

mimari
tasarım
stüdyoları

architectural
design
studios

2022/2023

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June / Haziran 2023

Ankara, TURKEY

Published by METU Faculty of Architecture, Department of Architecture.
ODTÜ Mimarlık Fakültesi, Mimarlık Bölümü tarafından yayımlanmaktadır.

cover photo / kapak fotoğrafı: Duygu Tüntaş

mimari odtü
tasarım stüdyoları

metu architectural
design studios

2022/2023

Editor / Editör: *Hasan Okan Çetin*

Graphic Design / Grafik Tasarım: *Eser Delice, Dilara Yaraş Er, Caner Arıkboğa, Ertuğ Erpek, Sezin Sarıca*

... 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

Funda Bař Bütüner + Esin Kömez + Ekin Pınar + Pelin Yoncacı Arslan

Ayça Nilüfer Çalikuşu + Eser Delice + Bengisu Derebaşı + Dilara Güney + Sinan Cem Kızıl + Orçun Sena Saraçođlu

2-D DESIGN STUDIES: ASSIGNMENT 0, 1, 2, 3 AND 4

2 BOYUTLU TASARIM ÇALIŞMALARI: ÖDEV 0, 1, 2, 3 VE 4

ASSIGNMENT 5: A ROOM OF ONE'S OWN

ÖDEV 5: KENDİNE AİT BİR ODA

OBRUK

OBRUK

Arch 102 Introduction to Architectural Design

Funda Bař Bütüner + Esin Kömez + Ekin Pınar + Pelin Yoncacı Arslan

Ayça Nilüfer Çalikuşu + Eser Delice + Bengisu Derebaşı + Dilara Güney + Sinan Cem Kızıl + Orçun Sena Saraçođlu

ASSIGNMENT #1 DESIGN FOR CHILDREN: CASE STUDIES OF POST-DISASTER ENVIRONMENTS

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OYUN TEKTONİĐİ

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Ela Alanyalı Aral + İnci Kale Basa + Ayşem Berrin Çakmaklı + Güven Arif Sargın + Turhan Kayasü + Orhan Uludağ + Can Uraz + Özgür Ürey + Yusuf Bera Bilici + Ertuğ Erpek + Öncü Özalp + Hüseyin Polat + Sezin Sarıca
Semih Solak + Elif Gökçen Tepekaya + Feyza Topçuoğlu + Başak Tükenmez + Ece Yoltay

“NATURA/E BACK TO THE NATURE: A LIVING / WORKING UNIT IN BEYNAM FOREST ”

“NATURA/E DOĞAYA DÖNÜŞ: BEYNAM ORMANI'NDA BİR YAŞAM / ÇALIŞMA BİRİMİ”

Arch 202 Architectural Design II

Ela Alanyalı Aral + İnci Kale Basa + Ayşem Berrin Çakmaklı + Sibel Esen Yıldırım + Turhan Kayasü + Tuğba Özer + Orhan Uludağ + Can Uraz + Özgür Ürey + Yusuf Bera Bilici + Ertuğ Erpek + Öncü Özalp + Hüseyin Polat
+ Sezin Sarıca + Semih Solak + Elif Gökçen Tepekaya + Feyza Topçuoğlu + Başak Tükenmez + Ece Yoltay

“RETREAT: CENTER FOR SOLIDARITY IN 100.YIL, ANKARA”

“RETREAT: 100.YIL DAYANIŞMA MERKEZİ, ANKARA”

Arch 291 Landscape Design

Funda Baş Bütüner + Gülnur Güler Kavas + Sezin Sarıca + Ece Yoltay

TRACE-TRACKS: A WALK ON COLLECTING / THINKING

İZ-ROTALAR: PARÇALAR ÜZERİNE BİR YÜRÜYÜŞ

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Arch 301 Architectural Design III

Group1: Haluk Zelef + İsmail Yavuz Özkaya + Elif Bekar + Sıddı Zeynep Yılmaz Kılıç

A PROGRAM ON HOUSING

KONUT ÜZERİNE BİR PROGRAM

Group2: Özgün Özçakır + Meral Özdengiz Başak + Ayşen Çerşil + Meltem Çetiner + Erald Varaku

RIGHT TO SHELTER: A MIXED-USE HOUSING FOR ALL

BARINMA HAKKI: HERKES İÇİN KARMA KULLANIMLI KONUT

Group3: Hasan Okan Çetin + Çağrı Burak Başkol + Merve Öztürk

USER-ORIENTED ALTERNATIVES FOR A “COMPACT WAY OF LIVING” IN MUSTAFA KEMAL DISTRICT

MUSTAFA KEMAL MAHALLESİ'NDE “KOMPAKT YAŞAM TARZI” İÇİN KULLANICI ODAKLI ALTERNATİFLER

Group4: Ali Osman Öztürk + Süreyya Atalay + Elif Nadide Gür + Nihan Büşra Kezer

ALTERNATIVE APPROACHES TO URBANITY: AFFORDABLE HOUSING UNITS IN ANKARA CITY CENTER

KENTSEL YAŞAM İÇİNDE ALTERNATİF YAKLAŞIMLAR: ANKARA ŞEHİR MERKEZİNDE SOSYAL KONUT BİRİMLERİ

Arch 302 Architectural Design IV

Group1: Haluk Zelef + İsmail Yavuz Özkaya + Elif Bekar + Sıddı Zeynep Yılmaz Kılıç

CULTURAL CENTER IN SIVRIHISAR

SİVRİHİSAR KÜLTÜR MERKEZİ

Group2: Pınar Aykaç Leidholm + Meral Özdengiz Başak + Ayşen Çerşil + Meltem Çetiner + Erald Varaku

ARCHITECTURE IN THE SPOTLIGHT: AN INDEPENDENT FILM INSTITUTE IN ESKİŞEHİR

SPOT IŞIĞINDA MİMARLIK: ESKİŞEHİR'DE BAĞIMSIZ BİR FİLM ENSTİTÜSÜ

Group3: Hasan Okan Çetin + Çağrı Burak Başkol + Merve Öztürk

A RURAL TOURISM AND VISITOR CENTER IN AYAŞ

AYAŞ'TA KIRSAL TURİZM VE ZİYARETÇİ MERKEZİ

Group4: A.Osman Öztürk + Süreyya Atalay + E.Nadide Gür + N.Büşra Kezer + Dilara Yaraş Er

A BOUTIQUE HOTEL WITH A PUBLIC PARK IN THE CONTEXT OF ANKARA HISTORICAL CITY CENTER

ANKARA KENT MERKEZİ ATATÜRK ANKARA TARİHİ KENT MERKEZİ BAĞLAMINDA BUTİK HOTEL VE KENT PARKI

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Arch 401 Architectural Design V

Group1: Celal Abdi Güzer + Lale Özgenel + Müjdat Kadri Atabaş + İrem Hafız + Melis Erdem

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KENTSEL CANLANDIRMA İÇİN DESENTRALİZASYON: İSTANBUL TUZLA TERSHANELERİNDE SU, YEŞİL VE KAMUSAL ALANI YENİDEN KAZANMAK

Group2: Ayşen Savaş + Arzu Gönenç Sorguç + Emre Erkal + Ömer Faruk Ağırsoy + Buket Erol

ÖYKÜ MADENİ*: WHAT WORRIES NICOLAS BOURRIAUD SO MUCH?

ÖYKÜ MADENİ*: NİCOLAS BOURRIAUD'U BU KADAR ENDİŞELENDİREN NE?

** In memory of Ali Vahit Şahiner / Ali Vahit Şahiner anısına*

Group3: Cânâ Bilsel, Aydan Balamir, Murat Çetin, Caner Arıkboğa, M. Eren Bük

FROM A TERRAIN VAGUE TO A CORE: RE-INVENTING URBANITY IN BATIKENT

TANIMSIZ BİR ALANDAN KENTSEL BİR ODAĞA: BATIKENT'TE KENTSELLİĞİ YENİDEN KEŞFETMEK

Group4: Kerem Yazgan + Ensar Temizel + Bilge Karakaş + Selin Tosun

A CITY IN A SQUAREMETER: AN URBAN ECO DISTRICT IN DİKMEN VALLEY

BİR METREKARE İÇİNDE BİR ŞEHİR: DİKMEN VADİSİNDE KENTSEL EKO BÖLGE

Arch 402 Architectural Design VI

Group1: Celal Abdi Güzer + Lale Özgenel + Müjdat Kadri Atabaş + İrem Hafız + Melis Erdem

RESTORING LIFE, REBUILDING COMMUNITY, REDEEMING CULTURE AND MEMORY: ARCHITECTURAL RESPONSES TO URBAN AND SOCIAL HEALING IN TRAUMATISED CONTEXTS: IDEAS AND PROPOSALS FOR THE EARTHQUAKE ZON

HAYATI YENİDEN KURMAK, TOPLUMU YENİDEN İNŞA ETMEK, KÜLTÜRÜ VE HAFIZAYI GERİ KAZANMAK: TRAVMA BAĞLAMLARINDA KENTSEL VE TOPLUMSAL İYİLEŞMEYE YÖNELİK MİMARİ YANITLAR: DEPREM BÖLGESİ İÇİN FİKİRLER VE ÖNERİLER

Group2: Ayşen Savaş + Arzu Gönenç Sorguç + Emre Erkal + Ömer Faruk Ağırsoy + Buket Erol

ÖYKÜ MADENİ*: WHAT WORRIES NICOLAS BOURRIAUD SO MUCH?

ÖYKÜ MADENİ*: NİCOLAS BOURRIAUD'U BU KADAR ENDİŞELENDİREN NE?

** In memory of Ali Vahit Şahiner / Ali Vahit Şahiner anısına*

Group3: Cânâ Bilsel, Aydan Balamir, Murat Çetin, Caner Arıkboğa, M. Eren Bük

İZMİR CITY ASSEMBLIES: A CENTER FOR CITIZENSHIP AND DEMOCRACY

İZMİR ŞEHİR MECLİSLERİ: YURTTAŞLIK VE DEMOKRASİ İÇİN BİR MERKEZ

Group4: Zeynep Mennan + Kerem Yazgan + Bilge Karakaş + Selin Tosun

ENVIRONMENTAL RESILLIENCE: URBAN EVENT/EMERGENCY VENUE IN KARŞIYAKA, İZMİR

ÇEVRESEL DİRENÇLİLİK: İZMİR KARŞIYAKA'DA KENTSEL ETKİNLİK/ACİL DURUM MEKANI

Arch 470 Digital Design Studio

Arzu Gönenç Sorguç + Müge Kruşa Yemişcioğlu + Ozan Yetkin + Şevval Çöloğlu

OVERWHELM(ED)

BUNAL(TIL)MIŞ HİSSETMEK

5-7

ARCH 505 Advanced Architectural Design Research

Zeynep Mennan + Hüseyin Polat

VISIONARY AGAIN? | NEO-FUTURISTIC URBAN IMAGINARY IN THE AGE OF SUSTAINABILITY

YENİDEN VİZYONER OLMAK? | SÜRDÜRÜLEBİLİRLİK ÇAĞINDA NEO-FÜTÜRİSTİK KENTSEL İMGELEM

Cons 506 Design in Architectural Conservation

Neriman Şahin Güçhan + Pınar Aykaç + E. Miray Kısaer

CONS 509 Multidisciplinary Studies In Architectural Conservation

Sibel Yıldırım Esen + Pınar Gökçınar Balkan

CONSERVATION AND RESTORATION PROJECT OF PILAVOĞLU HAN

PİLAVOĞLU HAN KORUMA VE RESTORASYON PROJESİ

BS 723 Machine Learning Applications in Architecture

Arzu Gönenç Sorguç + Müge Kruşa Yemişcioğlu + Ozan Yetkin + Şevval Çöloğlu

MACHINE LEARNING APPLICATIONS IN ARCHITECTURE

MİMARLIKTA MAKİNE ÖĞRENİMİ TEKNİKLERİ

stüdyolar

soipnnts

architectural design studio 1

Students/Öğrenciler

Ahmet Can Emin . Alaa Khaled Mohamed Ahmed Elkafafy . Aleyna Pınarcı . Ali Baran Yumuş . Anıl Şahin . Asya Denk . Asya Ela Akbaş . Ata Çağıl Şahinoğlu . Ata Can Ceylan . Aysegul Önel . Aysenur Yalçın . Azra Şimal Özdemir . Barış Güçkaya . Batuhan Gürhan . Begüm Somay . Beril Nur Gültekin . Büşra Cin . Cansu Apaydın . Ceyda Demir . Çağla Nur Şahin . Çağlar Çig Gülşen . Deniz Gürel . Deniz Ünal . Dersu Bakır . Dilan Tasöz . Dilasu İzlal . Doğa Bakır . Doğukan Çetin . Duru Deniz . Ece Alagöz . Ece Duru Erkan . Ecem Koç . Ecesu Oto . Edanur Tuğal . Ekin İzci . Elçin Yılmaz . Elif Sila Narin . Elif Sila Yanık . Elif Yeşilyurt . Emir Mert Özkosif . Emircan Apatay . Emirhan Ekinci . Emre Taşan . Esen İpek . Esmâ İrem Kireşçi . Esra Güler . Eşref Başerdem . Eylül Ercan . Eylül Naz Çoban . Farah Tümeş . Fatih Çağrı Batuş . Fatma Nur Aydoğdu . Fatma Zehra Seyren . Fatma Zehra Varlı . Gaye Harmancı . Gizem Dursun . Gökberk Yağız Çakmak . Gökce Köken . Gözde Babacan . Gülce Güneş . Halil İbrahim Al . Han Teoman Balcı . Hasan Furkan Ocak . Hazika Hazika . Ilgın Eylül Aytekin . Işıl Sakinç . İbrahim Çiracıoğlu . İlayda Önal . İlkan Baydan . İlkbal Nisa Yavuz . İksen Polat . İlyas Umuç . İmtisaal Sardar . İpek Ekin Deniz . İpek Ercan . İpek Yenipazarlı . İrem Ankara . İremsu Çam . Janserey Nehir Alıç . Kamil Utku Özdemir . Kardelen Evranos . Kayra Efe Türkmen . Mehlika Ebru Şahin . Melikenur Çakmakçı . Melisa Gökçe . Merve Çakır . Mirbehrad Mohammadimollaahmadi . Murat Bağ . Mustafa Emir Akçasarı . Mustafa Hamid . Mustafa Savcı . Nehir Koyğün . Nesibe Yirmibeş . Nil Bilge . Nil Kumcuoğlu . Nilay Özkan . Nisanur Aydın . Nisanur Tekin . Oğuzhan Beraber . Oğuzhan Özdemir . Özge Doğan . Özlem Arslan . Özlem Çetin . Özlem Özmen . Rabia Çopur . Ramazan Tankut . Rifat Gürer Solak . Rümeyya Ayhan . Rümeyya Karapınar . Selçuk Baran Uygün . Semanur Deveci . Sena Üstbaş . Seniha Aslı Durmaz . Sezi Aydın . Sinenur Beştepe . Sude Naz Damacı . Sude Uçan . Sükrü Demir . Sümeyye Ücbaş . Tan Yeşilkaya . Tuğrul Mert Serim . Umut Fırat . Yağmur Eres . Yağmur Kaya . Yağmur Tuncay . Yaren Güceyü . Yaren Sude Tanrıverdi . Yaren Türk . Yasemin Yavşan . Yasin Yakup Yıldız . Yavuz Efe Karakaş . Yiğit Çelebi . Zara Hameed . Zehra Şebnem Yülek . Zeynep Esra Doğru . Zeynep Güven . Zeynep İrem Evcı . Zeynep Kılıç . Zişan Nur Karasekreter

Arch 101 Basic Design

Funda Baş Bütüner + Esin Kömez + Ekin Pınar + Pelin Yoncacı Arslan
Ayça Nilüfer Çalığışu + Eser Delice + Bengisu Derebaşı + Dilara Güney
Sinan Cem Kızıl + Orçun Sena Saraçoğlu

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 constitute the focus. Experimental techniques of design thinking and making are emphasized.

2-D Design Studies: Assignment 0, 1, 2, 3 and 4

For the initial assignment, students were asked to make a 3D composition by separating a whole (any object of choice) into at least five parts and recomposing these. In the first assignment, students visited CSO, CerModern Museum, Old Train Station and Opera House in Ulus District and take black&white photographs; then combined these photographs by studying their abstract geometric relations. The second assignment required students to create a new composition by multiplying, scaling, and rotating the photographs from the previous step. For the third assignment, students revisited their photographs in order to extract 4 simple geometric shapes as their design elements to design a 2D composition in a 27X37 cm white design field. Fourth assignment involved the design of a 2D composition in a 27X37cm white design field by using 4 different shapes of colored elements. The students were to generate their elements from transparent, semi-transparent or opaque papers; to reflect the concept of depth.

Assignment 5: A Room of One's Own

In the first step of this assignment, students were asked to observe and track their different body postures, and document their movement in their room through black&white photographs to compile a catalog of 10 different body postures. In the second step, students were to draw the outlines of each of these body postures in 1/10 scale by abstraction, and transfer each of the abstract drawings as separate planes onto the 3D scene in a 3D modeling software to generate their own chronophotograph that depicts their daily actions, based on the abstract body postures. In the last step, students were to create a continuous surface model from the discrete sequences and situate their surface model within a box that represents their room.

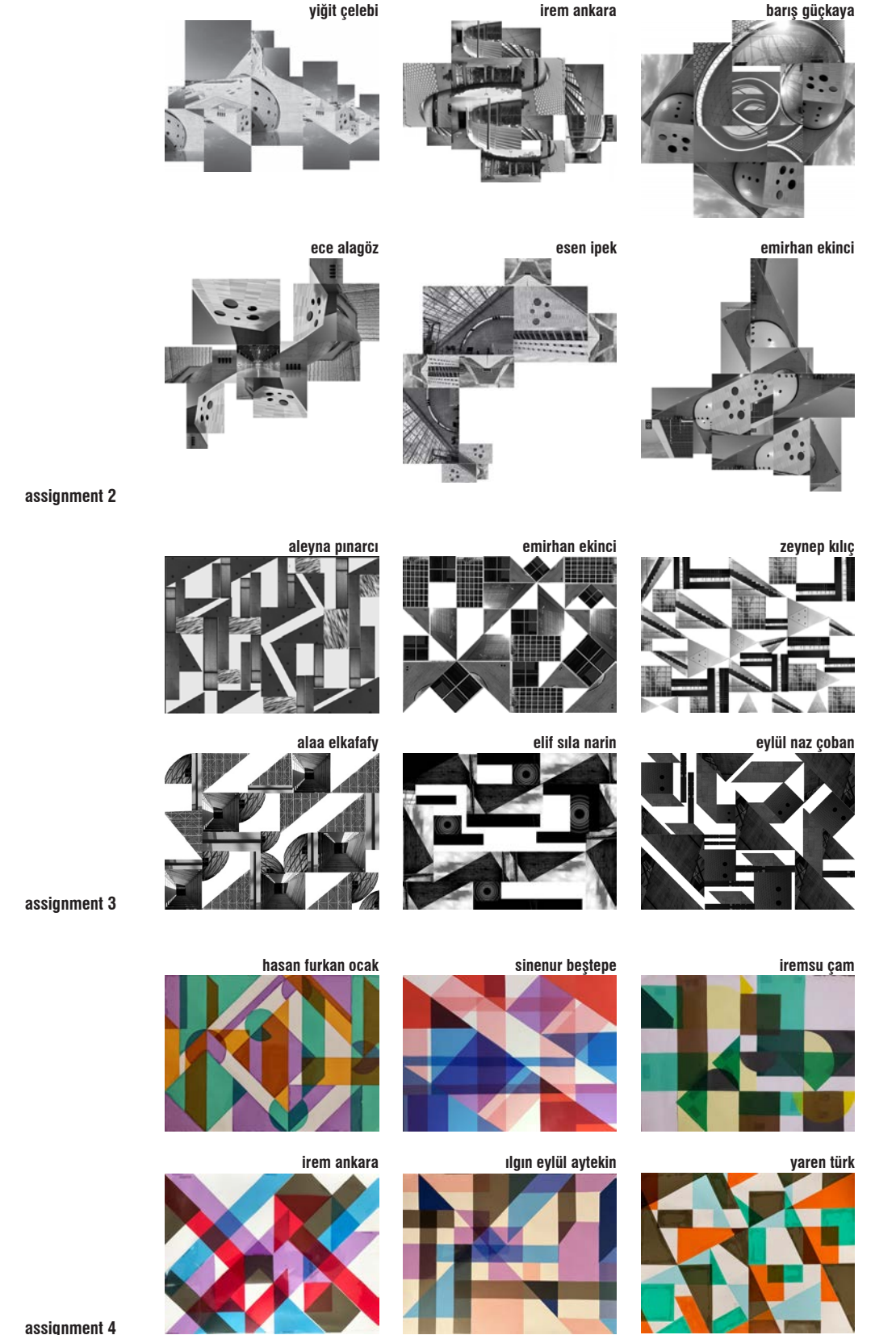
Arch 101 dersinin amacı, mimarlık öğrencilerini mimari tasarıma hazırlamak ve tasarım için temel altyapıyı oluşturan kavramlar ve yaratıcı düşünceye ilişkin incelikleri keşfetme adına stüdyo kültürüyle tanıştırmaktır. Öğrencilerden beklenen, biçim ve mekân kavramlarını dikkate alarak, çeşitli tasarım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

2 Boyutlu Tasarım Çalışmaları: Ödev 0, 1, 2, 3 ve 4

İlk ödevde öğrencilerden bir bütünü (istedikleri herhangi bir nesneyi) en az beş parçaya ayırıp bunları yeniden düzenleyerek üç boyutlu bir kompozisyon oluşturmaları istenmiştir. Birinci ödevde öğrencilerden Ulus bölgesindeki CSO, CerModern Müzesi, Eski Tren İstasyonu ve Opera Binasını ziyaret etmeleri ve siyah beyaz fotoğraflar çekmeleri istenmiştir; daha sonra bu fotoğrafların soyut geometrik ilişkilerini inceleyerek birleştirmeleri istenmiştir. İkinci ödevde öğrencilerden önceki ödevdeki fotoğrafları çoğaltarak, ölçeklendirerek ve döndürerek yeni bir kompozisyon oluşturmaları istenmiştir. Üçüncü ödevde öğrencilerden fotoğrafların yeniden inceleyerek 4 basit geometrik şekil üretmeleri ve bu şekillerle 27X37 cm beyaz tasarım alanında iki boyutlu bir kompozisyon tasarlamaları istenmiştir. Dördüncü ödevde öğrencilerden 27X37cm beyaz tasarım alanında 4 farklı şekildeki renkli tasarım elemanları kullanarak iki boyutlu bir kompozisyon tasarlamaları istenmiştir. Tasarım elemanlarını şeffaf, yarı şeffaf veya opak kağıtlardan oluşturmaları; derinlik kavramını yansıtmak şeklinde tasarlamaları beklenmiştir.

Ödev 5: A Room of One's Own

Bu ödevin ilk adımında, öğrencilerden farklı vücut duruşlarını gözlemlemeleri, takip etmeleri ve 10 farklı vücut duruşundan oluşan bir katalog oluşturmak için odalarındaki hareketlerini siyah beyaz fotoğraflarla belgelemeleri istenmiştir. İkinci adımda, öğrencilerden bu vücut duruşlarının her birinin ana hatlarını soyutlama yoluyla 1/10 ölçekte çizmeleri ve soyut çizimlerin her birini ayrı düzlemler olarak bir üç boyutlu modelleme yazılımında üç boyutlu sahneye aktararak günlük yaşamlarını soyut vücut duruşlarına dayalı olarak tasvir eden kendi kronofotoğraflarını oluşturmaları istenmiştir. Son adımda öğrencilerden ayrı dizilerden sürekli bir yüzey modeli oluşturmaları ve yüzey modellerini odalarını temsil eden bir kutunun içine yerleştirmeleri beklenmiştir.



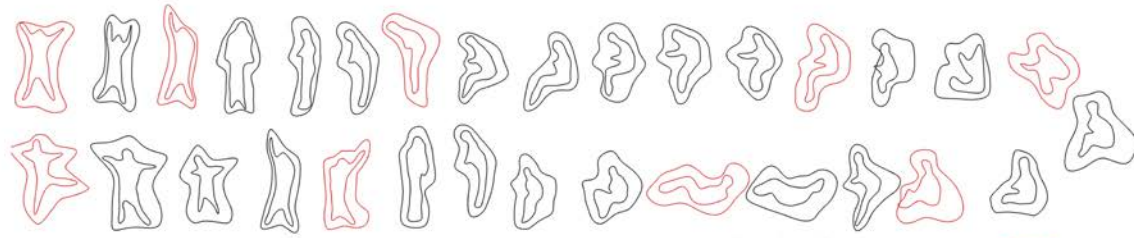
hazika hazika

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arch 101 basic design studio

A Room of One's Own

HAZIKA HAZIKA - 2605103

Postures
Scale: 1/20



Posture Abstractions and Transitional Planes
Scale: 1/20

• Abstractions
• Transitional Planes

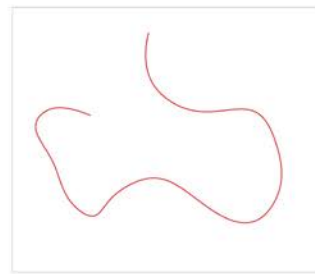
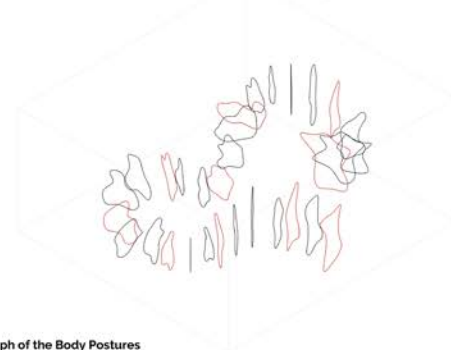
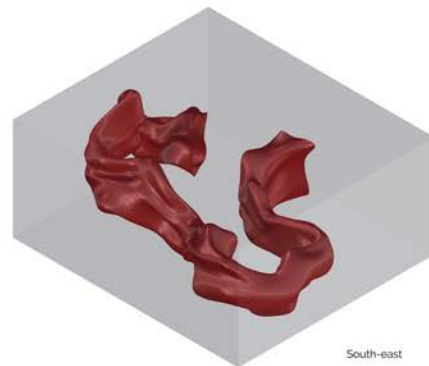


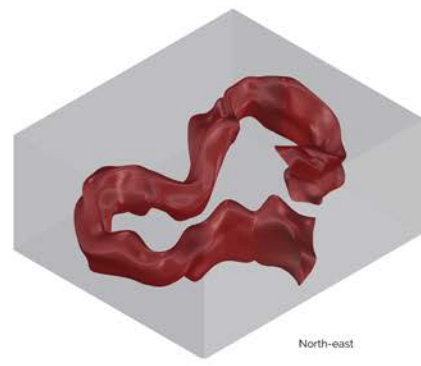
Diagram of Bodily Movement



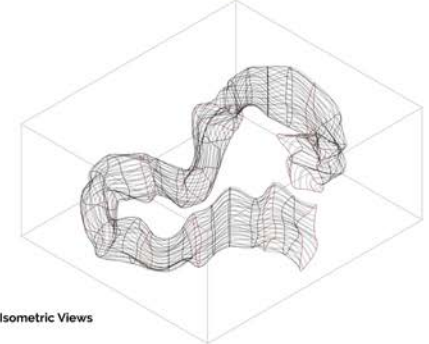
Chronophotograph of the Body Postures



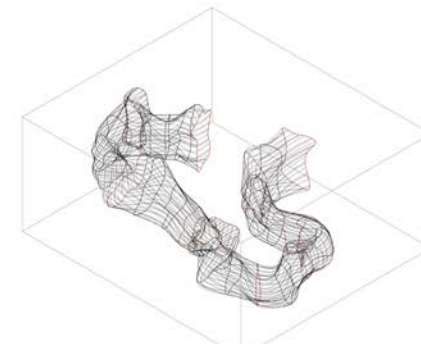
South-east



North-east



Isometric Views



yapmur tuncay

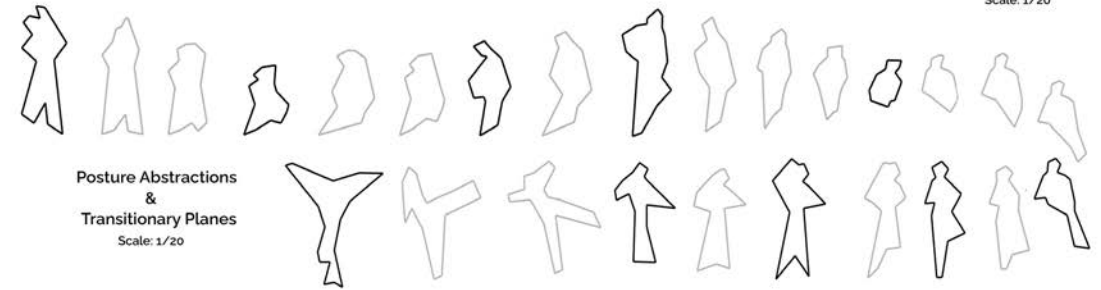
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A Room of One's Own

Yagmur Tuncay - 2606101



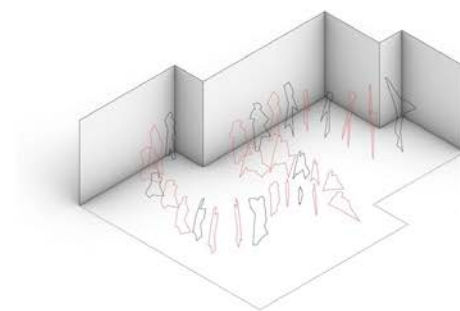
Postures
Scale: 1/20



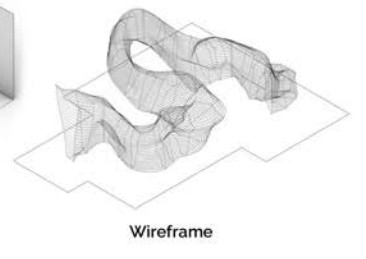
Posture Abstractions & Transitional Planes
Scale: 1/20



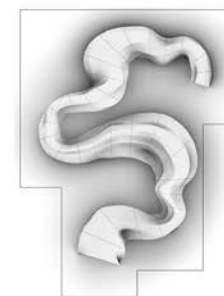
Diagram of Bodily Movement



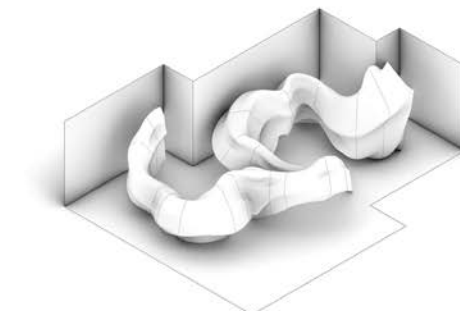
Chronophotograph of the Body Postures



Wireframe



Solid Form (Top View)



Northwest View



Southeast View



Northeast View

Arch 101 Basic Design

Funda Baş Bütüner + Esin Kömez + Ekin Pınar + Pelin Yoncacı Arslan
Ayça Nilüfer Çalığı + Eser Delice + Bengisu Derebaşı + Dilara Güney
Sinan Cem Kızıl + Orçun Sena Saraçoğlu

Obruk

Anthropocene is the name given to our current epoch where human and nonhuman forces creates a vast impact on earth. This impact and the planetary changes it entails is beyond the scale of human comprehension. Such a transformation is visible in the Konya plateau where hundreds of sinkholes (obruk) emerged in the last few decades. Obruk is a special geological formation defined as a hole in the ground that has been formed naturally by the collapse of the earth surface.

The site, Kızören Obruğu is one of the oldest sinkholes in the Konya plateau with its 228m diameter and 171m depth. There is a 13th century Seljukid han nearby the Obruk.

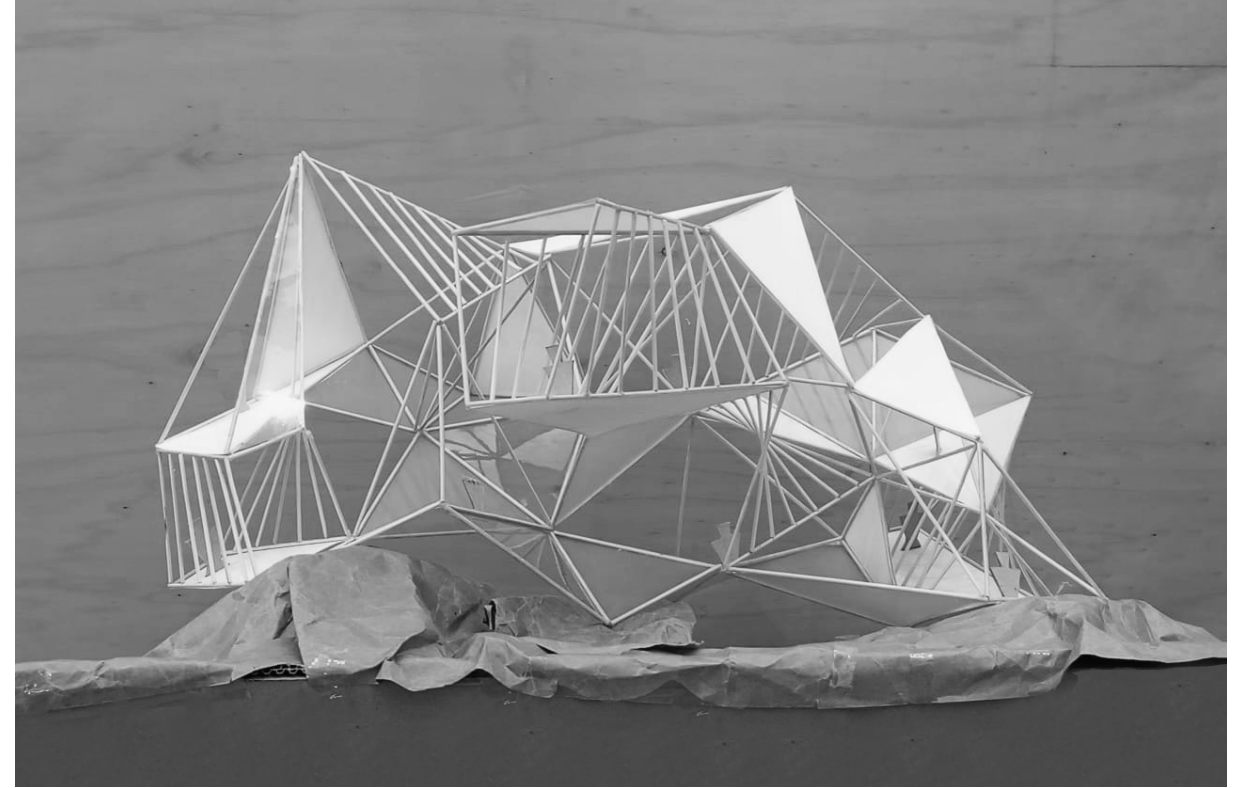
On the site of this unusual geological formation, students were expected to design a series of volumes for observing human and nonhuman performances. These volumes were to be composed of 7-9 interrelated spaces which could be defined by subtractive and/or additive operations. In defining these volumes, students were to use planar and linear elements and apply the design acts of subtracting, folding, interlocking, penetrating, cutting, splitting, and multiplying. Each volume was to vary in scale, proportion, permeability, accessibility, and level of illumination. The final 3D composition was to be approximately 10.000m³.

Obruk

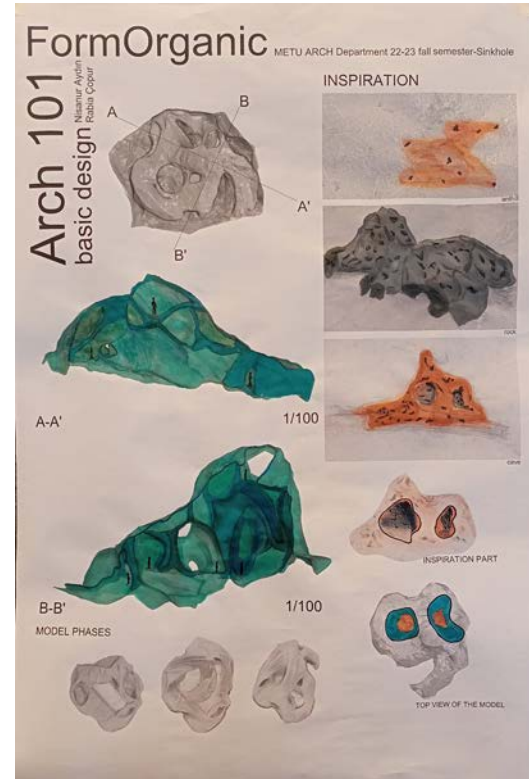
Antroposen, insan ve insan dışı unsurların dünya üzerinde büyük bir etki yarattığı içinde bulunduğumuz çağa verilen isimdir. Bu etki ve bunun gerektirdiği evrensel değişiklikler, insan kavrayışının ötesindedir. Böyle bir dönüşüm, son birkaç on yılda yüzlerce obruk ortaya çıkan Konya platosunda da görülmektedir. Obruk, yer yüzeyinin çökmesi sonucu doğal olarak oluşan, yerdeki delik olarak tanımlanan özel bir jeolojik oluşumdur.

Kızören Obruğu alanı 228 m çapında ve 171 m derinliğiyle Konya yaylasının en eski obruklarından biridir. Obruk'un yakınında 13. yüzyıldan kalma bir Selçuklu hanı bulunmaktadır.

Bu olağandışı jeolojik oluşumun bulunduğu alanda öğrencilerden, insan ve insan dışı performansların gözlemlenmesine yönelik bir dizi hacim tasarımlarını beklenmiştir. Bu hacimler, çıkarma ve/veya ekleme aksiyonları ile tanımlanabilen, birbiriyle ilişkili 7-9 boşluktan oluşmalıdır. Bu hacimleri tanımlarken öğrenciler düzlemsel ve doğrusal elemanları kullanmalı ve çıkarma, katlama, kenetleme, nüfuz etme, kesme, bölme ve çoğaltma gibi tasarım eylemlerini uygulamalıdır. Her hacmin ölçeği, oranı, geçirgenliği, erişilebilirliği ve aydınlatma düzeyi farklılık göstermelidir. Nihai üç boyutlu kompozisyonun yaklaşık 10.000 m³ olması beklenmektedir.



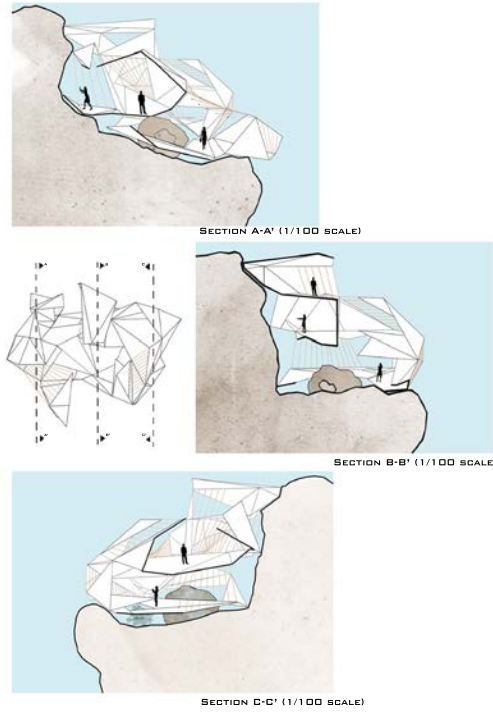
melikenur çakmakçı- fatma zehra seyren



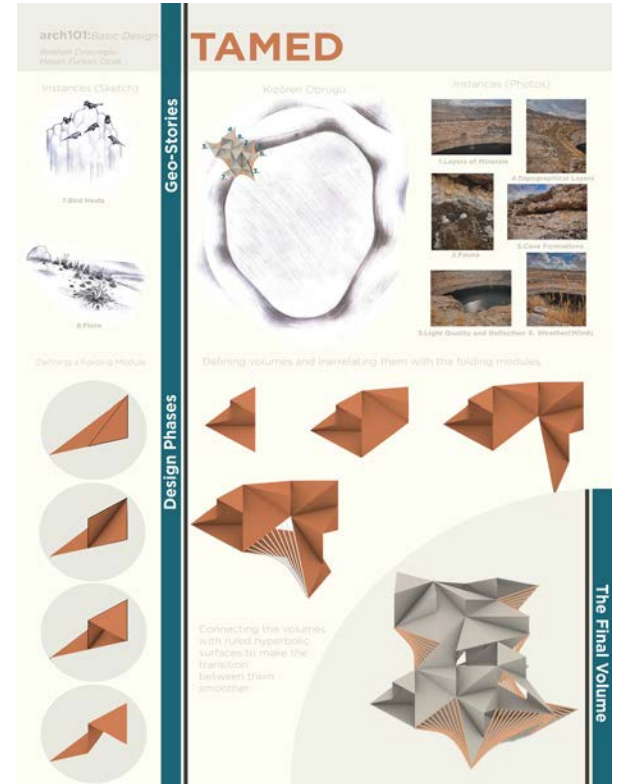
nisanur aydın- rabia çopur

ipek yenipazarlı- nil kumcuoğlu

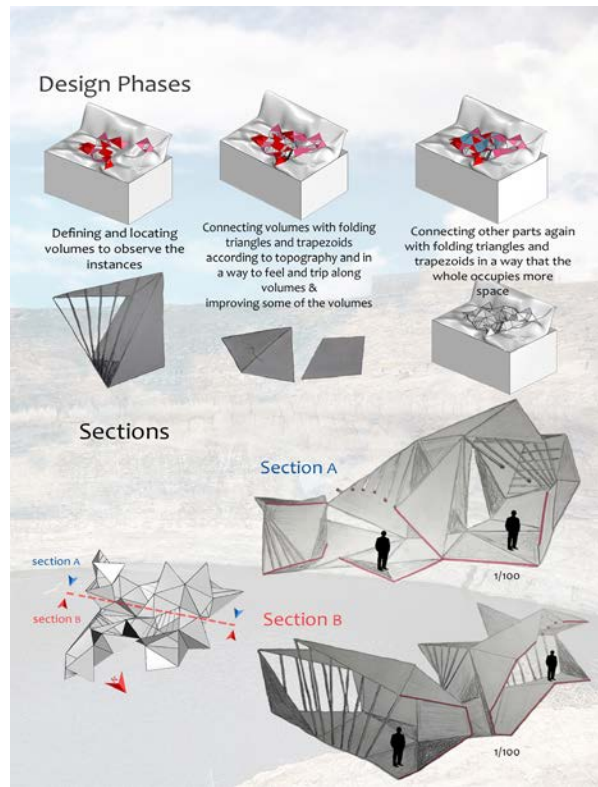
METU DEPARTMENT OF ARCHITECTURE | FALL '22-'23
 ARCH101 BASIC DESIGN STUDIO
EXPLORING THE SINKHOLE
 İPEK YENİPAZARLI 0552978 NIL KUMCUOĞLU 0552926



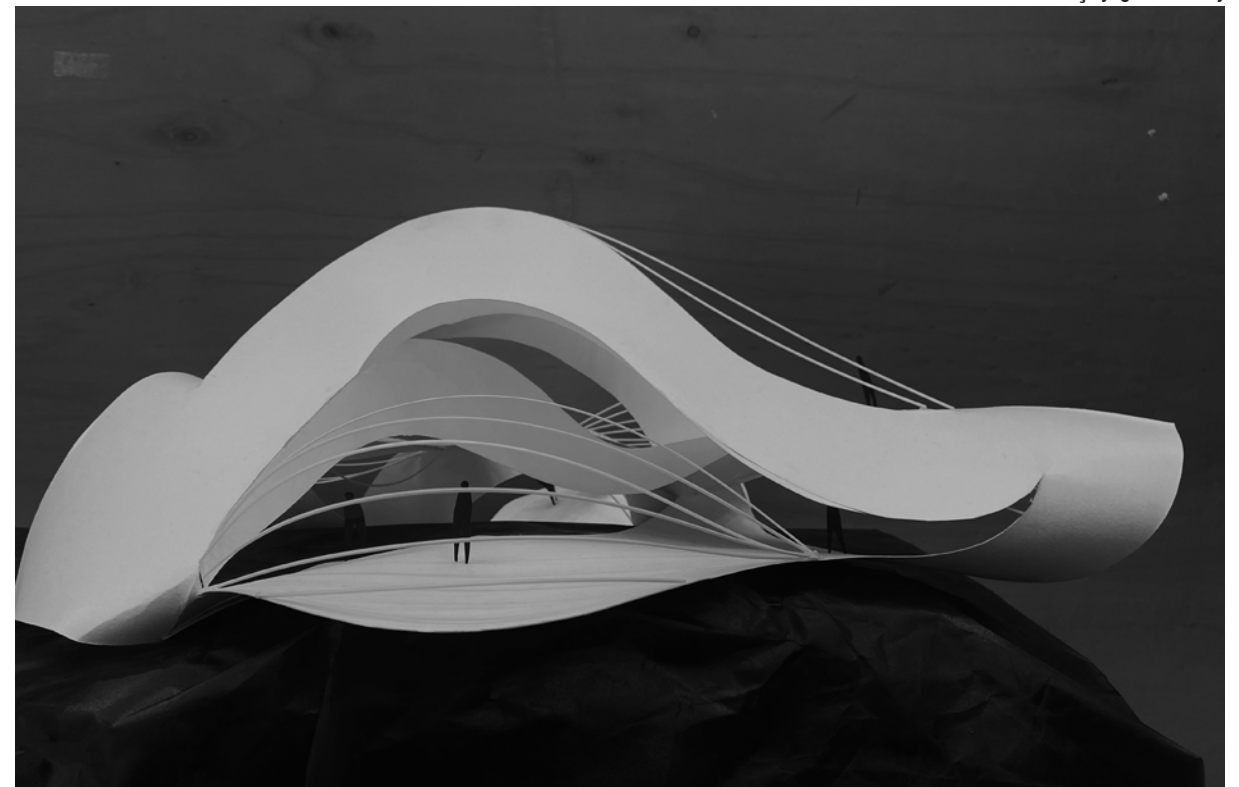
hasan furkan ocak- ibrahim çıracıoğlu



emirhan ekinci- mustafa hamid



sena üstbaş- yağmur tuncay



Arch 102 Introduction to Architectural Design

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Ayça Nilüfer Çalığışu + Eser Delice + Bengisu Derebaşı + Dilara Güney
Sinan Cem Kızıl + Orçun Sena Saraçoğlu

In ARCH102, 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 Design for Children: Case Studies of Post-Disaster Environments

In this semester, ARCH102 studio aimed to design a prototype for children to play in temporary post-disaster settlements. The first phase of the assignment focused on learning from the field and cases mostly of post-disaster environments. Students were required to do case study research (contextual and formal analysis & redrawing) to determine the needs of children who live in post-disaster environments. While analyzing the cases, they were encouraged to use different means of representations such as: sections, sketches, digital models, and partial structural models.

By the end of the assignment, students were to produce two A1 posters showing information about the case, drawings and diagrams; and a physical model.

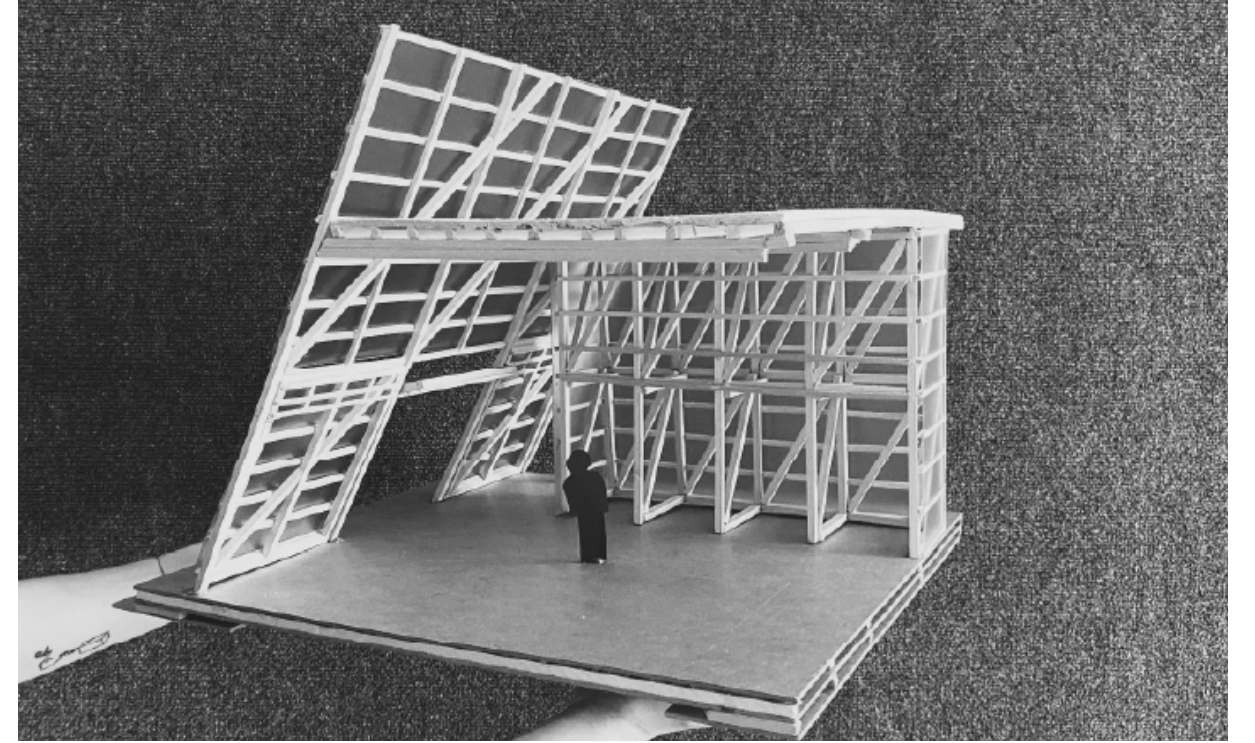
ARCH 102 dersinde, öğrencilerin mimari mekânı tanımlayan mimari kavramları ve fiziksel unsurları araştırması, keşfetmesi ve küçük ölçekli mimari mekânları tasarlamak için gerekli bilgi, tutum ve becerileri edinmeleri beklenir. Bu dersin sonunda öğrencilerin mimari tasarımın temel ilke ve kavramlarını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

Ödev #1 Çocuklara Yönelik Tasarım: Afet Sonrası Ortamlara İlişkin Örnek Çalışmalar

Bu dönem ARCH102 stüdyosu, çocukların afet sonrası geçici yerleşim yerlerinde oynayabilecekleri bir prototip tasarlamayı amaçlamıştır. Ödevin ilk aşaması örnek çalışmalardan ve çoğunlukla afet sonrası ortamlardan öğrenmeye odaklanmıştır. Afet sonrası ortamlarda yaşayan çocukların ihtiyaçlarını belirlemek için öğrencilerden örnek tasarım araştırması (bağlamsal ve biçimsel analiz ve tekrar çizim) yapmaları istenmiştir. Tasarımları analiz ederken kesitler, eskizler, dijital modeller ve kısmi yapısal modeller gibi farklı temsil araçlarını kullanmaları teşvik edilmiştir.

Ödevin sonunda öğrencilerin elinde tasarımla ilgili bilgileri, çizimleri ve diyagramları gösteren iki adet A1 poster; ve fiziksel bir model olmalıdır.

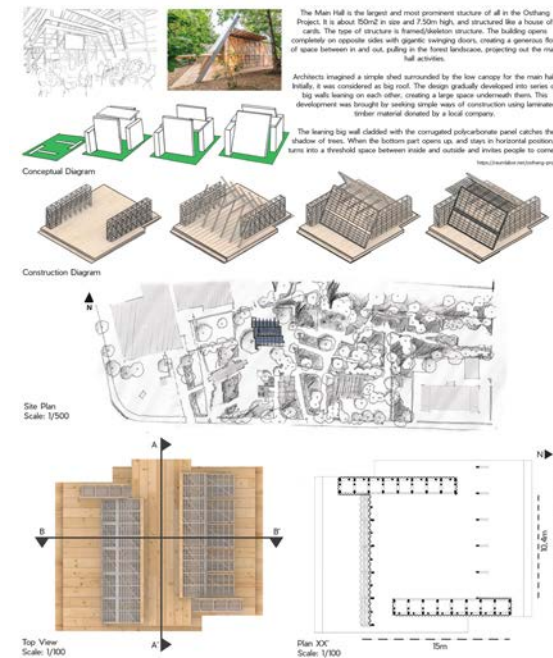
nil bilge- ceyda demir- melisa gökçe- deniz gürel- dilan taşöz



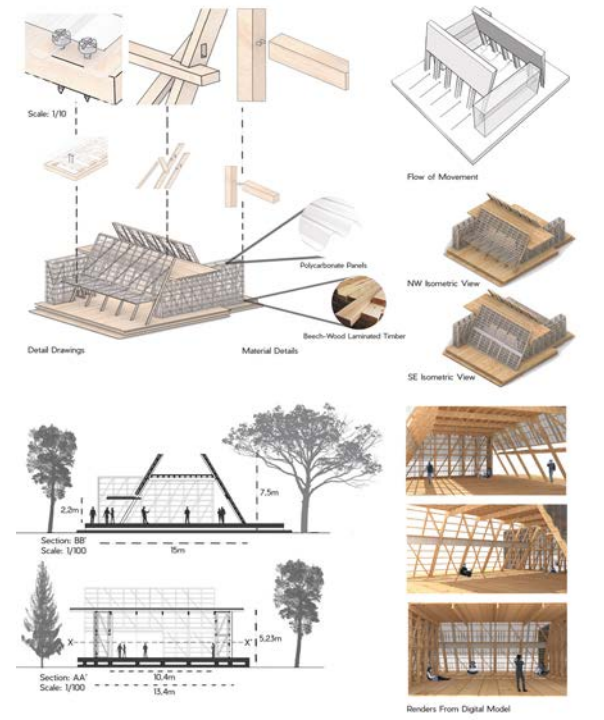
Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design Design for Children: Case Studies of Post-Disaster Environments

Nil Bilge
Ceyda Demir
Melisa Gökçe
Deniz Gürel
Dilan Taşöz
Selin Teyfel

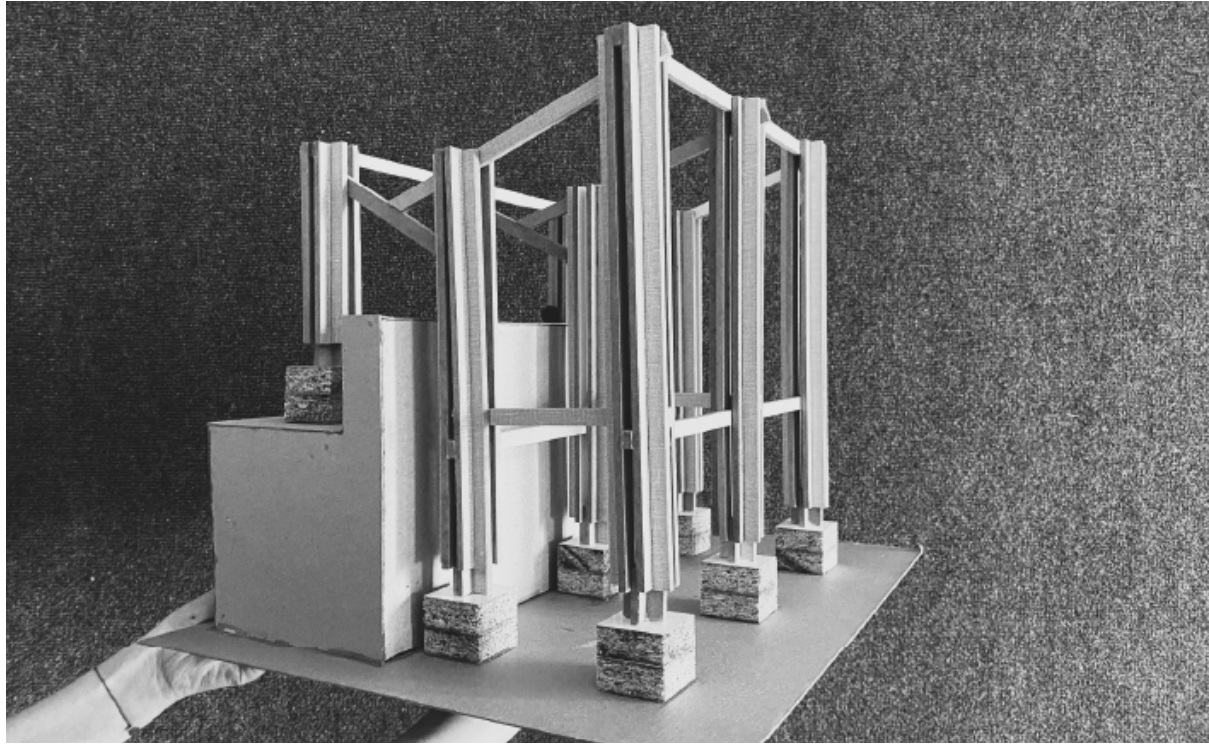
Osthang Project, Main Hall
Designed by: Atelier Bow-Wow, constructLAB
Location: Darmstadt, Germany
Year Built: 7 July 2014 – 16 August 2014



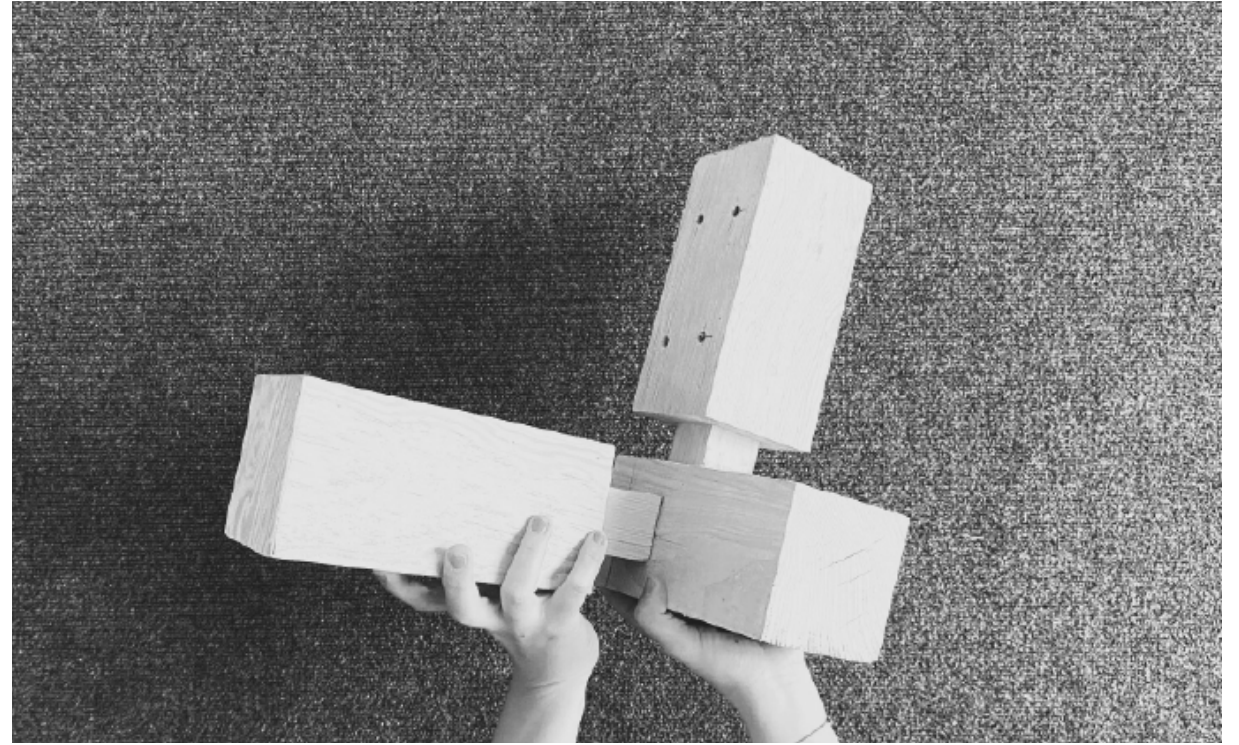
Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design Design for Children: Case Studies of Post-Disaster Environments



eylül ercan- asya denk- kardelen evranos- emir mert özkosif- selçuk baran uygun- özlem çetin- dilasu izlal



cansu apaydın- aslı durmaz- deniz ünal- ilksen polat- kayra efe türkmen- fatma zehra varlı



Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Design for Children: Case Studies of Post-Disaster Environments

NAUTILUS
Designed by: Group of architects from the association TEN, and a local NGO City Creative Network (CCN)
Location: Riverbank of Vardar, Skopje, Macedonia
Year Built: July 15, 2015 - August 5, 2015

Nautilus creates a pedestrian connection between the road and the bike path, and it is designed as a public star. The project was designed for a four days festival in order to host theatre, music performances, audio-visual performances, public gatherings. It is also placed to sit along and road and a playground for children. It is completely made of steel and canopy is used as an enclosure element.

Canopy 'Canopies' position can be changed according to the time and activities to be performed is used as a frame for the site, a projection surface and a delineator of different spaces of transition within the otherwise rigid repeated steel structure. It creates a series of spatial experiences within the structure, offering framed views of the river during ascent and descent and protecting visitors from the hot sun.

Hinges: The metal rods sitting on the ground form a plus so that they are not hollow. The rods attached to them with screws form an open cross. The metal bars that go into the spaces of the empty plus allow them horizontal bars can pass in four directions. This shape of hinges provides flexibility to the connection points of the structure.

The texture was made in order that the project is designed to be used in a different surface in various road activities.

Canopy is used for structural surface. To allow for shade.

Finishing the site. Creating spatial experiences. Attracting from the hot sun, allowing views of the river.

Site Analysis

Site Plan

PLAN XX' SCALE: 1/50

MOVEMENT DIAGRAM

Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Design for Children: Case Studies of Post-Disaster Environments

URBAN FOREST
Designed by: Atelier Bow-Wow
Location: Berlin, Germany
Year Built: 2015

FRONT VIEW ELEVATION SCALE: 1/300

SECTIONS

SECTION AA' SCALE: 1/50

SECTION CC' SCALE: 1/50

SECTION BB' SCALE: 1/50

MOVEMENT DIAGRAM

Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Design for Children: Case Studies of Post-Disaster Environments

URBAN FOREST
Designed by: Atelier Bow-Wow
Location: Berlin, Germany
Year Built: 2015

The Urban Forest is a project that exhibited in Berlin and mainly about housing issue.

Main target is that combining private areas and common areas. The team intended to create spaces that would accommodate both the unique requirements of this activity area as well as the variety of people's activities inside the building.

The main area is available public or semi public uses and finally intermediate spaces are for a transitional space.

While centering the large table at the heart of model where people and most, private and functional rooms placed around it.

Site Plans

Seaside Scale: 1/2000

Village Scale: 1/1600

City Scale: 1/3200

School Scale: 1/2500

Function Diagram

Movement Diagram

Sketches

Isometric Views

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Design for Children: Case Studies of Post-Disaster Environments

URBAN FOREST
Designed by: Atelier Bow-Wow
Location: Berlin, Germany
Year Built: 2015

Detail Section Scale: 1/5

Plan Scale: 1/50

GROUND LEVEL

UPPER LEVEL

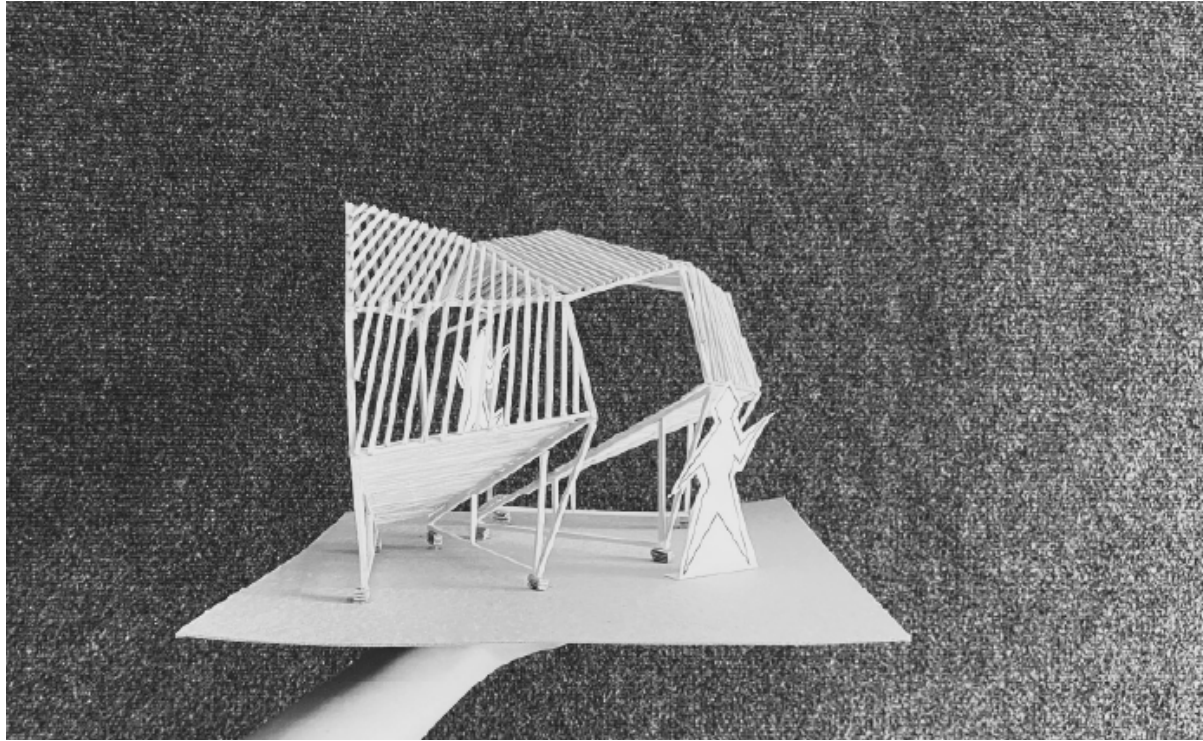
Structural Phases

Section AA' Scale: 1/50

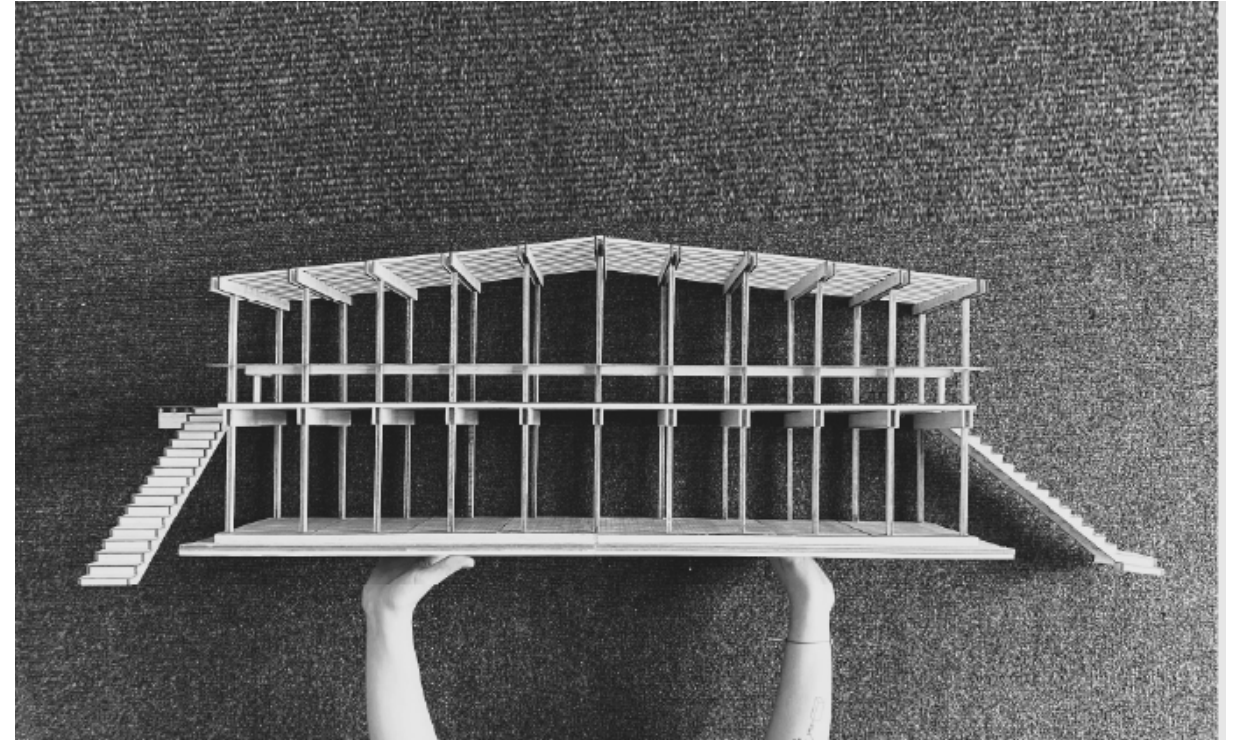
Section BB' Scale: 1/50

1/50

ece alagöz- asya ela akbaş- ibrahim çıracıoğlu- hasan furkan ocak- fatma zehra seyren- çağla nur şahin



dersu bakır- ipek ercan- çağlar çiğ gülşen- begüm somay- tan yeşilkaya- elif yeşilyurt



Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Design for Children: Case Studies of Post-Disaster Environments

ZONA SANTIAGO
Designed by: Javier Molinero Domino & Bernat Ivars
Location: Valencia, Spain
Year Built: 2020-2021

Difficult Circumstances of The Pandemic:
- Due to the lack of outdoor space, students were missing in public parks which do not provide for their needs.
- Lack of Outdoor Space
- The Spanish Architectural School did not have a schoolyard.
Limited Time and Budget
- They acquired bases provided by the government and made them into structures.
No Permission for Excavation
- The site could have been used for temporary.
A Tradition of Valencia "Las Fallas Festival"
- Design was inspired by the "movements" structure.
Cumulative Experiences
- Designers' cumulative experience also inspired the project.

The Urban Texture of the Area
Movement Diagram
The Structure Being Used As A Playground
- It is also a multifunctional structure because it serves different purposes such as being an open classroom.

Site Plan
Scale: 1/2000

Plan
Scale: 1/50

Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Design for Children: Case Studies of Post-Disaster Environments

Kaka'ako Agora
Designed by: Atelier Bow-Wow
Location: Hawaii, Honolulu
Year Built: 2014

Detail Drawings
- The construction parts were bound together with plates of wood and series of screws.
- The wooden slats were put in place with series of nails.
- Wooden plates were used to make the construction parts stronger.
- The 3D construction parts were assembled while changing their angles and sizes.
- The structure was anchored to the ground with ceramic blocks covered in cement.
- Between the blocks and the structure there was a wooden plate glued with polymer glue.

Views From the Digital Model
- Section to the area mentioned.

Detail Drawings
Scale: 1/40

Detail Drawings
Scale: 1/50

Exploded View

Top View

Side View

Isometric View

Section AA'
Scale: 1/100

Section BB'
Scale: 1/100

Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Design for Children: Case Studies of Post-Disaster Environments

Kaka'ako Agora
Designed by: Atelier Bow-Wow
Location: Hawaii, Honolulu
Year Built: 2014

Special Organization

Movement Diagram

Site Plan
Scale: 1/2000

Plan View
Scale: 1/500

Section AA'
Scale: 1/100

Section BB'
Scale: 1/100

Design Idea

Exploded Drawing

Physical Model

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Design for Children: Case Studies of Post-Disaster Environments

Renders of the Model

Structural Details

Sections of the Joints
Scale: 1/10

Exploded Drawing

Physical Model

Arch 102 Introduction to Architectural Design

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Ayça Nilüfer Çalığı + Eser Delice + Bengisu Derebaşı + Dilara Güney
Sinan Cem Kızıl + Orçun Sena Saraçoğlu

Play Tectonics

In this semester, ARCH102 studio aimed to design a temporary play-space for children in post-disaster settlements. In the second phase of the project, students were to initially create a scenario for a temporary play-space based on the following criteria: Different age groups (0-3: parallel play, 3-6: playing with each other but not competitive, 6-12: competitive team play and cooperation), different bodily relationalities and abilities, individual vs collective play, temperamental differences, flexible and fixed spatial components. The play-space was to include a minimum of 3 different volumes with spatial variety that takes into account the aforementioned criteria. The students were asked to form these spaces by the structure itself without using any ready-made playground toys such as swings and slides.

Students, in groups of 4, were to work on one of the following structural systems: Paneling, 3D Aggregation, Tensile, and Post & Lintel. While doing so, they were asked to pay attention to these principles: Light-weight, economic and low-cost, easy and fast production, transportation, application, and assembly without skilled workers, building with simple capacity and simple materials, easily accessible materials, resources, and equipment, modular, reusable and transformable structural components.

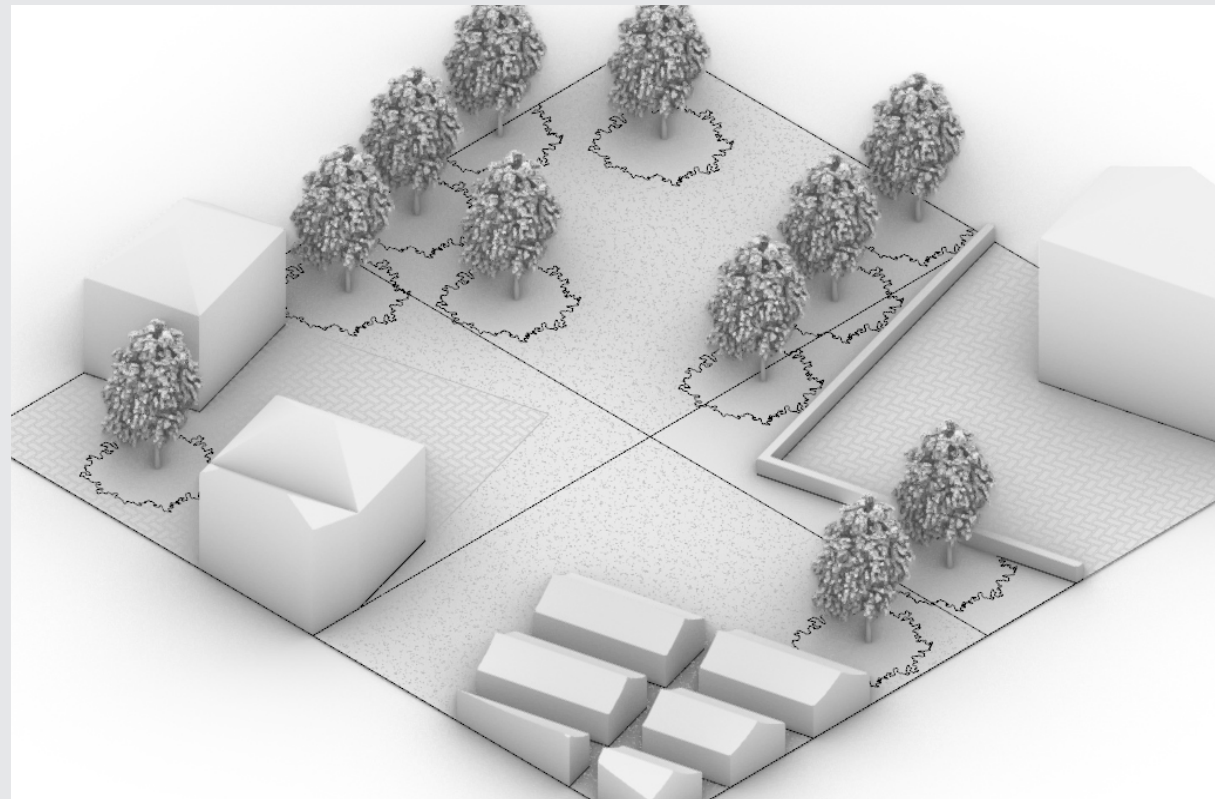
The assigned fields were 25mx25m and the volume of the structure was expected not to exceed 1200 m3 in total.

Oyun Tekniği

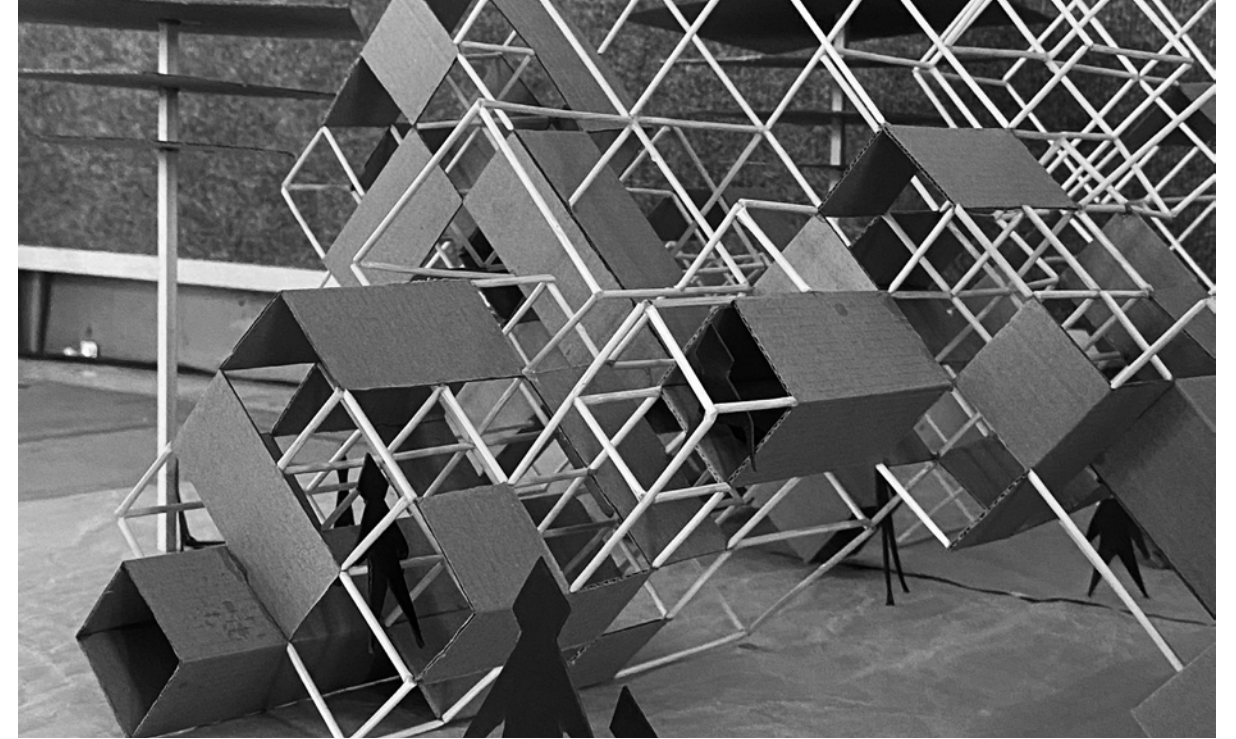
ARCH102 stüdyosu bu dönemde afet sonrası yerleşim yerlerindeki çocuklar için geçici bir oyun alanı tasarlamayı amaçlamıştır. Projenin ikinci aşamasında, öncelikle öğrencilerden şu kriterlere göre geçici bir oyun alanı senaryosu oluşturmaları istenmiştir: Farklı yaş grupları (0-3: paralel oyun, 3-6: birbirleriyle oynama ancak rekabetçi olmayan oyun), 6-12: rekabetçi takım oyunu ve işbirliği), farklı bedensel ilişkiler ve yetenekler, bireysel ve kolektif oyun, mizaç farklılıkları, esnek ve sabit mekansal bileşenler. Oyun alanı, yukarıda belirtilen kriterleri dikkate alan mekansal çeşitlilikle en az 3 farklı hacim içermelidir. Bu mekanlar salıncak, kaydırak gibi hazır oyun oyuncakları kullanılmadan yapının kendisi tarafından oluşturulmalıdır.

Öğrenciler dört kişilik gruplar halinde "Panelleme, 3D Agregasyon, Gergi ve Karkas" yapı sistemlerinden biri üzerinde çalışacak ve şu ilkelere dikkat edeceklerdi: Hafif, ekonomik ve düşük maliyetli, kolay ve hızlı, vasıflı işçi olmadan üretim, nakliye, uygulama ve montaj, basit kapasite ve basit malzemelerle, kolayca erişilebilir malzeme, kaynak ve ekipmanlarla, modüler, yeniden kullanılabilir ve dönüştürülebilir yapısal bileşenler.

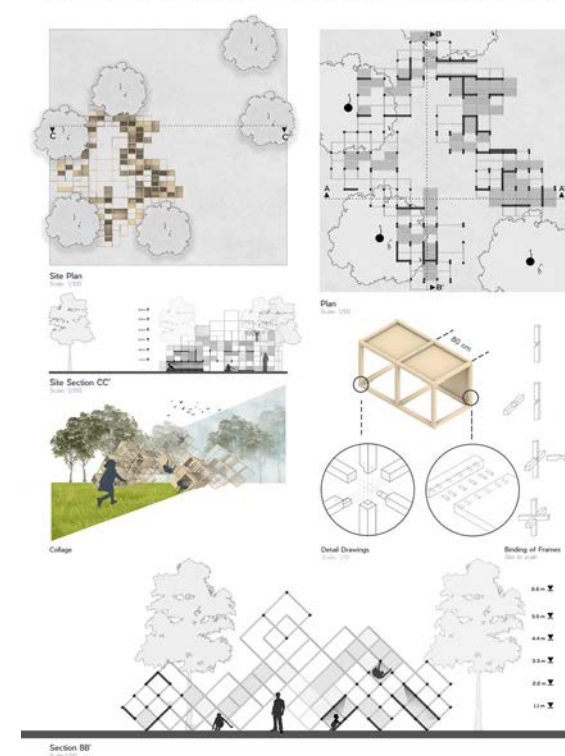
Tahsis edilen alanlar 25mx25m olmakla birlikte yapının hacminin toplamda 1200 m³'ü geçmemesi beklenmiştir.



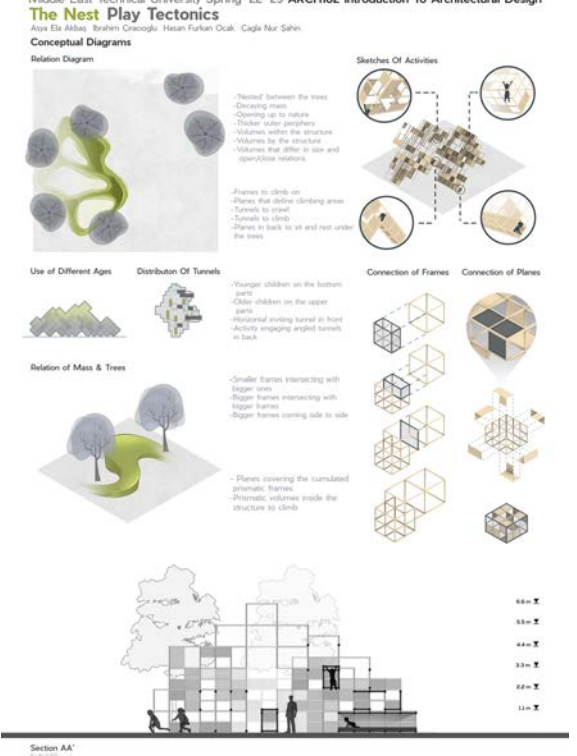
ibrahim çıracıoğlu- asya ela akbaş- çağla nur şahin- hasan furkan ocak



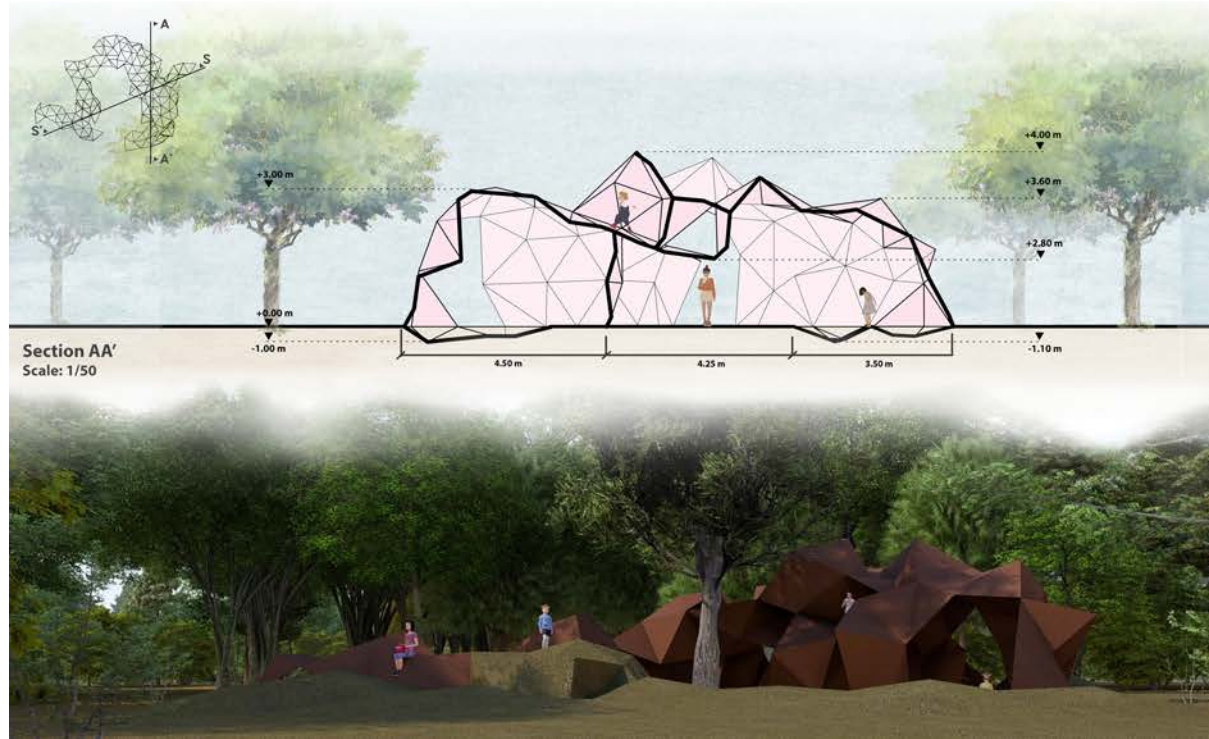
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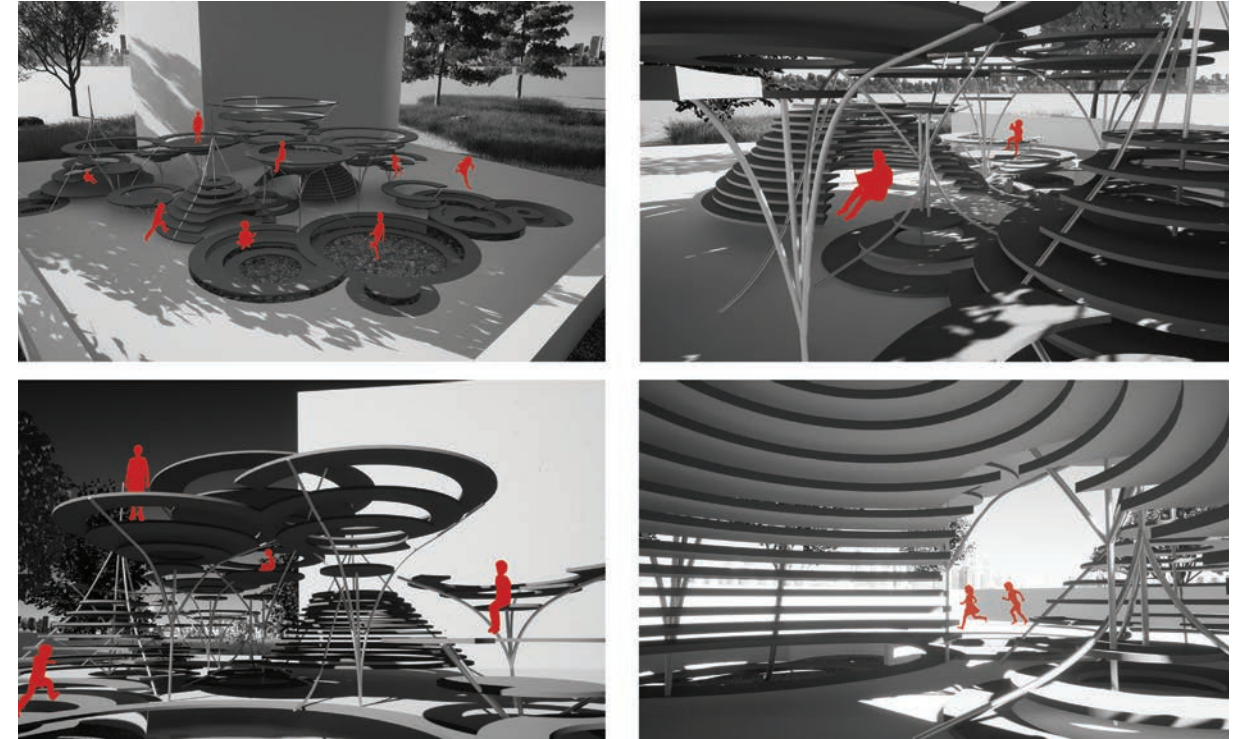
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yaren sude tanrıverdi- esra güler- emre taşan- yaren güceyü

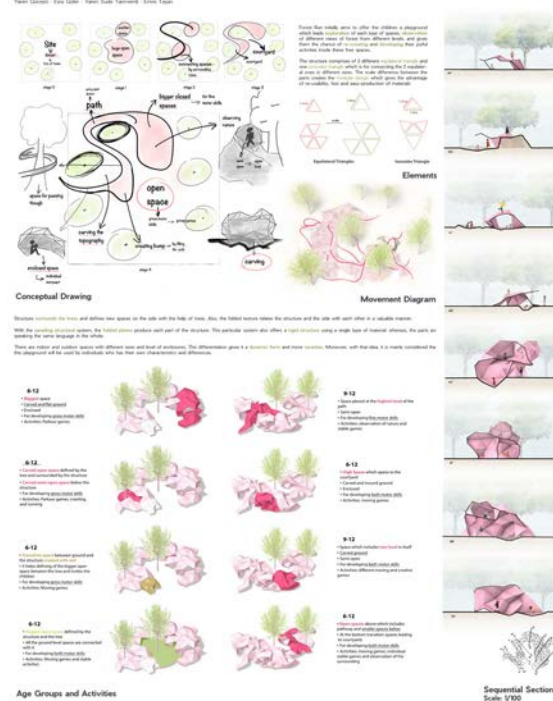


irem ankara- emircan apatay- şebnem yülek- yiğit çelebi

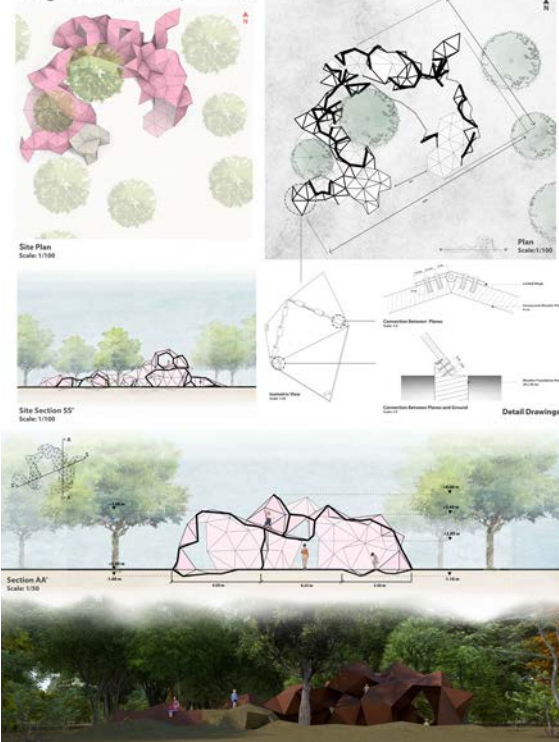


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Design for Children: Play Tectonics

Forest Run

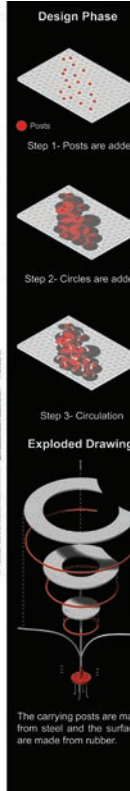
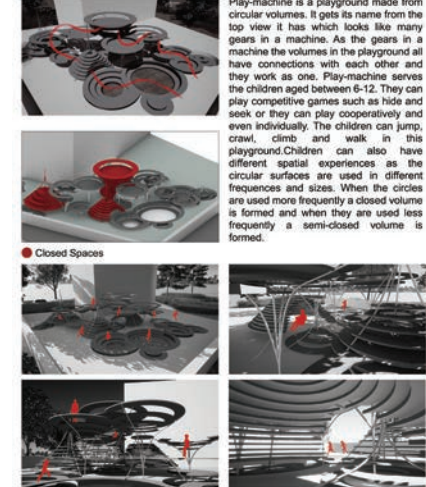


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Design for Children: Play Tectonics

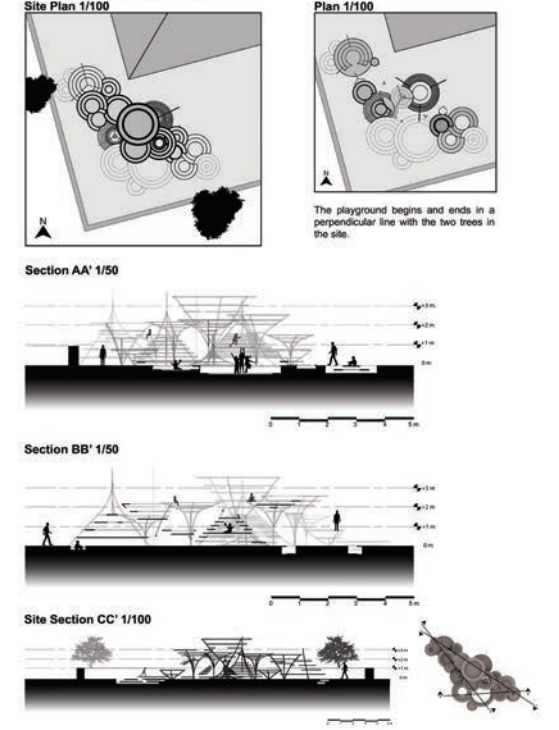


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PLAY-MACHINE Play Tectonics
İrem Ankara|Emircan Apatay|Yiğit Çelebi|Şebnem Yülek

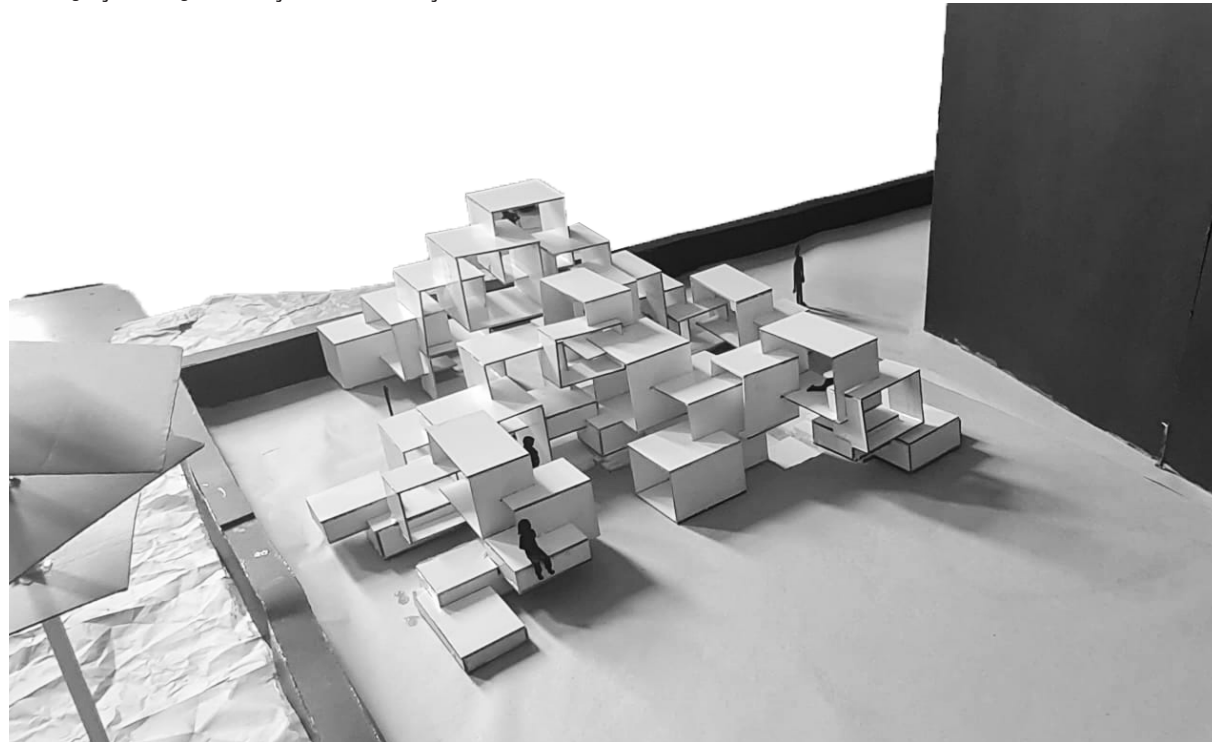
Movement Diagram



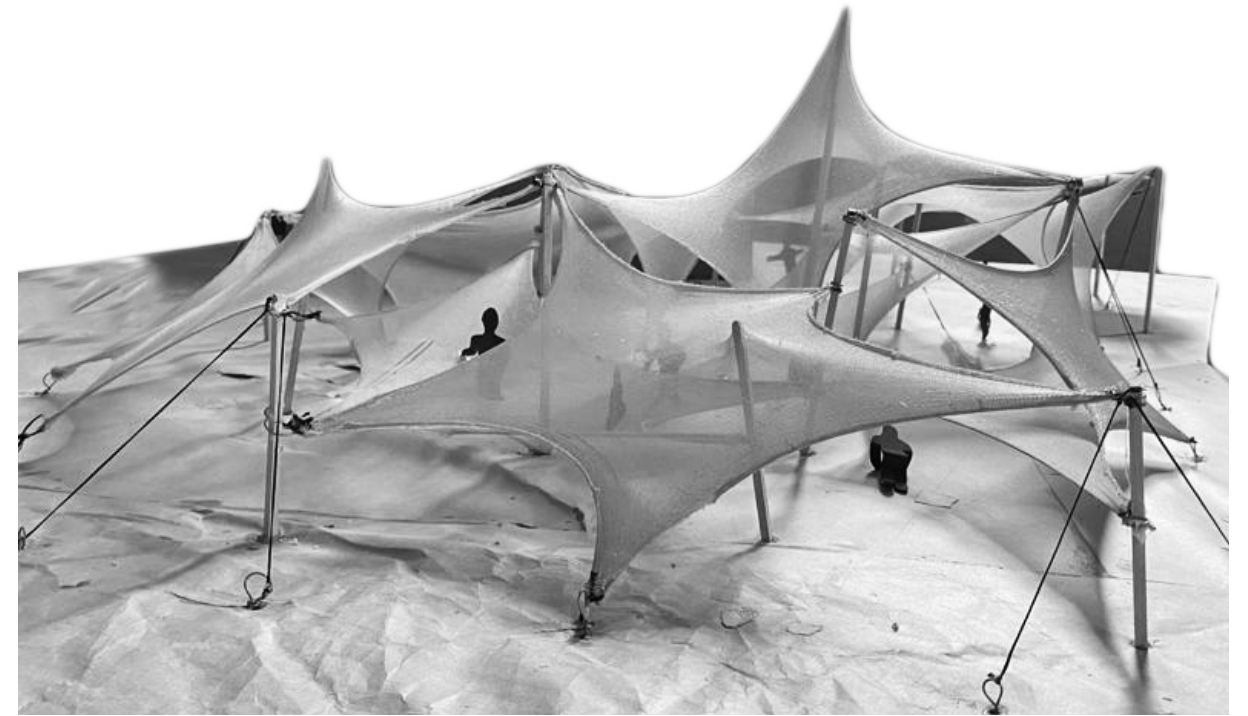
Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
PLAY-MACHINE Play Tectonics
İrem Ankara|Emircan Apatay|Yiğit Çelebi|Şebnem Yülek



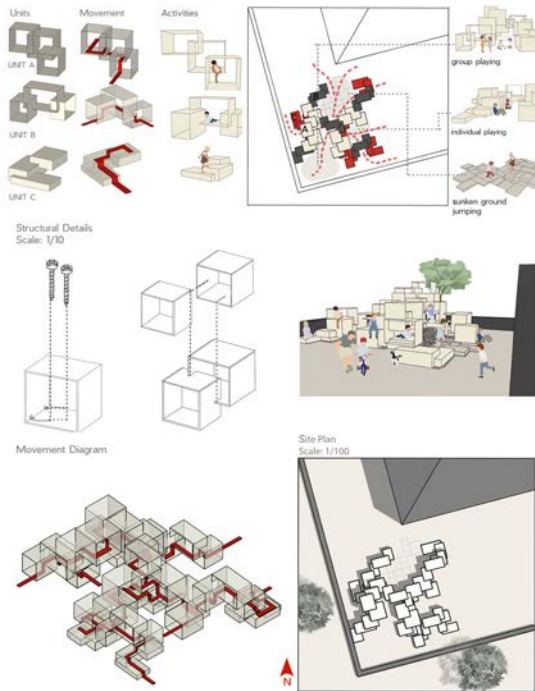
melisa gökçe- nil bilge- dilan taşöz- mehlika ebru şahin



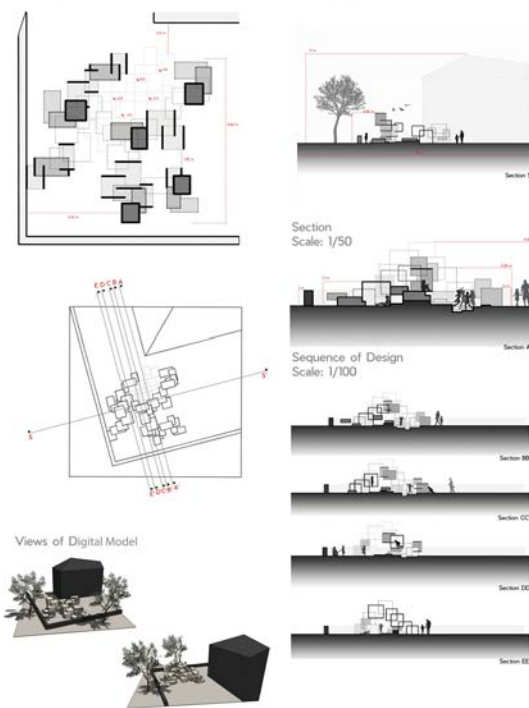
gizem dursun- esen ipek- elif sıla narin- ilayda önal



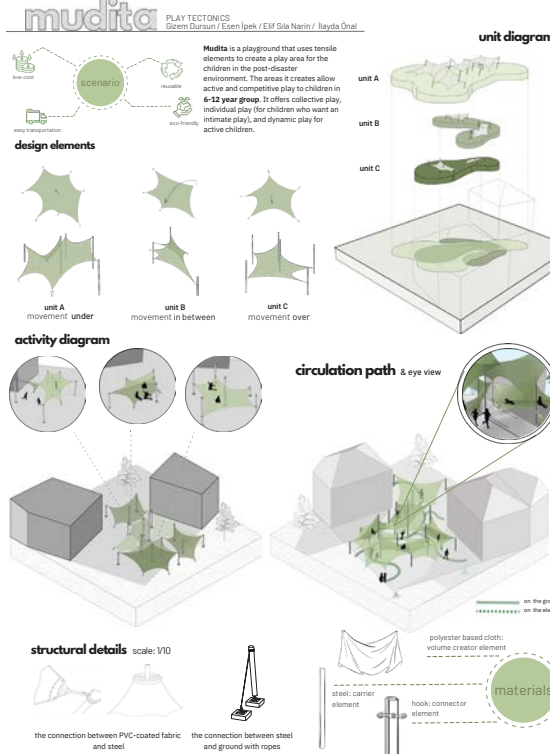
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INSIDE OUT THE CUBES Play Tectonics
18 Blok- Melisa Gökçe- Nil Bilge- Dilan Taşöz- Cihan Taşöz
DESIGN PHASES AND DESIGN DECISIONS



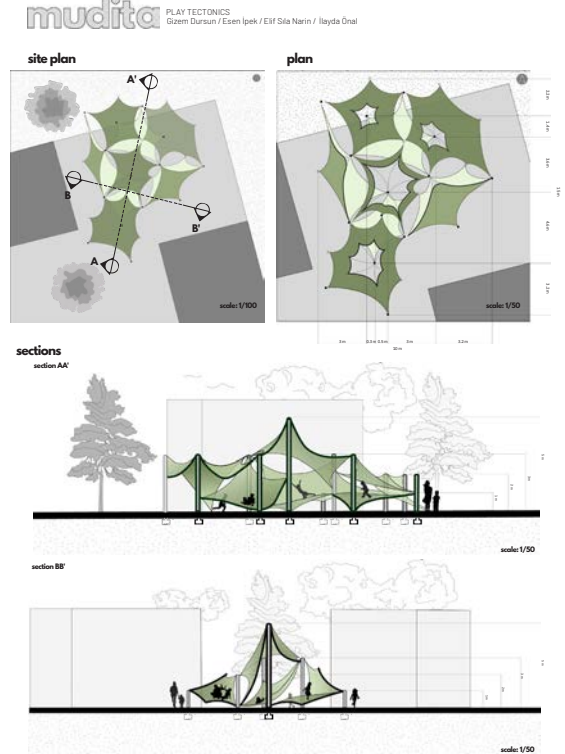
Middle East Technical University Spring '22 '23 ARCH102 Introduction To Architectural Design
Site Section
Scale: 1/100



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architectural design **studio**

2

Students/Öğrenciler

Nigar Abbasova . Deniz Ak . Mert Tayyar Akaoğlu . Sıla Öykü Akça . Aslı Nur Akcan . İlksel Nur Akin . Ahmet Mahir Aktaş . Yağmur Aktuğ . Melis İrem Akyol . Lulia Al Yamani . Aynur Melis Alçı . Cansu Deniz Alkan . Eşref Efe Alp . Zeynep Sena Altuncu . Merve Didem Arslan . Dilşad Arslan . İrem Arslantürk . Bilge Nur Ateş . Doğukan Atıhan . Batuhan Avcı . Ersin Aydın . Özge Hazal Aydın . Tolge Ege Aydoğan . Melisa Badem . Ferhat Baytur . Resul Bozkurt . Tunahan Bulut . İrem Çakır . Şule Çekmegeli . Duygu Çelen . Ceren Çelik . Derya Betül Çetin . Yağmur Çevik . İrem Çiçen . Rümeyza Çok . Hamide Çukur . Berat Enis Dereli . Utkan Deveci . Ata Kutay Dinç . Elif Bilge Dinçer . Ezgisu Doğan . Fatma Nur Döner . İke Nilsu Durukan . İpek Ellidokuz . Mert Erkan . Gürkan Gökal . Mohammad Goldasteh . Teoman Gönenç . Berke Can Gülmez . Ömür Buğra Gündüz . Emirhan Güngör . Kenan Güven . Melahat Özge Güven . Ayisha Hajizada . Bana Halis . Osman İmamoğlu . Bora İnözü . Alara İşbilir . Çağatay İşeri . Maliha Javid . Ayaulym Kanatbek . Melek Duygu Karadağlı . Ülkü Karakaş . Yevhenii Kaushan . Cenker Kaya . Nesrin Kaya . Bilge Kaymakcan . İdil Kemük . Zeynep Melisa Koçak . Bahar Küçükçakmak . Elif Bilge Küçükkülahlı . Ecenaz Öneç . Selin Ozan . Ceyda Hümeysra Özdemir . Harun Özdeş . Lara Özen . Gamzenur Özkan . Buse İrem Polat . Cankat Polat . Sude Sallabaş . Nilsu Satık . Mustafa Sayar . Semiha Nur Sayın . Gözde Selvi . Duru Serimer . Yiğit Sezer . Sena Sivrikaya . Rifat Gürer Solak . Sude Songür . Eylül Temizkan . Leman Türker . Doğa Türkmen . Ataberk Uğurlu . Öykü Duru Ünal . Buse Unutgan . Dilay Almina Yağcı . Mustafa Yaka . Barış Yapıcı . Ilgın Su Yaşar . Sude Yıldırım . Ceren Yıldırım . Serra Nur Yılmazoğlu . Ayşe Nilay Yücel . Ela Yumurtacı

Arch 201 Architectural Design I

Ela Alanyalı Aral + İnci Kale Basa + Ayşem Berrin Çakmaklı + Güven Arif Sargın
Turhan Kayasü + Orhan Uludağ + Can Uraz + Özgür Ürey
Yusuf Bera Bilici + Ertuğ Erpek + Öncü Özalp + Hüseyin Polat + Sezin Sarıca
Semih Solak + Elif Gökçen Tepekaya + Feyza Topçuoğlu + Başak Tükenmez + Ece Yoltay

“Natura/e Back to the Nature: A Living / Working Unit in Beynam Forest ”

The main project of Architectural Design Studio I concentrated on the natural assets of ‘place,’ in addition to the structural, programmatic, and anthropometric aspects. In this context, the project site was located in the countryside, just on the edge of the historical Beynam forest south of Ankara. The project comprised two phases:

#Phase 1: A Route in / to the Nature

Phase 1 aimed to search for means of circulation both for the purpose of accessing a proposed unit and for experiencing the natural assets of the given site. The design of a route in a very specific natural setting necessitated the recognition of design responsibilities aiming to respond to the topographical/topological and sensual particularities offered by the site. The proposed route defined the flow(s) from the vehicular road to the inner site where the ground expands in its own natural layout and leads towards the forest, and it incorporated the -earlier designed (as the semester warm-up project)- structure for nature watch. In the projects, the potentialities of landform were interpreted via conceptions like consistency, contrast, continuity, hierarchy, and repetition inspired by its totality and sub-areas, providing diverse spatial experiences.

