

The work presented in this publication is a selection of student works between 2012-2016.

Editors

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Design

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Yearbook 2012-2016 documents the first four years of the architecture program at TED University Department of Architecture and hence represents more than a yearbook. This volume aims to capture the essence of four academic years in a brief manner and presents the objectives and selected works in the architectural design studios. Its being an extra large pile enables to reflect on the general structure and definition of the studios in a successive manner and also records the diversity of outputs in four years. This volume does not intend to explain the individual works in detail, but rather aims to provide insight into instruction and research perspective of the department through the selected works. Being the first of many yearbooks to come, this volume also celebrates the department's first graduates and represents their expertise and achievement.

We are sincerely grateful to each and every member of the department for their contributions not only throughout the semesters in academic sense, but also for their support in managing the yearbook. We should also express our deepest gratitude to our research assistants Murat Aydınoglu and Güneş Duyul for their efforts in coordinating and designing this volume.

Design as “PRAXIS”

Design education unavoidably involves conflicting yet intertwined issues; it accepts the existence of registered fundamental elements of architecture and yet, at the same time encourages the development of critical approaches that question these elements and provide a ground for the emergence of alternatives. Then, the pedagogy of the studio is based mainly on the development of critical approaches, which requires the acceptance of design not as an object of inquiry but as a research approach.

Praxis, meaning to transform an idea into an action is significant to the studio pedagogy as it points out a process-oriented disposition of architecture by underlying the significance of research that yields to an architectural product. According to this point of view, design process is an intellectual and operational practice that involves the employment of tools and actions for the development of the product.

“Learning and knowing through the act of design”

Approaching to design as praxis suggests that the main objective of the design process is to be not solving a problem but defining new problems, taking decisions and proposing design actions that yield to an architectural product. Thus, studio pedagogy indicates an open-ended process that provides a ground for the students to explore architecture as a field of possible actions and relations. It is in this process that learning and production of knowledge are integrated.

Berit F. Gür
Head of Department of Architecture

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TEDU ARCH

design is...



Arch 101 | Basics of Design

Basic concepts and principles of design. Development of mental, perceptual and manual traits. 2D and 3D design exercises. Introduction to basic concepts and general traits of design. Abstraction and conceptualization. Development of mental, perceptual and manual skills in the presentation of design ideas.

Arch 111 | Architectural Communication Techniques I

Visualisation and graphical representation techniques. Architectural representation techniques at different mediums. Orthographic drawing, free-hand drawing, model making, computer aided drawing and modelling techniques. Visualization and representation techniques in different mediums. Orthographic projection, free-hand drawing, architectural photography, communication with digital mediums.

Arch 121 | Introduction to Architecture

Introduction to the vocabulary of architectural thought and development of design concepts in their relation to the urban, social and historical context.

Arch 102 | Introduction to Architectural Design

Design and structuring of spatial relations. Scale, formal properties, structural and experiential aspects of architectural space.

Arch 112 | Architectural Communication Techniques II

Architectural representation methods, tools and techniques. Expression methods of the natural and built environment. Design ideas, architectural elements and formal attributes. Visualization and representation techniques in different mediums. Expression and communication of design ideas, architectural elements and formal attributes. Perspective drawing, modelling techniques, communication with digital mediums.

101

ARCH 101 Studio in TEDUArch is titled “Basics of Design” instead of the usual “Basic Design” and the change implies that the Studio is devised to incorporate the pluralities and diversities that design education has developed in its recent history, while also acknowledging the fundamental values in the basic design tradition. The setup of the Studio is aimed to be reflecting a renewed emphasis on the study of the methodology of design, where the competence in managing the design processes is valued over the qualities of the product. In this aim, the studio projects are designed with interconnected stages that initiate from the observation and analysis of a given abstract/conceptual structure and develop towards an interpretational restructuring with increasing three-dimensional complexity. The basic skills that are expected from the students to be put into practice are the analytical ones on abstraction and conceptualization and operational ones on controlling the formation of complex compositions using geometrical and structural relationships evolving through the initial analysis. The compositional concepts that are traditionally associated with basic design education on the other hand (such as hierarchy, proportion, unity, rhythm, and etc.) are introduced as mediums that the analytical and conceptual qualities within the individualized design process (i.e. design decisions) are utilized and communicated through, and not as ends in themselves.

The initial stage, with which each final project in the ARCH 101 Studio of past three years has started, (named as “the initiator”) was chosen so that its analysis does not operate directly on visual terms but requires an interpretation to be abstracted into a visual structure. Student interpretations are not questioned or challenged in the initial stages in terms of their correctness or consistency; instead the students are encouraged to rapidly proceed into mid-stages where interpretations are translated into design decisions that form the compositional structure. Each new phase from mid to late stages are introduced into the project as a new set of operations that the students can put into use to increase their control on the design process, while their decisions are transformed into concrete, complex and individualized compositions. Students are expected to present their personal conceptualizations through which they utilize the operations given to them with diagrams and keywords and such presentations as visualizations of the process are evaluated as important as the final product.

BASICS OF DESIGN

ARCH 101

3 D_CONSTRUCT

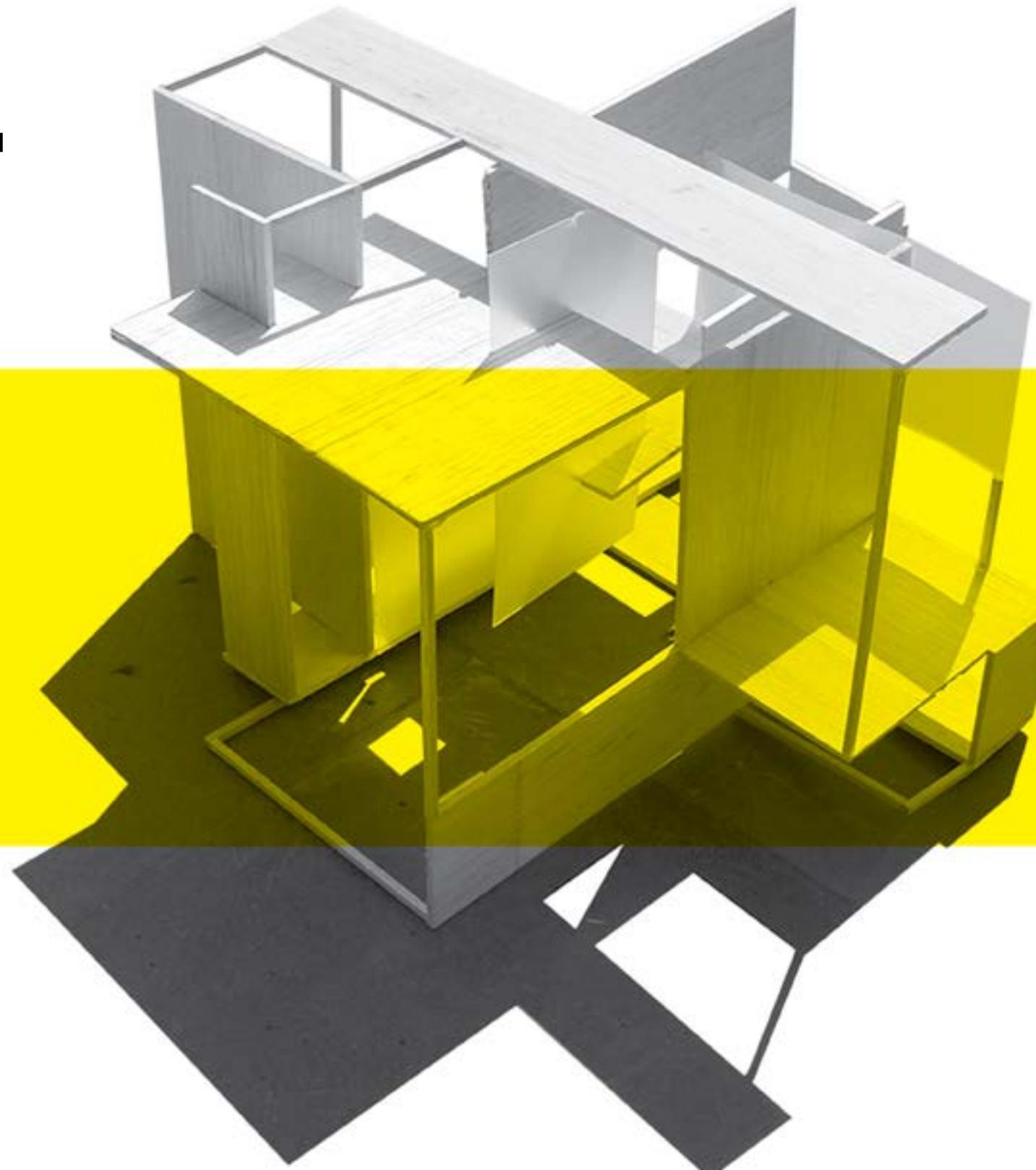
2012 fall

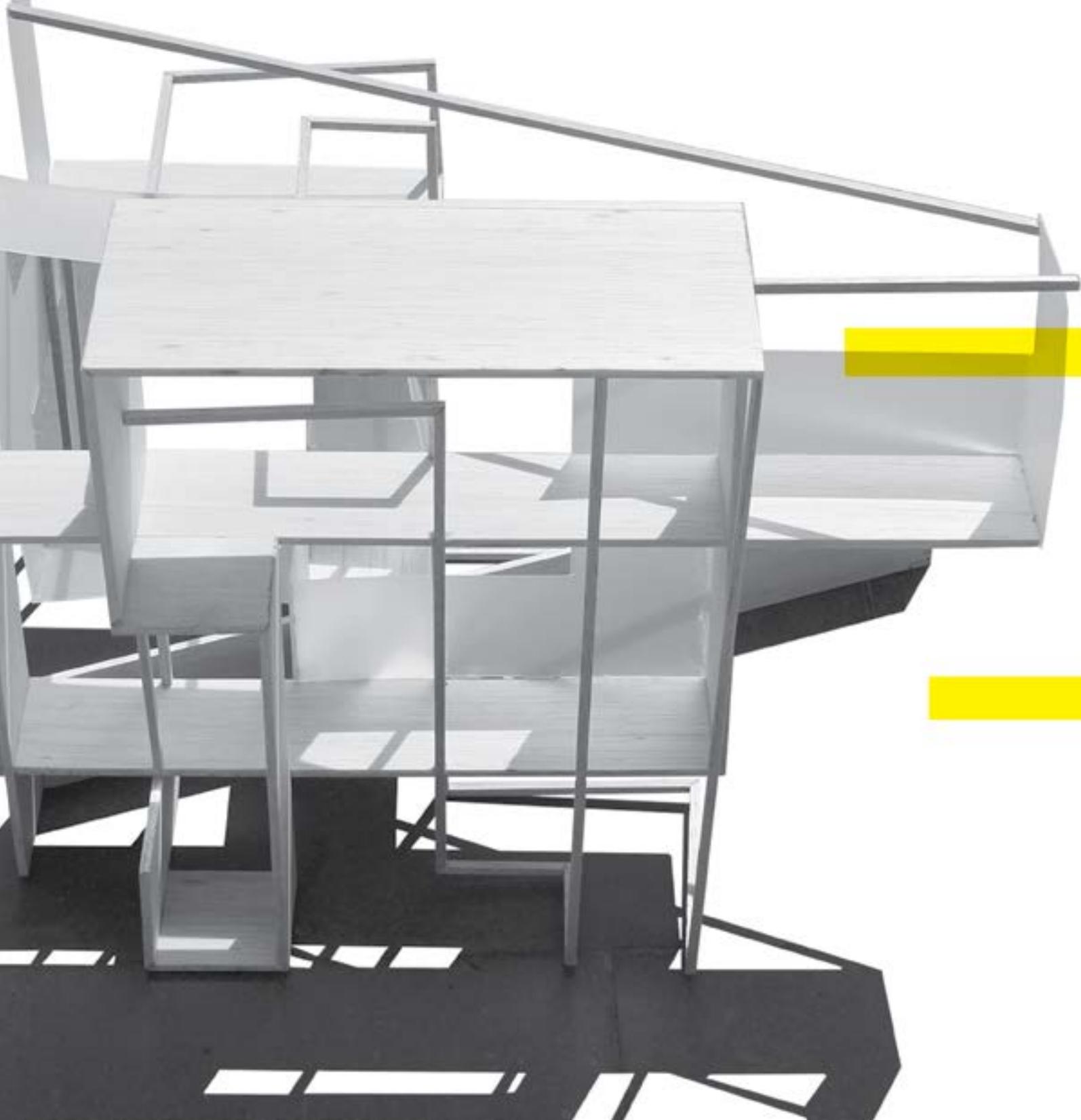
Instructors

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Azize Elif Sudan

Students

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Çağrı Koçer
Elif Köse
Seçil Telyakar





The assignment started with an analysis of the body music performance by Assoc. Prof. Dr. Özgü Bulut, where the rhythmic choreography of sound and movement is documented by focusing on three segments extracted from one specific performance.

Producing interpretative, generative layered drawings

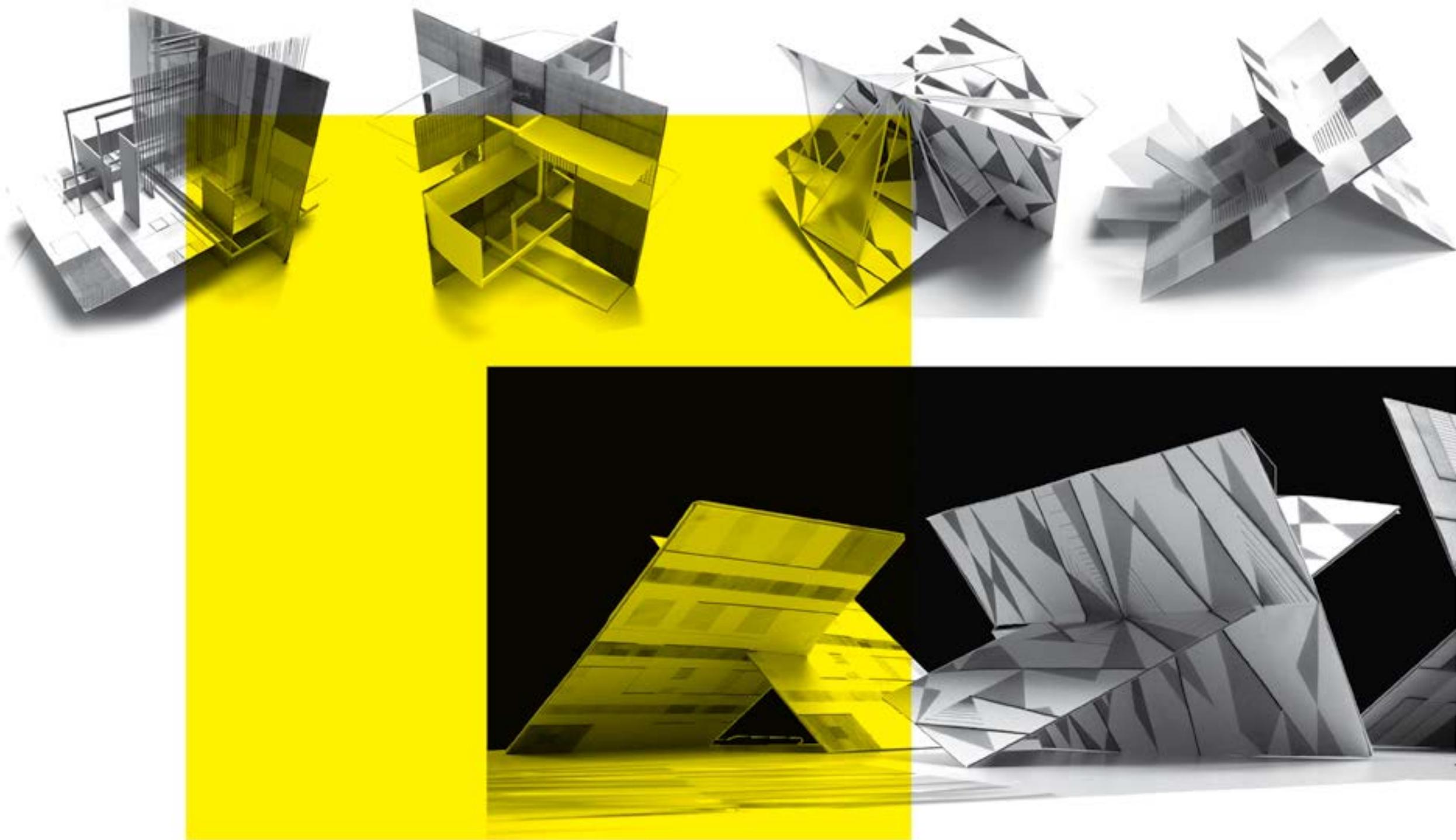
FRAGMENTED

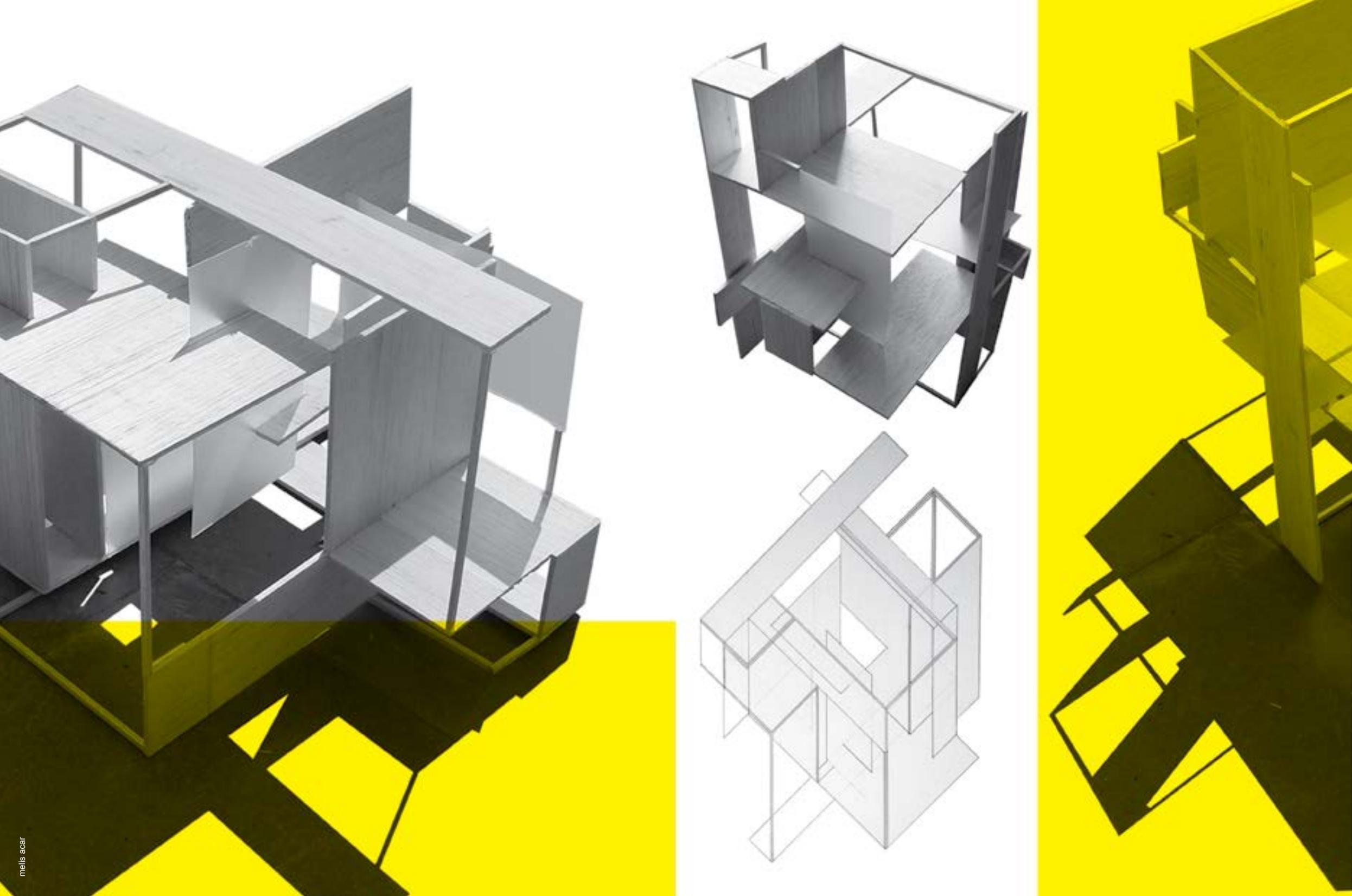
3 different visual compositions were produced by the abstraction of the segments with the use of lines and planes and were considered as overlapping layers. Produced by particular techniques and materials, a 3-layered generative drawing (composite plane) was produced according to a repeating visual structure. To study the relations within and between the layers, the overlapped layers were constituted as interdependent rather than individual ones, where the relations between them were studied through back and forth works.

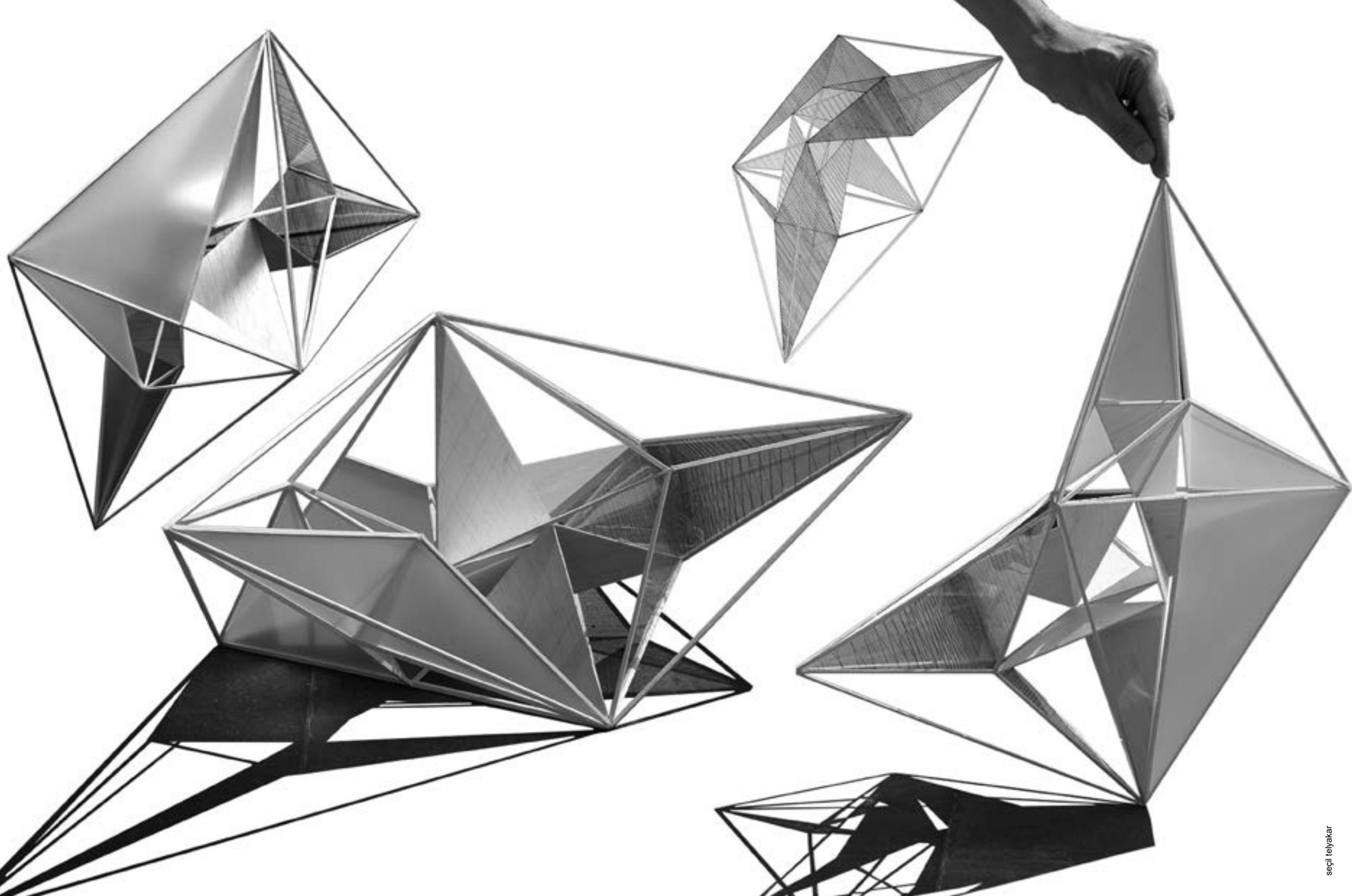
Achieving a 3D spatial organization with linear elements and planes

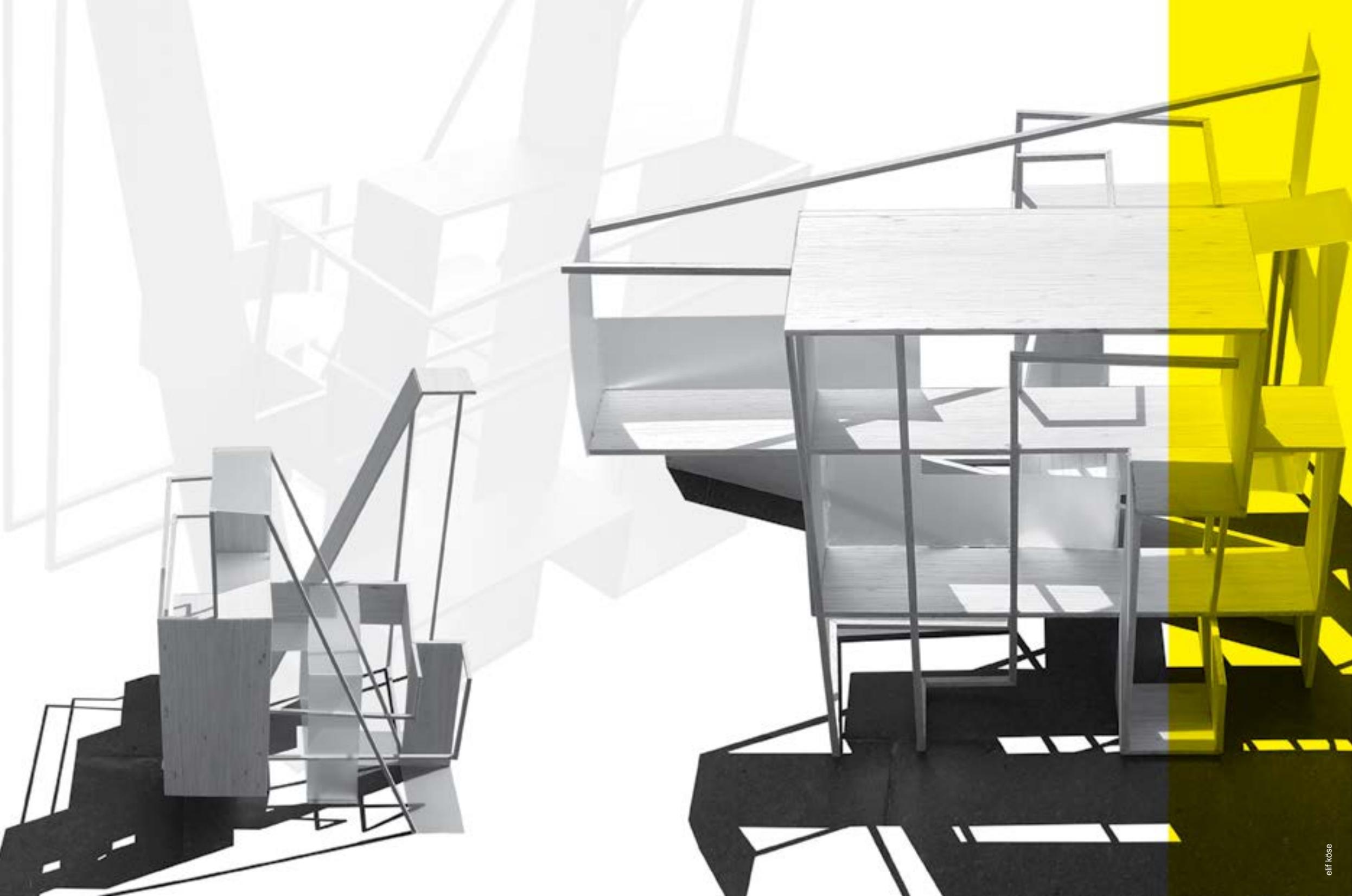
EXPLODE | DISSOLVE

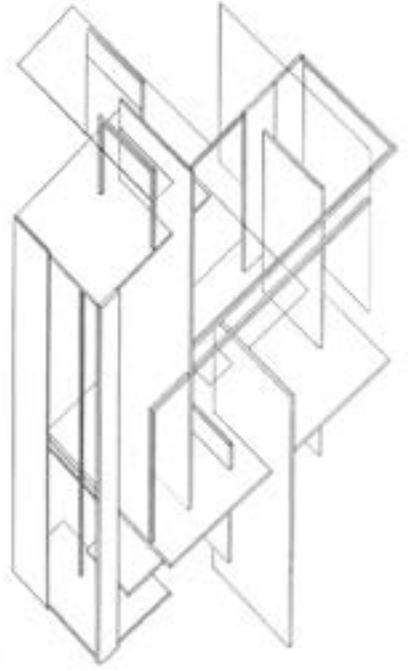
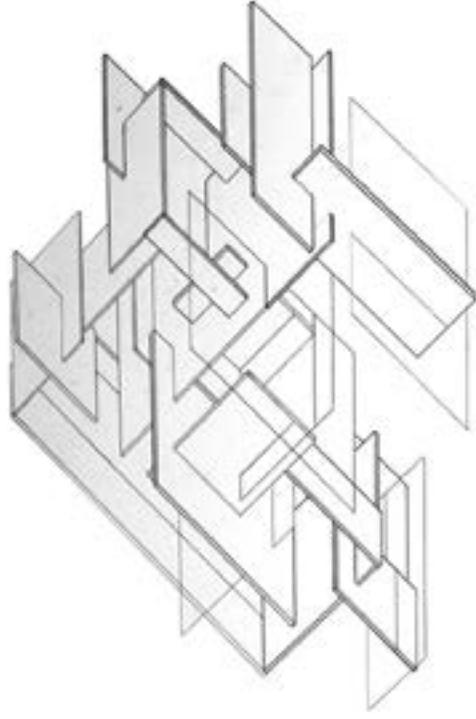
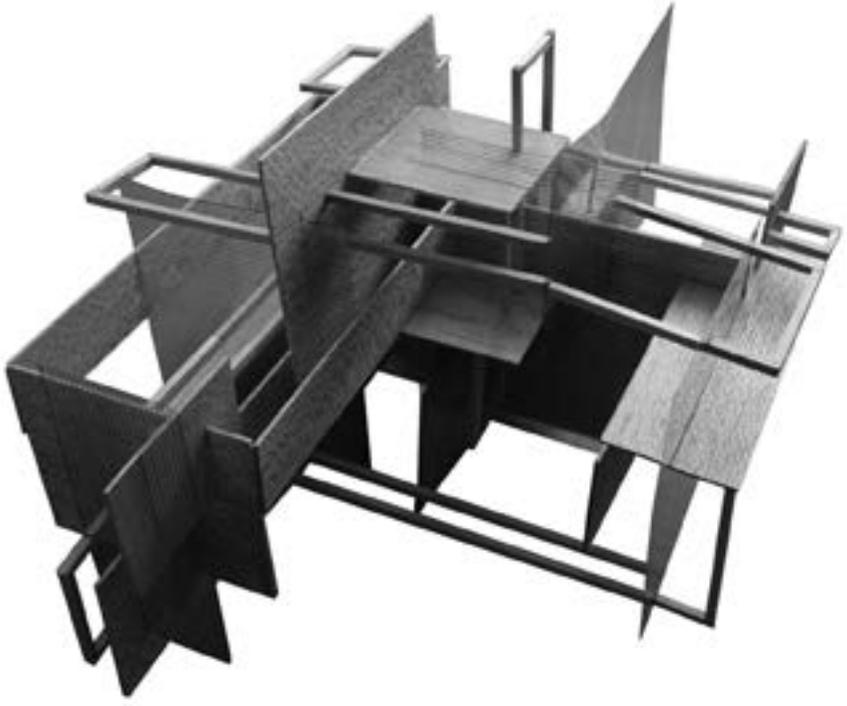
Intersected composite planes were exploded and dissolved by introducing lines and planes and by the use of design actions such as move & rotate on these elements within the invisible 3D grid in forming the final construct. The produced composite plane was duplicated and intersected to initiate the formation of a 3D construct, where the information present in the drawing were transferred into an invisible 3D grid that defines the references for the spatial study.















dis | SOLVED

2013 fall

Instructors

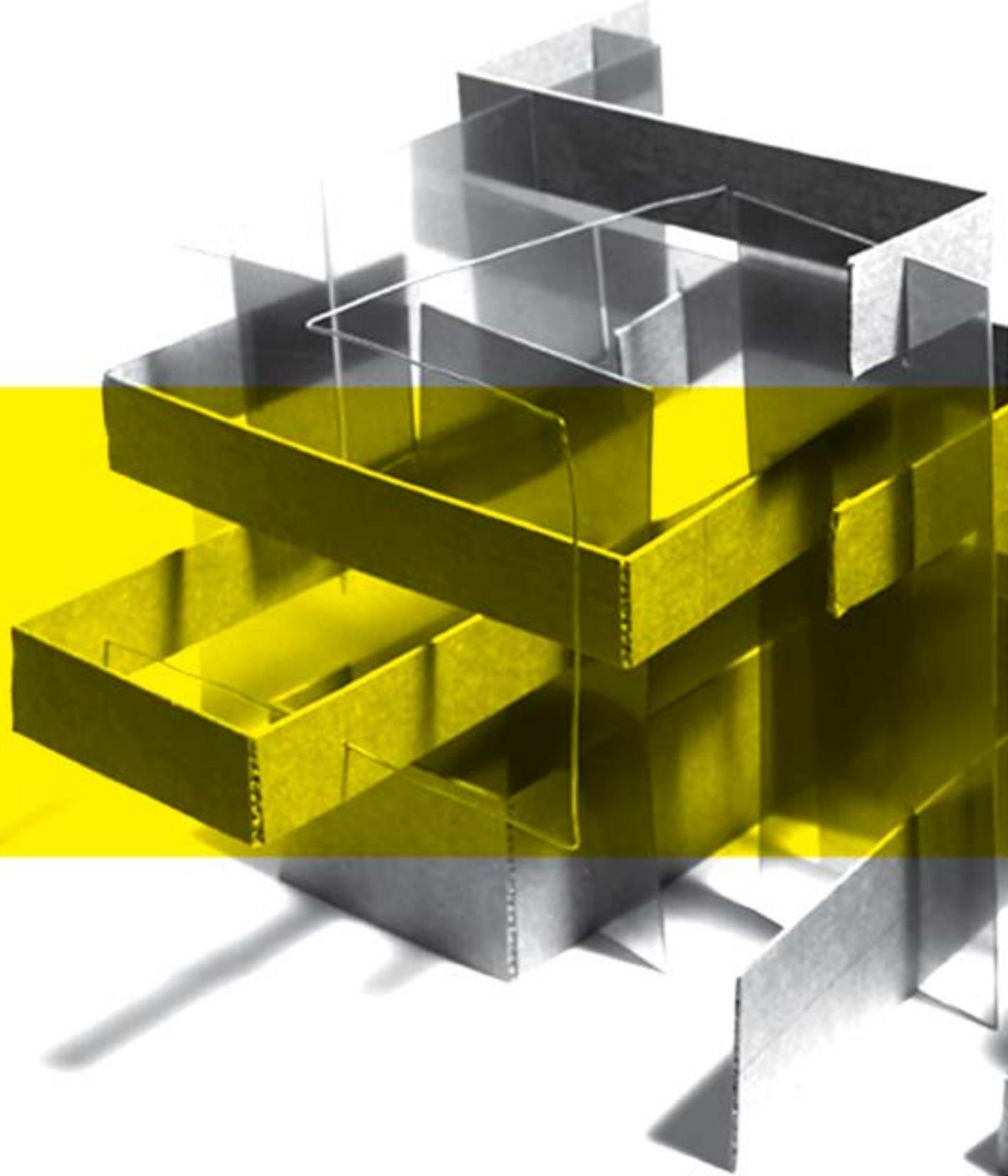
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Bestenur Öztürk
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Eren Yazıcıoğlu
Leyla Yıldız



FRAGMENTED I

analysis of a system to understand and reflect its abstract structure

Starting with the site visit to Doğan Media Printing Center, the students were asked to observe and document the printing system. The sequential order of the printing system implying various operations and their repetition was a means to arrive at an abstract structure of the system. Through fragmenting the foam board in one direction, each project emphasized the changes, variations, repetitions and ruptures within the continuity of the system.

FRAGMENTED II

bringing complexity and variation to the abstract structure by layered fragmentation

Deriving a method from the experience of body music workshop with Assoc. Prof. Dr. Özgü Bulut, where the focus was how repetition, variation and change can form a complex rhythmic whole. The method derived is utilized to bring complexity to each abstract structure (AS). Operations present in AS are used to generate its 3 different variations in the form of three overlapping layers composed of lines and planes. Regulating lines are expected to structurally initiate the composition developed in successive layers.

superimposing information, unfolding to superpose and produce interdependent generative layers

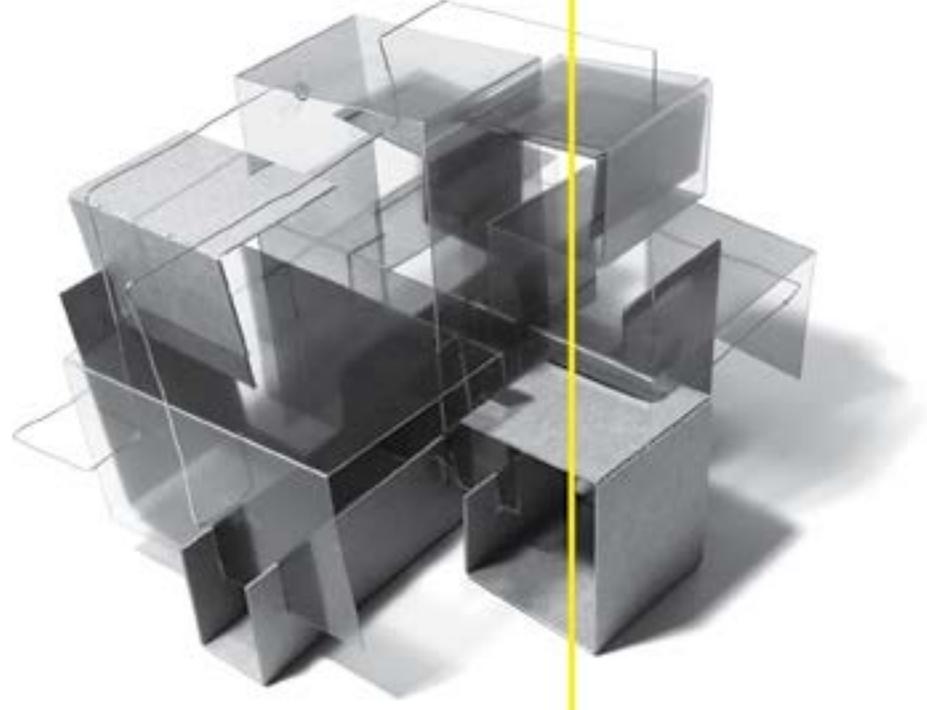
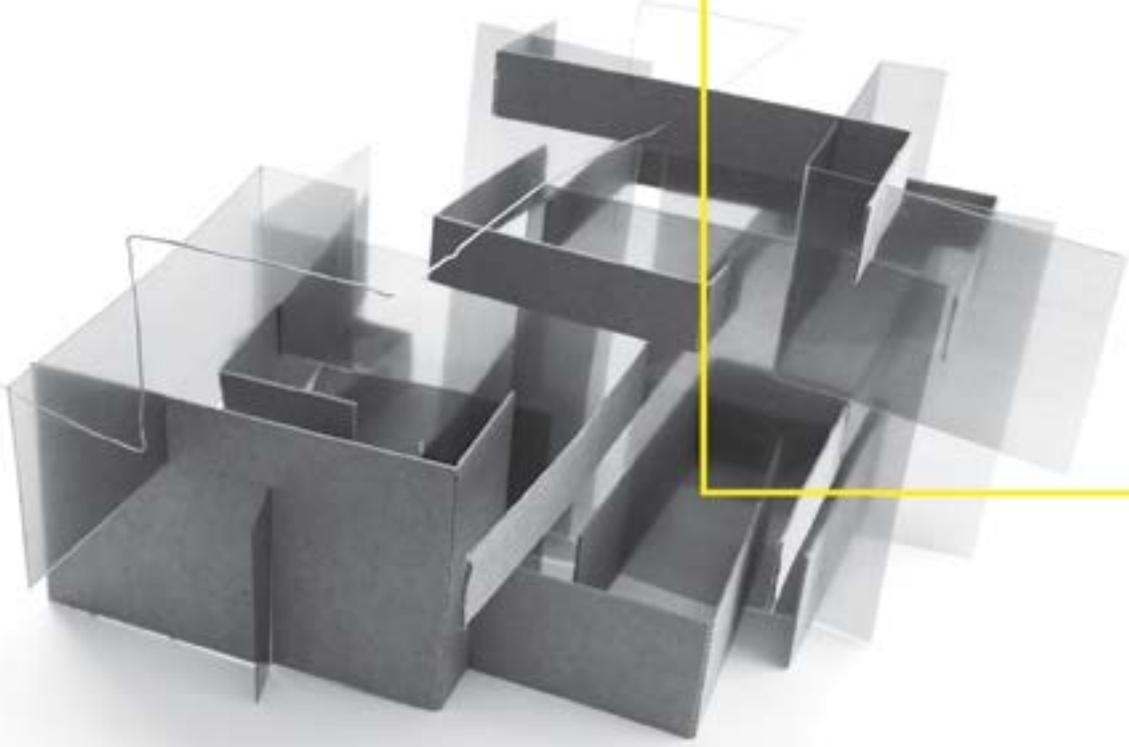
SUPERIMPOSE SUPERPOSE

The three layers are superimposed and photocopied to arrive at a single layer that includes all the information existent in three layers. The single layer is unfolded to achieve 4 separate layers (two of the layers from colored acetate (drawing&hatching), one layer from cartridge paper (cutting out) and one layer from wire (folding)). These 4 layers are superposed in a way that they bear information from the superimposed layer.

dissolving and merging layers to form a 3D construct

dis | solved

Each superposed layer is exploded in a single vertical axis to form the basis of a 3D construct, where the regulating lines will be transferred into an invisible 3D grid. In this final stage, every project related the lines with each other in the 3D grid to activate the entire space and discover new relations. In addition, each project has applied the list of given actions (extrude, copy, add, move, rotate, align, extend, fold, juxtapose, intersect, subtract, group, layer) to the existing planes and lines to merge and dissolve the layers in improving the organization ideas, generated in four layers.







experience

2x2

2014 fall

Instructors

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Gökhan Kınayođlu
Azize Elif Yabacı

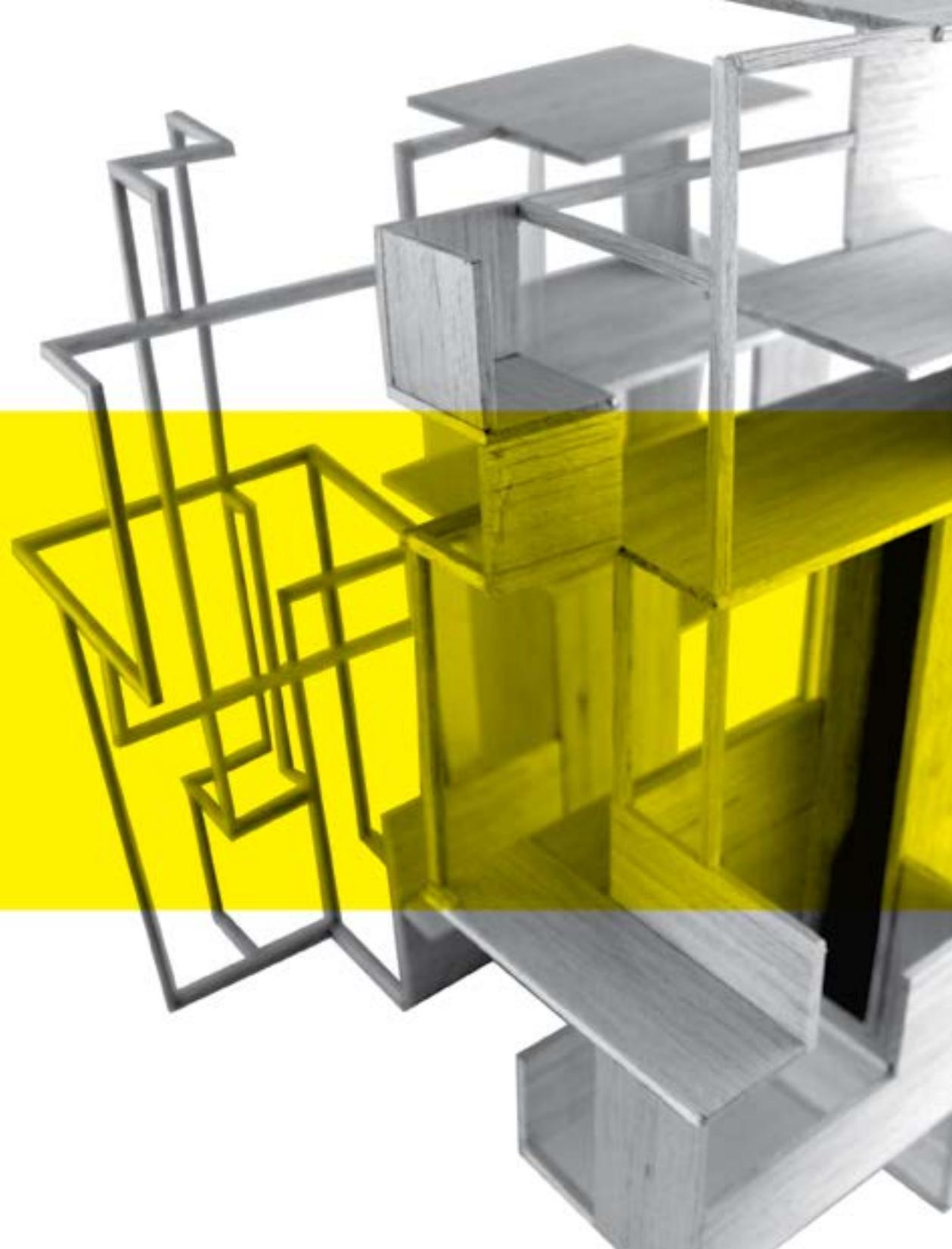
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Zeynep Azboy
Dila Batmaz
İrem Baz
Mehmet Beyazlı
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Yađmur Gülrü Burhan
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Dilya Çelen
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Necmiye Seçil Yolalan
Merve Nur Yurt
Özgecan Zeybek
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COMPOSITION I

analysis of a system to understand and reflect its abstract operational structure, fractal grid

“2X2” is initiated with the observation of a chosen production process that is expected to be analyzed in a flowchart as an abstract structure. This abstraction is then quickly transformed to a three dimensional composition of linear elements that is formed by addition of 42 mm units that can rotate in 90 degrees, can branch (in 1 to 2 or 2 to 1) and that has to form a closed loop. The rules that came with the operations also provided the first experience of the grid that the whole compositional process would operate in.

VARIATION I

producing the planar variation model of the structural frame

Variation I studied the same compositional principles that the set of operations created for C.I., but with planar elements instead of linear ones. Students were expected to study new options that the change brought and explore further possible differentiations and new variety of relations. The study with planes also made it more legible for the students to discuss the overall structure in terms of volumetric relationships.

producing variation II by merging the linear & planar elements

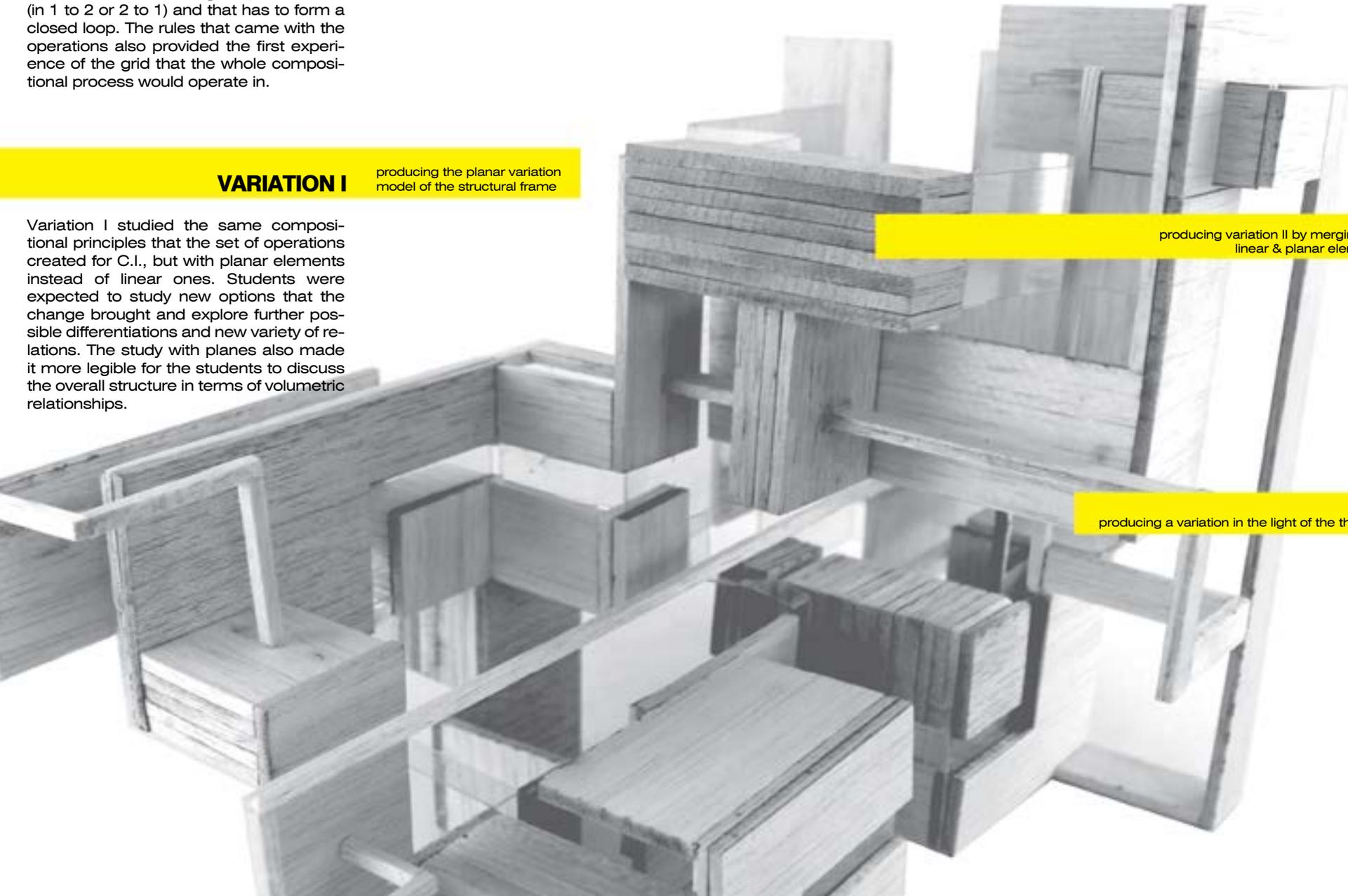
VARIATION II

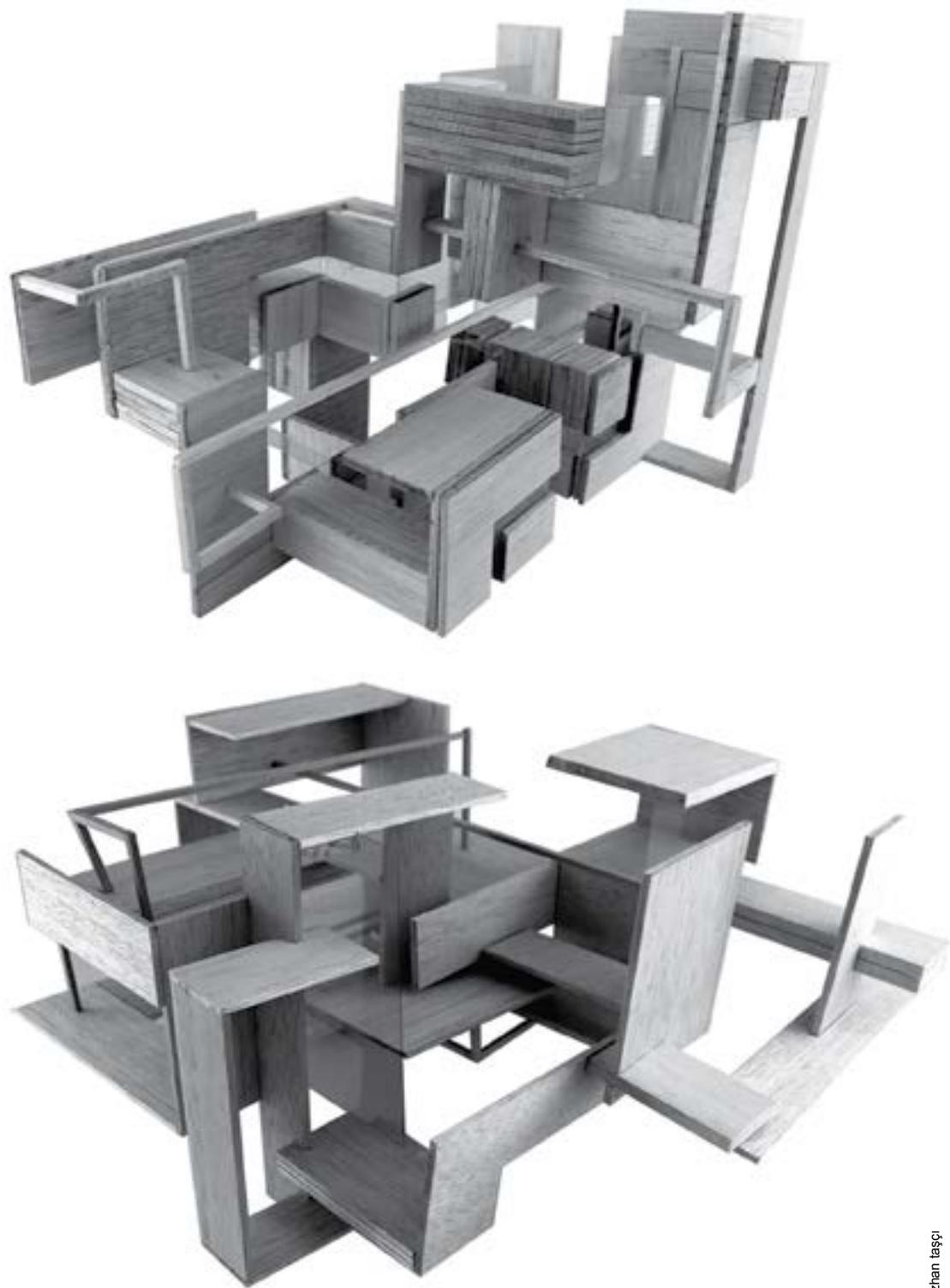
For Variation II, students were asked to “merge” C.I. and V.I. while shifting their grids for half a unit (21 mm). In addition, they were also allowed to use stretching and elimination, operations that were defined as applicable to groups of elements and not only single ones, with the aim of re-organizing the complexity that emerged from the merge.

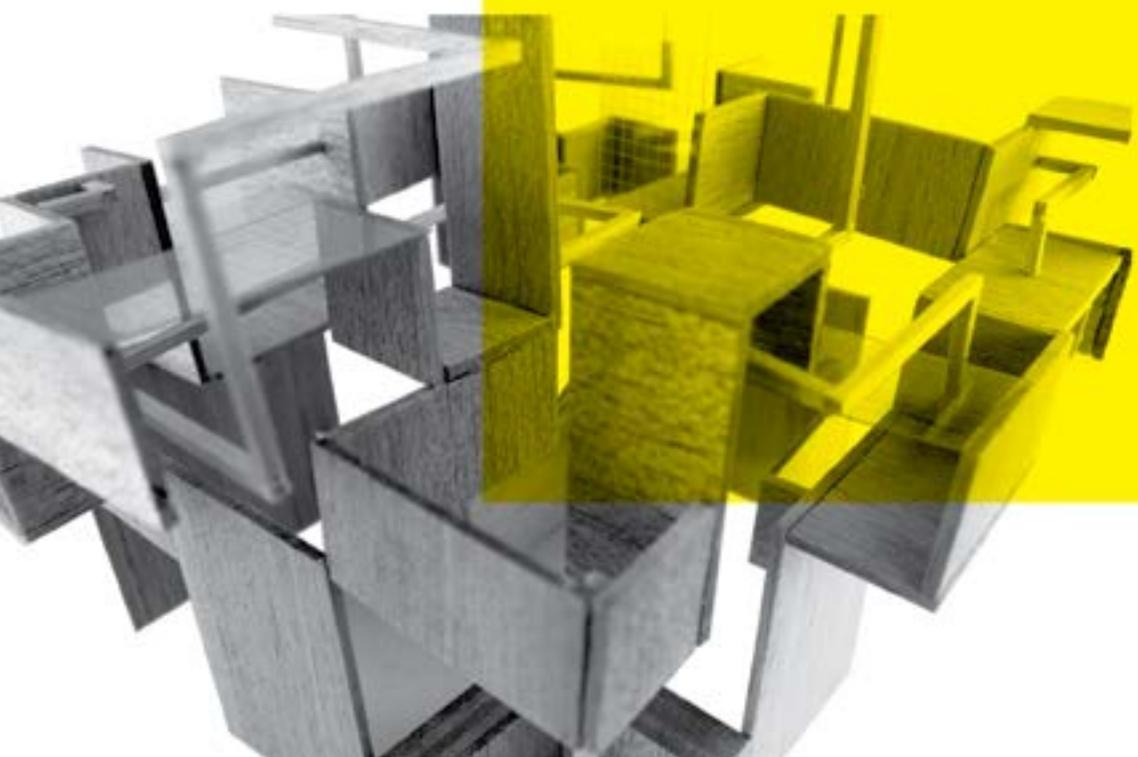
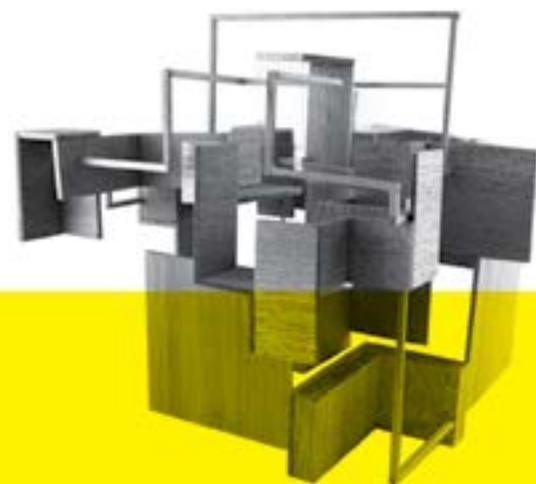
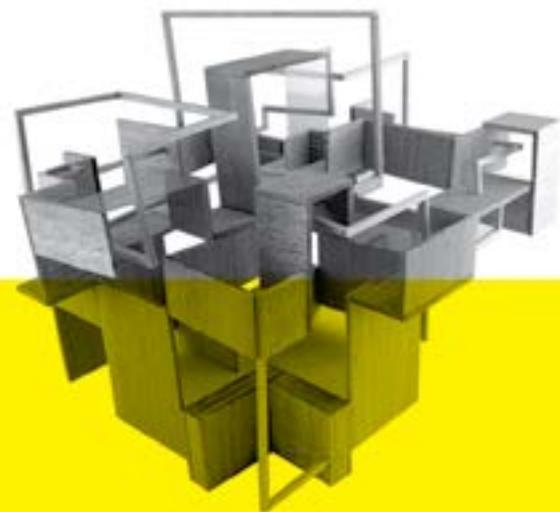
producing a variation in the light of the theme

VARIATION III

Before Variation III students were given random conceptual themes and were asked to research them. Then they were asked to study their compositions one more time, so that the final composition would become a variation of V.II. in terms of their interpretation of the given theme. In addition to the previous operations, extruding, changing transparency, and duplicating were also introduced for the final variation.

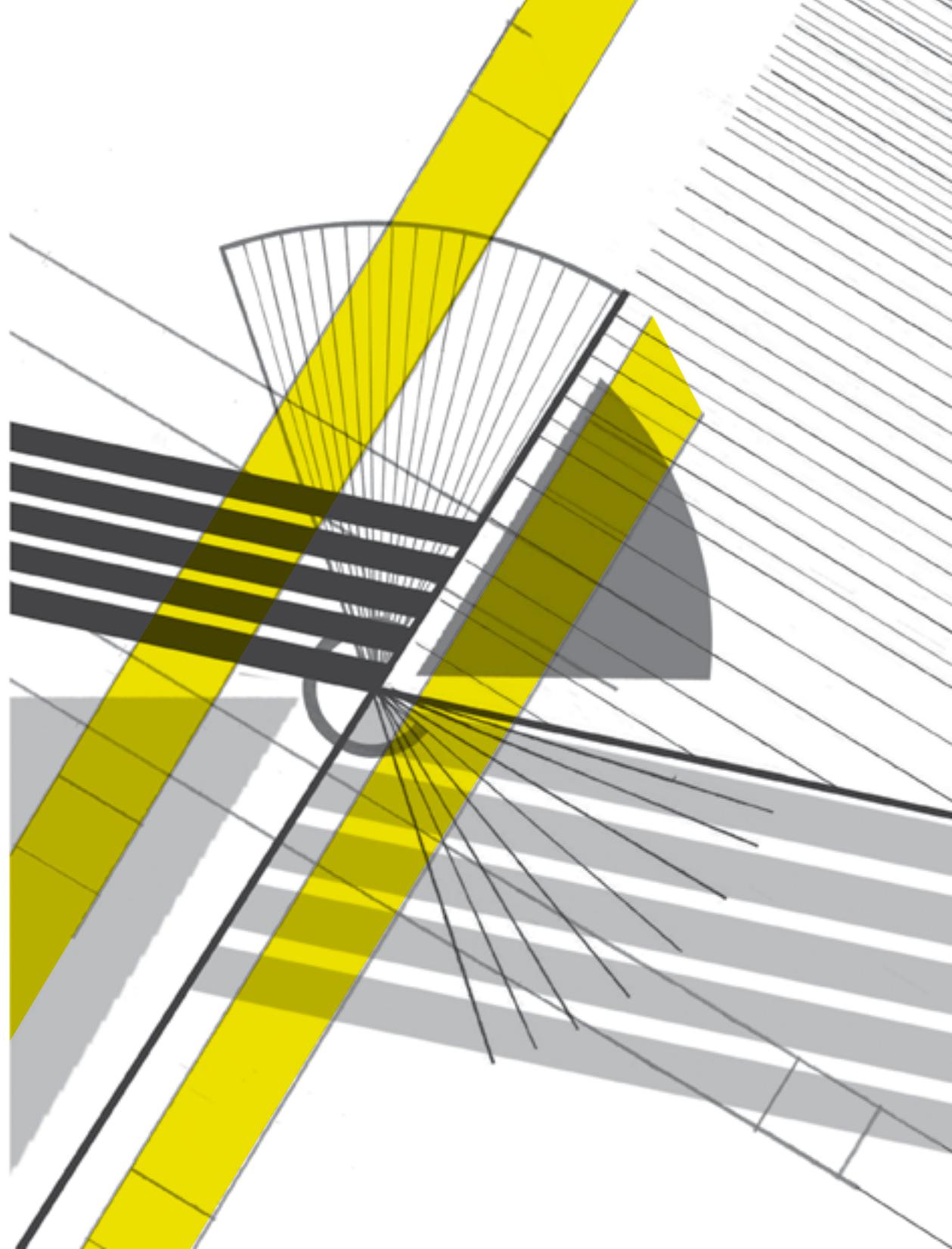






COMMUNICATION





CO-MO-RO [64]

2015 fall

Instructors

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Gökhan Kınayoğlu
Murat Aydınoğlu

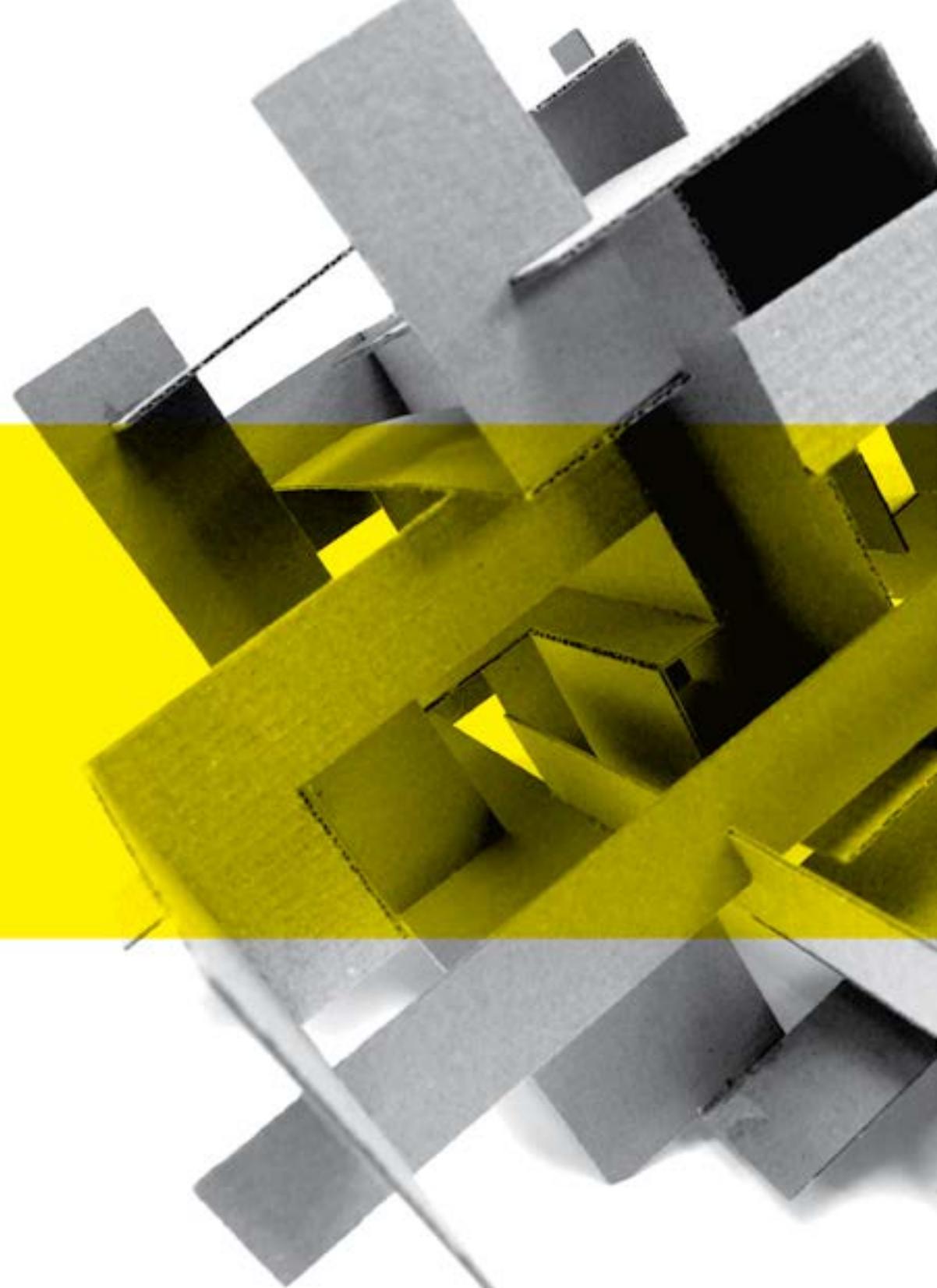
Students

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Aylin Aşır
Aylin Şen
Berk Coşkun
Bilgesu Şen
Burak Ağbulut
Can Çetiner
Cansu Bayrak
Cansu Yeşil
Cansu Nur Ürek
Deniz Yıldırım

Didar Çayır
Dilara Özlü
Doğuş Can Kadioğlu
Ece Günel
Ecem Olgun
Eda Turgut
Eda Nur Abanozoğlu
Efe Yılmaz
Ezgi Samancı
Gökçe Naz Soysal
Gül Sezen Baygün
Gültekin Doruk Atay

Hande Sığın
Hatice Öz
İlayda Genç
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İrem Sümer
İrem Asena Güney
Melike Damla Sert
Melike Zeynep Silahşör
Melis Bel
Melis Bolat
Merve Şanlı
Miray Yüksel

Mutlu Akbulut
Nevin Gizem Usanmaz
Nilay Karaköy
Nur Hazal Gürgöze
Ömer Ege
Pelin Bütüner
Pembe Büşra Şafak
Seran Şenyurt
Sevinç Salmanlı
Şeyma Akcan
Tolgahan Şahin
Ufuk Uğurlar
Umut Onat

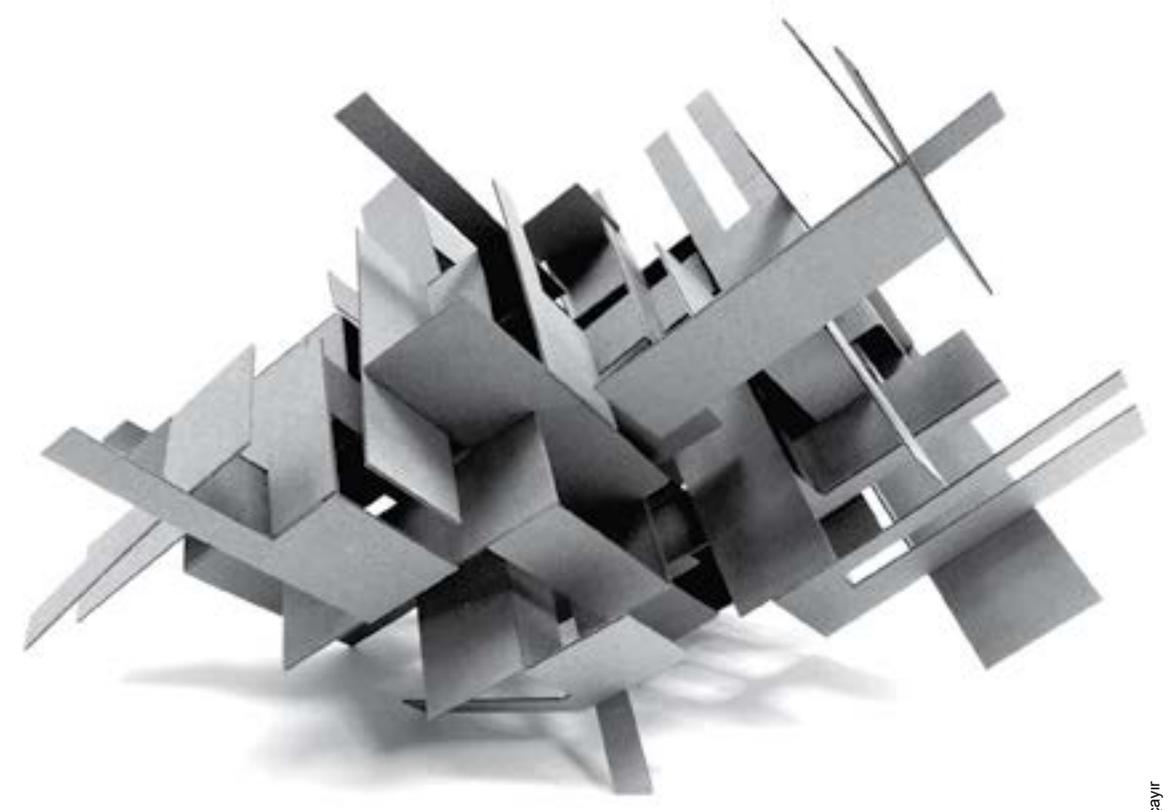
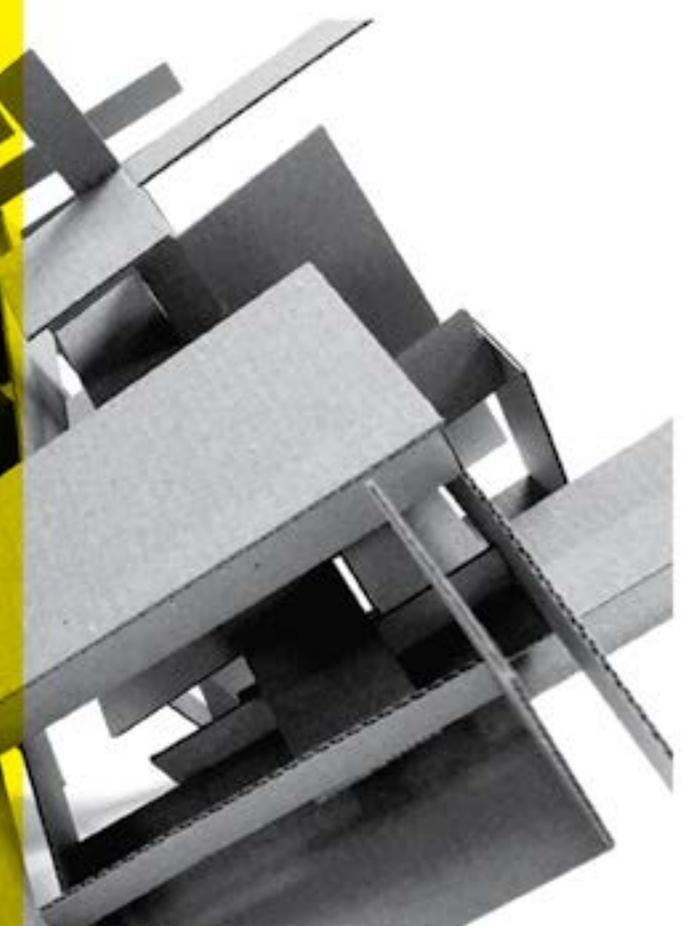


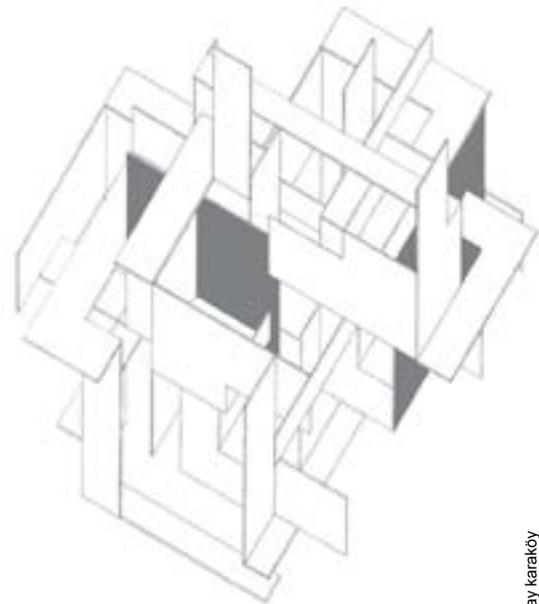
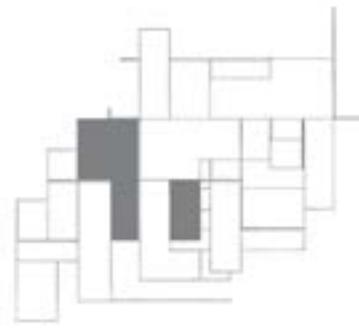
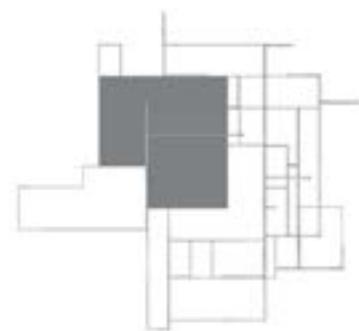
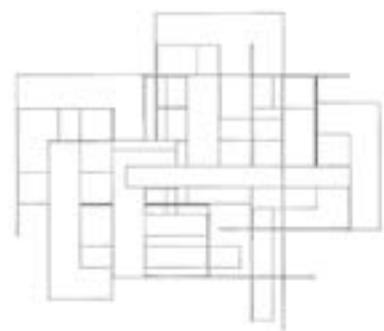
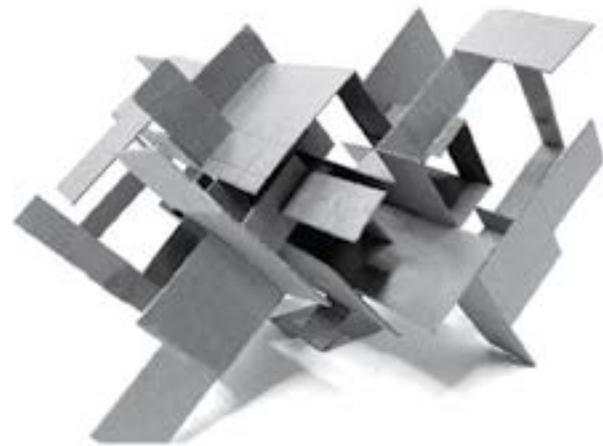
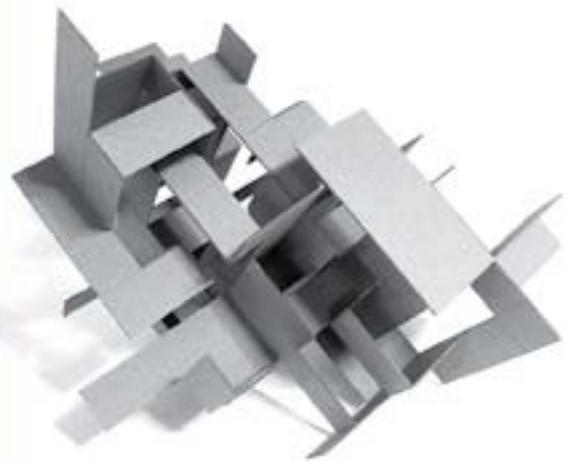
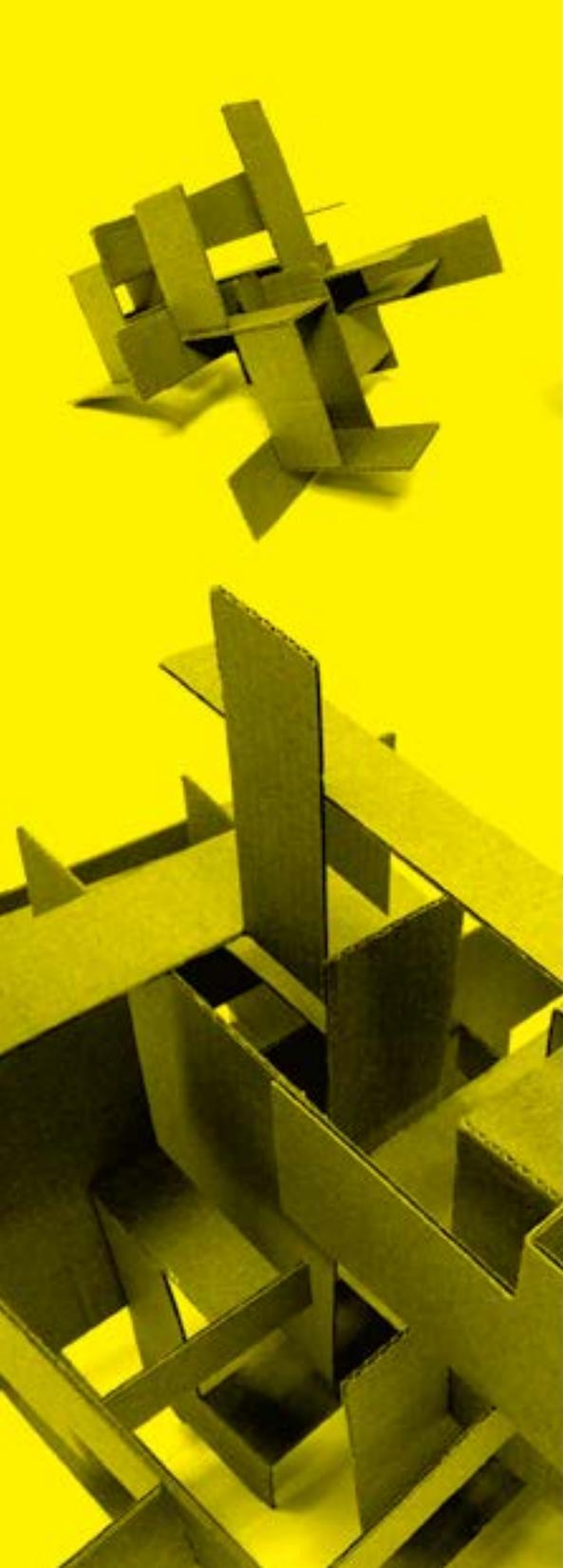


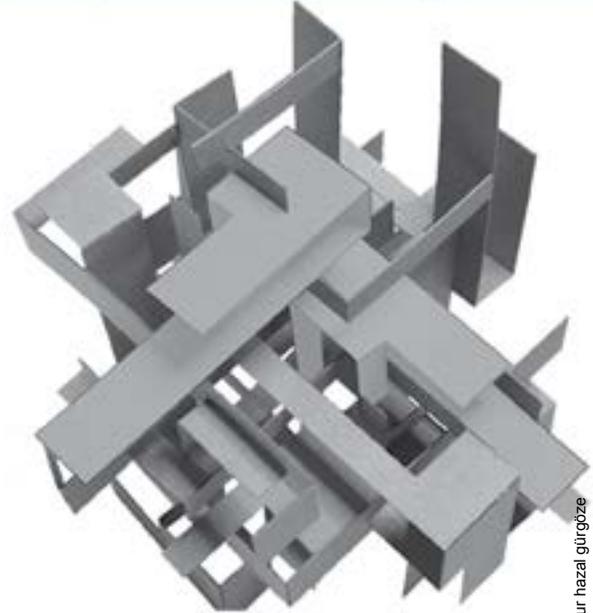
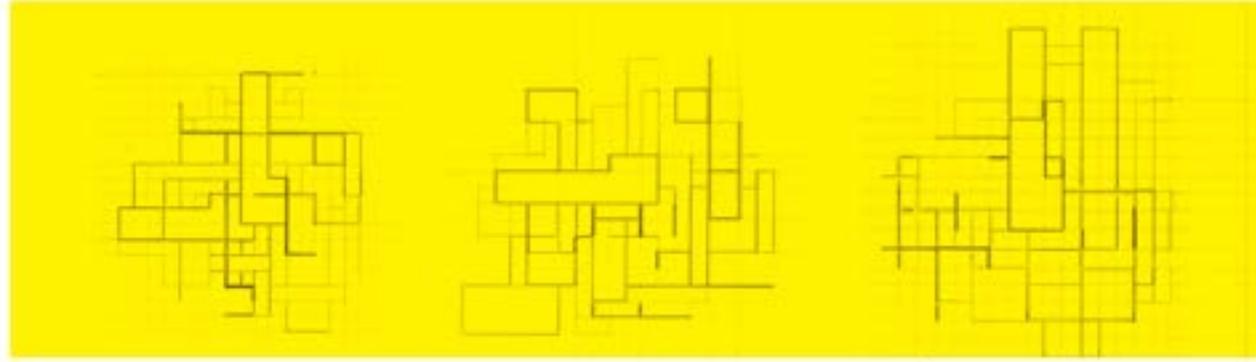
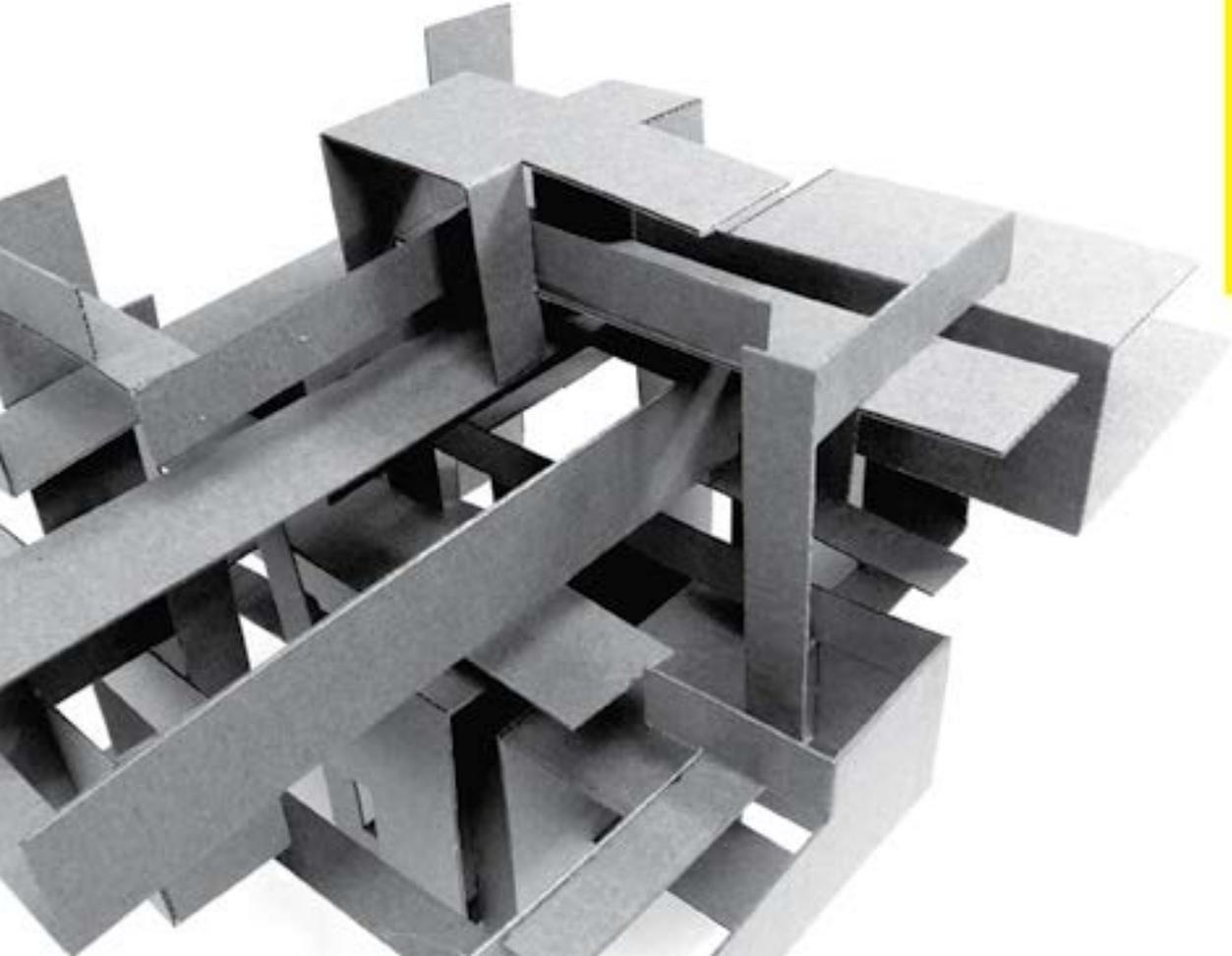
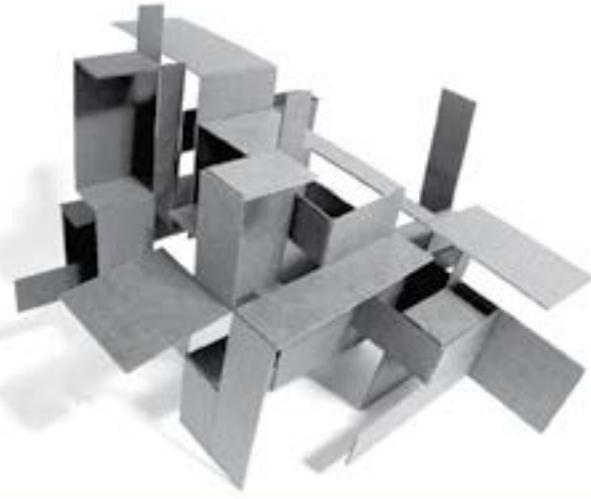
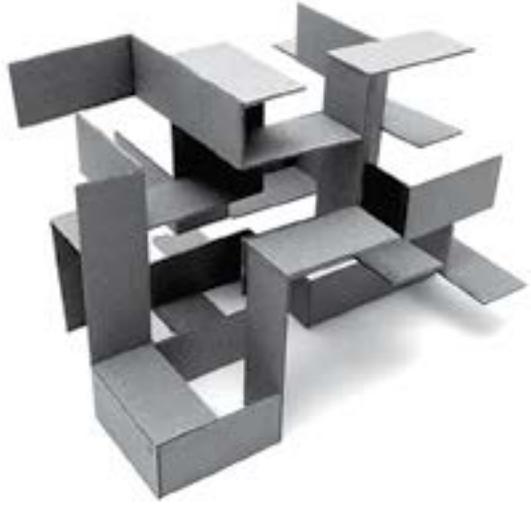
The semester is structured to study relations and complex design strategies through design operations, where the production is continuous and leading to various end products. It is aimed to replace the singularity of the end product by that of pluralism, which enables to shift the focus from the final product to the process of production and design. Plurality of the end product also enabled to experience a non-linear design process, where the students worked on different design operations and hence explored ways to consider design as a tool for research on relations.

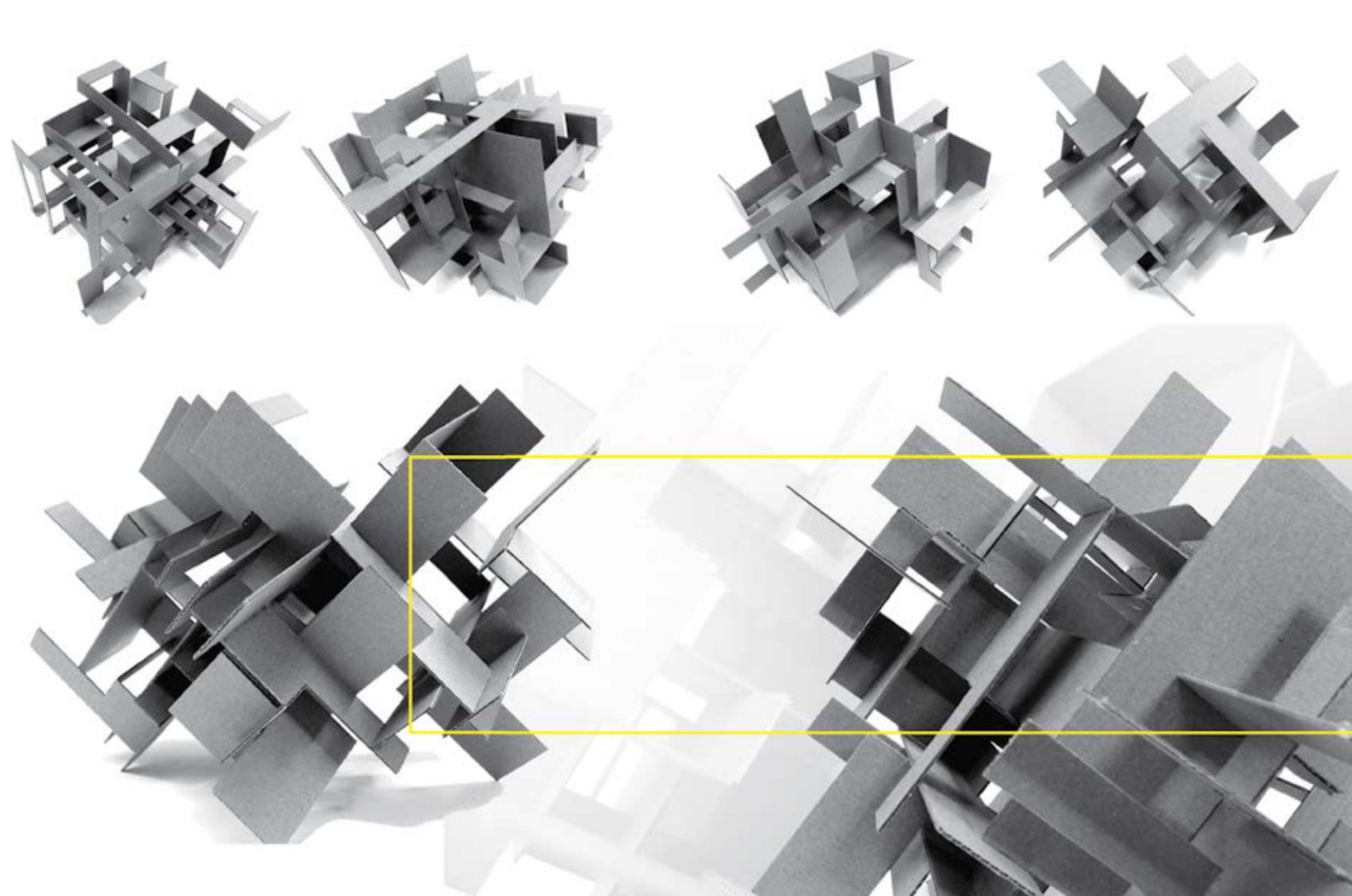
practicing design operations

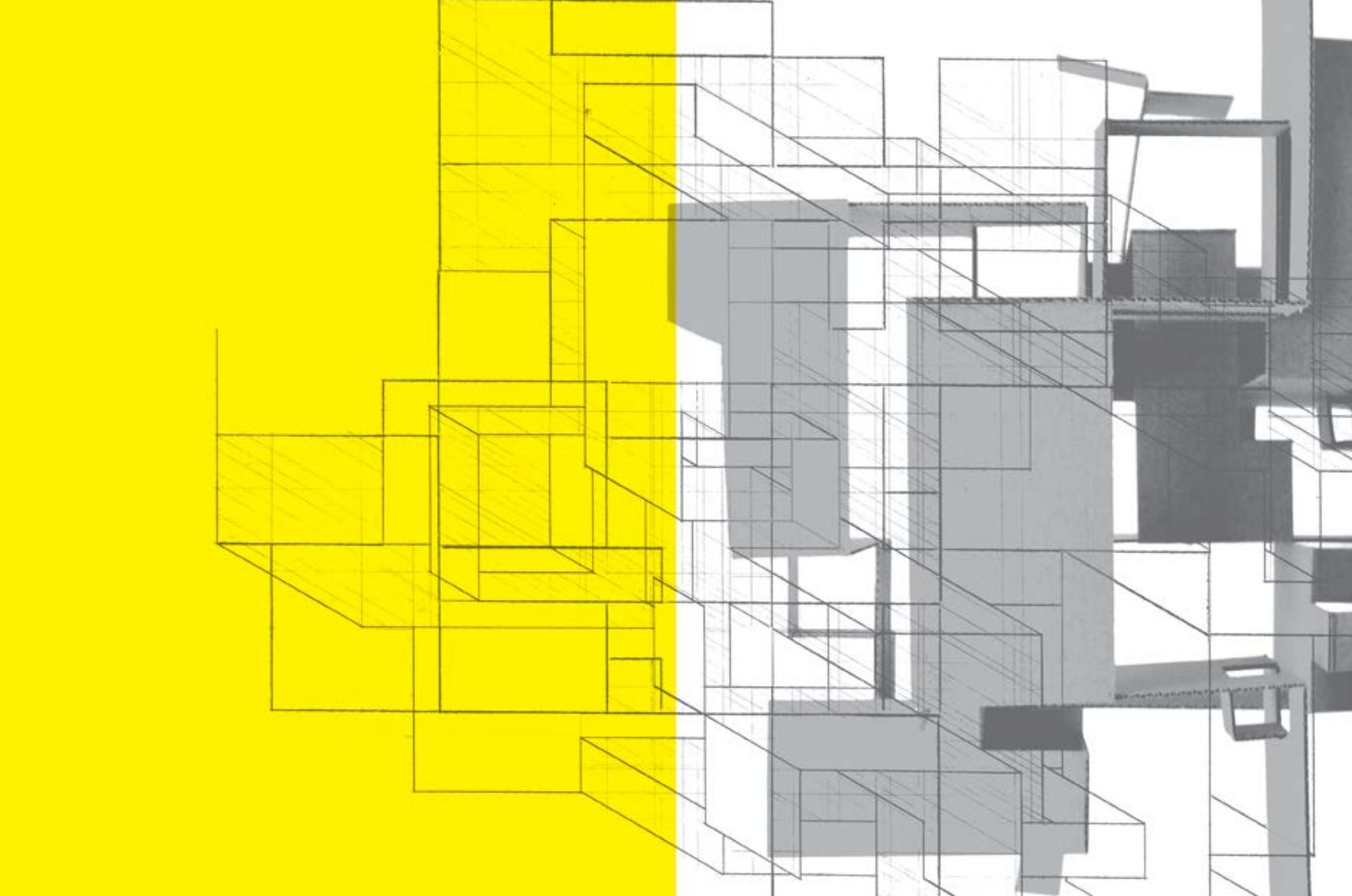
Designed as a series of exercises, in the assignment titled comoro[64], the students were asked to work on and explore the potentials of certain design operations (move-copy-rotate-tear-fold-stretch and scale). Starting with the definition of an initial plane and followed by the formation of a unit to study its variations, the level of complexity is increased at every stage by means of introducing new design operations. In the initial stages of the assignment, the students were asked to use the initiating operations (copy-move-rotate) to produce a 3D construct, which were revisited in the later stages of the assignment to be re-studied through different design operations. In the last stage of the assignment, the students were free to select the specific stage they wanted to start from, where the produced construct is initiated by the relations of that specific stage. Consciously using all the operations practiced so far, a 3D construct is produced with the repetition of the units through variation.

