TEDU ARCH STUDIOS S16-17

field invader
ARCH 102

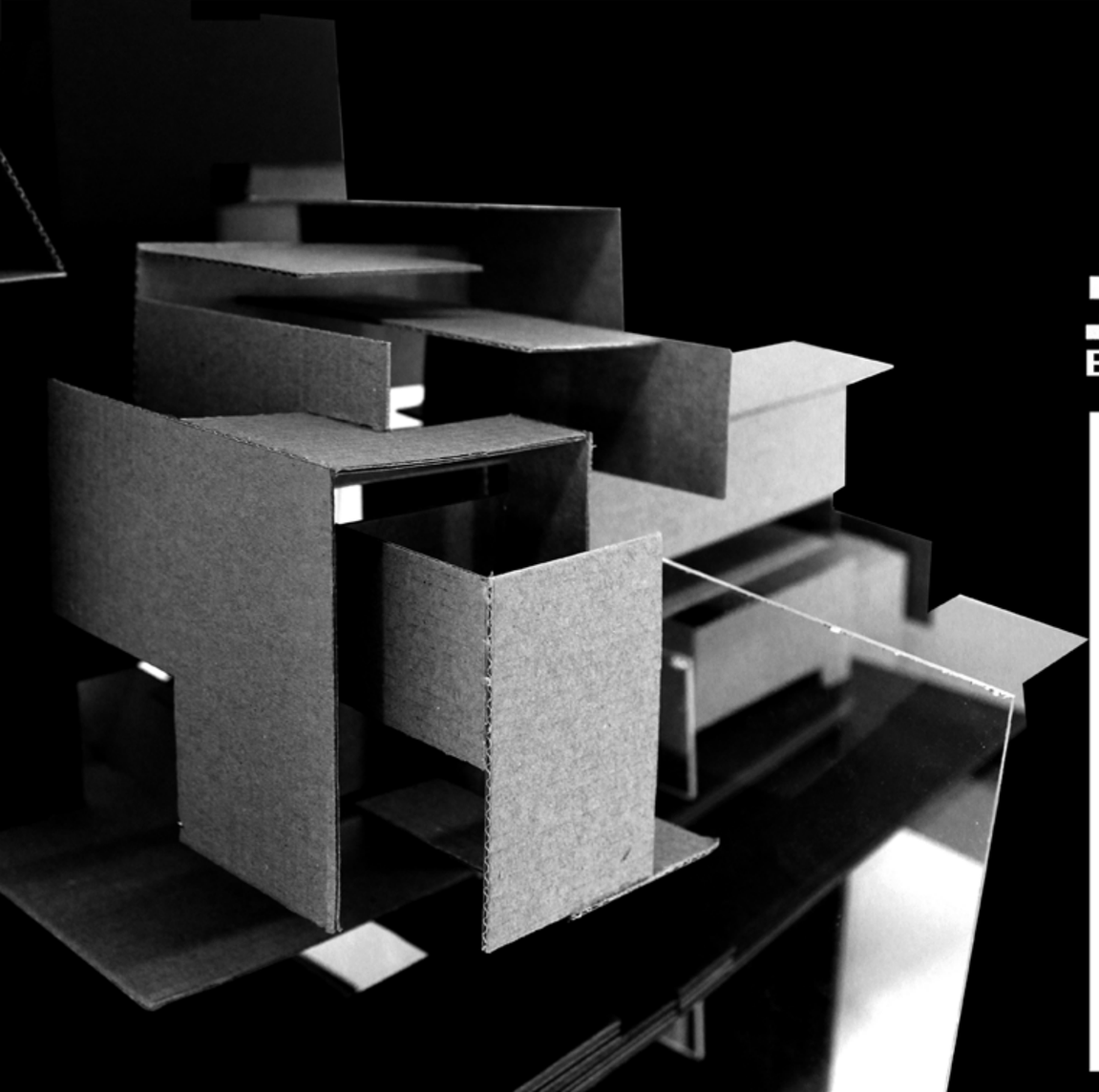
house in reference
ARCH 202

city bazaar
ARCH 302

harboring izmir
mediterranean academy
ARCH 402

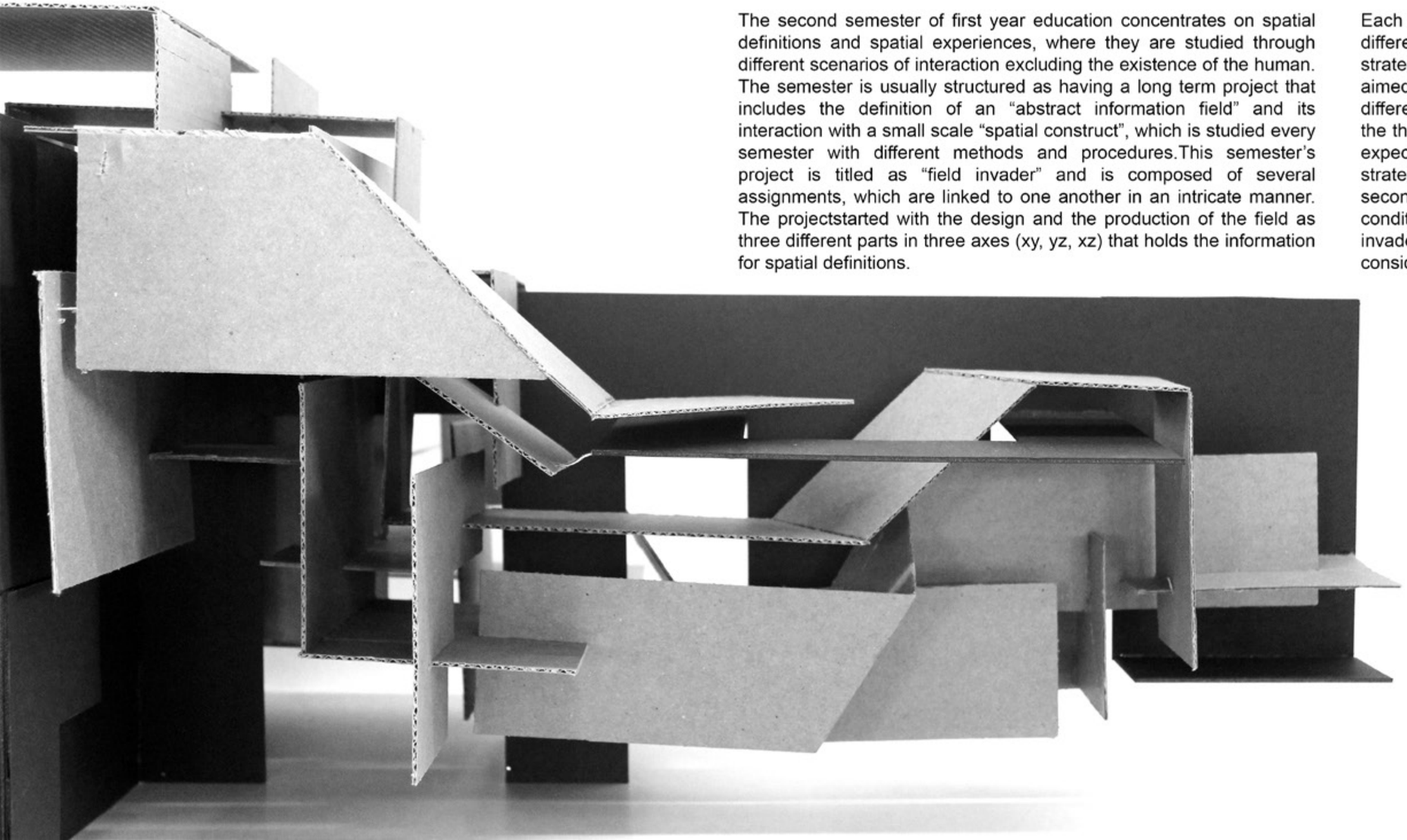
architectural
communication techniques II
ARCH 112

ITEDU ARCH102 s16-17 FIELD INVADER



BEWARE THE INVASION

FIELD INVADER



The second semester of first year education concentrates on spatial definitions and spatial experiences, where they are studied through different scenarios of interaction excluding the existence of the human. The semester is usually structured as having a long term project that includes the definition of an “abstract information field” and its interaction with a small scale “spatial construct”, which is studied every semester with different methods and procedures.This semester’s project is titled as “field invader” and is composed of several assignments, which are linked to one another in an intricate manner. The projectstarted with the design and the production of the field as three different parts in three axes (xy, yz, xz) that holds the information for spatial definitions.

Each field part is produced with a different technique and through a different abstraction method, and then was intersected according to the strategy developed by the student.The second phase of the project aimed to exercise different field conditions through 3 “instances”, where different spatial conditions were studied through different techniques. In the third phase, all the instances were “deleted” and each student was expected to introduce an/several invader(s) according to the invasion strategy s/he proposed, benefiting from the knowledge gained from the second phase.The project then continued with the study of the spatial conditions according to the field and the strategy, where both the invader and the field were redefined with reference to each other considering the spatial conditions to be achieved.

BEWARE THE INVASION

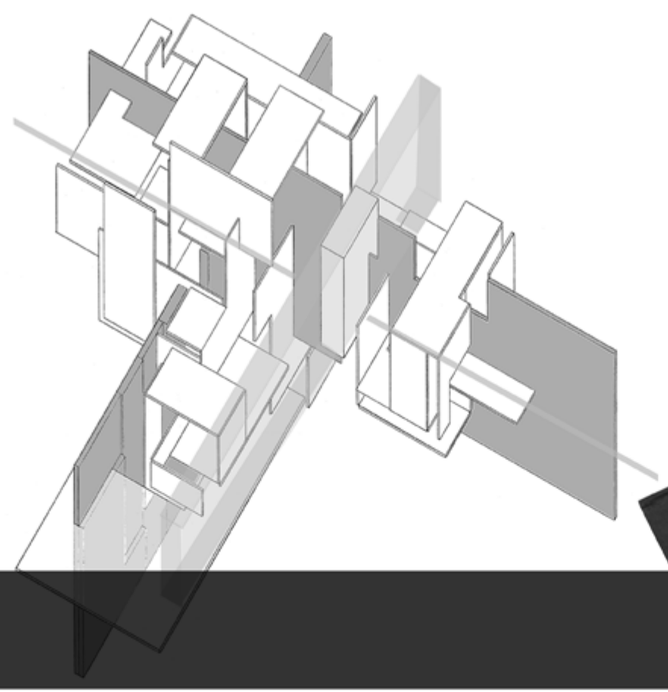
The juries took place in the TEDUArch Studios, on May, 29.
Jury Members:
Serpil Özaloğlu - Aysu Berk - İpek Gürsel Dino - Baykan Günay - Berin Gür - Derin İnan - Gökhan Kınayoğlu - Bilge İmamoğlu - Elif Yabacı - Irmak Yavuz - Melis Acar

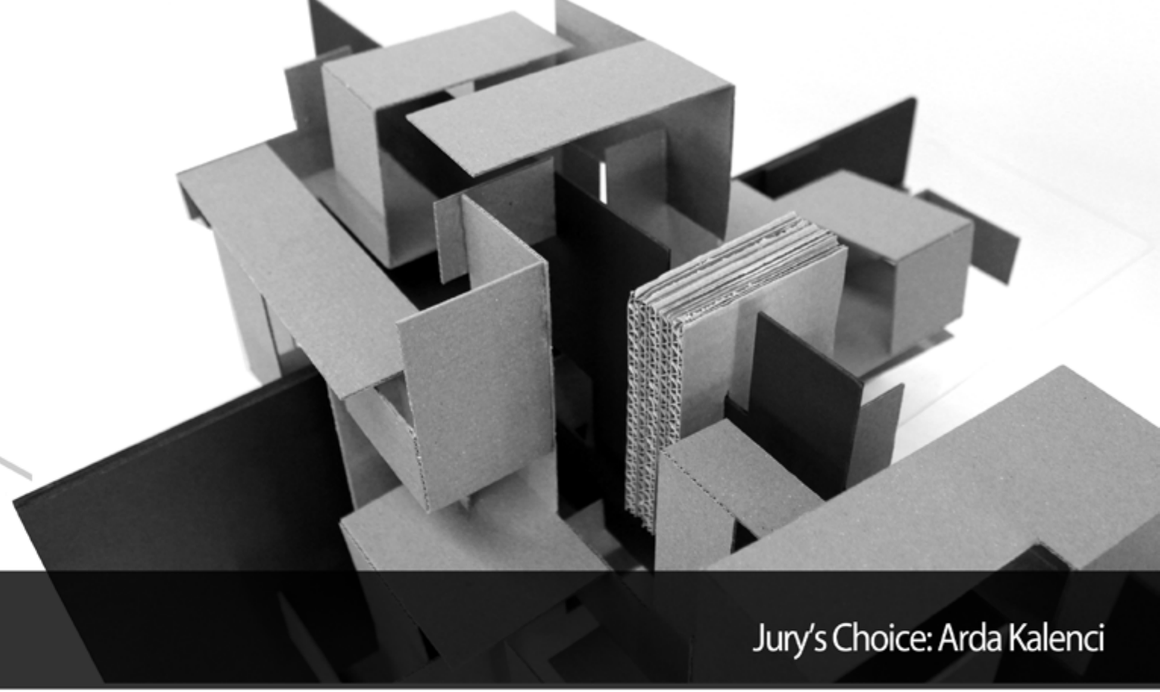
Course Instructors:
Heves Beşeli - Başak Uçar - Ela Ataç - Z. Kamil Ülkenli - Murat Aydınoğlu - Çağrım Koçer
We thank all jury members for their very valuable contribution.

