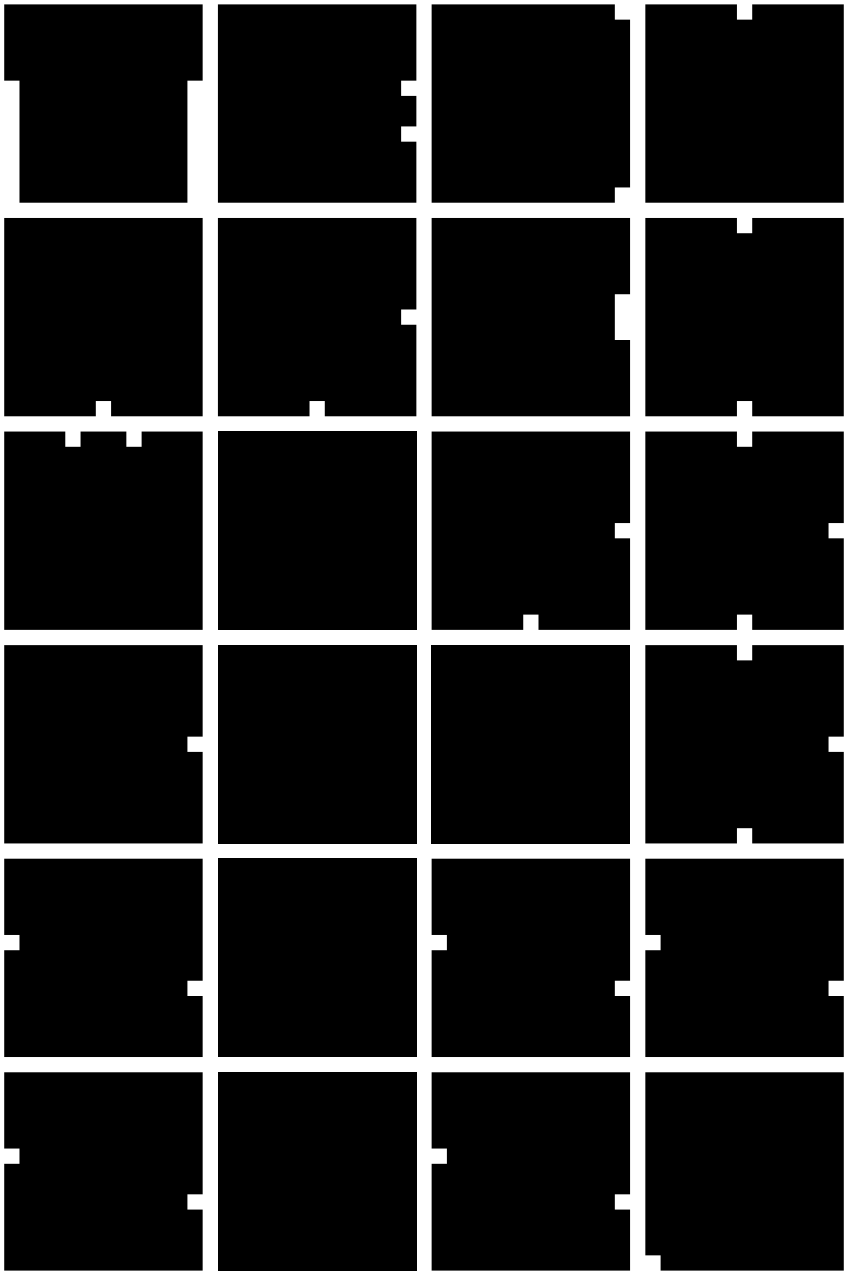
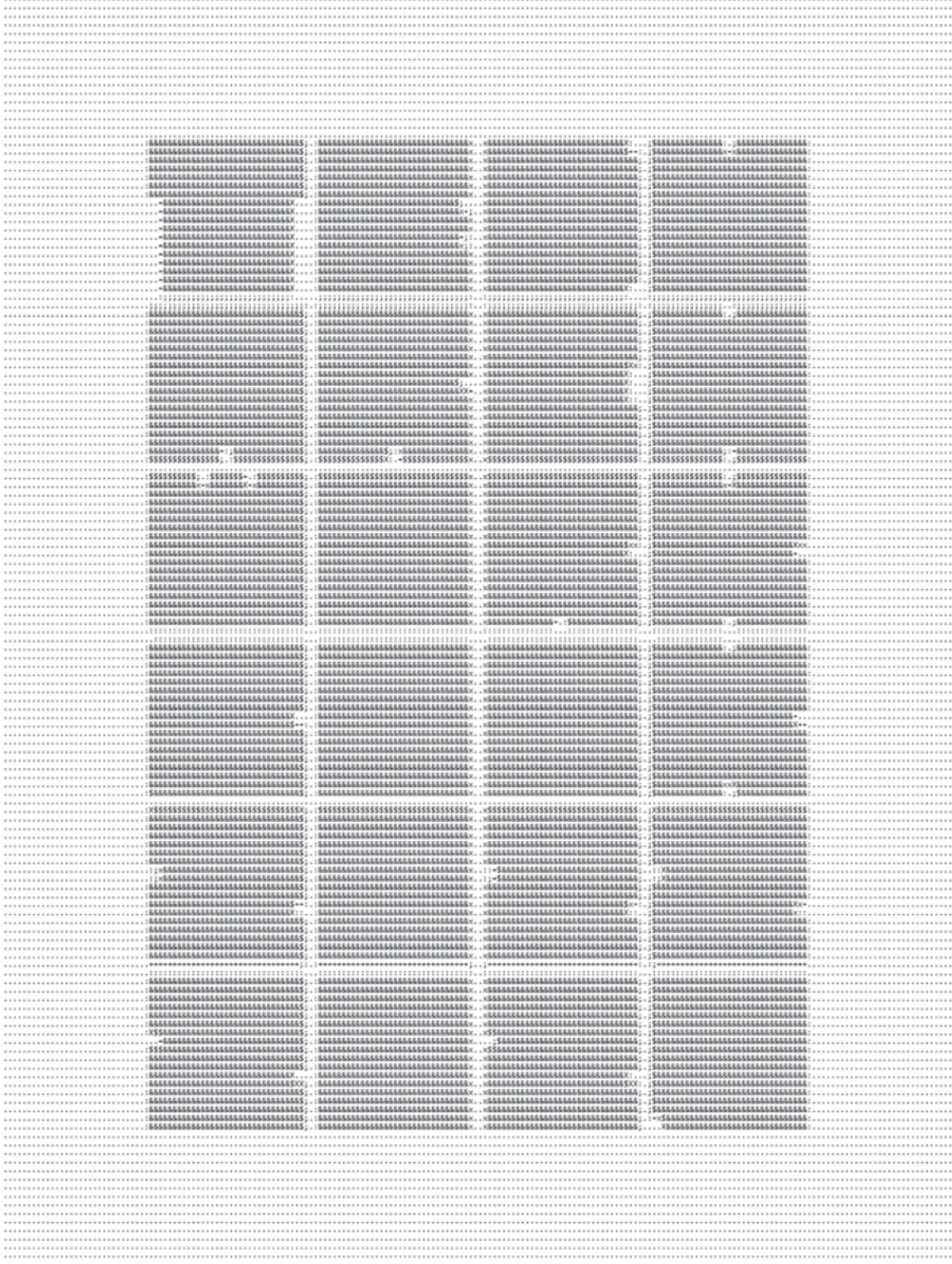




ISBN 978-605-80942-7-7

The work presented in this publication is a selection of student works
produced in 2022-2024 in the architectural design studios
at TED University Department of Architecture.

Editors
Duygu Tüntaş, Utku Coşkuner, Sonat Özcivanoğlu, Çağrım Koçer, Ekin Meşe

Design
Utku Coşkuner, Sonat Özcivanoğlu, Çağrım Koçer, Ekin Meşe

Printed by
Öz-San Matbaacılık

© 2024 TEDU Department of Architecture
All rights reserved including the right of reproduction
in whole or in part in any form.

TED University
Department of Architecture
Ziya Gökalp Caddesi No.48
06420, Kolej Çankaya
Ankara Turkey

http://arch.tedu.edu.tr/

# from the editors

WORKBOOK 2022-2024 documents undergraduate and graduate studios at the Department of Architecture, TED University. Building on the tradition of previous editions, this fifth volume chronicles the two years of work capturing the continuity, evolution, and diversity of our educational and research agenda in architectural design studios. The collectively recorded studio texts by the instructors and a curated selection of student work reveal the themes, focuses, and outcomes of each semester, offering a comprehensive reflection of the simultaneous and interconnected inquiries undertaken.

This volume is designed and compiled by Utku Coşkuner, Sonat Özcivanoğlu, Çağrım Koçer, Ekin Meşe and Duygu Tüntaş. We extend our sincere thanks to all contributors for their dedication and collaboration in making WORKBOOK 2022-2024.

# department's note

The WORKBOOK has been published regularly since 2016, representing a significant contribution to the architectural cultural, and educational framework of TEDUArch, shaped collaboratively by students, faculty members, and alumni. Beyond its function as a record and archive, the WORKBOOK serves as an esteemed platform for disseminating research related to architectural education at TEDUArch, thereby reflecting the intellectual rigor and collaborative spirit that underpin our program.

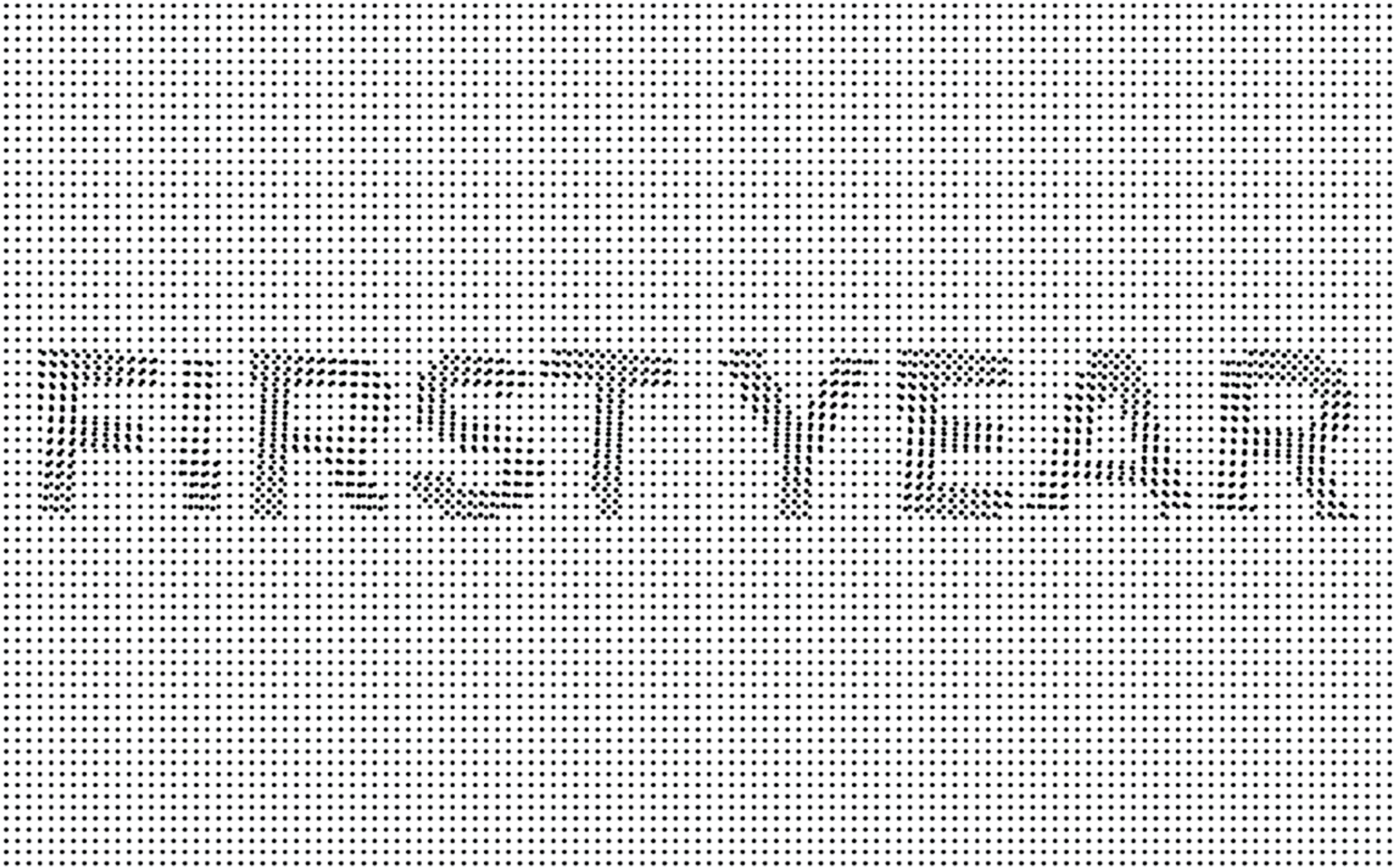
Being a comprehensive volume showcasing selected works that provide insight into the instructional and research perspectives of the department, the first volume of the WORKBOOK in 2016 celebrated the department's first graduates and marked the commencement of a continuing series of publications. This fifth volume stands as a testament to the dedication, curiosity, and perseverance of the TEDUArch community in sustaining this publication, which has contributed to the visual culture and scholarly discourse of the department.

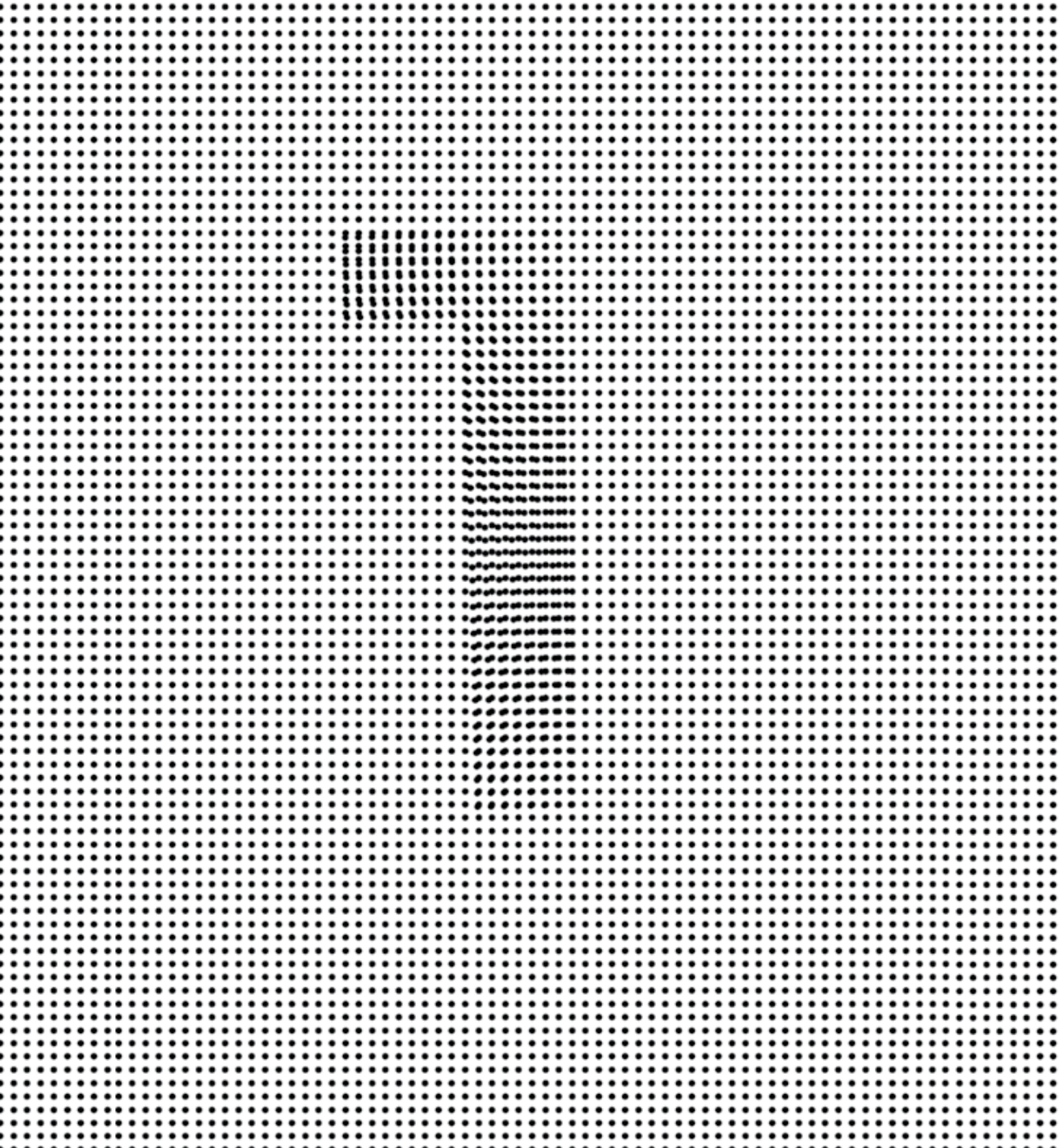
The WORKBOOK examines the department for its members and collaborators; it transcribes the institutional memory of TEDUArch, elucidates the processes intrinsic to the department, and archives the articulations and revisions of the curriculum, syllabus, and pedagogical methods, hence provides a critical assessment of the department and depicts its evolving agenda.

In recognition of our ongoing commitment to this publication and other scholarly endeavors as integral components of departmental output, we celebrate the fifth volume of this review and extend our gratitude to our students, graduates, instructors, and the collaborative ethos that has characterized the TEDUArch community over the past decade.

# TABLE OF CONTENTS

ADA BULTAY ÇINBAY AHADI YOSRAH AHMED YETİM AHMET KAAN KOCAOĞLU AHMET KUNTAY ILTAR AHMET YAVUZ AISHA AHADIABDUL GHAFAR ALİ CANDAN ALPEREN EYÜBOĞLU AMIN HASSAN DHALAHOW AMINAH ALWAN ABDUSSALAM AMINE SOUISSI ANAS IMEZDA ARDA ARAPASLAN ARZU AYDINAY ASLI BUYRUK ASLI ZEYNEP ÖZKAYA ASMAE EL HASSANI ASRIN KAĞAN SUBAŞI ATABAK BEGLARI ATABERK YÜKSEL AYA MUBARAK ELMAHDI ABDALLA AYA RAID M. MOHAMMED SAEED AYA SEFFAR ANDALOUSSI AYBİKE MÜFTÜOĞLU AYÇA DAL AYSU ARSLAN AYŞE DİLRUBA MASKAN AYŞE ŞEVVAL SÜRMEN AYŞENUR COŞKUN AYŞENUR EREL BADE BABABALIM BAHA SELİM USTAOĞLU BARAN KORHAN BARAY ÖZYURT BARIŞ ACAR BARIŞ BARAN BARIŞ GÜR BARTU AYDINLI BAŞAK ARSLAN BAŞAK ÜNVER BATIN KEREM ÖZMEN BATUHAN BUĞRA UZUNHİSARCIKLI BATUHAN YÖNEY BEGÜM YILDIRIM BEGÜMCAN BÖLÜKBAŞI BELGÜZAR BEYZA PEHLİVAN BELKIS SENA TOP BENGİNUR AKTAŞ BENGİSU SELİN DÜNDAR BENGÜSU HOŞAFCI BENSU ACARAKÇAY BERAY DAĞTEKİN BERFİN AĞIN BERK UTKU GÜNEY BERKAY CEVATEMRE BERKAY SEVMEZ BERKAY YILDIZ BETÜL İLAYDA YILMAZ BETÜL KAYADAN BEYZA MIZRAK BEYZA NUR YAĞLI BİLGE FINDIK BİRCE DAMLA AGRAG BUKET DİŞBUDAK BURAK ÇALIŞKAN BURAK IŞILAK BURCU GÜREL BÜŞRA BÜTÜN BÜŞRA NUR AKPINAR CAN ALP BİNZET CAN KUTAY ÇAKMAK CAN SOYKAN CANSU ECER CEMAL BERKAY AYDIN CEREN GÜLSOY CEREN SEZER CEVDET KARATAŞ CEYDA ER COŞAR TUNÇ BATUK ÇAĞIL UFKUM ALTUN ÇAĞLA ÇINAR ÇAĞRI GÜNGÖR ÇİĞDEM ÇELEBİ DALHATU USMAN DAMLA AKÇAM DANAH ALAKKAD DEFNE AYALP DEFNE KALUK DEFNE ŞANLIOĞLU DENİZ ŞENER DENİZ ŞENER DENİZ YENİ DEREN ÇETİNKAYA DERİN DİYAR DİNÇAL DERYA ARSLAN DERYA GÜNDOĞMUŞ DİDEM TORUN DİLA KANGEL DİLARA SUDE BOZ DİLAY DEMİRAL DURU GÖRÜNÜŞ DUYGU İREM KURNAZ ECE ELİF ÇETİNDAĞ ECE KAVASOĞLU ECEM AKIN ECEM YARALI ECEM ZEYNEP YANIKDEMİR EDA YÜCEL EGE KARACAKOL EGEMEN UTKAN EKİN MEŞE ELİF BERRU KULLUK ELİF BEYZA TEMELTAŞ ELİF EYLÜL ATMACA ELİF KURUM ELİF MERAL GÜRSOY ELİF NAZ ILDIZ ELİF NUR ERDOĞAN ELİF ŞEVVAL ŞEN ELİF TUĞÇE ÖZTEKİN ELİF YAĞIMLI ELİF ZEYNEP DÜZYOL ELİND TUVA PALAOĞLU EMİNE BEYZA ÖZBOLAT EMİNE MELİKE OLGUN ENGİN KOCATEPE ERAYCEM ERKAN EREN AL ERGÜL ÜREYEN ERİNÇ ERKİN KAHRAMAN ERKİN ÇATALKAYA ESHAAL ZIAD KHAN ESRA AKINCI ESRA DURMAZ EYLÜL SU ERENGÜL EYLÜL TUNCAY FADİ ALATTAR FATİMA MERYEM KURMUŞ FATMA BEYZA AKYÜZLÜ FATMA BEYZA ÇOPUR FATMA KARDAN FATMA NUR ERKAN FATMA SENA KAYA FERİT AKTAŞ GAMZE NUR ÖZTÜRK GİZEM EZGİ TAŞTAN GÖKTUĞ ÖZÇELİK GÖZDE DURU İLTER GÜLSİMA ÇAKAN HAKAN BURAK VURAL HAMZA OLGUN HANDE SAKİN HARIRA MASSUM HASAN BARAN HATİCE KÖKSAL HATİCE NUR DANİŞ HATİCE TÜRKAN SEMERCİ HAVVANUR ÖZGÜR HAYA TAHBOUB HEVJİN ANDİÇ HİKMET EREN KARAKOÇ HÜMEYRA BARAN HÜRKAN SİNAN BULUT HÜSEYİN CEVATEMRE IRAZ EYLÜL BAŞSOY IŞIL CEREN TUR İDİL EREN İDİL EYLÜL GÖMELİ İDİL İPEKOĞLU İLAYDA ATASOY İLAYDA EROL İLAYDA ÜLGEN İLDA KILIÇ İLKE DOĞA TANSÜ İMGE ÖZÇAĞLAR İPEK NEDA KÜÇÜKÖZYİĞİT İREM DENİZ İREM MELEK HEMİDOV İREM NUR DEMİRER İREM UĞURLU KAAN BUMİN KAAN REFET GÜRSEL KANAR HUSSEIN HAMA ALI KARYA KESKİNOK KEITH KOOME MUTHURI KİAN SHAMSHİRİ KÜBRA NUR GÜNEŞ LALESER GÖKÇE LARA BULUT LARA NEŞŞAR LARA ŞAHİN LEEN ORASS GANIM LEYAL ER LEYLA PELİN ALPARSLAN LİNA ZEYNEP KALENDER MAJD AL KHALEDI MEHDİ SAFA DAŞTAN MEHMET ALİ ÖZTÜRK MEHMET CAN ÖZCAN MEHMET CAN TERZİ MEHMET EREN YILMAZ MEHRSA ROHANINASRABAD MELDA KARA MELİS DEĞİRMENCİ MELİSA MERVE HÜROĞLU MELTEM AKIN MERAH WALEED MAHMOUD AL SAIFI MERAY ABDULLAYEVA MERT EREN BOZKURT MERT ÜNLÜ MERVE BİLEN MERVE ILGAZ MOHAMED ABOUBAKR AHMED KAFAFY MUSTAFA MERT ARIKAN NADIA TAMIM M ALTURKI NAOMI FURAHA SIMALENGA NAOUFAL EL MANOUNI NASHWA AL-HAKIMI NERGİS BUSE ALTUNER NEZİH ARDA UÇAR NİL ERDEM NİL SİMAY DENGİZMEN NİLSU UFUK NİSA AKDAŞ NİSA NUR AYDIN NOAMANE MOUSLIH NUR TUANA YILDIRIM NURBETÜL YILMAZ OĞUZ ATAGÜNDÜZ OKANAY KARÇAALTINCABA ONUR SAYINER OZAN CAN ŞENGÜN ÖMER VOLKAN YILMAZ ÖYKÜ HAZAL GÜNDÜZKANAT ÖYKÜ KILIÇKAN ÖYKÜ LARA TURGAY ÖYKÜ ÖZDEMİR ÖZGÜN IŞILTAN AYDOĞAN ÖZLEM CEBECİ PELİN İNAN PELİN İPLİKCİ PELİN MERTCAN PELİNSU GÜNEŞ PERİHAN BERRU ÖNALAN PINAR FİDAN RABIA YARIŞ RABİA ÖYKÜ EMİROĞLU RANA SÖKÜCÜ RAWAND MUTAZ SHAKER BATAH RIZA ATAKAN KAMIŞLI RUKEN KOÇER SAGHAR AYOUBZADA SALMA IDETTALEB SEDAT SAĞLAM SEFER BURAK KİRİT SELCAN SUDE HASDEMİR SELCEN KOÇER SELEN OR SELEN SAROĞLU SELENA ÖNCÜL SELİN AKALIN SELİN ÜNLÜ SELİN YILDIRIM SELİN YILMAZ SELVİNAZ EYLÜL TÜRK SEMİH ŞERAFETTİN DEMİRBİLEK SENA AY MİNA BAĞDAT SENA NUR MANTAŞ SENA SARI SENA ÜNAL SERDAR SARUHAN SEVGİ CİNER SEYİT AHMET BEK SİNEM GÖZÜBÜYÜK SOMAYYA NASRATYAR SUDE NAZ ÖZEL SUDE NEHİR ASLAN SUDE NUR MAGAT SUDE SARI SUDE YAĞMUR AYDIN SUEDA AKSOY SÜEDA NUR SONGUR ŞEVKET KAAN ÖZDEMİR ŞEVVAL ÇUHADAR ŞEYMA ÇOLAK ŞEYMA DİLARA ALDEMİR ŞÜKRİYE DOĞA ŞENTÜRK TALİP UÇAR TAYFUN AKGÜL TOLGA YILMAZ TOLGAHAN BARDAKCI TUGAY ALTINDİŞ TUĞÇE GÜMÜŞSOY TULGA KAMIŞ TUNAHAN YAVUZ TÜRKAN SUDE SAKALAR UĞUR YAVUZ KATIK ULAŞ CANYAKMAZ UMUT DEMİRKOL UMUT ER VULKAN KARTAL VUSLAT SİMAY BAŞ YAĞMUR LAL GÜRÇAY YAĞMUR ÖZTÜRK YAĞMUR ZENGİN YAMAÇ ŞENELMİŞ YAREN BAYIR YAREN BERFİN KÜÇÜK YAREN ÇİMEN YAREN GÜLEÇ YAREN ÖZCAN YASAMIN BENGİSOY YASEMİN AKAN YİĞİT EFE TALAKACI YİĞİT GÖKÇEK YOSRAH AHADİ YUNUS EMRE TURGUT YÜKSEL ŞEVVAL ÇİFTCİ ZAFER ATAHAN ŞİMŞEK ZEHRA DAĞISTAN ZEHRA DİDAR KALKAN ZELİHA ZÜMRE ERTAŞ ZEYNEP ATEŞ ZEYNEP AYLİN ERTÜRK ZEYNEP ÇELİK ZEYNEP EDA KILIÇ ZEYNEP ENZEL SAVRIM ZEYNEP HAZAL YENİLER ZEYNEP KOZOĞLU ZEYNEP MELİS DİKBIYIK ZEYNEP NUR ŞAHİN ZEYNEP ÖZDEMİR ZEYNEP SAĞIROĞLU ZEYNEP SENA HÜRATA ZEYNEP SEVDE İSHAKOĞLU ZEYNEP SUDE YAPRAK ZEYNEP SÜNER ZEYNEP TABANLIOĞLU ZİYNETNUR KADIOĞLU





When E. M. Forster cited the pseudo-quote “How can I tell you what I think, till I see what I say?” in his work ‘Aspects of the Novel’ of 1927 as being attributed to an “old lady” who enjoys the art of conversation without the persuasion of the methods of logic, he was certainly being sarcastic; as a hint in the debate between a planned plot versus a certain level of improvisation in writing, somewhat ridiculing the latter. Nevertheless, the quote assumes a new light of truth and a strange beauty of directness when it is applied to what is generally expected of the overall pr actices of the first-year architectural studios, and particularly in TEDU. The sentence actually crystallizes two of the most basic premises that are at the heart of the curricular setting here into a single statement. The first is the emphasis on the studies and understanding of design processes as openly being valued above the qualities of the design product; and the second is the collaborative and parallel setting of the courses on design communication (both graphic and verbal) with the design studios. The year-long message is that the design process is not made up of parts where design solutions are studied and developed first and presented and communicated later; or the two are not even parallel or simultaneous and separate practices. The first year in the school of architecture attempts at persuading the student that the design discussion, as a combination of graphic communication, verbal discussion and the critique, is the medium where the design processes happen. The design studio operates with, and mostly with, design discussion; not just with problems, proposals and presentations.

Arguably, one of the greater damages that the COVID-19 pandemic of roughly the 2020-2022 period afflicted the school of architecture was the daily practices of the aforementioned premise. That was not only because the online discussion in the studio hours did not feel as right as the face-to-face one, but also, and even more so, because one of the vital aspects of the studio discussion is that it should not be limited to the studio hours and with the supervision of the studio instructors. The 24/7 character of the studio's environment should be providing all students of architecture with all forms of informal discussion and communication of the peers of the same and differing levels, especially during the off-hours, and obviously the first-year student should be the one benefiting the most. The damage actually lingered for some time more, even after the studio came back home and further effort had to be employed before the off-hours studio is not just a convenient facility, but becomes again the core of the culture of communicative study. The studio works presented in this workbook are happily the ones where such revival is now observable and are also the ones that are actually designed to encourage such development. Among such encouragement is, for instance, the renewed weight that the work with a physical model has. Besides other benefits, the rather larger size particularly with ARCH102, and with the variety of methods and materials, the model is also seen as a tactical move to define the collective study at the studio as the logistically more viable option, compared to working home alone. Or similarly, the practice of a final exhibition together with a public discussion to replace the conventional final jury for ARCH101 can be considered, which has been becoming a new tradition now and also which, again, makes the final conclusion of the studio a comparatively more collective effort with its design and execution.

One should note that the online period did not lack any gains, such as the positive experiment with the earlier introduction of the digital modeling software in the first-year studio. The following years tried to hold on to such gains, as being attached to some other established exercises and practices: with "catalogs" for instance, which proved to work much more efficiently when digital. Nevertheless, it can be observed in the last two years' four studio semesters with the variety of methods, materials and mediums, that the first-year studio is back to enjoying keeping its students busy at the studio doing hands-on and chatty work.



**OFF-GRID**
*ARCH101, Fall 2022-2023*

Fall 2022-2023 ARCH101 Basics of Design Studio covered fundamental topics aimed at introducing students to the practice of rational, objectified, and communicable design methodologies in the first year of education, which comes along with the title "Basics of Design". The studio initiated operations with a renewed emphasis on the processes of design over the product (especially a single final product) as an apparent and dominant attitude of all exercises. Reviving the communicative rationality of the design method, especially the assignments in the semester, requires working with tools and design operations derived through the methods of the computational approach, like for example add, rotate, intersect, scale, fold, overlap, interlock, layer, etc. These tools, which are named design operations are expected to be utilized in constructing and controlling mutual relations in the overall design and also to express design ideas concisely and systematically at the end of the semester.

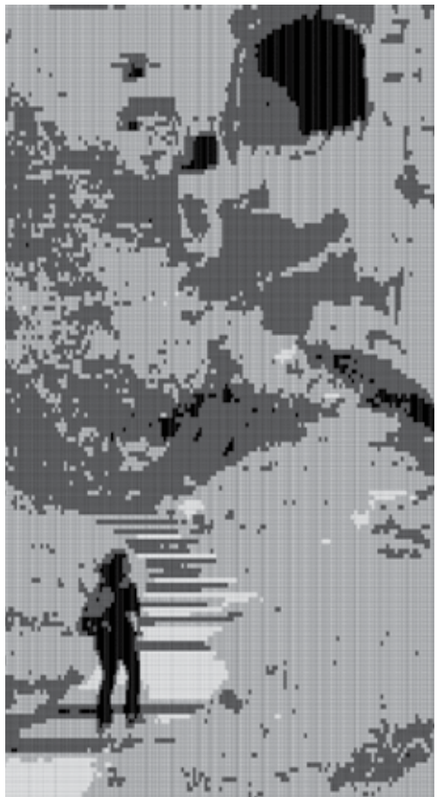
With the first assignment AS_0, the students were asked to visit and analyze the given buildings in terms of their geometric properties, volumetric relations, and qualities such as solid-void relations, light-shadow conditions, repetitive elements, textures, etc., in groups. This is the first encounter for students to make an abstract model using the elements line, plane, or mass. Following AS_1, students were given two A3 sheets and expected to produce two models using only **cut&fold** operations. One of these models was expected to include a single volume whereas the other would include a series of volumes. All along the semester, the students were asked to keep **catalogs** that are used to record the design operations and design processes systematically and descriptively. For AS_2, the students derived a set of 2D grids by visualizing music and produced a set of 5 different **grids** in A5 sketch papers. Later they produced a 3D grid in Rhino, with the use of design operations such as **intersect, superimpose, overlap, merge, duplicate, rotate, and multiply**. In the process of AS_3, the students were expected to dissolve the 3D grid into the plane model by using design operations such as **scale, shift, extend, and subtract**. They were allowed to change both the plane model and 3D grid with the given design operations to enhance the volumetric definition and relations in the overall model. For the last stage, the students **zoomed in on a selected part** (composed of at least two volumes) of their physical 3D model. The act of zooming in required them to **refer to the existing qualities** of the project while introducing new volumes and volumetric inter-relations.

All the physical models belong to various stages, and all the catalogs, architectural drawings, and diagrams were collected for the **final exhibition**. The evaluation criteria of the studio work are not limited to the observation of relations between elements or parts of the design, meaning that they do not have to be visible to be assessed, but enable the emergence of different strategies that try to convey the logic behind the formulation of the design exercise, hence prioritizing the process over the final form.

**Definitely Maybe**
*ARCH101, Fall 2023-2024*

Although the Basics of Design studio may exhibit a change of attire from time to time with a variety of mediums, techniques, or problems that define the sets of assignments given, the core of the studio can be defined to have a fixed focus where the continuous and communicative interrelation of analytic and synthetic thinking is the constant message. The introductory exercises, which included the title 'abstraction' as all previous years also did, intended to maintain that the analytical study of any given case (or problem, situation, work, image, etc.) also involves the creative/synthetic action on composing the structuring of the analysis, which this year highlighted the concept of 'layering' and 'layers' (rather than just 'parts'). Following the initial exercises, two rather larger assignments continued with a similar approach, where the analysis of the given problem and the creation of a compositional proposal were not seen as two related yet isolated phases in series following each other, but in a circular routine where critical analysis of one partially concluded stage/work sets up an input for the production of next. The first assignment was particularly designed to be a go-between two and three-dimensional thinking: a 3D composition of lines and planes interacting with designed and directed light was set as the working medium and its 2D projection in a photograph was defined as the product. The critique and discussion on the product required a well-managed understanding of design operations in abstract geometries, especially because revisions and reproductions could only be made on the 3D composition. The constant and circular "translation" from one medium to another defined the basic skill to be developed with this assignment. In the next assignment, the operational definition of design actions was openly required in tactical and strategic expressions in the three-dimensional composition of solids, as carving became a dominant concept within the nature of the given material. The increased complexity also introduced scalar alterations in the control of the design. The conceptual variations of "volume" on the other hand, as almost always did with the final assignment of the basics of design studio, set an introduction for the concept of "space" to be introduced in the next semester.





**Vertical Strata**
*ARCH102, Spring 2022-2023*

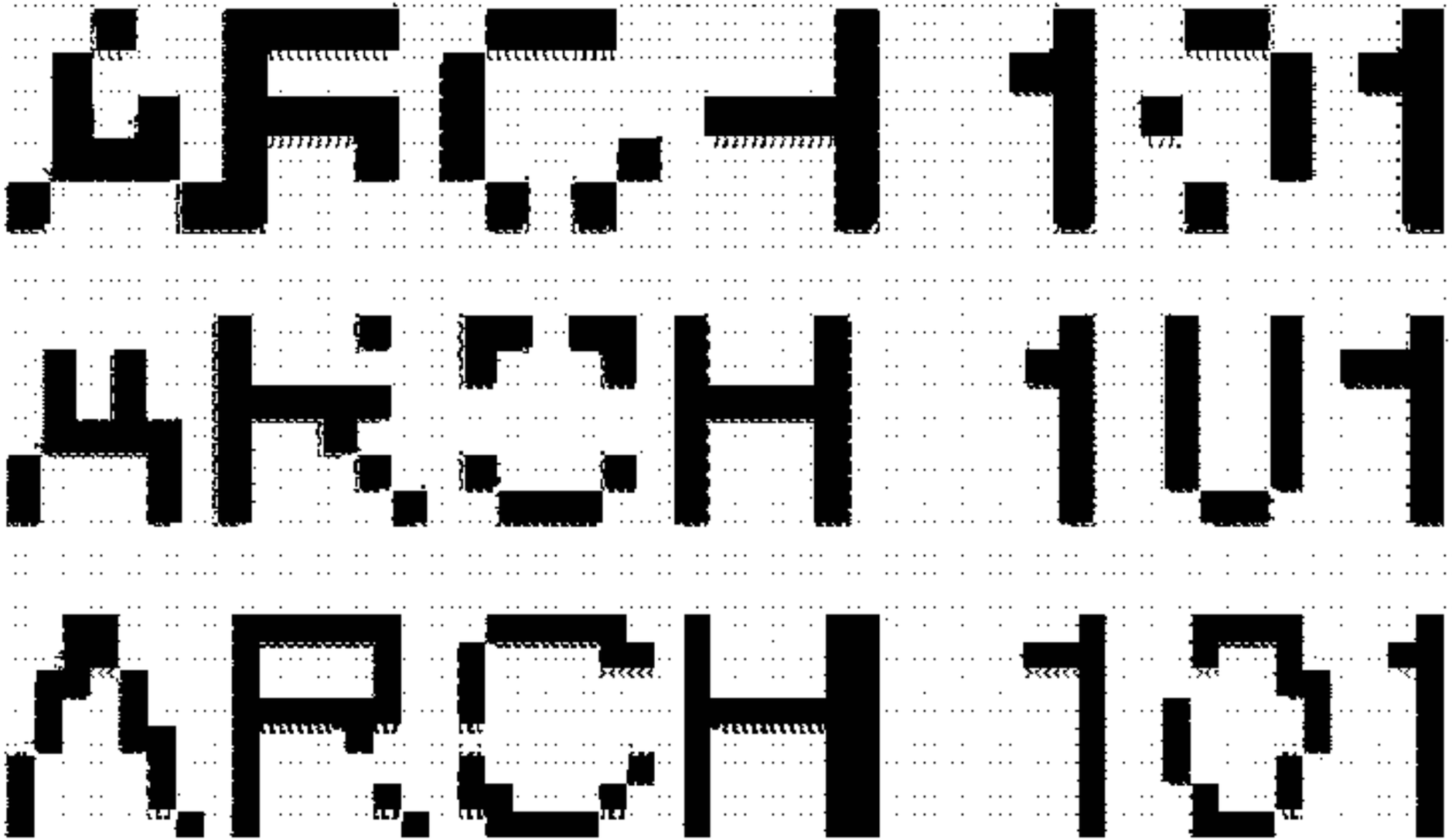
Spring 2023-2024 ARCH102 Introduction to Architectural Design Studio integrated the abstract methodologies of ARCH101 studio, a complex design process, where the goal is not to produce an accustomed architectural project but to challenge the fundamental problems related to the processes of architectural design. The main issues covered in ARCH102 are the concept of space and its qualities. Besides, the notion of scale is introduced by studying the human body and its possible associations with architectural space. A design of a set of spaces defined according to their scale, enclosure, relations, and quality of their bodily experience is aimed for the semester. The experience of spaces and their organizational relationships are prioritized as opposed to their uses.

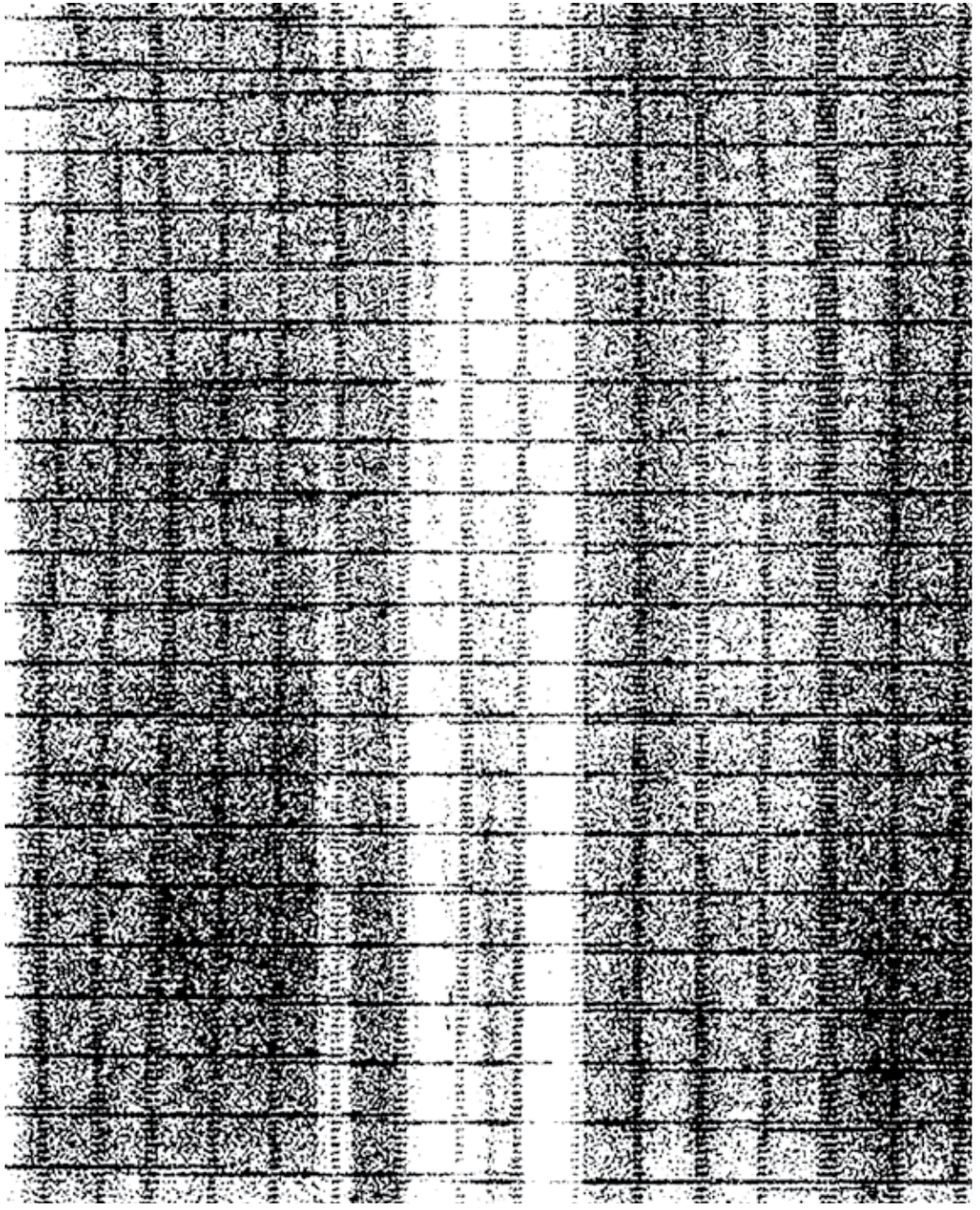
The semester started with the assignments of recording the spatial experiences, conditions, elements, attributes, qualities, patterns of movement, and themes with photographs, sketches, keywords, and notes. The students were asked to produce at least 10 frames for each route, capturing the **diverse spatial experiences** to identify and trace the repeated spatial elements, types of boundaries, changes in textures, and topography. After completing various warm-up assignments about structural design elements and their integrities, we went on a field trip at the end of the first month of the semester. First, the **Zelve Open Air Museum** was visited where students were expected to represent their observations (the variety of spatial experiences) in abstract terms considering the spatial and experiential themes by producing diagrammatic drawings, spatial sketches, and instance frames. Then, **Paşabağlar Open Air Museum** was visited and students produced **different layers of maps** focusing on the spatial definitions (proportions, solid/void, narrow/wide, etc.) and qualities (continuity, permeability, accessibility, etc.). With the use of maps they produced in the Paşabağlar site, they were expected to produce **fields** by projecting their maps onto separate layers and **stratifying** them. The stratified layers were used **vertically** and supported with horizontal linear elements that hold the layers together. After the production of the field, students inserted spatial instances with various spatial qualities into their field models. The final product was supported with **section drawings** and diagrams.

For ARCH102 studio, the introduction of the field as an abstract interpretation of the conventional architectural site and the integration of various mapping techniques are expected to develop students' observational and experiential skills in a given context. The outcome provides a multi-leveled design strategy, which includes a set of organizational principles, **spatial tactics, and strategies** that develop mutually with the design of the field.

**e.t.i.k.**
*ARCH102, Spring 2023-2024*

It would not be wrong to assert that now it has become a tradition that the second semester of the first year begins with a concept that is absent in the first semester's studio: the human body. As it also was in the previous year, ARCH102 in the 2023 spring also began with a study of the Modulor and the human scale. The Modulor study then followed into an extended study of the interaction of the human body with surfaces, which eventually was transferred into the assignment that was titled "the Thingy". The students were asked to explore diverse varieties of body-surface interactions by designing a "thingy"; a composition of a number of designed "immediate interactions" where relationships of subject-object-space present particular, unique, hard-to-classify and hard-to-name implications of use and spatial experience. After "the Thingy" studies matured to a particular extent, it was put aside to initiate studies of "the Field", which this semester was initiated by a site visit to Çubuk Dam and its park. The usual "mapping-in-situ" quickly led to the construction of the Field, the quickness of which was defined as a designed condition aiming at maximizing the quality of being an "uncontrolled input" and minimizing being a "designed product". The time, labor, and thought invested in the production of the Field was to be hastened, nevertheless was not to be eliminated, as the familiarity provided by the individual production has always been seen as fundamental for the analytical approach that is necessitated by the next stage, where the Field will become the context for the design. In that stage, the thingy study that was set previously aside was inserted into the field as a single "thingy moment", the variations of which were expected to be generated in line with the experience defined by the initial moment and the varieties introduced by the Field. The whole composition in the end was required to be controlled in a whole strategic definition, where the bodily experiences through thingy moments are altered in a complex and multiplied diversity of the experiences of the scale and time. The material and the method of the production of the field this year, as one varying aspect of the project, introduced an improved and practical exploration of non-orthogonal geometries and the 3D interrelations they may generate, where the field surfaces and the thingy surfaces could devise multiplied layers for their interaction in the bodily experiences of the human subjects (who were named as "Ken" this year. The singular naming of all subjects in the project is also a sort of a tradition, where referring to them as "Hans", "Modulors" or "Kens" does help remember that they are not regular people, living people's lives with people's needs, but are limited definitions of bodily experiences of space and time to instrument a studio exercise, which is still not exactly an "architectural project").


ARCH 101
ARCH 101
ARCH 101

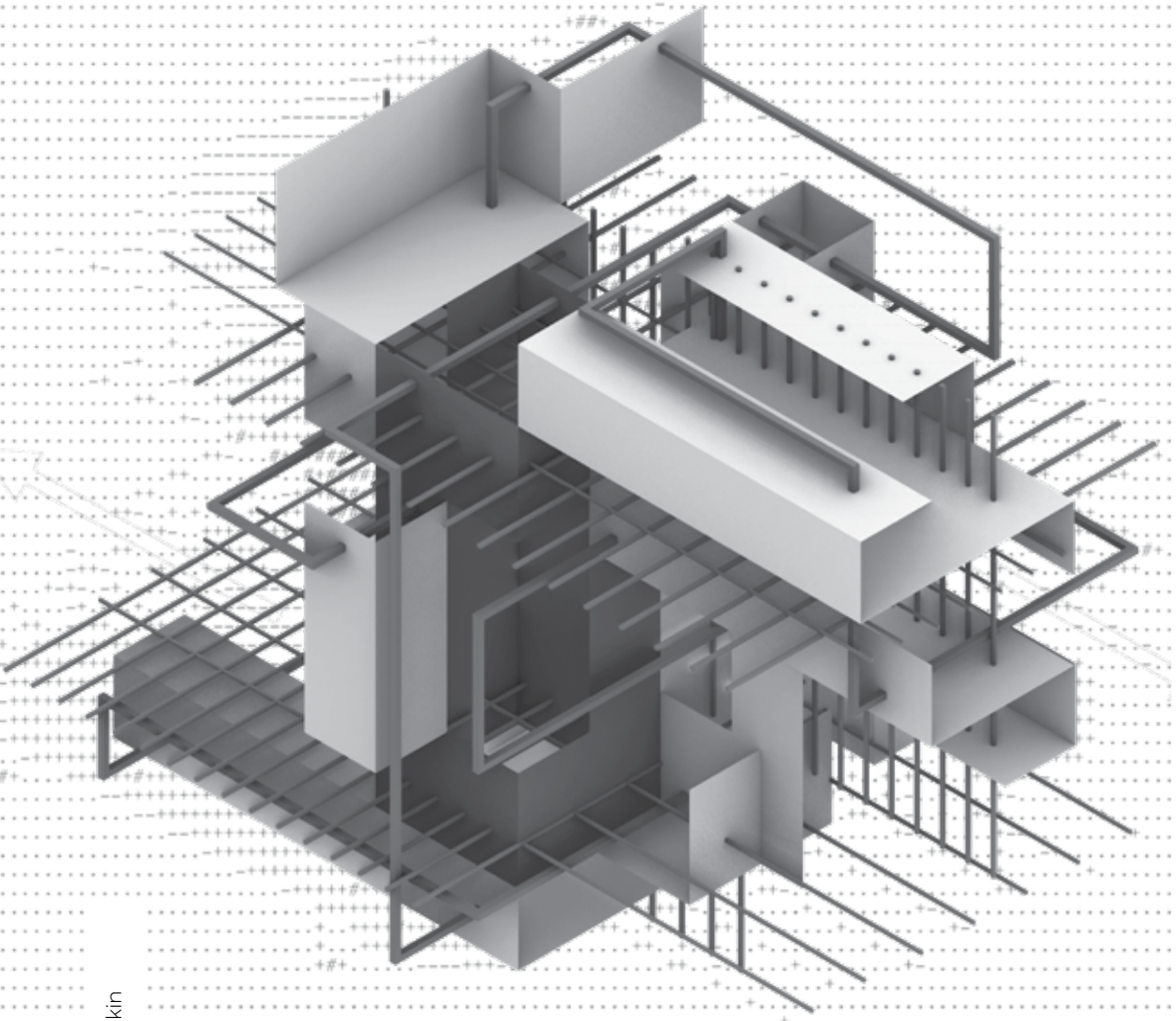


# OFF-GRID

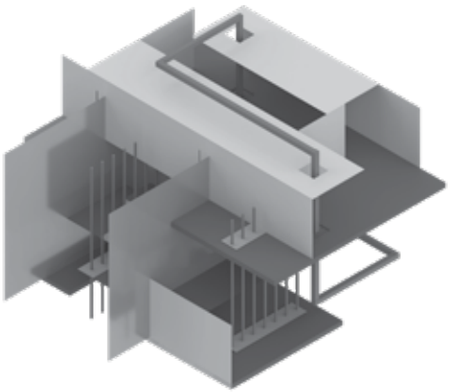
+

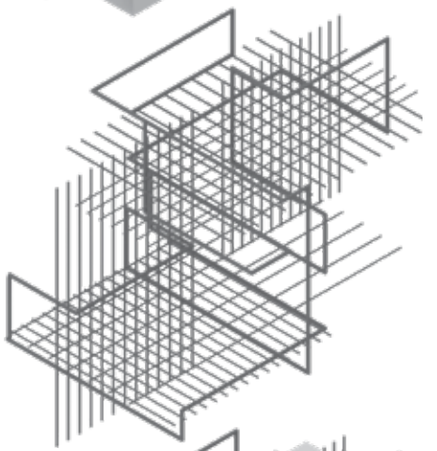
FALL 22-23

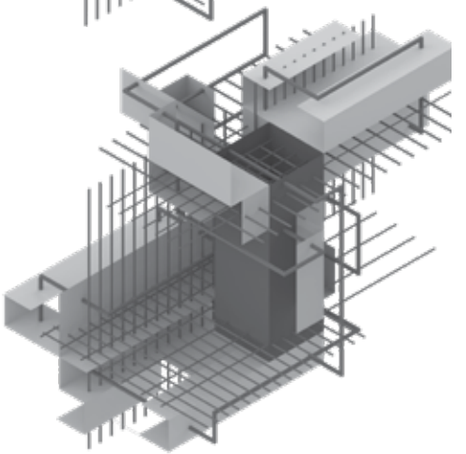
A. Elif Yabacı
Derin İnan
İpek Akın
Melis Acar
Sonat Özcivanoğlu
Zuhal Acar

