

ISBN

The work presented in this publication is a selection of student works between 2016-2018.

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WORKBOOK 2016-2018 offers a portrait of the last two years of the architecture program at TED University Department of Architecture through the works produced by our students. The first volume was named as YEARBOOK, which compiled the student works of 4 years (2012-2016) and was introduced as the first of many books to come. The current volume, named as WORKBOOK, aims to capture the essence of two academic years in a brief manner and presents the objectives and selected works in the architectural design studios. Since it includes more than a year's work, it gives a comprehensive view of the width and the wealth of the works and also reflects on the general structure and definition of the studios in a successive manner. This volume does not intend to explain the individual works in detail, but rather aims to into the department's approach to design and research through the selected works.

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 WORKBOOK. We should also express our deepest gratitude to our research assistants Çağrım Koçer, Melis Acar, Güneş Duyul and Elif Ezgi Öztürk for their efforts in coordinating and designing this volume.

THE MEANING OF SIMPLICITY

I hide behind simple things so you'll find me; if you don't find me, you'll find the things, you'll touch what my hand has touched our hand-prints will merge.

The August moon glitters in the kitchen like a tin-plated pot (it gets that way because of what I'm saying to you), it lights up the empty house and the house's kneeling silence– always the silence remains kneeling.

Every word is a doorway to a meeting, one often cancelled, and that's when a word is true: when it insists on the meeting.

YANNIS RITSOS (Translated by Edmund Keeley, published in The Greek Poets: From Homer to the Present, Norton, 2010)

THE SPIDER

Sometimes, a chance and entirely meaningless word lends an unexpected meaning to the poem, as for example in the abandoned basement, where no one has gone down for a long time, on the dark clay rim of the large empty jar, a spider walks aimlessly (aimless to you, but perhaps not to her).

YANNIS RITSOS (Translated by Rae Dalven)



THE MEANING OF RED

For Yannis Ritsos

Red is taken for fire, but it is flame. Red is revolt; red is warmth; red is heat. Red is action, momentum, and movement. Red is pulsation; red is blood; red is flow, but without permission. Red is invitation to a halt; but in vain. RGB 249_56_34 is bright; but what about 2028C, which is RGB 235_51_0; does not reflect the soft warmth of blood, that velvet touch. Red is desire and lust: Pantone 2347C: 225_6_0. Red is the anger in the eyes of a turned-down girl; the child reddens before crying. Red is the wrath of the masses; red, reddish, scarlet, crimson, pink, maroon. These are all the tones of flesh. Red is the elevated ceiling of the sky on a hot summer day in the south.

Red is life ...

ALİ CENGİZKAN, December 2018





ABDÜLBAKİ DEMİRAHMAD O.M. ALNAJIAHMET BATUHAN TÜRKAYAHSEN SENEM PER ALALPER ERTUĞ SARPERALPEREN GÜMÜSARCA CAVUSOĞLUARDA İZGÖRDEN BERK YALÇINAYBALA TUBA KURUCUAYBÜKE ÖZTÜRKAYÇA ATAYAYÇA SARIBAYAYÇİ SE EDA KOZBAHAR YILMAZBEGÜM BALABANBEGÜM KARYA AYDAŞBEGÜM SARIBE BAYRAKBERIL ÖZMENBERIL DEREN ŞİMŞEKBERK COŞKUNBERK ÖZDİKERBERKAY SENBURAK AĞBULUTBURAK KÖKBURCU KAPLANBURCU NİRAN GÜZELBUSE MERTB BAYRAKCANSU DAMLA URALCANSU KÖKCANSU NUR ÜREKCANSU TÜRKCANSU YESİ ÖNDERÇİSEM ATAKDEFNE GÜNERİDEFNE IŞIKLIDENİZ TEKYİĞİTDENİZ ERGİN GÜND MAZDILARA ÖZLÜDILYA ÇELENDOĞA CAN ATADOĞA ÖYKÜ ÖNENDOĞUKAN ÇEPIÇE SAKALLIECEM EKRENEDA NUR ABANOZOĞLUEDA TURGUTEFE YILMAZEGE BAHADIR LIF EZGI ÖZTÜRKELIF NUR TIĞDEMIRELMAS SULTAN SİMSEKEMİNE AYSE KARAARSL TOMBAKOĞLUEYLÜI DENİZ KARAKASEZGİ GANİEZGİ NUR ALEMDAĞEZGİ SAMANCIF GÖKÇENUR YAZARGÖKHAN YARARGÖKSU MANAS DEMİRKASIMOĞLUGÖZDE DELİCE YA TAHBOUBHİLAL GÜNEŞIŞIK ÖYKÜM ÖZTÜRKİBRAHİM KALAYCIİDİL GÖKGÖZİDİL IMDATIREM BITERIREM ASENA GÜNEYIREM BAZIREM SÜMERKAAN ÖĞETÜRKKARDI KUYUMCUMEHMET, ÖNDERMEHMET ABDULLAH, ÜNLÜMEHMET AKCAKOCAMEHMET LATMELİS ÖZGE GAYRETLİMELİSA UNVANMERT DIZDARMERVE IŞIKMERVE NUR YUR TAFA RAMAZAN BAŞMUTLU AKBULUTMCAHİT ERDAŞMÜGE GÜREŞNADİDE PINAR RAKÖYNILGÜN YALÇINNISA YELESNISA NUR VARLINUR HAZAL GÜRGÖZEOĞUZ HAN ARPINARÖZGE TURGAYÖZGE ÜSTÜNÖZGECAN ZEYBEKÖZGÜ ÖZCANÖZGÜN BERK C MEYCAN YEĞİNRAMİ ALAZZAWİRAZİYE SENA KOCAKAYARIFAT EMRAH YAYKIRANROZ UYGUNSELİN TAŞBİLEKSEMANUR CANSEMİHCAN ESİNSENA TÜRESENA ÇATALSERAI MİRELSİNEM ŞEREFHANŞEVVAL ASENA TELLİŞEYMA KURUCUŞEYMA AKCANŞEYMA ERARTSINUFUK UĞURLARUĞUR CINARUĞUR NAMDARUMUT BERHAN ŞİMŞEKUMU ALP ÖZTÜRKZARİF DİJLE ZIRHLIZEYNEP AYKANZEYNEP ÖZCANZEYNEP TUĞTEKİNZEYI SIRMAAKCA YILMAZ ALARA ATAALİ KOCAMAZALMİNA YAKUTALP EREN YÜKSELAL-ARDA KALENCIARİFE İLAY AYDINARMAN BOZOKASLI GÜRCANASYA BÜYÜKERKATA-N SOYSALAYLİN ALİCANOĞLUAYLİN AŞIRAYLİN ŞENAYSU GÜRMANAYSU KAYNAKAY-Hice Nur Özerbelin başak ayazbengisu İnanbensu Acarakçayberge burcu ÜNALBESTENUR ÖZTÜRKBEYZA DEMIRBEYZA HOROZALOĞLUBEYZA ŞENERBILGESU ÜSRA BÜTÜNBÜSRA SONTURBÜSRA TANOĞLUCAN CETİNERCANSIN YALCINCANSU CEMRE GÜL KAYACEMRE KALECEREN ÖZSUCEVDET KARATASCİHAN SÜMBÜLCELEN ÜZDENİZ FATMA COPURDENİZ YILDIRIMDİDAR ÇAYIRDİDEM ZEYNEP ÖDEMİDİLA BAT-OĞUŞ CAN KADIOĞLUDUYGU KAYAEBRU IŞIKECE KAVASOĞLUECE GÜNALECE İREM EGE KANLIOĞLUEKİN BAŞKENTLİELİF TAMAYELİF DİLAN NADİRELİF EZEL ÖZENİRE-ANE<mark>REN YAZICIOĞL</mark>UERSAN İLKTANESİN AKDOĞANESRA DURMAZEYLÜL CİCEKEYLÜL urkan ardıcfurkan küçükgizem kalaygökce askaroğlugökce naz soysal-GÜL SEZEN BAYGÜNGÜLCE HALICIGÜLTEKİN DORUK ATAYHALİL NOYINHATİCE ÖZHAibrikçioğluilayda gençilayda özkayaipek helvacıipek deniz alpdoğanipek ELEN BETÜL KILINCKEREM ORHANKÜBRA ÖZTÜRKKÜBRA SÖNMEZMAHMUT NEDİM FBEYAZLIMELİKE DAMLA SERTMELİKE ZEYNEP SİLAHSÖRMELİS KÜCÜKTUNCMELİS BO-IMERYEM EBRU BURAKMİNA GÜLTEKİNMİRAY YÜKSELMUHAMMED NURİ TERZİMUS-OKTARNECMIYE SECIL YOLALANNEHIR MELIS UZUNNEVIN GIZEM USANMAZNILAY KA-TAŞÇIOSMAN YOZGATOZAN CAN ŞENGÜNÖMER GÖZÜKÜÇÜKÖYKÜ AKGÜNLÜÖYKÜ INARÖZGÜN IŞILTAN AYDOĞANPELİN ANTEPPELİN ERZİNCANPELİN BÜTÜNERRABİA ERİN IRMAKRUAA M. M. ALBASHARUMEYSA HİLAL AYDEMİRSEDA MERCANSEDA NUR V ŞENYURTSERAP SEVGİ ÜNKARACALARSEYYİD AHMET KILINÇSILA KARTALSİMAY DE-DİLARA ALDEMIRTOLGAHAN ŞAHİNTUĞÇE SEYMENTUĞÇE ÇELİNAY ŞAHİNTUĞÇE FONATYAĞMUR BEKTAŞYAĞMUR GÜLRU BURHANYAREN ÇİFTÇİYASEMİN ÖVERYAŞAR NEP TURLAZEYNEP AZBOYZEYNEP MERİÇ KUŞZEYNEP YAĞCIOĞLUZÜLAL İMRAN UYAR

What design operations "zoom in" and "zoom out regenerate/renew/redesign repetition and multiplication

process of design is to highlight the aspect of discovery in building up design decisions that refer to a no body of design reasoning, as opposed to the conventional accent on the creative work that aim or binal design

> "Learning and knowing through the act of Approaching to design as praxis suggests that the r to be not solving a problem but defining new problems flores that yield to an **architectural product**. Thus process that provides a ground for the students to exitions and relations. It is in this process that learning a created.

understand

basics of **CESIGI**

varying scales and layers, or as introduced in the projects, as a system of "design tactics" and "design strategies"

the design actions based on patterns and/or sets of operations are discussed in their relevance to a systemic understanding of design objectives in Inctics" and "design strategies

design"

inctive en ideas.

nain objective of the **design process** is taking decisions and proposing design acstudio pedagogy indicates an open-ended olore architecture as a field of possible acid **production of knowledge** are inte-







Since its initial years, the first year studios in **TEDU Department of Architecture have strongly** acknowledged their association with the "basic design" approach within the modern conception of design education, while also systematically adopting reinforcements and revisions as necessitated by the faculty's critiques based on their own past academic experiences or observation of others' educational practices. Such adoptions were applied, when applied, as 'refreshments' in a "back to basics" spirit, as well as being "updates" employed in a past theory to render it in line with contemporary issues and discussions in design practices. In the heart of such "basics", has always been the definition of an underlined priority assigned for the processes of design over the products; the understanding of building up rational, objectified and communicable methodologies of design which is meant to replace the established misconception of 'design' as an act of talent and 'the designer' as the creative individual. Among many others, that one is a very common misconception that the students have usually been observed to be carrying in their luggage through their first steps into the studio, but also which can be observed to be inherently maintained by the educational practices of many Basic Design studios in numerous schools, too. The featured critique here, which has underlined the design of ARCH 101 and

ARCH 102 studios as can be traced in the first TEDU ARCH Year Book 2012-2016 also, and which increasingly continues to guide the practices and objectives of these two studios in the past two years, is that the compositional tools (whether they are rather traditional tools such as hierarchy, proportion, unity, rhythm, etc. or tools derived through the methods of the computational approach) that have actually been instrumentalized to communicate reason through design methodologies in freshmen's studios have a tendency in becoming ends in themselves and hence replacing the communicative rationality of the method with the legibility of the product's form. In case of the both first year studios in TEDU ARCH, there is an increasing attention for devising means that would aim at preventing a similar slip in the emphasis to occur here.

In ARCH 101 Basics of Design studio, the concept of "design operations" is used in the early stages of the process as a device, as they shift the attention from the elements to their relations in a composition. Students are introduced to certain design operations that can easily be defined and communicated through objective geometrical terms (such as copy, move, rotate, stretch, scale and etc.) and are expected to discover their potentials with short exercises. In the next step, the objectives of the exercises evolve to include discussions on the ways that various operations can relate to each other in forms of patterns, where they are asked to experiment with and observe results of some very simple patterns of operations (such as "tear & fold") that are given to them, before they are expected to build up more complex ones with particular compositional objectives at mind. As the semester proceeds, the design actions based on patterns and/or sets of operations are discussed in their relevance to a systemic understanding of design objectives in varying scales and layers, or as introduced in the projects, as a system of "design tactics" and "design strategies". One can argue that here, the progress of a conventional Basic Design semester that is based on the increasing complexity of the design object (2D to relief work and then to 3D) is replaced with the increasing complexity of design actions as they

layer up controlling small to large scale relationships; beginning with simple operations and evolving to patterns of actions and then to design tactics and finally to a grand design strategy. It is also important in each project that this evolution of the increasing complexity of the relationship of actions is not concluded to be a linear progress: as once the discussion on tactics/strategy is introduced within the project, the students are repeatedly asked to go back and adjust all sets of actions in line with the larger set of decisions and keep moving back and forth –or rather "zoom in" and "zoom out" as expressed in the assignments, until the design is completed.

The rather recent addition to the ARCH 101 approach to accompany the emphasis on the process of design is to highlight the aspect of discovery in building up design decisions that refer to a collective body of design reasoning, as opposed to the conventional accent on the creative work that aim original design ideas. In this respect, with the cooperation of the courses ARCH 111-112 (Architectural Communication Techniques I-II) and ARCH 121 (Introduction to Architecture), the students are introduced to the analytical tools and methods that are expected to be comprehensively used in the studio for the observation of peers' work, as well as one's

own, in order to comparatively analyse the varieties of design responses that design decisions can form in reference to each other. In this approach, individual design responses are formed as well-defined variations designed through sets of alternative design decisions that are collectively discovered, discussed and defined. The collectivity of the process is sustained by certain studio practices which are devised for that particular purpose such as "the pool" (where selected individual products of one stage become collective resources for the next) or "the catalogue" (where students in groups produce a whole set of specific design tools that can potentially be utilized by any individual design response). The inherent aim of such practices is to establish the act of design as the act of building up individual positions in reference to a collective frame of design thinking, by means of a system of design decisions which are defined analytically in relation to all other possible decisions and not by means of "design ideas" defined in their uniqueness or originality. This approach is continued in ARCH 102 and especially in ARCH 202, too –as a matter of fact similar approaches were first experimented in ARCH 202 for the past couple of years and then they were echoed in ARCH 101 and 102 extensively.

The ARCH 102 studio in TEDU ARCH has been considered with the emphasis that it is neither "Basics of Design II", nor "Architectural Design I": it is titled "Introduction to Architectural Design" and it is assigned the delicate task of integrating the abstract methodologies of Basics of Design within a semester-long, complex and demanding design process where the goal is not to produce an architectural project but to confront the fundamental problems of the processes of architectural design. For this purpose, basic essential components of any given architectural design problem are introduced to the studio while the architectural object itself is not. The students exercise studying abstractions of inputs that are characterized as "exterior" and the ones that are characterized as "interior" in architectural design: while the former is defined as a "field of forces" (but not the physical context/ site/place) and the latter is studied as a "structuring of diverse spatial experiences" (but never as a program of functions). The core of the exercise then becomes the issue of managing the dialectics of the two, where the basic mechanism of design operation-design tactics-design strategy that the students have mastered in ARCH 101 has to be utilized in multiple directions so that the "field" and the "structure" can mutually function as the resource and the product for each other simultaneously.

Such a setting for ARCH 102 has been preferred for years not only because it effectively echoes the methods of ARCH 101, but also it establishes a comprehensive methodological base for ARCH 201 (Architectural Design I) where, most of the times, the design problem could easily be introduced to the students as "a sort of ARCH 102 but in a real place".

In parallel with arch 101 and 102 courses, Architectural Communication Techniques course also aims to study the communicable methodologies of design through the analysis of architectural examples. Through sets of visuals and models. the examples are studied not only through their representations but also abstractions in an interpretative manner. It is through this comprehensive study that the students are introduced to conventions of architectural representation techniques and experience the use of drawing and model making as tools and mediums of architectural design process. The interpretive approach is expected to lead to the exploitation of model making conventions for attaining challenging methods that demand the study of different material gualities and the search of alternative spatial expressions.

In Fall 2016-17, the ARCH 101 studio started with a short exercise on grid ("ON-OFF grid"),

where the students were asked to explore the potentials of a grid both in 2D and 3D. Through using certain operations (move, add, copy-paste, and rotate), they studied the registration of each grid element with one another and practiced to control the grid to introduce variations and differentiations. Following the grid study, a long term assignment (xyz) was introduced, which was designed as a series of exercises. In this assignment, the students were asked to work on and explore the potentials of certain design operations (move, copy, rotate, tear & fold, stretch and scale) and tools (thickness and texture) through a 3D construct. Starting with the definition of an initial plane (of which continuity is not traced in the later stages), 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. However, in the later stages, the students were expected to use these operations consciously to define and control the relations according to a design strategy.

The Fall 2017-18 semester included 4 assignments in ARCH 101, each with 4 to 5 parts/ stages. There was no "final project"; hence no final jury. Each stage and part were separately evaluated, while the final stage of the second

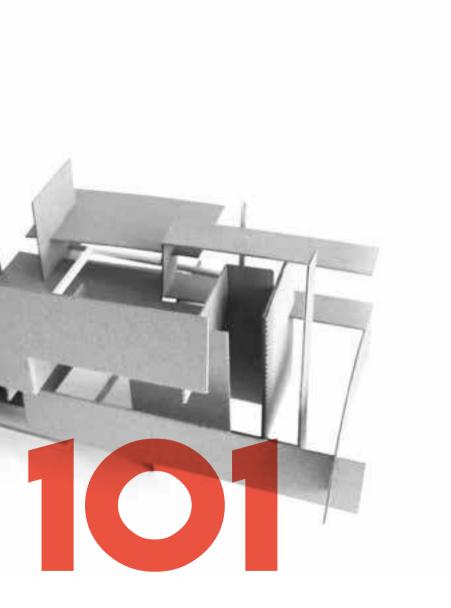
design operations-design tactics-design strategy... emphasis placed on the process rather than the output...field of forces... structuring diverse spatial experiences

assignment and the mid stage of the fourth were evaluated with a jury and the final stage of the fourth assignment had a "jury of peers". Instead of the final jury, the Studio was concluded with an overview of the whole semester, where guest instructors were asked to discuss with the students the semester and the assignments themselves, instead of the usual, individual discussion of each student's individual design response.

The Spring 2016-2017 semester ARCH 102 project was titled "Field Invader" and started with the design and the production of the Field as three different parts in three axes (xy, yz, xz) that holds the information for spatial definitions. Each Field part was introduced with a different technique and through a different abstraction method, and then was intersected according to the strategy developed by the student. The second phase of the project aimed to exercise different field conditions through 3 "instances", where different spatial conditions were studied through different techniques. In the third phase, all the instances were "deleted" and each student was expected to introduce an/several invader(s) according to the invasion strategy s/he proposed, benefiting from the knowledge gained from the second phase. The project then continued with the study of the spatial conditions according to the field and the strategy, where both the invader and the field were redefined with reference to each other considering the spatial conditions to be achieved.

The ARCH 102 project in the Spring 2017-2018 semester was also another variation of previous years', with several stages. In the initial stage a textual study of spatial experiences was concluded in the production of an abstract structuring of such experiences in a complex composition. The composition was expected to include rich variations of scale, enclosure and visual relations. This year we have also introduced the concept of human scale to this study with the introduction of a character, "Han" (Hans when plural), who only stands on any surface, has visual connection with his surroundings and does nothing else. In the second stage the study of a place in the city first led to a multi-layered map, which was later translated into a 3D field of forces composed of multiple sets of information. In the final stage, the two (Hans' spaces - aka the Construct- and the Field) were expected to come together, the latter becoming a context for the former, in a particular design strategy and transforming each other as necessary. The Final Jury was held for this third stage.





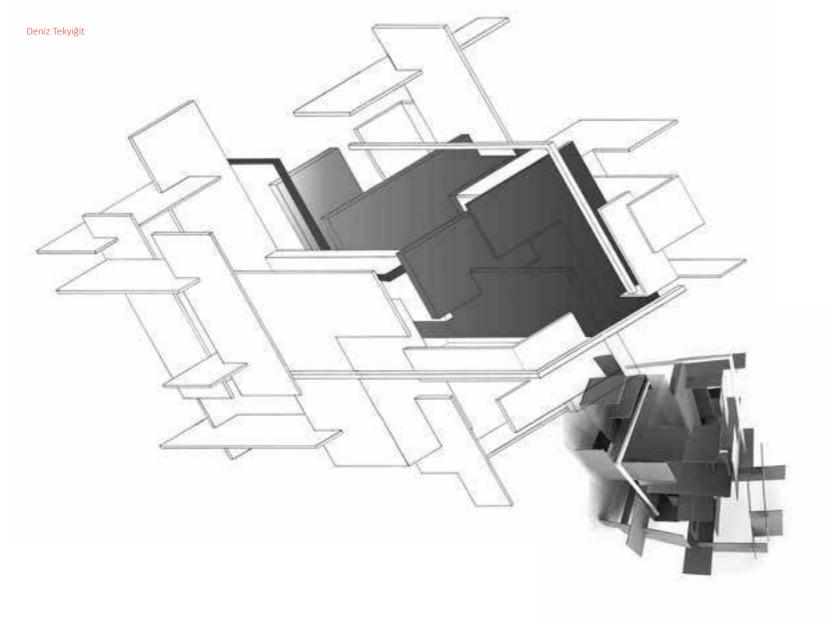


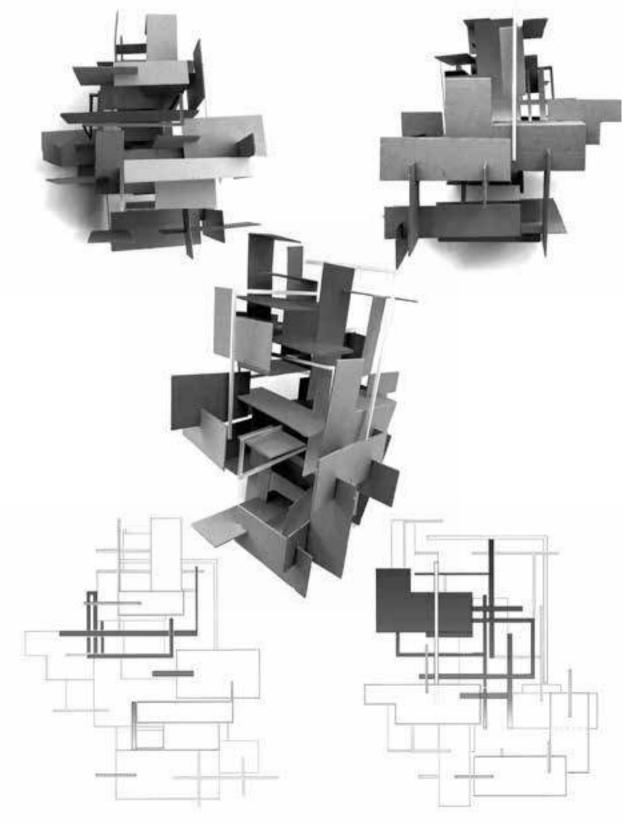


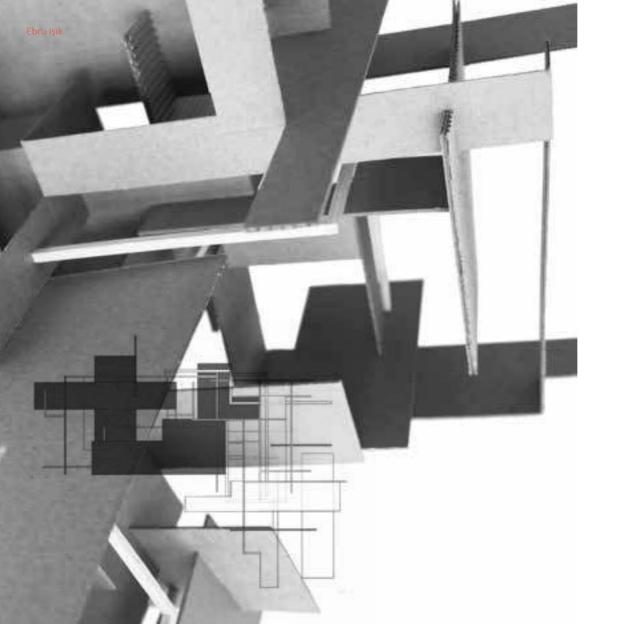


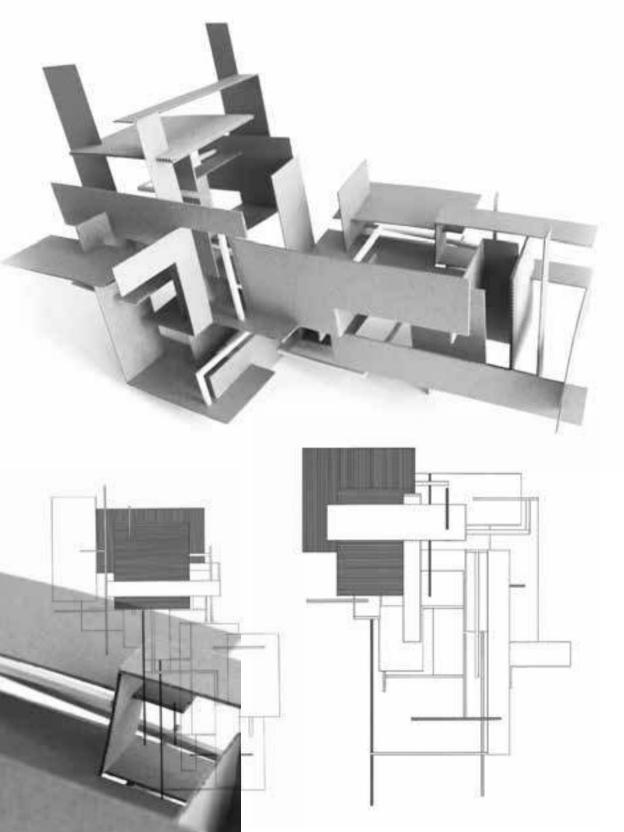
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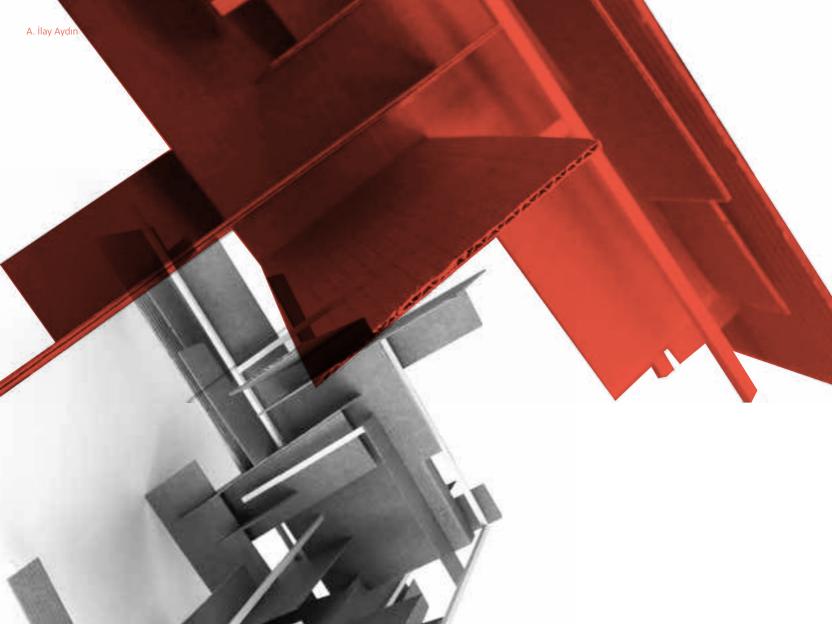