FIELD INVADER

EBRU ISIK
FIELD INVADER

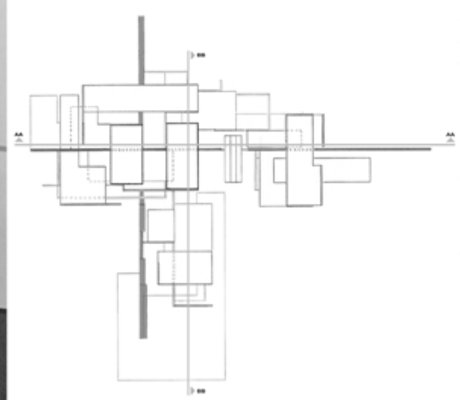
ARCH102

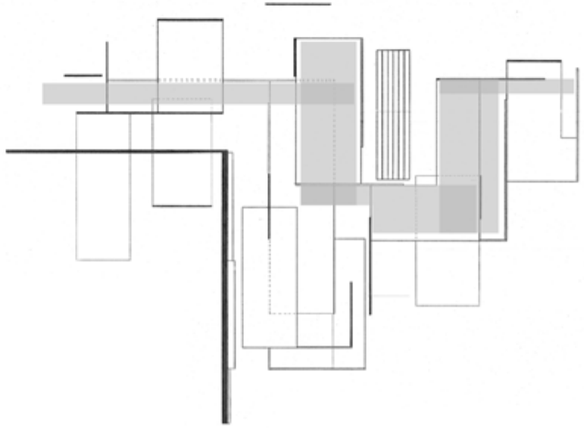


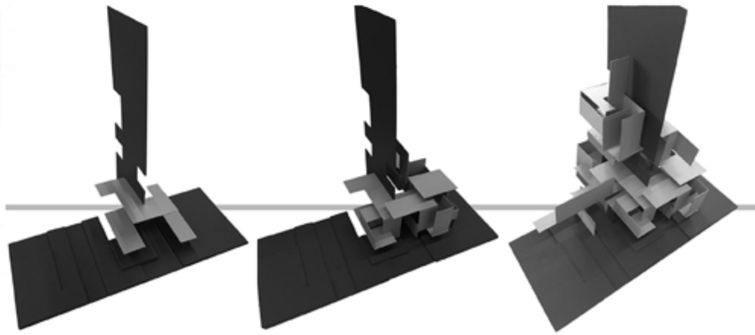


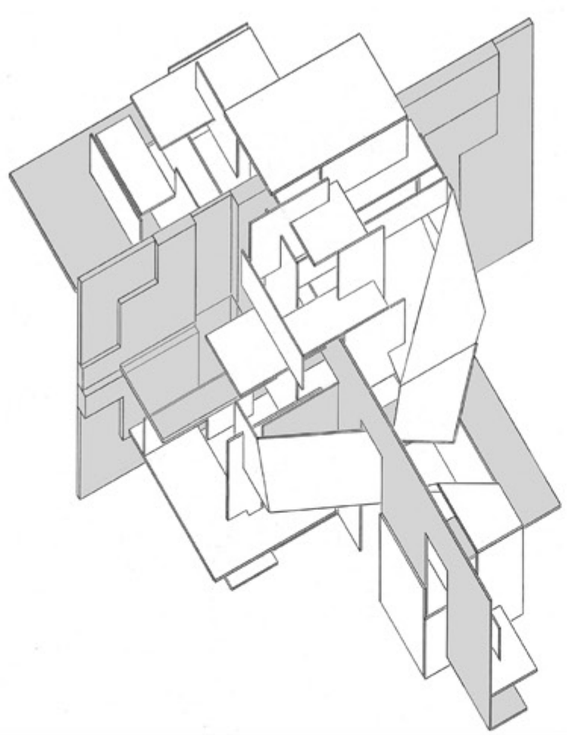
TEDU ARCH 102 S16-17 Selection

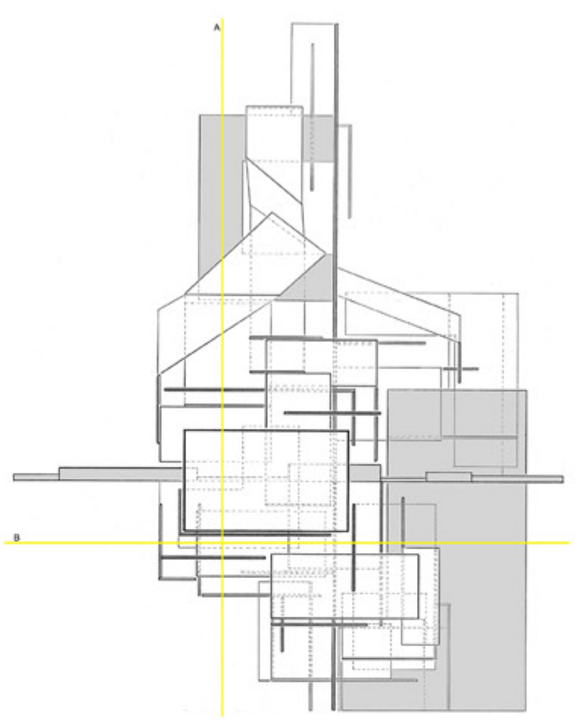
Jury's Choice: Arda Kalenci

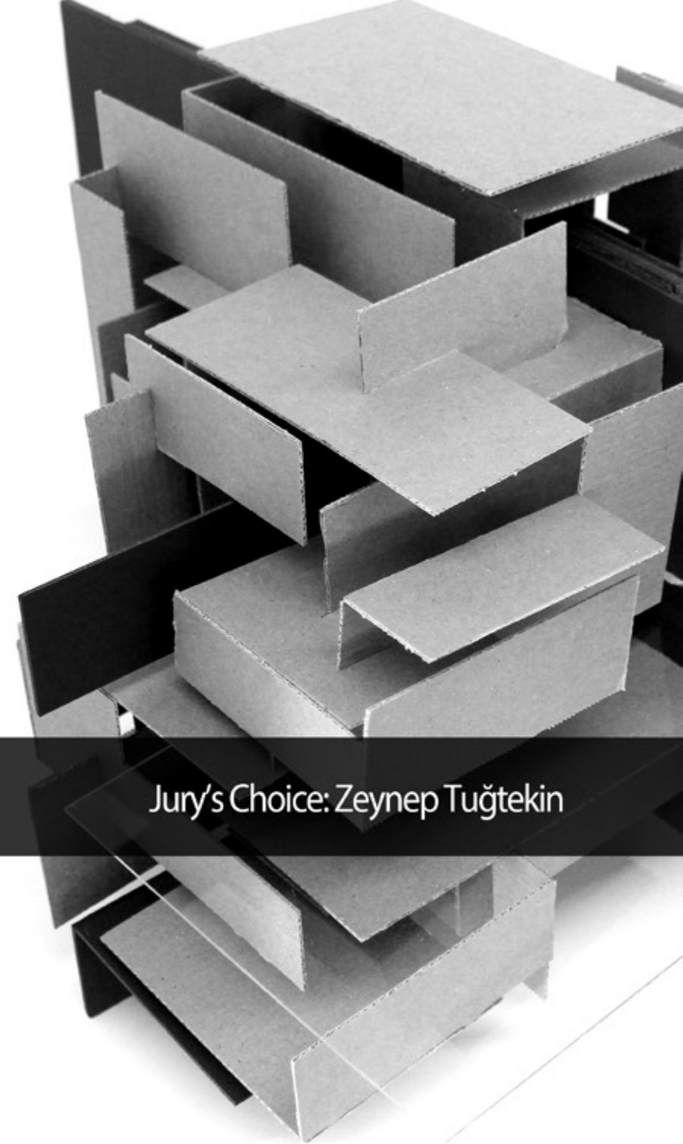






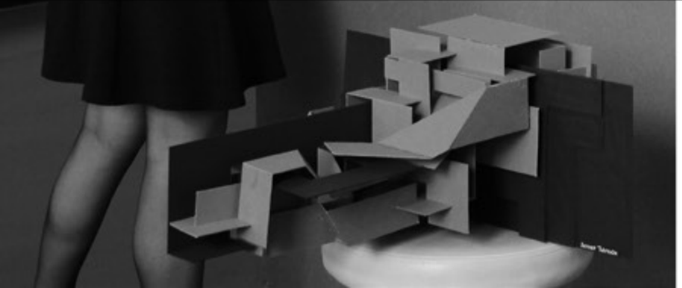


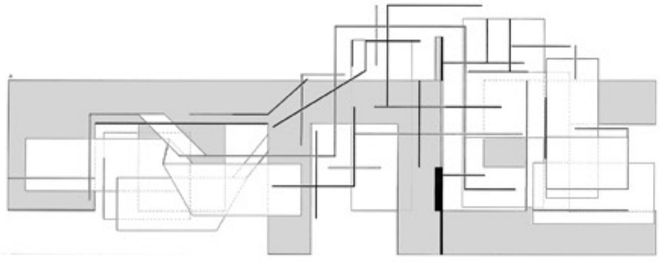


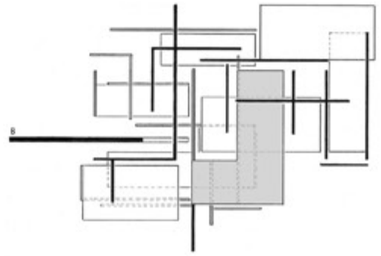


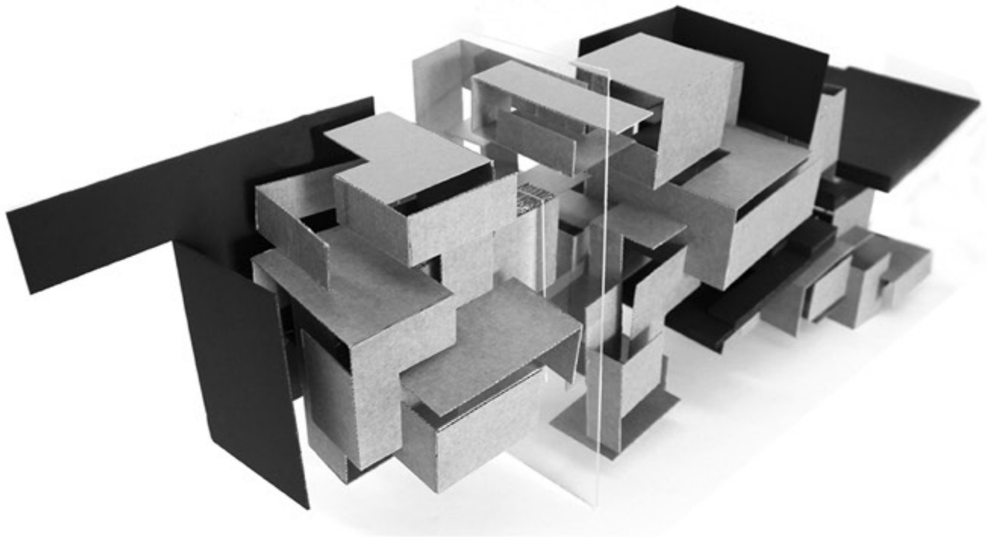
TEDU ARCH 102 S16-17 Selection

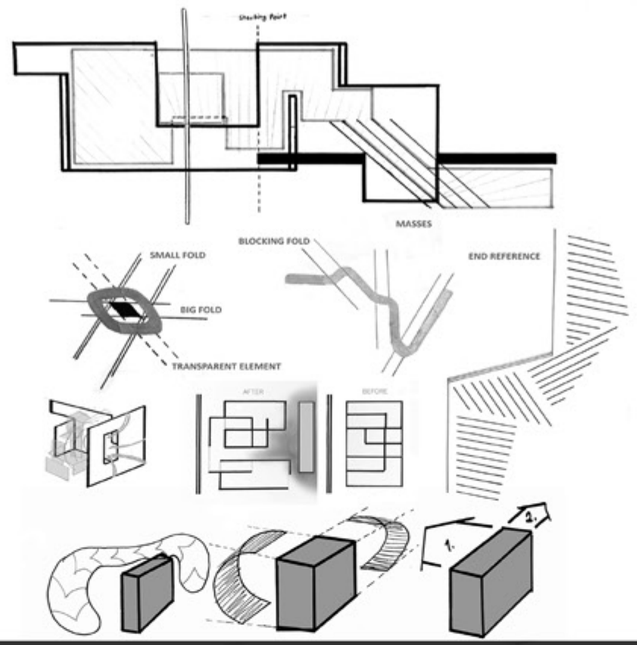
Jury's Choice: Zeynep Tuğtekin





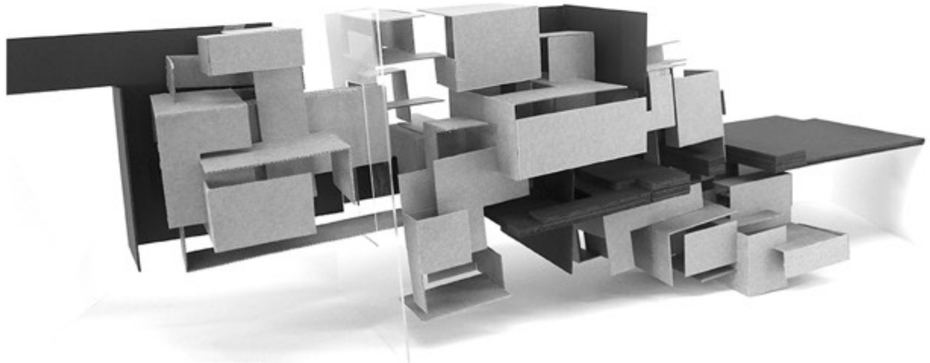


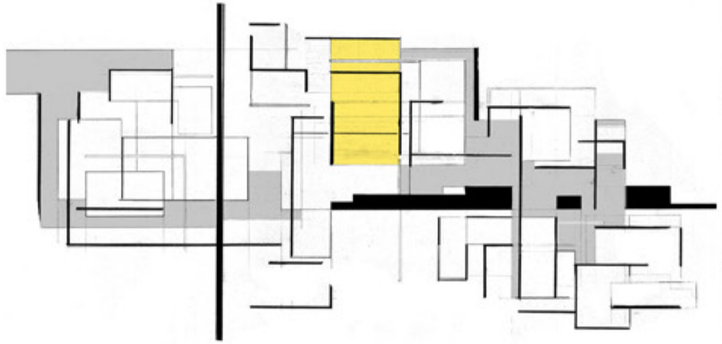


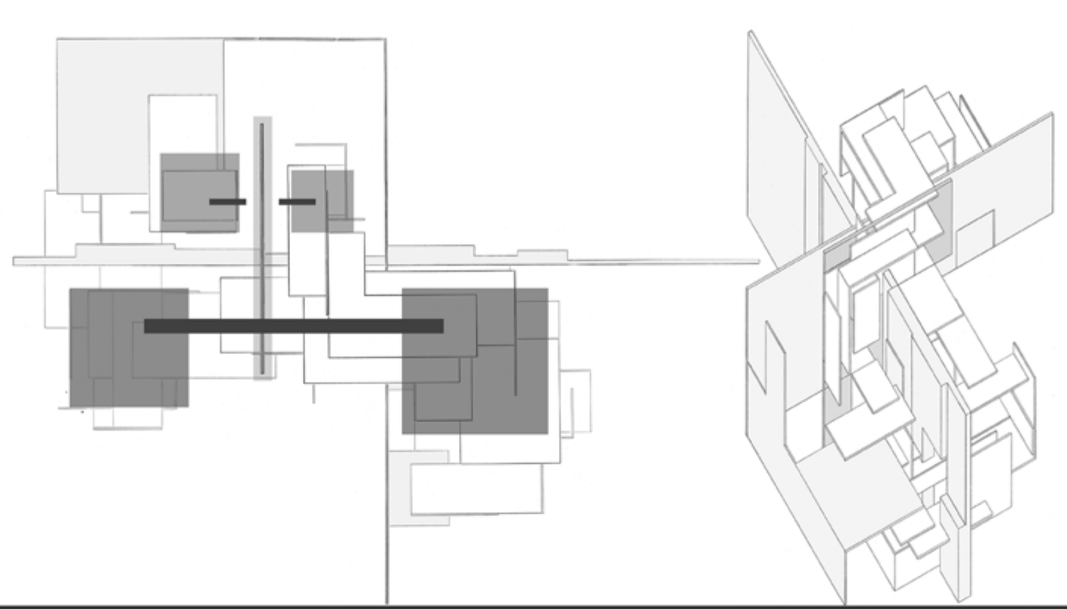


TEDU ARCH 102 S16-17 Selection

Jury's Choice: Ersan İlktan

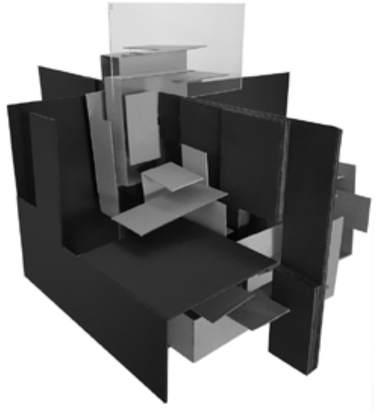


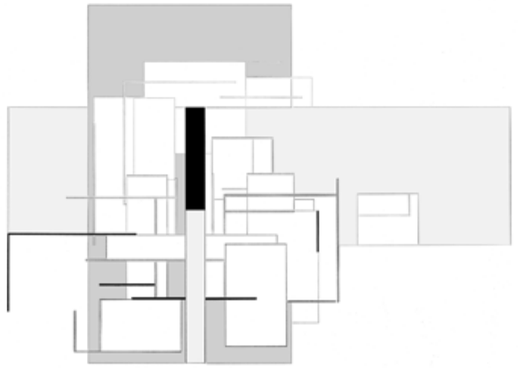


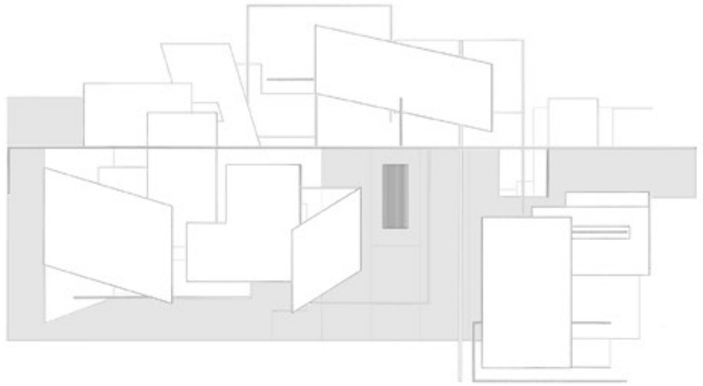


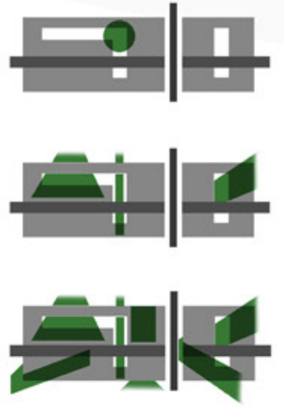
TEDU ARCH 102 S16-17 Selection

Jury's Choice: Sena Türe

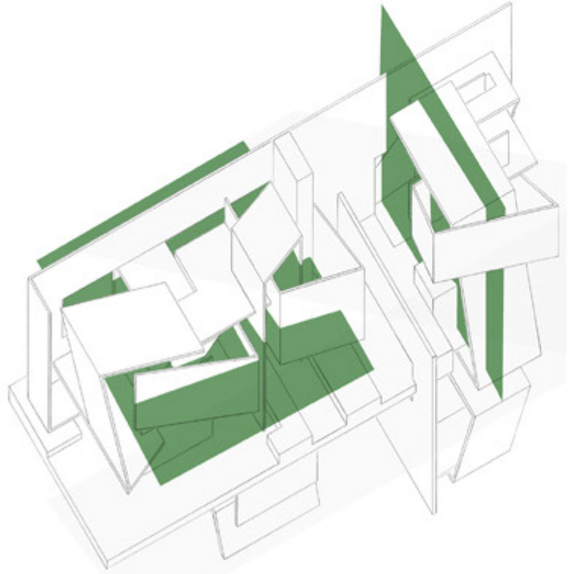




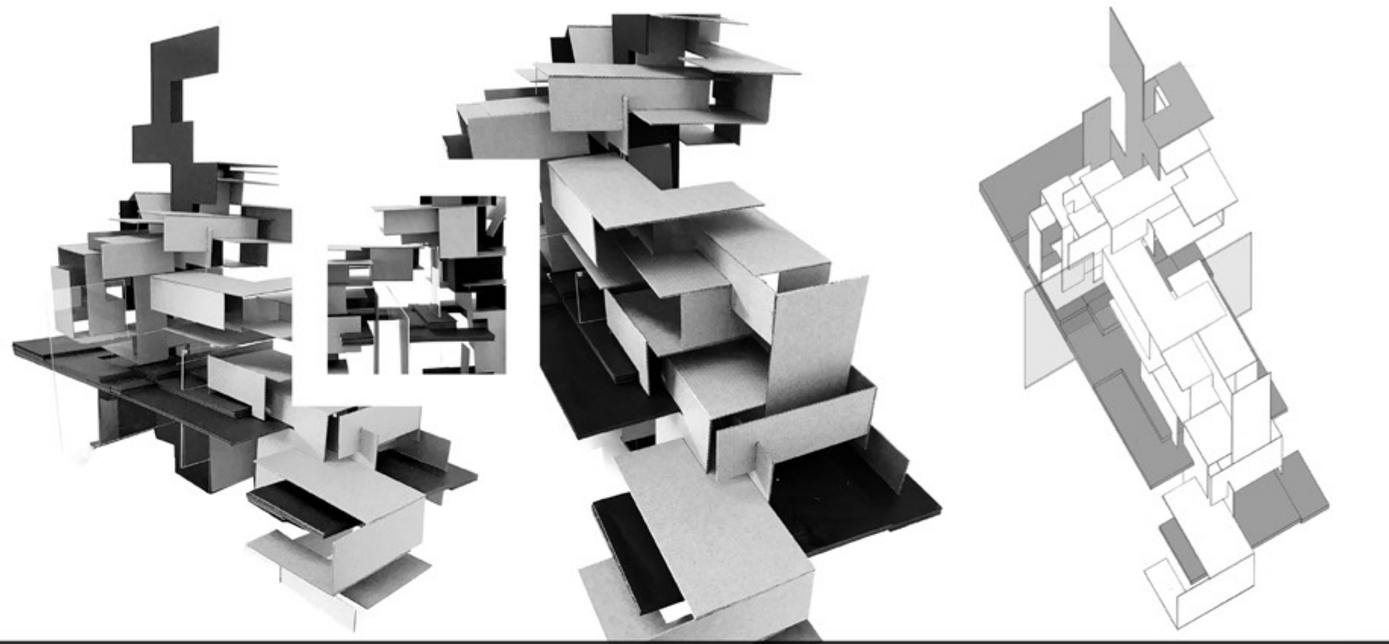




TEDU ARCH 102 S16-17 Selection

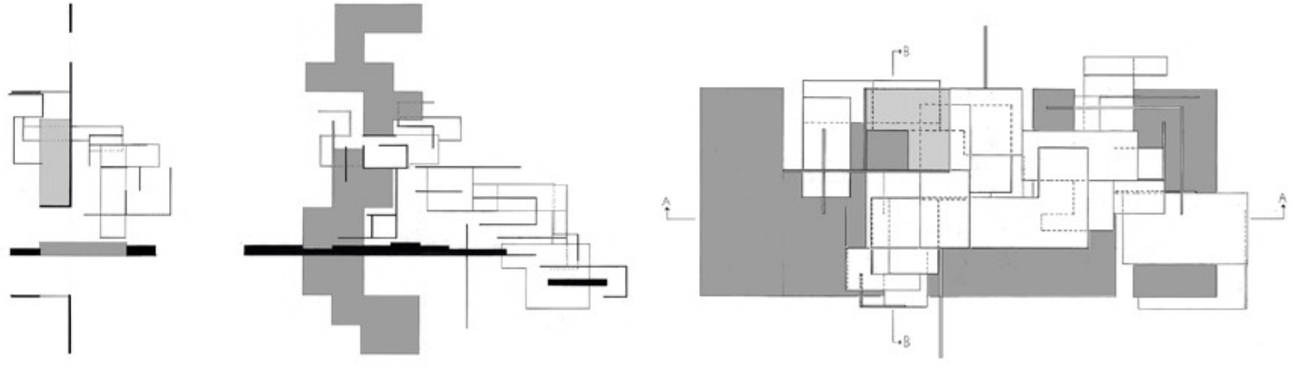


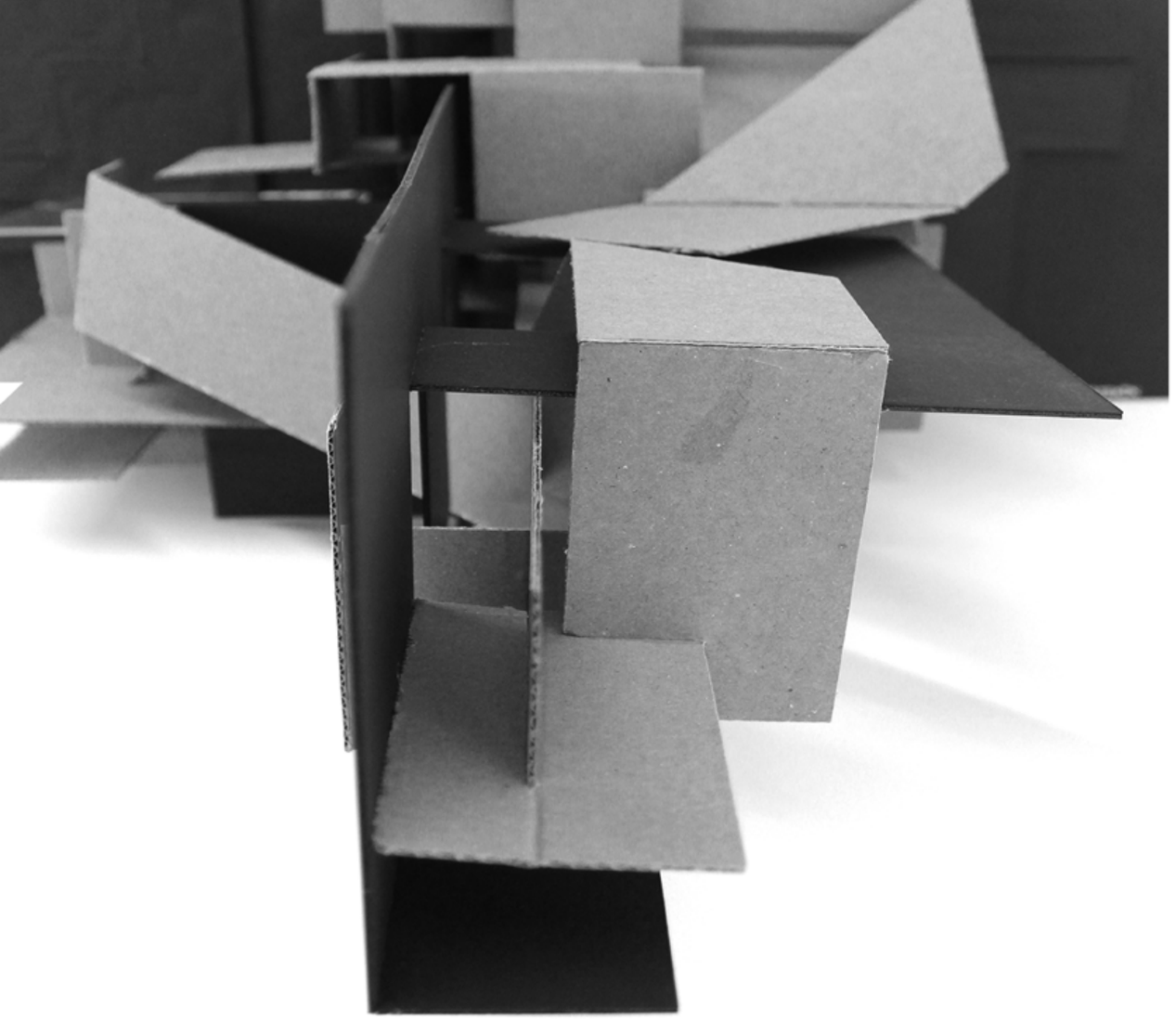
Jury's Choice: Ece İrem Sakallı

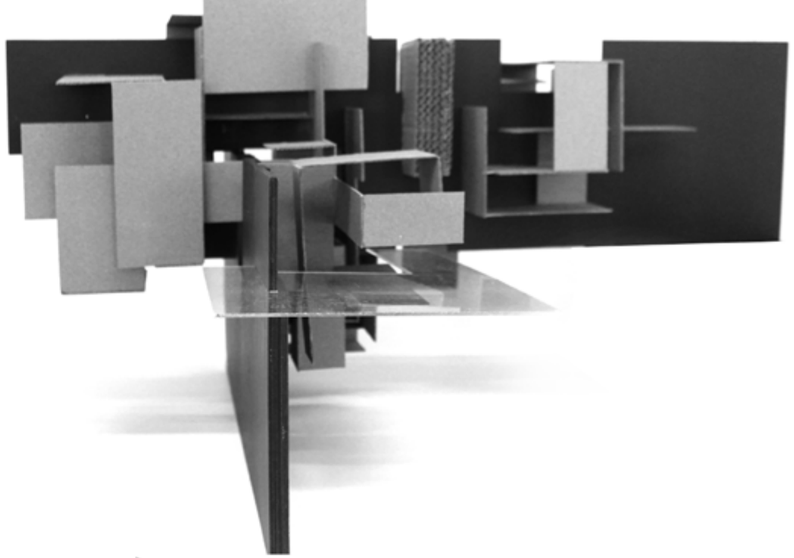


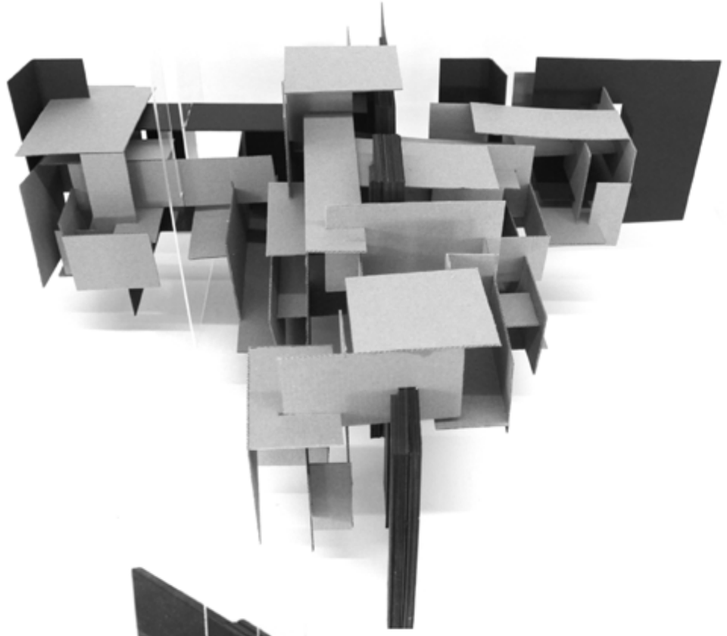
TEDU ARCH 102 S16-17 Selection

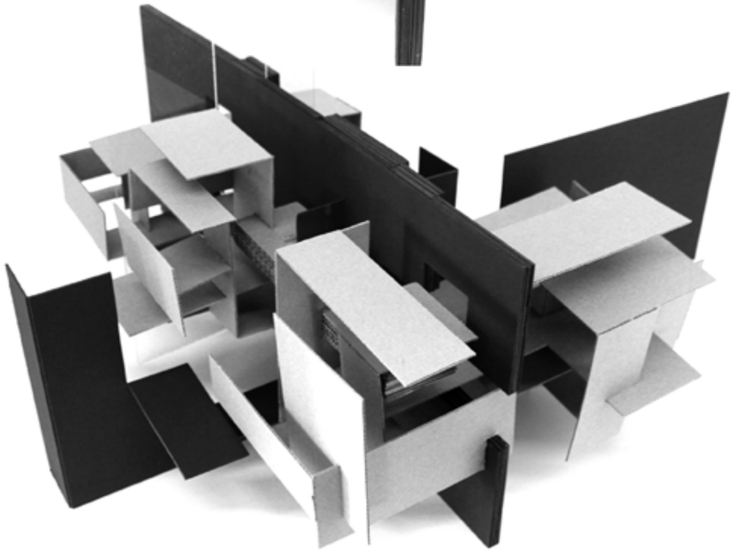
Jury's Choice: Uğur Çınar

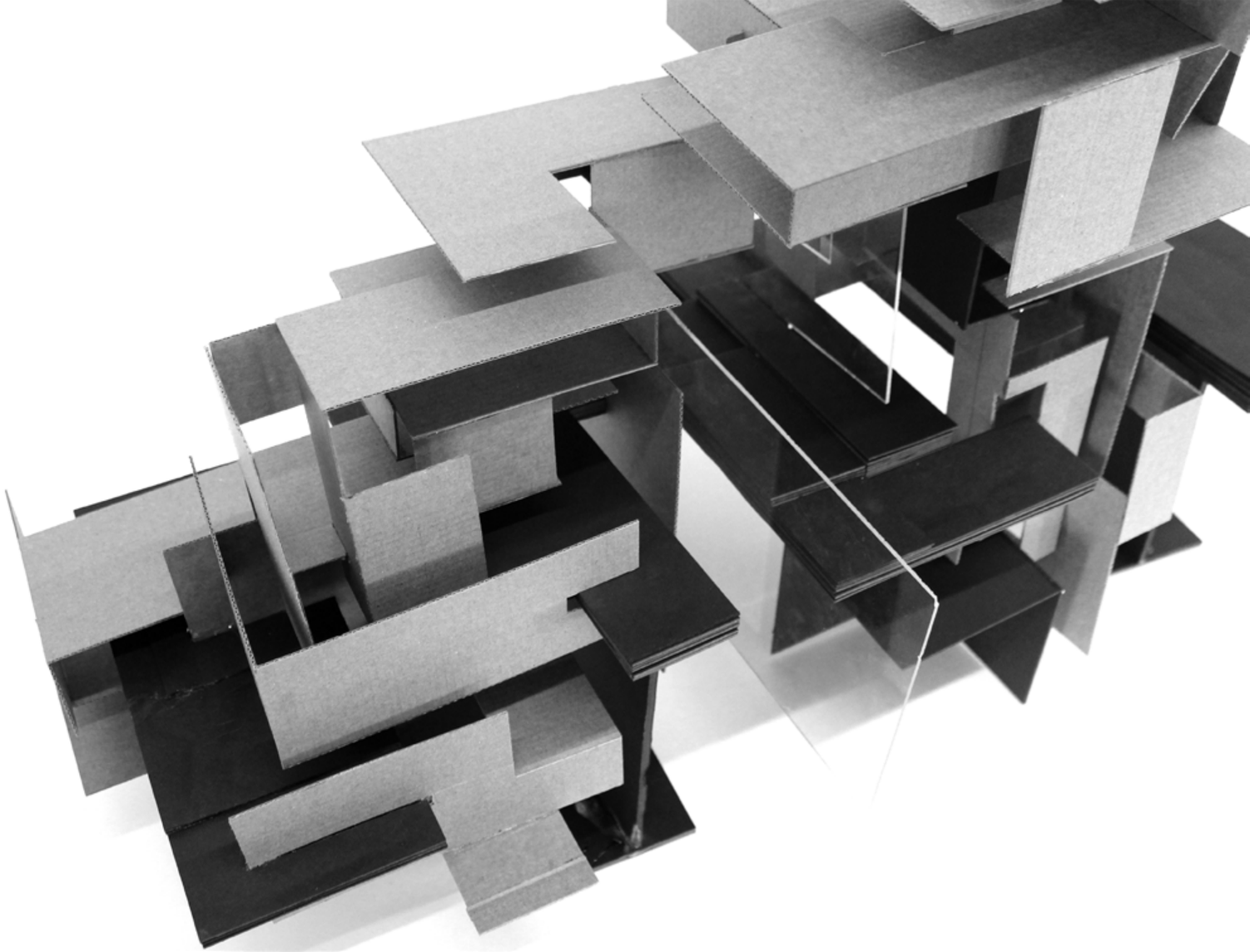












ITEDU ARCH202

Architectural Design II s16-17

HOUSE

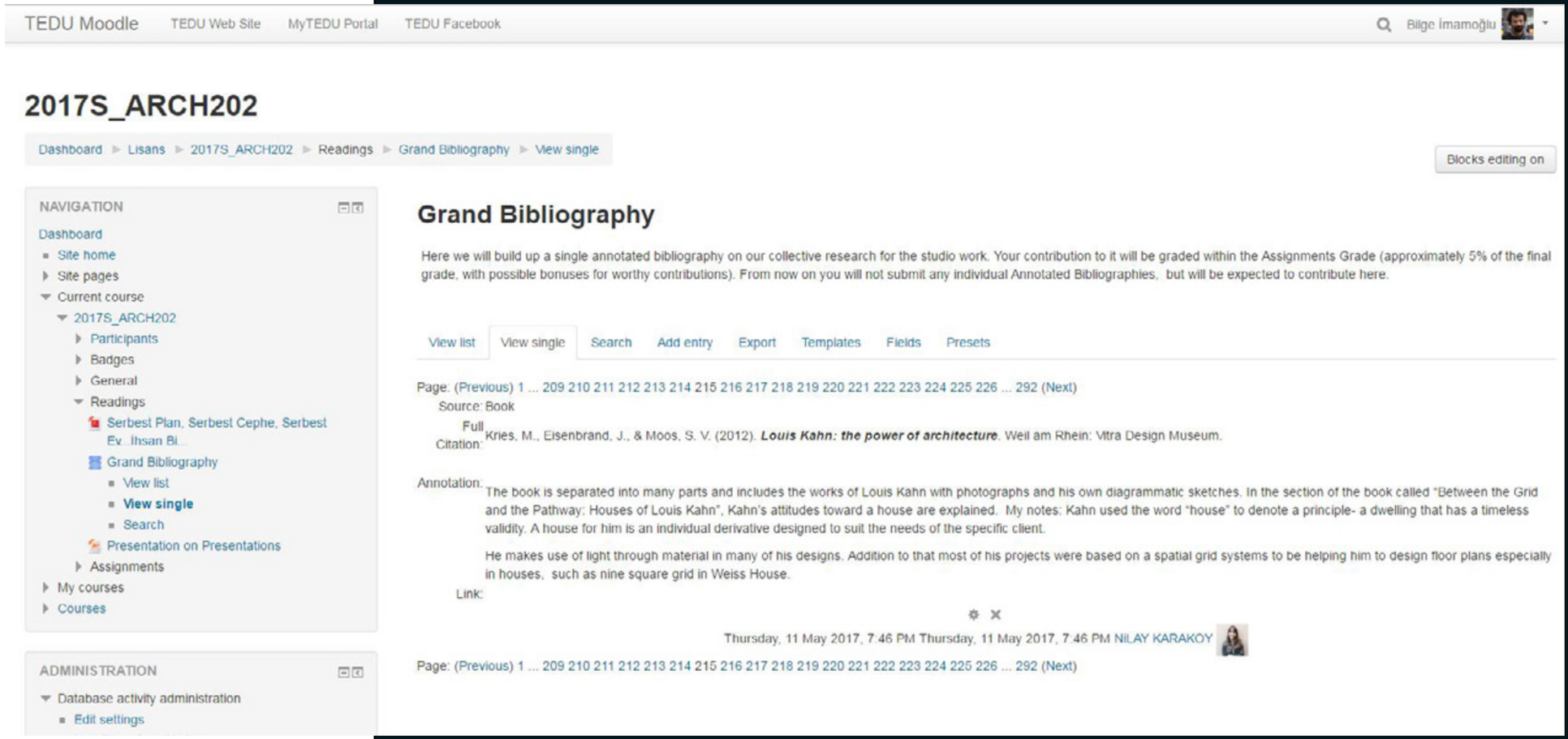
in reference

ARCH202 Studio this semester has employed, as was the case in previous years, the problem of the design of a single dwelling as a medium to discuss development of design strategies based on fundamental architectural design components such as scenario/program, site and tectonics in a relatively small scale and controlled scope.

However, we have preferred this year to put forth and emphasize another issue, which directly relates to the exercise of any given form of creative process, as an overall framing concept: *the research*. This year, we have designed the problem that was introduced in the Studio as an inquiry into the diverse and variable interrelations of practices of design and research, in which, not only the design process is defined in majorly research-based means, but research is also redefined as something designed, in a highly individual and subjectifiable act. In this sense, the Studio project aims to introduce the whole collective body of architectural production as a resource for the students, the personalized communication with which will form a design component that is tactically defined as dominant to the others (such as scenario, site and tectonics), for this particular study:
They were asked to design a “house in reference” and discuss it *in reference only*.

Such an exercise could have been considered in the context of any subject matter; yet we believe the single dwelling provided an especially wide, rich and flexible ground, as “the house” can be considered to be the archetypal architectural problem.

* Hugh Laurie’s face as Dr. House in the contemporary TV series “House M.D.” is the first hit on Google Images when one searches for the term “house”. It has been the banner image for the course’s Moodle page since day one, as a sarcastic hint on “research” and “references”.

