Exposition Space**
Exhibition Areas
Meeting Halls
Auditorium
Foye
Competition Spaces
Art Gallery
Seed Line Start Point



MODIFIER ACCORDING TO FUNCTION

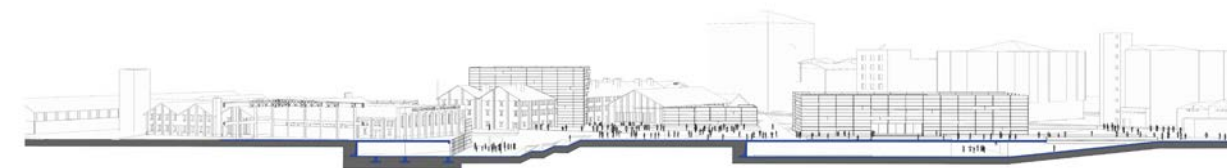
changing the existing according to new building needs

ENCOUNTERING WITH REGISTERED BUILDING

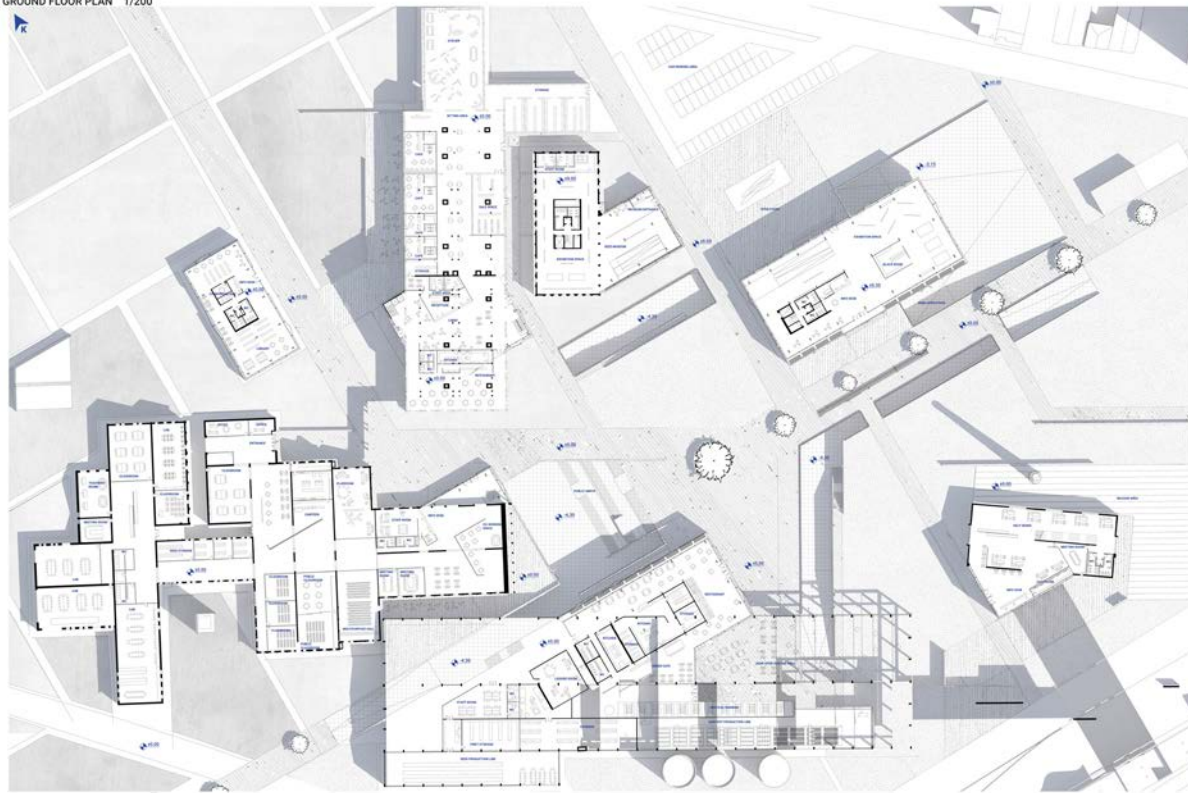
facilitate usage of existing stock without disturbing its character

SELF STANDING

minimum relation primitive shape



GROUND FLOOR PLAN 1/200



digital design studio

4

Students/Öğrenciler

Alpcan Balcı . Ayşe Ebru Kuru . Berfe Naz Haşemoğlu . Beyza Uysal . Bilge Arslan . Doğa Su Kıratioğlu . Doğa Tıraş . Egemen Yıldırım . İlkay Sarımehtemioğlu . Lana Kourini . Mehmet Efe Meraki . Oğuzhan Muzıkacı . Özgür Gülsuna . Safiye Bilge Doğan . Şeyma Nur Öz

Conservation and Management Plan for Ayalık: From Gümrük Square to the Squatter Area

Digital Design Studio is a design research studio. Architectural representation medium will be questioned as an architectural thinking environment. A workshop on abstraction and folding techniques in model making. Relation between model making and digital thinking. Emphasizing the different paradigms of digital design. Introducing high-end software. Designing thematic and conceptual environments to reveal the enriching relation between the digital and tectonic worlds.

For the term, the assigned project is based on the keyword "leverage" which is open to interpretation. Students were asked to submit posters in the given template (maximum 2 posters) including the scenario, descriptions, project progress, mutation matrix, renders, and instances of animations.

At the end of this course, it is expected that students will develop basic knowledge in understanding computational design, understand new architectural geometries, be able to develop parametric design models, be able to question digital media as a design medium rather than a medium for representation and be familiar with fabrication technologies.

Ayalık İçin Koruma ve Yönetim Planı: Gümrük Meydanı'ndan Gecekondu Alanına

Dijital Tasarım Stüdyosu bir tasarım araştırma stüdyosudur. Bu bağlamda mimari temsil ortamı, aynı zamanda bir mimari düşünme düzlemi olarak ele alınmaktadır. Maket yapımında soyutlama ve katlama teknikleri üzerine atölye çalışmaları, model yapımı ve dijital düşünme arasındaki ilişki, dijital tasarımın farklı paradigmlarını vurgulamak, yeni yazılımlarla tanışmak, dijital ve tectonic dünyalar arasındaki zenginleştirici ilişkiyi ortaya çıkarmak için tematik ve kavramsal ortamlar tasarlamak bu stüdyo kapsamında ele alınmaktadır.

Dönem için verilen proje, yoruma açık olan "kaldıraç" anahtar kelimesine dayanmaktadır. Öğrencilerden verilen şablonda (en fazla 2 poster) senaryo, açıklamalar, proje süreci, mutasyon matrisi, görseller ve animasyon örneklerini içeren posterler göndermeleri istendi.

Bu dersin sonunda öğrencilerin hesaplamalı tasarımı anlama konusunda temel bilgileri geliştirmeleri, yeni mimari geometrileri anlamaları, parametrik tasarım modelleri geliştirebilmeleri, dijital medyayı bir tasarım aracı olarak değil, bir tasarım ortamı olarak sorgulayabilmeleri, temsil etme ve üretim teknolojilerine aşina olmaları beklenmektedir.

Curse of Creation: the Myth of Sisyphus | Mehmet Efe Meraki

storyboard

t0 Mortals were guideless yet pointless in their rebellion against the gods. The unconscious state about each of their individual potentials prevented them to form a resistance together: they were unable to interact and create both an intangible and tangible environment to ground a chain of resistance representing the gridlocked state of their agony.

t1 As one of them, Sisyphus has once defied the gods by his trickery and through his individual effort, he put the "Death" in chains so that no human needed to die. Gods were enraged, and Zeus captured Sisyphus, condemning him with eternal punishment.

t2 He was cursed with rolling a massive boulder -UP- to the top of a hill. But just as he approached the peak, the rock would roll all the way back -DOWN-. Forcing him to start over, for all eternity. The pure physical torment of Sisyphus' task, was doubled with its intellectual equivalent.

t3 As he goes up, his hands and shoulders bled against the jagged rock, every muscle fiber in his body burns under the weight of the boulder. But as if like nothing happened, just a glimpse and the effort was gone all the way down, each time. Sisyphus, known for his trickery, was aware that his inevitable curse will influence the mortals to create the ne-

t4 Sisyphus was being fateful as a method to resist against. He obeyed and every time he walks down the hill to begin rolling the rock again, the numbers of the mortals whom has been influenced was increased. In the eternal continuum, at each cycle, the effort was more whimsical and stronger. Taking reference from the influence of Sisyphus.

agents

mortals	Zeus	Sisyphus

environments

	t0	t(n)
mortals	planar (-)	built upon interaction and resistance
Sisyphus	planar (-)	his eternal curse

down / **up** / **"leverage"**

Sisyphus	fall down	roll up	fatefulness
mortals	unconscious	conscious	Sisyphus

flowchart

iteration chart

mutation matrix

effecting	mortals	Sisyphus
affected	t0 → t(n)	t0 → t(n)
mortals	dispersed planar 2d	interconnected linked 3d
Sisyphus	selected amongst the mortals to originate the cycle	followed his path, resisted by being fateful in the eternal continuum

agents' features

agent	mortal (M)	Sisyphus (S)
attribute	t0 → t(n)	t0 → t(n)
appearance	point	point
scale/number	10x	~71
color	closer to S	is the main input for color-M
ability	proximity-interconnection	pathfinder-fateful
trait	leveraged by S	leverages M
motion	static	dynamic

QR Code: AR Experience - Cycle



Involuntary Shifts! | İlk yaz Sarimehmetoğlu

storyboard

MEMORY

awake to sleep loop
dream in JUNCTION

MEMORY

UP - AWAKE
DOWN - SLEEP
DOWN - DREAM

MEMORY

memory binding - connection
memory engagement
differentiation
aging
stimuli interpretation
entity

MEMORY AS A LEVERAGE

LEVERING COGNITIVE STATES WITH MEMORY

scaling and fading
(memory absorb)
(binding memo)
(color)

entities matrix

entities	scale	memory capacity	engage with memory	active time
zhang zhou	4 x	3 x	absorbs & shares	10 - 16
butterfly	x	x	absorbs & shares	12 - 16
differentiated entity zz*	>4 x - scales up	>3 x - scales up	absorbs & shares more	16 - 1n
differentiated entity bb*	>x - scales up	>x - scales up	absorbs & shares more	16 - 1n

flowchart - three cycles

mutation matrix

	awake	sleep	dream
stimuli path	wake	early reem	rem
agent	zhang zhou	zhang zhou	zhang zhou
entity	zhang zhou	butterfly	butterfly
stimuli interpretation			
(scaling and fading acc. to stimuli)			
(differentiation (memory absorbing acc. to stimuli))			
(binding memory acc. to distance)	memory share	shares memory	shares memory
memory binding (color acc. to correctness)	two entities exist together	two entities exist together	two entities exist together

ar view

Sensephere | Ayşe Ebru Kuru

STORYBOARD

In my story there is a planet called sensephere in which different creatures are living in. Creatures in this planet are perceive their environment in different ways and their perception of space affects their emotions.

ENVIRONMENT

HOW THEY PERCEIVE

RED Mads
BLUE Senguines
GREEN Upbeats
LUMINANCE Cowards

0.600 0.600 0.600	0.50 0.50 0.50	0.0 0.0 0.0	0.000 0.000 0.000
0.200 0.600 0.600	0.200 0.50 0.50	0.200 0.0 0.0	0.200 0.000 0.0
0.600 0.200 0.600	0.600 0.200 0.50	0.0 0.0 0.0	0.000 0.000 0.000
0.000 0.600 0.200	0.00 0.50 0.200	0.0 0.0 0.0	0.000 0.0 0.200

Mads are only able to sense the parts of their environment which are making them angry, upbeats are the parts that are making them happy, cowards that are making them afraid and senguines sense the parts that are making them hopeful and not only the environment affects their emotions but also the feelings of other creatures living around them so when they all come and interact with each other they can give a meaning to that planet and live together

	Mads	Upbeats	Senguines	Cowards
Mads	Solid Union	Solid Difference	Transparency	Getting sharper
Upbeats	Transparency	Solid Union	Rotation	Solid Difference
Senguines	Solid Difference	Transparency	Solid Union	Scale change
Cowards	Bigger holes	Solid Difference	Colour change	Solid Union

PERPECTIVE

RIGHT VIEW

DRAWINGS BY SEURAT

PERPECTIVE
Composition with Red, Blue and Yellow (1900)
RIGHT VIEW
Eiffel Tower Seurat 1909

DRAWINGS BY SEURAT & MONDRIAN

SEQUENTIAL IMAGES

advanced architectural
design research **5**

Students/Öğrenciler

Ayşen Çerşil, Bilge Arslan, Büşra Aşçı, Hazal Özkan, Kübra Gülhan, Recep Selim Yarbaşı, Semih Solak, Yusuf Bera Bilici

Visionary Again? I Neo-Futuristic Urban Imaginary In The Age Of Sustainability

utopia, dystopia, ecotopia, climate change, pandemics, ecocentrism, technocentrism, green transition, digital transition, digital anthropology, biopolitics, bare life, sovereignty

Design Research Theme

The environmental/climatic issues of the Post-Anthropocene demand innovative solutions that bring back visionary architecture and urbanism. The futuristic urban projections and imagery of early 20th century had been withhold as the discourse of sustainability acquired center stage in design, with the recognition of the exhaustibility of resources. Advances in sustainable digital technologies increasingly bridge this initial conservatism, in a new complementarity of the ecological and the digital that brings back holistic, ecocentric, smart and neo-futuristic architectural and urban visions. As is the case in all utopianism, these are inherently political and bio-political in nature and involve forms of sovereignty that need to be unveiled and discussed.