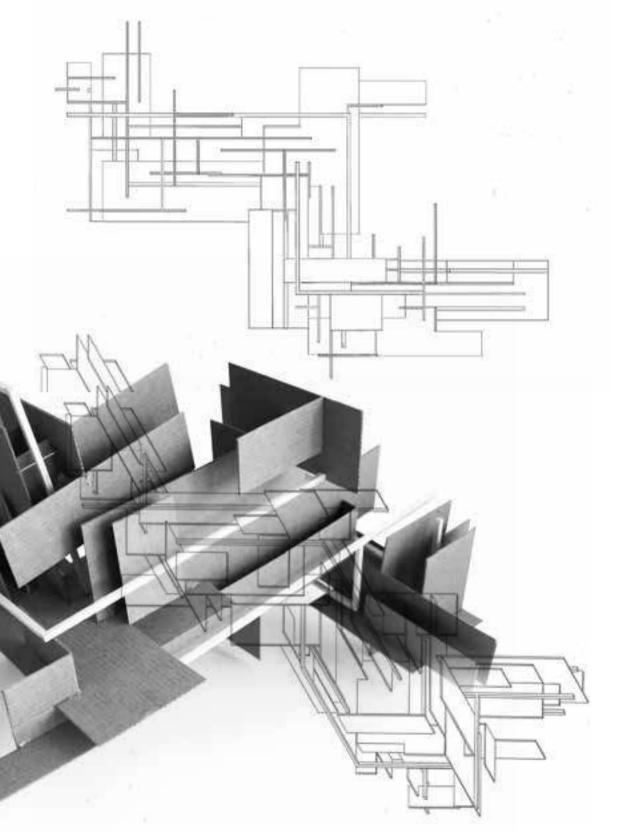


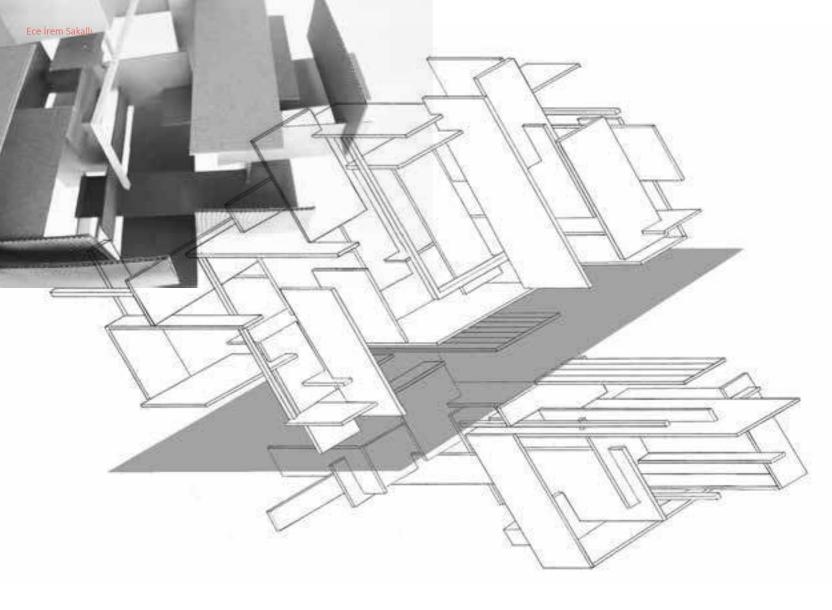


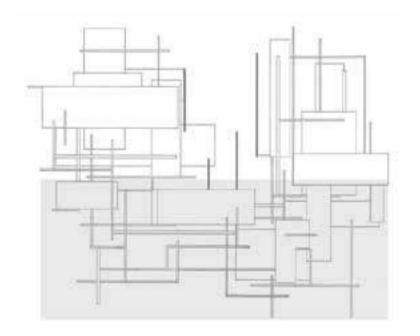


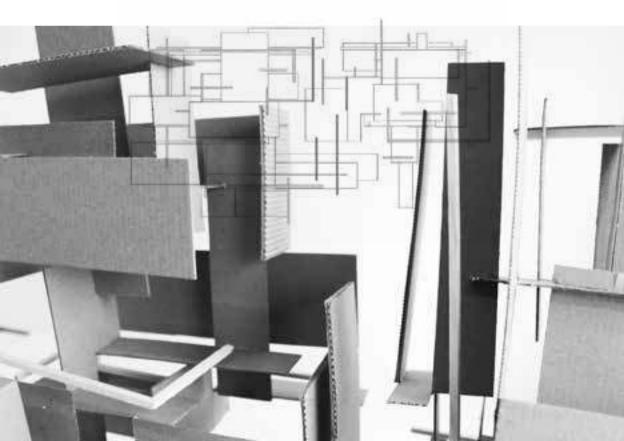












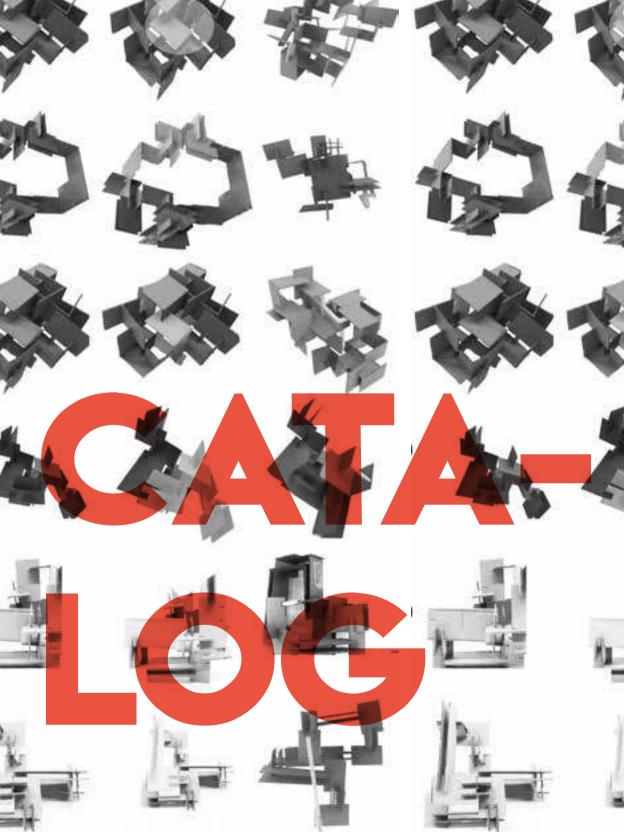


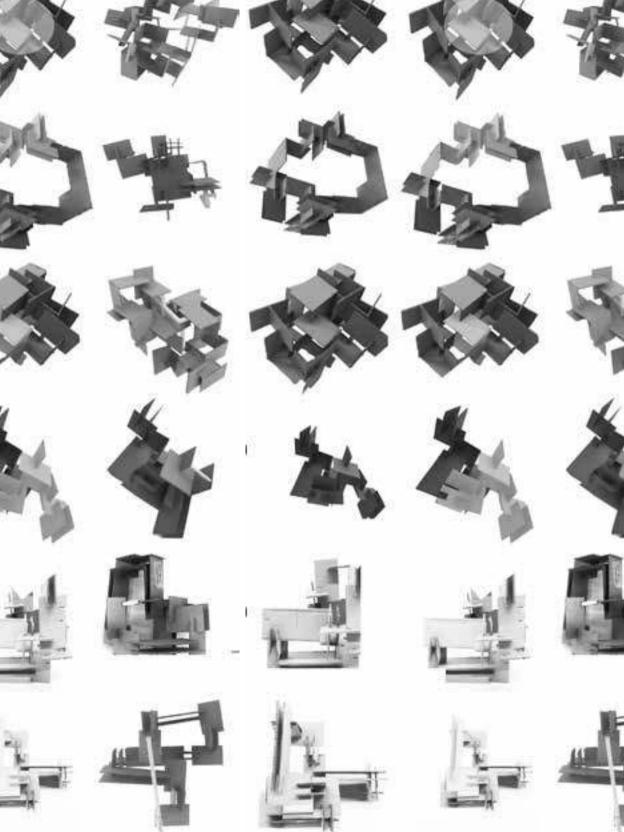
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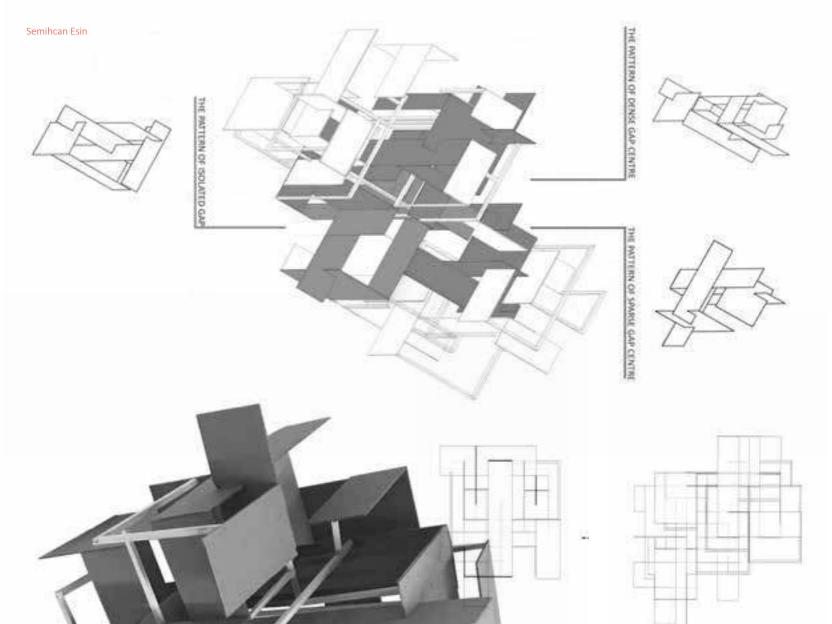
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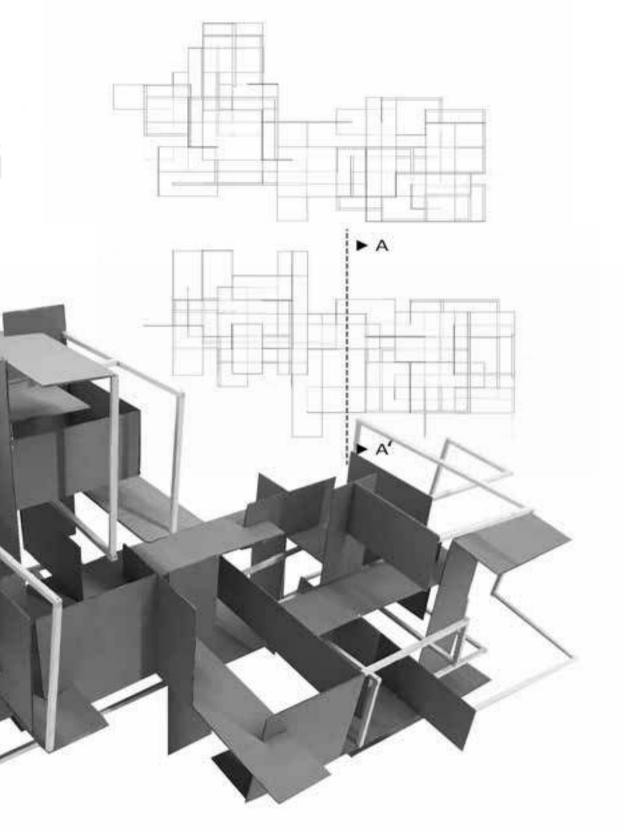


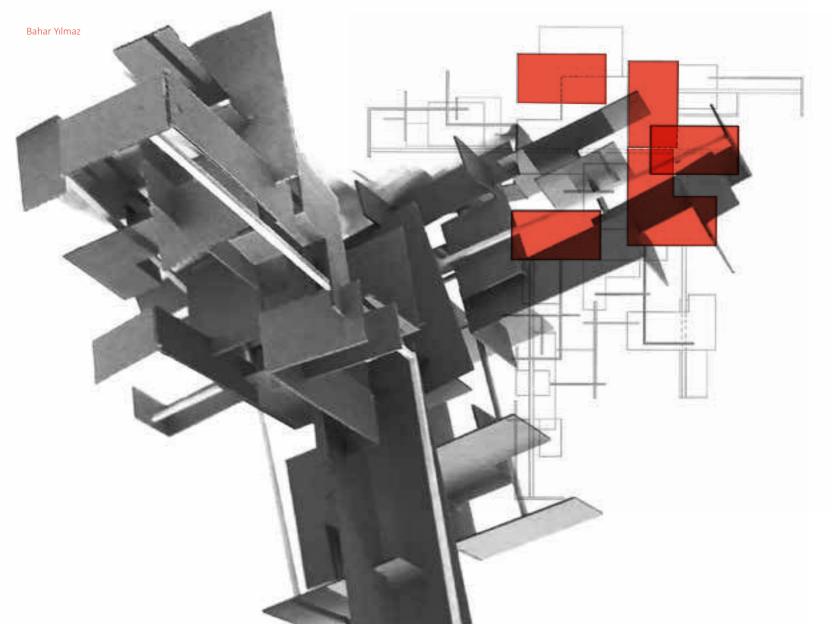


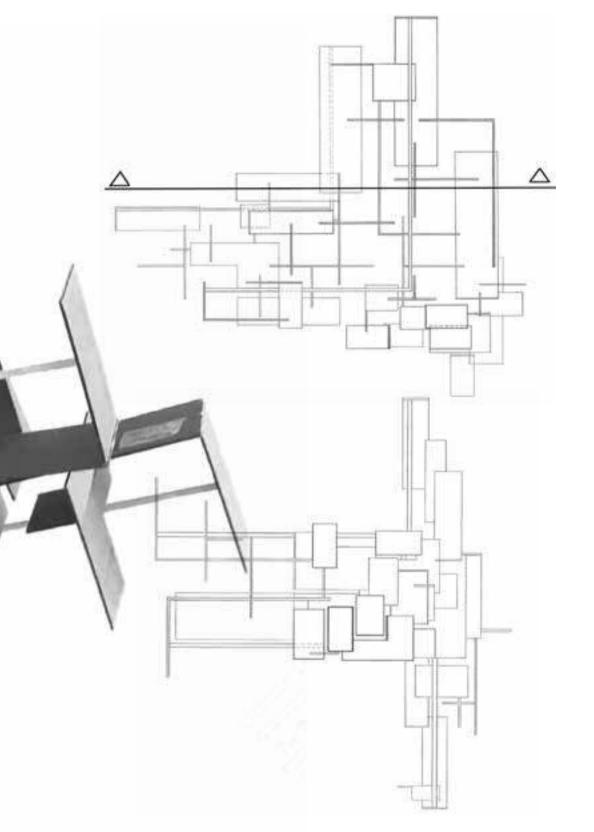


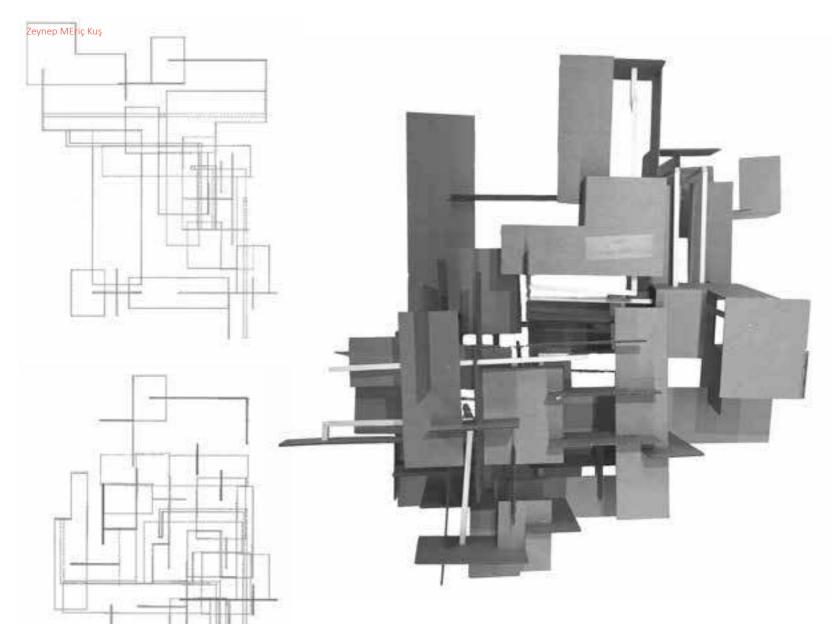


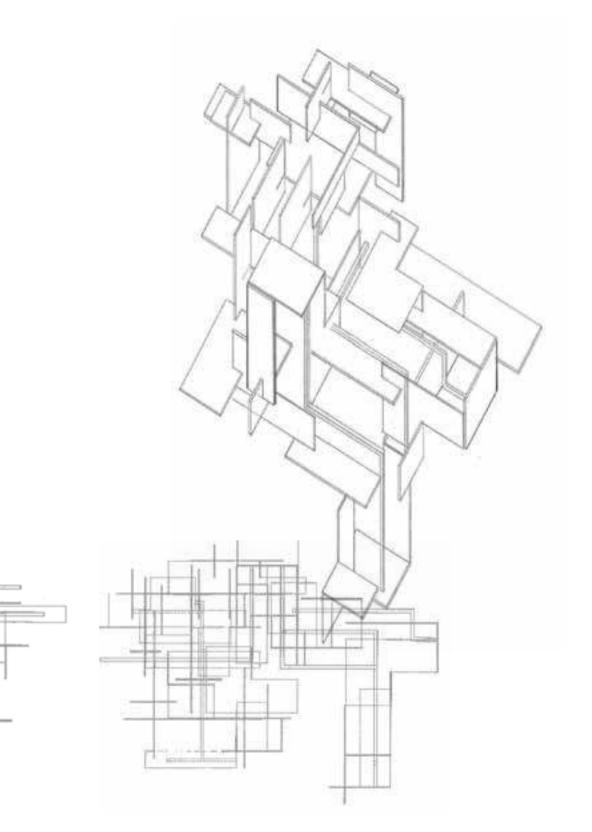


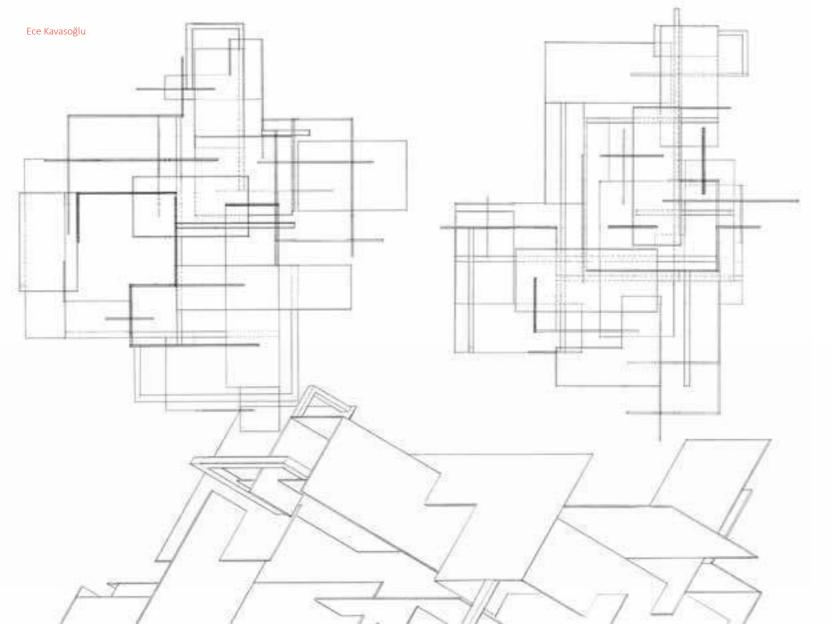


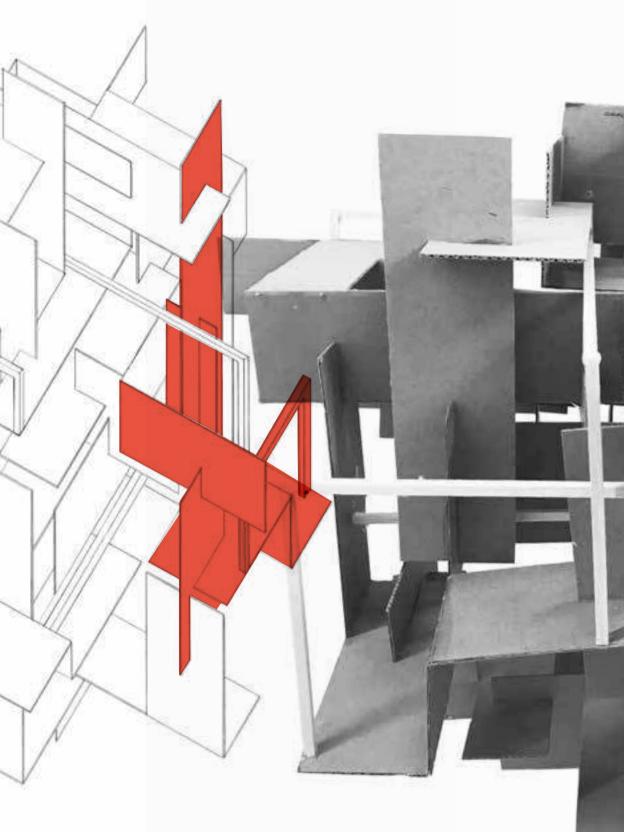


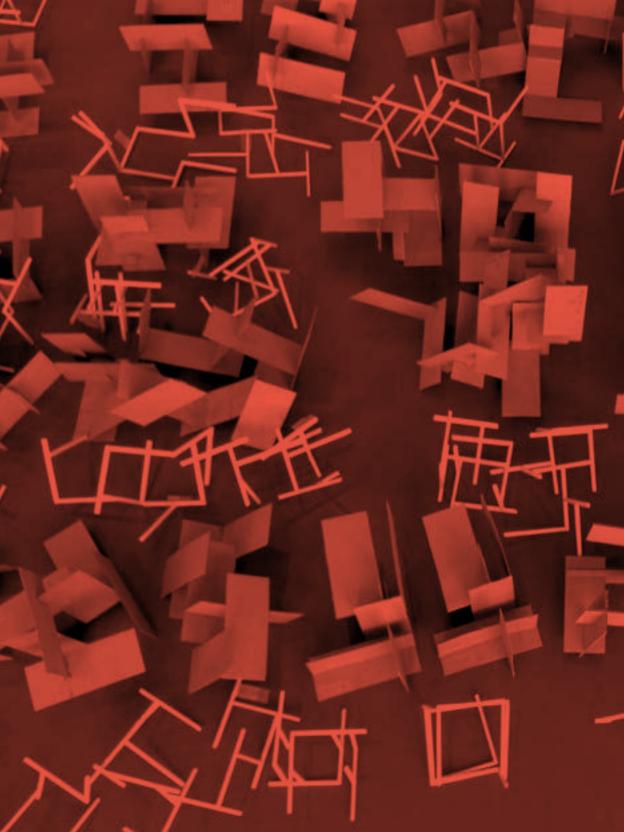


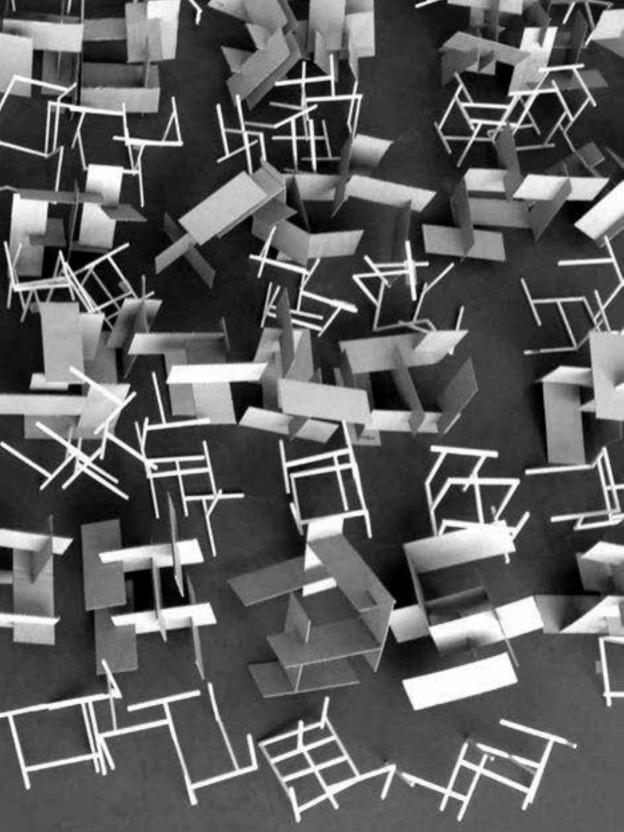












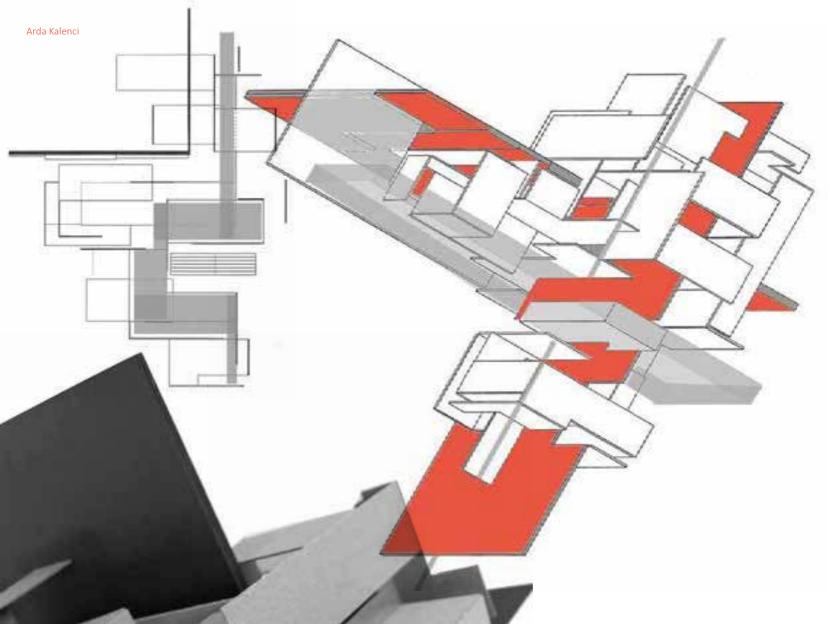
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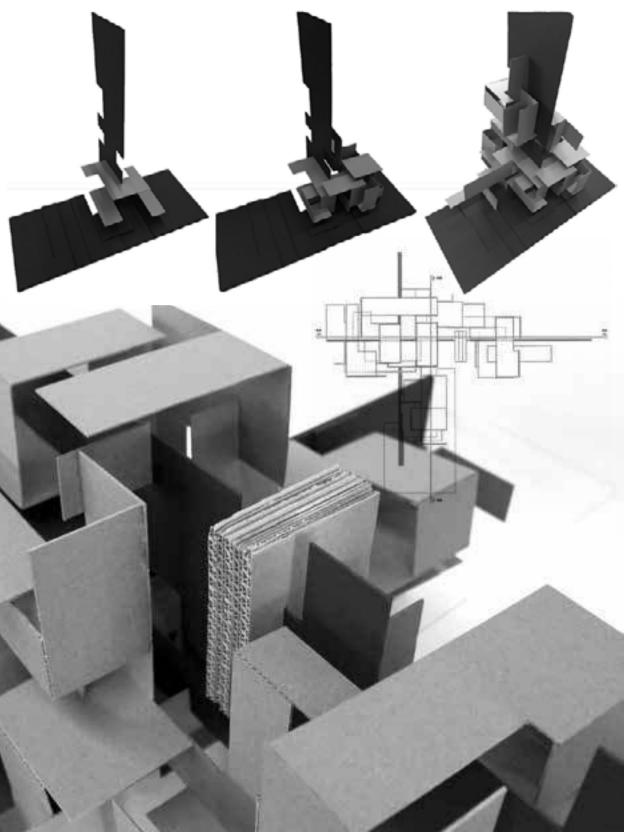


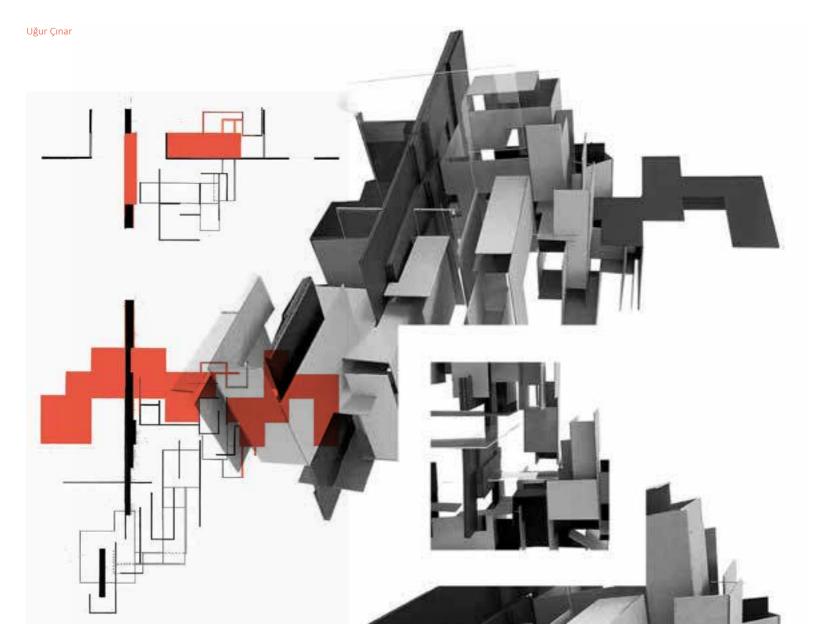


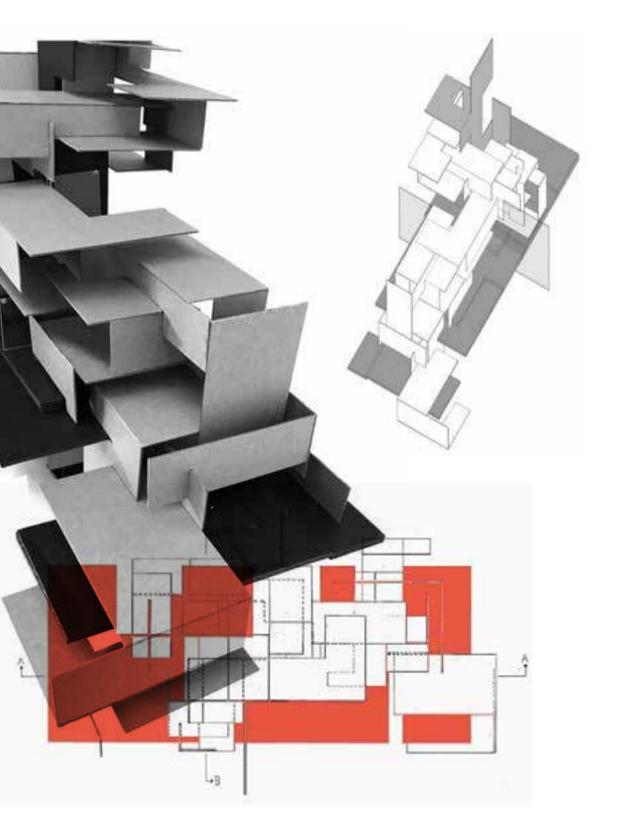
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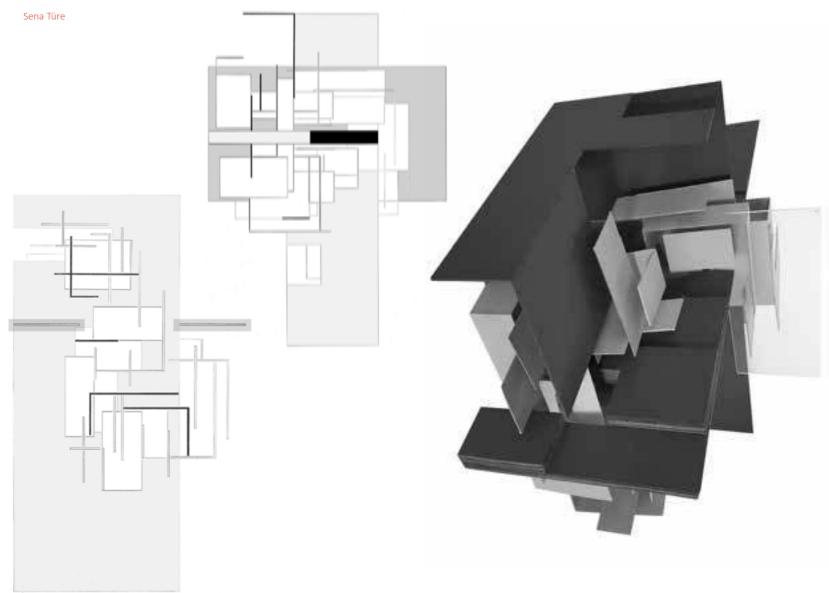