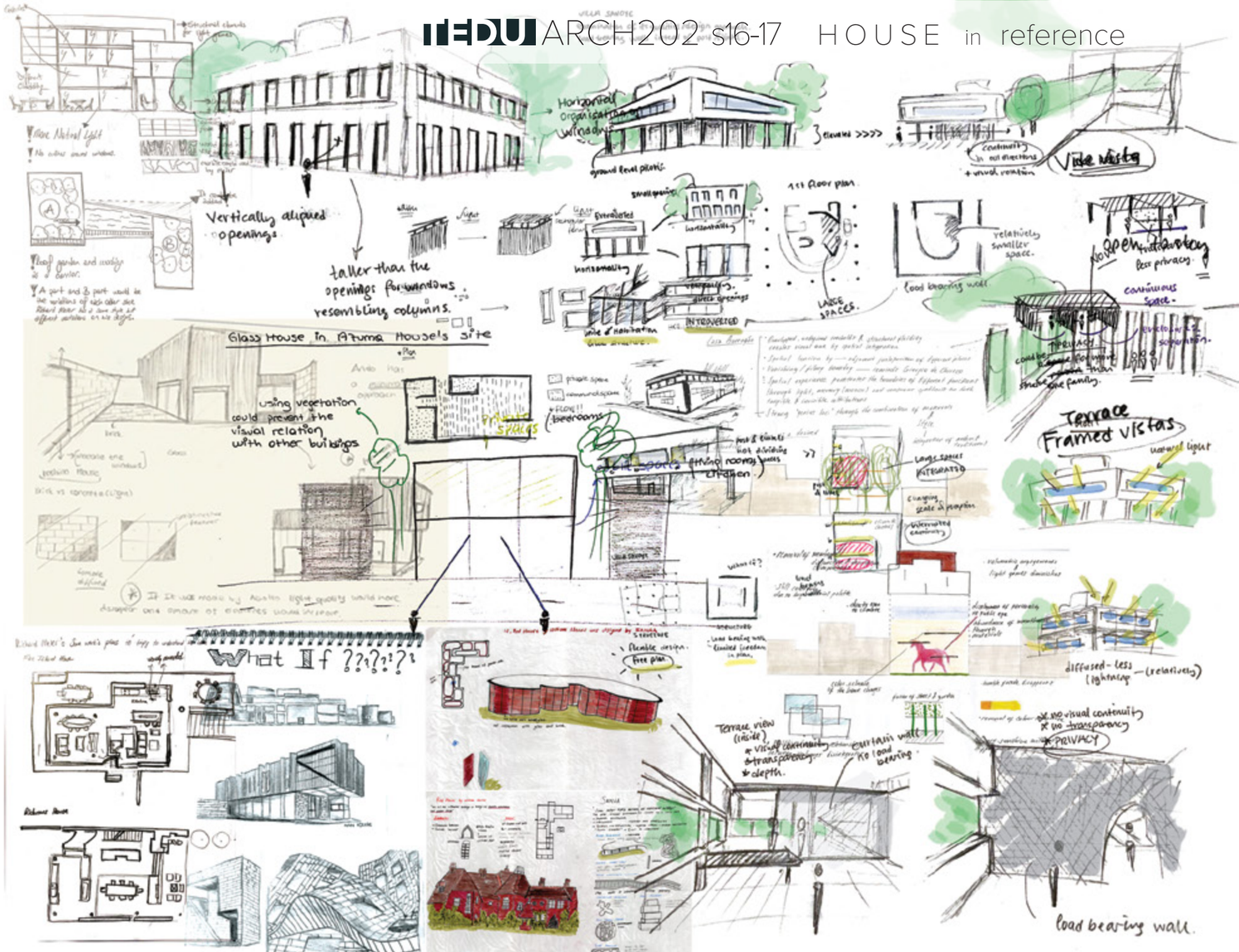


In the first Studio Session, the students were informed that they would be studying the design of a house and were asked to start building up an annotated bibliography on the topic. Shortly after, they were asked to combine their individual readings on a combined bibliography on Moodle, which they kept collectively building up and editing throughout the semester.

The Grand Bibliography, being searchable and open to all students of the Studio, now lists almost 300 sources, each annotated personally by them.

After the introduction, the Studio proceeded with a number of exercises, each shaped to consider the common “case study” as a more personalized process than mere information gathering. In the first one, students were given a number of “what if” questions, which required a serious research on given cases but then went further and required design interpretations.

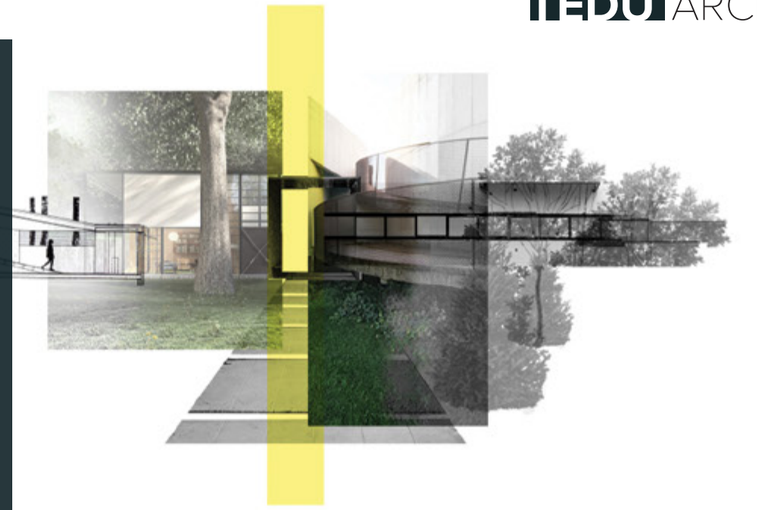
What if, Le Corbusier’s Villa Savoye had all load-bearing walls and no post & lintel?
What if, Frank Lloyd Wright’s Falling Water House was in Villa Savoye’s site?
What if, Adolf Loos’s Villa Müller was as transparent as the Glass House?
What if, Philip Johnson’s Glass House was in Tadao Ando’s Azuma House’s site?
What if, Tadao Ando’s Koshino House was a brick & wood masterpiece by Aalto?
What if, Gerrit Rietveld was color-blind and the Schroder house was a brutalist masterpiece?
What if, John Hejduk’s Wall House had no actual wall but was still “the Wall House”?
What if, Peter Eisenmann designed the Gropius House?
What if, Richard Meier designed Villa Dall’Ava by OMA?
What if, The Red House by William Morris was desiged by SANAA?
What if, Ronchamp Chapel by Le Corbusier was a house?
What if, SM House by Han Tümertekin was on a high mountain site with harsh, cold climate?
What if, Barcelona Pavillion by Mies van der Rohe was a house?
What if, Richard Meier’s Douglas House was in a dense urban environment?
What if, Barragan’s own house had all the materials but no concrete and no paint?
What if, Marcel Breuer’s Hoooper House had no courtyard?

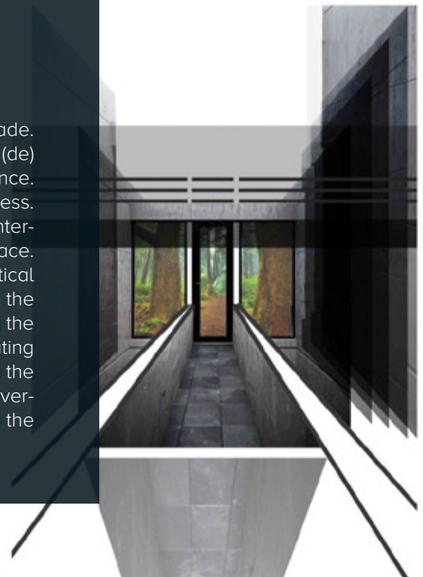


In the second exercise, the students were given a larger group of case study houses and were asked to produce collages building upon their research of the cases *and* a couple of semi-random “phrases” that were given to each. The phrases were intentionally composed as very loose statements, intended to function as initiators for flexible and open interpretation to structure the collages upon.

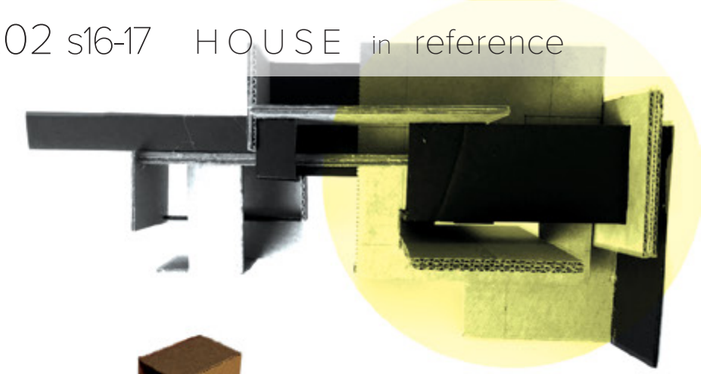
Both “what if” and “collage” were discussed at length in the Studio, mostly pondering the fundamental question of the semester:
“How do we look at others’ design work and what do we do with what we see, to make something of our own out of them?”

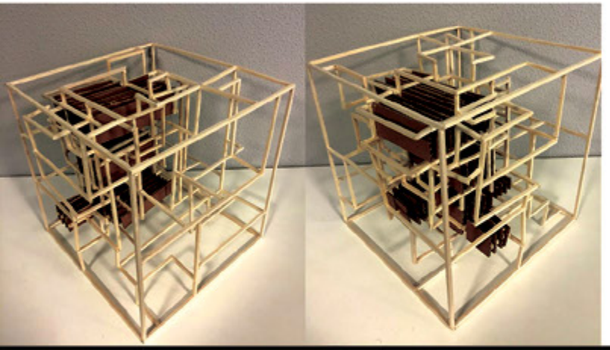
Introverted corners. Emptying the ground. Spying balcony. Wallessness. Unfolded façade. Faking movement. Rotating movement. Unlighted. Volumetric knot. Unfolded joints. (de) compressed space. Assembled light. Feeling the surface. Temporal Space. Spatial Silence. Vertical Residue. Layering reflectivity. Synchronized darkness. Carving light and darkness. Breaking an axis. Meandering through a wall. Hybrid joints. Superimposed spaces. Interlocking planes. Burying planes. Reading the material. Redefining the claustrophobic space. Magnifying a plane. Vertigo as space. Hiking verticality. Orienting yourself in a vertical world. Leaking from edges. Leaping from edges. Lost among the giants. Peaking through the crack. Discovering the structure. Revealing the structure . Dodging the attack. Inhabiting the sublime. Surveying the points. Locked into walls/planes. Weaving the episodes. Emulating the points. Reassuring its position. Measuring the sky. Bleeding into the ground. Unstitch the seam. Allocating the emphasis. Reconsidering your decision. Interdepend with a wall. Overlapping extensions . Skiping a moment in time. Crammed within a boundary. Roaming in the field. Searching for the beginning. Overlooking the void.



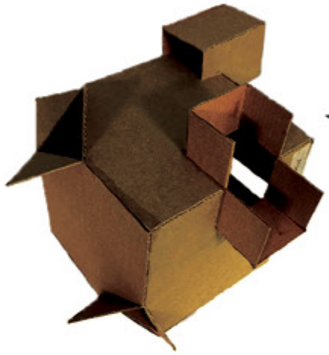


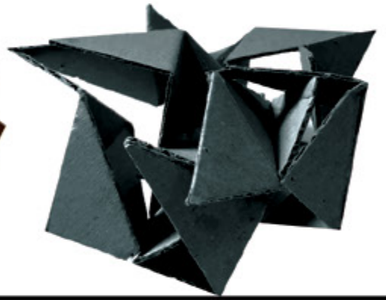
Later, the collage study was accompanied by a diagrammatic model in materializing the discussion based on the interpretation of the phrases through the study of the cases. Within the following discussion, another quick sketch problem was assigned where the students were asked to apply a “quote” in their existing models. They were encouraged to discuss this way various forms one can refer.

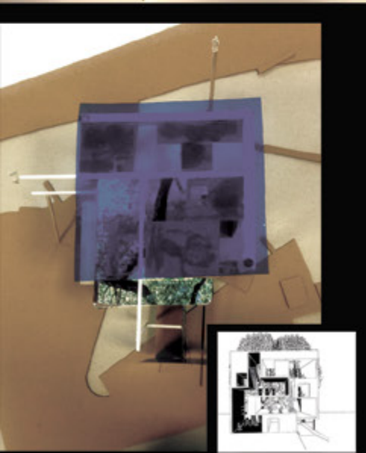


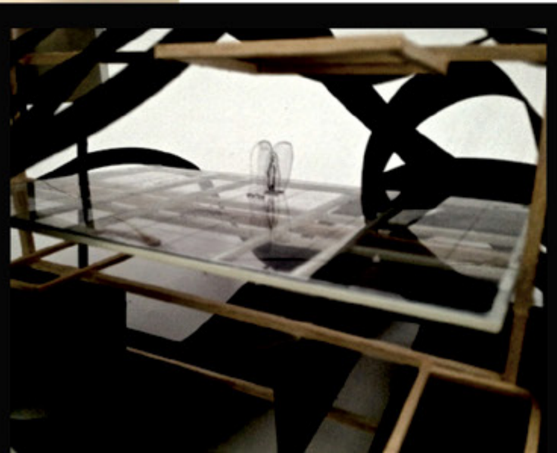


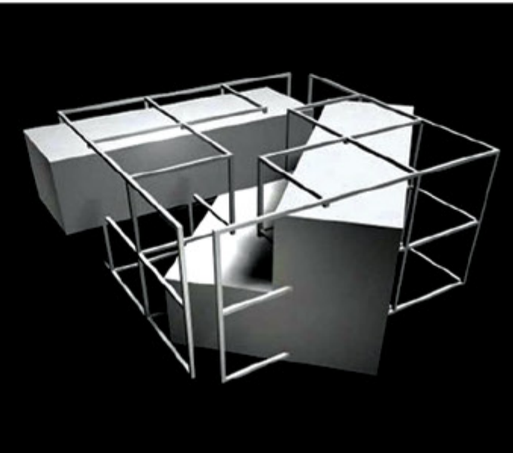
In between numerous sketch problems and discussions, students also enjoyed an inspiring lecture by Namık Erkal on a variety of design references and relevant discussion throughout architectural history and the contemporary architectural scene.











In the 5th week, they were assigned to start drafting their design proposals for a “house in reference”. They were not given any specific scenario or site, as they were not expected to develop their design ideas in response to them. But instead they were asked to draft a proposal which could be verbalized with, and only with, variations of referring expressions. They were especially expected to consider the distinctions presented by such variations (such as “to quote”, “to translate”, “to adopt”, “to sample”, etc.), as their own take on such variations would be a major component of their design decisions. Specifications on site and the scenario were only discussed in their relevance to the design ideas and approaches proposed, in a sense of “discovery” (i.e. in the sense of discovering for instance, the site conditions that reasoned that particular design approach. The students were also advised not to go for “ideal” conditions, but try to keep them challenging as well.)

The critiques went on with the emphasis on “referring” as a design act for the most of the semester, and only after the second prejury, they were asked to finalize their design by articulating all aspects of the architectural proposal in a coherent design approach (which must have matured by then *in reference*) without the direct discussion on references. The final product to be presented in the final jury is expected to be a well-crafted design proposal for a single dwelling, though the design process does not follow the conventional methods.

METU ARCH202 Architectural Design II | s 16-17
aker | imamoğlu | inan | kınayoğlu | yabacı

Collage

Submission: February 28th, Tuesday, 08.30 hrs.
Submissions are to be uploaded to Moodle

"Collage is not a kitchen sink; it's not a refuge for the compositionally disabled"
David Shields

You will be producing a digital collage in the light of the given case study list and themes (phrases) set that you are given. The projects in each case study group should be researched, analyzed and documented thoroughly by each of you, yet you don't have to include the findings of all the research in your collages. But your collages should reflect your interpretations on the themes (phrases).

You are also advised to think and develop thoughts on the practice and nature of collage as a technique for intellectual exe

The appropriate dimensions and resolutions are expected to be decided by you, however you should not exceed the upload limitations of Moodle.

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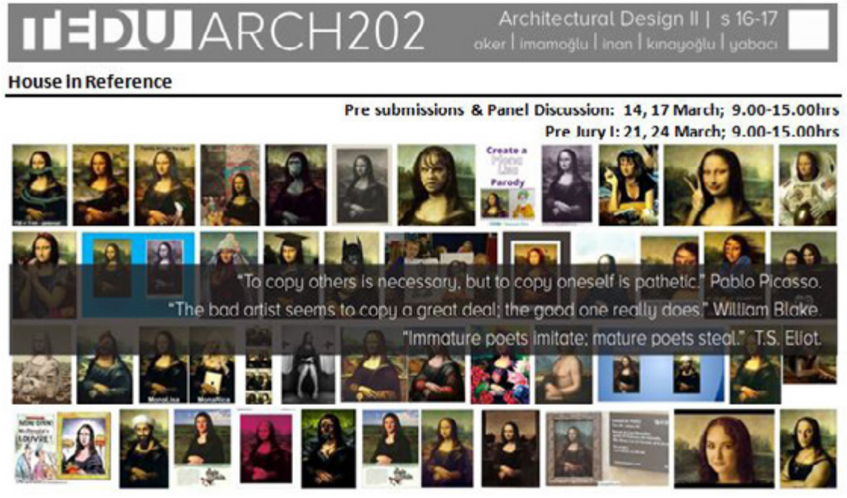
House in Reference is Discovering the Site

Panel Discussion: 11 March; 13.00hrs
Pre submission: 11 April; 9.00hrs

"Always design a thing by considering its next larger context – a chair in a room, a room in a house, a house in an environment, an environment in a city Plan" Eliel Saarinen

{quotes} Out of context

As discussed already in the studio for this stage we expect you to discover the site or adopt a context that is appropriate for each project proposal. You can still develop your ideas on the context in reference to other projects' sites, yet in dialogue with your existing design schemes. **All the relevant information related to the site; like directions, topographic and climatic qualities, and all natural and man-made elements of the context should be developed simultaneously.** You are advised to use model, plan & section drawings in 1/100 scale in the process of discovering your site and also benefit from sketches, diagrams and collages. **In the process of this discovery, all the aspects of the design proposals are expected to influence each other.**


METU ARCH202 Architectural Design II | s 16-17
aker | imamoğlu | inan | kınayoğlu | yabacı

House In Reference

Pre submissions & Panel Discussion: 14, 17 March; 9.00-15.00hrs
Pre Jury I: 21, 24 March; 9.00-15.00hrs

Create a Parody

"To copy others is necessary, but to copy oneself is pathetic." Pablo Picasso.
"The bad artist seems to copy a great deal; the good one really does." William Blake.
"Immature poets imitate: mature poets steal." T.S. Eliot.

Start producing a design proposal for a single **house in reference.** The proposal is expected to benefit from your analysis of primarily your own case studies and other additional examples that you want to include to the list of references. Your design methodology should be developed, understood and explained by you, through the following **design actions:**

Refer
Quote
Translate
Appropriate
Sample
Cover
Adopt
Version / variation

The house is expected to serve for an approximate number of users that range from 2 to 6, which should be regarded as a source for achieving a rough idea on the scale of this single house, so to say how big the house is planned to be in the end. Other than that, you should ignore any information related to scenario, users and site for this stage of the proposal and regard these as flexible issues that can be adapted to your design schemes in future.

You are expected to develop your proposal through a **1/100 scale model, plan & section drawings.** All your **design actions** should also be documented in detail in your presentations in the form of sketches and diagrams. **You should clearly indicate the particular spatial qualities or design principles that you refer (/quote/translate... etc.) in your resources and how you apply them in your own proposal.** All your oral presentations should be carried through making reference to the design actions listed above, *and nothing else.*

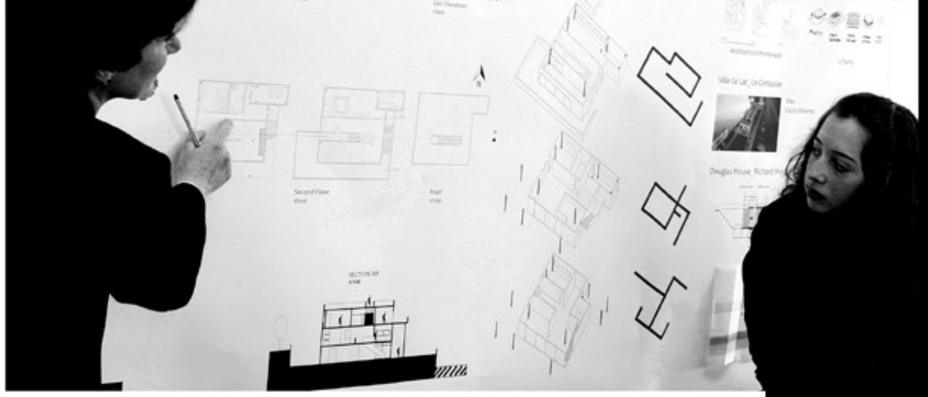
The juries took place in the TEDUArch Studios, on May 31st.

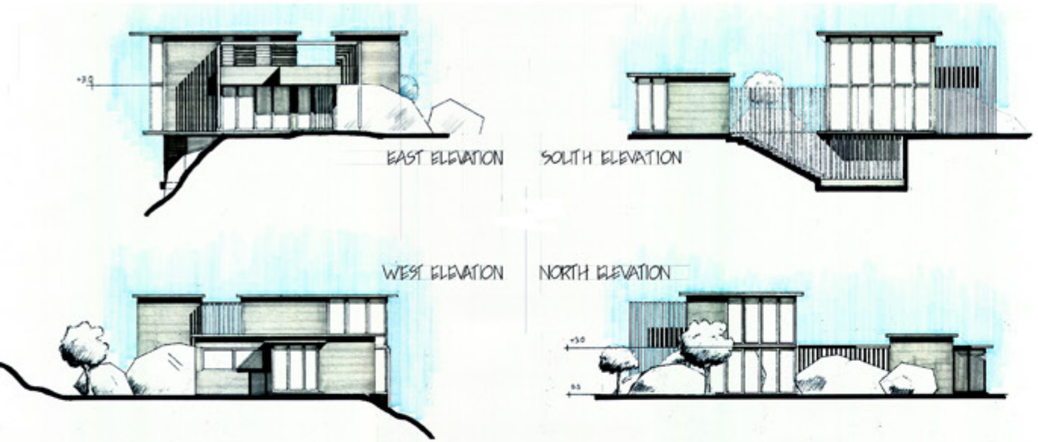
Jury members were:

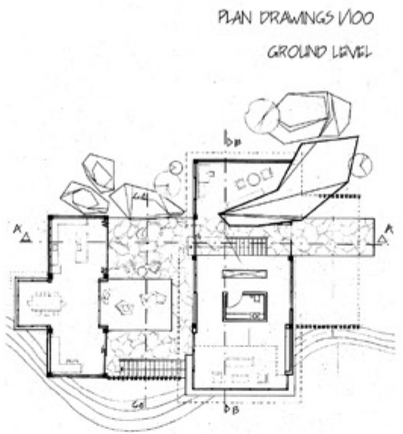
Belgin Turan Özkaya (METU), Lale Özgenel (METU), Pelin Yoncacı (METU), Müge Cengizkan (Architect, Editor), Günce Eşingen (METU), Ekin Pınar (METU), Berna Tanverdi (Architect, Bilkent U.), Sinem Çınar (Architect), Elif Görkem Köse (Architect), Namık Erkal (TEDU), Başak Uçar (TEDU), Heves Beşeli (TEDU), Çağrım Koçer (TEDU), Melis Acar (TEDU),

Course Instructors:
Derin İnan, Bilge İmamoğlu, Can Aker, Gökhan Kınayoğlu, Elif Yabacı

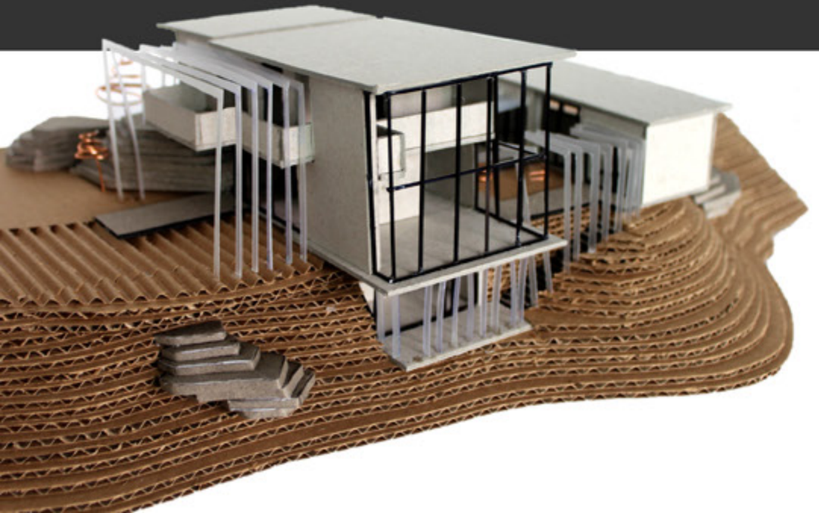
We thank all the jury members for their time and contribution.