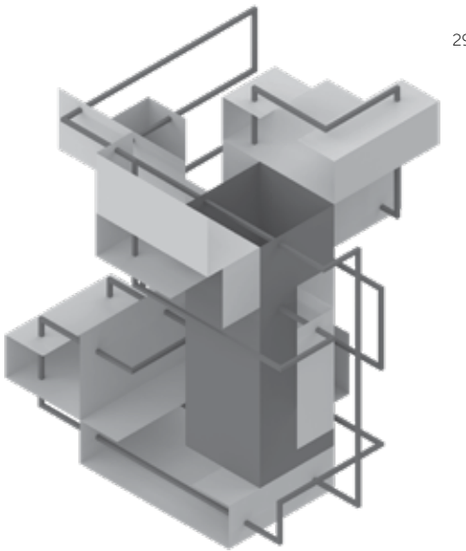


Beray Dağtekin

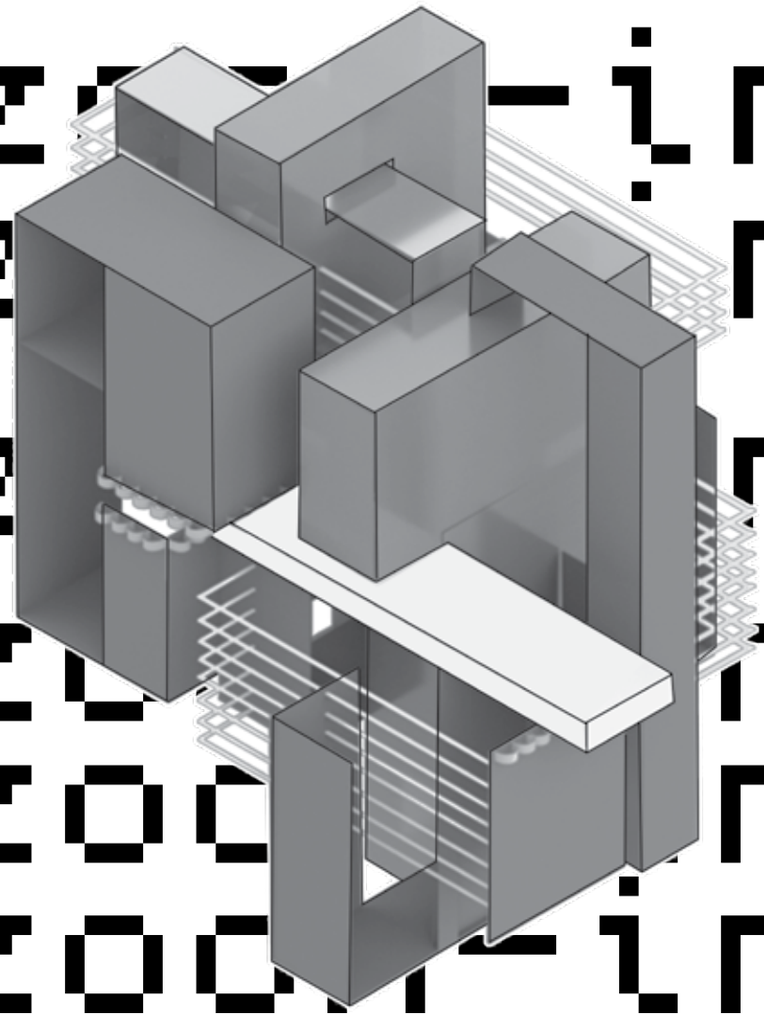






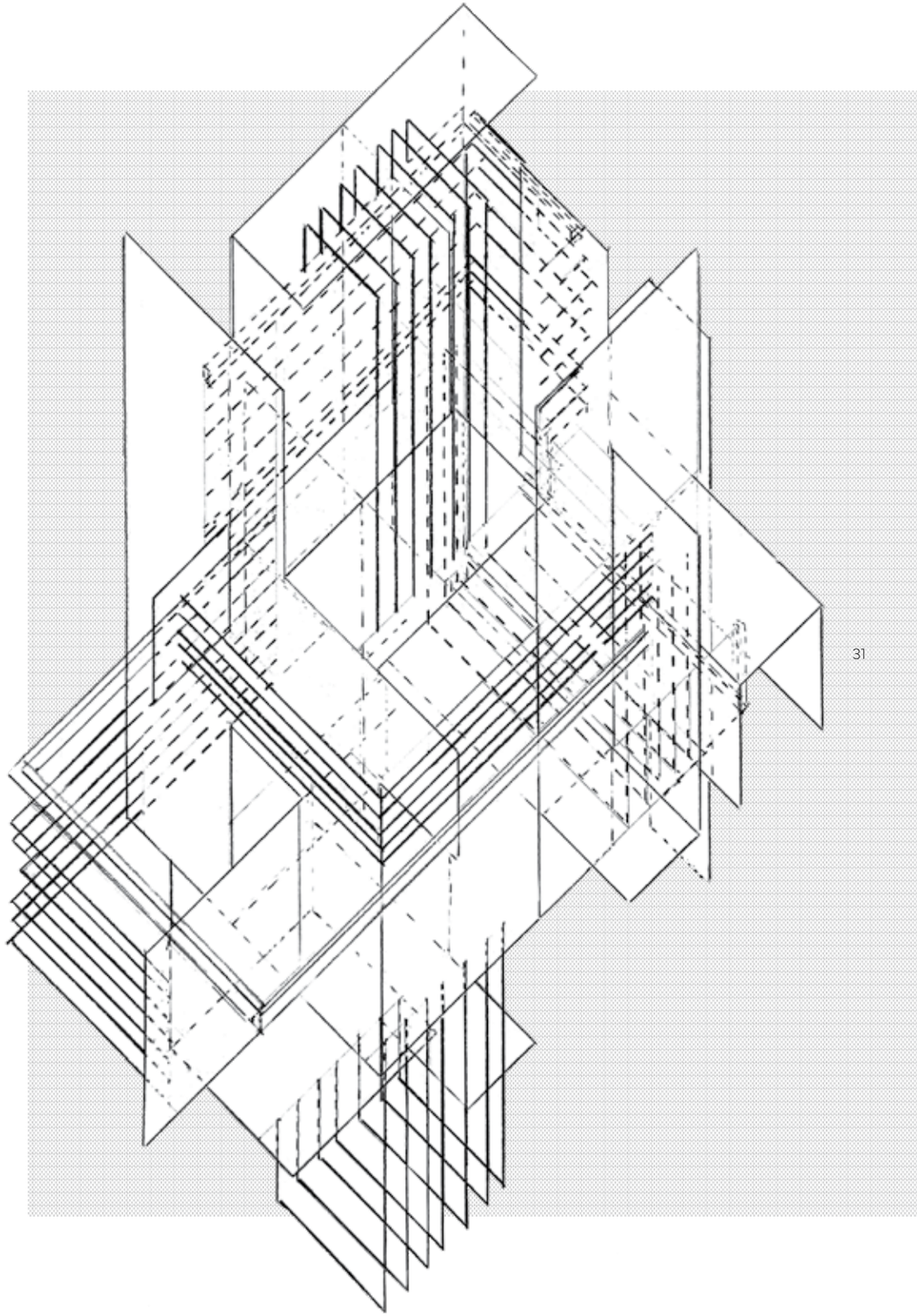


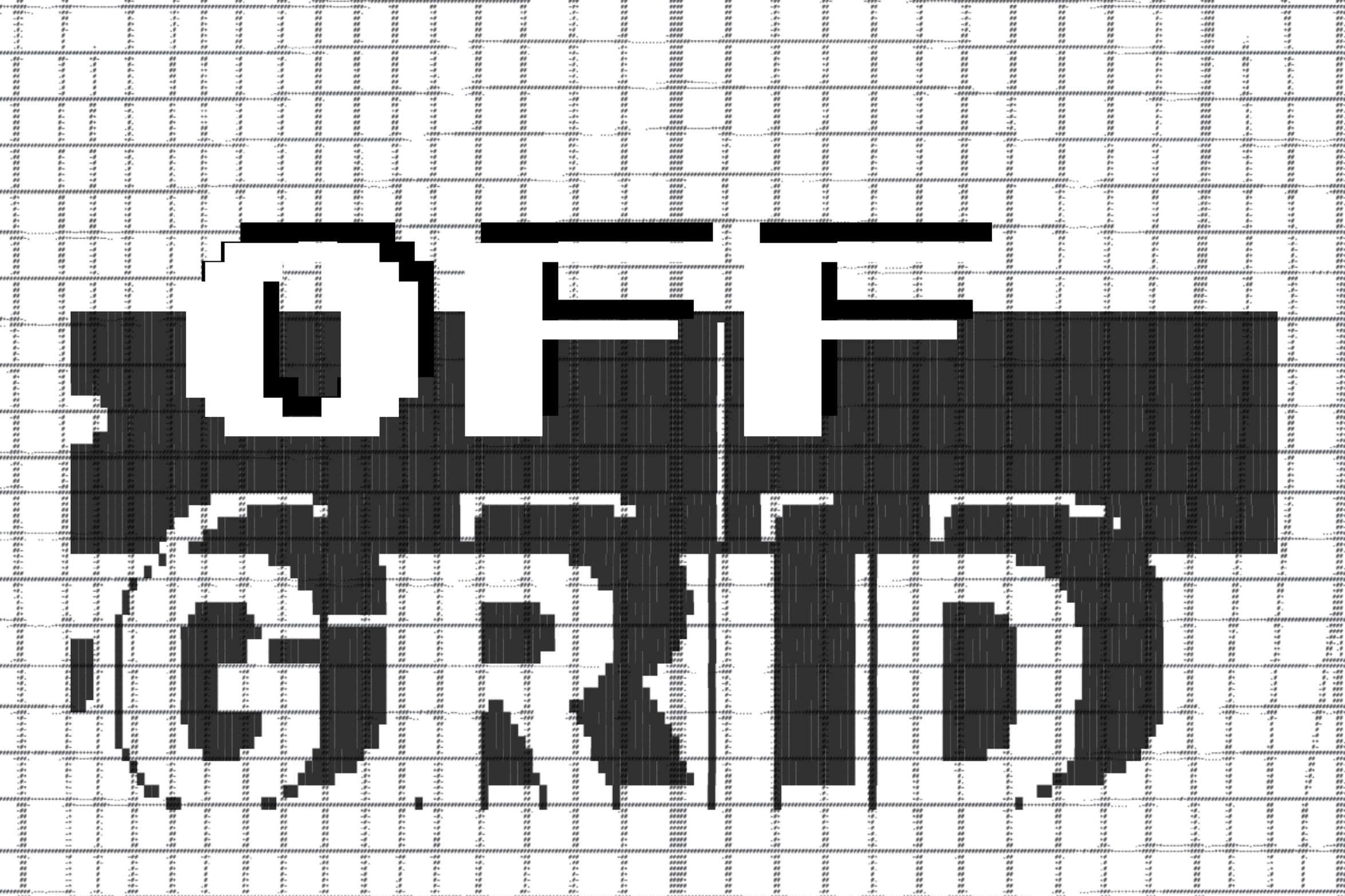
# zoom-in

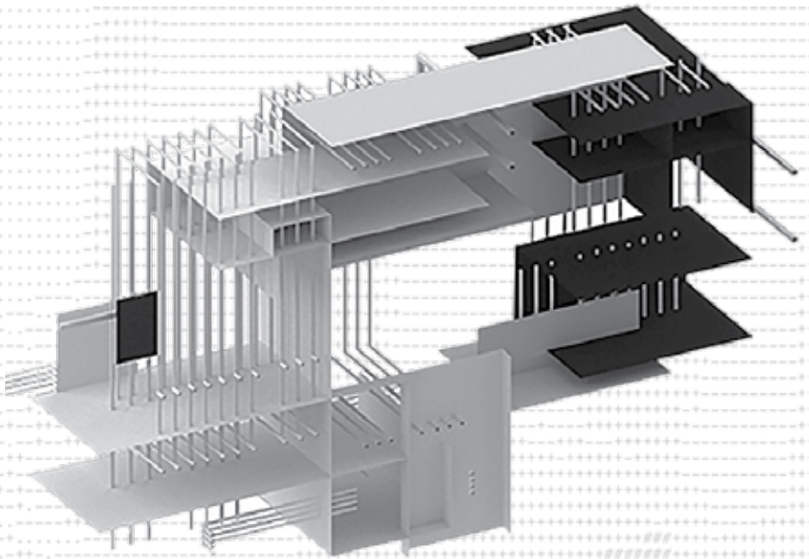




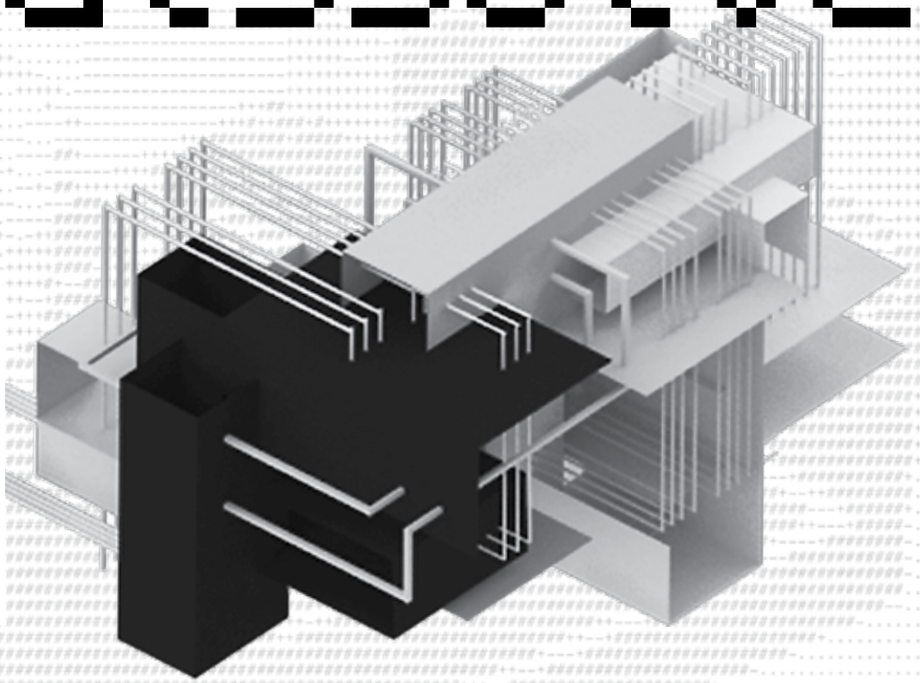
Sedat Sağlam



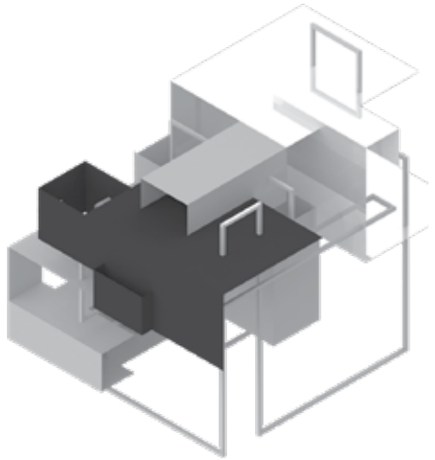

OFF
CRICKET

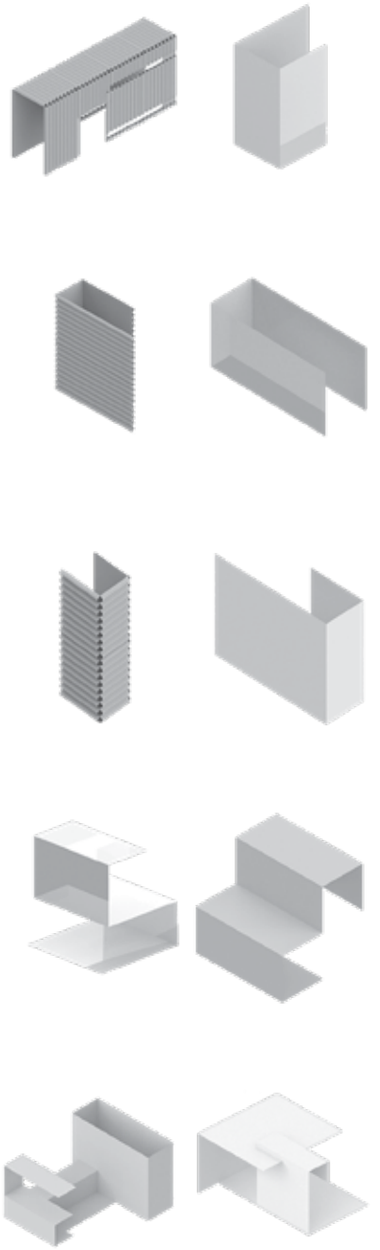


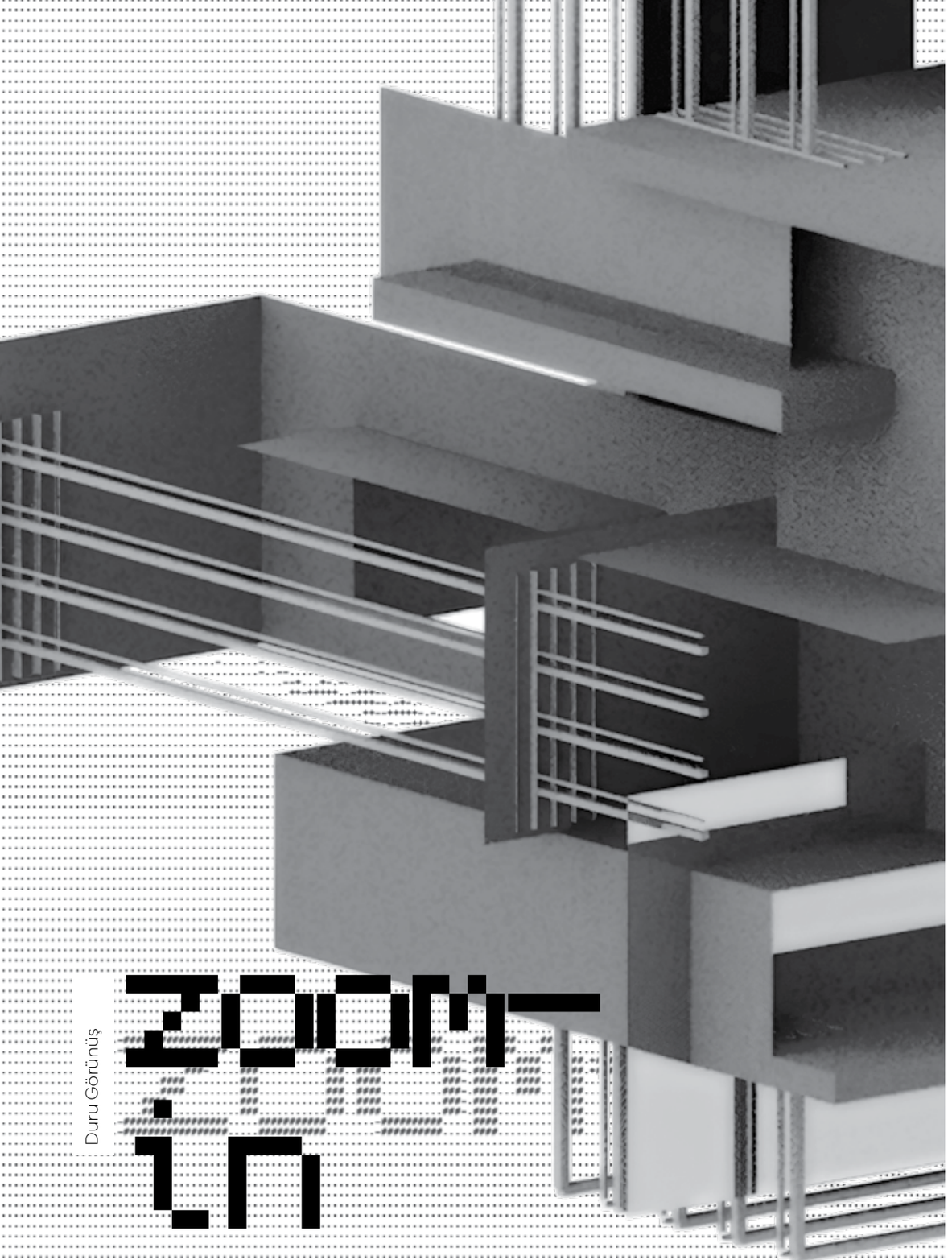
# dissolve



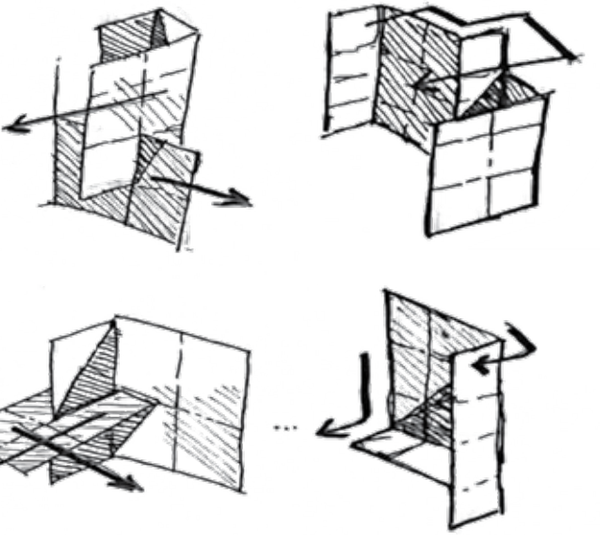
Nilsu Ufuk

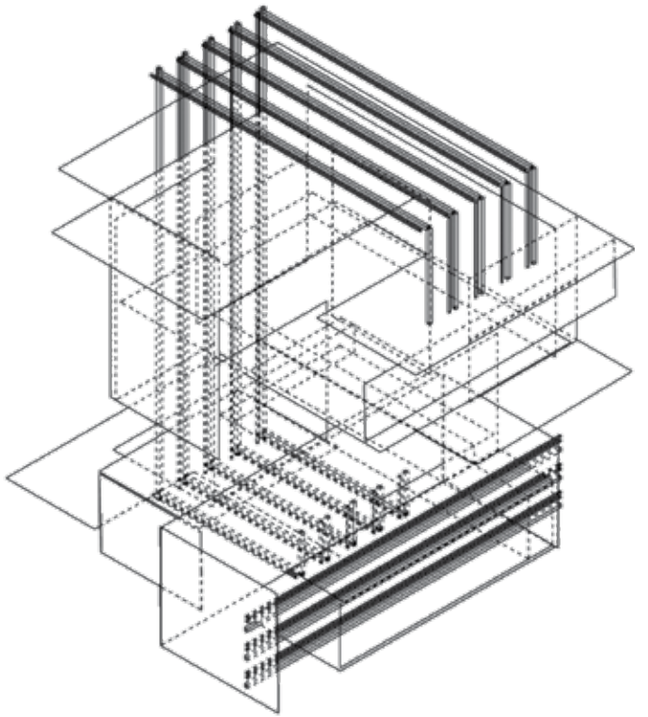


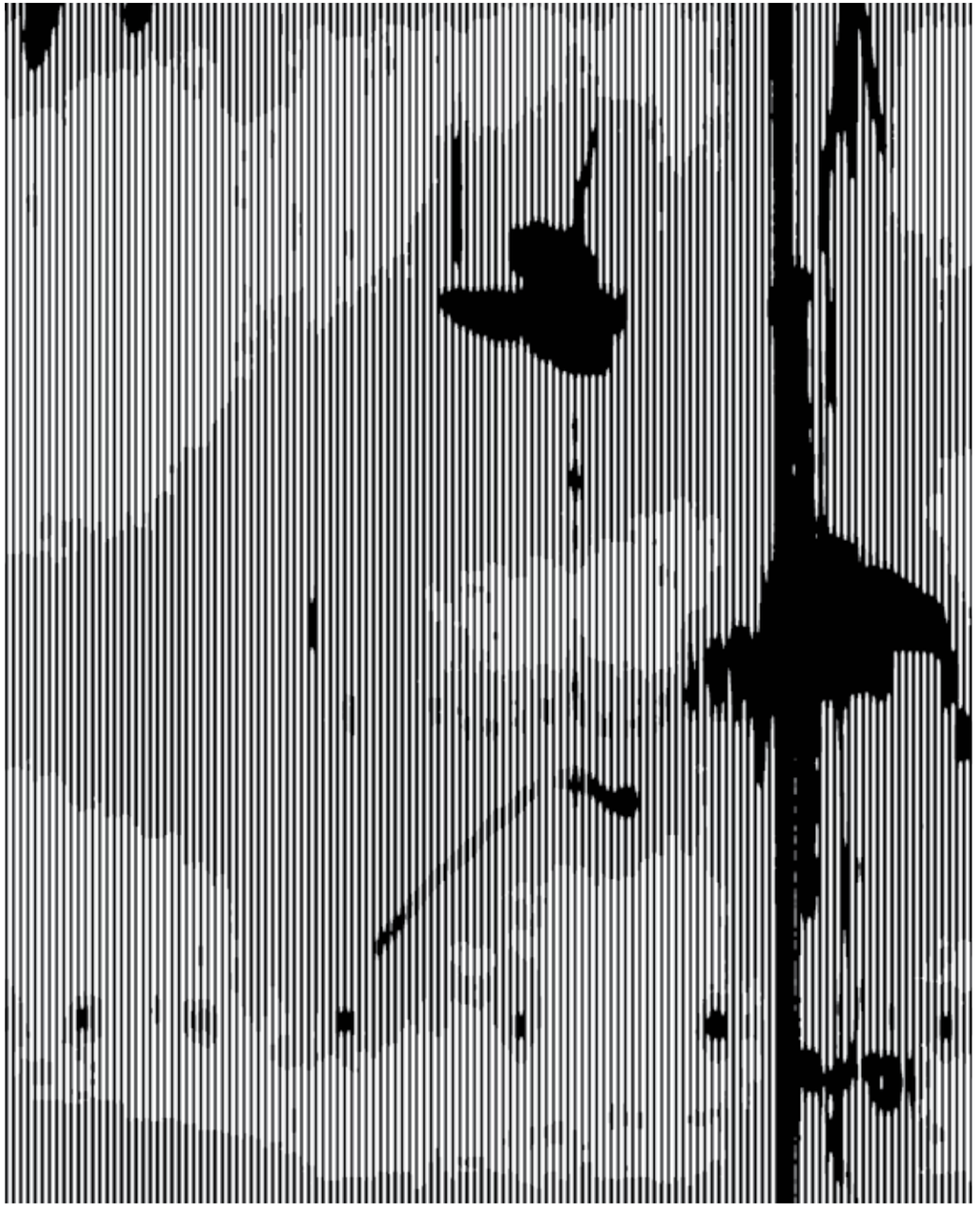




Duru Görünüş



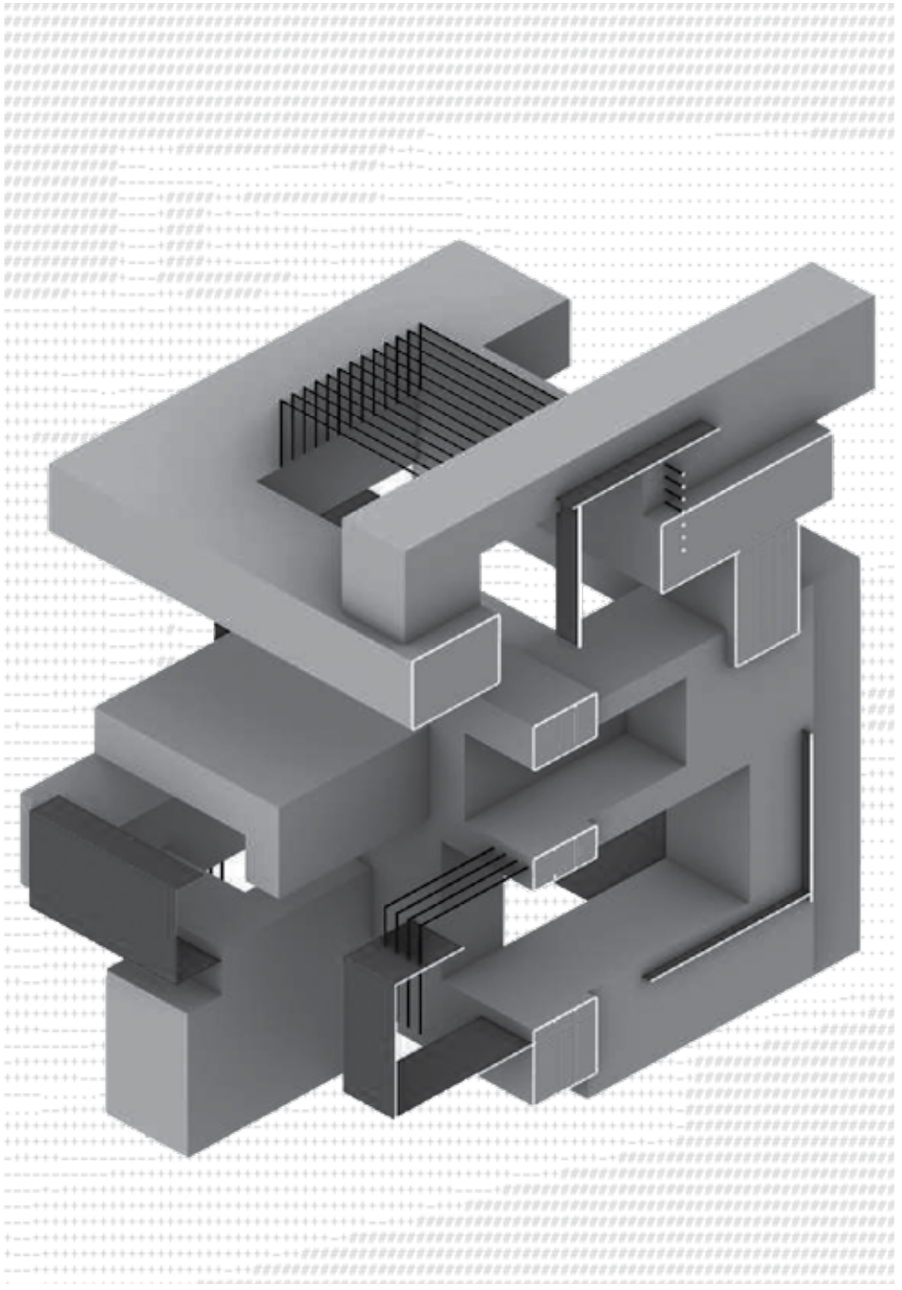


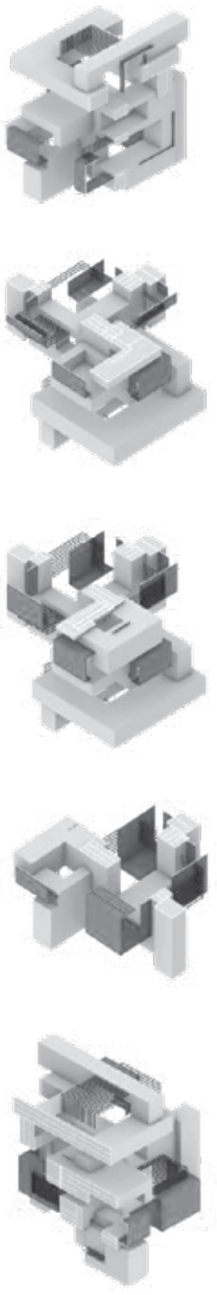


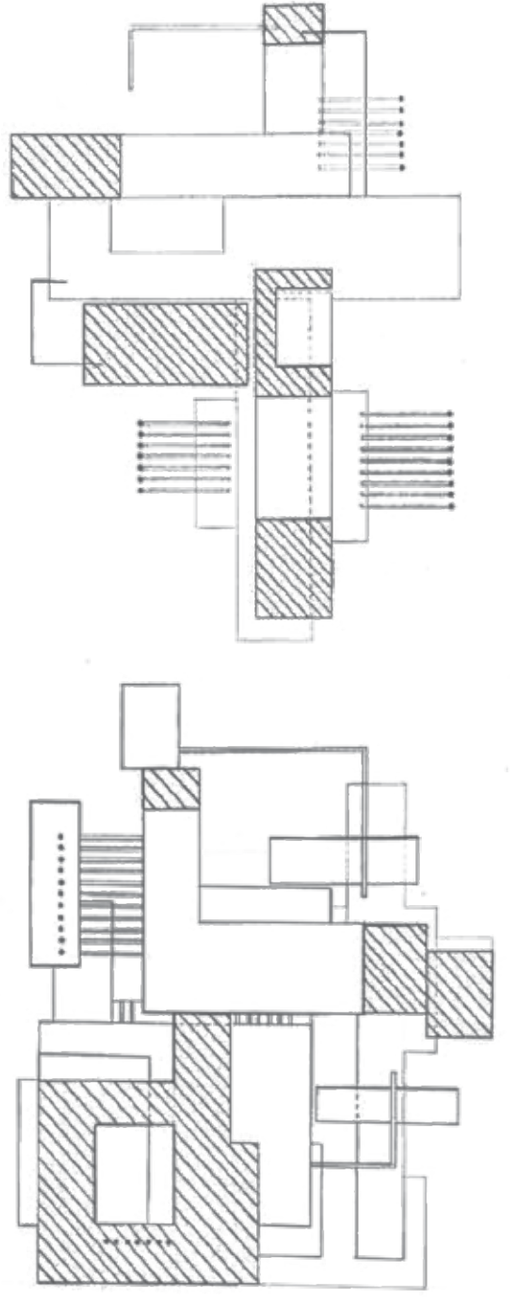
# DEFINITELY MAYBE +

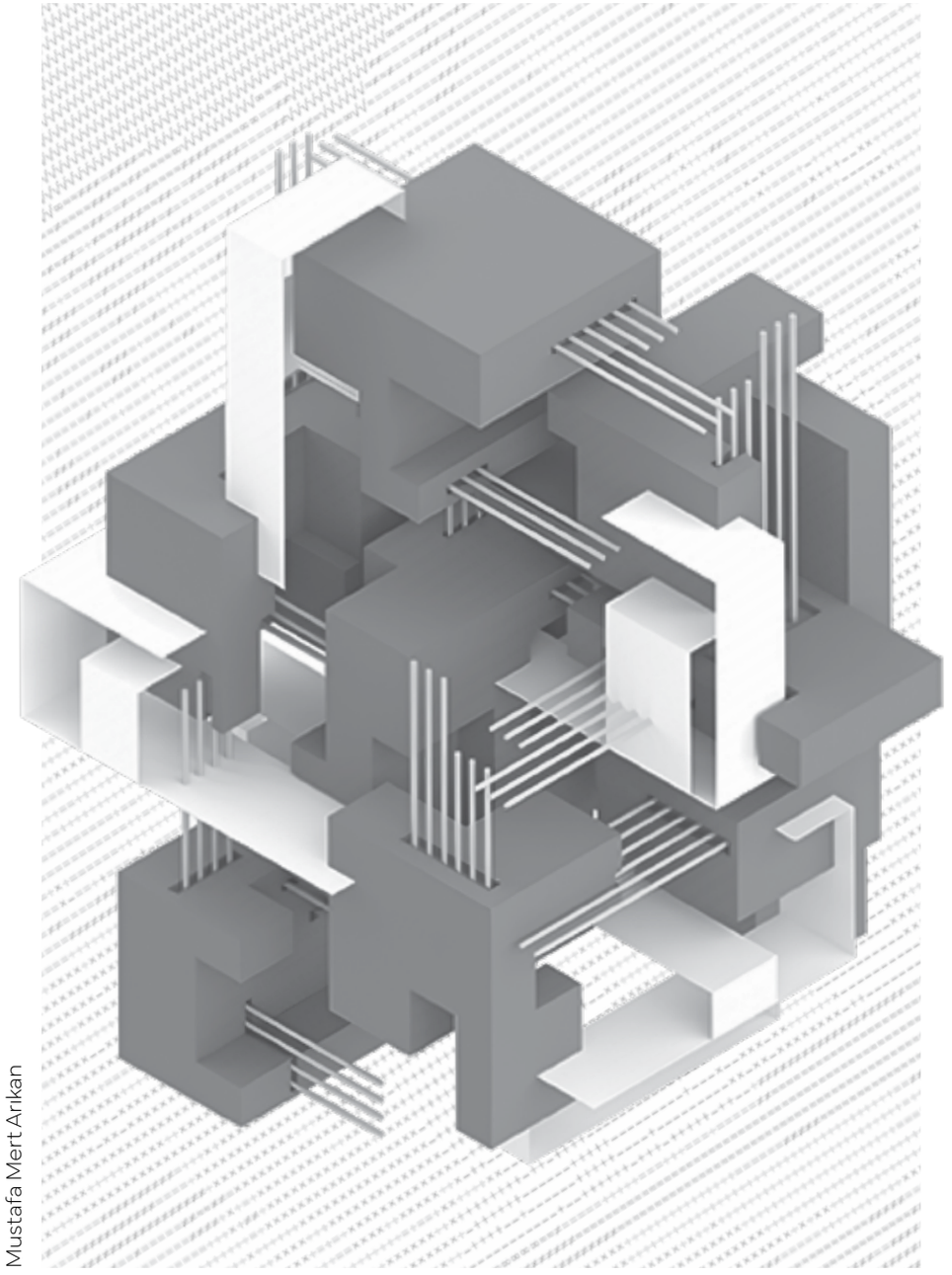
Bilge İmamoğlu
Gökhan Kınayoğlu
İpek Akın
Melis Acar
Nilay Karaköy
Sonat Özcivanoğlu

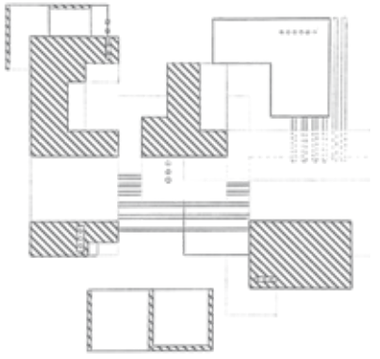
FALL 23-24

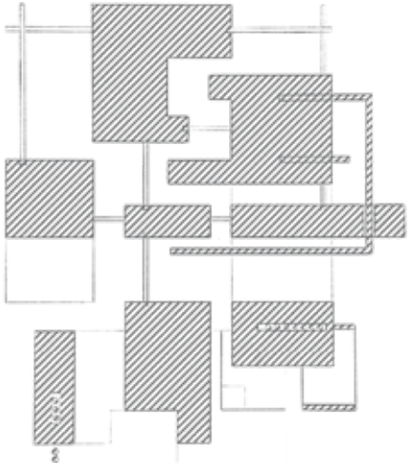


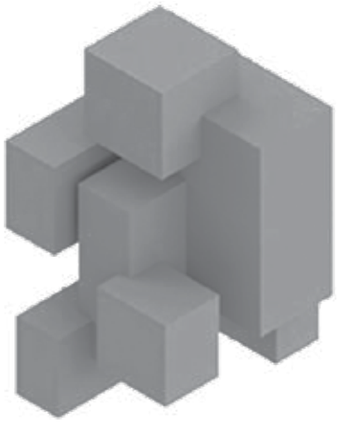


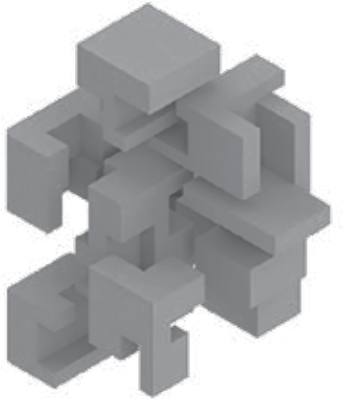


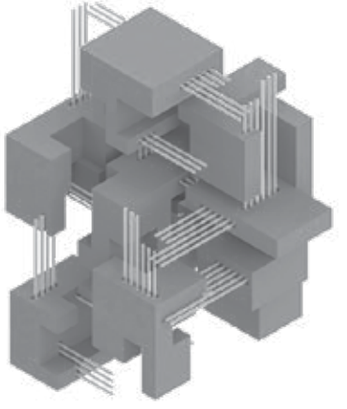




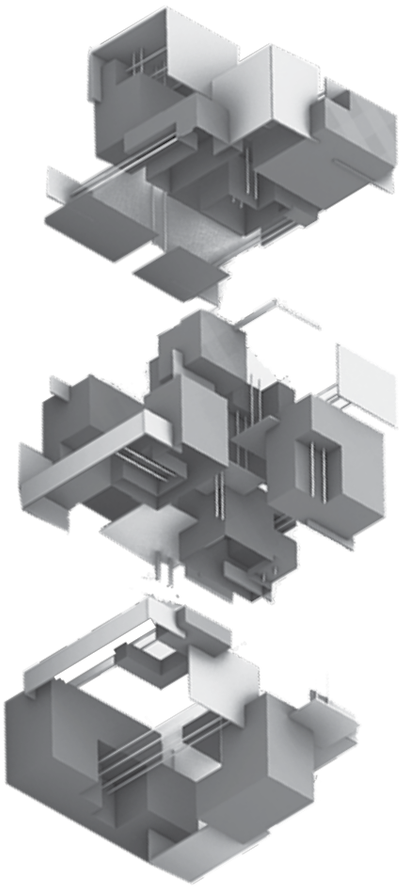


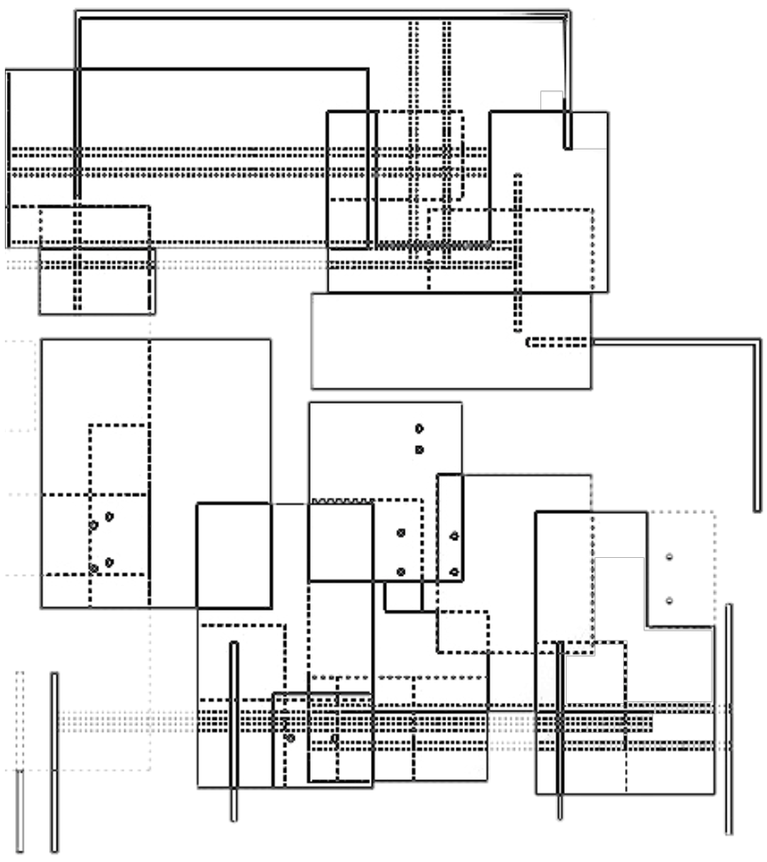




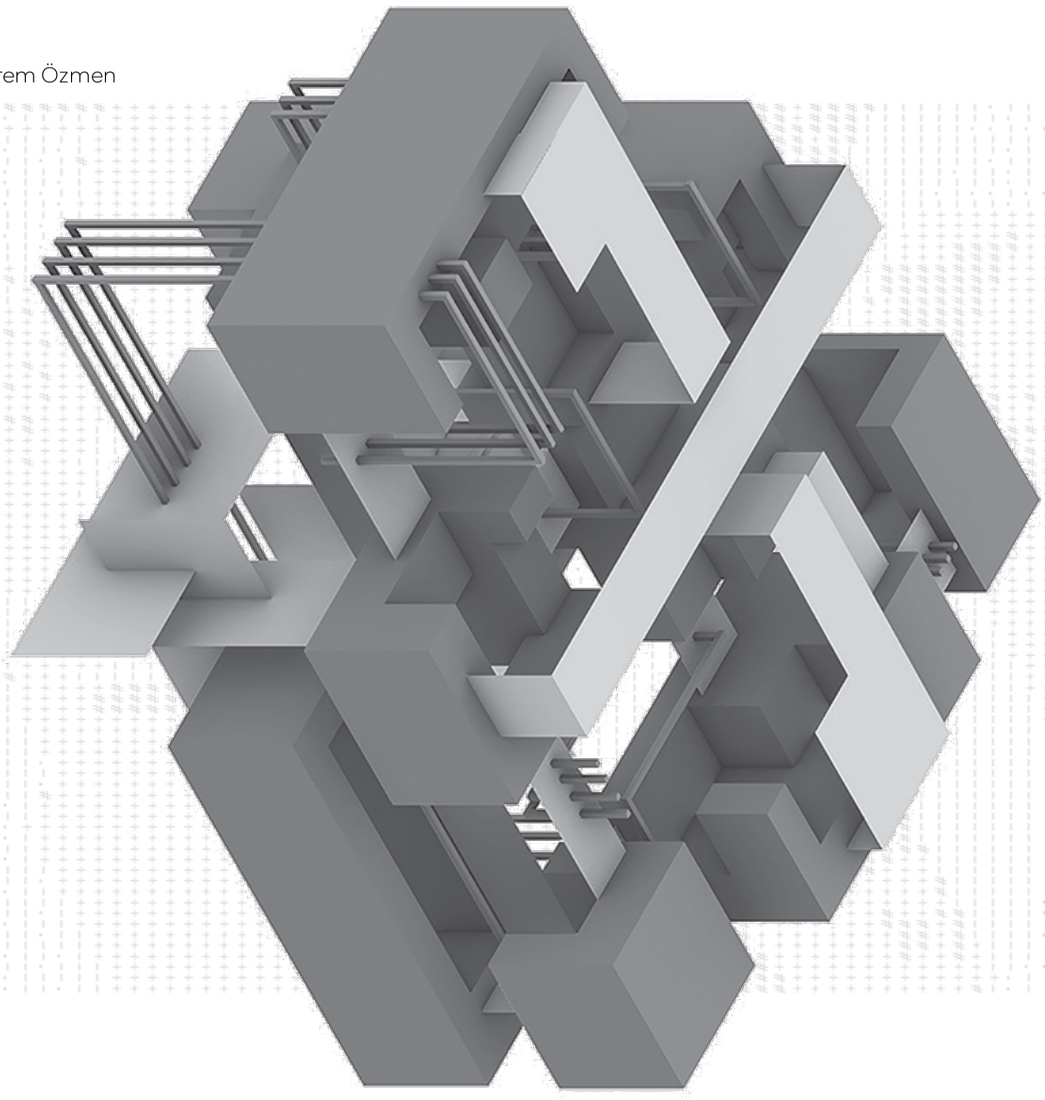


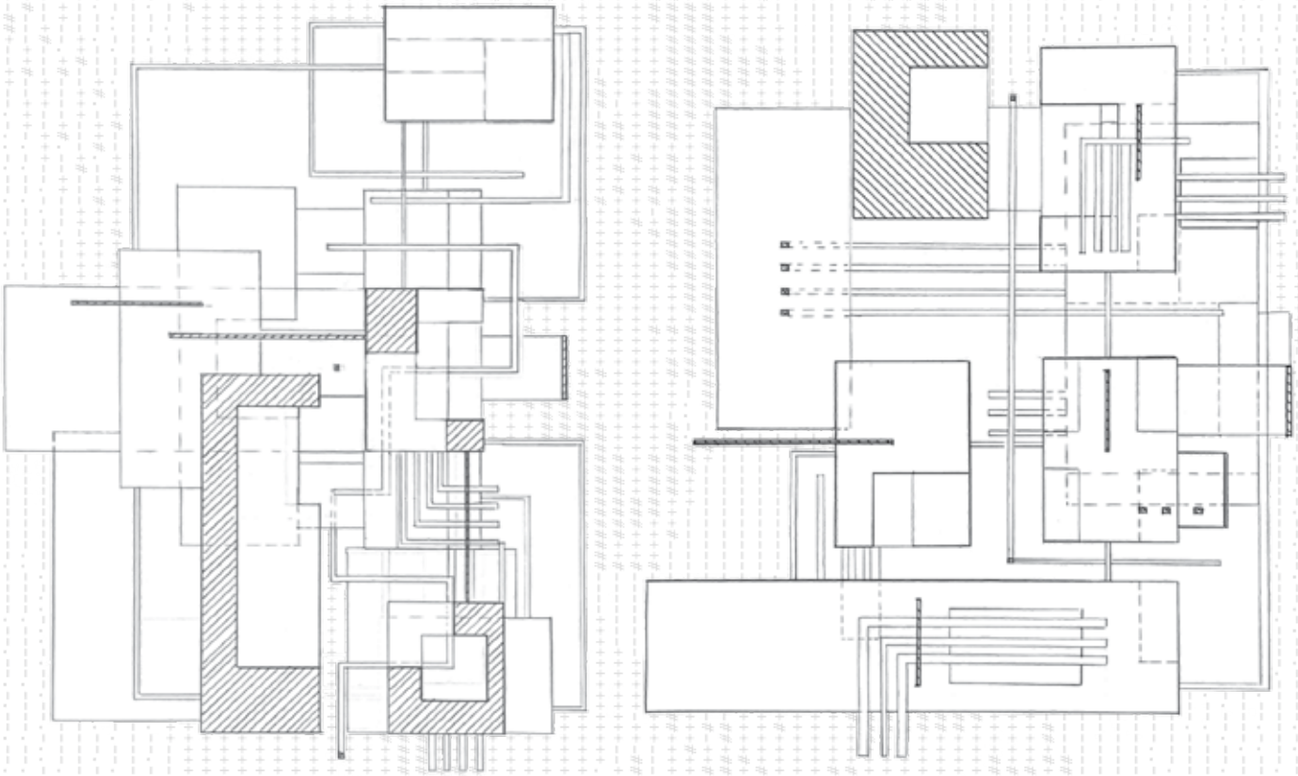
Mustafa Mert Arıkan

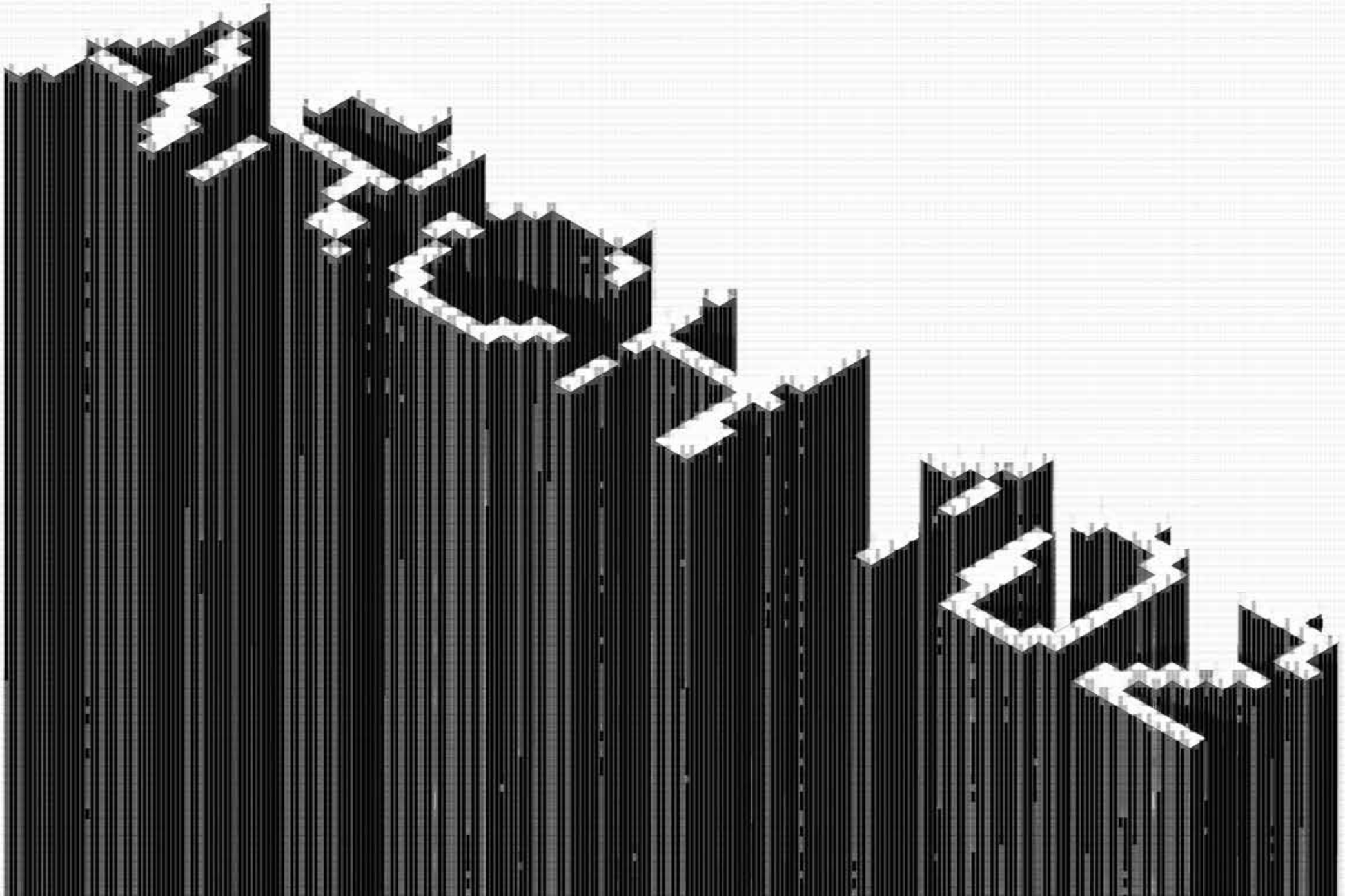


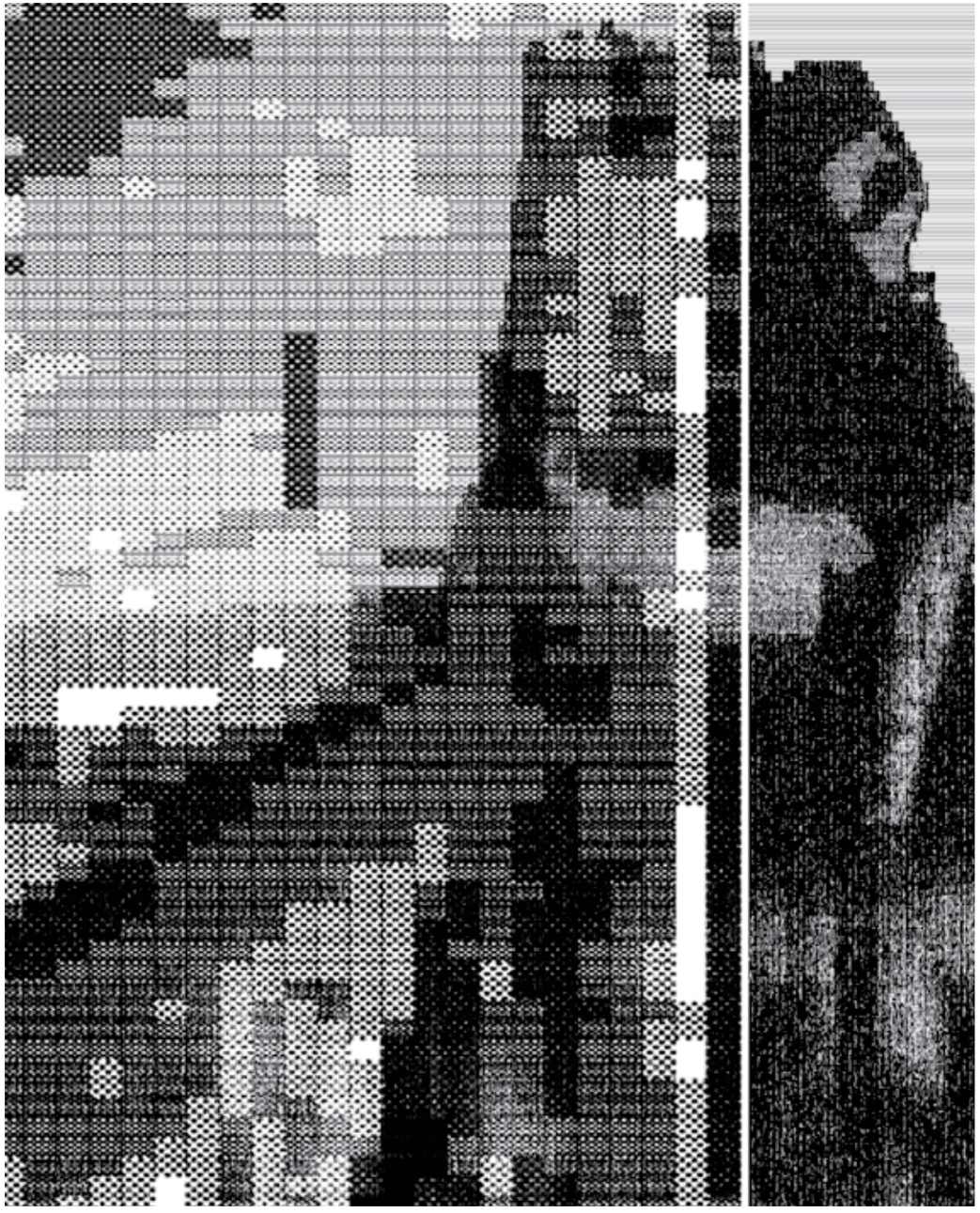


Batın Kerem Özmen









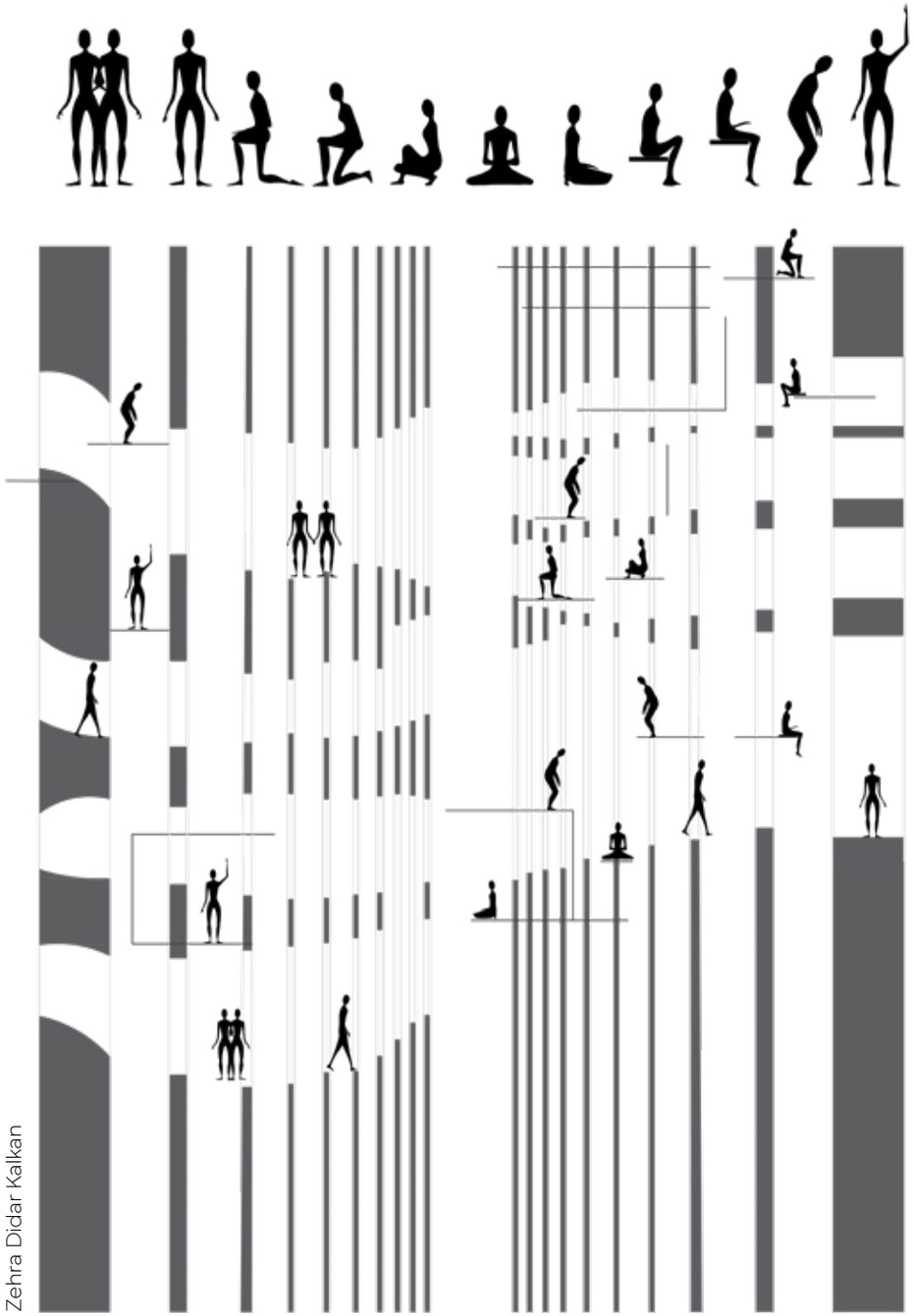
# VERTICAL STRATA

+

SPRING 22-23

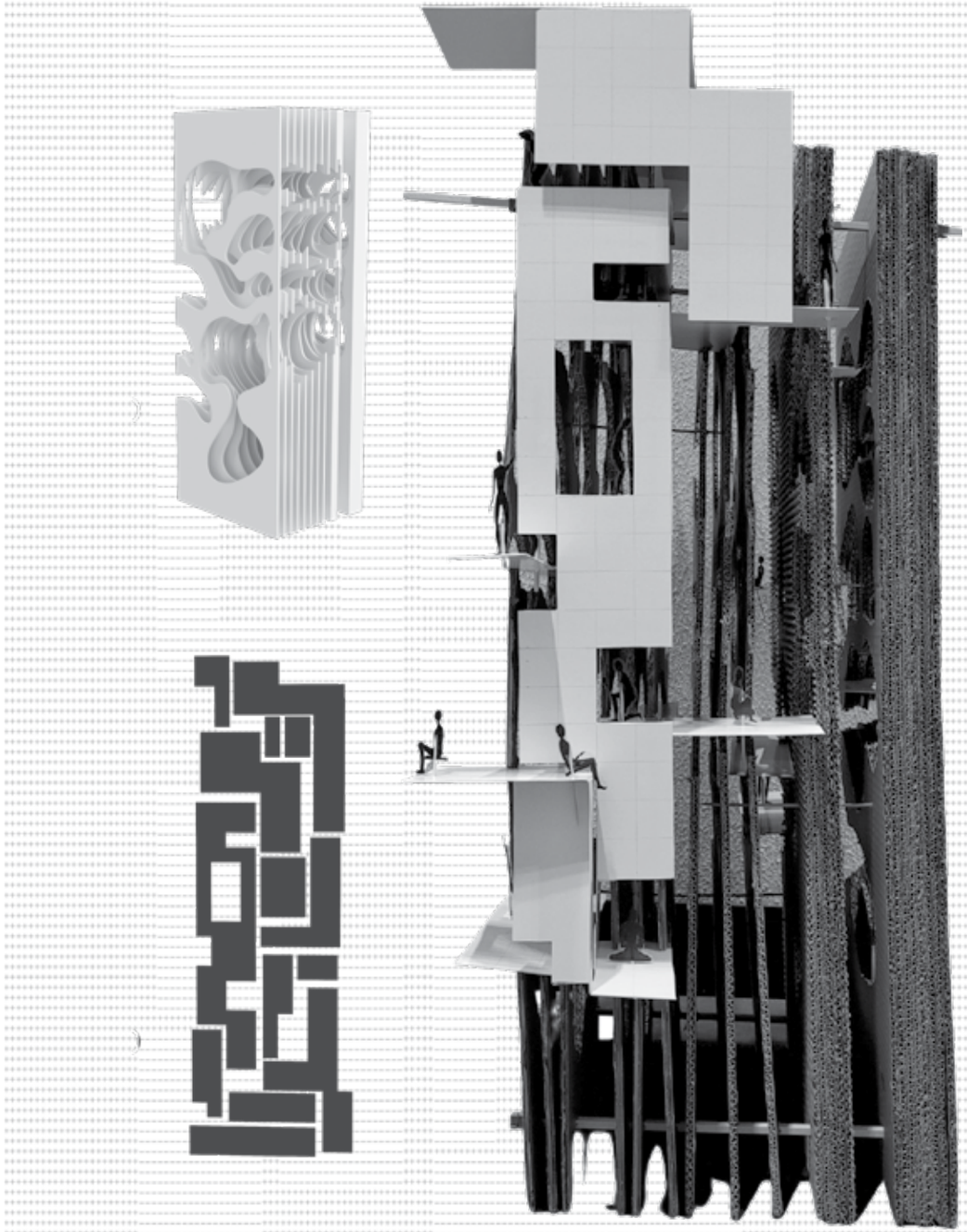
A. Elif Yabacı
Derin İnan
İpek Akın
Melis Acar
Sonat Özcivanoğlu
Zuhal Acar

# SITE VISIT

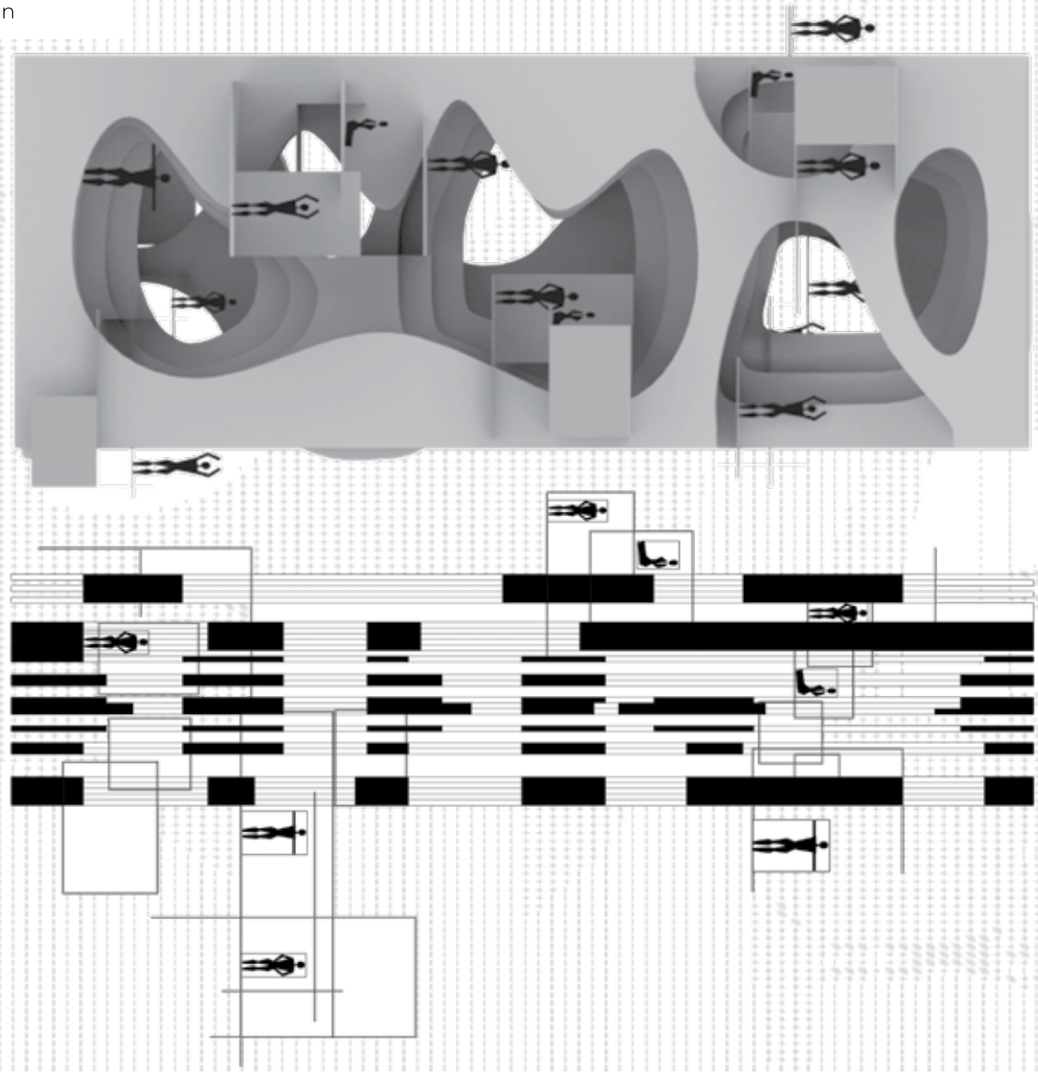


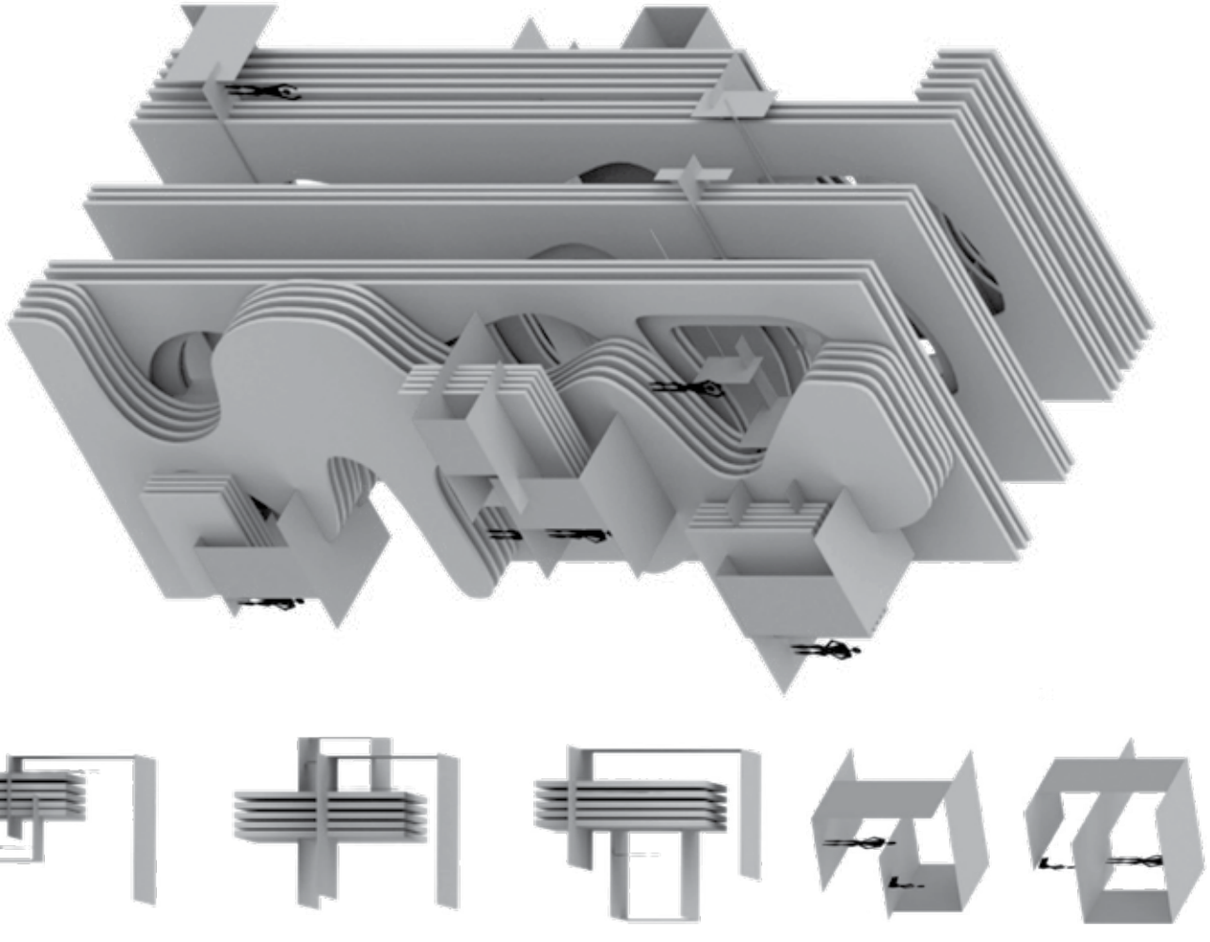


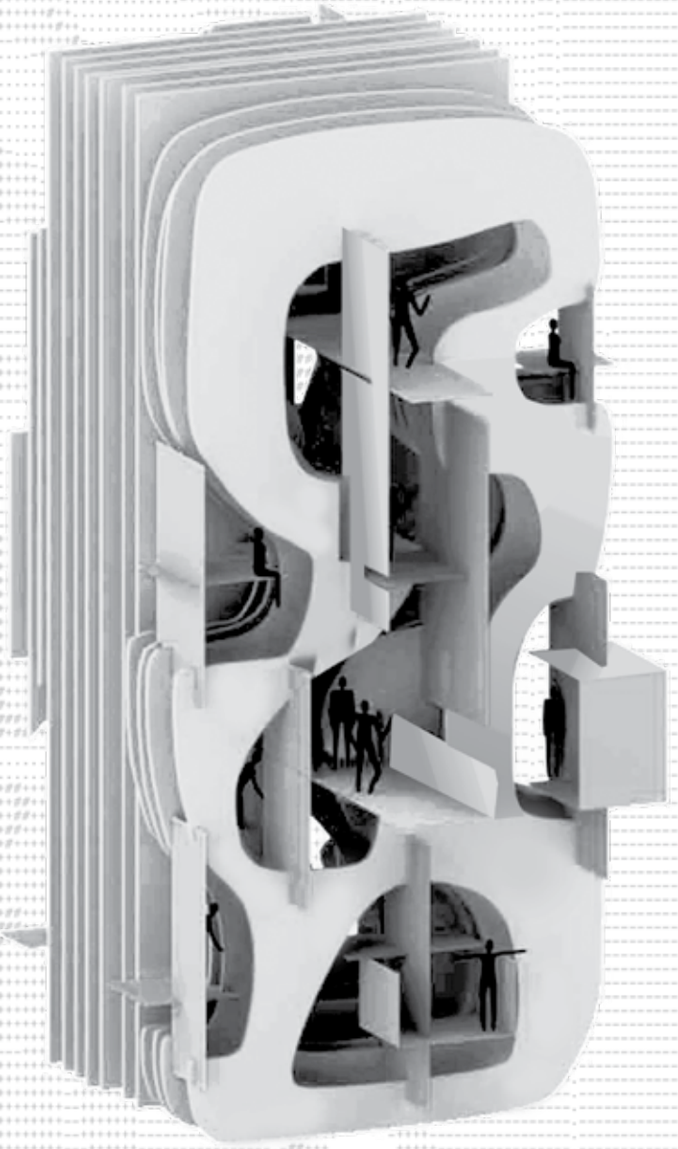




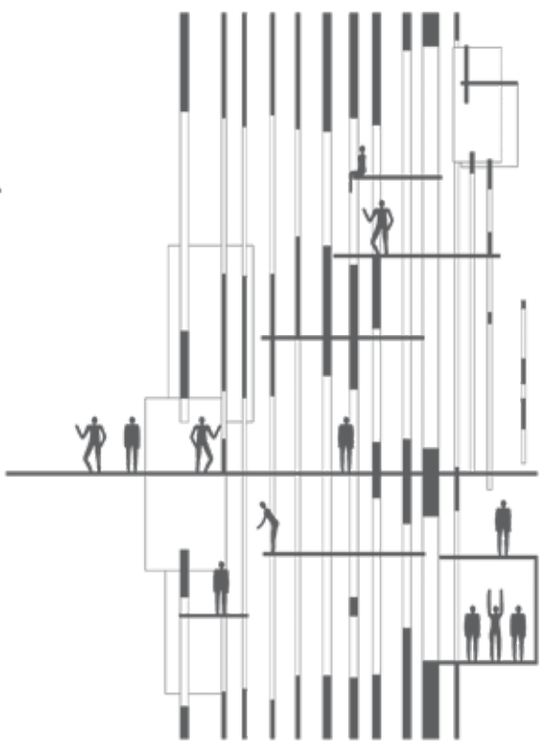
Aysu Arslan

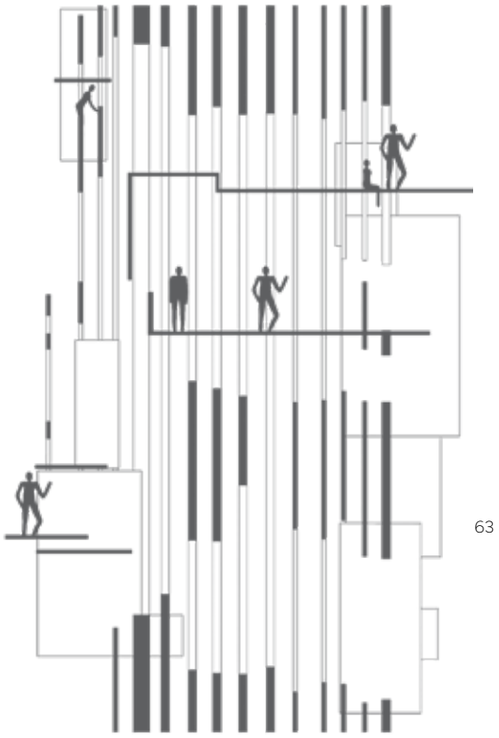




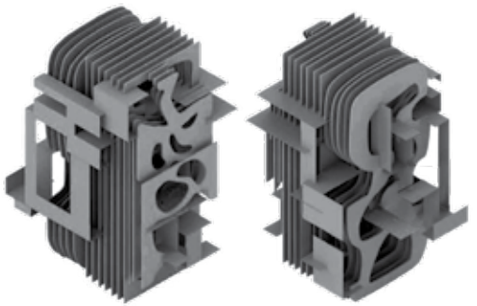


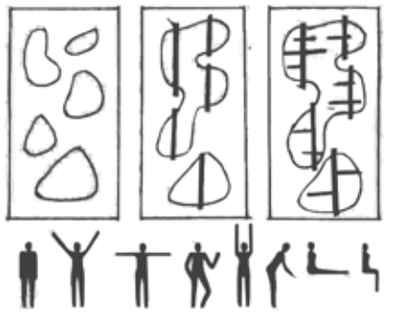
Deniz Şener

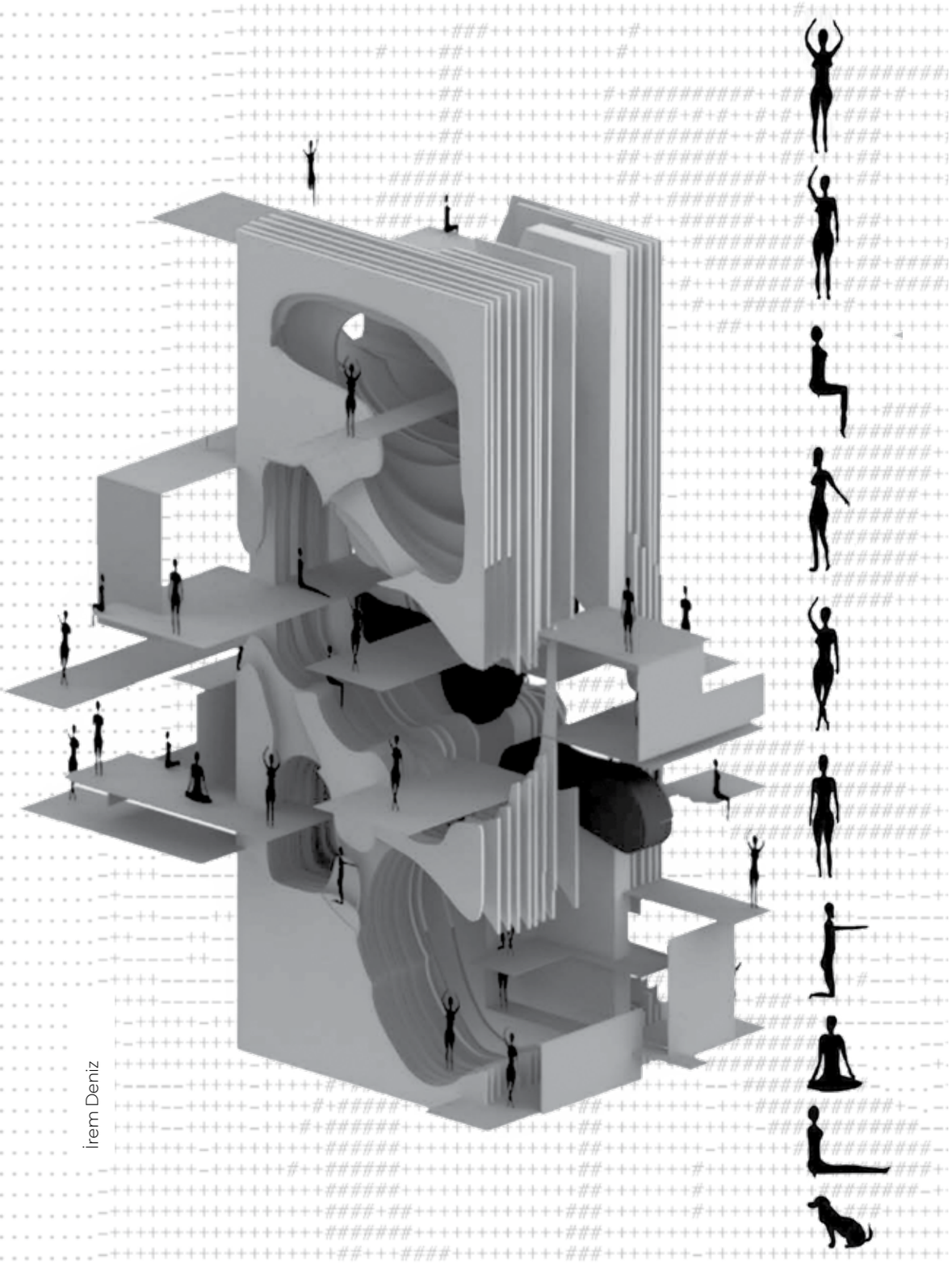




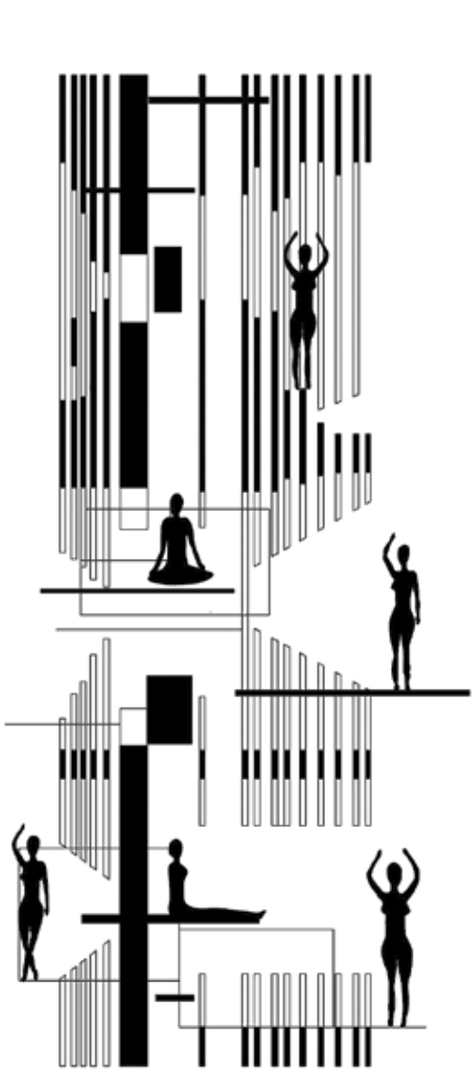


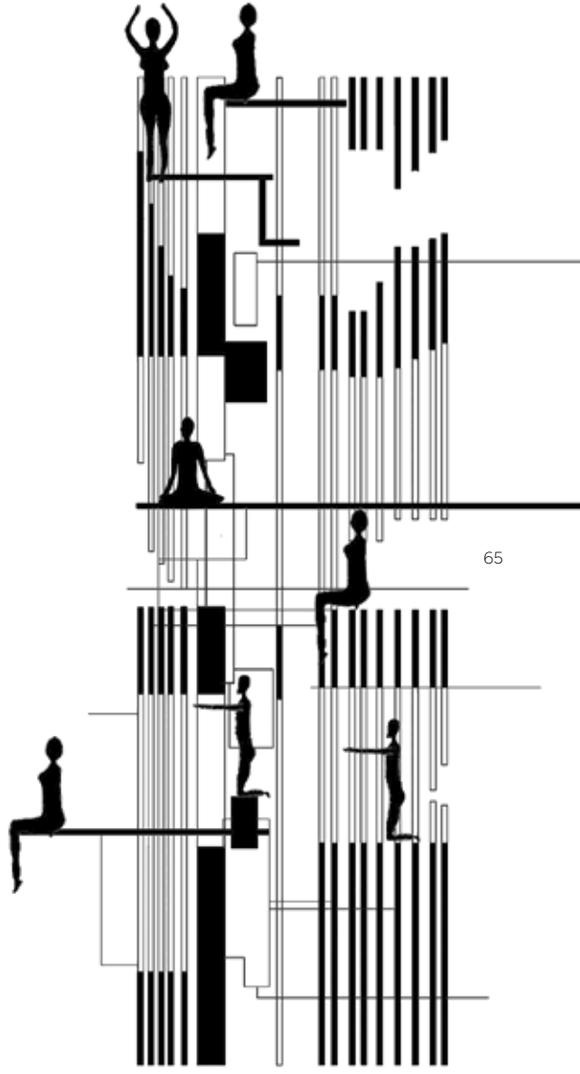






İrem Deniz



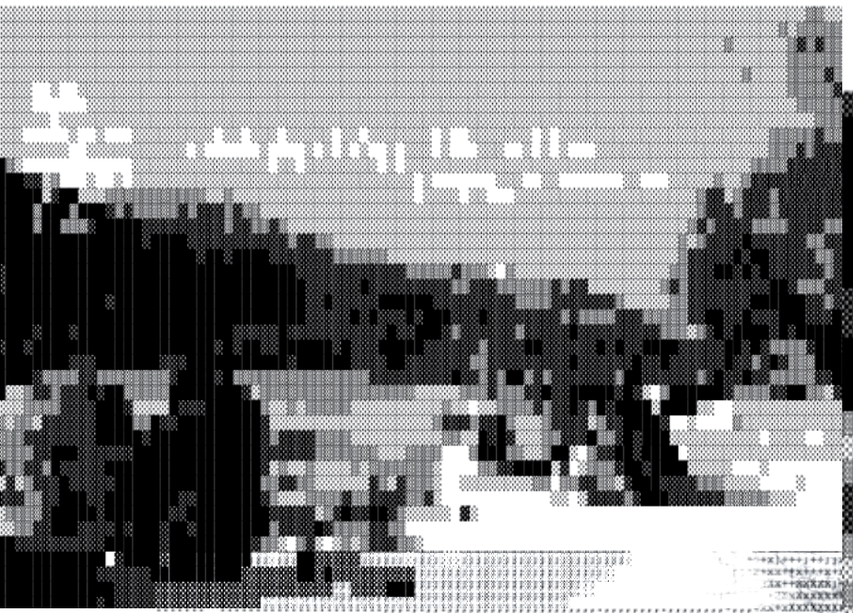


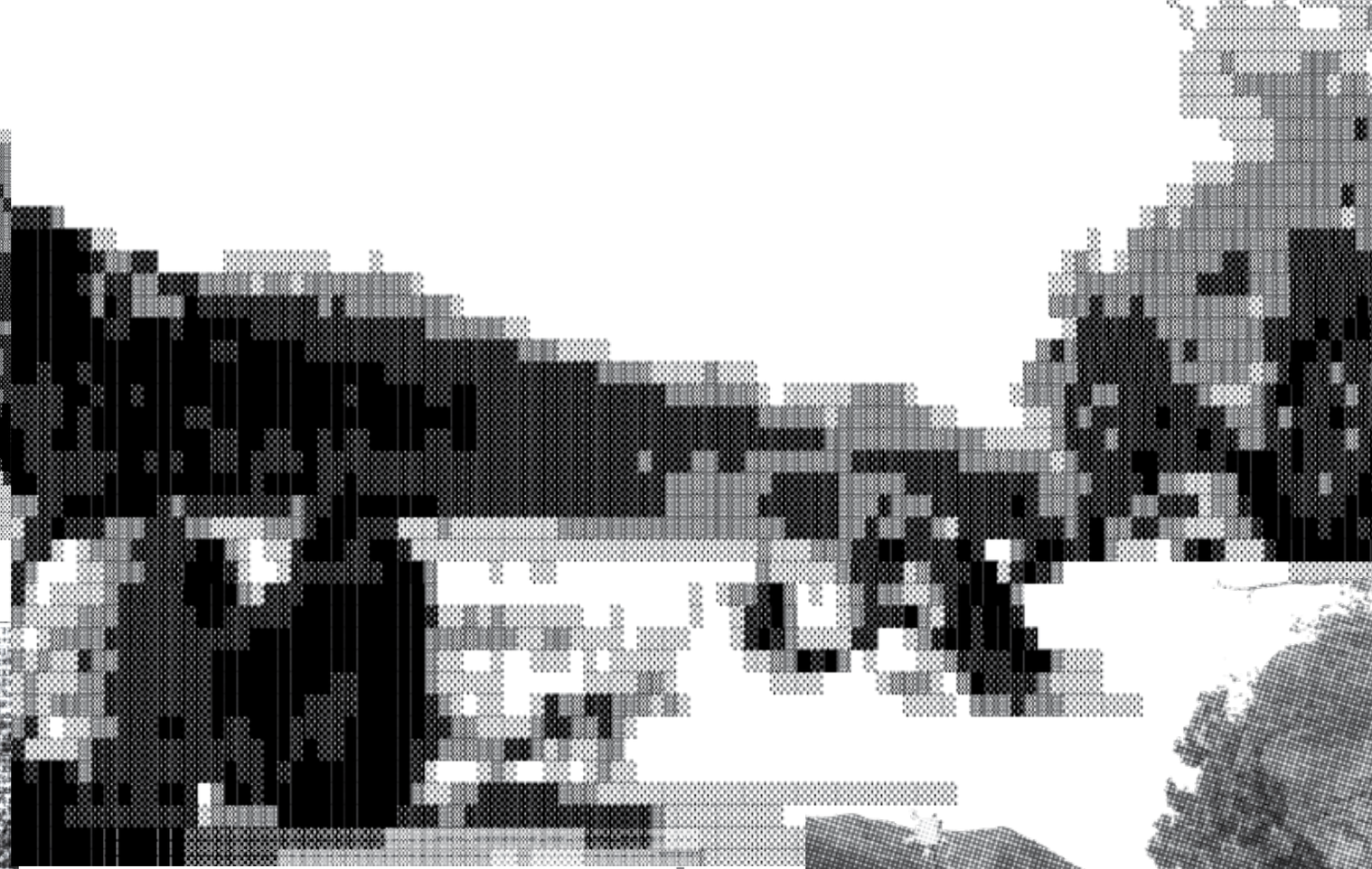
e.t.i.k

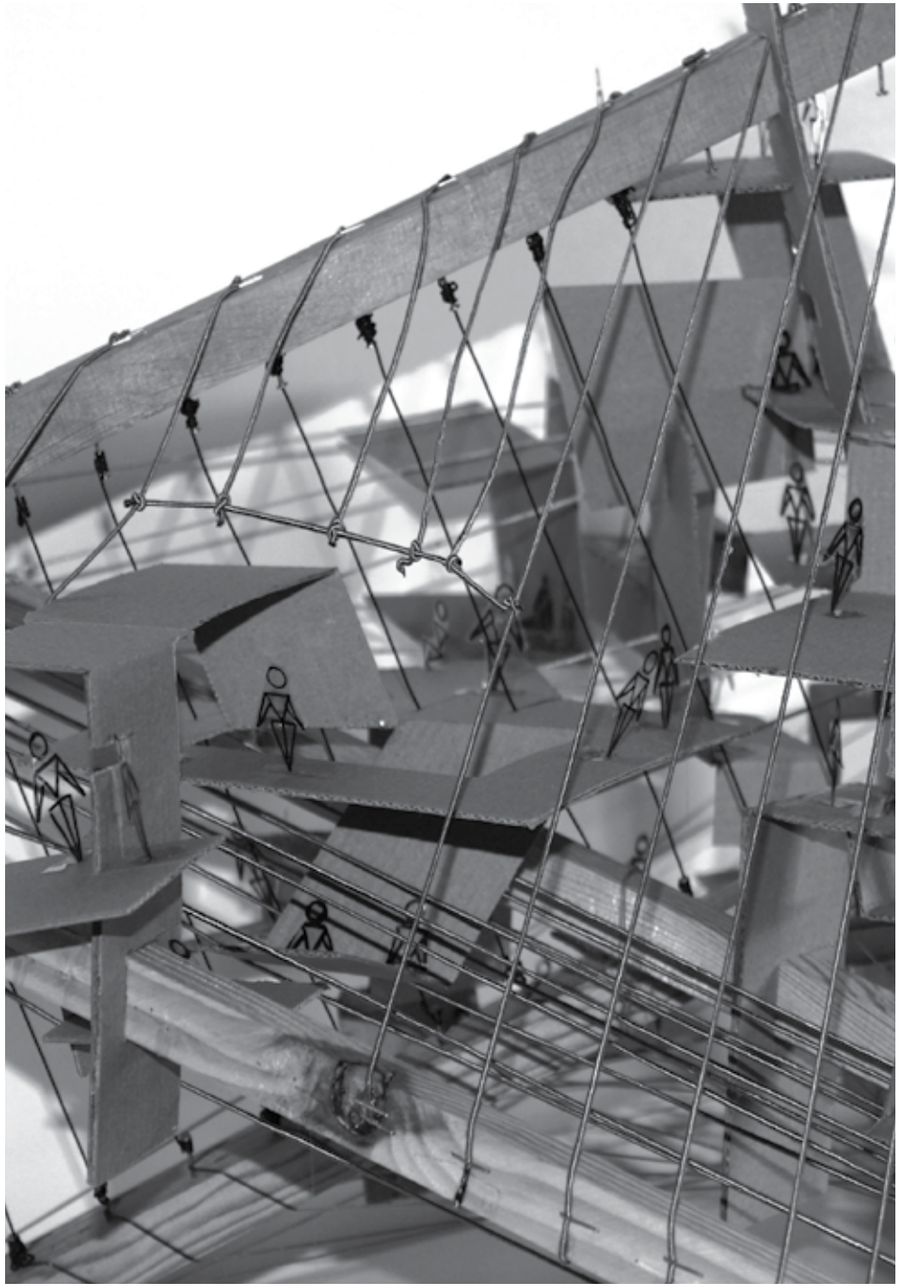
Bilge İmamoğlu
Gökhan Kınayoğlu
İpek Akın
Melis Acar
Nilay Karaköy
Sonat Özcivanoğlu