The course scrutinized and discussed instances of this new technocentric/ecocentric urban imaginary, together with early precedents of urban utopianism. This critical scrutiny is conducted along three axis, ecology, digital technologies and biopolitics. A state of the art literature is provided in the course bibliography to cover the most recent cross-disciplinary thinking in these three areas of design research.

Students chose among instances of early and recent utopian proposals and present them in the form of seminars. They were also expected to develop a project proposal, their own eco-futuristic projections at a space/time frame of their choice, along the theoretical background and discussions provided in the studio.

Yeniden Vizyonerlik? I Sürdürülebilirlik Çağında Neo-Fütüristik Kent Hayali

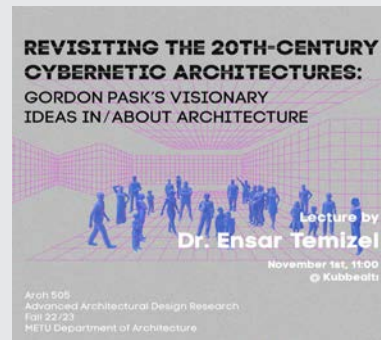
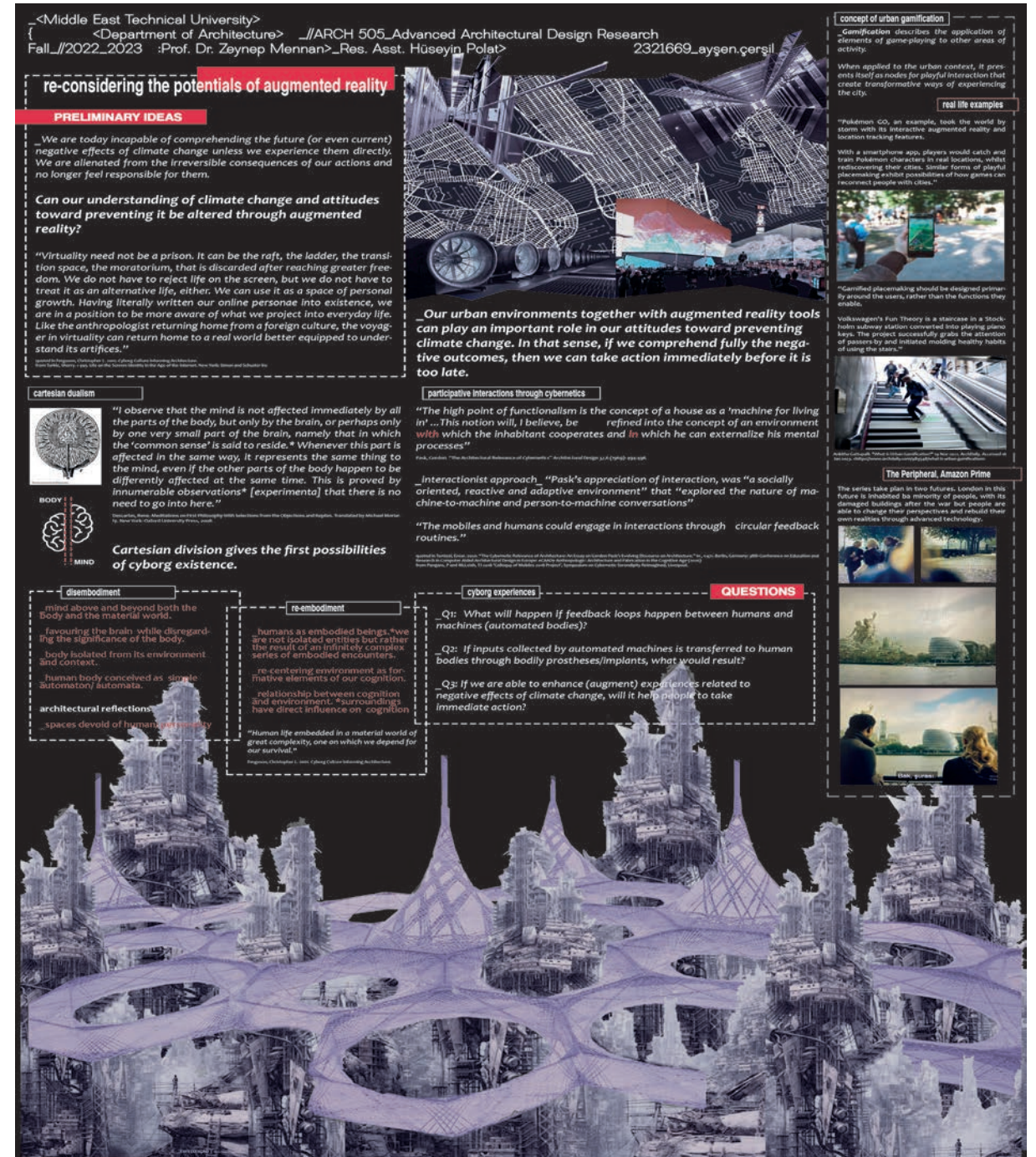
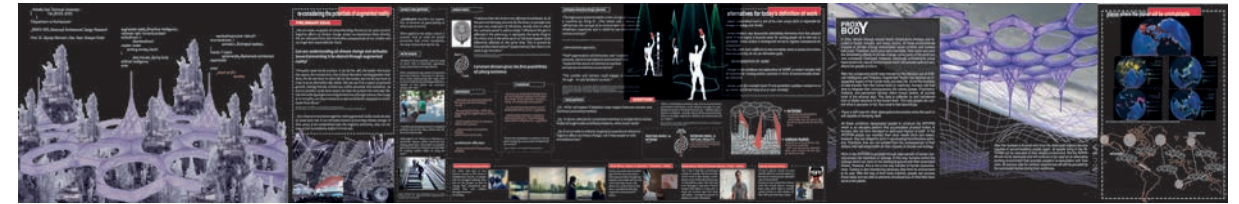
ütopya, distopya, ekotopya, iklim değişikliği, salgın hastalıklar, eko-merkezcilik, tekno-merkezcilik, yeşil geçiş, dijital geçiş, dijital antropoloji, biyopolitika, çıplak hayat, egemenlik

Tasarım Araştırma Teması

Antroposen sonrası çevre/iklim sorunları, vizyoner mimarlık ve şehirciliği yeniden gündeme getiren yenilikçi çözümler gerektirmektedir. 20. Yüzyılın başlarındaki fütüristik kentsel projeksiyonlar ve tasvirler, kaynakların tükenebilirliğinin kabul edilmesi ve sürdürülebilirlik söyleminin tasarımda merkeze oturması ile birlikte bir kenara bırakıldı. Sürdürülebilir dijital teknolojilerdeki ilerlemeler ise bütünsel, eko-merkezli, akıllı ve neo-fütürist mimari ve kentsel vizyonlara yeniden başvurarak ekolojik ve dijitalin yeni bir tamamlayıcılığı içerisinde bu iki ayrı ucu birbirine bağlamakta. Ütopyacılığın tümünde olduğu gibi, bu yeni yaklaşımlar da doğası gereği politik ve biyo-politiktir, bununla birlikte, ortaya çıkarılması ve tartışılması gereken farklı egemenlik biçimlerini içerir.

Stüdyo, bu yeni teknosentrik/eko-merkezli kentsel hayalin örneklerini, kentsel ütopyacılığın ilk örnekleriyle birlikte incelemiş ve tartışmıştır. Bu eleştirel inceleme, ekoloji, dijital teknolojiler ve biyopolitika olmak üzere üç eksende yürütüldü. Ders kaynakçasında, tasarım araştırmasının bu üç alanındaki disiplinler arası düşünceyi kapsayacak şekilde güncel bir literatür sunulmuştur.

Öğrenciler erken ve güncel ütopya önerileri arasından seçtikleri örnekleri seminer formatında sunmuşlardır. Bunun yanında, stüdyoda sağlanan kuramsal arka plan ve tartışmalar doğrultusunda, kendi seçtikleri bir mekan/zaman çerçevesinde kendi eko-fütüristik projeksiyonlarını yansıtan bir proje önerisi geliştirmeleri beklenmiştir.



PROXY BODY

*“Middle East Technical University”
 { <Department of Architecture> //ARCH 505_Advanced Architectural Design Research
 Fall_//2022_2023 :Prof. Dr. Zeynep Mennan>_Res. Asst. Hüseyin Polat> 2321669_ayşen.çerşil*

In 20xx, climate change caused drastic temperature changes and resulted in floods, drought, and heavy storms. All these environmental impacts of climate change exacerbated social conflicts and created new ones. Therefore, world wars were inevitable. After world wars and the devastating effects of climate change, some parts of the world are now completely destroyed. However, previously uninhabitable areas have turned into natural environments which still provide optimum conditions for people to live in.

After two consecutive world wars marked by the intensive use of Artificial Intelligence and Robotics, Augmented Reality has become an inseparable aspect of the human body and daily life. Since the invention of data transfer from the human brain to machines, humans are now able to integrate their consciousness into robotic bodies. Prosthetics, implants, and permanent devices within human bodies, all provide most of the sensual data. This data is collected by and transferred from a robotic structure to the human brain. This way people can control what to perceive or not, thus what to feel accordingly.

There is still hope for other destroyed environments since the earth is still capable of renewing itself.

All these conditions necessitated people to construct the INTERIM which is an elevated platform that accommodates physical bodies of humans who are from damaged or destroyed regions of earth. In the INTERIM people can maintain their basic needs (food and water); however, they are obliged to work in rejuvenating/reconstruction activities. Therefore, they are not isolated from the consequences of their actions and held responsible for their impacts of climate and ecology.

Work in the INTERIM is provided through data transfer of human consciousness into machines or cyborgs. In this way, humans control the cyborgs which can work on the destroyed ground with their automated bodies. However, this is not a one-way transfer of human consciousness. Cyborg is also transferring sensory data from its environment to its user. With the help of their body implants, people can process these data and are able to perceive consequences of what they have done to the planet.

After the renewal is finished and once the destroyed regions become capable of accommodating people again, all people living in the INTERIM can be relocated to their related environment. But the INTERIM will not be destroyed and will continue to be used as an alternative working environment that provides people's re-association with their work. All sensory data for workers' experiences will still be provided by the automated bodies during their worktimes.

alternatives for today's definition of work

“today's industrialized work is one of the main causes which is responsible for changes in ecology and climate.”

“workers/laborers also disassociate (disembody) themselves from their physical works. In that respect, it becomes easier for working people not to take any responsibility of their actions in working that can lead to negative consequences for environment.”

“Thus they often seem indifferent to take immediate action to protect the environment because they do not see themselves guilty.”

REORGANIZATION OF WORK

“changes in the conditions and applications of WORK in modern societies hold the potential for creating positive outcomes in terms of environmentally protective behaviors.”

“remote work (for example Covid-19 and quarantine conditions enclosed us in our homes and forced many of us to work remotely.)”

“When a tool became commonly used, the neural connections of the brain would reform. So for humans, we begin to understand the manner in which the tools we use – whether a pen, a chisel or a computer – actually restructure the neural network. They are no longer objects at a distance, but become part of our schema.”

INTERIM
 An elevated structure/platform. Humans can live inside. Virtual reality tools are used to interact with the ground and the rest of the world.