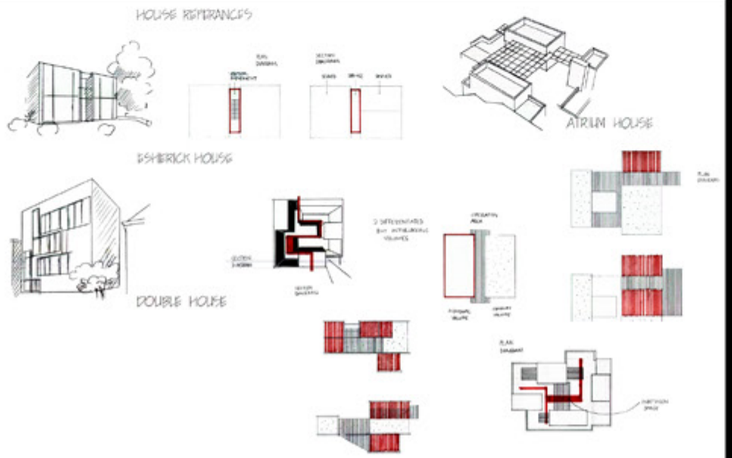


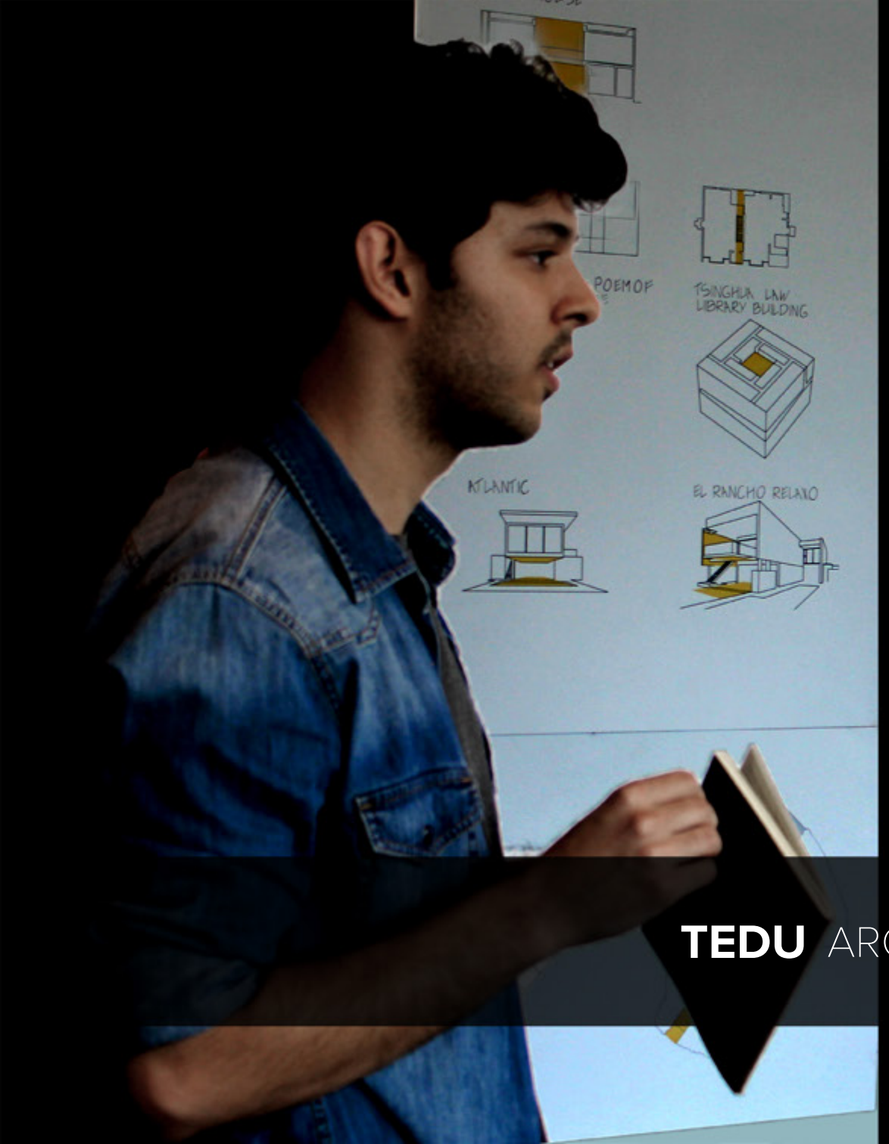


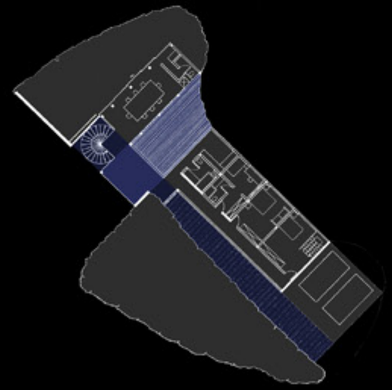


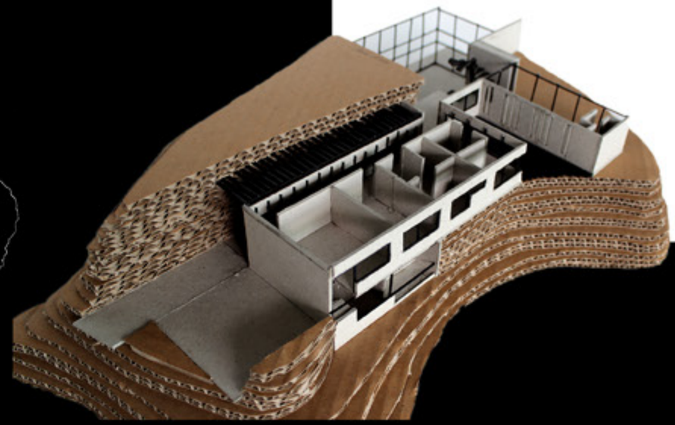
TEDU ARCH202 s16-17 jury's choice: Nilay KARAKÖY





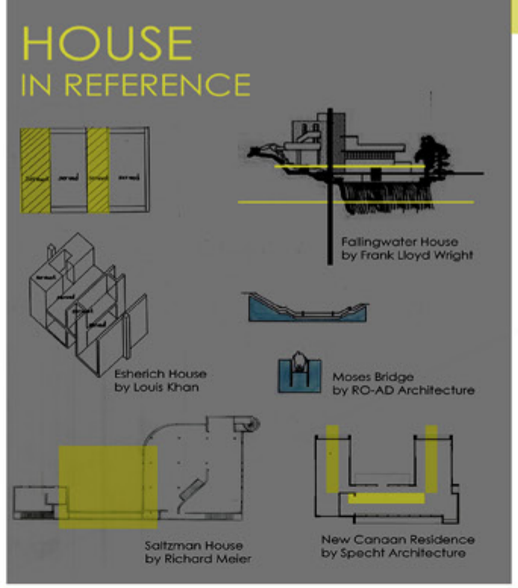


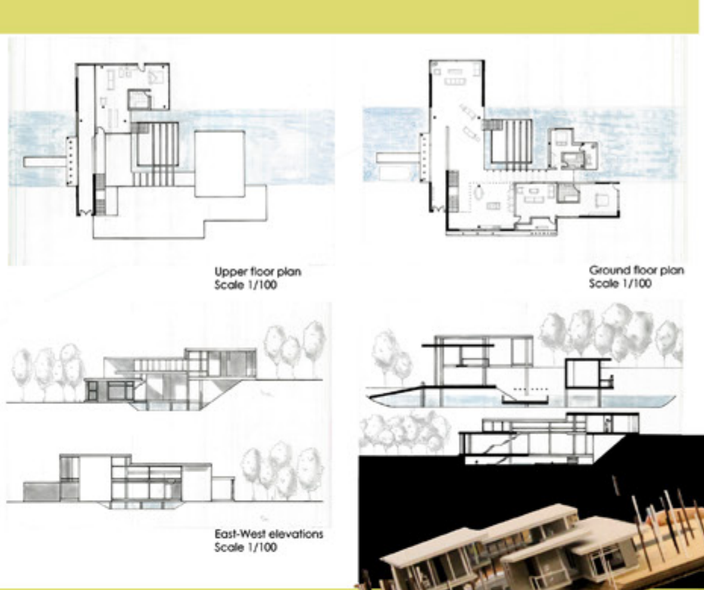


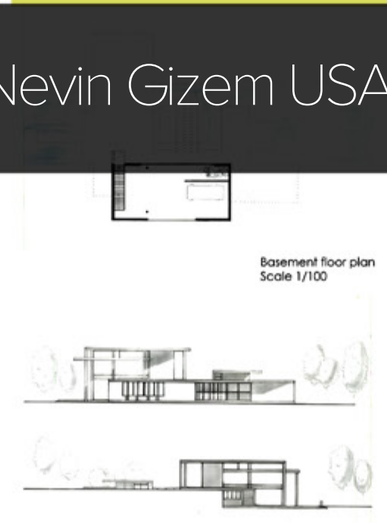


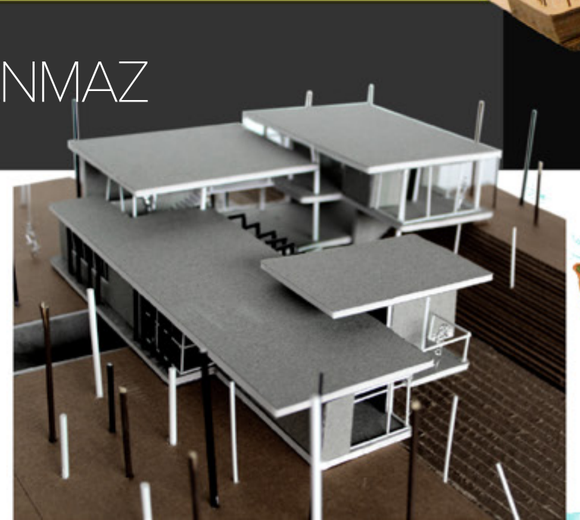
TEDU ARCH202 s16-17 jury's choice: Gültekin Doruk ATAY

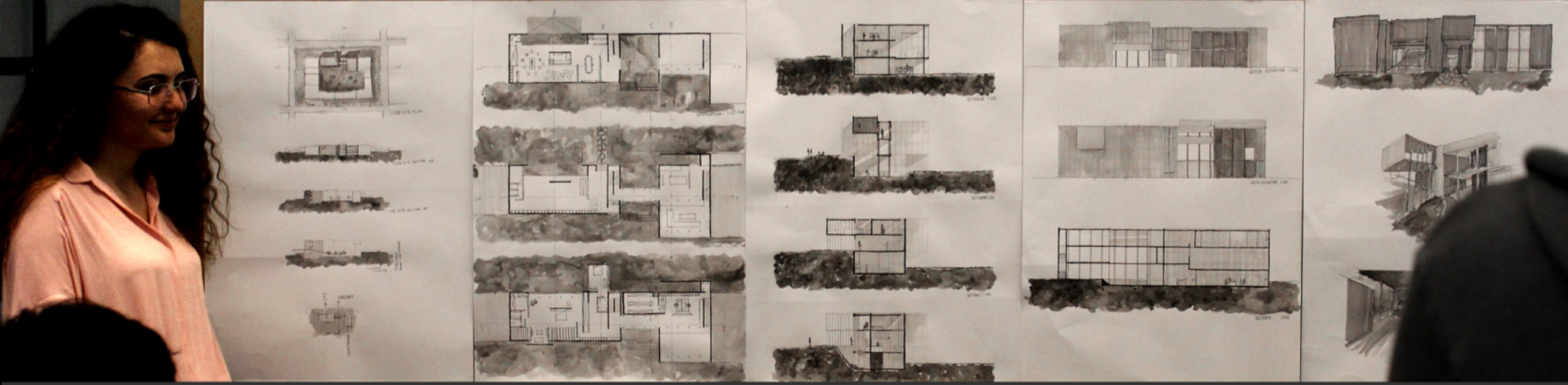
TEDU ARCH202 s16-17 jury's choice: Nevin Gizem USANMAZ



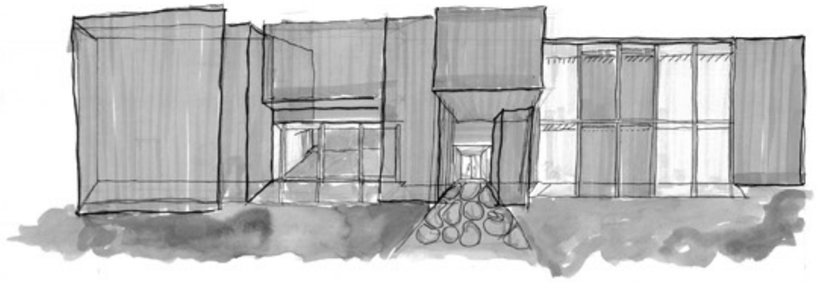




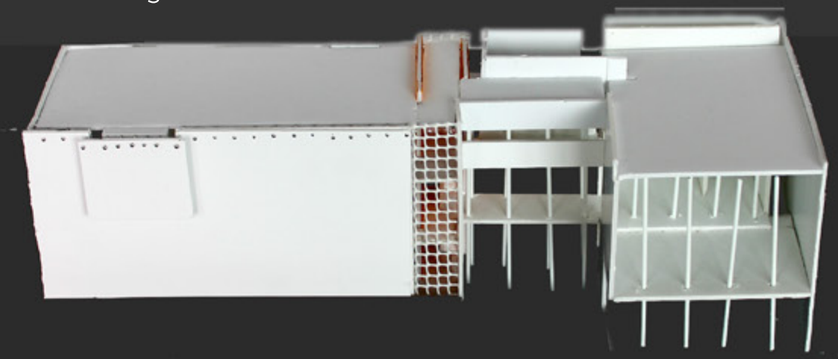




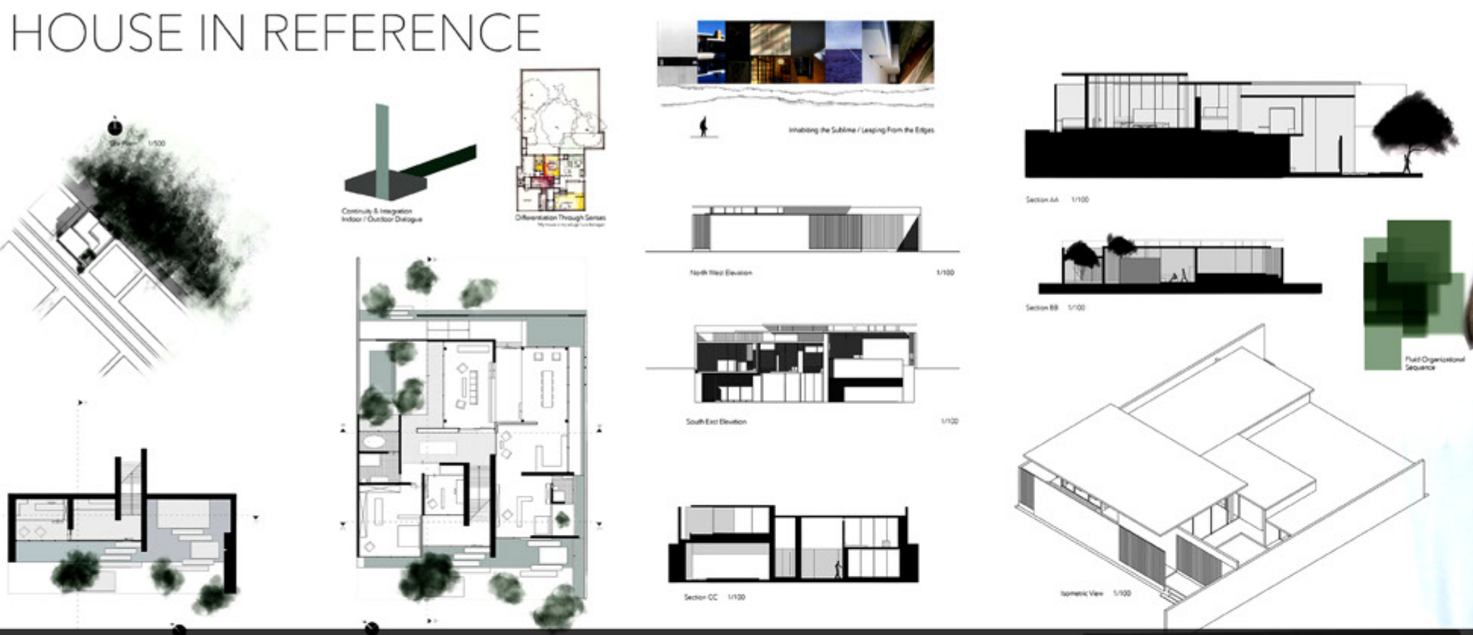
TEDU ARCH202 s16-17



jury's choice: Gökçe Naz SOYSAL

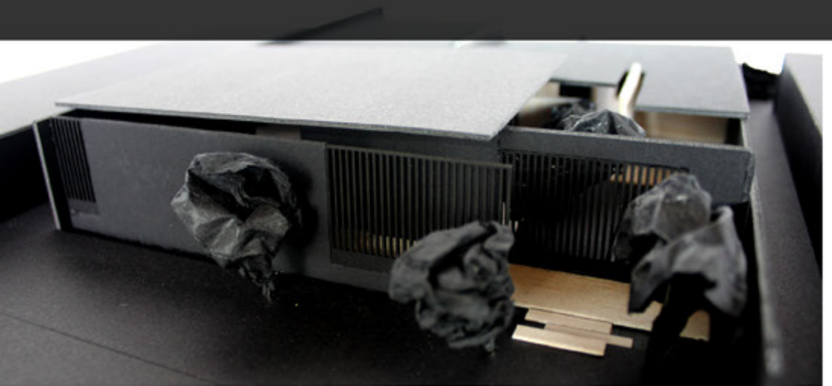


HOUSE IN REFERENCE



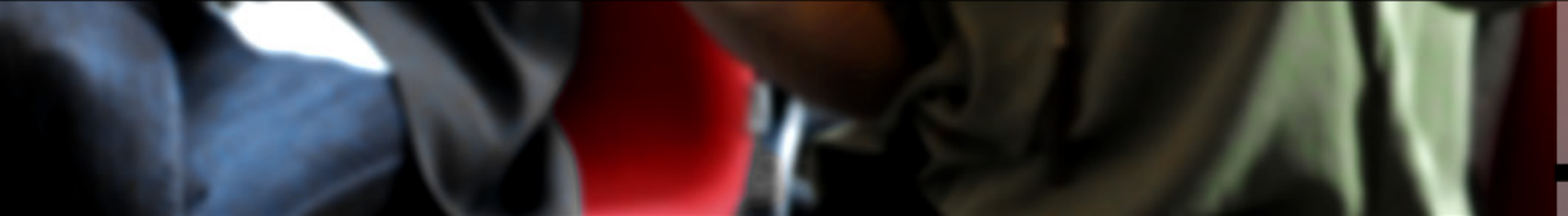
TEDU ARCH202 s16-17

people's choice: Behice Nur ÖZER



TEDU ARCH202 s16-17

people's choice: Aylin AŞIR



TEDU ARCH202 s16-17

people's choice: Nur Hazal GÜRGÖZE

We thank all our students; but most of all those who attend to all juries, being the “jury at the back”.

TEDU ARCH 302 S16-17

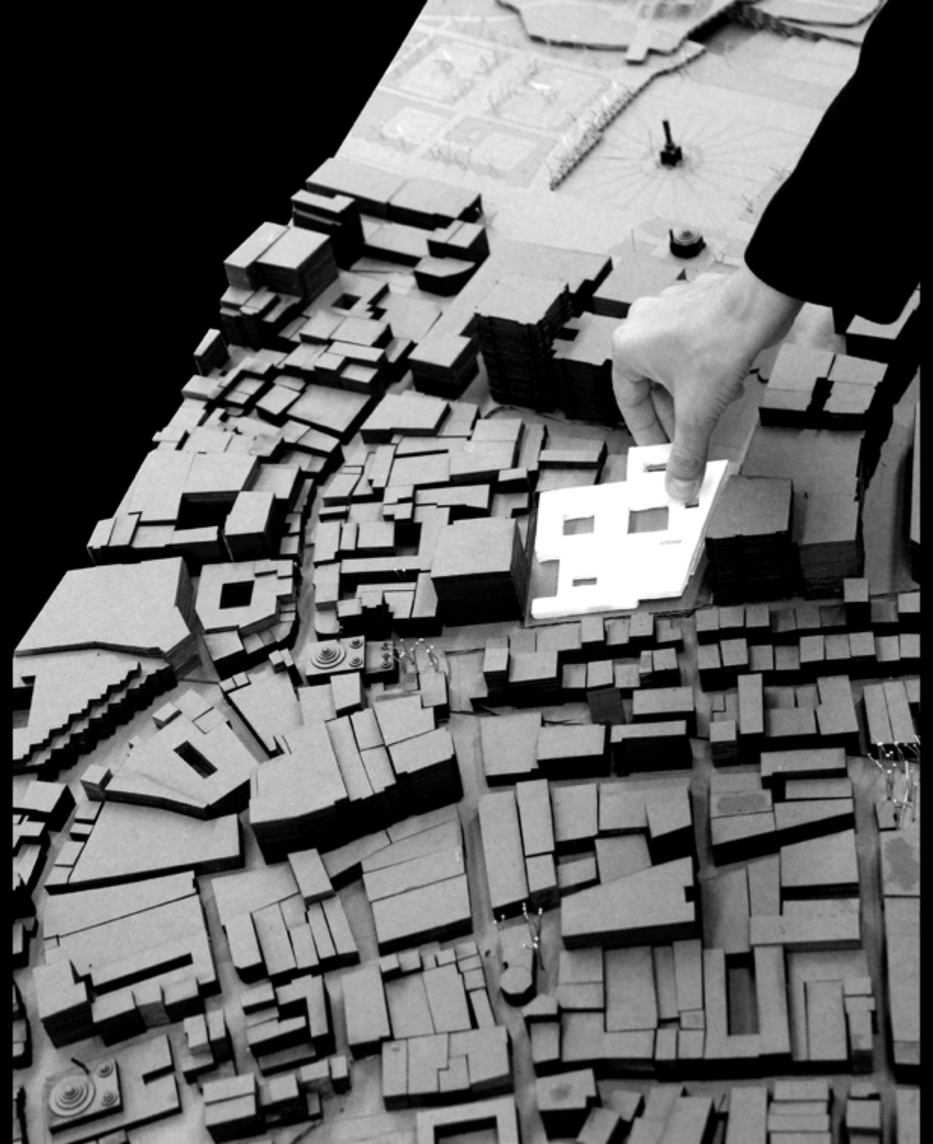
CITY BAZAAR

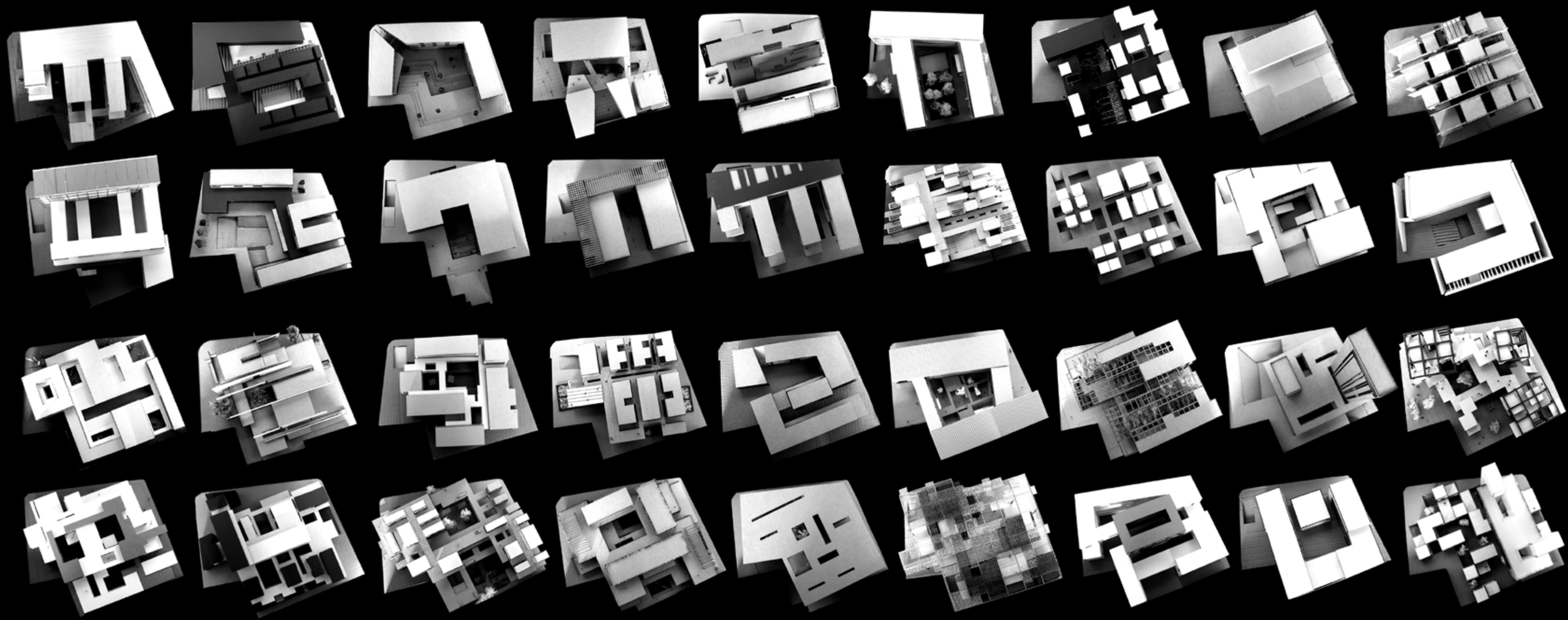
CITY BAZAAR

Bazaar has many spatial connotations in Turkish language. It may refer to a specialized production and commerce (as in Kapalıçarşı or Spice Bazaar) such as jewelry, spice, sea products, fruit, different crafts etc. The Turkish word "pazar" refers to a temporary gathering, therefore denotes to mobility of goods and people. Another important characteristic of bazaar is its priority given to display. Trade is based on the display of the goods, the buyer is free to see, touch, and try the goods in the process.

The City Bazaar in Kemeraltı district of İzmir will provide spaces for exchange. It will be a place for production, exchange, gathering and interaction. It will be a social hub that is organized around these activities, which aims at transforming the historical center of İzmir by generating new forms of social integration. It will operate on a daily basis, the routines and the processes of this operation will be defined through students' architectural intervention. Students are required to propose the types of production and exchange that will occur in the city bazaar upon your analyses and investigation, and to design the appropriate spaces for these activities. The design proposal should incorporate profound relations between the building functions and street life such as street vendors, extensive commercial activity in the close vicinity and dense pedestrian movement while taking into consideration the production spaces within the building and their needs for service.

Necessary functions that have to be included in the city bazaar are: Exchange/share (indoor/outdoor) + Production (indoor/outdoor) + Display (indoor/outdoor) + Gathering (indoor/outdoor) + Recreation (indoor/outdoor) + Accommodation (short-term)





Arch302 Jury took place in the TEDUArch studios, on June 1st-2nd, 2017

Jury Members:

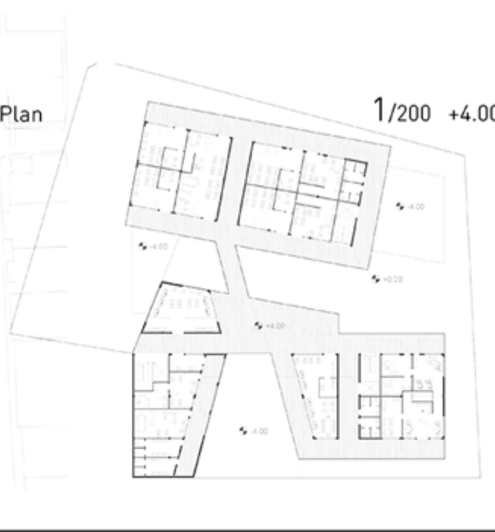
Cumhur Keskinok (Keskinok Architecture, METU), Fatih Yavuz (FREA Architecture), Neris Parlak (METU), Pınar Yazdıç (METU), Ensar Temizel (METU), Esatcan Coşkun (METU)
Namık Erkal (TEDU), Onur Özkoç (TEDU), Heves Beşeli (TEDU), Bilge İmamoğlu (TEDU), Çağrım Koçer (TEDU), Melis Acar (TEDU)

Course Instructors:

Berin Gür, Onur Yüncü, Cansu Canaran, Ziya İmren, Cem Altınöz, Güneş Duyul, Irmak Yavuz

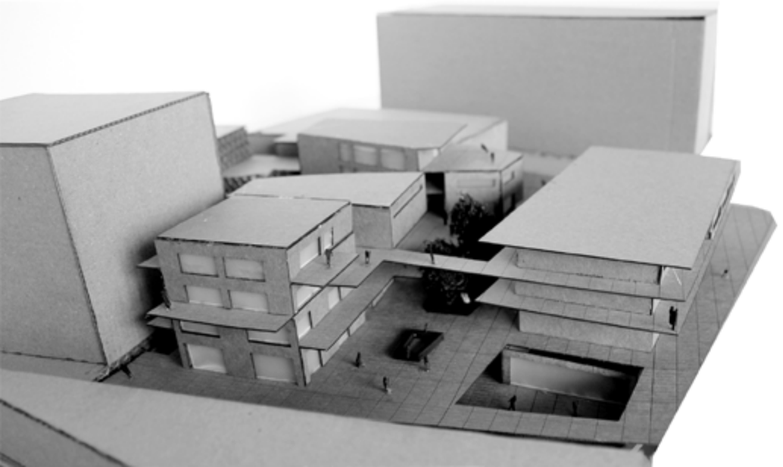
We thank all jury members for their invaluable contribution.

