

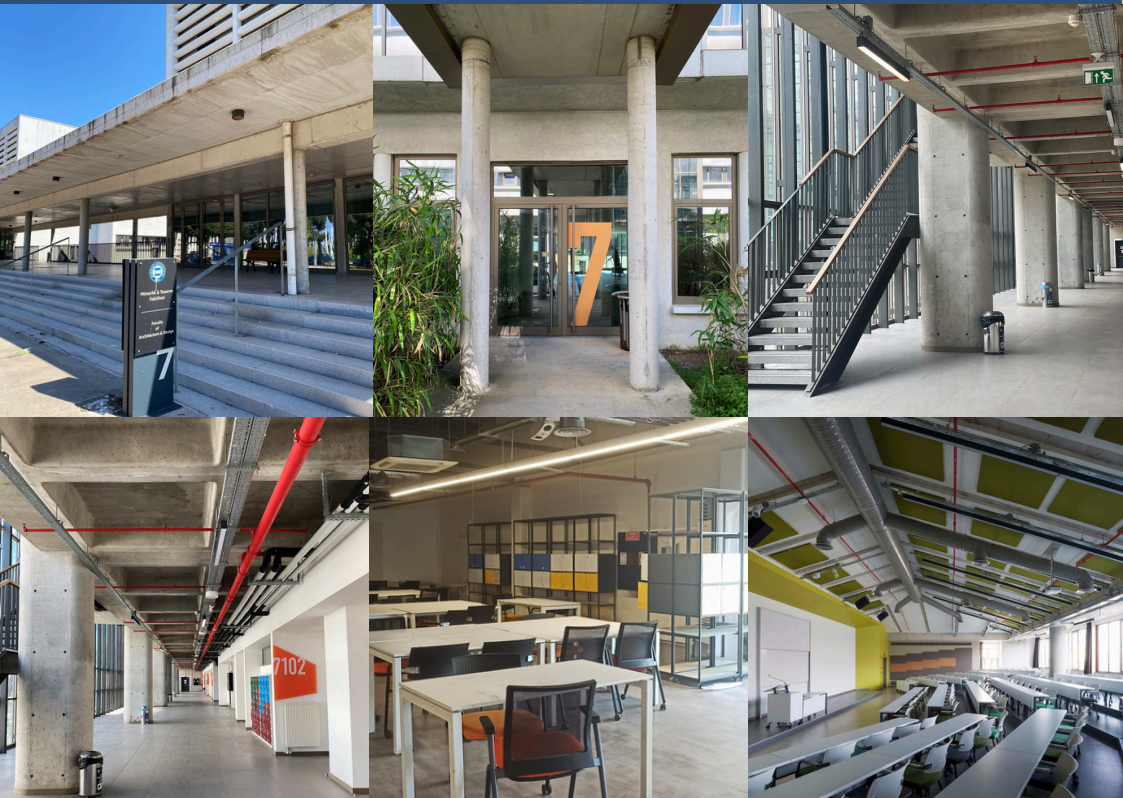


Faculty of Architecture and Design
School of Architecture

@marunmimarlik
@MarUn_Arch
@marun_arch

DEPARTMENT OF ARCHITECTURE CATALOGUE

2025-2026



ABOUT US	01
WHO ARE WE	02
COURSES & STUDIOS	03
DESIGN + BUILD 1/1 TIMBER WORKSHOP	04
SEMINARS	05
MARUN_ARCH X GDFI ISTANBUL	06
CAMPUS LIFE	07

TABLE OF CONTENTS

01 ABOUT US

OUR STORY

The Department of Architecture builds on Marmara University's long-standing heritage and forward-looking vision to foster an educational environment grounded in academic excellence, critical inquiry, and architectural responsibility. Viewing architecture as both a cultural and social practice, the Department embraces its connections with art, science, technology, and society. Through a studio-based curriculum, students develop the knowledge and skills to address contemporary design challenges with creativity, ethical awareness, and sensitivity to the natural, urban, and historical environment.



01 ABOUT US

OUR MISSION & VISION

1 MISSION

To educate architects who are intellectually curious, ethically responsible, and professionally competent through a studio-based education that integrates design, research, critical thinking, and interdisciplinary knowledge. The Department aims to cultivate graduates who are sensitive to the natural, built, and historical environment and capable of contributing to society at both national and international levels.

2 VISION

To be a leading architecture department that advances architectural education through academic excellence, innovation, and a holistic understanding of architecture, while fostering professionals who shape the built environment with creativity, social responsibility, and ethical awareness.



02 WHO ARE WE?

MEET OUR FACULTY

The Department of Architecture at Marmara University is distinguished by its strong and diverse academic staff. Our faculty comprises experts across key disciplines, including Building Design and Theory, Building Science and Technology, Architectural History, and Restoration. This team of dedicated professors and instructors brings a wealth of knowledge from both academic research and professional practice. They are passionate educators committed to sharing their experience and nurturing the next generation of architects. The department's academic body is continuously growing, regularly enriched by visiting instructors and new experts, ensuring our students receive a dynamic and comprehensive education.



02 WHO ARE WE?

ACADEMIC STAFF



Prof. Dr. İmre ÖZBEK EREN

- Head of the Department of Architecture
- Division of Architectural Design



Doç. Dr. Akin Tolga İLTER

- Deputy Head of the Department
- Division of Building Technology



Assist. Prof. NİL AYNALI

- Deputy Head of the Department
- Division of Architectural Design



Assist. Prof. H. Nur KIZILYAPRAK

- Division of Building Technology



Assist. Prof. Hatice Işıl UYSAL

- Division of Architectural Design



Assist. Prof. Zeynep İNAN OCAK

- Division of Restoration



Prof. Dr. Hikmet Selim ÖKEM

- Head of Division of Architectural Design



Prof. Dr. İkbâl ÇETİNER

- Head of Division of Building Technology



Assoc. Prof. Nurdan KUBAN ORCAN

- Head of Division of Restoration



Res. Assist. Cansu TAŞ

- Division of Architectural Design



Res. Assist. Elif DEMİRCİ

- Division of Building Technology



Res. Assist. F. Zeynep KIZILTAŞ MUTLU

- Division of Architectural Design



Prof. Dr. Nicole Silvia KANÇAL

- Head of Division of Architecture History



Assist. Prof. Burçin GÜNGEN

- Division of Architectural Design



Assist. Prof. Gülşah AYKAÇ

- Division of Architectural Design



Res. Assist. Furkan SAĞDIÇ

- Division of Architecture History



Res. Assist. Melek KORKMAZ

Division of Restoration



Res. Assist. Rumeysa TEMEL

- Division of Building Technology

03 COURSES & STUDIOS

At **MARUN_ARCH**, education is shaped by a holistic understanding that approaches architecture not merely as a technical pursuit, but as a profound responsibility towards people, society, and space. Our curriculum is structured to convey this awareness to students, **integrating theory** and **practice** in a cohesive manner. The backbone of the education is formed by **design studios**, which offer the opportunity to experience architectural design in all its dimensions. These studios provide an intellectual climate that enables our students to interpret cultural, social, environmental, technological, and political phenomena as an inseparable part of the design process.

The courses aim to cultivate architects who are sensitive to natural, public, and historical environments and who possess a strong sense of **professional ethics**. Furthermore, our program, which seeks to nurture individuals equipped with knowledge and vision in both **national** and **international contexts**, prepares our students to have a voice on the global architectural platform. With its strong academic staff, Marmara Architecture provides its students not only with professional knowledge but also with a perspective that carries the **universal responsibility** of **architecture**.



03 COURSES & STUDIOS

CURRICULUM

YEAR 1 SEMESTER 1 FALL					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH1001	Architectural Design Studio I	4	6	10	10
ARCH1003	Architectural Design Theory I	2	0	2	2
ARCH1005	Architectural Communication I	1	2	3	3
ARCH1007	Academic Writing in English	3	0	3	1
ARCH-ND1	Non-Departmental Elective	3	0	3	5
MATH1051	Maths	2	0	2	1
THU100	Community Service Practices (Topluma Hizmet Uygulamaları)	0	2	2	1
TRD121	Türk Dili I	2	0	2	2
ARCH-DE1	Departmental Elective	2	1	3	5
		17	10	30	30
YEAR 2 SEMESTER 3 FALL					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH2001	Architectural Design Studio III	4	6	10	10
ARCH2003	Architectural Design Theory III	2	0	2	2
ARCH2005	History and Theory I	3	0	3	3
ARCH2007	Structural Systems I	2	1	3	3
ARCH2009	Building and Construction Technologies	2	2	4	5
ARCH2011	Building Materials II	2	0	2	2
ARCH-DE2	Departmental Elective	2	1	3	5
		17	10	27	30
YEAR 3 SEMESTER 5 FALL					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH3001	Architectural Design Studio V	4	6	10	10
ARCH3003	History and Theory III	3	0	3	3
ARCH3007	Conservation Studio I	2	3	5	5
ARCH3009	Environmental Design I	2	1	3	2
ARCH3011	Internship I: Professional Practice in Offices	0	0	0	5
ARCH-DE3	Departmental Elective	2	1	3	5
		13	11	24	30
YEAR 4 SEMESTER 7 FALL					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH4001	Architectural Design Studio VII	4	6	10	9
ARCH4003	Transdisciplinary Studio	1	4	5	5
ARCH4005	Urban Studies II	1	4	5	4
ARCH4011	Internship II: Professional Practice on Site	0	0	0	5
ARCH-DE7	Departmental Elective	2	1	3	5
ATA121	Atatürk İlkeleri ve İnkılapları Tarihi I	2	0	2	2
		10	15	25	30

YEAR 1 SEMESTER 2 SPRING					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH1002	Architectural Design Studio II	4	6	10	10
ARCH1004	Architectural Design Theory II	2	0	2	2
ARCH1006	Architectural Communication II: Architectural Drawing	1	2	3	4
ARCH1008	Introduction to Building Structure	2	1	3	3
ARCH1010	Building Materials I	2	0	2	2
ARCH1012	Introduction to Building Construction	2	0	2	2
ARCH-UE1	Non-Departmental Elective/ University Elective	3	0	3	5
TRD122	Türk Dili II	2	0	2	2
		18	9	27	30
YEAR 2 SEMESTER 4 SPRING					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH2002	Architectural Design Studio IV	4	6	10	10
ARCH2006	History and Theory II	3	0	3	3
ARCH2008	Structural Systems II	2	1	3	2
ARCH2010	Building Element Design	1	4	5	5
ARCH-DE3,4	Departmental Elective	2	1	3	5
ARCH-DE3,4	Departmental Elective	2	1	3	5
		14	13	27	30
YEAR 3 SEMESTER 6 SPRING					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH3002	Architectural Design Studio VI	4	6	10	10
ARCH3004	Urban Studies I	3	0	3	3
ARCH3006	History and Theory IV	3	0	3	3
ARCH3008	Conservation Studio II	2	2	4	4
ARCH3010	Environmental Design II	2	1	3	3
ARCH3012	Project Management and Economy	2	1	3	2
ARCH-DE6	Departmental Elective	2	1	3	5
		13	11	29	30
YEAR 4 SEMESTER 8 SPRING					
CODE	COURSE NAME	T	P	Total Hours	ECTS
ARCH4002	Diploma Project	2	4	6	10
ARCH4004	Architectural Practices in Profession	2	1	3	3
ARCH-DE8,9,10	Departmental Elective	2	1	3	5
ARCH-DE8,9,10	Departmental Elective	2	1	3	5
ARCH-DE8,9,10	Departmental Elective	2	1	3	5
ATA122	Atatürk İlkeleri ve İnkılapları Tarihi II	2	0	2	2
		12	8	20	30

03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO I / 2025-2026 / FALL

Architectural Design Studio I is designed to work with layers and networks of materiality, relationality, bodily experience and environmental perception through design and multidimensional production. In this context, the content of the course consists of successive works in different scopes. Each study explores spatiality through varying sets of concepts, design and methods of representation.



The subjects of the course are

- elements of architecture and spatiality,
- environmental/ atmospheric/ architectural character,
- body-space-time-movement relations, system analysis,
- transitions between scales,
- design and representation environments and tools.



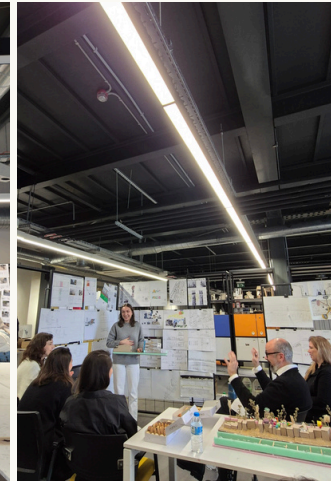
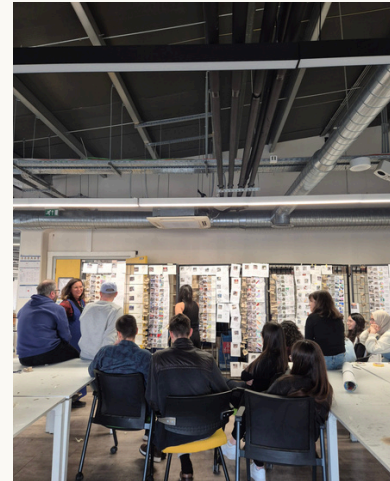
Tutors:

Assist. Prof. Gülşah Aykaç

Assist. Prof. Hatice Işıl Uysal

Assist. Prof. Burçin Güngen

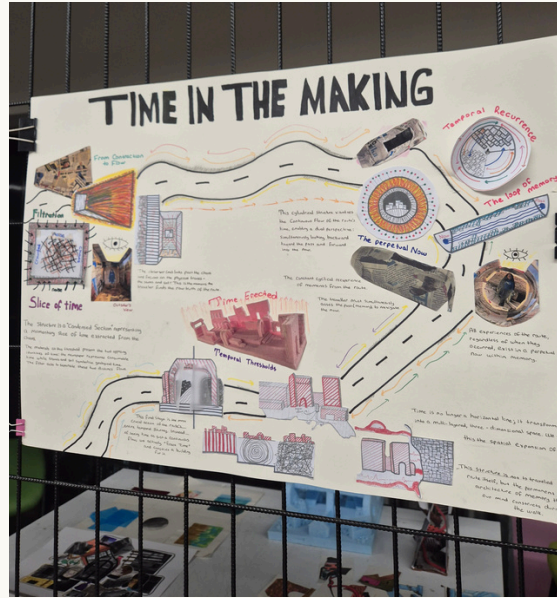
Res. Assist. F. Zeynep Kızıldaş Mutlu



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO I / 2025-2026 / FALL

Student Works



Tutors:

Assist. Prof. Gülşah Aykaç

Assist. Prof. Hatice Işıl Uysal

Assist. Prof. Burçin Güngen

Res. Assist. F. Zeynep Kızıldaş Mutlu

03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO I / 2025-2026 / FALL

Student Works

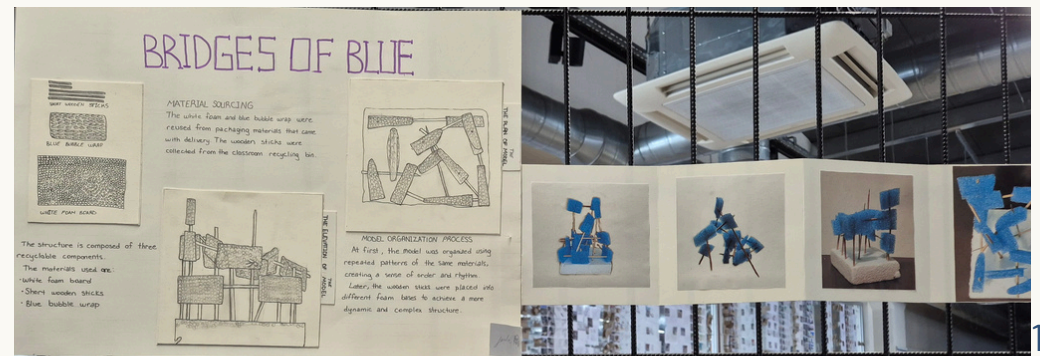
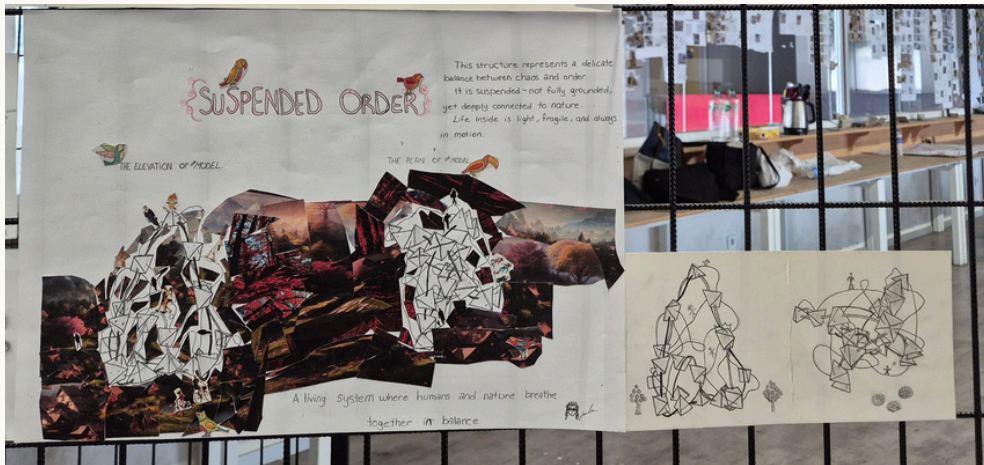
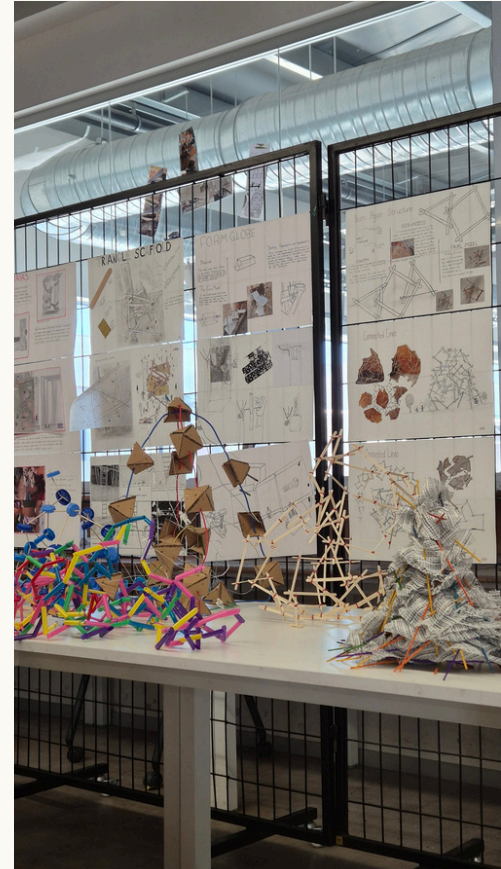
Tutors:

Assist. Prof. Gülşah Aykaç

Assist. Prof. Hatice Işıl Uysal

Assist. Prof. Burçin Güngen

Res. Assist. F. Zeynep Kızıldaş Mutlu



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO I / 2025-2026 / FALL

Student Works

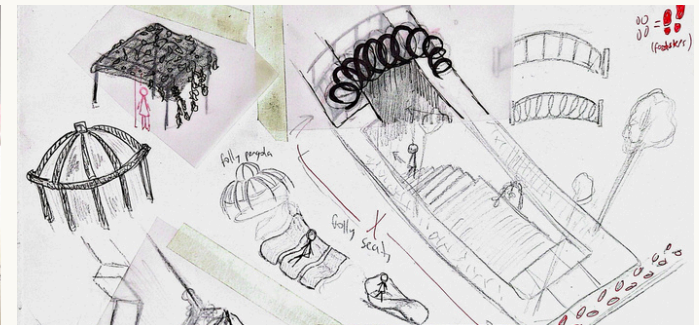
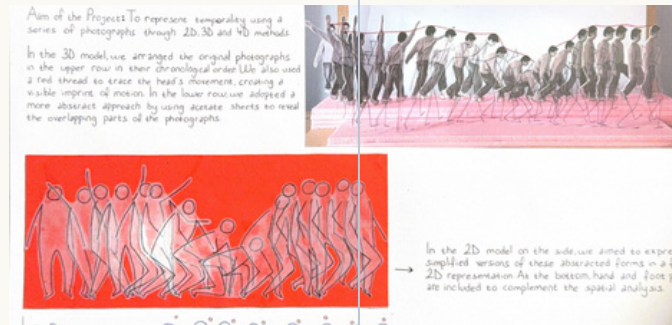
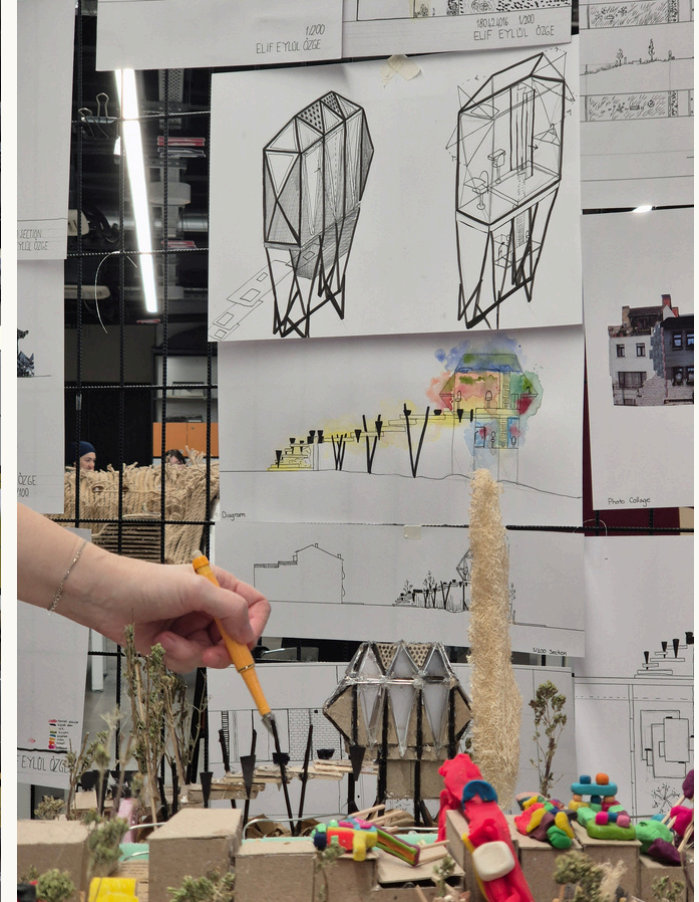
Tutors:

Assist. Prof. Gülşah Aykaç

Assist. Prof. Hatice Işıl Uysal

Assist. Prof. Burçin Güngen

Res. Assist. F. Zeynep Kızıldaş Mutlu

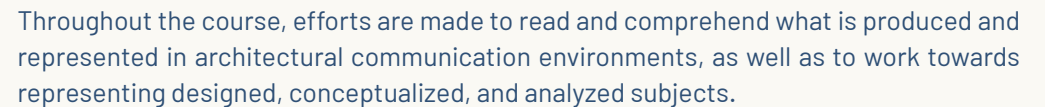


ARCHITECTURAL COMMUNICATION I / 2025-2026 / FALL

- The first part of the course introduces and engages with architectural communication environments, tools, practices, and materials.
- In the second part, practices for transitioning and transpositioning between 2D, 3D, and 4D readings and productions are developed.
- The third part focuses on gaining knowledge and skills related to various forms of translation, representation, and transcription.
- Finally, the last part investigates the possibilities of hybrid usage of manual and digital representation methods, with a focus on environmental interactions.