URBAN RUINS
 What are left on the ground are only resources for humankind. Urban ruins are used for rebuilding cities; urban mining is the only way for finding resources.

WORK DUALISM

RESTING BODY_in INTERIM
 Human body stays unattached.

WORKING MIND_in VIRTUAL REALITY
 Work is realized through virtual reality. Data is which human consciousness is transferred into a cyborg.

Interim structures can be located in the places which will be affected by climate change and its impacts.

They can also be relocated when it is needed.

RESOURCE HUBS

pieces where the planet will be uninhabitable

prof. dr. zeynep mennan, res. asst. hüseyin polat arch505 advanced architectural design research bilge arslan, hazal özkan

LIMINAL SPACE

prehabilitation in post-antropocene conditions in an world of unresolved climate crisis

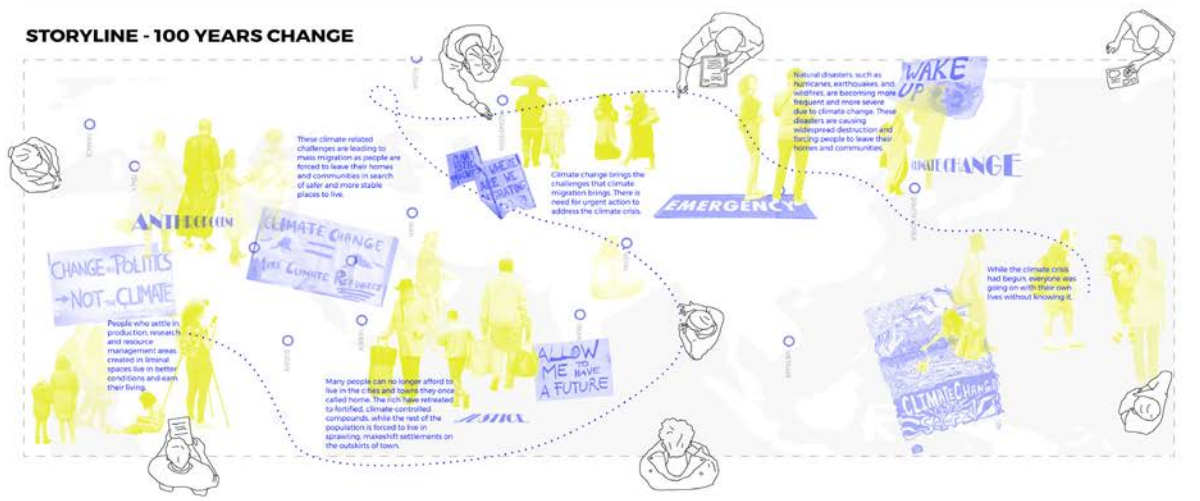
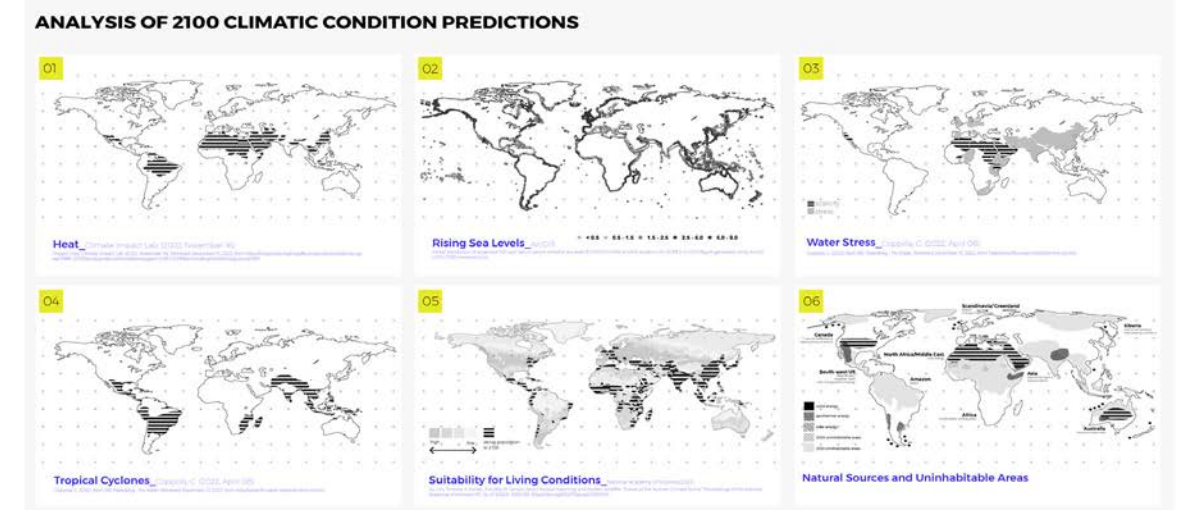
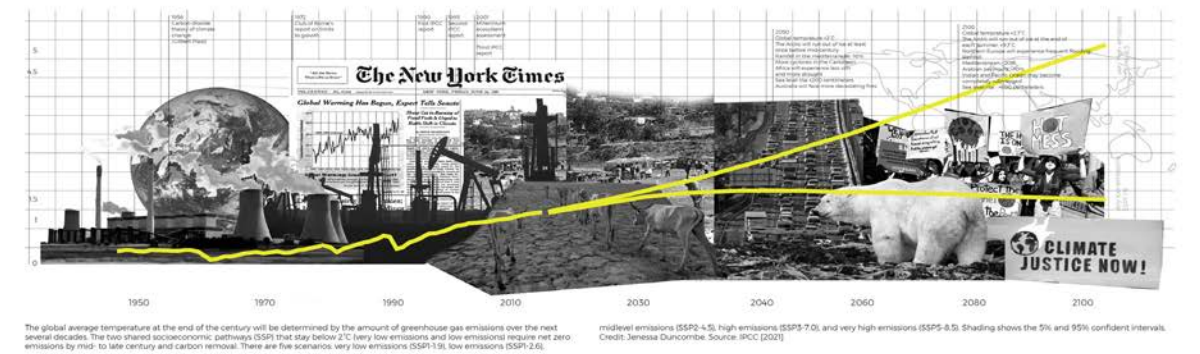
Anthropocentric architecture is a design approach that prioritizes the needs and experiences of humans over other considerations, such as environmental sustainability or the needs of other species. In an anthropocentric architecture scenario, the focus would be on creating spaces that are comfortable, functional, and aesthetically pleasing for people. In a scenario where climate crisis is a key consideration, the design would need to be modified to incorporate strategies for adapting to the impacts of a changing climate.

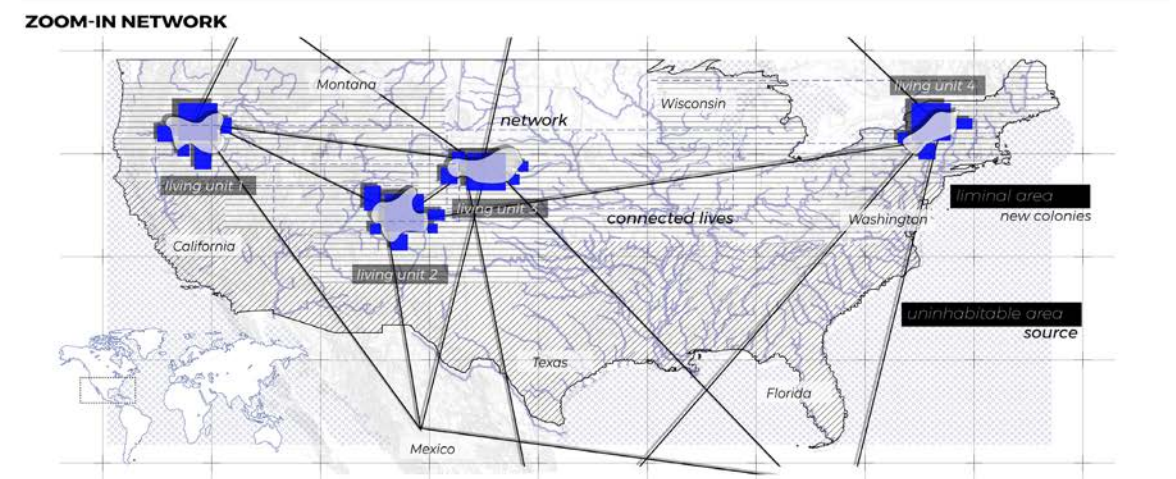
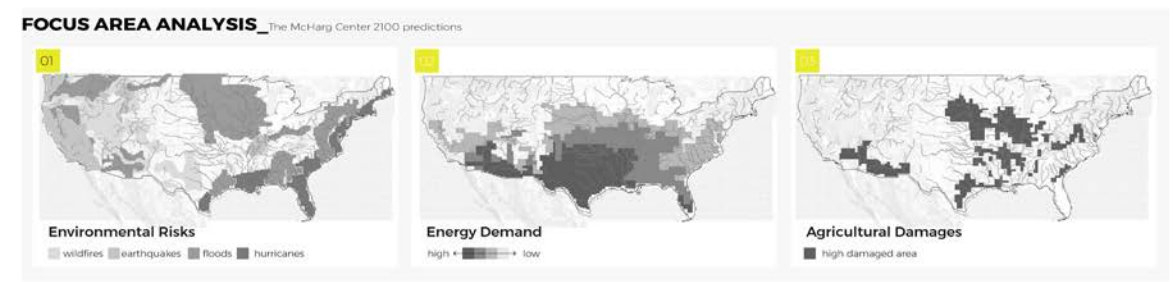
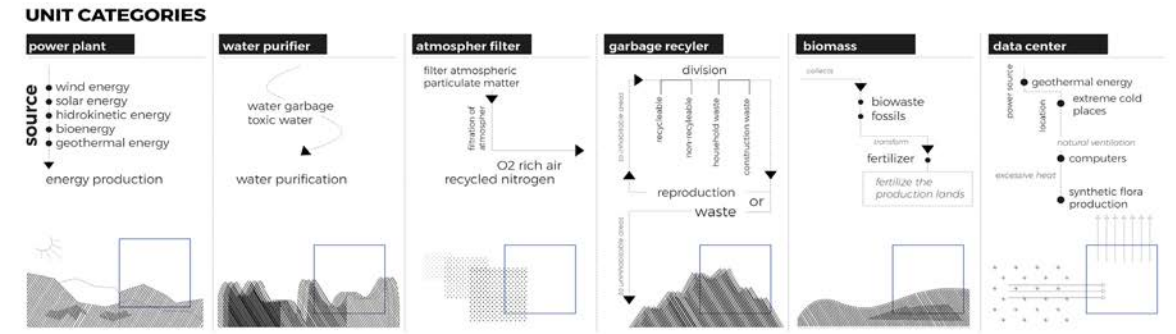
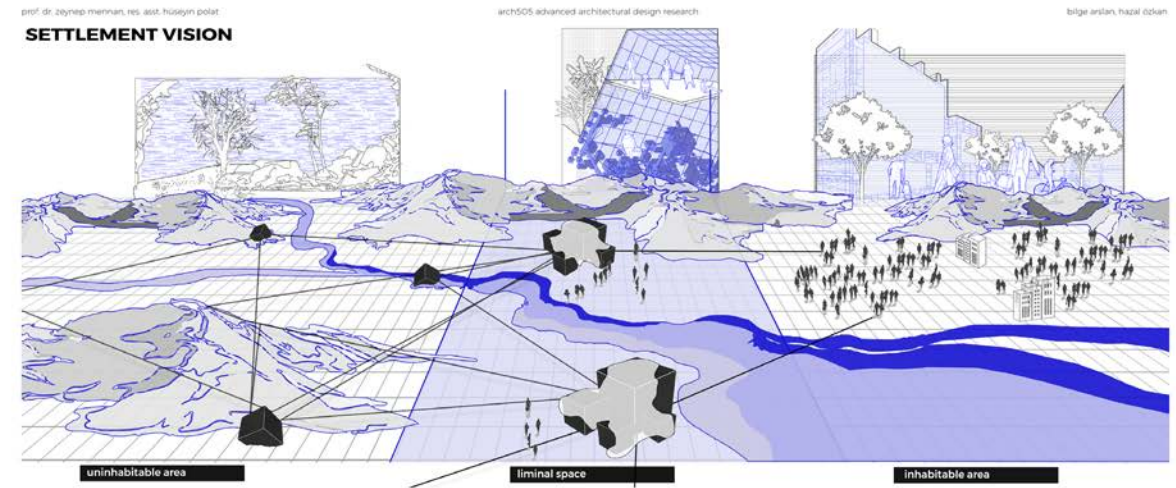
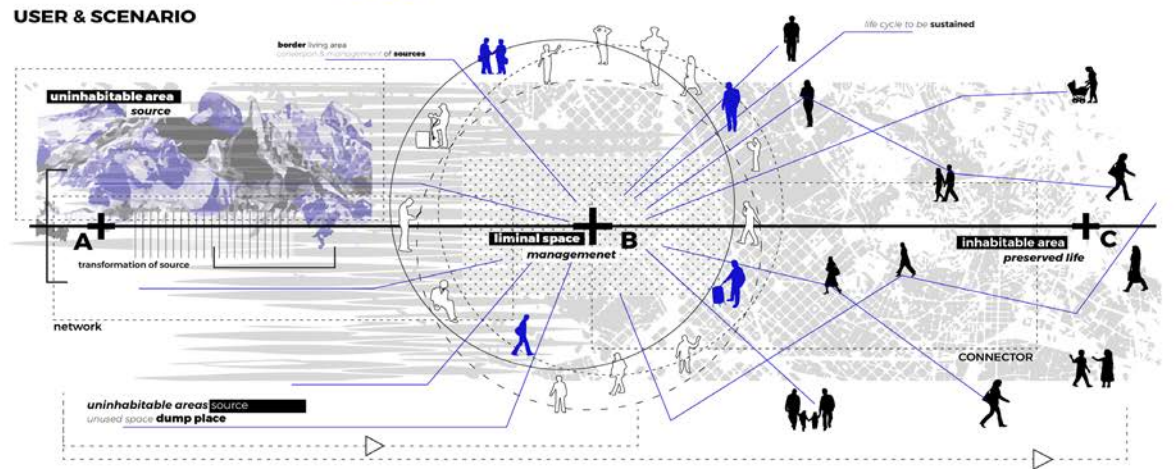
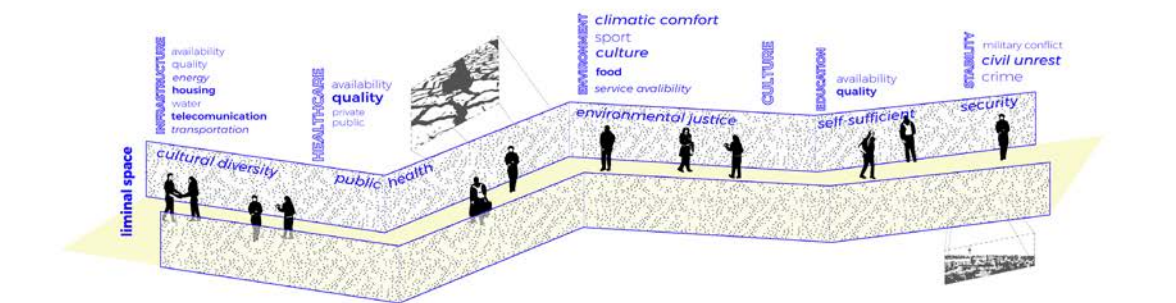
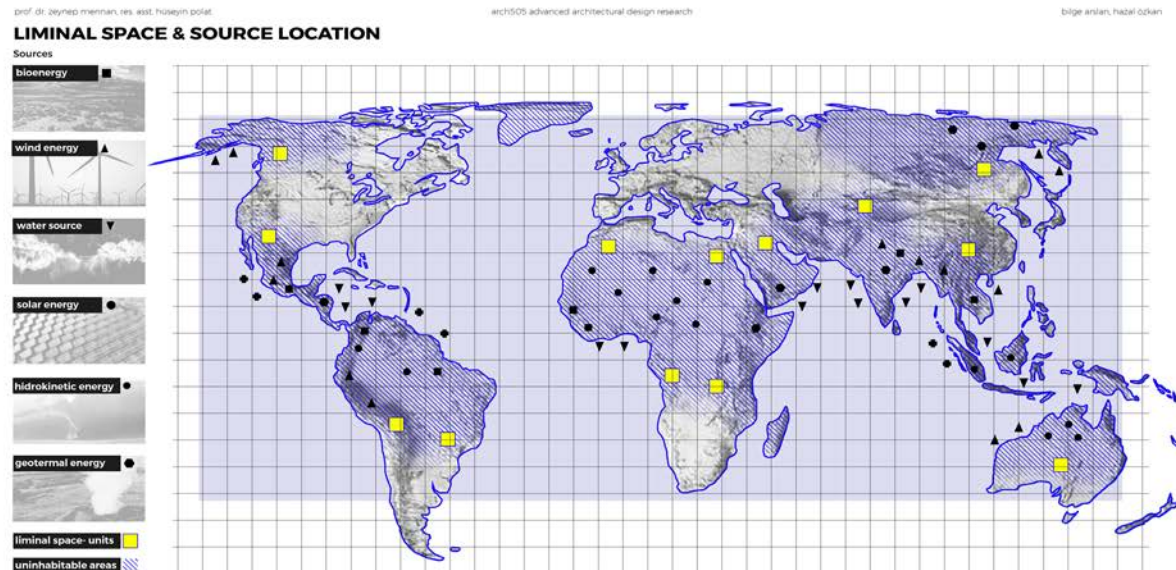
In this dystopian scenario, the climate crisis has reached a critical point, with rising temperatures, extreme weather events, and sea level rise causing widespread damage and disruption. The definition of "uninhabitable" refers to natural living conditions in the areas. The scenarios assume that would lead to global warming between 2.5°C and 3°C by 2100 compared to pre-industrial levels. In line with predictions from the Climate Action Tracker, who base their predictions on monitoring international climate policy and action. As a result, the field of architecture has undergone a radical transformation. Rather than designing buildings that are beautiful and aesthetically pleasing, architects are now focused on creating structures that can withstand the impacts of a changing climate.