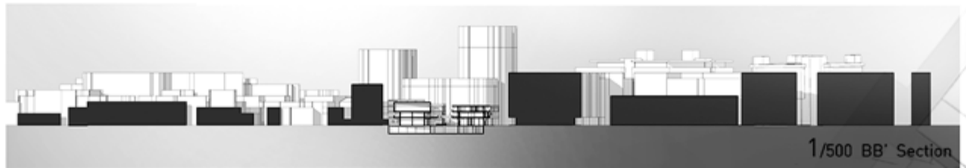
ARCH-202
CITY BAZAAR

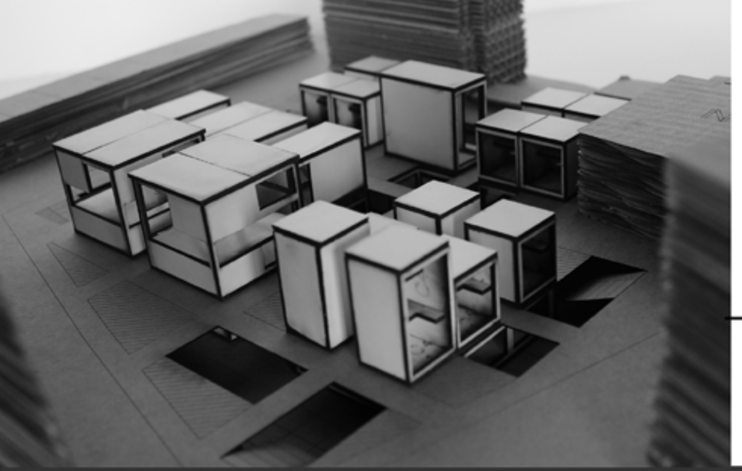


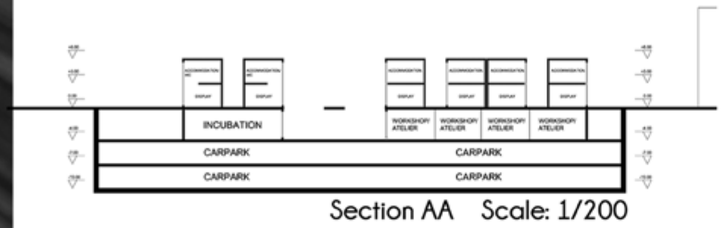
TEDU ARCH 302 S16-17 Selection

People's Choice: Seyyid Ahmet Kılınç

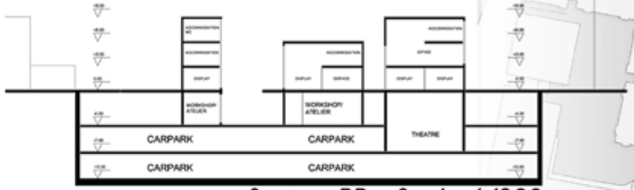




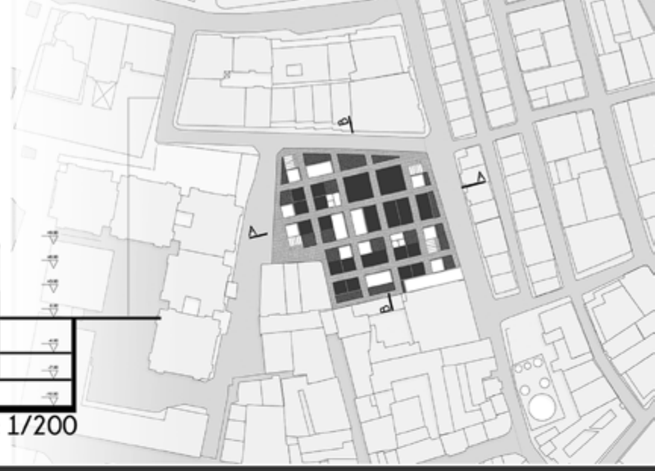




Section AA Scale: 1/200



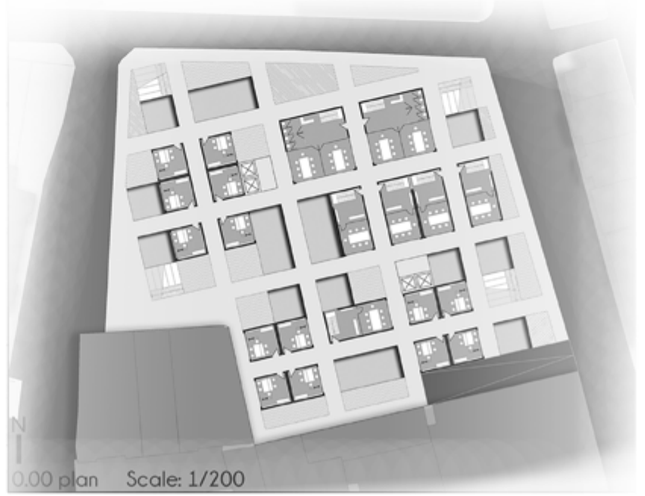
Section BB Scale: 1/200

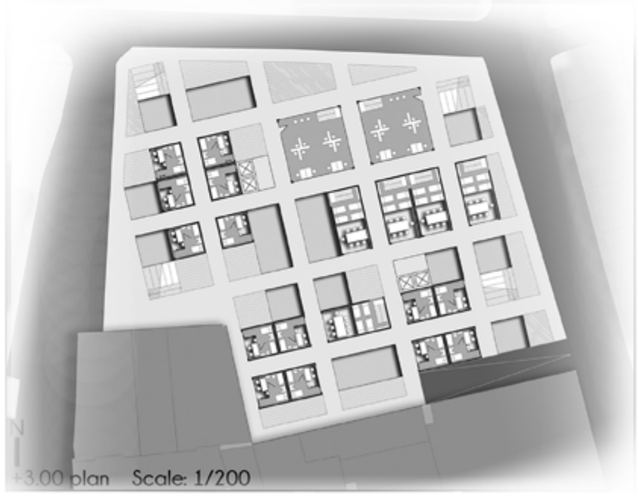


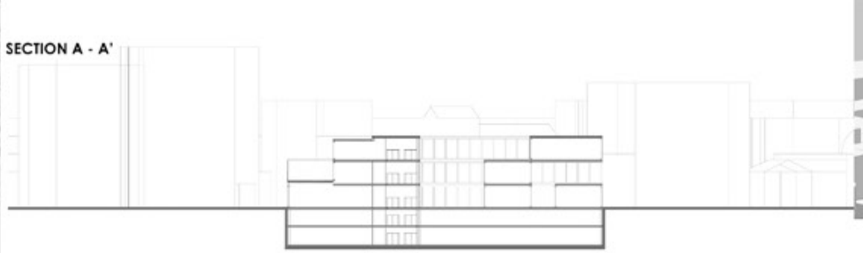
TEDU ARCH 302 S16-17 Selection

People's Choice: Atacan Okumuş

-4.00 plan Scale: 1/200


0.00 plan Scale: 1/200


+3.00 plan Scale: 1/200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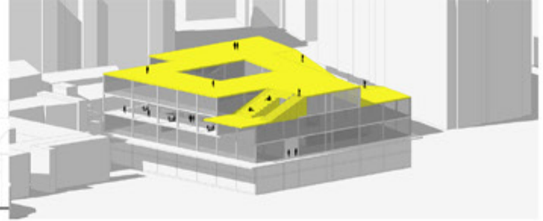

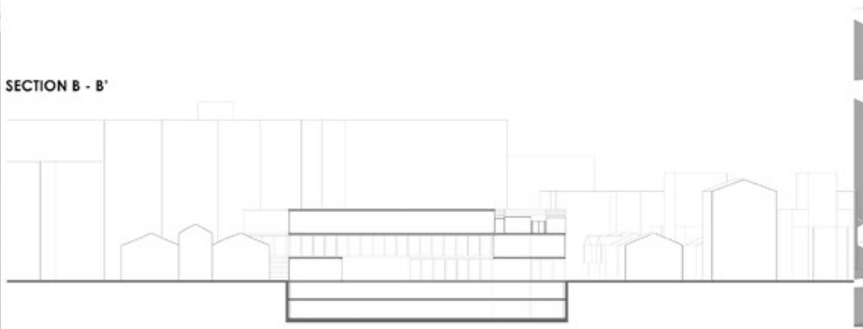
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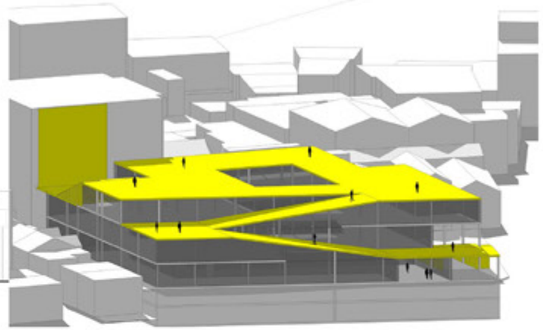

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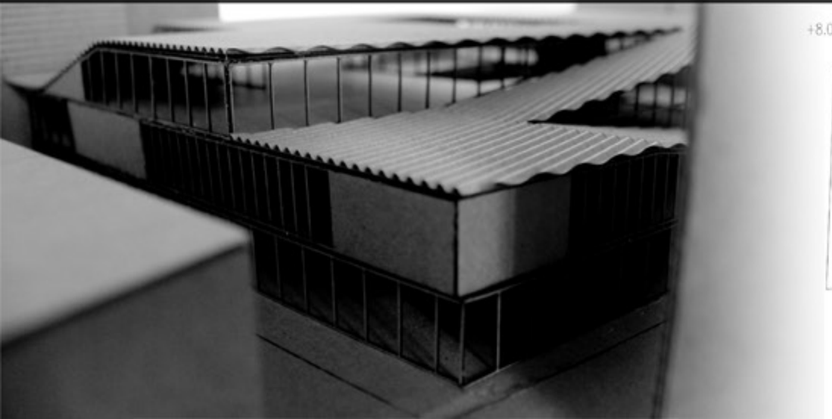

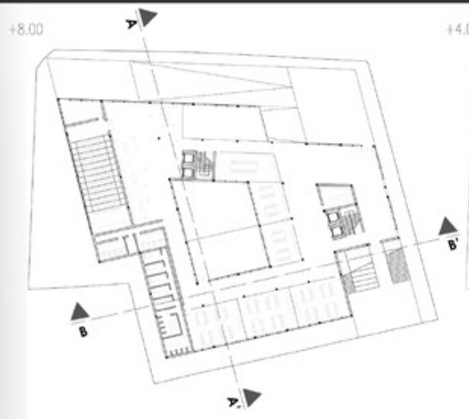
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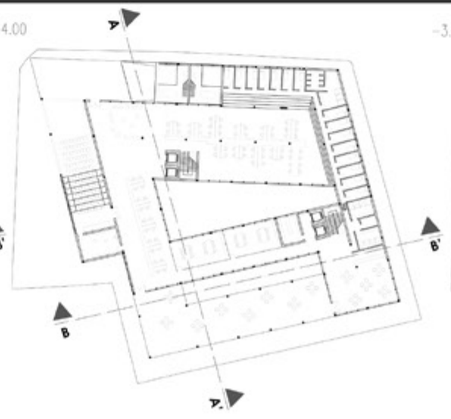
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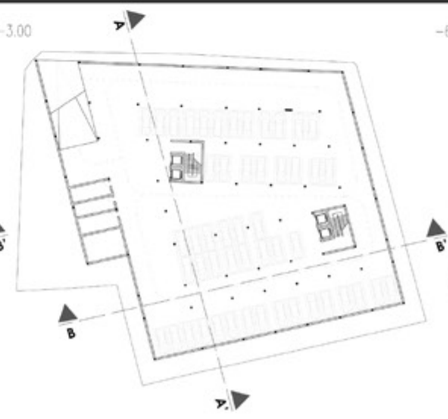
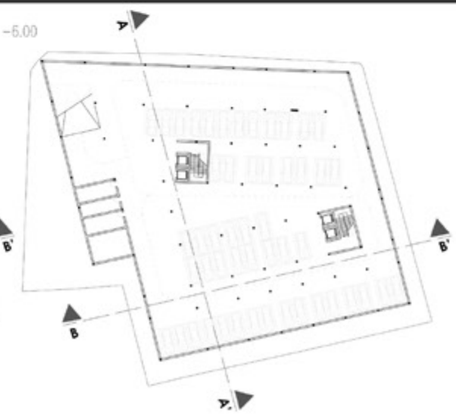
B
B'


-3.00
A
A'
B
B'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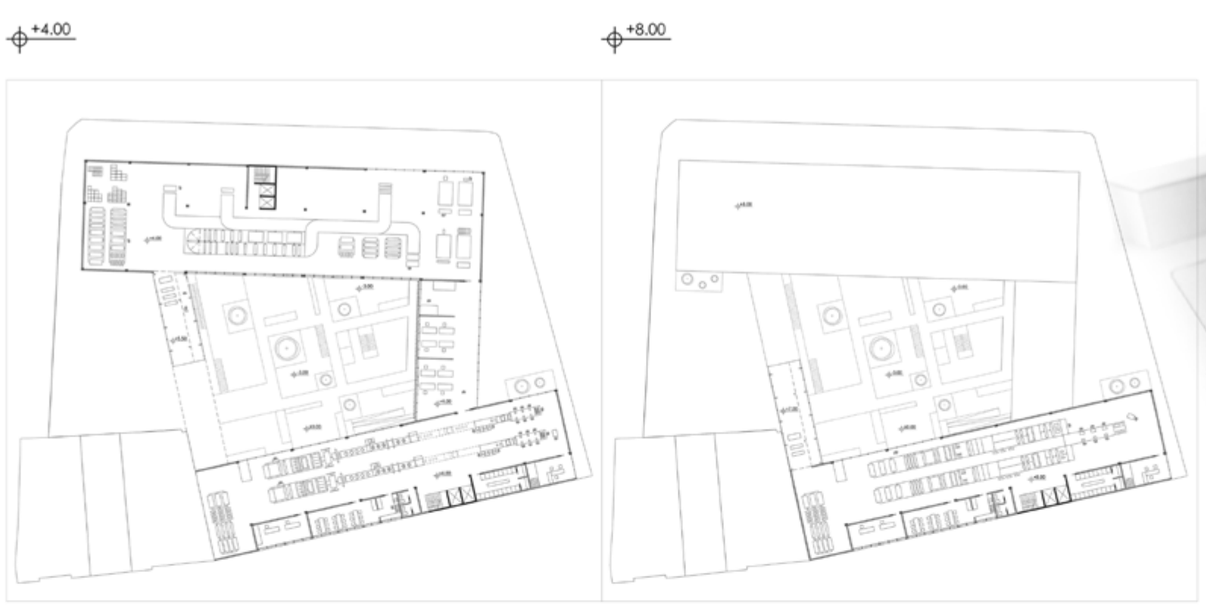
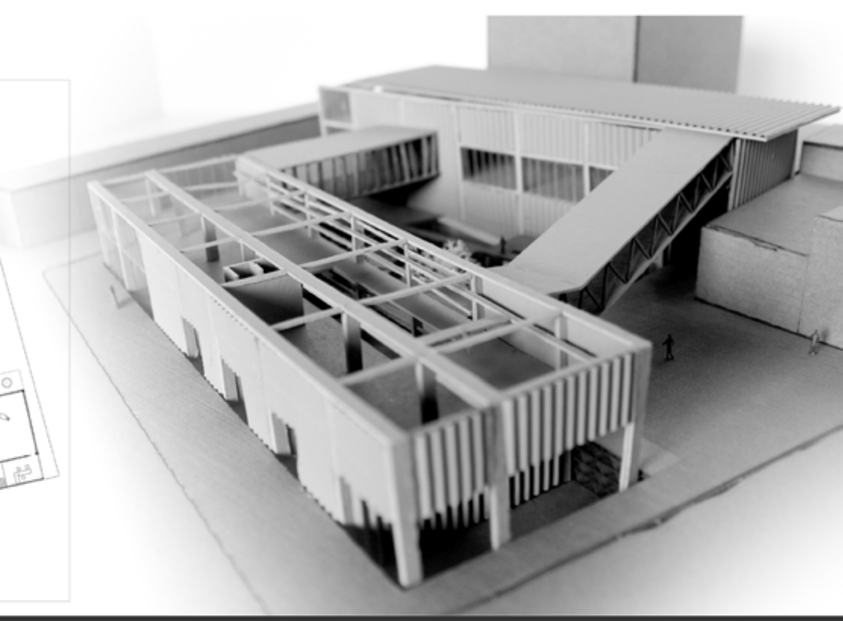
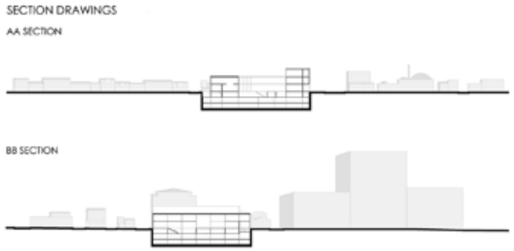
A
A'
B
B'

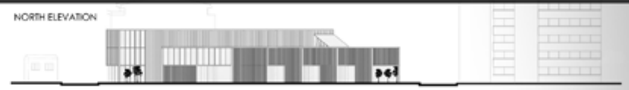


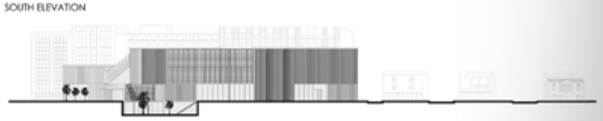


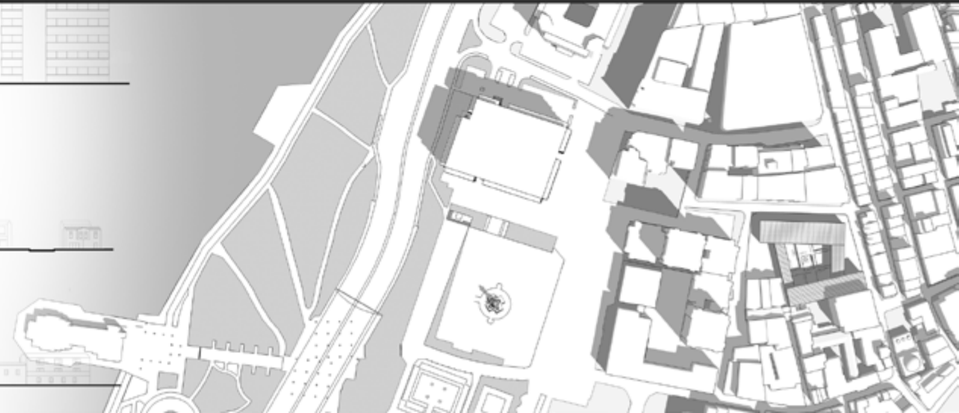
TEDU ARCH 302 S16-17 Selection

Jury's Choice: Cansu Türk



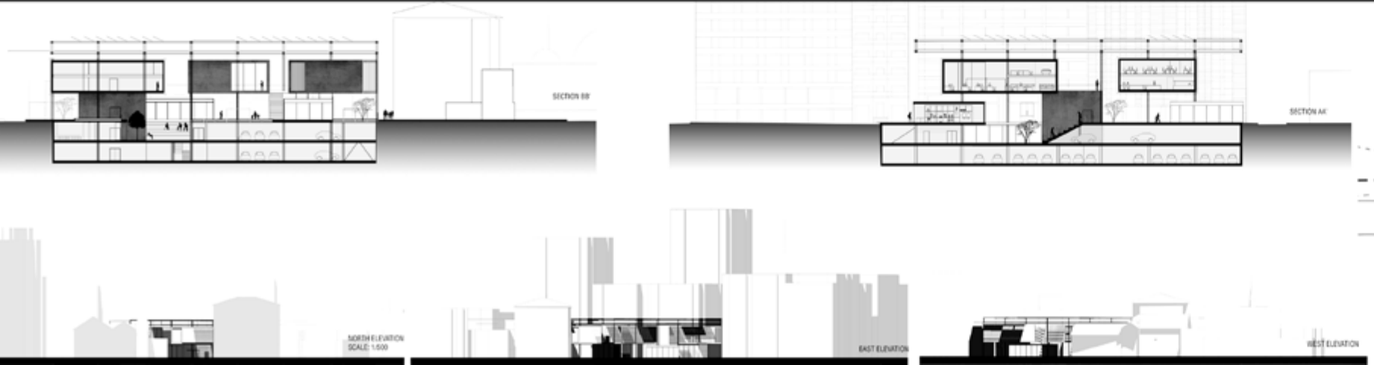


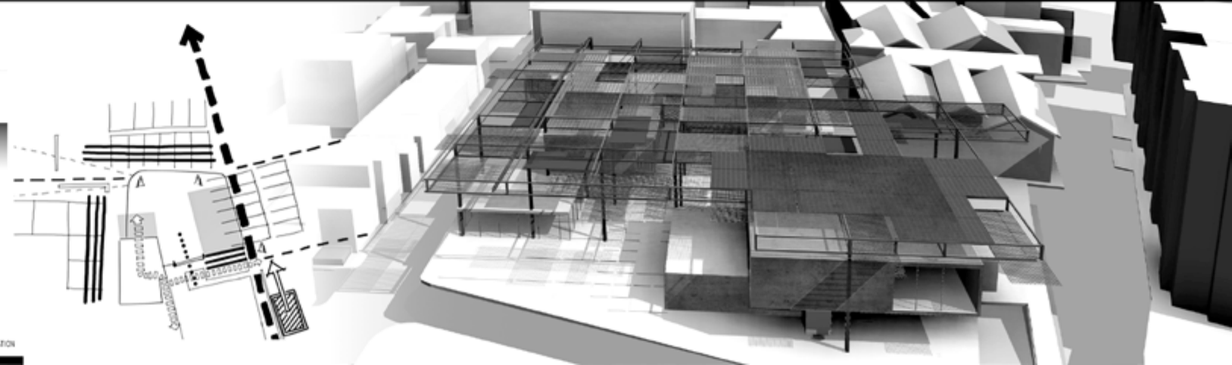


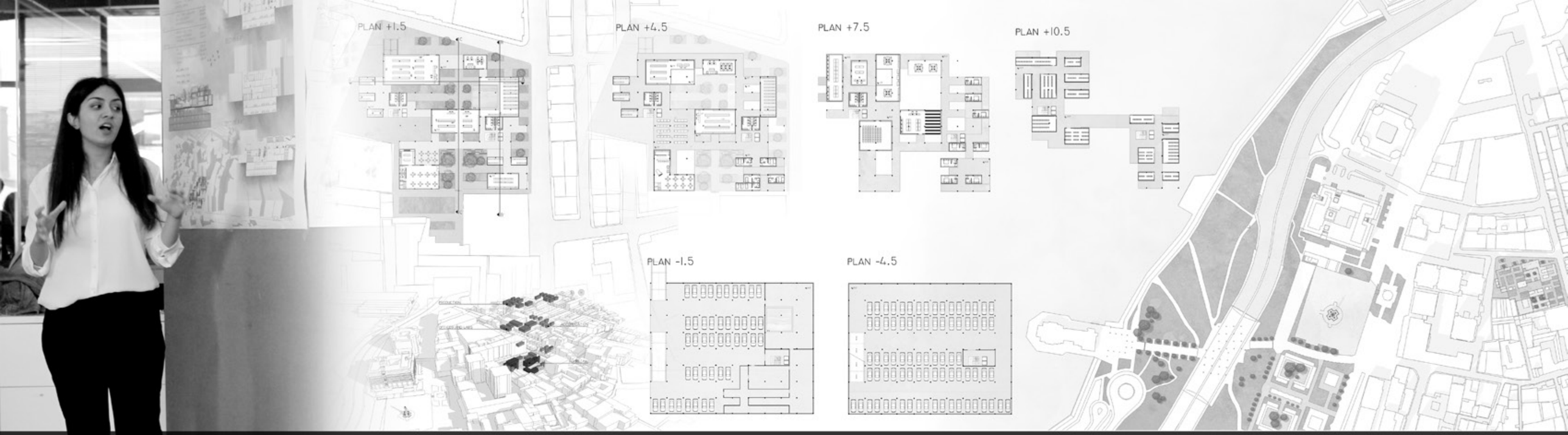


TEDU ARCH 302 S16-17 Selection

Jury's Choice: Didem Zeynep Ödemiş

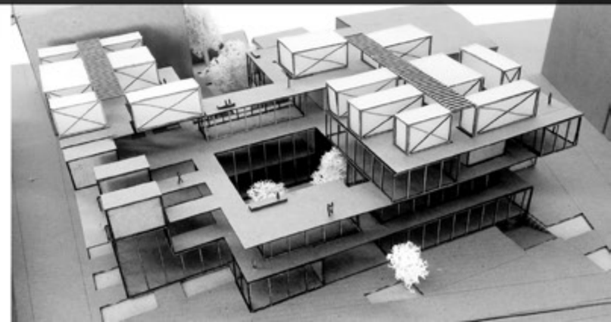


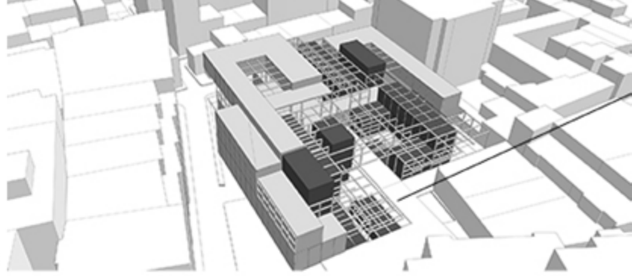


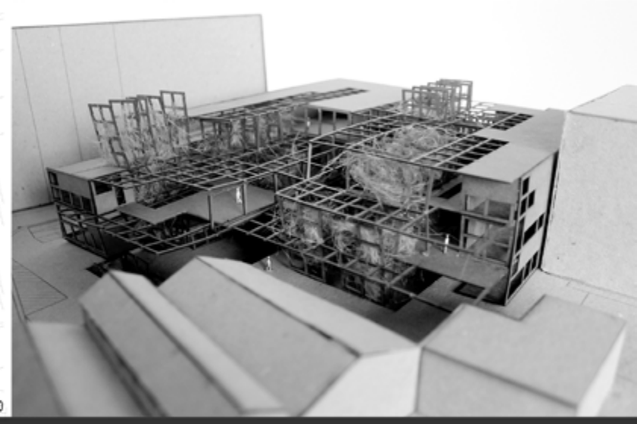


TEDU ARCH 302 S16-17 Selection

Jury's Choice: Elif Ezgi Öztürk







TEDU ARCH 302 S16-17 Selection

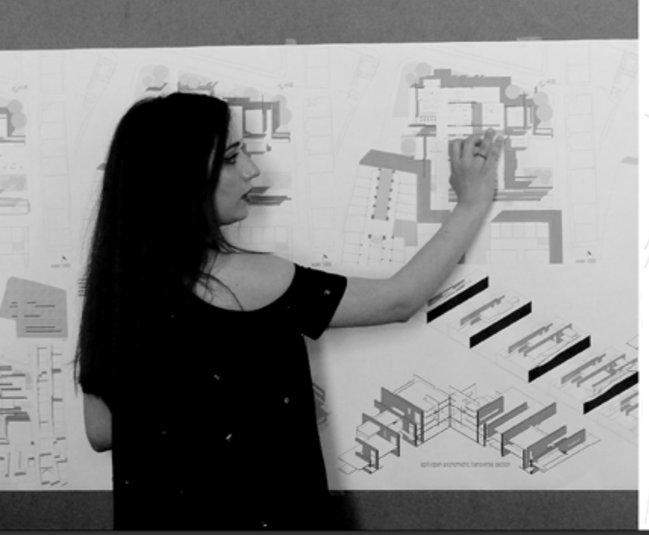
Jury's Choice: Merve Nur Yurt

AA' Section

BB' Section

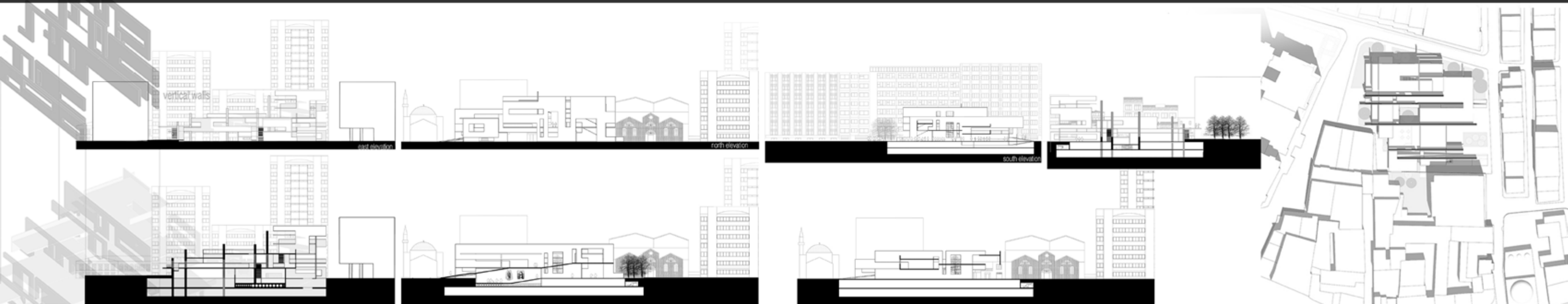
East Elevation

North Elevation



TEDU ARCH 302 S16-17 Selection

Jury's Choice: Nehir Melis Uzun



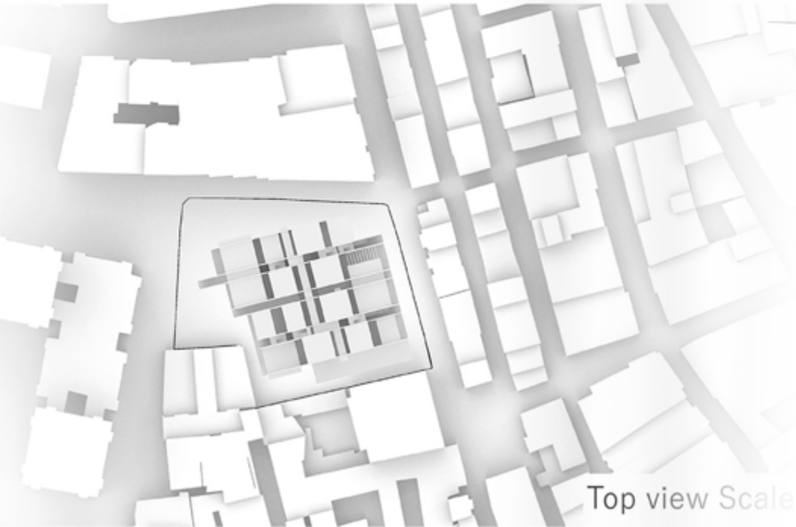
plan +3.00

plan +6.00

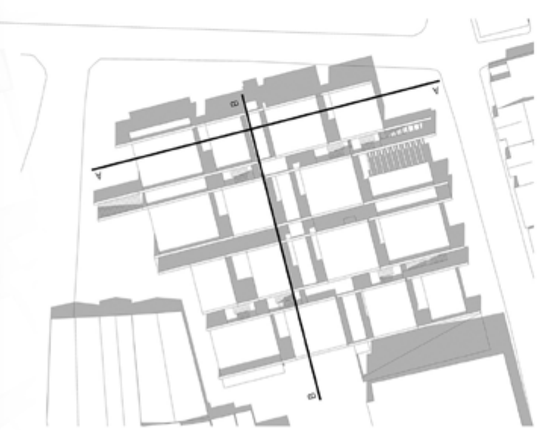
Scale:1/200

TEDU ARCH 302 S16-17 Selection

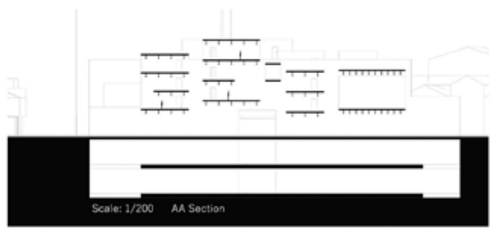
People's Choice: Oğuzhan Taşçı

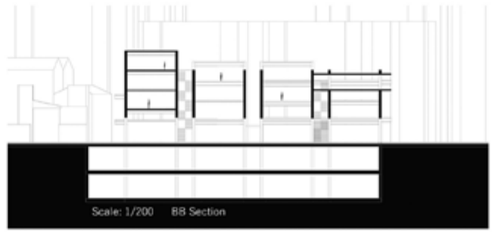


Top view Scale: 1



Top view scale: 1/200





IEDU ARCH 402 S16-17

“Harboring İzmir Mediterranian Academy”

In this semester two architectural design studio courses in TEDU (Arch 302 and Arch 402) will be conducted on sites located in the historical core of the city of İzmir. This is an oppurtunity to witness and take part in a genuine public initiative that has been started by the İzmir Municipality in the Cultural Workshop of 2009 with visions that are also related with our purposes: İzmir as a city of innovation and design; İzmir as a Mediterranean locus in relation with other port cities; İzmir as a city of good-governence with democratic and participatory practices. Main pier of this intiative is the İzmir Mediterranean Academy (İMA) founded by the Metropolitan Municipality as a department that will support the realization of the vision, "İzmir, Mediterranean's city of culture, art and design". The Academy aims to form alternative global ties with the locality of the city and extends its impact area from the Aegean to the Mediterranean. İMA has three major tasks: to strengthen the relation of the public with history; to increase the design capacity in Izmir and increasing the awareness and demand in design; and, enhancing organic agriculture and ecologic settlement design. The Academy is currently located at Göztepe near Adnan Saygun Cultural Center.

