BOOK

TEDU
ARCH
2020
2022

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The work presented in this publication is a selection of student works produced in 2020-2022 in the architectural design studios at TED University Department of Architecture.

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WORKBOOK 2020-2022 celebrates successive documentation of the first ten years of the architecture studios at the Department of Architecture, TED University. Archiving the continuity, growth, and articulations in the educational agendas and architectural research -like the previous ones- this fourth volume also presents the two years of work in architectural design studios. The first year (2020-2021) delivered online in a distance education environment was a great challenge in multiple aspects, and the latter (2021-2022) demanded further adaptations. The collectively recorded studio texts by the instructors and a selection of student works reveal each semester with their foci, agendas, and manifestations; compulsory and elective courses offered by the department are also briefly included to recollect complementary and simultaneous research.

This volume is designed and put together by our research assistants Utku Coşkuner, Sonat Özcivanoğlu, and Çağrım Koçer, with the full support of the department. We are grateful to every member for their contributions and sincere support in composing the WORKBOOK. It is proud to be part of the treasured names who initiated and maintained the act of publishing the work produced in the architectural design studio environment. This publication is also an opportunity for us to pass special gratitude to our former Dean, Prof. Dr. Ali Cengizkan, for his valuable contributions and guidance to the Department and Faculty for six years.

WELCOME
BACK

CONTENTS

first year.....12

second year.....72

extended curriculum.....126

third year.....132

fourth year.....188

ABDERRAHMANE TECHA ABDULKADİR ERİTEN ABDÜLBAKİ DEMİR AHADI YOSRAH AHMET KUNTAY ILTAR AKÇA YILMAZ ALAE EL-ABBADI ALARA ATA ALAZ
ÜMRAN SARIDUMAN ALMİNA YAKUT ALPEREN EYÜBOĞLU ALPEREN GÜMÜŞ ANAS IMEZDA ANAS QARIOUH ARDA ARAPASLAN ARDA HAMİT KAKAN
ARDACAN ÖZVANLIGİL ARMAN BOZOK ARZU AYDINAY ASLI ZEYNEP ÖZKAYA ASMAE EL HASSANI ASYA BÜYÜKERK ATABAK BEGLARI ATABERK YALÇIN
ATABERK YÜKSEL AYA SEFFAR ANDALOUSSI AYBİKE MÜFTÜOĞLU AYBÜKE ÖZTÜRK AYÇA ATAY AYÇA SARIBAY AYÇİN SOYSAL AYKAN ARAS AYSU
KAYNAK AYŞE DİLRUBA MASKAN AYŞE ŞEVVAL SÜRMEN AYŞEGÜL EKİCİ AYŞENUR COŞKUN AYŞENUR EREL BARIŞ ACAR BARIŞ BARAN BARIŞ GÜR BARTU
AYDINLI BAŞAK ARSLAN BAŞAK KENDİRLİ BAŞAK ÜNVER BEGÜM BALABAN BEGÜM KARYA AYDAŞ BEGÜMCAN BÖLÜKBAŞI BELKIS SENA TOP BENGİNUR
AKTAŞ BENGİSU İNAN BENGÜSU HOŞAFCI BENSU ACARAKÇAY BERFİN AĞIN BERHAN ULUDAĞ BERİL ÖZMEN BERİL DEREN ŞİMŞEK BERK COŞKUN BERK
ÖZDİKER BERKAY CEVATEMRE BERKAY SEVMEZ BERKAY ÜNAL BETÜL KAYADAN BETÜL İLAYDA YILMAZ BEYDA AYIK BEYDA GÖKÇE YILDIZ BEYZA DEMİR
BEYZA HOROZALOĞLU BEYZA MIZRAK BEYZA NUR YAĞLI BİLGESU SEVER BİRCE DAMLA AGRAG BOUTAİNA BENTOUMİA BUKET DİŞBUDAK BUKET DOĞAN
BUKET YEKBAŞ BURAK ÇALIŞKAN BURCU GÜREL BURCU NİRAN GÜZEL BUSE MERT BUSE YATAR BÜŞRA BÜTÜN BÜŞRA SONTUR BÜŞRA TANOĞLU BÜŞRA
NUR AKPINAR CAN HANANEL CAN KAYAASLAN CAN SOYKAN CAN ALP BİNZET CANSU KÖK CANSU SİVRİKAYA CEMAL BERKAY AYDIN CEMRE GÜL KAYA
CEREN SEZER CEREN GÜHER ÇETİN CEVDET KARATAŞ CİHAN SÜMBÜL ÇAĞIL UFKUM ALTUN ÇAĞLA ÇINAR DANAH ALAKKAD DENİZ ŞENER DENİZ YENİ
DENİZ FATMA ÇOPUR DEREN ÇETİNKAYA DERYA ARSLAN DİLAY DEMİRAL DOĞA ÖYKÜ ÖNEN DORUK ÖZKOÇ DUYGU DİKMEER DUYGU KAYA EBRU TİMİNCİ
ECE AKTAŞ ECE GENÇ ECE KAVASOĞLU ECE MAVIOĞLU ECEM AKIN ECEM BAHÇECİOĞLU ECEM EKREN ECEM ER ECEM ZEYNEP YANIKDEMİR ECMEL UKBE
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ELİF MERAL GÜRSOY ELİF NAZ ILDIZ ELİF NUR ERDOĞAN ELİF NUR TIĞDEMİR ELİF SENA KIVRAK ELİF ŞEVVAL ŞEN ELİF ZEYNEP DÜZYOL ELMAS SULTAN
ŞİMŞEK EMİN TOPALOĞLU EMİNE KOÇ EMRE ŞİMŞEK ENGİN KOCATEPE ERAYCEM ERKAN EREN AL ERGÜL ÜREYEN ERİNÇ ERKİN KAHRAMAN ESİN
AKDOĞAN ESRA DURMAZ EYLÜL TUNCAY EYLÜL DENİZ KARAKAŞ EYLÜL SU ERENGÜL FADI M.M. ALATTAR FATMA BEYZA ÇOPUR FATMA NUR ERKAN
FATMA SENA KAYA FATMA SUDE KOYUNCU FURKAN ARDIÇ FURKAN KÜÇÜK GİZEM KALAY GİZEM EZGİ TAŞTAN GİZEM SİMAY ENGİN GÖKAY YİĞİT ÇAĞLAYAN
GÖKÇE AŞKAROĞLU GÖKÇENUR YAZAR GÖKSU MANAS DEMİRKASIMOĞLU GÖZDE DURU İLTER GÖZDE NUR CÖMERT GÜLCE HALICI GÜLSİMA ÇAKAN HALİL
NOYIN HAMZA OLGUN HARIRA MASSUM HASHEM FAYSEL TAHER SBITA HATİCE KÖKSAL HATİCE TÜRKAN SEMERCİ HAVVANUR ÖZGÜR HAYA TAHBOUB
HEVJİN ANDİÇ HİKMET EREN KARAKOÇ HİLAL GÜNEŞ HURMATTULLAHKH AMİRİ HÜRKAN SİNAN BULUT HÜSEYİN CEVATEMRE IŞIL CEREN TUR İDİL GÖKGÖZ
İLAYDA İLASLAN İLAYDA ÜLGEN İLDA KILIÇ İPEK HELVACI İREM ÖZDEMİR İREM UĞURLU İREM NUR DEMİRER İSA MERİÇ CANTEKİN KAAN ARSLAN KAĞAN
AKDEMİR KARYA KESKİNOK KEITH KOOME MUTHURI KUTAY KAYNAK MEHMET ÖNDER MEHMET ABDULLAH ÜNLÜ MEHMET CAN TERZİ MELDA BOLAT MELDA
KARA MELİS DEĞİRMENCİ MELİSA YILMAZ MELİSA MERVE HÜROĞLU MELİSSA BİLGE ÇELİK MERVE ILGAZ METEHAN ÖZDEMİR MİNA GÜLTEKİN MİNE
DERVİŞOĞLU MİNE GÜLSÜN KAHVECİ NAOUFAL EL MANOUNI NAZLICAN ASENA TUNCA NERGİS BUSE ALTUNER NEZİH ARDA UÇAR NİSA YELES NİSA GÜLİN
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SELİN AYDEMİR SELİN ERCAN SELİN TAŞBİLEK SELİN YILMAZ SEMA AKBACAKOĞLU SEMANUR CAN SEMİHA NUR KORKMAZ SEMİHCAN ESİN SENA POLAT
SERAY AKGÜN SEVGİ CİNER SİMAY DEMİREL SİMGE TOPAL SÜEDA NUR SONGUR ŞENİZ GİZEM SEVİM ŞEVKET KAAN ÖZDEMİR ŞEVVAL ÇUHADAR ŞEVVAL
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ZEYNEP ÖZCAN ZEYNEP SAĞIROĞLU ZEYNEP EDA KILIÇ ZEYNEP HAZAL YENİLER ZEYNEP MERİÇ KUŞ ZEYNEP NAZ VURAN ZİYNETNUR KADIOĞLU

TEDU-ARCH studios are designed to float; they are meant to be like floating platforms connected to each other so that they neither collide nor drift away independently. Such floating quality is maintained mainly by keeping the instructors moving, as no one participates in the same studio for more than a few years. That brings in that all attempts at improving the studios are undertaken cumulatively and not separately, with objectives that extend their aims to the reflections at the other studios. In the context of the first year, as a continued practice, the design studios and architectural communication courses are coordinated, which enables direct or indirect interactions between the assignments, while working in a digital environment is fully integrated into the course conduct. While the 2020-2021 academic year was conducted online, the 2021-2022 design studios were held face-to-face. There was a continuous necessity to adapt to the changing conditions caused by the global normalization processes and practices, which was an opportunity to accommodate students with advanced skills in and to benefit from the potential of 3D modeling and 2D visualization both in digital and physical environments. Each year adopts different strategies in the course conduct yet still shares commonalities.

As its name indicates, Basics of Design, ARCH101, focuses on the fundamentals of composition and related methodologies of basic design. Students are introduced to simple geometries and abstract relations with gradually increasing complexities. The following semester, ARCH102 studio aims to integrate the abstract methodologies of Basics of Design within a semester-long, complex design process, where the goal is not to produce an accustomed architectural project but to challenge the fundamental problems related to the processes of architectural design. Similar to previous years, the main topics include the concept of space and its qualities. The notion of scale is introduced by studying the human and animal bodies. The study of "field" as an abstract interpretation of the site continues to be practiced. Various mapping techniques are introduced to the studio with the expectation of developing students' observational and experiential skills.

SECTIONS & PROJECTIONS
ARCH101, Fall 2020-2021

Following an unexpectedly and unprecedentedly adapted-to-online ARCH102 studio in Spring 2019-2020, **ARCH101 studio** in **Fall 2020-2021** was obliged to be configured as a fully online design studio due to the preventative measures during the pandemic. As the first intentionally – yet again unprecedentedly – conducted **online first-year design studio, ARCH101** adopted a unique strategy to **welcome and warm-up first-year architecture students in distance education**. In this respect, ARCH101 was configured as a design studio accommodating a number of workshops, assignments, presentations, and critique sessions to be conducted and guided by different instructors from the TEDU Department of Architecture. Such a configuration provided a ground for the students to meet with the department members and to learn from their design approaches, while a variety of design concepts and methods were explored by **initiators** that were introduced by guest instructors, such as abstraction, mold/ing, rhythm, sectioning, part-whole, etc.

The theme of the semester was **SECTIONS & PROJECTIONS**, throughout which a dynamic series of assignments were introduced by studio instructors and visiting instructors alternately. This theme was stimulating and productive in achieving various results and influential in reconsidering the means and environments of design and production. The overall framework of the studio accommodated hybrid working environments, mixed media presentations, the use of experimental materials and techniques of model-making, recycling, and adapting unconventional materials, along with the inevitable necessity of working with digital models. As the theme of the semester was entitled SECTIONS & PROJECTIONS, the students were continuously encouraged to **shift their design environments between 2D and 3D** as they use physical and digital means of 3D modeling interchangeably.

At the final stage, students were asked to evaluate the studies they made during the semester, select three, and work on how these projects can be visually represented and narrated in a compact format. Students produced a series of images that they arranged in the form of **animated visuals** rather than a final project. **End of semester exhibition and discussion** were organized in the online environment as well – as an event open for all – where students and instructors engaged in sharing their unique experiences in a fully online design studio.

As the end-of-semester compilations were animated visuals that can be partially presented on the pages of this workbook, please visit the following:

https://www.instagram.com/tedu_arch100/
https://giphy.com/channel/tedu_arch100

INTERSCALAR

ARCH101, Fall 2021-2022

Fall 2021-2022 ARCH101 Basics of Design Studio, like all previous Basics of Design Studios, covered a wide range of topics aimed at familiarizing students with the abstract notions of Architectural Design by providing the necessary basic design knowledge. In the first assignment, As_0, beginning with a complete degree of alienness by analyzing some built architectural examples in the Ulus region, the students were asked to investigate the examples by abstract geometric attributes, including spatial qualities. Following As_0, an assignment with several phases with gradually increasing complexities was introduced. The first step in the assignment was through a simple geometric entity, like a cube, sphere, prism, etc., and through designing a composition not exceeding 50 cm in any direction. Students were asked to form a composition by repeating the selected geometry five times identically. The interrelation of elements was the primary concern of the assignment's first step, and it was the main theme overall for the upcoming steps. Then the students were asked to increase their composition's complexities by introducing three scalar variations of their identical elements. In the following stage, the project's complexity was increased by having three different geometries in varying dimensions. Then, with the increased level of complexity, the students were asked to introduce an overall system governing and simplifying the complex interrelations. Then the final assignment asked for a system of (inter)relations because of the complexity of the elements due to their increased number, around 70. The students developed their work in a binary fashion by working on both physical models and the digital environment. The coalesced formation of both mediums allowed students to work and discover differing qualities: the scalar qualities of interrelated objects by the physical models and an unlimited degree of alternative creation in the digital medium. The parallel quality continued at all stages of the assignment. Finally, the whole process was exhibited in the studio space with an exhibition, where the students installed their panels and computers/models to show their entire development process.

SPLIT | STITCH | SUSPEND

ARCH102, Spring 2020-2021

The Final Project of ARCH102 for the 2021 spring semester was planned with considerations regarding the ongoing pandemic and its mainly online studio practices. Accordingly, the students, who had to experience their first year in such extraordinary conditions, were provided with a number of additional tools of orientation, which were not necessarily designed to make their work any "easier" but to introduce some further assistance embedded in the design problem for keeping the conceptual processing in tune as a whole studio –something that the physically shared working environment of the studio usually delivers habitually in ordinary (non-pandemic) semesters. This extra orientation was named in reference to the most ordinary input definition of any given architectural problem: as a "brief," albeit a rather abstract one in line with the usual content of all ARCH102 studios in TEDU. The brief contained a set of spaces defined according to their scale, enclosure, relations, and quality of their bodily experience. The items that were included in this brief were short sentences that roughly, yet boldly, underlined the experience of spaces and their organizational relationships, rather than their use, as an ordinary architectural brief would, such as "at least one significantly large-scale space to be experienced from multiple levels" or "a space that interrupts spatial continuity."

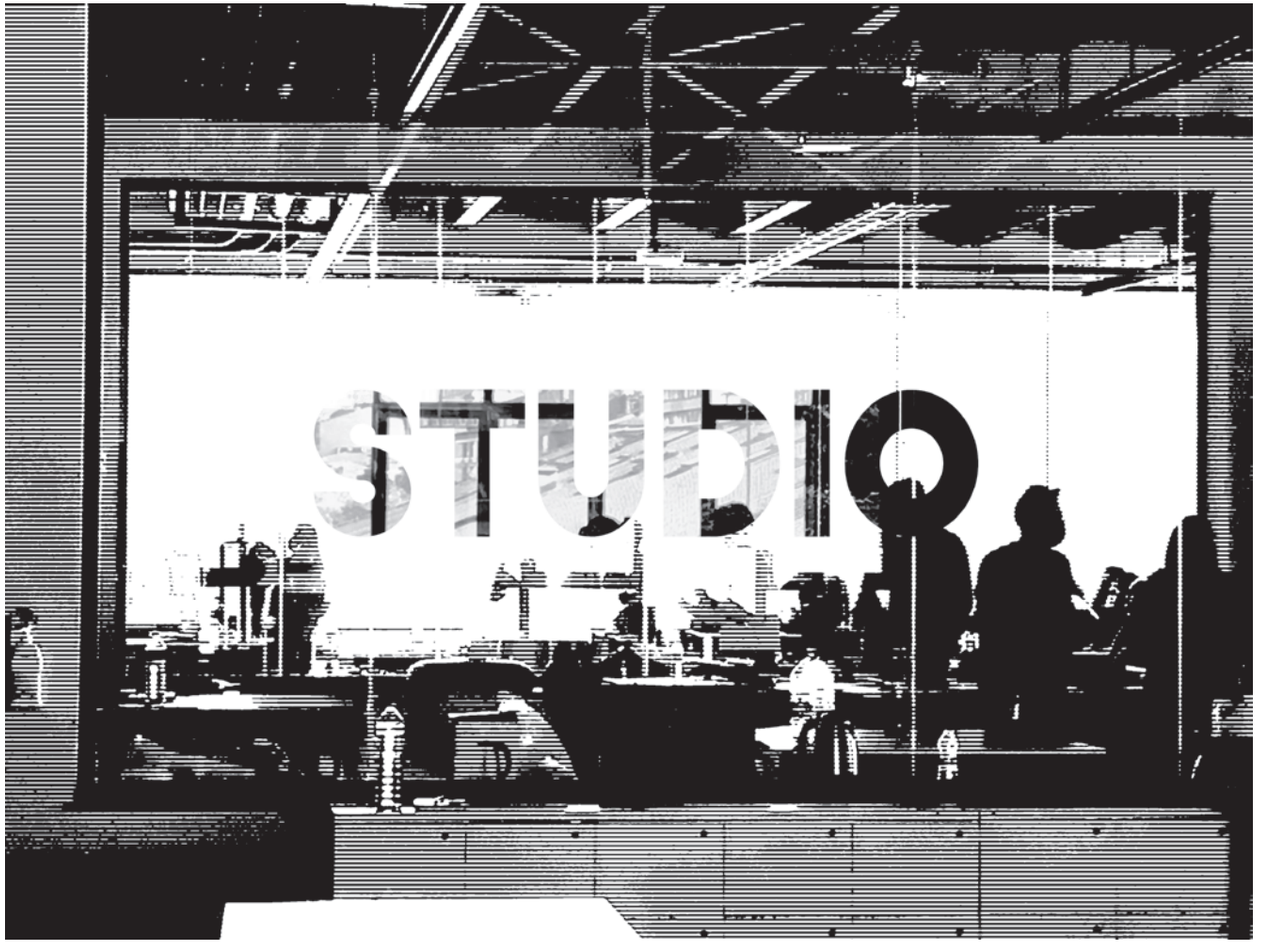
By studying the given brief, the students were to develop a multi-leveled design strategy, including organizational principles, operation sets, tactics, local rules, procedures, etc., to combine the spaces introduced by the brief with their fields, which were the end products of the previous assignment. Considering how the brief and field affect and transform one another, they were asked to produce their projects by choosing from the following three strategies: "split," "stitch," and "suspend." Limiting the available strategy to just three has produced a particular facilitating orientation, or at least an illusion of it, as the verbs were chosen as available strategies were handpicked to be as non-definite as possible. The chosen verb naturally required further definition to be introduced by the student in the process of devising a design strategy. And in the end, it was expected to be unique in the way that it brought together the organizational principles that responded to the requirements of the brief and the singular qualities that were present in their fields.

INTERSCAPES/INTERSPACES

ARCH102, Spring 2021-2022

The ARCH102 project in Spring 2021-2022 was named INTERSCAPES/INTERSPACES, which consisted of successive design exercises guided by spatial/formal acts to explore the interactions between body and space. Before introducing the final project, there were a series of independent assignments, each introducing concepts and design problems that prepared students for the final assignment. The studio started with a study designed to explore the diverse spatial relations and varied experiential aspects of architectural space, then continued with the second assignment, the "Modulor in Action". The notions of body and scale were studied, and the students were asked to introduce a method of abstraction to rep-

resent their body figures and produce 1/10 scale drawings of their bodies in different postures. Different than the previous years, along with the human body, a students'-choice-of animal body was also explored and abstracted with its proportions and postures. The third assignment introduced the field with two parallel studies: "mapping" and "sections." The mapping exercise asks for recording different layers of information by focusing on the qualities of the Botanical Park; such as builtscape, earthscape, waterscape, soundscape, airscape, wastescape, bioscape (fauna and flora), etc. The site, Botanical Park, is produced through successive transversal sections, whose dominant orientation of sections is expected to be visible in the final student works. Then, the field is created through a systematic projection of composite maps on successive transversal sections to transform the existing condition with consistent operations in response to the information from the maps. In assignment four, "Frames of Spatial Experience," students are asked to design and visualize scenarios by reading and analyzing selected texts from Calvino's Invisible Cities and then given an abstract architectural program with various space requirements. For the final stage of the assignment, students were asked to design interscalar relations between spaces, scapes, and experiences by integrating the field and the scenario. Considering how the field and the scenario will affect and transform each other, the students developed spatial strategies and operations specific to their theme in defining and relating spaces. The use of physical models and 3D digital environment is encouraged to hybridize the potentials of both media.

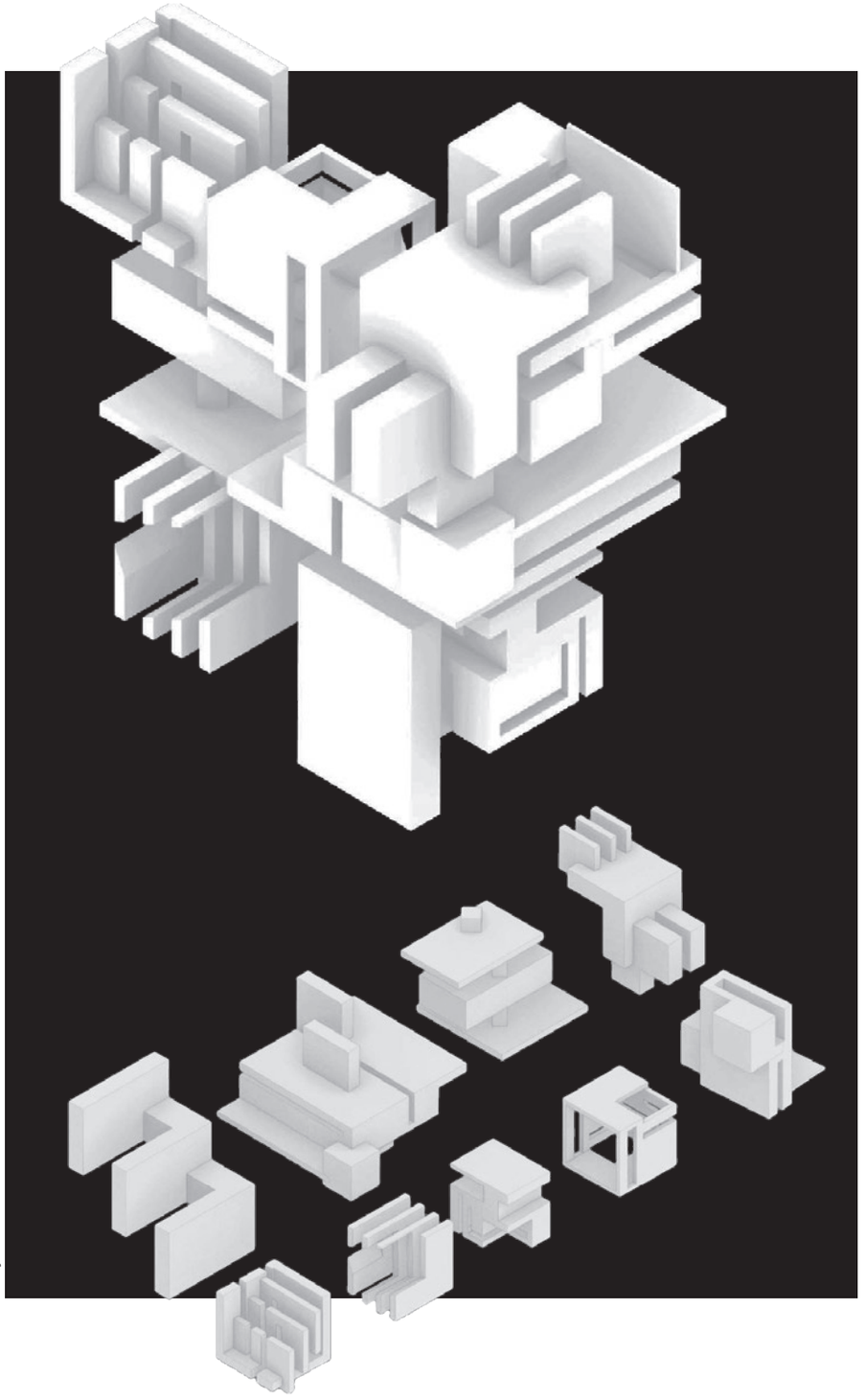


BASICS OF DESIGN

SECTIONS and PROJECTIONS

AYLİN ALİCANOĞLU
BİLGE İMAMOĞLU
DUYGU TÜNTAŞ
GÜNEŞ DUYUL
SERAY TÜRKAY COŞKUN

2020 - 2021 FALL



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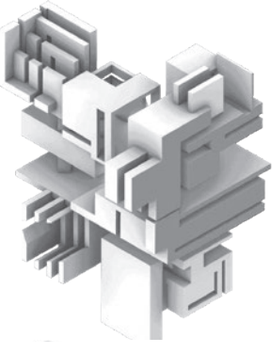
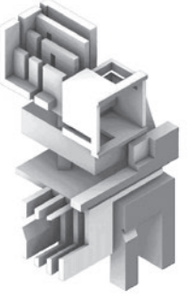
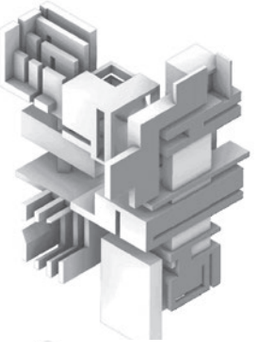
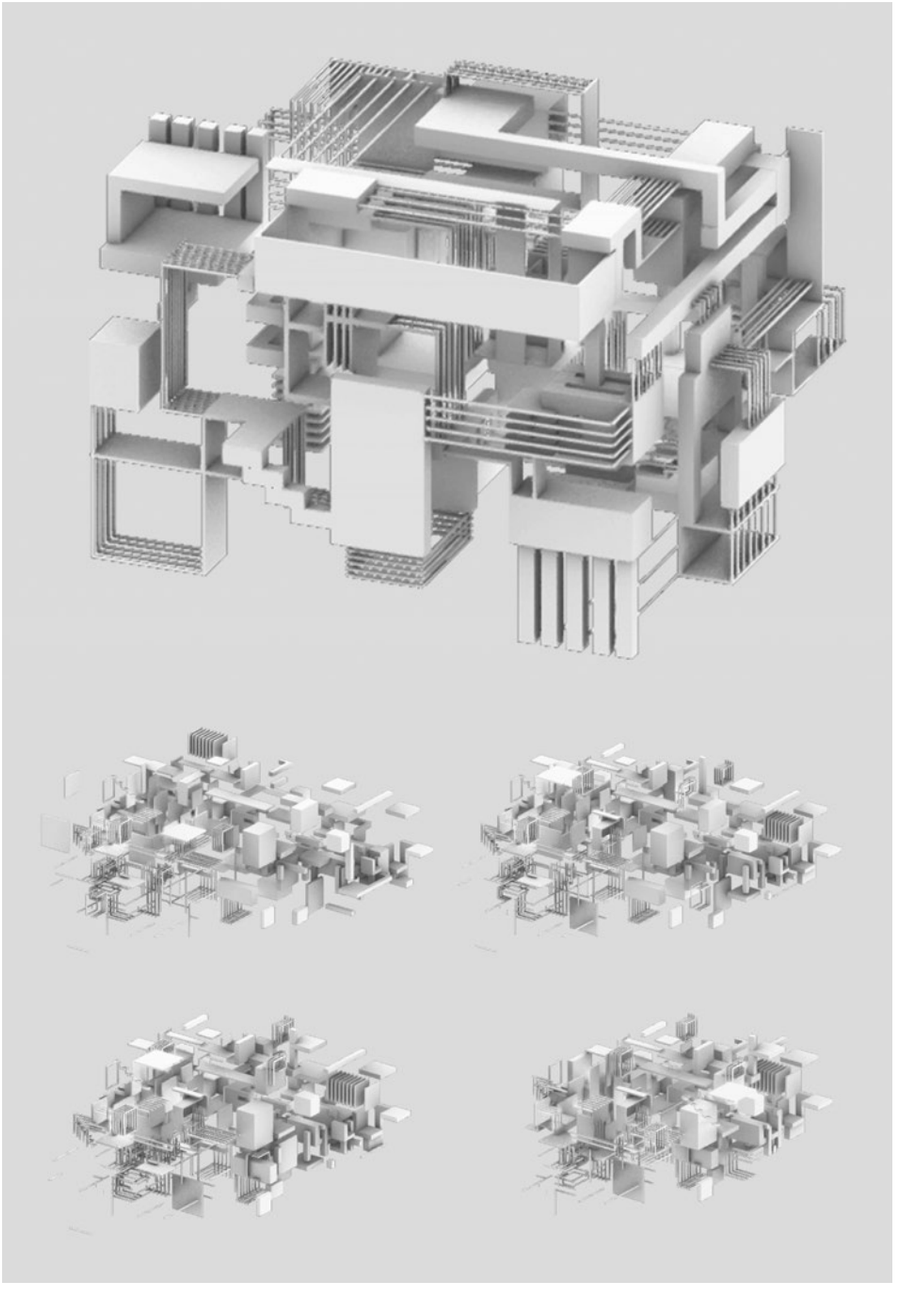
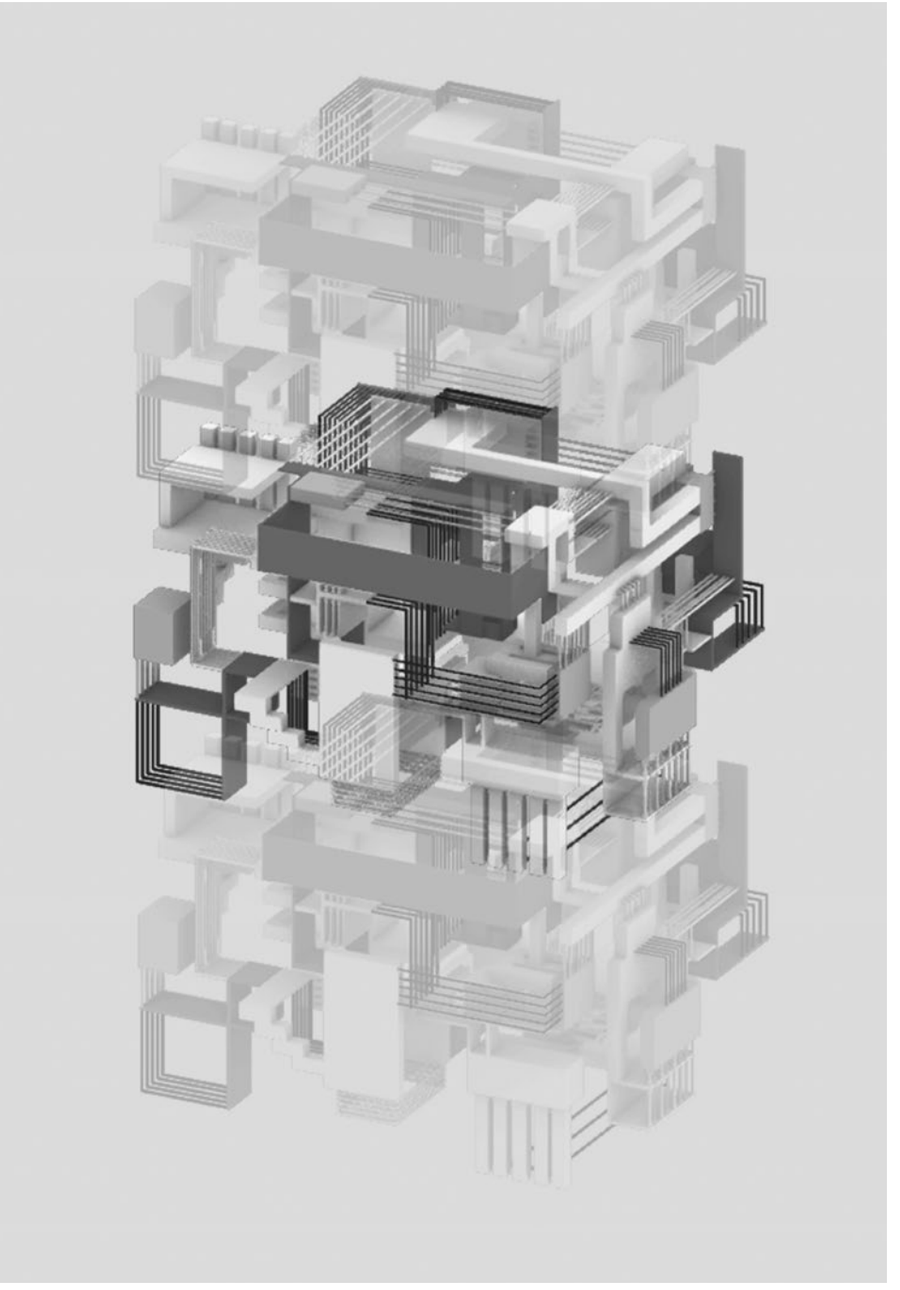


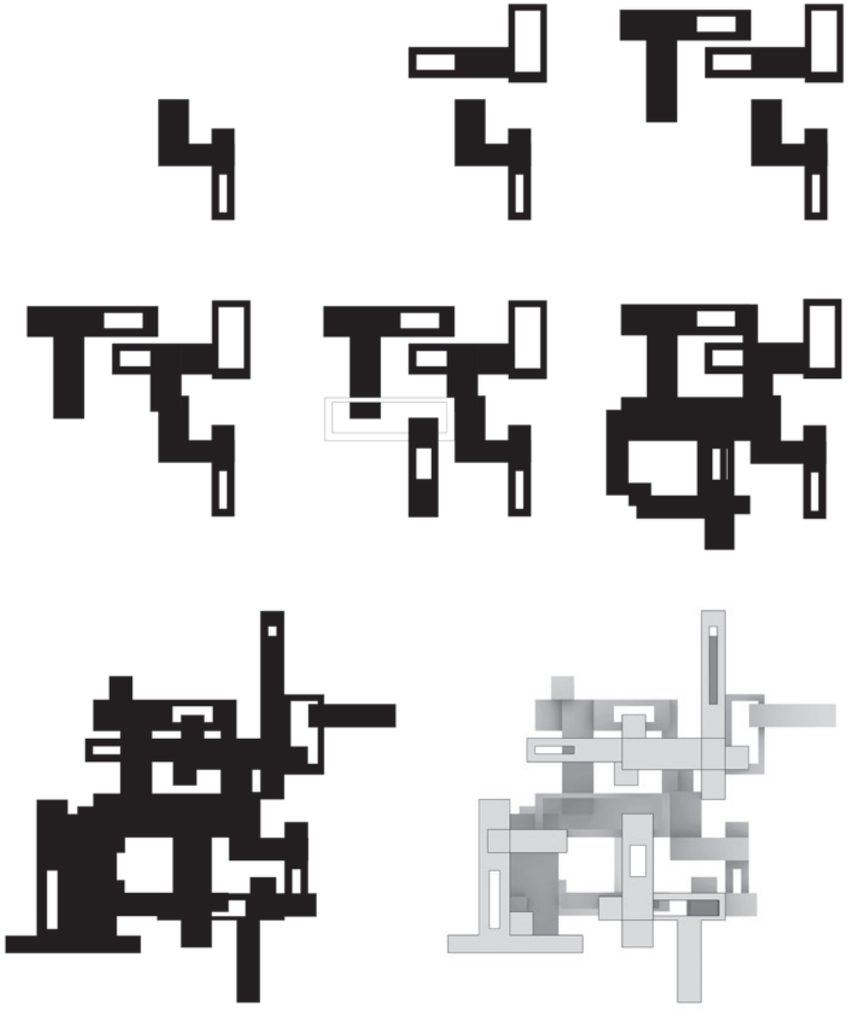


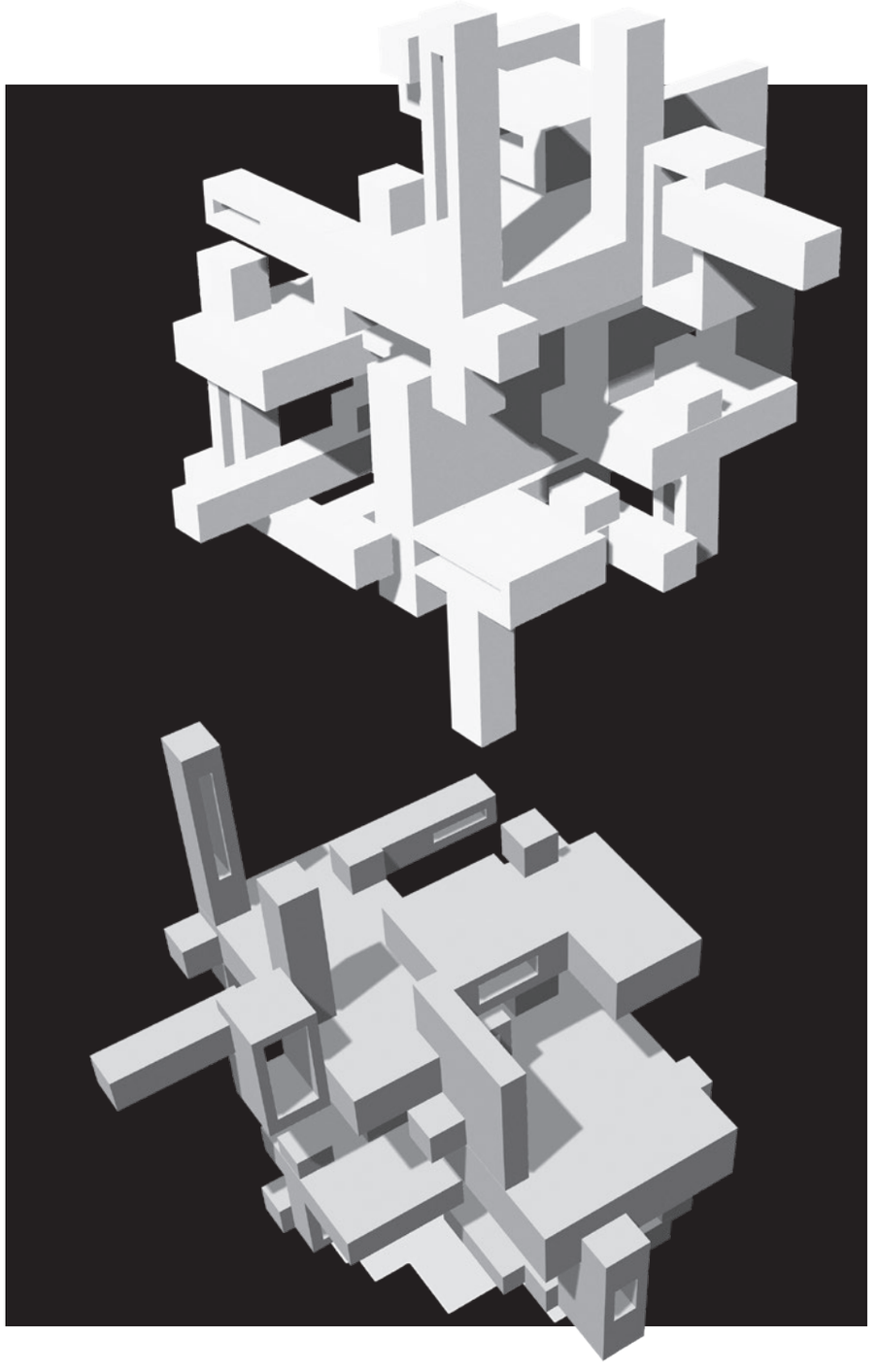


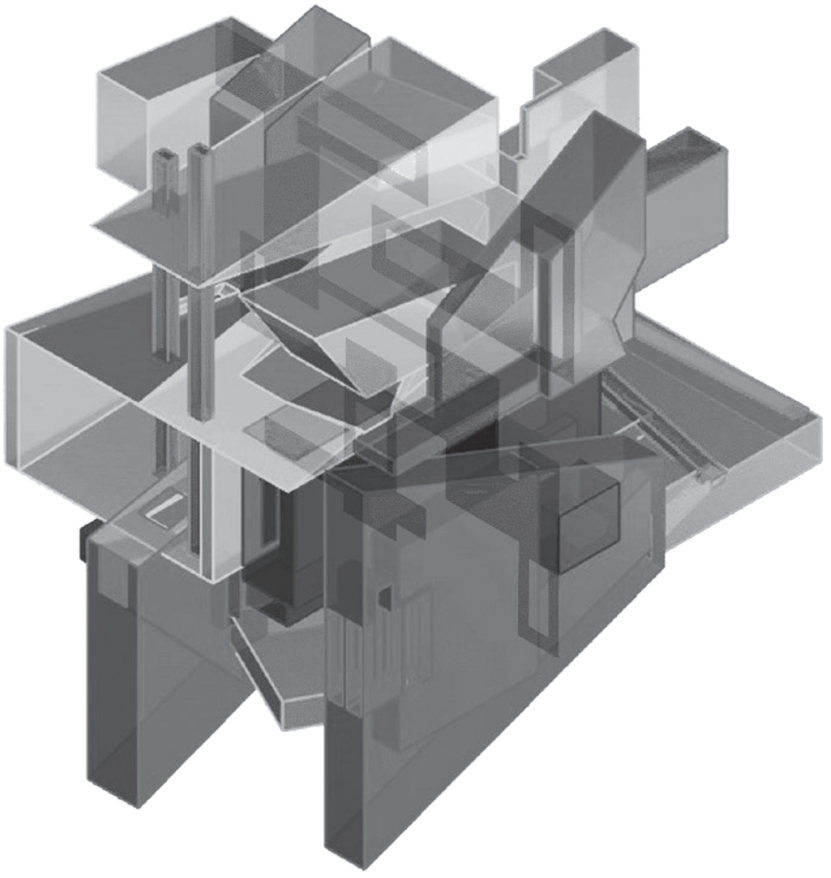


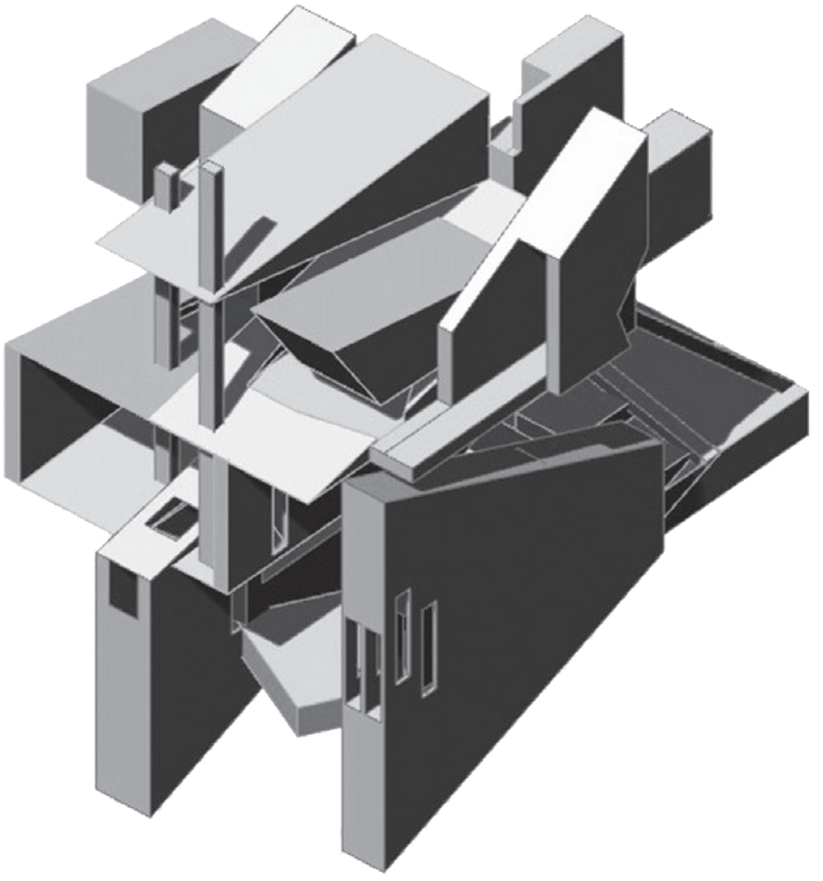


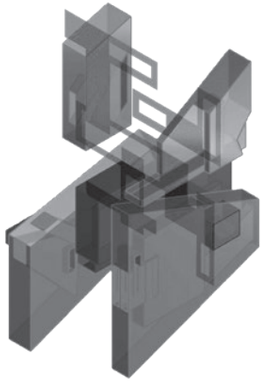
SCALE SCALE
ROTATE
MOVE
SCALE SCALE
ROTATE

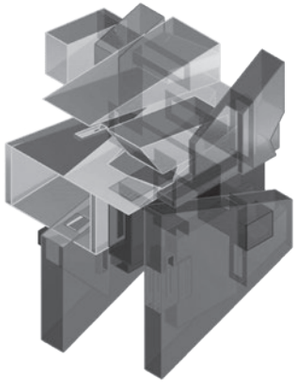


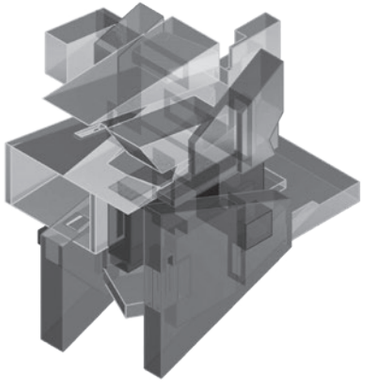


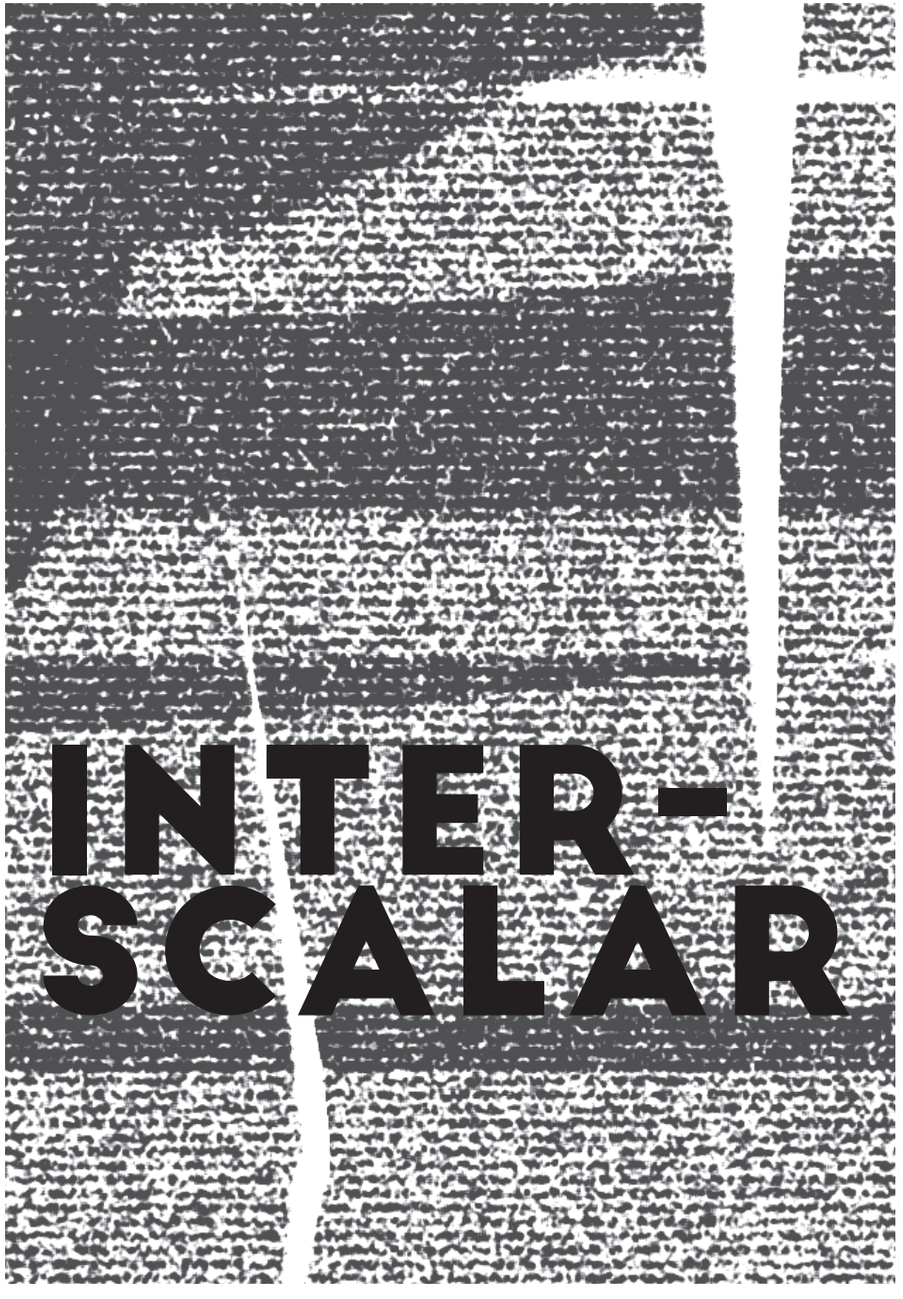












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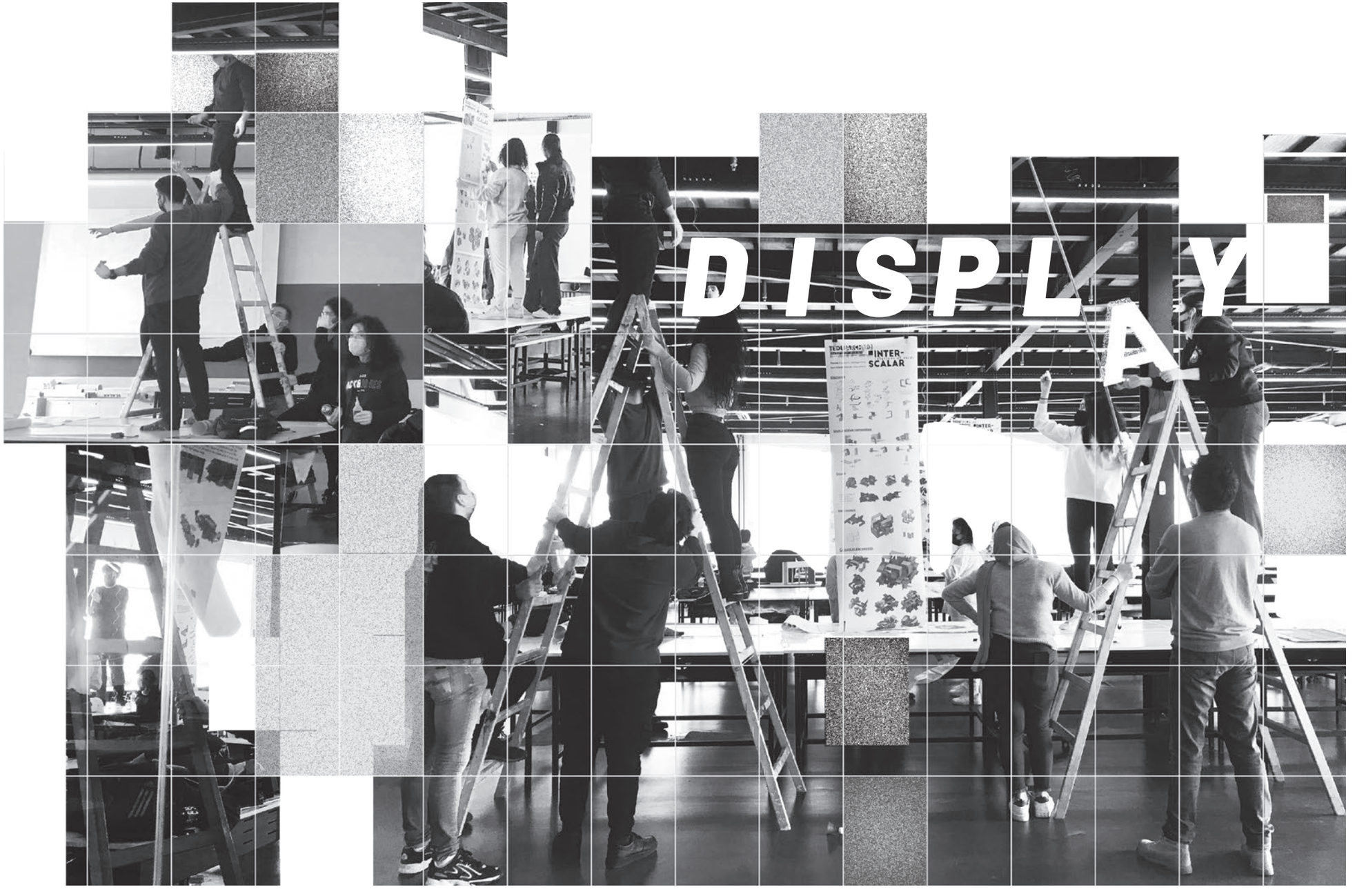
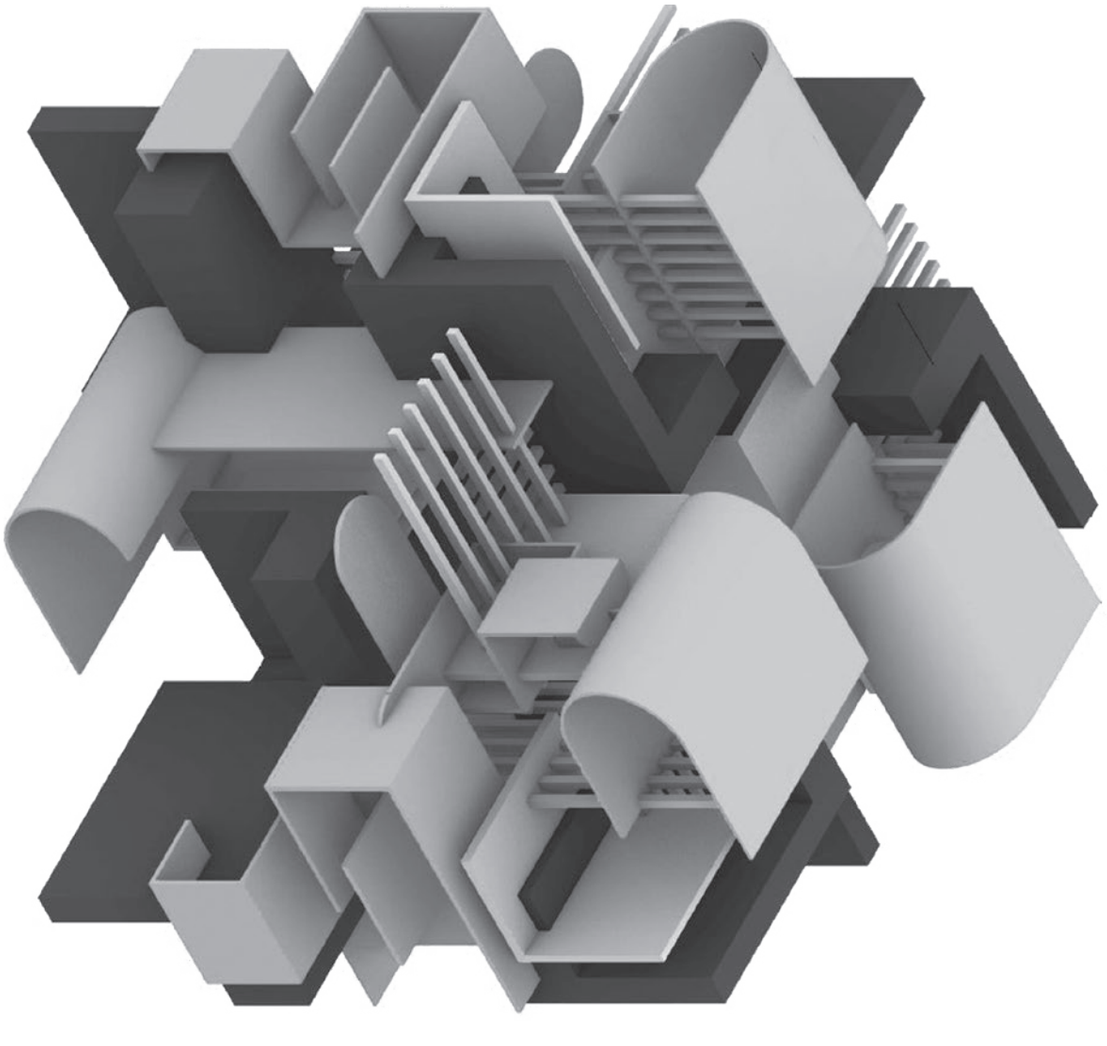
BERİN F. GÜR
DUYGU TÜNTAŞ
GÖKHAN KINAYOĞLU
İPEK AKIN
SONAT ÖZCİVANOĞLU