The cost of building materials and labor has skyrocketed due to the demand for more resilient construction, and as a result, many people can no longer afford to live in the cities and towns they once called home. The rich have retreated to fortified, climate-controlled compounds, while the rest of the population is forced to live in sprawling, makeshift settlements on the outskirts of town. In this dystopian world, the climate crisis has created a stark divide between the haves and the have-nots. Those who can afford to live in protected, climate-controlled environments enjoy a comfortable, if somewhat sterile, existence. But for the majority of people, life is a struggle with few opportunities and little hope for the future. The once-thriving cities of the past have become ghost towns, abandoned and forgotten, as the world struggles to adapt to a rapidly changing climate.

Overall, the design of the structure reflects a strong focus on the needs and desires of the people who will be living there. It is designed to be a comfortable, functional, and engaging place to call home, with a range of amenities and features that cater to the preferences and lifestyles of its residents.

By incorporating energy-efficient and renewable energy systems, water conservation measures, and adaptation strategies, the design could be designed to be both comfortable and sustainable in the face of a changing climate. In a dystopian world where the focus is on building resilience and adapting to the impacts of the climate crisis, for example, buildings with a strong, simple form, such as a cube or a rectangular prism, might be more resistant to extreme weather events like hurricanes or earthquakes. In addition, buildings with a compact, efficient layout might be more sustainable and easier to maintain in a world where resources are scarce.





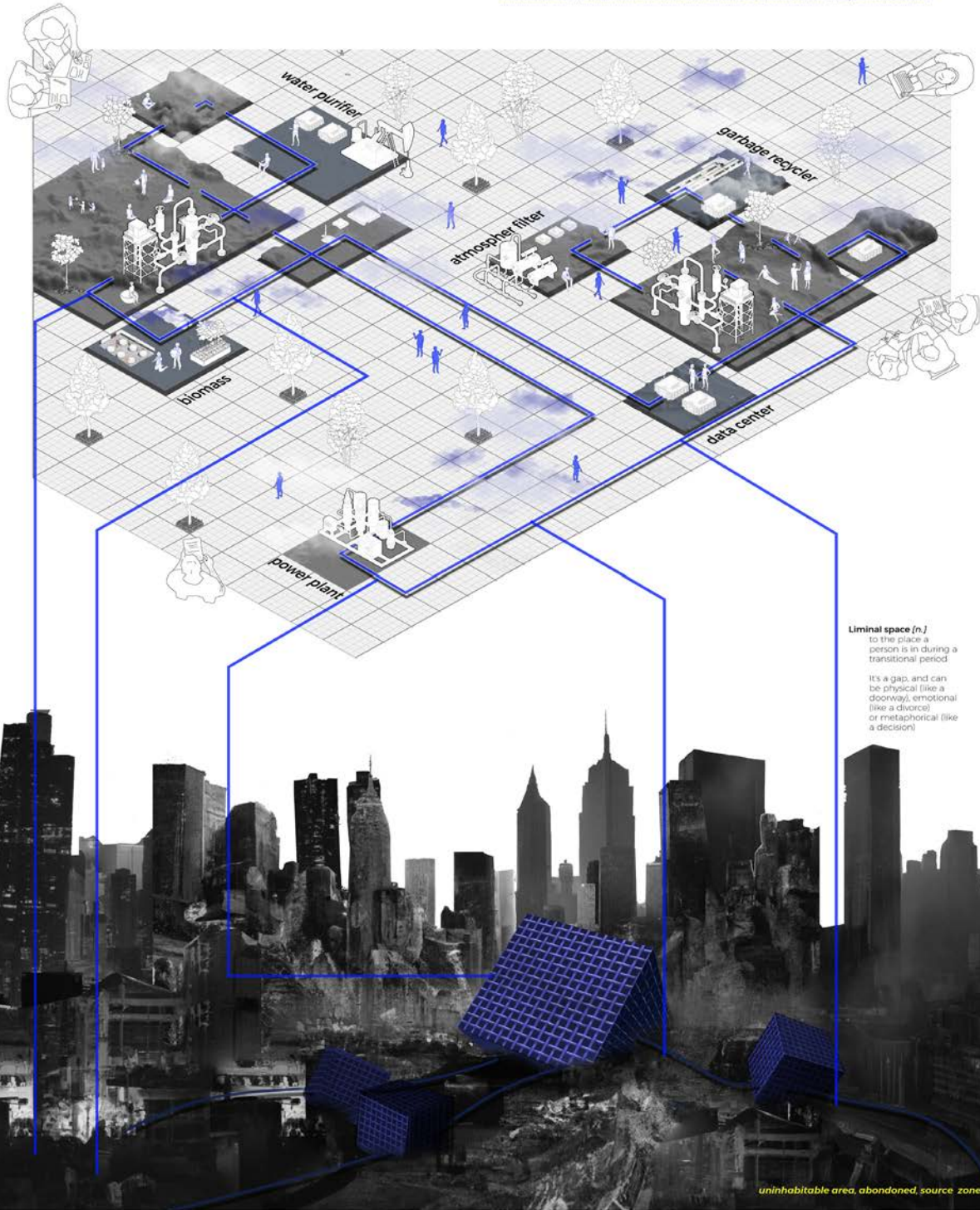
prof. dr. zeynep mehinan, res. asst. hüseyin polat

arch505 advanced architectural design research

bilge arslan, hazal özkan

By incorporating energy-efficient and renewable energy systems, water conservation measures, and adaptation strategies, the design could be designed to be both comfortable and sustainable in the face of a changing climate. In a dystopian world where the focus is on building resilience and adapting to the impacts of the climate crisis. For example, buildings with a strong, simple form, such as a cube or a rectangular prism, might be more resistant to extreme weather events like hurricanes or earthquakes. In addition, buildings with a compact, efficient layout might be more sustainable and easier to maintain in a world where resources are scarce.

With the changing climatic conditions in 2100, human life will change in the new state of the world. As a result of this change, a new life is defined between the uninhabitable zones and the habitable zones. The adaptability of this newly defined lifestyle to the region and the natural resources around it will play a major role in producing the factors necessary for people to survive under any circumstances. This new layout, which consists of units, changes function according to its location and includes separate production units for some main life resources. While sustaining the resources which received from the uninhabitable zone, in the liminal space sources will transform according to needs. With the increase in uninhabitable areas in the future, these units, which can be relocated, are expected to adapt to many places and conditions.