Res. Assist. F. Zeynep Kızıldaş Mutlu



03 COURSES & STUDIOS

ARCHITECTURAL COMMUNICATION I / 2025-2026 / FALL

Student Works

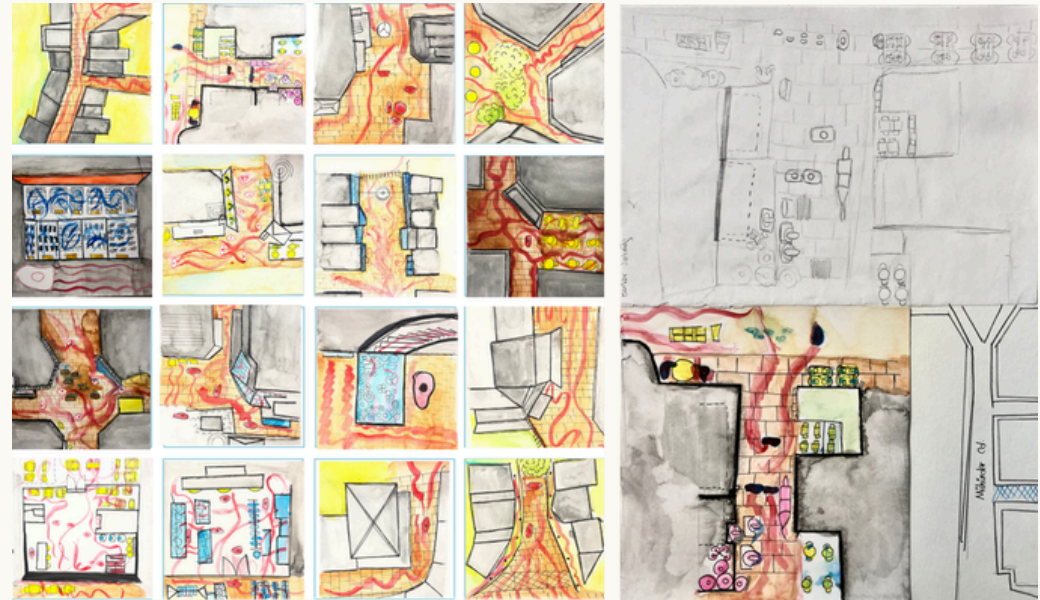
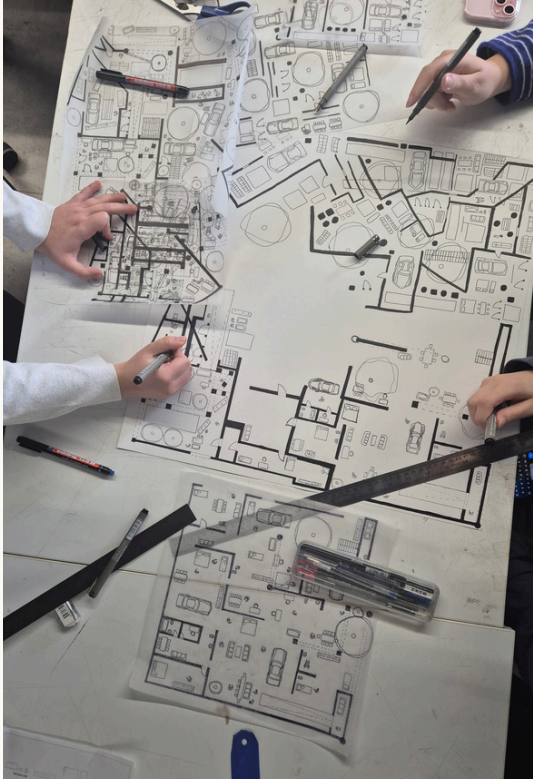
Tutors:

Assoc. Prof. A. Tolga İlater

Assist. Prof. Gülşah Aykaç

Assist. Prof. Hatice İşıl Uysal

Res. Assist. F. Zeynep Kızıldaş Mutlu



03 COURSES & STUDIOS

ARCHITECTURAL THEORY I / 2025-2026 / FALL

Architectural Design Theory I aims to critically comprehend and discuss the positions and situations of architectural design within the physical and social relational context of the earth.

The first part of this course, which has a conceptual and ontological focus, consists of discussions of matter and relationality, body conceptions, environmental perception and temporality. The physical and social context of the earth is discussed, as well as the basics of the act of architectural design. The second part of the course elaborates on the discussions in the first part of the course by centering on the acts of seeing, translating and constructing.

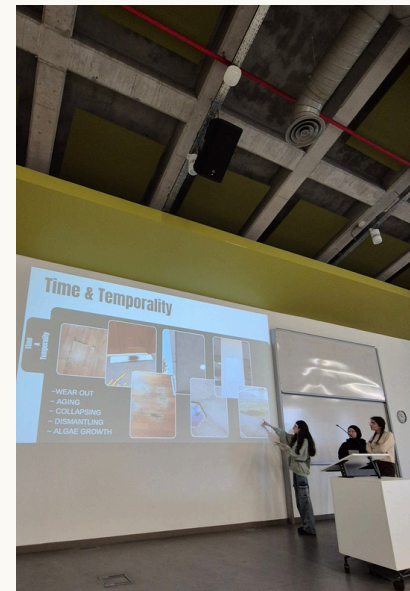


Tutors:

Prof. Dr. İmre Özbek Eren

Assist. Prof. Nil Aynalı

Res. Assist. F. Zeynep Kızıtaş Mutlu



03 COURSES & STUDIOS

ARCHITECTURAL THEORY I / 2025-2026 / FALL

Student Works



Tutors:

Prof. Dr. İmre Özbek Eren

Assist. Prof. Nil Aynalı

Res. Assist. F. Zeynep Kızıldaş Mutlu



03 COURSES & STUDIOS

ARCHITECTURAL THEORY III/ 2025-2026 / FALL

Architectural Design Theory III explores the foundations of knowledge that shape our changing discourse and praxis. The course follows a conceptual ontology to help capture complex, ever-shifting spatial processes. The semester begins by looking at traditional and vernacular architecture before moving into the industrial revolution and the ideals of the modern movement. From there, it questions these reproduced spaces by examining the crises of modernism, environmental impacts, and the shift toward deconstruction.

As the timeline moves beyond the modern era, the focus shifts to the information society and its new architectural environments. The course discusses network theories, nomadic design, and what the loss of physical borders means for spatial practice. Along with these concepts, the syllabus also grounds architecture in the physical world by exploring how materiality, hapticity, and tactility shape human experience and movement in space.

A major part of the curriculum centers on design justice. It covers egalitarian and universal design, asking how we can design for the disadvantaged and build for the people rather than just focusing on aesthetics. The discussions also incorporate solidarity architecture, feminist theory, and ecological critiques to build a strong critical perspective. By closing with the architecture of the digital paradigm, the course gives students the tools to critically compare both milestone and contemporary practices.

Tutors:

Prof. Dr. Hikmet Selim Ökem

Res. Assist. Cansu Taş



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II-III/ 2025-2026 / FALL

"The Urban Retreat" is a place for a writer in Kuzguncuk, which is basically a space for accommodation, contemplation and intellectual production within the city.

It is a retreat for one, who is in need for "closeness" in every sense...

First, closeness to one's own self: to hear his/her own inner-voice, in a state of solitude and self-reflection

Here, closeness also means "to close oneself off to the outer world" to reach an inner world.

What one finds in the inner world is the second aspect of "closeness":

An inner world to remember the matterness of the world, before it was cultivated.

To remember the primordial qualities of the nature, filtered and revealed by the space.

The place is made up from the matter in its most primordial state, revealing the nature of its origin. Leaving behind industrialized materiality, one intertwines with matter in its rawest form, finding it crafted only when necessary for use.

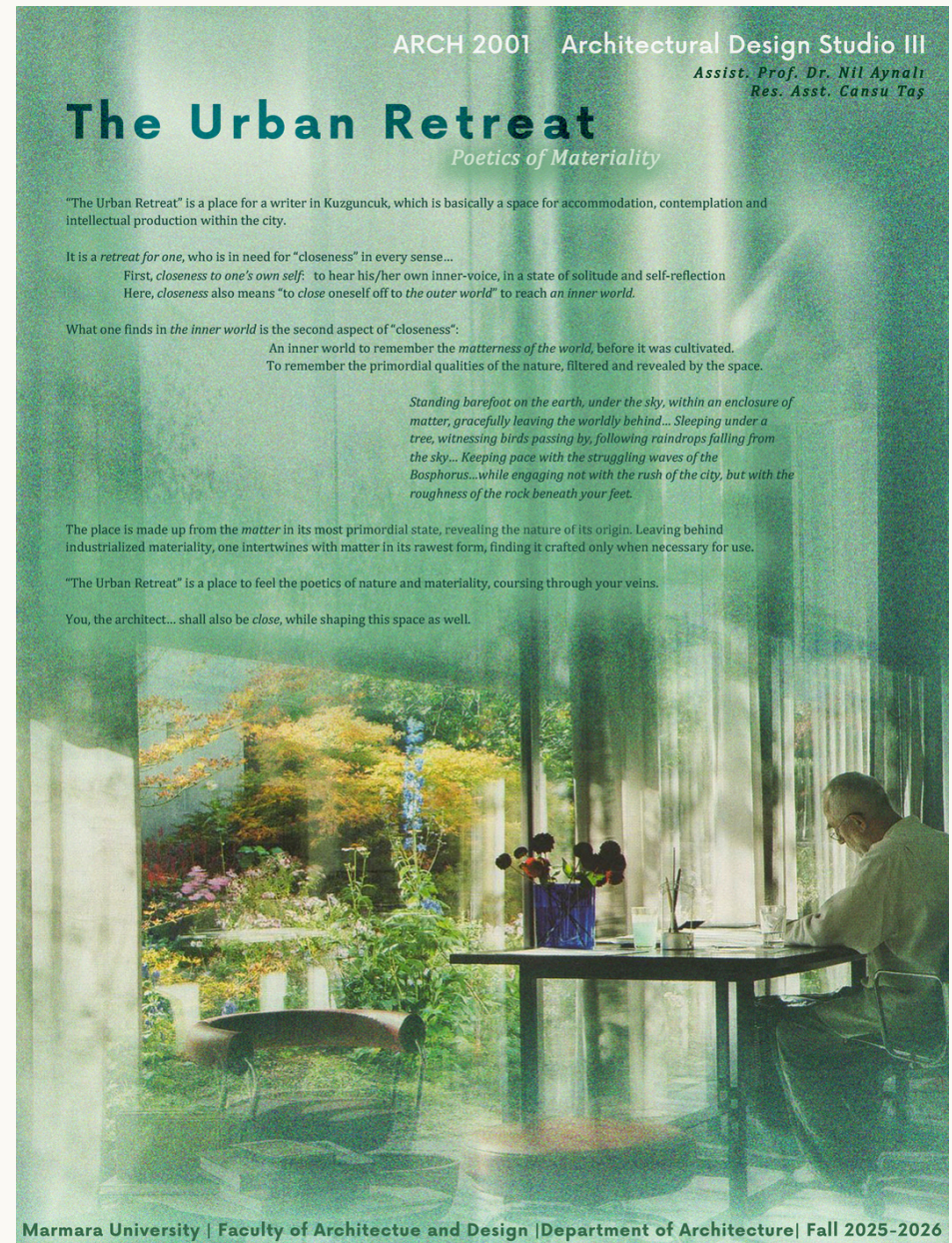
"The Urban Retreat" is a place to feel the poetics of nature and materiality, coursing through your veins.

You, the architect... shall also be close, while shaping this space as well.

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. Cansu Taş



03 COURSES & STUDIOS

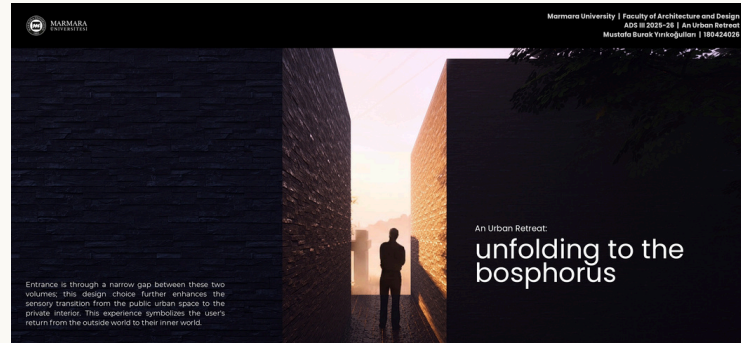
ARCHITECTURAL DESIGN STUDIO II-III/ 2025-2026 / FALL

Student Works

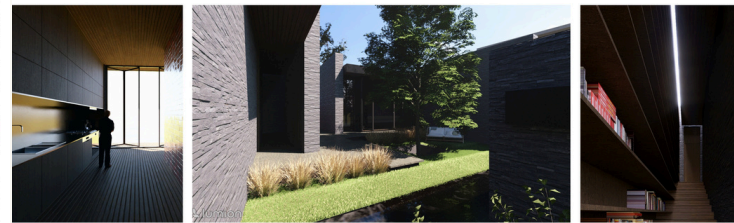
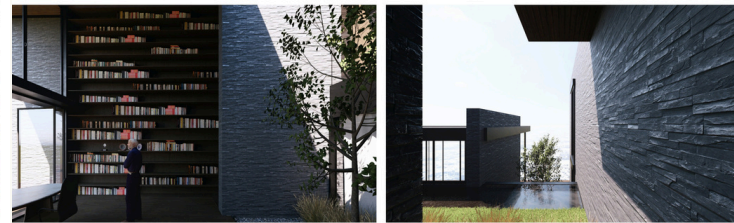
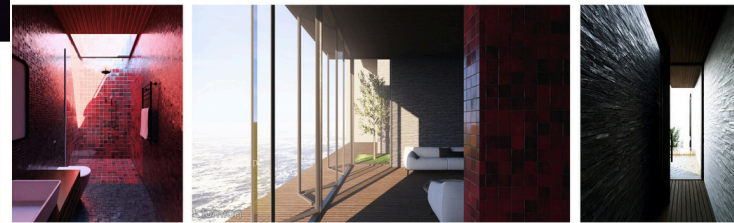
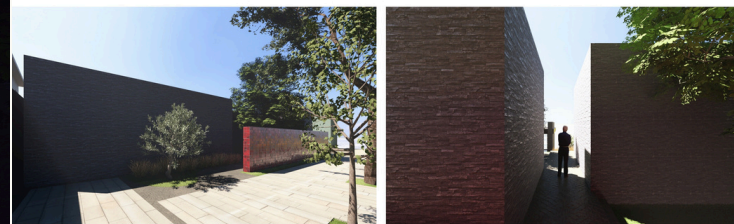
Tutors:

Assist. Prof. Nil Aynalı

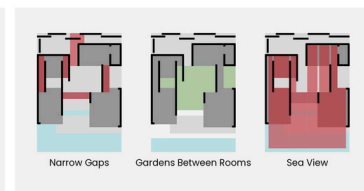
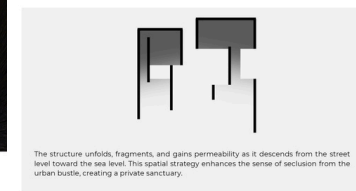
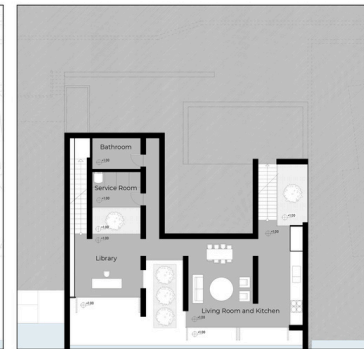
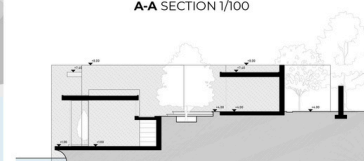
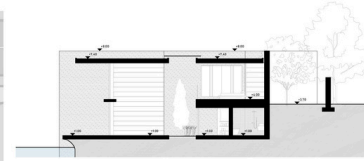
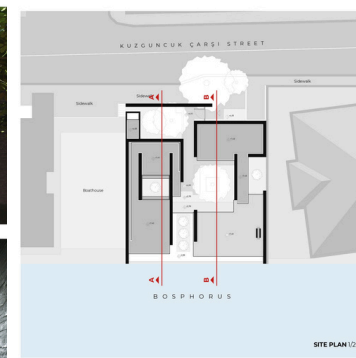
Res. Assist. Cansu Taş



renders



unfolding to the bosphorus



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II-III/ 2025-2026 / FALL

Tutors:
Assist. Prof. Nil Aynalı
Res. Assist. Cansu Taş

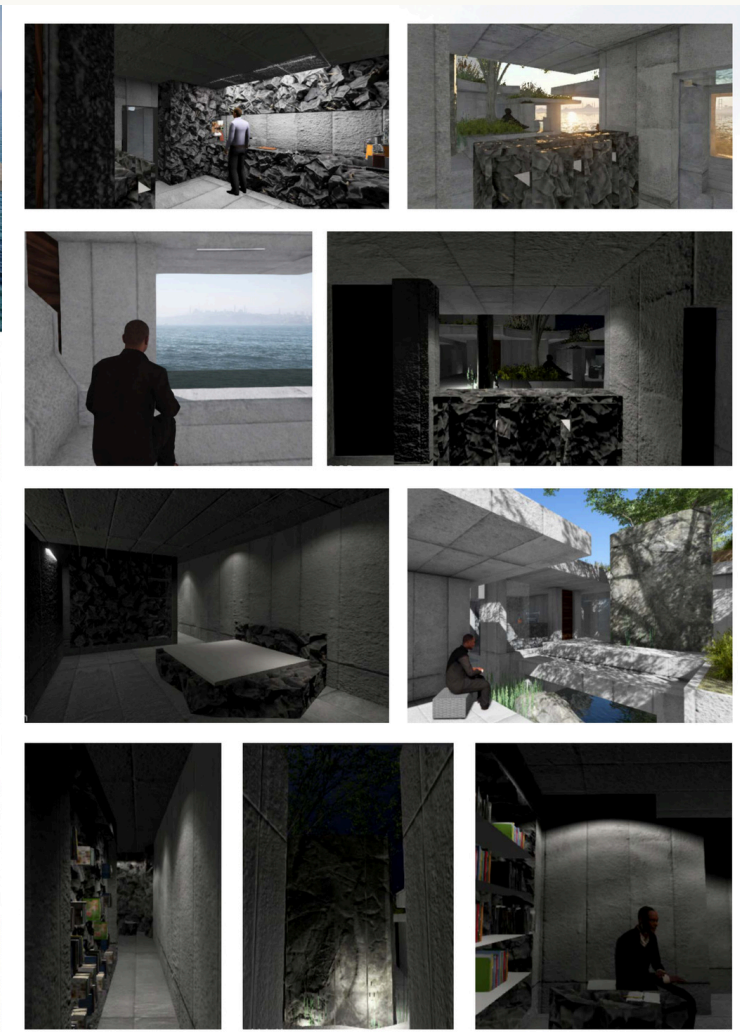
Student Works



MELEK NUR ÖZTÜRK 180425822



MELEK NUR ÖZTÜRK 180425822



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II-III/ 2025-2026 / FALL

Student Works

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. Cansu Taş

LIMEN PROPOSAL

Marmara University | Faculty of Architecture and Design
AD5 II 2025-26 | An Urban Retreat
Ceren Güllü | 180424000

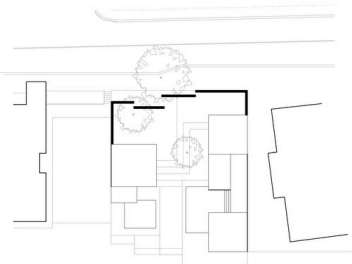


Just as the spaces are tiered, so is the sea. A still water surrounds the house, remaining slightly above the sea level as if seeking refuge from the street's restless noise, yet also resisting the sea's wild embrace.

And always, through both realms, the architecture performs a steady gesture: slow, measured leaning toward the water, a gradation of space, sound, and light born from the desire to listen more closely to the sea.

it holds the light in its surface, breaks it into fragments, and scatters it across the interior walls like drifting pages. Between the two parts lies a gentle negotiation: a narrowing passage where shadow deepens and the echo of the outer world thins.

The second part the living quarter opens outward, loosening its posture as it approaches the shore. Here, life leans toward the sea with less hesitation.



1/200 site plan



section a

section b

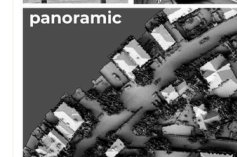
CONTEXTUAL STUDIES

Marmara University | Faculty of Architecture and Design
AD5 II 2025-26 | An Urban Retreat
Ceren Güllü | 180424000

approaching the field



A space nestled on the threshold of the Bosphorus and the flowing road is this space's door opening onto the water and the sky.

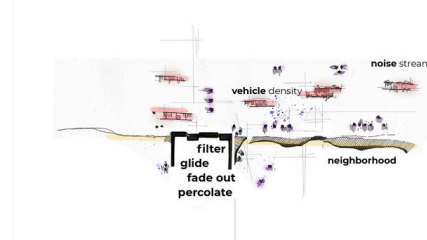
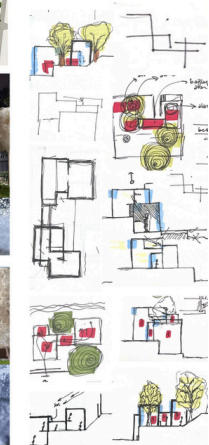


panoramic



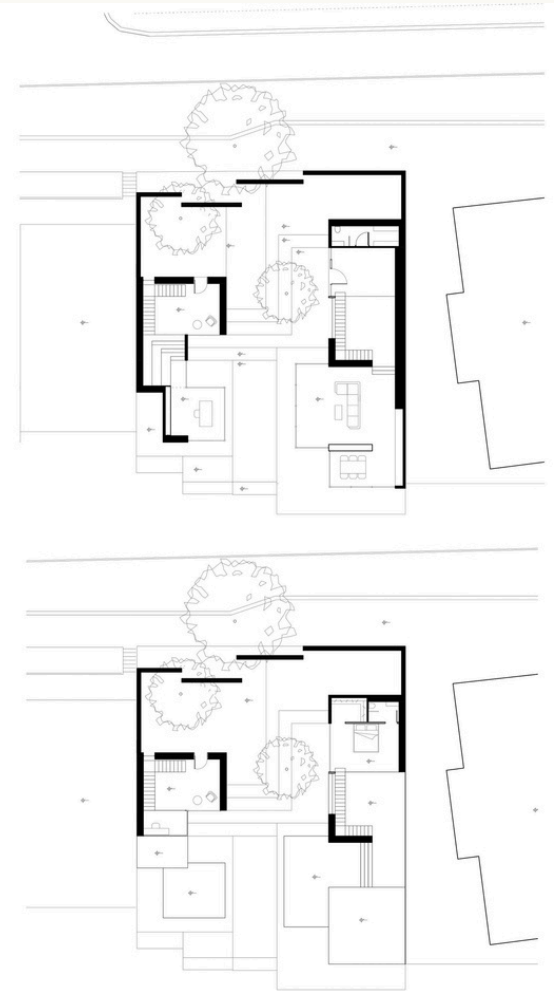
model of the field

SKETCHES



His words circle the Bosphorus and ring the doorbell of his house. Behind the opening door, they fall one by one onto the paper on the table. These words, which visit water, earth, air, people, and sometimes birds, visit the writer's letters every night. The scenes of the outer world strike against the writer's garden wall and echo back. At times, voices slip through the cracks, reaching the writer's ear and perhaps, what is heard upon the walls also finds its way onto the page.

Leaving the volume where most of the day unfolds, the writer steps outside the air brushes against her face. The sunlight, once caught upon the walls of the house, now warms her skin. From the walls that lean toward the street to the edges that open toward the sea, there is a gentle descent: a gradation born from the desire to approach the water.



03 COURSES & STUDIOS

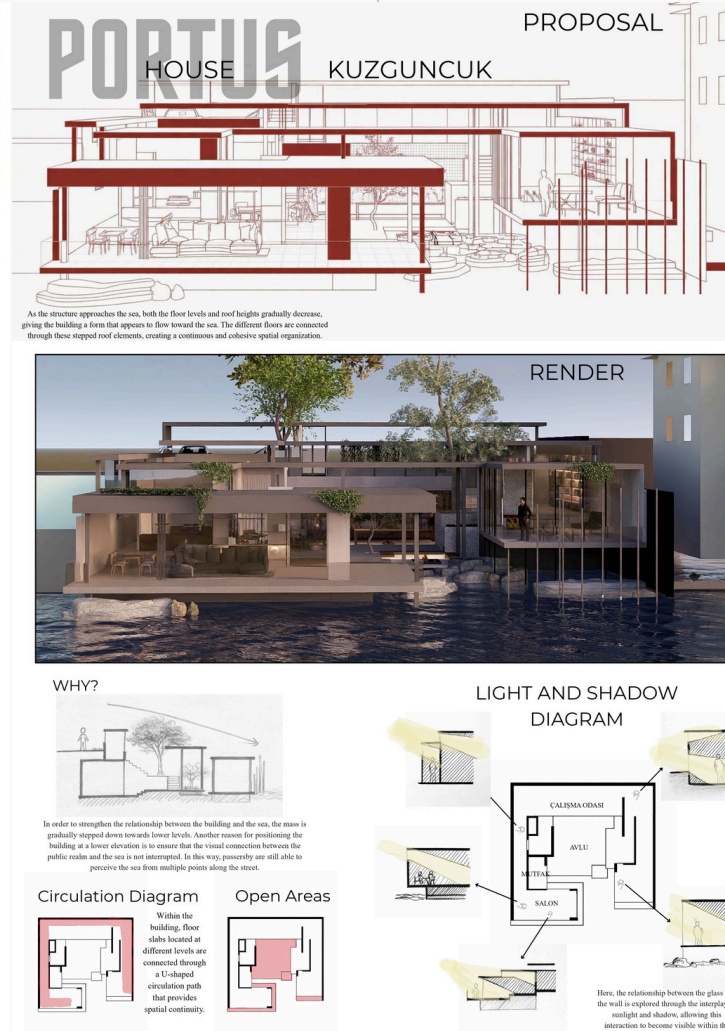
ARCHITECTURAL DESIGN STUDIO II-III/ 2025-2026 / FALL

Student Works

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. Cansu Taş



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II-III/ 2025-2026 / FALL

Student Works



Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. Cansu Taş



03 COURSES & STUDIOS

ARCHITECTURAL THEORY II / 2025-2026 / SPRING

The content of Architectural Design Theory 2 course content is to lay down the tectonics of architecture starting with the material and immaterial elements of architecture. The components of the physical environment as the input of the architectural design, the distinctive features of the production and reproduction of the architectural space, the evaluation of archetypes into architectural typology, the criticism of type forms, and the relationship of architectural and urban morphology constitute the content of this course. Besides topics like the city, the environment, sustainability and articulation also constitute the content of the course.