#Phase 2: A Unit for Living/Working in the Nature

Phase 2 integrated the design of a living unit with a working milieu. This unit accommodated a nature watcher who both explores and cares for / conserves this natural asset of the city. The nature watcher is accompanied by a family member or a friend to share this unit. The daily activities in the unit included the routines of both accommodation and work. The togetherness of living and working brought about a programmatic diversity requiring both stable and flexible/adaptable spaces. In this frame, the living/working unit comprised a study space for the nature watcher besides a daily living space, in addition to a cooking space, two sleeping spaces, and two wet spaces. The unit was also expected to have outer spaces to enjoy the surrounding nature.

“Natura/e Doğaya Dönüş: Beynam Ormanı’nda Bir Yaşam / Çalışma Birimi”

Mimari Tasarım Stüdyosu I’in ana projesi, yapısal, programatik ve antropometrik yönlerin yanı sıra mekânın doğal değerlerine de odaklanmıştır. Bu bağlamda, proje alanı Ankara’nın güneyinde, tarihi Beynam ormanının hemen kenarında, kırsal bir alanda yer almış, proje iki aşamadan oluşmuştur:

#Aşama 1: Doğanın İçinde / Doğaya Giden Bir Rota

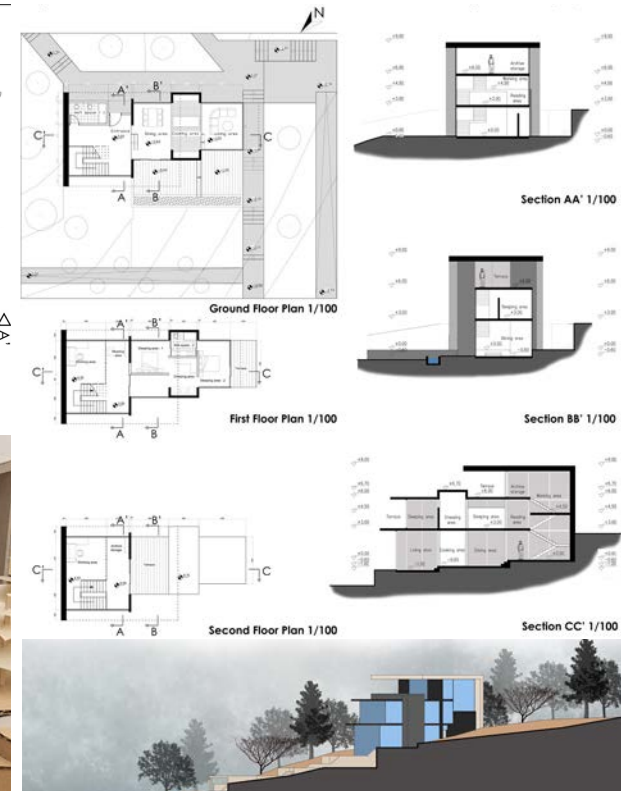
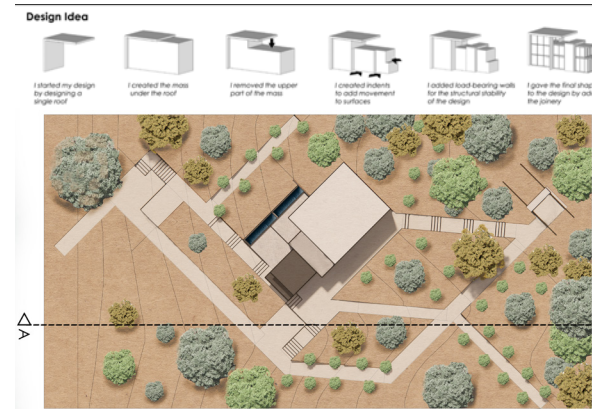
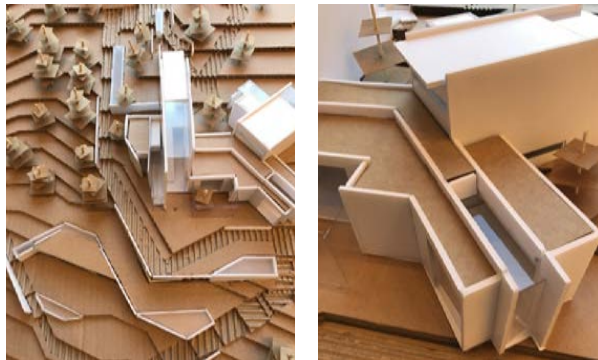
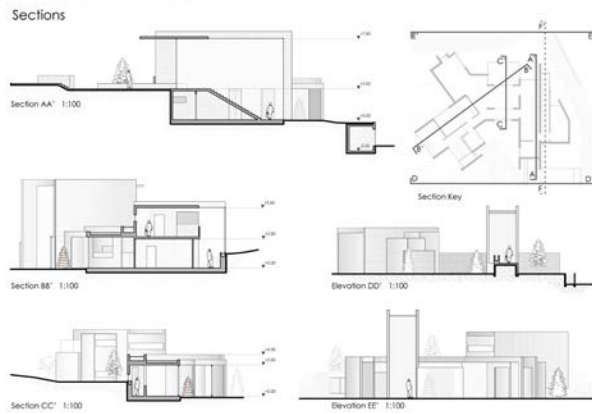
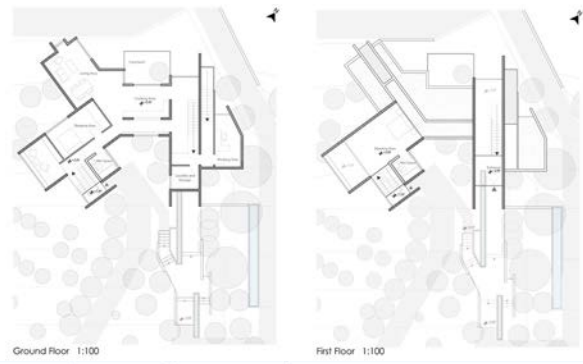
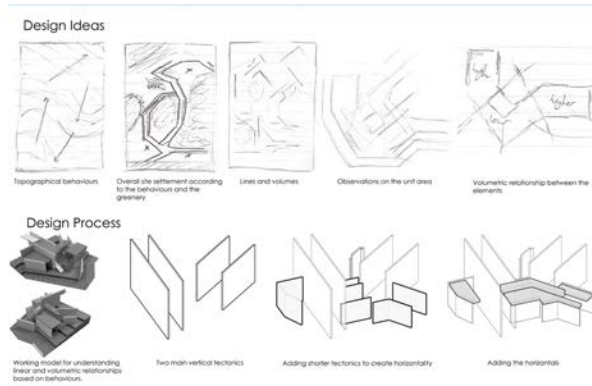
1. Aşama, hem önerilen bir birime erişmek hem de söz konusu alanın doğal değerlerini deneyimlemek için dolaşım yollarını araştırmayı amaçlamıştır. Bu çok özel doğal ortamda bir güzergâhın tasarlanması, alanın sunduğu topoğrafik/topolojik ve duyuşsal özelliklere yanıt vermeyi amaçlayan tasarım sorumluluklarının benimsenmesini gerektirmiştir. Önerilen rota, araç yolundan zeminin kendi doğal oluşumu kapsamında açıldığı iç sahaya doğru akış(lar)ı tanımlamış ve doğa gözlemi için -daha önce döneme giriş projesi olarak tasarlanmış- yapıyı da içeren ormana doğru yönlendirmiştir. Yeryüzü formunun potansiyelleri, projelerde, bütünlüğü ve alt alanlarından esinlenen uyumluluk, zıtlık, süreklilik, hiyerarşi ve tekrar gibi kavramlarla yorumlanmış ve farklı mekânsal deneyimler sunmuştur.

#Aşama 2: Doğada Yaşam/Çalışma Birimi

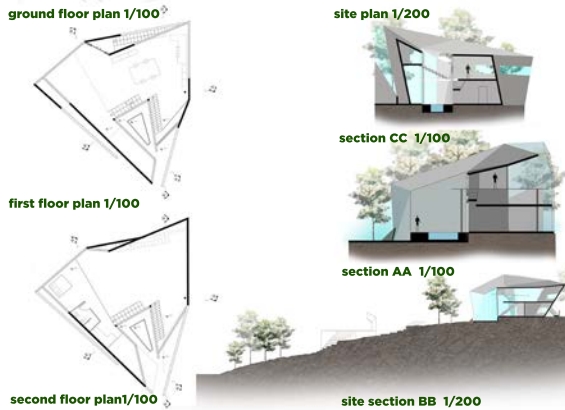
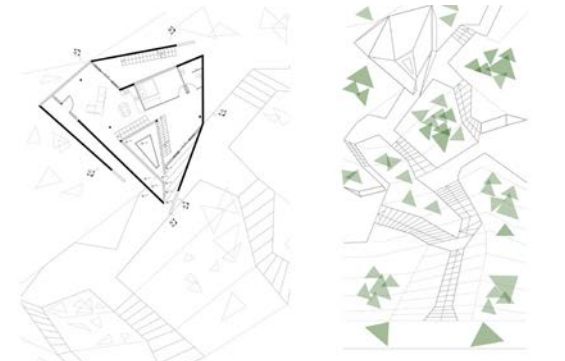
2. Aşama, bir yaşam biriminin tasarımını bir çalışma ortamıyla bütünleştirmiştir. Bu ünite, şehrin bu doğal varlığını hem keşfeden hem de bakımını yapan/koruyan bir doğa gözlemcisinin konaklaması öngörülmüştür. Doğa gözlemcisine bu birimi paylaşması için bir aile üyesi veya bir arkadaş eşlik edeceği düşünülmüş, bu kapsamda birimdeki günlük aktiviteler hem konaklama hem de çalışma rutinlerini içermiştir. Yaşama ve çalışmanın birlikteliği, hem sabit hem de esnek/uyarlanabilir mekânlar gerektiren programatik bir çeşitliliği beraberinde getirmiştir. Bu çerçevede yaşam/çalışma birimi, günlük yaşam mekânının yanı sıra doğa gözlemcisi için çalışma alanı ile yemek pişirme, dinlenme/uyuma mekânları ve iki ıslak mekândan oluşmuştur. Ünitenin ayrıca çevredeki doğayı birimdeki yaşama katacak uygun dış mekânlar önermesi beklenmiştir.



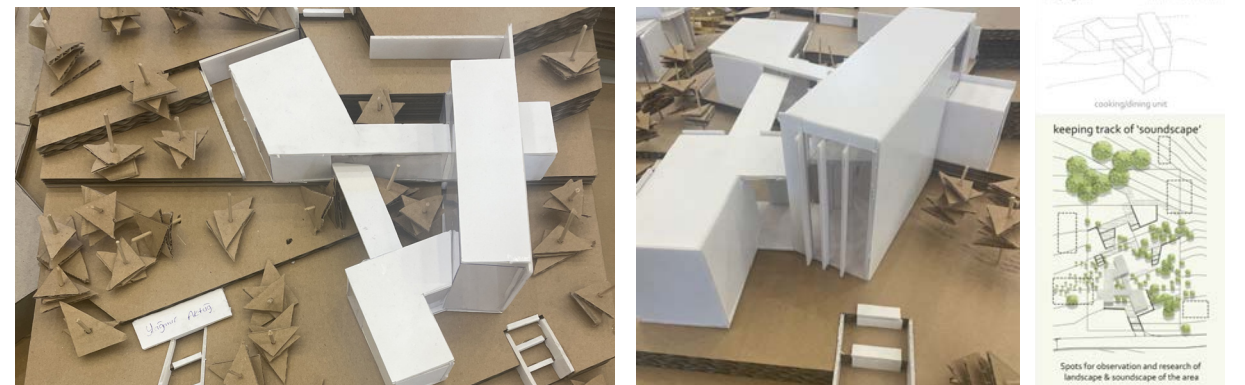
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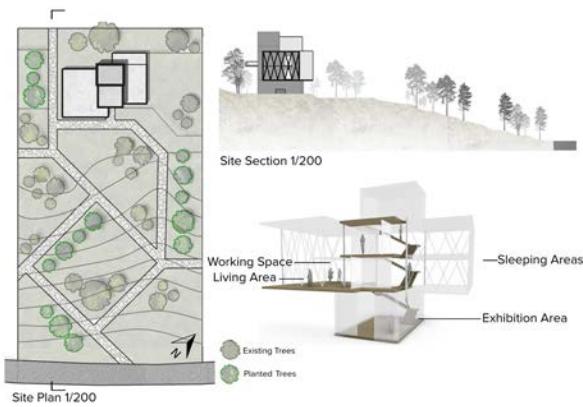


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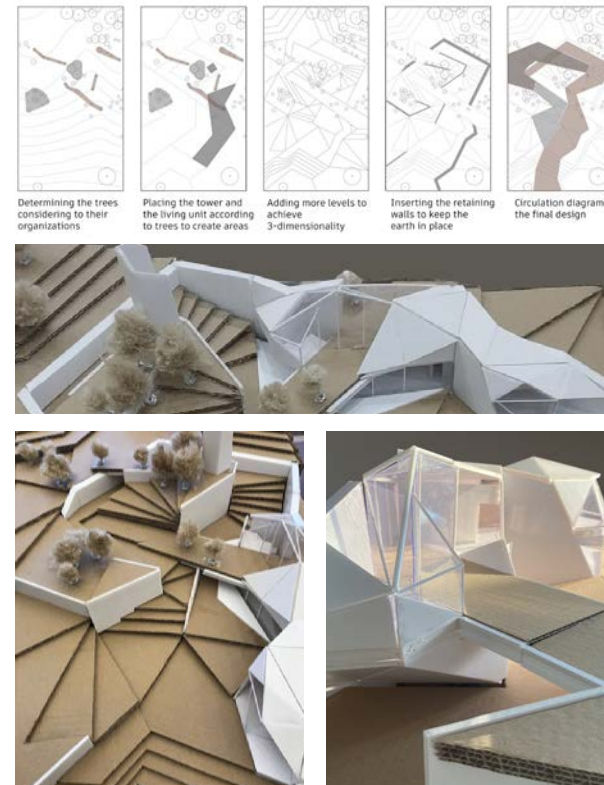
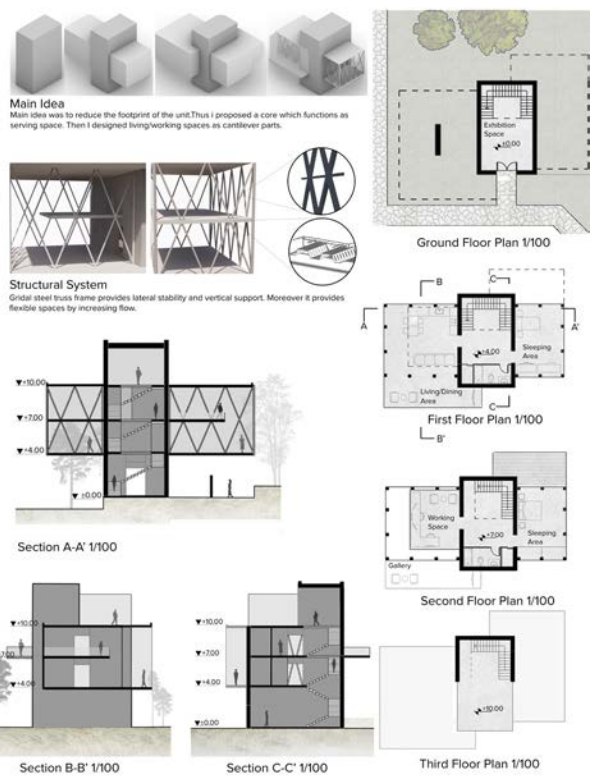


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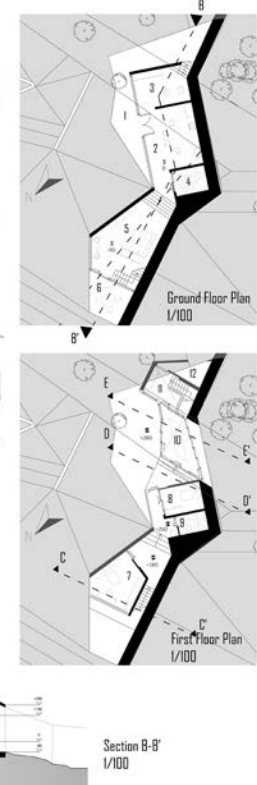




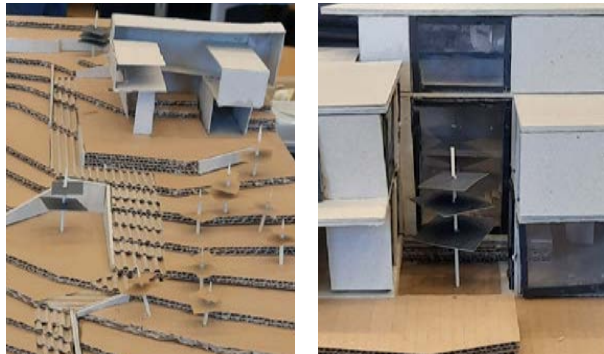
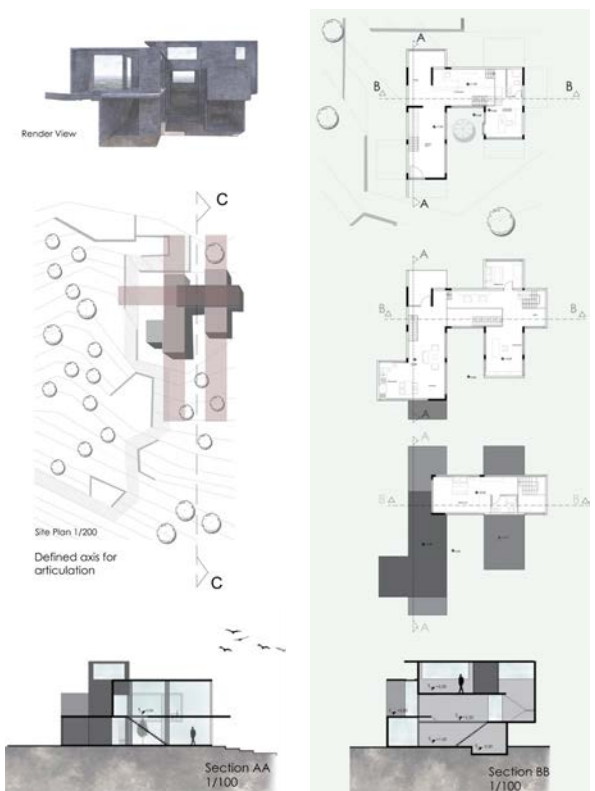
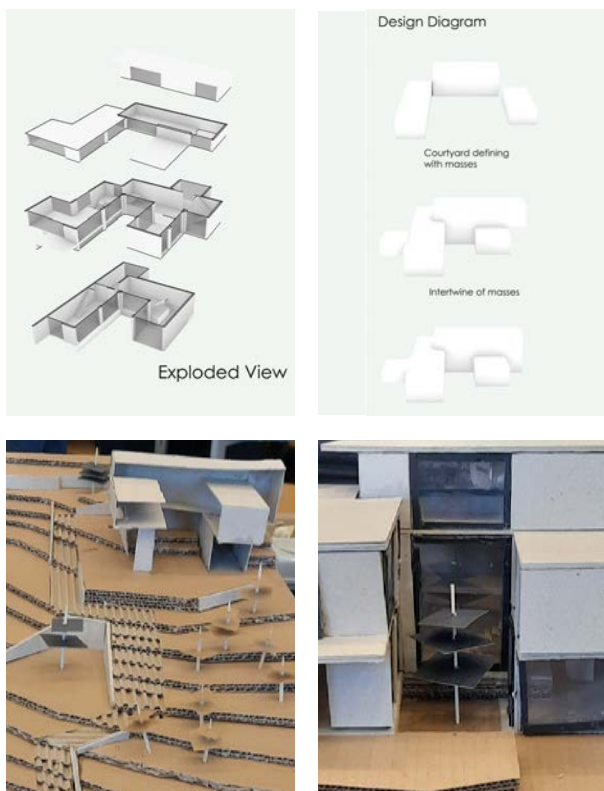
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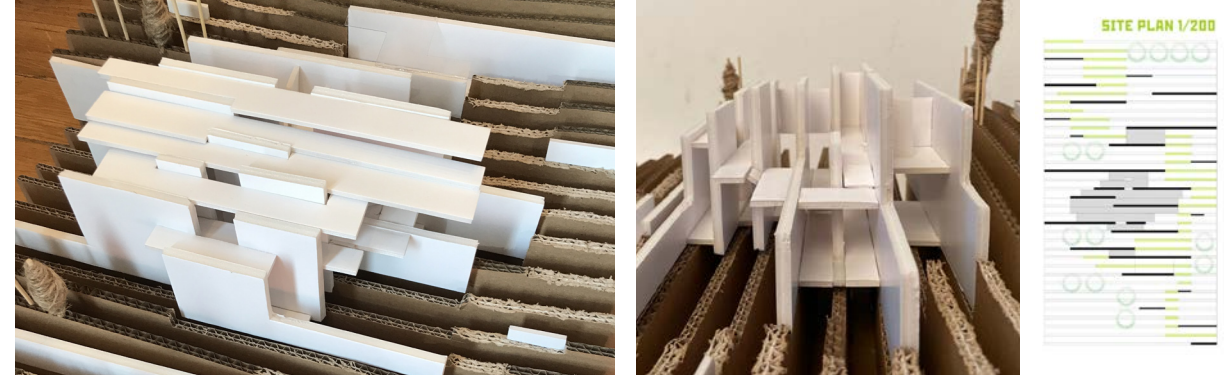
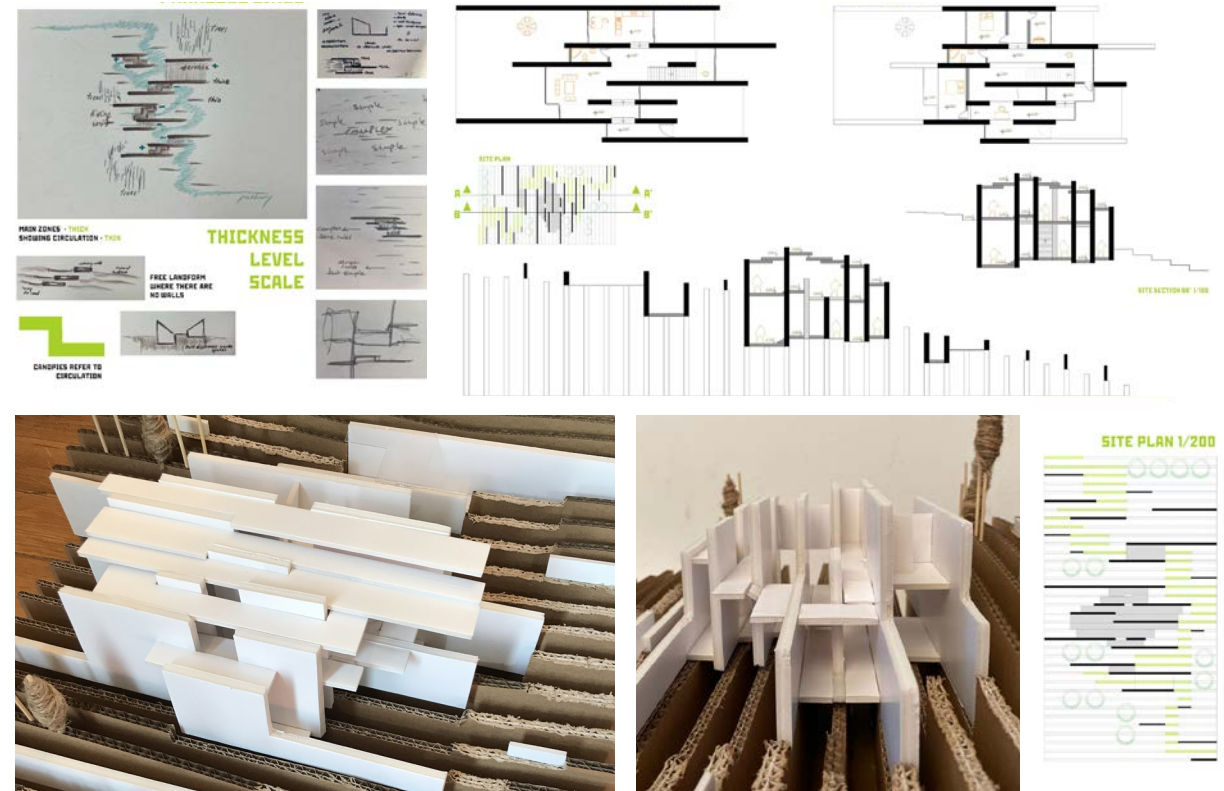
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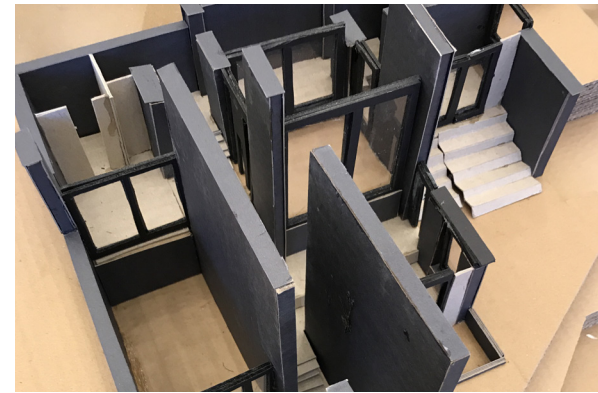
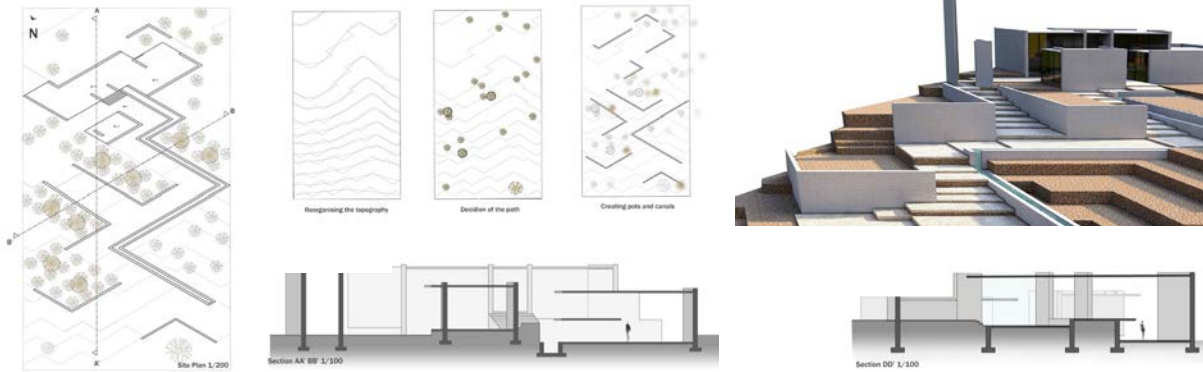
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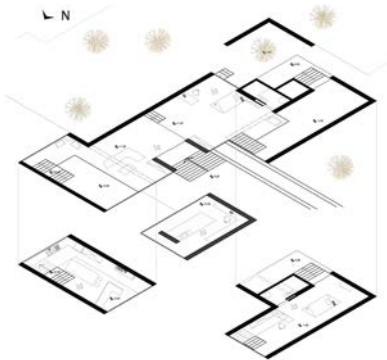
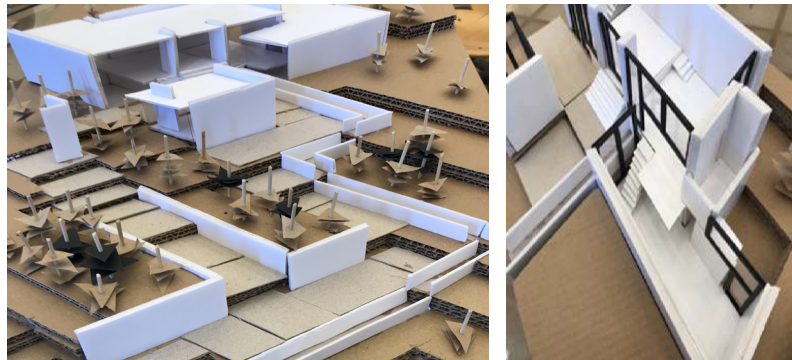
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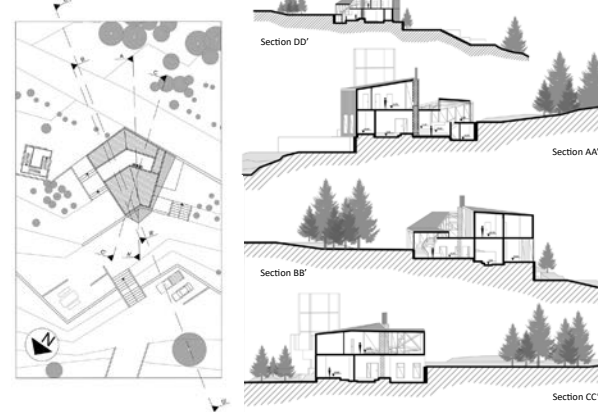
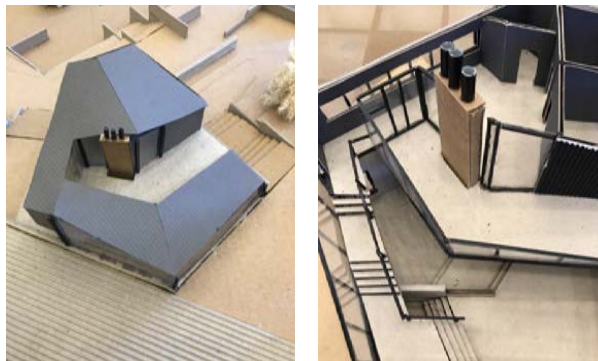
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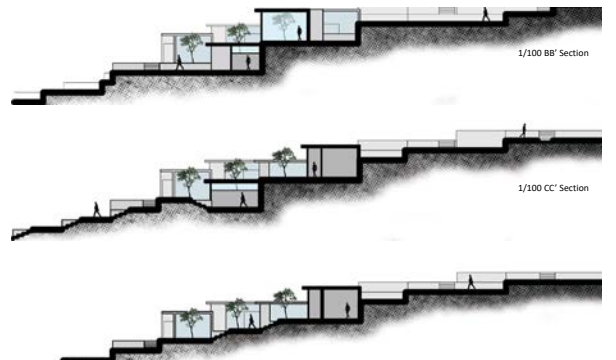
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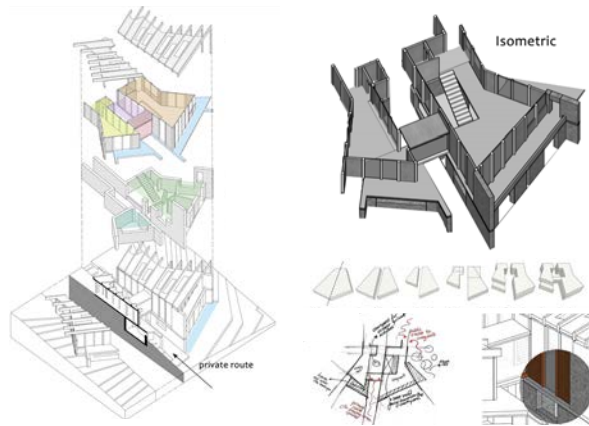


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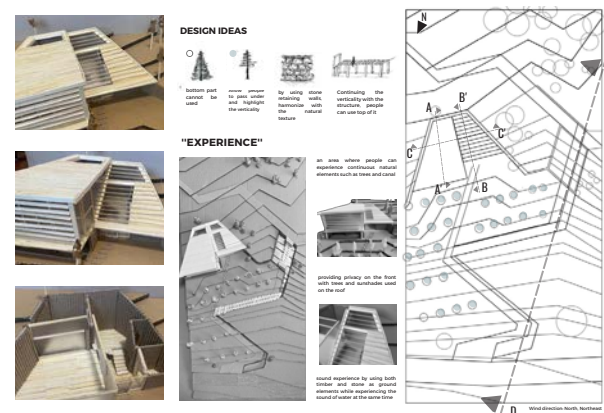
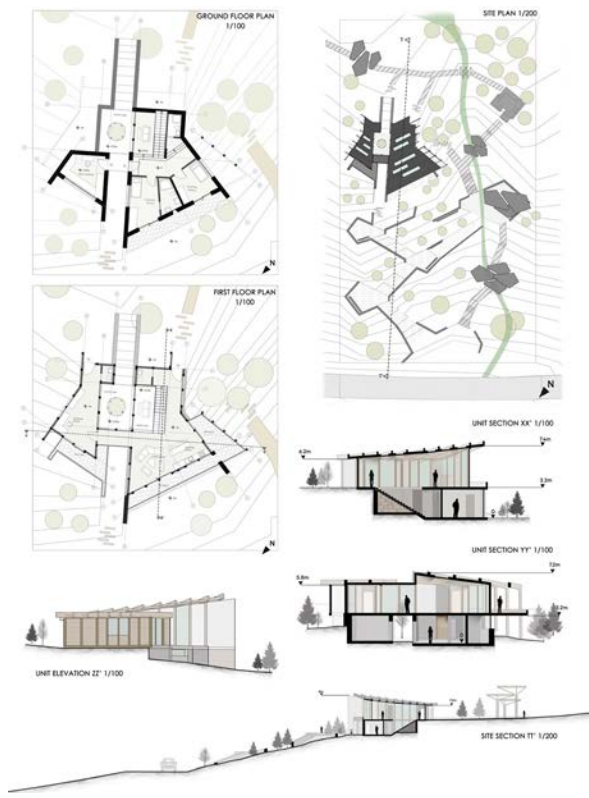


mohamed goldasteh

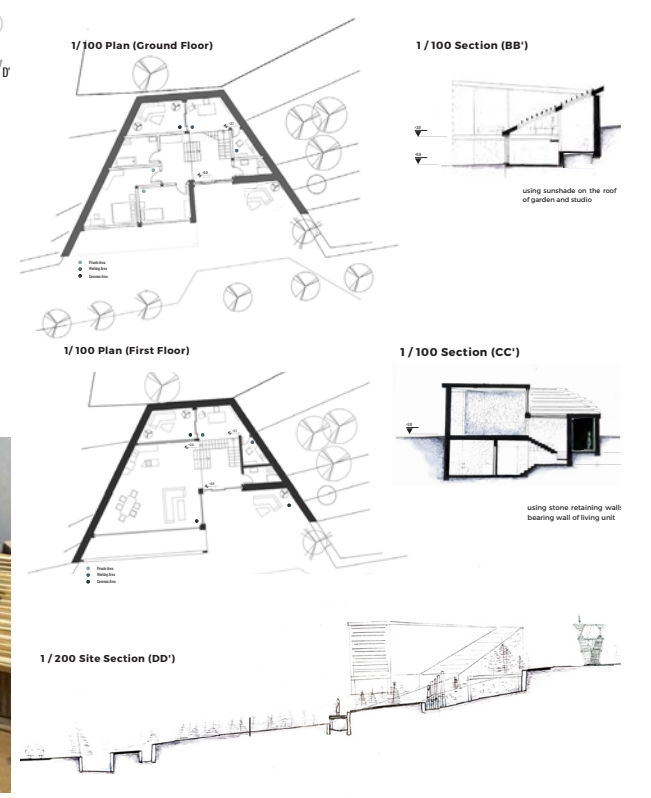




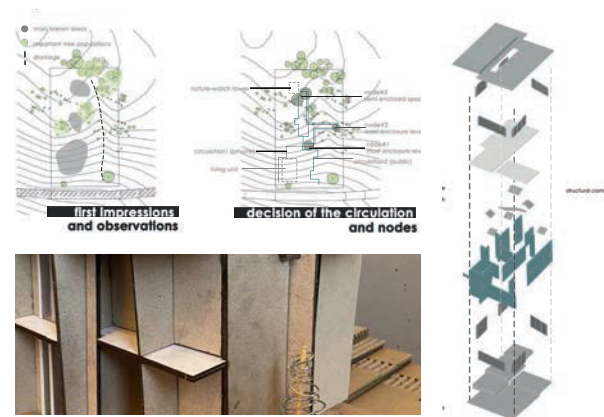
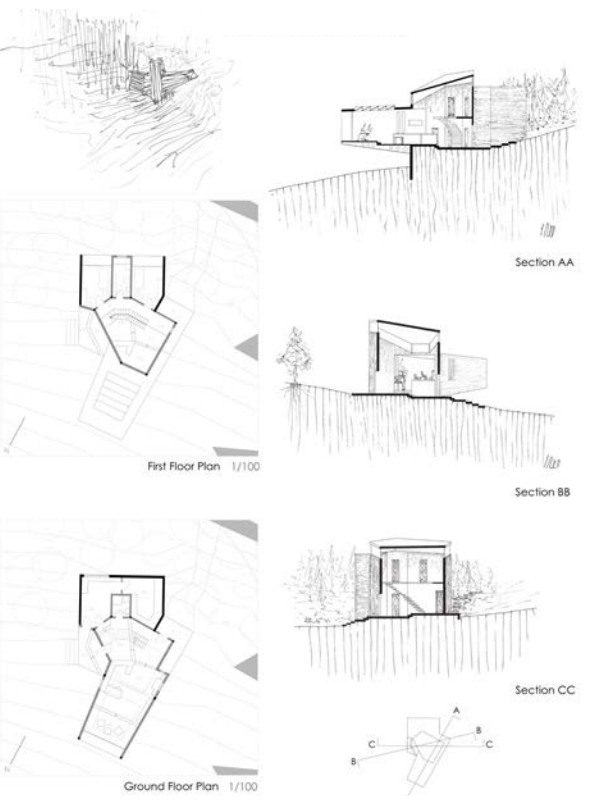
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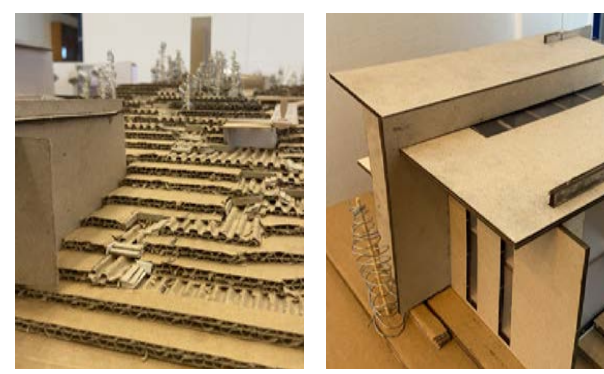
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mustafa yaka

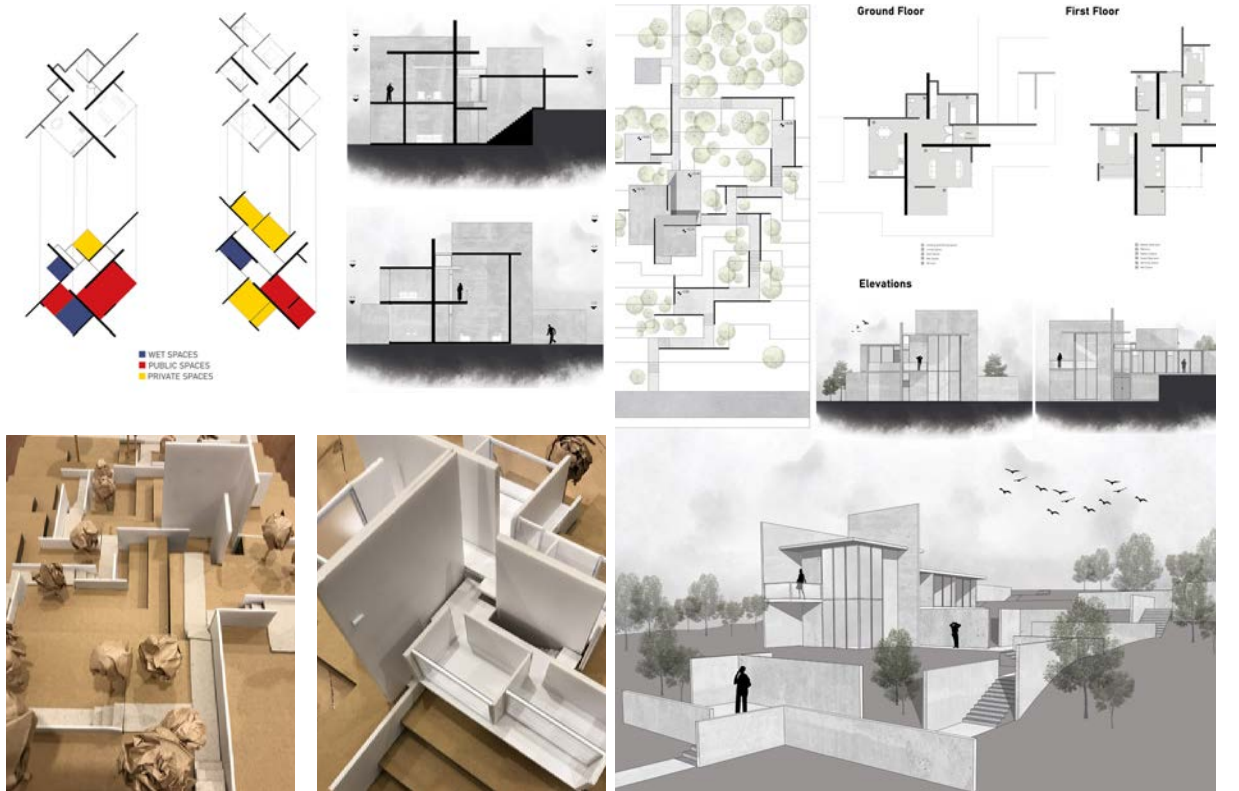
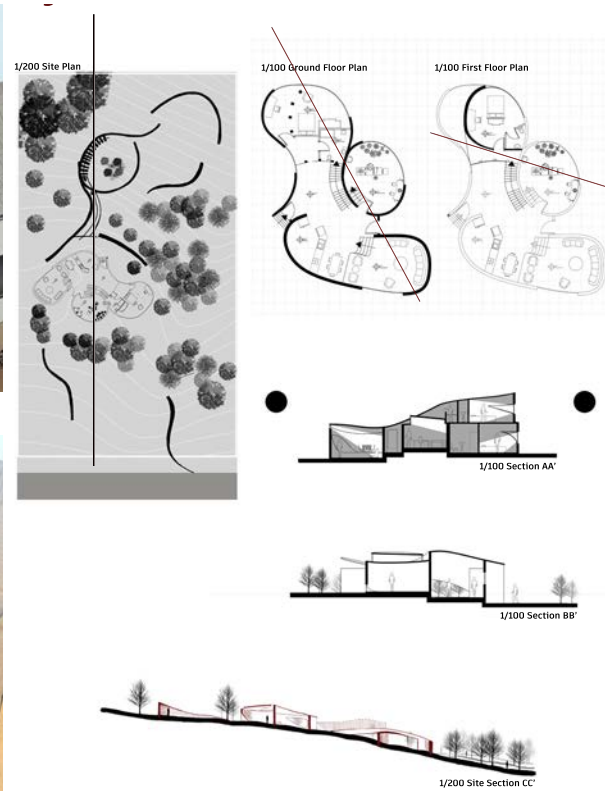


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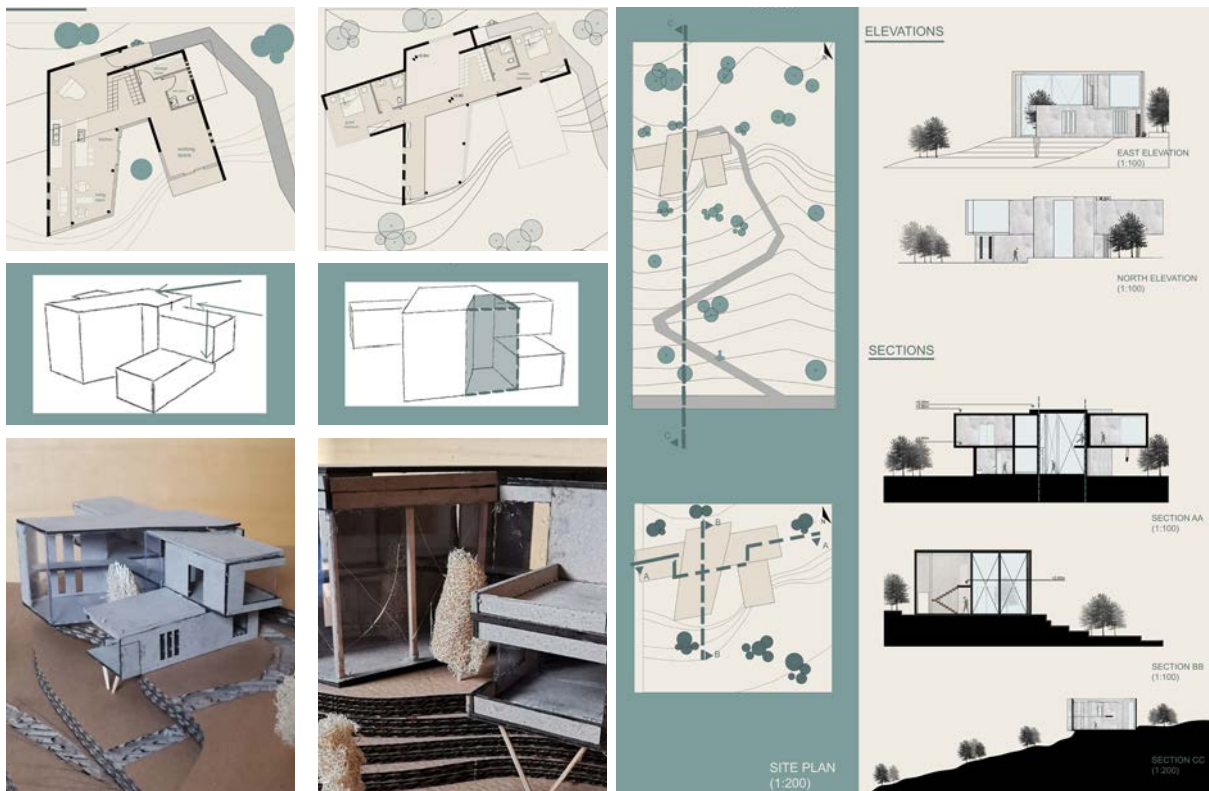




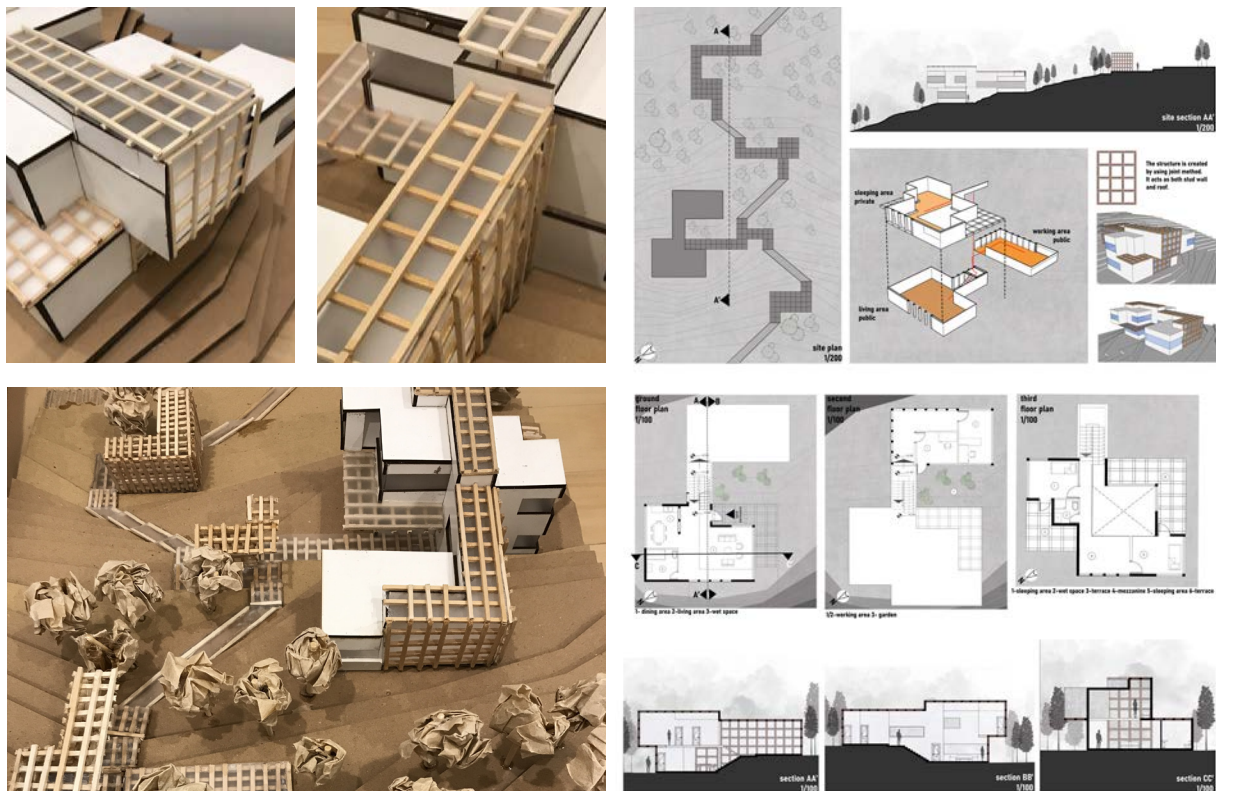
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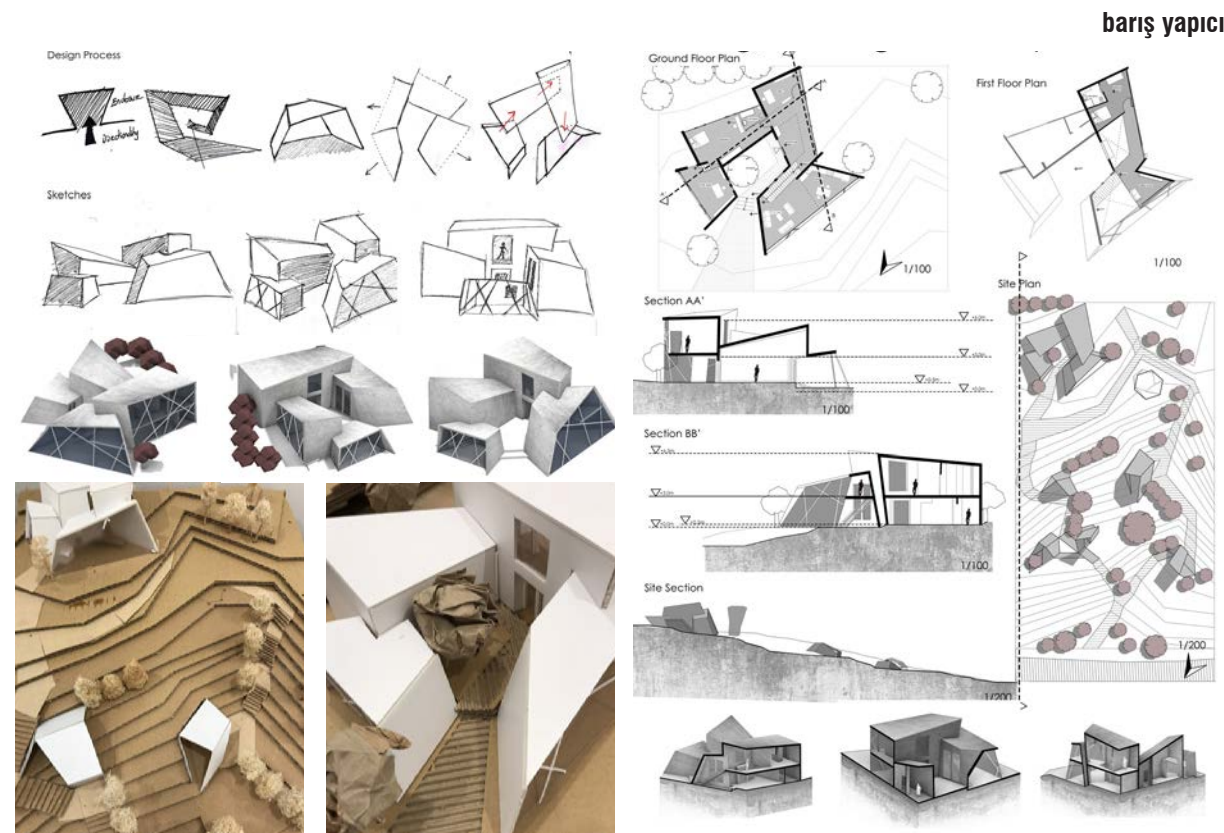
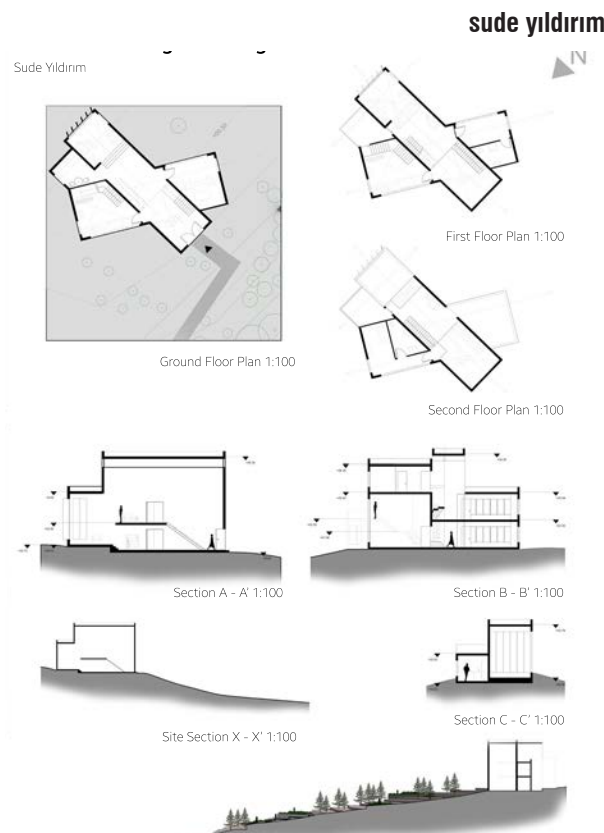
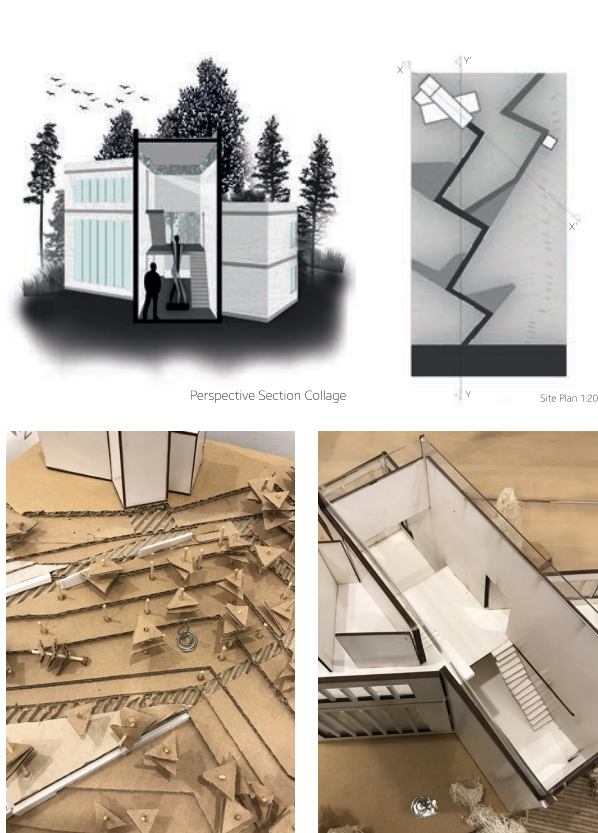
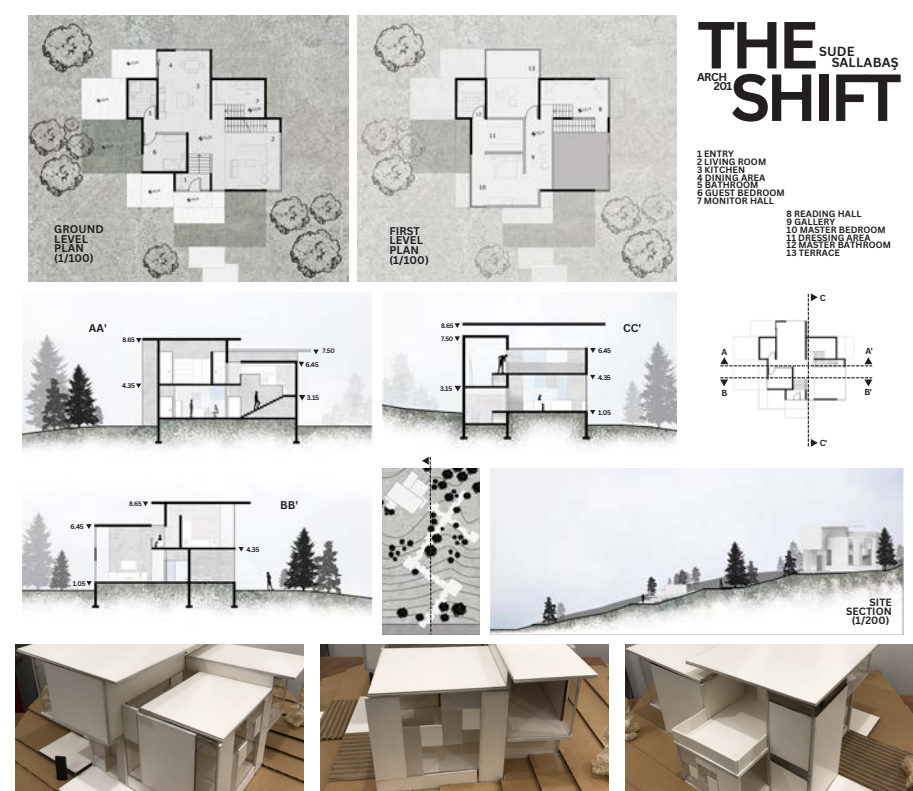
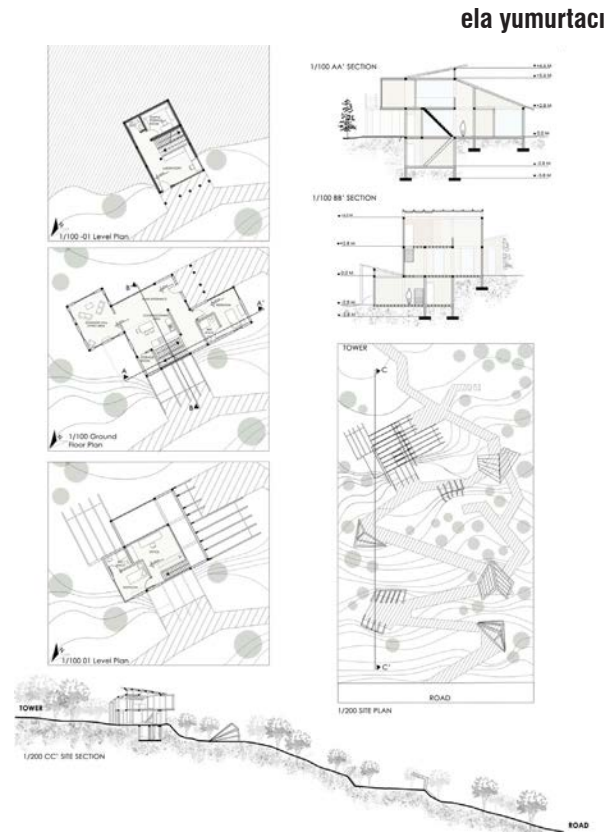
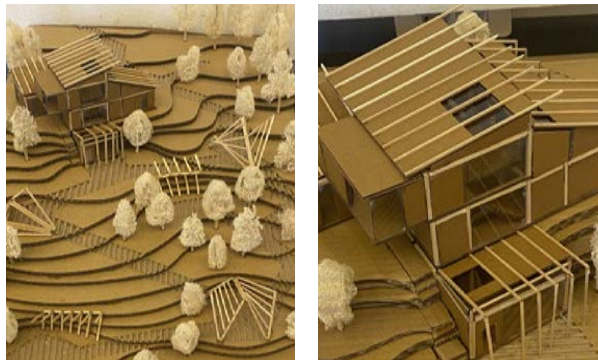
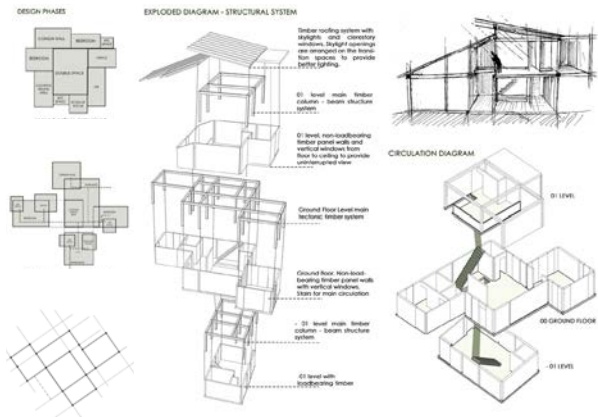


tunahan bulut



semiha sayın





Arch 202 Architectural Design II

Ela Alanyalı Aral + İnci Kale Basa + Ayşem Berrin Çakmaklı + Sibel Esen Yıldırım
Turhan Kayasü + Tuğba Özer + Orhan Uludağ + Can Uraz + Özgür Ürey
Yusuf Bera Bilici + Ertuğ Erpek + Öncü Özalp + Hüseyin Polat + Sezin Sarıca
Semih Solak + Elif Gökçen Tepekaya + Feyza Topçuoğlu + Başak Tükenmez + Ece Yoltay

“Retreat: Center for Solidarity in 100.Yıl, Ankara”

Arch 202 Architectural Design II contextualized the concept of social cooperation and solidarity as a Center for Solidarity. The project site was located in the center of Yüzüncü Yıl neighborhood, on 1516th Street, across the Yüzüncü Yıl Bazaar area. This vivid central zone hosts many use and activity areas for the neighborhood population. Yüzüncü Yıl neighborhood is mostly populated/preferred by young people/students and also teaching staff of METU and other universities, besides residents of earlier settlements like the Yüzüncü Yıl İşçi Blokları and the historical village of Karakusunlar. Until today, the area has provided shelter for many people, especially low-income working families in the first decades, and later rather diversified inhabitants besides METU students. The area portrays a unique social character regarding a specific neighborhood spirit and social initiative, which is most probably owed to the residents' profile as young, well-educated, and socially responsible people.

Working as groups on site decisions and individually on separate but integrated units, the students were expected to design a project that highlighted social solidarity for disadvantaged people -including many groups in need of care and integration into society, particularly people affected by natural disasters like the earthquake in the current context. A series of earthquakes in the south-eastern Anatolia has caused many people from earthquake-stricken settlements to flow into cities in other regions. Specifically, Ankara has become one of the cities hosting these people who are disadvantaged currently for being apart from their original environment, sources, living, and working spaces.

The project is developed in two phases. In Phase I, students developed a site plan proposal as a group of three students. The proposed schemes included three units that contained usage areas, at least one of which would be a non-profit organization -an NGO in solidarity with disadvantaged people. NGOs can be defined as community-based voluntary agencies with international, national, or local scopes, and they are mostly formed around a set of objectives such as people's rights, gender equity, betterment of children's conditions, etc. Each group decided about the non-profit organization(s) that may be relevant in the current context of the country and the city. Phase II focused on individual development of the projects. The individual program was shaped for each unit in accordance with the selected social initiatives / non-profit organization.

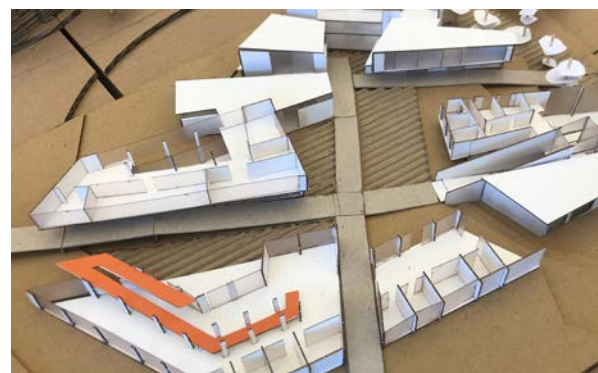
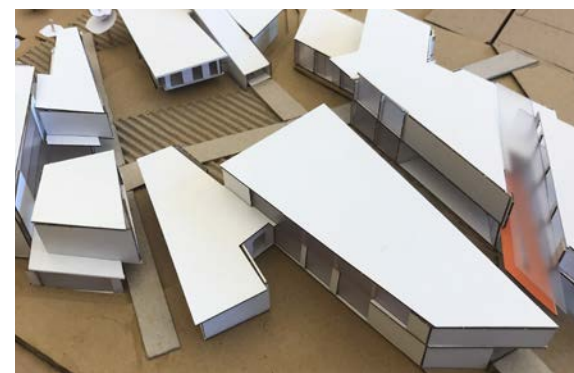
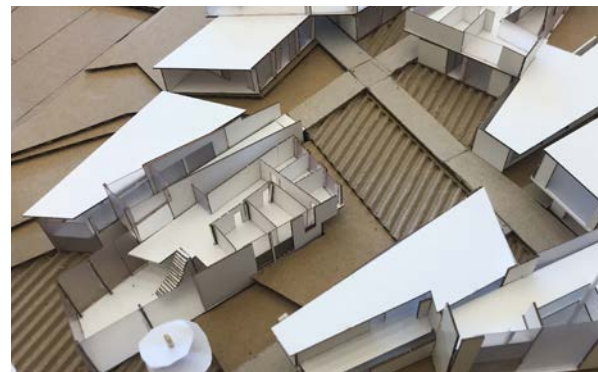
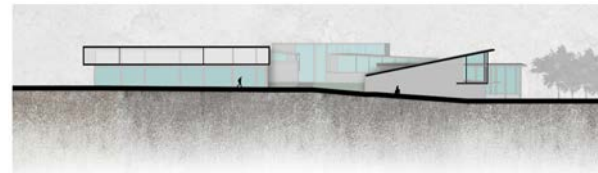
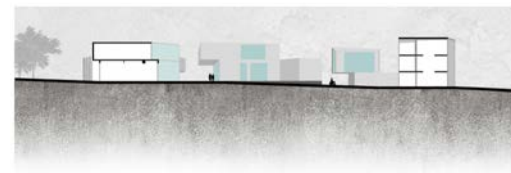
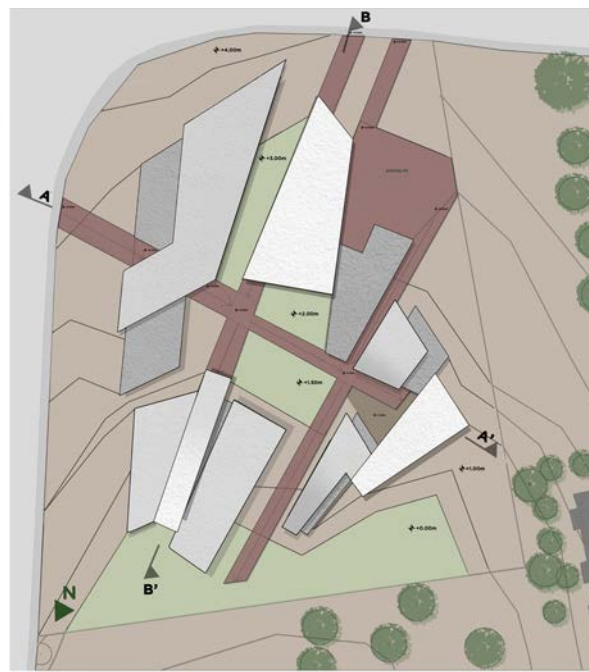
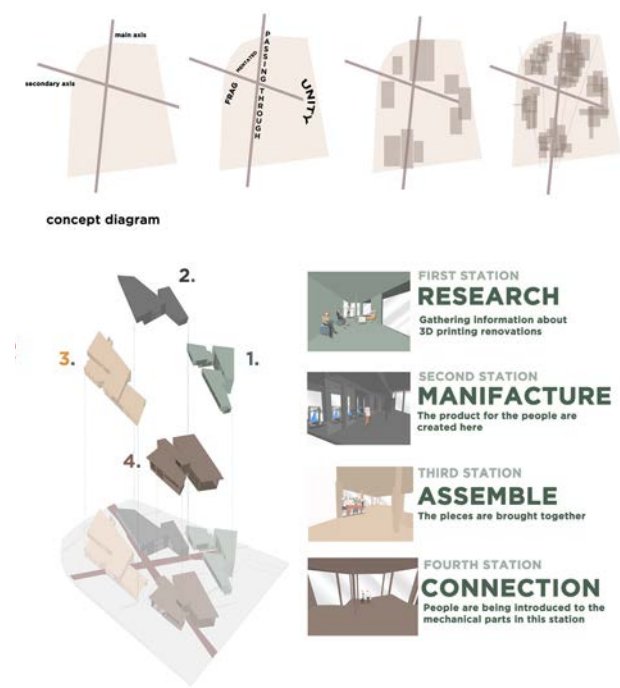
“Retreat: 100.Yıl Dayanışma Merkezi, Ankara”

Arch 202 Mimari Tasarım II Stüdyosu, sosyal yardımlaşma ve dayanışma kavramını bir Dayanışma Merkezi olarak bağlamsallaştırmıştır. Proje alanı Yüzüncü Yıl Mahallesi'nin merkezinde, 1516. sokak üzerinde, Yüzüncü Yıl Çarşısı'nın karşısında yer almıştır. Bu canlı merkez, bölge ve mahalle halkı için birçok kullanım ve etkinlik alanına ev sahipliği yapmaktadır. Yüzüncü Yıl Mahallesi, Yüzüncü Yıl İşçi Blokları ve tarihi Karakusunlar Köyü gibi daha eski yerleşimlerin sakinlerinin yanı sıra ODTÜ ve diğer üniversitelerin öğretim elemanları ile gençlerin/öğrencilerin yoğun olarak yaşadığı/tercih ettiği bir bölgedir. Bölge bugüne kadar, ilk yıllarda özellikle düşük gelirli çalışan aileler, daha sonra ise ODTÜ öğrencilerinin yanı sıra oldukça çeşitli sakinler olmak üzere pek çok kişiye barınma imkânı sağlamıştır. Bölge, büyük olasılıkla sakinlerinin genç, iyi eğitilmiş ve sosyal sorumluluk sahibi insanlar olmasından kaynaklanan belirgin bir mahalle ruhu ve sosyal inisiyatif açısından benzersiz bir sosyal karakter sergilemektedir.

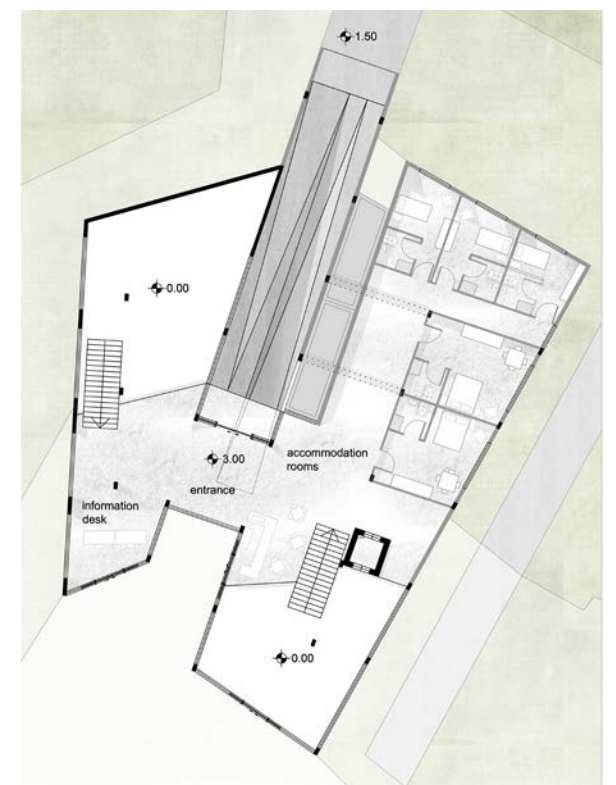
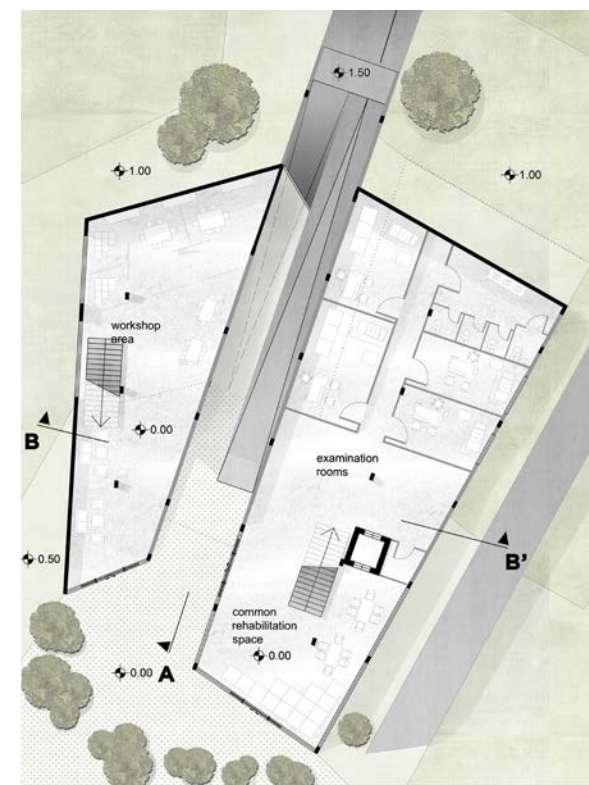
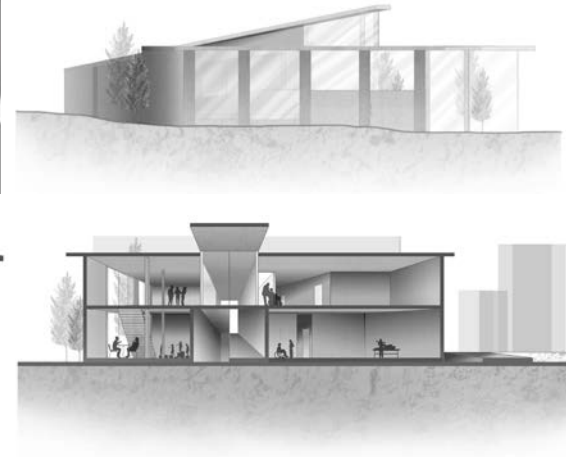
Arazi kararları üzerinde gruplar halinde, ancak aynı fakat entegre birimler üzerinde bireysel olarak çalışan öğrencilerden, özellikle mevcut bağlamda deprem gibi doğal afetlerden etkilenen insanlar, bakıma ve topluma entegrasyona ihtiyaç duyan birçok grup da dahil olmak üzere dezavantajlı bireyler ve gruplar için sosyal dayanışmayı vurgulayan bir proje tasarımları beklenmiştir. Güneydoğu Anadolu'da meydana gelen bir dizi deprem, depremden etkilenen yerleşim yerlerinden çok sayıda insanın diğer bölgelerdeki şehirlere akın etmesine neden olmuştur. Özellikle Ankara, kendi çevrelerinden, kaynaklarından, yaşam ve çalışma alanlarından ayrı oldukları için dezavantajlı durumda olan bu insanlara ev sahipliği yapan şehirlerden biri haline gelmiştir.

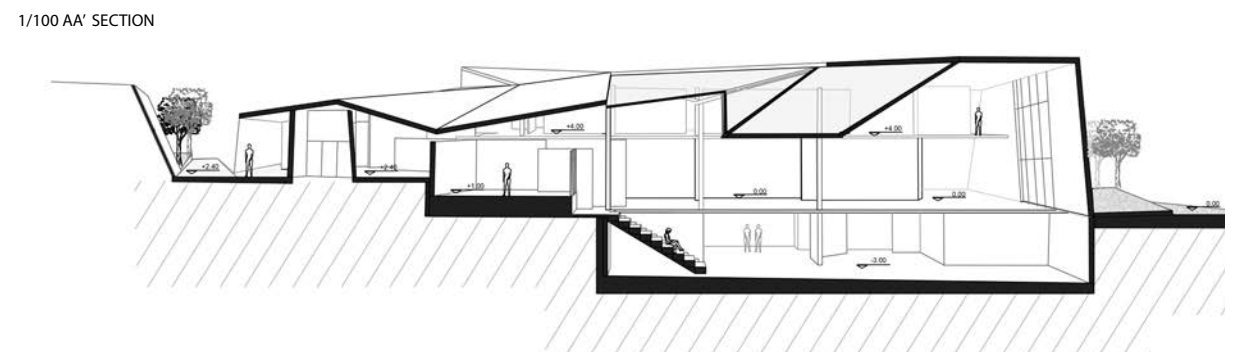
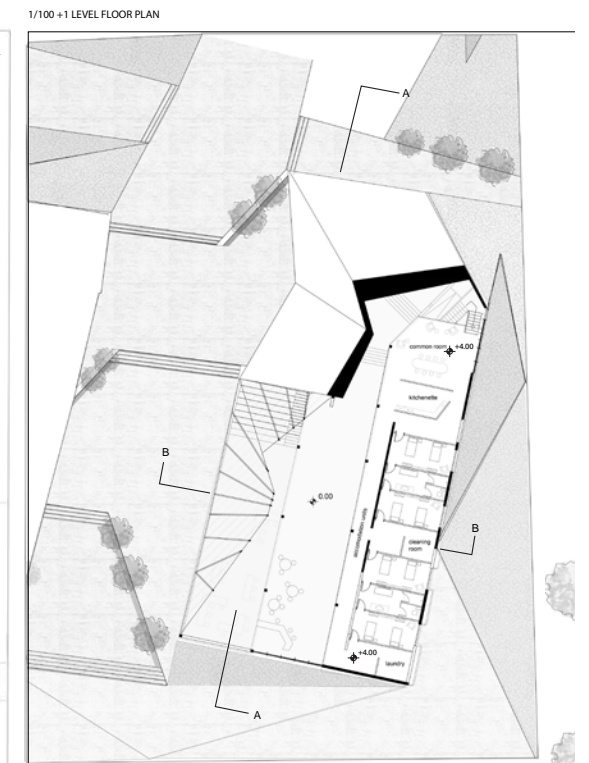
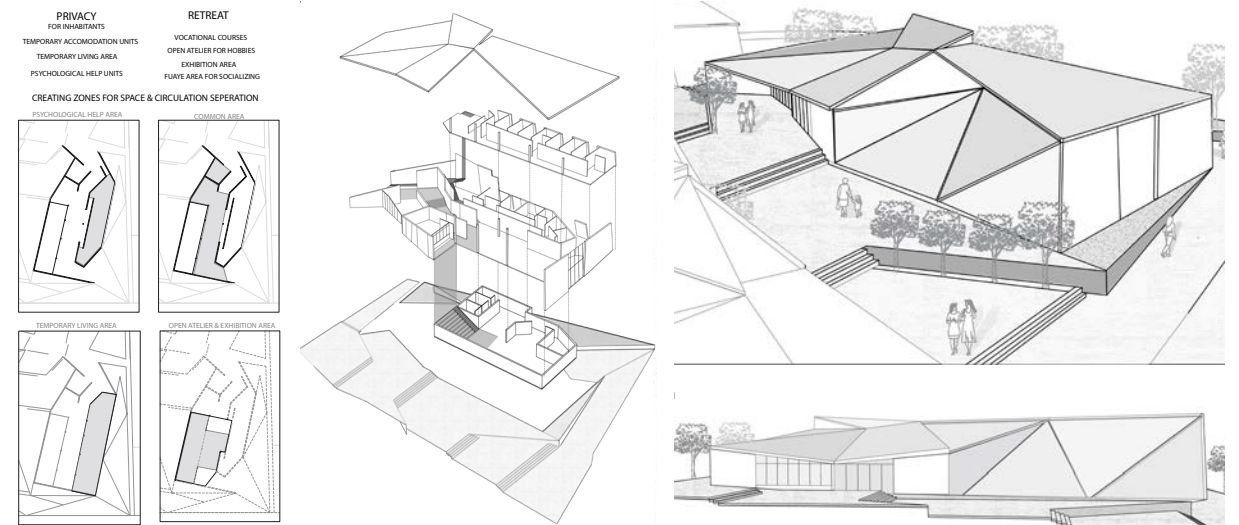
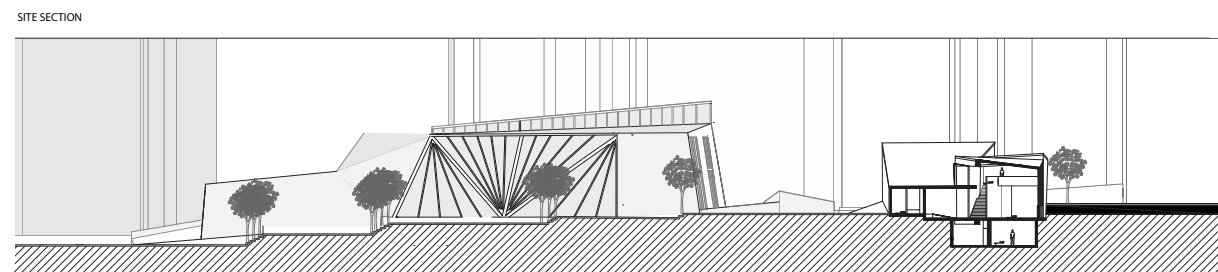
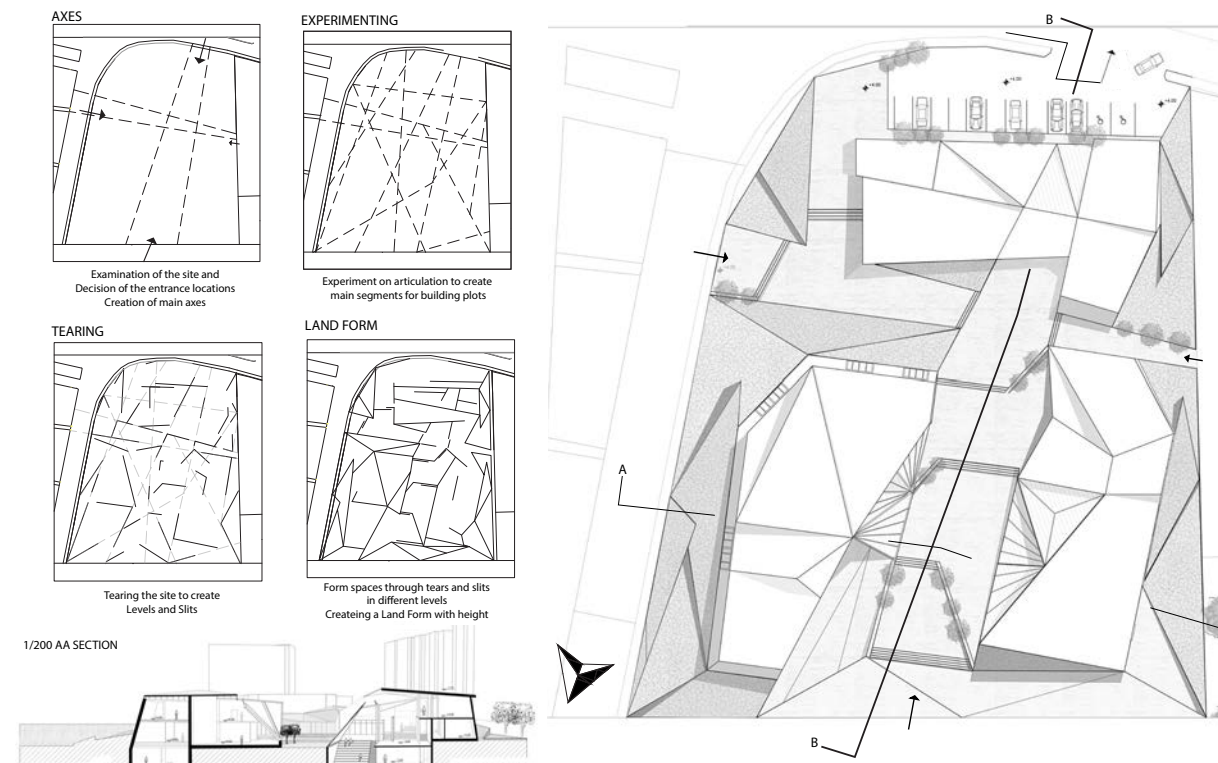
Proje iki aşamalı olarak geliştirilmiştir. Birinci aşamada, öğrenciler üç kişilik bir grup olarak bir vaziyet planı önerisi geliştirmişlerdir. Önerilen şemalar, en az biri kâr amacı gütmeyen bir kuruluş - dezavantajlı birey ve gruplarla dayanışma kapsamında bir STK – olacak şekilde kullanım alanları barındıran üç ayrı birimi içermiştir. STK'lar, uluslararası, ulusal veya yerel kapsamları olan toplum temelli gönüllü kuruluşlar olarak tanımlanabilir ve çoğunlukla insan hakları, cinsiyet eşitliği, çocukların koşullarının iyileştirilmesi gibi bir dizi hedef etrafında şekillenirler. Her grup, ülkenin ve şehrin mevcut bağlamıyla ilgili olabilecek kâr amacı gütmeyen kuruluş(lar) arasından seçim yapmıştır. Aşama II, öğrencilerin bireysel olarak birimlerinin projelerini geliştirmesine odaklanmıştır. Mimari programlar, seçilen sosyal girişimlere/kâr amacı gütmeyen kuruluşlara uygun olarak her birim için özelleşerek oluşturulmuştur.