2021 - 2022 FALL


DISPLAY
INTER-
SCALAR

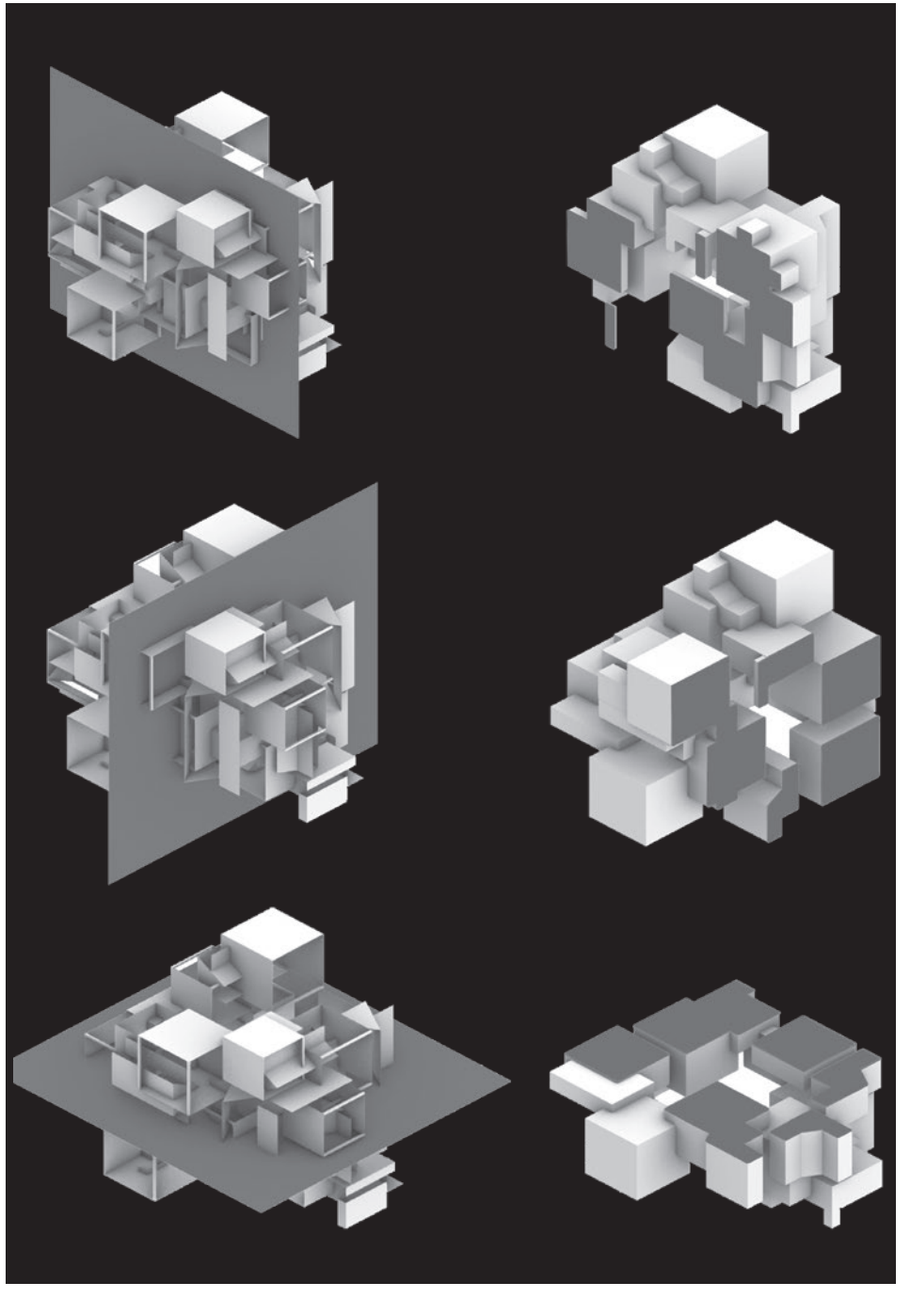
Esra Akıncı

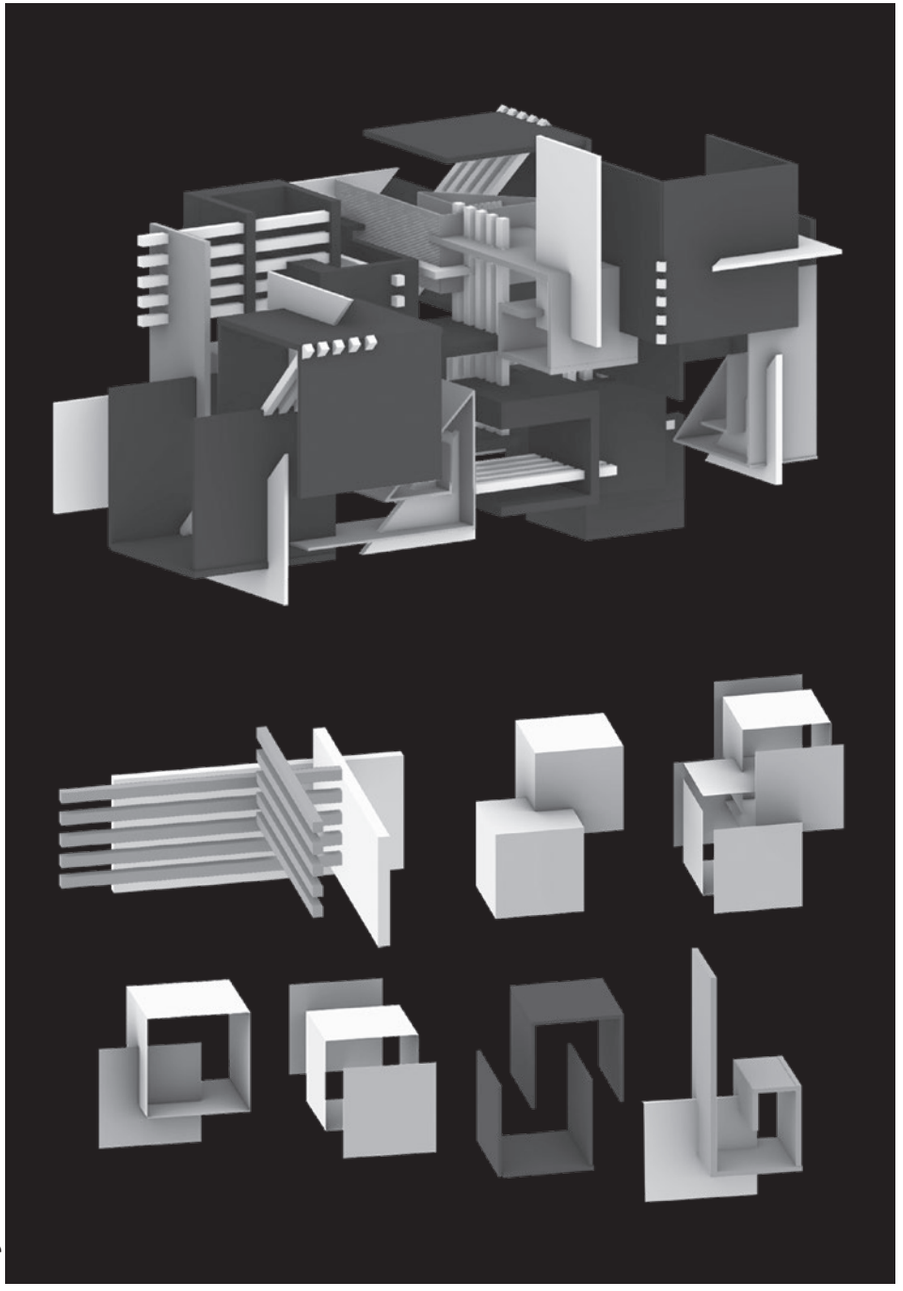
SOLID PLANE



flow of voids

Yunus Emre Turgut





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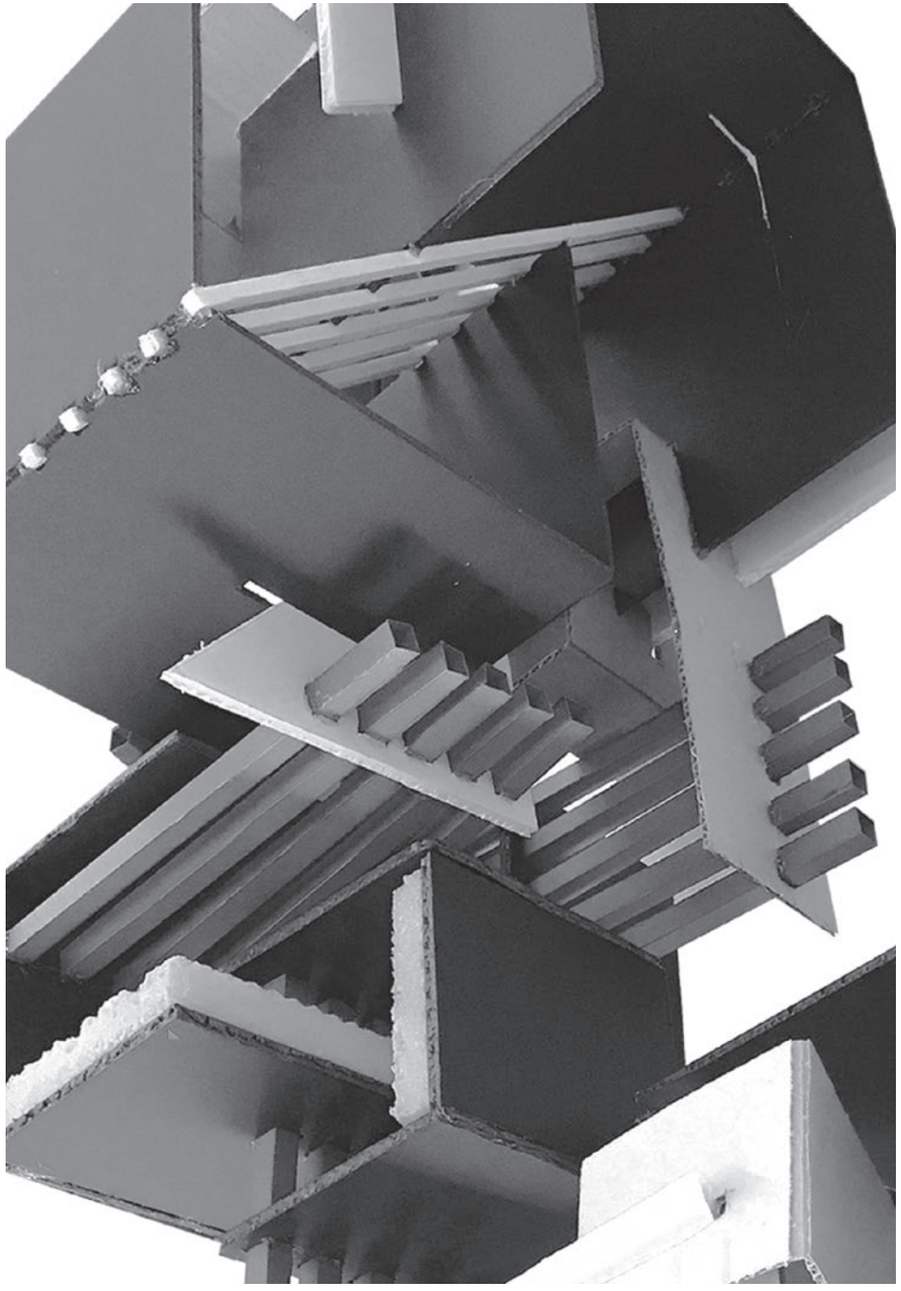
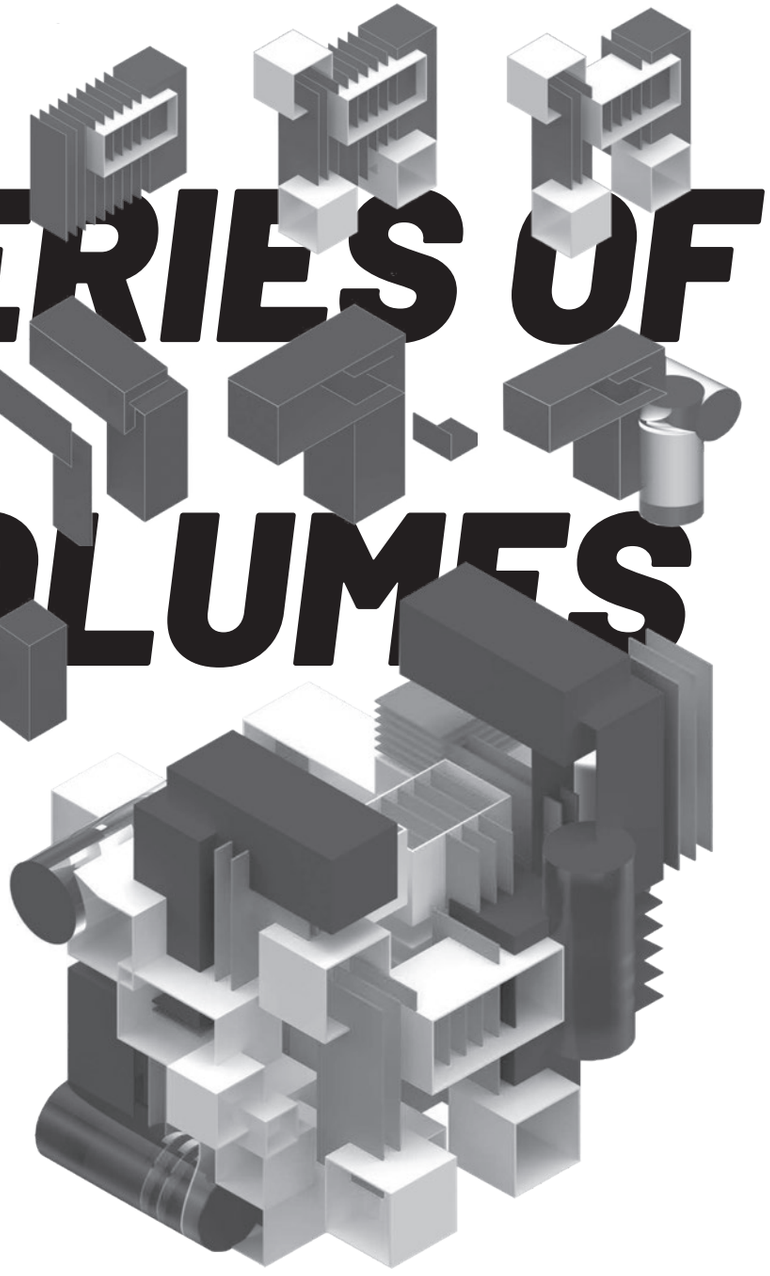
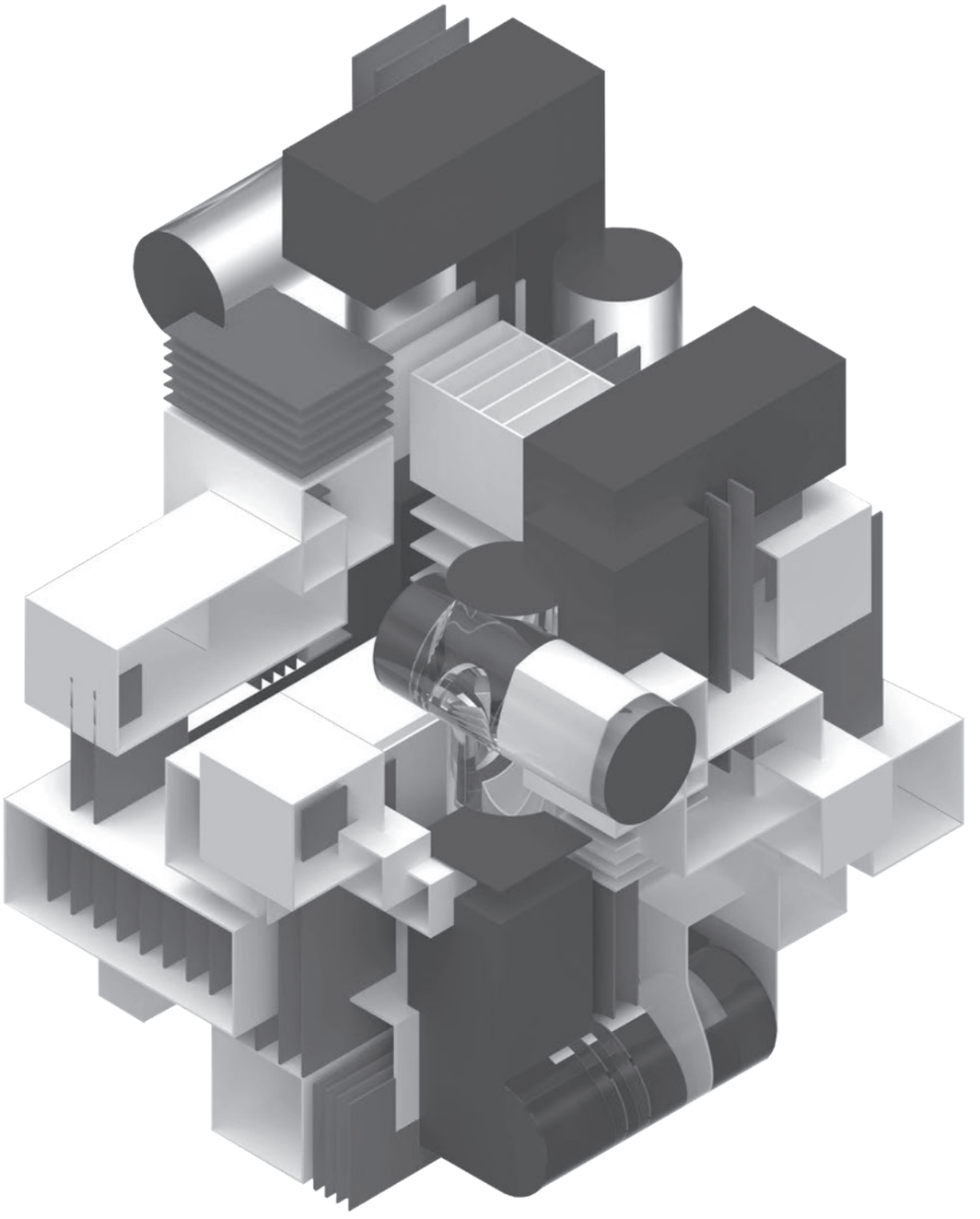


SERIES OF VOLUMES





Batuhan Yöney

POSTER

arch 101
2021-2022 Fall
Interscalar

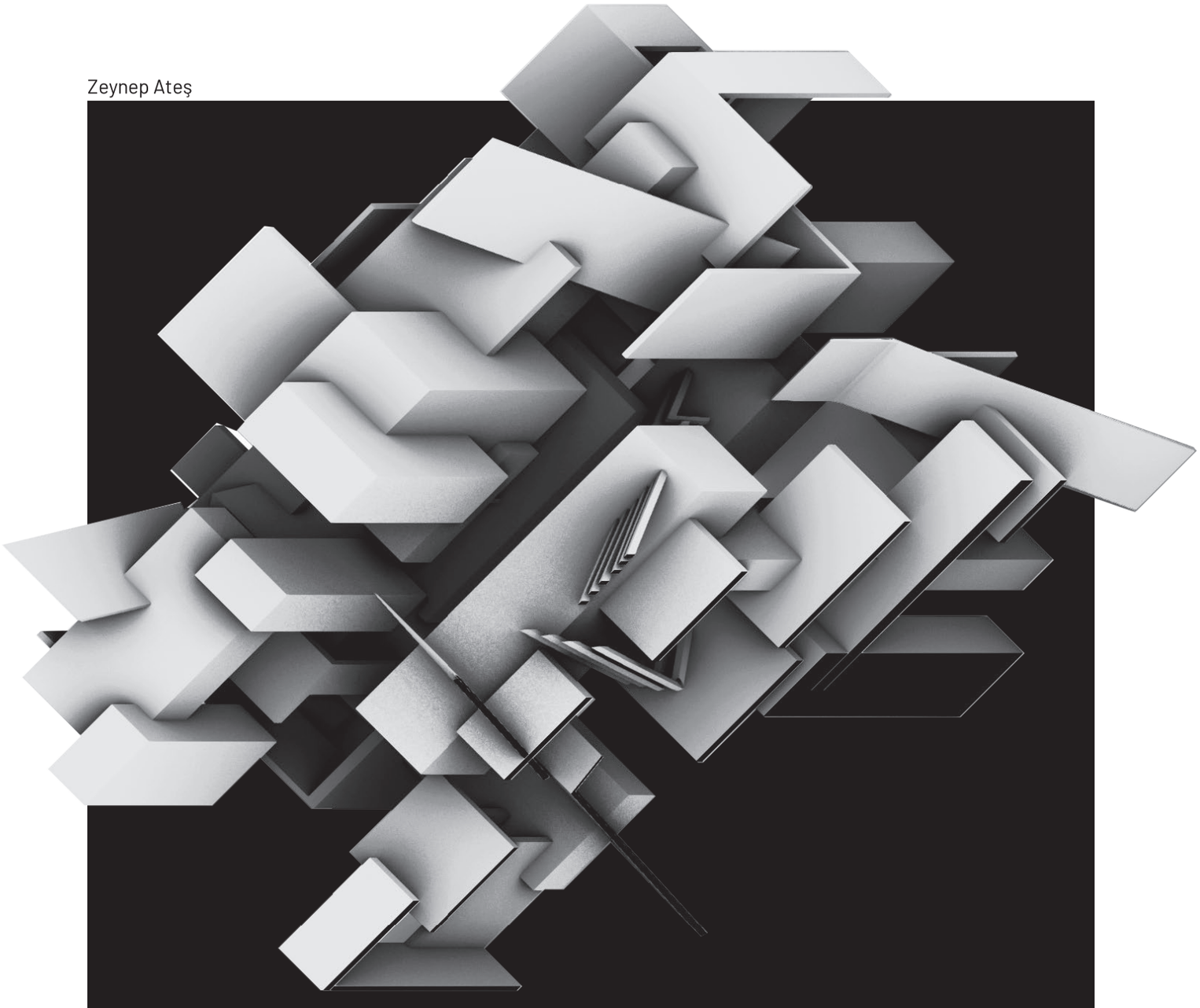
INTRODUCTION TO ARCHITECTURAL DESIGN

SPLIT / STITCH / SUSPEND

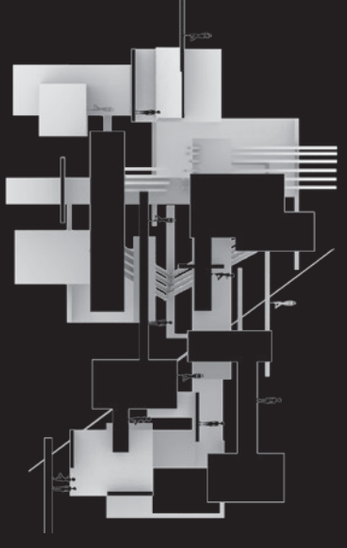
AYLİN ALİCANOĞLU
BİLGE İMAMOĞLU
DUYGU TÜNTAŞ
GÜNEŞ DUYUL
SERAY TÜRKAY COŞKUN

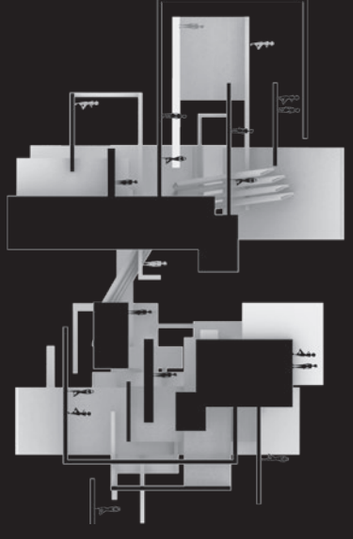
2020-2021 SPRING

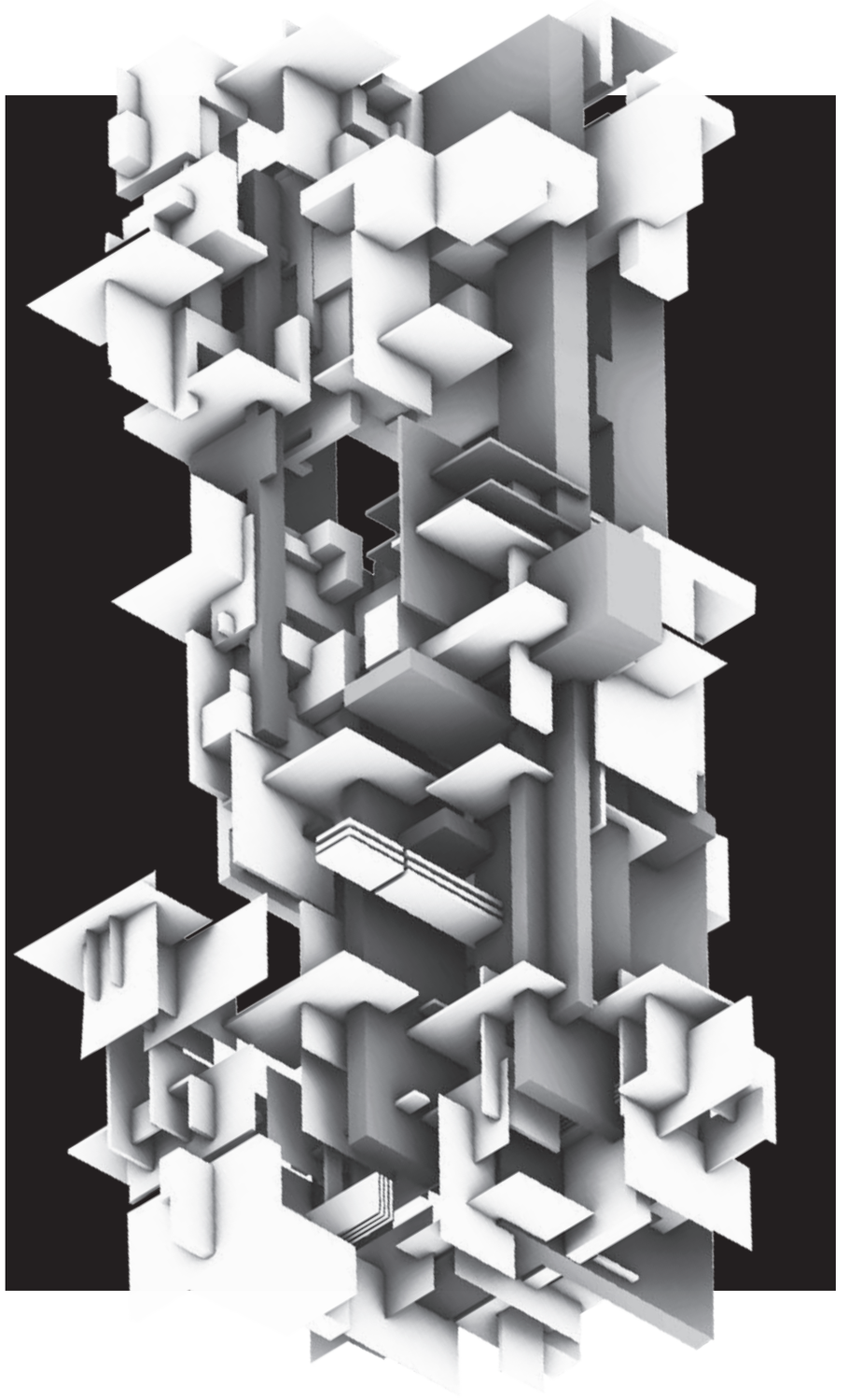
Zeynep Ateş

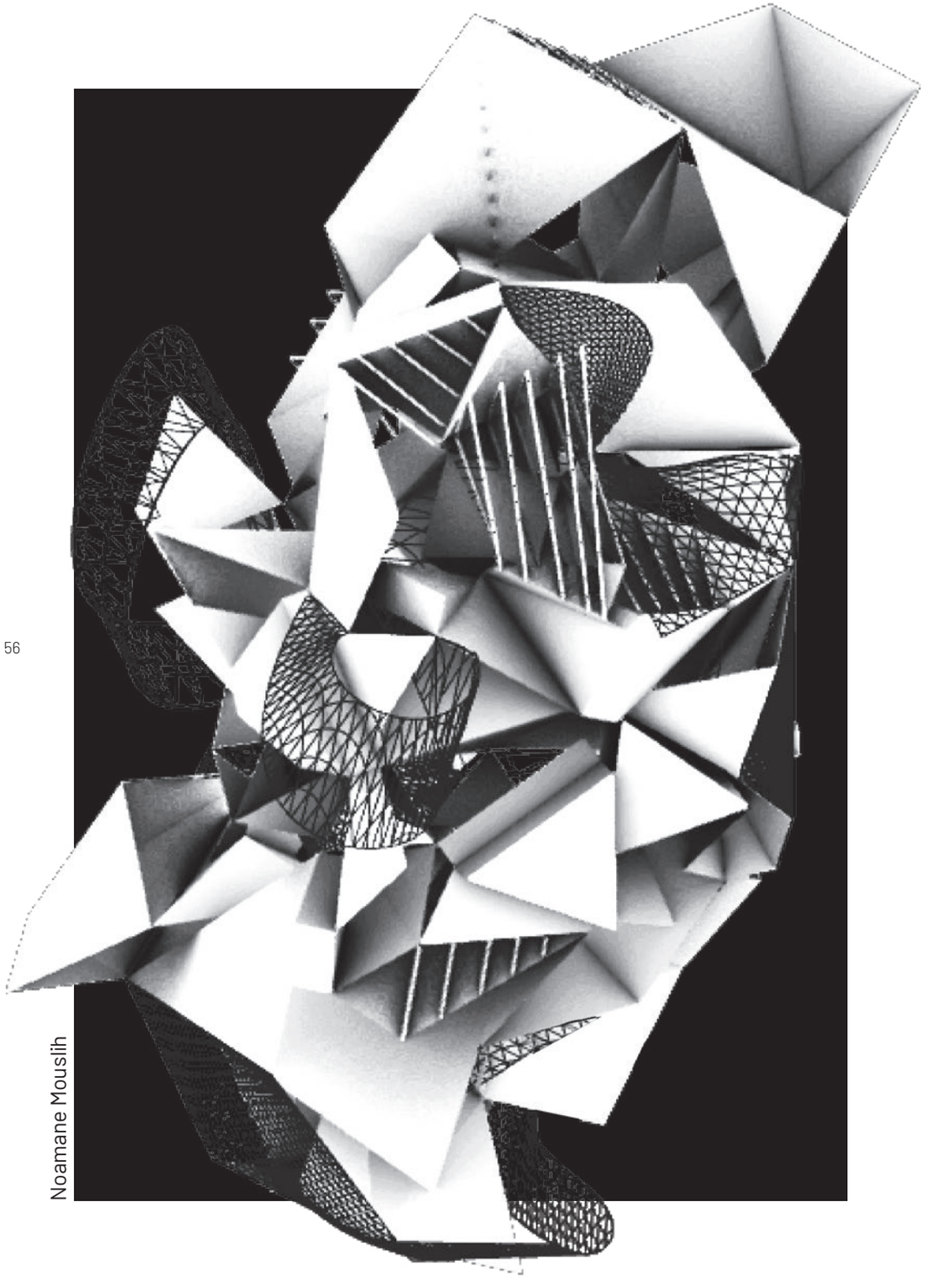


STITCH

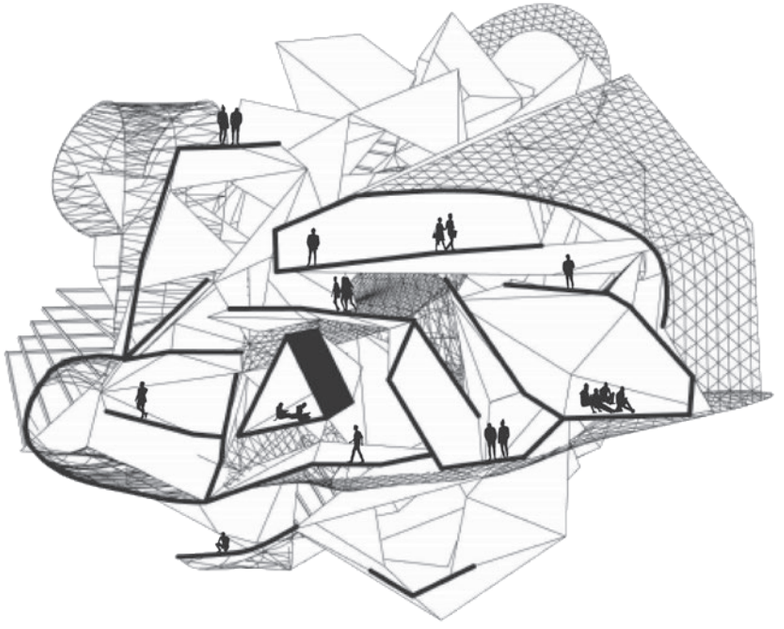


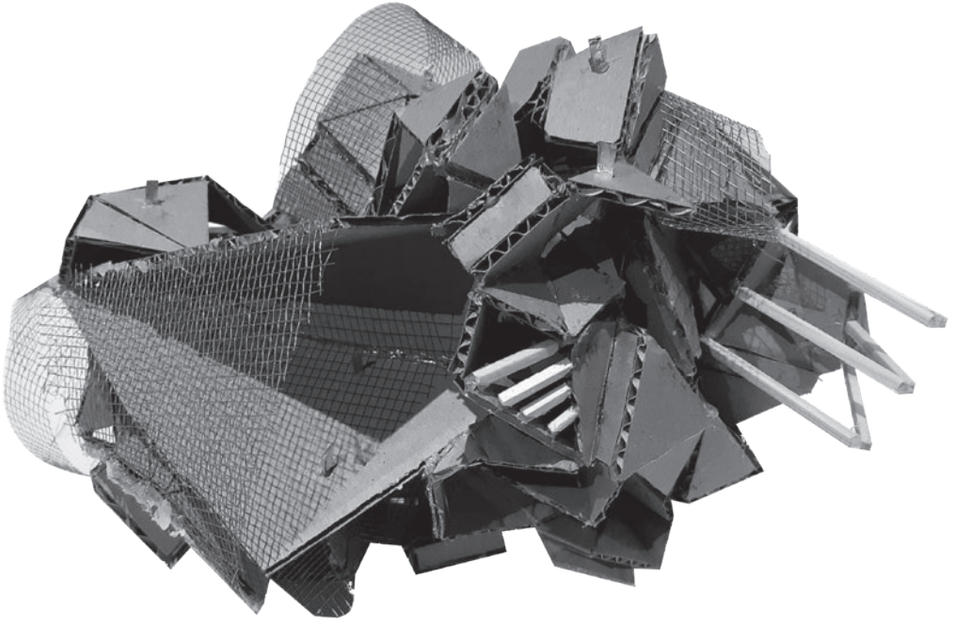


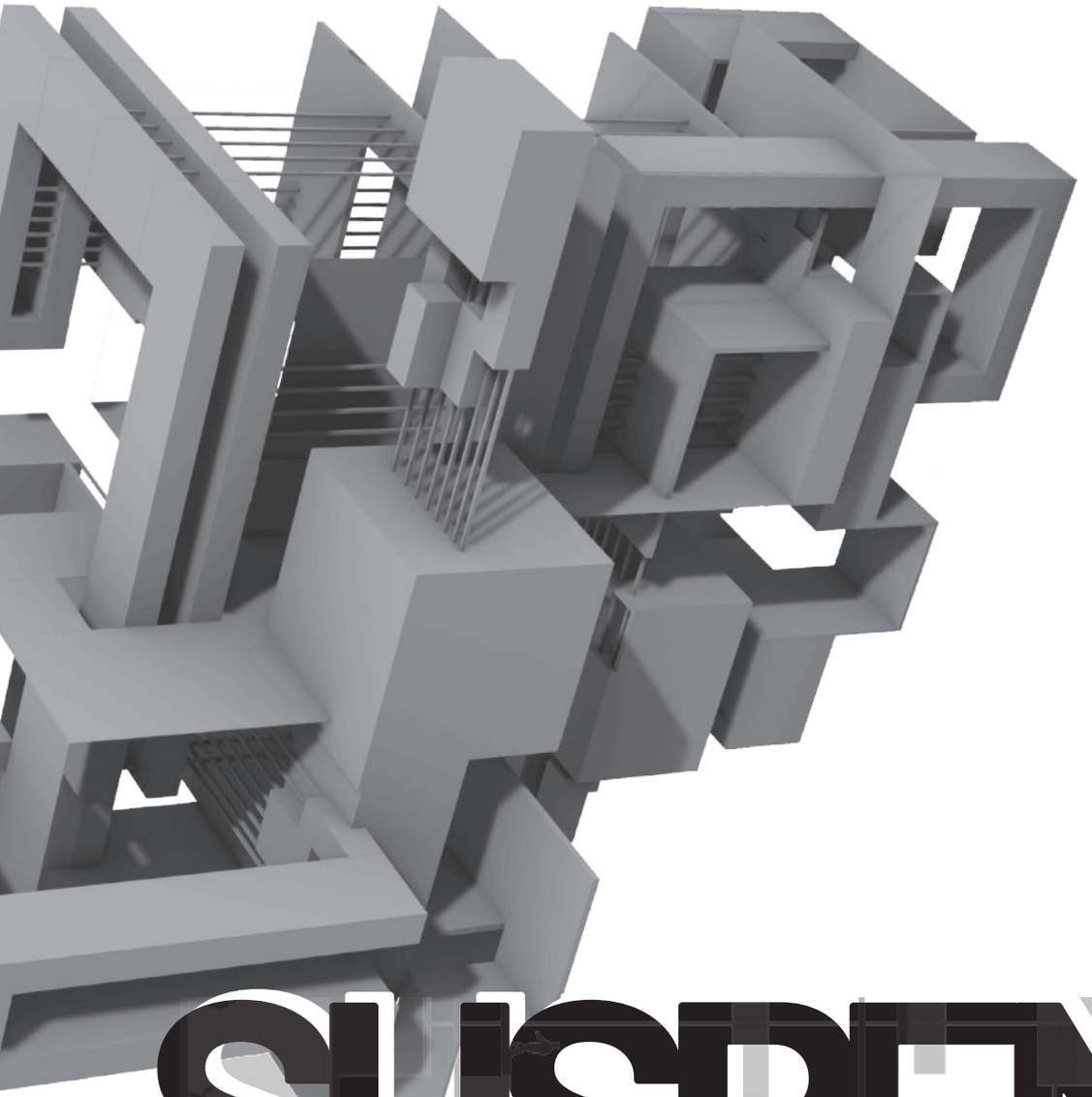


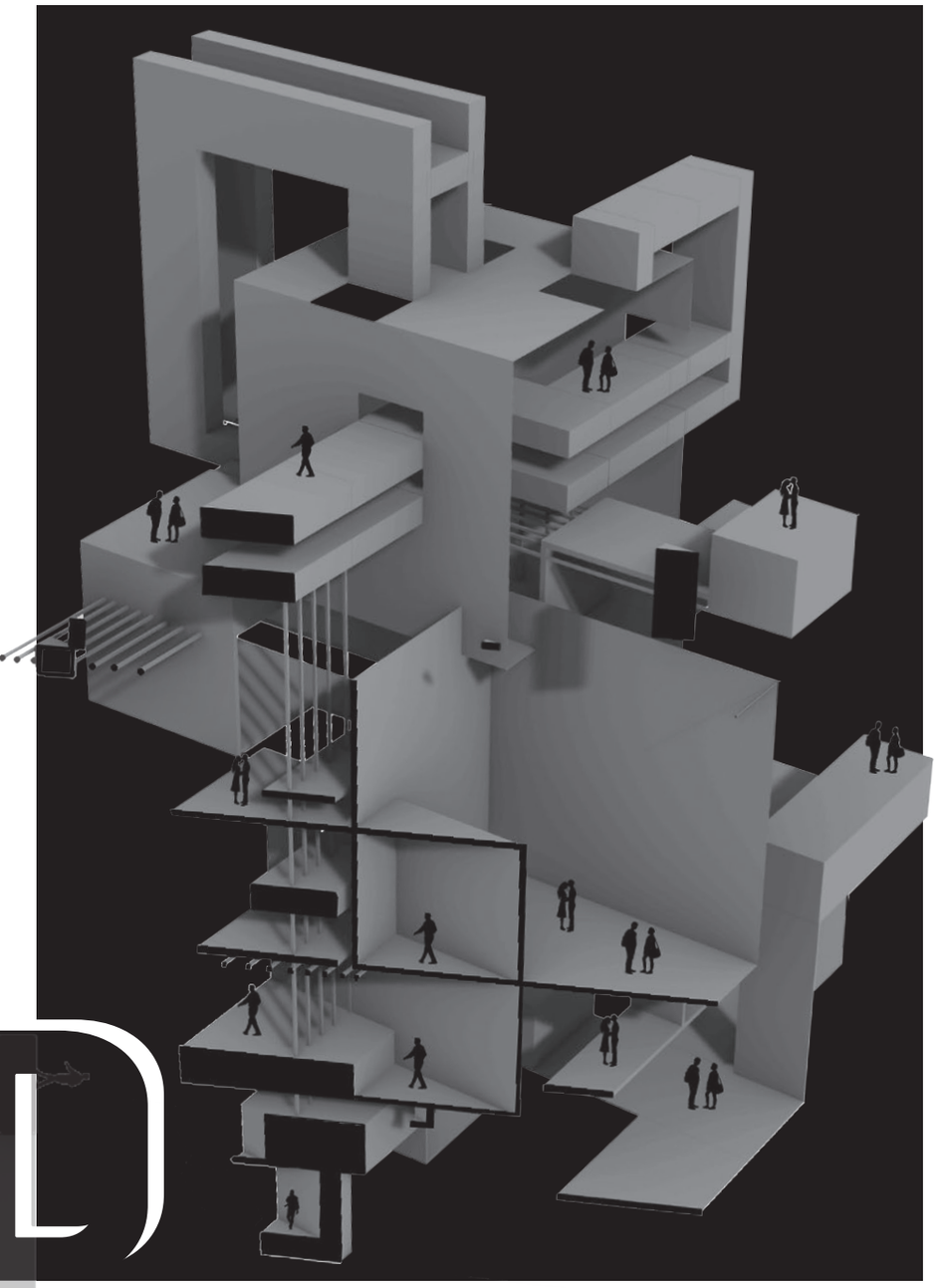


Noamane Mouslih



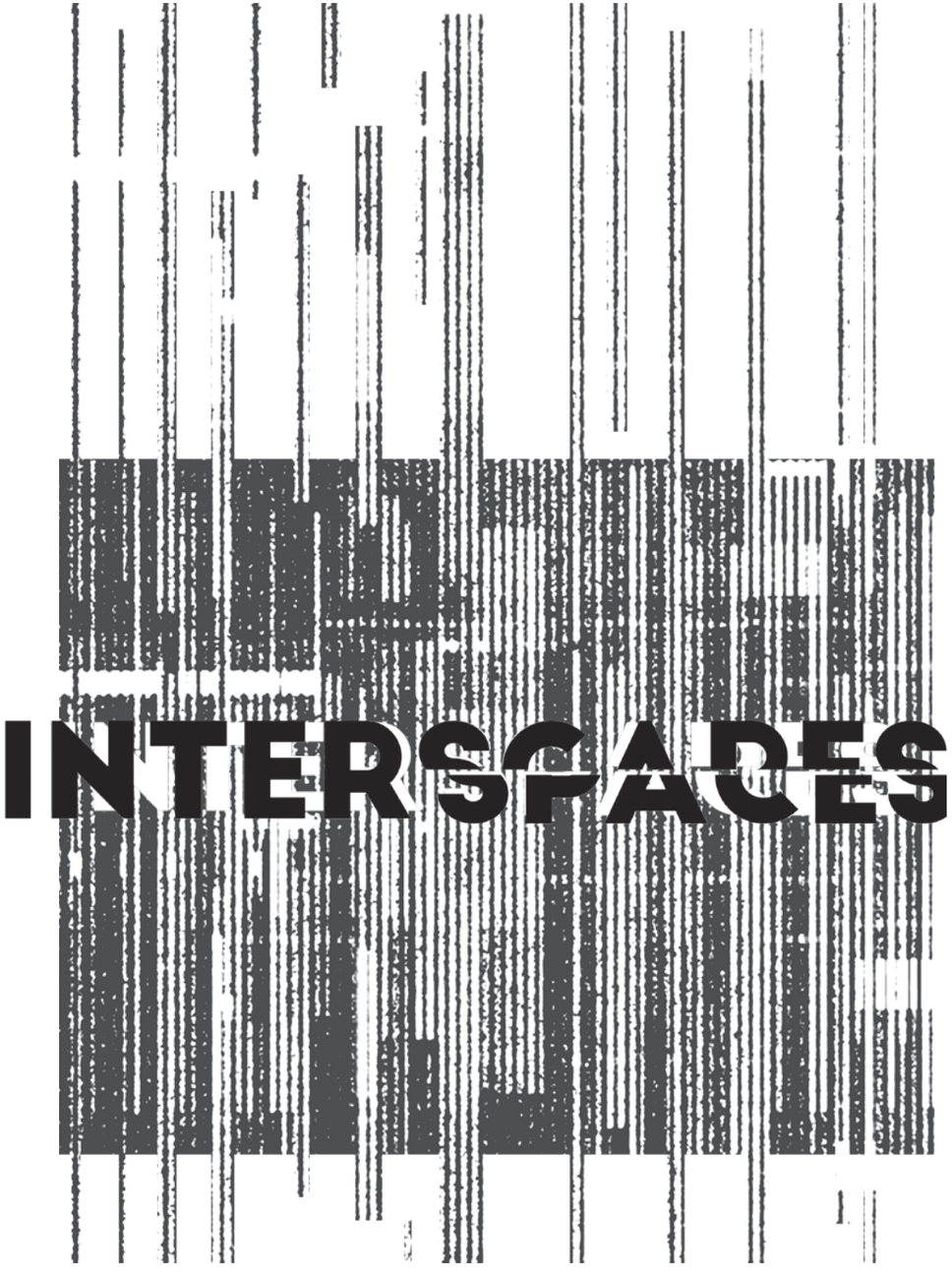






SUSPEND

Barış Gür



AYLİN ALİCANOĞLU
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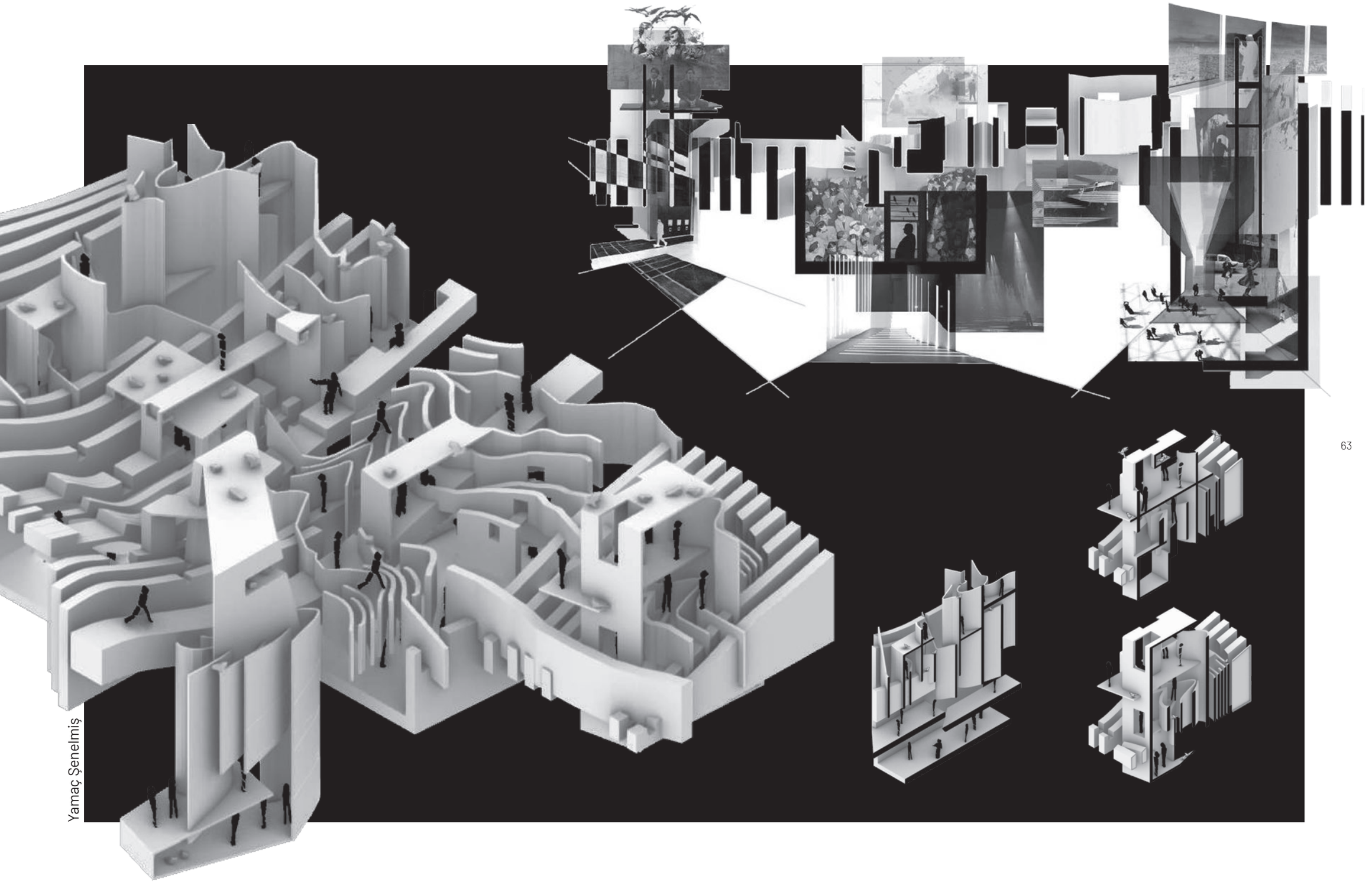
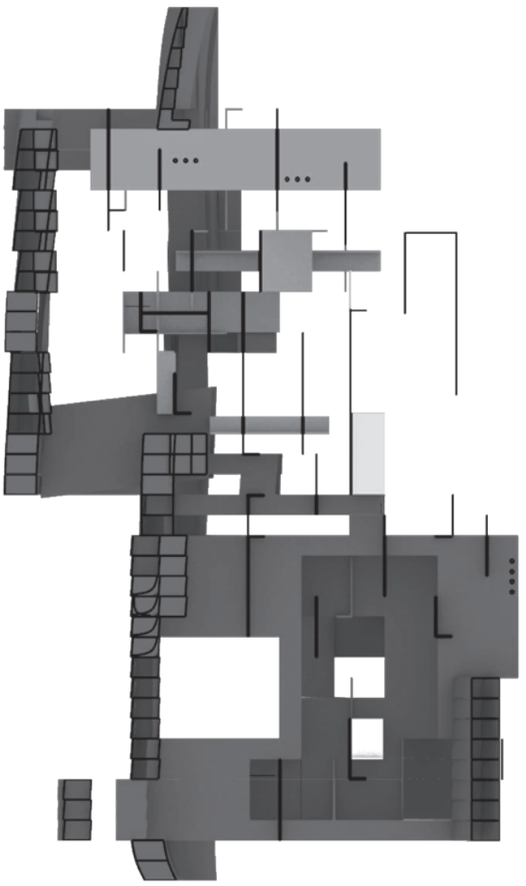
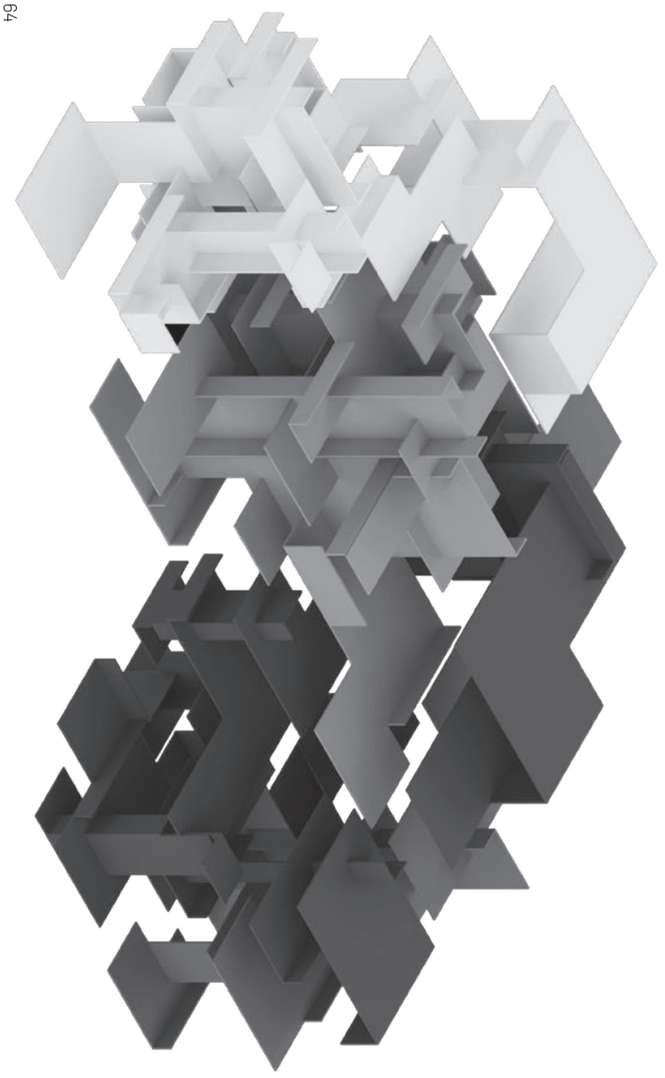
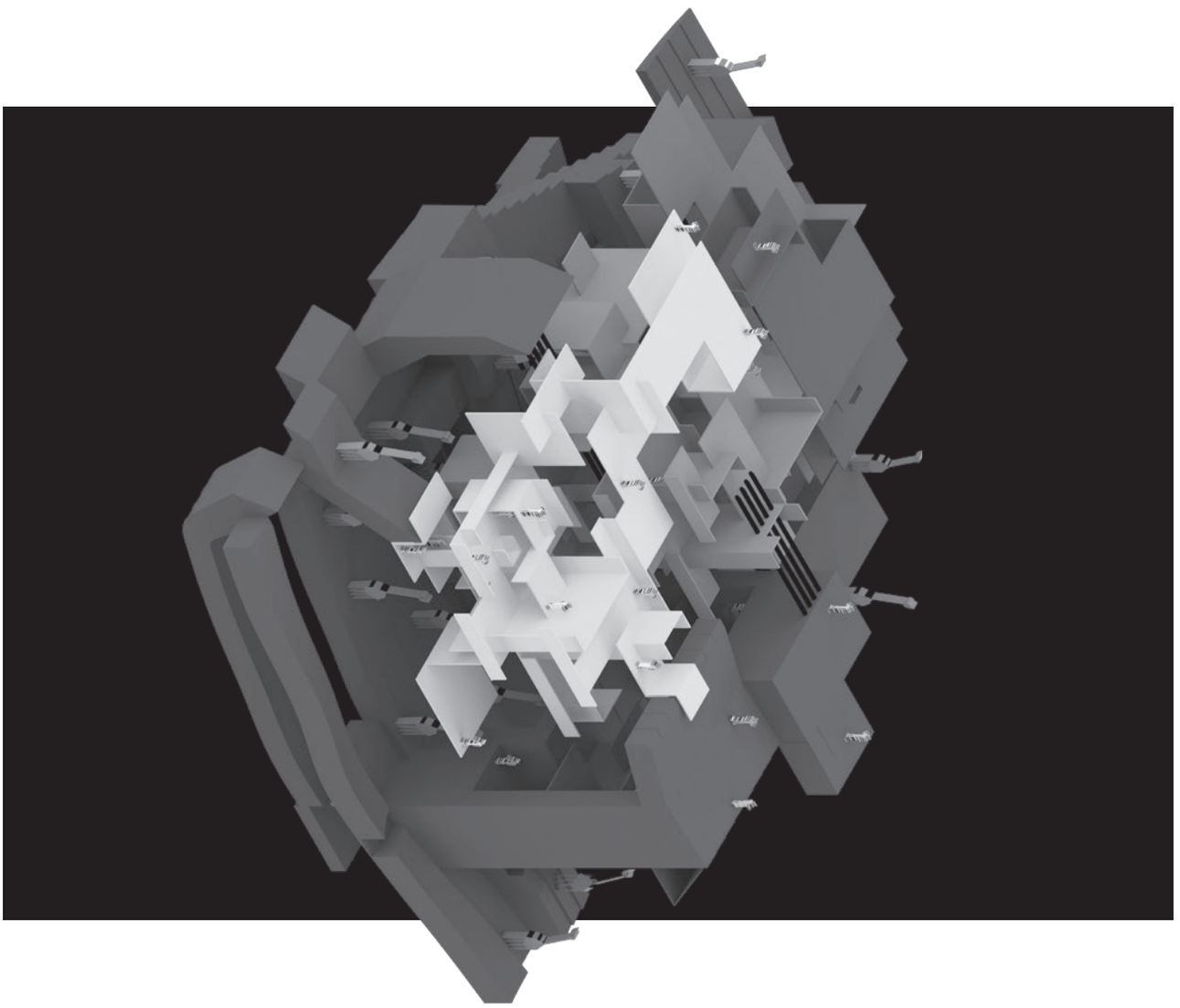
2021 - 2022 SPRING



Yamaç Şenelmiş

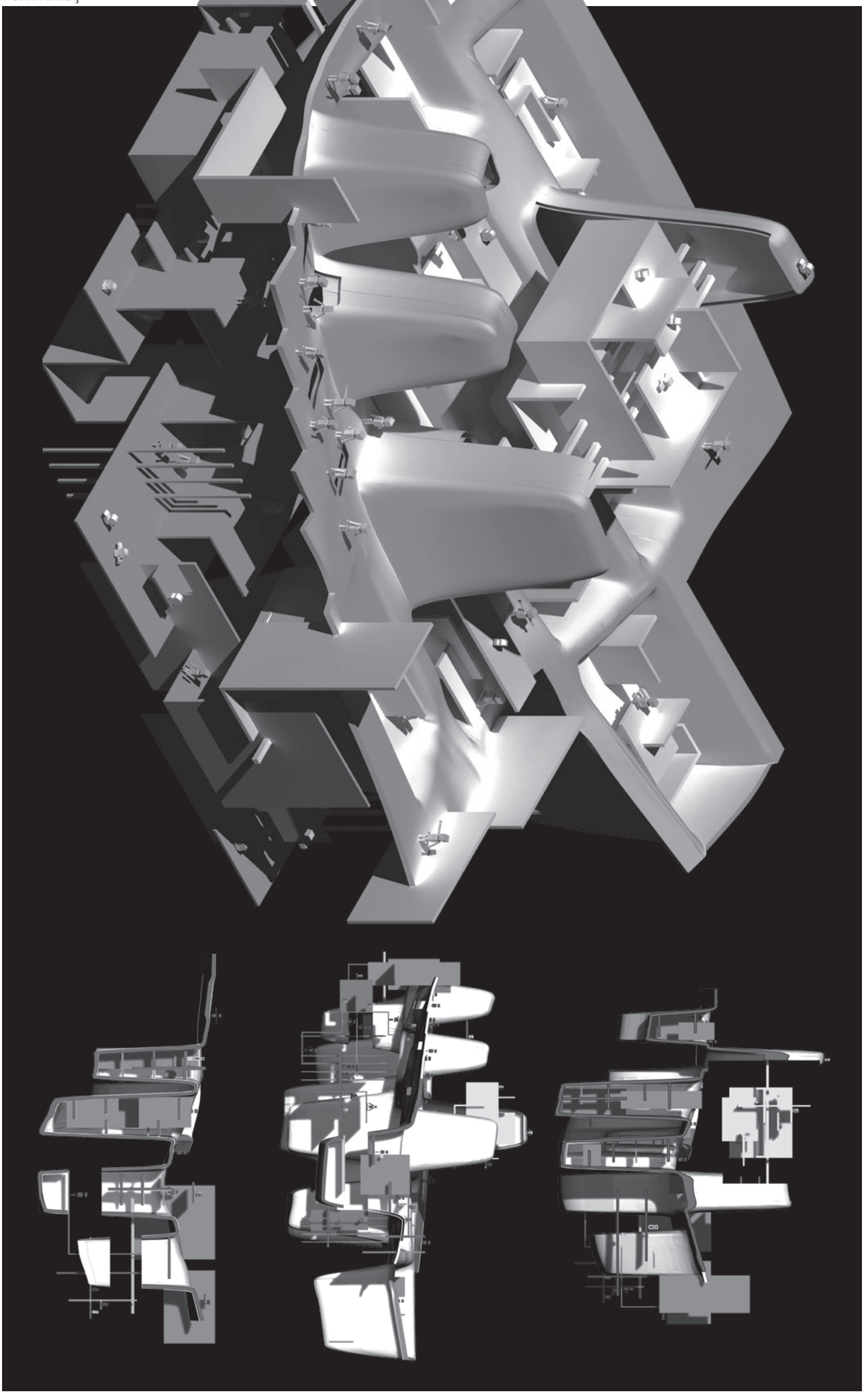


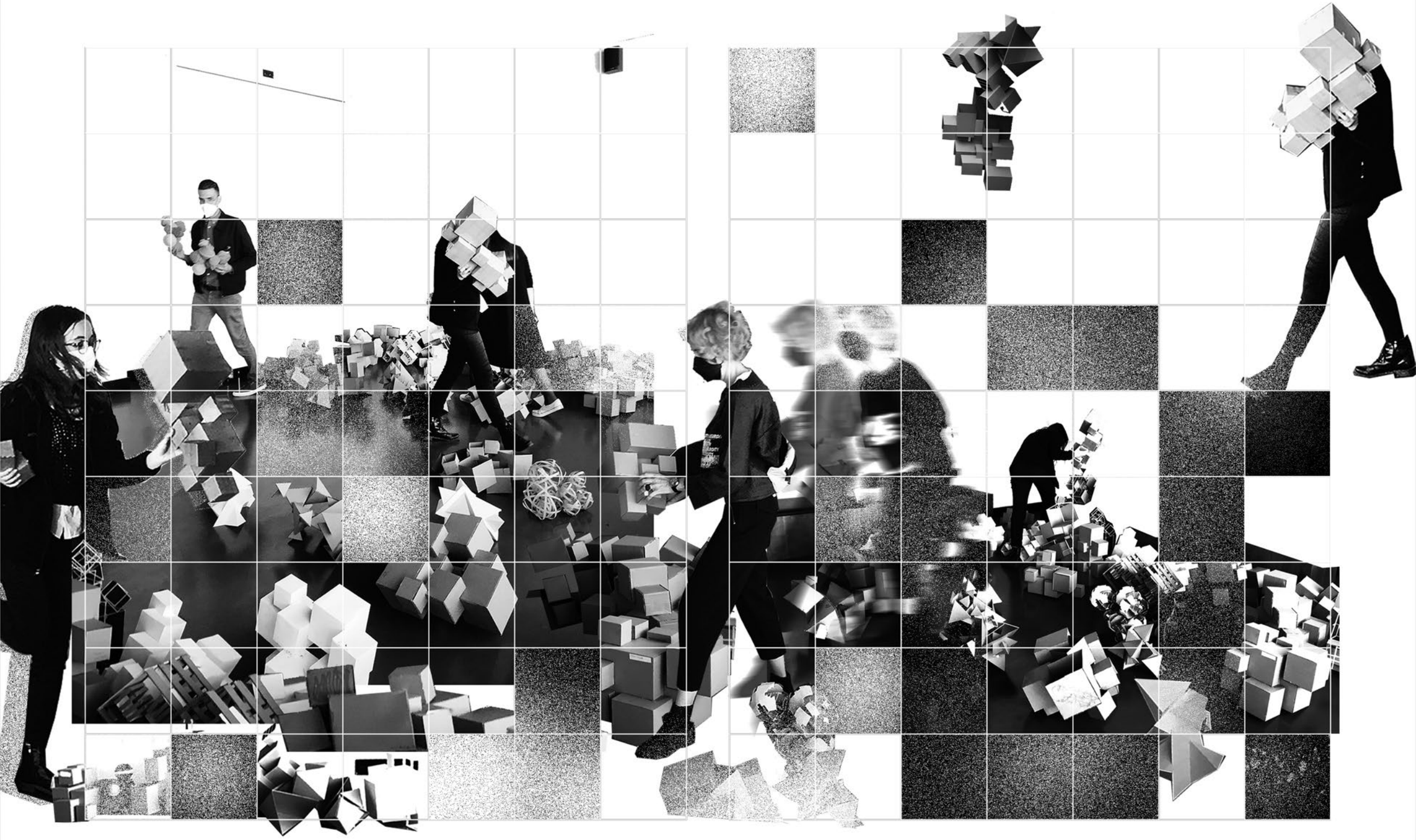




AT
NIGHT

Ferit Aktaş





SECOND
YEAR

In the context of the second-year architectural design studio, it is intended to emphasize the first year as a foundation for architectural education for upcoming years, in preference to regard it as a separate formation within the continuous studio culture. So, there is not a sharp shift in the objectives of the studio as the change in the name indicates, but rather a smooth transition to the processes of architectural design that is structured around the discussion on major questions like how we can think, define, produce and act within architectural space.

The second-year studio designed to be the first encounter with some components in architectural design that explore the fundamental question of the experience of space and its organization. In that exploration, students are provided with numerous opportunities to experiment with the methods in which the design process is operatively problematized, as has always been one of the fundamental aims in the second year.

The architectural components prioritized in this setup were defined as user profiles, the program of functions, contextual and physical settings such as topography, land, and structure, which are believed to provide an adequate basis for initiating a discussion on 'spatial experience.' However, due to the COVID-19 lockdown and online education, the contextual and physical settings were analyzed and studied in the digital medium, which can be considered a dramatic shift in the accustomed architectural education patterns. However, this change of medium is not believed to be a negative aspect, but rather an inevitable shift of which advantages should be studied in the following years.

CROSSTRAIL

ARCH201, Fall 2020-2021

In Fall 2020-2021, ARCH201 architectural design studio was organized and conducted online, where the compulsory exclusion of the physical context from the studio was considered to challenge the conception of the design problems and hence to initiate alternative grounds for architectural design education. The ability to see, follow and communicate with multiple participants through the *Zoom* meetings also enabled us to track multiple works simultaneously, which is believed to define a radical shift in architectural design education.

In line with these exceptional conditions, it was aimed to focus on the programmatic complexity of the design problems, where the studio was structured to enrich the methodological and conceptual definitions of architectural space -considering the complexity of the second-year architectural design studio. **Multiplication** was considered a challenging strategy to study various site conditions as well as diverse programmatic structures at the same time. In that sense, the final assignment of the semester was studied in two stages, where the program inputs and the site conditions were shifted suddenly, and the design proposals were expected to be altered/revised/redefined accordingly. Two fictitious site conditions were given, which will host the alternative approaches of dealing with the concept of **underground** as the triggering input of programmatic variety.

> *The concept of underground has been applied to various conditions, where culinary and music are two significant and up-to-date fields. The **underground kitchen** concept, which originated in London as a reflection of hybridized cultures and a reaction to the popular kitchen economy, enables alternative eating, cooking, and communication experiences. This increasingly popular eating and cooking culture provides an alternative to franchise restaurants, as well as the eating habits in the restaurants. Either customized according to the tasting group or the cook's choices, this sub-culture of eating and cooking taken out from the restaurants initiates different spatial organizations and experiences.*
>
> *Another output of the underground concept can be traced to music experiences, where listening and performing spaces are temporary and undisclosed. **Sofar**'s (songs from a room) secret events, held in various cities worldwide, take place in a room in the city, where intimate, personal music experience is shared with a group of people on one's couch, kitchen, garden, etc. the attendees of the event are expected to sit quietly, resist their smartphones, and enjoy the musical performance as if they were the temporary residences of the room.*

As a two-stage design problem, the Fall Semester's final work defined several housing conditions, including various programmatic concurrences. Given several program conditions, the students are expected to consider the concept of underground as design input since the unofficial, unsanctioned, and informal conditions of underground acts/performances were expected to initiate the definition of alternative experiences in various setups. Stimulated by the programmatic complexity, it was aimed to reconsider the already established conditions of privacy and reinterpret the definition and the privacy of the house (where the utmost private spaces are shared by -with- outlanders constantly and willingly) in the design assignment. In the second stage of the assignment, site conditions and program index were updated, which necessitated the revision of the already established relations and spatial definitions to host these new program definitions. It was expected that the spatial organization of the house would respond to the different program definitions, their spatial requirements, privacy levels, spatial experiences, etc., through various approaches to interpreting the program conditions, such as fragmenting, defragmenting, dislocating, merging, mixing, etc.

72 HOUSES

ARCH201, Fall 2021-2022

This semester the main focus of ARCH201 studio was to introduce **functional, formal, structural, and contextual components** of architectural design methodology and utilize experiential design strategies introduced in ARCH102 studio. In this scope, **user, topography, land, and structure** became the prioritized architectural components providing an adequate basis for initiating a discussion on **spatial experience**.

The semester started with a warm-up exercise to make students accustomed to integrating online sessions into face-to-face education at the university. In this short exercise, students were expected to measure their room with a specific unit they decided on (such as a hand span, foot, pen, bottle, etc.) and model it briefly to indicate its volume (including the openings like the door and window(s)). After showing the position of their screen and camera, they were asked to **design the *Zoom* frame** by repositioning the camera, screen, and elements of the background setting.

Then, an initial assignment was given to work on and experience **the architectural elements and their contribution to the space/spatial experience**. To achieve this, **"Maison Domino"** was given as a study environment, and students were expected to investigate/experience spatial configurations with the limitations and possibilities of this diagram. In this assignment, they dealt with **an experimental design problem to explore architectural space and form**. Here, what was expected was to **study the various types of spaces defined by architectural elements such as walls, slabs, roofs, and columns**. This spatial-structural exercise did not include context and program; instead, it concentrates particularly on the formation of architectural space.

During the design process, focus was on the following concerns:

- thinking with spatial concepts
- main space(s) - subspace(s)
- served – service space(s)
- transition space(s), approaching space(s) enveloping space(s) etc.
- exploring the potentials of architectural elements in organizing space
- structural - nonstructural elements
- exploring the potentials of materials in organizing space
    - color
    - opacity – transparency
    - texture

After this first experience, the main project of the term started. The first step of the project was an in-situ survey of the site and

its immediate surroundings (such as urban morphology, land use and activities, urban legibility, urban and architectural typology, transport modes and movement patterns, etc.). As this is the first experience of students' on-site analysis with such concerns, the main aim was to have that experience instead of having detailed documentation of the site. But, in any case, following the site visit base map, site sections, site elevations, and a digital and physical site model were produced. Immediately after, assignment ***thingy***, was given as a short exercise of researching the v*arieties of unique and particular relationships of subjects, objects, and spaces*, which eventually formed a base for the unique and particular scenario for the single house that students designed for the rest of the semester.

For the Final Assignment of ARCH201, the students individually produced **a design proposal for a single house** on a site located in Çayyolu. The combination of **all such individual proposals compromised a complete neighborhood** stretching along the whole site. While the overall layout with the basic planning decisions was predetermined, the neighborhood was formed of a number of clusters. The students collectively devised the detailed formation and complete planning by the ones whose individual proposals make up the cluster. The studies on the project were initialized with two fundamental assignments; first, with a coordinated site analysis, followed by a study on the scenario.

Students were given a set of rules to divide the clusters into individual plots:

• Every plot in each cluster has to have a direct connection with the roads surrounding that cluster.

• Apart from the open public space of the whole site, each cluster has to have its own open public space(s). To achieve this, every student had to donate 200 m^2 of their plots to this open public space(s).

Then according to the scenario, they developed and the plot they designed within the clusters, students were asked to design a house with min. 300 - max. 600 m^2 of enclosed space.

With the idea of a site divided into clusters and plots, each student was assigned a unique plot with different conditions, which brought **variety** to the projects and the discussion on designs conducted in the studio throughout the process.

ADJACENT

ARCH202, Spring 2020-2021

The 2020-21 Spring semester was also carried on in a complete online fashion like the previous two semesters. The semester began with an international architectural competition, Kaira Looro Women's House Competition in Senegal. The competition asked for a spatial organization with a maximum closed area of 200 m^2, raising awareness of gender inequalities, a critical problem in Senegal, using local materials. Students worked in groups of up to 4, and some submitted their projects to the competition. Following the first assignment, a weeklong exercise on the scale was given, where students merged varying scales through an initiator. Melis Acar also enhanced the assignment with a presentation on Behiç Ak's book "*Benim Bir Karışım*." After the two studies, the final project was assigned, "the ADJACENT," at Lake Sapanca, asking for a sports facility. The students choose their sports individually and were asked to provide necessary spatial configurations related to their chosen sports. All students were also given an architectural program of around 1500 m^2, including a museum. For the pandemic conditions, the site analyses were made via online sources, and the students ended up with advanced studies. The designs were mainly carried on in 3D digital environment, which enabled students to communicate and share their projects easily through *Zoom*. Additionally, for the online quality of the semester, the studio had three sessions with visiting lecturers, Ziya İmren, Mira Demirdirek, İpek Avanoğlu, and Bahar Avanoğlu. Their diverse interests in different areas created highly positive responses from the students.