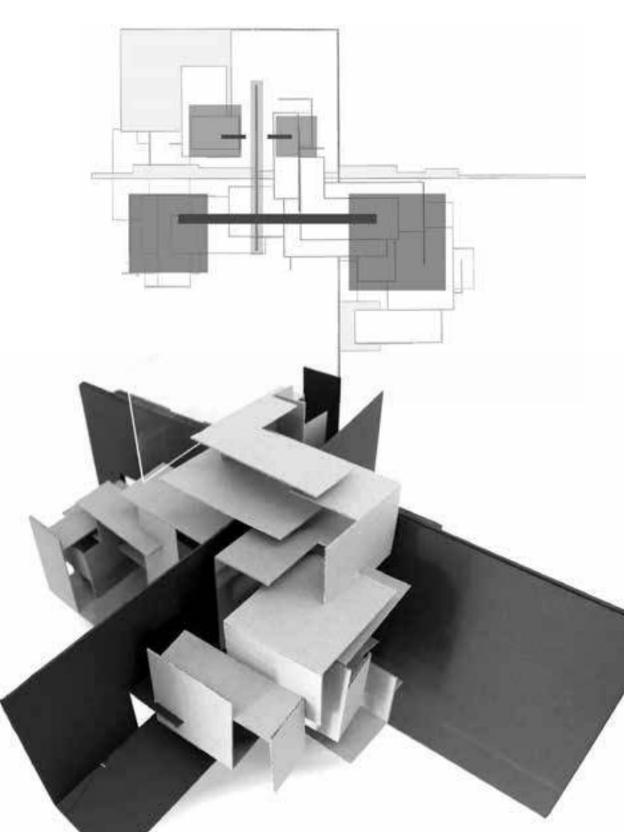




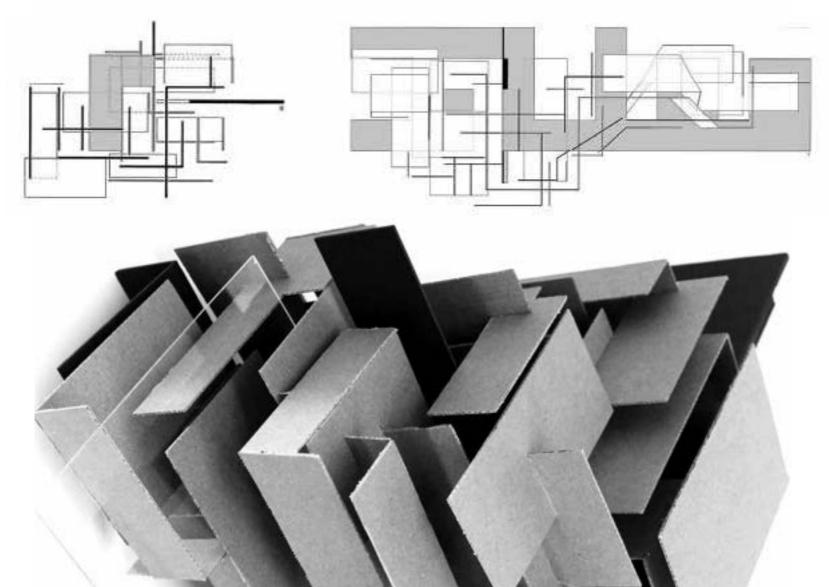


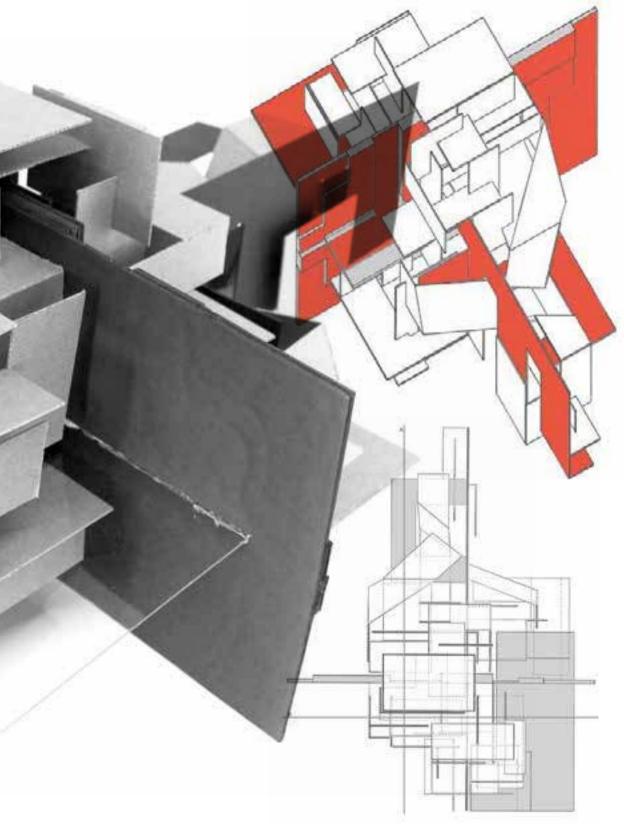


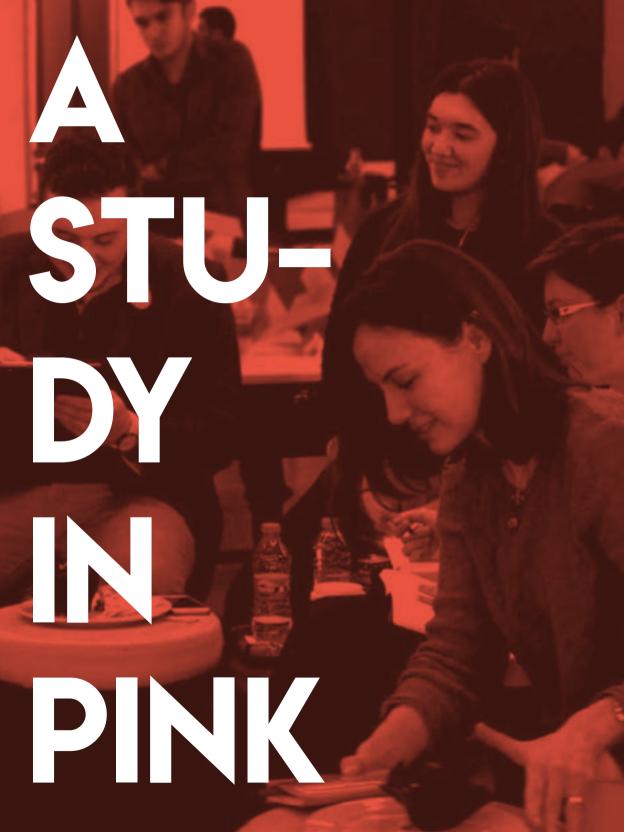




Zeynep Tuğtekin









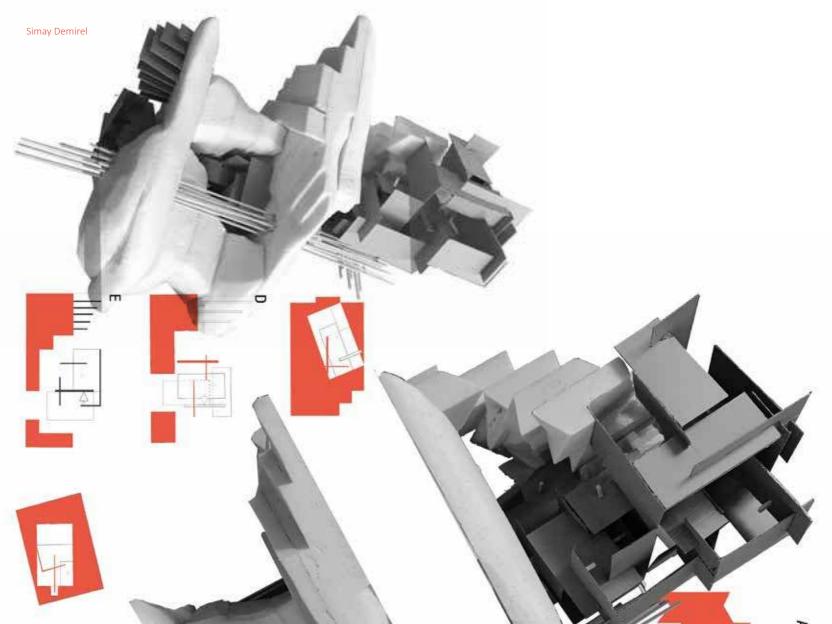
2017-2018 SPRING

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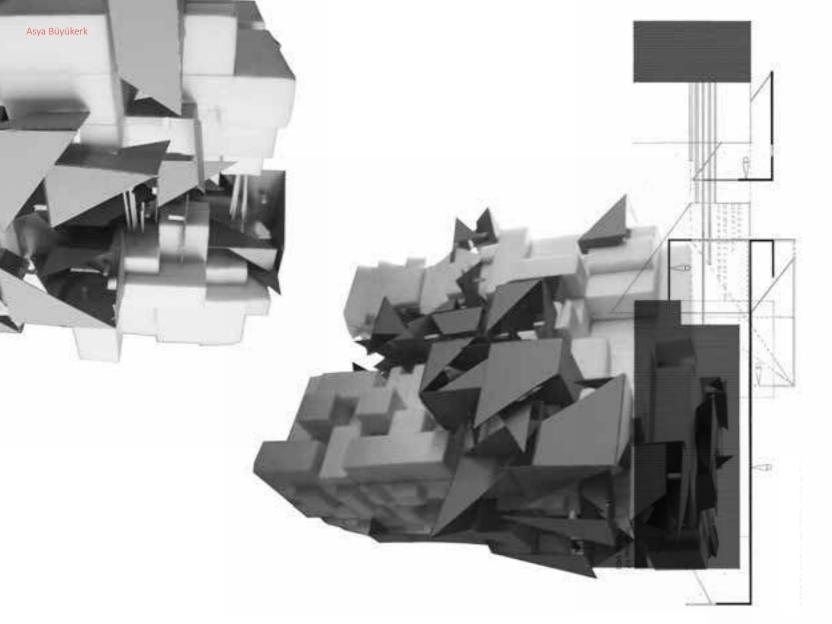
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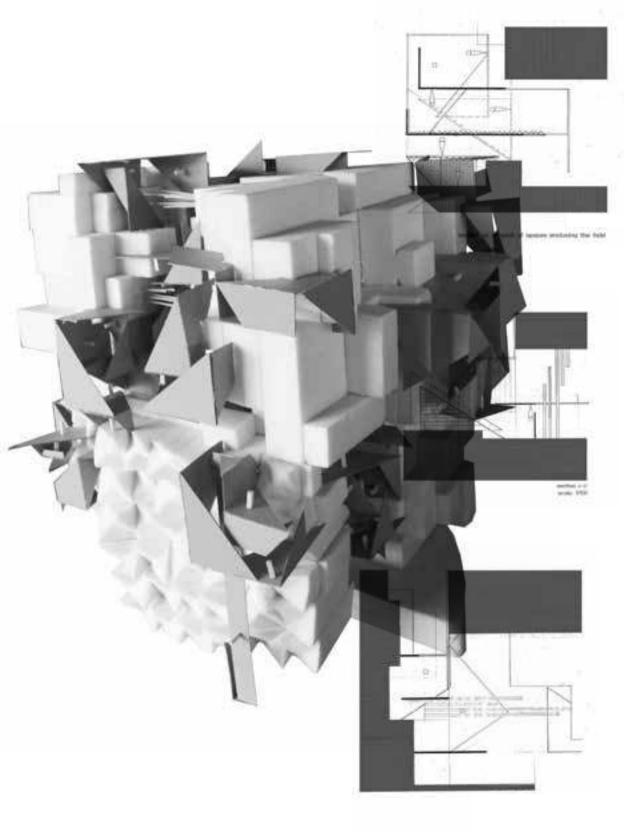


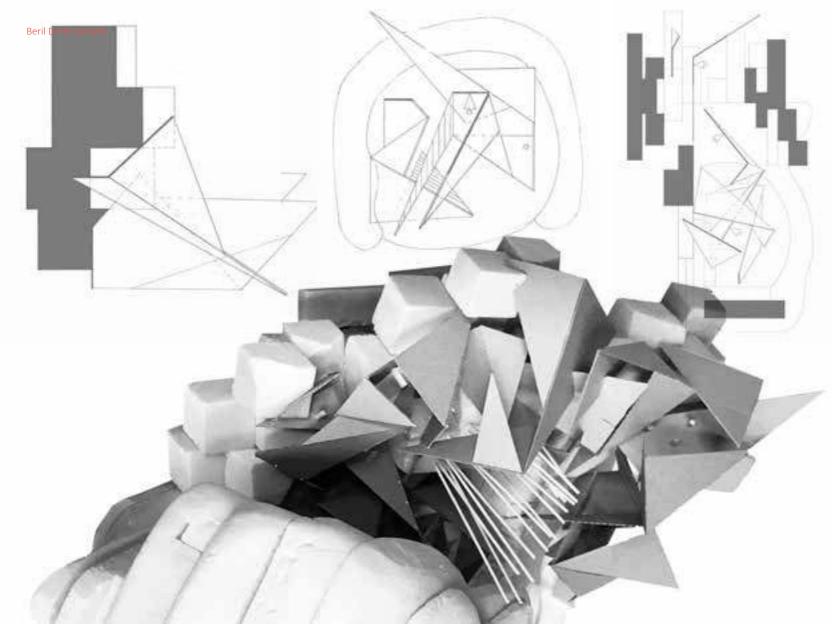


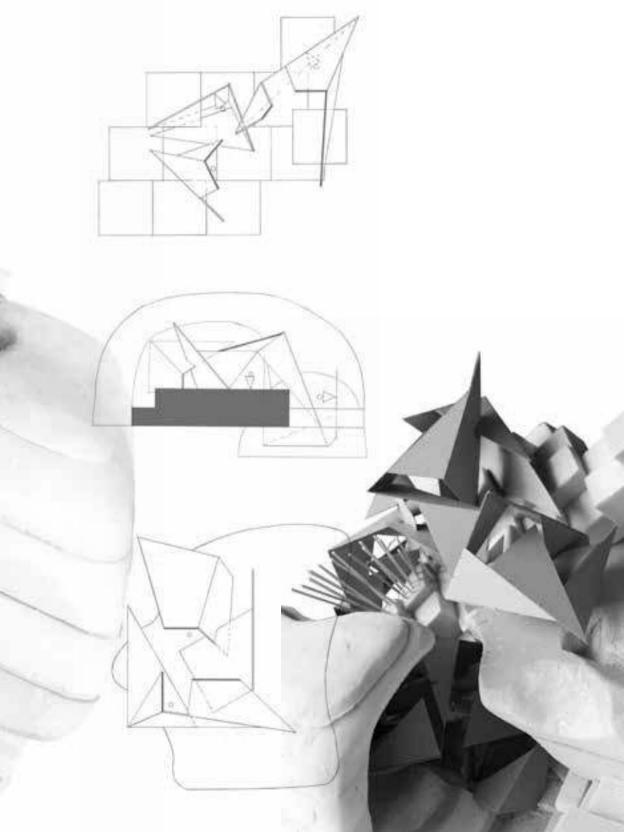










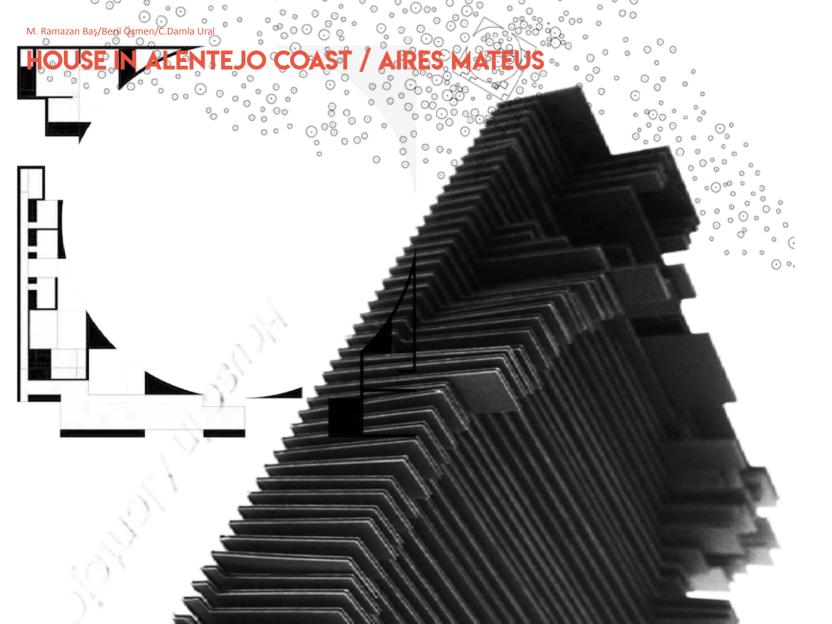


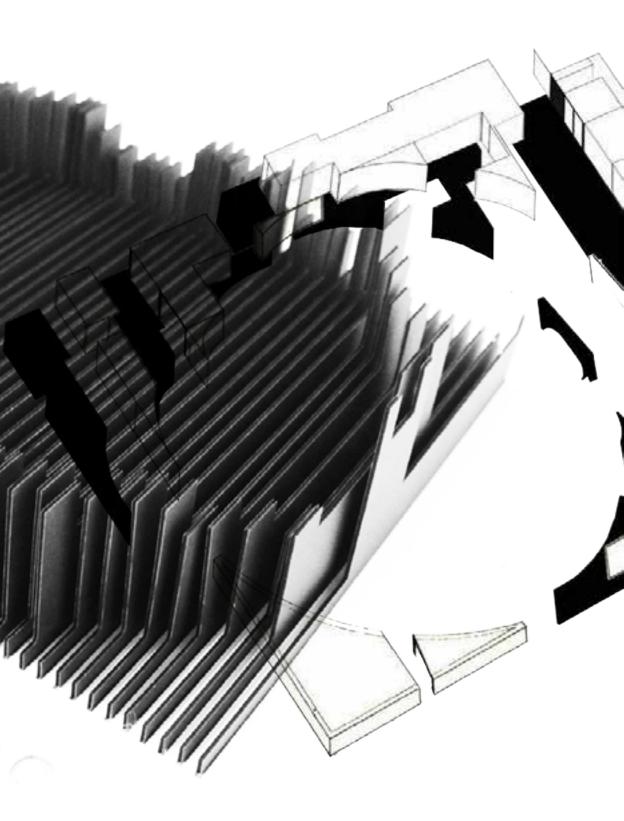




ARCHI TECTUR COMMUNICATION TECHNIQUE

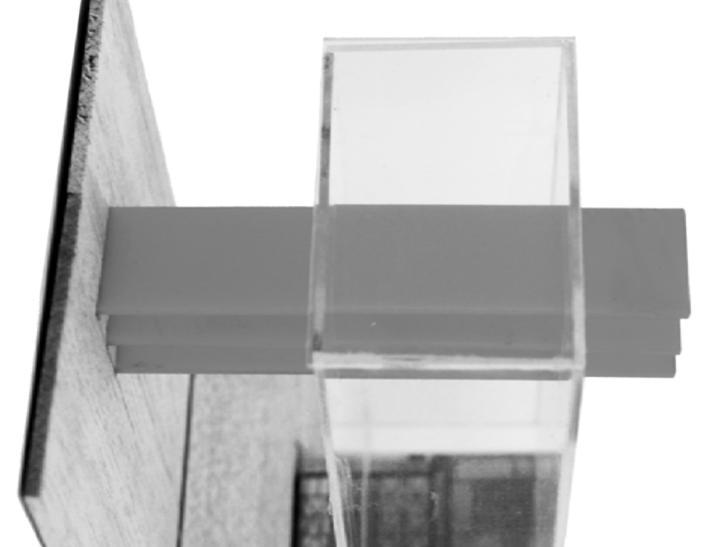


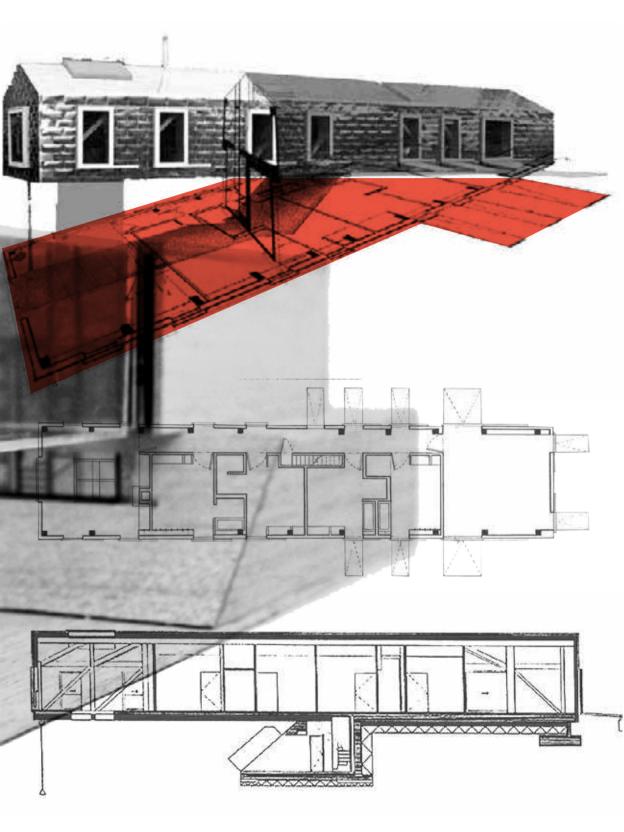


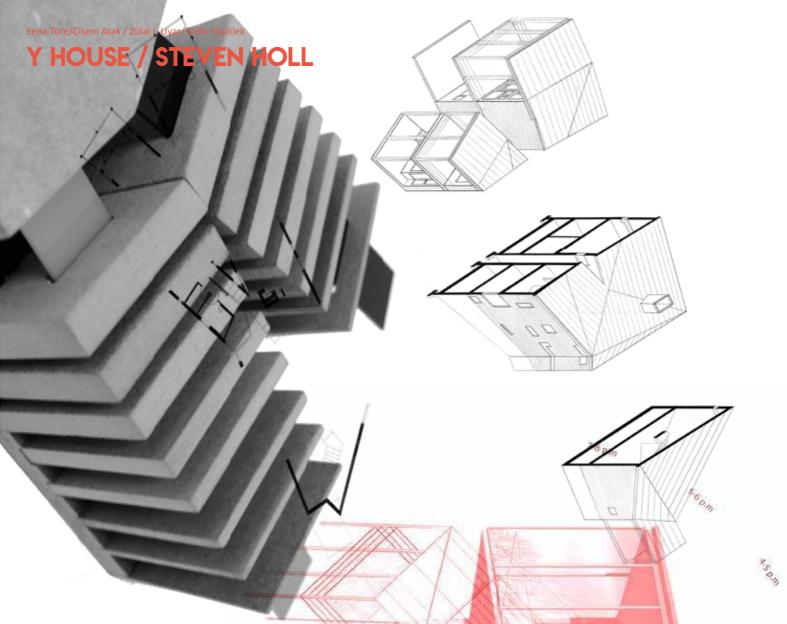


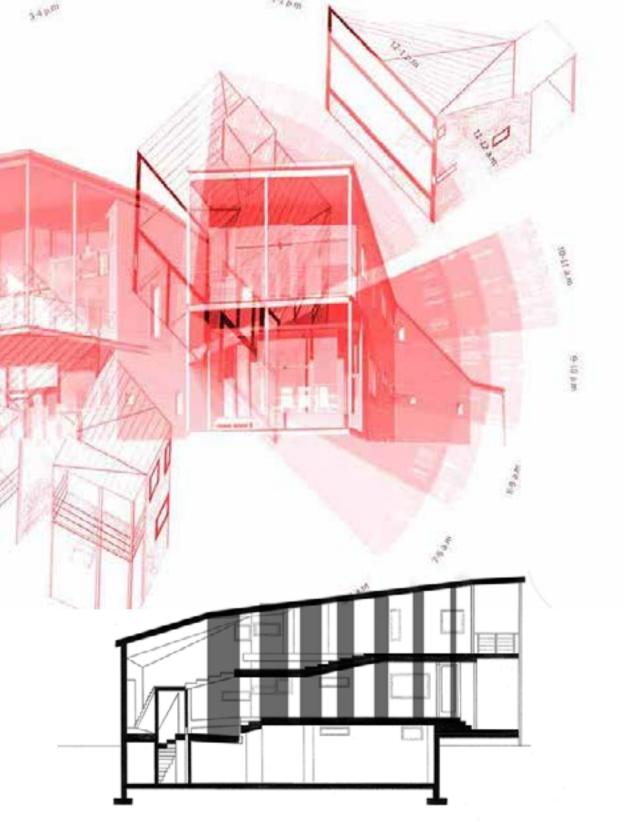
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BALANCING BARN / MVRDV







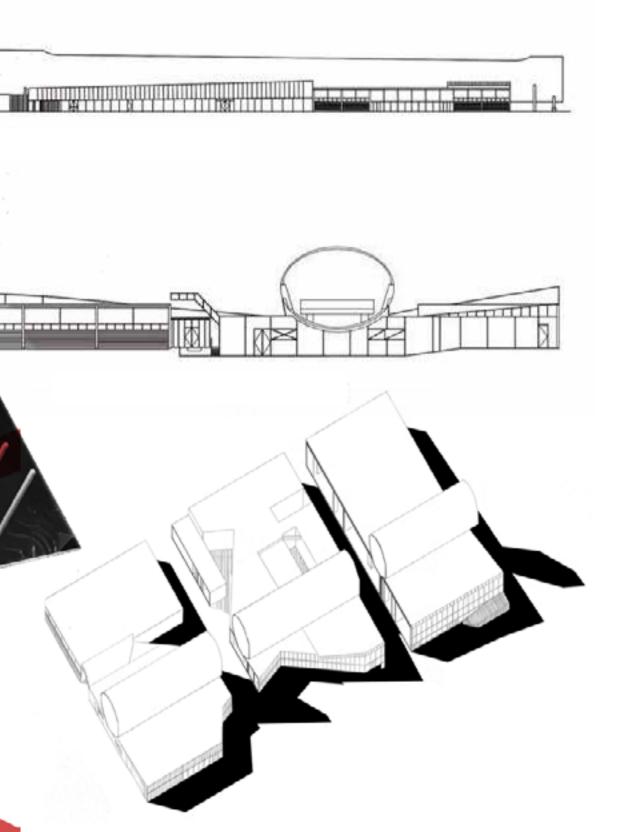






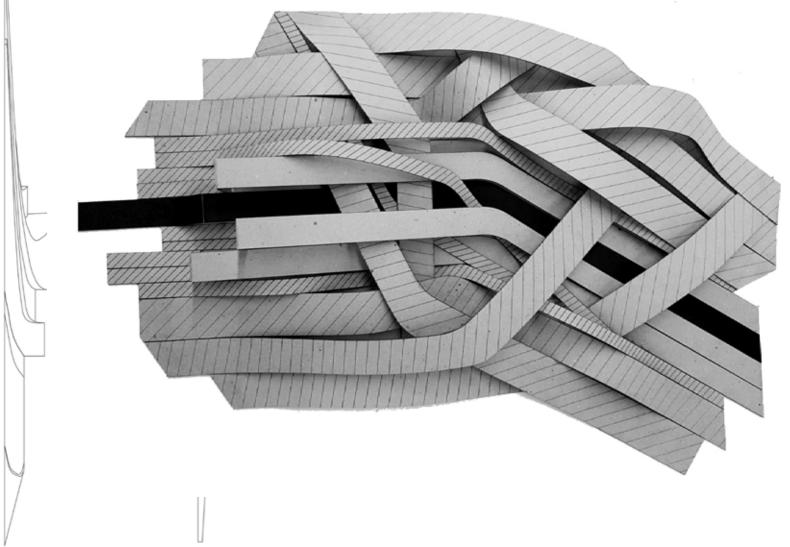
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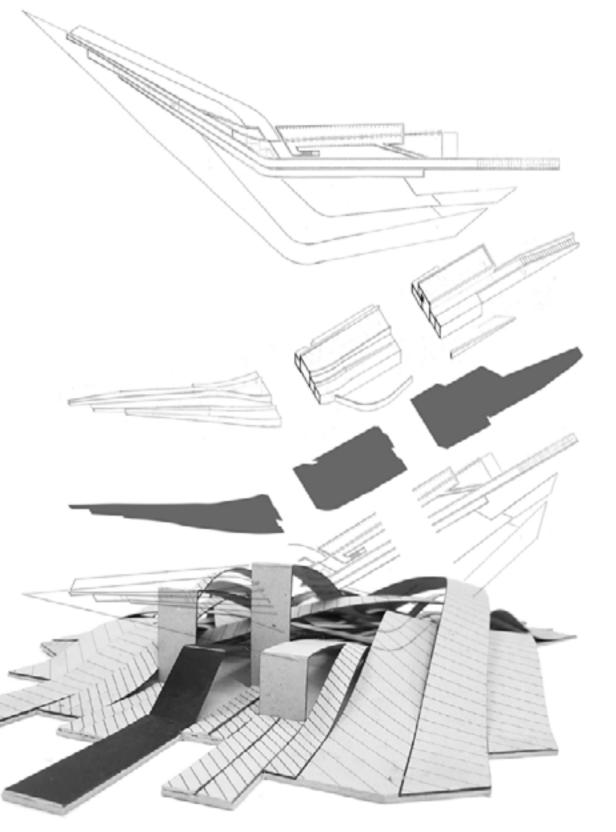
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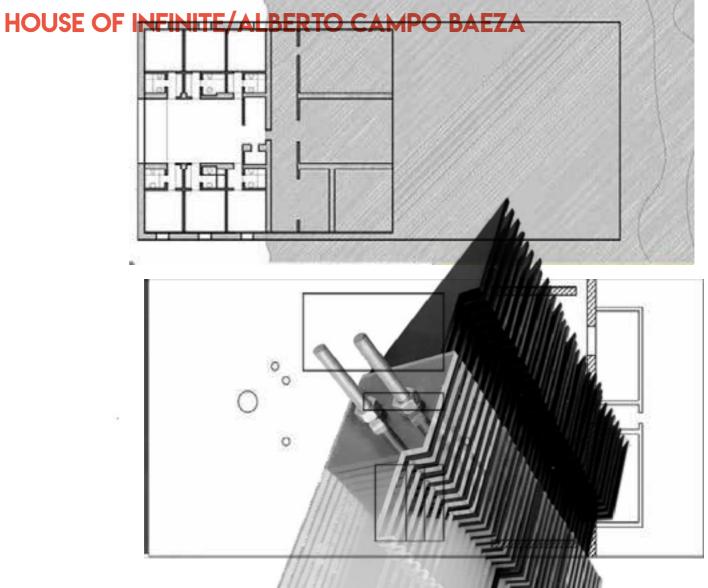


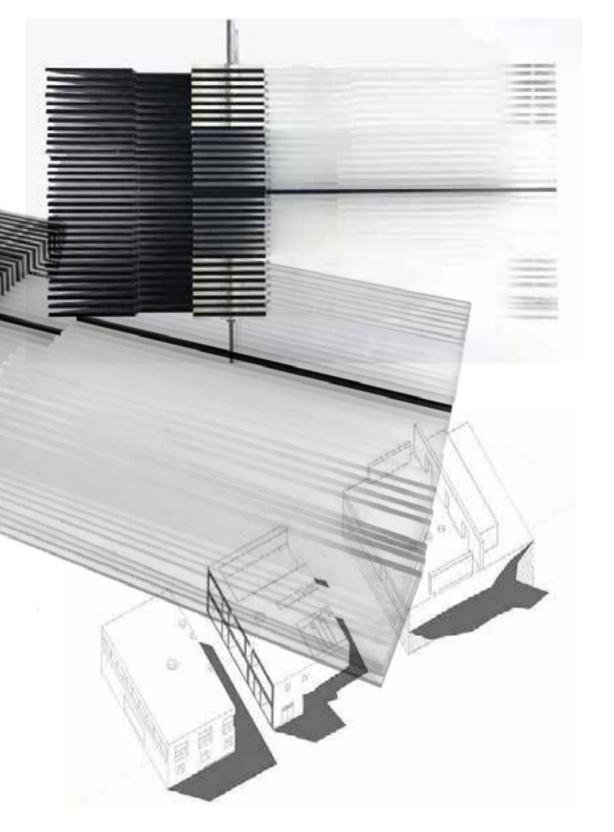
Zeynep Meriç Kuş / Asya Büyükerk / Eylül Karakaş / Deniz Fatma Çopur

LANDSCAPE FORMATION ONE/ZAHA HADID



















Students step into their second-year education in TEDU with a hope to finally start tackling with 'actual' architectural problems leading to what they may regard as architectural projects. Similar concerns are often observed in various schools of architecture, where first year design education is defined with strong references to design based education, namely 'basic design' approach. Even the names of these second-year studios in TEDU imply a differentiation as such; by being called Architectural Design I and II, the foremost intention in the second-year studio was structured in order to create a strong link with the issues of the first year-education rather than imposing a break from it. The intention has always been to emphasise the first-year as a foundation for the architectural education for upcoming years, in preference to regarding it a separate formation within the continuous studio culture. So, there is not a sharp shift in the objectives of the studio as the change in the name indicates, but rather a smooth transition to the processes of architectural design that is structured around the discussion on major questions like how we can think, define, produce and act within architectural space.