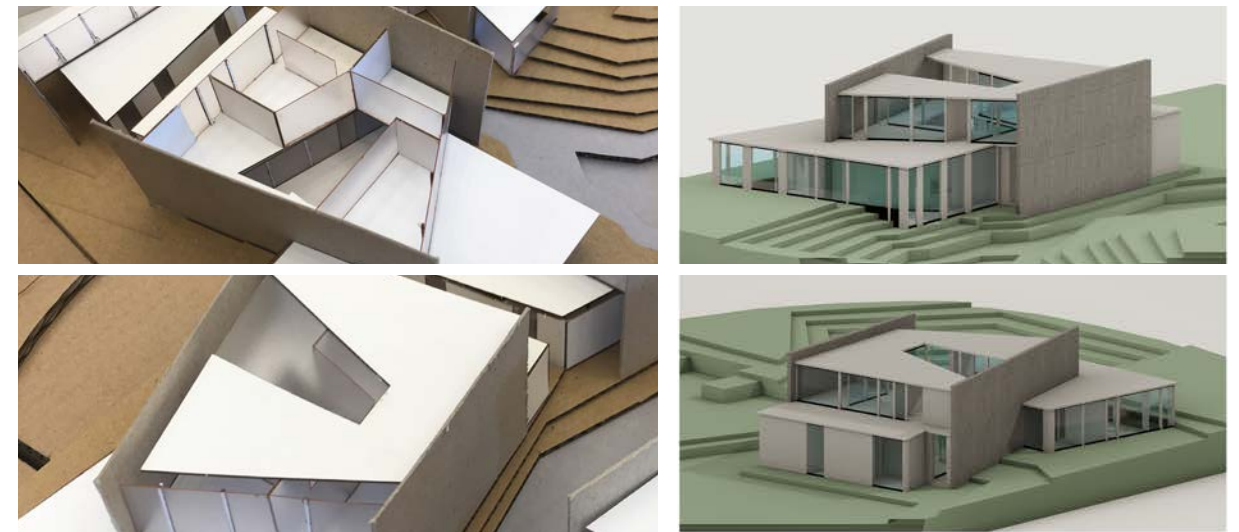
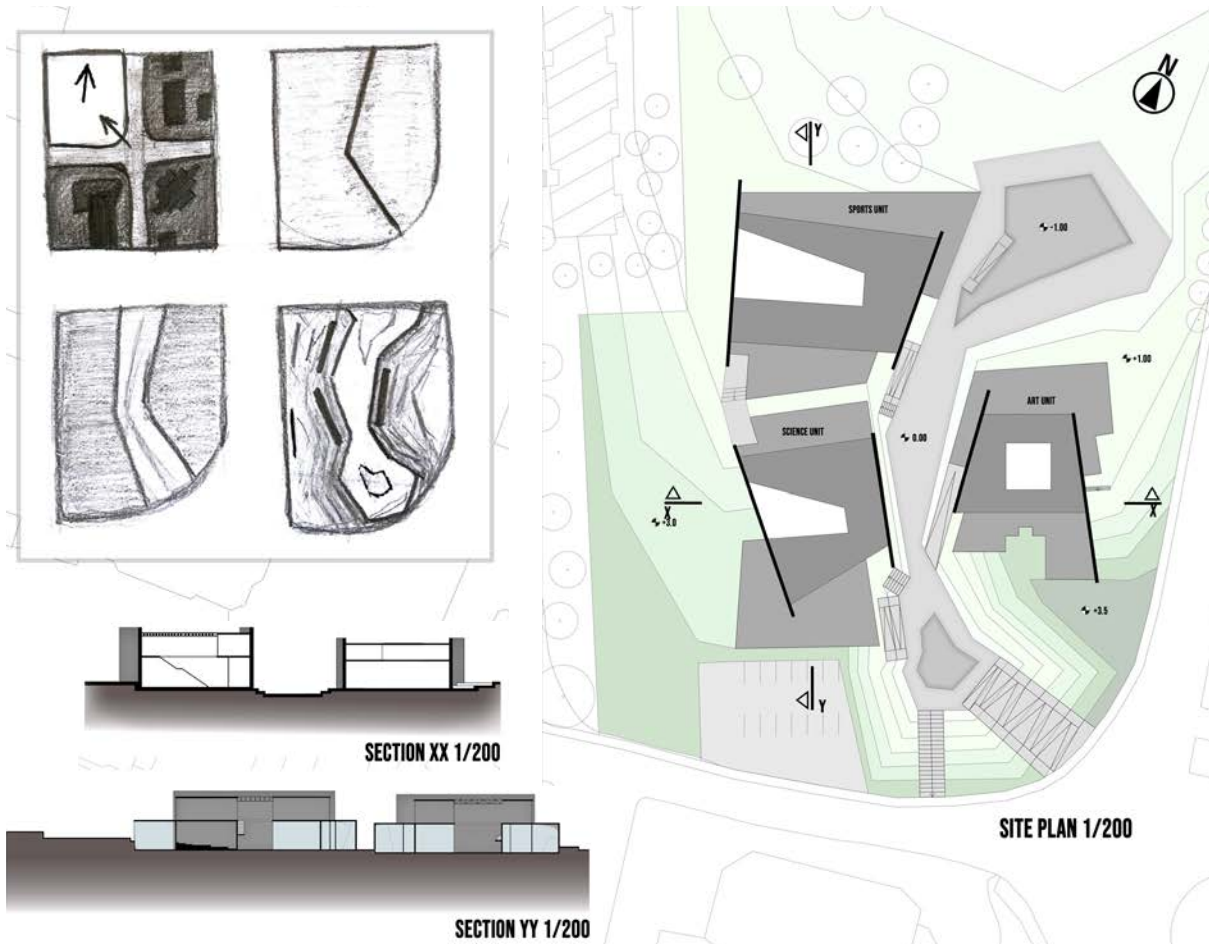




- transition module towards green
- entrance module for the building
- separation of functions and spaces
- collective treatment space
- solidarity and healing
- treatment in daily life

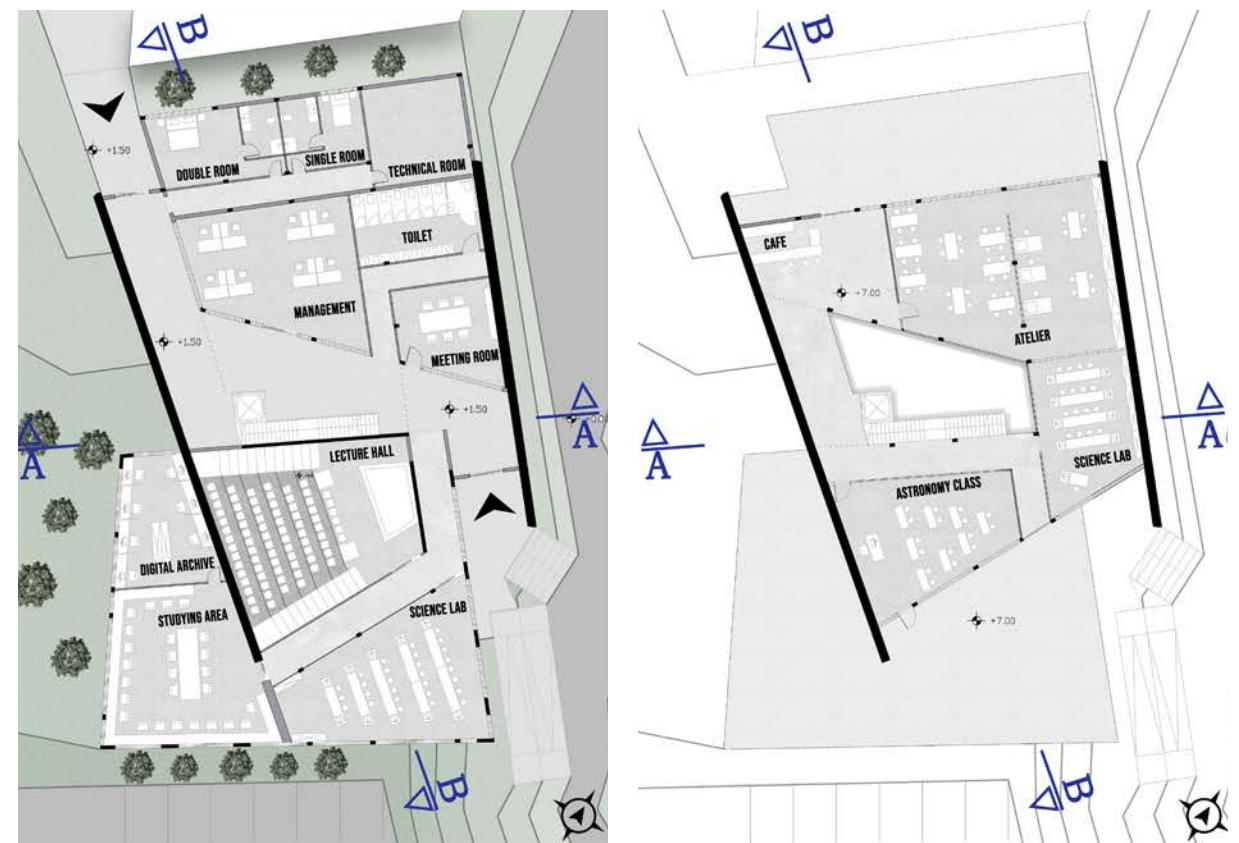
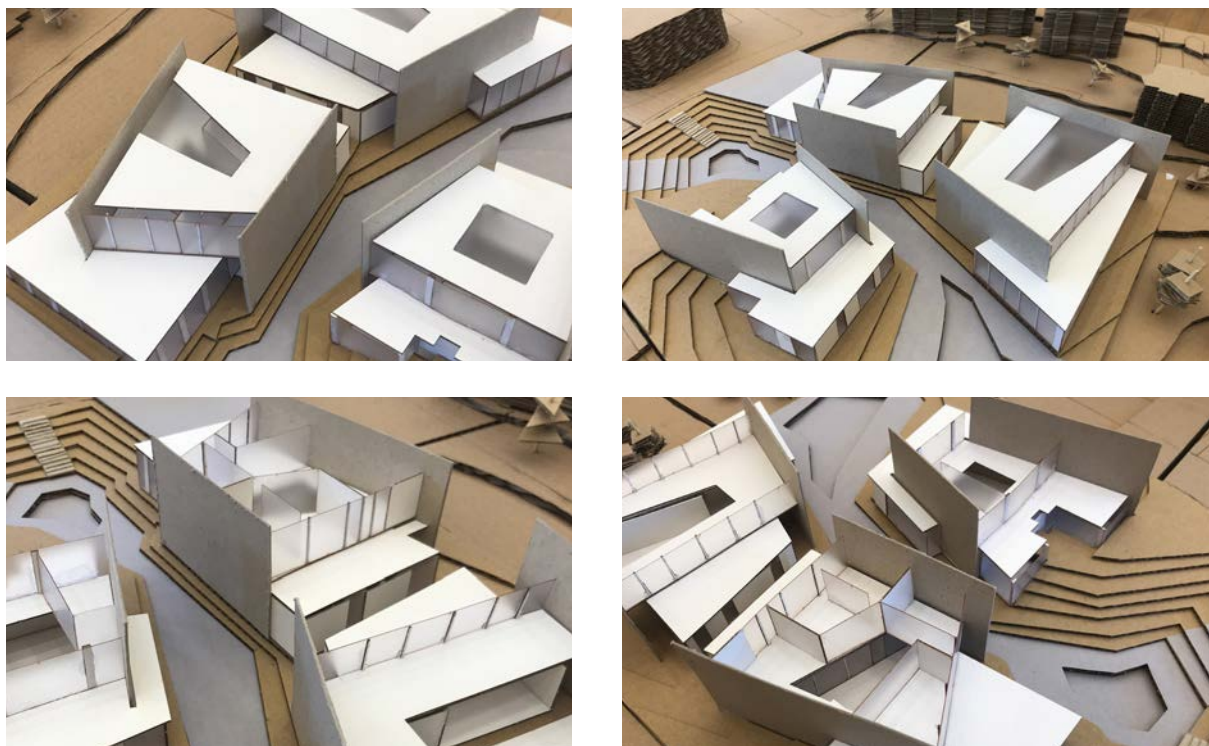
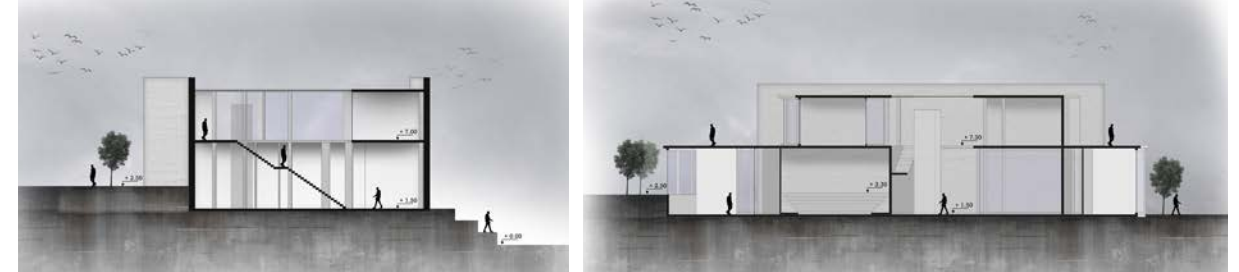






SECTION A-A (1/100)

SECTION B-B (1/100)



Decided on linear masses parallel to the roads surrounding the site

Orthogonal forms of our buildings intersects with our secondary reference system

Secondary system is used for circulation, both outside and interior.

Main masses stay as simple orthogonal forms, while the secondary system circulates through the site.

Two main pedestrian circulation axes going through the site which are used by the 100. yıl residents and METU students

Legend:
 ■ Site
 ■ Roads
 ■ Residence
 ■ Commercial
 ■ Greenery

SCALE BAR 1:200

Site Section AA' 1/200

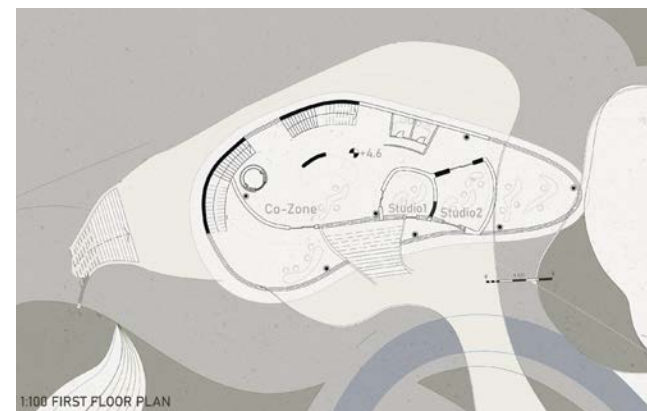
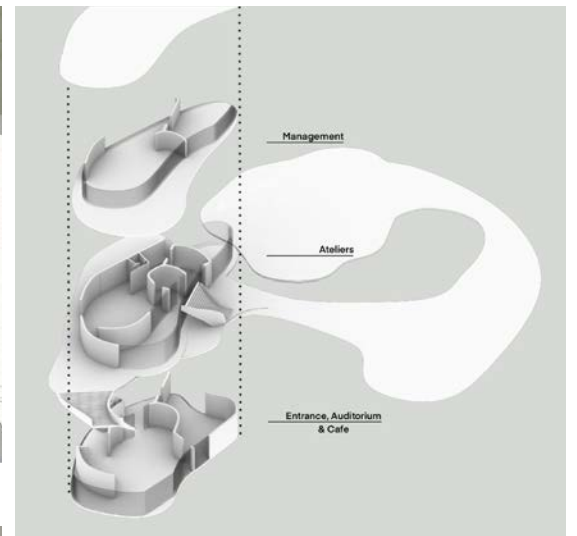
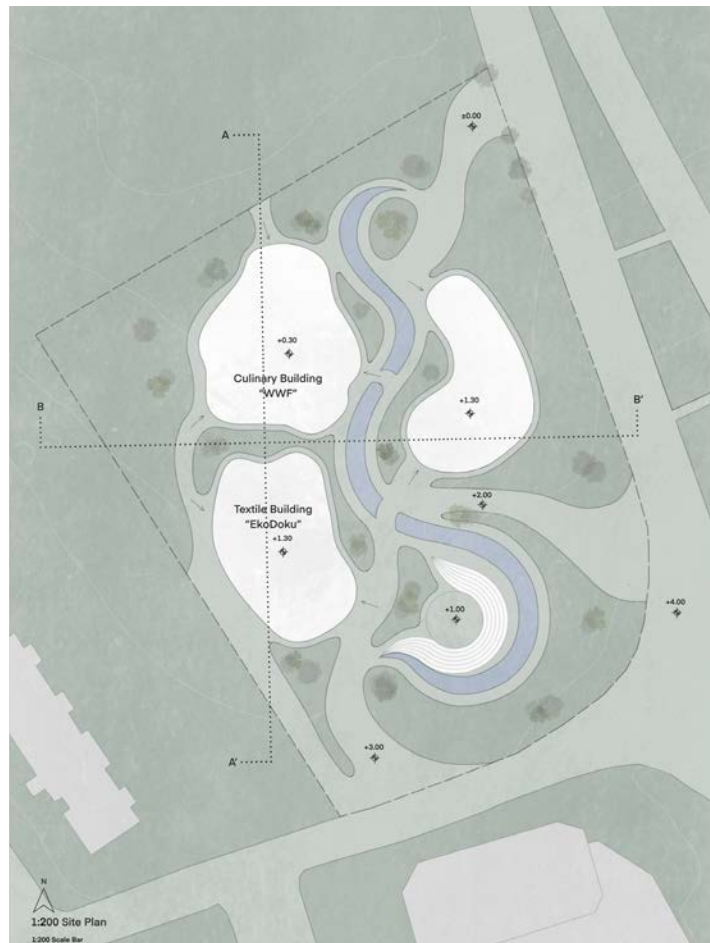
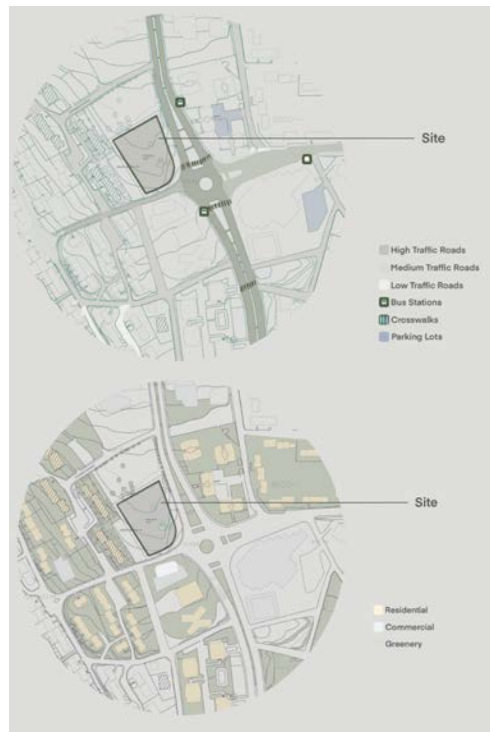
Site Section BB' 1/200

LOBBY
GYM
BASKETBALL
SIZE ADJUSTMENTS
INTERIOR PLATFORMS, TERRACES BASECOURT AND CIRCULATION
FINAL ADJUSTMENTS

Waiting Area
Stands
Cardio
Yoga
Canteen
Sitting
WC
Management
Basketball
WC
Dressing/WC
Gym
Storage/Technical
Dressing/WC
Cafe/Vitamin Bar
Lobby/Entrance

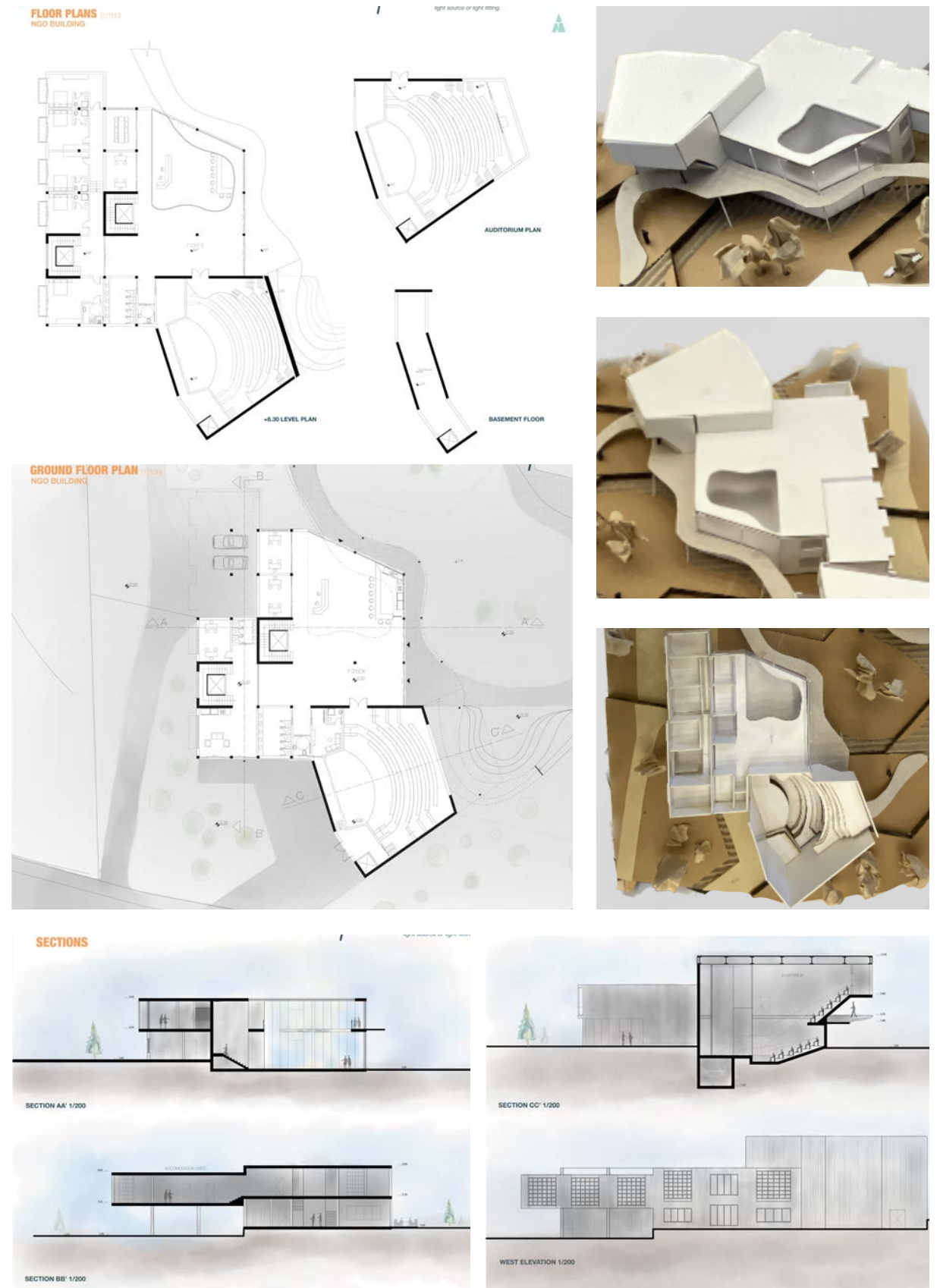
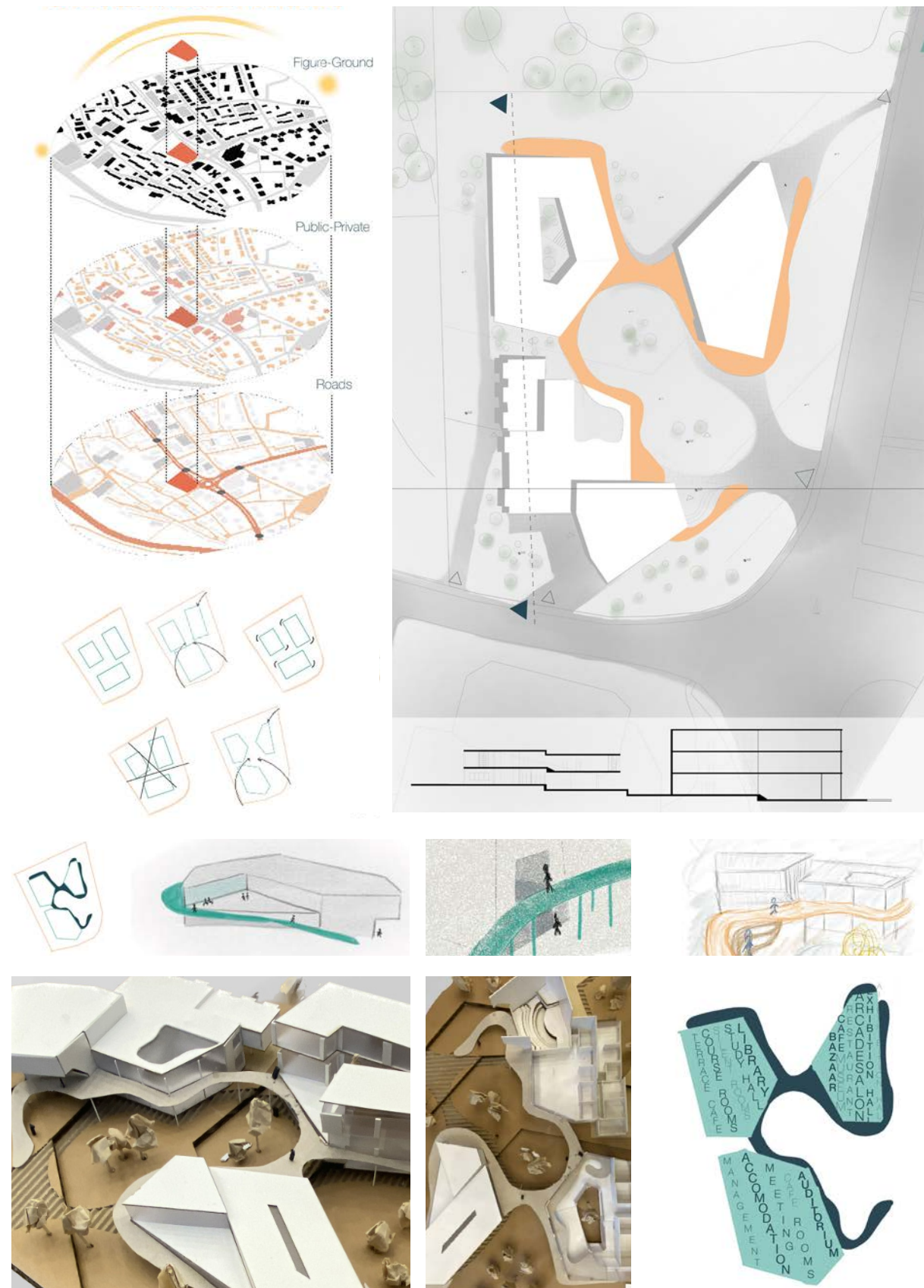
GROUND FLOOR PLAN 1/100

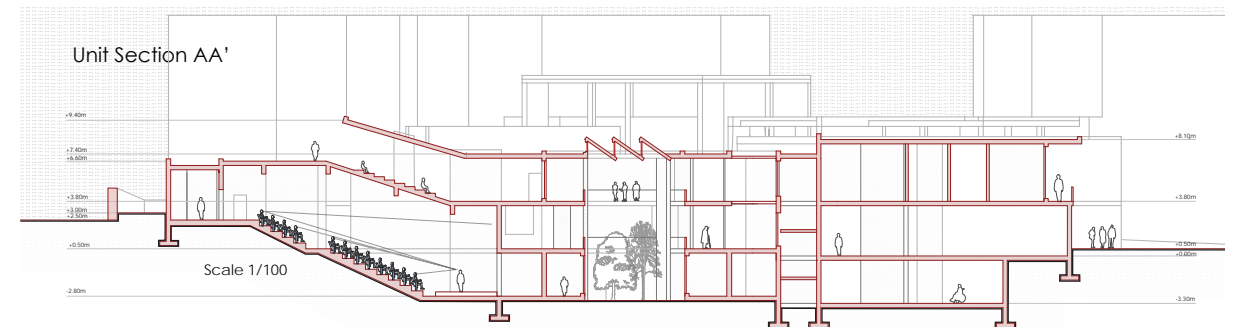
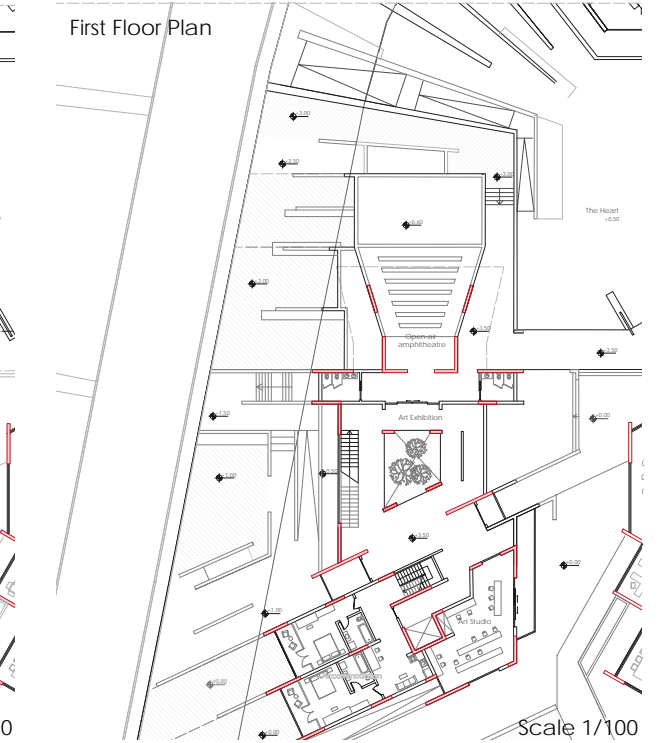
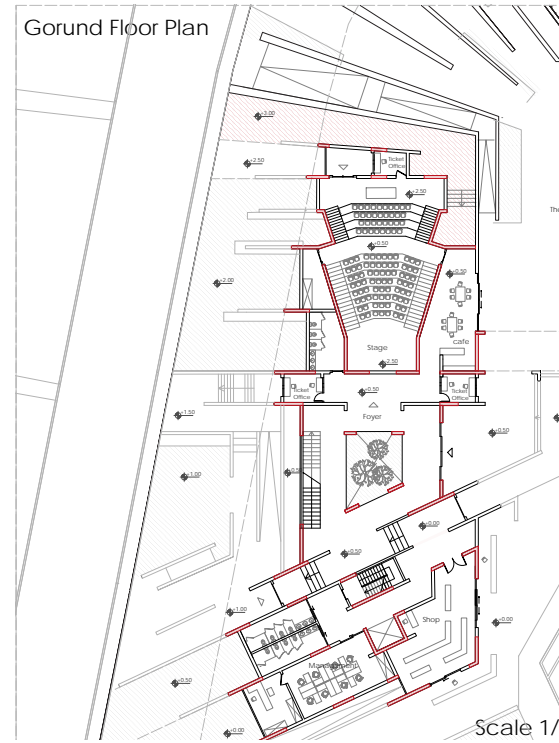
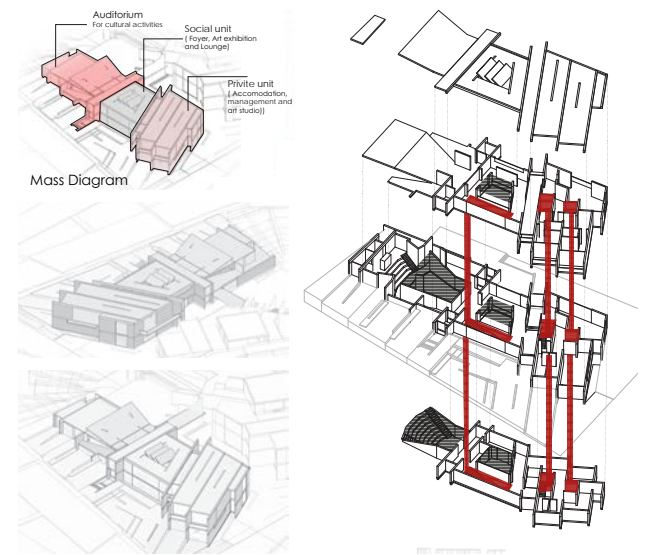
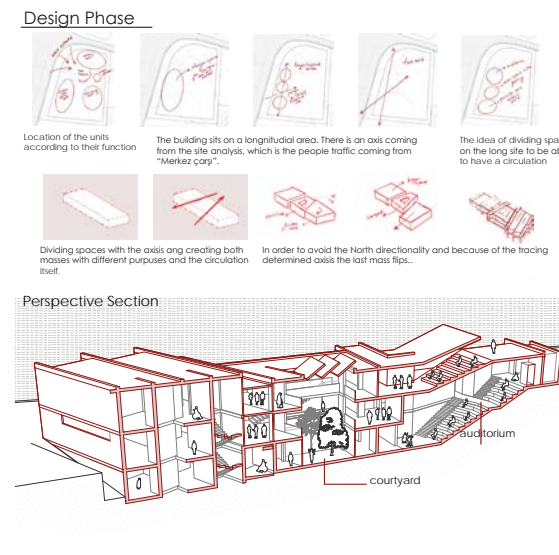
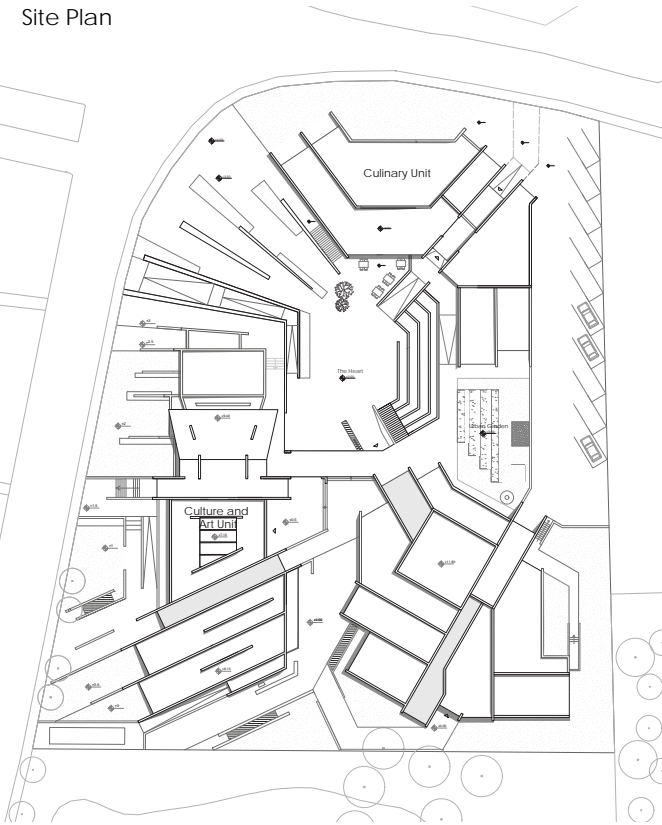
FIRST FLOOR PLAN 1/100

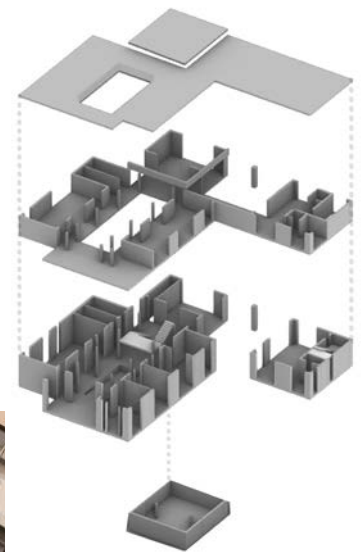
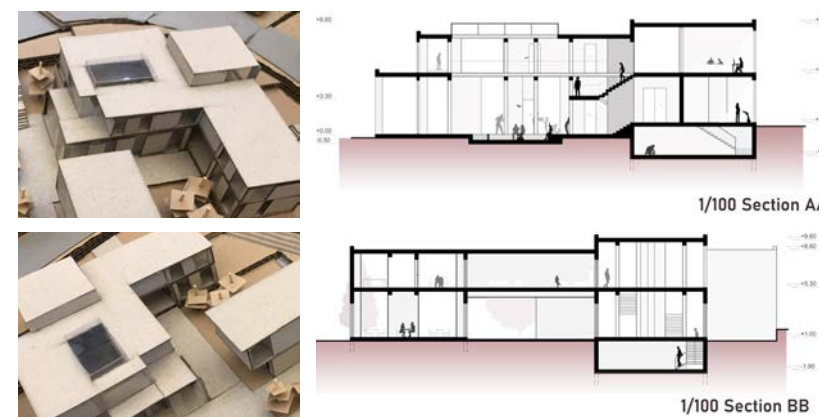
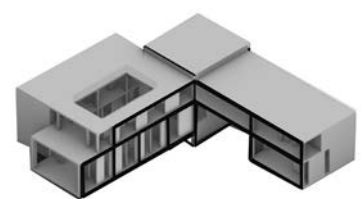
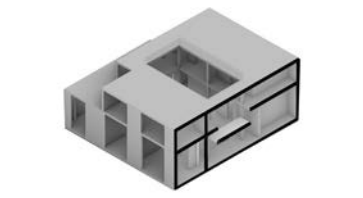
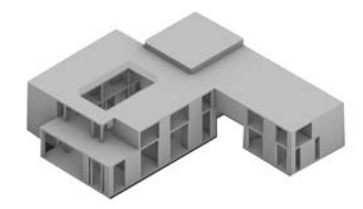
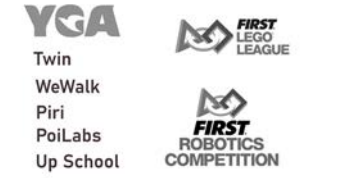
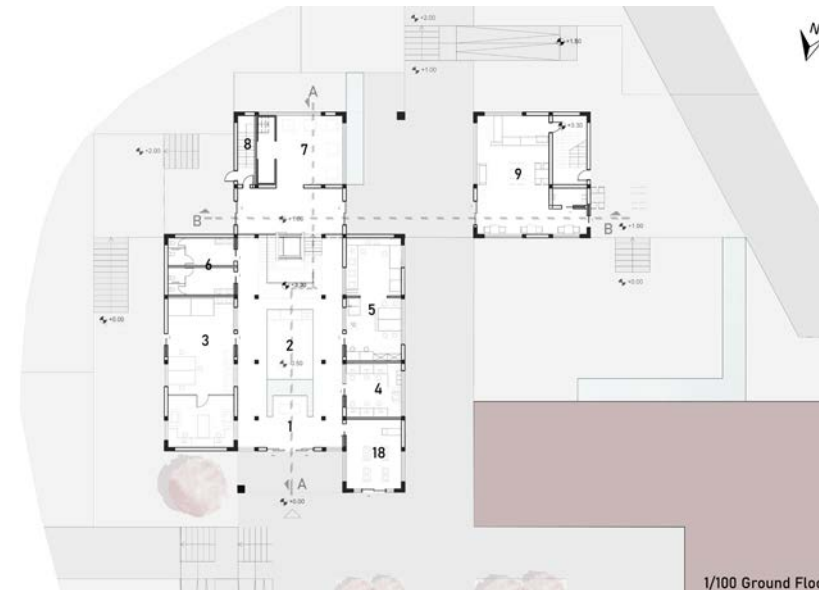
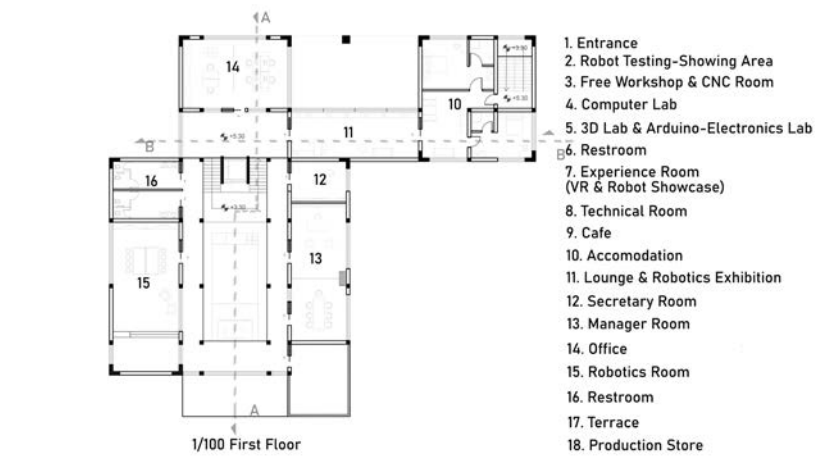


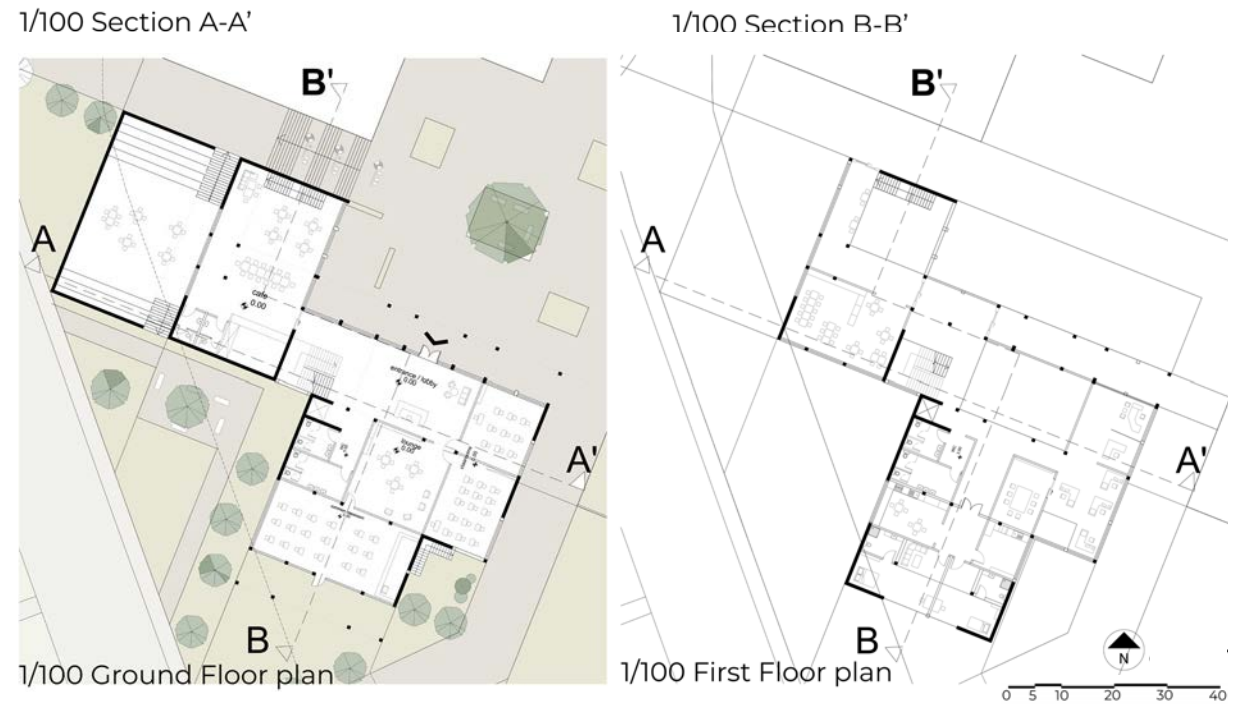
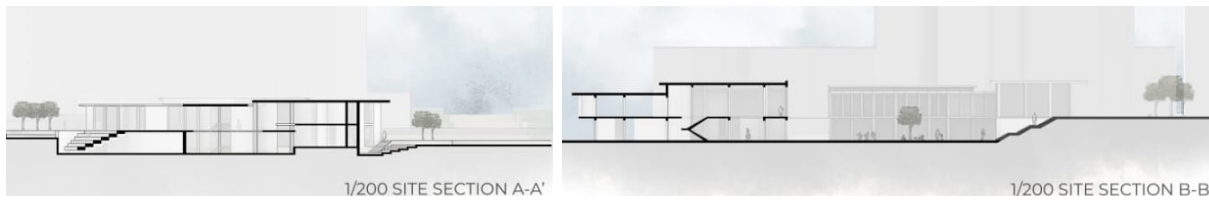
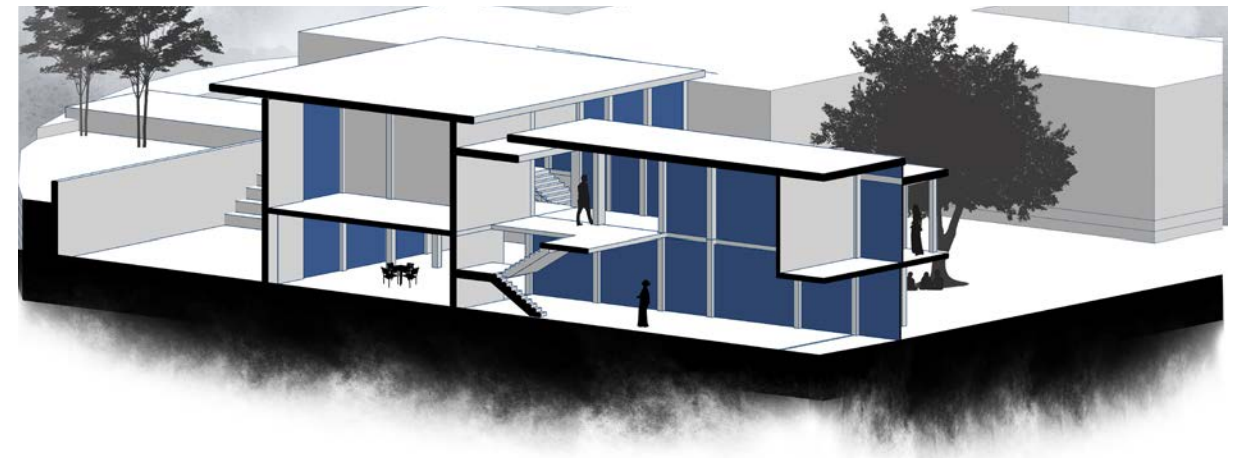
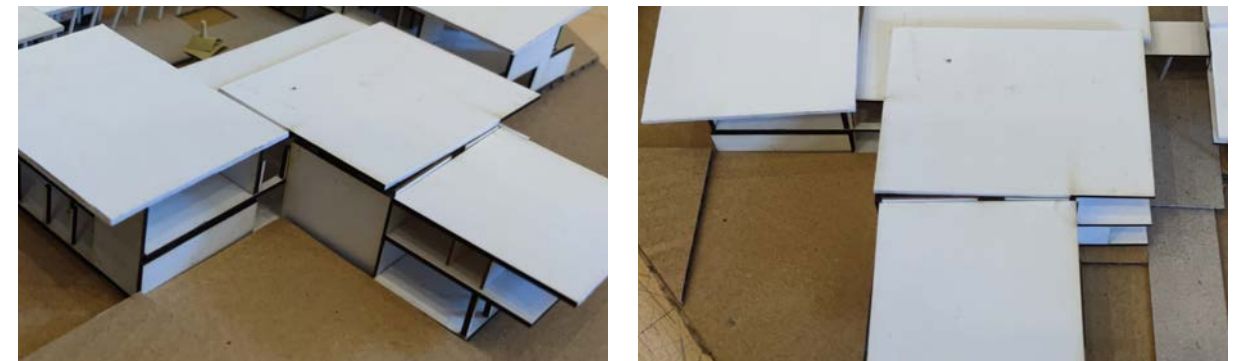
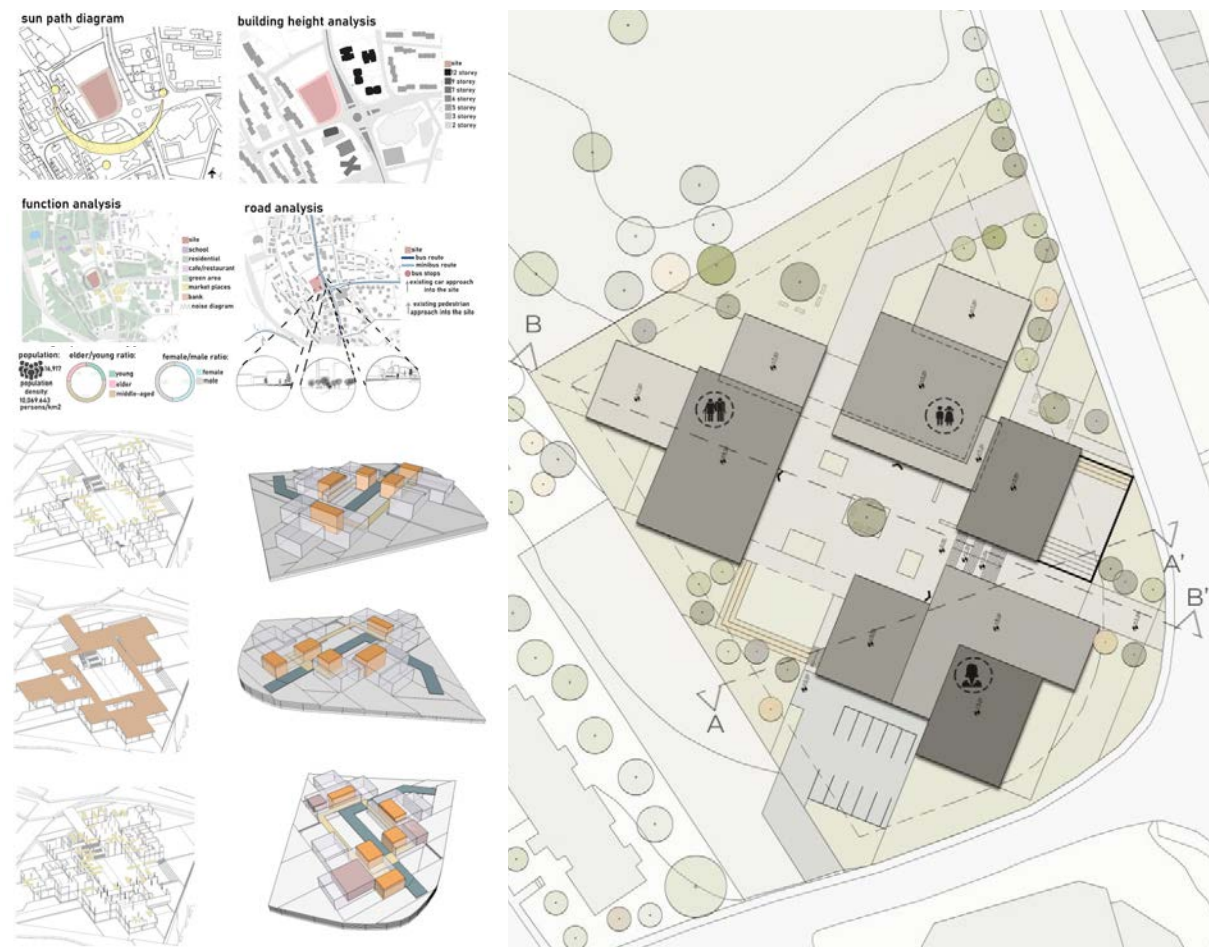
PLANTS ARE GROWN FOR TEXTILE DYEING IN THE BUILDING THAT HOSTS EKODOKU. WASTE TEXTILE PRODUCTS ARE USED ON THE INTERIOR WALLS. WHILE BEING INFORMED IN THE AUDITORIUM OF THE BUILDING, TEXTILES ARE PROCESSED IN THE WORKSHOPS.

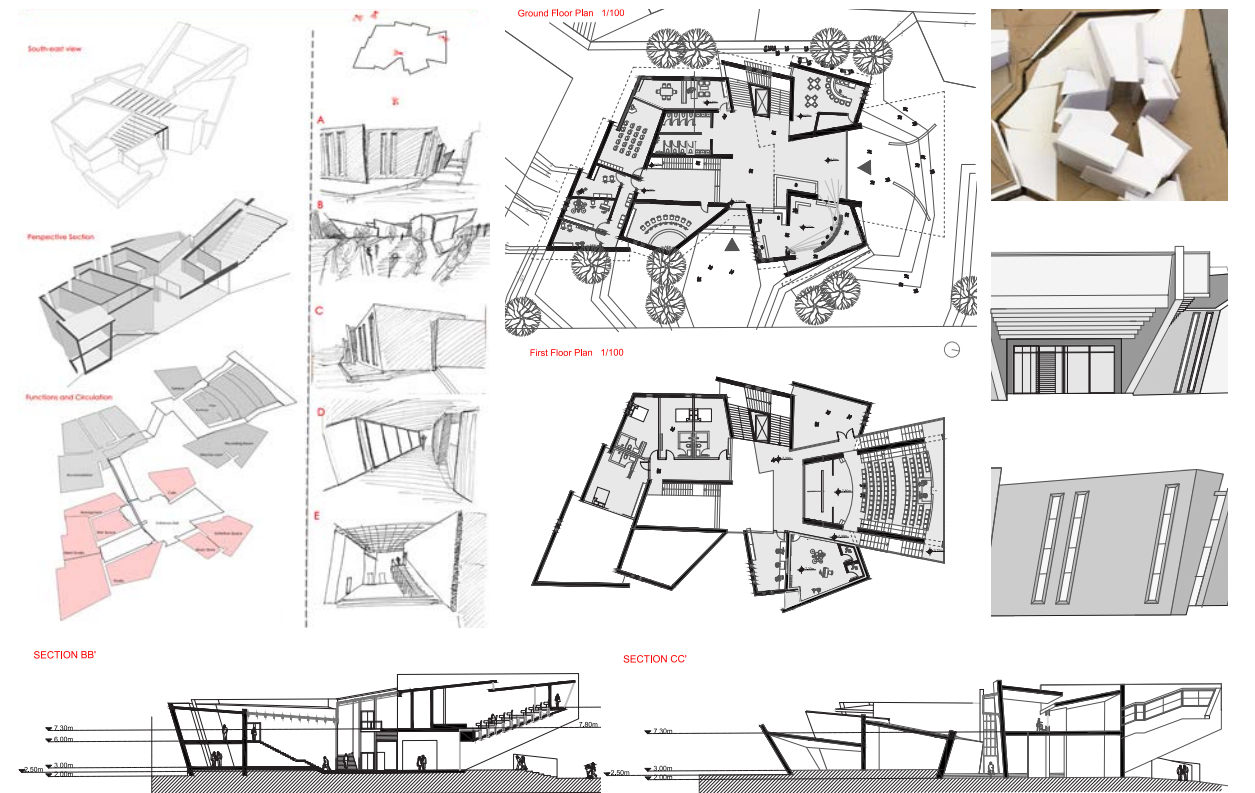
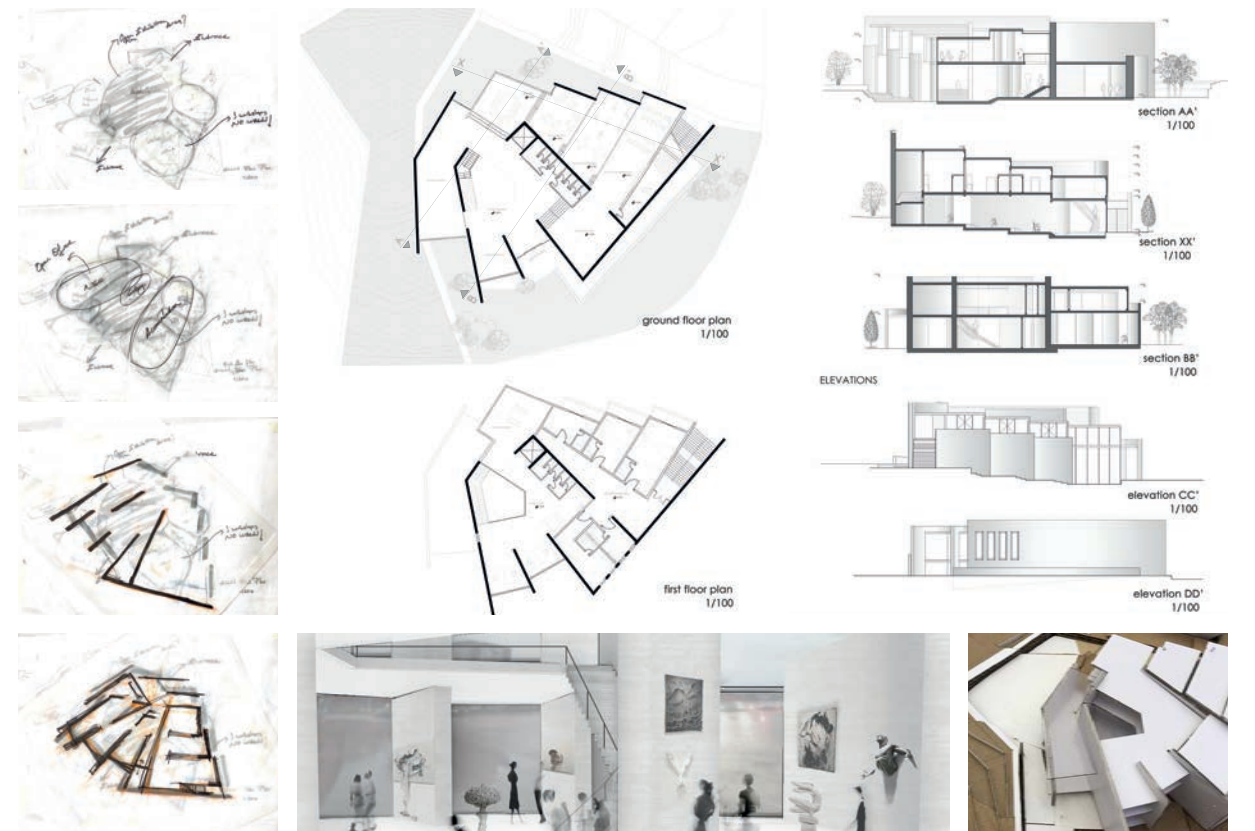
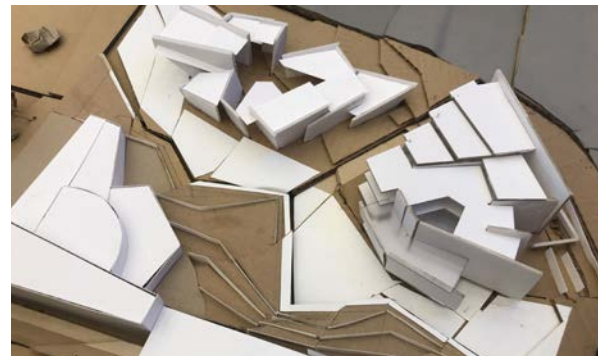
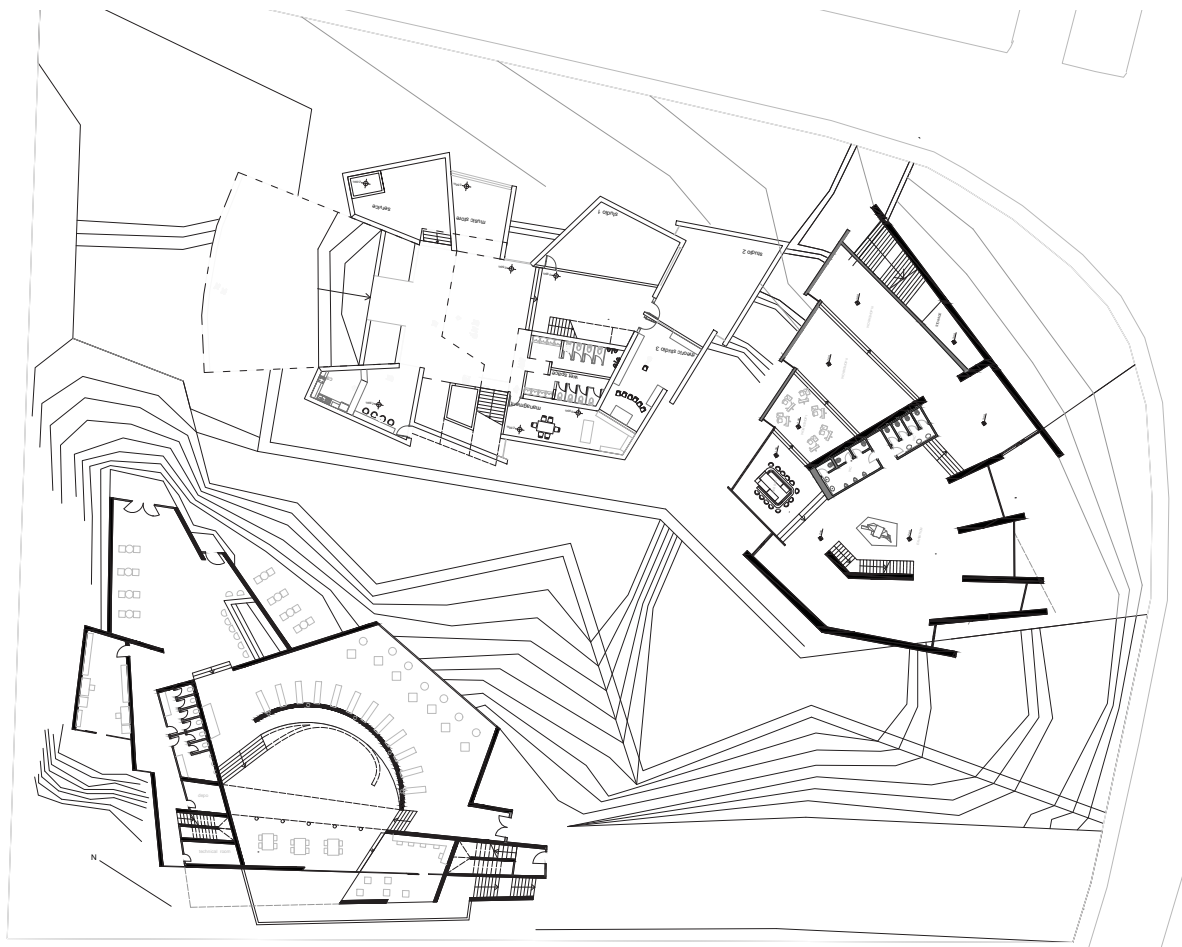


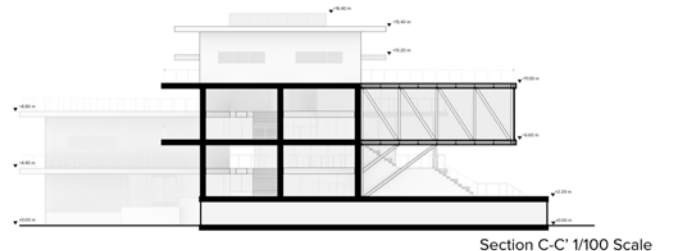
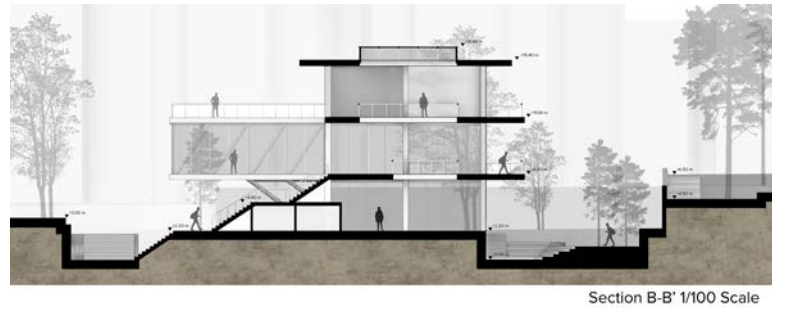
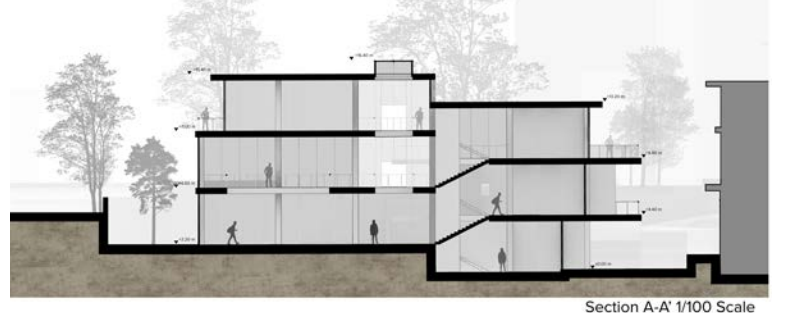
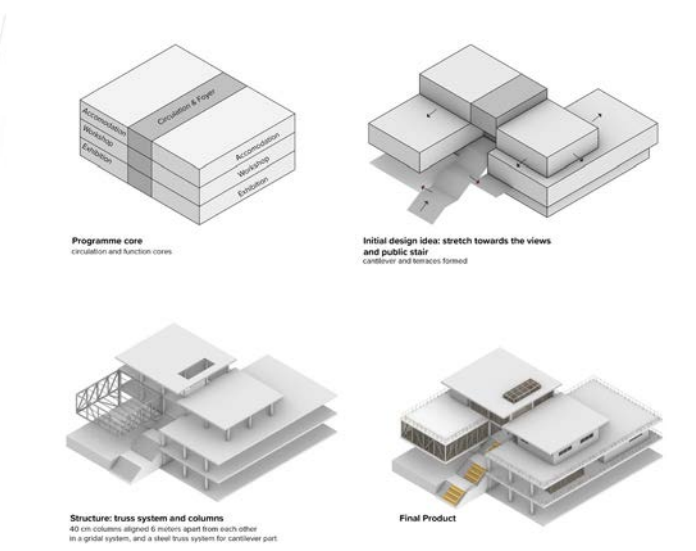
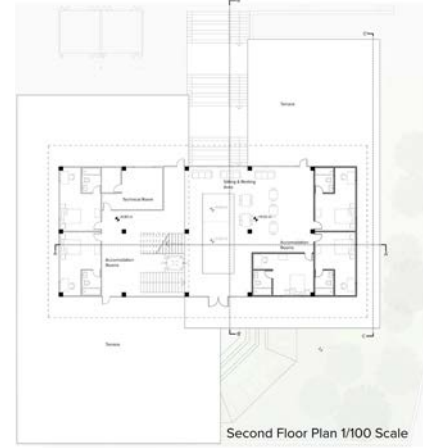
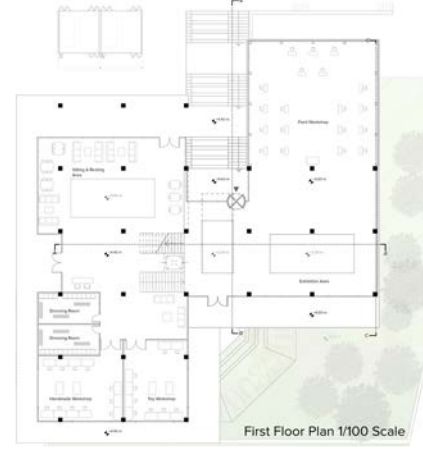
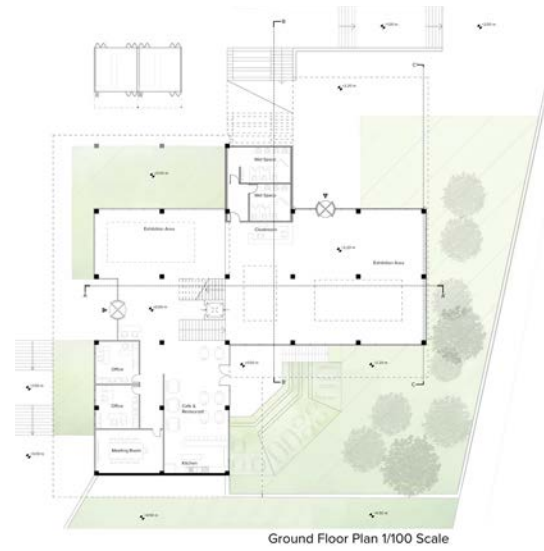
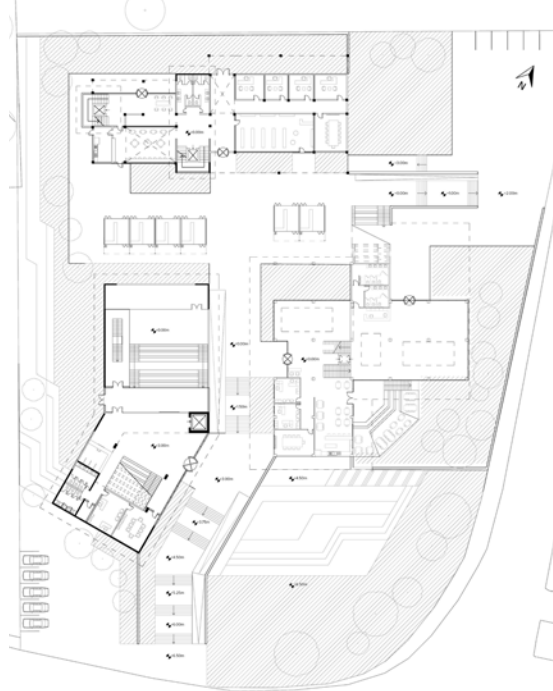
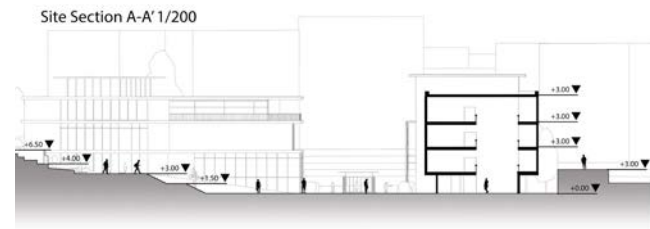
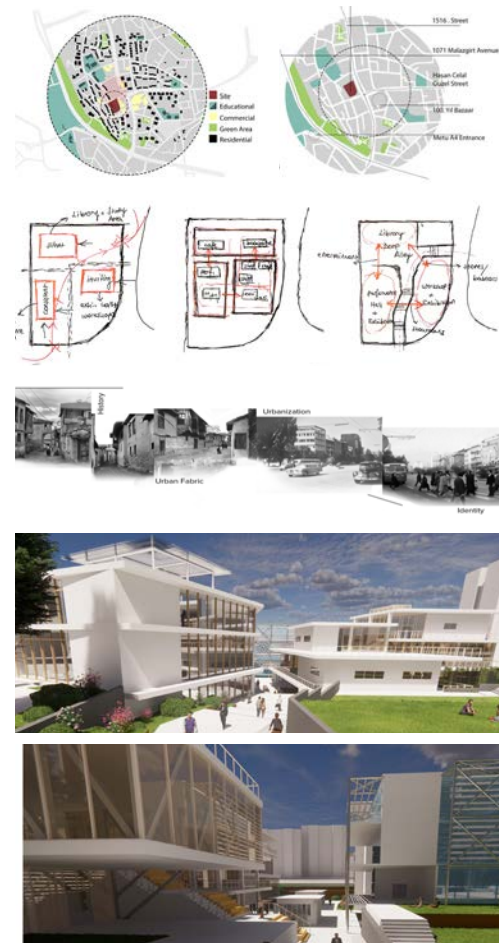


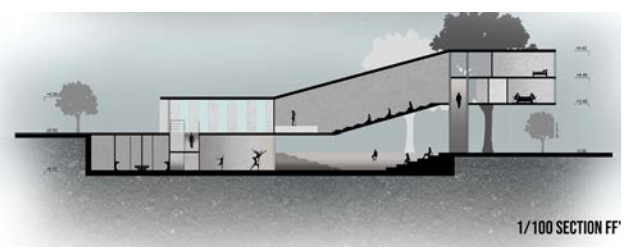
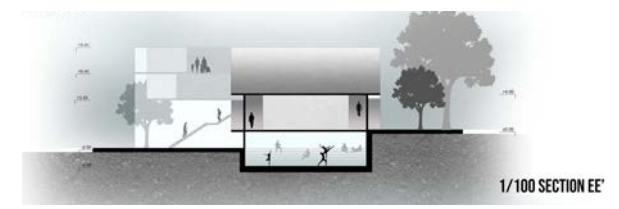
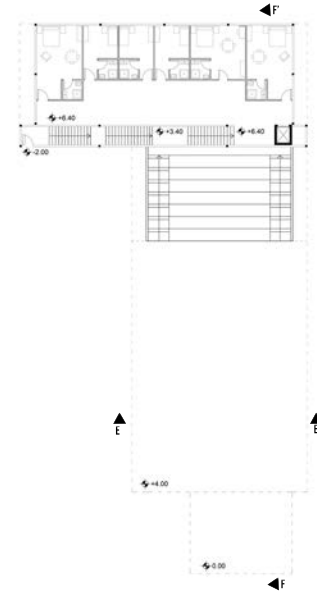
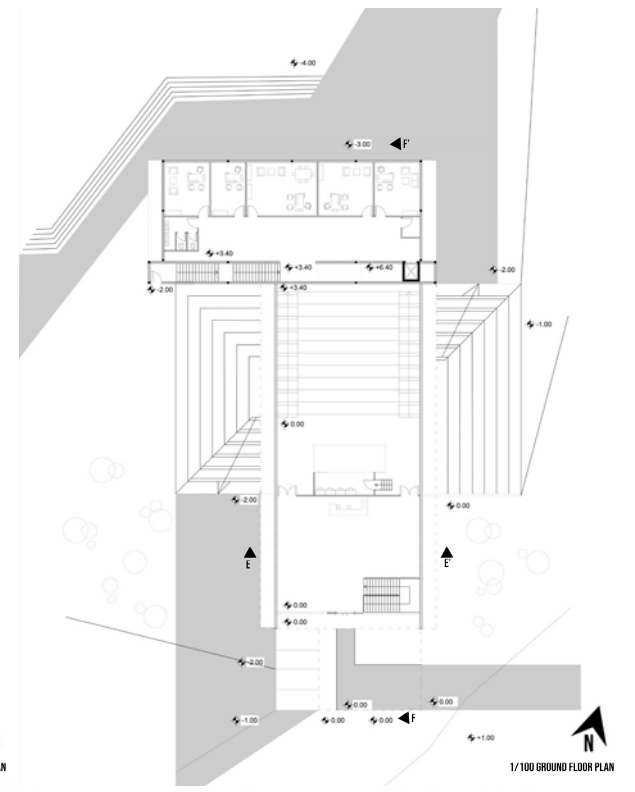
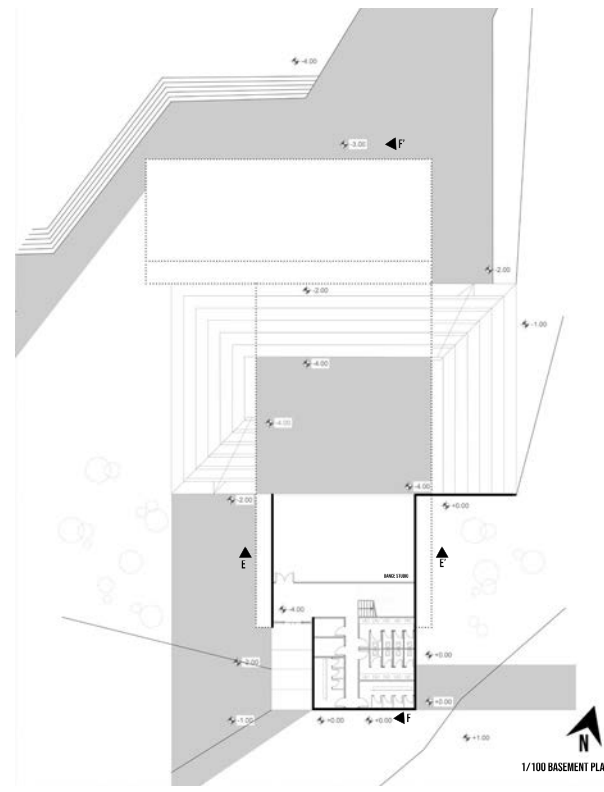
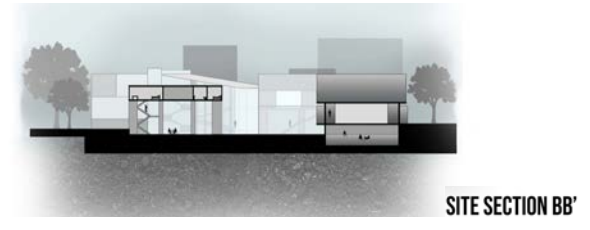
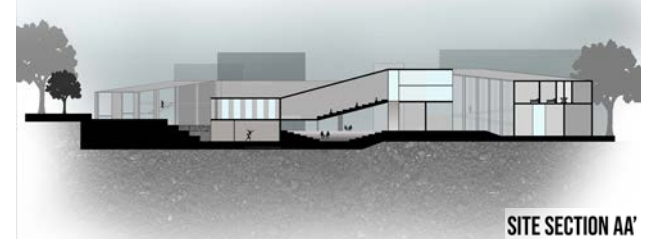
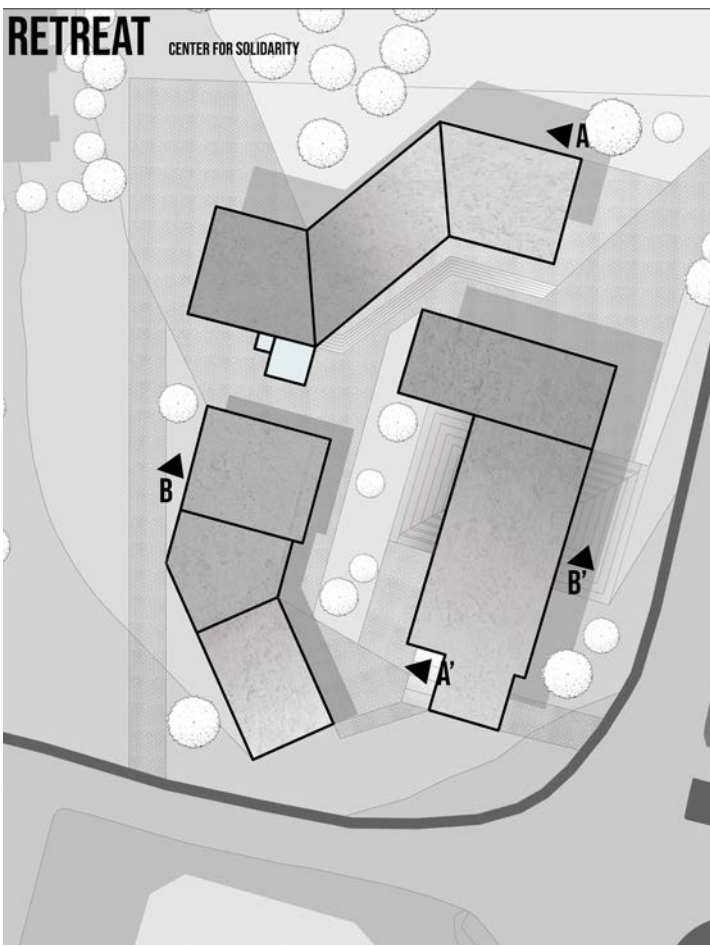
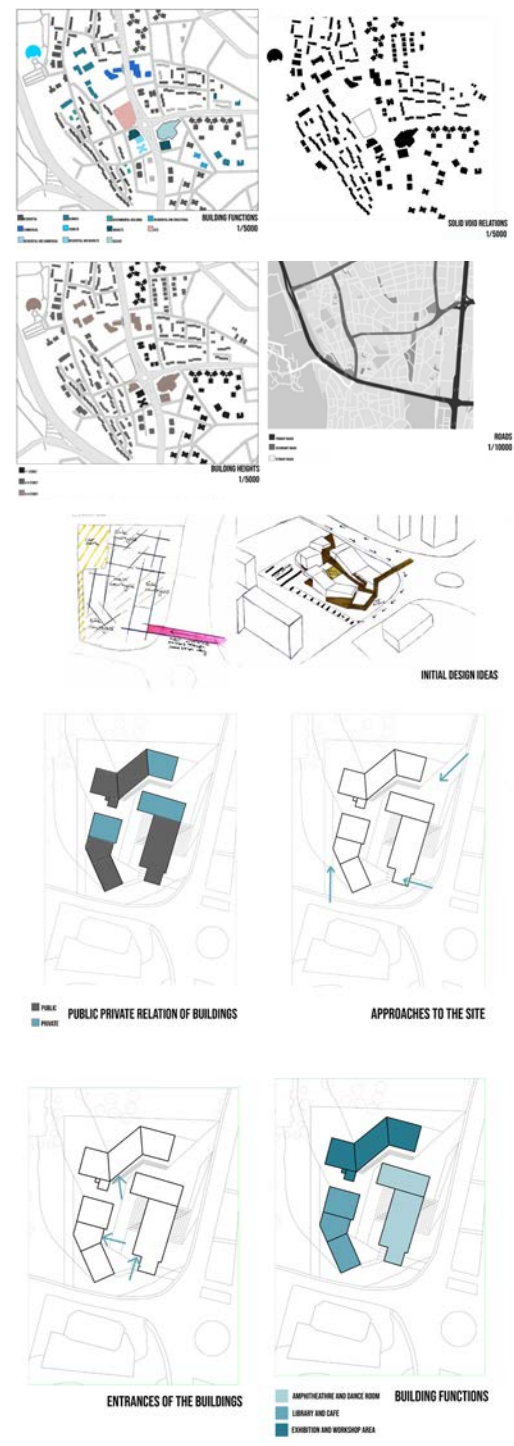












landscape design studio

2

Students/Öğrenciler

Abdulkerim Dođan . Ahmet Mahir Aktař . Alara İřbilir . Asli Nur Akcan . Ata Kutay Dinç . Ataberk Uđurlu . Ayaulym Kanatbek . Ayisha Hajizada . Aynur Melis Alçı . Ayře Nilay Yücel . Azer Shahbazov . Bahar Küçükçakmak . Bana Halis . Barıř Yapıcı . Batuhan Avcı . Berat Enis Dereli . Berke Can Gülmez Bilge Kaymakcan . Bilge Nur Ateř . Bora İnözü . Buse Unutgan . Buse İrem Polat . Çađatay İřeri . Can Ali Tařar . Cankat Polat . Cansu Deniz Alkan . Cenker Kaya . Ceren Çelik . Ceren Yıldırım . Ceyda Özdemir . Deniz Ak . Derya Betül Çetin . Dilay Almina Yađcı . Dilřad Arslan . Dođa Türkmén . Doğukan Atlıhan . Duru Serimer . Duygu Çelen . Ecenaz Öneç . Ela Yumurtacı . Elif Bilge Dinçer . Elif Bilge Küçükkülahlı . Eminatp Koyuncu . Emirhan Güngör Ersin Aydın . Eřref Efe Alp . Eylül Temizkan . Ezgisu Dođan . Fatma Nur Döner . Fatma Selin Alp . Ferhat Baytur . Furkan Özerdem . Gamzenur Özkan Gözde Selvi . Gürkan Gökál . Hamide Çukur . Harun Özdeř . İdil Kemük . İlgin Su Yařar . İlke Nilsu Durukan . İlksel Nur Akin . İman Zaidan . İpek Ellidokuz İrem Arslantürk . İrem Çiçen . İrem Çakır . İrem Aydın . Katja Xhafa . Kenan Güven . Lara Özen . Leman Türker . Lulia Ahmed Al Yamani . Maliha Javid Mazlum Demircan . Melahat Özge Güven . Melek Duygu Karadađlı . Melis İrem Akyol . Melisa Badem . Mert Erkan . Mert Tayyar Akaođlu . Merve Didem Arslan . Mohammad Goldasteh . Mustafa Sayar . Mustafa Yaka . Nadja Hoxha . Nesrin Kaya . Nigar Abbasova . Nilsu Satik . Ömür Buđra Gündüz . Osman İmamođlu . Öykü Duru Ünal . Özge Hazal Aydın . Ramazan Tankut . Resul Bozkurt . Rifat Gürer Solak . Rümeyza Çok . Selin Ozan . Semiha Sayın . Sena Sivrikaya . Serra Nur Yılmazođlu . Sıla Öykü Akça . Sude Songur . Sude Yıldırım . Sude Sallabař . řule Çekmegeli . Teoman Gönenç . Tolga Ege Aydođan Tunahan Bulut . Ülkü Karakař . Utkan Deveci . Yađmur Çevik . Yađmur Aktuđ . Yevhenii Kaushan . Yiđit Sezer . Zeynep Melisa Koçak . Zeynep Sena Altuncu

Arch 291 Landscape Design

Funda Baş Bütüner + Gülnur Güler Kavas + Sezin Sarıca + Ece Yoltay

Trace-Tracks: A Walk on Collecting / Thinking

"Site works, site specific, site-inflected, site-readings, site-seeing, site response, site conditioned, site interpretation. Contemporary landscape architecture is replete with such phrases. For many, a site's characteristics are not simply circumstances to be accommodated or mitigated. Instead, a site's physical and sensual properties are sources for design expression."

Elizabeth Meyer

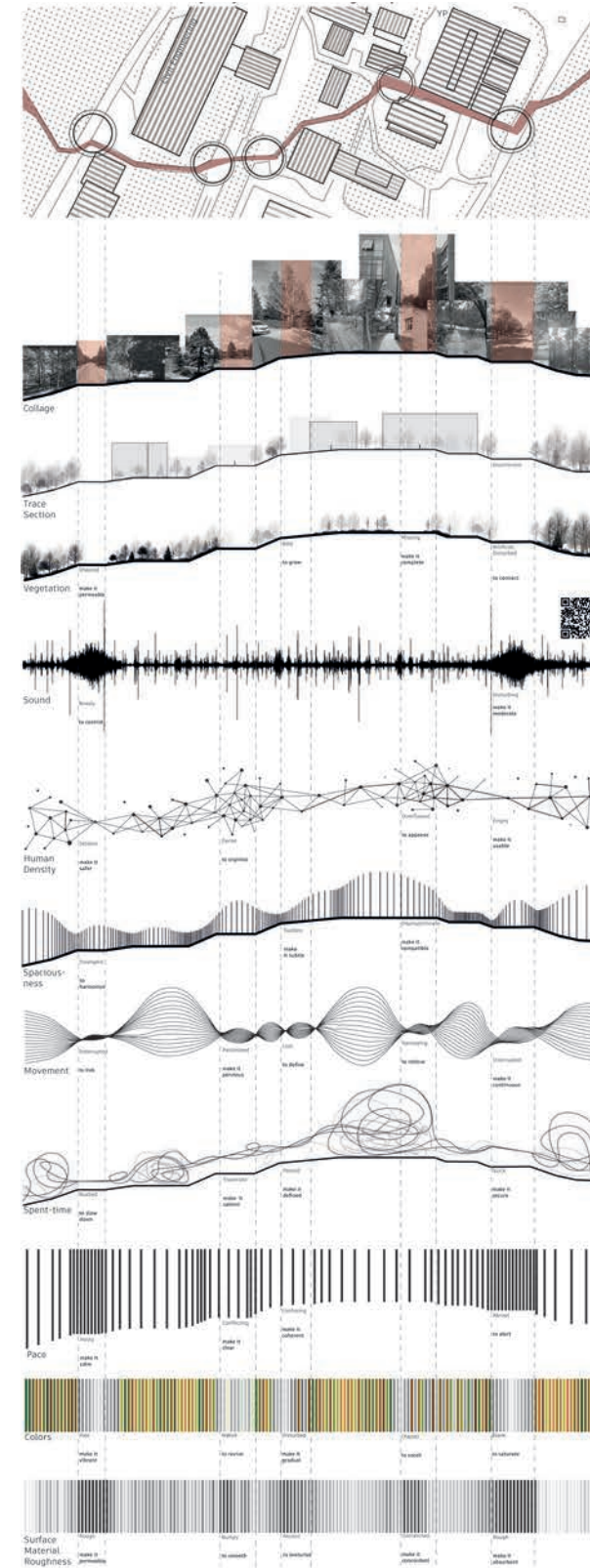
Site-reading is a specific mode of description of a setting. It is a catalyst for integrating the design with the site's particularities: such as connectivities, permanent/ephemeral elements/qualities, perceptions, conceptions, and narratives. It, on one side, requires the use of a variety of creative representational modes and scales as means to reflect, intersect and interpret layers of information in relation, comparison and unity. On the other, it involves a (subjective) synthesis through which fragments of new landscapes might be envisioned. Landscape Design course, via this final assignment, intends to critically observe, document, represent, and interpret landscape data and forces; identify potential territories of intervention based upon these, and to envision conceptual design strategies for these sites. Students are required to conduct a critical analysis of the METU Campus through making research and walking - a renowned site reading method. The aim is to determine and trace track(s) that cut through fragments showing various spatial and temporal instances in the Campus landscape fabric. These trace-tracks are expected to include an extensive selection of fragments -vegetation, buildings, art objects, designed/non-designed landscapes, textures, frames, views, scales, movements, etc. The question of the final assignment also focus on the gaps/discontinuities between landscapes (designed/undesigned) and their animate and inanimate constituents are components and residuum of their dynamic realities. The students are expected to critically reflect on the fragments and instances regarding the particularities of the METU Campus landscaping and planning and to interpret and represent your site reading through creative mapping, photographing and drawing methods.