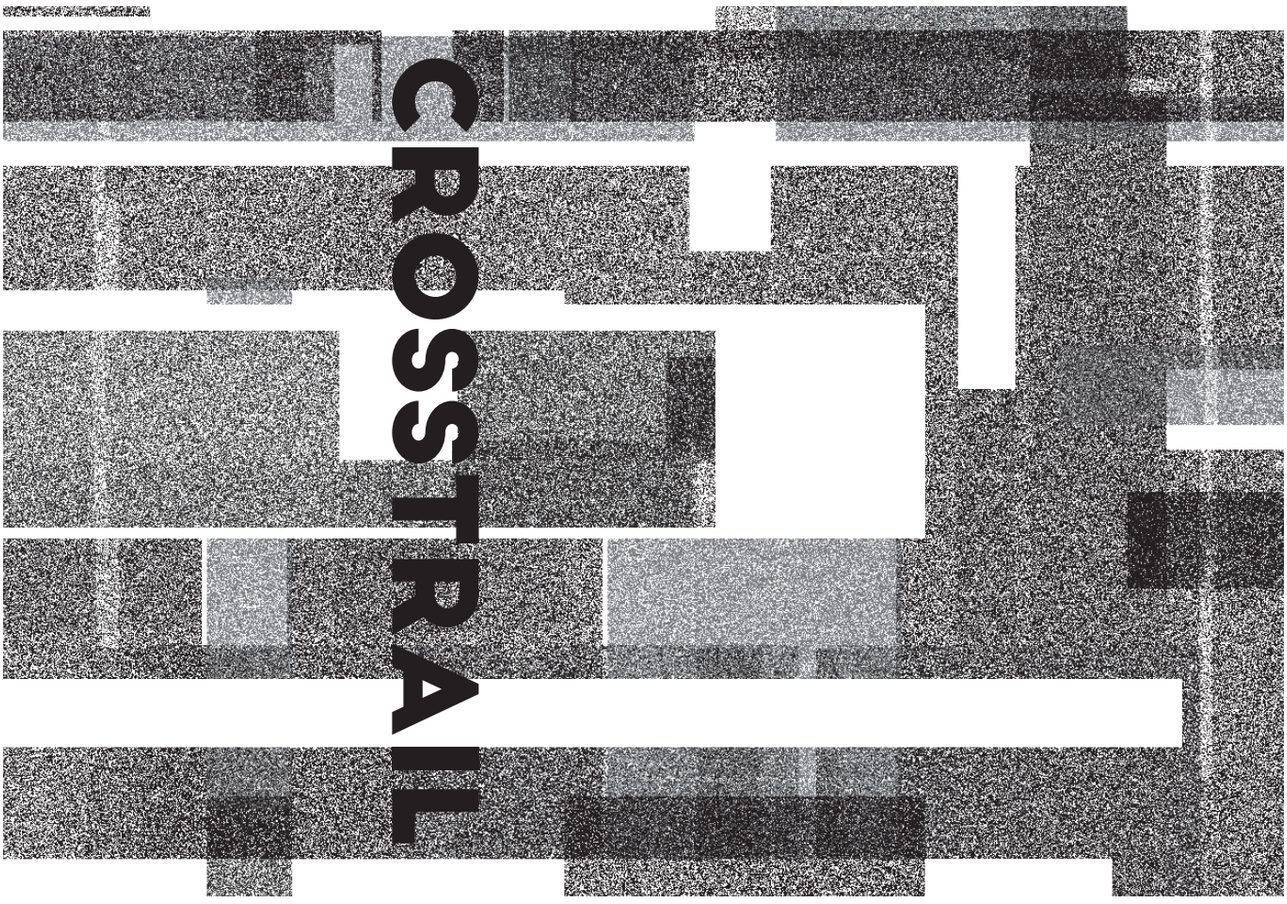
CALL 112

ARCH202, Spring 2021-2022

The ARCH202 studio this semester was designed to frame a single architectural project with short preparatory assignments, which were formed to orient the students in accessing the essential layers of the design process as quickly as possible. Such layers were defined in relation to the architectural program, site, and specific elements of the design problem in relation to the human scale and experience. The motive of the semester was to assign the students to handle the interaction of all such layers of the design process that would result in the entirety of a "building," together with all the material, structural and tectonic levels of the design. The result was not necessarily expected to end up in a "complete" architectural project in the fullest sense, but rather with a proposal that can genuinely communicate how it confronted all such layers in the design experience. The project is defined as the design of a fire station building with limited public use on the northern side of Lake Mogan in Gölbaşı.

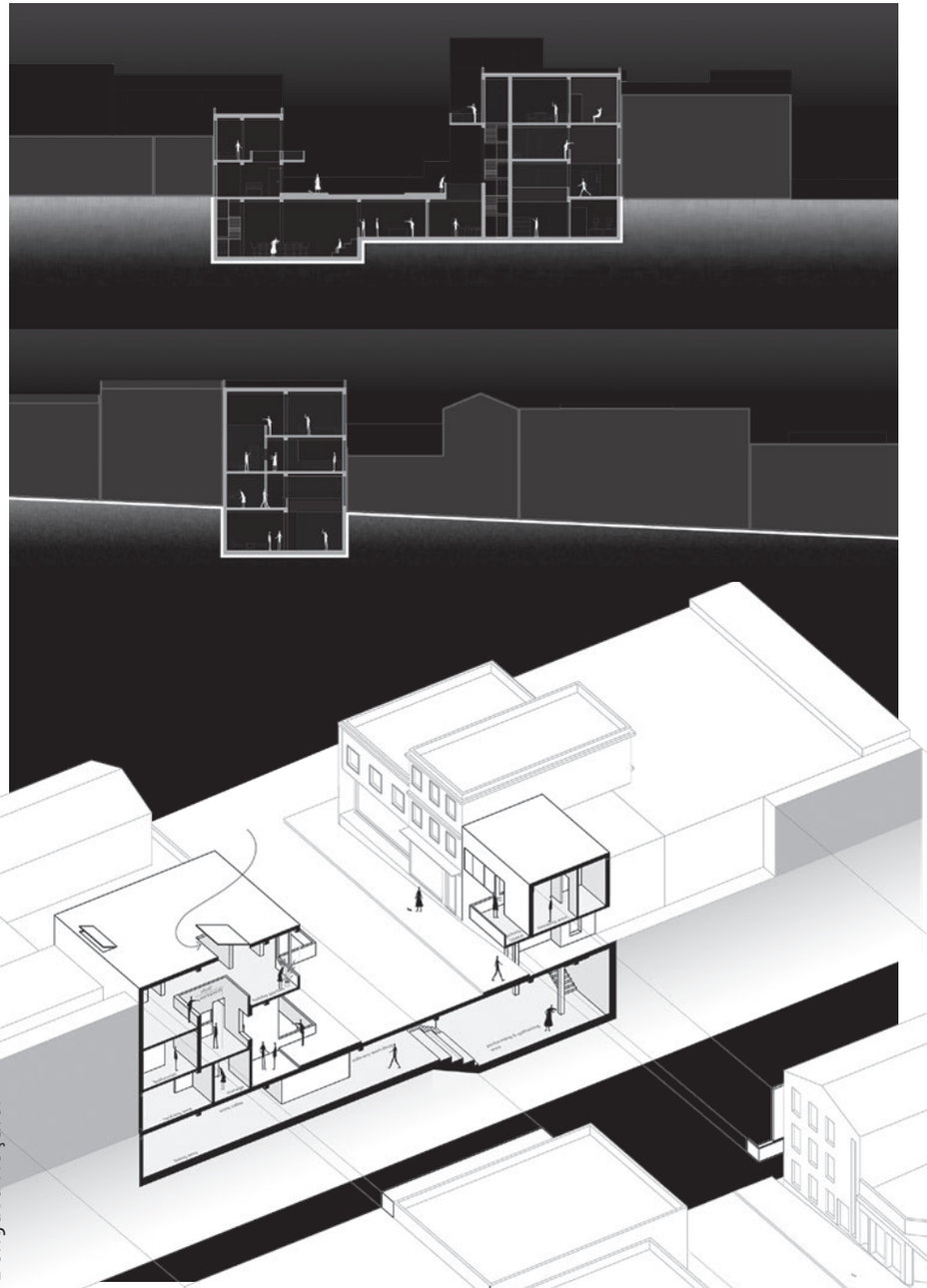
The project maintained certain traditions established by previous 202 projects: First, the mid-scale program presented certain non-architectural elements/vehicles that dictated a scale other than the human scale (in this case, the fire truck). The solid set of procedures and means of the use of space involved in functioning a fire station, such as the 24-hour work shifts or the emergency launching procedure, effectively limited the flexibility in introducing interpretations of the architectural program. This condition helped the instructors orient a more or less equal distribution of the work time and energy among all the layers of the design process, as underlined as a major goal above. The access to a water body that did not introduce a complex urban context has also evolved to be a 202 tradition in the past few years. Similarly, some hands-on, dirty work (in this case, in the garage) is also a programmatic condition that we favor in this studio. A solid addition to all that this semester was the aspect of time that comes in with the emergency procedures and the experience of a rush when the alarm goes off in the station.

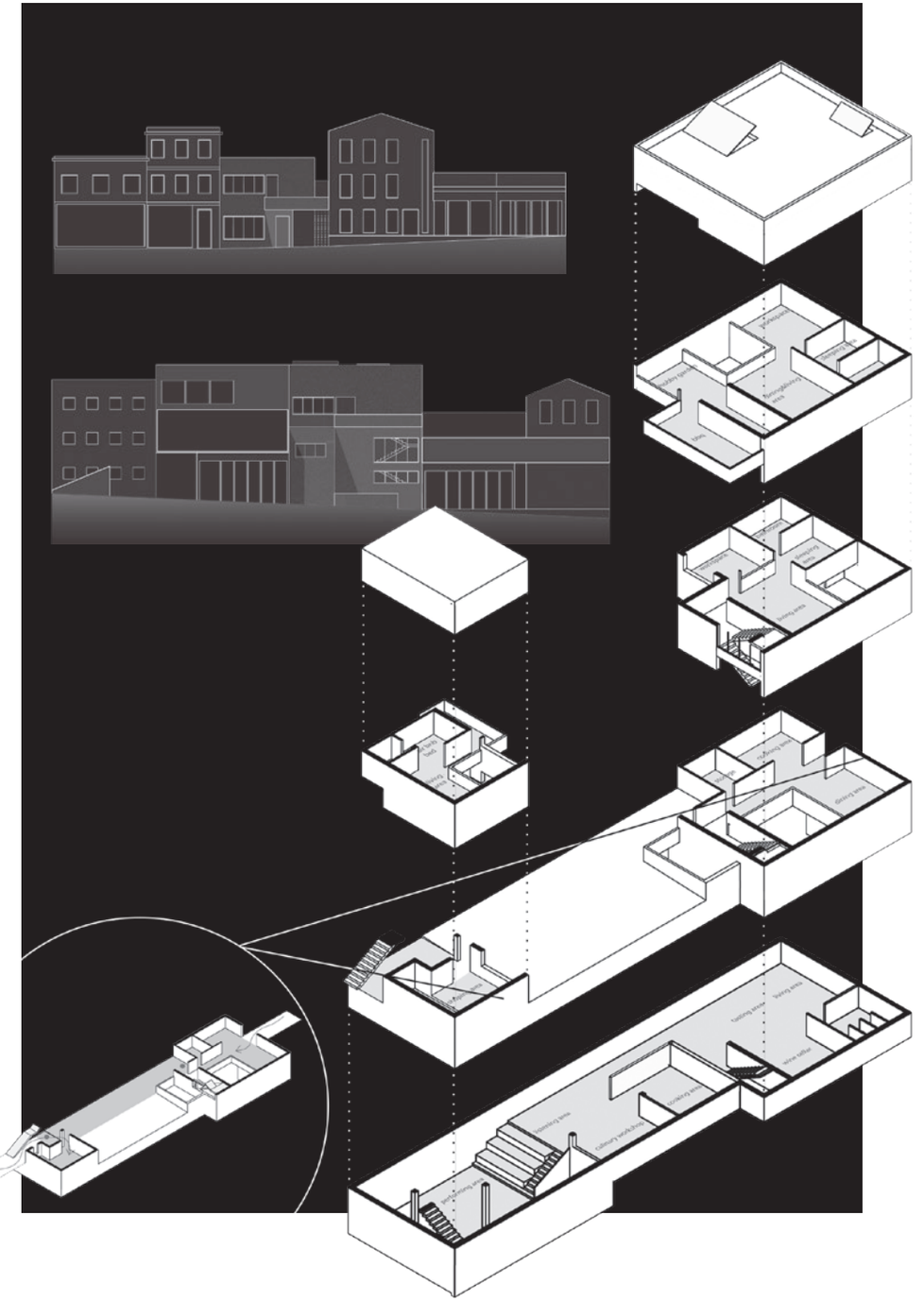
ARCHITECTURAL DESIGN I

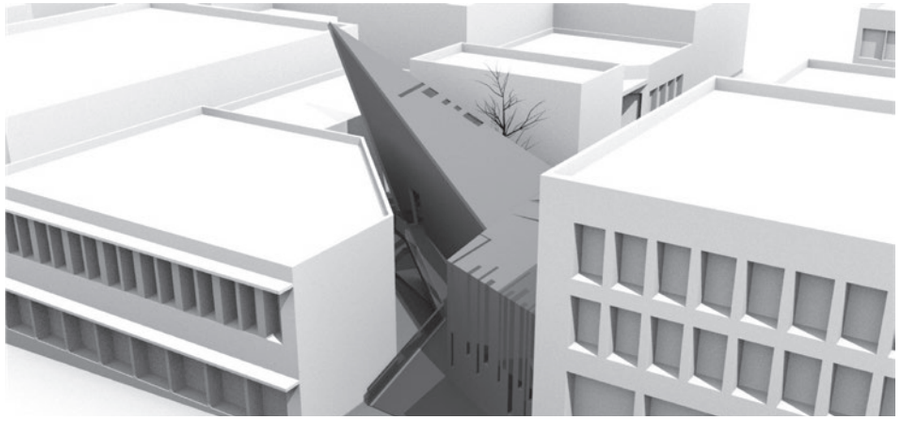


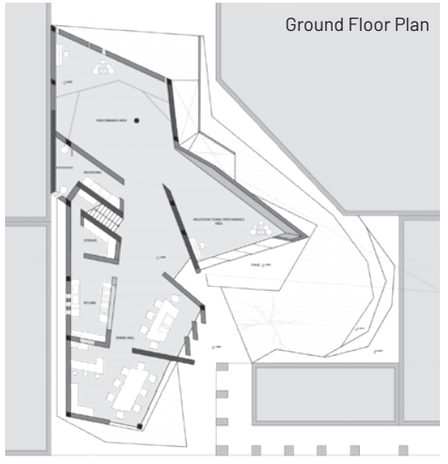
BAŞAK UÇAR
ÇAĞRIM KOÇER
EVREN BAŞBUĞ
GÖKHAN KINAYOĞLU
GÜLŞAH AYKAÇ
ONUR ÖZKOÇ
UTKU COŞKUNER

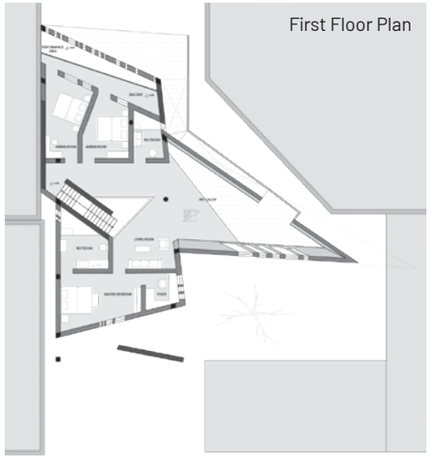
2020-2021 FALL

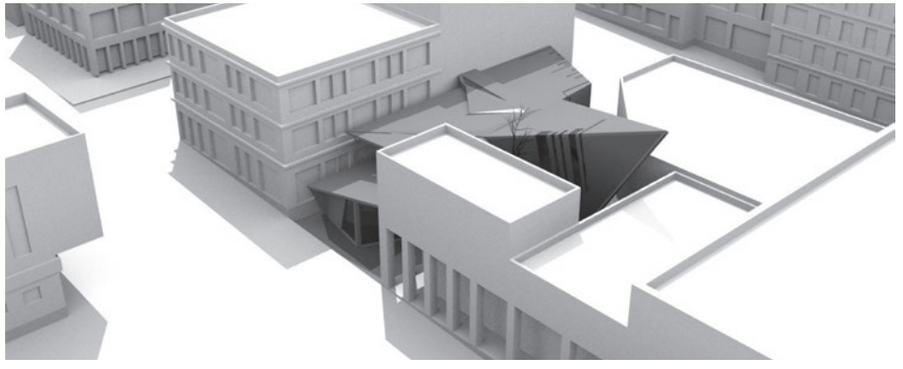




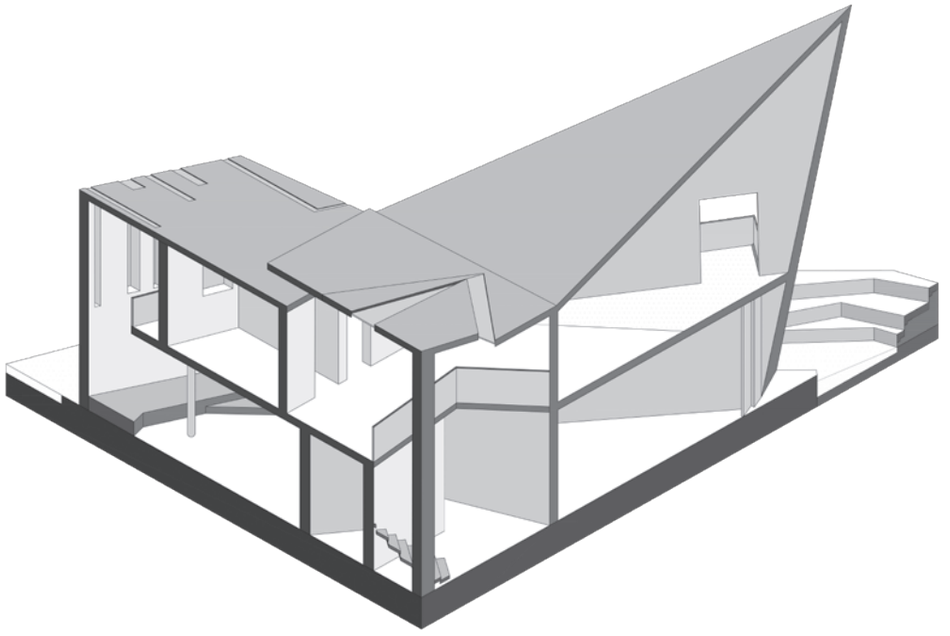


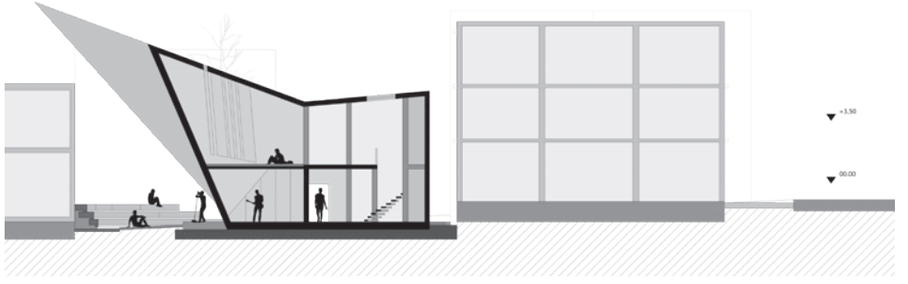

Ground Floor Plan


First Floor Plan



Can Hananel

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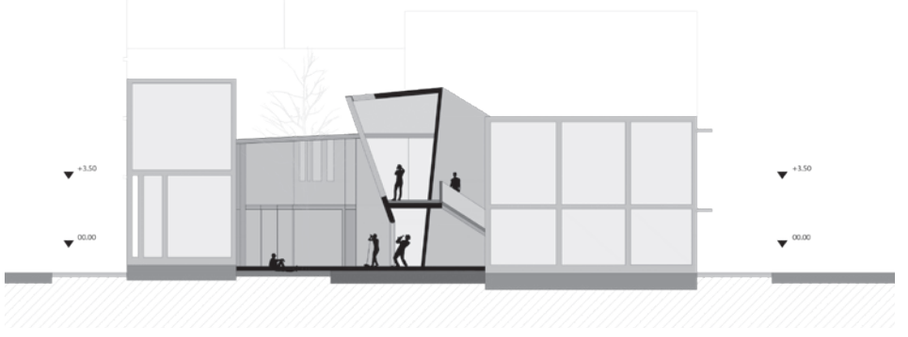
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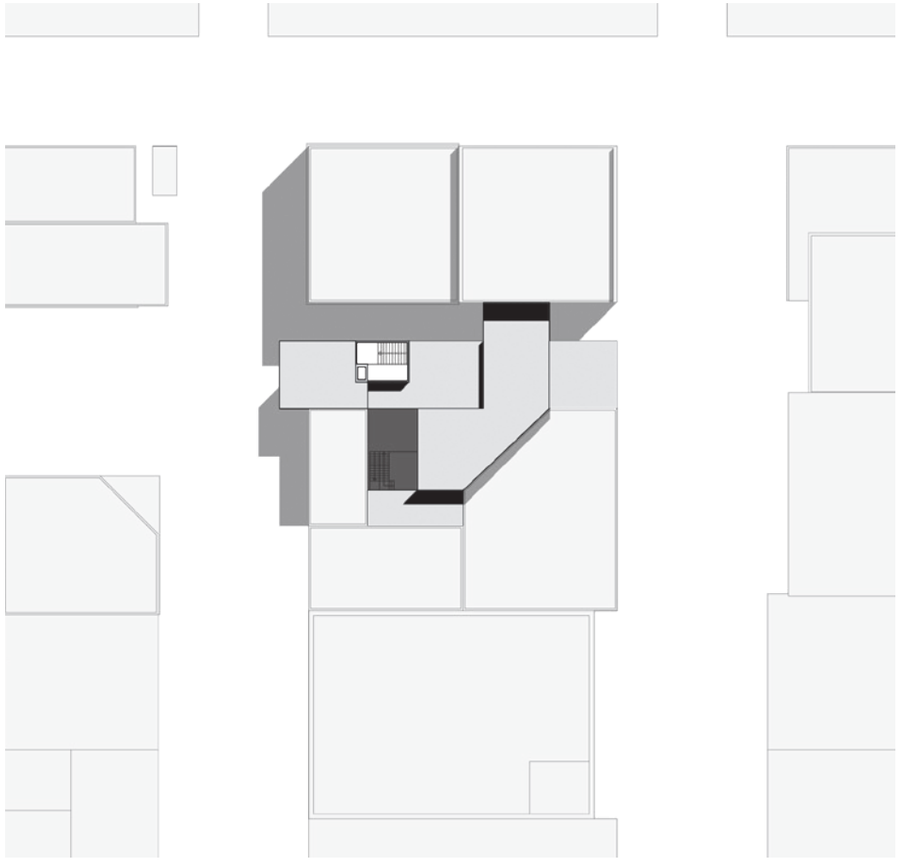
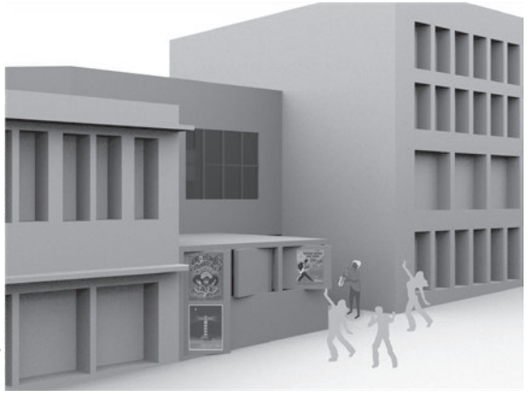
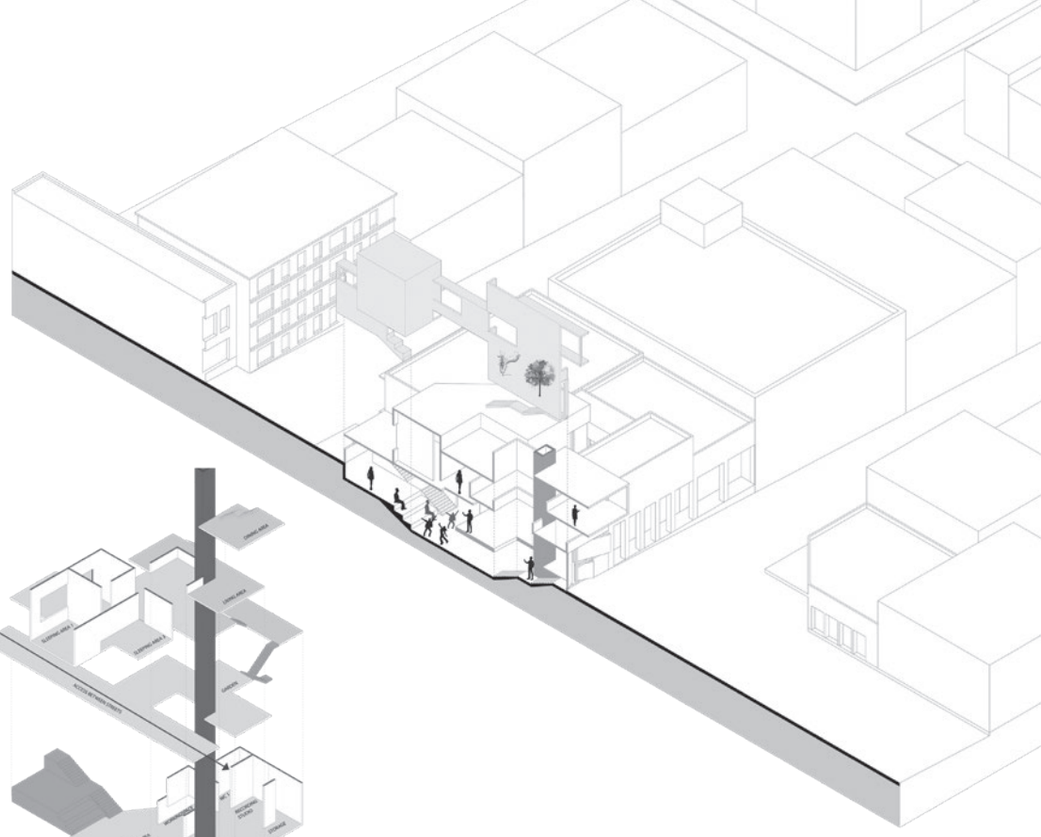
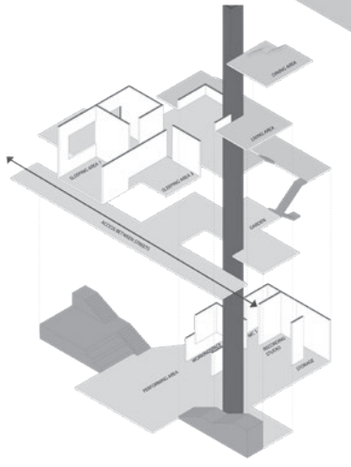
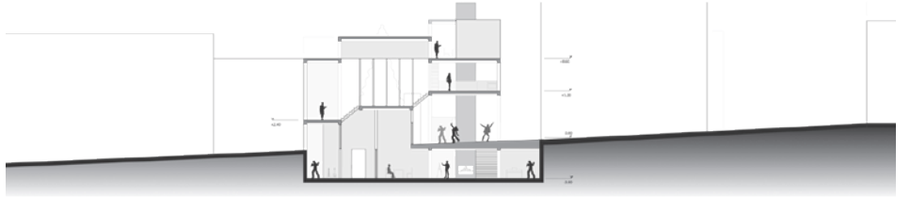
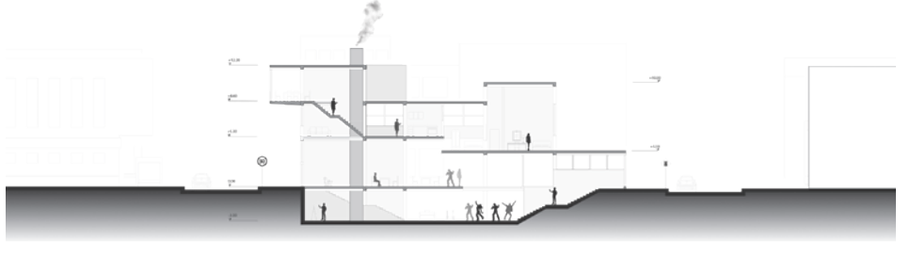


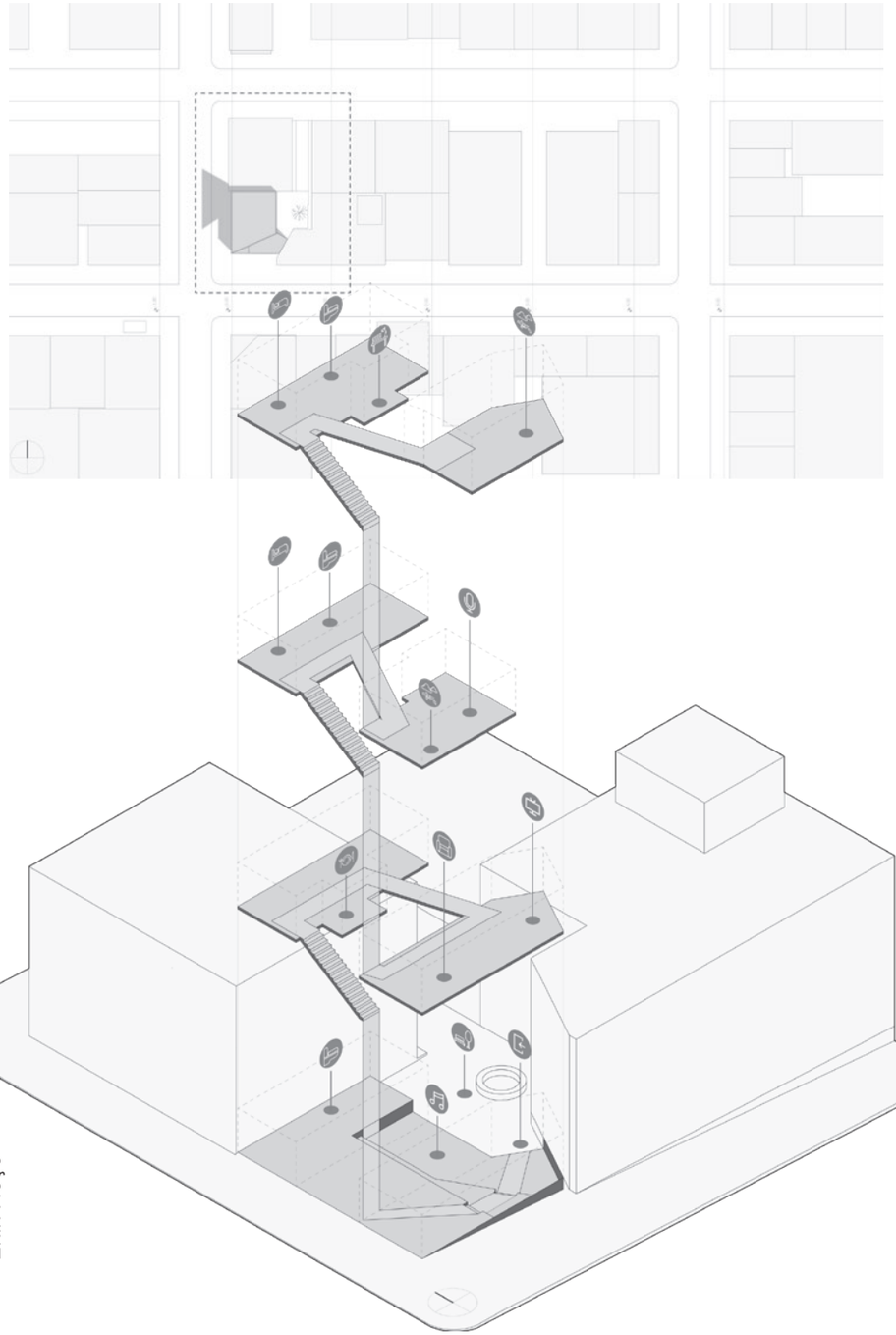








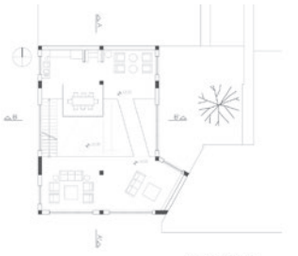




Ekin Meşe

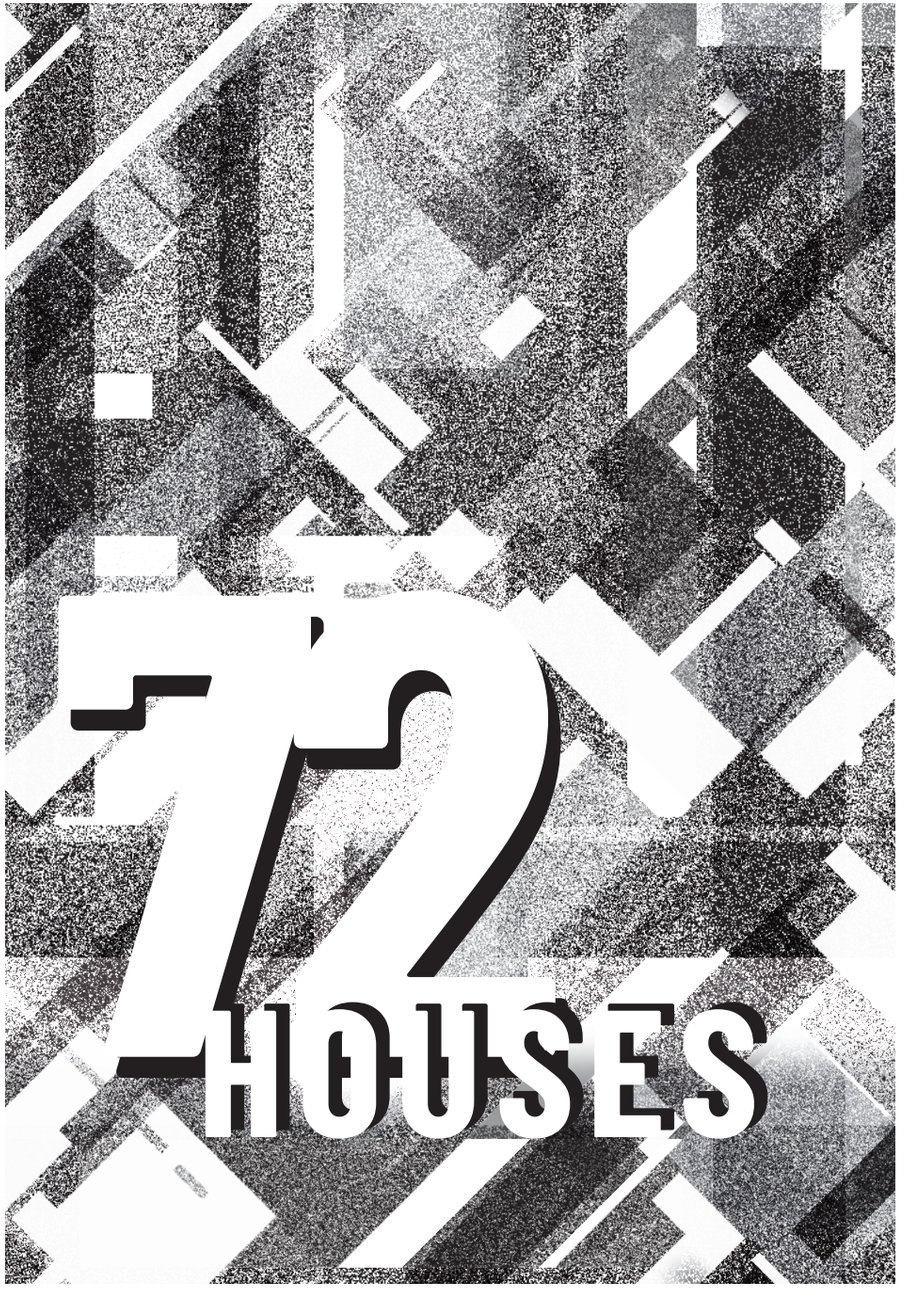
+9.00 Plan

+6.00 Plan



+3.00 Plan

+0.00 Plan



A. ELİF YABACI
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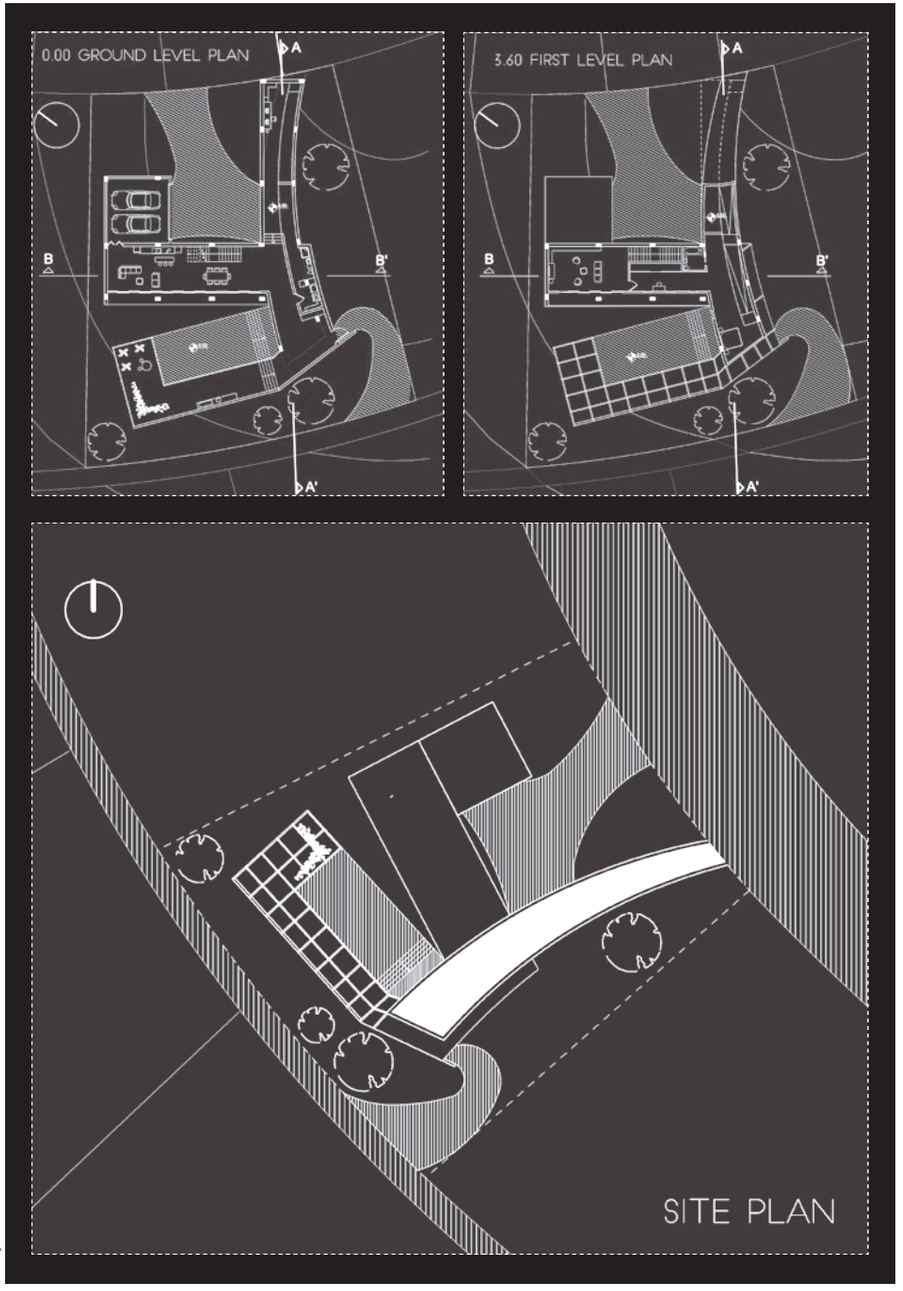
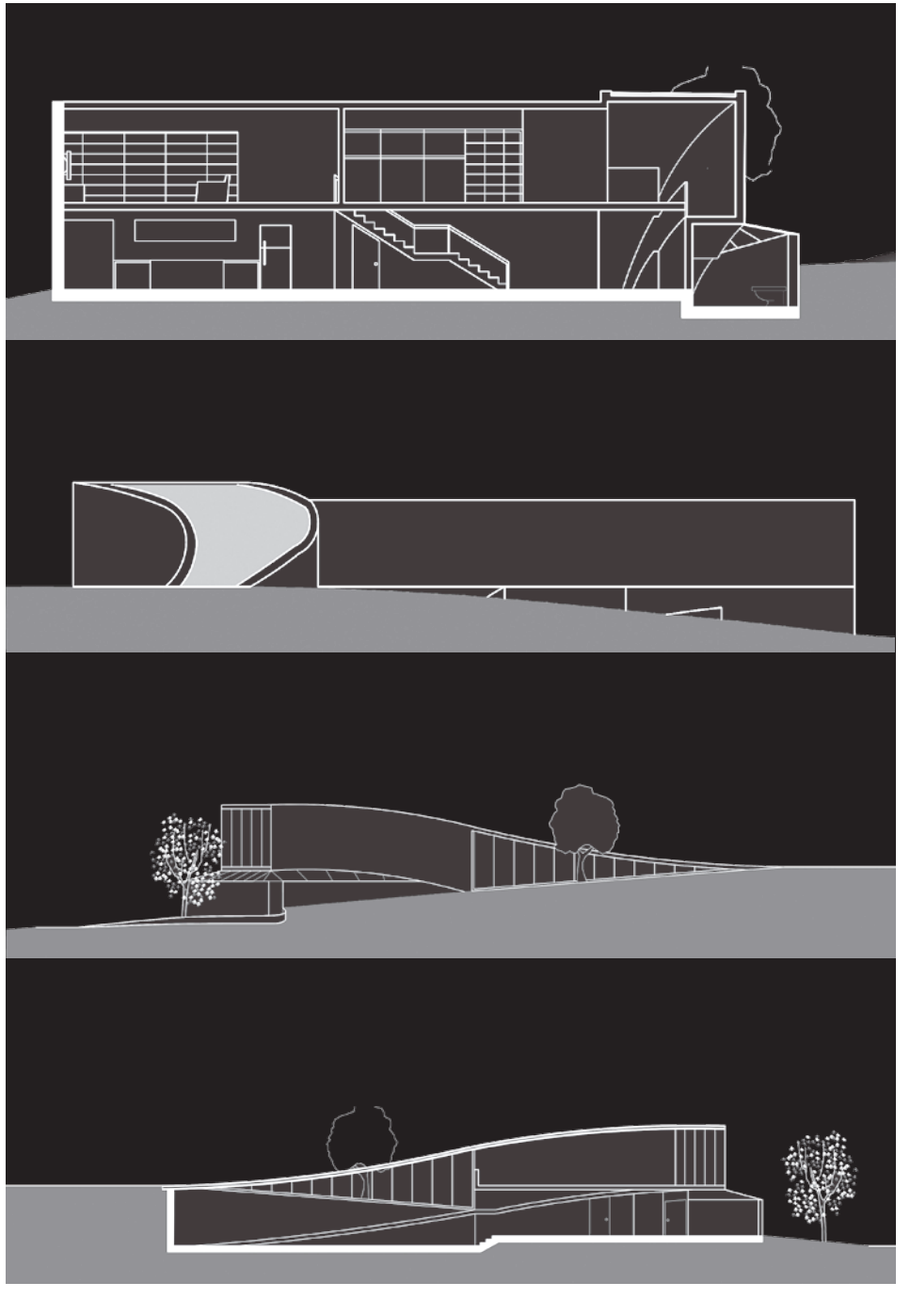
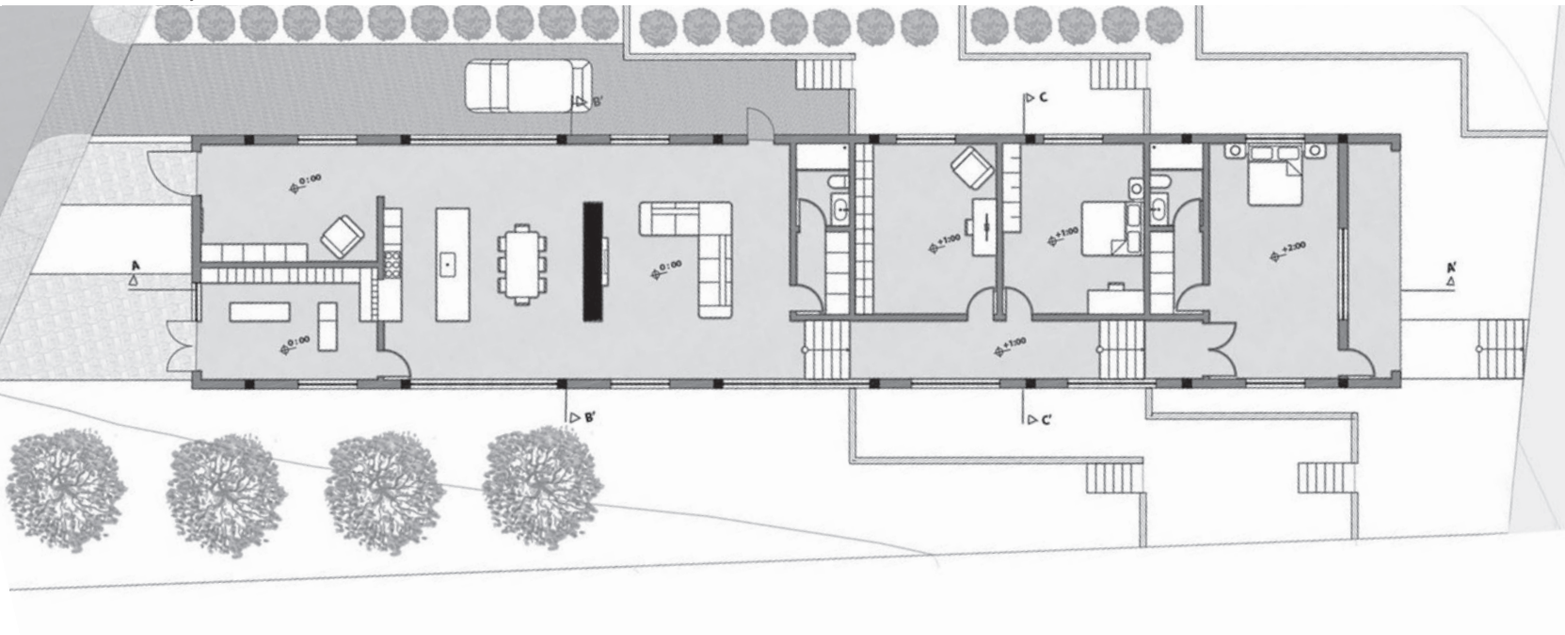
BİLGE İMAMOĞLU
ESATCAN COŞKUN
EVREN BAŞBUĞ
ONUR YÜNCÜ
UTKU COŞKUNER

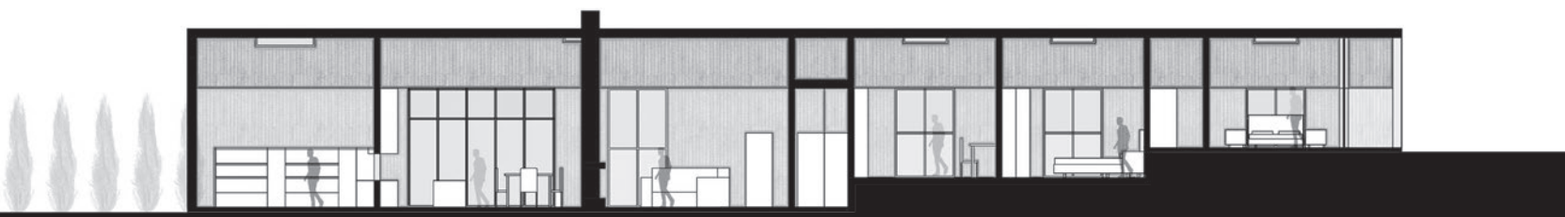
2021-2022 FALL

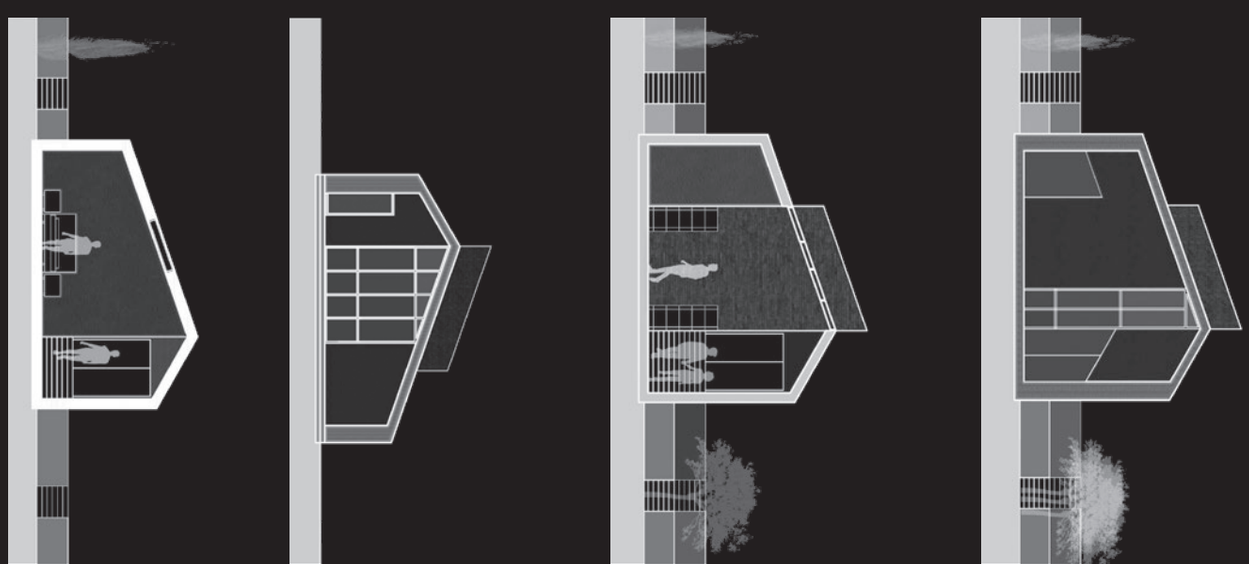

0.00 GROUND LEVEL PLAN
A
A'
B
B'
3.60 FIRST LEVEL PLAN
A
A'
B
B'
SITE PLAN

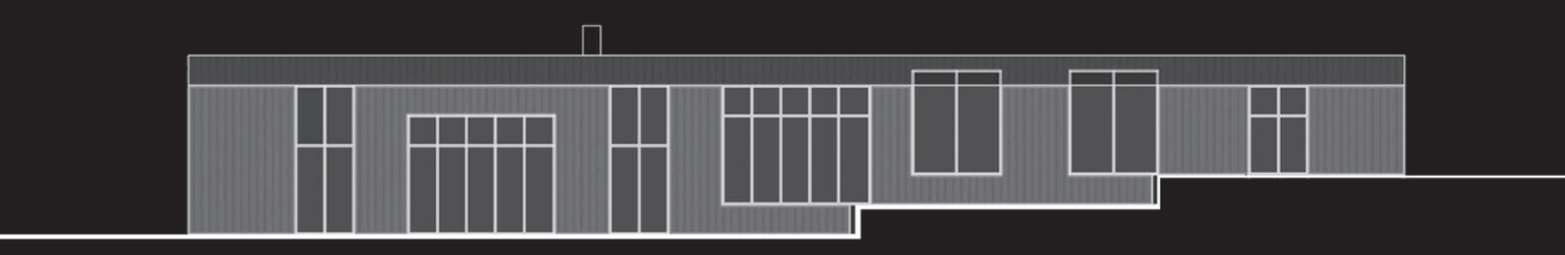
Başak Ünver

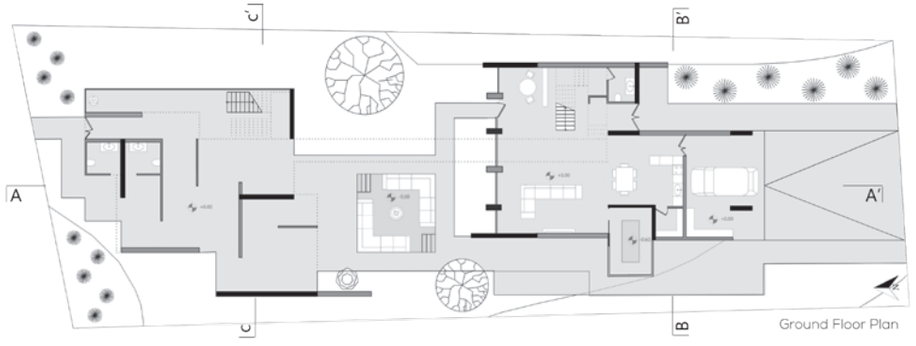



A
A'
B
B'
C
C'
±0.00
±1.00
±2.00

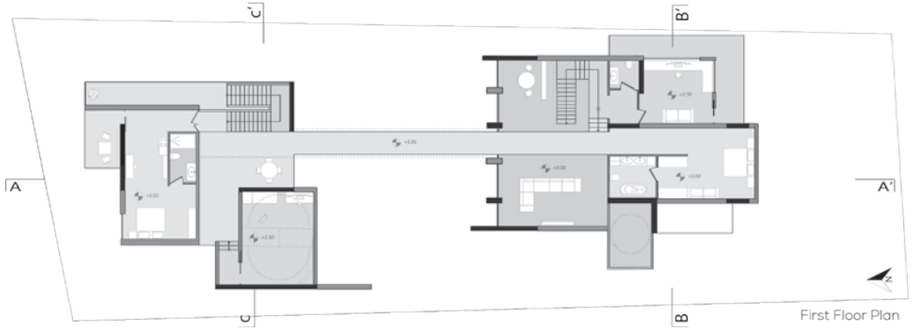




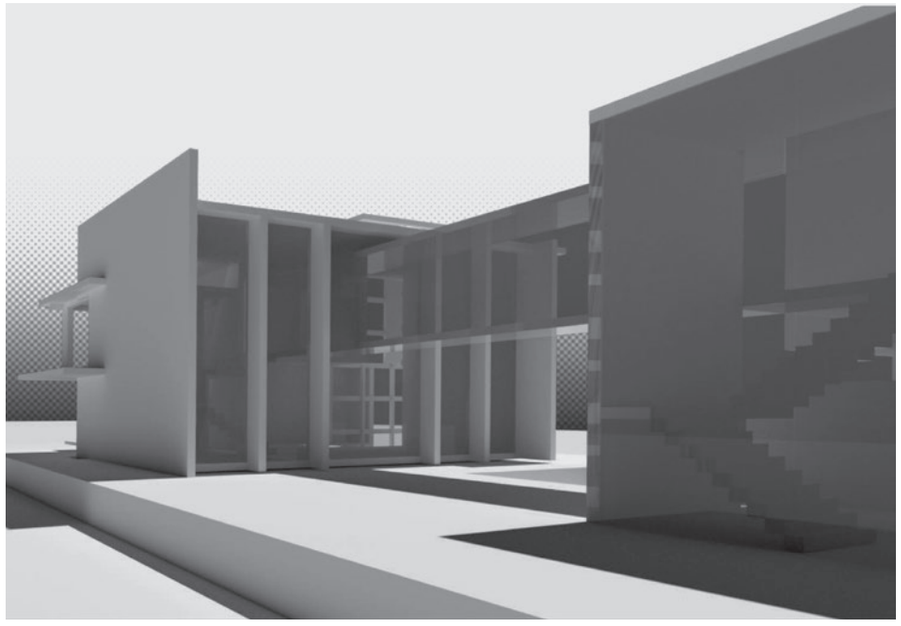


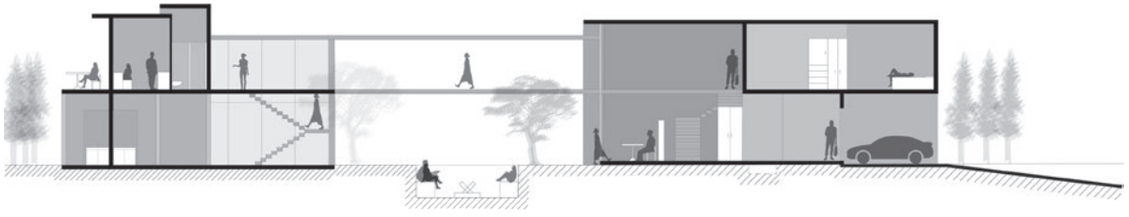


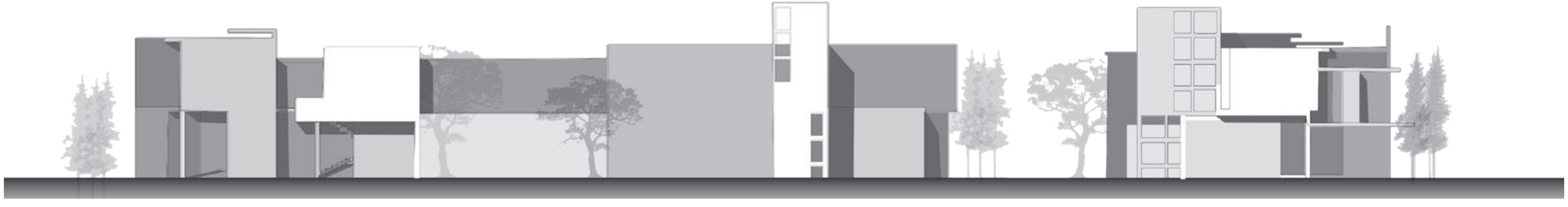
Ground Floor Plan



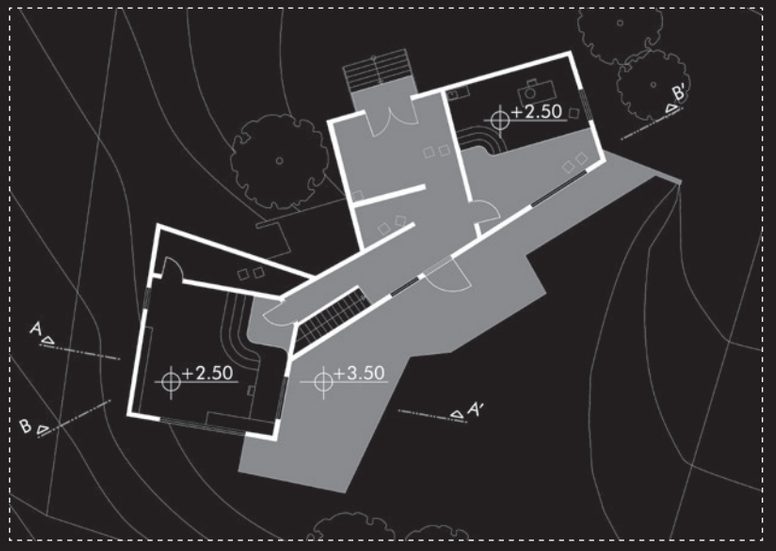
First Floor Plan

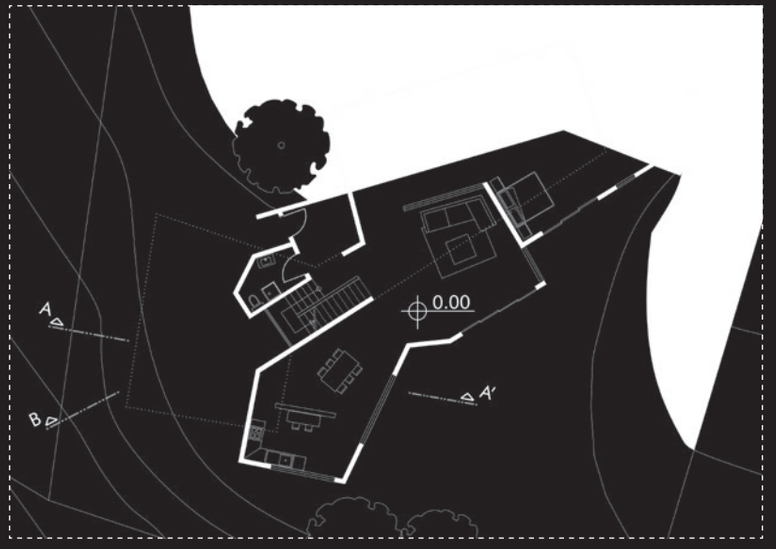






Pelin Mertcan

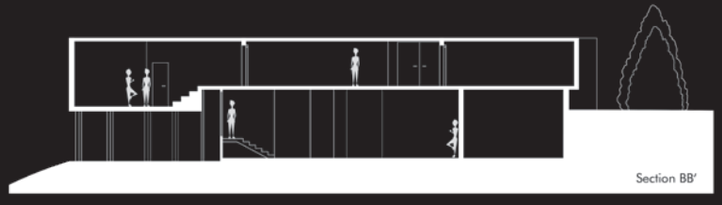

+2.50
B'
A
+2.50
+3.50
A'
B


A
0.00
A'
B

Zeynep Ateş

Section AA'

Southwest Elevation

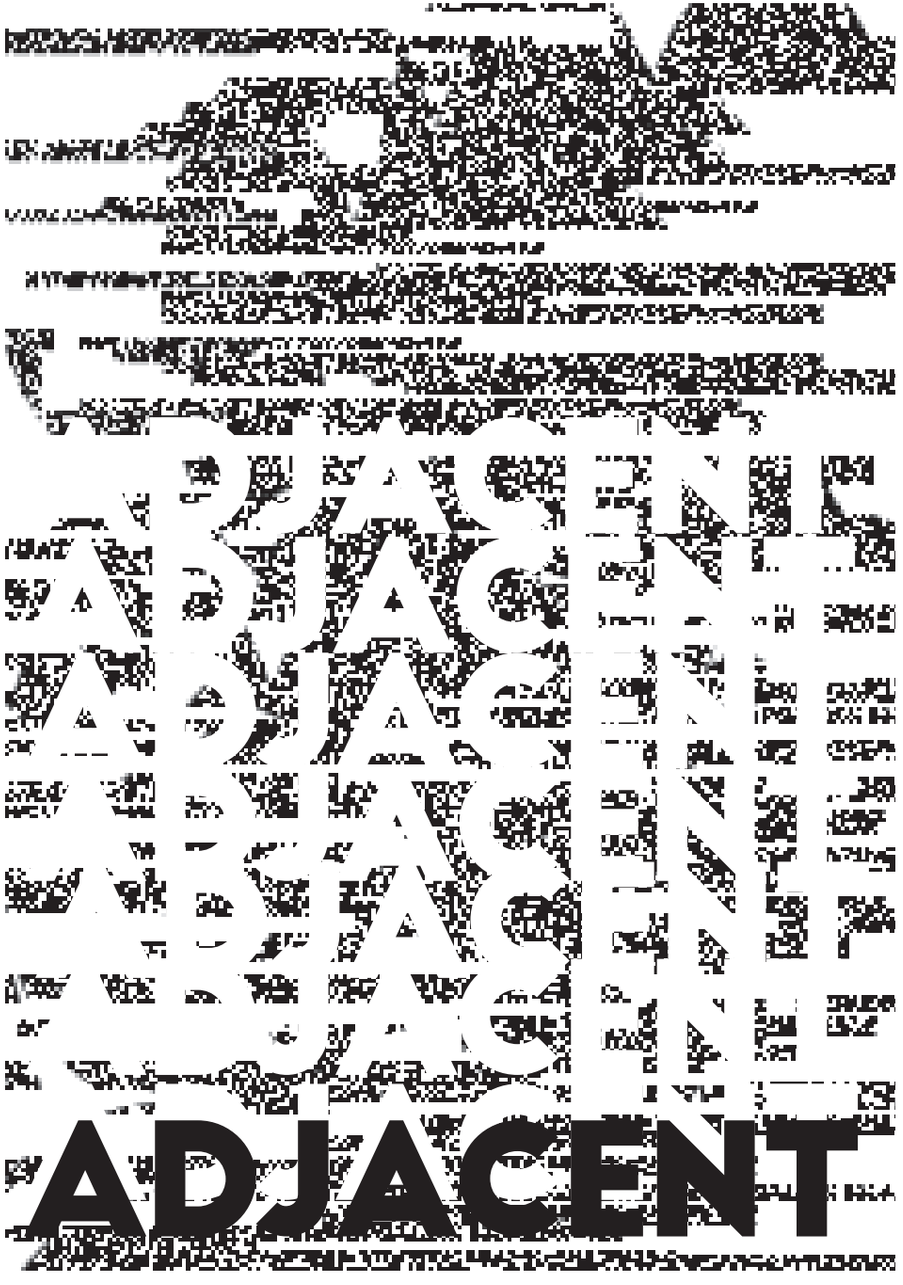

Section BB'

Southeast Elevation

scenario
00.00
06.00
12.00
18.00
the sculptor
00.00
06.00
12.00
18.00
not in house
living
working
sleeping
the art collector/
art historian

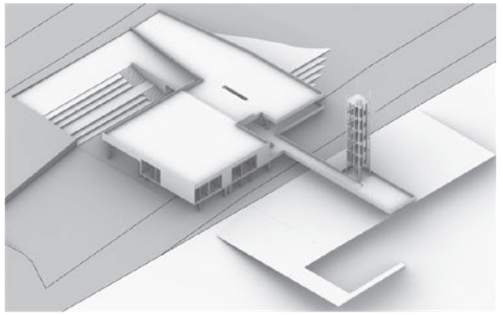
ARCHITECTURAL DESIGN II

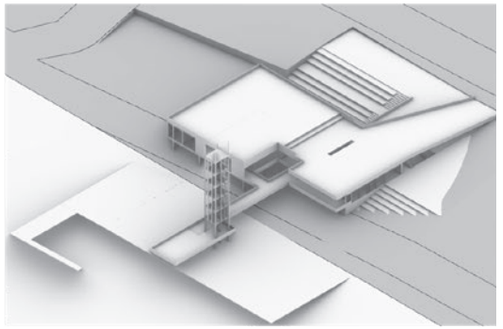
2021

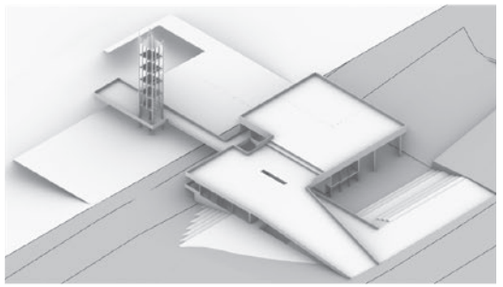


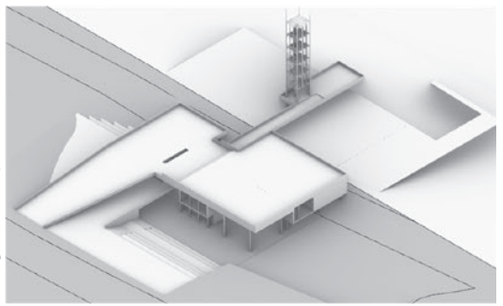
BAŞAK UÇAR
ÇAĞRIM KOÇER
EVREN BAŞBUĞ
GÖKHAN KINAYOĞLU
GÜLŞAH AYKAÇ
ONUR ÖZKOÇ
UTKU COŞKUNER