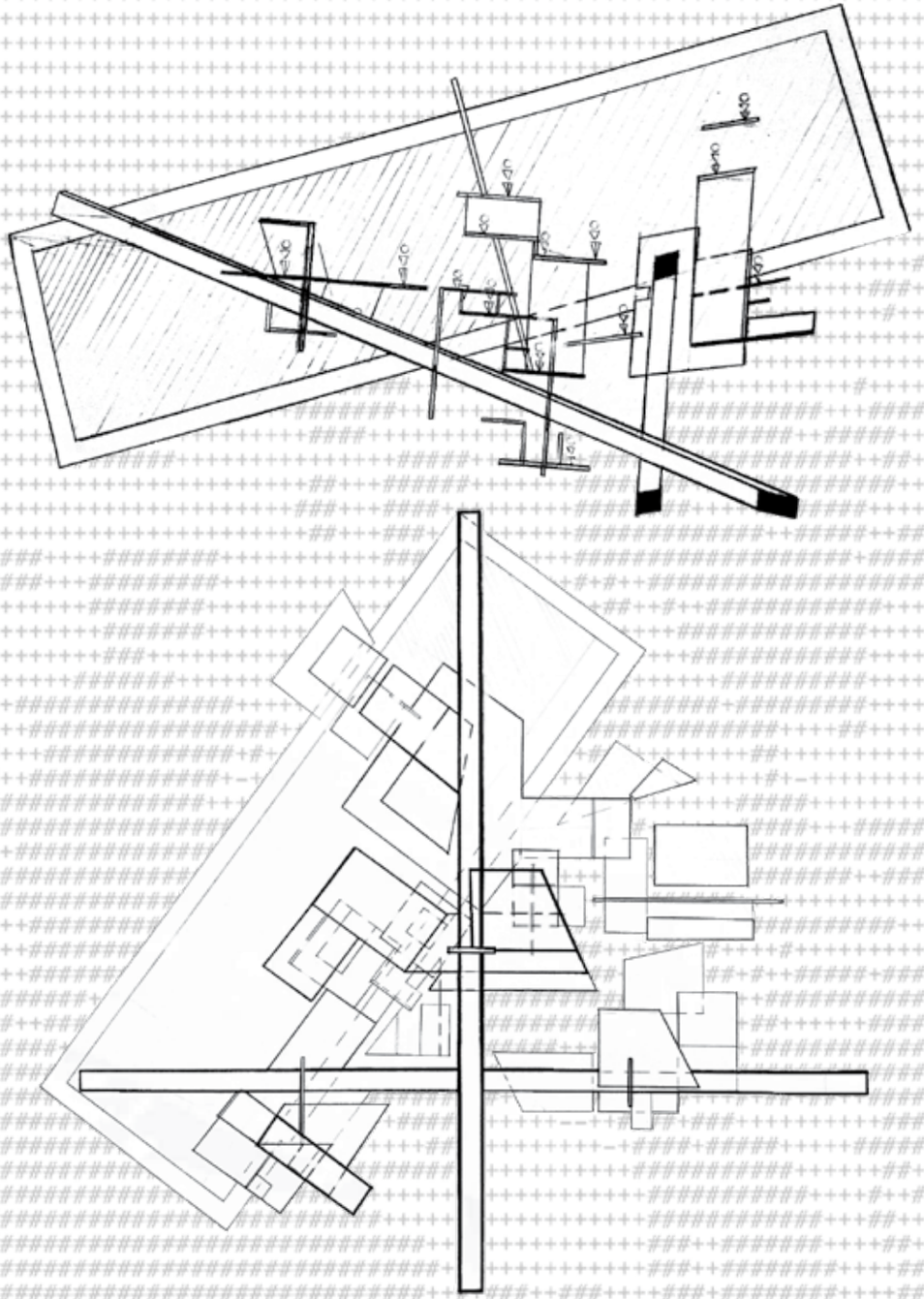
+

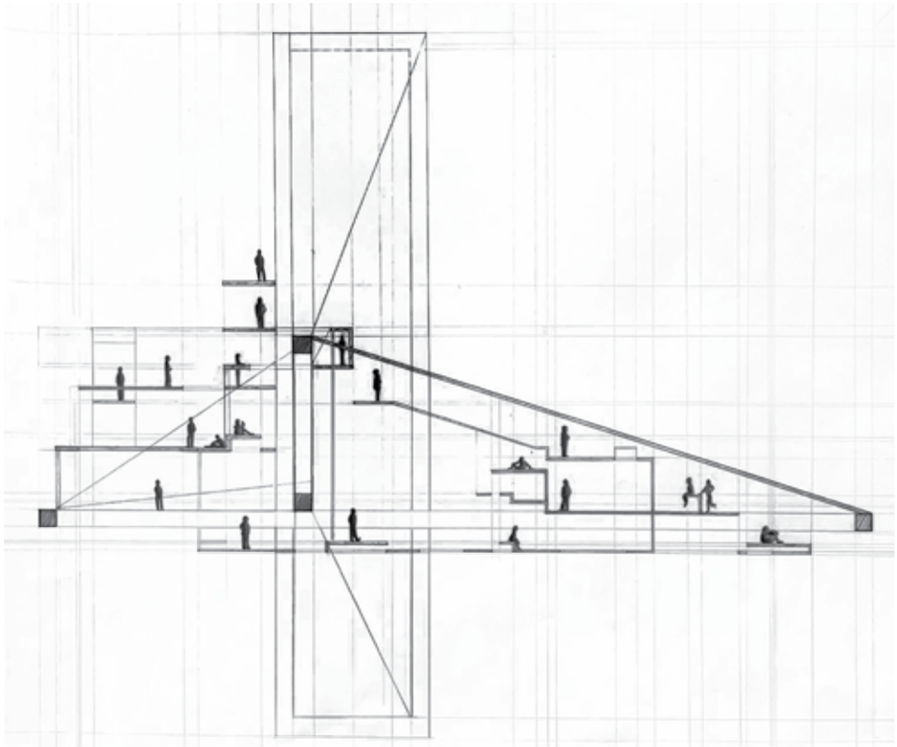
SPRING 23-24

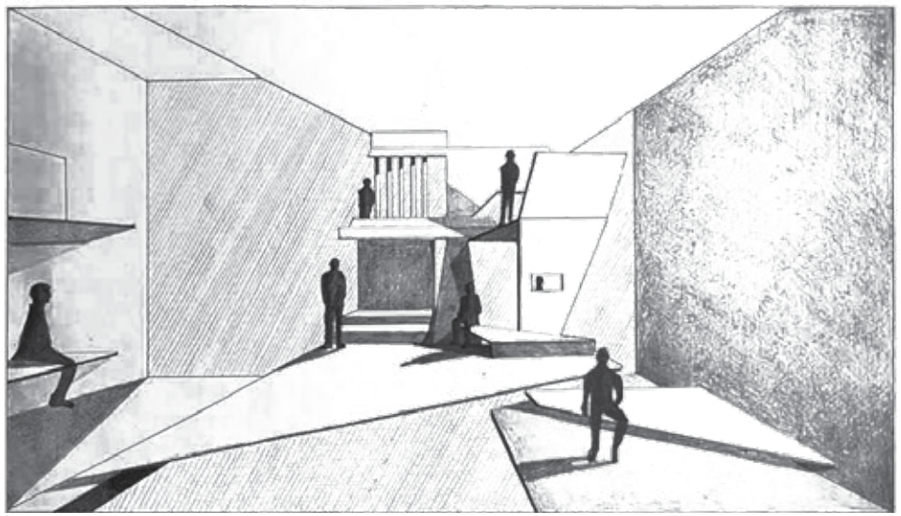


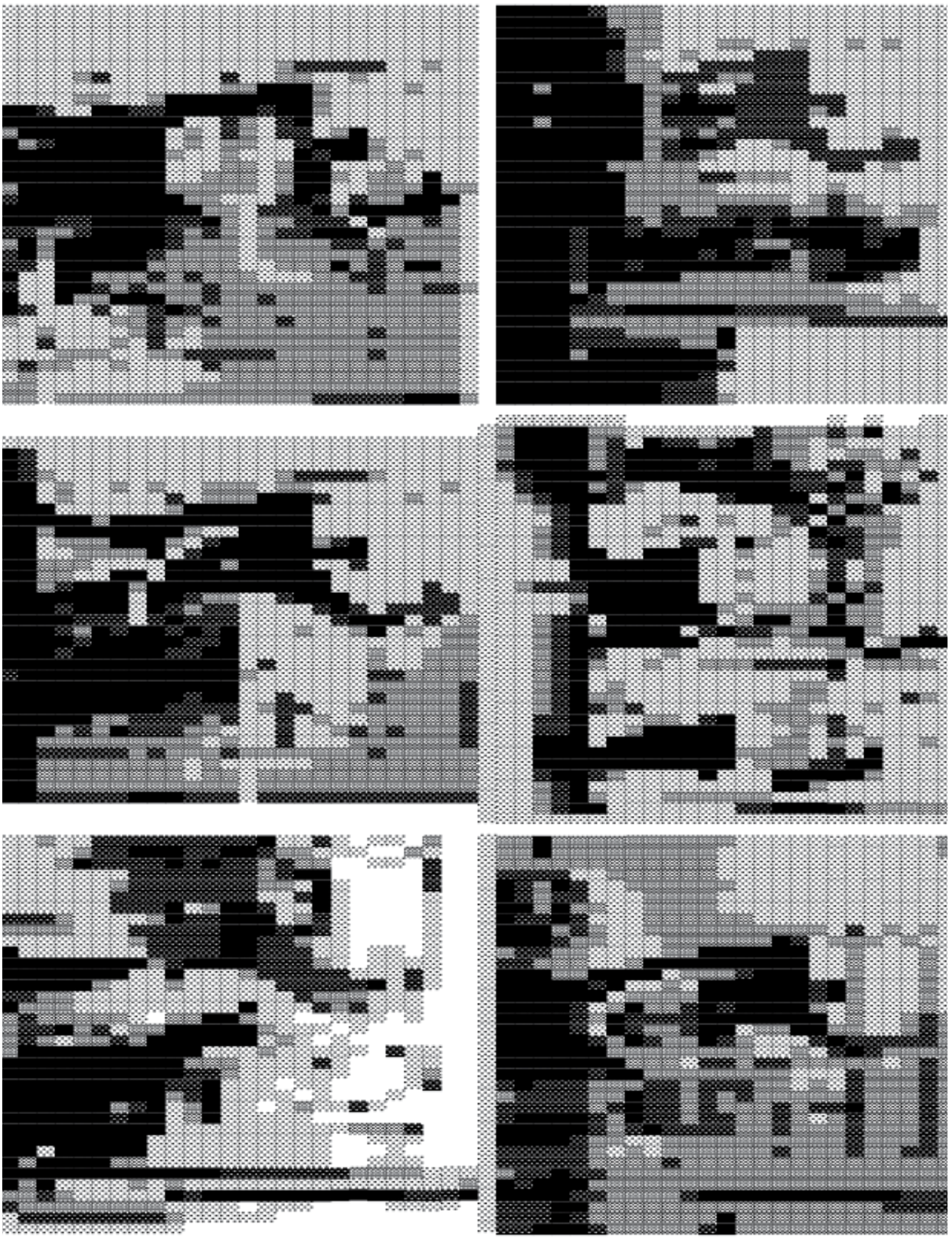




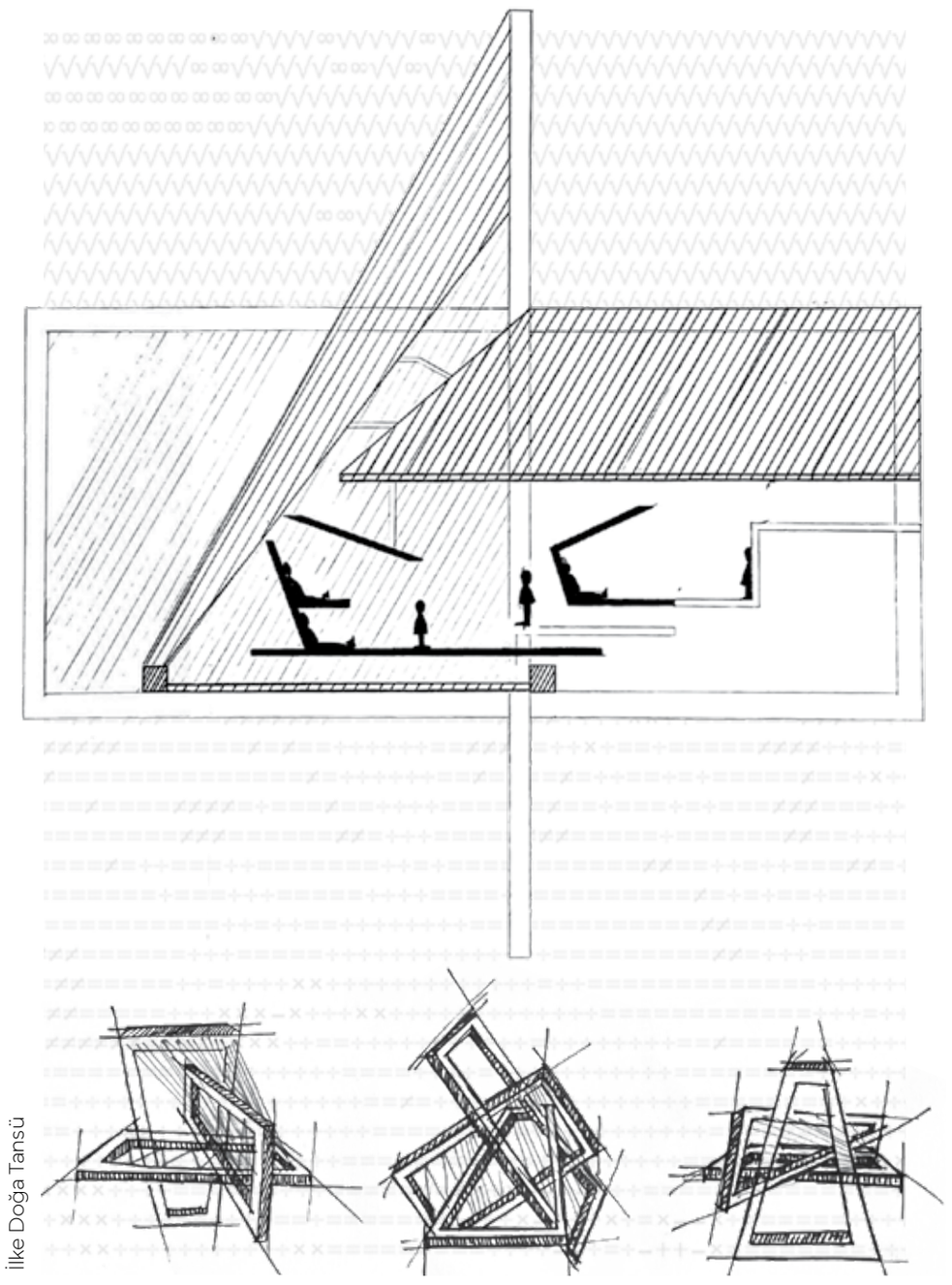




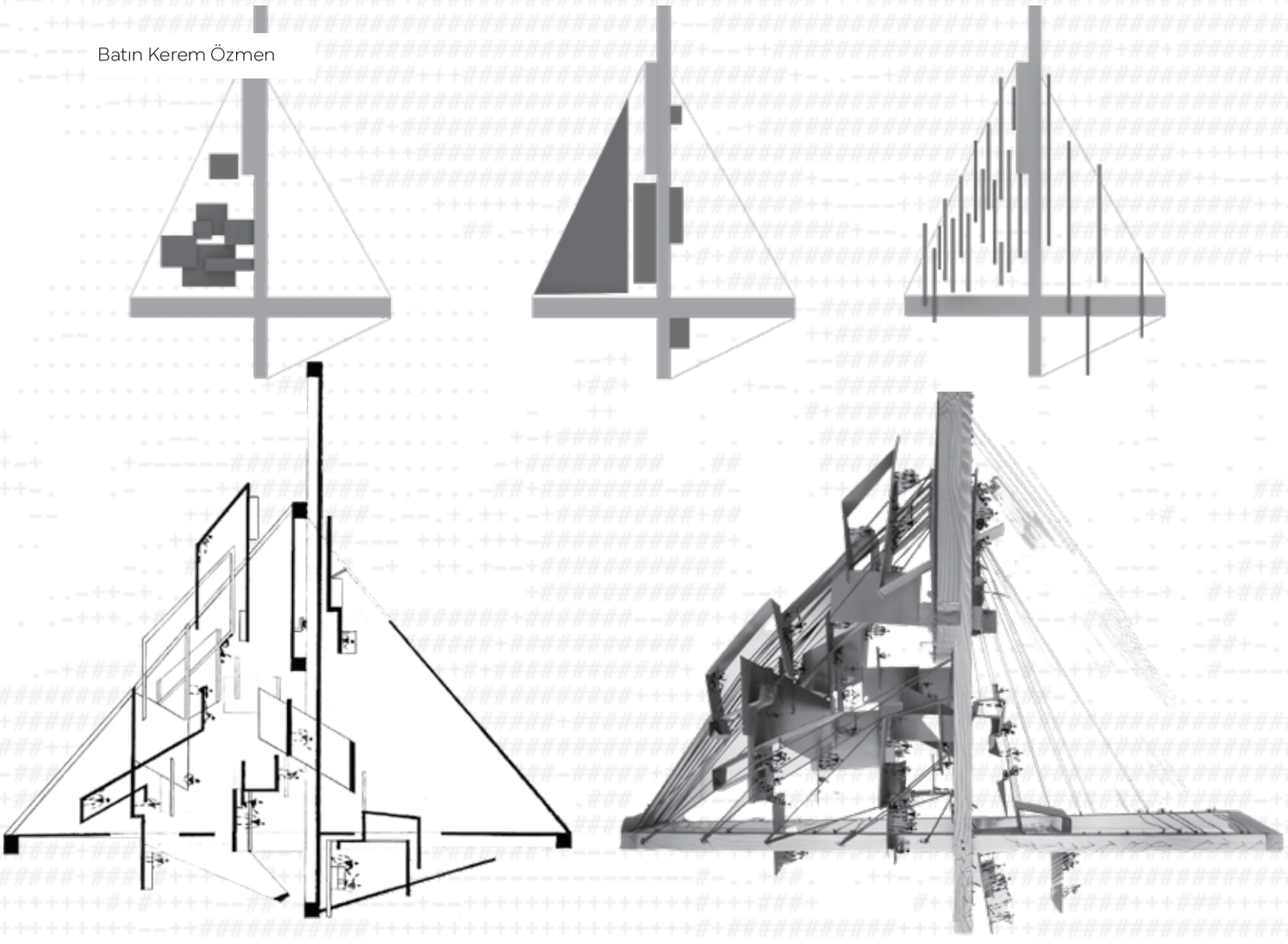


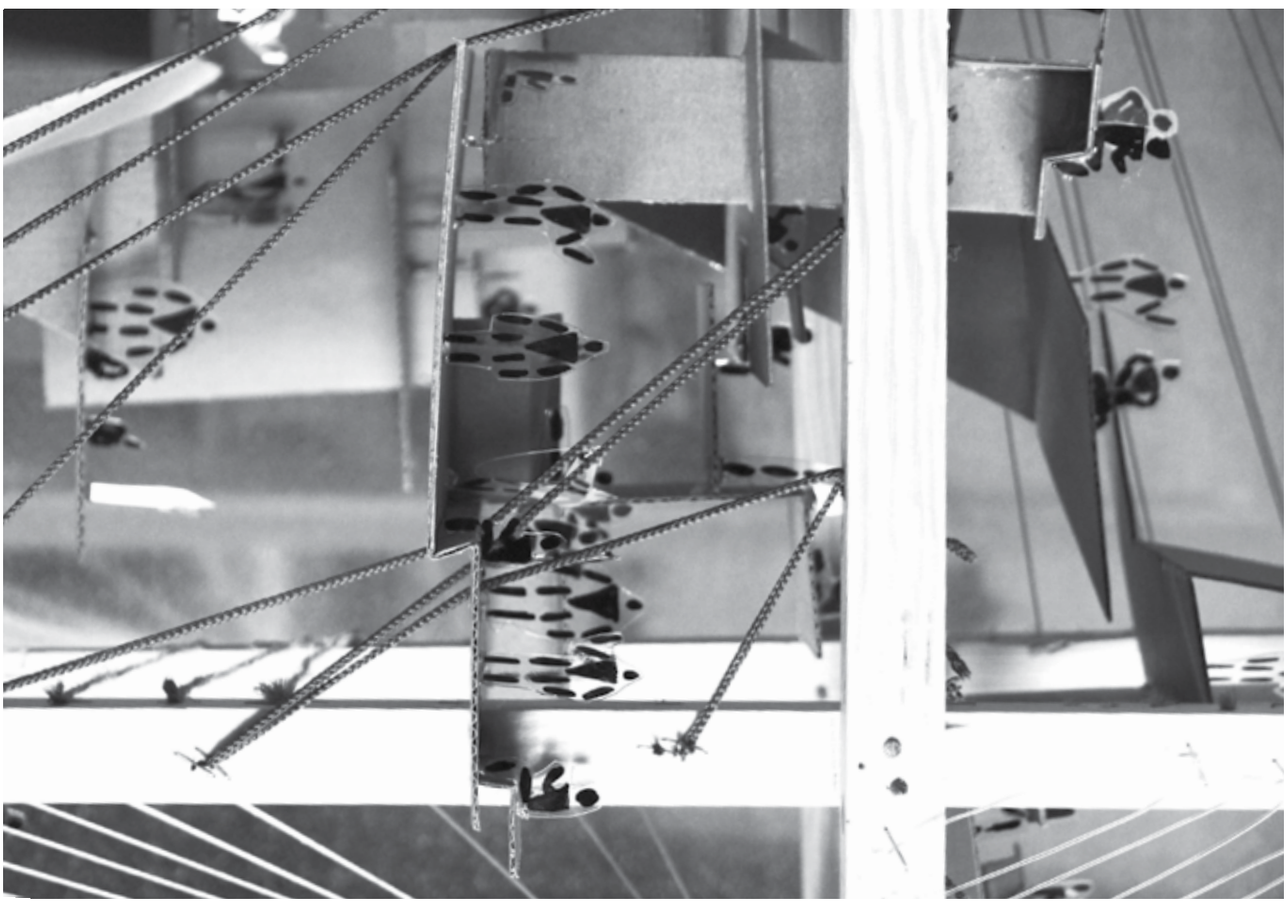


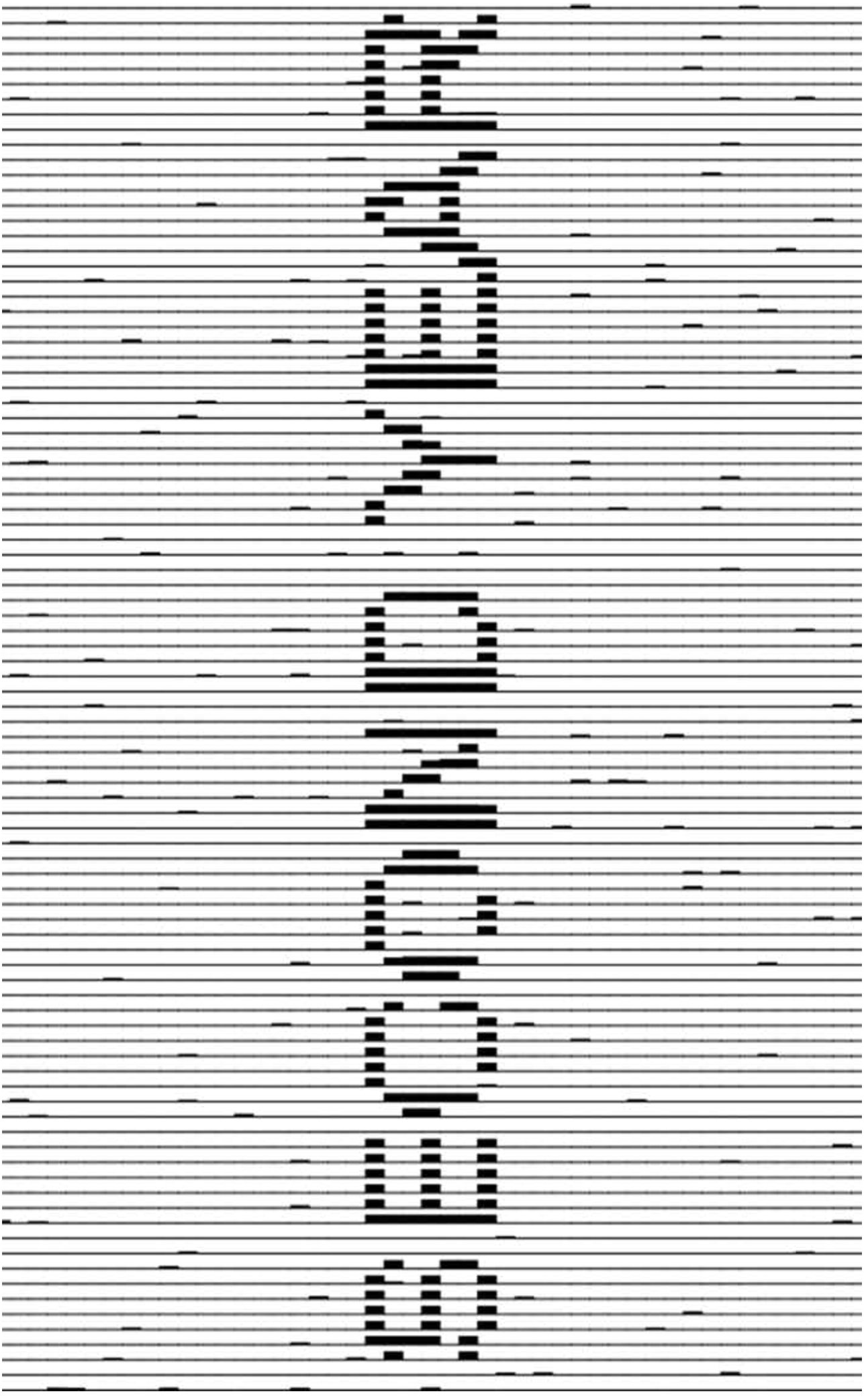
# MODULOR

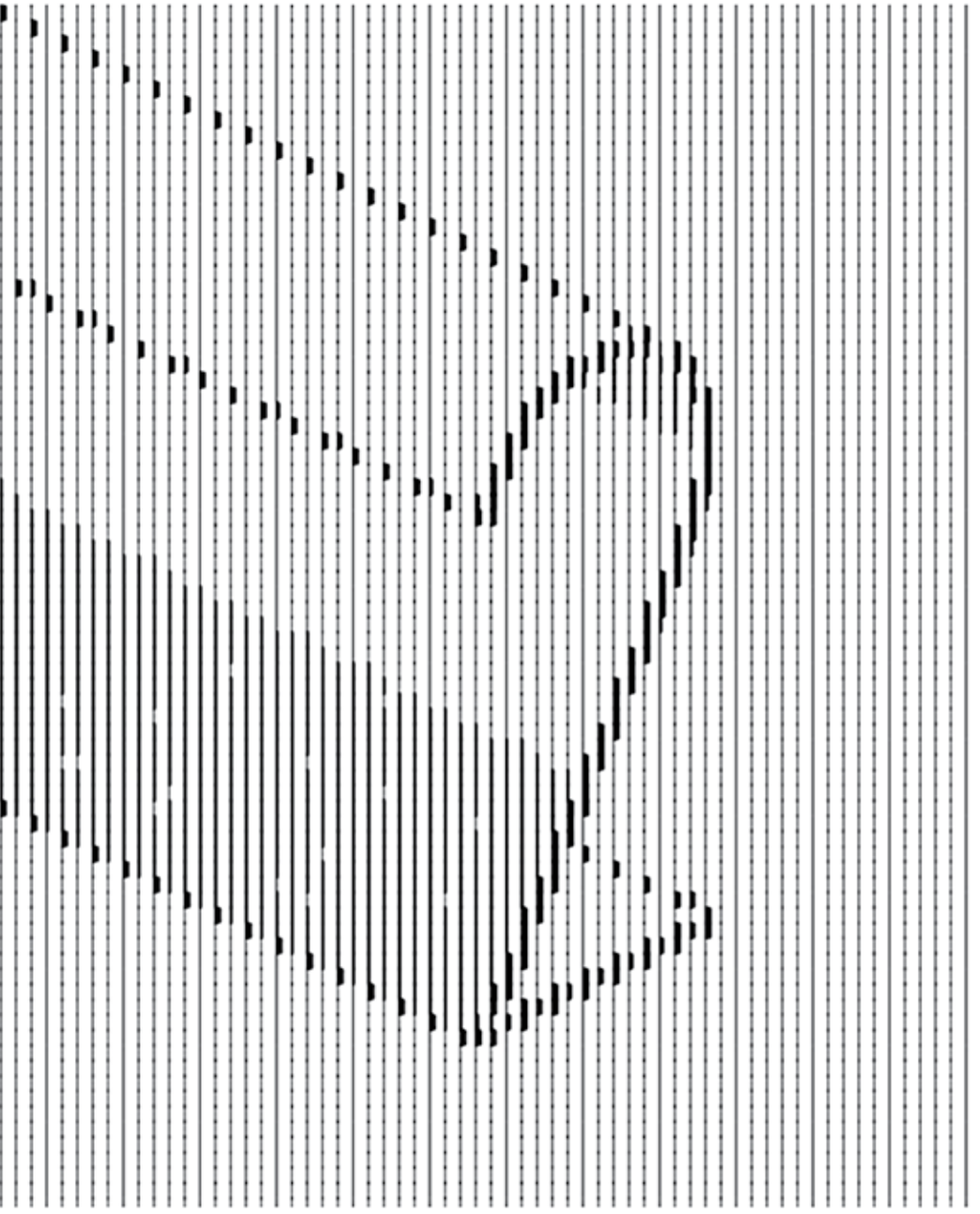


İlke Doğa Tansü









In the context of the second-year architectural design studio, it is intended to emphasize the first year as a foundation for architectural education for upcoming years, in preference to regard it as a separate formation within the continuous studio culture. So, there is not a sharp shift in the objectives of the studio as the change in the name indicates, but rather a smooth transition to the processes of architectural design that is structured around the discussion on major questions like how we can think, define, produce and act within architectural space. Therefore, the first semester of the second-year studio is the first encounter with some components in architectural design that explore the fundamental question of the experience of space and its organization. In that exploration, students are provided with opportunities to experiment with the methods in which the design process is operatively problematized.

In the second semester of the second-year architectural design studio, students focus on developing spatial solutions for small-scale building design. They address essential programmatic and site requirements to meet functional, sustainable, and economic demands while making informed decisions regarding structural systems and building materials. This process establishes a practice where students learn to transform conceptual ideas into practical architectural solutions, emphasizing the balance of functionality, material understanding, scale, and real-world applicability. The architectural components prioritized in this setup were defined as user profiles, the program of functions, and contextual & physical settings such as topography, land, and structure, which are believed to provide a basis for initiating a discussion on "spatial experience."

We have initiated each semester with a warm-up assignment to familiarize students with participating in competitions to foster a competition culture and represent their work in highly communicable graphics.

**EXTRA and SMALL at the EDGE:**
**A Project for Contemporary Living in Ankara**
*ARCH201, Fall 2022-2023*

The text for assigning the introductory exercise in ARCH201 in the fall semester of 2022-2023, to warm the students to their first "Architectural Design" studio, was appropriately titled "Extra-Small", which was meant to signal the thematic focus for the studio. The exercise was planned in the physical context of a moderately large scale, namely the İncesu Park. It dealt with the spatial experiences of the whole area; yet the intervention which the students were expected to bring in was defined in immediate tectonic and material forms, inviting the students to consider also the temporal structuring of spatial experiences as highlighted in the excessively linear setting of the park as altered in small scale interventions. The second exercise continued the theme –and the title, asking the students to design a 'capsule living' within a tiny space. Following these two short exercises, the project for the rest of the semester was defined as the design of a dwelling unit for an "extra and small" living "at the edge". The edge condition referred both to the location and the scenario for the dwelling: the house was to be designed as a part of a small cluster of five houses at the edge of the city, being in a direct and fast connection to mid and high-density parts of the city but in an exclusively low-density spot surrounded with agricultural fields, near İncek. The scenario also demanded that the household include at least one "urban professional" to daily commute to the city center and others involved in farming and animal husbandry communally, together with the household of the other four units in the cluster. The students were organized in groups of five to design the cluster setting and shared areas of service and shared work, as well as the type and the cycle of production and distribution related to farming while designing the dwellings individually. The "small" in this problem was expected to be a rational reference to the "edge" condition, defined via both the location and the scenario, to be reflected not only in the 'economy of spaces', but also in the spatial organization and the tectonic expression(s) of the experiences of time and the temporal cycles of the day, week, and the seasons. Involving questions related to the rural modes of production and consumption, the problem also intended to provoke a critique of anthropocentric approaches in design and planning and research into contemporary alternatives.

**House in Reference:**
**Contemporary Living in Mutlukent**
*ARCH201, Fall 2023-2024*

In Fall 2023-2014, ARCH201 architectural design studio started with a warm-up assignment to familiarize students with participating in competitions. Students were asked to prepare a poster of their previous semester's projects for the MİMED competition.

The initial design exercise included designing **a temporary intervention with an extra-small space** in Botanik Park to explore the potential for the variations of human and nonhuman experiences by paying attention to visual, audio, olfactory, tactile, and temporal conditions, and settings. Then, to start working on the architectural elements and their role in forming and experiencing space, students were asked to produce a 9-square grid (9SQ) by multiplying a cube which was expected to be used to **define new spaces within this structural grid** using load-bearing and non-load-bearing architectural elements by **developing a strategy through exploring and experiencing the possibilities, variables and potentials** that were constrained and defined by the diagram: 9SG.

Following the introductory exercise on architectural elements and spatial formations, the main project of the term was assigned, which is a single-house project focusing on **"referencing"**. As the first step, students were given a list of case studies and asked to research and read about the buildings that they chose (at least 2) and analyze the design problem and how the architects respond to them. They were expected to analyze **the spatial relationships; design decisions and important and/or interesting aspects of relationships.**

As a second content of the main project, **Pattern Language** by Christopher Alexander was assigned to students to study the patterns with the cases that they already researched. Students were expected to re-study and revise their cases by identifying Alexander's patterns through a specific architectural element (or a series of architectural elements).

After these introductory exercises, the site was determined and assigned to students to conduct the in-situ survey, analysis, and documentation study in groups of 5. They were asked to produce maps and draw multiple sections of the project site with its immediate surroundings, and street elevations together with physical and digital models. Following that, as a studio exercise, students were asked to study **different organizational schemes for housing design**. What was expected from students was to research the existing residential buildings around the site to discover the potentials and shortcomings, recall their previous case studies, and generate organizational ideas (with ten or more variations) for 10 living units. In the end, these groups were asked to choose one scheme to work on and locate their units, which enabled studying neighborhood relations and, relatedly, different spatial organizations and façade interpretations.

The next step was **to write a scenario defining the user experience** that will take place in the residential unit to be designed. Students were asked to illustrate their scenario on a matrix which would indicate the number of residents, differentiation of permanent residents

and temporary users, relationship between the residents, occupation of the residents, etc. by referring to the list including the structure of the households, occupation of the residents, and challenges as un-private programs were randomly assigned.

According to the scenario they chose as a matrix from the list and the plot they designed and shared as groups of ten, students were asked to design **a housing unit for contemporary living in Mutlukent**. Through different organizations of clusters forming the whole assigned site and varying scenarios, a variety of projects was achieved at the end of the semester.



**Healing Architecture for "One Health": Hippotherapy and More**
*ARCH202, Spring 2022-2023*

In Fall 2023-2024, the ARCH201 architectural design studio began with a warm-up assignment: preparing a poster showcasing their projects from the previous semester for the MİMED competition.

To foster a competitive culture, the students' first assignment was to participate in the Kaira Looro Primary School competition. The main objective of this competition is to raise awareness of global humanitarian challenges and encourage young architects and designers to create innovative, sustainable architectural solutions that address issues faced by disadvantaged communities, particularly in Africa. Each year, the competition centers on a specific social theme—such as healthcare, education, or resilience in the face of climate change—and participants are tasked with designing context-sensitive structures that are feasible, affordable, and environmentally sustainable. Thus, this competition serves as a warm-up project for students, aligning well with the semester's theme in terms of scale and context.

This semester's theme, "Healing Architecture for 'One Health': Hippotherapy and More," requires a sensitive design approach centered on healthcare and education. Hippotherapy is a therapy that uses horseback riding to improve physical, occupational, and speech functions, primarily for individuals with disabilities or conditions such as cerebral palsy, autism, and multiple sclerosis. The movement of the horse helps enhance balance, coordination, muscle strength, and motor skills, making it a unique, holistic approach to rehabilitation. In this context, students were tasked with designing a rehabilitation center for children. They began by conducting group case studies to gather insights, followed by creating preliminary sketches related to the project concept. To better understand the project's details and operations, the studio visited the Eskişehir Hippotherapy Center to observe and experience the therapy process. The project site was selected in the same region in Eskişehir, establishing a direct connection with the Porsuk River. It was chosen in a less developed area outside the city, where the relationship with water, topography, and the natural environment was key.

Following the site visit, the SCALES assignment—a regular feature of the ARCH202 semester—was introduced. In this assignment, students are expected to investigate the relationships among humans, horses, and children, examining how these connections manifest across various scales. They should explore the scalar variety introduced by different users and the impact of scalar operations, such as multiplication and resizing (e.g., single-few-many; small-medium-large), in diverse scenarios. In this context, these references or their scaled variations interact with each other and with other scales.

The task encourages students to study scale not only in terms of dimension, measurement, or size but also through bodily, spatial, and temporal experiences, incorporating sensory perceptions and diverse experiential layers. With this scenario and site information, students were tasked with designing a hippotherapy center with an area of 1,740 m² plus circulation space. The main challenges of the project included addressing the relationships among the horse, child, and adult as outlined in the program, alongside the need for both indoor and outdoor therapy areas (manege) and paddocks. Additionally, students had to effectively integrate the necessary social, administrative, and technical spaces to accommodate the strict program and large therapy areas.

**From Farm to Fork:**
**Research Academy for Improved Nutrition and Healthy Eating in Safranbolu**
*ARCH202, Spring 2023-2024*

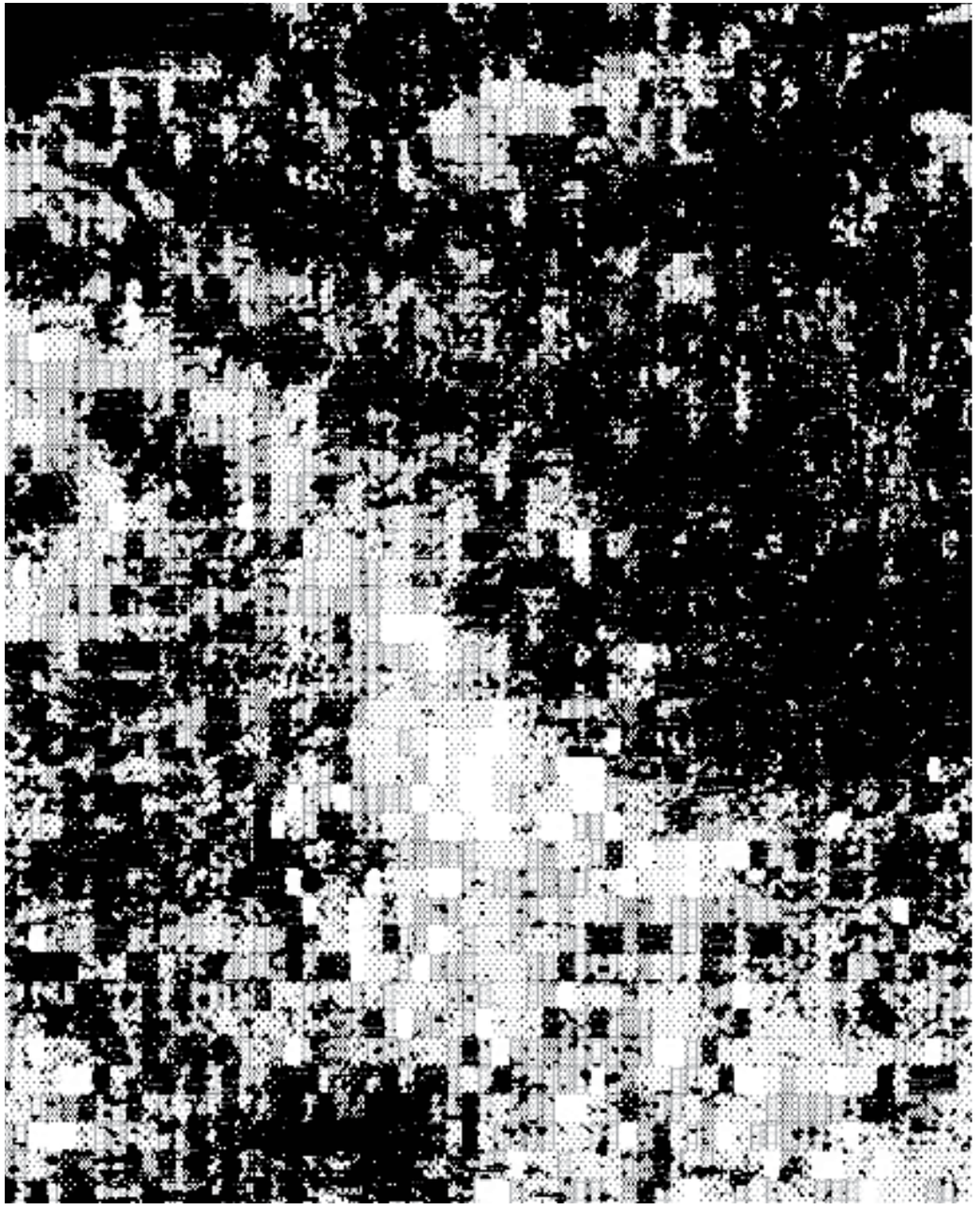
The second-year second-semester architectural design studio acquires students to achieve spatial solutions for a relatively small-scaled building, considering the fundamental aspects of the program and site to meet demands on use, comfort, and economy along with appropriate decisions on structural systems and building materials.

Similar to the previous year, after the warm-up poster preparation for the MIMED competition, the student's first assignment was to participate in the Kaira Looro Competition. The task was to design a "Maternity Centre" for disadvantaged communities in Senegal.

Introducing functional, formal, structural, and contextual components of the architectural design process on a small building scale, the term project is titled "From Farm to Fork: Research Academy for Improved Nutrition and Healthy Eating". "Farm to fork" is an EU Commission strategy presented in May 2020, as one of the key actions under the European Green Deal. The strategy aims to shift the current EU food system towards a sustainable model, a more environmentally friendly food system, from production to consumption, by 2050. Aligned with the strategy, we guided the studio around the keywords and themes: improved nutrition, awareness of healthy eating, locally produced foods, gastronomy, culinary arts, and quality apprenticeships; food science, sustainable food systems, food security, reducing food waste, new food development, food innovation, food service management, nutrition, and agriculture.

Considering the cultural, social, and historical aspects of food production, access, quality, and consumption, the architectural program is selected as a response to the rich culinary culture of the selected site, Safranbolu. The conduct of the studio maintained certain traditions established by previous 202 projects: SCALES. In architectural space, scale is experienced relatively, particularly relative to the dominant referent, the human user, which provides the designer with the concept of the "human scale." In the first phase of the term project –SCALES–, however, we discussed the concept of scale with additional major referents to be considered with the scalar variation they introduce: the COUNTERTOP, the KITCHENWARE together with the human scale –the COOK–, and the activities related to cooking. The students were expected to study the scale not only in dimension/measure/size but also consider the bodily, spatial, and temporal experiences, senses, and perceptions. To study the terminology (types of equipment, actors, etc.), programmatic requirements (dimensions, number of users, etc.), and spaces and activities (permanent, temporary use), in the first phase of the term project, students conducted research through case studies from Turkiye and the global context. These cases included any program incorporating an industrial, commercial, or training kitchen and studied compared to the necessary dimensions and square meters of zones/parts of kitchens and related programs/areas.

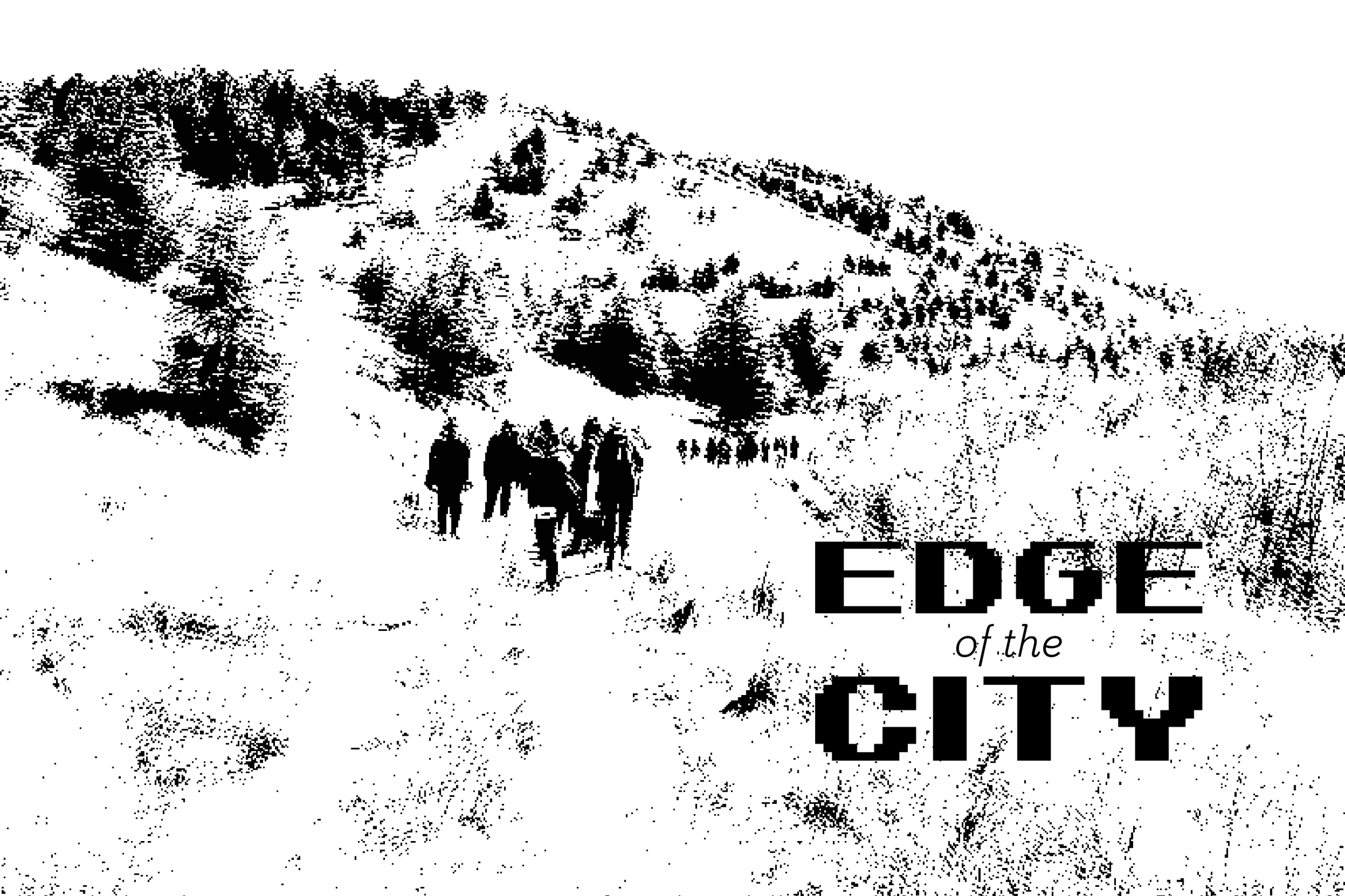
After the preliminary studies, we performed a one or two-day study trip to the city which was added to the list of UNESCO World Heritage sites in 1994 due to its well-preserved Ottoman-era houses and architecture. The Old Town is situated in a deep ravine in the rain shadow of the mountains and preserves many historic buildings, with 1008 registered historical artifacts. Following the introduction of the project site, a lecture on the traditional forms of construction and materials was given by İbrahim Canbulat in Gülevi. Significant landmarks and characteristic neighborhoods were visited. The students analyzed the built context, geographical features, and climatic characteristics. The architectural program includes workshop and commercial kitchens, and their serving areas; a practicing restaurant, an event area, lecture halls and library; and a small guesthouse. Integrated into this program, the student projects were to incorporate a farming activity in the form of an experimental agricultural field, horticulture, garden, or greenhouse.

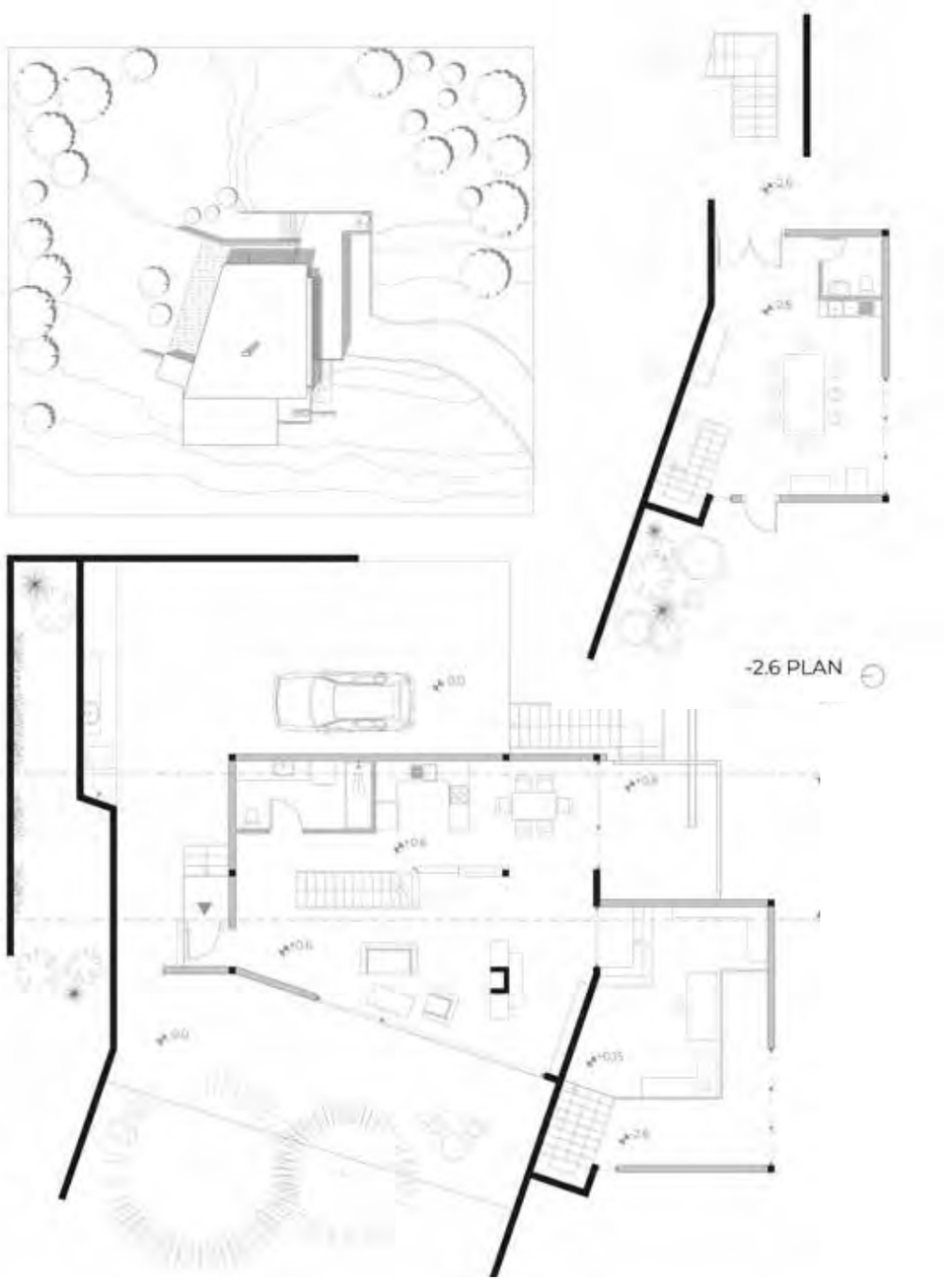


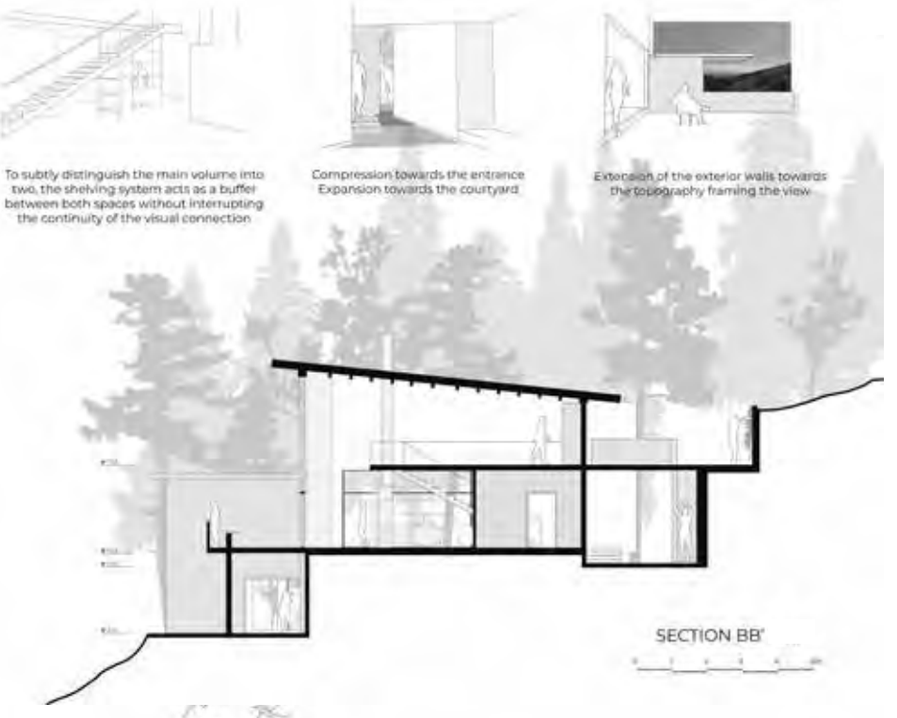
# EXTRA and SMALL at the EDGE: A Project for Contemporary Living in Ankara

Anıl Eren İpek
Bilge İmamoğlu
Çağrım Koçer
Duygu Tüntaş
Nehir Melis Doğu

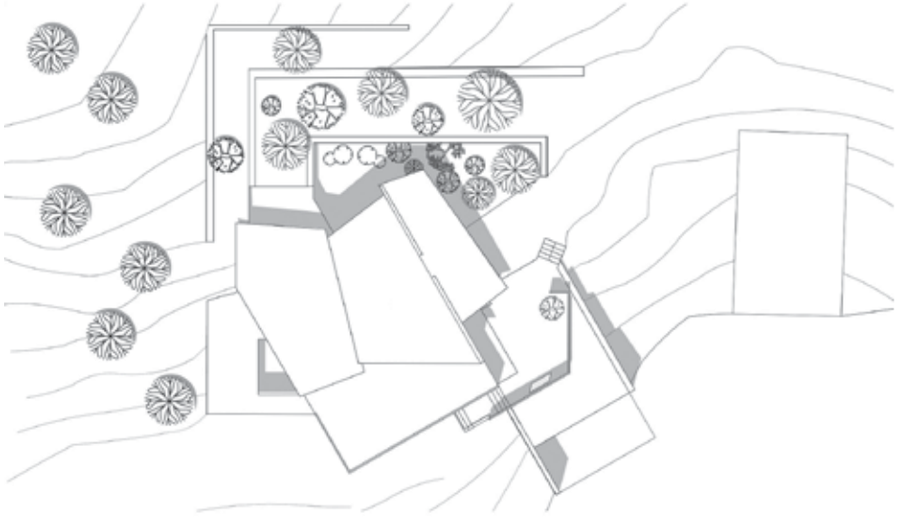
FALL 22-23

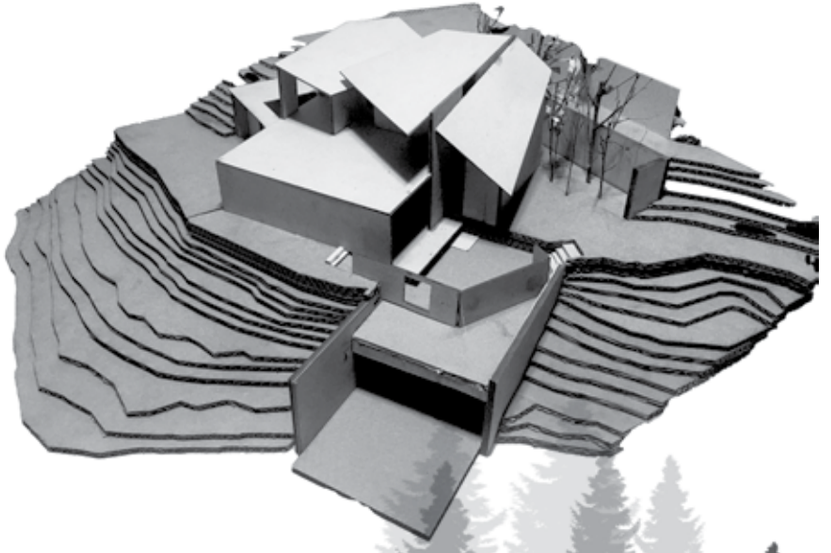

EDGE
of the
CITY

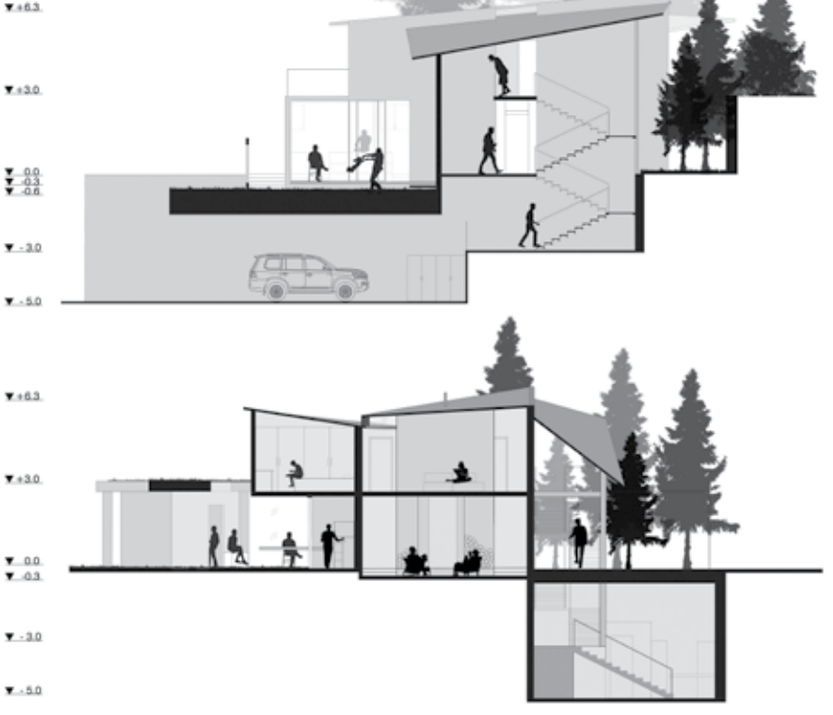

-2.6 PLAN

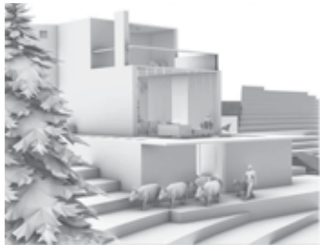

To subtly distinguish the main volume into two, the shelving system acts as a buffer between both spaces without interrupting the continuity of the visual connection
Compression towards the entrance
Expansion towards the courtyard
Extension of the exterior walls towards the topography framing the view
SECTION BB'

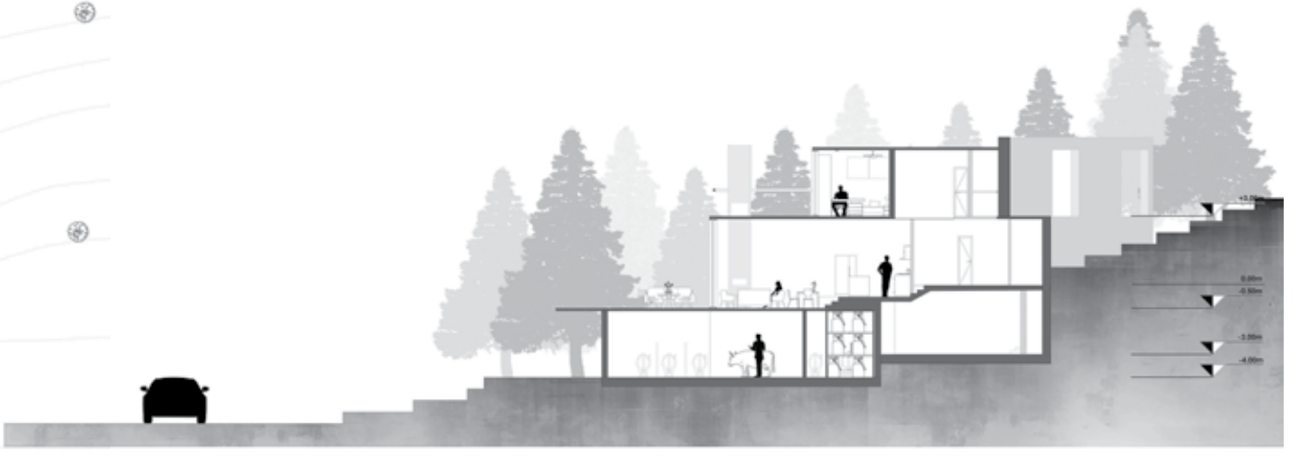
Extending and shifting the exterior walls to reflect the design decision of the interior on the exterior

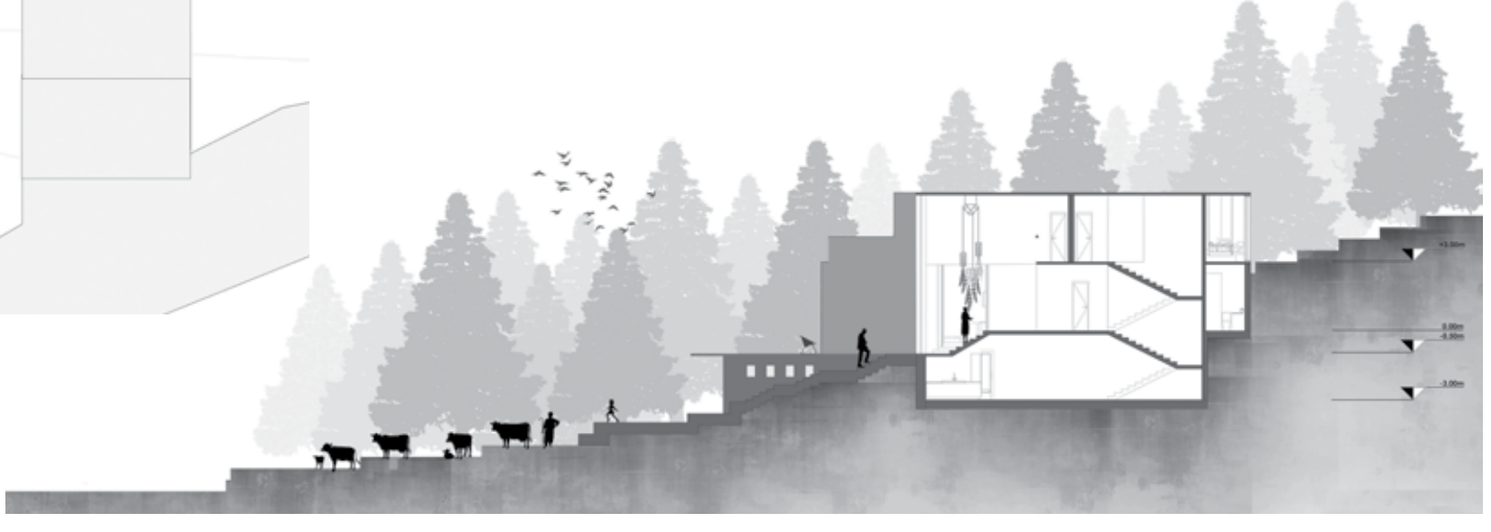





+6.3
+3.0
0.0
-0.3
-0.6
- 3.0
- 5.0
+6.3
+3.0
0.0
-0.3
- 3.0
- 5.0

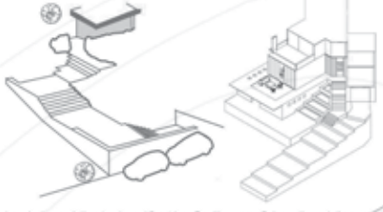




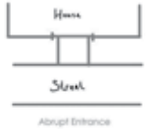


## Entrance Transition

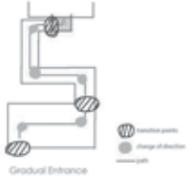
"The experience of entering a building influences the way you feel inside the building. If the transition is too abrupt there is no feeling of arrival, and the inside of the building fails to be inner sanctum."



In order to reach the structure of Boa Nova Tea House, we first pass through the car park and then climb the long stairs. Then a low roof welcomes us. Thanks to this roof, we understand how close we are to entering the building, and this 'low' ceiling provides a transition between inside and outside. All these roads we take before entering the building prepare us for the entrance to the building and get us used to it.




Abrupt Entrance

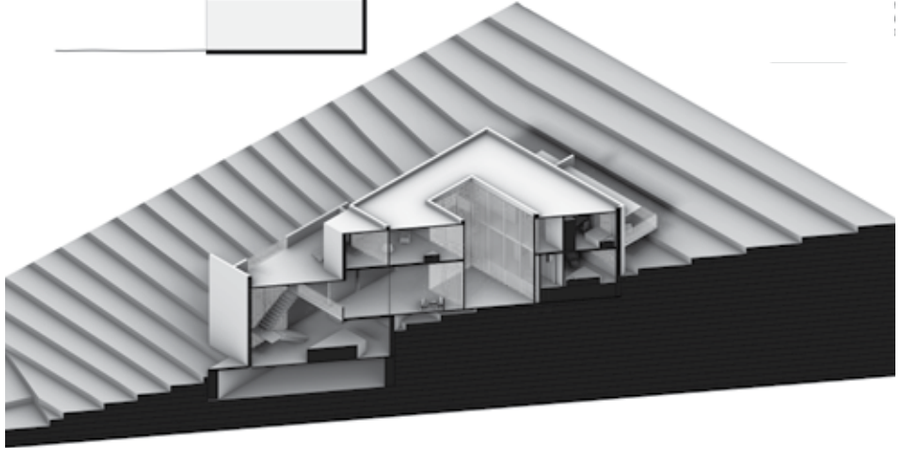


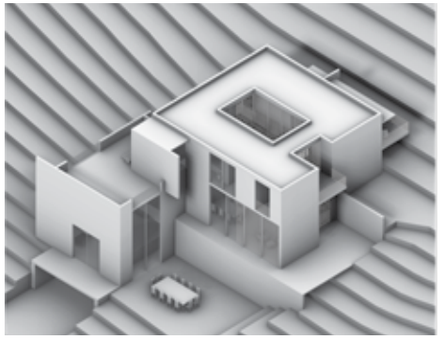
Gradual Entrance



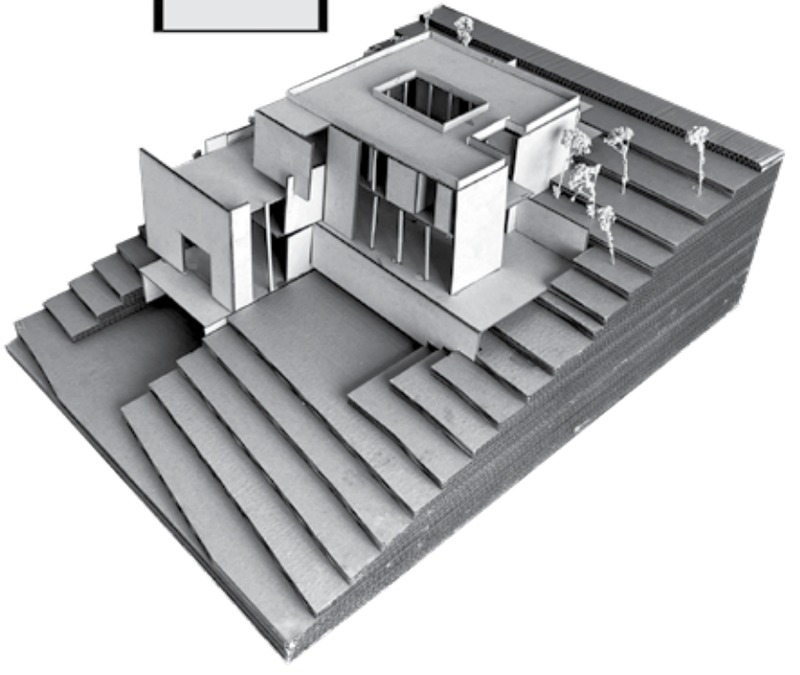
Zeynep Sena Hürata

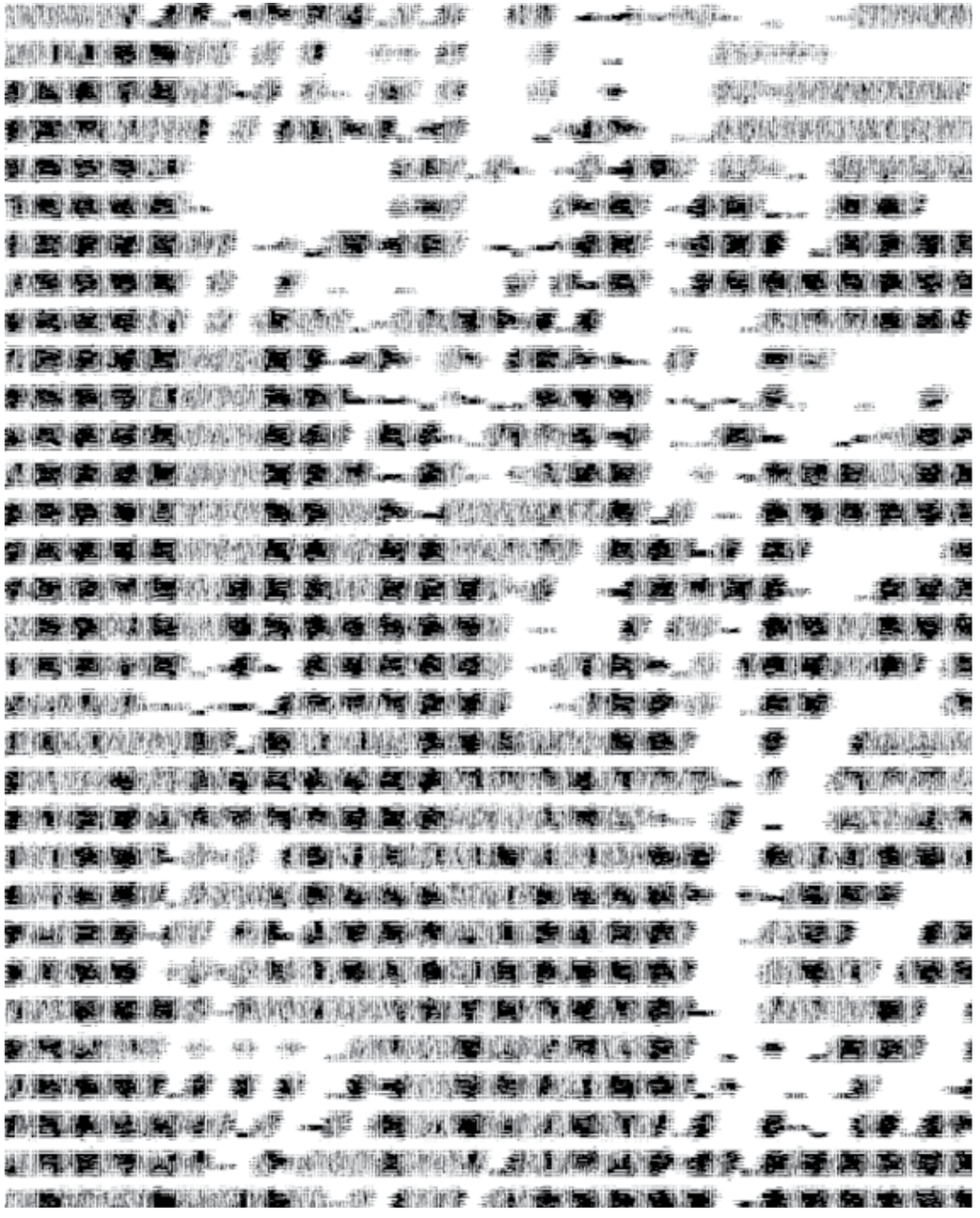
+7.4m
+6.4m
+3.5m
0 m





+10.2m
+7.4m
+3.5 m
0 m

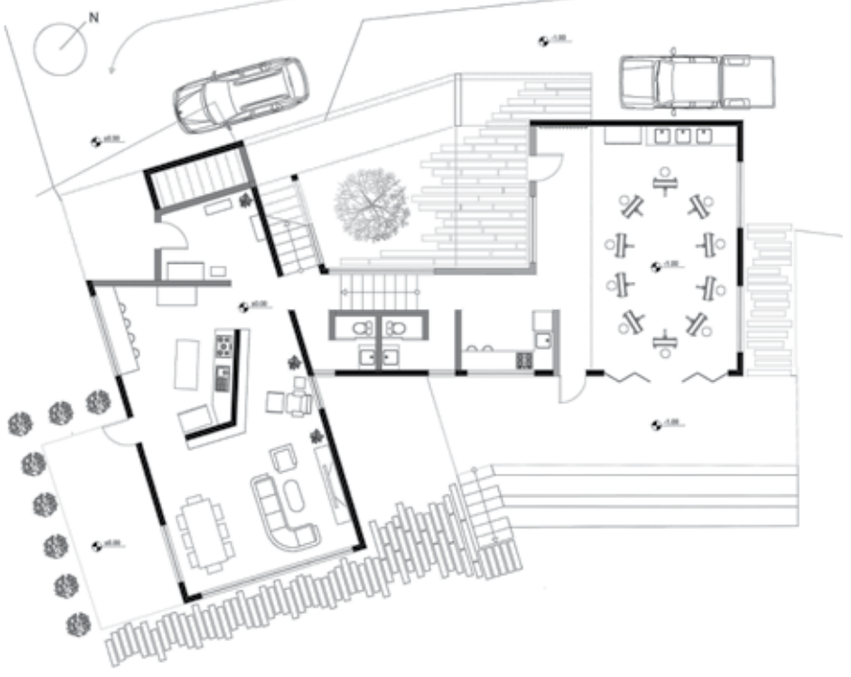


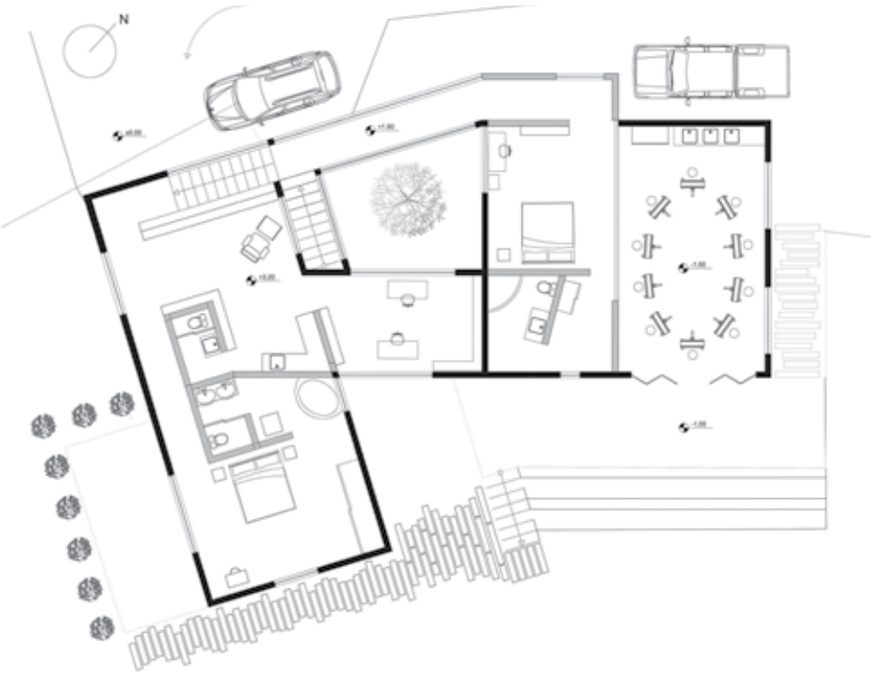


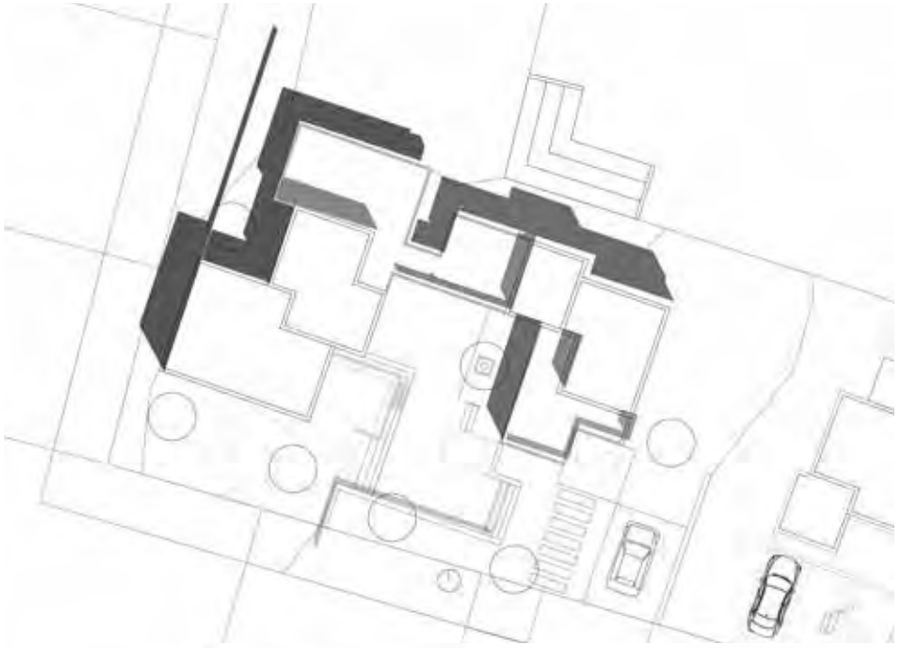
# House in Reference: Contemporary Living in Mutlukent

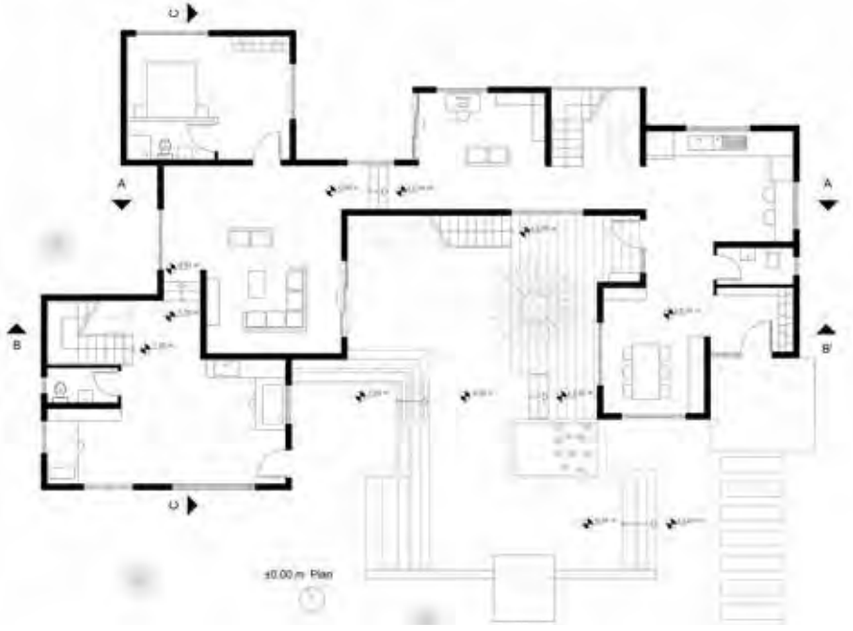
A. Elif Yabacı
Anıl Eren İpek
Duygu Tüntaş
Eser Köken İşleyici
Heves Beşeli
Nehir Melis Doğu