Marmara University Faculty of Architecture | Design School of Architecture | 2025-2026 Spring Semester

ARCH1004 Architectural Design Theory II

House is a contextual case



Monday 09.30 - 11.20

Prof. Dr. İmre ÖZBEK EREN - Res. Assist. Fatma Zeynep KIZILTAŞ MUTLU

Tutors:

Prof. Dr. İmre Özbek Eren

Res. Assist. F. Zeynep Kızıldaş Mutlu

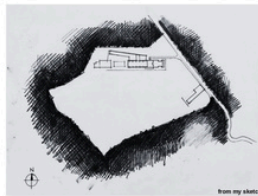
The course consists of theoretical presentations, assignments, in-class discussions, seminars led by guest lecturers, and student presentations.



THE WHITE HOUSE IN THE VOID

I chose this project because it masterfully demonstrates how architecture can define an immense natural void through minimalist modularity and structural honesty without consuming the landscape."

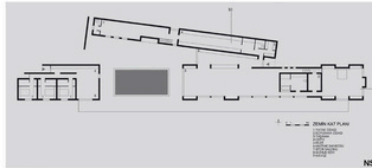
Natural / Geographical Context



A 13,000 m² clearing enclosed by a dense oak forest. Instead of occupying the center, the design settles on the northern edge to face the light and shield against harsh winds.

This orientation shields against harsh northern winds, while the horizontal composition aligns with the flat Thracian topography.

Built Environment



The diagram illustrates how functions are fragmented into independent 'cells' rather than forming a monolithic block. Each private zone opens to its own courtyard, while the linear circulation spine maintains visual continuity."

Socio-Cultural and Economic Context



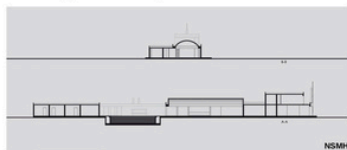
The 6,000 Stones Game & Shared Discourse Collaborative Design: Tracks a rigorous dialogue between Nevzat Sayin and Boğaçhan Dündaralp, investigating the evolution of layout alternatives.

Modular Rationality: Metric dimensions are entirely replaced by precise block counts using exactly 6,000 standard AAC blocks



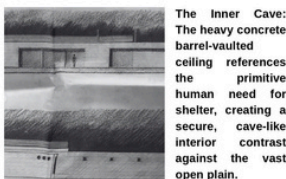
Material Honesty: Rejecting plaster, paint, or cladding, the raw block itself becomes both the structure and the ornament.

Perceptual / Experiential Dimension



The Linear Spine A continuous internal corridor acts as a structural axis, guiding the experience across private cells.

Framing the Void: Expansive glass facades dissolve physical boundaries, actively framing and domesticating the wild external landscape.



The Inner Cave: The heavy concrete barrel-vaulted ceiling references the primitive human need for shelter, creating a secure, cave-like interior contrast against the vast open plain.



"ARCHITECTURE IS NOT FILLING THE VOID; IT IS DEFINING IT."



Sayin, N. (2004). The White House in the Void Project Text. NSMH Architecture Archive. Dündaralp, B. (2004). The Adventure of a House: Plan Investigations & Sketches. Akay & Mimarlık Design (2005). Materiality and Modular Rationality in Thracian Topography. Melika Köse 180424025

OSMAN HAMDİ BEY HOUSE

NAME: SEMRA SEYME
SURNAME: ÇELİK
NO: 180424025
DATE: 05.06.25

NATURAL/GEOGRAPHICAL CONTEXT

• **Topography & Landscape:** Rather than merely resting on the site, the house actively anchors itself into the sloping terrain. I read this as a deliberate architectural gesture, establishing a dramatic threshold between the earth's grounded reality and the sea's fluid horizon.



• **Climate & Natural Data:** The climate here is actively sculpted, not just endured. Wide eaves do not merely protect; they choreograph the prevailing sea breezes and shadows, turning natural elements into sensory design materials.



• **Material & Structure:** The hybrid structure forms a tactile narrative: the heavy, stereotomic stone roots the building in local history, while the tectonic lightness of the timber frame reaches toward creative freedom.



SOCIO-CULTURAL AND ECONOMIC CONTEXT

• **User Profile & Lifestyle :** This architecture eliminates the distance between the designer and the user; the planner and the inhabitant collapse into the same artistic persona. It acts as a deliberate sanctuary where the modern intellectual subject designs his own spatial atmosphere for personal and creative contemplation.



• **Modes of Production:** By elevating the painting studio to its spatial core, the architecture actively participates in artistic creation. Stripped of traditional economic utilities, the domestic realm transforms into a deeply personal locus of intellectual labor and cultural memory.

I chose the Osman Hamdi Bey House because it embodies a rare architectural unity where the planner and the inhabitant collapse into the same artistic identity, manifesting as a profound atmospheric threshold designed precisely for his own creative solitude and production.

BUILT ENVIRONMENT

• **Settlement Pattern & Fabric:** By intentionally detaching from the dense, introverted Ottoman urban fabric, the house curates its own isolated void. Turning its back on conventional street alignments to face the sea, it prioritizes an atmosphere of artistic solitude over social conformity.



• **Housing Typology:** The house defies conventional domesticity. I interpret it not as a standard dwelling, but as a "built self-portrait"—an unprecedented late-19th-century typology where the pavilion acts as a spatial instrument for the intellectual's solitary production.



PERCEPTUAL/EXPERIENTIAL DIMENSION

• **Atmospheres & Thresholds:** The house acts as a profound spatial threshold between the earth's heavy permanence and the sea's fluid horizontality.



• **Bodily Engagement & Memory:** Rejecting mere visual dominance, the architecture demands multi-sensory interaction. The artist's personal interventions, such as painting a flower motif on a door handle, transform everyday elements into intimate tactile thresholds. This motif acts as a personalized handshake of the building, turning ordinary domestic rituals into a canvas of spatial memory and creative solitude.



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO III-IV / 2025-2026 / SPRING

In Search of a Genuine Space for Encounter

"Are we alone amidst the crowds in the city, or are we truly together?" In today's Istanbul, amidst the dizzying pace of the metropolis, perhaps this is the first question we need to ask ourselves. While the modern world offers us countless opportunities under the name of "public space" – through museums, converted industrial structures, and glittering squares – what kind of existences do we produce within these spaces? Is the ideal of public space turning into anonymous voids that we merely "pass through," which we cannot truly possess, spaces that belong to "everyone but actually no one"? Through these questions, this studio aims to explore whether we can take a step back from the modern, transparent yet non-contact publicness and aim to create a genuine space where we can feel a sense of belonging – a space far from the artificiality of tourist information, as inclusive as being a guest at a friend's home.

Eyüp: The Spatialization of Grace, Courtesy, and Compassion

Eyüp, where our design area is located, is not merely a historical backdrop but a living place with its unique aura, silence, and spiritual depth. The architectural language we seek here is neither a nostalgia that imitates the past nor a dream of modernism detached from its context. Is it possible to articulate a universal yet site-specific statement born from the climate, light, and culture of this land? Can social togetherness be established through an architectural structure rising not just as a physical shelter, but as an ontological entity that touches its surroundings with grace, courtesy, and compassion? How can it be established? Can "togetherness," where all kinds of people can coexist, transcend abstract romanticism and emerge from the most fundamental, simplest truths of life? Like warming oneself with the warmth of soup, taking a breath in the shade of a tree, or sharing the smell of food cooking in a kitchen...

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. F. Zeynep Kızıldaş Mutlu



Perhaps the space we design will use these material needs as occasions to foster a spiritual and sincere relationship between people; it will accompany the spirit of time and season – like a refreshing waterside in summer, or a warm hearth that gathers people around it in winter.

03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO III-IV / 2025-2026 / SPRING

Architectural Design Studio IV course aims to develop critical approaches in architectural design, make design-based-research, develop production and communication tools and methods by working in and through selected concept sets and series. It aims to bring experimental design proposals and solutions to issues, questions and problems in architectural culture and related fields by oscillating between design and representation environments.

The semester designed in projects of different scopes, contexts and scales that are worked on consecutively and/or separately from each other. During the semester, thinking, designing, constructing with concepts and reading concepts through what is thought, designed and/or constructed are practiced.



50

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. F. Zeynep Kızıldaş Mutlu



51

03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO III-IV / 2025-2026 / SPRING

Student Works

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. F. Zeynep Kızıldaş Mutlu

belonging togetherness publicity

Being Together: A place to gather in Eyüp

Marmara University | Faculty of Architecture and Design
ADS IV 2025-26 | (Being Together: A place to gather in Eyüp)
Ceren Gül | 180424002

MİHMANDAR: An Architecture of Welcome and Craft

Interpenetrating Spaces

WHAT IT IS NOT

The project rejects functional separation; instead, it establishes a hybrid program structure where the tea room, collective workshop, and research area structurally overlap.

Co-working Atelier / Co-working Workshop

The Diffused Teahouse

Private Atelier / Private Studio

A flexible collaborative creation/production space where users can manipulate and alter the structure of the space. "The tea house as a spatial catalyst." Rather than a static room, the teahouse is designed as a diffused hub that expands throughout the open courtyard and workshop thresholds using mobile stools.

While the main workshop encourages collective production, the private studio serves as an intimate core for individual focus. Visual transparency, controlled visibility. It's a space where there's a spatial boundary but the visual connection isn't broken.

The boundaries between knowledge, craft, and social interaction are dissolved at the intersection node.

Spatial Flow

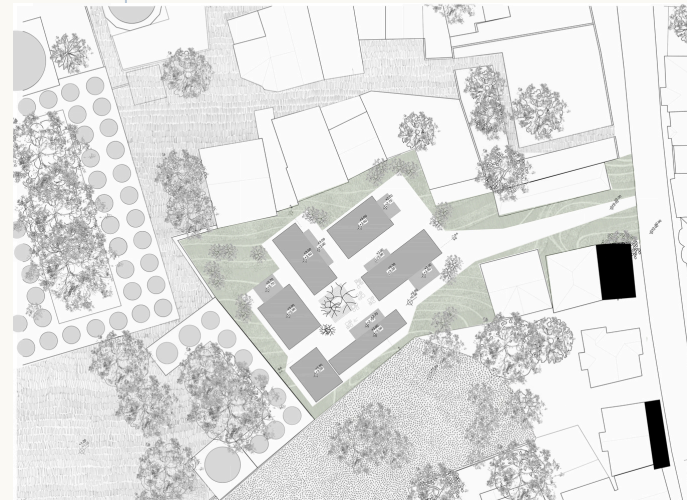
Fragmented Massing Typology

Porous Urban Fabric

Interstitial Spaces as Social Catalysts

Human-Scale Courtyards

site plan



Critical Interventions: Breaking the Linear Monotony

The Architectural Discourse: Porosity and Interaction

The Design MANIFESTO: Confronting Urban Isolation

The Genesis Sketch

Permeable Fabric

Serendipitous Path

Mihmandar Layout

[A place to gather - in eye - inside circle]
"teahouse" kafehane kafehane gahar circle
modern dergisi modern dergisi
kafehane kafehane kafehane

The Problem Statement: Spatial Isolation vs. Collective Life

03 COURSES & STUDIOS

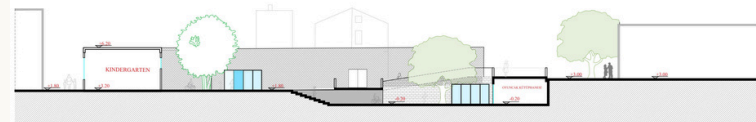
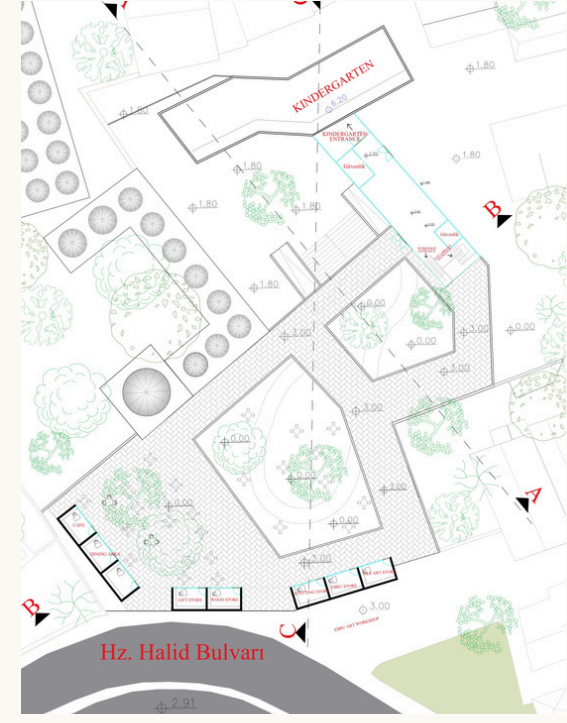
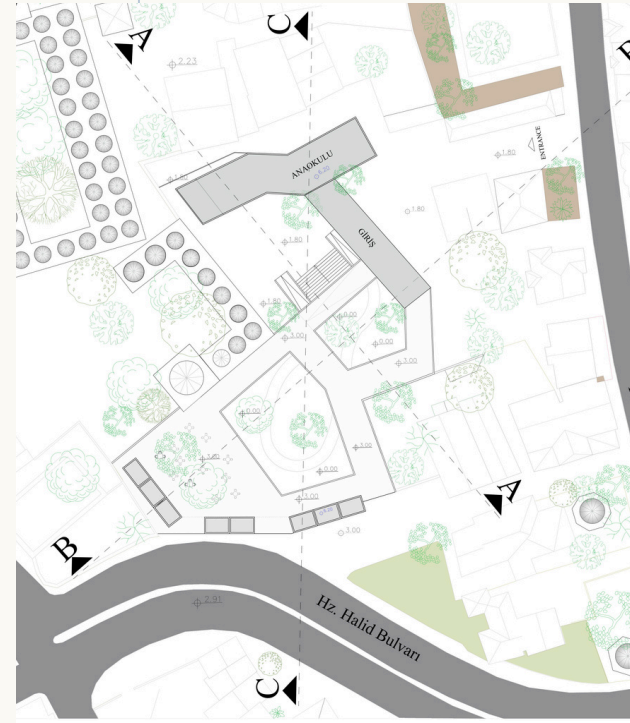
ARCHITECTURAL DESIGN STUDIO III-IV / 2025-2026 / SPRING

Student Works

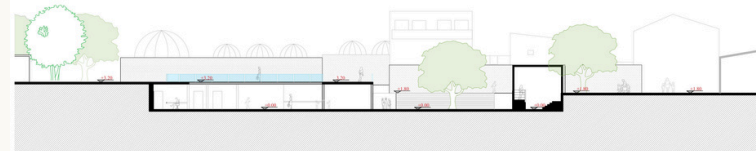
Tutors:

Assist. Prof. Nil Aynalı

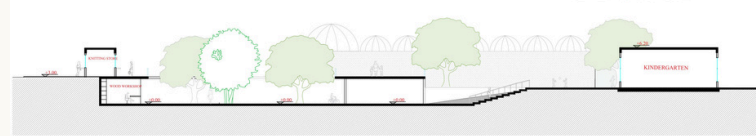
Res. Assist. F. Zeynep Kızıltaş Mutlu



A-A Section



B-B Section



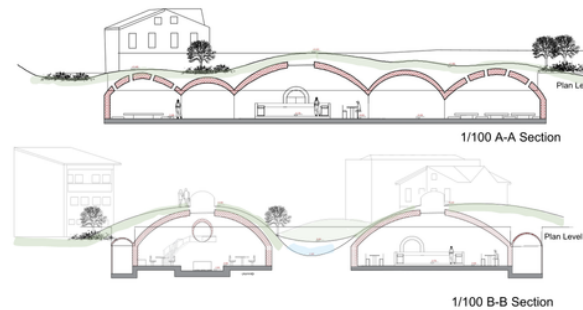
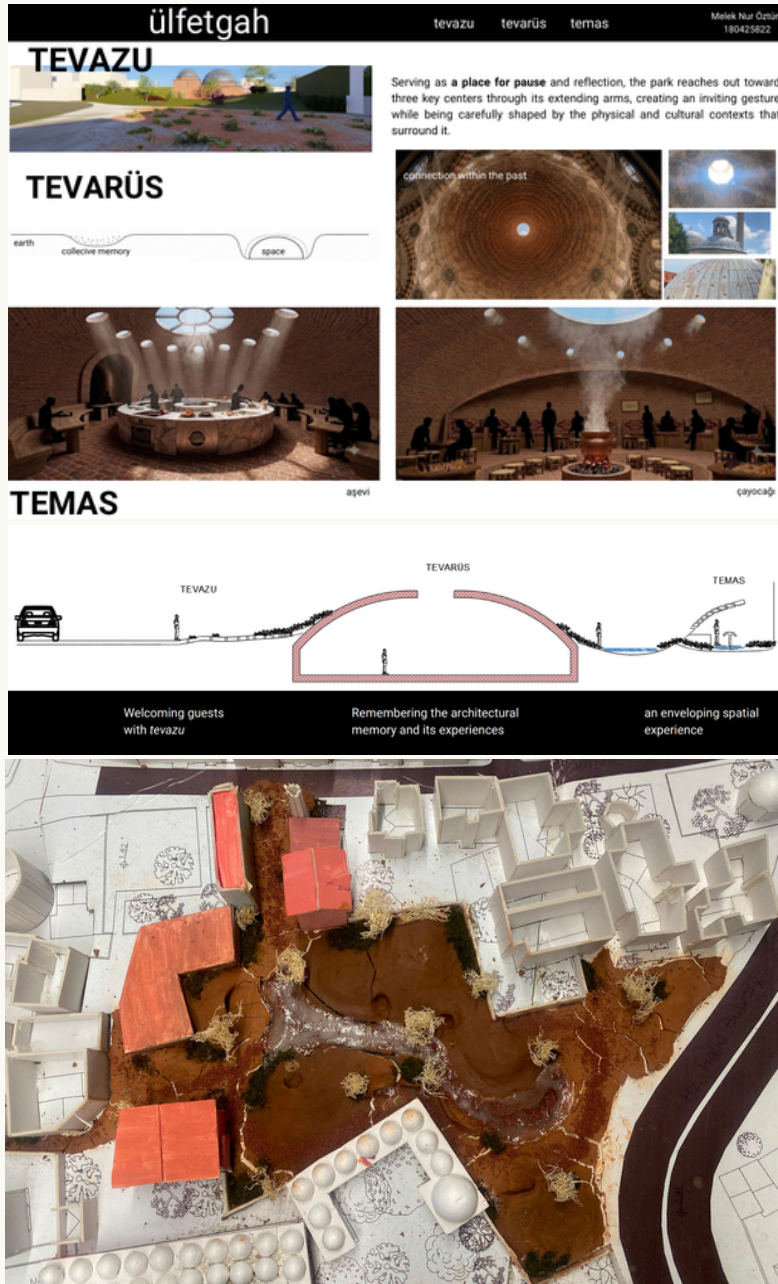
C-C Section



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO III-IV / 2025-2026 / SPRING

Student Works



A quiet, peaceful, and intimate environment where the human scale gradually narrows and converges, allowing people to gather around a central water feature, contemplate the walls of the madrasa, and turn their backs to the outside world.



03 COURSES & STUDIOS

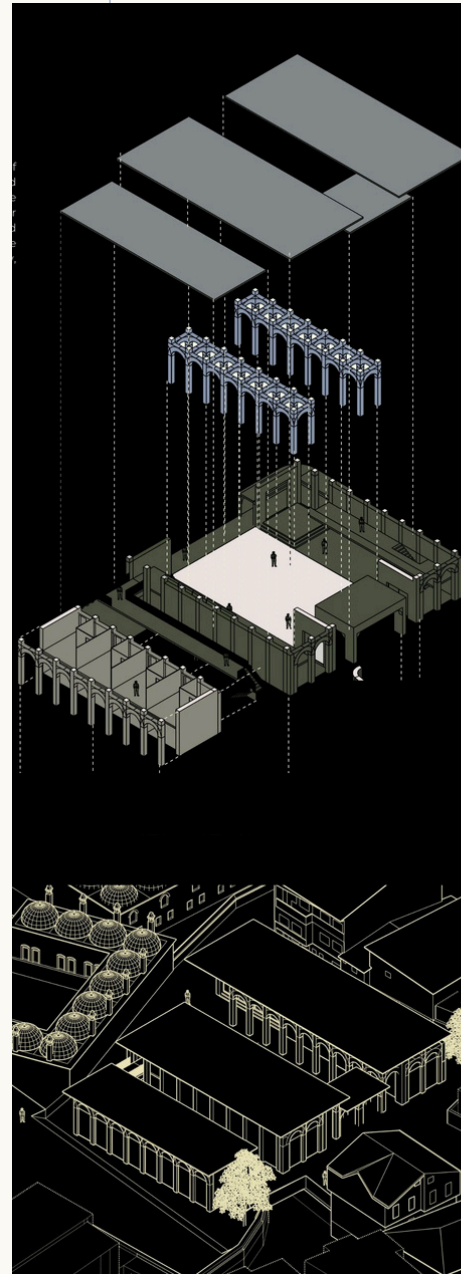
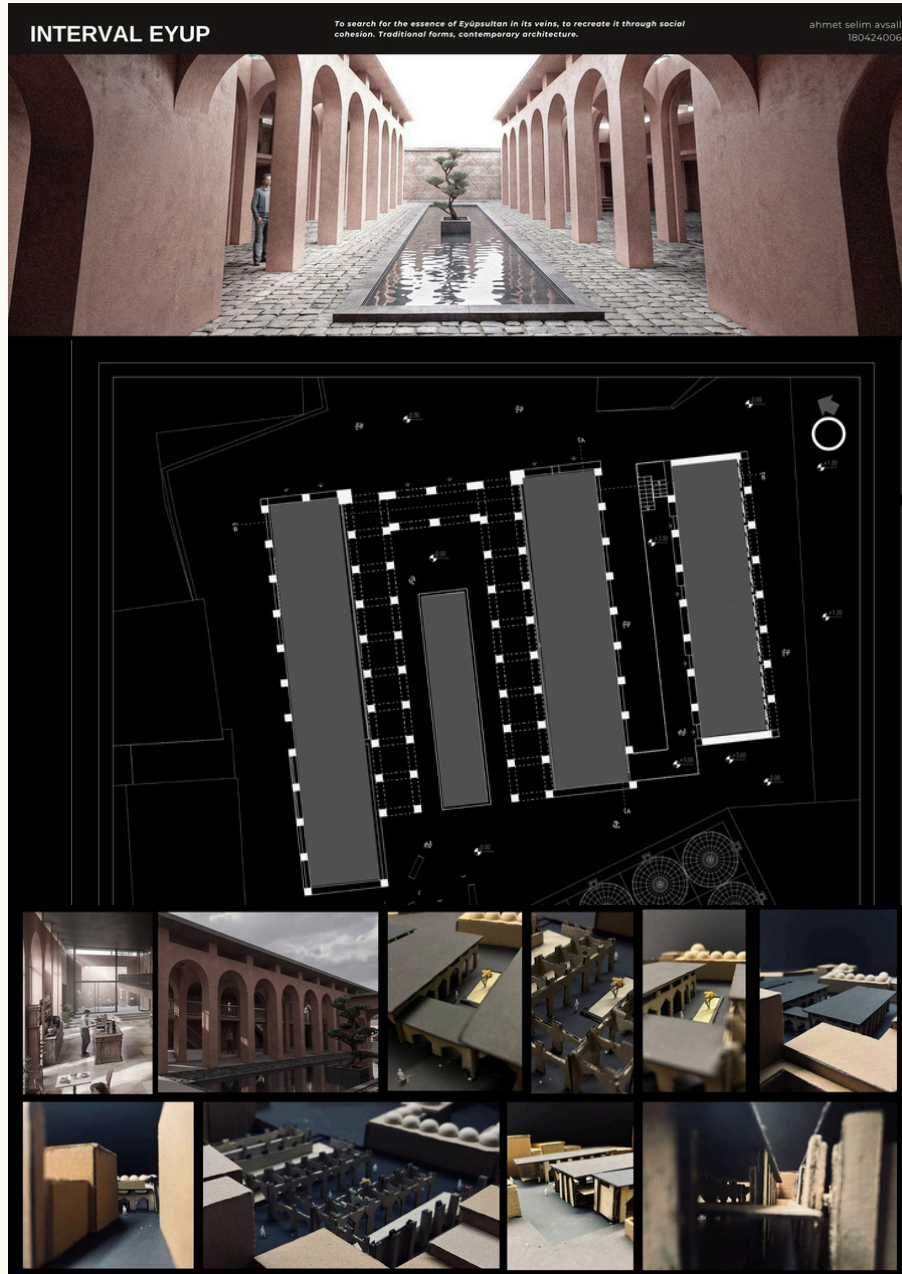
ARCHITECTURAL DESIGN STUDIO III-IV / 2025-2026 / SPRING

Student Works

Tutors:

Assist. Prof. Nil Aynalı

Res. Assist. F. Zeynep Kızıltaş Mutlu



03 COURSES & STUDIOS

BUILDING AND CONSTRUCTION TECHNOLOGIES / 2025-2026 / FALL

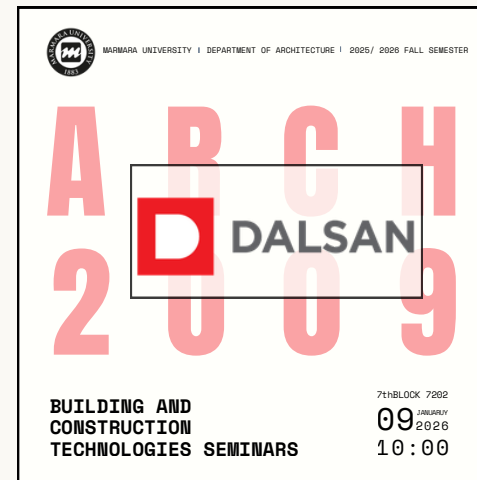
The course aim is to enable the student to understand the building elements and components within the framework of the systems approach by analyzing them from a holistic perspective and to create a basis for designing based on construction methods within the building system.