İz-Rotalar: Parçalar Üzerine bir Yürüyüş

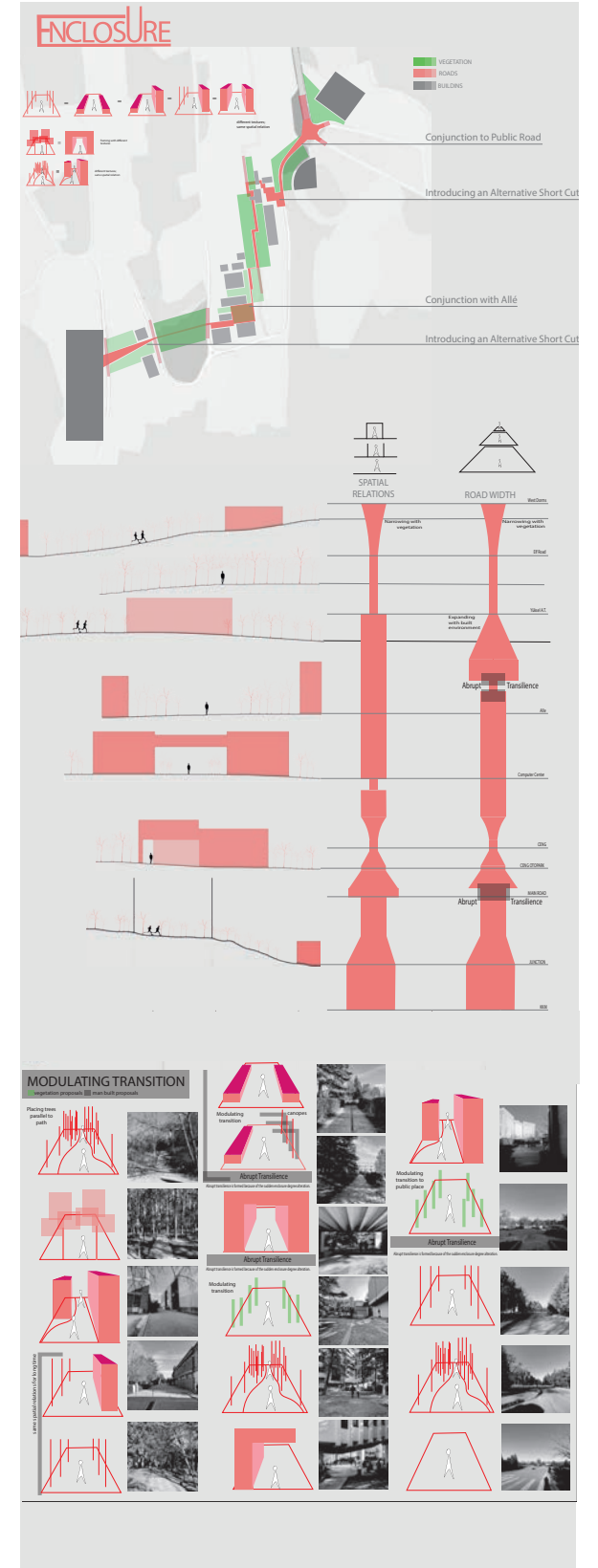
Arazi okuma, mekânın özgün bir tanımlama biçimidir. Tasarımı, mekânın özellikleriyle bütünleştiren itici bir güçtür: bağlantılar, kalıcı/geçici unsurlar/nitelikler, algılar, kavramlar ve anlatılar gibi. Bu okuma, arazideki çoklu bilgi katmanlarını ilişkilendirmek ve bütünlük içinde yansıtmak, keşiştirmek ve yorumlamak için yaratıcı temsil yöntemlerini kullanmayı gerektirir. Öte yandan, tasarlanacak peyzajları tahayyül etmeyi mümkün kılacak öznel bir sentezi de içermelidir. Bu kabulden hareketle, Peyzaj Tasarımı dersi kapsamında geliştirdiğimiz dönem projesi, peyzajı eleştirel bir bakışla gözlemlemeyi, belgelemeyi, temsil etmeyi ve yorumlamayı hedefler. Bu süreç, potansiyel müdahale alanları ve ölçeklerini tanımlamayı; ve de araziye dair kavramsal tasarım stratejilerini ortaya koymayı amaçlamaktadır. Proje kapsamında öğrencilerden, ODTÜ Kampüsü'nü araştırmanın yanı sıra, bilindik bir analiz yöntemi olan "yürümeyi" benimseyerek eleştirel bir arazi okuması yapmaları istenmiştir. Amaç, kampüs peyzaj dokusundaki çeşitli mekânsal ve zamansal durumları gösteren parçaları iz(ler)i belirlemek ve takip etmektir. Belirlenen izlerin, bitki örtüsü, binalar, sanat objeleri, tasarlanmış/tasarlanmamış peyzajlar, dokular, manzaralar, ölçekler, hareketler vb. gibi geniş çeşitlilik içermesi beklenmektedir. Final ödevi, aynı zamanda, (tasarlanmış/tasarlanmamış) peyzajlar ile barındırdıkları canlı ve cansız bileşenlerinin arasındaki kesintileri/süreksizlikleri sorgular. Öğrencilerden, Kampüsün peyzaj tasarımı ve planlamasının özelliklerini ve özgün durumlarını gözönüne alarak, tespitlerini eleştirel bir bakışla yansıtmasını ve yaratıcı haritalama, fotoğraf çekme ve çizim yöntemleriyle arazi okumalarını aktarmaları beklenmektedir.

b. e. dereli + e. öneç + e. yumurtacı+ t. gönenc

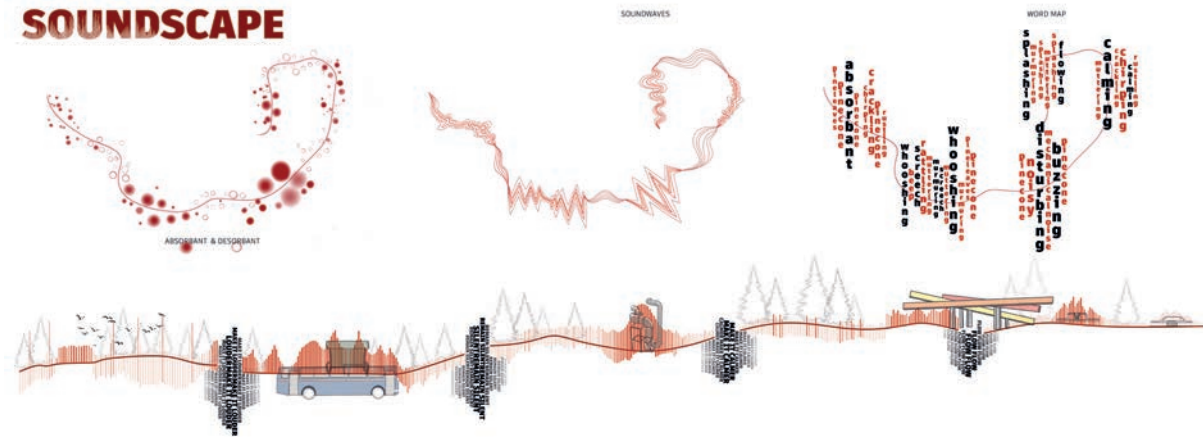
trace-track: between east and west



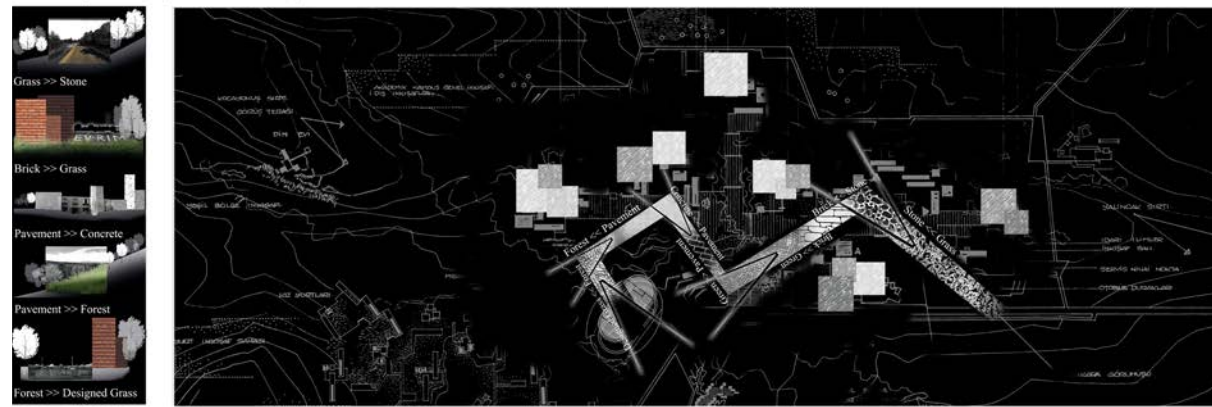
ü. karakaş + t. bulut + z. m. koçak + l. türker



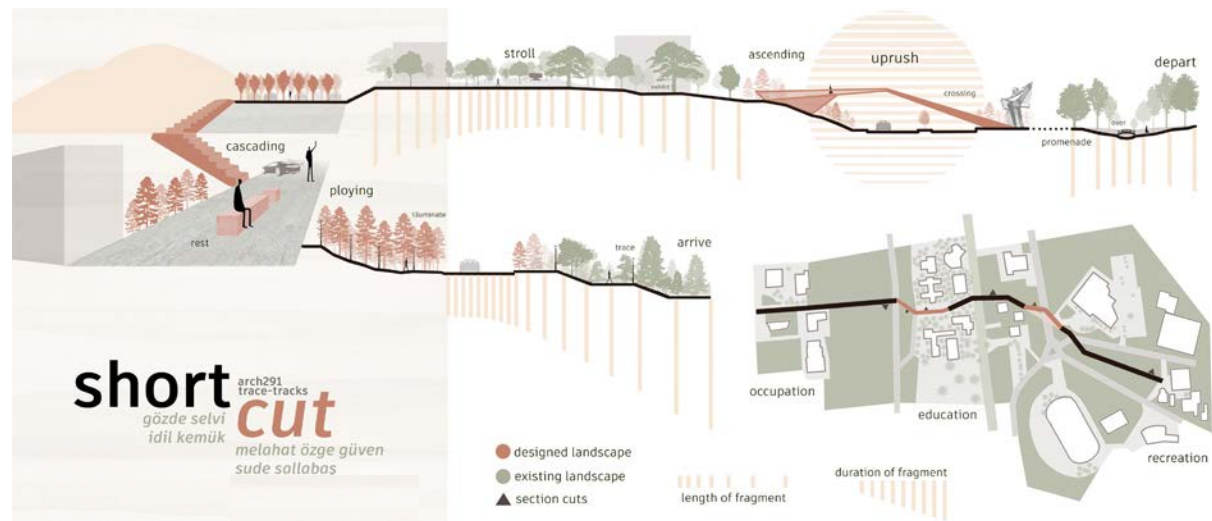
d. türkmen + d. serimer + i. ellidokuz + i. s. yaşar



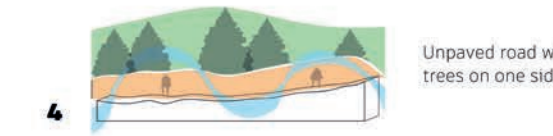
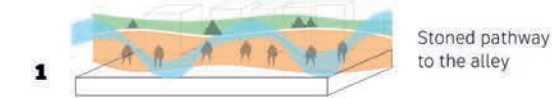
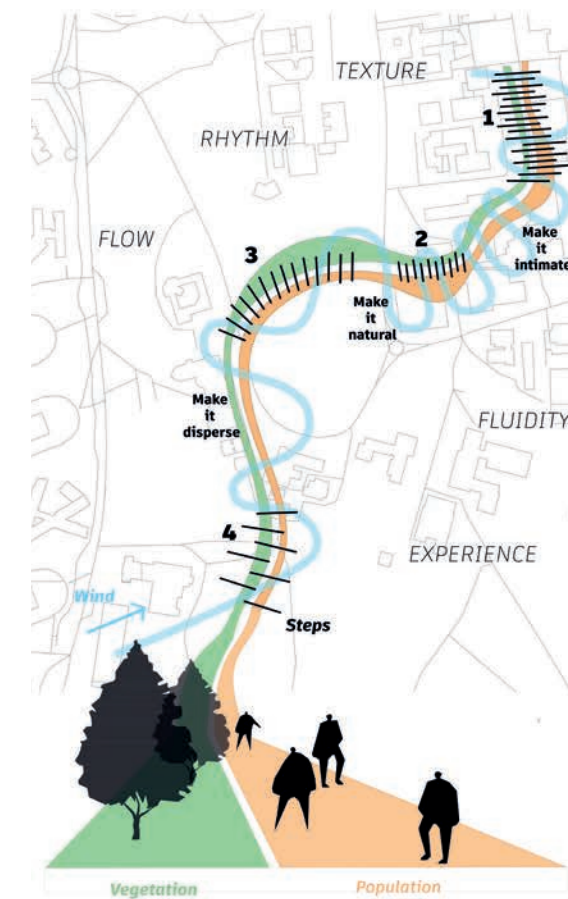
s. yıldırım + k. güven + m. goldasteh + m. erkan



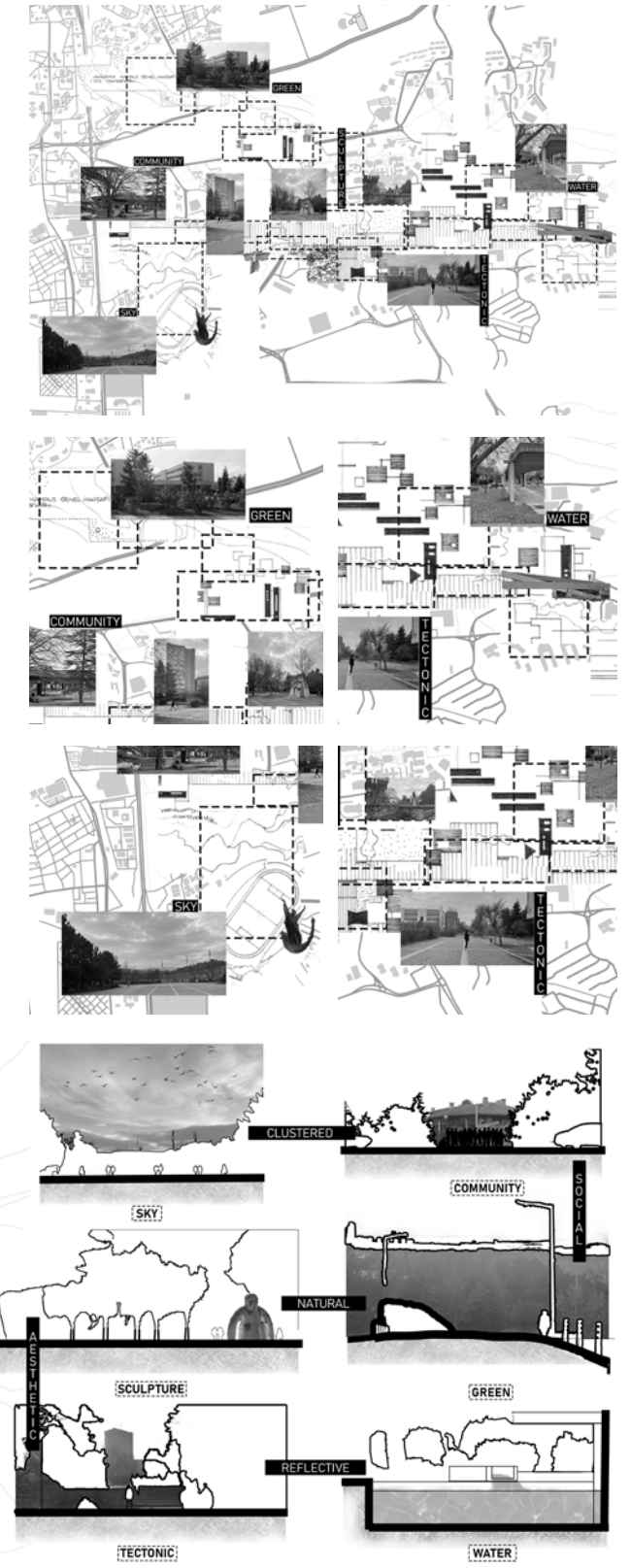
g. selvi + i. kemük + m. ö. güven + s. sallabaş



m. d. arslan + e. doğan + ş. çekmegeli + m. i. akyol



b. c. gülmez + o. imamoğlu + r. bozkurt + y. aktuğ



architectural design studio

3

Students/Öğrenciler

Abdul Aziz Omar . Adeline Uwingeneye . Ahmet Alkan Kaşaltı . Ahmet Ege Sert . Ahmet Emre Yetkin . Ahmet Musab Ayan . Aleyna Kiraz Gül . Alina Valerie Houska . Alper Akyol . Alperen Baysal . Amna Rizwan . Aran Jahandideh . Asel Sude Aydın . Aslıhan Umay Öngün . Aylin Erdem . Azer Shahbazov . Bengü Dedeoğlu . Berfu Yıldırım . Berk Bulut . Berk Tutar . Berkay Aydın . Beyza Özdemir . Beyzanur Gök . Bilge Esra Şahin . Can Ali Taşar . Cevher Yılmaz . Çağatay Atay . Çağla Çeçen . Dana Abuayyash . Doğa Dolay . Duru Şenol . Ebru Çetin . Ece Kayhan . Ecem Nur Saygılı . Eda Abdullazade . Elif Ceyhan . Elif Çetin . Elif Hüma Gökmeşe . Elise Prüfer . Emel Polat . Emrecan Yıldırım . Enta Souleiman . Eren Filizfidanoğlu . Eylül Aydın Şimşek . Farah Habash . Fatemeh Saraei . Ferdi Can Uslu . Furkan Durkut . Furkan Hikmet Öztürk . Gonca Erden . Gül İnan . Gülnur Topçu . Gülsen Asya Oğuz . Gülseren Altındış . Hazal Berivan İnce . Hilal Koca . Ho Yin Ng . Ilgın Çorbacı . İbrahim Karaman . İbrahim Kelleci . İdil İris Elkıran . İdil Lal Gülmen . İrem Aydın . İsmail Can Özdemir . Katja Xhafa . Kerem Ulukan . Lara Şatır . Luka Vojinovic . Mehmet Derin İncekaş . Mehmet Fatih Çenebaşı . Mehmet Gürcü . Melis Özdemir . Mert Can Yaman . Merve Mecife Önder . Mir Hamzah Fazli . Muhammed Bahadır Pehlivan . Muhammet Teymiyye Öztok . Nadja Hoxha . Nilgün Öztürk . Nisa Gezer . Nisa Gökgöz . Njooud Aletaywi . Nuray Ahmadova . Oktay Kartal . Onur Balmahmut . Onur Ördek . Ömer İrtürk . Ömer Taşdemir . Özge Altaş . Pelin Gezer . Saeid Sedghizadeh . Salih Akın . Selen Özden . Selin Çavuşoğlu . Selin Gülay . Selin Şahin . Senem Bekar . Sıla Özdemir . Şule Karakaş . Tanzilia Khasanova . Taylan Çelik . Tolga İnal . Tolga Öcal . Utku Kan . Ümit Kahveci . Yağmur Unay . Yiğit Kantarcı . Zeynep Aslı Birinci . Zeynep Aydın . Zeynep Kurd . Zeynep Nur Sağlam . Zülal Arı

Arch 301 Architectural Design III

Group1: Haluk Zelef + İsmail Yavuz Özkaya + Elif Bekar + Sıddı Zeynep Yılmaz Kılıç

Program

Manager's Room (s) - 20 sqm
 Secretary's Room(s) - 10 sqm
 Meeting Room(s) - 20 sqm
 HouseKeeping Office(s) - 20 sqm
 Purchasing Office (s) - 10 sqm
 Accounting Office (s) - 10 sqm
 Security Office(s) - 10 sqm
 Personel Rooms(s) - lockers, toilet and showers - 30 sqm

Accommodations for Undergraduate Students

Rooms for 2 students (total 120 people) - 1.152 sqm
 Rooms for 4 students (total 240 people) - 2.304 sqm
 Disabled room (s) - Studio units (total 2 people) - 48 sqm

Accommodations for Graduate Students

Studio Units (total 60 people) - 1.152 sqm
 1+1 Units - couples (total 40 people) - 576 sqm
 2+1 Units (total 30 people) - 384 sqm
 Disabled room (s) - Studio units (total 2 people) - 48 sqm

Accommodations for Academics (Guest Researchers)

1+1 units (total 60 people) - 1.152 sqm
 2+1 units (total 30 people) - 480 sqm
 Disabled room (s) - Studio units (total 2 units) - 48 sqm

Study Room(s) - 60 sqm

Kitchen(s) - 60 sqm

Cleaning Room(s) - 10 sqm

WC-Shower(s) - 30 sqm

Lobby(s) - offices, reception desk, seating area, restrooms, cloakroom - 80 sqm
 Cafe-Canteen (s) - with a kitchen, in connection with outdoors - 120 sqm
 TV-Hobby Room - in relation with Cafe-Canteen, billiards, table-tennis - 60 sqm
 Central Study Room(s) - on the ground floor - 60 sqm
 Music Room(s) - sound insulated - 20 sqm
 Drawing Room(s) - drawing and model tables - 40 sqm
 Laundry Room(s) - washing machines & drying machines - 20 sqm
 Ironing Room(s) - in connection with laundry - 20 sqm

Storage Room(s) - for students and the management - 100 sqm

Electrical Rooms - 150 sqm

HVAC Room - 300 sqm

Services - Repair Workshops, Garbage room etc. - 30 sqm

Shelter - underground

Sports Facilities - Indoors sports - 400 sqm

Social/Cultural Facilities - 400 sqm

Commercial - repair shops, shopping, entertainment and eating facilities - 200 sqm

Net Area - 9.634 sqm

%30 Circulation(appx.) - 2.890 sqm

Total Area - 12.524 sqm

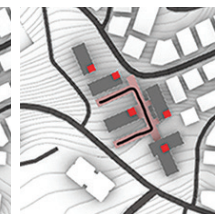
Garage for 20 cars - 500 sqm

Outdoor Parking for 10 cars

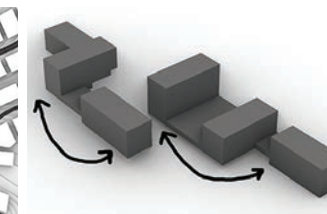
Park, garden, vegetable gardens. Open air recreational facilities are also to be designed by the students to reinforce social life (such as sports fields in the open air)



continuation of roads and school entrance path



interaction path mass placement vertical circulation



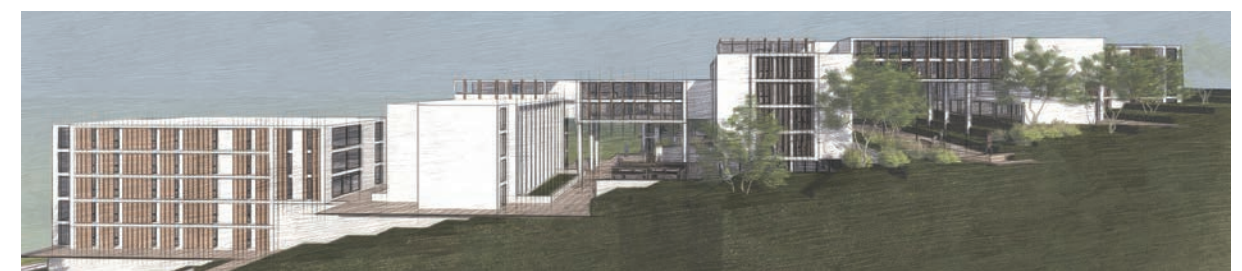
connections from underground

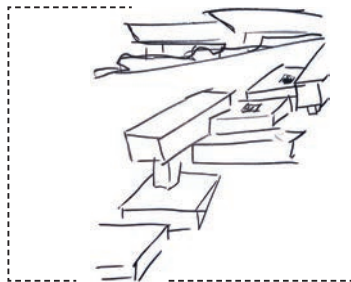
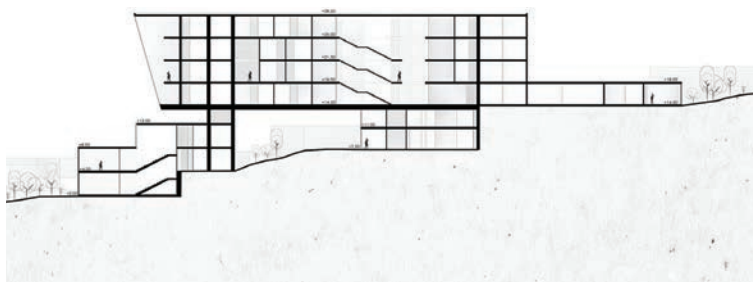
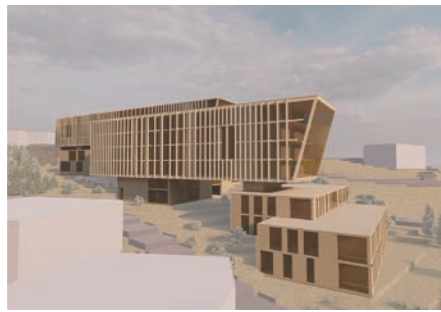


extended connections of vertical circulation points

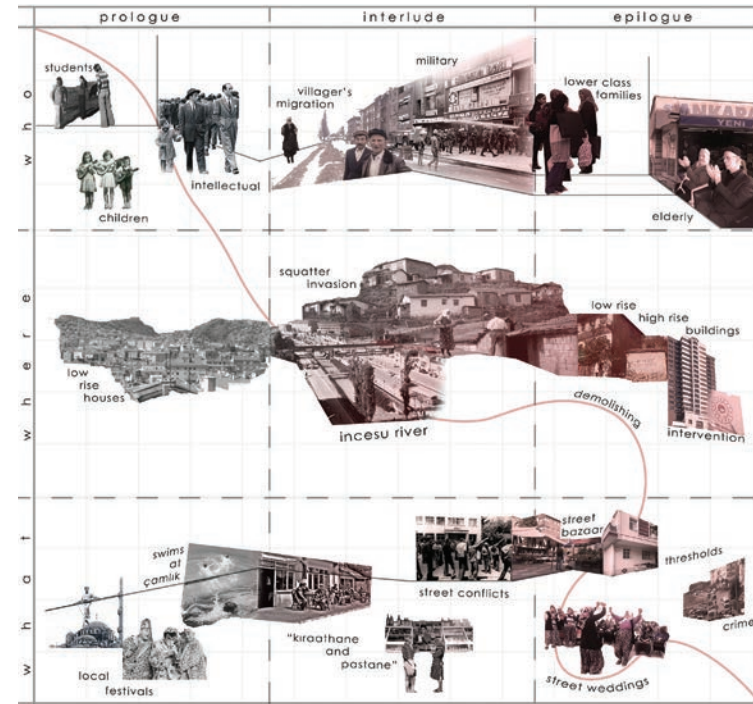
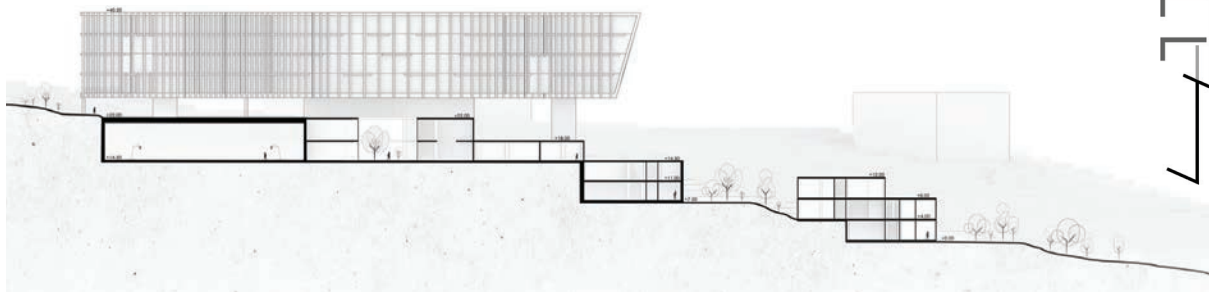


holes for light incoming





DORMITILEY



Studio plan
(24 m²)



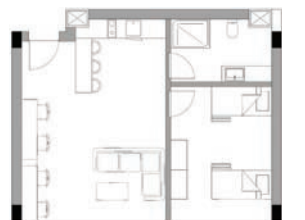
1+1 unit plan
(36 m²)



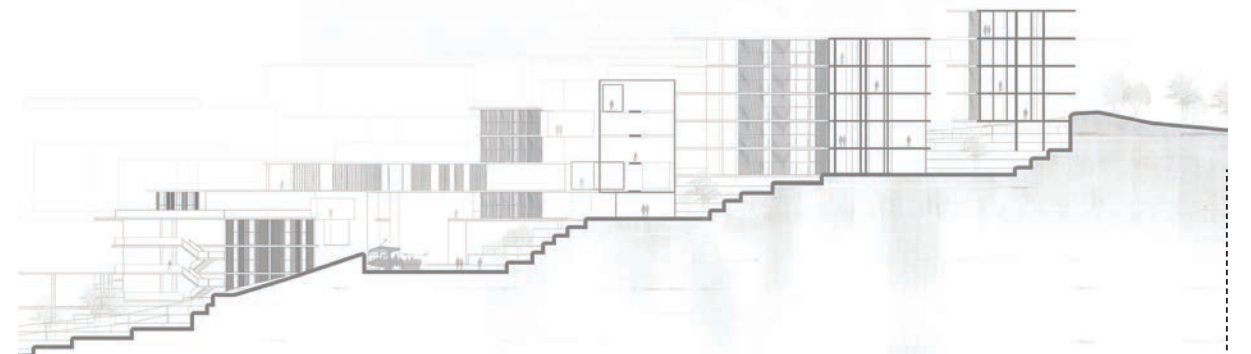
2+1 unit plan
(48 m²)



2 student
unit plan (24 m²)



4 student
unit plan (48 m²)



Arch 302 Architectural Design IV

Group1: Haluk Zelef + İsmail Yavuz Özkaya + Elif Bekar + Sıddı Zeynep Yılmaz Kılıç

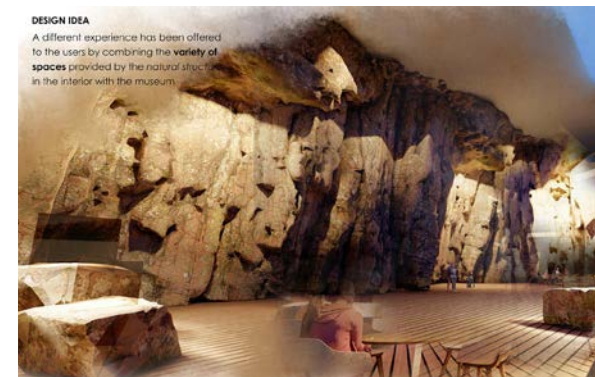
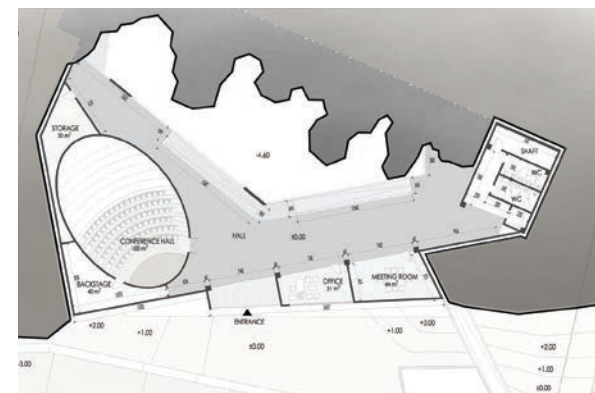
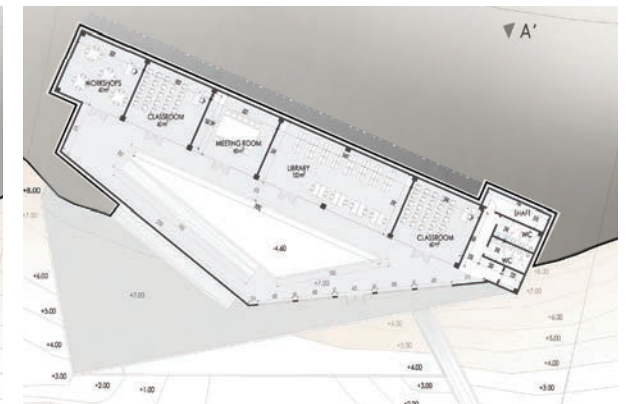
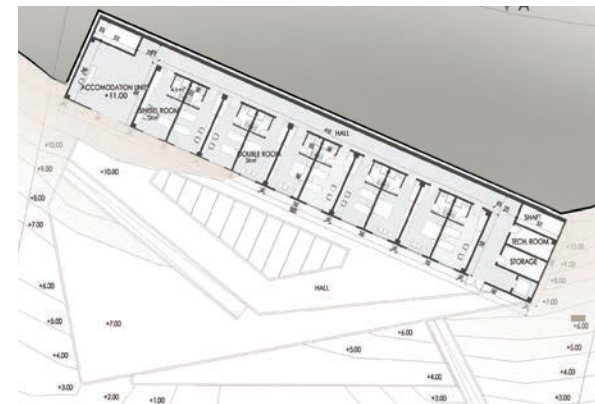
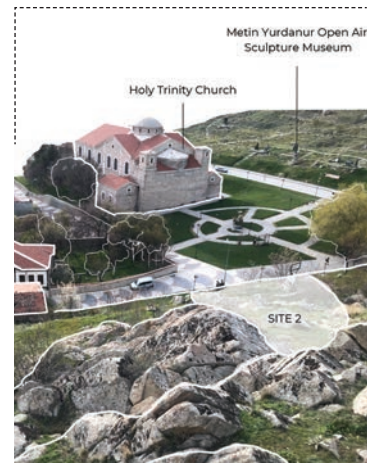
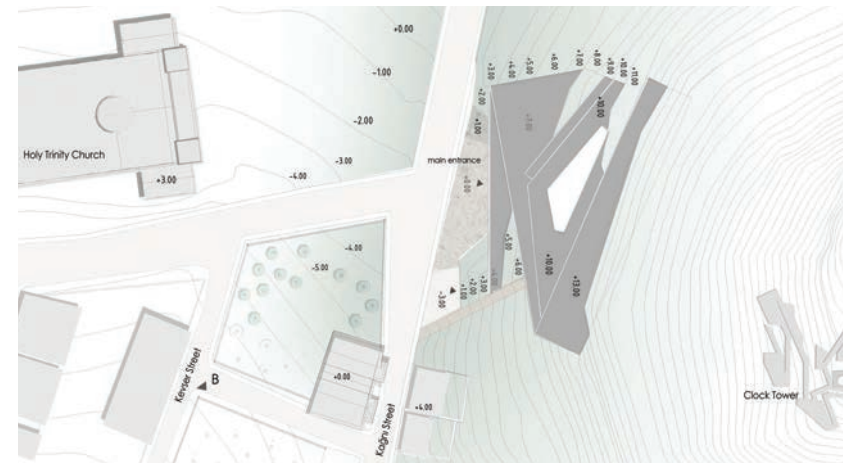
ebru çetin group 1

Cultural Center in Sivrihisar

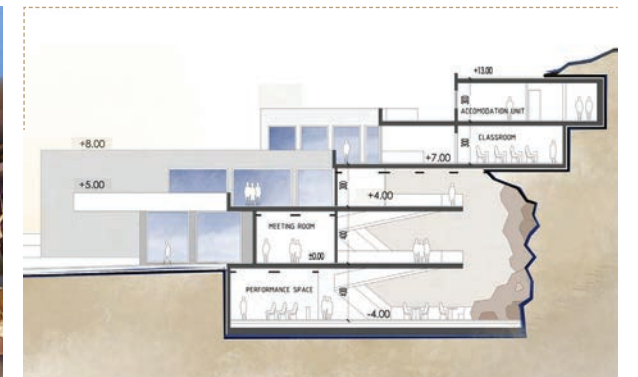
Main Entrance

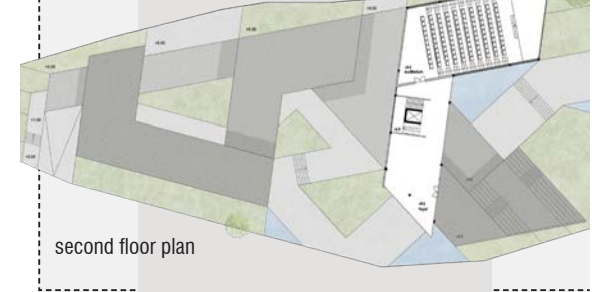
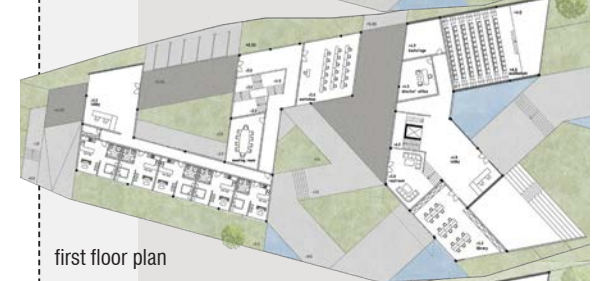
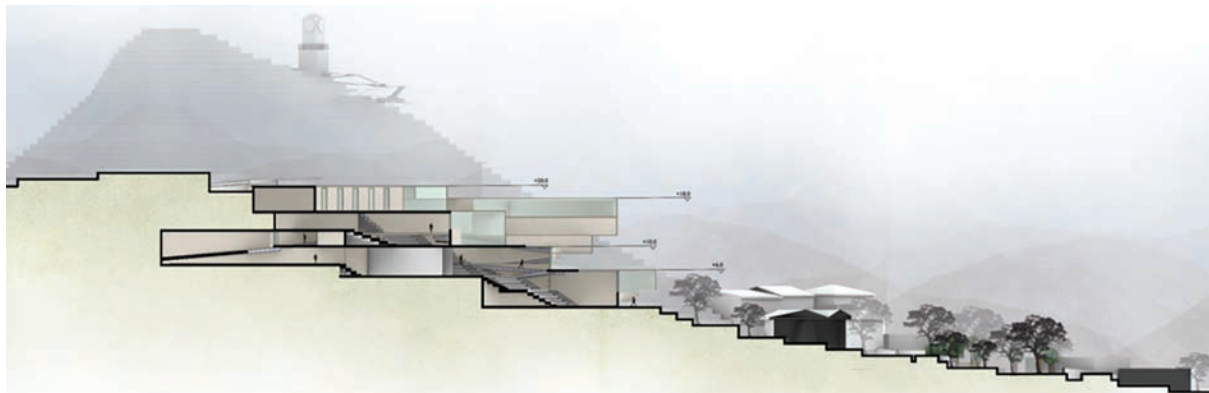
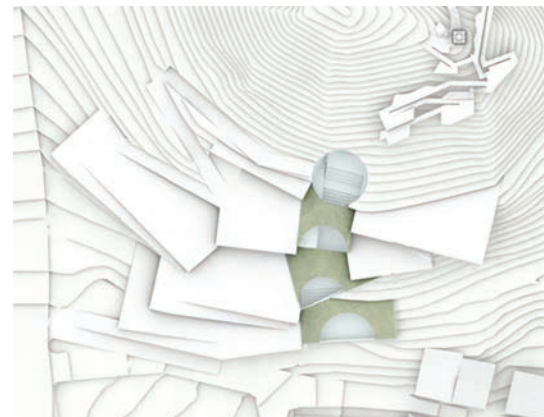
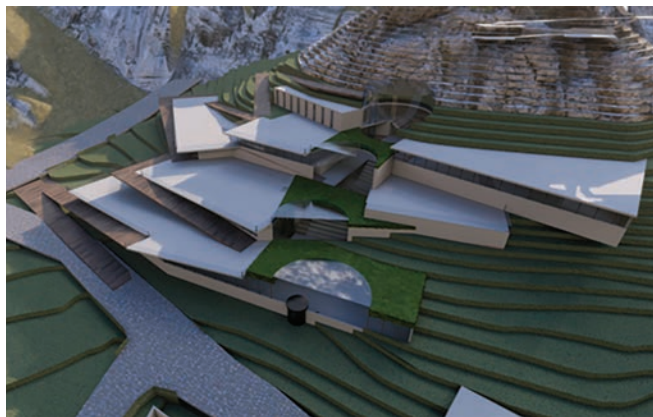
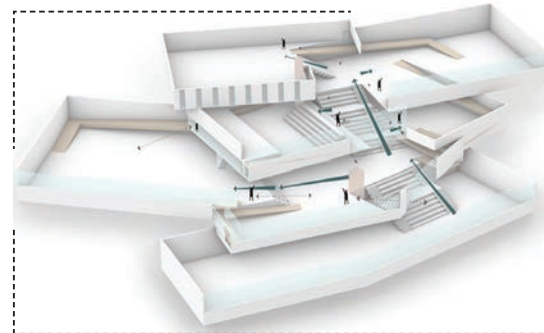
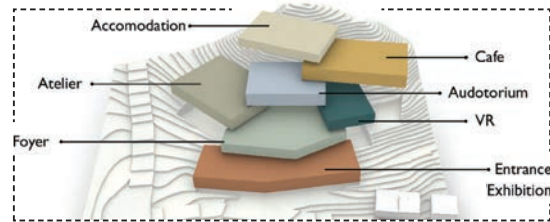
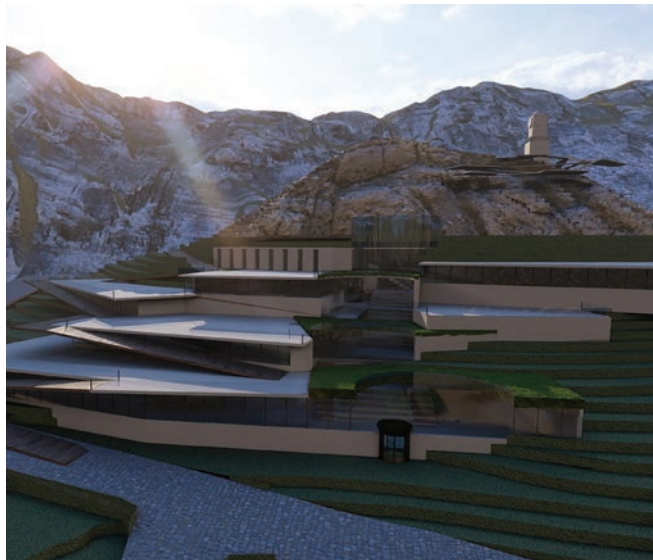
- Entrance + Foyer
- Exhibition Area
- Information Area
- Security
- Ticket Office
- Service Area
- Cafeteria
- WC
- Storage
- Halls and Meeting Areas**
- Hall
- Backstage (2)
- Seminar Hall
- Projection Room
- Storage
- Personnel Room
- WC
- Atelier**
- Entrance and Exhibition Hall
- Atelier Shops

- Atelier 1
- Atelier 2
- Atelier 3
- Library
- Storage
- WC
- Management**
- Director Room
- Assistant Director Room
- Secretary
- Meeting Room
- Offices
- First Aid Room
- Storage
- WC
- Service Units**
- Technical Room
- HVAC
- Personnel Room
- WC
- Shelter
- Car Parking



DESIGN IDEA
A different experience has been offered to the users by combining the variety of spaces provided by the natural structure in the interior with the museum.





Arch 301 Architectural Design III

Group2: Özgün Özçakır + Meral Özdengiz Başak + Ayşen Çerşil + Meltem Çetiner + Erald Varaku

alper akyol group 2

Right to Shelter: A Mixed-Use Housing for All

Today, there is a housing crisis not only in Turkey but worldwide. Especially after the COVID-19 pandemic, increasing human mobility and rising inflation rates have deepened the housing crisis and made it difficult to access healthy and livable housing areas. In the ARCH 301 Architectural Design III Studio, students are expected to design an affordable housing complex in Ankara where different user groups can live together, considering the principles of inclusivity, sustainability and circularity.

Within the project's scope, a site in Balgat is chosen as the study area. While Balgat used to be a village outside the city, today, it is a dense urban area with important public buildings such as schools, hospitals, universities, and political party headquarters. The fact that there are many different user groups in Balgat and the housing prices have increased by 250% in the last three years is why the project site is selected.

As a starting point of the project, students are expected to select one user type from each user group below and develop their design proposals accordingly.

Group A: university students, young people in a domestic partnership, single professionals and digital nomads

Group B: seniors, extended families, nuclear family

Group C: actors of creative industries, self-employed professionals, plant cultivators

Besides dwellings, it is expected to design commercial and social indoor/outdoor spaces both for the residents of the housing complex and the inhabitants living nearby considering the square meters in the architectural program.

Barınma Hakkı: Herkes İçin Karma Kullanımlı Konut

Bugün sadece Türkiye'de değil dünya genelinde bir konut krizi yaşanmaktadır. Özellikle COVID-19 pandemisi sonrasında artan insan hareketliliği ve yükselen enflasyon oranları konut krizini derinleştirmiş, sağlıklı ve yaşanabilir konut alanlarına erişimi zorlaştırmıştır. ARCH 301 Mimari Tasarım III Stüdyosu'nda öğrencilerden kapsayıcılık, sürdürülebilirlik ve döngüsellik ilkelerini göz önünde bulundurarak, Ankara'da farklı kullanıcı gruplarının bir arada yaşayabileceği uygun fiyatlı bir konut kompleksi tasarlamaları beklenmektedir.

Proje kapsamında çalışma alanı olarak Balgat'ta bir alan seçilmiştir. Balgat eskiden şehrin dışında bir köy iken, günümüzde okul, hastane, üniversite, siyasi parti genel merkezi gibi önemli kamu binalarının bulunduğu yoğun bir kentsel alandır. Balgat'ta birçok farklı kullanıcı grubunun bulunması ve konut fiyatlarının son üç yılda %250 oranında artmış olması proje alanının seçilmesindeki önemli etkenlerdir.

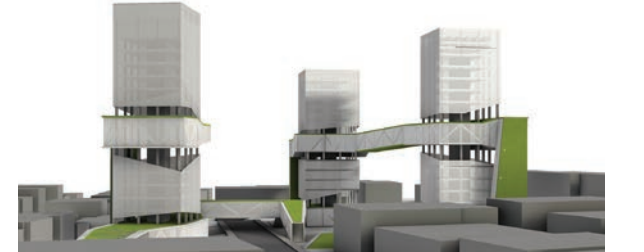
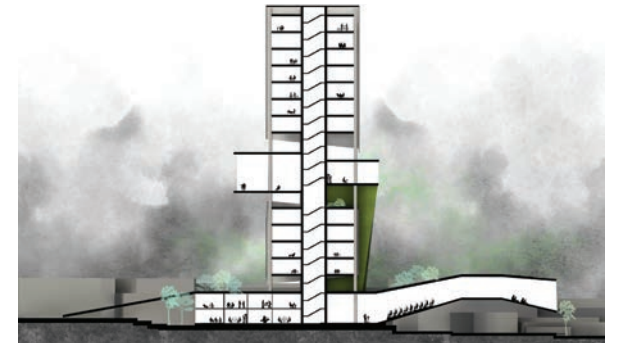
Projenin başlangıç noktası olarak, öğrencilerden aşağıdaki her kullanıcı grubundan bir kullanıcı tipi seçmeleri ve seçilen kullanıcılara göre tasarım önerilerini geliştirmeleri beklenmektedir.

Grup A: üniversite öğrencileri, ev içi birliktelik yaşayan gençler, bekar profesyoneller ve dijital göçebeler

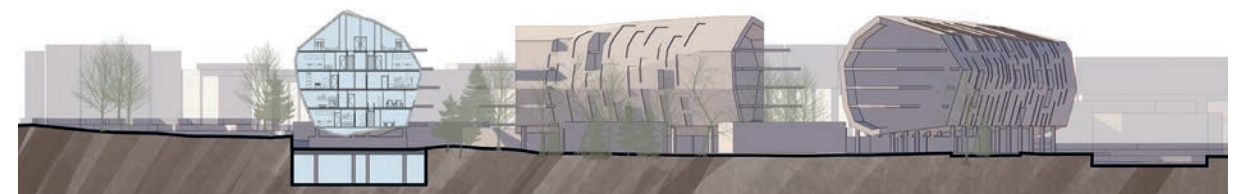
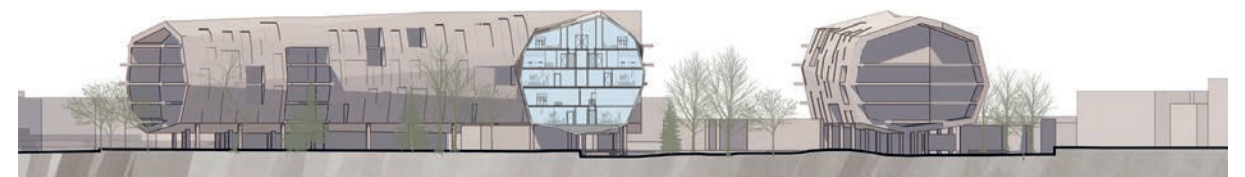
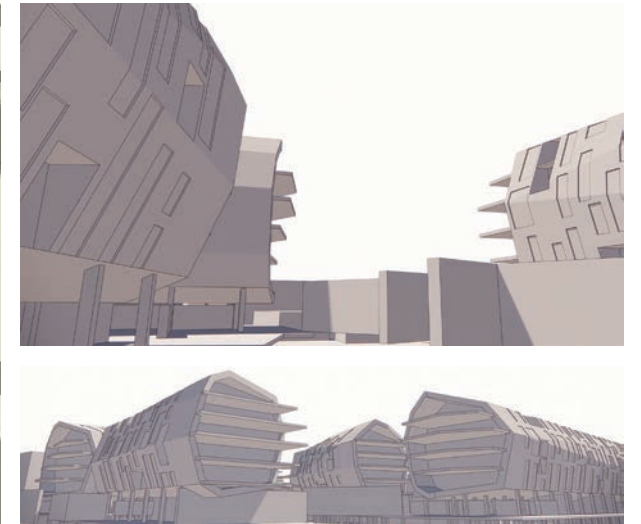
B Grubu: yaşlılar, geniş aileler, çekirdek aile

C Grubu: yaratıcı endüstri aktörleri, serbest meslek sahipleri, bitki yetiştiricileri

Konut birimlerinin yanı sıra, mimari programdaki metrekareler göz önünde bulundurularak hem konut sakinleri hem de yakın çevrede yaşayanlar için ticari ve sosyal iç/dış mekânların tasarlanması beklenmektedir.



WHERE DID THE OLD DAYS GO?



Architecture in the Spotlight: An Independent Film Institute in Eskişehir

Film (movie or motion picture) is a composite type of art-form and a medium of expression, which is created by the scenic coordination of space, movement, light, and sound. Filmmaking and architectural design have much in common. Both practices create spatial narratives through real or imaginary spaces, to make people experience a wide range of emotions.

The final project in the 2022-2023 Spring Semester is the design of an independent film institute in Eskişehir. Throughout the project process, students are expected to deal with multifaceted issues like complex architectural program, construction materials, languages, and expressions of architecture in historical context as well as urban regeneration of and interventions to the existing historical setting.

Project site is the Kılıçoğlu Brick and Tile Factory Complex, which is located within the Eskişehir Factories District at the edge of the railway and in the north of Eskişehir Train Station. The site consists of factory buildings, smokestacks, water tower, storage building, carpenter shop, kiln buildings, and administration units constructed between 1940s to 1980s.

Students are first expected to analyze Eskişehir Factories District, its relationship with the city and its needs and develop creative scenarios for the future of the district. This creative scenario will be a basis for the physical, cultural, and social transformation of the district. Based on this creative scenario, they are later asked to design a 'Film Institute' that will include spaces of film production, research, archiving, and screening.

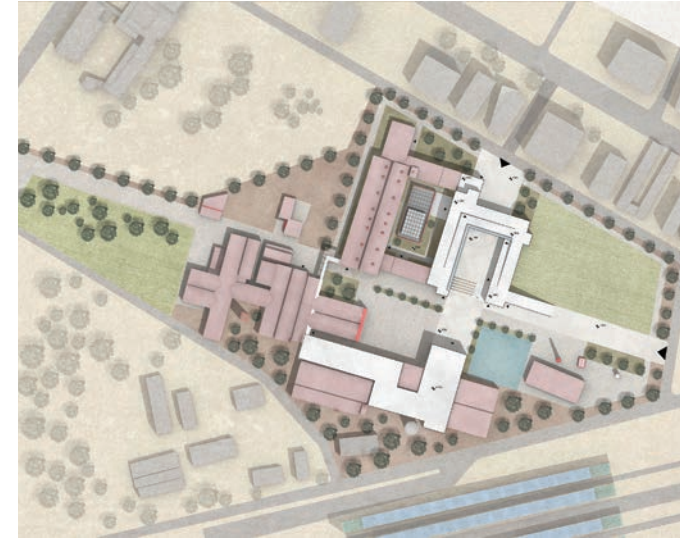
Spot Işığında Mimarlık: Eskişehir'de Bağımsız Bir Film Enstitüsü

Film (film veya sinema filmi), mekân, hareket, ışık ve sesin doğal koordinasyonu ile oluşturulan kompozit bir sanat formu ve ifade aracıdır. Film yapımı ve mimari tasarımın pek çok ortak noktası vardır. Her iki uygulama da gerçek ya da hayali mekânlar aracılığıyla mekânsal anlatılar yaratarak insanların çok çeşitli duyguları deneyimlemesini sağlar.

2022-2023 Bahar Dönemi final projesi, Eskişehir'de bağımsız bir film enstitüsü tasarımıdır. Proje süreci boyunca öğrencilerden mimari program, alternatif inşaat malzemeleri ve tarihsel bağlamda mimari temsil gibi çok yönlü konuları dikkate alarak, mevcut tarihi dokunun dönüştürülmesine yönelik müdahaleler geliştirmeleri beklenmektedir.

Proje alanı, Eskişehir Fabrikalar Bölgesi içinde, demiryolunun kenarında ve Eskişehir Tren İstasyonu'nun kuzeyinde yer alan Kılıçoğlu Tuğla ve Kiremit Fabrikası kompleksidir. Alan, 1940-1980 arası inşa edilmiş fabrika binaları, bacalar, su kulesi, depo binası, marangozhane, fırın binaları ve yönetim birimlerinden oluşmaktadır.

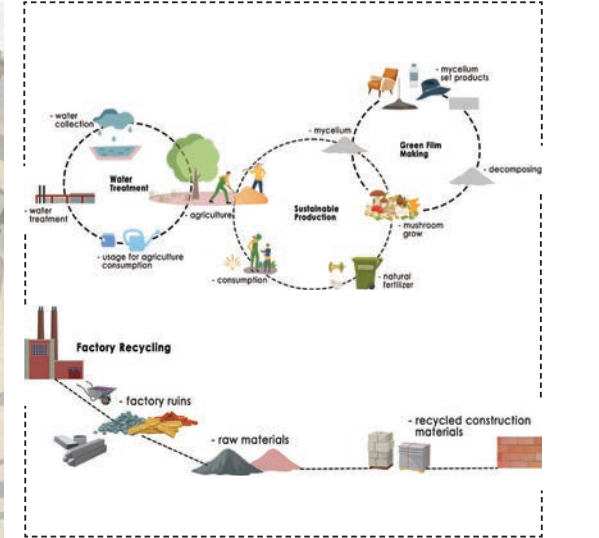
Öğrencilerden öncelikle Eskişehir Fabrikalar Bölgesi'nin kente ilişkisini ve mekânsal ihtiyaçlarını analiz etmeleri ve bölgenin geleceği için yaratıcı senaryolar geliştirmeleri beklenmektedir. Bu yaratıcı senaryo, bölgenin fiziksel, kültürel ve sosyal dönüşümü için bir temel oluşturacaktır. Bu yaratıcı senaryoya dayanarak, daha sonra film üretimi, araştırma, arşivleme ve gösterim alanlarını içerecek bir 'Film Enstitüsü' tasarımları istenmektedir.

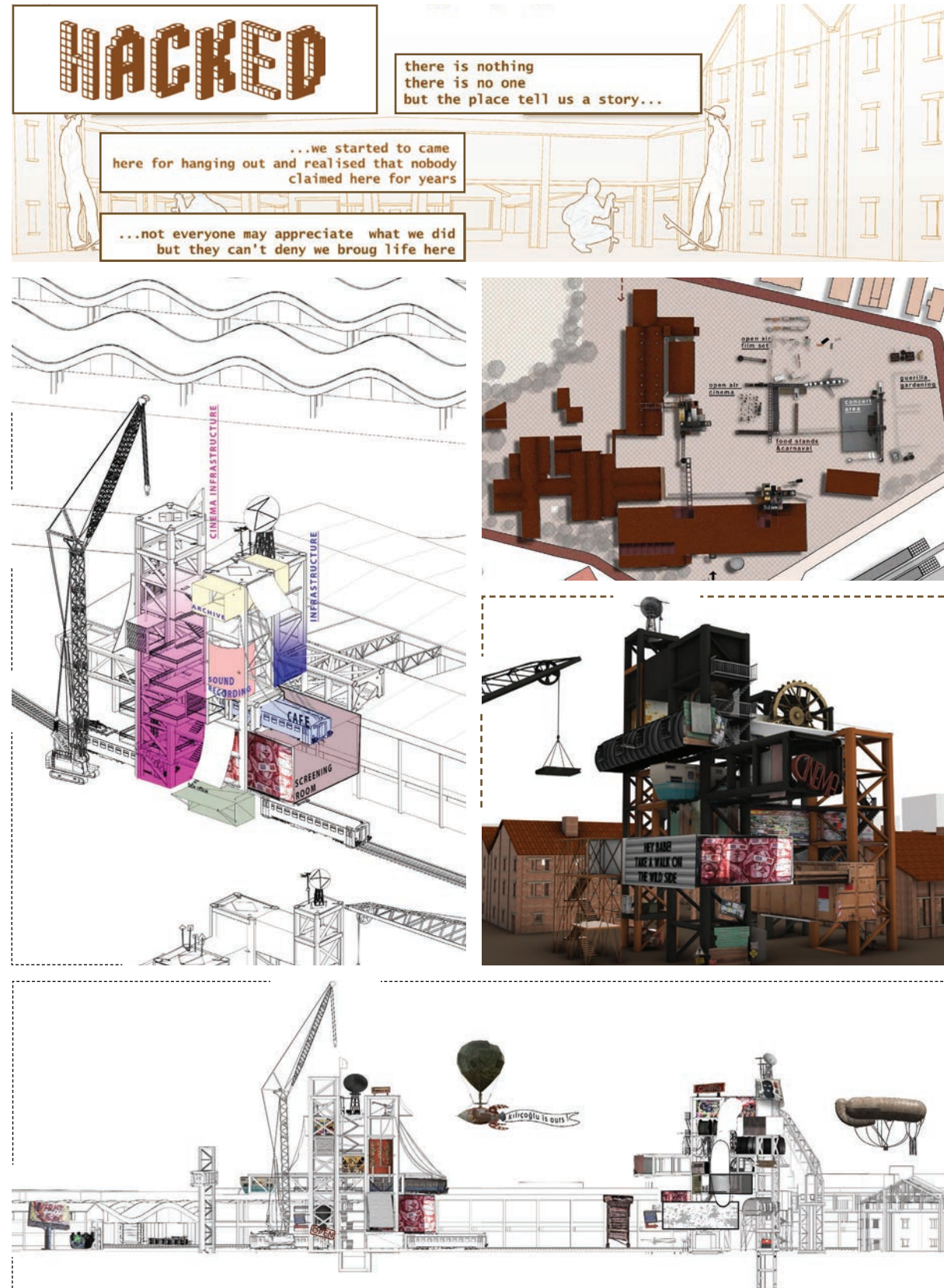


DECOMPOSE

a sustainable ecole

The aim of the project is connecting nature and industrial heritage site to create a sustainable film ecole by considering the history of the city. The ecole will produce its own food source and use its waste for producing mycelium. This material will be used for clothing, furniture, and set design material in film making education and film productions. After using process, mycelium wastes will turn back to the cycles. The ecole will teach reusing and decomposing process by applicable and practical works.





[topophilia]

[parallel reality]

Would it be possible to construct a new reality that can extract all kinds of perceptual boundaries by upsetting our conventional space experience and reality by utilizing space narratives and drawing this alternate reality towards existence?

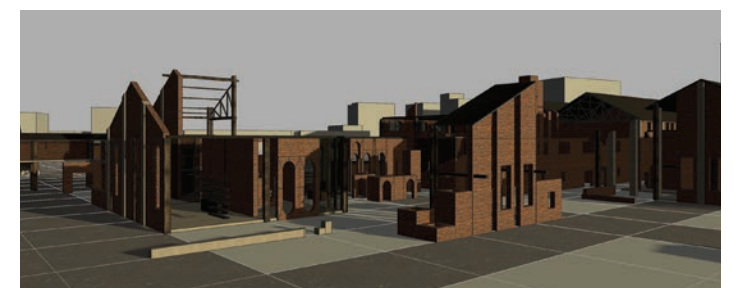
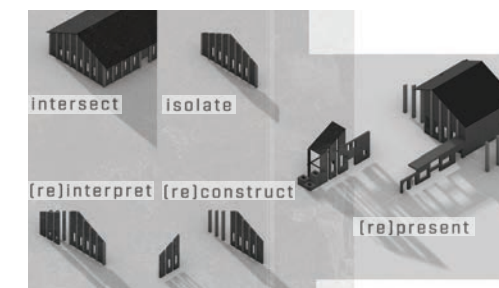
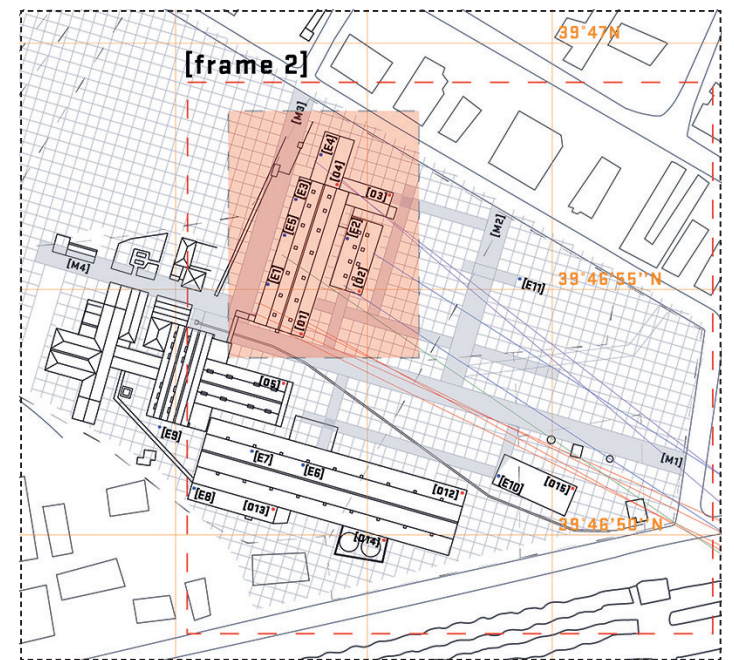
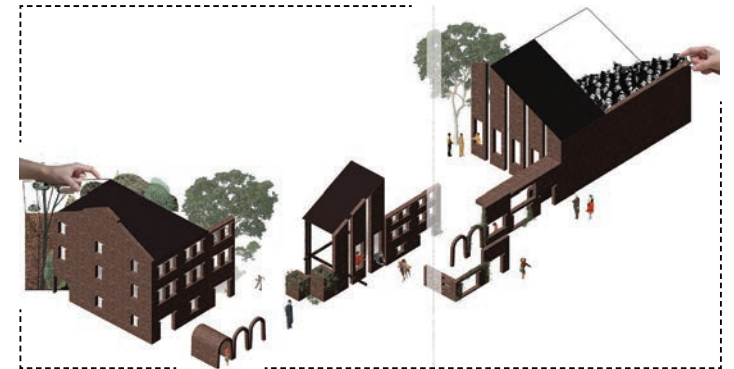
[paranoia]

Paranoia can be conceived not as a pathology but as an associative machine that constructs parallel reality in our existence.

The relational matrix tells the paranoid mind where to deconstruct which is from the [intersections] of events [E], movements [M], and objects [O].

However, the key here is not considering only "point" matrix, but taking effects of consecutive deconstructions in a more spatial format.

1. intersect
focus on the M and E intersection
2. isolate
isolate and analyzed that is to be deconstructed
3. [re]interpret
give new meaning, new reality to the element
4. [re]construct
construct the element by certain operations like; split, cut, fill, take away, rotate, etc. based on the new interpretation
5. [re]present
propose the new space by repeating these operations for each intersection axis to represent the surreal reality.



User-Oriented Alternatives for a “Compact Way of Living” in Mustafa Kemal District

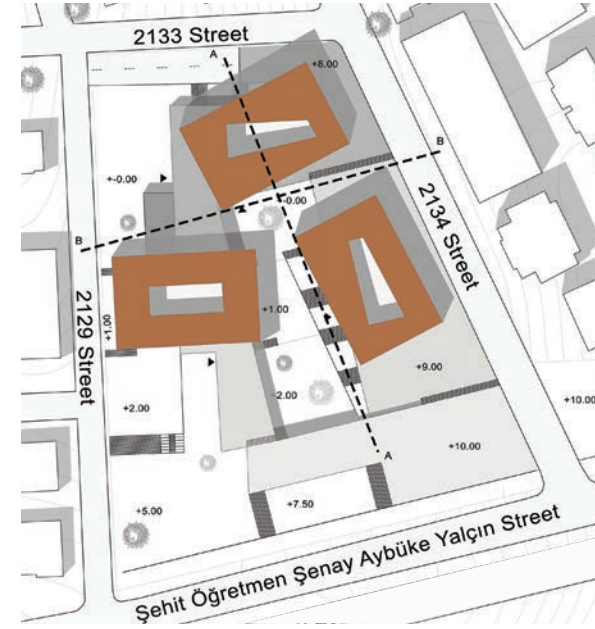
Living in small areas is becoming more and more popular in our modern world. People move into small homes for a variety of reasons. It's a reality for a lot of people. People are forced to live in uncomfortable environments or relocate to the suburbs in cities due to a lack of space and excessive housing costs. It obviously turns into a promising model of development in the current housing context. In recent years around the world, there has been a constant increase in the number of population, and this has brought a great demand in the need of housing. Due to the lack of space in big cities, difficult economic conditions, recent demographic changes in societies such as decreasing family size, increasing openness to participation and sharing, reducing demand on ownership, great emphasis on immigration problems, alternative family compositions, and advances in technology; more and more people are making the choice to live in a small compact dwelling as opposed to a big house. Compact living can be ideal for a wide variety of users looking for homes with minimum amount of services they need and enjoy. These units may be suitable for young professionals and graduate students. Meanwhile, they might also be ideal for those who may be looking for flexibility in size reduction, such as empty nesters and retirees, or people facing the problems of abandoning their home countries such as refugees and immigrants. University Students, Graduate Students, Young Professionals, Small Families, Empty Nesters, Older Adults, Immigrants, Refugees, and Travelers can be listed as the ones that come to mind first.

In this framework, 2022-2023 fall term project will constitute its design problems on the concept of compact way of living and architecture. Covering also the requirements of the course objectives, the project will look for alternative solutions of compact housing units in the needs of the occupants living in. The site is chosen at a new urban development zones of Ankara, Mustafa Kemal District, focusing on Yasemin Karakaya High School area. This neighborhood can be defined as a developed part of the city where public institutions, business centers, and residential-office mixed project areas have been taken place. Remarkable changes in the land use of Eskişehir Road and increasingly located investments can be mentioned as the main accelerators of this transformation. It is foreseen that a program of approximately 15.000 m2 will be designed specialized according to the specialized users' needs and habits. 8.000 m2 of the program will be used as accommodation with a variety of sizes shaped according to the designer's approach to the program and user-centered problem definition. Moreover; administrative, social, commercial, and service areas should also be considered as well as the technical requirements. Accommodation units are expected to be designed with a concept of “shared co-living community” in order to enhance the social integration, interaction and relations among the inhabitants.

Mustafa Kemal Mahallesi'nde “Kompakt Yaşam Tarzı” İçin Kullanıcı Odaklı Alternatifler

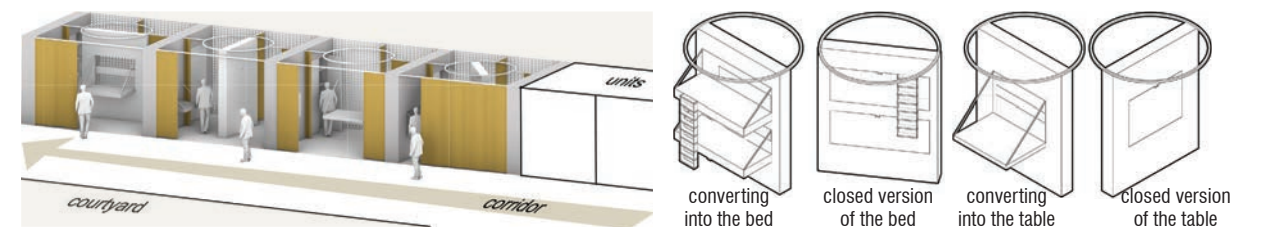
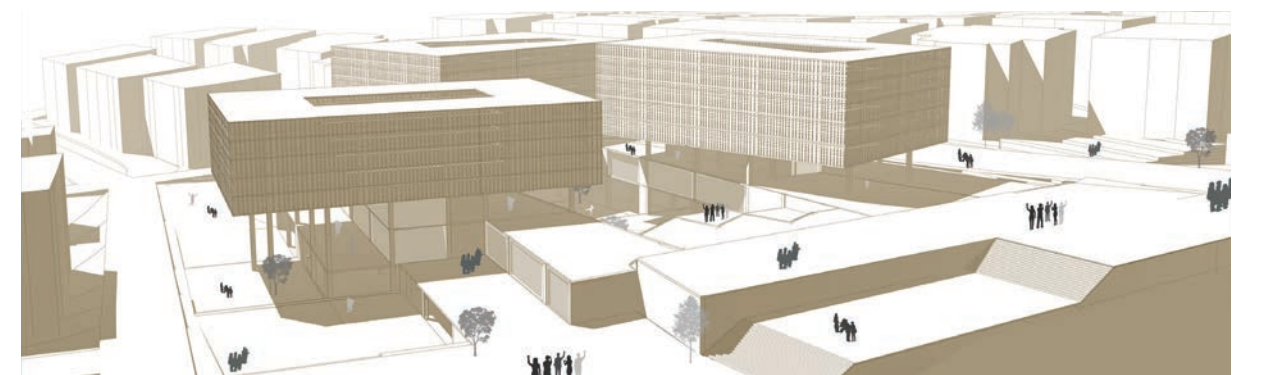
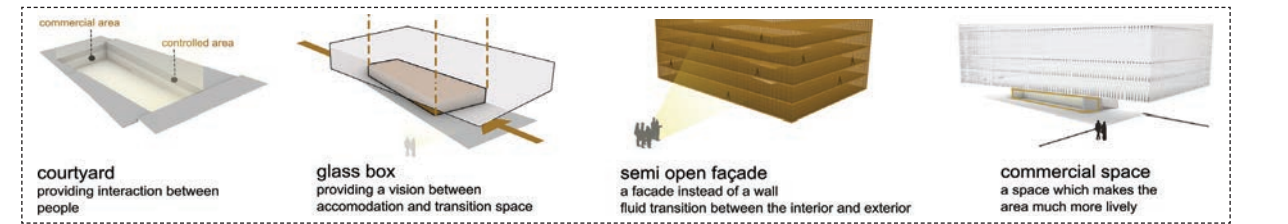
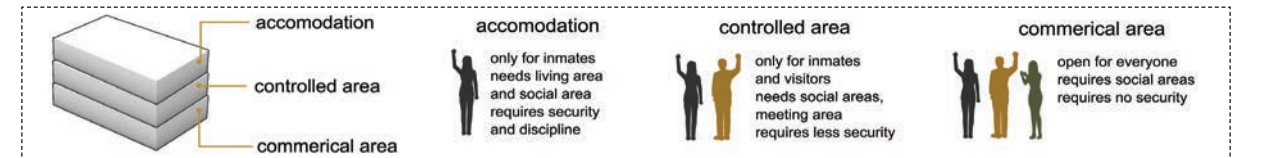
Modern dünyamızda küçük alanlarda yaşamak giderek daha popüler hale geliyor. Bugünün gerçekliğinin bir parçası olarak insanlar çeşitli nedenlerden dolayı küçük evlere taşınmaktadır. Yeterli alanın olmaması ve konut maliyetlerinin yüksek olması nedeniyle insanlar rahatsız ortamlarda yaşamak veya şehirlerde banliyölere taşınmak zorunda kalıyorlar. Dünya genelinde son yıllarda nüfus sayısında sürekli bir artış yaşanmakta ve bu durum konut ihtiyacında büyük bir talebi beraberinde getirmektedir. Büyük şehirlerde yer darlığı, zor ekonomik koşullar, toplumlarda aile büyüklüğünün azalması, katılım ve paylaşma açılığın artması, mülkiyet talebinin azalması gibi son dönemdeki demografik değişiklikler, göç sorunlarının fazla vurgulanması, alternatif aile bileşimleri ve teknolojiye ilerlemeler nedeniyle; Giderek daha fazla insan büyük bir ev yerine küçük ve kompakt bir evde yaşamayı tercih ediyor. Kompakt yaşam, ihtiyaç duydukları ve keyif aldıkları minimum hizmet miktarına sahip evleri arayan çeşitli kullanıcılar için ideal olabilir. Bu birimlerin, iş merkezlerinin, konut-ofis karma projelerin yer aldığı, şehrin gelişmiş bir bölgesi olarak tanımlanabilir. Bu dönüşümün temel hızlandırıcıları olarak, Eskişehir Yolu'nun arazi kullanımındaki dikkat çekici değişiklikler ve bu bölgede artan yatırımlar olarak sayılabilir. Yaklaşık 15.000 m2'lik bir programın farklılaşan kullanıcıların ihtiyaç ve alışkanlıklarına göre özel olarak tasarlanacağı öngörülmektedir. Programın 8.000 m2'si, tasarımın program yaklaşımına ve kullanıcı odaklı problem tanımına göre şekillenen çeşitli büyüklüklerde konaklama olarak kullanılacaktır. Dahası; Teknik gerekliliklerin yanı sıra idari, sosyal, ticari ve hizmet alanları da dikkate alınmalıdır. Konut birimlerinin, bölge sakinleri arasındaki sosyal bütünleşmeyi, etkileşimi ve ilişkileri geliştirmek amacıyla “paylaşılan ortak yaşam topluluğu” anlayışıyla tasarlanması beklenmektedir.

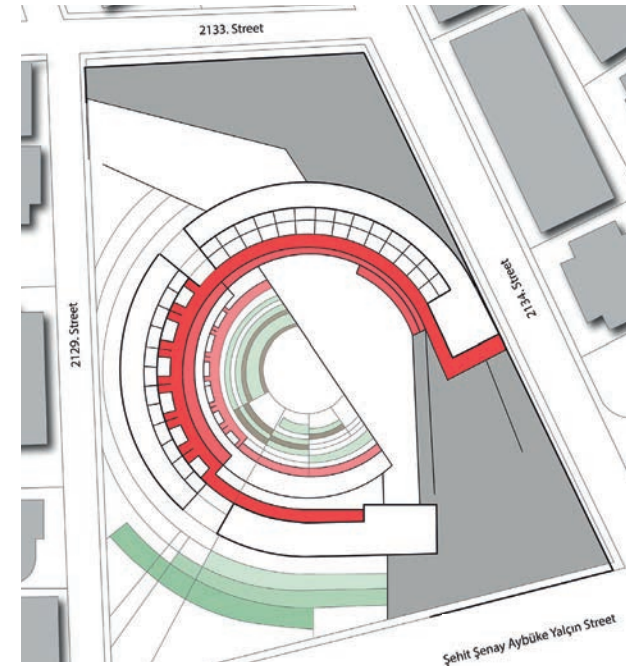
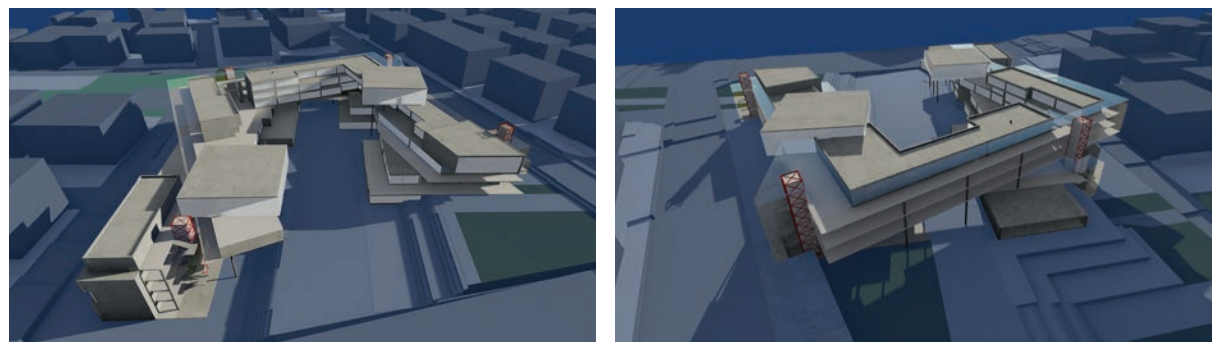
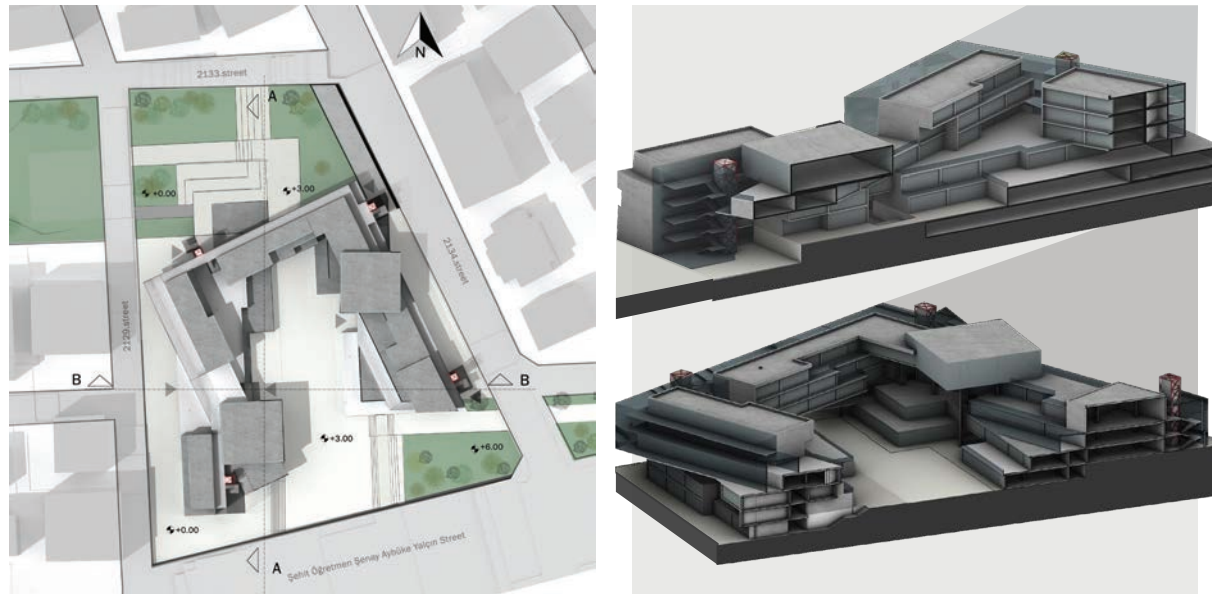
Bu çerçevede 2022-2023 güz dönemi projesinin tasarım problemleri kompakt yaşam ve mimarlık kavramı üzerinden oluşturulacaktır. Ders hedeflerinin gerekliliklerini de kapsayan proje, yaşayanların ihtiyaçlarına kompakt konut üniteleri ile alternatif çözümleri arayacaktır. Proje alanı, Ankara'nın yeni kentsel gelişim bölgelerinden biri olan Mustafa Kemal Mahallesi'nde, Yasemin Karakaya Lisesinin bulunduğu alan olarak belirlenmiştir. Bu mahalle, kamu kurumlarının, iş merkezlerinin, konut-ofis karma projelerin yer aldığı, şehrin gelişmiş bir bölgesi olarak tanımlanabilir. Bu dönüşümün temel hızlandırıcıları olarak, Eskişehir Yolu'nun arazi kullanımındaki dikkat çekici değişiklikler ve bu bölgede artan yatırımlar olarak sayılabilir. Yaklaşık 15.000 m2'lik bir programın farklılaşan kullanıcıların ihtiyaç ve alışkanlıklarına göre özel olarak tasarlanacağı öngörülmektedir. Programın 8.000 m2'si, tasarımın program yaklaşımına ve kullanıcı odaklı problem tanımına göre şekillenen çeşitli büyüklüklerde konaklama olarak kullanılacaktır. Dahası; Teknik gerekliliklerin yanı sıra idari, sosyal, ticari ve hizmet alanları da dikkate alınmalıdır. Konut birimlerinin, bölge sakinleri arasındaki sosyal bütünleşmeyi, etkileşimi ve ilişkileri geliştirmek amacıyla “paylaşılan ortak yaşam topluluğu” anlayışıyla tasarlanması beklenmektedir.



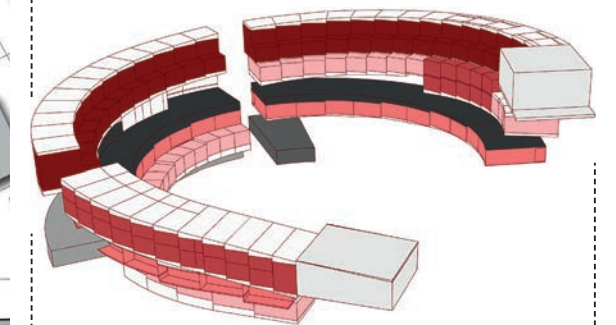
osmosis

Considering its socio-cultural population, the selected area is in a remarkable location in Ankara. Although it is located close to the meeting points in the city, it can still be said that it is an isolated area. Within the scope of the project, considering the characteristics of the region, prisoners whose sentences were about to end (the last 2-3 months left) were selected as users. However, the conflict of the selected user group with the population living in the region should be taken into consideration. While the prejudice of the population in the region towards the incoming population will be more dominant, the other segment will be more hesitant. The idea of 'osmosis' was used for the coexistence of these two groups.

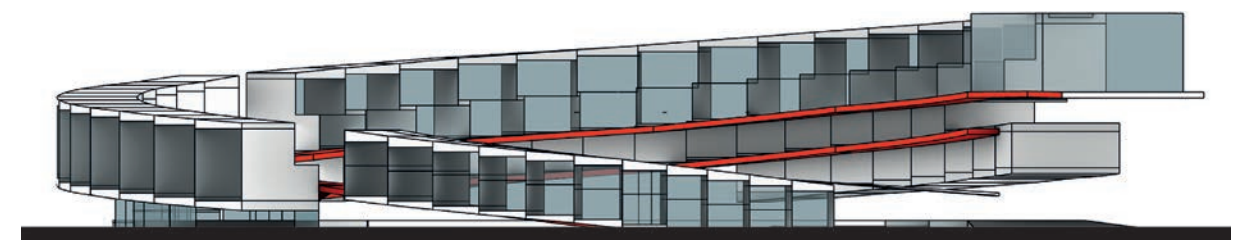
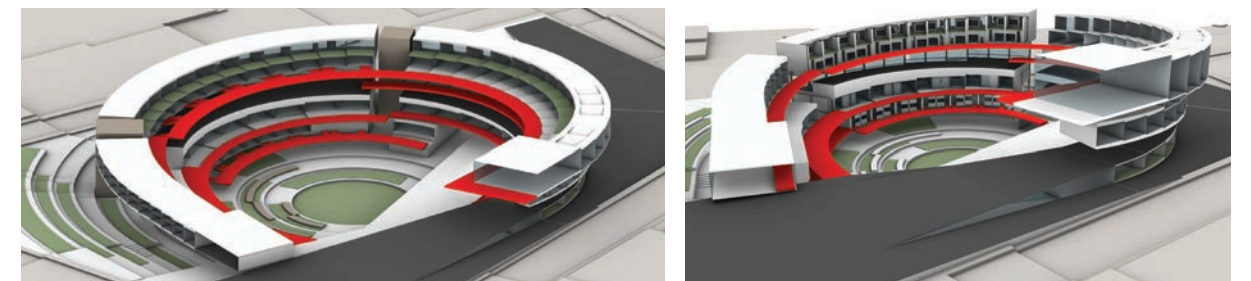
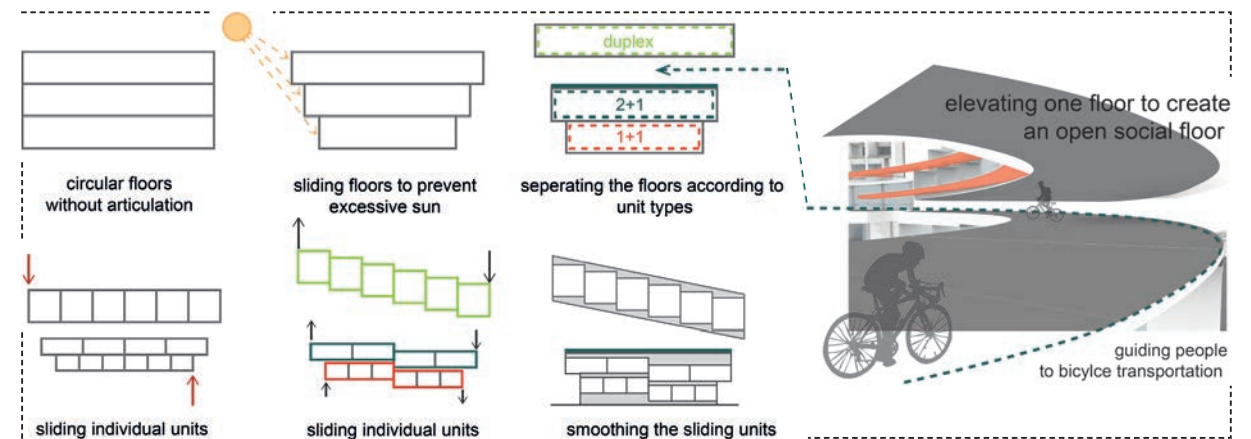




A COMPACT WAY OF LIVING SOCIAL CIRCLE



- duplex units
- loft units
- 2+1 units
- 1+1 units
- common areas on floors
- commercial
- administration
- open middle floor

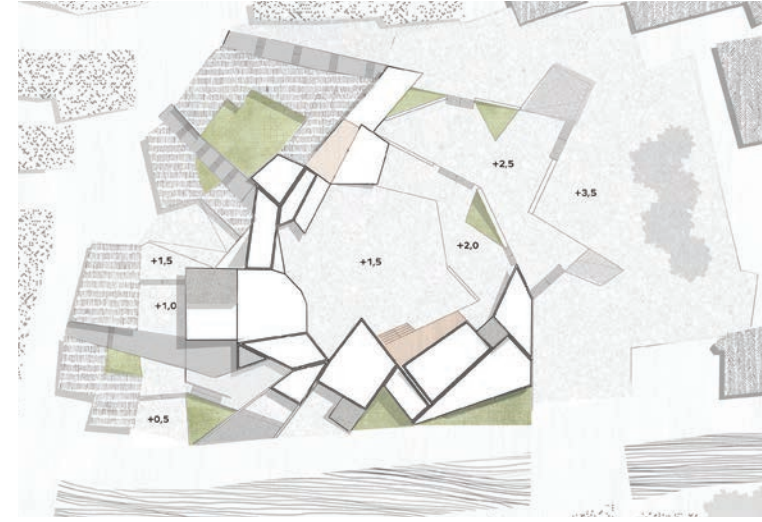


A Rural Tourism and Visitor Center in Ayaş

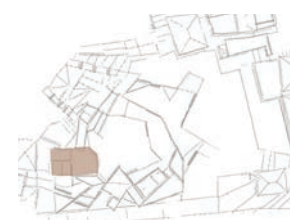
In the third year architectural design studio, students are asked to investigate the challenges of creating new buildings within the context of historical surroundings. Such projects require a deep understanding of the site's historical significance, cultural context, and architectural heritage, as well as sensitivity to the contemporary needs. It must balance respect for the past with a vision for the future, creating a new building that harmonizes with its surroundings while also contributing to the development of the community and enriching the built environment. In this respect, the center of Ayaş, a district in Ankara, is chosen as a site for its historical and cultural significance, particularly as an important trade and agriculture center throughout history. It has been famous for its agricultural products, including tomatoes, apples, pears, and cherries, and its traditional handicrafts such as carpet weaving, woodcut press works and pottery. Moreover, the district is home to several historical buildings, including the Ulu, Bünyamin and Şeyh Muhittin Mosques, Turkish bath, and fountains, all dating back to Seljuk era, and also Turkish traditional houses (konak). In recent years, it has also become a popular destination for rural tourism, with visitors coming to enjoy the natural beauty of the area and experience rural life, spa culture, local events and festivals. Under the main framework of rural development strategies, UNWTO (United Nations World Tourism Organization) understands Rural Tourism as "a type of activity in which the visitor's experience is related to a wide range of products generally linked to nature-based activities, agriculture, rural lifestyle / culture, and sightseeing". Rural Tourism activities take place in non-urban areas with the following characteristics such as low population density, landscape and land-use dominated by agriculture or forestry and traditional social structure and lifestyle. (cited from <https://www.unwto.org/rural-tourism>) In this respect, tourism is taken into account as an accelerator for the economic growth and social awareness of the area with its contribution to local development strategies in various ways such as creating job opportunities in sectors such as hospitality and transportation, providing an alternative source of income for rural communities, preserving cultural heritage, improving infrastructure, and supporting environmental conservation efforts. Therefore, in order to reinforce the cultural, natural and traditional potentials of the local environment, Rural Tourism and Visitor Center is promoted as a term project for the students. The site is chosen on the western part of Ayaş Cumhuriyet Square surrounded by the municipality building, two historical mosques and a riverbed rehabilitation project, as well as the surrounding traditional texture. Three newly built commercial buildings within the site, adjacent to the square and river band, are considered to be demolished, whereas the Halkbank building and two traditional zones are preserved. Students are asked to design a complex with approximately an area of 5000 square meter including the functions such as representation, exhibition, research, education, commercial, administration, and technical spaces. They are also asked to develop ideas for the problems of square in means of traffic and daily routines. A closed underground parking area is also expected as a part of their solution.

Ayaş'ta Kırsal Turizm ve Ziyaretçi Merkezi

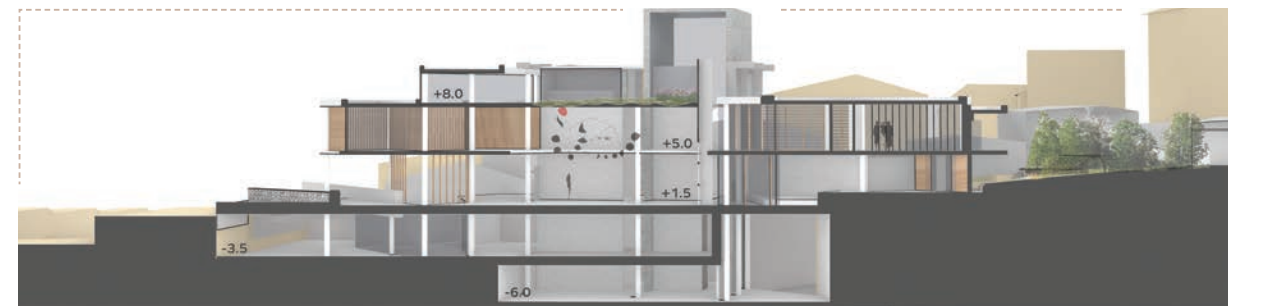
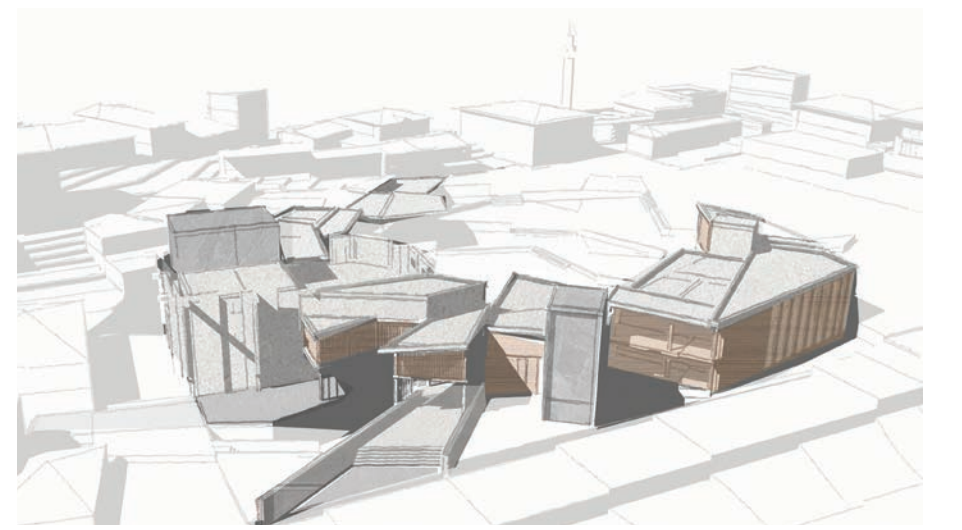
Üçüncü yıl mimari tasarım stüdyosunda öğrencilerden tarihi çevre bağlamında yeni yapı tasarlamanın zorluklarını araştırmaları istenir. Bu tür projeler, alanın tarihi önemi, kültürel bağlamı ve mimari mirasın yanı sıra çağdaş ihtiyaçlara duyarlılığın derinlemesine anlaşılmasını gerektirir. Yeni yapının geçmişe saygılı geleceğe yönelik bir vizyonla dengelemesi, çevresiyle uyumlu, aynı zamanda toplumun gelişimine katkıda bulunması ve yapıyı çevreyi zenginleştirilmesi hedeflenmektedir. Bu bakımdan Ankara'nın bir ilçesi olan Ayaş'ın merkezi, özellikle tarih boyunca önemli bir ticaret ve tarım merkezi olmasından kaynaklanan tarihi ve kültürel önemi nedeniyle proje alanı olarak seçilmiştir. Ayaş, domates, elma, armut ve kiraz gibi tarım ürünleri ve halı dokuma, gravür baskı işleri ve çömlekçilik gibi geleneksel el sanatları ile ünlüdür. Ayrıca ilçede Selçuklu döneminden kalma Ulu Cami, Bünyamin Cami ve Şeyh Muhittin Cami, hamam ve çeşmeler gibi birçok tarihi yapı ve geleneksel Türk evleri (konak) bulunmaktadır. Son yıllarda bölgenin doğal güzelliklerinin tadını çıkarmak, kırsal yaşamı, spa kültürünü, yerel etkinlikleri ve festivalleri deneyimlemek için gelen ziyaretçilerle birlikte kırsal turizm için de popüler bir destinasyon haline gelmiştir. UNWTO (Birleşmiş Milletler Dünya Turizm Örgütü), kırsal kalkınma stratejileri ana çerçevesi altında, Kırsal Turizmi "ziyaretçinin deneyiminin genellikle doğaya dayalı faaliyetler, tarım, kırsal alanlarla bağlantılı geniş bir ürün yelpazesine ilişkili olduğu bir faaliyet türü, yaşam tarzı/kültür ve gezi" olarak açıklamaktadır. Kırsal turizm faaliyetleri, nüfus yoğunluğunun düşük olduğu, peyzaj ve arazi kullanımında tarım veya ormancılığın hakim olduğu ve geleneksel sosyal yapı ve yaşam tarzının etkili olduğu kentsel olmayan alanlarda gerçekleşmektedir. (<https://www.unwto.org/rural-tourism>) Bu bakımdan turizm, konaklama ve ulaşım gibi sektörlerde iş olanakları yaratma, alternatif bir geçim kaynağı sağlama, kültürel mirasın korunması, altyapının iyileştirilmesi ve çevre koruma çabalarının desteklenmesi gibi çeşitli yollarla yerel kalkınma stratejilerine yaptığı katkı ile bölgenin ekonomik büyümesine ve sosyal farkındalığına ivme kazandırıcı bir unsur olarak ele alınmaktadır. Bu nedenle yerel çevrenin kültürel, doğal ve geleneksel potansiyellerini güçlendirmek amacıyla "Kırsal Turizm ve Ziyaretçi Merkezi" dönem projesi olarak tanıtılmaktadır. Proje alanı, Ayaş Cumhuriyet Meydanı'nın batı kısmında, belediye binası, iki tarihi cami ve dere yatağı rehabilitasyon projesinin yanı sıra çevredeki geleneksel dokuyla çevrilidir. Alanda meydan ve dere kenarı ile ilişkili, yeni inşa edilen 3 ticari binanın yıkılması beklenirken, Halkbank binası ve iki tarihi cami korunuyor. Öğrencilerden temsil, sergileme, araştırma, eğitim, ticaret, yönetim, teknik mekan gibi fonksiyonları içeren yaklaşık 5000 metrekarelik bir kompleks tasarlamaları beklenmektedir. Ayrıca meydanın trafik ve günlük rutinlerdeki sorunlarına yönelik fikir geliştirmeleri, ve çözümün bir parçası olarak kapalı bir yer altı otoparkı düşünceleri istenmektedir.



area with remarkable urban space



Halkbank as main circulation core



c o e u r

The project is designed to protect a significant public space that holds the "spatial memories" of the users and to respond to the new function. In order to achieve these two objectives, the project aims to create an in-between texture with its language between the existing structures and the public space. It is also aimed to emphasize the social unifying power of architecture by bringing together the main users of the area and proposed users with circulation-based complex geometries. Although the project generally consists of exhibition areas with an open-plan concept, it also includes enclosed areas that are defined for special needs. To protect and enhance the remarkable urban space, the spaces in the project are designed in a way that to orient towards the public space or to merge with the public space.

Alternative Approaches to Urbanity: Affordable Housing Units in Ankara City Center

This semester, students are asked to study living spaces on a site located near Tunalı Hilmi Street, which is one of the most popular and vivid areas in Ankara city center. The district is well known for its social and commercial activities, such as offices, coffeehouses, passages, and different types of buildings. The site has great importance for the city's collective memory and its environmental position. The project aims to create a new residential area considering the challenging and directive inputs related to the site.

The program is open to creative and imaginative interpretation depending on students' concept design which will be developed in line with the site analyses. Students are free to develop their personal domain of discussion and referential context, which may include but not be limited to technology, sociology, culture, ideology, and environmental sustainability. Final proposals are expected to be comprehensive and inclusive of all appropriate space requirements with architectural creativeness.

Total construction area: 7250 m² (above the ground level)

The number of housing units: 80 (maximum)

During the development of the projects, the subjects below had been taken into the consideration:

- The diversity of surrounding housing and inhabitants
- Public spaces in the near environment
- The traffic network in relation to the project site
- The movements of pedestrians (axes and paths)

Kentsel Yaşam İçinde Alternatif Yaklaşımlar: Ankara Şehir Merkezinde Sosyal Konut Birimleri

Bu dönem öğrencilerden, Ankara şehir merkezinin en popüler ve canlı bölgelerinden biri olan Tunalı Hilmi Caddesi yakınlarında bulunan bir ada üzerinde yaşam alanları konusunda çalışmaları istenmiştir. Ofisler, kafeler, pasajlar gibi sosyal ve ticari faaliyetlerin bir arada bulunmasıyla bilinen bölge, kentin kolektif hafızası ve çevresel konumu açısından büyük önem taşımaktadır. Proje, alanla ilgili zorlu ve yönlendirici girdileri göz önünde bulundurarak yeni bir yerleşim alanı yaratmayı amaçlamaktadır.

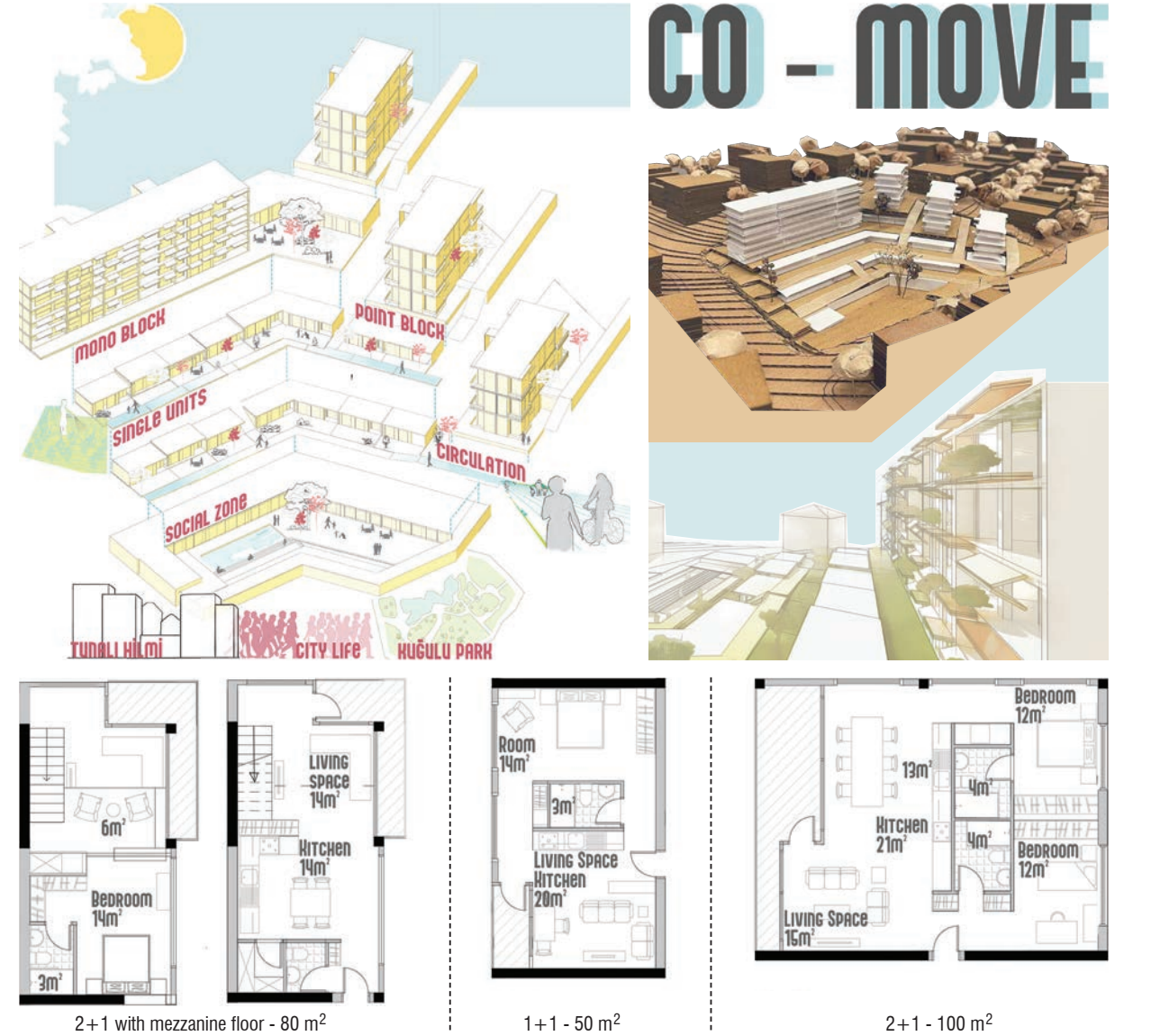
Program, öğrencilerin arazi analizleri doğrultusunda geliştirecekleri konsept tasarımlarına bağlı olarak yaratıcı ve imgesel yorumlara açıktır. Öğrenciler, teknoloji, sosyoloji, kültür, ideoloji ve çevresel sürdürülebilirlik konularını içeren ancak bunlarla sınırlı olmayan kişisel tartışma alanlarını ve referans bağlamlarını geliştirmekte özgürdüler. Proje önerilerinin kapsamlı olması ve mimari yaratıcılıkla birlikte tüm uygun mekânsal gereksinimleri içermesi beklenmiştir.

Toplam inşaat alanı: 7250 m² (zemin seviyesinin üstünde)

Konut birimi sayısı: 80 (maksimum)

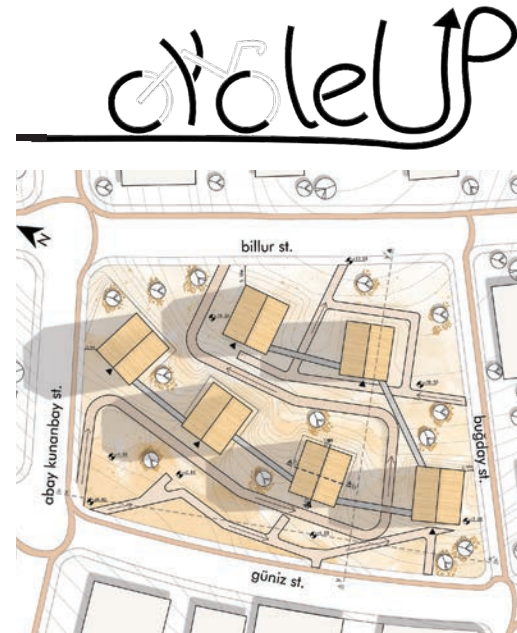
Projelerin geliştirilmesi sırasında aşağıdaki konular göz önünde bulundurulmuştur:

- Çevredeki konutların ve bölge sakinlerinin çeşitliliği
- Yakın çevredeki kamusal alanlar
- Proje alanıyla ilişkili trafik ağı
- Yaya hareketleri (akşlar ve yollar)

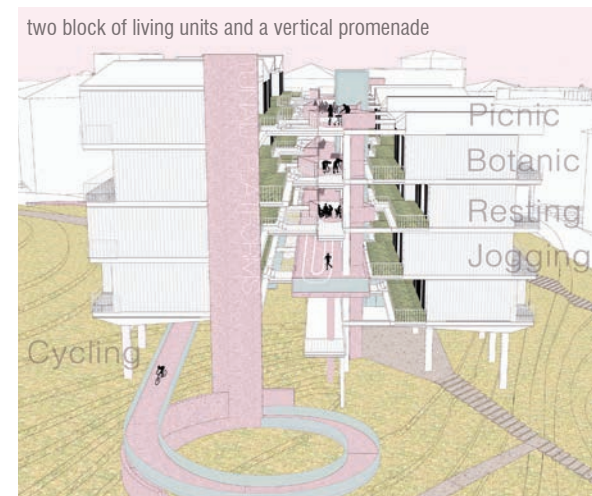
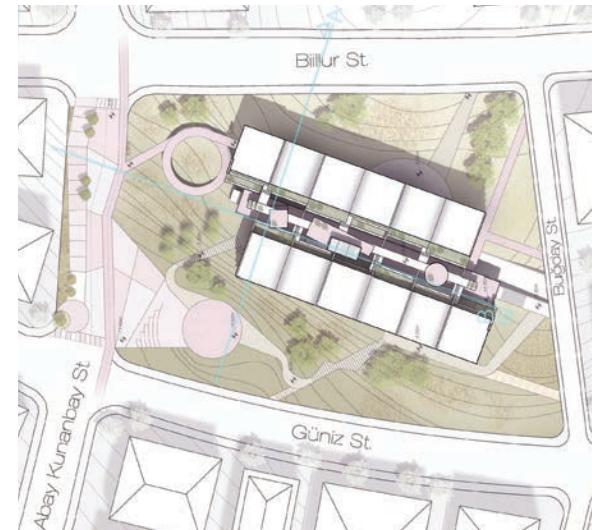
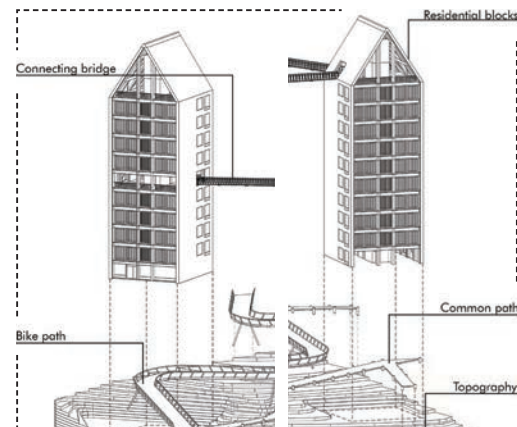
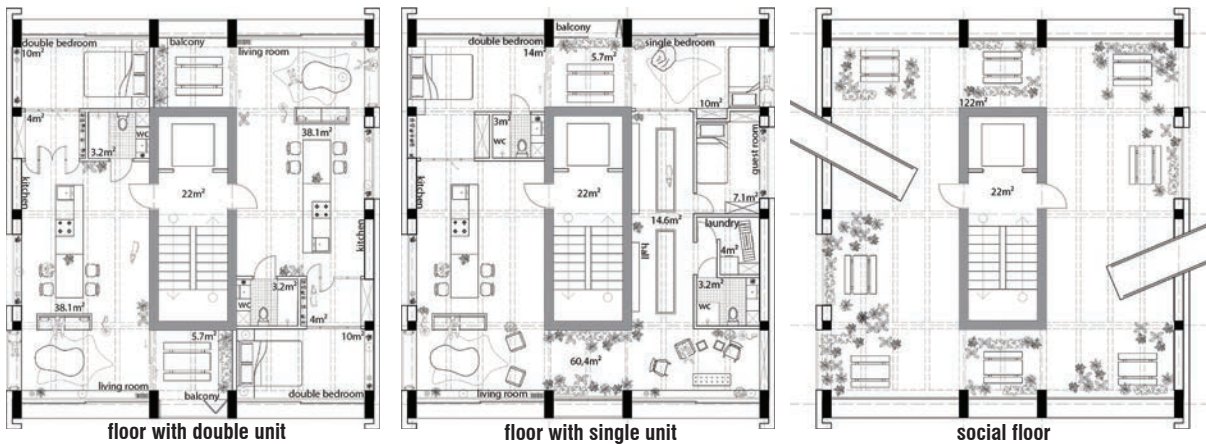


The main purpose of this social housing project, located in the center of Tunalı, is to create a living space that can be differentiated according to the different lifestyles in the busy city life and bring flexible solutions. Diverse living units were developed by using different building types at different elevations. While being integrated into the topography following the slope and the silhouette of the city, courtyards and paths for pedestrians and bikes were created. Variability and answering to various lifestyles were ensured with movable facades and door cabinet systems.





Cycle UP is mainly about creating a sustainable environment in the Tunali district. Three main branches of the sustainability issue were considered to achieve a sustainable design which are social, economical, and ecological. In the project, timber structure was proposed as a healthy and cost-friendly solution. Buildings were placed in a vertical arrangement to leave more space for softscaping. To ensure landscape sustainability, fruit trees and endemic plant species of Ankara were preferred in the project. Also, a bicycle path that encourages bicycle use was integrated into the project area. Since solar shading plays a crucial role in lowering energy consumption, the facades were covered with mobile solar shading elements.