Thereof, especially in the context of ARCH201, most of the objectives largely based on the assets of ARCH102 with an addition of some major

architectural components and disregarding of some others altogether, to be able to set the frame of focus distinctly. The architectural components that are prioritised in this scenario were defined as **user**, **context** and **structure**, which are believed to provide an adequate basis for initiating a discussion on 'spatial experience'. Some common aspects and accustomed components of an actual architectural design problem, like user profiles, program of functions or overloaded contextual settings are consciously left outside the definition of the problem assigned, so that the concentration can be directed to the enrichment of spatial experience, defined relative of users and context, and nothing more.

Students are motivated to start thinking the very basic human behaviours, like movement or observation of the environment and how this behaviour interacts, shapes, generates diverse qualities of space and spatial scenarios. This methodology is also believed to be affective in initiating novel approaches and fresh perspectives to pre-defined architectural elements and their effect on the spatial quality; elements that can easily turn into stereotypes like; stairs, windows, doors, passages etc.

ARCH201 is structured from a critical position adopted towards programme or function based design problems, where the solutions developed for the programme or user scenarios within a given context are the only novelties that are expected to be discovered and where the increase in the degree of complexity is associated to the change in the scale of the final form. In such scenarios, there is a tendency to accept certain norms and conventions for architectural elements that can be regarded as the foundations of an architectural space rather too guickly and usually with minor hesitancy. To be able to open room for questioning these fundamental elements that invent architectural space, the studio exercises are directed mainly on the design of elementary forms of architectural space that don't necessitate from an established architectural, functional or typological programme/ event, but rather dwell 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. The discovery on varieties of diverse/multiple bodily & visual experiences replaces the priority assigned to defined or implied functions or usages.

It is believed that in this setting even a simple definition of a passage or a staircase can become

ambiguous, provoking a constant questioning that gradually builds up to a spatial complexity in the very end. It is also a way of reversing the hierarchy of design decisions, where the starting point is usually a general design scheme, which would gradually get detailed in the course of the studio. However, in this case the studio starts from detailing of a basic element(s) with all its scalar and tectonic qualities, which will eventually grow out to become an architectural space that houses spatial and experiential variety. Spatial variety in this strategy, is believed to flourish not from complexity of the programme or context, but from the very basic definitions of how we use or interact with space. It is a way which can lead to the questioning of basic human movements, like various ways of climbing the stairs and also various ways staircases can influence or even change accustomed movements or experiences.

We can also mention physical appeal that comes along with the choice of site or context as a common aspect of both semesters. The instinct to select a stimulating site with extreme landscape formations or a site that reveals unaccustomed scales, like Tuz Gölü or Meke Maar associates with the idea of generating spatial scenarios based upon spatial complexity that is scaled in relation to the context. One major difference that is worth mentioning between the two semesters is the different methodology adopted as the initiating strategy for each project. In Fall 2016-17 semester, before visiting Tuz Gölü, the students visited Cappadocia, to observe and document the intricate spatial configurations, which later will be used as a resource for initiating their design strategy in Tuz Gölü. This design tactic was defined as 'grafting' Cappadocia onto Tuz Gölü. Students were asked to devise a strategy in the aim of enriching the experience of Tuz Gölü and utilize their studies in Cappadocia by interpreting the tactical metaphor that is provided for them as 'grafting'. For the Fall 2017-18 semester, the initiating trip was to Taskale and Catalhöyük. The design tactic for translating the observations on these places to Meke was this time conceptualized as 'cultivating' the Maar with the spatial peculiarities of Taşkale and Çatalhöyük. The term cultivation, in this semester prioritized architectural maneuvers that seek for elaborative relations and a unity between what is defined as natural or constructed and diverse bordering conditions between the two.

If the first year of the second term in TEDU is summarised as giving priority to achieving complexity through spatial experiences ARCH202, the studio of the second term can be summarised around the quest on how do we do research in architecture, and how can we instrumentalise the notion of 'research' as an overall framing concept for the whole design process? The interest towards the idea of research is twofold. On the one hand, it aims to make students realise that every design process requires active inquiry into the field of existing knowledge and an active engagement with knowledge/knowing, in any given studio environment. On the other hand, it is to indicate research as a crucial aspect in understanding what the problem at hand is. To certify the saying that goes; no design starts by rediscovering what the brick is.

Emphasis on the notion of research was a constant component for two years in structuring the design exercises of ARCH202. This emphasis not only initiated an increase in the awareness in students' approach to how to position oneself within the architectural knowledge that is accumulated over the many years but also to be more attentive in making reference to the existing field, which is a delicate and a serious issue that may very easily lead to plagiarism or copy. This idea of research also went much further than becoming an enhanced form of case study as a preparatory stage, which is done at a certain level in the start of every design problem.

The aim was more about the raising of awareness to design and research processes, not as two distinct practices that influence each other, but two aspects with immanent mutual relations. In this regard, the studio exercise turned into a platform for questioning the relations of research to design but also, and more importantly, how research makes reference to other existing body of research. How one selects the sets of references to be included (and therefore multiple other sets to be excluded) and decides upon the means and the forms of the act of referring, which can be defined as manifesting design decisions in this frame. It is a repositioning oneself among other designers who have processed similar design problems. So it is not to produce an architectural project in the conventional sense but to position oneself within the architectural design culture and knowledge; or architectural oeuvre. All in all, this methodology turns the studio practice into a platform for communication, where the student was first assigned to communicate with the existing architectural culture and then to communicate the results of that communication with the instructors and fellow students. The main aim in that was to establish architectural design process as a thing that is not based on mystified forms of creative action but on rational and communicable forms of research methodology. In order to exploit the potentials of the research certain key themes were brought into the discussion as guiding aspects of the research/design process. The themes were defined as giving reference / quotation / translation / appropriation / sampling / covering / adaptation / version / variation ...etc. These key issues provided grounds for discussing how we give reference or make a quotation in our architectural practices. In both semesters the problem is defined as to design a house in reference. The names for two consecutive semesters are chosen close to each other as 'House in Reference' in Spring 16-17 and 'Housing Reference' in Spring of 17-18.

The design of a house, a single dwelling unit was regarded to provide especially wide, rich and flexible ground as an archetypal architectural problem for such a studio project. Even though the exercise was structured as a term-long study, in both years certain sketch problems were assigned in-between in order to support the process of the study. The initial exercises composed of building up a collective annotated biography on the subject, which the students kept adding to throughout the semester. There were some minor differences in the sketch problems assigned when the two semesters are to be compared, which do not cause any major effect on the processes and the emphasis on research radically. The sketch problems that are defined as 'collage' and 'what if.' were structured differently in that manner but these changes played little difference on the process in general, vet they all strengthen the understanding of others' work and the idea of positioning oneself within the field of architectural research. 'Make a guote!' was another sketch problem, common in both semesters, which proved to be extremely important in questioning possible ways of making a quote from others' work and to question whether one can 'underguote' or maybe 'overquote'. The site of the project introduced somewhere in the middle of the semester rather than from the very beginning and somewhat in an abstract manner. In the first semester the choice of the site was left to students' choice however in the second year the issue of site was introduced as a design input that each project should perform a reaction to. In this latter, alternative site scenarios defined by instructors in advance, were introduced to students randomly, challenging the ongoing process with a quest on how their designs react to the new conditions emerged with the site.







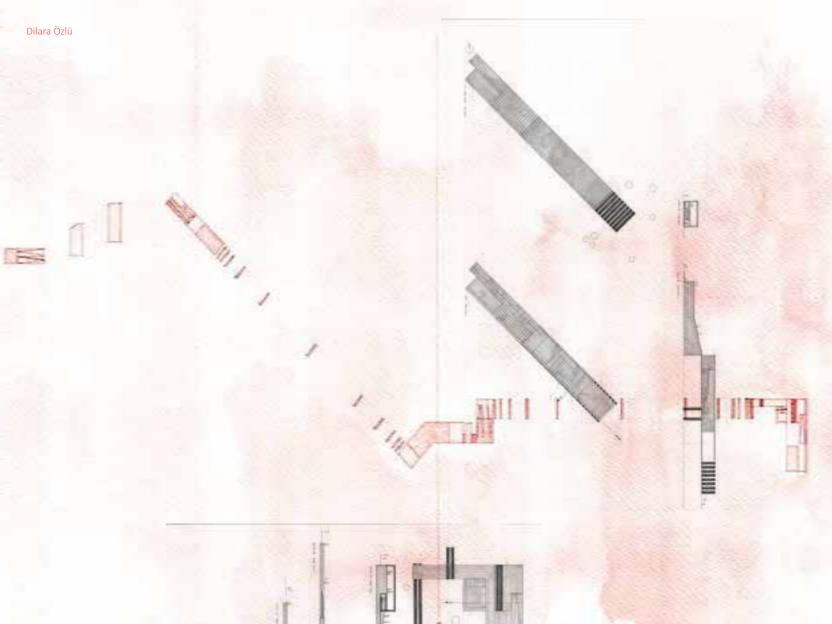
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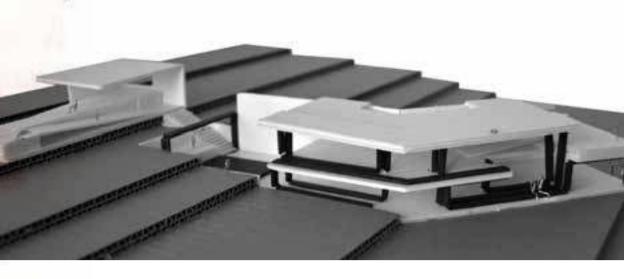
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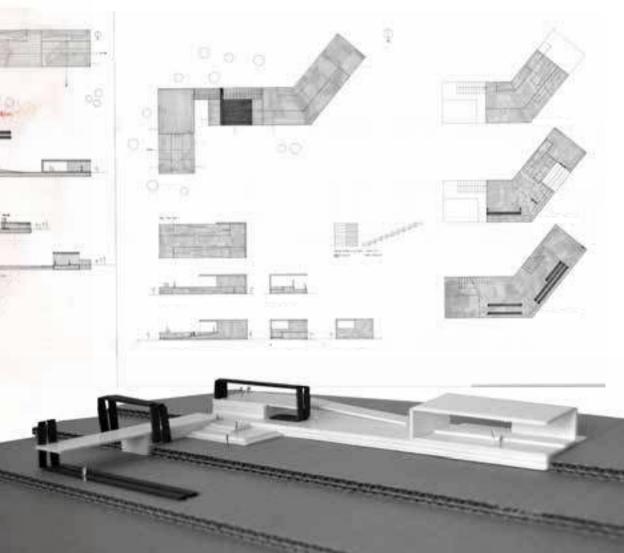
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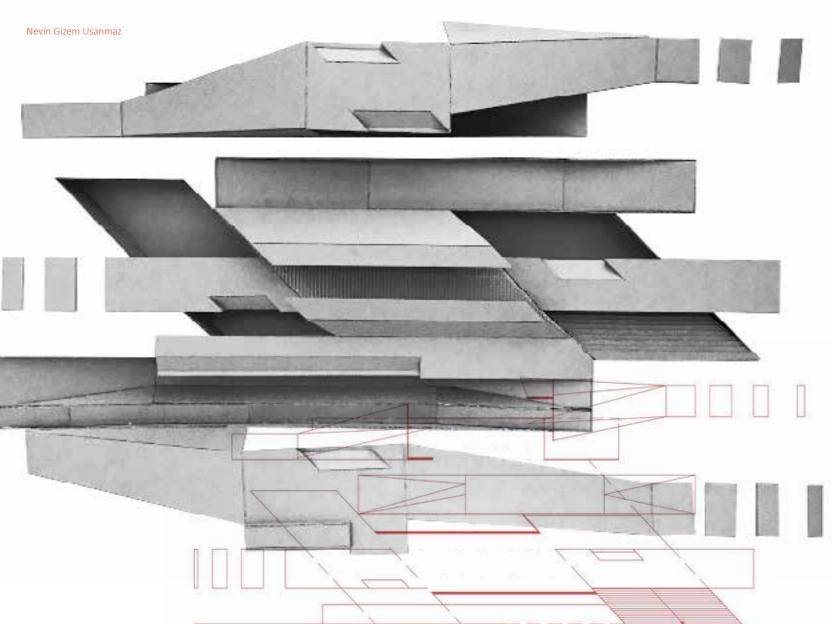
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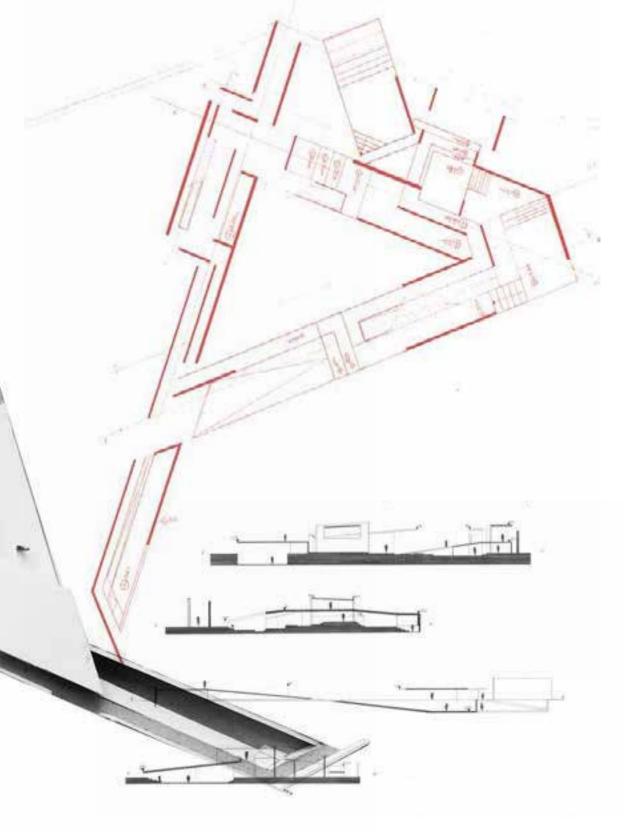




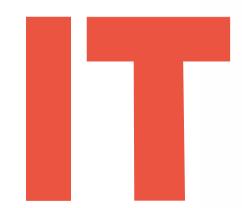
















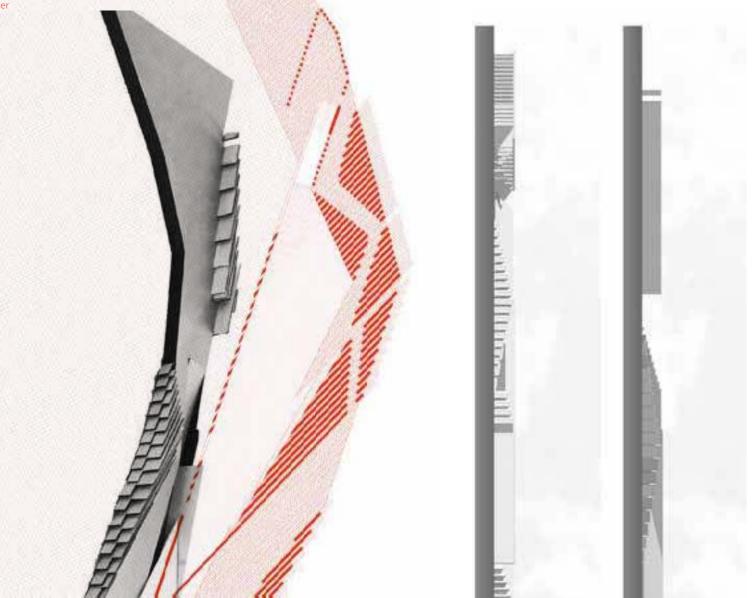
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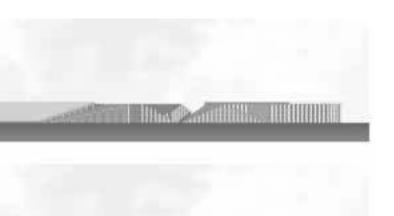
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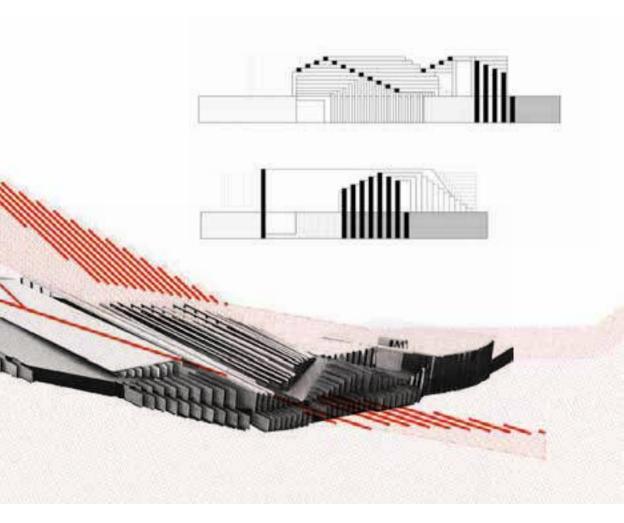
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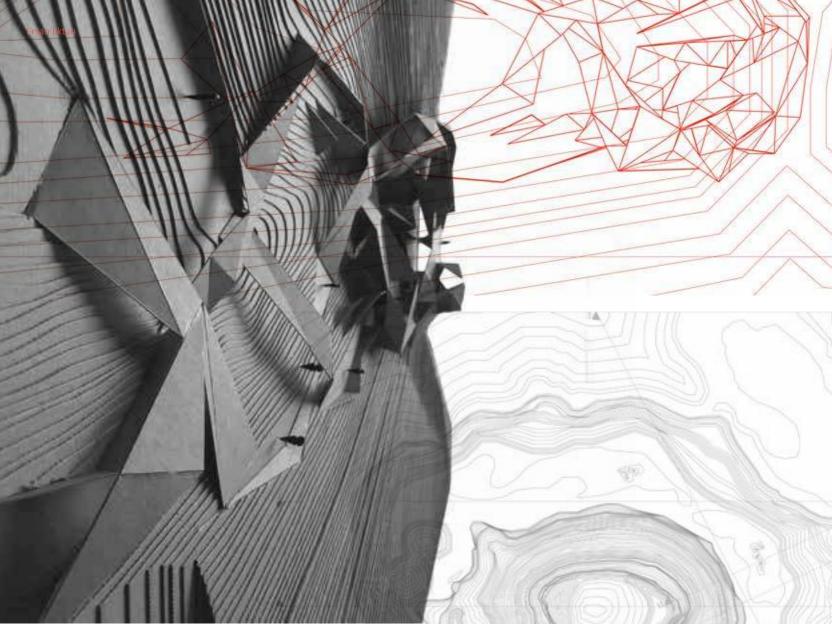