Tutors:

Assist. Prof. Nur KIZILYAPRAK

Res. Assist. Elif DEMİRCİ



Throughout the semester, the course is enriched by seminars and lectures delivered by professionals from leading companies in the construction industry, enabling students to engage directly with current materials, technologies, manufacturing processes, and professional practice.

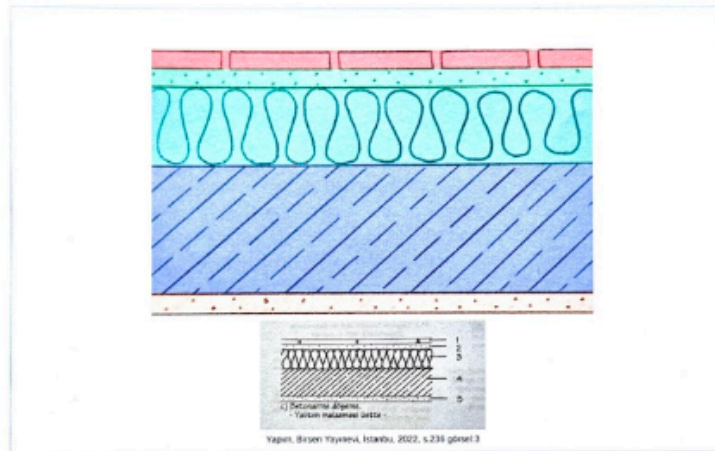
03 COURSES & STUDIOS

BUILDING AND CONSTRUCTION TECHNOLOGIES / 2025-2026 / FALL

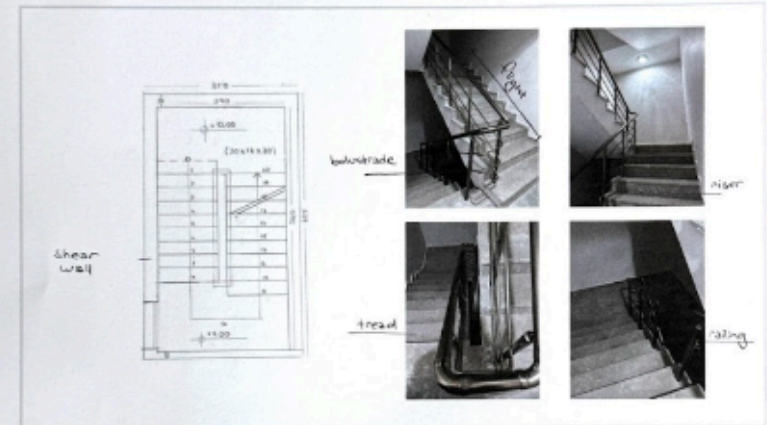
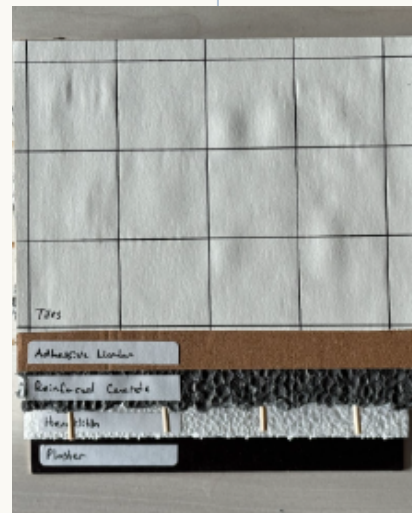
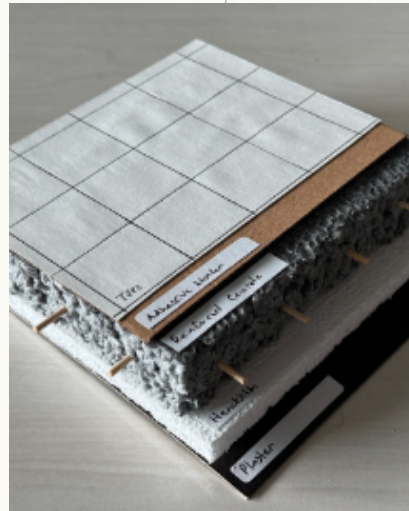
Tutors:

Assist. Prof. Nur KIZILYAPRAK

Res. Assist. Elif DEMİRCİ



COLOUR/ PATTERN	AGENT	EFFECT	PERF. REQ.	COMPONENT	MATERIAL	DIMENSION
	Dirt and dust	Dirty Surfaces	Mechanical strength, Easy Cleaning	Covering	Tiles	1 cm
			Smooth Surfaces	Adhesive mortar	Adhesive mortar	1 cm
	Water, Moisture, Noise		Insulation from agents	Insulation	Heraklith	9-16 cm
	Loads	Load carrying	Resistance to loads	Core	Reinforced Concrete	15 cm
	Moisture	Visual	Fixing the roughness	Covering	Plaster	1.5-2 cm



Calculate the U-shaped double flight staircases to be built in an apartment and identify the dimensions and the components of this stair.

Floor Height :310cm
Riser Height:17cm
Flight width:134cm

310:17=18.23...
18 Riser
310-18=17.22..
Riser height=17
17.18=306
18 Tread

2R+T=61-65 (63)
2.17+T=63
T=29

Number of treads per flight:9
9.29=261=length per flight

classification

according to shape:

u shaped double flight

according to materials:

reinforced concrete

according to construction

type:

cantilever

according to slope:

regular

according to construction

method: on site

03 COURSES & STUDIOS

BUILDING AND CONSTRUCTION TECHNOLOGIES / 2025-2026 / FALL

Tutors:

Assist. Prof. Nur KIZILYAPRAK

Res. Assist. Elif DEMİRCİ



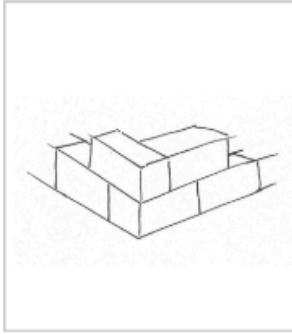
ARCH 2009
BUILDING AND CONSTRUCTION TECHNOLOGIES

Mustafa Burak
Yinkoçulları
180424026

Department of Architecture

YTONG SEMINAR

FIRM NAME	YTONG
DEMONSTRATED SYSTEM	YTONG Wall Block

MATERIALS USED	MATERIAL PROPERTIES
Anhydrite gypsum (16 kg/m³)	High compressive strength and durability.
Aluminum (0.5 kg/m³)	It undergoes a chemical reaction, releases gas and creates the porous structure of the material.
Sand (215 kg/m³)	It is used as aggregate.
Water (225 kg/m³)	Initiator and environment provider of chemical reactions.
Lime and cement (135 kg/m³)	It provides structural strength to the blocks with high compressive strength.

WORKERS	EQUIPMENT AND HAND TOOLS USED
One worker is sufficient for wall installation, but for greater efficiency, it's recommended that a separate worker cut and prepare the blocks while another lays them. The number of workers will vary depending on the project size.	YTONG Block, YTONG Knitting Glue, notched glue trowel, saw, spirit level, rope, rubber mallet

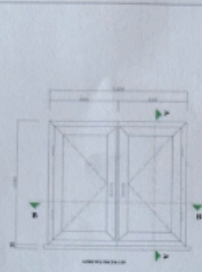
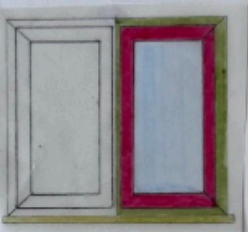


ARCH 2009
BUILDING AND CONSTRUCTION TECHNOLOGIES

Department of Architecture

SECOND ASSIGNMENT: STAIRCASE DETAIL

Ceren Gül
180424002

- Frame
- Sash
- Glazing
- Windowsill




- Casing
- Stile
- Glazing
- Panel

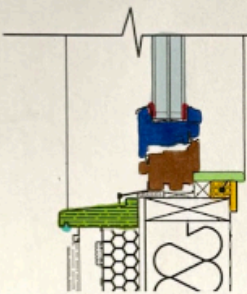


ARCH 2009
BUILDING AND CONSTRUCTION TECHNOLOGIES

Department of Architecture

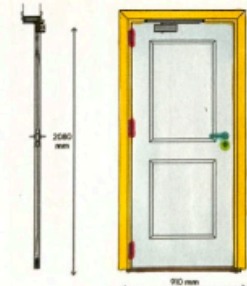
WINDOWS AND DOOR SYSTEMS

Mustafa Burak
Yinkoçulları
180424026



- Interior sill
- Exterior sill
- Sash
- Casing
- Drip Bead
- Frame
- Seal
- Glazing

Emma Walshaw, "Window Details Guide" In *Understanding Architectural Details - Residential Construction (Fourth Edition)*



- Frame
- Door Panel
- Sill
- Hinges
- Handle
- Lock

Koçtaş, Indoor Life Selen Likya E30-4 Yangına Dayanıklı Ahşap Kapı

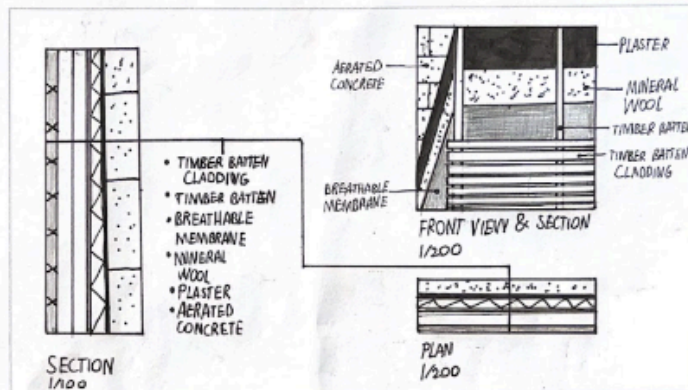
03 COURSES & STUDIOS

BUILDING AND CONSTRUCTION TECHNOLOGIES / 2025-2026 / FALL

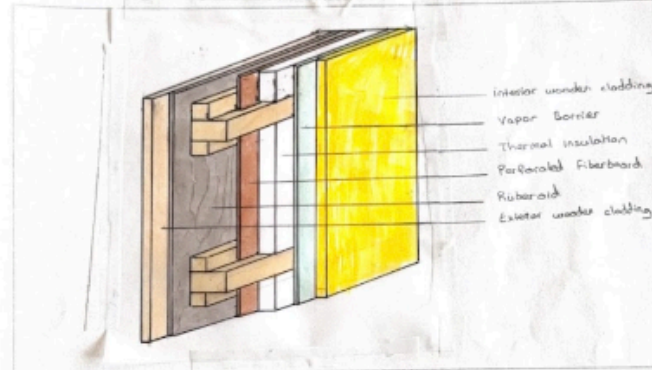
Tutors:

Assist. Prof. Nur KIZILYAPRAK

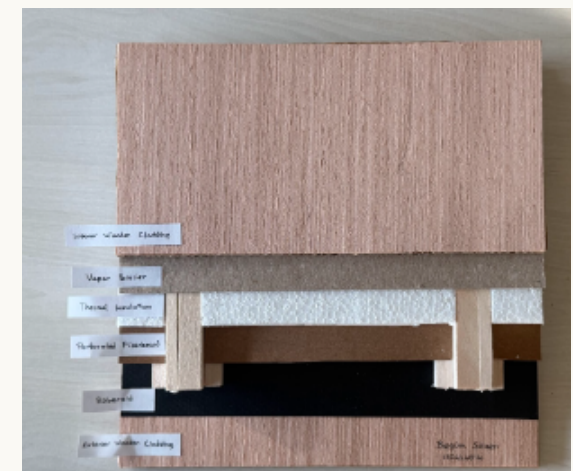
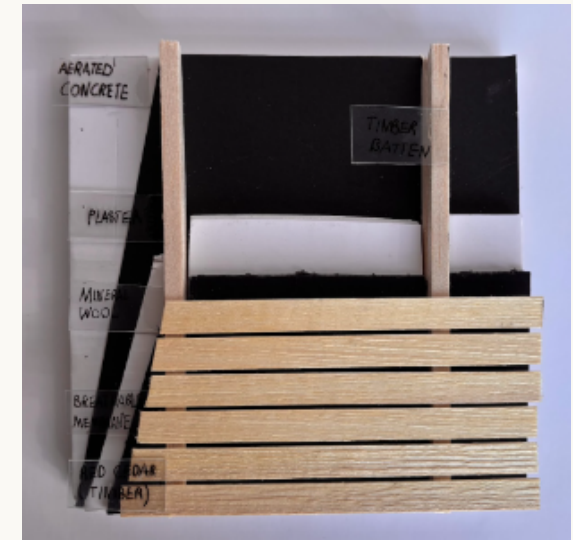
Res. Assist. Elif DEMİRCİ



COLOUR/PATTERN	AGENT	EFFECT	PERF. REQ.	COMPONENT	MATERIAL	DIMENSION
	RAIN, SUN	AESTHETIC AND FACADE PROTECTION	UV RESISTANCE, WATER REPELLENCY	TIMBER CLADDING	RED CEDAR	18mm THICKNESS, 90mm WIDTH, 2-4m LENGTH
	MECHANICAL LOAD	FIXES CLADDING	PULL-OUT RESISTANCE	FASTENER	STEEL NAIL	-
	VENTILATION	CREATES AIR CAVITY	VENTILATION AND SUPPORT	SUBSTRUCTURE BATTENS	TIMBER	12 x 6 cm
	WATER & VAPOR	WATERPROOF & VAPOR PERMEABLE	WATERPROOFING & WATER DIFFUSION	WEATHER BARRIER	BREATHABLE MEMBRANE	- 1-3 mm
	HEAT, SOUND	THERMAL & ACOUSTIC	THERMAL CONDUCTIVITY	INSULATION LAYER	MINERAL WOOL (ROCK WOOL)	5 cm
	STRUCTURAL STRESS	BASE WALL LAYER	COMPRESSIVE STRENGTH	WALL BODY	AERATED CONCRETE	80cm x 25cm x 5-40 cm



COLOUR/PATTERN	AGENT	EFFECT	PERF. REQ.	COMPONENT	MATERIAL	DIMENSION
	External Protective Layer	Exterior Finish	UV resistance - Durability	Exterior Cladding	Timber	2,5cm
	Waterproofing	Prevent moisture Penetration	High vapor resistance	Waterproofing layer	Bituminous felt	0,3 cm
	Ventilation	ventilation	Air circulation	Air cavity	Gap	4,5cm
	-	Substrate Bar (insulation)	Mechanical strength	Supporting Sub-Layer	Perforated Fiberboard	0,5cm
	Heat insulation	Reduces heat transfer	Low Thermal Conductivity	Insulation Layer	Wool fiberboard	5cm
	Vapor control	Prevent interstitial condensation	Vapor resistance	Vapor barrier	Polyethylene sheet	0,1cm
	Interior Finish	Interior Finish	Aesthetic Finish	Interior cladding	Timber	2,5 cm



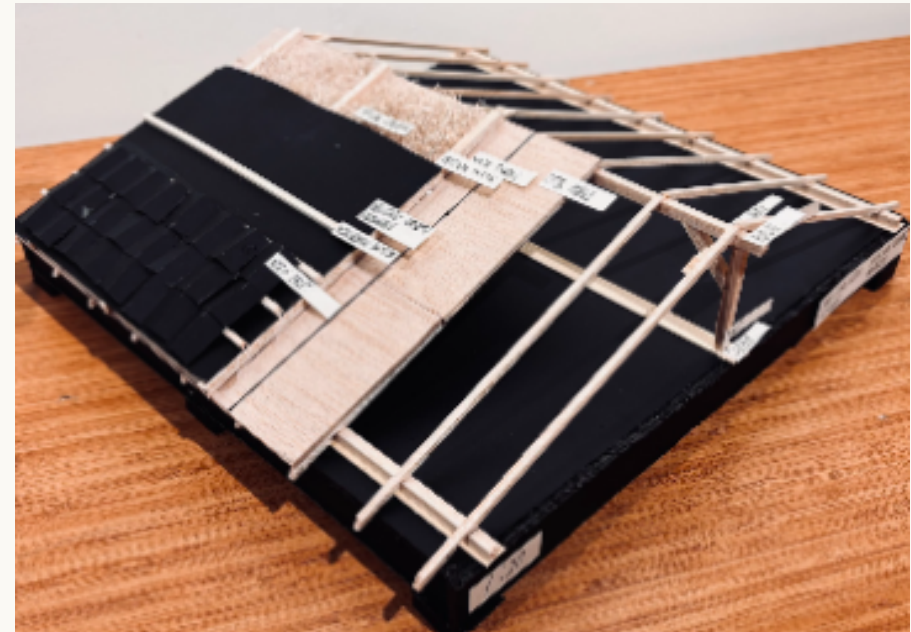
03 COURSES & STUDIOS

BUILDING AND CONSTRUCTION TECHNOLOGIES / 2025-2026 / FALL

Tutors:

Assist. Prof. Nur KIZILYAPRAK

Res. Assist. Elif DEMİRCİ



68



69

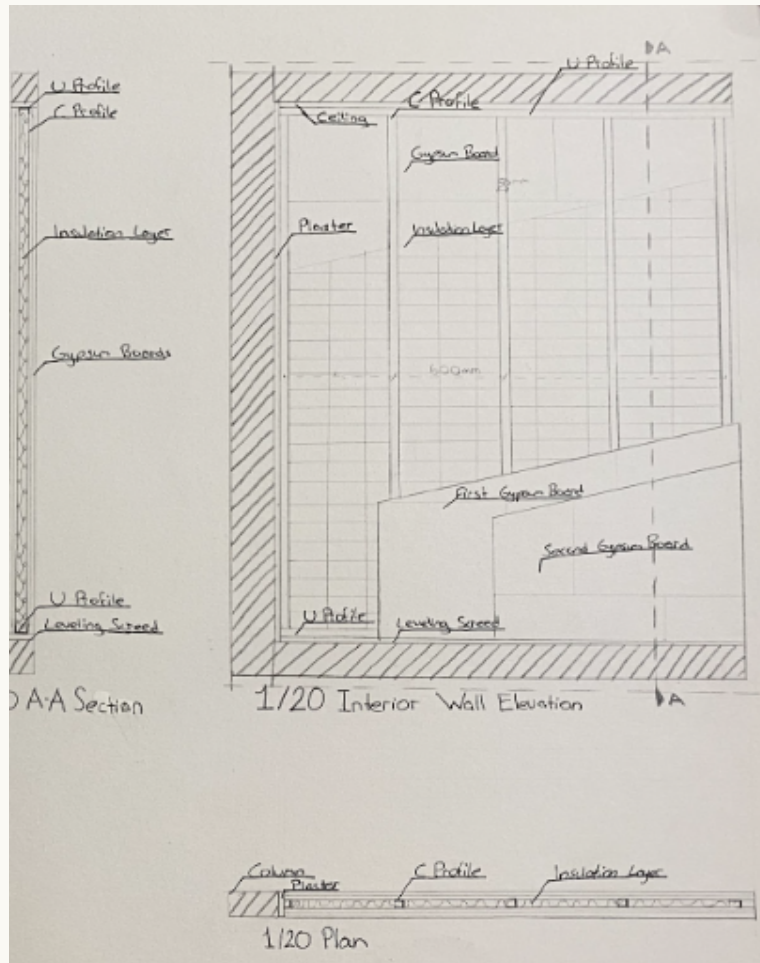
03 COURSES & STUDIOS

BUILDING AND CONSTRUCTION TECHNOLOGIES / 2025-2026 / FALL

Tutors:

Assist. Prof. Nur KIZILYAPRAK

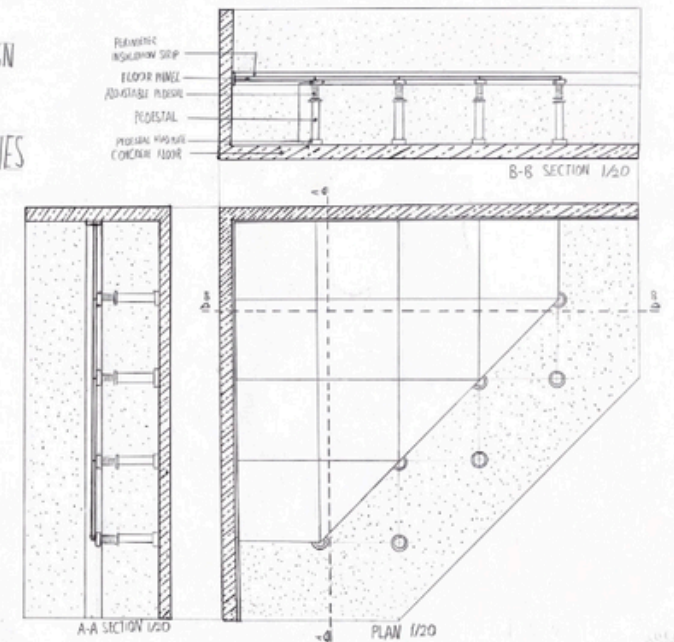
Res. Assist. Elif DEMİRCİ



MARMARA UNIVERSITY
FACULTY OF ARCHITECTURE AND DESIGN
SCHOOL OF ARCHITECTURE
ARCH 2009
BUILDING AND CONSTRUCTION TECHNOLOGIES
2025-26 FALL SEMESTER