Liminal space (n.)
to the place a person is in during a transitional period
It's a gap, and can be physical (like a doorway), emotional (like a divorce) or metaphorical (like a decision)

SYNOPSIS

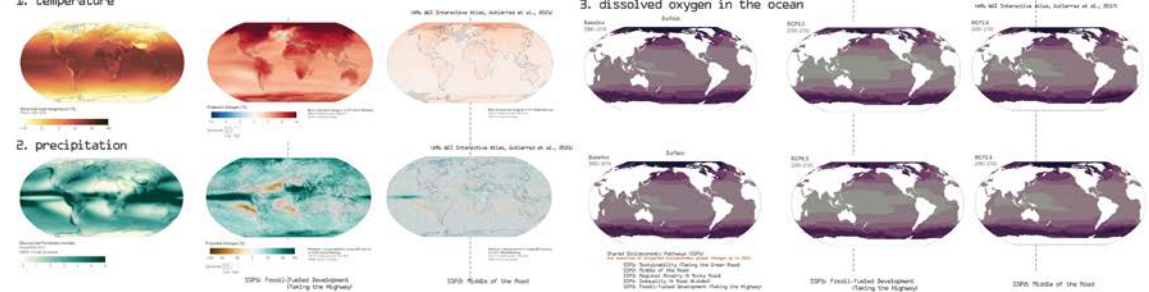
Since people could not feel the visible consequences of losing their respect for the world and nature until a few years before 2050, which we are now, they are insensitive to social responsibility projects, climate activists, or the regulations of a few sane states. As a result, natural disasters, floods, fires and droughts that we see today have started to increase and become a situation that people can no longer ignore. As a result, the cultural heritage of people, the leading cities of the world, tourism spots, and more importantly, the living spaces of many people began to disappear. Although those who can see themselves as lucky have the economic freedom to escape from this situation and continue their lives elsewhere, a very large part of the society, especially the part of the society, which has been impoverished due to the rapidly increasing economic imbalance since the 21st century, has been condemned to adapt to these difficult conditions and live in this situation. Although the dire situation that emerged as a result of this seems to affect people who are excluded from the society, as we have seen in history, this concept has continued itself in every society and societies have declared different class segments within themselves as "homo sacer", so in the end humanity is against this phenomenon instead of excluding a segment. However, it was too late for many people and countries. In this period when economic balances were shaken all over the world and some countries that were seen as world giants until 20 years ago were on the verge of disappearing, it could perhaps be seen as the 3rd world war in modern history. Being slapped by a global crisis, humanity has decided to take real steps this time and regain everything that was lost, and put an end to waste, consumerism, class distinctions, and the destruction of nature by human hands.

To deal with this situation, governments, many of whom are now in the hands of the "Greens", came together and finally took real steps and agreed on a new egalitarian system of economy, life and administration that would start from the most difficult parts of the world and regulate the whole world. They decided to transform these regions into completely free cities and create them as re-established cities under climate control committees. With this revolutionary decision, governments have agreed to use the opportunities and spaces they have to create livable places for everyone and everything. Because humanity, learning from its mistakes in the past, finally understood how important its relationship and interaction with nature was...

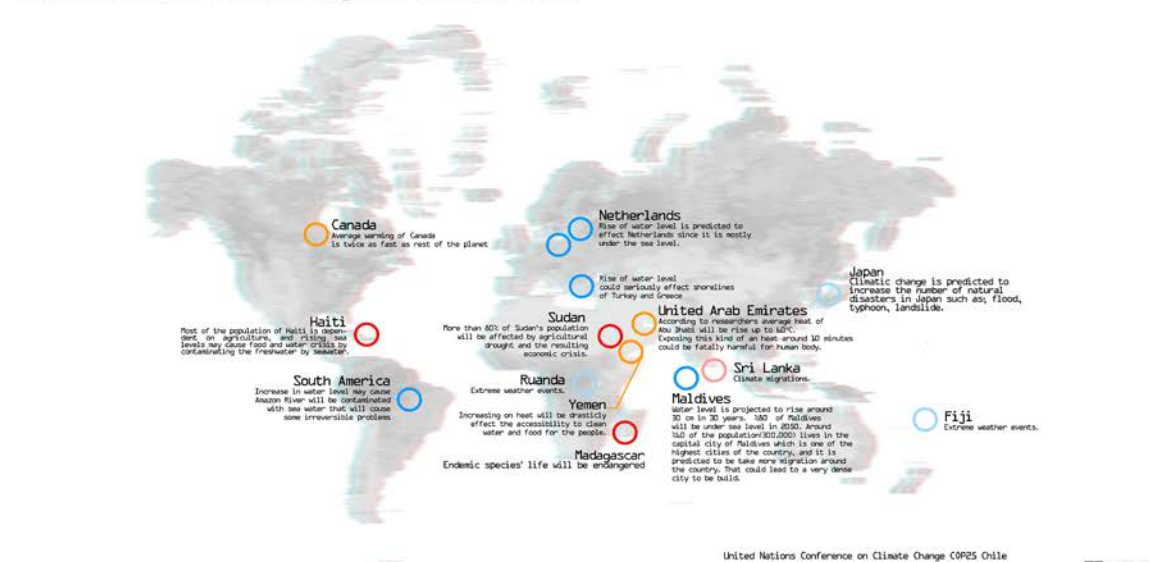


Analysis of context: identifying the problems faced

Physical drivers of climate change according to the IPCC



Identification of Critical Regions: assessment of locations



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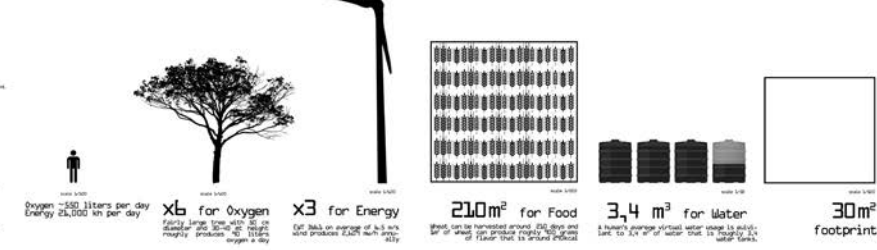
Büşra Açıcı . Recep Selim Yarbaşı

decoding the humankind: identifying the basic needs of human

Average Basic Human Needs to Live

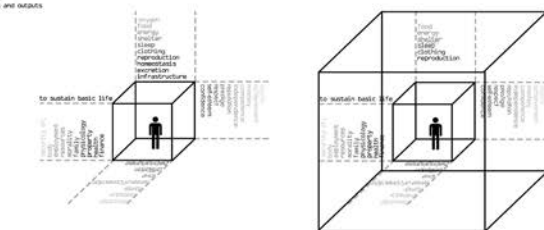
- Oxygen ~550 liters per day
- Water ~3400 liters per day
- Energy ~21,000 kWh per day
- Food ~2900 kcal per day
- Shelter min 30m² +10m² per person

A person's basic needs compared with sources



Human's Spatial Need

to sustain a life in balance with inputs and outputs



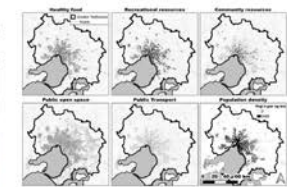
Human Modification on the Earth

this map shows the human impact on the Earth's surface including built-up, crop/land, grazing, etc.



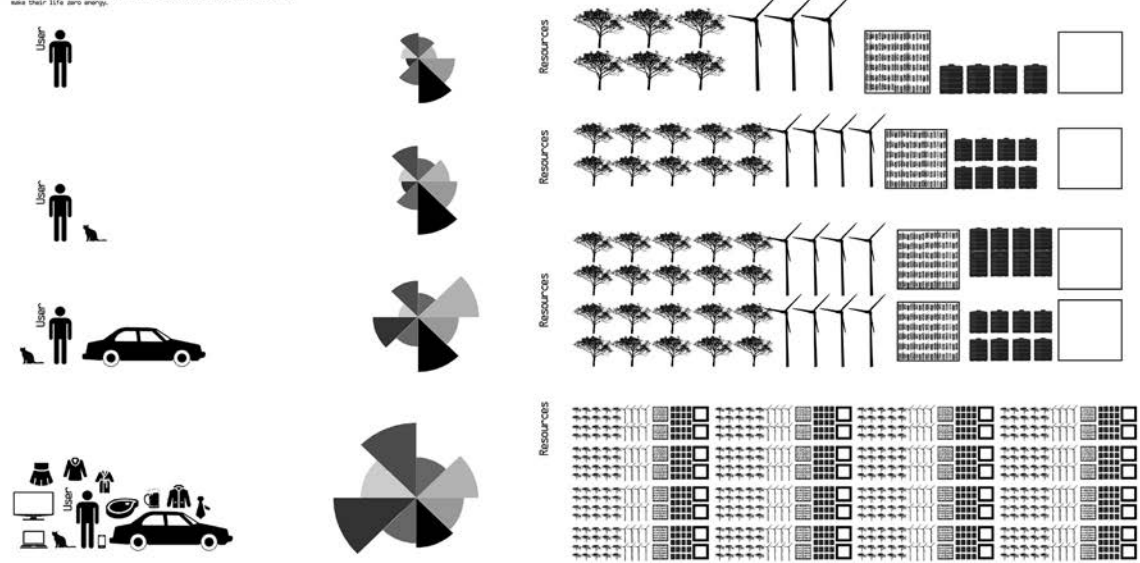
scale

In order to maintain a sustainable lifestyle, size of the communities and number of inhabitants in it, should be limited at a certain point.



contribution system

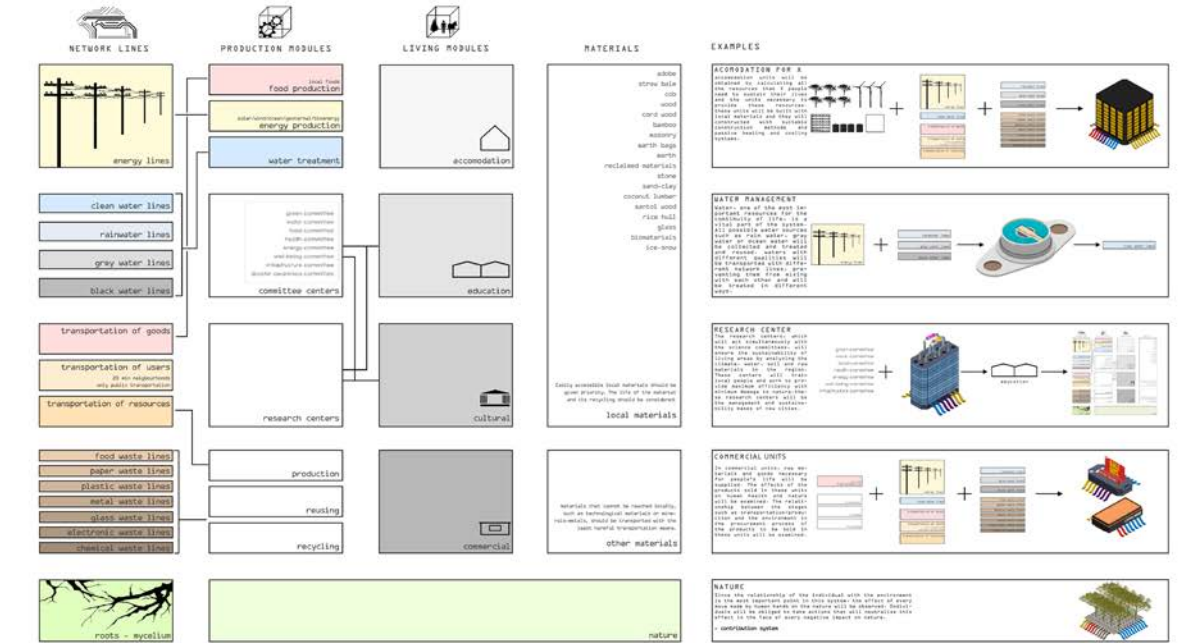
In order to maintain a sustainable lifestyle every being's needs should be compared. Can't for each organism of oxygen people should contribute to planet in order to see their life and energy.