The topic of our project is to design a building that harbors İzmir Mediterranean Academy. The challenge is to project an edifice that represents the vision of the institution towards:
-an innovative architectural design
-an all-inclusive public building
-an ecologically consious technology
-a reappraisal of the historical context
These challenges sum up the expectations for the final semester of your architecture education where the former stages of training are accumulated into a complete building project.

The project site is selected both to be suitable for the İMA and also to facilitate the design with multiple potentials, problems and values. It is at the junction of Kordon, Konak Pier, Fevzi Paşa Boulevard, pedestrian path to Konak (Cumhuriyet Boulevard) and Kemeraltı that is the historical bazaar of the city. The plot is multifaceted that has a façade visible from the sea and at the same time confronts the scale of the historical bazaar at the rare side. The peculiarities of this multi-layered location will be evaluated in the first weeks of the project work. "İzmir-Tarih Projesi: Tasarım Strateiisi Raporu" [İzmir-History Project: Design Strategy Report] will be a useful guide for the studio work. The site was the corner of the enclosed harbor dating to the Antiquity that survived until the 18th century; it was once the main customhouse of the Ottoman city. It is proposed that İzmir Mediterranean Academy will form a base actually enforcing historical continuity in Kemeraltı and will once more be one of the entry points of the traditional commercial district.

The program is constituted of functions that are both used by İMA and at the same time form revenue for the institution. There are three major function groups: convention facilities (auditorium, multi-purpose hall, seminer rooms); exhibition spaces; archive and research. The detailed program will be distributed at the begining of the third week. The plot area is around 6000 m2.

Program

The site where İzmir Mediterranean Institute will be projected is located at the junction of the pedestrian axis leading from Kordon to Konak (from Atatürk Avenue to Cumhuriyet Avenue) and the axis from Basmane Station to Konak Pier (Fevzi Paşa Boulevard). On the northwestern side the triangular plot fronts Mustafa Kemal Waterfront Boulevard and is visible from the sea. The east side is labelled as 862th street; the southeastern side is 860th street.
Maximum permitted height of the building is 28m (9 floorsX 3= 27+1= 28m).

The plot to the southeast of the project site will be kept as an open space, an urban square, where it is assumed that an underground carpark will be constructed.
The plot to the east of the project site inhabits the municipal infrastructure building for the sewage of the historical quarter. The building will be kept but you are free to offer proposals for the street façades of this facility.
Each floor must accessible to all in universal design principles whether by ramps or technical means.

Arch 402 Jury took place in the TEDUArch studios, on June 6, 2017

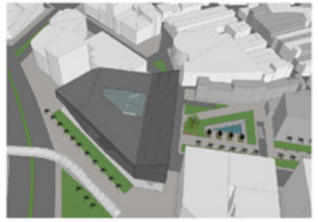
Jury Members
Cana Bilsel (METU), Duygu Tüntaş (METU), Deniz Dokgöz (9 Eylül U.), Ali Cengizkan (TEDU), Berin Gür (TEDU), Başak Uçar (TEDU), Derin İnan (TEDU), Onur Yüncü (TEDU), Ziya İmren (TEDU), Murat Aydınoğlu (TEDU), Çağrım Koçer (TEDU)

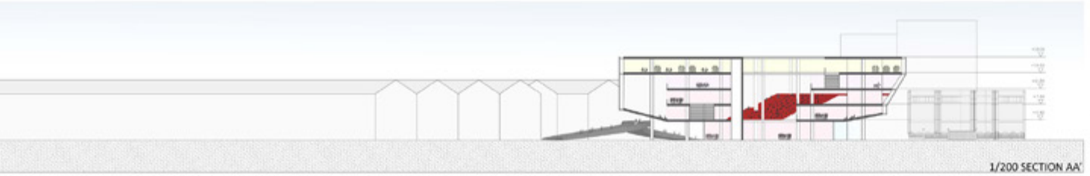
Course Instructors:
Namık Erkal, Onur Özkoç, Melis Acar

We thank all jury members for their invaluable contribution

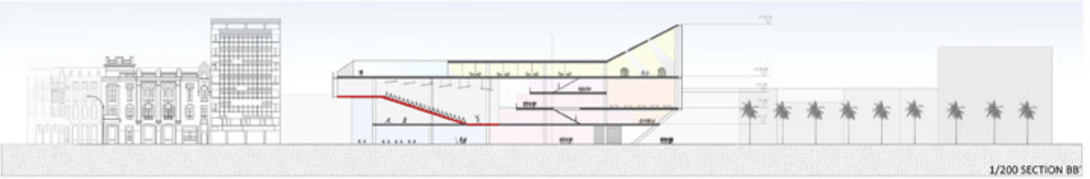
TEDU ARCH 402 S16-17 Selection

Jury's Choice: Aylin Alicanoğlu




1/200 SECTION AA'

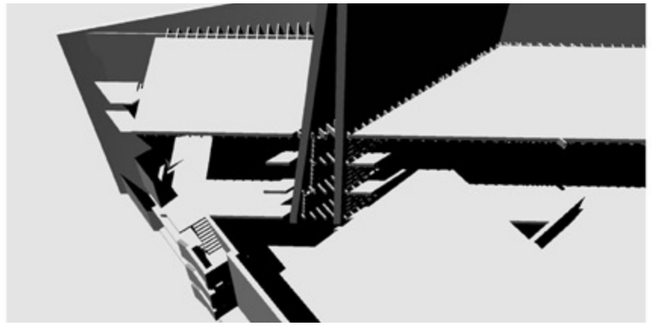
1/200 SOUTHEAST ELEVATION

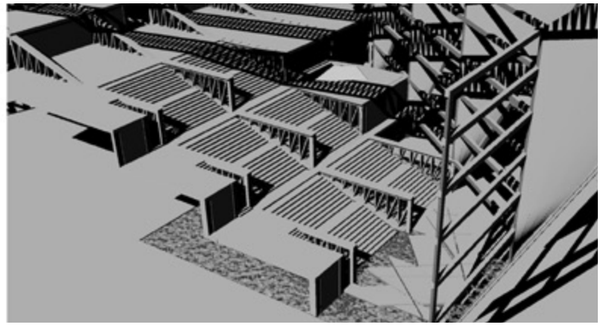

1/200 SECTION BB'

1/200 NORTHWEST ELEVATION

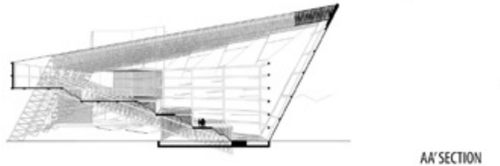
-4.00 LEVEL
+4.40 LEVEL
+7.80 LEVEL
+11.20 LEVEL
+14.60 LEVEL
+18.00 LEVEL
1/200 FLOOR PLANS

TEDU ARCH 402 S16-17 Selection Jury's Choice: Ozan Çiçek

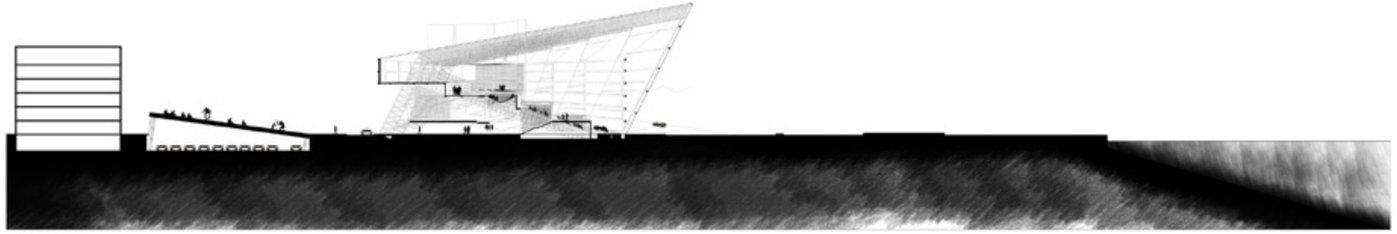




IZMIR MEDITERRANEAN ACADEMY | DRAWINGS



AA' SECTION
1/200



URBAN SECTION
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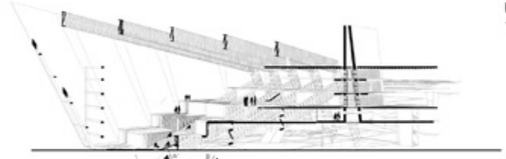
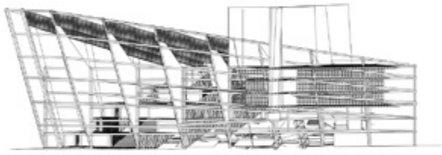
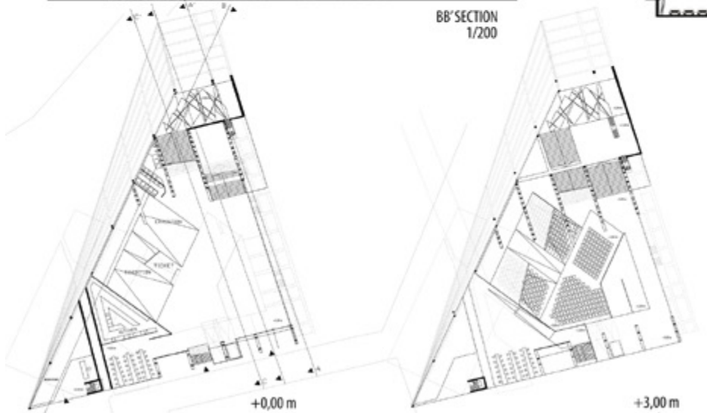


BB' SECTION
1/200

CC' SECTION
1/200

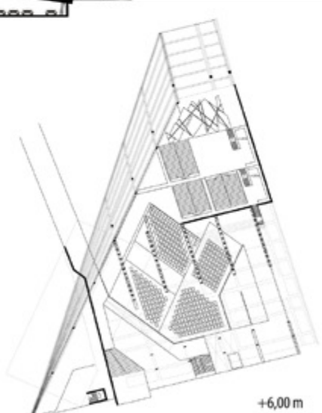


WEST FAÇADE
1/200



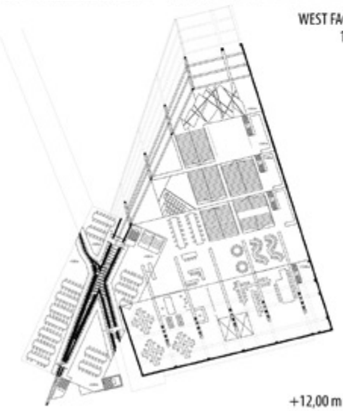
+0,00 m

+3,00 m

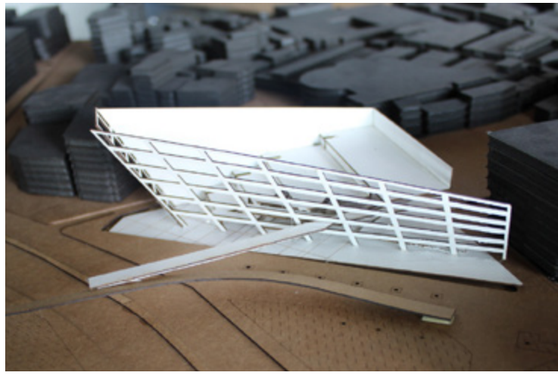


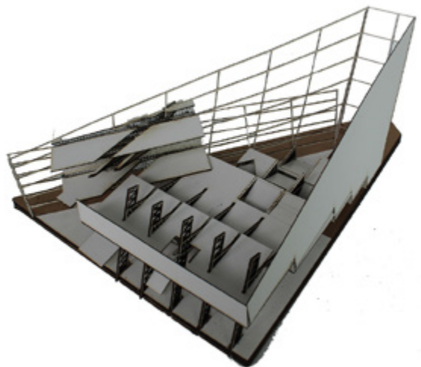
+6,00 m

+9,00 m



+12,00 m





TEDU ARCH 402 S16-17 Selection People's Choice: Melis Küçüktunç

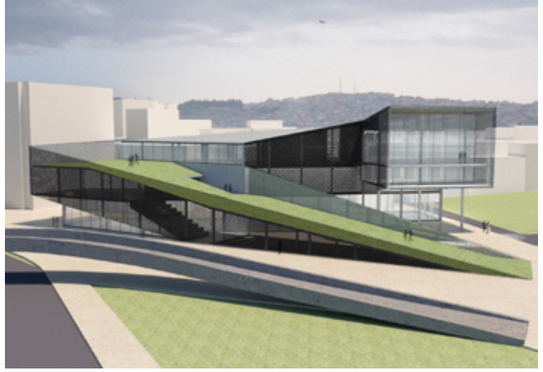
design process

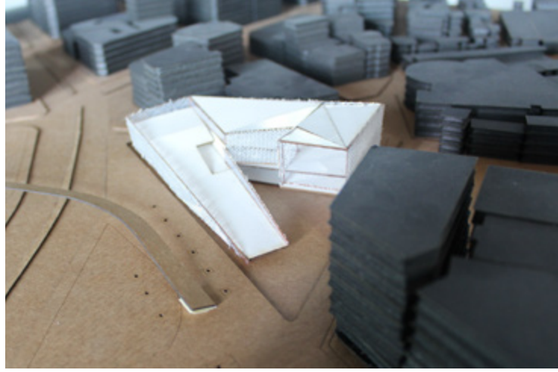
linear spaces

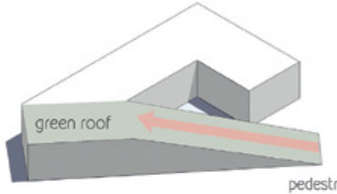
layout

kemeralti

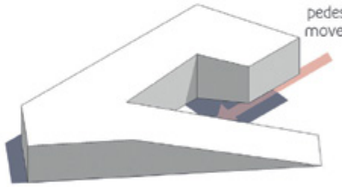
pedestrian bridge



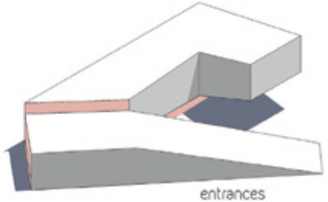




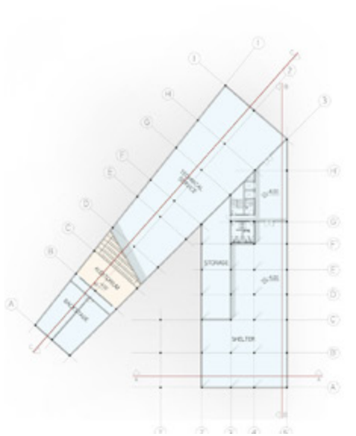
pedestrian movement

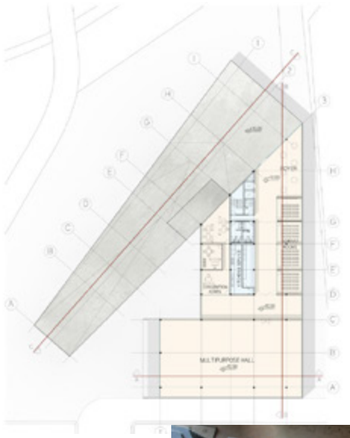


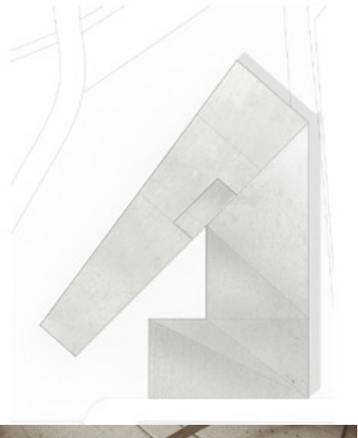
pedestriar movemen

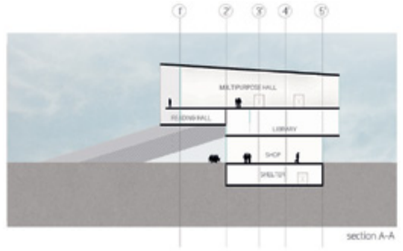


entrances

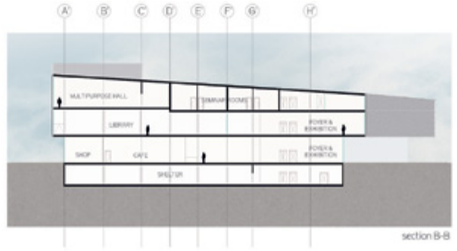




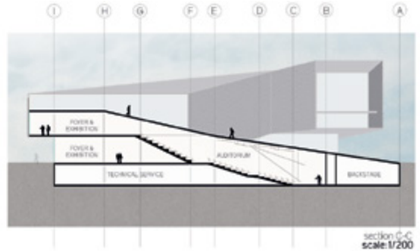




section A-A

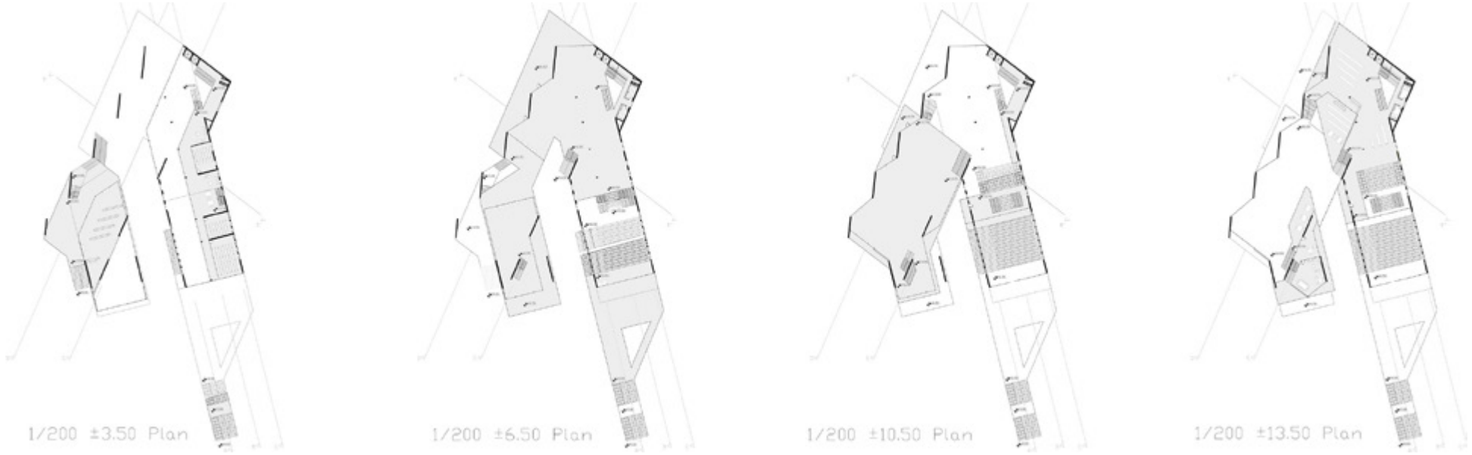


section B-B



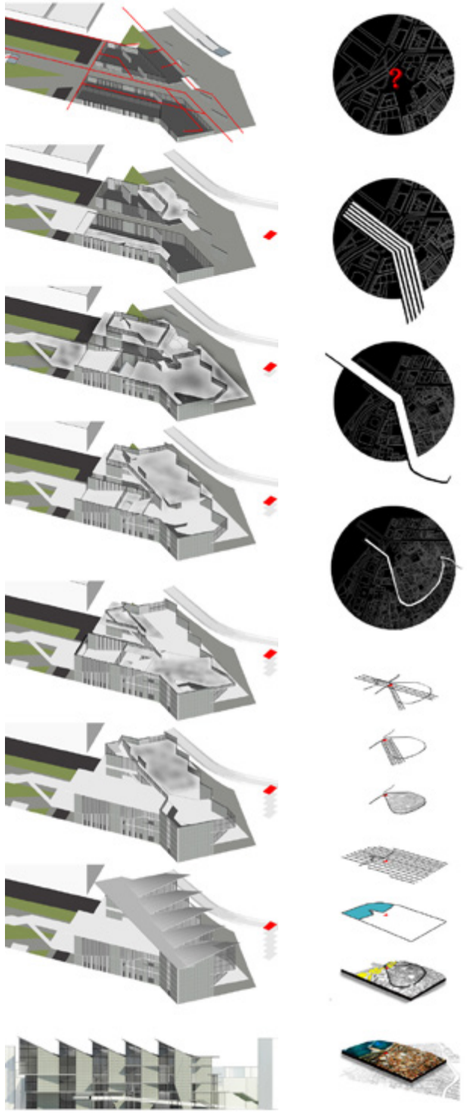
section C-C
scale: 1/200

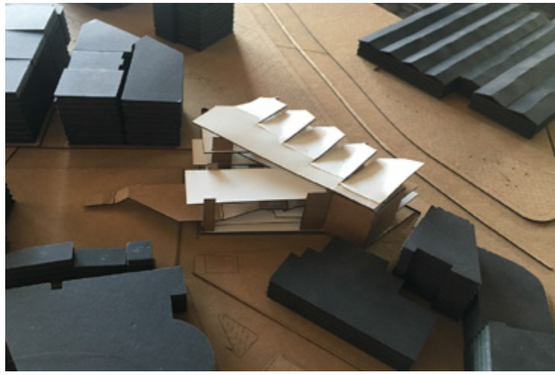
TEDU ARCH 402 S16-17 Selection People's Choice: Eren Yazıcıoğlu