The complex consists of 60 timber living units in two blocks, with an intermediate promenade which includes activity nodes. The promenade is a transitional space which enhances the vertical neighborhood feeling. Every unit has a small front garden. The platform system of the structure allows owners to adjust their timber inner walls, which are free of utility connections, without any heavy construction process. This creates a versatile space experience that is customizable and makes the building more sustainable for its future refurbishment process when it gets old. Additionally, an 'eventscape' street is provided for the public welfare.



Tunali Platforms

A Boutique Hotel with a Public Park in the Context of Ankara Historical City Center

Within the scope of the project, students were asked to design a boutique hotel with 60 rooms and a public park including a tea house/garden and a tourist info center in one of the most historical areas in Ankara. The project site- the former Altındağ Municipal Building site- is defined by Talatpaşa, Anafartalar, and Ulucanlar streets and is located in a district having many historical references including Ankara Castle and Historical Karacabey Hammam. The site is also near prominent cultural destinations such as the Museum of Anatolian Civilizations, Rahmi Koç Museum, Ulucanlar Prison Museum, and Erimtan Museum. It is also located next to Hamamönü, which has recently been transformed into a tourist attraction, İstiklal Quarter, an important cultural heritage site that housed Jewish communities for years, and a district called Sıhhiye containing many hospitals and medical schools.

In the design phase, students were asked to take into consideration the following points:

- characteristics of the surrounding historic environment
- traffic network
- pedestrian movement
- climatic conditions
- noise level and sources
- landscape design

Ankara Tarihi Kent Merkezi Bağlamında Butik Hotel ve Kent Parkı

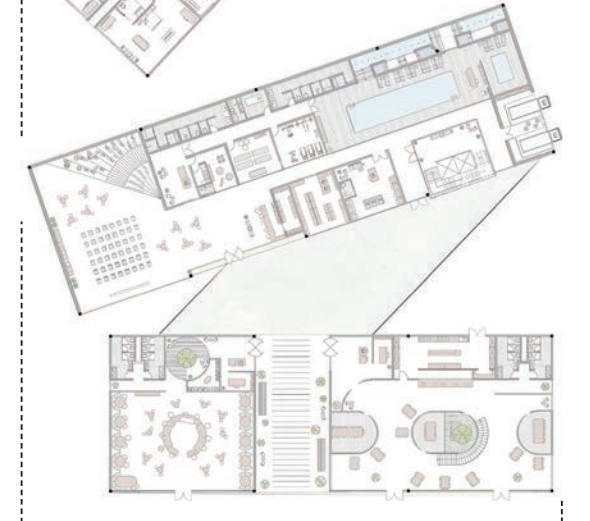
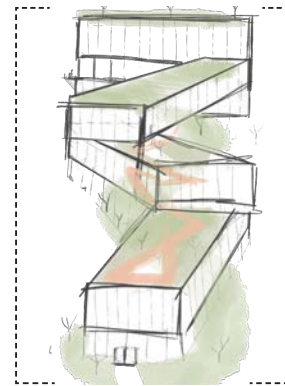
Proje kapsamında, öğrencilerden, Ankara'nın tarihi bölgelerinden birinde, 60 odalı bir butik otel ve içinde çay evi/bahçesi ile turizm danışma merkezinin bulunduğu bir kent parkı tasarlama istendi. Önceden Altındağ Belediyesi Binası'na ev sahipliği yapmış olan proje alanı, Talatpaşa Caddesi, Anafartalar Caddesi ve Ulucanlar Caddesi ile sınırlanmakta olup, Ankara Kalesi ve Tarihi Karacabey Hamamı başta olmak üzere pek çok tarihi referansın bulunduğu bir bölgede yer almaktadır. Arazi aynı zamanda Anadolu Medeniyetleri Müzesi, Rahmi Koç Müzesi, Ulucanlar Cezaevi Müzesi ve Erimtan Müzesi gibi önemli kültürel mekanlara da yakın konumdadır. Ayrıca yakın zamanda turistik bir cazibe merkezi haline gelen Hamamönü, yıllarca Yahudi topluluklarına ev sahipliği yapmış önemli bir kültürel miras alanı olan İstiklal Mahallesi ve pek çok hastane ile tıp fakültesinin bulunduğu Sıhhiye semtinin yanı başında yer almaktadır.

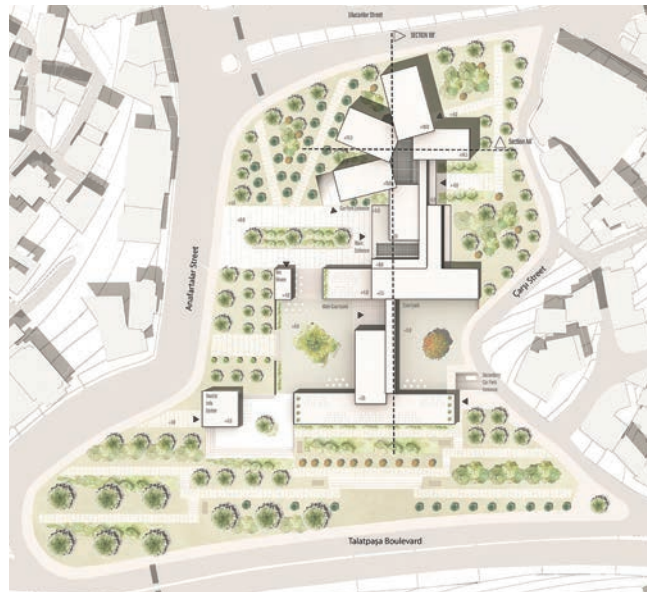
Tasarım aşamasında öğrencilerden aşağıdaki noktaları dikkate almaları istendi:

- tarihi çevrenin karakteri
- trafik ağı
- yaya hareketi
- iklim koşulları
- gürültü seviyesi ve kaynakları
- peyzaj tasarımı

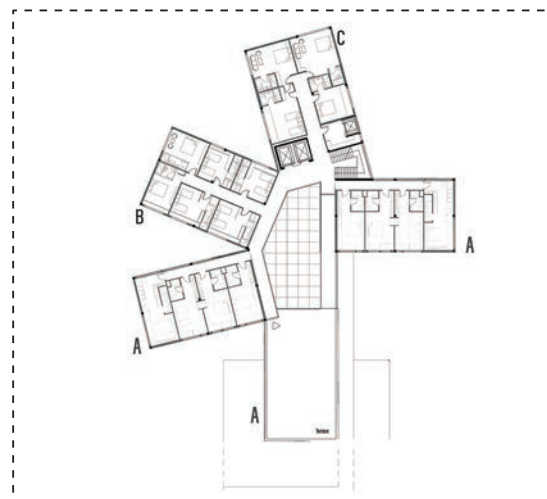
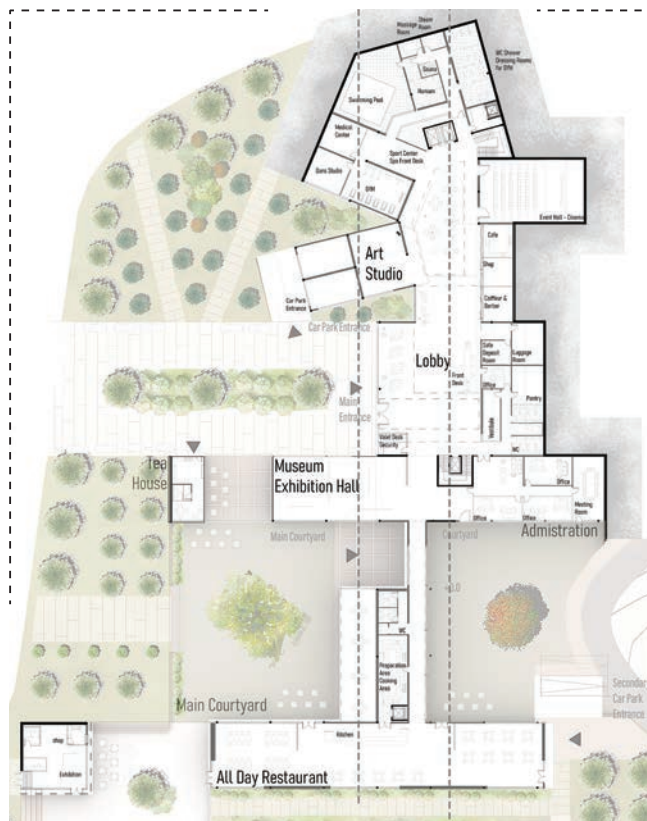


The Green Cascade is located in Samanpazarı, Ankara where the transition from traditional to modern is razor sharp. The Green Cascade aims to be an urban artifact which serves as a transition space between the two opposites by creating cascading forms flowing between the modern and the traditional. Three green units of the project create a connection from bottom to top. The idea of connecting is also concretized with the vertical circulation core, locating at the center. In the project, the visual dimension of the concept of connection is also addressed with glass facades and atriums.

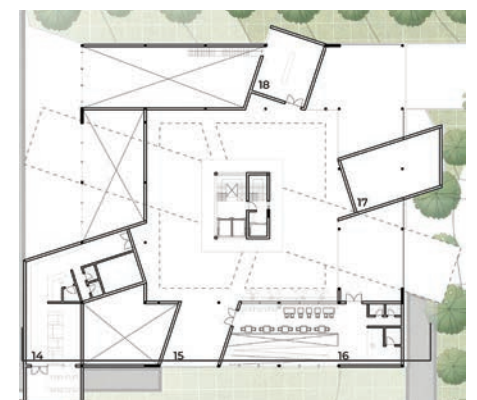
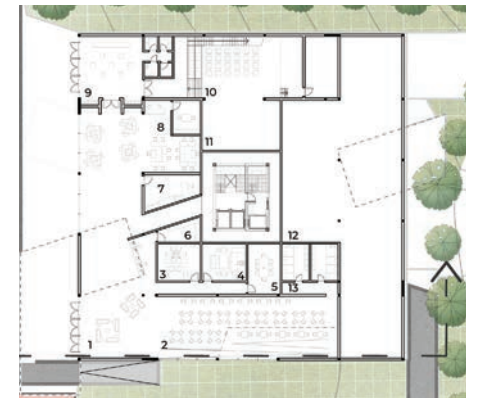




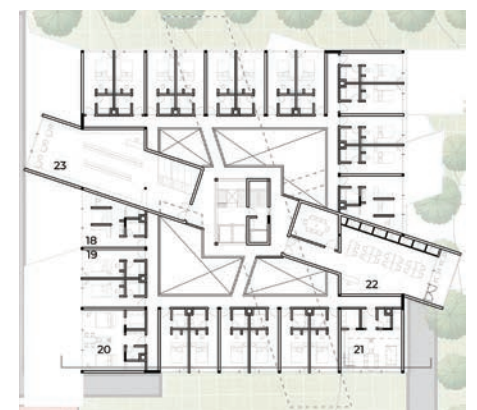
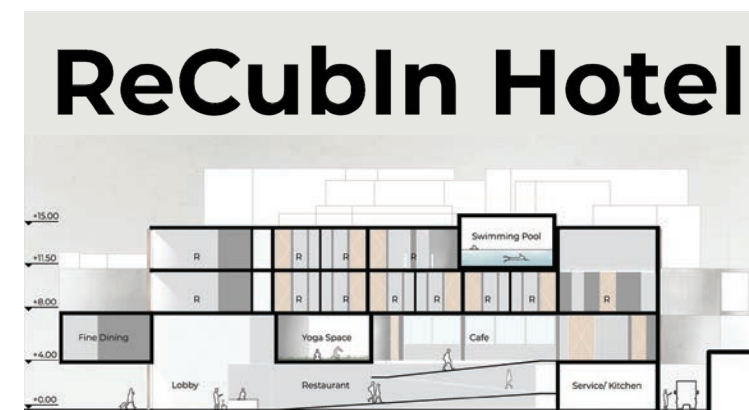
Inhab-it
an experience like inhabitants



Ankara's Samanpazarı Square connects the old city, Kale district, and Yenışehir, post-republic Ankara. In other words, the site connects two different urban textures. One of the aims of this project is to be the missing puzzle piece that connects these two contexts. It is also aimed to make guests, who will stay in the hotel, feel like indigenous inhabitants. Observation terraces at different elevations show the layers of the castle. Courtyards, which refer to the inns of Ulus, were proposed. Buildings were aimed to be integrated into the site with its low floor heights and get lost in the city garden. Niches and furniture in the rooms also enhance this experience. To create harmony with the urban fabric, copper and wood were preferred as the main materials.



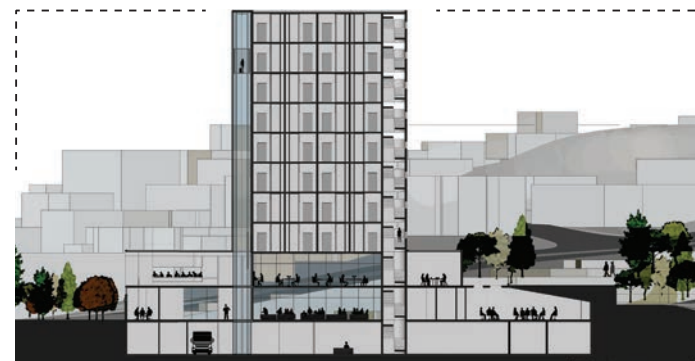
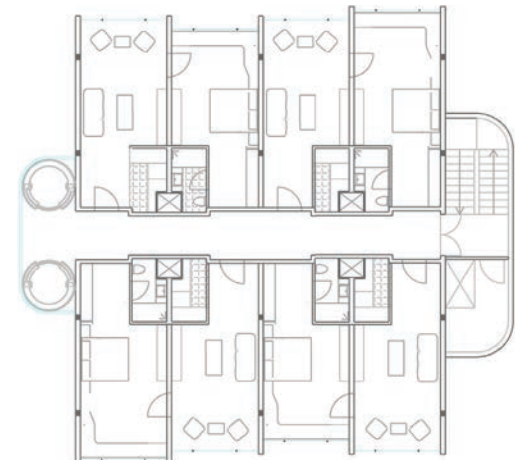
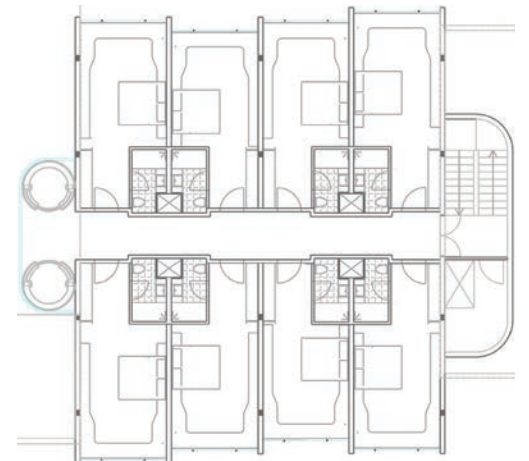
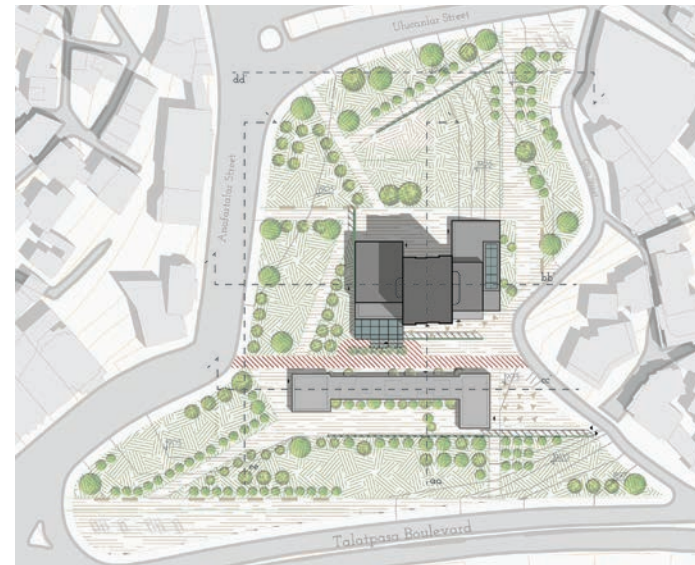
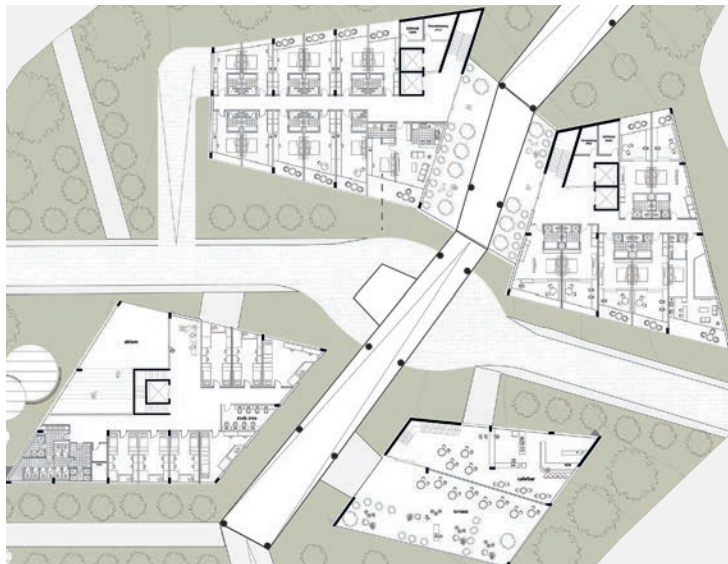
Building a hotel and establishing a public park in historic site is indeed a unique challenge in terms of building the bridge between the old and new, public and private, traditional and modern. In this regard, ReCubIn Hotel tries to remix and reuse the conventional building materials while offering a new language, a new programme to the hotel typology. Thus, this project invites all Ankara people to the park and also to experience the public facilities provided by the hotel.





SPINE INN

The hotel was designed with the aim of reflecting the historical texture it is in. Visitors to Ankara Castle and Hamamönü can explore the narrow streets and alleyways which are lined with traditional houses. To offer a similar experience, hotel buildings were separated according to their functions to reflect the clustered layout of the historical texture and placed on a spine, which is reminiscent of narrow streets. In addition, the structural system and materials of the buildings were chosen to be compatible with the historical Ankara houses. While both stone and timber were proposed for accommodation units, which are located at the upper part of the topography, low-rise blocks, that house semi-public and public constituents of the hotel, were designed as timber structures. The site has a potential to connect the upper historical site to the below urban life, so a spine was proposed to concretize this connection. The spine was not only designed as the main circulation axis, but was also elaborated with viewing terraces and activity spaces.



Samanpazarı is located in the south of Ankara Citadel and has been frequently used by locals throughout the years. Hermann Jansen, who prepared the second city plan of Ankara, designed the layout of Samanpazarı as a public park and square. Samanpazarı, known as Esenpark, was actively used by the citizens of Ankara. The park was very popular until the 1980s when the pavilion and the park were demolished to make way for the municipality building. Since then, the demographic and economic situation of the area has worsened, and use patterns have been disrupted. Today, most citizens of Ankara do not know about Esenpark, which was located within the borders of the site of this project. The site is very close to the heart of Republican Ankara, with all cultural centers located nearby. A distinctive hotel building with a historic museum could act as a focal point, attracting attention and breathing new life into the old heart of Ankara.



architectural design **studio**

4

Students/Öğrenciler

Alp Yılmaz, Alper Enes Ceylan, Arda Fidansoy, Atakan Harmancı, Ayça Tuğran, Çağdaş Ata Eminağaoğlu, Deniz Çevik, Doğa Deniz Yıldırım, Ebru Evin, Ece Özsel, Efekan Doğanay, Erkan Yücel Topçu, Feyza Ümmü Çelik, İdil Bilici, İlkmen Verda Azkar, İrem Aslanbaş, Mehmet Kaplan, Meltem Şahin, Mert Ünal, Mükrem Koca, Özgür Çamoğlu, Safa Ebrar Bozkurt, Selen İlhan, Tuba Ünal, Zeynep Ezgi Oğur, Aleyna Sarışen, Arda Sıvıoğlu, Bengisu Nalinci, Cihan Ay, Damla Turgut, Dican Deniz Köse, Eren Özyol, Esmanur Karagözoğlu, Esra Süer, Evgeniya Ece Tektepe, Fatma Mete, Furkan Cevher, Gülnihal Şahin, Hasan Kahraman, Hatice Müge Kaynarca, Hilal Doğaner, İbrahim Eraslan, Murat Kağan Güleç, Müge Yengüner, Nesrin Merih Gökkaya, Nihan Sila Ekmen, Oğuzhan Çelik, Şule Elmas, Tuğçe Zeren, Ufuk Tanyeri, Ahmet Çetin, Ahmet Fehmi Elmas, Anıl Sidar İldan, Baraa Afadar, Bengisu Sağmaner, Beril Avcıoğlu, Betül Dinç, Beyzanur Yüksel, Ceren Harmancı, Ece Berfe Bektaş, Ece Özpınar, Eda Gökalp, Elif Didem Demir, Elif İymen, Elif Nur İpek, Emre Göç, Emre Kozan, Eylül Çavuşoğlu, Fatma Ece Gürsoy, Fawzya Ewiss, Gazi Can Şahin, İbrahim Halil Kelleci, Kadir Galip Özcan, Lala Garayeva, Marim Abdelhalim, Mehmet Han Beraa Kıcıroğlu, Melodi Birgen, Merve Altuntaş, Mouhcine Zaher, Nada Maher, Nisa Keleş, Özgür Turgut, Su Öykü Usman, Sueda Aktepe, Tamilla Ahmadli, Togay Türker Kahveci, Yeliz Edzhe Dzhoshkun, Zeynep Büşra Bekar, Zeynep Rana Akyol, Melisa Akyol, Massa R. S. Albeshar, Talha Alperen Alparslan, Berna Ateş, Büşra Aydın, Ece Berfe Bektaş, Sena Nur Cabadağ, Kuzey Can, Mert Çelen, Deniz Durmuş, Başak Elmas, Osman Gelmez, Aytül İlge Genç, Aslı Gençtürk, Kioumpra Giounous Chalil, Mustafa Ege Güleriyüz, Nurgül Hüsi, Cihat İlbahar, Mert Bilgin İrmak, Kaan Kantar, İsmailcan Karaca, Aslı Deniz Karakoç, Ayşe Gül Kaya, Muhammet Kaya, Çansu Kaynarca, Hüseyin Emre Keçeci, Korcan Koç, Fatima Asena Korkmaz, Mohamed Abdulla A. Mansour, Muhammed Alperen Özçelik, Ali Özkaya, Kaan Postacı, Moustafasamir Rizk Rizk Saada, Emir Burak Şen, Bilge Sökmen, Ekin Tezel, Canberk Ulus, Özgür Hikmet Varol

Arch 401 Architectural Design V

Group1: Celal Abdi Güzer + Lale Özgenel + Müjdat Kadri Atabaş + İrem Hafız + Melis Erdem

De-Centralization For Urban Re-Vitalization: Re-Claiming Water, Green And Public Space In Tuzla Shipyards, İstanbul

The world is undergoing a radical change. The most recent crisis, the COVID 19 pandemic, has shown that life will neither be the same as before nor will it stay the same in the future. Global changes that are redefining the nature and cycle of both human life and health, and urban and social life will be especially effective in the fate of megacities with many sub-centers, as the unsustainable urban construction and infrastructure capacities and population densities will increasingly restrict effective and balanced management of resources and make such cities economically, socially and spatially unmanageable and unhealthy. De-centralization and relocation of some urban services and centers, as such, is inevitable in order to make cities livable, protect environment and control natural resource consumption. This semester our group dwelled on such concepts as de-centralization, urban transformation, urban re-vitalization, industrial heritage, landscape, ecology, coastline management, sea dynamics, sustainability, ecological harmony, and climate crisis as the framework of a new settlement planning. Tuzla Shipyards in İstanbul and its nearby environment is given as the context to develop a sustainable habitat model in this framework.

The development of Tuzla shipyards corresponds to the de-industrialization of the Golden Horn and the transition to an export-oriented economy in 1982. Contrary to what is known, the Tuzla shipyards do not function to build giant tankers, passenger ships and engines, but to manufacture and dismantle mostly small and medium-sized ships. Almost 90 percent of Turkey's ship production takes place in this vast shipyard area, and as evidenced from its vitality, the shipbuilding and repair industry in Turkey represents a progressing and exporting sector, receiving large investments.

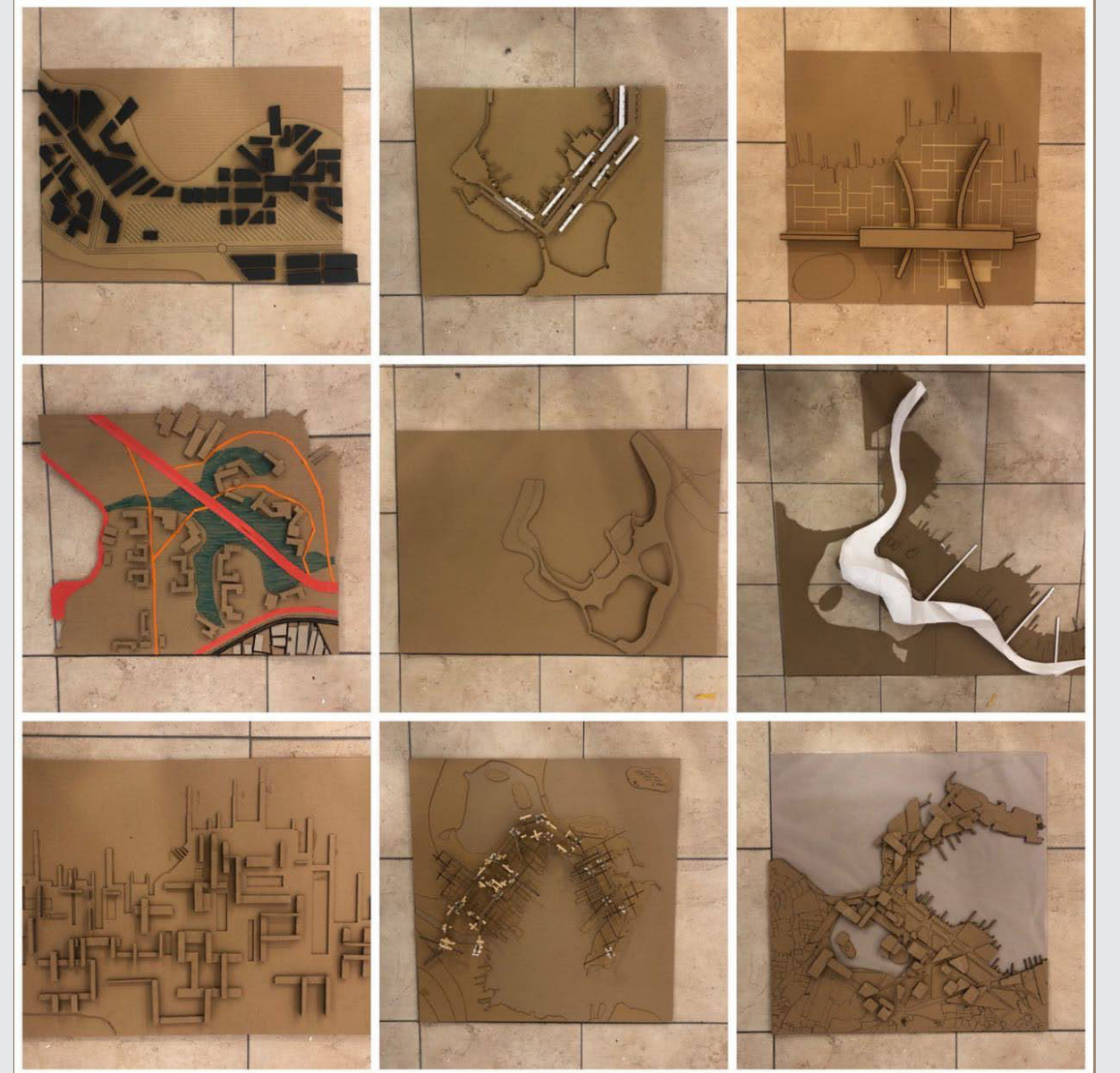
The existing shipyard area, however, has reached an uncontrollable size that deepened many problems. Thus, its re-location is seen as an opportunity to implement an urban transformation and revitalization project in order to restore water, green, public space and social well-being in this part of the city. Studio work involved collaborative research, data-gathering, concept development, and decision-making and urban design stages. In the first stage of the study master plan alternatives are developed which included proposals prepared in 1/20000, 1/5000, 1/2000, 1/1000 scales. The second stage focused on developing the urban layout and architectural configuration of certain parts/regions/zones of the proposed plans in 1/500 and 1/200 scales.

Kentsel Canlandırma İçin Desentralizasyon: İstanbul Tuzla Tersanelerinde Su, Yeşil ve Kamusal Alanı Yeniden Kazanmak

Dünya köklü bir değişimden geçmektedir. En son kriz olan COVID-19 Pandemisi, hayatın ne eskisi gibi olacağını ne de gelecekte aynı kalacağını göstermiştir. Hem insan yaşamının ve sağlığının hem de kentsel ve sosyal yaşamın doğasını ve döngüsünü yeniden tanımlayan küresel değişimler, özellikle çok sayıda alt merkeze sahip megakentlerin kaderinde etkili olarak, sürdürülemez kentsel inşaat ve altyapı kapasiteleri ile nüfus yoğunlukları, kaynakların etkin ve dengeli yönetimini giderek daha fazla kısıtlayacak ve bu tür kentleri ekonomik, sosyal ve mekânsal olarak yönetilemez ve sağlıklı hale getirecektir. Kentleri yaşanabilir kılmak, çevreyi korumak ve doğal kaynak tüketimini kontrol altına almak için bazı kentsel hizmetlerin ve merkezlerin desentralizasyonu ve yer değiştirmesi kaçınılmazdır. Bu dönem grubumuz yeni bir yerleşim planlaması çerçevesinde merkezsizleşme, kentsel dönüşüm, kentsel yeniden canlandırma, endüstriyel miras, peyzaj, ekoloji, kıyı şeridi yönetimi, deniz dinamikleri, sürdürülebilirlik, ekolojik uyum, iklim krizi gibi kavramlar üzerinde durmuştur. İstanbul'daki Tuzla Tersaneleri ve yakın çevresi, bu çerçevede sürdürülebilir bir habitat modeli geliştirmek için bağlam olarak verilmiştir.

Tuzla tersanelerinin gelişimi, 1982 yılında Haliç'in sanayisizleşmesi ve ihracat odaklı bir ekonomiye geçiş sürecine denk düşmektedir. Tuzla tersaneleri bilinen aksine dev tankeler, yolcu gemileri ve motorlar inşa etmek için değil, daha çok küçük ve orta ölçekli gemilerin imalatı ve sökümü için faaliyet göstermektedir. Türkiye'nin gemi üretiminin neredeyse yüzde doksani bu geniş tersane alanında gerçekleşmekte ve canlılığından da anlaşılacağı üzere, Türkiye'de gemi inşa ve onarım sanayi, büyük yatırımlar alan, gelişen ve ihracat yapan bir sektörü temsil etmektedir.

Ancak mevcut tersane alanı, birçok sorunu derinleştiren kontrol edilemez bir büyüklüğe ulaşmıştır. Bu nedenle, tersanenin yeniden konumlandırılması, kentin bu bölümünde su, yeşil, kamusal alan ve sosyal refahı yeniden tesis etmek amacıyla bir kentsel dönüşüm ve canlandırma projesi uygulamak için bir fırsat olarak görülmektedir. Stüdyo çalışması, işbirliğine dayalı araştırma, veri toplama, konsept geliştirme, karar verme ve kentsel tasarım aşamalarını içermektedir. Çalışmanın ilk aşamasında 1/20000, 1/5000, 1/2000, 1/1000 ölçeklerinde hazırlanan önerileri içeren master plan alternatifleri geliştirilmiştir. İkinci aşama, 1/500 ve 1/200 ölçeklerde önerilen planların belirli bölümlerinin/bölgelerinin/bölgelerinin kentsel düzenini ve mimari yapılandırmasını geliştirmeye odaklanılmıştır.



variable elements

pedestrian path & bicycle path

function division -ground floor-

layering

culture catalyzer

trade

disaster backup

rural revitalization

social memory

tangible 'a mixed-up image that becomes clear during the process of putting the pieces together'

intangible 'Whatever city you think or talk about, observations and impressions of other places will always come to mind and have an impact on its interpretation. This implies that cities are made of relations with other cities'

composition -incomplete- 'The process of making an urban puzzle by providing as well as interpreting pieces is never finished. It continuously changes and expands when we visit, experience, memorise and interpret other cities'

the possible relations in world scale

the possible relations in Istanbul scale

site elements

tree

grass

industrial heritage

green layer

continuous circulation & public layer

commercial belt

office & residential

public complexes

vertical circulation & service cores

from public to private functional layers

Incompleteness System

if there will be a future needs for our city model can be extended as shown

Punctured edges are incomplete parts and if can be extended and completed for future needs

Curved edges are complete part of sides and opens

These points provides better grid scheme and sides can be added accordingly

if there is no possibility to extend sides front with concave edges

Incompleteness of future functions can be customized for needs of city model

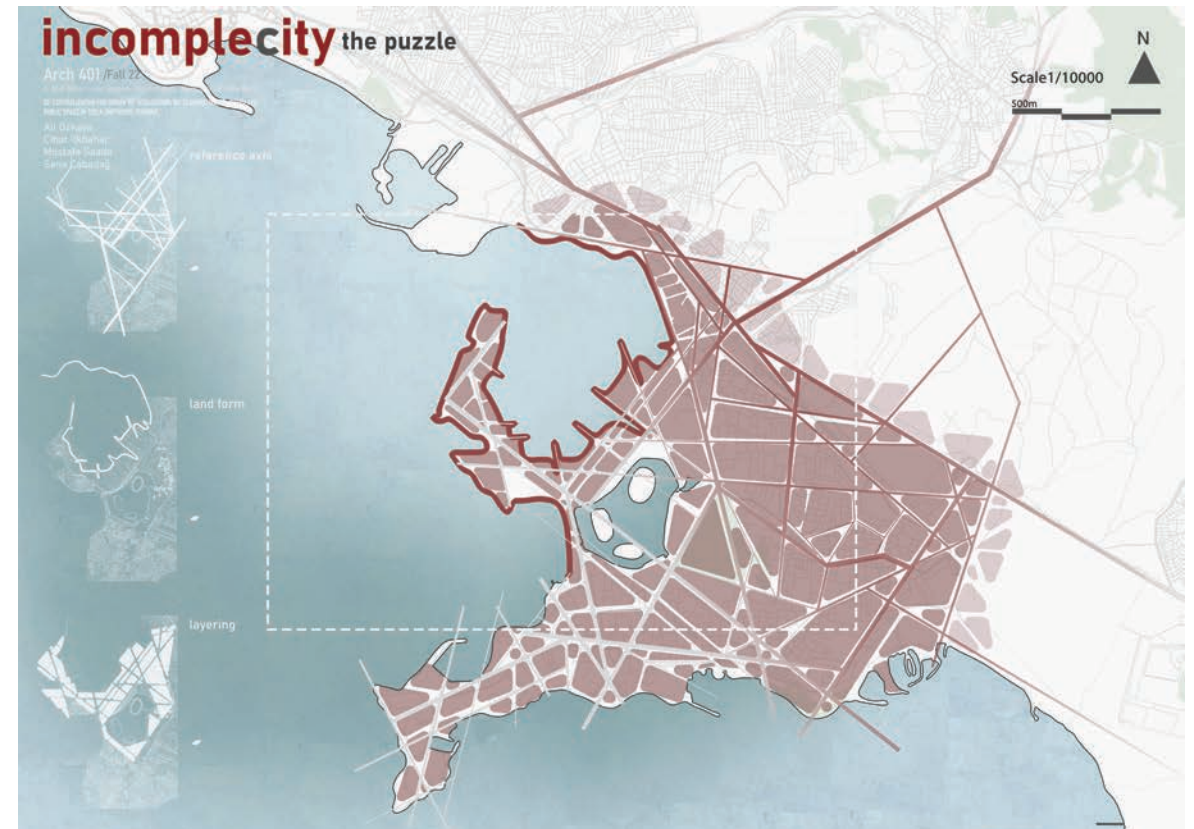
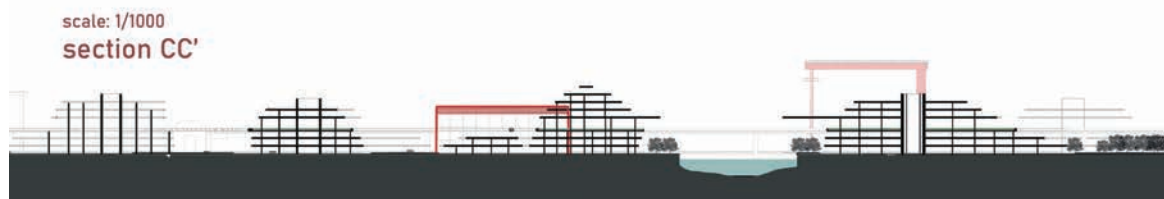
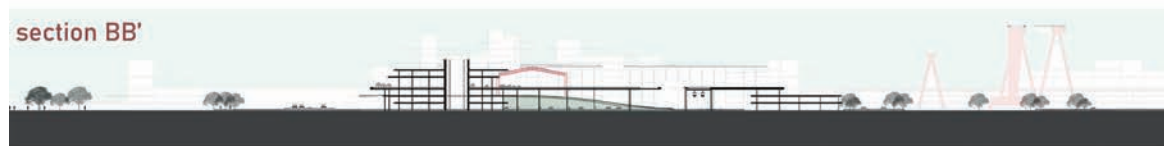
massing

The boundaries of the masses are shaped accordingly.

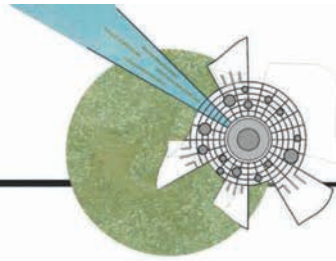
taking reference from the edge of site divisions and industrial heritage buildings

connecting the footprints in upper level accordance with the direction of the site axis

integrating the main circulation layer to the industrial heritage buildings



HolistiCity



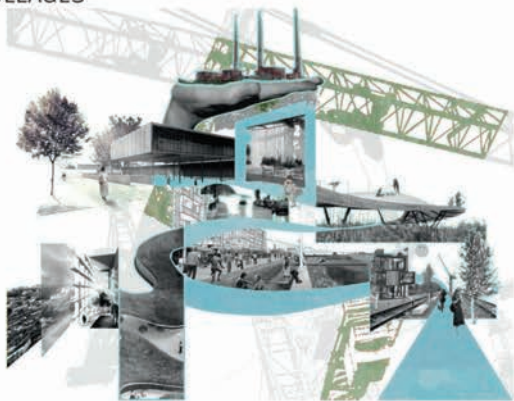
3D VISUALIZATION OF OUR CONCEPT



Our main design idea is combining greenery and water elements with the built environment and the historic context of the Tuzla.

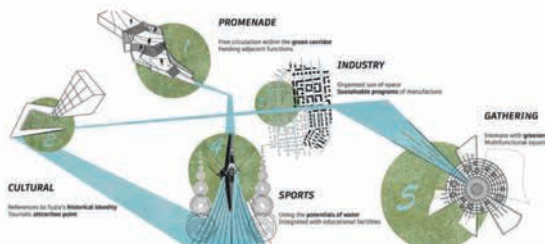
Tuzla is covered with marmara sea and there is a lake named "Kamil Abduş", so the water element has a significance in our site.

COLLAGES

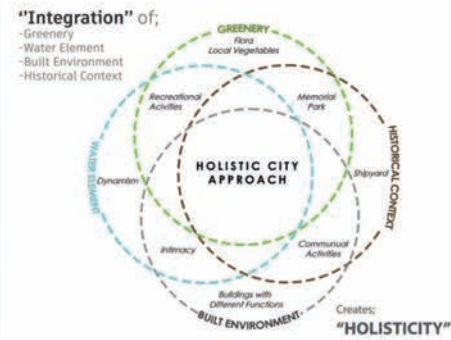


INITIAL DESIGN IDEAS

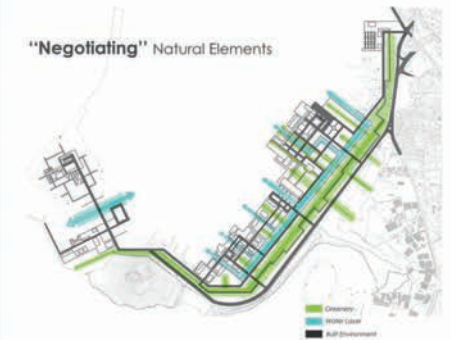
Different Functions in Relation with the "Water Element and Greenery"



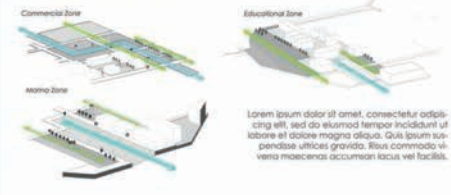
CONCEPT BOARD



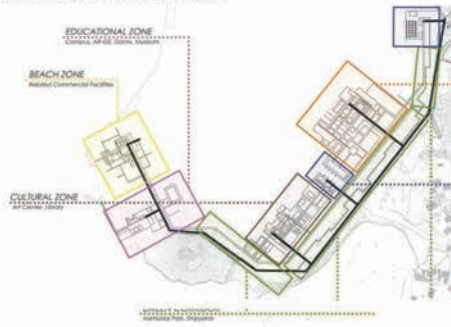
"Negotiating" Natural Elements



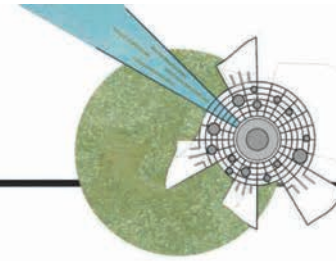
3D Views of Different Zones

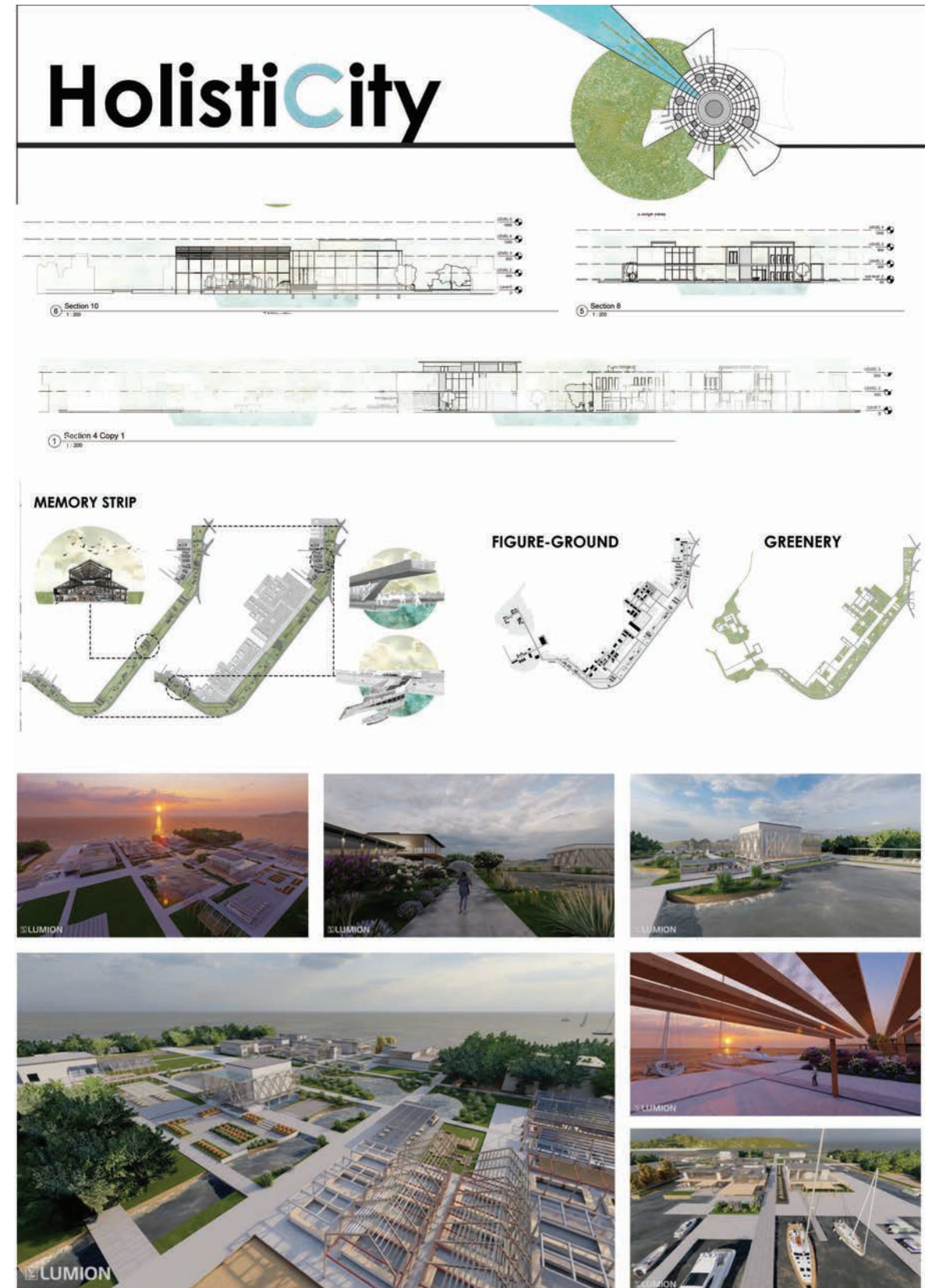


Functions of the Zones



HolistiCity





CONNECTIVITY

tuzla vision

DE-CENTRALIZATION GREEN COHABIT

RESILIENCE BLUE CORRIDOR GREEN CORRIDOR

SOCIETY HERITAGE

REHABILITATION

our vision
Our goal is to prevent centralization in the region by integrating these regions with certain functions to ensure that this centralization spreads and integrates together. We have used urban corridors as a tool to do this. These urban corridors we have created allow us to define and separate the regions from each other, while at the same time allowing them to interact with each other at the points where they intersect.

strategies
1- Blue Corridors
2- Green Corridors
3- Social Corridors
4- Sub Centers

1. Revitalize **2. Reconnect** **3. Reuse**

operations on existing buildings

- #01 PRESERVING THE MASS: preserving the existing form of the mass as it is using the facade altering inner organization
- #02 SPLITTING THE MASS: giving continuity to the urban path - two functions that are derivatives of each other
- #03 INTEGRATING A NEW MASS: expanding the existing function
- #04 EXPOSING THE MASS: creating a welcoming semiopen space defining entrances of big masses
- #05 EXTRACTING THE ROOF: enhancing industrial heritage visual experience from the urban path
- #06 HYBRID MASS: defining several operations in one mass according to necessities of the area

Vertical Circulation Nodes

Units Attached to the Elevated Paths

Layer 3 Connection
Layer 2 Relaxation
Layer 1 Movement

green areas **recreational areas**
hard surfaces **unpaved areas**

CONNECTIVITY

0 km

Subcenter (1) Social intersection

Subcenter (2) green intersection

Subcenter (3) mutual intersection

Subcenter (4) green intersection

Tuzla Shipyards

Tuzla Kamil Abduş Lagoon park

Sakız Island

Antik Mendirek Archeological & natural site

Tuzla Köyiçi urban site area

Tuzla Marina

Selale eğitim parkı

Tuzla Planetarium & Observatory

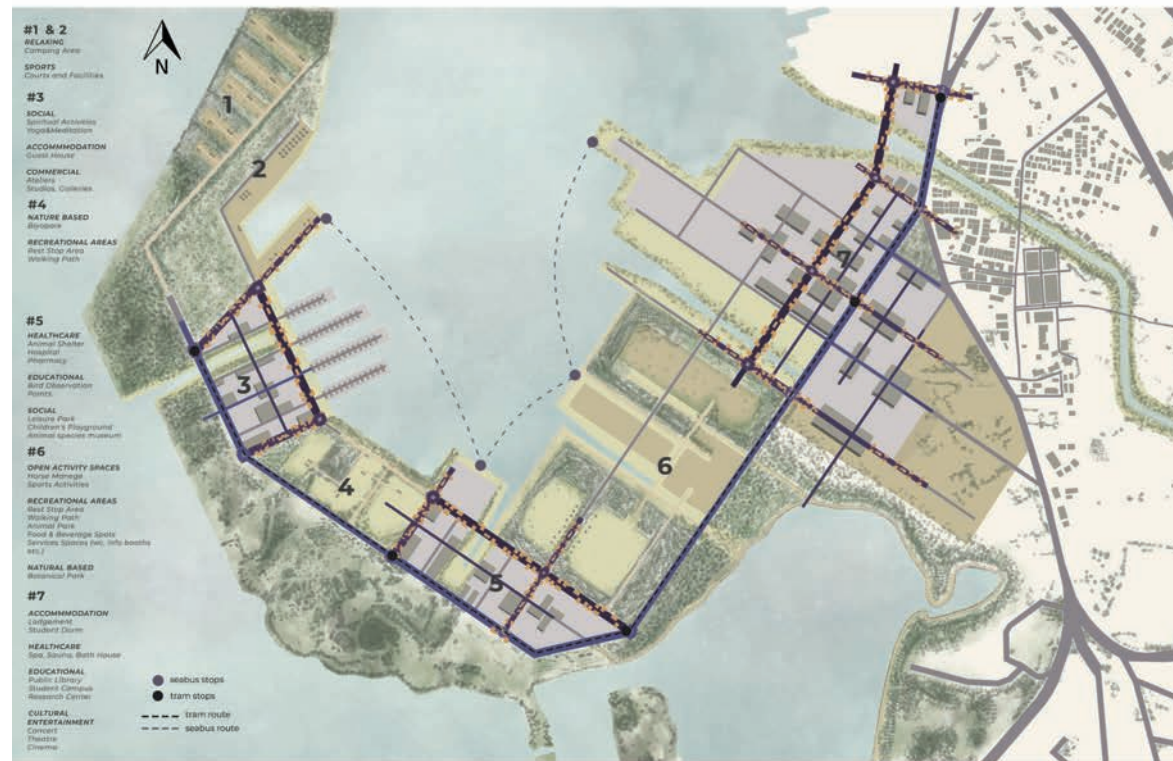
0 km 1 2 3 4 5 6

0 km 1 2 3 4 5 6

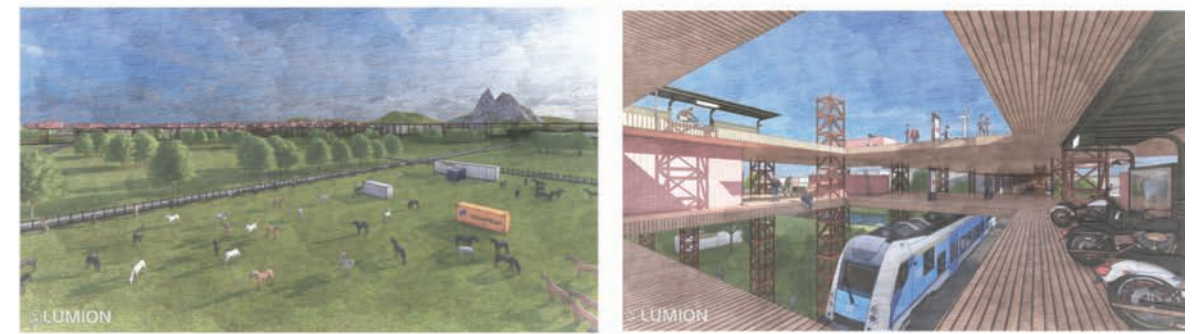
commercial-public **educational**
commercial-residential **sport**

energy storage units **wind turbines** **motional energy** **energy storage units**

CONNECTIVITY



CONNECTIVITY



Arch 402 Architectural Design VI

Group1: Celal Abdi Güzer + Lale Özgenel + Müjdat Kadri Atabaş + İrem Hafız + Melis Erdem

Restoring Life, Rebuilding Community, Redeeming Culture And Memory: Architectural Responses To Urban And Social Healing In Traumatized Contexts: Ideas And Proposals For The Earthquake Zon

Turkey is increasingly confronted with multi-dimensional impacts of large-scale social and spatial traumas caused foremost by natural disasters and conflicts. The process of 'post-disaster recovery', respectively, has become a national priority of planning and action. The recovery processes become a challenging phenomenon in contexts that witness massive human, property and cultural heritage loss, like the recent earthquakes that effected eleven cities in Turkey. One of the key aspects of achieving a healthy and stable recovery process for traumatized contexts and communities lies in providing a form of temporary residency that facilitates and/or enables social, cultural and spatial healing. Architecture, plays a crucial role in fostering environments that provide socially and spatially nourishing and welcoming temporary residencies. Thus, considering that neither cities nor buildings are static entities and are open to change, in some cases due to unpredictable reasons, prefabricated, replaceable units, that is, units that are easily attached and readily removable when their lifespan is over, or when a new need emerges, may serve as a feasible alternative solution "to rebuild" in the trauma contexts as well. In the design of such structures/centers, alternative construction technologies and materials suitable for rapid manufacturing and pre-production, and meet such criteria as, ease of supply and maintenance, construction economy, durability, safety, aesthetics, energy efficiency and sustainability can be used.

The studio discussed how architecture can respond to issues of rebuilding and social healing in post-disaster periods, and dwelled on developing alternatives scenarios of urban, spatial and social restoration in traumatized contexts. Students identified contexts from the eleven cities hit by the February 6 earthquakes. The specific project area/s, however, are determined in the course of the studio. The proposals, accordingly, tackled with disaster planning and architecture, urban reconstruction and infill, social healing, community well-being, architectural and cultural identity, cultural heritage, urban and social memory, restoration and resilience.

The studio work involved both collaborative research, data-gathering and concept development and also individual decision-making and architectural design stages. The first stage of the design process, which involved comprehensive research, thinking and discussion is conducted as a group work. The second stage focused on the selected sites/cases and developed individual architectural proposals in 1/200, 1/100 and 1/50 scales. The given core program is elaborated and developed in person to create alternative suggestions.

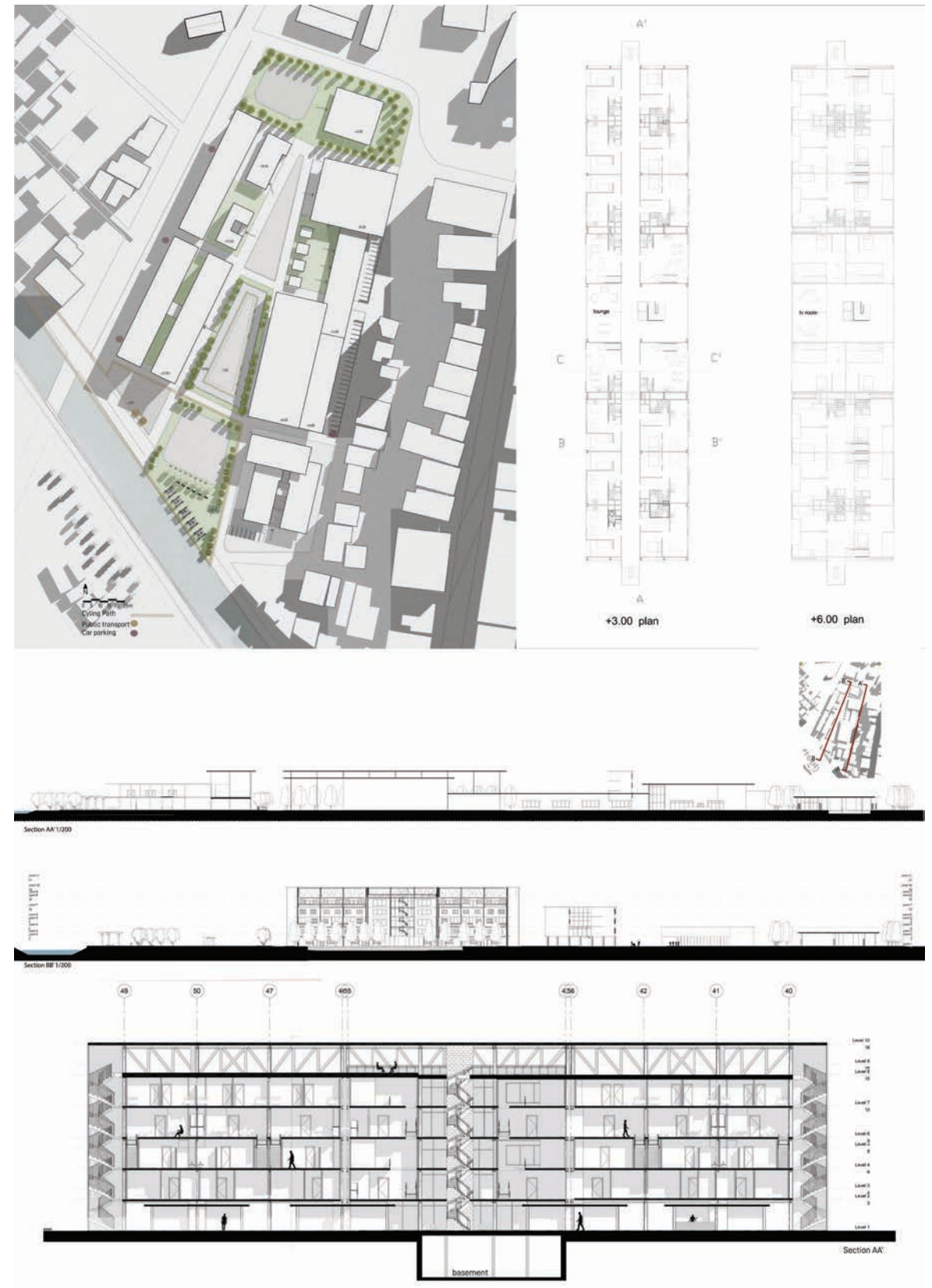
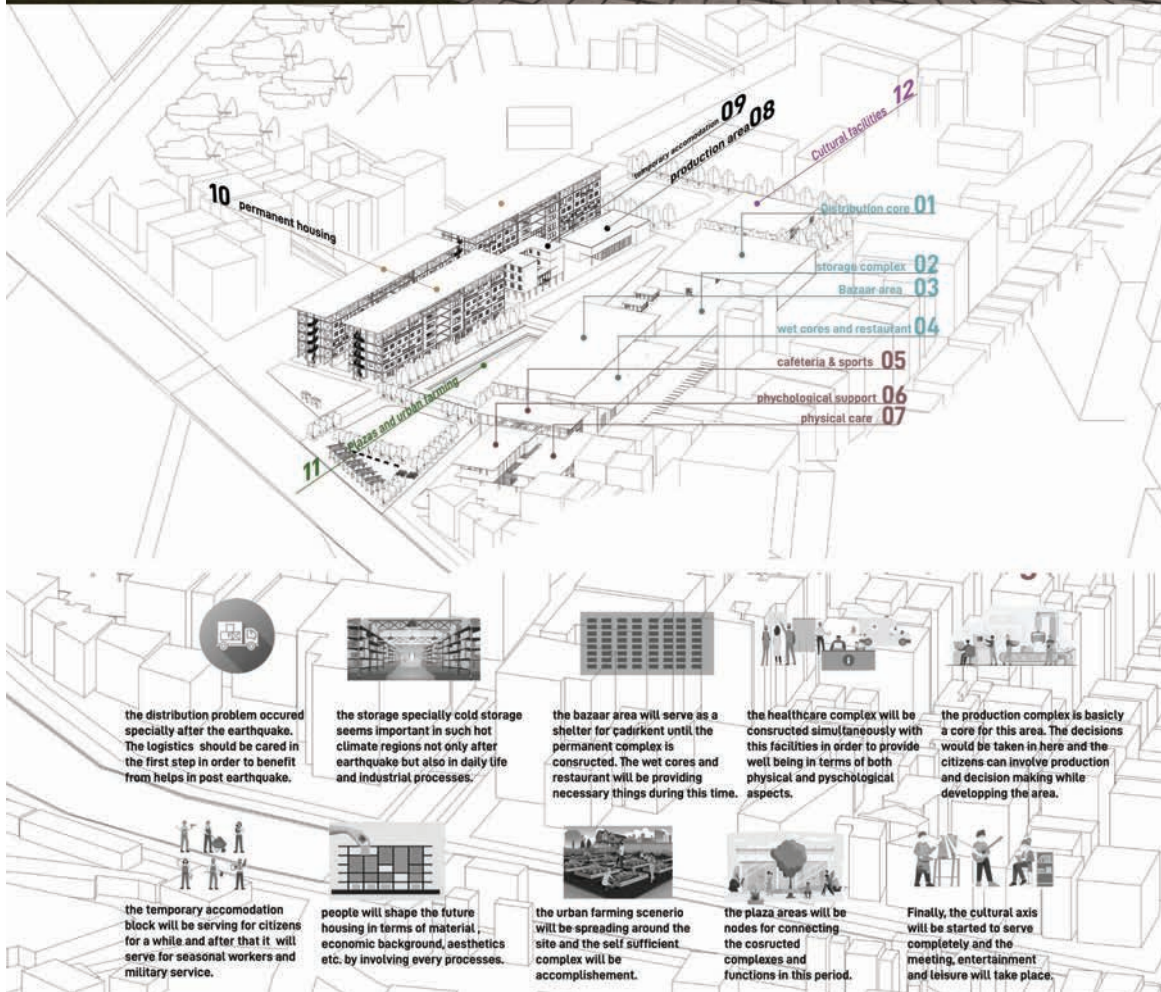
Hayatı Yeniden Kurmak, Toplumu Yeniden İnşa Etmek, Kültürü Ve Hafızayı Geri Kazanmak: Travma Bağlılarında Kentsel Ve Toplumsal İyileşmeye Yönelik Mimari Yanıtlar: Deprem Bölgesi İçin Fikirler Ve Öneriler

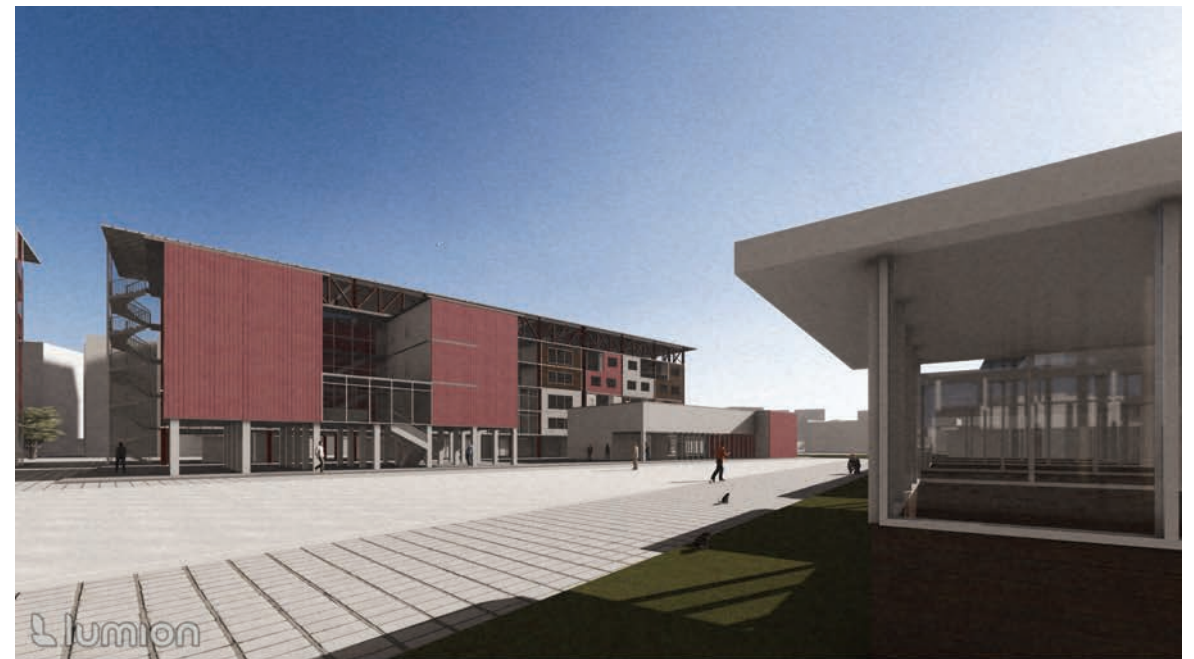
Türkiye, başta doğal afetler ve çatışmaların neden olduğu büyük ölçekli sosyal ve mekânsal travmaların çok boyutlu etkileriyle giderek daha fazla karşı karşıya kalmaktadır. "Afet sonrası iyileştirme" süreci, sırasıyla, ulusal bir planlama ve eylem önceliği haline gelmiştir. İyileştirme süreçleri, Türkiye'de on bir şehri etkileyen son depremlerde olduğu gibi, büyük insan, mülk ve kültürel miras kaybına tanıklık eden bağlamlarda zorlu bir olgu haline gelmektedir. Travmatize olmuş bağlamlar ve topluluklar için sağlıklı ve istikrarlı bir iyileşme süreci sağlamanın kilit yönlerinden biri, sosyal, kültürel ve mekânsal iyileşmeyi kolaylaştıran ve/veya mümkün kılan bir geçici ikamet biçimi sağlamakta yatmaktadır. Mimarlık, sosyal ve mekânsal açıdan besleyici ve misafirperver geçici yerleşim yeri sağlayan ortamların teşvik edilmesinde çok önemli bir rol oynamaktadır. Dolayısıyla, ne şehirlerin ne de binaların statik varlıklar olmadığı ve bazı durumlarda öngörülemeyen nedenlerle değişime açık olduğu göz önünde bulundurulduğunda, prefabrik, değiştirilebilir, yani kolayca takılıp çıkarılabilen ve kullanım ömrü sona erdiğinde veya yeni bir ihtiyaç ortaya çıktığında kolayca sökülebilen birimler, travma bağlamlarında da "yeniden inşa etmek" için uygulanabilir bir alternatif çözüm olarak hizmet edebilmektedir. Bu tür yapıların/merkezlerin tasarımında, hızlı imalat ve ön üretime uygun, tedarik ve bakım kolaylığı, inşaat ekonomisi, dayanıklılık, güvenlik, estetik, enerji verimliliği ve sürdürülebilirlik gibi kriterleri karşılayan alternatif inşaat teknolojileri ve malzemeleri kullanılabilir. Bu tür yapıların/merkezlerin tasarımında, hızlı imalat ve ön üretime uygun, tedarik ve bakım kolaylığı, inşaat ekonomisi, dayanıklılık, güvenlik, estetik, enerji verimliliği ve sürdürülebilirlik gibi kriterleri karşılayan alternatif inşaat teknolojileri ve malzemeleri kullanılabilir.

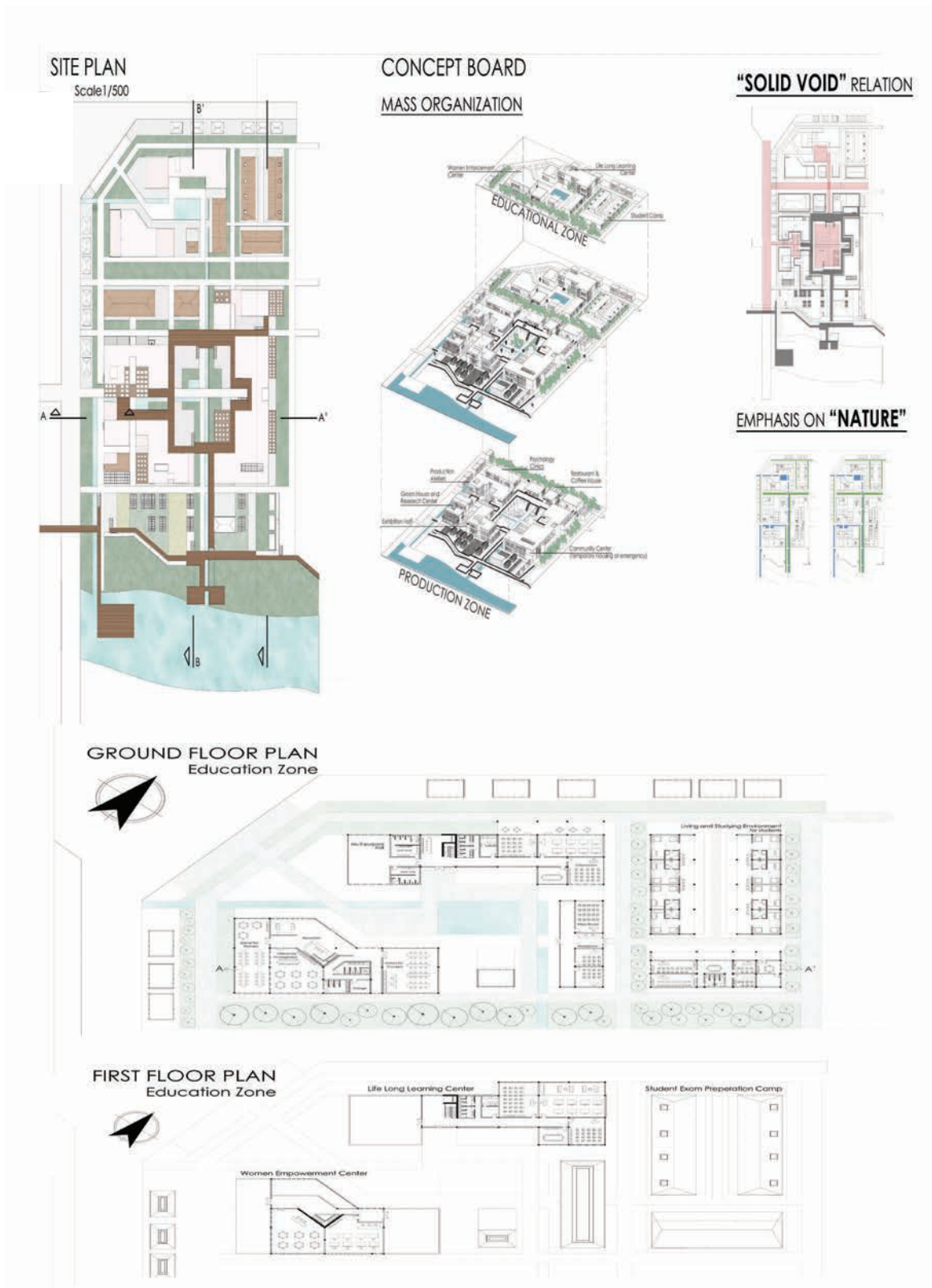
Stüdyo, mimarlığın afet sonrası dönemlerde yeniden inşa ve sosyal iyileşme konularına nasıl yanıt verebileceğini tartışmıştır ve travma geçirmiş bağlamlarda kentsel, mekânsal ve sosyal restorasyon için alternatif senaryolar geliştirilmesi üzerinde durmuştur. Öğrenciler, 6 Şubat depremlerinin vurduğu on bir şehirden bağlamlar belirlemişlerdir. Bununla birlikte, spesifik proje alanı/alanları stüdyo sırasında belirlenmiştir. Buna göre öneriler, afet planlaması ve mimarlık, kentsel yeniden yapılanma ve dolgu, sosyal iyileşme, toplum refahı, mimari ve kültürel kimlik, kültürel miras, kentsel ve toplumsal hafıza, restorasyon ve dayanıklılık konularını ele alınmıştır.

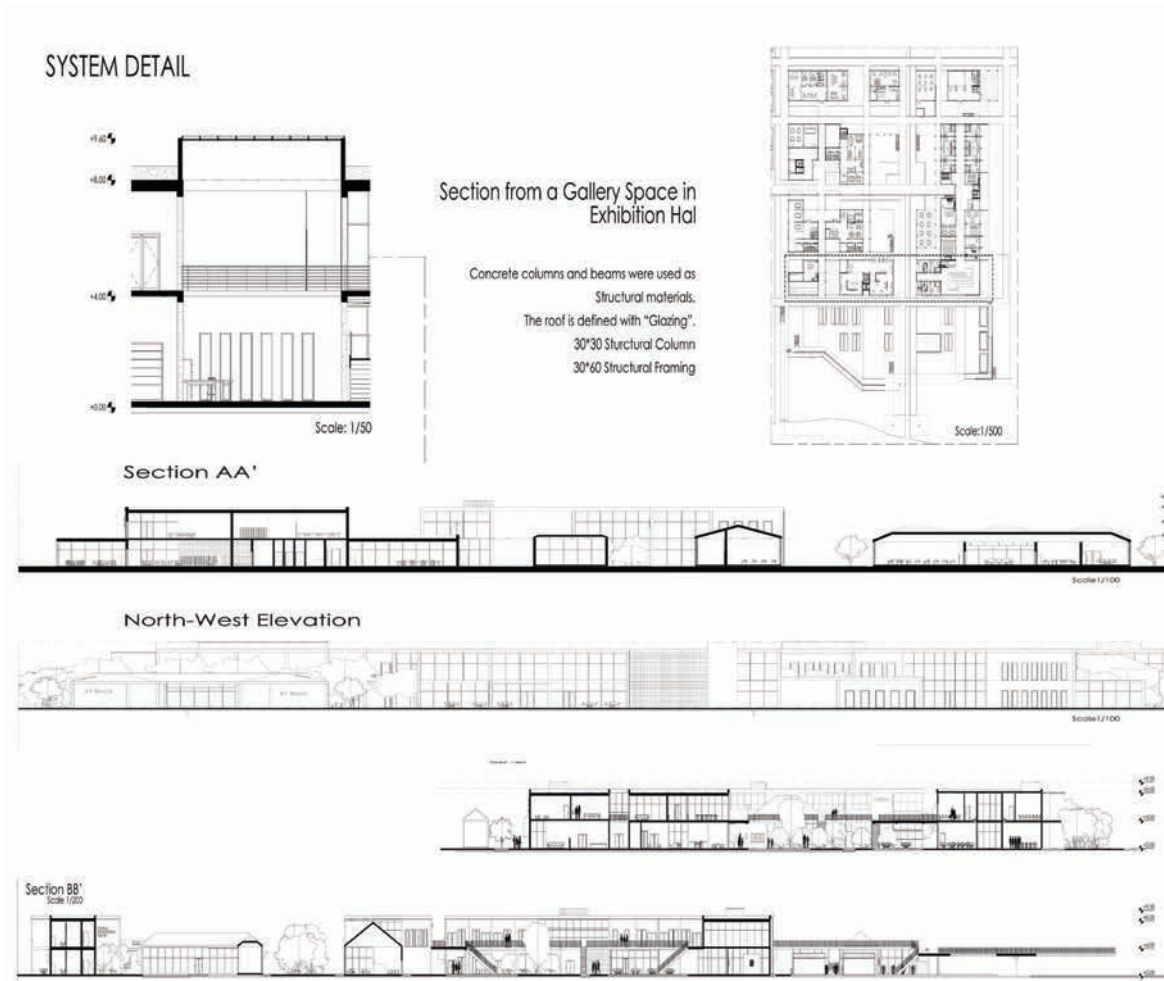
Stüdyo çalışması hem ortak araştırma, veri toplama ve konsept geliştirme hem de bireysel karar verme ve mimari tasarım aşamalarını içermektedir. Tasarım sürecinin kapsamlı araştırma, düşünme ve tartışma içeren ilk aşaması grup çalışması olarak yürütülmüştür. İkinci aşamada, seçilen alanlara/vakalara odaklanılmış ve 1/200, 1/100 ve 1/50 ölçeklerde bireysel mimari öneriler geliştirilmiştir. Verilen çekirdek program, alternatif öneriler oluşturmak için kişisel olarak detaylandırılmıştır ve çeşitlendirilmiştir.

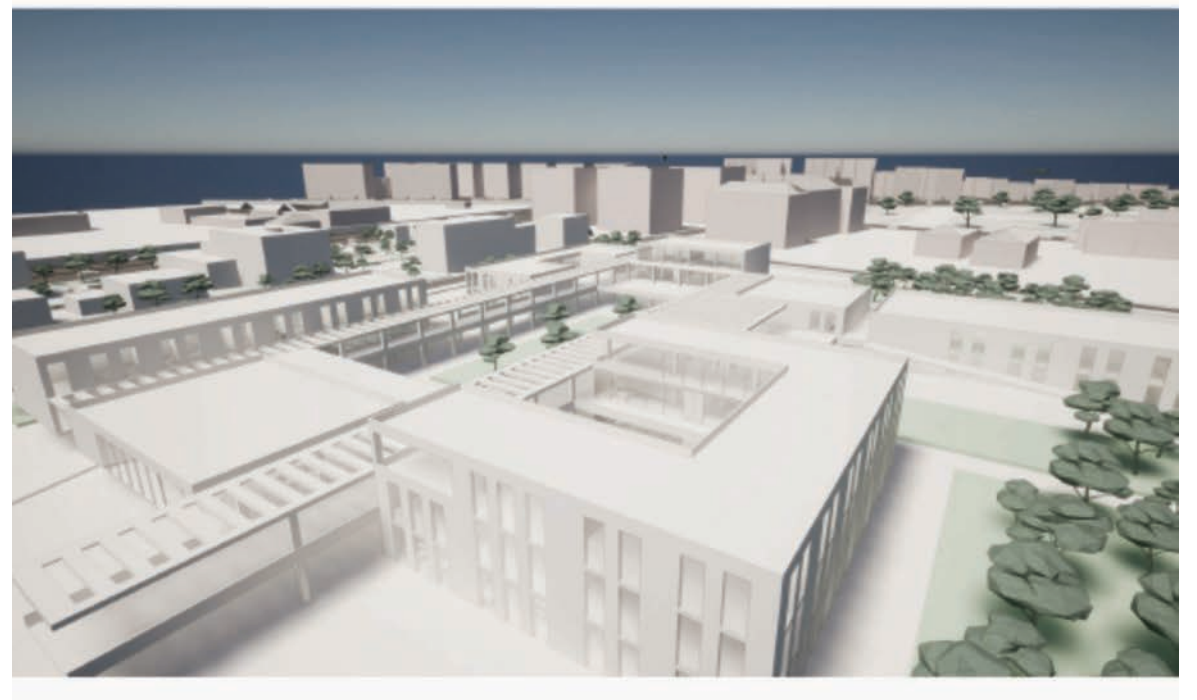
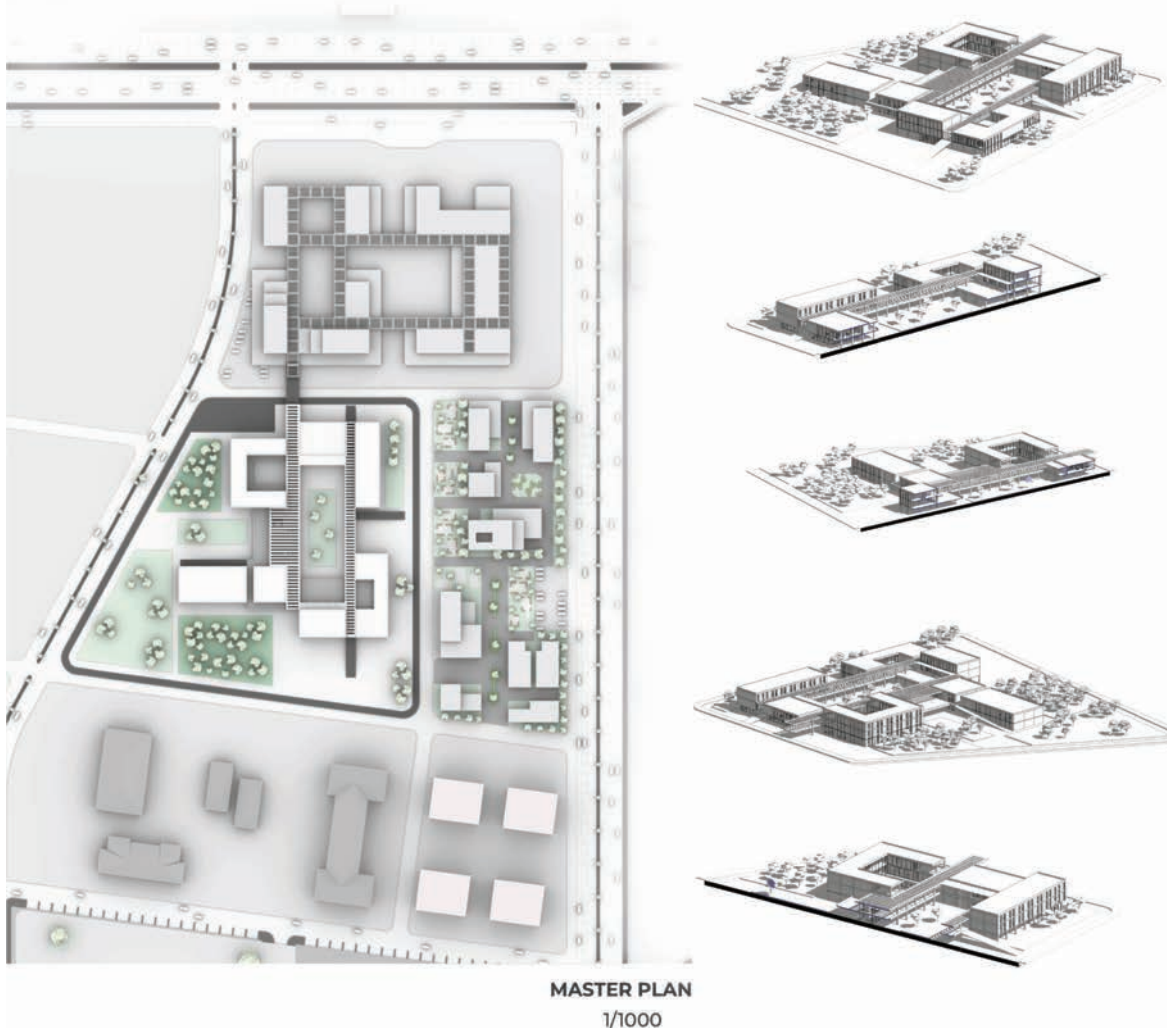
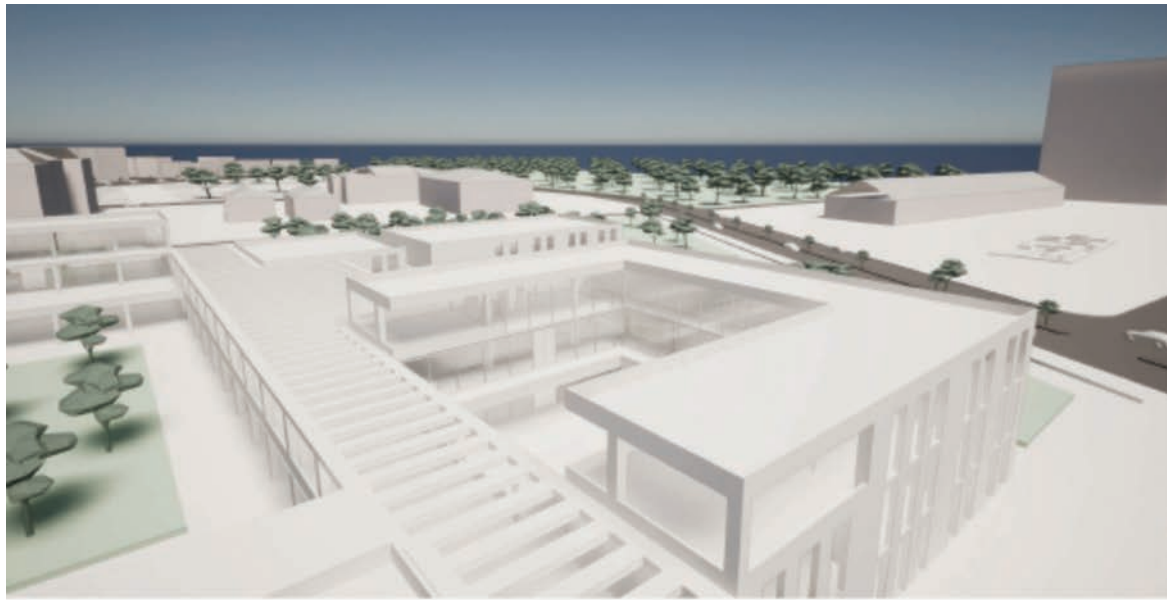


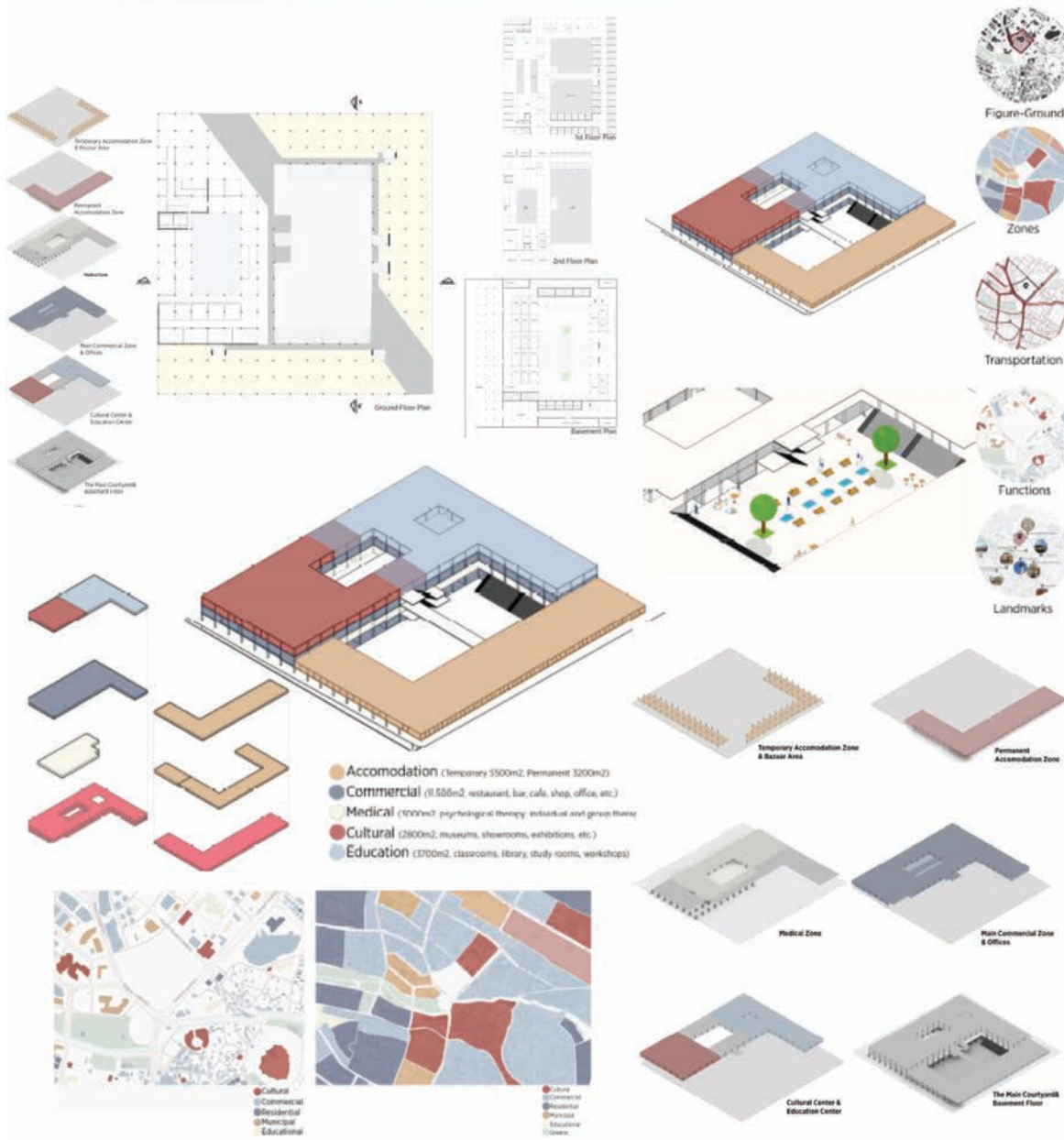
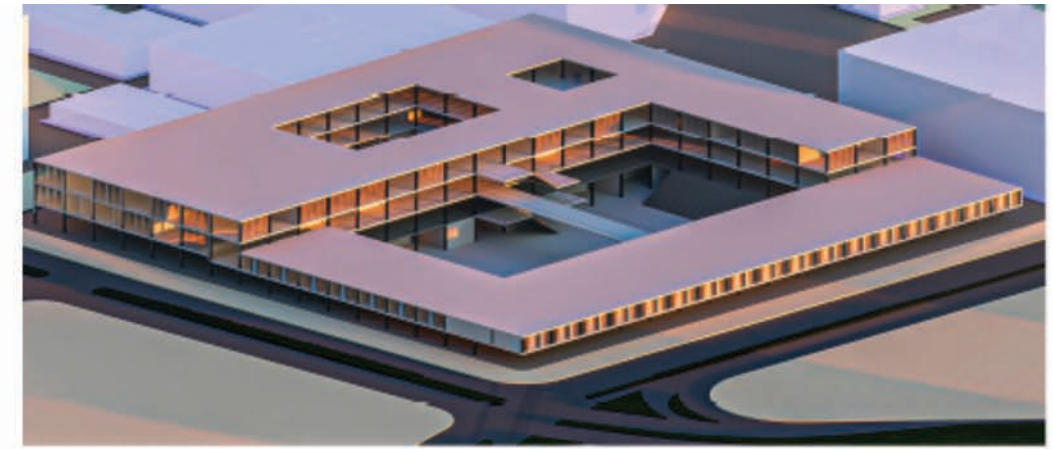
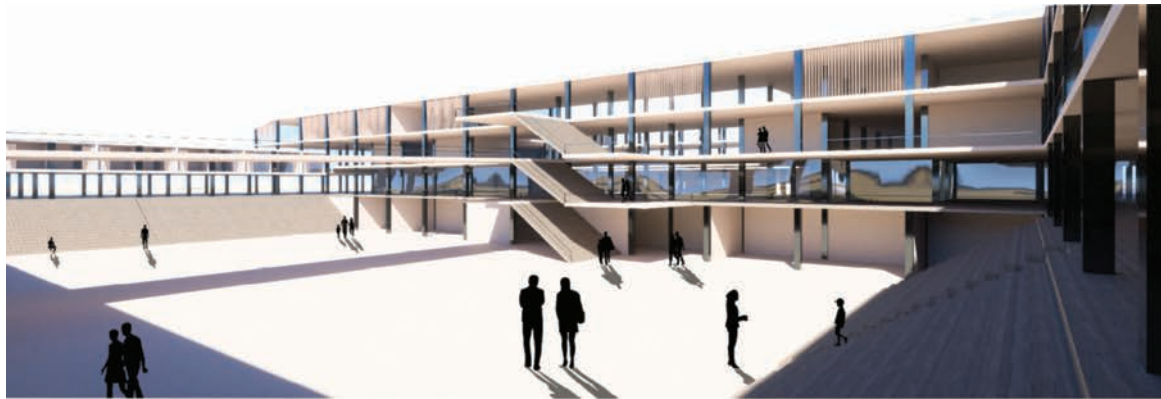












Arch 401 Architectural Design V

Group2: Ayşen Savaş + Arzu Gönenç Sorguç + Emre Erkal + Ömer Faruk Ağırsoy + Buket Erol

ÖYKÜ MADENİ*: What worries Nicolas Bourriaud so much?

*: In memory of Ali Vahit Şahiner

The architectural design studio for the fourth-year students commenced with a profound reflection on contemporary environmental concerns and the role of architecture in addressing them. Emphasizing sustainability, biodiversity, recycling, circularity, and equity, the project brief challenged students to consider the impact of the built environment on the planet and explore responsible and innovative design approaches. Against the backdrop of the COVID-19 pandemic, which significantly shaped their educational experience, students embarked on a journey to understand the intricate relationship between architecture and its surrounding context.

Drawing inspiration from a longstanding tradition of international collaboration, the studio partnered with universities across Europe, including Bologna, Skopje, Berlin, Lisbon, Rotterdam, London, and Athens. This collaboration aimed to immerse students in diverse socio-cultural, political, and economic contexts, fostering a deeper understanding of the complexities inherent in architectural design. However, travel restrictions necessitated a shift in approach, prompting the studio to organize research trips within Turkey. These excursions, ranging from urban transformation projects in Eskişehir to the unique landscapes of Cappadocia and Ankara Castle, provided students with invaluable insights into the coexistence of natural and architectural elements.

The project brief, inspired by the thought-provoking work of French art philosopher Nicolas Bourriaud, challenged students to confront the pressing environmental issues of our time. Bourriaud's concept of "the Seventh Continent," symbolizing the vast expanse of plastic pollution in the Pacific Ocean, served as a catalyst for critical inquiry. Against the backdrop of Turkey's role as a major destination for waste exports from the EU and the ongoing coal crisis, students embarked on a mission to redefine the relationship between architecture and environmental stewardship.

This semester, our group in the 4th year design studio focused on this issue and designed a new institution to recover from our obliviousness. The goal was to establish "a story mine/Öykü Madeni" in Ankara. Ankara, a city rich with stories, was interpreted as a mine that would increase as it is dug. Mining, the extraction of valuables and non-renewables from the Earth was used as a metaphor to show the possibility of reversing the conventional mining process and transforming it into a reclamation project. The students were asked to conceive the city as an ore body, a placer deposit from which it is possible to extract historical, cultural, and natural narrations. The aim is to create an institution where these valuable stories are collected, preserved, shared, and interpreted. Rather than displacing them from their natural or original context, the goal is designing a space for storytelling. Transpired by current ecological, cultural, and political ruins, Öykü Madeni suggests a space devoted to complexity and multiplicity.

ÖYKÜ MADENİ*: Nicolas Bourriaud'u bu kadar endişelendiren ne?

*: Ali Vahit Şahiner anısına

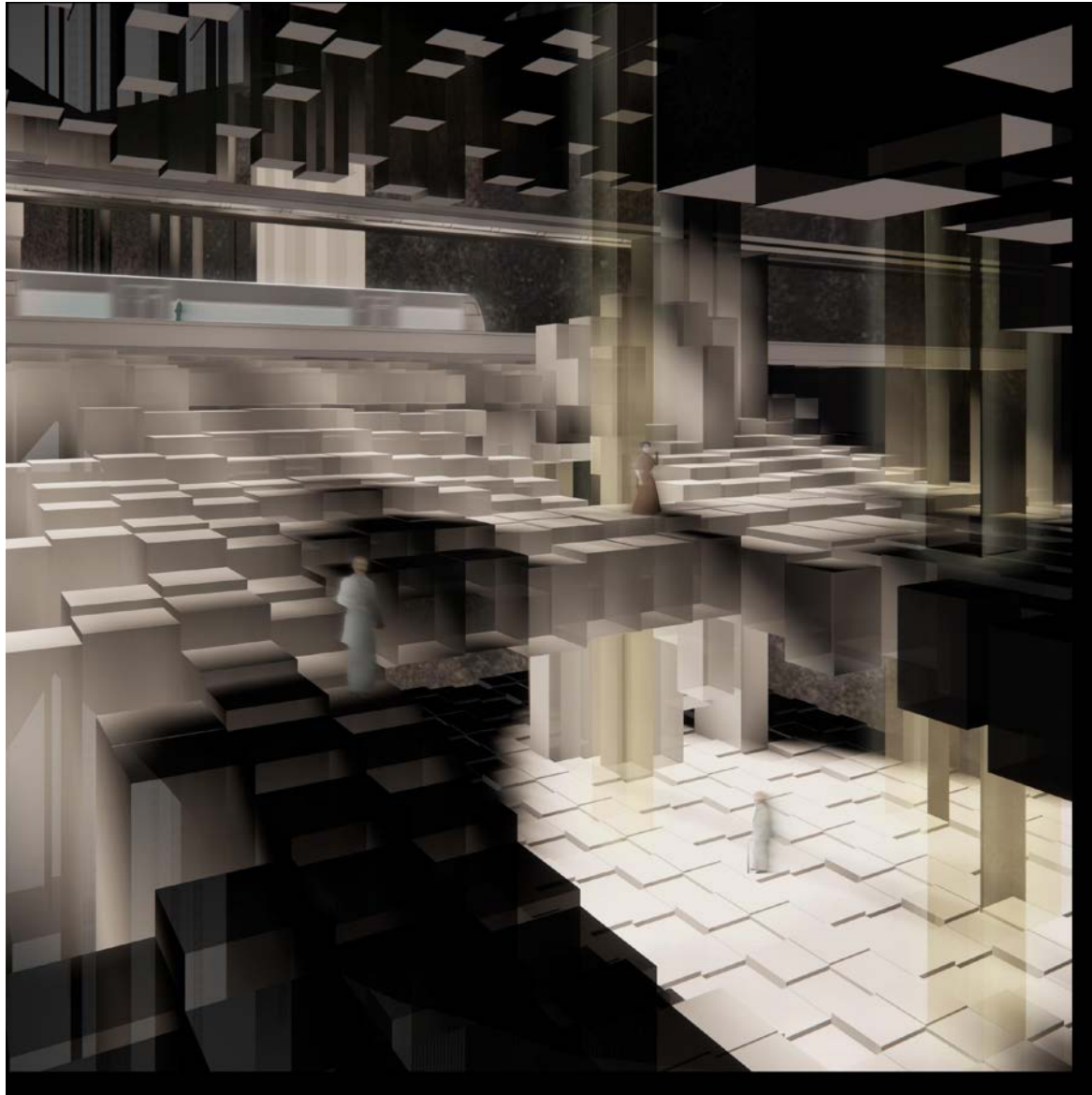
Dördüncü sınıf öğrencileri için mimari tasarım stüdyosu, çağdaş çevresel endişeler üzerine derin bir düşünceyle başladı ve mimarlığın bunlarla başa çıkma rolünü ele aldı. Sürdürülebilirlik, biyoçeşitlilik, geri dönüşüm, döngüsellik ve eşitlik vurgusuyla proje özeti, öğrencilerin inşa edilmiş çevrenin gezegen üzerindeki etkisini düşünmelerini ve sorumluluk sahibi, yenilikçi tasarım yaklaşımlarını keşfetmelerini teşvik eden öğeler taşıyordu. Eğitim deneyimlerini büyük ölçüde şekillendiren COVID-19 pandemisinin arka planında, öğrenciler mimarlığın ve çevresel bağlamının karmaşık ilişkisini anlamak için bir yolculuğa çıktılar.

Uluslararası işbirliğinin uzun süregelen bir geleneğinden ilham alarak, stüdyo Bologna, Skopje, Berlin, Lizbon, Rotterdam, Londra ve Atina dahil olmak üzere Avrupa'daki üniversitelerle işbirliği yaptı. Bu işbirliği, öğrencileri çeşitli sosyo-kültürel, siyasi ve ekonomik bağlamları düşünmeye iterek mimari tasarımın içsel karmaşıklıklarını daha derinlemesine anlamalarını sağladı. Ancak seyahat kısıtlamaları bu yaklaşımı değiştirmeyi gerektirdi ve stüdyoyu Türkiye içinde araştırma gezileri düzenlemeye yönlendirdi. Bu geziler, Eskişehir'deki kentsel dönüşüm projelerinden Kapadokya ve Ankara Kalesi'nin benzersiz manzaralarına kadar uzanarak öğrencilere doğal ve mimari unsurların birlikte var olması hakkında çok değerli içgörüler sağladı.