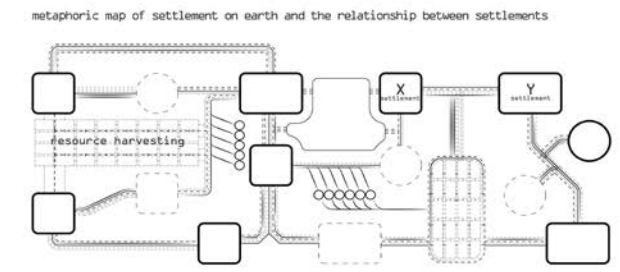
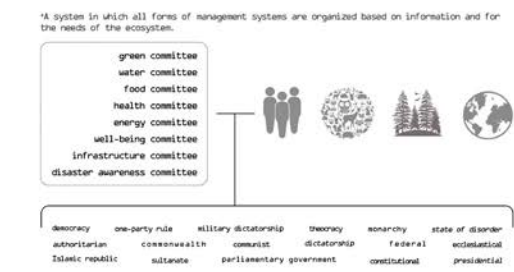
ARCH 505 ADVANCED ARCHITECTURAL DESIGN RESEARCH FALL 22/23

Büşra Açıcı . Recep Selim Yarbaşı

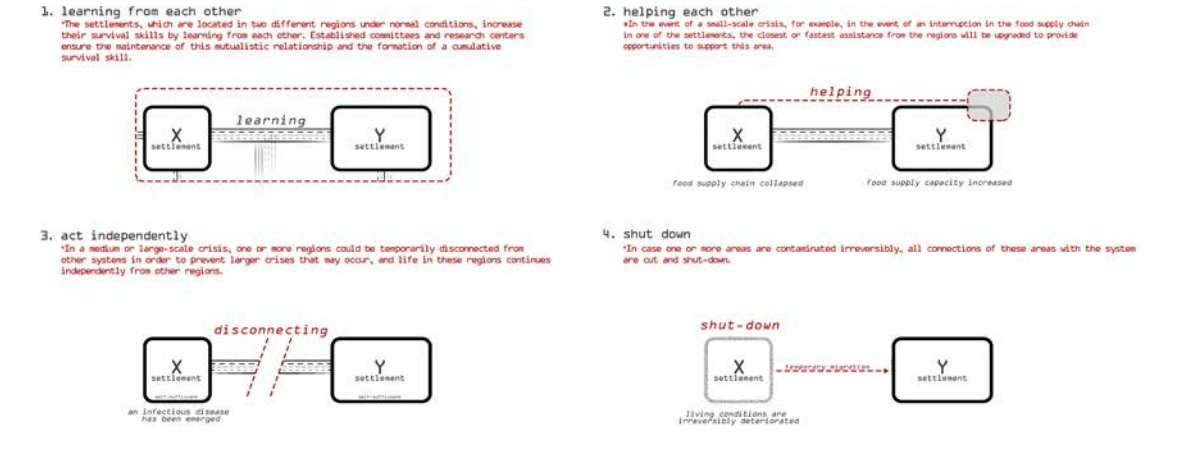
decoding the humankind: identifying the basic needs of human



new political system: new form for government based on the needs of planet and bios



ZOOM-IN: exchange or relationship between different settlements in different scenarios



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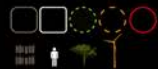
Büşra Açıcı, Recep Selim Yarbaşı

YEMEN

I was born and raised in Yemen, when global disasters began to occur, I and my family could not leave the lands we lived in. We used to have large fields where we made our living by growing coffee, but because of the drought, we couldn't even reach the water we need to grow the food we need. It was becoming dangerous for us to go out into the open air due to the increase in temperature, and we could not even perform the activities necessary to sustain our lives. Our country was one of the most disadvantaged countries because we neither had enough economic power to cope with this situation nor did we have a lucky geography. We were paying for the damage done to the world with our lives.

Then organizations called science committees were created around the world, and disadvantaged committees were helped. We moved to live areas established in low arid areas and started to live here according to a new system. We were given living quarters according to the number of members in our family, but we were based according to a new system for what we used. For example, we had to produce as much food as the food we consume and regenerate the energy we consume sustainably. We created the necessary facilities in our new neighborhoods: offices according to certain numbers and started to live sustainably. Science was the most important guide for us, we started to get information about our environment, in community centers, analyze regularly in research centers, produce solutions to problems and improve our opportunities.

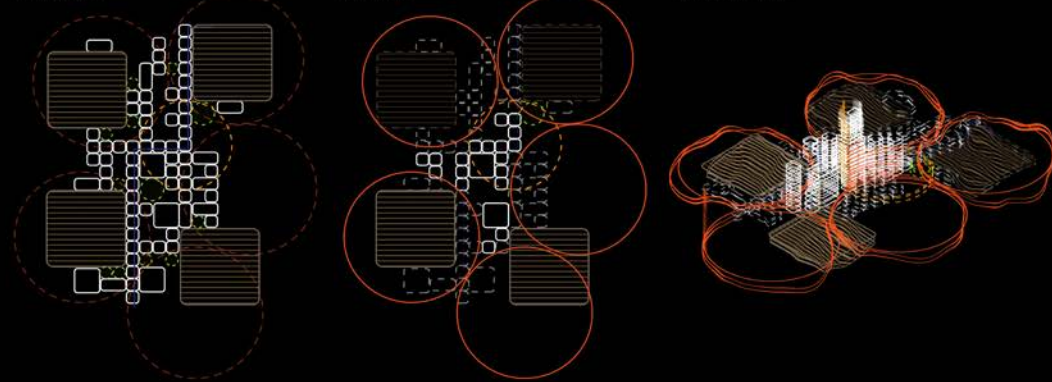
In the cities we lived in, there were large sunshades with wide openings, and under the sunshades, there was a layer created with local materials, so we could walk around in open areas again. We were using the activities necessary to sustain our lives in the treatment facilities and centers we created underground. We started to farm again in the areas where the sun was taken in a controlled way. Our living quarters were in more controlled temperatures under large sunshades. Now states were acting and taking steps together in the face of global problems because this was our last option to live.



01. Situation

02. Moment

03. Transformation



04. Junction

05. Script



06. Imagination



ARCH 505 ADVANCED ARCHITECTURAL DESIGN RESEARCH FALL 22/23

Büşra Açıcı, Recep Selim Yarbaşı

JAPAN

I have lived in Japan since I was born. When I look back on the year 2030 today, the Japan that comes to my mind was quite different from what it is now. We were in a rush in our cities full of lights and colorful screens. When I was young, we had access to all the resources available in the world, our cars, our homes were full of different technological tools. Due to the intensity of our daily lives, we were not aware of the power consumed by these technological tools. We used the fossil fuels consumed by our cars, nor the damage caused to the world by the packaging, chemicals and water we use. Of course, there were people around us who warned us about this, but we did not take a step until we saw the tangible effects of the damage we caused to our environment. The number of natural disasters we have experienced has increased as the world warms, and disasters such as floods, typhoons and landslides have become a part of our lives due to rising water levels.

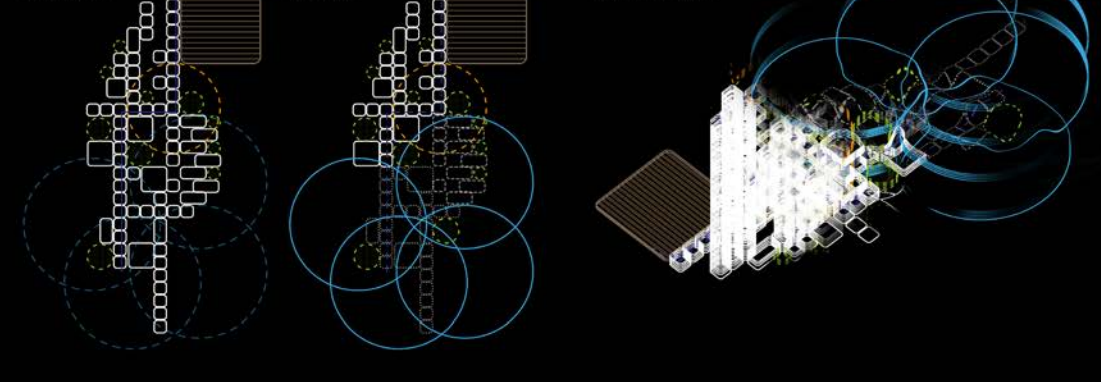
But then we discovered a new way of living, thanks to the sections that science committees began to apply on the world. We have established settlements in accordance with the principles of the new contribution stem in places far from disaster areas such as tsunamis. Each of us should have trees as much as the oxygen we consume, we should ensure that agricultural land is created as much as the food we eat, we should separate the water and garbage we use. The places we live in are equipped with features that allow them to float on the water when the water rises. The floors we used to drive and walk on in the past began to be used for agricultural purposes. Since all the places we went to reach are within walking distance, we have given up on driving, and public transportation vehicles have been made easy to use for all of us, even if we have to go to far places.



01. Situation

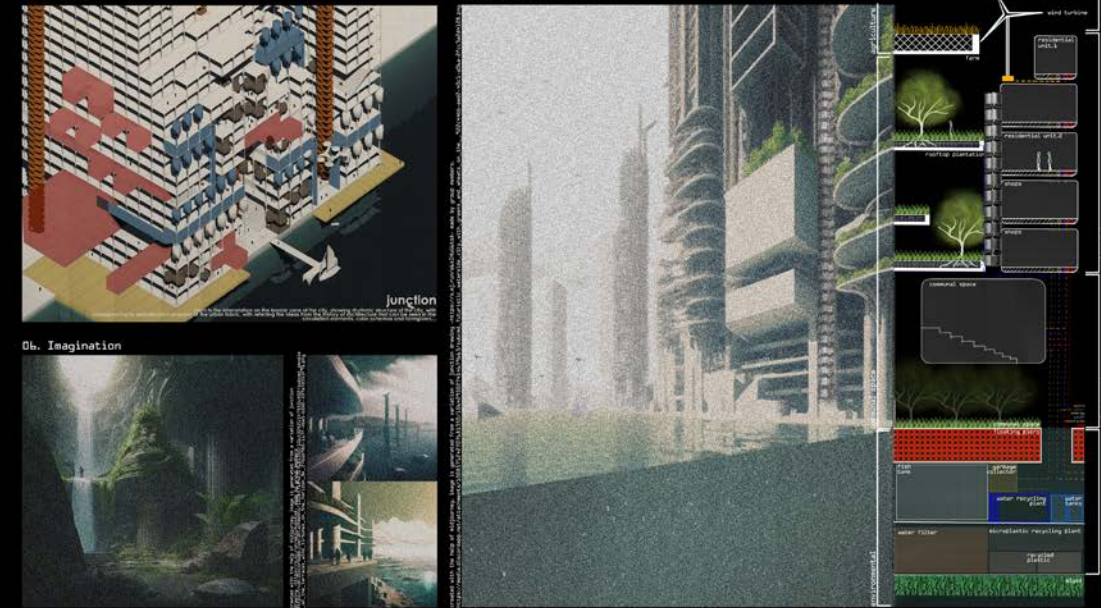
02. Moment

03. Transformation



04. Junction

05. Script



06. Imagination



the cosmic project

looking beyond the limits of the world

problem The way to understand the environment

approach Securing environment through cosmopolitanism

environmental cosmopolitanism

human

NBA is the ability to step out of the boundaries of geographical boundaries in order to understand the world as a whole.

latour's network theory

Donna Haraway's non-human self / non-self

timekeeper by sarah zee

we have never been human

reversing evolution

"we are not defending environment, we are the environment defending itself."