FALL 23-24

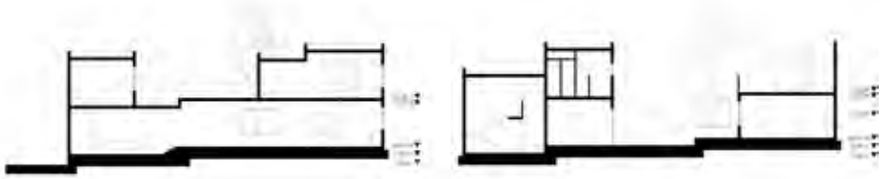

N

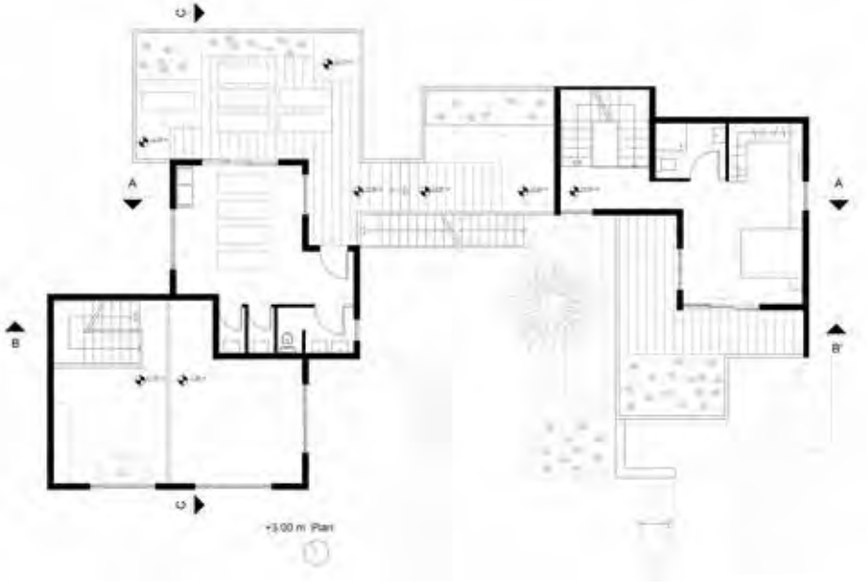

N

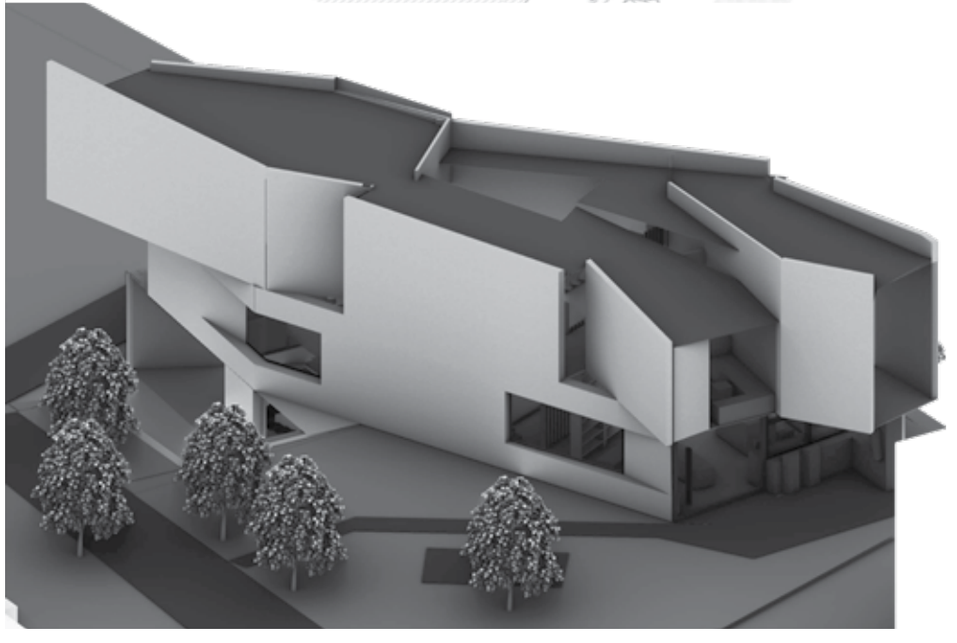



±0.00 m Plan



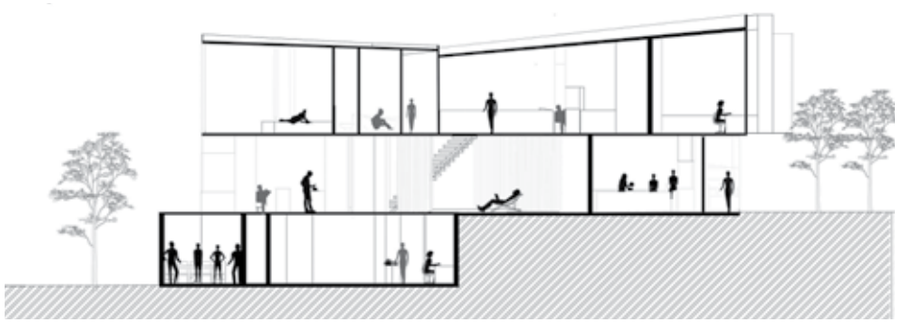


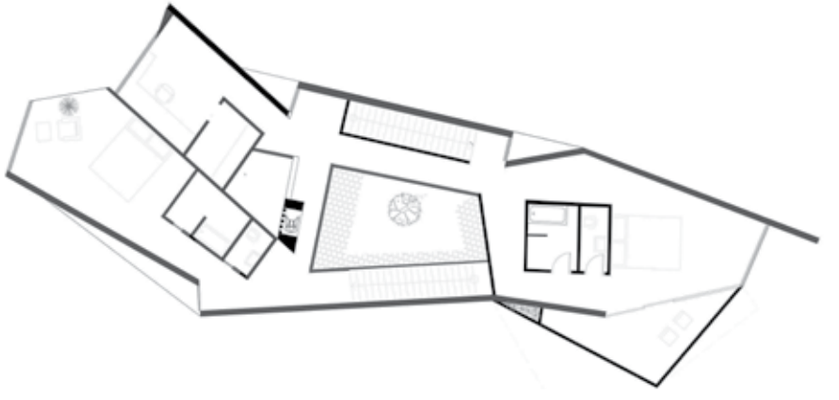

+3.00 m Plan

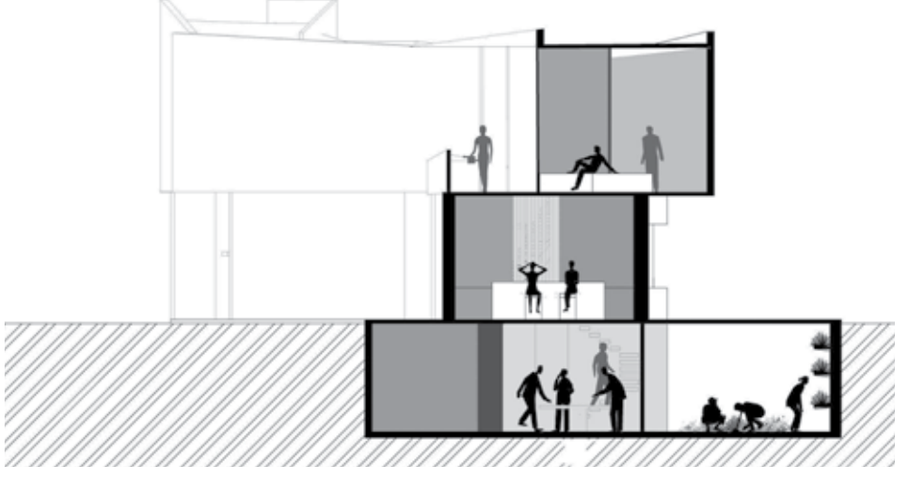


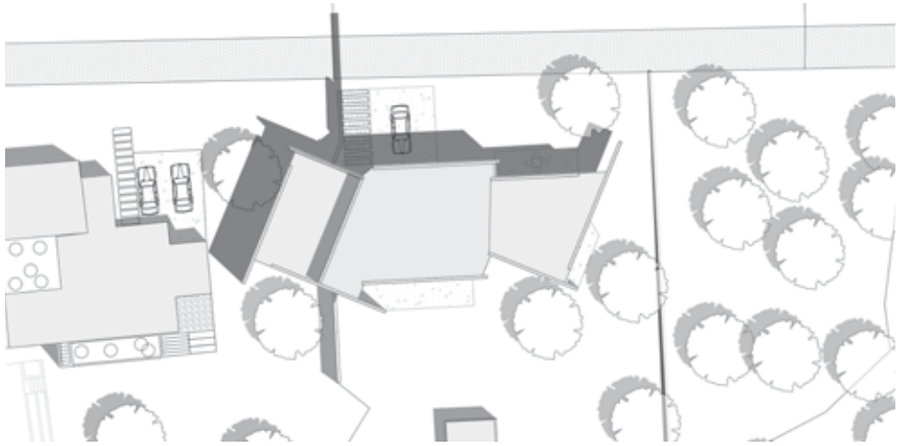
Nilsu Ufuk

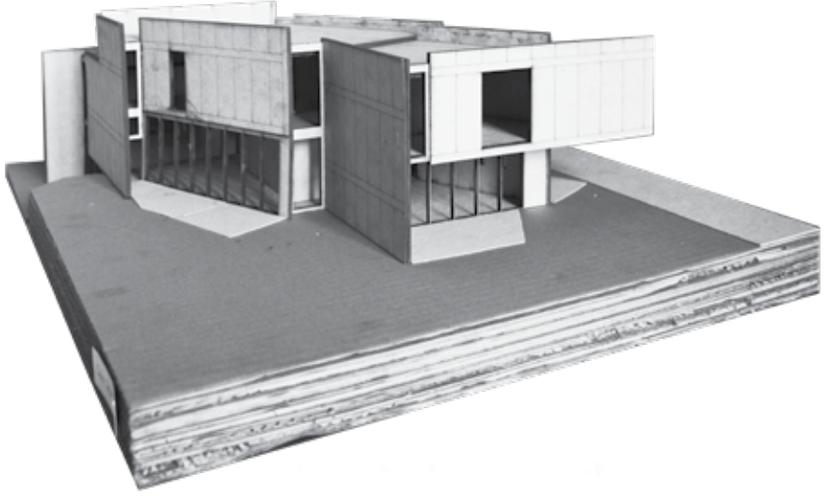


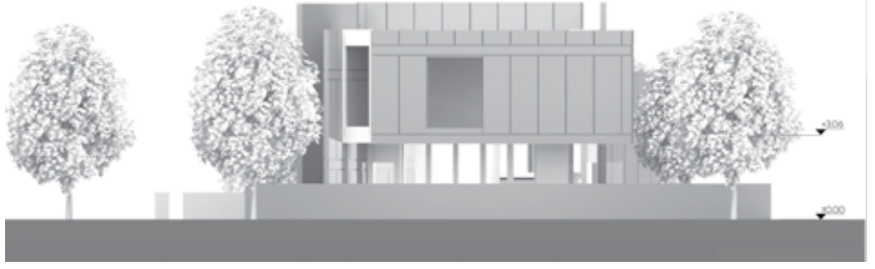




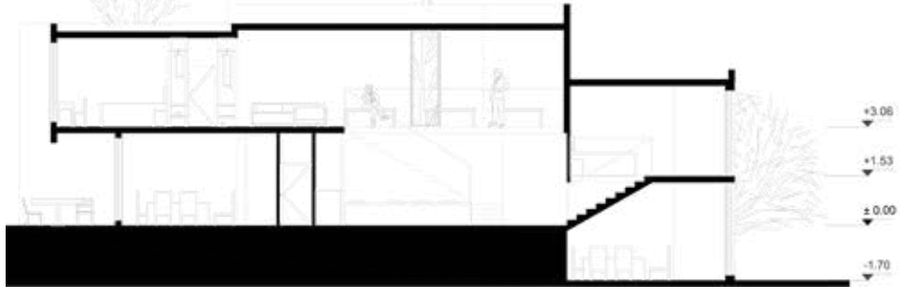




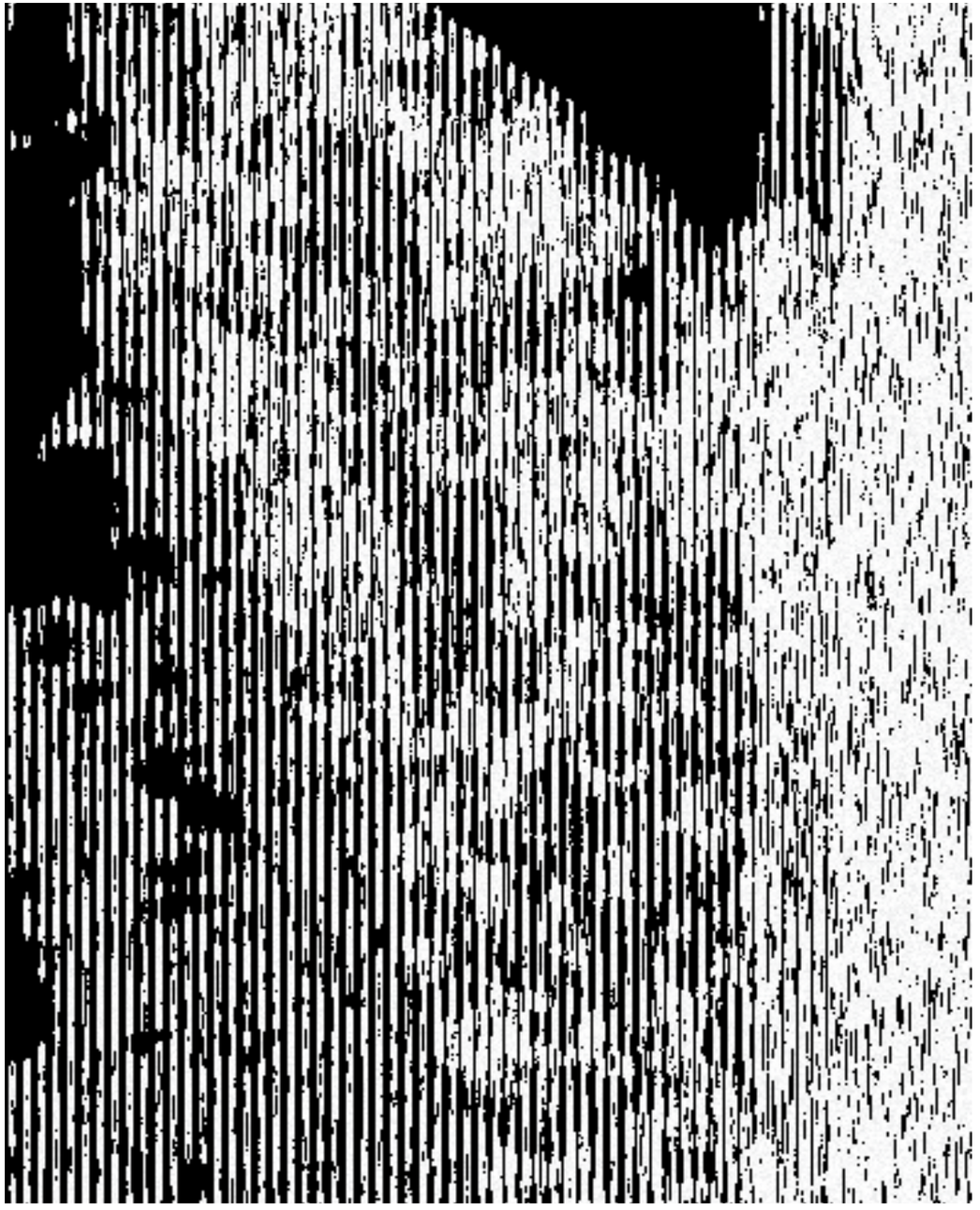



+3.06
±0.00

±0.00 floor plan
+3.06 floor plan


+3.06
+1.53
± 0.00
-1.70

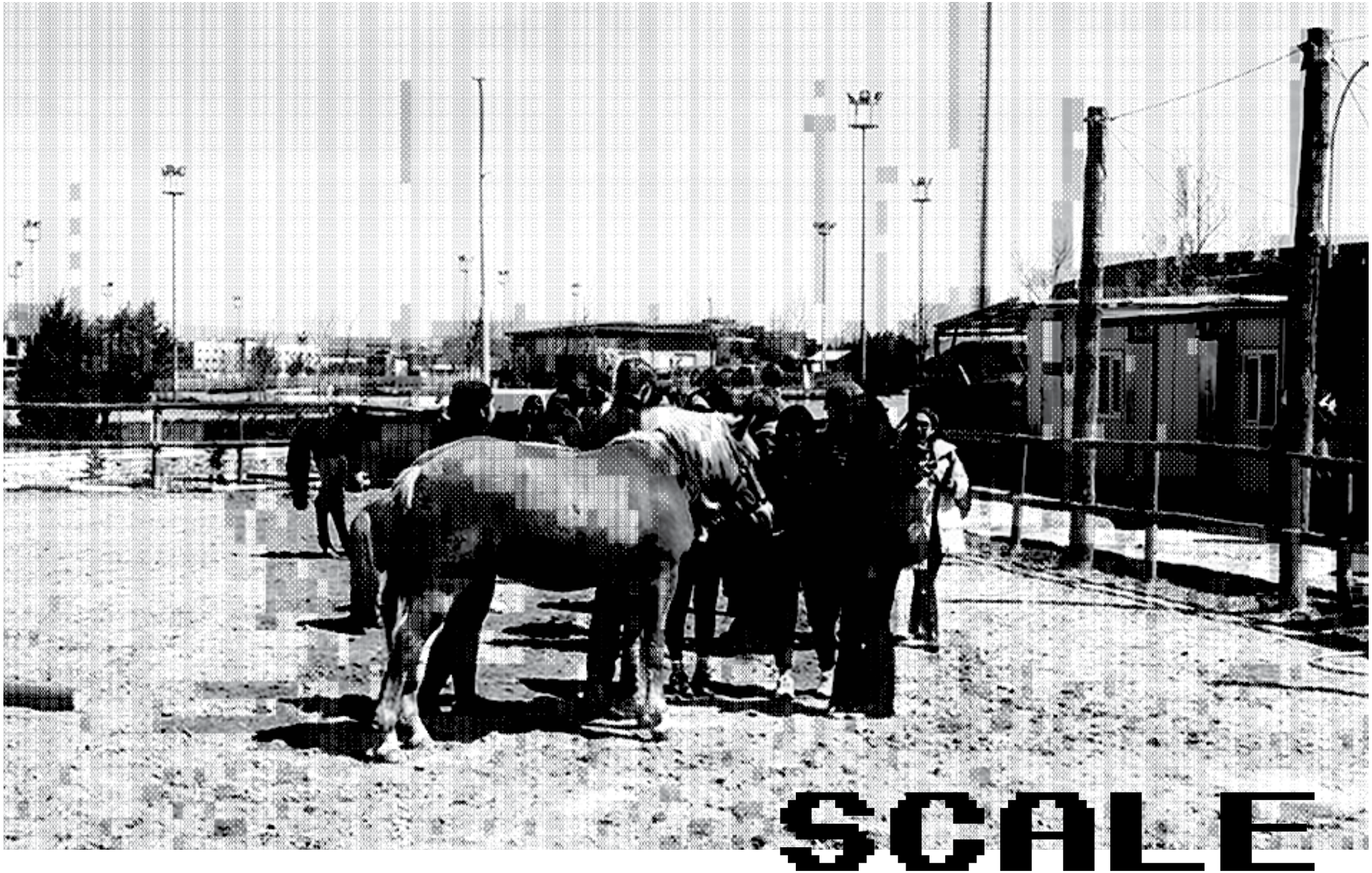
# ARCH 202

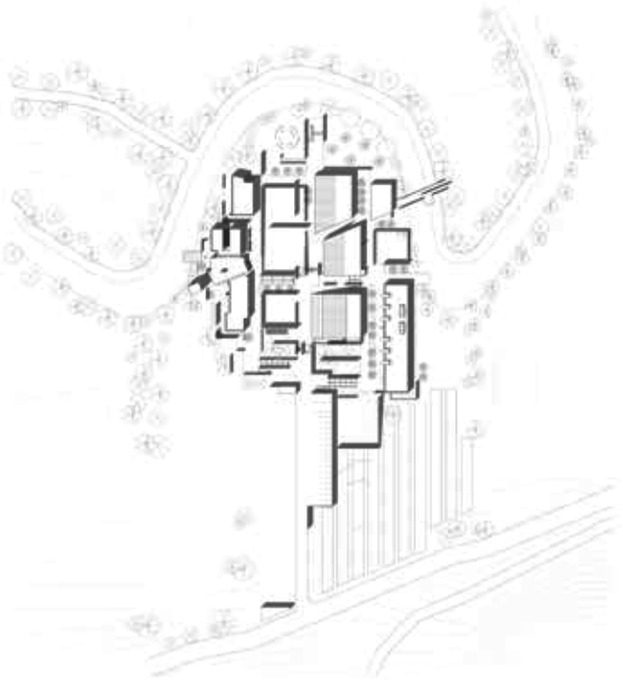


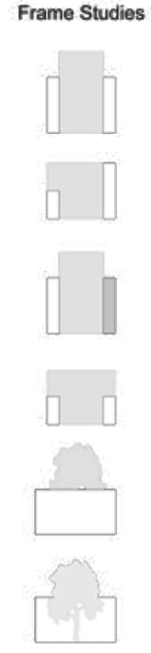
# Healing Architecture for “One Health”: Hippotherapy and More

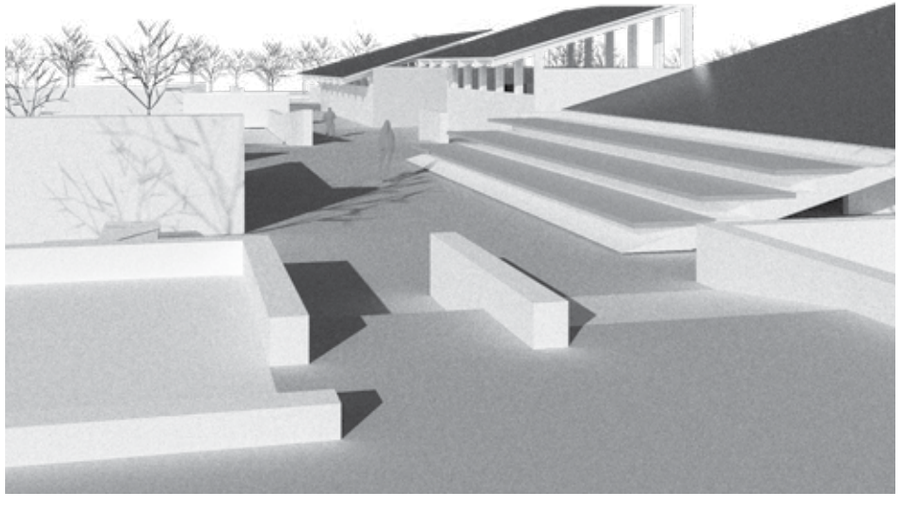
Anıl Eren İpek
Bilge İmamoğlu
Çağrım Koçer
Duygu Tüntaş
Nehir Melis Doğu

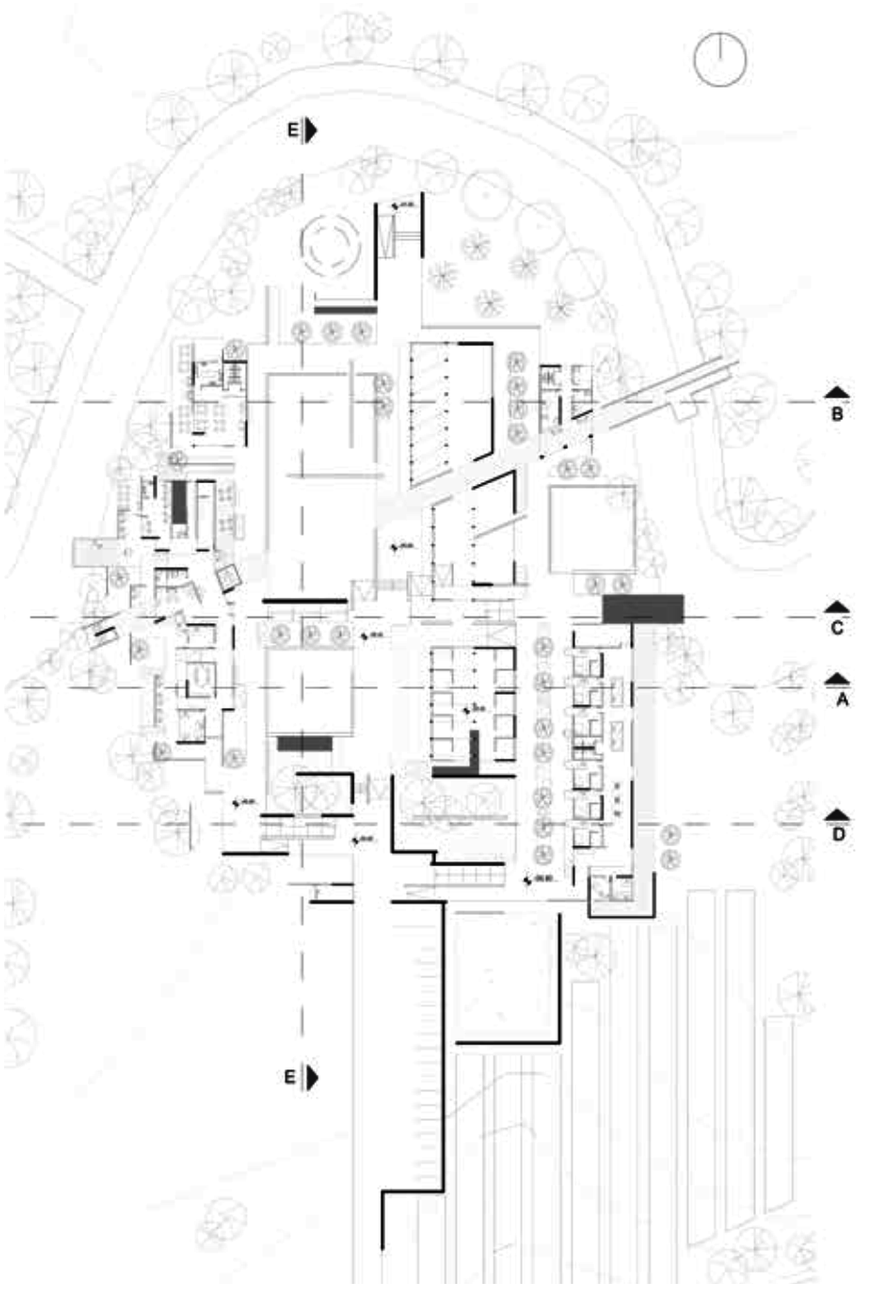
SPRING 22-23

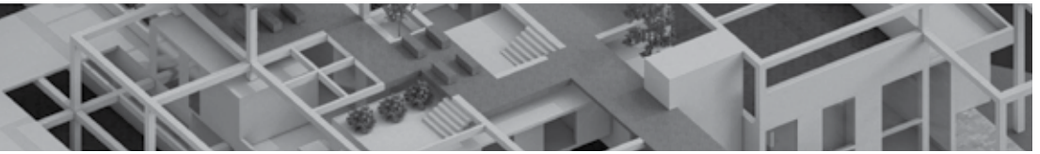

SCALE



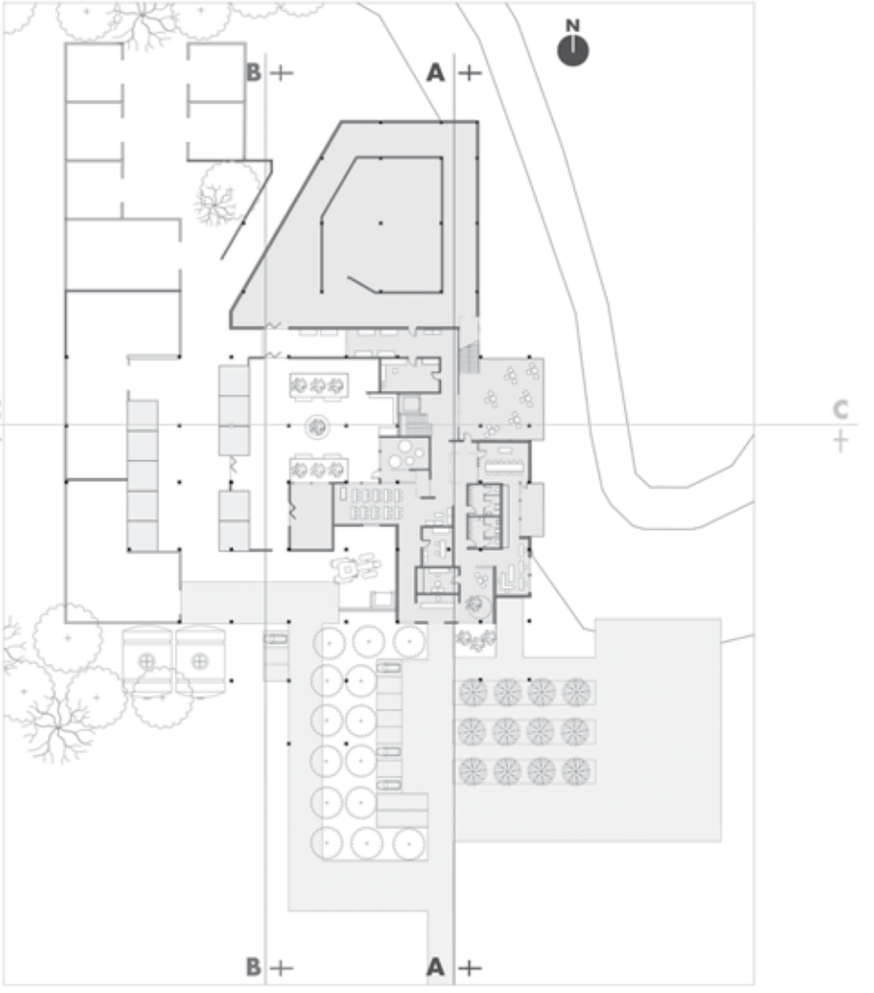

Frame Studies

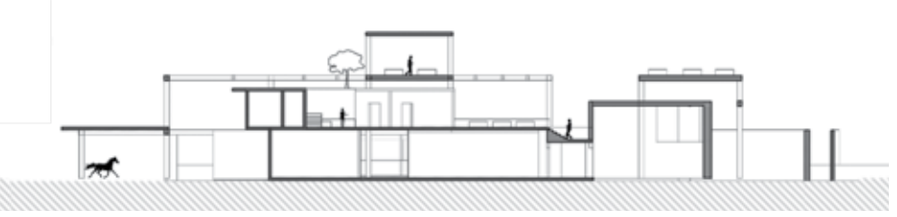


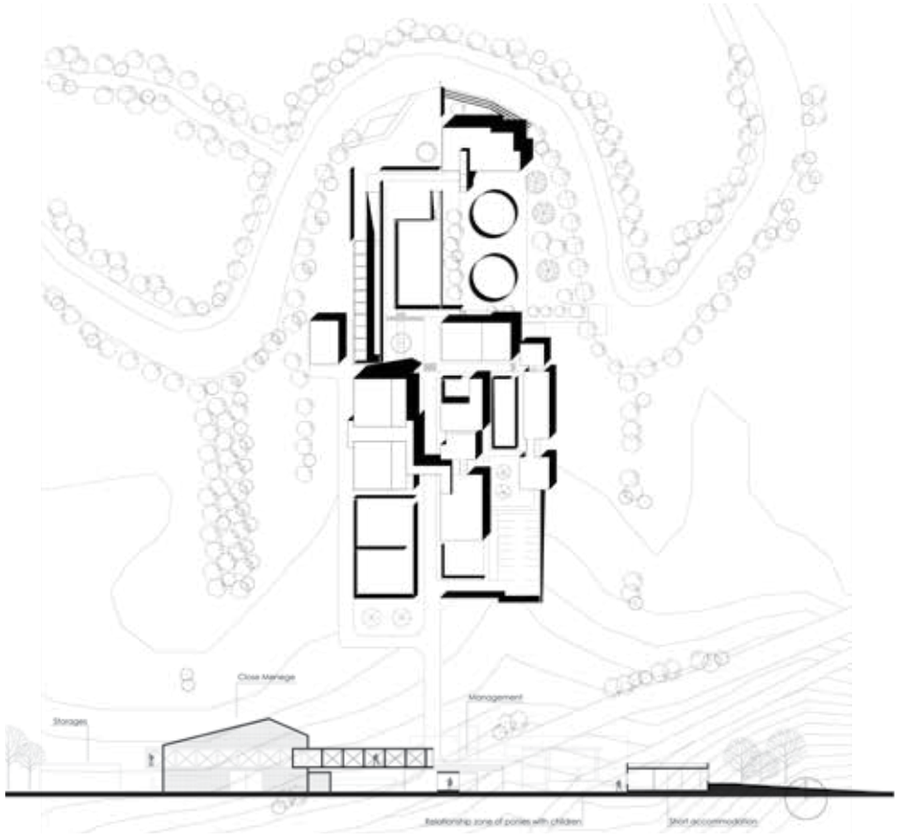

E
B
C
A
D
E

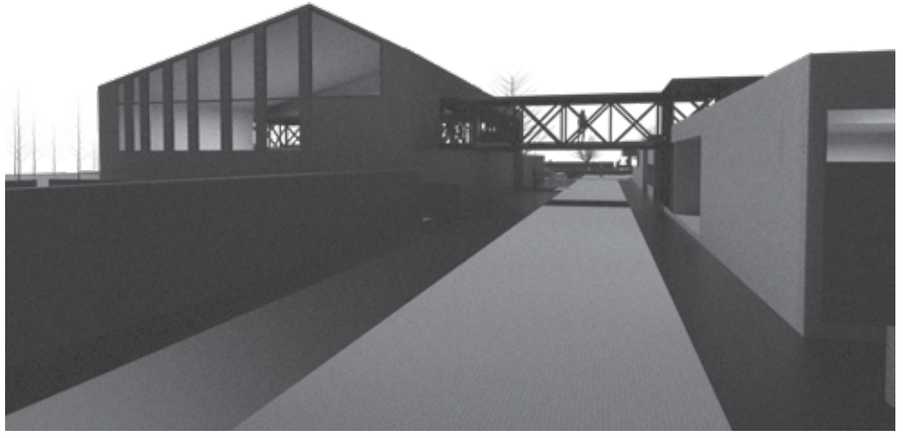


B
A
N

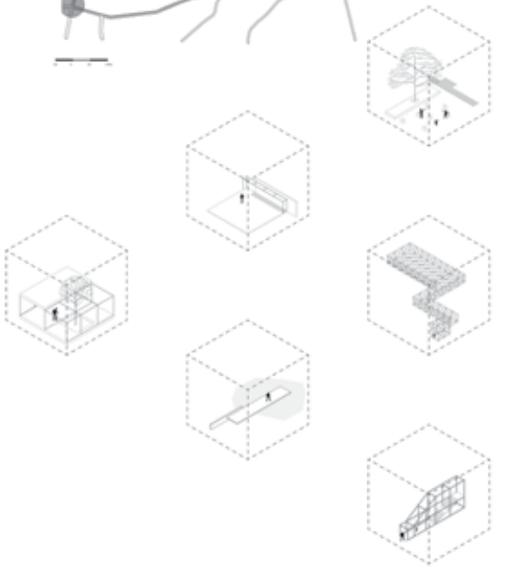

N
B
A
C
C
B
A

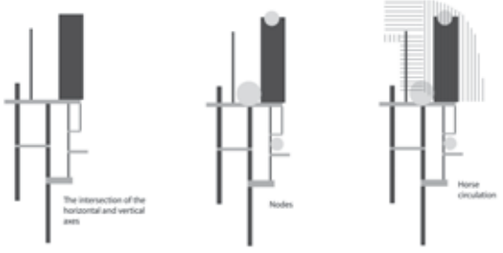


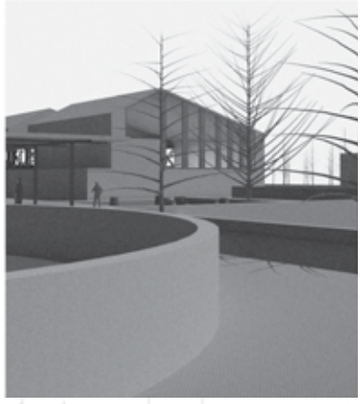


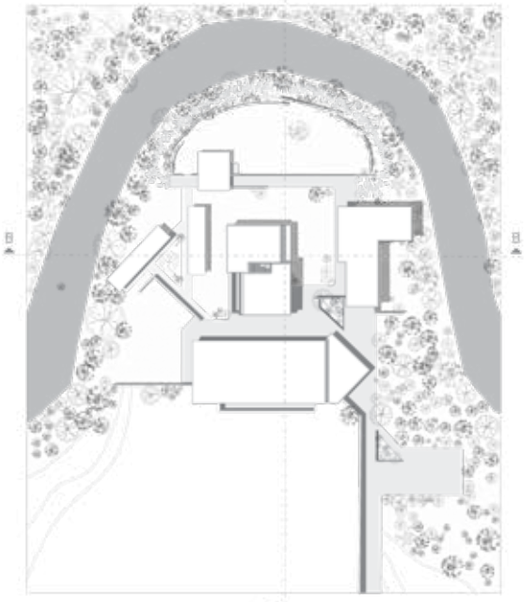



The design idea is formed by the trees in the site creating zones and the context of the creek with the site. I aimed to distribute the program by referencing the fields created by the trees.



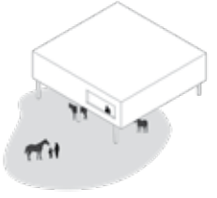




continuity of the visual connection
with the horses on different levels

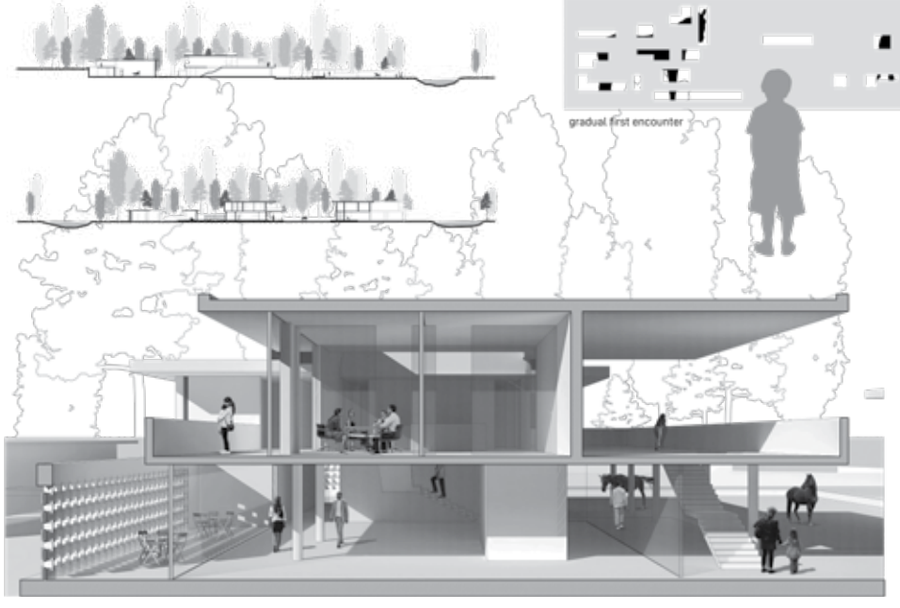
differentiating the spaces for people and
horses by the changes in the ground material



semi-open manège that goes under
the elevated volume

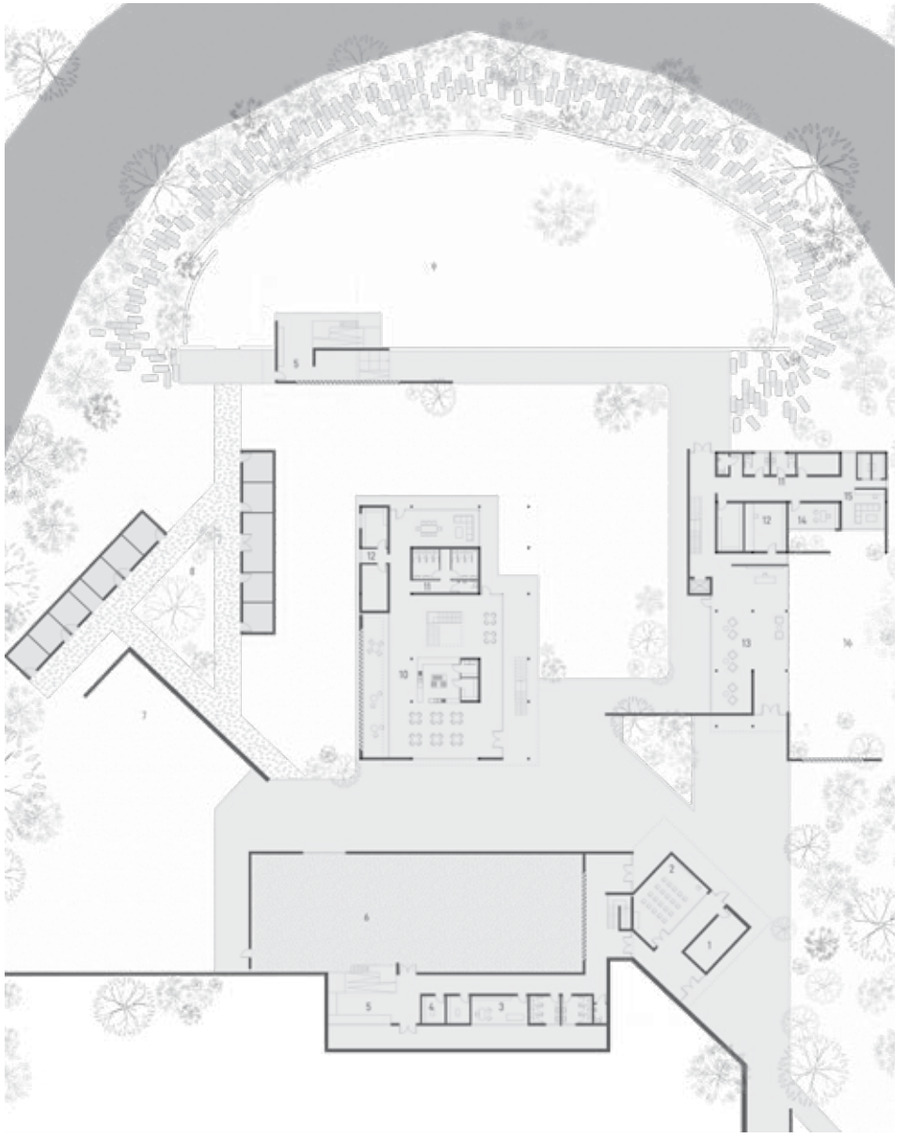
visual connection from the upper
level toward below

gradual first encounter





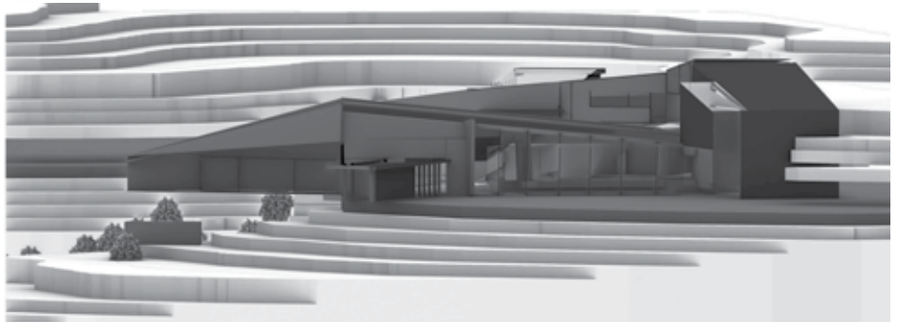




# From Farm to Fork: Research Academy for Improved Nutrition and Healthy Eating in Safranbolu

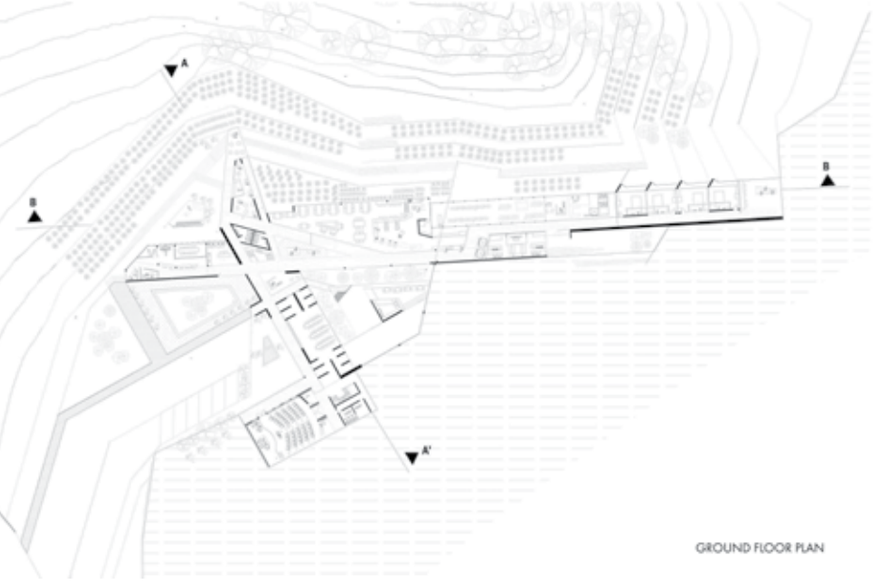
A. Elif Yabacı
Anıl Eren İpek
Duygu Tüntaş
Eser Köken İşleyici
Heves Beşeli
Nehir Melis Doğu

SPRING 23-24

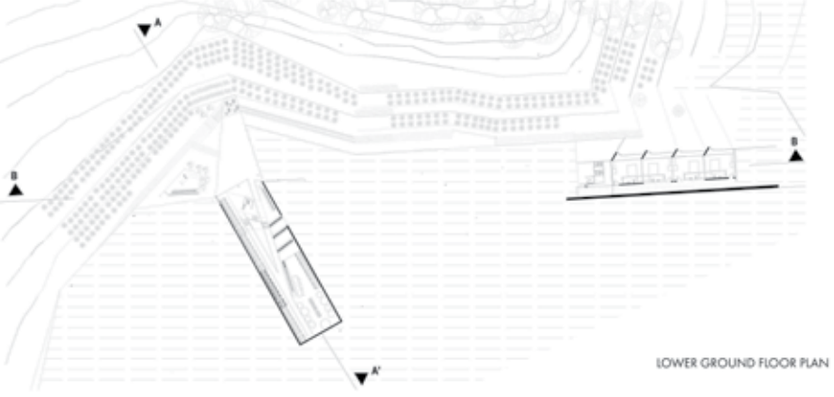


Nilsu Ufuk

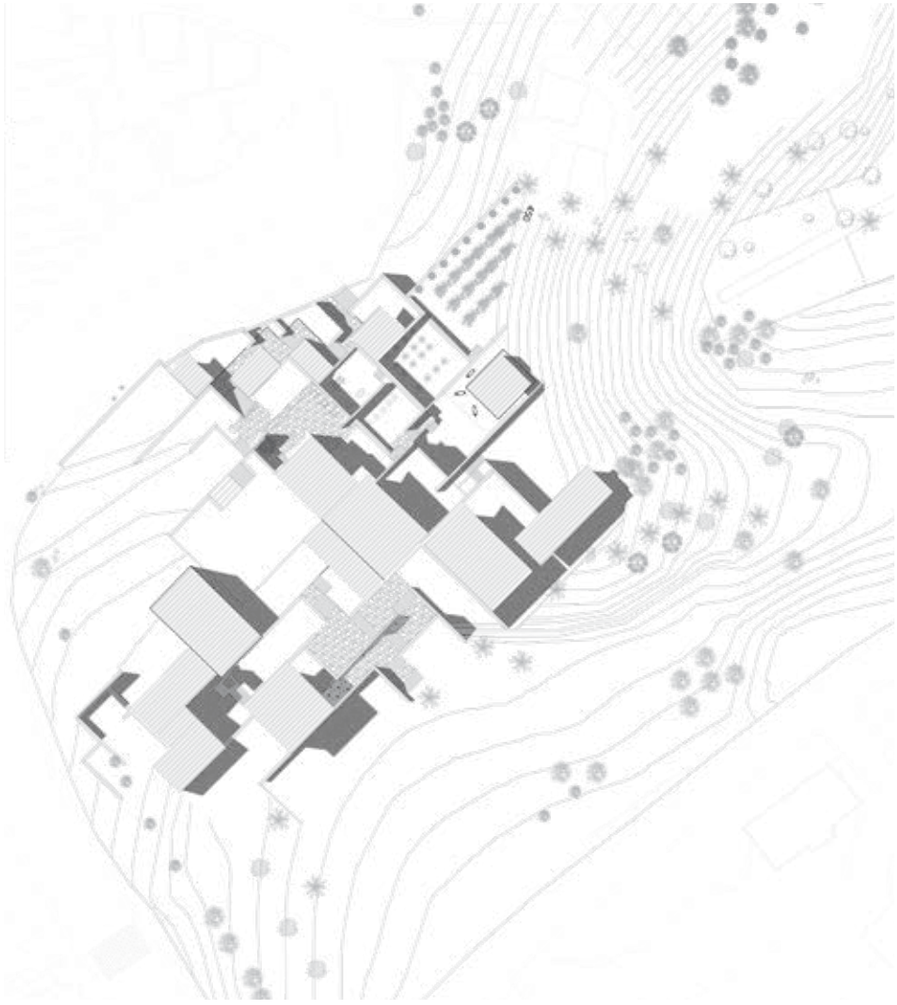


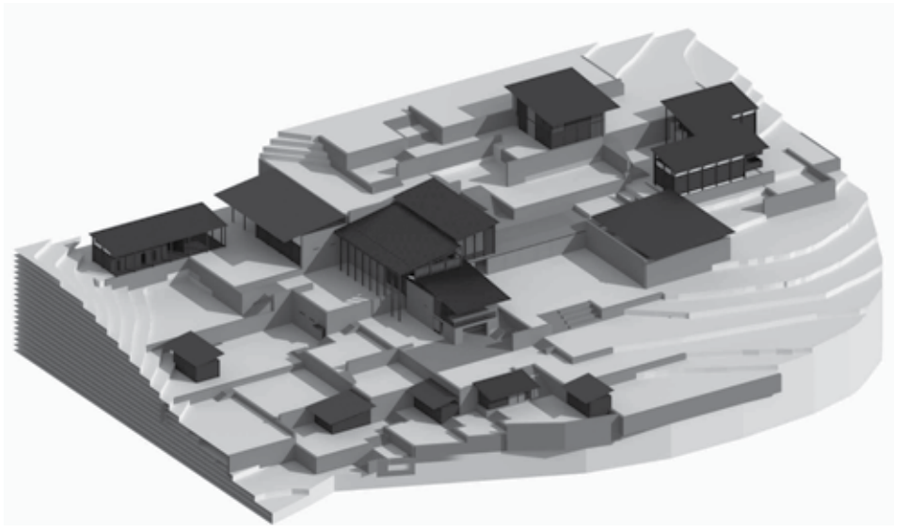


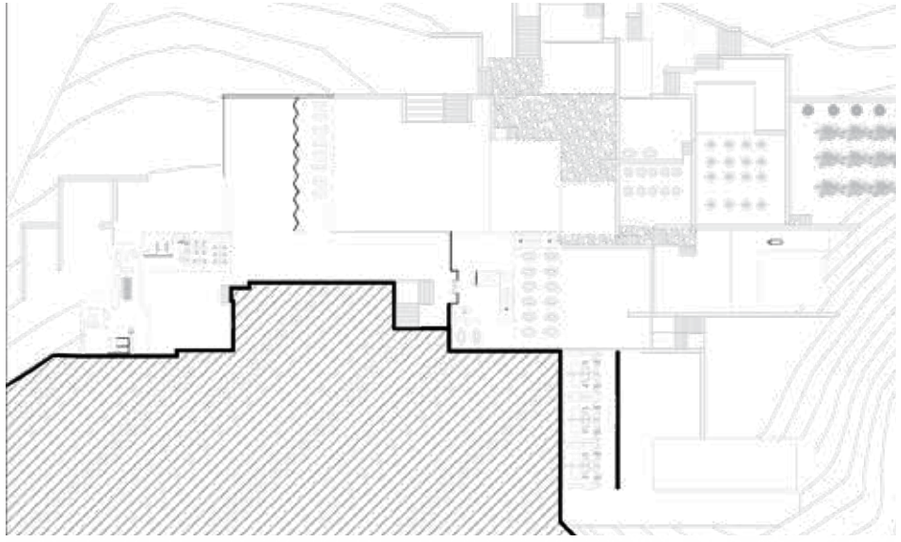
GROUND FLOOR PLAN

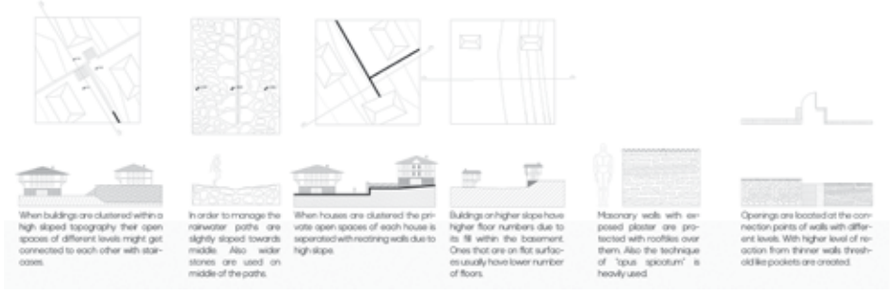


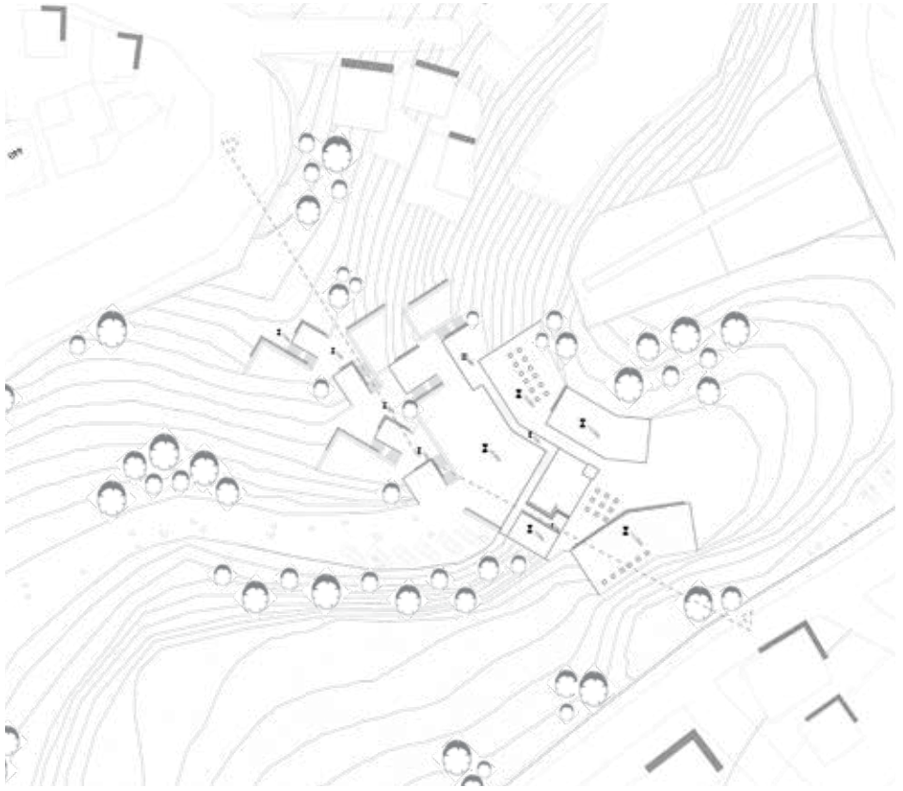
LOWER GROUND FLOOR PLAN

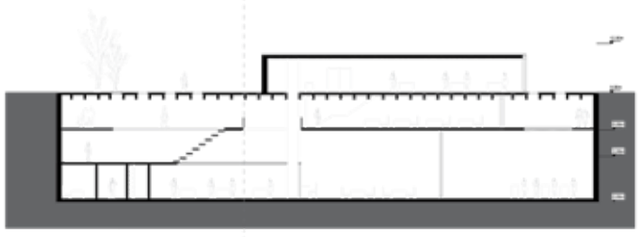


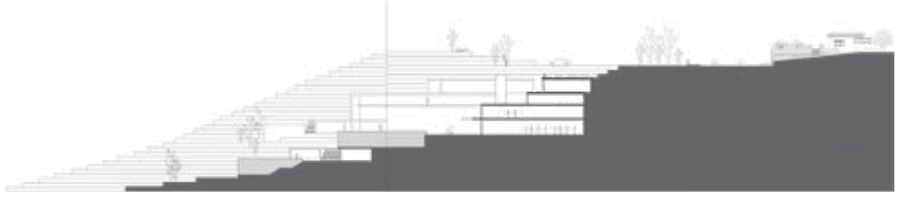





When buildings are clustered within a high sloped topography their open spaces of different levels might get connected to each other with staircases.
In order to manage the rainwater paths are slightly sloped towards middle. Also wider stones are used on middle of the paths.
When houses are clustered the private open spaces of each house is separated with reatining walls due to high slope.
Buildings on higher slope have higher floor numbers due to its fill within the basement. Ones that are on flat surfaces usually have lower number of floors.
Masonary walls with exposed plaster are protected with roofTiles over them. Also the technique of "opus spicatum" is heavily used.
Openings are located at the connection points of walls with different levels. With higher level of reaction from thinner walls threshold like pockets are created.

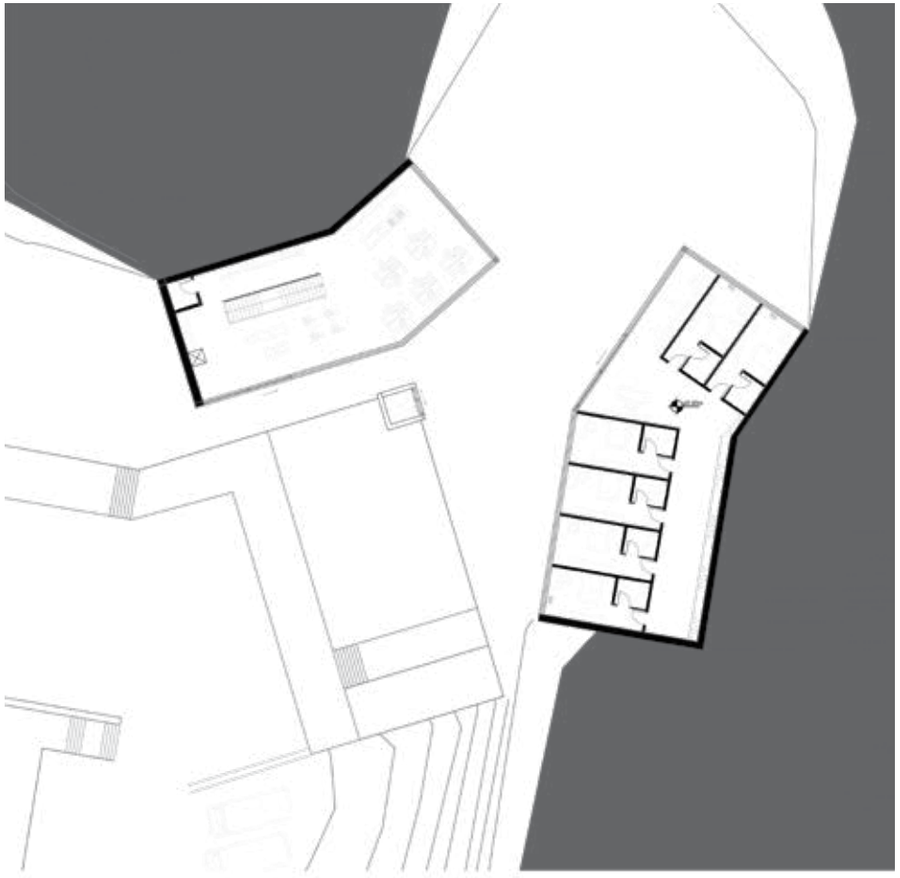


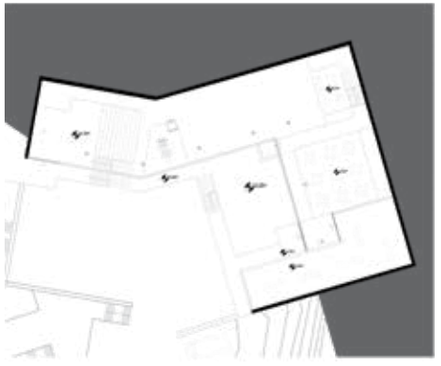


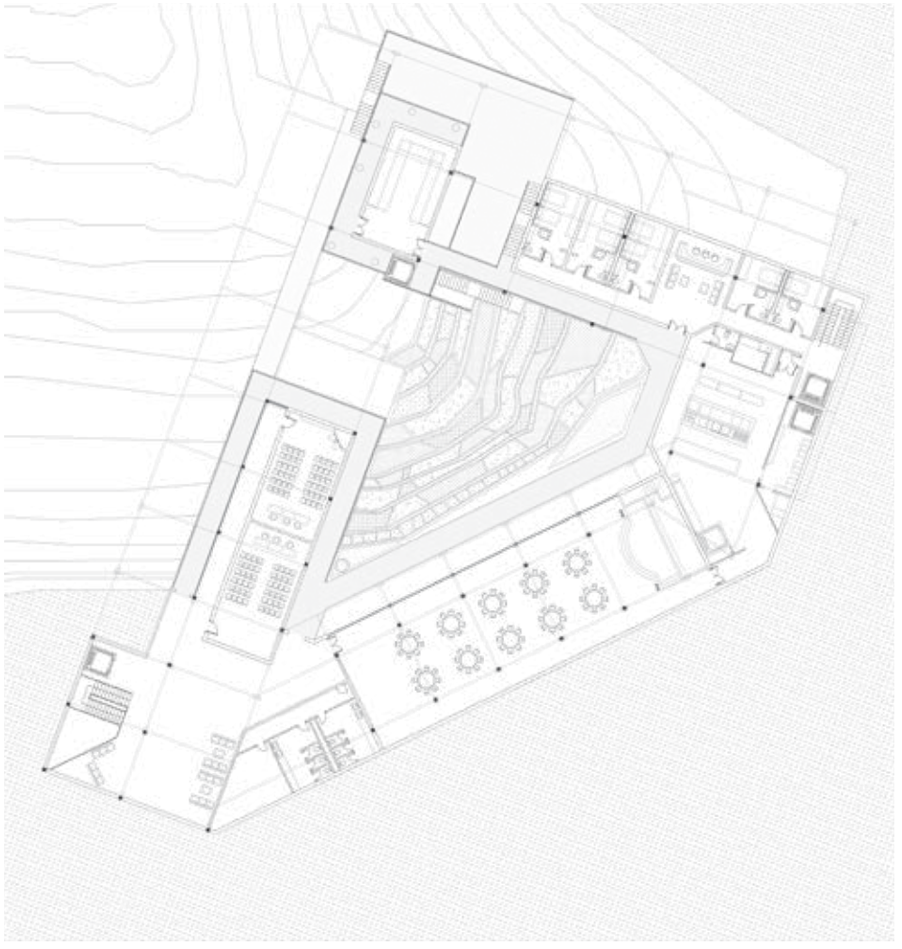


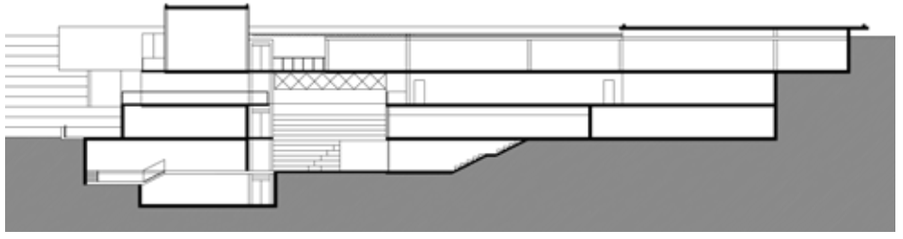




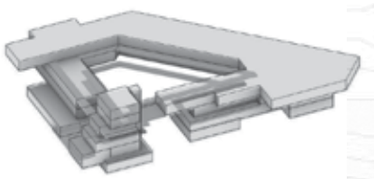


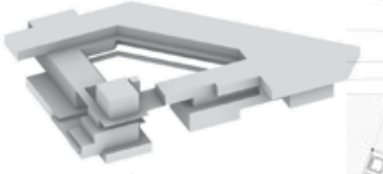


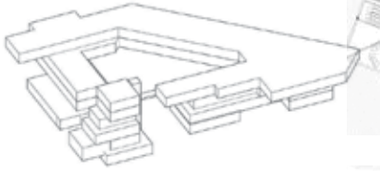


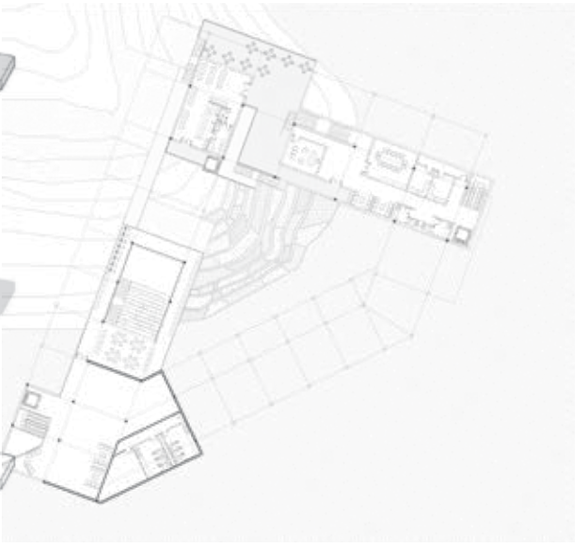


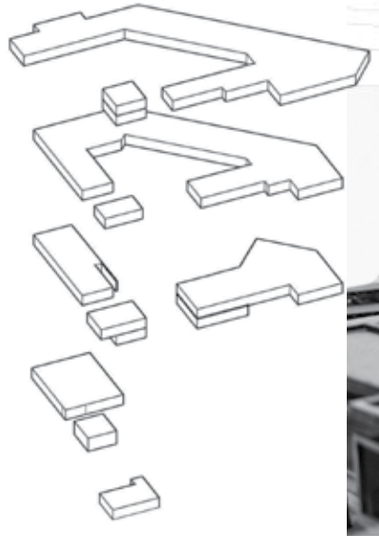


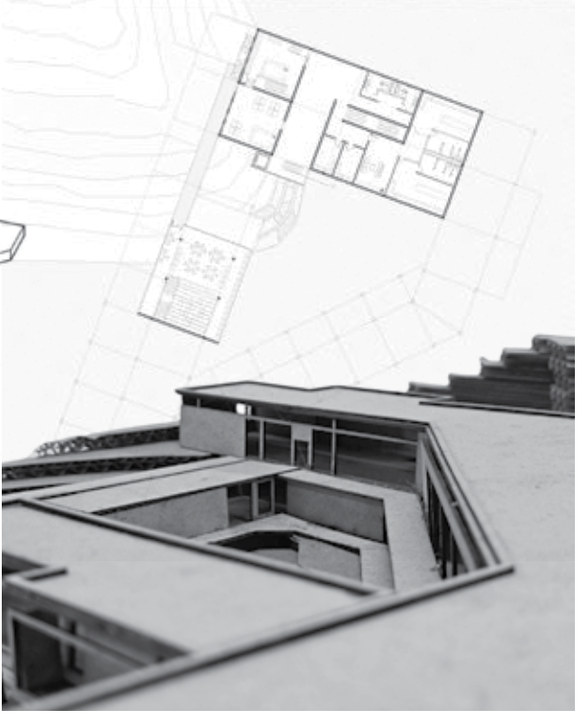












THIRD-YEAR

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

Following the architectural design studios without the out-of-city excursions during the pandemic, ARCH301 studios have successfully returned to their conventional conducts with **field trips to explore historic urban contexts in situ**. Serendipitously, both Fall 2022 and 2023 studios studied in the Black Sea region and visited Sinop and Zonguldak, introducing architectural design problems emerging from the natural, historical, urban, and social characteristics of these two unique cities.

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

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



**On the Isthmus:**
**Black Sea Underwater Cultural Heritage Research and Experience Center**
*ARCH301, Fall 2022-2023*

On the northernmost edge of Türkiye, Sinop is a natural harbor connecting Anatolia to the Black Sea. The city has been continuously settled since the early Bronze Age because of its **strategic importance and geographical formation as a port** for military, political, and economic systems around the Black Sea. Considering the defensibility and fertility of its headland, Boztepe, two natural harbors on the north and south sides, and diverse geological and climatic conditions, Sinop retained its strategic

value and vulnerability through history. Its historical urban fabric had been continuously deformed and reformed by wars, natural disasters, and national and local urban policy changes. Embodying a critically limited engagement with its hinterland, Sinop has always been an unusual nexus of cultural-historical and physical-ecological contexts as a **city on an isthmus**[1].

With its strategic location and unique geomorphology, Sinop also presents itself as an outstanding site for the exploration and conservation of the underwater cultural heritage of the Black Sea. As a large peninsula, Türkiye and its surrounding seas have become prominent as substantial resources of underwater cultural heritage. Most underwater archaeological excavations were conducted near the Mediterranean and Aegean coasts of Türkiye by the Institute of Nautical Archaeology (INA). Bodrum Castle Underwater Archaeology Museum displays the artifacts of these excavations, including the first scientific underwater excavation at Cape Gelidonya and the oldest and wealthiest shipwreck discovered at Uluburun. Yet, the Black Sea waits with many findings, including wooden remains of Mesolithic settlements and several shipwrecks from the 5th century BCE to the Ottoman period, most well-preserved in its deep, anoxic waters.

Protecting and preserving underwater cultural heritage is critical not only for discovering and appreciating cultural exchanges and technological advancements that have shaped our history but also for **understanding climate change, rising sea levels, and sustainable use of oceans.** Management and protection of underwater cultural heritage is demanding due to the vulnerability and difficulty of the context. Preserving underwater cultural heritage in situ is a priority before authorizing or undertaking any interventions. However, underwater sites are often dynamic; they are subject to movement by currents, surf, storms, or tidal flows. In situ conservation of underwater artifacts is complicated because of the dynamic nature of the underwater environment and the deterioration or loss of historic and cultural materials exposed to sediments, organisms, or chemicals. Yet, recovering artifacts from underwater sites is also a highly demanding process, as from the moment that the object is extracted from water, it requires immediate and intensive care. Treasure hunts, looting, and commercial exploitation should also be acknowledged among the multiple threats that endanger underwater cultural heritage in addition to environmental degradation.

By embracing a comprehensive approach to the conservation of cultural heritage, the ARCH301 studio in the Fall of 2022 asked students to design a center for **researching, representing, and experiencing the underwater cultural heritage of the Black Sea** by engaging with the historical urban context of Sinop. *The Black Sea Underwater Cultural Heritage Research and Experience Center* consists of diverse architectural program elements for experts, tourists, and locals, which include documentation and conservation laboratories for the desalination, restoration, and storage of artifacts, offices and seasonal accommodation for the administrative and researching staff, exhibition spaces, lecture halls, an auditorium, library, archive, co-working spaces, training pools, and open-air aquatic zones for increasing public awareness on the conservation of underwater cultural heritage.

Students were given **two project sites** to develop their proposals for the research and experience center, with an approximate total built area of 8400 sqm. Both sites were located **on the isthmus**, right at the west and east **edges of the historical city walls** facing the southern harbor of Sinop's headland. The strategic location of project sites introduced the opportunity to redefine the relationship of the historic urban fabric confined within the city walls; one on the west, linking the isthmus to the mainland, and the other on the east, linking the isthmus to the Boztepe peninsula. Considering **the multi-layered context defined by the Sinop Citadel**, the peculiar **geomorphology of the isthmus**, and the Black Sea as a **significant reserve of underwater cultural heritage**, the research and experience center not only aimed to foster the conservation of underwater cultural heritage but also necessitated a critical engagement with the physical existence of the city walls and a response to the changing urban character of Sinop as **a waterfront city.**

**Interpretation and Incubation Center for Industrial Bygones in Zonguldak**
*ARCH301, Fall 2023-2024*

Zonguldak is the city of coal. Its importance comes from being the first mining city in Turkey. The city presents a unique process of **ebb & flow of an industrial city**, which was confronted with rapid transformation firstly with the increase of industrialization at the beginning of the 20th century and later with deindustrialization at the beginning of the 21st century. The coal production and transportation have had a significant impact on the entire character of the city. This influence not only shaped the city's traffic network but also caused the urban fabric, such as the city center or residential areas and urban infrastructure to be shaped in the light of industrial priorities rather than conventional urban planning strategies.

Regarding the **industrial past as the sole historical context** of the city, preservation, and transformation of this fabric in the light of the changing needs of the contemporary city is a challenge that awaits alternative strategies for the future of Zonguldak as an industrial city. The preservation of industrial heritage in the city requires a pragmatic method for dealing with decrepit objects or brownfields made redundant by deindustrialization or changes in industrial production technology. In Zonguldak not only deindustrialization but changes in the technology of coal mining created abandoned territories as a result of industrial bygones, traces of which can be observed in the formation of ambiguous borders, trapped or undefined voids, transitions no longer in use and scattered pieces of industrial debris in the fabric of the city. This industrial tissue combined with dense vegetation and drastically changing topography, with a slope of 10% and higher in most of the city, creates the most particular features as well as the most challenging issues in the development of planning strategies for Zonguldak.

Therefore any study on the city of Zonguldak cannot be independent of its industrial past and future potentials;

[1] Isthmus: a narrow strip of land connecting two larger land areas.

which constitutes a multi-layered formation that includes the geographic position of the city within the basin, the change of **industrial processes, infrastructural requirements, future projections, and urban memory.** The fall of Zonguldak, especially after the 21st century, both at urban and social scale, with the decrease in production and closing down of mines and factories can be argued to have created an urban trauma, traces of which are still an important part of the urban tissue.

The project of the semester aimed for the institutionalization of possible preservation strategies, and local/global collaborations for Zonguldak, while playing a decisive role in developing ideas for the **protection and revitalization of industrial heritage in the city.** Interpretation & Incubation Center for Industrial Bygones, as an architectural program, was expected to respond to the integration of this industrial heritage and to generate strategies of adaptation to contemporary urban needs at diverse scales.

The project site is neighboring the existing **TTK Mining Machinery Workshops**, which is a campus located at an important focal point in the city center. TTK General Workshops area has been used for the repair and production of equipment for coal mining for many years. It is a very important campus where all kinds of tools and equipment used in coal mines can be produced with local resources and local know-how in the region. The gradual decrease in production and the modernization of mechanical systems over time has affected the role of the campus within the city, yet it still has an important place in the memory of the city as it is an important and pioneering example of its kind. The architectural and structural features of the buildings in the campus also have an important place in the industrial heritage and history of Zonguldak.

The building proposed for ARCH301 is intended to act as a research and innovation center, which will be an addition to the existing campus, based on the scenario that the campus' functioning will continue at the same efficiency. The proposed center should be considered an integral part of the campus and should be utilized to provide new possibilities for the current limited environmental relations of the campus with its close environment, in a way that does not disrupt the working efficiency of it. The proposal also includes an industrial route achieved by the revitalization of the old Decovil line to connect the important industrial nodes of the city and the Central Workshops are proposed to be located as a stop on this route.



## Housing for Urban Resilience San Francisco

*ARCH302, Spring 2022-2023*

The Kahramanmaraş earthquake of 2023 fiercely reminded us of the significance of **planning, preparedness, and resilience of our cities.** By acknowledging that housing is not just the largest and the most dominant determinant of urban identity but the foundation of urban resilience, ARCH302 studio, in the Spring of 2023, proceeded with the theme **"housing for urban resilience."** The studio aimed to learn from the resilience-building processes of the cities challenged with natural, urban, and sociopolitical stresses to develop an integrated approach to housing design in **mitigating risks to prevent disasters.**

San Francisco's vulnerability to natural disasters such as earthquakes, fires, floods, and rising sea levels due to its geographic location presents a teaching case for all cities that are struggling with exacerbating the impacts of climate change and urbanization. Expecting a population of 1 million by 2040, San Francisco is driven by the increasing pressure on the city's resilience. Yet, housing a growing population is not a problem of capacity; it is a challenge that is critically interconnected with other significant challenges already facing San Francisco, such as **earthquakes, climate change, sea level rise, infrastructure, social inequity,** and **unaffordability.**

In 2016, the City & County of San Francisco released *Resilient San Francisco – Stronger Today, Stronger Tomorrow* – a strategic vision to build a more resilient San Francisco[2]. Towards SF@1M, the RESILIENT-SF strategy defined four actionable goals to address the key challenges:

> *GOAL 1_ Plan and Prepare for Tomorrow*
> *GOAL 2_ Mitigate, Adapt and Retrofit*
> *GOAL 3_ Ensure Housing for San Franciscans Today and After a Disaster*
> *GOAL 4_ Empower Neighborhoods and Neighborhoods through Improved Connections*

In line with the actions to create the capacity to house a population to grow to 1 million residents and six key challenges that San Francisco seeks to address to become more equitable and affordable, stronger, and more prepared[3], the ARCH302 studio decided to work on a housing project in San Francisco, CA, USA.

Working on **distant contexts** is familiar for third-year architectural design studios as it complements the experience of field trips and in situ surveys by engaging students in alternative ways of researching, documenting, and interpreting contextual data. San Francisco is a well-documented city, and navigating through the **city's big data** is challenging. Aiming to empower the use of data in decision-making and service delivery, the City and County of San Francisco established an open data portal, DataSF[4] , where it is possible to reach immense data sets on the economy and community, city management and ethics, transportation, public safety, health and social services, geographic locations and boundaries, energy and environment, housing and buildings, city infrastructure, and culture and recreation. As hard as to illustrate the scope and diversity of the data sets, one can find maps of parking meters, bicycle parking, and trees along with building footprints, historic districts, and landmarks, while there are maps of seismic and soil liquefaction hazard zones, water bodies, fire incidents, traffic crashes, or film locations in San Francisco. The abundance, diversity, and, arguably, redundancy of data fosters **critical and creative approaches to the urban context** by contributing to conventional site analyses with tools and methods from digital humanities such as data visualization, mapping, spatiotemporal modeling, etc.