KNAUF
GIFA FLOOR DB GREEN
RAISED FLOOR

AYRIMCI SELIM AYRIMCI 2025/2026



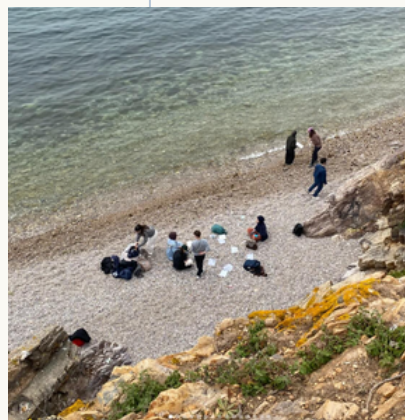
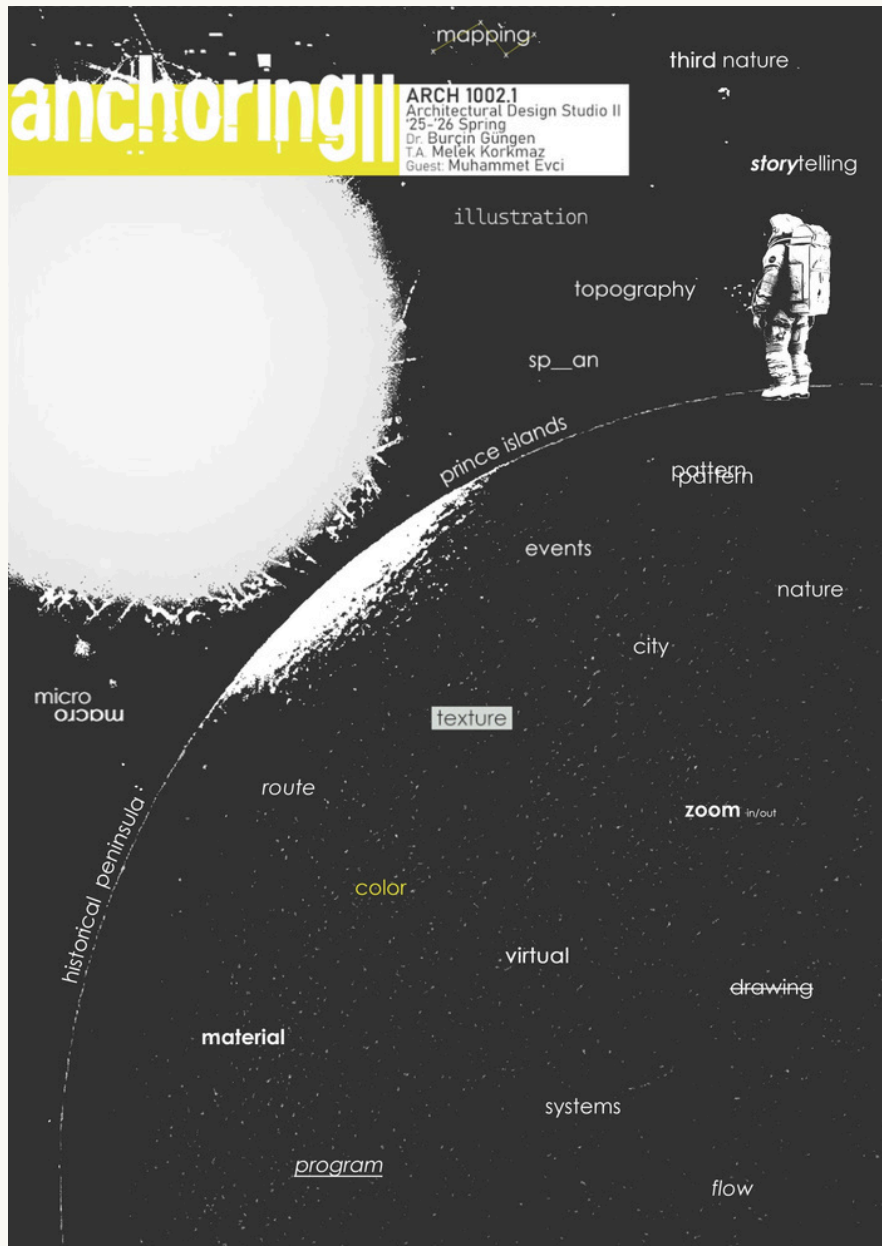
03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G1/ 2025-2026 / SPRING

Tutors:

Assist. Prof. Burçin Güngen

Res. Assist. Melek Korkmaz



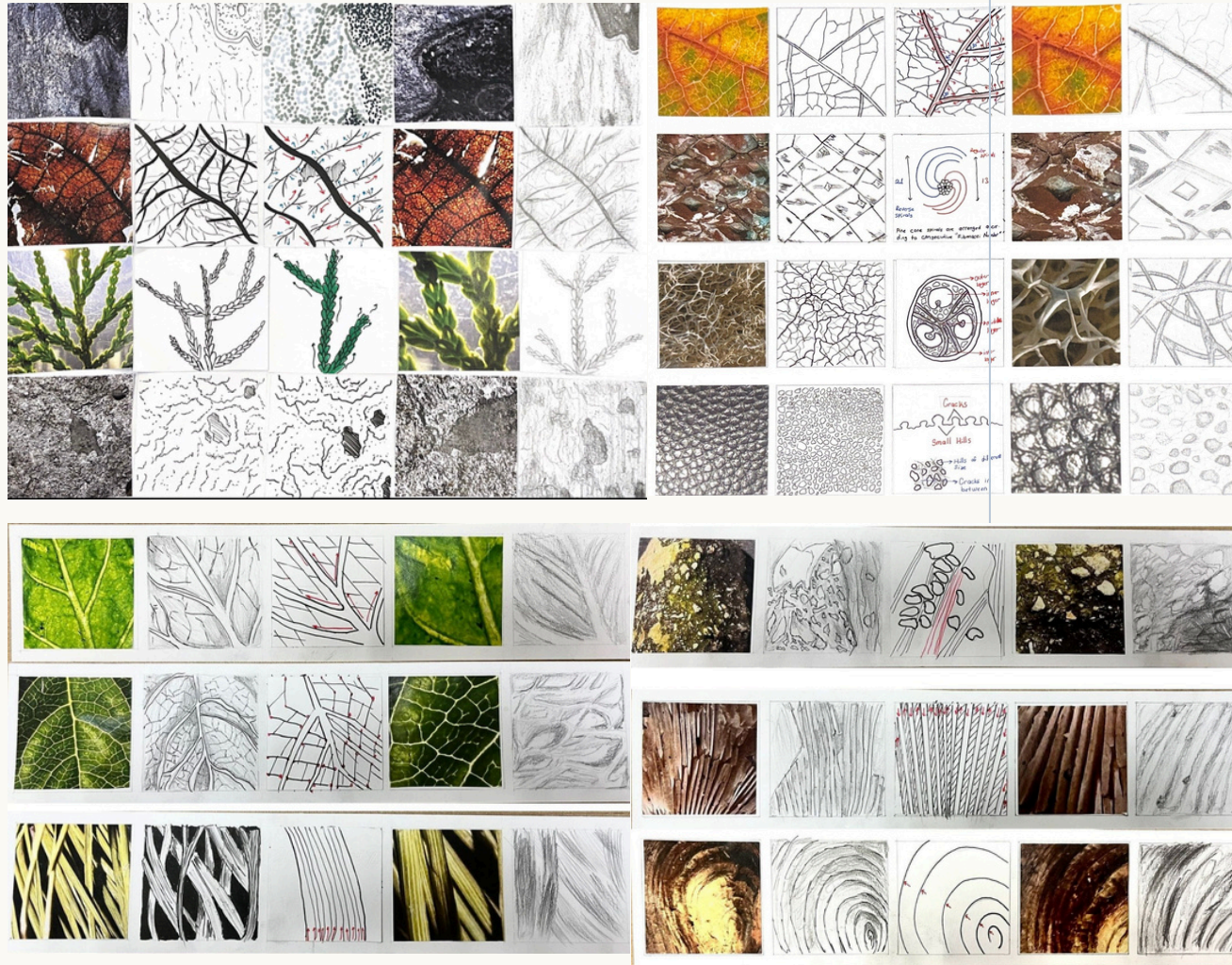
This studio introduces the fundamentals of architectural design through creative exploration and experimentation. Using drawing, model making, mapping, and collage, students investigate space, materials, patterns, and the relationship between nature and the built environment while developing design thinking and visual communication skills.



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G1 / 2025-2026 / SPRING

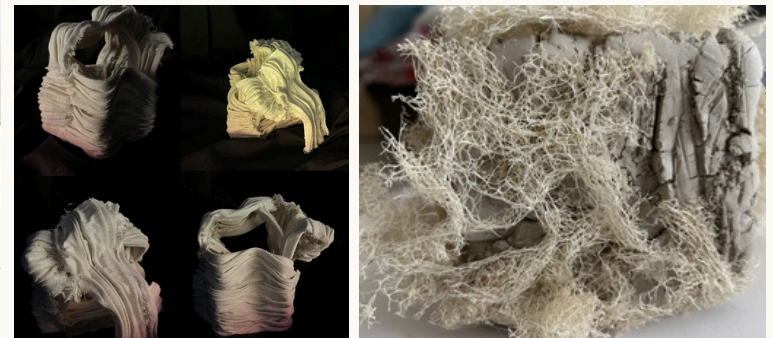
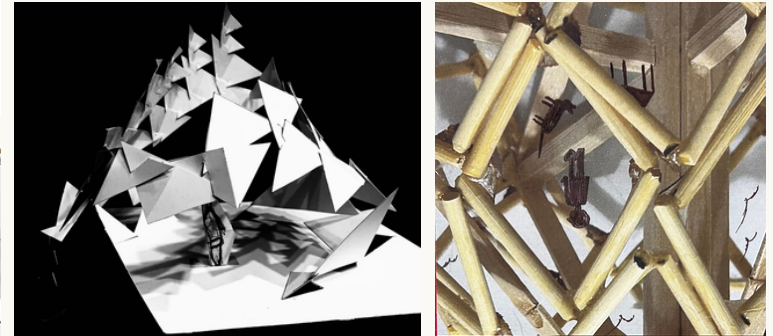
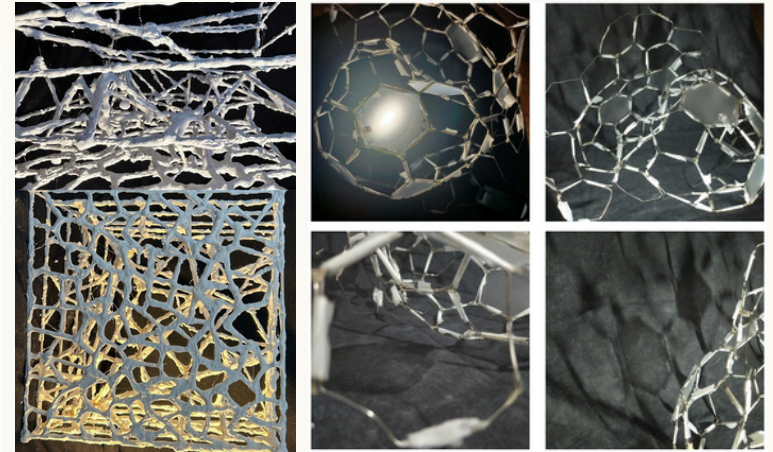
Student Works



Tutors:

Assist. Prof. Burçin Güngen

Res. Assist. Melek Korkmaz



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G1 / 2025-2026 / SPRING

Student Works

Tutors:

Assist. Prof. Burçin Güngen

Res. Assist. Melek Korkmaz



03 COURSES & STUDIOS

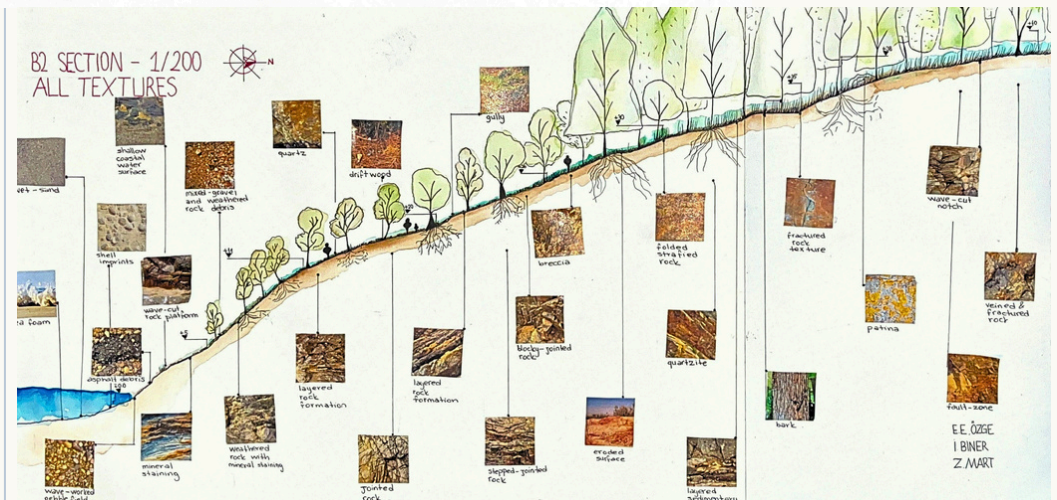
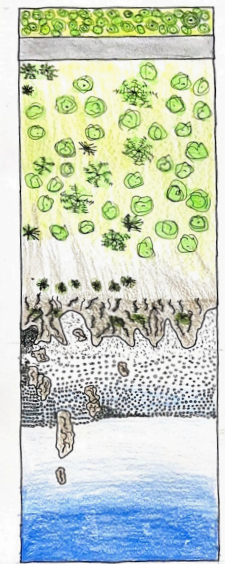
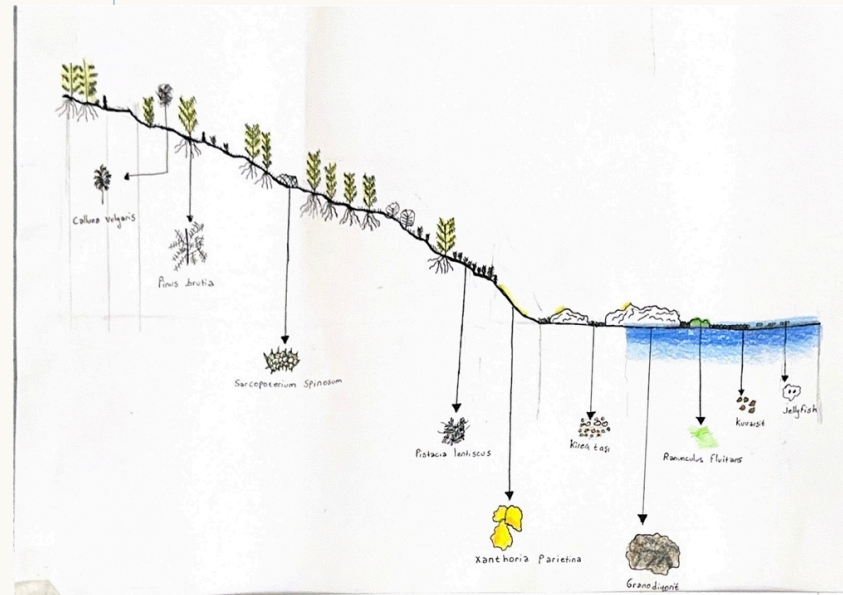
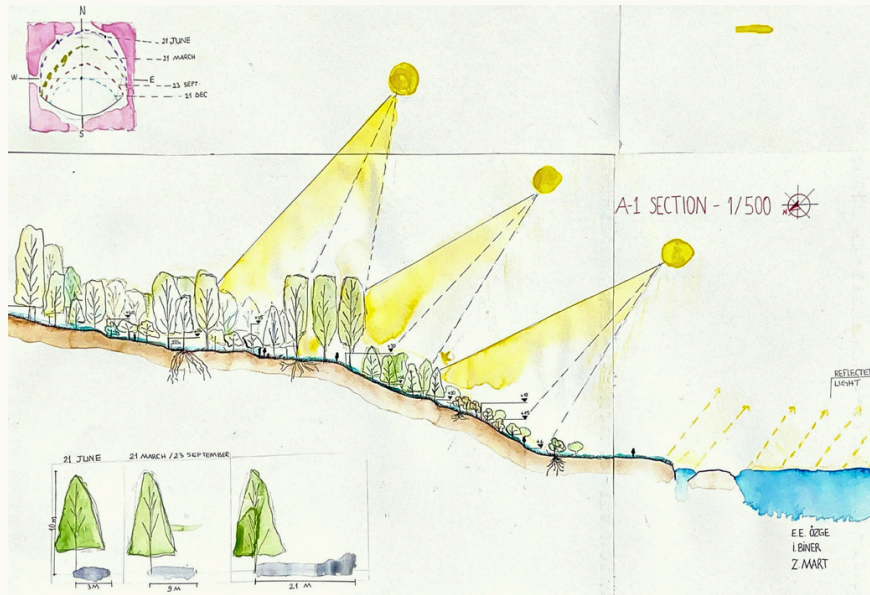
ARCHITECTURAL DESIGN STUDIO II G1 / 2025-2026 / SPRING

Student Works

Tutors:

Assist. Prof. Burçin Güngen

Res. Assist. Melek Korkmaz



03 COURSES & STUDIOS

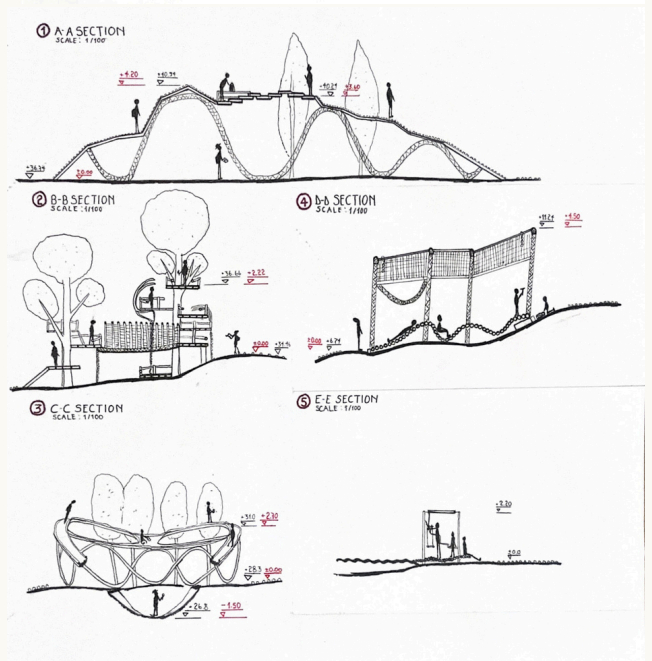
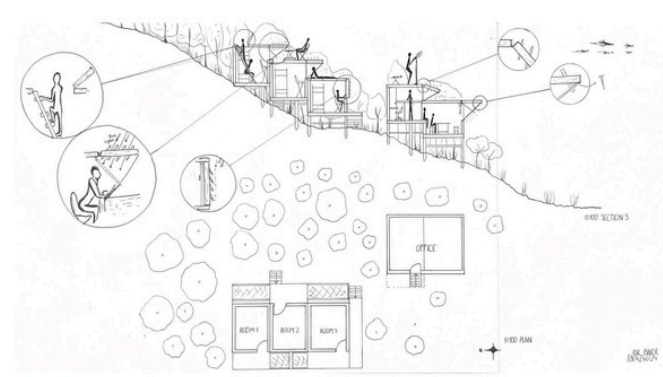
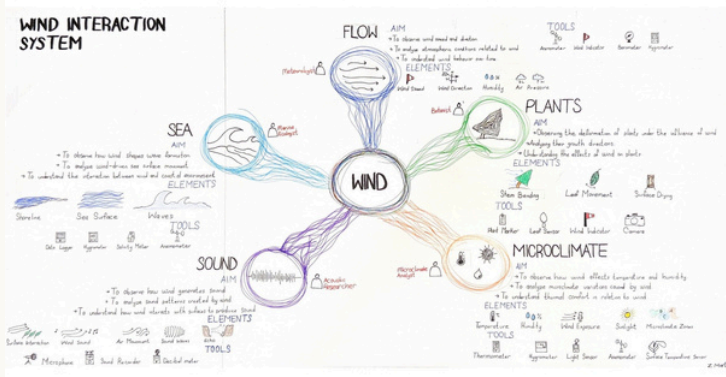
ARCHITECTURAL DESIGN STUDIO II G1 / 2025-2026 / SPRING

Student Works

Tutors:

Assist. Prof. Burçin Güngen

Res. Assist. Melek Korkmaz



03 COURSES & STUDIOS

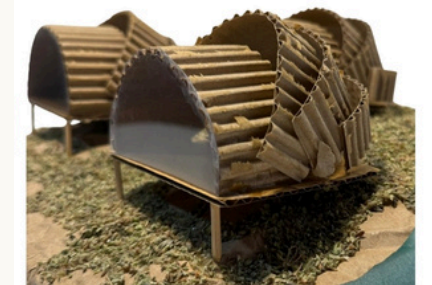
ARCHITECTURAL DESIGN STUDIO II G1 / 2025-2026 / SPRING

Student Works

Tutors:

Assist. Prof. Burçin Güngen

Res. Assist. Melek Korkmaz



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G2 / 2025-2026 / SPRING

Tutors:

Assist. Prof. Hatice Işıl Uysal Gündoğdu

Res. Assist. Cansu Taş



The aim of Architectural Design Studio II is to introduce the students to the basic concepts and general trait of architectural design in order to examine and design spatial relationships. It develops the ability of critical thinking, relational thinking, design thinking, abstraction and conceptualization, along with various skills in forming spatial relations through design operations. By oscillating between design and representation environments on a small settlement scale, the process constructs awareness about the concepts of nature, culture and interaction. This multidimensional production works with layers and networks of materiality, relationality, bodily experience and environmental perception to explore spatialities through varying sets of concepts and methods of construction. The subjects include architectural, spatial and structural elements, environmental, atmospheric and architectural character, perception and experience, topography, circulation, form and material relationships, function, stereotomy and tectonics, as well as design and representation tools.