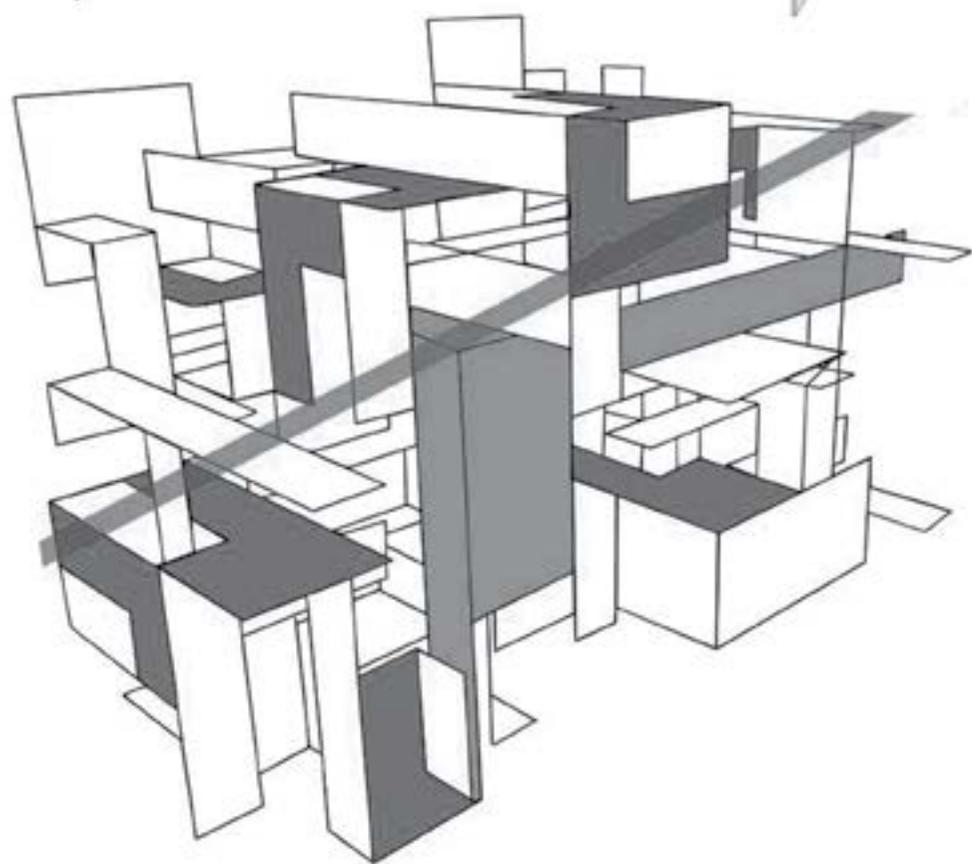
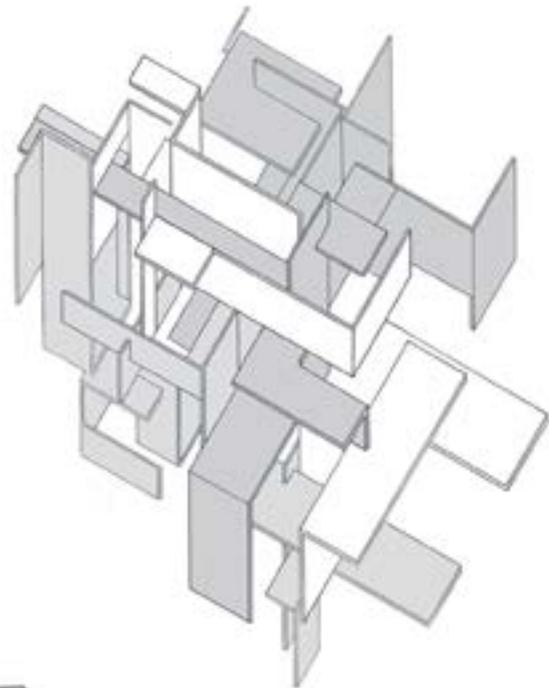
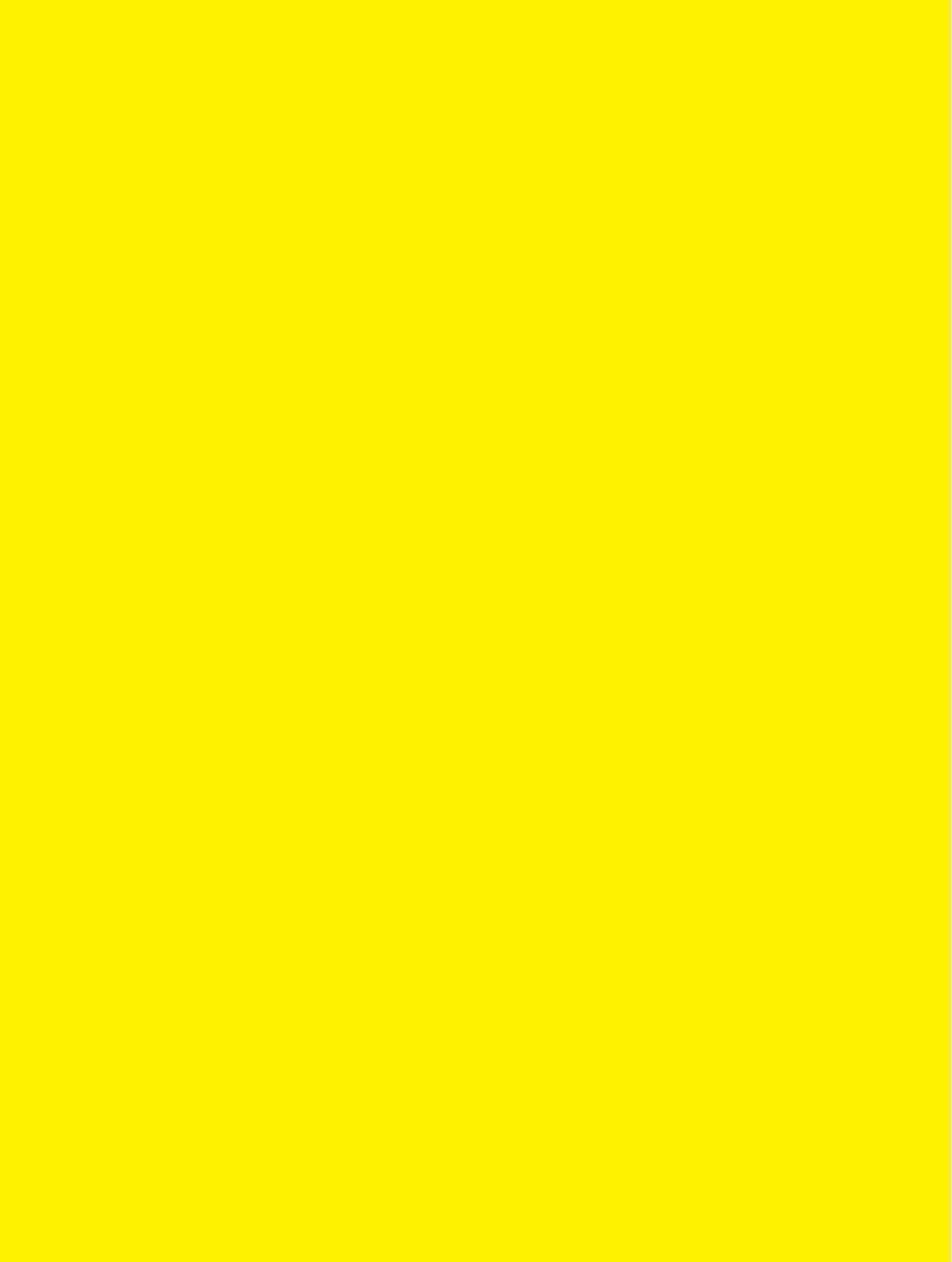














102

ARCH 102 Studio is titled "Introduction to Architectural Design" and the Studio in the past three years has been designed to achieve what the title suggests; the introduction of basic concepts, methods, procedures and issues that constitute the process of architectural design. The role of this studio in the whole architectural education is considered to be crucial as it is a transition from the fundamental, widespread and abstract approach of Basics of Design to the essentials of the processes of architectural design. This transitory role is formed through a single, multi-staged project where the students are expected to orient their skills on basic conceptualizations and operational practices of ARCH 101 towards the medium of the architectural design process. The assignments as serial/parallel stages of the project are designed to simulate the complexity of the procedures of architectural thinking by way of introducing abstract versions of programmatic and contextual components of an architectural problem as multiple layers of "initiators" (see ARCH 101 for the concept of "initiator"), which have so far been named as "instance(s)" (as abstractions of programmatic structure) and "the field" (as abstractions of contextual inputs).

Discussions on the instances are focused on the task of organization of space as structuring of multiple and diverse variances of spatial experiences. The field on the other hand brings in the concept of place and its experiences. Yet such issues are not developed into the full complexity of architectural problems that include function, human scale or a building site, since ARCH 102 projects are not designed as actual architectural design problems but are introductions that dwell on the methodology of undertaking them. In this sense, the basic objective is to experience and develop skills on the organizational tasks that orchestrate various design decisions that originate from multiple and diverse resources (from conceptualizations on instances and the field) for the designer to interpret. For such interpretations, concepts of ARCH 101 that relate to visual and compositional relations are extended into the notion of spatial relationships and consequent qualities, including tectonic ones that contribute to the definition of space and its experience.

INTRODUCTION TO ARCHITECTURAL DESIGN

ARCH 102

'OYUN'

A Structured Experience

2013 spring

Instructors

Derin İnan
Başak Uçar
Bilge İmamoğlu
Azize Elif Sudan

Students

Melis Acar
Çağrı Koçer
Elif Köse
Seçil Telyakar



The title “oyun”, as a Turkish word that corresponds both the words “game” and “play”, was chosen as a conceptual field that well suits the main purposes of the ARCH102 studio, where the students are guided to orient the skills they acquired in ARCH101 Basics of Design studio towards the medium of architectural design and are expected to extend their skills through a well-internalized conceptualization of architectural space.

The studio project “oyun” was designed as an abstract simulation of the processes of architectural thinking, where the students undertake the task of organizing space as structuring of multiple variances of spatial experiences through an intellectual processing of a given problem. The problem was given as the concept of “oyun”, as the concepts of game and play themselves also have profound relations with experiences.

Merging of the three layers was established in a 3D construct which was developed by bringing together and combining various “instances” that were produced in “actor” studies within a 3D frame that was developed in “field” studies and with a design strategy according to the key concept that was adopted in “oyun” studies. Later the construct evolved into the final product with further critiques.

relating the textual material, setting up a construct/collage with textual material, schema of relations

“OYUN”

This area mostly constituted the introductory steps where the students brought in the initial interpretations of the given problem. Studio critiques aimed to steer the discussions towards simple and abstract definitions of the actions that make up situations within the “oyun”, which dwell on the characteristics of experiences and avoid result-oriented components of gaming (such as winning/losing). In a later stage, such studies evolved into the production of a “key concept” that served to formalize the individual approaches to the design problem.

constructing a scenario with textual material

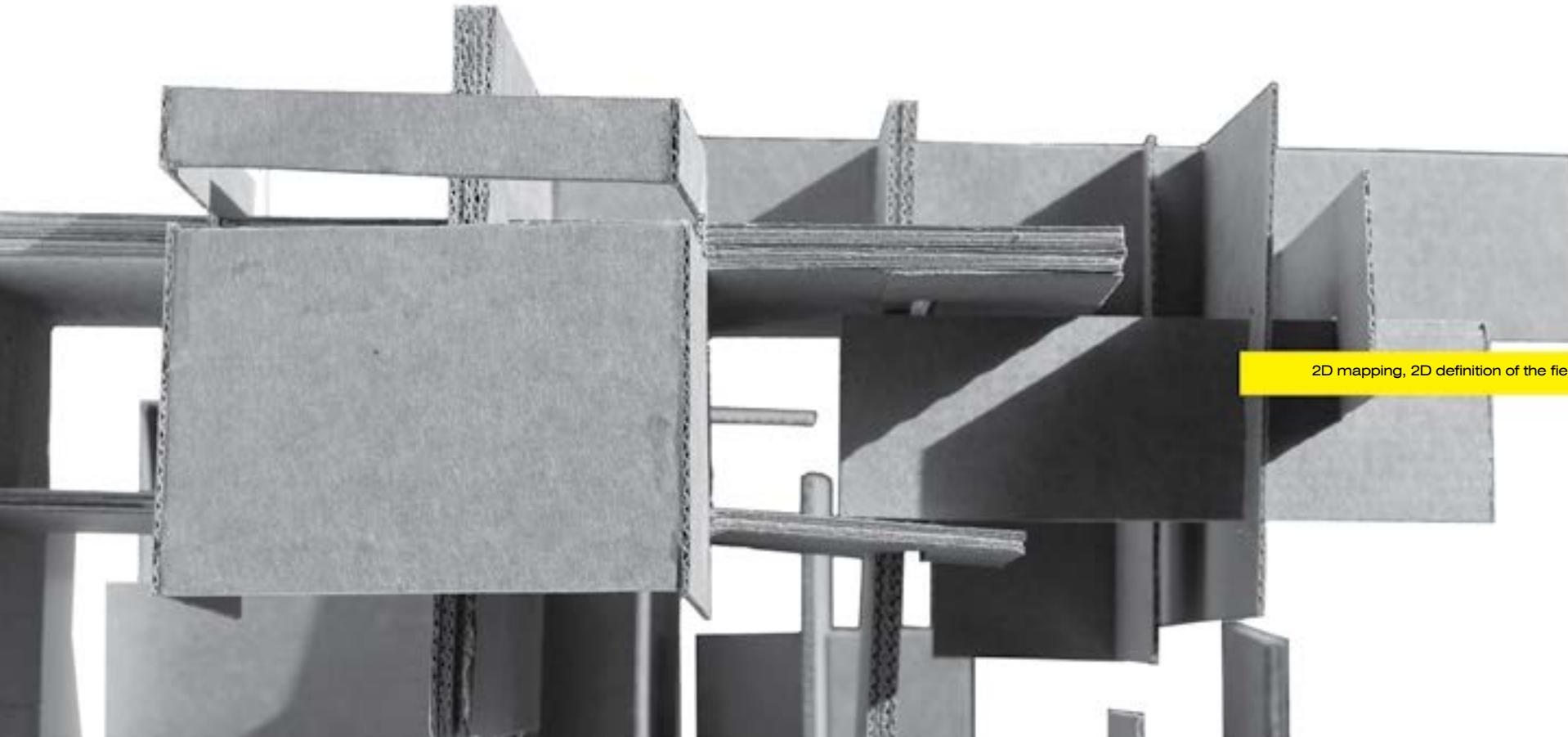
ACTOR

Actor was initially defined as the active participant in the action. Studies on the actor aimed at the interpretation of a basic, constant component within the “oyun” that is capable of generating a variety of actions and interactions. In the later stages, where the students were expected to focus on the variations, the “instance(s)” replaced the “actor”, as the assignments dwelled on the multiplicity and diversity of interactions and the inter-relations of connected situations and their spatial experiences. Assignments on scale, detailing and texture were included in this later stage.

2D mapping, 2D definition of the field

FIELD

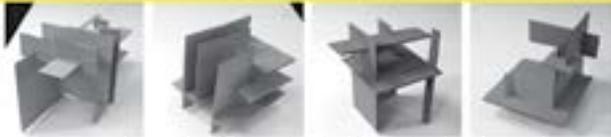
Field was given as the context in which the actions take place. In this area, students were expected to study the structure which organizes the multiplicity of experiences; and in a later stage, the inter-relations of the “instance”s. Assignments on the “field” included observations and analytical studies on the spatial experience in a larger scale, conducted in Kızılay and Taksim.





BOARD OF TAGS

Constructing a collage- relations & interactions- to think the concept of OYUN & ACTOR & FIELD by the use of words, verbs etc. provided by the tag bank



producing the 3D construct of the actor by planar elements



acquiring a variance of the actor by processing the section drawings of someone else's actor on to the present actor & defining the conditions that caused this variance on the boards

regarding the path from Taksim to Tünel as a line & analysing spatial changes along the line



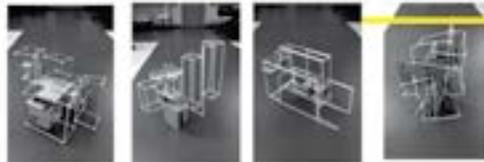
Istanbul Trip Taksim-Tünel study 'tracing the line'



acquiring variations of the actor by studying the spatial potentials offered by the key concepts



studying the inbetween conditions&introducing hinge concept to control coming together at different scales



situating the instances in the 3D frame

OYUN

introduction

defining the oyun board

ACT or

A1. defining the act or board

A2. defining the act or 3D construct

A3. defining the act or reconstructing the act or with **SECTIONS**

A4. defining the variations board

A5. constructing various instances 3D construct

A6. in-between conditions of instances

FIELD

translating the interactions & experiences onto a 2D map / analysing the general principles of the field

F1. 2D MAPPING of experiences

ARCH 112 section drawing

F2. COLLAGE for mapping the field

collage of spatial experiences of sound & volume relations on a city route in Kizilay

F3. MAPPING the field with lines that present the relations

F4. layered study of the MAPPING

F5. constructing the 3D frame

unfolding the relations in the field studies to 3D by layering

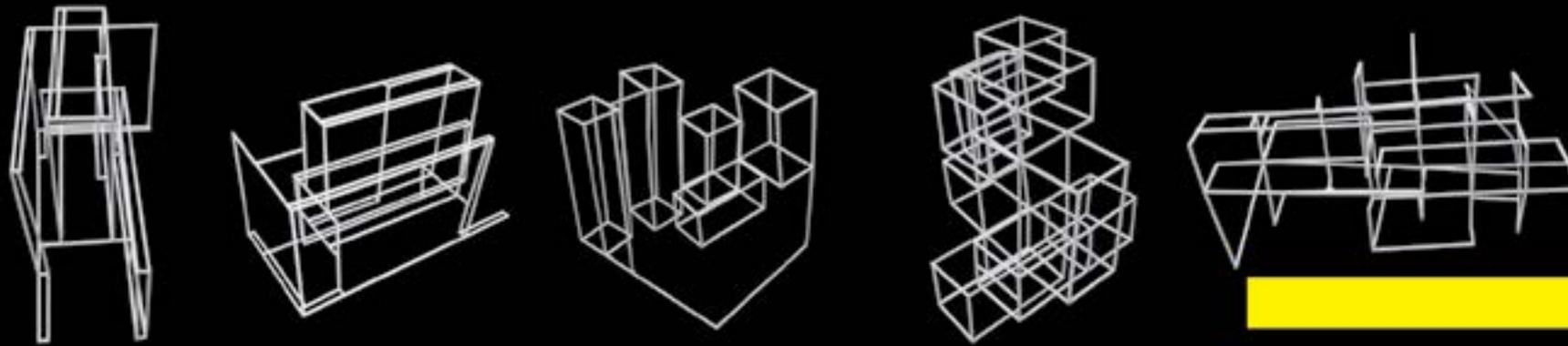
producing the frame structure as a 3D reference grid

TEXTURE

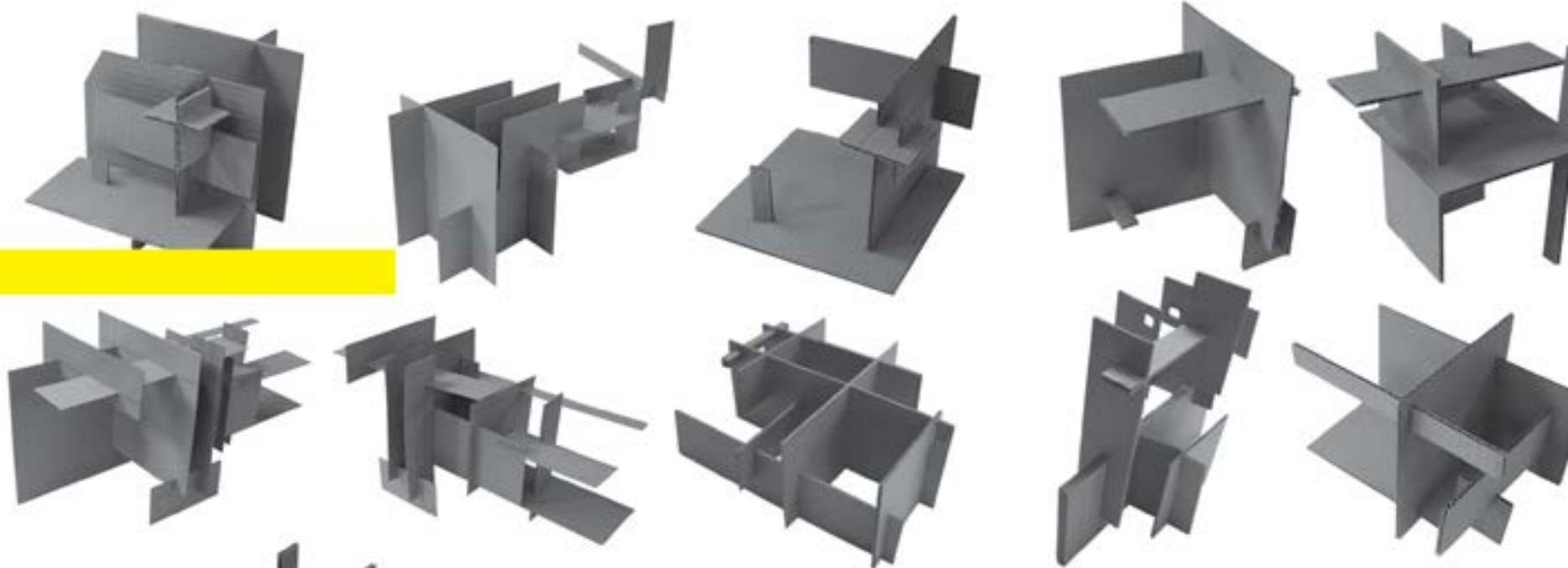
introducing texture to highlight the spatial experiences achieved in the construct

key concepts

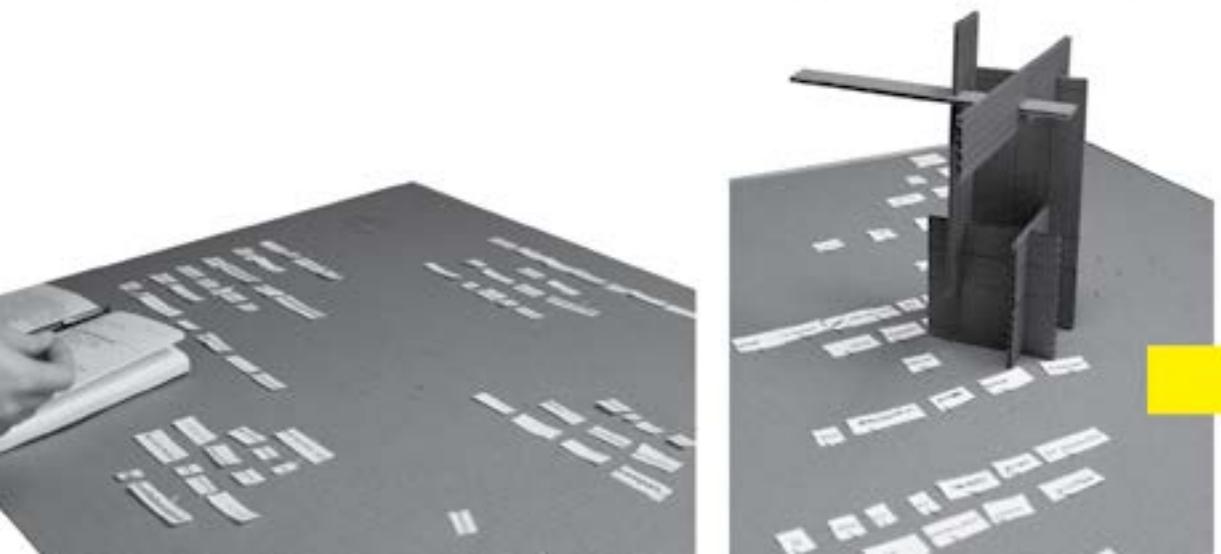




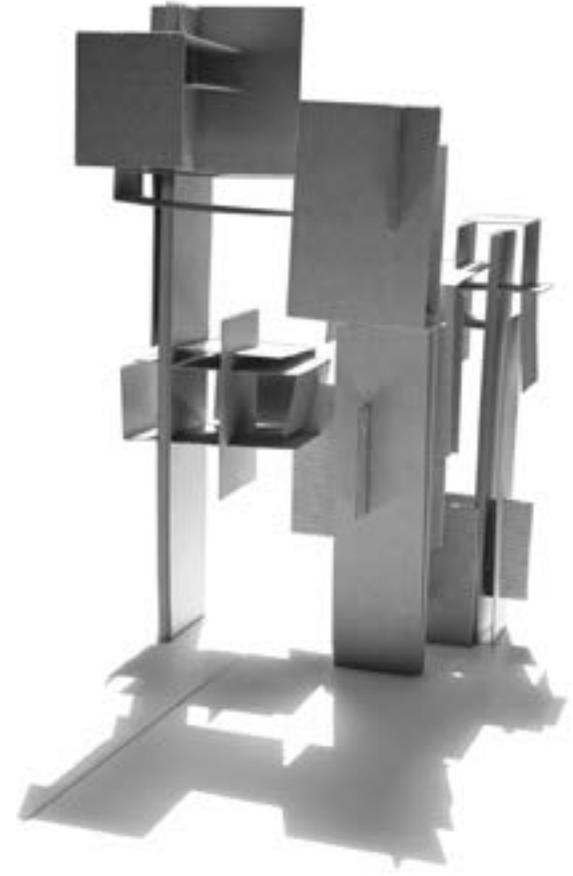
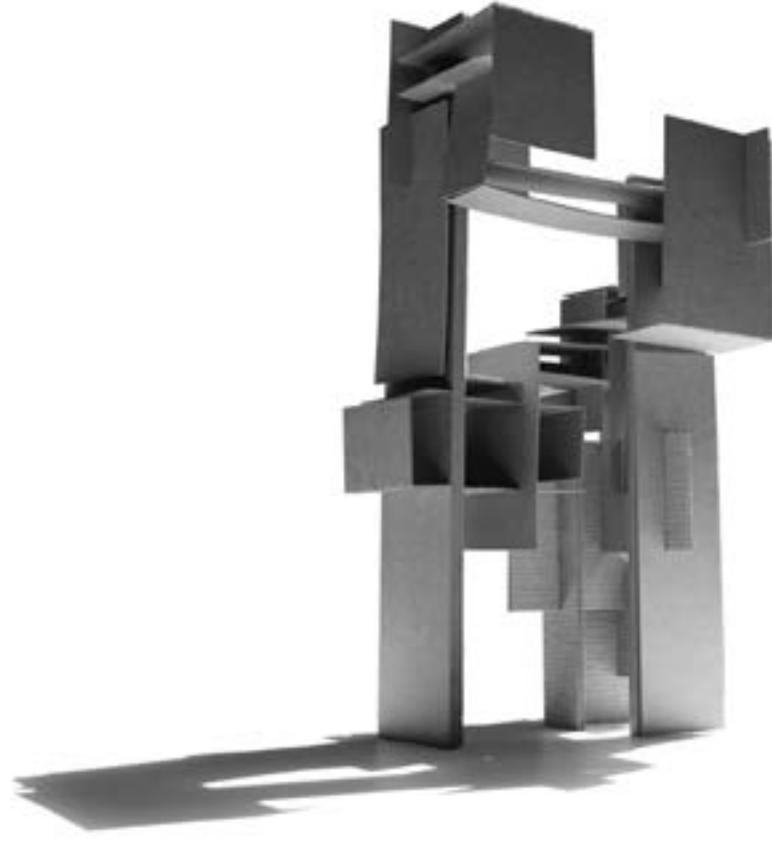
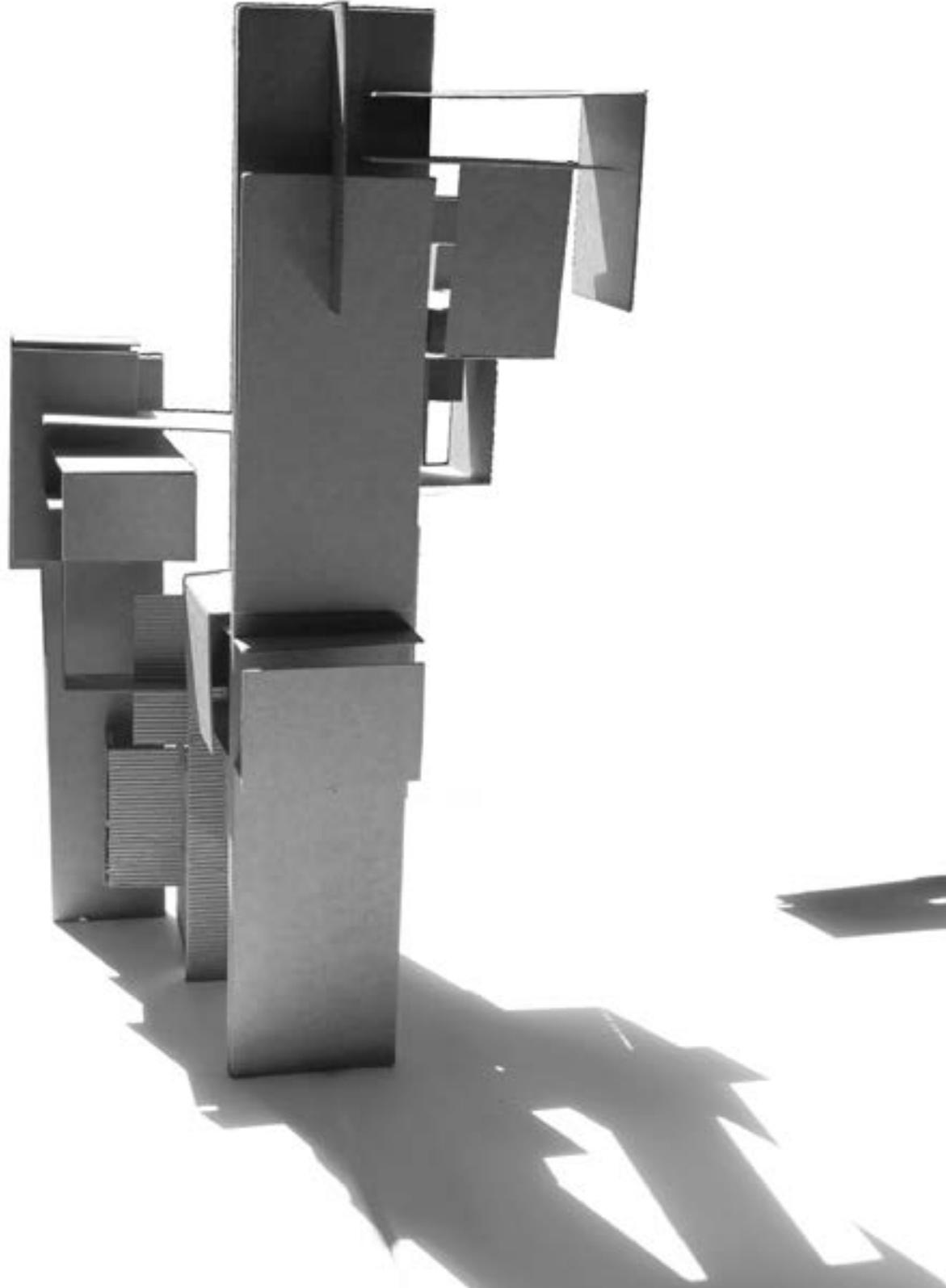
2D mapping, 2D definition of the field **FIELD**

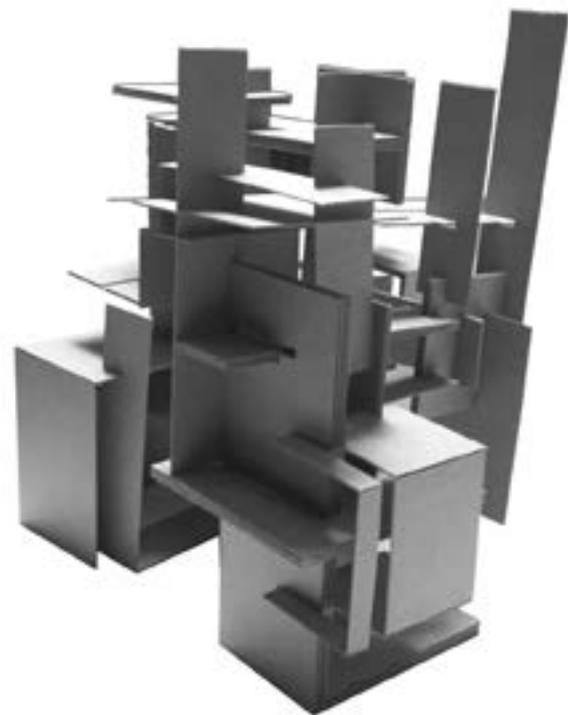
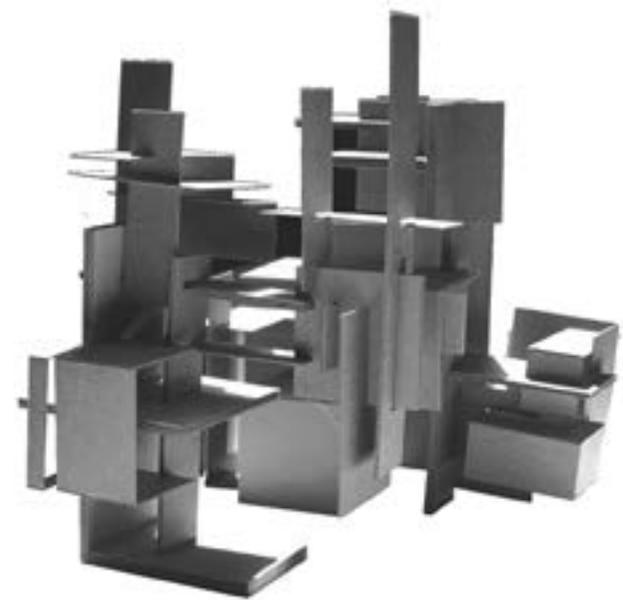
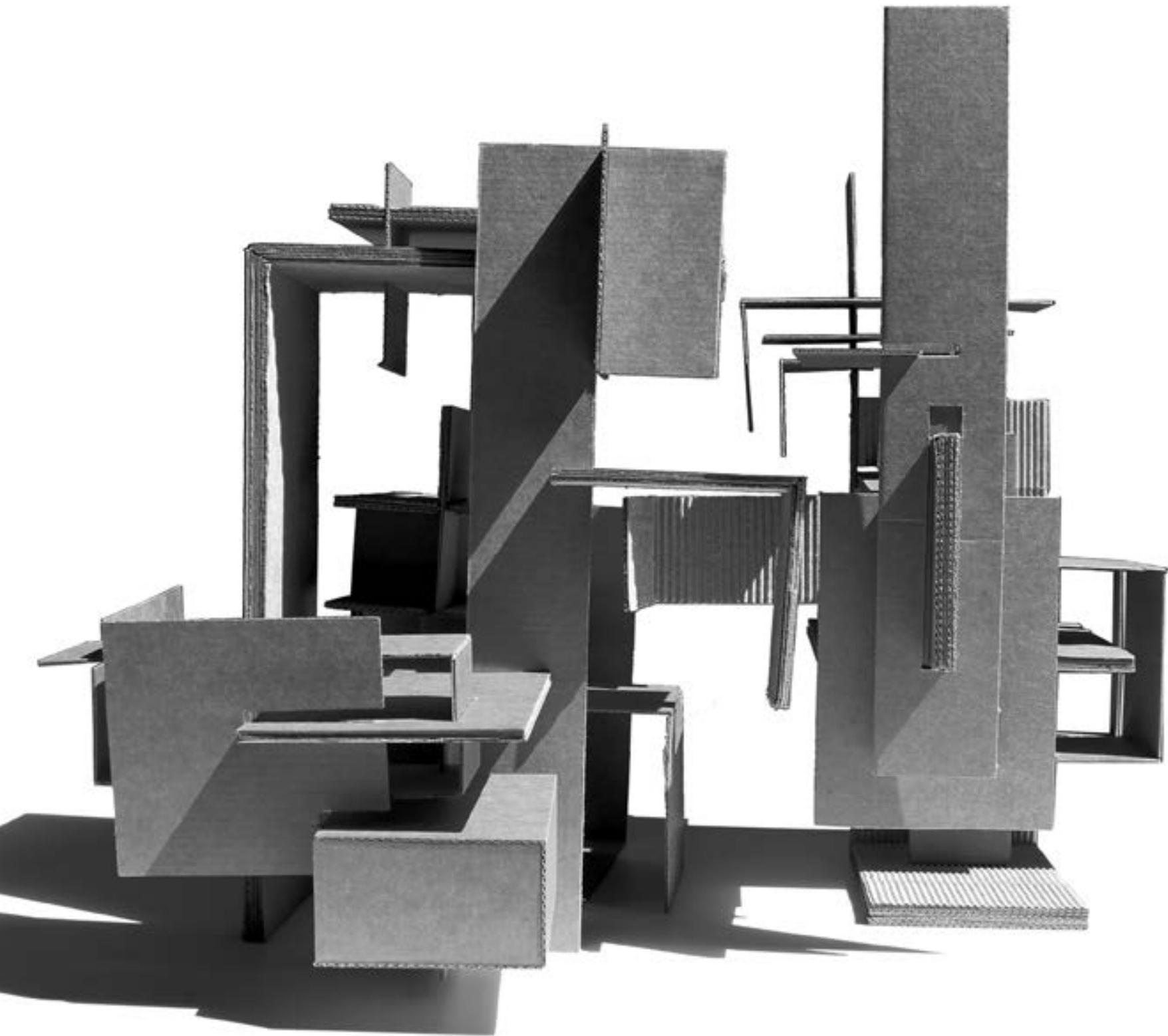


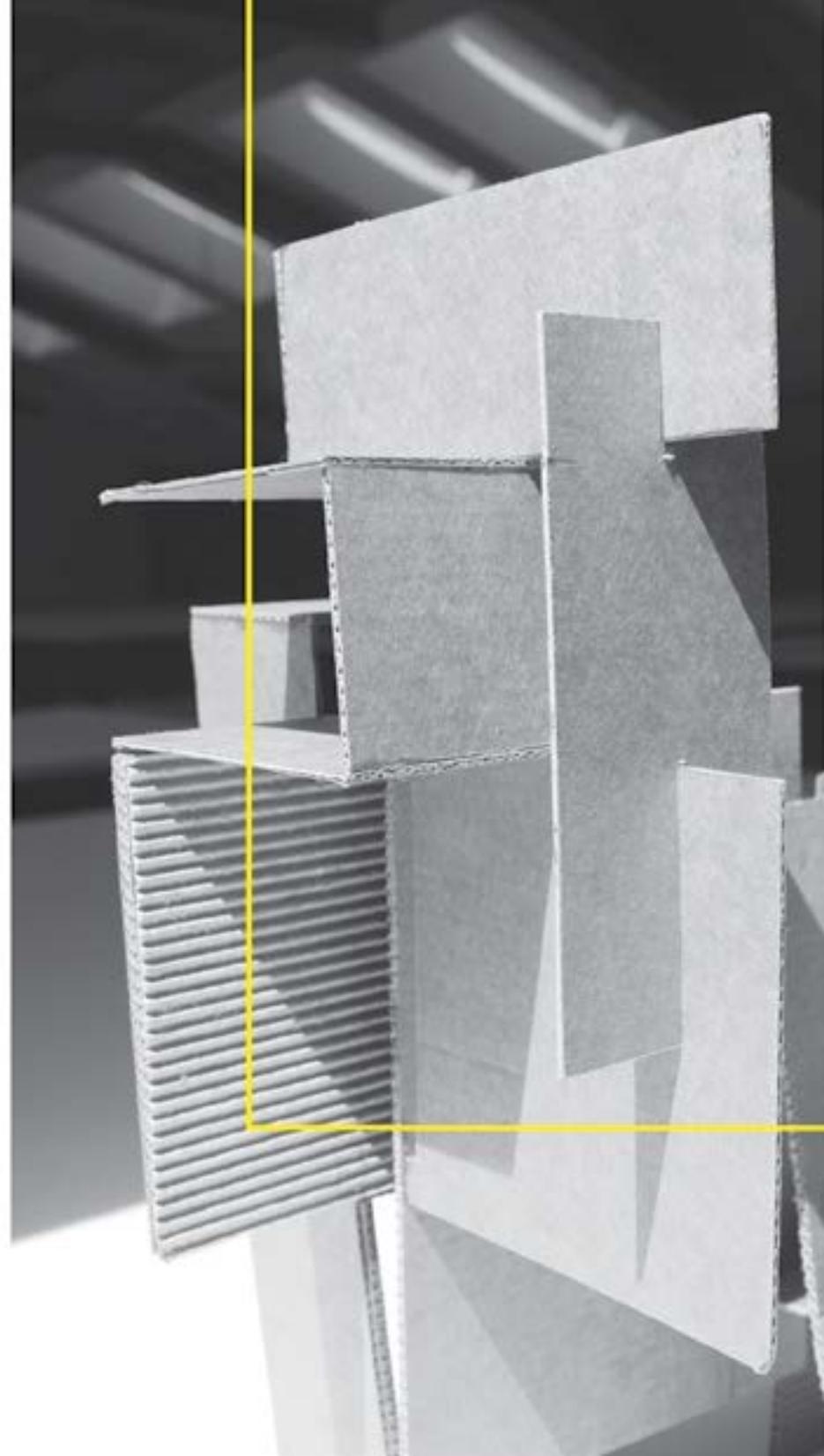
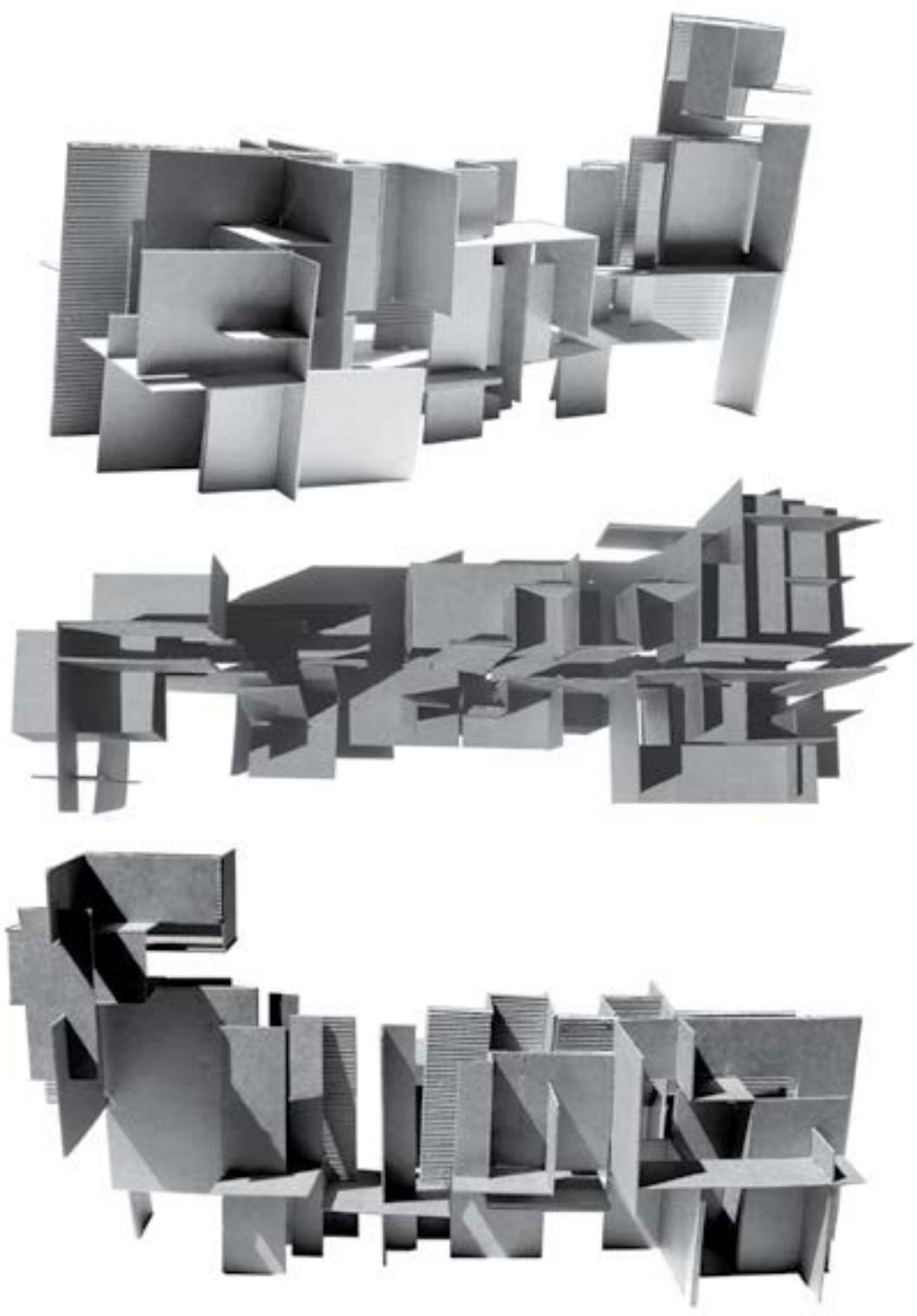
constructing a scenario with textual material **“ACTOR”**

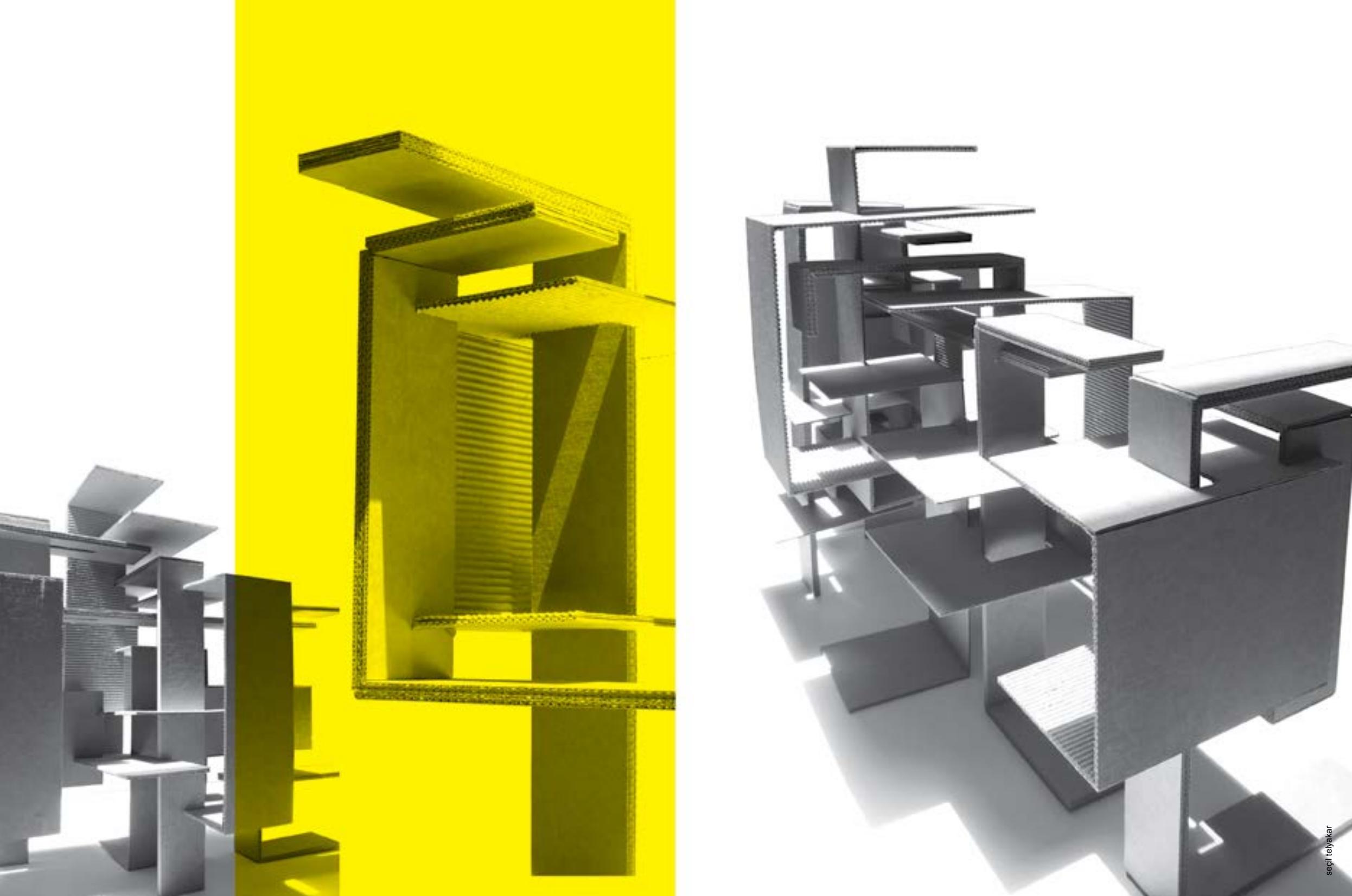


relating the textual material, set up a construct/collage with textual material, schema of relations **“OYUN”**





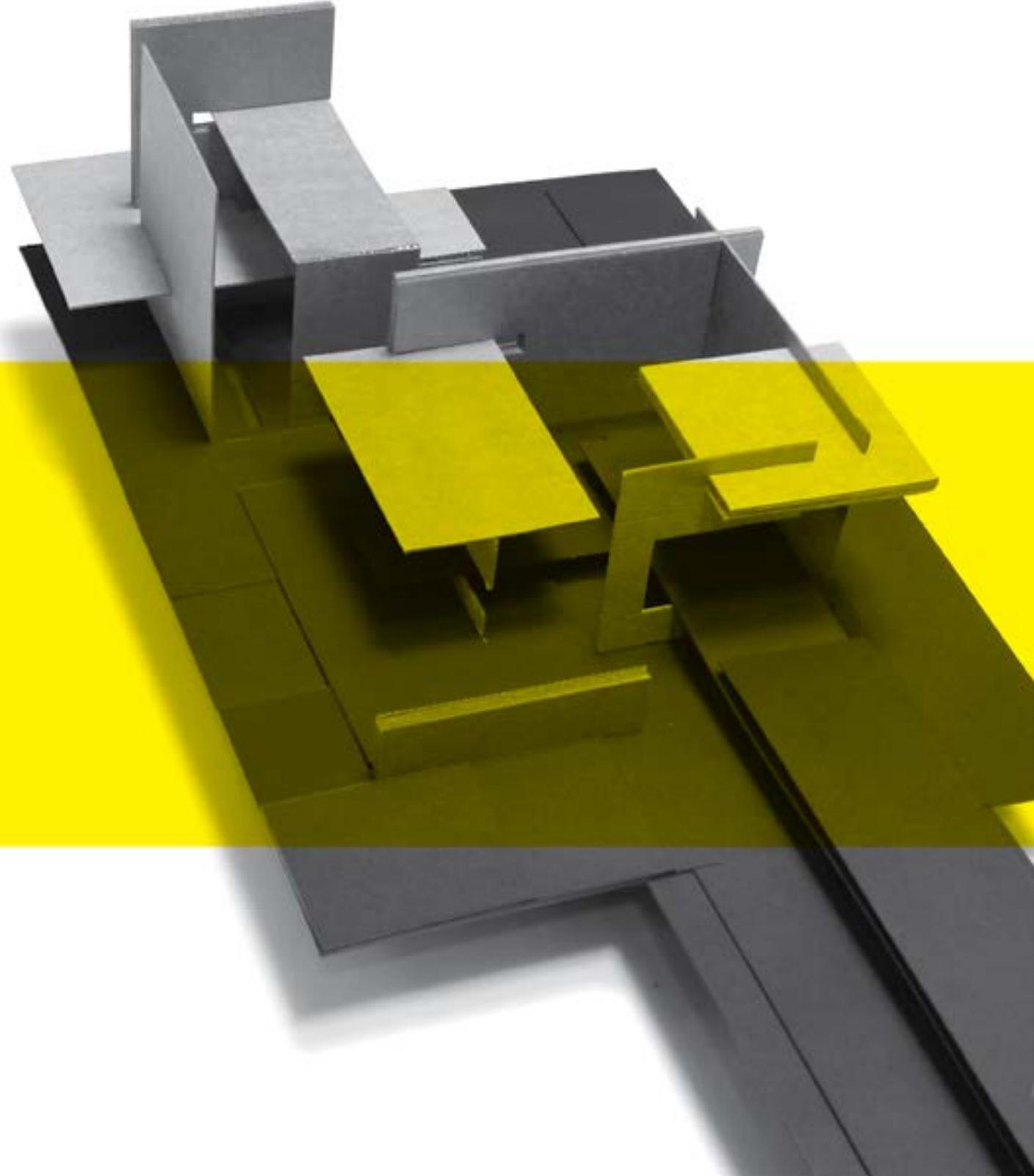




T A G B A N

acknowledged coordination ... establishing a secured dispute ... dominate under-handedly ... solid contact ... slow but rigid ... fast and flexible ... contradiction ... enveloping the tension ... sloppy equilibrium ... tough balance ... embracing the disconnection ... honorable retreat ... mutually abandoned collaboration ... measured split... momentary detachment from the contest ... deliberate yielding ... territorialization ... enthusiastic crawl ... transitory challenge ... sudden peep ...doubtful jump ... a passionate advance ... craftily counter-balanced ... a suicidal grip ... a persuasive tension ... an affirmative incompatibility ... communal in a smaller scale ... breathless run ... allocate the challenge ... splitting contact ... minimized assemblage but maximized correlation ... collaboration...unintended release of authority ... cooperation ... thick support ... back up the alliance ... uncertain combination of devoted strokes ... shuffling the emphasis ... steady flow of rhythm ... lightly syncopated ... soft attachment ... oscillating union ... decently fair rivals ... yielding to symmetry ... constant inconsonance ... illustrating a fragile coherence ... neglecting the pressure ... interlocking the conflict ... orchestration ... hesitantly validating the thread ... constant roaming at the edge ... emphasizing the detachment point ...encircle the riot ... register with the extensions...richness of fragile collaboration...breathe the same air ... coordination ... concrete domination of conflict...limitation of communication ... allocating the stress...dodging the sudden attack... correlation ... overemphasizing an axe ... a calculated distribution of resources...intersection of opposing forces ... assemblage ... threat of early victory ... an unforced sacrifice ... intersection of contrarian strokes ... knottiness of parallel dives ... recovery from wobbly moments ... improvised association of discredited moves ... accompany ... approaching associates corner ... opening for the conjunction of clans ... shortage of outlets ... associate ... invading prematurely ... dominating the edge ... retreat into silence ... extend along the edge ... secured position ... deviate from the declared aim ... replace ... displace ... sneaky approach of tyrannical compassion ... very close equality in power ... mutually assured destruction ... re- ... effective reciprocal armistice ... walking through solidity ... unplugged from the system ... wipe the slate clean ... spread to another region ... natural equilibrium of antipodal parties ... resilience towards infiltration ... empty intersection of voids ... inversely correlated ... pre-...an impenetrable wall ... a gap to flash intentions ... open up for confrontation ... a profoundly orchestrated negligence ... deceptive submission ... de-...running back to safety ... spread out intentionally thin ... a disturbance in the force ... a narrow explosion ... crosscut then extend ... dis- thick yet not heavy ... gazing up and down ... anti- ... a shot in the dark ... a team of self-employed goals ... intuitively reasoned ... expert indiscipline making it look so easy ... a tedious argument of insidious intent ... complementary contestants ... a regional seed of global plans ... twist and shout ... drifting all over the area ... appropriated by the place ... over- ... cross-referential inspiration ...camouflaged wingman ... outflank the flankers ... the Mexican standoff ... out in the open and in stalemate ... immune to isolation ... compensating the loss of tempo ... leap forward, patch later ... the satisfactory development interfered ... exchange of opening salvos ... post- ... calmly keeping the initiative ... valuable as a potential influence pausing a moment to pick up hard-earned rewards ... racing to get to the middle of nowhere ... shaken, not stirred ... through intertwined paths ...

Insta | Scape



2014 spring

Instructors

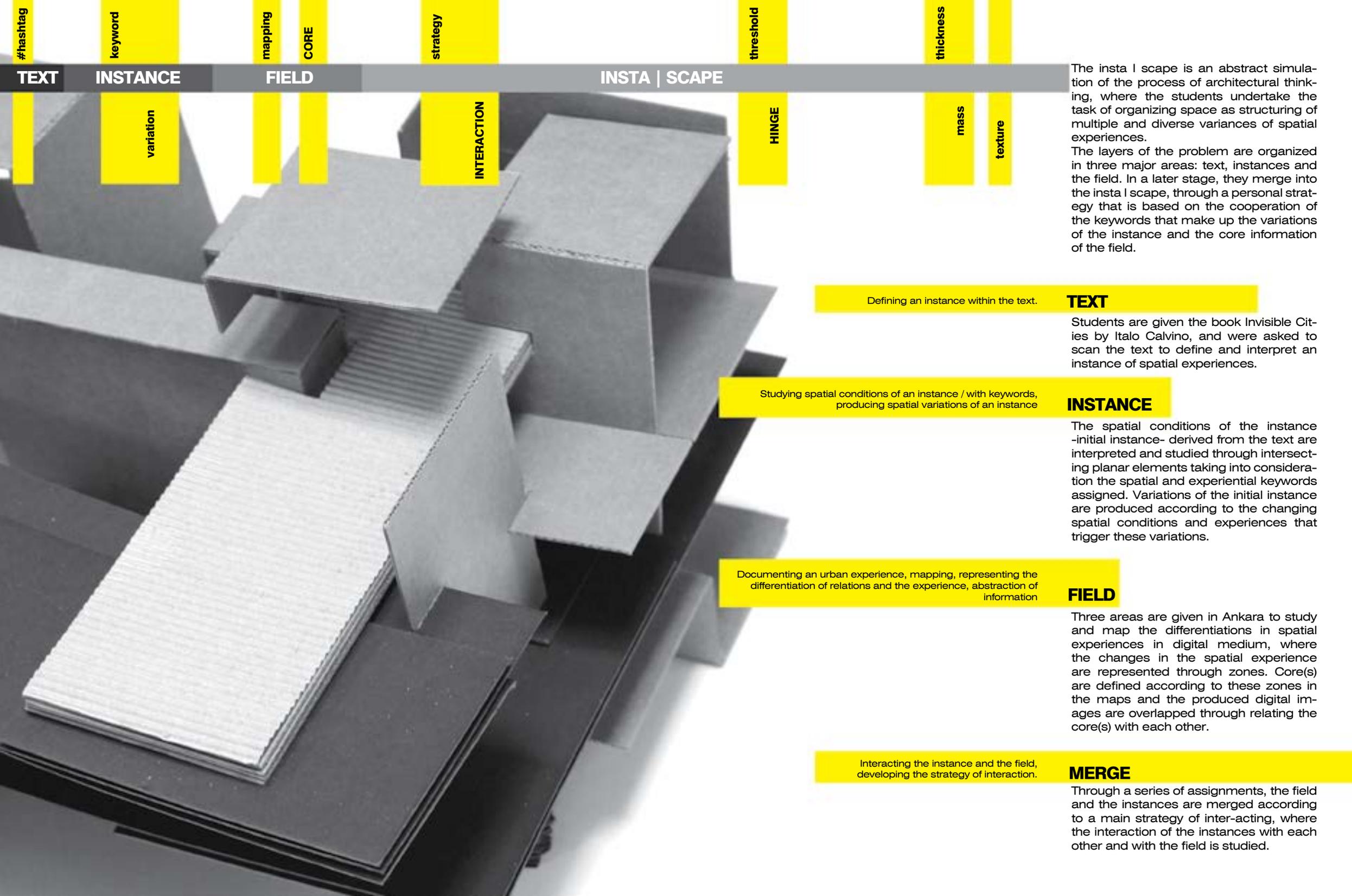
Berin Gür
Başak Uçar
Bilge İmamoğlu
Azize Elif Sudan

Students

İpek Akın
Aylin Alicanoğlu
Mehmet Beyazlı
Merve Cuştan
Ozan Çiçek
Özge Asena Durmuş
Ezgi Gani
Melis Özge Gayretli
Müge Güreş

Aysu Gürman
Ömer Gözüküçük
İdil İbrikçioğlu
Raziye Sena Kocakaya
Burak Kök
Melis Küçükünç
Bora Meral
Uğur Namdar
Atacan Okumuş

Özgül Özcan
Bestenur Öztürk
Kübra Öztürk
Kübra Sönmez
Tuğçe Çelinalp Şahin
Elif Tamay
Özge Turgay
Eren Yazıcıoğlu
Leyla Yıldız



#hashtag

keyword

mapping

CORE

strategy

threshold

thickness

TEXT

INSTANCE

FIELD

INSTA | SCAPE

variation

INTERACTION

HINGE

mass

texture

The insta | scape is an abstract simulation of the process of architectural thinking, where the students undertake the task of organizing space as structuring of multiple and diverse variances of spatial experiences. The layers of the problem are organized in three major areas: text, instances and the field. In a later stage, they merge into the insta | scape, through a personal strategy that is based on the cooperation of the keywords that make up the variations of the instance and the core information of the field.

Defining an instance within the text.

TEXT

Students are given the book Invisible Cities by Italo Calvino, and were asked to scan the text to define and interpret an instance of spatial experiences.

Studying spatial conditions of an instance / with keywords, producing spatial variations of an instance

INSTANCE

The spatial conditions of the instance -initial instance- derived from the text are interpreted and studied through intersecting planar elements taking into consideration the spatial and experiential keywords assigned. Variations of the initial instance are produced according to the changing spatial conditions and experiences that trigger these variations.

Documenting an urban experience, mapping, representing the differentiation of relations and the experience, abstraction of information

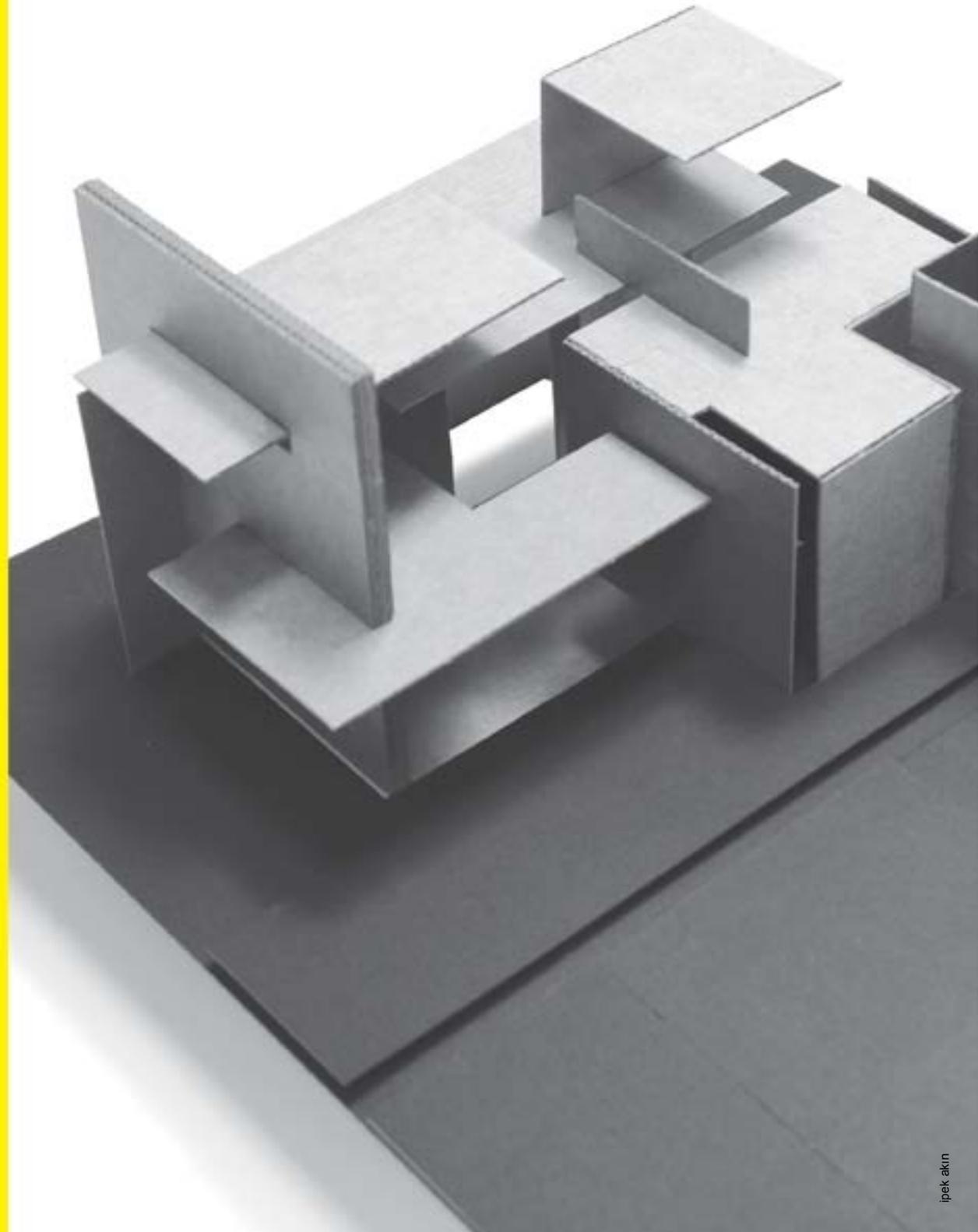
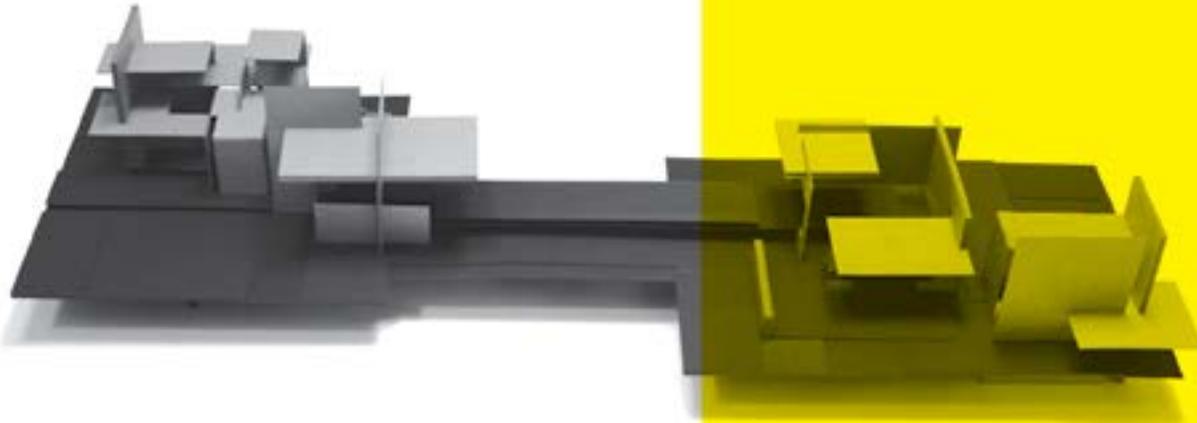
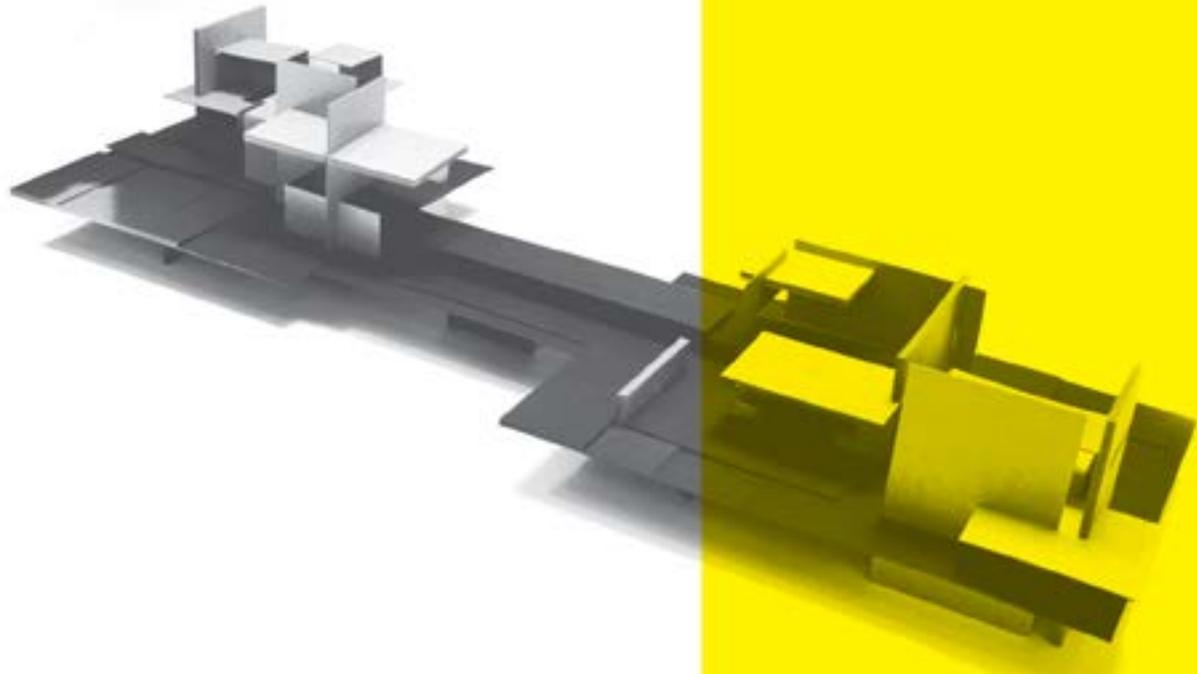
FIELD

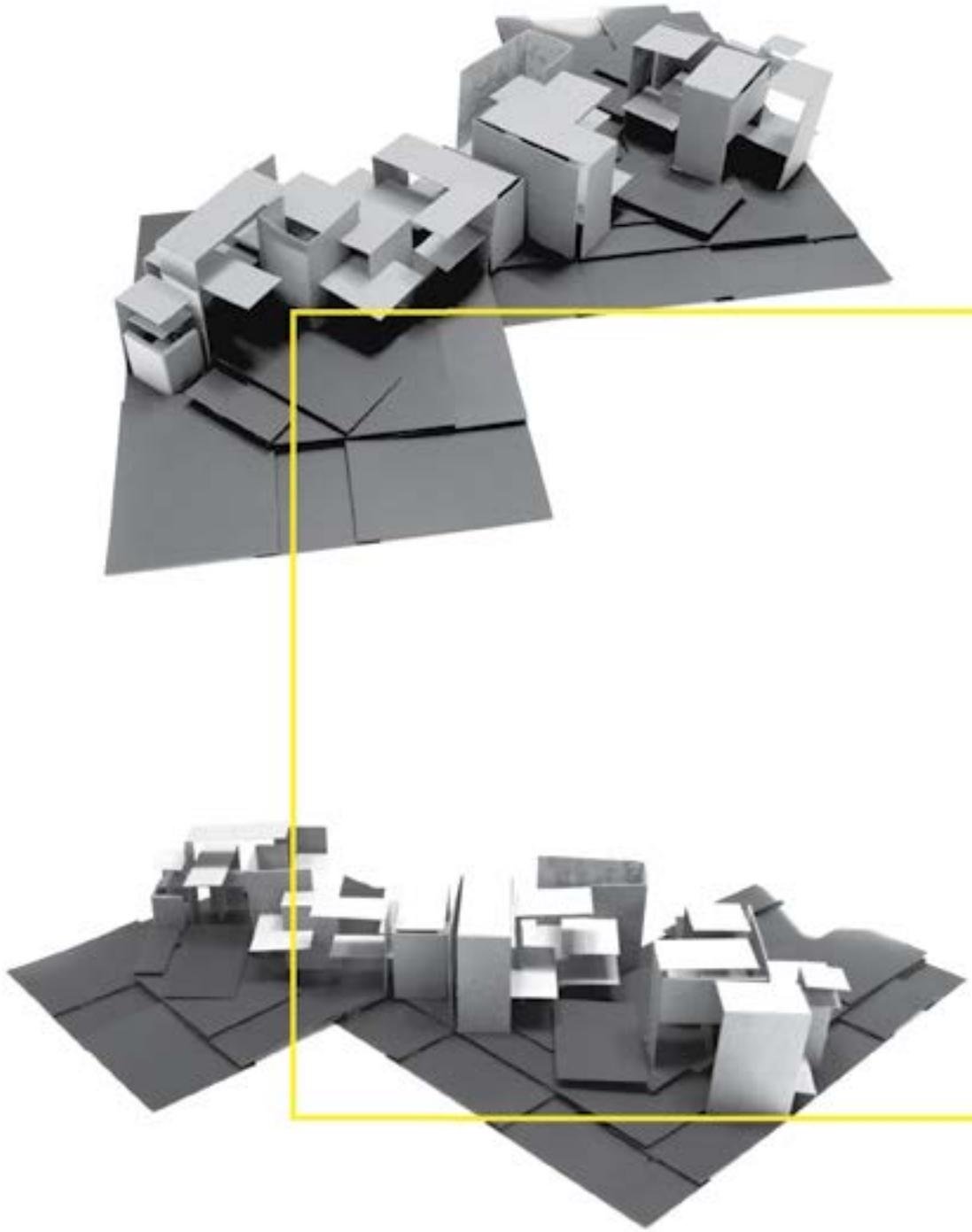
Three areas are given in Ankara to study and map the differentiations in spatial experiences in digital medium, where the changes in the spatial experience are represented through zones. Core(s) are defined according to these zones in the maps and the produced digital images are overlapped through relating the core(s) with each other.

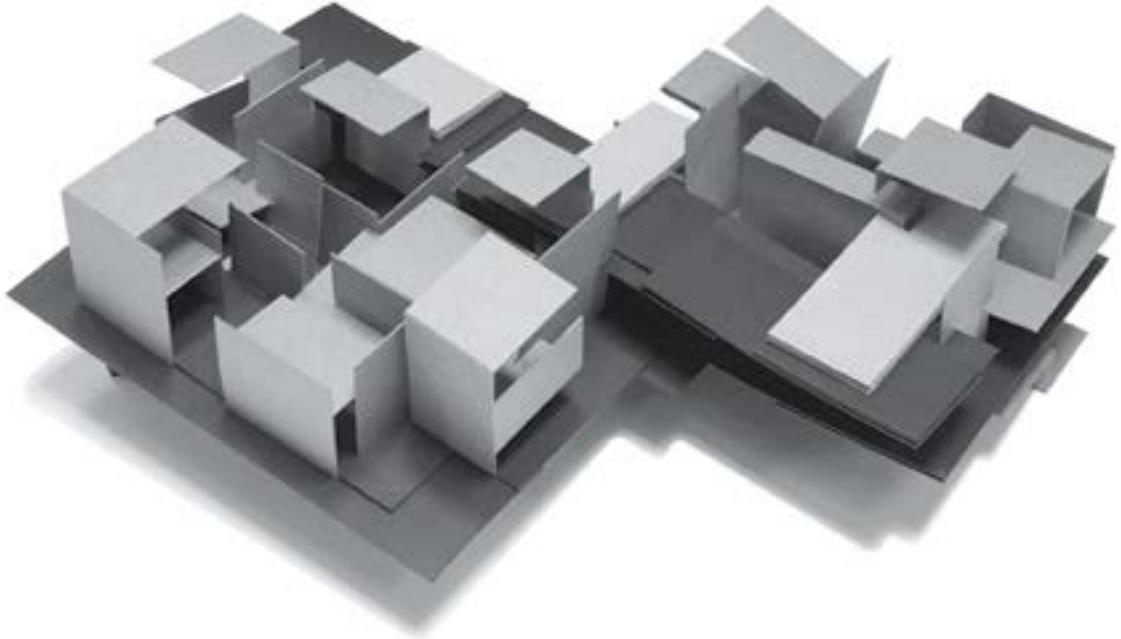
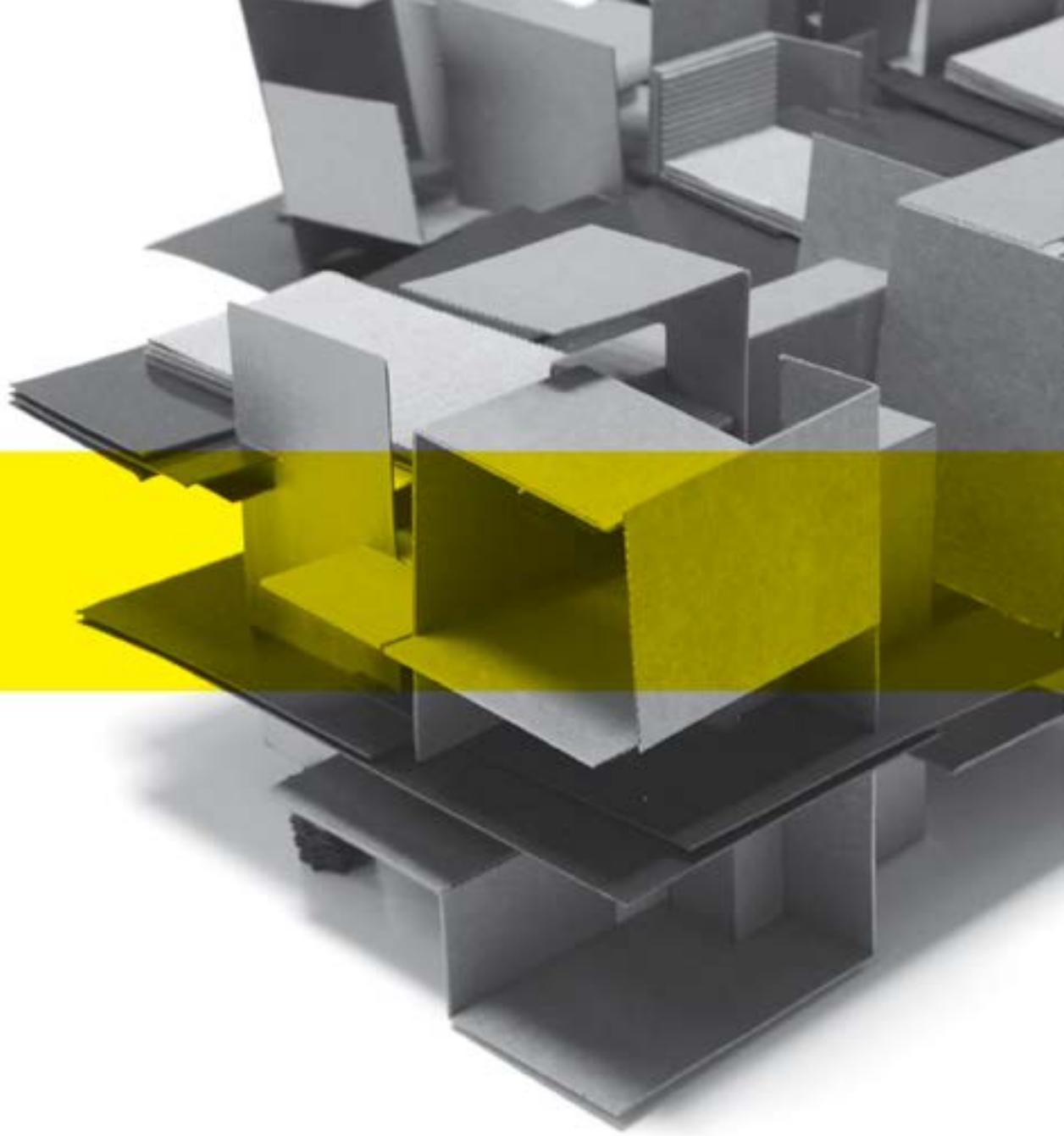
Interacting the instance and the field, developing the strategy of interaction.

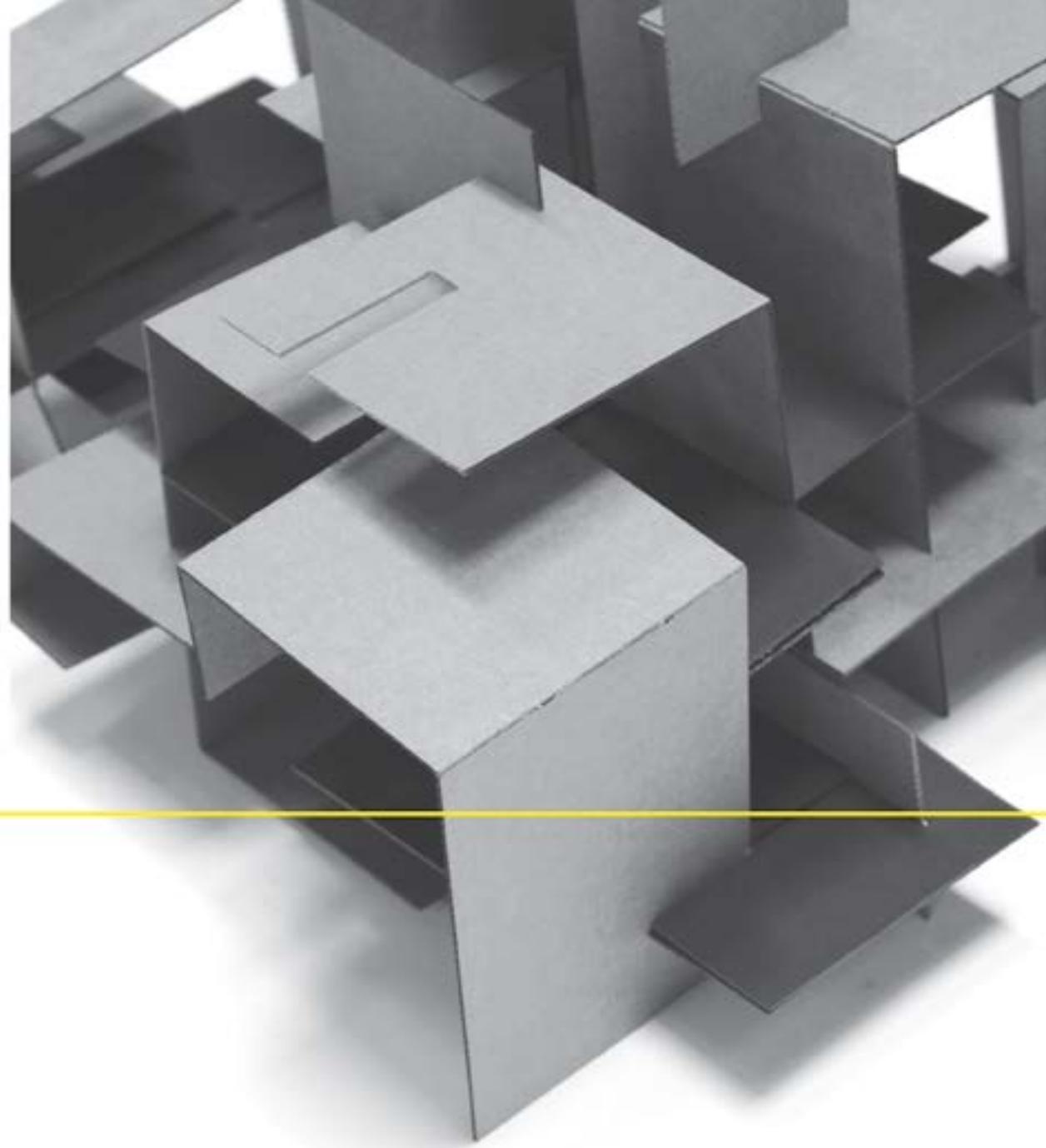
MERGE

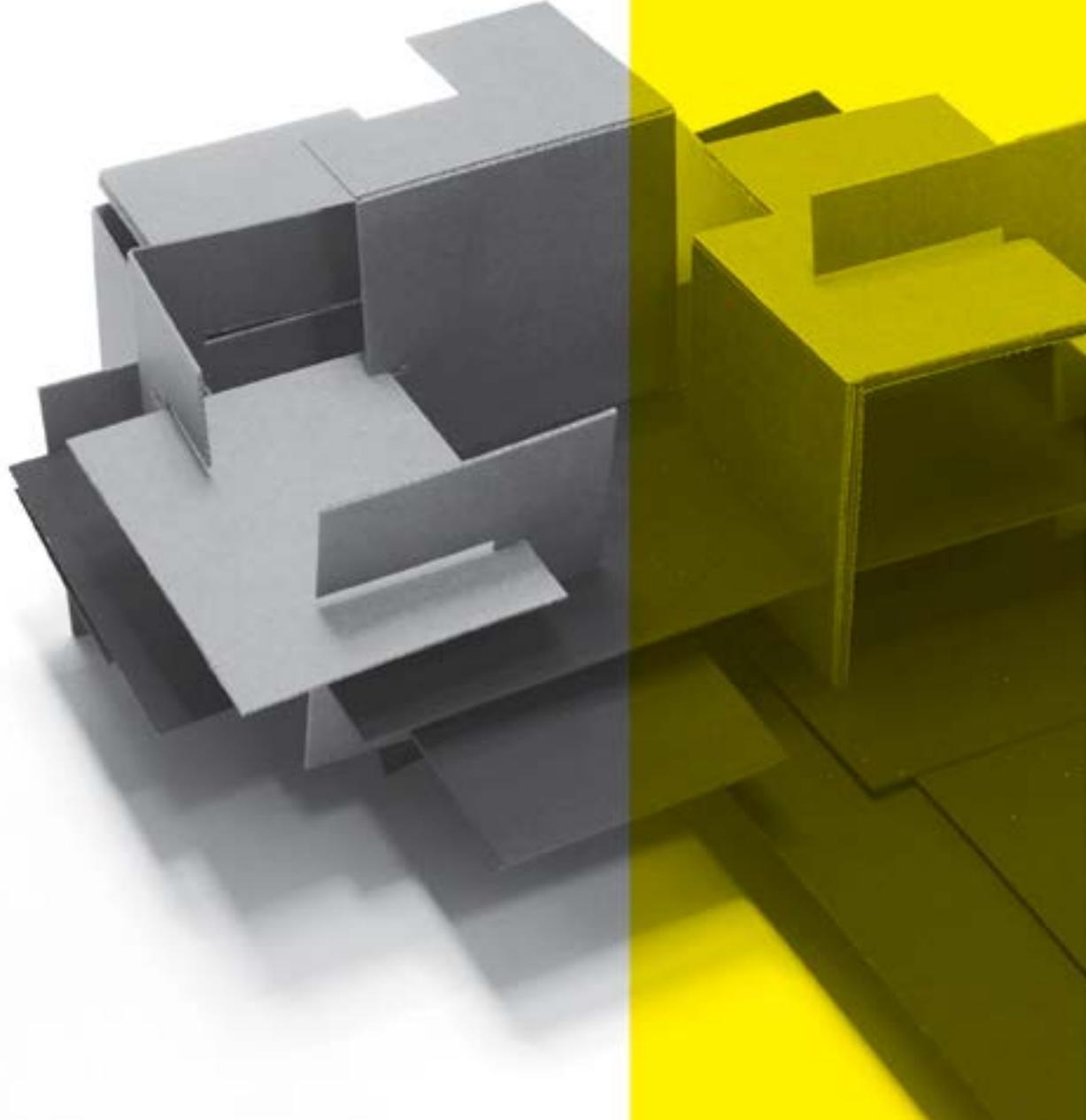
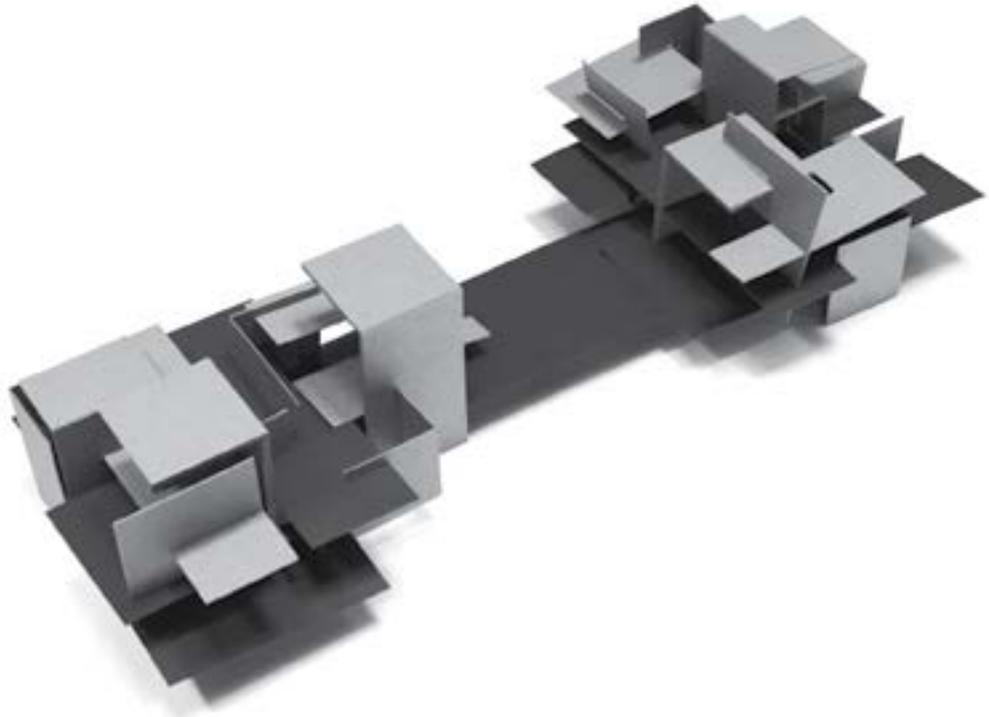
Through a series of assignments, the field and the instances are merged according to a main strategy of inter-acting, where the interaction of the instances with each other and with the field is studied.