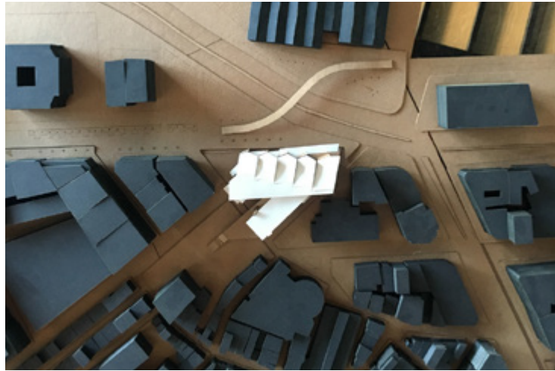

1/200 ±3.50 Plan
1/200 ±6.50 Plan
1/200 ±10.50 Plan
1/200 ±13.50 Plan

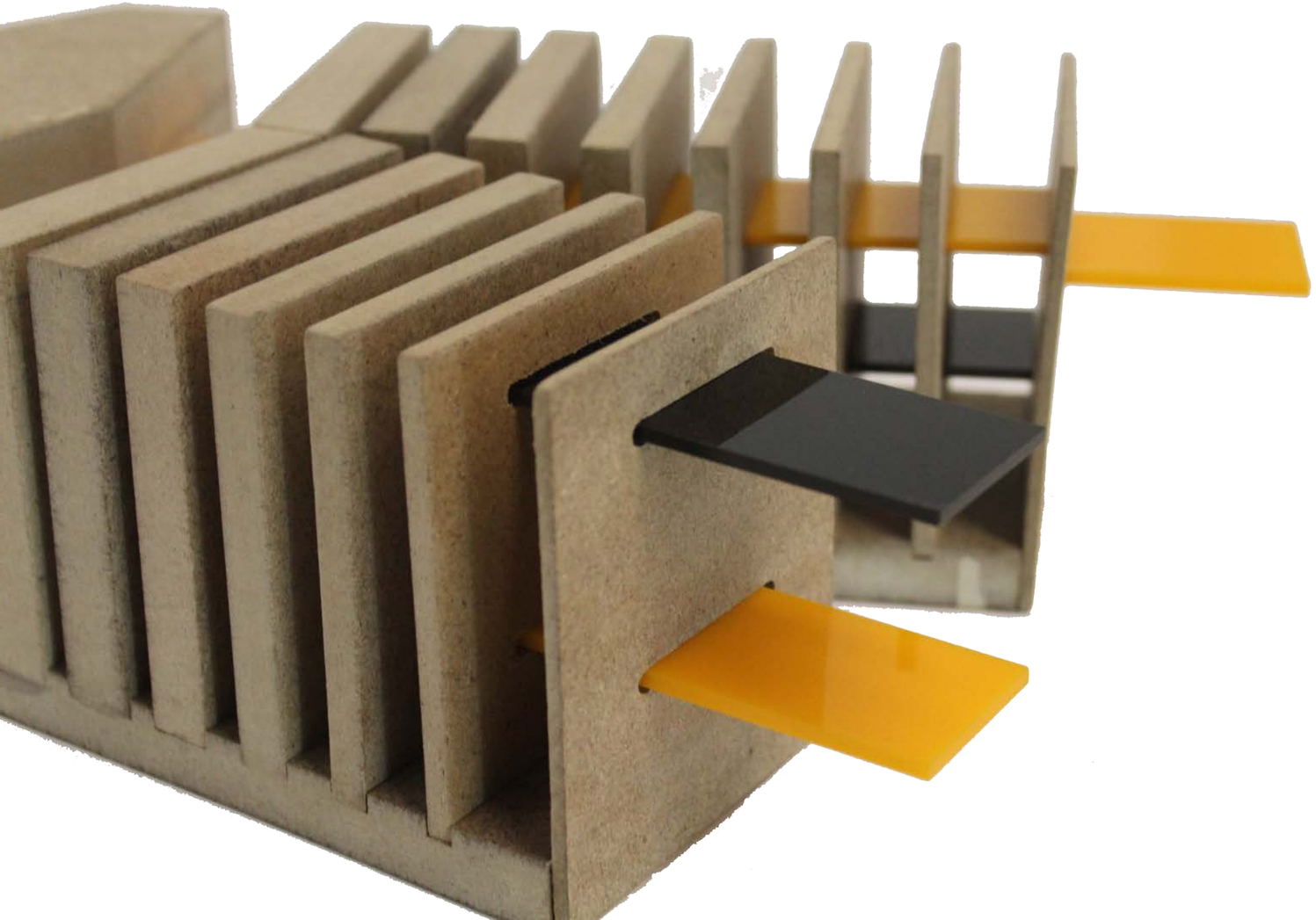
1/200 AA'Section
1/200 BB'Section

1/200 DD'Section
1/200 EE'Section





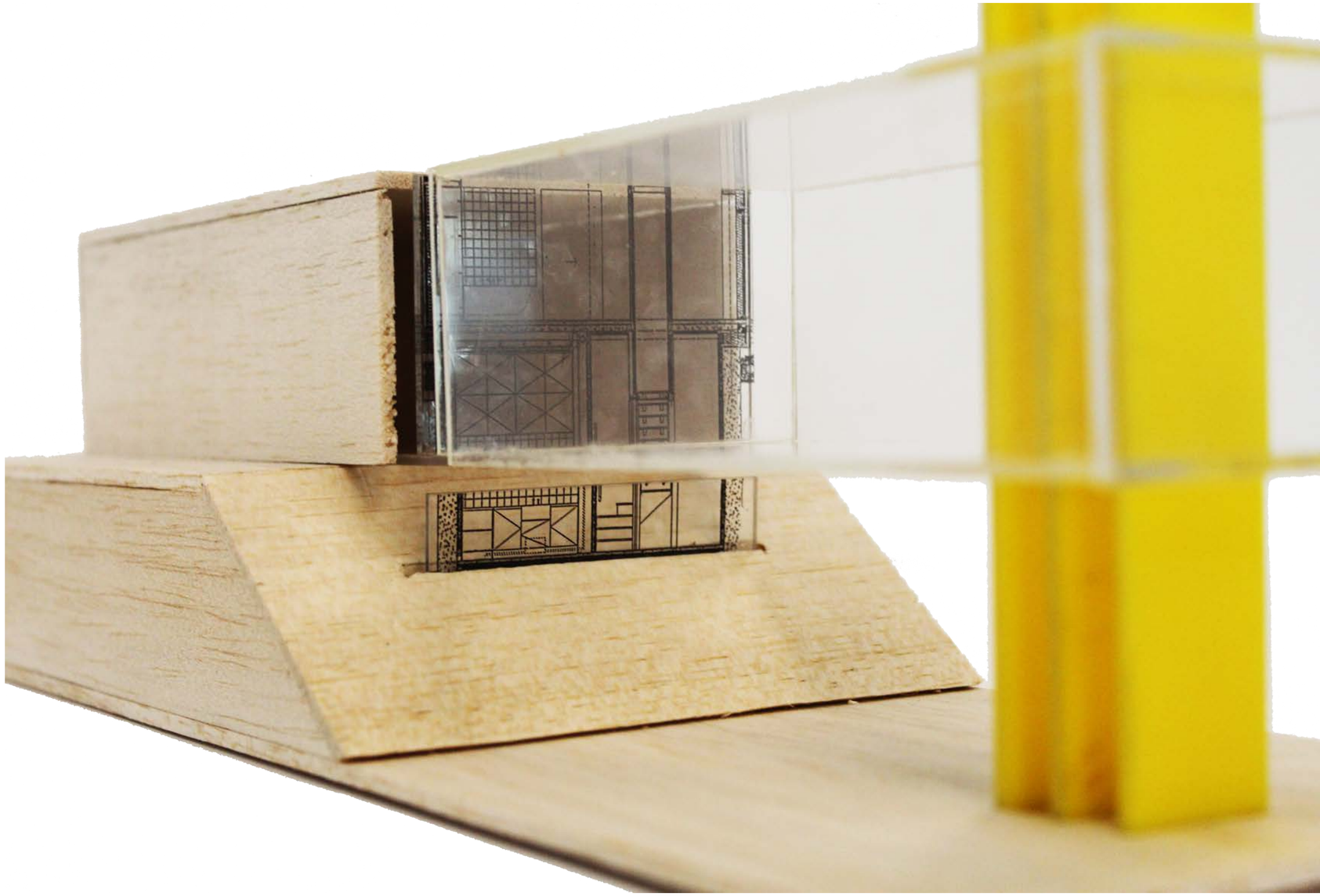


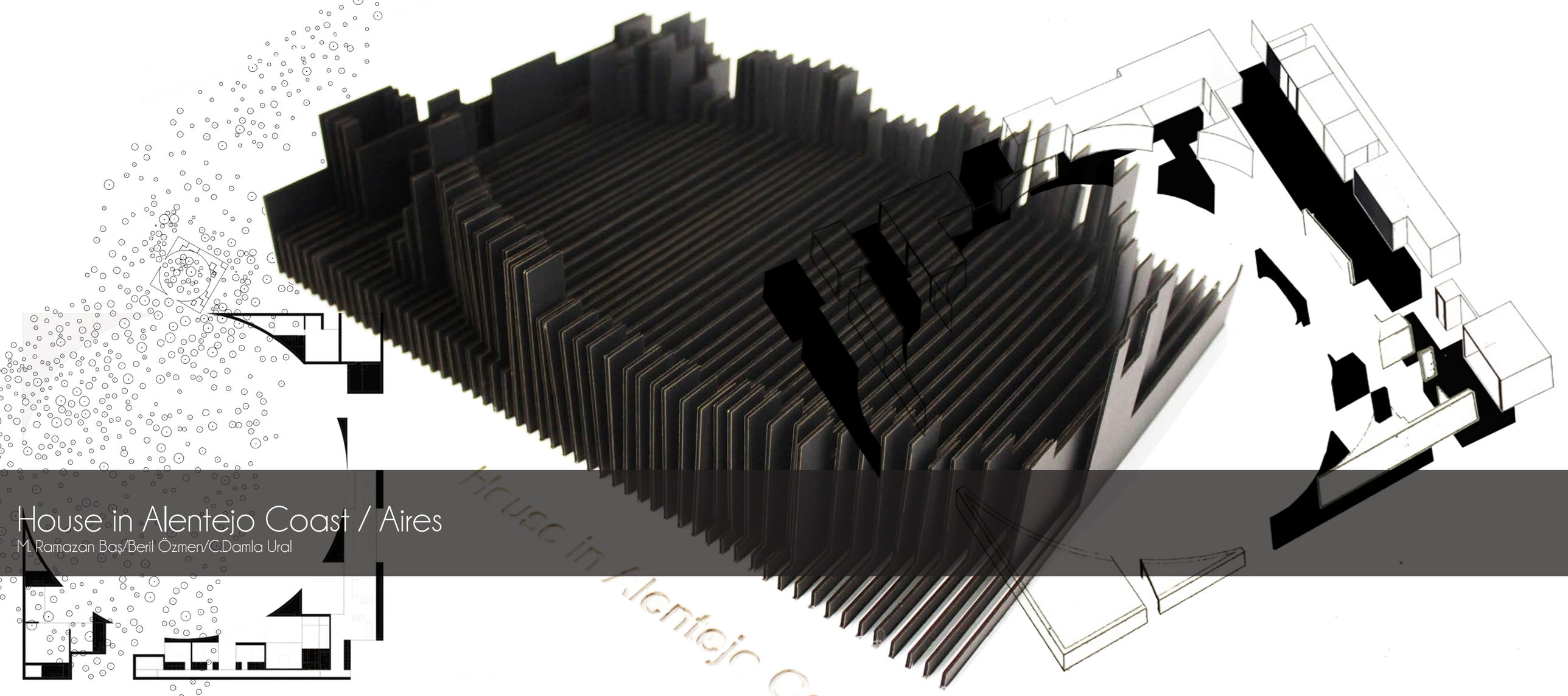


METU ARCH 112 S16-17
"Analysing a Building"

Başak Uçar-Derin İnan-Murat Aydınoğlu-Çağrım Koçer

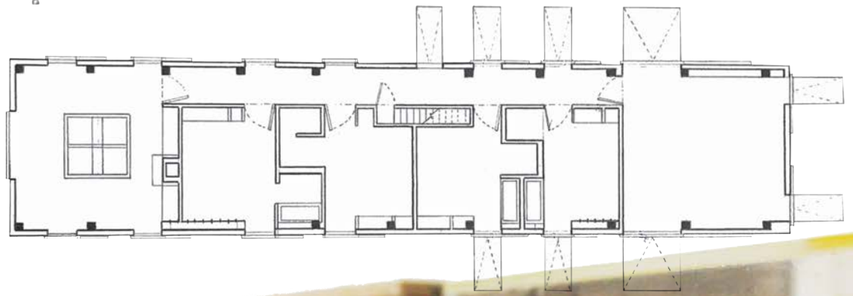
The course aims at developing students' capabilities of executing a broad range of architectural communication tasks and introduces fundamental graphic communication techniques. It focuses on fundamental visualization and graphic communication techniques and theory in order to introduce students to architectural drawing techniques. It involves studies on architectural representation methods, tools and techniques, expression methods of the natural and built environment, design ideas, architectural elements and formal attributes. It is important to develop and present their design ideas in different mediums as well as to appreciate the relationship between architectural communications techniques and design process, where drawing and model making are not considered only ways of representing the design ideas but also primary means of visual thinking.

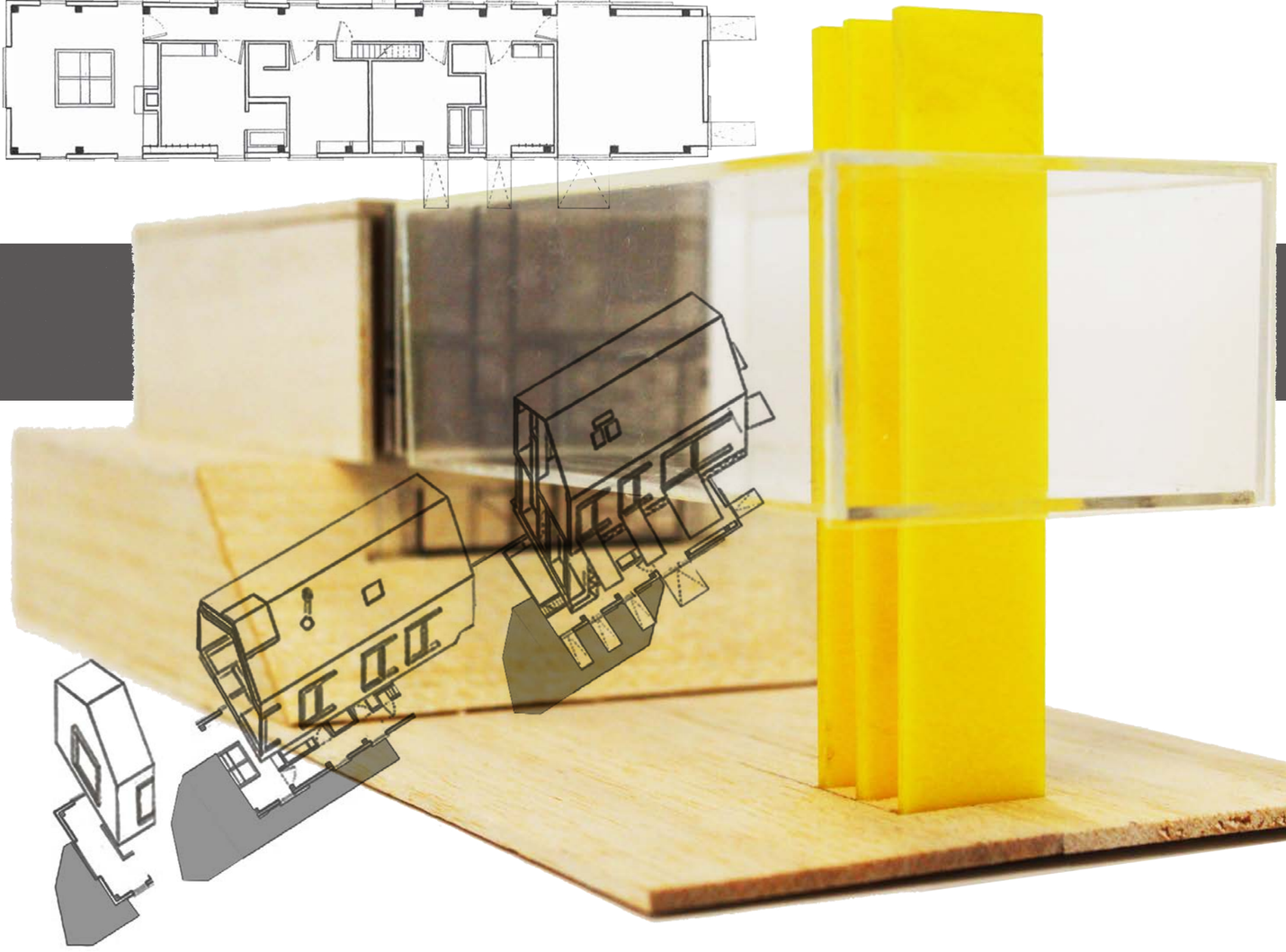




House in Alentejo Coast / Aires

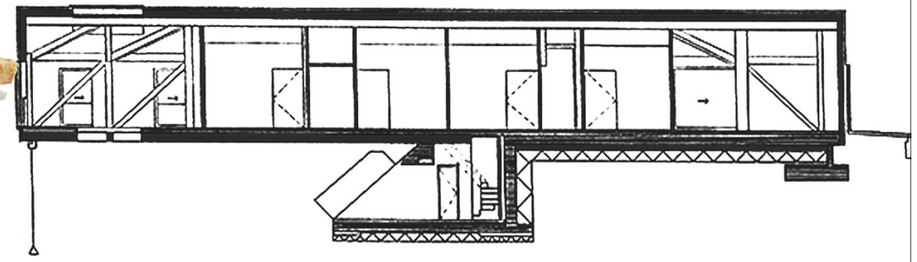
M. Ramazan Baş/Beril Özmen/C.Damla Ural





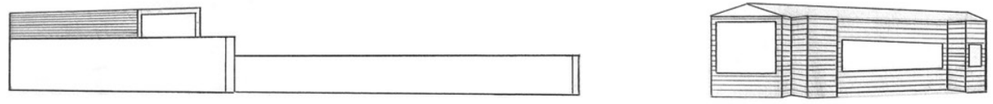
Balancing Barn/MVRDV

M. Nuri Terzi/Deniz Tekyiğit/A.Eren Yüksel/Ege Kanlıoğlu

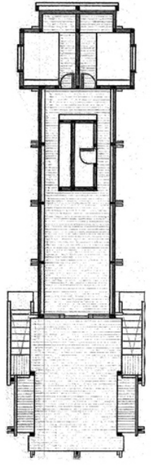


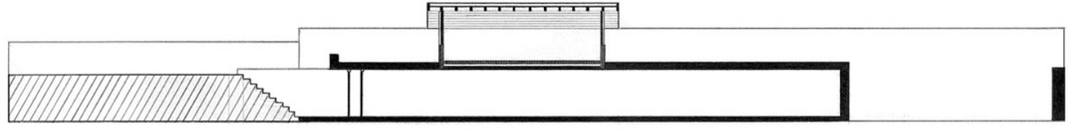
Bağ Evi / Serhat Akbay

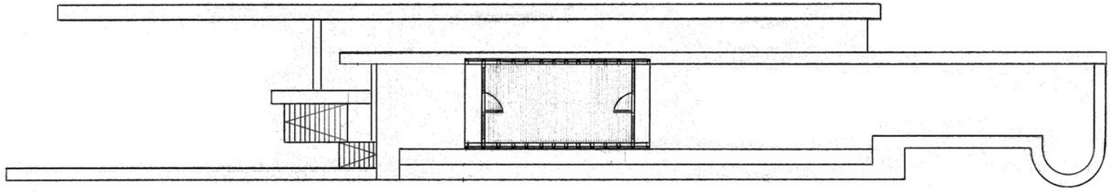
Zeynep Tuğtekin/Cansın Yalçın/Y.Alp Öztürk



PERSPECTIVE

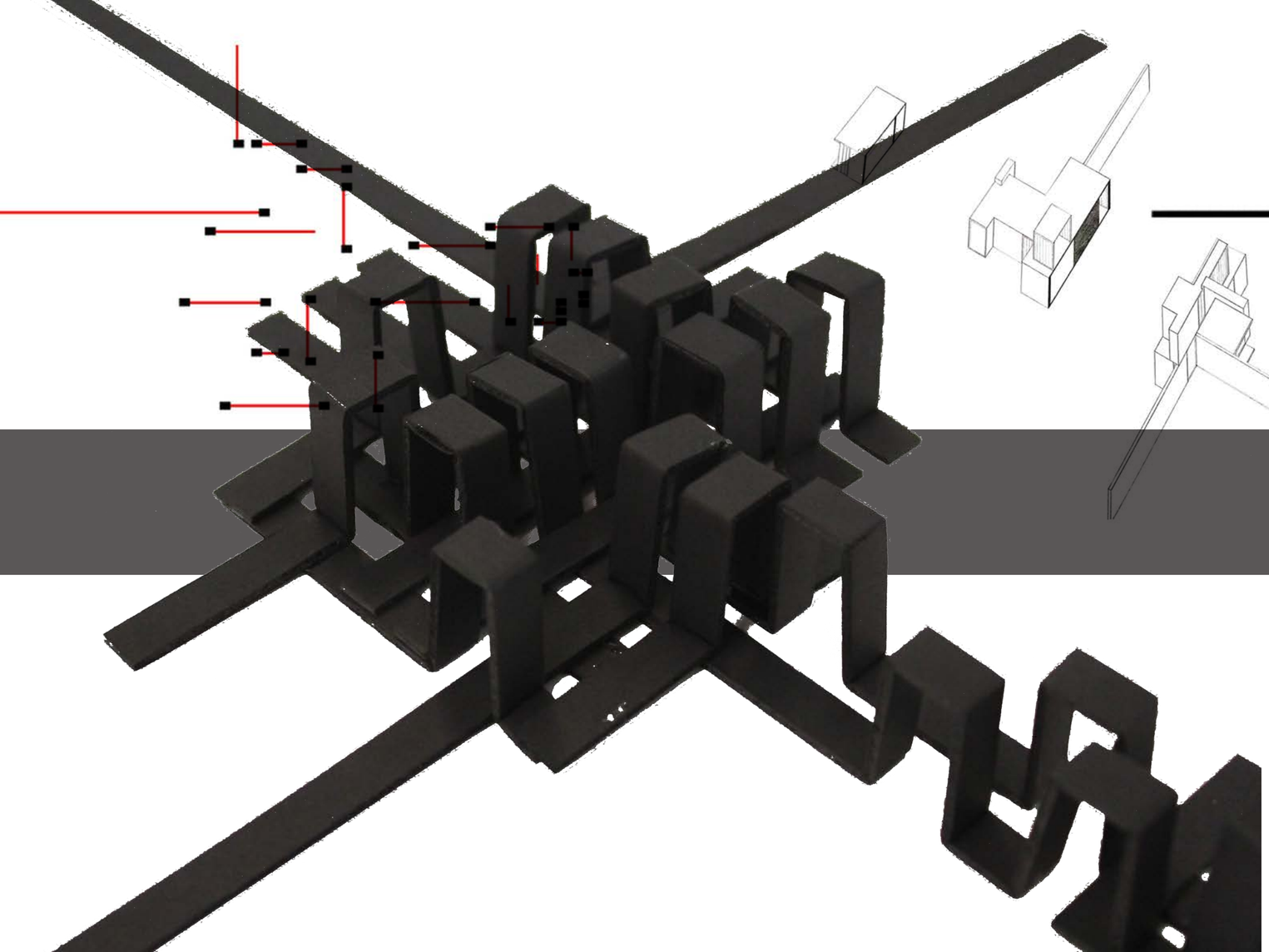


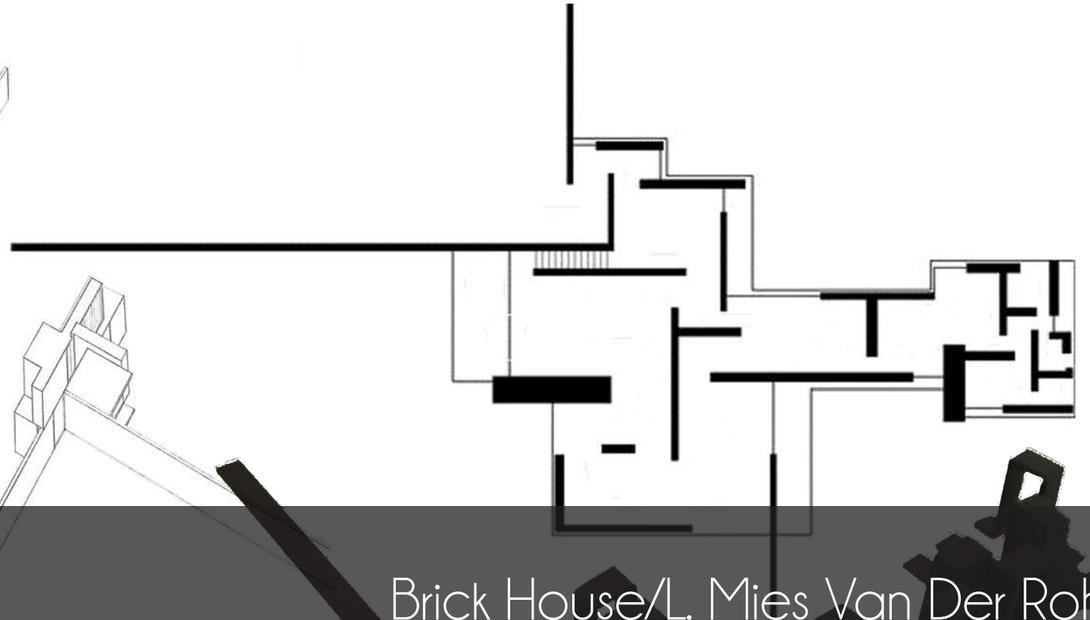




Brick House/L. Mies Van Der Rohe

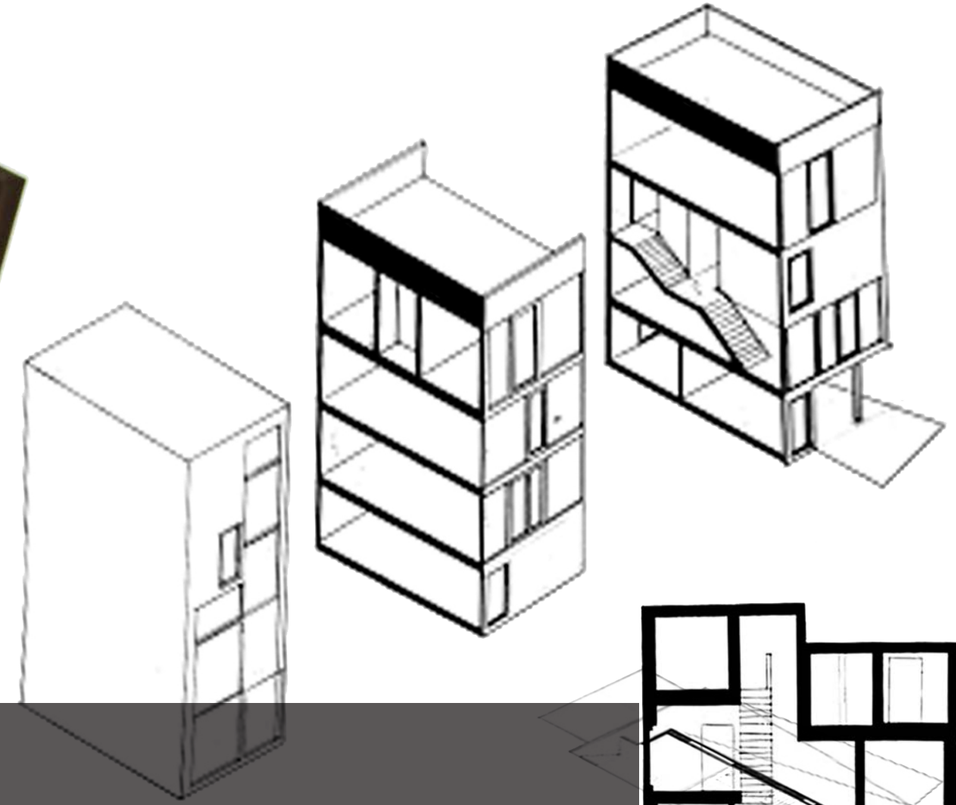
İrem Biter/Bilgesu Şen/Alper Al

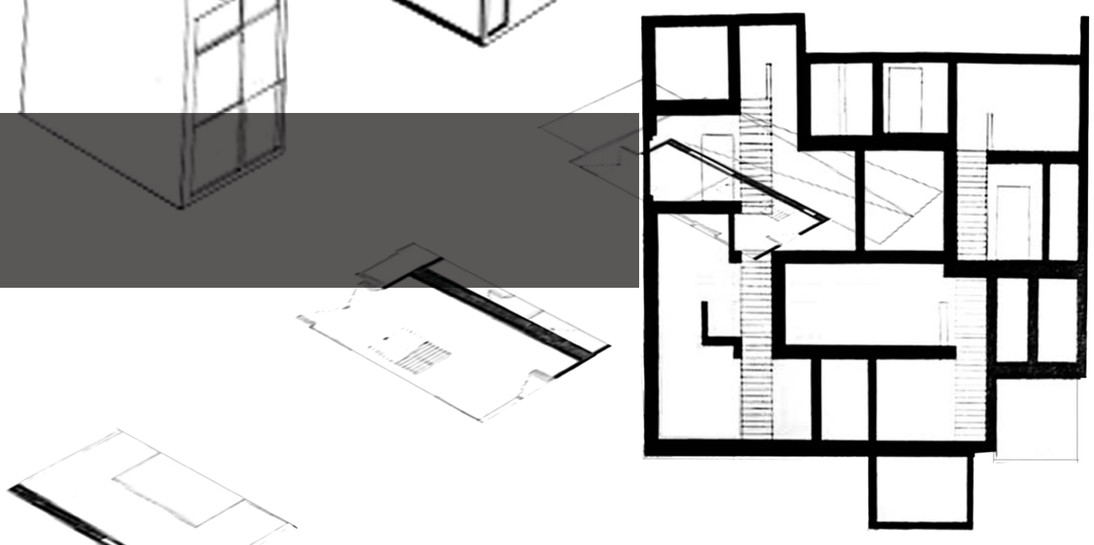




Double House/MVRDV

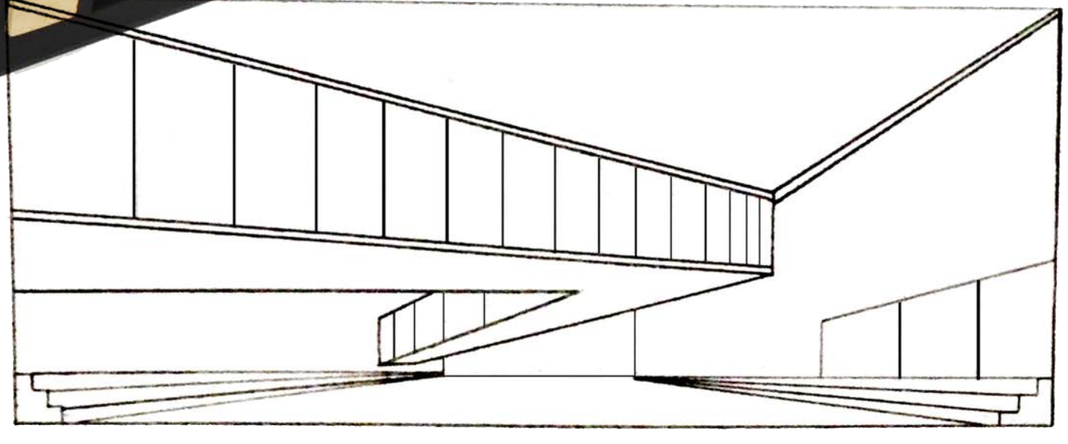
A.Eda Koz/Doğukan Çepiç/Ebru Işık/Begüm Balaban