site plan of a neighborhood

the spaciality of cosmopolit bodies

ARCH 505 Section II, Advanced Architectural Design Research. kübra gülhan

THE OFFSET

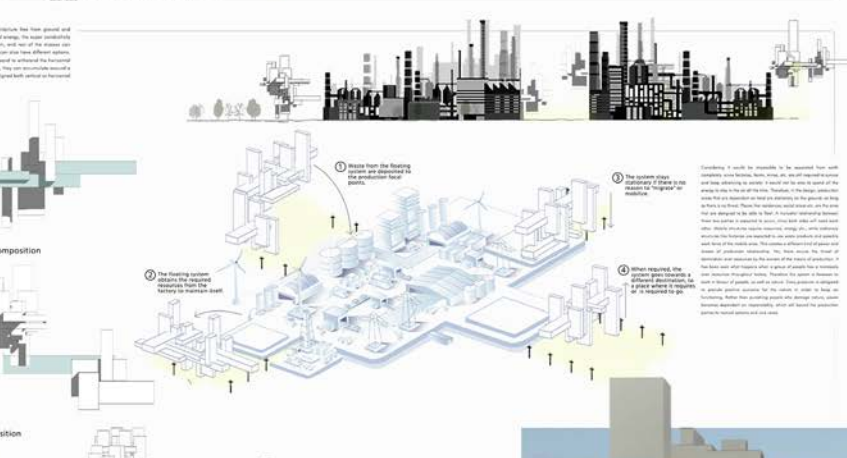
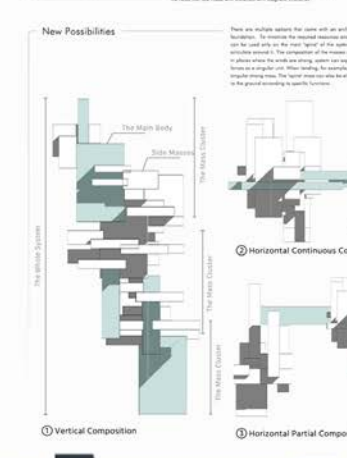
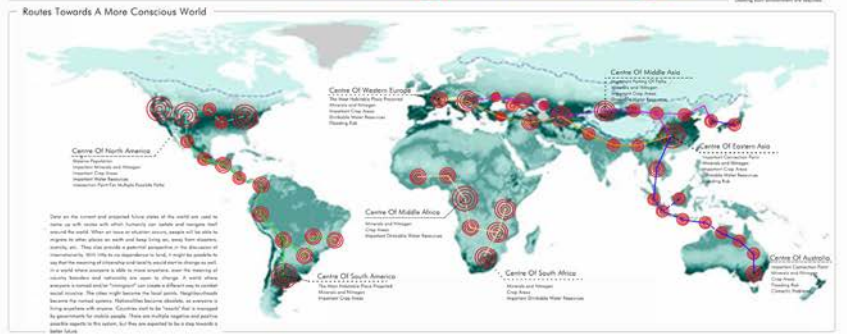
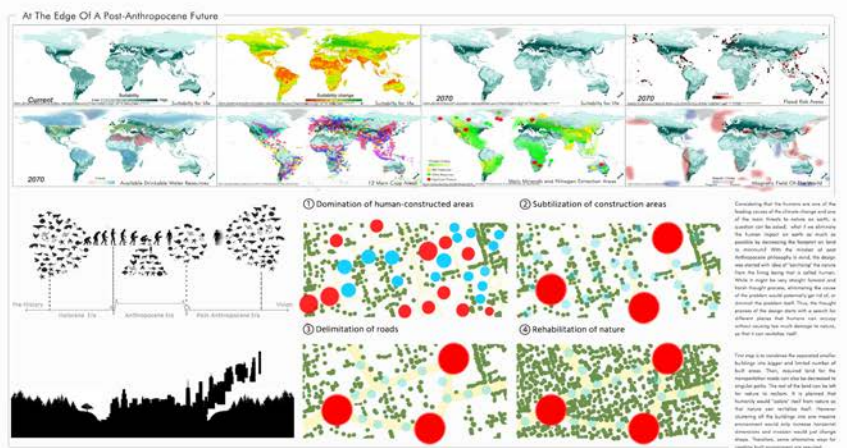
A UTOPIAN VISION

Today, the global production and consumption methods carried by the socio-political structure, which is effective all over the world, are the actors in creating the crucial climate crisis on our planet. This rapidly growing climate crisis threatens environmental justice. It creates several debates about food security, energy resources, social and governance structures and makes it necessary to take precautions. In this context, when the position of architecture is to be evaluated, it is a crucial responsibility to design more controllable habitats in parallel with sustainable new forms of production and consumption. Considering that sustainable energy is gaining more importance day by day.

It is predicted that emerging climatic threats will lead to migration movements in parallel with sustainable energy sources. Based on this idea, it is envisaged that the social life structure will continue in a form that will require the migration movements with the idea of saving people from an uncontrolled and threatening future. For this reason, mobile habitats that can access food energy production points and nature stations have been proposed. An architectural proposal that can resist growth provides the opportunity to avoid natural disasters such as earthquakes and climatic disasters such as floods and droughts, as well as control the mobility.

A field that uses magnetic forces and super conductivity has been proposed as a way of creating mobile environments that are capable of resisting gravity. Nitrogen, which gives superconducting attributes to certain materials, allows the conductive materials to elevate at a certain height as a result of the mentioned magnetic field. These materials are proposed as building materials which are expected to be used to elevate the structures to create mobility.

Considering that the method in question takes place in various studies in today's architecture, it is foreseen that it will be possible to create new mobile living units and masses in the near future. Based on this idea, it is aimed that the proposed new life units will be tools of a new life form that can move to habitable areas depending on the unexpected or periodically problematic conditions.



urban & architectural
design research studio **5**

Students/Öğrenciler

Nurten Müge Ayla . Sena Baran . Elif Nur Bek . Ecem Engin . Dilşad Karakuş . Nur Dilan Özdemir . Cansu Sicimli . Shajee Haider Taqvi . Gamze Tarımer

Industrial Urbanism: Designing the Next Generation of Industrial Districts

The question of how manufacturing will look like in the city of tomorrow, given in a theoretical framework, represented the key intellectual quest that motivated the whole design research project during the term. The research was certainly not solely oriented to the future image of the industrial districts but mainly to their programmatic features and morphology. From this perspective, the main design questions of the project could be cited as follows:

- Re-embracing industry as the generative and reclamational force of the city.
- Developing spatial strategies to regenerate and maintain the historical reciprocal relationship between the city and industry.
- Formulating new proximity relations between living and working, the two fundamental dynamics of life, in a sustainable manner.
- Developing innovative planning and design solutions to increase the productive capacity of industrial districts/complexes while strengthening their spatial quality and vitality characteristics.
- Approaching industrial districts as the generator of urban form, and as an opportunity for the development of alternative life patterns in/ around the city.

With reference to those design questions, a series of design tasks were formulated to be dealt within the studio project during the semester:

- Generating the ideas for new industrial mixed-use districts and placemaking around and within the industrial activities by design.
- Encoding the prospective transformation of the two prototypes, adjacent and integrated industrial districts, in the light of the intrinsic dynamics of Industry 4.0.
- Designing connective spaces as interfaces between the different productive programs of manufacturing, research and management.
- Envisioning the new (hybrid) architectural compositions for the next generation of mixed-use fusing life and production in the urban context.
- Re-introduction of multi-layered verticality as an alternative organizational system of production, administration and commerce.

Endüstriyel Şehircilik: Yeni Nesil Endüstri ve Teknoloji Bölgelerini Tasarlamak

Dönem boyunca irdelenen kuramsal çerçevede yer alan yarının kentinde sanayinin yeri sorusu, dönem boyunca tüm tasarım araştırma projesini motive eden temel entelektüel arayışı temsil etmiştir. Araştırma yalnızca sanayi bölgelerinin gelecekteki imgesine değil; esas olarak programatik özelliklerine ve morfolojisine yöneliktir. Bu açıdan bakıldığında, projenin ana tasarım soruları şu şekilde sıralanabilir:

- Kentin üretici ve yenileyici gücü olarak sanayiye yeniden kucaklamak.
- Kent ve endüstri arasındaki tarihsel karşılıklı ilişkiyi yeniden canlandırmak ve sürdürmek için mekansal stratejiler geliştirmek.
- Kentin iki temel dinamiği olan yaşam ve çalışmak arasındaki yeni yakınlık ilişkilerini sürdürülebilir bir şekilde formüle etmek.
- Endüstriyel bölgelerin/komplekslerin üretim kapasitelerini artırırken mekansal kalitelerini ve canlılık özelliklerini güçlendirecek yenilikçi planlama ve tasarım çözümleri geliştirmek.
- Sanayi bölgelerine kentsel formun üretici ve kent içinde/çevresinde alternatif yaşam biçimlerinin geliştirilmesi için bir fırsat olarak yaklaşmak.

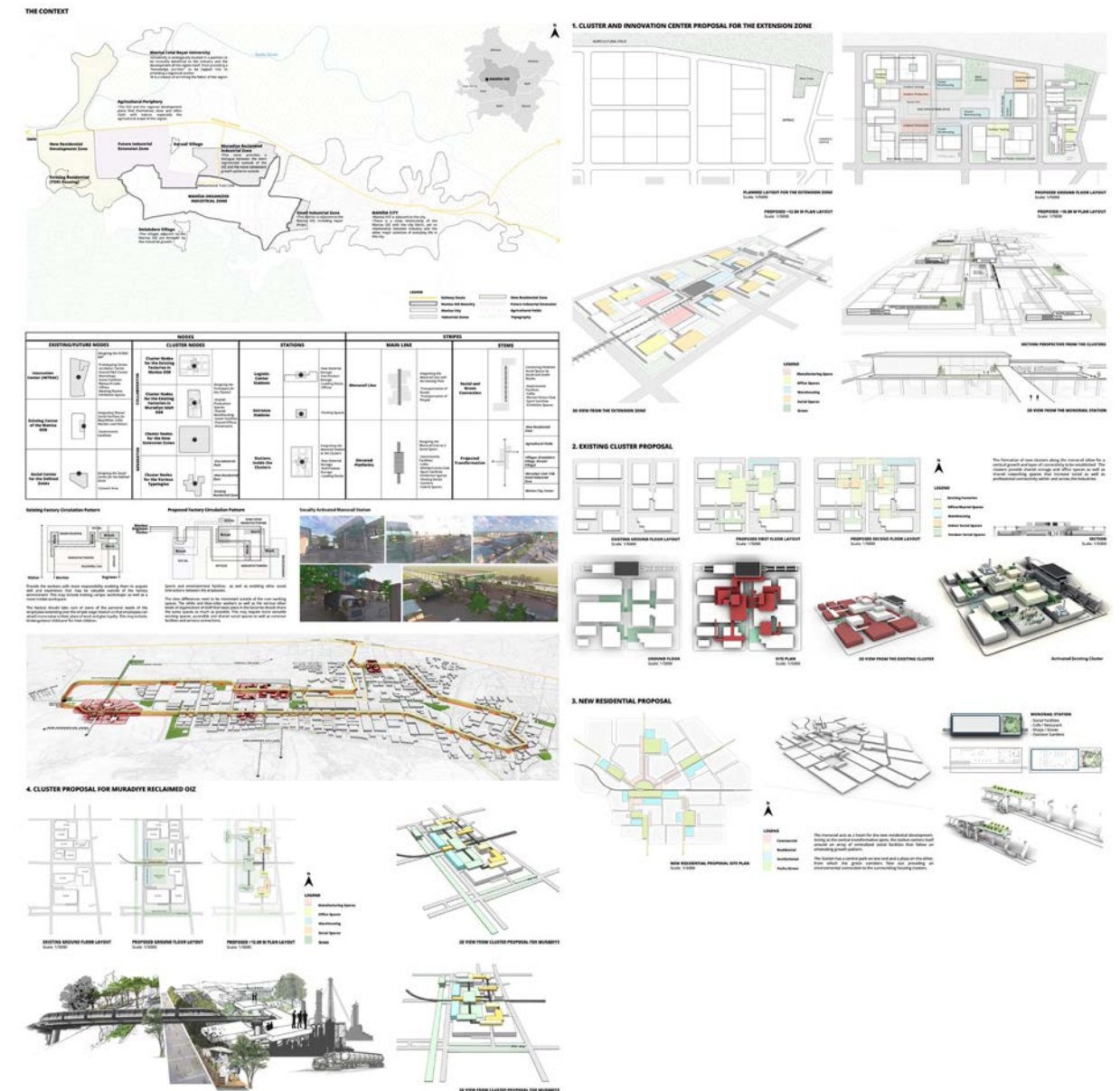
Bu tasarım sorularına referansla, dönem boyunca stüdyo projesinde ele alınmak üzere bir dizi kentsel ve mimari müdahale biçimi tasarımı sınanmıştır:

- Yeni endüstriyel karma kullanım bölgeleri için fikirlerin üretilmesi ve tasarım yoluyla endüstriyel faaliyetlerin çevresinde ve içinde yer oluşturulması.
- Endüstri 4.0'ın içsel dinamikleri ışığında iki prototipin, bitişik ve entegre sanayi bölgelerinin ileriye dönük dönüşümünün kodlanması.
- Üretim, araştırma ve yönetimin farklı üretken programları arasında arayüz olarak bağlantı alanlarının tasarlanması.
- Kentsel bağlamda yaşamı ve üretimi birleştiren yeni nesil karma kullanım için yeni (melez) mimari kompozisyonları kurgulamak.
- Yönetim ve ticaretin yanı sıra alternatif bir üretim organizasyon sistemi olarak çok katmanlı dikeyliğin olanaklılığının araştırılması.