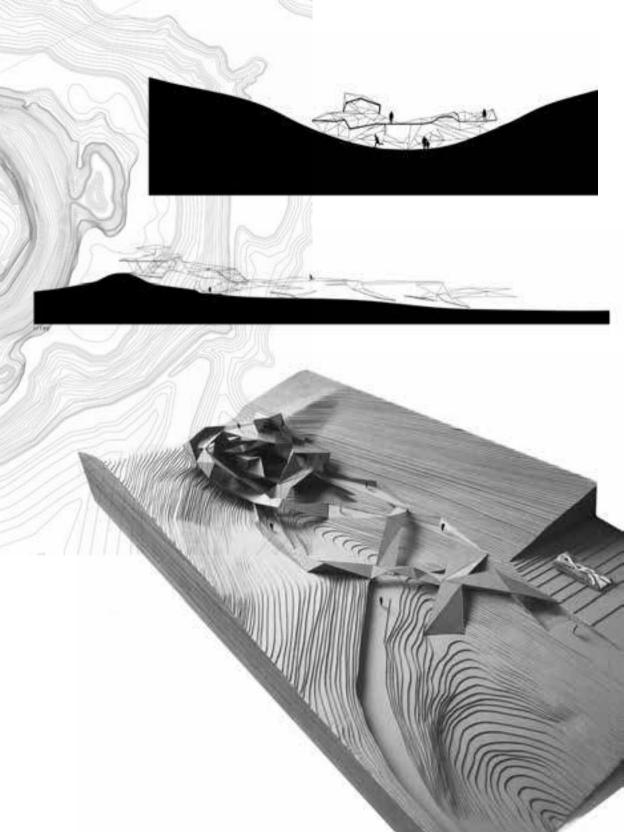


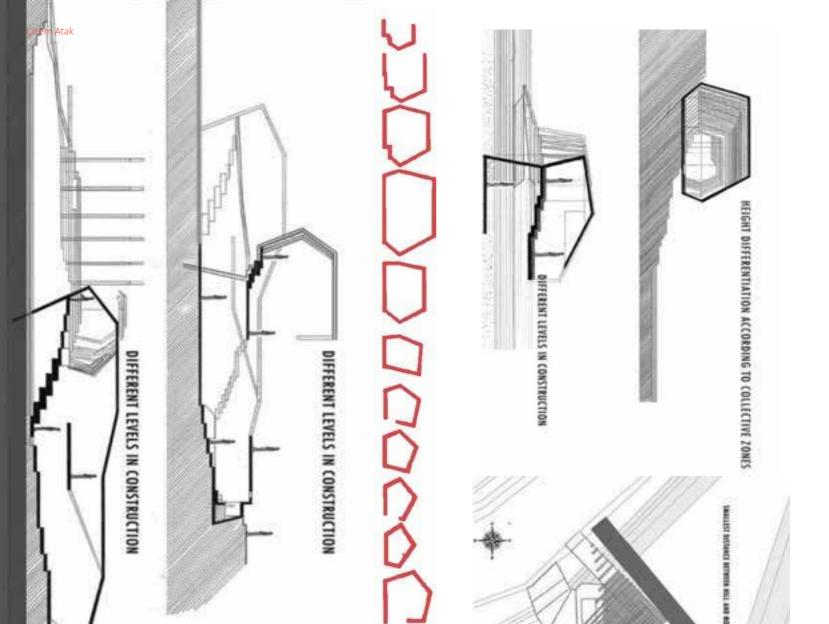


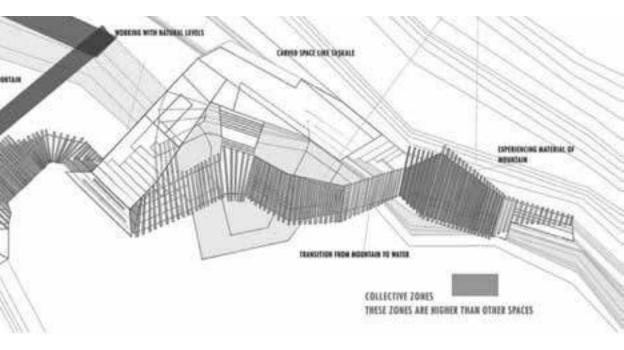




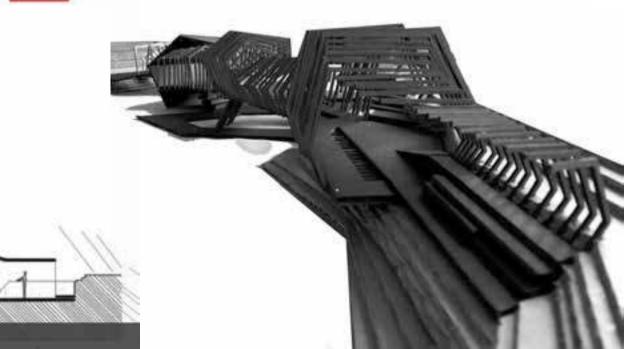




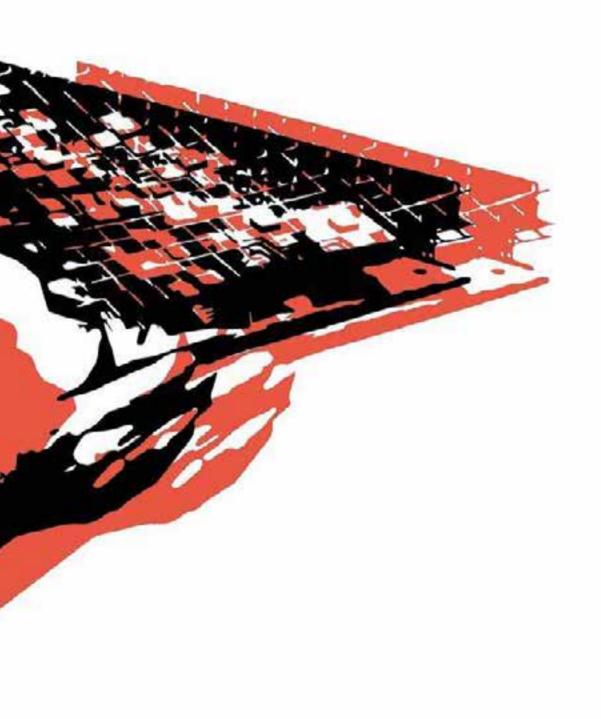




FORFICEDS











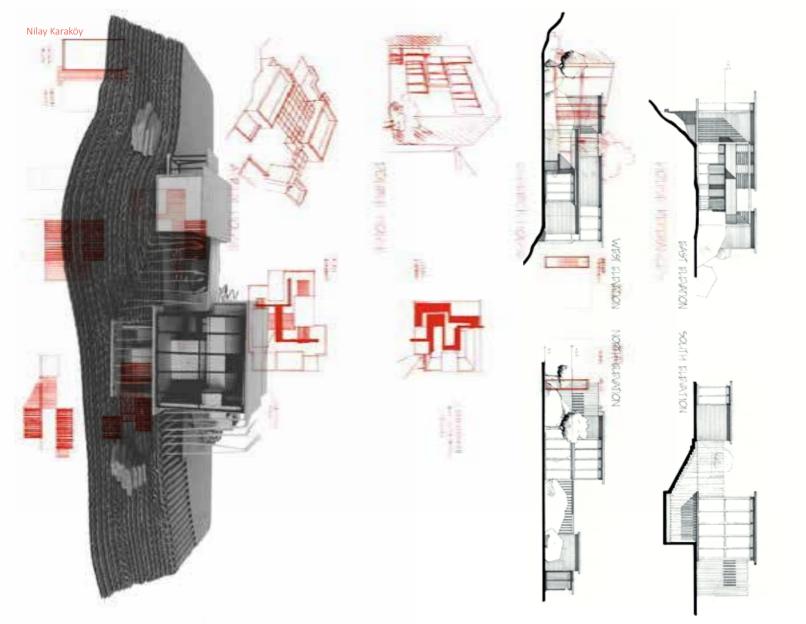
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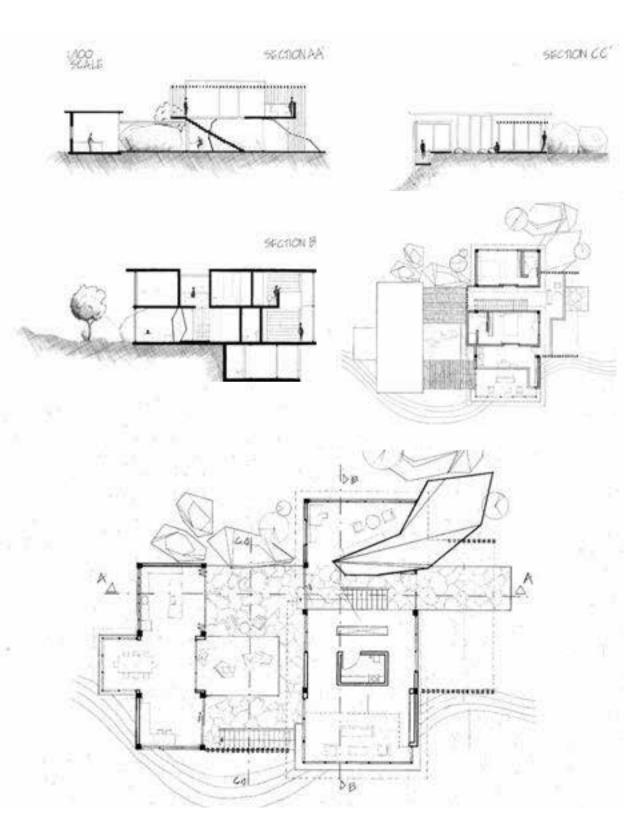
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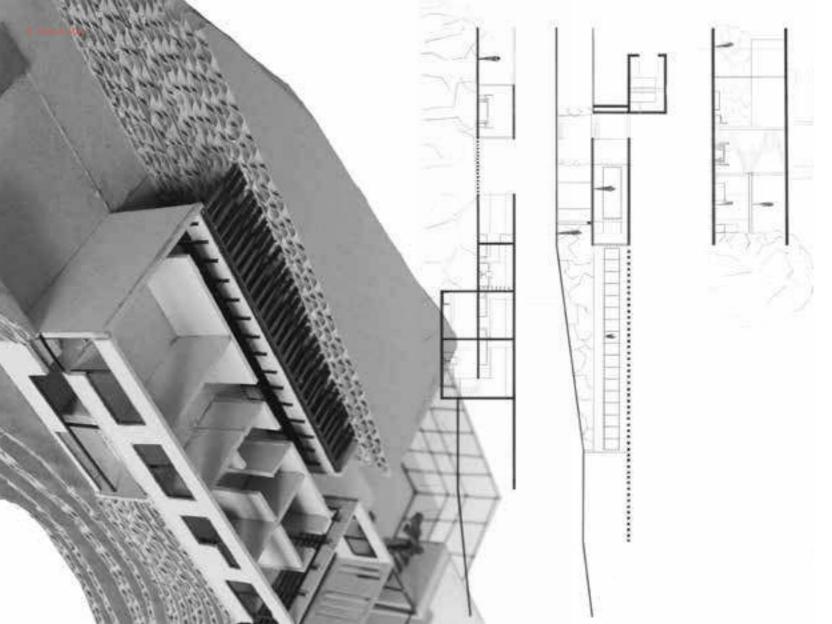
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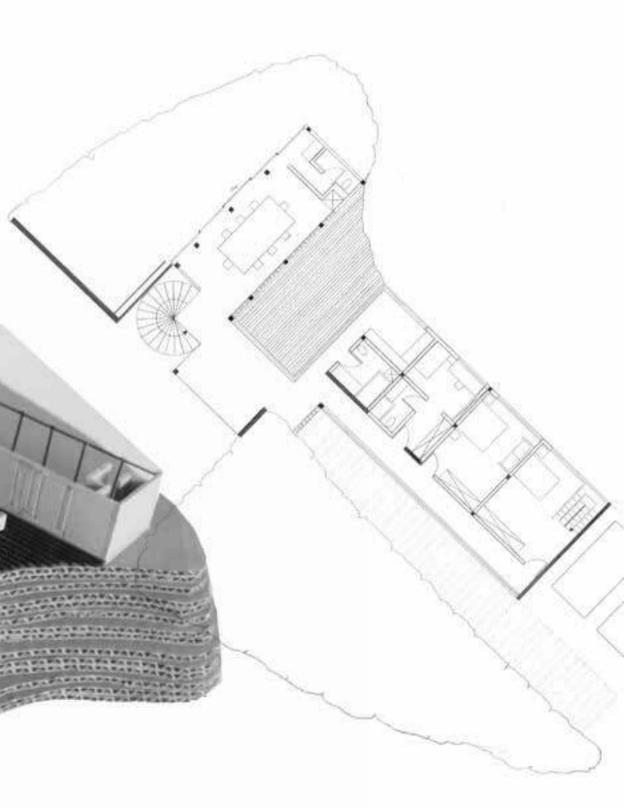
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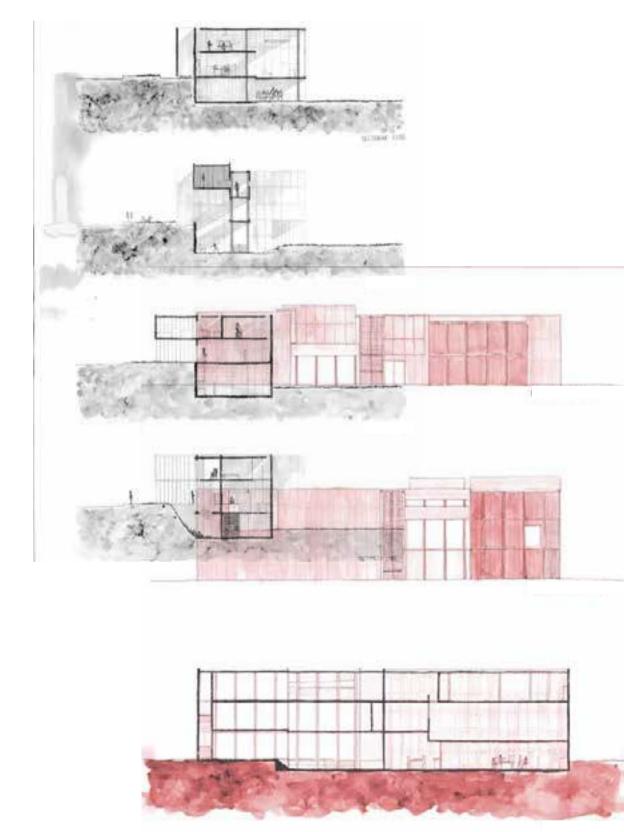


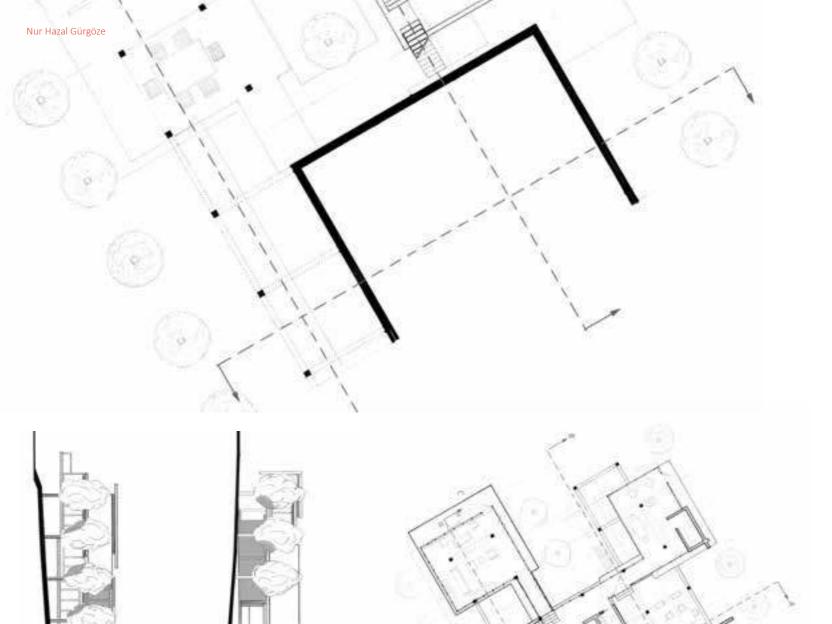




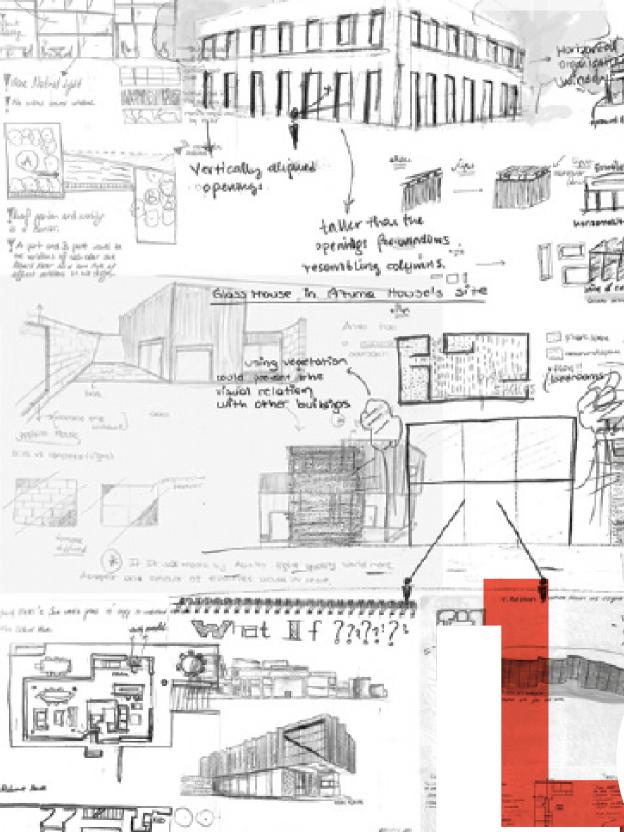








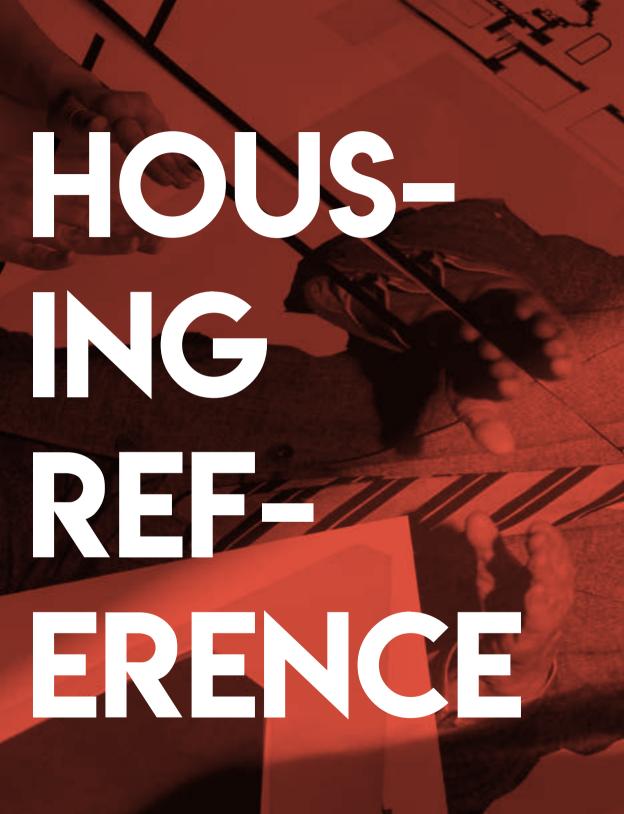








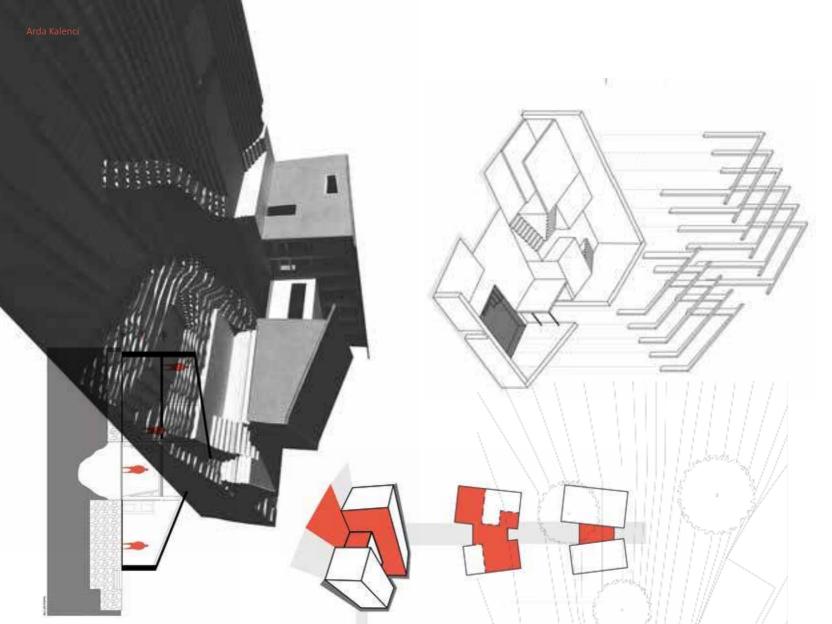


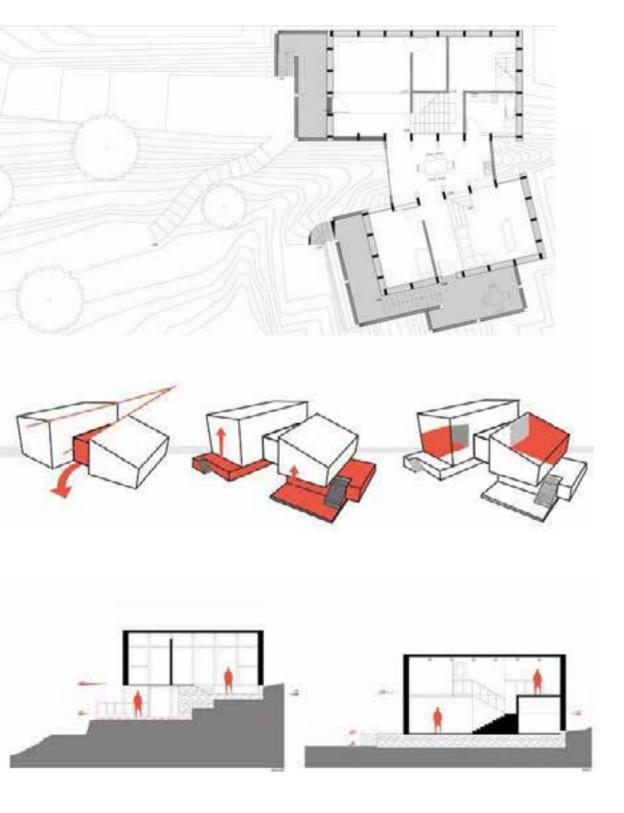


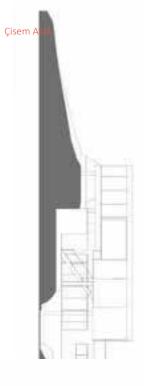
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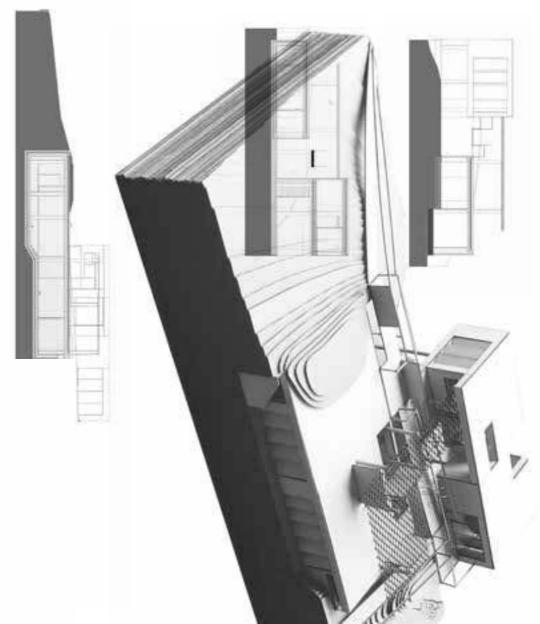
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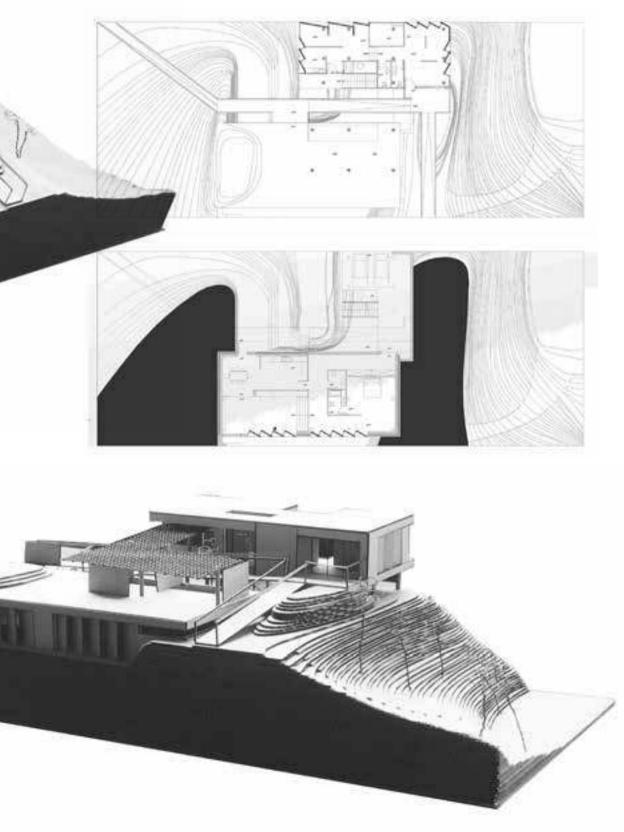












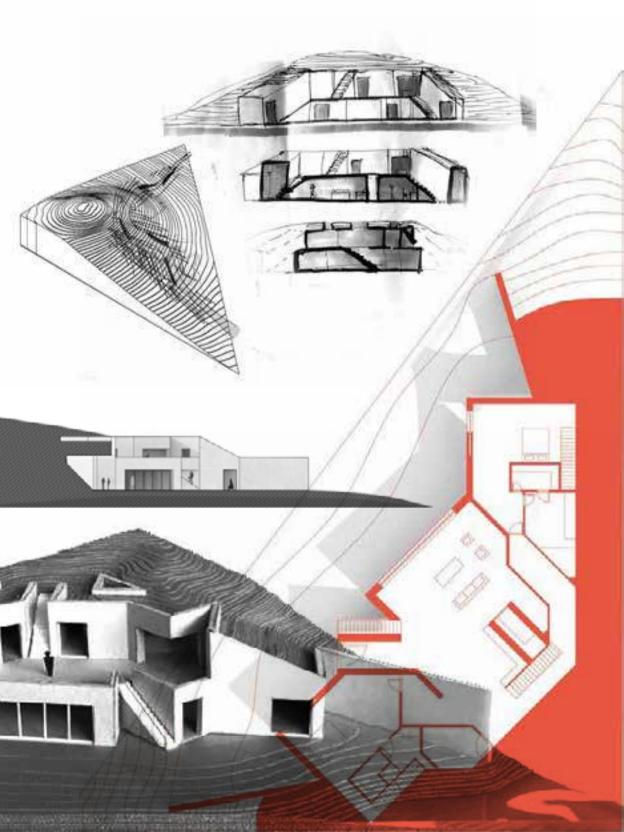


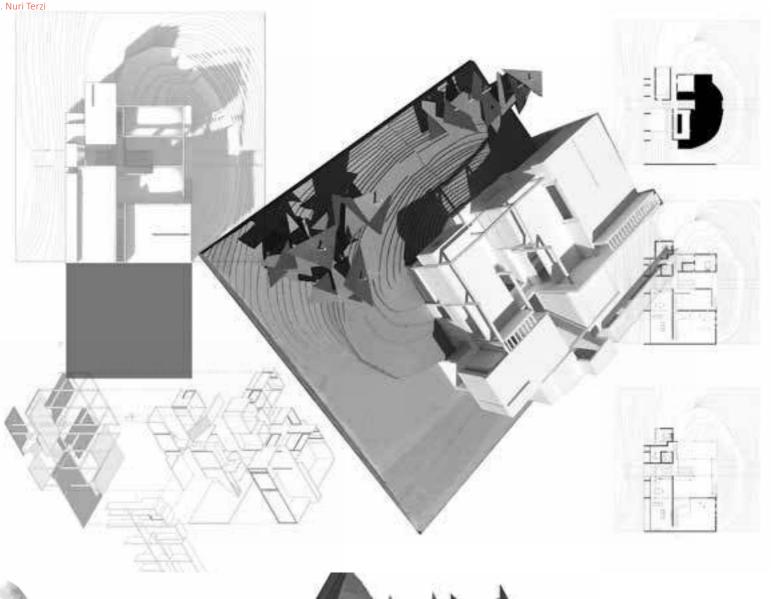


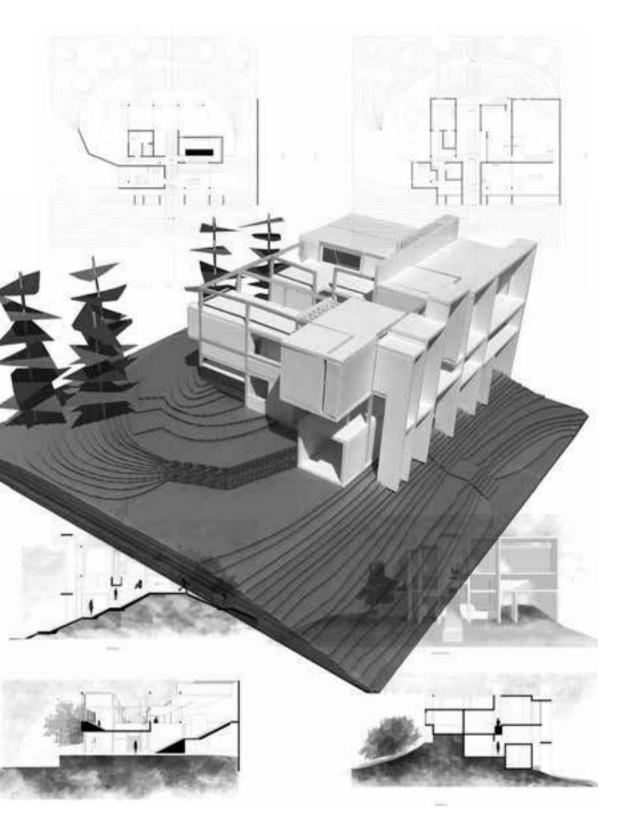










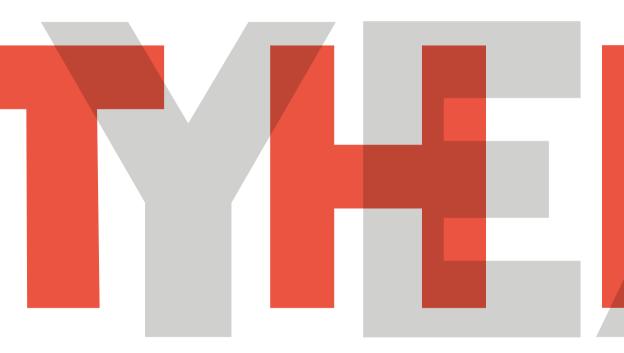
















The main pedagogical agenda for the third year architectural design education is to expand upon the design methodologies developed in the second year, where students are expected to acquire an understanding of the interwoven relationship between human scale, human experience, space, structure, materiality and tectonics. The third year extends the subject matter to include the fundamental parameters of urban context that embraces historical, social and cultural conditions, environmental factors and program, which are considered foundational to the discipline of architecture.

The first semester, Arch 301 studio, covers design problems in urban scale by accounting on the environmental, cultural, social and historical conditions. It aims at developing an urban-based architectural understanding so that it urges students to consider the total environment of architecture that dwells on multi-lavered complex relations operating at multiple scales in an urban context. In doing so, the studio introduces economy of space as one of its main concern that has to be considered. Thus, concerning these intentions, being able to cope with and navigate between various scales of urban design and architecture, to develop methodological and strategic tools for repetition and multiplication and to define a **collaborative**

design process by taking part in a group become main learning outcomes.

The second semester, Arch 302 studio, covers (multi-dimensional) design problems by focusing on the effects of environmental forces, and cultural, social and historical conditions. In doing so, students are expected to engage in various analytical processes that inform and inspire the study of spatial, structural, environmental, technological and material qualities, which are to be reflected in form, program, construction system and tectonics of architecture. Considering the objectives of the third year studio in general, the first semester was structured as to study issues of multiplication and repetition as design inquiry by focusing on the problem of dwelling. Here, the main motivation is to respond to today's urban programs that call for a new domesticity.

Therefore, URBAN HOUSING: Residential Block Recharged project was given (in the 2016-2017 academic year) to regenerate/renew/redesign already occupied site in a way to enhance community integration and social interaction, and to develop neighborliness. The following questions were asked to trigger design research.

How can community integration and social interaction in multi-residential housing in urban context be enhanced?

What kind of architecture can play a role in this?

What kind of architecture can engage housing with urban issues and the community to develop neighborliness?

Parallel to the changes in everyday life practices and habits, our conception of domesticity and usage patterns of domestic spaces are altering. One significant result of these changes could be observed in the duration that we dwell in the house. PAUSING II a challenge for contemporary modes of dwelling project was given (in the 2017-2018 academic year) to search possible urban approaches and architectural designs for new modes of dwelling. The studio approached the debate about dwelling in a challenging way so that PAUSE was introduced as a conceptual term that suggests reconsidering established clichés about dwelling with a focus on the duration of occupancy. The following questions were asked to trigger design research.

What are the changes in the patterns of everyday life that lead to new modes of dwelling and new forms of occupancy?

What are the emerging modes of dwelling and meanings of domesticity?

How do our behavior patterns and furniture usage change?

What is the role of housing and domestic space in the material reality of family life concerning the changes in social norms and gender power relations?

What are the changing meanings of proprietorship, belonging and ownership?

What kind of architecture can respond to all these changes?

Reminding the objectives of the third year architectural design studio that intends to include the fundamental parameters of urban context embracing historical, social and cultural conditions, environmental factors and program, projects in the second semester were given in the sites that have significance in the spatial-social history of the city it is located. Kemeralti district of İzmir with its historical-cultural-spatial superimposed layers and the Factories district (Fabrikalar bölgesi) of Eskişehir with its presence as industrial cultural heritage were selected to study.

CITY BAZAAR project in Kemeralti district (that was given in the 2016-2017 academic year) was considered space for exchange. A bazaar, mostly associated with Middle Eastern cultures, is a permanently enclosed marketplace or street where goods and services are exchanged or sold. Yet, it is not only a place for trade, but also for production and gathering, which triggers different forms of human interaction in terms of social, economic, political, or recreational activities. Thus, CITY BAZAAR was considered a ground for exchange not only of goods and services, but also of cultures. Students were asked to reinterpret the important characteristic of bazaar, such as specialized production and commerce, temporary gathering, mobility of goods and people and display of the goods, in designing architectural program of the bazaar.

FACTORY as a generator of learning project was given in the old industrial area, where there are factories built in 1920s producing roof tile and brick. The area is in the vicinity of the universities and next to the train station building. Students were expected to propose an architectural program that opens up the way to speculate, invent and design new possibilities that can reintroduce factory as a space of learning. Through rethinking the forms of production and manufacture in terms of learning, the factory is 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. Therefore the following questions were asked to trigger design research:

How can a factory as a place of production and work be reconsidered as a generator of learning?

How does a factory a generator of learning assert its significance in the urban context?

What would this new urban factory be integrated into city life?

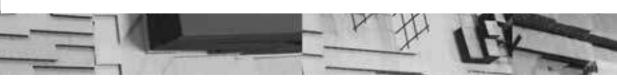
What would the new urban landscape look like urbanistically and architecturally?