Fransız sanat filozofu Nicolas Bourriaud'un düşündürücü çalışmalarından ilham alan proje özeti, öğrencileri çağımızın baskın çevresel sorunlarıyla karşı karşıya getirdii. Bourriaud'un "Yedinci Kıta" kavramı, Pasifik Okyanusu'ndaki plastik kirliliğinin geniş yayılma alanını simgelerken, eleştirel sorgulama için bir katalizör olarak hizmet etti. AB'den atık ihracatı için önemli bir hedef olan Türkiye'nin rolü ve devam eden kömür krizini arka planında, öğrenciler mimarlık ile çevresel sorumluluk arasındaki ilişkiyi yeniden tanımlamak misyonuyla yola çıktılar.

Güz döneminde dördüncü sınıf tasarım stüdyosu grubumuz bu konuya odaklandı ve çevremize karşı bihaberliğimizden kurtulmak için yeni bir kurum tasarladı. Hedef, Ankara'da bir "Öykü Madeni" kurmaktı. Hikayelerle dolu bir şehir olan Ankara, kazıldıkça keşfedilen bir maden olarak yorumlandı. Dünyadan değerli ve yenilenebilir olmayan şeylerin çıkarılması olan madencilik, geleneksel madencilik sürecini tersine çevirme ve onu bir geri kazanım projesine dönüştürme metaforu olarak kullanıldı. Öğrencilerden şehri, tarihsel, kültürel ve doğal anlatıların çıkarılabileceği bir plaser yatağı, cevher kütlesi olarak tasarlamaları istendi. Amaç, bu değerli hikayelerin toplanması, korunması, paylaşılması ve yorumlanması için bir kurum oluşturmaktır. Onları doğal veya orijinal bağlamından çıkarmak yerine, amacımız hikaye anlatımı için bir alan tasarlamaktır. Güncel ekolojik, kültürel ve siyasi harabelerden esinlenen Öykü Madeni, karmaşıklık ve çeşitliliğe adanmış bir alan önermektedir.

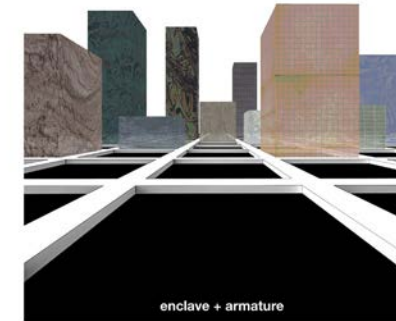




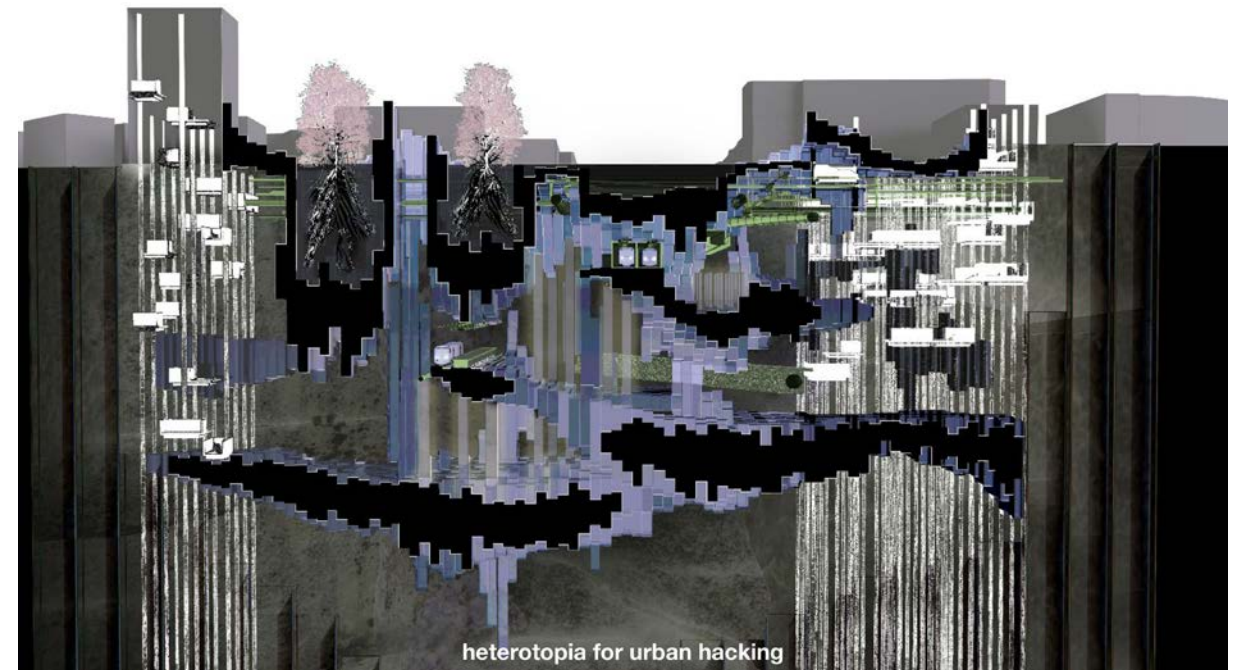
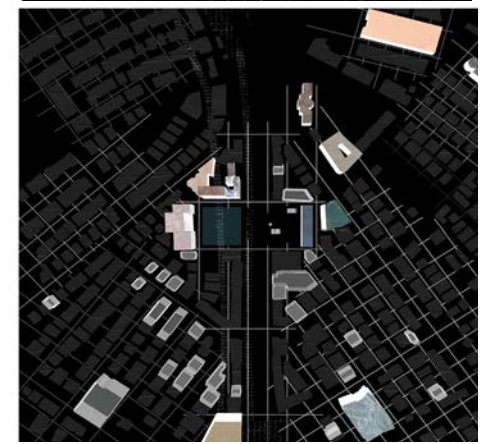
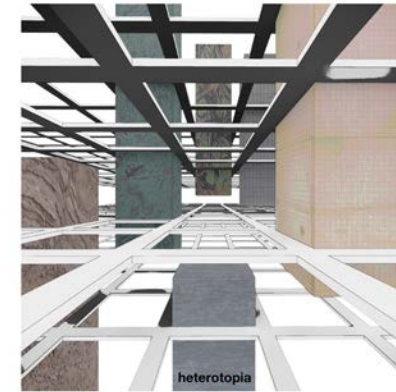
HETEROTOPIA

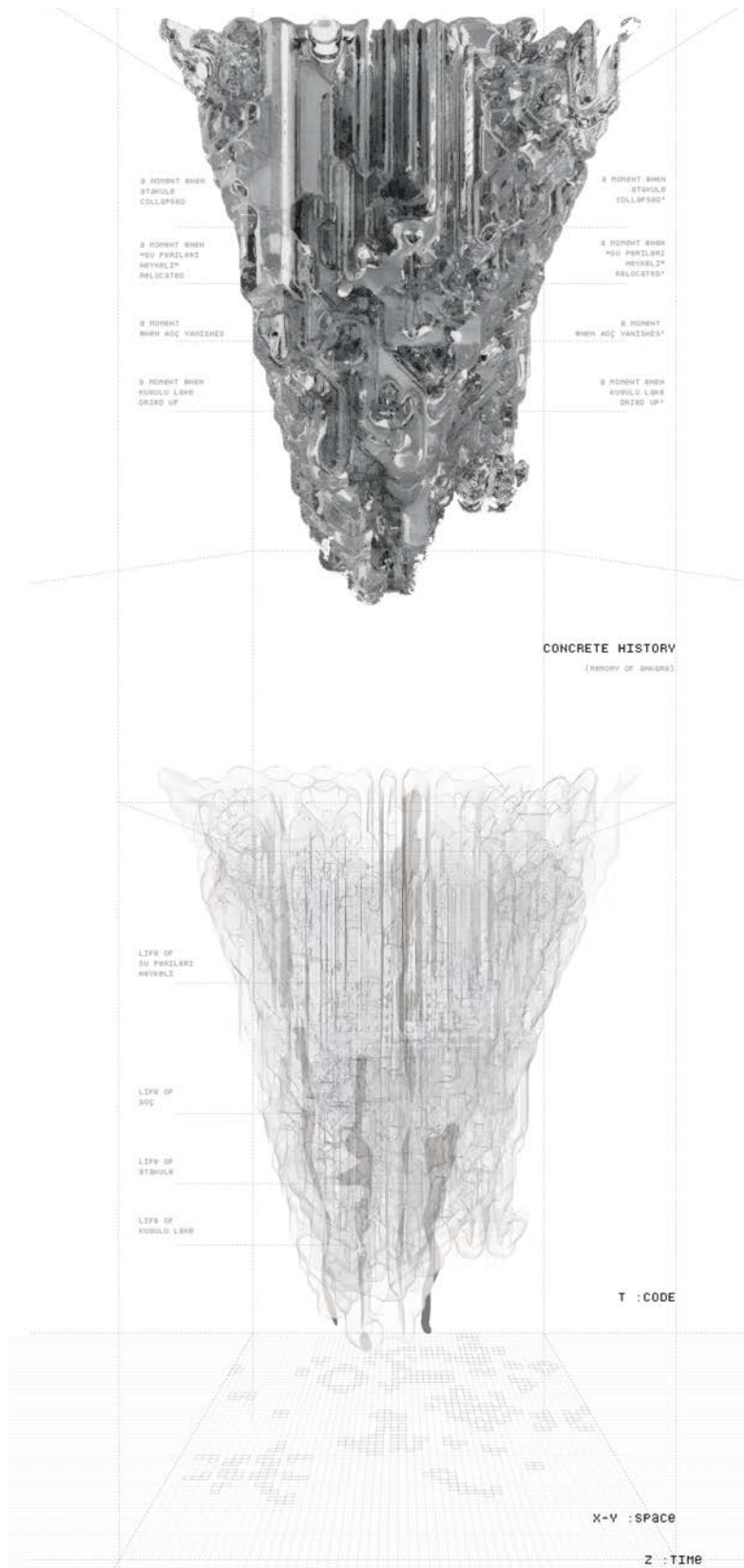
Michael Foucault's heterotopias are spaces that are different in some way, with a disturbing, intense, contradictory, and transformative discourse. These heterotopias are areas that exist in a spatially determined place, but at the same time lose their connection with that place and do not operate according to the rules of that place. In the urban context, it can be examined through the City Element Triad put forward by David Grahame Shane. While enclaves are spaces of stasis, and armatures are spaces of flow, together they need heterotopias that are in constant flux, providing a balance between them, dealing with the exceptions and the 'other' in the city. These can be implied through the city at different scales, so that potential heterotopias can be produced that will ensure the balance of stability and speed of the city and reallocate urban life to the society. Therefore, dismantling and reappropriating enclaves, slowing down the armatures and revealing the underground infrastructures that maintain the city structure will create the urban heterotopias that modern societies need.

Michael Foucault'un heterotopyaları, bazı yönleriyle farklı olan, rahatsız edici, yoğun, çelişkili ve dönüştürücü bir söyleme sahip mekanlardır. Bu heterotopyalar, mekansal olarak belirlenmiş bir yerde var olan, ancak aynı zamanda o yerle bağlantılarını yitiren ve o yerin kurallarına göre işlemeyen alanlardır. Kentsel bağlamda, David Grahame Shane tarafından ortaya konulan Şehir Elemanı Üçlüsü aracılığıyla incelenebilirler. Anklavlar durağanlık alanları iken, armatürler akış alanlarıdır, birlikte sürekli akımda olan, denge sağlayan heterotopyalara ihtiyaç duyarlar, şehirde istisnaları ve 'öteki'yi ele alırlar. Bunlar, şehirde farklı ölçeklerde ima edilebilir, böylece şehrin istikrarı ile hızının dengelenmesini sağlayacak potansiyel heterotopyalar üretilebilir ve kentsel yaşamı topluma yeniden tahsis edebilir. Bu nedenle, anklavların sökülüp tekrar elde edilmesi, armatürlerin yavaşlatılması ve şehir yapısını sürdüren yeraltı altyapılarının ortaya çıkarılması, modern toplumların ihtiyaç duyduğu kentsel heterotopyaları yaratacaktır.



...being in relation with all the other sites, but in such a way as to suspend, neutralize, or invert the set of relations designated, mirrored, or reflected by them.
Of Other Spaces,
Michel Foucault, 1984





a moment when atakule collapsed

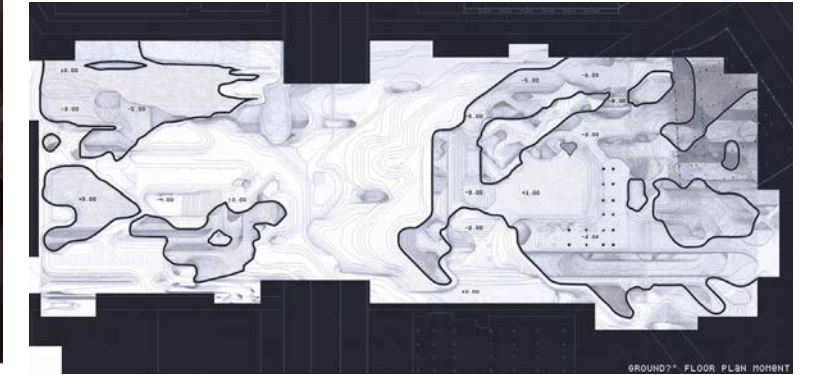
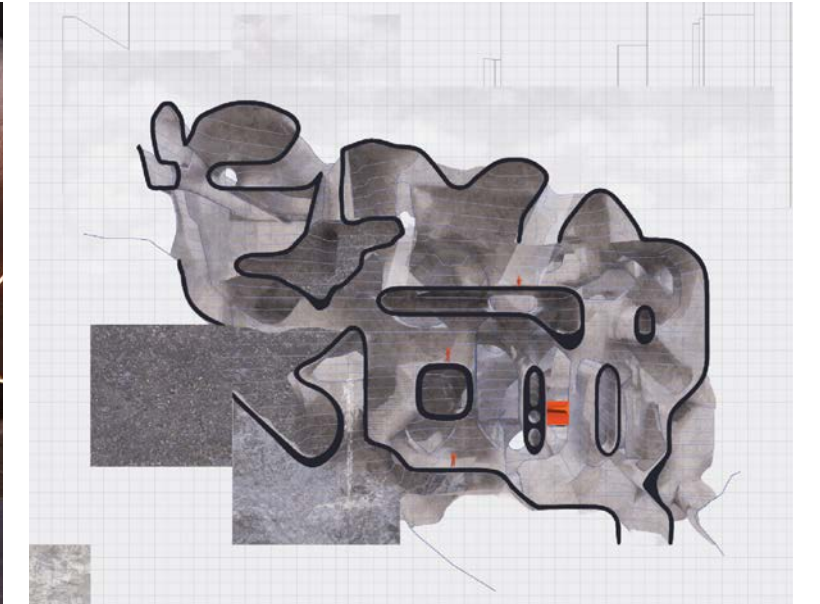
XYZT

The project XYZT tries to bring another perspective to relation of memory and space. Ankara is a city with a deep-rooted history. And the project aims to uncover the city's historical, cultural, and natural memory, or its "ore," by considering it as a mine to be excavated. The goal of cognifying the memory with the spatial record of time is to argue that the essence of architecture lies not in the walls but in what happens between and within them. In this project, the inquiry revolves around how we experience architecture and how these experiences reconstruct themselves in the face of a new hyper-real landscape that begins to embed/dissolve into the fabric of time.

Proje XYZT, hafıza ve mekan ilişkisine başka bir bakış açısı getirmeyi amaçlar. Ankara, köklü bir tarihe sahip bir şehirdir. Ve proje, şehrin tarihi, kültürel ve doğal hafızasını veya "madenini" bir kazı alanı olarak ele alarak ortaya çıkarmayı hedefler. Zamanın mekansal kaydı ile hafızayı bilişsel hale getirme amacı, mimarlığın özünün duvarlarda değil, onların arasında ve içinde gerçekleşenlerde olduğunu savunmaktadır. Bu projede, araştırma, mimarlığı nasıl deneyimlediğimiz ve bu deneyimlerin kendilerini, zamanın dokusuna gömülmeye/bağlanmaya başlayan yeni bir hiper-gerçek manzaranın karşısında nasıl yeniden şekillendiği etrafında döner.



a moment in somewhere survival : %0 error 404: memory not found ?*



a moment in somewhere survival : %30

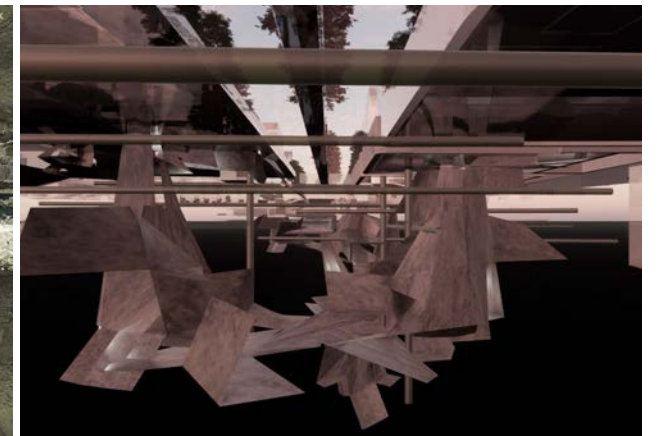
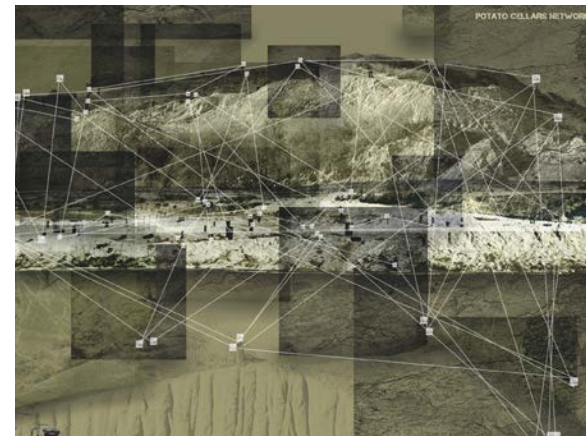
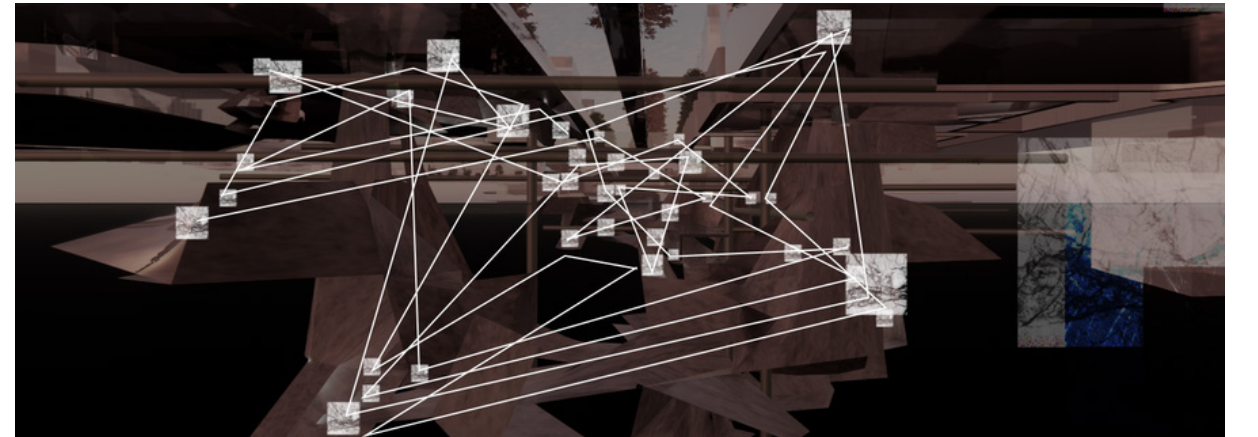
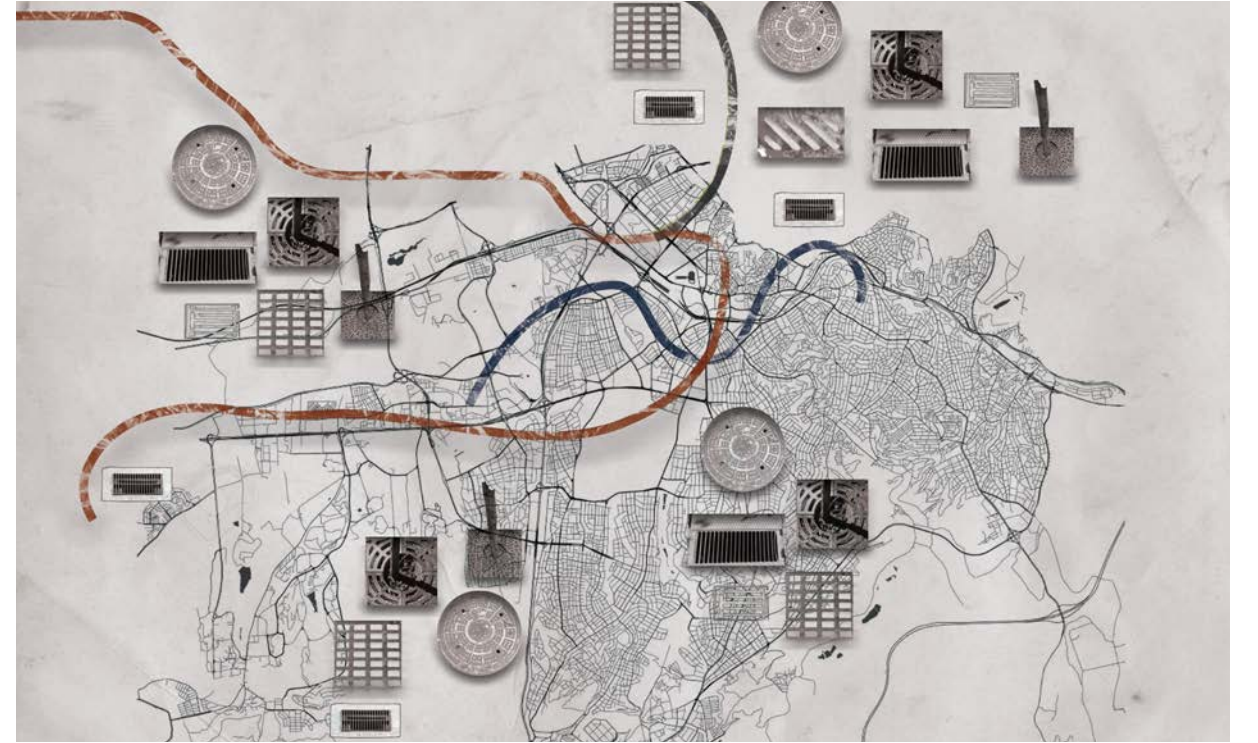


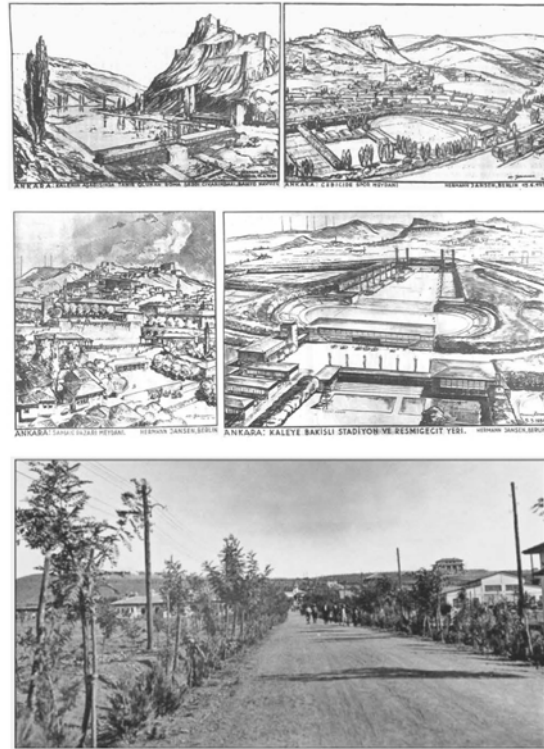
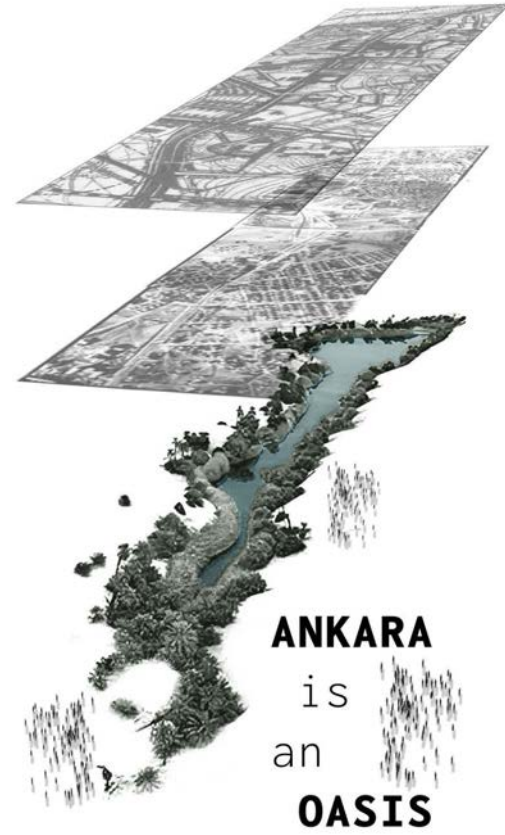
a moment in somewhere survival : %54



Once upon a time, there was a city named Ankara. Ankara was a city where streams were not drowned under asphalt, where the green texture of the city was free, and where the underground would not suffocate. Trees were confined by microgrids, asphalt was poured to vanish the streams, and the potential of the existing infrastructure system was hindered by narrow and suffocating metro exits with a disrupting traffic and by 60 cm diameter manhole covers. Since the Republican Era, Ankara continued to suffocate with each passing year. Kent Bacaları, located at critical suffocation points of the city such as Zafer Çarşısı and Zafer Parkı, articulated to ventilate the green fabric, streams, traffic, and existing infrastructure, rescuing the city from suffocation with a generative chimney system beyond the grid, manholes, and asphalt. The metaphorical journey between Cappadocia and Ankara forms the infrastructure, system, architecture, and story of Kent Bacaları.

Bir zamanlar Ankara adında bir şehir vardı. Ankara, derelerin asfaltın altında kalmadığı, şehrin yeşil dokusunun özgür olduğu ve yeraltının boğulmadığı bir şehirdi. Ağaçlar mikro ızgaralarla sınırlanmıştı, asfalt dereyi yok etmek için dökülmüştü ve mevcut altyapı sisteminin potansiyeli dar ve boğucu metro çıkışları ve 60 cm çapında rögar kapaklarıyla engellenmişti. Cumhuriyet Dönemi'nden beri, Ankara her geçen yıl daha da boğulmaya devam etti. Zafer Çarşısı ve Zafer Parkı gibi şehrin kritik boğulma noktalarında bulunan Kent Bacaları, yeşil dokuyu, dereleri, trafiği ve mevcut altyapıyı havalandırmak için şekillendirilmiş, ızgaranın, rögar kapaklarının ve asfaltın ötesinde bir üretken baca sistemi ile şehri boğulmaktan kurtardı. Kapadokya ile Ankara arasındaki metaforik yolculuk, Kent Bacaları'nın altyapısını, sistemini, mimarisini ve hikayesini oluşturdu.





ANKARA IS AN OASIS

The "Edge Species" presents a novel approach to urban planning and site thinking by analyzing the geological, topographical, and ecological propensities of Ankara, and creating a new master plan based on a non-Anthropocene perspective. This approach allows nature to reclaim required areas, leading to the emergence of new morphologies in the transitional zones between nature and the city. The project identifies these zones as "Ecotonal Zones," where "Edge Species" areas emerge, drawing inspiration from urban voids and taking their forms from the infrastructure of greenery, or landforms. After urban erosion is allowed to take its course in necessary parts of the city, the growth of "Edge Species" starts from specific areas and continues to evolve and alter the city's conditions. This growth encourages the exploration of permeable and non-dominating relationships between the built environment and nature. The Project Edge Species explores the integration of urban voids and natural formations, creating a homogeneous and symbiotic urban design that allows for the coexistence and mutual benefit of both the built environment and the natural ecosystem.

"Edge Species", Ankara'nın jeolojik, topografik ve ekolojik eğilimlerini analiz ederek ve yeni bir başkent planı oluşturarak kentsel planlama ve yer düşünme konusunda yeni bir yaklaşım sunar. Bu yaklaşım, doğanın gerekli alanları geri kazanmasına izin verir ve doğa ile şehir arasındaki geçiş bölgelerinde yeni morfolojilerin ortaya çıkmasına yol açar. Proje, bu bölgeleri "Ekotonal Bölgeler" olarak tanımlar, burada "Edge Species" alanları, kentsel boşluklardan ilham alır ve yeşillik altyapısından veya arazi şekillerinden formlarını alır. Şehrin gerekli bölgelerinde kentsel erozyona izin verildikten sonra, "Edge Species" in büyümesi belirli alanlardan başlar ve şehrin koşullarını geliştirmeye ve değiştirmeye devam eder. Bu büyüme, yapı çevresi ile doğa arasında geçirgen ve hakim olmayan ilişkilerin keşfine teşvik eder. Proje "Edge Species", kentsel boşlukların ve doğal oluşumların entegrasyonunu keşfeder ve hem yapı çevresinin hem de doğal ekosistemin bir arada var olmasını ve birbirinden karşılıklı fayda sağlamasını mümkün kılan homojen ve simbiyotik bir kentsel tasarım oluşturur.

OUTLINE

1. CITY
2. OASIS
3. ECOTONE

OASIS ECOTONE CITY

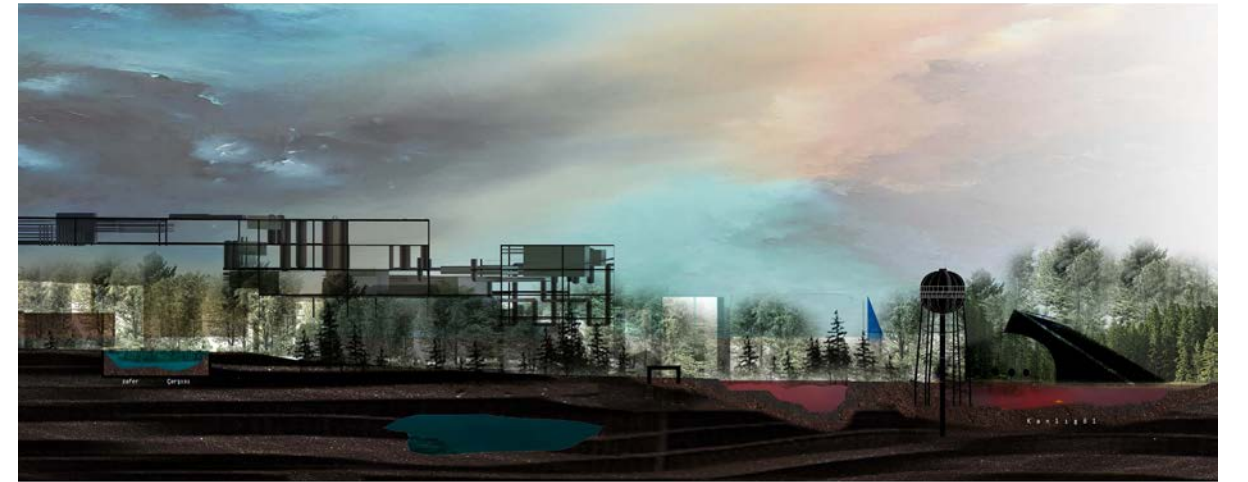
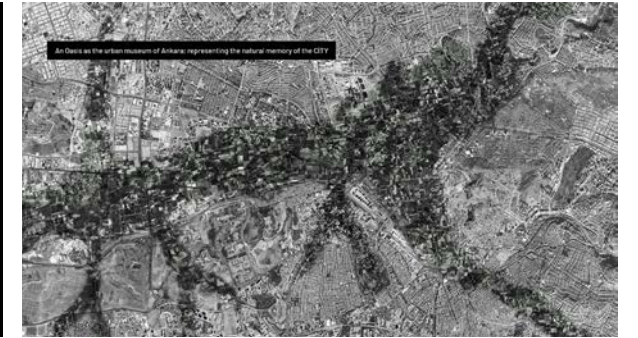
ECOTONE
An ecotone is a transition area between two biological communities.[1] where two communities meet and integrate.[2] It may be narrow or wide, and it may be local or regional. An ecotone may appear on the ground as a gradual blending of the two communities across a broad area, or it may manifest itself as a sharp boundary line.

FORMAL DIAGRAMS OF ECOTONES



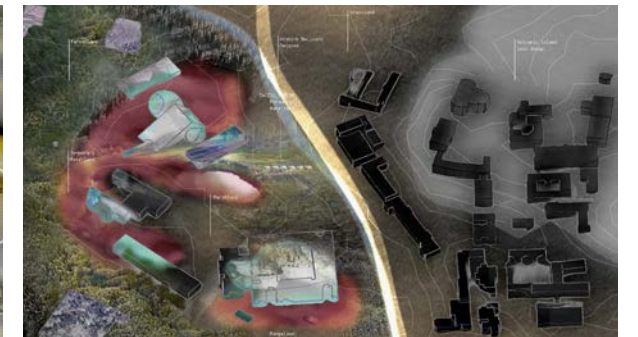
Fig. 1 & 2 show simple ecotones with equal and homogeneous surfaces in both cases. Fig. 3 shows an inclusion of each medium in the other, creating multiple ecotones, which are shown in a more complex form in Figure 4. Fig. 5 & 6 show the edges of forests or banks treated in such a way as to lengthen the ecotone considerably without excessively modifying the environment. Fig. 7 shows a common interpretation of media (such as that found at the edge of a forest). Fig. 8 shows an ecotone that could have been formed by an animal modifying its environment.

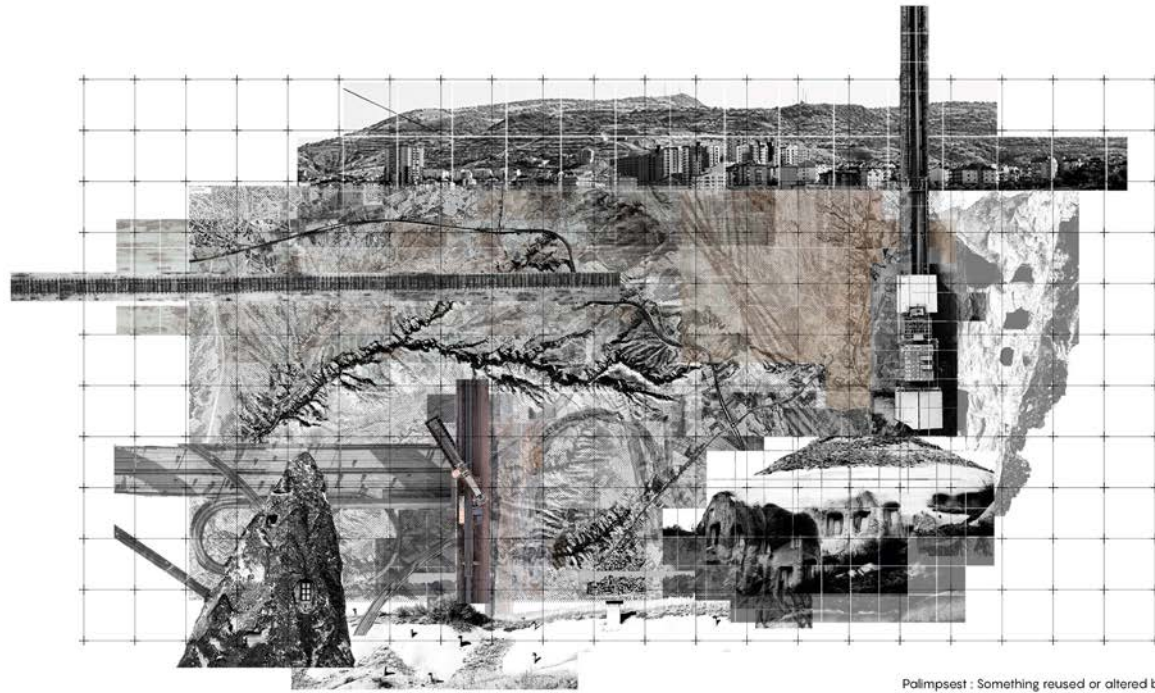
(Ecotone', Lamiol,2022)



ECOTONE

OASIS

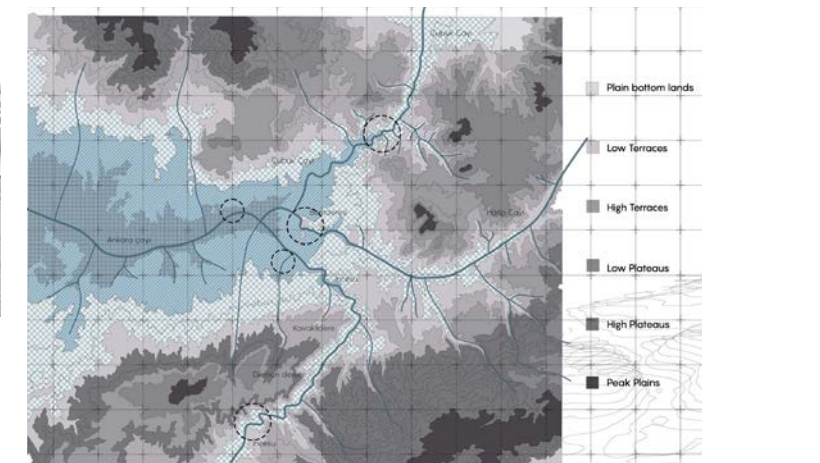
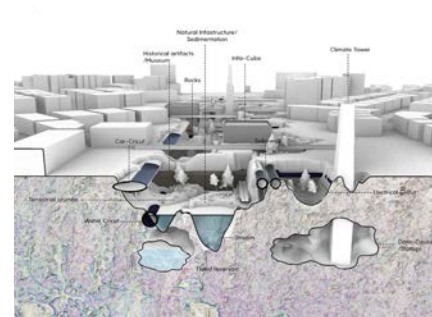
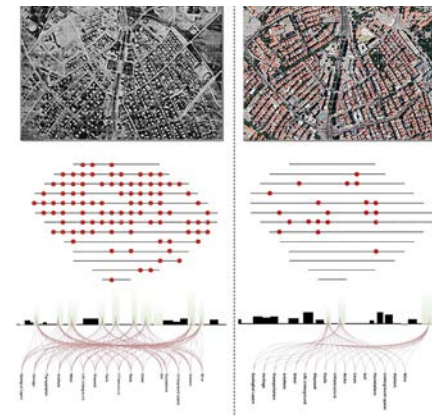
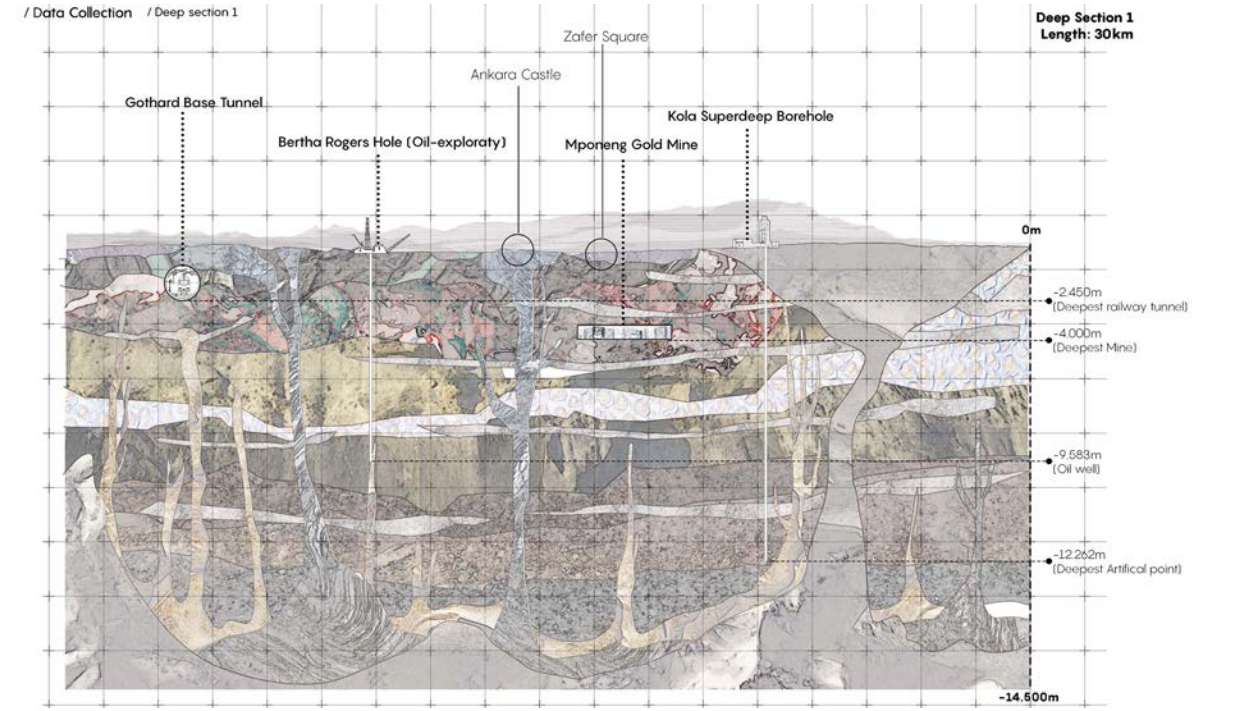




Palimpsest : Something reused or altered but still bearing visible traces of its earlier form.

The graduation studio of architectural design studio VI-VII focuses on the impact of human activities on the planet. A French art philosopher, Nicolas Bourriaud, and his 16th Istanbul Biennale theme as "the Seventh Continent" a 3.4 million square kilometers, 7 million tons of floating plastic in the Pacific Ocean was the starting discussion point for the studio. This semester, our group in the 4th year design studio will focus on this issue and design a new institution to recover from our obliviousness. The goal is to establish "a story mine/Öykü Madeni" in Ankara. Ankara, a city rich with stories, will be interpreted as a mine that will increase as it is dug. Mining, the extraction of valuables and nonrenewables from the Earth will be used as a metaphor that will reverse the conventional mining process and transform it into a reclamation project. The Deep Structure focuses on values of Ankara that are hidden in the underground and ground itself which is degraded by the anthropogenic forces created by contemporary cities. The metaphor of mining and digging deep is taken as an actual strategy for the project. The story begins with the initial question in the way of "How deep is your mine" to search and find deep ways of reclaiming lost values and bringing the values back to the surface from under/ground.

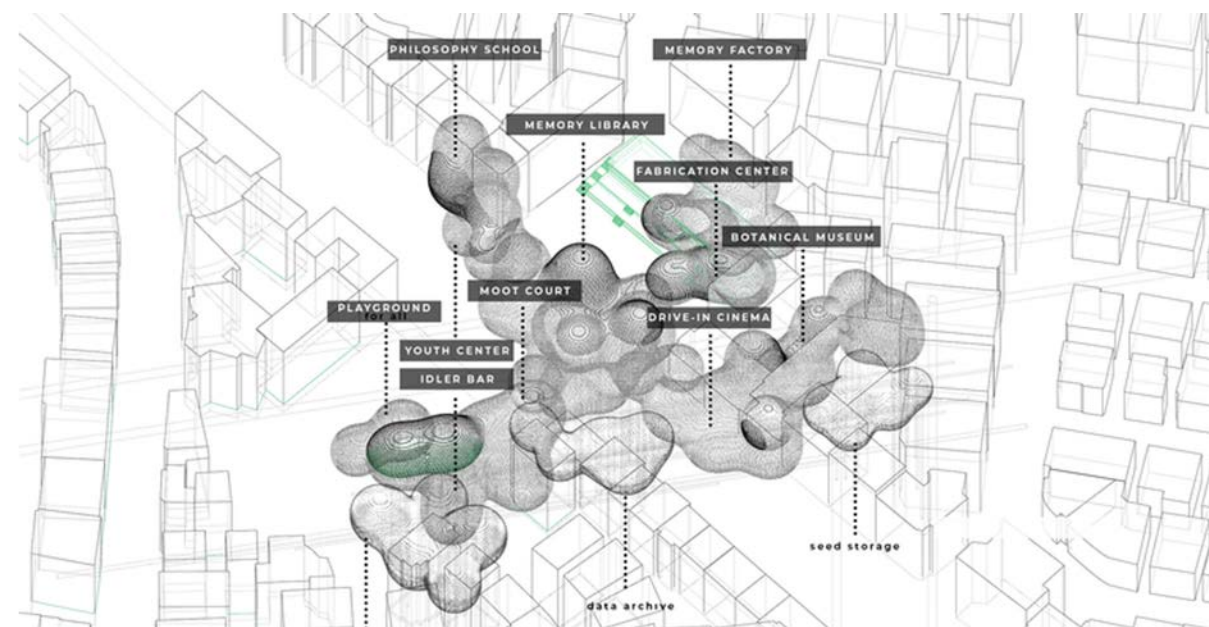
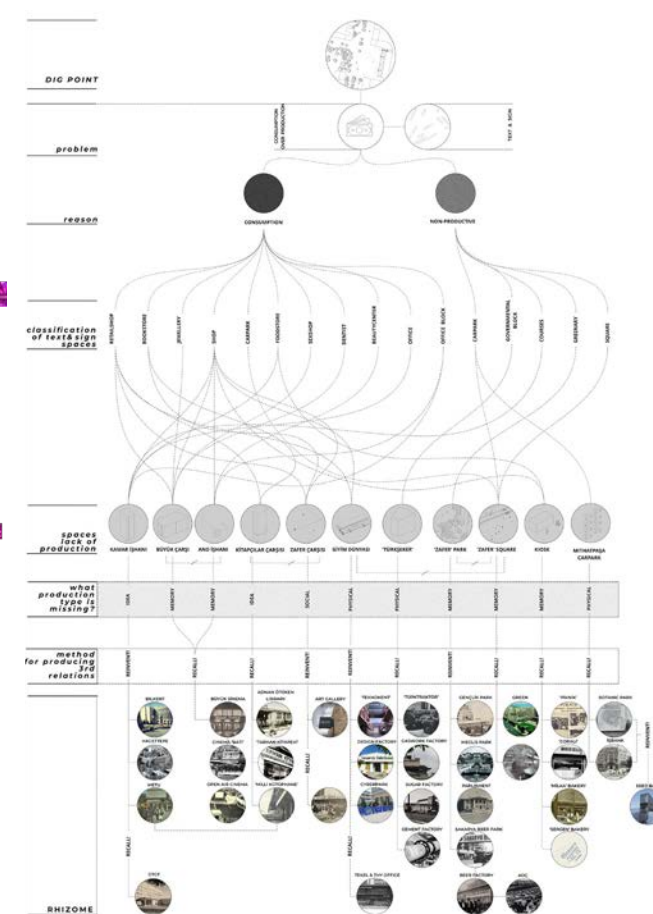
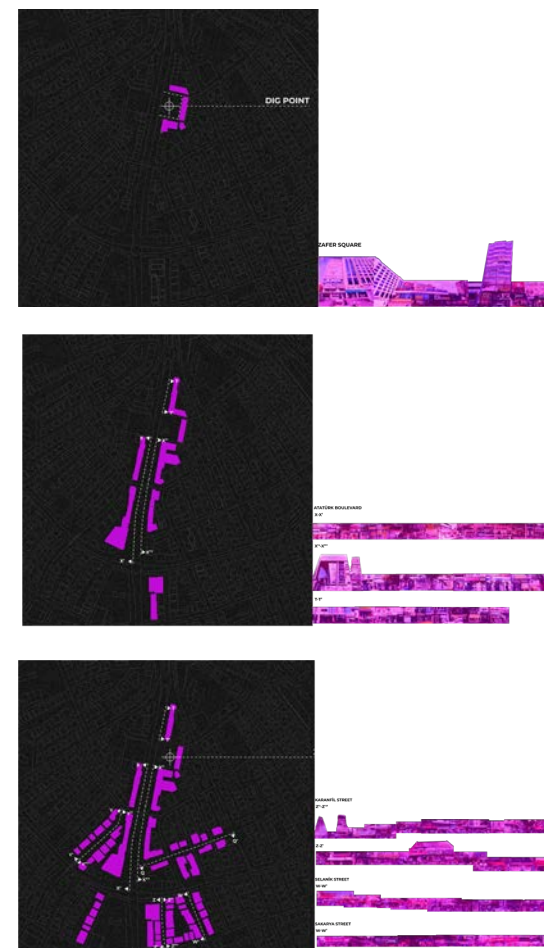
Mimari Tasarım Stüdyoları V-VI boyunca çalışılan mezuniyet projesi, insan faaliyetlerinin gezegene etkisine odaklanmaktadır. Fransız sanat filozofu Nicolas Bourriaud ve 16. İstanbul Bienali'nin teması olan "Yedinci Kıta", Pasifik Okyanusu'nda yüzen 3.4 milyon kilometrekarelik, 7 milyon tonluk plastik, stüdyonun başlangıç tartışma noktasıydı. Bu dönem, tasarım stüdyosundaki grubumuz bu konuya odaklandı ve dikkatsizliğimizden kurtulmak için yeni bir kurum tasarladı. Hedef, Ankara'da bir "Öykü Madeni" kurmaktır. Hikayelerle dolu bir şehir olan Ankara, kazıldıkça artacak bir maden olarak yorumlandı. Madencilik, değerli ve yenilenemez kaynakların Dünya'dan çıkarılması olarak kullanılan bir metafor olarak, geleneksel madencilik sürecini tersine çevirir ve onu bir geri kazanım projesine dönüştürür. The Deep Structure, Ankara'nın yeraltında ve yer yüzünde saklı olan değerlerine odaklanırken, çağdaş şehirler tarafından oluşturulan antropojenik güçlerle bozulan yer yüzüne dikkat çeker. Madencilik ve derin kazma metaforu, projenin gerçek bir stratejisi olarak benimsenir. Hikaye, "Madeniniz ne kadar derin?" sorusundan başlar ve kaybolmuş değerleri geri kazanmanın ve değerleri yer/yeraltından yüzeye getirmenin derin yollarını aramaya dayanır.





Atatürk Boulevard and Zafer Square, which were once important centers for the newly developing Republic, lost their identity and ability to generate memories, then yielded ground to unqualified consumption activities. RHIZO[ME]MORY seeks to collect the city's productive stories through theoretical mining, aiming to establish a museum and storage complex. Mining is employed as a metaphor for extracting valuable elements, including productive spaces, actions, and memories. As Guattari and Deleuze discuss, Rhizome, which is a horizontal underground storage stem in plants such as ginger and potato, can be utilized to formulate a theory. Furthermore, rhizomatic relations model the limitless potential for knowledge construction because it has 'no fixed points or particular organization'. In plants, rhizome occurs when existing roots are insufficient, enabling the plant to form new connections. Thus, the phenomenon observed in a city dominated by consumption and the pursuit of productive activities mirrors this process. Consequently, the question arises: can Rhizome serve as a model for the new city structure?

Atatürk Bulvarı ve Zafer Meydanı, bir zamanlar yeni gelişmekte olan Cumhuriyet için önemli merkezlerken, kimliklerini ve anı oluşturma yeteneklerini kaybettiler ve nitelsiz tüketim faaliyetlerine alan açtılar. RHIZO[ME]MORY, teorik madencilikle şehrin üretken hikayelerini toplamayı amaçlayarak bir müze ve depolama kompleksi kurmayı hedeflemektedir. Madencilik, üretken mekanlar, eylemler ve anılar da dahil olmak üzere değerli unsurları çıkarmak için bir metafor olarak kullanılır. Guattari ve Deleuze'un tartıştığı gibi, zencefil ve patates gibi bitkilerde yatay yeraltı depolama gövdesi olan "rizom", bir teori oluşturmak için kullanılabilir. Ayrıca, rizomatik ilişkiler, 'sabıt noktaları veya belirli bir organizasyonu olmayan' sınırsız bir bilgi yapısı potansiyelini modellemektedir. Bitkilerde, rizom, mevcut kökler yetersiz olduğunda ortaya çıkar ve bitkinin yeni bağlantılar kurmasını sağlar. Dolayısıyla, tüketim ve üretken faaliyetlerin egemen olduğu bir şehirde gözlenen fenomen, bu süreci yansıtmaktadır. Sonuç olarak, şu soru ortaya çıkar: Rizom, yeni şehir yapısı için bir model olarak hizmet edebilir mi?



Arch 402 Architectural Design VI

Group2: Ayşen Savaş +Arzu Gönenç Sorguç +Emre Erkal + Ömer Faruk Ağırsoy + Buket Erol

ÖYKÜ MADENİ*: What worries Nicolas Bourriaud so much?

*: In memory of Ali Vahit Şahiner

In the second semester of the design studio, students delved deeper into their exploration of environmental consciousness and social responsibility in architecture. Focused on the theme of reclaiming narratives and fostering collective healing, the studio embarked on a project to design the “Öykü Madeni” (Story Mine) in Zafer Meydanı, Ankara. Anchored in the rich cultural heritage of the city, Öykü Madeni sought to transform the conventional notion of mining by excavating stories, histories, and memories embedded within the urban fabric.

Tasked with reimagining the city as a repository of narratives, students collaborated with the Ankara Metropolitan Municipality Department of Cultural and Natural Heritage to redefine the concept of a city museum. Departing from traditional museum practices, which often displace objects from their original context, Öykü Madeni aimed to create a space for storytelling that honors the integrity of historical, cultural, and natural artifacts.

Throughout the semester, students engaged in a rigorous process of research, analysis, and design iteration. Divided into groups, they collected data and developed visual tools to represent the existing context, laying the foundation for their architectural proposals. As the semester progressed, students transitioned from data interpretation to the conceptualization of Öykü Madeni, defining its boundaries, scale, and content.

ÖYKÜ MADENİ*: Nicolas Bourriaud’u bu kadar endişelendiren ne?

*: Ali Vahit Şahiner anısına

Öğrenciler tasarım stüdyosunun ikinci dönemine “çevresel bilinç ve mimarlıkta sosyal sorumluluk” konularını daha derinlemesine araştırarak başladılar. Anıları canlandırma ve kolektif iyileşmeyi teşvik etme temasına odaklanan stüdyo, Ankara Zafer Meydanı’da yer alacak “Öykü Madeni” isimli bir proje üzerinde çalışmaya başladı. Şehrin zengin kültürel mirasına dayanan Öykü Madeni, madencilik kavramını geleneksel anlamından çıkarak kentsel dokuda yer alan hikayeleri, tarihleri ve anıları kazarak canlandırmayı amaçlıyordu.

Şehri bir Öykü Madeni olarak yeniden hayal etme görevi verilen öğrenciler, Ankara Büyükşehir Belediyesi Kültürel ve Doğal Miras Dairesi ile iş birliği yaparak şehir müzesi kavramını yeniden tanımladılar.

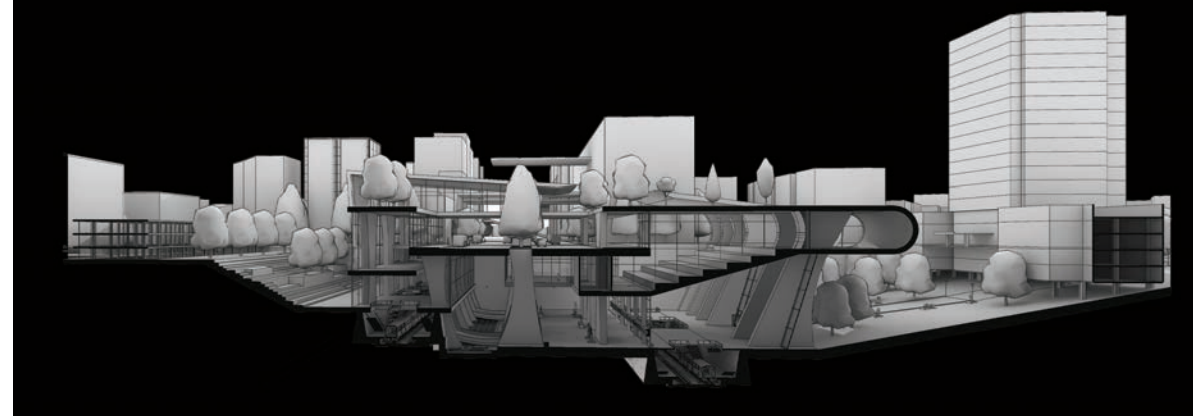
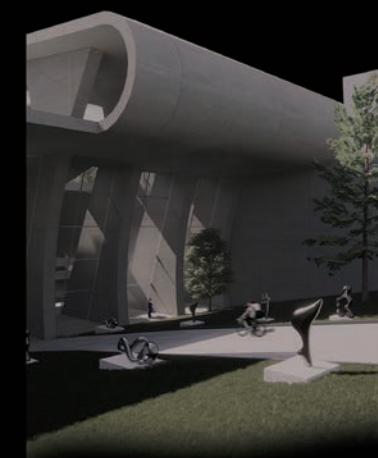
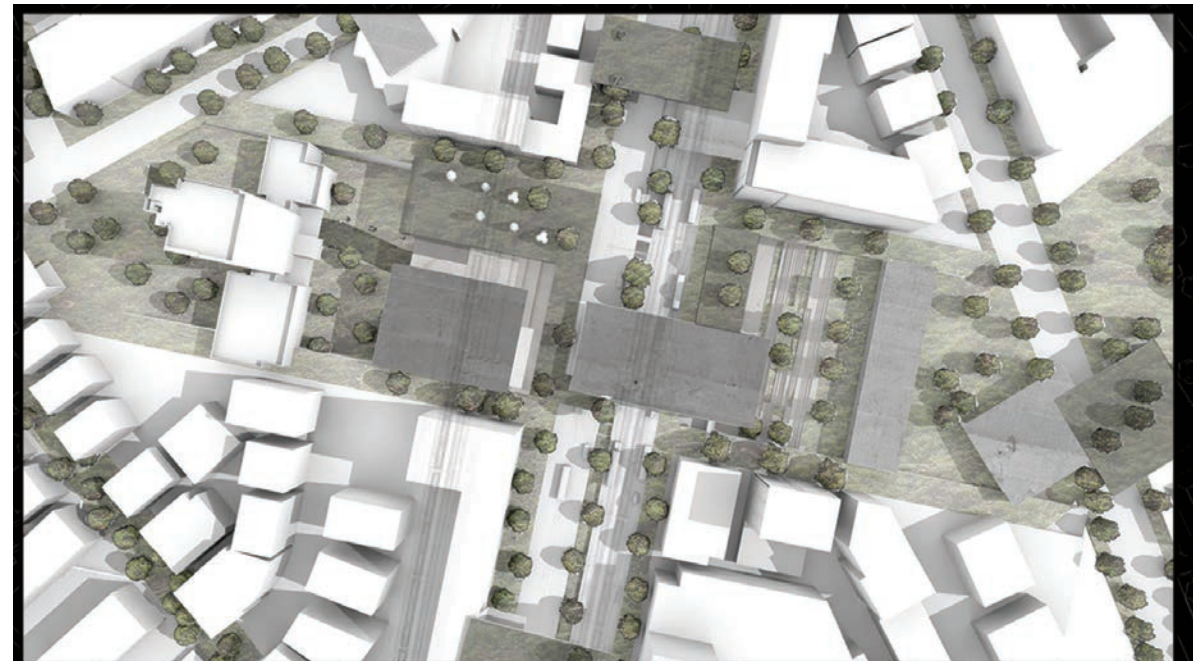
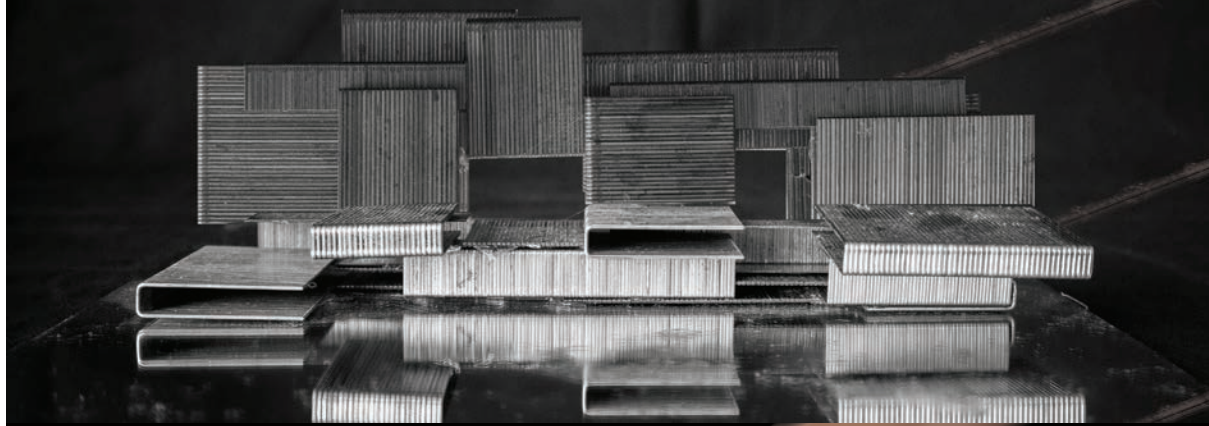
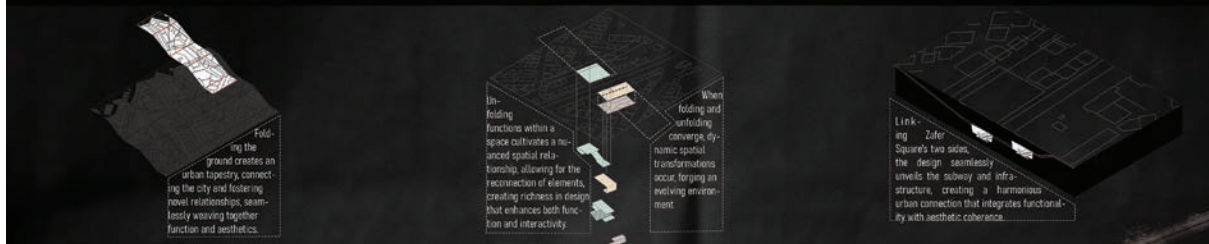
Geleneksel müze uygulamalarından ayrılan Öykü Madeni, genellikle nesnelere orijinal bağlamından uzaklaştıran ve sergileyen bir alan oluşturmak yerine, tarihsel, kültürel ve doğal eserlerin bütünlüğünü onurlandıran bir hikaye anlatma mekânı yaratmayı amaçladı.

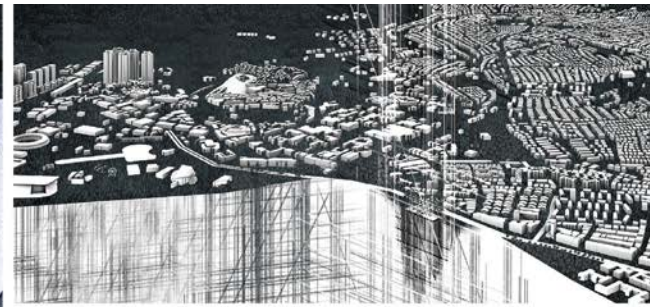
Dönem boyunca öğrenciler, araştırma, analiz ve tasarım süreçlerini yürüttüler. Gruplar halinde veri toplayan öğrenciler, mimari önerilerinin temellerini oluşturmak için mevcut bağlamı temsil eden görsel araçlar oluşturdular. Öğrenciler, veri yorumlama süreciyle başlayan döneme, Öykü Madeni’nin kavramsallaştırılması, sınırlarının, ölçeğinin ve içeriğinin tanımlanmasıyla devam ettiler.



FOLDING URBAN NARRATIVES Re-Imagined Ankara

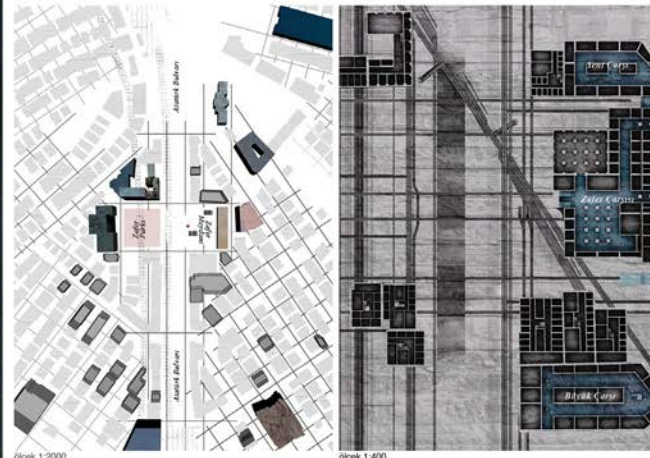
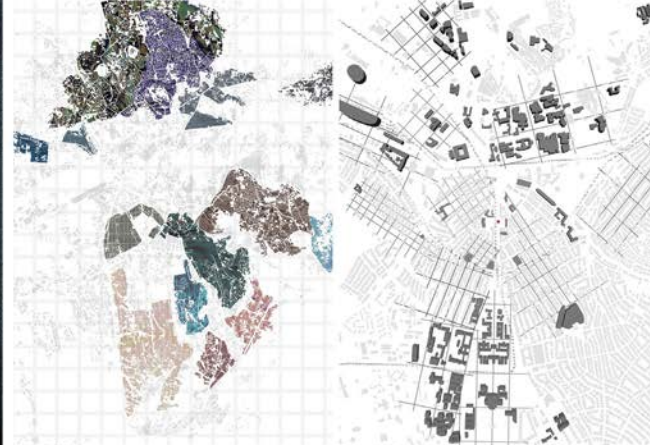
As the time pass by, lack of social juxposition and interconnectivity scaled up. This design is conceptualized as planes that fold and interlock with one another. These gestures refers to programmatic, spatial and social juxpositions happening within. The ground is folded and seperated functions are unfolded. I explored the city by analyzing sections from different times. By reading into the folds between these snapshots, I uncovered a narrative of the city's evolution. These temporal transitions not only showed physical changes but also revealed layers of history and culture. It was like flipping through the pages of a historical novel, understanding the interconnected story of the city. This approach provided insights into patterns, future trends, and the dynamic nature of the city's development.



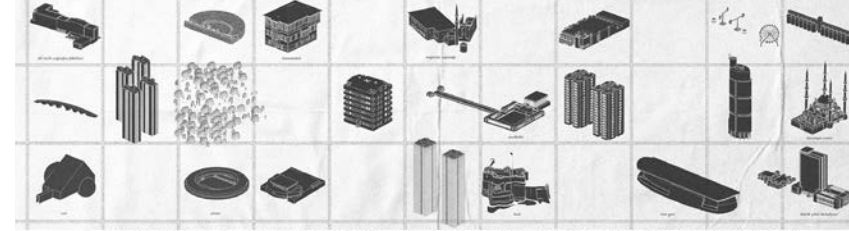


Kentteki her düzen ister istemez akış sistemleri için merkezleme araçları olarak kullanılan yerleşim bölgeleri (enclave) gibi özelleşmiş bölgeler ya da planlama birimleri etrafında inşa edilmiştir. Farklı ölçeklerde bunlar kent üzerinden okunabilir böylece kentin durağanlık ve hız dengesini sağlayacak, topluma kent yaşamının yeniden tahsis edecek potansiyel heterotopiyalar üretilebilecektir. Yerleşim bölgelerinin (enclave) yeniden ele geçirilmesi ve armütürlerin yavaşlatılması ve kentin devamlılığını sağlayan yeraltı altyapısının -armütürlerinin- açığa çıkarılması, modern toplumların ihtiyaç duyduğu kentsel heterotopiyaları yaratacaktır.

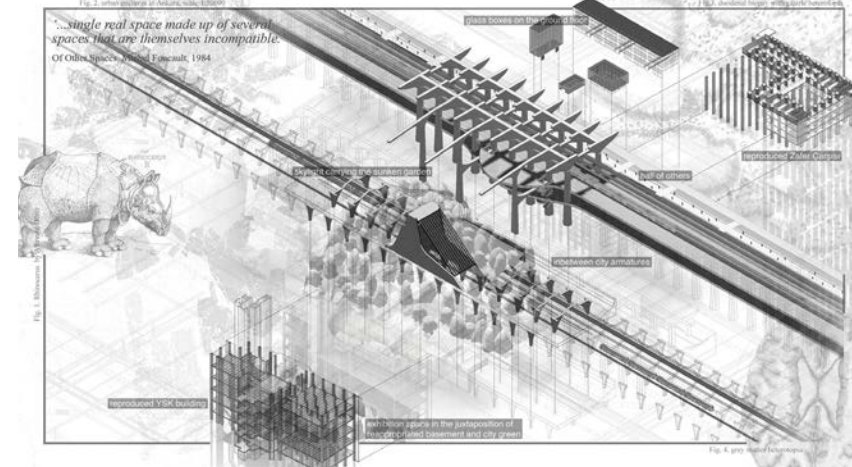
Farklı Ölçeklerde Başkent



Ankara 'enclave' envanteri



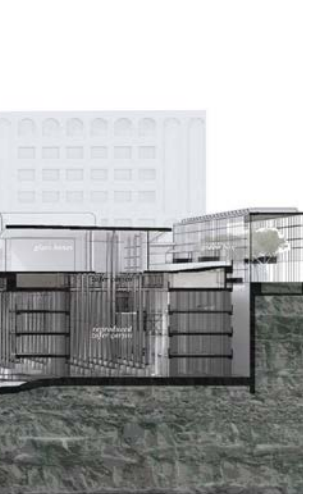
'...kendileri uyumsuz olan birçok mekandan oluşan tek gerçek mekân.'

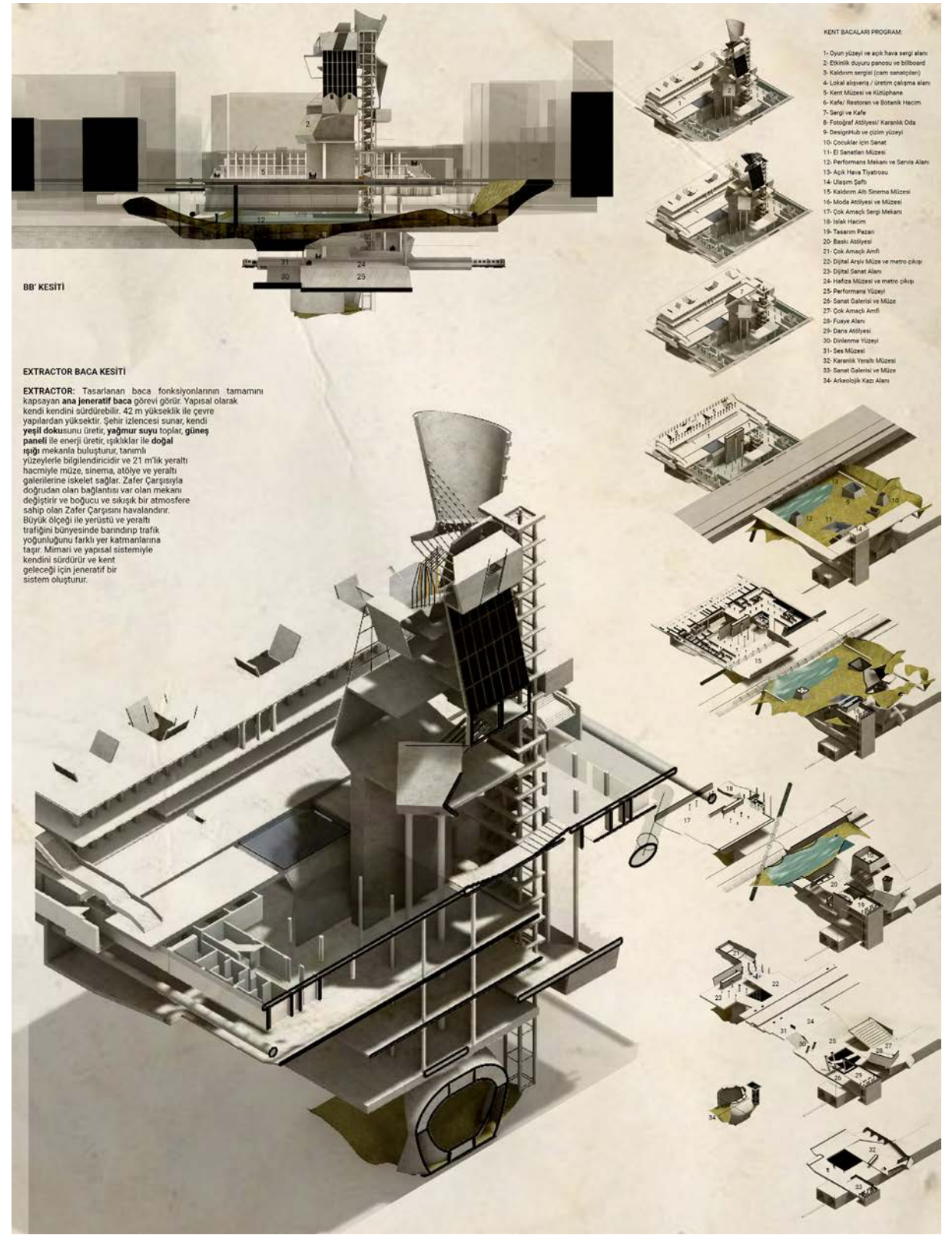
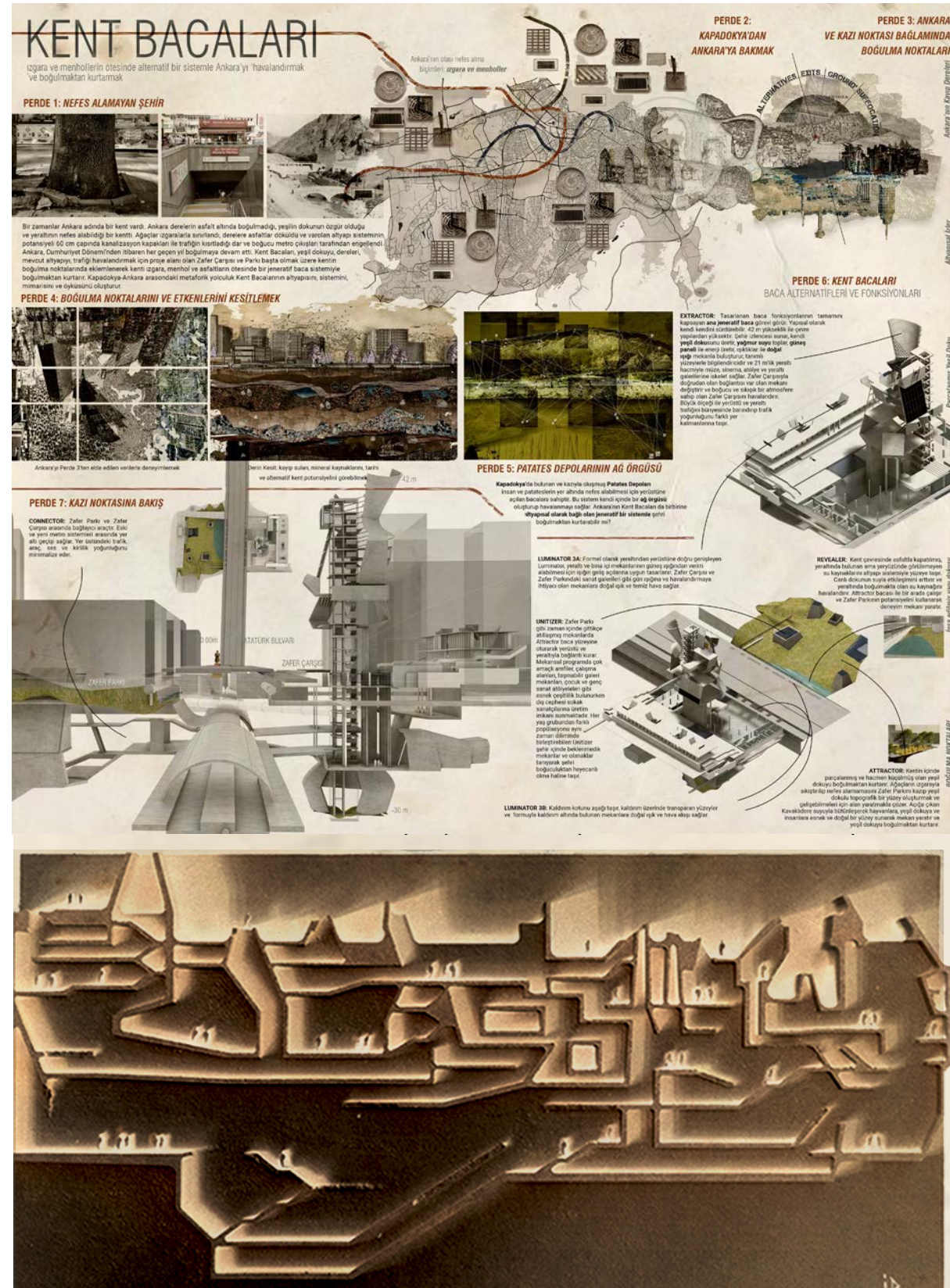


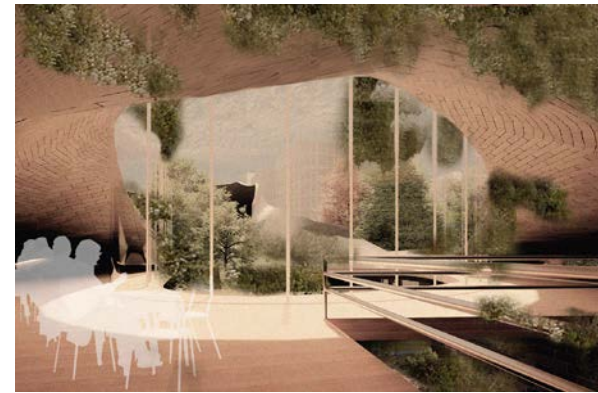
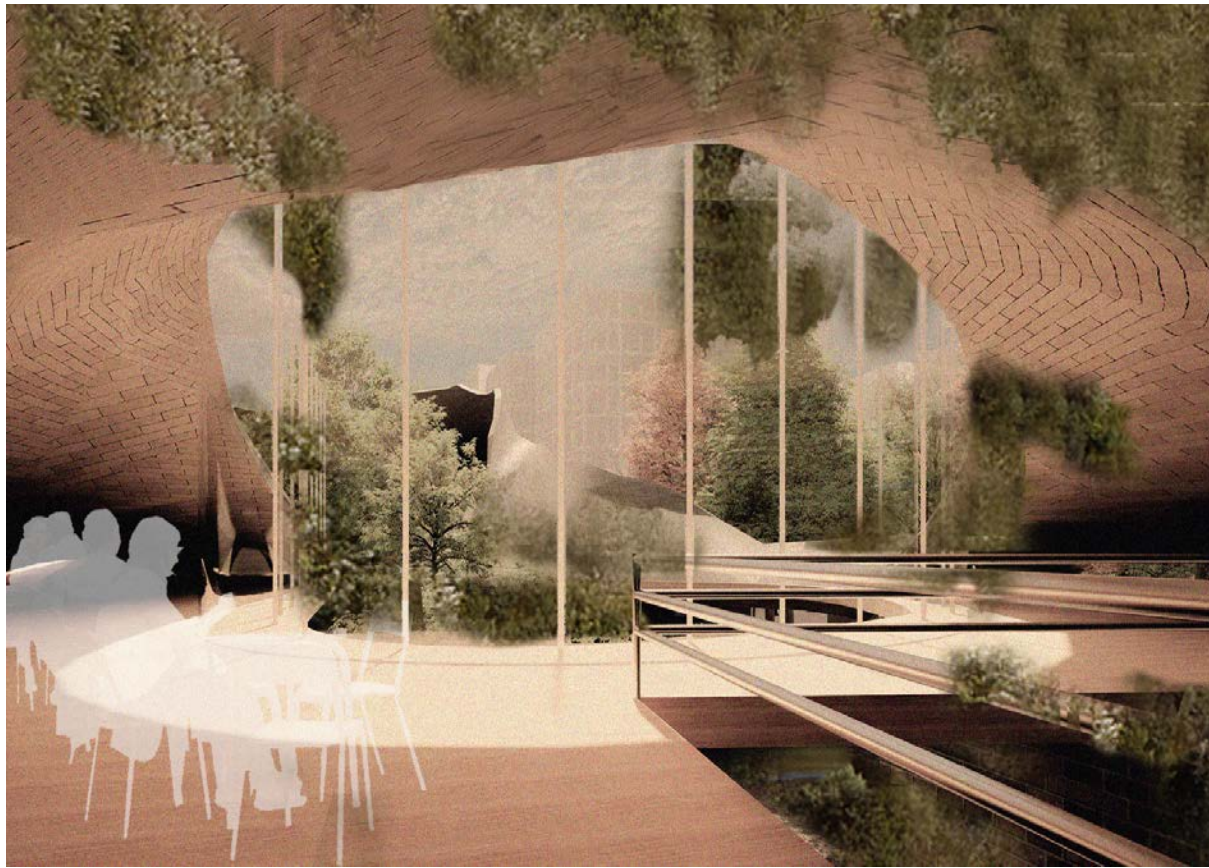
'...çelişkili ve tamamlayıcı mekânların bir aradılığı...'

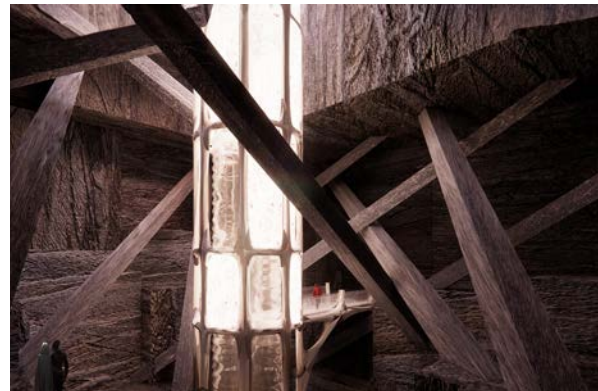


örçp main heterotopia section

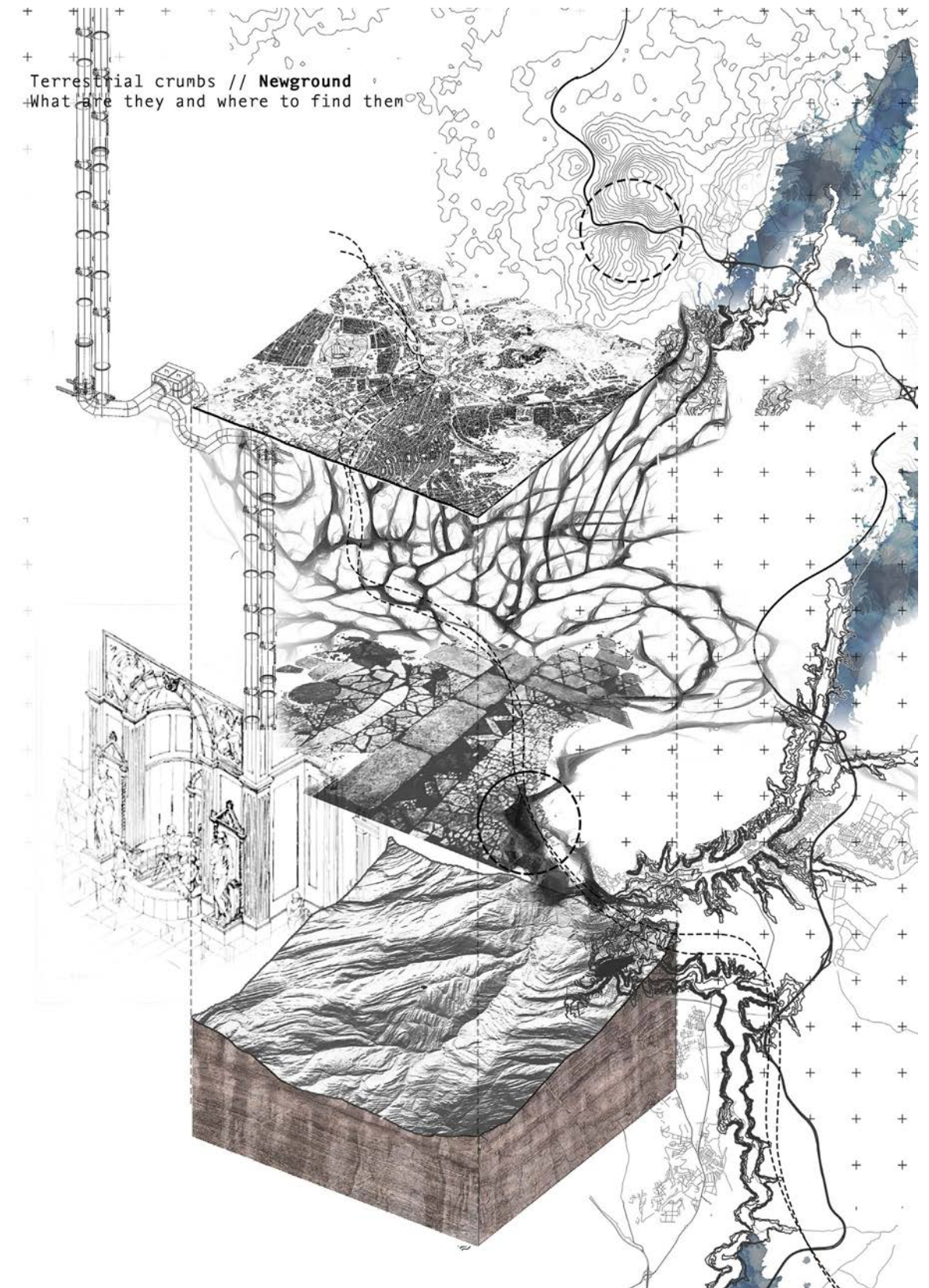
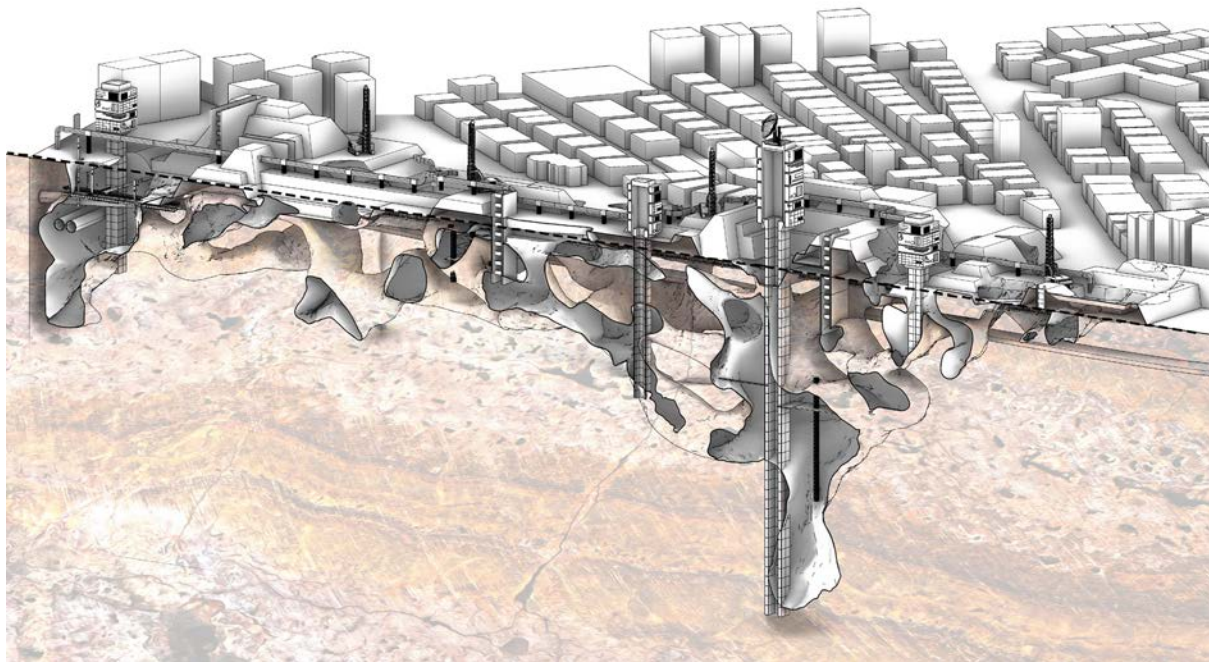


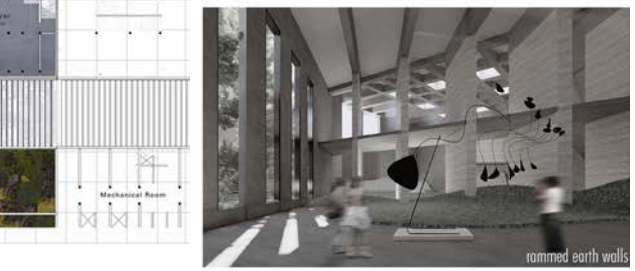
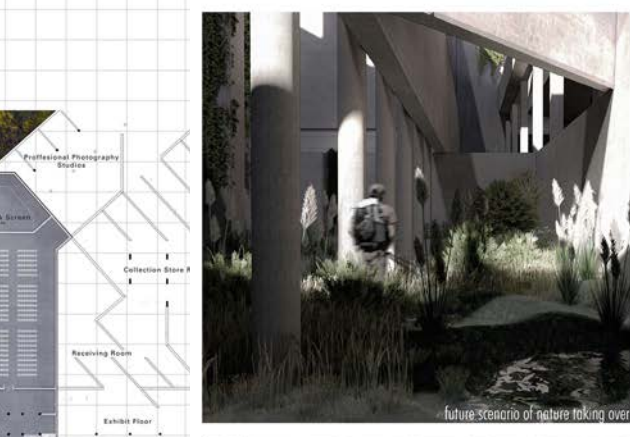
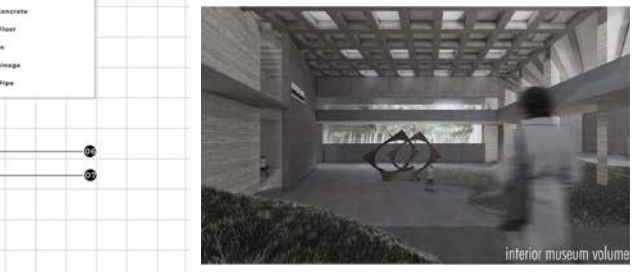
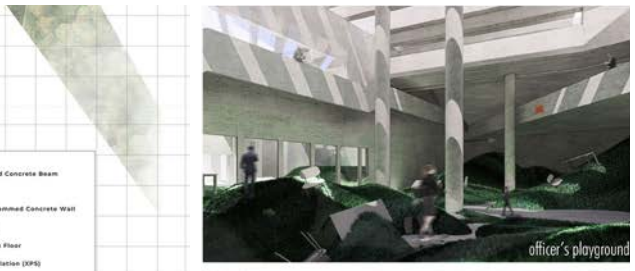
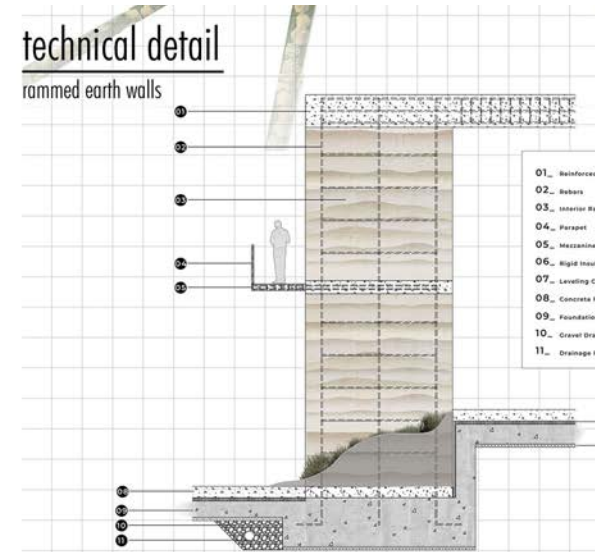
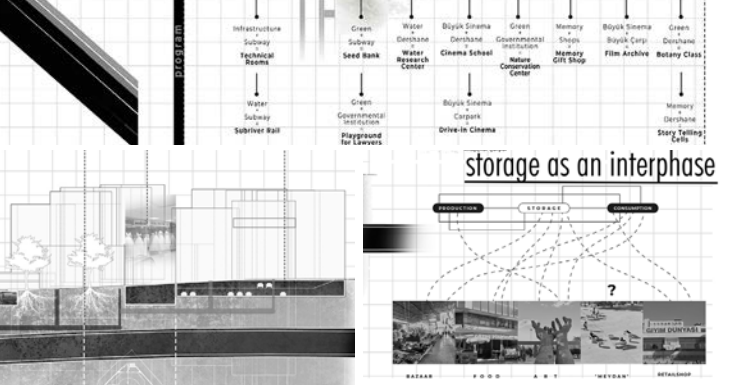
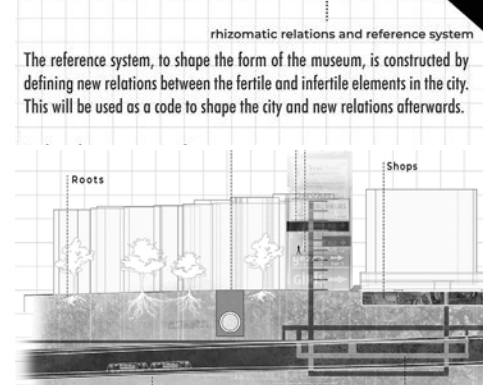
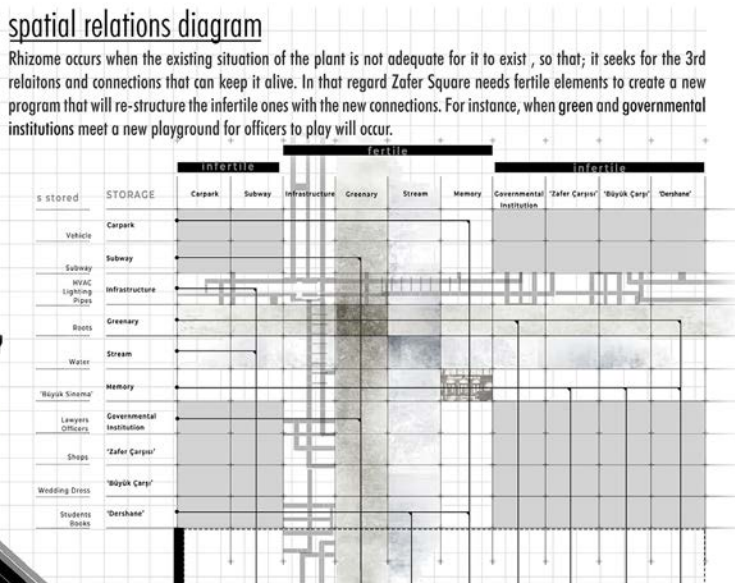
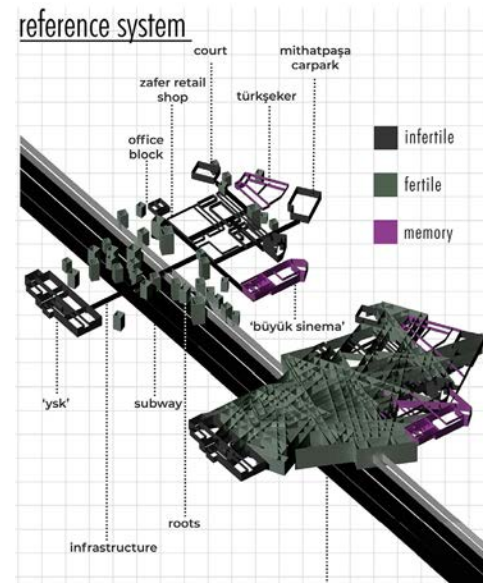
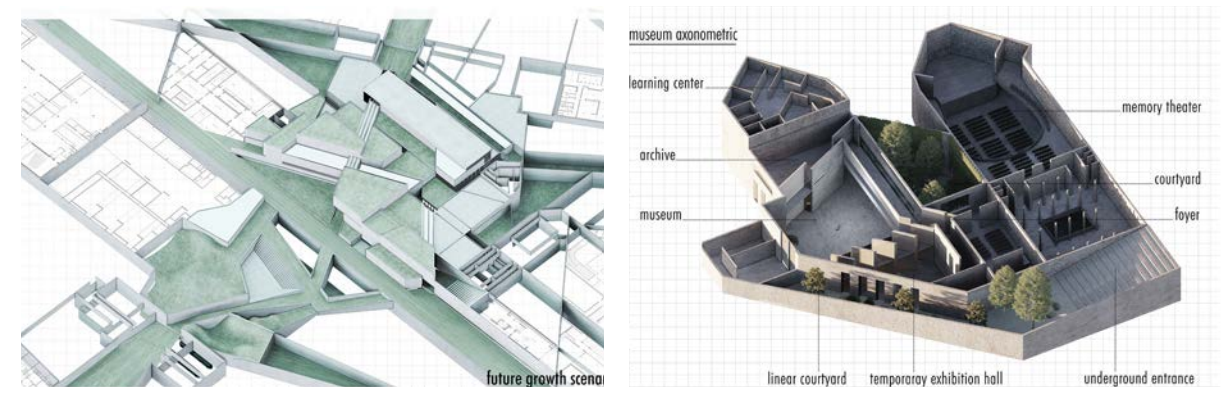
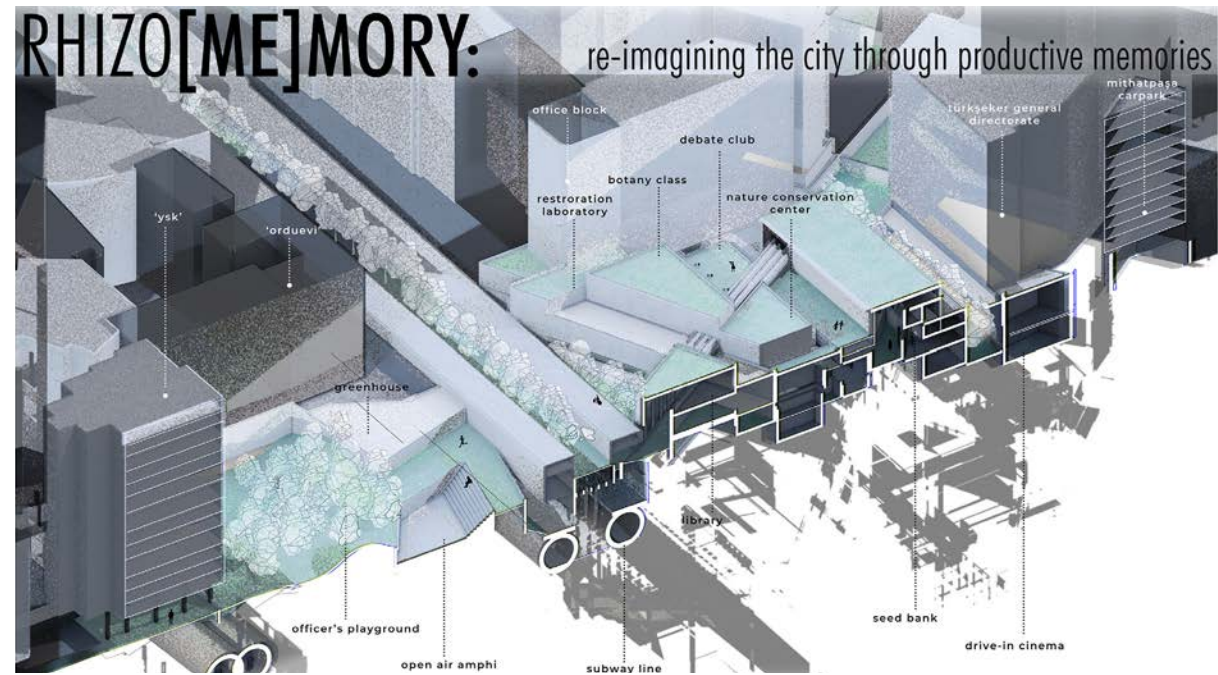






Terrestrial crumbs // Deepground
Ankara // New Ground





Arch 401 Architectural Design V

Group3: C n  Bilsel, Aydan Balamir, Murat  etin, Caner Arıkbo a, M. Eren B k



From A Terrain Vague To A Core: Re-Inventing Urbanity In Batikent

This semester, our studio group studied the core / or the absence of a core in a satellite settlement in Ankara. The teams were invited to rethink creatively on the center of Batikent that has remained as a terrain vague by reflecting upon the new ways of living in the city and new forms of urbanity with a particular focus on the sustainability of the built environment and ecological considerations. Batikent, which is a settlement that houses around 250.000 inhabitants today, is a large satellite settlement totally dependent for work, shopping and social and cultural activities on the city of Ankara.