03 COURSES & STUDIOS

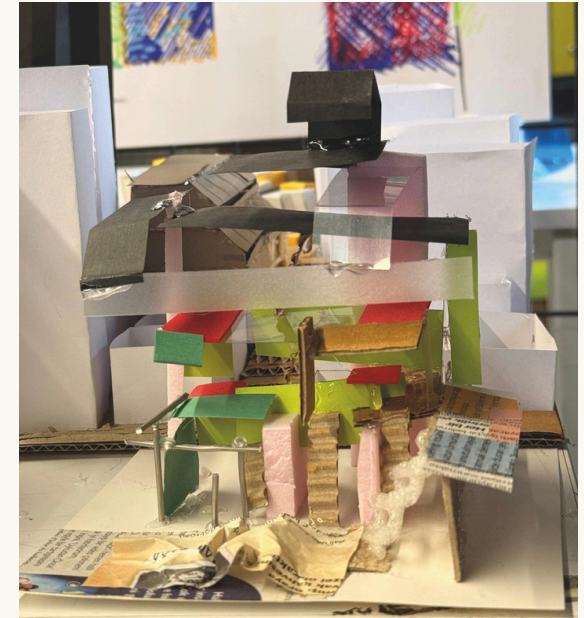
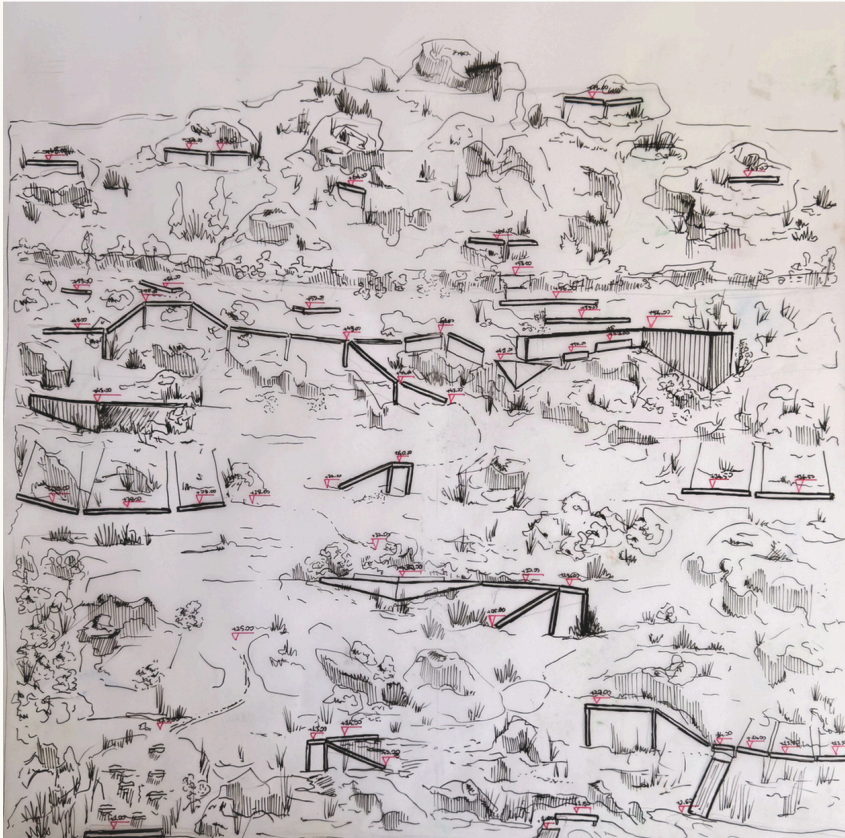
ARCHITECTURAL DESIGN STUDIO II G2 / 2025-2026 / SPRING

Student Works

Tutors:

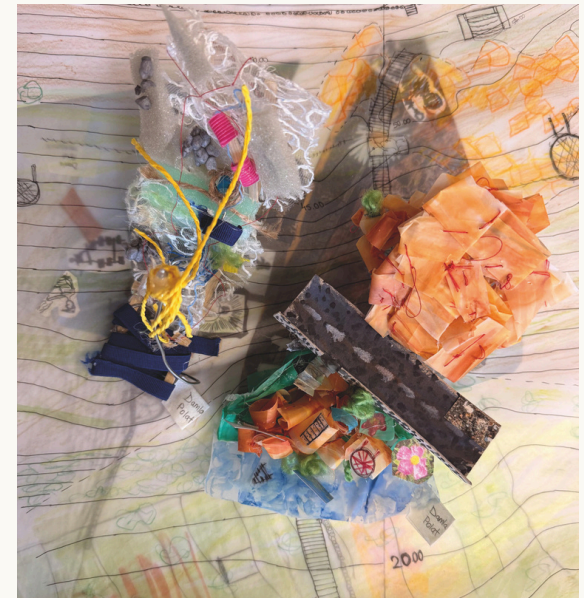
Assist. Prof. Hatice Işıl Uysal Gündoğdu

Res. Assist. Cansu Taş



Japanese Garden

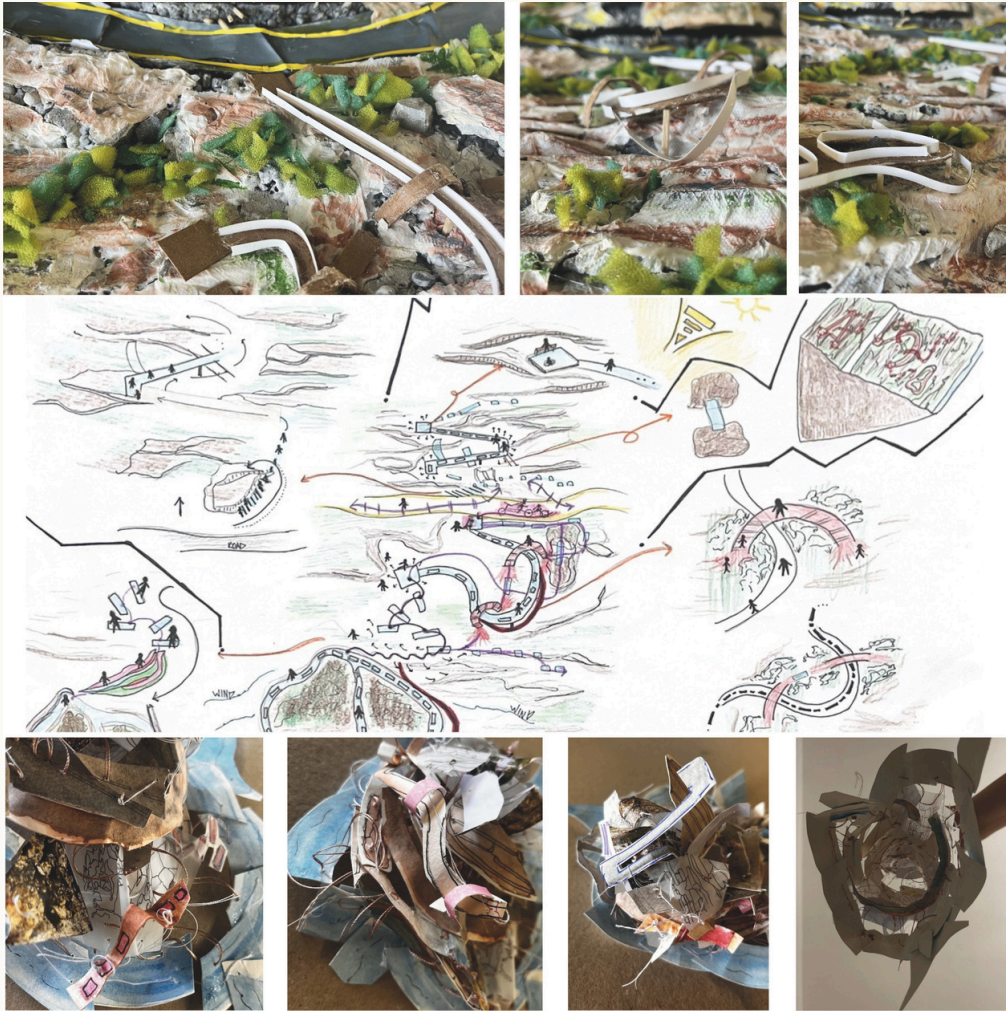
The Map in the our "Mind"



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G2 / 2025-2026 / SPRING

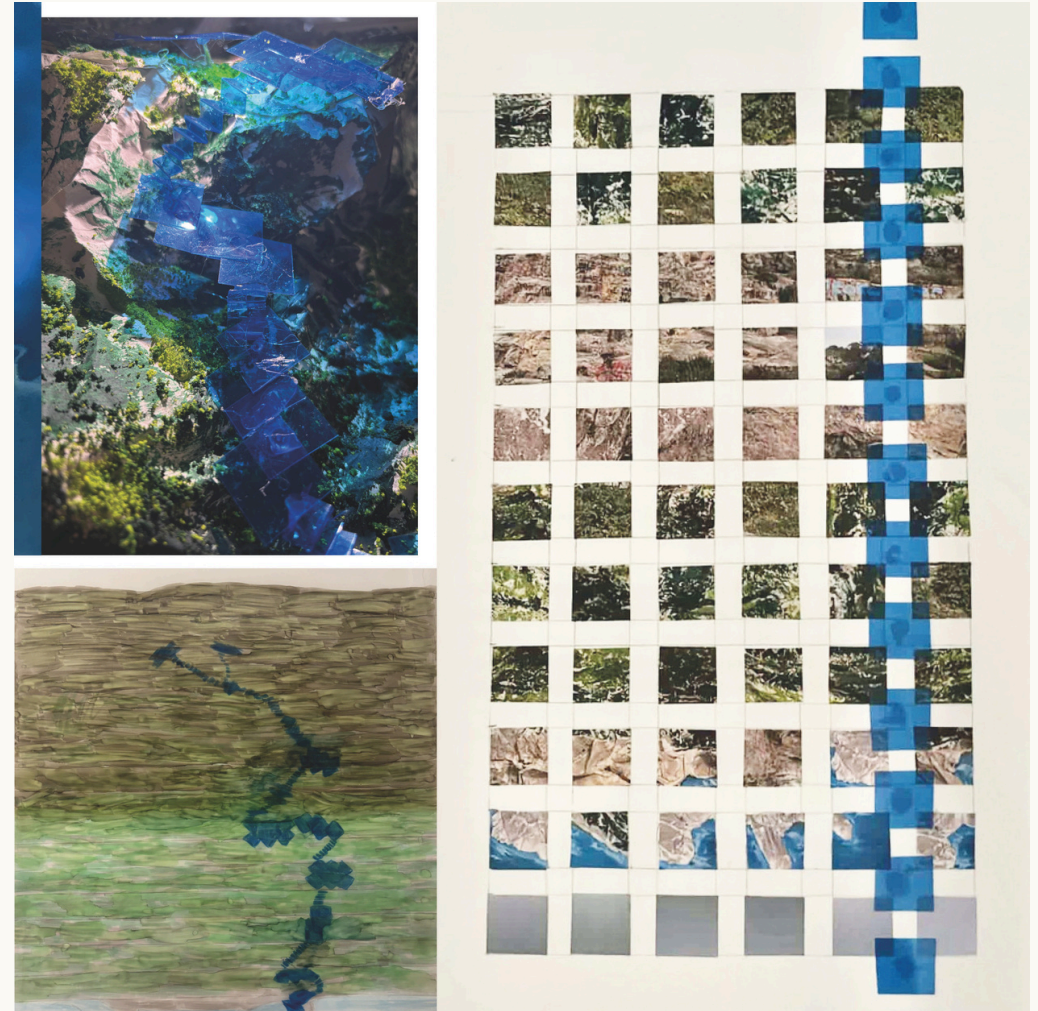
Student Works



Tutors:

Assist. Prof. Hatice Işıl Uysal Gündoğdu

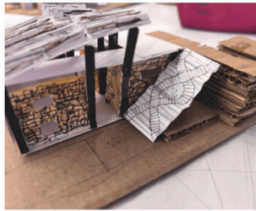
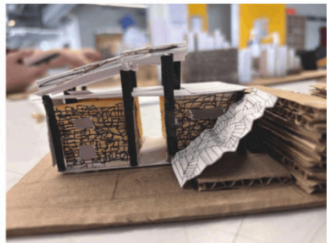
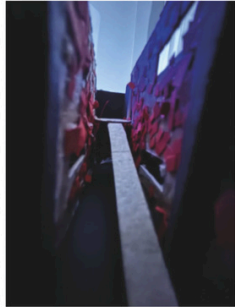
Res. Assist. Cansu Taş



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G2 / 2025-2026 / SPRING

Student Works



Tutors:

Assist. Prof. Hatice Işıl Uysal Gündoğdu

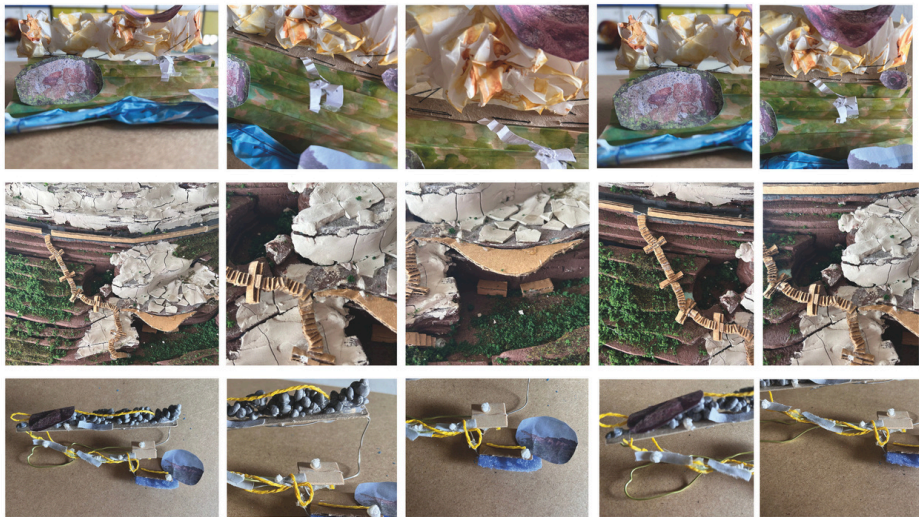
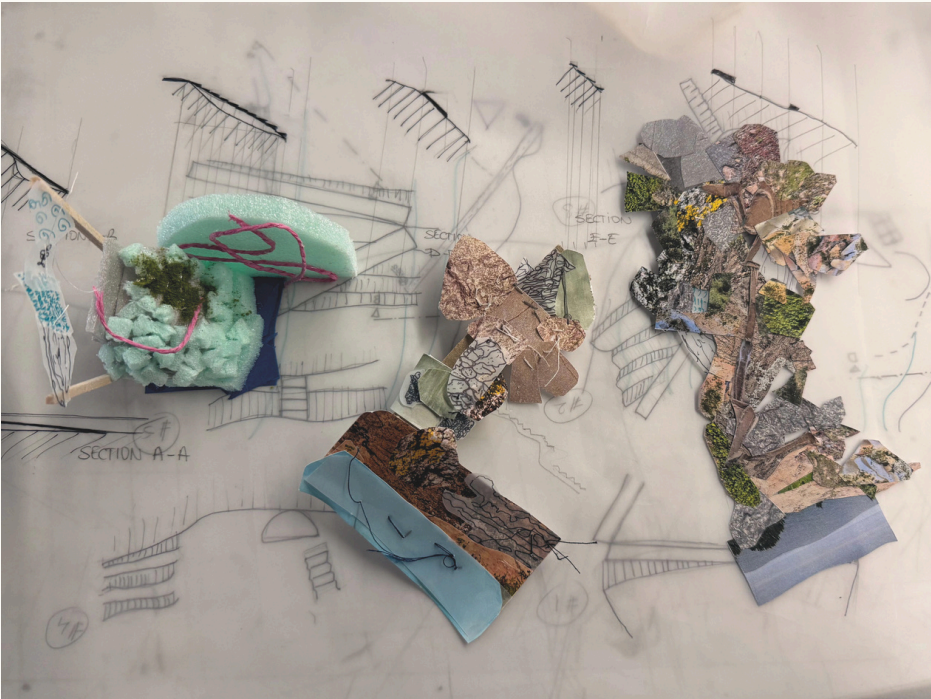
Res. Assist. Cansu Taş



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN STUDIO II G2 / 2025-2026 / SPRING

Student Works



Tutors:

Assist. Prof. Hatice Işıl Uysal Gündoğdu
Res. Assist. Cansu Taş



03 COURSES & STUDIOS

ARCHITECT SINAN / 2025-2026 / SPRING

This course explores the life and works of Architect Sinan, the chief architect of the Ottoman Empire in the 16th century, along with the construction technologies of his era. Sinan's cultural and technical background, architectural solutions, particularly his large span dome designs and repair interventions, are analyzed in detail through models, drawings, and site visits.



Tutors:

Assist. Prof. Zeynep İnan Ocak
Res. Assist. Melek Korkmaz



03 COURSES & STUDIOS

ARCHITECT SINAN / 2025-2026 / SPRING

Student Works

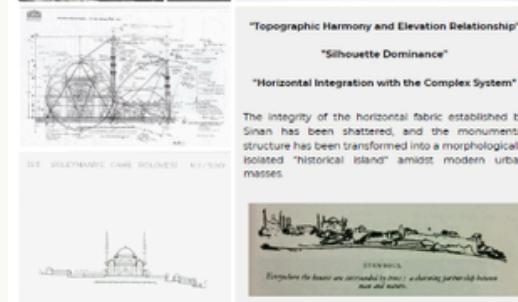


How has the morphological relationship between Mimar Sinan's buildings and their urban context transformed in contemporary Istanbul?

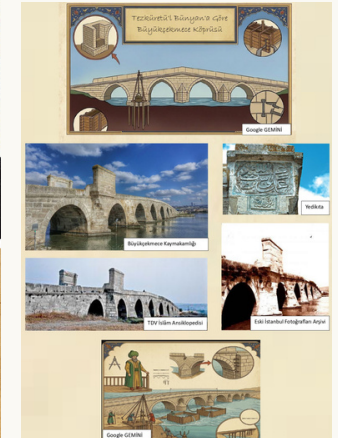
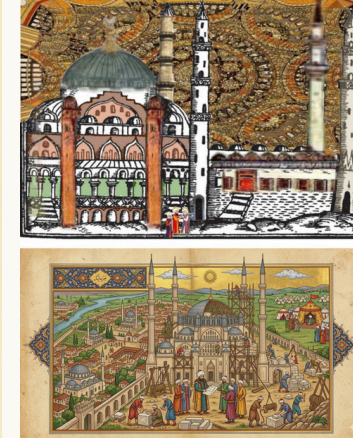
Core Action: Phenomenological observation of urban scale changes.
Sub-points: Experiencing Istanbul as an individual user. Detecting scale dissonance between historical layers and modern context. Observing the detachment of monumental space from human scale.

Core Action: Contextual mapping and selecting pilot study areas.
Sub-points: Identifying "hybrid/chaotic" urban fabrics with mixed scales. Freezing the modern high-density development surrounding historical cores, surrounding historical cores. Identifying the shift of Master Sinan's complexes from integrated civic hubs to isolated "urban islands" that mark a severe loss of urban continuity.

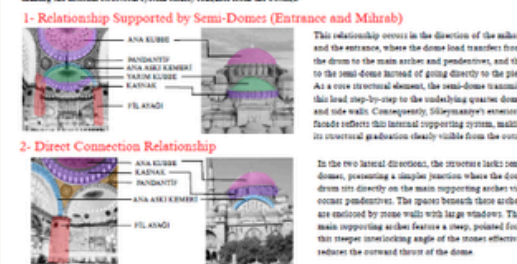
Core Action: Reconstructing past morphology through archival research.
Sub-points: Utilizing Archive to deconstruct historic visual maps, and engravings. Analyzing the original "monument-city" (anti-ker) relationship. Identifying the shift of Master Sinan's complexes from integrated civic hubs to isolated "urban islands" that mark a severe loss of urban continuity.



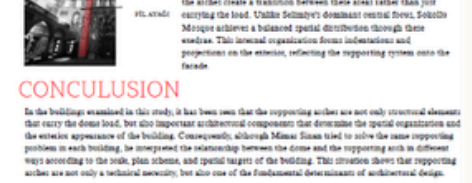
Archival documents and visuals obtained from SAIT Research.



Süleymaniye features a central dome supported by four large piers and two large semi-domes in the east-west direction. Unlike Selimiye, the dome load is transferred gradually to the ground through both supporting arches and these semi-domes, which expand the space along the longitudinal axis. Despite its strong symmetry, the gradual covering system, semi-domes, and side walls prevent a monotonous appearance. This step-by-step transition of massive domes creates a cascading rise on the exterior, making the internal structural system clearly readable from the outside.



Kadirga Sokollu Mehmet Paşa Mosque has a hexagonal plan scheme, and the main dome sits on six supporting arches. It is a smaller mosque compared to Süleymaniye and Selimiye. Unlike Selimiye's eight-supported system and Süleymaniye's four-supported system supported by semi-domes, a more compact and readable structural order is seen here.



Tutors:

Assist. Prof. Zeynep İnan Ocak

Res. Assist. Melek Korkmaz

03 COURSES & STUDIOS

BUILDING ELEMENT DESIGN / 2025-2026 / SPRING



This course aimed to gain the student the ability to design building element systems by integrating technical knowledge with design, taking into account the primary performance criteria. Constructional design will be carried out for a new residential building to be designed on the site of the former staff housing buildings located within the Marmara University Mehmet Genç Campus. The project aims to reinterpret the existing staff housing function in response to current needs and expectations.

Students will individually design a staff housing building consisting of a basement, ground floor, and first floor. Each residential unit will have an approximate floor area of 75–100 m². The basement floor will be allocated exclusively for technical spaces, and no living areas will be permitted at this level. Within the scope of accessibility criteria, access to each housing unit must be provided via both stairs and an elevator. The project will focus on the integration of architectural design decisions with constructional systems, spatial organization, and accessibility requirements.

Tutors:

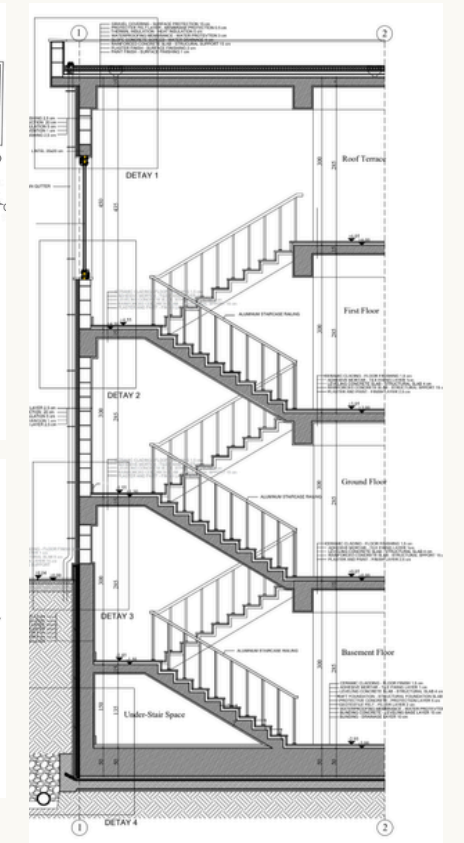
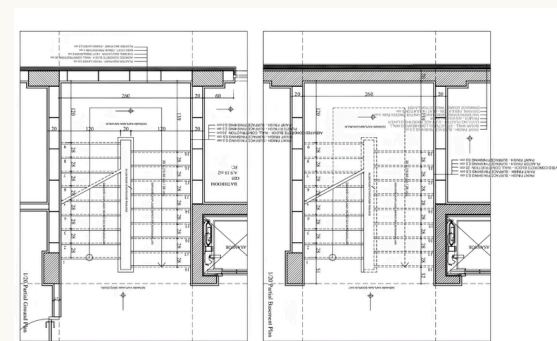
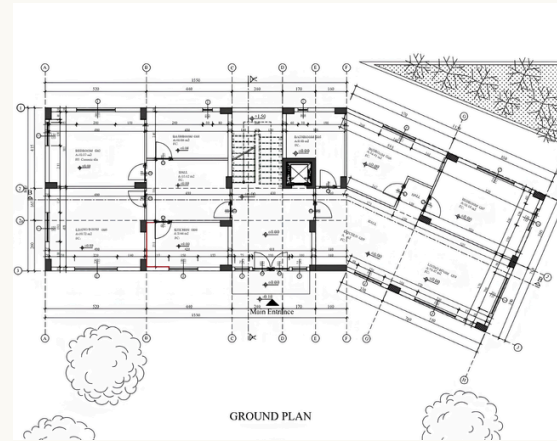
Assist. Prof. Nur KIZILYAPRAK

Res. Assist. Elif DEMİRCİ



Former staff housing building,
Cevizli, with traces of
industrial heritage from the
former Tekel Factory period.

How would it be designed
for academic staff use
today?