Students navigated between scales and conducted multidimensional research processes to better understand the city, identify the risks and vulnerabilities, and learn from applied examples in

[2] City and County of San Francisco. *Resilient San Francisco – Stronger Today, Stronger Tomorrow.* San Francisco: Office of Resilience and Capital Planning, 2016. https://www.onesanfrancisco.org/resilient-sf.
[3] City and County of San Francisco, 13.
[4] DataSF, "San Francisco Open Data," accessed February 4, 2023, https://datasf.org/opendata/.

different areas. The studio has been divided to work in two different project sites; one of the sites was in the central-eastern portion of San Francisco, right next to the Salesforce Transit Center in South of Market (SoMa), a super dense neighborhood with museums, headquarters, and mixed-use towers, the other site was in the Fisherman's Wharf, a lively neighborhood with touristic attractions, piers, shopping areas, parks, museums, and low-rise residential blocks, facing the northern waterfront. The selection of two project sites, distinct and distant from one another, provided the studio with **typological variations in housing** and contributed to a comprehensive exploration of the city.

By assessing the urban, natural, and social characters and stresses of these two distinct contexts, students were expected to create a **resilient living environment** with **multiple and varying housing units** to foster **different modes, scales, and periods of living** defined by the changes in demographics such as people living alone, couples, families with children, students, remote workers, expats, vulnerable groups, and so on. To this end, they were provided with different unit types **to accommodate unconventional household formations**, alternative private and shared living quarters, and changing cycles of use. Through variations and multiplications of individual, collective, and adaptable housing units, students were expected to achieve a 35.000sqm built area, 30% of which had to be reserved for social and commercial functions.

The design proposals should also be integrated with the resilience-building process of San Francisco by following the four primary goals to address the interconnected challenges of earthquakes, climate change, sea level rise, infrastructure, social inequity, and unaffordability. With these concerns, students were asked to determine a strategic approach to housing for urban resilience, such as searching for improved structural systems for post-disaster usage and occupancy, supporting a disaster-resilient waterfront, providing temporary or permanent accommodation for the homeless San Franciscans, seeking to produce permanently affordable housing units, or providing public spaces to strengthen and connect the neighborhood with a culture of preparedness.



## Modulations of Dwelling & Commonality in an Urban Leftover

*ARCH302, Spring 2023-2024*

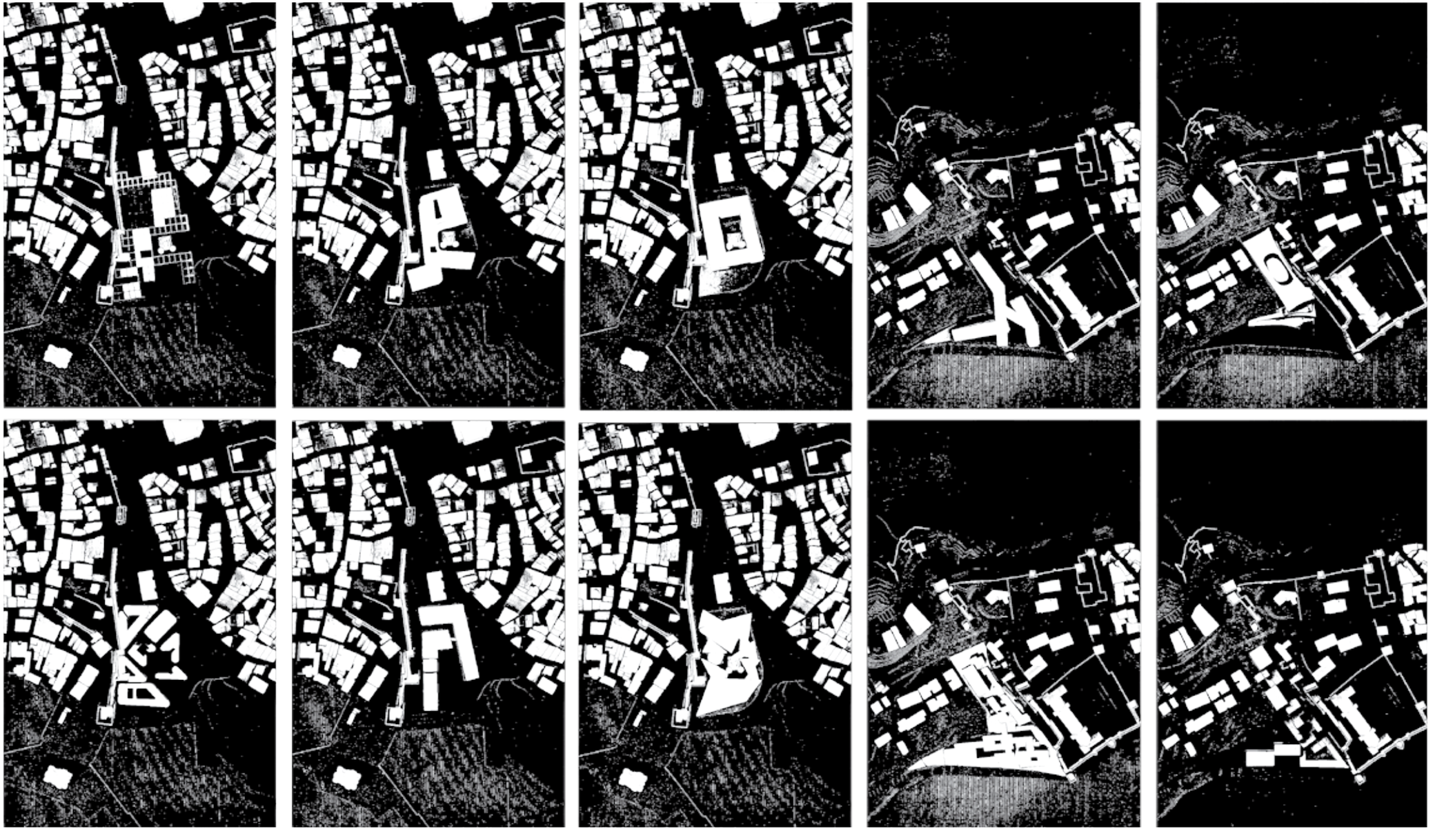
The evolution of our society is leading to increasing individualization with lives split into distinct phases, changing gender roles, a rise in average age and changes in the relationship between living and working as part of a transformation from an industrial to a service economy. The consequence has been increasingly differentiated styles of living and dwelling. There are now various types of households tailored for singles, unmarried couples cohabiting, single parents, patchwork families, couples without children, and those work at home in a setup of a 'home office'. **Residential repertoire** responds to this development with an exploding diversity of planning typologies. Beyond providing flexible layouts, residential architecture also aims to foster a sense of community within living spaces.

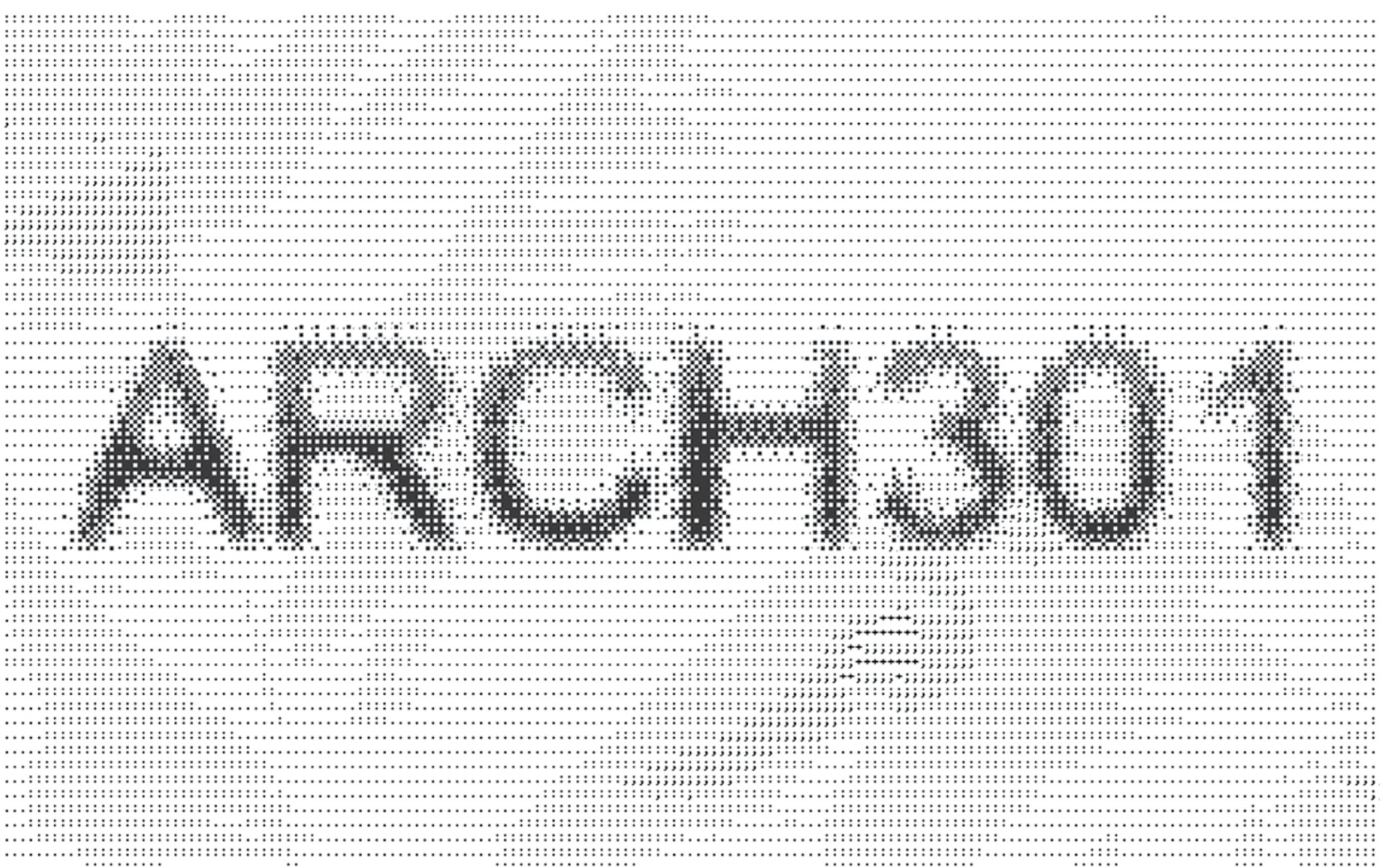
Hence the ARCH302 studio tried to question possible strategies that are necessary to regulate mutual enrichment, promotion of positive interactions between different lifestyles and architectural programs that foster commonalities as a ground for formation of communities. In addition to that it questioned what infrastructural units are necessary for a given vision of living together in an urban environment? In that sense, it focused on the totality of spaces of negotiation between the individual, the families, the groups, the neighborhood, the district and also the city. This calls for an elaborate merging of interior and exterior spaces, a balanced ratio of living units to communal areas, a complex combination of access routes, and the development of highly differentiated thresholds between individual and collective (communal) spaces, as significant design potentials for a networked form of dwelling.

The site assigned for the development of the housing program is a **left-over urban space**, which is a well-known structure that also is the subject of many urban-legends in Ankara, often called as *Crane Hotel* or *the Unfinished Hotel*. The structure, which originally is called Büyük Çankaya Hotel, was built in 1984, (nearly 30 years ago) but has not been fully completed for active use since that date. The structure is located in Gaziosmanpaşa neighborhood and can be observed from many places within the city due to its location and scale. The Hotel is one of the tallest buildings near the Çankaya Mansion compound, and it could not be put into operation for years due to the financial problems, turning the building into a sort of a landmark with no use within the city. The structure was the also the subject of quite a popular urban legend in Ankara as "the hotel with the forgotten crane"! The crane was removed recently, but the structure and the area it occupies is still a project waiting for a solution within the city.

In the scope of ARCH302 this semester, the hotel structure together with its extensions towards the valley till the compound *Papazın Bağı* was expected to be re-evaluated to be designed as an urban dwelling compound. While the existing hotel structure on the site could be an input for design proposals, it could also be completely ignored, yet it was essential to design possible relations between the structure and the valley to which it is connected from the lower level. The program of the final building was expected to cover a total of 25.000m$^2$ of space, which includes circulation, technical services & rooms and indoor parking. The program also required the distribution of 75% of space for housing units and 25% for collective & communal spaces. Housing units were asked to respond to a differentiation as; 30% for individual units, 40% for collective and 30% for adaptable units.

The students were to write their architectural program for social, communal and commercial functions. They also had to pay specific attention to achieve **multi-layered, spatially diverse urban structures** that encourage possible encounters of people and interaction through offering informal meeting spaces and areas for social contact and sense of community as an integral part of your urban dwelling scenarios. The design of **diverse units** and the **multiplication strategies** of these units by **repetition & variation**, which are expected to be developed by each student constituted the main challenge of the studio as it required **a constant shift between different scales in relating to the site and context.**



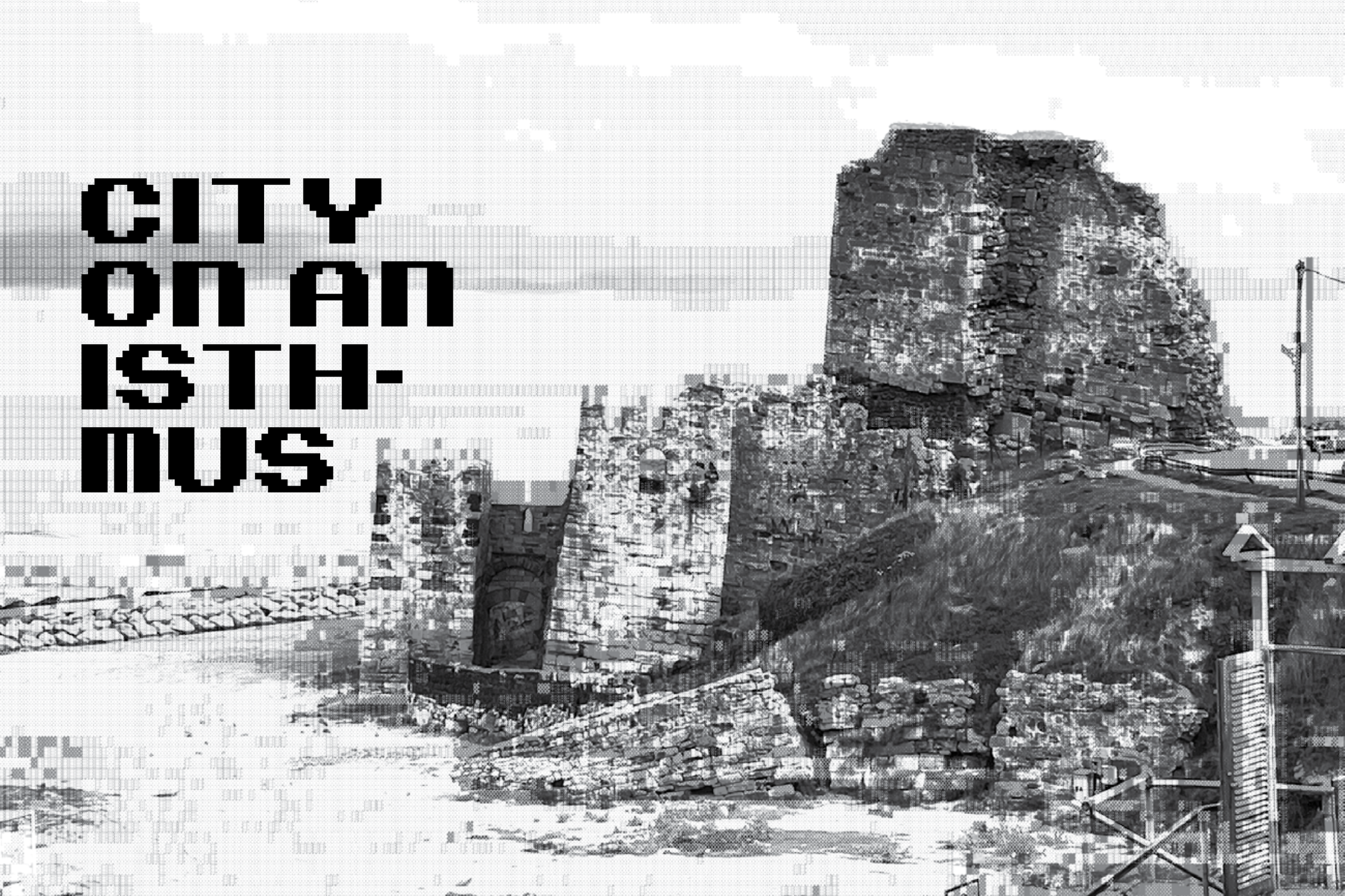


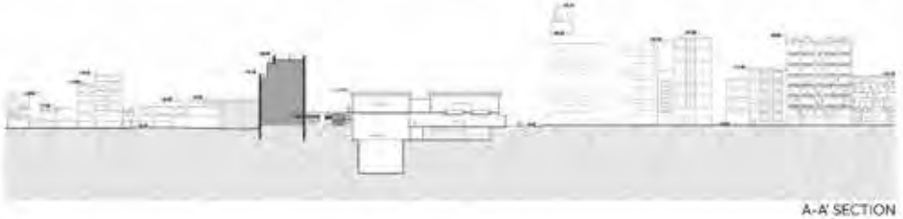
# On the Isthmus: Black Sea Underwater Cultural Heritage Research and Experience Center


Aylin Alicanoğlu
Can Aker
Ekin Çoban Turhan
Gökhan Kınayoğlu
Heves Beşeli
Seray Türkay


FALL 22-23

# CITY ON AN ISTH-MUS

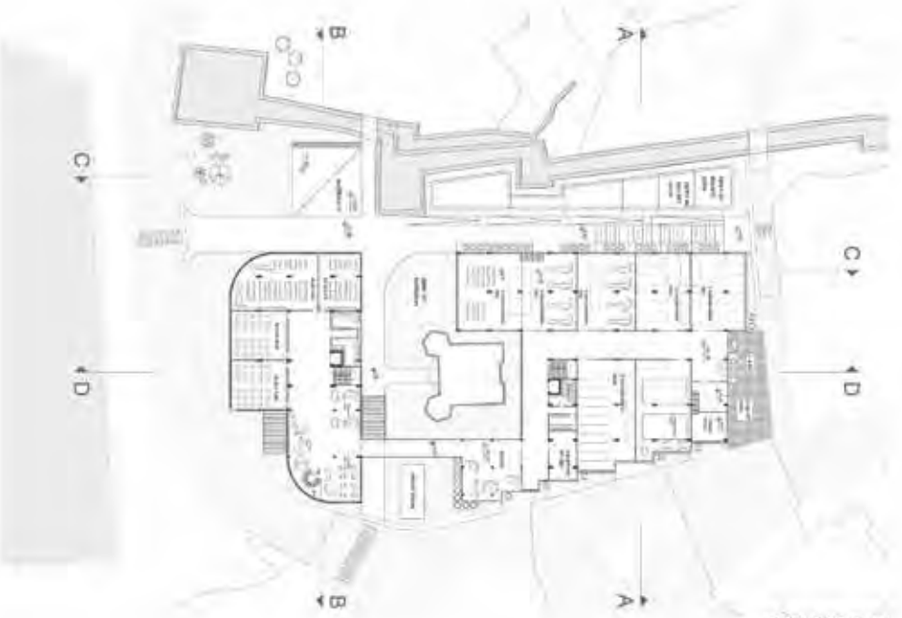




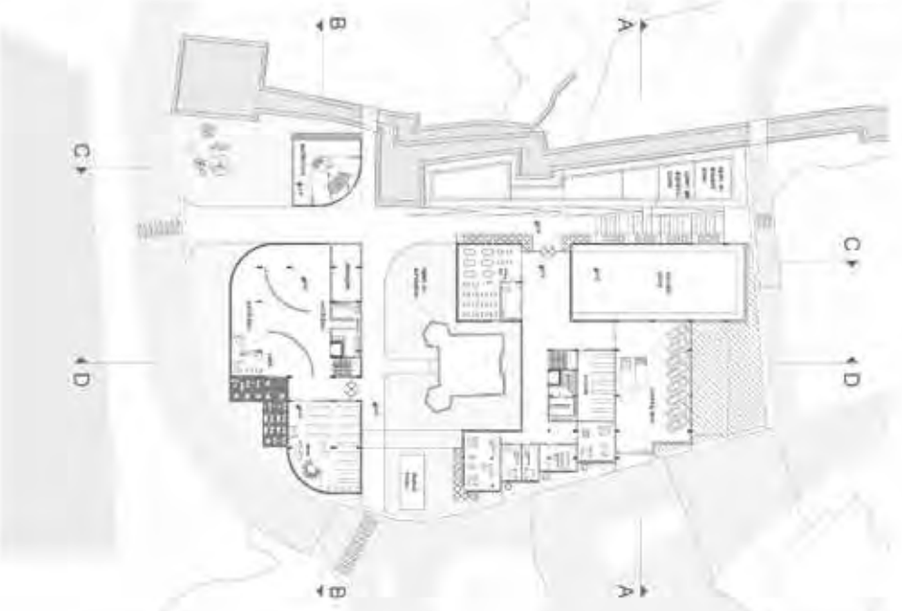
A-A' SECTION

B-B' SECTION

C-C' SECTION



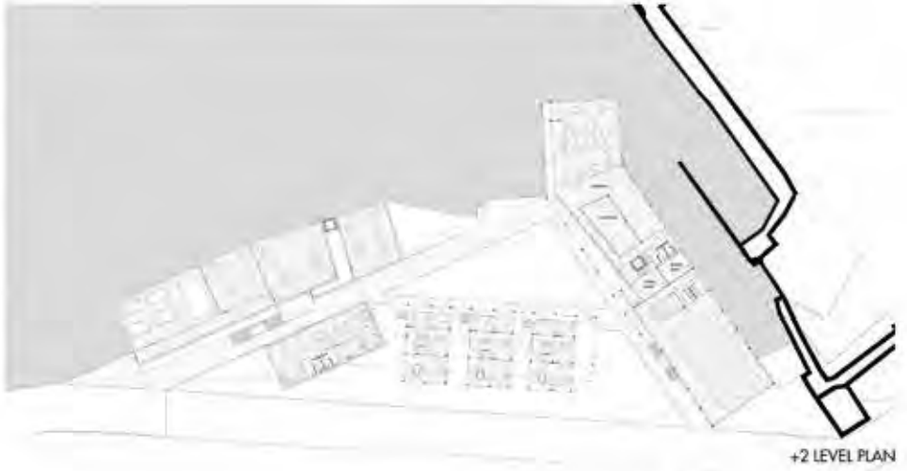

+4.20 LEVEL PLAN

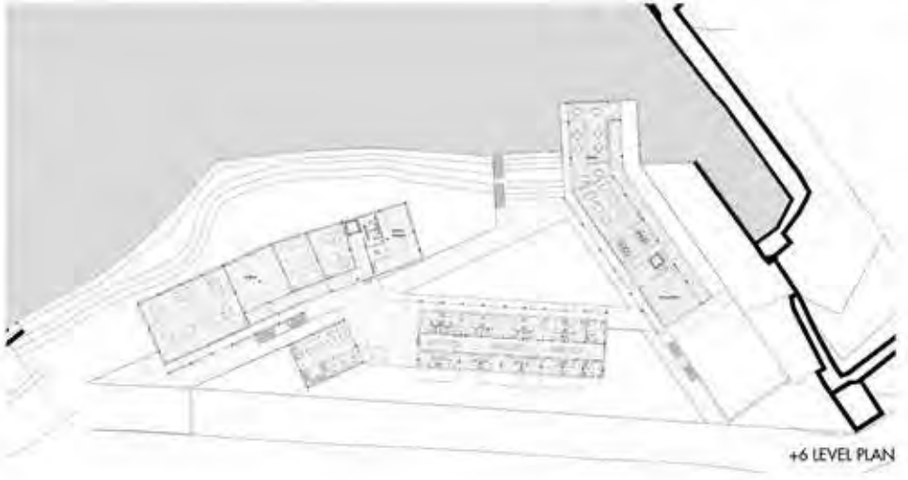


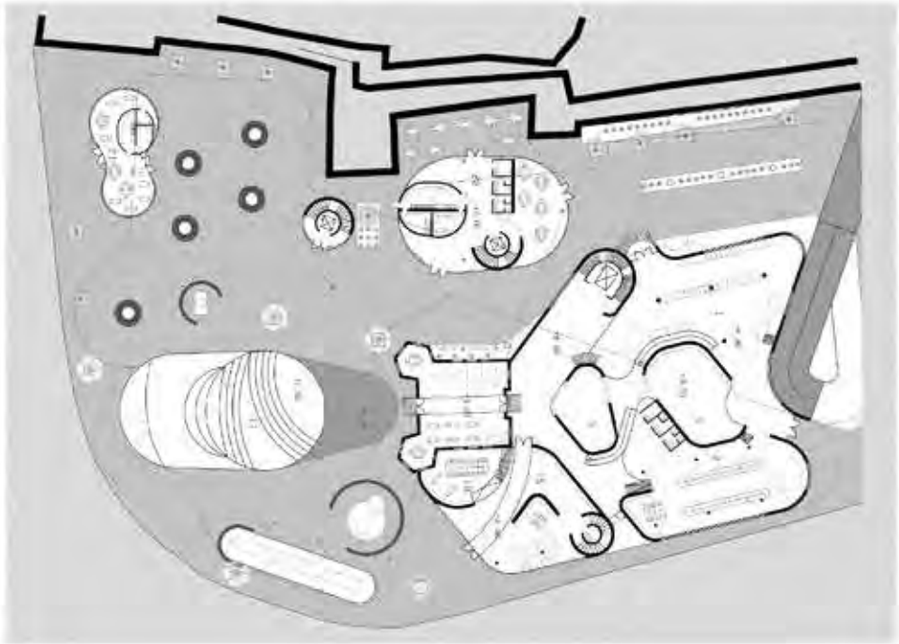

0.00 LEVEL PLAN

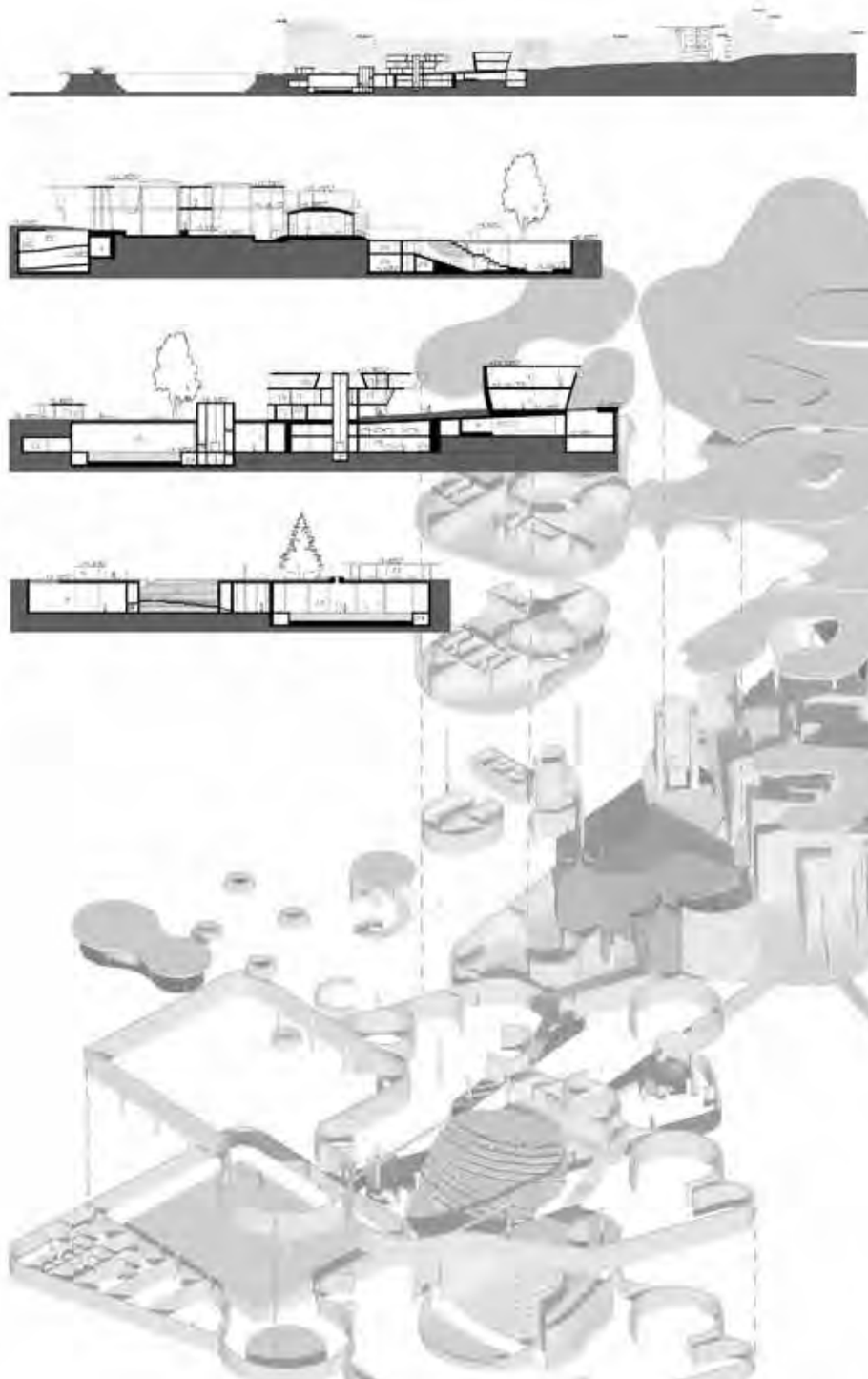
-3.40 level

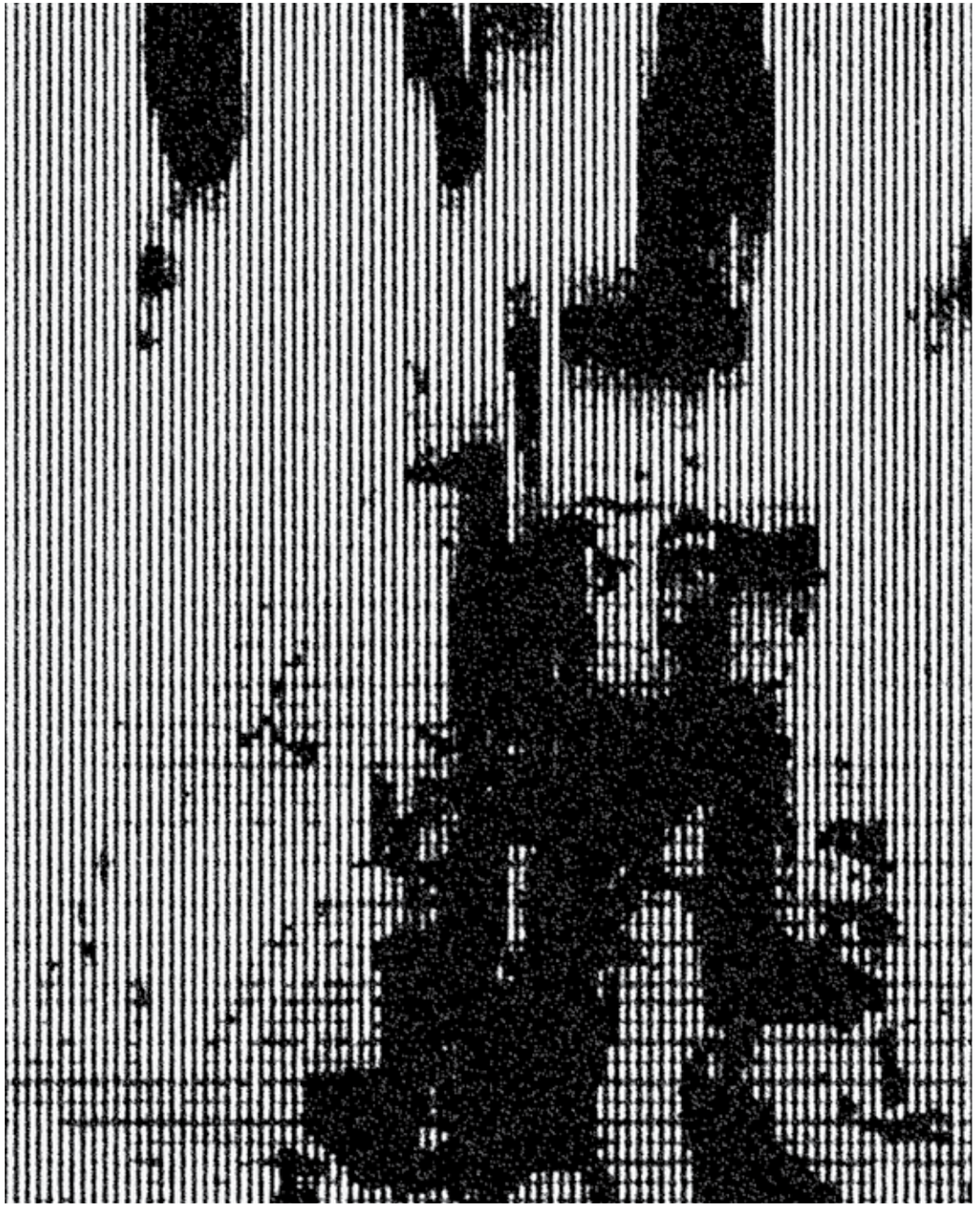
# PORT


+2 LEVEL PLAN


+6 LEVEL PLAN



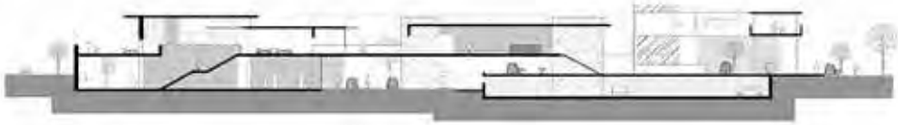


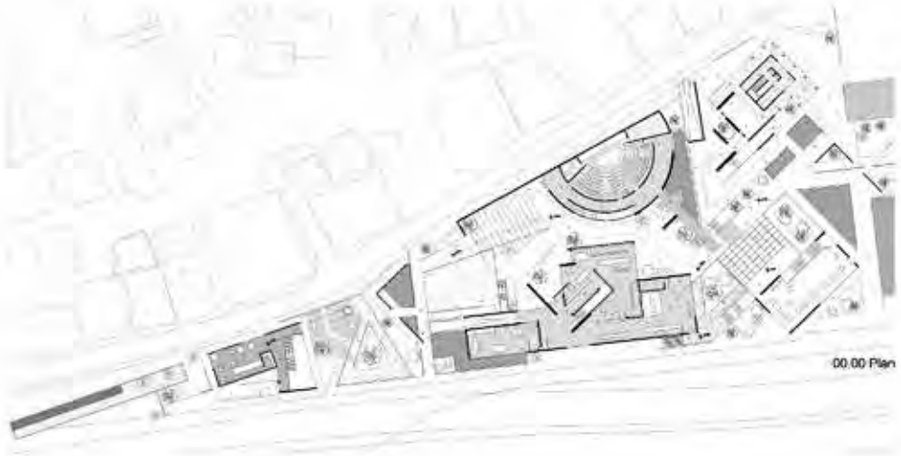


# Interpretation and Incubation Center for Industrial Bygones in Zonguldak

Aylin Alicanoğlu
Can Aker
Derin İnan
Ekin Çoban Turhan
Seray Türkay

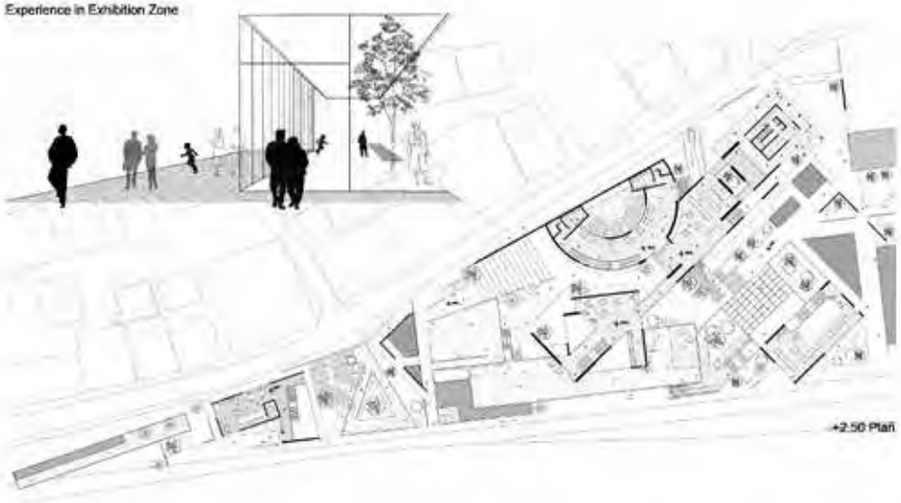
FALL 23-24

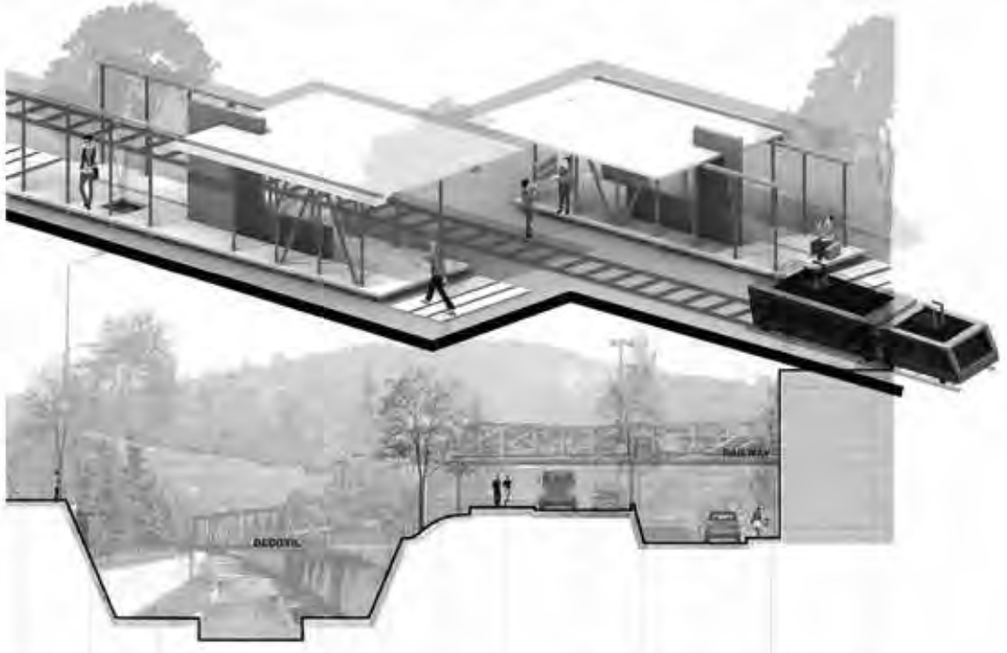






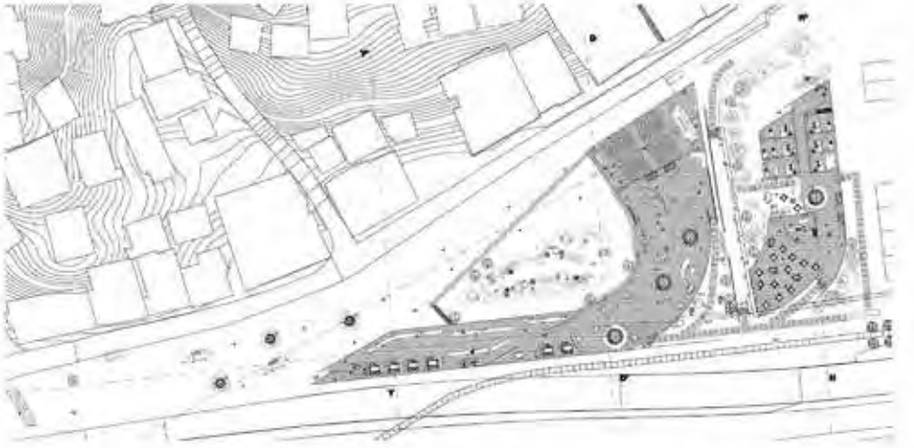

Experience in Exhibition Zone

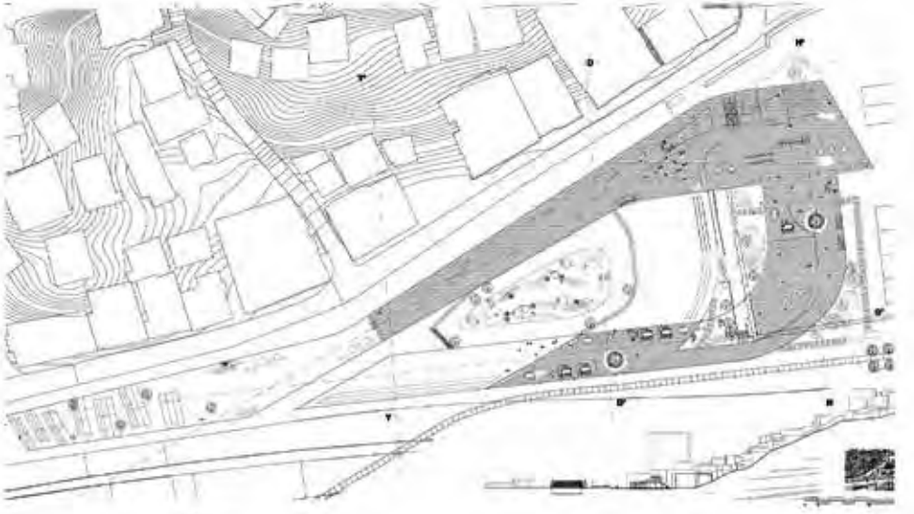


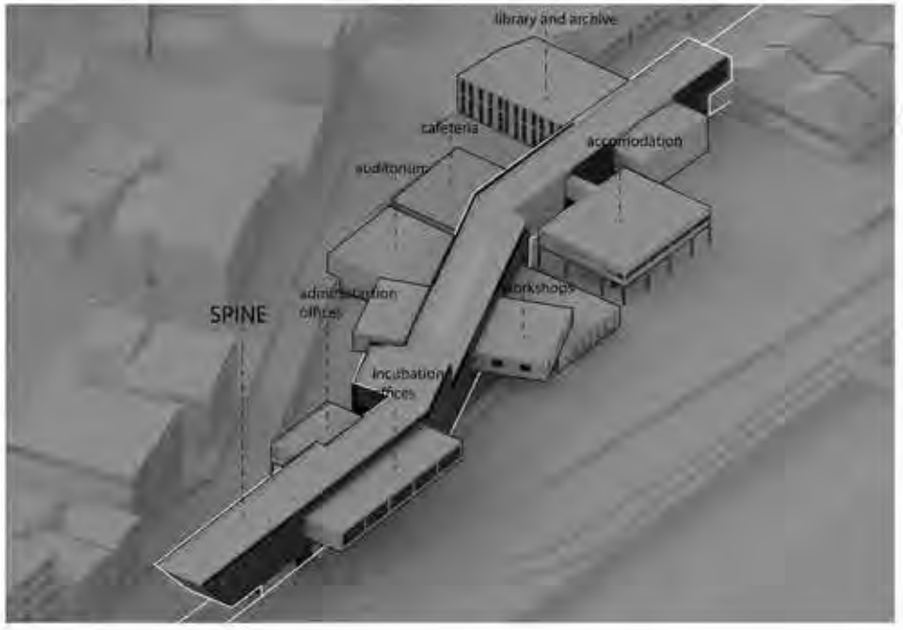

RAILWAY
BEDDING

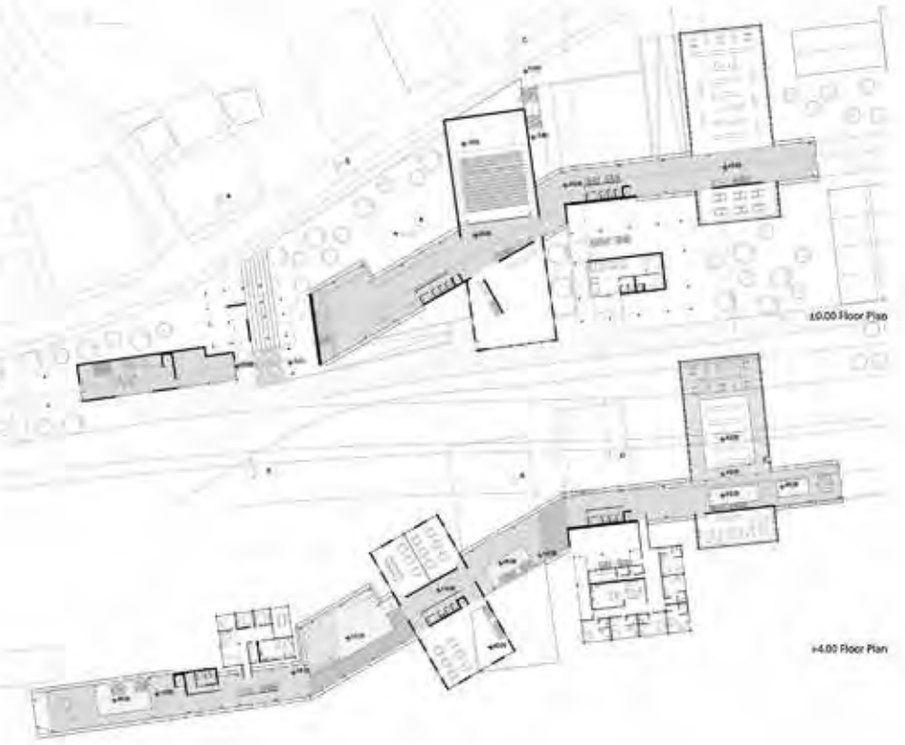
SIDEWAY
EDGE
WATERFRONT
ERCEK CREEK
WATERFRONT
EDGE
THRESHOLD
PATH
HIGHWAY
EDGE
HIGHWAY
PATH
SHOPPING MALL

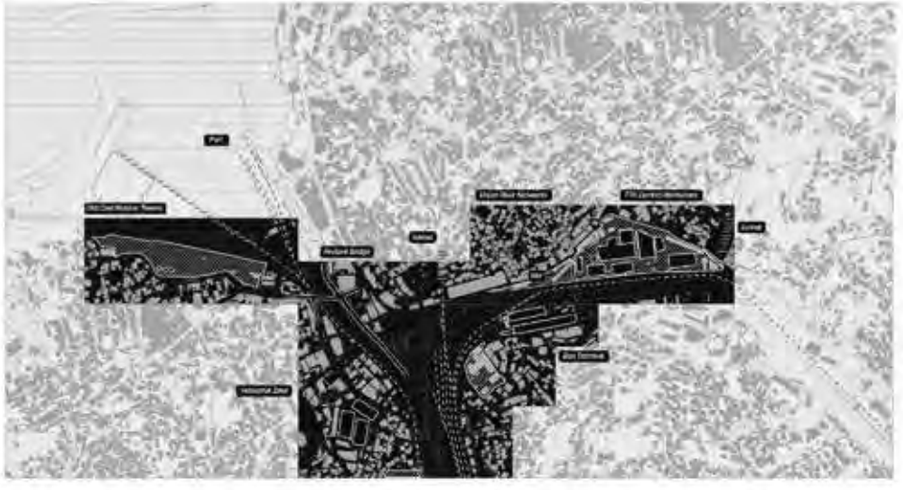




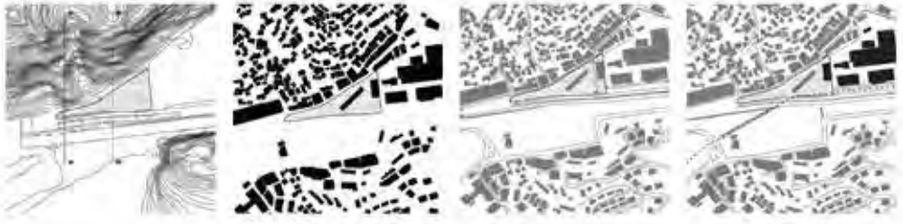


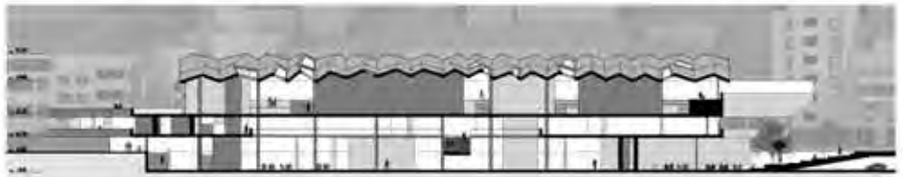

library and archive
cafeteria
accomodation
auditorium
SPINE
workshops

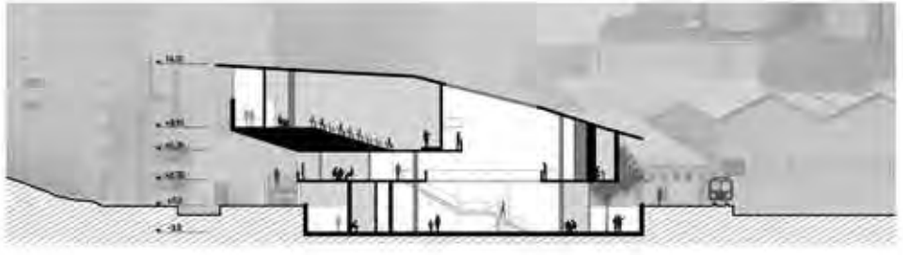

±0.00 Floor Plan
+4.00 Floor Plan

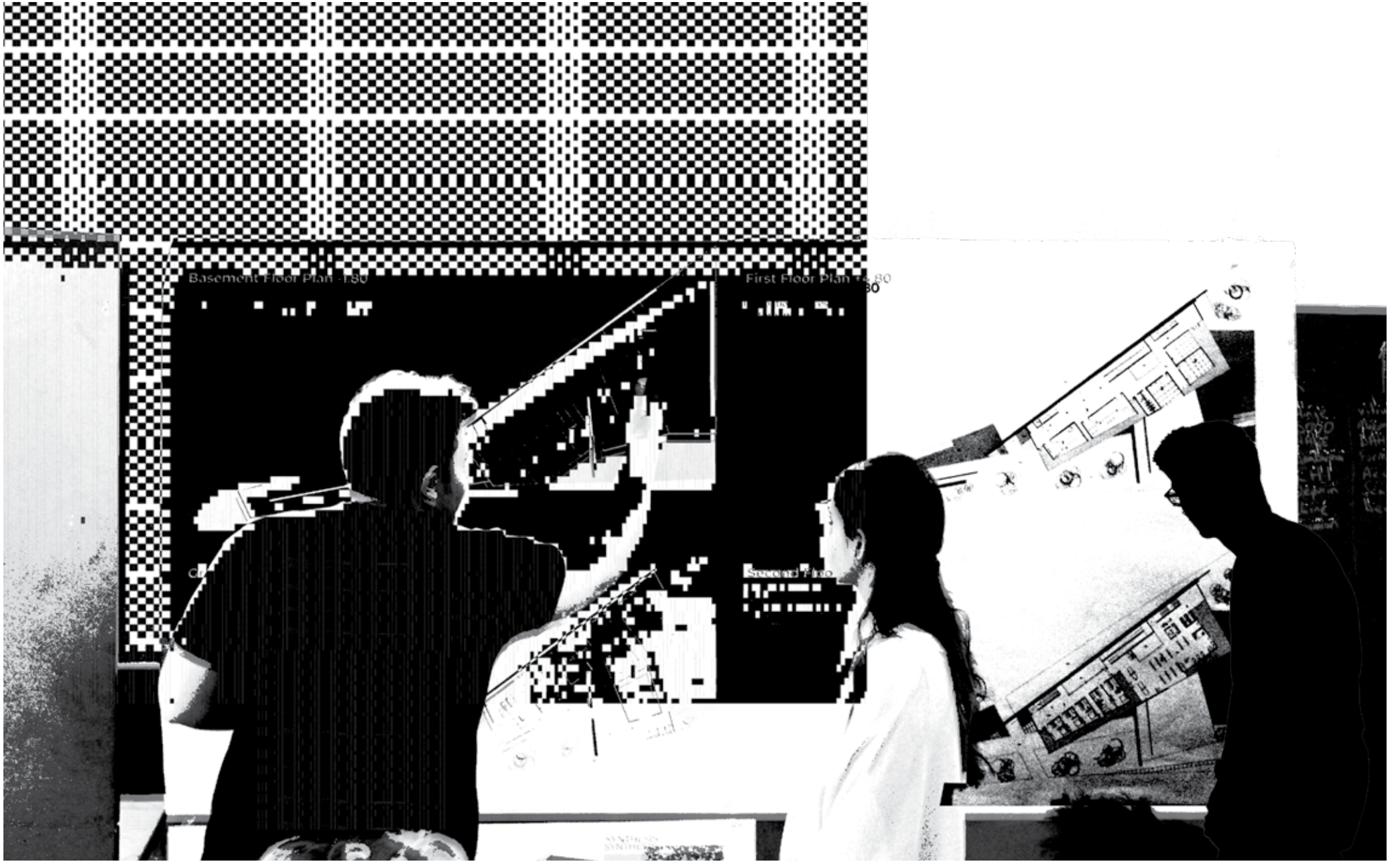


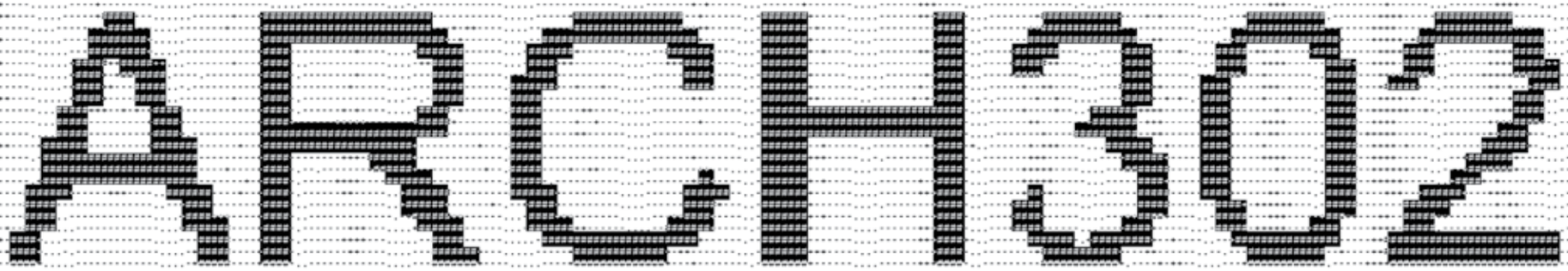
+2.70 PLAN

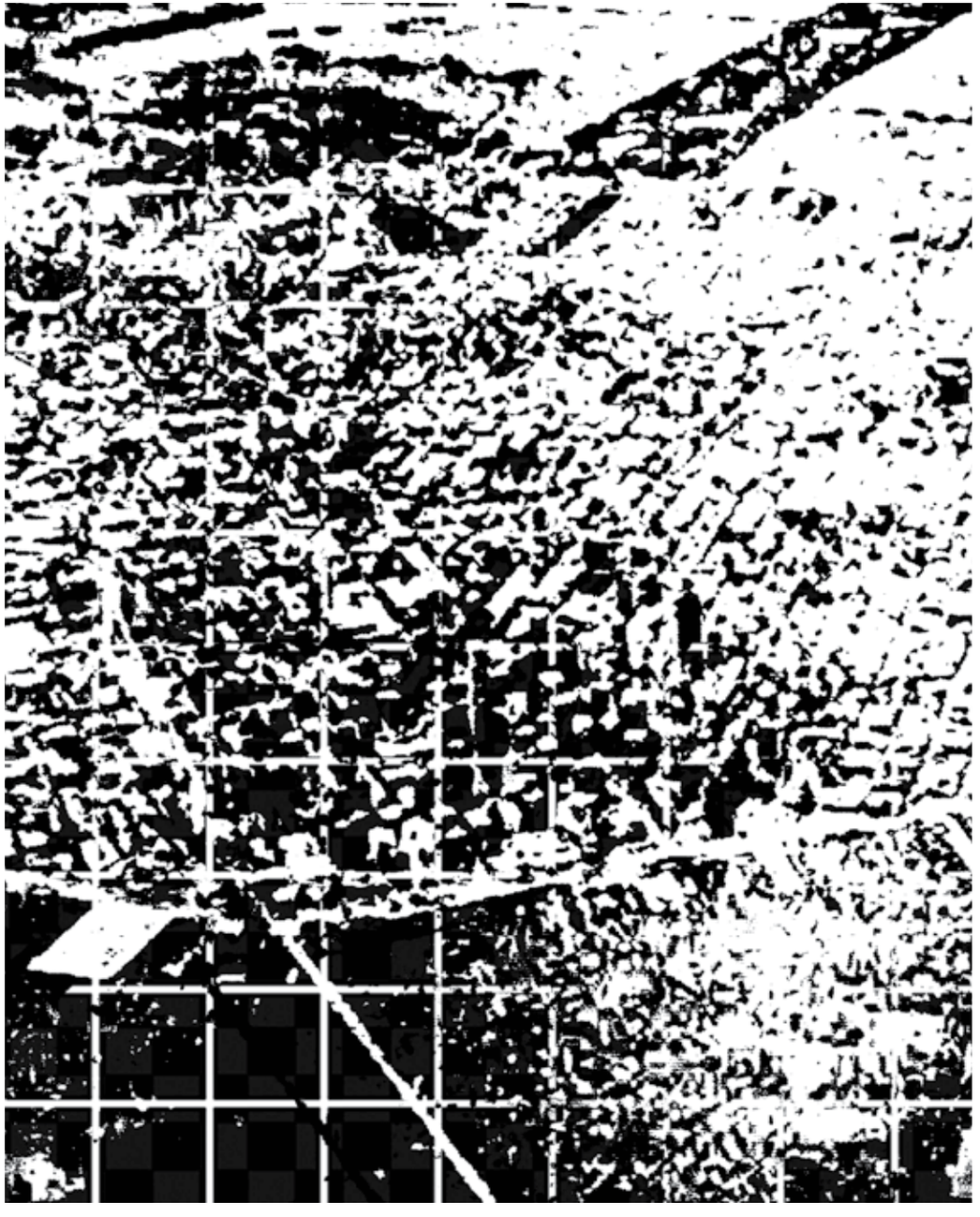







Basement Floor Plan 1:80
First Floor Plan 1:80



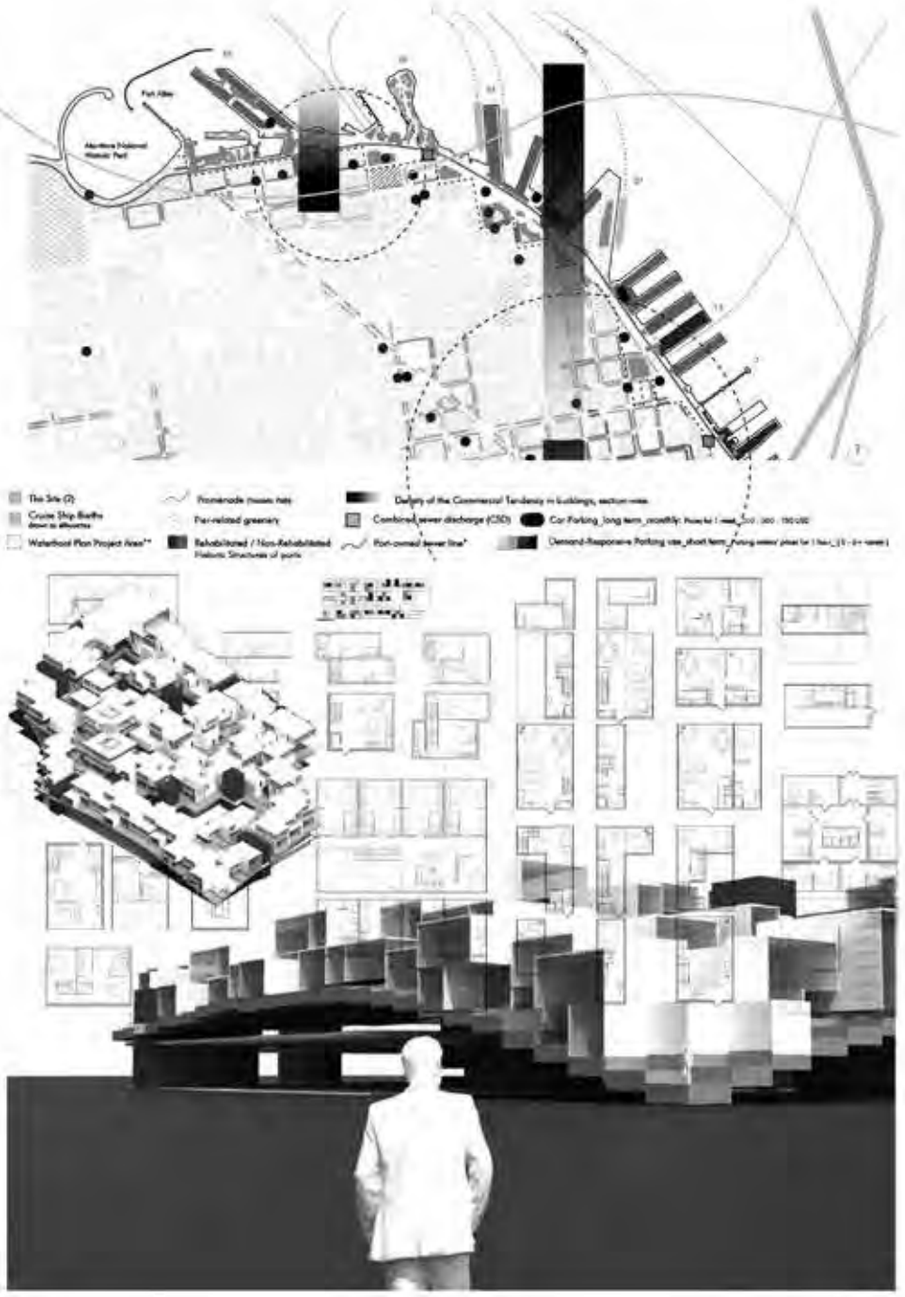


# Housing for Urban Resilience San Francisco

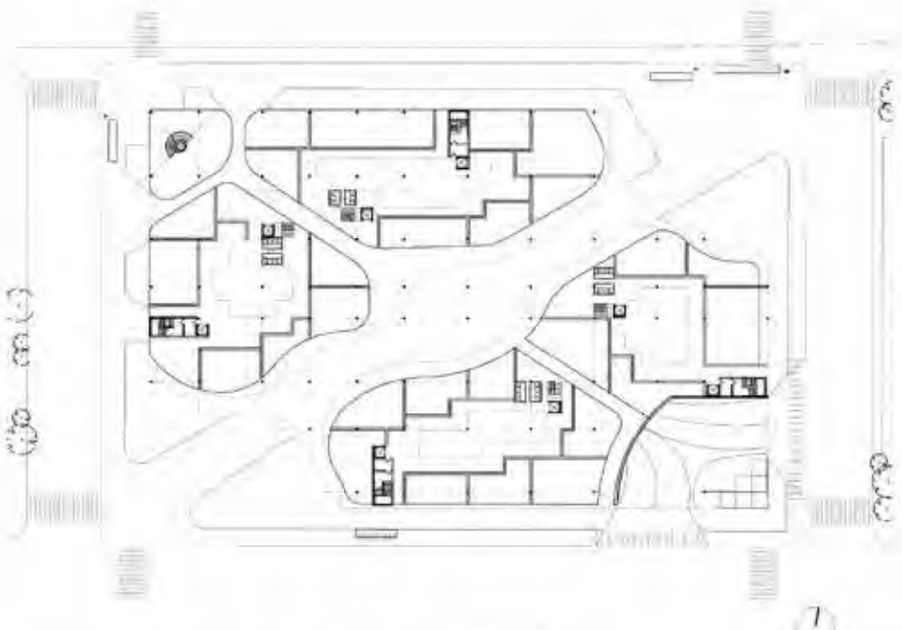
Aylin Alicanoğlu
Can Aker
Ekin Çoban Turhan
Gökhan Kınayoğlu
Heves Beşeli
Seray Türkay

SPRING 22-23

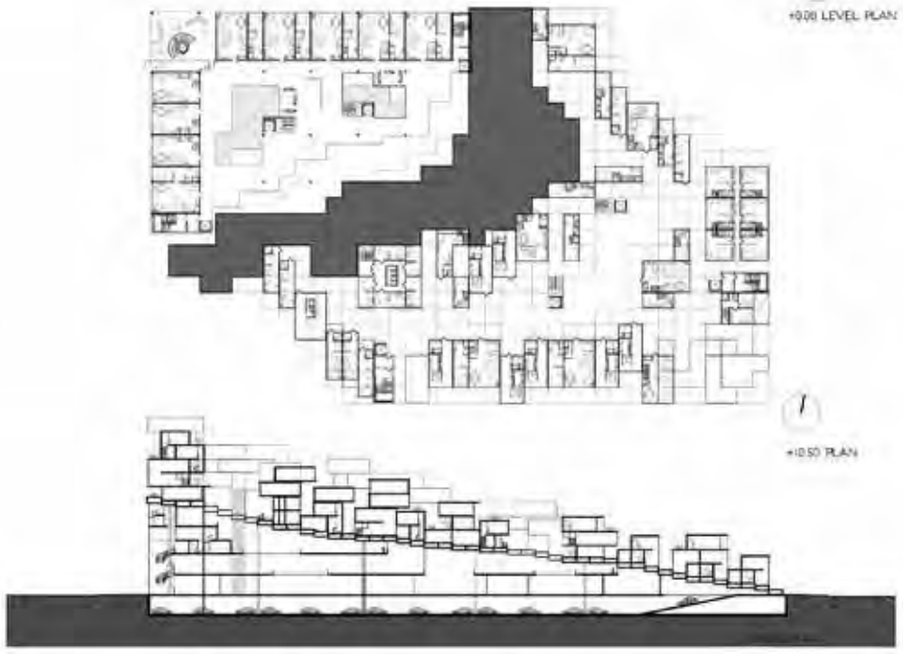
HOUSING
ARCH302
SPRING22-23
URBAN RESILIENCE
San Francisco



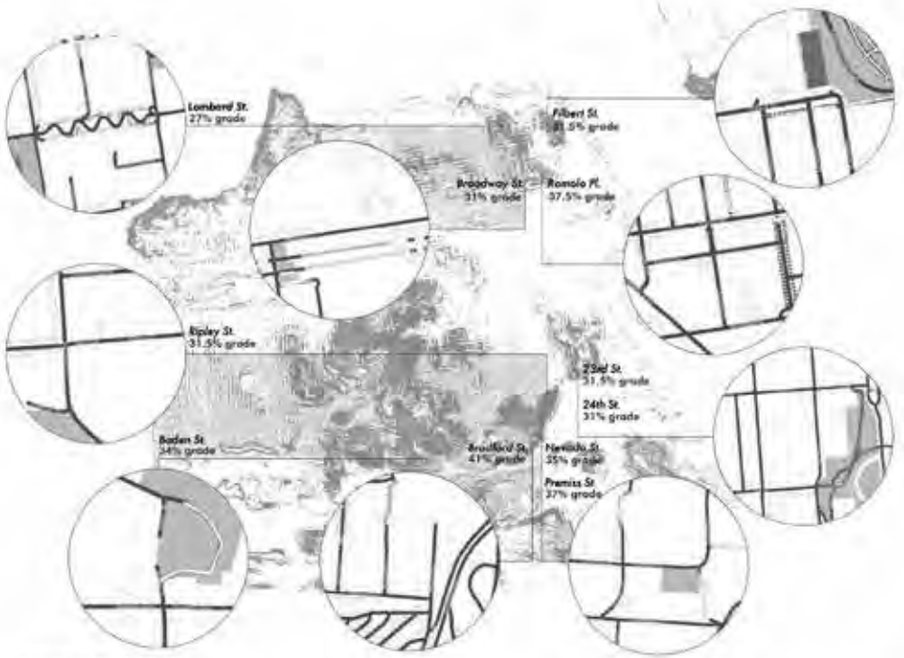


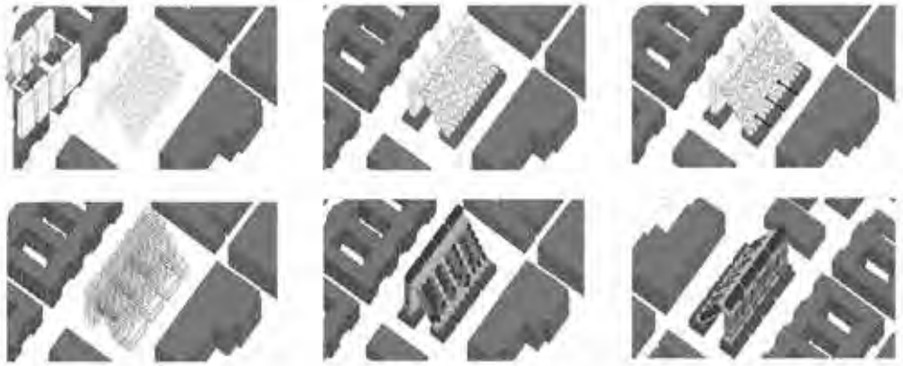
1
+9.00 LEVEL PLAN

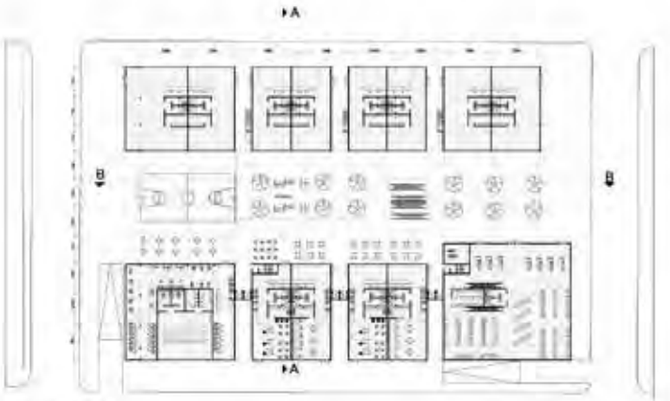


1
+10.50 PLAN

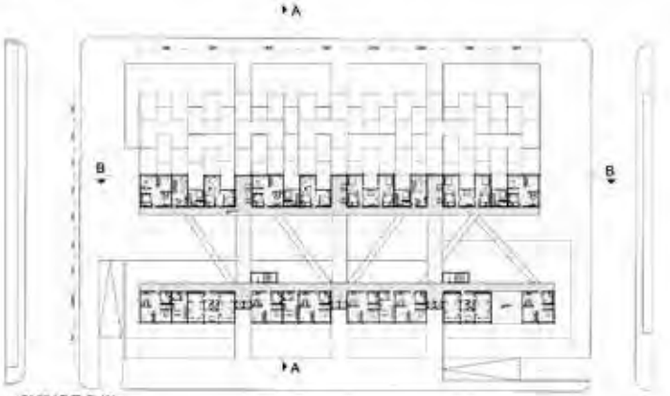



programmatic distribution

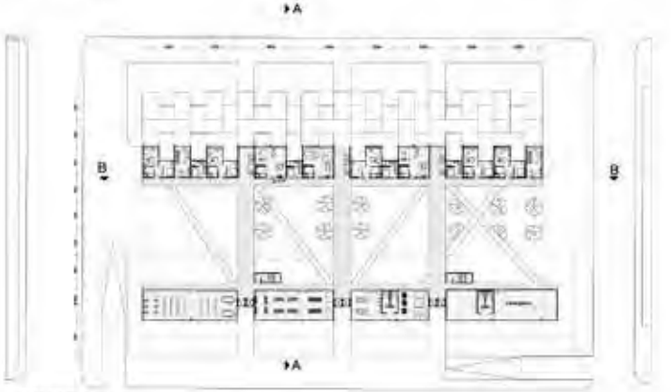





GROUND LEVEL PLAN




+31.50 LEVEL PLAN



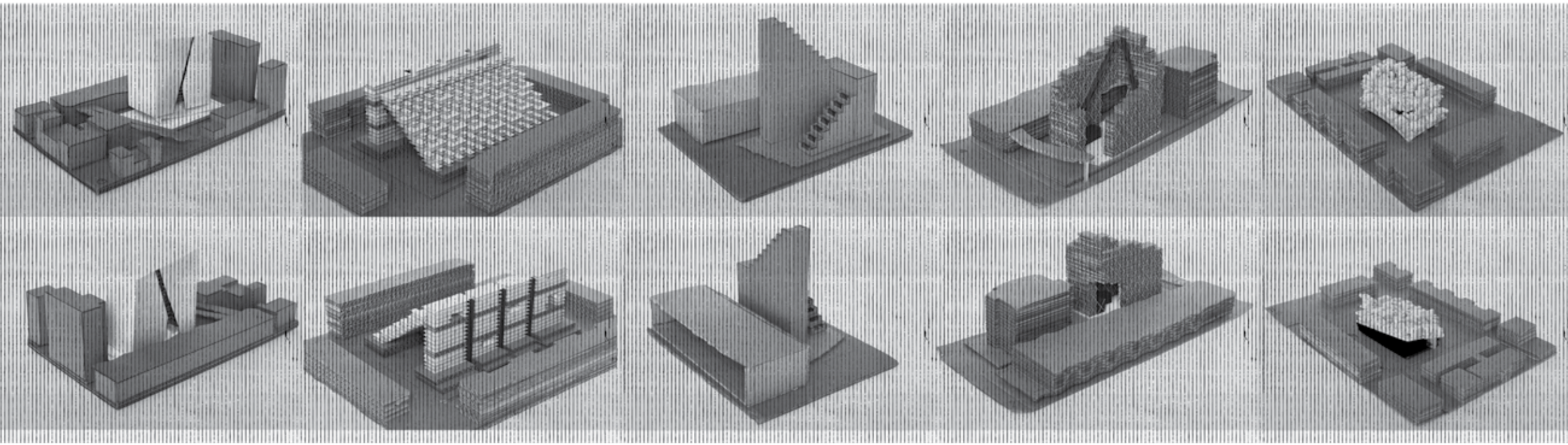

+22.50 LEVEL PLAN

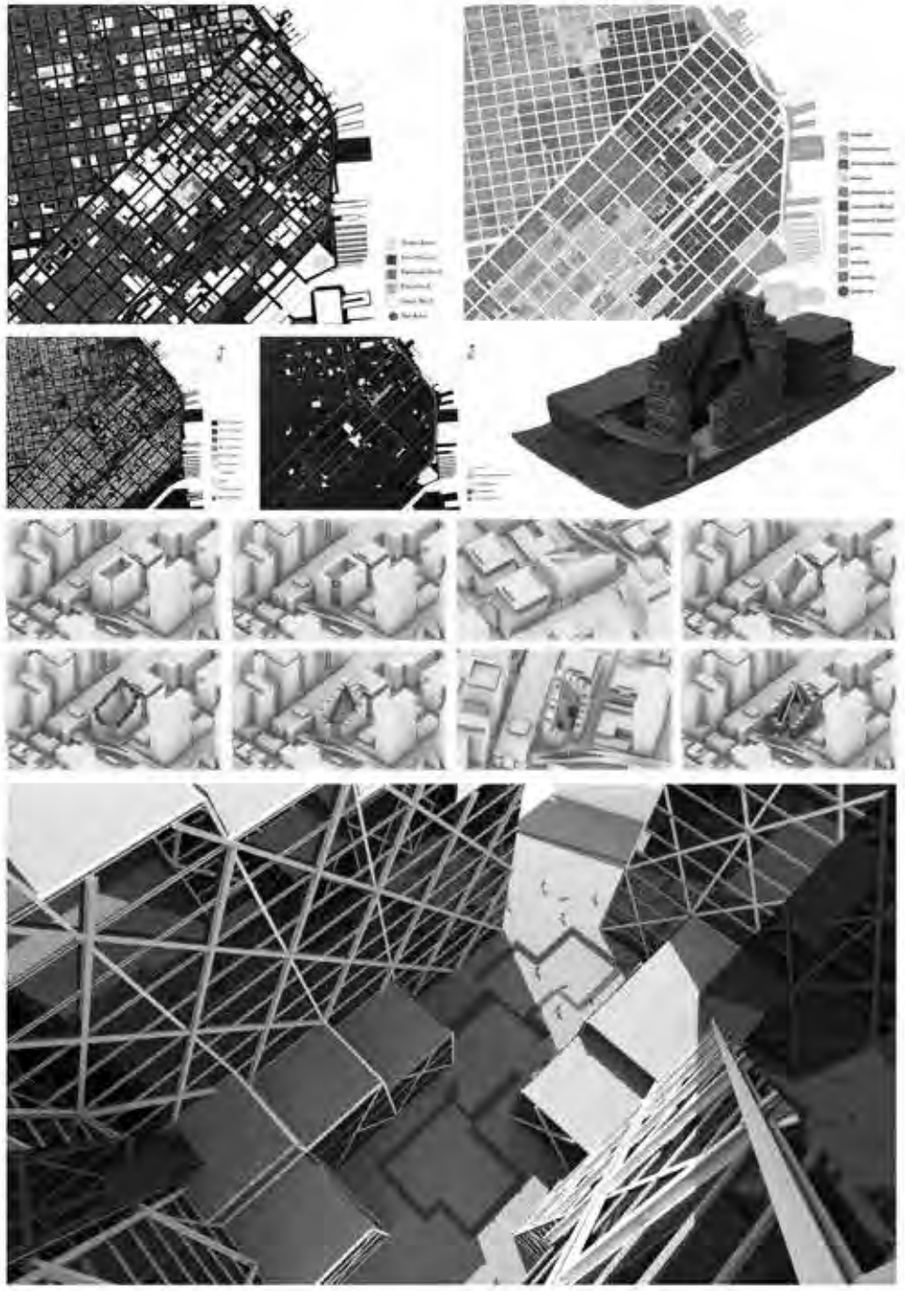
individual unit

adaptable unit

collective unit

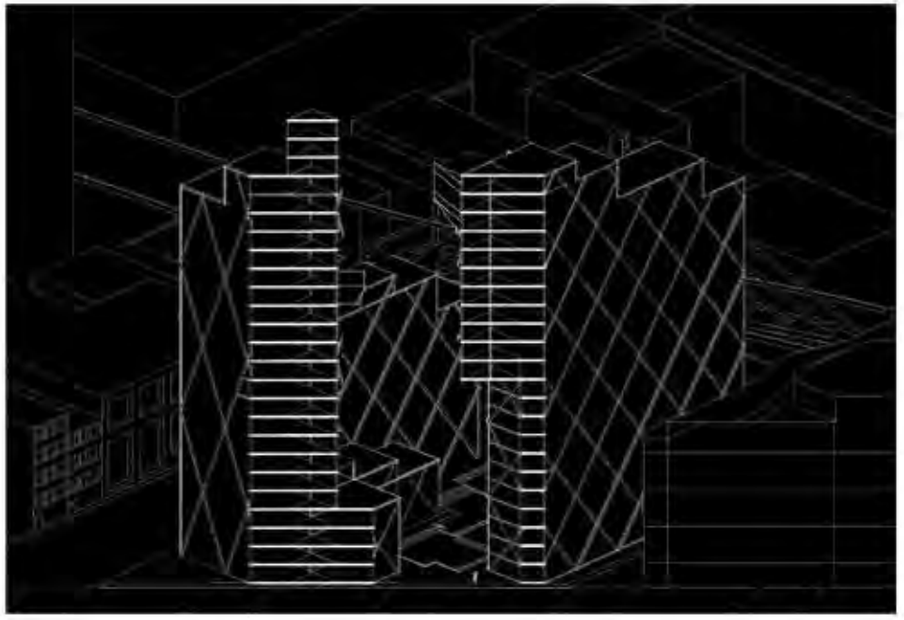
Selin Akalın





Ground Floor Plan





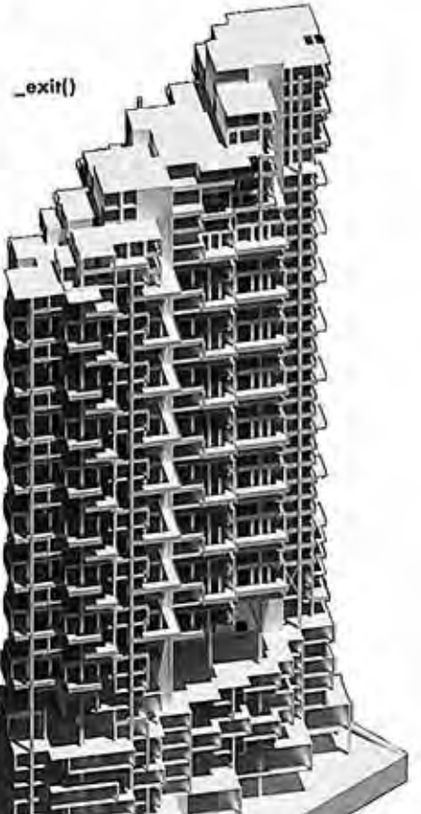
ENVIROMENTAL HAZARDS

SEQUENTIAL DIAGRAMS

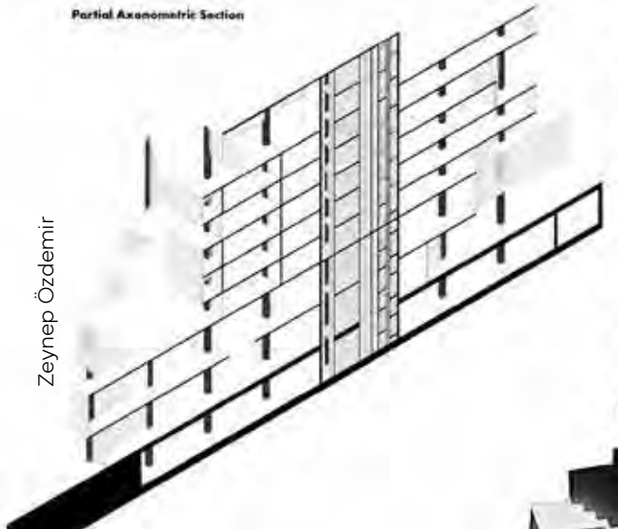
phase_1

phase_2

phase_3




Partial Axonometric Section



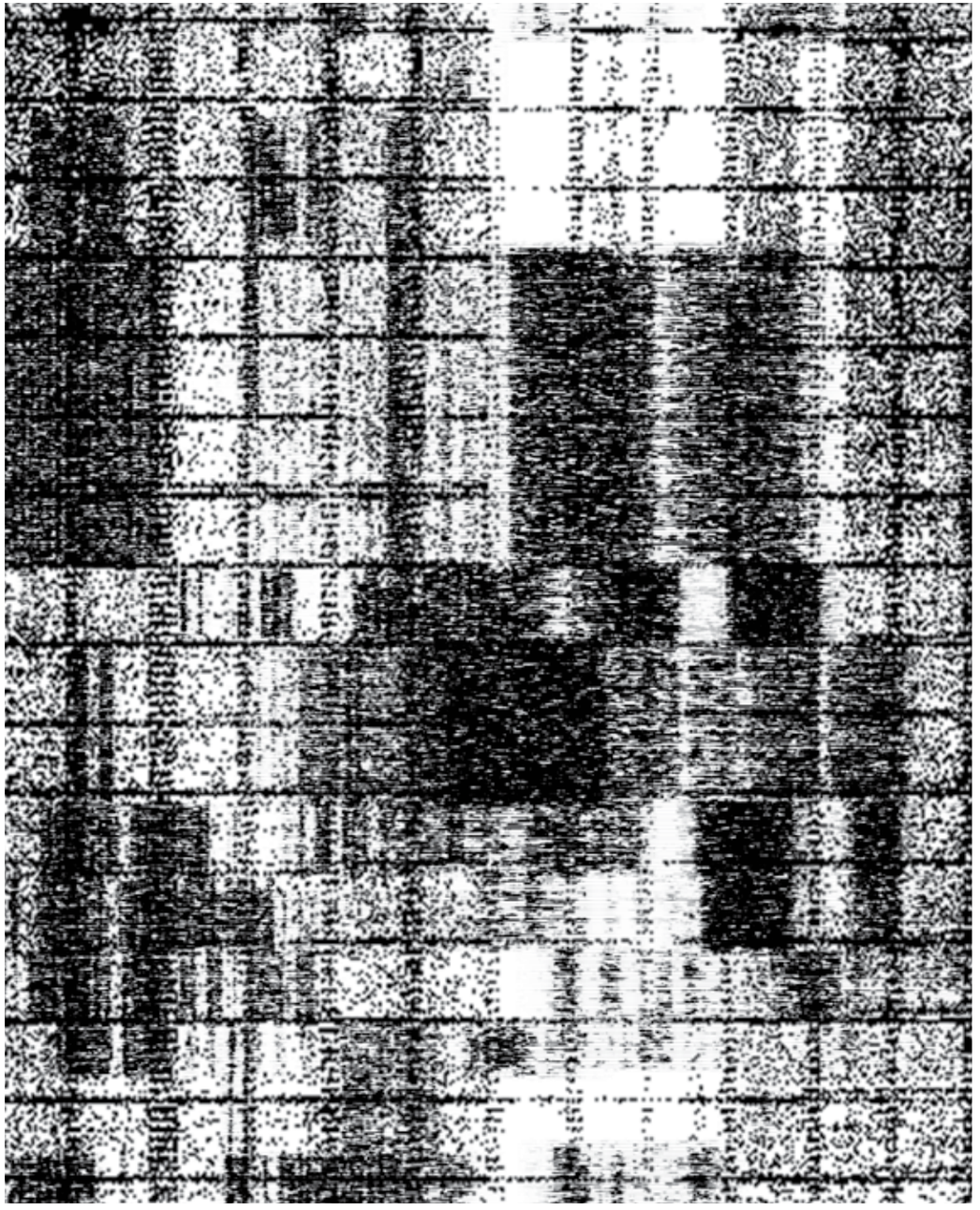


Zeynep Özdemir

residential typical floor plans (start +42.50)

commercial typical floor plans (start +11.00)