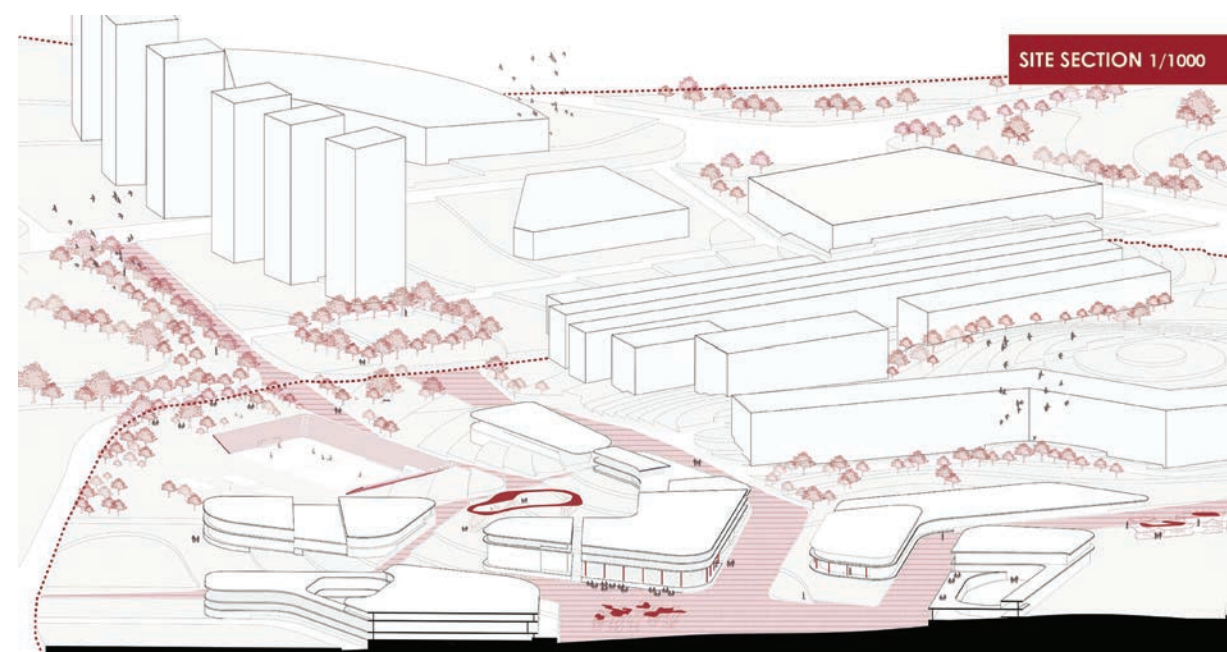
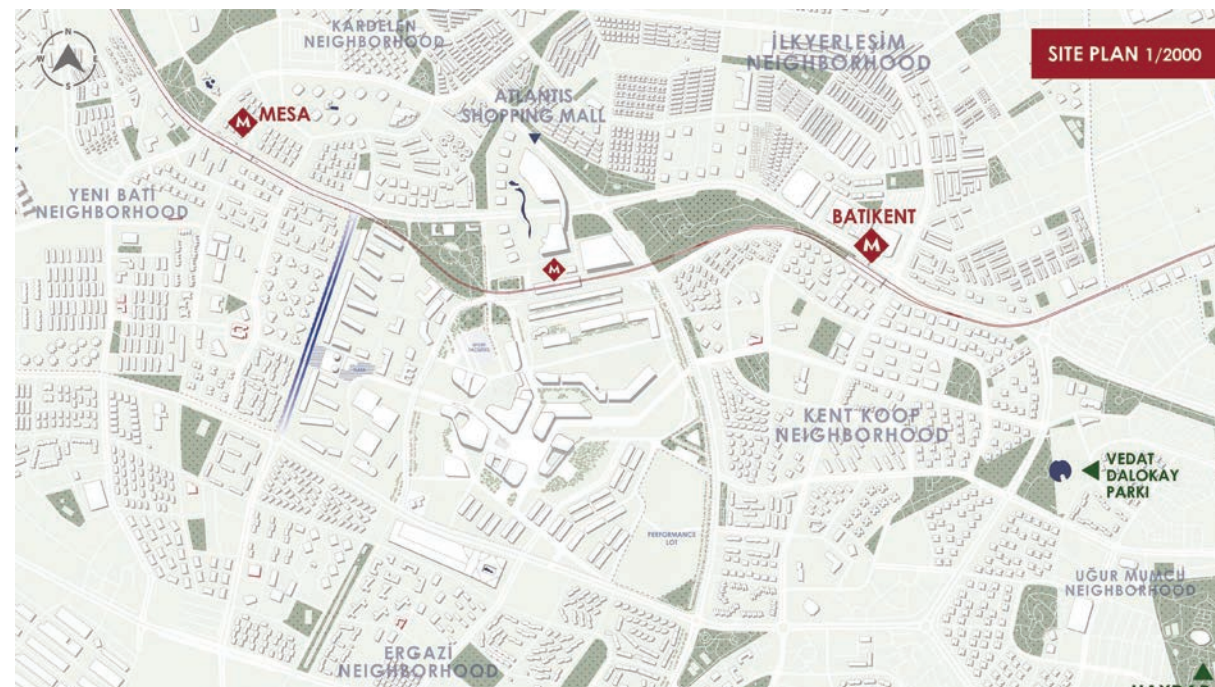
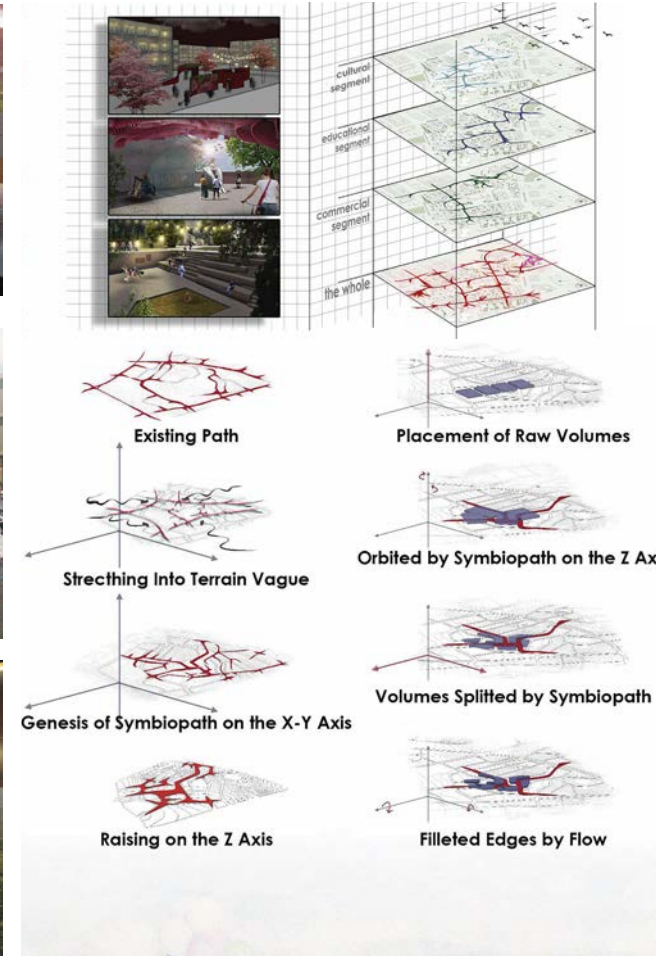
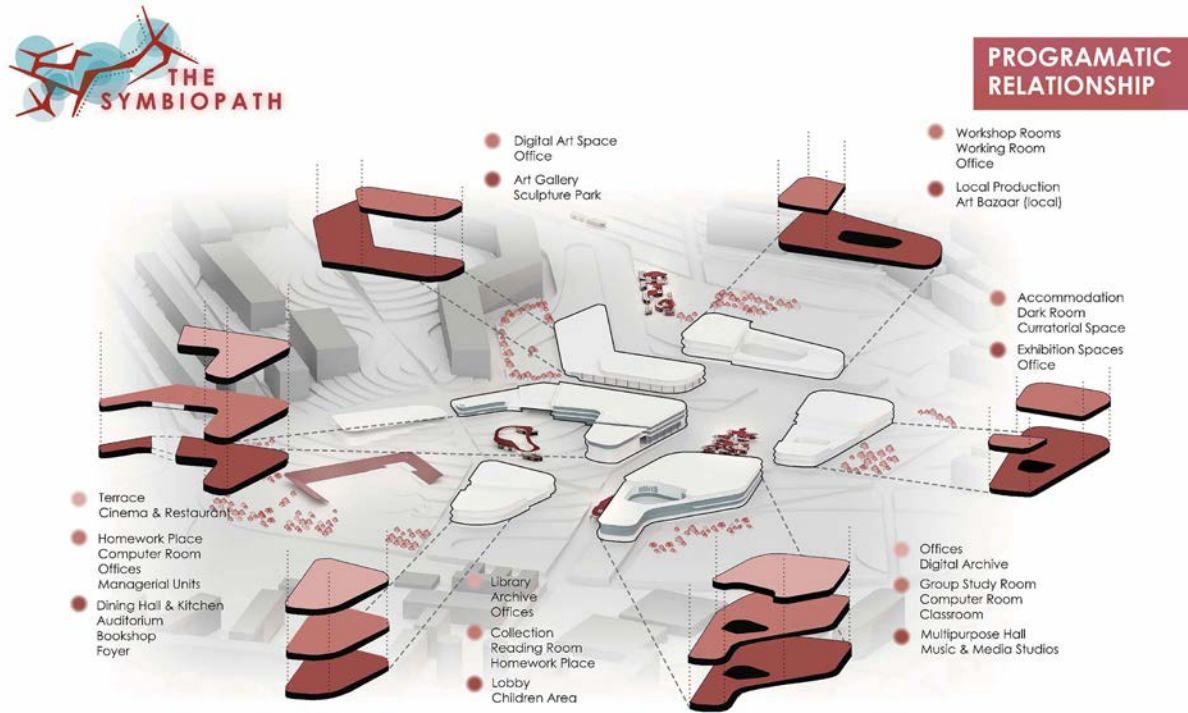
The aim of the project is to develop an urban design strategy for the center of Batikent. Each design group is expected to develop a scenario for the future of Batikent and an urban program for its center, an infrastructure of public open spaces, an urban design proposal for the selected area, and the visualization of the future urban life that they propose.

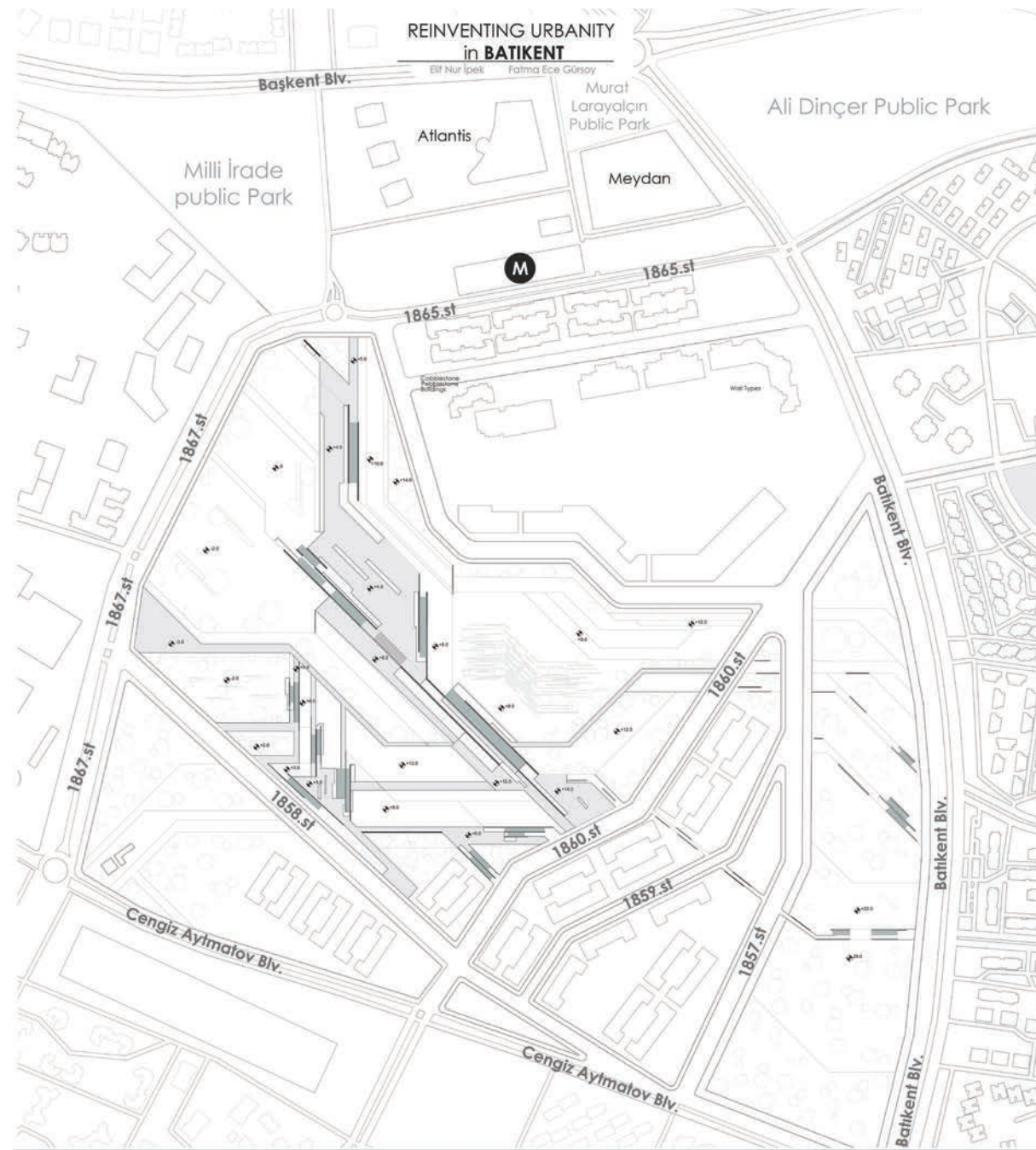
Tanımsız Bir Alandan Kentsel Bir Oda a: Batikent'te Kentselli i Yeniden Ke fetmek

Bu d nem st dyo grubumuzda Ankara'daki bir uydu yerle iminde merkez veya merkezin yoklu u konusu incelendi. Tasarım gruplarından yapılı  evre ve ekolojik s rd r lebilirlik ili kisi, kentte yeni ya am bi imleri ve kentle me bi imleri  zerine d  nerek, Batikent'in merkezinde tanımsız bir arazi olarak kalan alan  zerine yaratıcı bir  ekilde yeniden d  nmeye davet edildi. Batikent bug n yaklaşık 250.000 n fusu barındıran bir yerle im yeri olmakla birlikte, i , alı veri , sosyal ve k lt rel aktiviteleri a ısından Ankara'nın kent merkezine tamamen ba ımlı bir uydu yerle imidir.

Batikent'in gelece i i in bir senaryo ve merkezi i in bir kentsel program, kamuya a ık alanlardan olu an bir mek nsal altyapı, se ilen alan i in kentsel tasarım  nerisi, gelecekte bu alan i in  ng rd kleri kentsel ya amın g rselle tirilmesi istenmi tir.







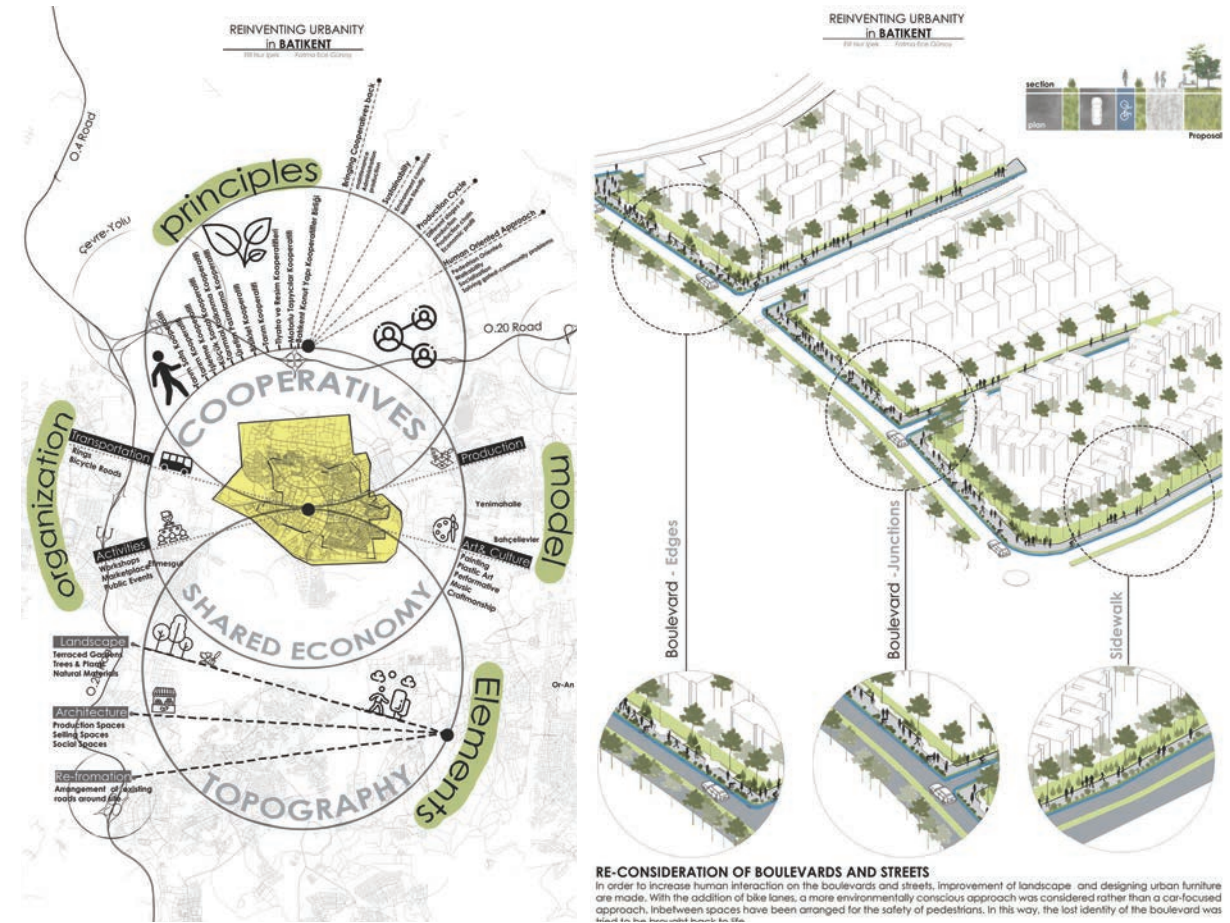
SITE PLAN
1/2000

PROGRAMS

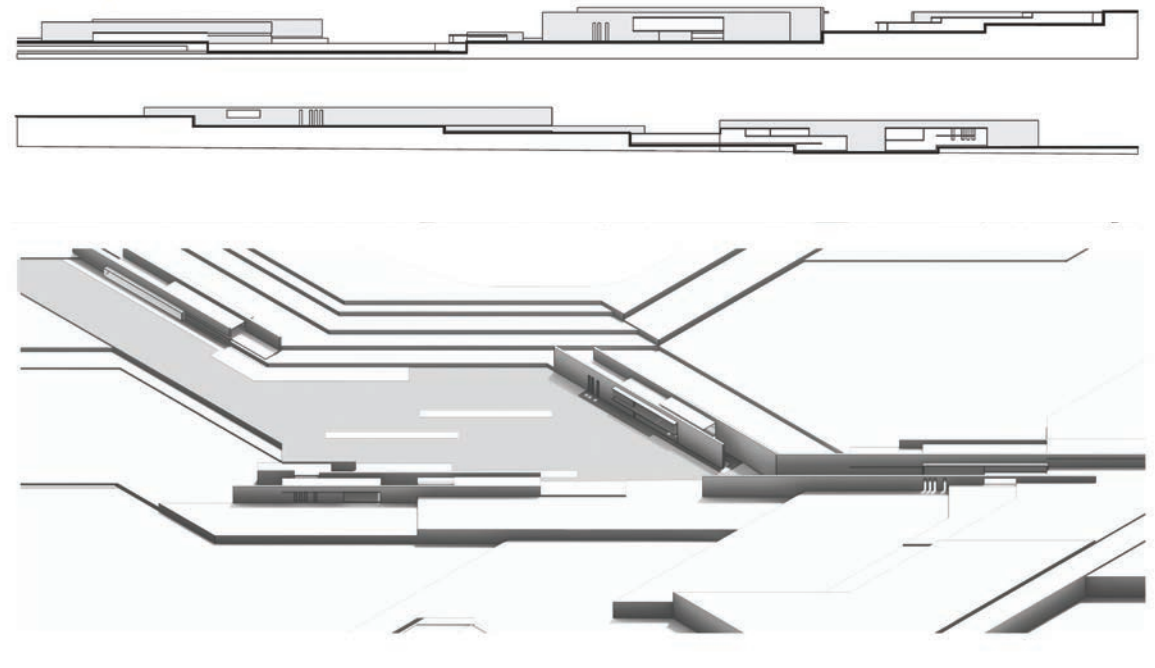
- 1-Administration Block**
Offices
Meeting Rooms
Exhibition Hall
Commercial Spaces
- 2-Cultural Block**
Theatre
Exhibition Spaces
Cinema
Commercial Spaces

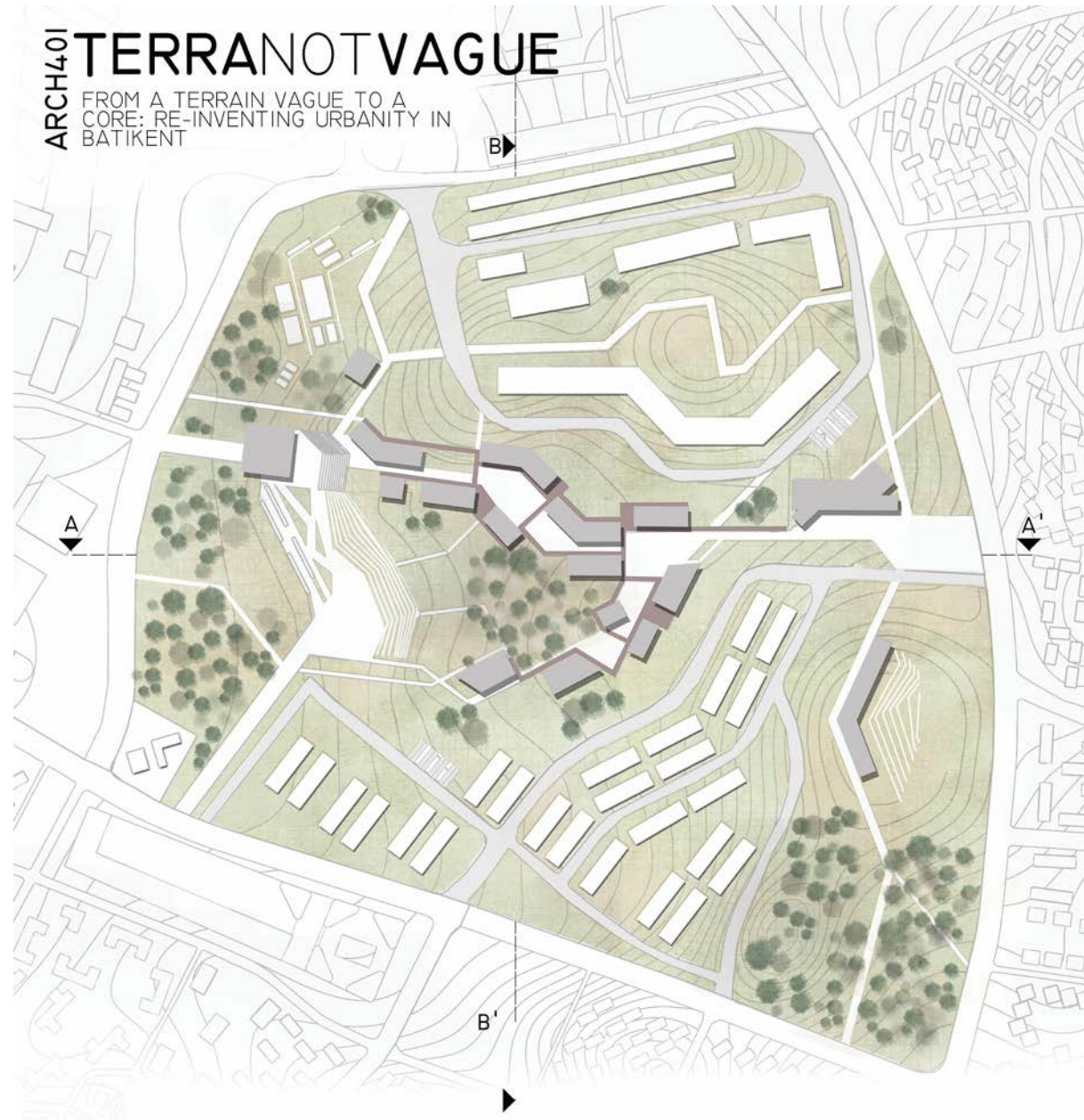
- 3- Social Block**
Library
Working Spaces
Meeting Rooms
Book Cafe
- 4-Education Block**
Workshops
Classrooms
Ateliers
Studios
Commercial Spaces

- Production Blocks**
- 5-Flower**
- 6-Aromatic Plants**
- 7-Tree Fruits**
- 8/9- Sub-products**
- 11-Craftmanship Block**
(Ateliers)
Ceramic
Wood Carving
Glass Arts
- 10-Commercial Block**
- 12/13- Commercial Blocks**



RE-CONSIDERATION OF BOULEVARDS AND STREETS
In order to increase human interaction on the boulevards and streets, improvement of landscape and designing urban furniture are made. With the addition of bike lanes, a more environmentally conscious approach was considered rather than a car-focused approach. In-between spaces have been arranged for the safety of pedestrians. In this way, the lost identity of the boulevard was





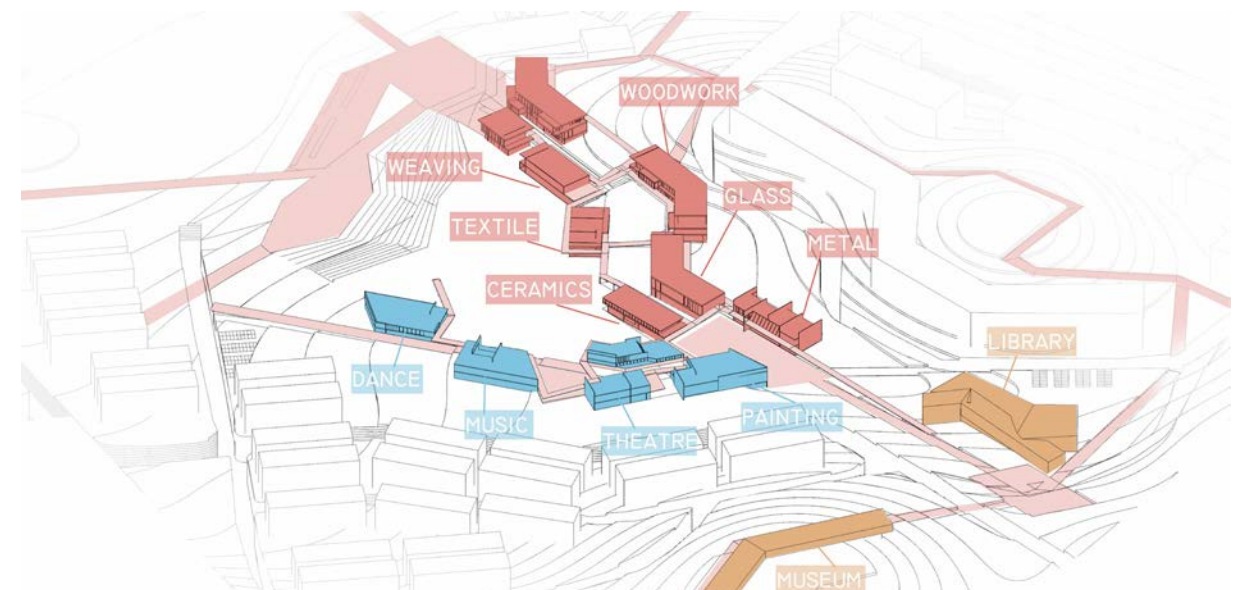
EXISTING ÇARŞIS IN BATIKENT

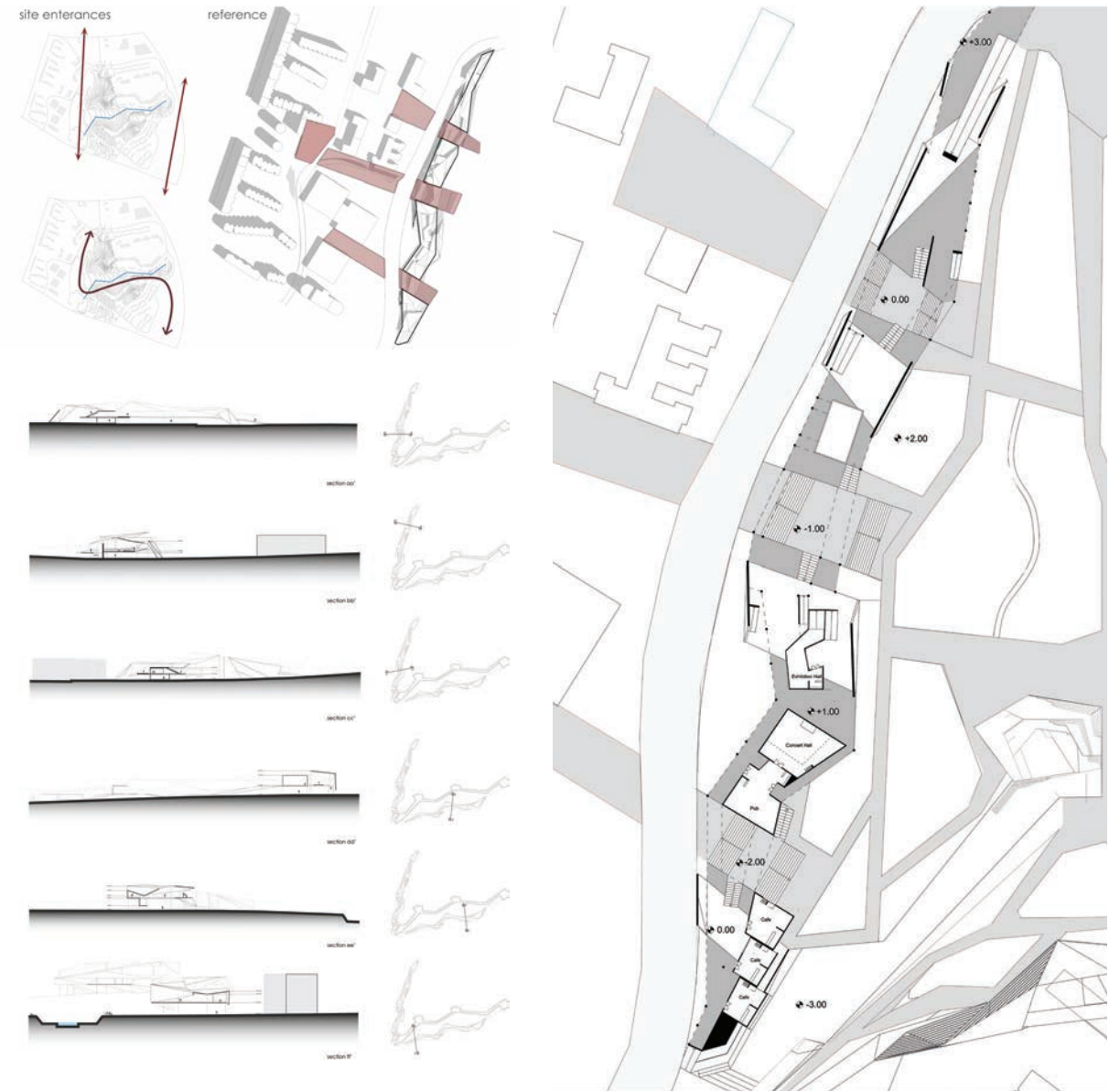


OUR PROPOSAL



SUPPLY CHAIN & DISTRIBUTION

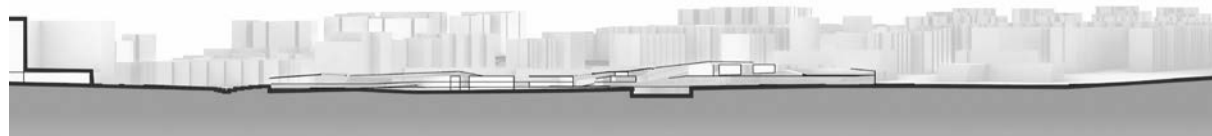




Transportation
The access to the site is satisfactory with current transportation scheme. There is a Batimerkez subway station in the site and several bus stops around it.

Nodes & Bazaars
Atlantis shopping mall, Park of Ali Dincer are considered as node places for people of Batikent. There are several bazaars in each neighbourhood, however, their interactivity is an issue.

Green Areas
Batikent is rich in a means of green areas and parks and they are planned to be linked to each other.



Arch 402 Architectural Design VI

Group3: C n  Bilsel, Aydan Balamir, Murat  etin, Caner Arıkboęa, M. Eren B k



 zmir City Assemblies: A Center For Citizenship and Democracy

The City Assemblies project inspired from an architectural design competition announced by the Metropolitan Municipality of  zmir to celebrate the 100th anniversary of the Republic is dedicated to civilization, citizenship and democracy. Developed around the idea to create a center for nurturing citizenship through participatory democratic practices,  zmir City Assemblies is thought as a center that embraces the citizens by providing spaces for their direct participation in local democracy. The architectural program contains a variety of spaces that will serve social, political, cultural and artistic activities, spaces for NGOs among others.

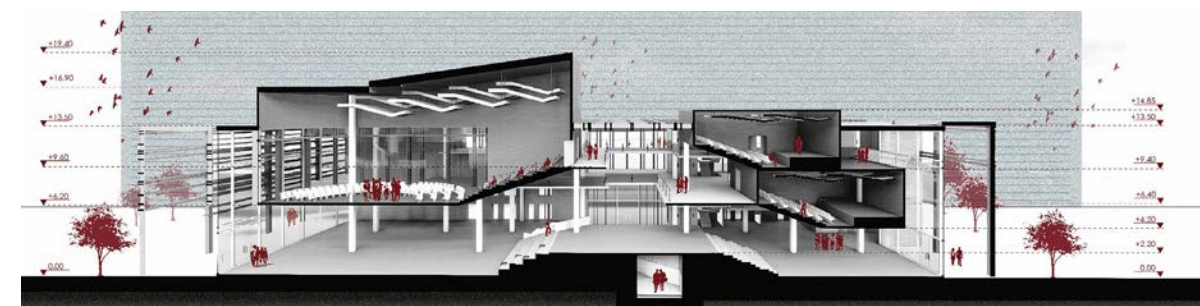
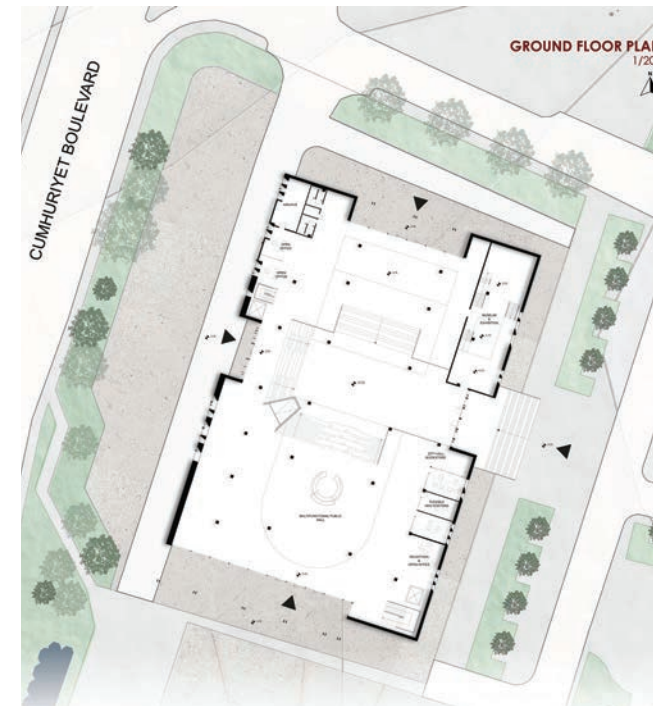
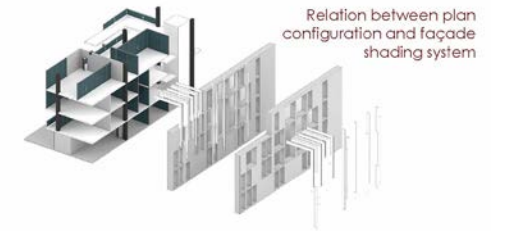
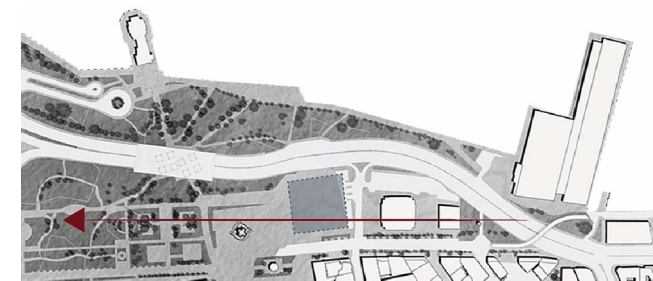
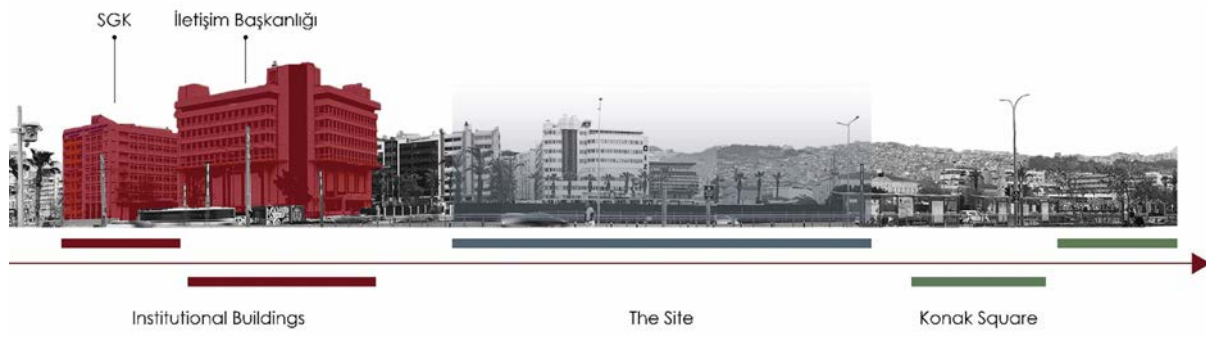
The City Assemblies is located in the place of the recently demolished Municipality building opening to Konak Square. The physical and visual connections of the interior spaces with the square, the surrounding public spaces, the waterfront and the sea are searched through a creative landscape and architectural design. The building design is expected to integrate innovative and appropriate technologies to provide both environmental sustainability and structural resilience against earthquake risks as well as other disasters.

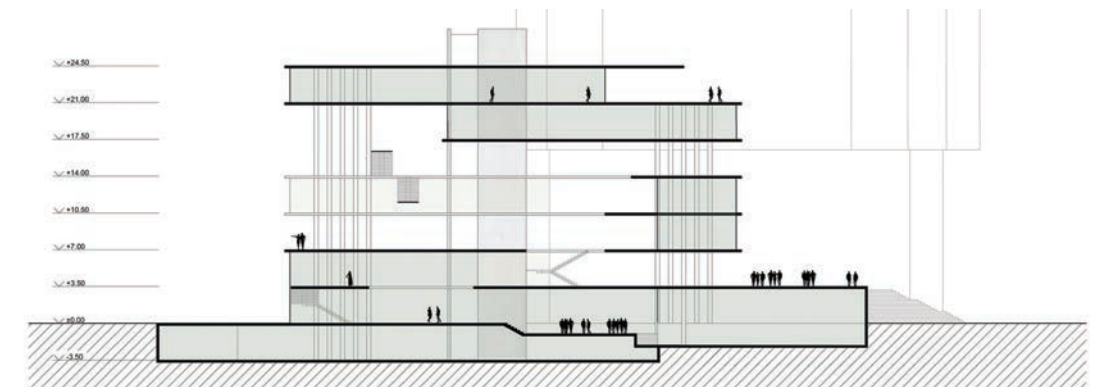
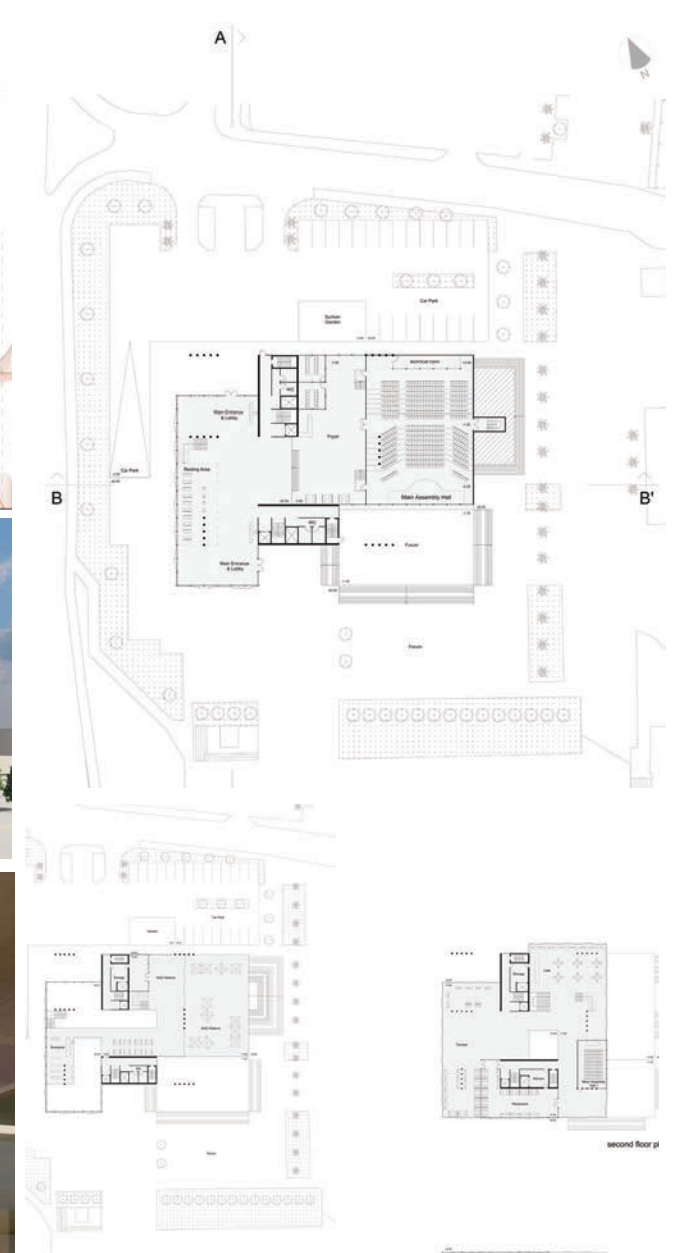
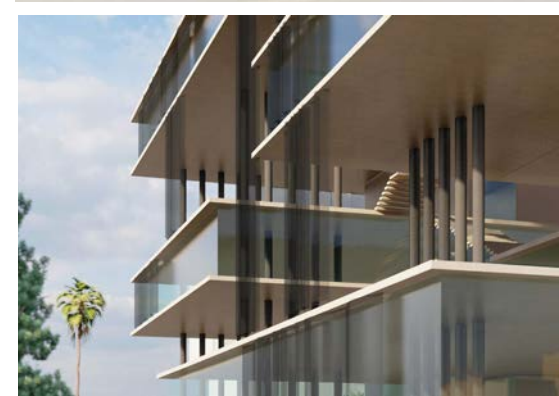
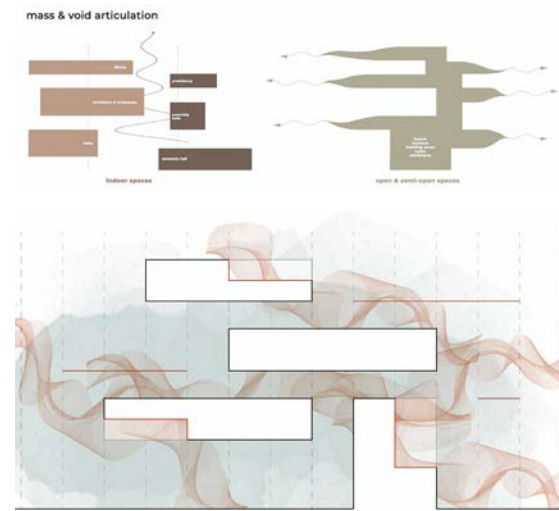
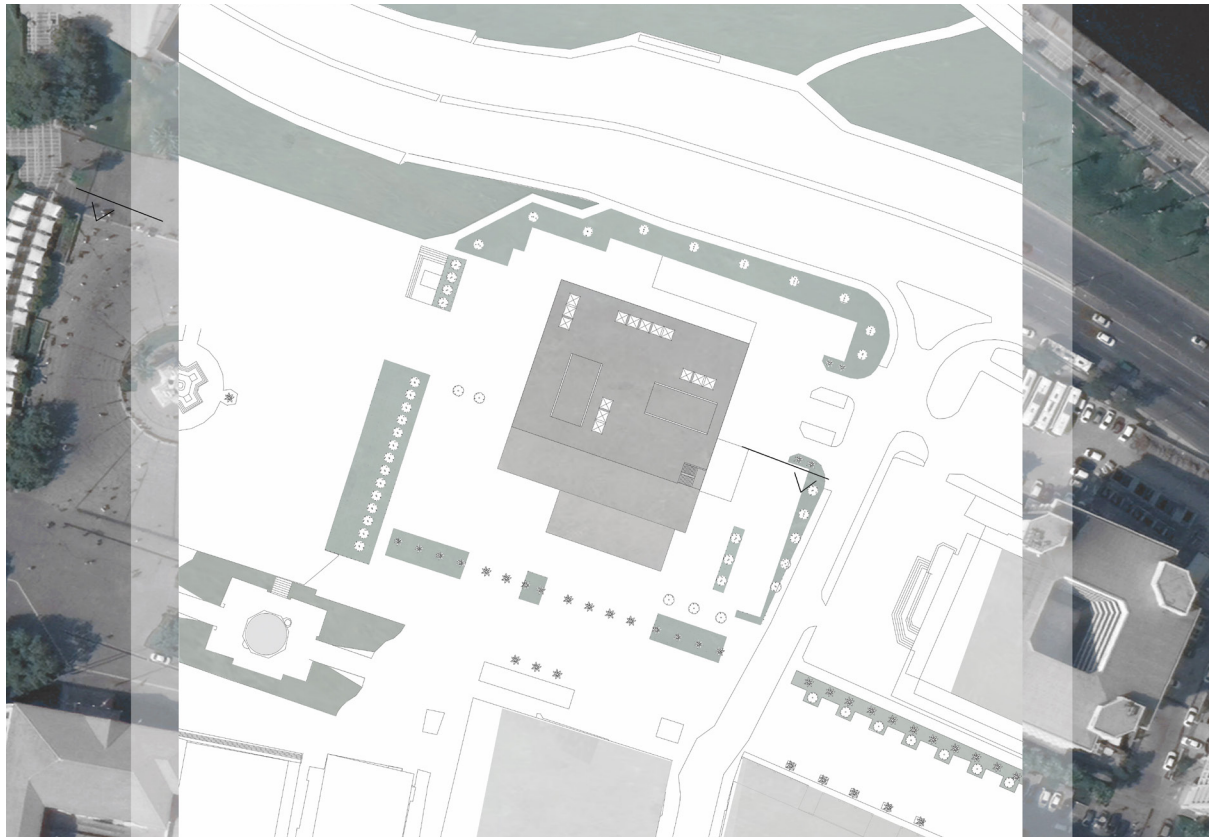
 zmir Őehir Meclisleri: YurttaŐlık Ve Demokrasi  in Bir Merkez

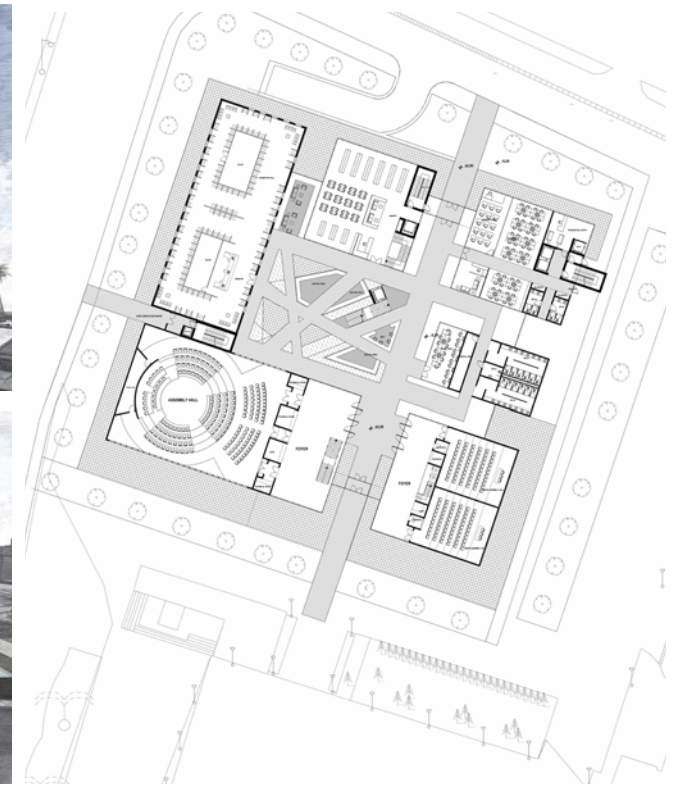
 zmir B y kŐehir Belediyesi'nin Cumhuriyetin 100' nc  yılını kutlamak  zere duyurduęu, "uygarlık, yurttaŐlık ve demokrasiye" adanan Őehir Meclisleri yarışma  aęırısından esinlenen bu proje konusu, katılımcı demokratik uygulamalarla kentlilerin yerel demokrasiye doęrudan katılmalarına mek n saęlayarak onları kucaklayan bir merkez tasarımı olarak kurgulandı. Mimari program toplumsal, politik, k lt rel ve sanatsal etkinliklerin yer alacaęı  eŐitli mek nların yanı sıra, sivil toplum kuruluşlarının etkinliklerine ev sahiplięi yapacak biyimde geliŐtirildi.

Yakın zamanda yıkılan eski belediye binasının yerinde konumlanan proje alanı, Konak Meydanı'na aılmaktaydı. Yaratıcı bir peyzaj ve mimari tasarımla i  mek nların meydan ve  evredeki kamusal alanlarla, denizle ve deniz kıyısıyla fiziksel ve g rsel baęlantılarının araŐtırılması istenmiŐ; bina tasarımının,  evresel s rd r lebilirlięi, deprem risklerine ve dięer afetlere karŐı yapısal dayanıklılıęı saęlayacak yenilik i ve uygun teknolojileri i ermesi beklenmiŐtir.

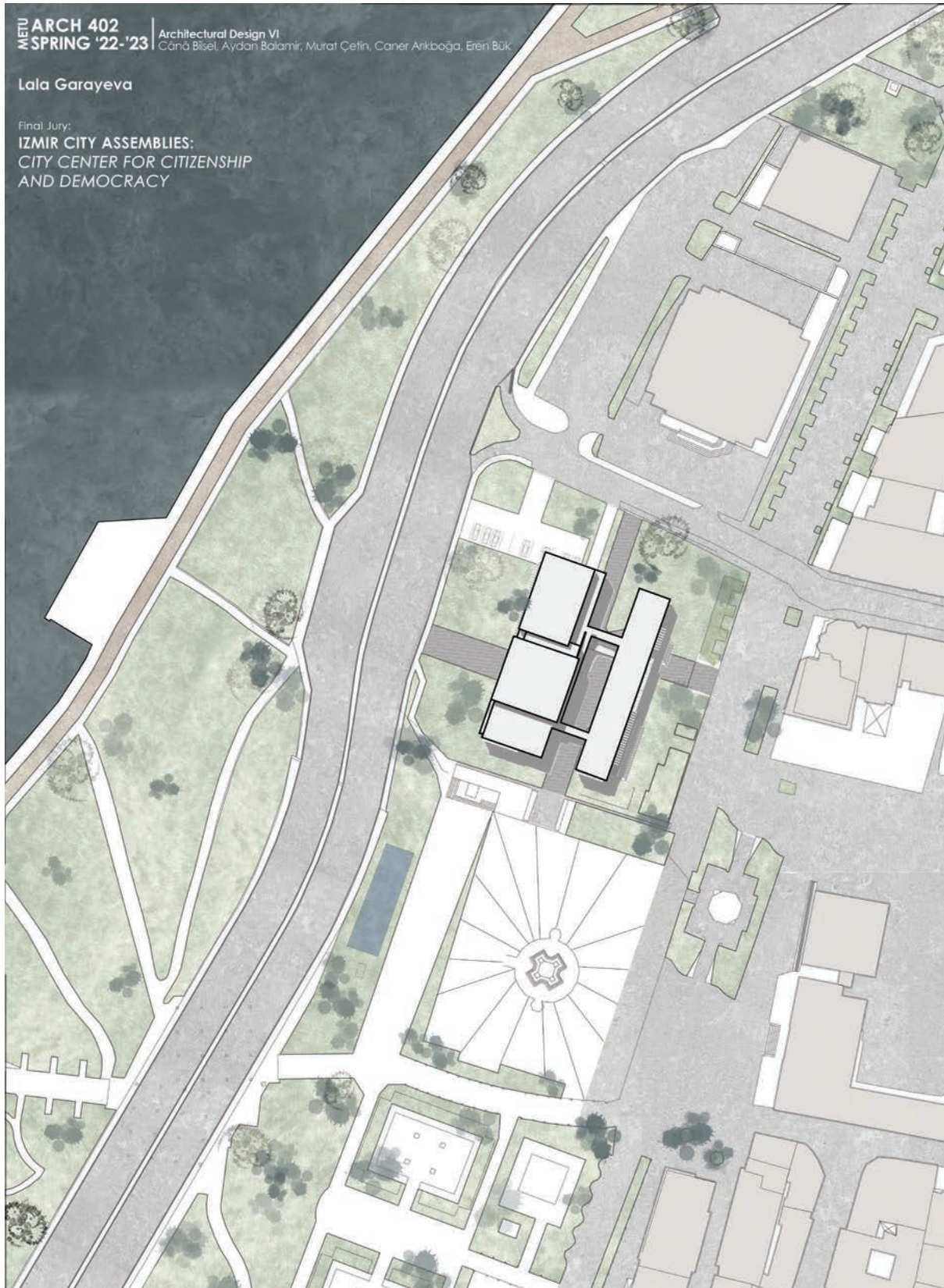


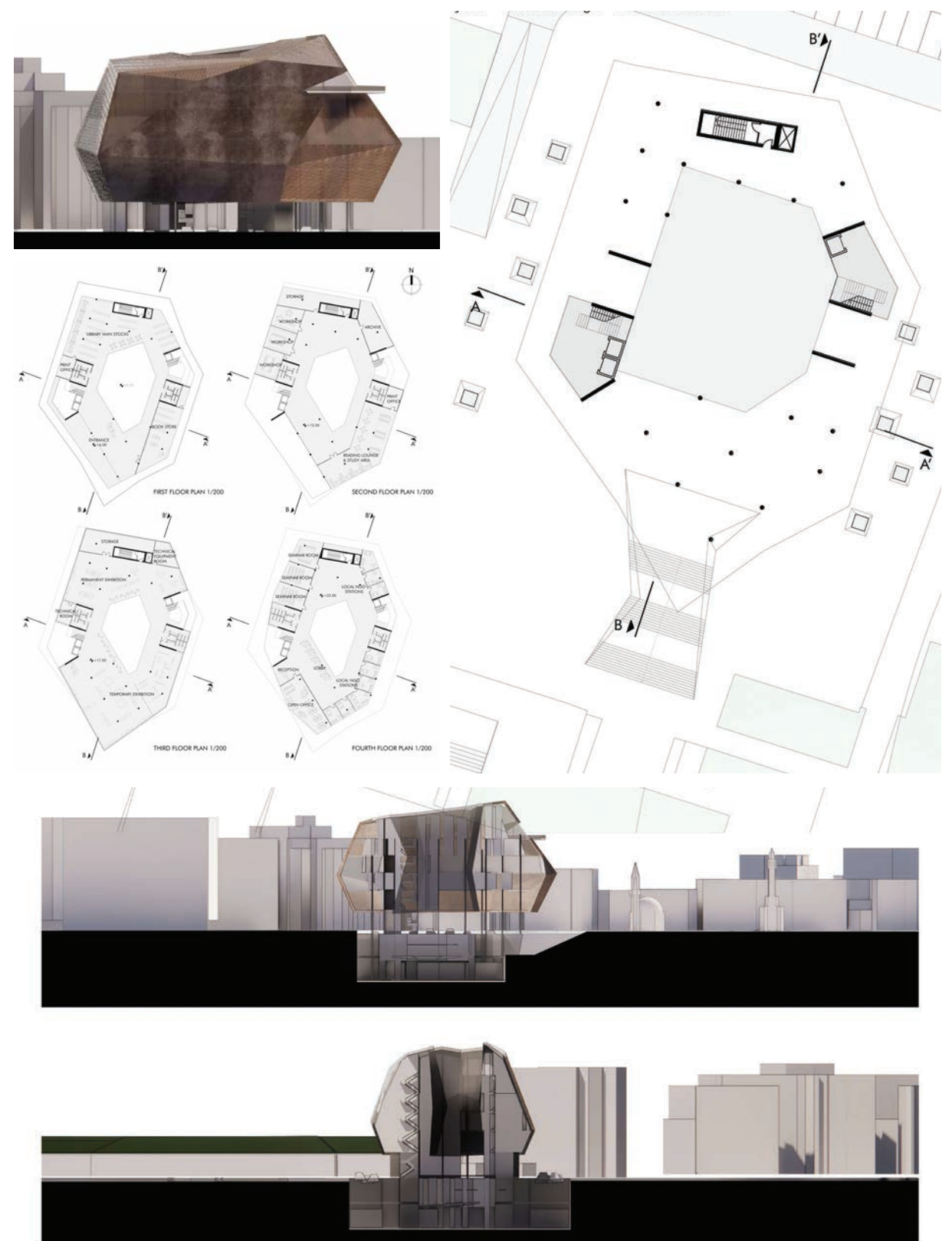
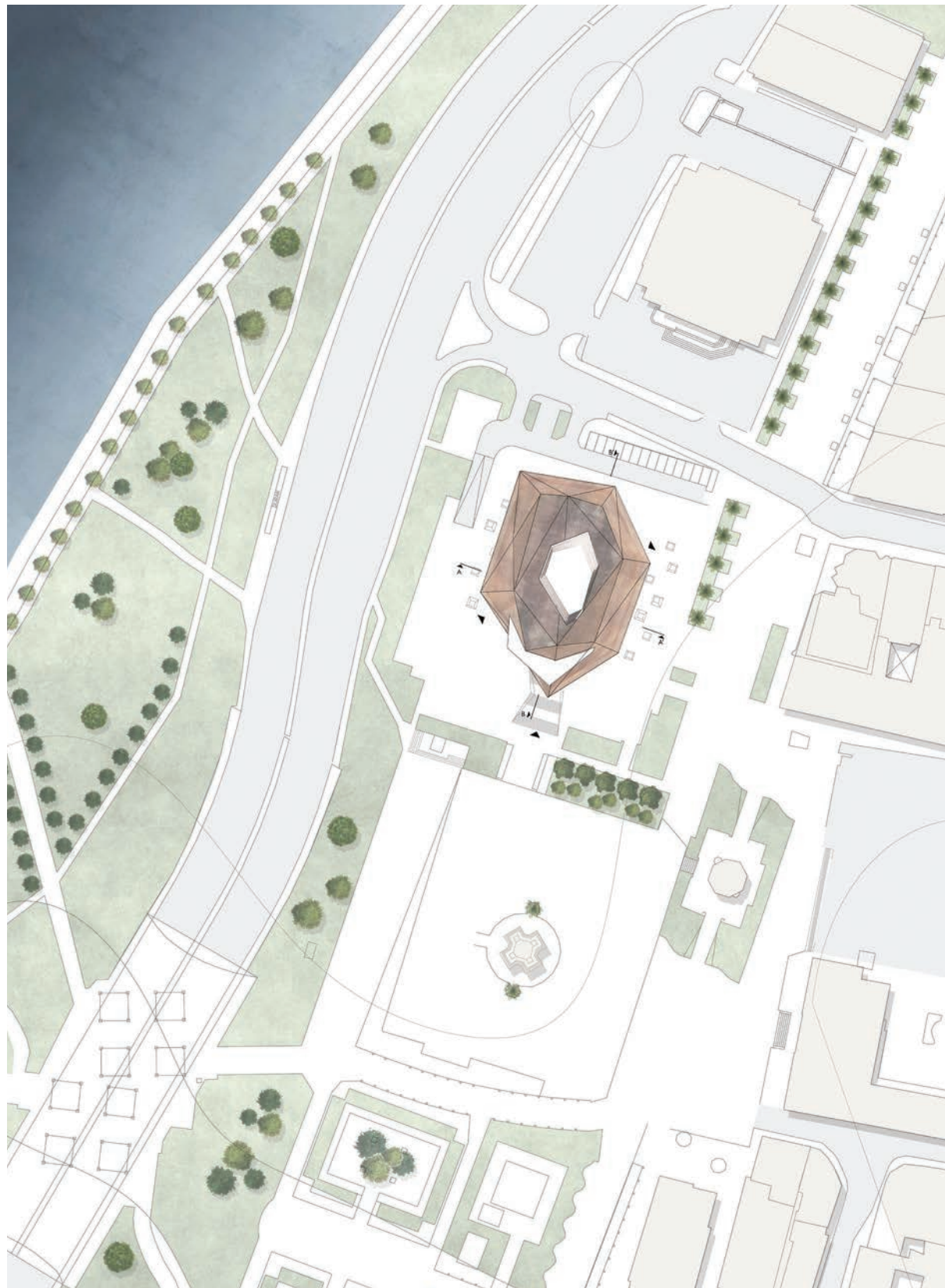






SOUTH-WEST ELEVATION 1/200





Arch 401 Architectural Design V

Group4: Kerem Yazgan + Ensar Temizel + Bilge Karakaş + Selin Tosun

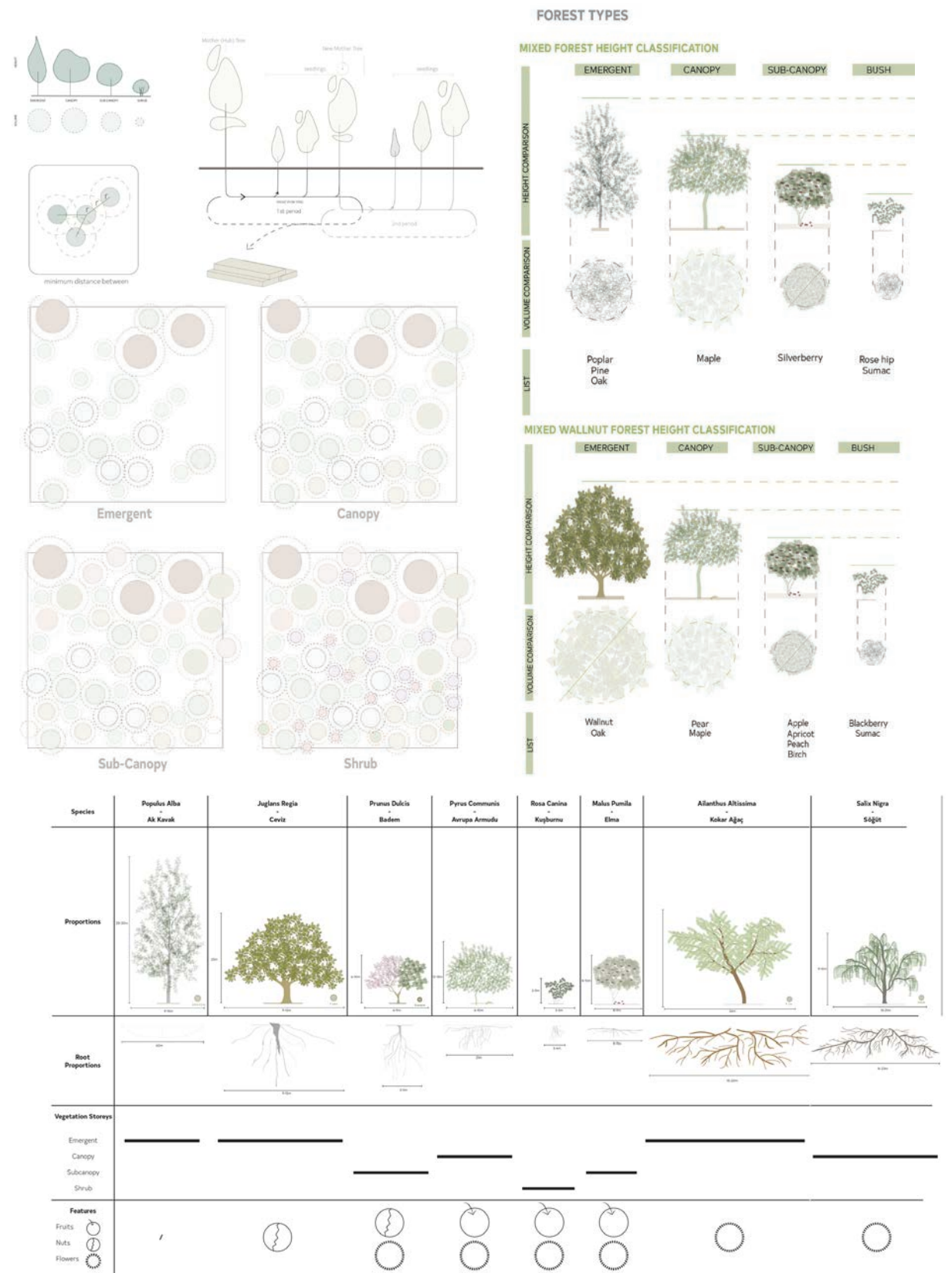
A City In A Squaremeter: An Urban Eco District In Dikmen Valley

Dikmen Valley, a green belt located in between İker and Oran neighbourhoods in southern Ankara, was a squatter settlement starting from the 1970s. Through the initiatives of Ankara Metropolitan Municipality, the valley was designed as an urban regeneration project having five stages in the early 1990s. However, only the first three stages of them could be completed. Rest of the valley remained as a void indifferent to newly developing urban districts with high rises and gated communities in the immediate environment. This situation brings the question of “what is the future for the rest of the Dikmen Valley?” This project aimed to propose an ecological urban design project for this void by introducing new type of relationships with nature, site, district and the city.

Bir Metrekare İçinde Bir Şehir: Dikmen Vadisinde Kentsel Eko Bölge

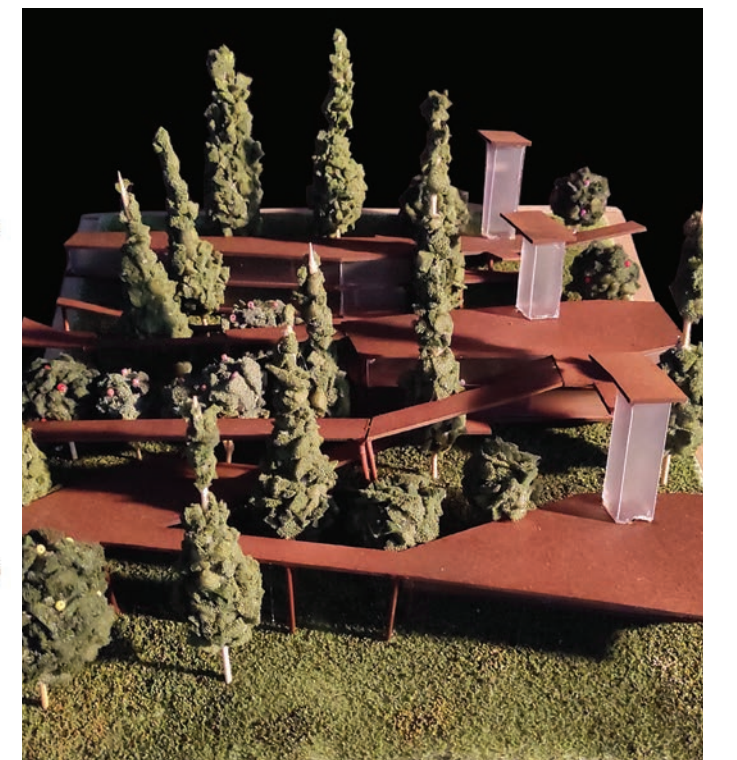
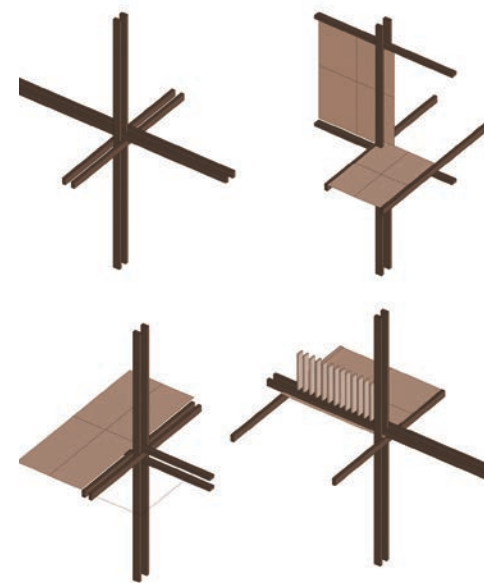
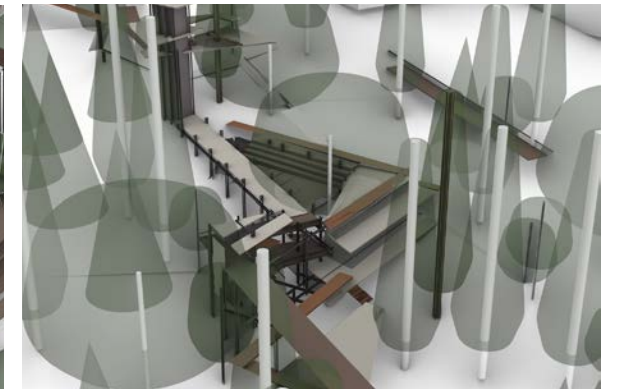
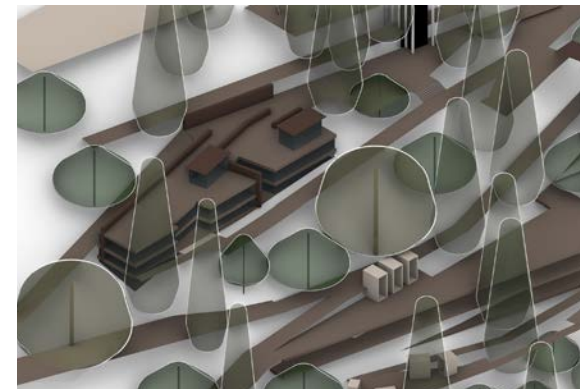
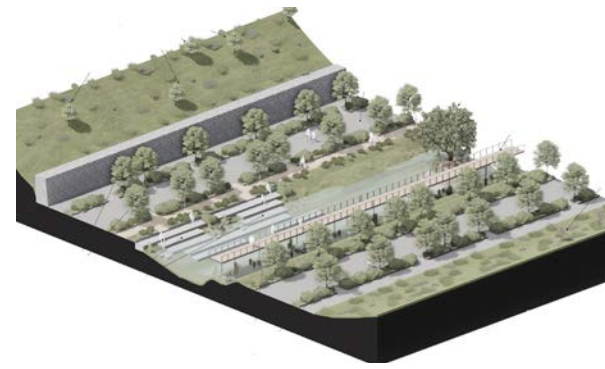
Ankara'nın güneyinde İker ve Oran mahalleleri arasında yer alan bir yeşil kuşak olan Dikmen Vadisi, 1970'li yıllardan itibaren gecekondularla yerleşimiydi. Vadi, Ankara Büyükşehir Belediyesi'nin girişimleriyle 1990'lı yılların başında beş aşamalı bir kentsel dönüşüm projesi olarak tasarlandı. Ancak bunların sadece ilk üç aşaması tamamlanabildi. Vadinin geri kalanı, yakın çevresinde yüksek yapıların ve güvenli sitemlerin yer aldığı, yeni gelişen kentsel bölgelere kayıtsız bir boşluk olarak kaldı. Bu durum “Dikmen Vadisi'nin geleceği nasıl olmalı?” sorusunu da beraberinde getiriyor. Bu proje, doğa ve kentle yeni tür ilişkiler ortaya koyarak bu boşluğa yönelik ekolojik bir kentsel tasarım projesi önermeyi amaçladı.







INTERPRETATION OF THE RIVER BRANCH
RESIDENTIAL AREAS
MIXED FOREST
MIXED FOREST WITH WALNUT
OPEN PUBLIC AREA





SITE PLAN

ANKARA DEVELOPMENT

UNDERSTANDING THE SITE
in a city-scale

JANSEN'S PLAN 1932

YÜCEL & UYBADIN'S PLAN 1957

ankara stream network

MASTER PLAN 1990

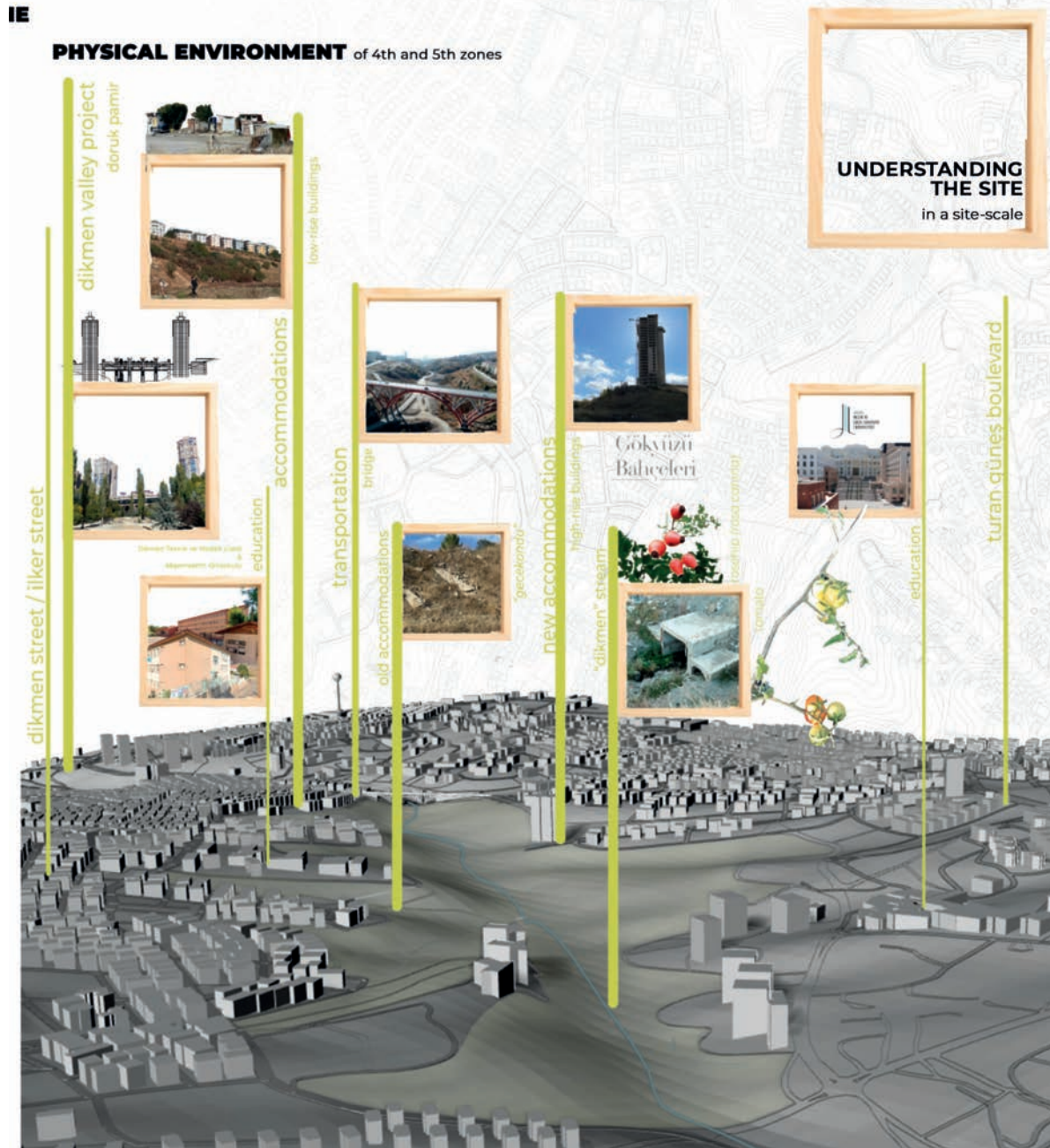
ANKARA METROPOLITAN AREA PLAN STUDY OF 2025 1993

METU City and Regional Planning Archive, 2022
KOC University, VEKAM Archive

ANKARA 2025 METROPOLITEN ALAN PLANLAMA ÇALIŞMALARI

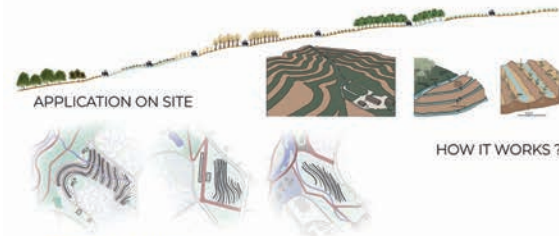
ANKARA 1993

- KONUT ALANLARI**
- ÇALIŞMA ALANLARI**
- KAMU SERVİSİ ALANLARI**
- YEŞİL ALANLAR**
- ULAŞIM HİERARŞİSİ**
- SINIRLAR**

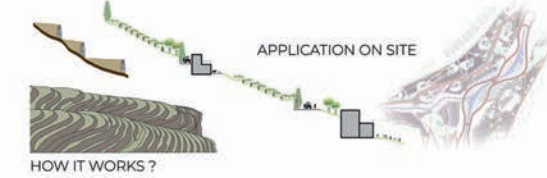


MODES OF FARMING

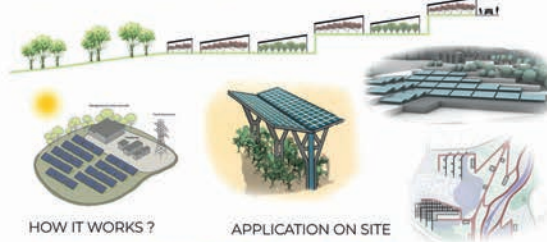
CONTOUR FARMING
Contour farming is the practice of tilling sloped land along lines of consistent elevation in order to conserve rainwater and to reduce soil losses from surface erosion.



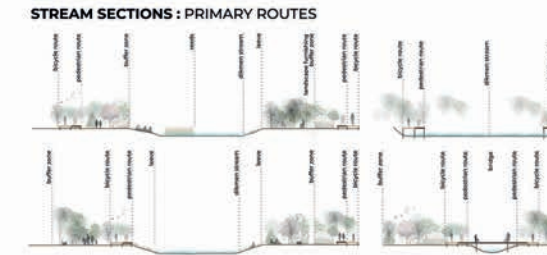
TERRACE FARMING
Contour farming is the practice of tilling sloped land along lines of consistent elevation in order to conserve rainwater and to reduce soil losses from surface erosion.



ENERGY/ AGRIVOLTAIC FARMING
Energy farming is the method for producing electricity by wind tribunes, and solar panels. Agrivoltaics is the simultaneous use of areas of land for both solar photovoltaic power generation and agriculture.



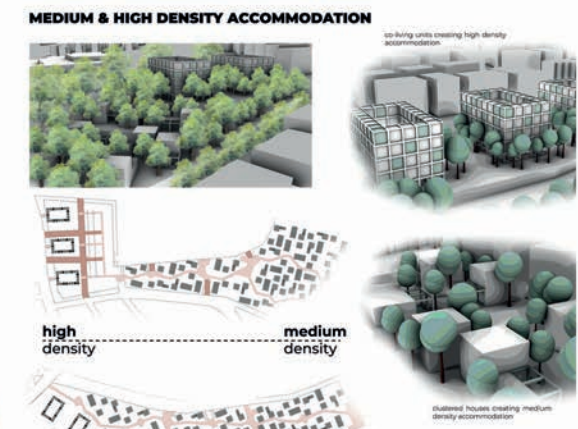
MODES OF CIRCULATION



MODES OF ACCOMMODATION

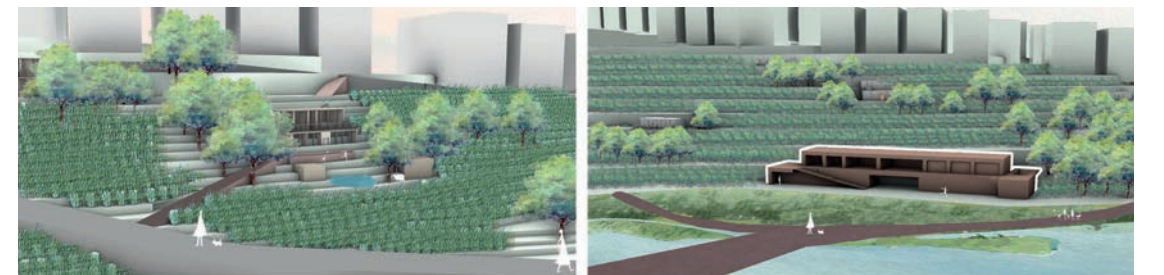
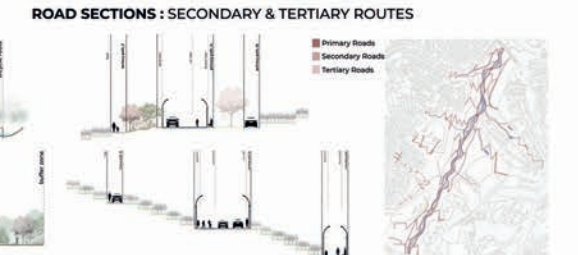


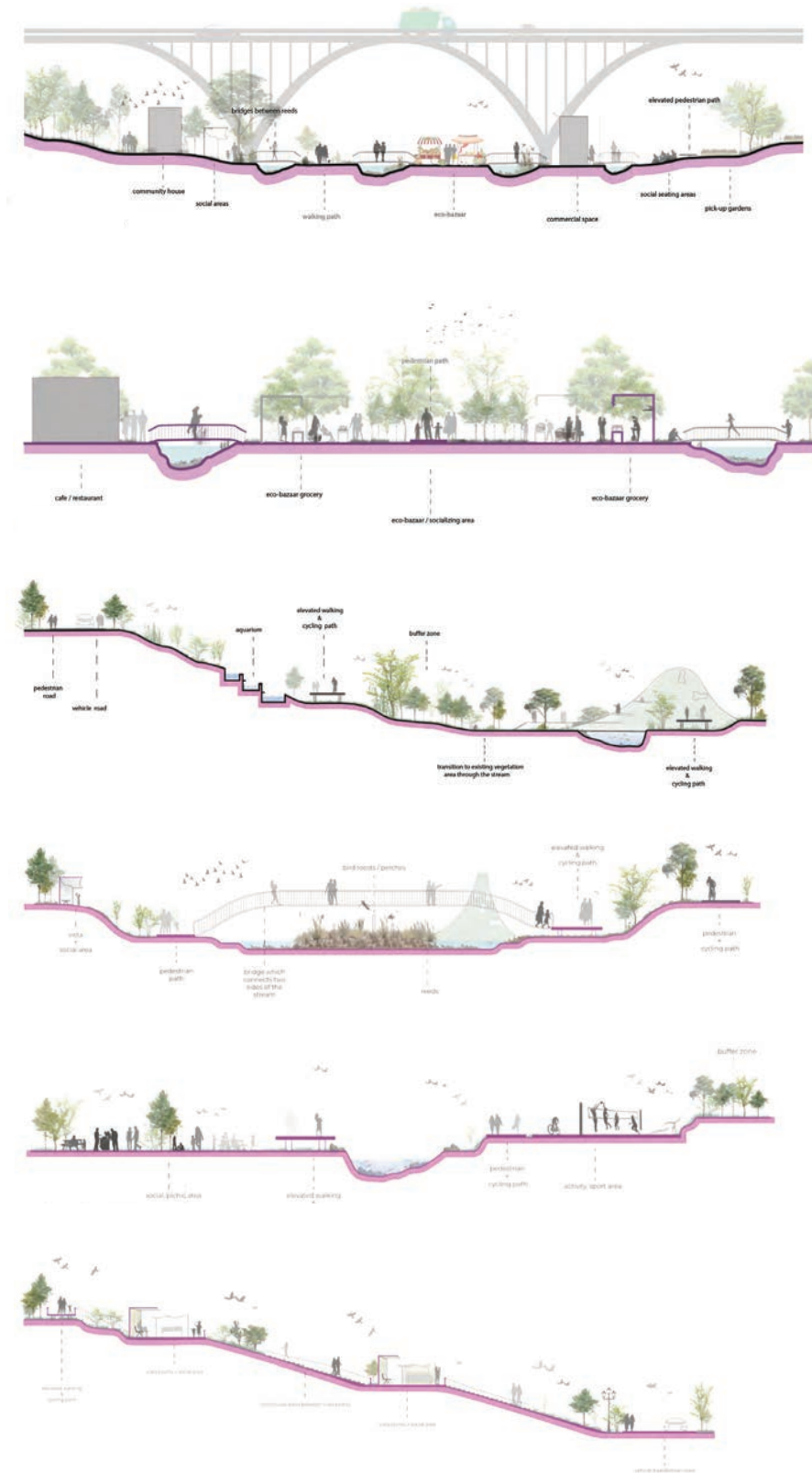
With the reference taken from historic vineyard 'BAĞ' pattern, our eco district creates rural houses with a lower density. The Bağ houses are creating the least dense accommodation type in the spectrum from rural to the city.



The second stage of the spectrum from rural to city is creating middle density housing. The reference is taken from the density of squatter housing pattern, which was an unauthorized settlement in here in pursuit of history.

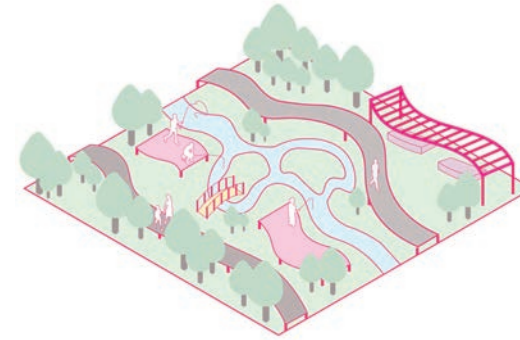
In the final stage, the way of living in the Dikmen Valley, as it is nowadays, is taken as a reference. This reference creates co-living units and defines the high density accommodation type.



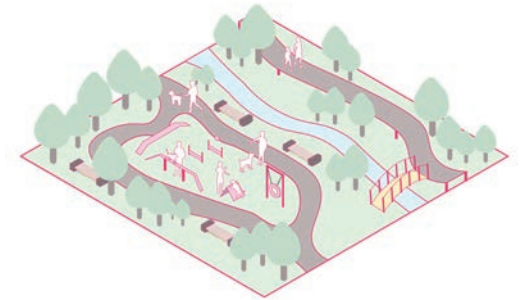




Fishing activities



Ofleashing area



Picnic area



Reeds



Playing areas



Skate park



Arch 402 Architectural Design VI

Group4: Zeynep Mennan + Kerem Yazgan + Bilge Karakaş + Selin Tosun

Environmental Resillience: Urban Event/Emergency Venue In Karşıyaka, İzmir

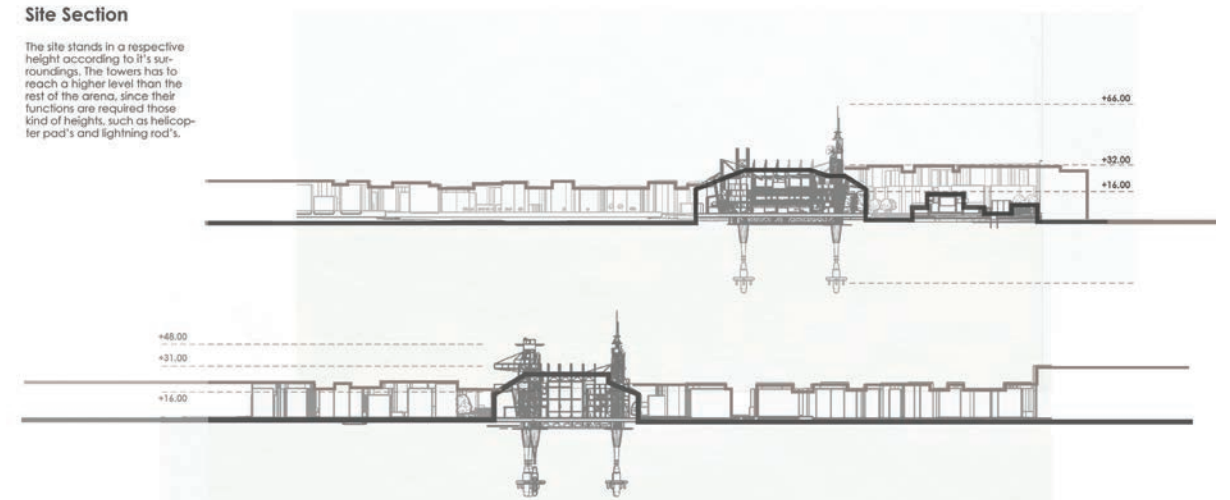
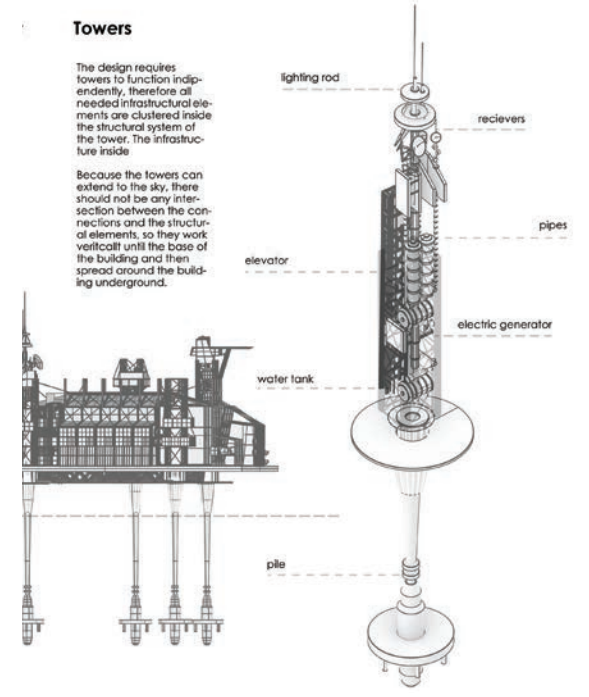
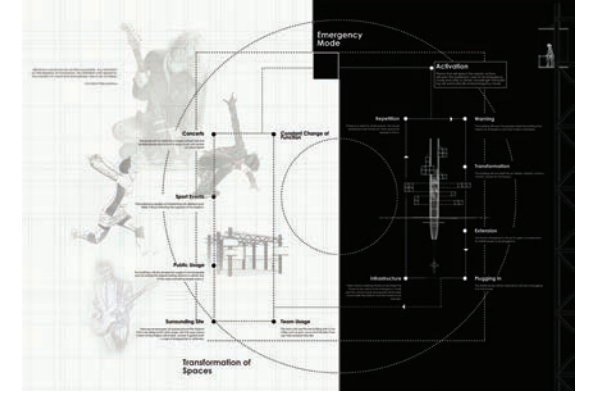
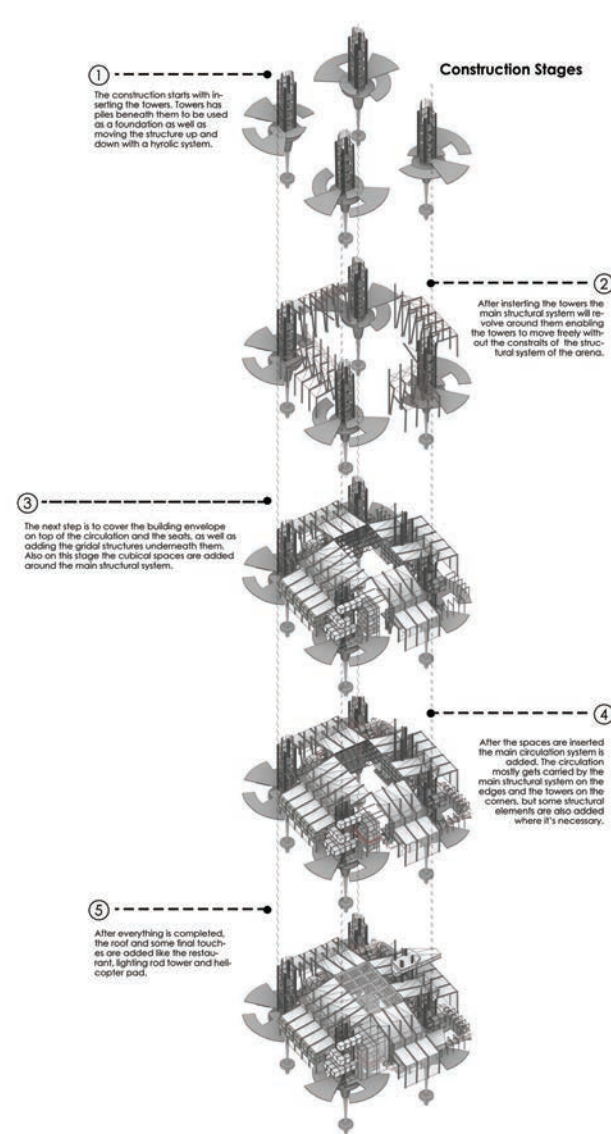
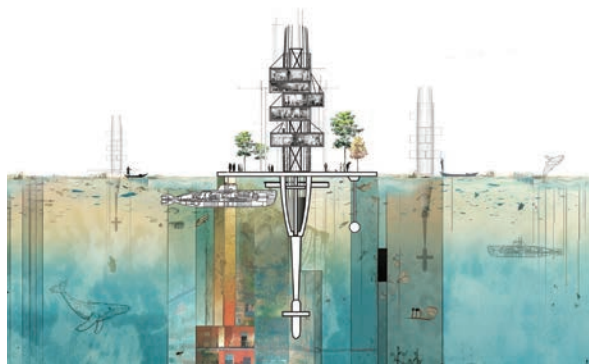
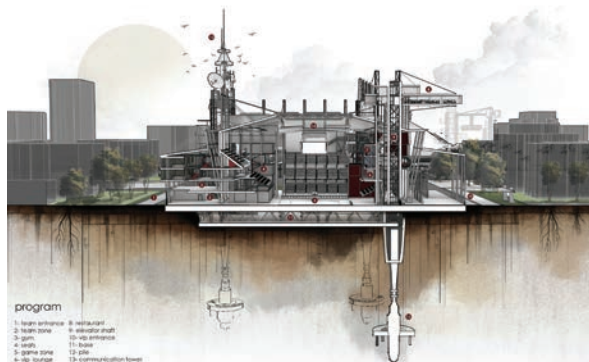
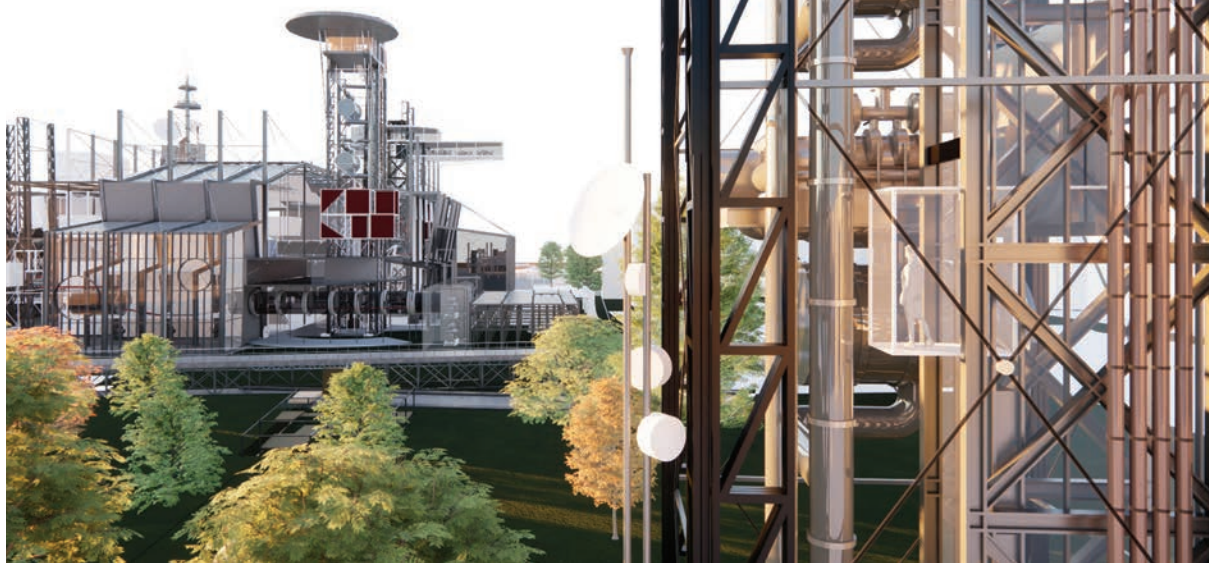
Turkey has been severely affected by the February 6 earthquakes, the consequences of which will continue to impact the whole region for years. In this context, the concept of resilience, strongly connected to the discourse of sustainability, comes to the fore with growing urgency. The project is located in İzmir, which, in recent years, also has undergone disasters like floods and earthquakes, causing material damage and loss of lives in the city. After a devastating earthquake on October 30th 2020, many buildings in Karşıyaka were registered as severely damaged and pulled down in a controlled environment. Therefore, this project suggests to explore the capacity of architecture to absorb disturbance/trauma and reorganize under changing conditions. It departs from this problematic in the light of the recent context that requires emphasis on the exploration of resilience in design particularly with respect to natural disasters but extending as well to current problems of the Post-Anthropocene, such as climate change, sea-level rise, pandemics, etc. that affect present-day and future architecture. The project propose the design of a multi-purpose urban venue that will function in both event and emergency modes.