BUILDING ELEMENT DESIGN / 2025-2026 / SPRING

Assist. Prof. Nur KIZILYAPRAK
Res. Assist. Elif DEMİRCİ



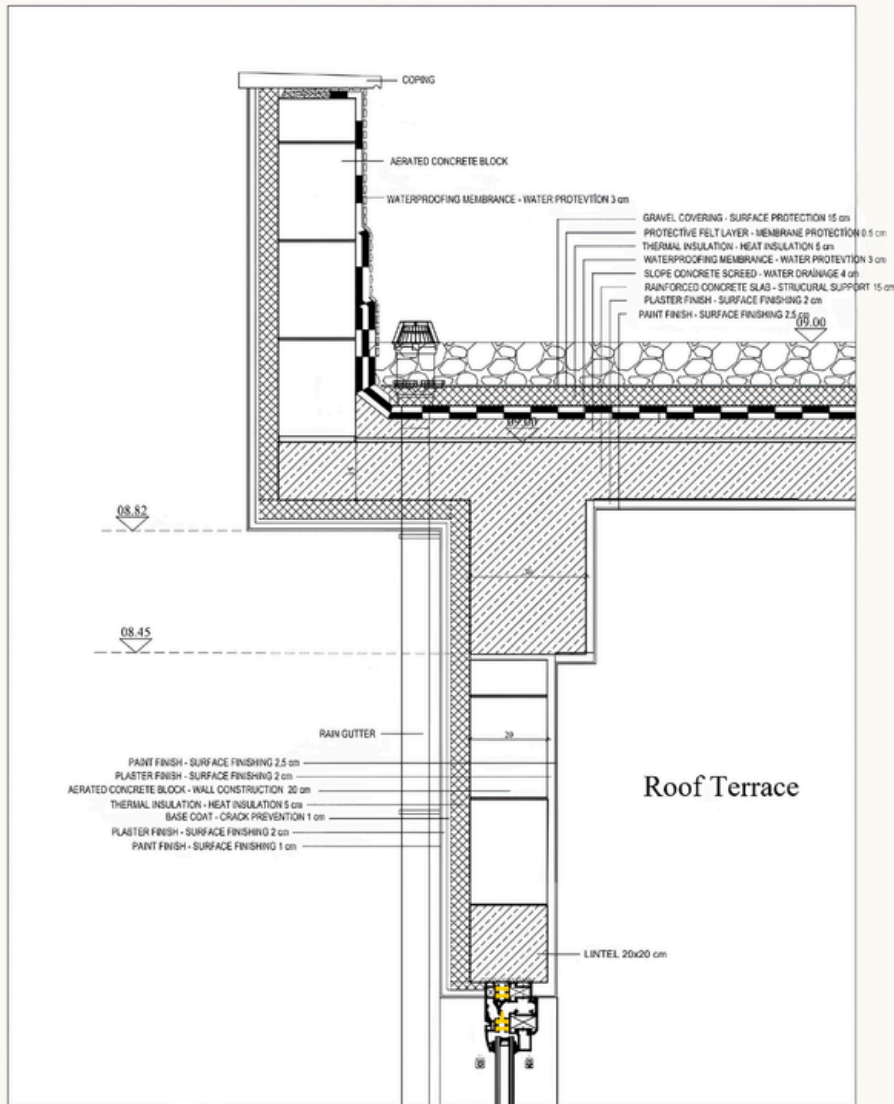
03 COURSES & STUDIOS

BUILDING ELEMENT DESIGN / 2025-2026 / SPRING

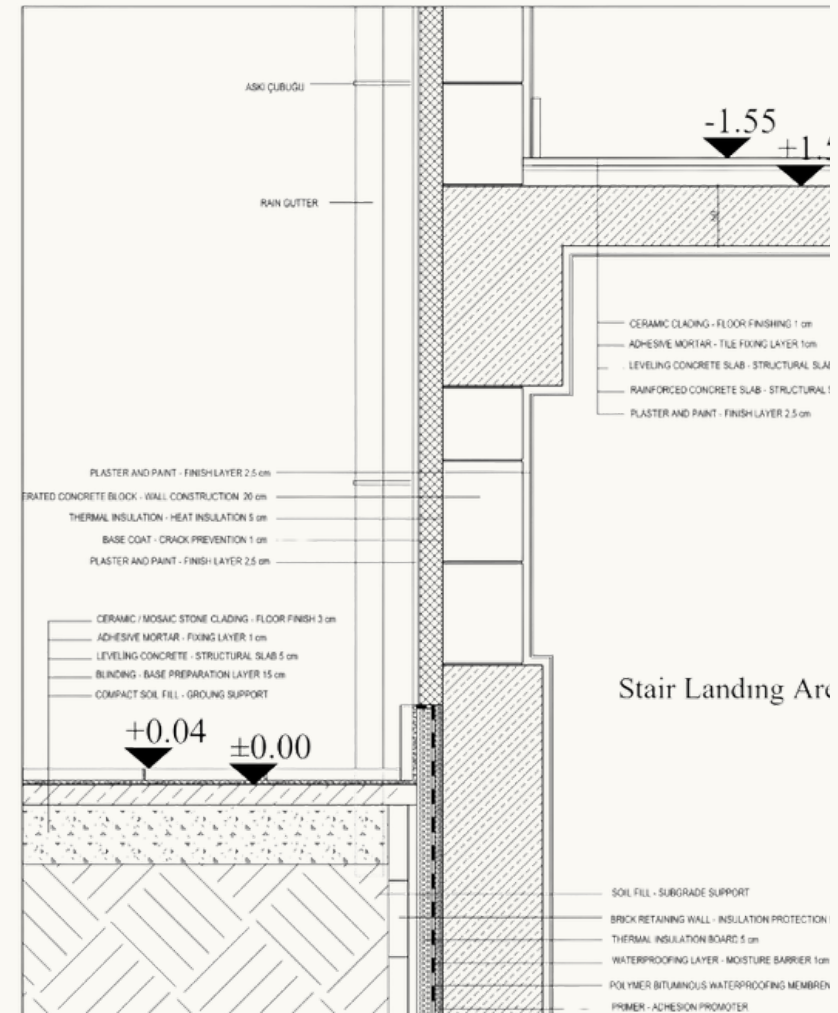
Tutors:

Assist. Prof. Nur KIZILYAPRAK

Res. Assist. Elif DEMİRCİ



DETAIL 1



Stair Landing Area

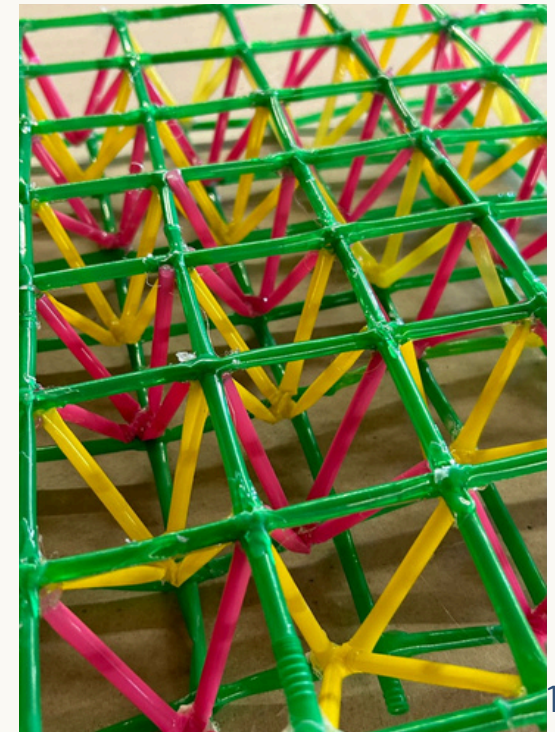
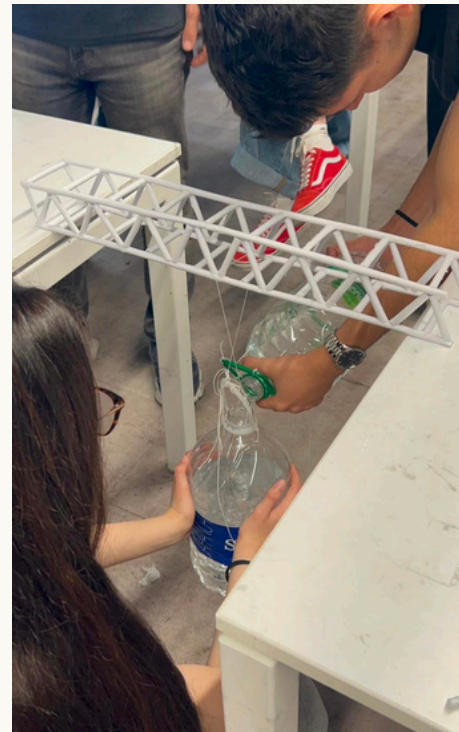
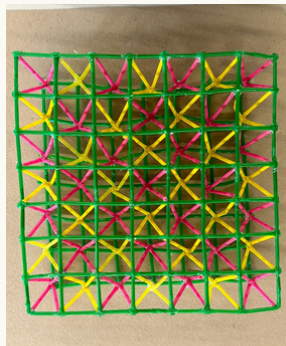
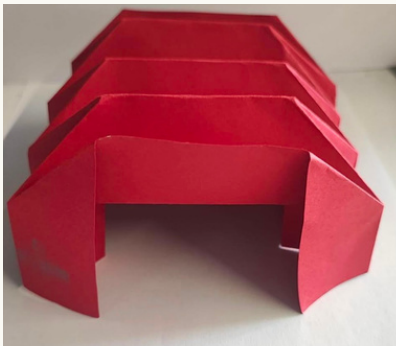
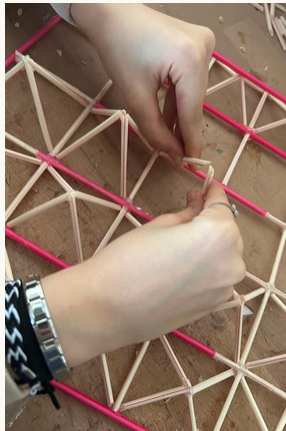
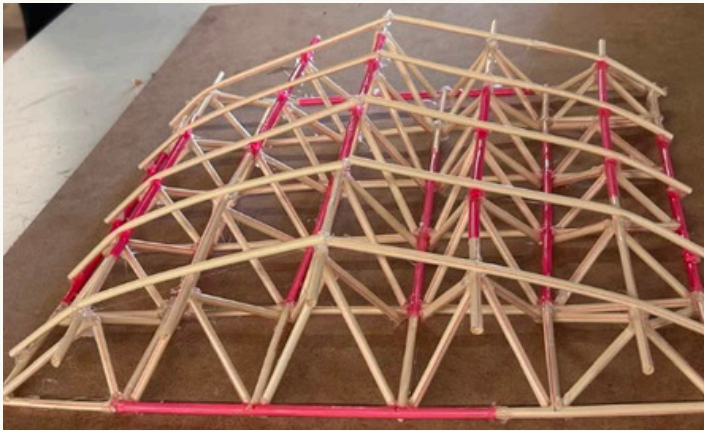
03 COURSES & STUDIOS

INTRODUCTION TO BUILDING STRUCTURE/

2025-2026 / SPRING

This course introduces students to the fundamentals of structural thinking in architecture, beginning with structural elements and systems, support types, and load types. Students also examine the codes and regulations that shape structural design practice, gaining a working vocabulary essential to architectural thinking.

Through case analysis and modeling exercises, students move from abstract structural principles to tangible, hands-on understanding. Rather than treating structure as mere calculation, the course frames it as a design language – one that helps students conceive buildings that are both expressive and structurally sound, laying the groundwork for more advanced architectural studies.



Tutors:

Prof. Dr. Tahir Kemal ERDEM

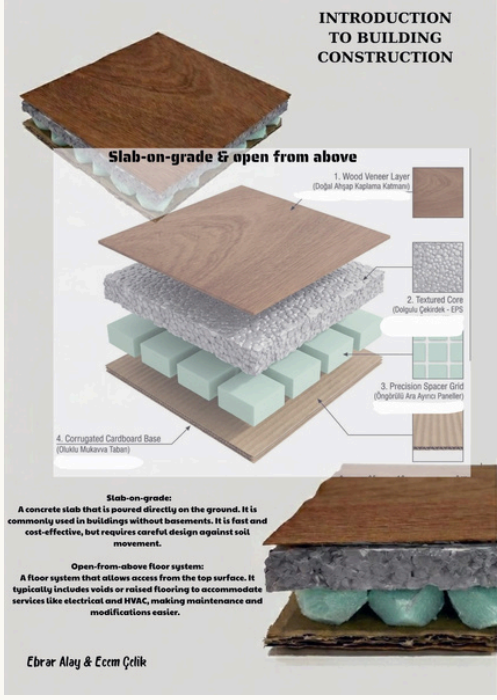
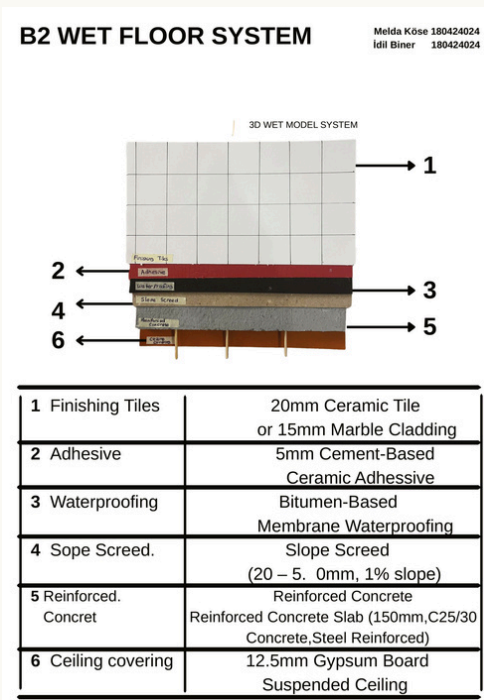
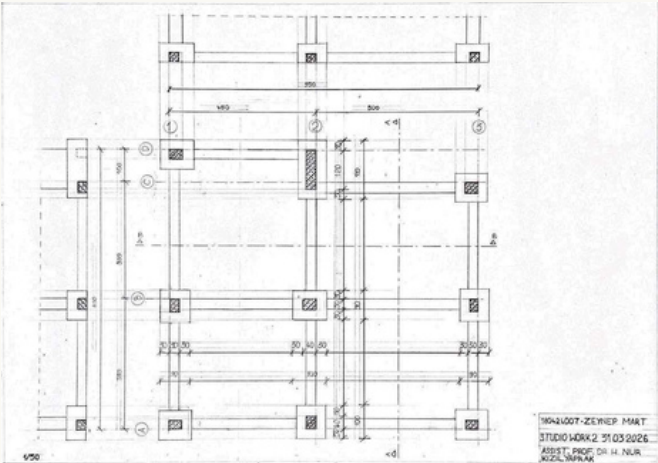
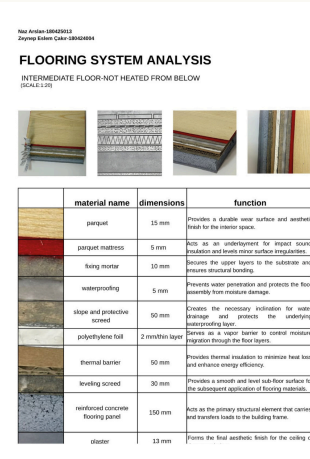
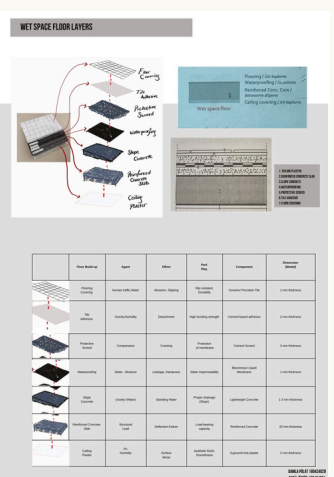
Res. Assist. Rumeysa TEMEL

03 COURSES & STUDIOS

INTRODUCTION TO BUILDING CONSTRUCTION/ 2025-2026 / SPRING

This course introduces students to building construction through a systems-based approach, examining the interaction between structure, building subsystems, and building element systems. Students explore how environmental factors and user needs shape performance requirements, gaining a holistic understanding of how buildings are conceived, constructed, and inhabited. Particular emphasis is placed on the classification, materials, and construction logic of functional building elements such as floors, walls, staircases, joinery, and roofs.

Through a combination of theoretical instruction, studio work, and hands-on assignments – including sectional models, component analyses, and technical drawings – students move from conceptual knowledge to applied understanding. Rather than treating construction as a set of isolated techniques, the course frames it as an integrated system in which structure, material, and technology come together, laying essential groundwork for further architectural study



03 COURSES & STUDIOS

ARCHITECTURAL DESIGN COMMUNICATION II: ARCHITECTURAL DRAWING/ 2025-2026 / SPRING

This practice-based course studies the communication and production languages of architectural design and culture by focusing on specific methodologies, including projection, parallel projection methods, conical perspective drawing techniques, and diagramming. It emphasizes the translation and representation of tangible and intangible elements, enabling students to conduct geometric readings of the environment and translate these observations into architectural communication media. By establishing a direct nexus between design thinking and architectural representation, the curriculum fosters the ability to convey, interpret, and evolve design intent. The process simultaneously develops competence in critically reading what is produced within architectural media and builds the capability to produce documentation that seamlessly integrates written and visual information.



108

Tutors:

Prof. Dr. Hikmet Selim Ökem
Assoc. Prof. Dr. Akın Tolga İlter
Res. Assist. Cansu Taş



109

04 DESIGN + BUILD

1/1 TIMBER WORKSHOP

WORKSHOP PROGRAMME	
18.02.2026	Seminar 1 Mehmet Akif Asmaz (Asmaz Ahşap Karkas Yapılar)
25.02.2026	Seminar 2 Stefano Pugliese (erazo+pugliese)
02.03.2026- 06.03.2026	DESIGN WEEK
22.04.2026	Factory Visit Asmaz Ahşap Karkas Yapılar Yalova
01.06.2026- 05.06.2026	BUILD WEEK

The workshop aims to enable students to transform their theoretical knowledge into 1:1 scale spatial interventions in the open areas of the campus, while experiencing the nature of the material and its structural limits throughout the process. The resulting demountable, portable, and sustainable structures are intended to accommodate functions such as seating, resting, and viewing, providing high-quality social interaction spaces for campus users.

Organization Team

Cansu Taş (Tutor, Res. Asst.)
Elif Demirci (Tutor, Res. Asst.)
Fatma Z. Kızıldağ Mutlu (Tutor, Res. Asst.)
Furkan Sağdıç (Tutor, Res. Asst.)
Melek Korkmaz (Tutor, Res. Asst.)
Rumeysa Temel (Tutor, Res. Asst.)

A.Tolga İlter (Assoc. Prof., Deputy Head of Department)
İmre Özbek Eren (Prof.Dr., Head of Department)
Nil Aynalı (Asst. Prof., Deputy Head of Department)

04 DESIGN + BUILD

1/1 TIMBER WORKSHOP



As the Department of Architecture at Marmara University's Faculty of Architecture and Design, in collaboration with Asmaz Timber Frame Structures Inc., we held the workshop titled "DESIGN + BUILD 1/1 TIMBER WORKSHOP", our students explored the limitations and structural details of timber materials through a process that included seminars, a factory visit, and hands-on practice. By participating in the design and construction of a 1:1-scale timber structure, they gained a realistic architectural experience during their first year of architectural education.

04 DESIGN + BUILD

1/1 TIMBER WORKSHOP

ALL PROCESS

Our workshop process, which we launched under the philosophy that “to make is to think,” was a comprehensive journey that transformed theoretical knowledge into 1:1-scale spatial interventions. In our seminar series, Mehmet Akif Asmaz and Zeynep İlkdoğan Gündoğan explored the structural possibilities of wood, while Stefano Pugliese, in his presentation “Making as a Design Method,” defined design as a way of thinking shaped by production.

Following the seminars, ideas took shape on paper and through models throughout Design Week; after the jury’s evaluation, three projects were further developed, leading up to the implementation week. Afterward, a technical tour of the Asmaz Wood factory allowed students to observe the production processes and detailed solutions for their designs firsthand.

During Production Week, held in the first week of June, our designs were transformed into physical units at a 1:1 scale. These modular and sustainable structures, brought to life through the hard work of three working groups, added high-quality social interaction points to the campus.

At the opening ceremony held on Wednesday, June 10, we were delighted to integrate our projects into campus life and present certificates to our students. As the Faculty of Architecture and Design at Marmara University, we would like to thank our jury members for enriching our process with their valuable contributions, our enthusiastic students, and Asmaz Ahşap A.Ş. and Remmers Türkiye for their technical support.



04 DESIGN + BUILD

1/1 TIMBER WORKSHOP

GROUP 1- SOLAR MODULATION

01 | Solar Modulation

Solar Modulation explores the relationship between light, shadow, and space. Designed as a small gathering and exhibition area, the structure uses filtered daylight to create changing spatial experiences throughout the day. Integrated seating and a working surface provide opportunities for studying, meeting, and displaying student work, transforming sunlight into an active component of the design.

Tutors:

Elif Demirci (Res. Asst.)

Melek Korkmaz (Res. Asst.)

Begüm Sözeri, Damla Polat, Furkan Bulut, İdil Biner, Mehmet Eren Koçak, Melek Nur Öztürk, Naz Arslan, Ömer Faruk Fazlaoğlu, Ramazan Karagüllü, Sudenur Avcı, Sümeyra Sevde Çelik, Tuğçe Geçici, Yasemin Kayagil, Zeynep Mart



04 DESIGN + BUILD
1/1 TIMBER WORKSHOP
GROUP 1- SOLAR MODULATION



04 DESIGN + BUILD

1/1 TIMBER WORKSHOP

GROUP 2- SOCIAL NODE

02 | Social Node

Social Node is a spatial focal point designed for gathering, interacting, and resting. Facing seating arrangements encourage face-to-face communication among users, while surfaces that allow for lounging and casual use offer diverse spatial possibilities. Ultimately, the structure aims to create a comfortable social environment for campus users can come together, converse, and spend time.

Tutors:

Fatma Zeynep Kızıldaş Mutlu (Res. Asst.)

Cansu Taş (Res. Asst.)

Ali Kemal Çınar, Ali Yılmaz, Bennu Yorulmaz, Berkan Kızılay, Ceren Gül, Ebrar Esmâ Alay, İldem Arsan, Melda Köse, Mustafa Burak Yırıkoğulları, Sıla Günay, Şimal Nisa Kaya, Yusuf Ali Akca, Zeynep Ceren Aras



04 DESIGN + BUILD

1/1 TIMBER WORKSHOP

GROUP 2- SOCIAL NODE



04 DESIGN + BUILD

1/1 TIMBER WORKSHOP

GROUP 3- THE OUTLOOK

03|The Outlook

The Outlook offers a secluded spatial experience centered around observation and contemplation. Through its stepped seating elements, users are invited to occupy different levels and perspectives. Nestled around an existing tree, the structure creates a sense of enclosure while maintaining a strong connection to nature. A suspended hammock encourages visitors to recline and direct their gaze upward, framing views of the sky through the tree canopy.

Tutors:

Rumeysa Temel (Res. Asst.)

Furkan Sağdıç (Res. Asst.)

Ahmet Selim Avsallı, Beril Özgür, Ecem Çelik, Efe İnal, Elif Eylül Özge, Elif Karakuş, İkra İdil Şen, Musa Boran Ataş, Nehir Öktü, Rumeysa Moğultay, Zeynep Eslem Çakır, Zeynep Sueda Demir



04 DESIGN + BUILD
1/1 TIMBER WORKSHOP
GROUP 3- THE OUTLOOK



05 SEMINARS

Mar_Un
MİMARLIK
KONUŞMALARI
#1

Mimarlık ve Tasarım
Fakültesi
MİMARLIK BÖLÜMÜ

İZİN KOKUSU

EMRE AROLAT
Y. Mimar, Hon. FAIA, RIBA
EAA - Emre Arolat
Architecture, Kurucu

7. BLOK 7302
8 EKİM
2025
13:30

B44

@emre.arolat
@emre.arolat

Mar_Un
YAKIN
TEMAS
KONUŞMALARI
#1

Mimarlık ve Tasarım
Fakültesi
MİMARLIK BÖLÜMÜ

İLK YAPI OLMA HÂLİ
* hayaller, çekinceler ve olağanlıklar

ECE DOĞAN
Y. Mimar
addoffice, Kurucu

7. BLOK 7302
3 ARALIK
2025
13:00

QR Code

@emre.arolat
@emre.arolat

Mar_Un
1/1 TIMBER
WORKSHOP
SEMINAR
#1

Mimarlık ve Tasarım
Fakültesi
MİMARLIK BÖLÜMÜ

YAPISAL AHŞAP MALZEMELER VE DIŞ MEKAN AHŞAP STRÜKTÜR UYGULAMALARI

MEHMET AKİF ASMAZ
Yönetim Kurulu Başkanı
Asmaz Ahşap Kurumları

7. BLOK 7302
18 ŞUBAT
2026
15:30

QR Code

@emre.arolat
@emre.arolat

Mar_Un
SOSYAL
BİRLİKTEKİ
KONUŞMALARI
#1

Mimarlık ve Tasarım
Fakültesi
MİMARLIK BÖLÜMÜ

MİMAR NE YAPAR ?
MİMARLAR ODASI MİMAR İÇİN NE YAPAR ?

**Mimarlar Odası
Anadolu 2. Büyükkent
Temsilciliği Yönetim
Kurulu**

7. BLOK 7302
13 MAYIS
2026
14:00

QR Code

@emre.arolat
@emre.arolat

Mimarlık ve Tasarım
Fakültesi
MİMARLIK BÖLÜMÜ

Mar_Un
MİMARLIK
KONUŞMALARI
#2

Bir Mimarın / Bir Kitabın Yolculuğu:
"Mimarlığın neye muktedir olduğunu araştırmak."

Boğaçhan Dündaralp
Mimar
ddpdp

7. BLOK 7302
24 ARALIK
2025
13:30

QR Code

@emre.arolat
@emre.arolat

Mar_Un
1/1 TIMBER
WORKSHOP
SEMINAR
#2

Mimarlık ve Tasarım
Fakültesi
MİMARLIK BÖLÜMÜ

MAKING AS A DESIGN METHOD

SEBASTIAN ERAZO
Architect
and Woodworker

STEFANO PUGLIESE
Architect (Lecturer
IAED Faculty of Fine Arts and
Design, IED Torino)

7. BLOK 7302
25 FEBRUARY
2026
13:30

QR Code

@emre.arolat
@emre.arolat

05 SEMINARS

MAR_UN ARCHITECTURE TALKS

The first guest of the “Mar_Un Architecture Talks” series, launched by the Department of Architecture at Marmara University’s Faculty of Architecture and Design, was Emre Arolat, a leading figure in contemporary Turkish architecture on the international stage. At the event held on October 8, 2025, at the Mehmet Genç Campus, Arolat—who continues his architectural practice across various regions of the world through offices in Istanbul, London, and New York under EAA-Emre Arolat Architecture, which he founded in 2004—shared his experiences and architectural approach with our students. A recipient of prestigious awards such as the Aga Khan Architecture Award and the RIBA International Award for Excellence, and having served as a jury member and instructor at leading academic institutions worldwide, including Yale and Pratt, Arolat has been honored on international platforms for his contributions to the field of architecture throughout his career. This event, which greatly enriched our faculty’s academic vision, offered participants an in-depth perspective on contemporary architectural practices.