'The Loop': Improved connectivity for the future industrial ecosystem of Manisa / 'Döngü': Manisa'nın gelecekteki endüstriyel ekosistemi için güçlendirilmiş bağlantısallık

In the project, the possibilities of providing functional and spatial integration that could allow the different partnerships between factories and are investigated. Then, the monorail system as a central transport infrastructure having a capacity of ensuring the abovementioned integration is suggested. The proposed monorail system is designed as a hybrid and generative urban infrastructure that allows both freight and passenger transportation, and can accommodate some indoor and outdoor programs (offices and pedestrian public platforms) on itself. Starting with the new proposed logistics center in the north, the line respectively connecting the reclaimed OIZ, Manisa OIZ, the new housing development zone, and the newly developed Innovation Center is shaped as a loop that gives its name to the project.

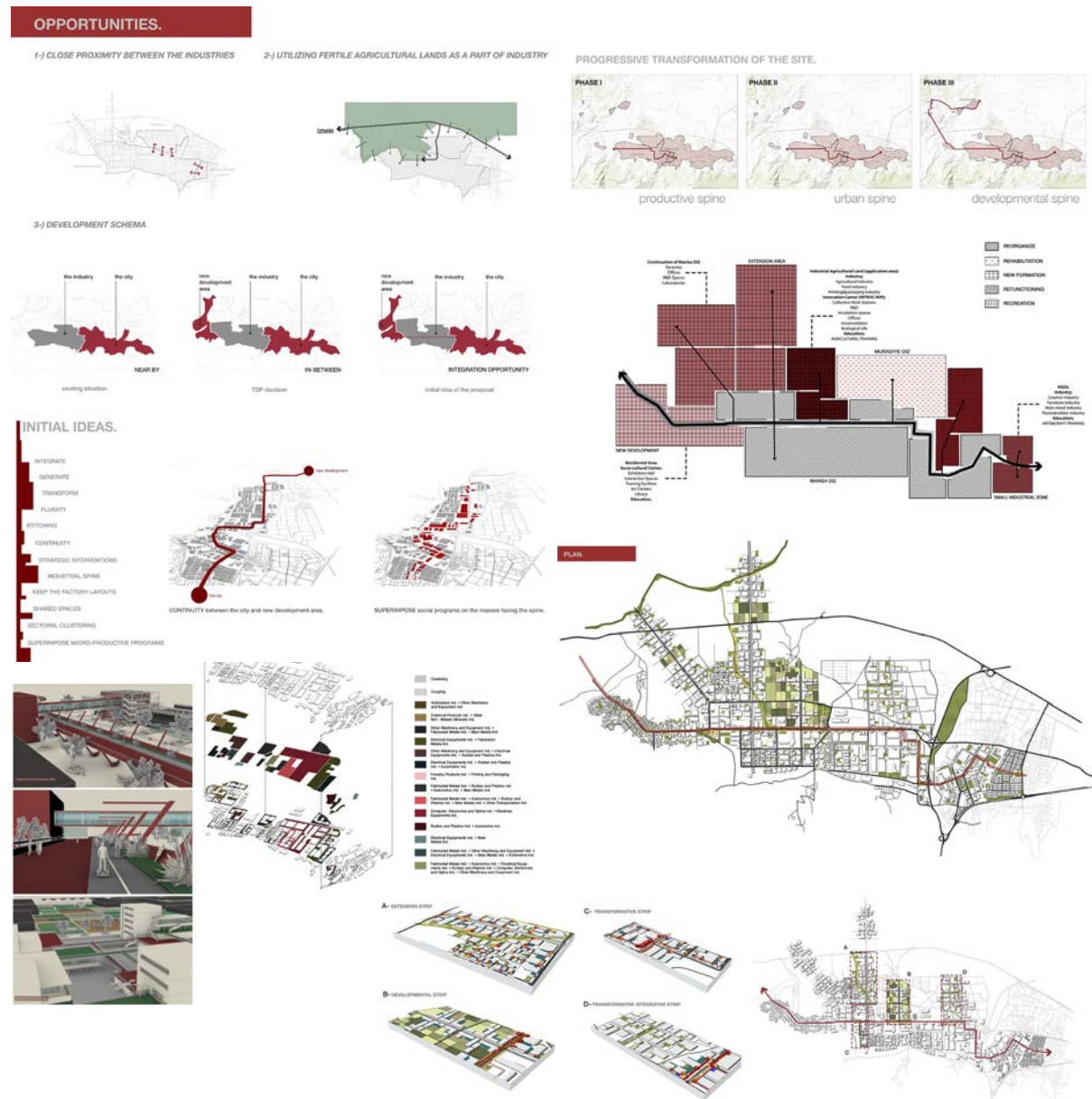
Projede, Manisa Organize Sanayi gibi imalat çeşitliliği, fabrika ve imalathaneler arası farklı ortaklıklara izin verebilecek düzeye sahip endüstri bölgeleri içerisinde söz konusu bütünleşmenin merkezi bir altyapı unsuru ile sağlanmasının olanaklılıkları araştırılmıştır. Bu çerçevede önerilen monoray sistemi hem yük hem yolcu taşımacılığına izin veren, aynı zamanda kapalı ve açık alan programlarını bünyesinde taşıyabilen melez ve üretken bir kentsel altyapı olarak kurgulanmıştır. Kuzeydeki öneri lojistik merkezi ile başlayıp sırası ile islah OSB, Manisa OSB, yeni konut gelişimi bölgesi ve yeni gelişecek Yenilikçilik Merkezi'ni bağlayan hat, bir döngü olarak biçimlenmekte ve projeye adını vermektedir.



'The Spine': A generative integration between the industry and the city / 'Omurga': Sanayi ve kent arasında üretken bütünleşme

It is of great importance for industrial zones such as Manisa OIZ, which have largely completed the core area development and still have a high development dynamic, to manage the said dynamics in a way that supports the integrity of the area. As a matter of fact, the rapid and uncoordinated growth patterns lead to the production of industrial zones with insufficient internal access conditions and common service capacity within many zones in Turkey. The model proposal that aims to eliminate such a condition makes another structuralist approach to urbanism the subject matter of research. Accordingly, the main axis, which passes through the whole area of Manisa OIZ is suggested as a tool that will provide the integrity of the area together with the social program areas envisaged to be located on it.

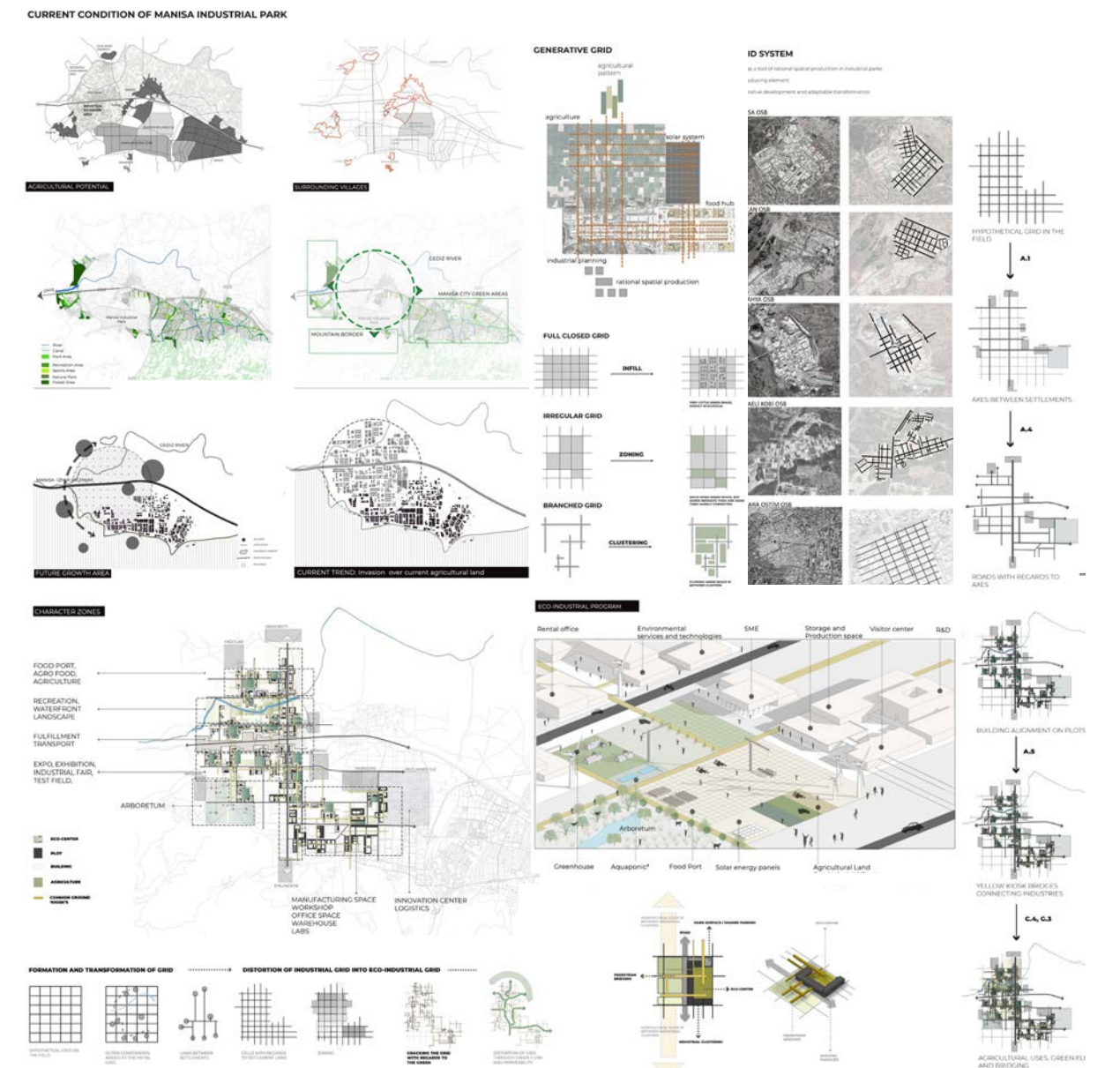
Çekirdek alan gelişimini büyük oranda tamamlamış, hala yüksek gelişim dinamiğine sahip Manisa OSB gibi sanayi bölgeleri açısından söz konusu gelişim dinamiğini alan bütünlüğünü destekler nitelikte yönetmek büyük öneme sahiptir. Nitekim, hızlı eşgüdümsüz büyüme birçok sanayi bölgesinde içsel erişimi ve ortak servis altyapısı yetersiz sanayi bölgelerinin üretmesine neden olmaktadır. Bu durumu ortadan kaldıracak model önerisi, bir başka yapısalci şehircilik yaklaşımını araştırma konusu yapmaktadır. Buna göre, alanın Manisa kent merkezi ve yeni gelişim alanı arasında kalan Manisa Organize Sanayi Bölgesi'nin bütünlüğünü kavrayacak nitelikte uzanan 'omurga', üzerinde yer alması öngörülen sosyal program alanları ile birlikte alan bütünlüğünü sağlayacak ve yeni gelişim örneğine yön verecek araç olarak önerilmektedir.



'The Grid': Transforming the OIZ into an eco-industrial park / 'Izgara sistem': OSB'yi bir eko-endüstriyel parka dönüştürmek

The project addresses the issue of organizing the development of industrial zones located at the periphery of cities in harmony with the neighboring agricultural areas and rural settlements as one of the major planning problems to be tackled by design. In this context, the idea of 'grid', which functions as a common spatial arrangement tool in the planned production of the organized industrial zones in Turkey, is revisited with a different perspective. The same structural typology is re-functionalized in a generative, flexible, and adaptable manner instead of the standard structuring order that conditions the production of a fragmented spatial order within the enclosed block layouts.

Proje, kentlerin çeperinde yer alan sanayi bölgelerini gelişimini sınır komşusu tarım alanları ve kırsal yerleşim deseni ile uyumlu bir biçimde örgütlemeyi temel kentsel tasarım sorunsalı olarak tanımlamaktadır. Bu bağlamda, Türkiye'de yasal mevzuat gereği organize sanayi bölgelerinin planlı üretiminde yaygın mekansal düzen aracı olarak işlev gören ızgara yol ağı, farklı bir bakış açısı ile yeniden ele alınmaktadır. Kendi içine kapalı bir ada düzeni ile parçacı bir mekansal örüntünün üretimine altlık oluşturan standart yapılaşma düzeni yerine, aynı strüktür tipolojisi üretken, esnek ve uyumlanabilir bir bağlamda yeniden işlevlendirilmektedir.



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