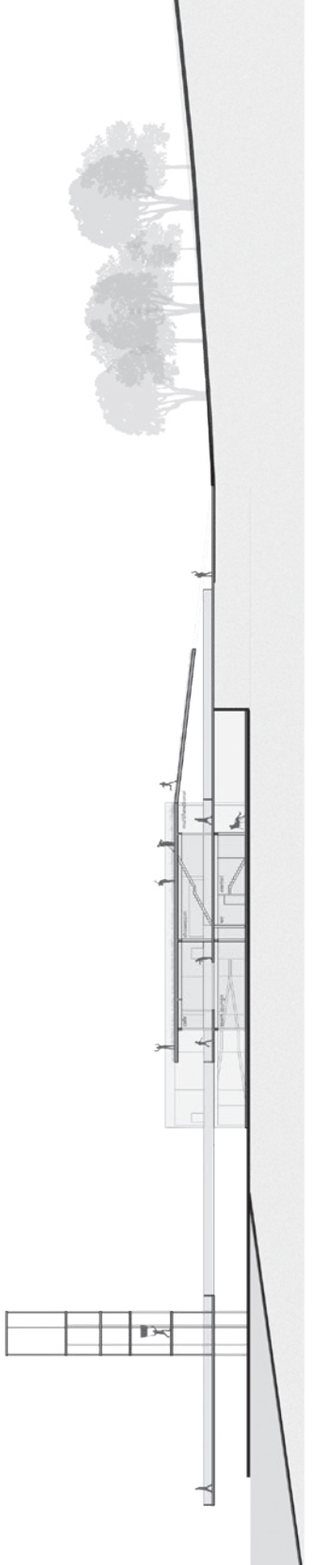
2020-2021 SPRING

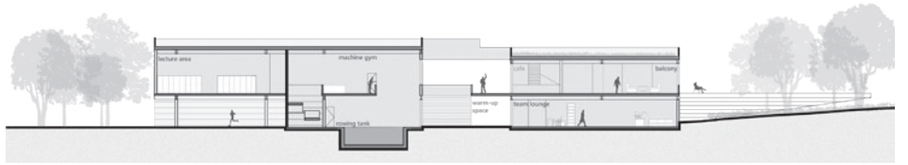


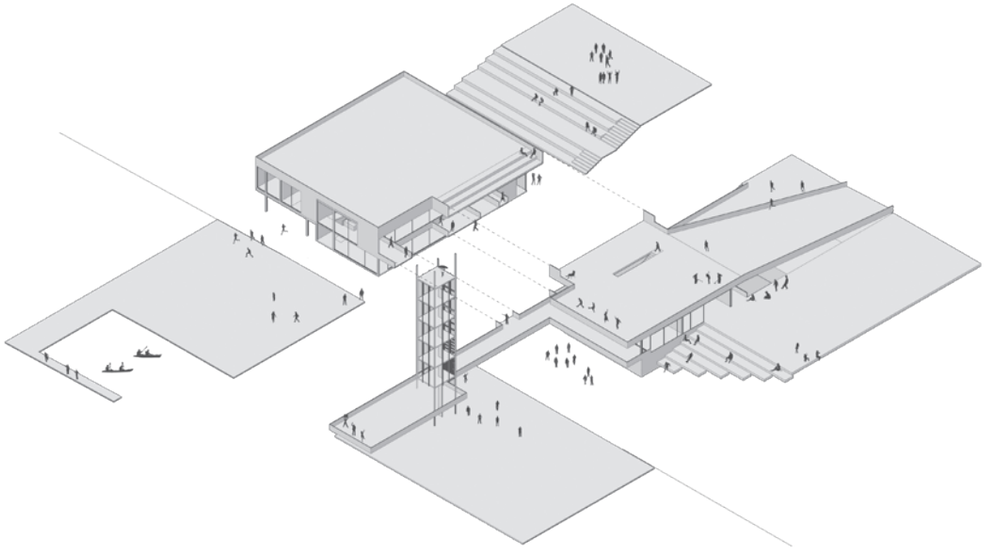


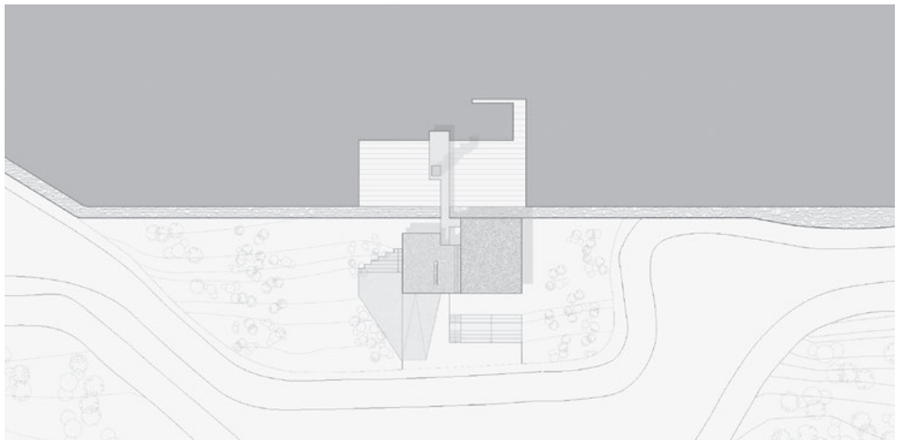


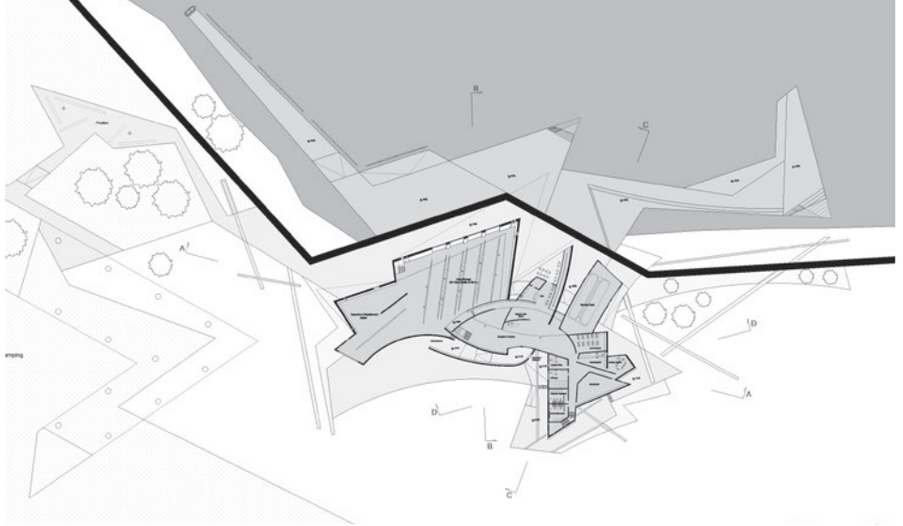


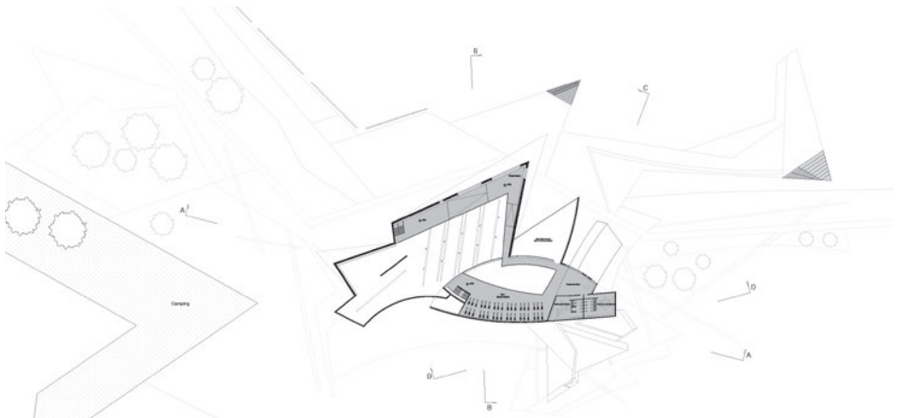


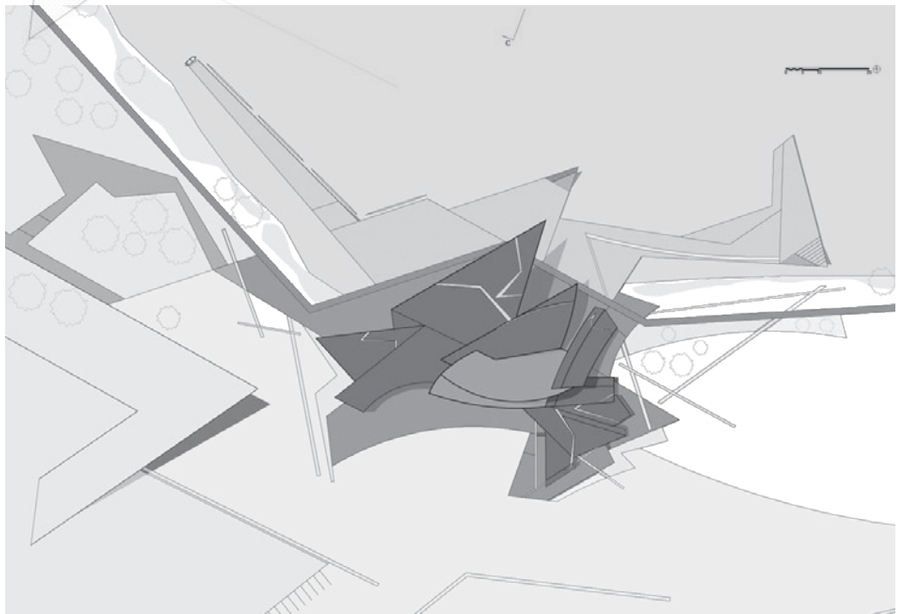

lecture area
machine gym
swiming tank
warm-up space
team lounge
balcony

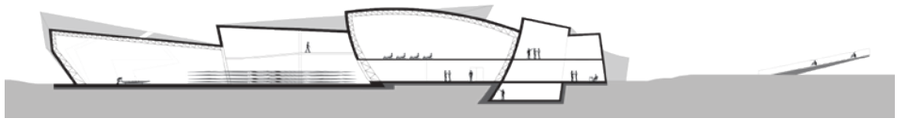


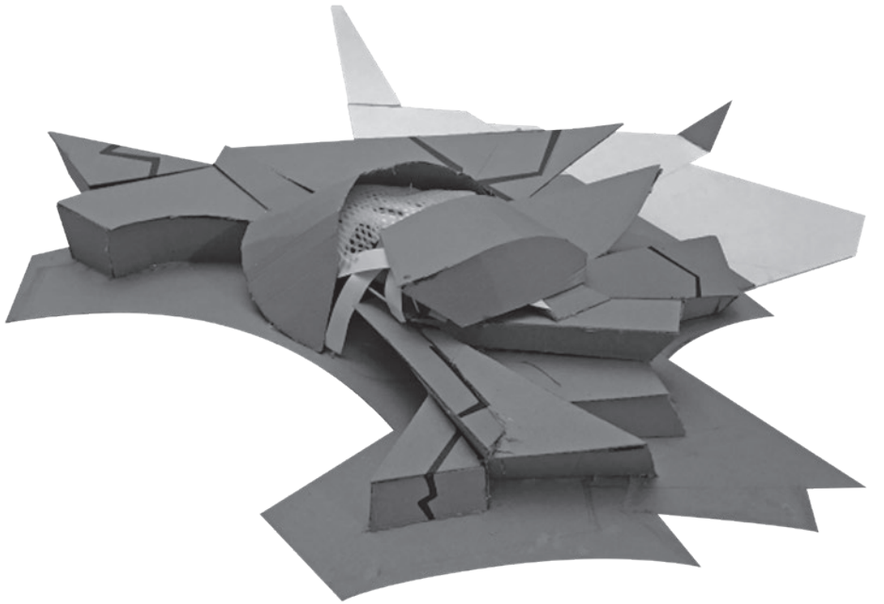




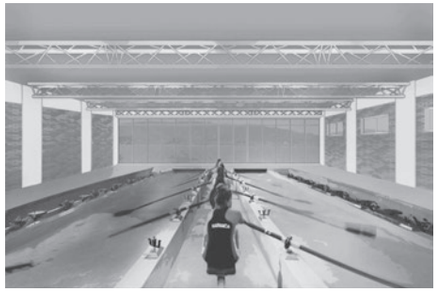


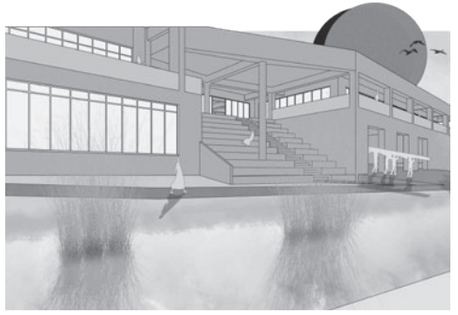


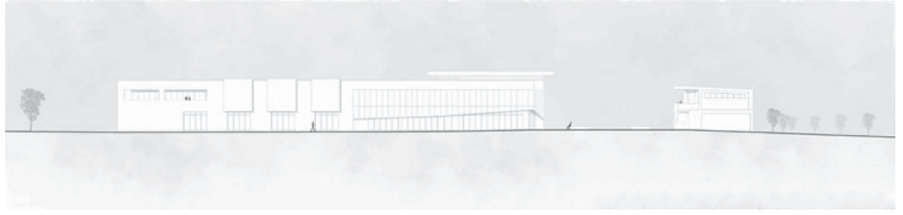


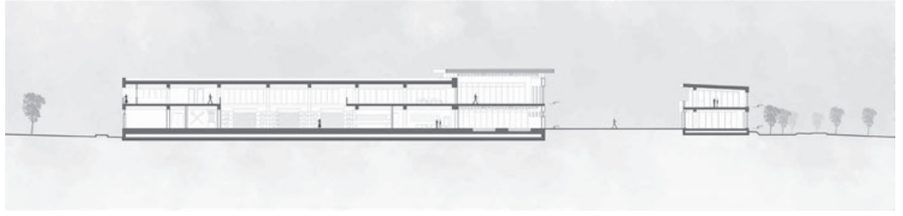


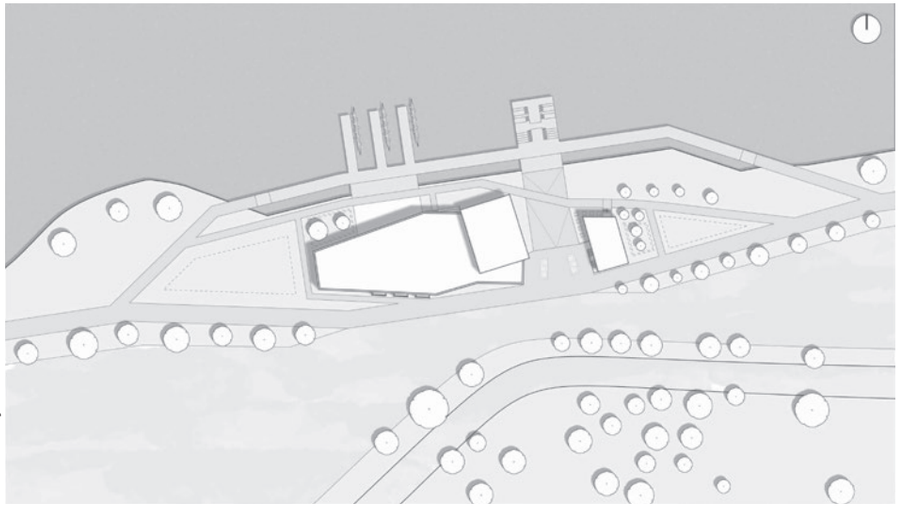
SITE VISIT

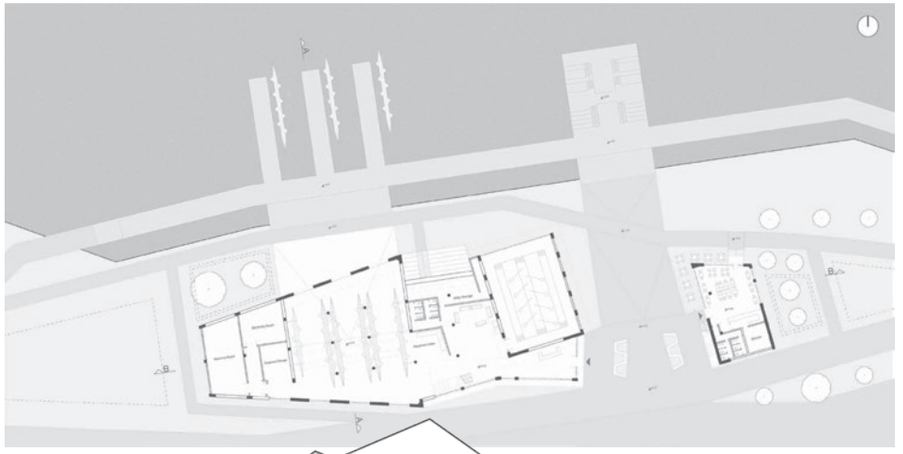


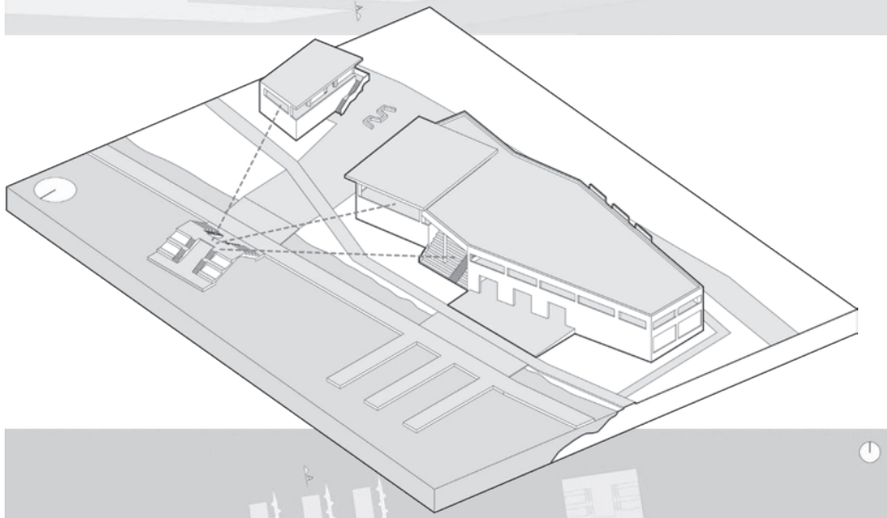


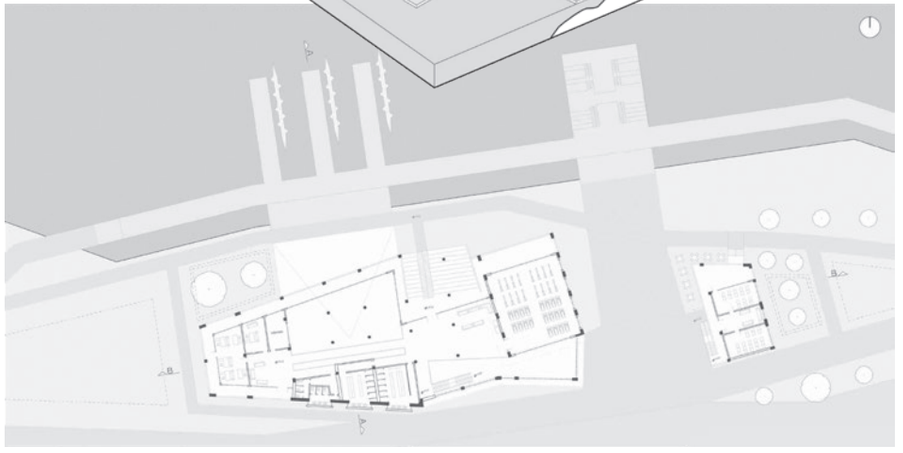


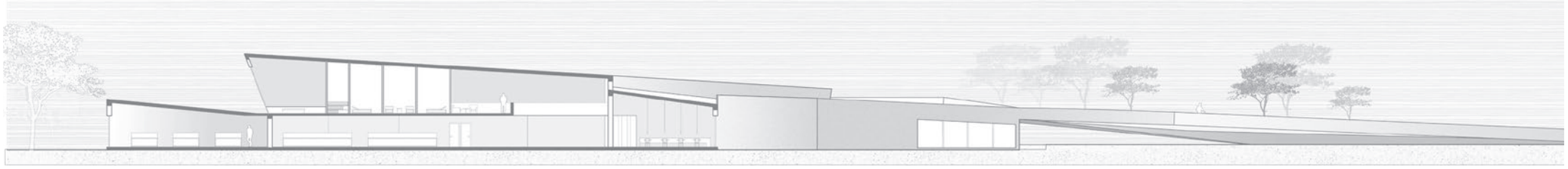


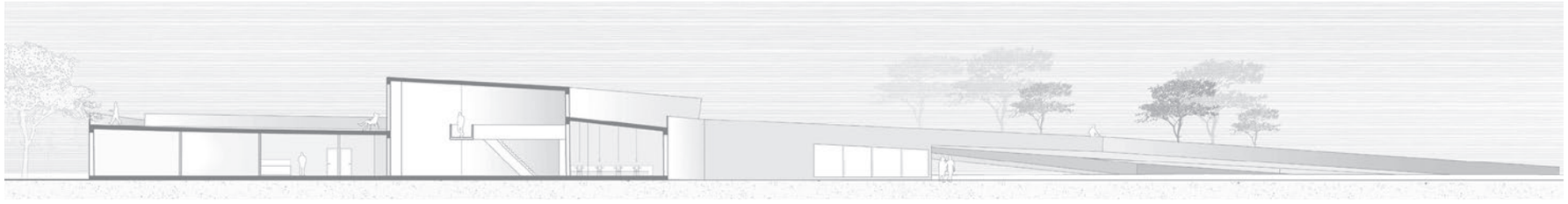


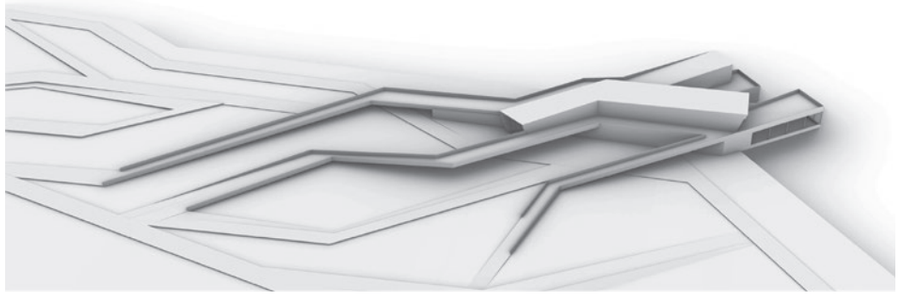


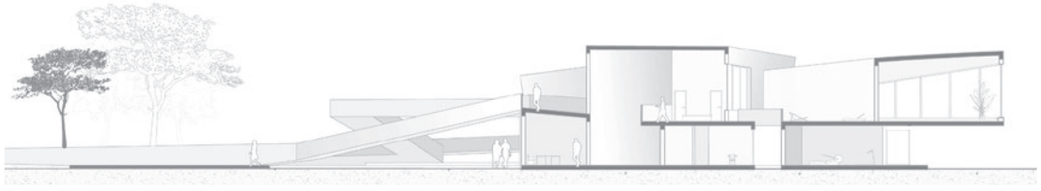


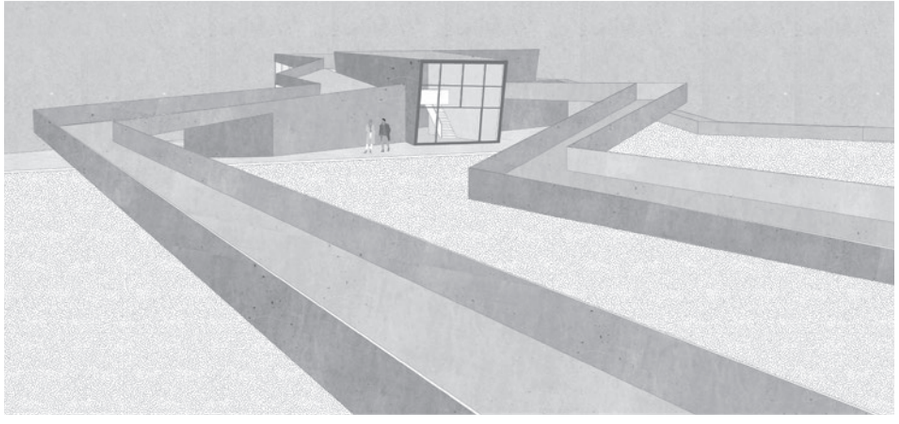


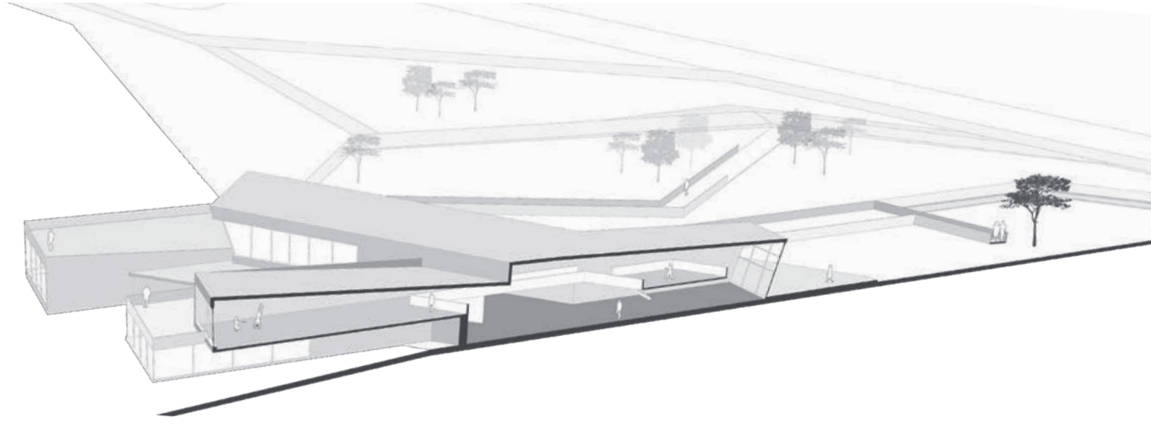








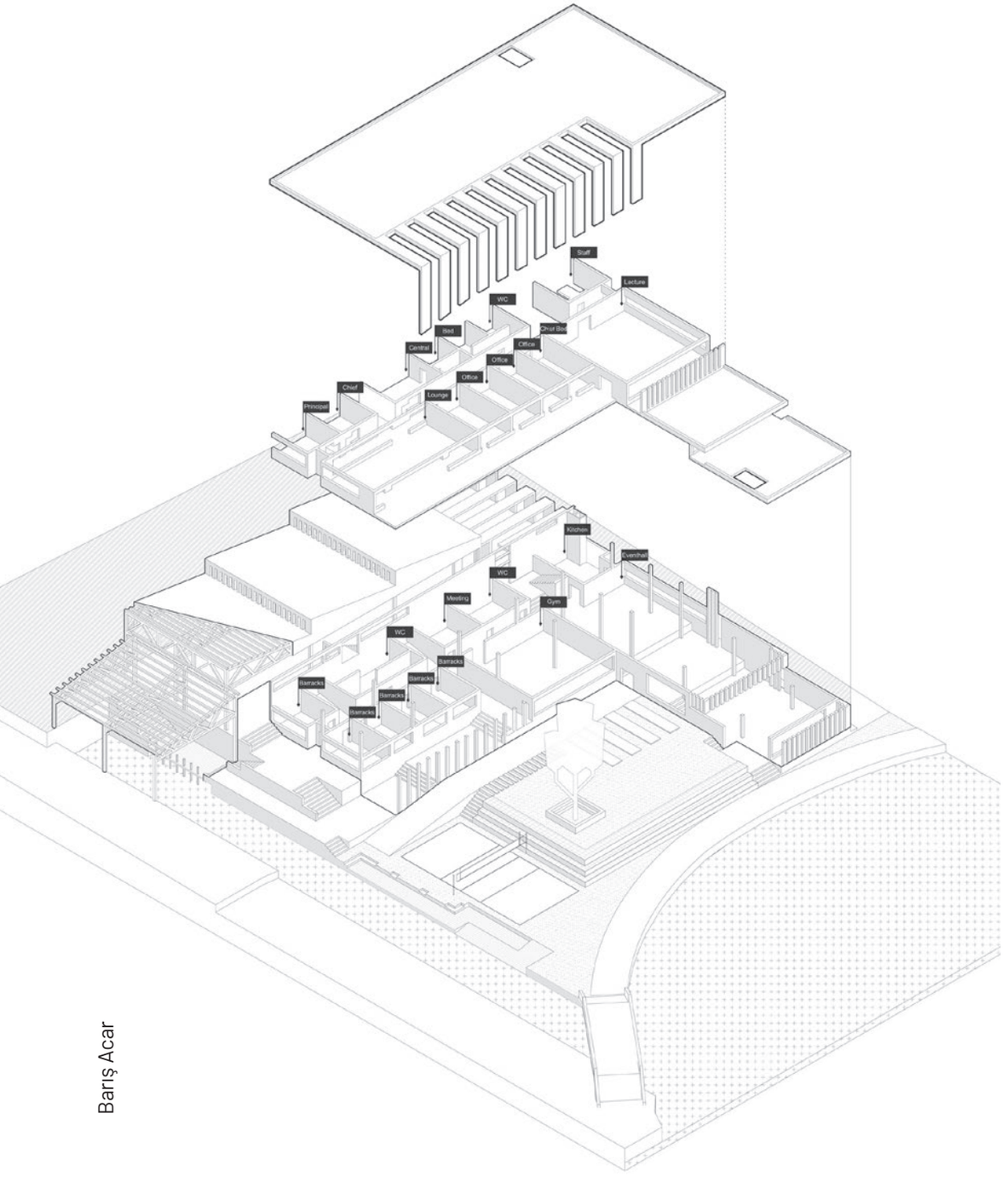


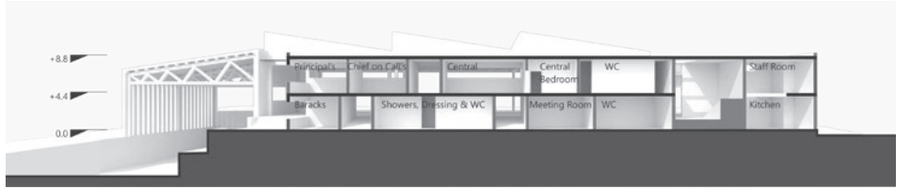


CALL 112

A. ELİF YABACI
ANIL EREN İPEK
BİLGE İMAMOĞLU
ESATCAN COŞKUN
EVREN BAŞBUĞ
ONUR YÜNCÜ
UTKU COŞKUNER

2021-2022 SPRING


Staff
Lecture
WC
Bed
Chair Bed
Central
Office
Office
Office
Chief
Lounge
Principal
Kitchen
Eveninhal
WC
Meeting
Gym
WC
Barracks
Barracks
Barracks
Barracks
Barracks


+8.8
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Principal's
Chief on Call's
Central
Central Bedroom
WC
Staff Room
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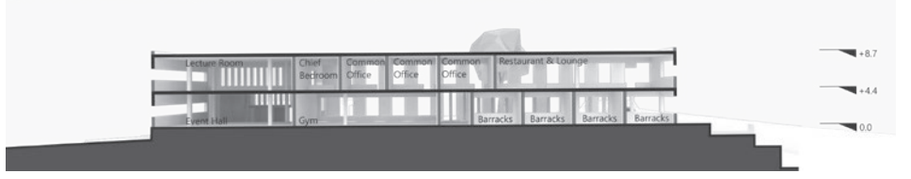
Showers, Dressing & WC
Meeting Room
WC
Kitchen

Maintenance & CarWash
Garage
Docks


Lecture Room
Chief Bedroom
Common Office
Common Office
Common Office
Restaurant & Lounge
Event Hall
Gym
Barracks
Barracks
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Garage
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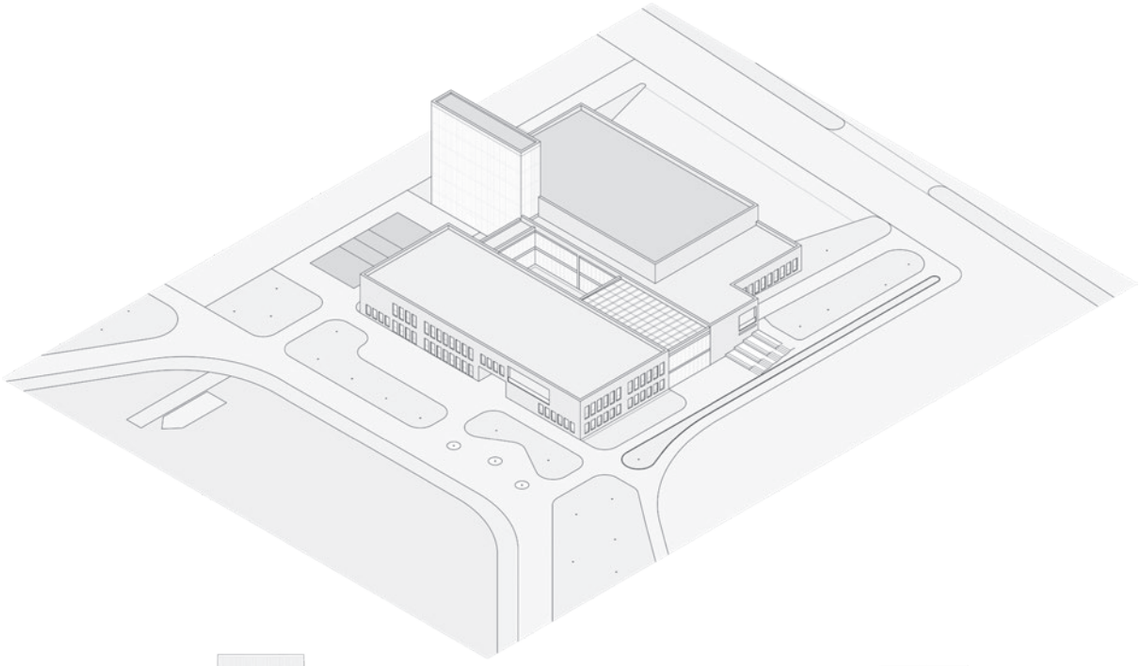
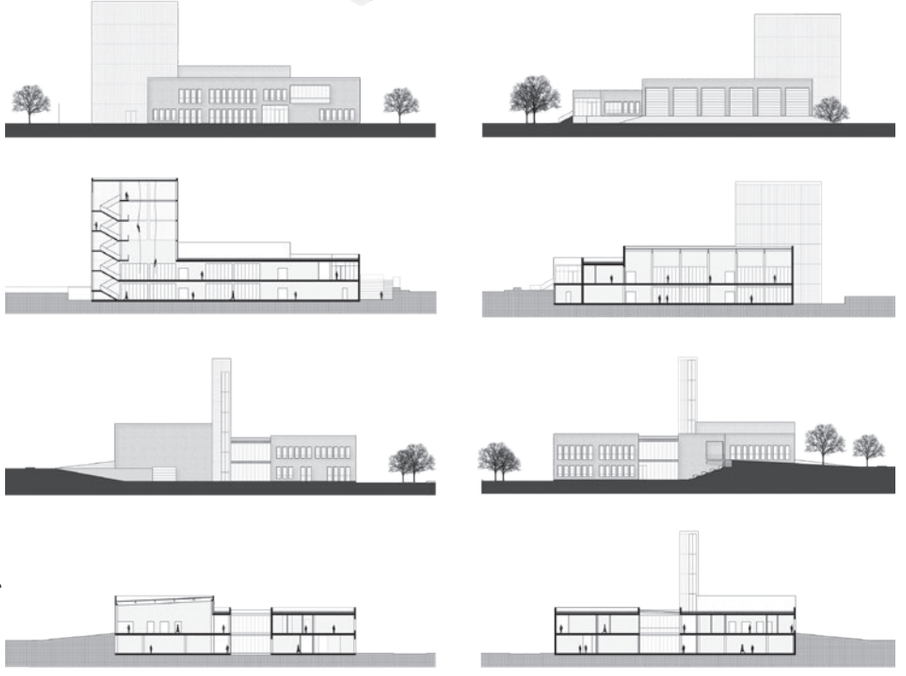
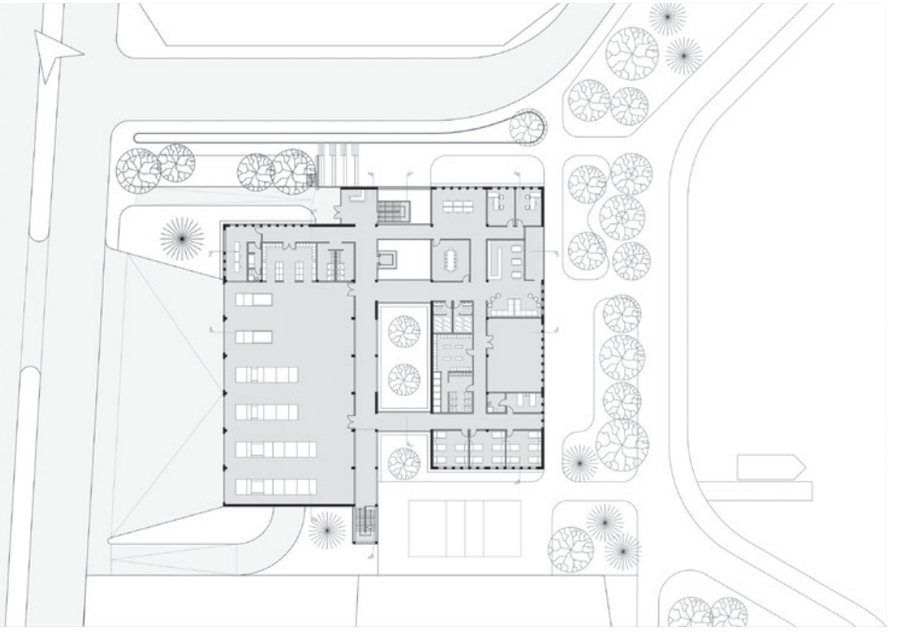
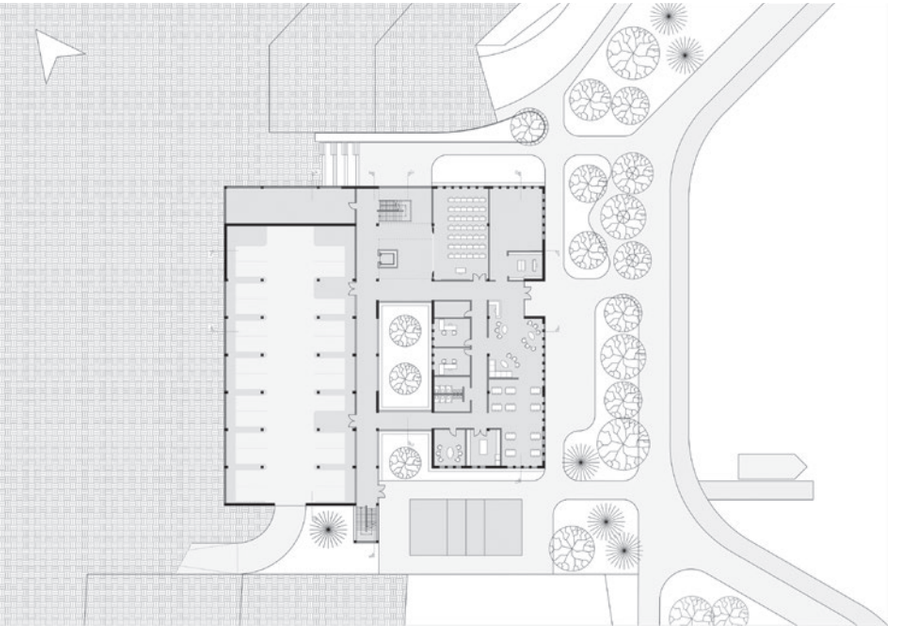
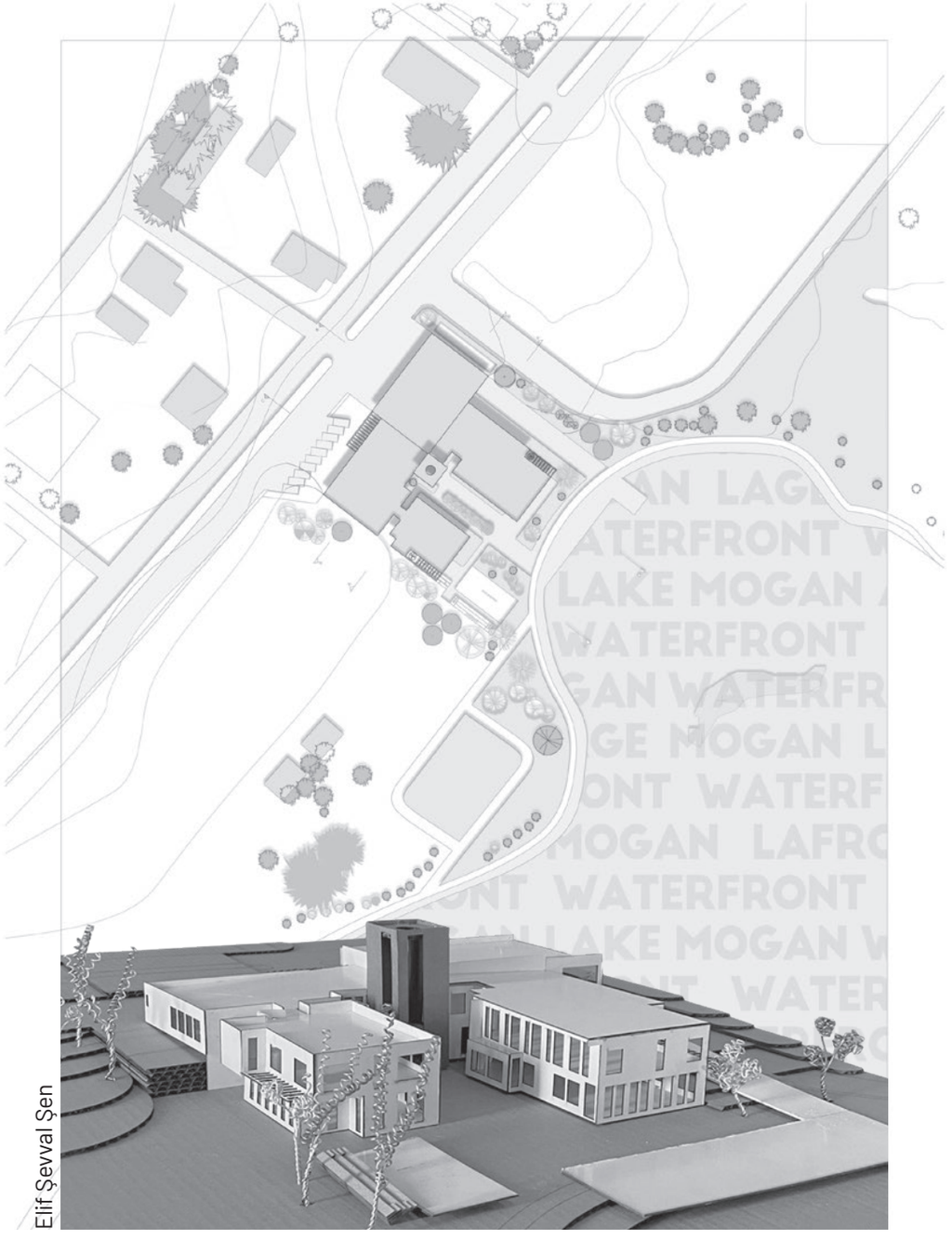




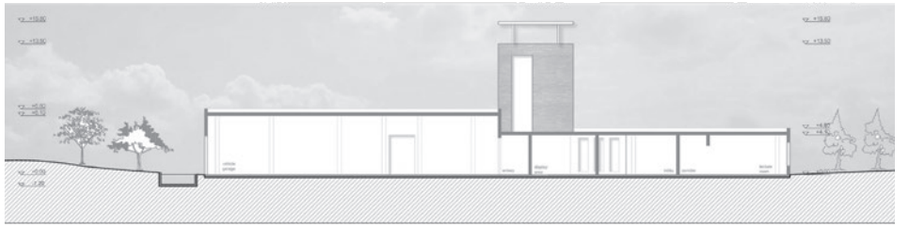


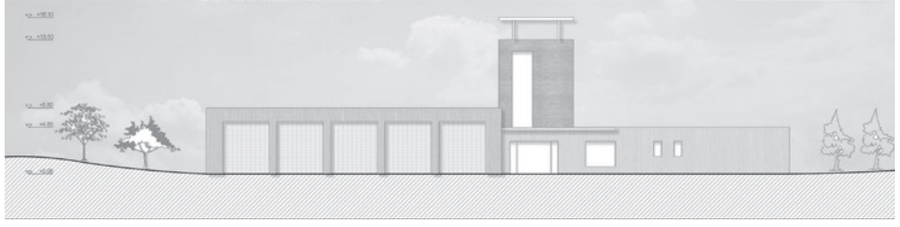


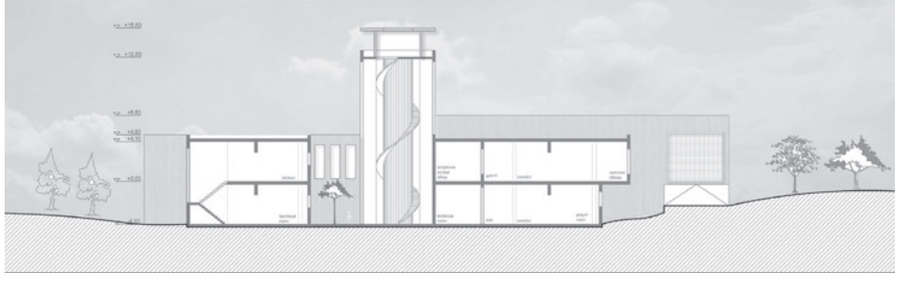
Bartu Aydınlı

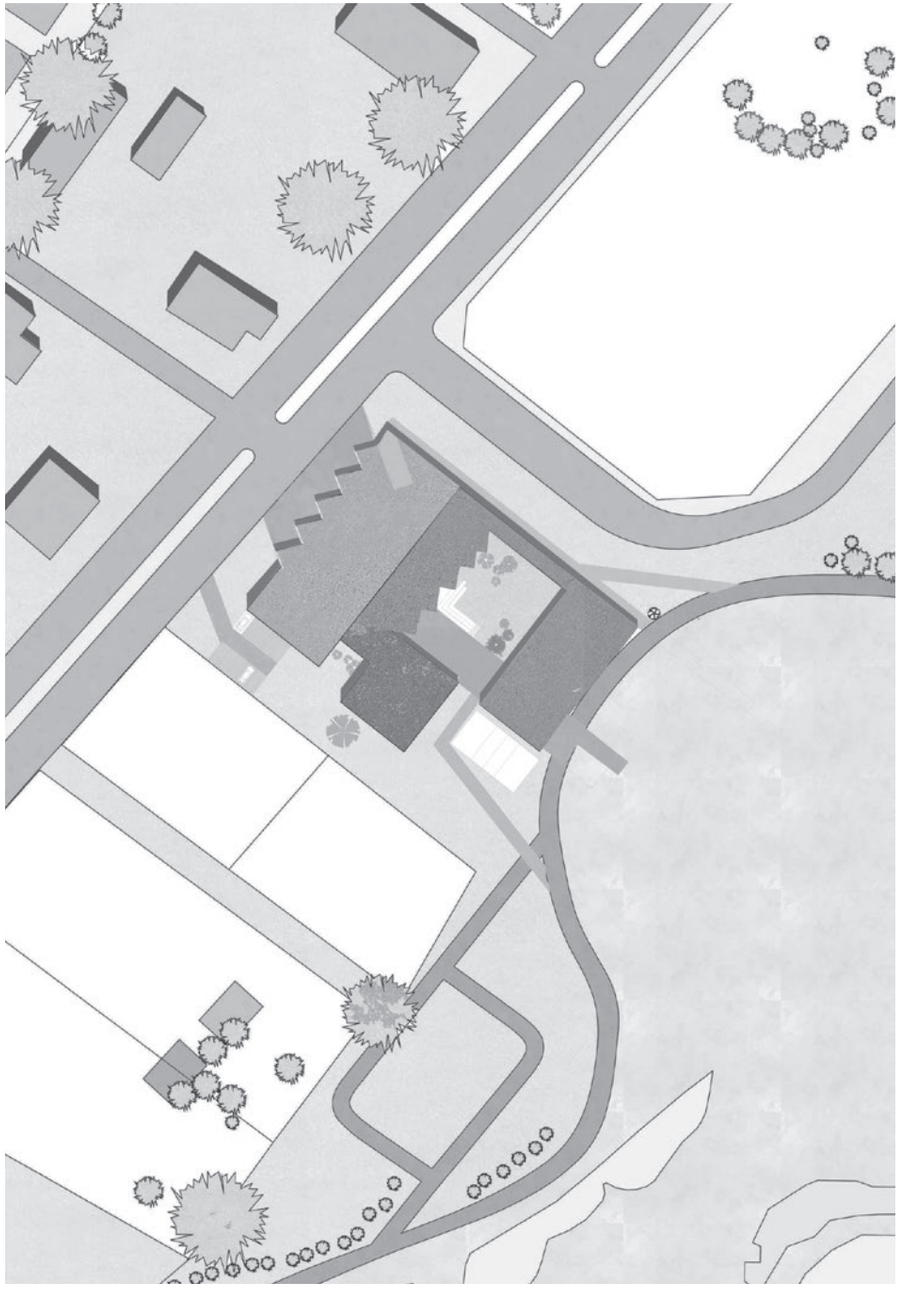


Elif Şevval Şen

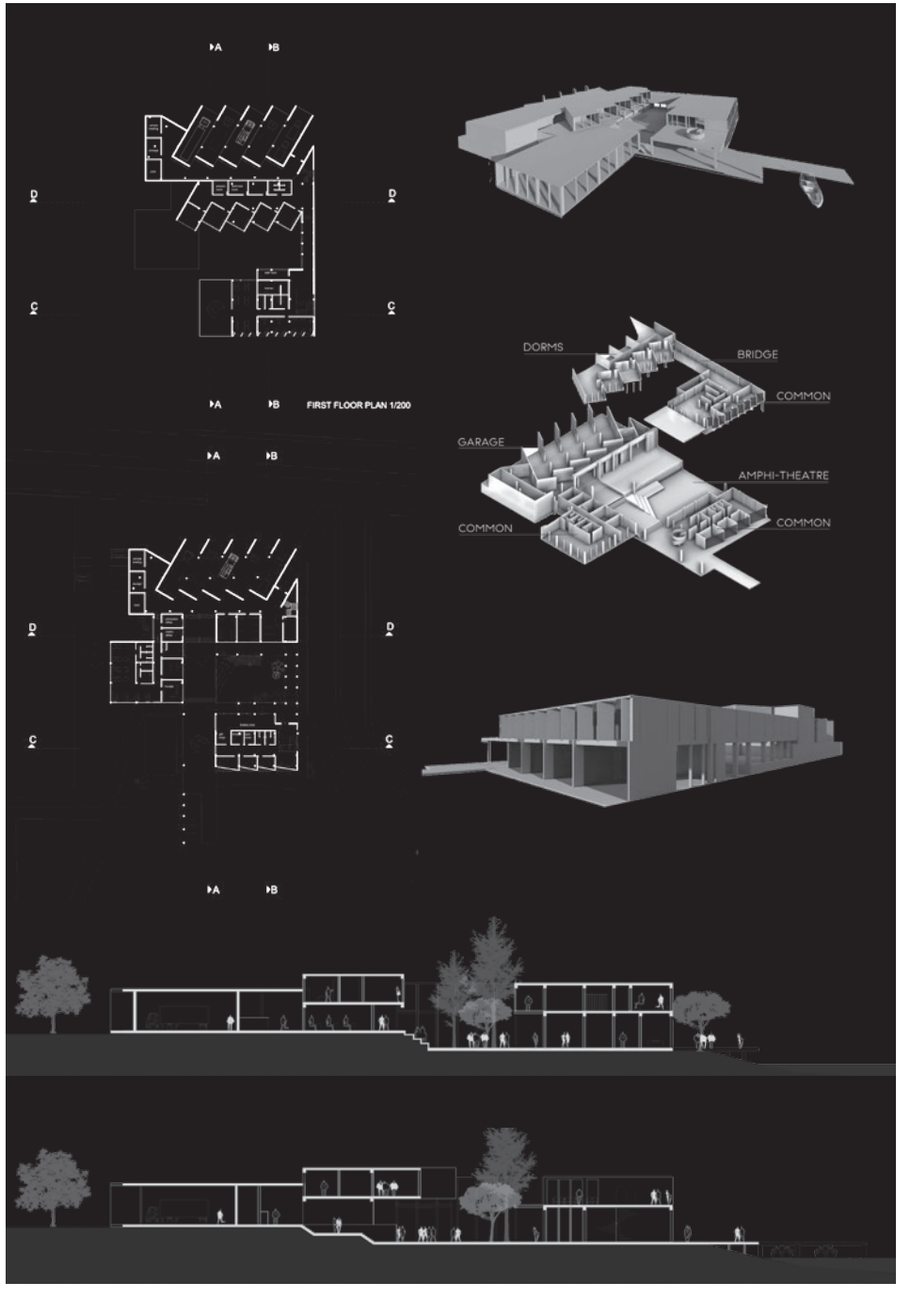








Selin Akalın



EXTENDED

CURRICULUM

ARCH111

Architectural Communication Techniques I

Fall 2020 - Duygu Tüntaş, Aylin Alicanoğlu, Güneş Duyul, Sonat Özcivanoğlu, Utku Coşkuner
Fall 2021 - Başak Uçar, Duygu Tüntaş, Aylin Alicanoğlu, Utku Coşkuner

The course intends to develop capabilities for executing a broad range of architectural communication tasks and introduces fundamental graphic communication techniques. Through challenging the relationship between architectural communication techniques and design processes, the course underlines the importance of developing, studying, and presenting design ideas in different mediums, where drawing, model making, and other means of architectural communication are not considered the only ways of representing the design ideas but also primary means of visual thinking.

As the first of two courses on architectural communication techniques, this course focuses on fundamental visualization and graphic communication techniques and theories and introduces architectural drawing techniques. In that respect, it includes studies on architectural representation methods, tools and techniques, expression methods of the natural and built environment, design ideas, architectural elements, and formal attributes.

ARCH121

Introduction to Architecture

Fall 2020 - Bilge İmamoğlu
Fall 2021 - Bilge İmamoğlu, Sonat Özcivanoğlu

The course aims to introduce the architectural student in their first semester to the major intellectual practices of being a student in the first semester of architectural school. It attempts to develop an awareness of the vocabulary of design thought and familiarity with its concepts with this aim. For that purpose, it involves the introduction of global examples of architectural products throughout time and the evaluation of their relation to the themes and concepts in question. It introduces basic themes and concepts concerning visual, formal, functional, and organizational qualities in design and fine arts. It focuses on their appearance and development in history. It also dwells on the relations between art, design, and architecture and their social and historical context. The city in history and the urban context correlated to architectural concepts and theories are also over-arching themes for the course.

ARCH112

Architectural Communication Techniques II

Spring 2021 - Derin İnan, Seray Türkay Coşkun, Güneş Duyul, Sonat Özcivanoğlu, Utku Coşkuner, Aylin Alicanoğlu
Spring 2022 - Derin İnan, Utku Coşkuner, Aylin Alicanoğlu, Nehir Melis Doğu

The course aims at developing students' capabilities of executing a broad range of architectural communication tasks and introduces fundamental graphic communication techniques. The students develop and present design ideas in different mediums as well as appreciate the relationship between architectural communications techniques and the design process, where drawing and model making are not considered only ways of representing the design ideas but also primary means of visual thinking.

ARCH221

History of Architecture I

Fall 2020, Fall 2021
Namık Erkal, Melis Acar

This course leads a survey on the history of architecture following a sequence from prehistory up to the modern age. Rather than defining the episodes according to selective styles and cannons, it is preferred to introduce certain architectural concepts, themes, and thoughts under chronological sections ranging from millennium to centuries. As to relate to students' design interests, the historical precedents are shown with some counterpart examples from the present day. The course aims to conduct a global survey. While the main geographical scope is the Near East, the Mediterranean, and Europe, other architectural cultures are briefly mentioned. Examples are diverse, from shelters and houses to monuments, settlements, and cities. The course also provides the student with an architectural vocabulary on the spatial, structural, and technical aspects. One hour of the course is reserved for student participation presenting comparative examples from history and the present day, which are displayed weekly in the student's blog.

ARCH222

History of Architecture II

Fall 2020, Fall 2021
A. Elif Yabacı, Melis Acar

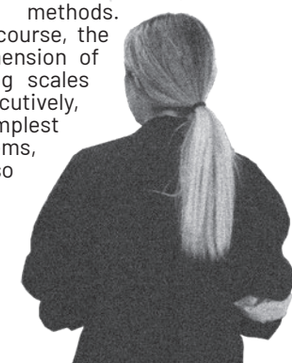
The course aims to provide the student with fundamental knowledge on the development of architectural thought and practices throughout the modern age and historical process through the enlightenment, the industrial age, and the 20th century. The course covers the main social and political developments throughout the modern age and introduces the effects on architectural progress. In addition to the worldwide developments in the field, the history of modern architecture in Turkey covers a significant part of the course outline, which makes students better evaluate their living environment and the development of modern architecture via direct experiences. Through the interrelation between the final assignment of the course and the studio courses, students will have the chance to use the knowledge they acquire during the semester in their studio projects.

ARCH241

Structure and Architecture

Fall 2020, Fall 2021
Gökhan Kınayoğlu

The course introduces structural concepts and elements in their most concise and introductory manner, together with some basic analytical approaches. Through built examples significant for their structural qualities, the course covers the concepts in detail like compression, tension, torsion, buckling, etc. Beginning with the simplest of structures, three sticks stuck to each other, the subjects as mentioned earlier are explained in detail. Concrete, steel, and timber structures are explained in detail with their material properties, primary dimensioning of structural elements, and construction methods. At the end of the course, the structural comprehension of buildings at varying scales is intended. Consecutively, regarded as the simplest structural systems, trusses are also covered in detail within the course, including their numerical analyses.



ARCH312 Techniques of Architectural Photography

Spring 2021, Spring 2022
Duygu Tüntaş

This course introduces the fundamental themes, concepts, media, and practices of architectural photography. The course aims to provide knowledge and a critical understanding of architecture's engagement with the photographic medium by developing awareness that photography is a means for architectural documentation. However, it can also mediate the creation of new ideas on space, time, and architecture. To better comprehend architecture's visual and spatial discourse through photography, the first part of the course aims to develop a scholarly opinion and a critical reflection on the photographic work of others, and the second half focuses on constructing one's photographs to establish expressive and narrative practices. The final product of the course is a photobook produced individually by the students that reflects their thematic and conceptual constructs.

ARCH326 Modern Architecture in Turkey

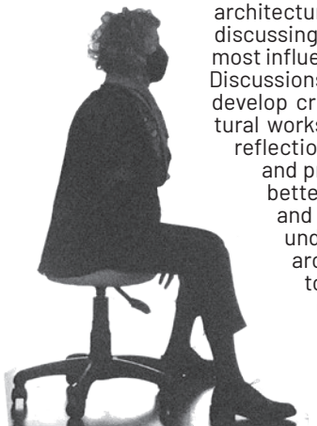
Spring 2021, Spring 2022
Bilge İmamoğlu

The course aims to apply methodologies of architectural historiography and architectural criticism on modern history and recent developments of architectural theory and practice in Turkey. Students are expected to study the reading list on the modern architecture of Turkey and conduct semester-long research on a particular non-architectural topic of their interest. In the end, they are asked to present a product based on the comparison of the two.

ARCH322 Issues in Contemporary Architecture

Spring 2021, Spring 2022
Berin F. Gür

This course aims to introduce current themes and debates in contemporary architectural practices in the world and Turkey. The course intends to trace the development of architecture since the early 80s by discussing the works of some of the most influential architects of our time. Discussions and assignments aim to develop critical readings of architectural works and writings. The critical reflection on contemporary issues and practices will make students better understand the discipline and profession of architecture; understand how the influential architects of our time react to current challenges and opportunities in our profession and society.



ARCH372 Building Technologies in Architecture

Spring 2021, Spring 2022
Heves Beşeli

The main objective of this course is to introduce the students to the fundamental principles and technologies by which buildings are made and through which they operate. The course adopts the system approach and provides knowledge of the components, assemblies, and subsystems that make up the buildings. The course covers performance objectives and occupant comfort parameters and analyzes the geographic and climatic factors shaping the built environment. Students tackle a detail design problem integrated with their design studio project to gain insight into how buildings are made. The course considers detail design as a stage that is integrated with conceptual design and the architect's design intentions but not as a drawing set to be completed after the design is finished. The course emphasizes tectonics and materiality in addition to several technical issues regarding materials and details, such as control of air leakage, water leakage, and unwanted heat flow, as the major concerns for the detailing of the building envelope.

ARCH462 Profession and Practice

Spring 2021 - Onur Yüncü, Melis Acar
Spring 2022 - Onur Yüncü, Sonat Özcivanoğlu

This course aims to provide an overview of an architect's professional environment with its interrelations among different actors, such as other architects, engineers, consultants, contractors, clients, and legal authorities. It aims to develop an awareness of the processes occurring during the realization of a project. It is organized as a series of lectures/discussions with the presence of a guest professional who is an expert on the corresponding topic.

ARCH471 Visual Culture

Fall 2020, Fall 2021
Derin İnan

The course aims to provide a critical survey on the development of contemporary visual culture through weekly discussions on the key concepts and examples both from art and architecture. The discussions and weekly readings aim at developing a critical discussion that evolves around the key concepts that have influenced and affected the ways we discuss and conceptualize the visual discourse in architecture. The critical survey aims to develop personal interpretations of how certain discourses are reflected in the communication and the development of architectural ideas.

ARCH381 Urban Design

Fall 2021, Fall 2022
Seray Türkay Coşkun, Çağrım Koçer

The main objective of this course is to equip students with a conceptual toolkit for understanding the city and developing multi-scalar ways for acting on it. It provides a framework for urban design thinking by outlining the interdisciplinary field of study and practice of urban design in reference to theories, movements. It approaches planning and urban design, changing paradigms in urbanism, and contemporary examples in urban design practice. The course introduces various research, analysis, and design tasks based on the context and content of the third-year architectural design studio through which students can integrate urban design thinking with their studio projects. Beyond the conventional set of site analysis, students are encouraged to produce creative mappings to disclose invisible yet critical data to acknowledge genius loci (such as smellscapes or spice-maps of Gaziantep) and context-specific "urban glossaries" to decode local elements of urban form, their assemblages in different levels of scale, and urban phenomena that characterize urban identity (such as aqua alta – high water – in Venice, loud cheers of sellers at Ulus Hali in Ankara, etc.). As the final work of the course, students are expected to interrelate their contextual assessments, conceptual framework, and urban design strategies with a multi-scalar approach.

ARCH481

Reading Architectural Precedents

Fall 2021, Fall 2022
Berin F. Gür

The objective of the course is to gain knowledge of design through an analytical process. It aims at developing critical and graphical readings of architectural precedents by focusing on the design processes and transformational operations that generate the architectural form. The critical reflection on exemplary buildings will make students better understand the practice of architecture.

ARCH423

Sustainability and the Built Environment

Fall 2021, Fall 2022
Heves Beşeli

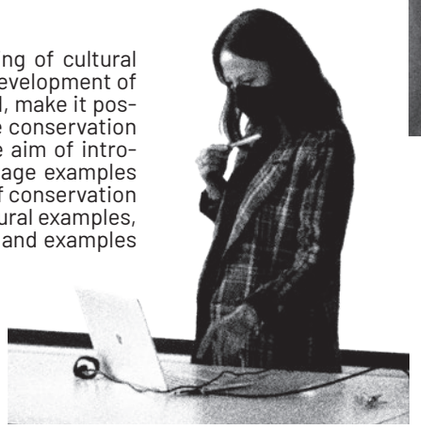
The course aims to explore the relationship between man and the environment within the contemporary context and reveal the impact of building practices on the environment. The course introduces the concept of sustainability on various scales ranging from global to local or community to building scale. The criteria for green building and sustainable design principles are delivered. Passive design strategies and active technologies are elaborated.

ARCH451

Fundamentals of Cultural Heritage Conservation

Fall 2021 , Fall 2022
A. Elif Yabacı

This course aims to provide basic knowledge and understanding of cultural heritage and its conservation. The course intends to trace the development of the consciousness over cultural heritage in time; and, in the end, make it possible for students to define and use the basic terminology in the conservation of cultural heritage. Through assignments and discussions, the aim of introducing concepts, issues, and problems related to cultural heritage examples considering their diverse character, will be realized. The scope of conservation implementations, ranging from pre-historic to modern architectural examples, makes students develop a wider consciousness of the concept and examples of cultural heritage.

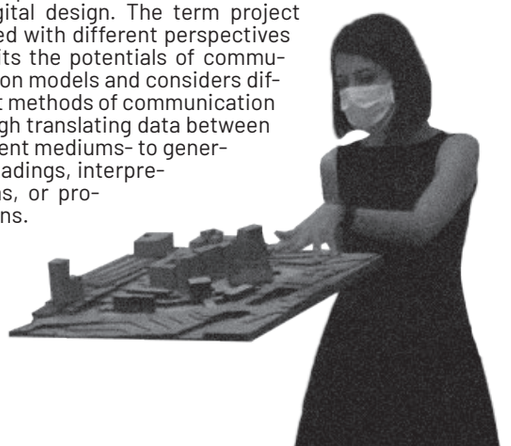


ARCH432

Mediascapes: Communication Models in Digital Design

Fall 2020, Fall 2021
Başak Uçar

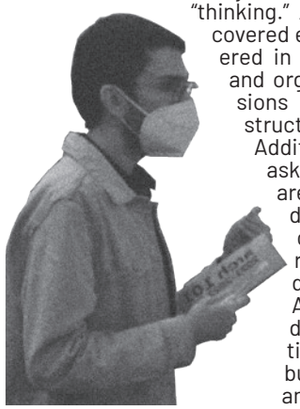
The main objective of this course is to understand and explore the relationship between various communication models and theoretical and technological developments, specifically focusing on digital design. Considering the transforming scape of the media, the course aims to map the current limits of architectural representation in reference to the changes in communication models. By examining the theories and techniques of communication through the experimentation of different media, it intends to restage the fundamentals of representation in architecture. In this framework, the course asks for an engagement with various communication models and different media(s) to make a critical reading of the relationship between communication, visualization, and representation in the context of digital design. The term project studied with different perspectives exploits the potentials of communication models and considers different methods of communication through translating data between different mediums- to generate readings, interpretations, or projections.



ARCH434

Parametric Design Thinking

Spring 2021, Spring 2022
Gökhan Kınayoğlu



The course aims to introduce the concepts related to parametric design with their tools, software, techniques, and approaches via examples. As the name denotes, one of the main objectives of the course is to enhance "thinking." A wide variety of topics are covered every session, and topics covered in each lecture are introduced and organized via readings. All sessions and the topics covered are structured along with the readings. Additionally, through questions asked every week, the students are challenged by increasing difficulties. The final project can be considered as the parameterization of a previously done project by the student. At the end of the course, students learn about computational software, Grasshopper, but the course is not intended and is designed as a tutorial.