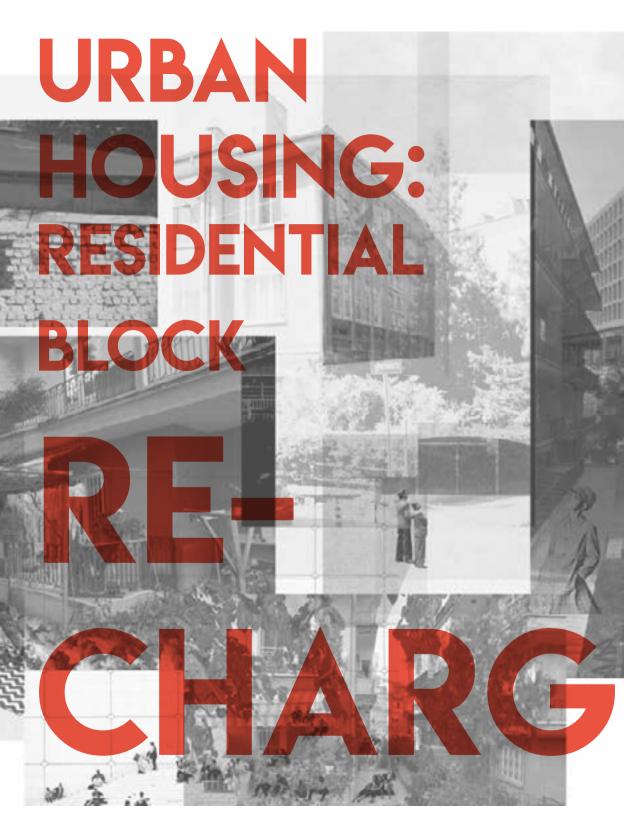






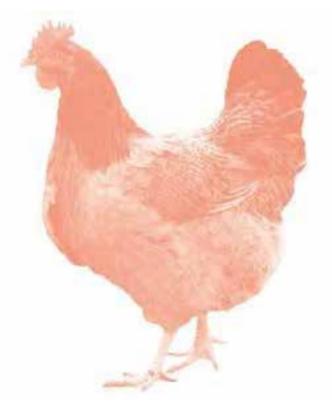








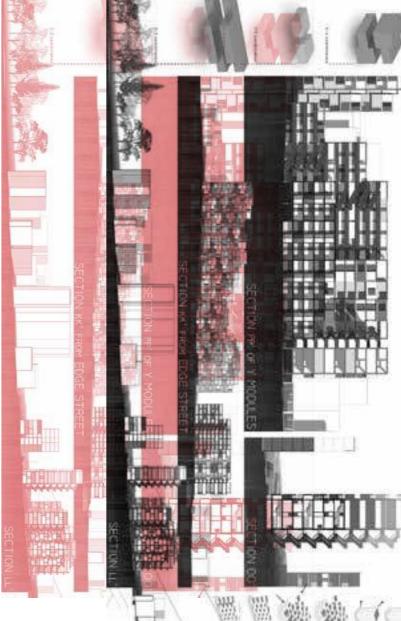
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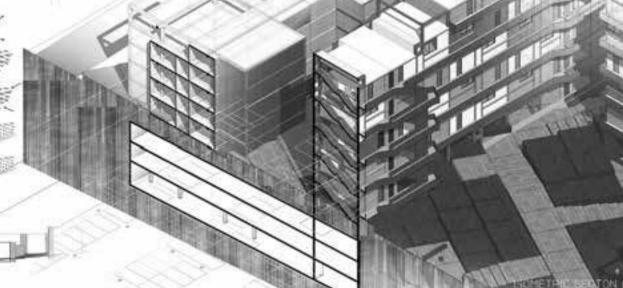


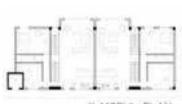
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Berin Gür Onur Yüncü Cansu Canaran Cem Altınöz Güneş Duyul



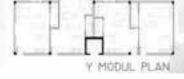






X MODUL PLAN





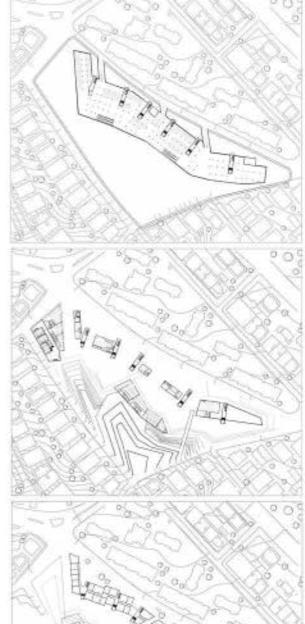


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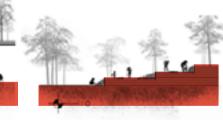
















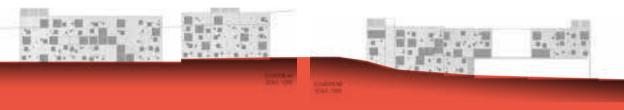






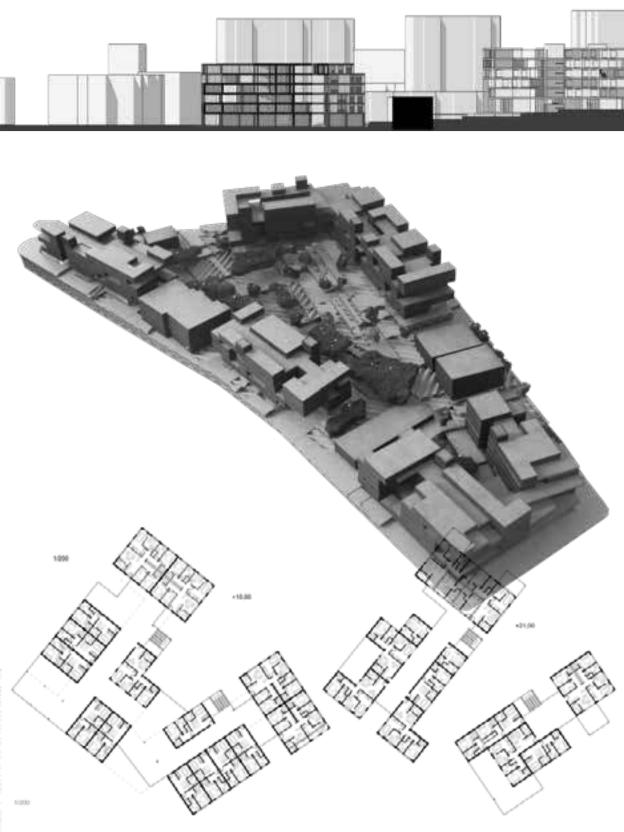
















A CHALLENGE FOR CONTEMPO-RARY MODES OF DWELLING

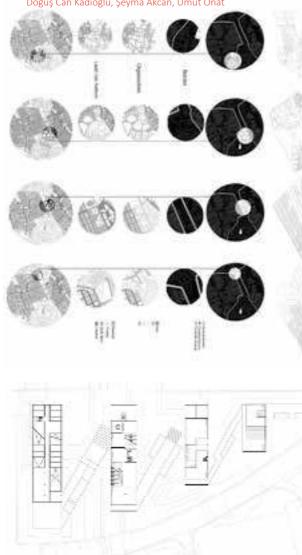


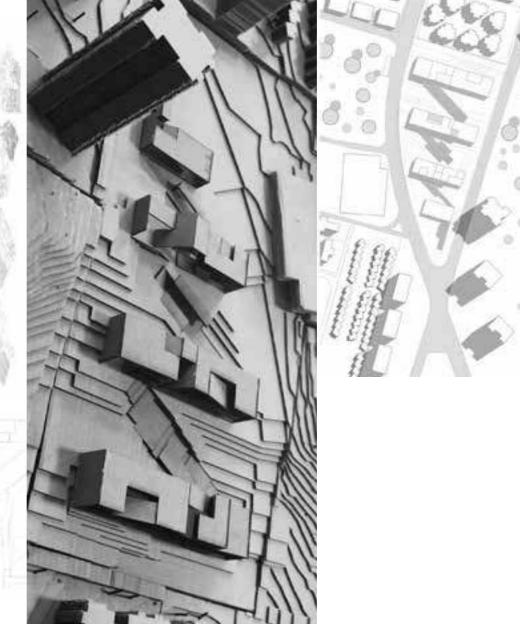
2017-2018 FALL

INSTRUCTORS

Berin Gür Başak Uçar Can Aker Ziya İmren Güneş Duyul

Doğuş Can Kadıoğlu, Şeyma Akcan, Umut Onat

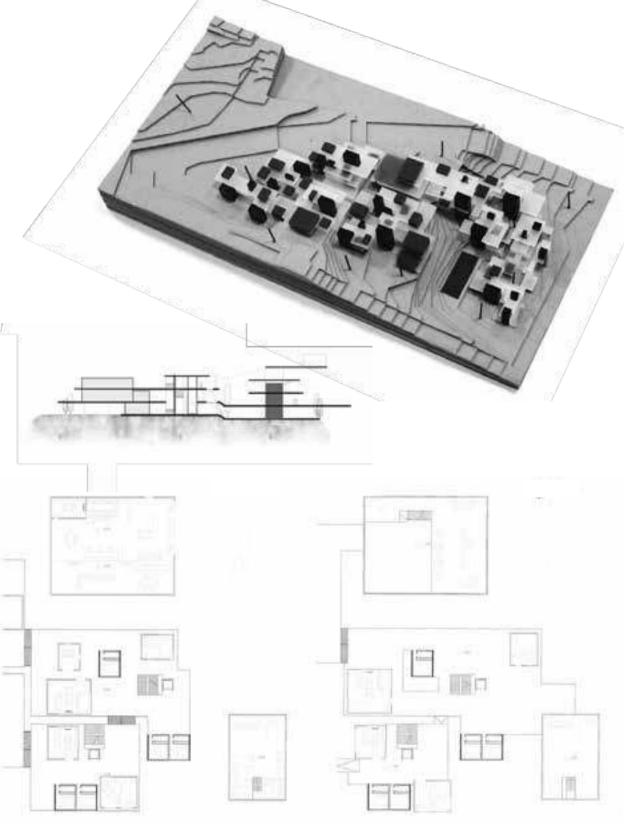






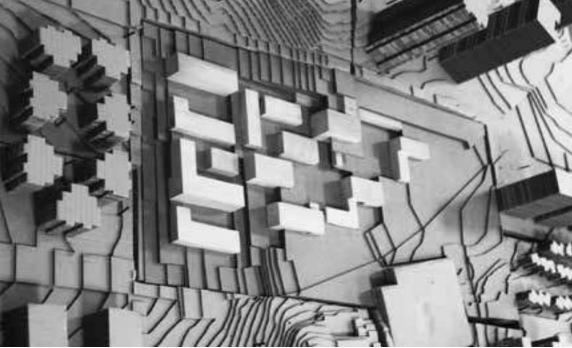


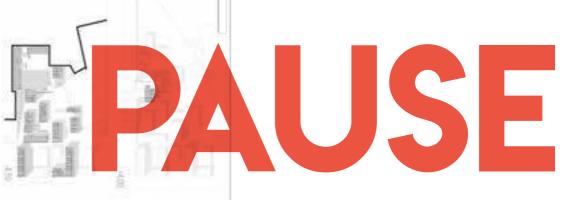


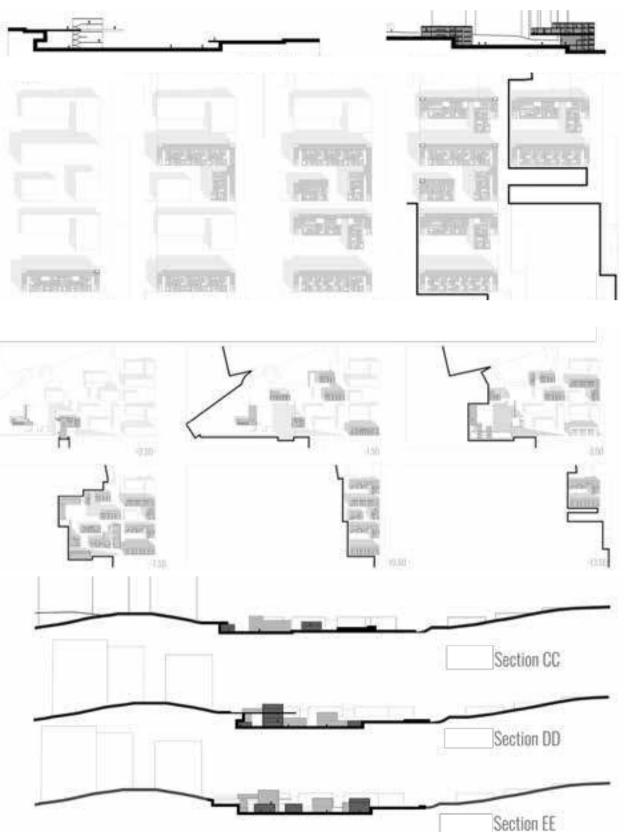


Cansu Yeşil, Ezgi Samancı, Doruk Atay, Hazal Gürgöze



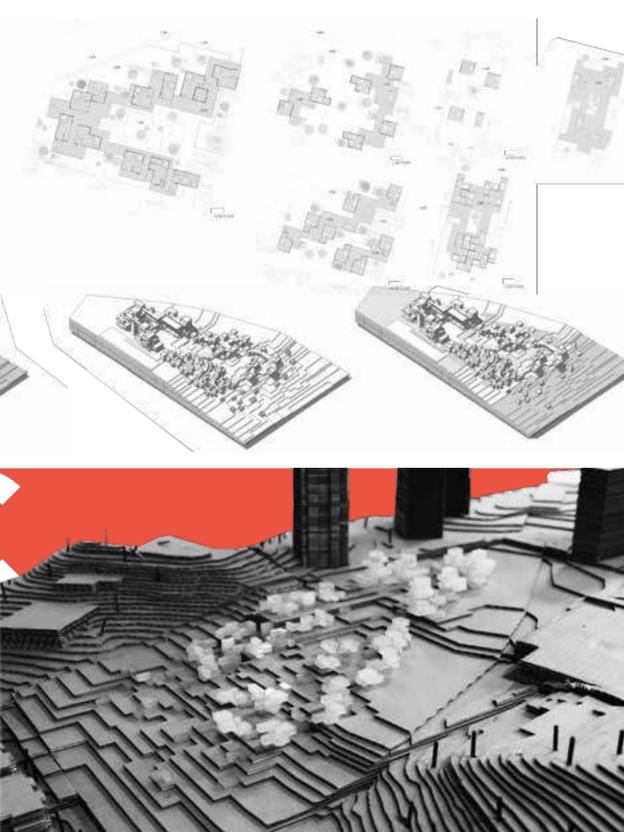


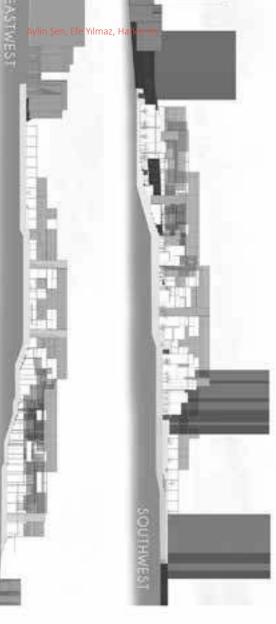


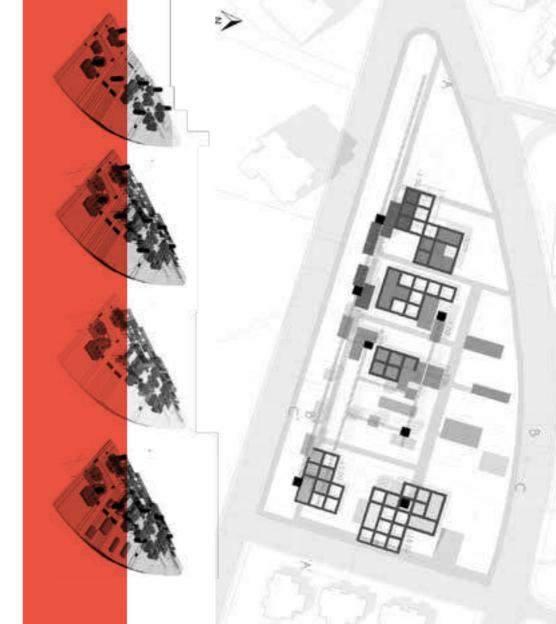


















ARCH-TECTURAL DE-SIGN



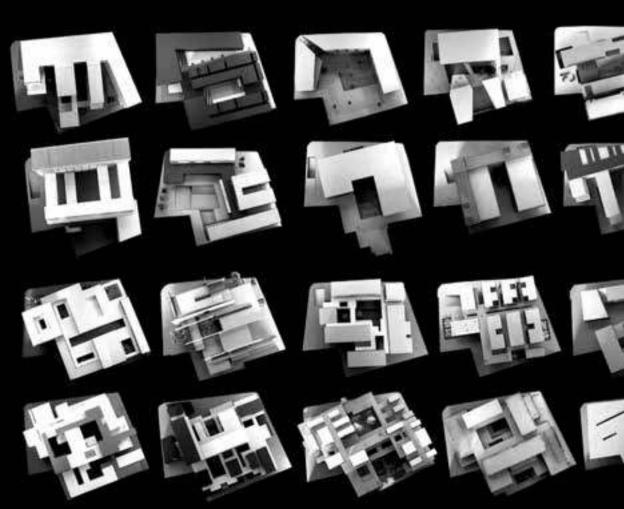


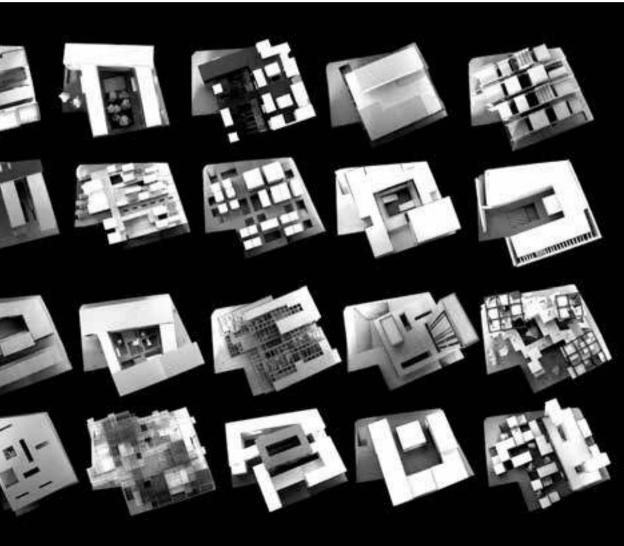


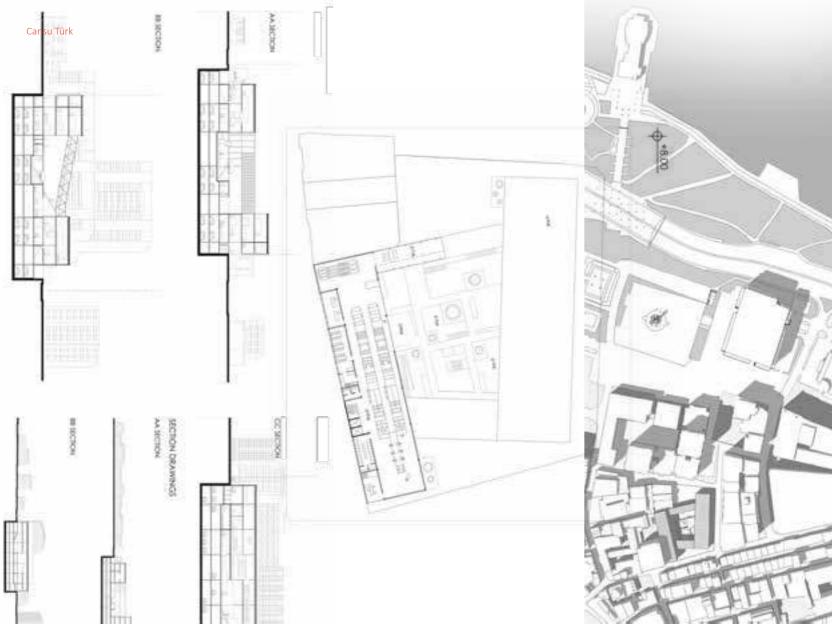
2016-2017 SPRING

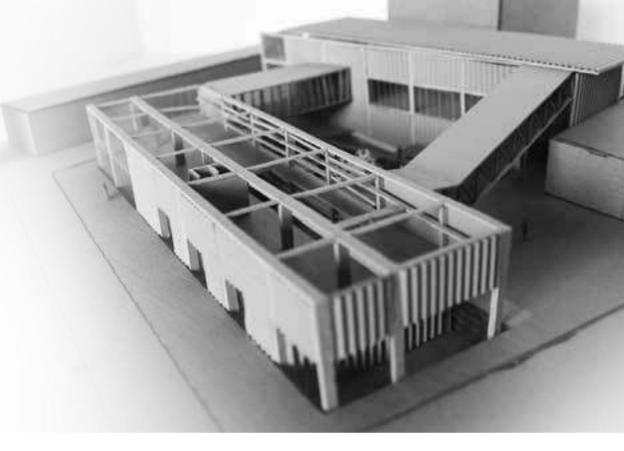
INSTRUCTORS

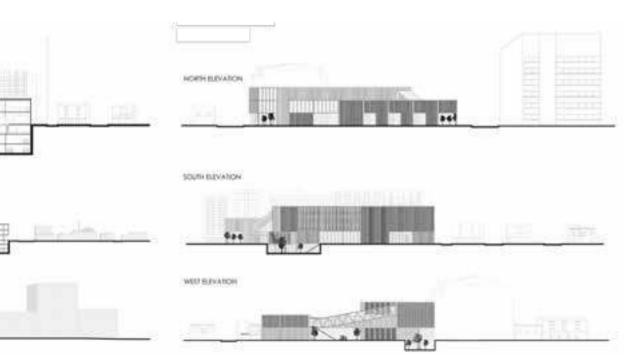
Berin Gür Onur Yüncü Cansu Canaran Cem Altınöz Ziya İmren Güneş Duyul Irmak Yavuz