PERSONAL AND COLLECTIVE EXPERIENCE



AnAlice's Adventures in Kayaköy

2015 spring

Instructors

Derin İnan
Bilge İmamođlu
Gökhan Kınayođlu
Azize Elif Yabacı

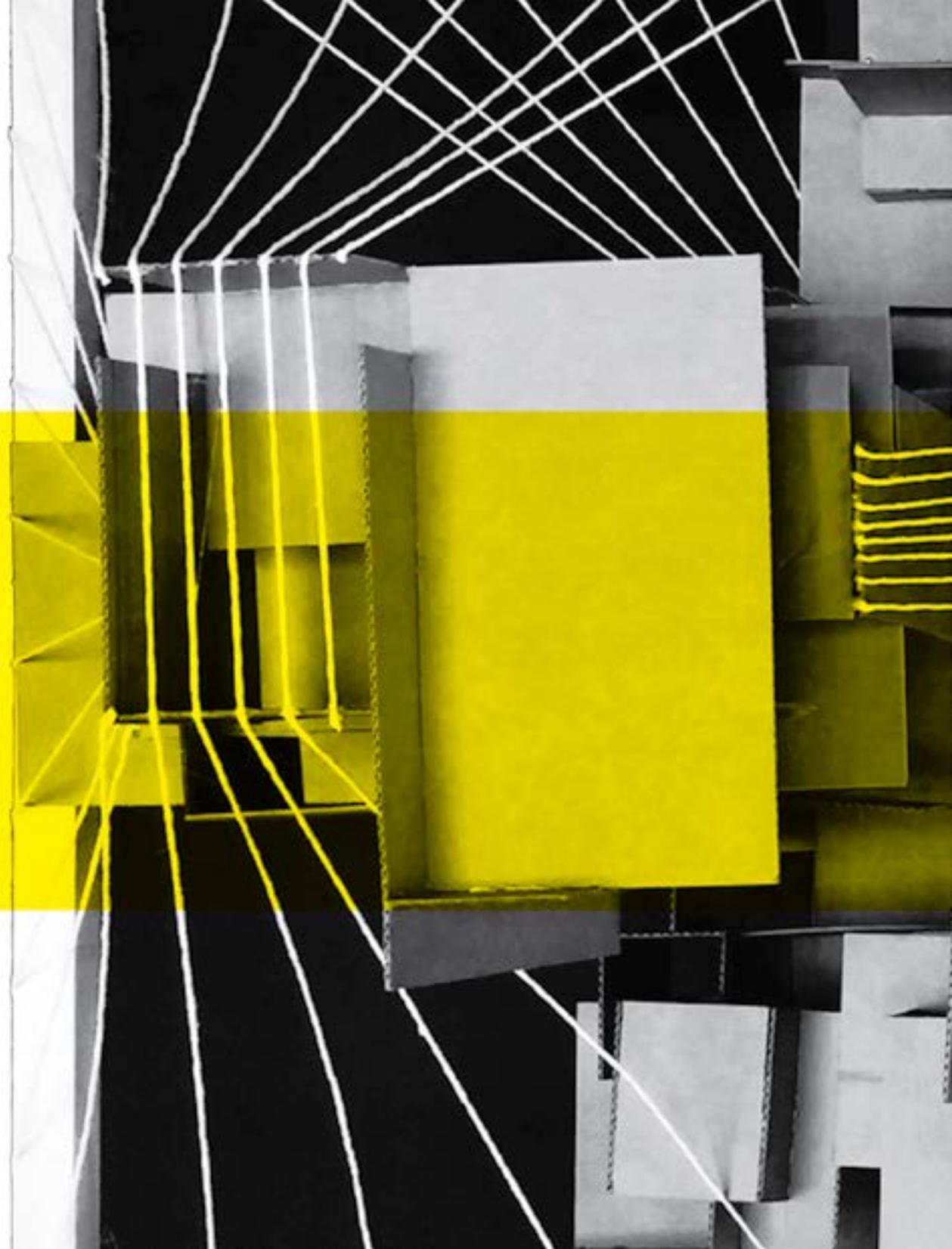
Students

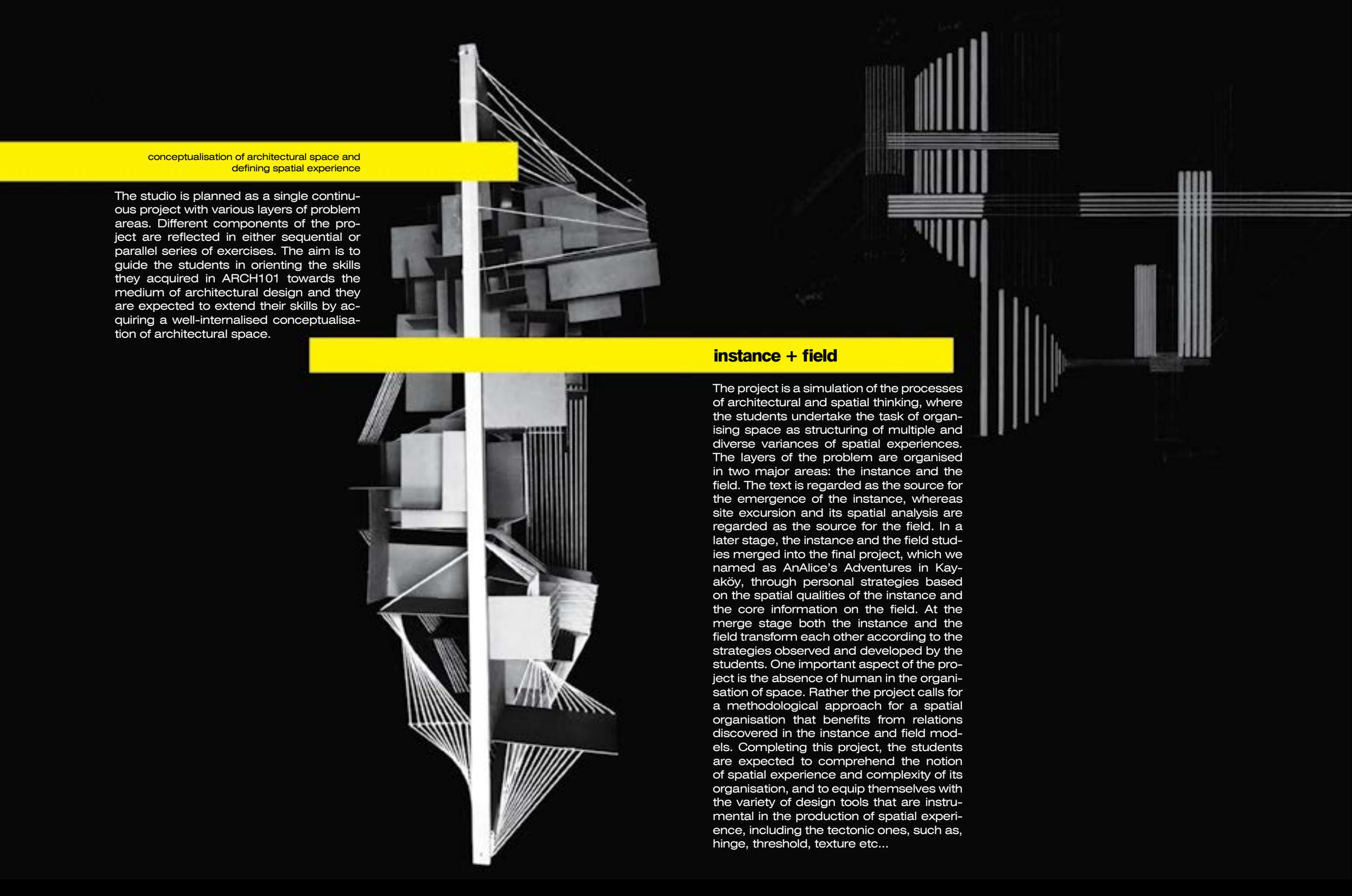
İpek Deniz Alpdođan
Dođa Can Ata
Rümeysa Hilal Aydemir
Zeynep Azboy
Dila Batmaz
İrem Baz
Mehmet Beyazlı
Meryem Ebru Burak
Yađmur Gülru Burhan
Sena Çatal
Dilya Çelen
Mustafa Can Dađlı
Gözde Delice

Tuđçe Erartsın
Bilge Ersarı
Ömer Gözüküçük
Merve Işık
Defne Işıklı
Cemre Kale
Burcu Kaplan
Seyyid Ahmet Kılınç
Ezgi Koyukan
Seda Mercan
Atacan Okumuş
Kerem Orhan
Didem Zeynep Ödemiş

Kaan Ögetürk
Behice Nur Özer
İlayda Özkaya
Ceren Özsu
Elif Ezgi Öztürk
Işık Öyküm Öztürk
Sevinç Salmanlı
Begüm Sarı
Alper Ertuđ Sarper
Ahsen Senem Sırma
Beyza Şener
Barlas Takmaz
Selin Taşbilek

Ođuz Han Taşçı
Cansu Türk
Melisa Urvan
Nehir Melis Uzun
Serap Sevgi Ünkaracalar
Zeynep Yađcıođlu
Gökhan Yazar
Rabia Meycan Yeđin
Kübra Yıldırım
Necmiye Seçil Yolalan
Merve Nur Yurt
Özgecan Zeybek
Zarif Dijle Zırhlı



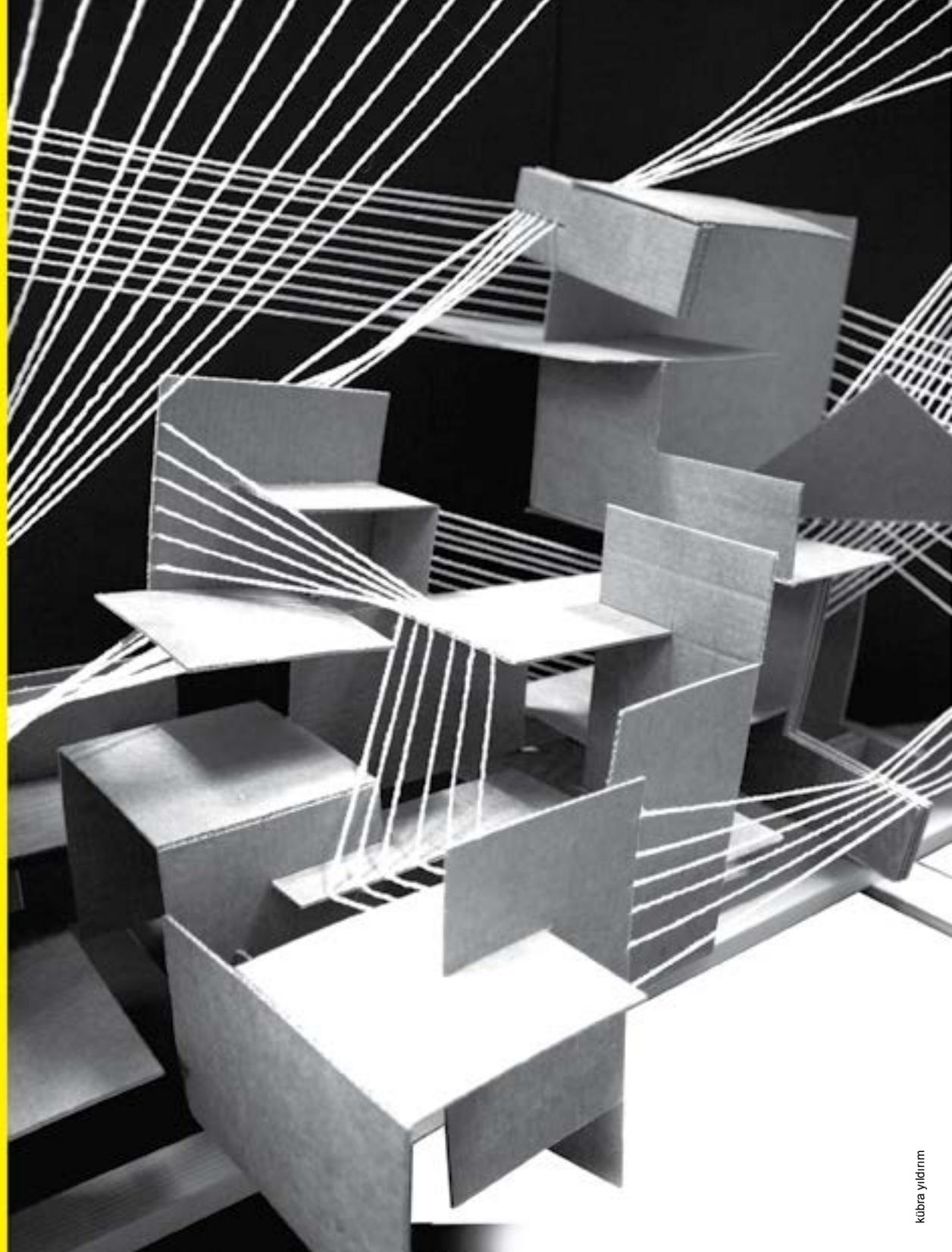
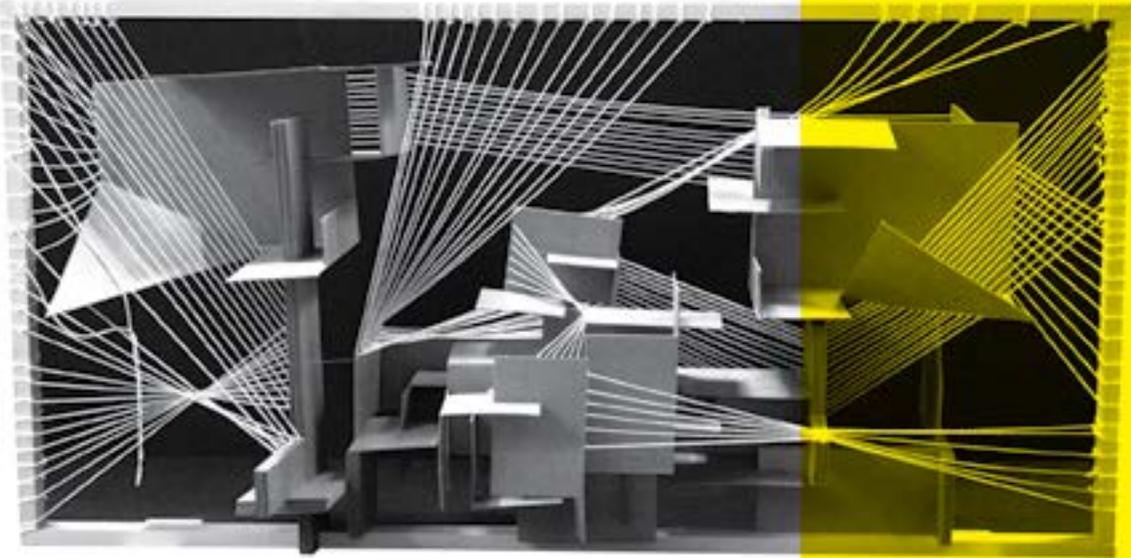
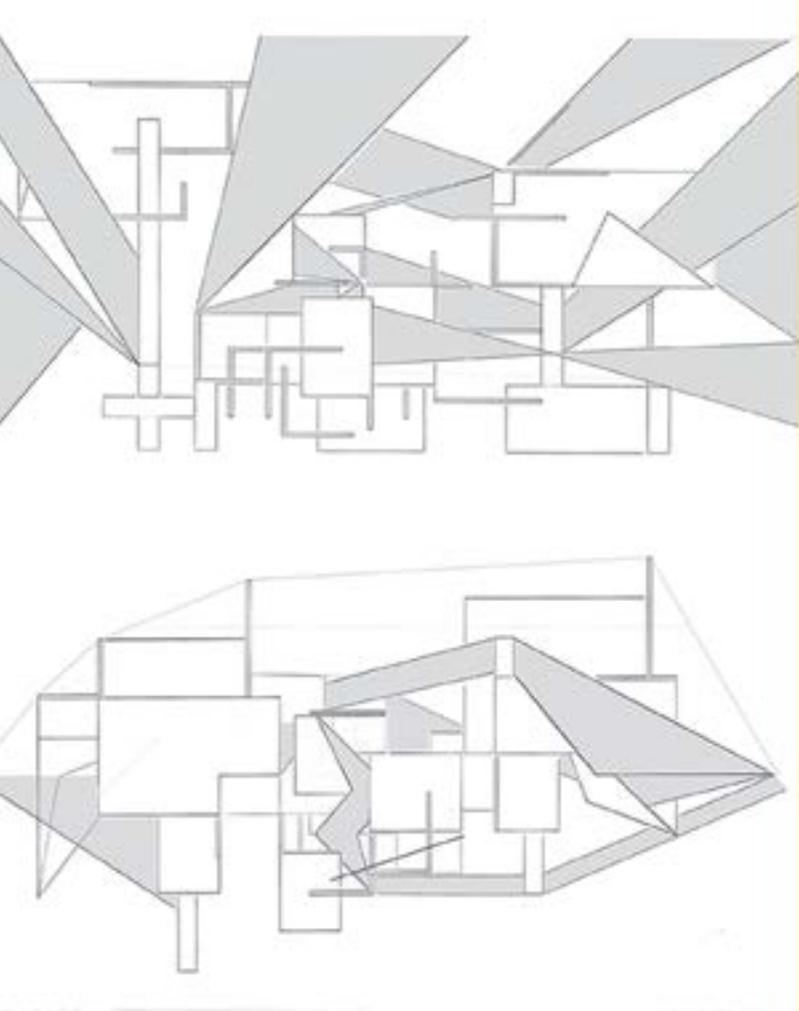


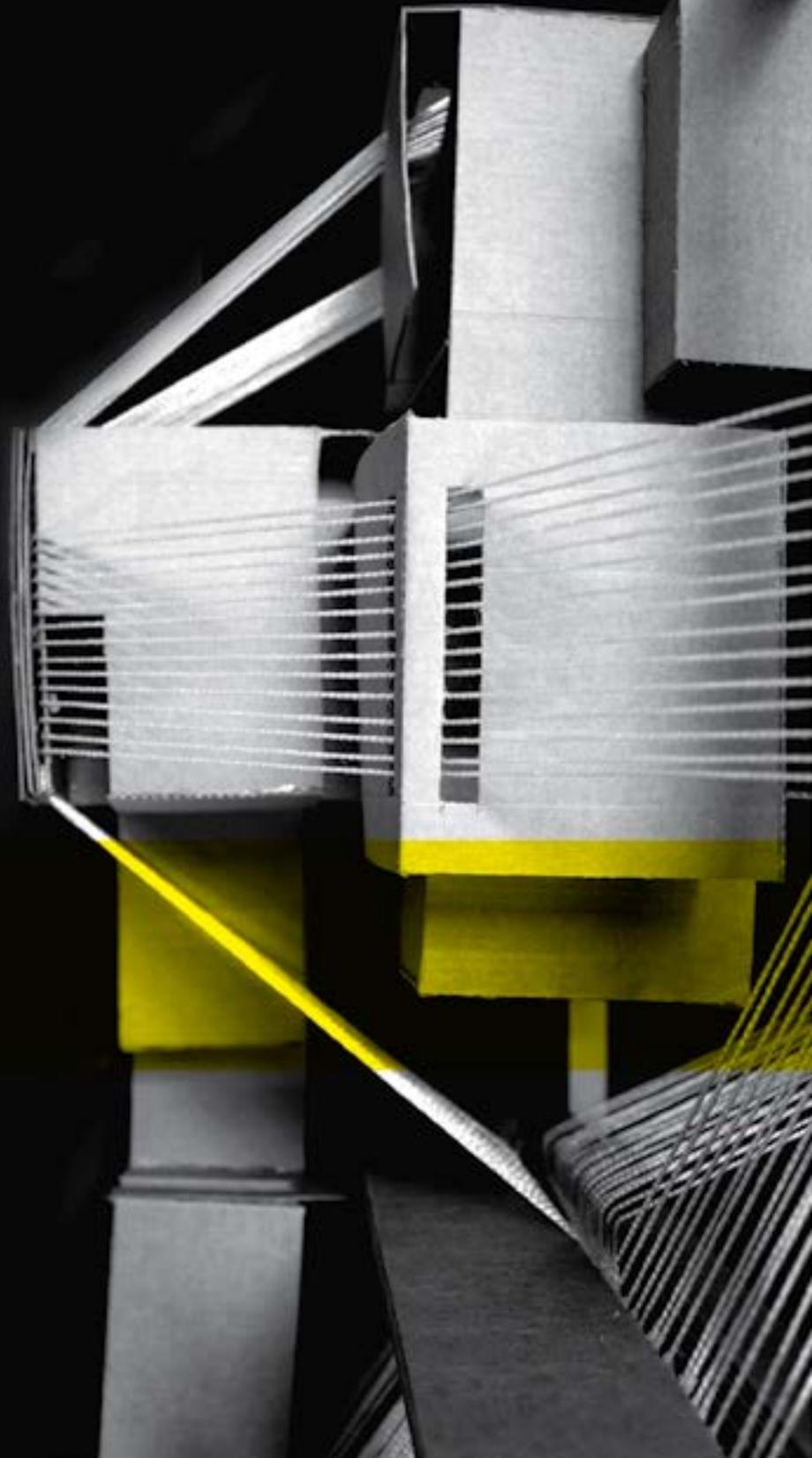
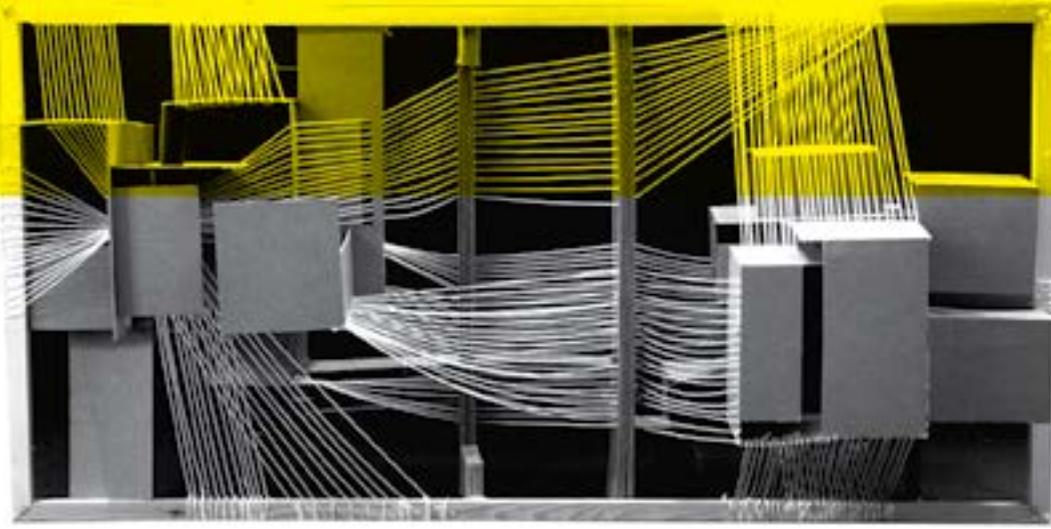
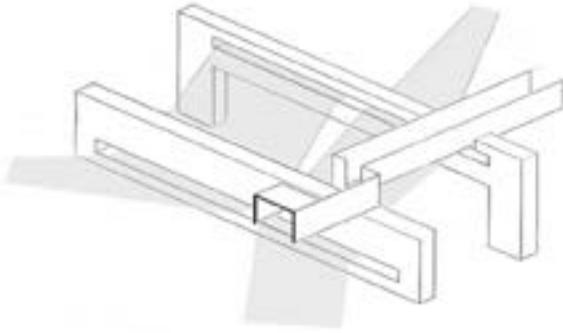
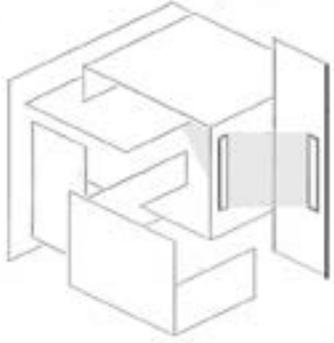
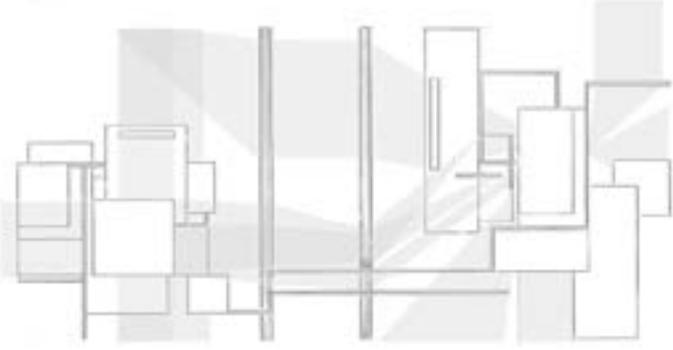
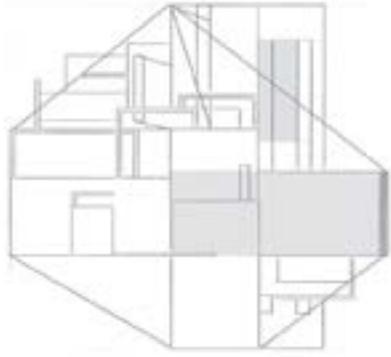
conceptualisation of architectural space and
defining spatial experience

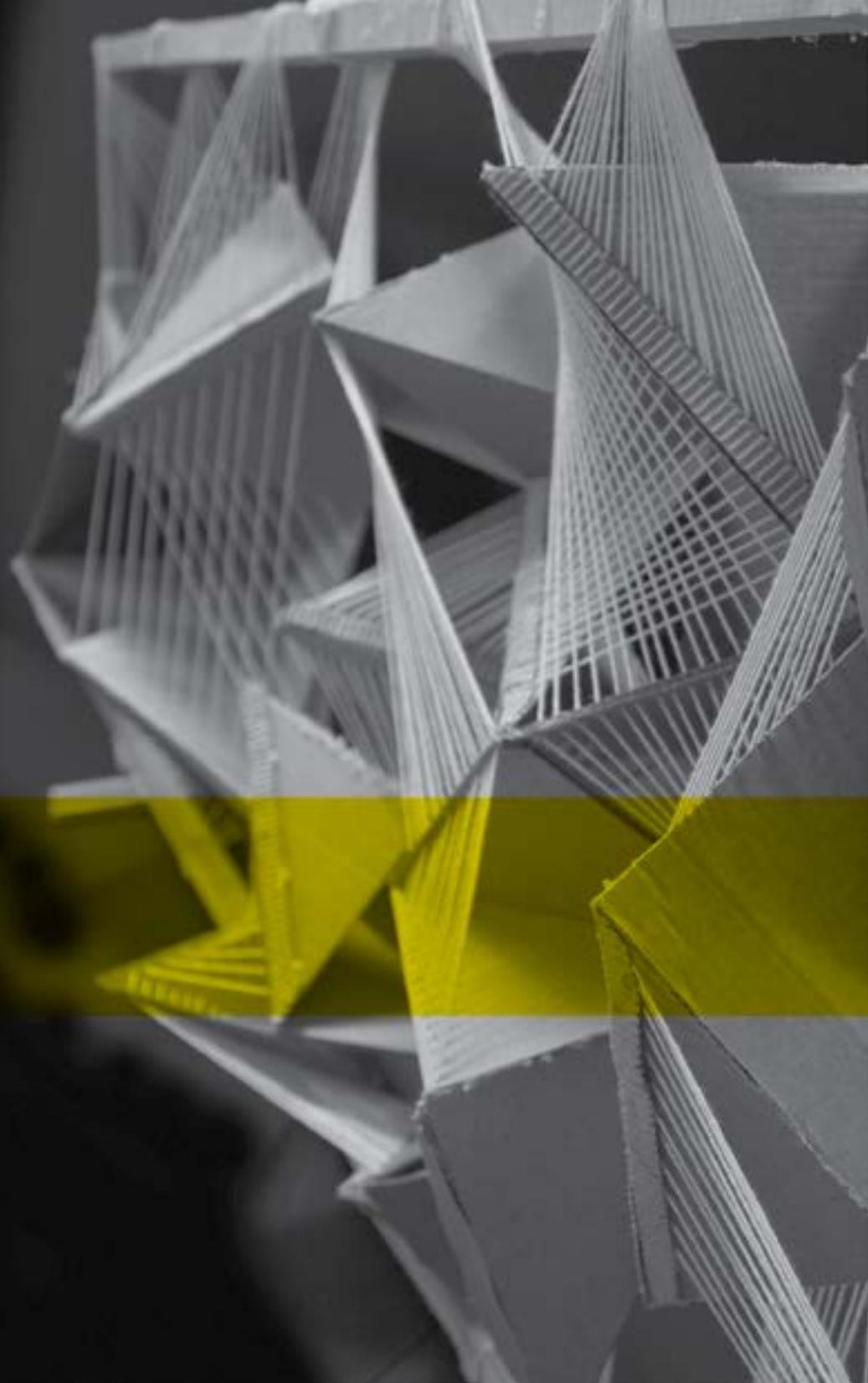
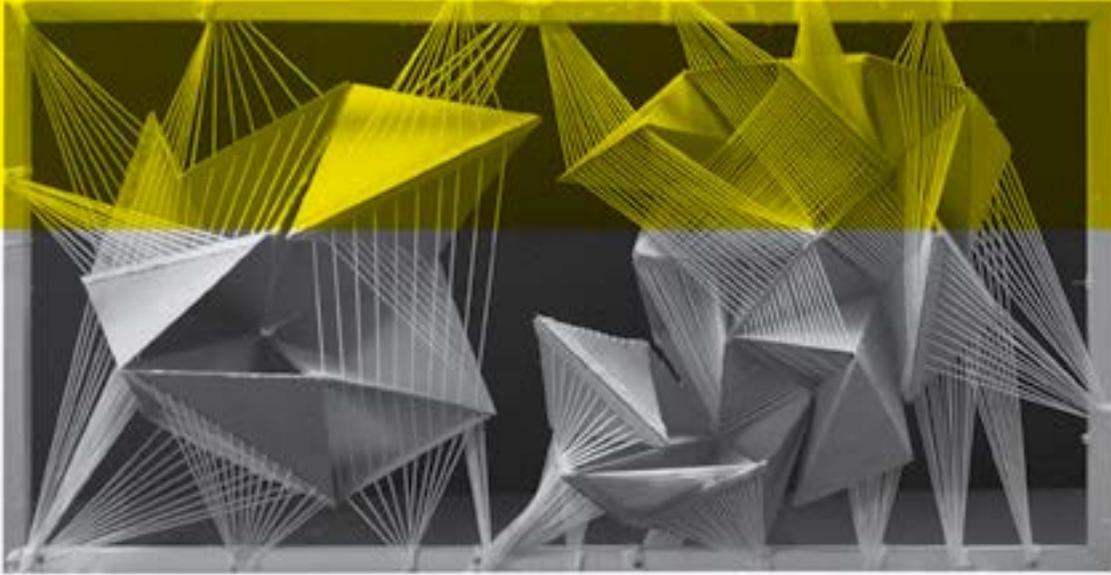
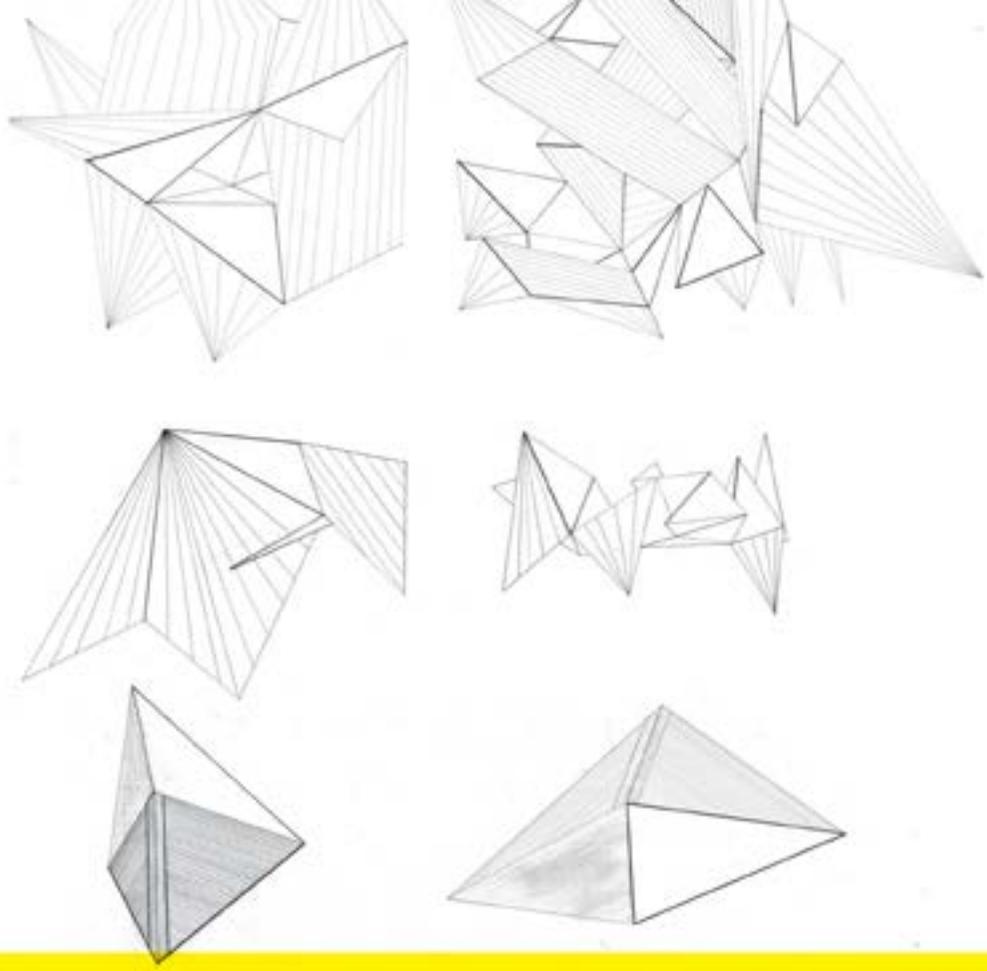
The studio is planned as a single continuous project with various layers of problem areas. Different components of the project are reflected in either sequential or parallel series of exercises. The aim is to guide the students in orienting the skills they acquired in ARCH101 towards the medium of architectural design and they are expected to extend their skills by acquiring a well-internalised conceptualisation of architectural space.

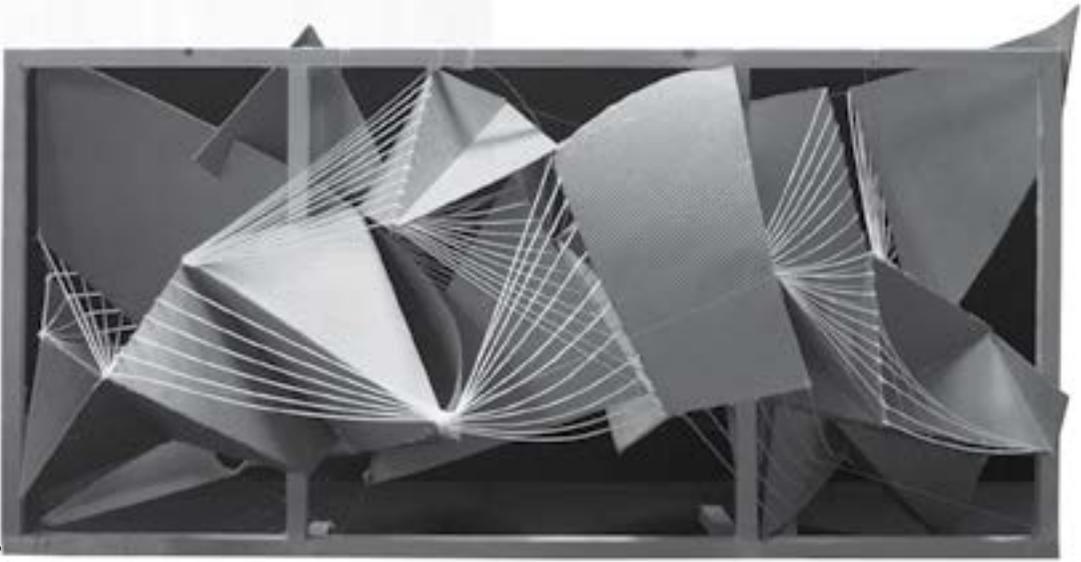
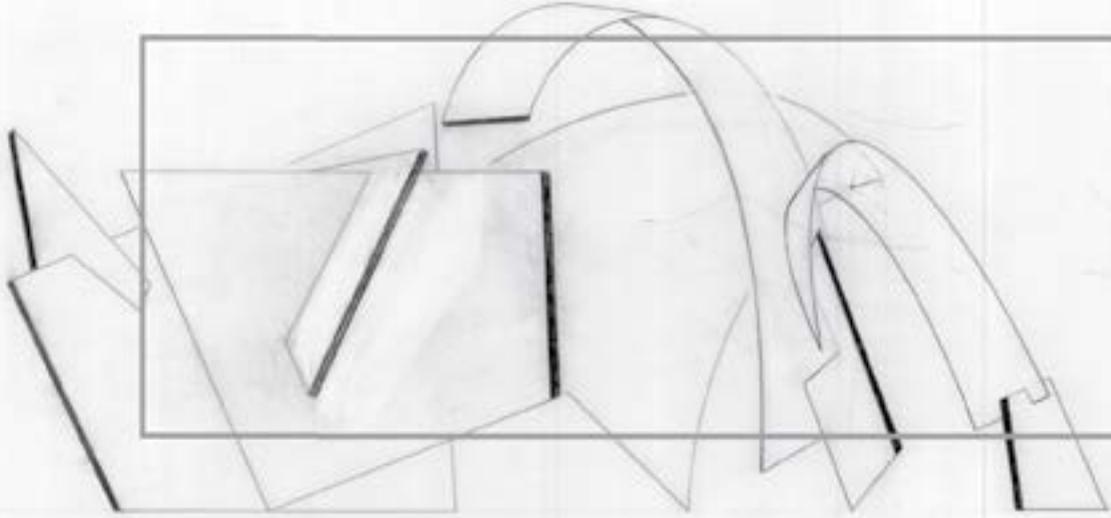
instance + field

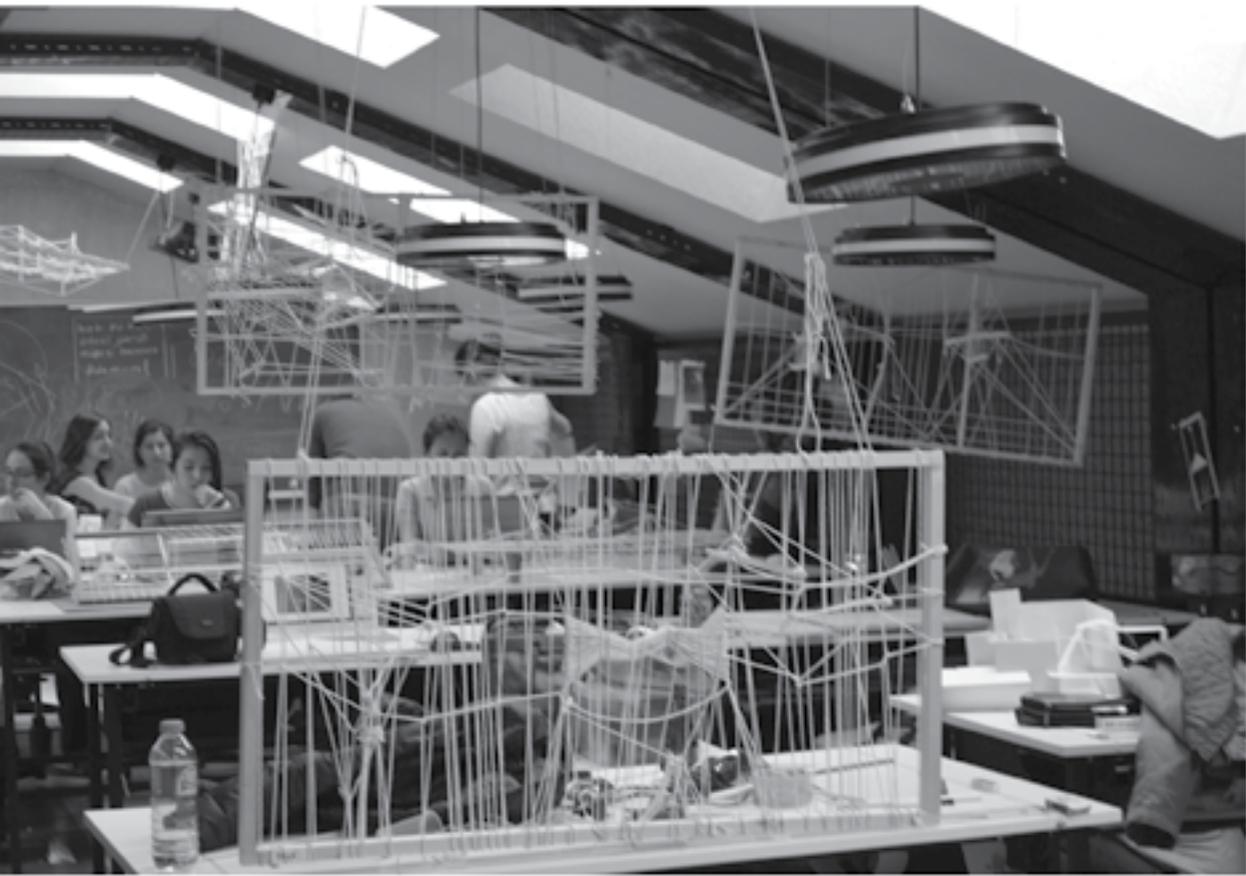
The project is a simulation of the processes of architectural and spatial thinking, where the students undertake the task of organising space as structuring of multiple and diverse variances of spatial experiences. The layers of the problem are organised in two major areas: the instance and the field. The text is regarded as the source for the emergence of the instance, whereas site excursion and its spatial analysis are regarded as the source for the field. In a later stage, the instance and the field studies merged into the final project, which we named as AnAlice's Adventures in Kayaköy, through personal strategies based on the spatial qualities of the instance and the core information on the field. At the merge stage both the instance and the field transform each other according to the strategies observed and developed by the students. One important aspect of the project is the absence of human in the organisation of space. Rather the project calls for a methodological approach for a spatial organisation that benefits from relations discovered in the instance and field models. Completing this project, the students are expected to comprehend the notion of spatial experience and complexity of its organisation, and to equip themselves with the variety of design tools that are instrumental in the production of spatial experience, including the tectonic ones, such as, hinge, threshold, texture etc...



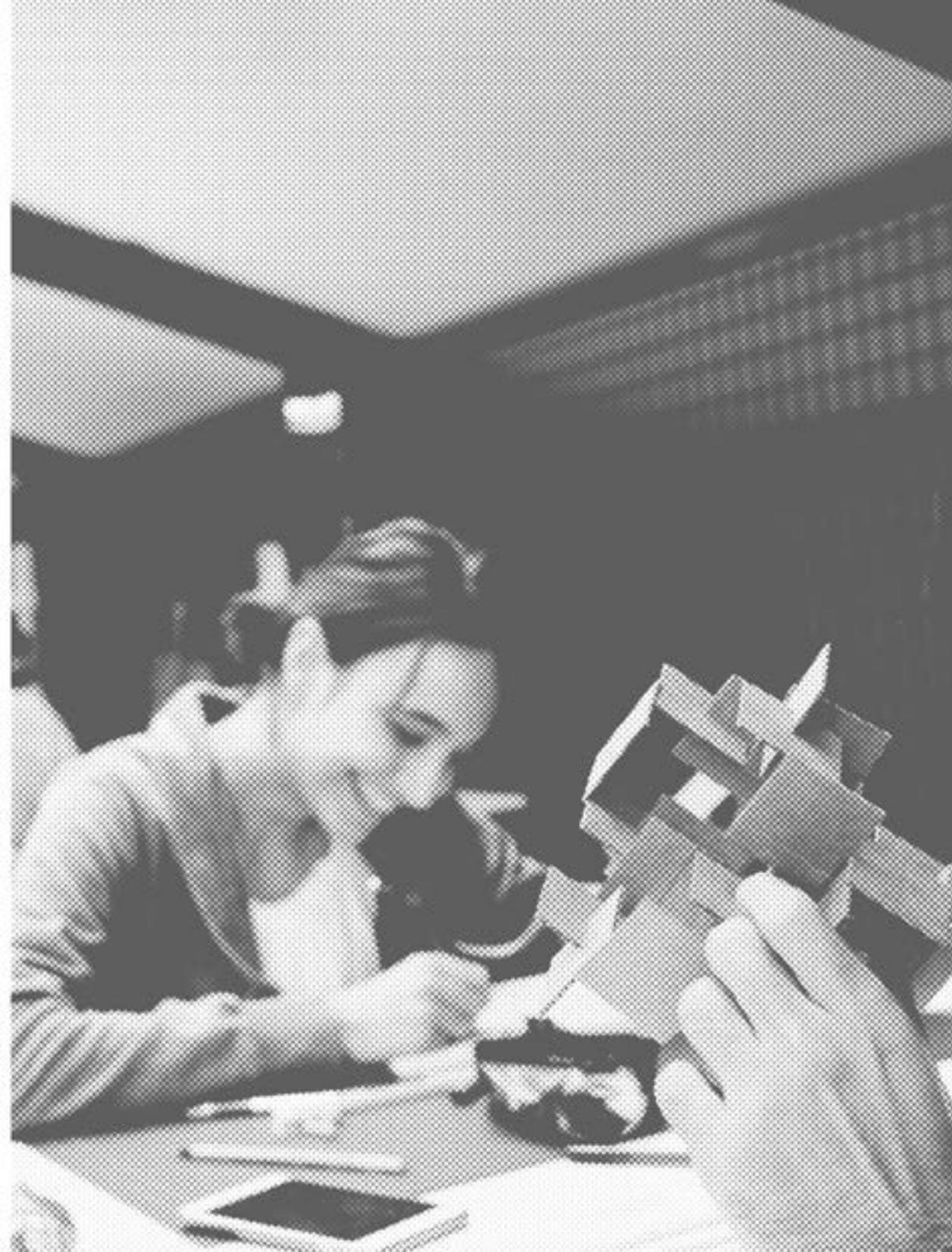








**creating new
and innovative
methods for
the processes
of design and
creation of built
environment**



S+f

2016 spring

Instructors

Berin Gür
Başak Uçar
Gökhan Kinayoğlu
Murat Aydınoğlu

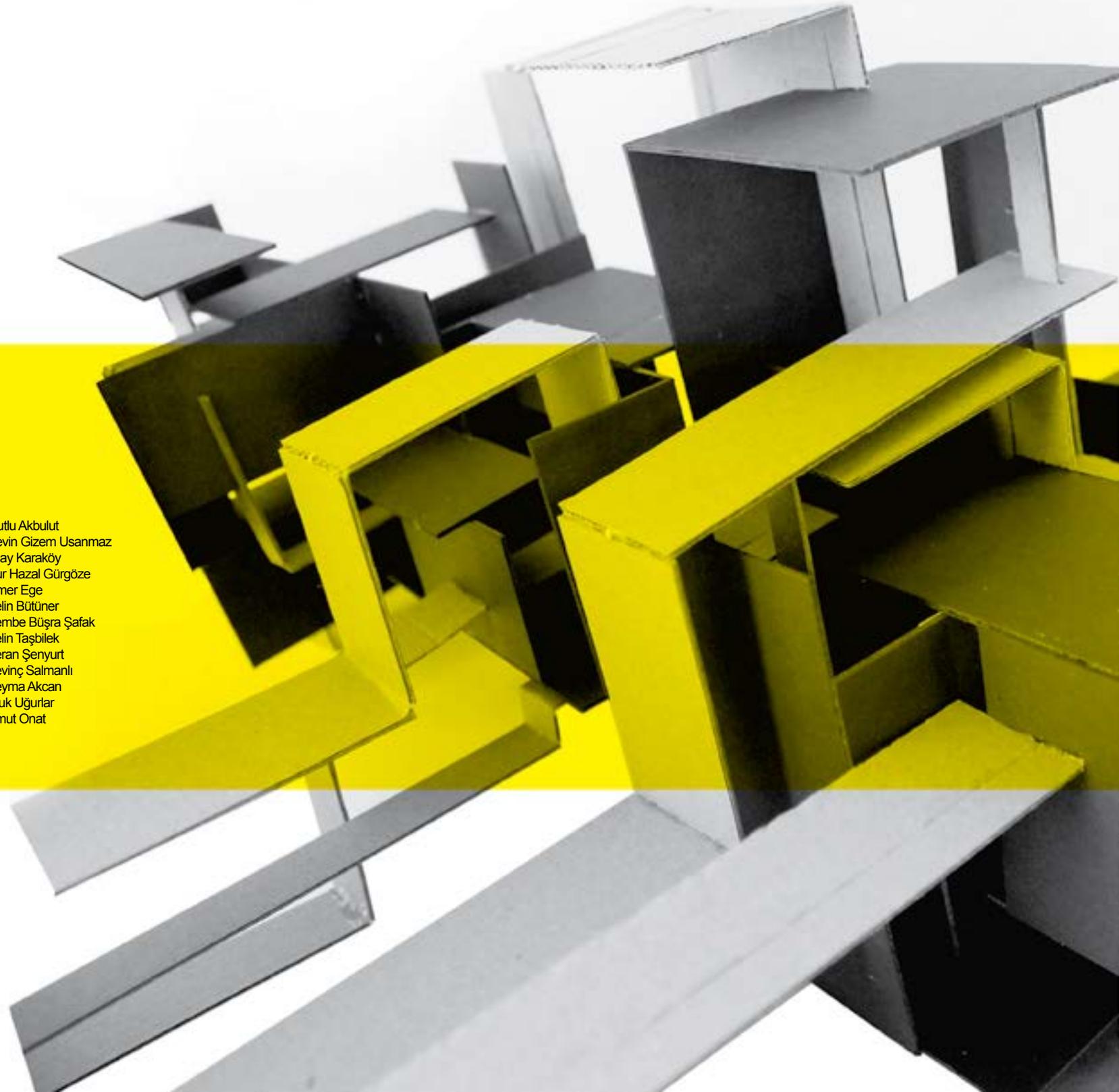
Students

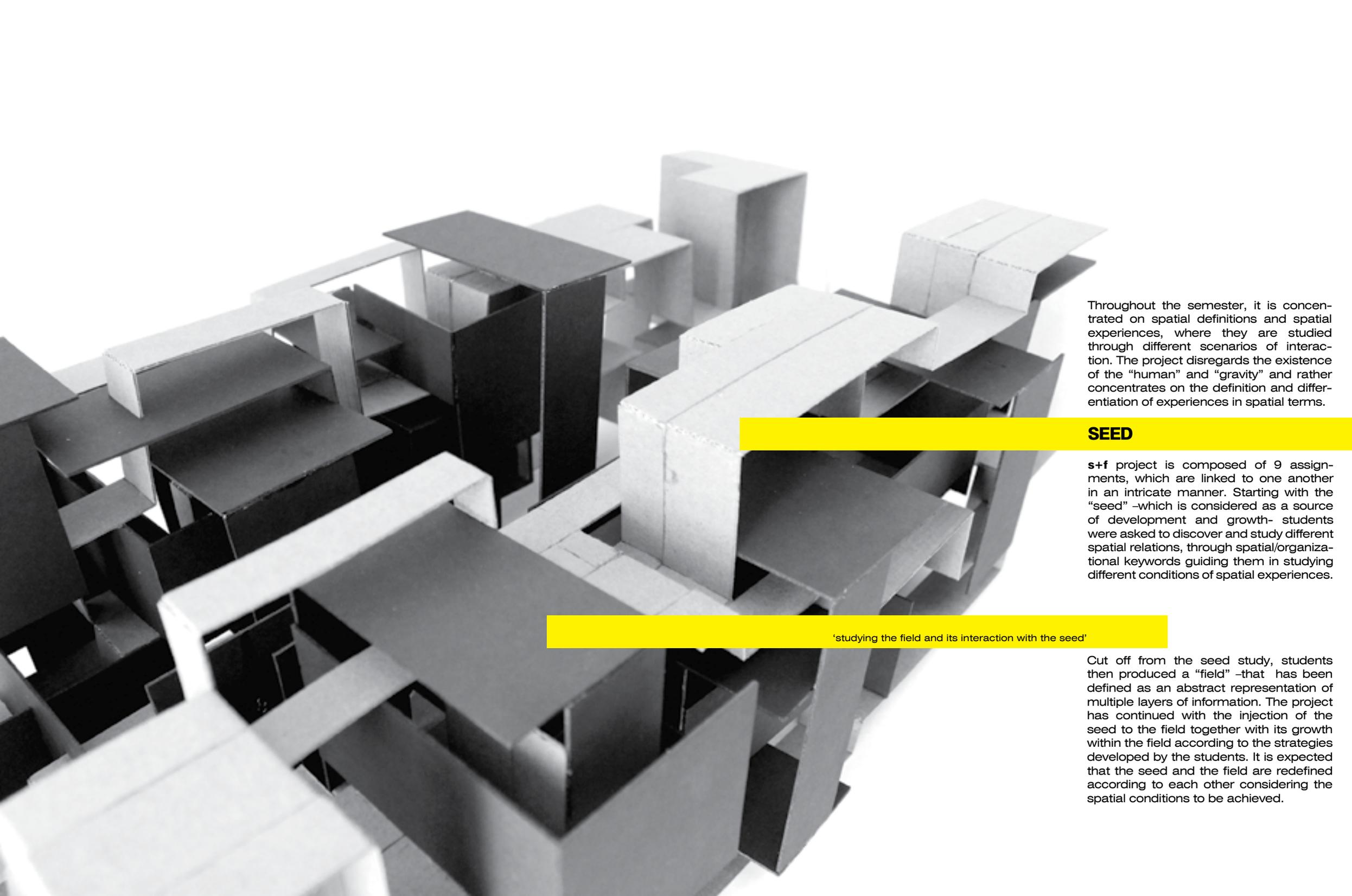
Arda İzgörden
Aslı Gürcan
Aylin Aşır
Aylin Şen
Behice Nur Özer
Berk Coşkun
Burak Ağbulut
Can Çetiner
Cansu Bayrak
Cansu Yeşil
Cansu Nur Ürek
Deniz Yıldırım

Didar Çayır
Dilara Özlü
Doğuş Can Kadioğlu
Ece Günel
Ecem Olgun
Eda Turgut
Eda Nur Abanozoğlu
Efe Yılmaz
Ezgi Samancı
Gökçe Naz Soysal
Gül Sezen Baygün
Gültekin Doruk Atay

Hande Sığın
Hatice Öz
İlayda Genç
İpek İmdat
İrem Sümer
İrem Asena Güney
Mehmet Akçakoca
Melike Damla Sert
Melike Zeynep Silahşör
Melis Bel
Melis Bolat
Merve Şanlı
Miray Yüksel

Mutlu Akbulut
Nevin Gizem Usanmaz
Nilay Karaköy
Nur Hazal Gürgöze
Ömer Ege
Pelin Bütüner
Pembe Büşra Şafak
Selin Taşbilek
Seran Şenyurt
Sevinç Salmanlı
Şeyma Akcan
Ufuk Uğurlar
Umut Onat





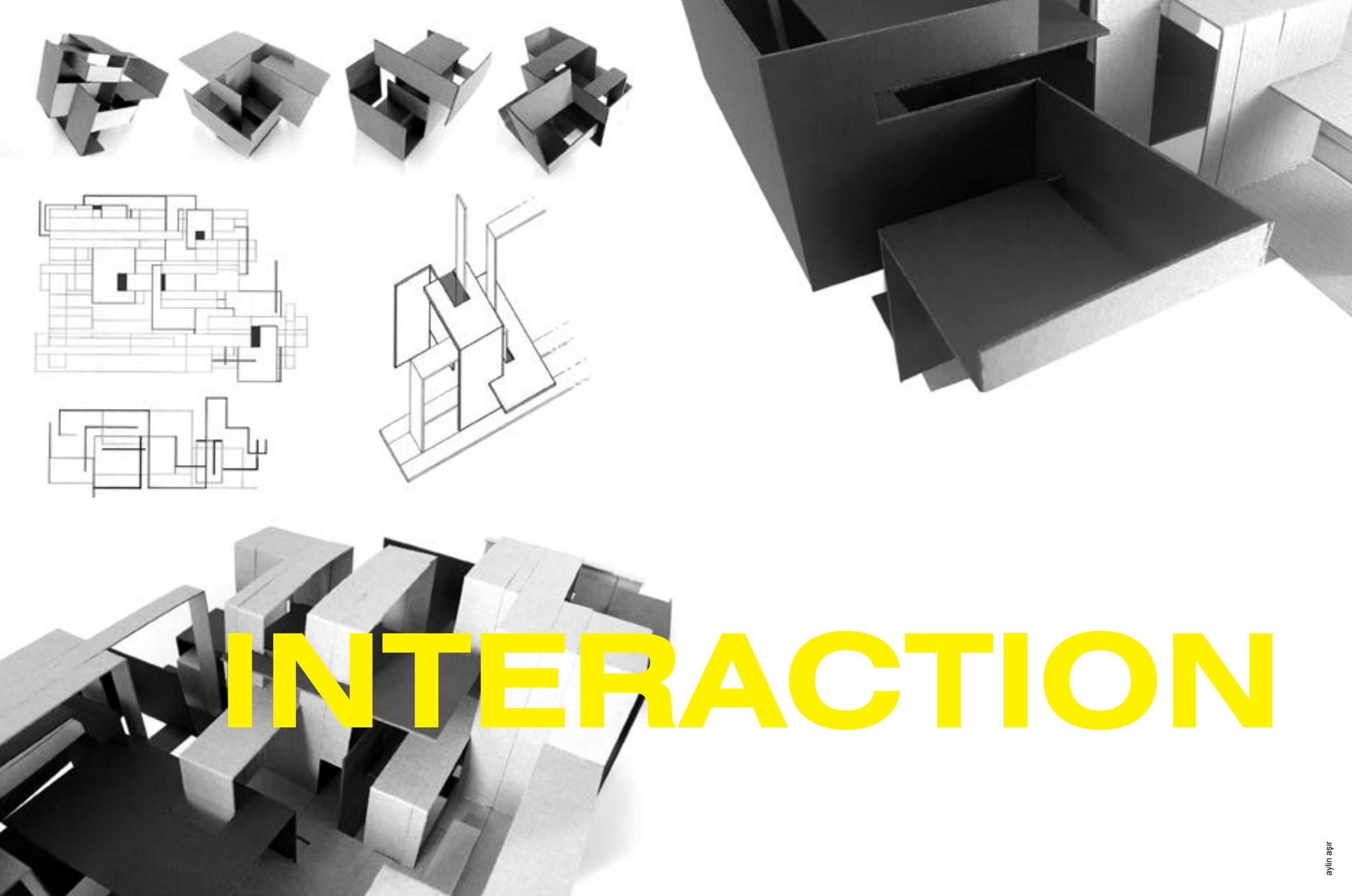
Throughout the semester, it is concentrated on spatial definitions and spatial experiences, where they are studied through different scenarios of interaction. The project disregards the existence of the “human” and “gravity” and rather concentrates on the definition and differentiation of experiences in spatial terms.

SEED

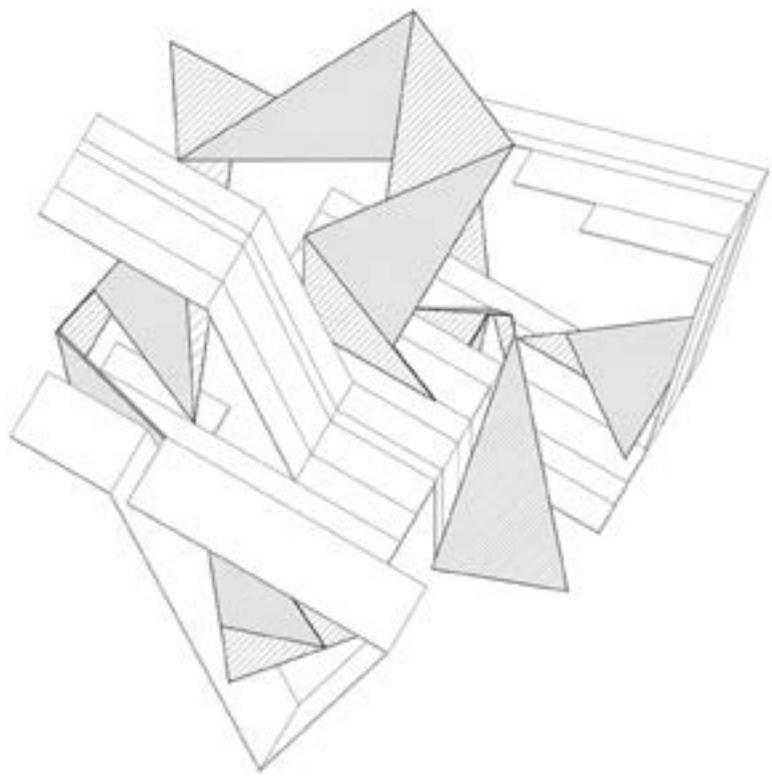
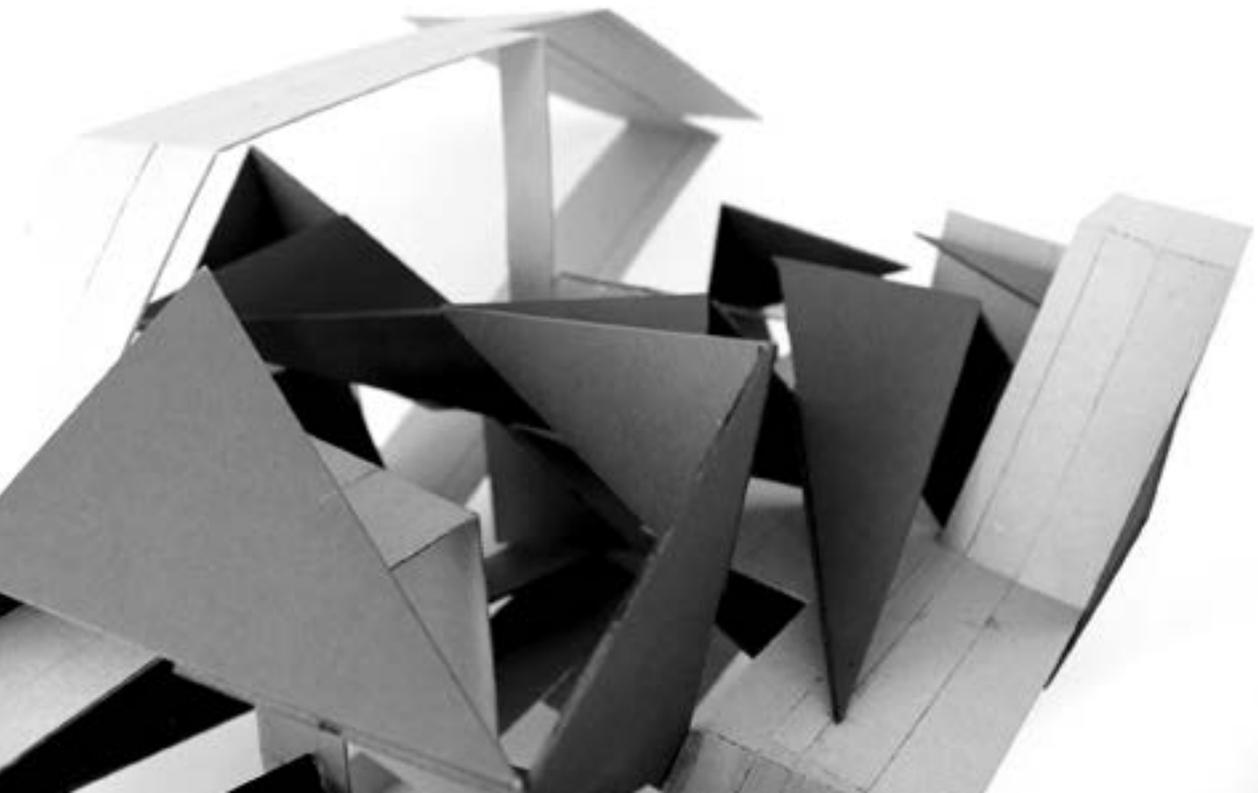
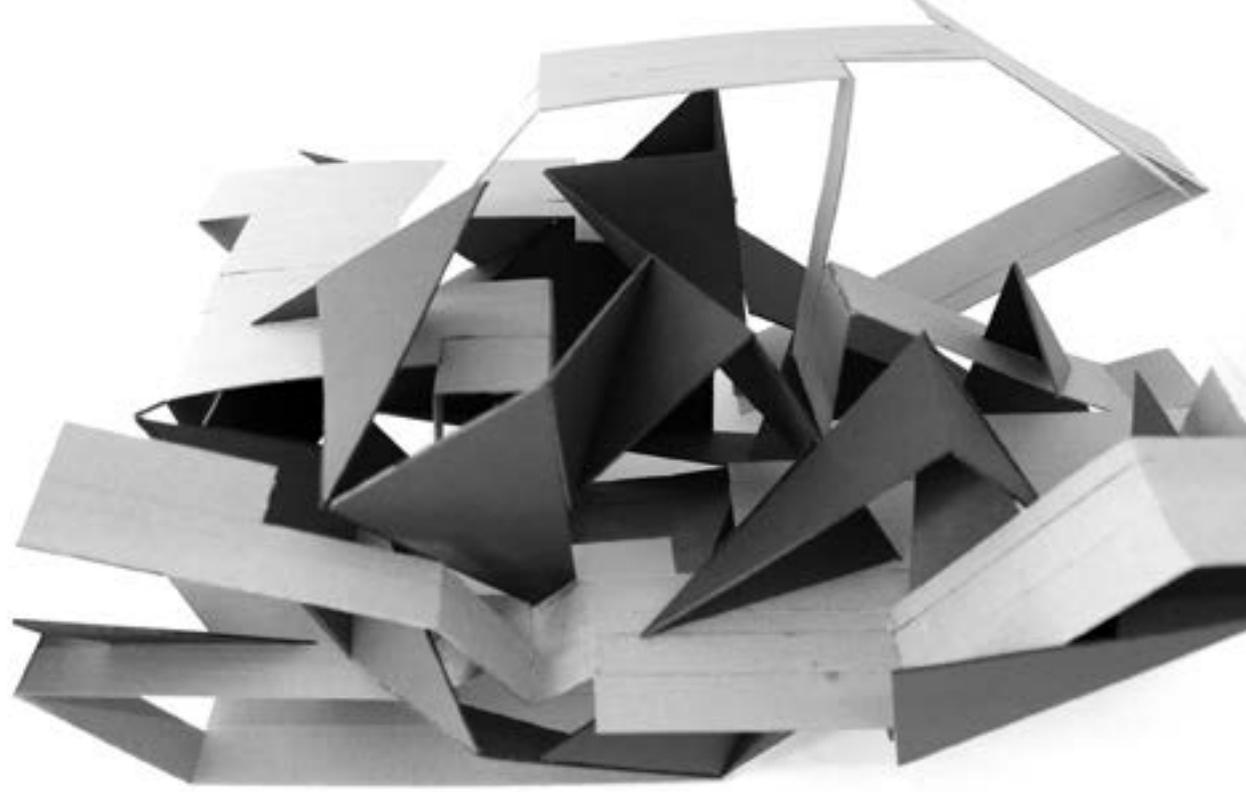
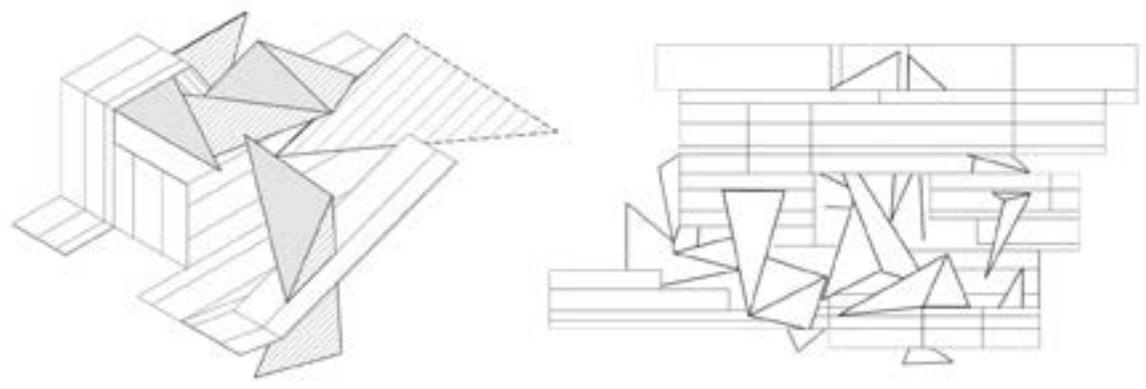
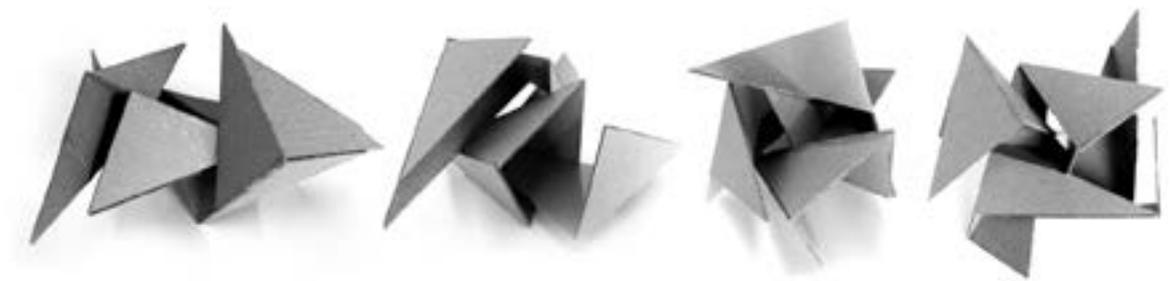
s+f project is composed of 9 assignments, which are linked to one another in an intricate manner. Starting with the “seed” –which is considered as a source of development and growth– students were asked to discover and study different spatial relations, through spatial/organizational keywords guiding them in studying different conditions of spatial experiences.

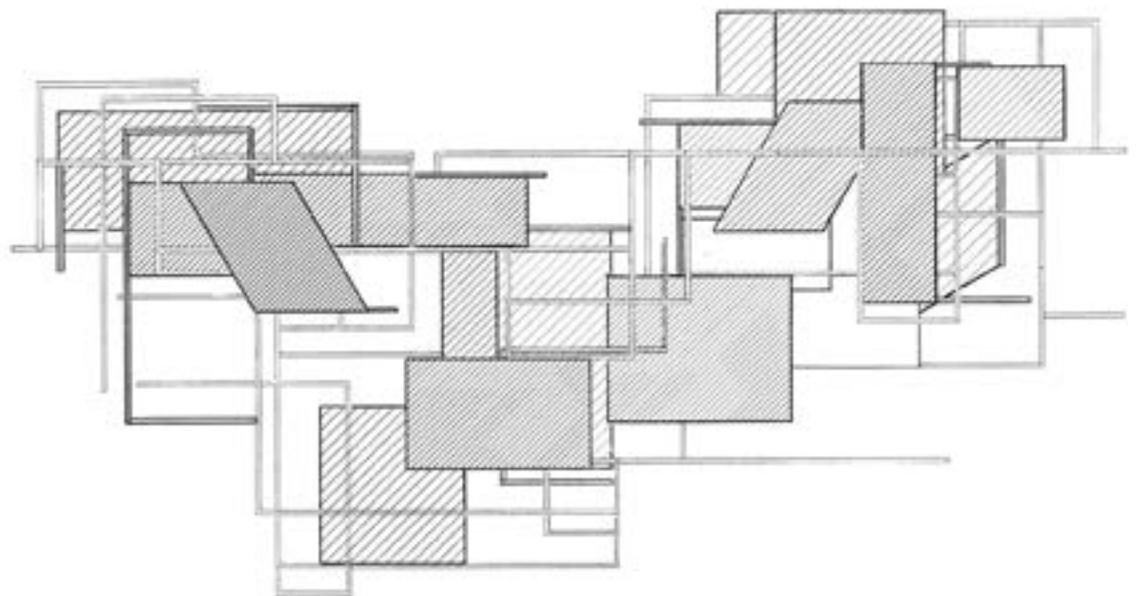
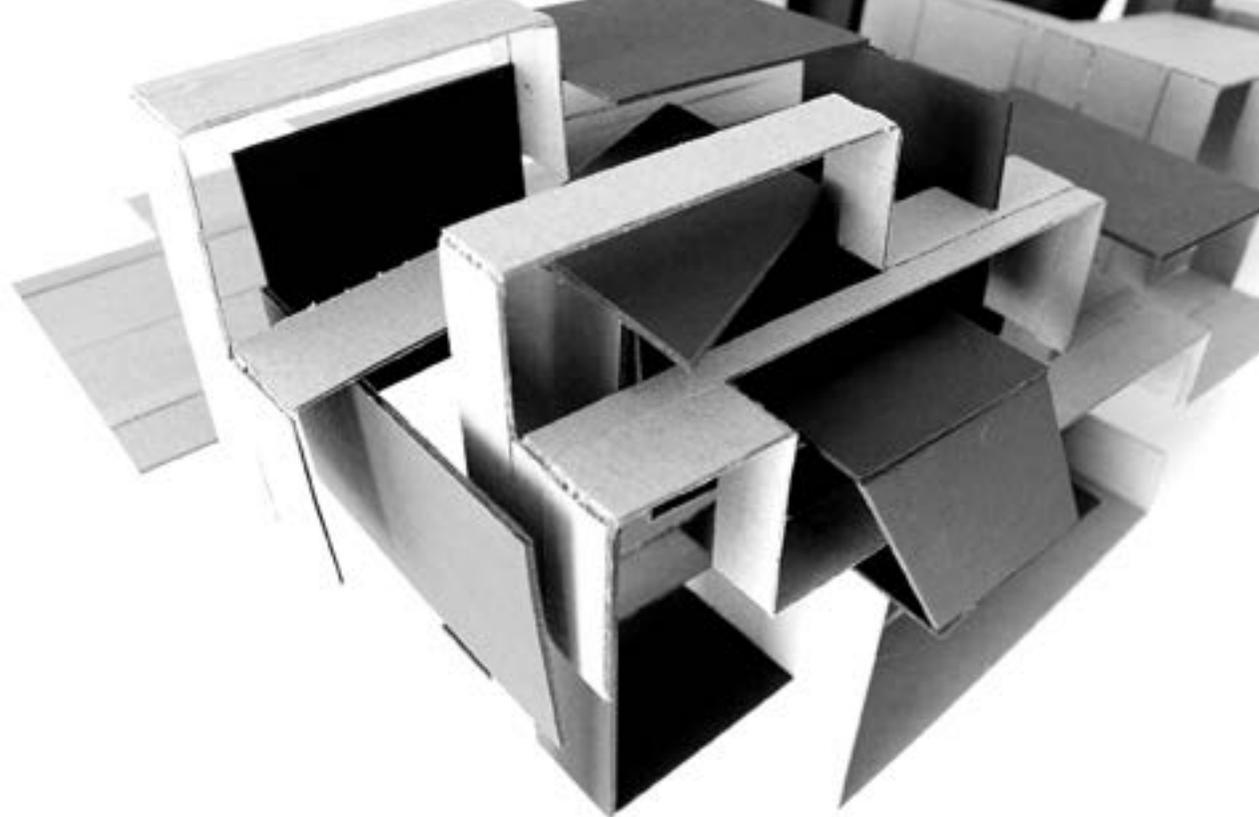
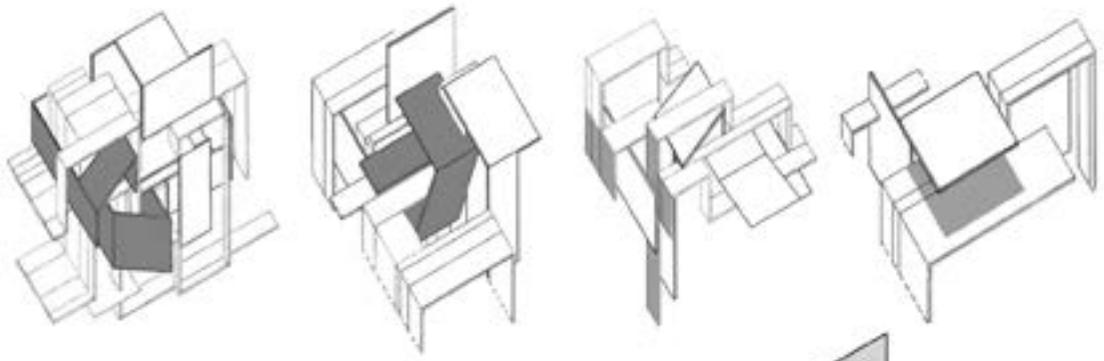
‘studying the field and its interaction with the seed’

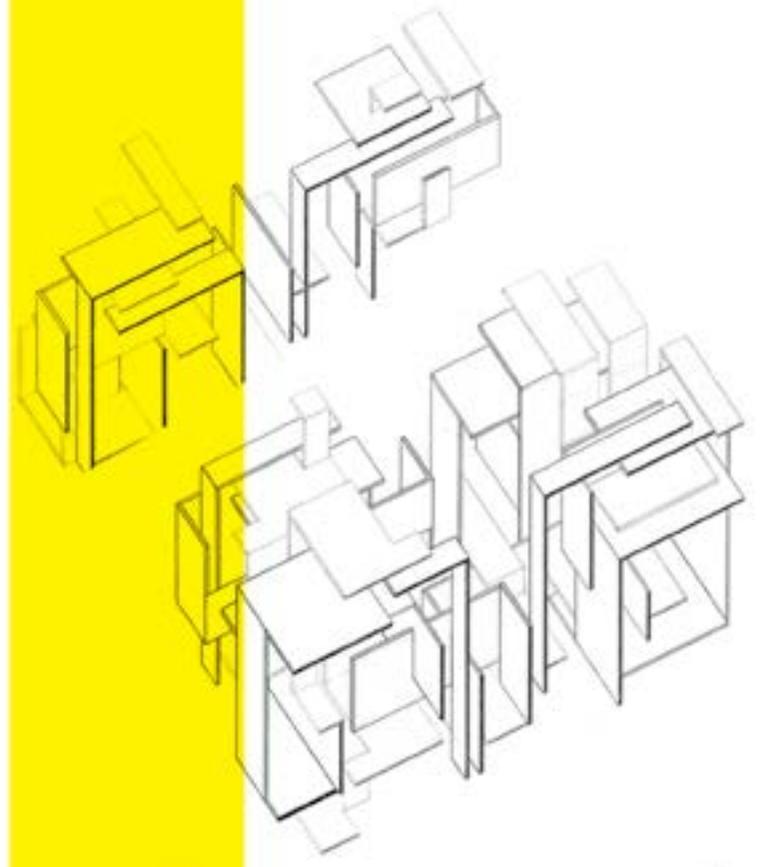
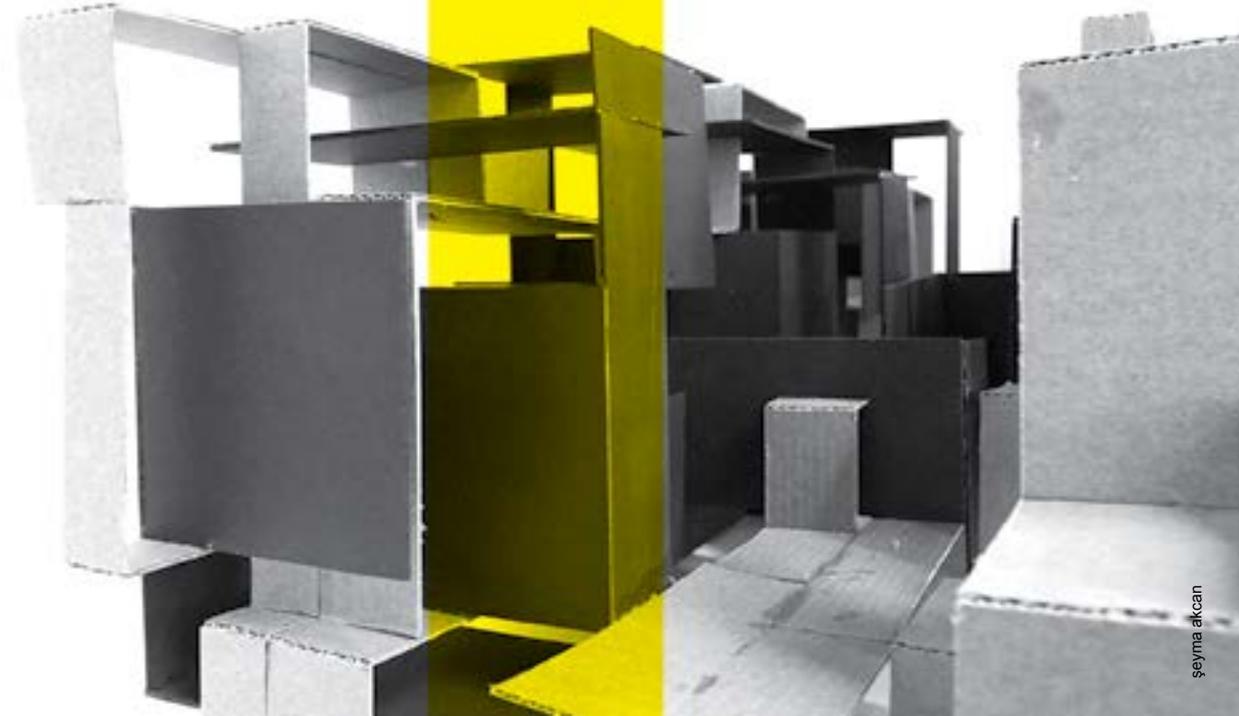
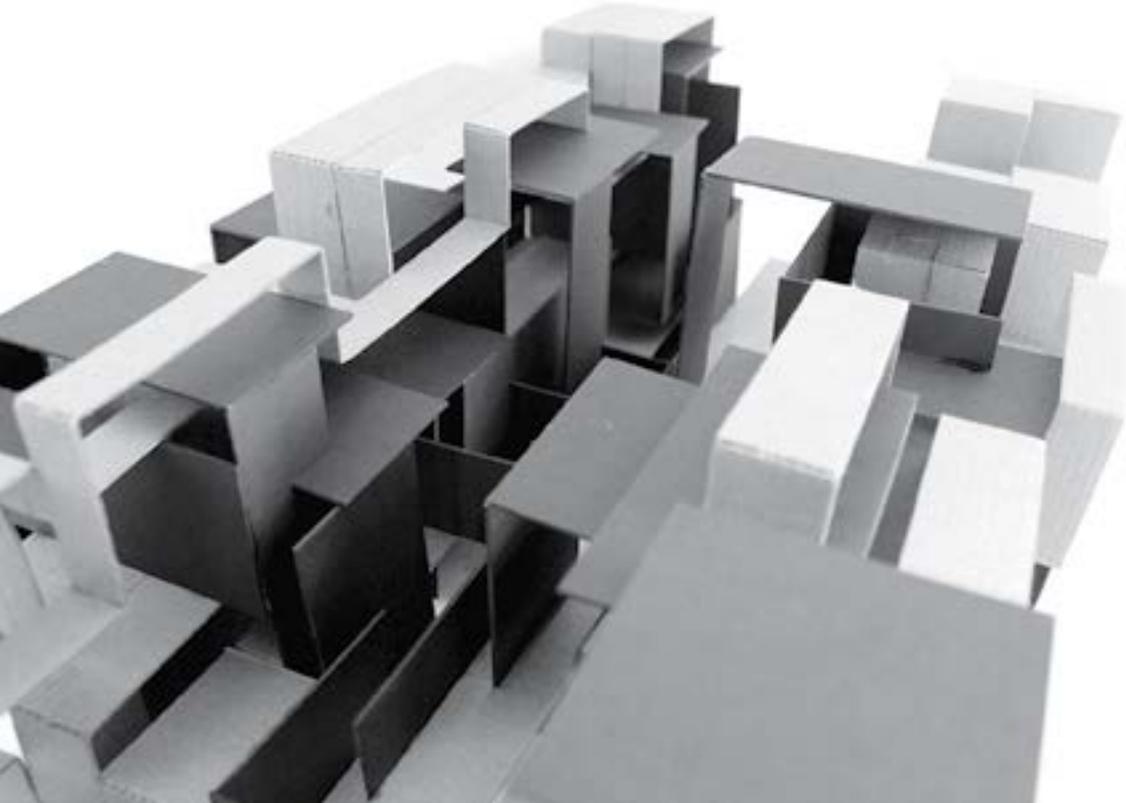
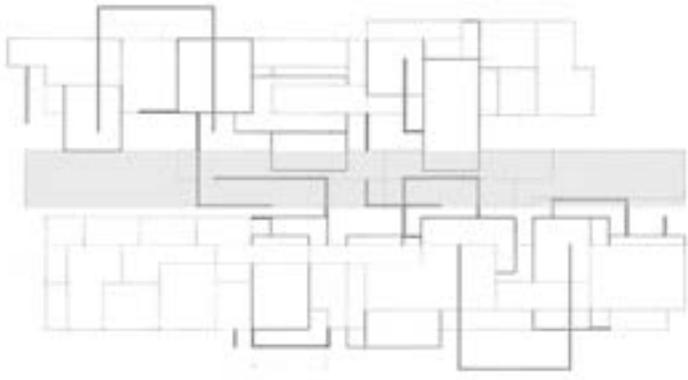
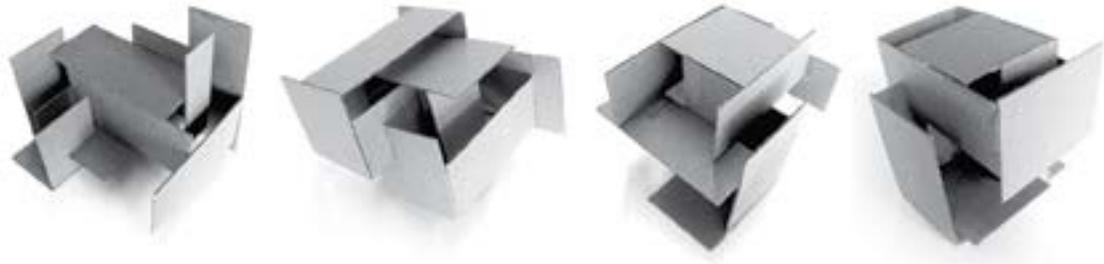
Cut off from the seed study, students then produced a “field” –that has been defined as an abstract representation of multiple layers of information. The project has continued with the injection of the seed to the field together with its growth within the field according to the strategies developed by the students. It is expected that the seed and the field are redefined according to each other considering the spatial conditions to be achieved.

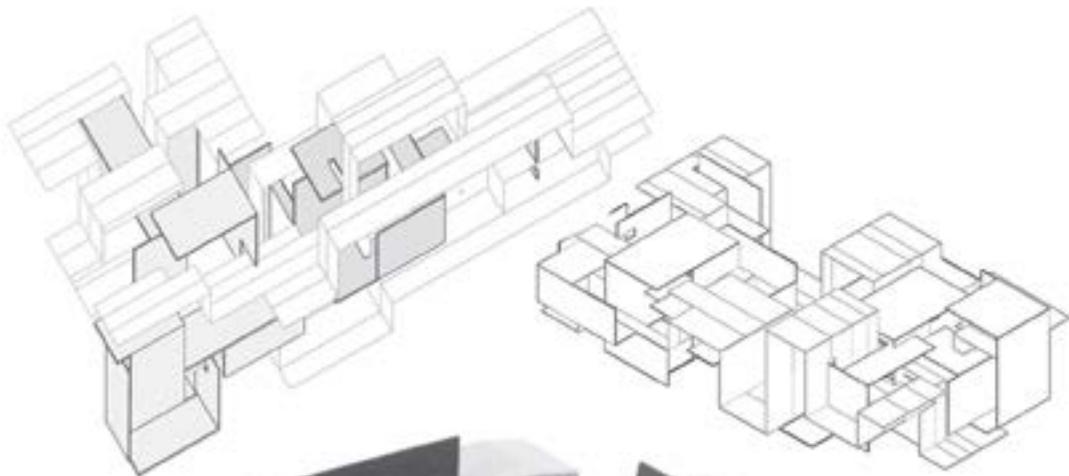
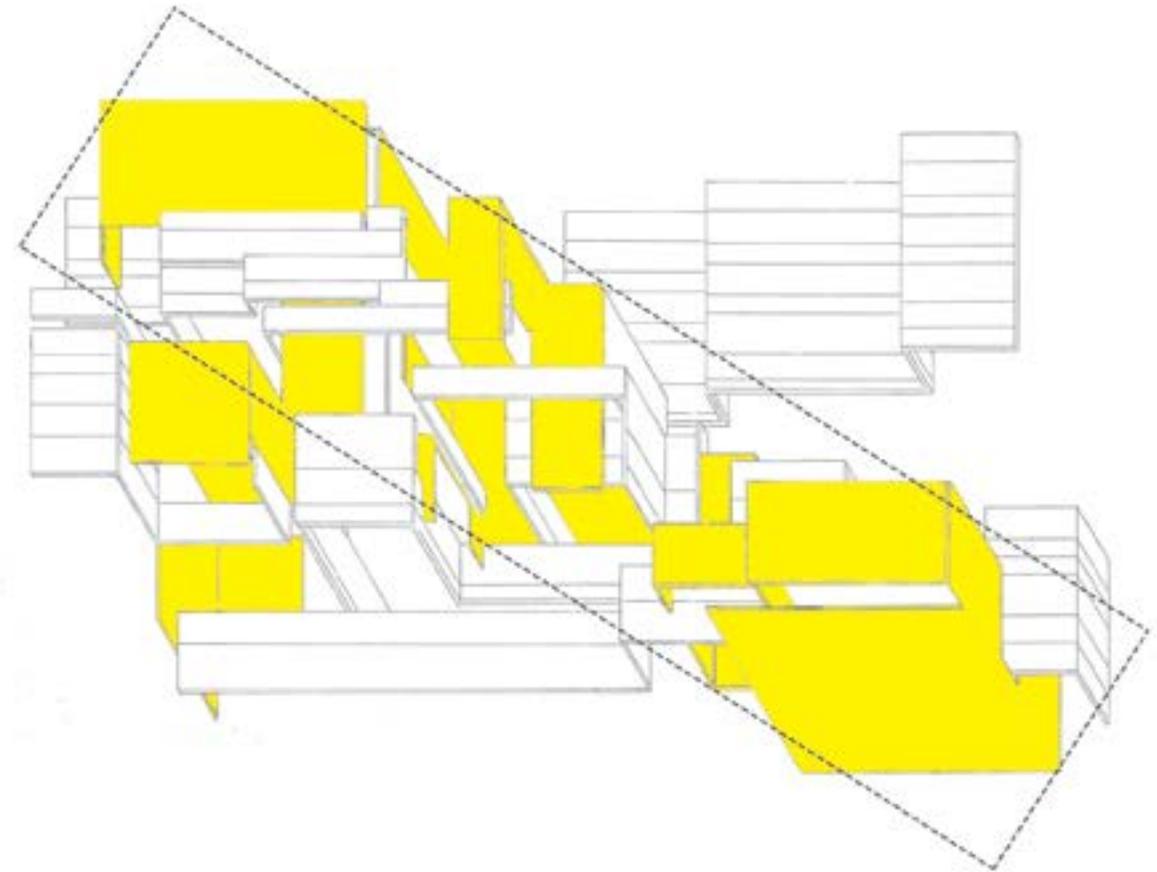
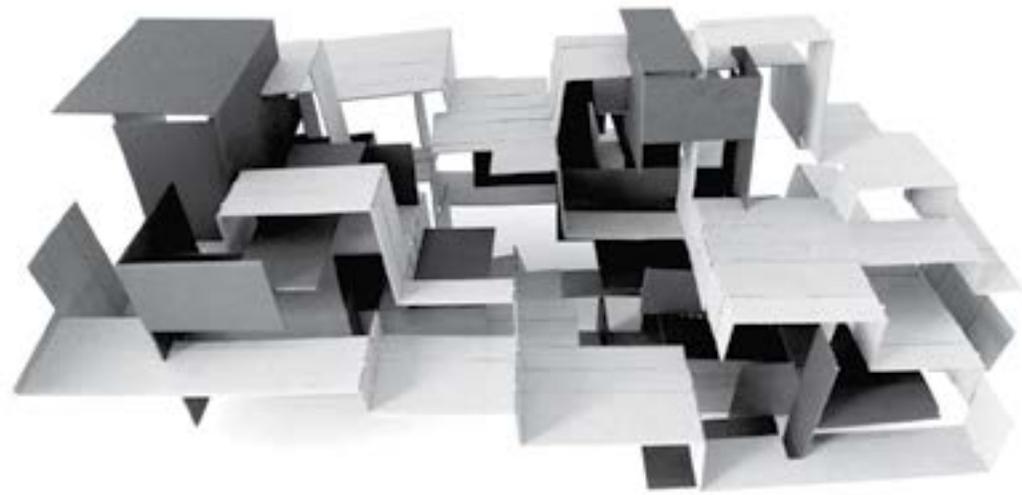


INTERACTION

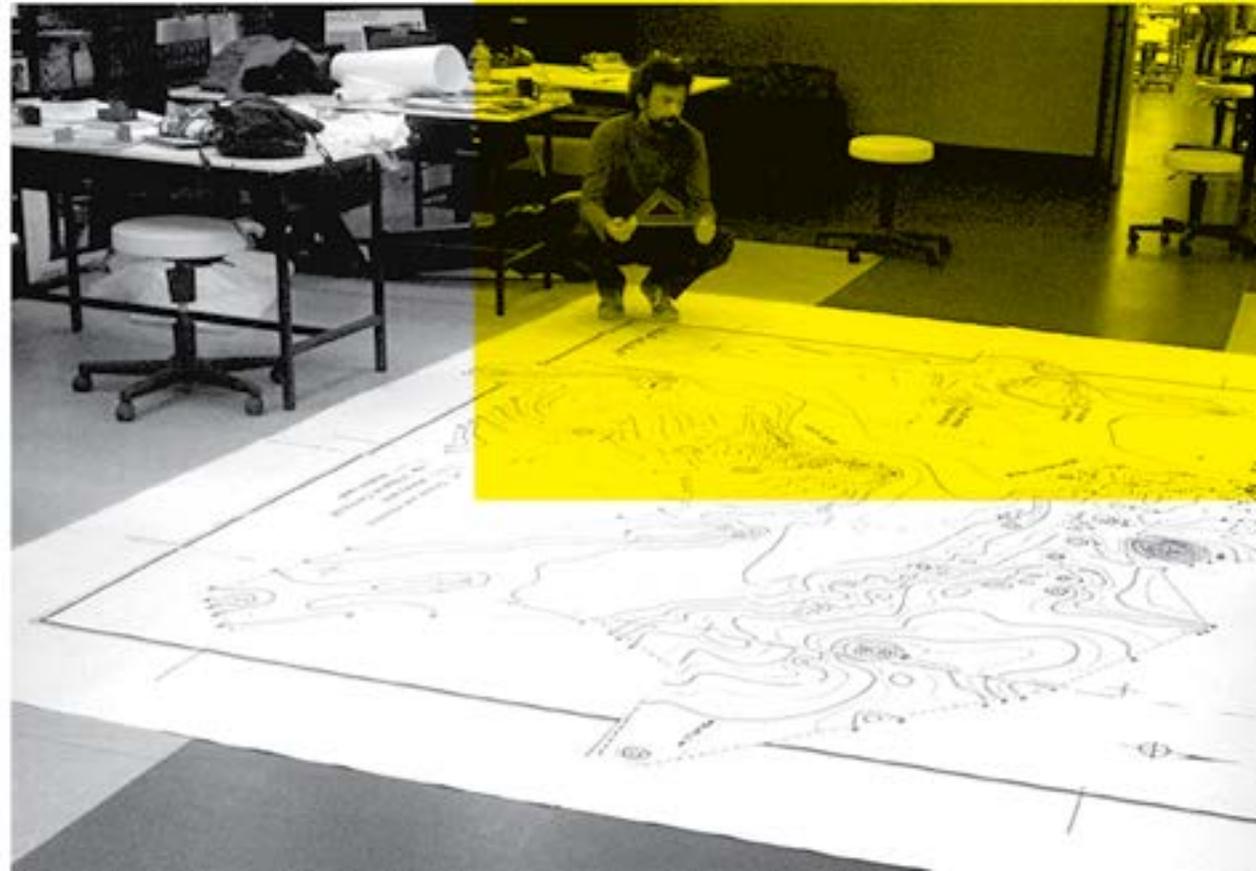








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Arch 201 | Architectural Design I

Introduction to formal, structural, contextual and experiential components of architectural design methodology. Utilization of experimental design strategies.

Arch 221 | History of Architecture I

Fundamental knowledge on the development of architectural thought and practices throughout the history up to the modern age. Global examples of prominent architectural edifices.

Arch 202 | Architectural Design II

Focus on functional, contextual, formal and structural values of architectural design. Design of a small-scale building in a given physical context.

Arch 222 | History of Architecture II

Fundamental knowledge on the development of architectural thought and practices throughout the modern age. Historical process through the enlightenment, industrial age and the 20th century.

Arch 241 | Structure and Architecture

Basic knowledge of structures, fundamental principles of structural behaviors, relationship between structure and architecture, analysis of simple structural systems, force characteristics, internal and external forces, loads, moment, equilibrium, support conditions and reactions, sheer and axial forces, bending moments.

201

ARCH 201 provides a smooth transition to the processes of architectural design and how we can think, define, produce, change and act within architectural space. Structured in line with the precedents of ARCH102's abstract thinking on the formation of architectural space, the studio aims the development of an architectural design methodology with the introduction of architectural components such as user, structure and context of the design process. Such components are introduced within a given architectural problem following a series of exercises, which dwell on basic architectural elements that organize spatial relations and generate experiential structures of designed spaces. The results of analytical observations are expected to be moulded into design strategies, progressively generating creative design solutions that stem from justifiable individual design concepts and process in a way that reflects a manifested awareness of spatial-formal necessities of human use & experience, structural & material sensibilities and environmental issues. The studio has a major concern for the spatial experience in relation to the notion of time for generating and scaling of space. So the experiences are expected to define the spatial scenarios of architectural space and its possible scales.

The students are motivated to start thinking through very basic human behaviours, like movement, and how this behaviour interacts, shapes, generates diverse qualities of space and spatial scenarios, with reference to the given context and a number of users. This methodology also initiates a fresh perspective towards pre-defined basic architectural elements; as for example of a corridor or staircase that often implies infinite forms of human movement and pace even when it is solely about walking. With this aim the studio focuses mainly on the design of elementary forms of architectural space that don't necessitate from an established architectural, functional or typological programme/event, rather develop on discovering alternating spatial experiences and sequences of fundamental human behaviours within their correlative relation to the surrounding environment, or to what we name as context. In this scenario even a simple definition of corridor becomes ambiguous, provoking a constant questioning that gradually builds up to a spatial complexity in the very end. Certain key issues regarded as the eminent aspects of the studio are an exhaustive study on the structural, material and tectonic qualities that are expected to act as generative aspects of the design problem at hand.