ARCH472

Architecture of Display

Spring 2022
Seray Türkay Coşkun

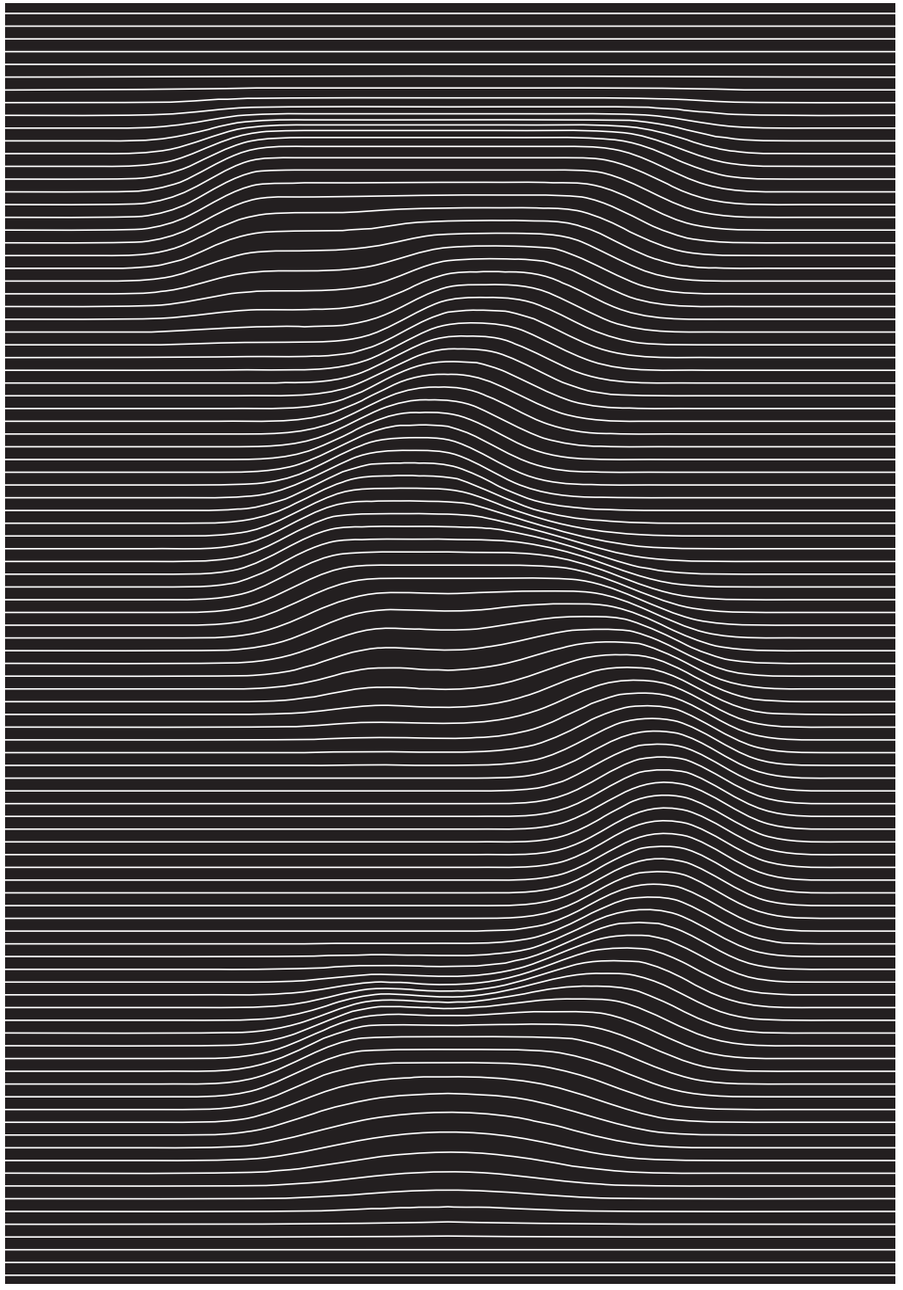
The course introduces key concepts of museology, main functions, and actors inherent to the museal field to navigate students within the interdisciplinary processes of research and practice in display design. The complexity of the museal field is further elaborated by experts from different fields, such as archaeologists, conservation specialists, creative directors, digital media designers, and display case manufacturers, who are invited to share their knowledge and experience in different processes and aspects of display. Students are expected to critically reflect on the topics covered throughout the course and analyze case studies on museum and exhibition design in different scales and contexts, from temporary exhibition spaces to museums in historic buildings. Over various examples presented in the lectures and case studies analyzed, students learn how to associate thematic and technical dimensions of display design, classify different modes and techniques of display, and interpret multi-dimensional interactions emerging between objects, spaces, and observers/visitors in varying exhibition formats.

ARCH484

Architecture of Urban Form Through History

Spring 2021, Spring 2022
Namık Erkal

The course aims at developing awareness of the development and continuity of certain elements of urban form through buildings and architectural typologies. Reading on and making an analysis of exemplary urban settings and buildings make the students better comprehend how and with what means the buildings relate to their surroundings. Course themes change each semester. Some former themes are streets, marketplaces, waterfronts, and urban crises.



The first semester of the third-year architectural design studio –ARCH301– covers multi-dimensional design problems considering urban context, urban typologies, and multi-functional needs of the environment and the users. In doing so, students are introduced to historical urban contexts to decode, interpret and respond to cultural, social, and historical contexts with an awareness of environmental forces. In doing so, they are expected to engage in various analytical processes that inform and inspire the study of spatial, structural, environmental, technological, and material qualities, which are to be reflected in the form, program, construction system, and tectonics of architecture. The major task is to develop methodological approaches to design in a "*deep*," or instead, **multi-layered context** with a rich architectural and urban history.

For the last couple of years, the third-year architectural design studios have worked on historical urban contexts in different cities, including Gaziantep, Bursa, Eskişehir, and İzmir. As the pandemic inserted a rest to out-of-city excursions, **ARCH301 studio** developed diverging approaches to study multi-layered cities. While **Venice** was *surveyed-in-distance* in **Fall 2020-2021**, the studio decided to *work in situ* and stayed in **Ankara** in **Fall 2021-2022**.

The second semester of the third-year architectural design studio (ARCH302) covers design problems on an urban scale by accounting for the environmental, cultural, social, and historical conditions. Dwelling on multi-layered and complex relations operating at multiple scales, the studio aims at developing an urban-based architectural understanding so that it urges the students to consider the total environment of architecture that is not restricted to the shaping of form. While social, cultural, and economic issues (user profile, land-use patterns, etc.) along with the physical and spatial qualities of urban environments (topography, orientation, landscape, etc.) are accepted as the basic components of physical context; possible effects of architectural interventions in shaping these elements are also put into question.

Within this frame of urban complexity, ARCH302 studio focuses on "repetition" and "variation" as the main themes. It expects the students to develop strategies for multiplication and a combination of varying and differentiating units. Mass housing constitutes a perfect project exercise to acquire several architectural competencies and conceptions: rationalization and optimization of spaces; technical aspects and efficiency of circulation; modularization and mass production; multiplication and clustering; and location and orientation.

UNIVERSITY SPORTS CLUB (CUS)

ARCH301, Fall 2020-2021

Since it was impossible to perform a site trip due to the pandemic in the 2020-2021 Fall semester, it was decided to select a city that may be known from reliable sources, which is a well-documented inspiring setting. Bearing all these qualities, Venice was chosen as the site of this semester's investigation. In continuity with ARCH301's tradition of learning the ways to design in a layered urban context with a considerable architectural and urban heritage, this time, we would have to be virtual regionalists.

Venice is a historical city par excellence. *La Serenissima* (the most serene, Asitane, as she was also named) is a place where time and space evidently act at different scales and layers. Here Byzantine, Gothic, Renaissance, Baroque and Modern layers can be experienced within a very specific urban fabric. The city's quarter (*sestiere*) pattern that is formed around neighborhood

squares displays a labyrinthine structure that is difficult to comprehend and navigate. As such, Venice is all the cities that Marco Polo describes to Kublai Khan in Italo Calvino's celebrated book the Invisible Cities. It is a unique waterscape and is the ultimate example of a city on water. With few firm land (*terra firma*), she has been reclaimed from the lagoon for centuries. Recently the city-on-water has been negatively impacted by climate change and rising sea levels. Venice's resilience against all odds is a case for all the fragile settlements.

The semester started with a warm-up exercise to design a 500 - 750 m^3 information pavilion on the waterfront of the Giardini, the major venue of the Venice Biennale. Students reflected on the theme "Fundamentals" of the 2014 architectural biennale while beginning to get acquainted with the city. These initial studies were coupled with readings and discussions on John Ruskin's *Stones of Venice* and Gulia Foscari's *Elements of Venice*.

Following the initial studies, the site was introduced in the Dorsoduro quarter. Occupying southwestern sectors of the city, Dorsoduro is between the Grand Canal and the Giudecca Canal and is famous for being the location of the Academia. The existing closed sports hall (*palestra*) of CUS (University Sports Center), which would be an integral part of the project, is adjacent to the site on the east. The site is bounded by Carmini Canal on the south and Tintor Canal on the north. Before dealing with the programmatic necessities of the project, students made an extensive analysis of the site and the immediate surroundings to understand the context and the architecture of Venice at large. This analysis was structured in 3 themes. Firstly, the site is experienced from the outside, focusing on **elevations, masses, fenestrations, textures, canal perspectives, and urban sections**. The elevations of the surrounding area were acquired after this stage. Secondly, planar analyses of the site were studied **concerning figure-ground, hard and soft landscape, building block types, plots, and open-and-closed spaces**. The plans for the surrounding area were acquired after this stage. Finally, **urban patterns, flows, and functions** were analyzed. How does the site relate to Dorsoduro and Venice at large? What is the hierarchy of urban spaces from the public and private, and what are the surrounding functions? What are the environmental conditions? The urban life of the surrounding was acquired after this stage.

Imagining Venice from a distance was a challenge, but it would also be a way to teach millennials who are born in a world of virtualities what context is. Multiple media (satellite images, canal views, photographs, films, hotel advertisements, and rental services) were utilized to comprehend invisible Venice virtually.

Upon this understanding of the site and city at large, students dealt with the problem of designing a complex for CUS with a total of 6.000 m^2 built area, including standard courts for basketball and tennis, smaller halls, recreation areas, convention, and education areas, accommodation, and management. In addition to this built area, standard open-air courts for basketball and tennis and a running track were also required.

Since the studio was conducted online, it was possible to receive more lectures than usual from scholars from Turkey and abroad. These lectures and discussions on varied themes brought fresh insights throughout the semester. In conjunction with the aim of ARCH301 in the previous years, the focus of the design process was oriented towards developing meaningful relationships with the immediate architectural and urban heritage while providing genuine proposals for the requested contemporary functional necessities.

ULUS COMMONED | *MÜŞTEREK ULUS*
ARCH301, Fall 2021-2022

Despite the richness of its historical and architectural identity, the urban form of Ankara has been continuously transformed by the constructions and reconstructions, particularly after the 1990s, and by the increasing destructions and interventions in heritage sites within the last decade. These destructions and/or transformations are not just architectural, physical, or spatial interventions – they are interventions that critically alternate the social, cultural, and economic values of heritage places, which may lead to changes in social profile and gentrification. Focusing on the question of sustainability in heritage places due to the negative impacts of uncontrolled urban developments and context-independent interventions, in Fall 2021-2022, ARCH301 studio decided to work in Ankara's deepest territory – Ulus district in general and the Citadel in particular.

The selected project site was located right at the South-East corner of Ankara Castle, delineated by a fortification wall on the West and a bastion on the north and inclined towards a spectacular Ankara view. The site and its close vicinity were disconnected from the rest of Ulus district in general and the Citadel in particular as a "lacuna" in the dense urban fabric. Students were expected to respond to this disconnection, which continues to include the critical distance between Ulus and Ankara, presenting challenges at different levels of scale for the environmental, social, and economic sustainability of heritage places and historic urban contexts. To achieve sustainable urban development, considering the debates concentrated on locality and contextuality, **commoning**[1] was determined as an umbrella term for the semester, and the project was entitled **ULUS COMMONED** | *MÜŞTEREK ULUS*.

With the ideal of "city as a commons," ULUS COMMONED aimed at developing awareness of an architecture that will:

- restore the historic environment to create jobs or re-activate lost cultural activities and help underpin local economies,
- interpret heritage places as attractive environments to draw external investment as well as sustaining existing businesses of all types, not just tourism and culture-related activities,
- acknowledge how historic environments contribute to the quality of life and enrich people's understanding of the diversity and changing nature of their community,
- approach historic places as a powerful focus for community action.

[1] Commoning should be approached as an attitude, a practice, an act, a way of living rather than sharing resources that are already out there. The social process of commoning embraces an understanding of belonging, organizing and producing as it prevails the ethic of "**we are in this together**." It does not simply rely on the conscious act of getting involved in a collective practice but rather emerges from, and continuously re-creates, the very ties to place and community.

ARCH301 dedicated a full week for in situ survey, which included not only conventional analyses of the project site and its immediate surroundings (such as urban morphology, land use and activities, urban legibility, urban and architectural typology, transport modes and movement patterns, etc.) but also urban walks in Ulus to acknowledge its multi-layeredness with brief in-situ lectures by studio instructors (such as the history of the Citadel, traditional construction techniques in the residential urban fabric, characteristic elements of urban form and urban life, new buildings in historical contexts, etc.). Following analyses and observations on the historic urban context, the collective production of site drawings, and digital and physical site models with the challenging practice of applying topographic contour lines, students were introduced to an architectural program for developing their proposals on ULUS COMMONED. Defining approximately a built area of 8500 m^2, this programmatic outline was to guide them about the variety of activities and their spatial extents. All programmatic constituents, their spatial and architectural definitions, as well as the relations to be formed in between, were to be interpreted according to the students' scenarios on activities, strategies of commoning, and associations with the historical, social and cultural context. **ULUS COMMONED** aspired to achieve **a sustainable environment for co-working, co-producing, co-acting, and occasionally co-living**.

URBAN HOUSING IN ANKARA

ARCH302, Spring 2020-2021

This semester the main task of ARCH302 was to get acquainted with mass housing design. Mass housing is a total design project and necessitates working on different scales, from landscape to interiors. It is a perfect project exercise to acquire several architectural competencies and conceptions:

- **rationalization** of spaces;
- **multiplication of units** to form larger wholes;
- **clustering** building masses;
- providing **efficiency** in building **circulation**;
- **mass production** and **modularization**, locating and **orienting** units and buildings in reference to **environmental concerns** and **topography**;
- providing **pedestrian** and **vehicular accessibility**;

Since the critique of mainstream modernist housing projects from the 1950s to 1970s, ideal mass housing is conceived far **more than a rational or formalist design problem**. It is the creation of a healthy social environment -**a habitation**- that provides multiple levels of **sociability**. In this sense, it proposes possibilities of bringing people together. Mass housing in an **urban context** requires further investigation into city life in the immediate environment as well as the city as a whole. In the Urban **Housing in Ankara** project, the design problem was introduced as "**urban housing**," whose character was expected to be defined upon students' vision of mass housing that was developed through an in-depth analysis of **literature on the subject, case studies, conventions, and their interpretations of our relationship with spaces**.

The whole process was composed of two stages: The first one was based on the research on housing, as to initiate the design process, it is necessary to develop an **intellectual framework** to act. This framework was formed through an in-depth analysis of various dimensions of the housing problem and a discussion of these dimensions. In the end, students had a **housing portfolio** formed of a literature review on mass housing and its relationship with modern architecture and on mass housing in Turkey, case studies (iconic examples, recent developments, etc.), housing conventions, studies on the problem of scale (number of residential units coming together, sizes and dimensions, multiplication, etc.), urban form of Ankara, non-residential functions and their relationship with residential units. In the end, the study of the housing portfolio was expected to be a solid work of the **vision** students developed for their housing proposal.

The project's first step was an in situ survey of the site and its immediate surroundings (such as urban morphology, land use and activities, urban legibility, urban and architectural typology, transport modes and movement patterns, etc.). Following the site visit (under the COVID-19 conditions), a base map, site sections, site elevations, and a digital site model were produced together with supporting social and demographic analysis. Following that, the urban housing project was introduced with **a specific site and program** developed through the housing portfolio prepared by each student.

The site was on Turan Güneş Boulevard in Çankaya, with an approximate area of 30.000 m^2. There was no height limitation, and the total closed area of the building complex was determined as 30.000 m^2, including circulation (excluding services and indoor parking). 75% of this built area was for housing units, and the remaining 25% was for social and shared functions. The project scenario and program concerned the housing units and social and shared functions, as well as their relations. The user profiles, varieties of housing units, and definitions of social and shared functions were to be **determined by students based on their visions and housing portfolios**. Students were required to provide at least **four different types of housing units**, and the variety and properties of **the social and shared areas depended on their visions**. The integrity between the ideal visions and their physical reflections was crucial for the design process.

WOON

ARCH302, Spring 2021-2022

Under the themes of "repetition and variation" and "multiplication and combination," ARCH302 studio tackles the problem of a housing shortage. Already for a number of years, the worldwide housing shortage has become a major challenge in the development and reconfiguration of metropolitan environments. This widespread housing shortage can be understood in reference to various factors, including inflation and increased real estate prices and rents, individualization and the rising demand for single-person households, globalization and increased mobility, immigration, and displaced population groups.

As the demand for the traditional family unit – normatively designed to accommodate the nuclear family – gradually decreases, the long-established spatial configurations of domestic life remain insufficient to respond to the changing needs and variety of lifestyles of the broader range of demographics. While many countries have started to develop long-term plans to facilitate housing production, the urgency for re-evaluating and transforming existing housing models to achieve affordable housing solutions

is situated at the center of formulating sustainable living environments for future generations.

The Netherlands is one of the countries confronting the shortage of suitable and affordable housing. The average Dutch household size, which was 3.54 in 1961, dramatically decreased for half a century. According to Statistics Netherlands, only 2.1 people were present per household in the Netherlands in 2021, and this household density is distributed evenly across the country.[2] By acknowledging housing as a political and social priority, the Dutch government proceeds with the agenda that one million new homes are needed by 2030.

Such a critical condition of imbalance between housing shortage and housing demand renders the Netherlands a region worthy of exploration with the potential of triggering imagination and design of unconventional housing types. Within this respect, students are expected to create a resilient living environment with multiple and varying housing units to sustain different modes, scales, and periods of living defined by the diversities in the demographic structure, such as; people living alone, couples, families with children, students, remote workers, expats, vulnerable groups, and so on.

[2] See Statistics Netherlands (CBS): https://www.cbs.nl/en-gb/visualisations/dashboard-population/households/households-today

ARCHITECTURAL DESIGN

CUS

University Sports Club

Dorsoduro Venice

CAN AKER

ESATCAN COŞKUN

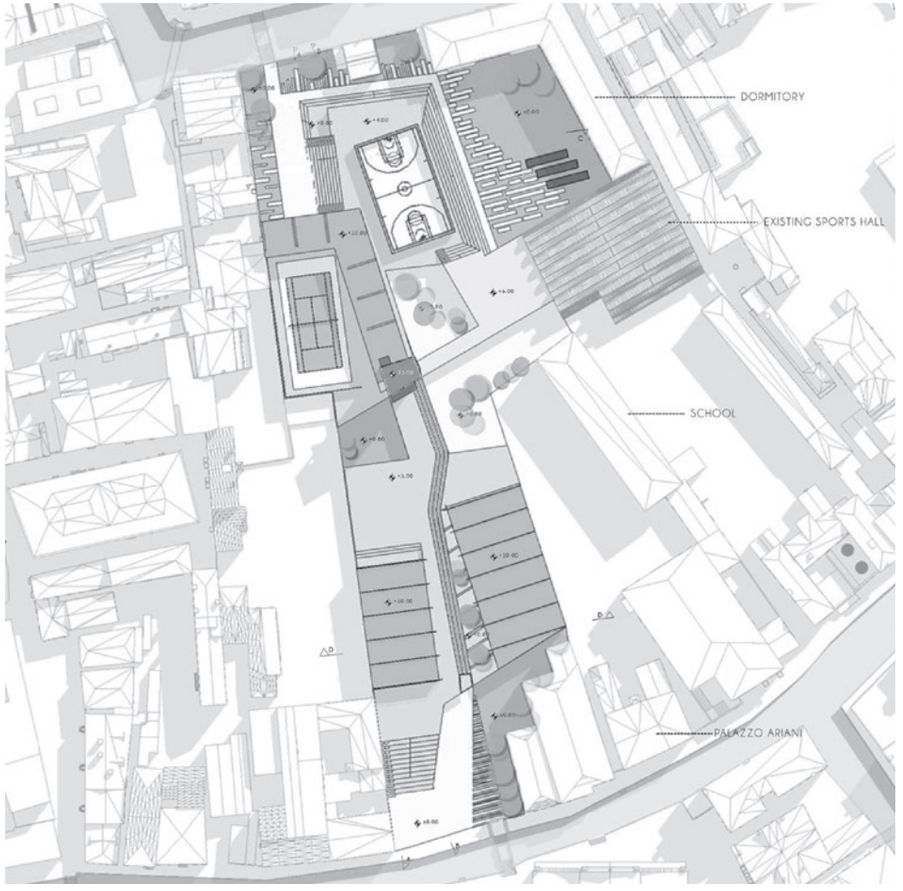
MELİS ACAR

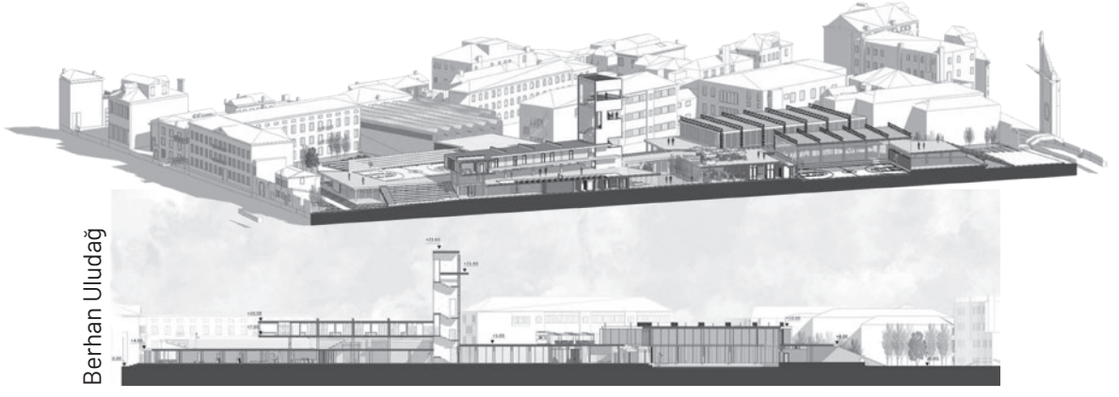
NAMIK ERKAL

ONUR YÜNCÜ

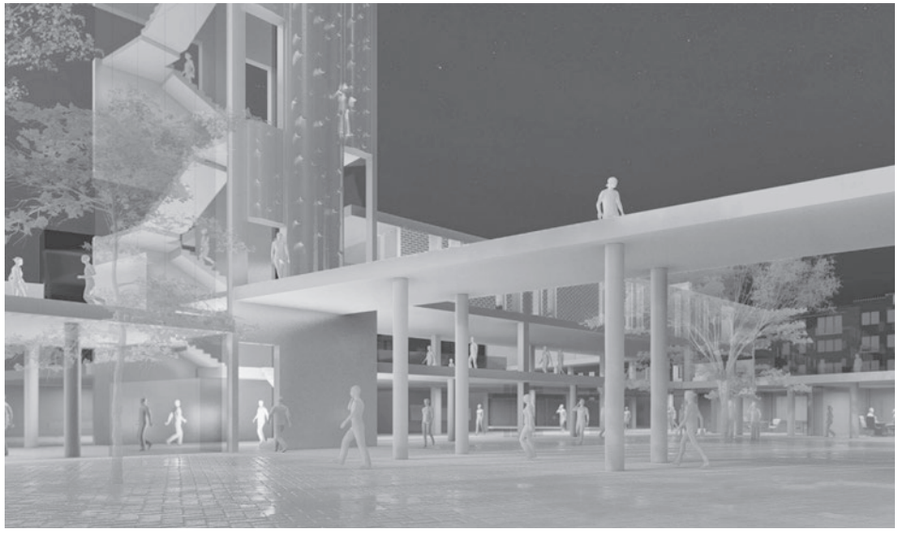
SİNEM ÇINAR

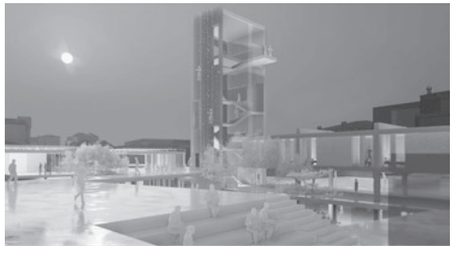
2020-2021 FALL

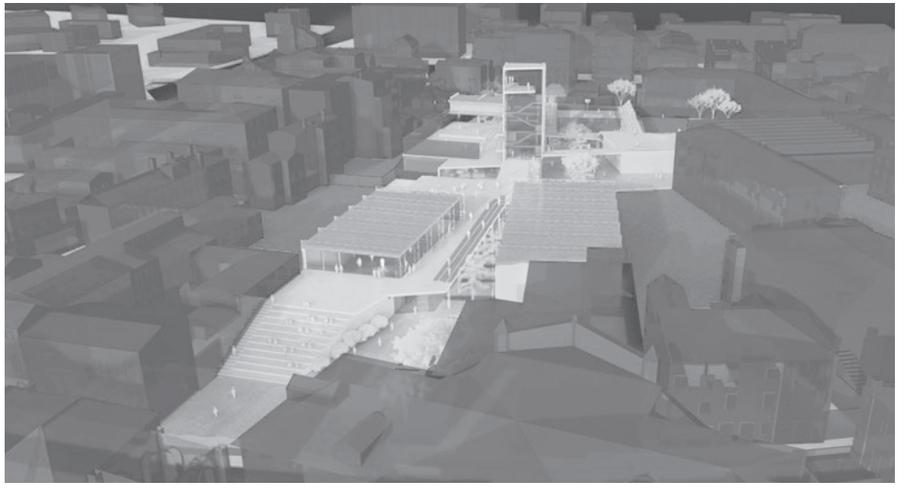


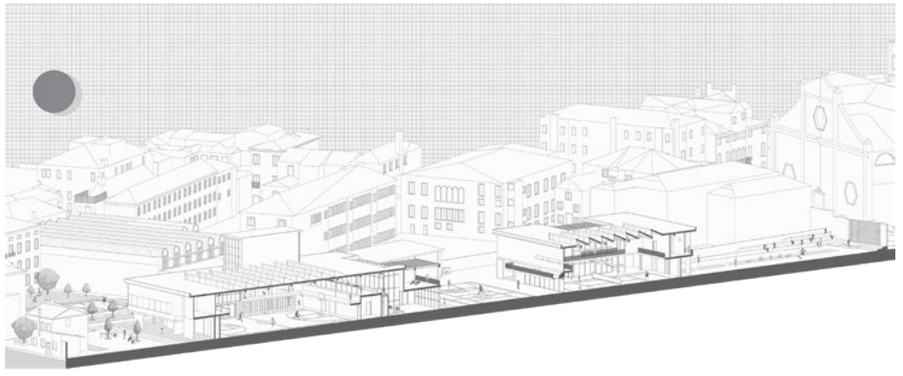


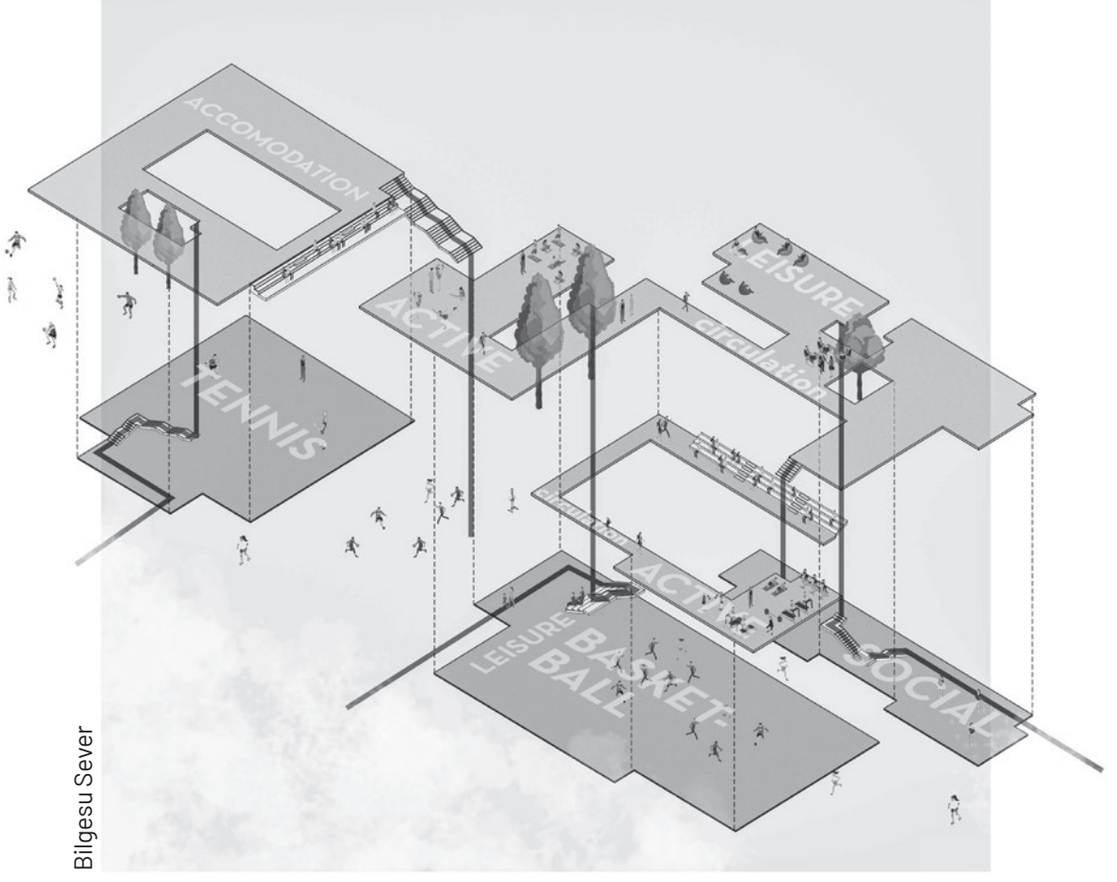
Berhan Uludağ











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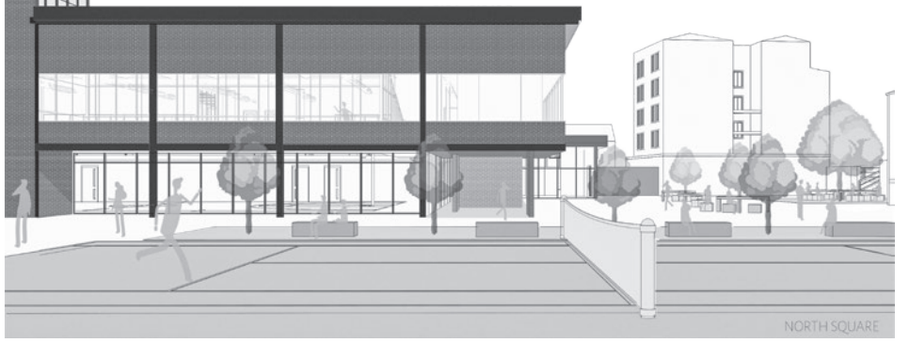
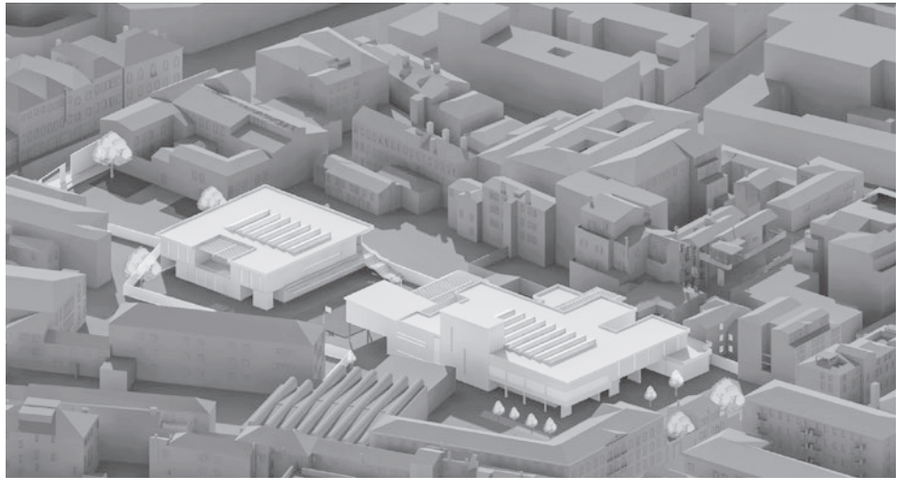
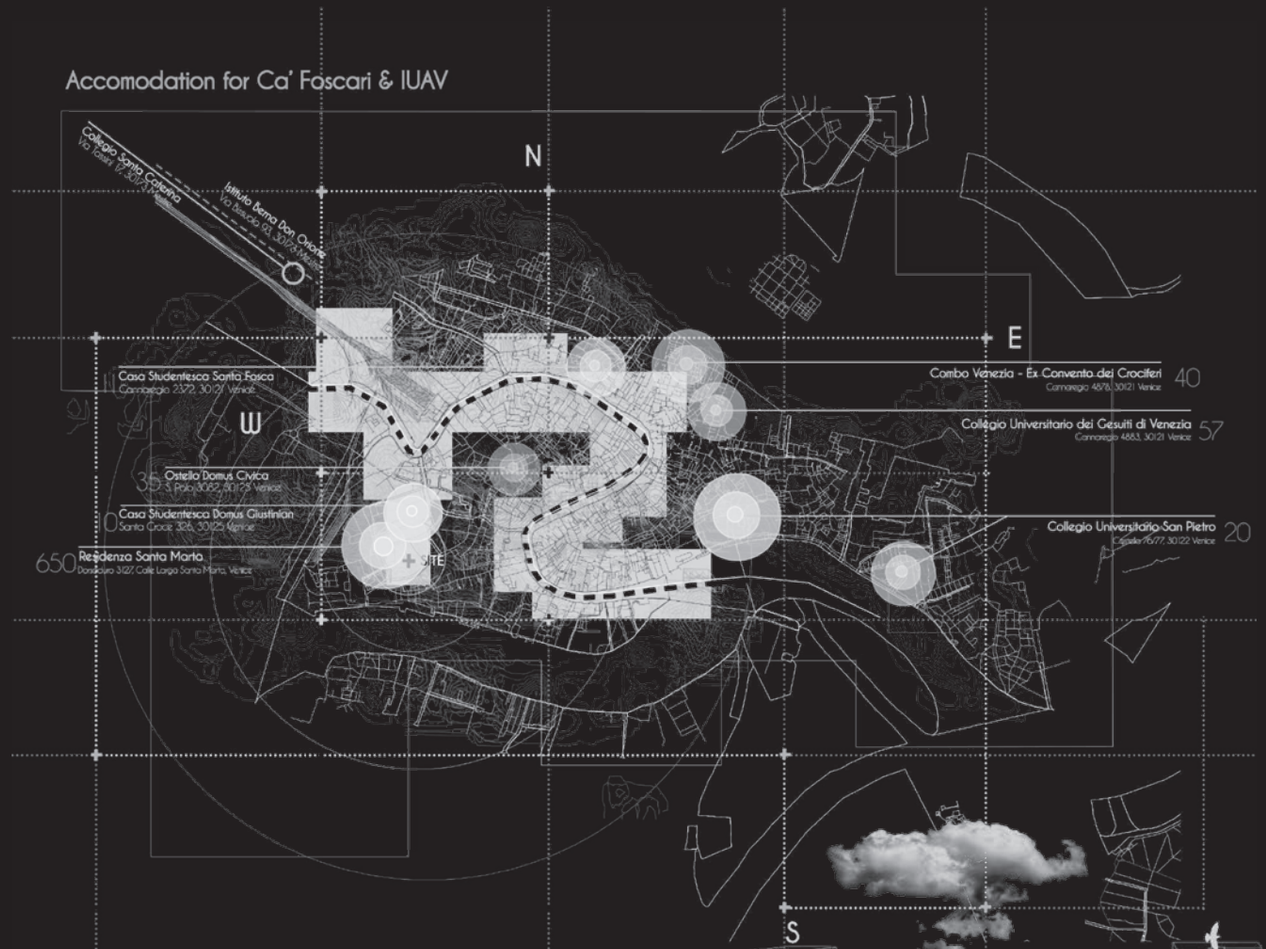
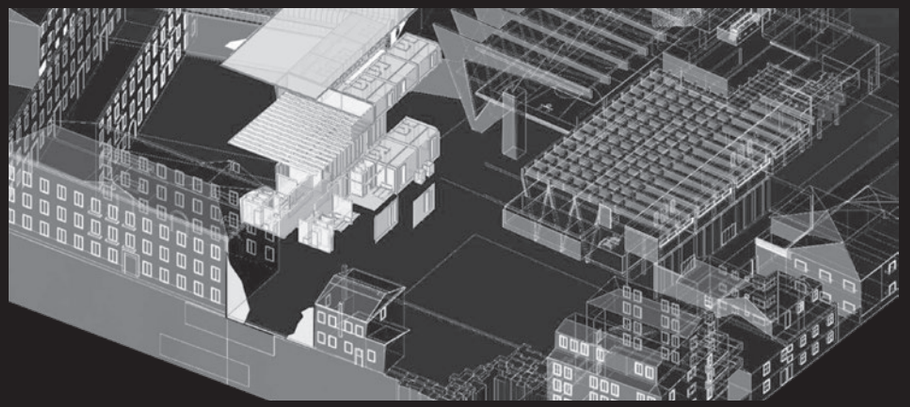
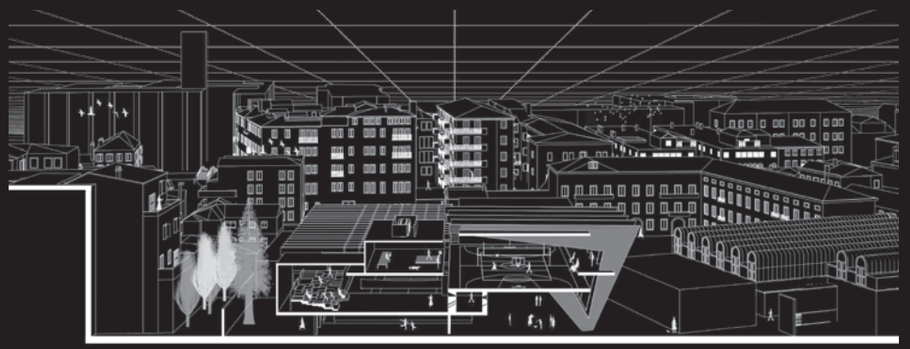


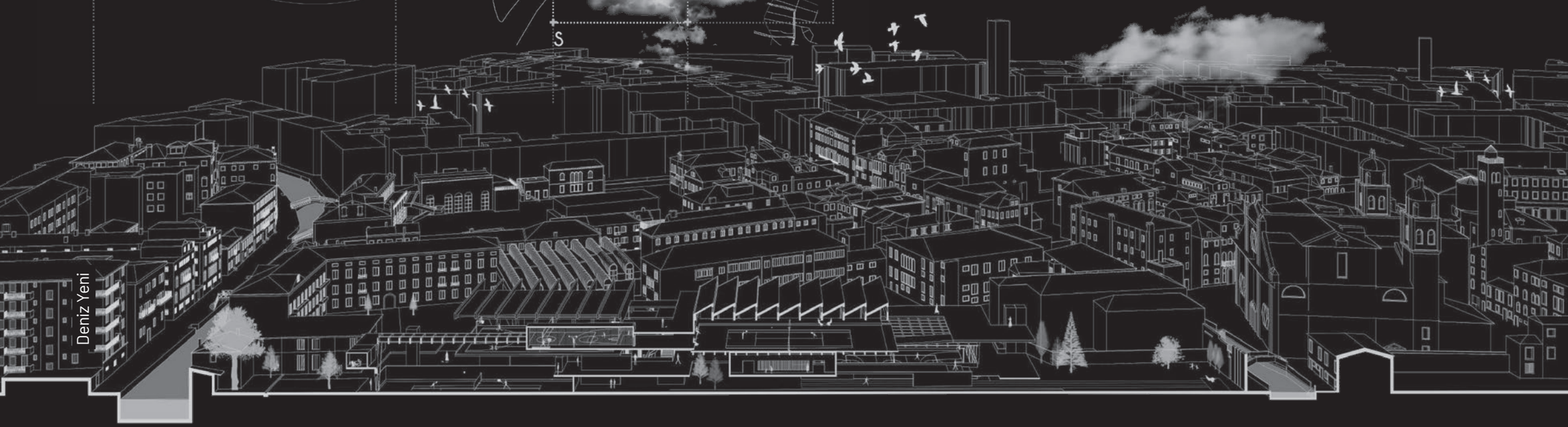


Accomodation for Ca' Foscari & IUAV









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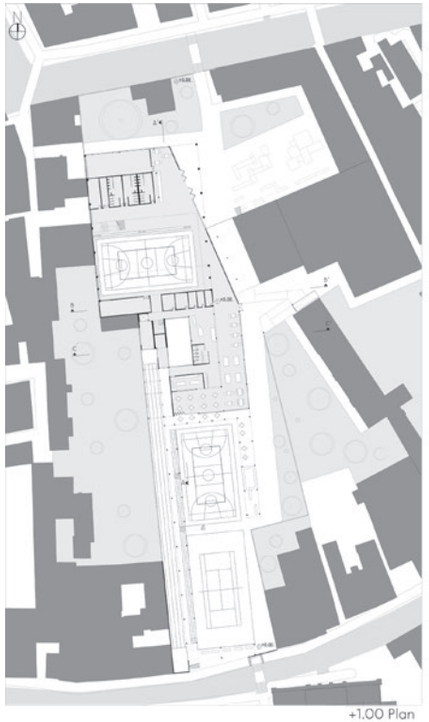

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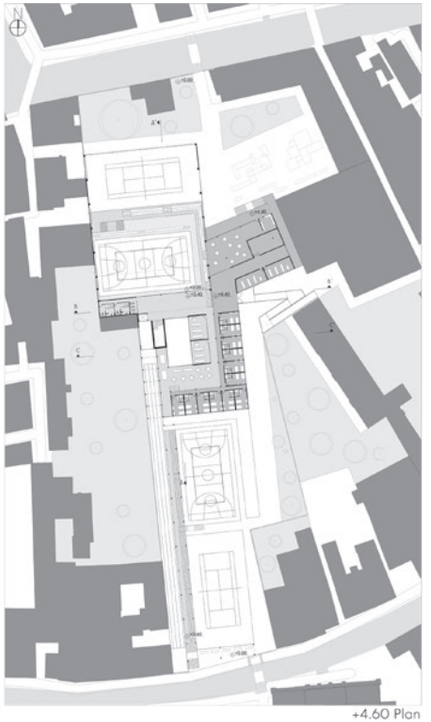
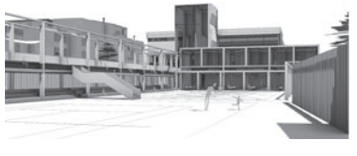
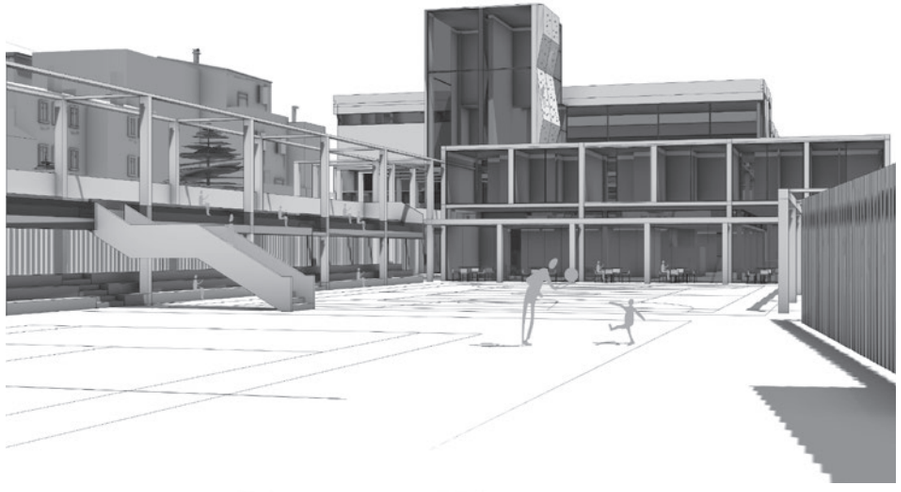
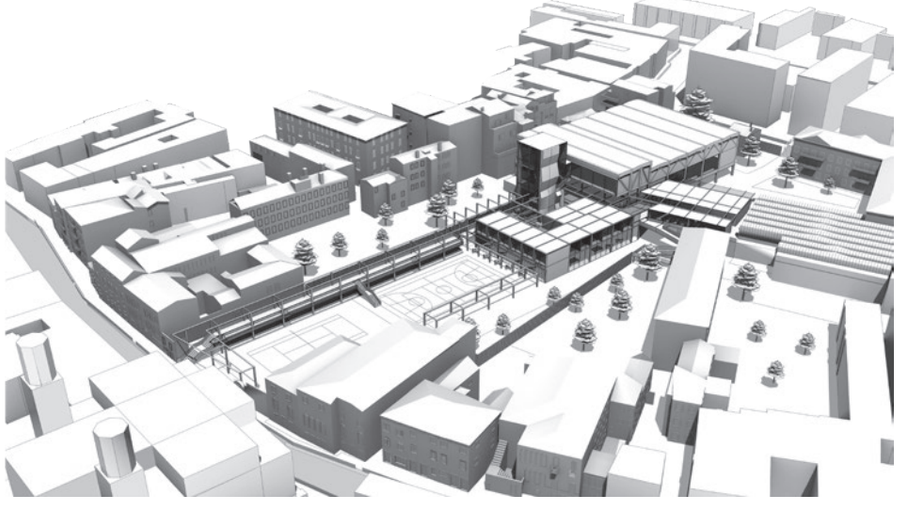


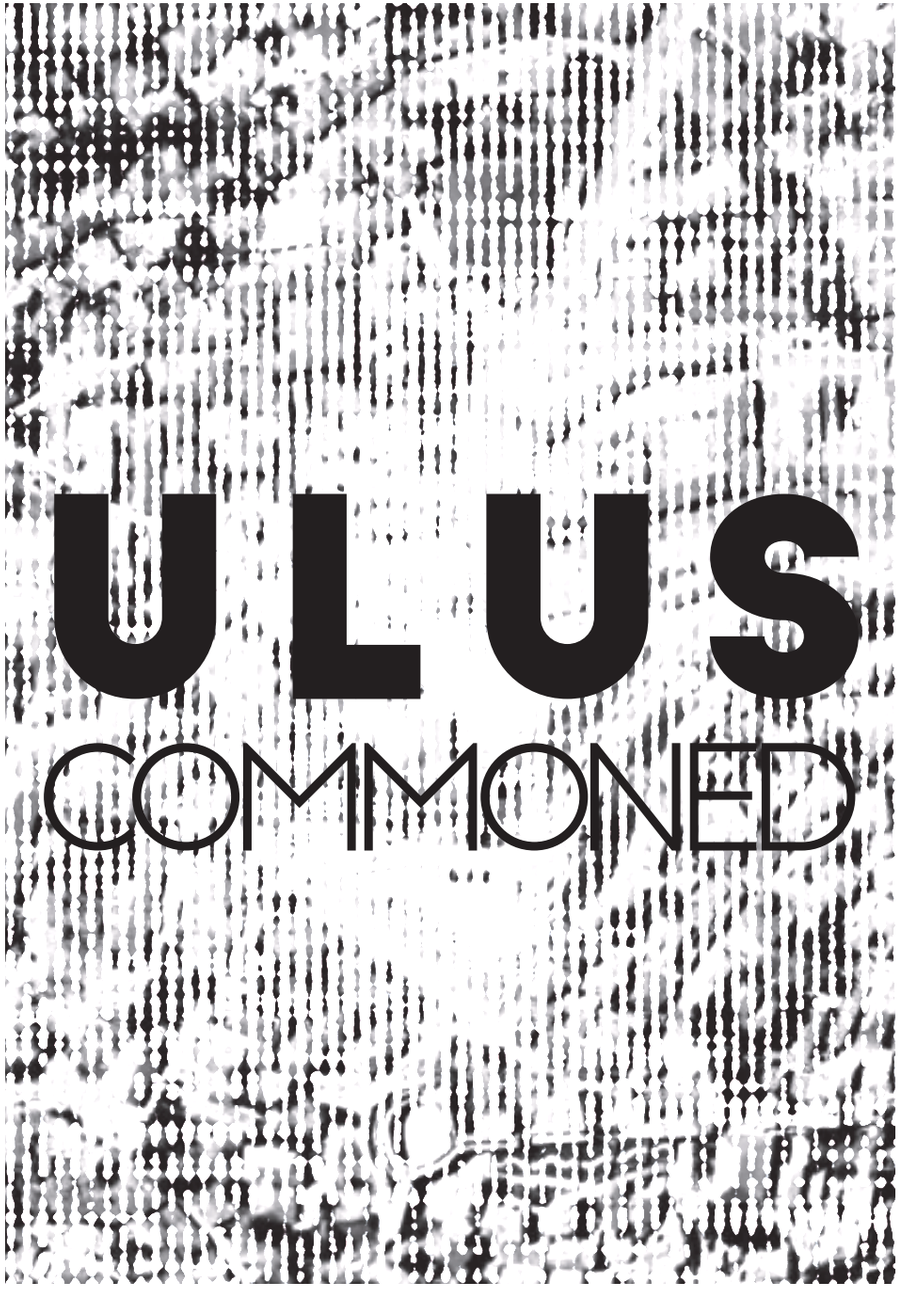
+4.60 Plan



Doruk Özkoç







CAN AKER
EKİN ÇOBAN TURHAN
HEVES BEŞELİ
MELİS ACAR
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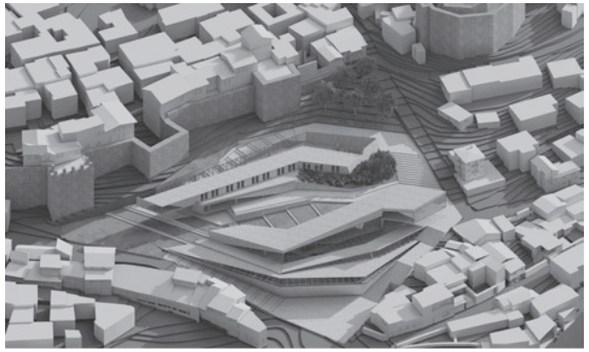
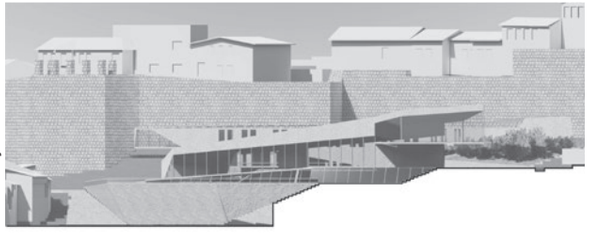
SERAY TÜRKAY COŞKUN

2021-2022 FALL





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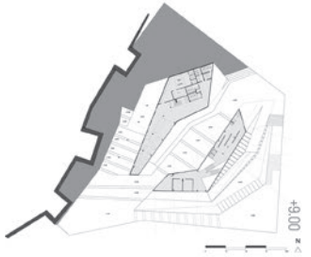
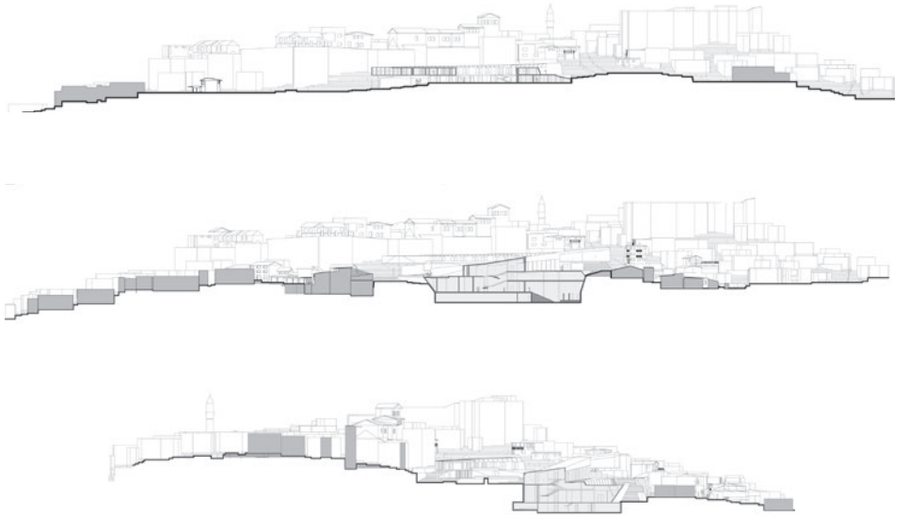

+9.00

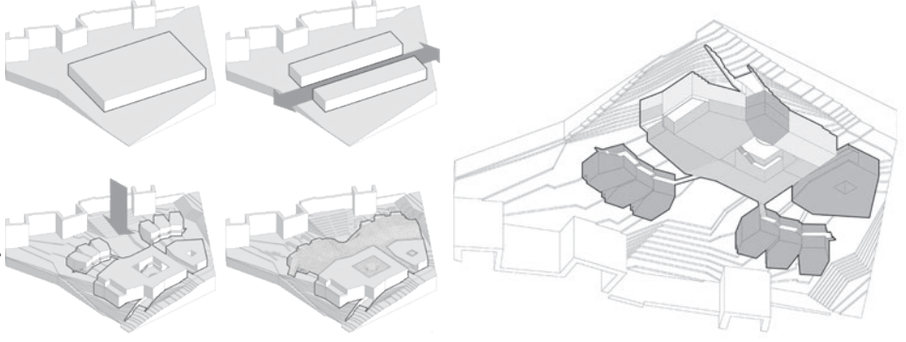
+5.00

±0.00

-3.90



Plan +5.60



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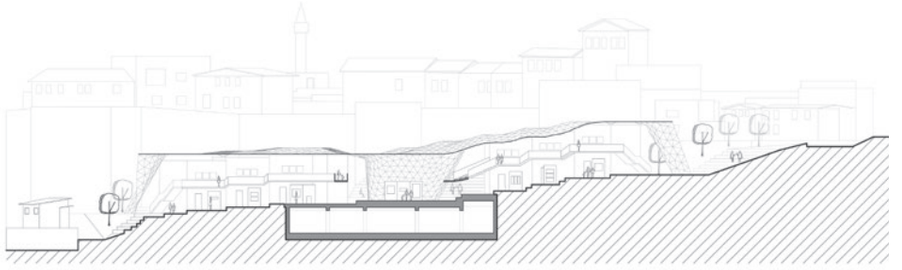
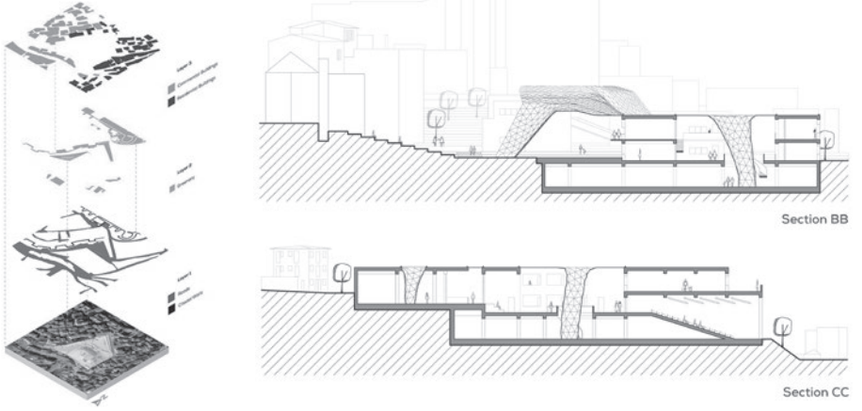
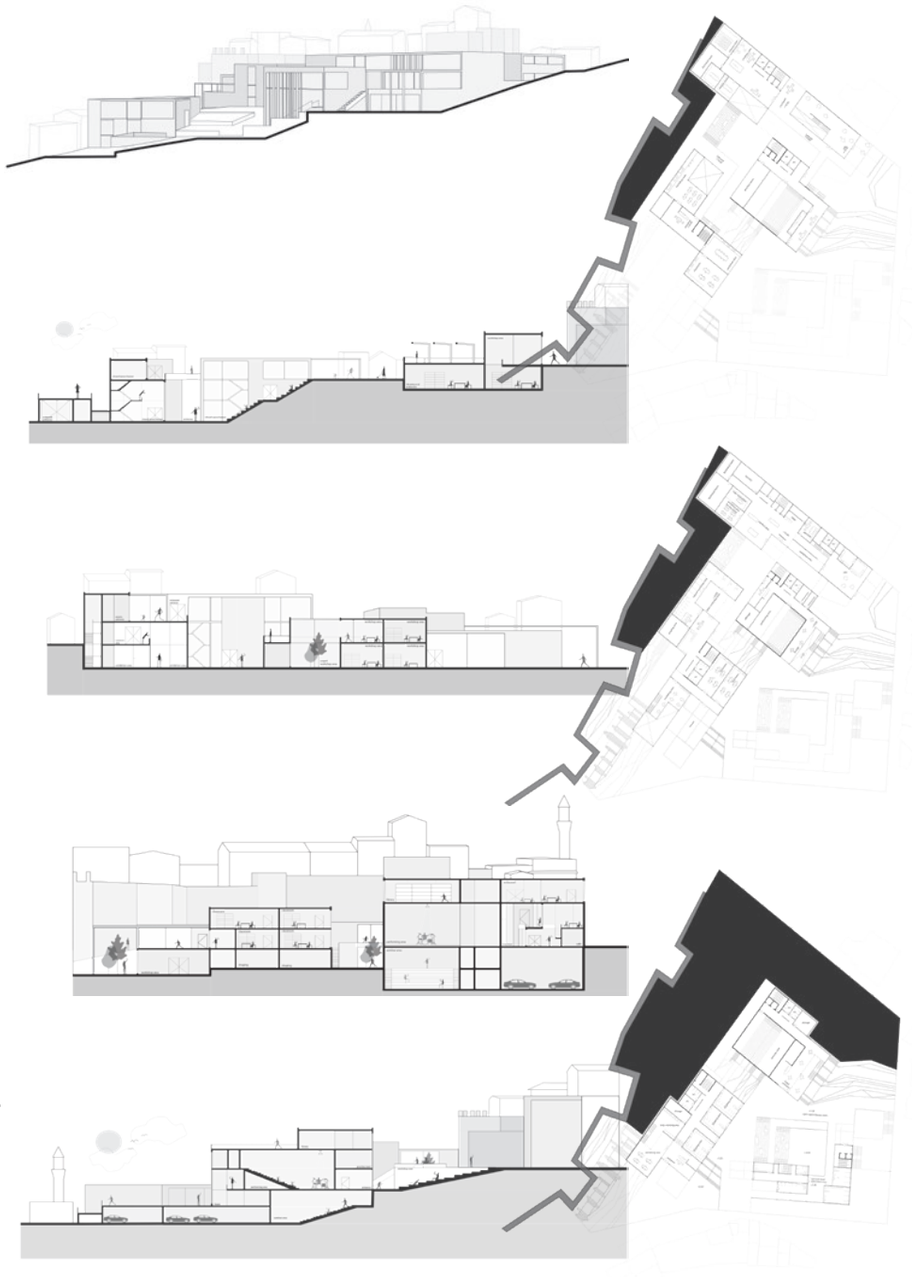


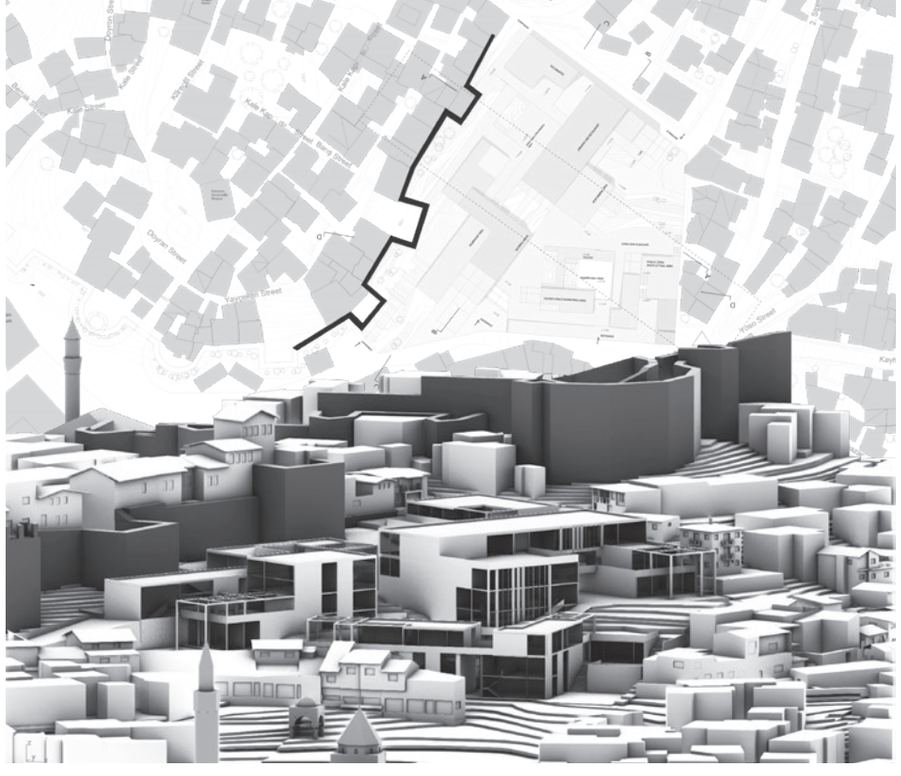
Section AA

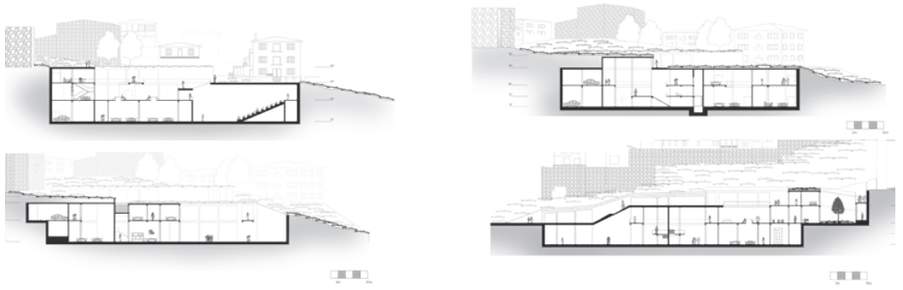


Section BB

Section CC







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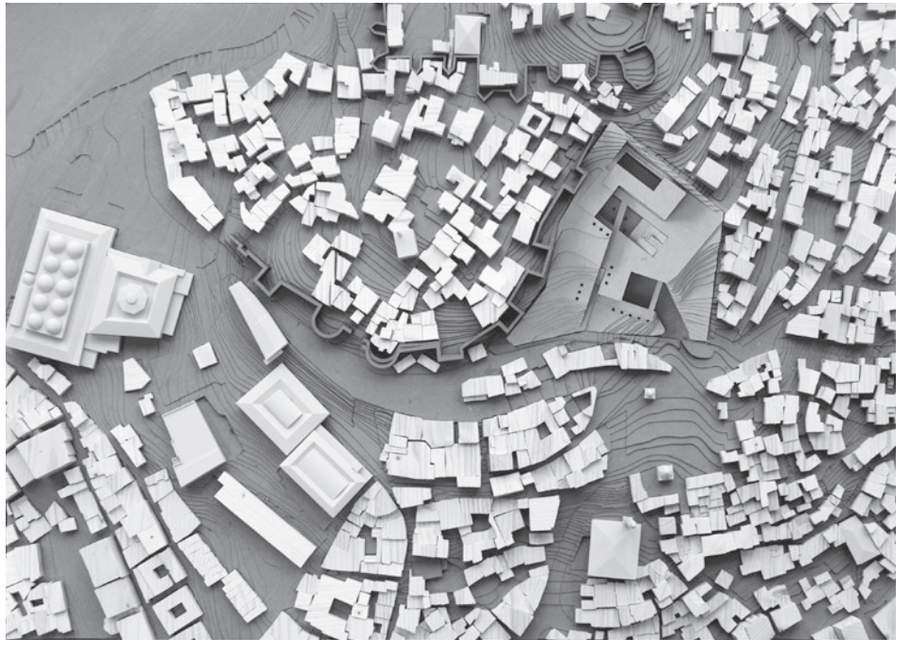
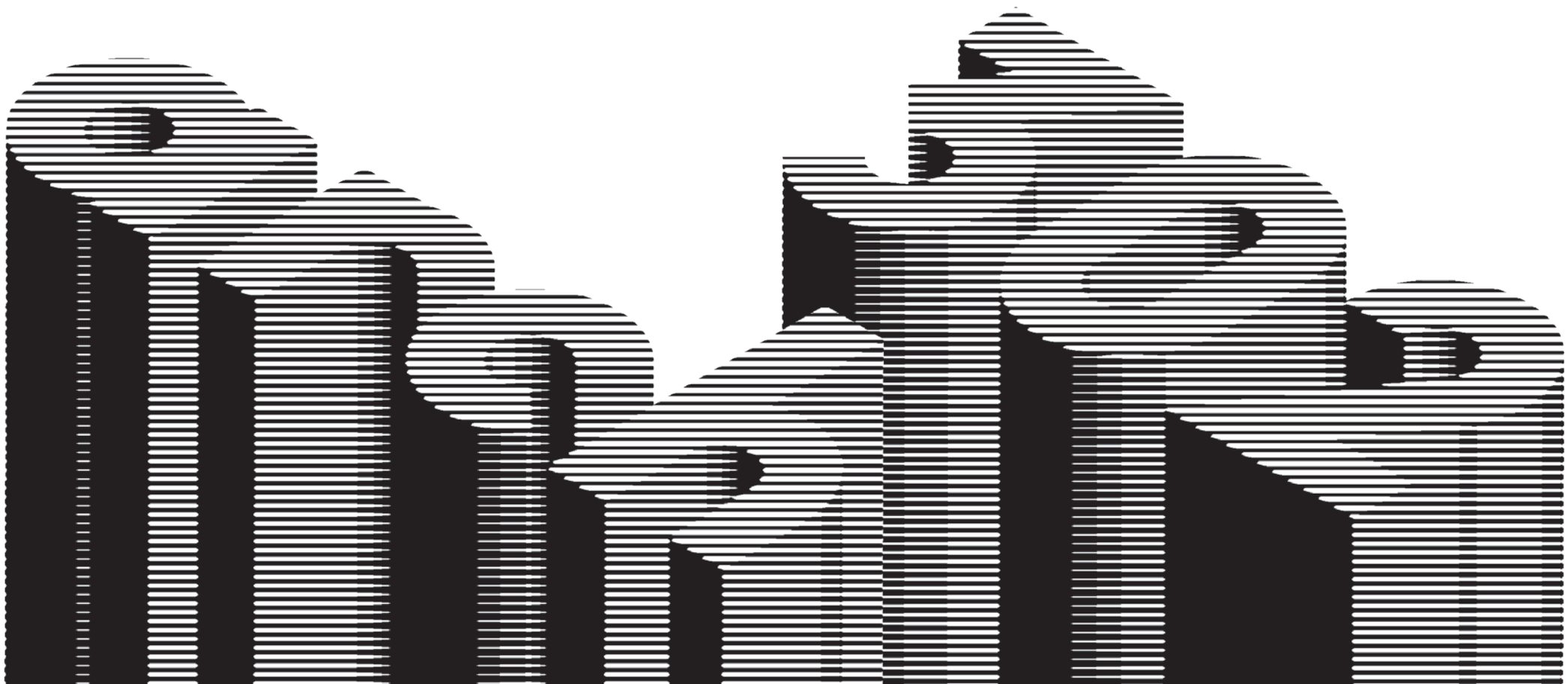
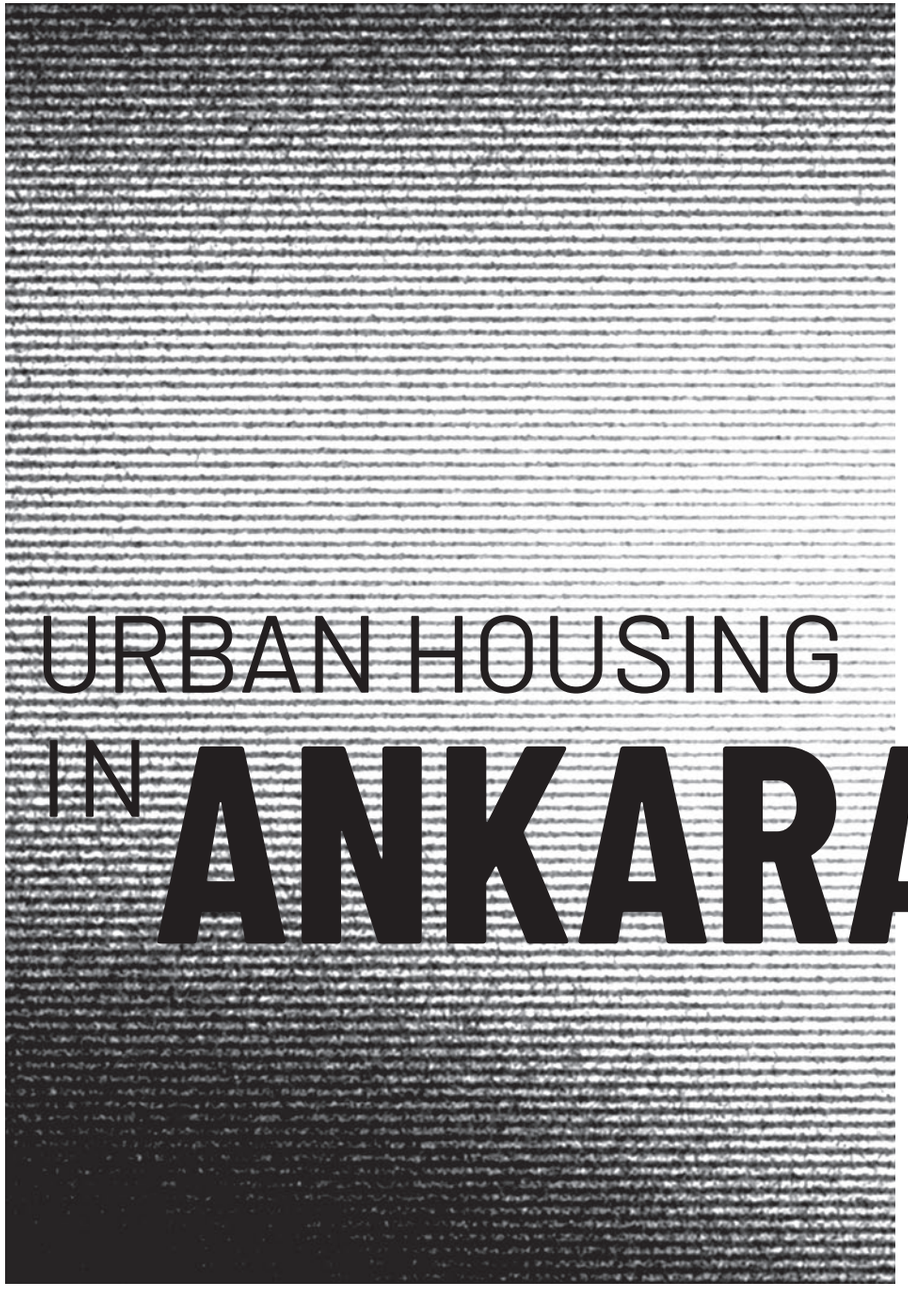