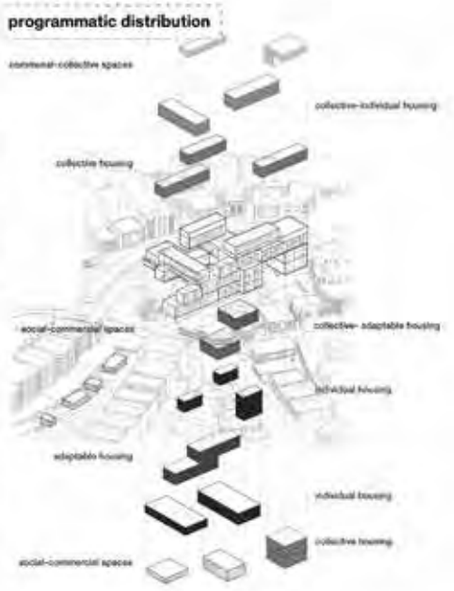
UNITS



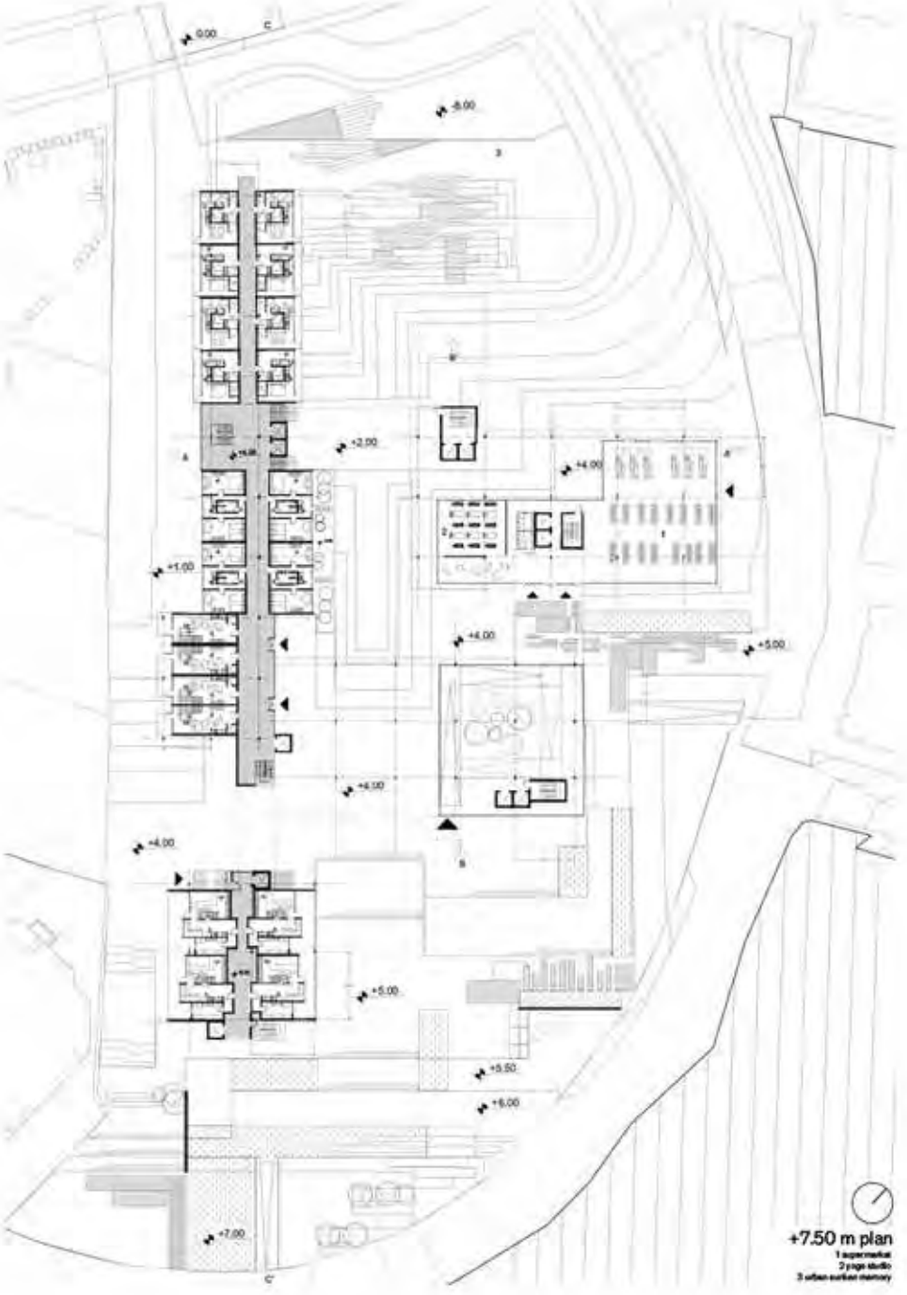
# Modulations of Dwelling & Commonality in an Urban Leftover

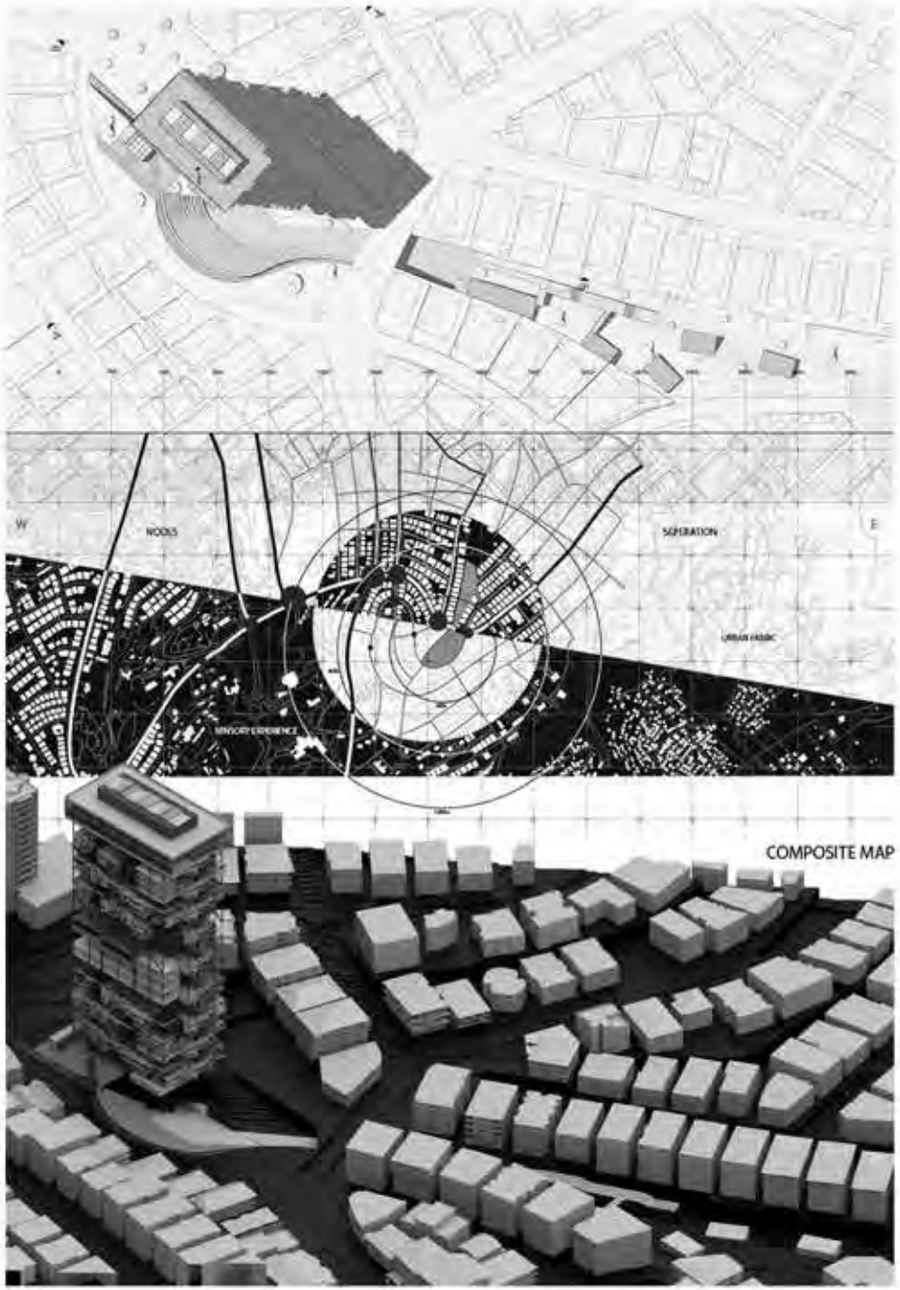
Aylin Alicanoğlu
Can Aker
Derin İnan
Ekin Çoban Turhan
Neşe Gurallar
Seray Türkay

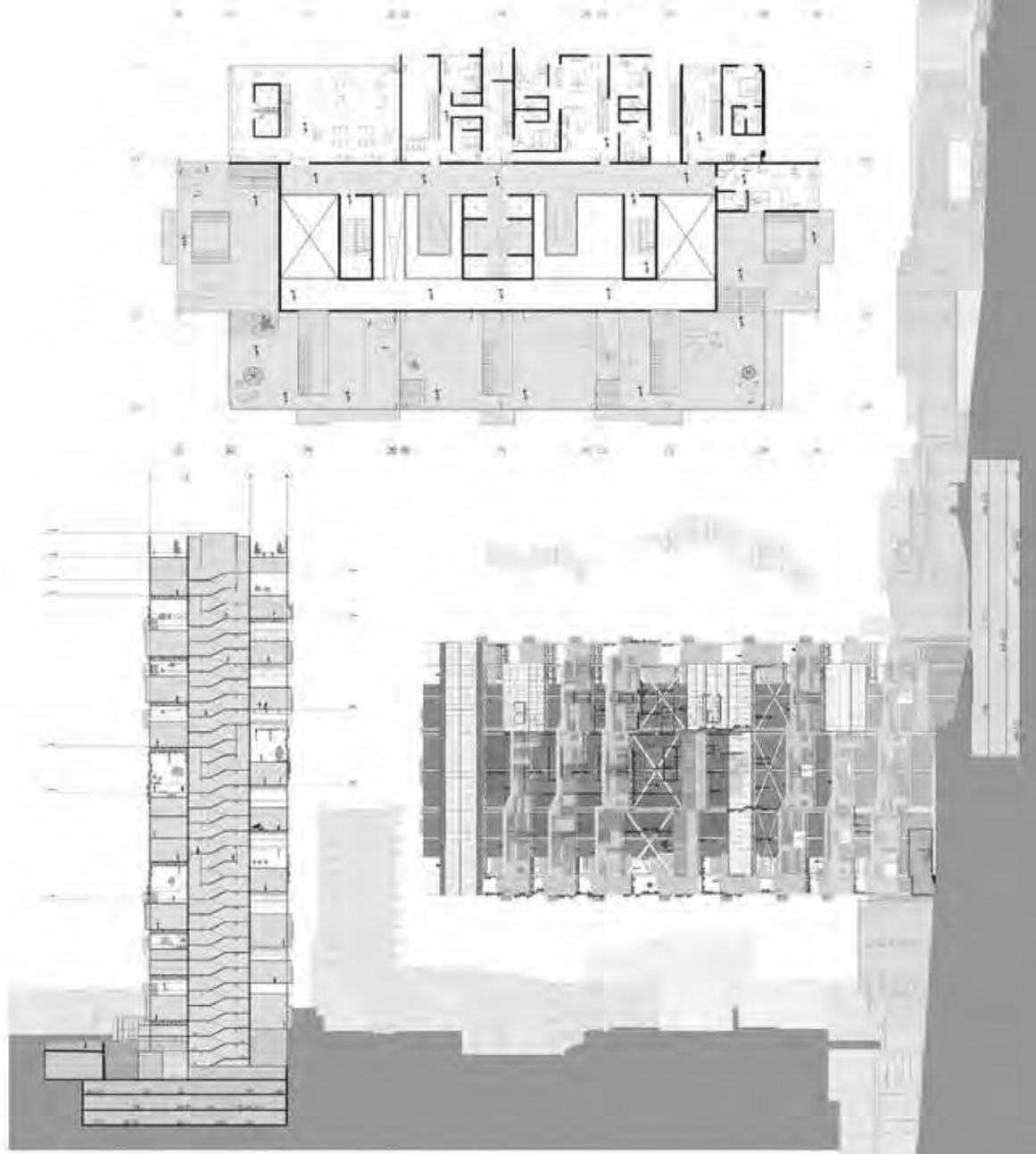
SPRING 23-24

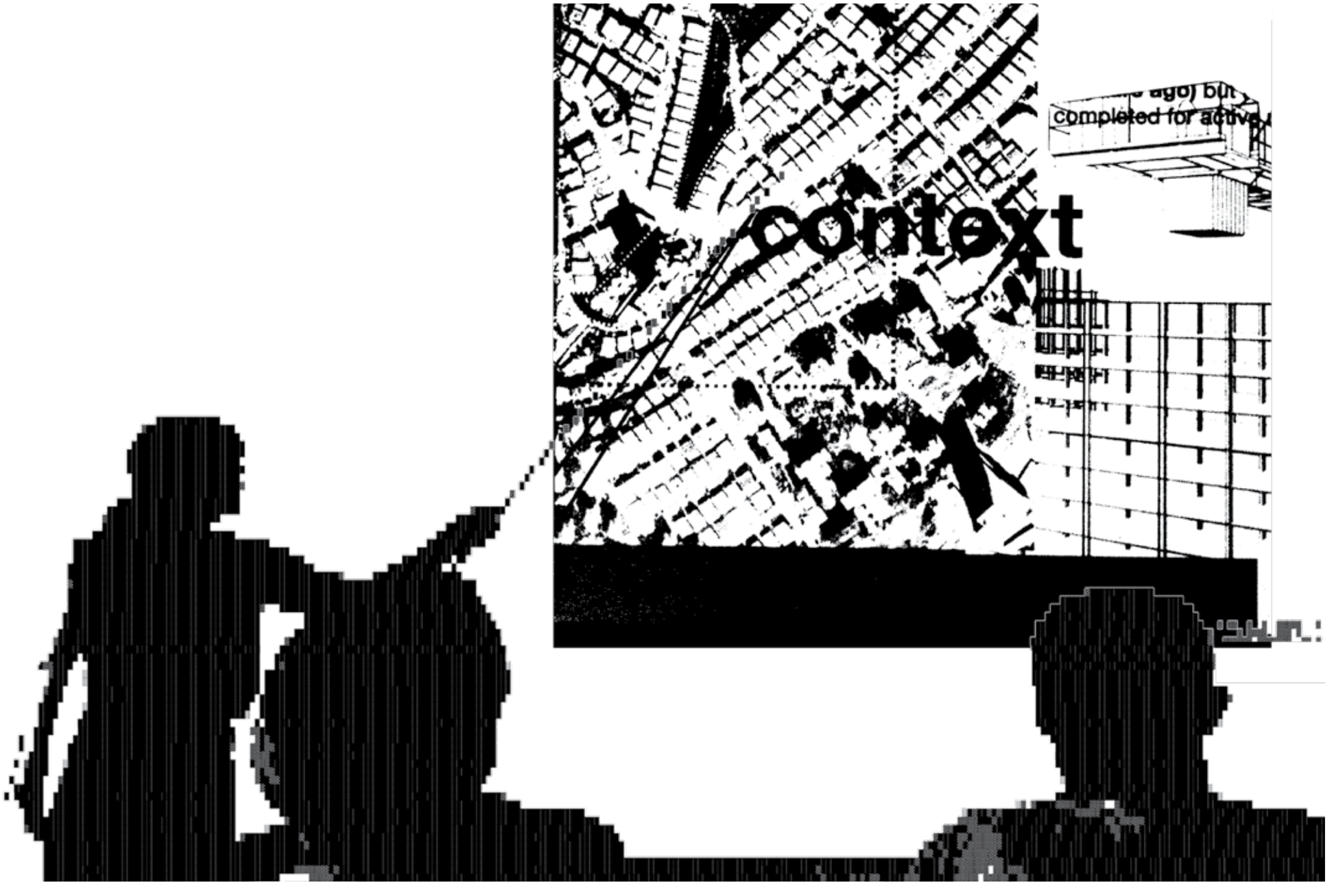

programmatic distribution
communal-collective spaces
collective-individual housing
collective housing
social-commercial spaces
collective- adaptable housing
individual housing
adaptable housing
individual housing
collective housing
social-commercial spaces

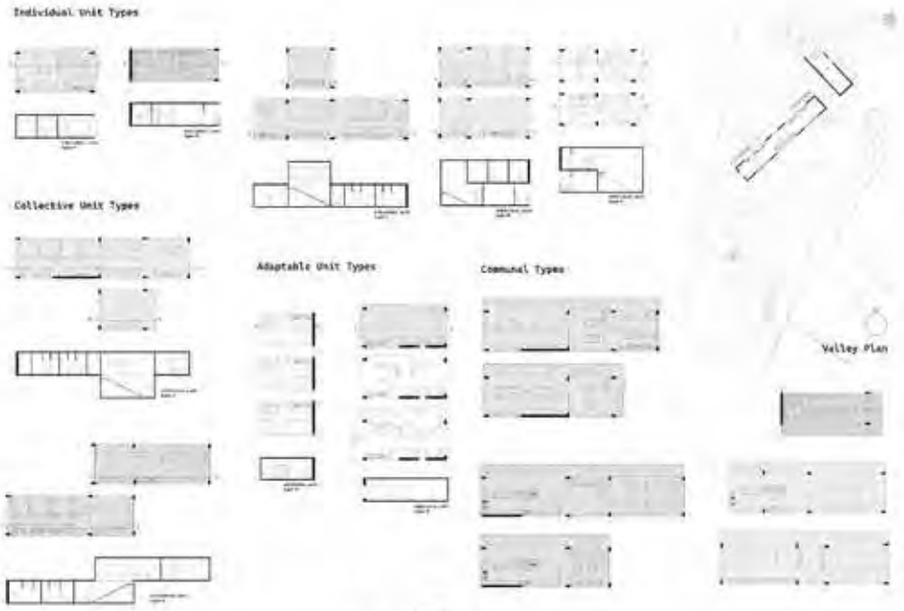
multiplication strategies


+7.50 m plan
1 supermarket
2 yoga studio
3 urban-worker memory


W
WOODS
SEPERATION
E
URBAN FABRIC
SENSORY EXPERIENCE
COMPOSITE MAP

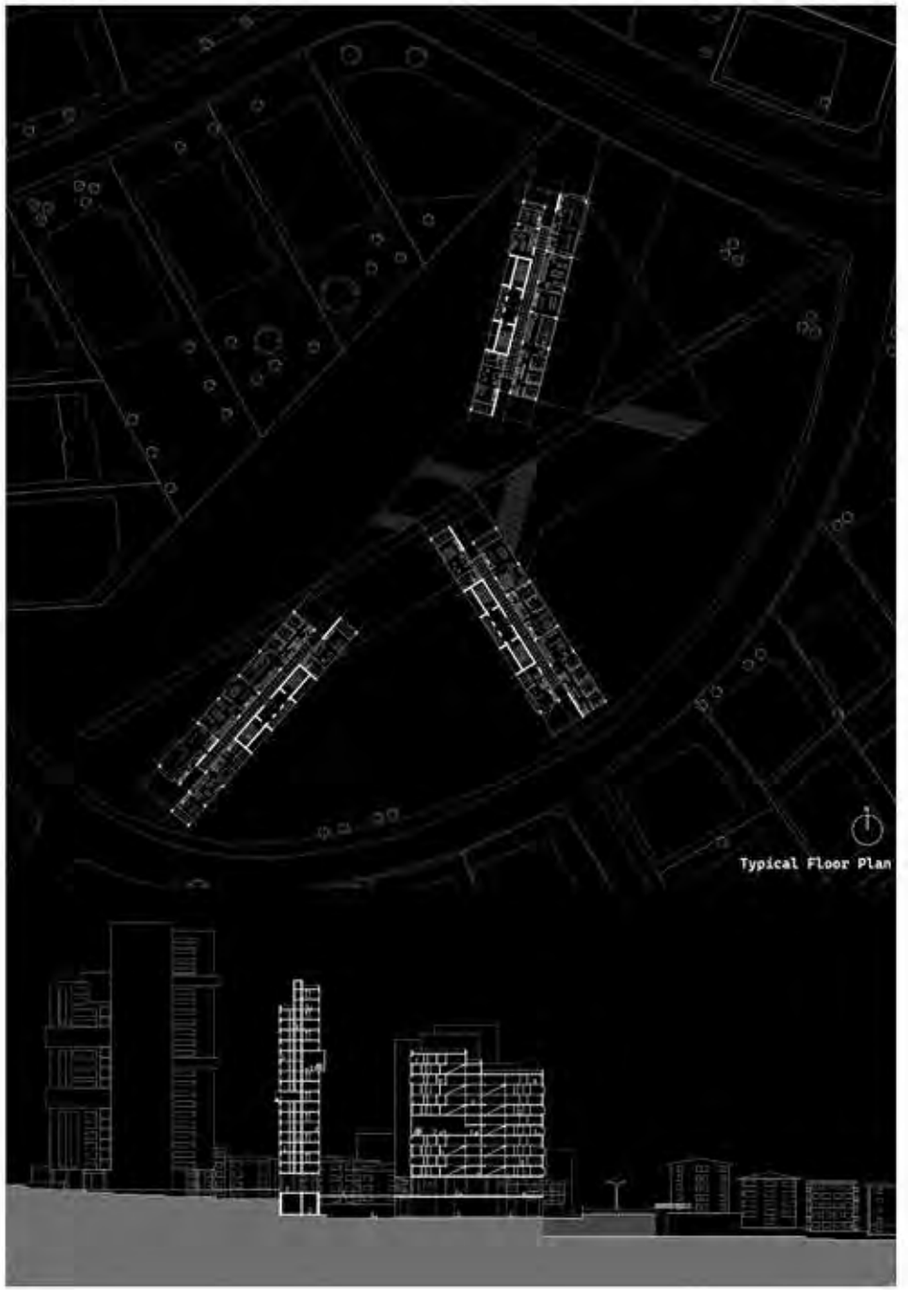


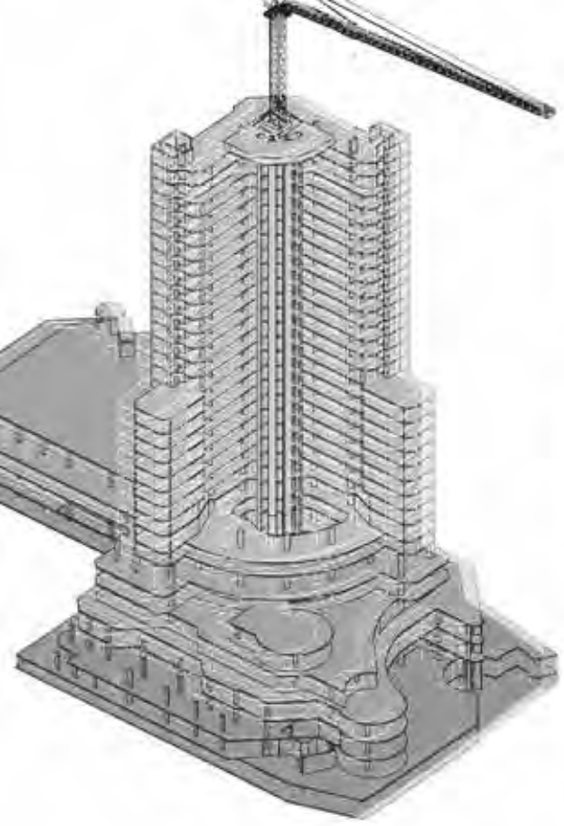

context
completed for active

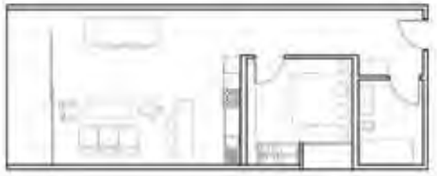


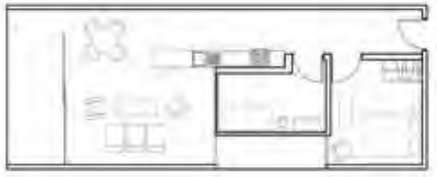
İmge Özçağlar

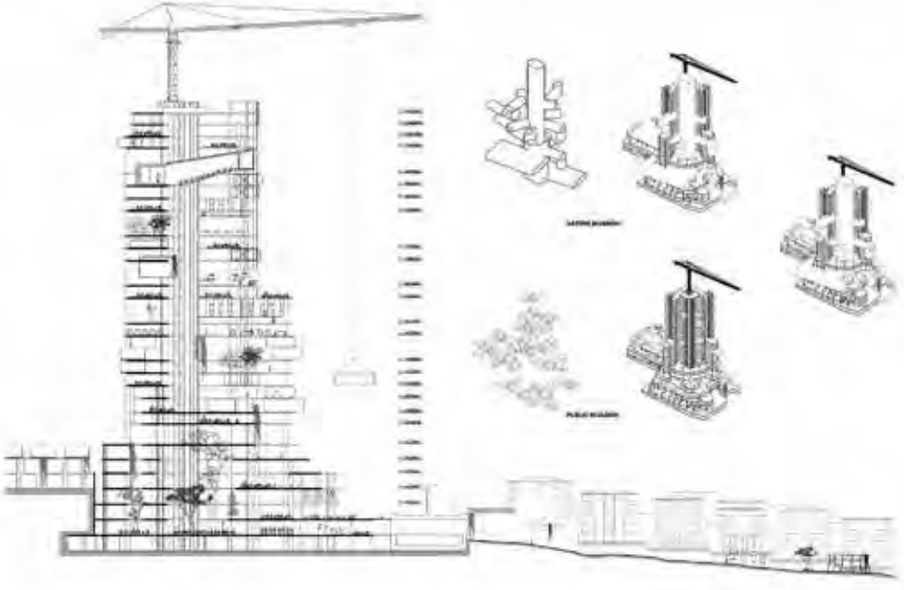


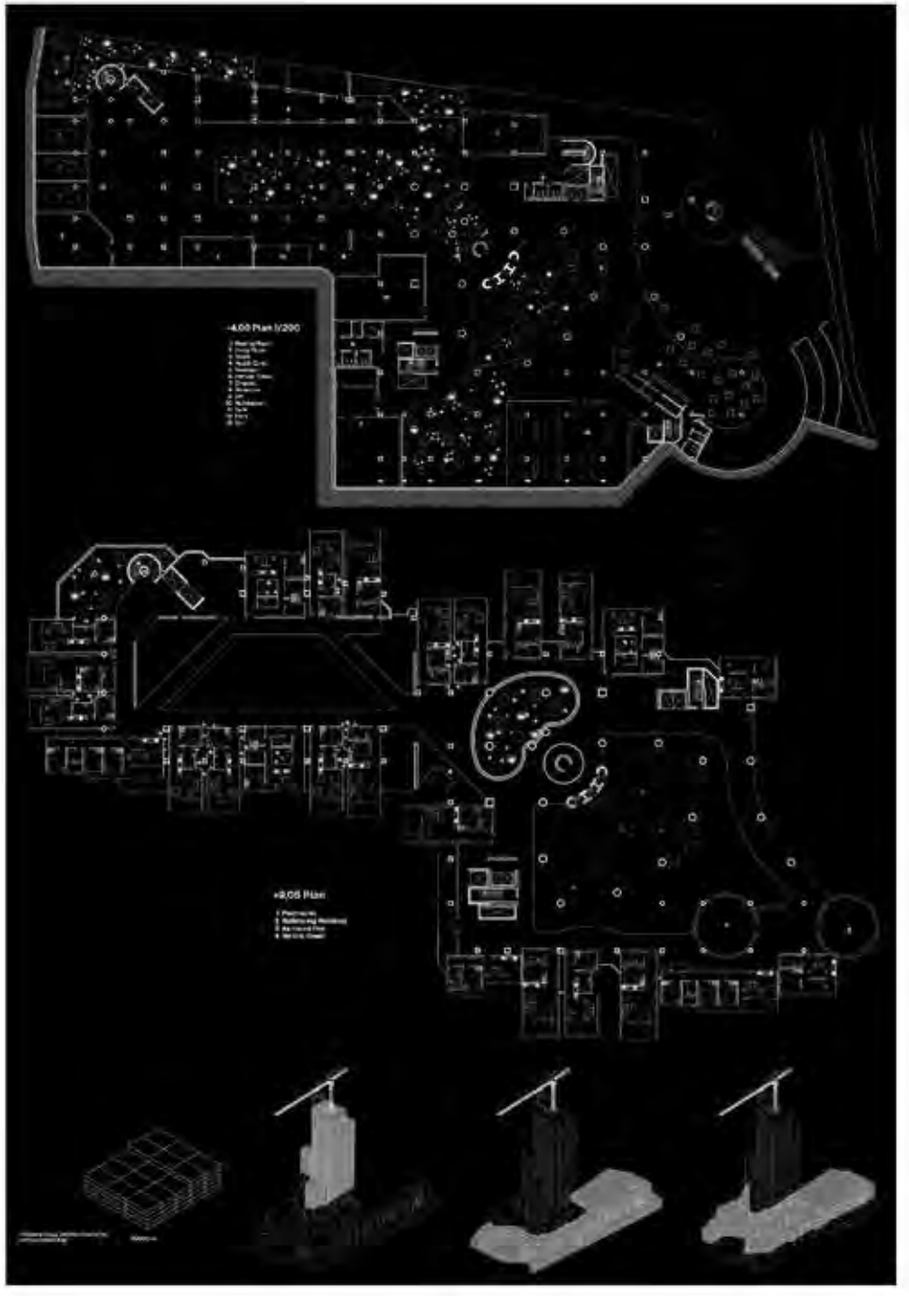


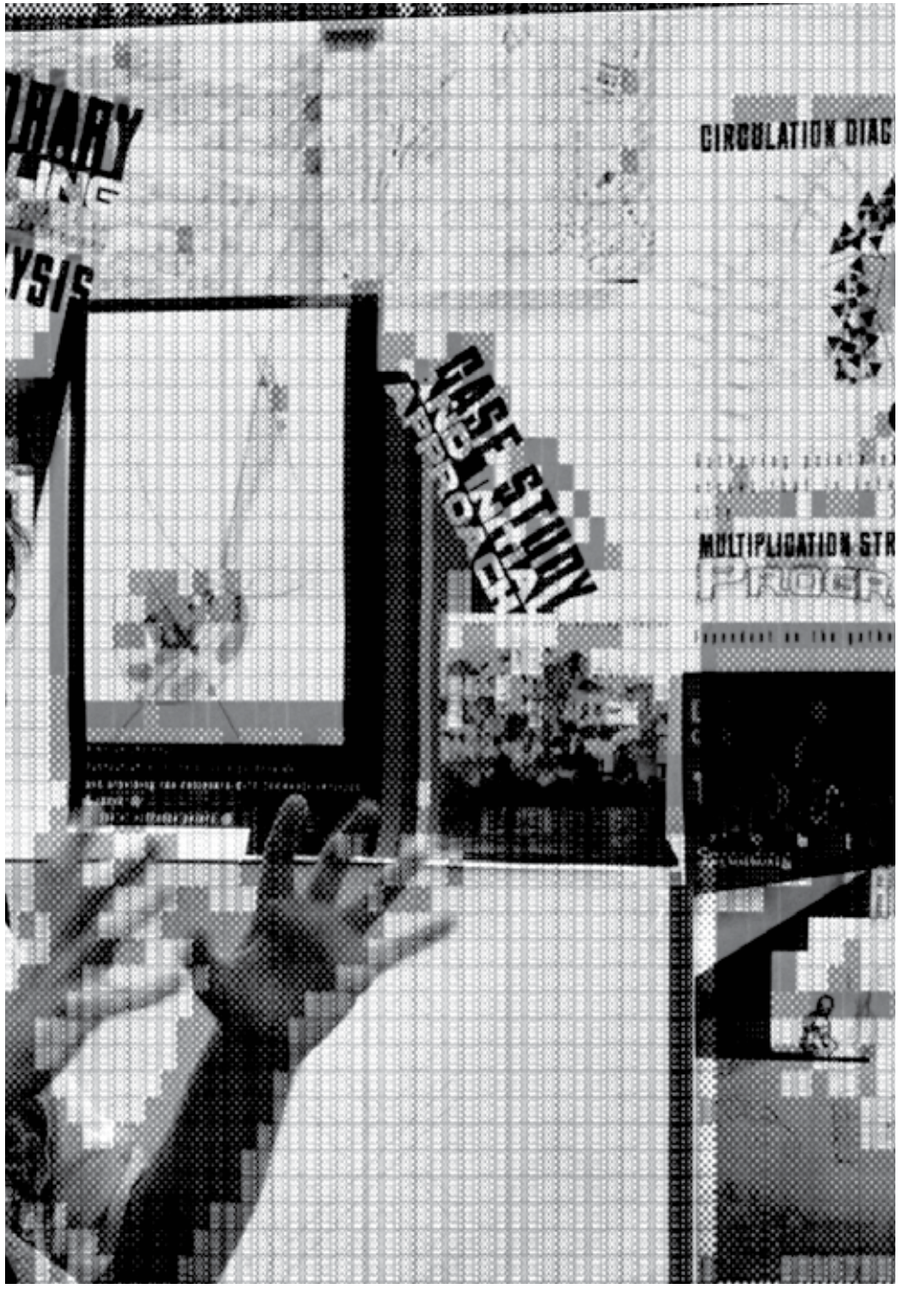








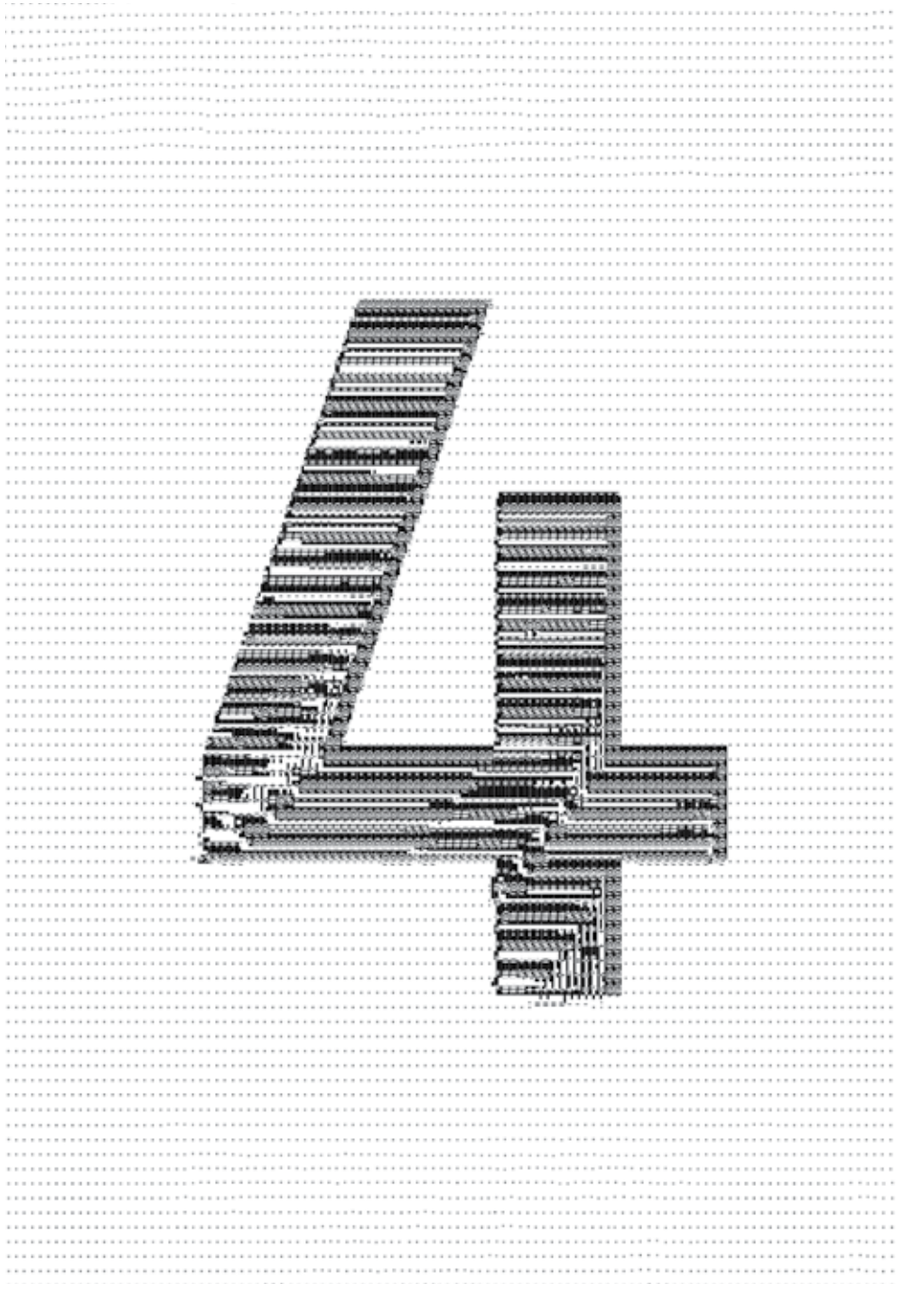

-4.00 Plan 1/200
+2.05 Plan


CIRCULATION DIAG
CASE STUDY
MULTIPLICATION STR

THE SINGULAR READER
1/200 PLAN
temporary housing

CRI-
TIQUE

# FOURTH YEAR





Contemporary cities are facing several crises that define physical and conceptual transformations in how they are defined, structured, governed, and designed. Hence, they require the reconsideration of the pre-assumptions, strategies, and tactics in the scope of urban design, architecture, engineering, politics, etc. At the juncture of social, economic, ecological, geographical, and experiential crises, architecture as a discipline is expected to define resilient approaches for unprecedented urbanization, climatic degradation, and ever-accelerating advances in technology and challenge norms and expectations with an interdisciplinary perspective. Inviting the designers to define a multi-focal rendering to understand the existential chronicle(s) of the impacts of urbanization and industrialization and their worldwide effects, contemporary urban conditions necessitate a speculative practice of a new methodological approach.

Emergent urban conditions defined in line with the directions from various agents (such as international, intergovernmental, and nongovernmental), as well as the rules governing the spaces of everyday life, require the definition of a complex matrix pervasive enough to harbor new networks, constellations, and occurrences. With this conceptual framework, the first semester of the fourth-year architectural design studio in 2023 and 2024 focused on integrating **"systems thinking"*** as a methodology for architectural education, which encourages the study of multi-scalar relations between different parties for the design of contemporary urban conditions.

* *Rather than a top-down design approach, **systems thinking** initiates a non-linear process by focusing on relationships and even interdependent variables. The environmental, economic, political, and social changes in the last decades demand an adaptable city defined through a network of relations rather than well-defined rigid structures, which can respond to the shifting conditions of the city and its components (human and non-human).*

In ARCH401, as practiced in previous years, students worked in groups and were expected to envisage a structure that could respond to the pluralities, complexities, and contingencies of the ever-changing conditions of a city. Accordingly, the students were expected to make a series of readings and interpretations about the whole city that can be produced, processed, or engaged in all phases of the design process. Both semester projects included in this section focus on how the 'systems thinking' approach could be adapted to architectural research in studying the urban complexities of port cities, Mersin and Samsun.

The second semester of the fourth-year architectural design studio -ARCH402- focuses on interpreting a mixed-used architectural program with an emphasis on distinct urban complexities of the city, which was studied in ARCH401. The students are expected to work individually and define a design and research process on a multi-dimensional architectural design problem incorporating contextual, programmatic, and technical complexities. Two different sites are introduced in both semesters, which hold similar complexities and diversities in the context. With this drive,

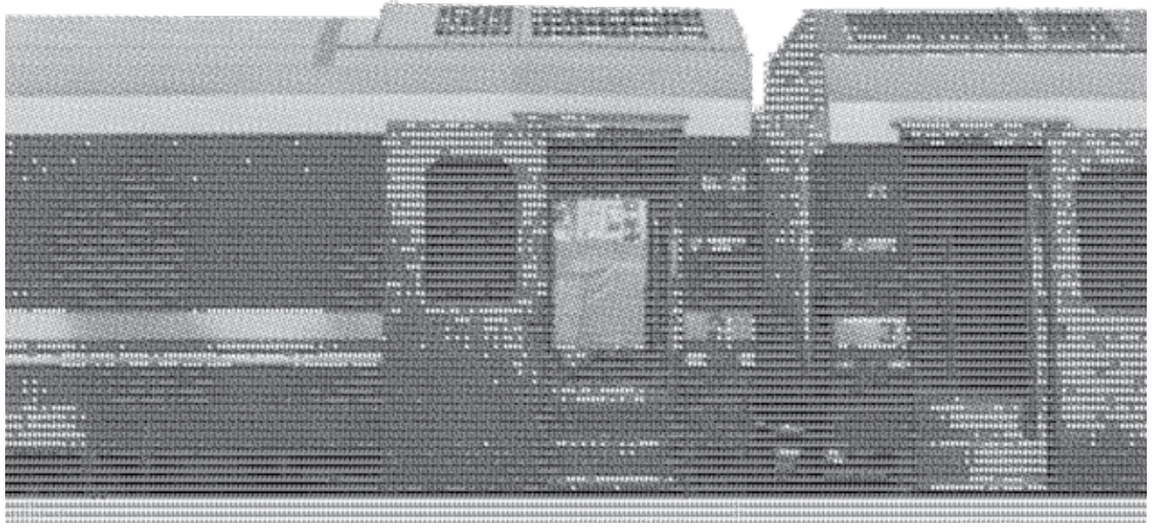
the 2022-2023 Spring semester project considered the design of a museum in Mersin that is specified on the theme of Mediterranean Culture, and the 2023-2024 spring semester project focused on the design of an educational environment in Samsun that aims to bring together architectural education, urban memory, and city culture.

**City Rebounded**
*ARCH401, Fall 2022-2023*

In the 2023-2024 Fall Semester, ARCH401 was structured to continue the previous years' emphasis on developing urban and architectural strategies for contemporary cities that address the needs and resources of the 21st century. Accordingly, urban and architectural development strategies are expected to deal with diversity, encourage sustainable development, react to climate change, environmental degradation, and ecological destruction, manage technological challenges, etc. However, the environmental, social, political, spatial, and urban challenges of the current age necessitate a holistic approach that embraces tolerance and resilience. In the last decades, the number of cities that recovered from problems of rapid urban growth, financial instabilities, climatic resonances, etc., has increased. These rebounded cities better adapt to new challenges, manage migrations, and solve infrastructural problems through urban strategies that empower inclusive, adaptive, fluid, and responsive conditions. Considering the transformations that the cities have undergone in the last decades, the Fall semester focused on defining a rebound strategy for ***Mersin***.

Mersin, an important harbor city in the Mediterranean region, has undergone dramatic transformations in recent years, particularly in its waterfront areas. The eastern part of the city, holding the harbor, train station, transportation network, and industrial zone of the city, has been occupied mainly by immigrants and hence (out)zoned from the city's urban growth. As the harbor has extended through the coastal line of the city, the transportation policy structured upon industrial development has interrupted the city's interaction with the sea, and the city has lost its physical, cultural, and social interactions with the sea. It was intended to study the region alongside the Mersin train station and Kurtuluş Meydanı, which acts like a buffer zone in this fabric, and study design strategies that can provide the necessary impetus to rebound the city's urban potential and meet its future challenges.





**Urban Processing Zones**
*ARCH401, Fall 2023-2024*

The 2023-2024 Fall Semester was intended to study the emergent urban conditions that require the definition of a complex matrix pervasive enough to harbor new networks, constellations, and occurrences. In this respect, the potential of infrastructure space as a strategy for urban regeneration was explored, and a large-scale design problem was studied. Focusing on a specified zone of Samsun, where different urban conditions collide and define alternative urban existence beyond the well-defined zones of the city, the semester project aimed to study the identified intermediate zone and explore possible interventions and approaches for the regeneration of this transactional zone of the city.

*Beyond its typical associations with "physical networks for transportation, communication or utilities," infrastructure can be considered a "hidden substrate" to define new spaces of the inchoate states and territories.*

***Infrastructure _****offering means of amplifying urban networks, proposing new urban deals/scenarios, and extending the lands of coexistence_ is embraced as a strategy to study local, trans-local, and global occurrences in contemporary industrialized territories. Easterling defines infrastructure space as a "site of multiple, overlapping or nested forms of sovereignty, where domestic and transitional jurisdictions collide" and proposes it as a medium to define these crossroads.**

With this conceptual framework, the semester work intended to explore the potential of infrastructure space as a strategy to study local, trans-local, and global occurrences in contemporary industrialized territories and offer means of amplifying urban networks, proposing new urban deals/scenarios, and extending the lands of coexistence.

Focusing on the industrial zone located in the hinterland of the port, where different urban conditions collide and define alternative urban existence beyond the well-defined zones of the city, the semester project aimed to study the identified intermediate zone and propose possible interventions and approaches for the regeneration of this transactional zone of ***Samsun***. To be considered a process zone for the definition of infrastructure spaces, the defined

* Keller Easterling, *Extrastatecraft: The Power of Infrastructure Space* (London: Verso Books, 2014).

urban frame was expected to promote social inclusivity, economic productivity, energy efficiency, and social-cultural-environmental regeneration while considering the -extra conditions of state, agency, program, etc.

**MoMC:**
**Museum of Mediterranean Culture**
*ARCH402, Spring 2022-2023*

After the civilization leap with the turn of the 21st century, together with technological developments and computerization, museums, and related facilities faced significant changes in their definitions, capacities, contents, and target audiences. Although the etymological root of the term 'museum' as the 'house of muses' has left no doubt until this leap, it has been updated with the recent changes and has become more inclusive and diverse. With the new millennium, museums face challenges that alter the already acknowledged and privileged operation of delivering knowledge and protecting information. Instead, contemporary museums deepen the diversity among programs, content, audiences, experiences, mediums, etc., and offer new shared conditions for the economy, display, authority, and knowledge generation.



As a consequence of these transformations, contemporary museums have changed the spatial and functional definitions to evoke new ways of exhibition design and experience, which alter the position of the audience and its relation with the space and exhibited conditions/items/events, etc. In this new vision, the audience is defined as an active, engaged, participatory agent rather than passive. The audience's embodied, cognitive, and sentient conditions are considered diversifying forces of learning, collecting, preserving, displaying, and interacting ways of knowledge and initiators of new exhibition and building design models.

The changes in the audience's ontological status, societal transformations, and technological developments have also redefined the museum's interaction with the public and, hence, its program description. Initiating new museological models,[1]the status of the audience and its varied conditions define a new curatorial model that is participatory and targets the audience almost the same or more than the curated objects. Accordingly, the traditional museum institutions with fixed program descriptions evolve into hybrid spaces of culture, providing an attraction point and constituting a unique experience. [2] To accommodate this diversity, curatorial performances, exhibition spaces, and museum programs are redesigned, which reflect the evolution of museums and museological models.
Considering the transformations that the museums have undergone, students were expected to study a museum project dedicated to Mediterranean culture, which was studied at two different sites in Mersin. Both sites are located on Uray Street and contribute to the complexity and diversity of the context. Including several buildings to be preserved, the sites hold the potential to connect several parts of the city, direct and keep the movement patterns of the citizens, and provide an urban statement. Within this framework, students were expected to study the current condition and definition of the museum(s) about specific themes and challenge the spatiality of the museum, which will also hold social and urban statements. Several themes were introduced that will guide the students while defining the programmatic and spatial conditions and curatorial features. Students were expected to select at least 2/3 of these themes and detail the related collections. Therefore, studies were initiated with research on themes and collections. Students were expected to develop their proposals based on their analysis of the items to be exhibited and research on people's interaction with these items.

**SUMAC: Samsun Urban Memory & Architecture Center**
*ARCH402, Spring 2023-2024*

Changes in everyday life practices and social norms, as well as developments in technology, have introduced different modes of learning and working in recent decades, which addresses the reconsideration and reinvention of education and its related spaces. Engendered as a result of this dynamic interaction between living and learning spaces, the definition of educe_ate/:or/:ation/:ing has been updated, and hence new forms of learning, education, working, etc. spaces have been defined. The learner (who is also a researcher/worker/ visitor, etc.) in this new interaction model is also defined as an active participant in the learning environment. This updated status of learners and the definition of education and its related spaces also recall a new social engagement that enables the dialogue between the physical and social environments. This dialogue initiates the definition of alternative physical and social interfaces (either evolved within an existing physical/social definition or initiating the physical/social definition around it), which may provide an attraction point in the physical condition of the environment.

This contemporary search for the learning space(s) can be considered diversifying the modes of learning, working, collecting, preserving, etc., and

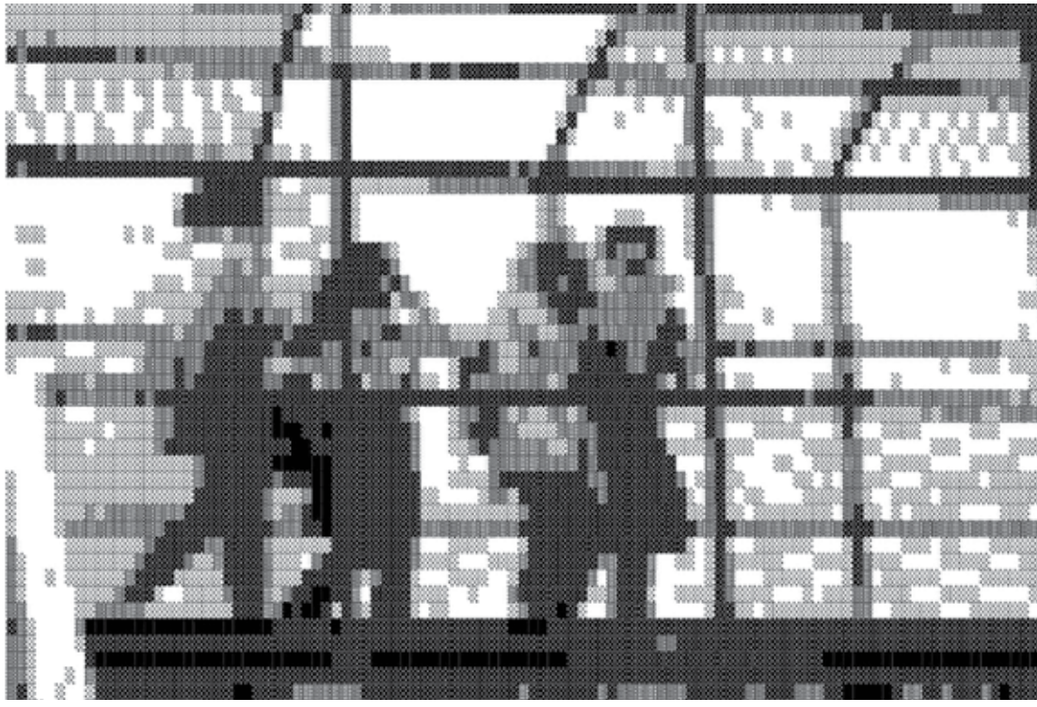
ways of interacting with knowledge. Accordingly, it triggers the definition of a composite collection of activities that enable the integration of extracurricular spaces and facilitates shared zones and episodes of activities. Open spaces of interaction, which are integrated into the educational agenda and architectural program of spaces, facilitate interaction and knowledge sharing between researchers, students, and academic and administrative staff. The flexibility of the educational and architectural program can be considered a drive for the definition of an experimental framework that responds to the ever-changing conditions of learning. The tolerance and diversity of learning occasions and spaces and their programs hold the potential to interconnect the learning spaces with the physical and the social environments and engender a new learning commitment.

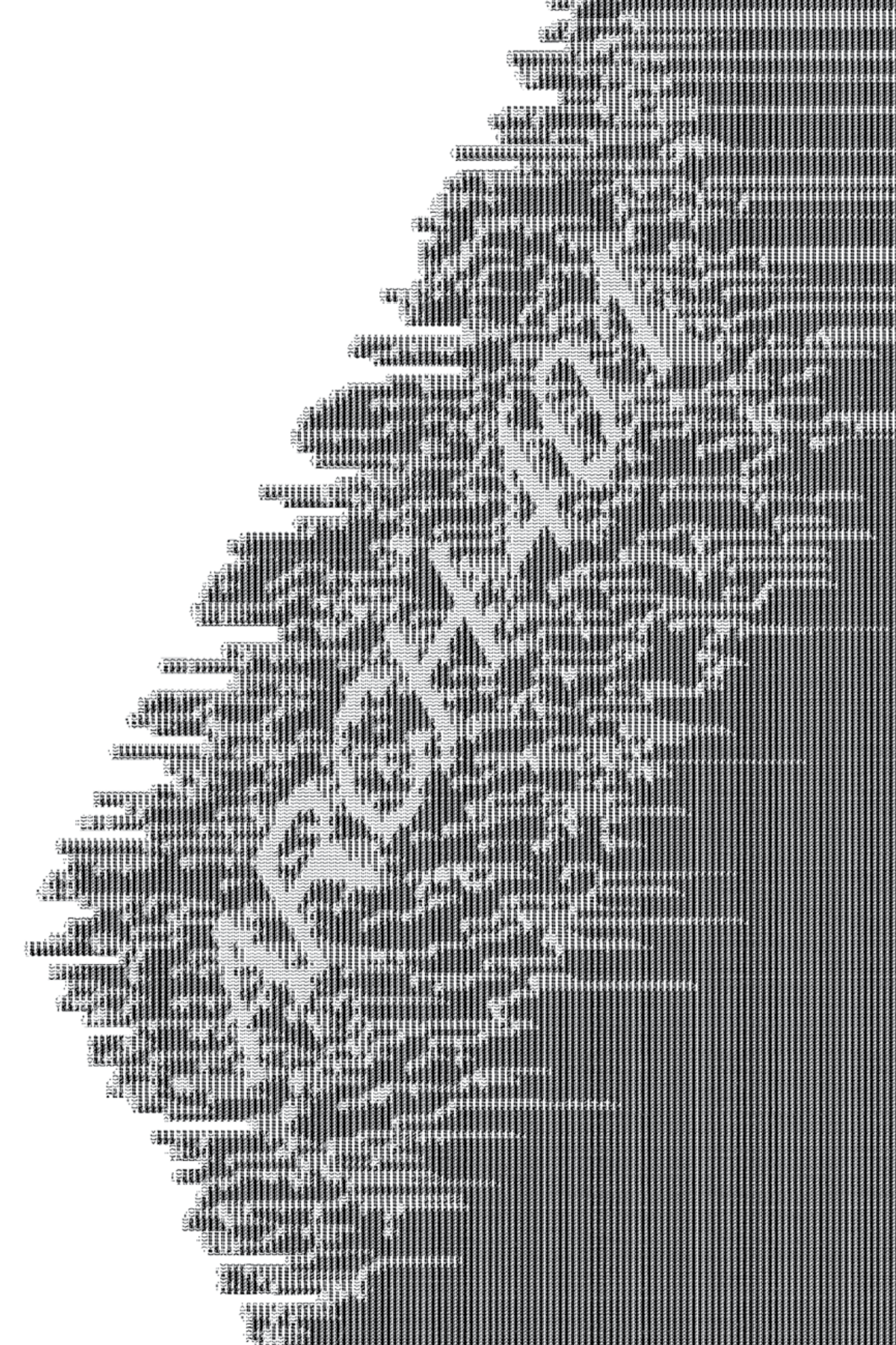


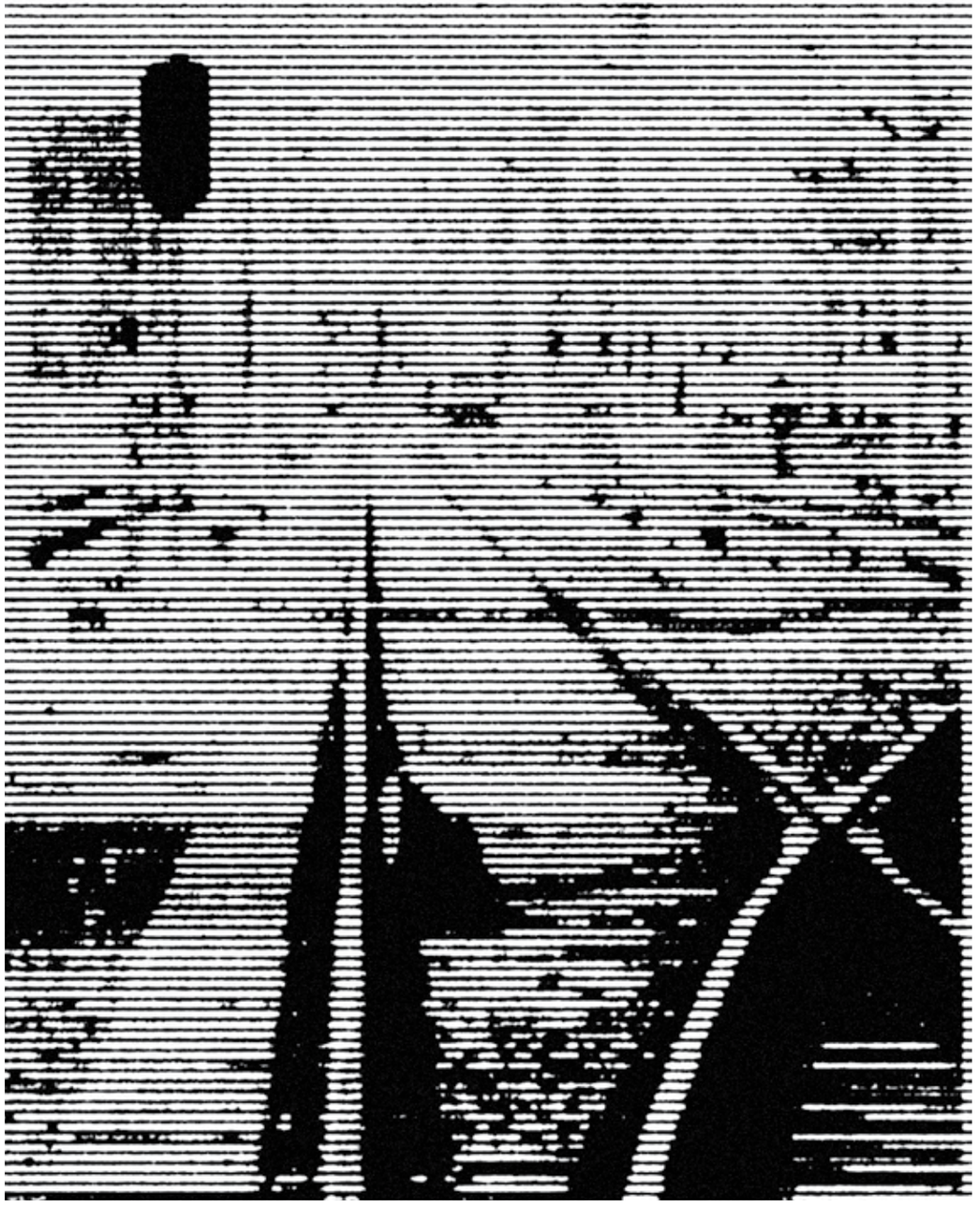
With this drive, students were expected to study a project for an educational environment to bring together architectural education, urban memory, and city culture. This project was studied on two different sites in Samsun. Both sites are located within the city's historical area and contribute to the complexity and diversity of the context. Including one building in each site to be preserved, the sites can connect several parts of the city, direct and keep the movement patterns of the citizens, and provide an urban statement. Within this context, students were expected to study the nature of architectural education in contemporary urban settings and propose new relationships between this specific function and the daily life of citizens.

[1] Francesca Bacci, "On Embodiment, Performance Art and Contemporary Museum Design," 2021, *All Works*, no. 4758, https://zuscholars.zu.ac.ae/works/4758.

[2] Mateusz Gyurkovich, "New Cultural Buildings as Catalysts for the Transformation of Public Spaces," in *Proceedings of the 5th SGEM International Multidisciplinary Scientific Conferences on Social Sciences and Arts*, 2018.