ARCHITECTURAL DESIGN I

ARCH 201

Corridor

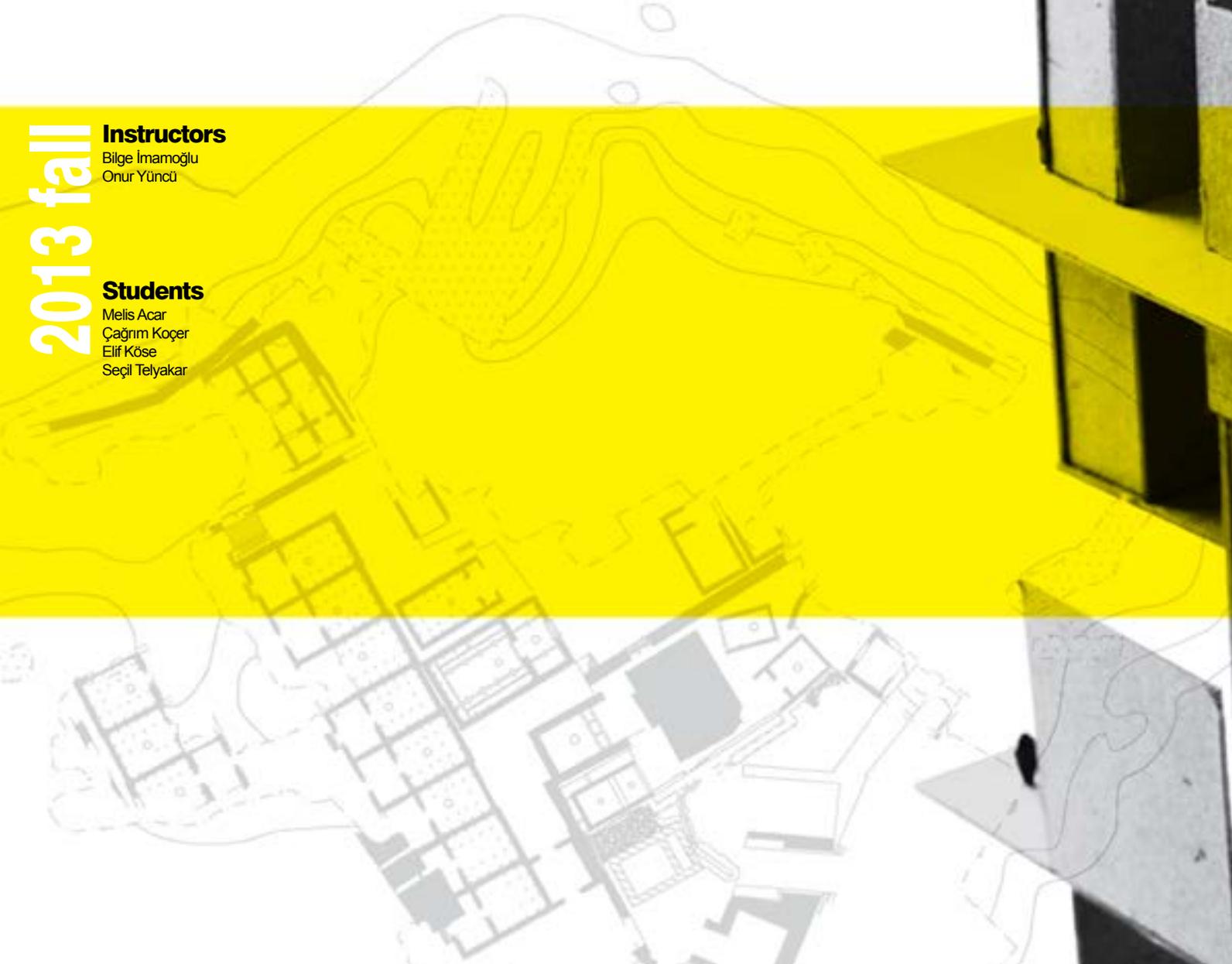
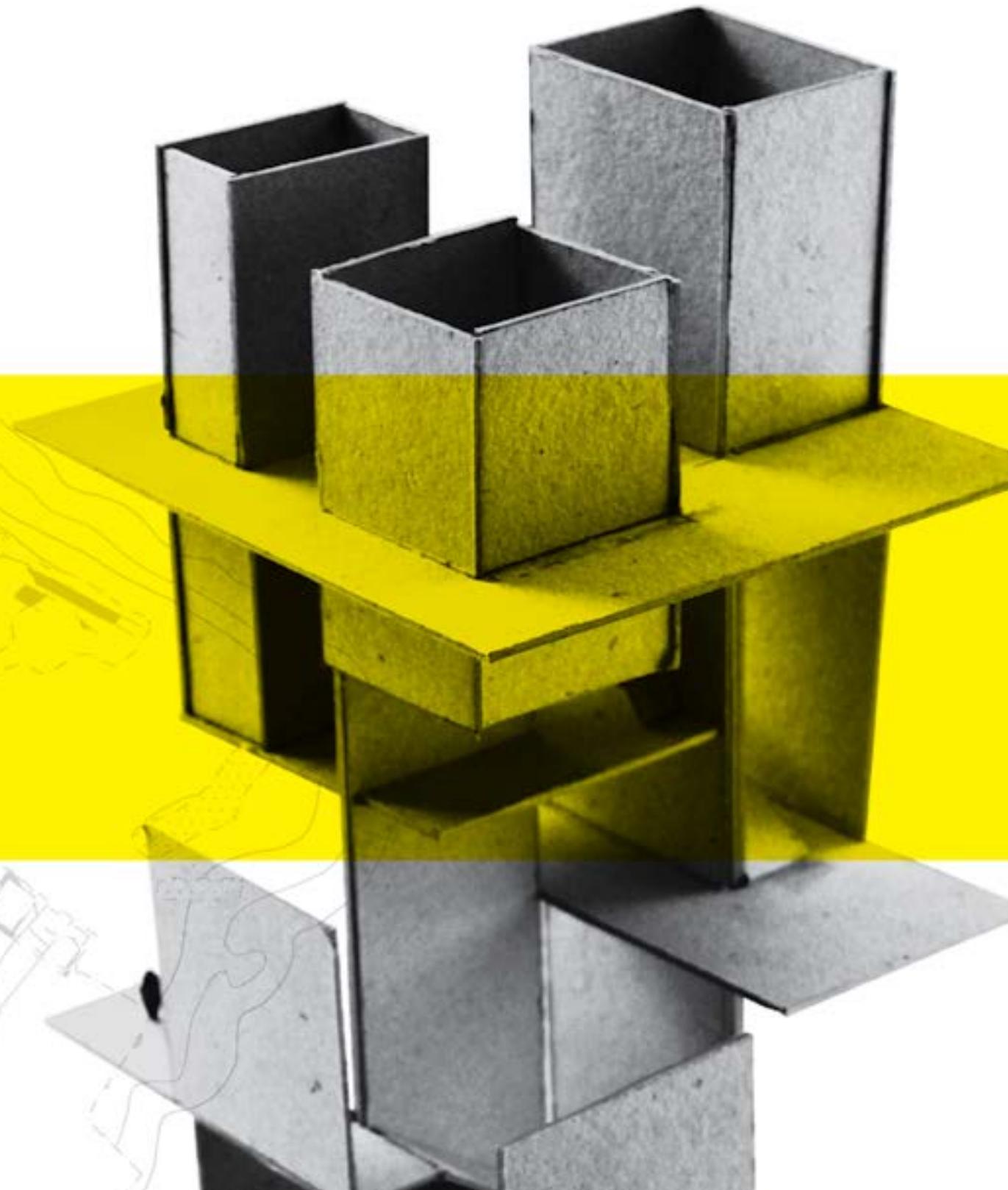
2013 fall

Instructors

Bilge İmamođlu
Onur Yüncü

Students

Melis Acar
Çađrım Koçer
Elif Köse
Seçil Telyakar



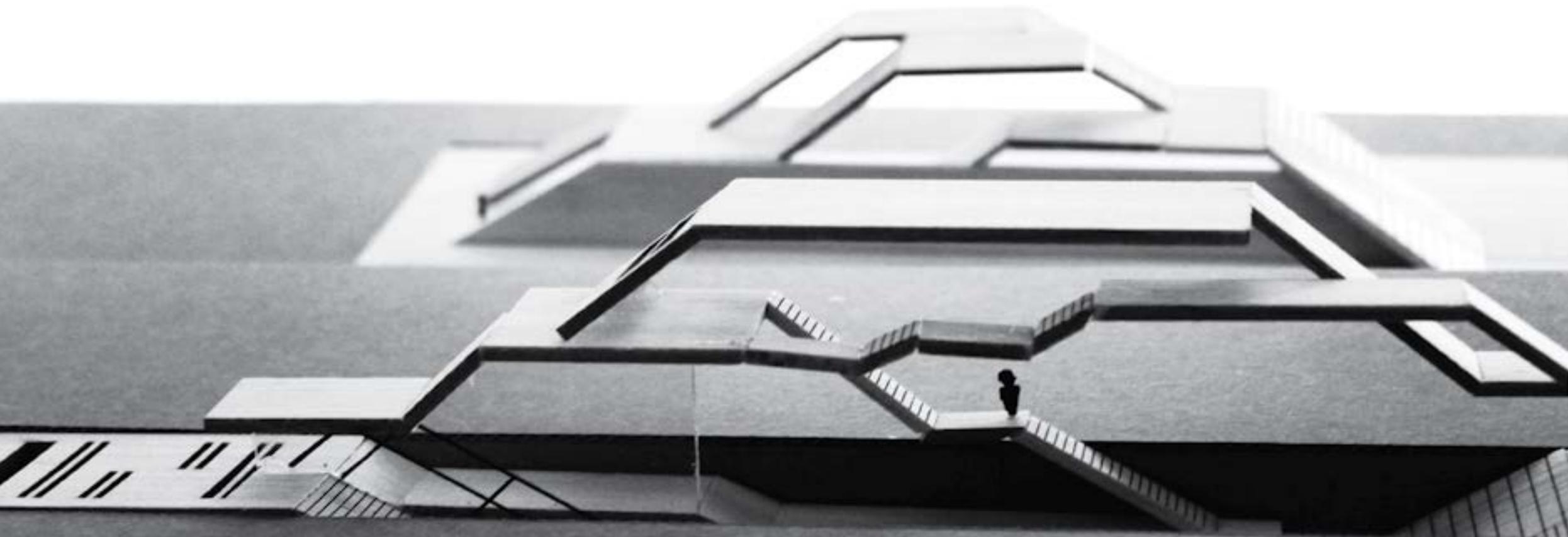
research on an architectural component: **corridor**

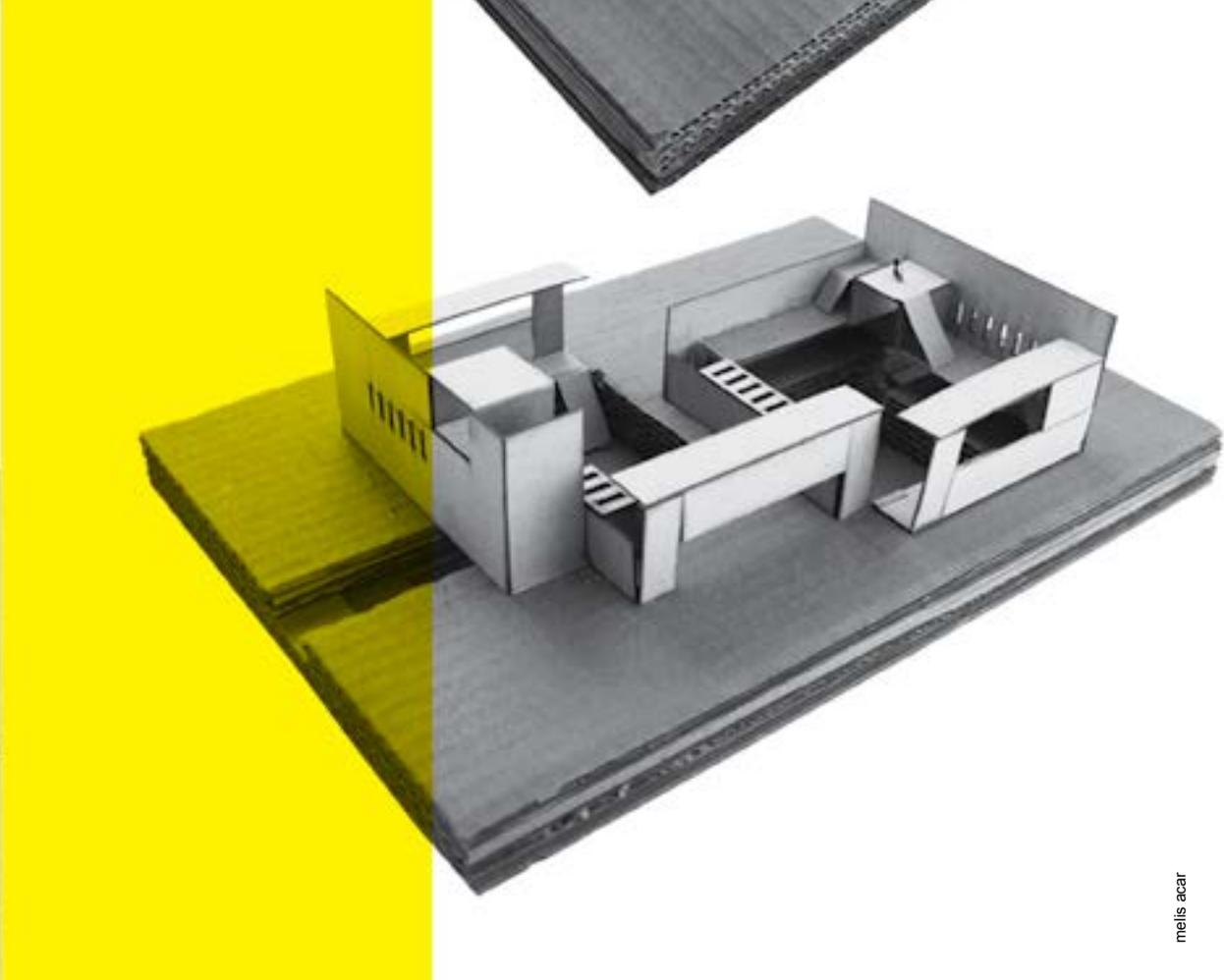
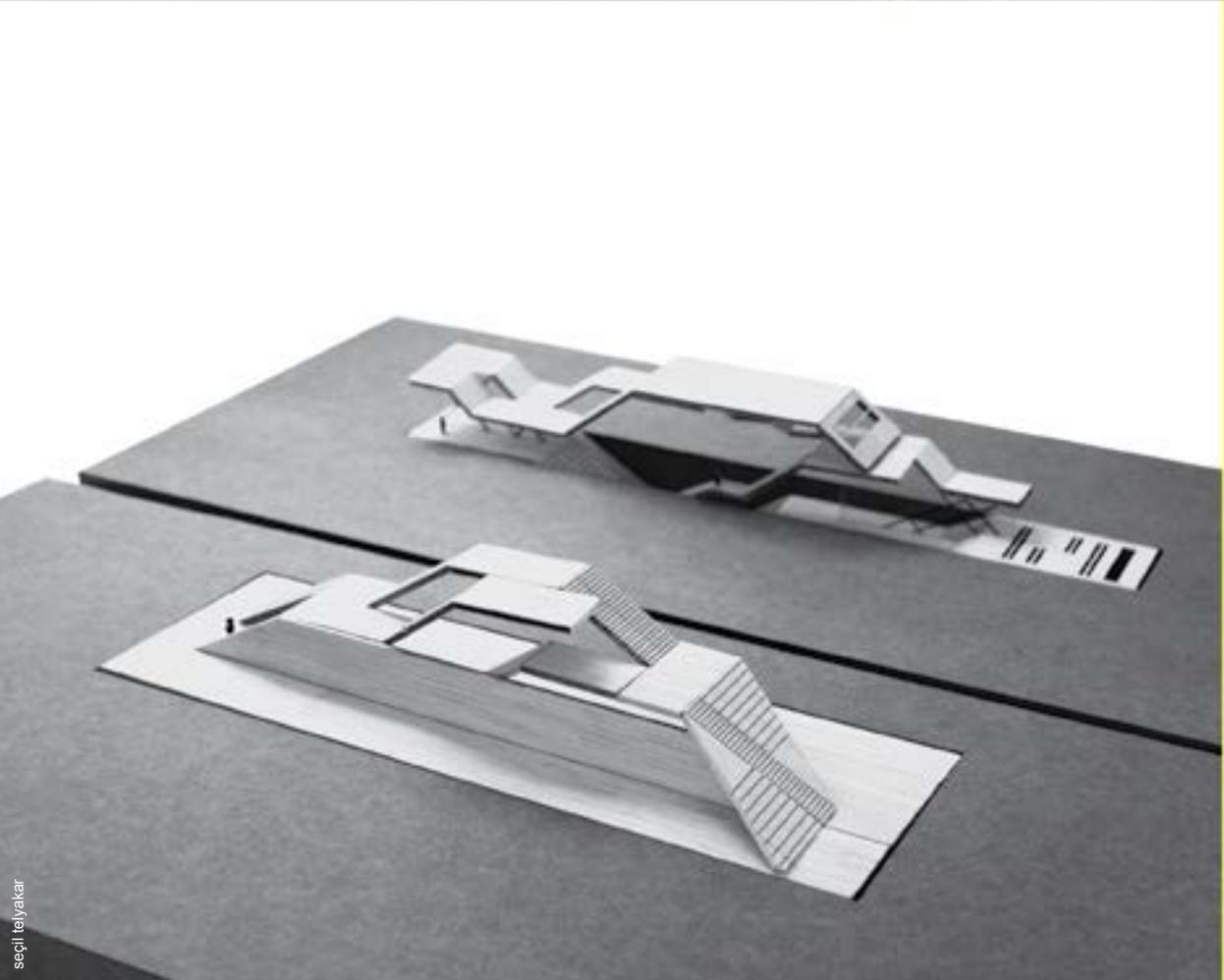
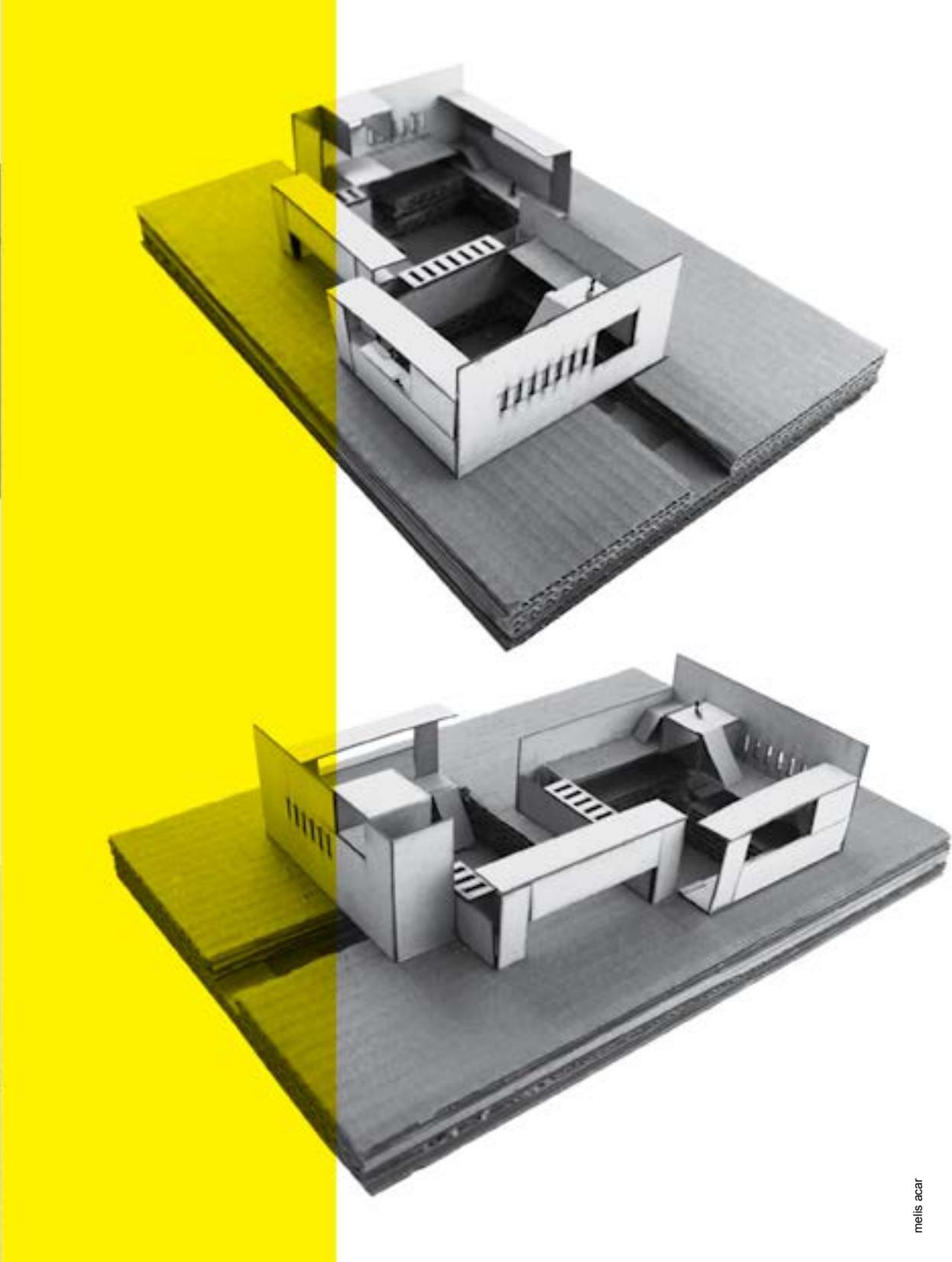
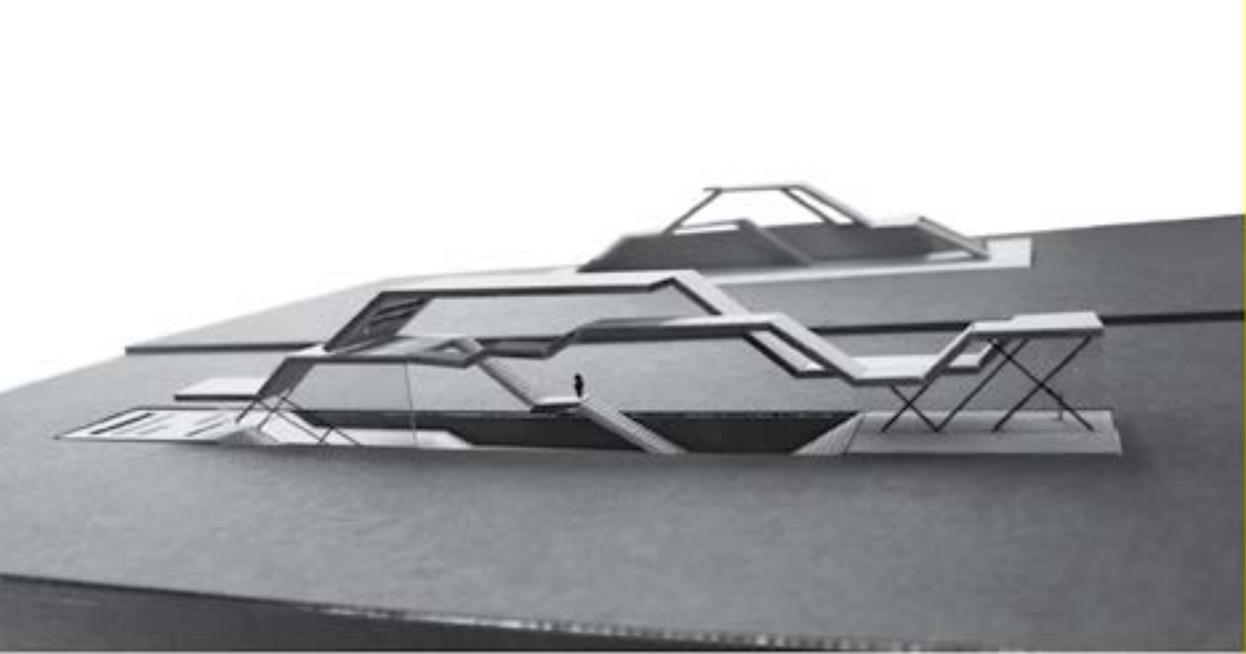
Students were assigned to design 'the corridor' which would correlate the major components of the site Gordion and reflect their interpretation of the site in a certain level of multiplicity and variety of spatial experiences.

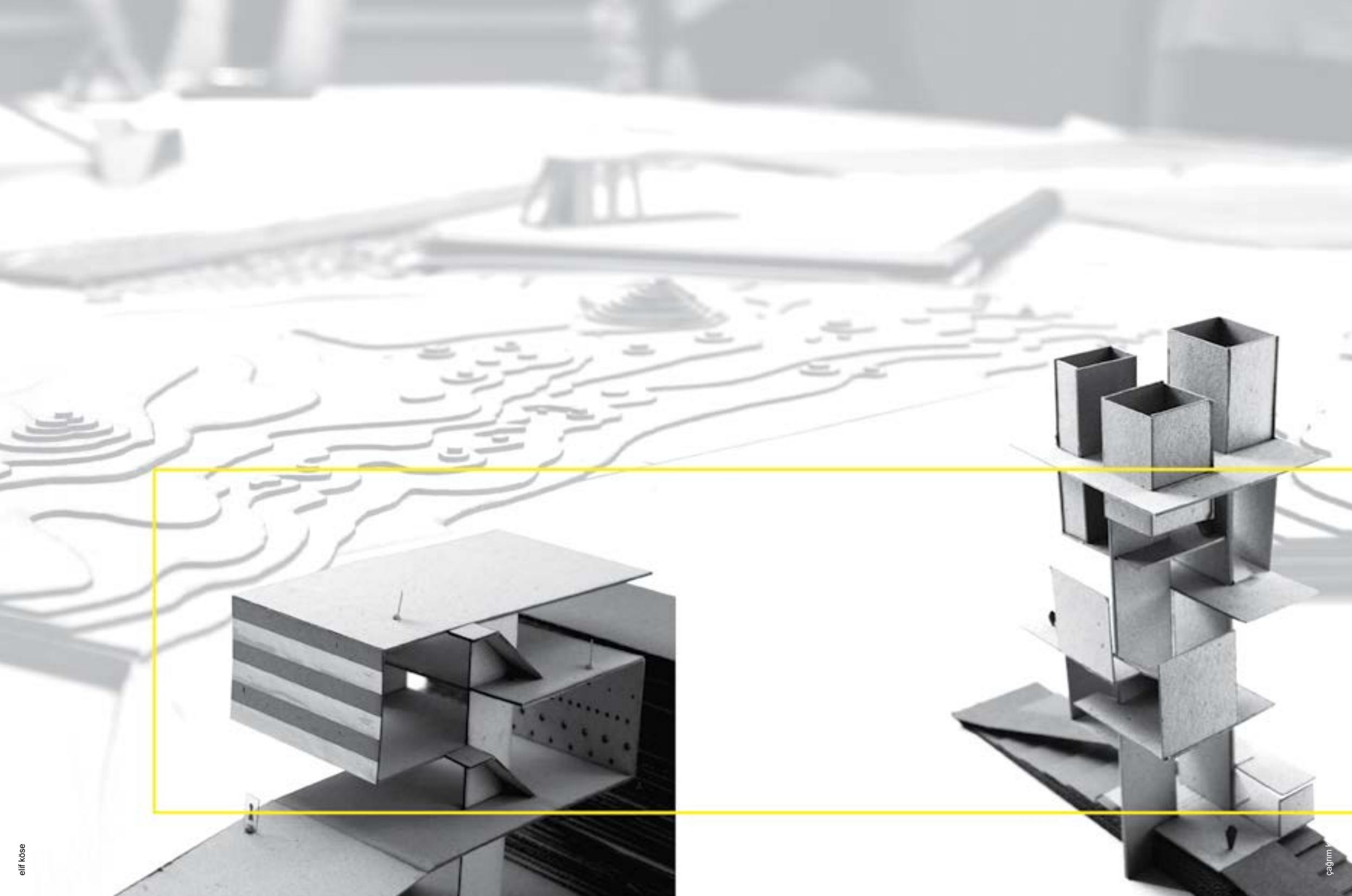
They were expected to develop methods to utilize time and its experiences as a tool of generating and scaling space and to compose the diversity of possible relations of the perceiver to time/space/place in unity.

Students were asked to work with an area of their choosing as a main focus; however they were also required to consider the whole site in a variety of levels and scales of intervention and they were responsible for the impacts of their proposal on the whole site.

Structural and material aspects of the projects were expected to contribute to the architectural space and spatial experiences but not required to get into technical details .







A topographic map showing contour lines and architectural elements. A prominent diagonal line, possibly a road or path, runs from the upper left towards the lower right. Another line branches off from it towards the upper right. The map includes numerical contour values such as 20, 25, and 30. A small crosshair symbol is visible in the lower-left quadrant.

architecture

**gordion model through
elements of architecture**

Patterned Episodes In Between

2014 fall

Instructors

Berin Gür
Onur Yüncü
Murat Aydınoglu

Students

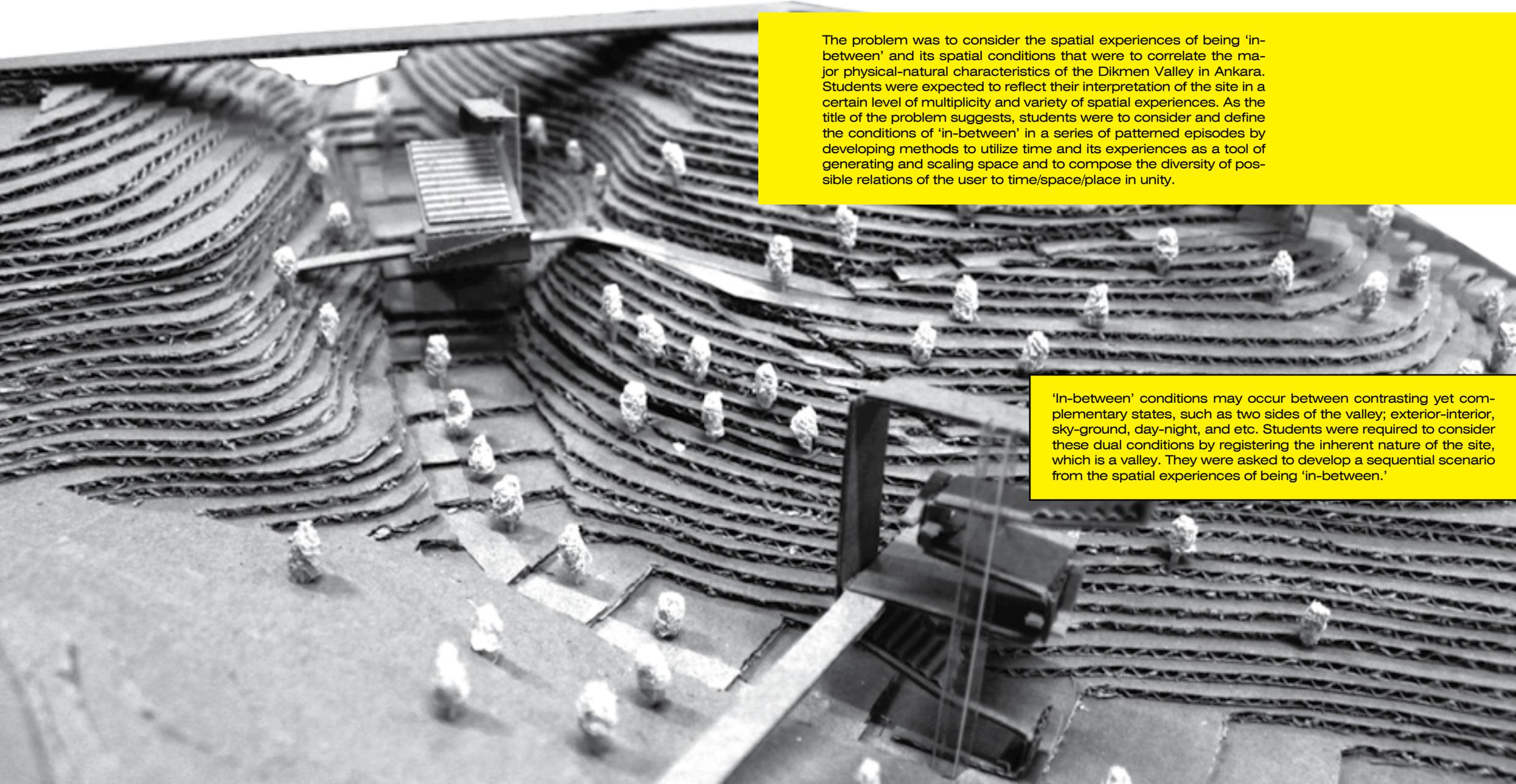
İpek Akın
Aylin Alicanoğlu
Ozan Çiçek
Ezgi Gani
Melis Özge Gayretli
Müge Güreş
Aysu Gürman

İdil İbrikçioğlu
Raziye Sena Kocakaya
Burak Kök
Melis Küçüktunç
Bora Meral
Uğur Namdar
Bestenur Öztürk

Kübra Öztürk
Kübra Sönmez
Tuğçe Çelınay Şahin
Elif Tamay
Özge Turgay
Eren Yazıcıoğlu
Leyla Yıldız

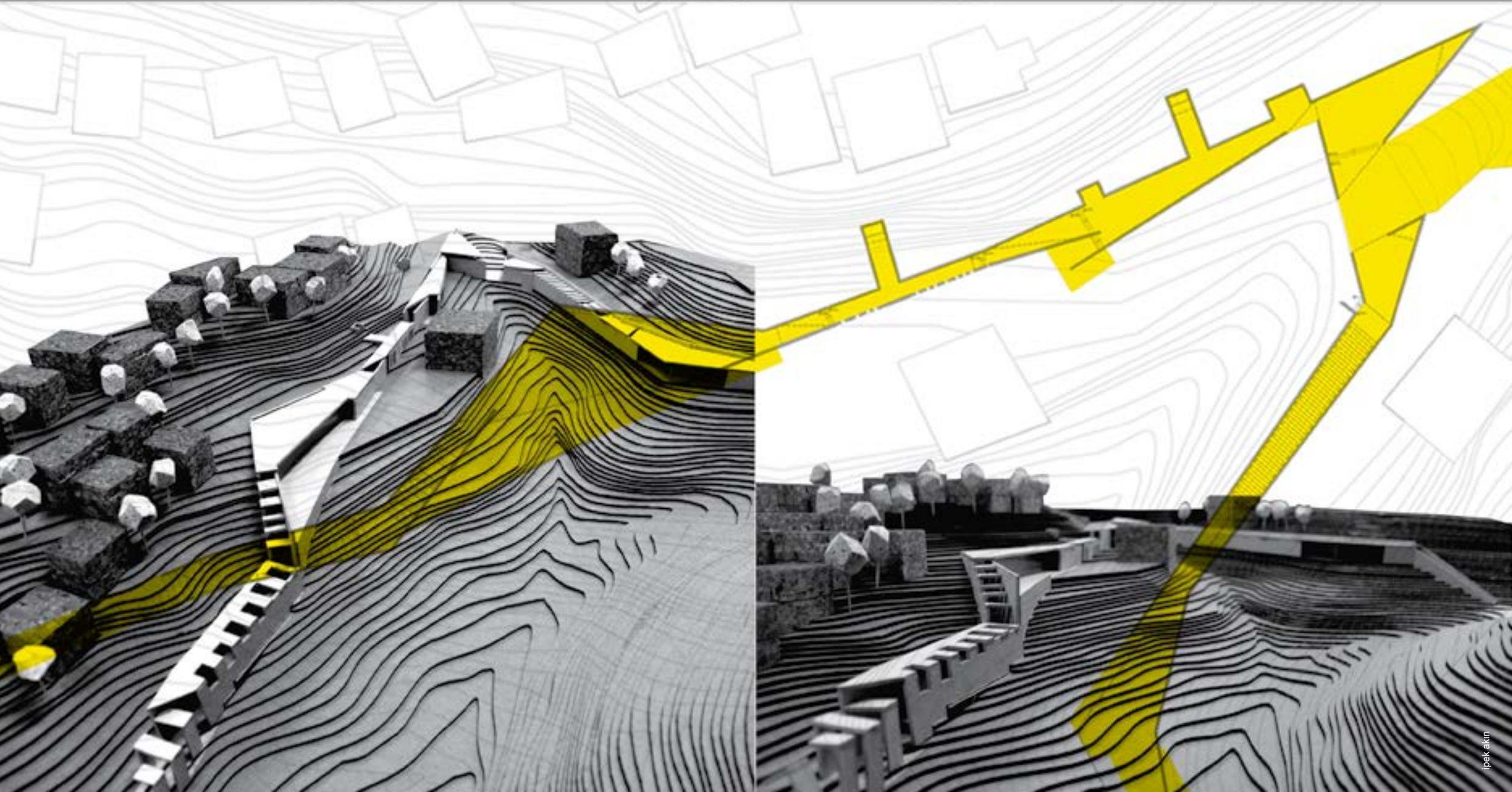
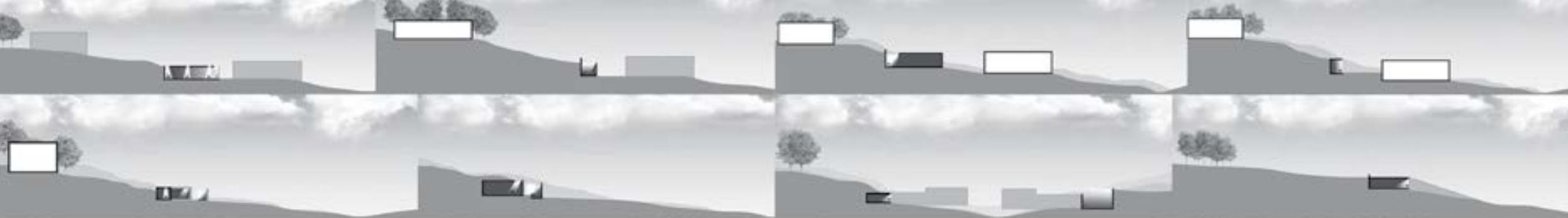


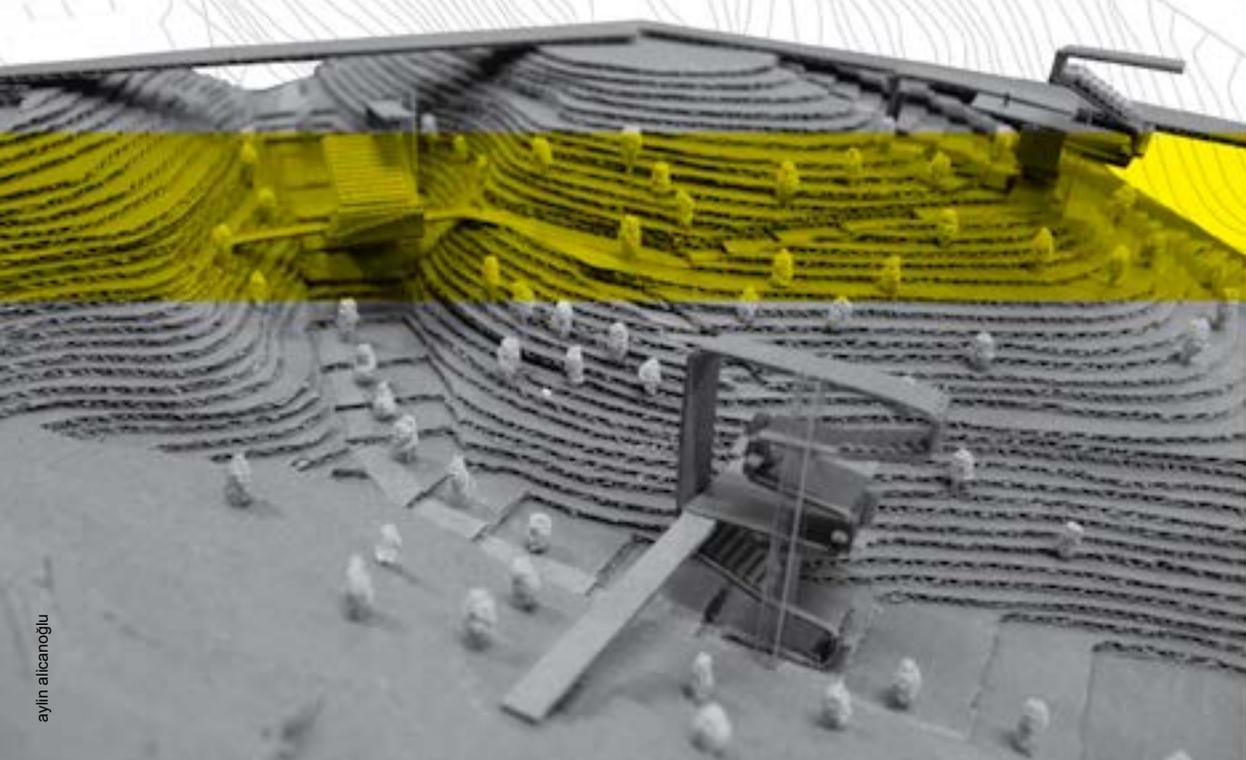
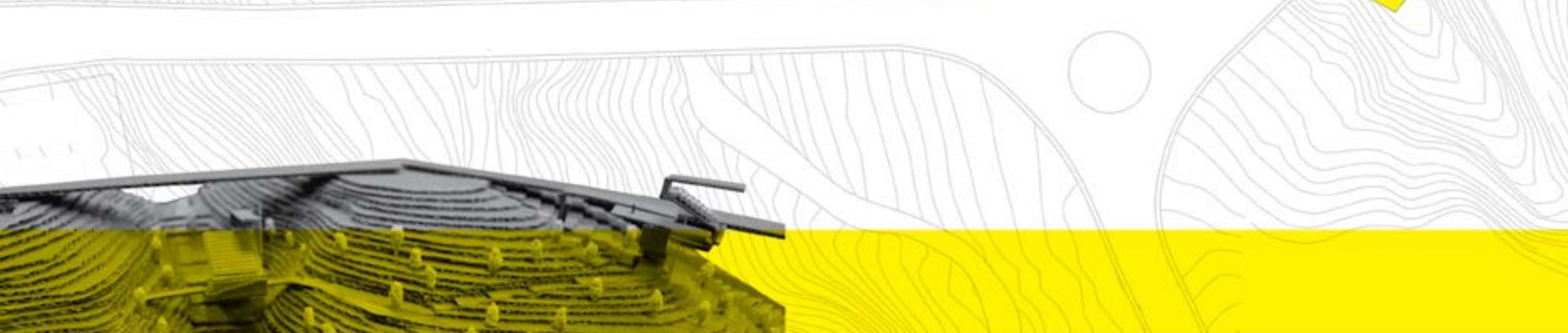
The final project of ARCH 201 Architectural Design II Studio 'Patterned episodes In-between' focused on the task of organizing space as structuring of multiple variances of spatial experiences with the introduction of the concepts of human scale and sense of place, and presents the experience of time as a fundamental organizing and structuring element.

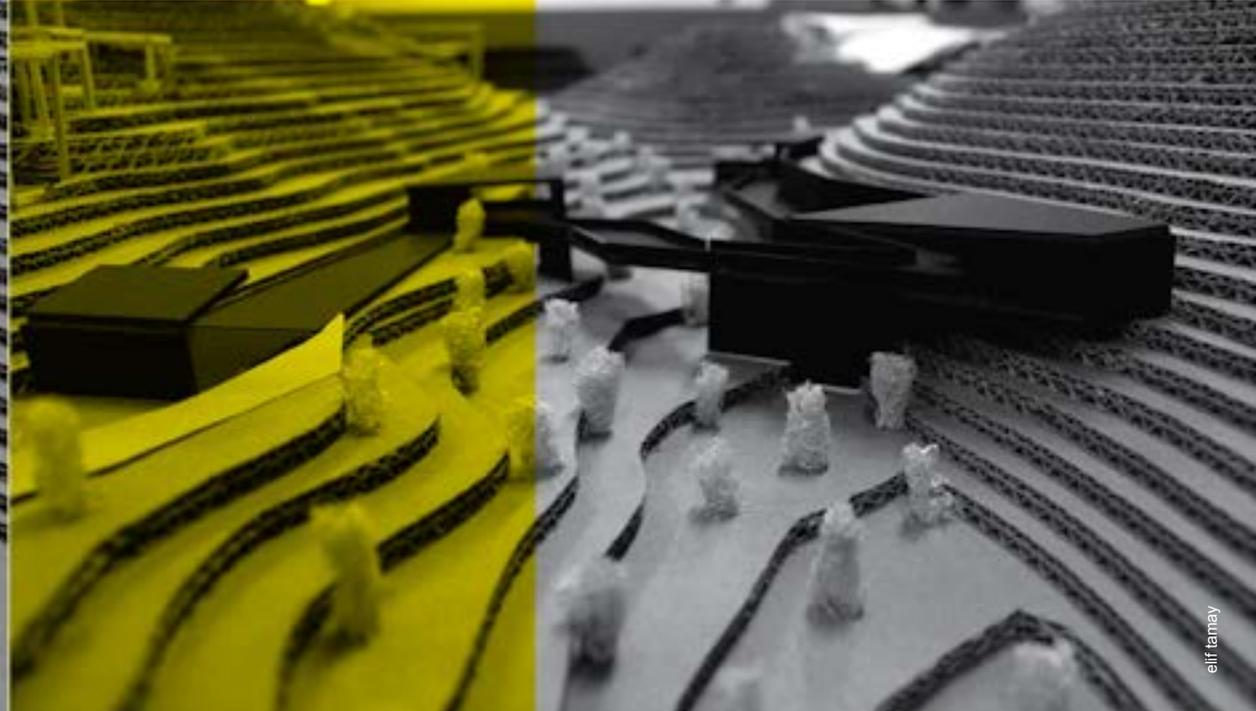
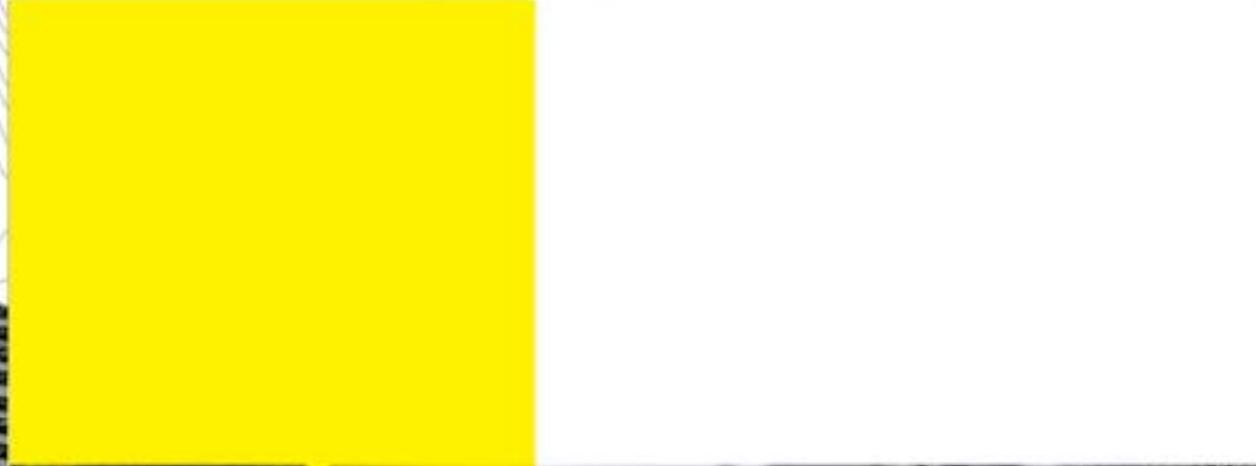
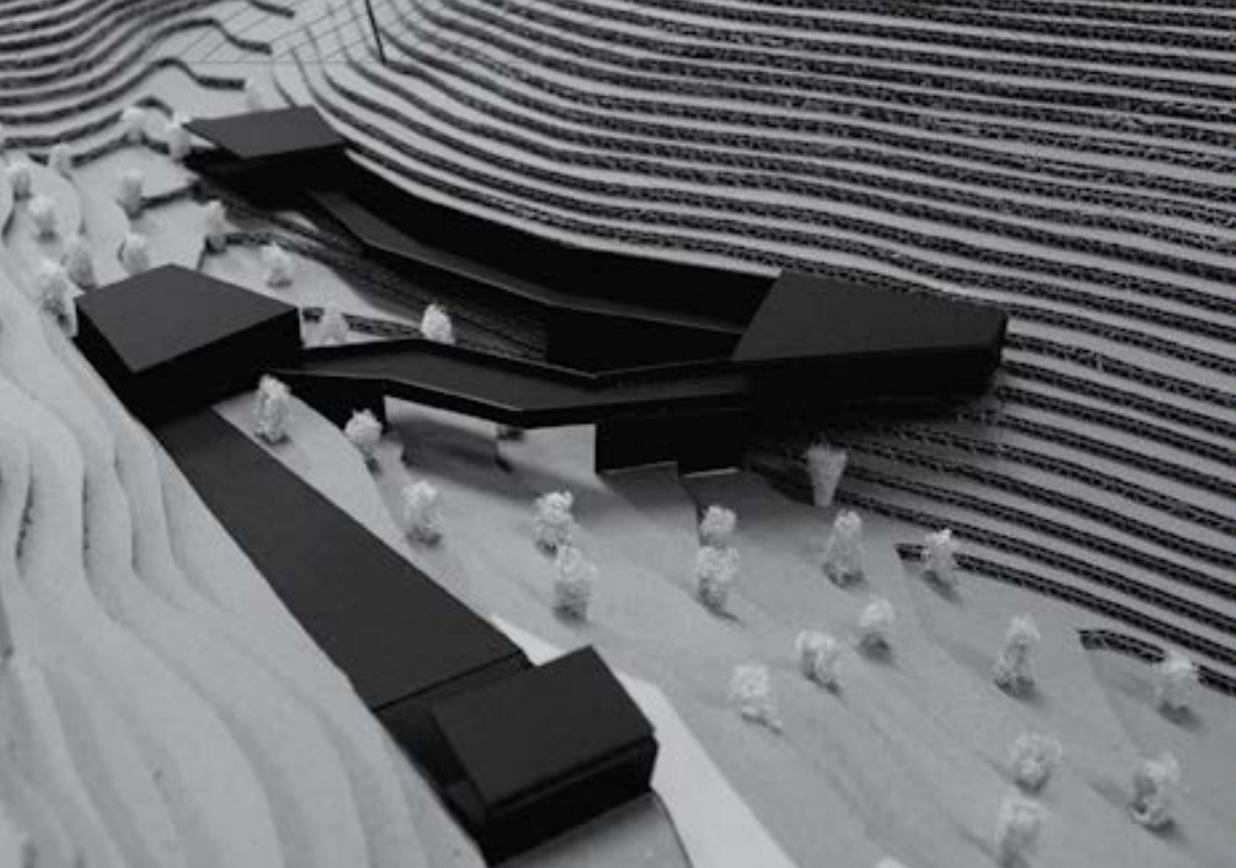
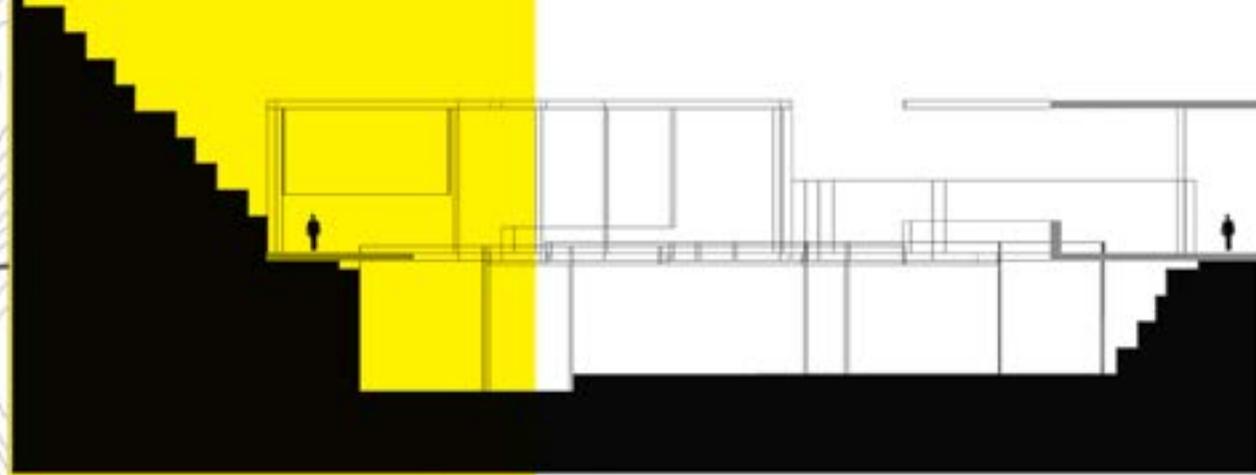
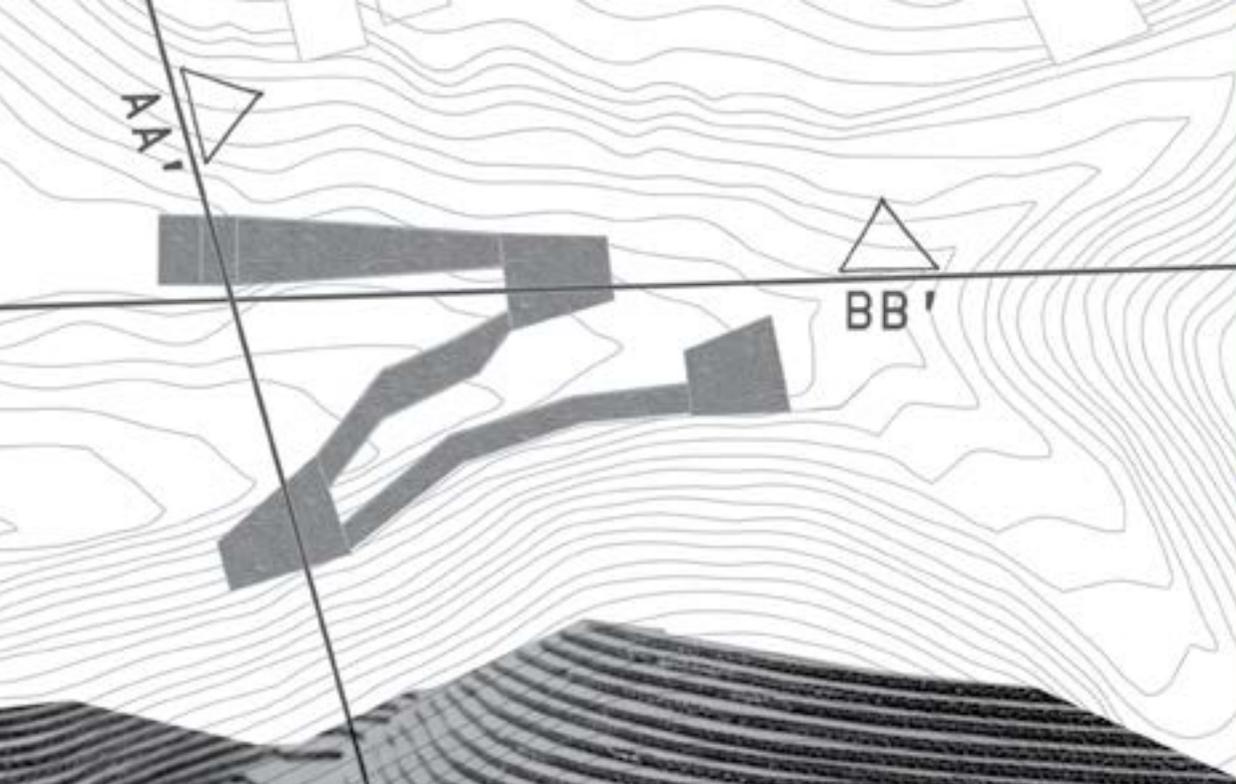
A black and white architectural model of a valley. The model features terraced slopes on both sides, with numerous small, white, textured figures placed on the terraces to represent human scale. A central building with a flat roof and a small structure on top is situated in the valley. A path or road winds through the valley, and a bridge-like structure crosses a small stream or channel. The overall design emphasizes spatial organization and human experience.

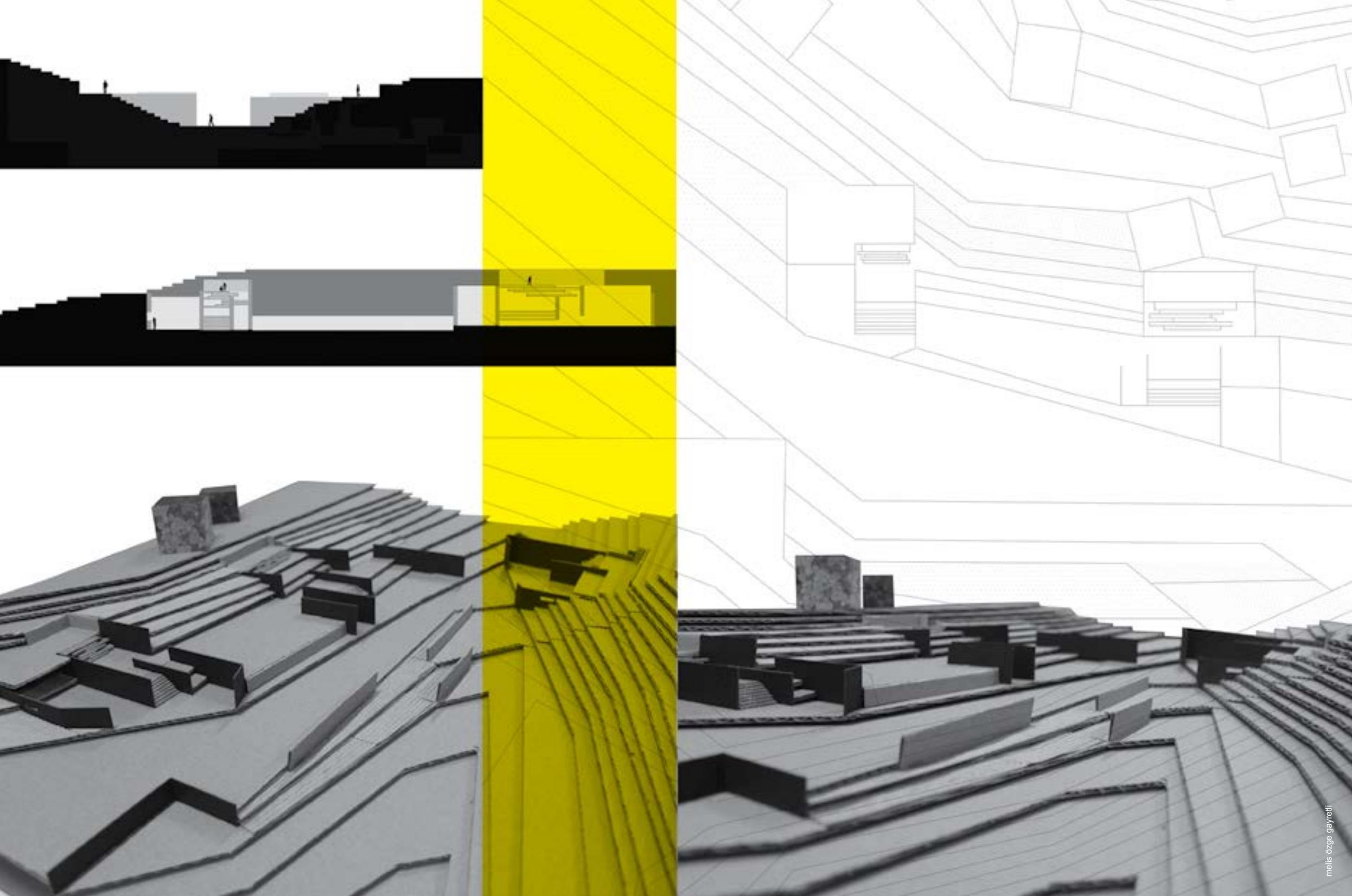
The problem was to consider the spatial experiences of being 'in-between' and its spatial conditions that were to correlate the major physical-natural characteristics of the Dikmen Valley in Ankara. Students were expected to reflect their interpretation of the site in a certain level of multiplicity and variety of spatial experiences. As the title of the problem suggests, students were to consider and define the conditions of 'in-between' in a series of patterned episodes by developing methods to utilize time and its experiences as a tool of generating and scaling space and to compose the diversity of possible relations of the user to time/space/place in unity.

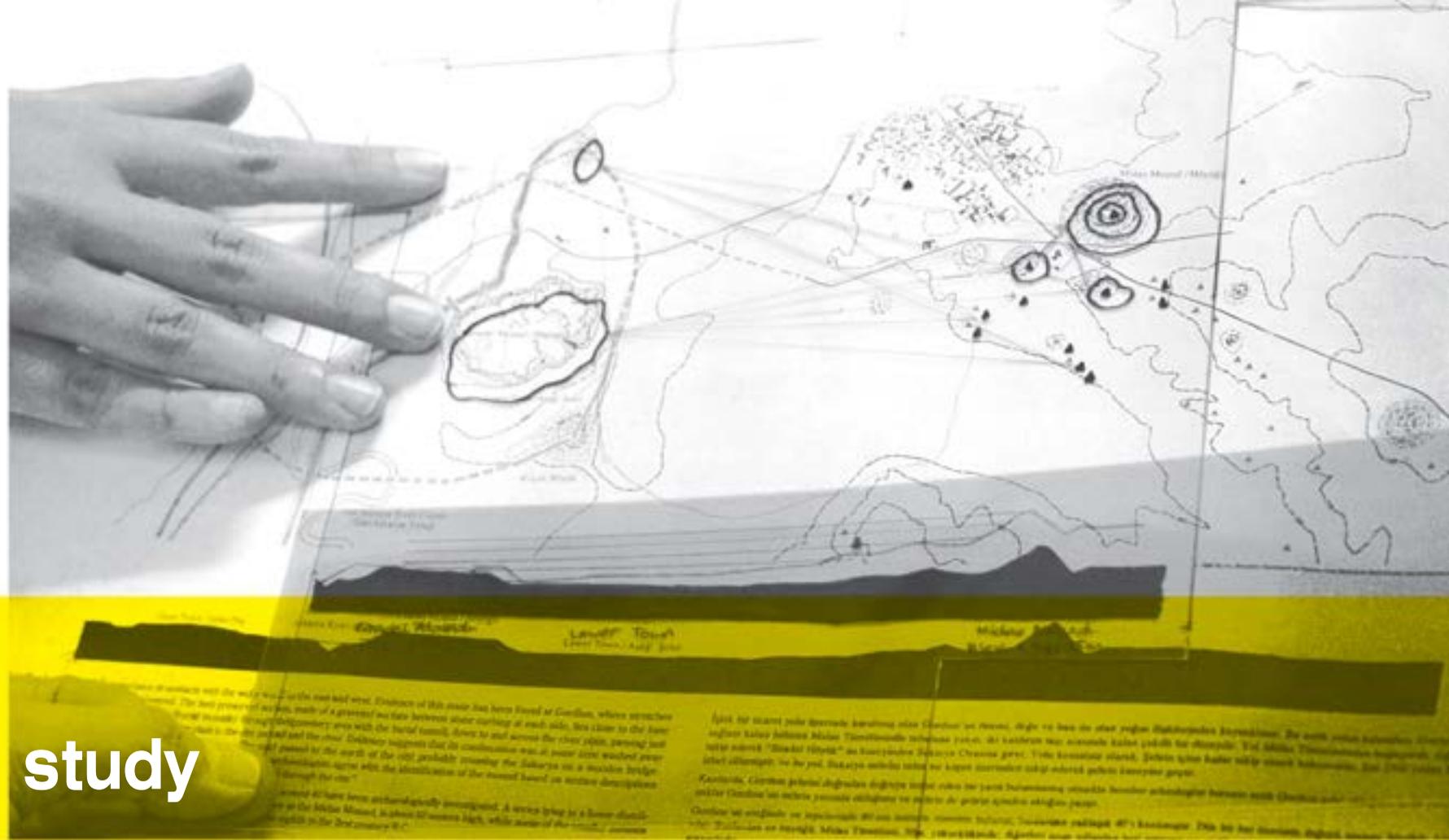
'In-between' conditions may occur between contrasting yet complementary states, such as two sides of the valley; exterior-interior, sky-ground, day-night, and etc. Students were required to consider these dual conditions by registering the inherent nature of the site, which is a valley. They were asked to develop a sequential scenario from the spatial experiences of being 'in-between.'











layered study

enRoute

2015 fall

Instructors

Derin İnan
F. Can Aker
Ziya İmren
Azize Elif Yabancı

Students

İpek Deniz Alpdoğan
Doğa Can Ata
Rümeysa Hilal Aydemir
Zeynep Azboy
Dila Batmaz
İrem Baz
Mehmet Beyazlı
Meryem Ebru Burak
Yağmur Güllü Burhan
Sena Çatal
Merve Cuştan
Gözde Delice

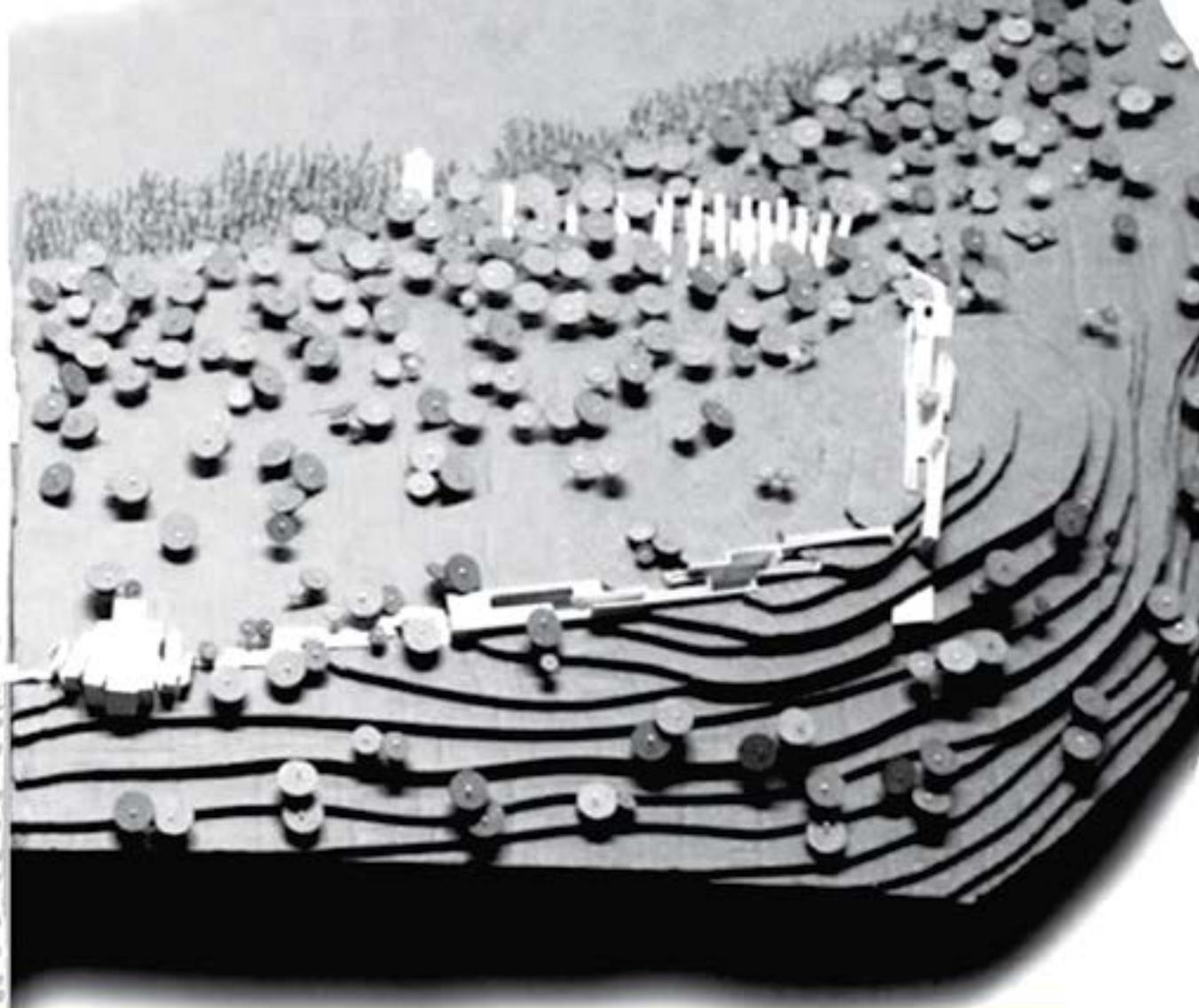
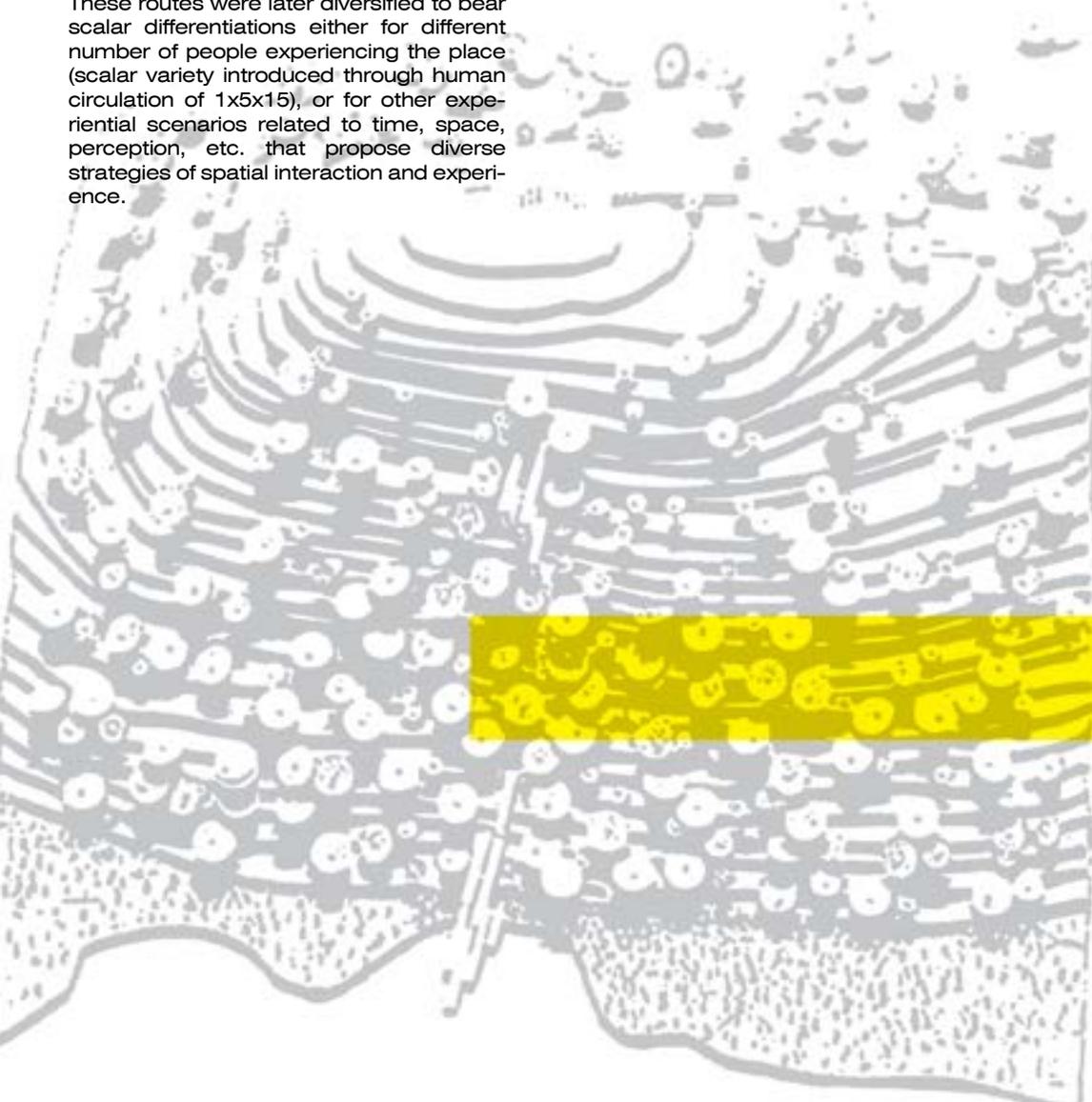
Tuğçe Erartsın
Bilge Ersan
Merve Işık
Defne Işıklı
Cemre Kale
Burcu Kaplan
Seyyid Ahmet Kılınc
Ezgi Koyukan
Seda Mercan
Atacan Okumuş
Kerem Orhan
Didem Zeynep Ödemiş

Kaan Ögetürk
Özgü Özcan
İlayda Özkaya
Ceren Özsu
Elif Ezgi Öztürk
Işık Öyküm Öztürk
Begüm San
Alper Ertuğ Sarper
Ahsen Senem Sırma
Beyza Şener
Oğuz Han Taşçı
Cansu Türk

Melisa Unvan
Nehir Melis Uzun
Serap Sevgi Ünkaracalar
Zeynep Yağcıoğlu
Gökhan Yarar
Rabia Meycan Yeğin
Necmiye Seçil Yolalan
Merve Nur Yurt
Özgecan Zeybek
Zarif Dijle Zırlılı

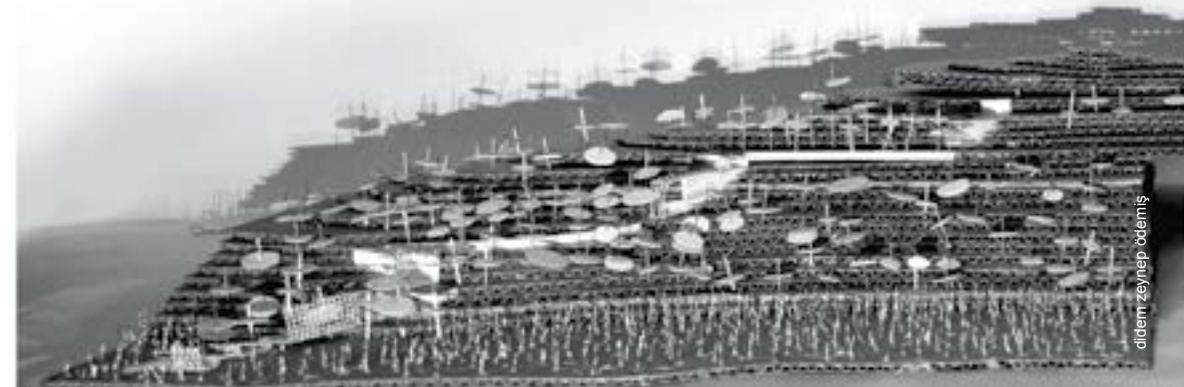
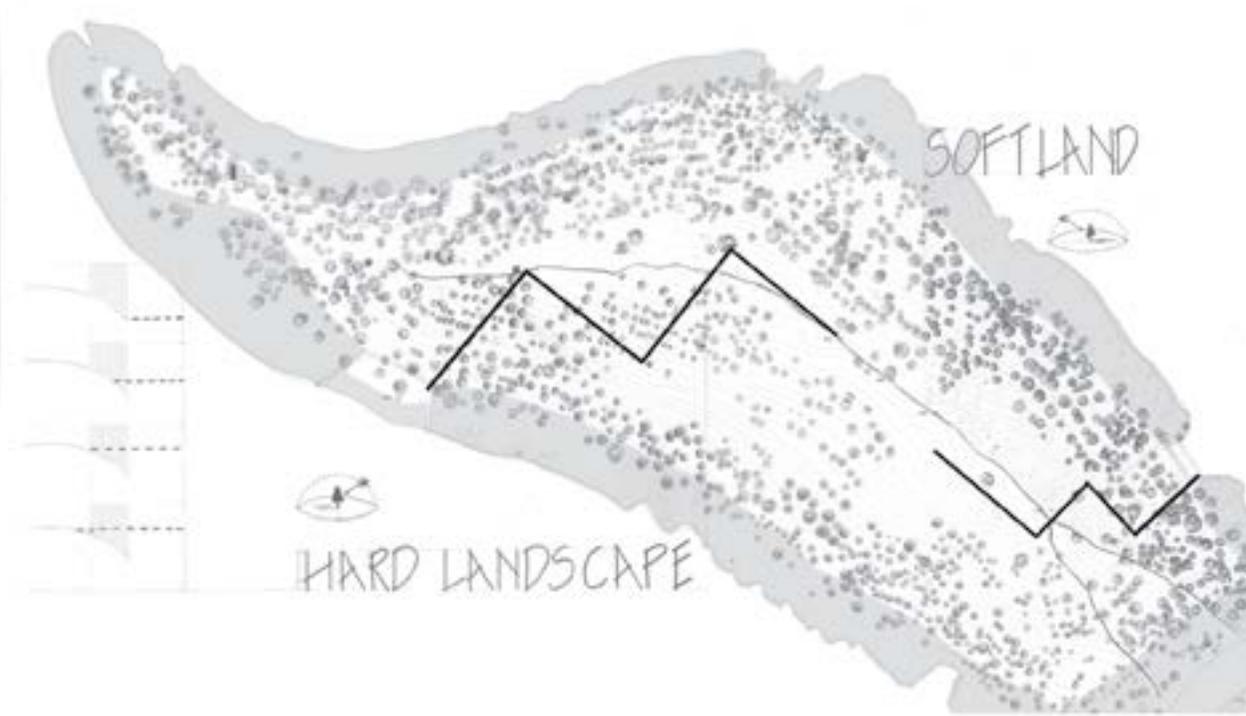
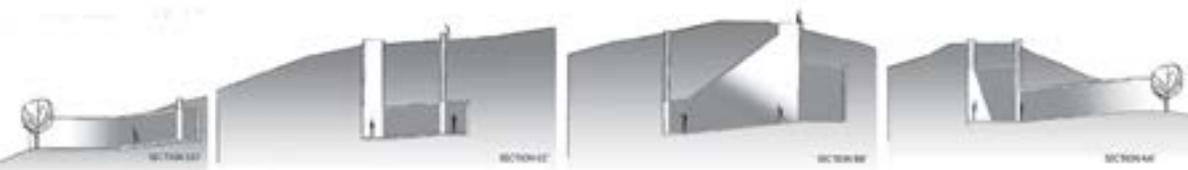
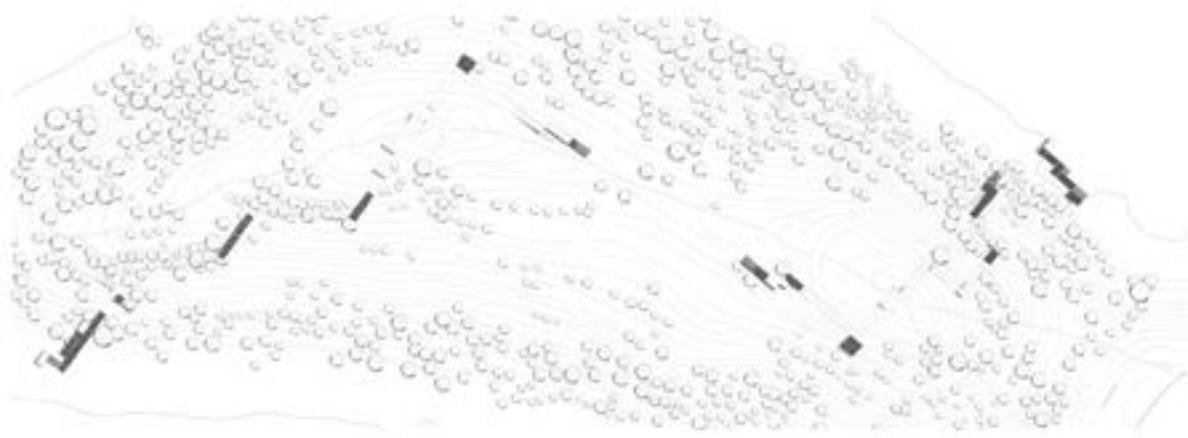
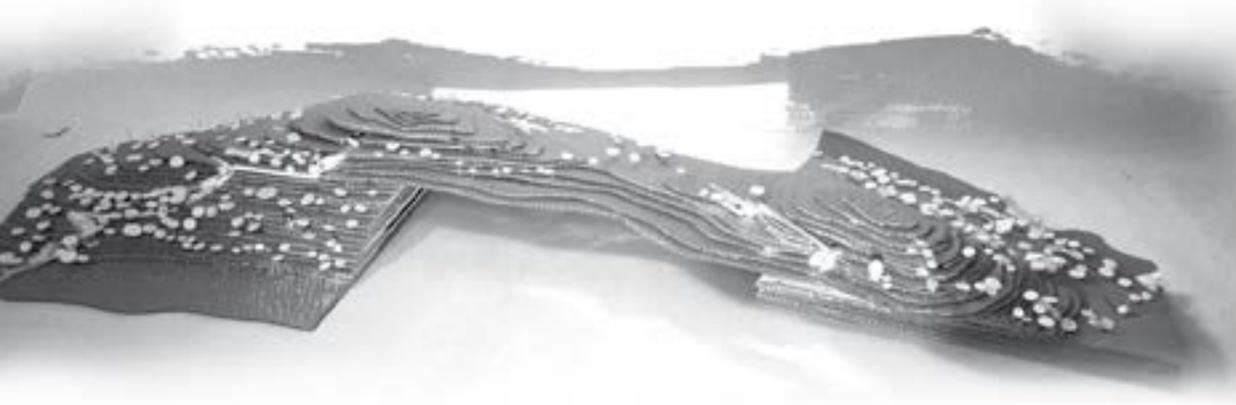


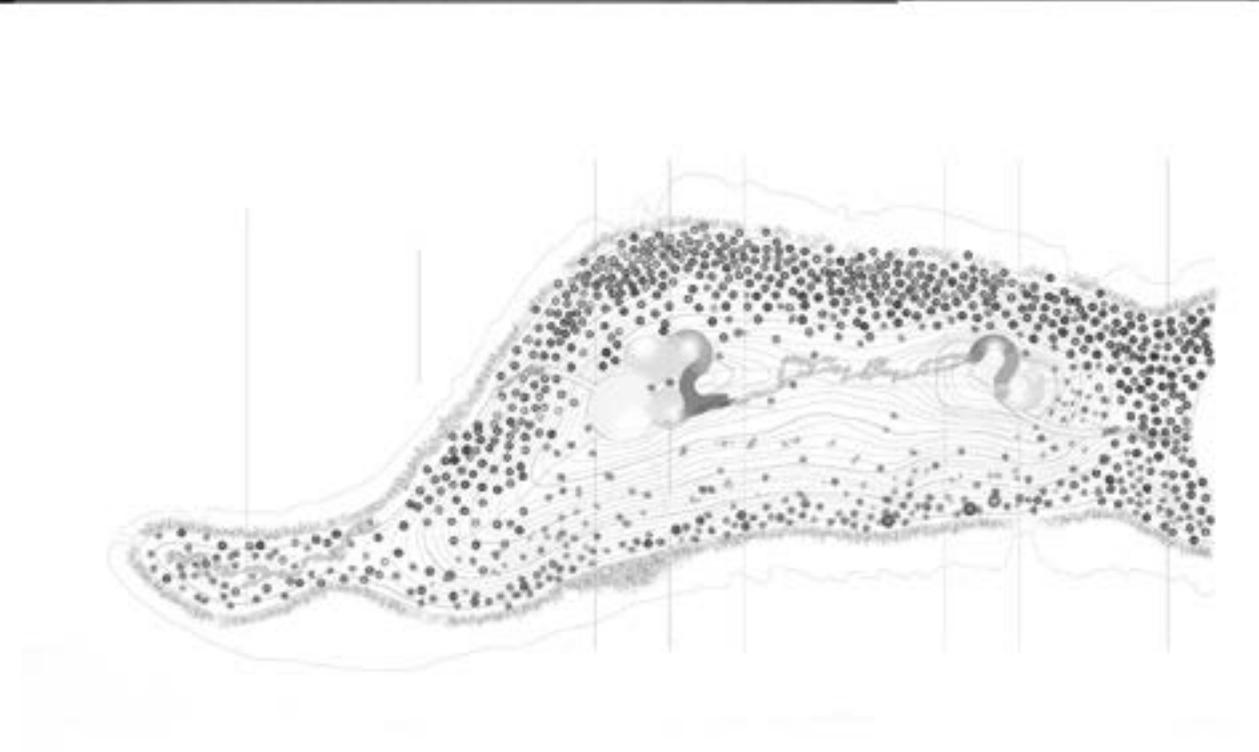
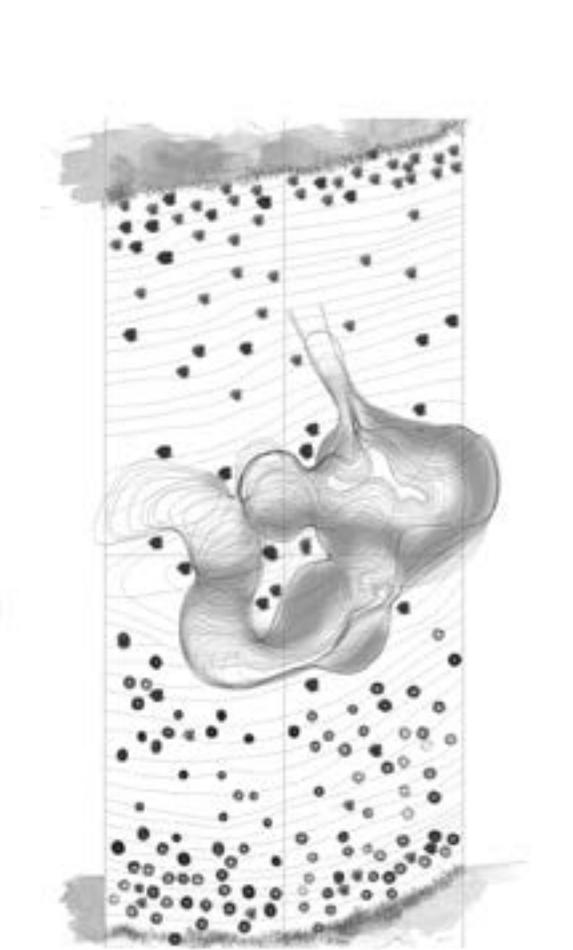
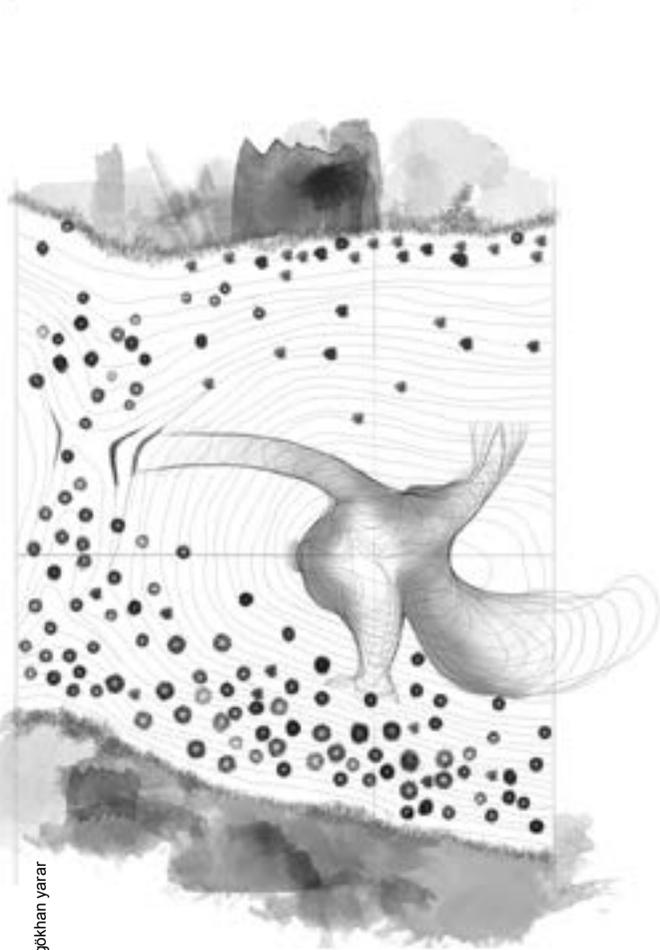
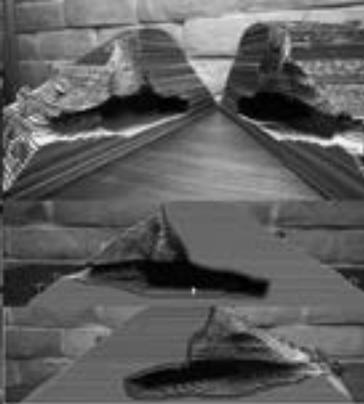
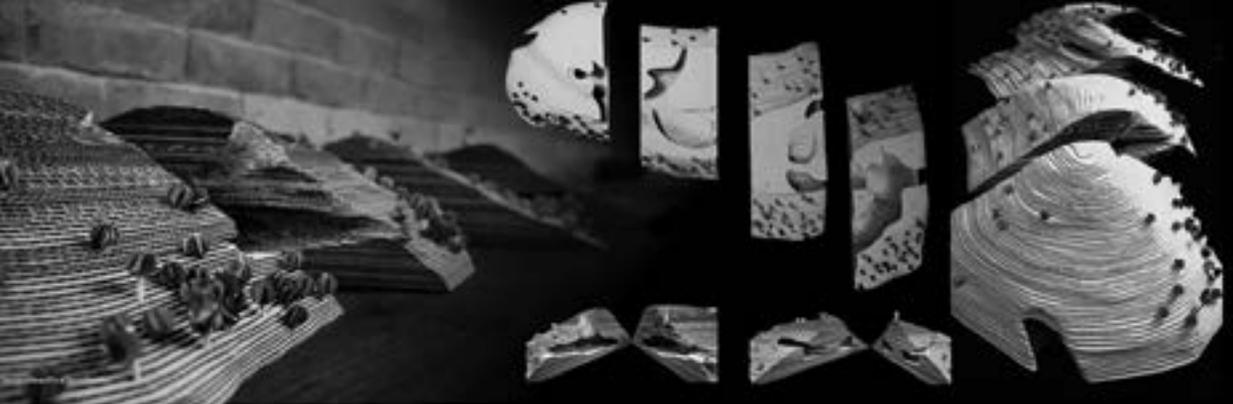
enRoute, as a term defines a condition of being on or along the way, a series of experiences encountered in the continuous course of a journey. In the scope of the project, it entails a **journey of spatial experiences, enriched & structured through the route(s)** defined at a particular topography in Lake Eymir, Ankara. **The route(s) as travelling lines**, initially expected to come out with reference to the spatial, physical and experiential qualities observed at the site. These routes were later diversified to bear scalar differentiations either for different number of people experiencing the place (scalar variety introduced through human circulation of 1x5x15), or for other experiential scenarios related to time, space, perception, etc. that propose diverse strategies of spatial interaction and experience.

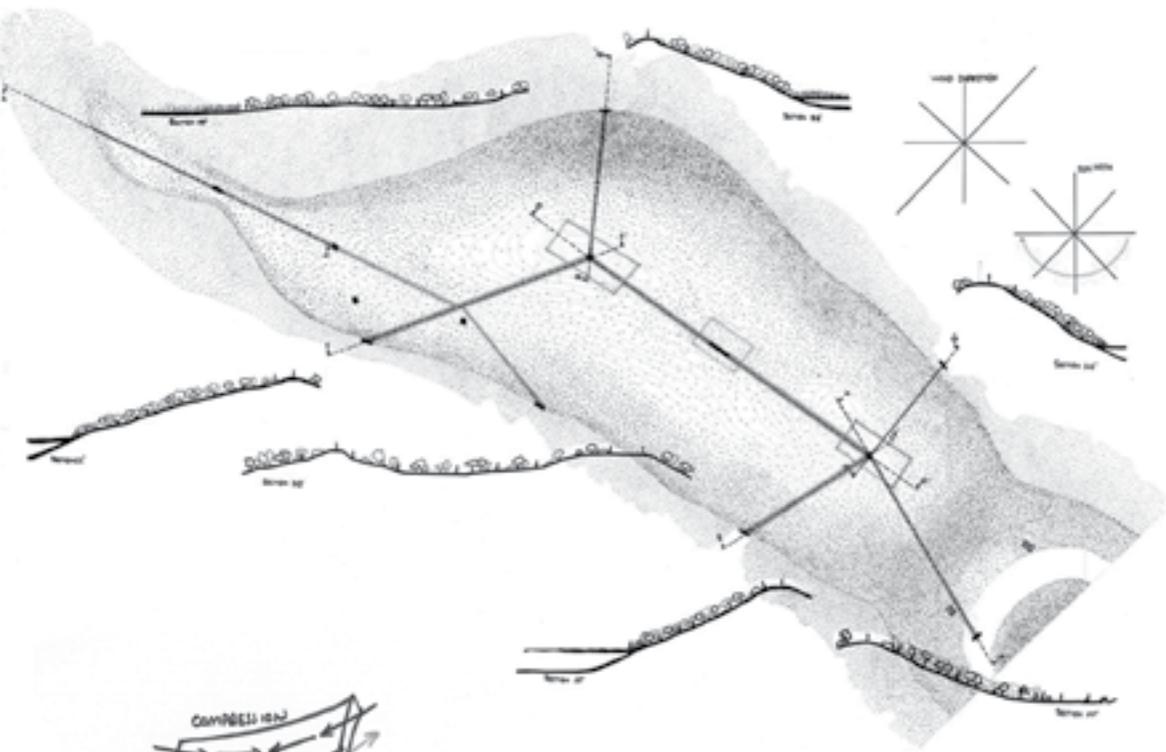
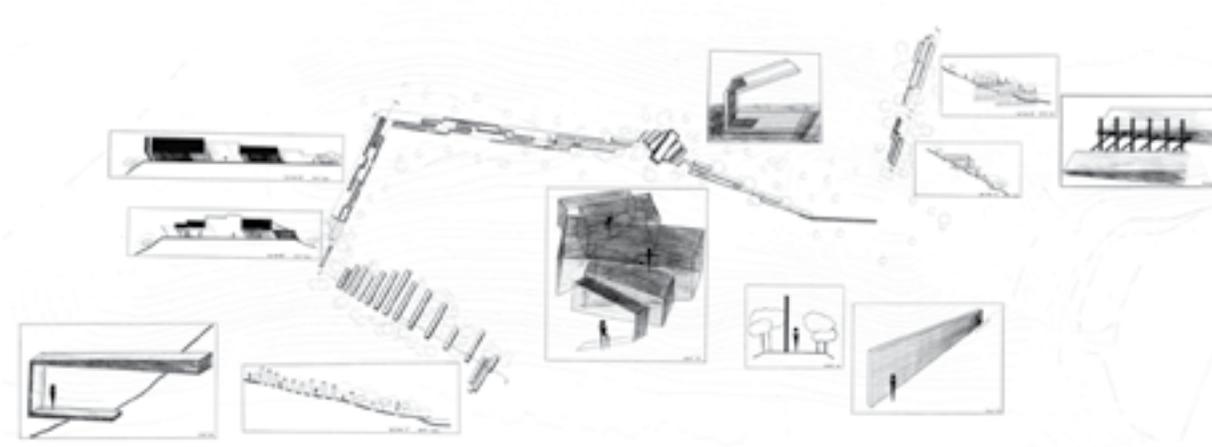


The success of the final projects entail a consistent modulation and detailing of these experience route(s) in three different scales, 1/500 – 1/200 & 1/20 that not only foster but also complement each other.

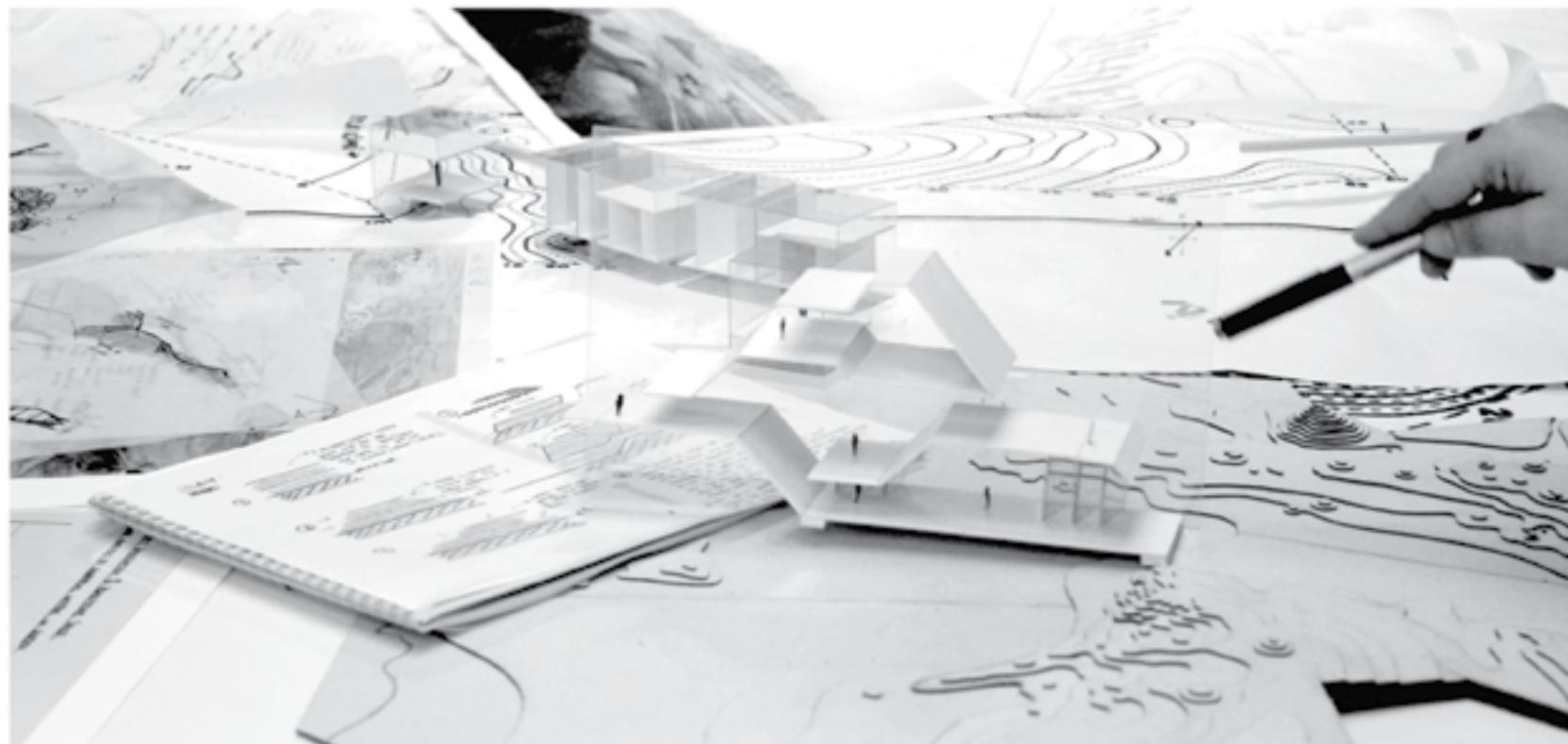
In the next step, the project expected the extrusion of the routes through the introduction of **different levels of enclosure**. Enclosure was expected to be utilised in achieving **spaces with different qualities and in defining different spatial experiences through analysing conditions of being inside, outside, through, on, under, alongside, surrounded by, contained by...etc.** So the route(s) are expected to offer dynamic diversity by providing alternating spatial conditions achieved with comprehensive analysis on how spatial strategies of enclosure can accommodate different scenarios for **connecting, separating, dividing, screening, bordering, levelling, defining, surrounding, enclosing, containing, layering, transparency, permeability, transition, light & shadow conditions.**







process





design studio

202

ARCH 202 acquires the achievement of spatial solutions for a small-scale building, with specific emphasis on the issues related to physical context, landscape, scale, structure and spatial programme. The studio is where the students first encounter with an architectural / spatial programme, which entails the attainment of different functions and activities by exploiting the limitations and potentials of a given site, as its physical context. The provided physical context also demands the practice of architectural surveying techniques and the documentation of gathered information besides conventional exercises on site-analysis. The site as a context is utilised in discovering the initial ideas on how the spatial programme developed by the students will start to interact and even react to the existing physical and environmental values. The studio, building on the assets of ARCH201, intends for challenging design strategies that stem from established architectural, functional or typological programmes, to focus majorly on spatial experiences, which will initiate alternative occupancy, user profiles and models. Therefore the students are directed to think through widening their spatial terminology by the use of relational concepts like main, sub space(s), transition space(s), edges; boundaries, spatial interconnection, shared & transitional zones ... etc, in achieving diversity not only between spaces but also between their relative scales.

Structural / non-structural elements, natural /artificial edifices and the potentials of material qualities are all part of this spatial inquiry. So the spatial organisation is an outcome of a complex matrix of relations not only between different spaces, and how the spaces relate with their surroundings, but also between the very parts that make up those relations, and of course between the users that effect and get affected by those spatial configurations. Therefore all the architectural scenarios or programmes developed by the students aim to achieve diverse situations of interaction between subjects and on the ways each subject occupies and uses that space. The project never is about naming the particularities of space through its form or function, but is about being able to diagram the relations the spaces offer per se. Landscape, structural systems / elements and material qualities are detailed to serve and enrich this relational spatial matrix.

ARCHITECTURAL DESIGN II

ARCH 202

Scales of Contact

2014 spring

Instructors

Derin İnan
Onur Yüncü

Students

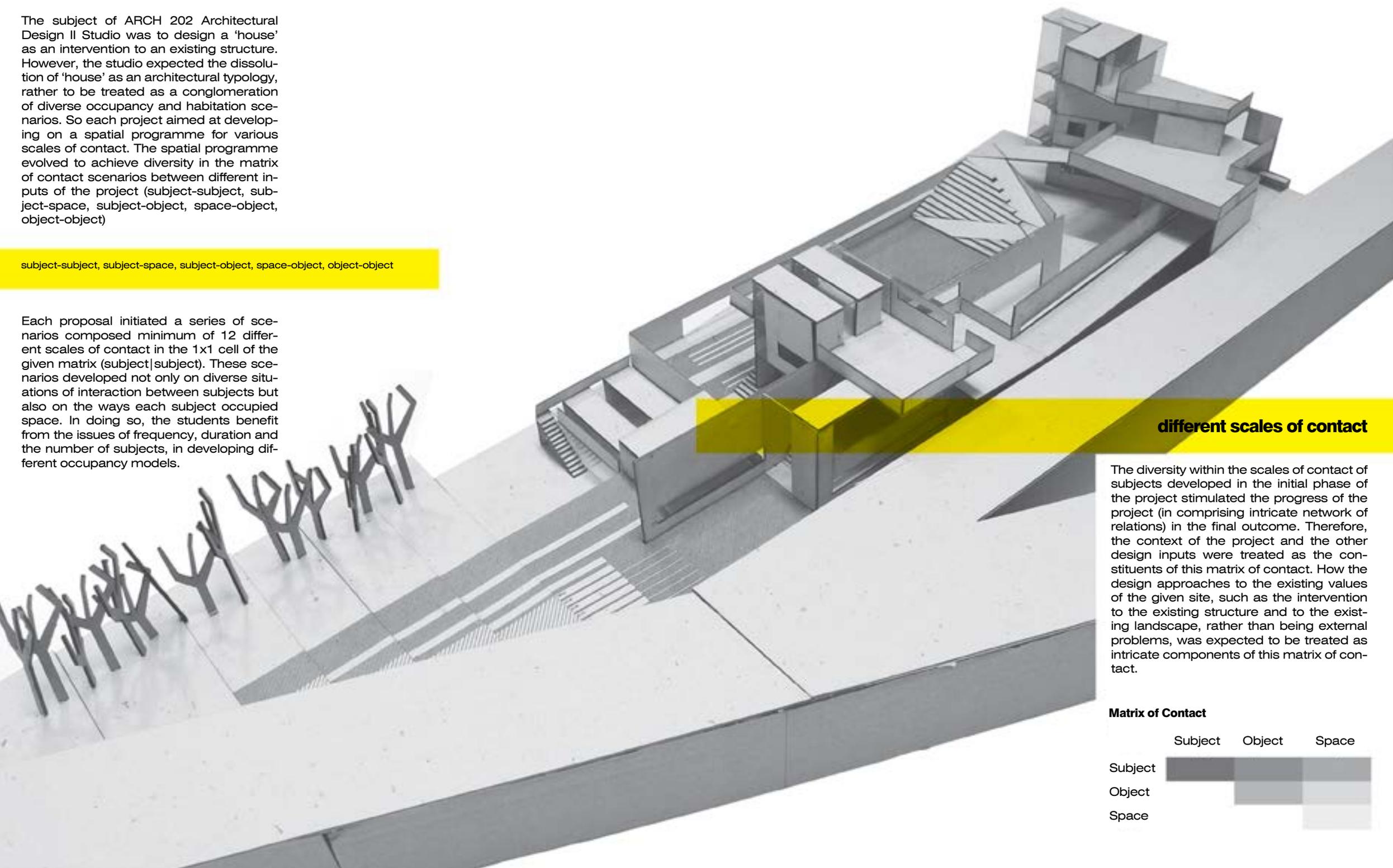
Melis Acar
Çağrı Koçer
Elif Köse
Seçil Telyakar



The subject of ARCH 202 Architectural Design II Studio was to design a 'house' as an intervention to an existing structure. However, the studio expected the dissolution of 'house' as an architectural typology, rather to be treated as a conglomeration of diverse occupancy and habitation scenarios. So each project aimed at developing on a spatial programme for various scales of contact. The spatial programme evolved to achieve diversity in the matrix of contact scenarios between different inputs of the project (subject-subject, subject-space, subject-object, space-object, object-object)

subject-subject, subject-space, subject-object, space-object, object-object

Each proposal initiated a series of scenarios composed minimum of 12 different scales of contact in the 1x1 cell of the given matrix (subject|subject). These scenarios developed not only on diverse situations of interaction between subjects but also on the ways each subject occupied space. In doing so, the students benefit from the issues of frequency, duration and the number of subjects, in developing different occupancy models.