ARCHITECTURAL DESIGN IV

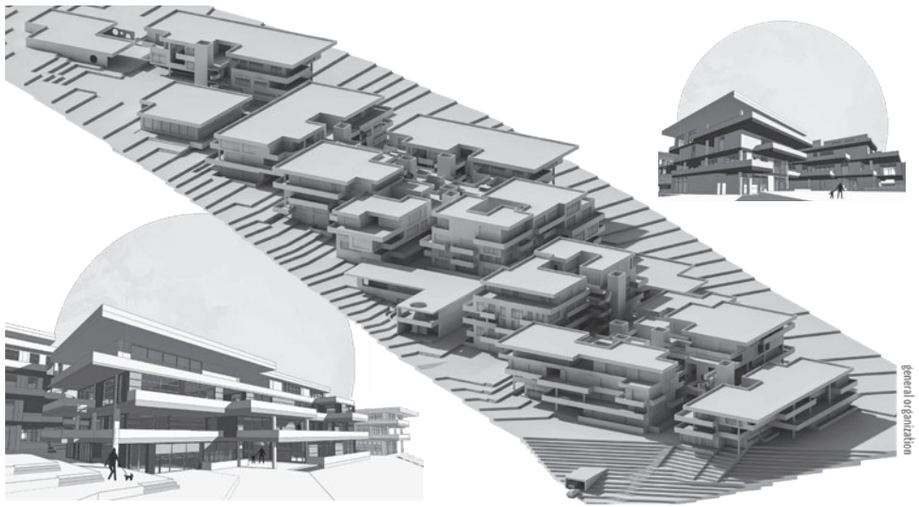




URBAN HOUSING IN ANKARA

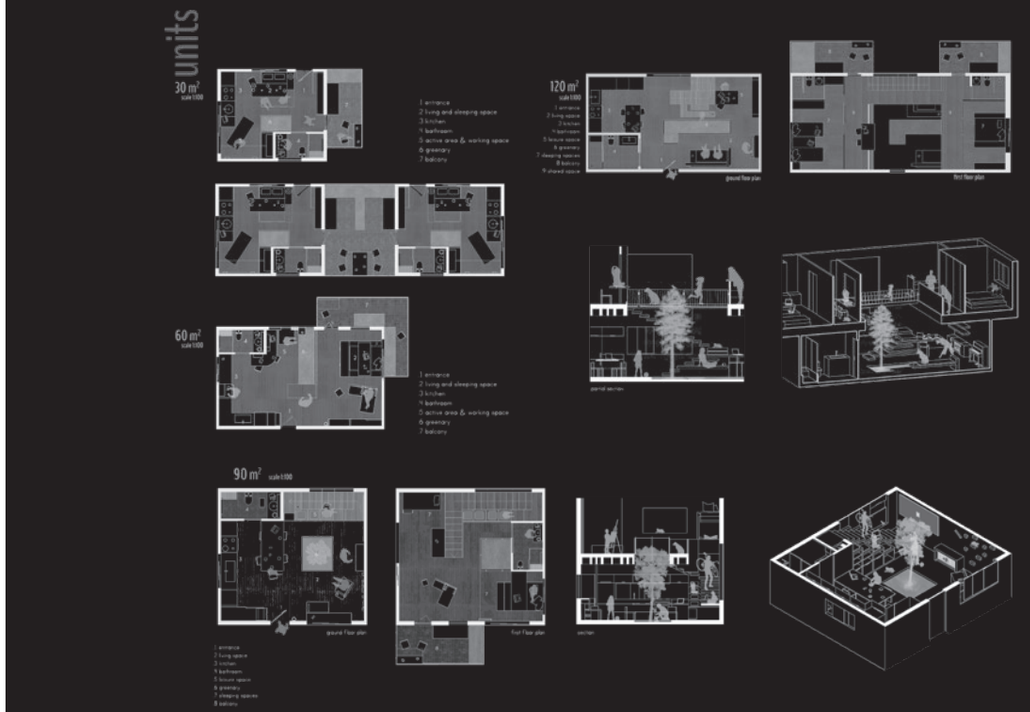
A. ELİF YABACI
CAN AKER
ESATCAN COŞKUN
MELİS ACAR
NAMIK ERKAL
ONUR YÜNCÜ

2020 - 2021 SPRING

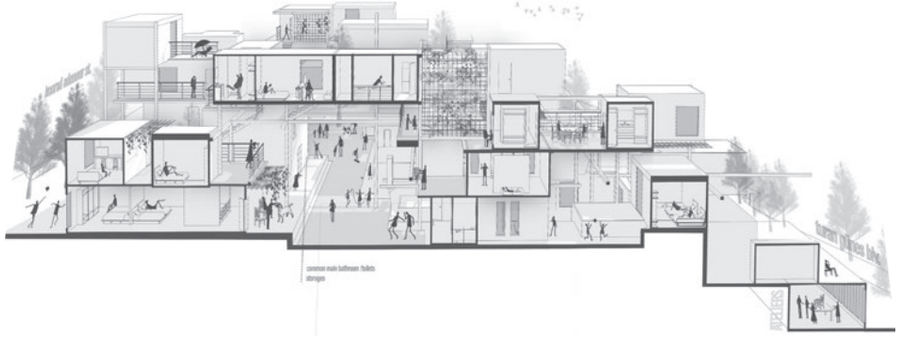


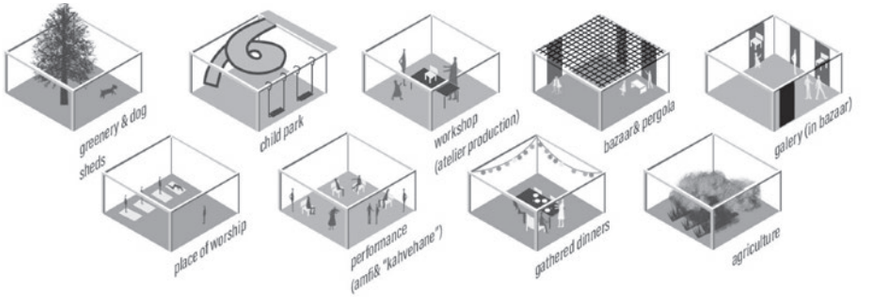
general organization

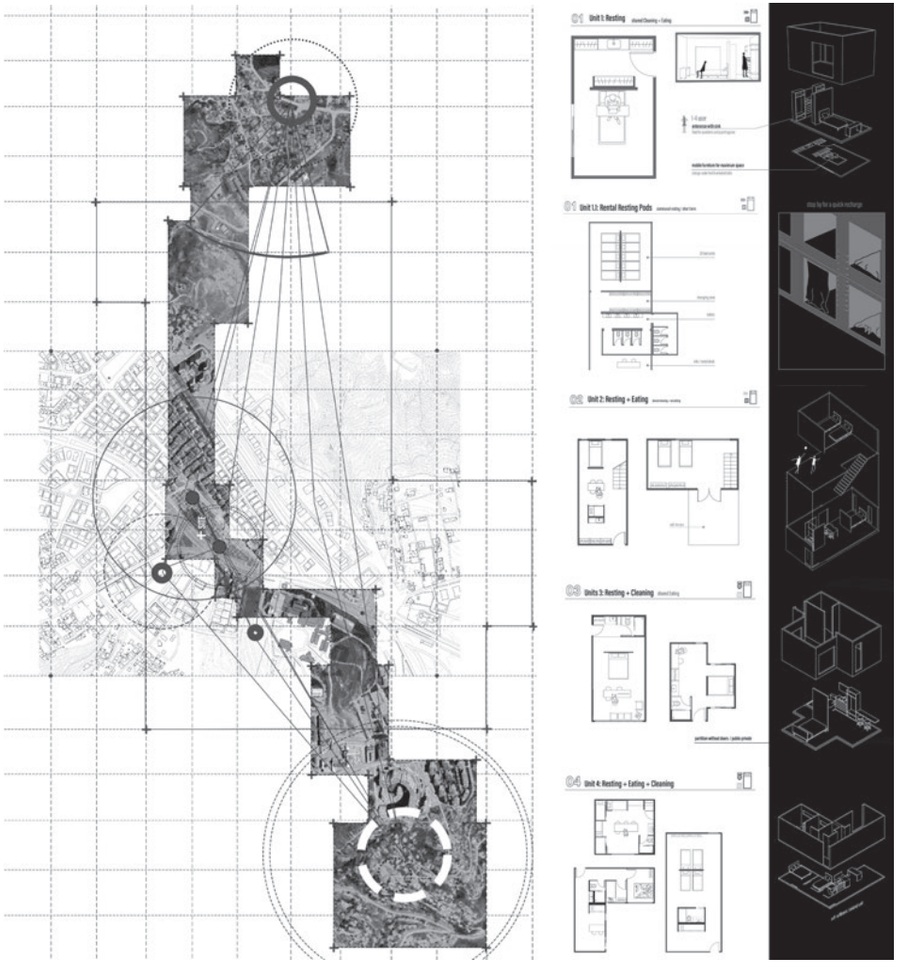
Bilgesu Sever

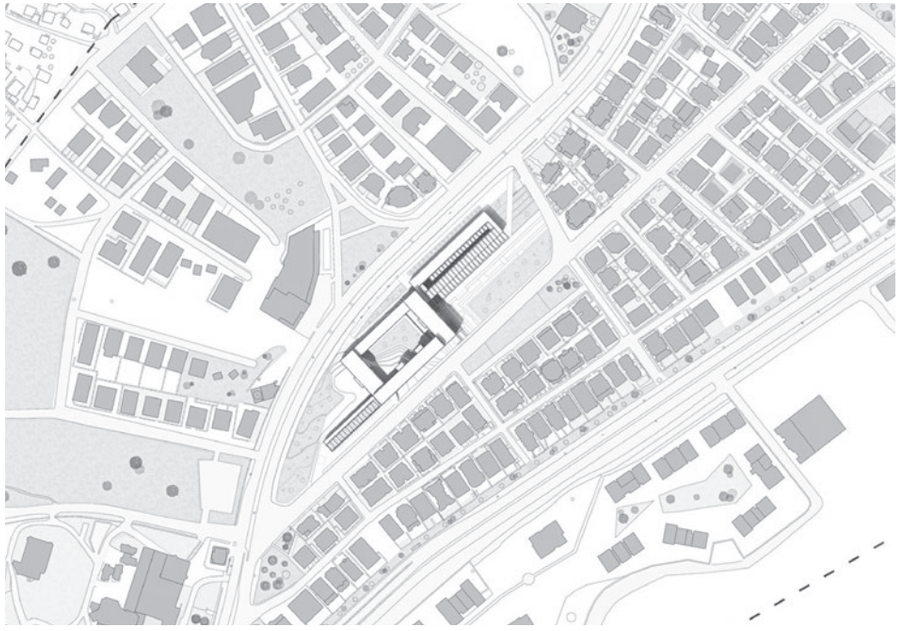


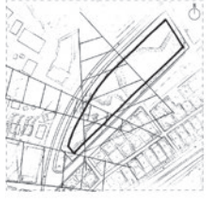
SITE PLAN
N

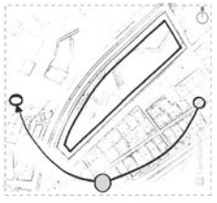


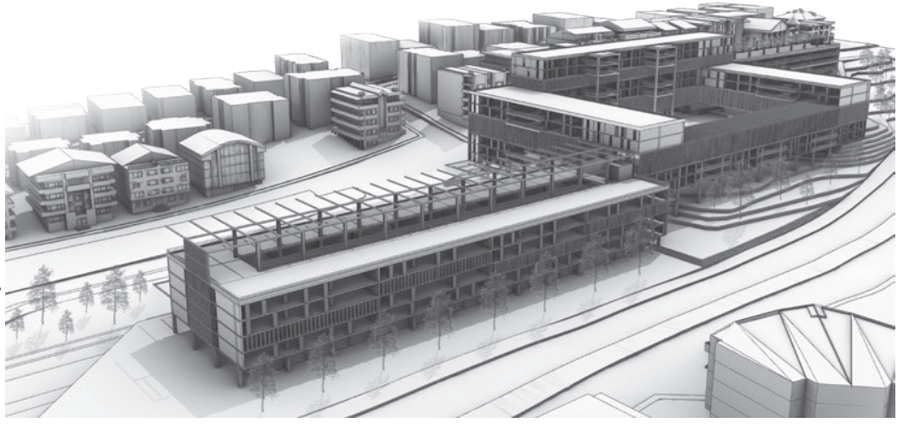

greenery & dog sheds
child park
workshop (atelier production)
bazaar& pergola
galery (in bazaar)
place of worship
performance (amfiS& "kahvehane")
gathered dinners
agriculture











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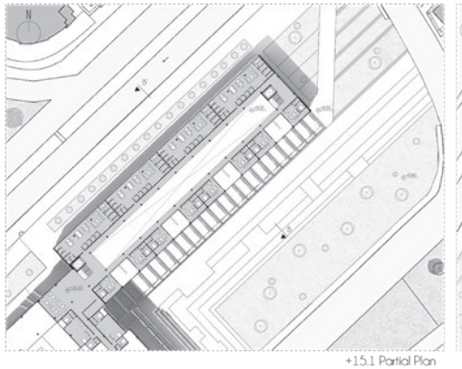
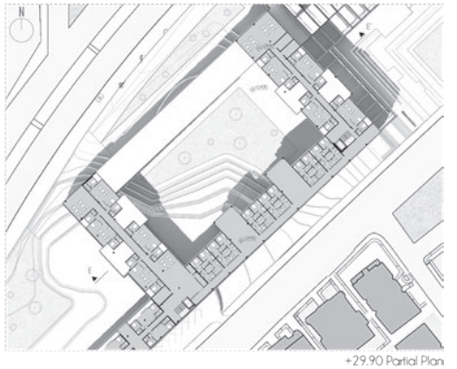


+15.1 Partial Plan



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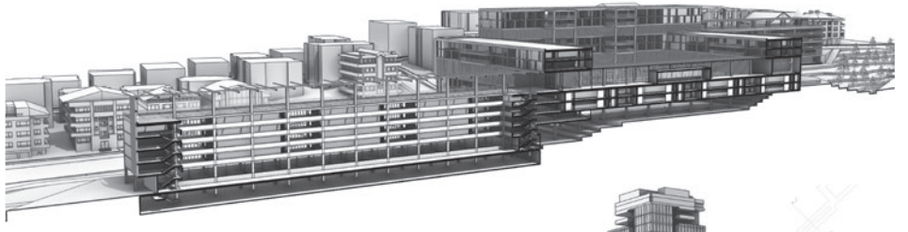
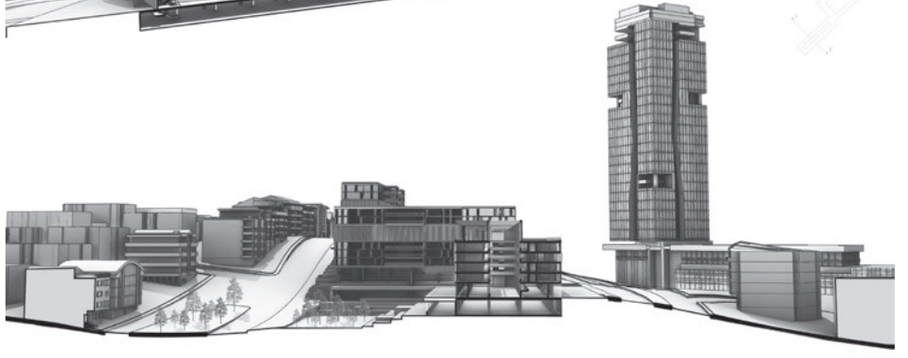
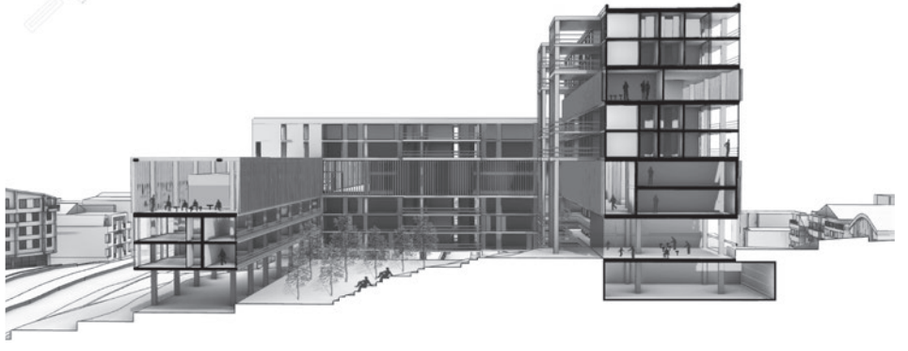
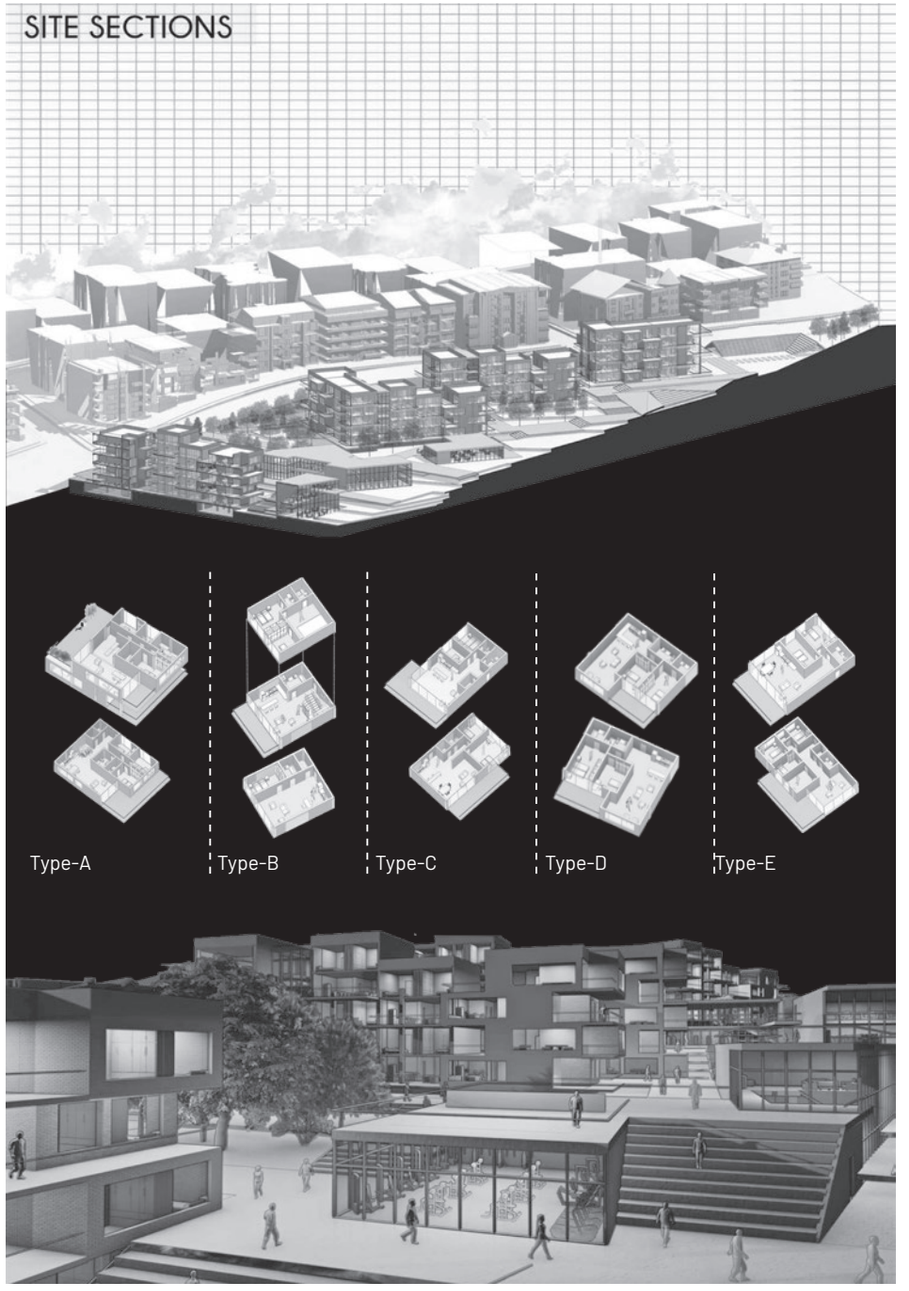






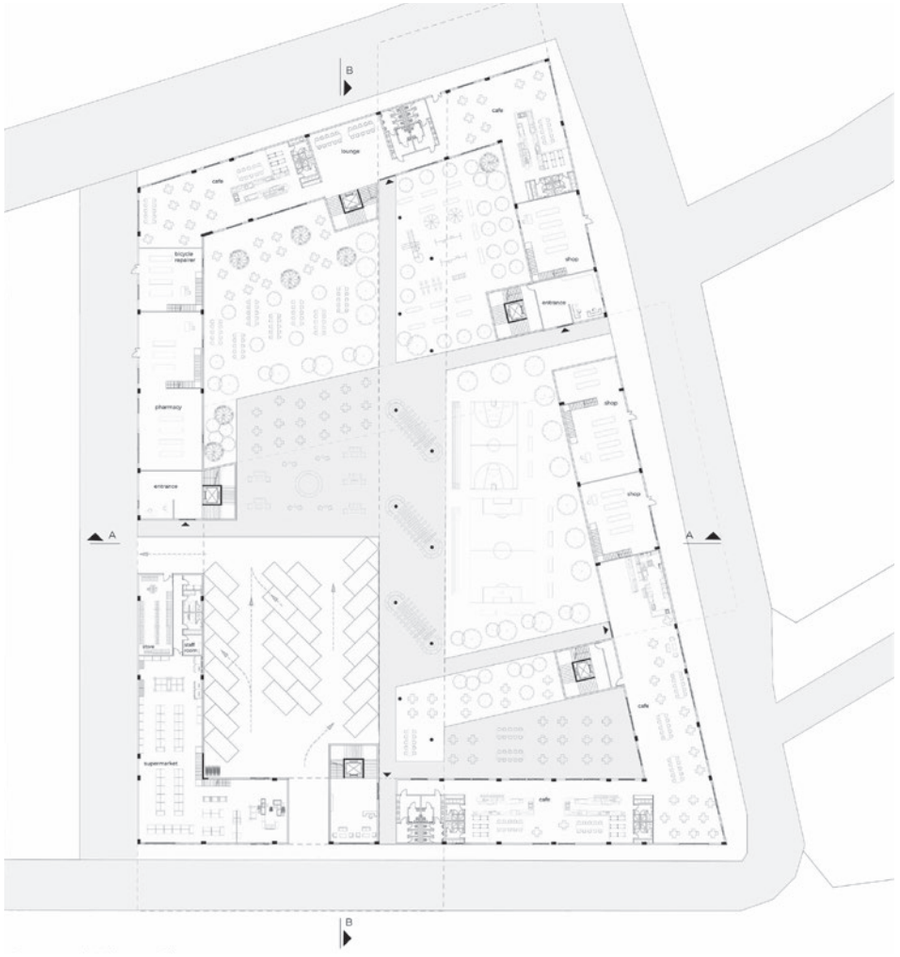
Berhan Uludağ

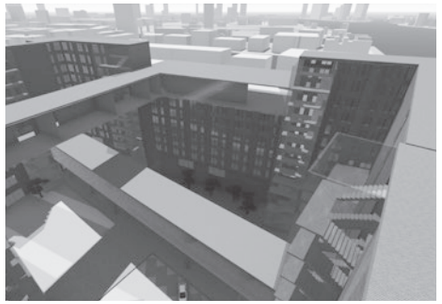


WOON

CAN AKER
EKİN ÇOBAN TURHAN
HEVES BEŞELİ
MELİS ACAR
SERAY TÜRKAY COŞKUN
ZUHAL ACAR

2021-2022 SPRING





İrem Uğurlu

SECTION A-A

HOUSING UNITS

INDIVIDUAL UNITS
COLLECTIVE UNITS
ADAPTABLE UNITS
24 500 M2

SOCIAL FUNCTIONS

EXHIBITION
DRAWING STUDIO
PHOTOGRAPHER'S STUDIO
GYM
1500 M2

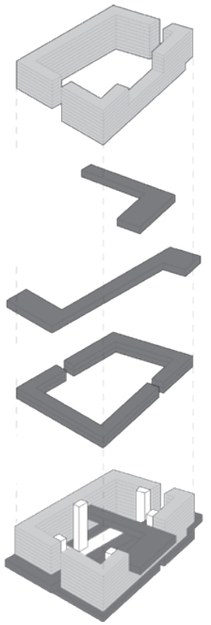
SOCIAL FUNCTIONS

LIBRARY
PAINTING STUDIO
PHOTOGRAPHER'S STUDIO
MEETING ROOM
KINDERGARTEN
CAFE
2420 M2

COMMERCIAL FUNCTIONS

SUPERMARKET
BYCYCLE REPAIRER
PHARMACY
CAFE
SHOP
WC
x2 3145 M2

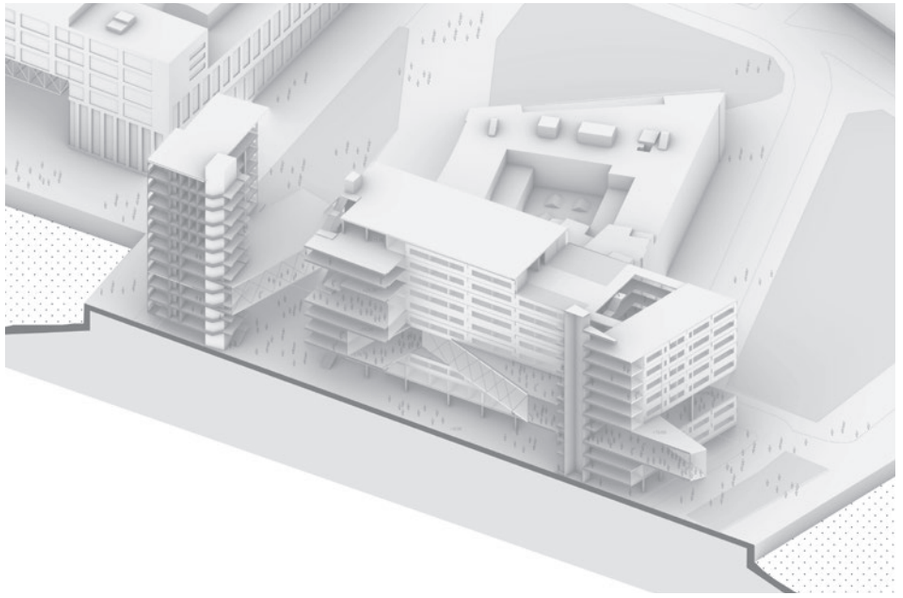
HOUSING UNITS
SOCIAL AND COMMERCIAL FUNCTIONS



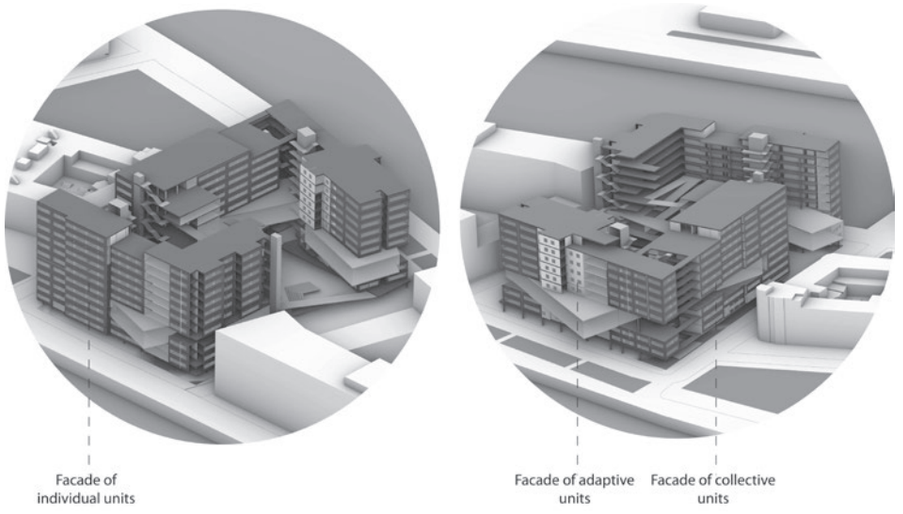
WEST ELEVATION

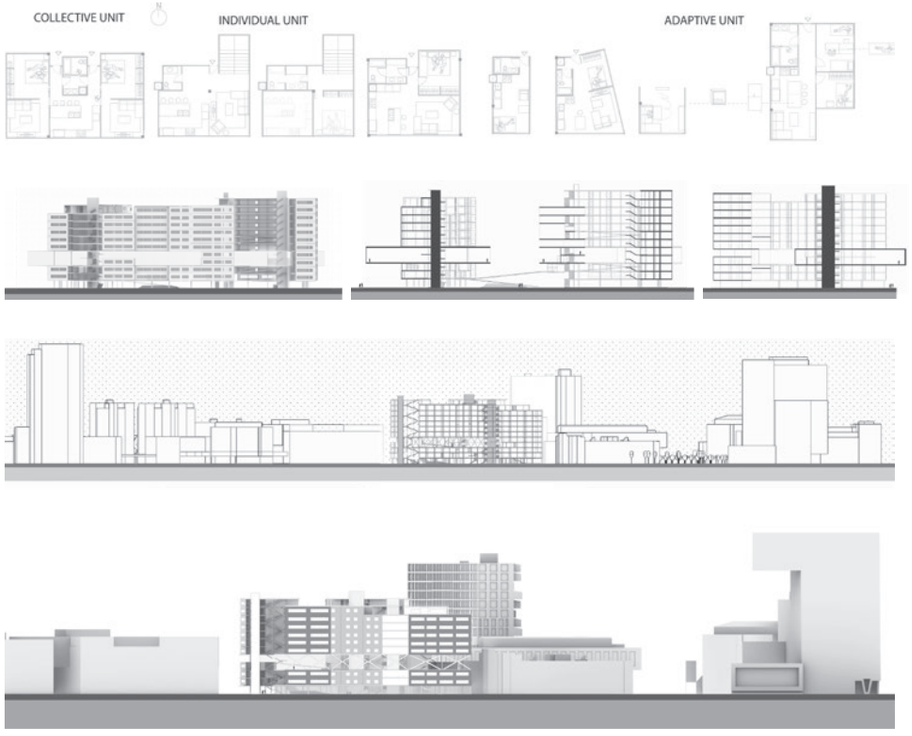
SECTION B-B

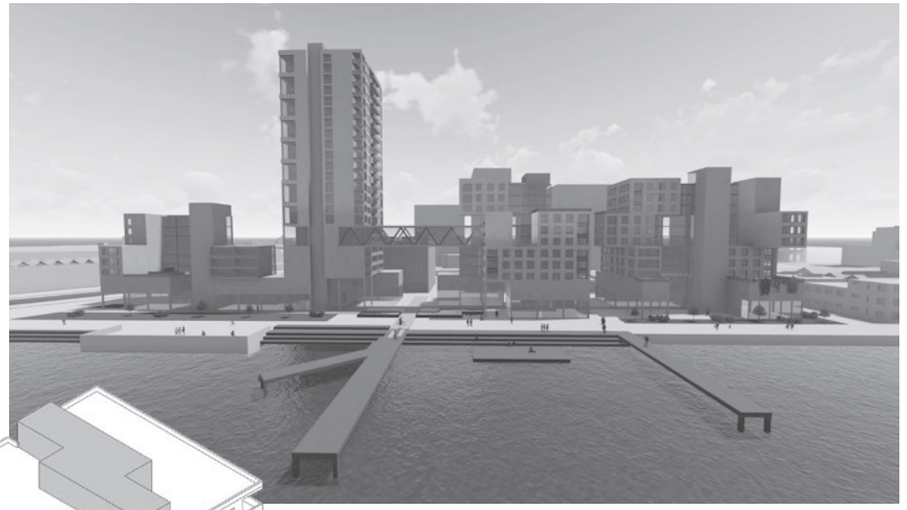
SOUTH ELEVATION

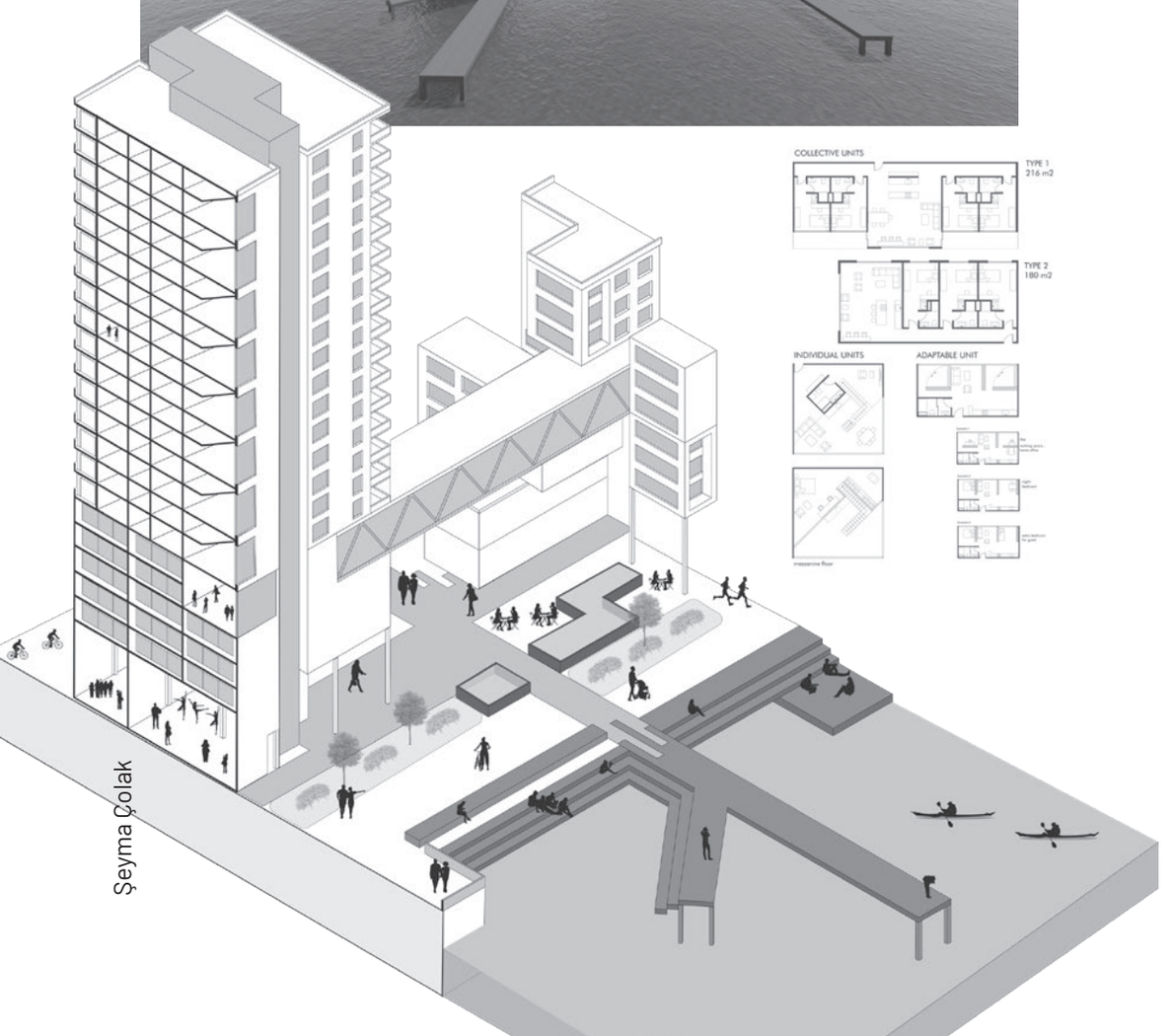


Gizem Ezgi Taştan



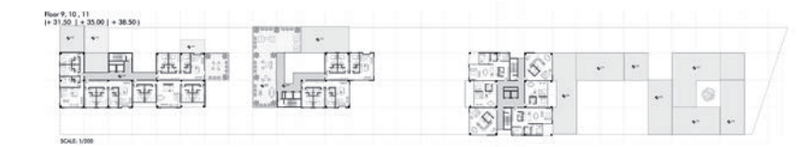





COLLECTIVE UNITS
TYPE 1
216 m2
TYPE 2
180 m2
INDIVIDUAL UNITS
ADAPTABLE UNIT

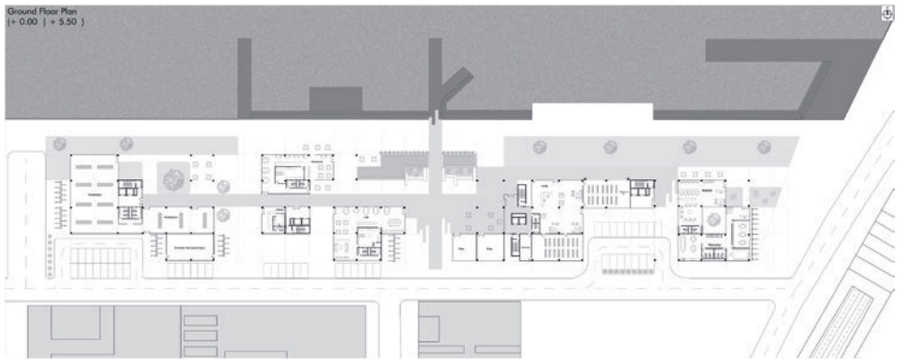
Şeyma Çolak

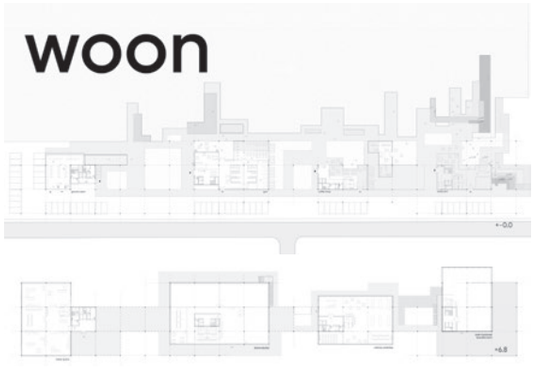
SITE SECTION

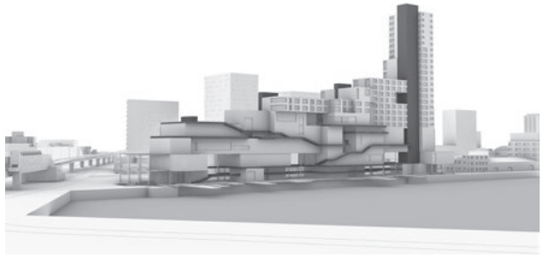

Floor 9, 10 , 11
(+ 31.50 | + 35.00 | + 38.50)

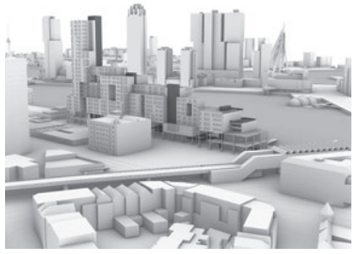
Floor 6, 7 , 8
(+ 21.00 | + 24.50 | + 28.00)

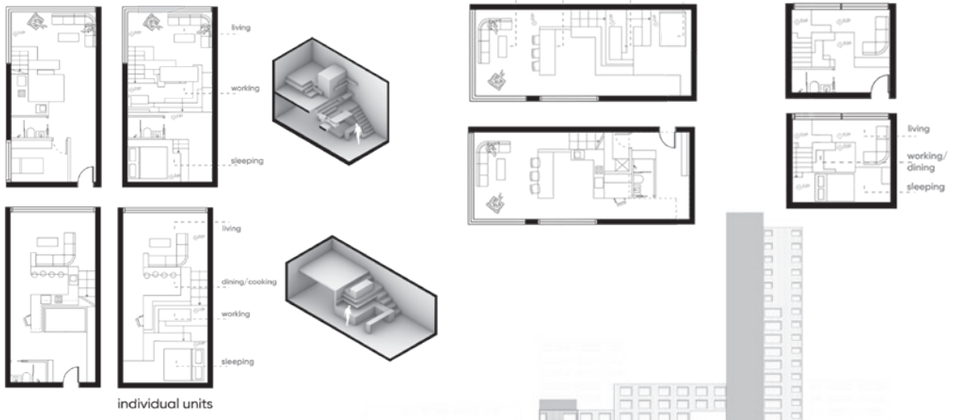
Floor 3, 4 , 5
(+ 10.50 | + 14.00 | + 17.50)


Ground Floor Plan
(+ 0.00 | + 5.50)

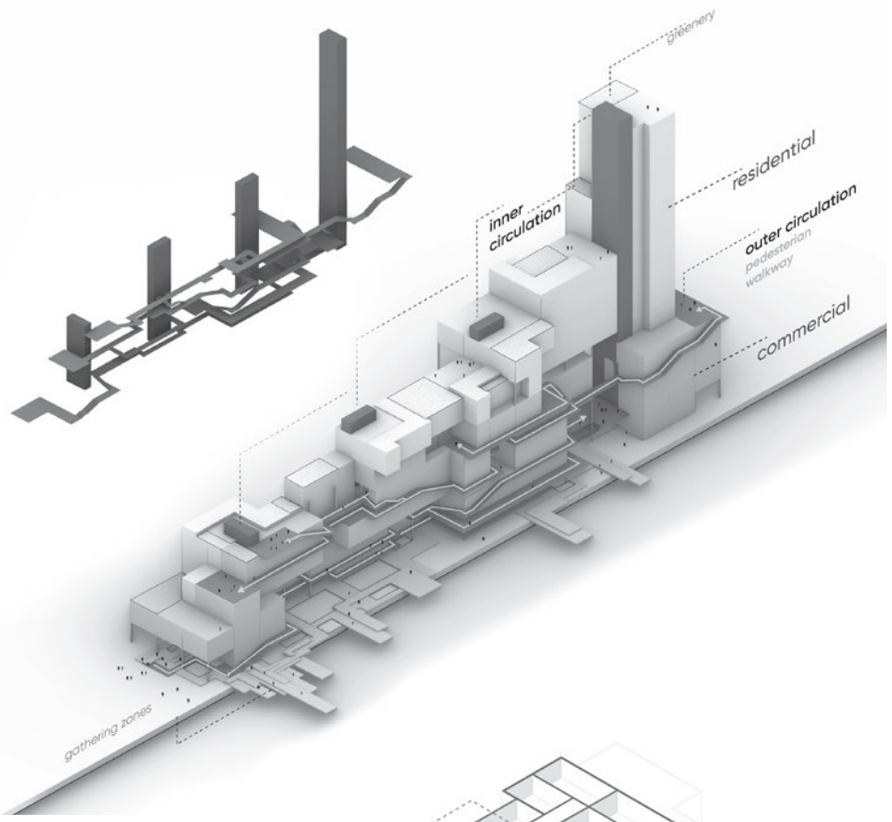


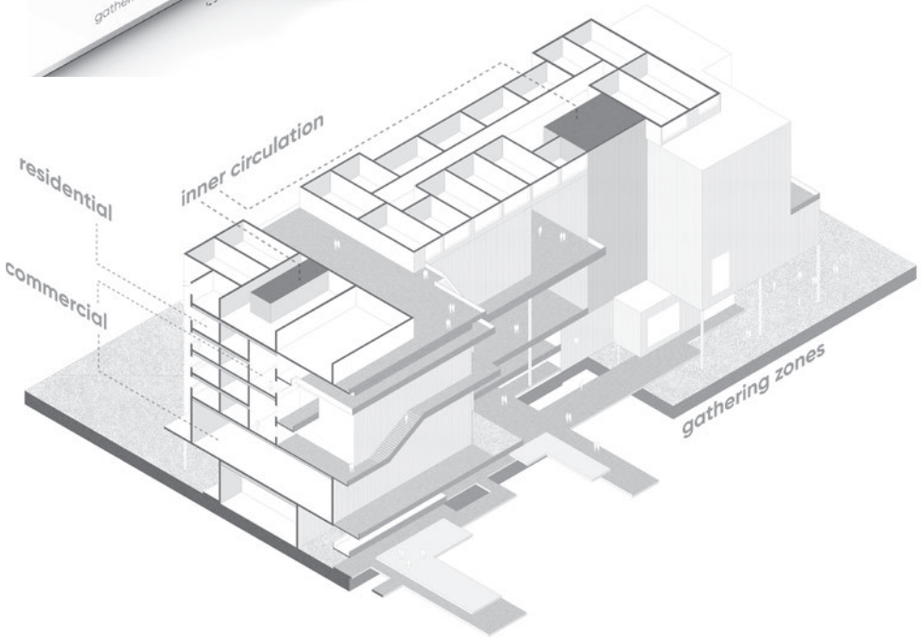


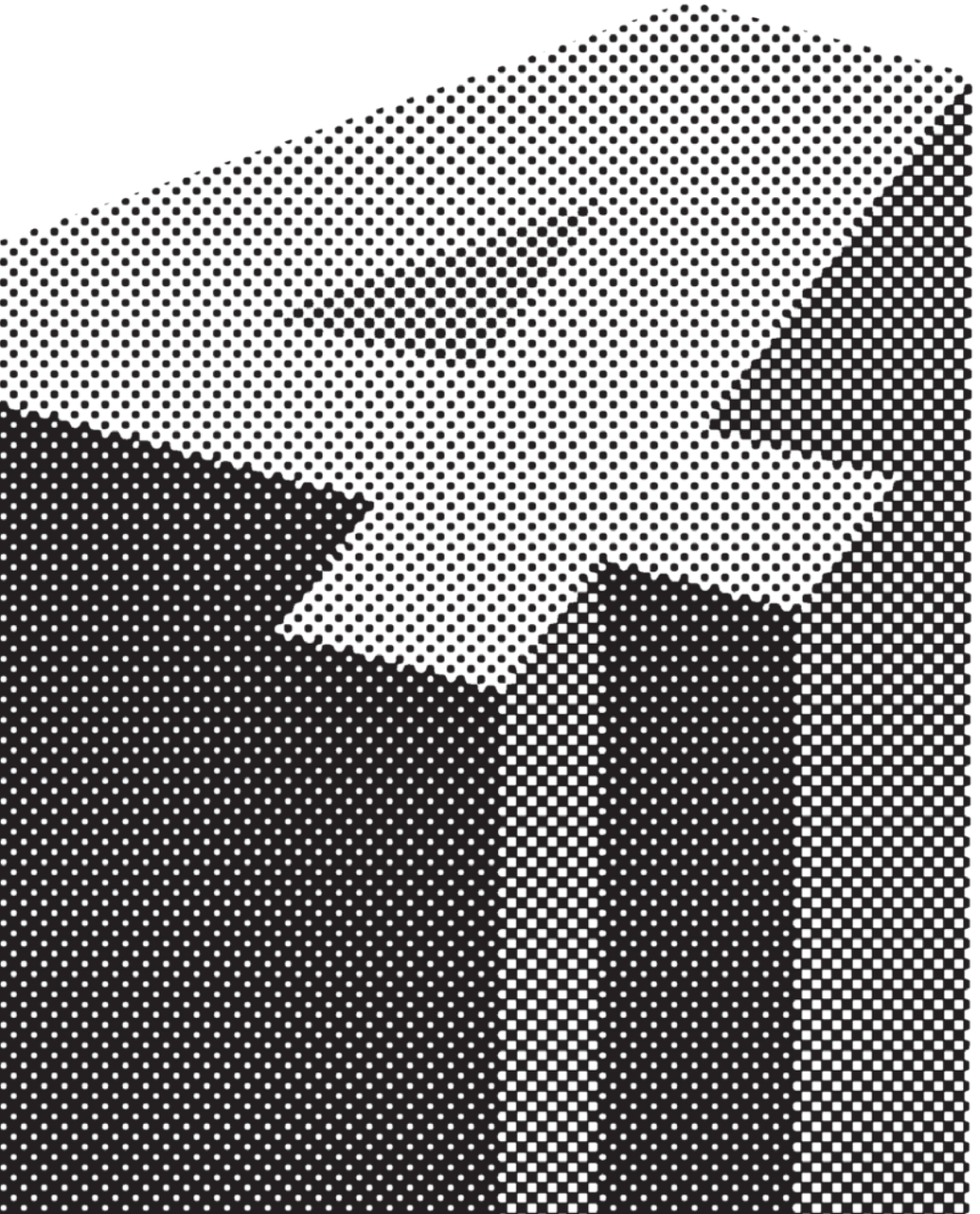




Yasemin Akan







One of the most prominent problems of today is directly related to climate change at the global scale, which is considered to be anthropogenic. Significant and abrupt changes are occurring in the behavioral patterns of the earth's atmosphere, oceans, and landscapes caused by the increasing ecological footprint of individuals, buildings, cities, and industries. As architects, we are all responsible for being aware and responsive to all these changes. Therefore, the final year projects mostly address environmental exigencies that question the encounter between architecture and ecological conditions shaped by urban, political, social, and economic issues. One of the prominent questions that arise from this quest is: How do environmental exigencies reframe and redefine architecture and urbanism to serve for **adaptation**, **resilience**, and **mitigation**? And, in what ways may architecture respond to various environmental conditions?

Even though both semesters' work prioritized environmental exigencies, the first semester's work which requires the design of a generic architectural system formulates urban strategies and toolkits for realizing such an unprecedented urban architecture, referring to the lexicon of ecology. On the other hand, the second semester's objectives include prioritizing the ongoing discussions through the individual interpretation of a mixed-used architectural program in line with the **exigencies of the environment with an emphasis on distinct urban complexities**. Where the first semester's work was conducted in groups, the second semester required individual endeavor.

ECO_X: Architecture of Encounter for Environmental Exigencies
ARCH401, Fall 2020-2021

İskenderun Körfezi is selected as the site of study because it has the potential to provide a base for discussion of various environmental exigencies. The waterfront and the surrounding cities of İskenderun Körfezi are facing several environmental problems, such as air-water-soil pollution, degradation of the ecosystem (flora and fauna), and deterioration of the natural waterfront due to the ecological pressure exerted by the industrial, commercial, residential and tourism functions accommodated in the region. Though the iron and steel, metal, chemical, and cement industries constitute a great potential for the economic growth and wealth of the region, these industrial facilities consume huge amounts of energy and resources, release greenhouse gasses, and cause pollution. While *Körfez* provinces owe their urban development and economic growth to the transportation and infrastructural facilities, the deteriorating effects of these industries on human health and biodiversity emerge as urgencies. Changing the natural contour and geometry of the coastline, the infill areas on the coast which serve for transportation and industrial facilities can be considered as man-made interventions to the original coastline. These infill areas not only interfere with the water quality but also constitute a great threat in an earthquake since the East Anatolian Fault surrounds *İskenderun Körfezi*. Secondary (seasonal) housing occupying the waterfront hinders the development of recreational areas nearby the sea and doubles the pressure on the residential facilities, especially during the holiday season. Although the region has great biodiversity with its deltas, lagoons, and wetlands, mass tourism facilities (widely preferred instead of ecotourism facilities) are far from benefiting from the natural potential of the area. Another severe issue appears to be the

population growth due to immigration and mass housing projects planned to accommodate the refugees. The issue of refugees is not only a concern for the built environment but also the social structure.

These volatile ecological and urban conditions make *İskenderun Körfezi* a region worthy of exploration under the theme of Eco-X. Such exploration requires a complex understanding of the physical context in which the **site is conceived as a multi-layered entity composed of -scapes** (earthscape, waterscape, and airscape). Three sites with different ecological conditions are selected as areas of study for addressing various environmental issues: an idle fish farm, an industrial zone, and a stream bank.

Re+ST: Resilient Systems Thinking

ARCH401, Fall 2021-2022

"Each surface is an interface between two environments that is ruled by a constant activity in the form of an exchange between two substances placed in contact with one another." [1]

In Fall 2021-2022, ARCH401 architectural design studio was structured as an extended ground of previous years' emphasis that questioned how the environmental exigencies redefine architecture and urbanism so that they could serve for adaptation and resilience. Considering the physical (including degradation, ecological destruction, and anthropogenic climate changes) and conceptual transformations that the cities have undergone in the last decades to become more complex, saturated, and open structures, the Fall semester focused on the definition of the urban edge in Beirut.

Since unfolding the urban edge demands a holistic lens to understand the extended associations and web of relations, which facilitate the consideration of both human and non-human agencies, the semester is structured to include various research and design studies.[2] These studies aimed to incorporate all vibrant agents in the definition of the edge conditions to respond to the intricacy of the economic, political, and ecological relations of the 21st century. It is proposed to consider "**systems thinking**" as a conceptual framework to define resilient cities that can respond to the pluralities, contradictions, degradations, complexities, and climatic challenges of 21st-century cities.[3]

> *Rather than a top-down design approach, "**systems thinking**," by definition, initiates a non-linear process by focusing on relationships and even interdependent variables. The environmental, economic, political, and social changes in the last decades demand an adaptable city defined through a network of relations rather than well-defined rigid structures, which can respond to the shifting conditions of the city and its components (human & non-human). Embracing 'systems thinking' in the definition of a resilient city can respond to the ever-changing conditions, mitigate anthropogenic effects and propose urban contingencies.*

ARCH401 studio studied the urban edge at the coastline of Beirut that encounters an urban collapse on many scales.[4] From its economy to urban management, transportation, lack of access to public & green spaces, and climatic risks are a few examples of the problems that await solutions with larger-scale interventions and sets of integrated urban strategies. The Beirut Port explosion on August 4th, 2020, can be regarded as a natural consequence of this downfall at many stages. The blast created a ground zero condition at the port area, literally hallowing the land/urbanscape of the waterfront-the urban edge. Any attempt to understand the particularities of this urban land of Beirut, the present conditions before and after the blast, requires a deeper analysis of the many aspects of the city at a larger scale.

In this respect, the main focus of the studio research was developing adaptive, solitary, and resilient strategies with the framework defined through "systems thinking" that considered the spatial, material, and experiential dispositions along the port zone. The project aims to define "systems thinking" as group work, including the necessary port facilities and different programmatic elements responding to the challenges of the 21st century's resilient city.

[1] Virilio, Paul (1997) "The Overexposed City," in *Rethinking Architecture*, Neil Leach (ed.). London: Routledge.

[2] Latour, Bruno (2005) *Reassembling the Social: An Introduction to Actor-Network Theory*. Oxford University Press, Oxford, UK.

[3] Weisz, Claire (2018) "Resilient Design: 'Systems Thinking' as a Response to Climate Change," *Architectural Design*. 88. 24-31.

[4] The studio benefitted from the documents provided by the Beirut Port Design International student competition organized by Inspireli Awards, and the students participated in the competition with their group works.

Impact Hub_İskenderun

ARCH402, Spring 2020-2021

After developing a vocabulary of ecological conditions, strategies, tools, and kits for realizing an architecture of climate change and an urban response to environmental exigencies in ARCH401, ARCH402 required designing a site-specific architectural product with a complex program that responds to the urgencies of the environmental-and-urban context at the architectural scale. The main objective is to ensure the search for an architecture that can bring along multiple heterogeneous components such as scapes, programs, users, and site conditions. The aim of developing a cumulative research ground with the lexicon of Eco-X for advancing the vocabulary of ecological conditions and strategies, as in previous semesters, was pursued with guest lectures, readings, and discussions.

The familiarity with the problem of the waterfront, landfills, wetlands, earthquakes, industrialization, transportation, pollution, migration, and population growth on the larger scale of *İskenderun Körfezi* from the previous semester was revisited in the scope of ecological-and-urban urgencies of the given sites; one was neighboring the Railway station and the later neighboring the *Ziraat Bahçesi* in İskenderun. The urban complexities of both sites required considering the site as a composite field composed of multiple layers of information, where the architectural site, rather than a mere topography, is defined and studied through the various scapes such as; earthscape, waterscape, and airscape. Working with and for various scapes enabled understanding the ecological hazards in all their complexity and projecting new architectural strategies for urban environmental urgencies.

The individual interpretations developed on the architectural program supported a deep understanding of the topographical conditions. ARCH402 required the management of an architectural program of approximately 20.000 m^2 to design an Impact Hub for the city. As part of a larger international network, the Impact Hub network was defined

as an organization that welcomes the building of a community to create impact at a local scale and work collectively on issues of utmost relevance for that specific place and geography. Therefore, the hub's program is composed of a mixed-used program for a flexible and shared spatial organization that is to be developed in accordance with all the environmental and ecological parameters defined in close inspection of the particularities of the site.

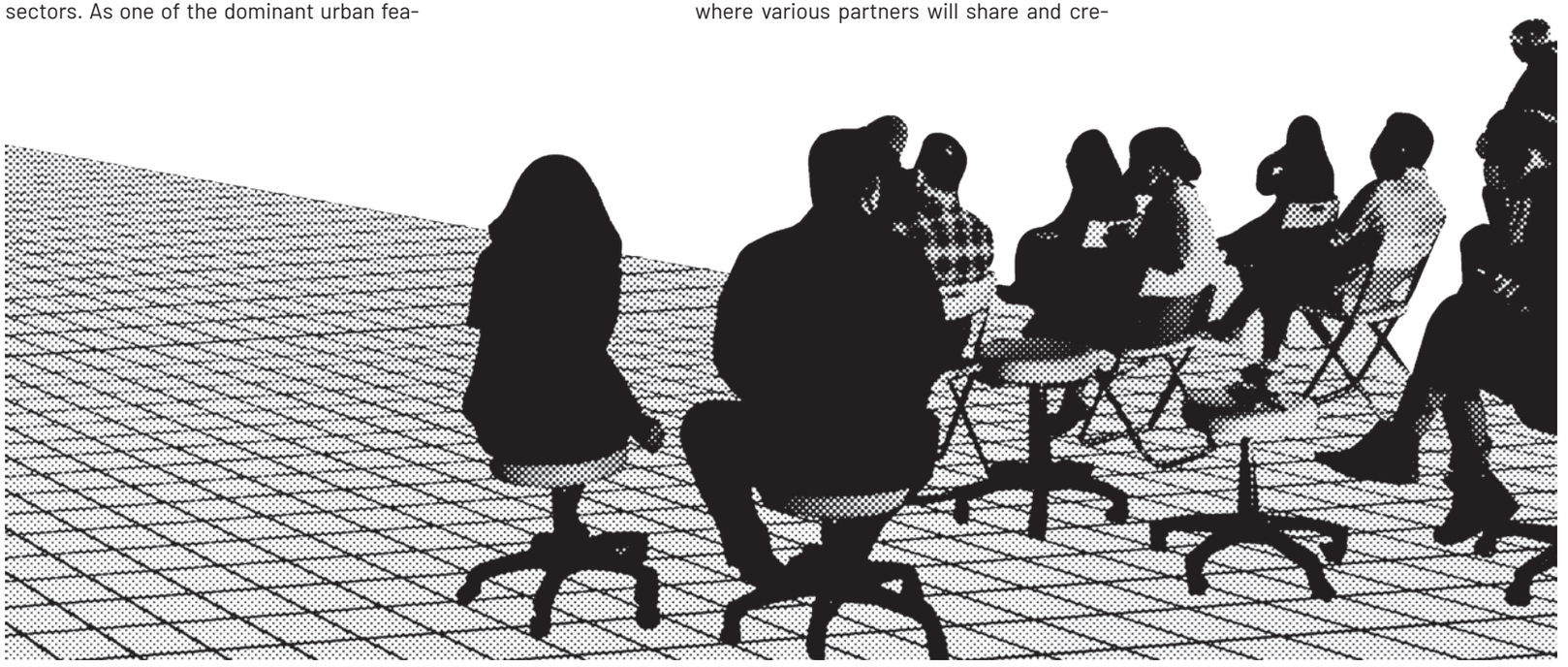
Un.registered

ARCH402, Spring 2021-2022

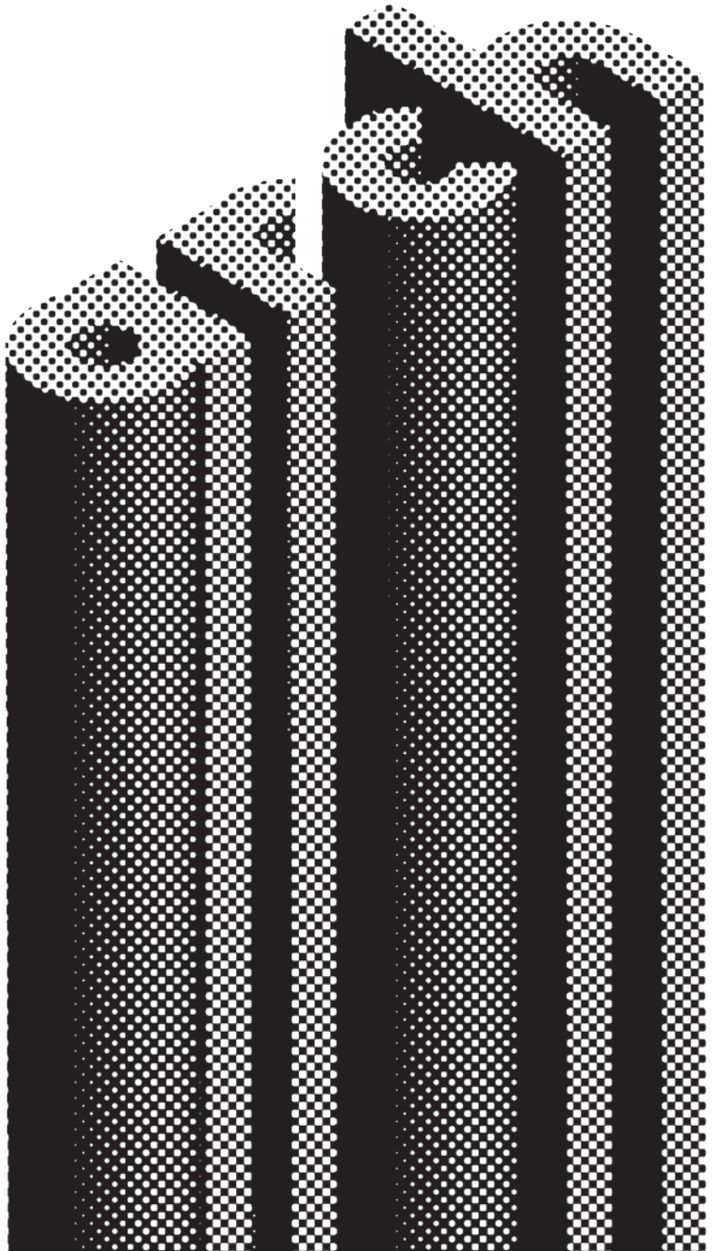
Beirut, as a "resilient city," has witnessed various urban collapses in its history, which affected the economy, environmental, social, and political conditions, as well as the urban development of the city. The Beirut Port explosion on August 4th was the latest collapse defining another shift in the urban patterns of the city, which was studied in the previous semester at ARCH401 with a specific focus on the port area. One former collapse of the city was due to the civil war that lasted for fifteen years (1975-1990), which divided the city into two sectors having dual urban conditions.