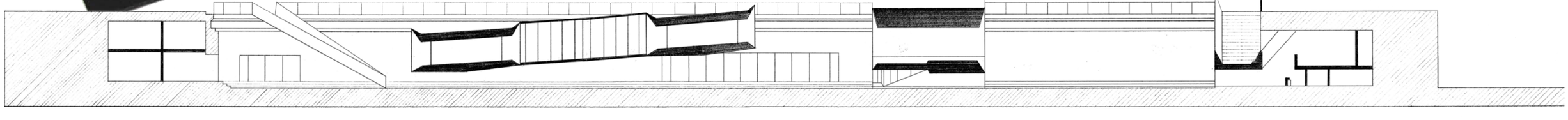


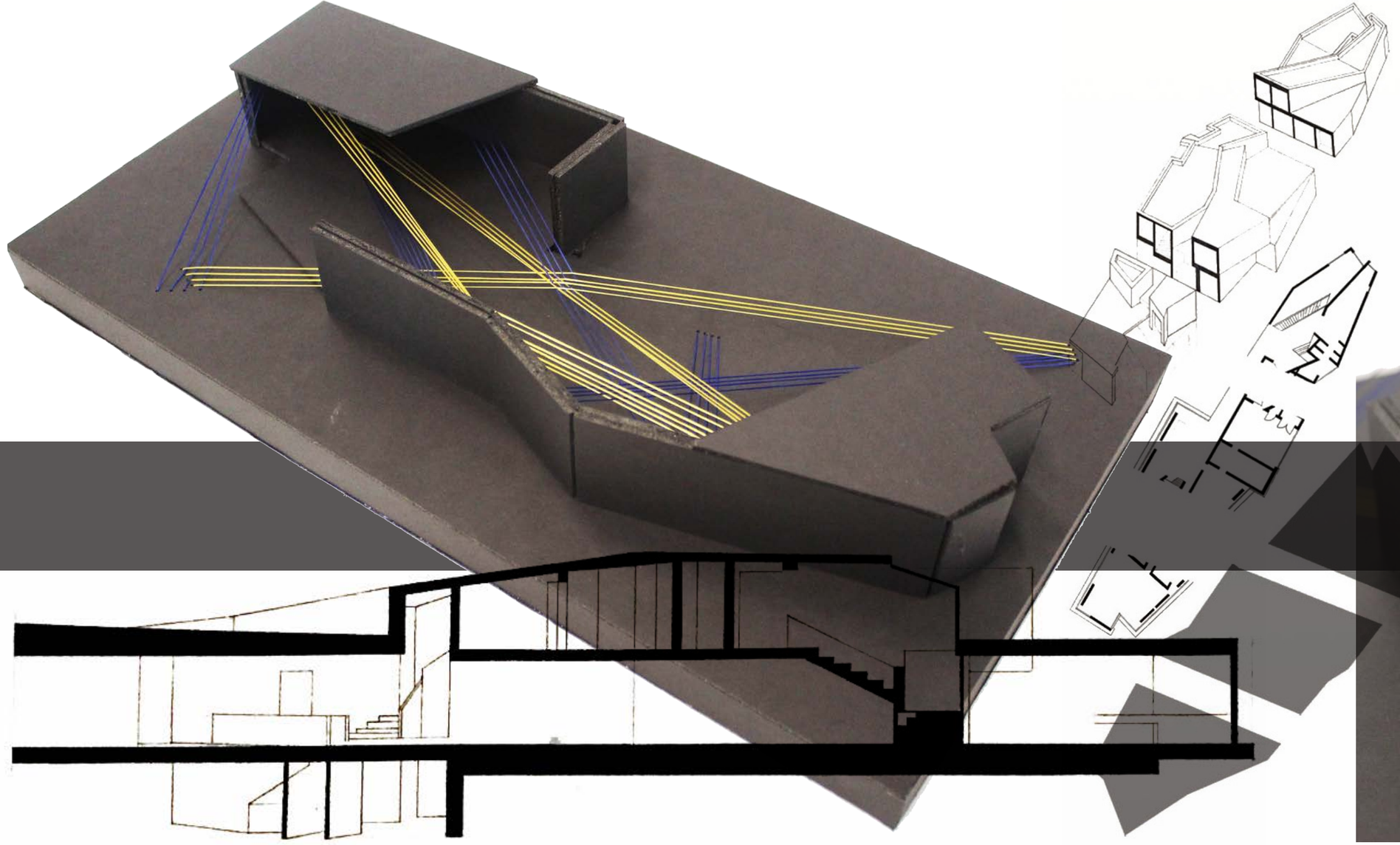


Danish Maritime Museum/BIG

İbrahim Kalaycı/A. Batuhan Türkay/Mücahit Erdaş

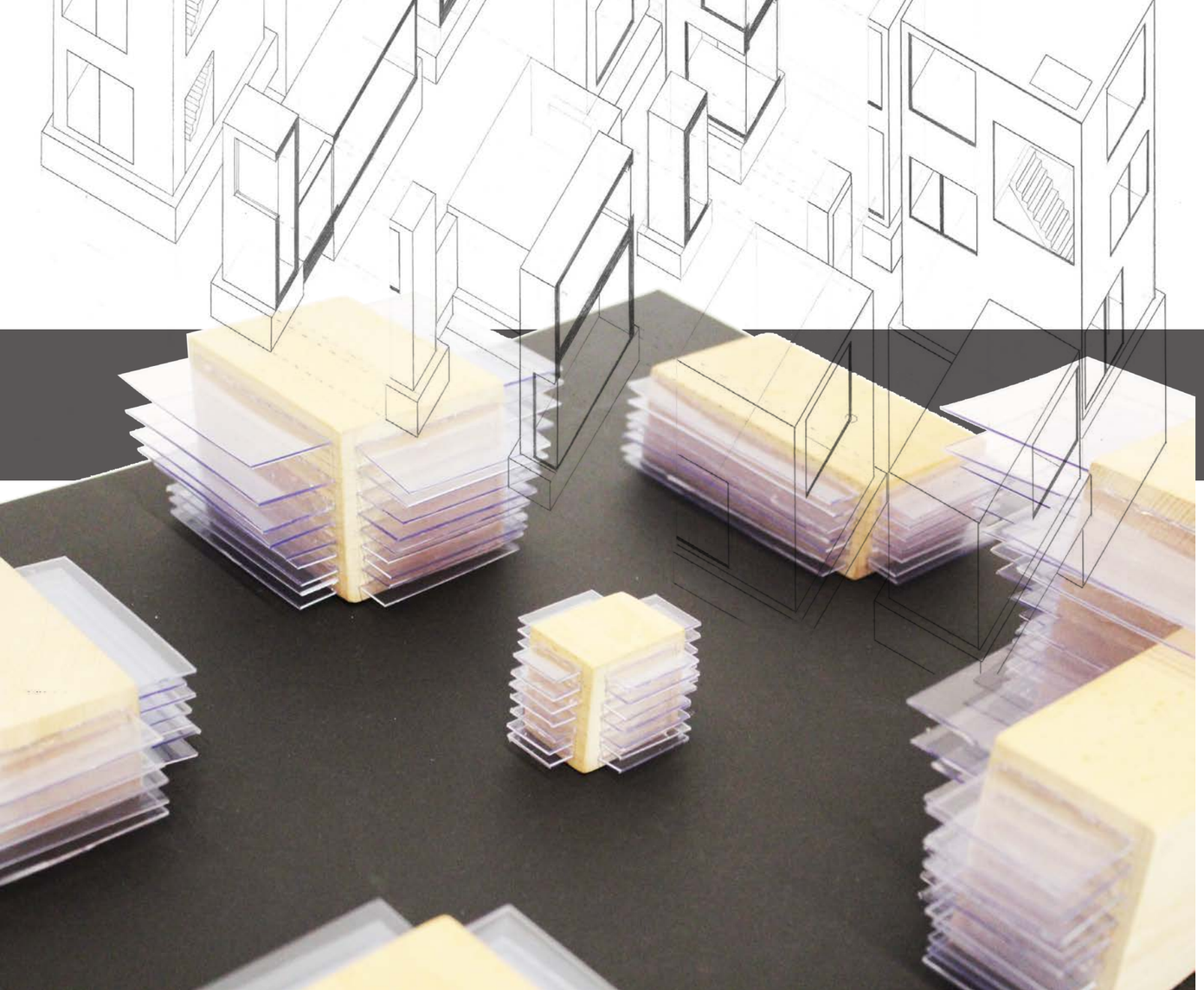


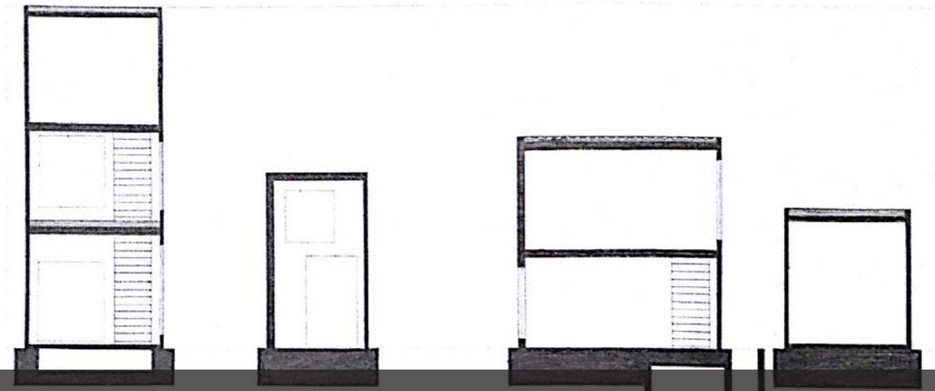




Mobius House/UN Studio

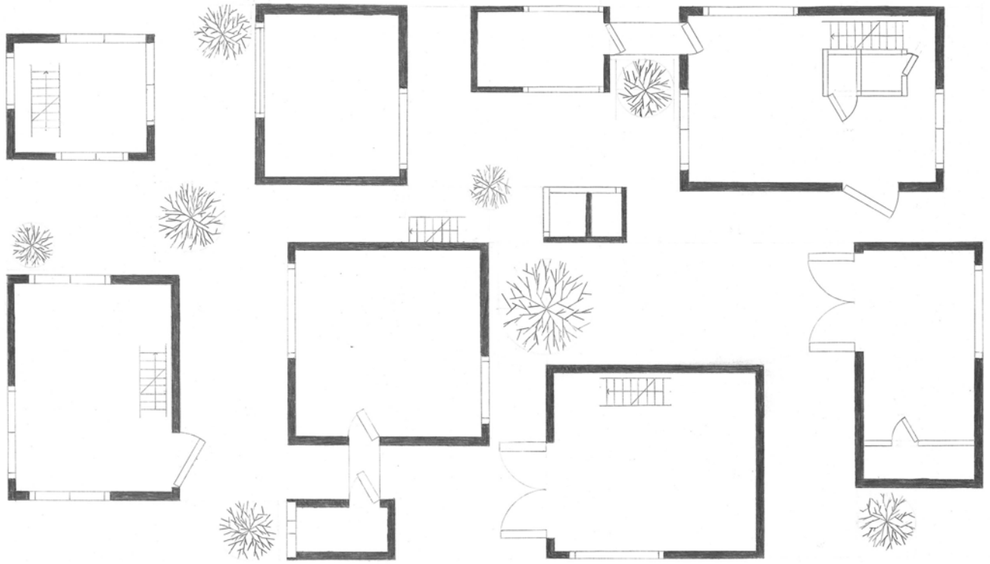
Eylül Tombakoğlu/Uğur Çınar/Ece İ. Sakallı

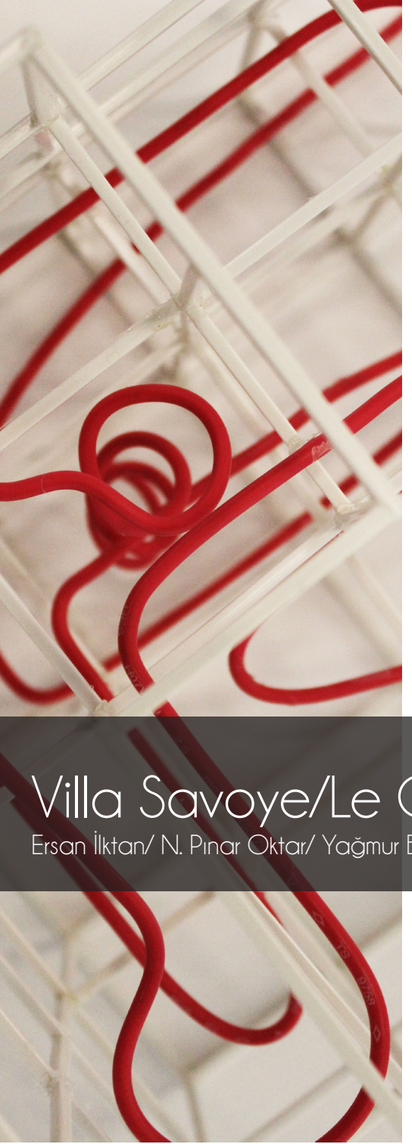


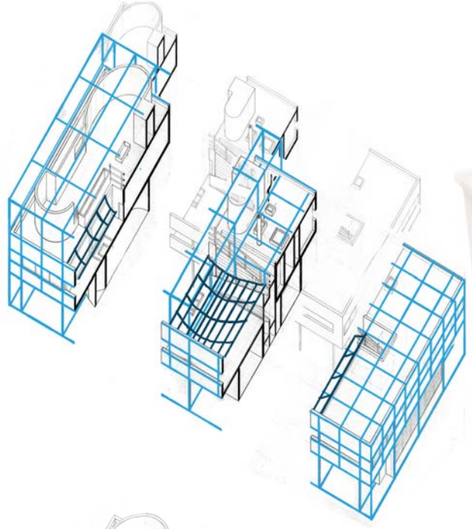


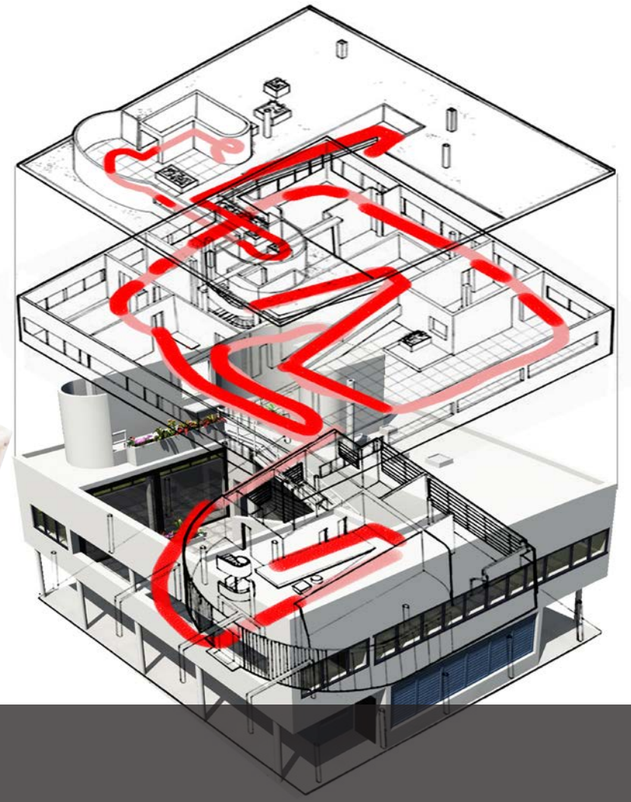
Moriyama House/SANAA

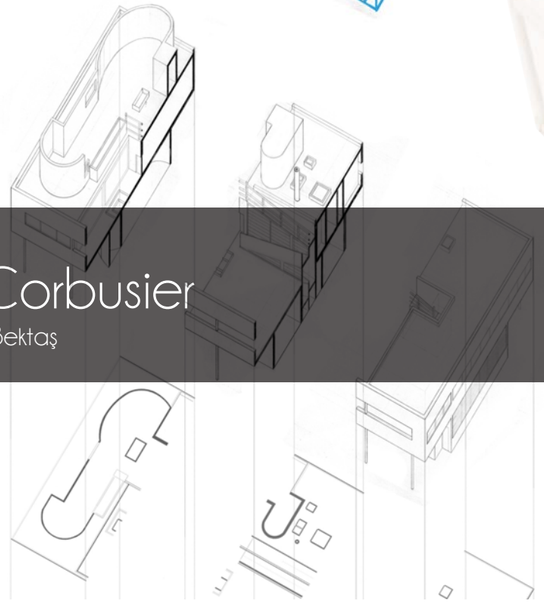
B. Burcu Bayrak/ B. Başak Ayaz/ Ceren Yılmaz





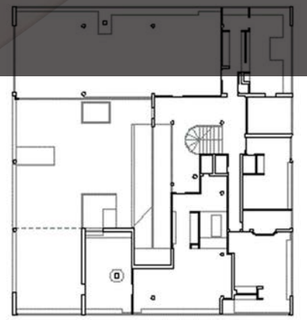


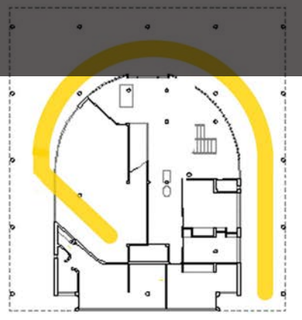


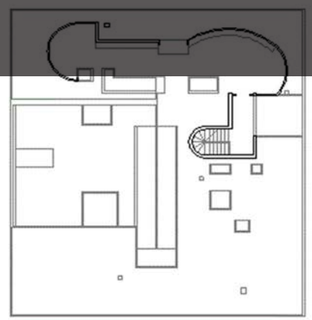


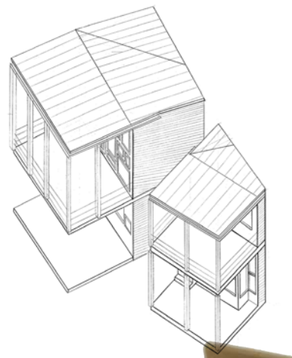
Villa Savoye/Le Corbusier

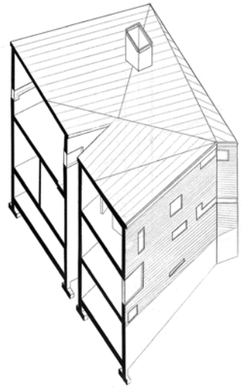
Ersan İlktan/ N. Pınar Oktar/ Yağmur Bektaş

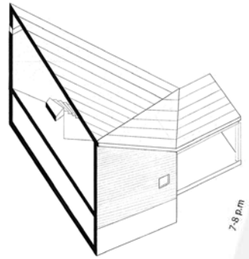


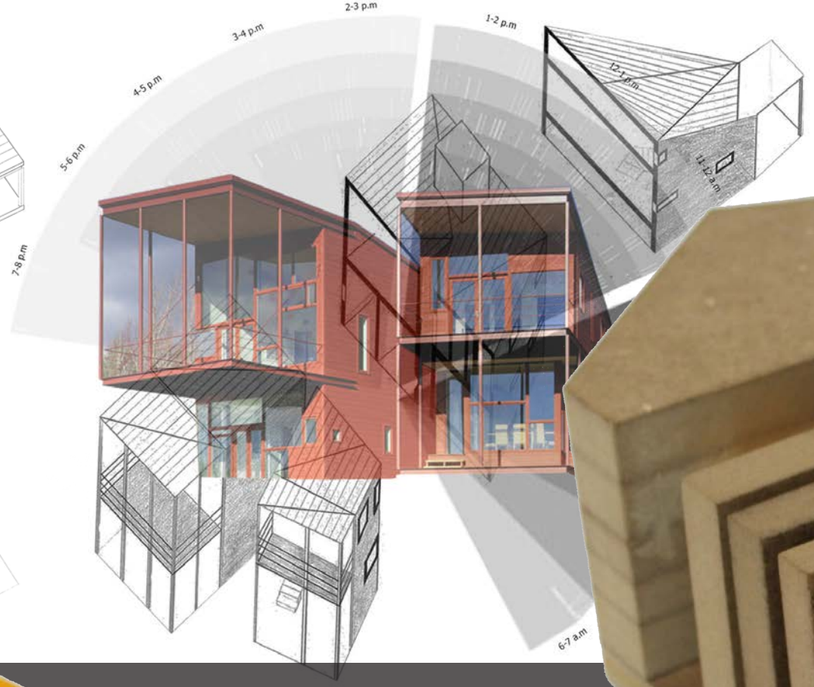


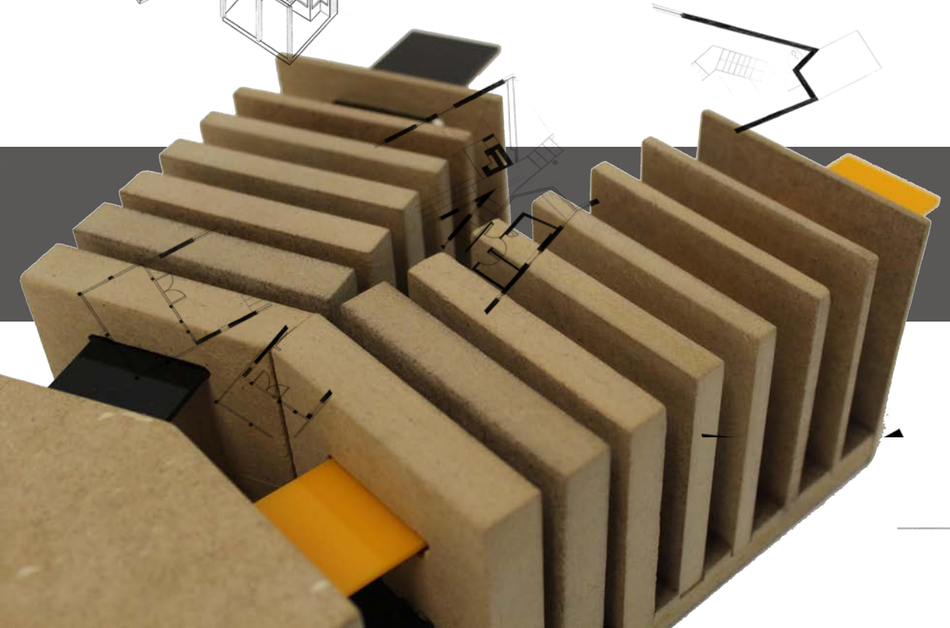


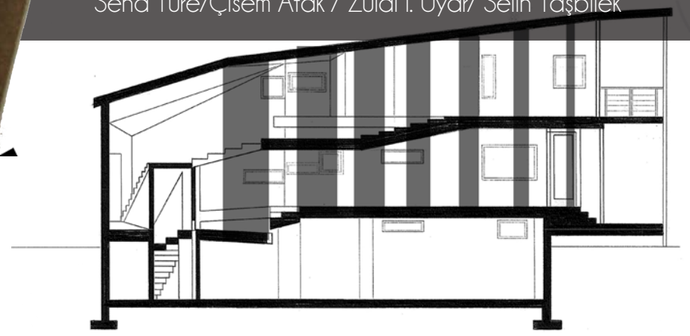
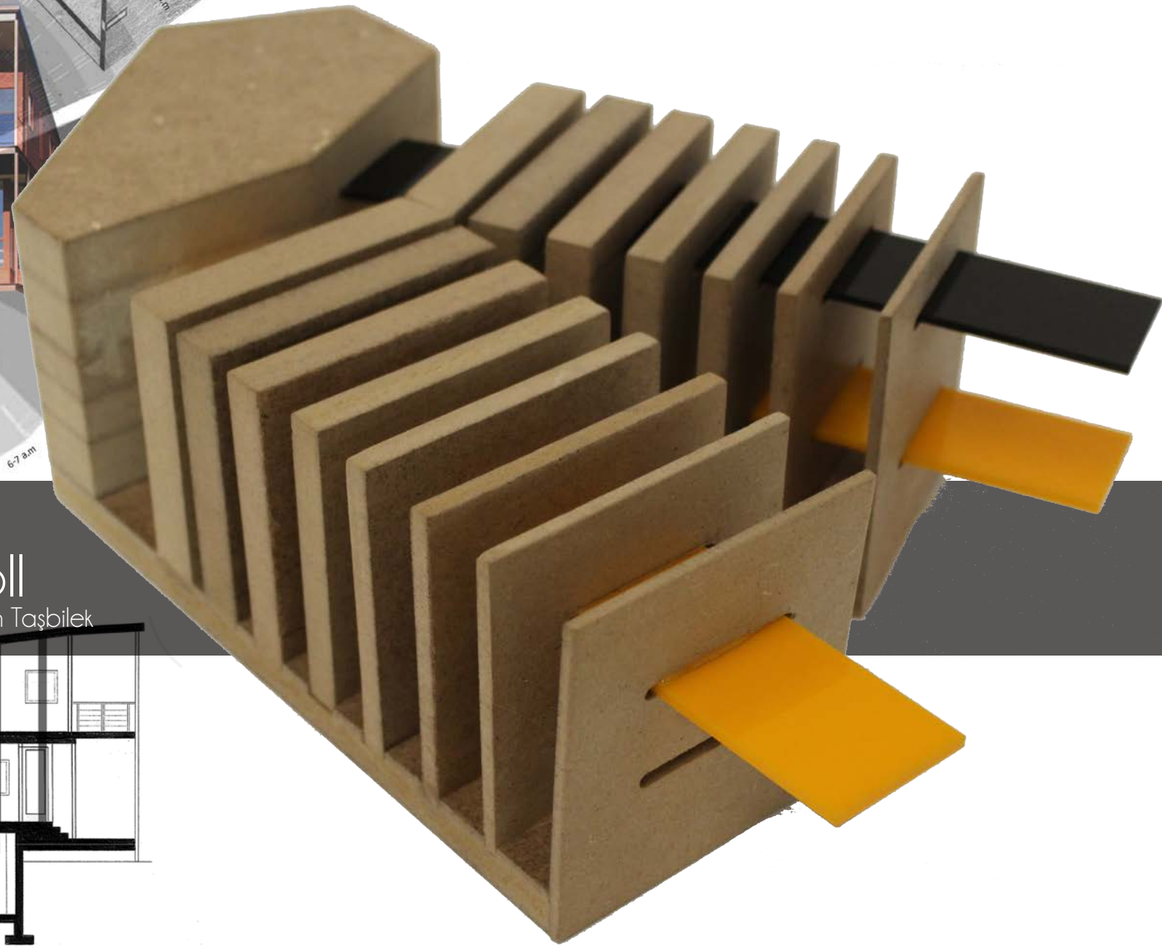










Y House/Steven Holl

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