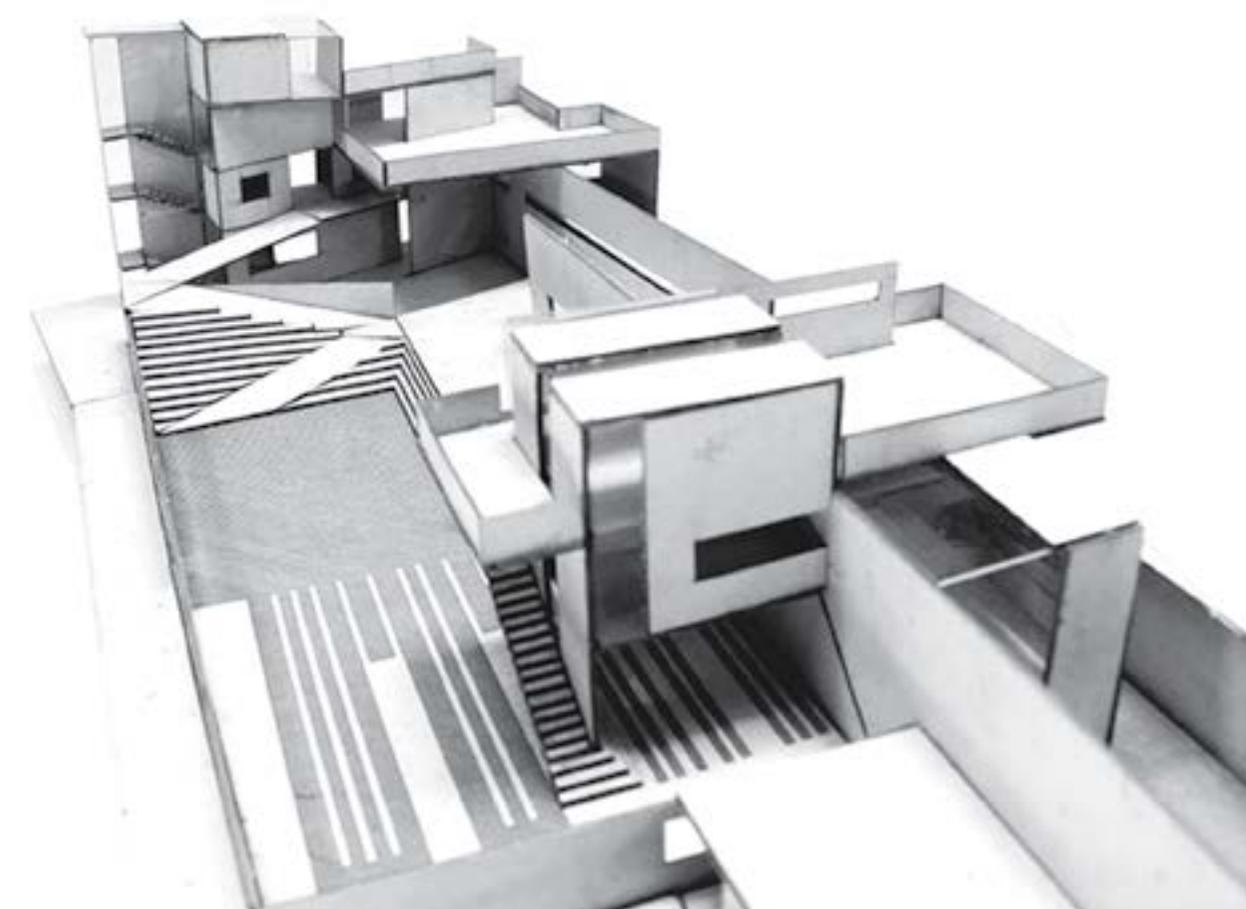
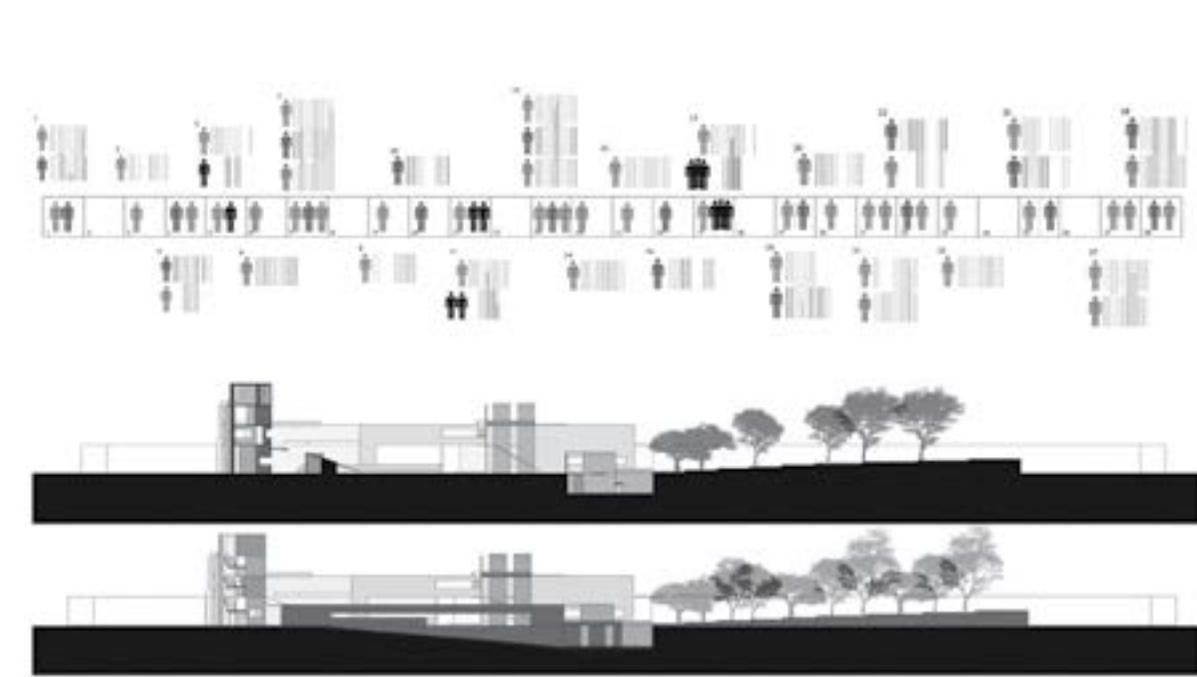


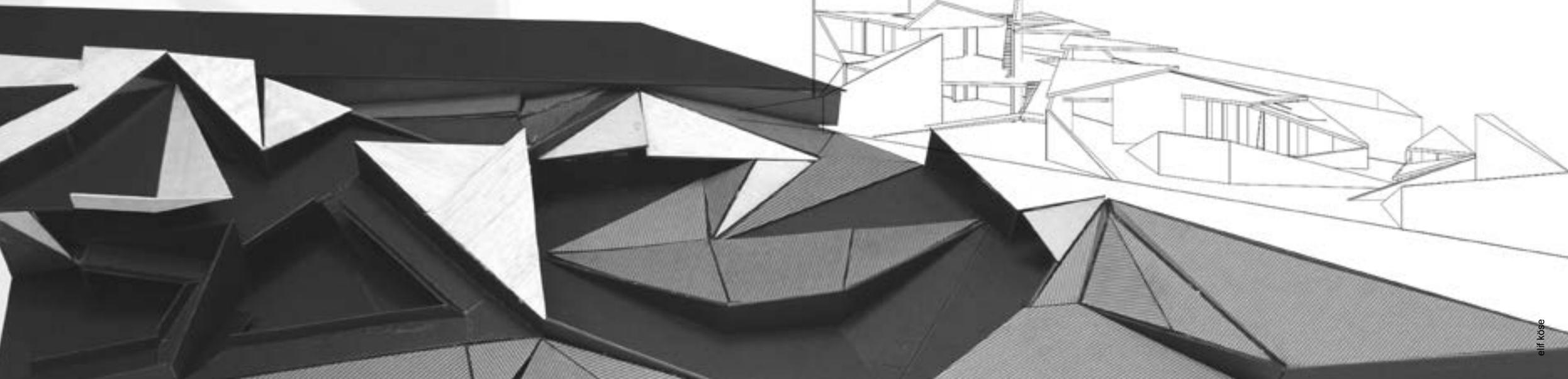
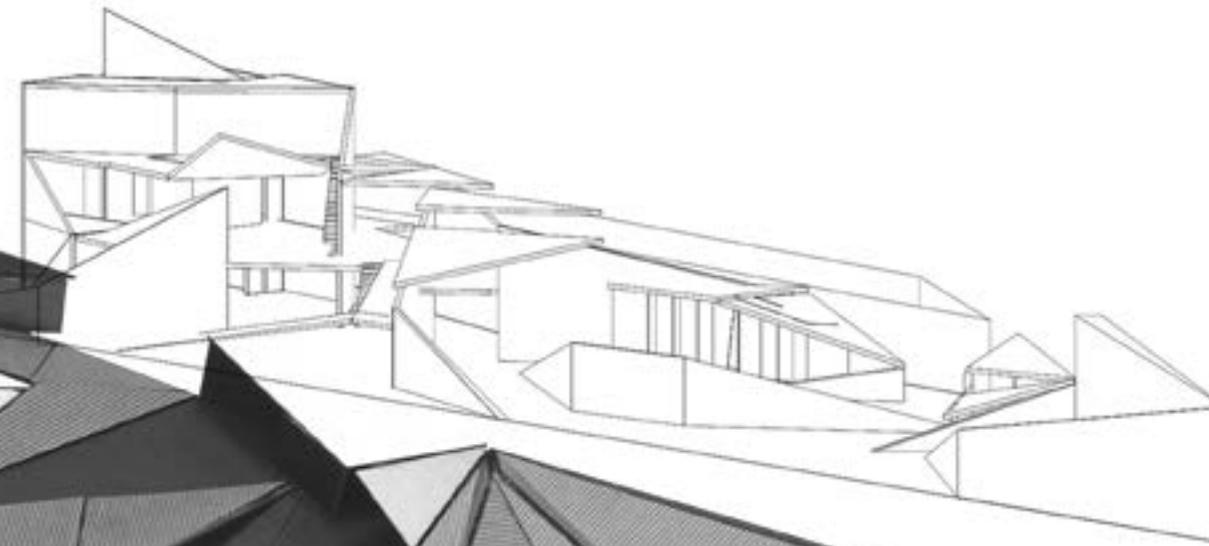
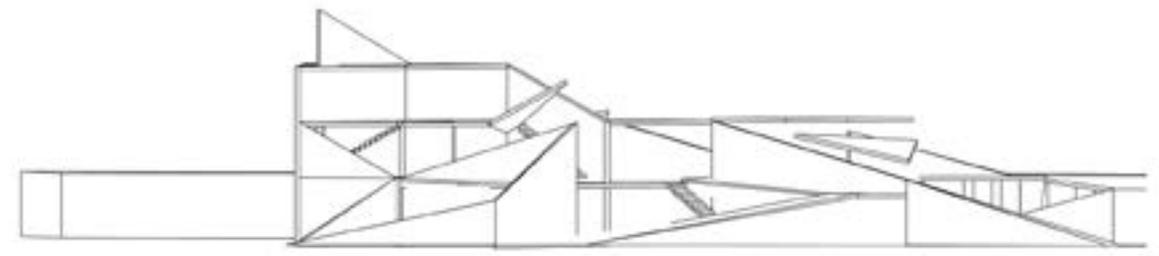
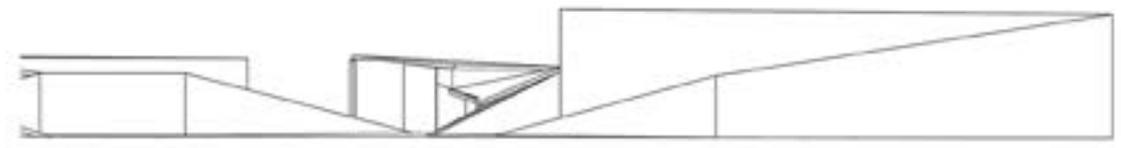
different scales of contact

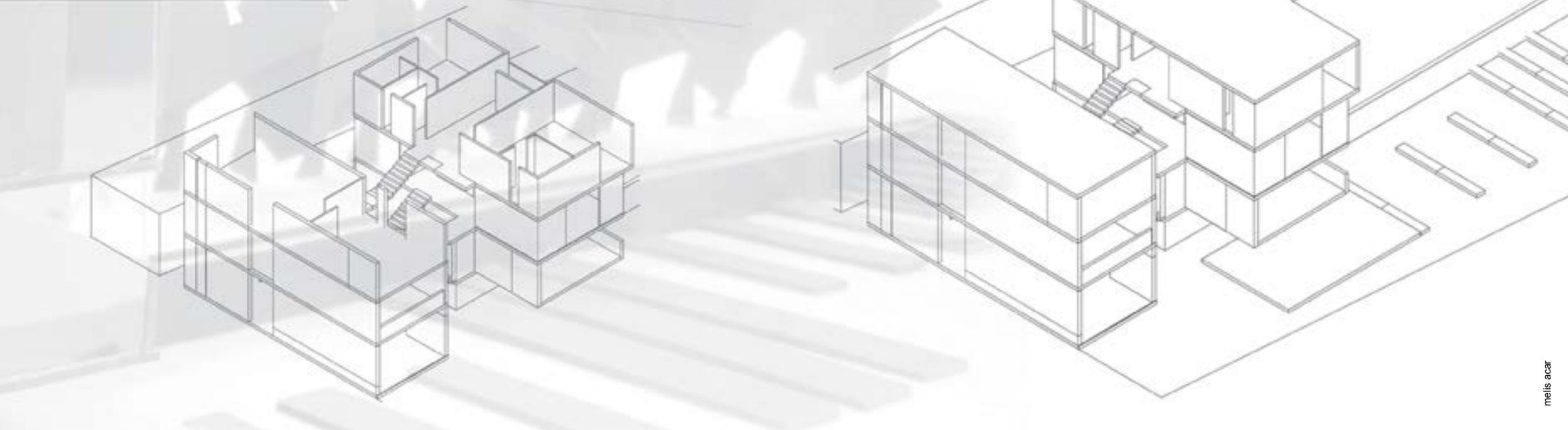
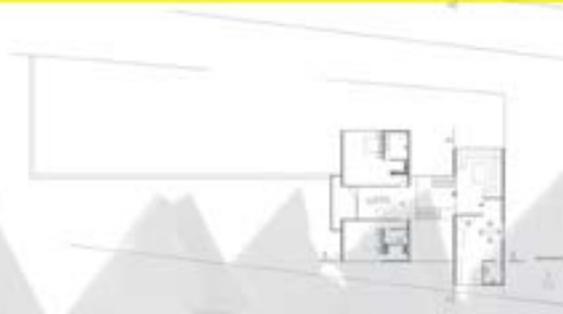
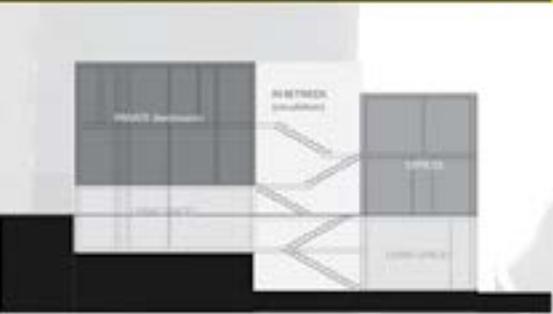
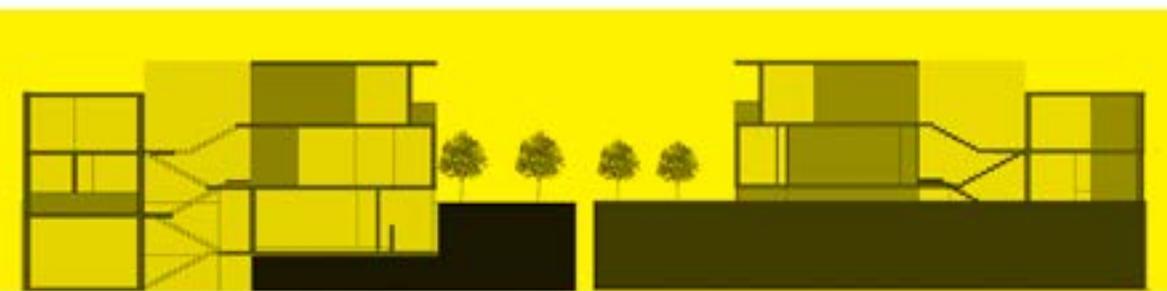
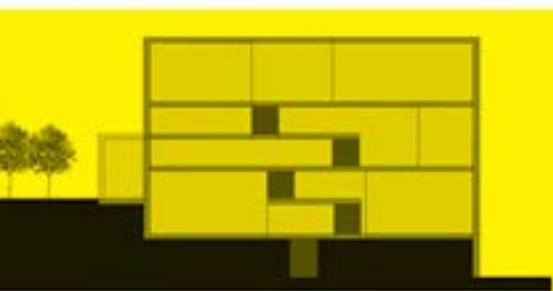
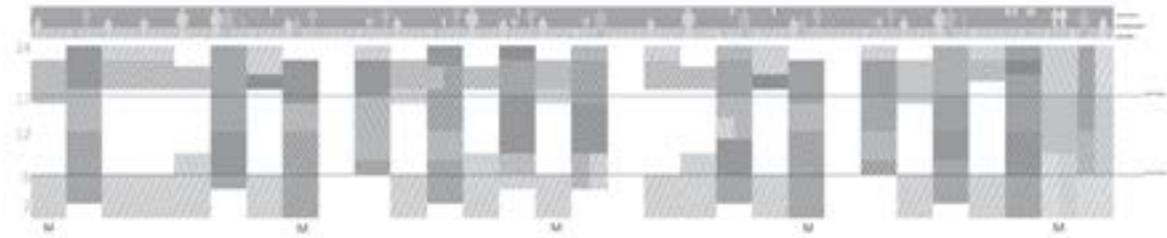
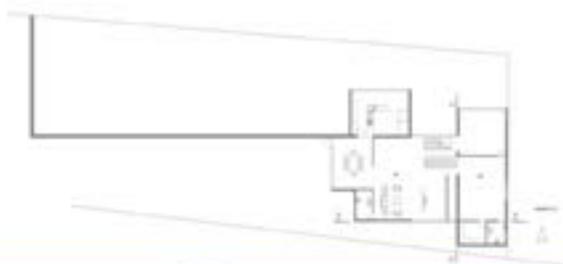
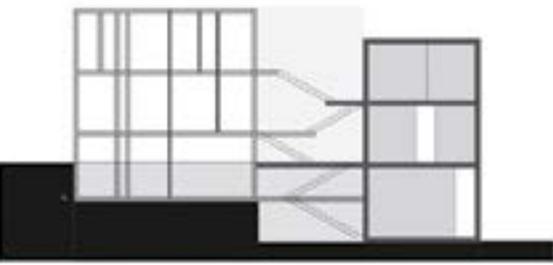
The diversity within the scales of contact of subjects developed in the initial phase of the project stimulated the progress of the project (in comprising intricate network of relations) in the final outcome. Therefore, the context of the project and the other design inputs were treated as the constituents of this matrix of contact. How the design approaches to the existing values of the given site, such as the intervention to the existing structure and to the existing landscape, rather than being external problems, was expected to be treated as intricate components of this matrix of contact.

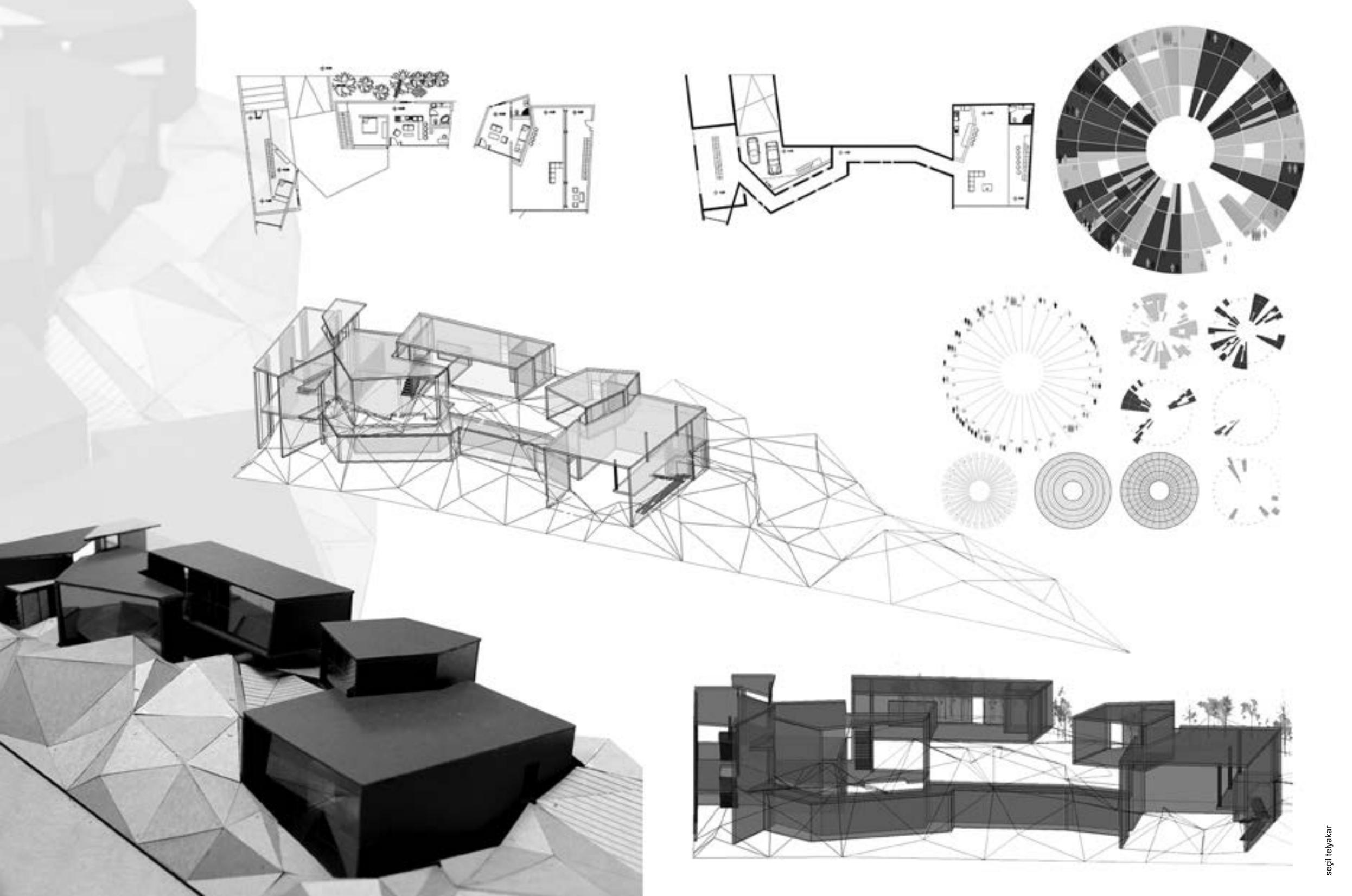
Matrix of Contact

	Subject	Object	Space
Subject			
Object			
Space			

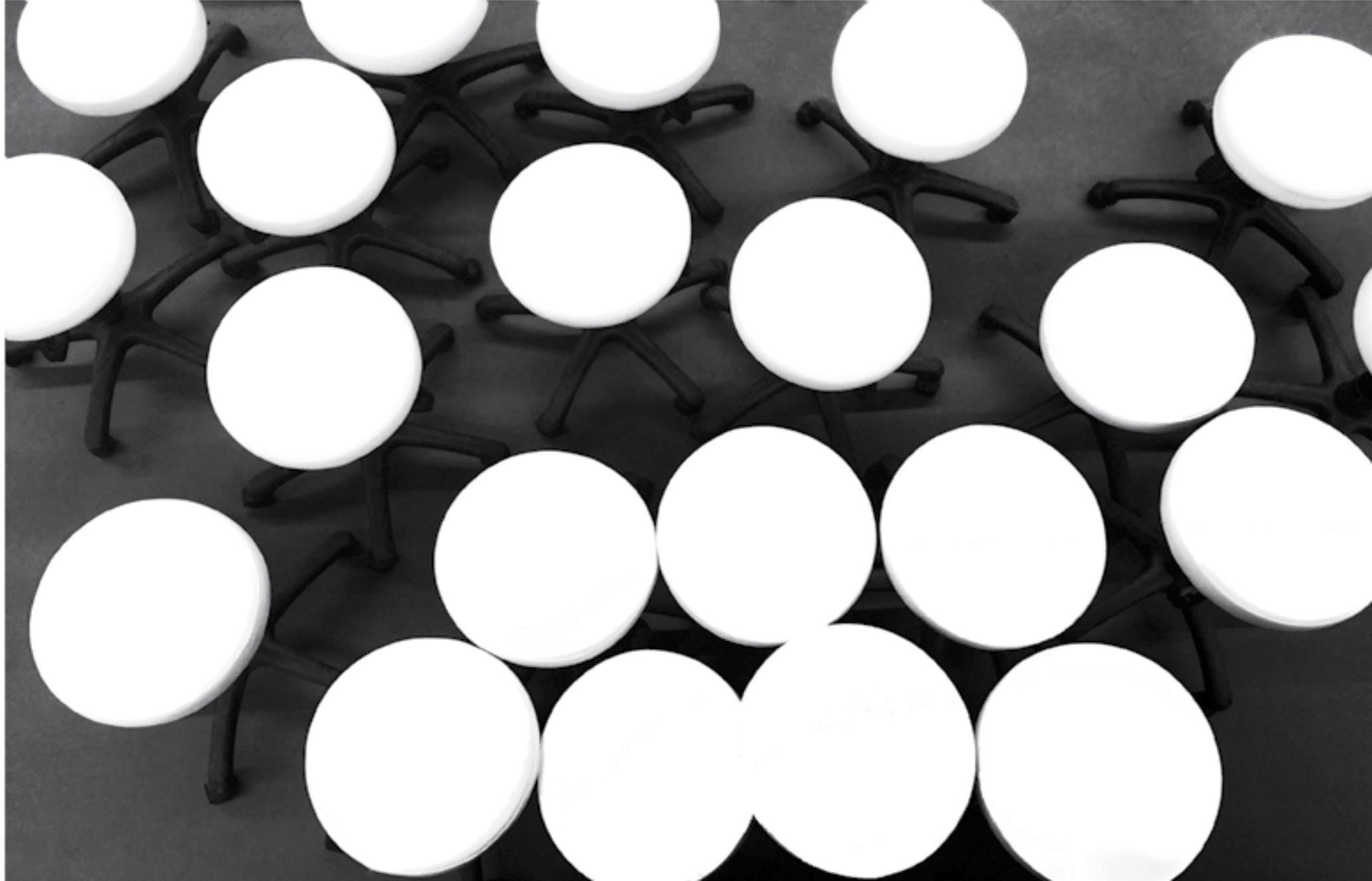








elements



all-in-one

2015 spring

Instructors

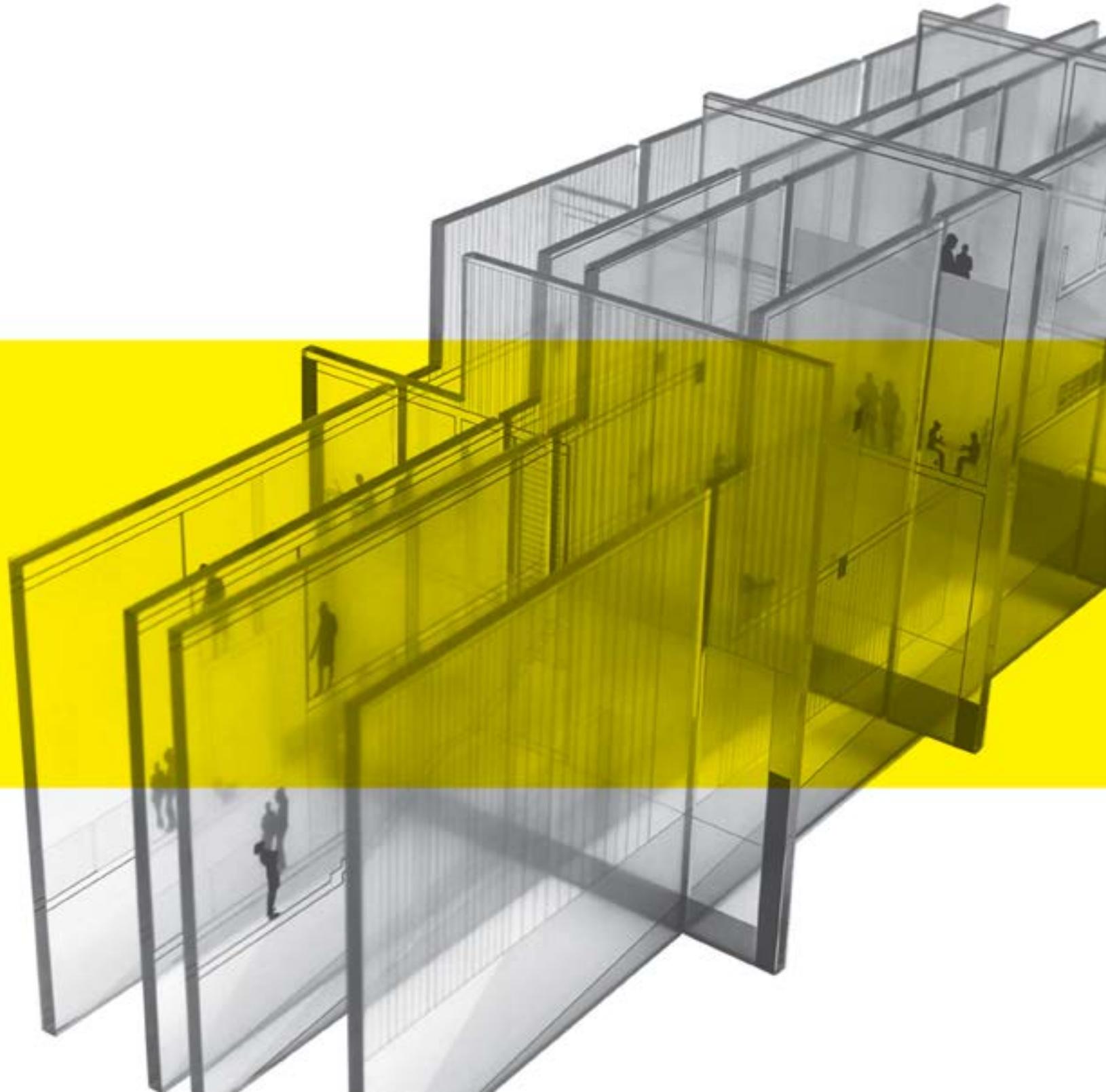
Başak Uçar
Onur Yüncü
Murat Aydınoğlu

Students

İpek Akın
Aylin Alicanoğlu
Ozan Çiçek
Ezgi Gani
Melis Özge Gayretli
Müge Güreş
Aysu Gürman

İdil İbrikçioğlu
R. Sena Kocakaya
Burak Kök
Melis KÜçüktunç
Bora Meral
Uğur Namdar
Bestenur Öztürk

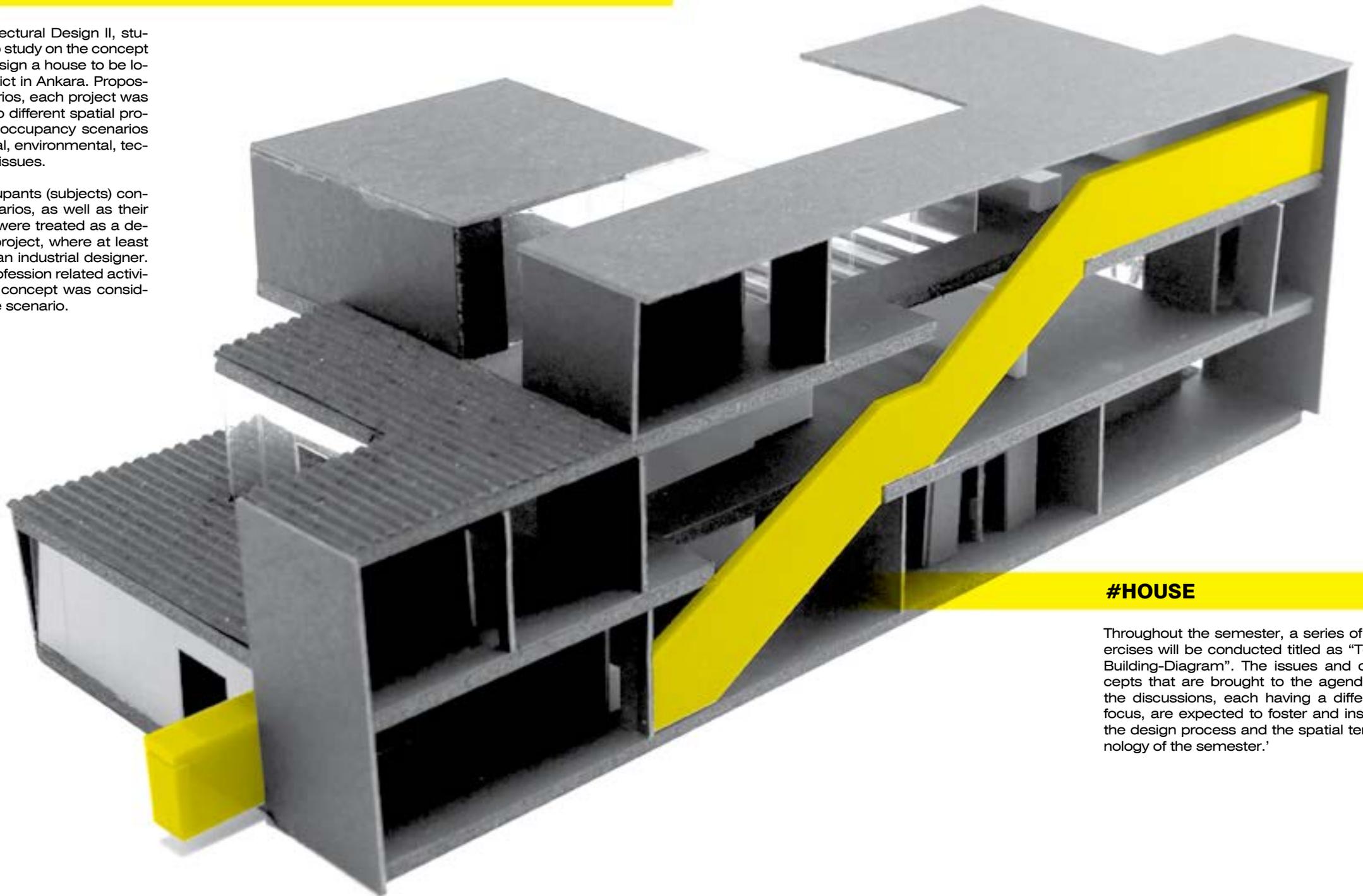
Kübra Öztürk
Kübra Sönmez
Tuğçe Çeliny Şahin
Elif Tamay
Özge Turgay
Eren Yazıcıoğlu
Leyla Yıldız



defining interaction scenarios and occupancy models

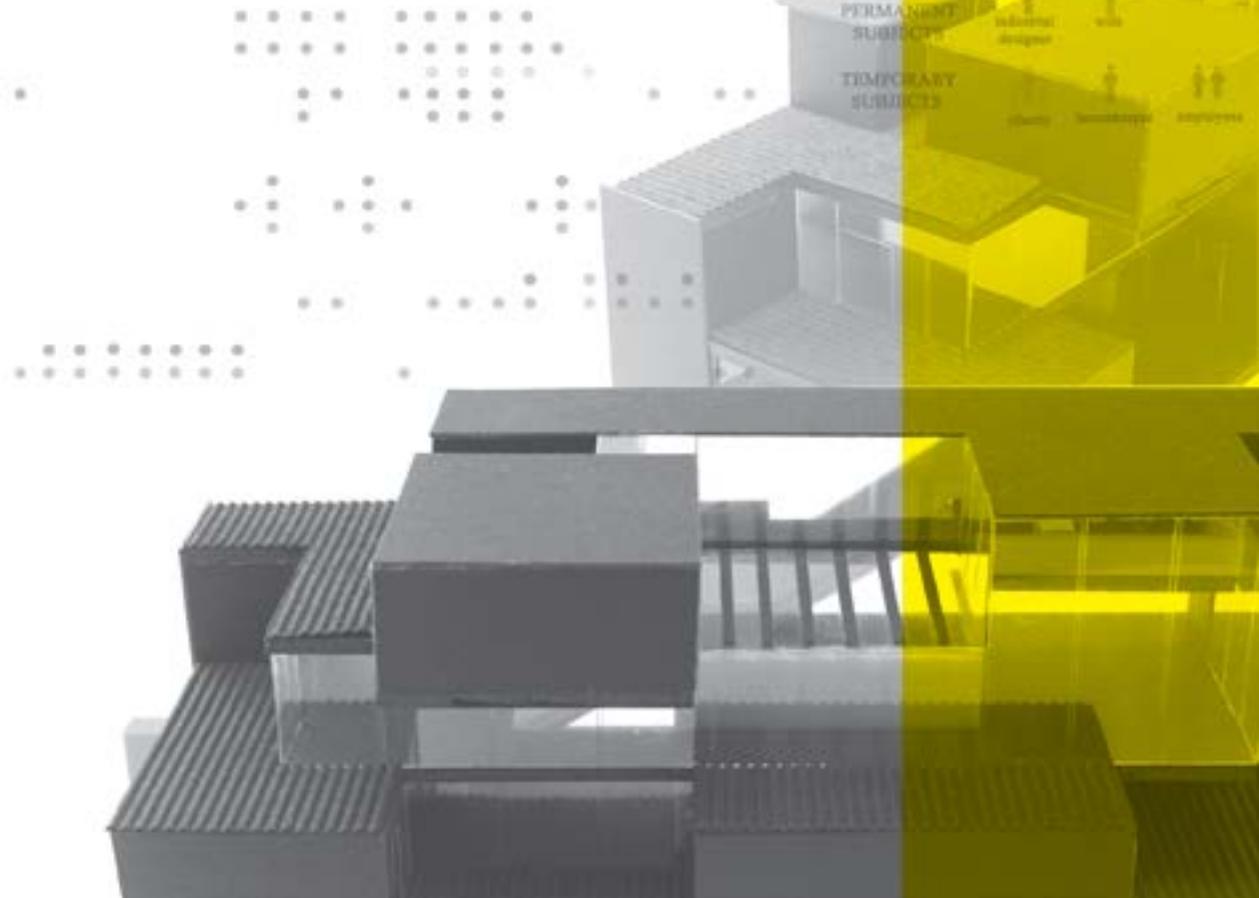
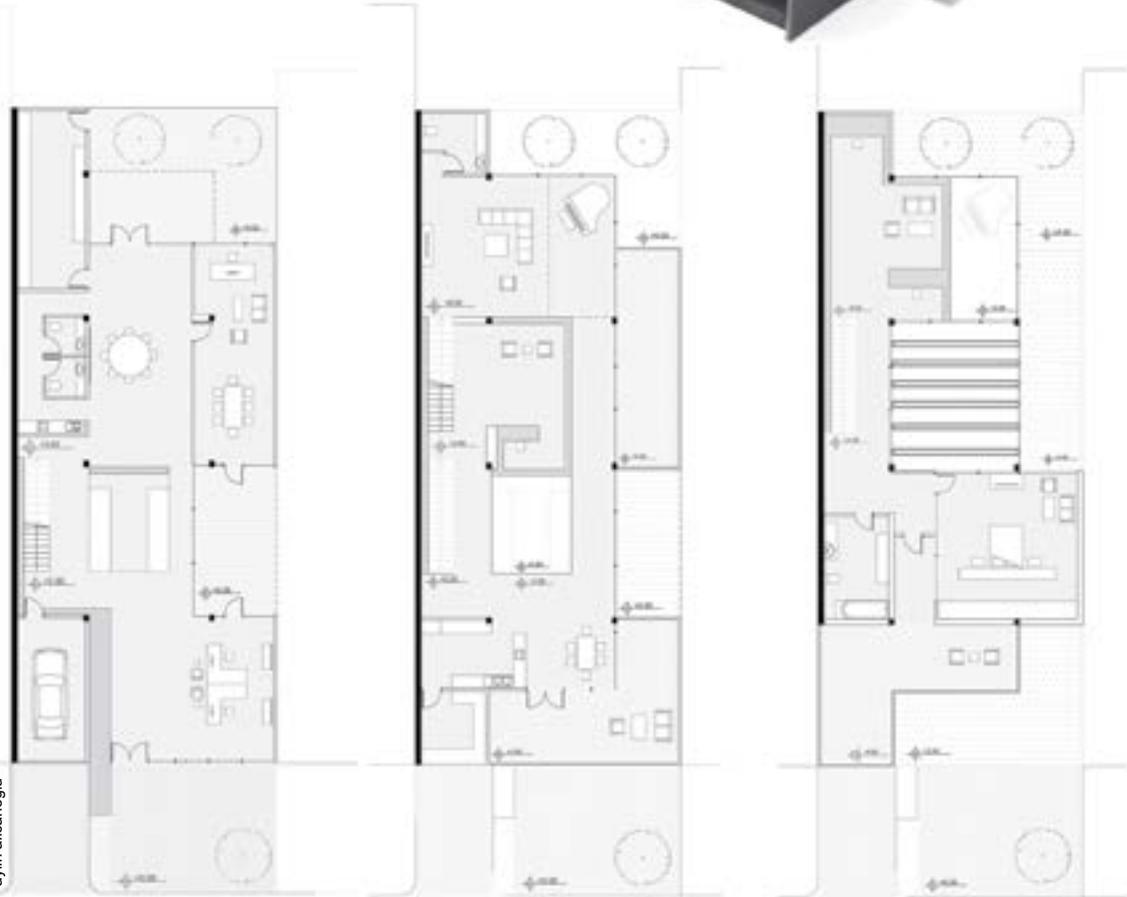
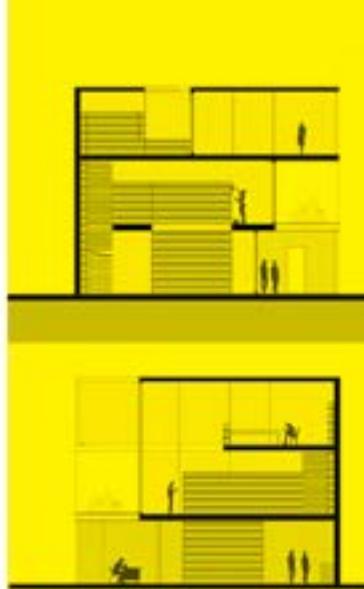
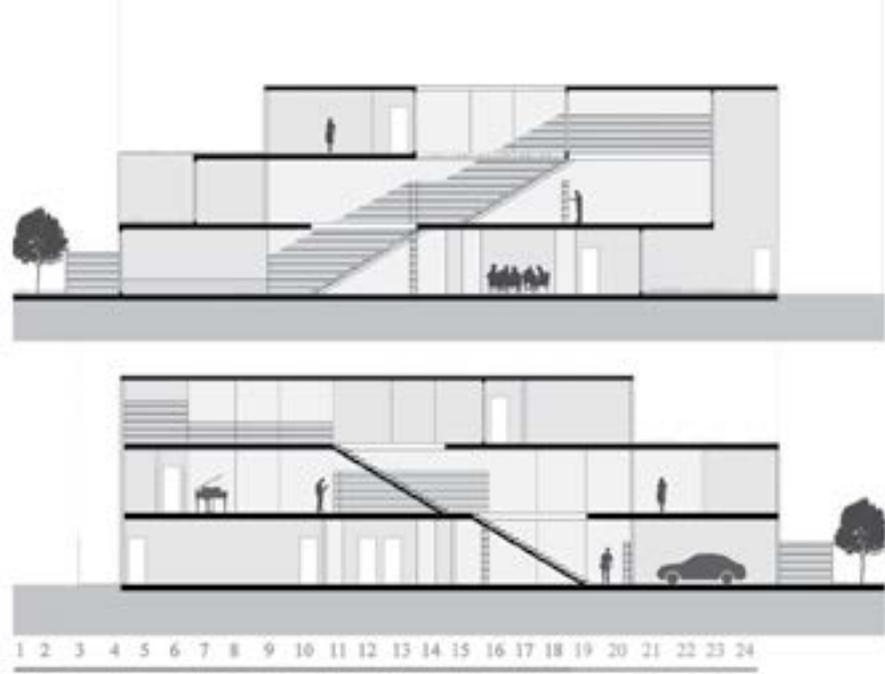
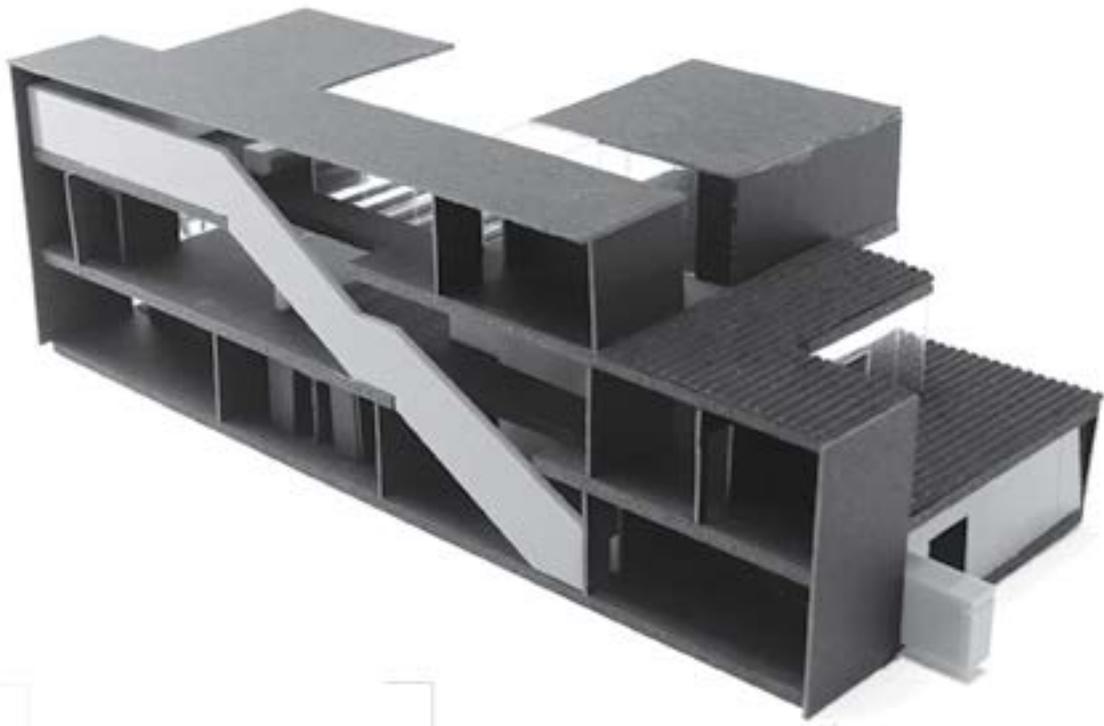
In ARCH 202 Architectural Design II, students were asked to study on the concept of 'house' and to design a house to be located in Siteler district in Ankara. Proposing their own scenarios, each project was expected to develop different spatial programs and diverse occupancy scenarios to study architectural, environmental, tectonic and structural issues.

The number of occupants (subjects) considered in the scenarios, as well as their habitation patterns were treated as a design issue in each project, where at least one occupant was an industrial designer. Integration of the profession related activities with the house concept was considered as a part of the scenario.



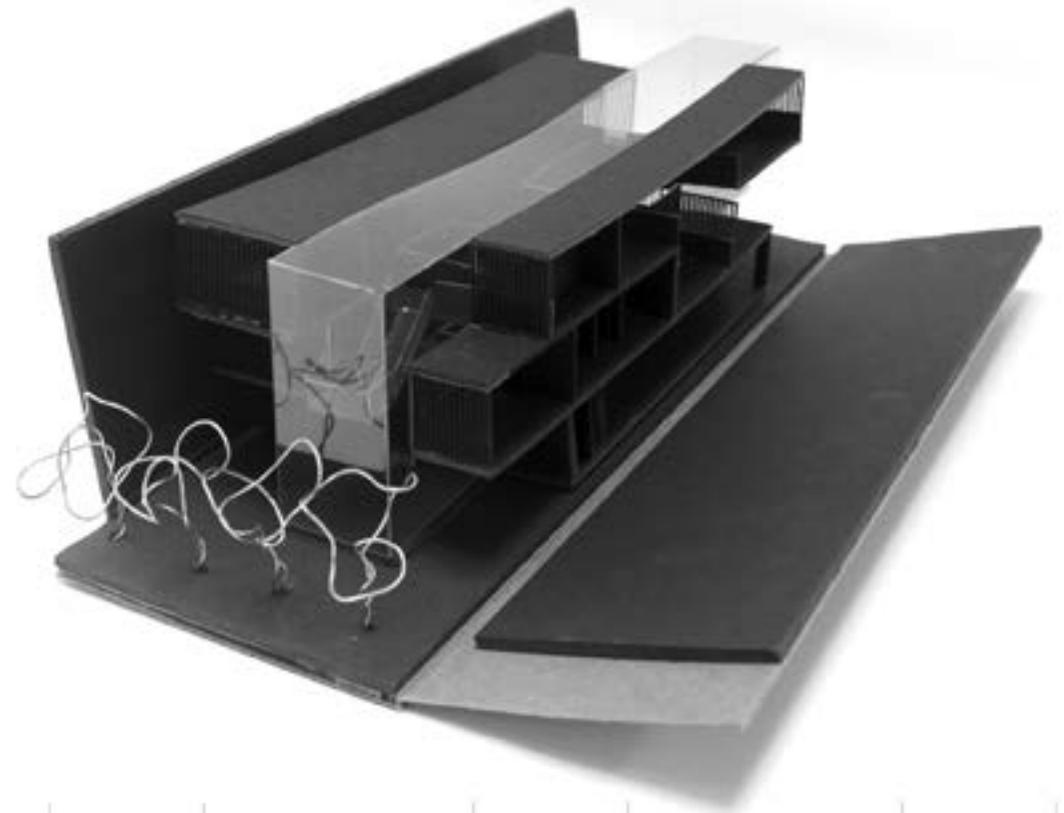
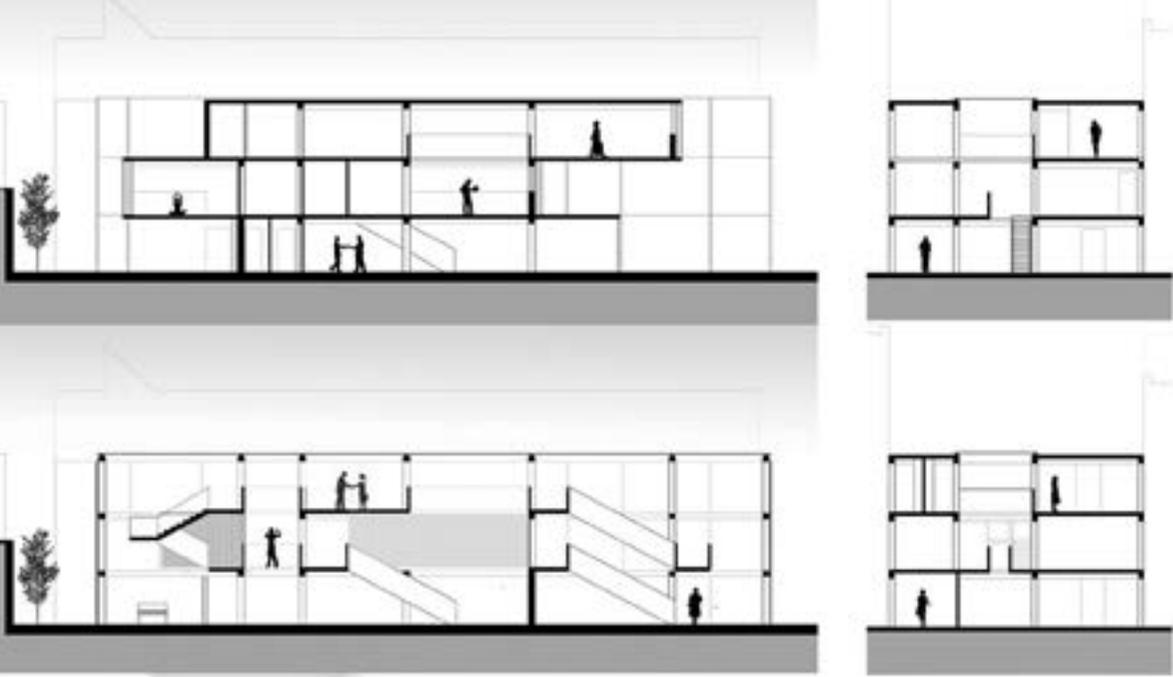
#HOUSE

Throughout the semester, a series of exercises will be conducted titled as "Text-Building-Diagram". The issues and concepts that are brought to the agenda in the discussions, each having a different focus, are expected to foster and inspire the design process and the spatial terminology of the semester.'



galleries

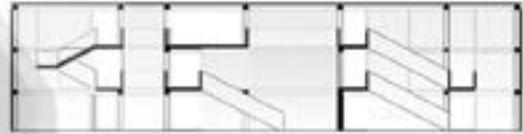
aysu güрман



VERTICAL CIRCULATION



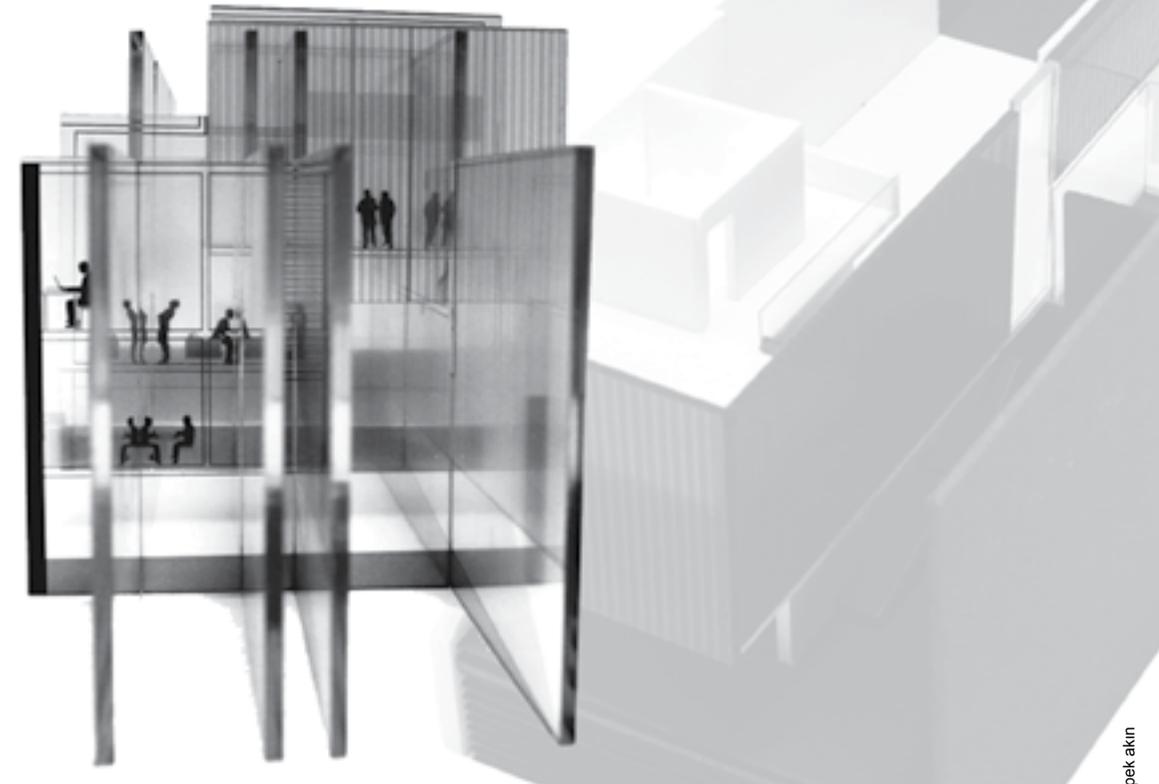
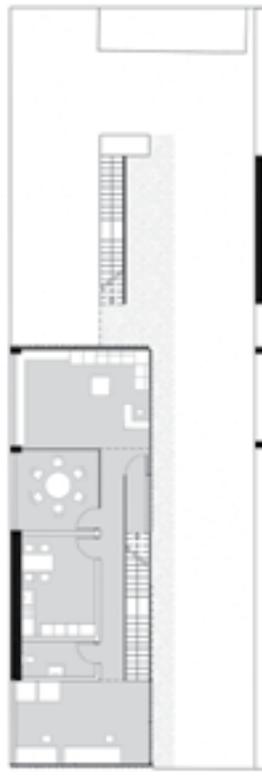
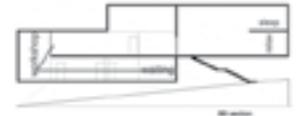
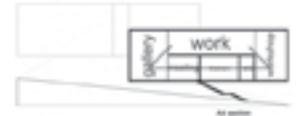
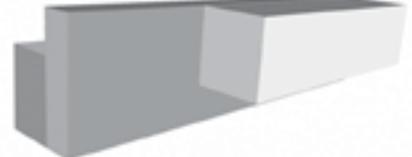
GALLERIES

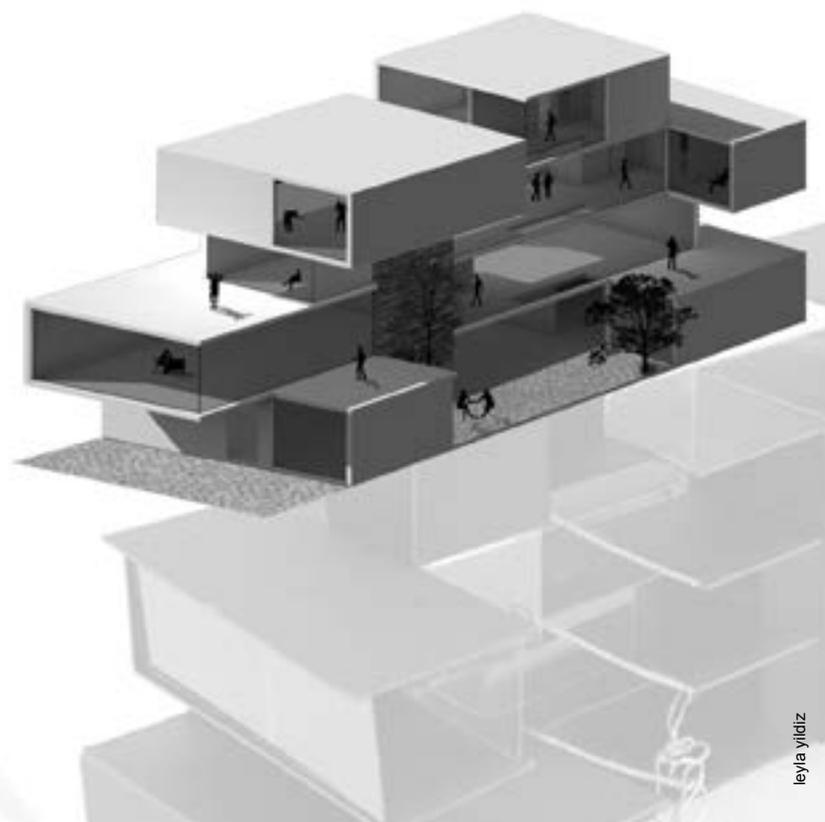
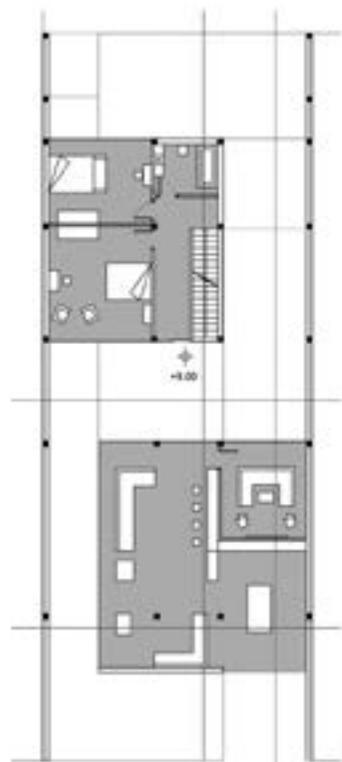
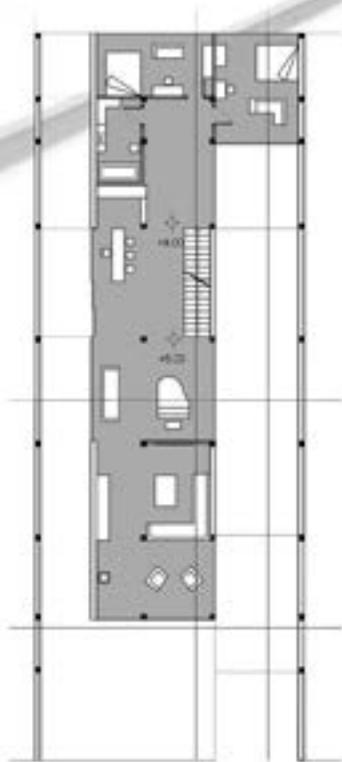
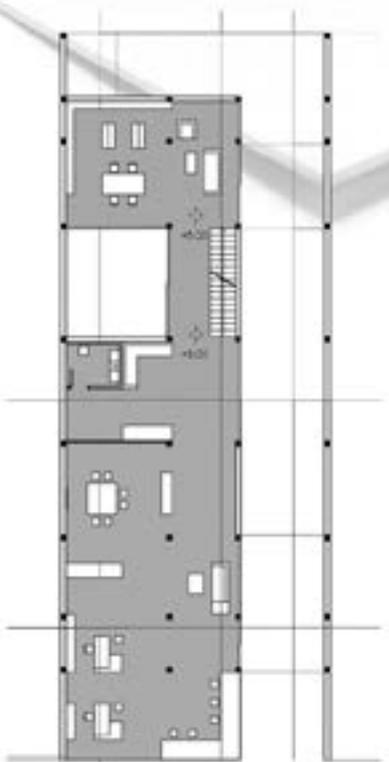
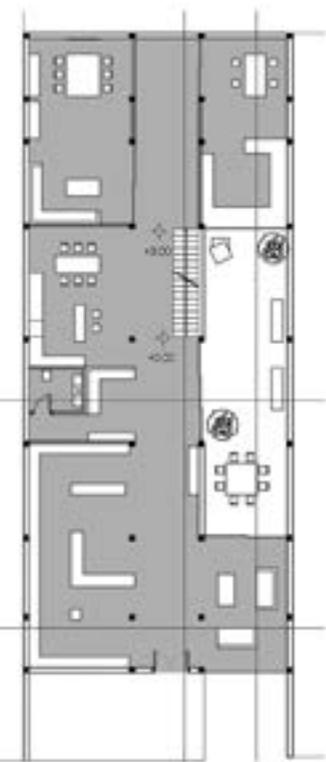
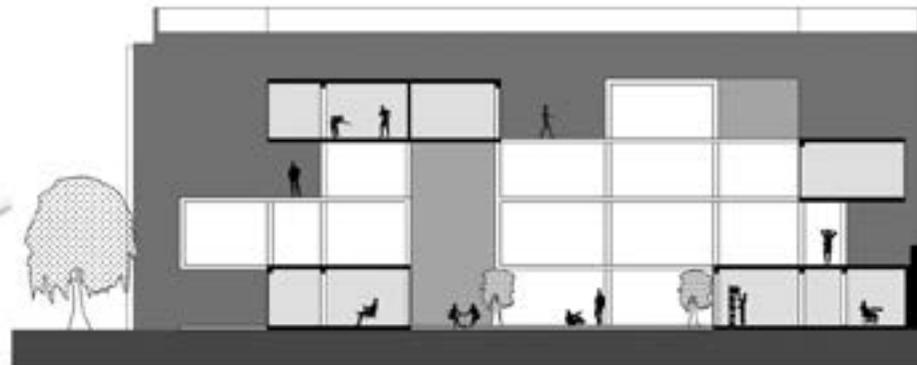
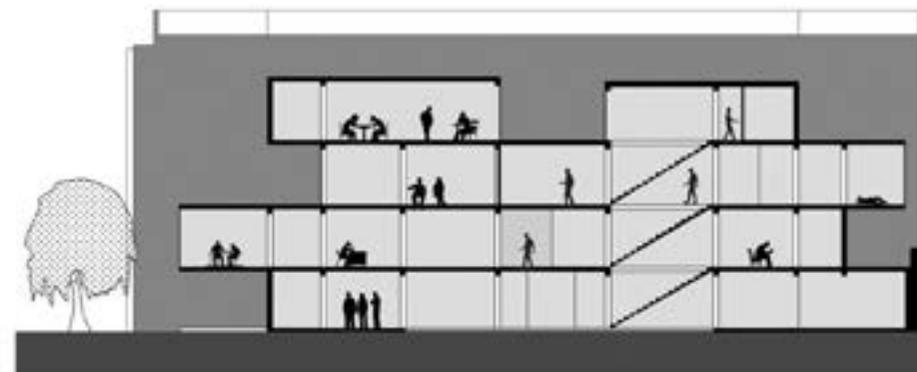
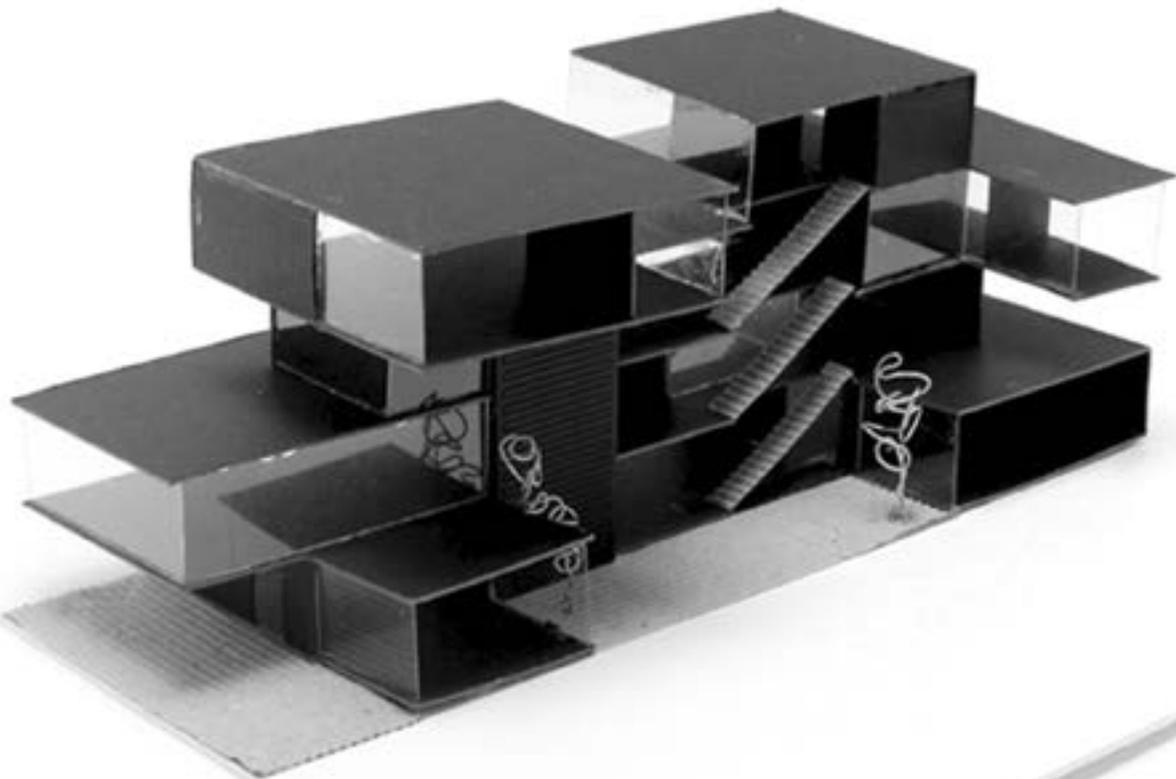


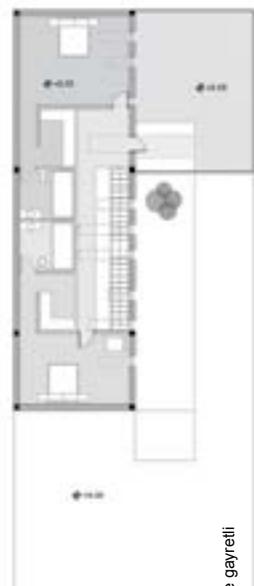
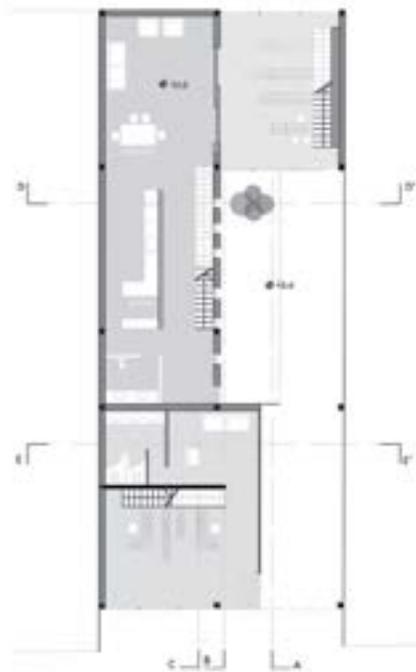
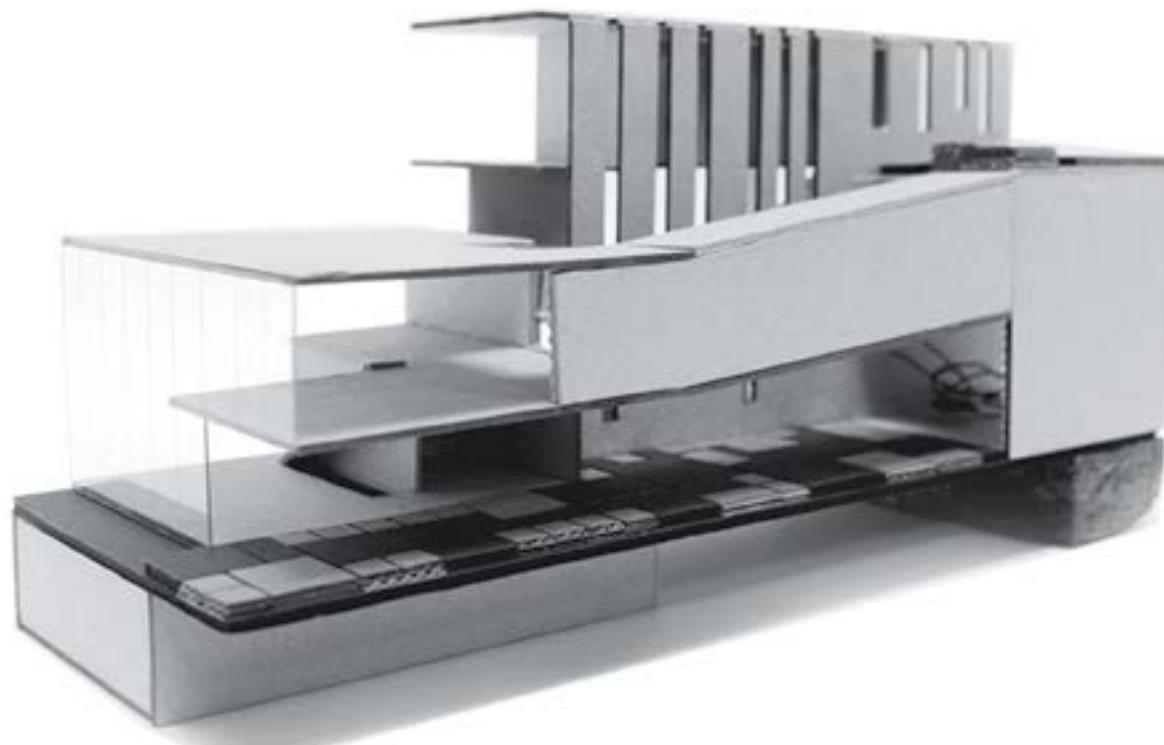
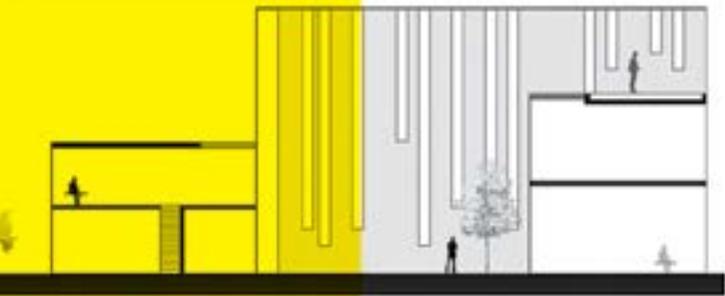
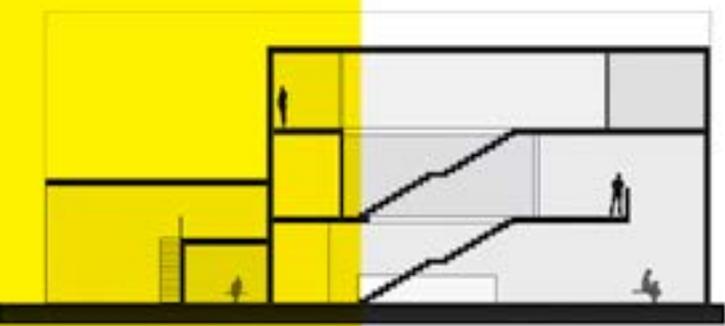
HOUSING AND WORKPLACE

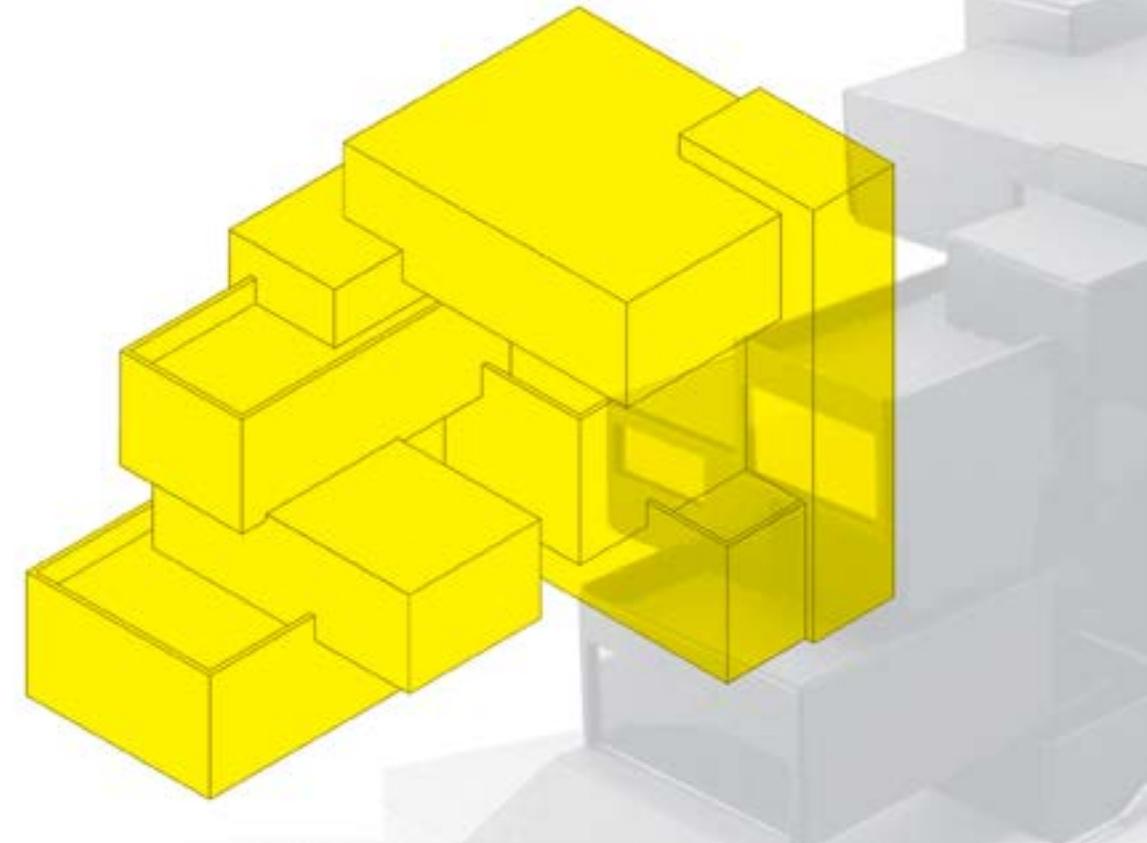
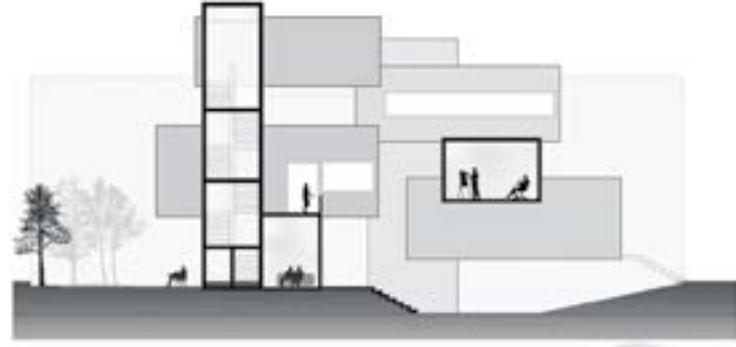
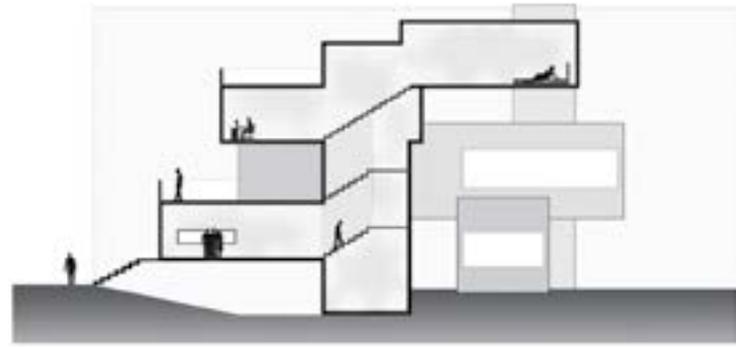


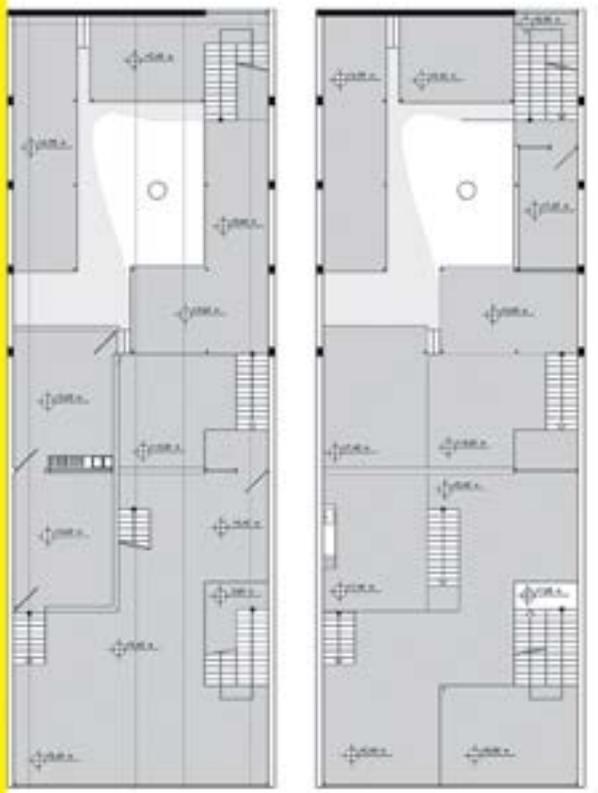
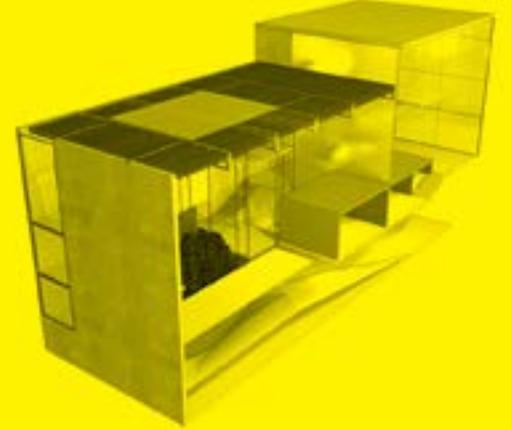
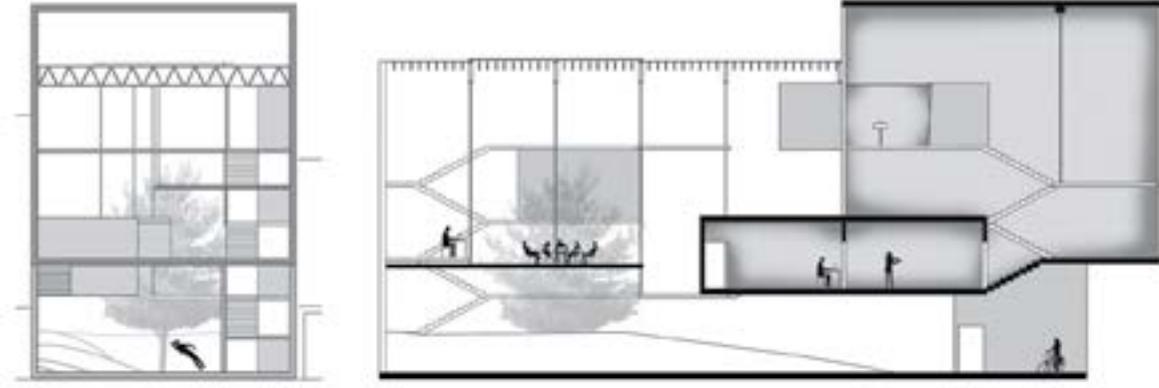
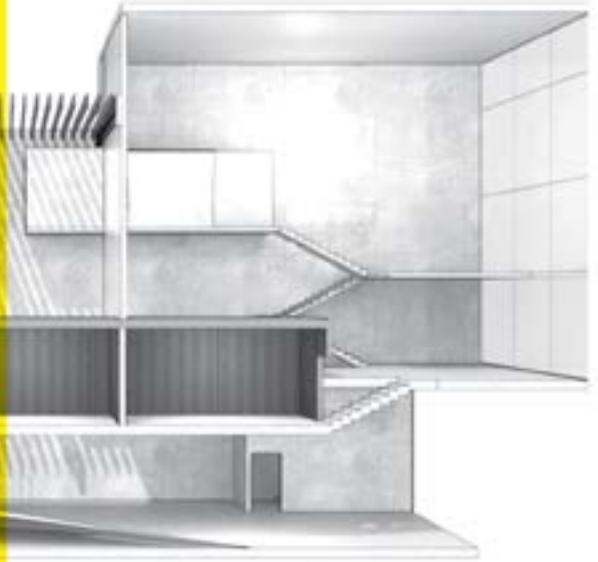
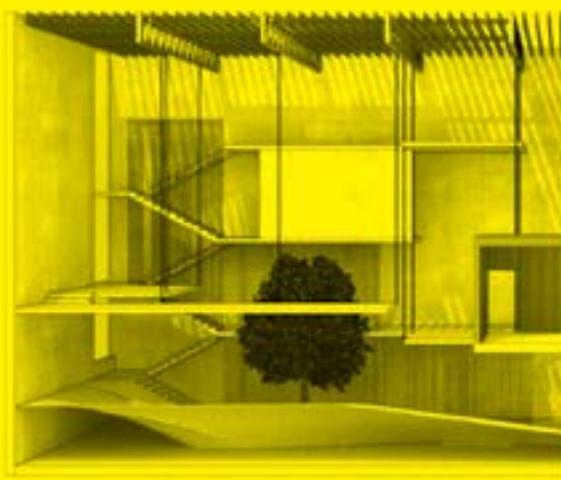
CIRCULATION AXIS

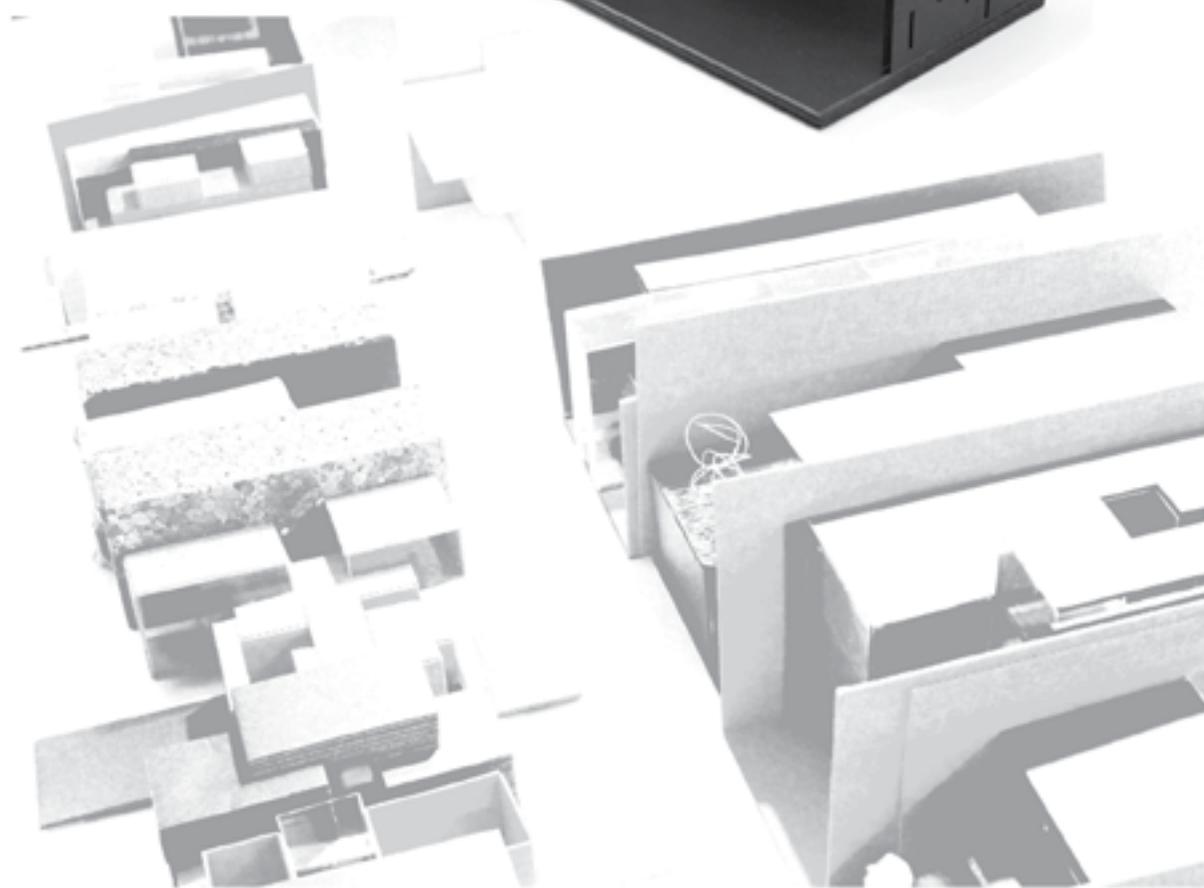
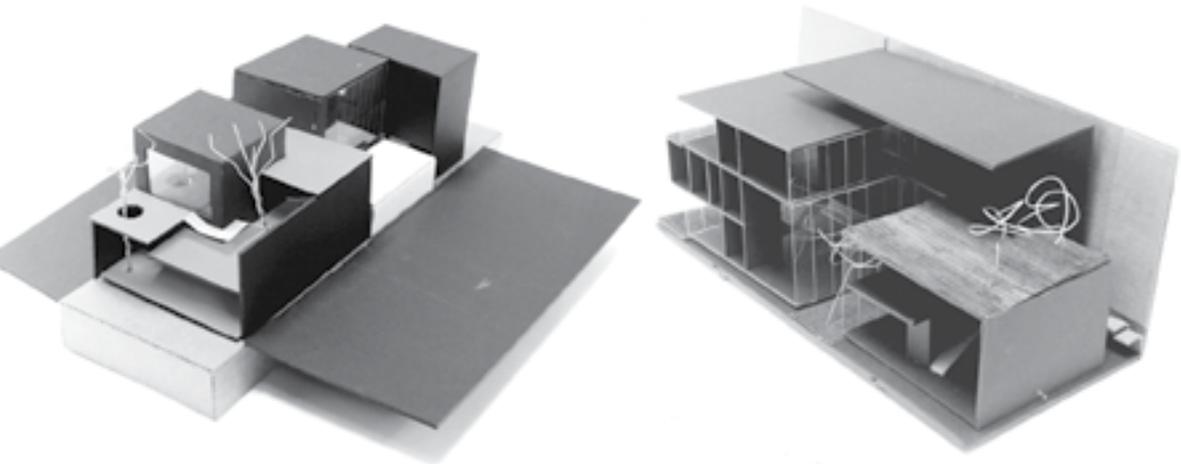
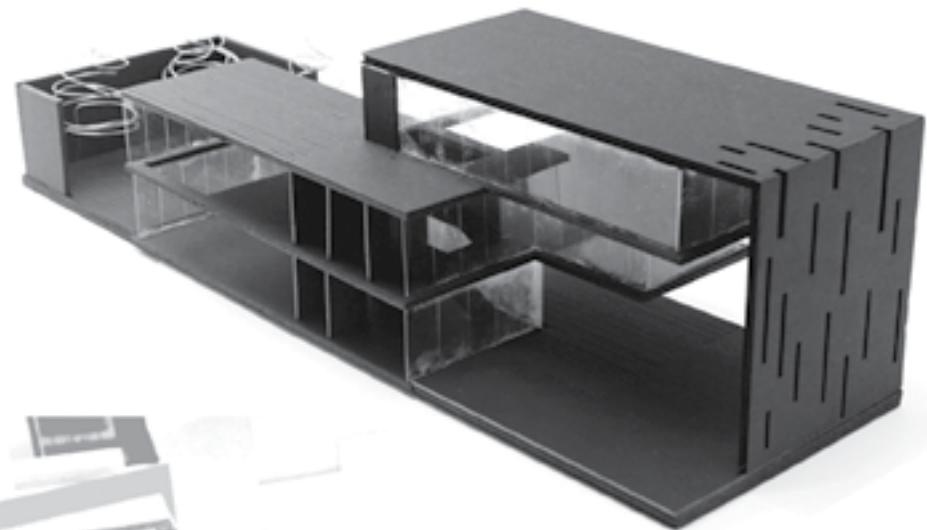
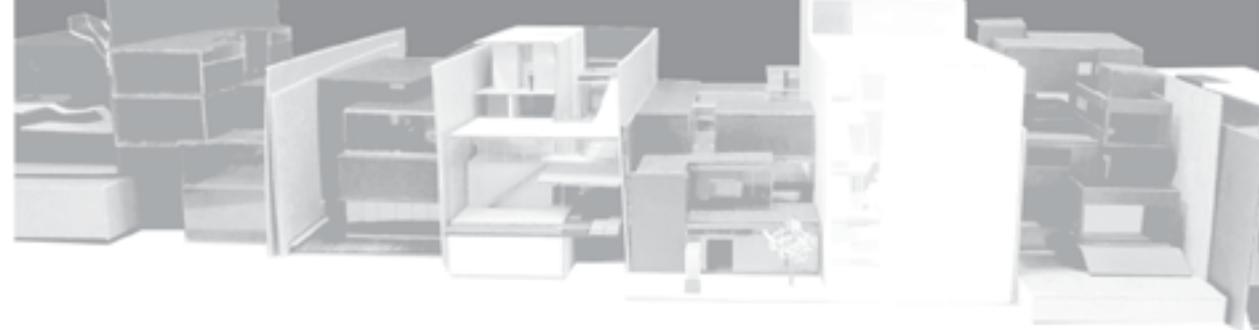
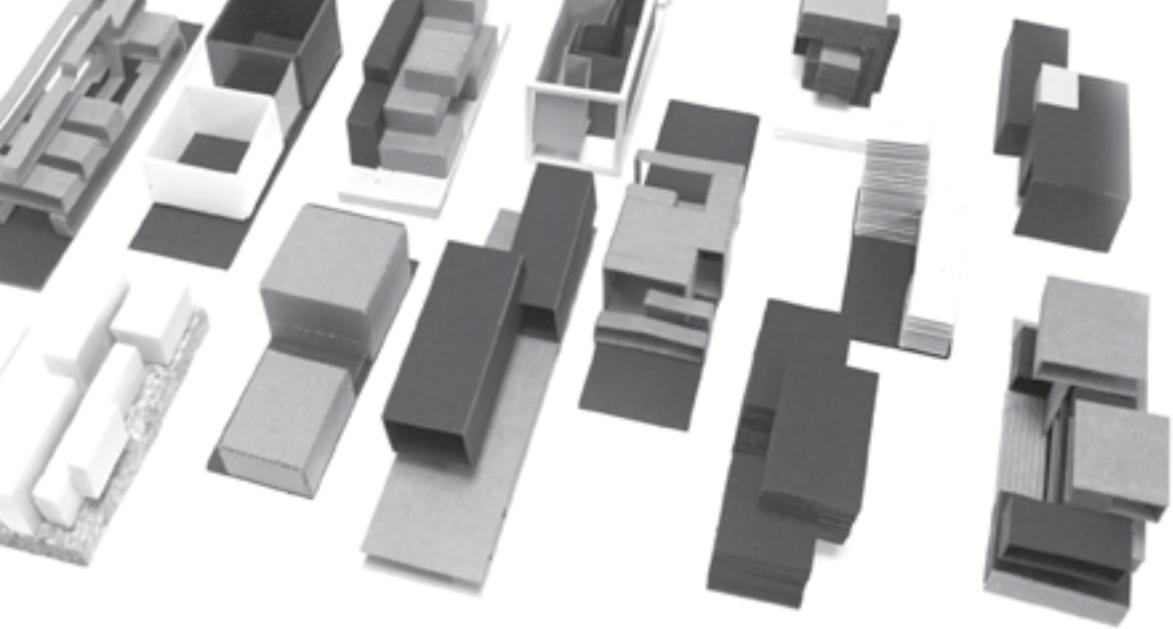


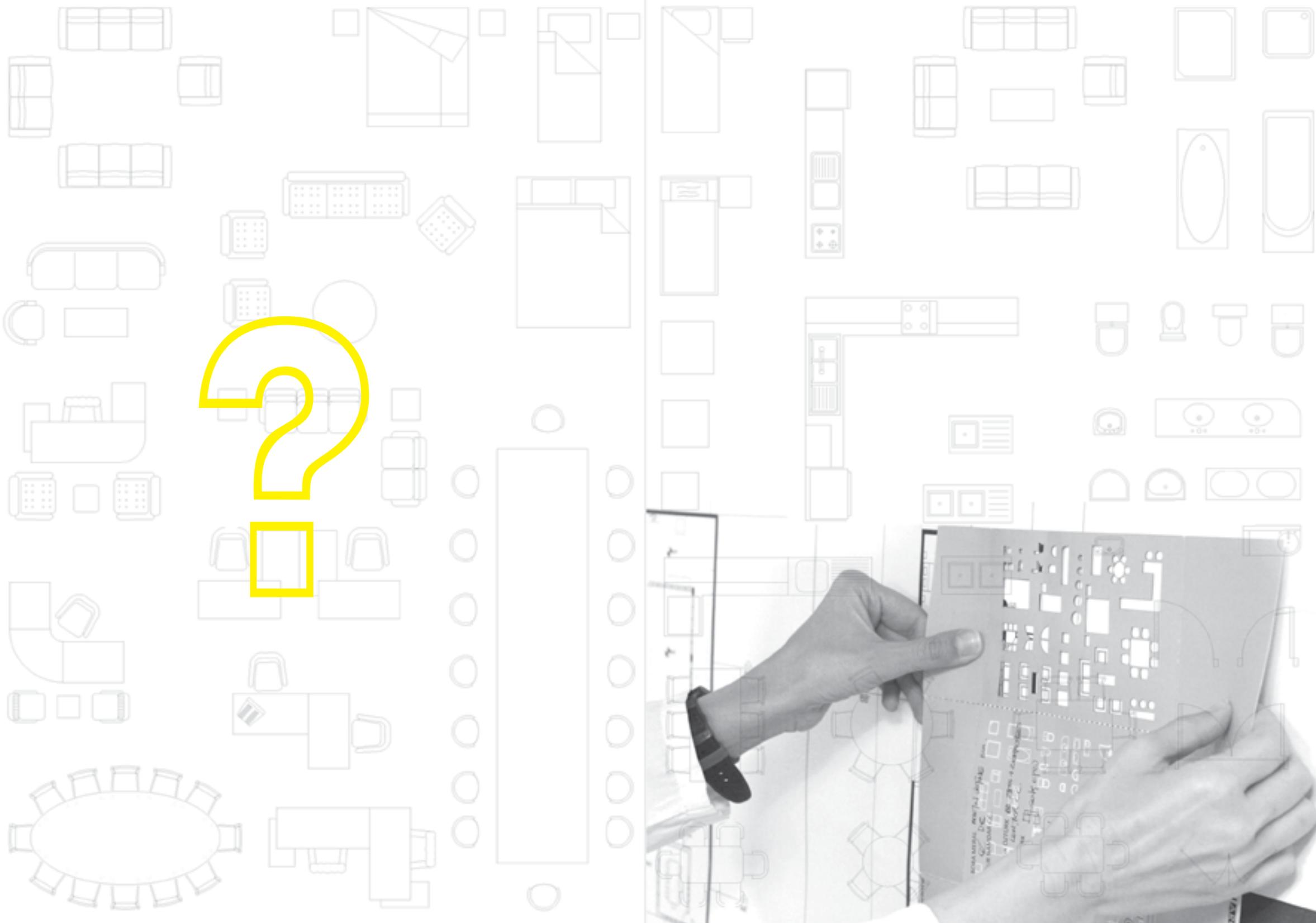




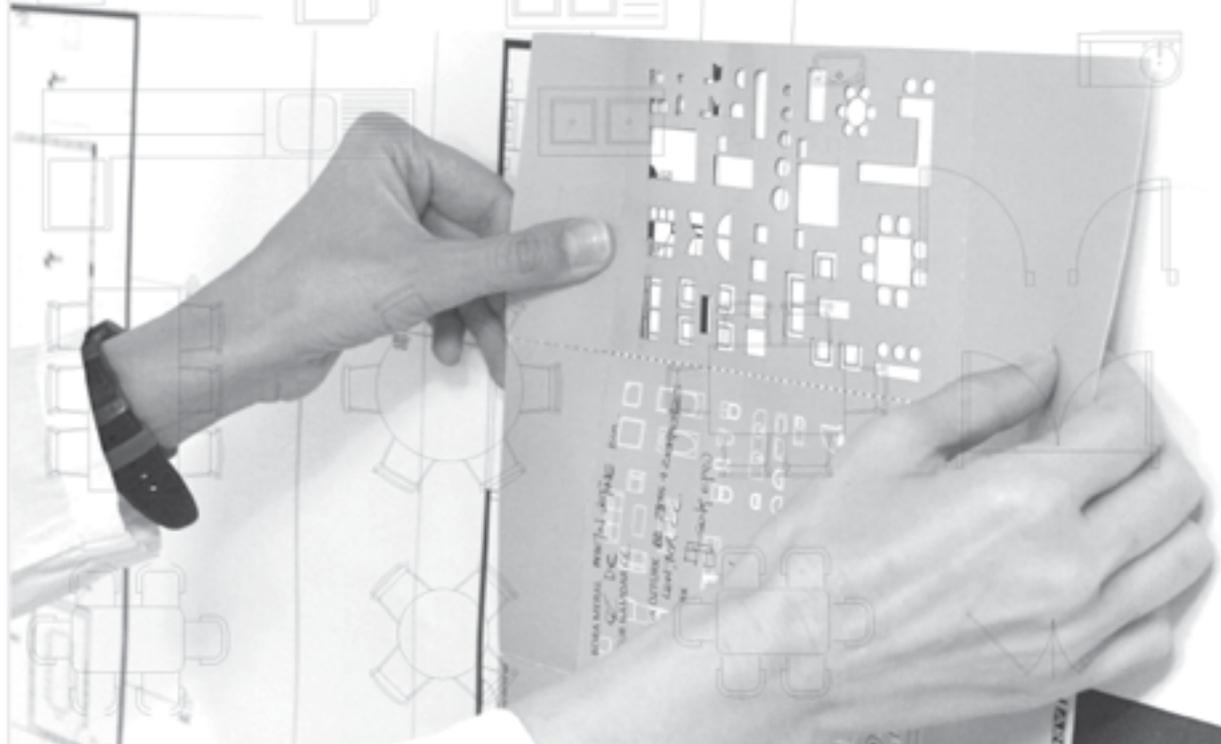








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Z

O

in-out



House:Rewind

2016 spring

Instructors

Bilge İmamoğlu
F. Can Aker
Ziya İmren
Onur Özkoç
Azize Elif Yabancı

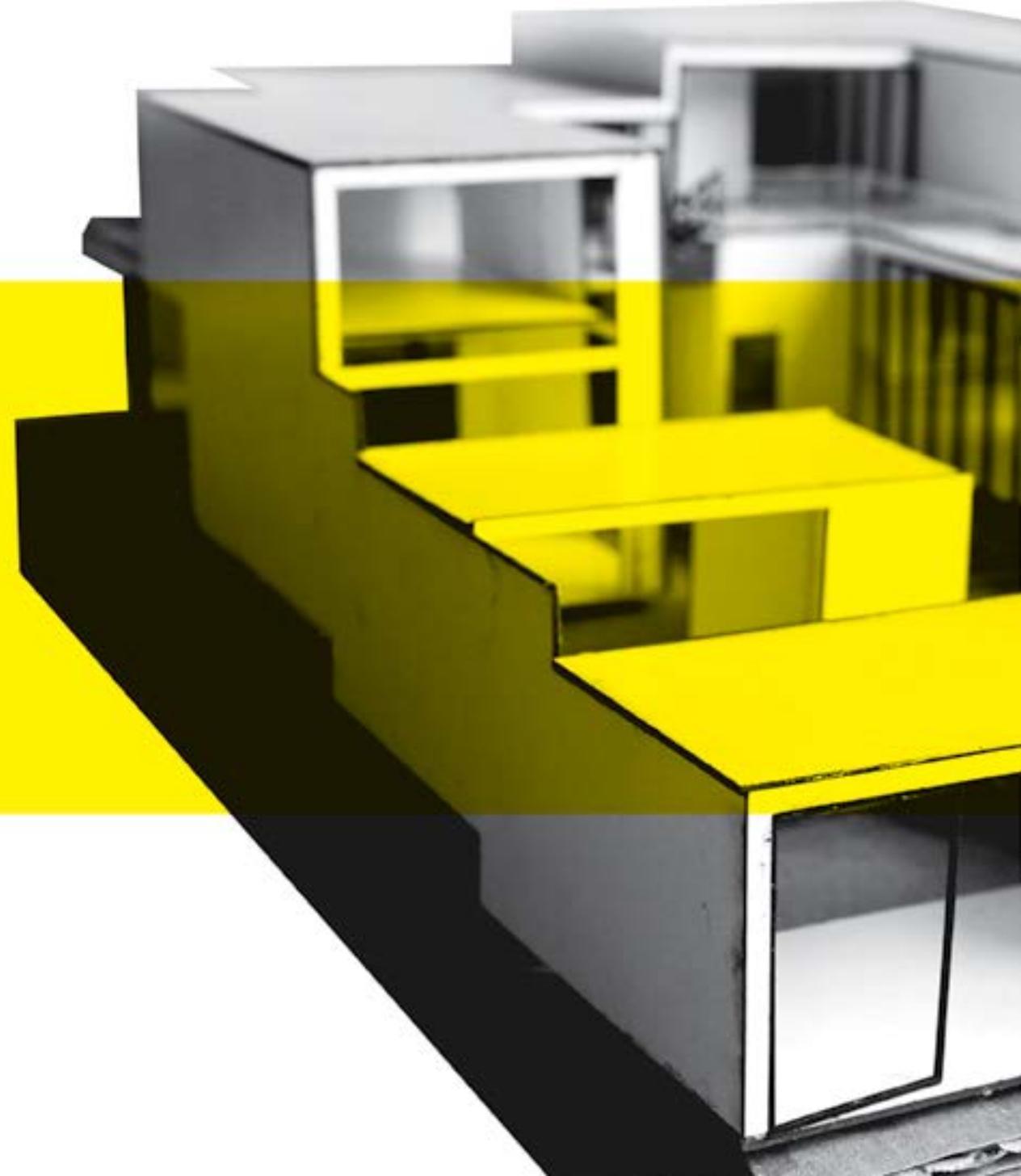
Students

İpek Deniz Alpdoğan
Doğa Can Ata
Rümeysa Hilal Aydemir
Zeynep Azboy
Dila Batmaz
İrem Baz
Mehmet Beyazlı
Meryem Ebru Burak
Yağmur Gülrü Burhan
Sena Çatal
Merve Cuştan
Gözde Delice