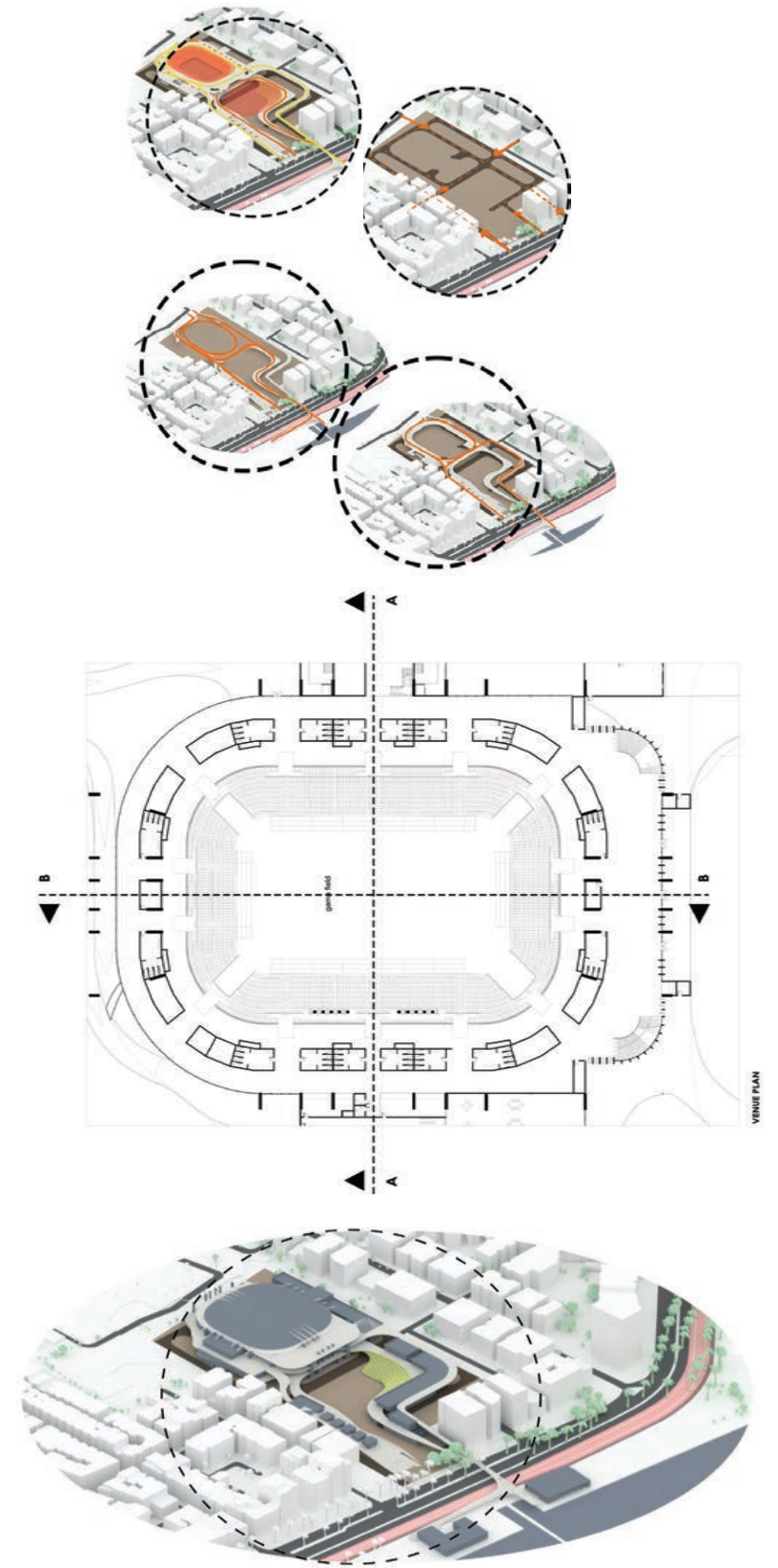
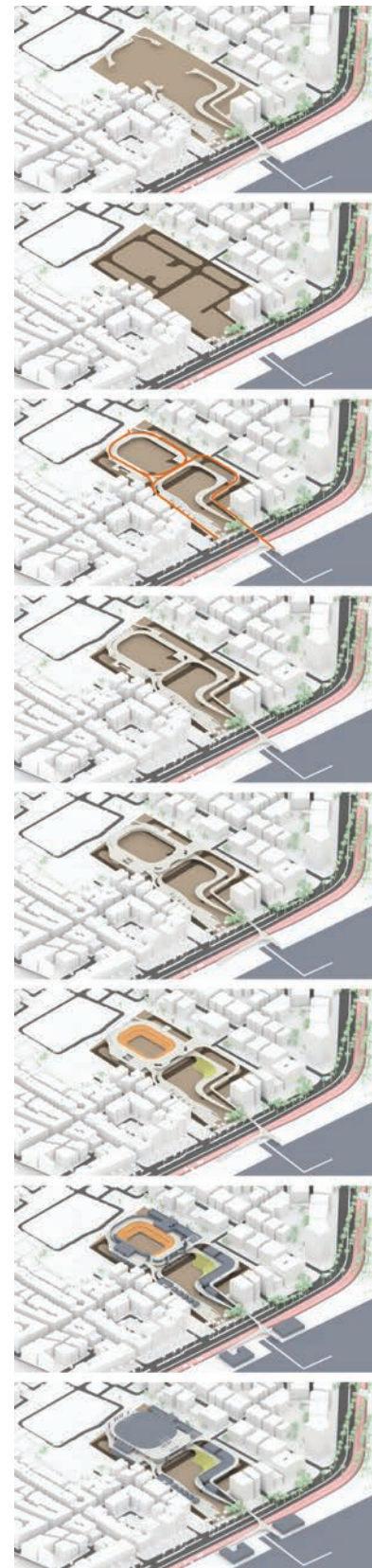
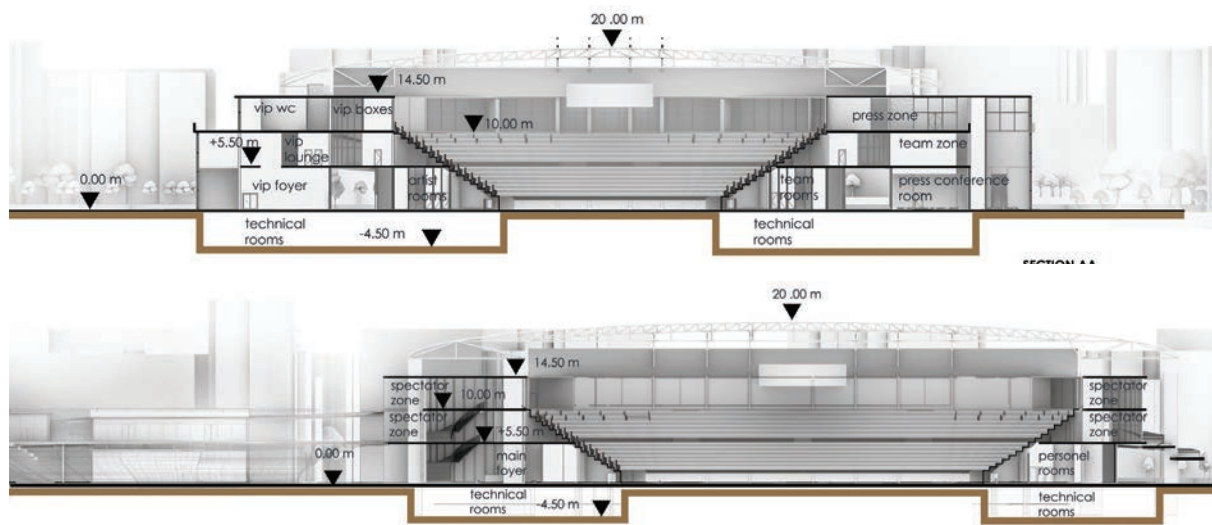
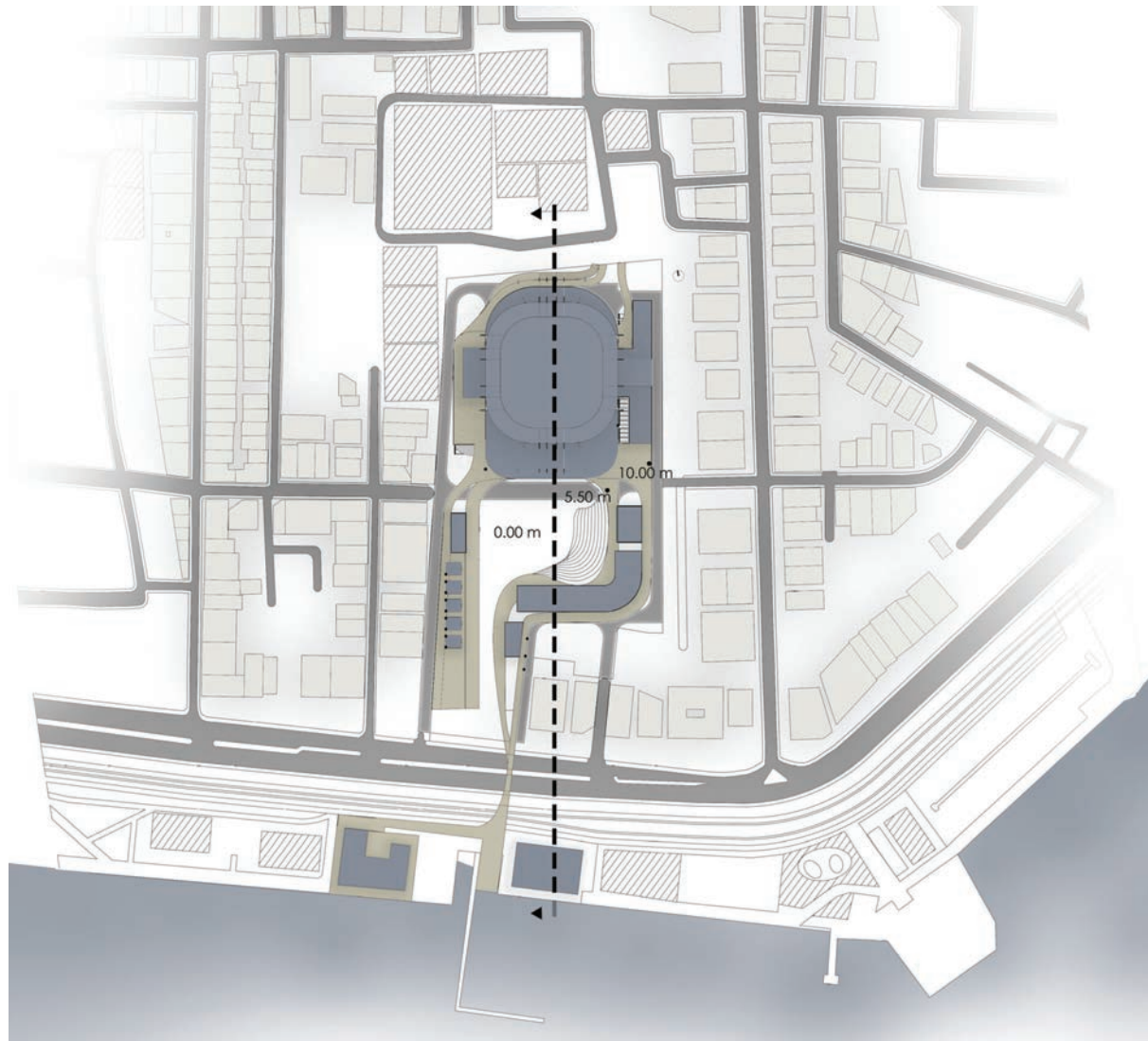
Çevresel Dirençlilik: İzmir Karşıyaka'da Kentsel Etkinlik/Acil Durum Mekanı

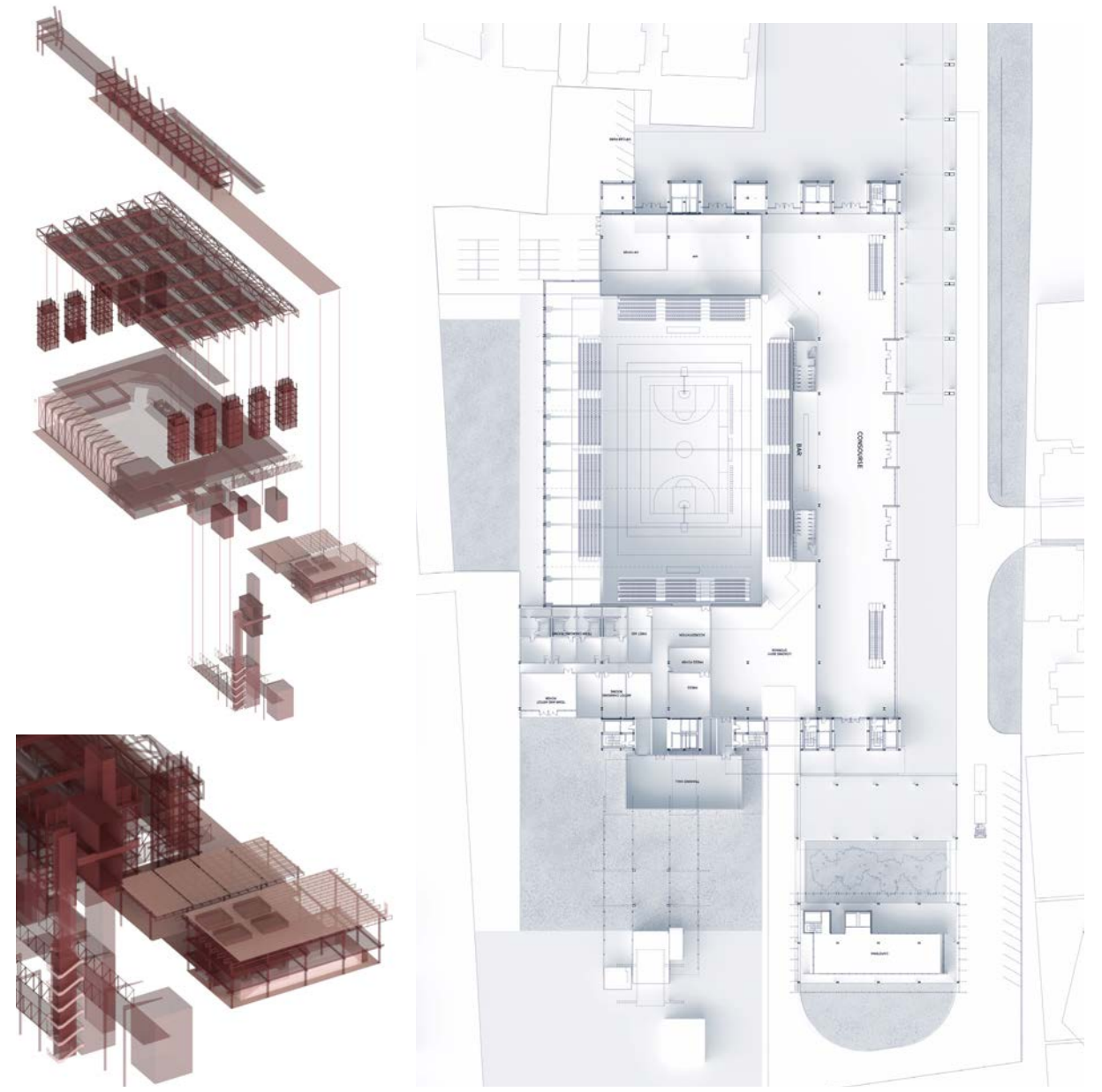
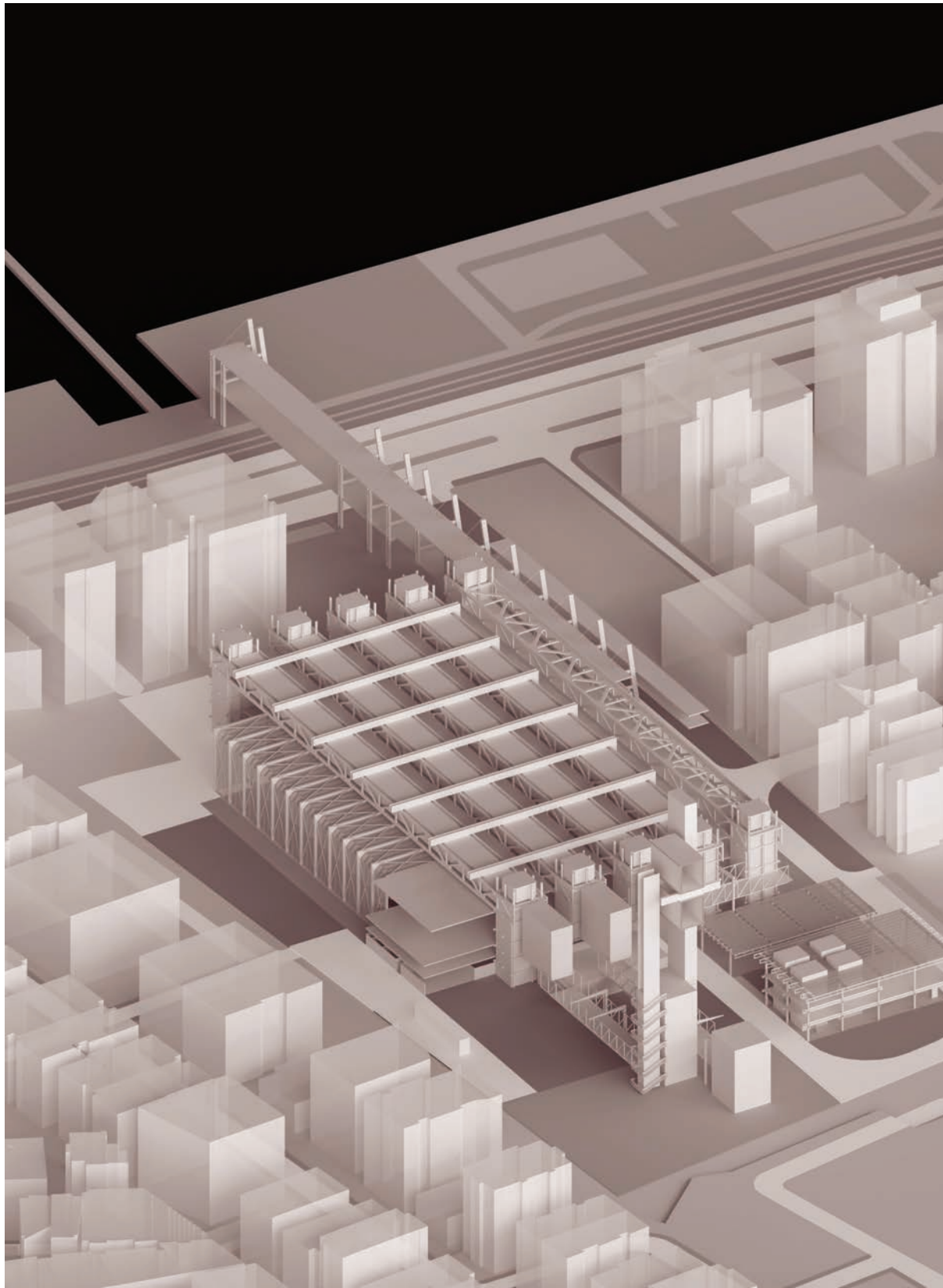
Türkiye, 6 Şubat depremlerinden oldukça ağır etkilendi ve sonuçları yıllar boyunca tüm bölgeyi etkilemeye devam edecek. Bu bağlamda, sürdürülebilirlik söylemiyle güçlü bir şekilde bağlantılı olan dirençlilik kavramı giderek artan bir aciliyetle ön plana çıkıyor. Proje, son yıllarda sel ve deprem gibi afetlerin de yaşandığı, kentte maddi hasara ve can kayıplarına neden olan İzmir'de yer almaktadır. 30 Ekim 2020 tarihinde meydana gelen yıkıcı depremin ardından Karşıyaka'da çok sayıda bina ağır hasarlı olarak tescil edilmiş ve kontrollü bir şekilde yıkılmıştır. Bu nedenle proje, mimarının rahatsızlığı/travmayı absorbe etme ve değişen koşullar altında yeniden düzenleme kapasitesini keşfetmeyi öneriyor. Özellikle doğal afetlerle ilgili olarak tasarımda dirençliliğin araştırılmasına vurgu yapılmasını gerektiren, ancak günümüz ve gelecekteki mimariyi etkileyen iklim değişikliği, deniz seviyesinin yükselmesi, salgın hastalıklar gibi Post-Anthroposen sorunlarına da uzanan günümüz bağlam ışığında bu sorunsaldan yola çıkmaktadır. Proje, hem etkinlik hem de acil durum modlarında çalışacak çok amaçlı bir kentsel mekanın tasarımını önermektedir.

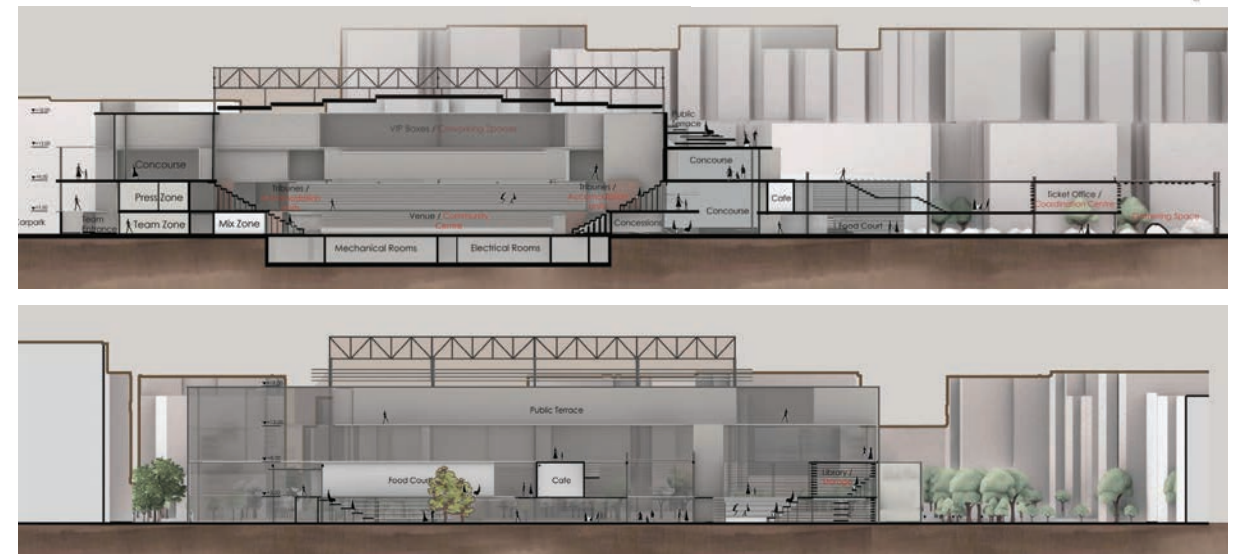
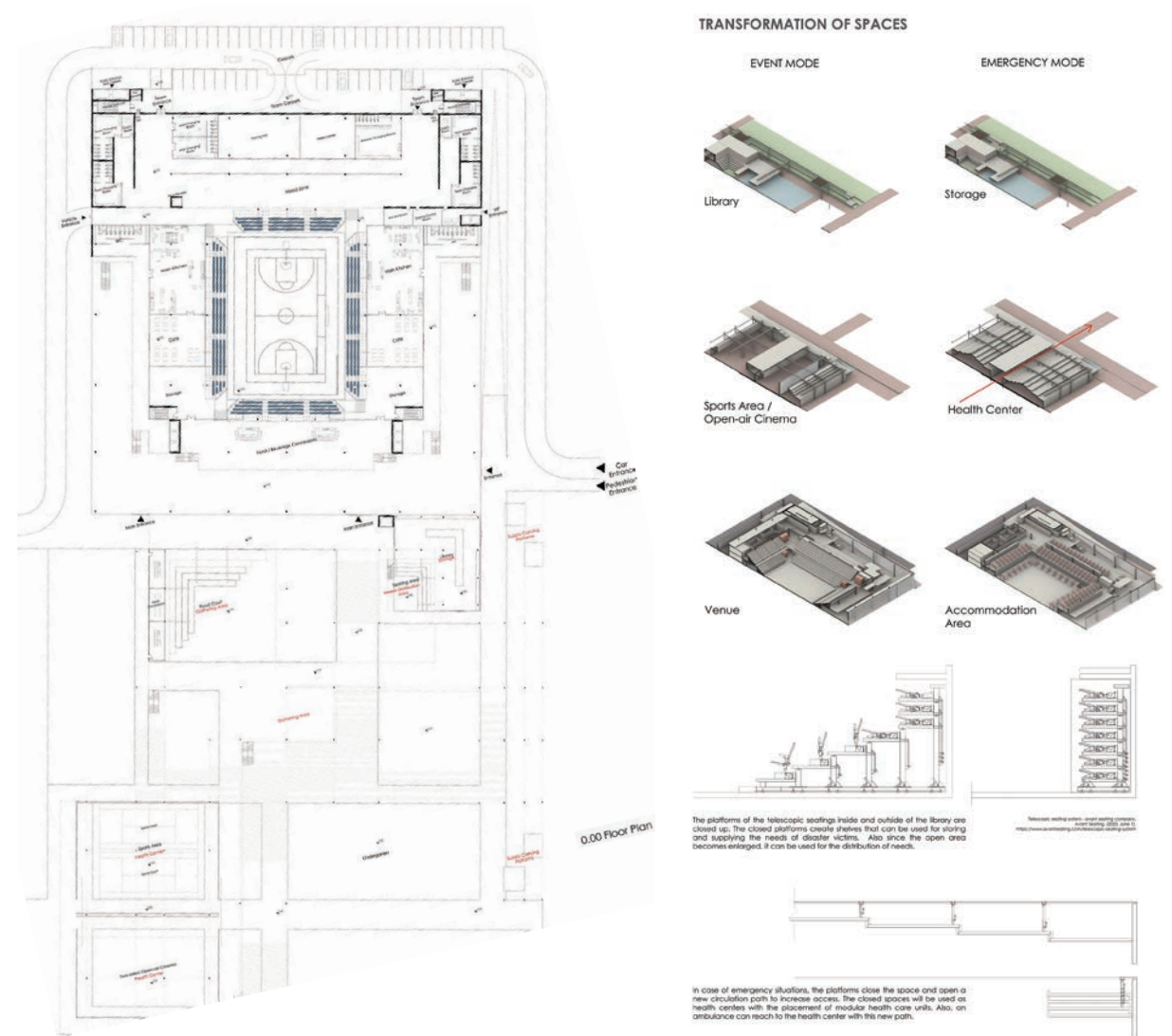


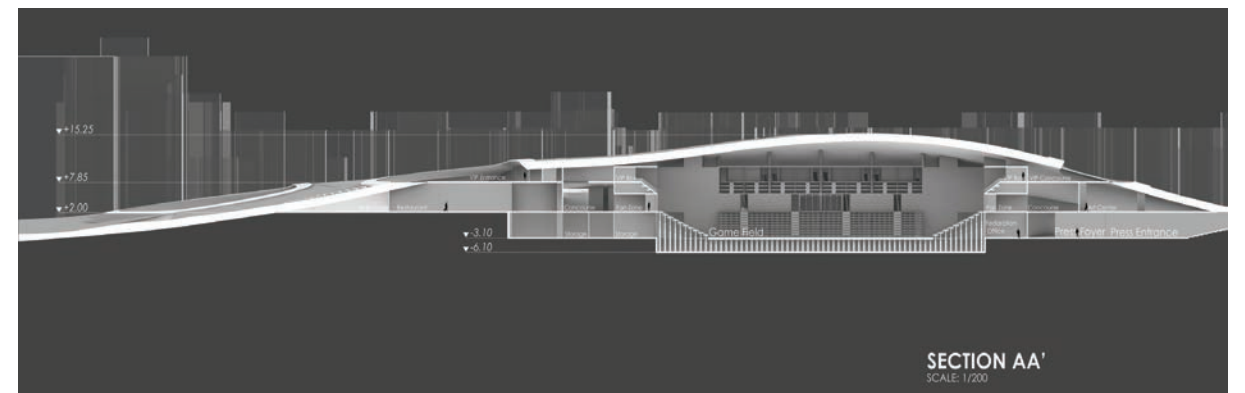
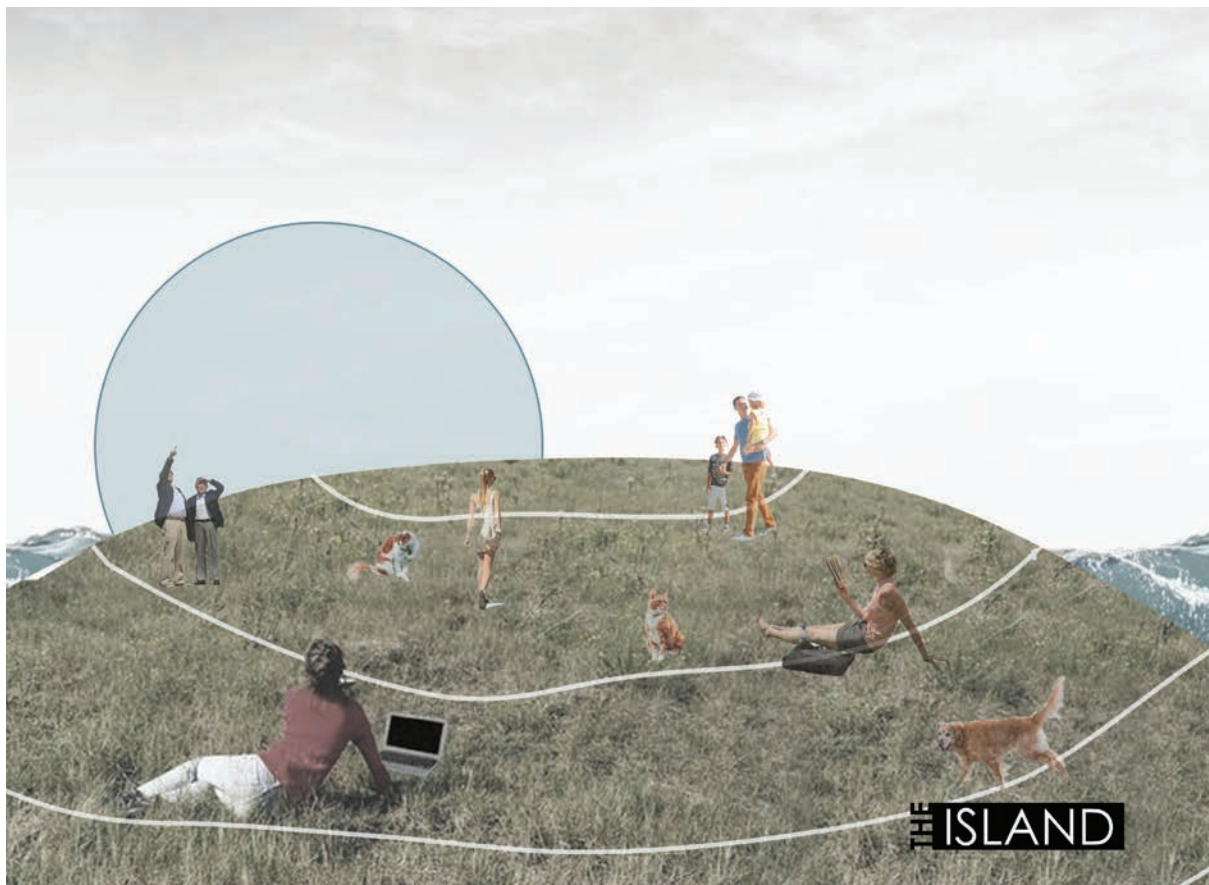
The Noah's Ark

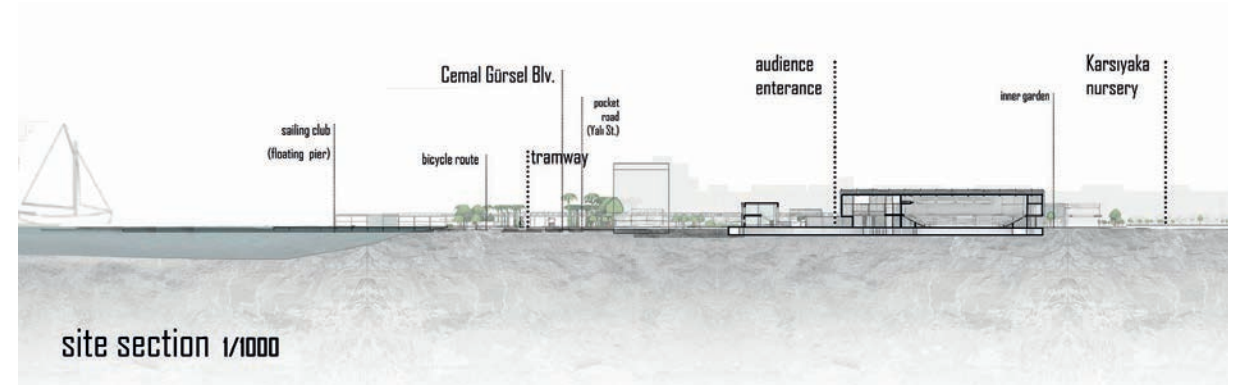
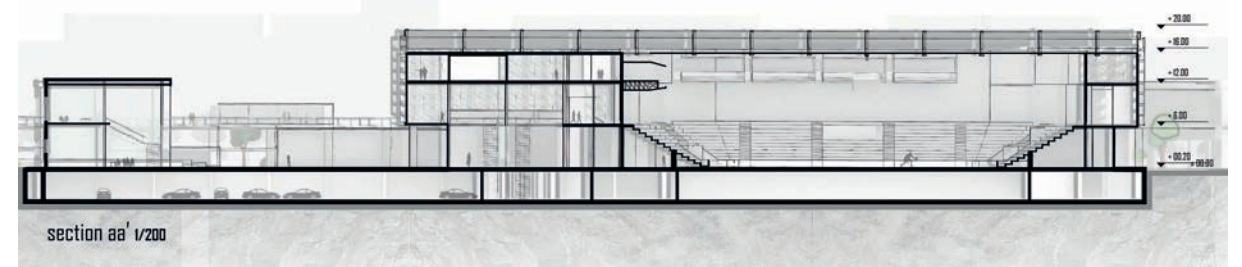
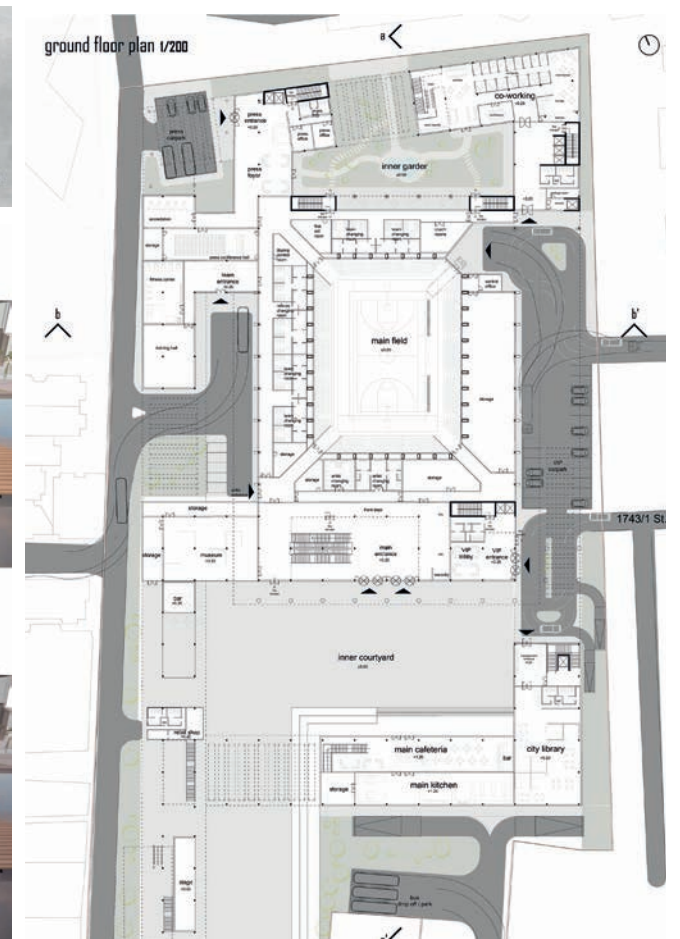
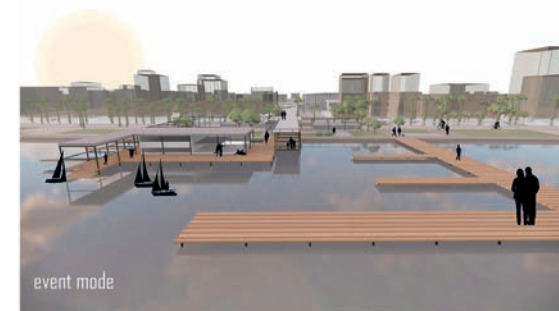
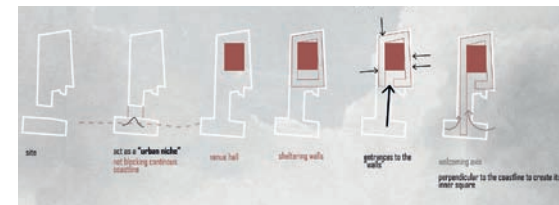
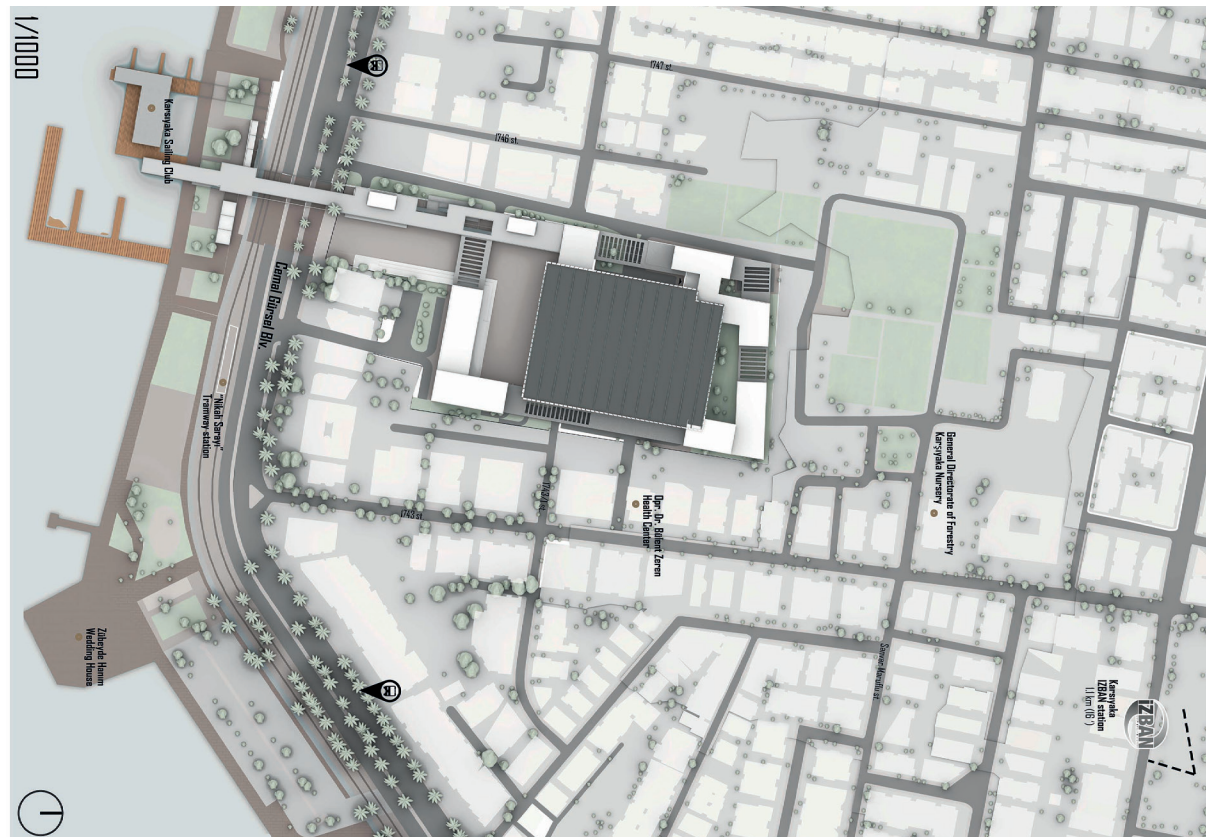










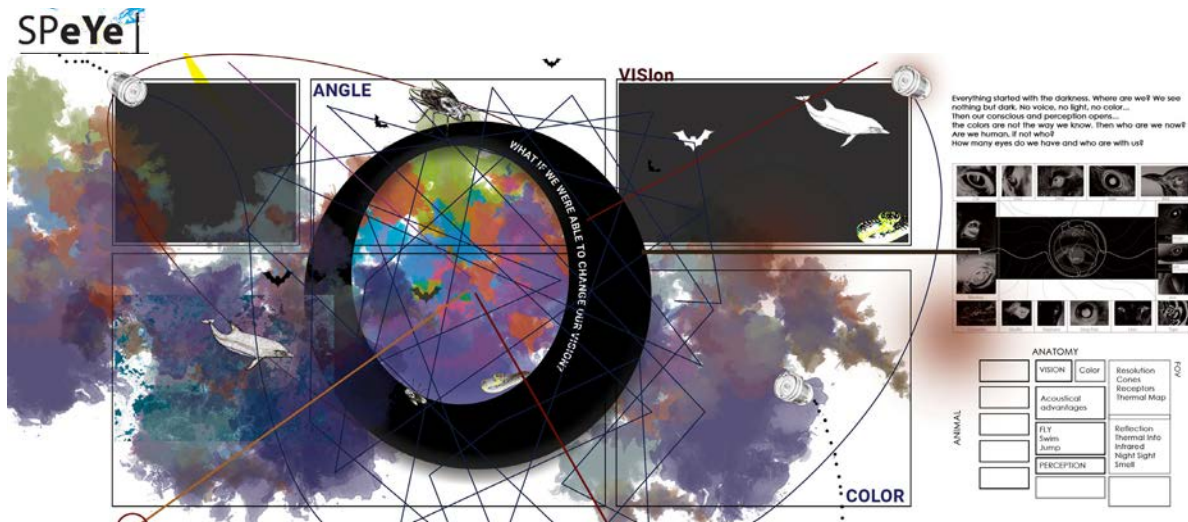


digital design studio

4

Students/Öğrenciler

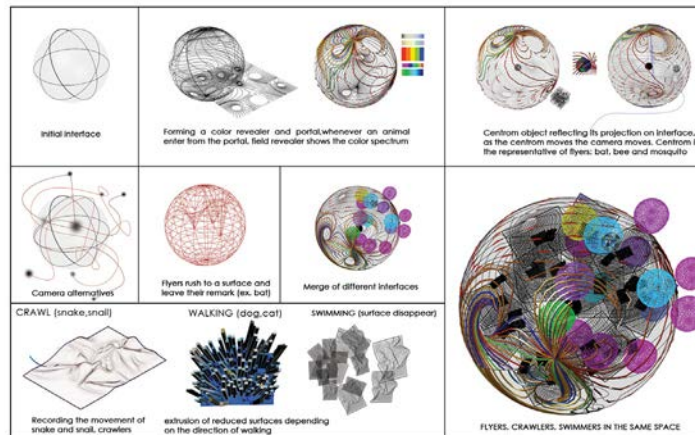
Alper Enes Ceylan . Ammar Nalbantođlu . Batuhan Yılmaz . Bora İmirgi . Dican Deniz Köse . Ece Özsel . Feyza Kılıçer . Gizem Yılmaz . Hilal Dođaner . İdil Bilici . Massa Albeshier . Mert Ünal . Reyhan Nazlıaydın . Tolga İnal . Zeynep Deniz Çavdır . Bade Elođlu . Betül Keleş Ekici . Bilge Arslan . Çađıl Ezgi Aydemir . Ece Özsel . Emire Nur Solmaz . Esra Can . Feyza Kılıçer . İlkıaz Sarımehtemođlu . Mehmet Kaplan . Mehmet Efe Meraki . Mert Ünal . Ömer Faruk Seçim . Özgür Gülsuna



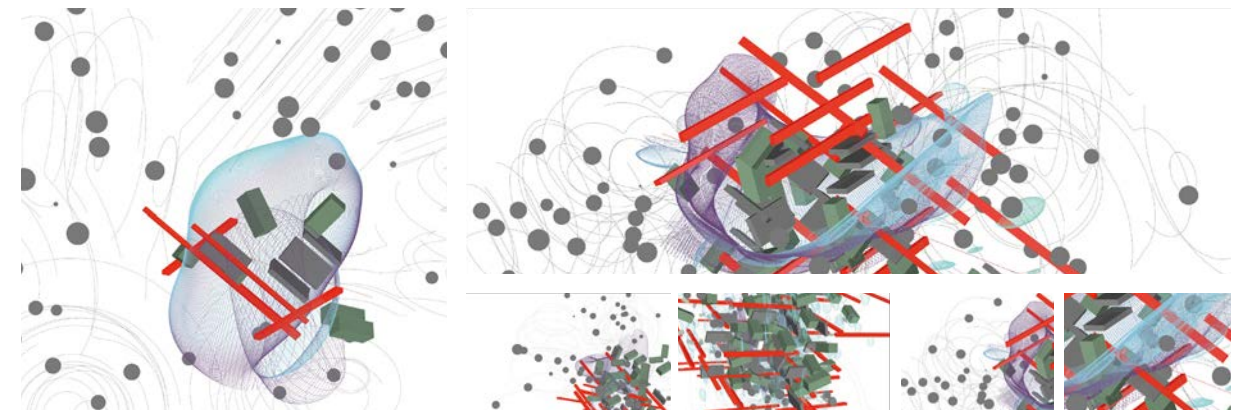
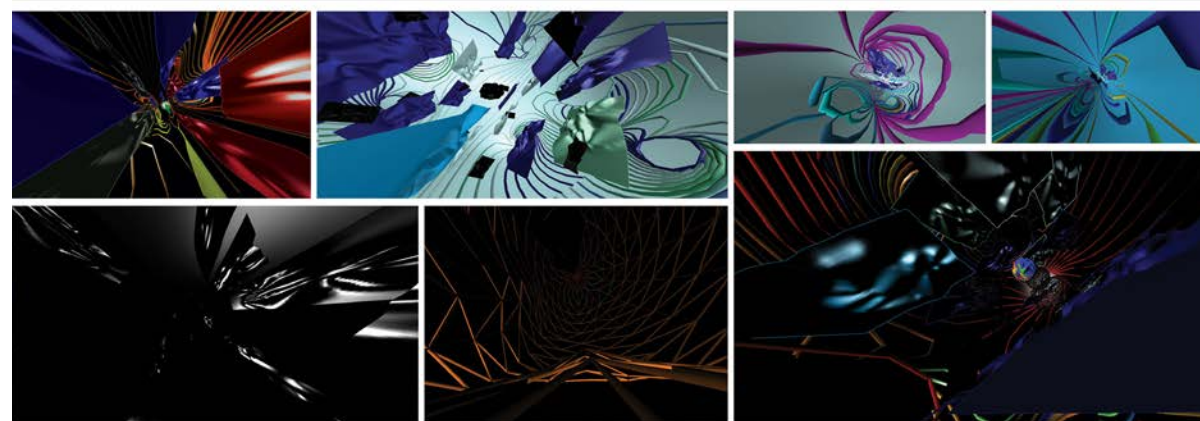
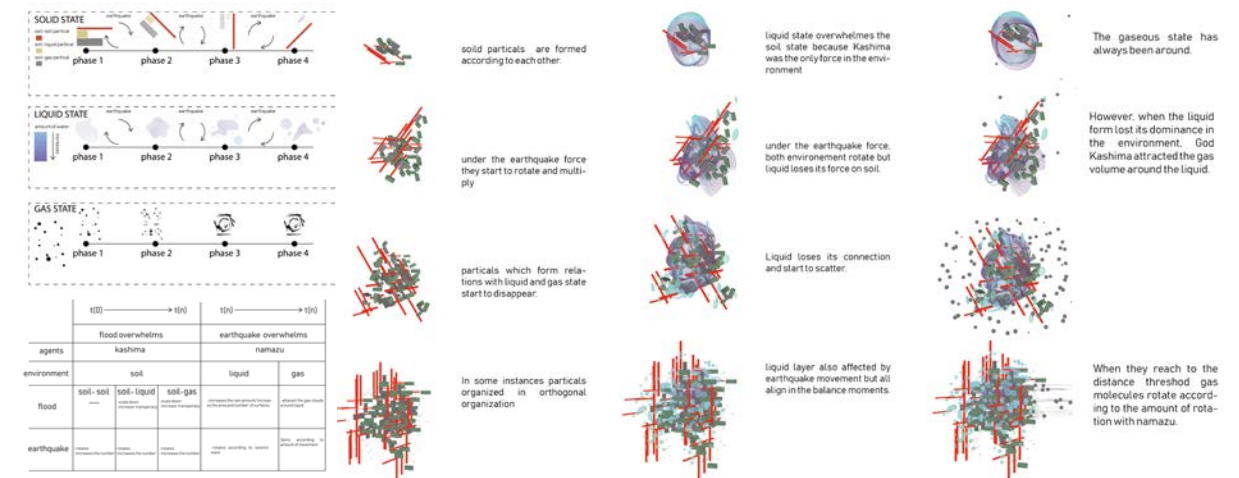
overwhelm(ed)



PROJECT PROGRESS



| | walker | swimmer | crawlers | flyers |
|--------------------|--|--|----------------------|------------------------|
| | DOG | DOLPHIN | SNAIL SNAKE | BEE MOSQUITO BAT |
| DISTORTION | 240 degree | 300 degrees panoramic vision, when move freely, periodically from each other | 200 - 250 degree | 360 degree |
| MOVEMENT | | | | |
| RESOLUTION | 20/75 | < 20/20 | no focal point | 20/200 |
| COLOR | 300-650 nm | 420-520 nm | no color | 300-650 nm |
| SCALE | | | | |
| TEMPERATURE | detecting motion and thermal heat in dim light | qualified vision in depth and low light | sense dark and light | sense heat in the dark |



architectural design
research studio **5**

Students/Öğrenciler

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

Visionary Again? | 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

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, that are discussed along three respective seminars given by experts in the field. 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 have been expected to develop a project proposal consisting of their own eco-futuristic projections at a space/time frame of their choice, along the theoretical background and discussions provided in the studio.

Yeniden Vizyoner Olmak? | Sürdürülebilirlik Çağında Neo-Fütüristik Kentsel İmgelem

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

Antroposen sonrası çevre/iklim sorunları, vizyoner mimarlık ve şehirciliği yeniden gündeme getiren yenilikçi çözümler gerektirmektedir. 20. Yüzyılın başlarındaki fütüristik kentsel imge ve ütopyalar, kaynakların tükenebilirliğinin kabul edilmesi ve sürdürülebilirlik söyleminin tasarımda merkeze oturması ile birlikte bir kenara bırakılmıştır. Sürdürülebilir dijital teknolojilerdeki ilerlemeler bu ilk tutuculuk ile arayı kapatmakta ve dijital ile ekolojik söylemin bütüncül bir şekilde ele alınması ile birlikte bütünsel, eko-merkezli, akıllı ve neo-fütürist mimari ve kentsel vizyonlara yeniden başvurmaktadır. Her ütopyada olduğu gibi, bu yeni yaklaşımlar da doğası gereği politik ve biyo-politiktir, ortaya çıkarılması ve tartışılması gereken farklı egemenlik biçimlerini içerir.

Stüdyo, bu yeni tekno-merkezli/eko-merkezli kentsel imgelemin örneklerini, kentsel ütopyacıların ilk örnekleriyle birlikte incelemiş ve tartışmıştır. Bu eleştirel inceleme, ekoloji, dijital teknolojiler ve biyopolitika olmak üzere üç ana eksende yürütülmüş, her eksen konu ile ilgili bir uzmanın verdiği seminer ile tartışılmış ve ders kaynakçasında, tasarım araştırmasının bu üç alanındaki disiplinler arası düşüncüyü kapsayan en güncel literatür sunulmuştur. Öğrencilerden, stüdyoda sağlanan kuramsal arka plan ve tartışmalar doğrultusunda, kendi seçtikleri bir mekan/zaman çerçevesinde kendi eko-fütüristik projeksiyonlarını yansıtan bir proje önerisi geliştirmeleri beklenmiştir.



re-considering the potentials of augmented reality

PRELIMINARY IDEAS

"We are today incapable of comprehending the future (or even current) negative effects of climate change unless we experience them directly. We are alienated from the irreversible consequences of our actions and no longer feel responsible for them."

Can our understanding of climate change and attitudes toward preventing it be altered through augmented reality?

"Virtuality need not be a prison. It can be the raft, the ladder, the transition space, the moratorium, that is discarded after reaching greater freedom. We do not have to reject life on the screen, but we do not have to treat it as an alternative life, either. We can use it as a space of personal growth. Having literally written our online personae into existence, we are in a position to be more aware of what we project into everyday life. Like the anthropologist returning home from a foreign culture, the voyager in virtuality can return home to a real world better equipped to understand its artifices."

Our urban environments together with augmented reality tools can play an important role in our attitudes toward preventing climate change. In that sense, if we comprehend fully the negative outcomes, then we can take action immediately before it is too late.

concept of urban gamification

Gamification describes the application of elements of game-playing to other areas of activity.

When applied to the urban context, it presents itself as nodes for playful interaction that create transformative ways of experiencing the city.

real life examples

"Pokémon GO, an example, took the world by storm with its interactive augmented reality and location tracking features.

With a smartphone app, players would catch and train Pokémon characters in real locations, whilst rediscovering their cities. Similar forms of playful placemaking exhibit possibilities of how games can reconnect people with cities."

"Gamified placemaking should be designed primarily around the users, rather than the functions they enable.

Volkswagen's Fun Theory is a staircase in a Stockholm subway station converted into playing piano keys. The project successfully grabs the attention of passers-by and instated making healthy habits of using the stairs."

cartesian dualism

"I observe that the mind is not affected immediately by all the parts of the body, but only by the brain, or perhaps only by one very small part of the brain, namely that in which the 'common sense' is said to reside." Whenever this part is affected in the same way, it represents the same thing to the mind, even if the other parts of the body happen to be differently affected at the same time. This is proved by innumerable observations" [experimenta] that there is no need to go into here."

Cartesian division gives the first possibilities of cyborg existence.

participative interactions through cybernetics

"The high point of functionalism is the concept of a house as a 'machine for living in'... This notion will, I believe, be refined into the concept of an environment with which the inhabitant cooperates and in which he can externalize his mental processes"

interactionist approach. "Pask's appreciation of interaction, was "a socially oriented, reactive and adaptive environment" that "explored the nature of machine-to-machine and person-to-machine conversations"

"The mobiles and humans could engage in interactions through circular feedback routines."

The Peripheral, Amazon Prime

The series take place in two futures. London in this future is inhabited by a minority of people, with its damaged buildings after the war but people are able to change their perspectives and rebuild their own realities through advanced technology.

disembodiment

mind above and beyond both the body and the material world.

favouring the brain, while disregarding the significance of the body.

body isolated from its environment and context.

human body conceived as simple automaton/ automata.

architectural reflections

spaces devoid of human habitation

re-embodiment

humans as embodied beings. "we are not isolated entities but rather the result of an infinitely complex series of embodied encounters."

re-centering environment as formative elements of our cognition.

relationship between cognition and environment. "surroundings have direct influence on cognition"

"Human life embedded in a material world of great complexity, one on which we depend for our survival."

QUESTIONS

Q1: What will happen if feedback loops happen between humans and machines (automated bodies)?

Q2: If inputs collected by automated machines is transferred to human bodies through bodily prostheses/implants, what would result?

Q3: If we are able to enhance (augment) experiences related to negative effects of climate change, will it help people to take immediate action?

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 untouched

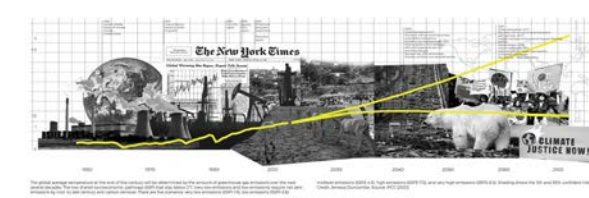
WORKING MIND_in VIRTUAL REALITY
...work is realized through virtual reality tools in which human consciousness is transferred into a cyborg.

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

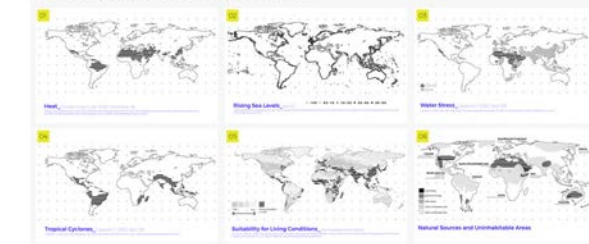
...they can also be relocated when it is needed.

places where the planet will be uninhabitable

LIMINAL SPACE



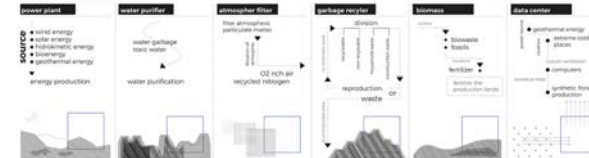
ANALYSIS OF 2100 CLIMATIC CONDITION PREDICTIONS



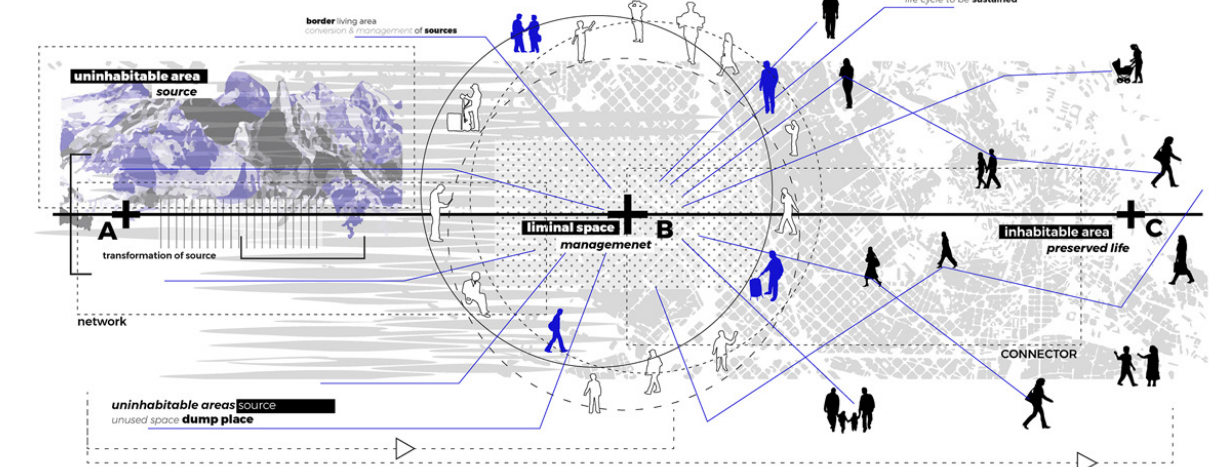
STORYLINE - 100 YEARS CHANGE



UNIT CATEGORIES



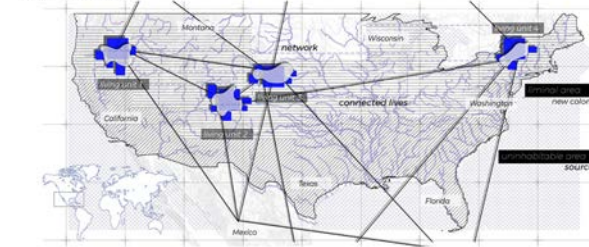
USER & SCENARIO



FOCUS AREA ANALYSIS



ZOOM-IN NETWORK

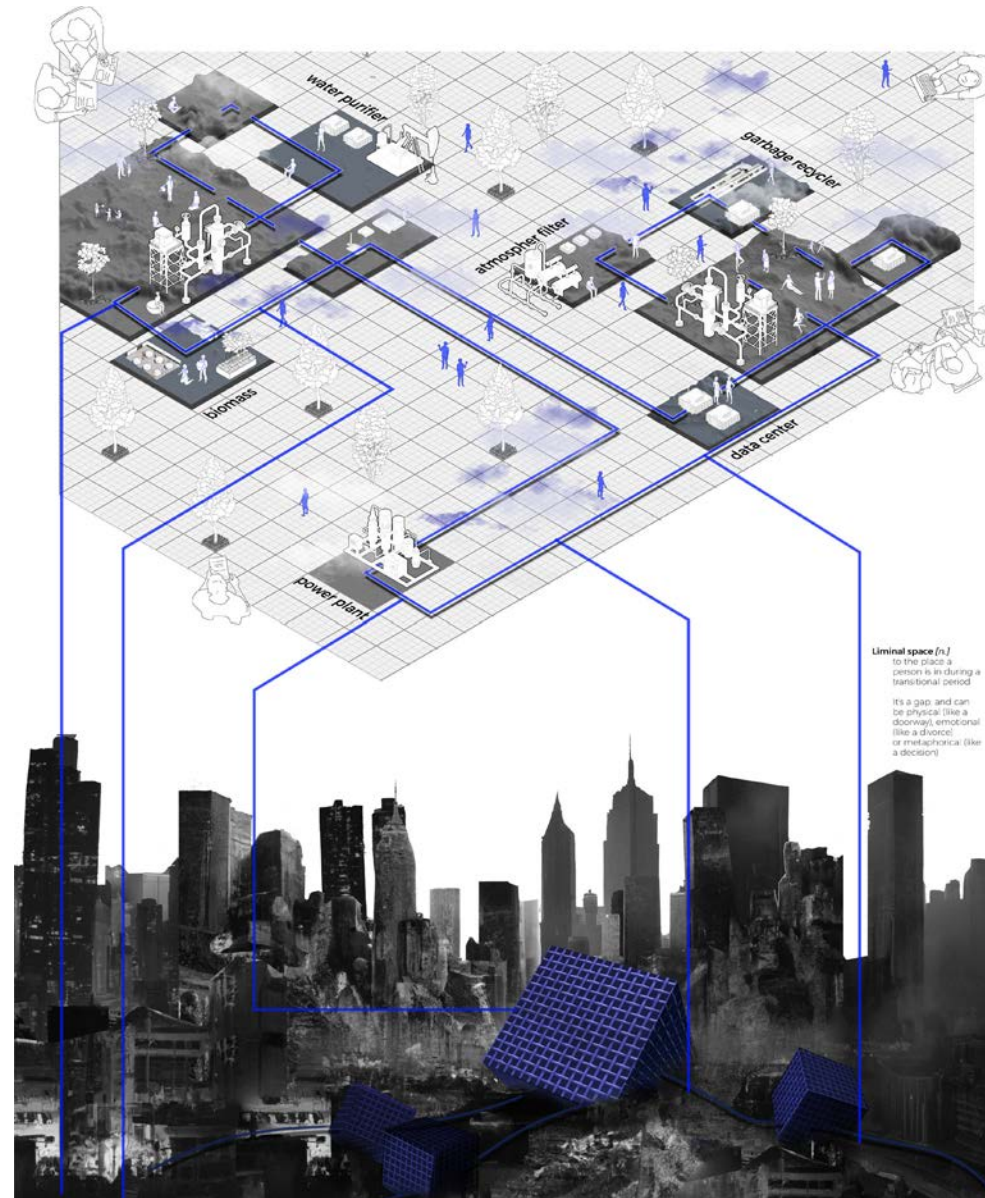
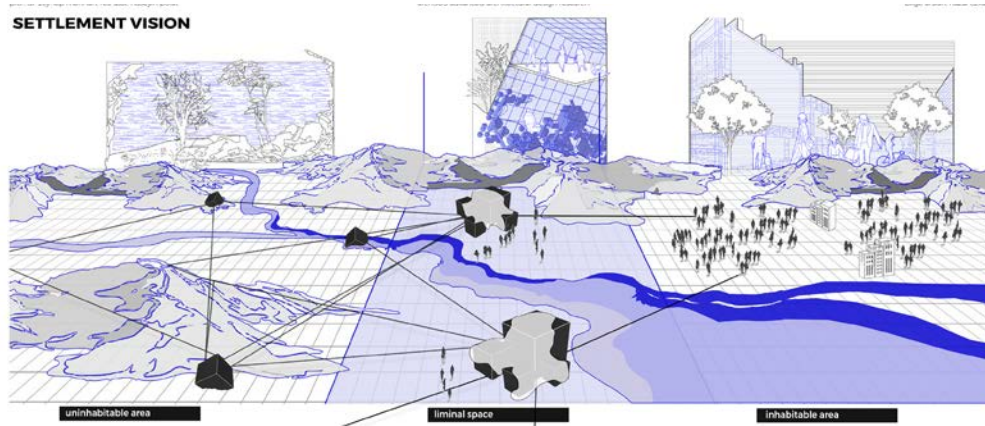


LIMINAL SPACE & SOURCE LOCATION



DYSTOPIC WORLD IN 2100





the cosmic project

problem The way to understand the environment
 The mechanism of theories consumed for the sake of "image" is the target of the problem.

approach Searching responses in the "cosmopolitan" idea
 Searching responses in the "cosmopolitan" idea

environmental cosmopolitanism

human
 Cosmopolitanism highlights the responsibilities one has for the people that one does not know.

the faith of little birds are not less important than the wages of sweatworkers
 "In a world in which workers' wages and small birds exist together, but are connected differently to each other"

NBA
 solution for the problem of exponential growth in a finite system.

Latour's network theory

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

open human body to non-human

"we have never been human"

to understand environment

dispensing with the human body for cosmopolite bodies

reversing evolution

extending the body in order to expose to other

the organization of humans and others

cosmopolitanization of species

guest and host gains a new dimension

if our own mind is not taking us anywhere, it is as if it is inevitable for us to resort to someone else's mind in order to survive.

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

TAIWAN

site plan of a neighborhood

a section of juxtaposed cosmopolite ground

the speciality of cosmopolite bodies

the mechanism of theories consumed for the sake of "image" also over-estimates a notion of environment that humanity itself has a. The sensors deep the way we see the world does not allow to be able to evaluate emergent concerns which can be added only from the inside.

As a solution, environment is theorized through cosmopolitanism. Though the general definition of cosmopolitanism indicates that it is an ideology that defends the concept of global citizenship, it targeted the notion which cosmopolitanism highlights the responsibilities one has for the people that one does not know. These responsible way of seeing may offer better (degrees, care, and devices, however, in every version of it, it has responses for the issue of understanding environment through abstracted levels, in the book of "wages of sweatworkers". "If the copper pulls under your feet, you see already that you will need to take care of the floor" in the project, cosmopolitanism is thought as only ground to open gates to a world in which the issue of children workers' wages and the faith of small birds exist together, and in a way that is not less important than the wages of sweatworkers. In other words, Haraway's "non-human self / non-self" provides an environmental perspective, identity and looking environmental cosmopolitanism becomes the main target of the concerns above mentioned. In other words, Haraway's "non-human self / non-self" provides an environmental perspective, identity and looking environmental cosmopolitanism becomes the main target of the concerns above mentioned. In other words, Haraway's "non-human self / non-self" provides an environmental perspective, identity and looking environmental cosmopolitanism becomes the main target of the concerns above mentioned.

Following the environmental cosmopolitanism, it is approached in two ways. Firstly, in the frame of human which encompasses the all definition of general cosmopolitanism that has been made and suggests the idea business model to realize that. Secondly, it is needed to understand human since most of the idea is grasped with the help of the internet. In the project, opening the self to others is thought as the main idea because understanding environment through human body also leads the response that is created. To free the same the medium via other body is also questioned that discussion of Donna Haraway and selected "open human body to non-human" project.

Both Haraway and Latour, though for different kinds of hybridity, in respective levels. However, their way of approaching the hybridity of signs or the environmental cosmopolitan ground that is aimed. To the end, environment is tried to be understood over the internet, position on the body.

Body has never been human throughout the evolution process. This environment is only grasped with humanization way of thinking, and how. When the environmental concerns of today is taken into account, the position and the existence approach of body is re-evaluated. Finally, seeing the environment from the position of others is suggested as the essence of the appearance of the physical human body with the contribution of the technology, it is aimed the body can exist in a cognitive physical condition over other than being only as a cognitive existence. This "open human body to non-human" project only carries the body to an abstract level, but also creates the potential to carry the essence into the bodies of other beings.

It is aimed that the body will extend itself until it is in a cognitive level to open the physical reality of itself to the other. The cosmopolitanization of the body will be the key point of a cosmopolitan environment, because the idea business model to open in general.

Special things for the life cycle of a jellyfish in Taiwan

an example of a "cosmopolitanization" by looking from the position of jellyfish towards the connection to their existence

for the realization of the cosmopolitanization project, it is selected the reason because of both political and social life and the direct relation to the geography.

On the one hand, it is thought that it will address many political discussions between us and them. On the other hand, it is thought that all these discussions will address the way of life in a globalized world.

On the other hand, when all the other data, we have no comparison. The region has a high richness of biodiversity. Another considerable situation of the project is, it is embedded to an overall of biodiversity throughout the improvement of other than ecological of nature. Because of the environmental quality which government is trying to improve the current political-environmental, social conditions of the geography, it is suggested to implement the idea about the cosmopolitanization of the world.

New Taipei
 Keelung
 Taichung
 Taipei
 Tainan

hope to work on cosmopolitanization

restoration studio 5

Students/Öğrenciler

Ayşegül Akın . Ayşenur Gökhan . Begüm Ay . Elif Kabakuşak . Mary Byrnes . Ozan Yiğit . Syeda Zahra İmran . Berçem Iğın Akti . Beyza Kocadağ . Eymir Ege Aldemir

Cons 506 Design in Architectural Conservation

Neriman Şahin Güçhan + Pınar Aykaç + E. Miray Kısaer

CONS 509 Multidisciplinary Studies In Architectural Conservation

Sibel Yıldırım Esen + Pınar Gökçınar Balkan

Conservation and Restoration Project of Pilavoglu Han

In the 2022-2023 Fall Semester, Pilavoglu Han in Ankara was studied in the CONS 506 course. The Conservation and Restoration Project of Pilavoglu Han was created by integrating the results of both CONS 506 and CONS 509 courses. During the semester, the CONS 506 course continued in parallel with the CONS 509 course, and the Conservation and Restoration Project of Pilavoglu Han was created by evaluating the outcomes of the two courses in an integrated approach. The project consists of four stages: pre-survey, documentation and analysis, evaluation and restitution, and preparation of a restoration project, including conservation interventions.

Pilavoglu Han is a 16th-century Ottoman commercial han building located in the historic commercial center of Ankara. Pilavoglu Han remains a multi-purpose commercial and residential building, unlike many of the Han buildings in Ankara that have been converted into cultural and tourist facilities. A community of artists has successfully kept the Han spirit alive and contributed to the area's cultural richness by renting shops in recent years. The building has undergone significant changes, including mass additions and modifications to the original plan, resulting in structural problems. During the project, these problems were addressed, and proposals were developed to make the building suitable for today's use and conditions.

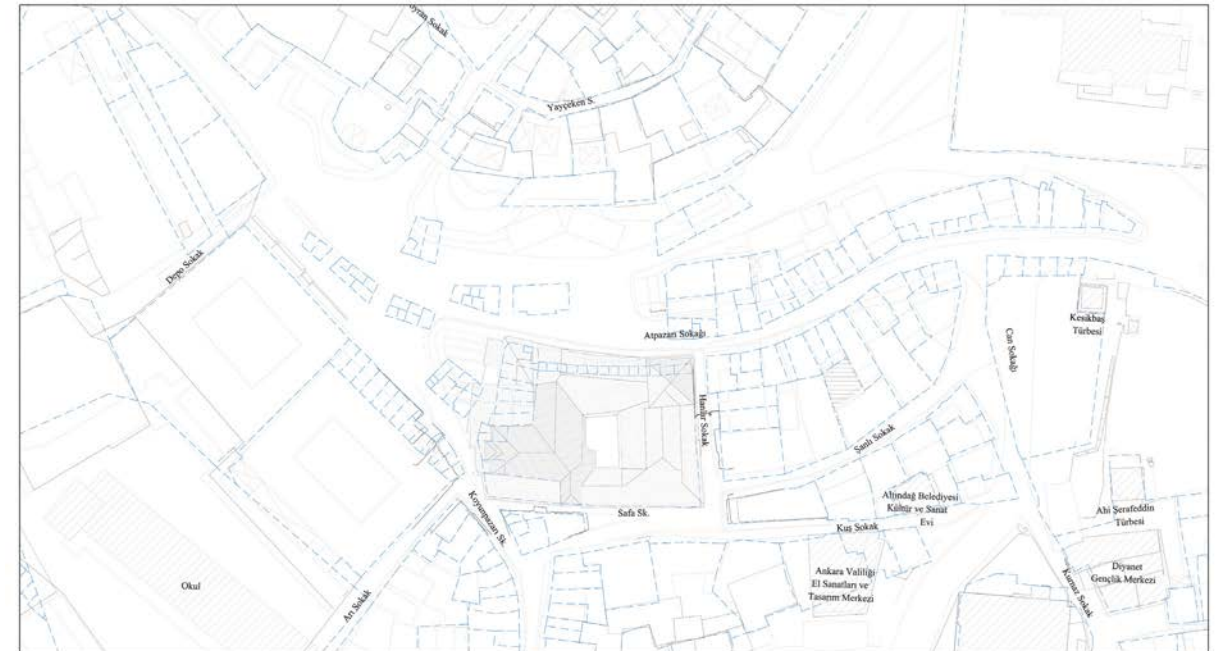
Pilavoğlu Han Koruma ve Restorasyon Projesi

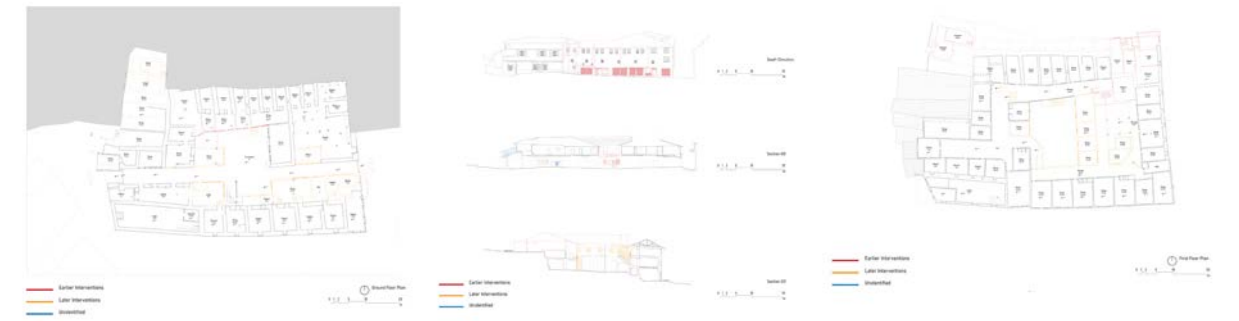
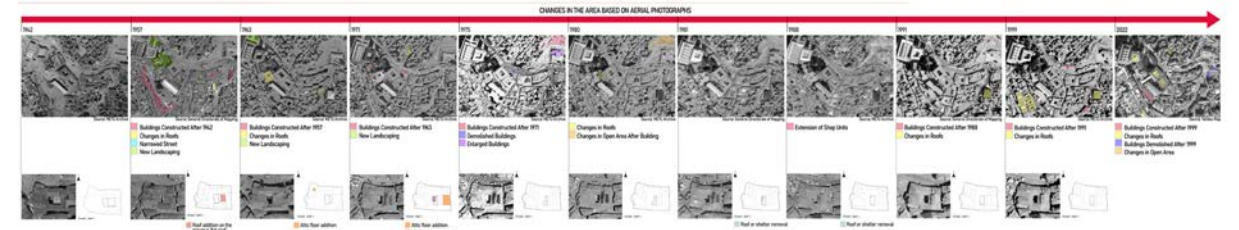
2022-2023 Güz Dönemi'nde CONS 506 dersi kapsamında Ankara'daki Pilavoğlu Han yapısı çalışılmıştır. Dönem boyunca CONS 506 ve CONS 509 dersleri paralel olarak entegre bir biçimde devam etmiş ve iki dersin çıktılarını bütüncül bir yaklaşımla değerlendirilerek Pilavoğlu Han Koruma ve Restorasyon Projesi oluşturulmuştur. Proje, ön çalışma, röleve-belgeleme ve analiz, değerlendirme ve restitüsyon, ve koruma müdahalelerini içeren bir restorasyon projesinin hazırlanması olmak üzere dört aşamadan oluşmaktadır.

Pilavoğlu Han, Ankara'nın tarihi ticaret merkezinde yer alan 16. yüzyıldan kalma bir Osmanlı ticaret hanı binasıdır. Pilavoğlu Han, Ankara'da kültürel ve turistik tesislere dönüştürülen birçok han binasının aksine, çok amaçlı bir ticaret ve konut binası olarak kullanılmaya devam etmektedir. Sanatçılardan oluşan bir topluluk son yıllarda dükkanlar kiralarak bölgenin kültürel zenginliğine katkıda bulunmuştur. Yapı, kütle eklemeleri ve özgün planda yapılan değişiklikler de dahil olmak üzere önemli değişiklik ve dönüşümlere uğramıştır. Tüm bu değişiklikler Han'da pek çok sayıda yapısal sorunlara yol açmıştır. Proje sırasında bu sorunlar ele alınmış ve binanın günümüz kullanım ve koşullarına uygun hale getirilmesi için öneriler geliştirilmiştir.



Site Plan



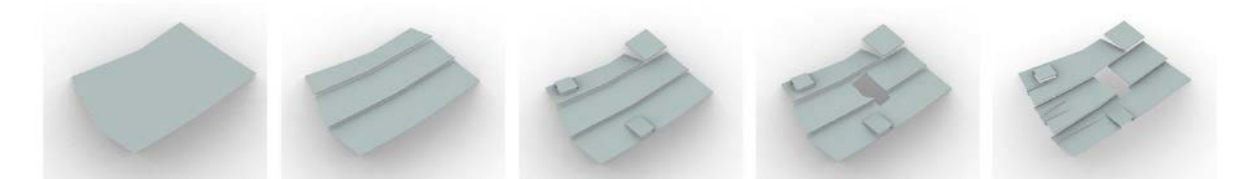


Ground Floor Plan

First Floor Plan

Proposed Roof Structure

Process of Articulation



Considering the boundaries of the building and the parcel, a clear and clean top cover frame was created.

Yapı ve parsel sınırları gözletilerek formu net ve çizgileri temiz bir üst örtü çerçevesi oluşturuldu.

In order to regulate the scale of the building, the upper cover is divided into lower zones, flowing in the direction of the topography and considering the new structure axes.

Yapının ölçeğini düzenlemek için topografya yönünde akan ve yeni yapı eksenleri gözletilerek üst örtü alt bölge- lere ayrılmıştır.

The different height relations in the building were analyzed and the parts of the building that would decompose from the main cover slices were determined.

Yapıdaki farklı yükseklik ilişkileri analiz edilip ana örtü dilimlerinden ayrışacak yapı parçaları belirlenmiştir.

The top cover pieces are arranged according to the light requirement in the building, regarding their main orientation, spacing between each other and the courtyard area.

Üst örtü parçaları, bina içindeki ışık ihtiyacına göre ana yönelimleri, birbirleri arası aralıkları ve avlu bölgesi ile ilgili düzenlenmiştir.

The dynamism created by the irregular shops on the western façade and the problematic relations they have with the khan created especially light-receiving problems in this part of the building and made a clean roof finish impossible. Therefore, additional roof movements were needed.

Batı cephesindeki düzensiz dükkanların yarattığı hareketlilik ve hanla kurdukları problemli ilişkiler, bu bölgede özellikle ışık alma problemleri yaratmıştır ve temiz bir çatı bitişini olanaksız kılmıştır. Bu nedenle ek çatı hareketlerine ihtiyaç duyulmuştur.

machine learning
applications in architecture



Çağrı Ezgi Aydemir . Emire Nur Solmaz . Mehmet Efe Meraki

Students/Öğrenciler

Rural Heritage Site Classification Model

Definition of the Problem



Gaziköy, which is located in Tekirdağ in Turkey, is a rural heritage place that conserved its traditional historical texture until today. However, nowadays, as the traditional buildings cannot be repaired with the decisions taken and can no longer meet the needs of the people, people have started to leave the region and the traditional texture has come to the brink of disappearance due to neglect. Therefore, it is necessary to develop conservation and intervention strategies for the preservation of the traditional and historical texture of this region. However, developing these strategies is a complex process and many factors need to be considered together. Therefore, it is necessary to find a method that will assist conservation professionals for this complex process. For this, in this term project, it has been studied to determine whether machine learning models can help in making decisions about the conservation and intervention of the region by using GIS data obtained as a result of field study from Gaziköy.

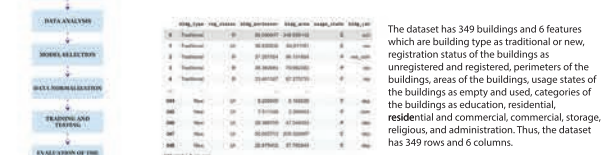
Solution Steps of the Problem



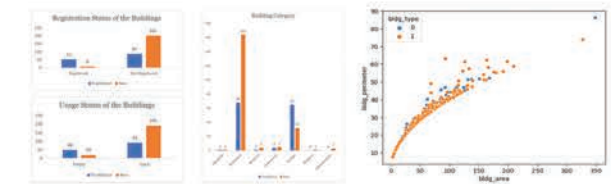
STEP1: Classify the buildings in Gaziköy as traditional or new with machine learning model 1.
STEP2: If the buildings are traditional and in good condition, propose registration.
STEP3: If the buildings are in a ruined state or if they are new buildings planned to be built on vacant lands, use the machine learning model 2 to find out which traditional building type these buildings are closer to.
STEP4: Recommend interventions for ruins and new buildings in accordance with the building class to which the buildings are close.

Project Phases Model 1: Building Classification Model

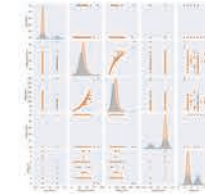
The first model in this study was created to distinguish whether the buildings in the region are traditional or new according to the problem.



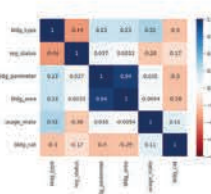
Data Analysis of Model 1



Pair Plot

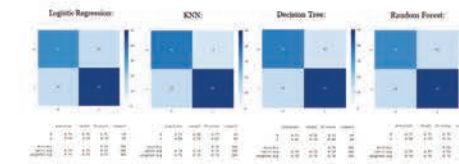


Correlation Matrix



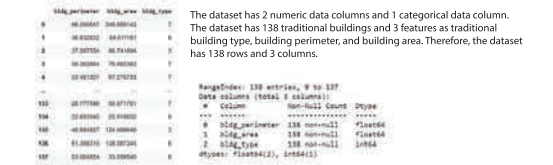
Performance Evaluations

Among all these 4 algorithms tried, the model that found the best solution to the problem was the KNN model. This may be because the dataset consists of a limited number of data.

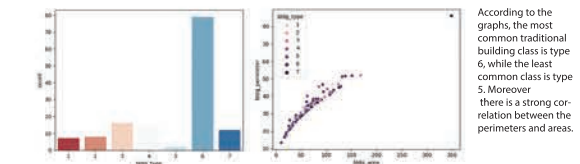


Model 2: Estimation of Similarity to Traditional Building Class

This model aims to understand which traditional building type is closer to the ruins or the new structures to be built. For this, multiclass classification algorithms are needed.



Data Analysis of Model 2



According to the graphs, the most common traditional building class is type 6, while the least common class is type 5. Moreover, there is a strong correlation between the perimeters and areas.

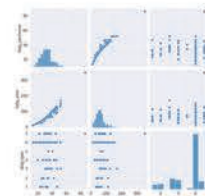
Machine Learning Applications in Architecture

In this class, the essential steps in solving a problem using machine learning techniques will be covered. The problem will be defined, including observations, materials, and models, followed by the creation of a solution flowchart. Then, data preparation strategies will be explored, focusing on collection or generation methods and understanding data features and size. Next, model selection will be delved into, considering the most suitable model based on the data type and exploring the effects of its parameters. Finally, model performance metrics and strategies for parameter tuning to optimize performance will be analyzed. Through practical examples and discussions, insights into applying machine learning effectively to solve real-world problems will be gained by participants.

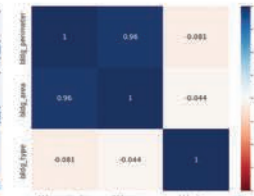
Mimarlıkta Makine Öğrenimi Teknikleri

Bu derste, makine öğrenimi tekniklerini kullanarak bir problemi çözmenin temel adımları ele alınacaktır. Problem, gözlemler, materyaller ve modeller dahil olmak üzere tanımlanacak ve ardından bir çözüm akış şeması oluşturulacaktır. Ardından, toplama veya oluşturma yöntemlerine ve veri özelliklerine ve boyutunu anlamaya odaklanarak veri hazırlama stratejileri araştırılacaktır. Daha sonra, veri türüne göre en uygun model dikkate alınarak ve parametrelerinin etkileri araştırılarak model seçimi incelenecektir. Son olarak, model performans ölçümleri ve performansı optimize etmek için parametre ayarlama stratejileri analiz edilecektir. Pratik örnekler ve tartışmalar aracılığıyla, katılımcılar gerçek dünya sorunlarını çözmek için makine öğrenimini etkili bir şekilde uygulama konusunda içgörüler kazanacaklardır.

Pair Plot

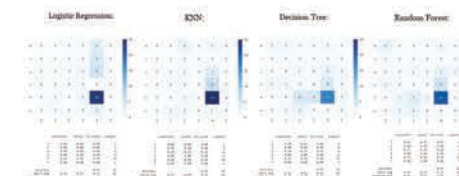


Correlation Matrix



There is a strong positive correlation between building perimeters and areas as the coefficient is close to 1. However, there is weak correlation between building perimeters and building classes according to the construction type of the traditional buildings as the correlation coefficient is close to 0. Moreover, there is a weak correlation between building classes and building areas as the coefficient is close to 0.

Performance Evaluations



When we look at the success results of these 4 algorithms, it is understood that the algorithm that gave the most successful results was the KNN algorithm. However, the success scores of all these algorithms could not exceed 0.62. The reason for this may be the small number of data in the dataset and the low correlations between features.

Predictions of the Model



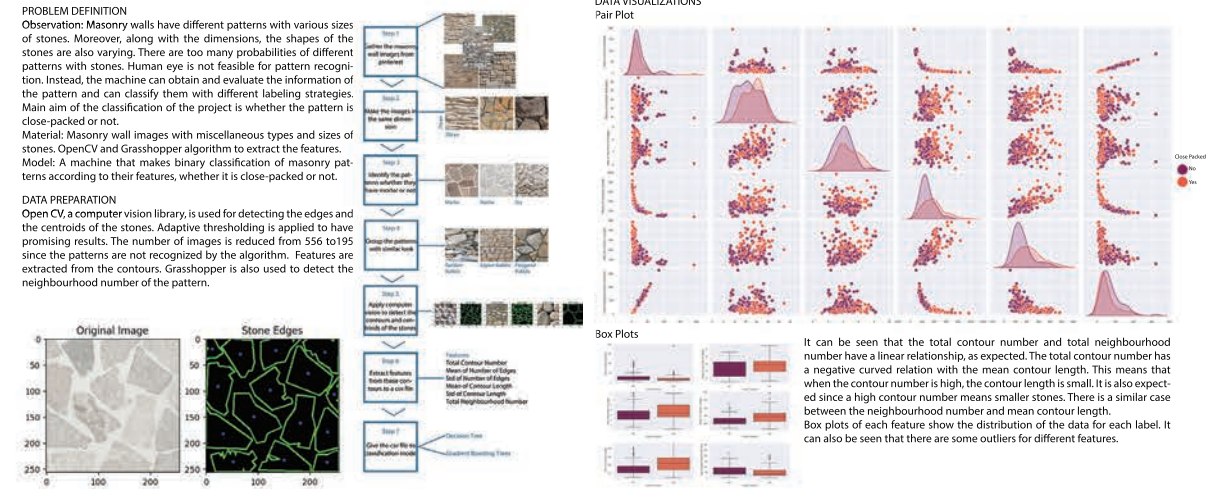
Because the most successful algorithm is found as KNN, the selected ruins and new buildings are tested in KNN model. In the model, these two examples are predicted as Class 6 although they have different perimeters, areas and floor numbers. However, when we look at the general characteristics of the traditional buildings in the region, Class 6 which is the most common building class is suitable for the traditional issue of the region.

Predictions of Night Cafe and Craiyon

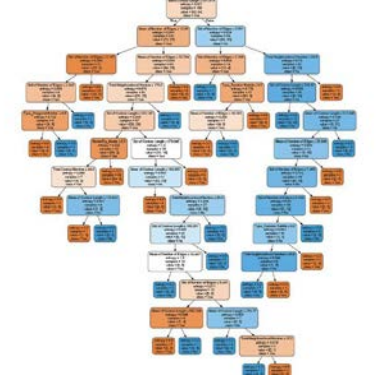


After all these trials Night cafe and Craiyon applications are used to predict the interventions of the ruins and the result is compared with the KNN model. The prompt was 'a historical Turkish rural traditional house with stone masonry ground floor'. Then the result was similar to the KNN model. Moreover, the result is surprisingly similar to the traditional houses in Gaziköy.

Masonry Wall Classification



FIRST MODEL - DECISION TREE
 The first one is a basic decision tree. It is a supervised model that can be used for both classification and regression. Its working algorithm can be defined as making a series of decisions based on features to predict the class. It depends on basic yes or no and if else questions. The scikit-learn library is used to build this model. Entropy is used in order to measure the randomness.

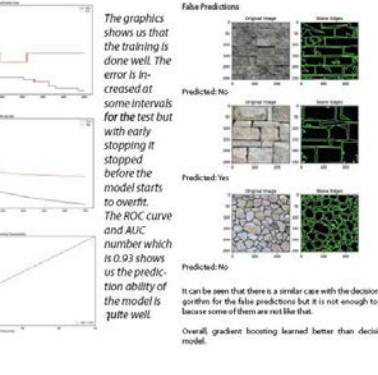
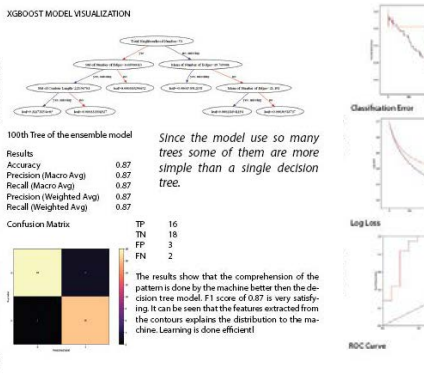
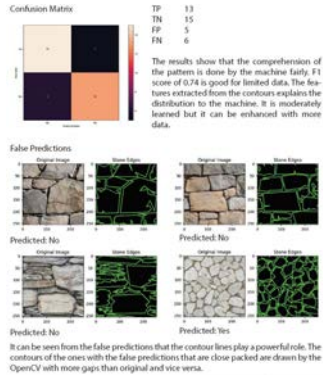


SECOND MODEL - EXTREME GRADIENT BOOSTING (XGBoost)
 The second one is the xgboost model. It consists of an algorithm of parallel tree boosting, also known as gradient-boosted decision trees. It uses a strategy that is additive. It starts with one tree and keeps what it learned, and adds new trees one by one. It is built in its own library. GBoost is used as boosting method. Estimator number is set to 5000, learning rate is set to 0.005, early stopping rounds is set to 50, the number of parallel trees is set to 18, and early stopping is applied. It stopped after 3997 iterations.

Results
 Accuracy 0.74
 Precision (Macro Avg) 0.74
 Recall (Macro Avg) 0.74
 Precision (Weighted Avg) 0.75
 Recall (Weighted Avg) 0.74

The single decision tree branching out

MODELS
 Among the classification algorithms, two of them are selected, which are decision tree and extreme gradient boosting (xgboost). Both of them are supervised models that are based on the tree model. Hence they require labeled data. Several trials are made with these two models with different labelings and parameters. The most successful trial of each model is selected to be presented. The labels are set to Yes/No as binary classification regarding if the pattern is close packed or not. The data has 195 rows. Data is splitted to 80% train and 20% test sets in both models.



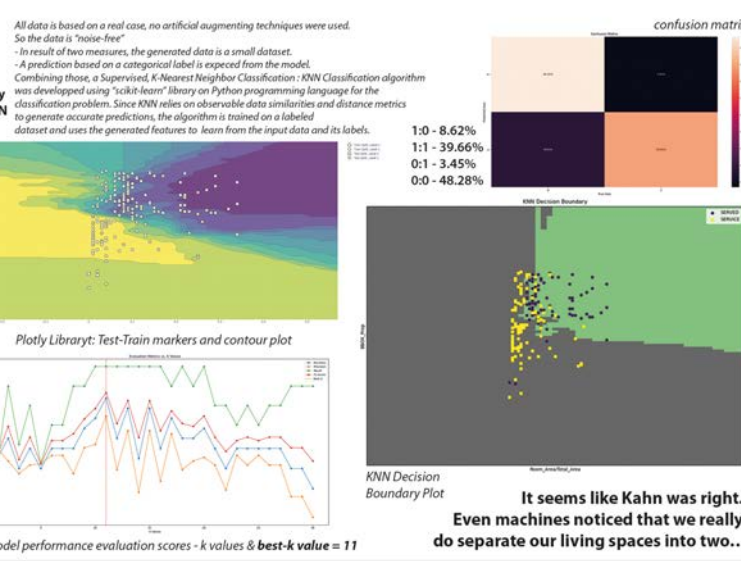
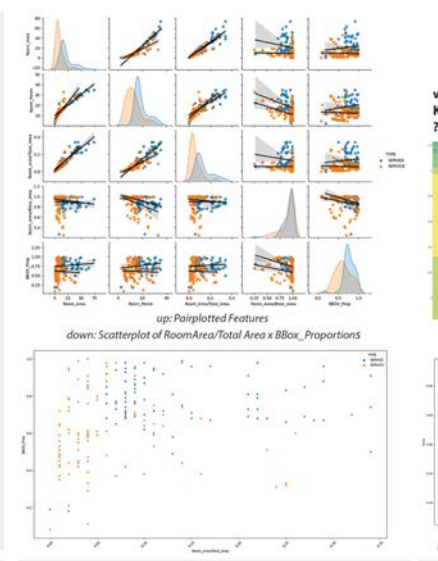
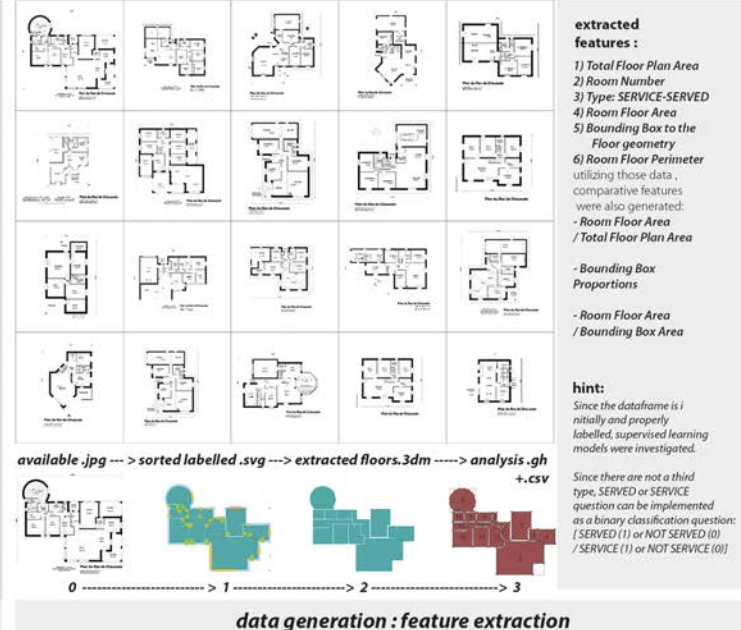
was Louis Kahn right ?

1
 Louis Kahn re-surfaced a discussion at 1961: Claiming that small spaces are intended to enhance and serve the main spaces.
 The idea clarified two spaces "main, Served and supporting, Service spaces";
A *Service/servant spaces: contains services and utilities such as mechanical and storage rooms, kitchens, bathrooms, and circulation like stairs or corridors.
B *Served spaces: a space you can sleep or sit (referring to Palladio)

2
 Having these in mind, When we look at any architectural plan drawing we see that there are additional information that guiding us to various properties about individual spaces. Those additional layers mostly consist of texts and furnishings. But these elements are all later additions. They do not exist in physical world as readily available, informations that is attached to any space. In contrast, what we have is the architectonic elements that define the geometric properties of space layouts. As a system the main body elements frame and divide a volume to multiple sub-volumes in accordance to the aimed functional distribution.

—Gathering these two conception, the problem for the project is assigned as:
 "deriving from geometric properties, can a machine classify whether a room is served or servant ?"
 "was Louis Kahn right?"

problem definition



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metu architectural
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studios

2022/2023



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