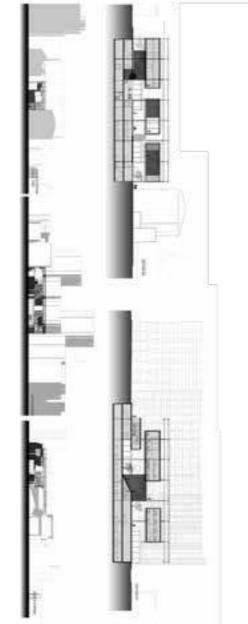








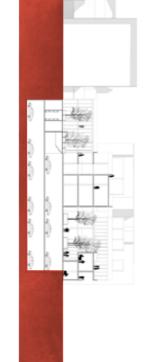


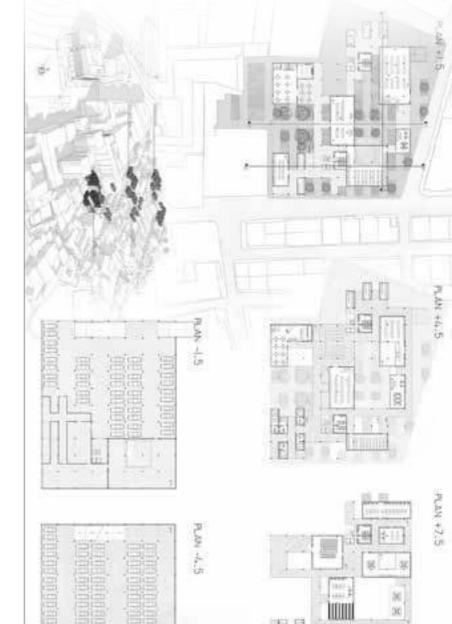




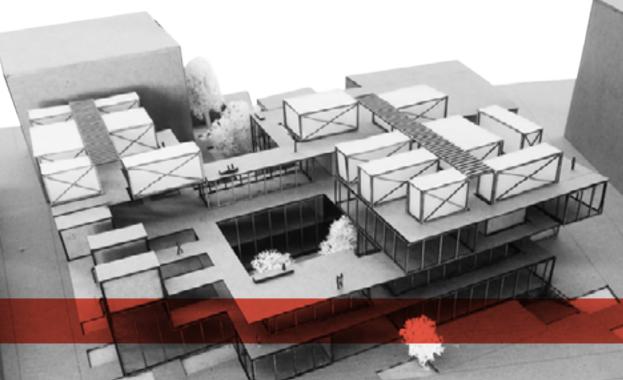




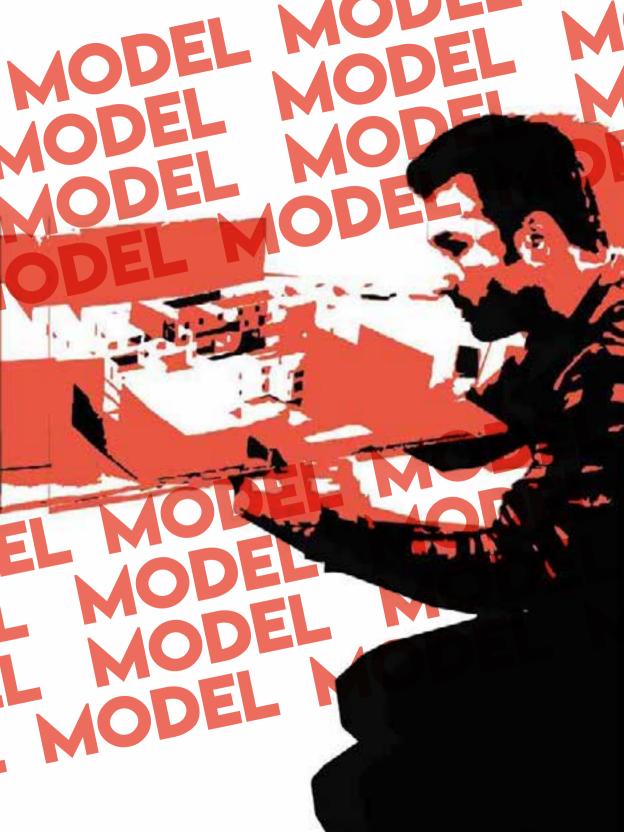


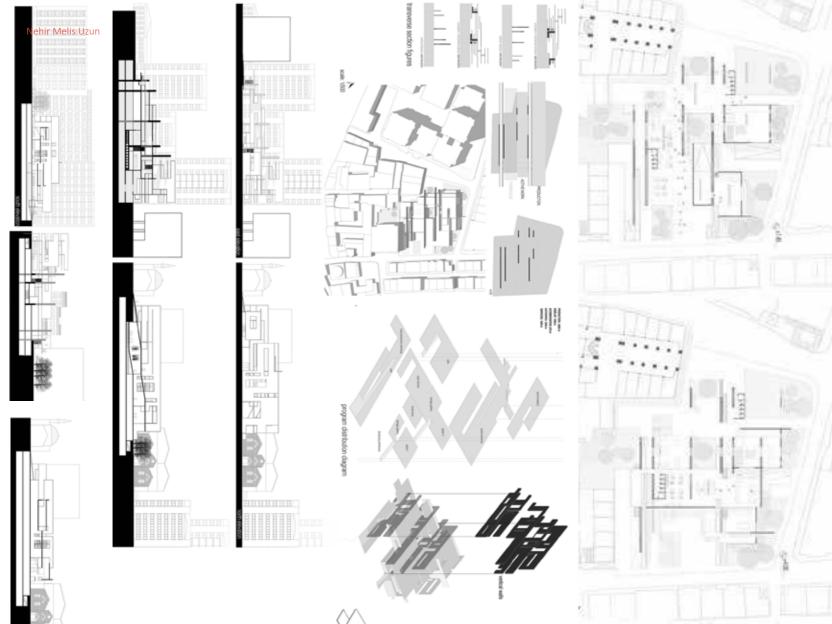


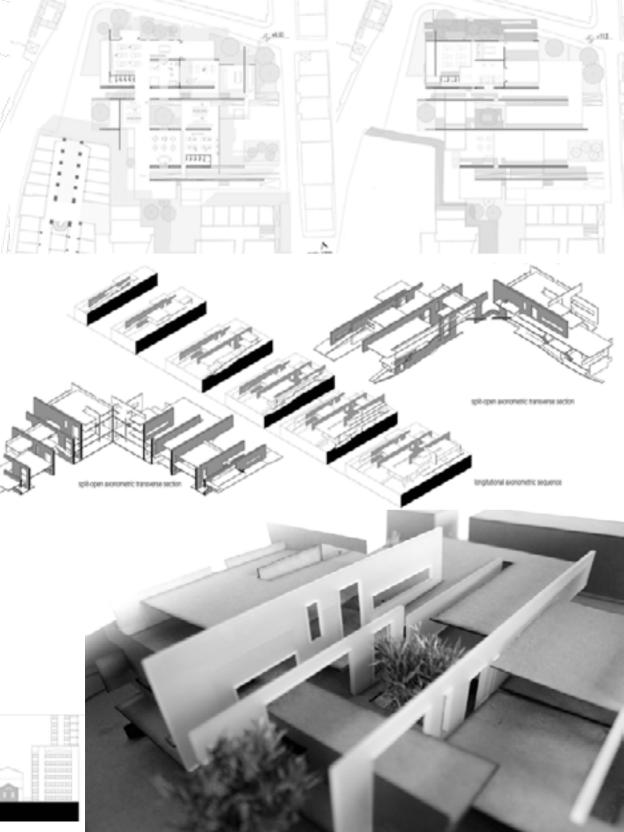




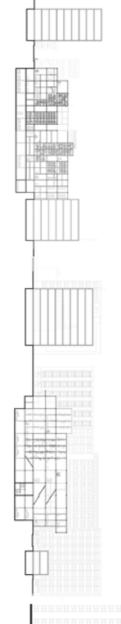


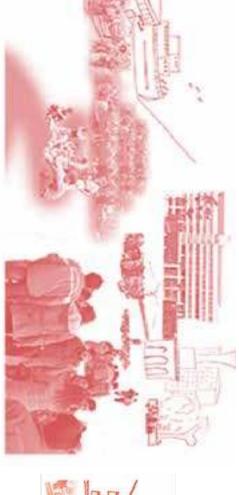


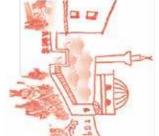


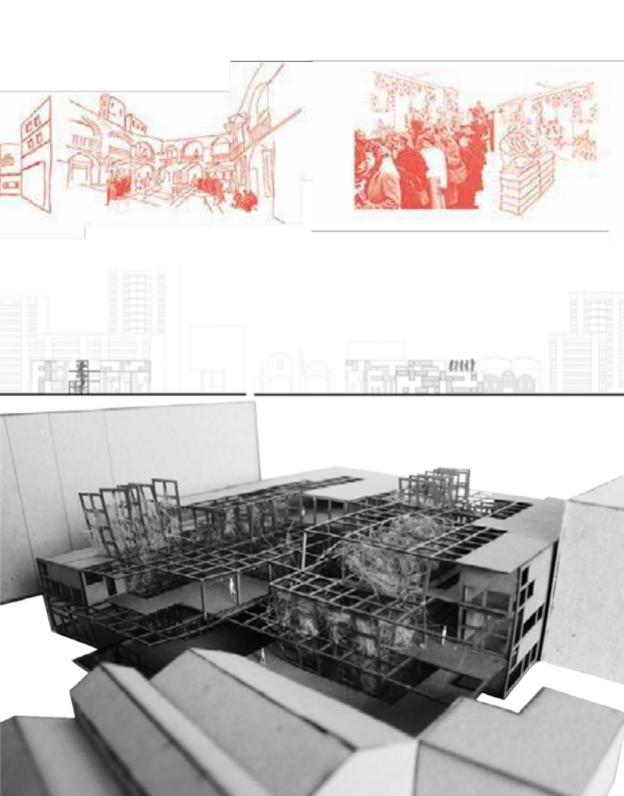


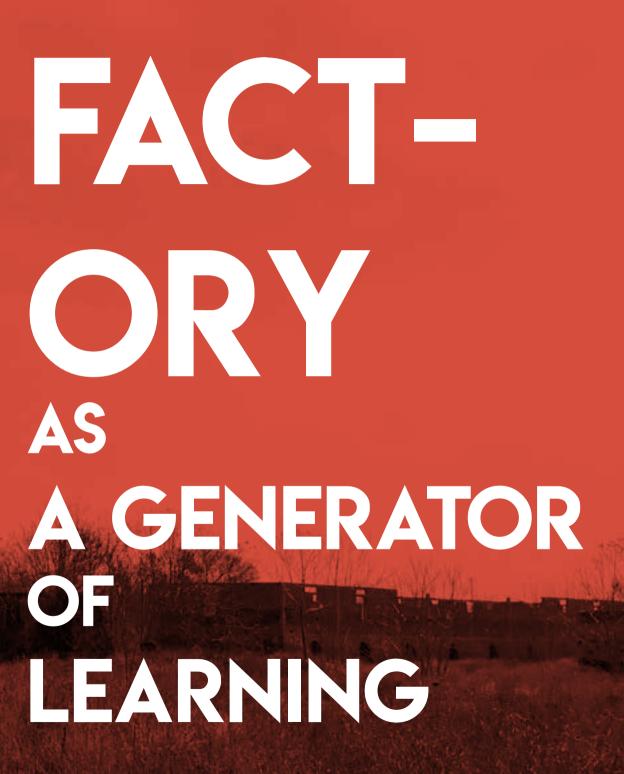










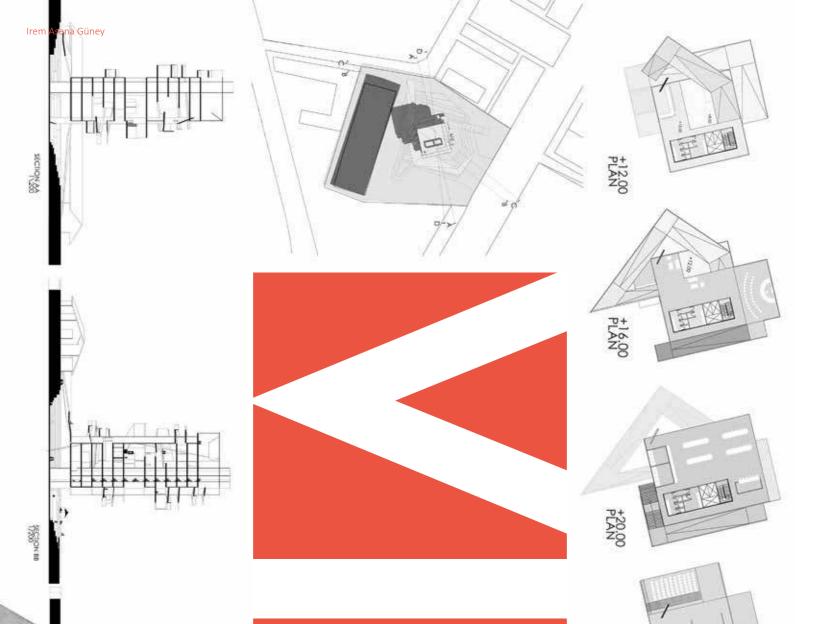




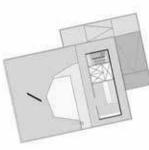
2017-2018 SPRING

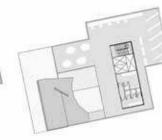
INSTRUCTORS

Berin Gür Can Aker Ziya İmren Esatcan Coşkun Güneş Duyul











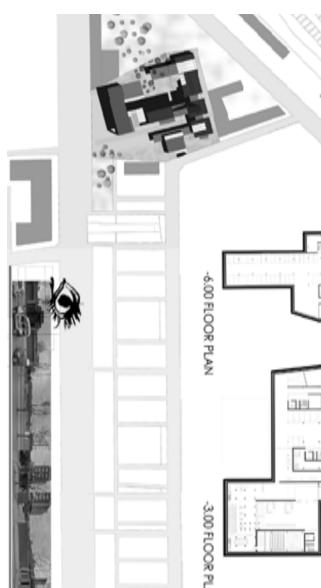
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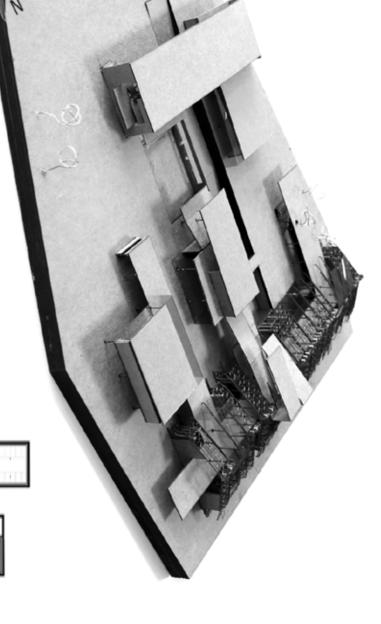
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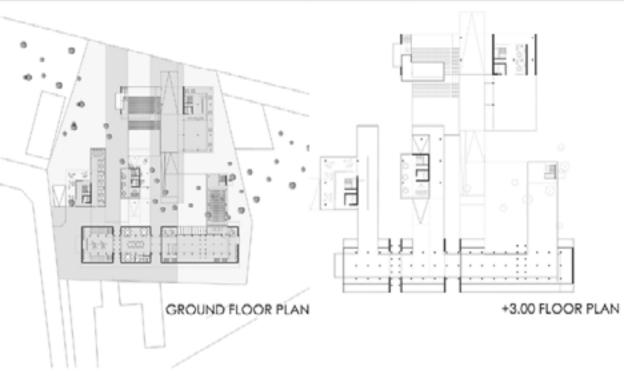
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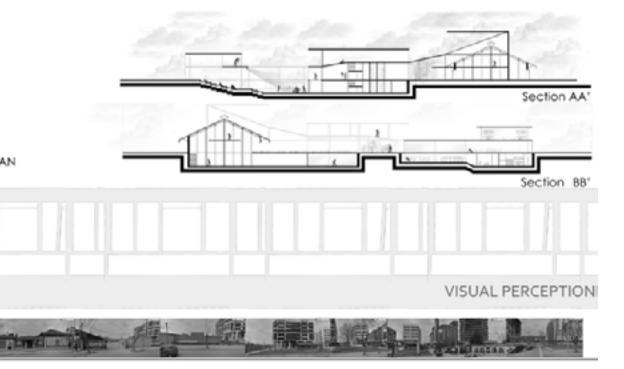
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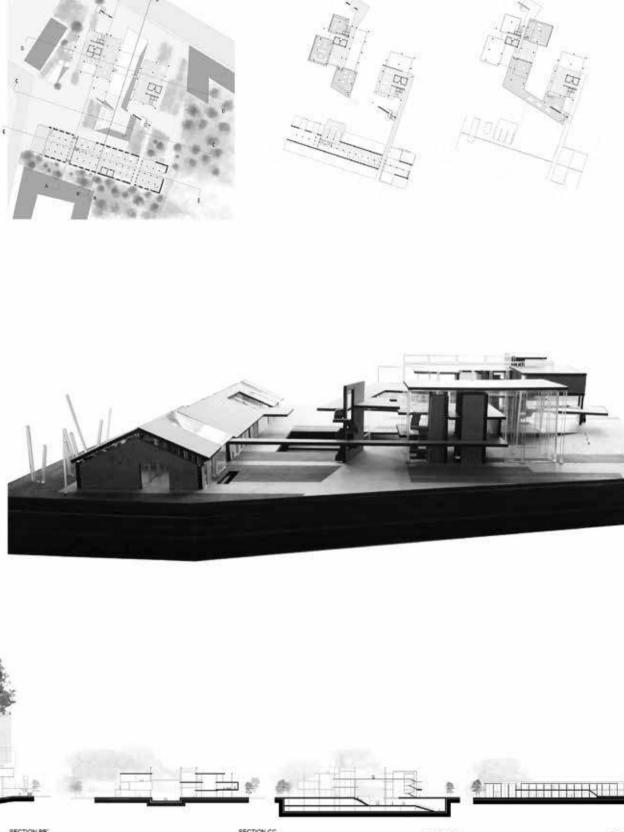


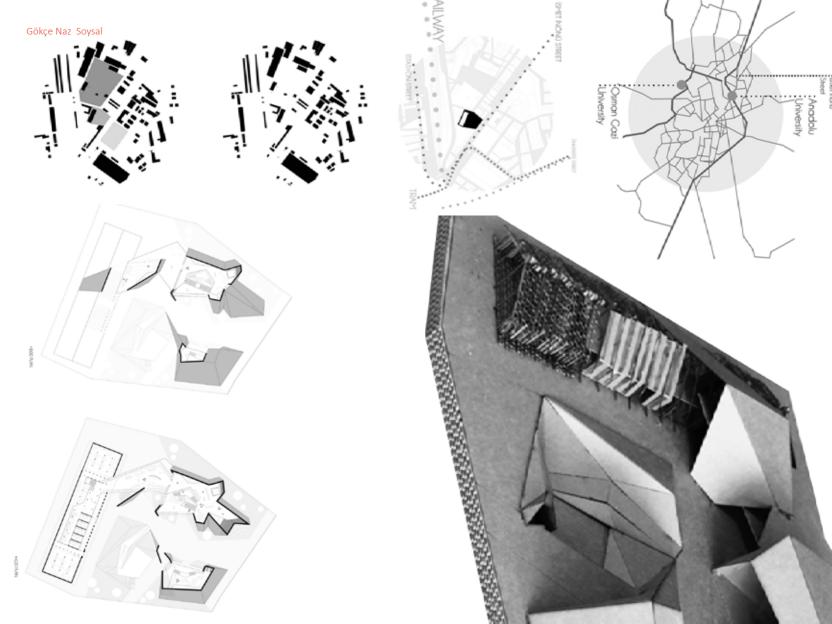


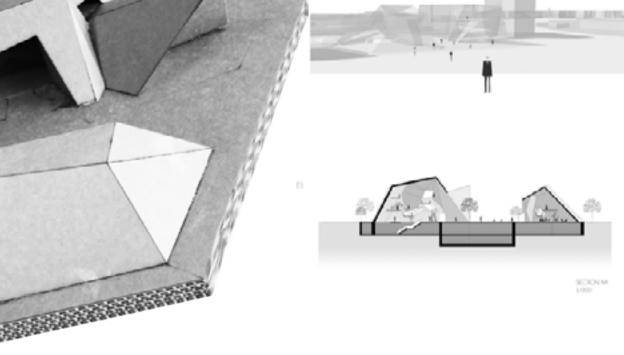


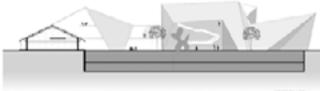






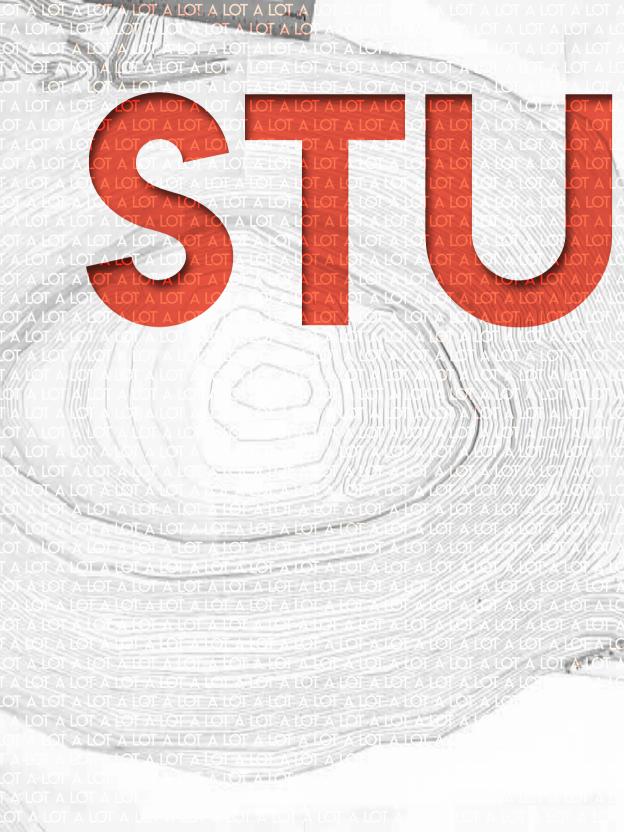


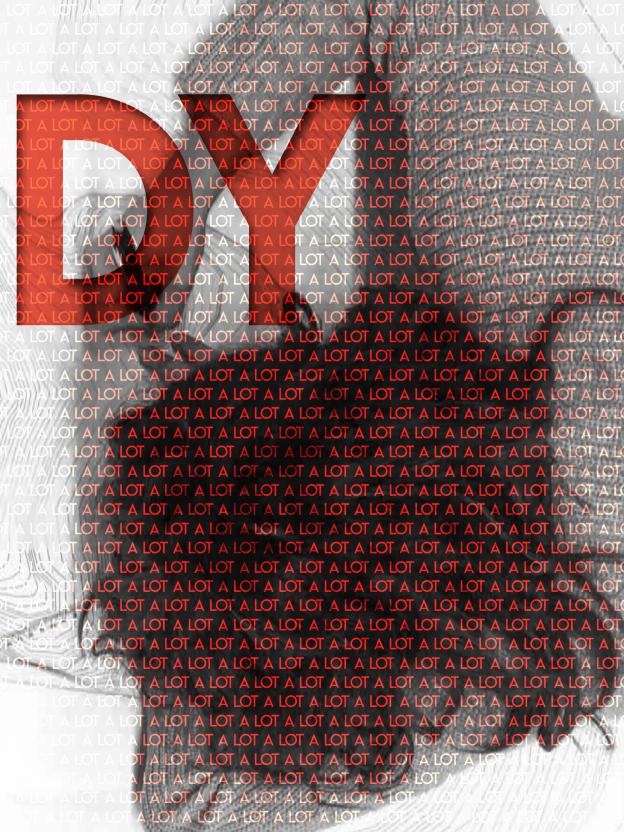




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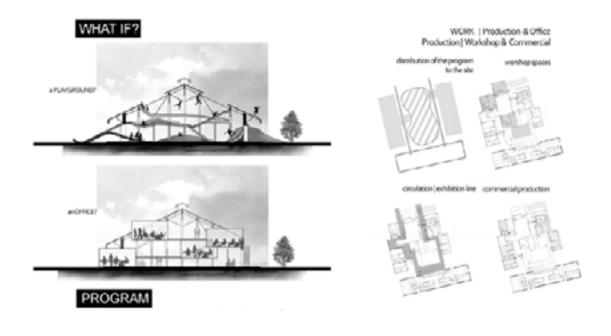


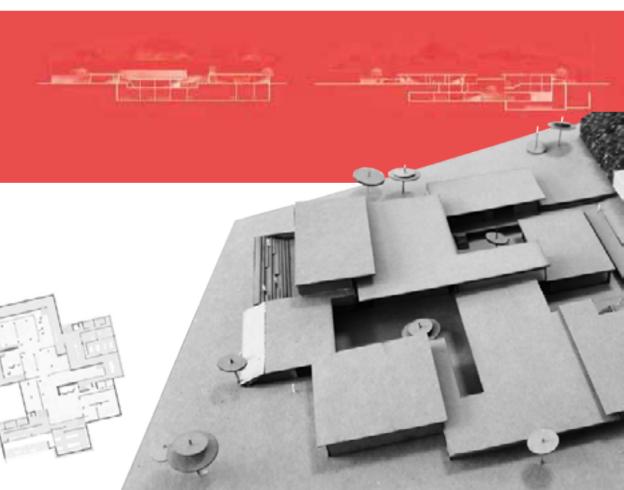




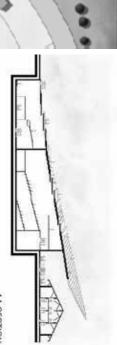


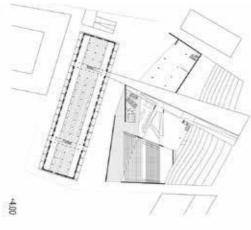


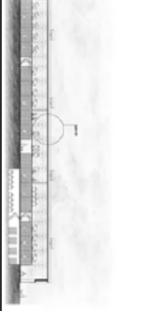


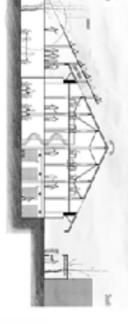






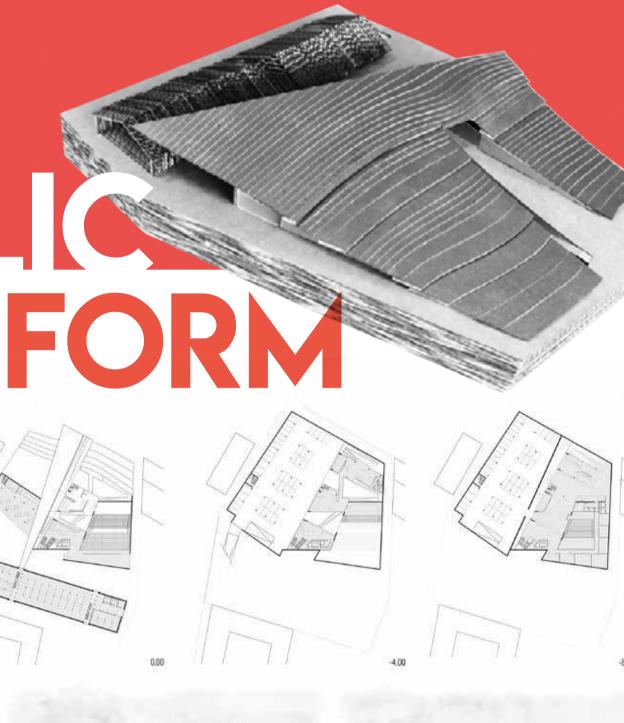




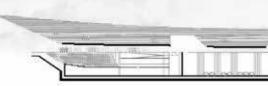










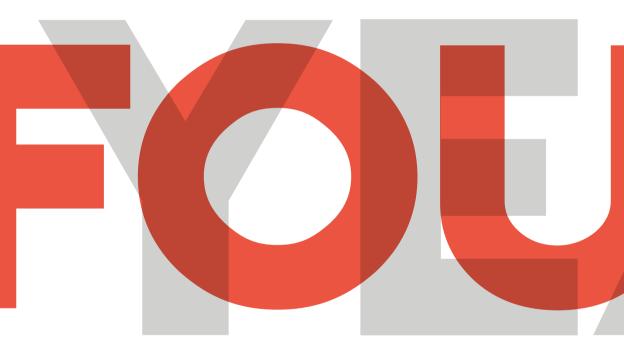


BB SECTION

CC SECTI











Arch 401 Architectural Design Studio aims to provide the practice of a multi-dimensional architectural and urban design problem that incorporates the contextual, diagrammatic, infrastructural, programmatic and technical complexities. It aims to develop comprehensive architectural design and research processes through integration of contemporary architectural and urban design theories, methods and techniques.

Arch 402 Design Studio aims to provide a design and research process on a multi-dimensional architectural design problem incorporating contextual, programmatic and technical complexities. The course intends to reflect the knowledge that the students have acquired so far in various fields such as architectural criticism, history, theory and building sciences (construction, environmental control and materials) on the process of design.

EMSALSİZ: WITHOUT MEASURE / WITHOUT PRECEDENT | SÖĞÜTÖZÜ

In the last decades large-scale urban projects in the metropolitan areas have been challenging architectural design in respect to complexity, program, materiality, mobility and scale. Likewise in Turkey, the recent urban transformation projects are shifting the existing paradigms where the urban codes present unprecedented conditions. Rather than bringing measures of uniformity, these rules denote exceptional measures of construction for certain sites. Such a context of "bigness" coerces the conventional precedents of architecture as well. Prophesized by Rem Koolhaas in 1990s this is a new scale where architecture has to rethink its essentials.

In the first semester of the Fourth year design studio (where according to the curriculum objectives, large-scale urban projects are to be assigned) the challenges that the contemporary urban condition imposes on architecture were introduced by conceptualizing the word emsalsiz. Here, the Turkish word emsalsiz is used in two senses. First it points to the becoming obsolete of emsal, which is originally an urban measure defined as "the ratio of the building floor area in relation to the land" (KAKS). In the recent urban transformation projects this ratio is so high and exceptional that emsal ceases to be a measure. This is a condition "without measure" that can be coined as emsalsiz. As the congestion and scale increases the conventional architectural types and urban typologies are almost impracticable. As such the second meaning of emsalsiz can be referred, which is "without precedent". In architecture emsalsizlik may both point to a crisis of representation but may also be taken as a possibility for innovation and originality. The task in emsalsizlik was to imagine whether it is possible to produce alternative architectural proposals in place of the existing urban context. In one sense this project was realist and context based in another sense it was utopian and open to innovative design proposals.

It is not an easy task to introduce the student of architecture with emsalsizlik. The whole semester was designated into a continuous exercise formed of a set of interrelated assignments. In the first stage -noting that the change in scale, urban complexity and program is a major problem of cognition for the students- the project work was initialized by mapping an existing urban setting where codes and precedents are continuously challenged. As part of group work the students were asked to analyze, diagrammatize and document a newly developing urban center as a case. They also searched for the origins of the building typologies and studied contemporary examples built in conditions of emsalsizlik. At the second stage an empty plot in the analyzed new urban center was selected, where the students had to propose a multi-use program for the assigned emsal. In the final part each student designed a building for the program they had proposed at the second stage. This exercise covered a preliminary project level and presented in 1/1000 and 1/500 scales.

The fall semesters of 2016-2017 and 2017-2018 was devoted to study emsalsizlik on two sites opposite to each other in the new CBD of Ankara: Çukurambar- Sözütözü. In 2016-2017 Fall semester the studio group worked on Söğütözü area - the section of the Eskişehir Road from the Konya Yolu Junction to the Çukurambar underpass. The specific plot selected was the former Renault factory with a 15 000 m² ground area. The students proposed a program for emsal 4, which made 60 000 m².

In 2017/2018 Fall semester the larger site covered the section of Çukurambar between the Eskişehir Road, Mevlana Boulevard and Muhsin Yazıcıoğlu Boulevard. In this case the students were given five different plots with approximately the same ground area, 20 000 m². Each plot presented different challenges and required different programs. The whole site was made in 1/500 scale and each plot was studied in relation with the others.

HARBORING IZMIR MEDITERRANEAN ACADEMY

In 2016-2017 Spring semester, two architectural design studio courses in TEDU (Arch 302 and Arch 402) were conducted on sites located in the historical core of the city of İzmir. This has been an opportunity to witness and take part in a genuine public initiative that was started by the İzmir Municipality in the Cultural Workshop of 2009 with visions that were also related with the purposes of the studio:

İzmir as a city of innovation and design; İzmir as a Mediterranean locus in relation with other port cities; İzmir as a city of good-governance with democratic and participatory practices.

Main pier of this initiative is the İzmir Mediterranean Academy (İMA) founded by the Metropolitan Municipality as a department that will support the realization of the vision, "İzmir, Mediterranean's city of culture, art and design". The Academy aims to form alternative global ties with the locality of the city and extends its impact area from the Aegean to the Mediterranean. İMA has three major tasks: to strengthen the relation of the public with history; to increase the design capacity in Izmir and increasing the awareness and demand in design; and, enhancing organic agriculture and ecologic settlement design. The Academy is currently located at Göztepe near Adnan Saygun Cultural Center. The topic of our project was to design a building that harbors İzmir Mediterranean Academy. The challenge was to project an edifice that represents the vision of the institution towards:

-an innovative architectural design -an all-inclusive public building -an ecologically conscious technology -a reappraisal of the historical context

These challenges sumed up the expectations for the final semester of your architecture education where the former stages of training were accumulated into a complete building project.

The project site was selected both to be suitable for the İMA and also to facilitate the design with multiple potentials, problems and values. It is at the junction of Kordon, Konak Pier, Fevzi Paşa Boulevard, pedestrian path to Konak (Cumhuriyet Boulevard) and Kemeralti that is the historical bazaar of the city. The plot is multifaceted that has a façade visible from the sea and at the same time confronts the scale of the historical bazaar at the rear side. The plot area is around 6000 m².

The peculiarities of this multi-layered location were evaluated in the first weeks of the project work. "İzmir-Tarih Projesi: Tasarım Stratejisi Raporu" [İzmir-History Project: Design Strategy Report] was a useful guide for the studio work. The site was the corner of the enclosed harbor dating to the Antiquity that survived until the 18th century; it was once the main customhouse of the Ottoman city. It was proposed that İzmir Mediterranean Academy would form a base actually enforcing historical continuity in Kemeralta and would once more be one of the entry points of the traditional commercial district. The program constituted of functions that would be both used by İMA and at the same time form revenue for the institution. There were three major function groups: convention facilities (auditorium, multi-purpose hall, seminar rooms); exhibition spaces; archive and research.

NINETEENTH CENTURY MUSEUM ISTANBUL

The term project topic of Arch 402 (2017-2018) was a museum, a history museum dedicated to the 19th century. The same program was worked on two different and related sites in Istanbul.

Museum is a widely popular but debated topic of architectural design. Basically, a museum is a facility for the preservation and representation of a collection/s composed of rarities and valuables. Historically it has emerged in the early modern period from the nobility's cabinets or state treasuries. The museum was formed in ideal as a civic institution of the Enlightenment and designated into several purpose-built architectural types by the early 19th century: note the Louvre Paris, the British Museum London, Altes Museum Berlin, Hermitage Petersburg. The imperial museums of the 19th century with their universalist approach and the state museums of the 20th century with their nationalist, were grand institutions targeting the cultural education of the public: such as Natural History and Victoria& Albert London, Müze-i Hümayun Istanbul, Etnografya Müzesi Ankara, the Smithsonian Washington DC, Centre Pompidou Paris. There were also a small number of private museums or philanthropic foundation museums formed around private art collections: note Guggenheim NY, MOMA NY, Kimbell Art Museum Fort Worth, Beyeler Foundation Basel. In the contemporary

period -in the postmodern era- there has been an increasing tendency for the "museumification" of things and places (i.e. transition from living entities to that of the idealized re-presentations, wherein the things are considered not for their use but for their value as potential museum artifacts), which has also been reflected to a parallel increase in the museum constructions. Now there are many different types of museums that are grouped according to their collections or venues from house museums to ones on anthropology, archaeology, art, artist, city, fashion, folklore, food, history, memorial, maritime, military, nature, science and technology. The great museums have even their franchises: there are now Louvres. Guggenheims. Pompidous and V&As. Thus, museum architecture is a hot topic, which is formed in between a high art milieu performed by celebrity architects and a well-defined academic discipline authorized by multiple experts. The two are mutual opponents; museology experts and curators may see architects as a threat comparable to natural light or bugs, architects may define museologists and curators basically as constraining agents. A museum's architecture can be the main reason to visit it; the ideal collection display may be open-ended and within any architecture. Within the complexity here resumed, "museum" is a topic fit for a final project exercise in undergraduate education. The students will have the opportunity to position themselves in between these positions and

fulfill the representational aspect of architecture and its functional terms serving within museological standards and curatorial expectations.

The specific topic of the project was a 19th century history museum in Istanbul. NICMIS. The reason for this choice was that no such institution exists in Turkey, besides a dire necessity for the information of the public on the history of the 19th century: locally, an era of decline and decadence for some and a golden age for others. The 19th century, which was time-framed by Eric Hobsbawn between 1789 (French Revolution) and 1914 (WWI) as the long century, is a period when modernity was shaped under many cultural, economic and political forms that we are continuing to inhabit. Nineteenth century material culture will be displayed in NICMIS as a representation of its times under certain themes and will try to form an interface between the global and local perspectives of the long century.

The architectural type of the museum is a 19th century creation itself; then in this project the challenge is to rethink the spatiality of an institution within its origins. In order to orient the students into the complexity of the Museum topic, certain introductory themes were defined. Twelve themes were given to the students who selected three of these as the object of their permanent and temporary exhibitions. For each

theme the students were asked to define a collection, the final definition of the collections were ascertained during the critiques. The themes were: Architecture and Urbanism; Production and Industrialization; Trade and Capitalism; Citizenship and Cosmopolitanism; Imagination and Utopia; Entertainment and Visuality; Travel and Tourism; Mobilization and Colonization; War and Immigration; Fairs and Museums; Arts and Crafts; State and Politics.

The 19th century history is one that is best represented on urban issues and urbanization. In this aspect the museum topic have a close affinity to a "city museum" that of Istanbul. Istanbul was not only the capital city of the Ottoman Empire within the defined period but also one of the busiest international harbors. The 19th century urban transformations of the city are original in the sense of representing the modernization as well as the resistance of traditional structures. Several readings were made on the 19th century Istanbul and during the site excursion several places that represent the century were visited. Two selected project sites had similar characteristics: The Tepebasi Car Park with the TRT building and the Sishane Hendek Street Car Park. Both plots and their vicinities were the formations of the 19th century with a number of hallmark buildings.