Tuğçe Erartsın
Merve Işık
Defne Işık
Cemre Kale
Burcu Kaplan
Seyyid Ahmet Kılınc
Ezgi Koyukan
Seda Mercan
Atacan Okumuş
Kerem Orhan
Didem Zeynep Ödemiş
Kaan Ögetürk

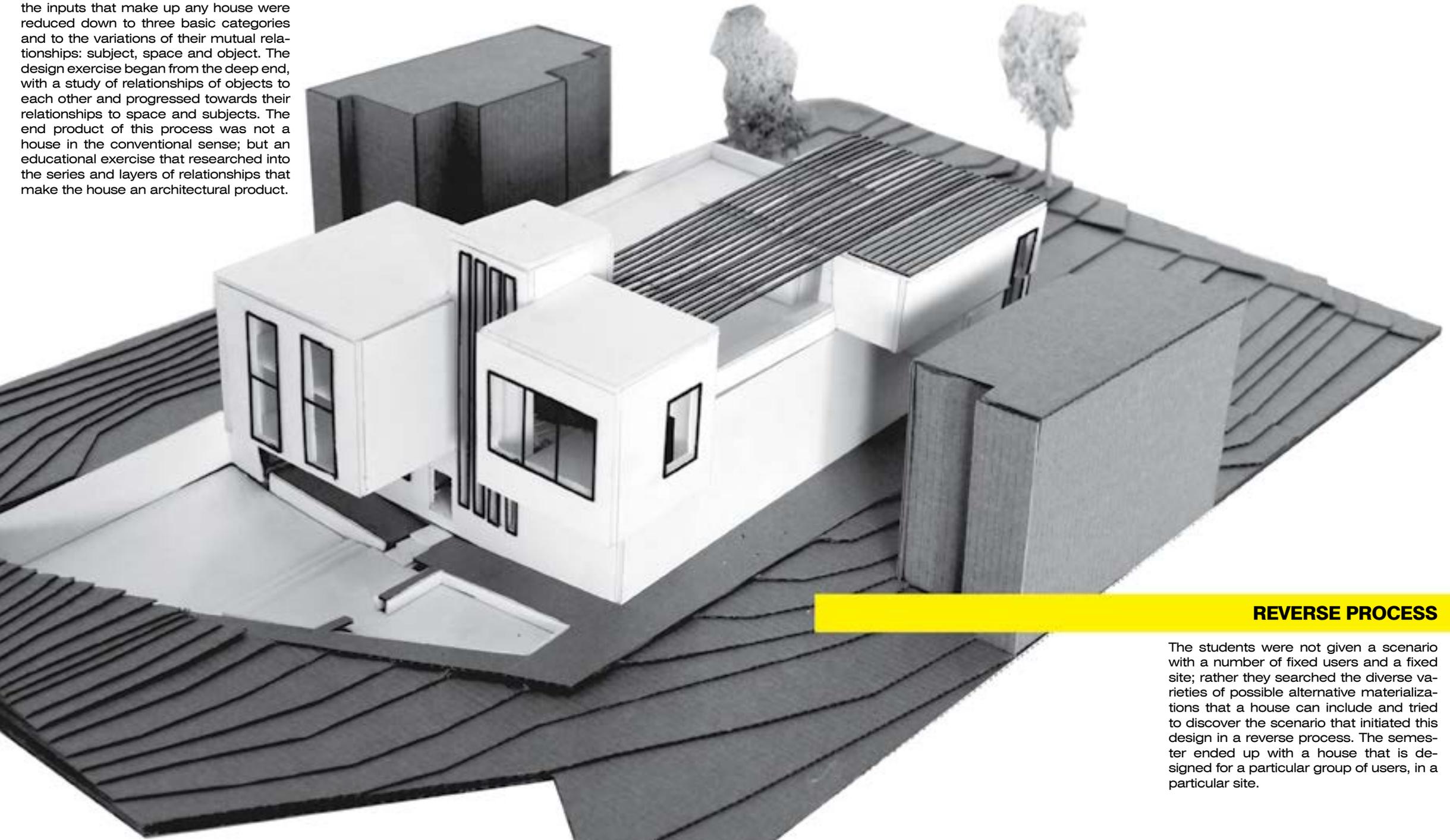
Özgü Özcan
İlayda Özkaya
Ceren Özsu
Elif Ezgi Öztürk
Işık Öyküm Öztürk
Begüm Sarı
Alper Ertuğ Sarper
Ahsen Senem Sırma
Beyza Şener
Oğuz Han Taşçı
Cansu Türk
Melisa Unvan

Nehir Melis Uzun
Serap Sevgi Ünkaracalar
Zeynep Yağcıoğlu
Gökhan Yarar
Rabia Meycan Yeğın
Necmiye Seçil Yolalan
Merve Nur Yurt
Özgecan Zeybek
Zarif Dijle Zırlı



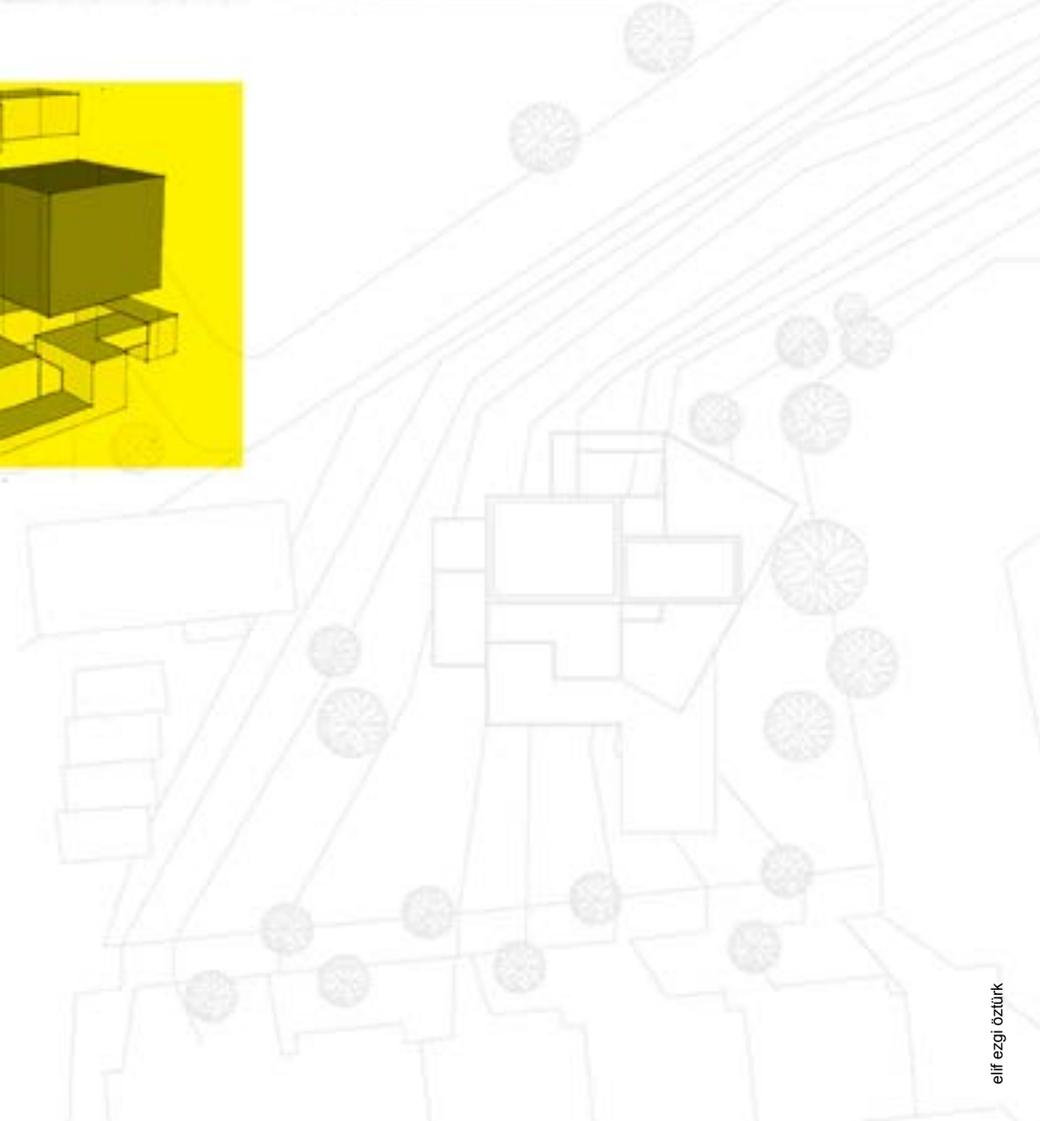
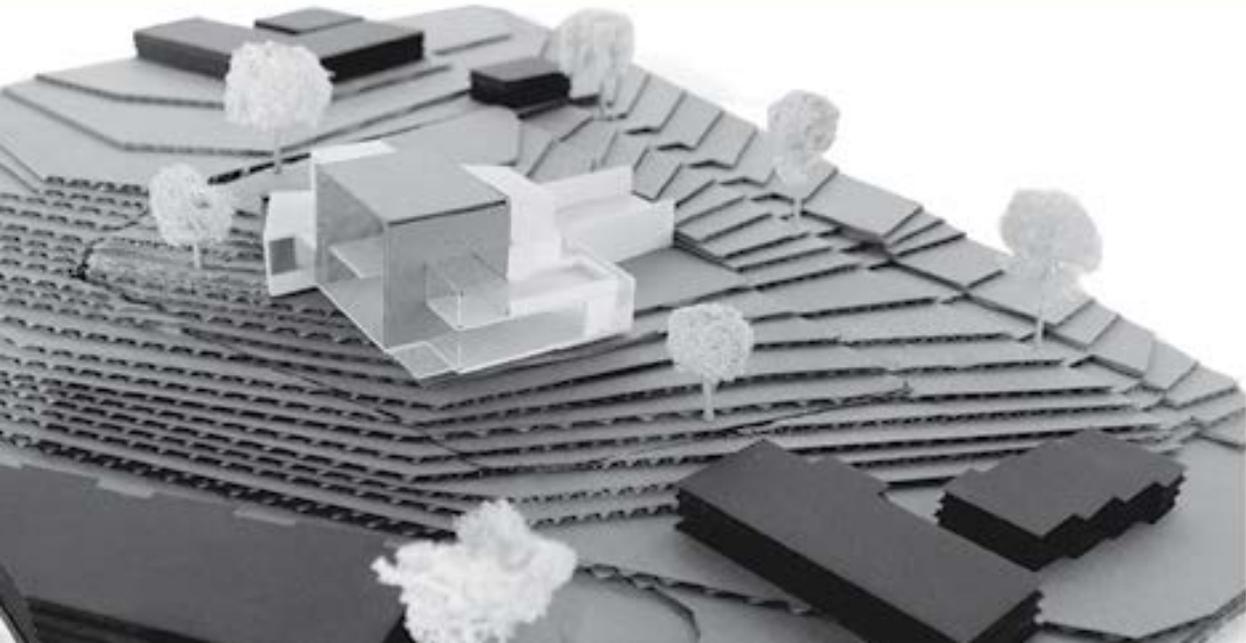
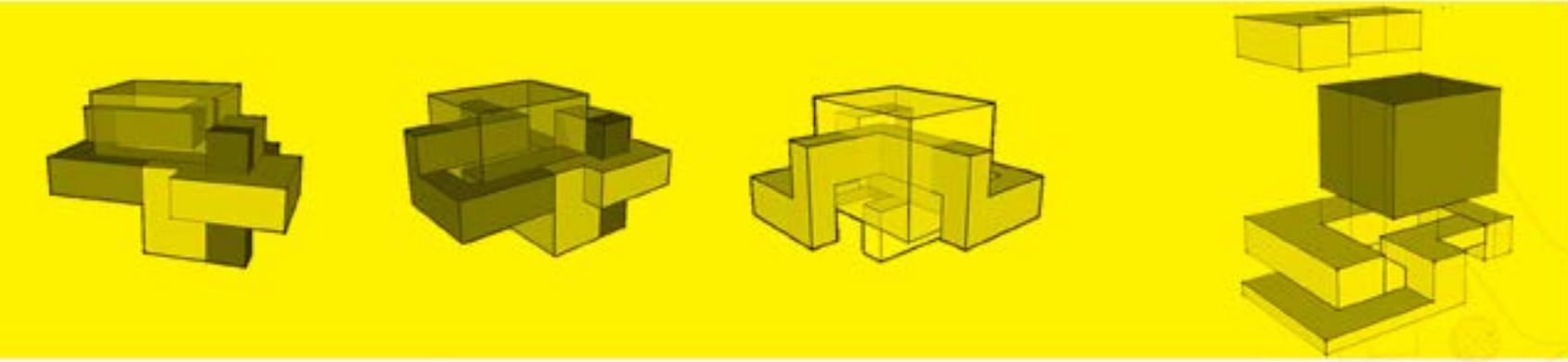
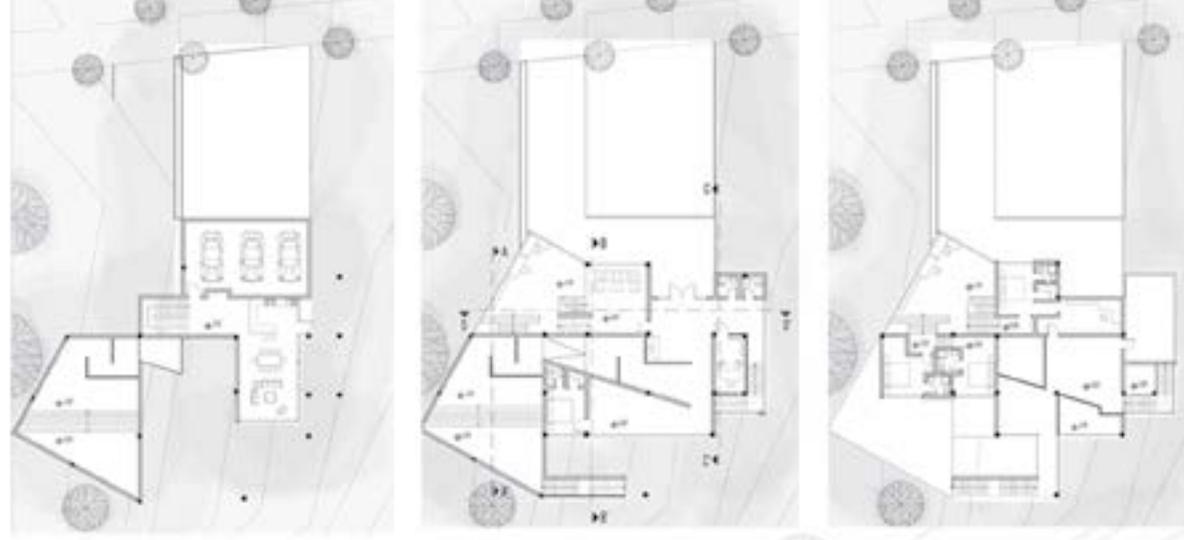
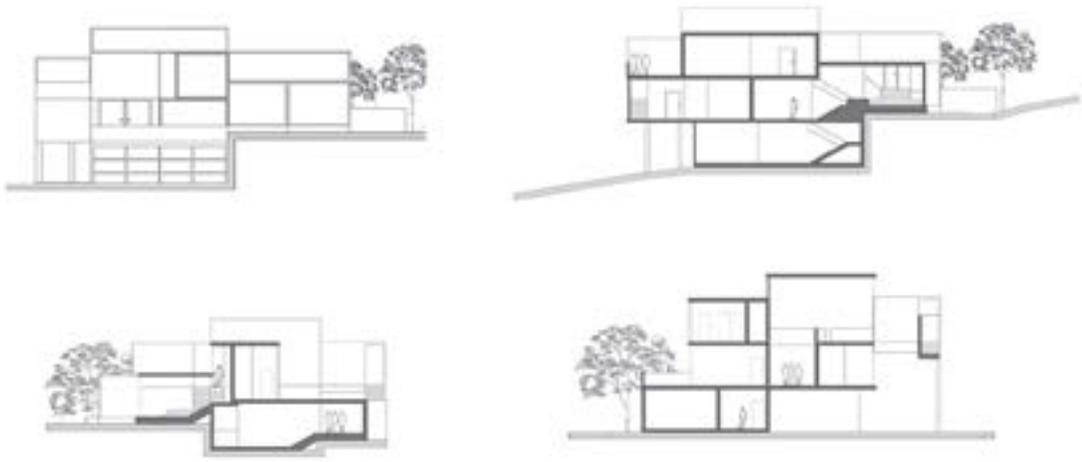
Subject, space and
object relationships

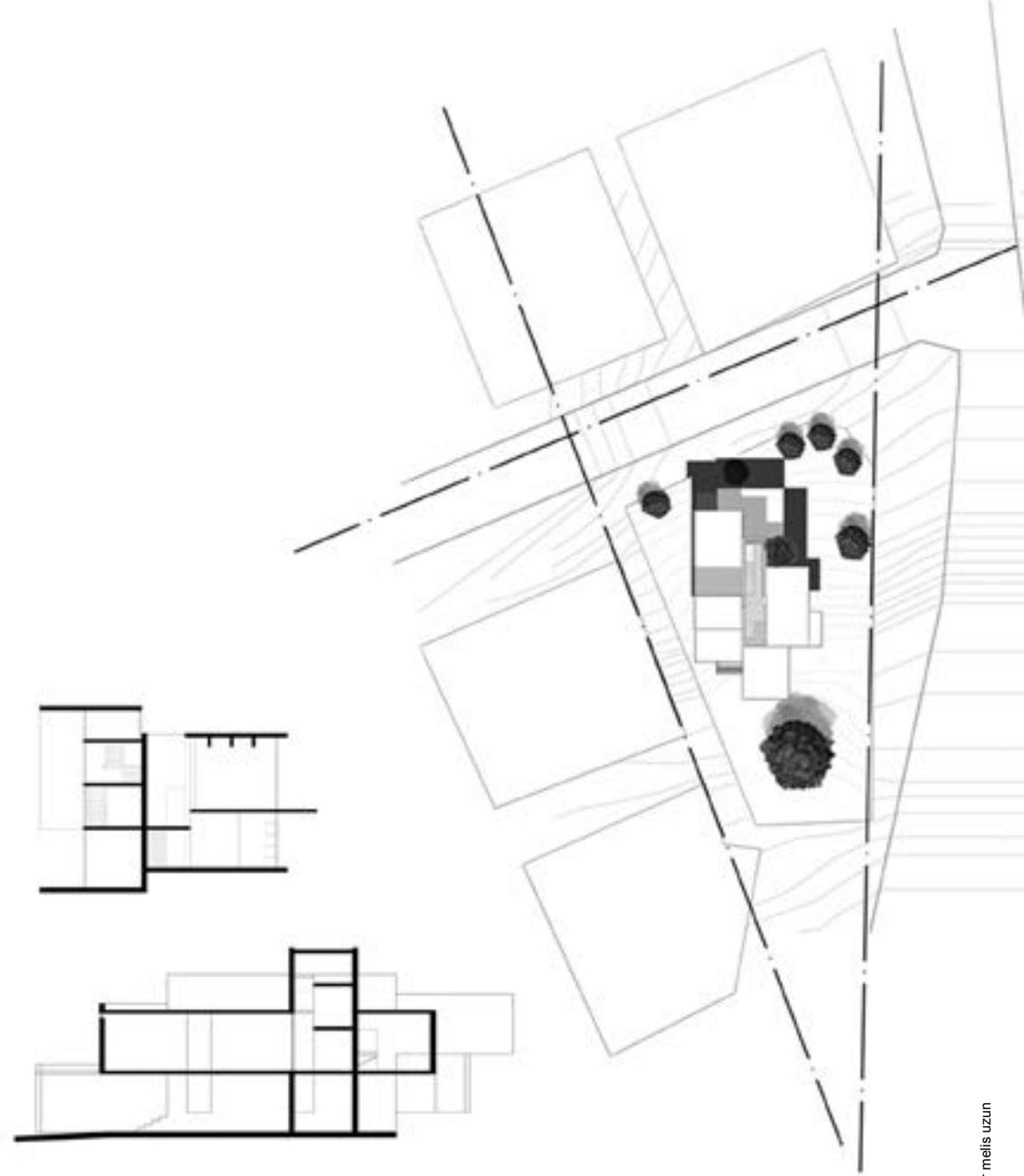
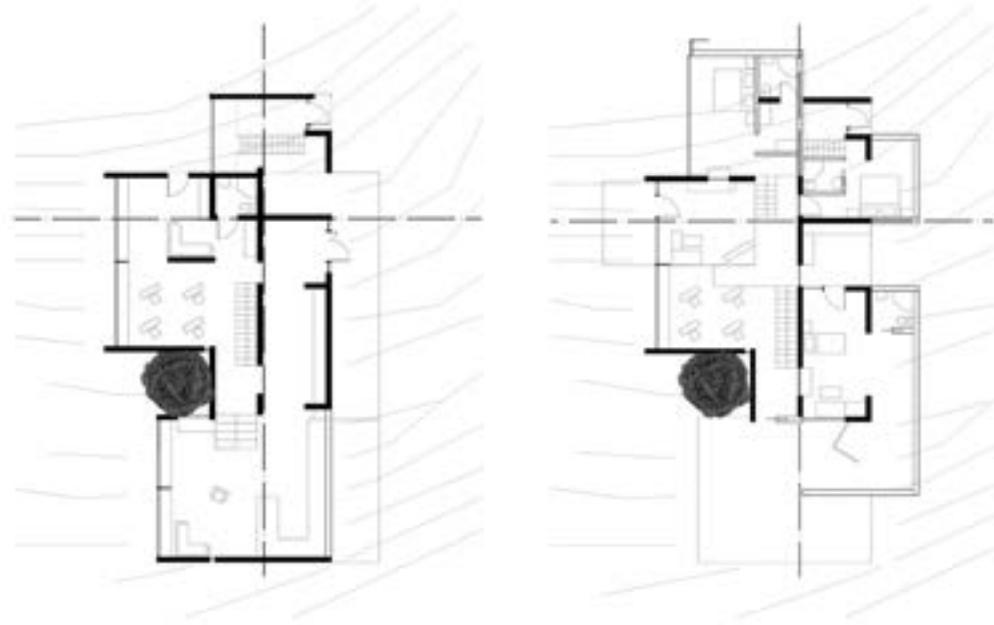
In this project, the concept of “house” was tried to be studied as a fundamental architectural problem of complex relationships of multi-layered inputs. For this aim, all the inputs that make up any house were reduced down to three basic categories and to the variations of their mutual relationships: subject, space and object. The design exercise began from the deep end, with a study of relationships of objects to each other and progressed towards their relationships to space and subjects. The end product of this process was not a house in the conventional sense; but an educational exercise that researched into the series and layers of relationships that make the house an architectural product.

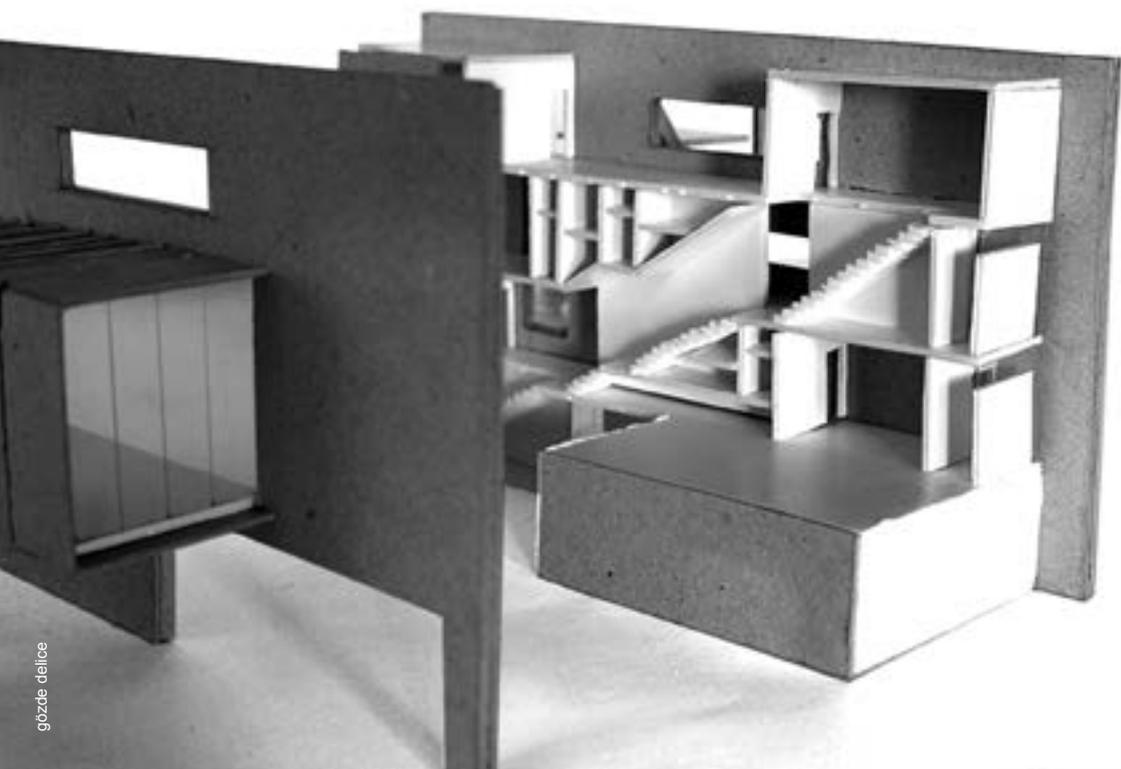
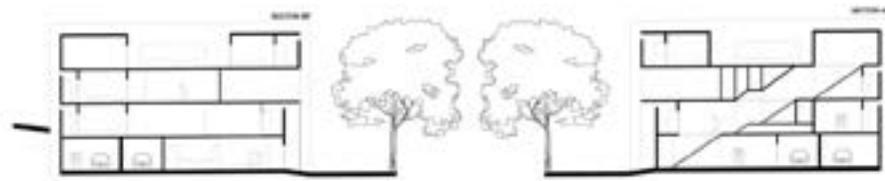
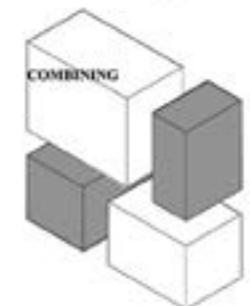
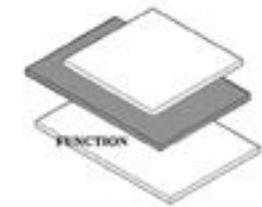
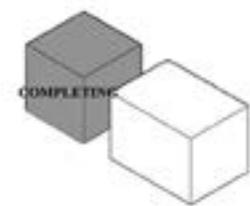
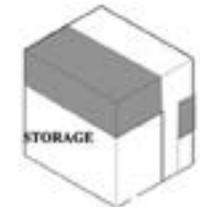
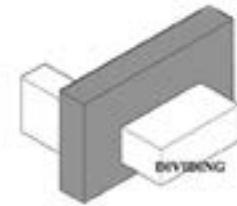
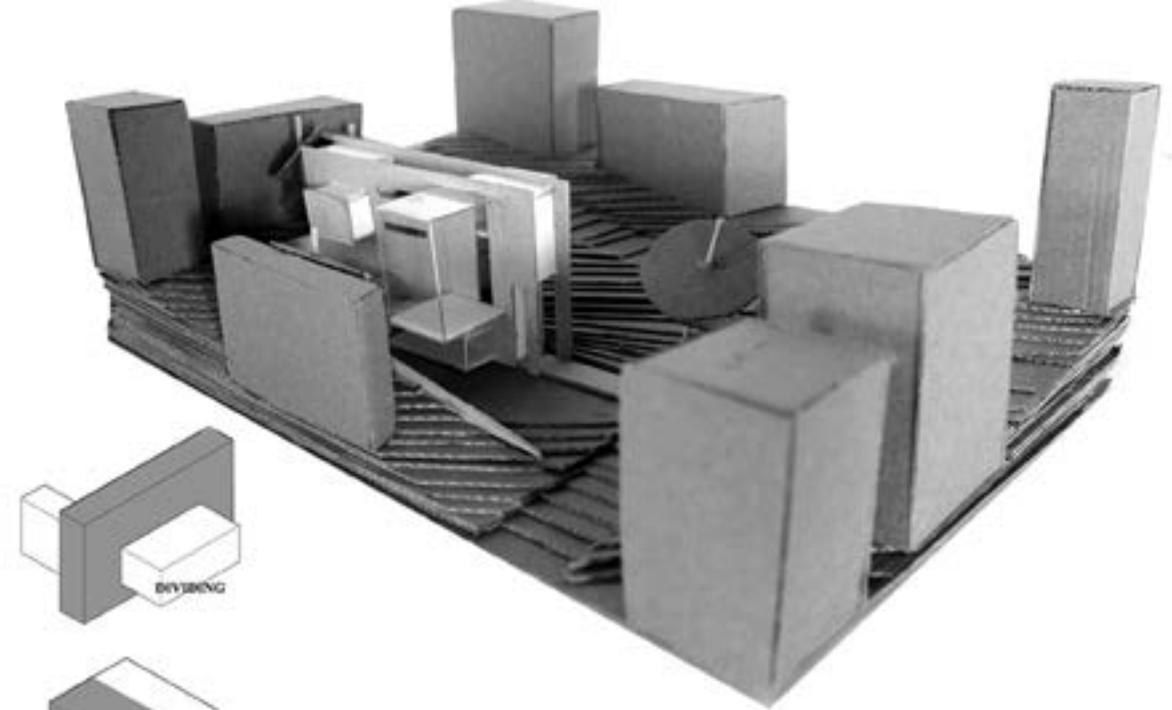
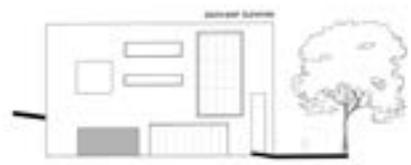
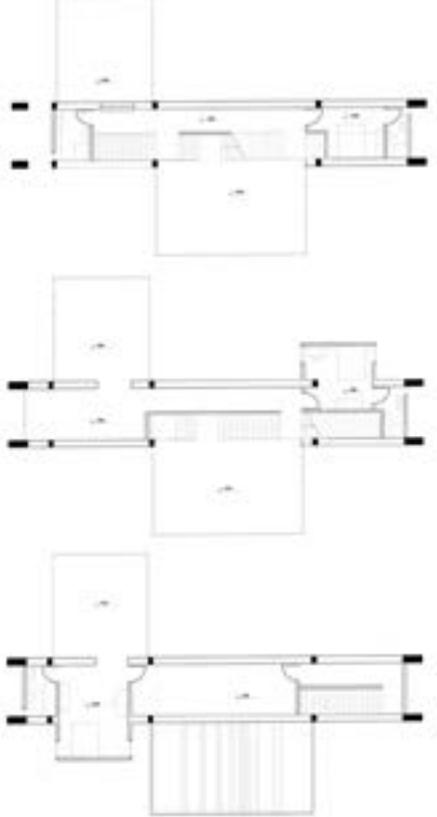


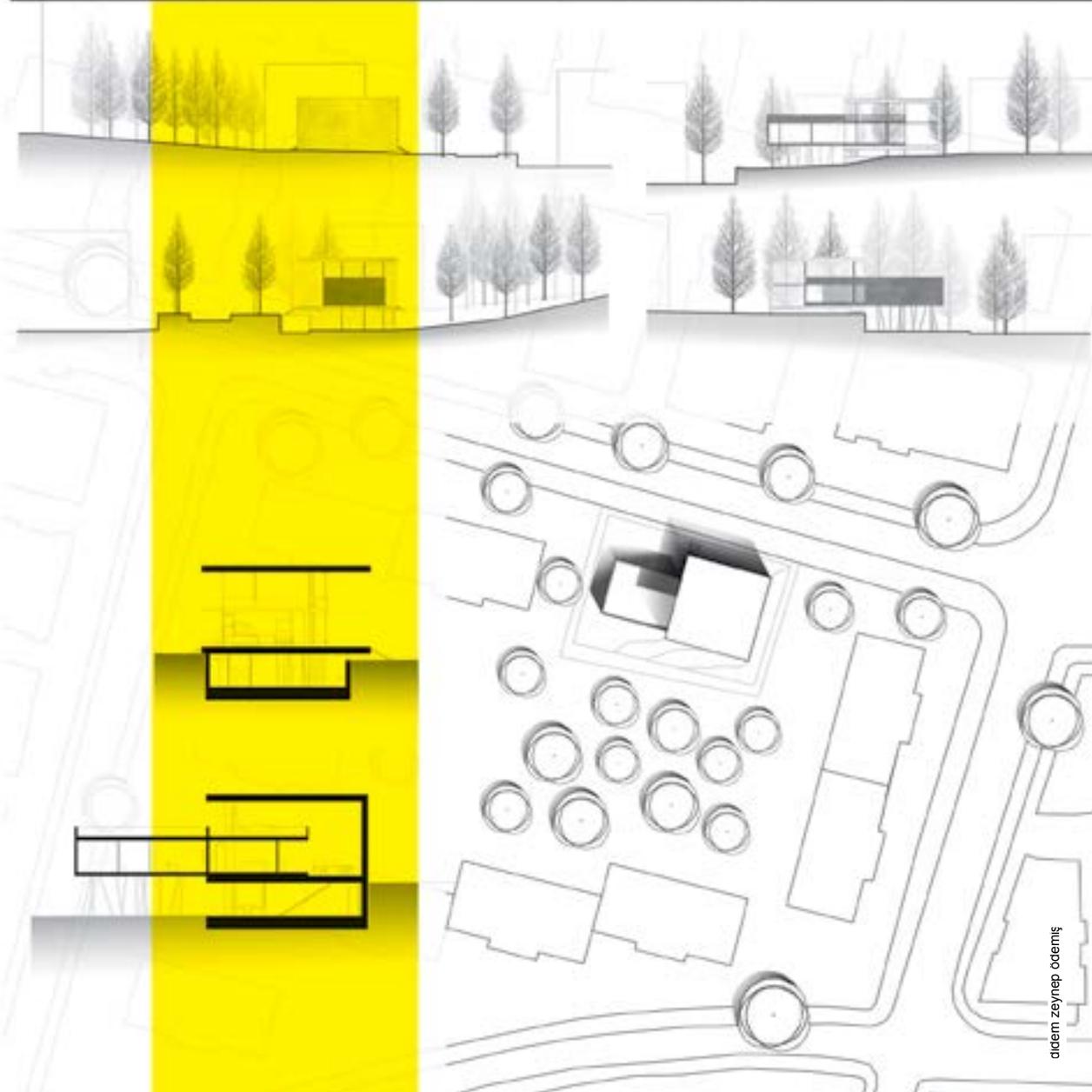
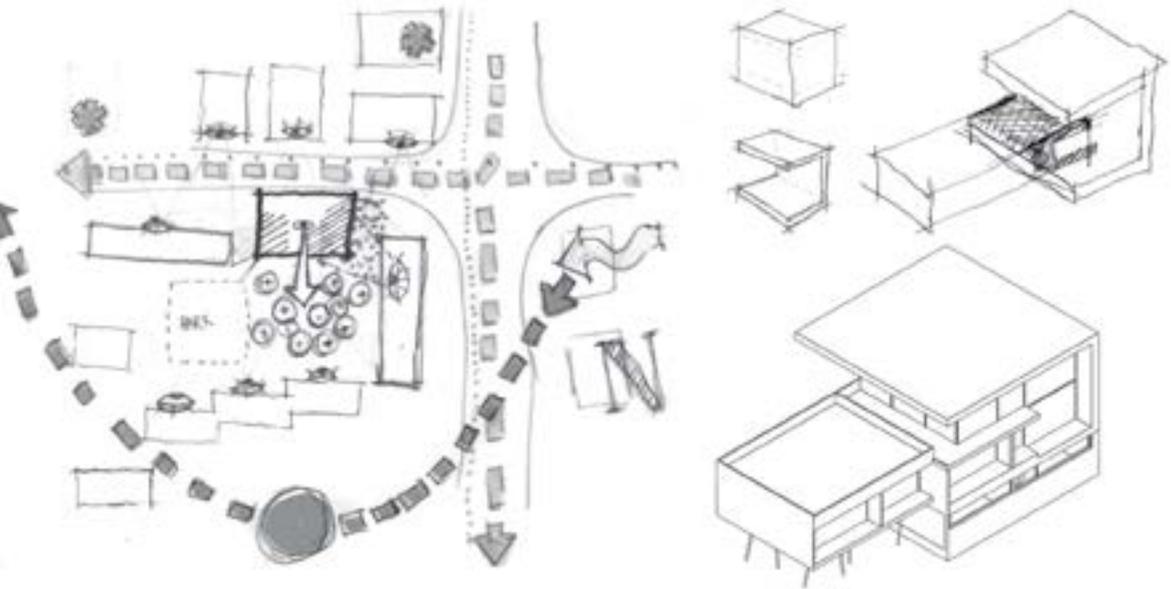
REVERSE PROCESS

The students were not given a scenario with a number of fixed users and a fixed site; rather they searched the diverse varieties of possible alternative materializations that a house can include and tried to discover the scenario that initiated this design in a reverse process. The semester ended up with a house that is designed for a particular group of users, in a particular site.









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research-oriented experience,
within an independent and
unique learning and
research atmosphere**



7/24





Arch 301 | Architectural Design III

Multi-dimensional design problems and spatial solutions in an urban context. Emphasis on the relationship between material, tectonic, structural and programmatic organization and the urban context. Universal design principals.

Arch 372 | Building Technologies in Architecture

Building technologies. Materials used in buildings. Technologies of sustainability. Environmental forces and performances of built structures.

Arch 302 | Architectural Design IV

Holistic approach to cultural, ecological, and social aspects. Development of architectural program and integration of advanced structural and technological systems into design process.

Arch 381 | Urban Design

History of planning theories and approaches. Significant concepts and examples in the contemporary urban practice. Practice of a design problem in an urban scale in the studio environment.

Arch 399 | Summer Practice I_ Construction Site

Building construction methods and techniques. Active participation in and/or observation of construction processes. The minimum duration of the summer practice is 30 work days.

301

ARCH 301 increases the level of complexity for the architectural problem that the students confront by assigning medium to large scale projects which include the diverse and multi-layered considerations of a specifically urban context. The studio cooperates with the Urban Design course (ARCH 381) of the same semester by means of incorporation of larger scale analysis and design decisions for the project, which are studied within the course of ARCH 381, as well as with this other course's theoretical assistance. The urban context characterizes the project not only with its in-depth references to the urban design theory and practice, but also with the dense inclusion of societal concerns that any urban context entails, such as the production, negotiation and experience of public spaces, spatial relations of proprietorship, economies of space, and issues of universal accessibility and sustainability.

The studio also experiments with various forms of group studies as the course particularly aims for a high level of competency in collaborative work and expects the students to organize and operate the design process in collective and cooperative means, rather than as individual designers. In this sense, ARCH 301 studio is designed in a way that it also approximates the communicational and collaborative practices of design professions.

ARCHITECTURAL DESIGN III

ARCH 301

University Housing

2015 fall

Instructors

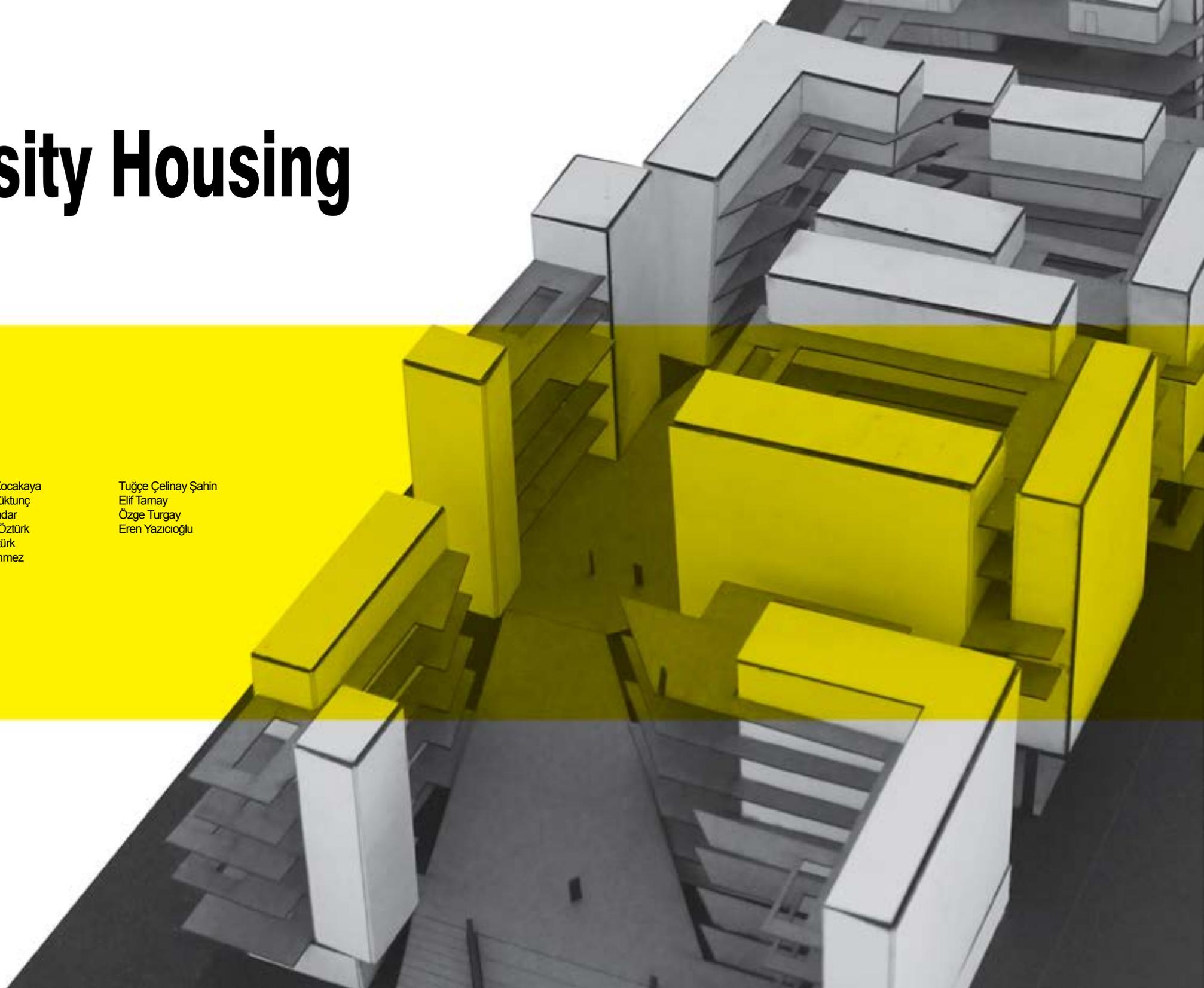
Bilge İmamođlu
Güneş Duyul

Students

Aylin Alicanođlu
Ezgi Gani
Melis Özge Gayretli
Müge Güreş
Aysu Gürman
İdil İbrikçiöđlu

R. Sena Kocakaya
Melis KÜçüktunç
Uđur Namdar
Bestenur Öztürk
Kübra Öztürk
Kübra Sönmez

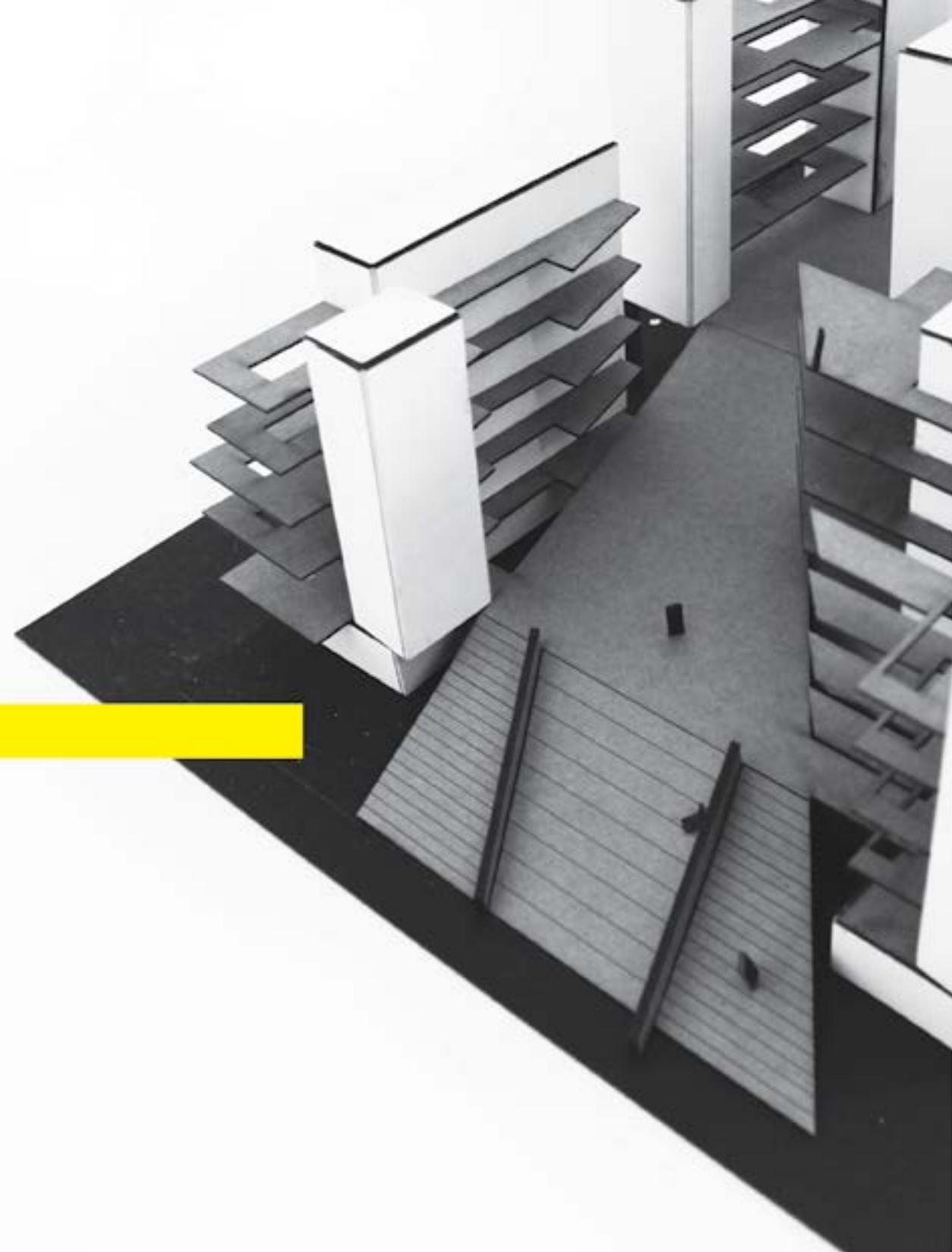
Tuğçe Çelinay Şahin
Elif Tamay
Özge Turgay
Eren Yazıcıođlu

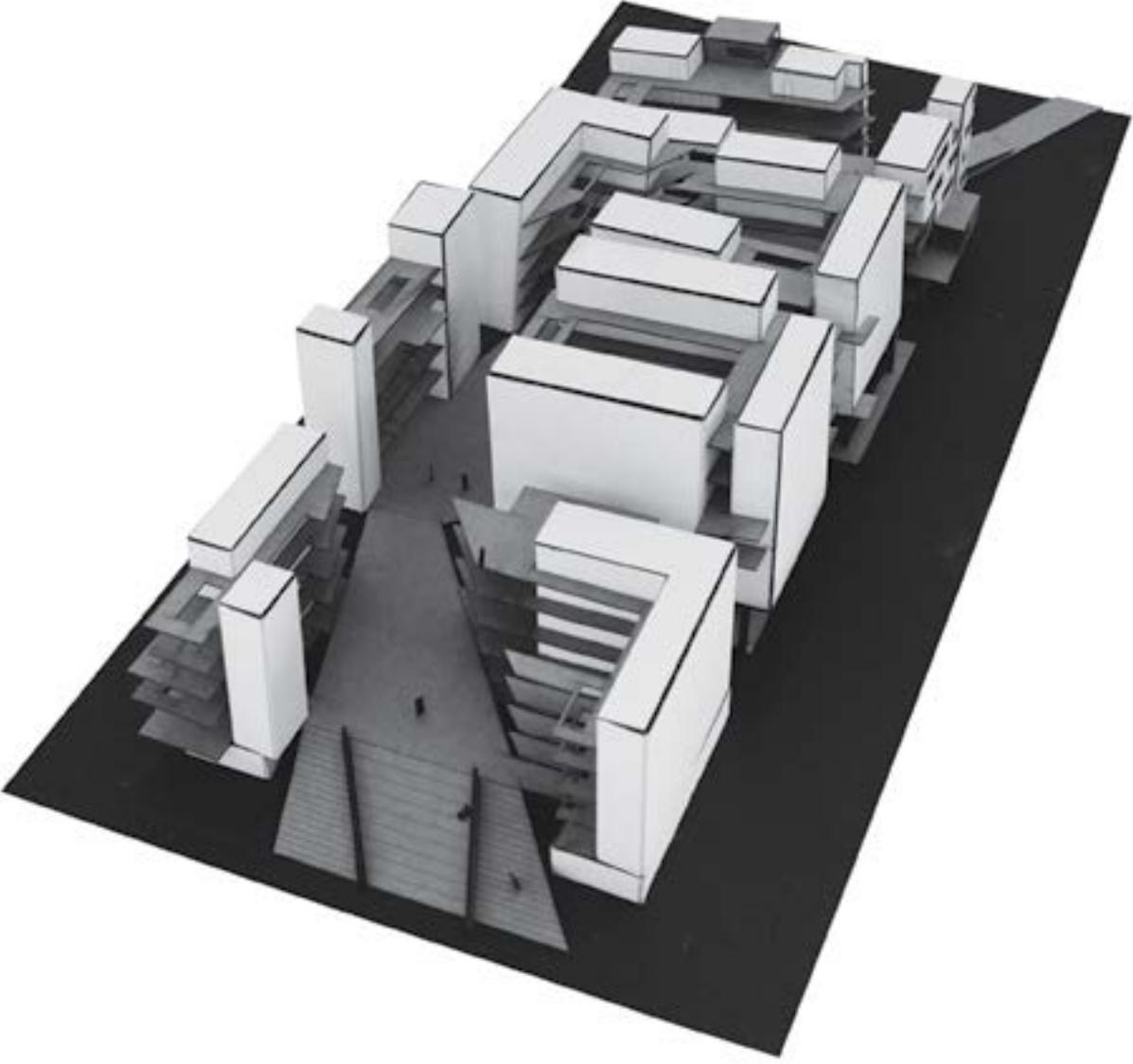
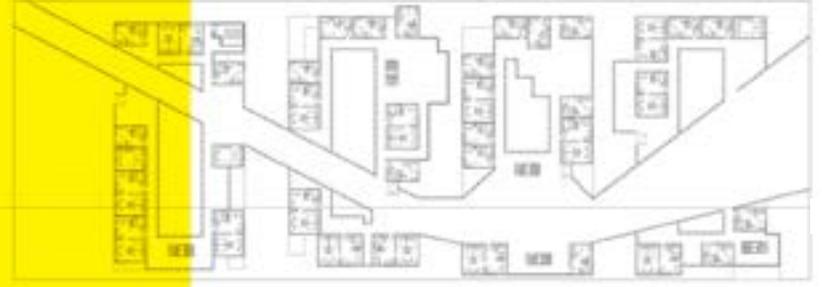
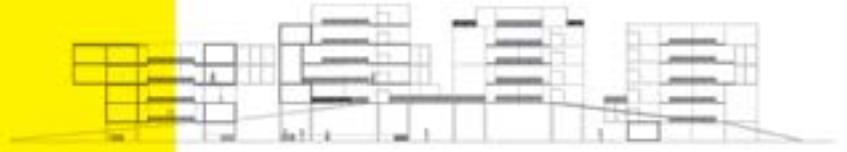


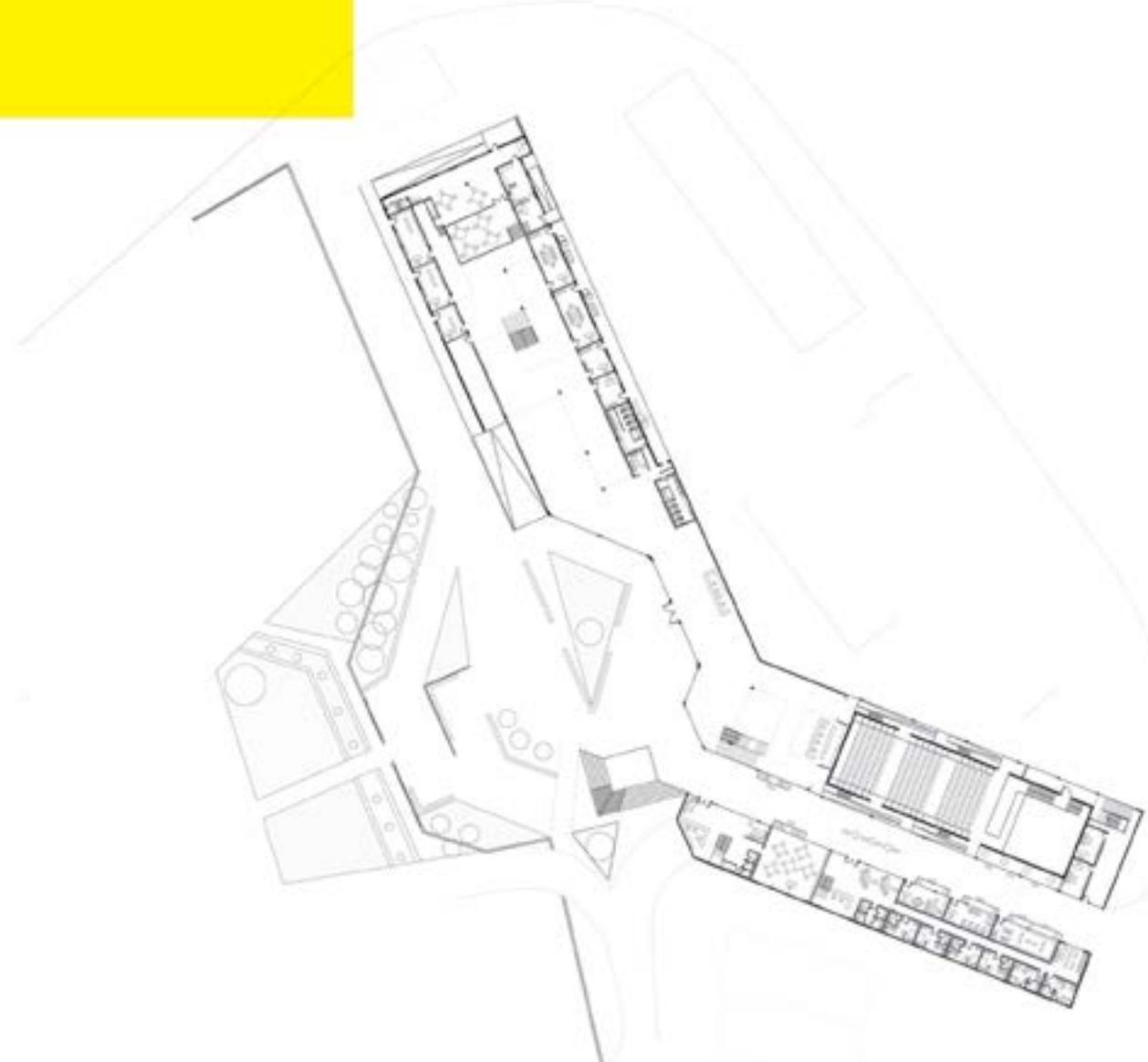
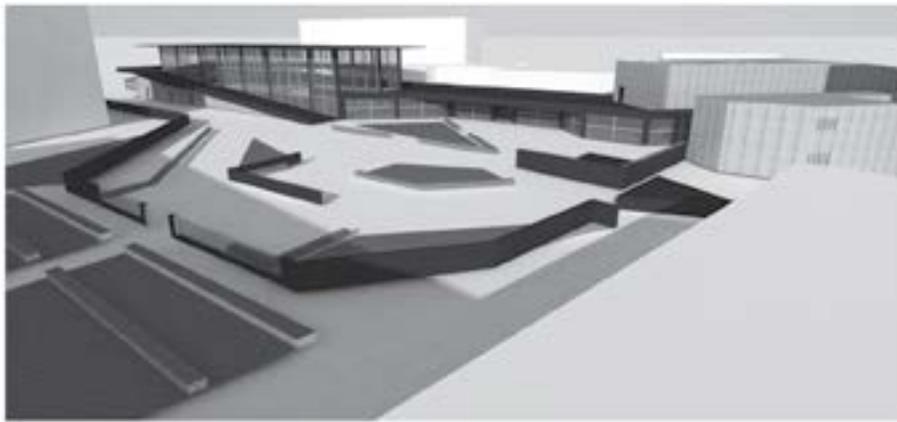
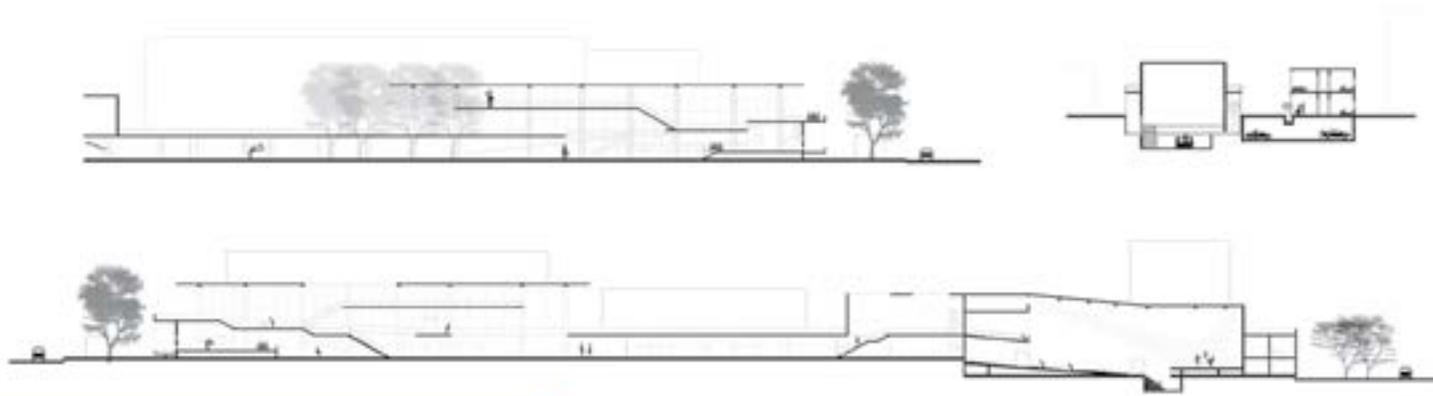
The design problem presented for ARCH 301 Studio in Fall 2015 was, not one, but three housing projects in the Kurtuluş area in Ankara to serve the students and staff of all the universities that are located nearby. The scenario assumed that the authorities have decided to utilize the existence of numerous universities to revive and embellish the neighborhood as a cultural hub that prospers from the combination of the university environment and a central urban public environment. The housing projects for the universities, as first steps of a larger urban renewal, were aimed to accommodate a remarkable portion of people that are affiliated with the universities in the area, who would fuel the desired revitalization and keep it sustainable.

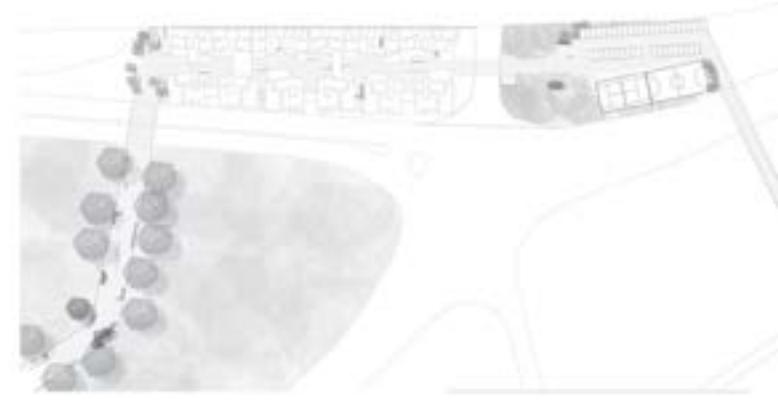
individual | collective production

For this project, the students were asked to establish their architectural firms with 3-4 partners and undertake the design process of the housing projects as a design team. Within the institutional identity of their firm, they were free to exercise varying levels of individual and/or collective production for the given three sites. They were also asked to study the projects within the larger urban context and provide certain insights, guidelines and/or principles for the future of the area.

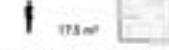








SINGLE UNIT



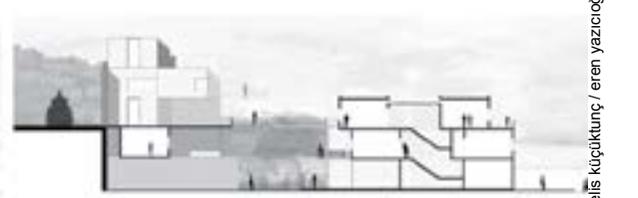
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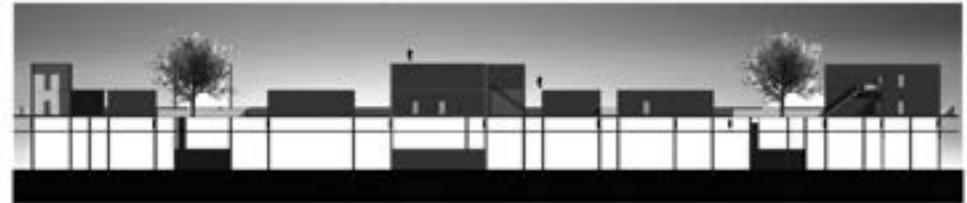
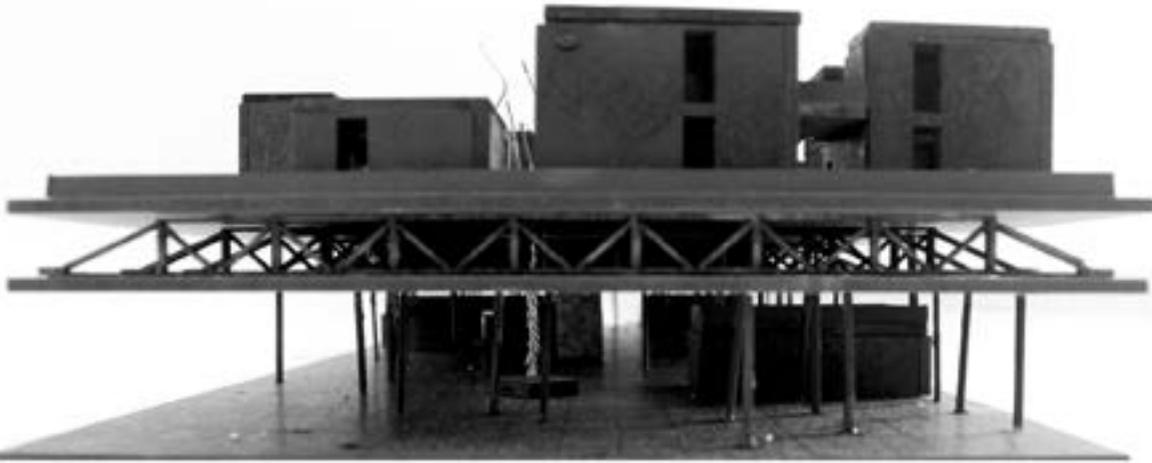
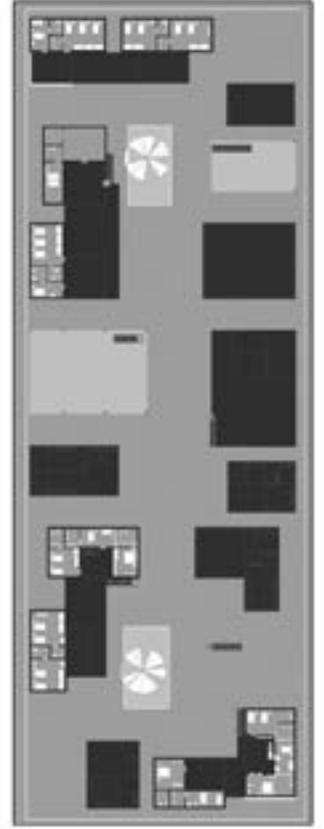
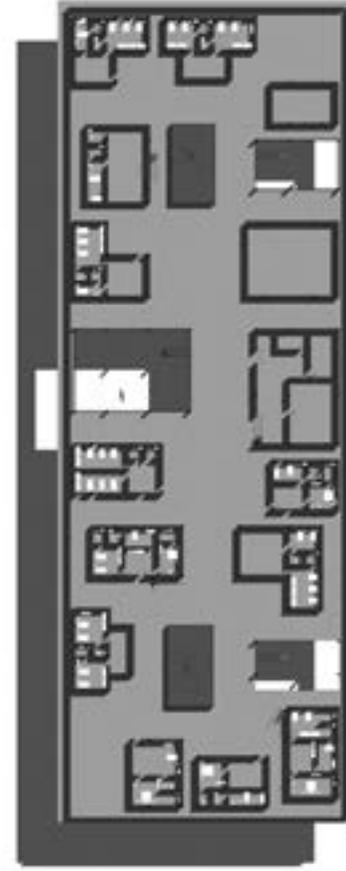
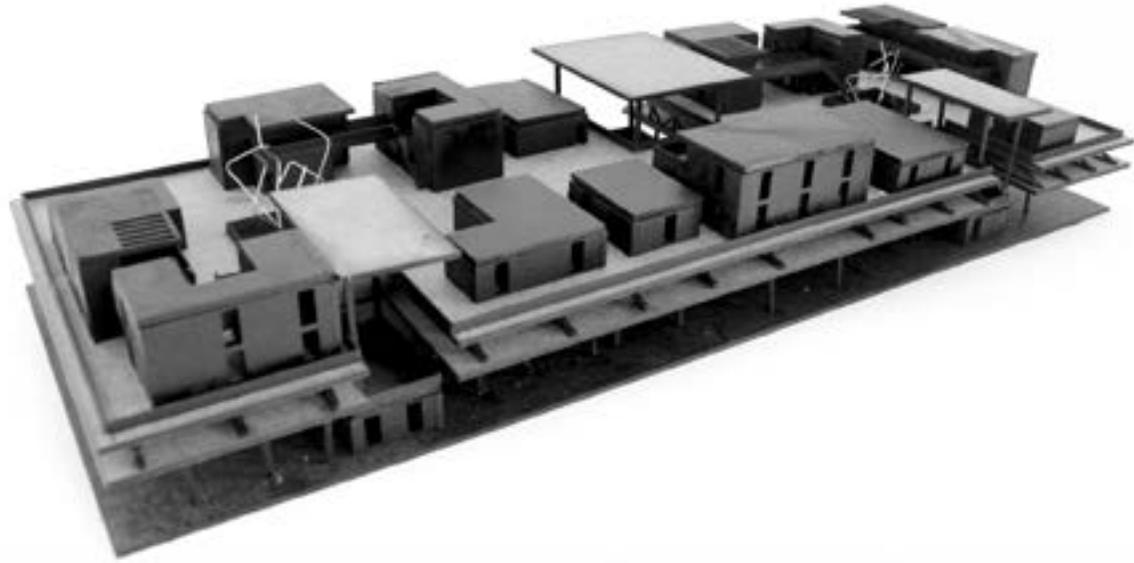


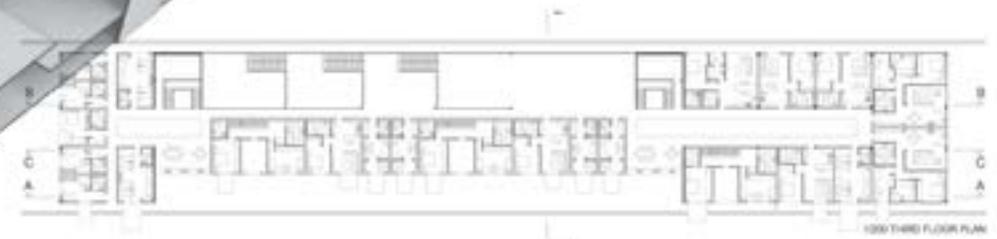
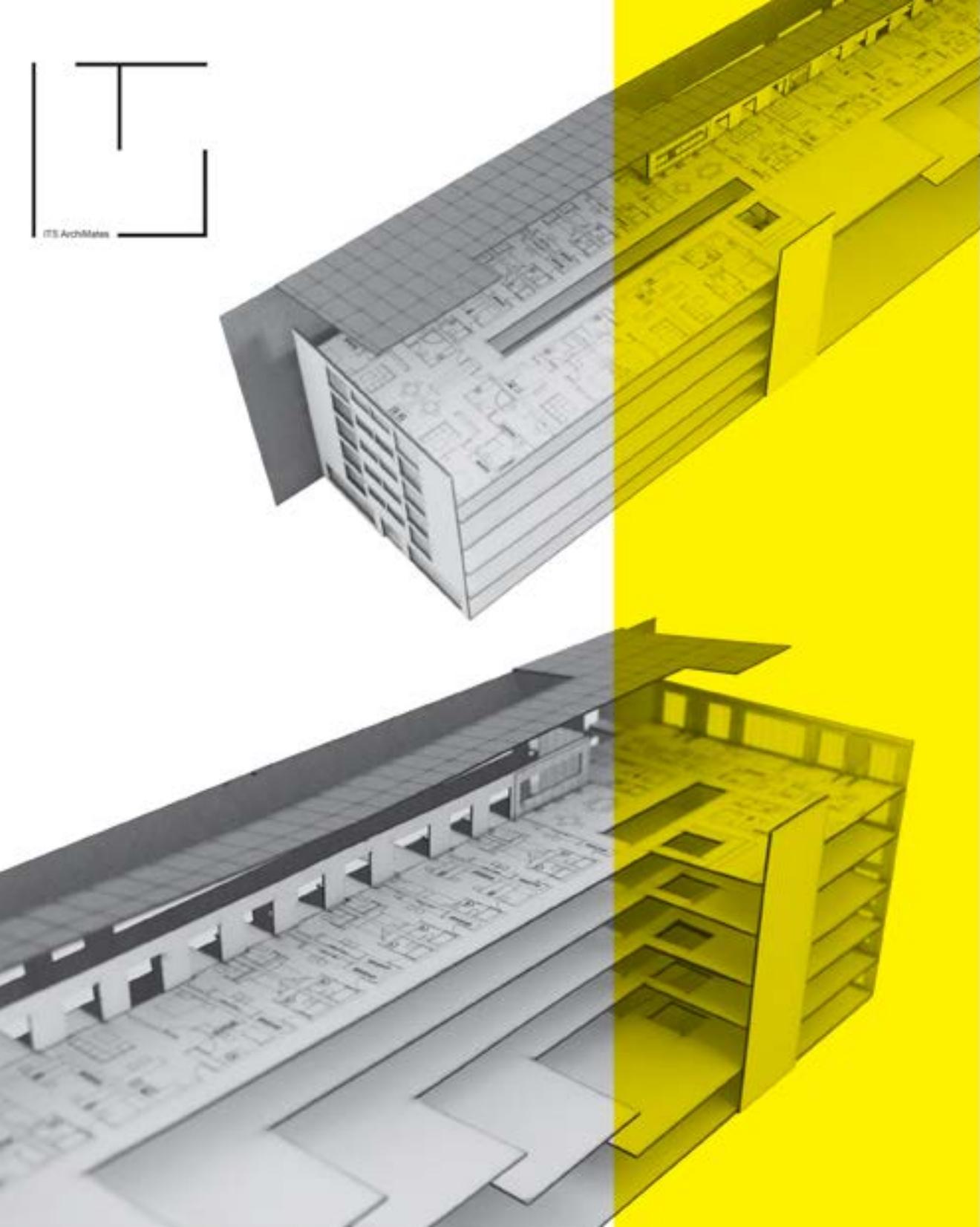
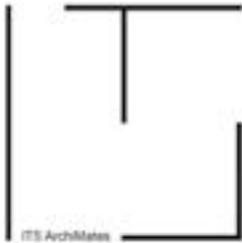
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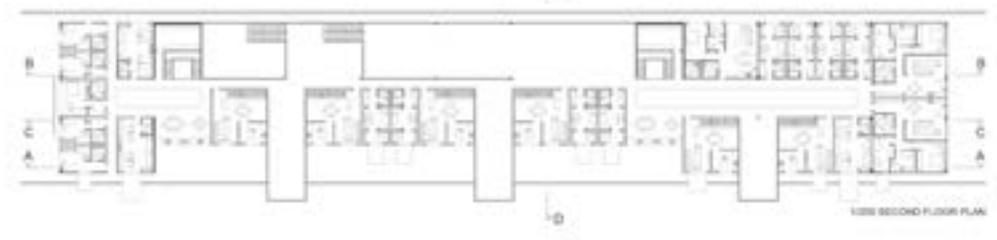
FAMILY UNIT



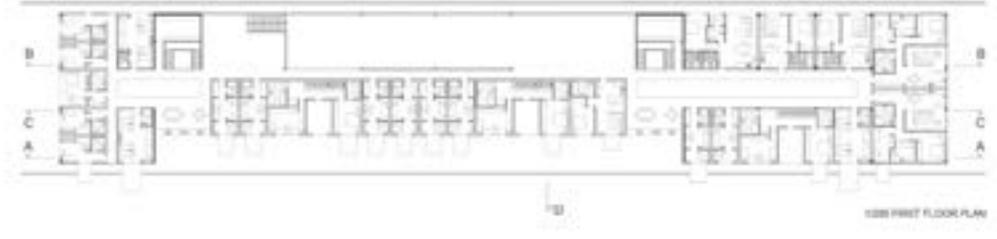




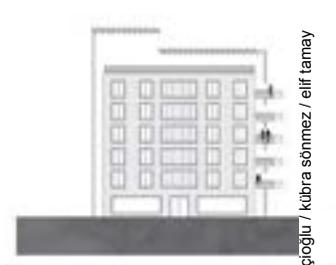
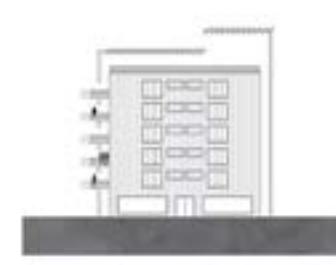
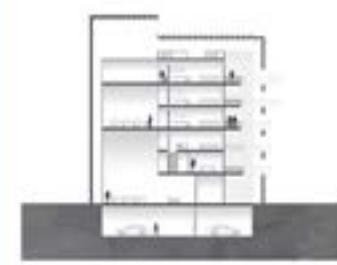
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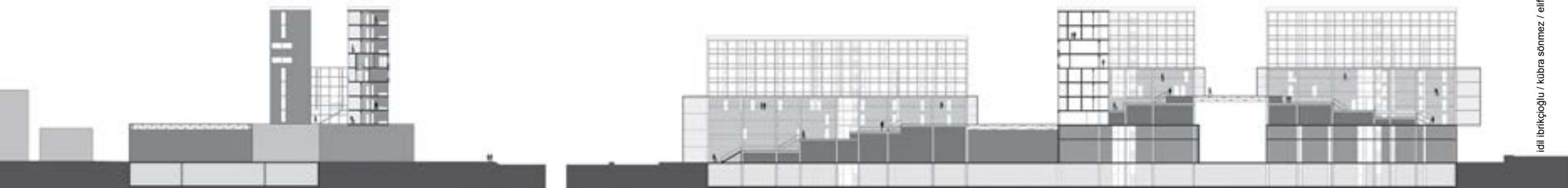
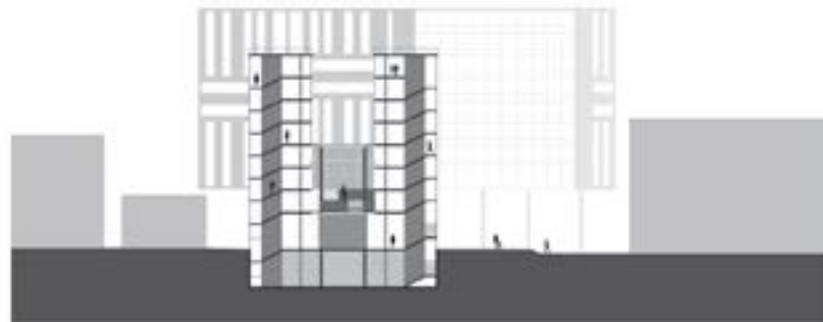
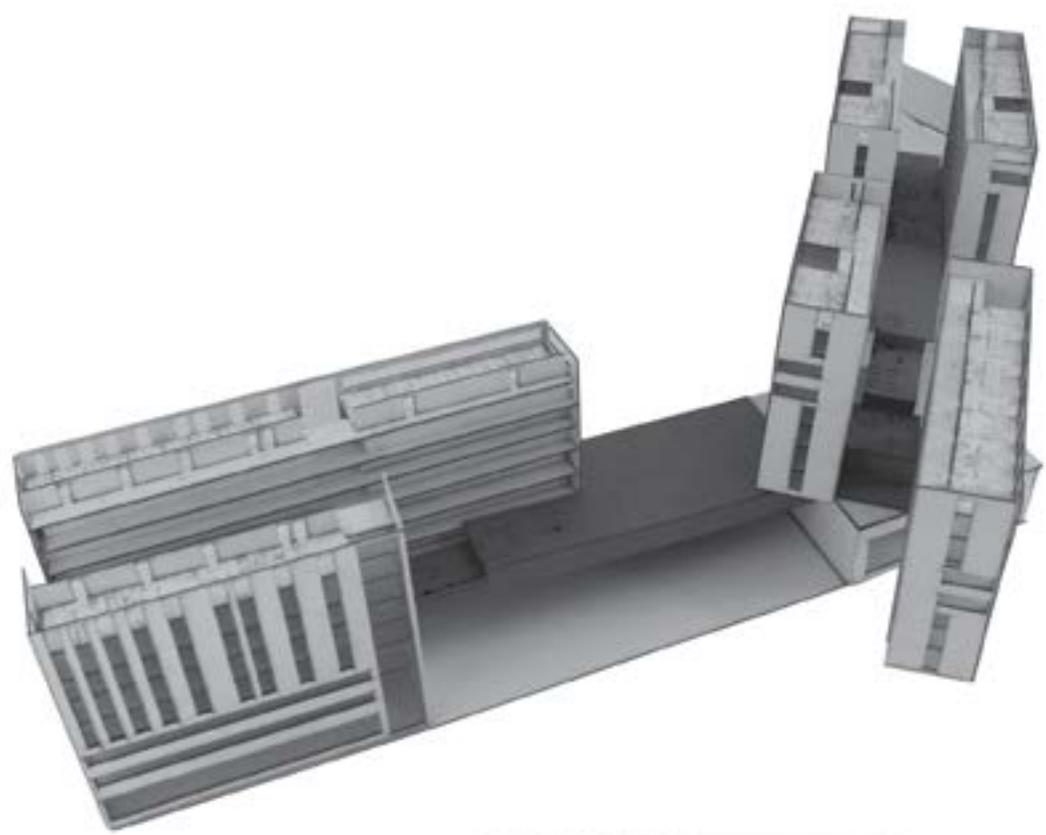
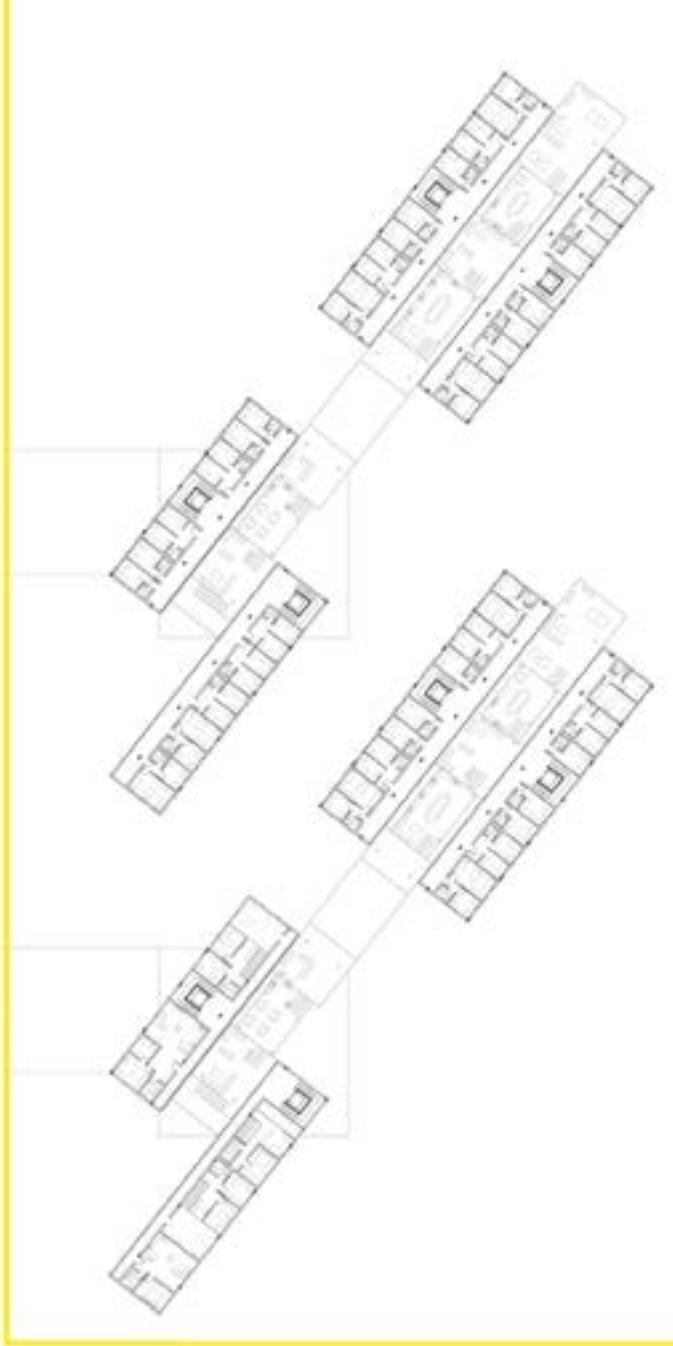


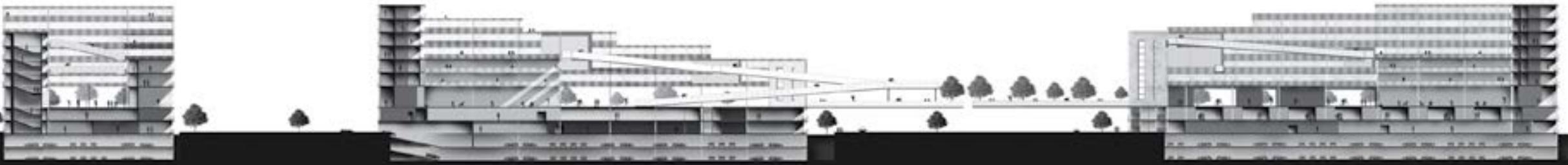
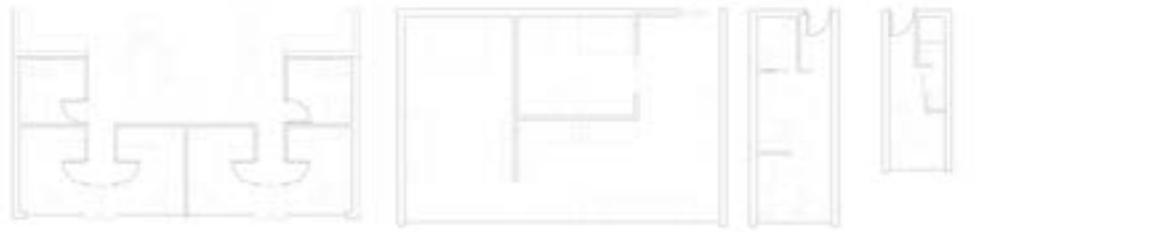
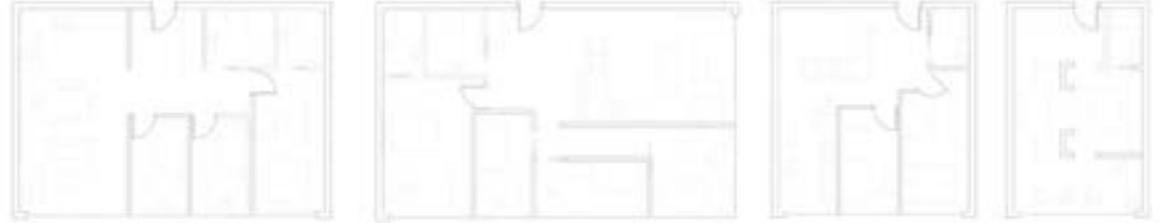
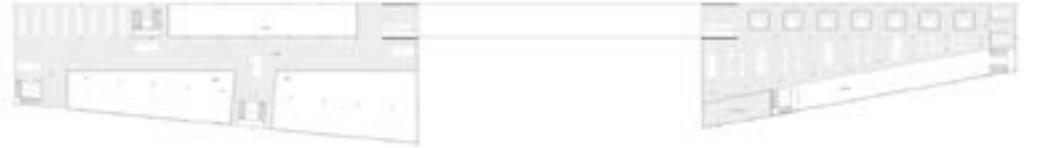
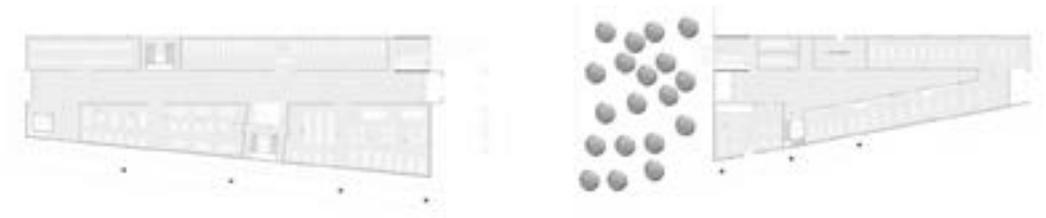
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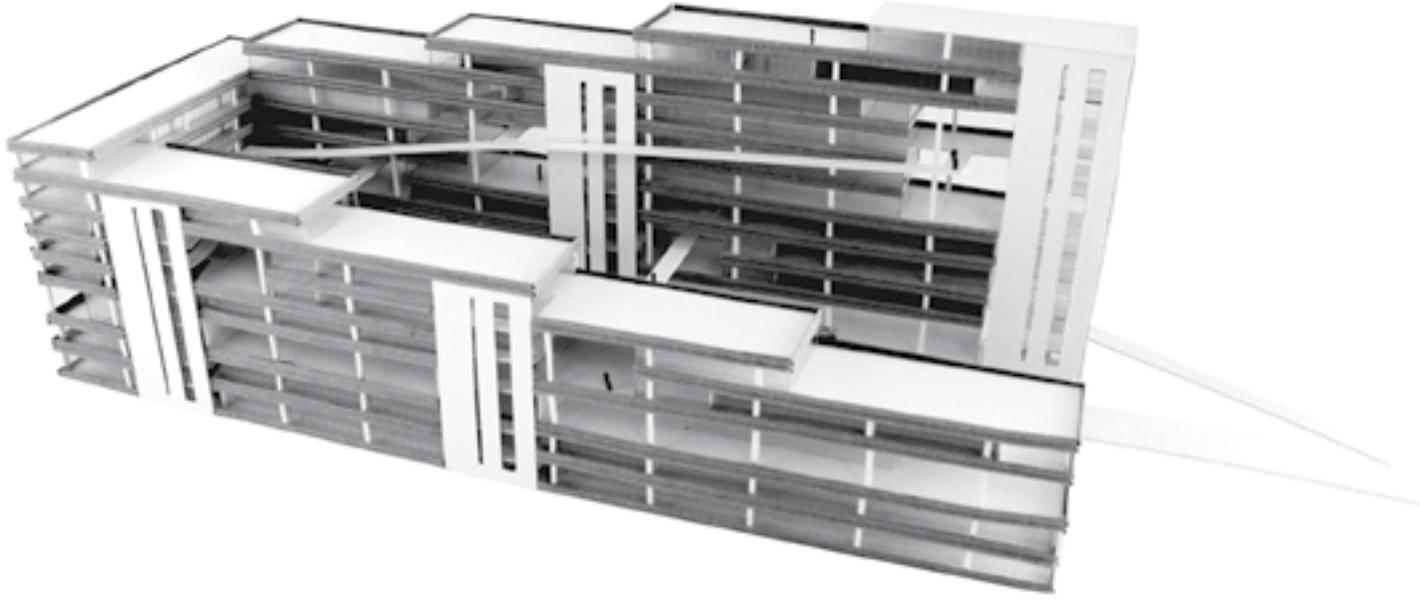


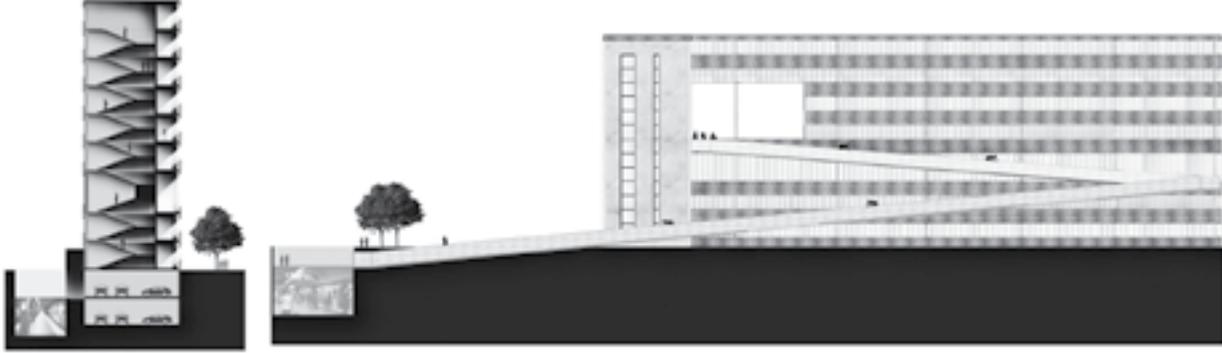
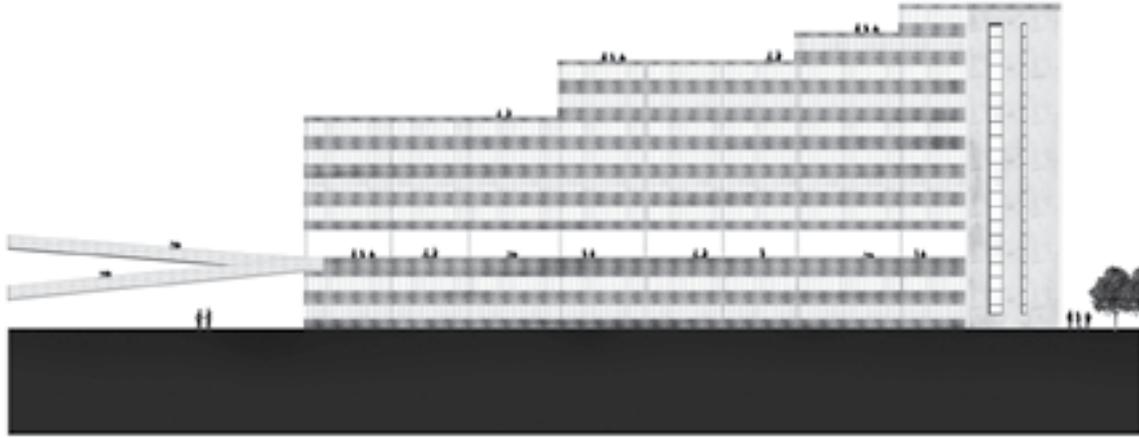
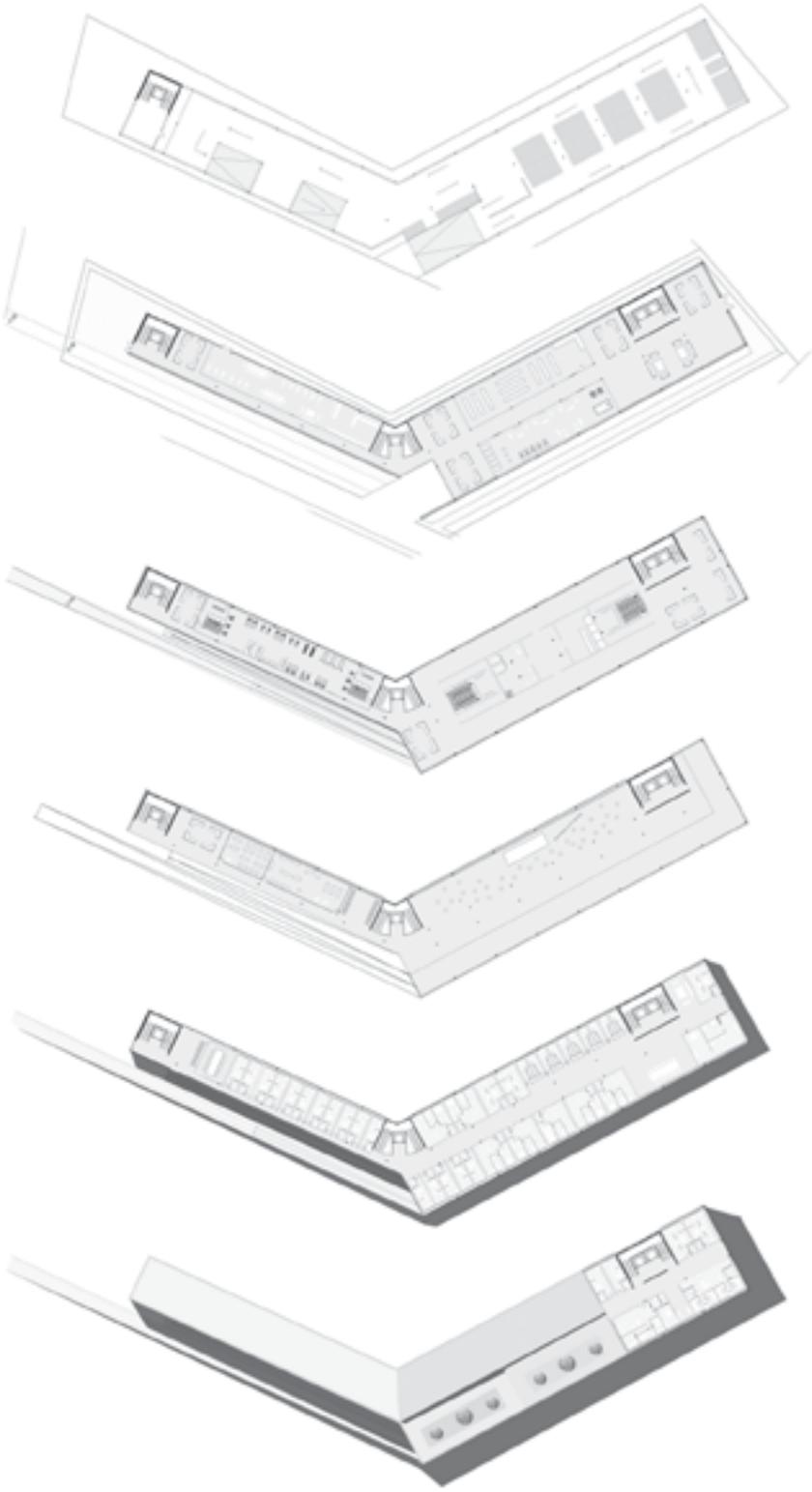
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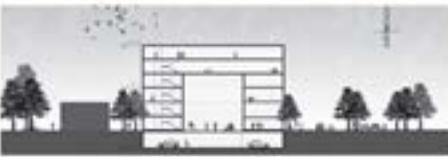
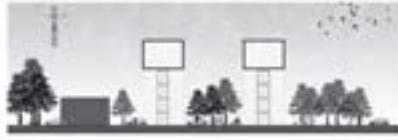
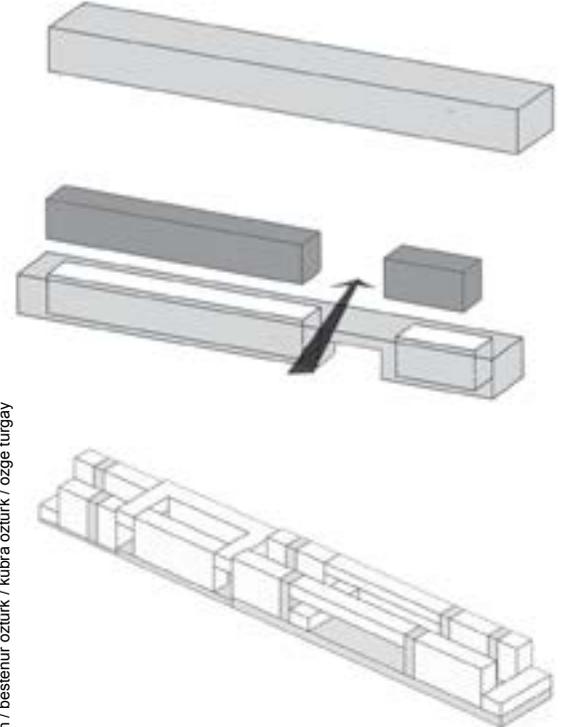
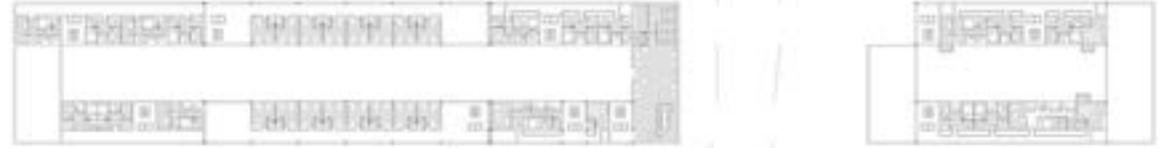
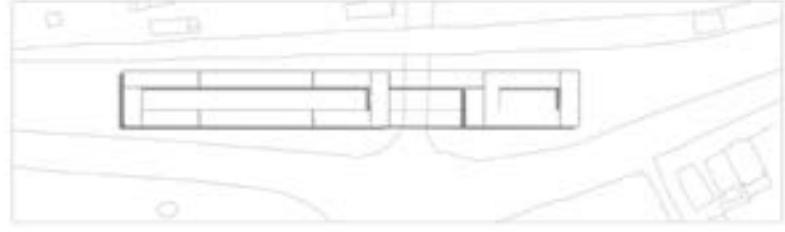


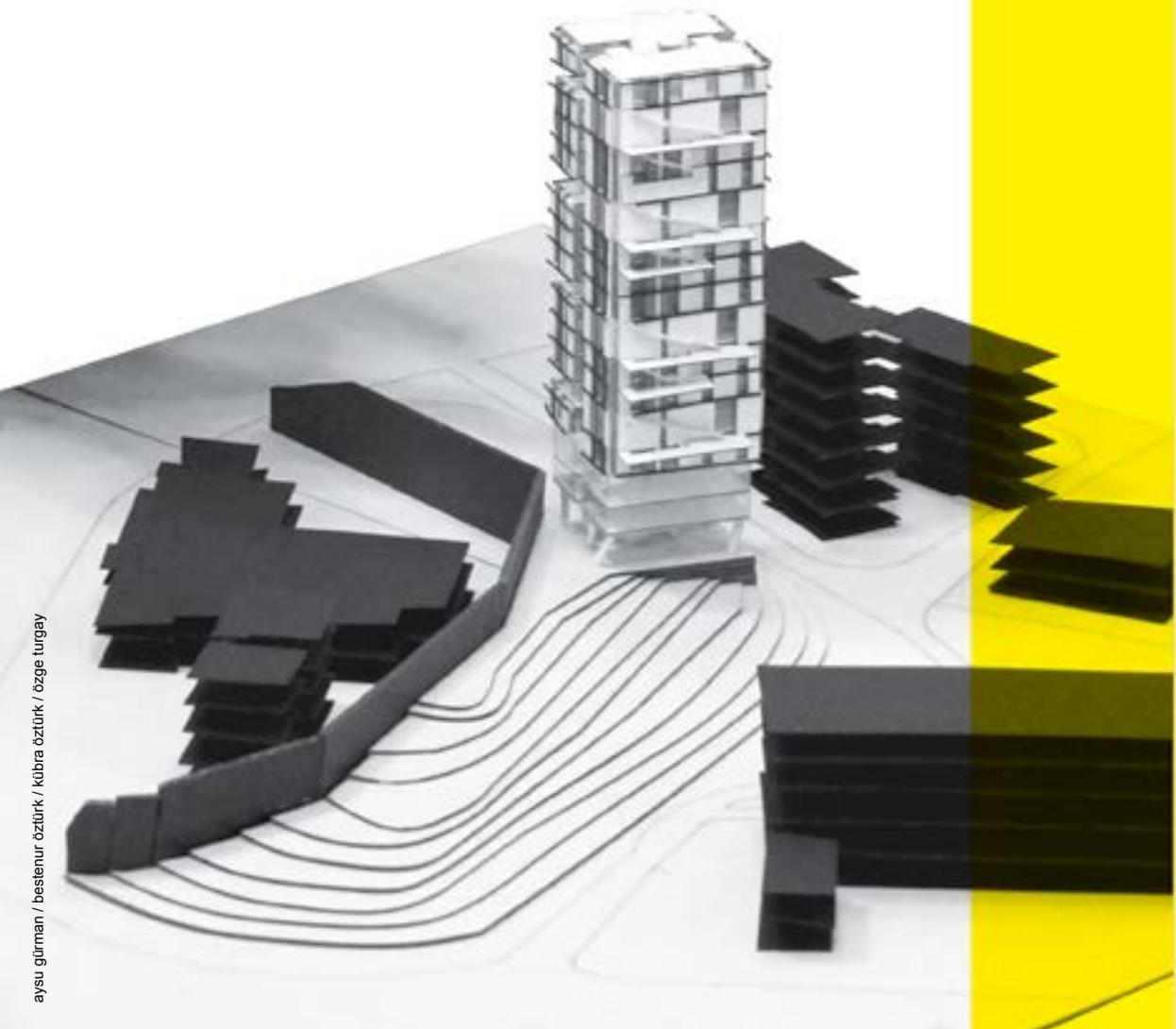
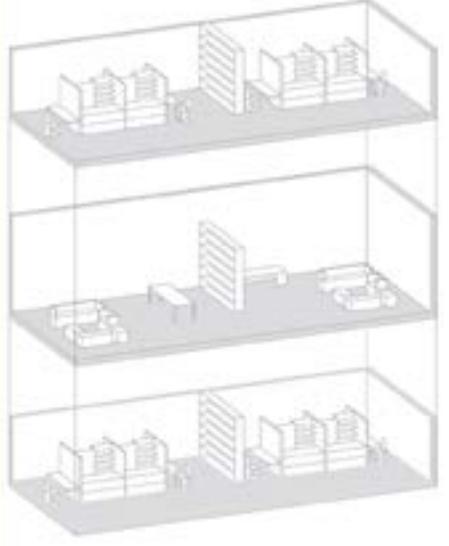






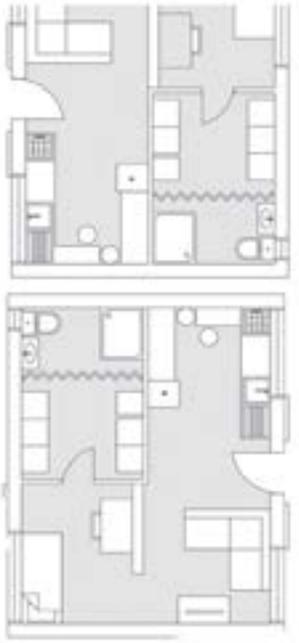








ZEITGEIST
design | architecture | construction





group work

302

ARCH 302 engages the students with the material, architectonic and tactile aspects of architectural design in an emphasized way; though such aspects are expected to incorporate into all the formal, spatial, programmatic and social components of the design process that have been emphasized in the former semesters and certainly not replace them. The material, structural and technological inputs within the design process are studied in the context of ecological, social and cultural sustainability, as well as innovative and experimental research. In this sense the studio enjoys collaboration and cooperation with the course ARCH 372 Building Technologies in Architecture, offered in the same semester.