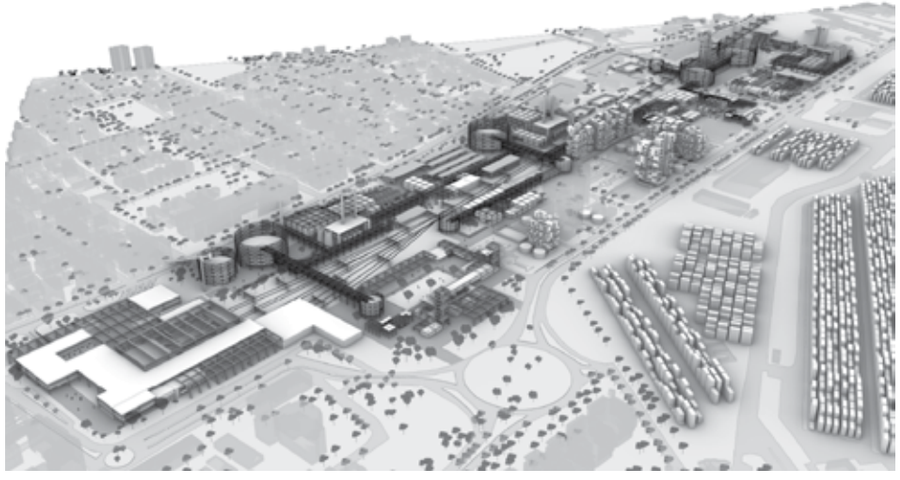


# CITY REBOUNDED +

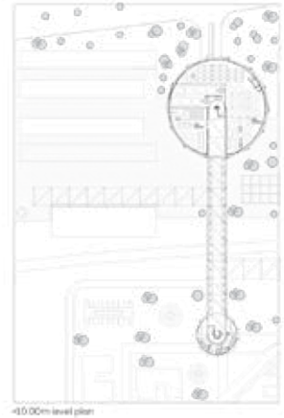
Başak Uçar
Esatcan Coşkun
Eser Köken İşleyici
Evren Başbuğ
Onur Yüncü
Utku Coşkuner

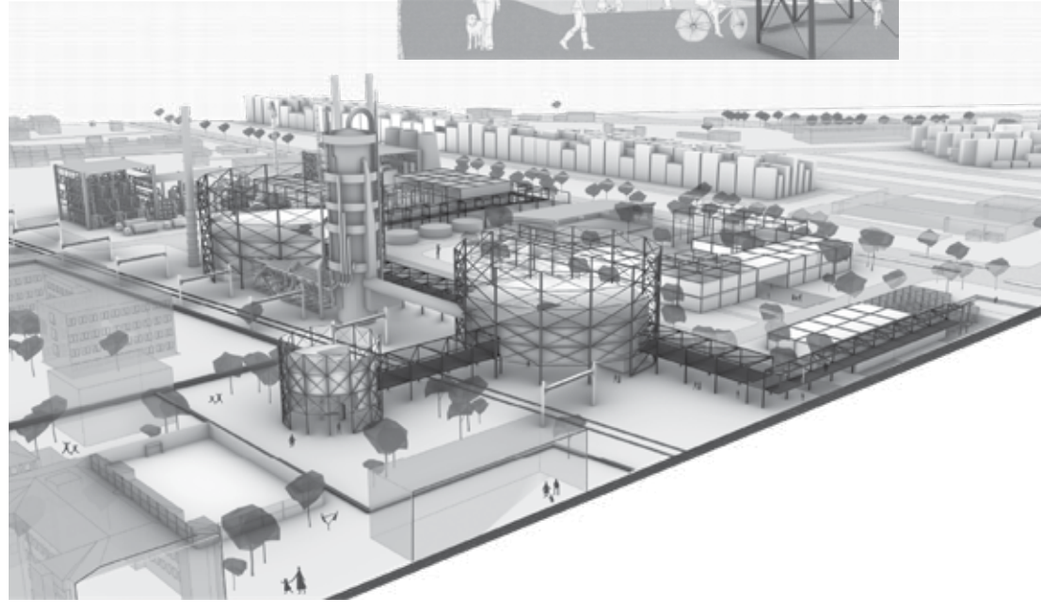
FALL 22-23

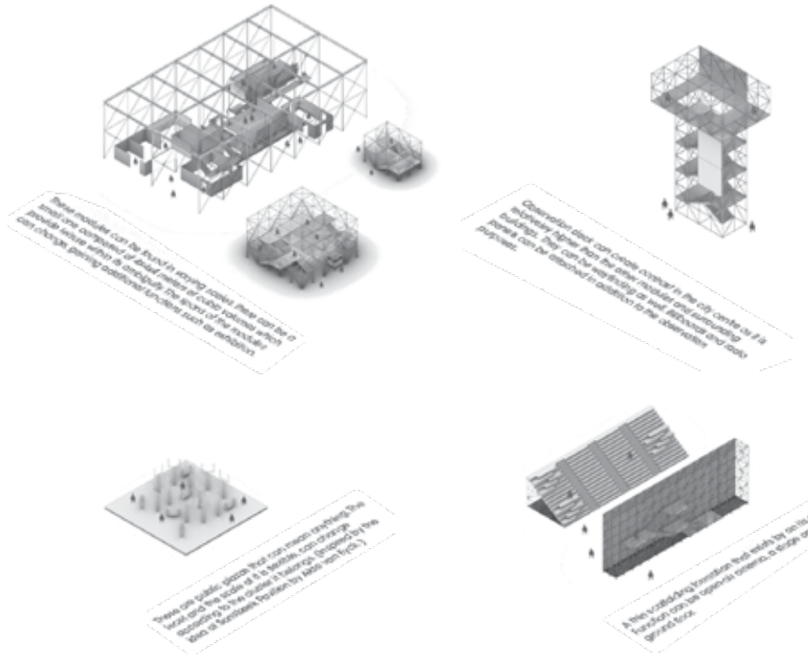
car parking



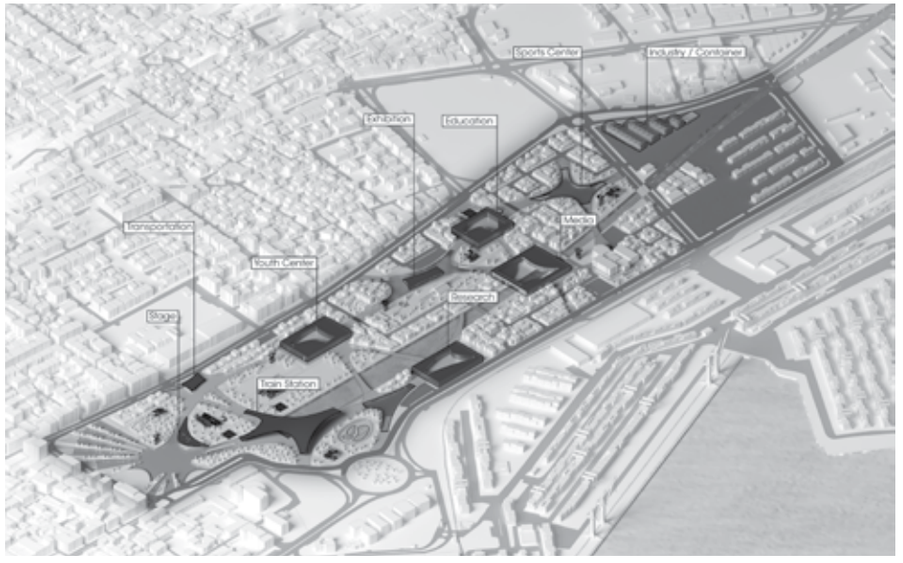
+0.00m ground level plan


+10.00m level plan

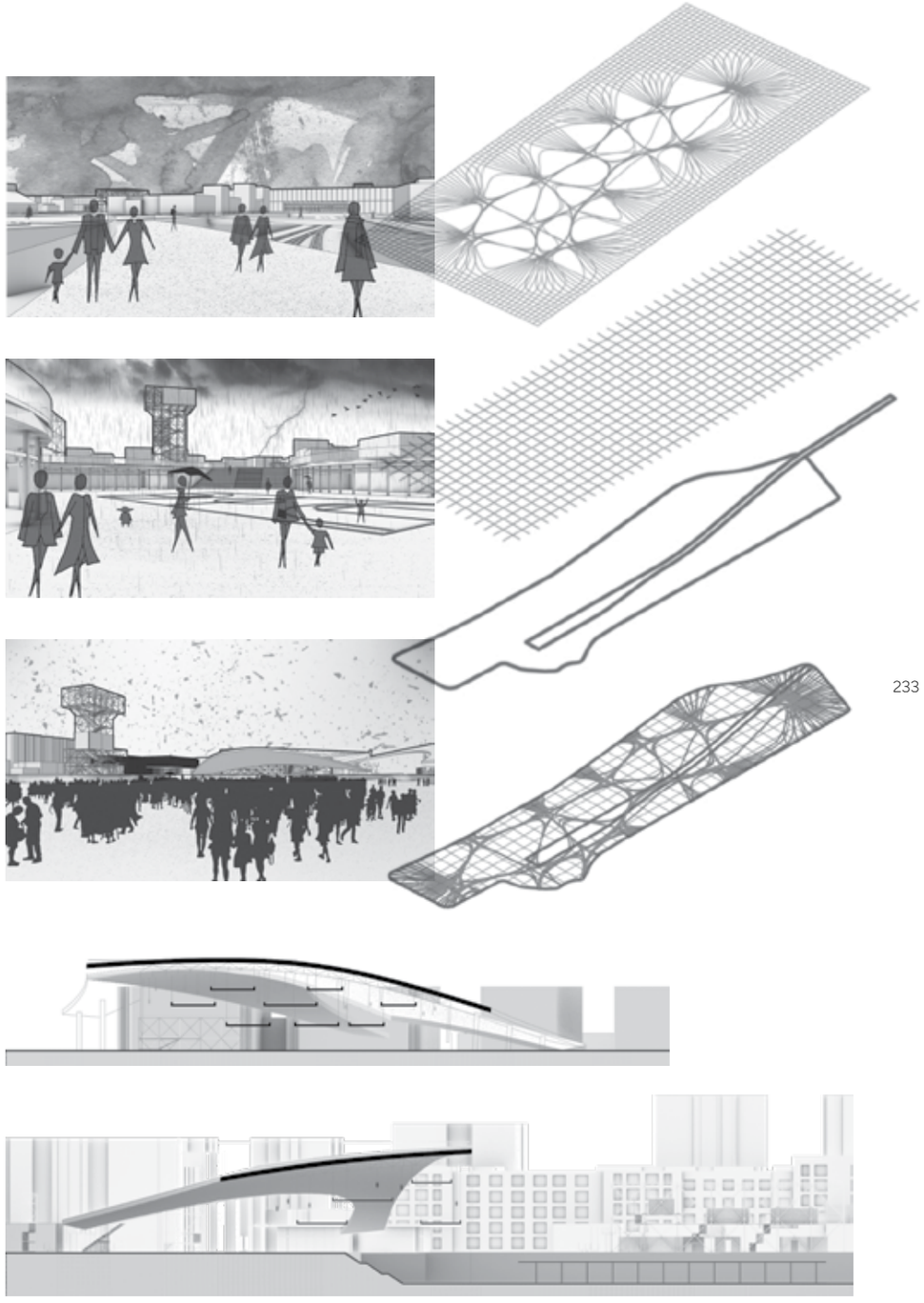






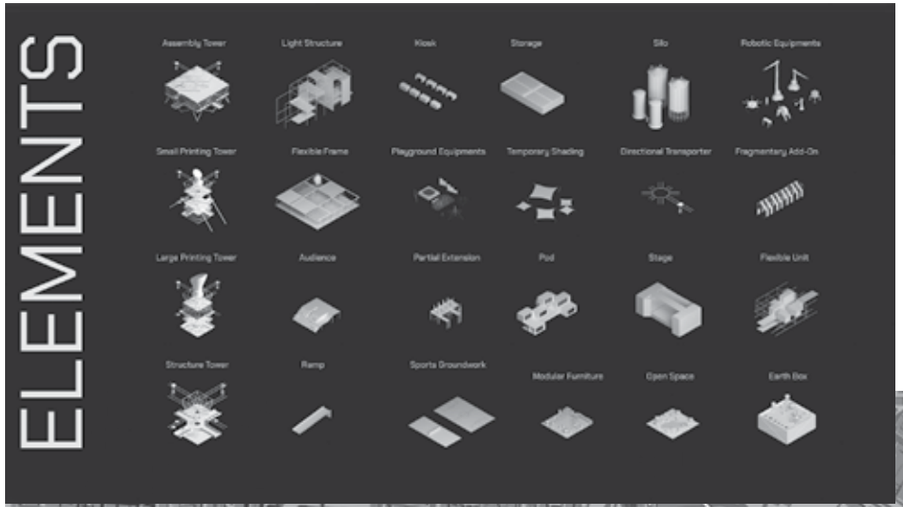



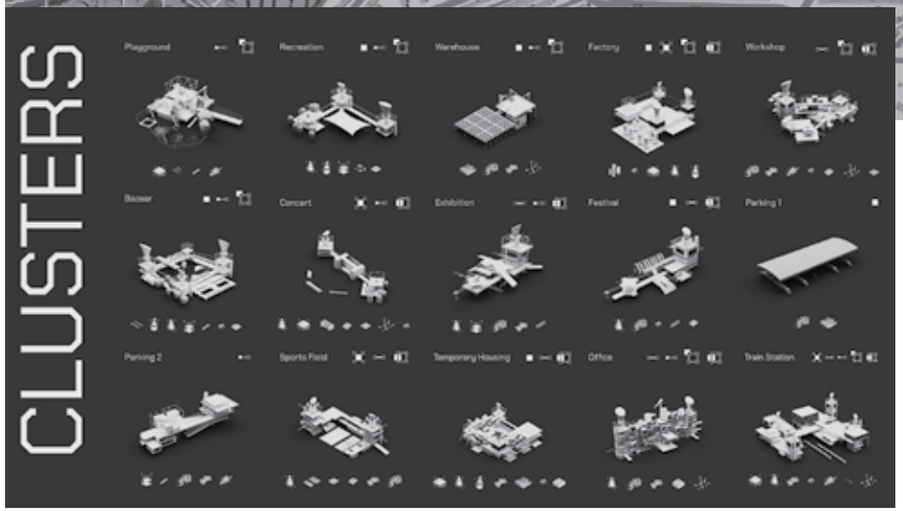

Ege Karacakol - Ekin Meşe - Keith Muthuri

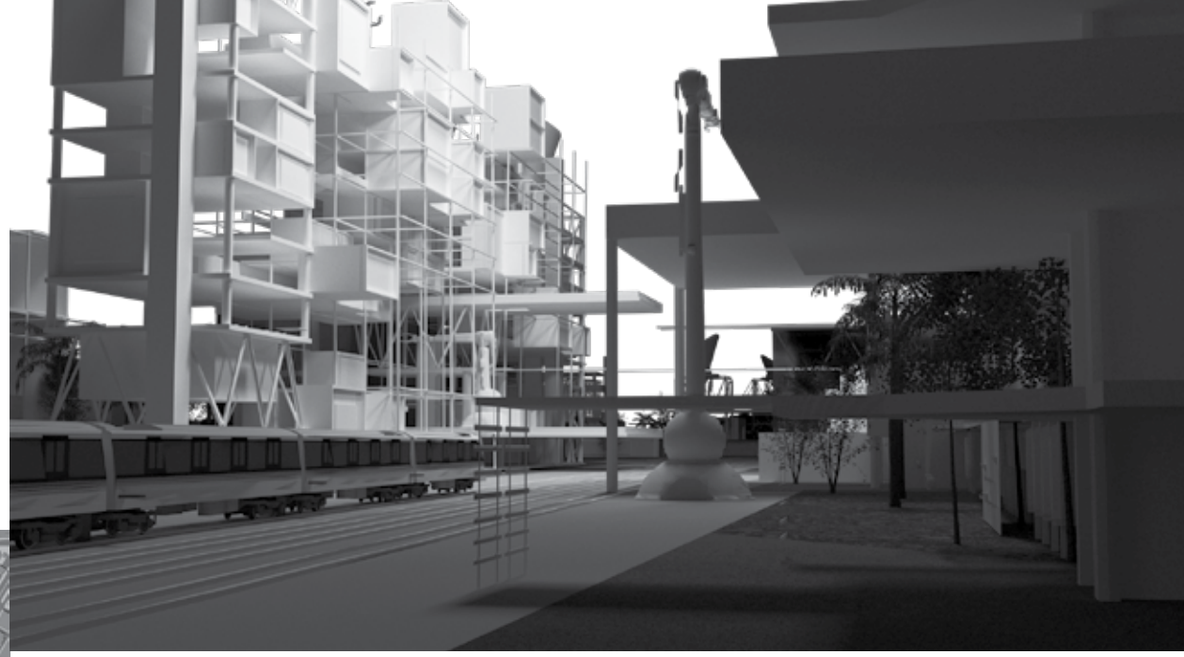


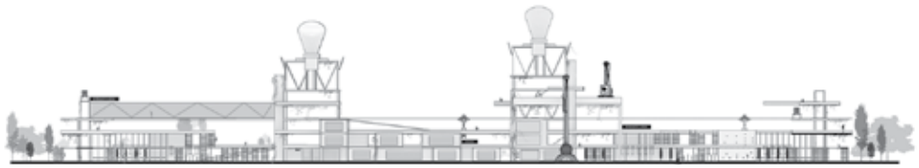
# CITY

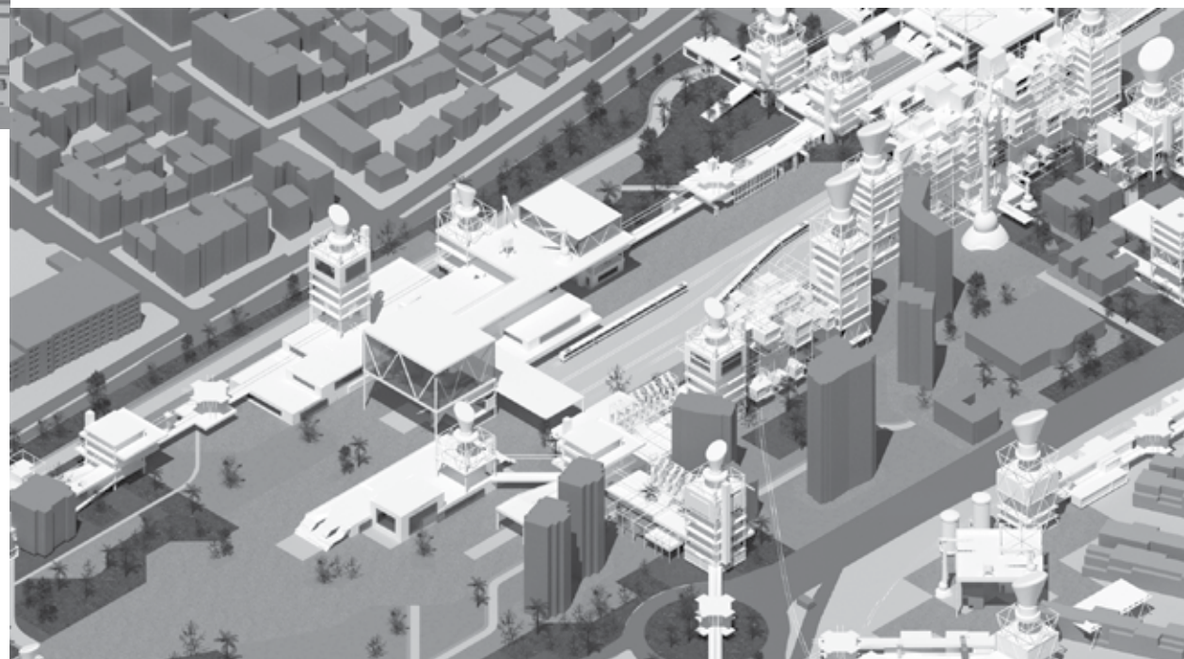
re-
bound-
ed-

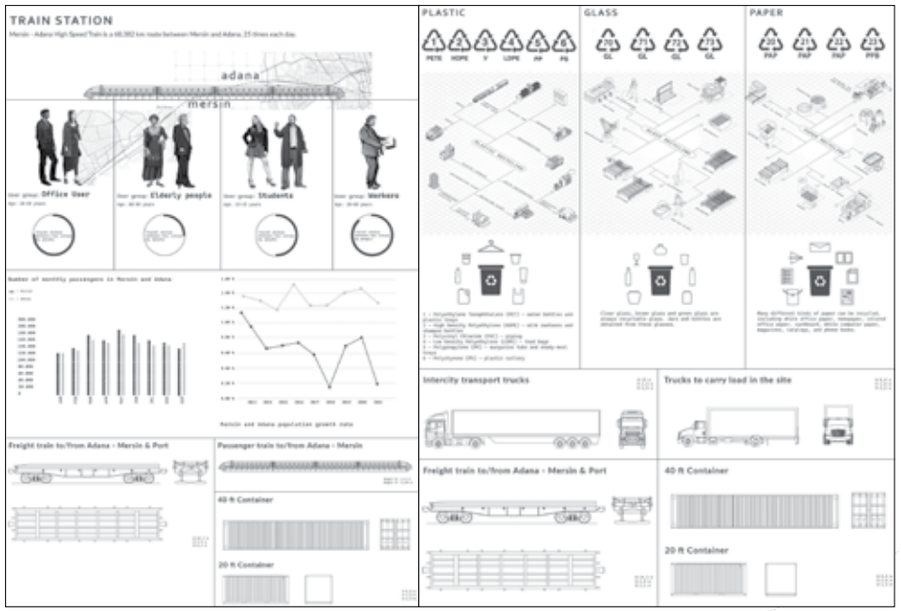

ELEMENTS
Assembly Tower
Light Structure
Kiosk
Storage
Silo
Robotic Equipments
Small Printing Tower
Flexible Frame
Playground Equipments
Temporary Shading
Directional Transporter
Fragmentary Add-On
Large Printing Tower
Audience
Partial Extension
Pod
Stage
Flexible Unit
Structure Tower
Ramp
Sports Groundwork
Modular Furniture
Open Space
Earth Box

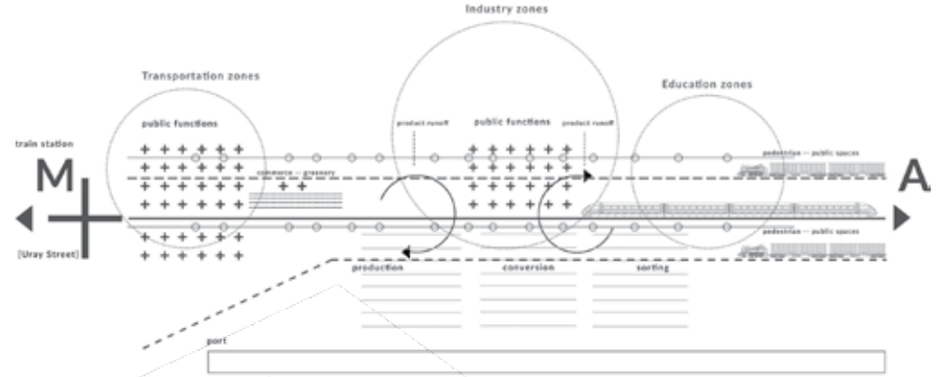

CLUSTERS
Playground
Recreation
Warehouse
Factory
Workshop
Bazaar
Concert
Exhibition
Festival
Parking 1
Parking 2
Sports Field
Temporary Housing
Office
Train Station



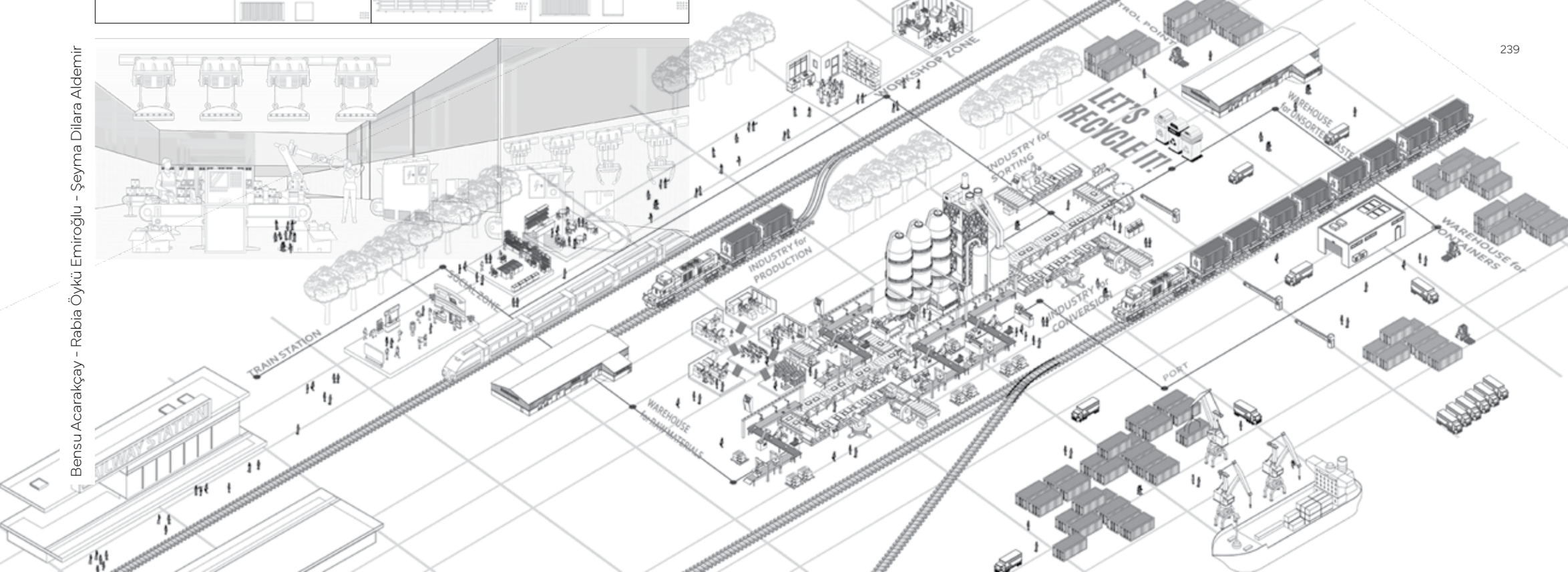




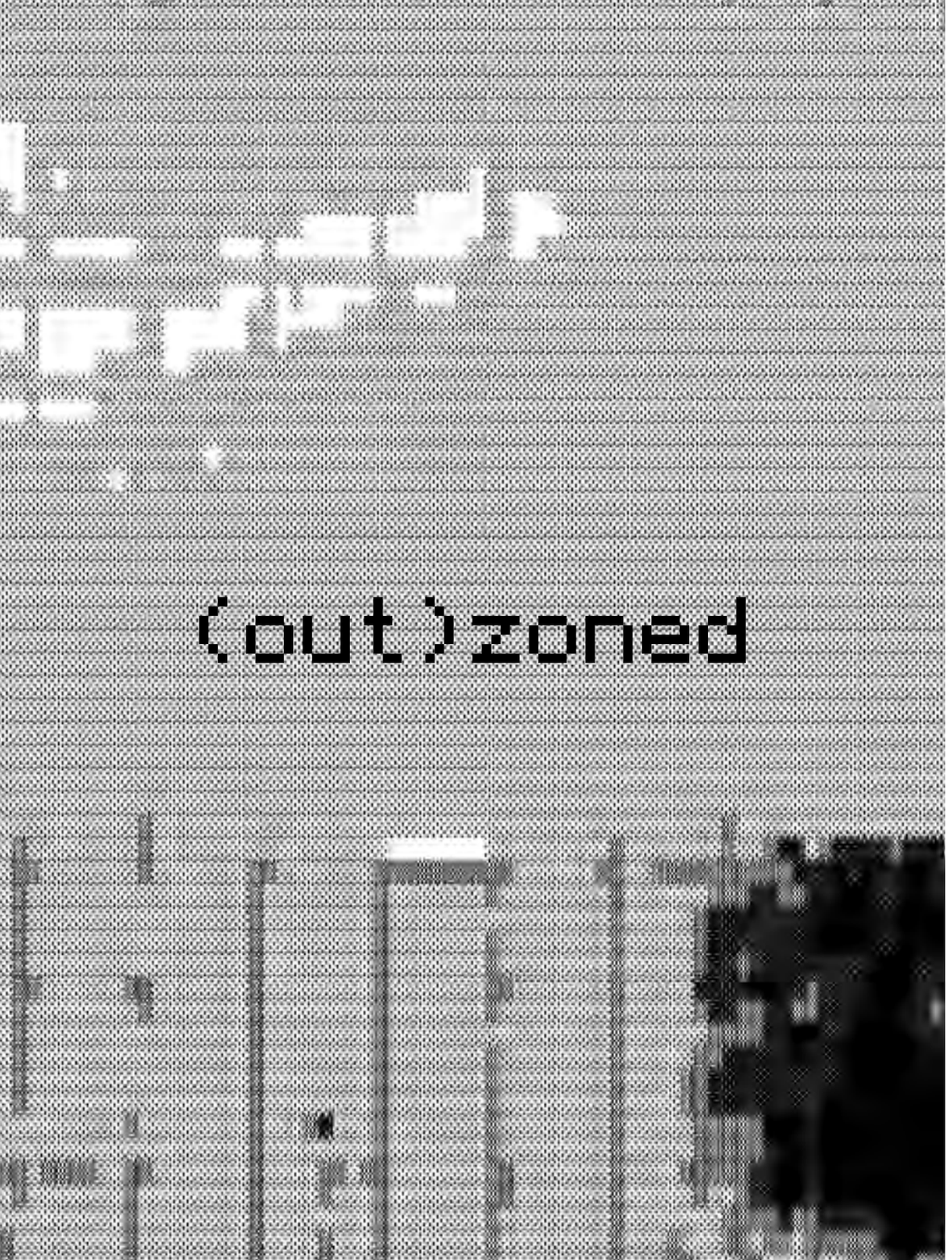


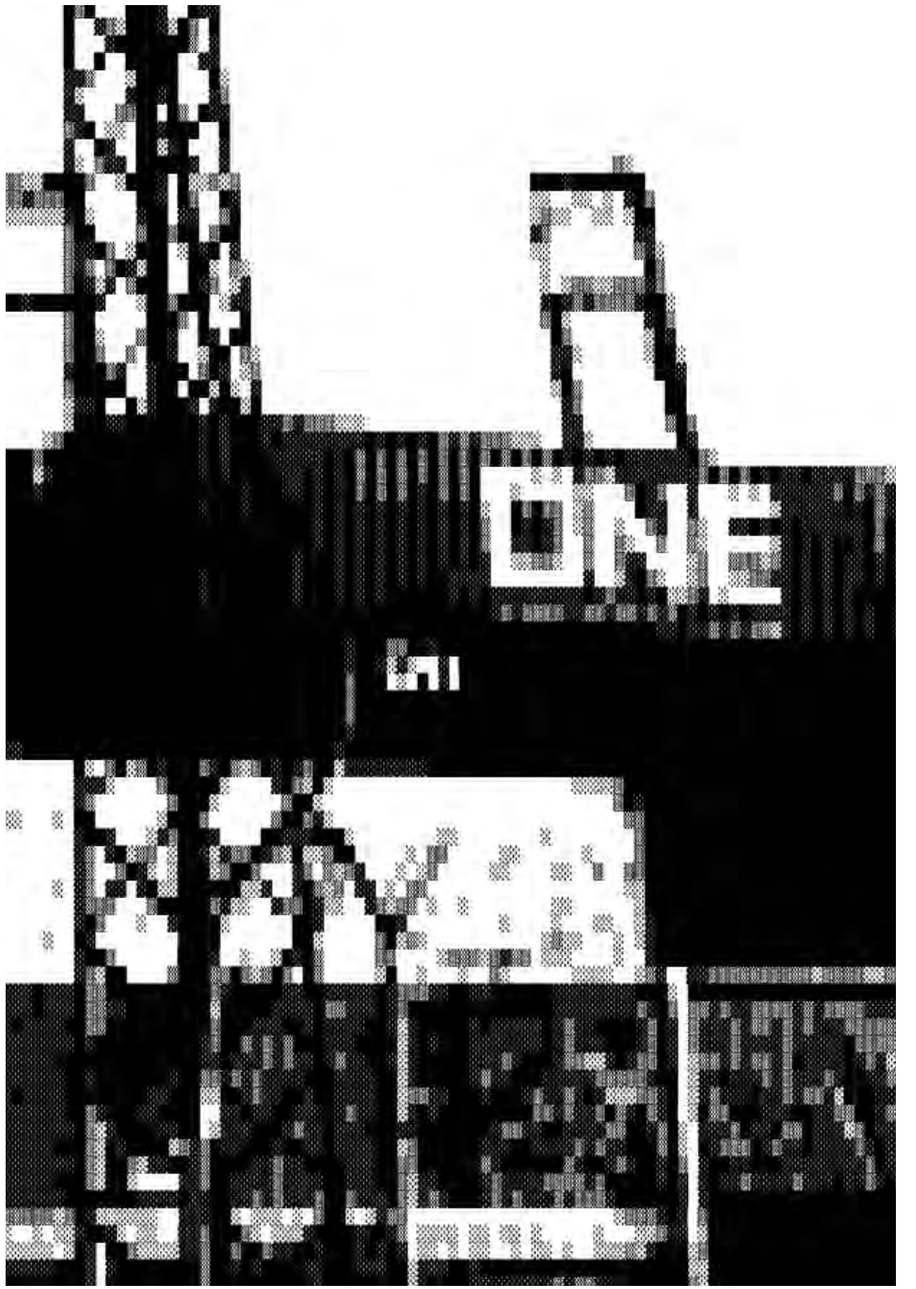



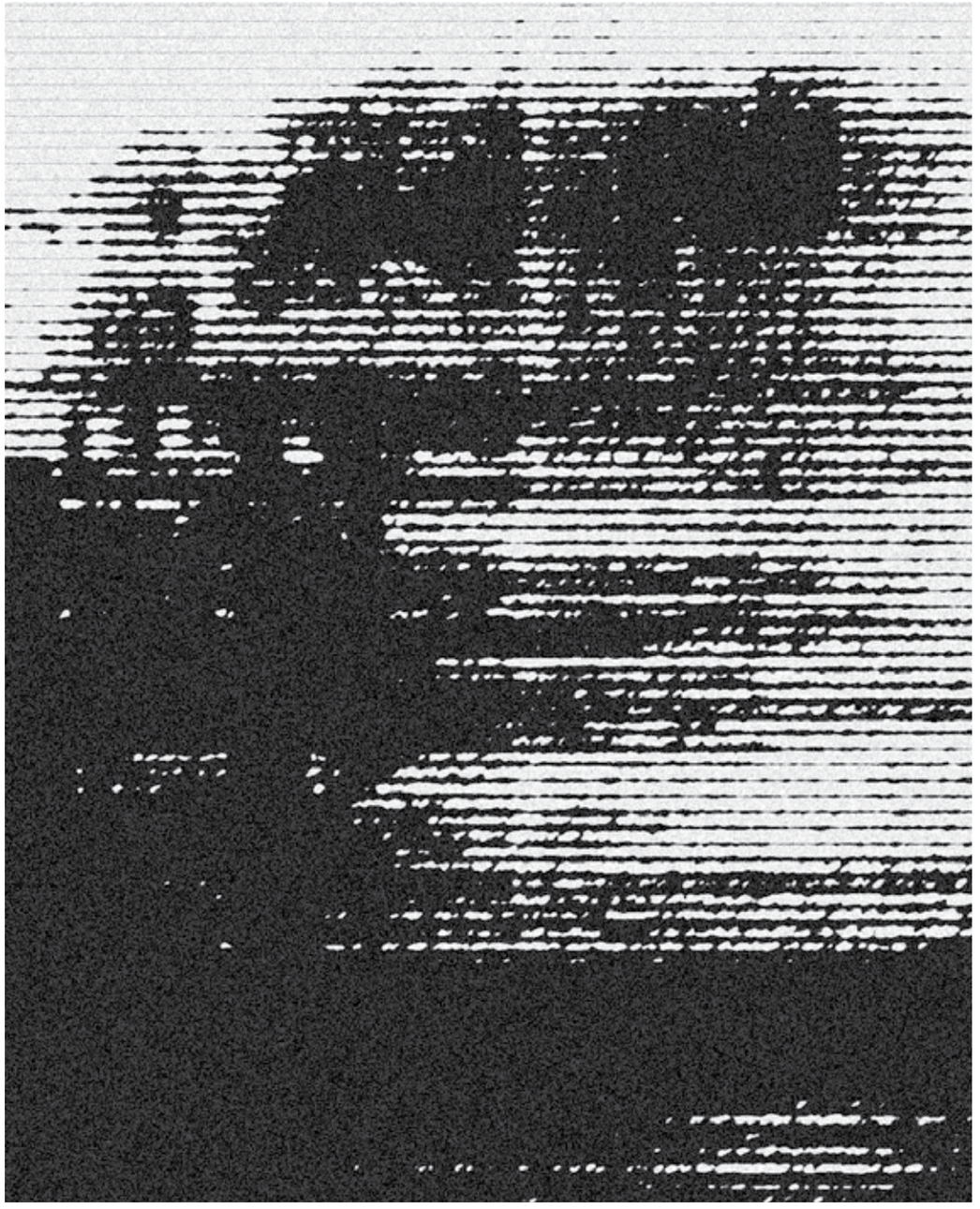



Bensu Acarakçay - Rabia Öykü Emiroğlu - Şeyma Dilara Aldemir


(out)zoned

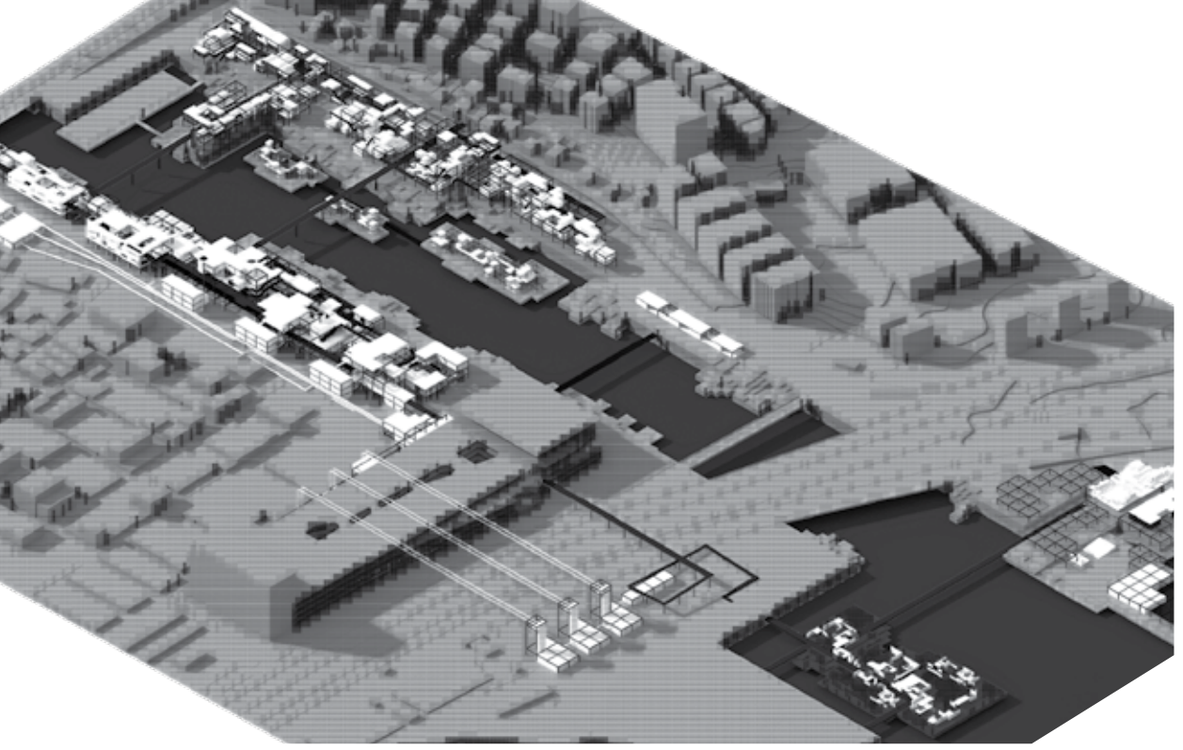

ONE

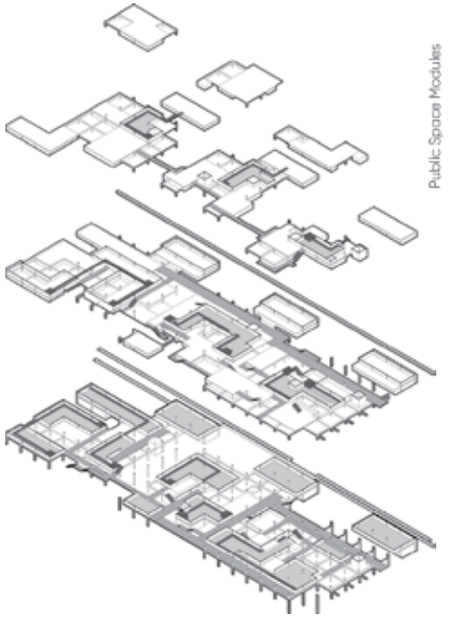


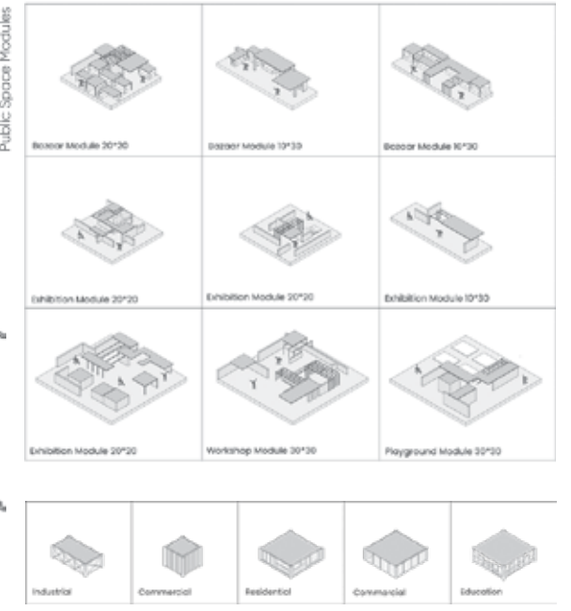
# Urban Processing Zones

Başak Uçar
Çağrım Koçer
Esatcan Coşkun
Onur Yüncü
Utku Coşkuner
Ziya İmren

FALL 23-24







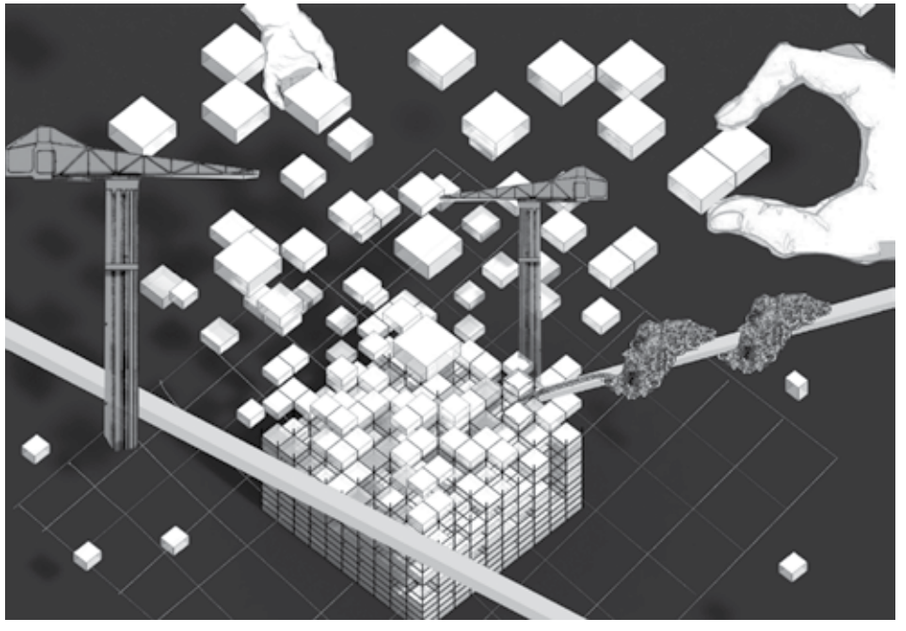


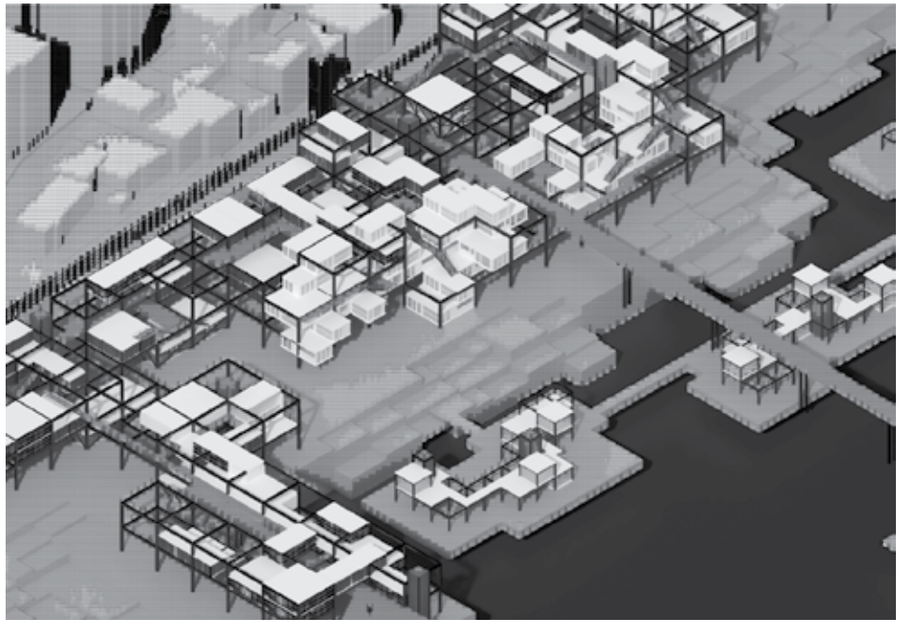


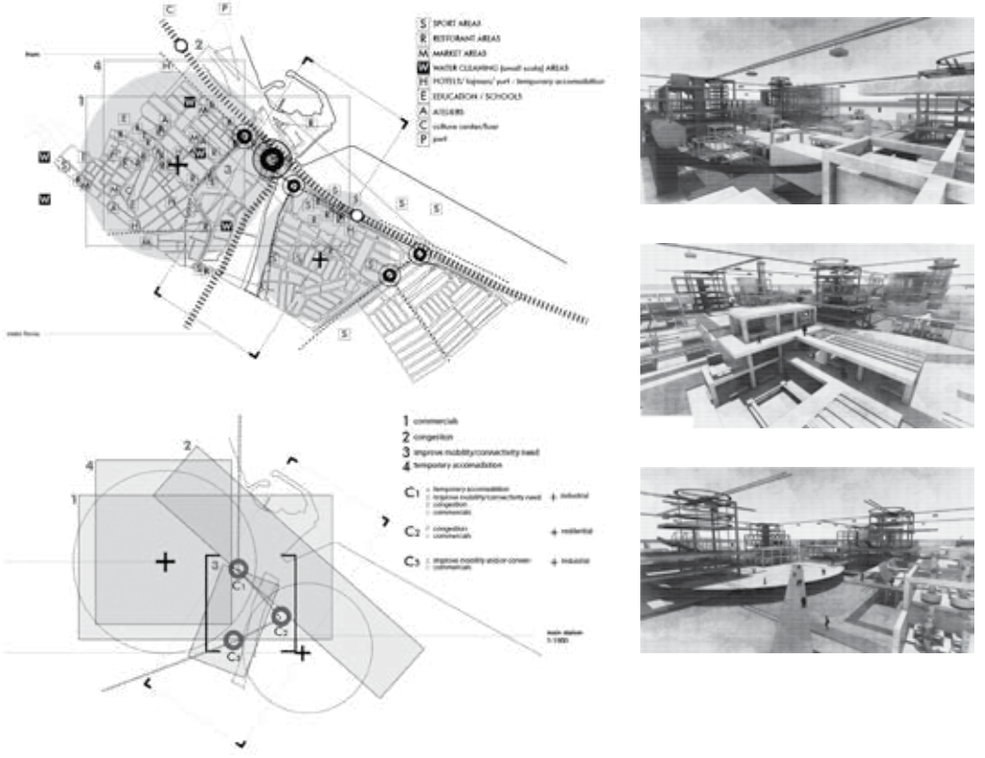




Can Soykan - Mehmet Can Terzi - Pelin Mertcan



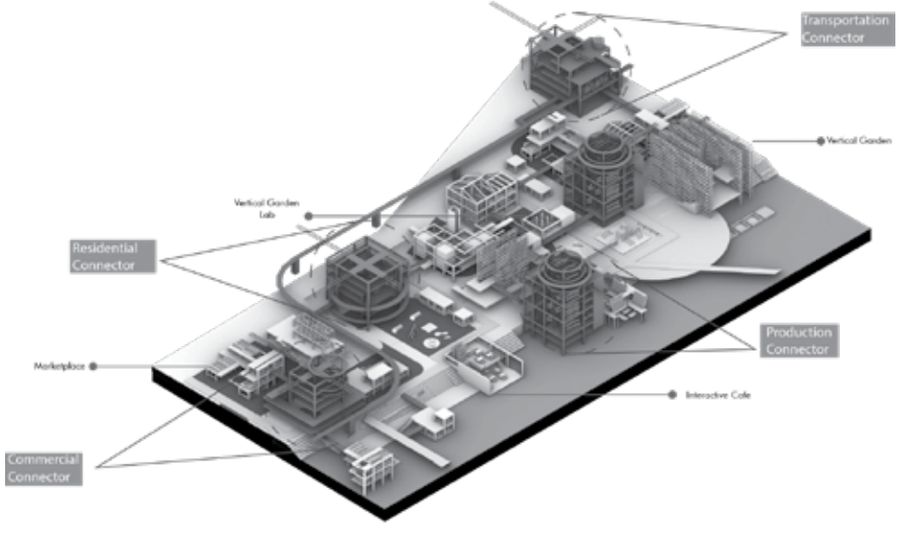


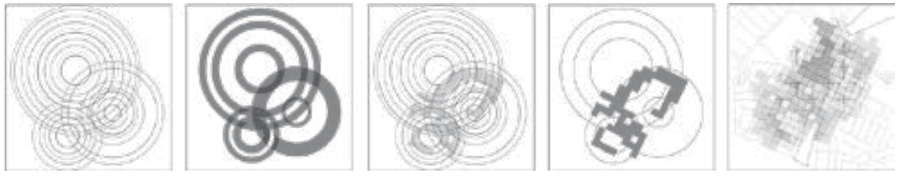


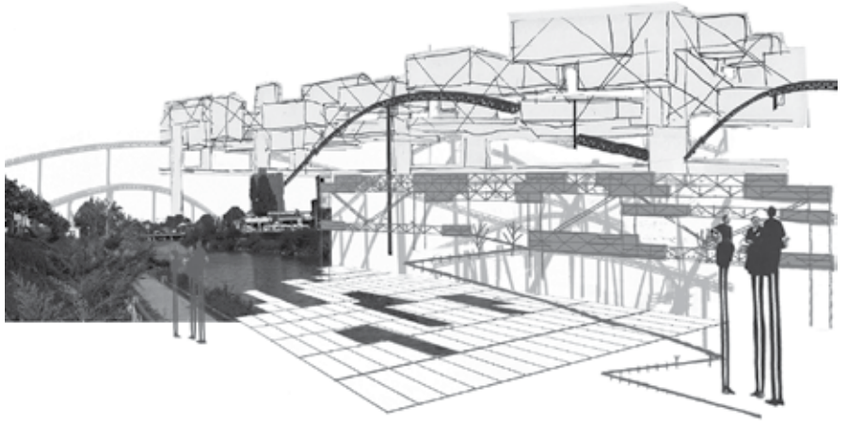




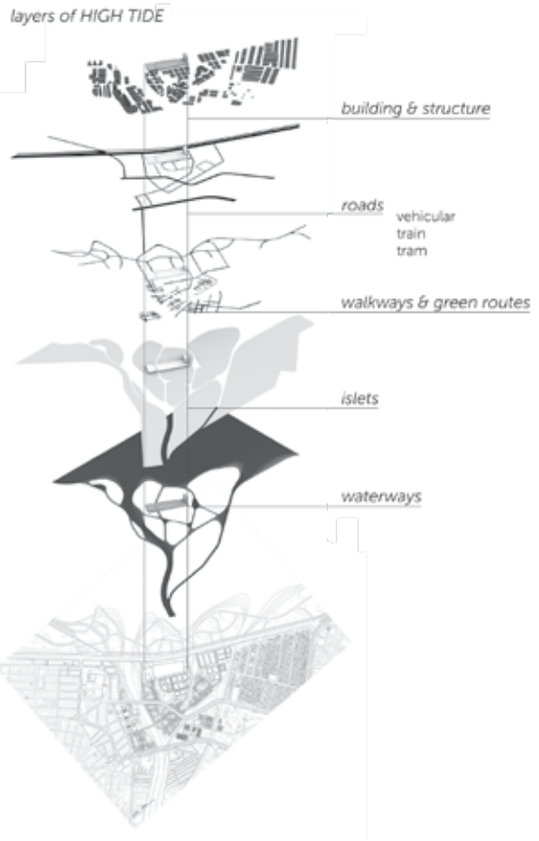


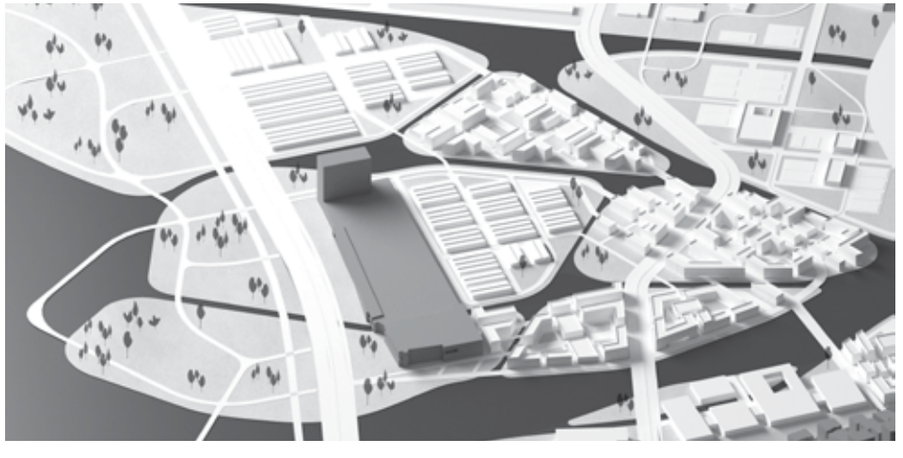



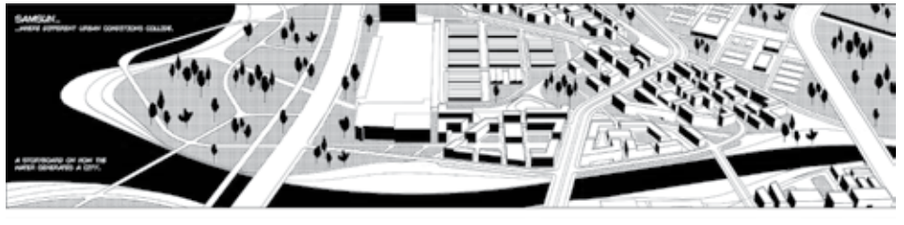



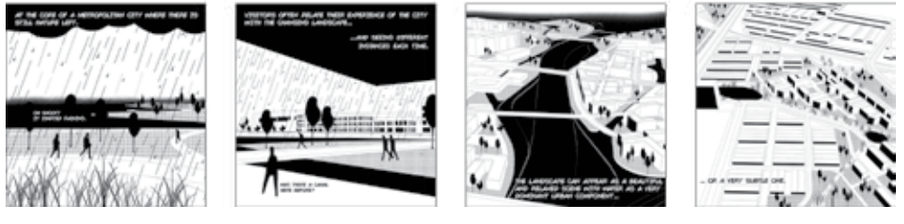


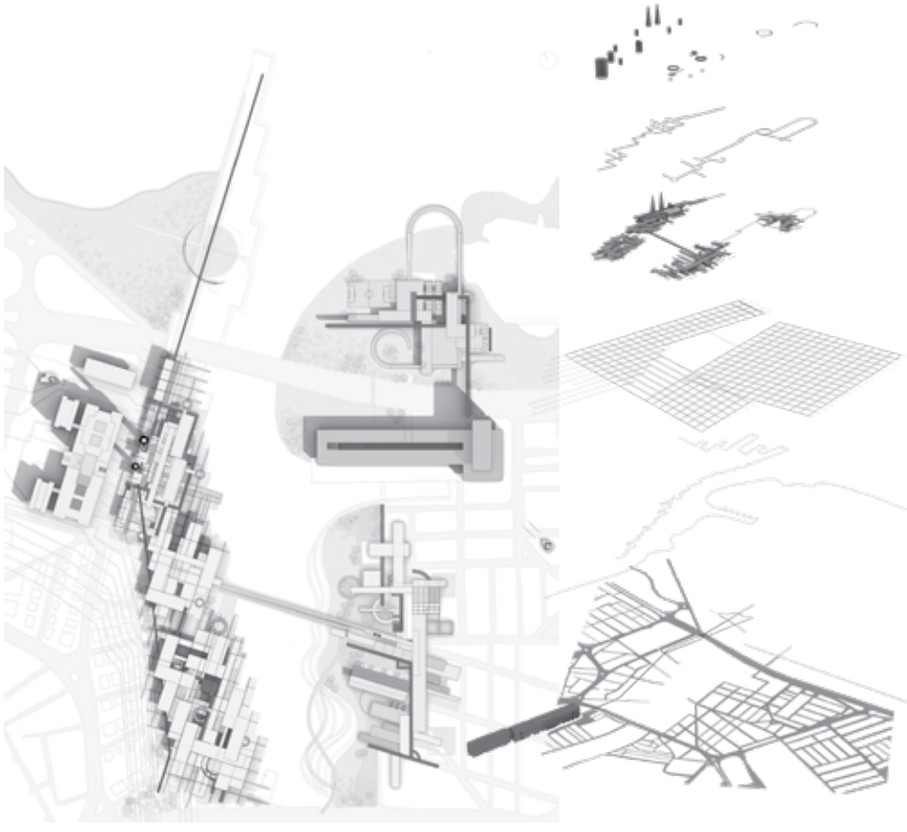
Berkay Sevmez - Zeynep Ateş - Zeynep Aylin Ertürk

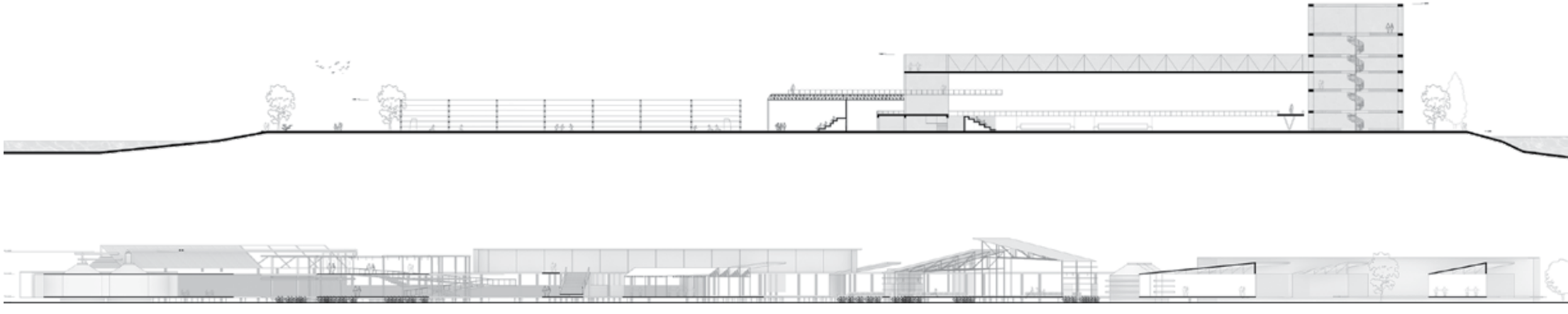

layers of HIGH TIDE
building & structure
roads
vehicular
train
tram
walkways & green routes
islets
waterways






SAMSUN...





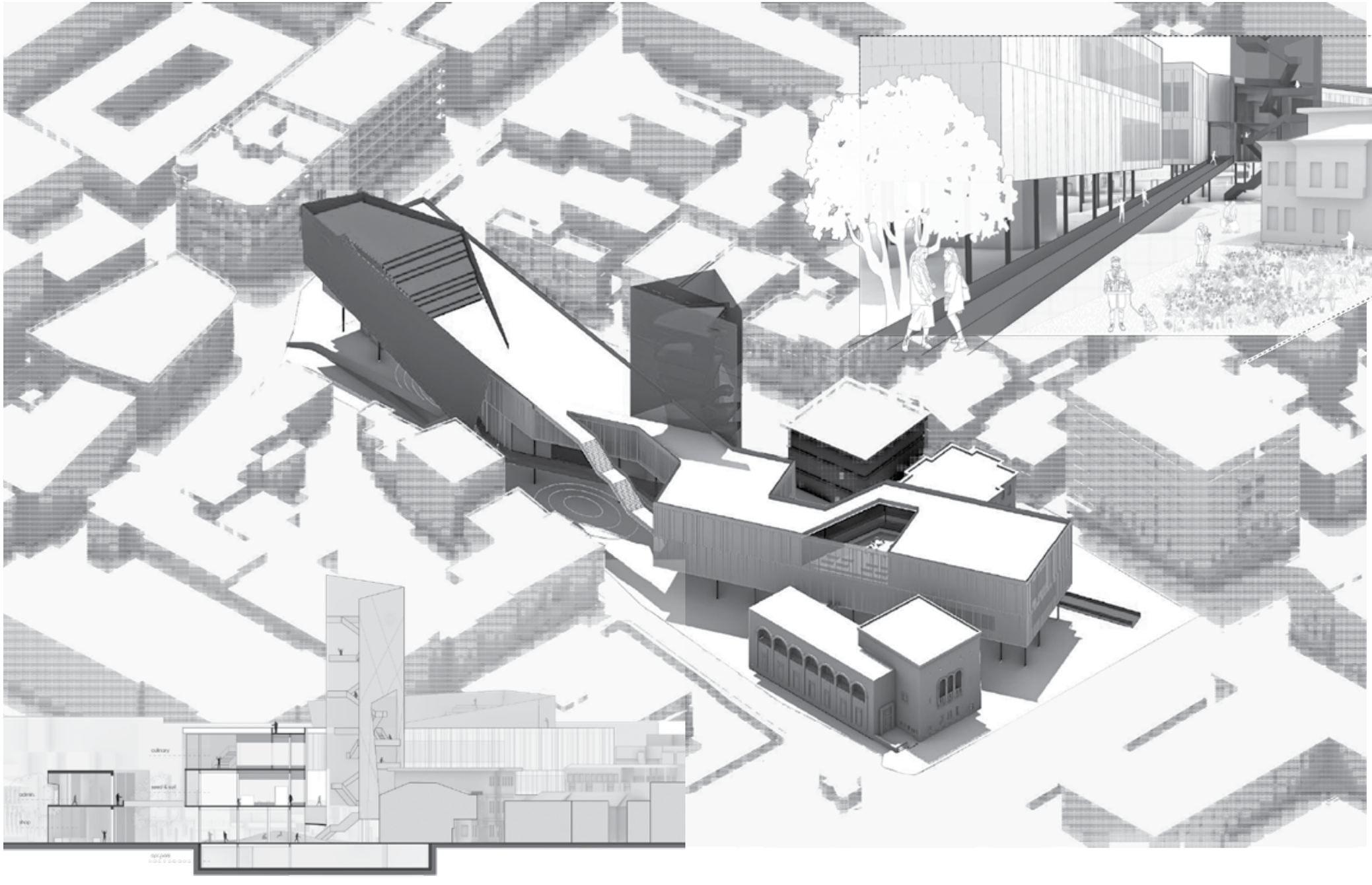
INFRA STRUCTURE

ARCH402

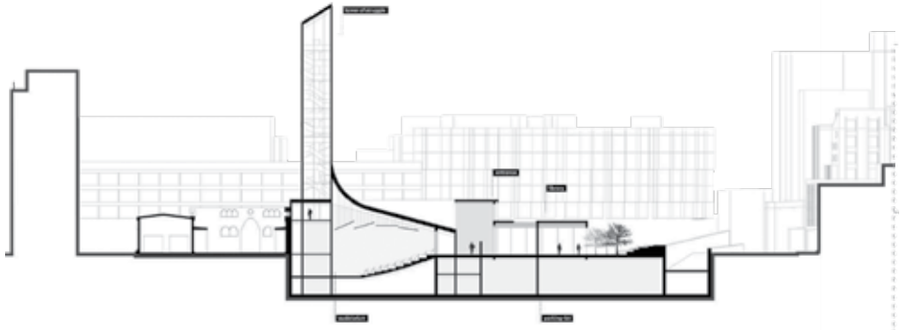
# MoMC: Museum of Mediterranean Culture

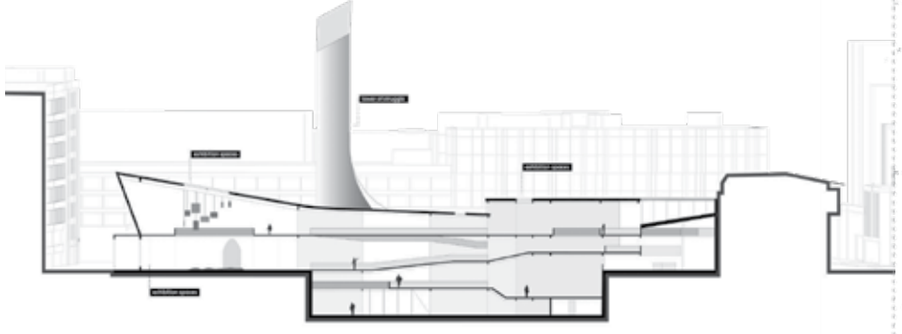
Başak Uçar
Esatcan Coşkun
Eser Köken İşleyici
Evren Başbuğ
Onur Yüncü
Utku Coşkuner

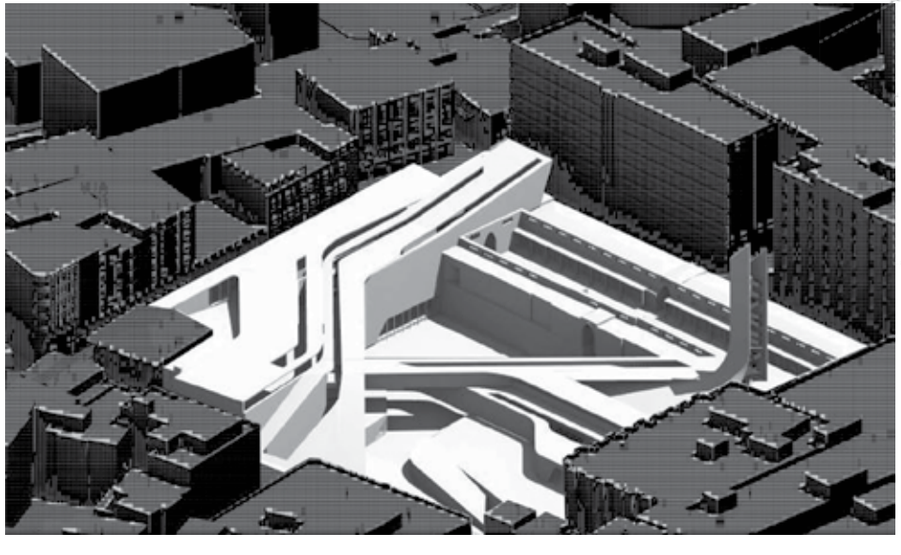
SPRING 22-23




Bengüsu Hoşafcı

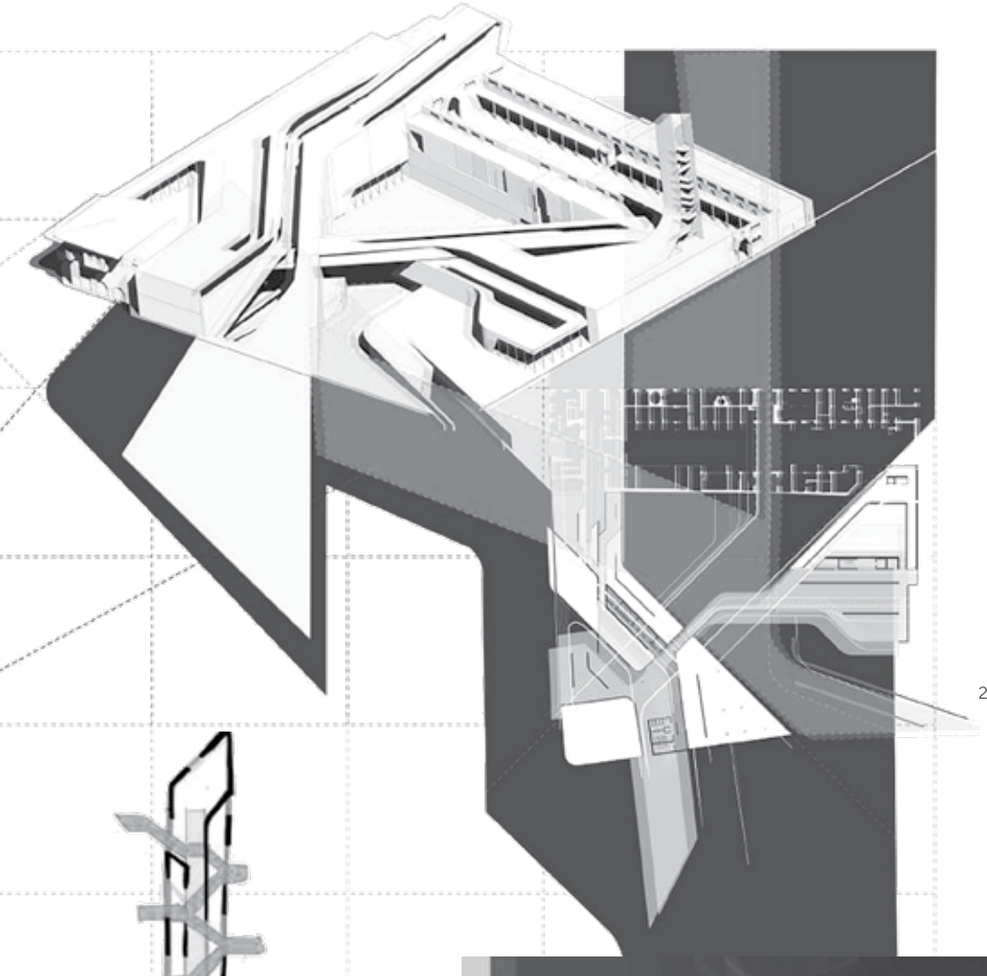


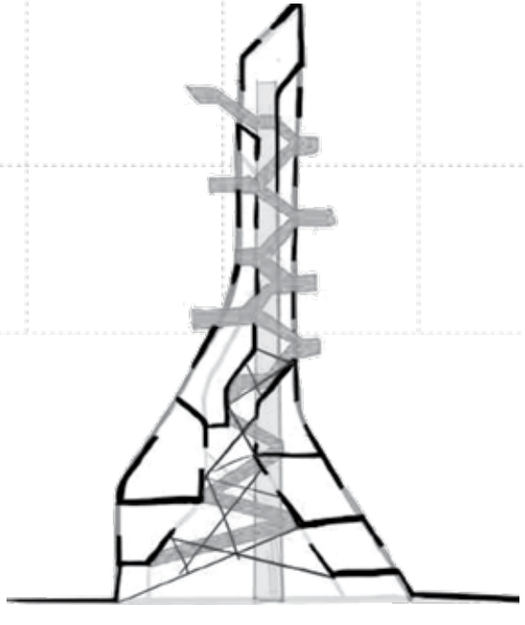


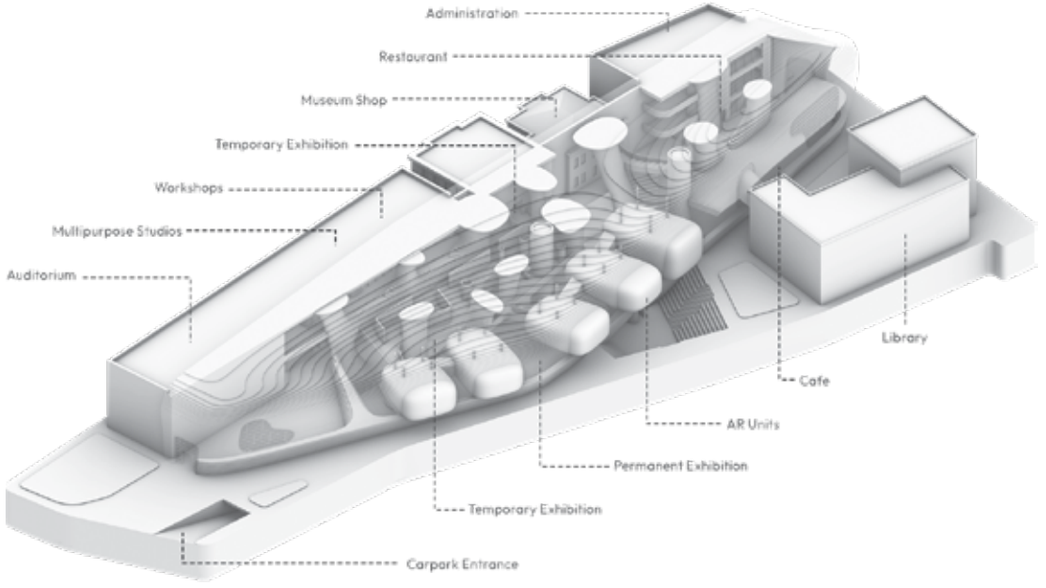




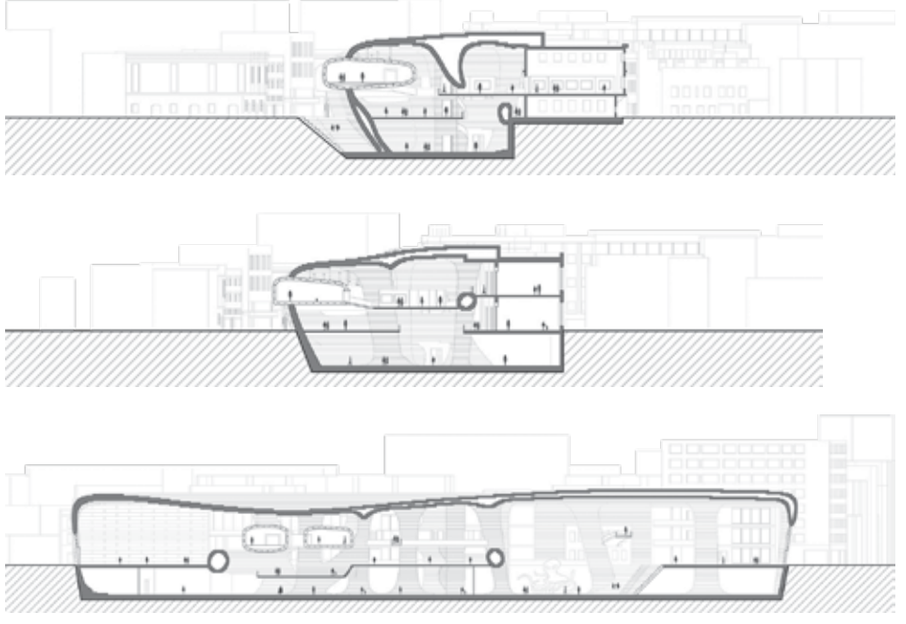


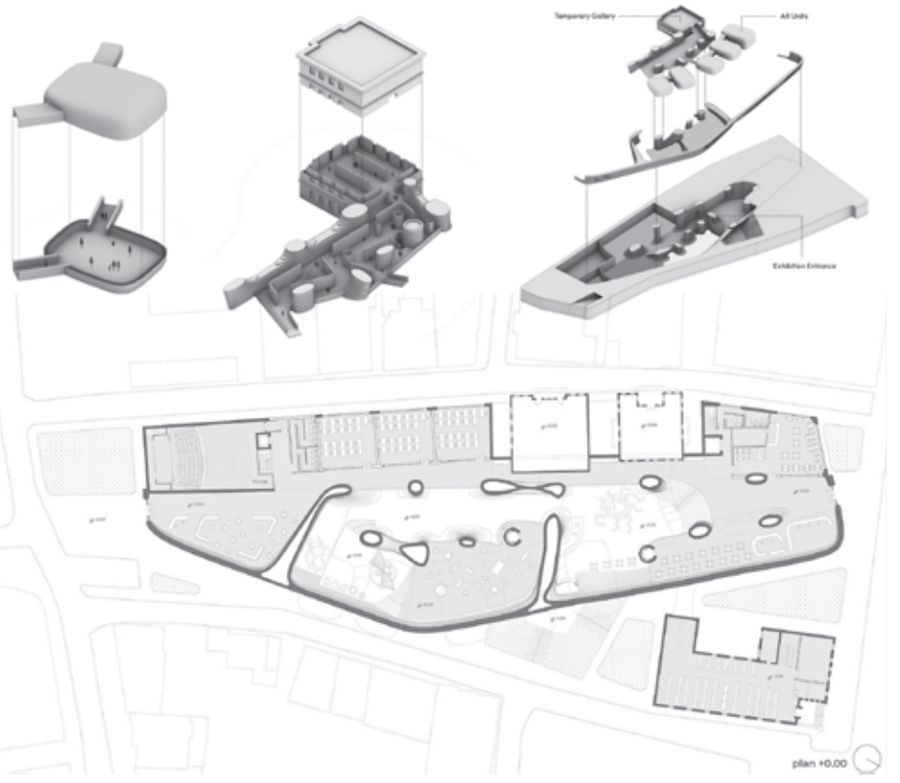


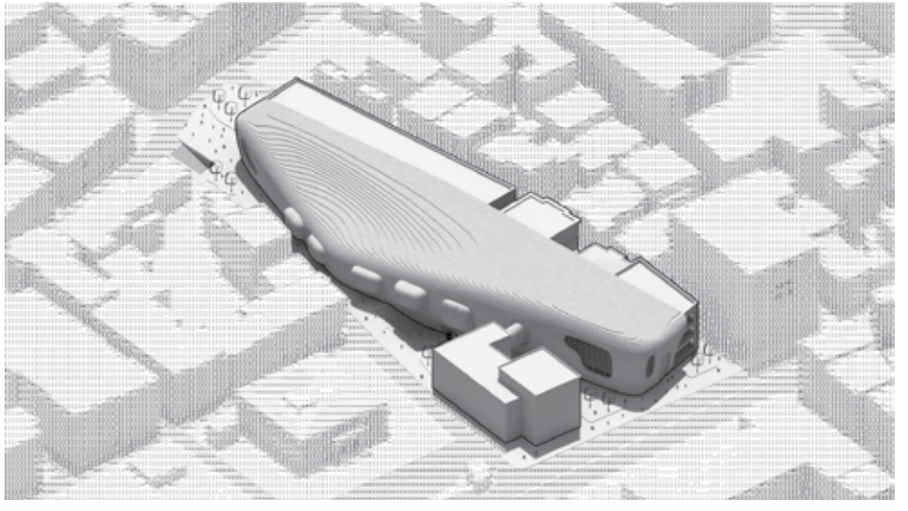


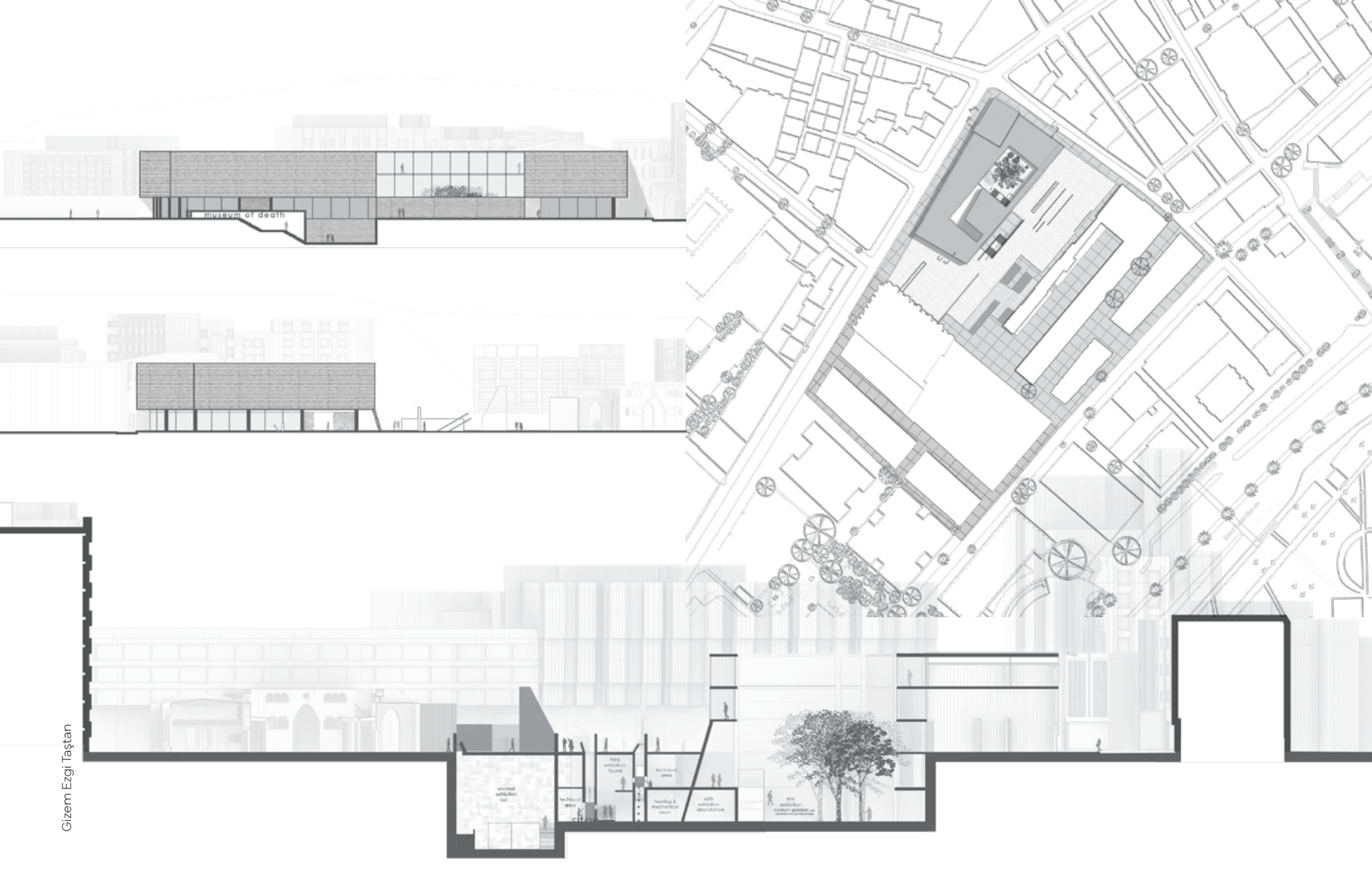

Administration
Restaurant
Museum Shop
Temporary Exhibition
Workshops
Multipurpose Studios
Auditorium
Library
Cafe
AR Units
Permanent Exhibition
Temporary Exhibition
Carpark Entrance