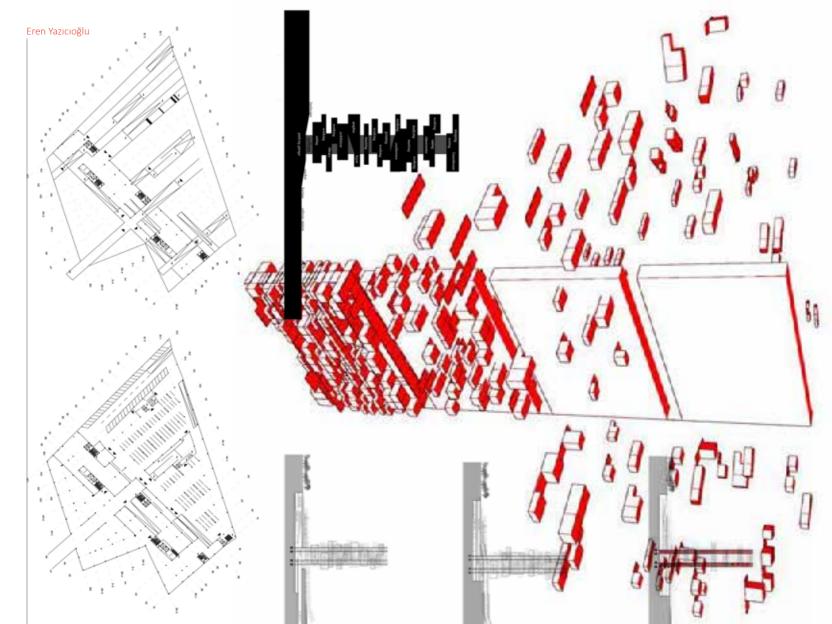


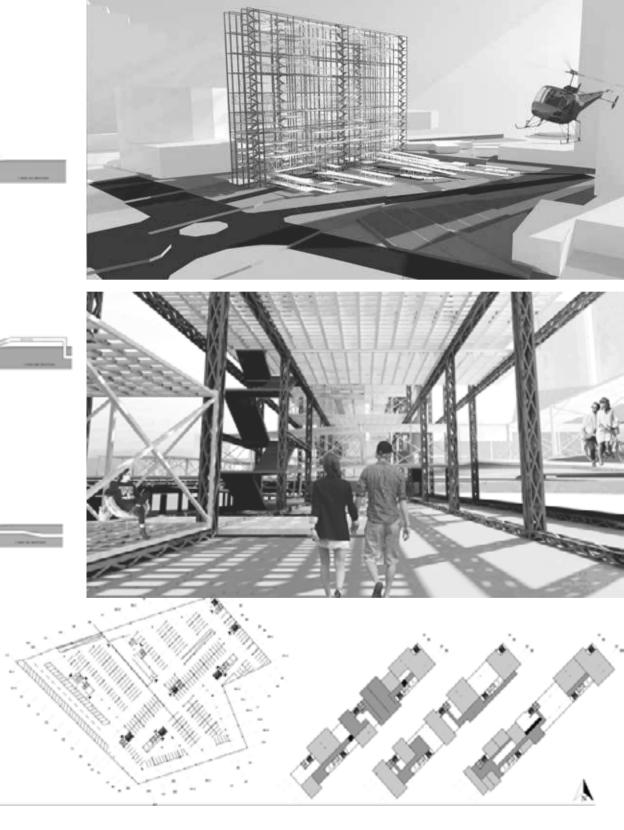
INSTRUCTORS

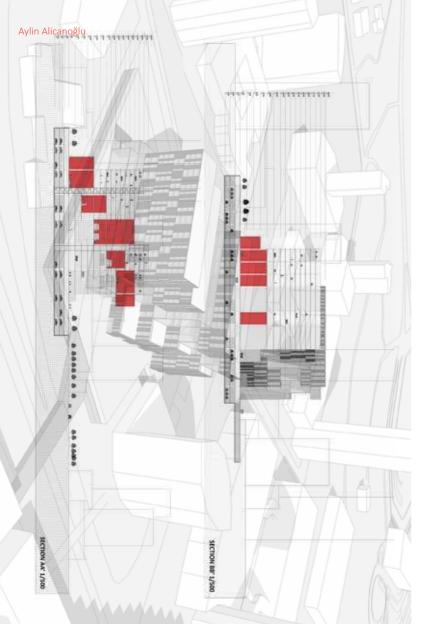
Namık Erkal Ziya İmren Irmak Yavuz

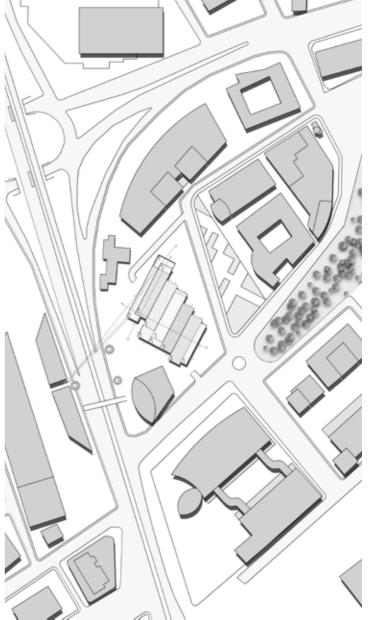


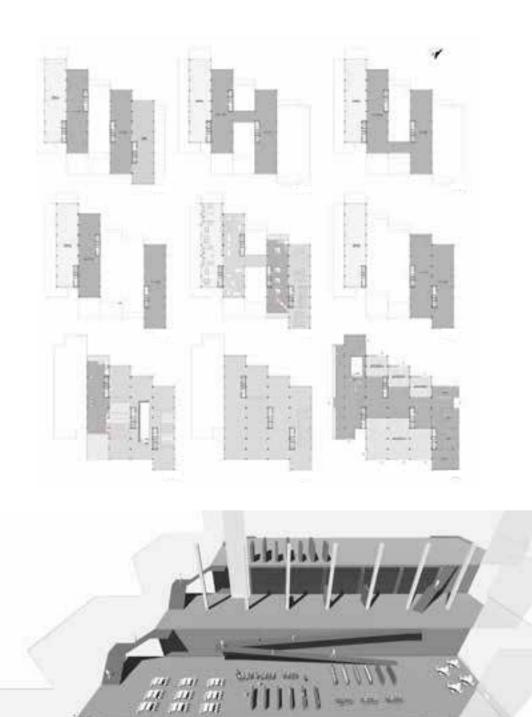












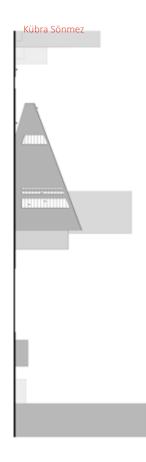


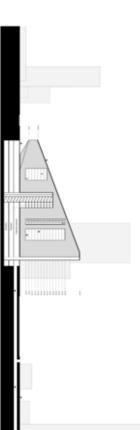
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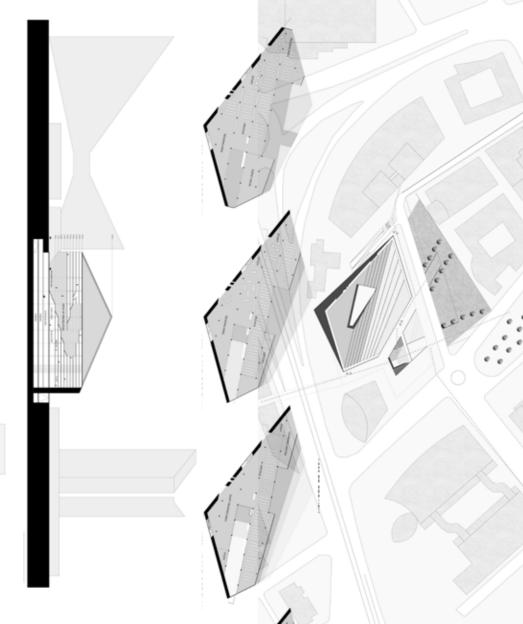
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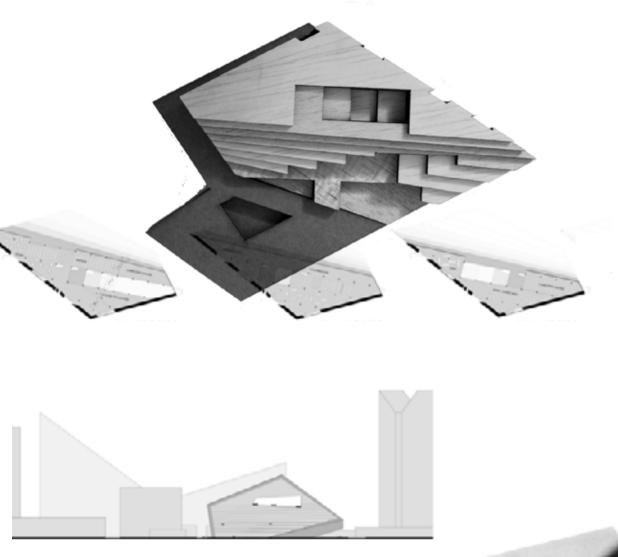


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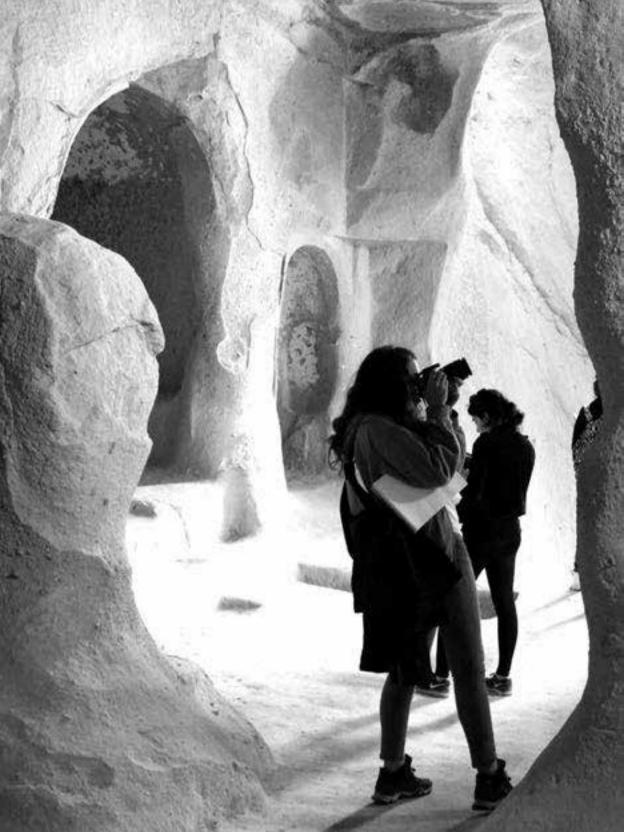














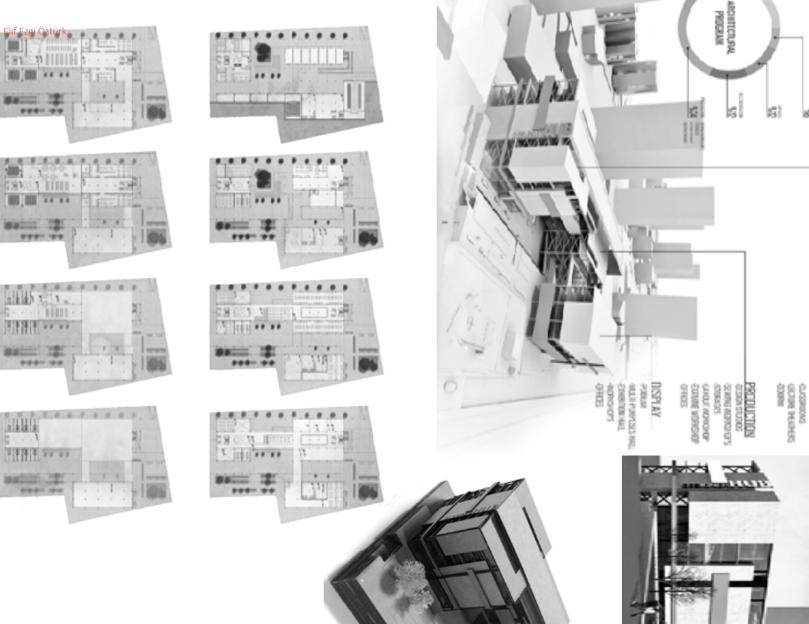


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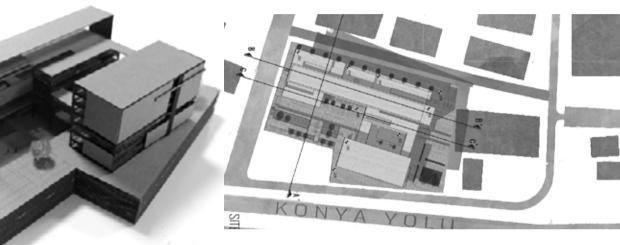
2017-2018 FALL

INSTRUCTORS

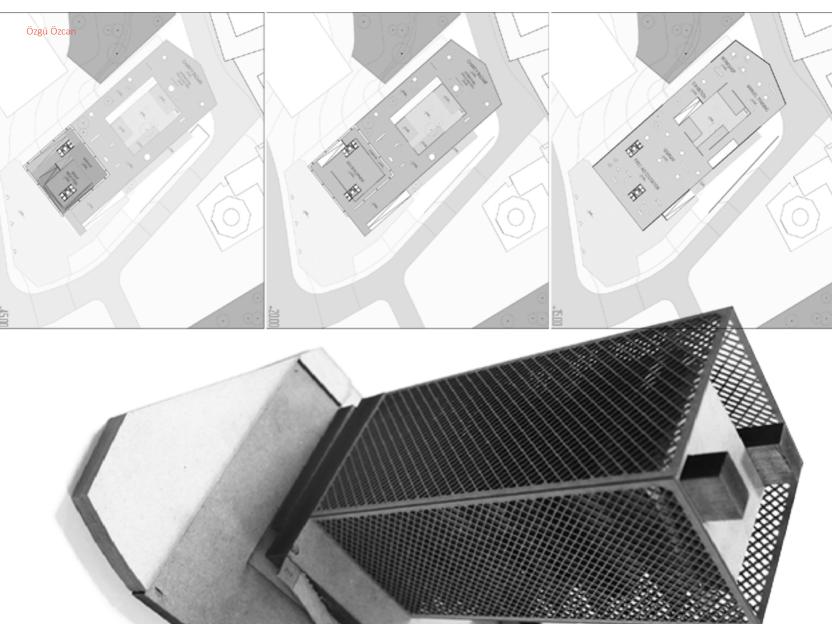
Namık Erkal Cem Altınöz Onur Özkoç Murat Aydınoğlu



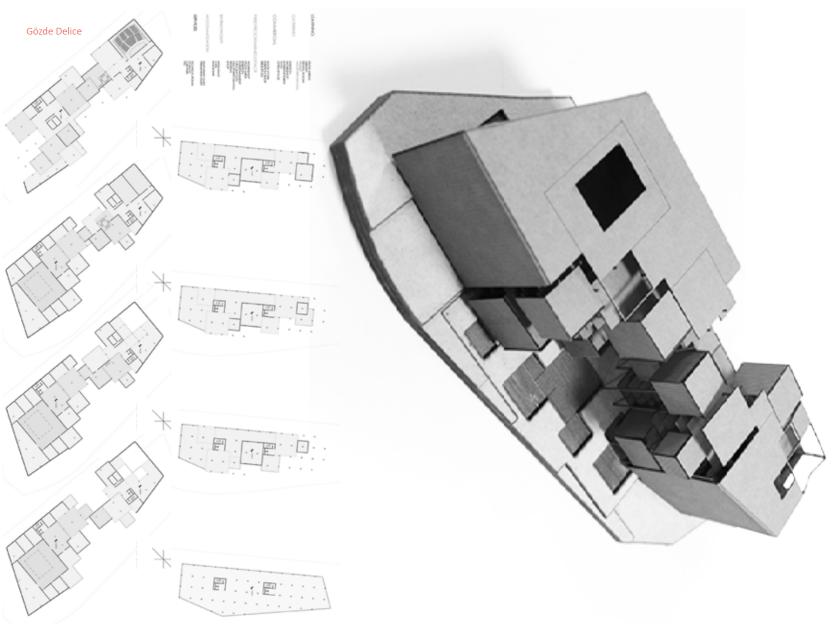


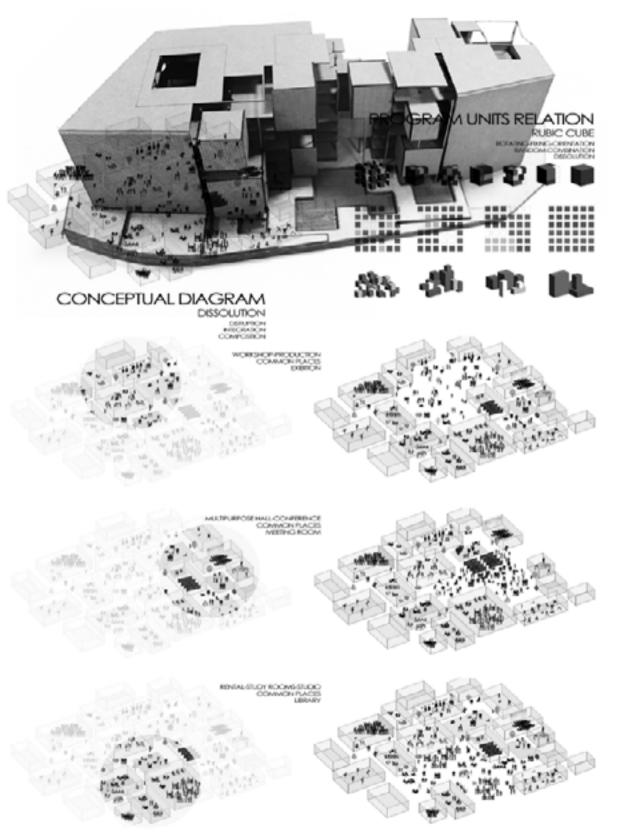


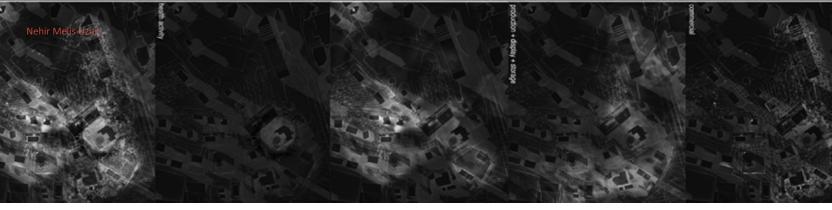






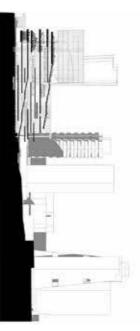


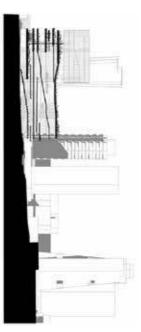


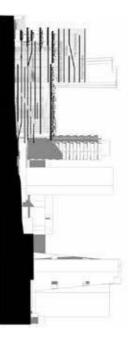


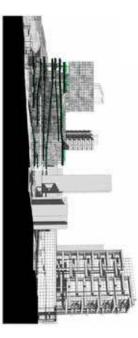


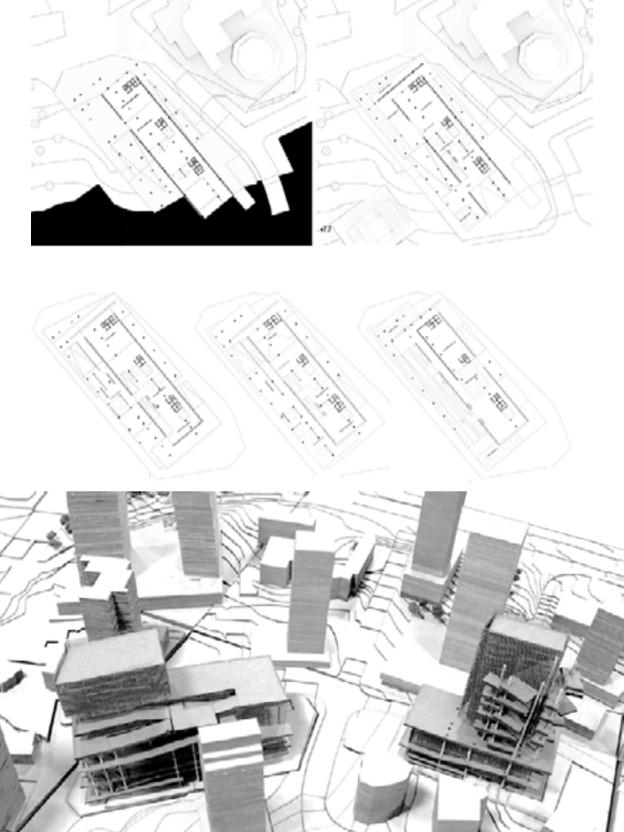


















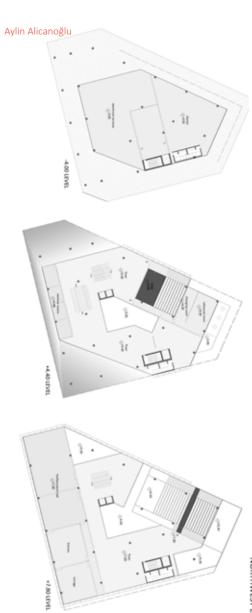


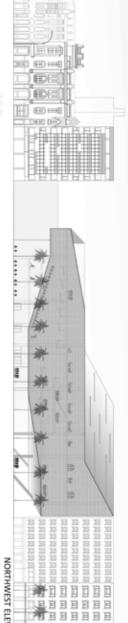
HARBOUR ING **IZMIR** MEDI-TERRAN ACA-DEMY

2016-2017 SPRING

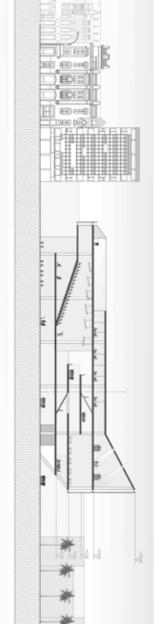
INSTRUCTORS

Namık Erkal Onur Özkoç Melis Acar

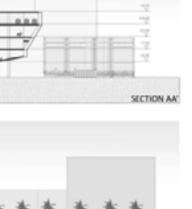




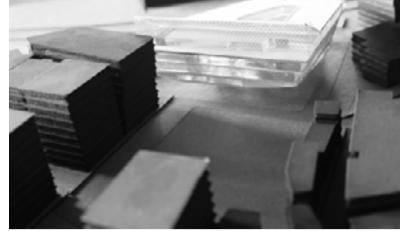








SECTION 88'

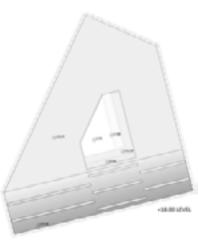


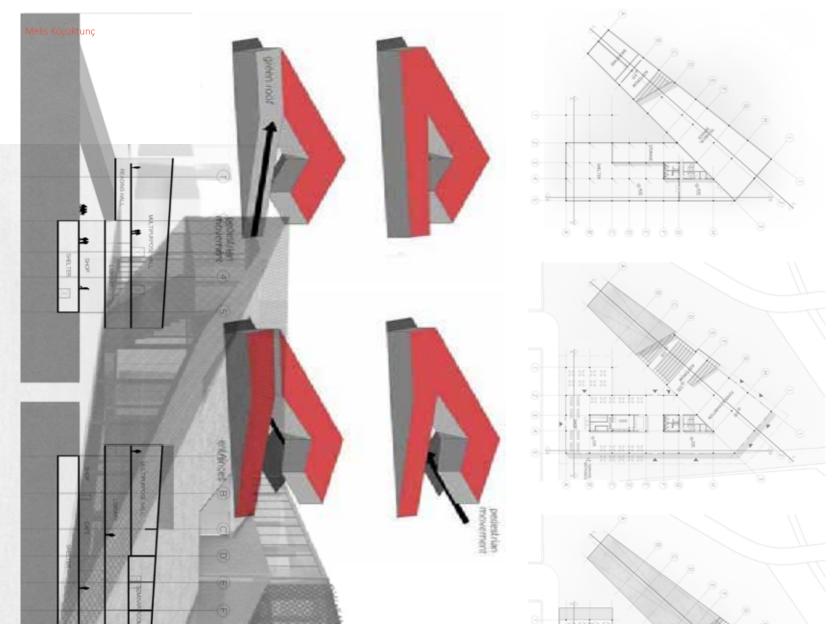


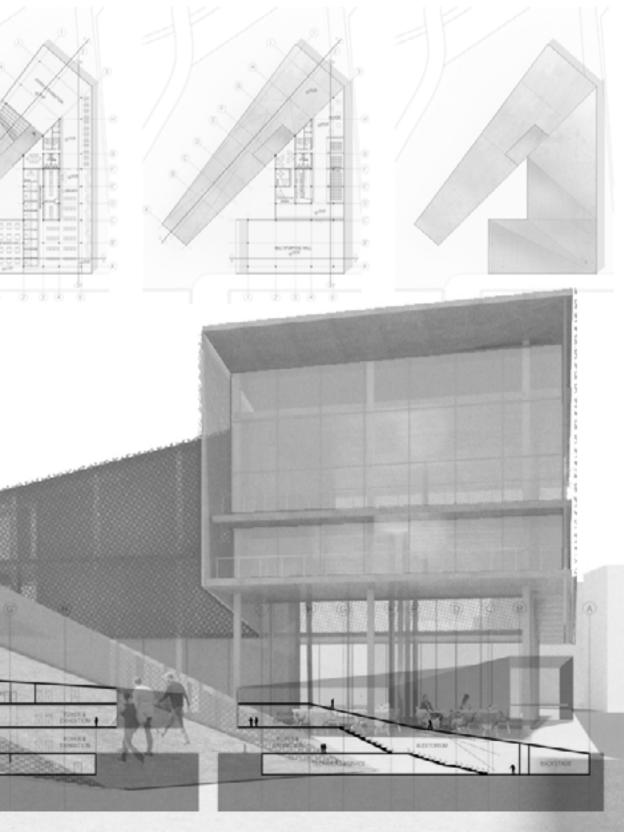


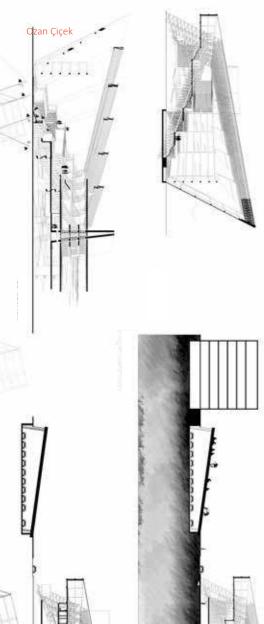
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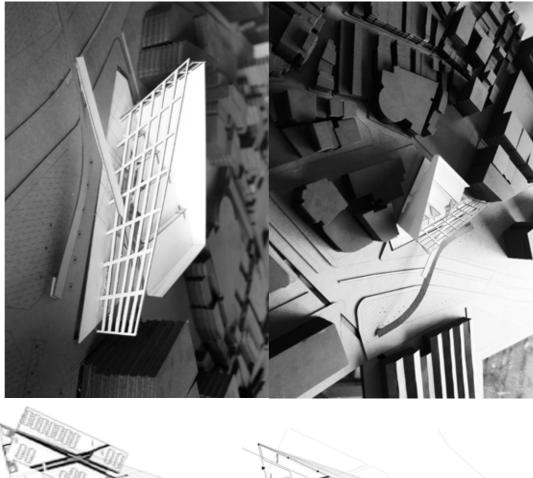


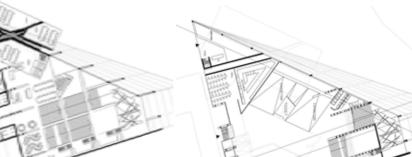


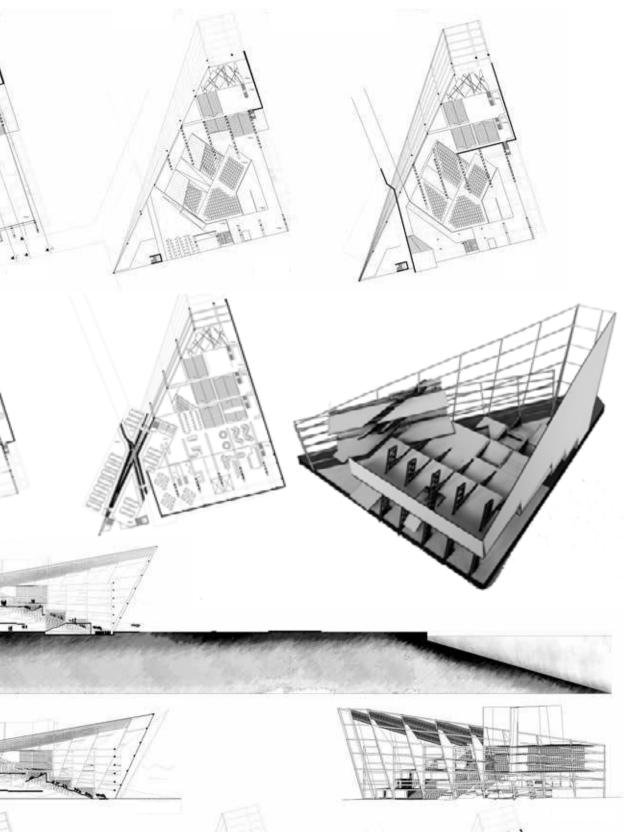


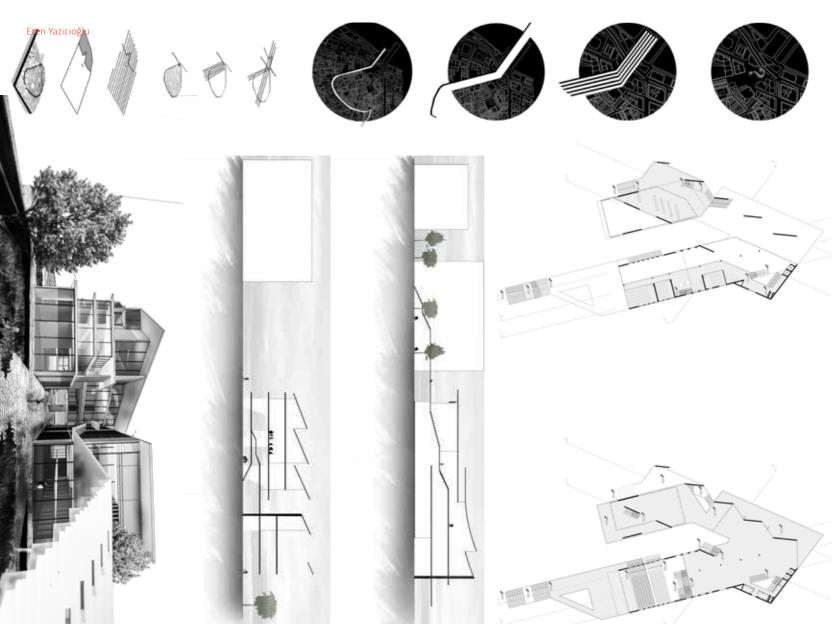


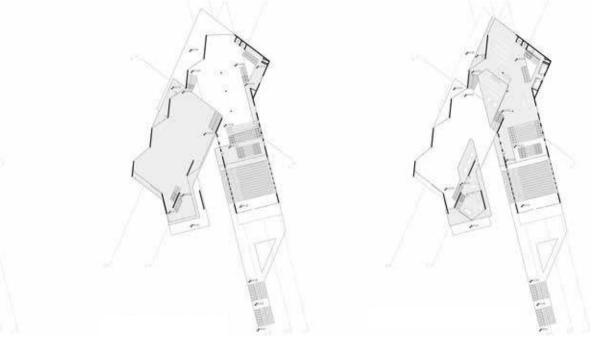


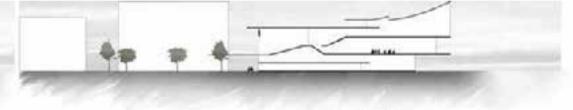
















human, the







Figure 13. View of the Contemporary City.

Figure 56. Hook New Town, major utra alun the predictrian axis



NINE-TEENH TH CEN-TURY MUSEUM OF IS-TANBUL

2017-2018 SPRING

design studio

INSTRUCTORS

Namık Erkal Başak Uçar Cem Altınöz Onur Özkoç Murat Aydınoğlu