The third year studios, thus, aim to extend the fundamental design practice of the first two years into the analytical complexity of real-life architectural problems, through which the students are urged to consider the total environment of design including the social, cultural, political, economic and environmental concerns. In this year, students are not only expected to equip themselves with the necessary theoretical and practical skills to effectively respond to the complexities of architectural problems, but also start to build up their own individual positions as architects and start defining their own architectural manifestations upon the emphasis that their own research leads them through the complexity of the confrontation.

ARCHITECTURAL DESIGN IV

ARCH 302

City Living Room

2015 spring

Instructors

Berin Gür
Emre Erkal
Güneş Duyul

Students

Melis Acar
Çağrım Koçer
Elif Köse
Seçil Telyakar





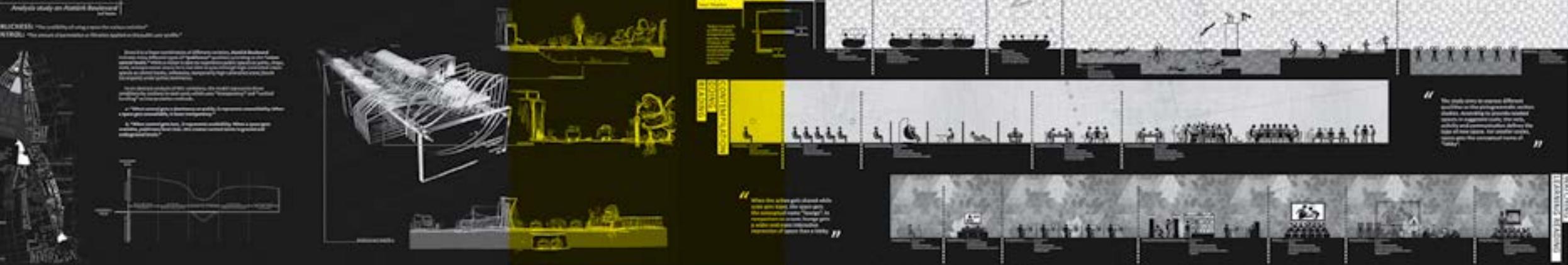
the city as a laboratory of experiment

The design problem of the second semester of the third year studio was designing a “City Living Room”. The third year studio aims to develop an urban-based architectural understanding so that it urges you to consider the total environment of architecture that is not restricted to the shaping of form, but dwells on multi-layered complex relations, operating at multiple scales in an urban context.



Reading the complexity of urban life

This semester's design problem aimed to develop awareness in the students for understanding the problems emerging from the complex relations between the urban context, building and program. City Living Room was expected to be a public place, offering various social and cultural activities for the inhabitants of the city of Ankara. The multi-functional character of the program was intended to establish communication and stimulate interaction among the inhabitants. It was expected that the City Living Room will be a space of interaction where the inhabitants could engage in a range of public and private activities and will serve all the city inhabitants regardless of age, gender, and educational or social status.



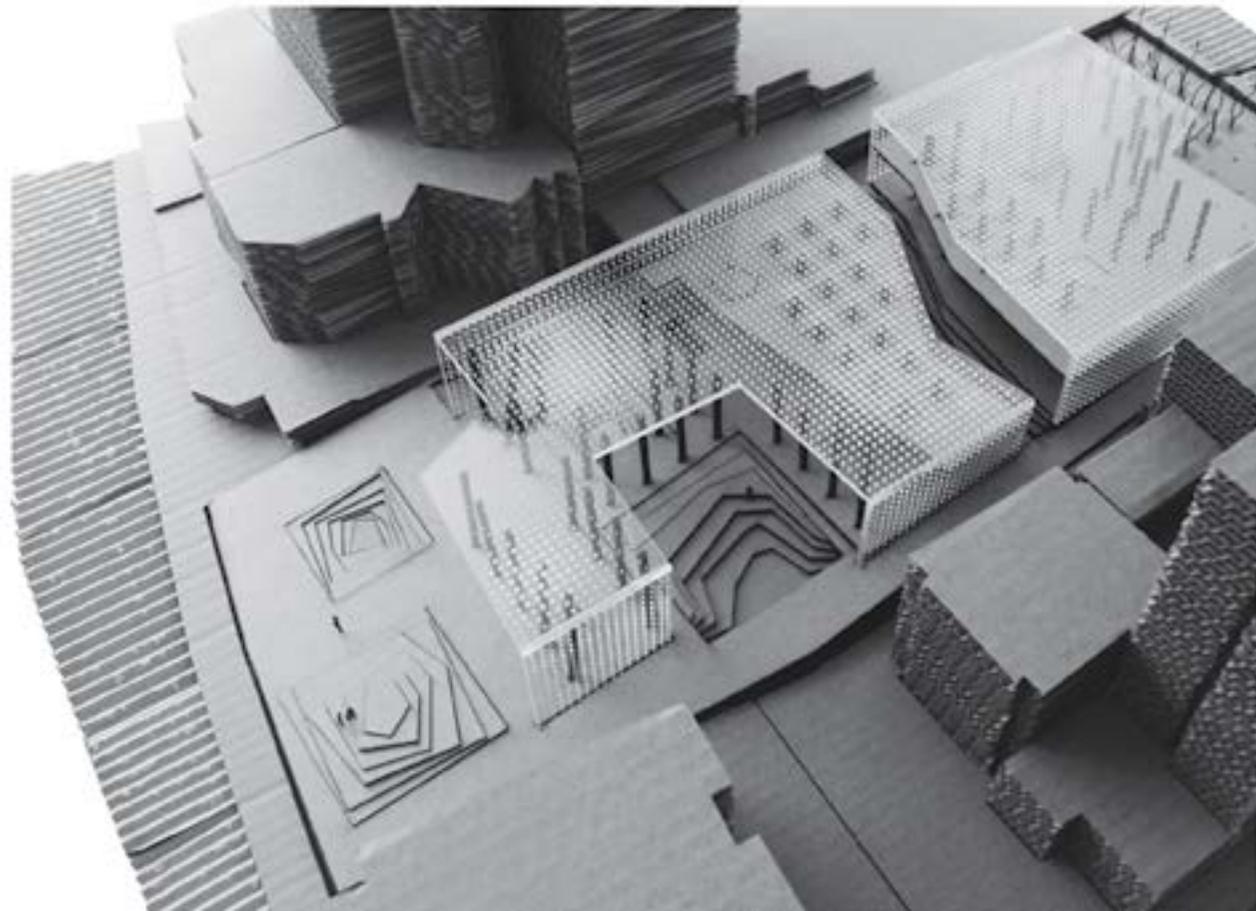
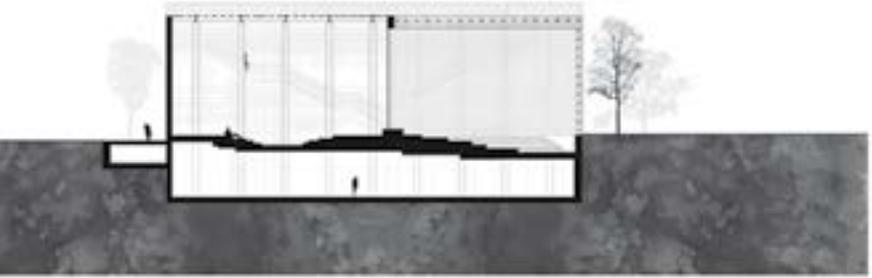
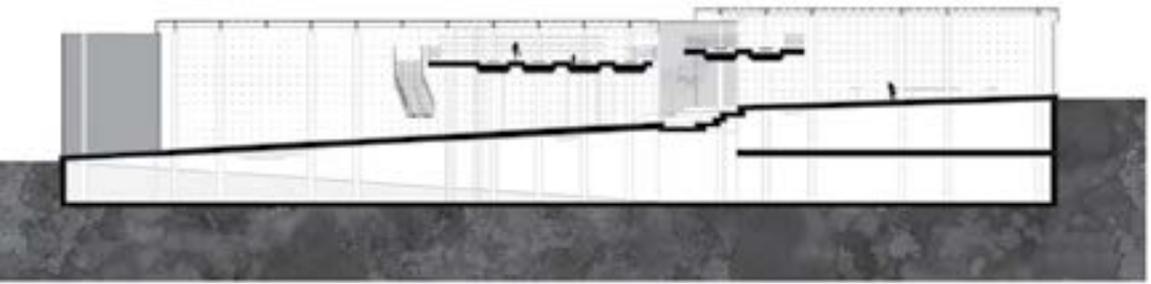
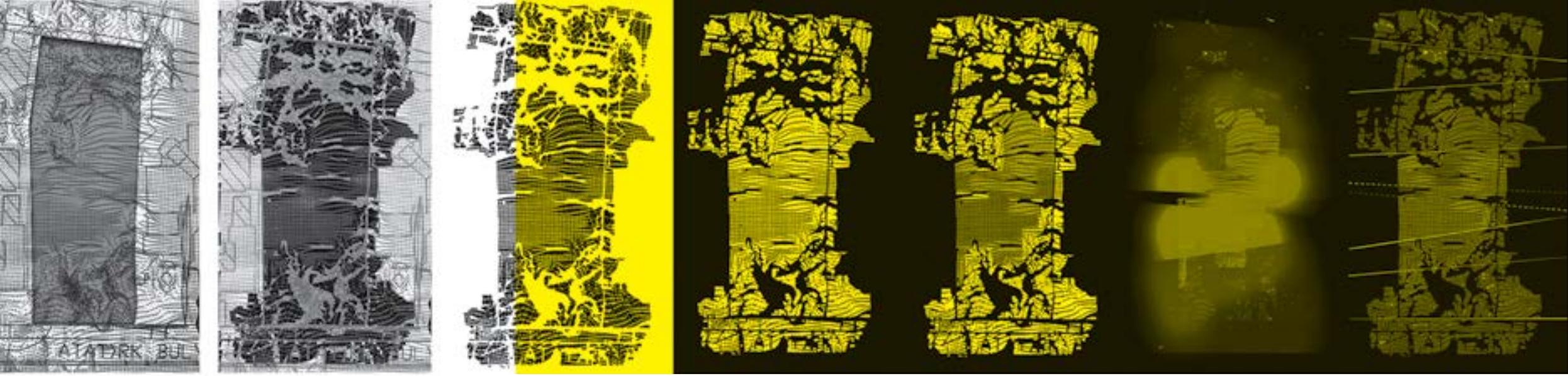
“The quality of using space for outdoor activities is not only a matter of providing a space, but also a matter of providing a space that is suitable for the activities. The quality of using space for outdoor activities is not only a matter of providing a space, but also a matter of providing a space that is suitable for the activities.”

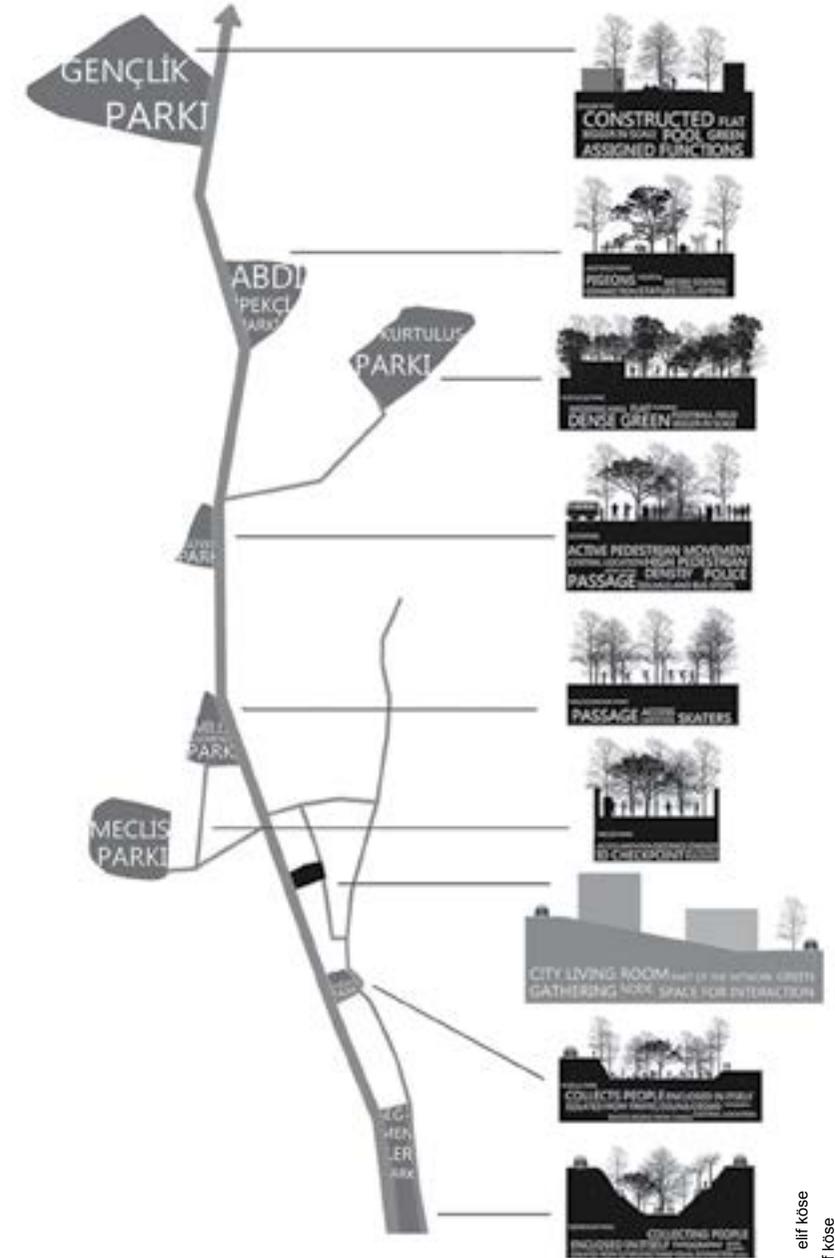
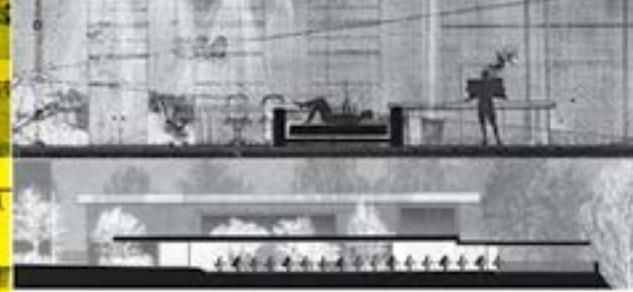
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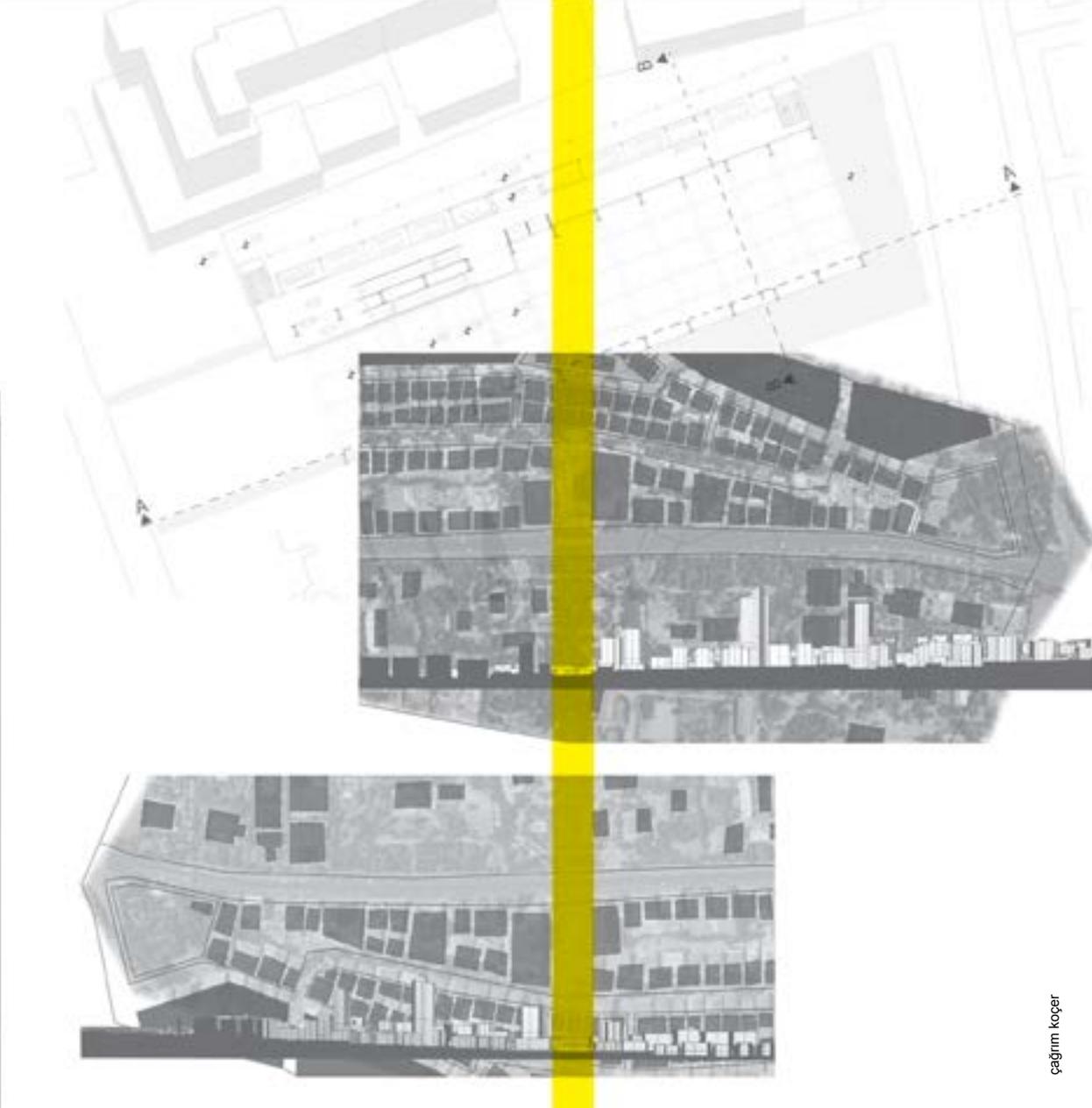
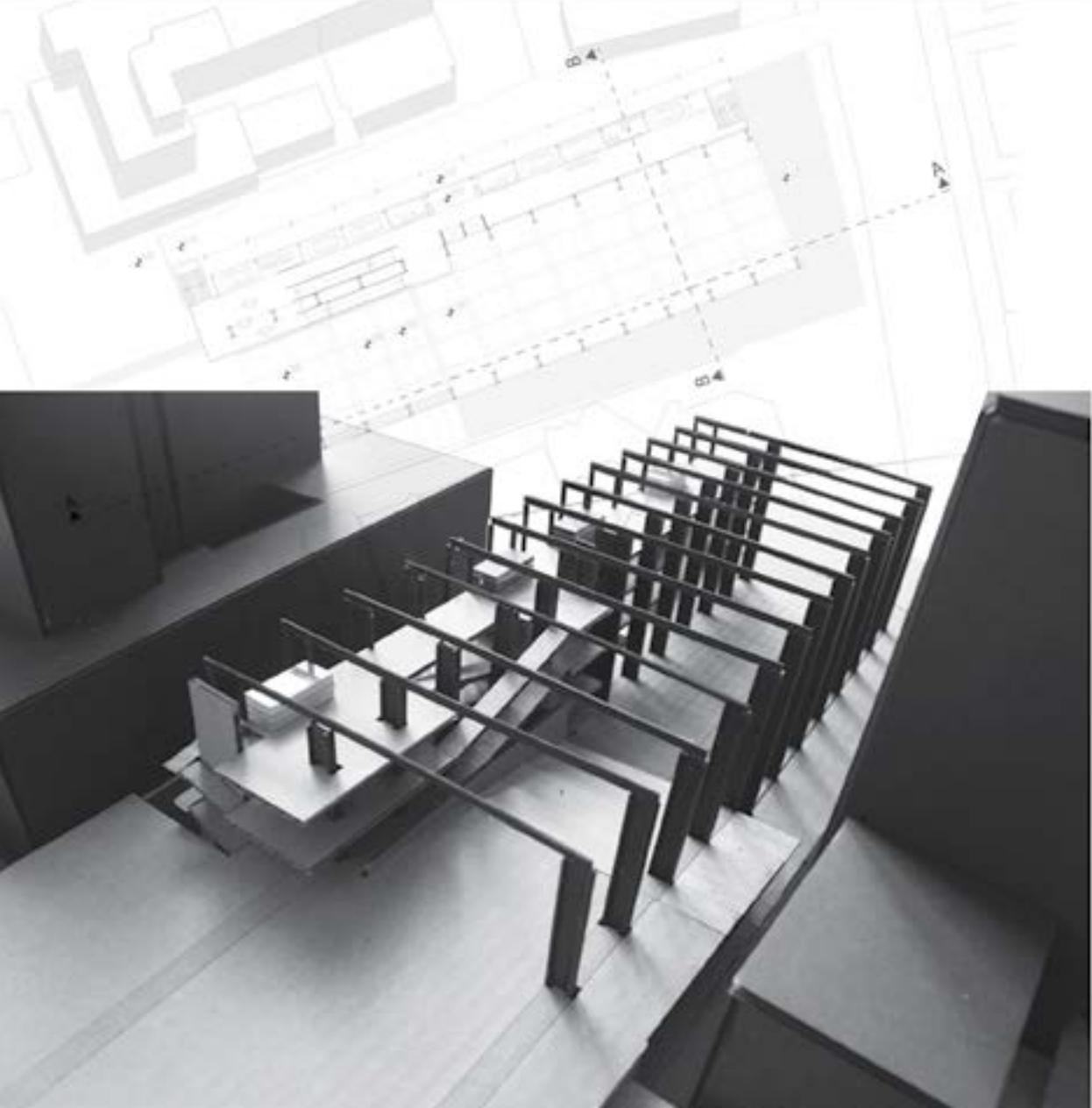
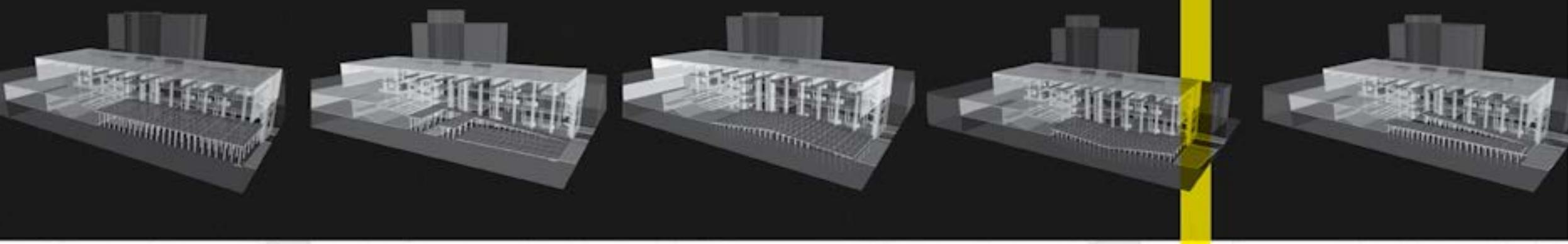
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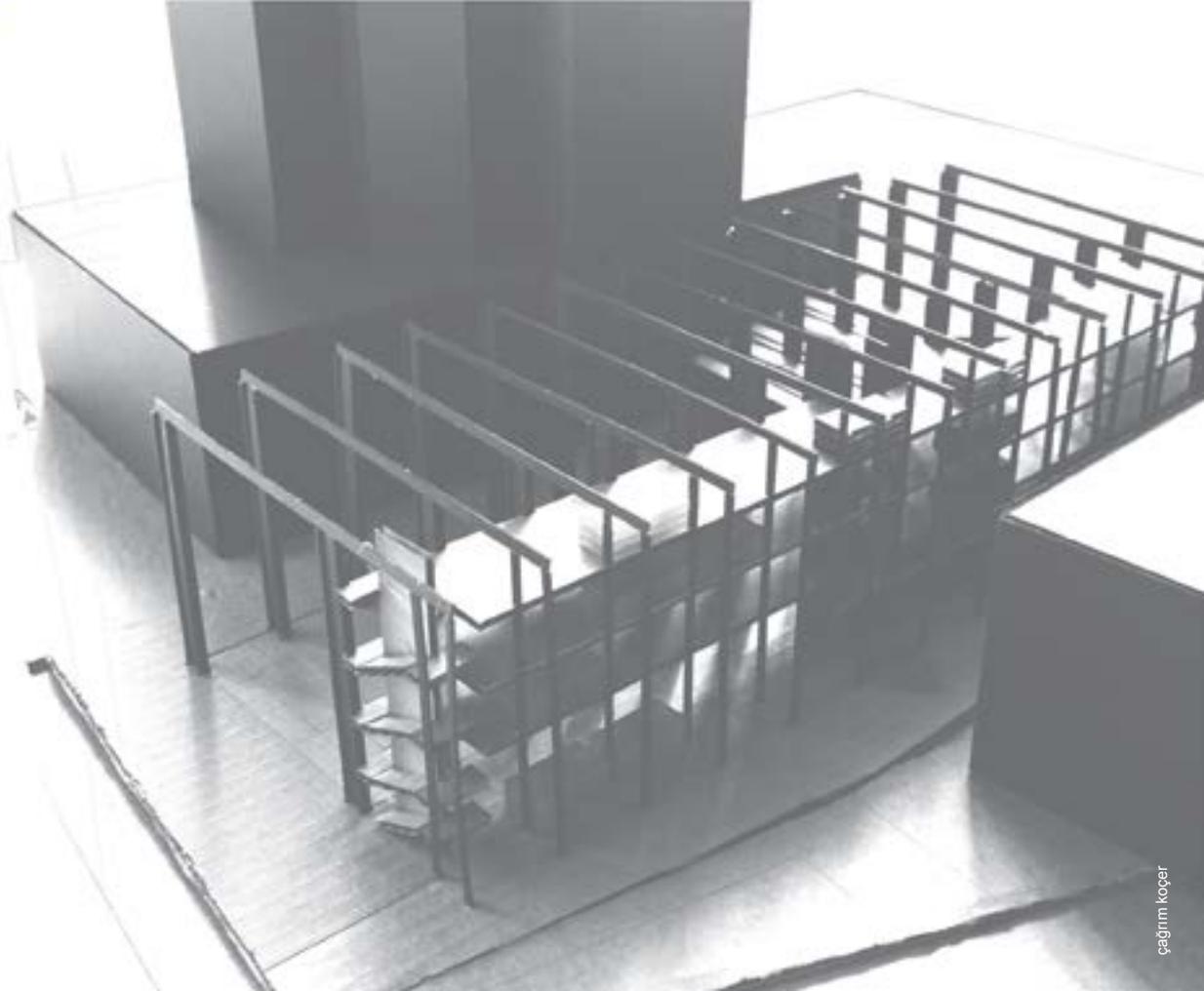
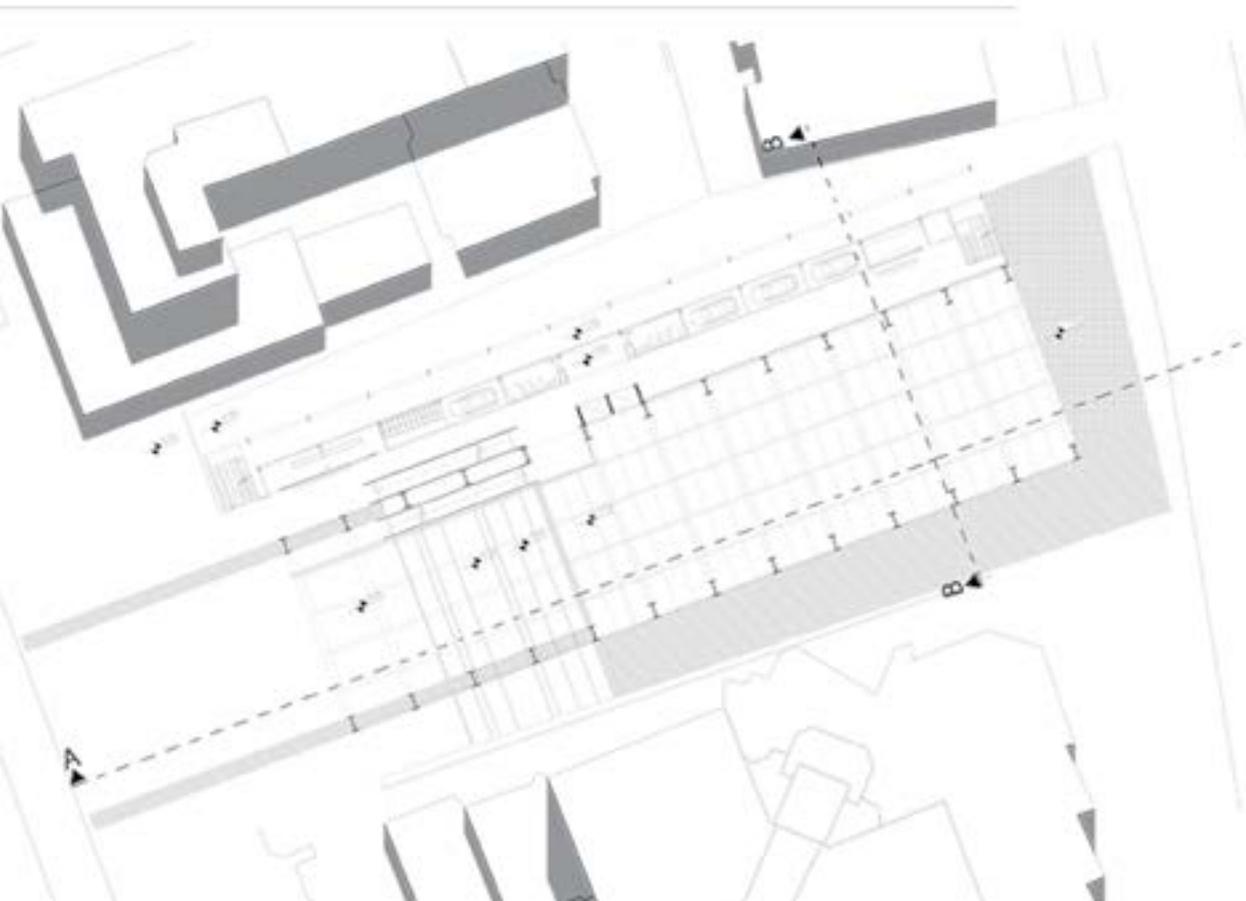
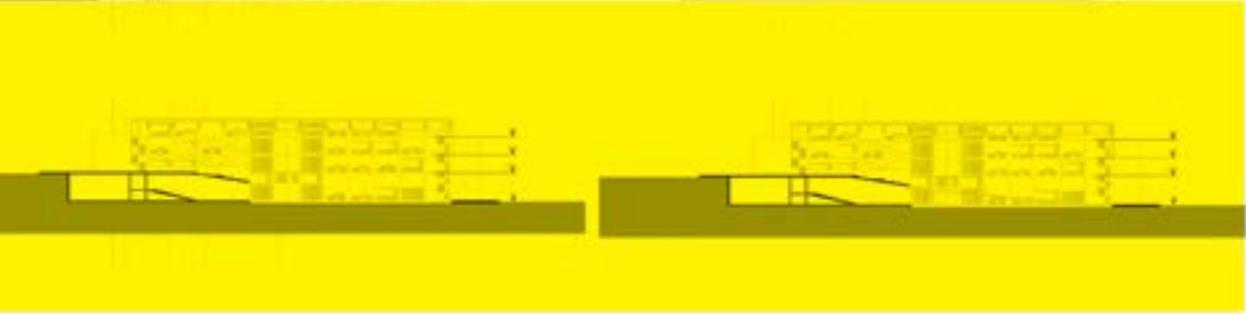
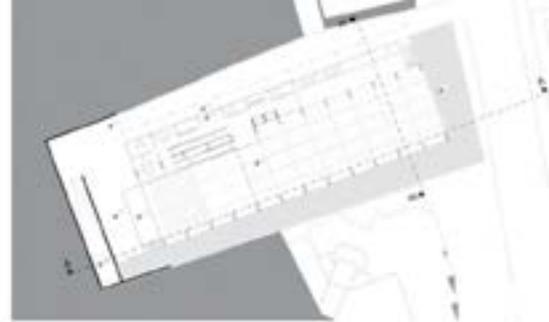
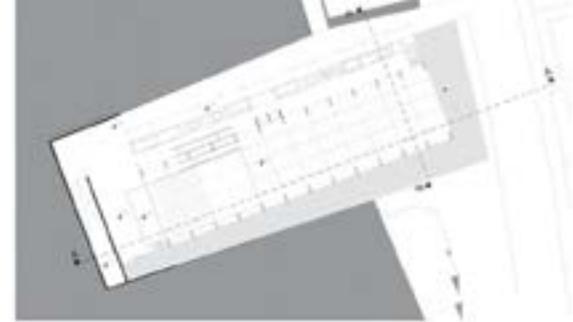
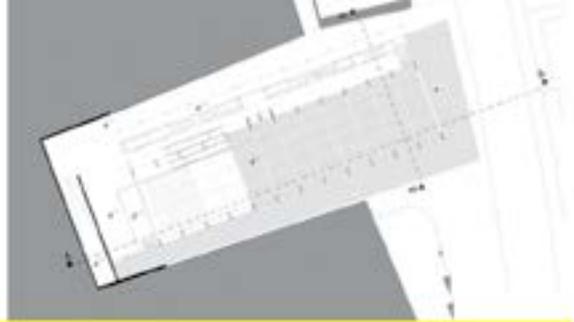
“The main aim is to create different spaces for different activities. According to the program, the main aim is to create different spaces for different activities. According to the program, the main aim is to create different spaces for different activities.”

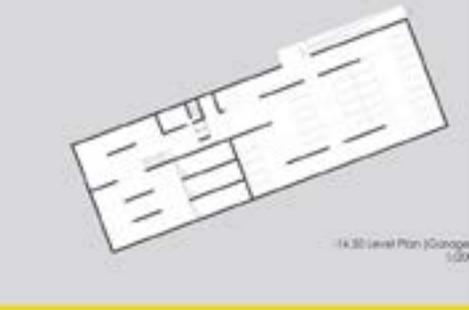
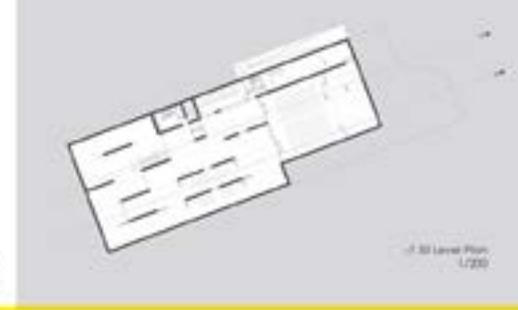
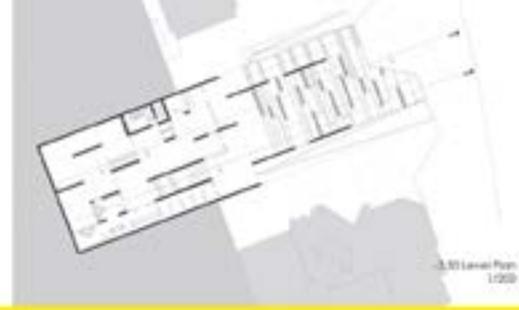












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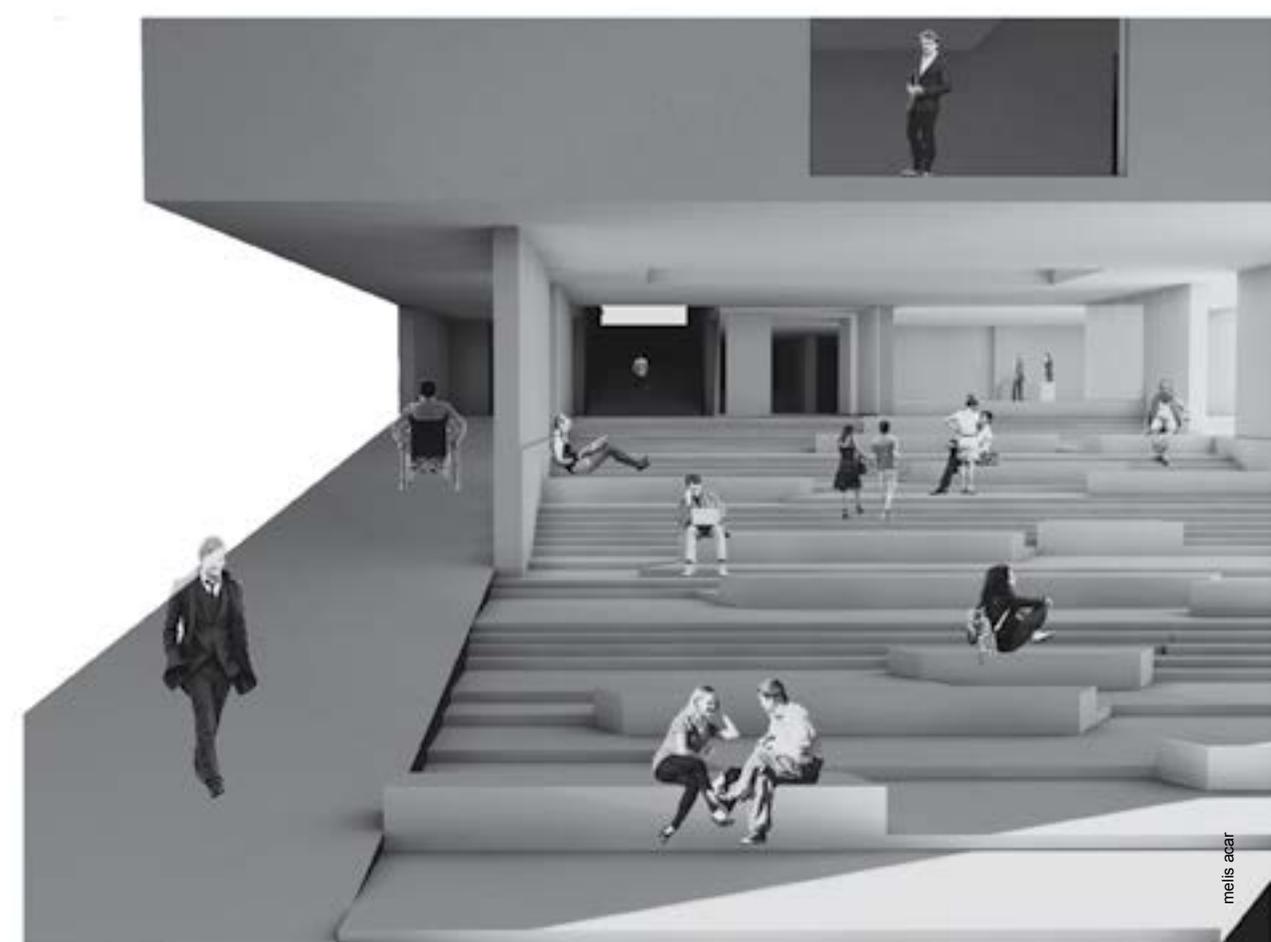
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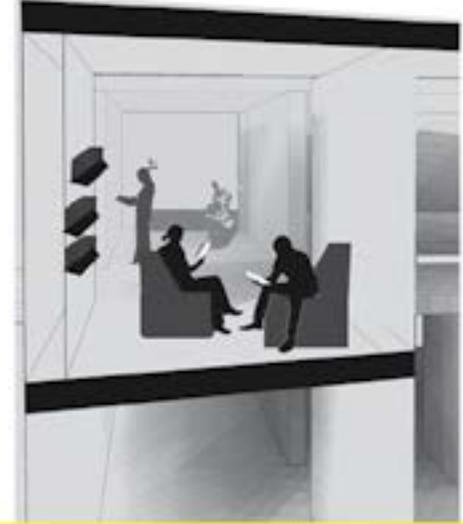
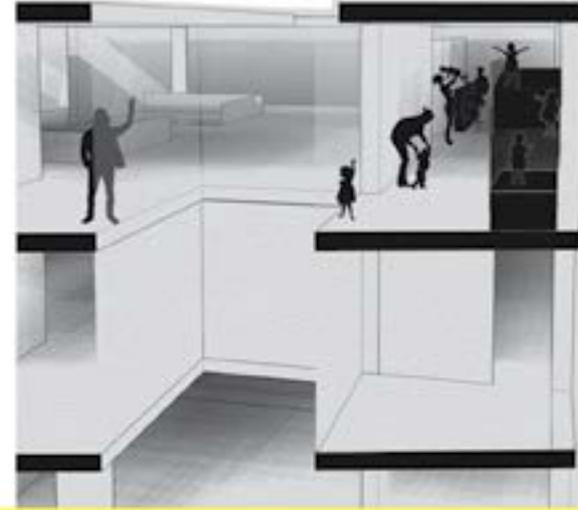
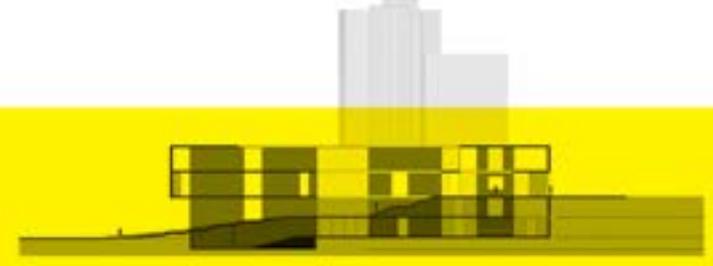
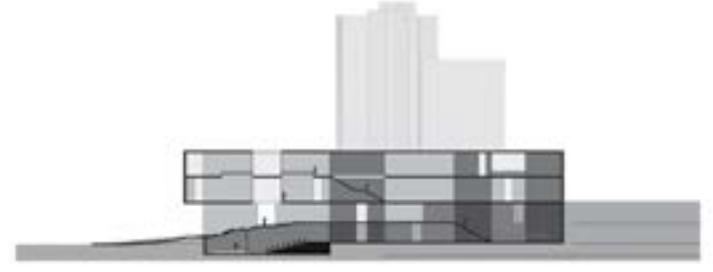


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5 25





learning by doing





Winery in Kalecik

2016 spring

Instructors

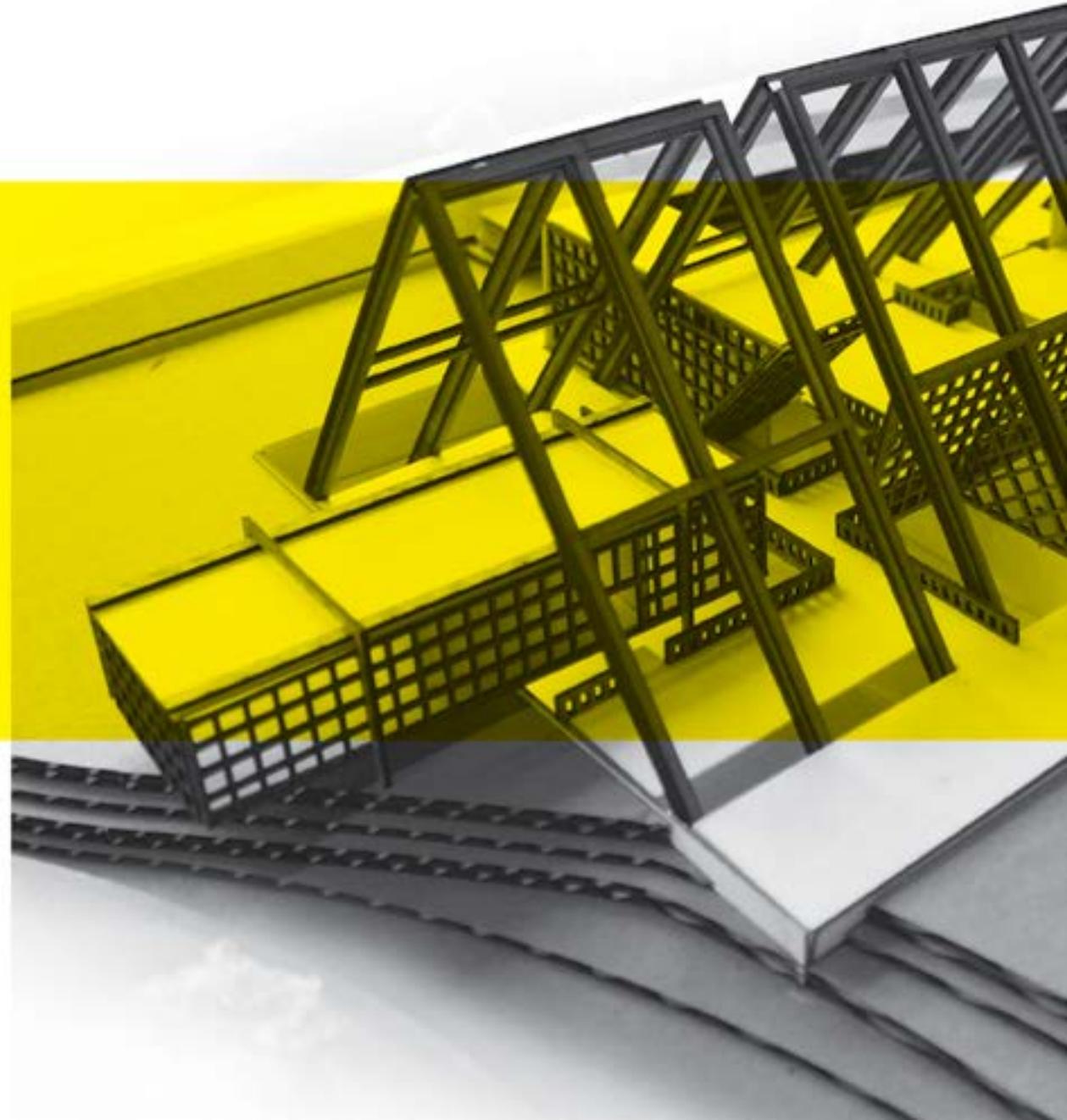
Derin İnan
Cem Altınöz
Güneş Duyul

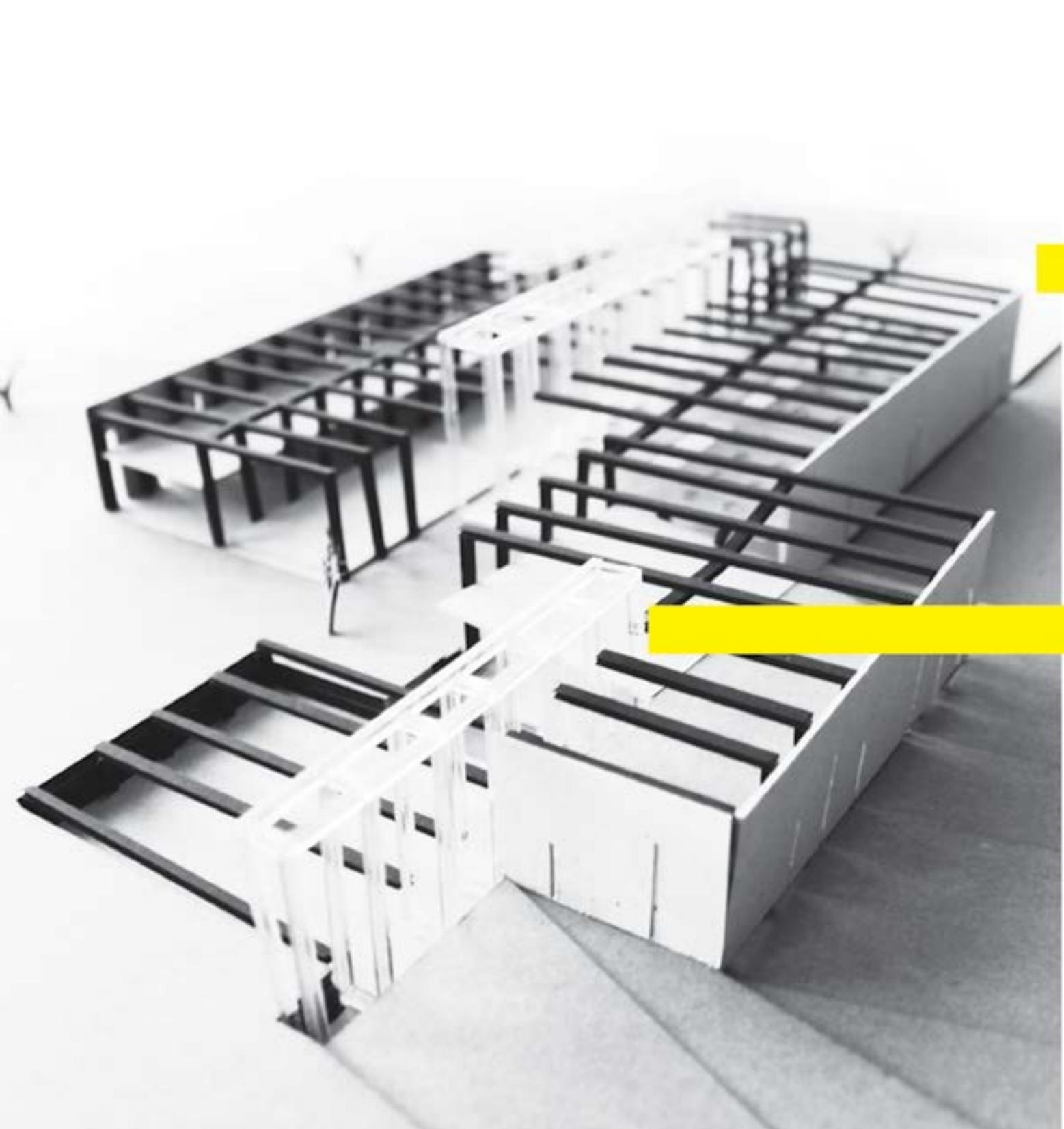
Students

Aylin Alicanoğlu
Ezgi Gani
Melis Özge Gayretli
Müge Güreş
Aysu Gürman
İdil İbrikçioğlu

R. Sena Kocakaya
Burak Kök
Uğur Namdar
Kübra Öztürk
Kübra Sönmez
Tuğçe Çelınay Şahin

Elif Tamay
Özge Turgay
Eren Yazıcıoğlu



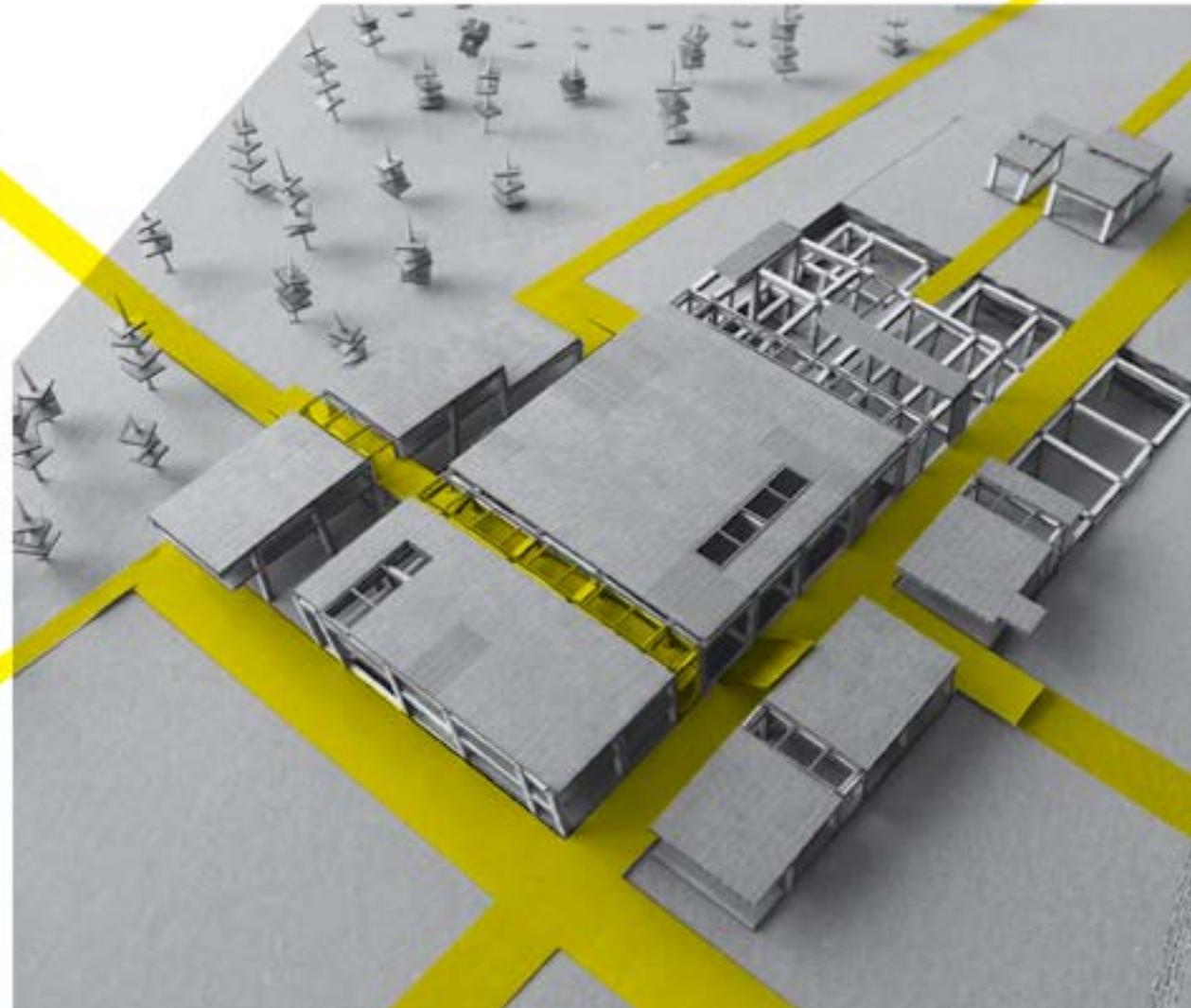
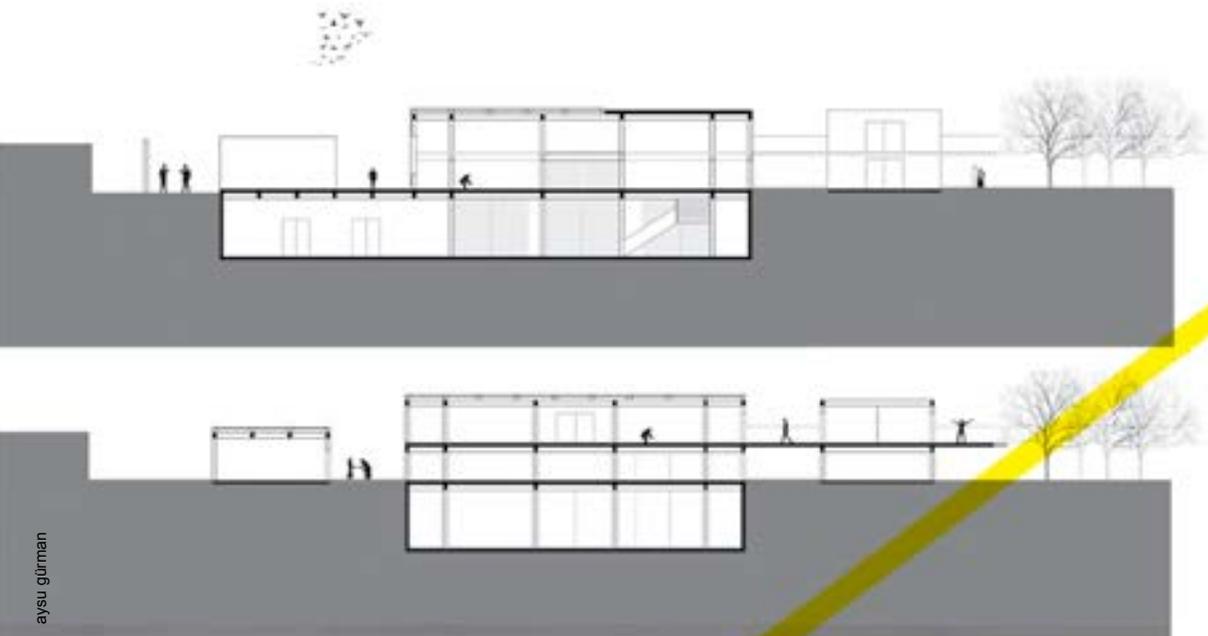
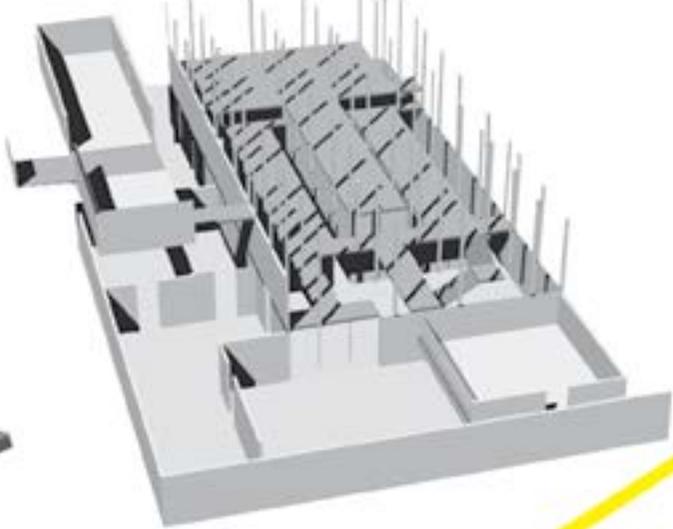


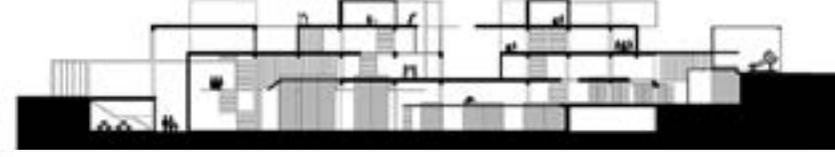
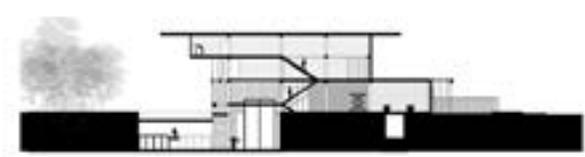
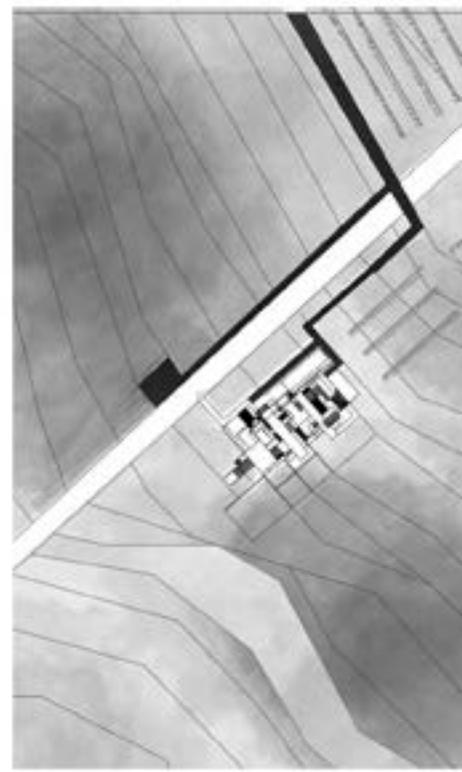
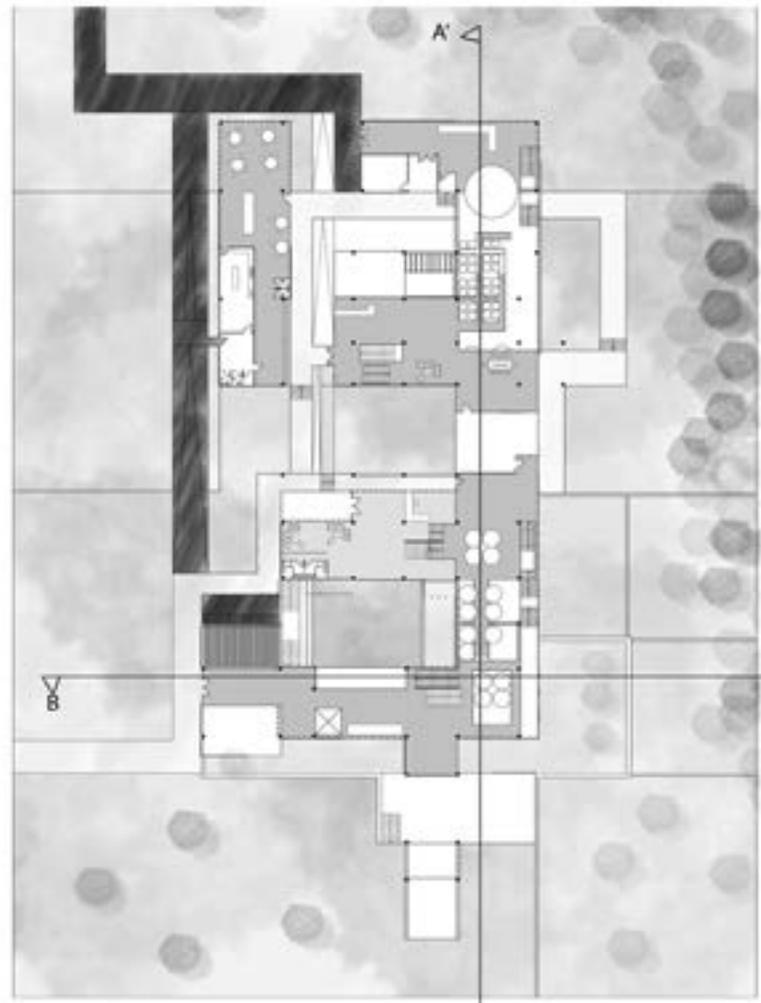
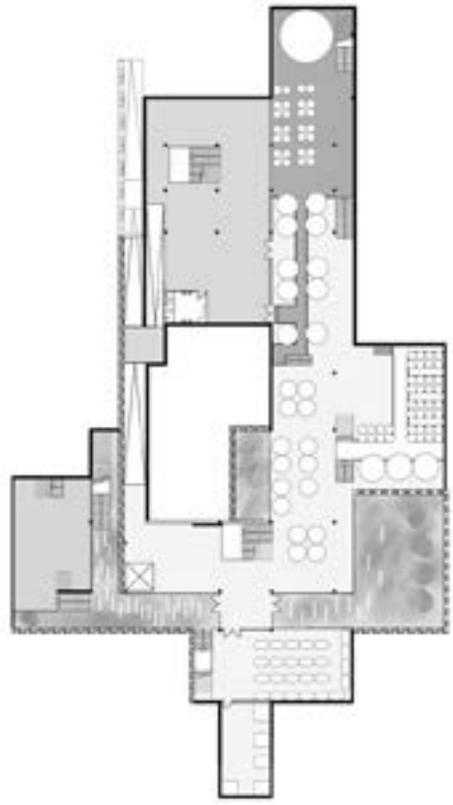
Programmatic requirements +infrastructural relations

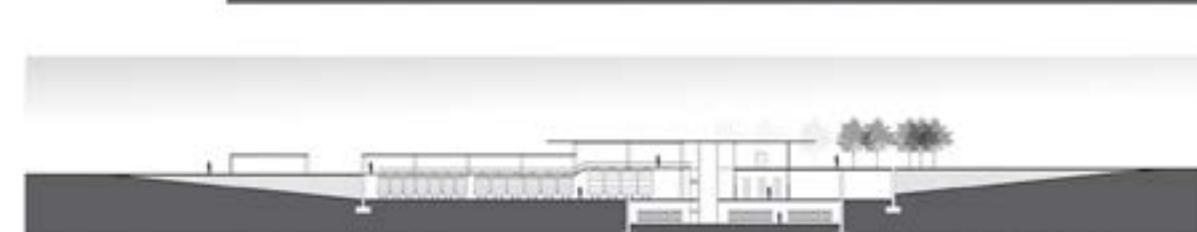
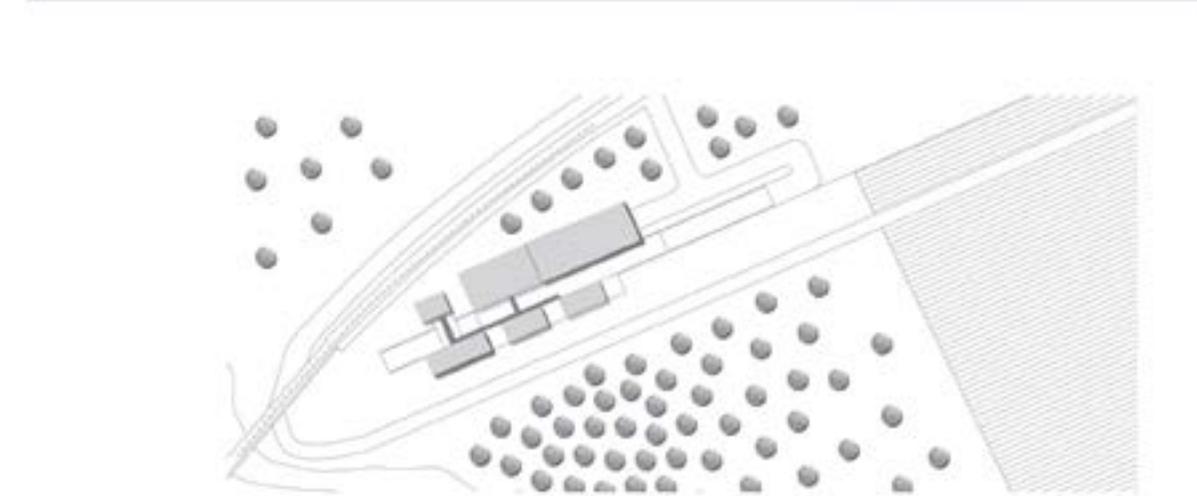
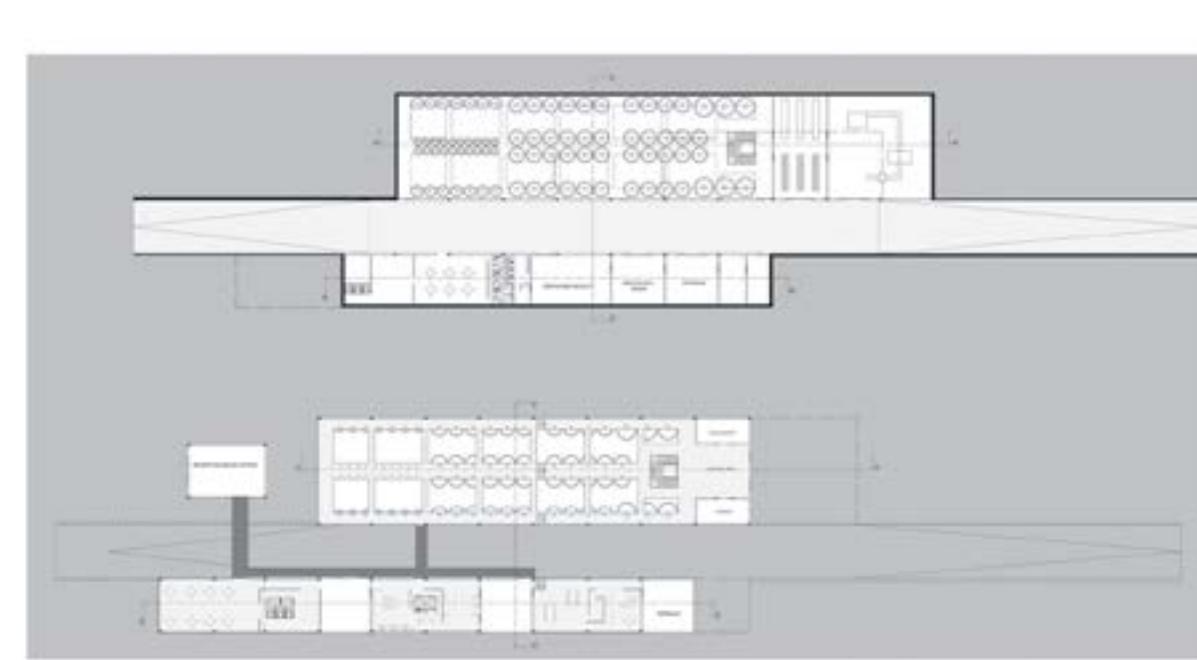
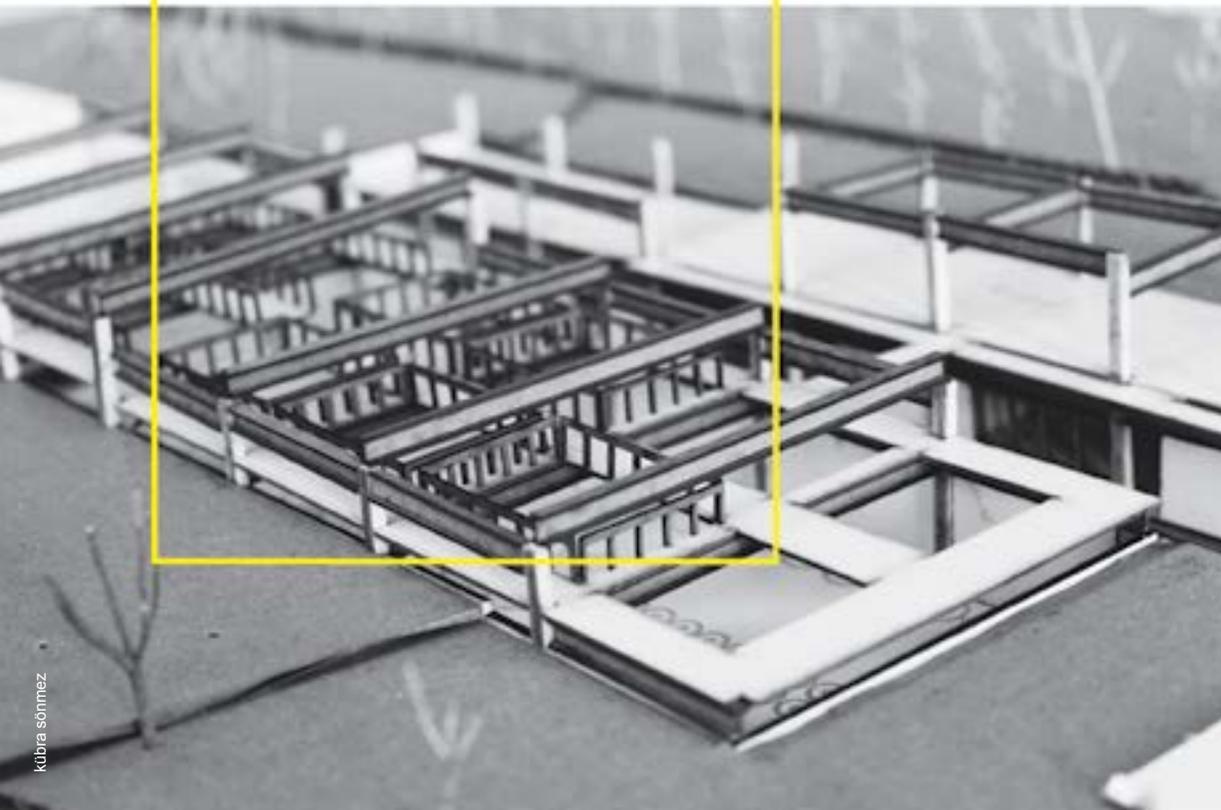
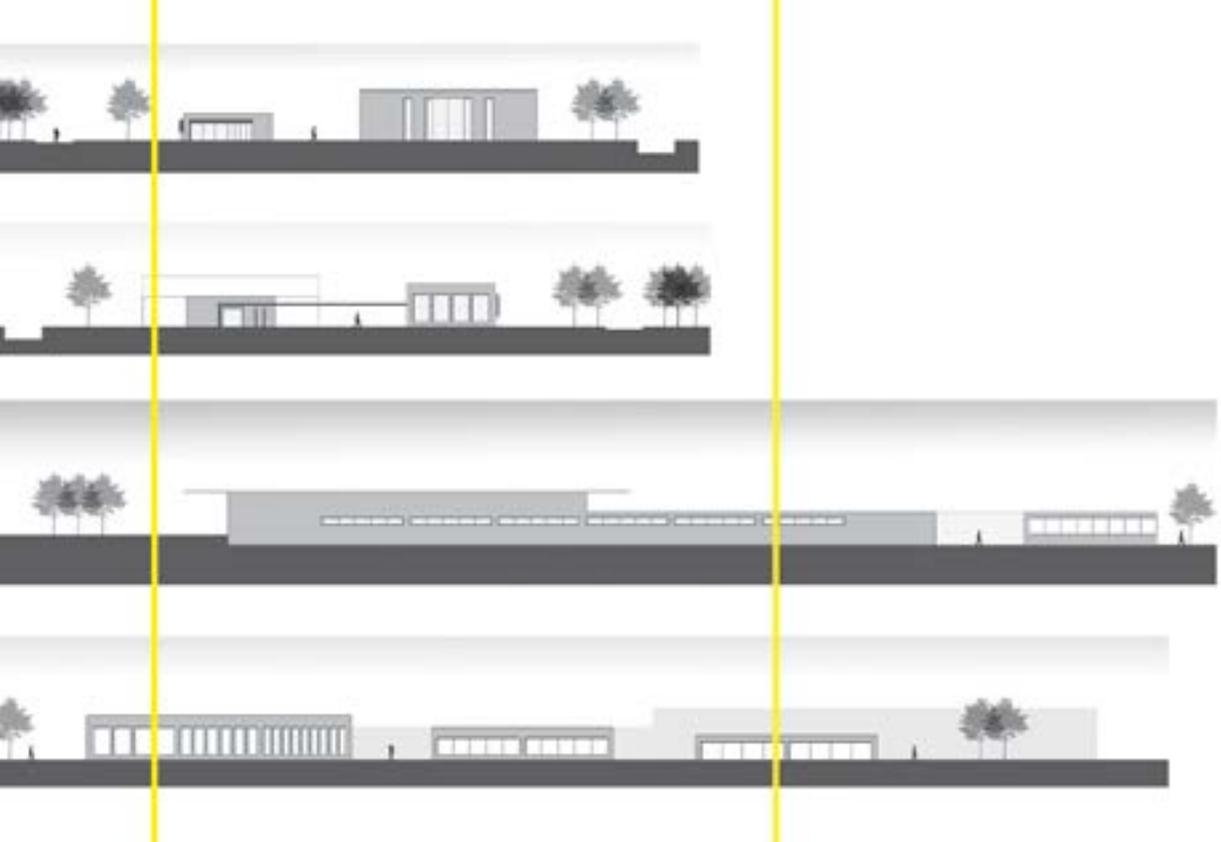
The objective of this year's studio was to design a winery in Kalecik, on a site neighboring a stream of Kızılırmak and bordered with the Ankara-Çankırı railway route. The studied design exercise was a medium-scale winery with GBA 6500-7000m² and with a capacity to produce 1.4-1.5 million liters of wine. It is expected that the winery will include basic programmatic requirements; however additions to the program by students were also welcome. The scales, spatial and infrastructural relations between spaces and the design of required technical equipment were also to be considered by students according to their design ideas.

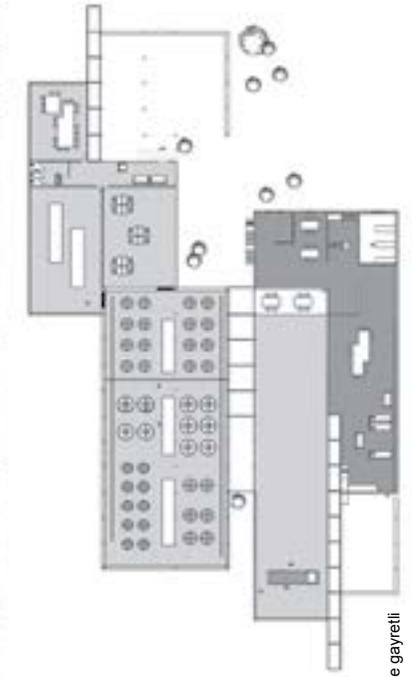
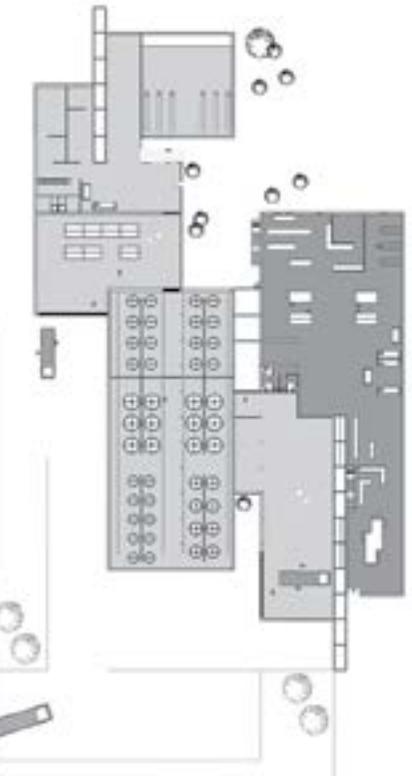
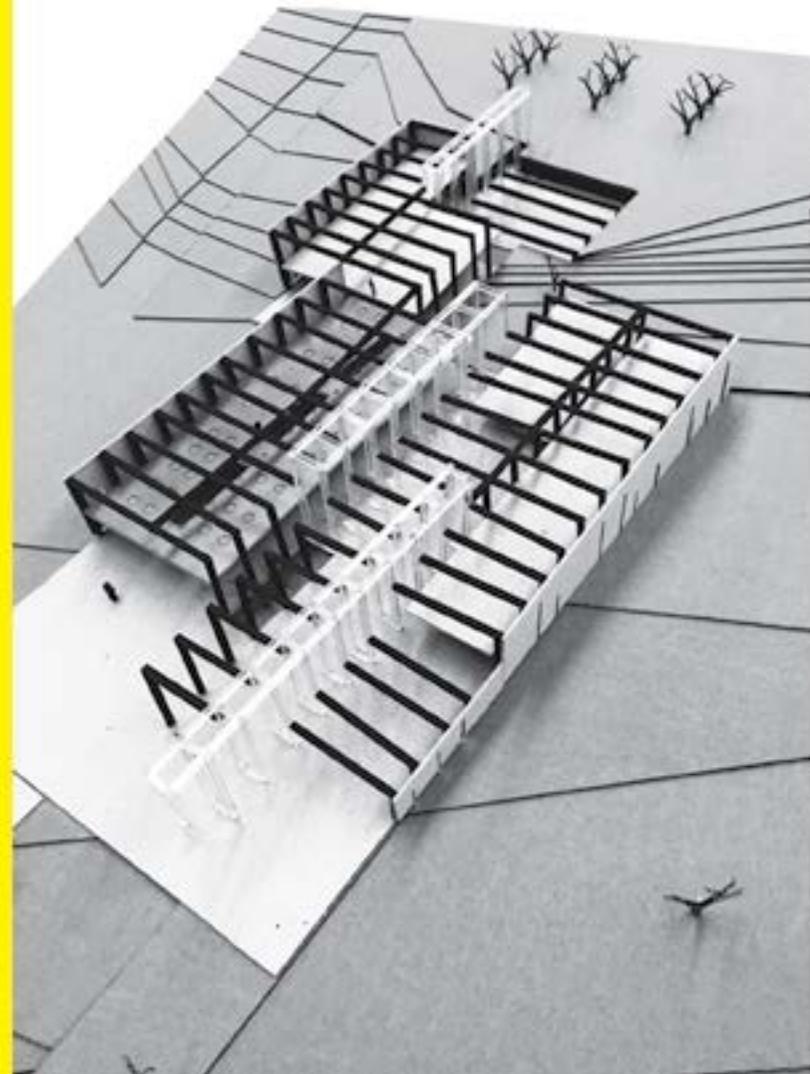
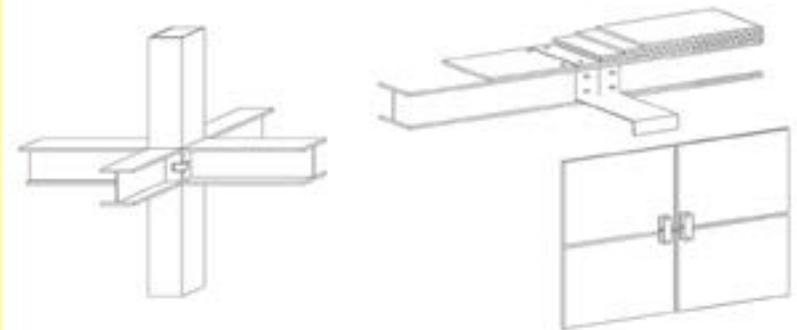
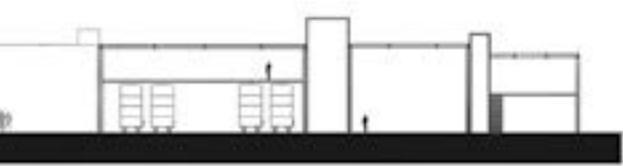
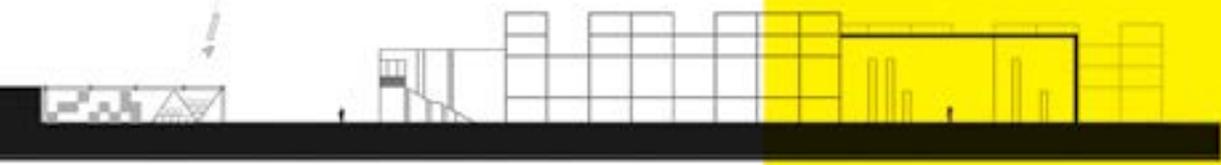
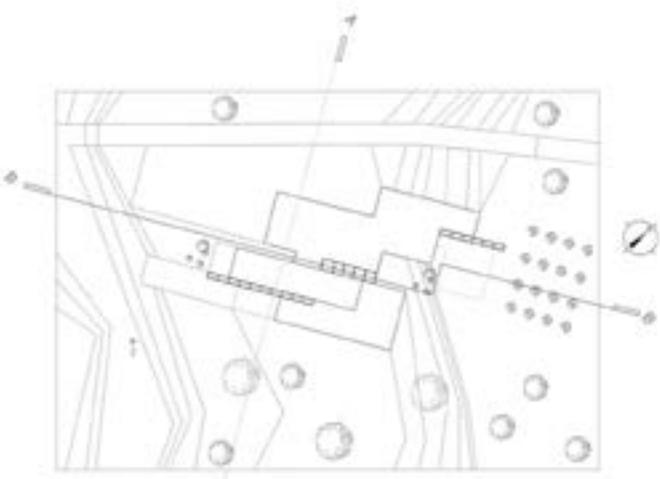
Structural integrity | sustainable approach

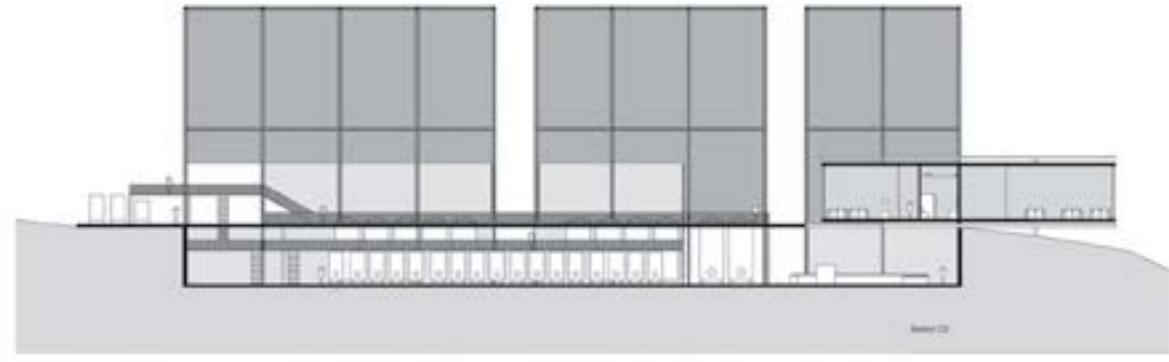
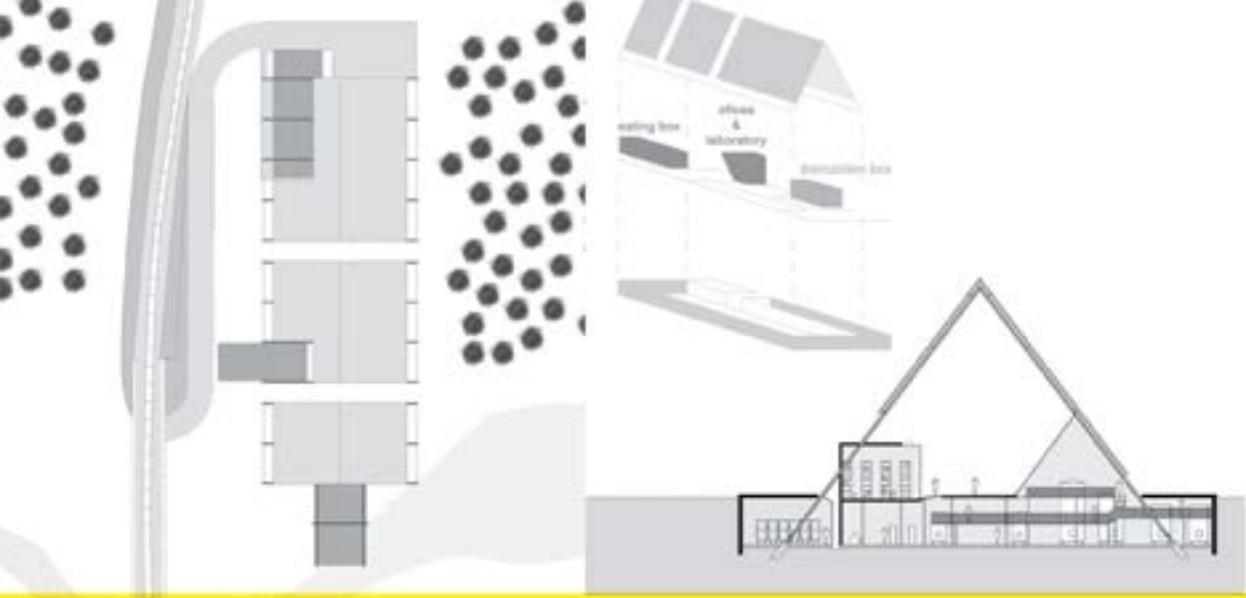
The assignment entailed for a respectful and sustainable approach to be developed by each project in terms of relations it set with the surrounding landscape and energy use. It was also expected that each project presented an elaborate approach to structural integrity and proper detailing of the proposed building.