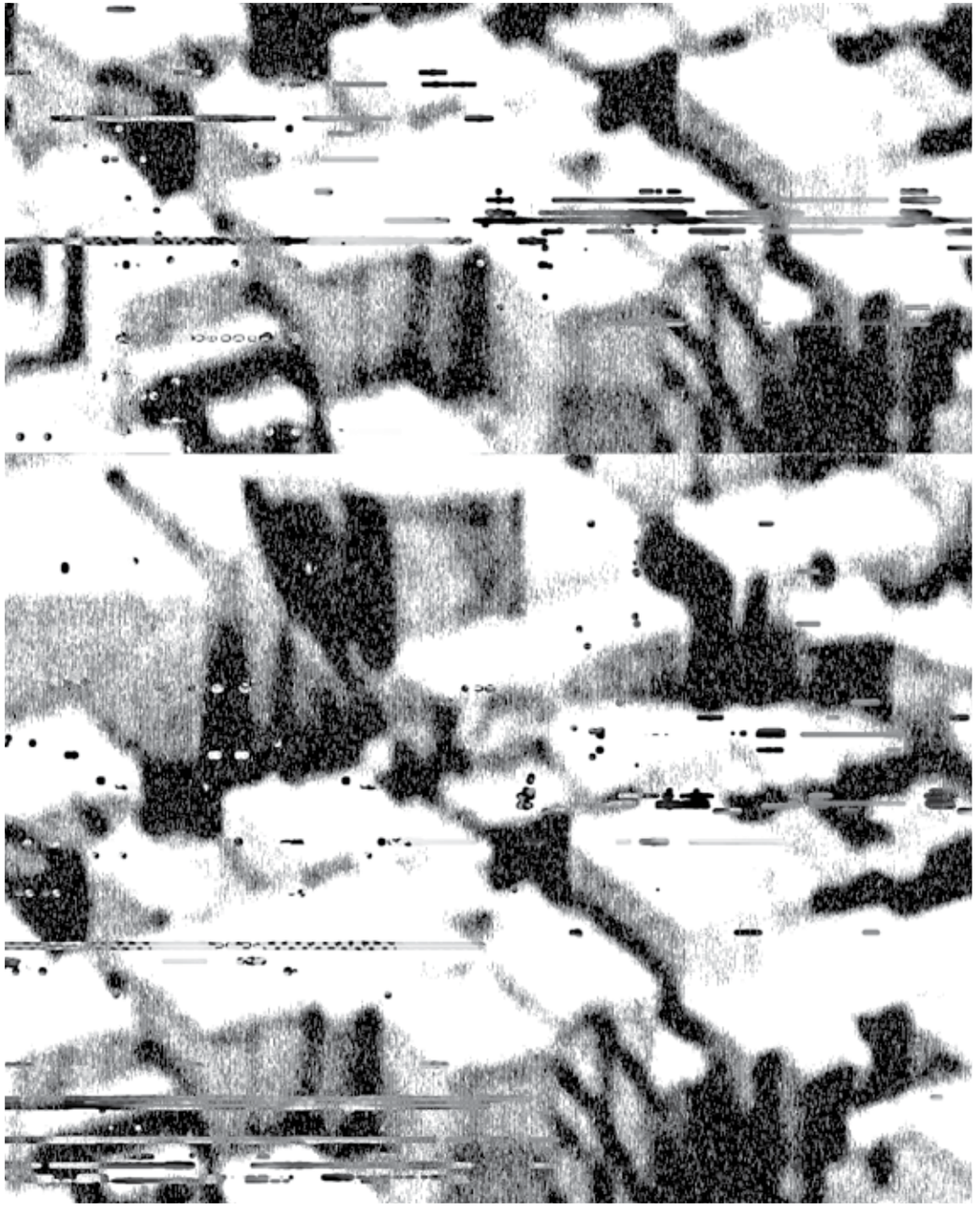

Temporary Gallery
AR Units
Exhibition Entrance
plan +0.00






Gizem Ezgi Taştan

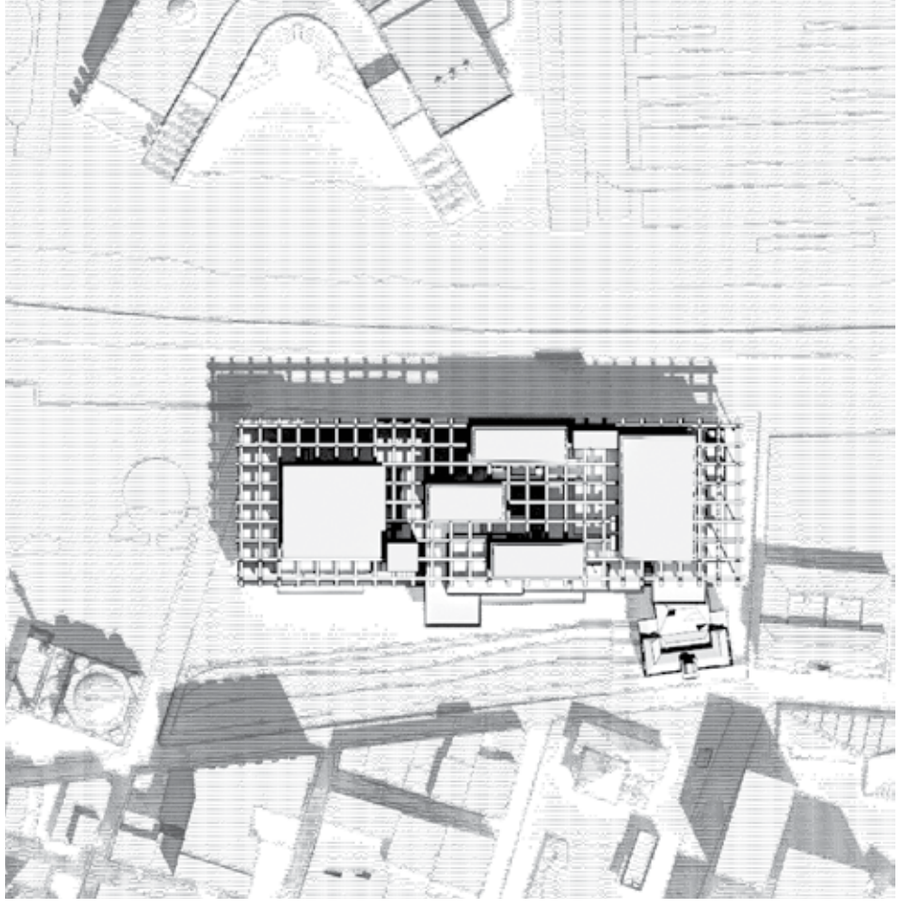
WALK

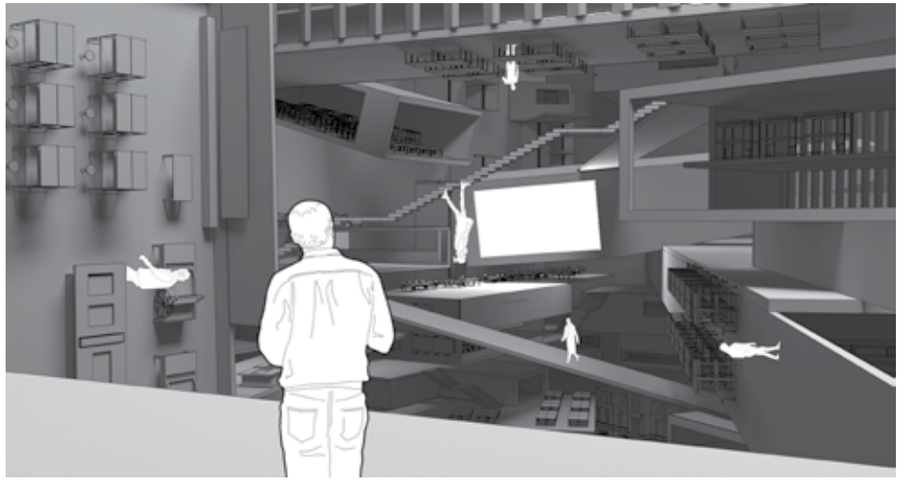


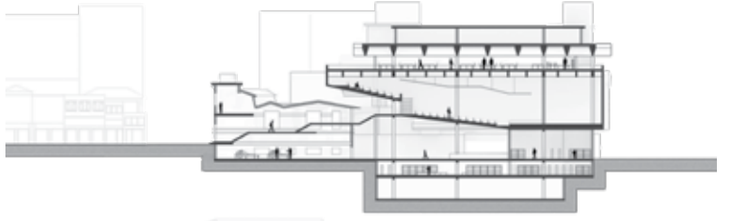
# SUMAC: Samsun Urban Memory & Architecture Center

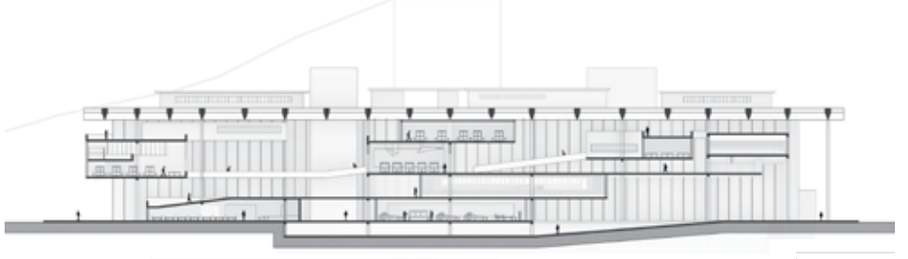
Başak Uçar
Çağrım Koçer
Ekin Meşe
Esatcan Coşkun
Onur Yüncü
Utku Coşkuner
Ziya İmren

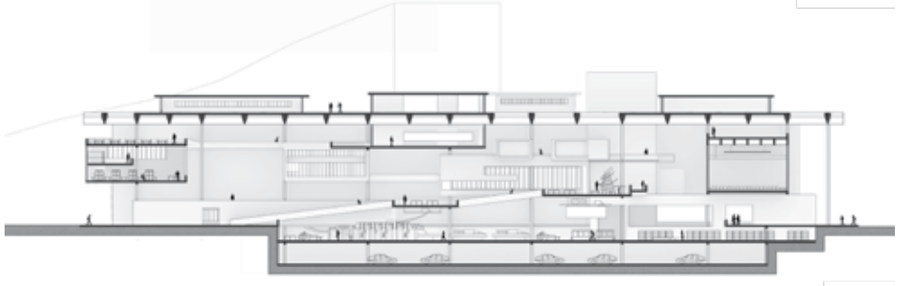
SPRING 23-24

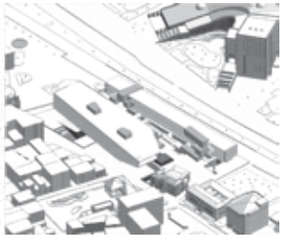


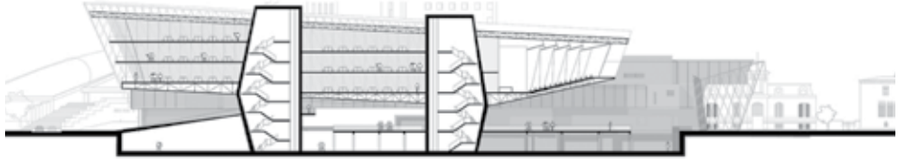


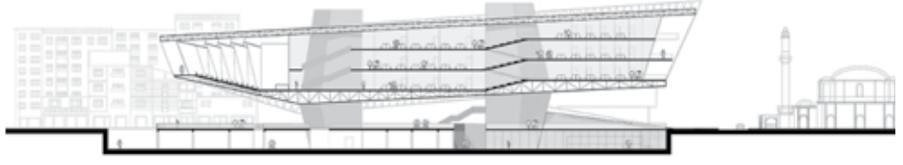


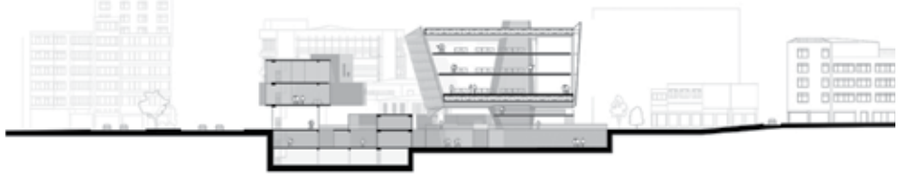


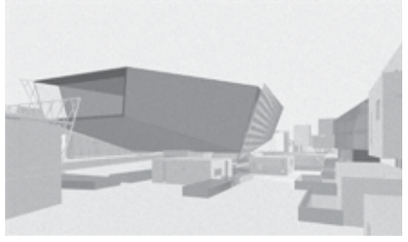


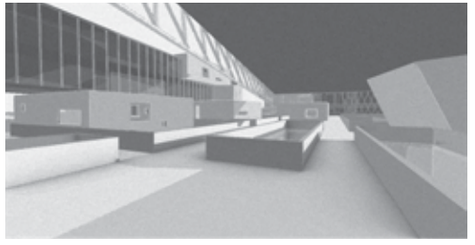




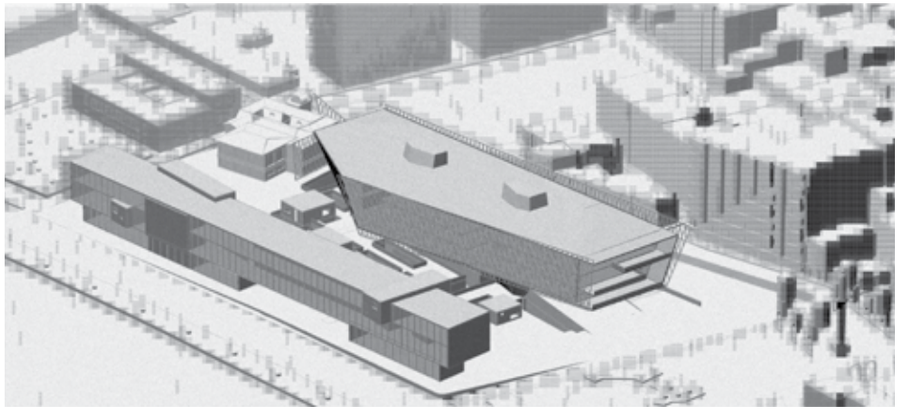




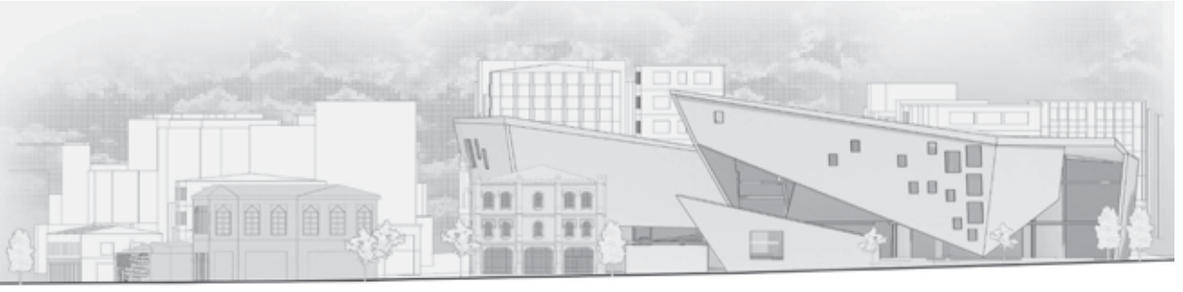




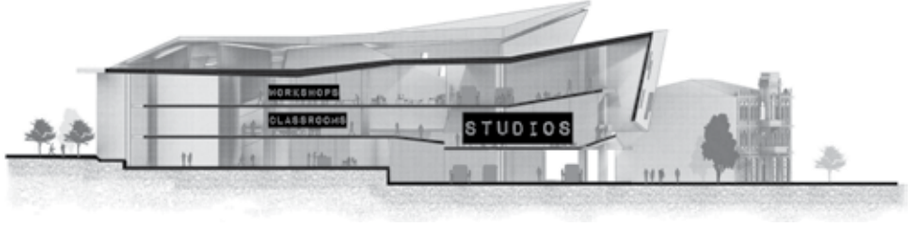
-3.00 LEVEL PLAN
+11.50 LEVEL PLAN

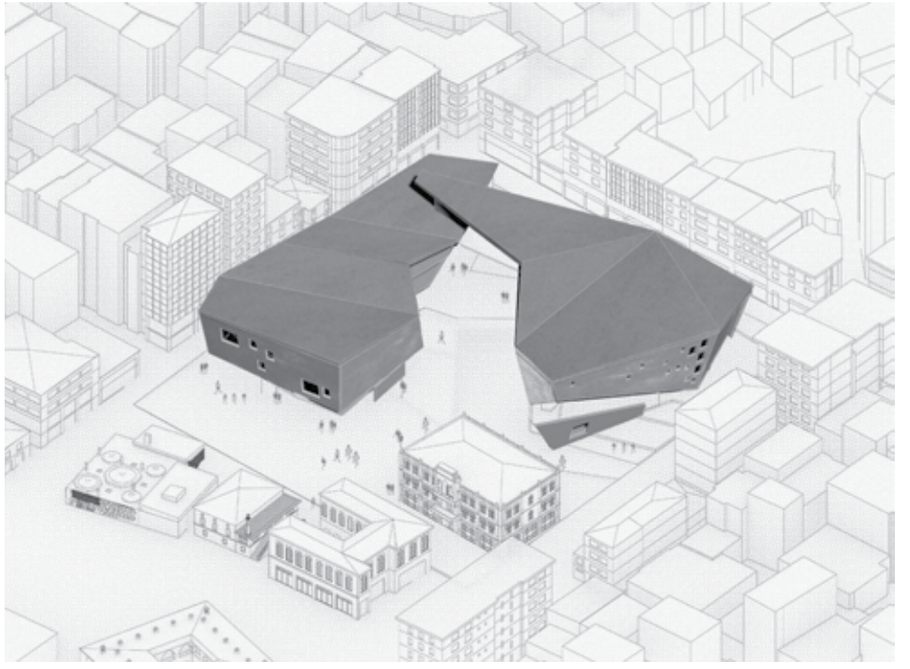


solid void relations of soothane square
regular
irregular



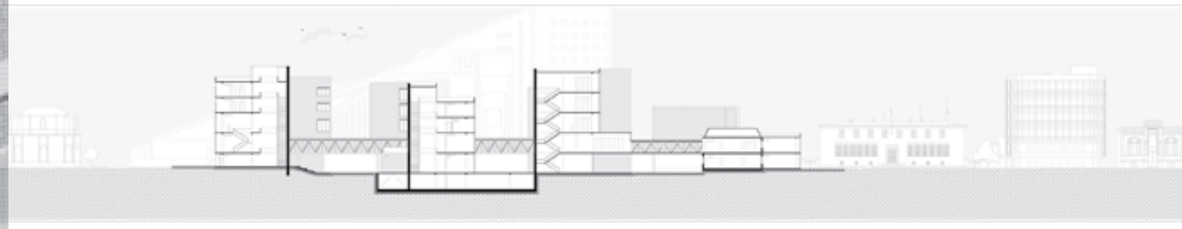
MEMORY
ARCHIVE
LIBRARY
OFFICES
EXHIBITION

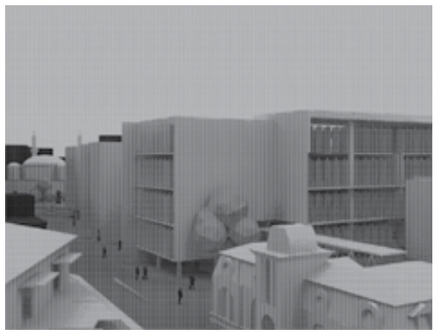

WORKSHOPS
CLASSROOMS
STUDIOS

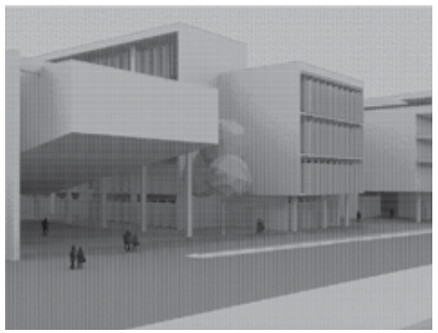


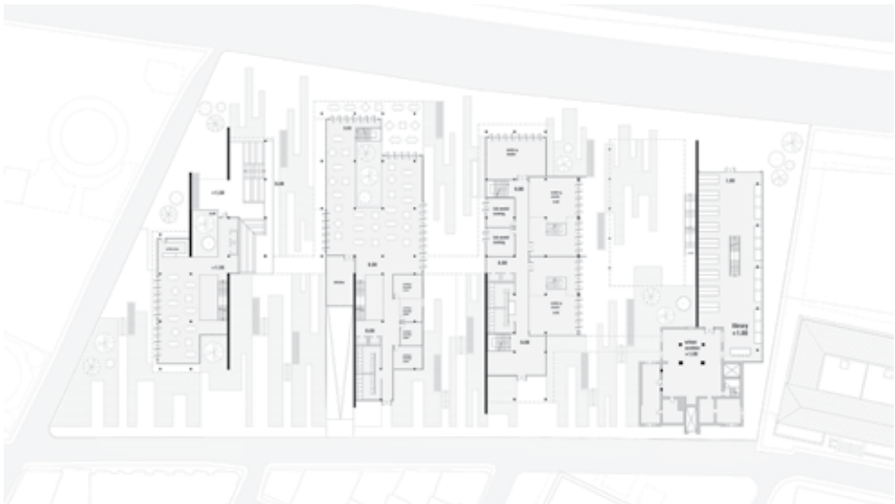


Elif Kurum

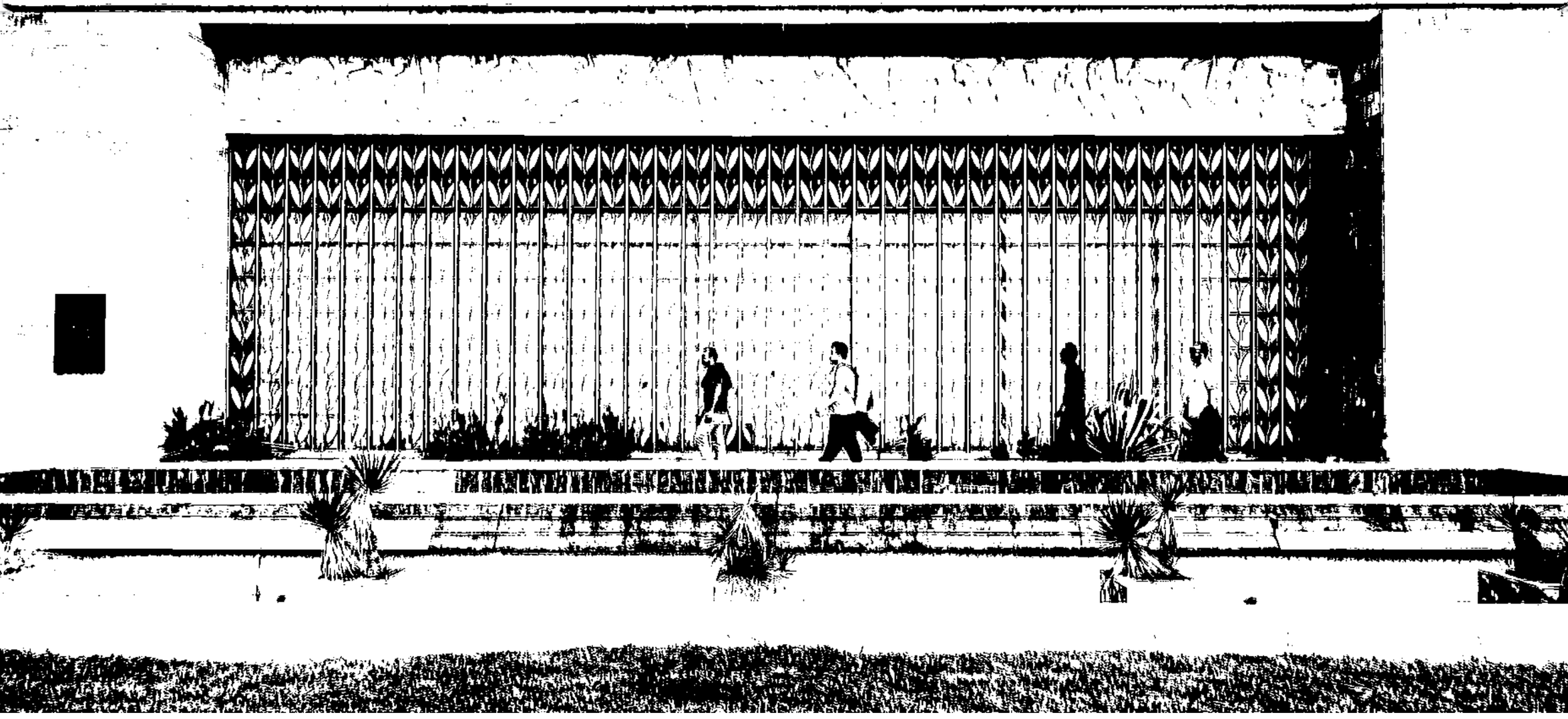


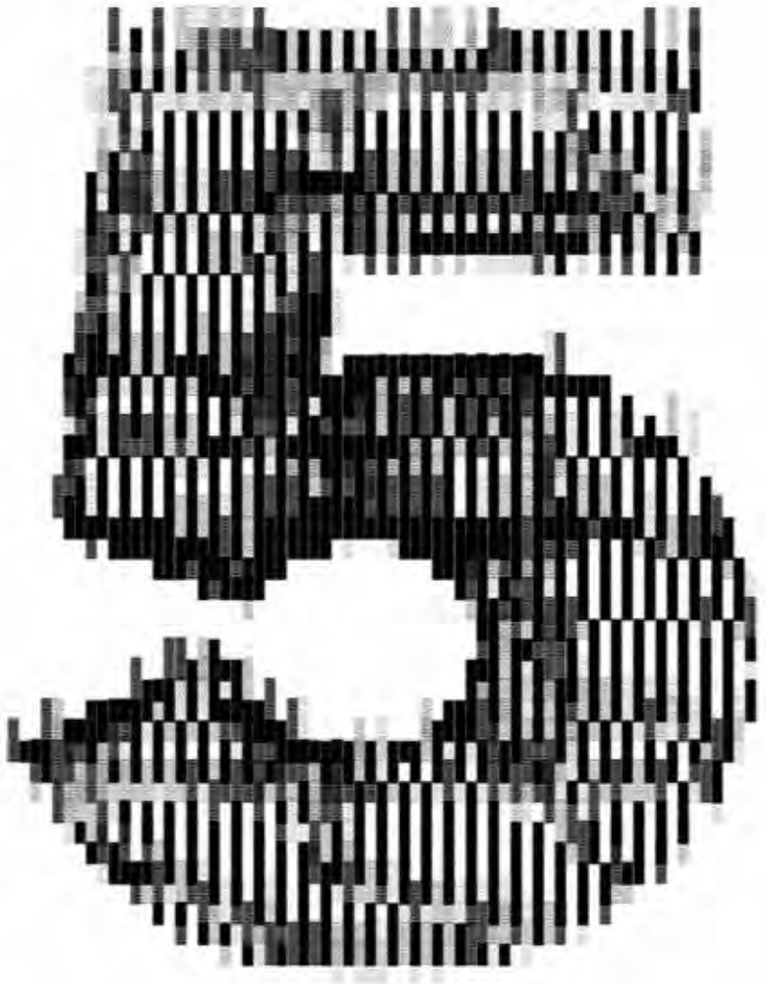






Elif Şevval Şen





The practice of architecture has undergone changes in the light of access to information and data-driven design practices, which brought along defining a particular design process that is integrated with research, namely research by design. The approach that emphasizes design as a research field rather than being the object of research, transforms the knowledge production processes in architecture. Design by research; as a method in architectural education, calls for raising awareness of the developments in research, information and production technologies, crises at global and local scales, socio-cultural and political processes. The aim is the cultivation of critical interpretations and intellectual evaluations, which are fueled by thinking, producing, and transforming ideas by design.

Within this conceptual framework, students are expected to develop an understanding of knowledge production through design projects, artifacts and design processes, as well as research about and for design in design and research studios where advanced skills are developed for innovative design practices within a framework of theoretical reflection for thinking, producing, and transforming ideas.

The Architectural Design Graduate Program aims to produce, accumulate and share architectural design information developed under a research theme that is announced yearly. Design and research studio courses, where these themes are studied, forms the backbone of graduate research and practice, and it is aimed to reach a research output at the end of these two semesters. The studio work, which is expected to initiate the thesis research, also provides a setting for meeting and collaborating with academicians, researchers, and experts with different backgrounds of expertise and to determine focus research areas in the progress of the thesis process.

**Architectures of Care**
*ARCH501 & ARCH502, 2023-2024*

The world is currently dealing with crises that have led to social, economic, and environmental vulnerabilities. These crises, whether human-induced (such as wars) or natural (such as earthquakes), result in displacement, dispossession, homelessness, damage, collapse, violence, trauma, injury, and similar issues for all living and non-living systems (human or non-human). Human activities disrupt natural systems, leading to resource loss and a significant decline in biodiversity. Unsustainable practices such as land, water, energy use, pollution, and climate change are the primary drivers of these crises.

Living in a country like ours plagued by disasters, natural or human-made, such as earthquakes, floods, fires, coal mine explosions, transportation accidents, and the like, we must consider political theorist Judith N. Shklar's thought-provoking question, "When is a disaster a misfortune, and when is it an injustice?"[1] This question becomes critical, especially when we think about how what begins as a natural disaster escalates into, in its full effect, a public injustice.

After the disaster, what then? That is a call to reflect on the theme of "care." Care, for whom, what for, and how?

[1] Judith N. Shklar, *The Faces of Injustice* (New Haven: Yale University Press, 1990), 1.

Care, a term often associated with protectiveness and responsibility, close attentiveness to avoiding danger, involves reconstruction, repair, restoration, conservation, and mending practices. Care also involves the practices of archiving, documenting, and displaying that shape collective memory (e.g., museums and archives). However, it should be noted that all these practices carry the risk of control over the body and erasing some of the spatial, social, and historical layers. So, care may fail; in that case, it must be criticized and reconsidered.

After all, that said, the design research studio invites architecture graduate students to reflect on care as an architectural issue. Architectures of care are expected to be searched for from various perspectives by considering the term's political, social, and historical implications. Promoting situational, relational, and systemic design approaches, the studio explores how the ethics of care, a position cultivated by social justice activists and eco-feminists, can inspire alternative social, spatial, and environmental futures. The studio's critical stance advocates going against the grain with a vision of a future that prioritizes inclusive, participatory societies valuing equity, justice, creativity, and cooperation, respecting our interdependent living and nonliving ecosystems, and accepting different voices, behaviors, views, and cultural and gender expressions.

The concept of care as an architectural question that embraces a new understanding of hospitality toward all living beings is explored in the context of Turkey. During the first semester of the graduate studio (Arch 501), we aimed to understand the concept of care and consider it as an architectural concern by studying the works of scholars such as Joan Tronto, Donna Haraway, María Puig De la Bellacasa, Elke Krasny, and Anna Tsing. Students were asked to define their research subject and focus area and gather and examine related research documents. The students explored care as a practice in the second semester (Arch 502). We aimed to practice care through architecture in response to various intertwined crises.

The graduate design and research studio ended with an exhibition. We aim not to find ways of representing trauma, spatial injustices, loss, and human-caused disturbances but to bring critical and creative attention to them. Each piece of display is a research method addressing architecture as a form of care. The students and their research topics that underline specific issues related to care are as follows:

**Generational Trauma:**
**Right to Remember** *// Bosnia*
*Belkıs Sena Top*

As a next step of "massive body loss" research by Zeynep Kozoğlu and Belkıs Sena Top, "How not to forget?" was the concern as an issue of Architectures of Care. Conflict in the Balkans, in general, in the last century and, primarily, the Bosnian War between 1992 and 1995, is studied. Rather than studying monuments and memorials, I searched for new ways to not forget the loss. Real traces of War (unintentional monuments of War) are benefited. A semi-fictional apartment is created by bringing different pieces from the city as victims of War. Different narrated stories, which benefited from oral history, documents, and photographs, are located behind each opening—photographs as documents of victims are located behind holes generated by bullet scars. Also, the back side of the apartment displays keywords and explanations about the injustice of war and newspaper fragments from the world that emphasize the Bosnian War.

**Retooling the Architecture:**
**Learning from Informal Settlements in the Phase of Urban Regeneration**
*// Ankara Dikmen Valley*
*Büşra Bütün*

This project primarily describes the urban transformation process of Dikmen Valley, one of Ankara's critical regions. Through analysis, I show how change took place over the years. Dikmen Valley of the 1930s gradually came into view with all its natural beauty. However, since the 1970s, construction in the valley has accelerated due to the increasing population and the need for urbanization. Construction increased further in the 1980s and 1990s, leading to the loss of green areas in Dikmen Valley, which transformed into a concrete-heavy landscape. By 2005, the valley had become an entirely urban area. In this process, we can observe visually how the valley loses its natural state and becomes more concrete. The booklet, which contains essential information on this subject, attempts to answer how urban transformation projects can be carried out more sustainably and what should be considered.

My conclusions are that decisions should be made together with people living in urban transformation areas, local identity should be preserved, sustainable living spaces should be built, social justice should not be forgotten, long-term planning should be done, construction should be done together with people living in urban transformation areas to increase the workforce, small-scale buildings should be built, and the local economy must be protected.

**[UN-]registered *Ege*:**
**Ship as an Agency of Care** *// Aegean Sea*
*Deniz Yeni*

This study situates itself in the archipelago of the Aegean Sea, suggesting an alternative reading for the unseen border architectures and politics of maritime space between Türkiye and Greece. Reading the Aegean Sea as a third body manifesting in physical and political realms redefines this body of water as a witness to the displacement, misplacement, and replacement of human and non-human ecologies. Having a thick repository of events and conflicts through history, the Aegean Sea claims a new discussion ground for architectural humanities through the displacement and replacement of human agencies, varying from the population exchange as an outcome of the Treaty of Lausanne in 1923 to the present-day migration and refugee crisis, spanning the last hundred years, exploring the notion of generational trauma. Through multiple types of mapping and planimetric instance drawings, the study aims to utilize this act as a tool for research by design. The research depends on the web of relationalities around transportation agencies in an assemblage of isolated and restrictive island camps/prisons that are politically utilized as spaces for control over bodies to whom that need to be kept out of vision, hearing, and access. It presupposes a network of relations with non-fixed entities, where the circulatory vessels on the water body become the only agency of care.

Thus, through tracing the movement and acts of these circulatory vessels, be it the inflatable boat or the coast guard, the exhibited thick map of interdependent relations connotes the vulnerabilities and heterogeneities of care by defining critical cuts (in lime green) and the Assembly of Care (Umur Kurulu). The matrix corresponds to various types of planimetric instant drawings of institutionalized acts that utilize the water body as an element of aggressive deterrence, intervention, and an intermediary carriage, such as push-back incidents, illegal trafficking, alien species carried with the ballast water, and registered boats of population exchange. These registered and unregistered members of the Assembly, although leaving them behind a trace in the water, the wake—create an untraceable notion of motion.



**Afterlife of the Hole: Dystopia and Utopia** *// Muğla*
*Ece Kavasoğlu*

Mining holes in the Muğla region are stark reminders of our relentless pursuit of raw materials, which has left wounds that scar the land and its people. Villages suffer displacement, traditions fade, forests are cleared, and nature is forgotten in the quest for resources. The increasing need for raw materials has driven the exploitation of new mining areas, often at the natural world and local communities' expense. In Muğla, the land bears the scars of this exploitation, with open mining holes and deforested areas representing the physical and emotional wounds inflicted on the environment and the people. The displaced villagers, whose lives and traditions are uprooted, symbolize the cultural loss and social disruption caused by mining activities. This project delves into these deep fissures in our environment and society, exploring potential futures through a series of dystopic and utopic scenarios. By analyzing the environmental and social impacts of mining in Muğla, particularly the displacement of villagers, deforestation, and the erosion of cultural heritage, the project aims to raise awareness and highlight the urgent need for sustainable and thoughtful development. The Yatağan Thermal Power Plant area and villages like Eskihisar are poignant examples within this project. These locations exemplify the extensive environmental degradation and social upheaval that mining operations can cause.

Through a series of scenarios, the public is invited to reflect on the consequences of current choices and envision a future where nature, tradition, and community are preserved. This project fosters a deeper understanding of the need for sustainable development and inspires action toward a more harmonious coexistence with our environment. This exploration aims to mend the wounds inflicted upon Muğla and create a blueprint for a sustainable and respectful future. By presenting these scenarios and their potential outcomes, the project seeks to provoke thought and encourage dialogue about the balance between progress and preservation, urging us to consider our actions' long-term impacts on the environment and society.

**Control over Body in Prison Architecture: Spatial Extremities**
*Ekin Meşe*

The research contains two consecutive phases: Profiling institutions of control over the body and studying the spatial extremities in prison architecture through the narrative medium of comics. The outcome of the first phase includes documented files from four different institutions: prisons, zoos, refugee camps, and police stations. The second phase, on the other hand, mainly focuses on the first institution, the prison. The use of comics unveils the architectural qualities in an empirical sense through sequential frames. Those frames are ordered anachronic, simultaneously implying various conditions extracted from the research.

The viewers follow the body through varying conditions of architectural spaces. Although the project contains distinct references, they are gathered in the same universe with a similar language. Piranesi's *Imaginary Prisons* (1749-50), Jeremy Bentham's *Panopticon* (1791), and Gabu Heindl's *Out in Prison* (2011) are examples of these references.

**Error! Displacement and Loss of Heritage** *// Hasankeyf*
*Esra Durmaz*

Hasankeyf, located today in the Batman province of the Southeastern Anatolia region, is a historical region that has witnessed 12 thousand years of history. Locating on the Tigris River's banks has made the Hasankeyf settlement of geographical and strategic importance. The city has become an important center connecting Northern Mesopotamia to Anatolia. It plays a vital role as the historical reflection of a region that has witnessed many civilizations. The area's dominance, which started with the castle at the top of the mountain, was depicted with historical buildings and houses spread across the mountain's slopes. Historical buildings and houses, as well as the landscape and nature of the region, are involved in people's daily lives, both economically and culturally. The Ilısu dam in this region has been on the agenda since 1951. The dam, completed in 2020, flooded the entire settlement. Hasankeyf, an ancient settlement, was partially relocated and flooded due to dam construction.

Before it was flooded, a new settlement was built on the opposite side of the river. In this process, historical buildings were moved to the newly built settlement area by vehicles to prevent flooding or damage. However, other structures were submerged. Observing the year-to-year changes on the maps reveals abrupt shifts and destruction. The glitch technique was used to highlight these sudden displacements of buildings. This phenomenon was seen as an error.



**Forensic Architecture as the Truth-making Effort in the Anthropocene**
*// Hatay İskenderun*
*Kian Shamshiri*

The ISDEMIR factory, located in Hatay and encompassing the neighboring city Iskenderun, presents a complex industrial impact on the environment. This research delves into the multifaceted environmental repercussions of the factory's operations, focusing on air, soil, and water pollution. It expands on this by exploring the factory's ports and extensions towards the sea, evaluating their consequences on the surrounding marine environment. I focus on the factory's seaports and their extensions towards the sea (landing and landfilling in action) by using the forensic evidence-making methodology to subject a set of keywords. These are highlighted individually in the provided

"keymap." These extensions facilitate the transportation of coal and other materials and cause significant marine pollution, among other things. The research investigates the environmental impacts on humans, non-humans, seas, and water bodies, considering the visible and underlying consequences.

The forensic investigation employs a 3D Alphabet/Number matrix "keymap" to identify critical impact areas. This map is a foundational tool for exploring individual subjects related to the factory.

A storyline algorithm guides readers through the investigation to enhance the study's engagement. Additional sections offer in-depth discussions and recommendations, enabling readers to explore specific topics of interest. This modular approach ensures a comprehensive understanding of the factory's environmental impact while providing a tailored reading experience. Each keyword from the map is accompanied by an explanation of its impact caused by landfilling actions towards the sea and vice versa. The keys and recommended sections offer various perspectives by directing readers to different parts of the map or providing additional information through subsequent vital points. To bolster the analysis, the study comprises 16 designed sheets containing visuals, maps, documented technical drawings, and satellite images.

***Aşefçi* Women as a Caregiver: Invasion and Invasive Companions** *// Diyarbakır Suriçi*
*Türkan Sude Sakalar*

Conflict broke out in Sur, a district of Diyarbakır, in 2015 with the decline of the Kurdish peace process and the region-wide strife that followed. This process has brought about issues of forced migration and social-cum-spatial injustices. Thousands of people in Sur had to evacuate their homes, hoping to return one day. The research focuses on the fertile Hevsel Gardens, situated on the banks of the Tigris (Dicle) River in Diyarbakır and embracing Sur, which has been a crucial source of sustenance for the city and a natural habitat for wildlife since ancient times. However, today, agriculture has a noticeable decline compared with the pre-conflict period in Hevsel. So, the research introduces *Aşefçi* women who work in the Hevsel Gardens to meet the city's vegetable and fruit needs as caregivers. *"Aşef "* refers to planting seedlings, which involves clearing out invasive plants around the planted seedlings and examining and selecting them. Thus, Aşefçi performs this task, clearing out invasive plants and cooking them, which I call "invasive companions," recalling Donna Haraway's "companion species." Aşefçi's kitchen serves delicious recipes with invasive companions (such as *ebegümeci*/tolik, *pirpirim*/semiz otu, and *naneçuçe*/kuş otu) and brings everyone together around the "sofra (table)."

**Earthquake in Reverse Time: From Disaster to Injustice** *// Hatay*
*Zeynep Kozoğlu*

Massive Body Loss is a website that Zeynep Kozoğlu and Belkıs Sena Top created as a collaboration. It documents and provides an open-source digital source of events in and around Turkey that have caused massive body losses over the last century. I research Antakya's devastating earthquakes. The project superimposes past earthquakes with the latest February 6th, 2023 earthquake, using the mirror as an element for superimposition. This layered approach emphasizes Antakya as a palimpsest city, revealing its historical layers and highlighting the continuous impact of these disasters on the city's fabric. The research delves into maps, archival photographs, oral history, and historical letters to comprehensively view earthquakes throughout Antakya.

**WEB PAGES:**

**TEDU March- Interactive Exhibition | Architectures of Care [ARCH 502]**
*https://arch.tedu.edu.tr/en/interactive-exhibition-architectures-care-arch502*

**Architectures of Care**
*https://www.architecturesofcare.com/*

**INSTAGRAM:**
@tedu.march
@architecturesofcare.tedumarch

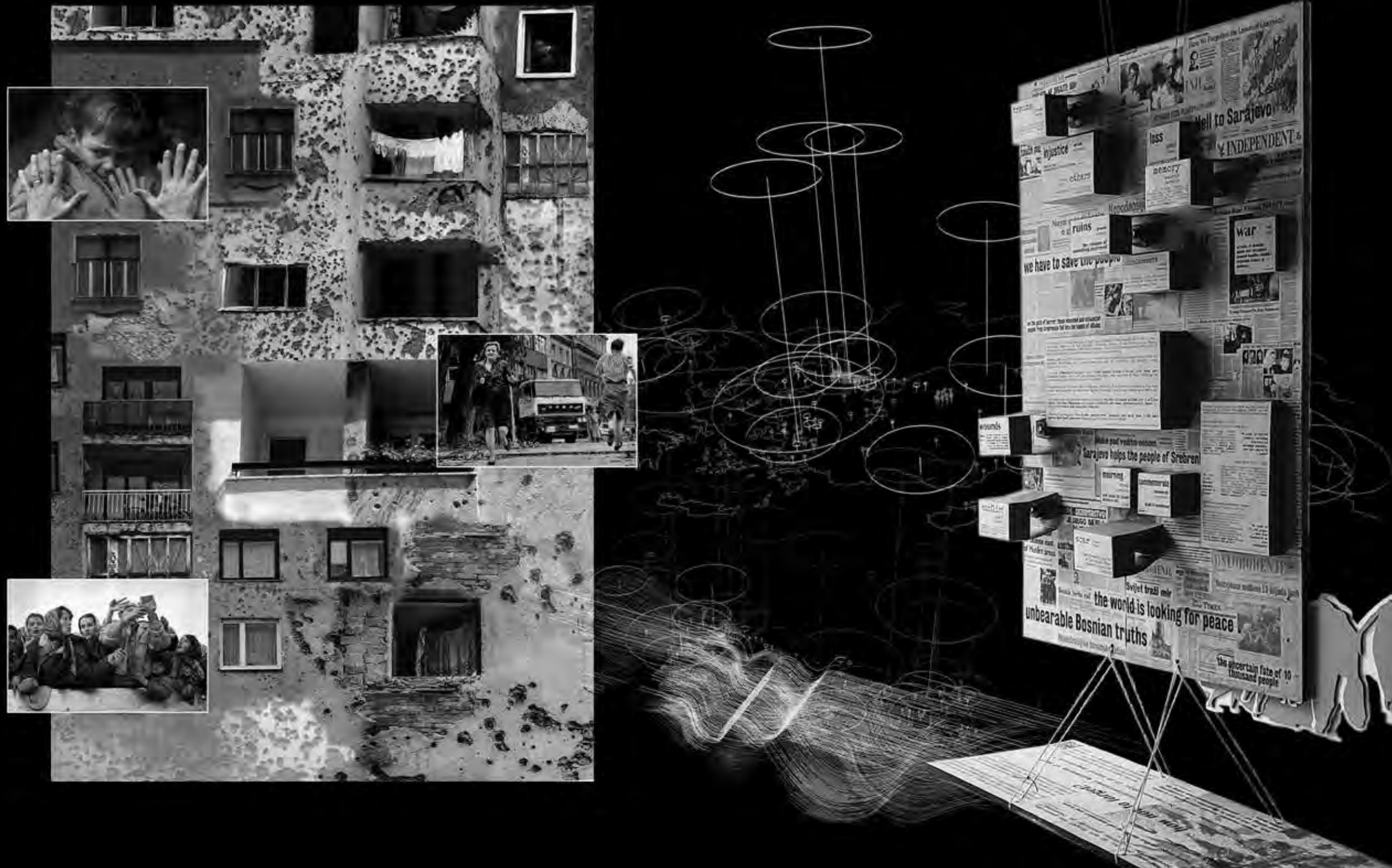
# Architectures of Care

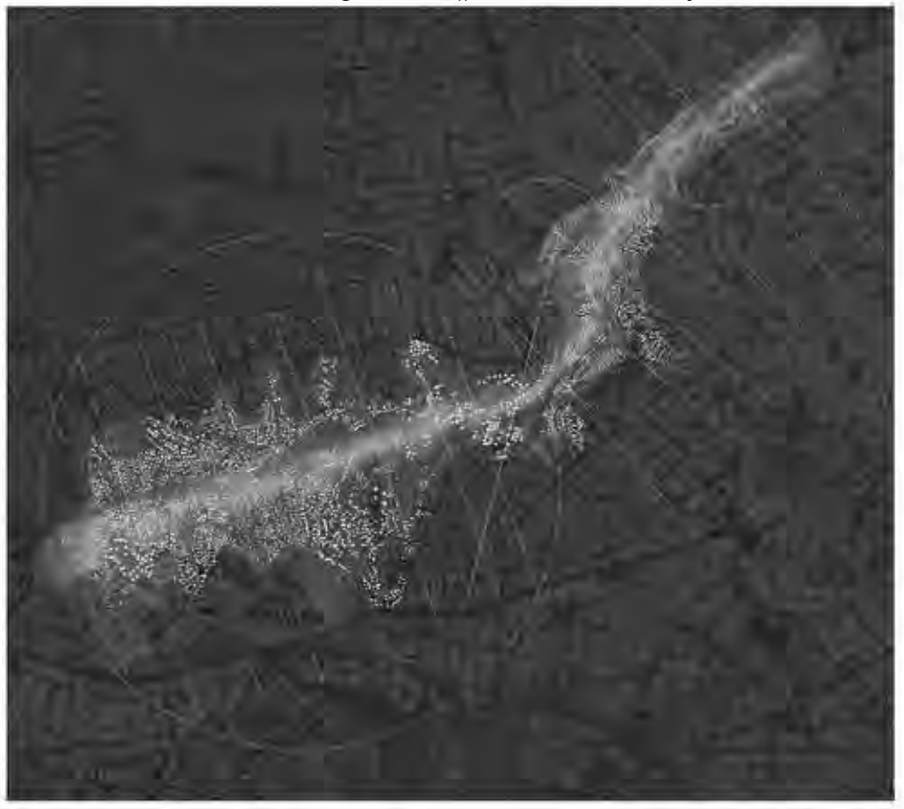
+

23–24

Berin F. Gür
Alper Al

*Belkıs Sena Top_***Generational Trauma: Right to Remember** // Bosnia

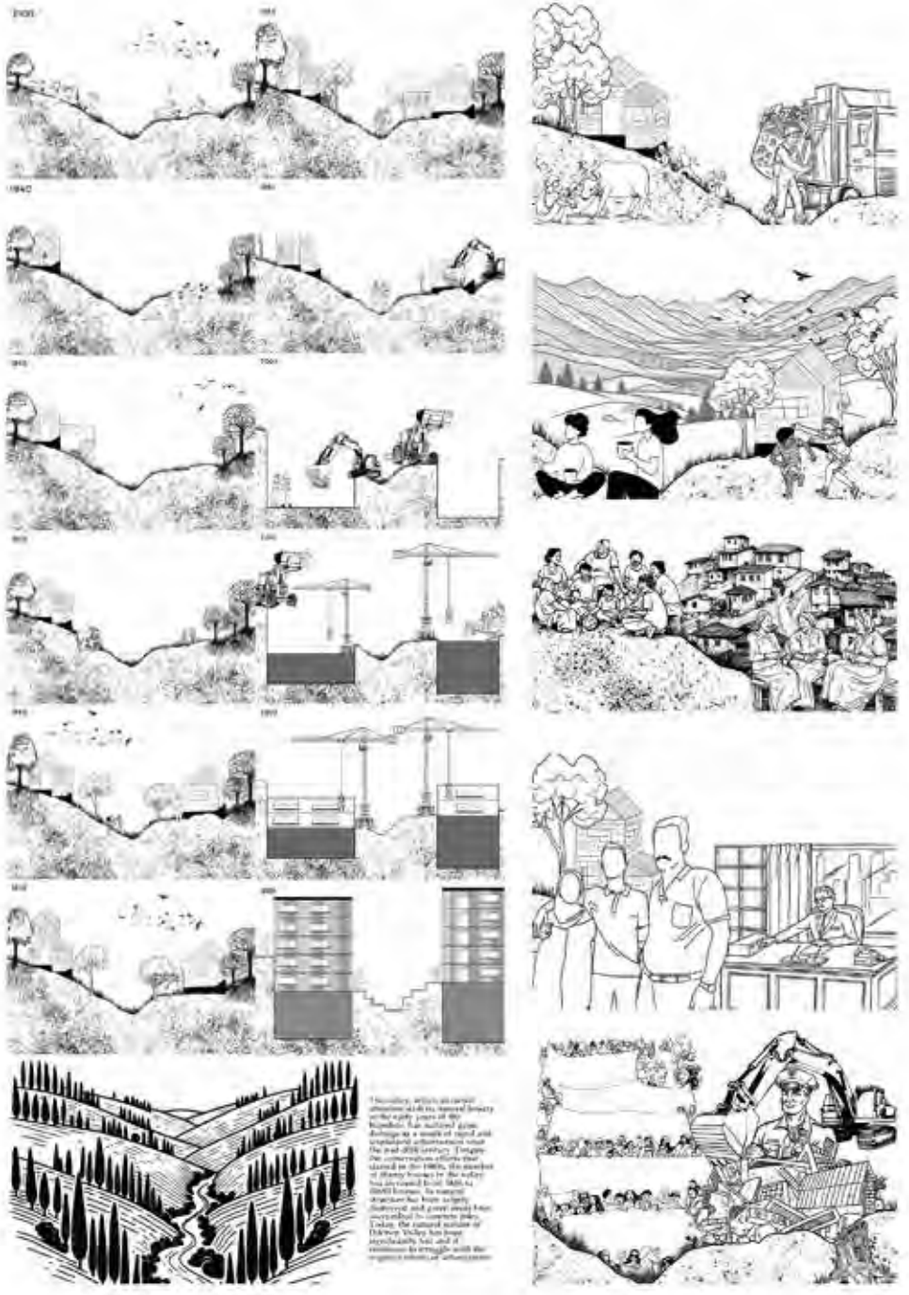




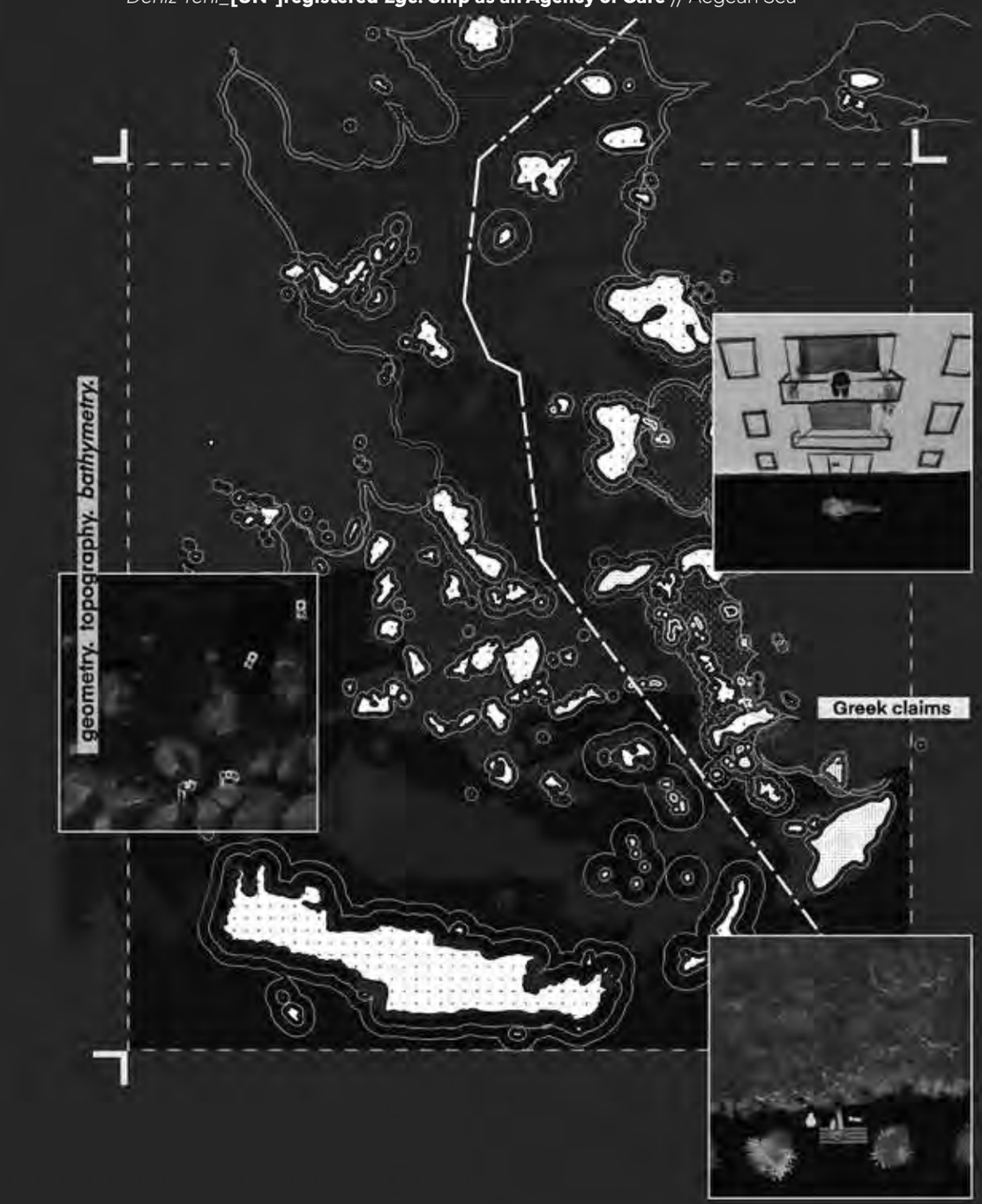
ENGNEERS
EDUCATION LEADERS
SOCIAL
ENTERPENEURS
ARCHITECTS
PSYCHOLPISTS
SOCIOLOISST

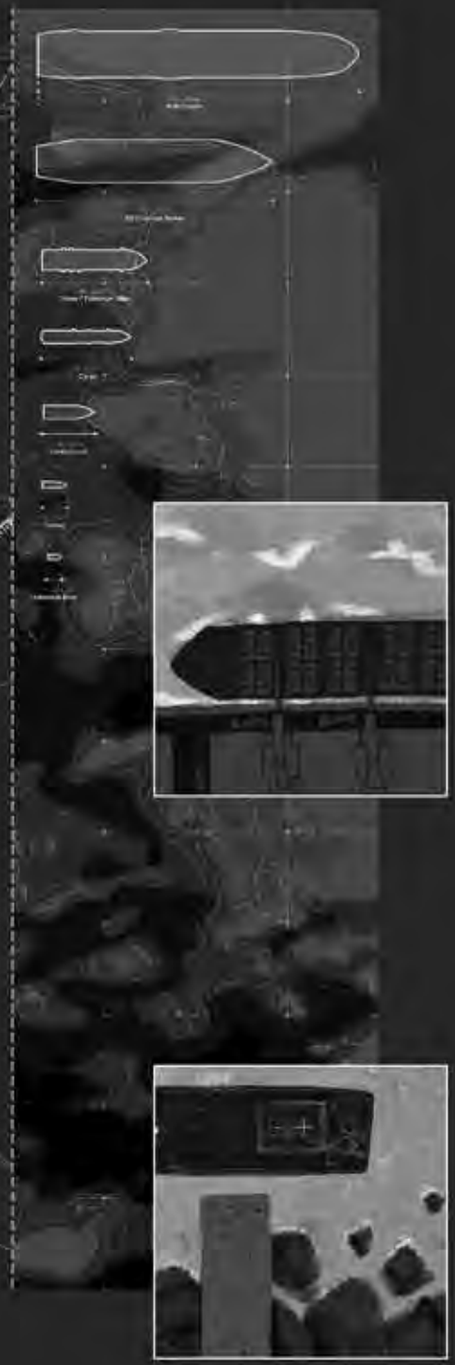
COMMUNITY LEADERS
IN URBAN TRANSFORMATION AREAS
CITY OFFICIALS
URBAN TRANSFORMATION AREA
=EO·ACTIVSS
IN EC UBA TRANSFORMATION AREAS



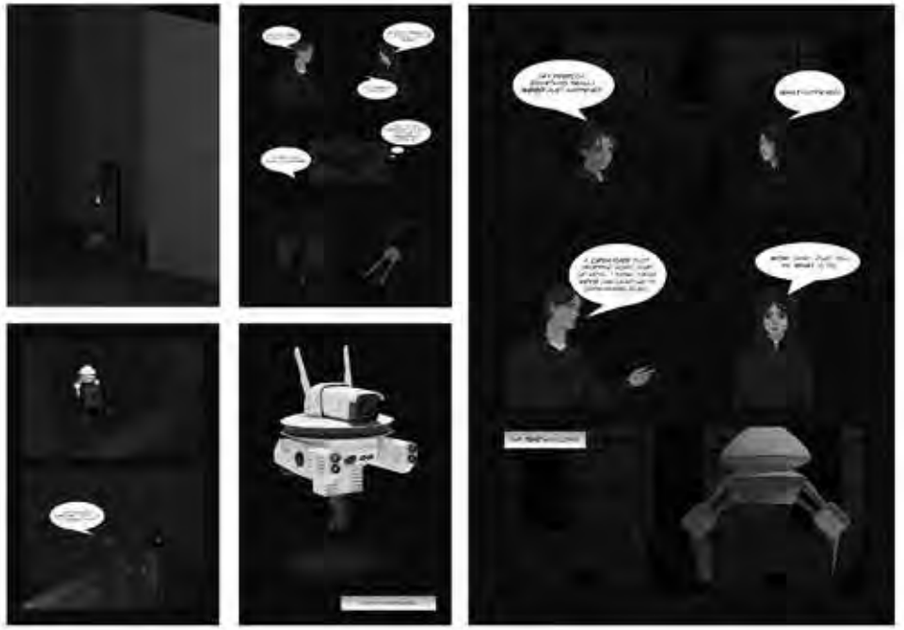


*Deniz Yeni_* **[UN-]registered *Ege*: Ship as an Agency of Care** // Aegean Sea

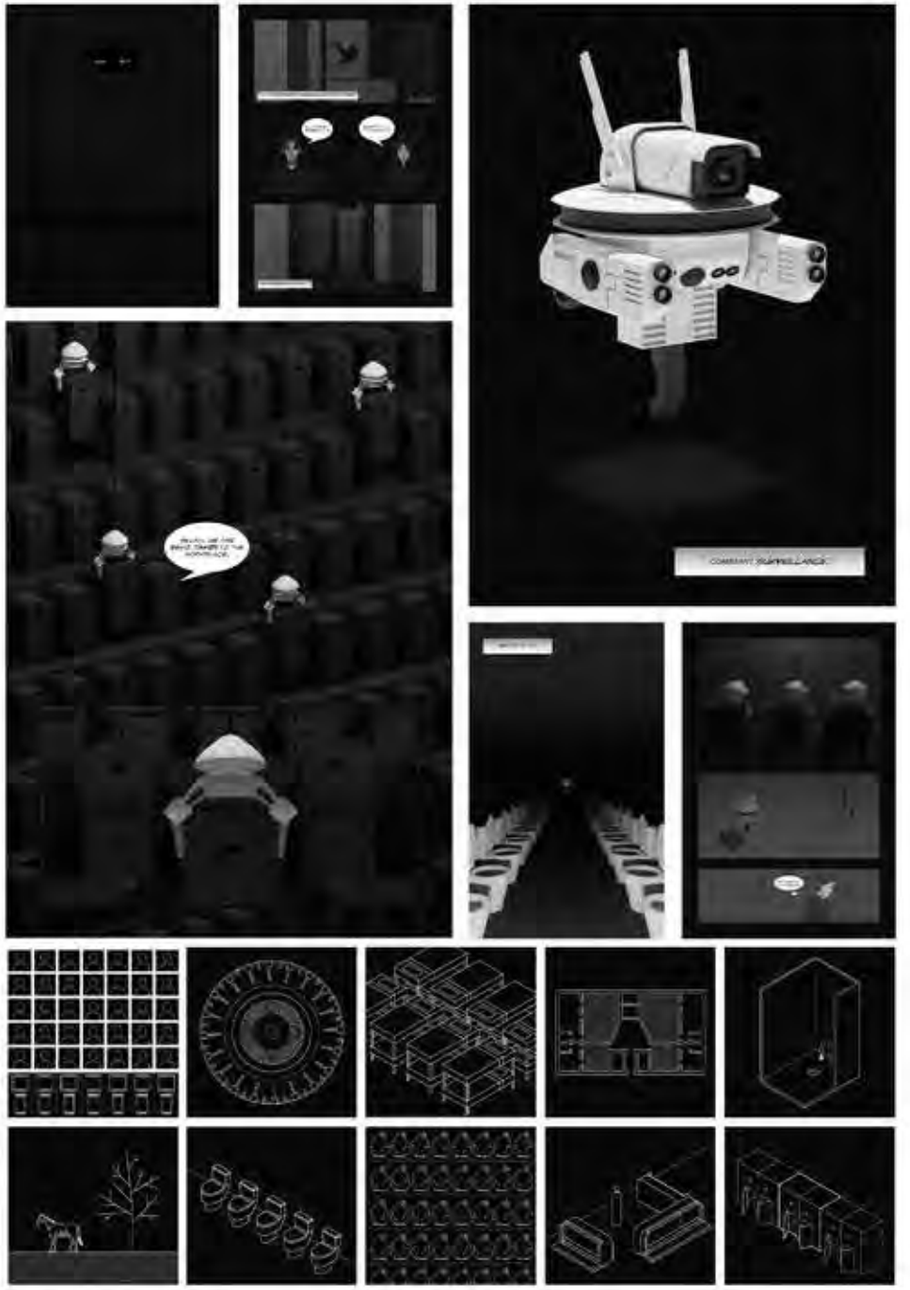




*Ece Kavasoğlu*_**Afterlife of the Hole: Dystopia and Utopia** // Muğla

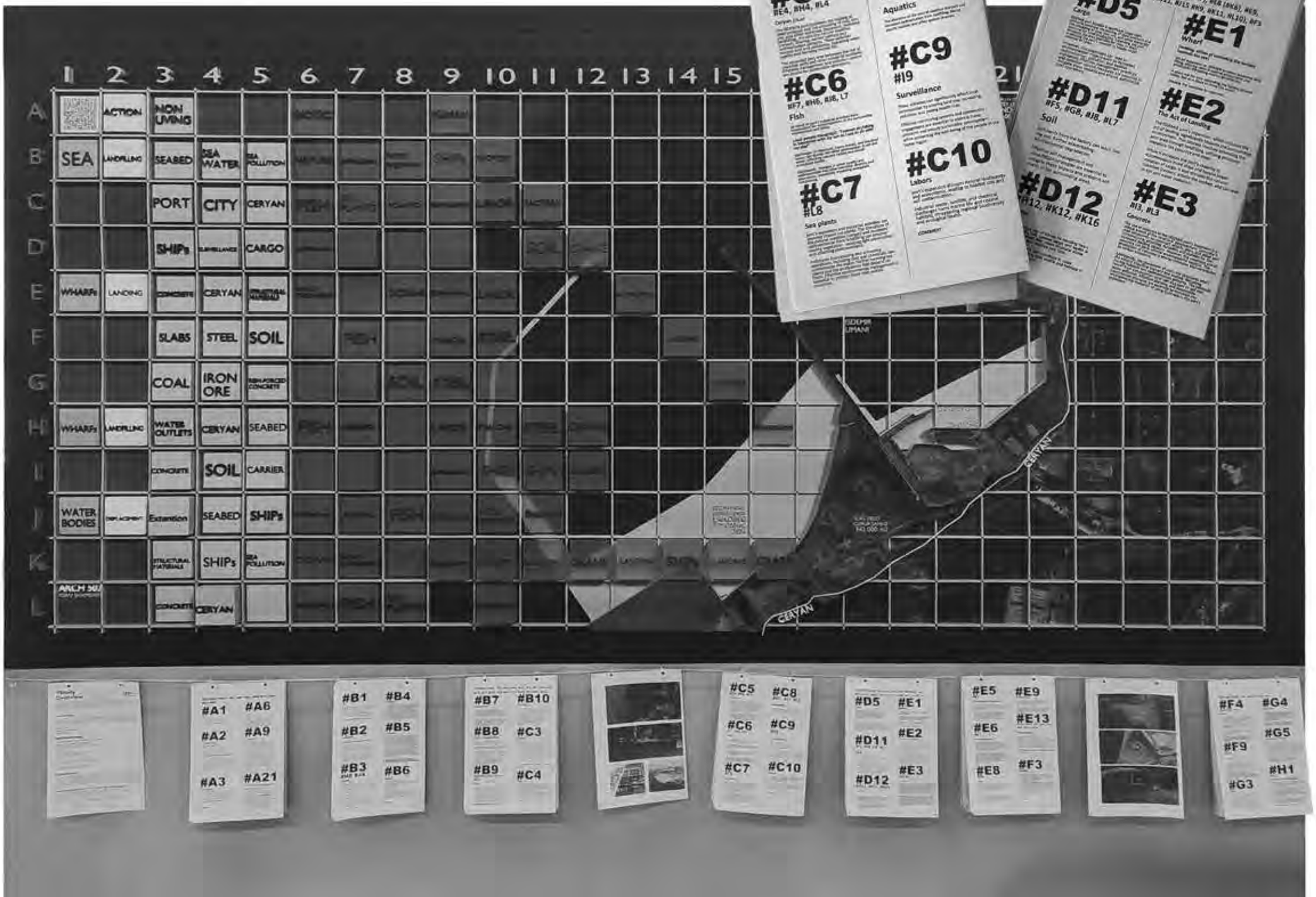




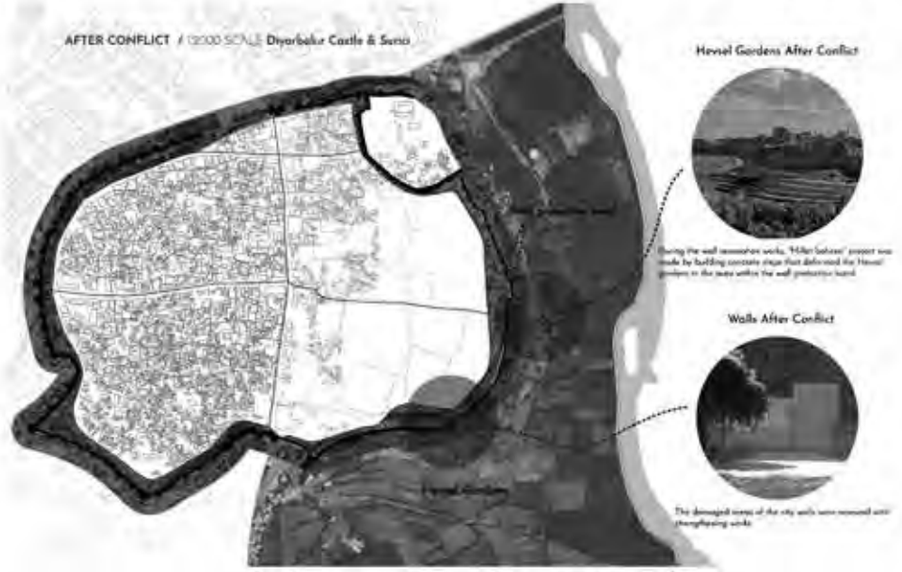


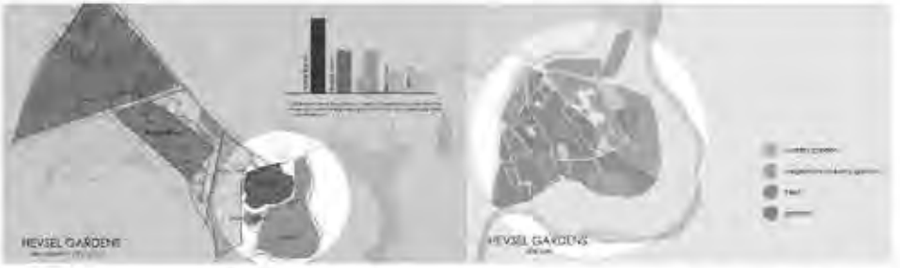
CASE 3: CIRCUS
TYPE
Typical
Atypical
RIGHT TO DEMOLISH
Right to Breathe
Right to Sunlight
Right to Water
Right to Smell
Right to Feel
Right to Move
NOTES
EVI
2002

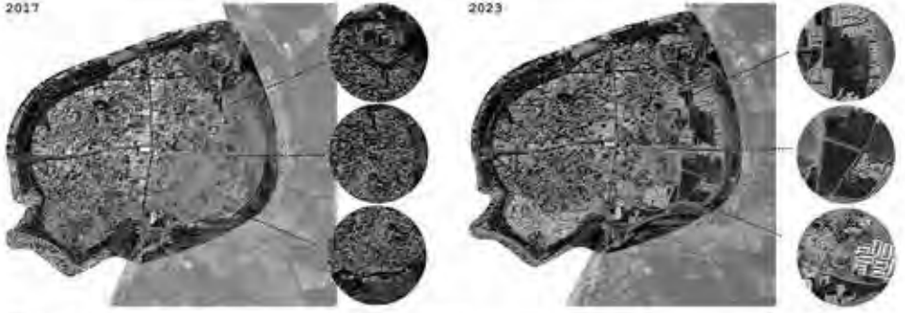
*Esra Durmaz_***Error! Displacement and Loss of Heritage** // Hasankeyf


#C5
#E4, #H4, #L4
#C8
#H7, #J7, #L6
Aquatics
#C6
#F7, #H6, #J8, L7
Fish
#C9
#I9
Surveillance
#C7
#L8
Sea plants
#C10
Labors
#D5
Cargo
#E1
Wharf
#D11
#F5, #G8, #J8, #L7
Soil
#E2
The Act of Landing
#D12
#H12, #K12, #K16
#E3
#I3, #L3
Concrete
SEA
ACTION
NON LIVING
SEABED
SEA WATER
PORT
CITY
CERYAN
SHIPs
CARGO
WHARFs
LANDING
CONCRETE
SLABS
STEEL
SOIL
COAL
IRON ORE
WATER OUTLETS
CARRIER
WATER BODIES
Extention
ARCH 507
#A1 #A6 #A2 #A9 #A3 #A21
#B1 #B4 #B2 #B5 #B3 #B6
#B7 #B10 #B8 #C3 #B9 #C4
#C5 #C8 #C6 #C9 #C7 #C10
#D5 #E1 #D11 #E2 #D12 #E3
#E5 #E9 #E6 #E13 #E8 #F3
#F4 #G4 #F9 #G5 #G3 #H1

*Türkan Sude Sakalar_**Aşefçi** Women as a Caregiver: Invasion and Invasive Companions*
// Diyarbakır Suriçi





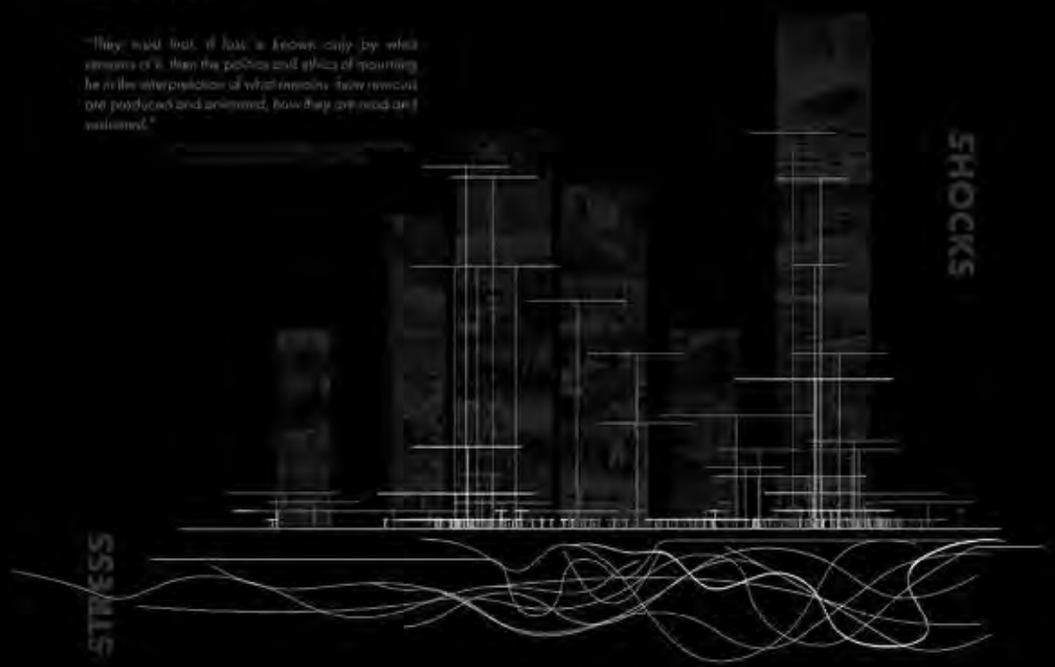



*Zeynep Kozoğlu*_**Earthquake in Reverse Time: From Disaster to Injustice** // Hatay

## Massive Body Loss

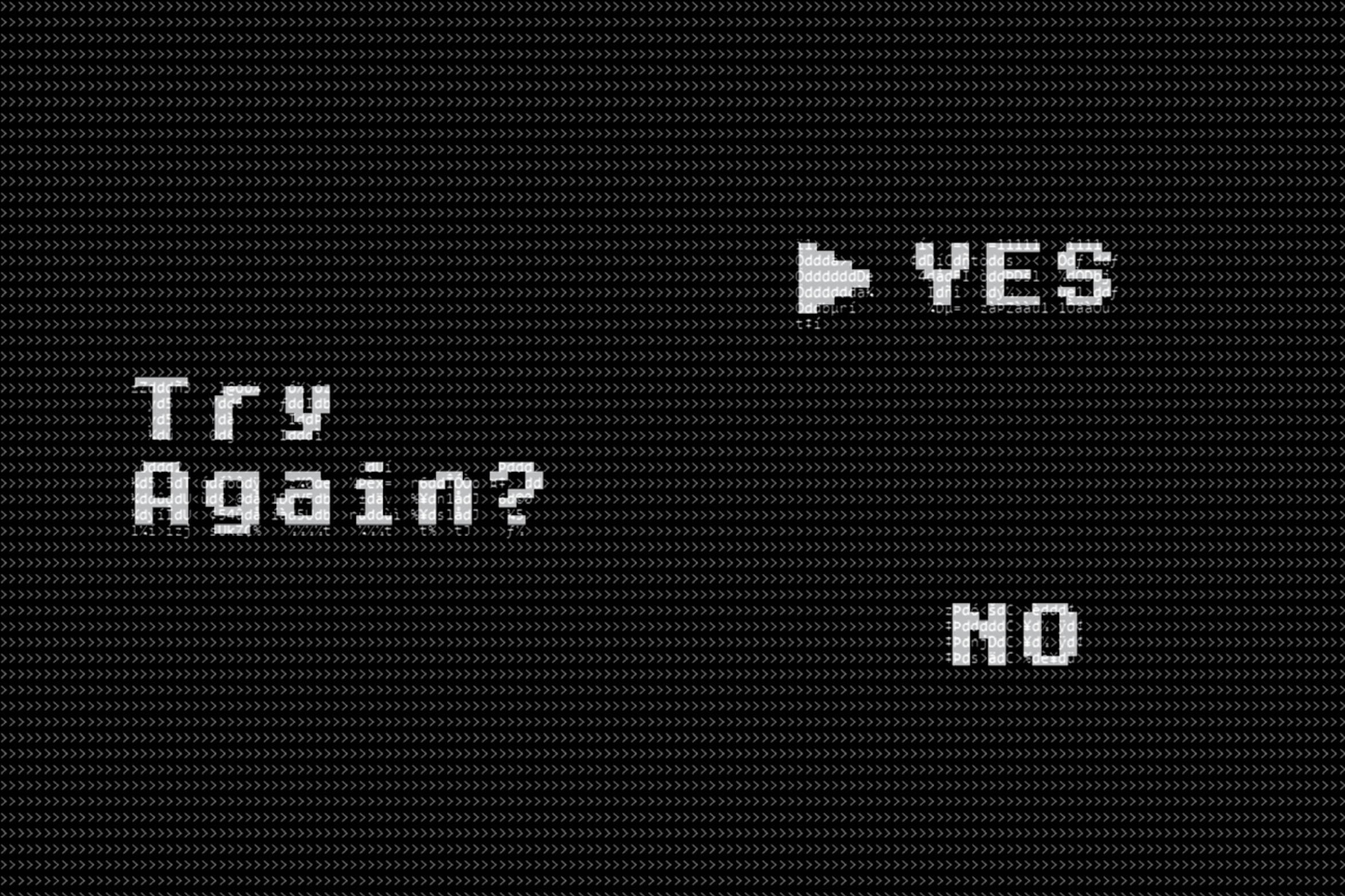
100+ years of Türkiye

"They said that, if loss is known only by what remains of it, then the politics and ethics of mourning lie in the interpretation of what remains: how removals are produced and answered, how they are read and welcomed."



JAM SESSION

TECH
WORK
BLOCK
2022-2023


Yes
Try
again?
no

# tedu.arch
# work.book
# 2022.2024

TEDU Department of Architecture