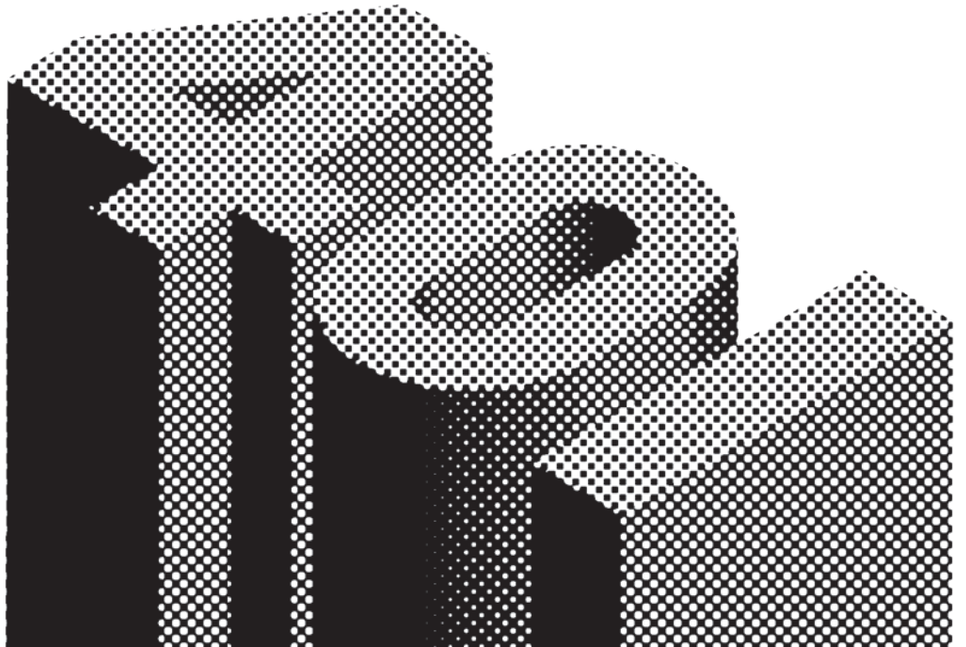
The Green Line, demarcated by the Beirut-Damascus road, starting at the Martyrs' Square, was the boundary of these two socially polarized and spatially segregated sectors. As one of the dominant urban features of the city, the Green-line area was named after the greenery that emerged in the abandoned zone between these two conflicting sectors, which was the no man's land for years. Considering the studies on the urban development of the city center, the spring semester of the 4th-year Architectural Design studio focuses on the life that sprouted up among the Green Line, which was abandoned during the war and has lost its social, political, and cultural specificities since then. Remembering the significance of the Martyrs' Square as a gathering space of discrepancies where "locals and visitors alike" meet, the semester's project is about amplifying the divergence on the "line." Through fostering ingenuity and collaboration, the proposed architectural program will amplify deep thinking around innovation and respond to the local needs for cultural and social "resilience." The proposed program will trigger **unregistered start-ups**, where various partners will share and create knowledge, ideas, and occurrences. It is aimed that through an architectural claim, **the un-registered** will reclaim an intuitive gathering zone with workrooms, labs, offices, social layouts, etc., which will introduce a flexible district for innovation and incubation of ideas, relations, and interactions.

Two project areas were identified as; site A and site B on the Green Line to be studied during the semester. Site A is characterized by being the neighbor of The Martyrs' Square and the archaeological zones. Site B houses an existing building, named the Egg, -a scarred modernist building built as a cinema building but then ravaged by the war and left unoccupied. With diverse cultural, social, and physical qualities, both sites hold the potential to foster the urban development of the city and **introduce an urban work zone liberated from the discrepancies of the city**.



ARCHITECTURAL DESIGN V



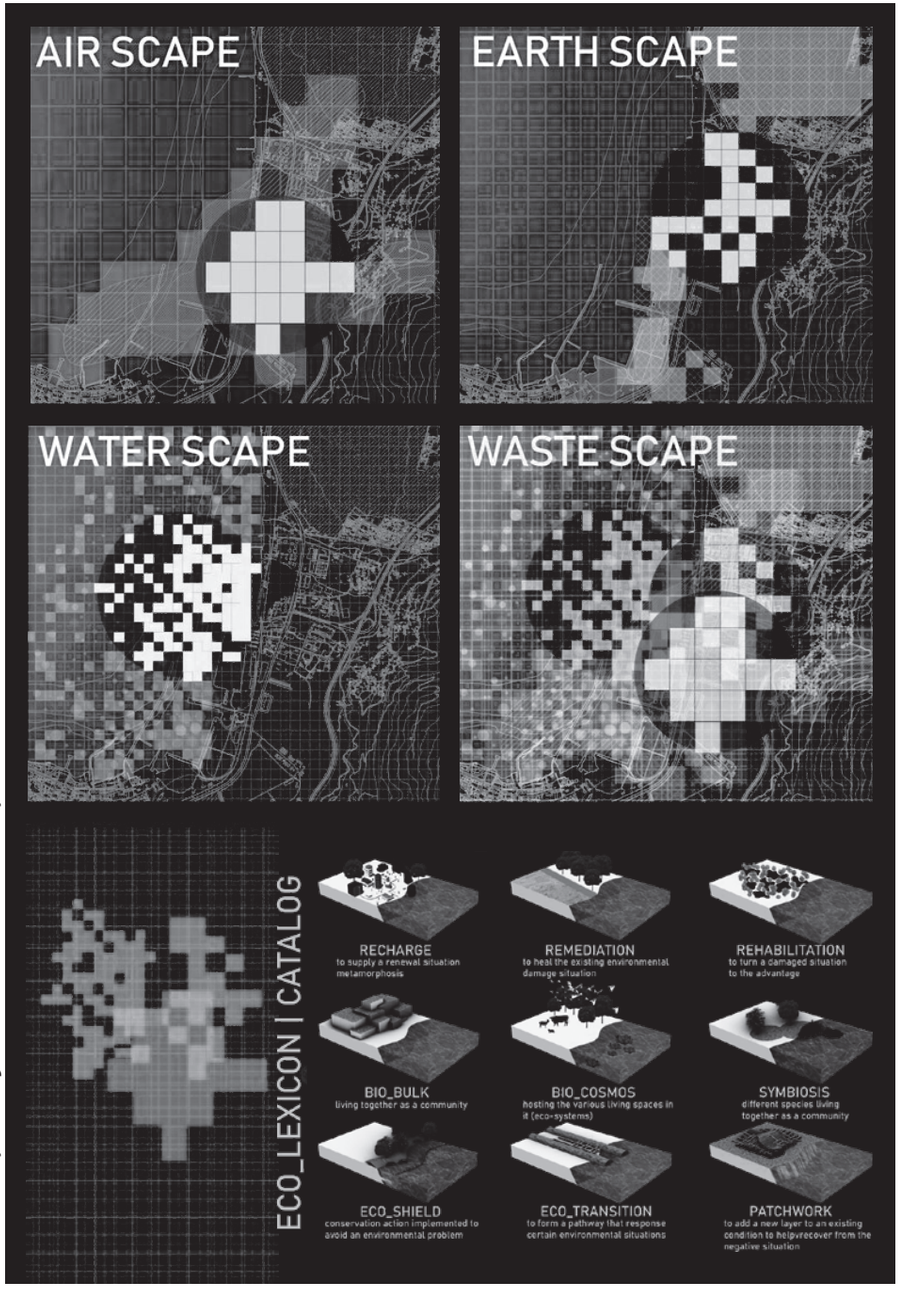


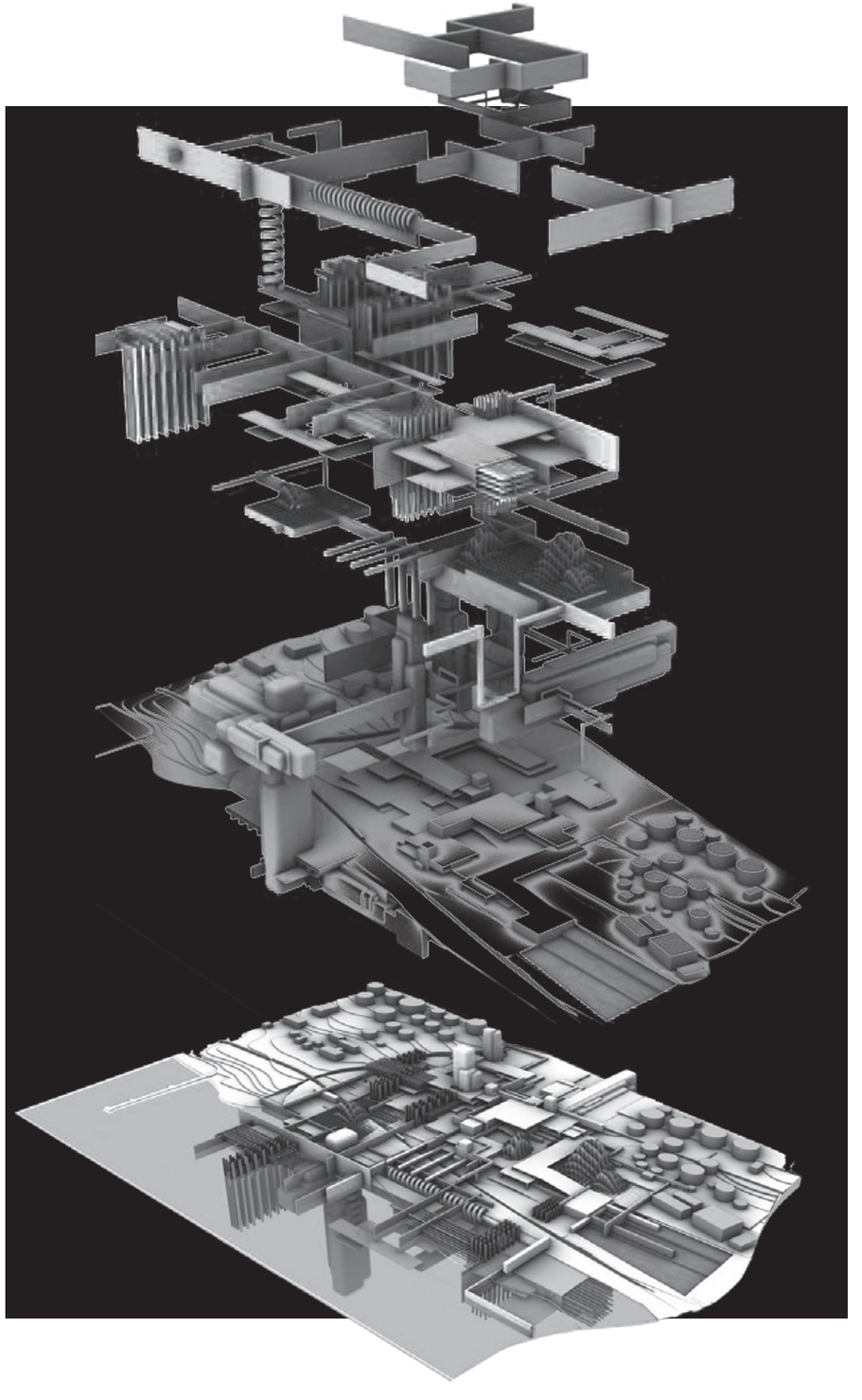
ECO_X

ARCHITECTURES OF ENCOUNTER FOR ENVIRONMENTAL EXIGENCIES

ALPER KİREMİTÇİ
BERİN F. GÜR
DERİN İNAN
HEVES BEŞELİ
SONAT ÖZCİVANOĞLU
ZİYA İMREN

2020-2021 FALL

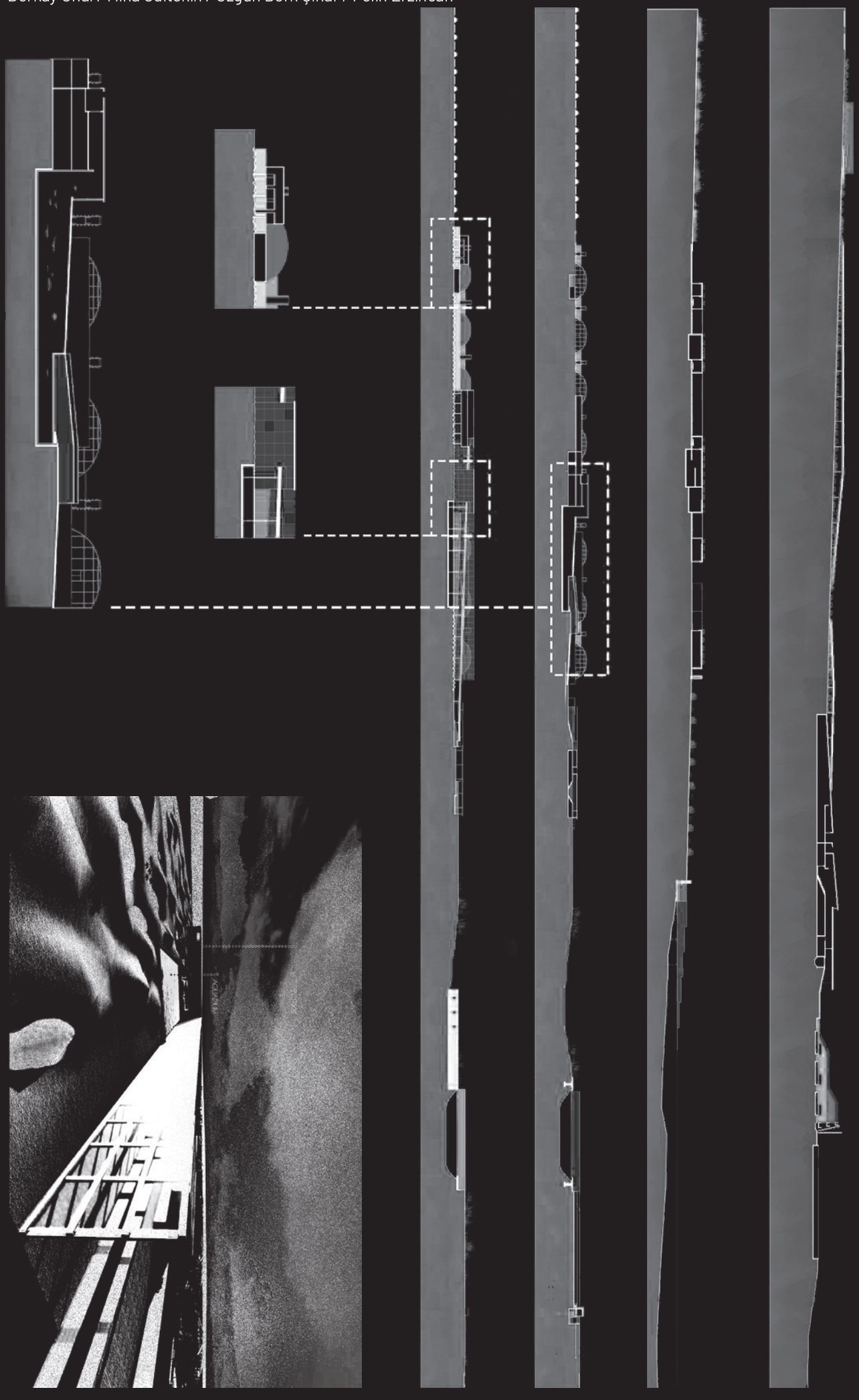


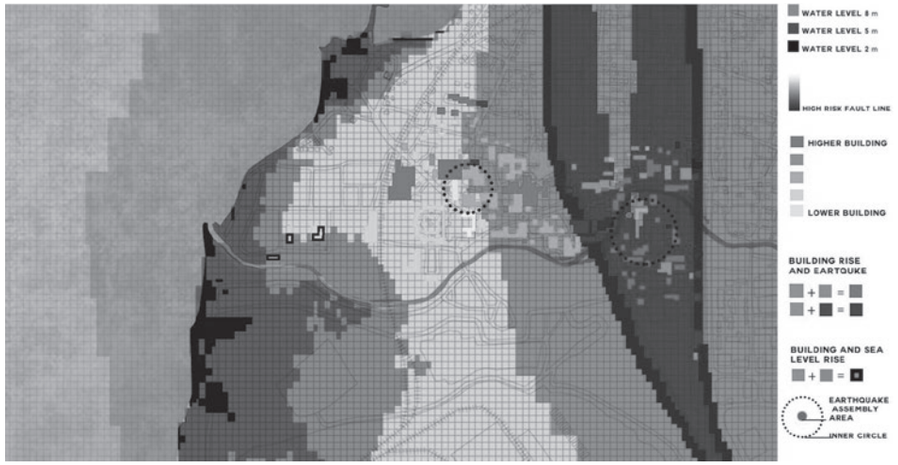


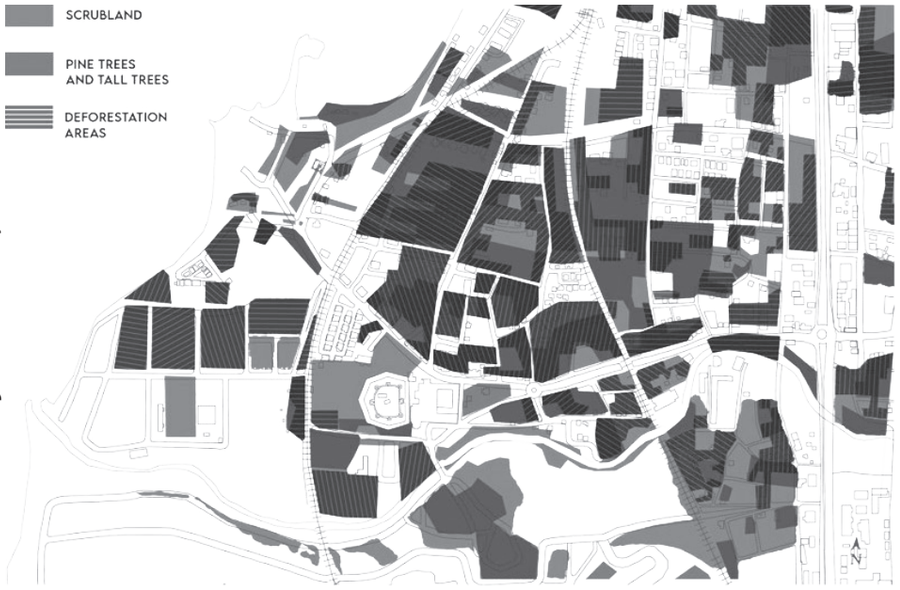
Ataberk Yalçın / Begüm Balaban / Furkan Küçük / Yasemin Över

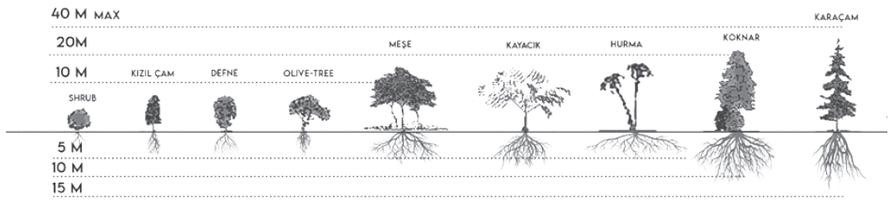
Berkay Ünal / Mina Gültekin / Özgün Berk Çınar / Pelin Erzincan

Berkay Ünal / Mina Gültekin / Özgün Berk Çınar / Pelin Erzincan









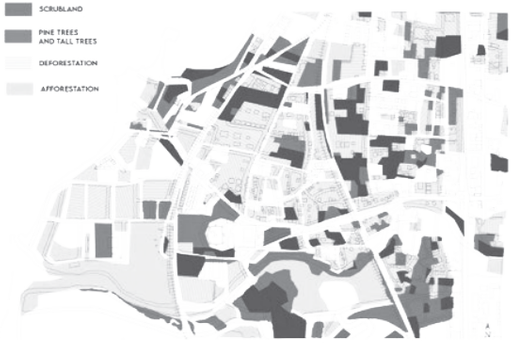
Aysu Kaynak / Ecem Ekren / Esin Akdoğan / Hilal Güneş

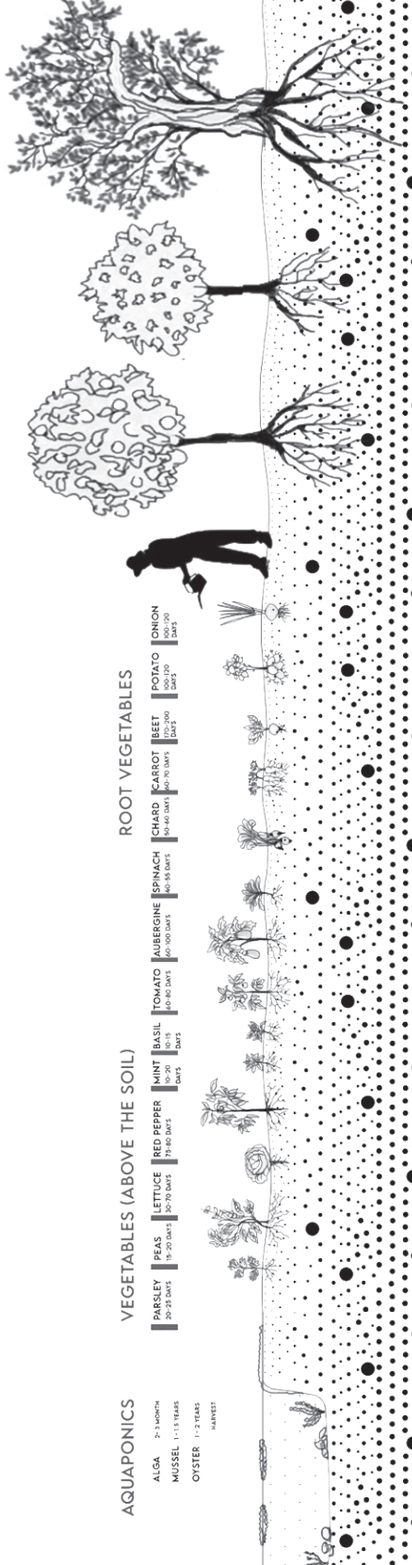
SEA LEVEL RISE

EARTHQUAKE RISK

2009

2019





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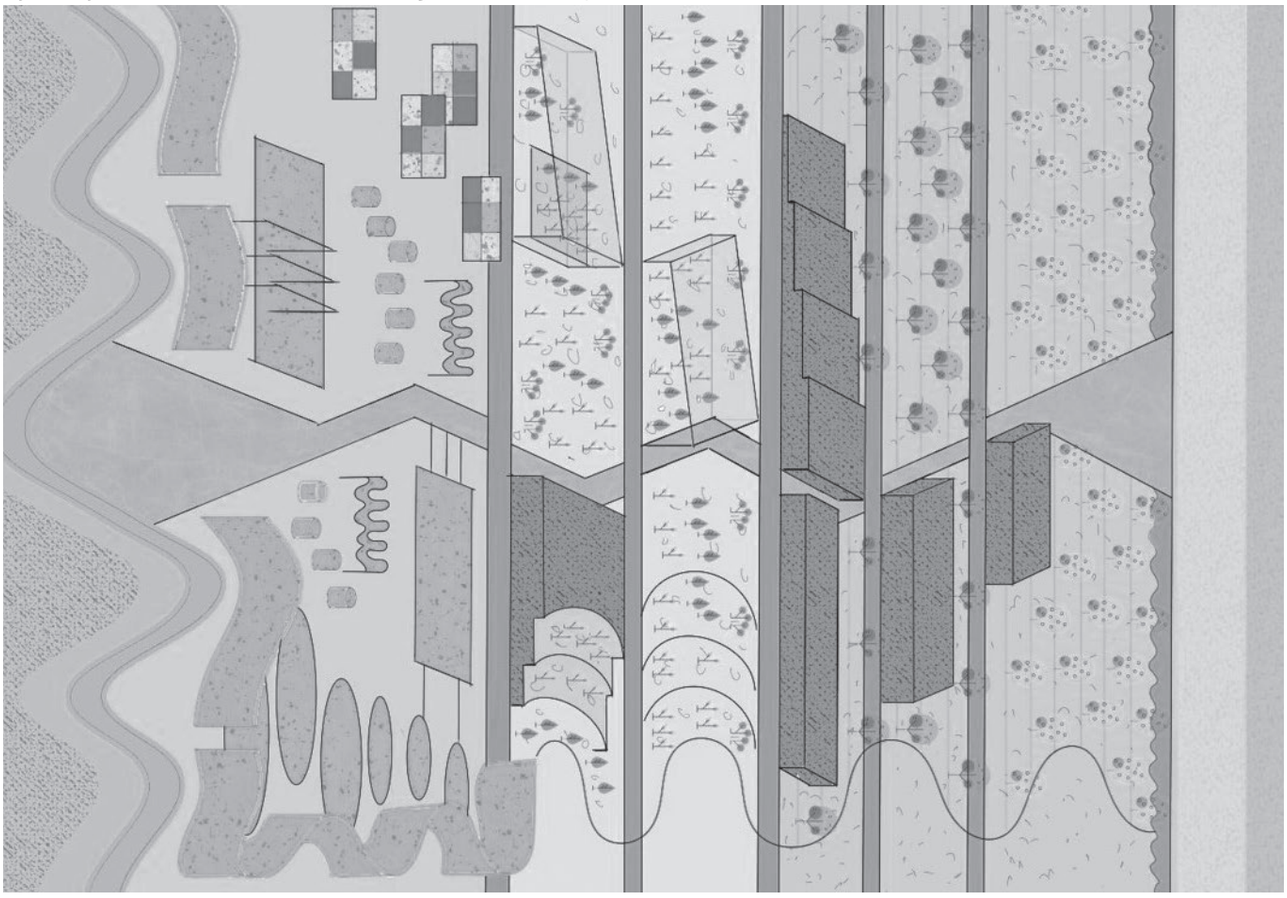

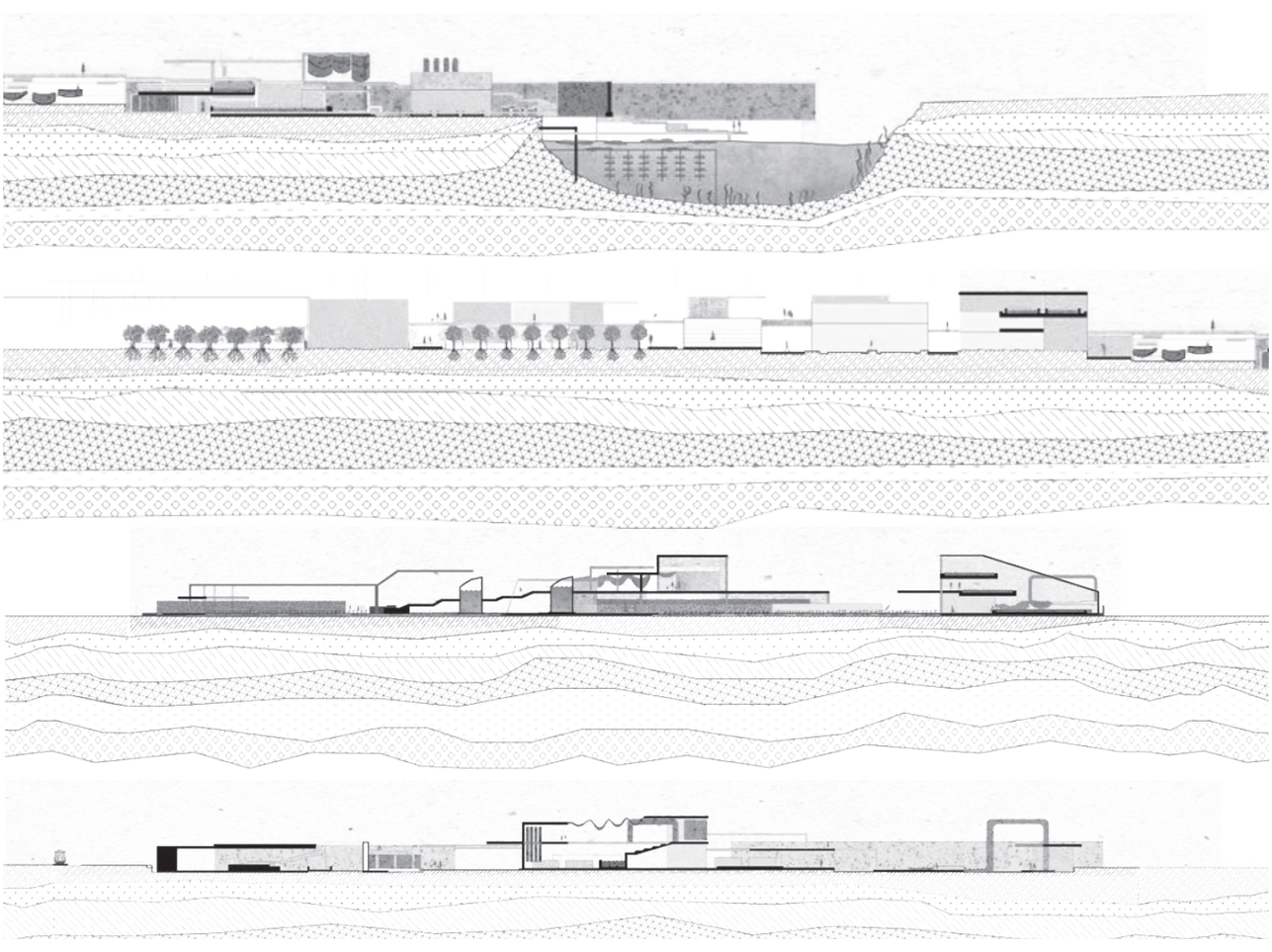

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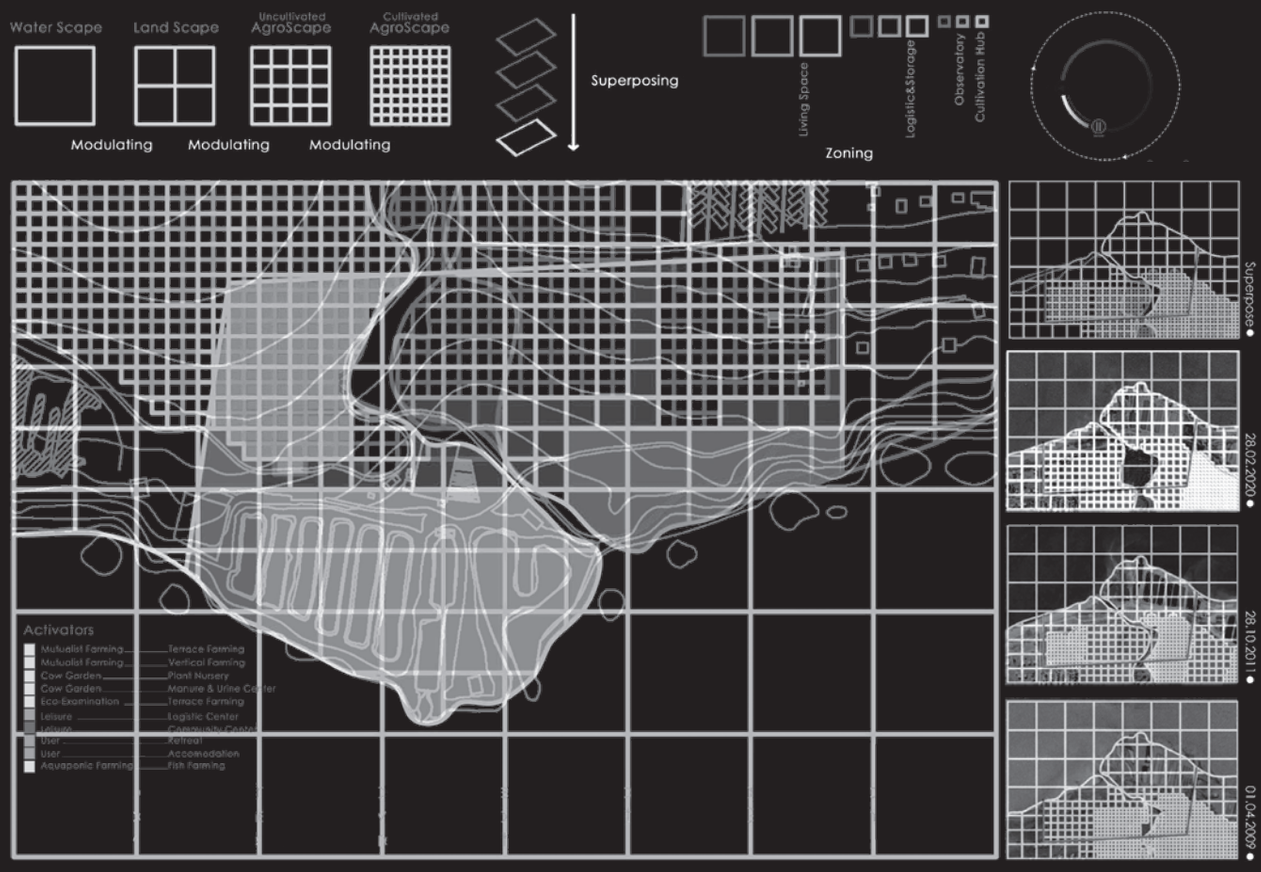

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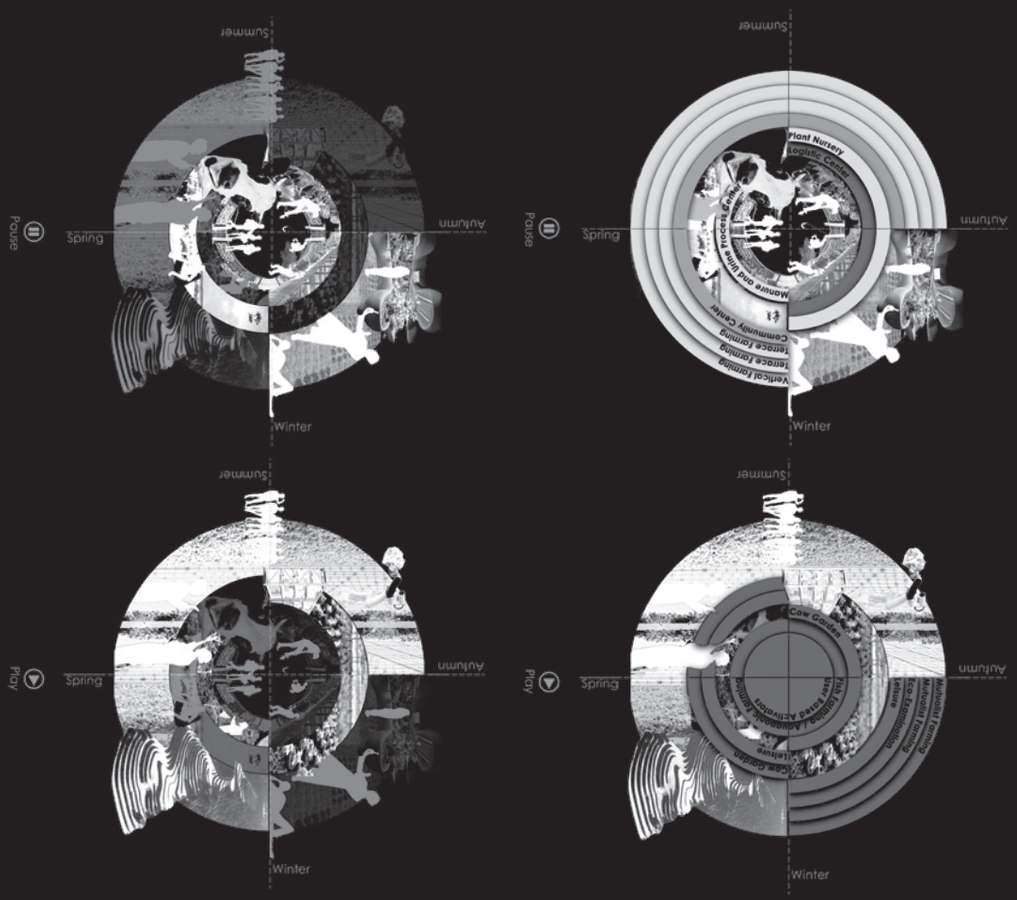

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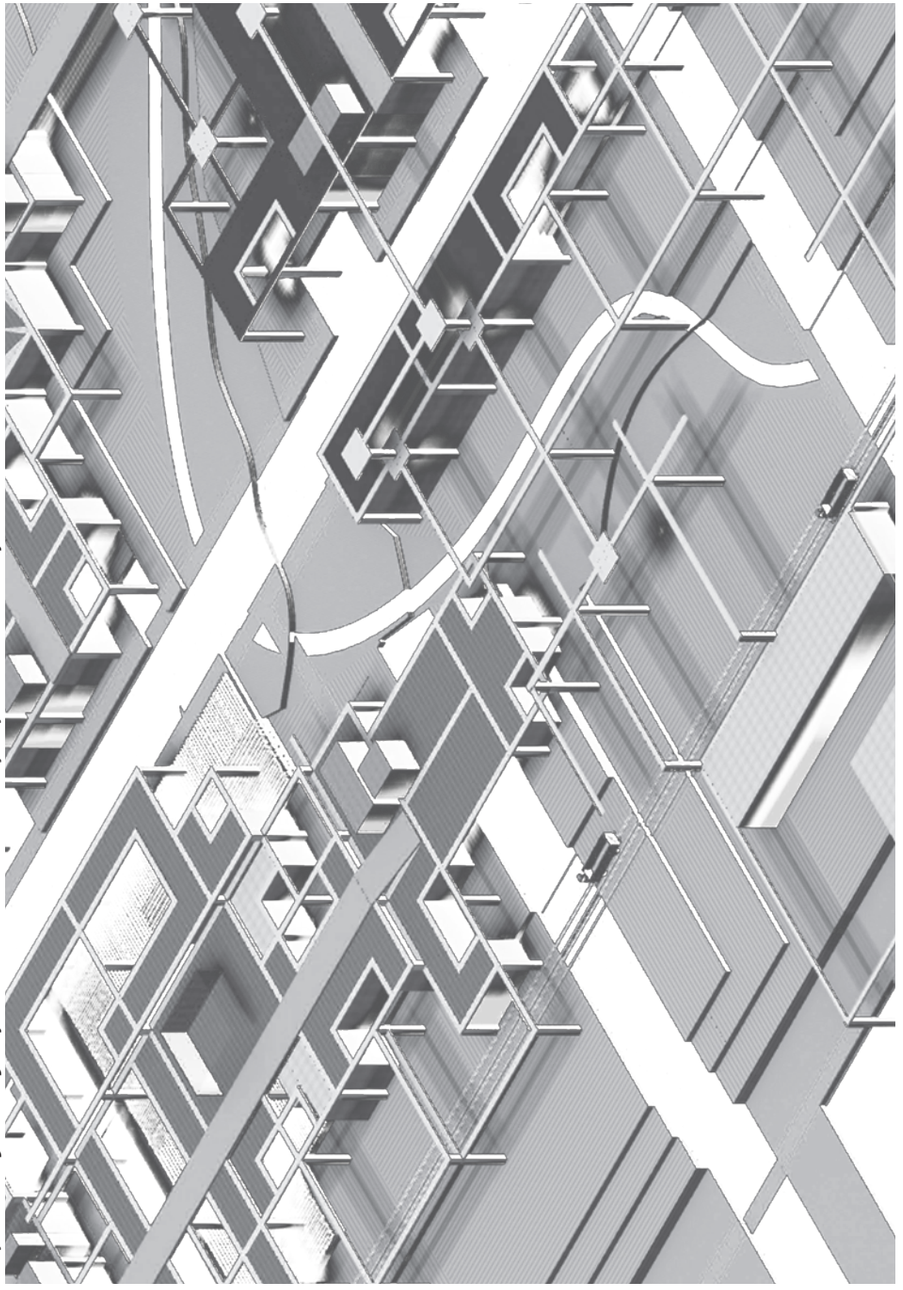
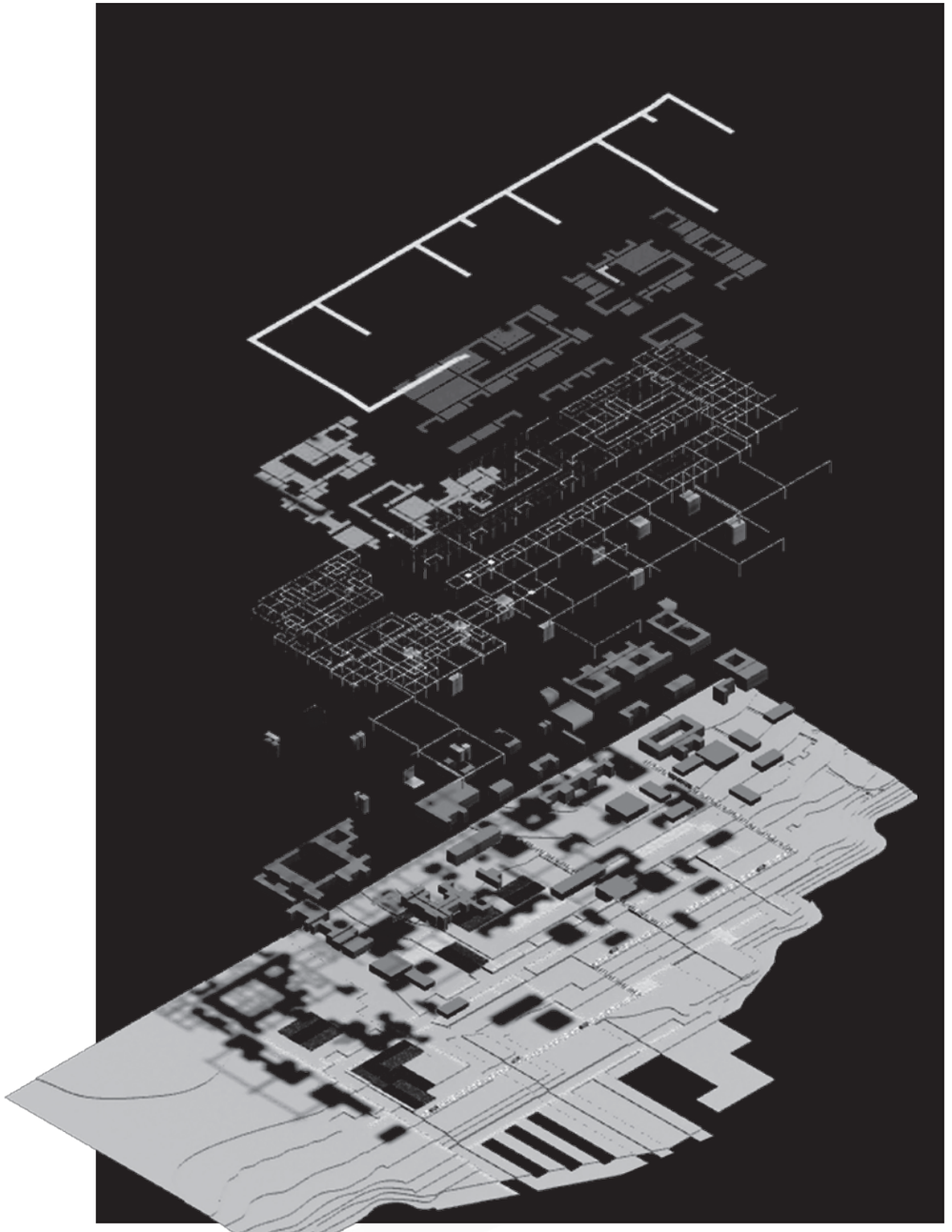
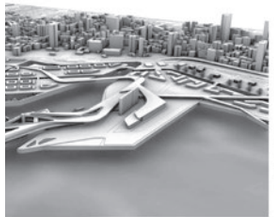


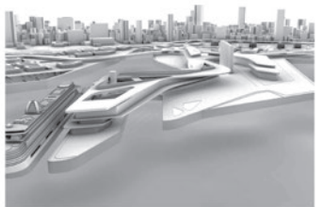


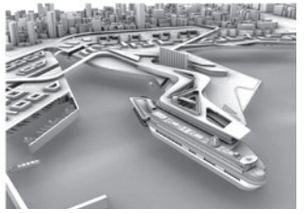
Re+ST

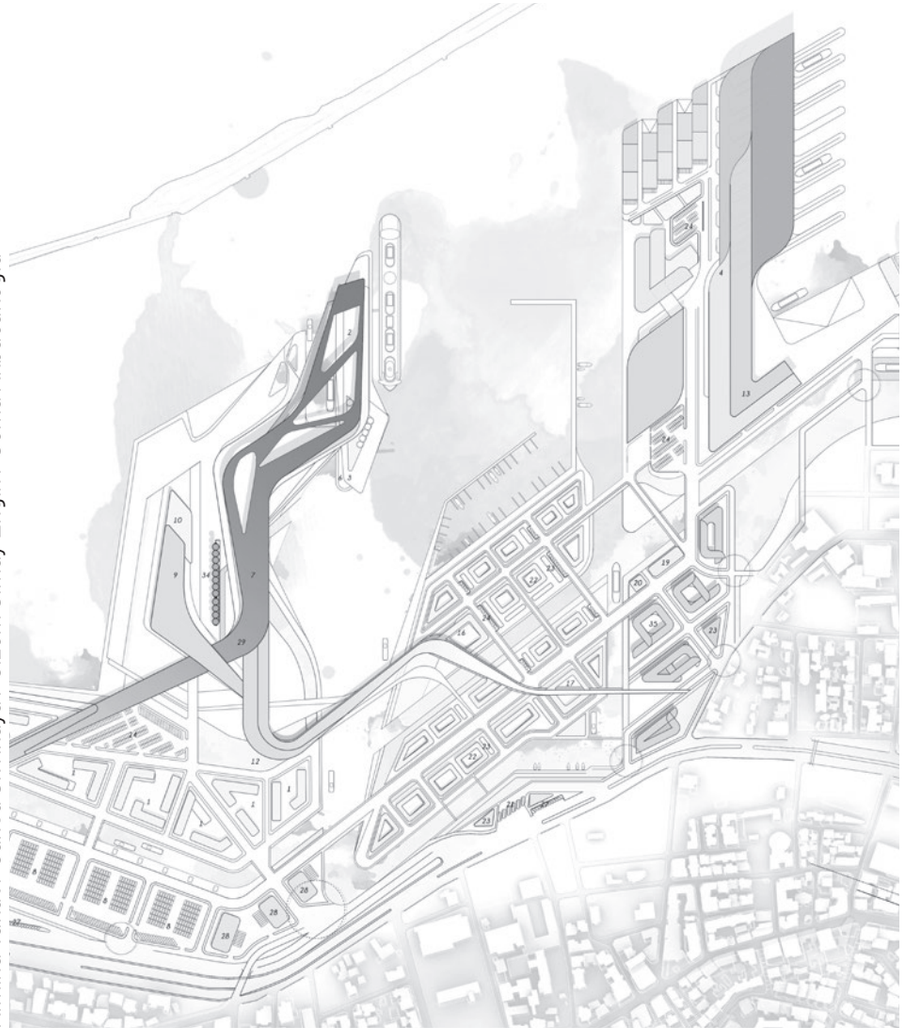
ALPER KİREMİTÇİ
BAŞAK UÇAR
ÇAĞRIM KOÇER
DERİN İNAN
ONUR ÖZKOÇ
ZİYA İMREN

2021 - 2022 FALL









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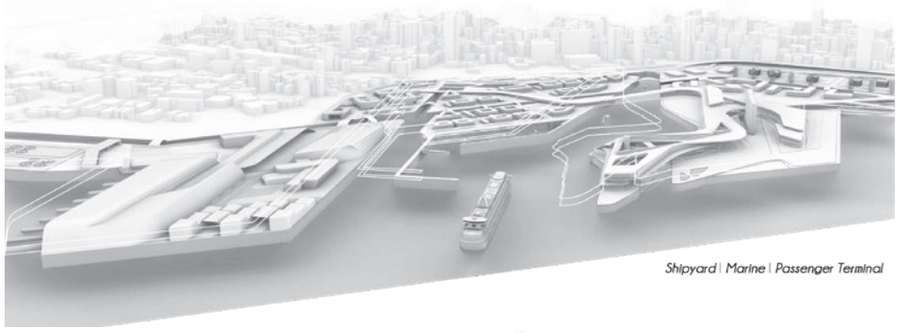

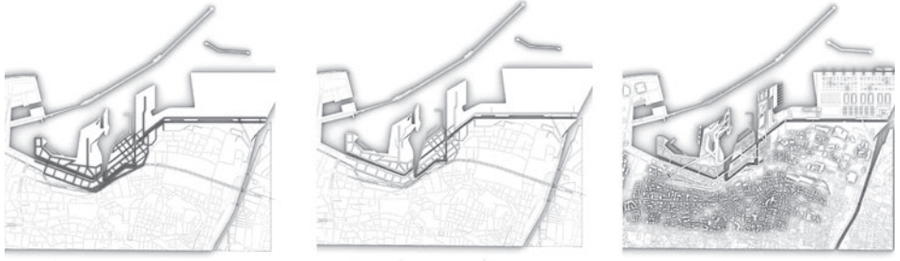

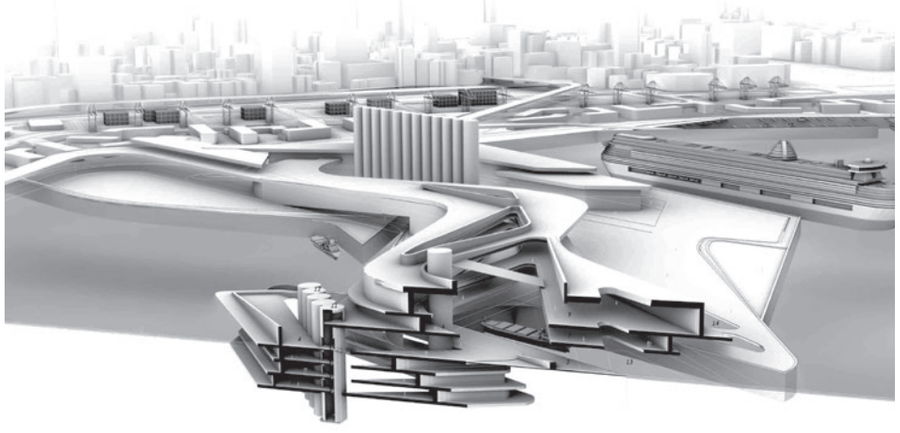

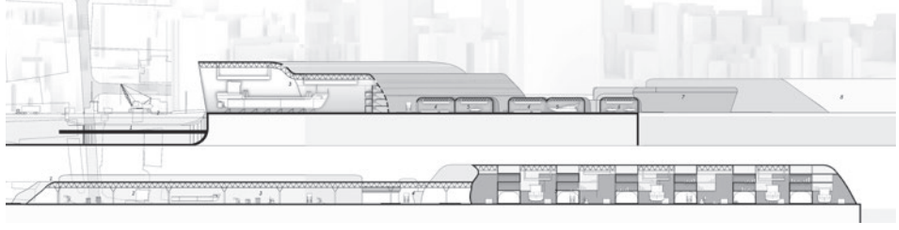

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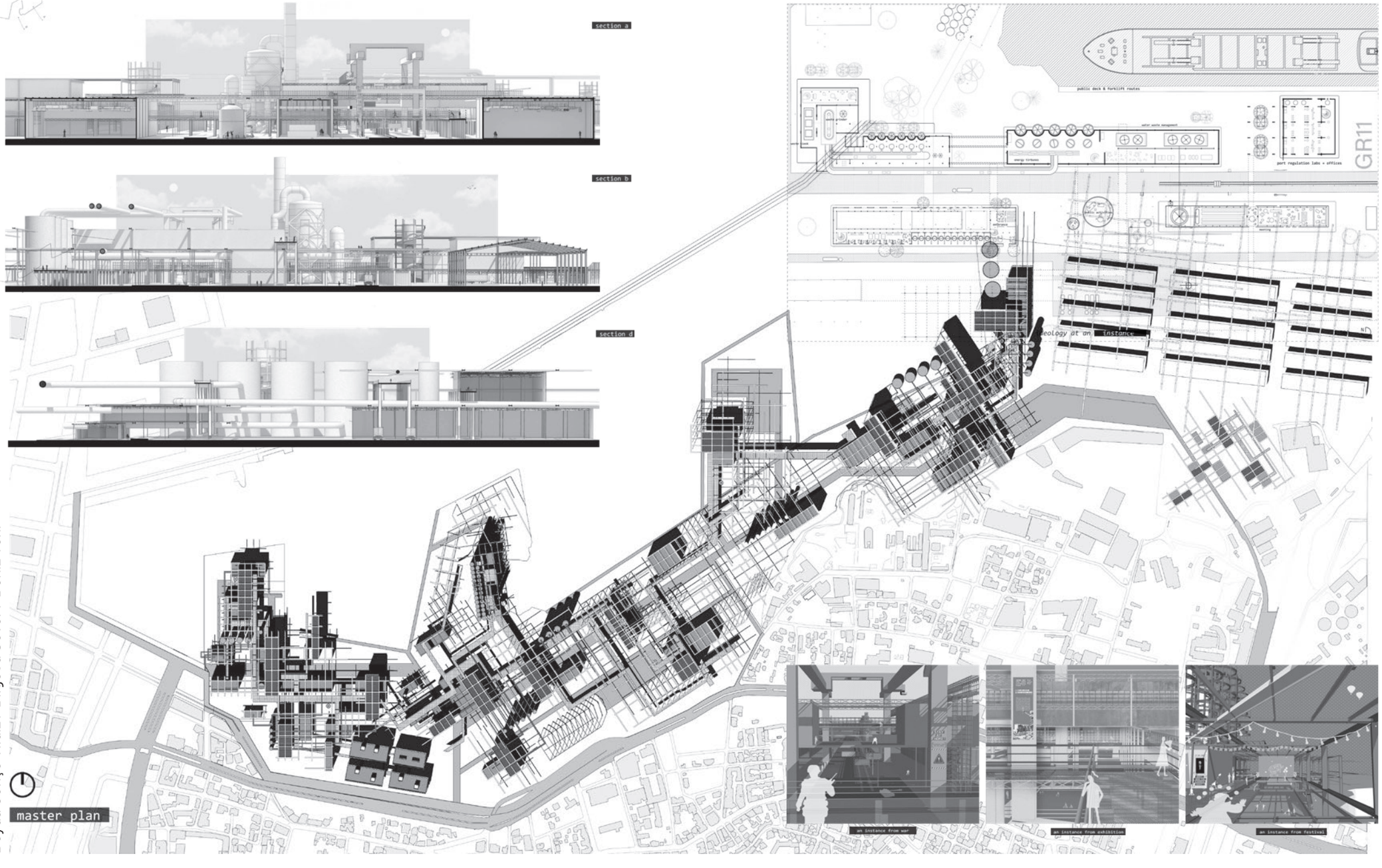
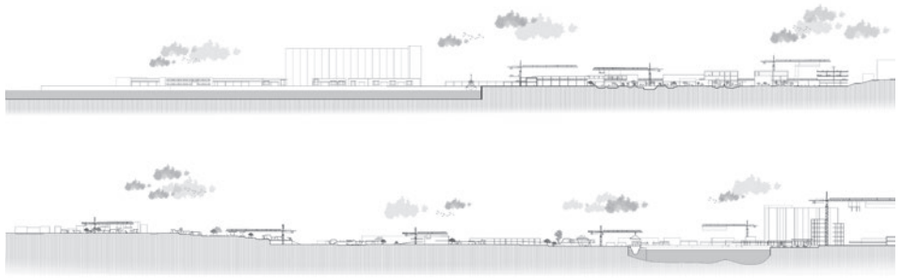
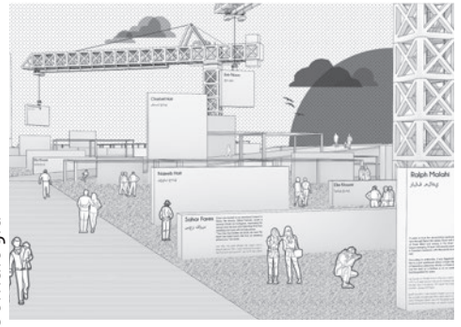
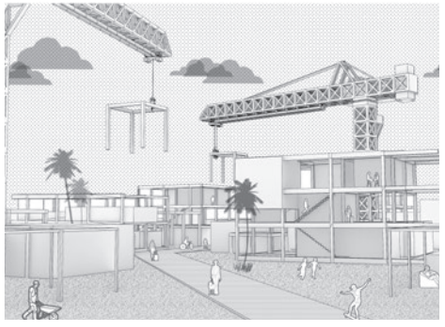


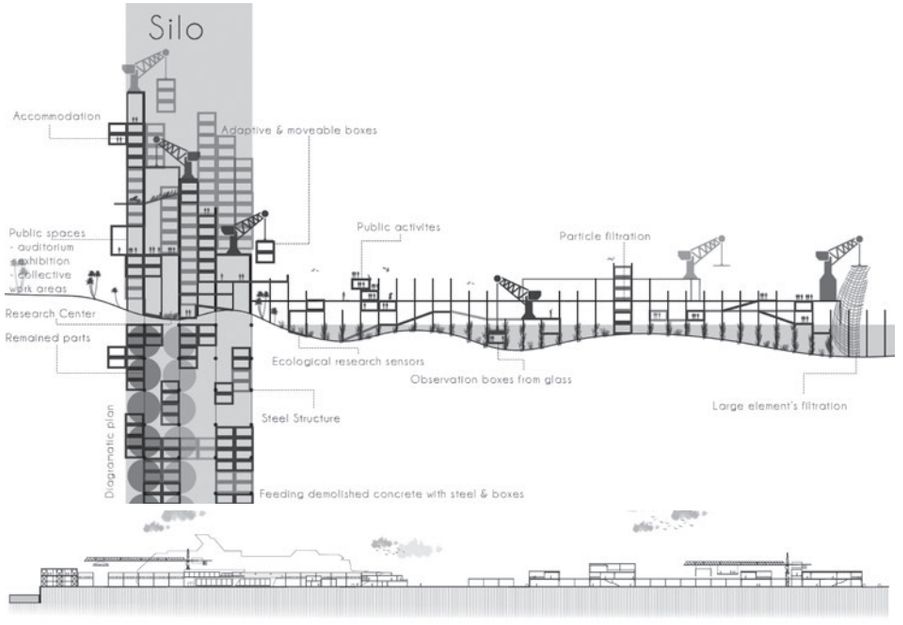
master plan

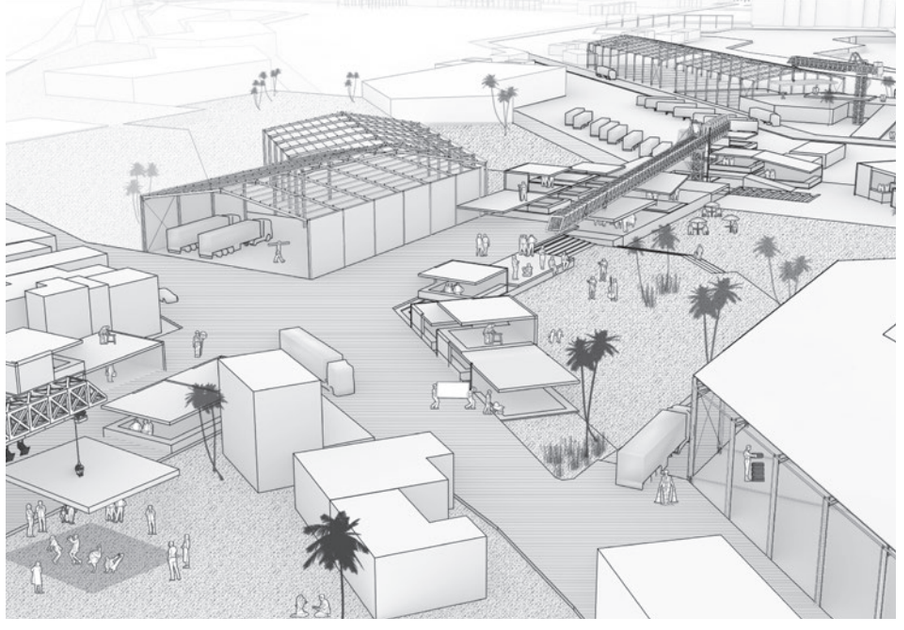
Ardacan Özvanlıgil / Doruk Özkoç / Emre Şimşek / Yıldız Cemaloğlu