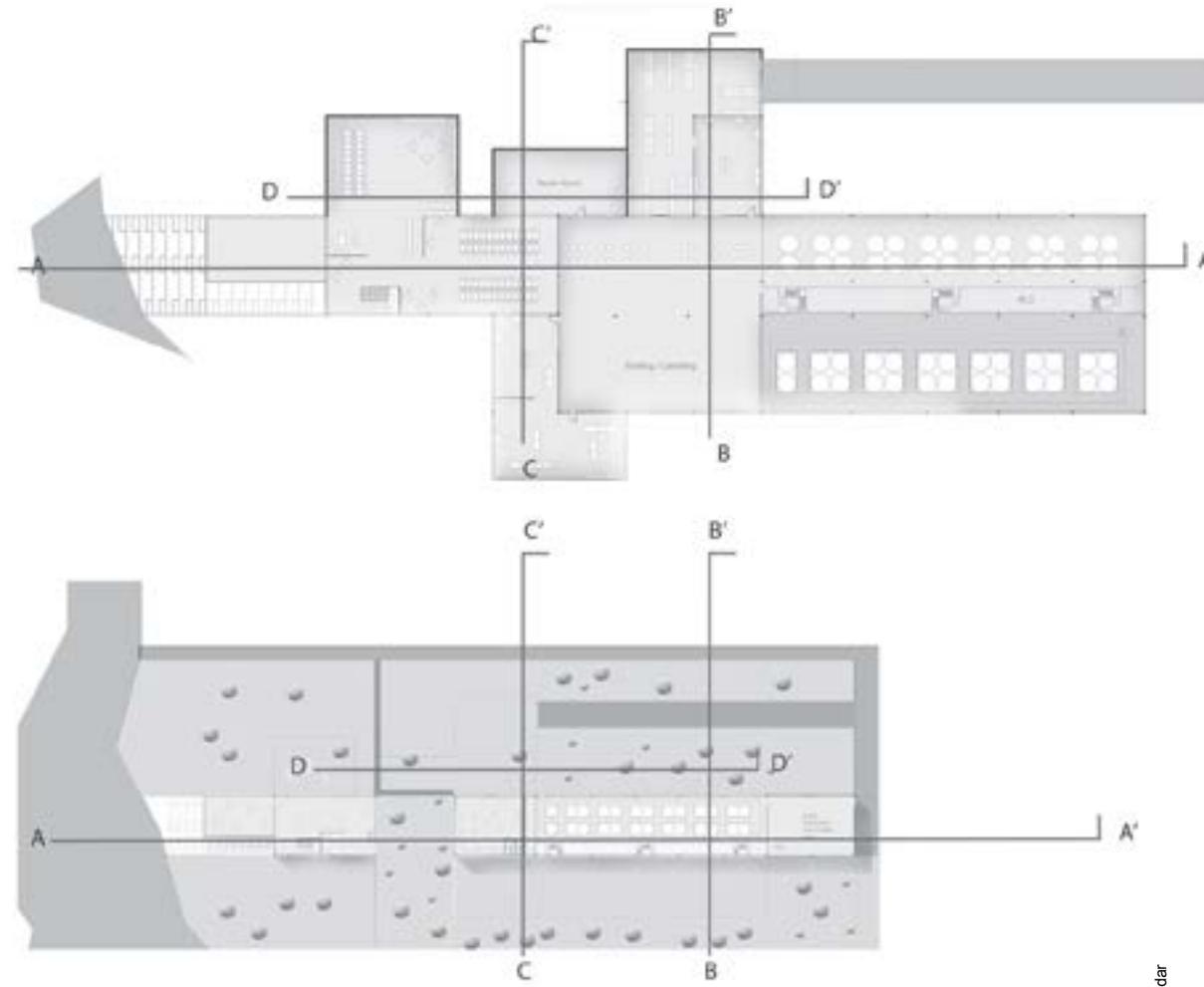






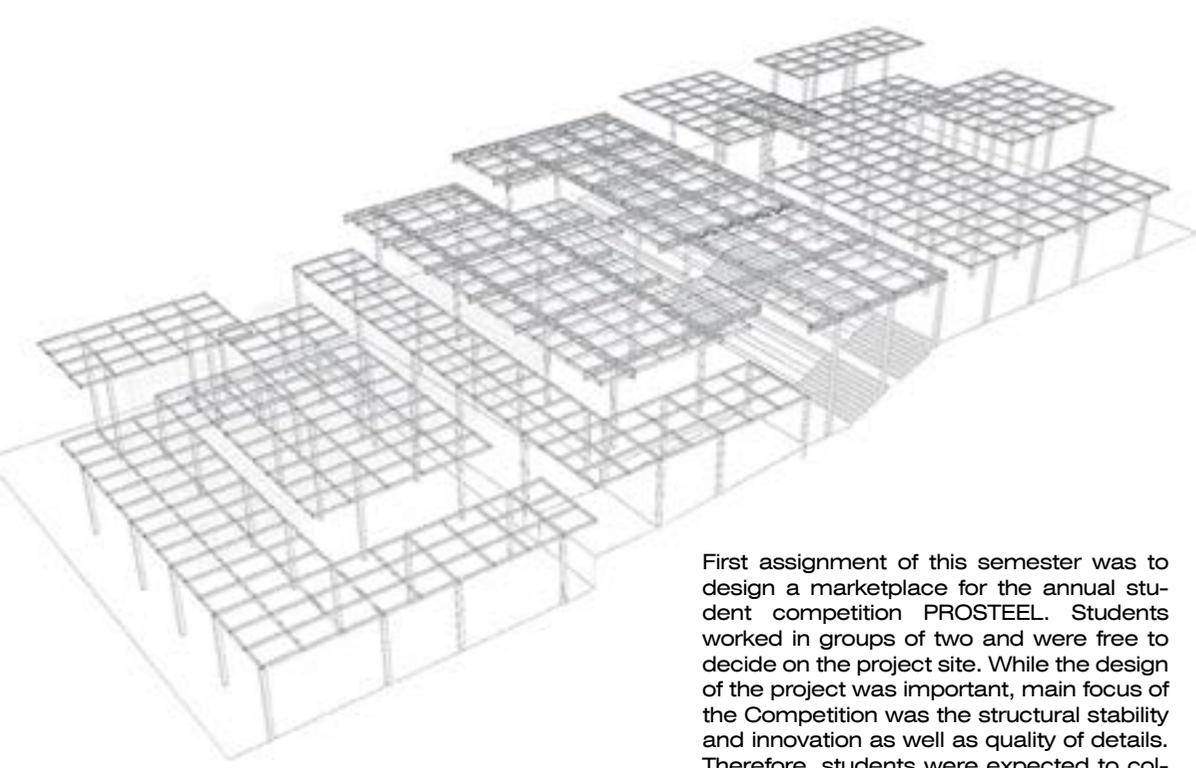






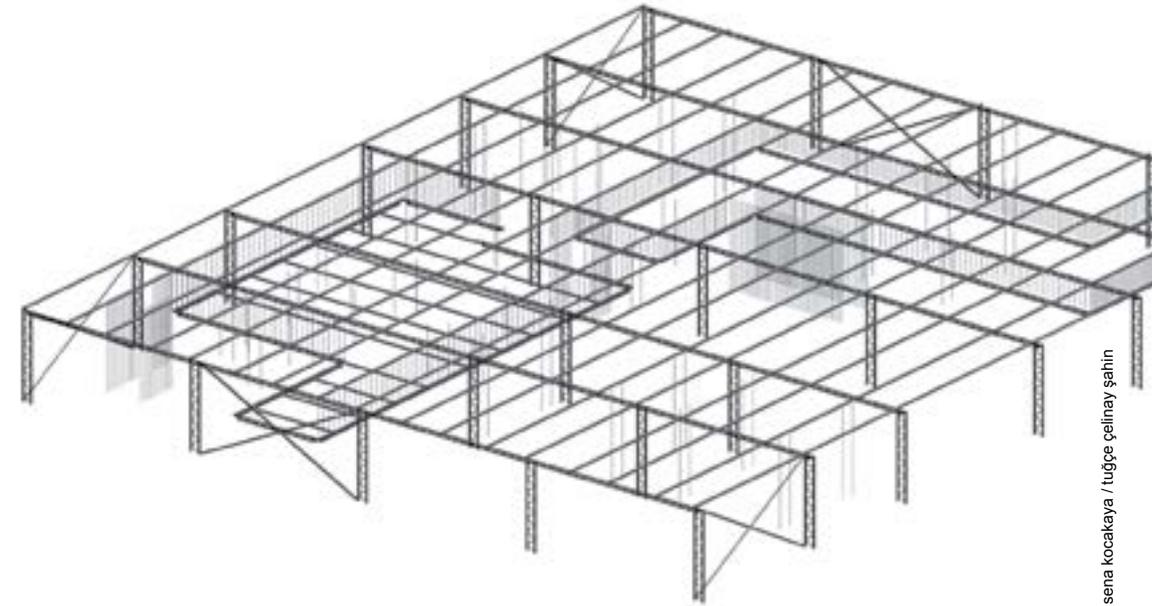
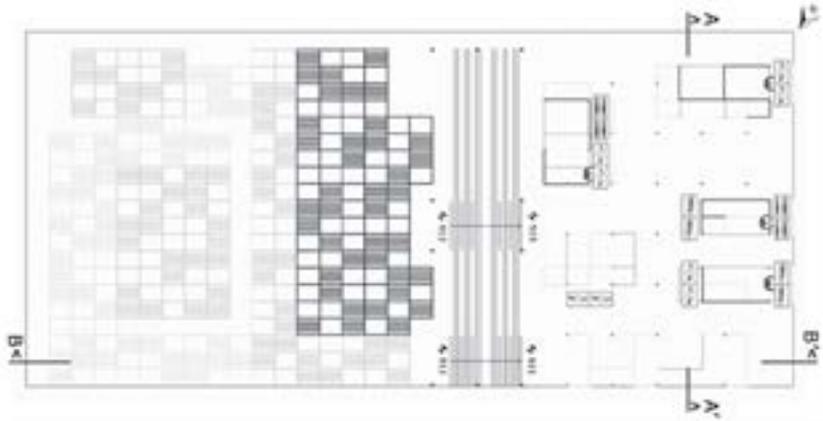
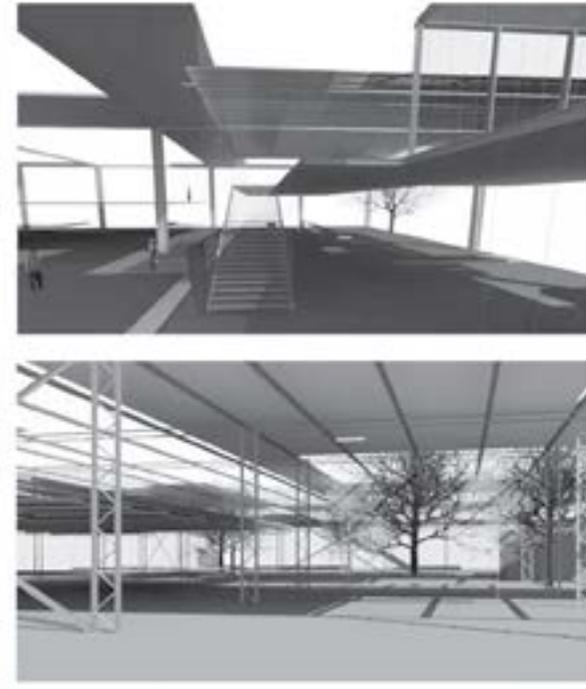
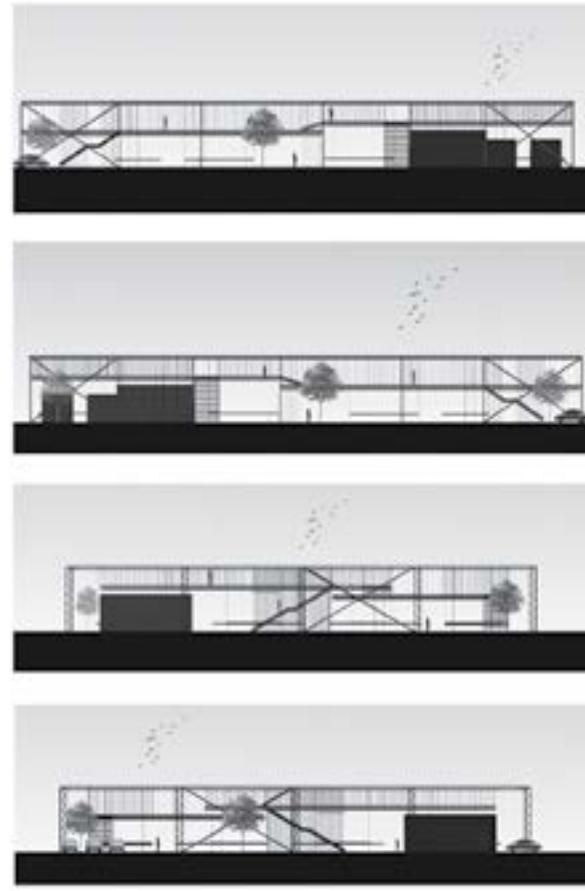


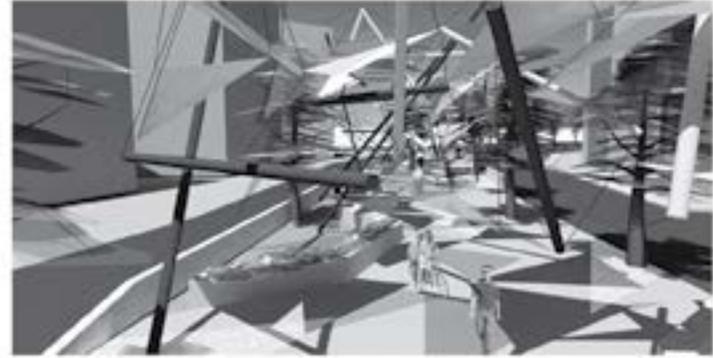
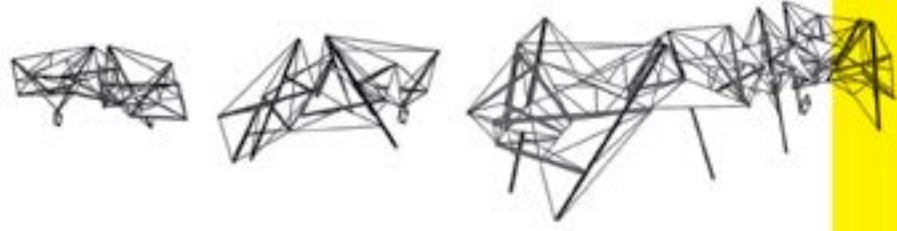
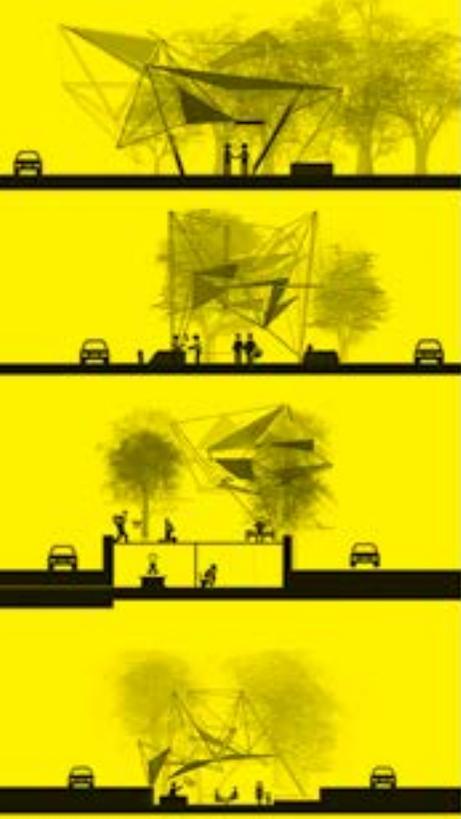
ambition to establish a critical
culture towards built environment by relating
architectural education and practice to social
and cultural contexts



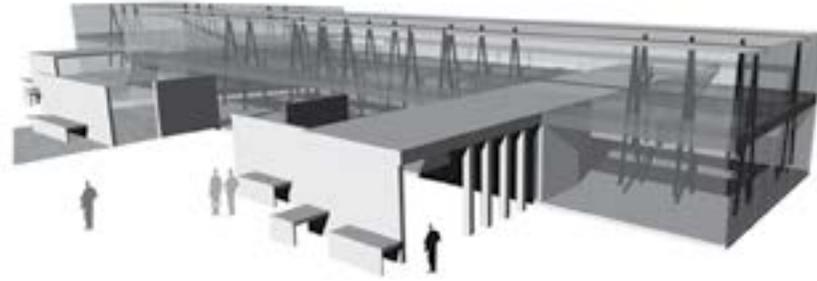
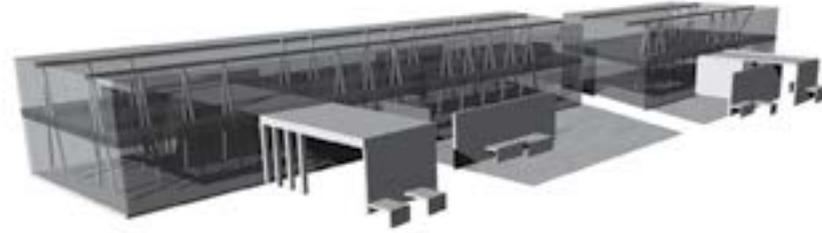
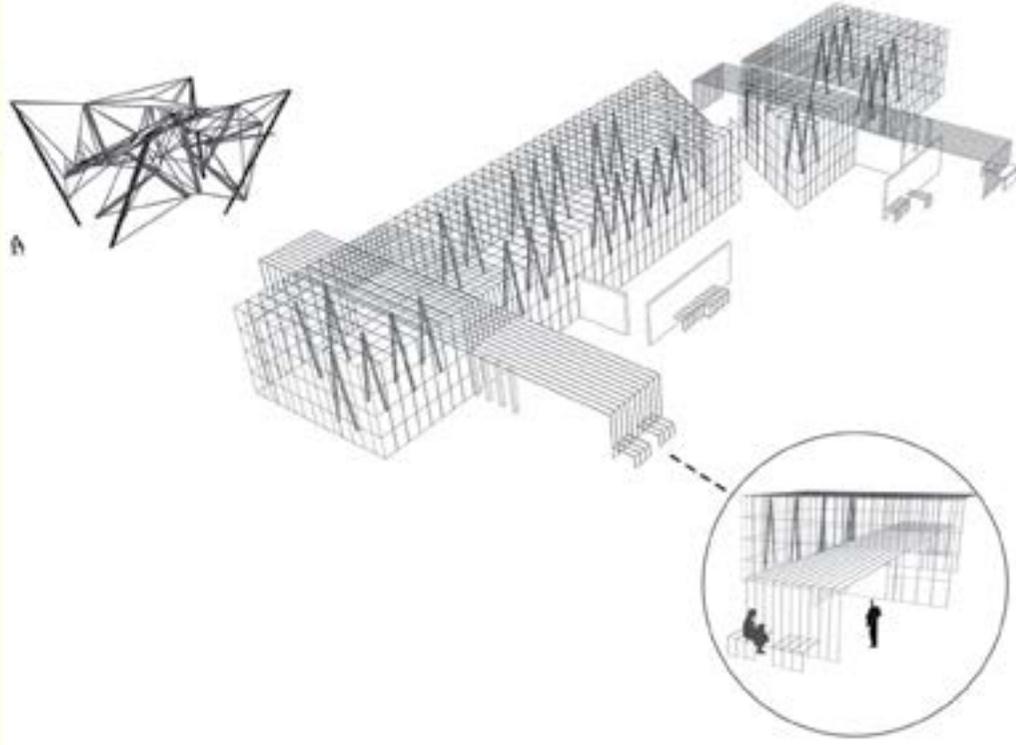
First assignment of this semester was to design a marketplace for the annual student competition PROSTEEL. Students worked in groups of two and were free to decide on the project site. While the design of the project was important, main focus of the Competition was the structural stability and innovation as well as quality of details. Therefore, students were expected to collaborate with civil engineering students.

PROSTEEL STUDENT COMPETITION





PROSTEEL STUDENT COMPETITION





questioning



Arch 401 | Architectural Design V

Multi-dimensional architectural design and planning problem. Integrative analysis of program, context, structure, and technologies. Advanced use of modes of representation.

Arch 402 | Architectural Design VI

Multi-dimensional architectural design and planning problem. Integrative analysis of program, context, structure, and technologies incorporation with design methodologies and architectural theories. Advanced use of modes of representation.

Arch 464 | Construction and Management

Processes for project development and construction. Address to real world business issues and relate classroom experiences to the workplace. Combines design and engineering concepts with management, communication, and business skills.

FOURTH YEAR

401

ARCH 401, being the first project of the last year in students' architectural education, calls for the development of a mature approach towards a multi-dimensional architectural design and urban problem. The studio guides students in refining challenging or assertive responses equipped with the accumulation of theoretical knowledge, which entails for analysing, understanding and interpreting social, cultural, political and environmental complexities of a large-scale design problem. The priority is ascribed in detailing the problem at a conceptual level, which will later unfold to spatial design methodologies and architectural programmes that employ the advancement of structural, operational and contextual propositions. Architectural programmes that are mostly devised by students are expected to be part of this critical thinking processes, where each project subjects issues that are either directly related to the architectural lexicon or have much broader cultural, historical or social references that accompany the design process throughout the semester.

The urban scale, introduced as a significant component of the studio, imposes design strategies fostered with relevant influences to contemporary debates on architectural and urban discourses supporting critical analysis on the existing features and qualities of the site within the city. The formation process of the architectural or urban programme is expected to emerge through a constant questioning of the accustomed social and cultural behaviours, categorisations and modalities. All these processes of the studio entail a systematic and intellectual progress, which obliges the use of diverse representation techniques at an advanced level, and regard them as instrumental tools in the development of spatial strategies and their elaborate presentation.

ARCHITECTURAL DESIGN V

ARCH 401

FACTORY as a Maker of Culture

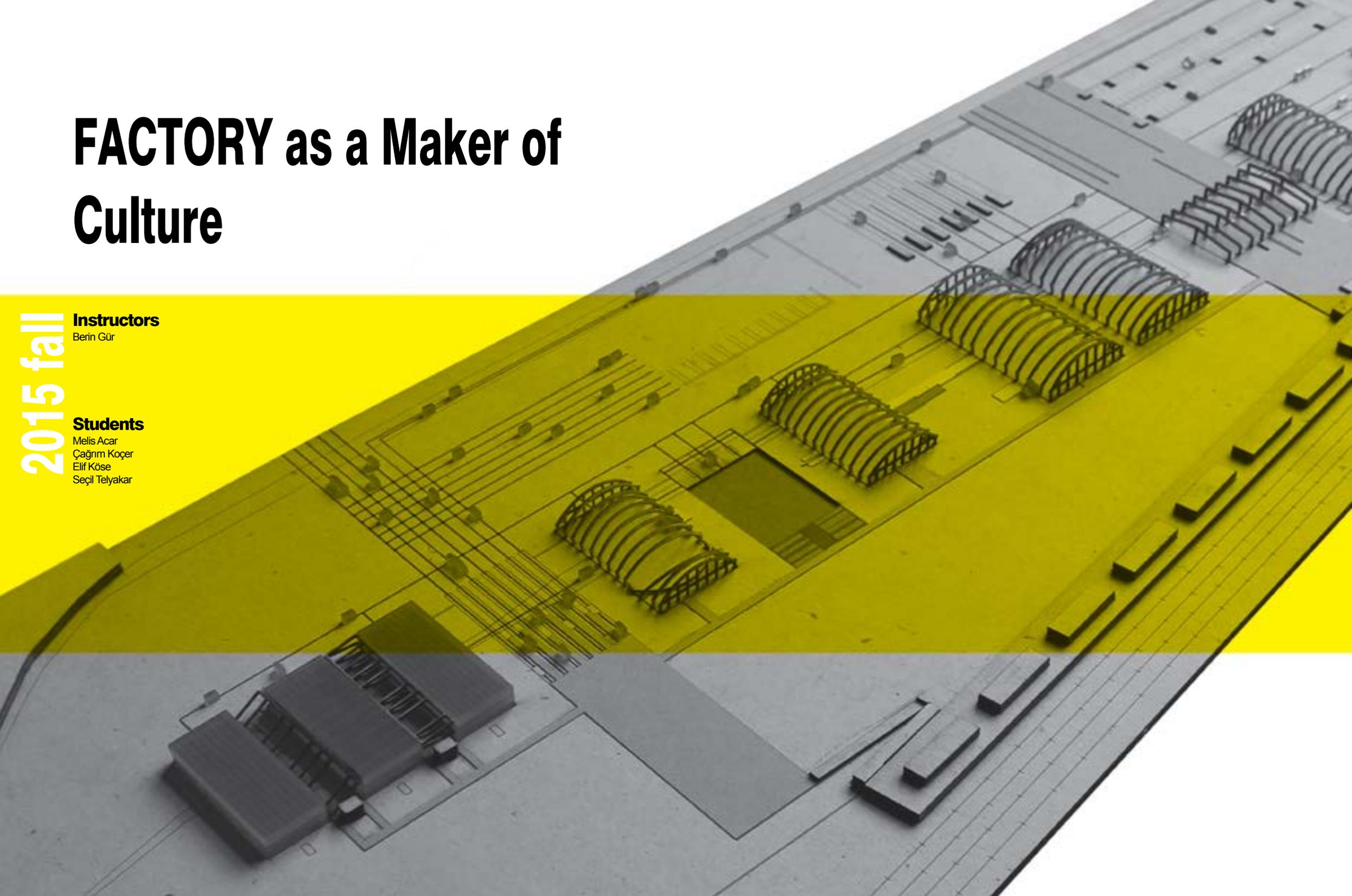
2015 fall

Instructors

Berin Gür

Students

Melis Acar
Çağrı Koçer
Elif Köse
Seçil Telyakar



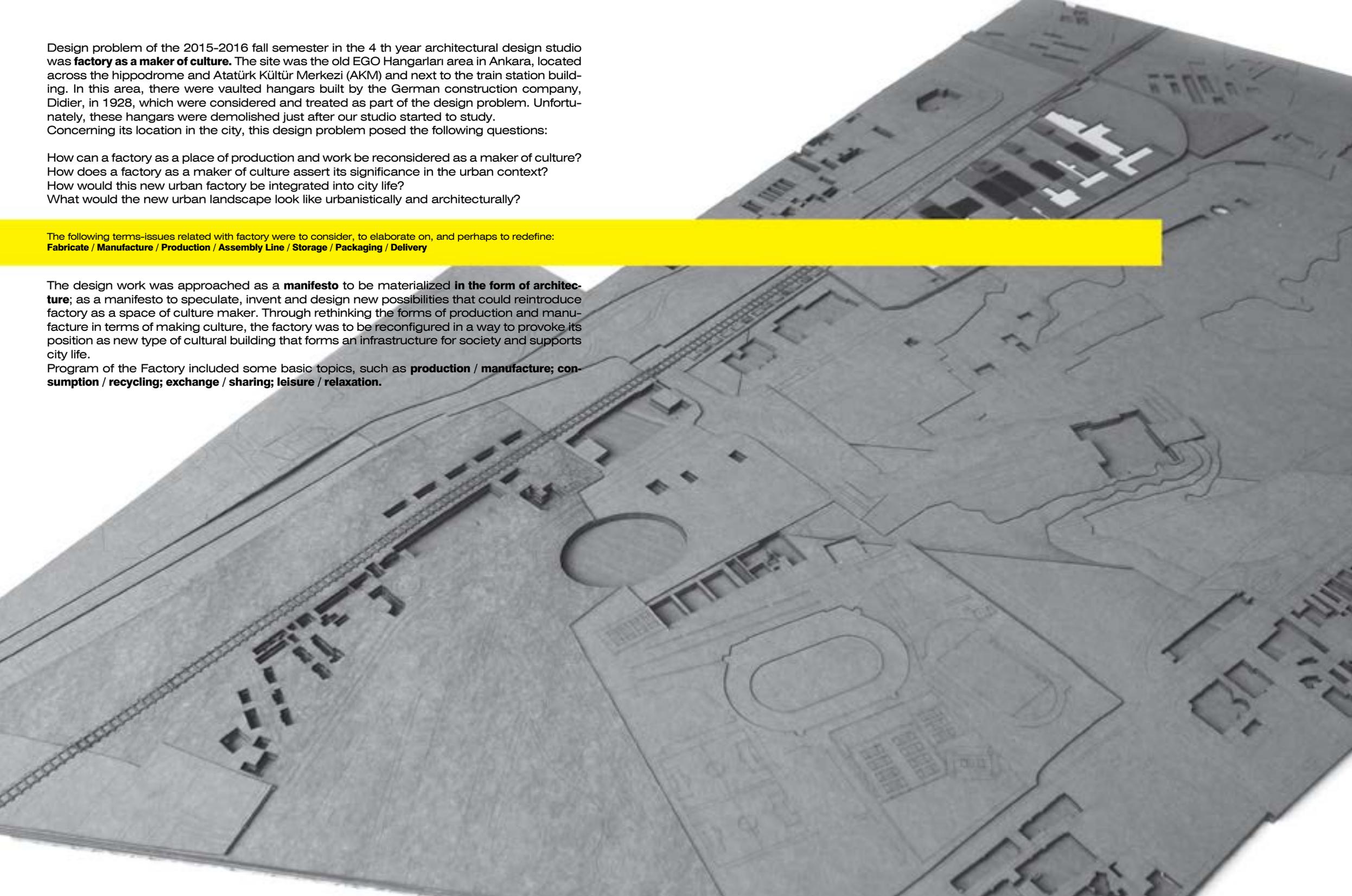
Design problem of the 2015-2016 fall semester in the 4 th year architectural design studio was **factory as a maker of culture**. The site was the old EGO Hangarları area in Ankara, located across the hippodrome and Atatürk Kültür Merkezi (AKM) and next to the train station building. In this area, there were vaulted hangars built by the German construction company, Didier, in 1928, which were considered and treated as part of the design problem. Unfortunately, these hangars were demolished just after our studio started to study. Concerning its location in the city, this design problem posed the following questions:

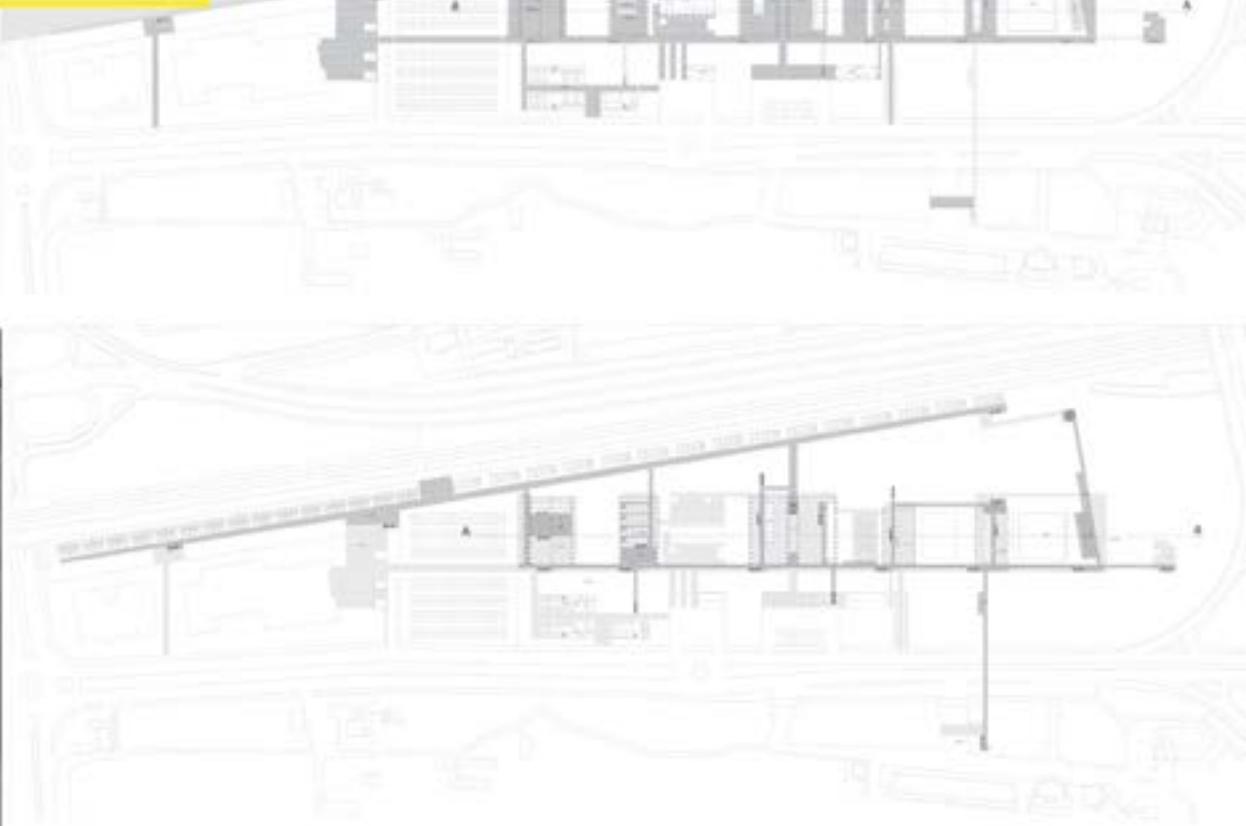
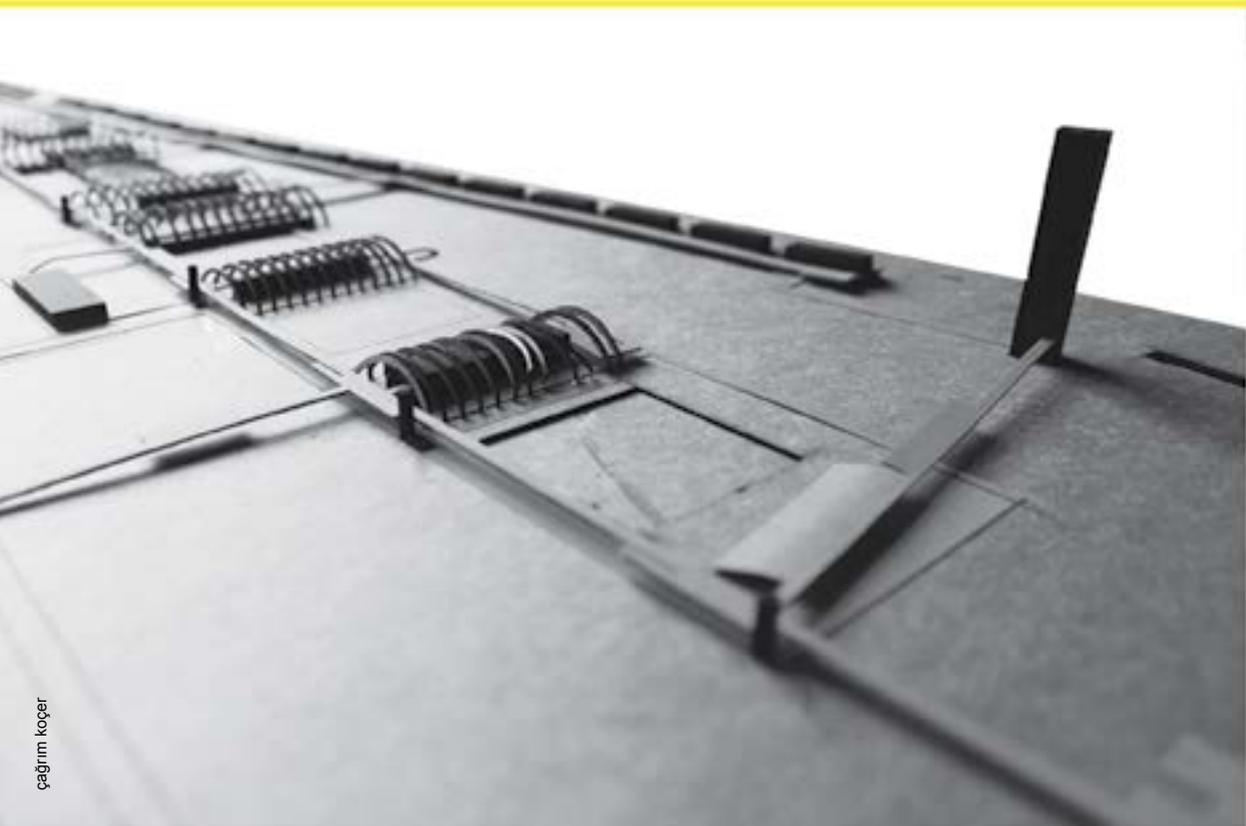
How can a factory as a place of production and work be reconsidered as a maker of culture?
How does a factory as a maker of culture assert its significance in the urban context?
How would this new urban factory be integrated into city life?
What would the new urban landscape look like urbanistically and architecturally?

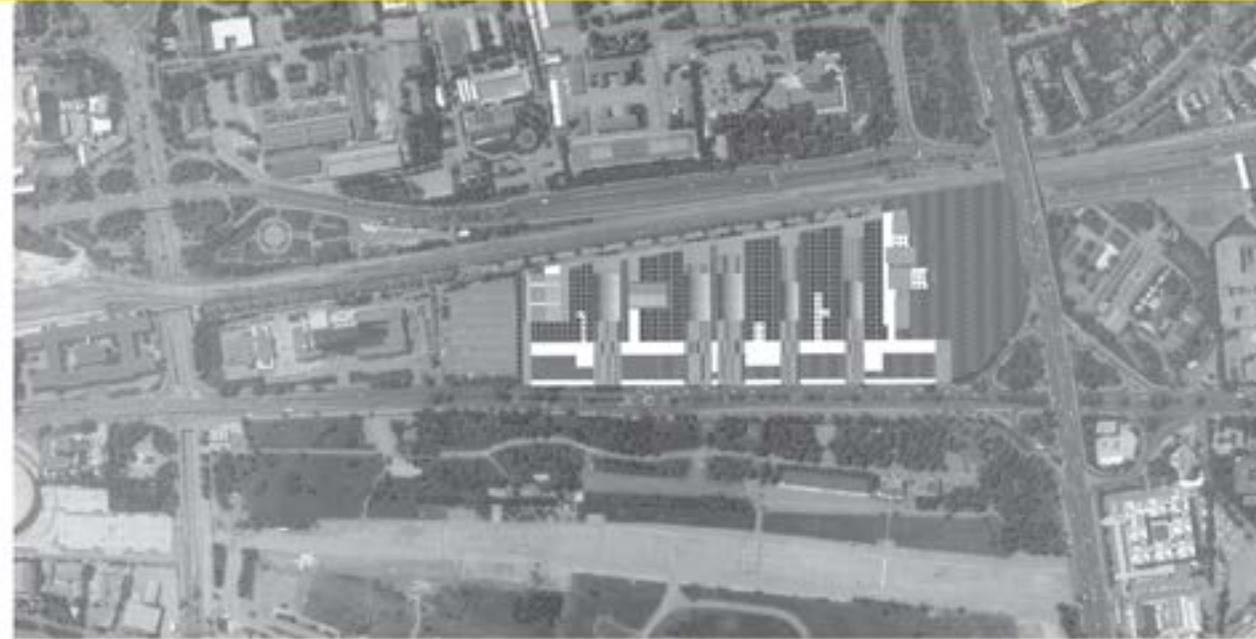
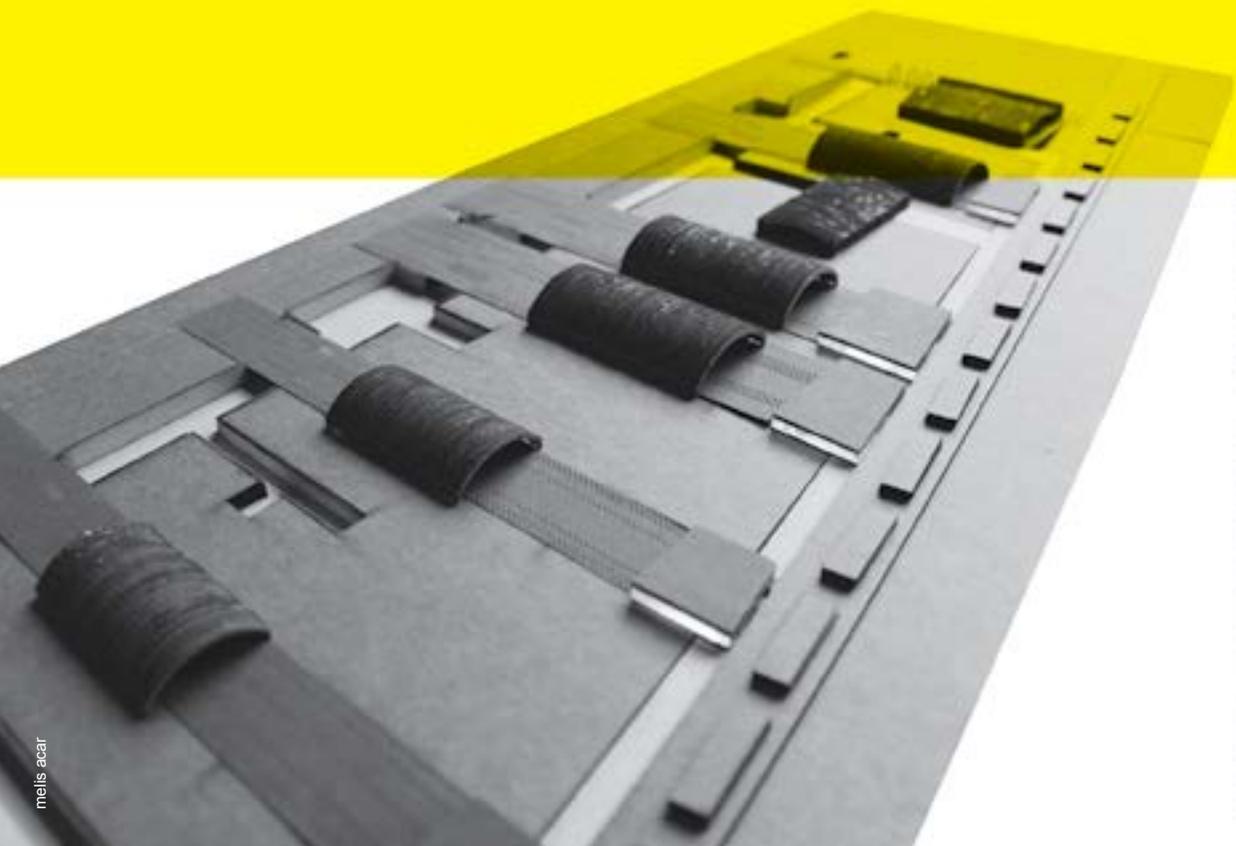
The following terms-issues related with factory were to consider, to elaborate on, and perhaps to redefine:
Fabricate / Manufacture / Production / Assembly Line / Storage / Packaging / Delivery

The design work was approached as a **manifesto** to be materialized **in the form of architecture**; as a manifesto to speculate, invent and design new possibilities that could reintroduce factory as a space of culture maker. Through rethinking the forms of production and manufacture in terms of making culture, the factory was to be reconfigured in a way to provoke its position as new type of cultural building that forms an infrastructure for society and supports city life.

Program of the Factory included some basic topics, such as **production / manufacture; consumption / recycling; exchange / sharing; leisure / relaxation.**







FACTORY



FACTORY AS A MAKER OF CULTURE

FACTORY: "INDUSTRIAL"

ASSEMBLY LINE: LINEAR TIME & PROCESS
CULTURE: WORKER PRODUCT ORIENTED



INTENT -> PRODUCTION -> CONSUMPTION

LINEAR
TIME & PROCESS



WORKER
PRODUCT
ORIENTED



THE ASSEMBLY LINE



AS CONTINUOUS LINES

TO MAKE A CULTURE, FACTORY NEEDS AN EXPANDED ASSEMBLY LINE AS A NETWORK
PROCESS: TRANSFORMATION OF WORKING
CAPABILITY INTO EXPERIENCE
CULTURE: CREATOR
PRODUCT ORIENTED



INTENT -> PRODUCTION -> CONSUMPTION -> RECYCLE

EXPERIENTIAL
TIME



CREATOR
PROCESS
ORIENTED

HUMAN
FACTOR(Y)



ASSEMBLY LINE AS PLATFORMS

EXPANDED ASSEMBLY LINE AS A NETWORK



1

2

3

THE FACTORY AS A HUB
& RELATIVE ORIENTED



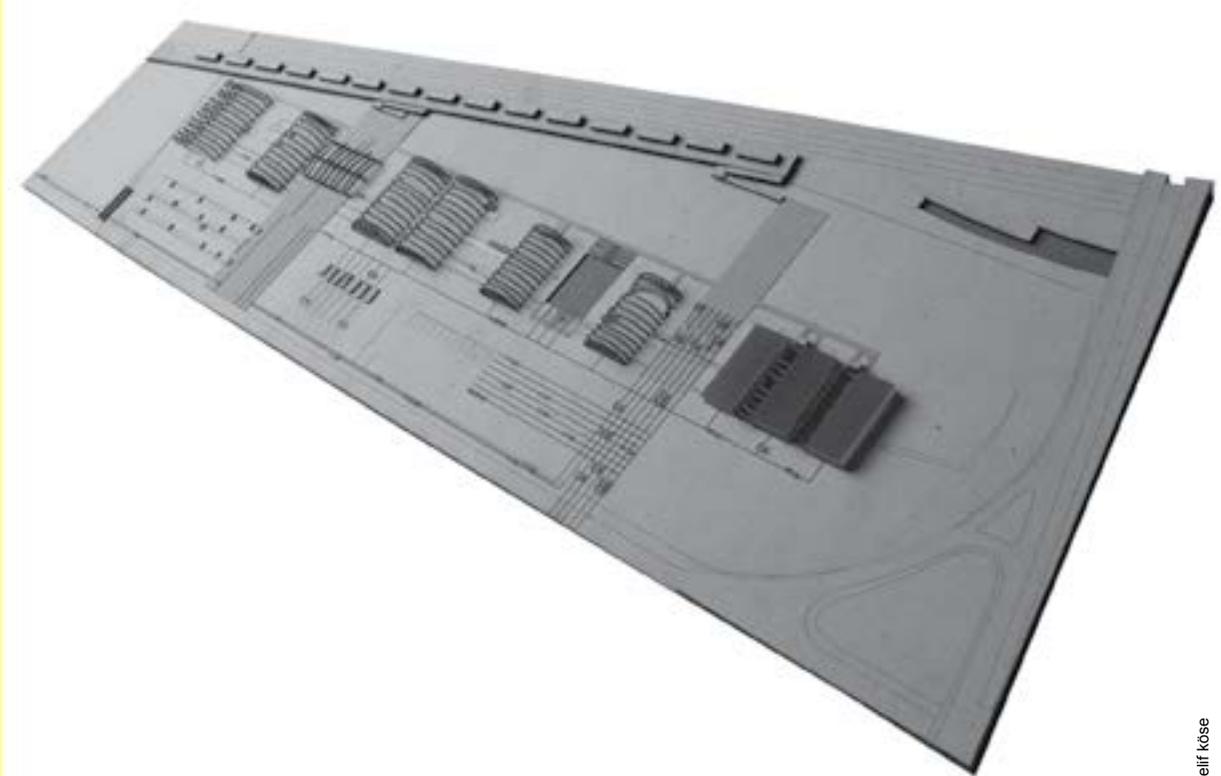
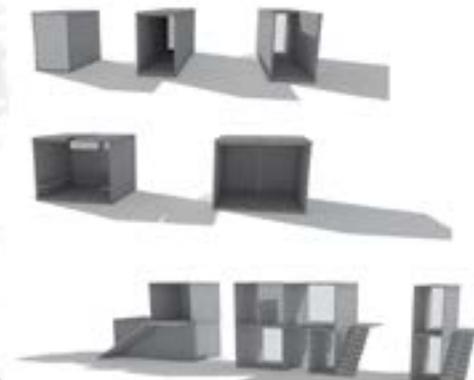
ZONING
3 MAIN ZONES ARE MAIN INDUSTRIES

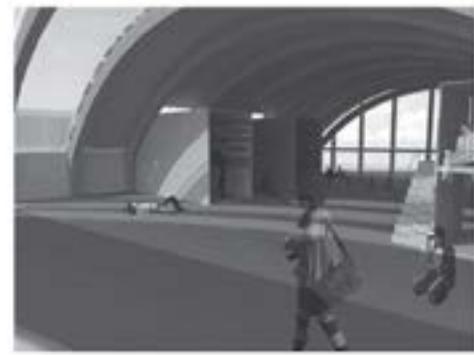
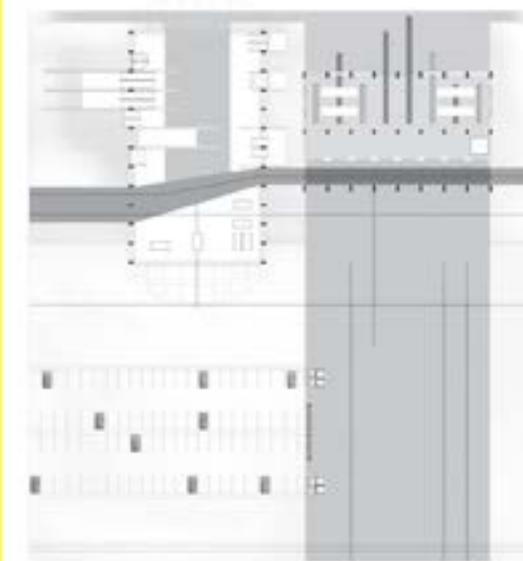
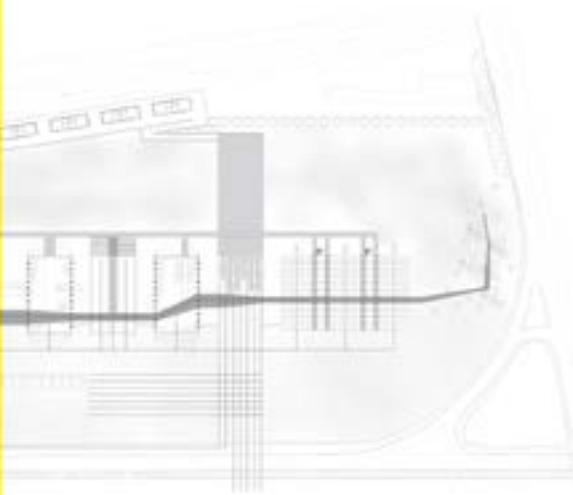
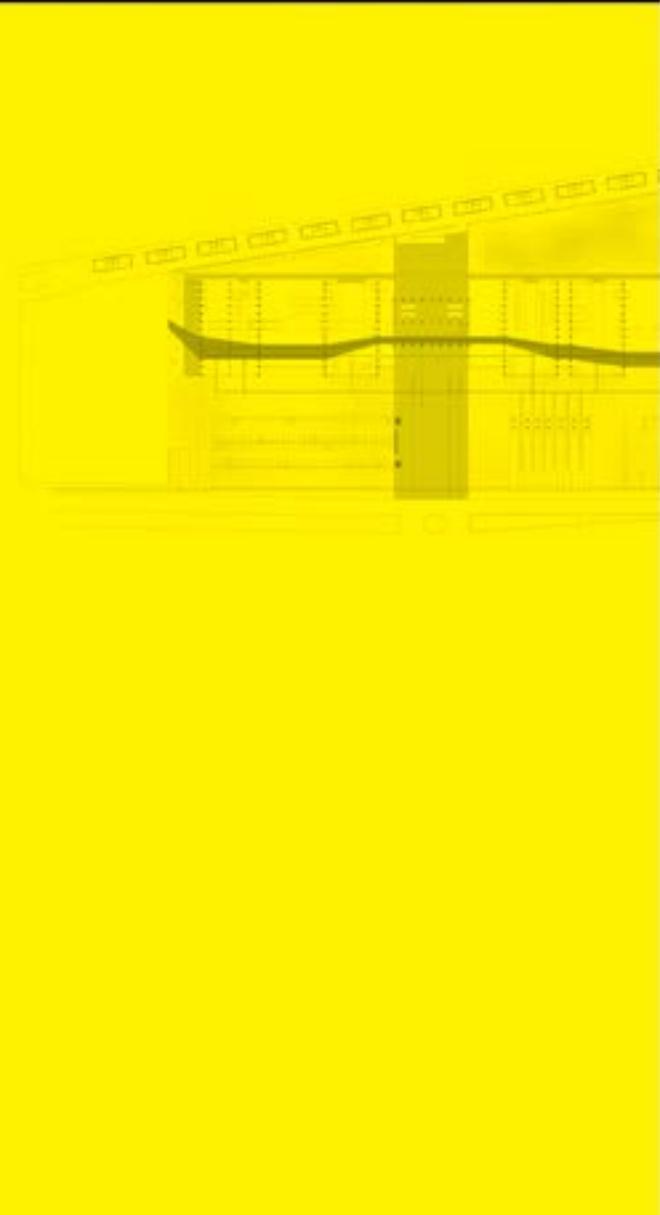
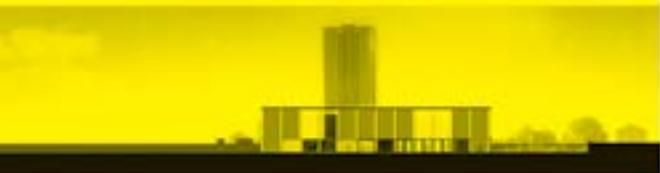


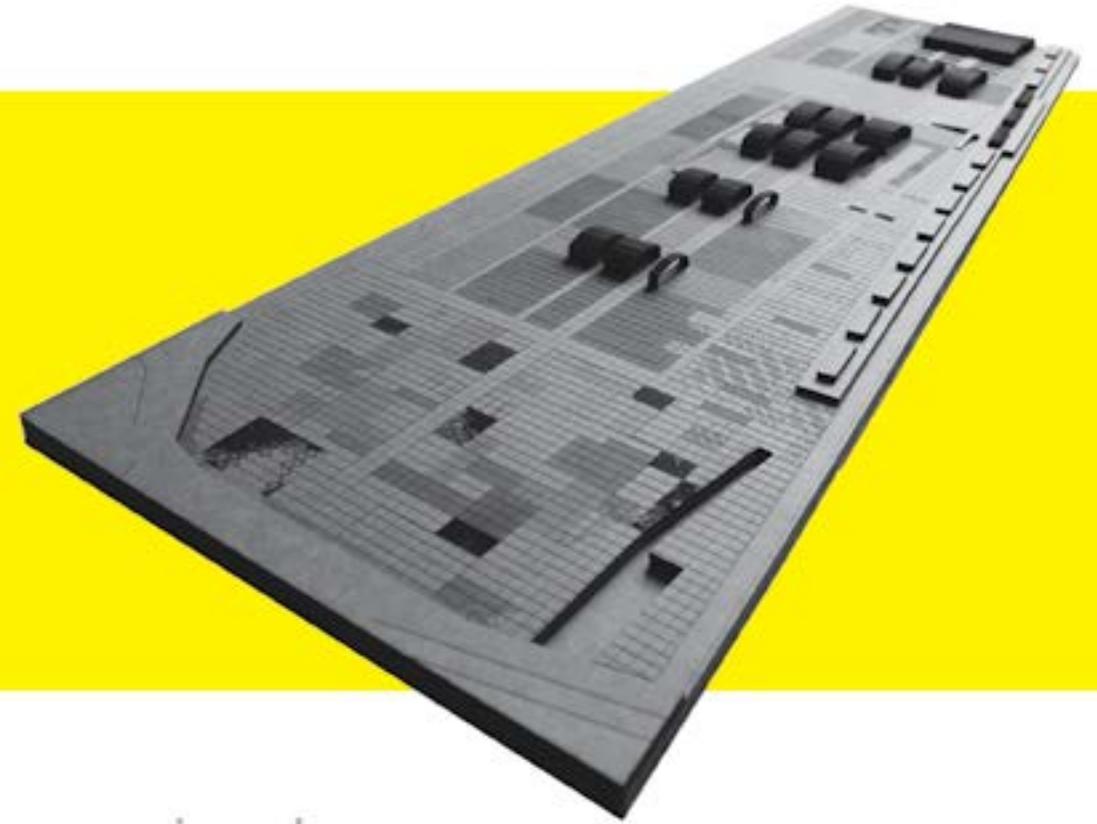
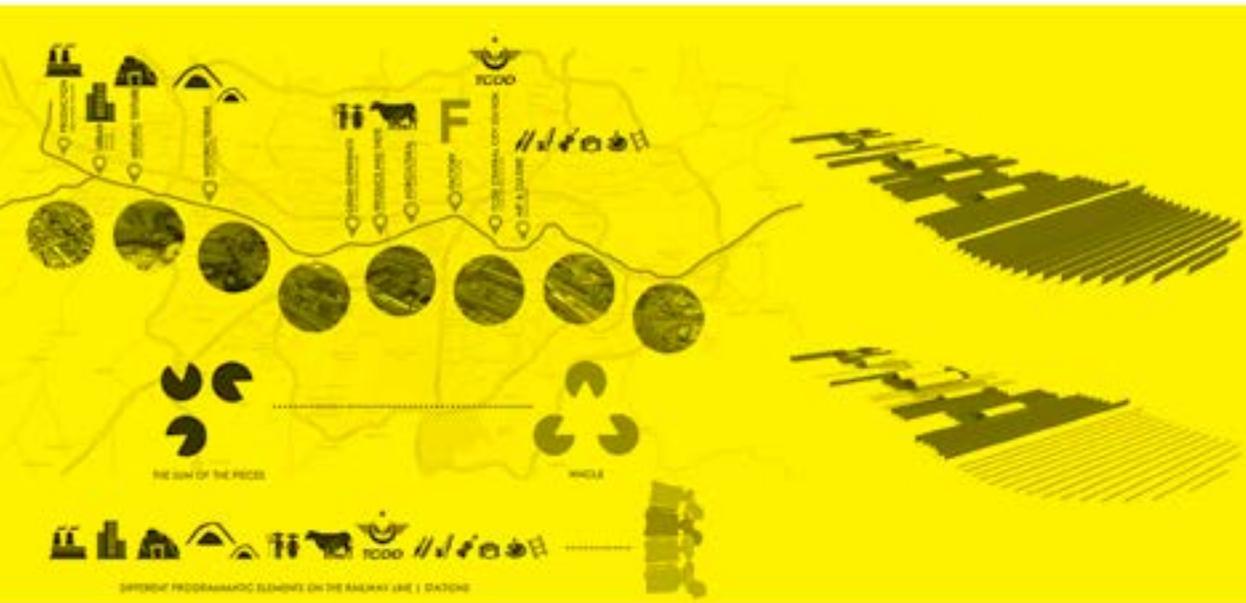
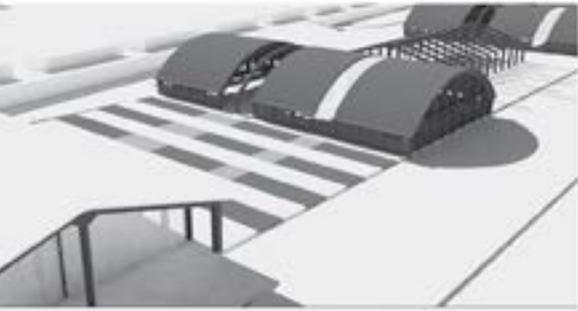
SEEDS
SEEDS AS JOURNAL PLATFORMS



SEED VARIATIONS







FACTORY AS A VERTEBRA OF THE SOCIAL SPINE



S

CALE



DIAGRAM LEGEND

SUBJECTS

MAIN SUBJECTS

TEMPORARY SUBJECTS

TIME CONTEXT

Time is considered to be continuous 24 days periods. Each a slice means 1 day and each circle means 2 hours of a day, which is considered to last 24 hours. A day is divided into 4 slices to the center, to define 4 main subjects' contact based relations.

FREQUENCY

Frequency is shown in circular scheme by colours visible as "a pink subject is in that space for 2 days in a month. It is using the space for 34 hours actively.

CONTACT & INTERACTION

Interactions are shown by juxtapositions of subject colours. Contacts are considered as "in contact" or "no contact". Less contact or no contact mean 1 person alone at space, and the highest contact is given subject interaction of blue main subject with a temporary group of 9 people.

402

ARCH 402 is the final studio of architectural education in TEDUArch. It aims at students' demonstration of all the knowledge they have acquired so far in various fields such as theory and practice on architectural design, materials, construction and environmental control on the process of design. With a focus on a detailed and moderately scaled building program to be built on a well defined site, the main motivation of the course is the production of a comprehensive architectural concept project. The projects are expected to be studied spatially in terms of every aspect of the program on every possible level of detail. Tectonic and material explorations are a crucial part of the studio. Every proposal needs to provide enough information regarding the construction techniques and materials that are appropriate with the particular architectural exploration.

Students are required to take responsibility of their design actions and plan further acts accordingly throughout the design process. Whole process is governed through each student's own time plan and work schedule. The students are expected to demonstrate the ability to conduct a design process on their own. The critical discussions in the studio continue, however the critic limits his/her role to being a consultant. The critic provides critical assistance to the processes that are planned and governed by the students themselves. The studio is open to different formulations for design processes by different students. In this sense, the studio becomes a background for critical encounters among a variety of creative processes.

ARCHITECTURAL DESIGN VI

ARCH 402

Existence in MOBILITY

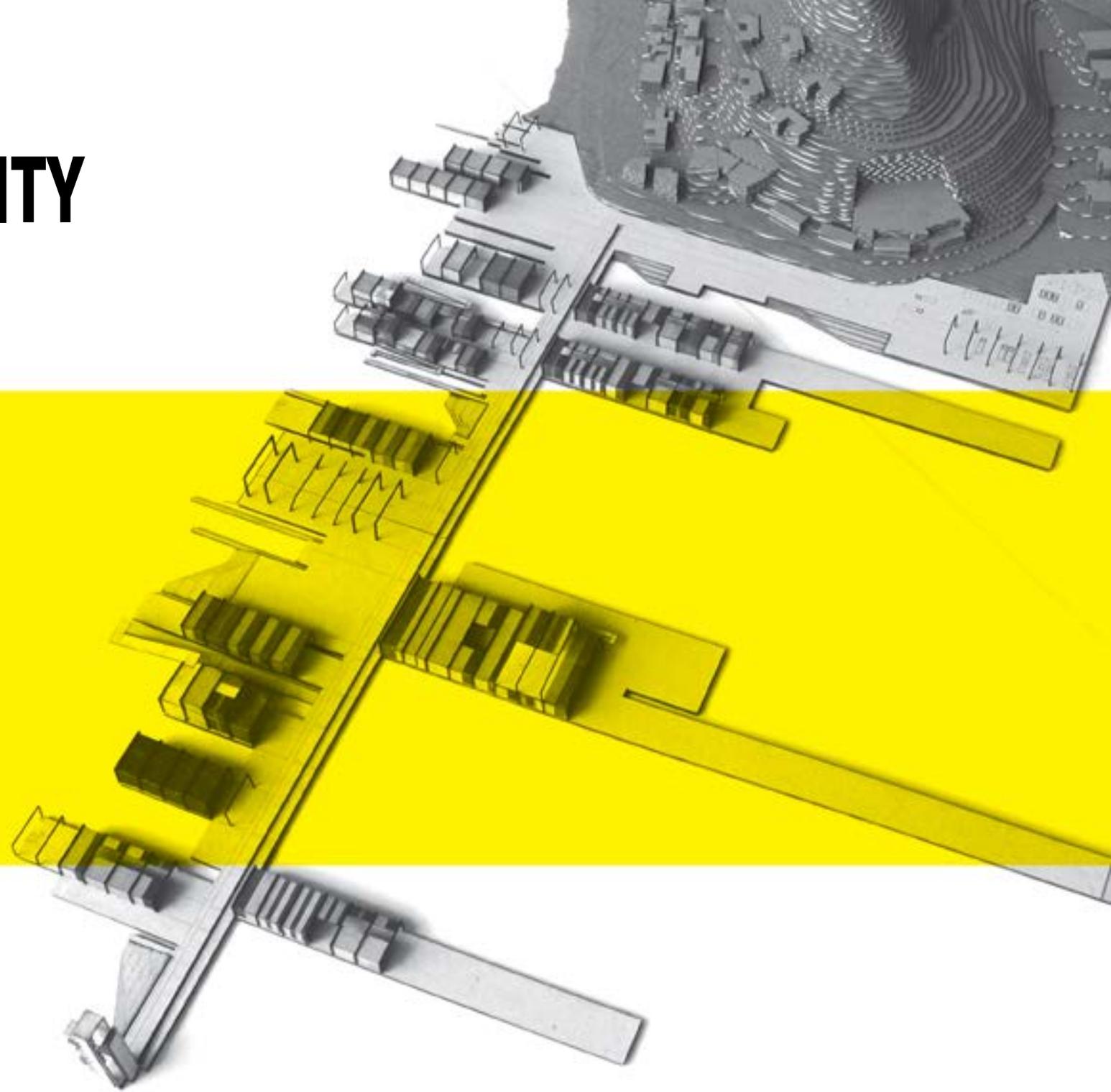
2016 spring

Instructors

Onur Yüncü

Students

Melis Acar
Çağrı Koçer
Elif Köse
Seçil Telyakar



"The nomad has a territory; he follows customary paths; he goes from one point to another; he is not ignorant of points (water points, dwelling points, assembly points, etc.). But the question is what in nomad life is a principle and what is only a consequence. To begin with, although the points determine paths, they are strictly subordinated to the paths they determine, the reverse happens with the sedentary. The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo."

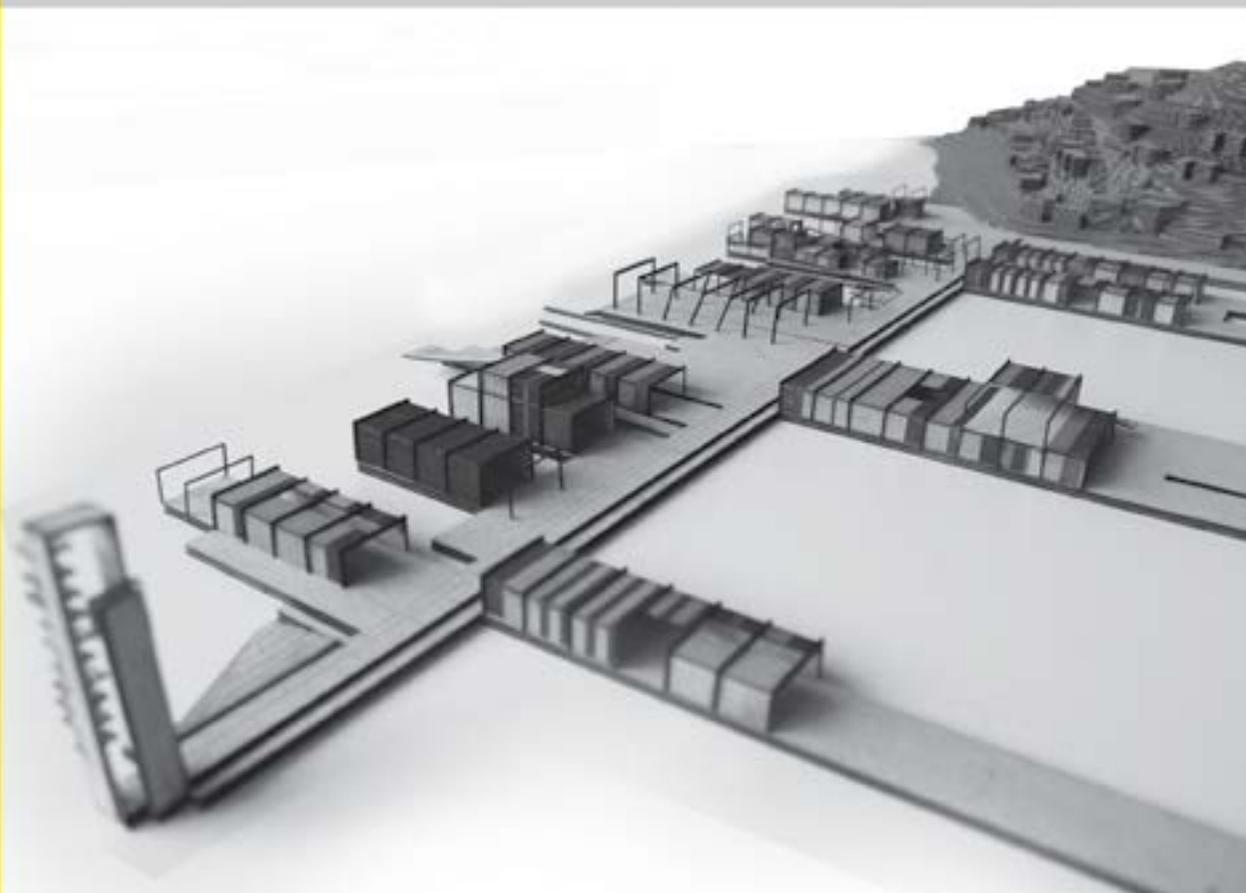
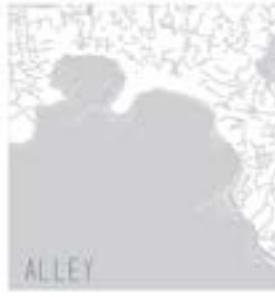
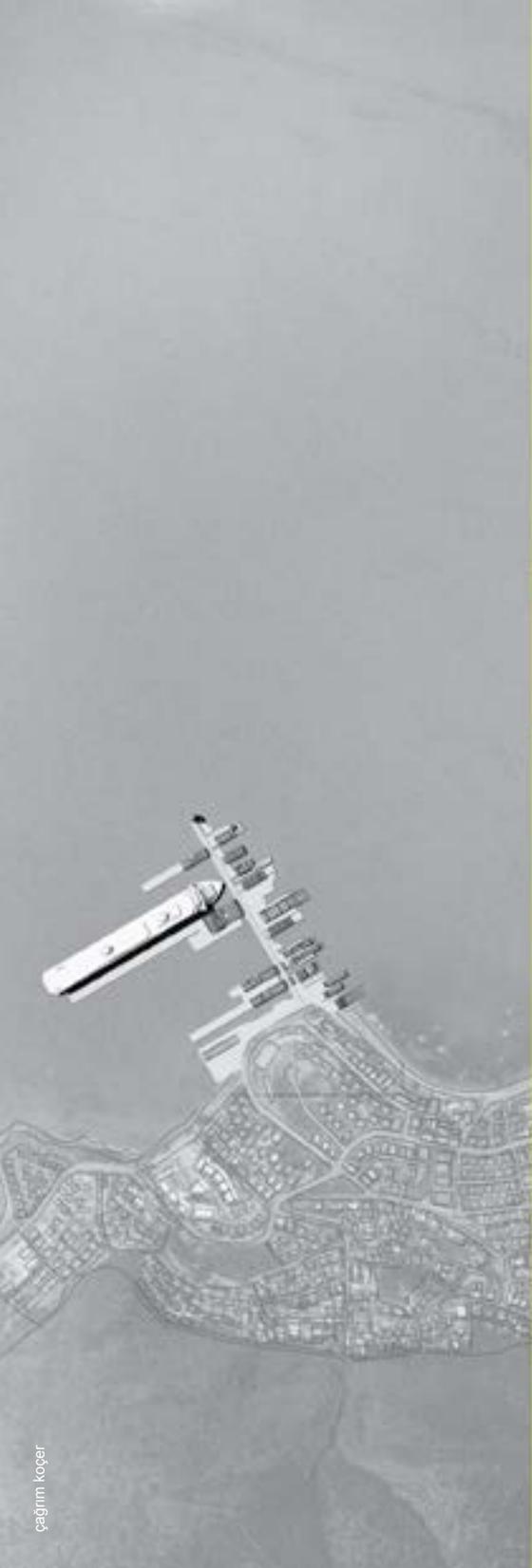
Gilles Deleuze and Felix Guattari, *A Thousand Plateaus - Capitalism and Schizophrenia*, Minneapolis, MN: The University of Minnesota Press, (1st edition 1987), 2005, p. 380.

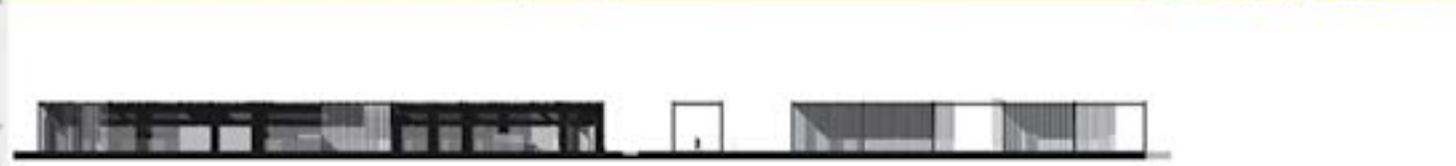
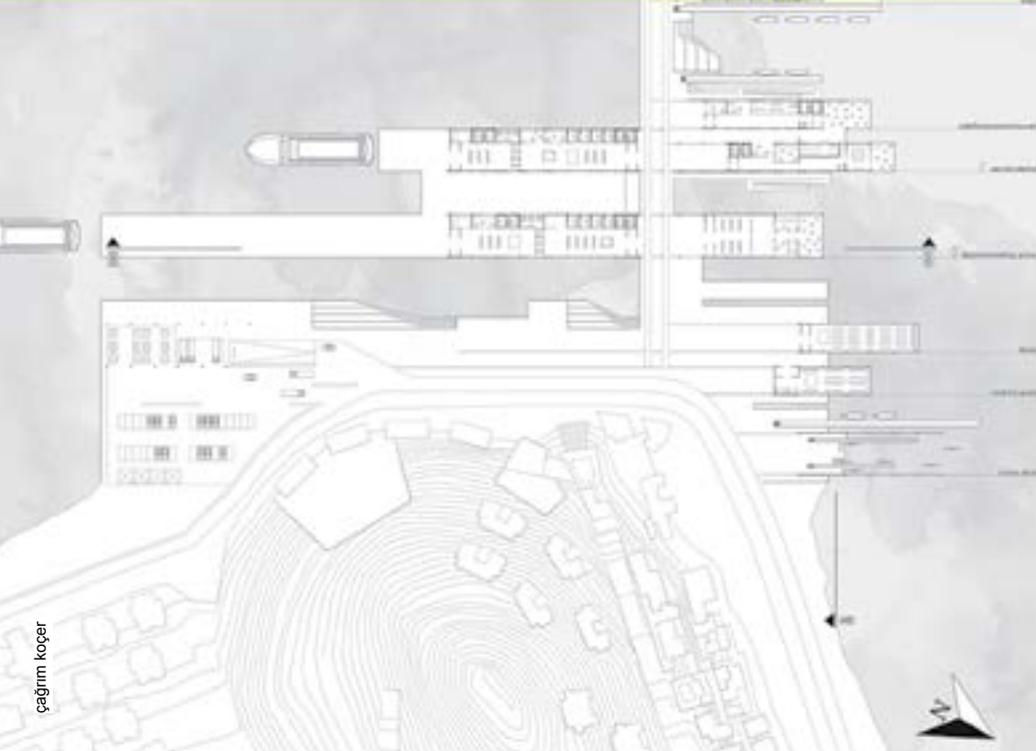
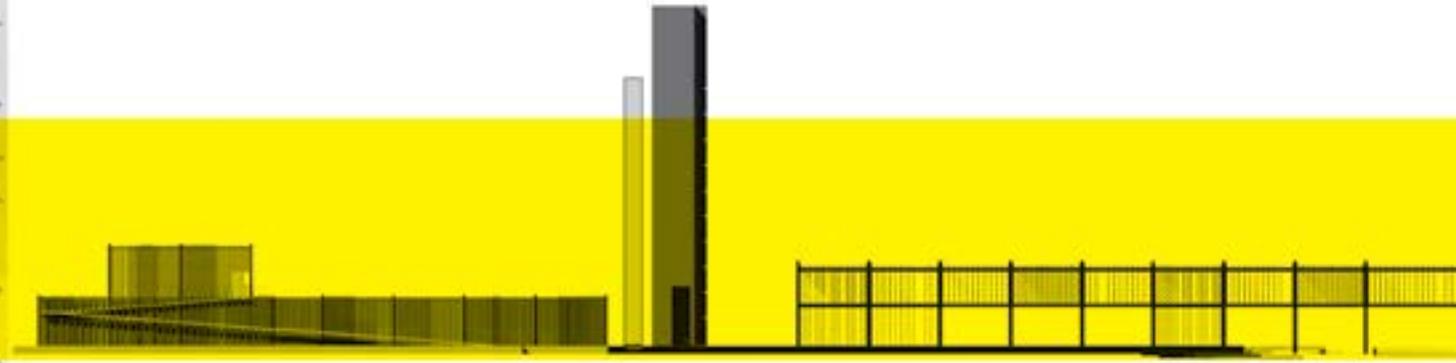
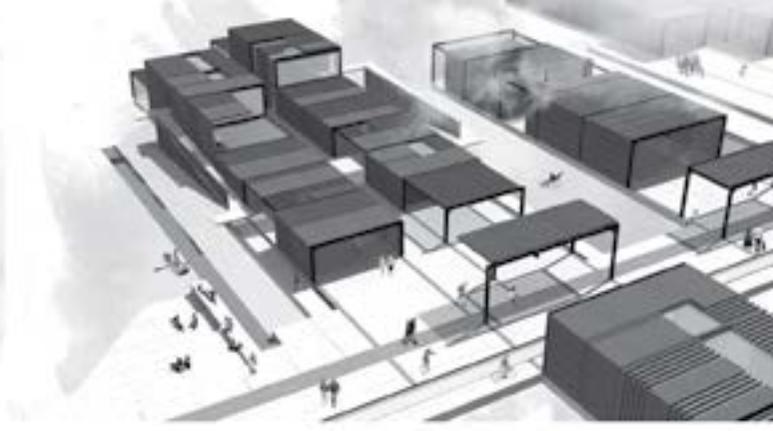
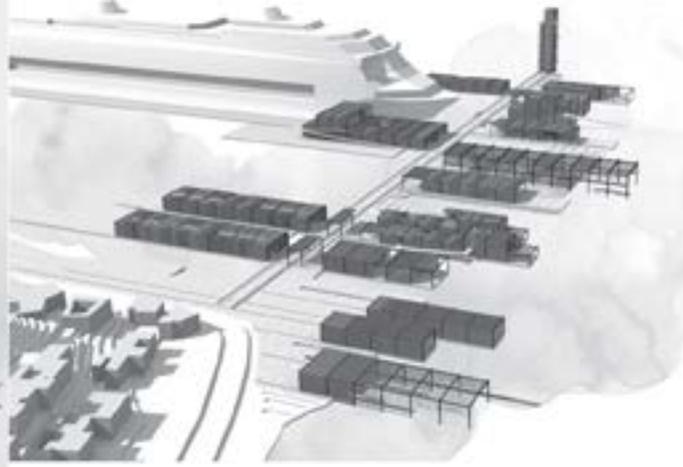
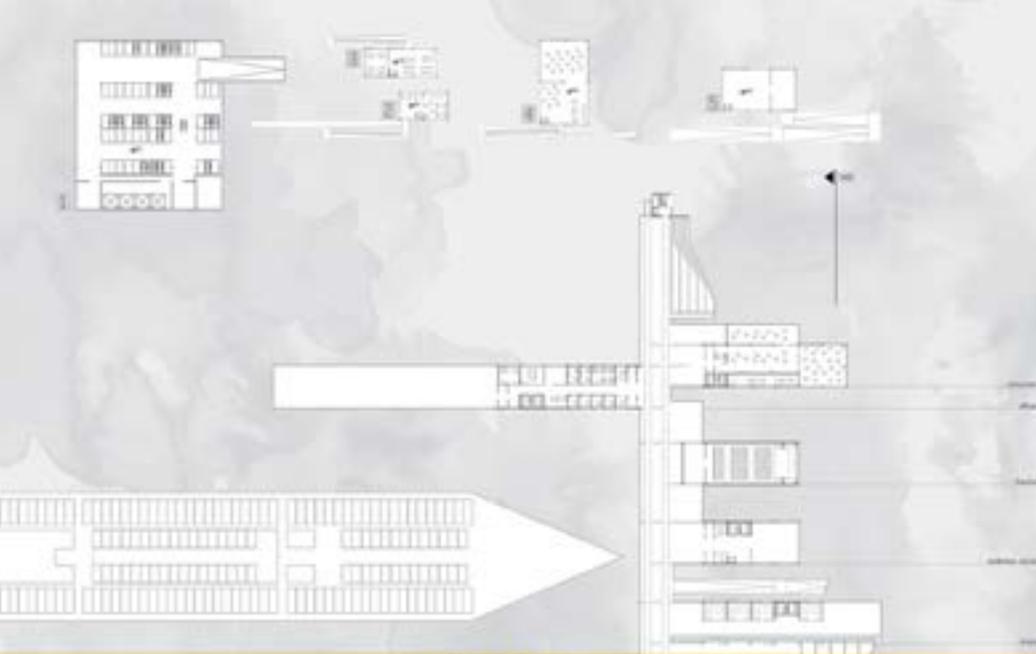
In the first run of Arch 402 studio the issue of human mobility is studied through the design of a port terminal in Bodrum. Bodrum Port Terminal is to be located at the area where the current cruise port is located. Site, with its location on the southeastern edge of Bodrum serves as a busy hub for trade and transportation, hence the architectural manifestation of Bodrum Port Terminal is expected to turn this time period into a meaningful part of people's lives and interact with the permanent people of this location.

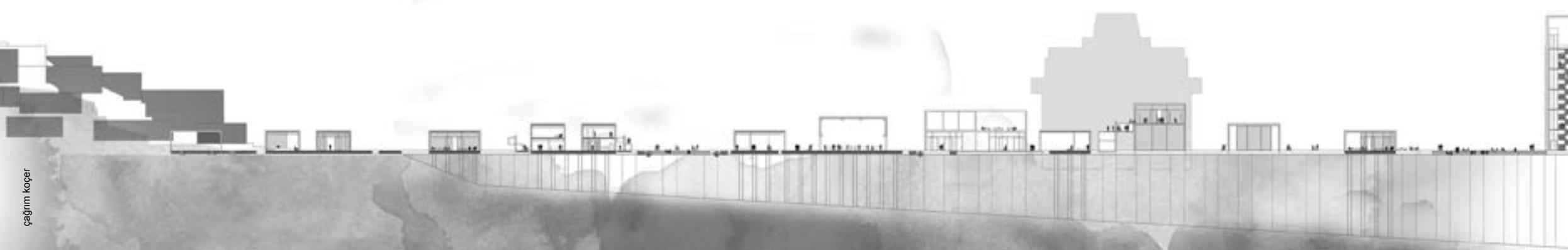
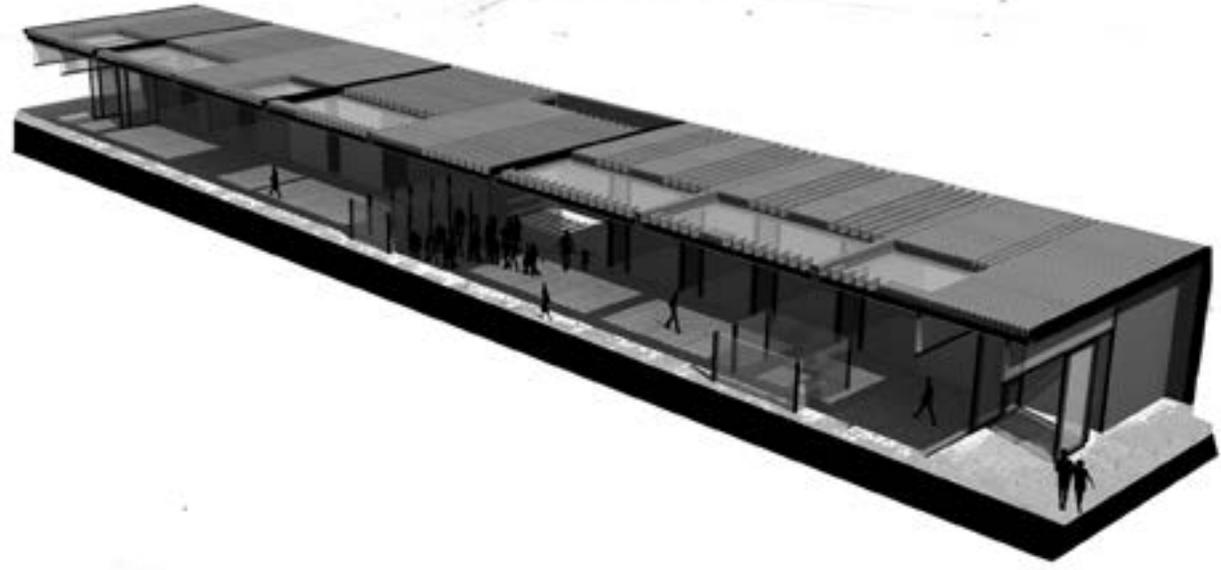
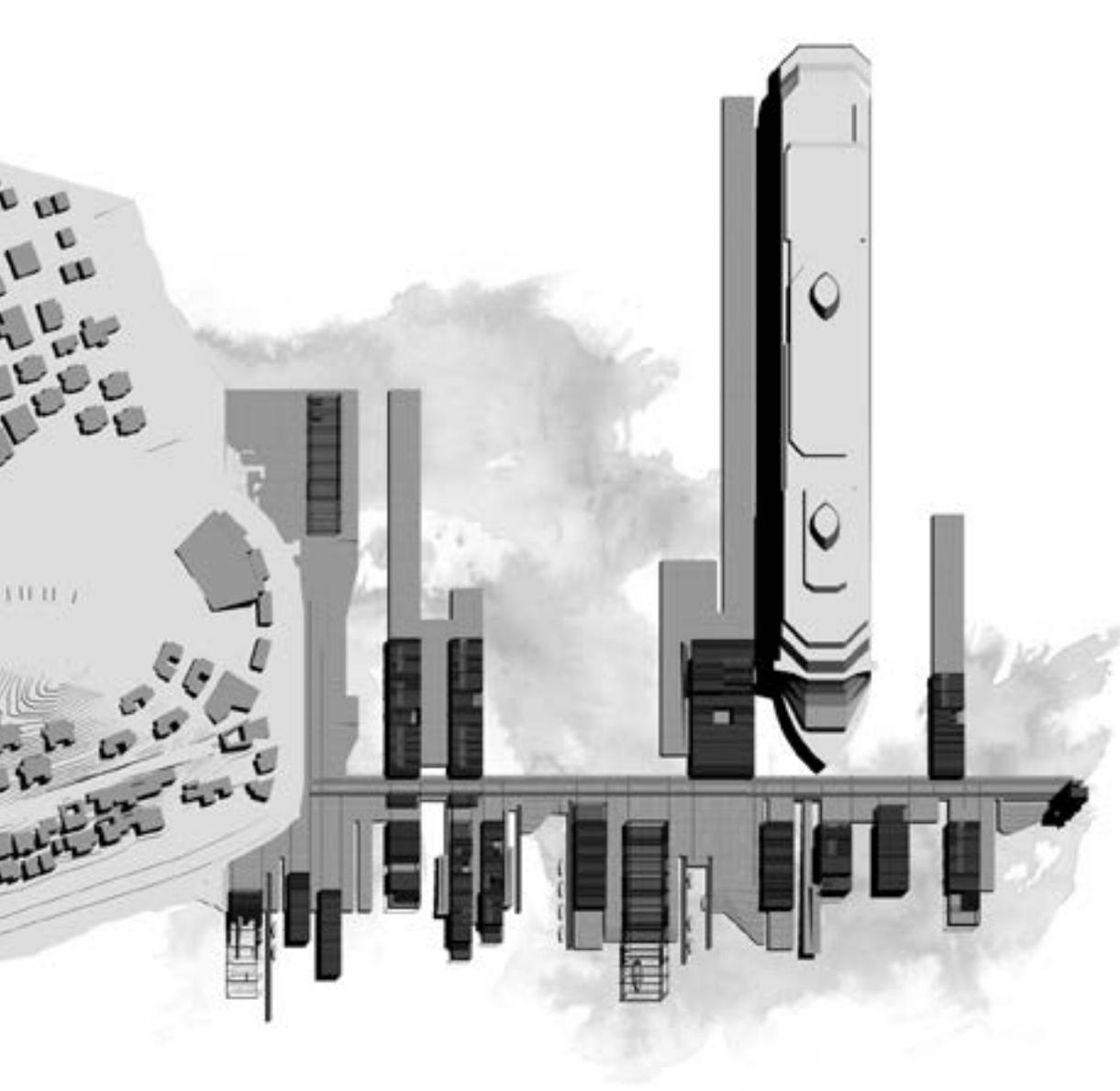
HUMAN MOBILITY

In addition to fulfilling all the procedural and technical needs of an international travel hub, the nature of architectural spaces for movement, temporariness, and transience is to be explored through the design exercise. Considering the port terminal as incorporating spaces in-between land and water, urban and natural, countries, it is aimed to study it as a border in itself. The design exercise considers different modes of existence in mobility and considering the people as being in motion and inhabiting the spaces within this border while constantly experiencing the in-between.









THE MASS
TOTAL PLAN

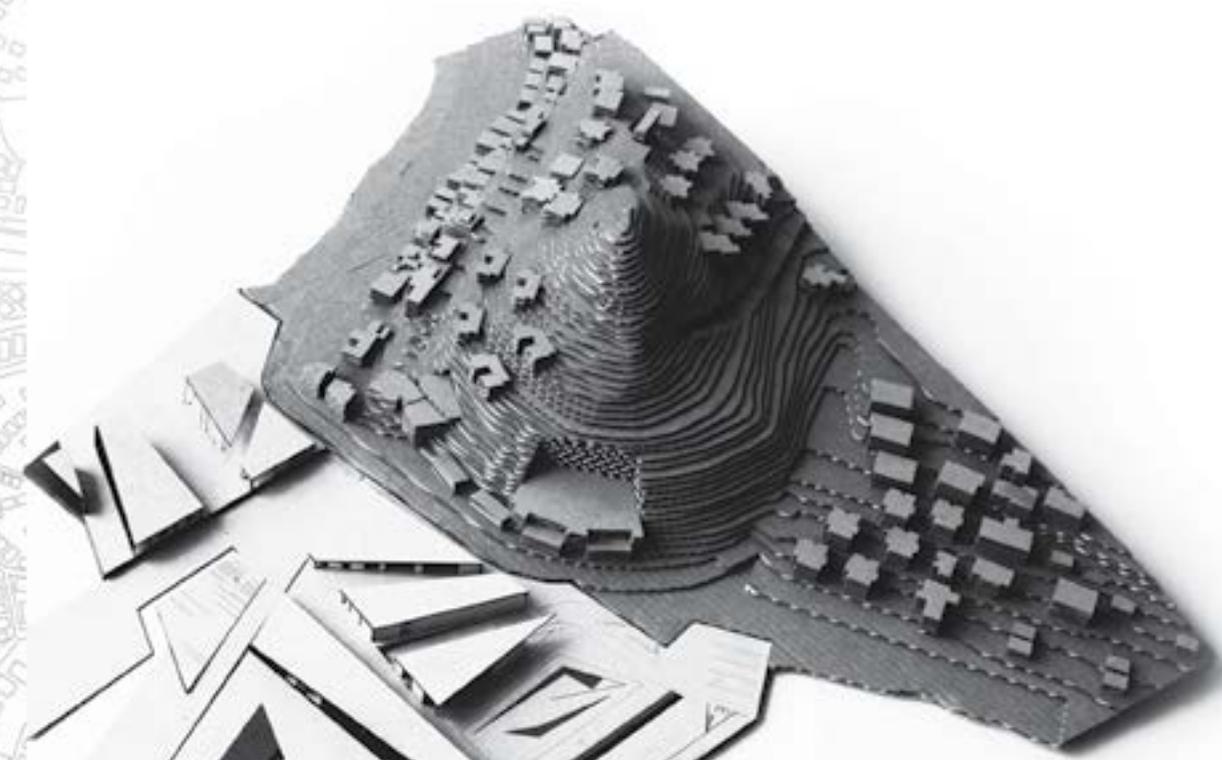
BOUNDARIES
AND EXISTENCE

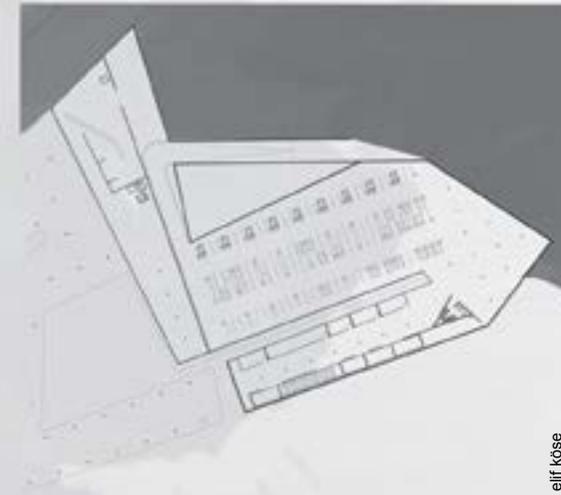
EXTRACTION OF
THE MASS
AND THE SITE

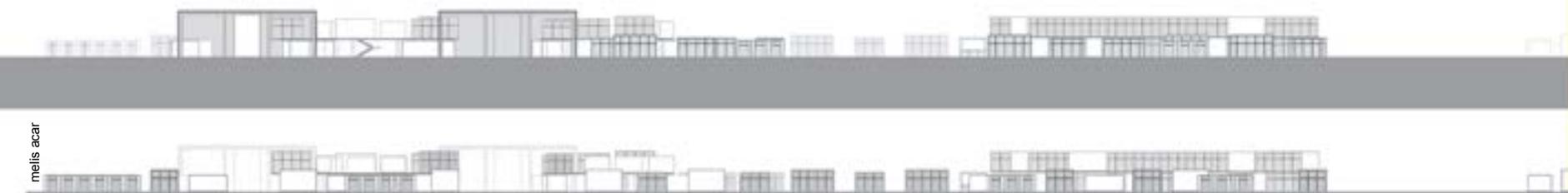
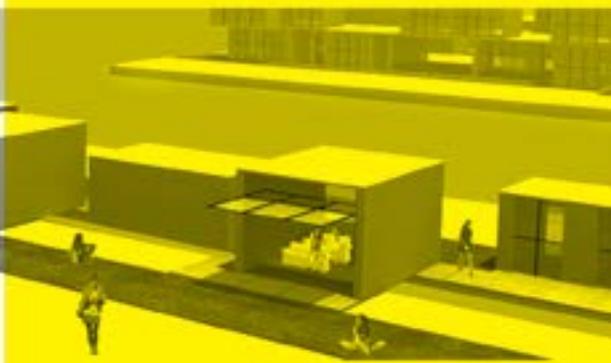
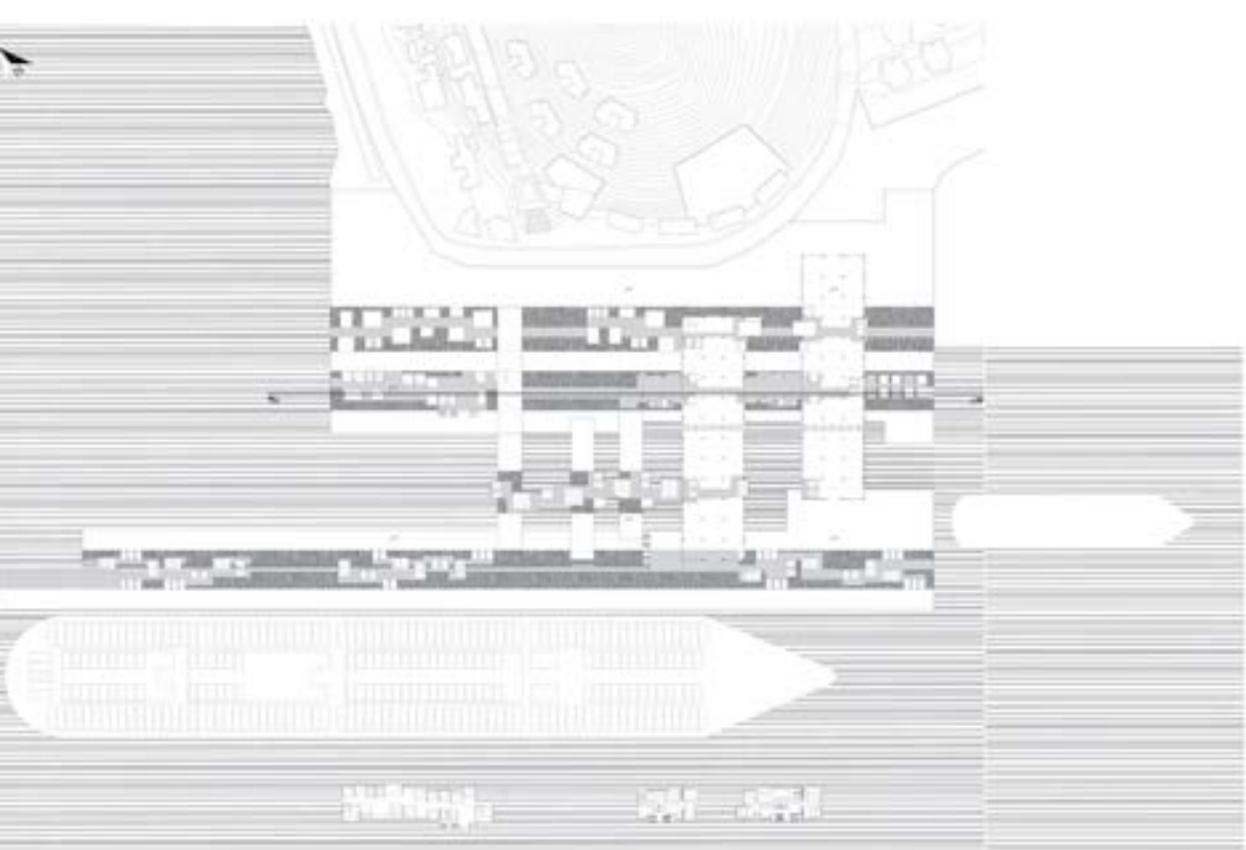
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SITE ANALYSIS

- Residential Zone
- Public Space
- Commercial Zone
- Public Space

DECISIONS

AFTER ANALYSIS:

- "Public Space" is a common area for all users and provides a high quality of life for its residents.
- "Commercial Zone" is a common area for all users and provides a high quality of life for its residents.
- "Residential Zone" is a common area for all users and provides a high quality of life for its residents.
- "Public Space" is a common area for all users and provides a high quality of life for its residents.
- "Commercial Zone" is a common area for all users and provides a high quality of life for its residents.
- "Residential Zone" is a common area for all users and provides a high quality of life for its residents.

DECISIONS2

USER SCENARIOS

DECISIONS2

EXISTING CONDITIONS:

- Administrative Building
- Public Space
- Commercial Zone
- Residential Zone

1. **CONCEPT**
The site is located between the city and the sea. The main goal is to create a new urban structure that respects the natural environment and provides a high quality of life for its residents.

2. **ANALYSIS**
The site is divided into three main zones: the residential zone, the commercial zone, and the public space zone. The residential zone is located on the left side of the site, the commercial zone is in the middle, and the public space zone is on the right side.

3. **PLANNING**
The site is divided into three main zones: the residential zone, the commercial zone, and the public space zone. The residential zone is located on the left side of the site, the commercial zone is in the middle, and the public space zone is on the right side.

4. **DESIGN**
The site is divided into three main zones: the residential zone, the commercial zone, and the public space zone. The residential zone is located on the left side of the site, the commercial zone is in the middle, and the public space zone is on the right side.