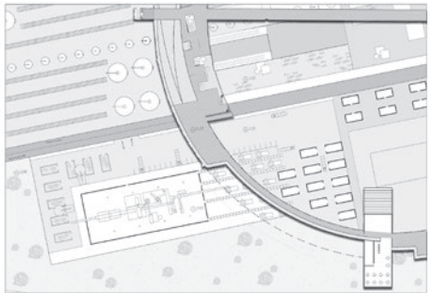


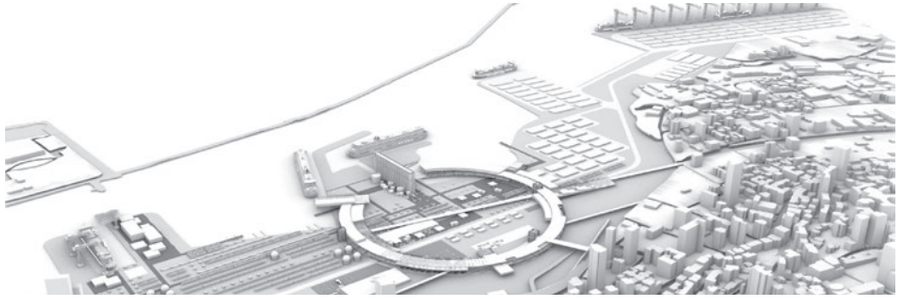


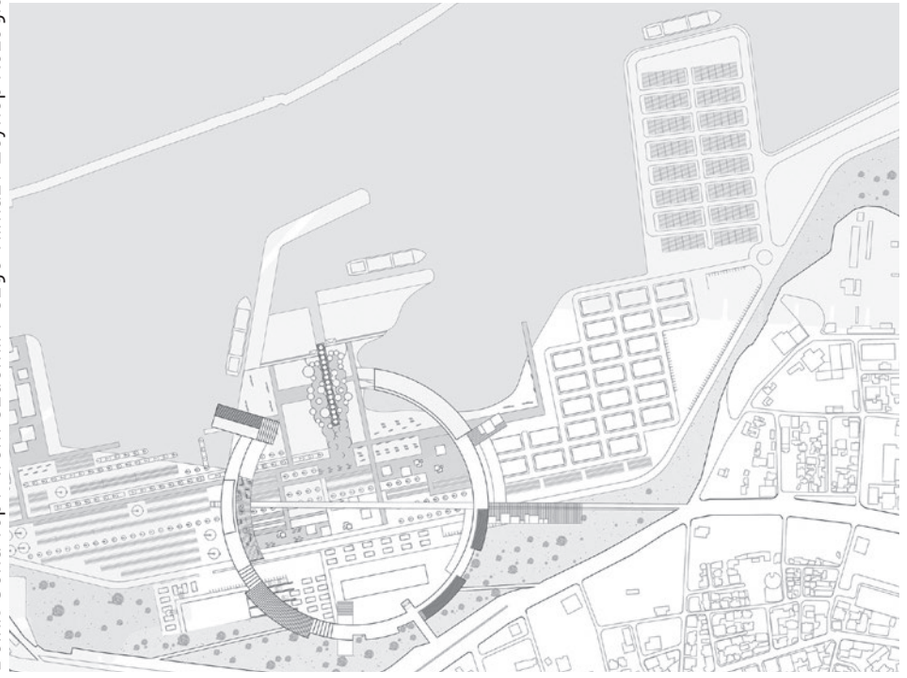




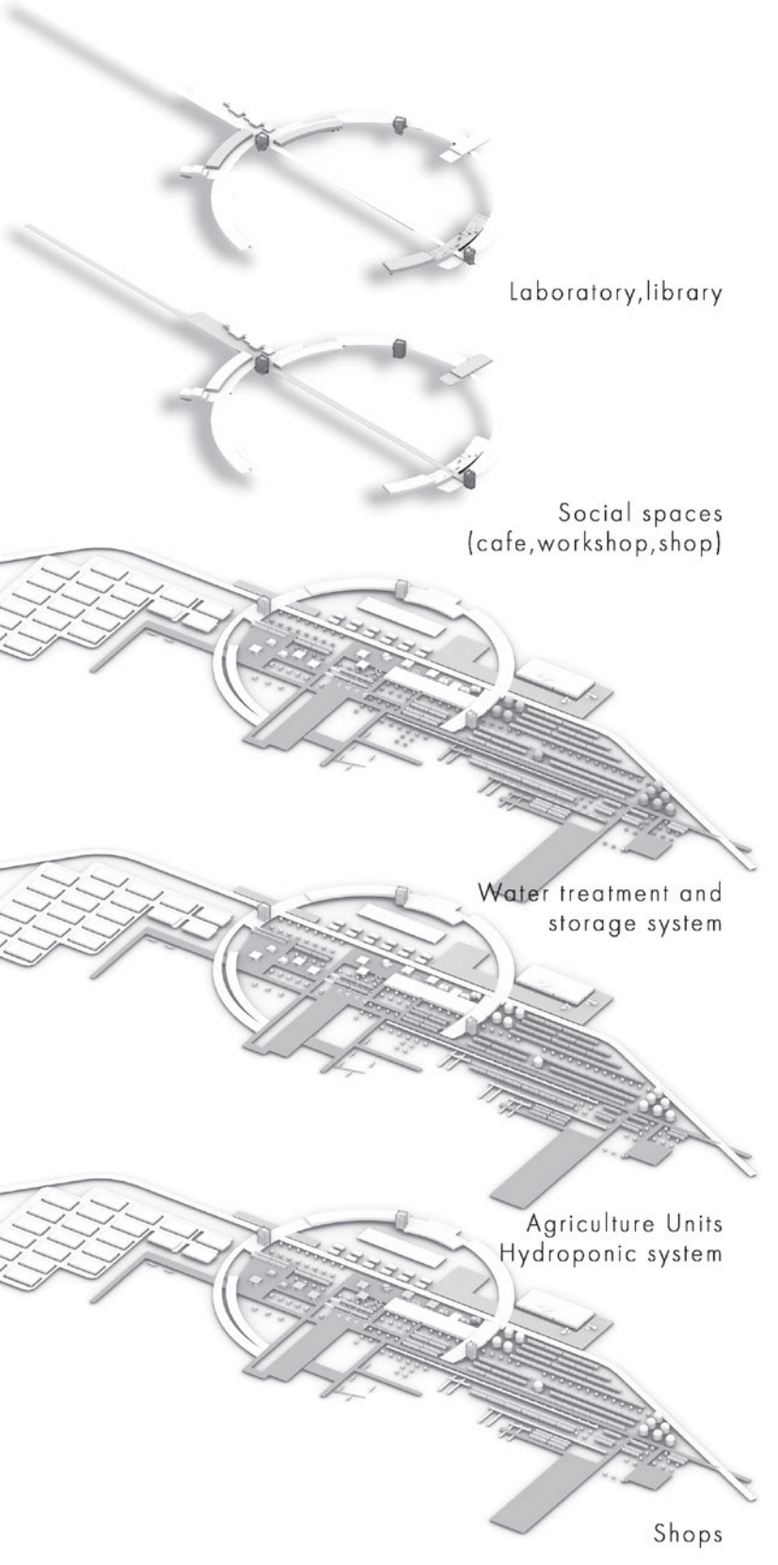








Belkıs Sena Top / İrem Özdemir / Özge Yılmaz / Zeynep Kozoğlu



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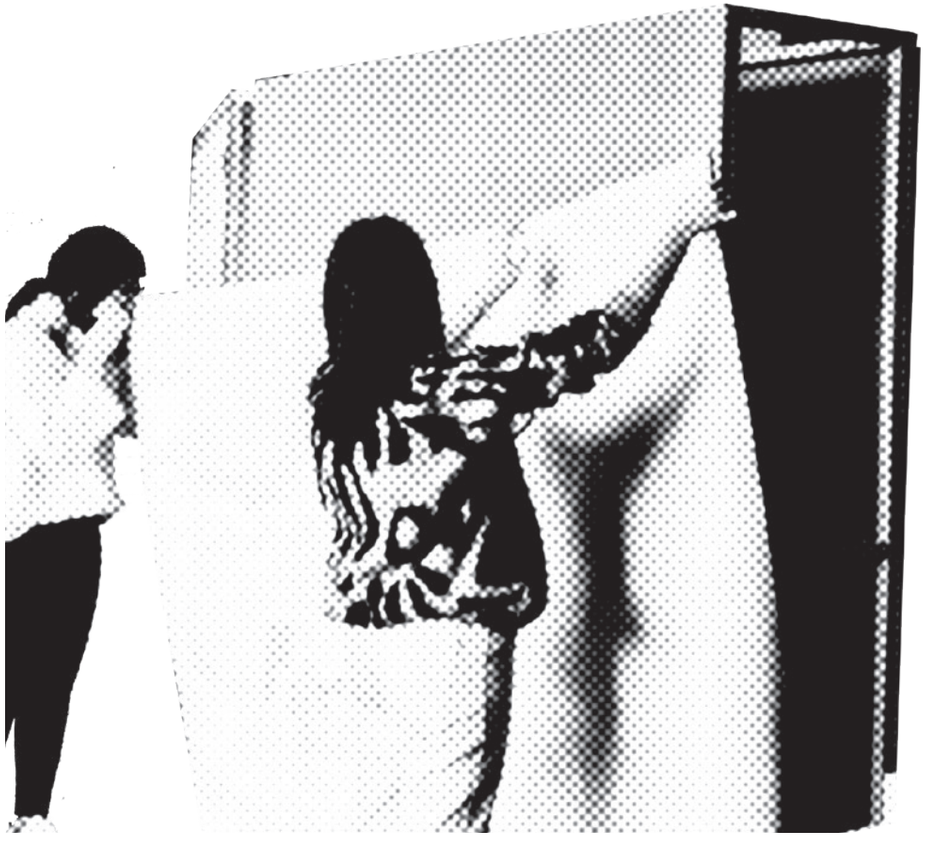
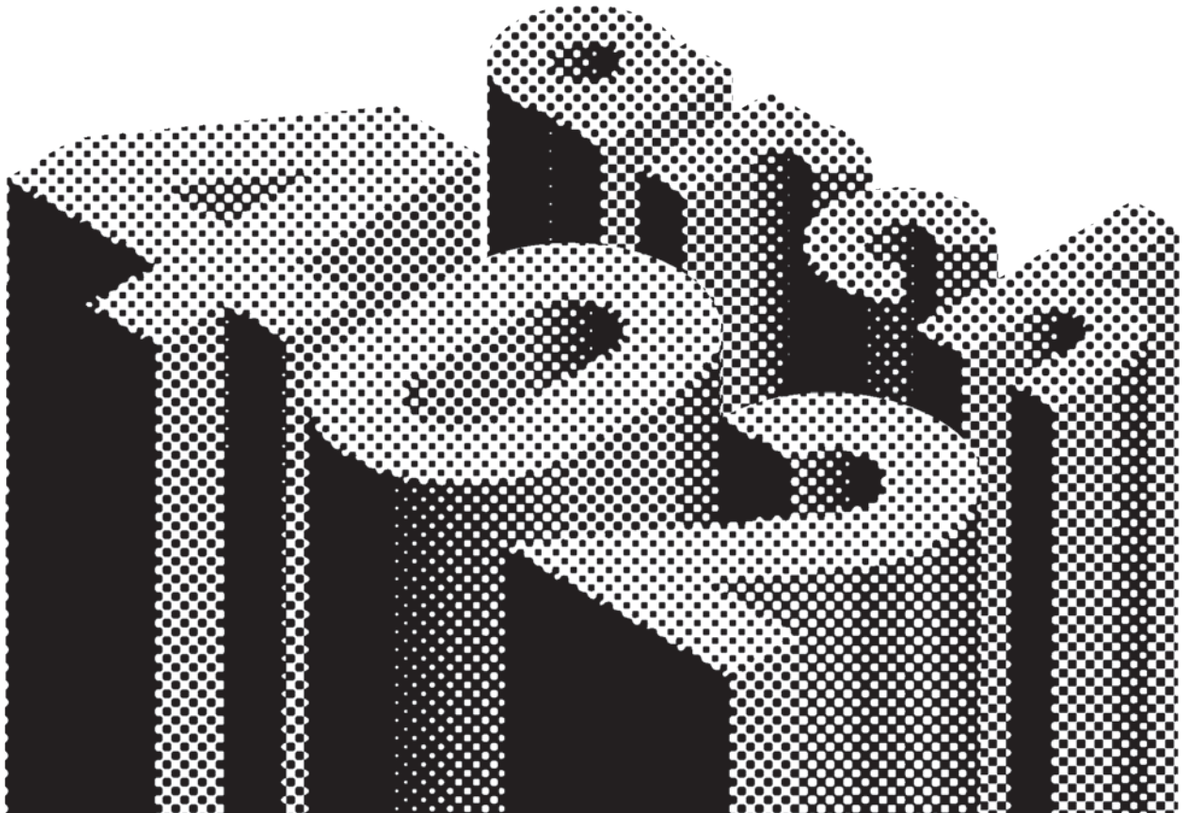
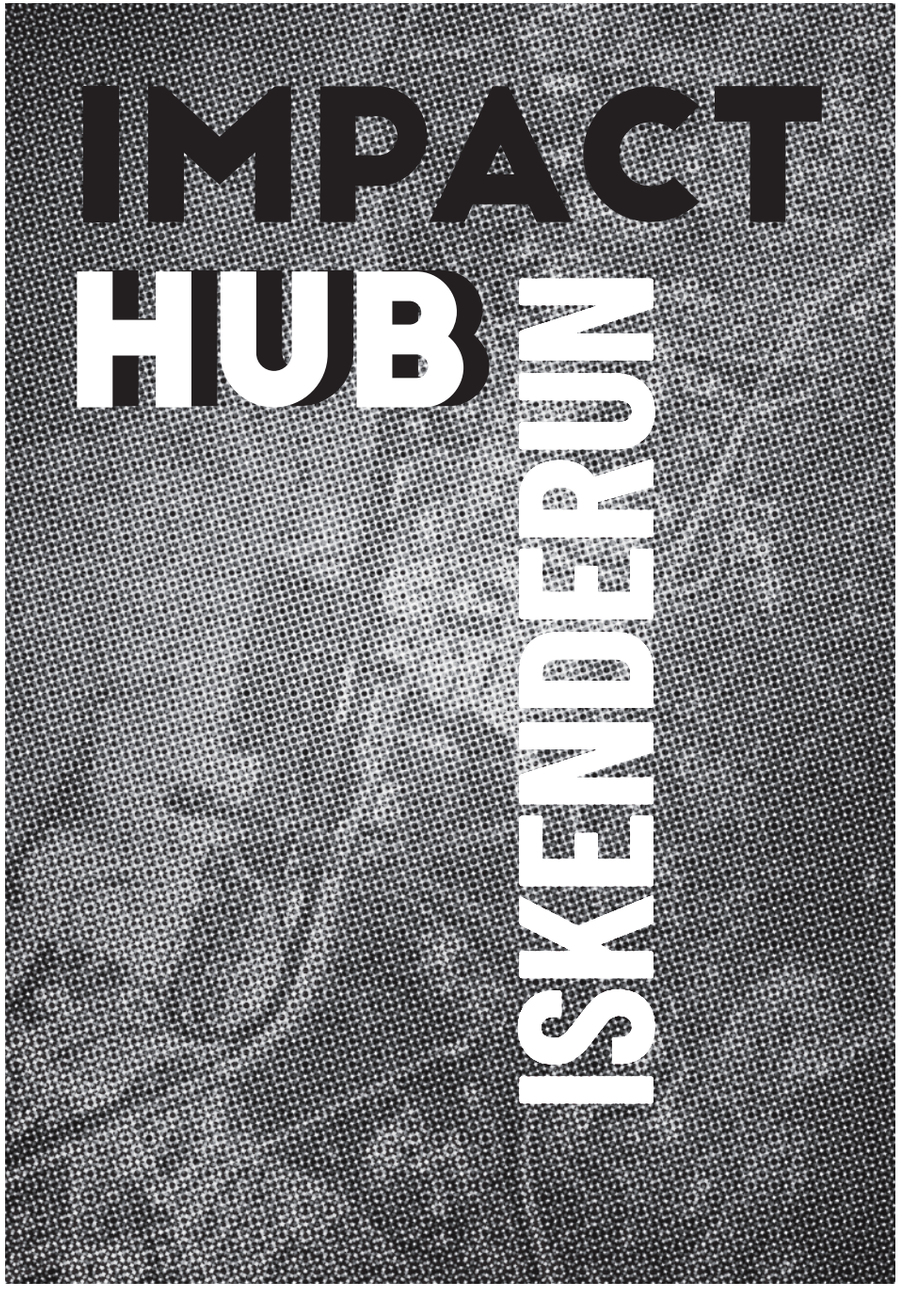


ARCHITECTURAL DESIGN VI

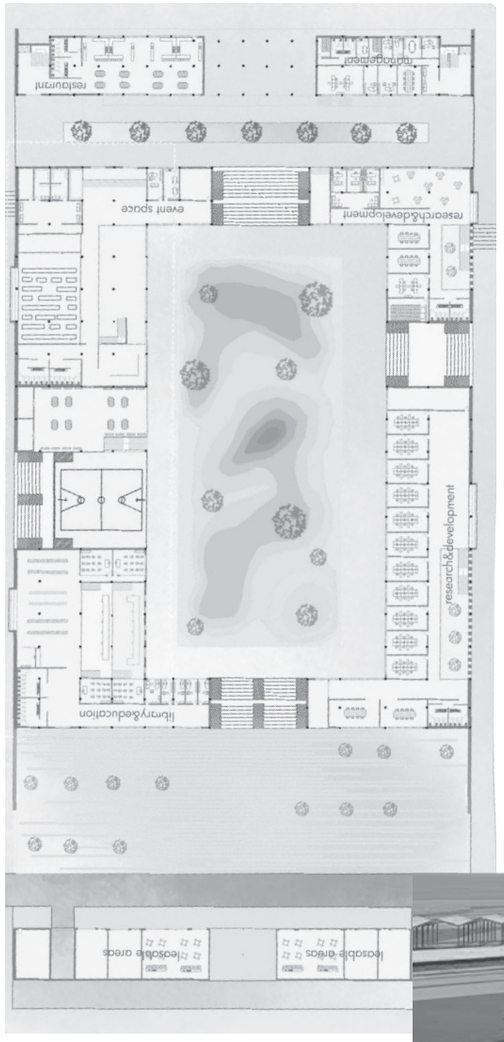




ALPER KİREMİTÇİ
BERİN F. GÜR
DERİN İNAN
HEVES BEŞELİ
SONAT ÖZCİVANOĞLU
ZİYA İMREN

2020 - 2021 SPRING

Alperen Gümüş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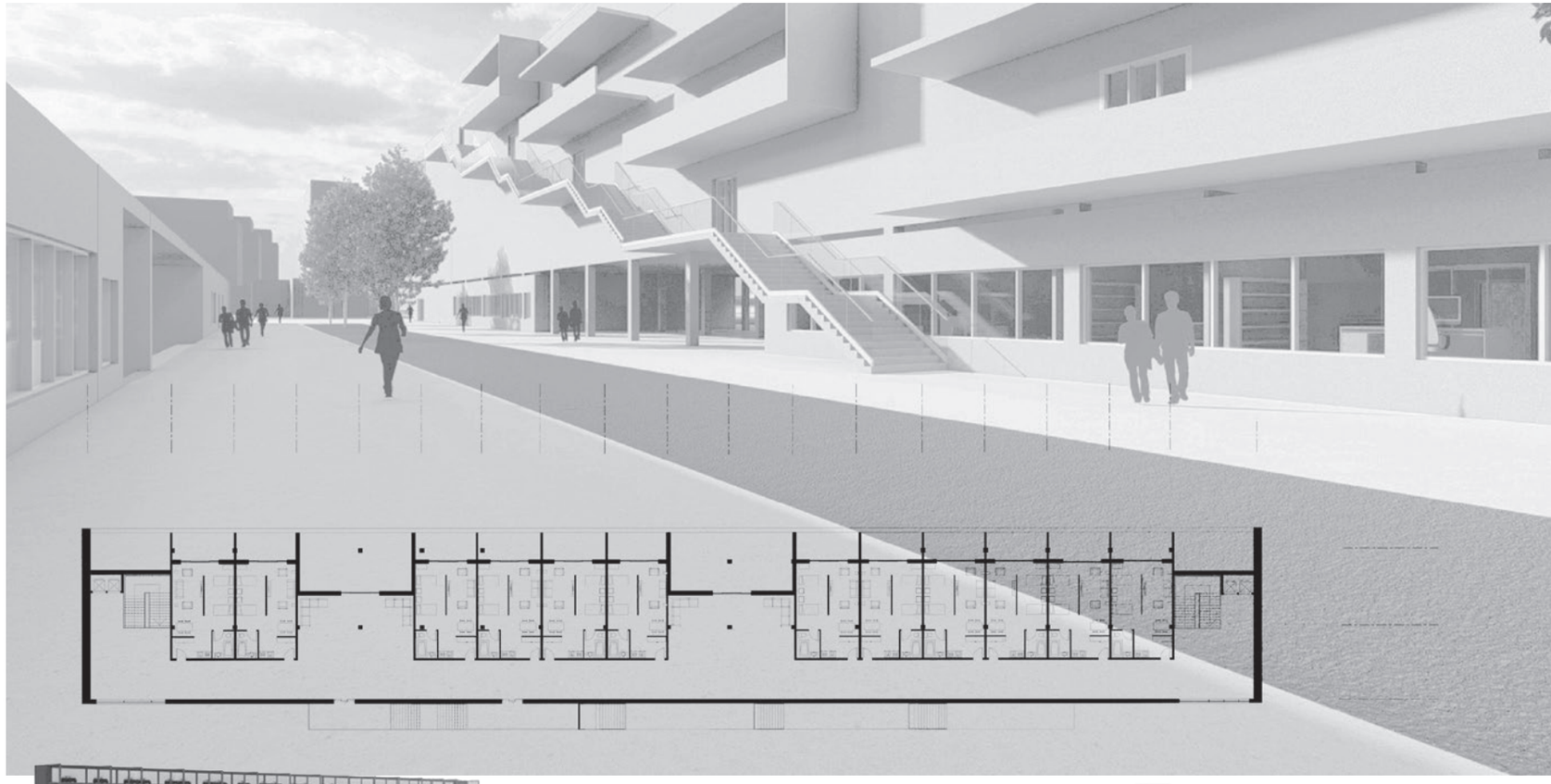
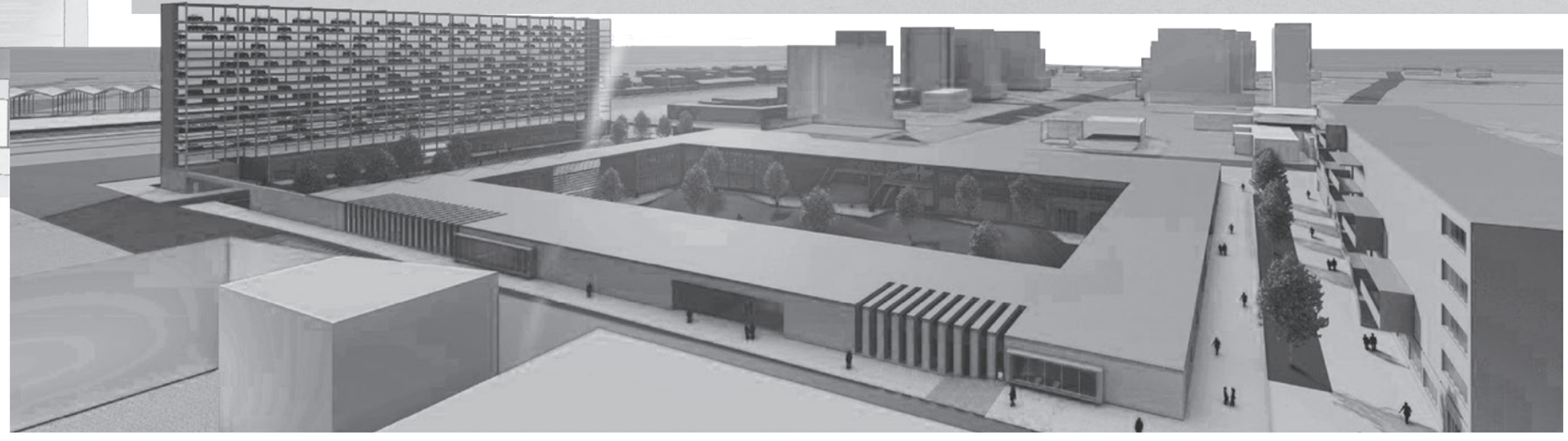
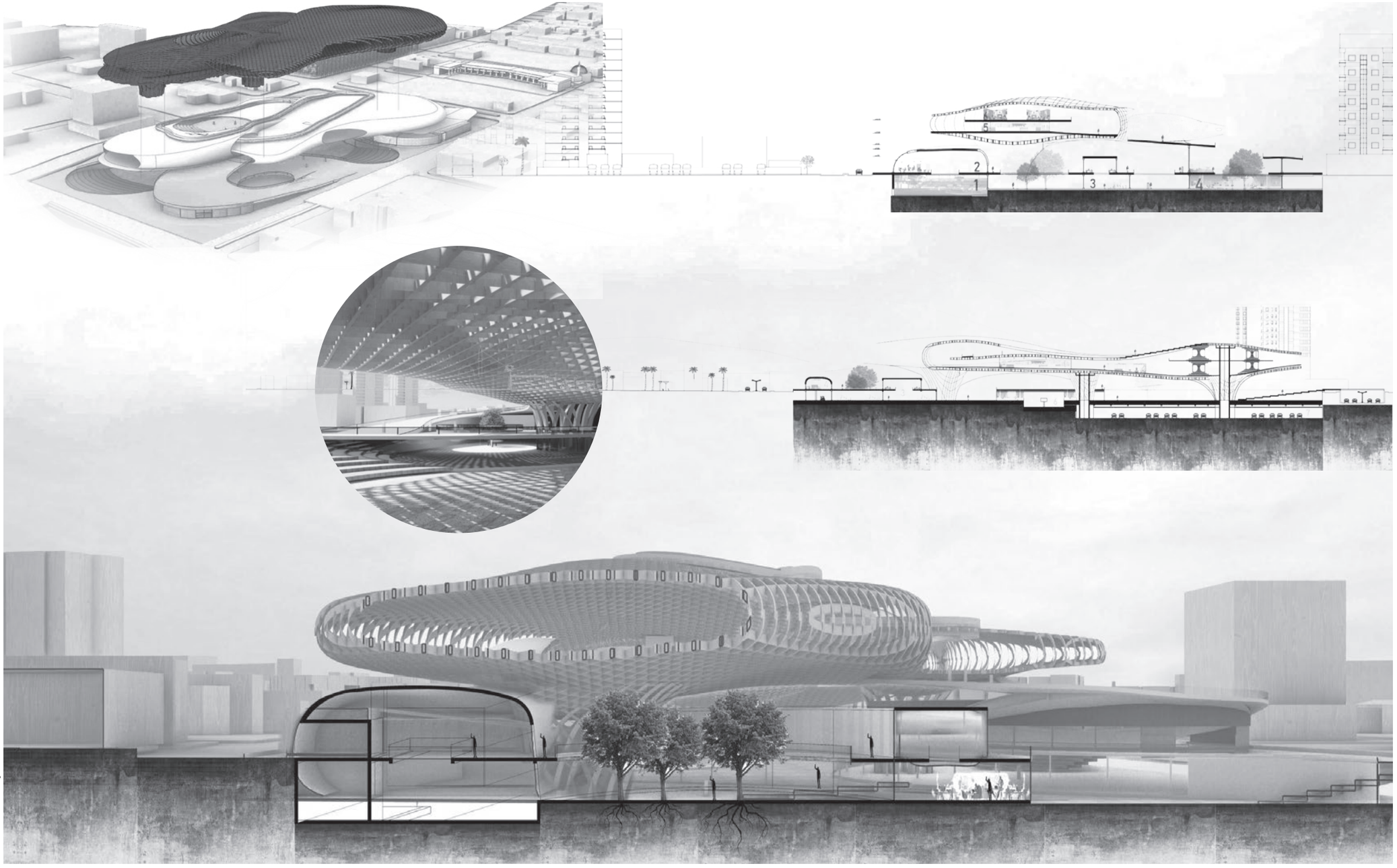
management
event space
research&development
library&education
research&development
leasable areas
leasable areas







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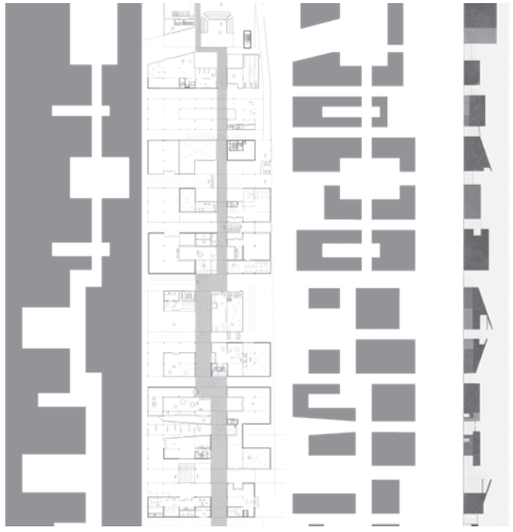

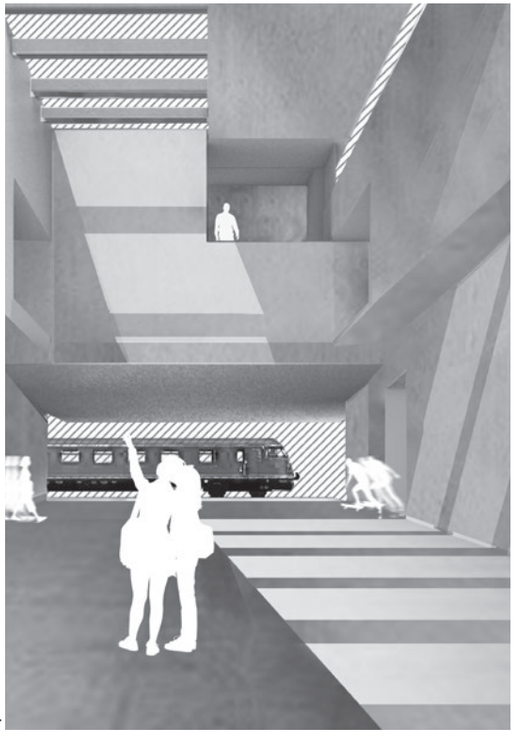

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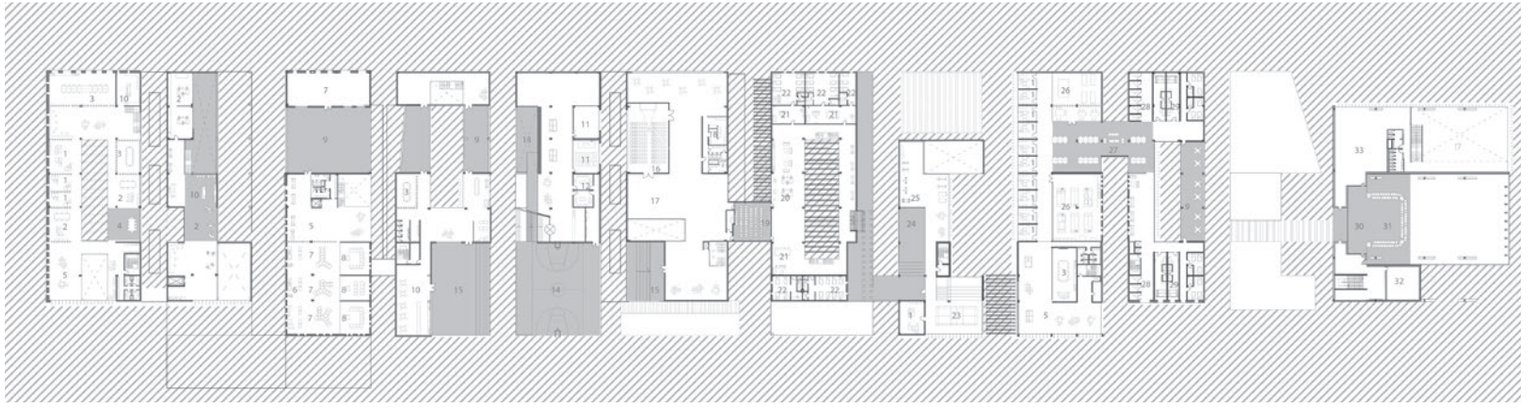
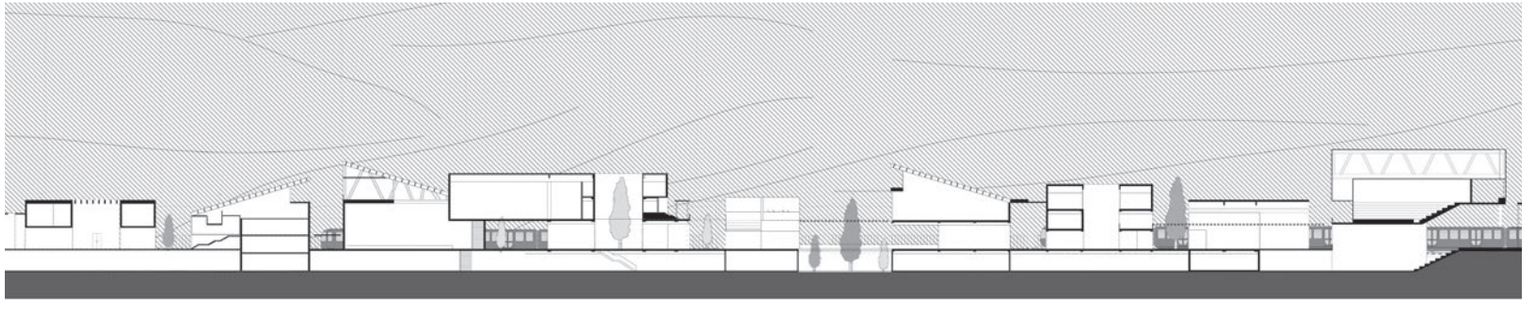
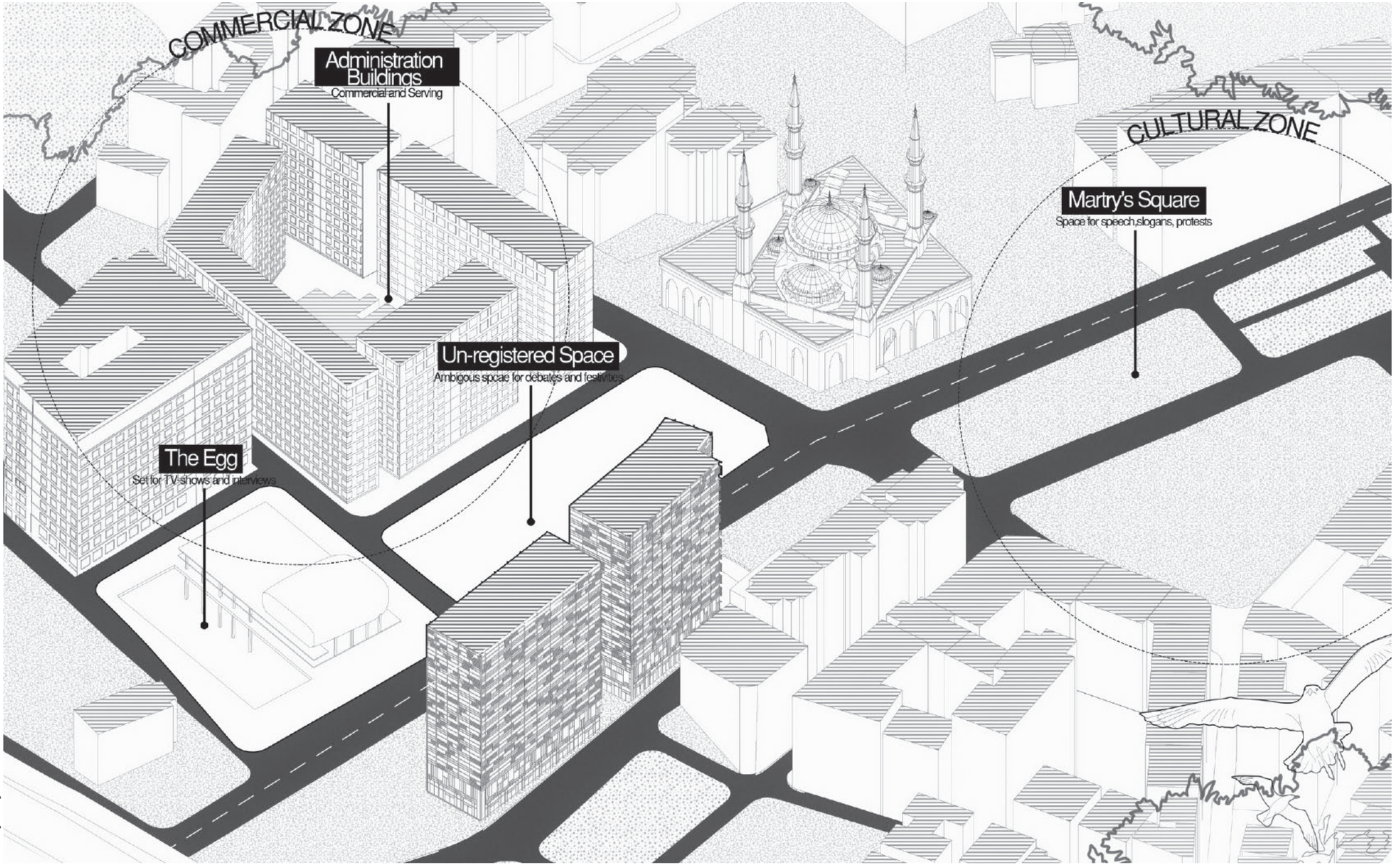




ALPER KİREMİTÇİ
BAŞAK UÇAR
ÇAĞRIM KOÇER
DERİN İNAN
NEHİR MELİS DOĞU
ONUR ÖZKOÇ
ZİYA İMREN

2021 - 2022 SPRING



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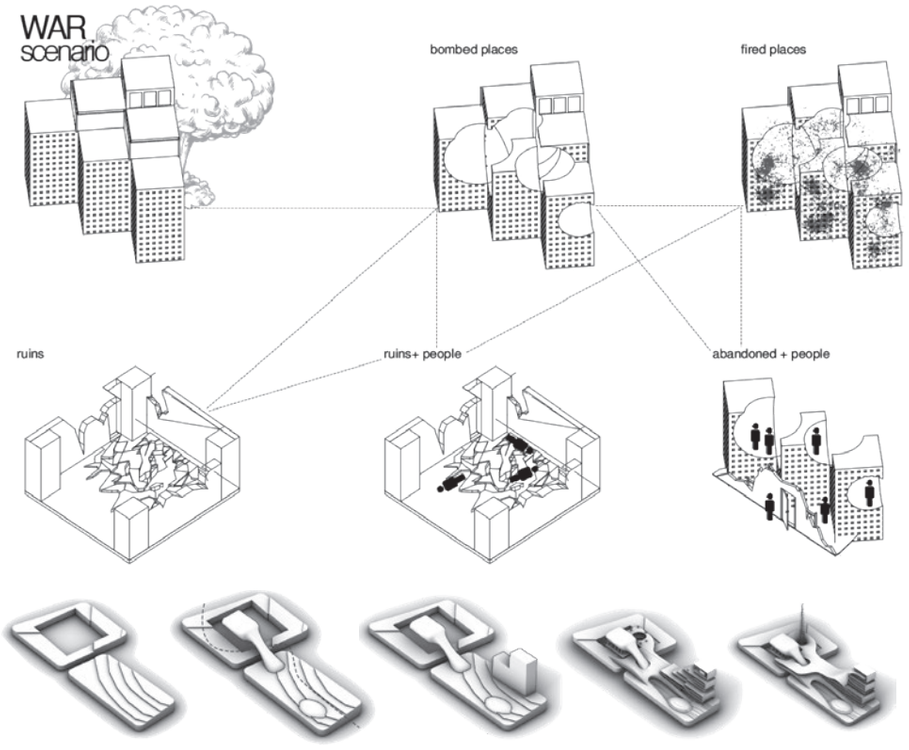
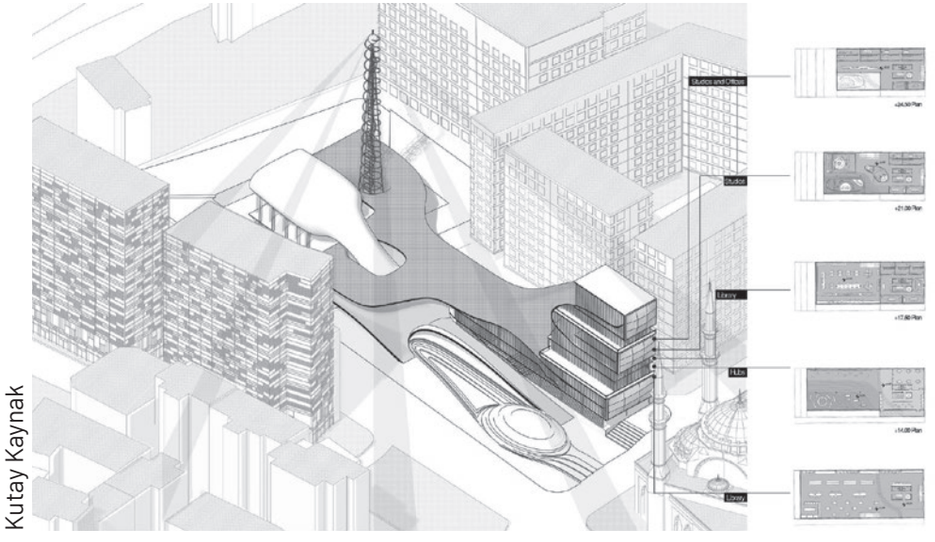
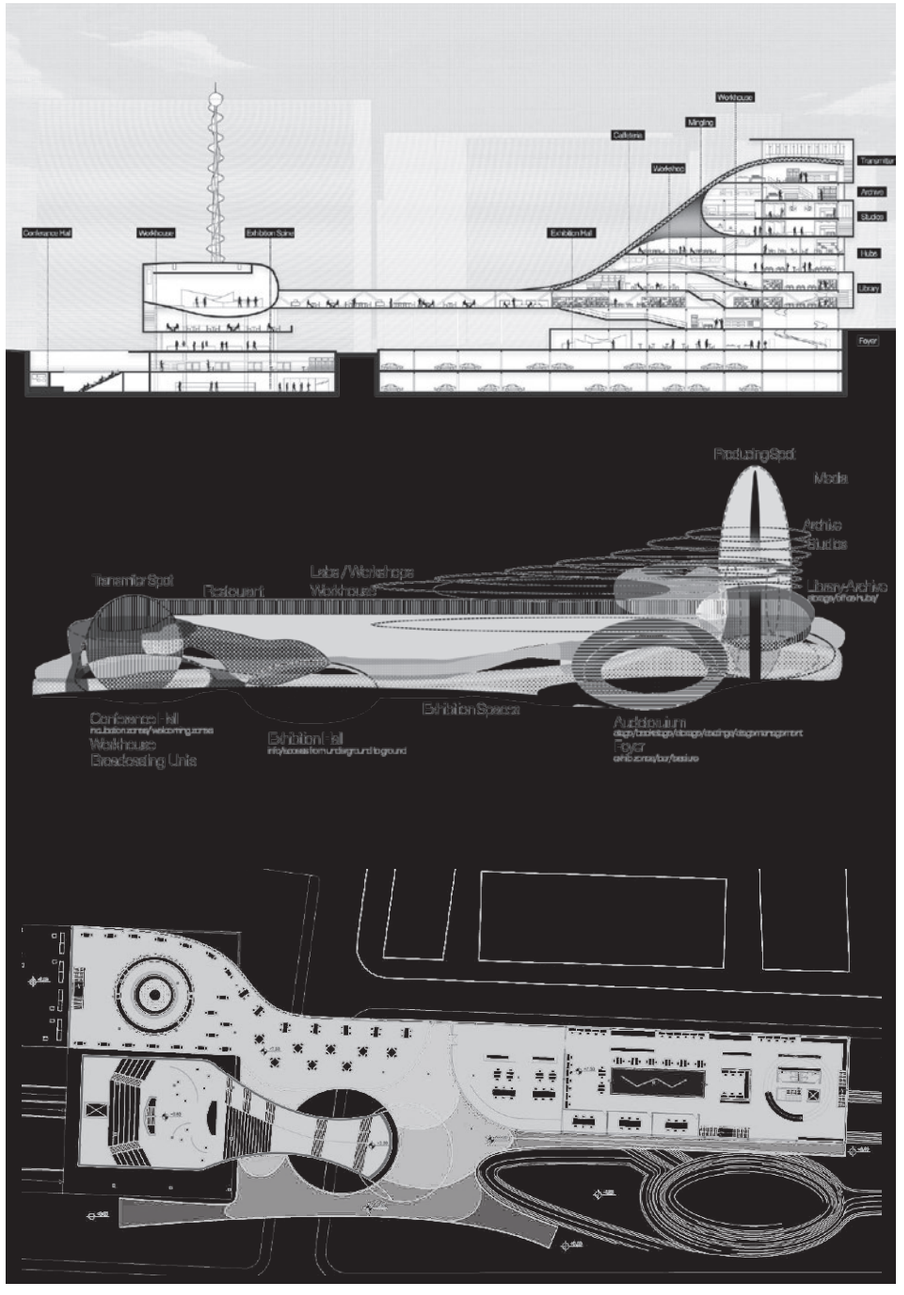




Kutay Kaynak



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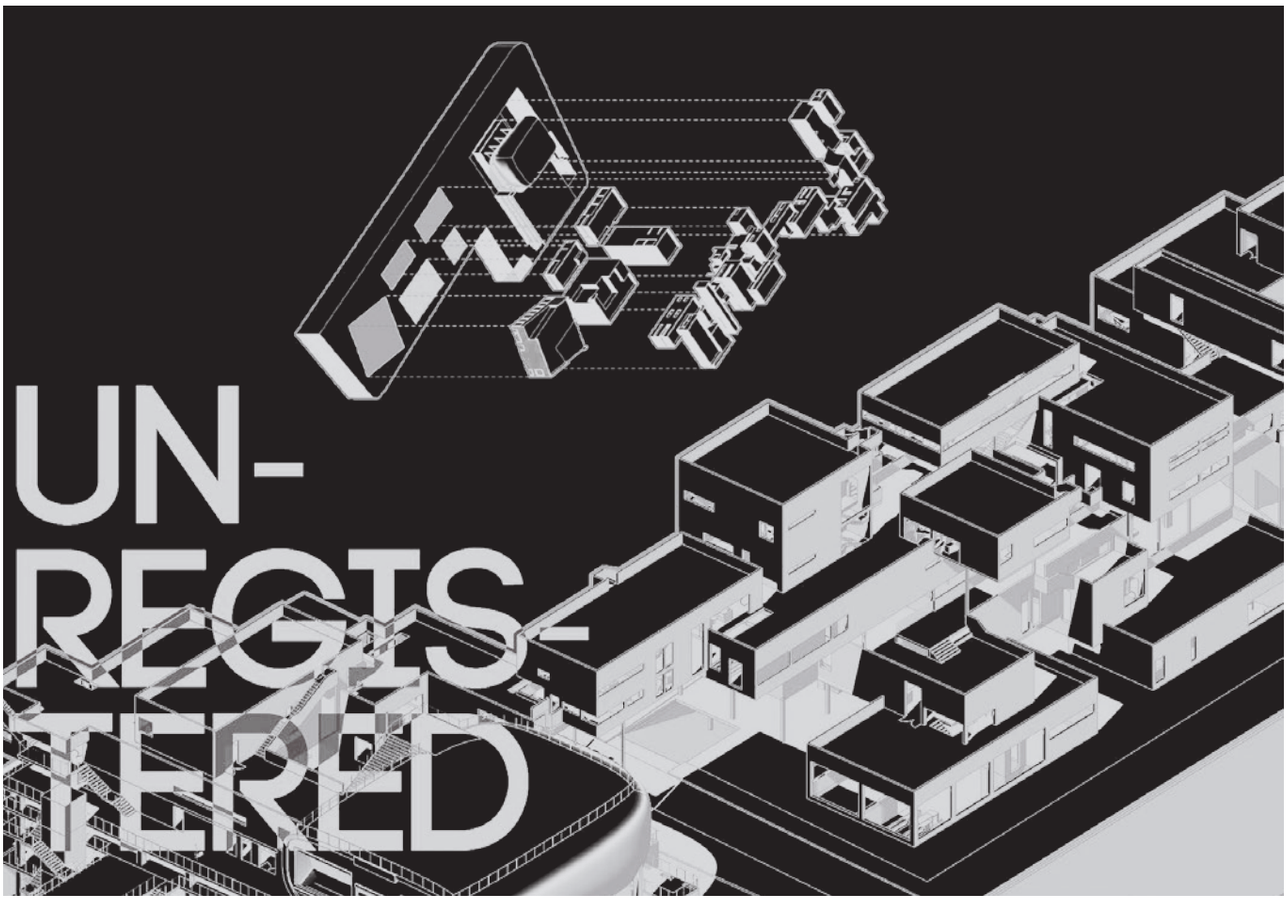

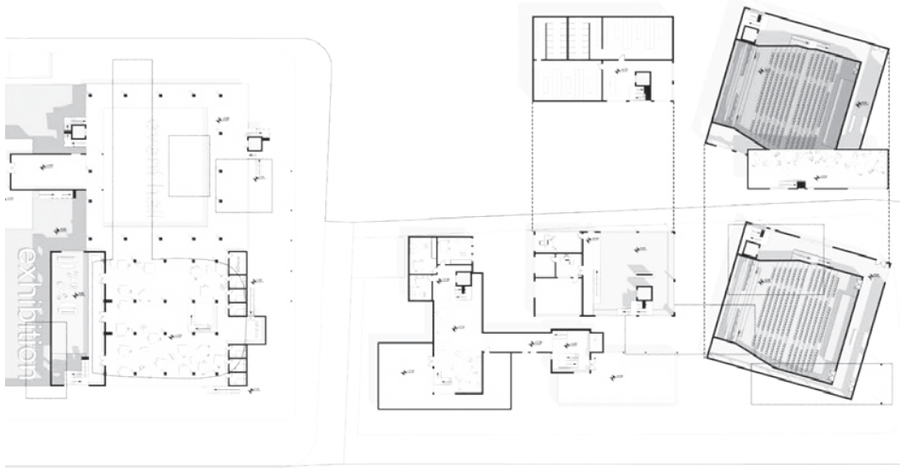

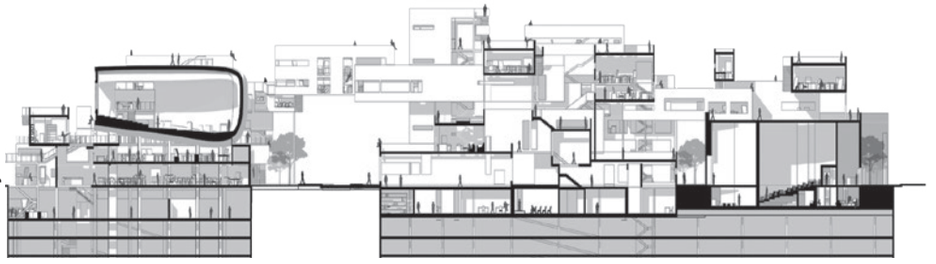

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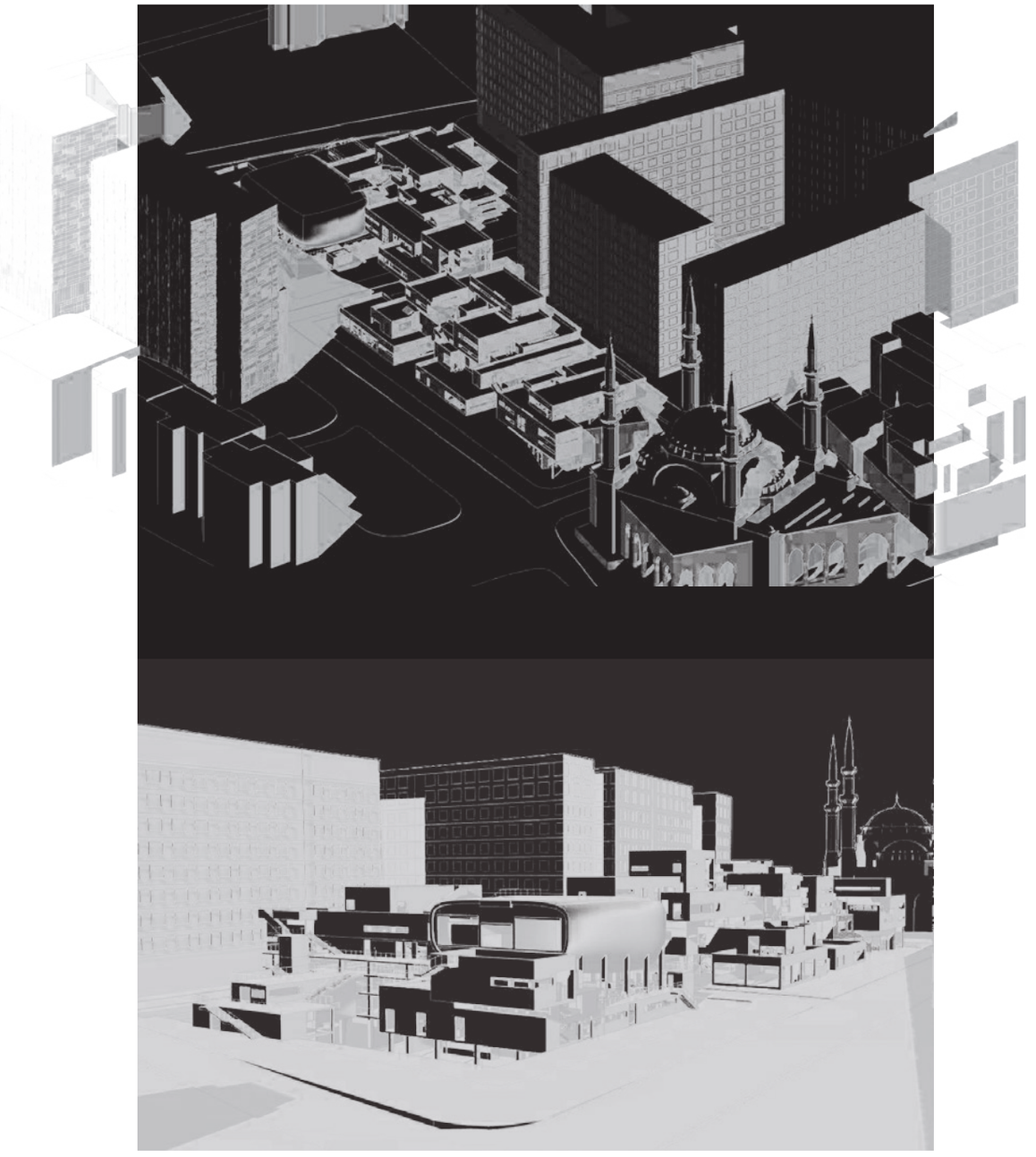

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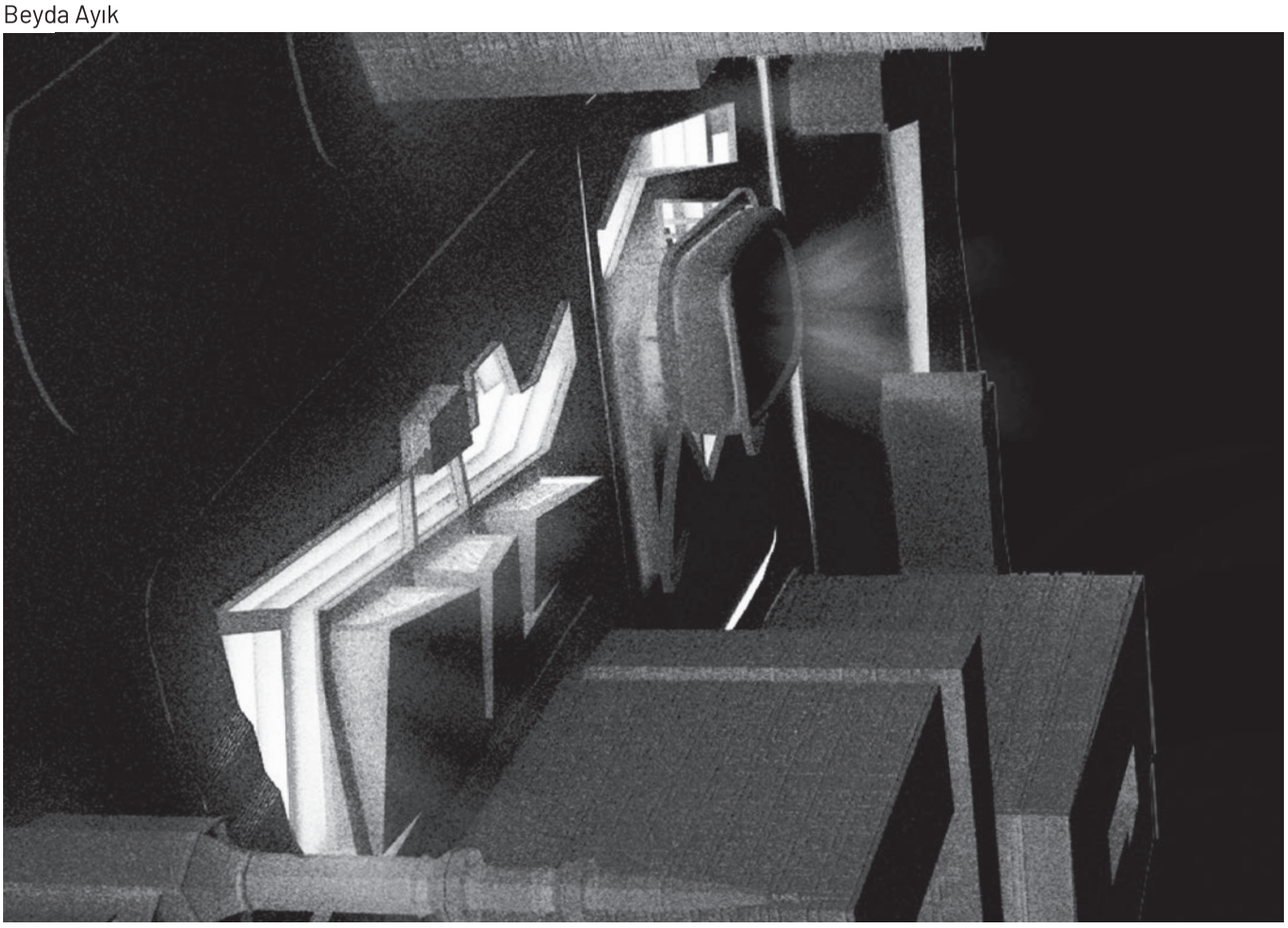

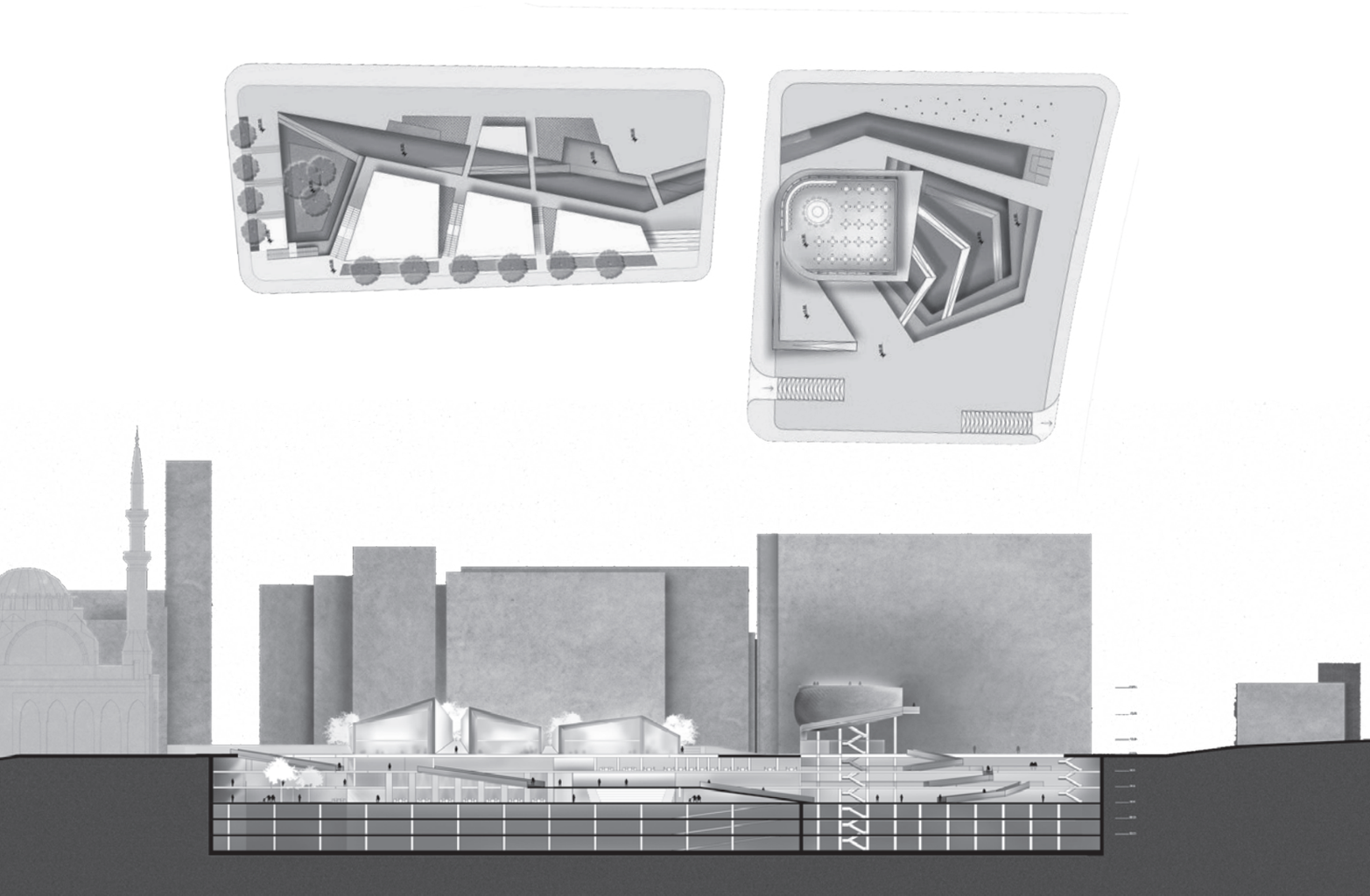

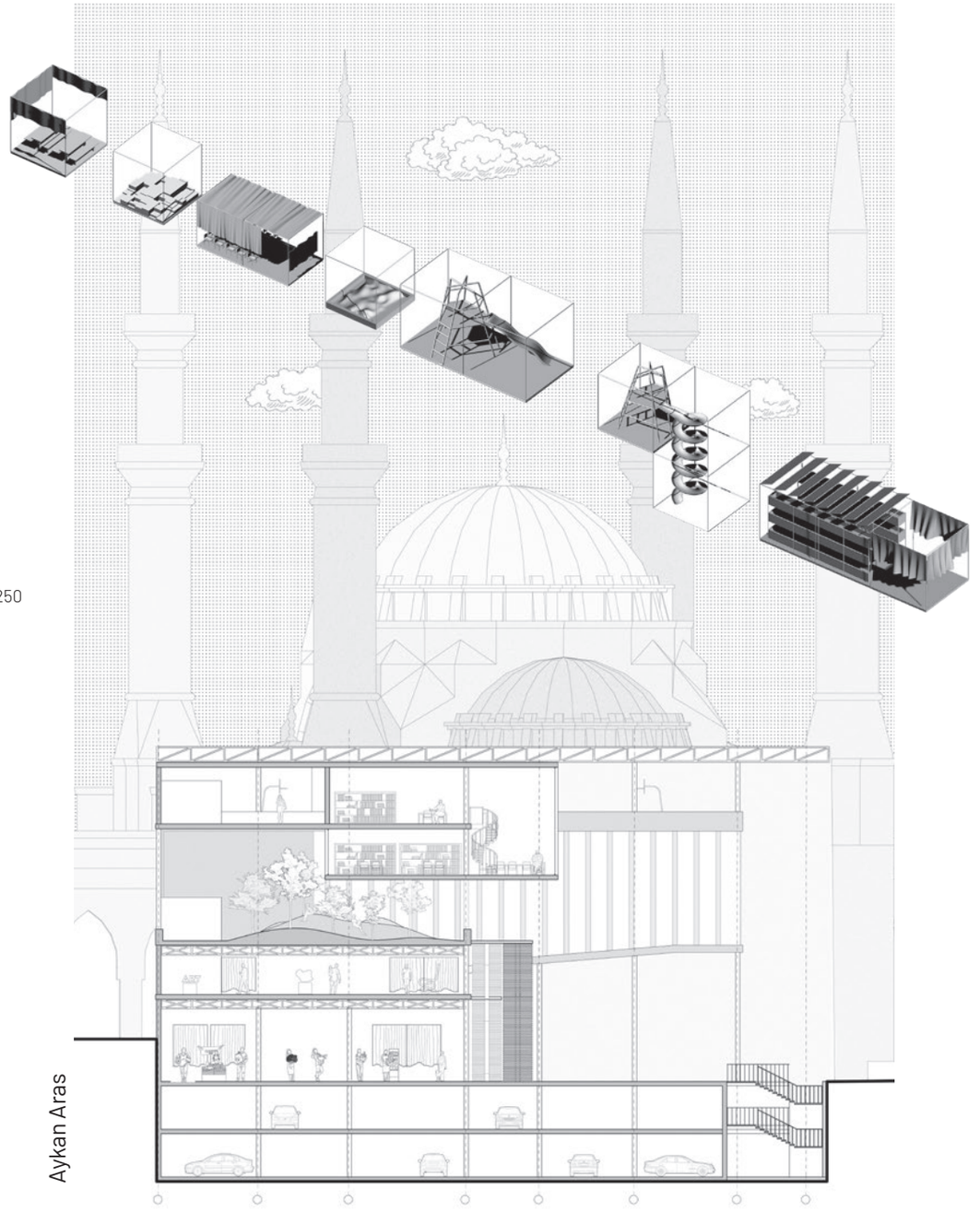
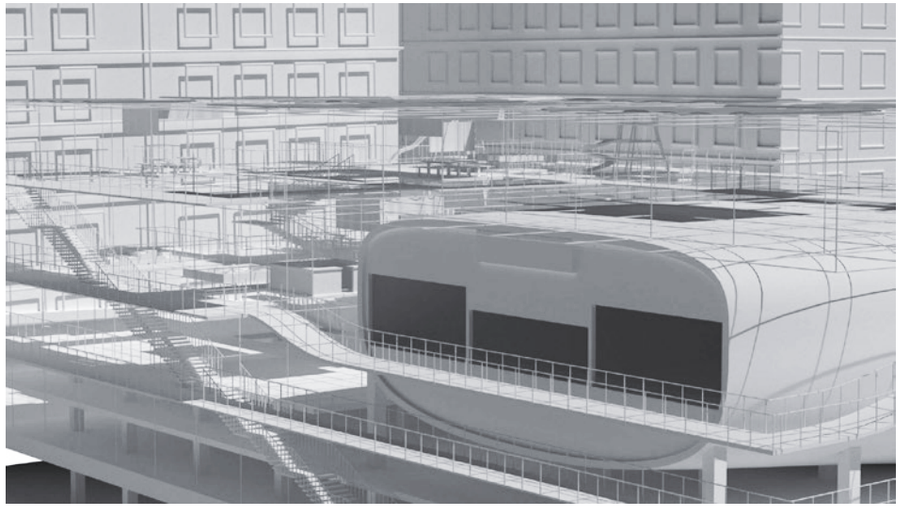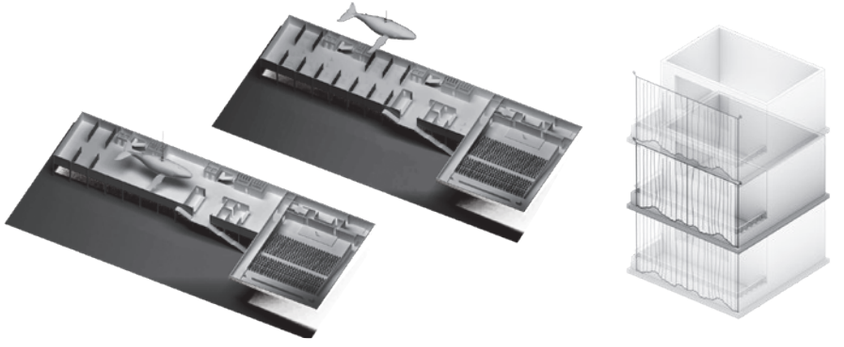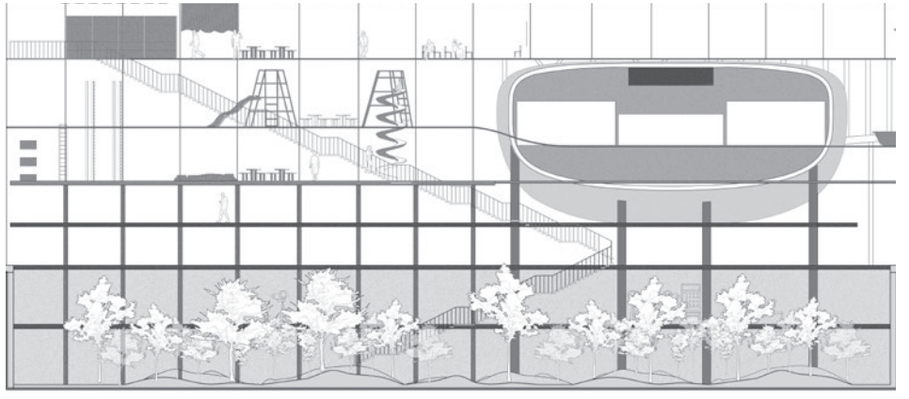
Aykan Aras