Mar_Un MİMARLIK KONUŞMALARI #1			 Mimarlık ve Tasarım Fakültesi MİMARLIK BÖLÜMÜ
 İZ'İN KOKUSU			
7. BLOK 7302 8 EKİM 2025 13: 30	EMRE AROLAT Y. Mimar, Hon.FAIA, RIBA EAA - Emre Arolat Architecture, Kurucu		 @marun_arch  @MarUn_Arch  @marunmimarlik

05 SEMINARS

MAR_UN CLOSE CONTACT TALKS

Ece Doğan, a senior architect and founder of addoffice, was the guest speaker at the first event in the “Mar_Un Close Contact Talks” series organized by the Department of Architecture at Marmara University’s Faculty of Architecture and Design. At the event, held on December 3, 2025, at the Mehmet Genç Campus, Doğan shared her professional experiences and design processes with students through a presentation titled “The State of Being the First Building: Dreams, Hesitations, and Norms.” Offering a personal and professional perspective on architectural practice, this gathering provided participants with valuable insights into the initial steps of design and the processes involved.



Mar_Un YAKIN TEMAS KONUŞMALARI #1	 Mimarlık ve Tasarım Fakültesi MİMARLIK BÖLÜMÜ
	İLK YAPI OLMA HÂLİ <i>* hayaller, çekinceler ve olağanlıklar</i>
7. BLOK 7302 3 ARALIK 2025 13:00	ECE DOĞAN Y. Mimar addoffice, Kurucu
	 Kayıt QR kodu @marun_arch @MarUn_Arch @marunmimarlik

05 SEMINARS

MAR_UN SOCIAL TOGETHERNESS TALKS

The “Mar_Un Social Togetherness Talks” series, organized by the Department of Architecture at Marmara University’s Faculty of Architecture and Design, kicked off with its first event on May 13, 2026. The gathering, held at the Mehmet Genç Campus, featured a panel discussion with the Board of Directors of the Anatolia 2nd Metropolitan Region Branch of the Chamber of Architects, titled “What Does an Architect Do? What Does the Chamber of Architects Do for Architects?” As part of the event, comprehensive discussions took place on the boundaries of professional practice, the architect’s fields of work, and the role of the Chamber of Architects in the professional environment, while important assessments were made regarding the professional journeys of students and young architects.



Mar_Un SOSYAL BİRLİKTELİK KONUŞMALARI #1	 Mimarlık ve Tasarım Fakültesi MİMARLIK BÖLÜMÜ
 MİMAR NE YAPAR ? MİMARLAR ODASI MİMAR İÇİN NE YAPAR ?	
7. BLOK 7302 13 MAYIS 2026 14:00	Mimarlar Odası Anadolu 2. Büyükkent Temsilciliği Yönetim Kurulu  THİOD MİMARLAR ODASI İSTANBUL BÜYÜKKENT ŞUBESİ ANADOLU 2. BÜYÜKKENT BÖLGE TEMSİLCİLİĞİ  Kayıt QR kodu @marun_arch @MarUn_Arch @marunmimarlik

06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN

Marmara Architecture participated in the place-making program as an invitee of Global Design Forum İstanbul between May 13 and June 7, 2026, with a spatial installation titled **YAKÎN**.

Held as a pre-event to the world-renowned **London Design Festival**, **Global Design Forum** took place in İstanbul from May 13–16, 2026, with a program featuring panels, installations, and experiences spread across the city. In the event, where **Marmara University** took part as a "university partner," the design team consisting of **Marmara Architecture** faculty member Nil Aynalı and her students undertook the design and implementation of one of the event's seven spatial installations. The students involved in the team not only saw a space they designed come to life but also experienced the excitement of being part of an international design platform.

Located in Topkapı Suriçi Square, the installation aimed to create a dynamic experiential space that questions the fixed physical boundaries of space, while also contributing to the enrichment of daily life in the urban square where it was situated.



06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN

YAKÎN is a manifestation of space as understood in Islamic mysticism. Unlike the materialistic way of thinking, which reads space through its physical presence, mystic thought approaches space from the immaterial – from the ontological. Space is not an empty void defined by physical borders, but a lived-and-living notion which is contained within the human self. Human, is the ultimate space where all possibilities of space are included.

YAKÎN is the embodiment of space as human self. The dozens of veils surrounding the essence of the human self, are in an endless motion between the ultimate oneness in its ontological core and the physical plurality of the city. Silk curtains soar into the air with the worldly wind of the city, gradually grow calm and heavy as one approaches the ontological core, becoming untouched by this earthly current. When the visitor, wandering among the poetic silk curtains fluttering in the wind, encounters the dense core and is able to transcend it, will arrive at the very essence of space – which is to say, one's own self in an infinite multiplication in an intangible space.

Design Team:

YAKIN Kolektif

(Dr. Öğr. Üyesi Nil Aynalı, Furkan Türkyılmaz, Muhammed Arif Aksu)

+

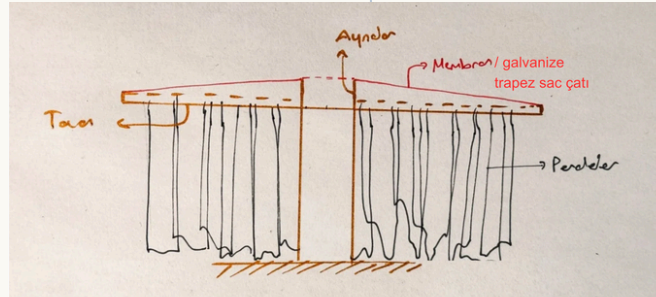
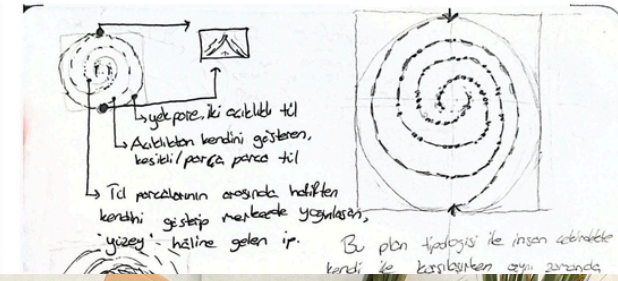
Students of Marmara University FAD Department of Architecture

(Ahmet Selim Avsallı, Bennu Yorulmaz, Ceren Gül, Melda Köse, Melek Nur Öztürk, Mustafa Burak Yırıkoğulları)



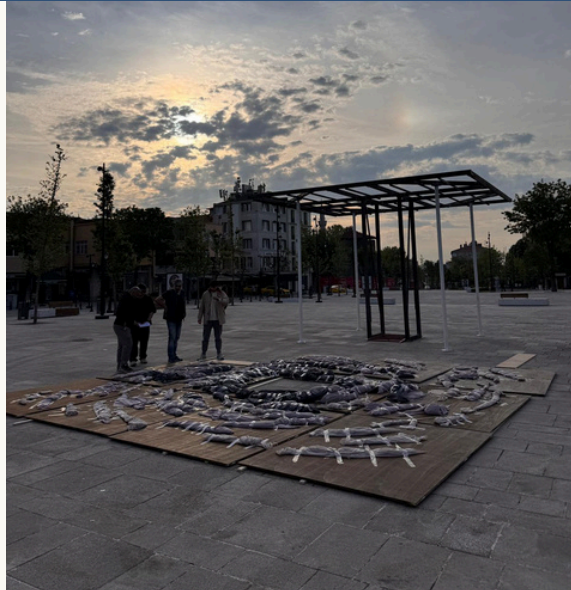
06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN

Through the process, students has demonstrated exceptional skill and dedication in developing the design under a pre-defined concept, producing 3D models and renders, making a 1:5 scale model, producing shop drawings, and contributing to the to 1:1 scale construction of the installation on site



06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN

Through the process, students has demonstrated exceptional skill and dedication in developing the design under a pre-defined concept, producing 3D models and renders, making a 1:5 scale model, producing shop drawings, and contributing to the to 1:1 scale construction of the installation on site



**06 MARUN_ARCH X GLOBAL
DESIGN FORUM ISTANBUL :
YAKÎN**



06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN



Yakîn

Designer Team

YAKIN Kolektif
Dr. Öğretim Üyesi Nil Aynalı
Furkan Türkyılmaz
Muhammed Arif Aksu

Architecture Department Students

Ahmet Selim Avsallı
Bennu Yorulmaz
Ceren Gül
Melda Köse
Melek Nur Öztürk
Mustafa Burak Yıkoğulları



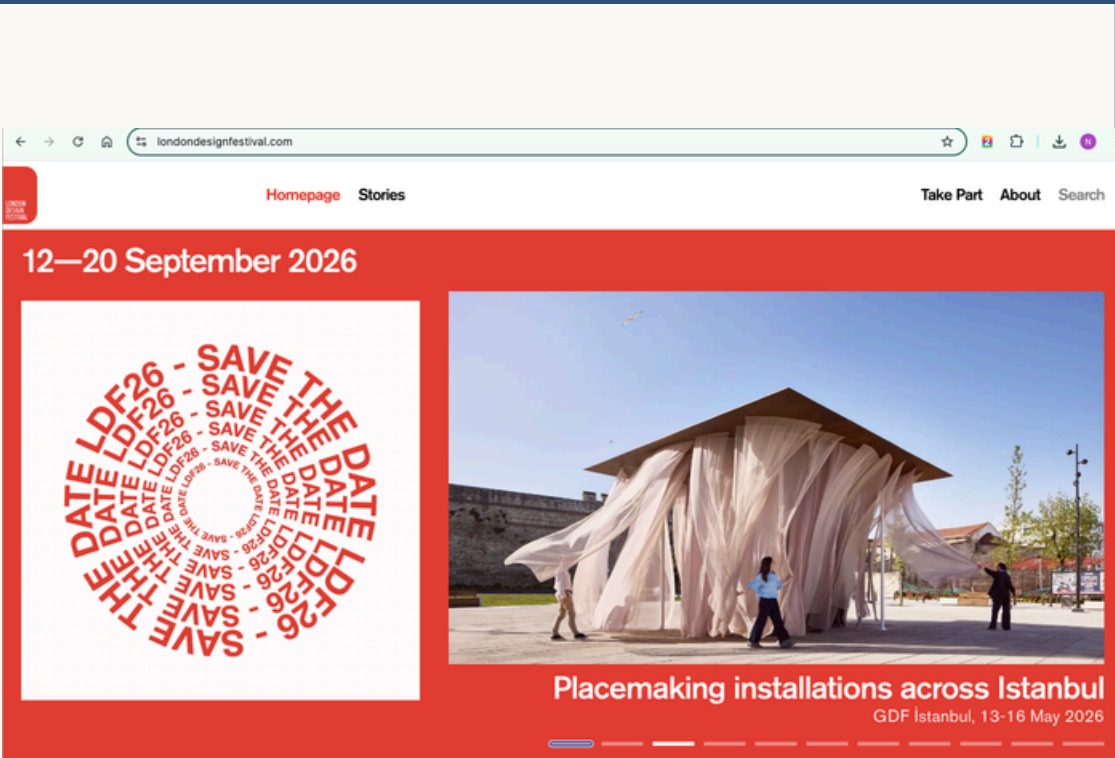
MARMARA
ÜNİVERSİTESİ

06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN *IN THE PRESS*

Marun_Arch received national and international media coverage with its spatial installation titled YAKÎN, produced as an invitee of Global Design Forum Istanbul between May 13 and June 7, 2026. In addition to national broadcasters such as NTV and TRT2, major international design platforms including Domus, Dezeen, and ArchDaily featured the work of the Marmara Architecture team in their news coverage.



06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN *IN THE PRESS*



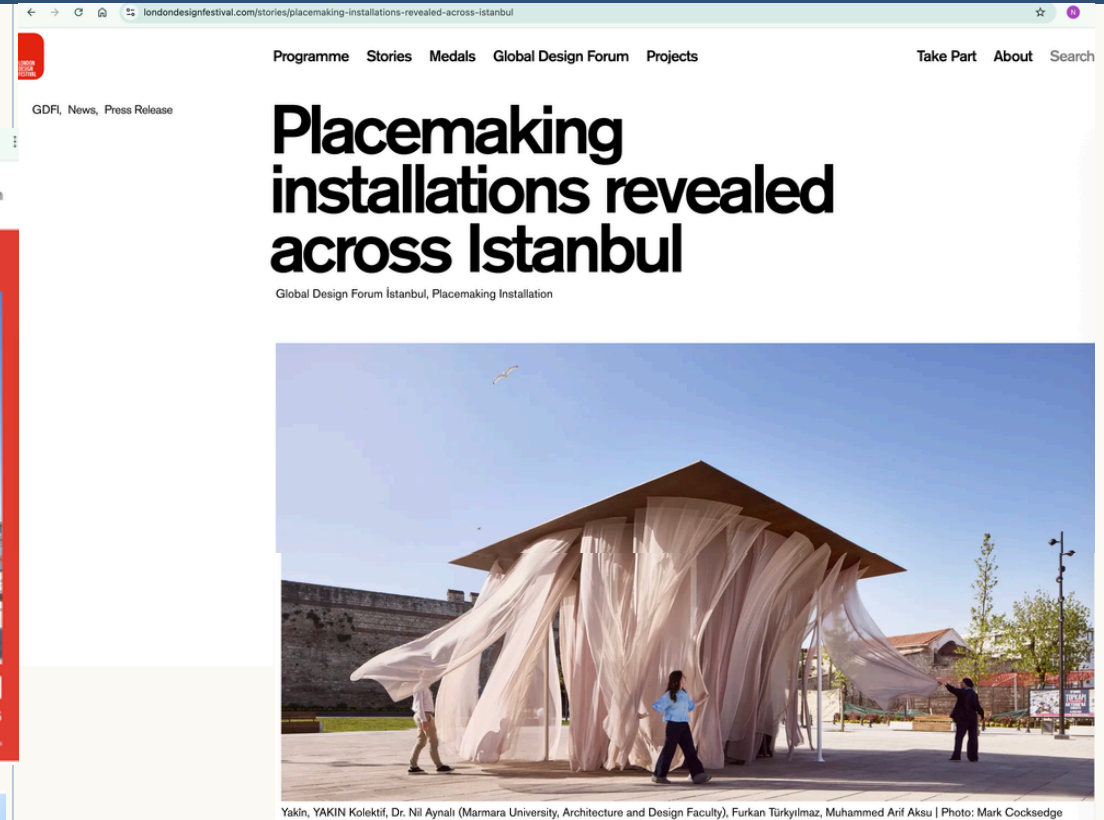
The Red Room by NUN
Architecture & People Places Ideas



Design & Dialogue Unite in Istanbul



Pavilion of the Moment.



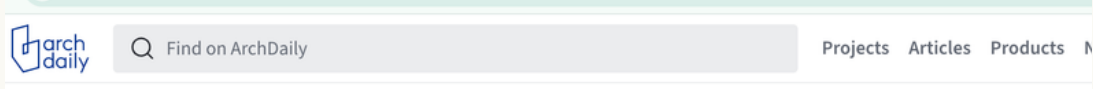
Designers and architects reconsider the relationship between the human body and architecture through the notions of transience and permanence.

Part of the Forum's Placemaking programme are 7 public installations sitting within the curatorial framework Praise of Transience by Artistic Director **Melek Zeynep Bulut**.

Together, the installations consider the structure not as an object resistant to time, but as an organism that works with time and accompanies the body.

06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN *IN THE PRESS*

archdaily.com/1041612/global-design-forum-istanbul-concludes-first-edition-with-city-wide-programme-of-installations-and-talks



ArchDaily > Architecture News > Global Design Forum Istanbul Concludes First Edition With City-Wide Programme of

Global Design Forum Istanbul Concludes First Edition With City-Wide Programme of Installations and Talks

Global Design Forum [Istanbul](#) concluded its inaugural edition between May 13 and 16, 2026, bringing together architects, designers, urbanists, and cultural practitioners through a city-wide programme of [installations](#), talks, screenings, and public events. Presented by [London Design Festival](#) in collaboration with People Places Ideas, the forum was developed and curated by Artistic Director Melek Zeynep Bulut and Forum Content Advisor [Beatrice Galilee](#). Organized around the theme "Worlds in Contact," the programme featured contributions from figures including [Lina Ghotmeh](#), [Marina Tabassum](#), [Liam Young](#), [Tom Dixon](#), [Lesley Lokko](#), [Ma Yansong](#), [Andrew Waugh](#), and [Olaf Grawer](#), positioning [Istanbul](#) as a platform for interdisciplinary discussions on design and the [built environment](#).



Yakîn, YAKIN Kolektif. Image © Mark Cocksedge

Installed within the grounds of Topkapı Palace, Yakîn by YAKIN Kolektif, Nil Aynalı, Furkan Türkyılmaz, and Muhammed Arif Aksu examined spatial perception through layered textile surfaces and movement. Composed of semi-transparent silk curtains arranged in successive thresholds, the [installation](#) guided visitors through shifting conditions of light, density, and enclosure toward a quieter central space. Drawing references from concepts of proximity and inward reflection in [Islamic](#) thought, the project framed architecture as an experiential condition shaped by atmosphere, bodily movement, and sensory transition rather than fixed physical boundaries.

de
zeen

Magazine
Architecture
Interiors
Design
Technology

Series
Interviews
Opinion
Talks
Videos
Newsletters
Podcasts

Awards
Jobs
Events Guide
Showroom
School Shows
Courses
Competitions



Yakîn by YAKIN Kolektif, Nil Aynalı, Furkan Türkyılmaz and Muhammed Arif Aksu

This serene pavilion was devised by [Marmara University](#) architecture professor Nil Aynalı and her students as an exploration of the concept of space through the prism of Islamic mysticism.

Four metal posts support a simple flat roof, from which hangs a ring of gauzy lilac veils that constantly shift and flutter in the wind.

Behind the veils is a layer of much heavier, grey curtains. Pushing through those reveals a mirrored, brightly lit box at the core of the pavilion – an unexpected confrontation with oneself.

06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN *IN THE PRESS*

domusweb.it/en/design/gallery/2026/05/28/global-design-forum-istanbul-new-ways-design-come-together.html

News Architecture Interiors Design Art Archive Products Design Essentials Design Stories [Submit your project](#)

domus

Design is looking for new ways to come together, after the design weeks

From Lina Ghotmeh to Tom Dixon, from Lesley Lokko to Ma Yansong, the Global Design Forum leaves London for Istanbul to test a new format where design, criticism, storytelling and public space converge.



Yakîn, Yanik Kolektif, Dr. Nil Aynalı (Marmara University, Architecture and Design Faculty), Furkan Türkyılmaz, Muhammed Arif Aksu. Photo Mark Cocksedge

The next stop for the Global Design Forum could be Shenzhen, Evans suggested, China's technological capital: another intense context with which to engage, architecturally and spatially as much as culturally. It will be interesting to see how this new way for design to gather, grounded in storytelling, criticism and making, responds there.

What's next? Bulut has an idea: "Maybe designing habits again".

stirworld.com/inspire-visits-global-design-forum-istanbul-framed-multiple-lived-worlds-of-design-in-contact



stirworld
see. think. inspire. reflect.

Global Design Forum Istanbul framed multiple lived worlds of design in contact

Across the city, temporary **public installations** were developed by Zeynep Bulut, structured under her placemaking framework, *Praise of Transience*. A **pavilion** in Turkish black pine by Waugh Thistleton Architects and National Timber Association was presented as a porous lattice—doubling as a threshold, viewing platform and a gathering space. The skeletal dome titled *Pavilion of the Moment* was staged next to Hagia Irene, offering an interesting contrast between its wooden framework and the **stone architecture** surrounding it. *Oblique Land* by Alper Derinboğaz and Salon Architects stood on the Bosphorus-facing grounds of the Kabataş High School as an inhabitable inclined plane. As visitors walked across it, they were forced to adjust their balance and posture. Something as ordinary as standing and looking was transformed into a physical experience. Adding another introspective layer to the offerings was **YAKIN Kolektif and Marmara University students' collaboration**, inspired by Islamic mysticism. Composed of semi-transparent silk curtains hanging in sequences, the textile layers of *Yakîn* created a gradual transition through space that felt like moving through changing densities of atmosphere.



Yakîn, YAKIN Kolektif, Dr. Nil Aynalı (Marmara University, Architecture and Design Faculty), Furkan Türkyılmaz, Muhammed Arif Aksu, draws inspiration from Islamic mysticism
Image: Mark Cocksedge

06 MARUN_ARCH X GLOBAL DESIGN FORUM ISTANBUL : YAKÎN *IN THE PRESS*

ad-italia.it/article/global-design-forum-istanbul-london-design-festival-architettura-design/

AD

DESIGN & ARCHITETTURA

I grandi protagonisti della progettazione mondiale al Global Design Forum Istanbul. Per costruire un mondo migliore

Da Lesley Lokko a Hussein Chalayan, talk e installazioni diffuse per mettere a confronto le menti più creative del momento.

Con il Global Design Forum Istanbul per la prima volta il London Design Festival porta fuori dai confini il suo consueto dialogo tra talenti internazionali. In Turchia tanti big della progettazione hanno tracciato idee e sentimenti comuni per costruire un mondo migliore.

La prima edizione del **Global Design Forum Istanbul** – una collaborazione tra il London Design Festival e la piattaforma People Places Ideas che per la prima volta in assoluto porta lo storico evento fuori dai confini della Gran Bretagna – ha raccolto alcuni tra i nomi più interessanti, nonché influenti, della scena della progettazione internazionale.



Un'installazione del Global Design Forum 2026 Istanbul, firmata Yakîn, YAKÎN Kolektif, Dr. Nil Aynalı (Marmara University, Architecture and Design Faculty), Furkan Türkyılmaz, Muhammed Arif Aksu. Foto Mark Cocksedg



I_d_f_official and 2 others

I_d_f_official Edited • 8w
Yakîn explores space through the lens of Islamic mysticism. Instead of seeing space as something purely physical, the installation invites us to think of it as something that exists within us.

At the centre of Yakîn is the idea of the human self as layered and evolving – represented by flowing silk curtains that gradually become denser. As visitors move through the installation, they are invited to reflect on a more essential idea of space, one that is shaped by human experience and deeply connected to the self.

Open until 7 June, the installation was created by [@yakinkolektif](#),

wellurbanthings Istanbul, Turkey

wellurbanthings 7w
Global Design Forum'un İstanbul edisyonu, kamusal alana yayılan yerleştirmeleriyle ilham veren işlere ev sahipliği yaptı. Londra Tasarım Festivali (@l_d_f_official) kapsamında 15 yıl aşkın süredir düzenlenen Global Design Forum'un bu özel edisyonu, küresel tasarım gündemini İstanbul'un katmanlı kent dokusuyla buluşturdu.

Mimarlık, beden ve zaman arasındaki ilişkiyi sorgulayan bu projeler, geçiciliğin, hareketin ve deneyimin tasarımın bir parçası olabileceğini gösteriyor.

Yerleştirmeler, Sanat Direktörü Melek Zeynep Bulut'un (@melekzb) küratöryal çerçevesi olan "Praise of Transience" (Geçiciliğe Övgü) kapsamında hayata geçirildi.

Global Design Forum'un İstanbul edisyonunda yer alan kamusal yerleştirmeleri derledğimiz yazmamza [wellurbanthings.com](#) üzerinden ulaşabilirsiniz. Bu arada yerleştirmeleri 7 Haziran'a kadar gezebilirsiniz.

mimarizmcom "Yakîn"

Dr. Öğretim Üyesi Nil Aynalı,
Furkan Türkyılmaz,
Muhammed Arif Aksu

Topkapı Meydanı'nda konumlanan Yakîn, mekânın tasavvuf düşüncesindeki kavramına dair bir tezahür. Mekan, fiziksel sınırlarla tanımlanmış bir boşluk değil, insanın içinde oluşan, yaşayan ve yaşanan bir mevhum..

@marun_arch

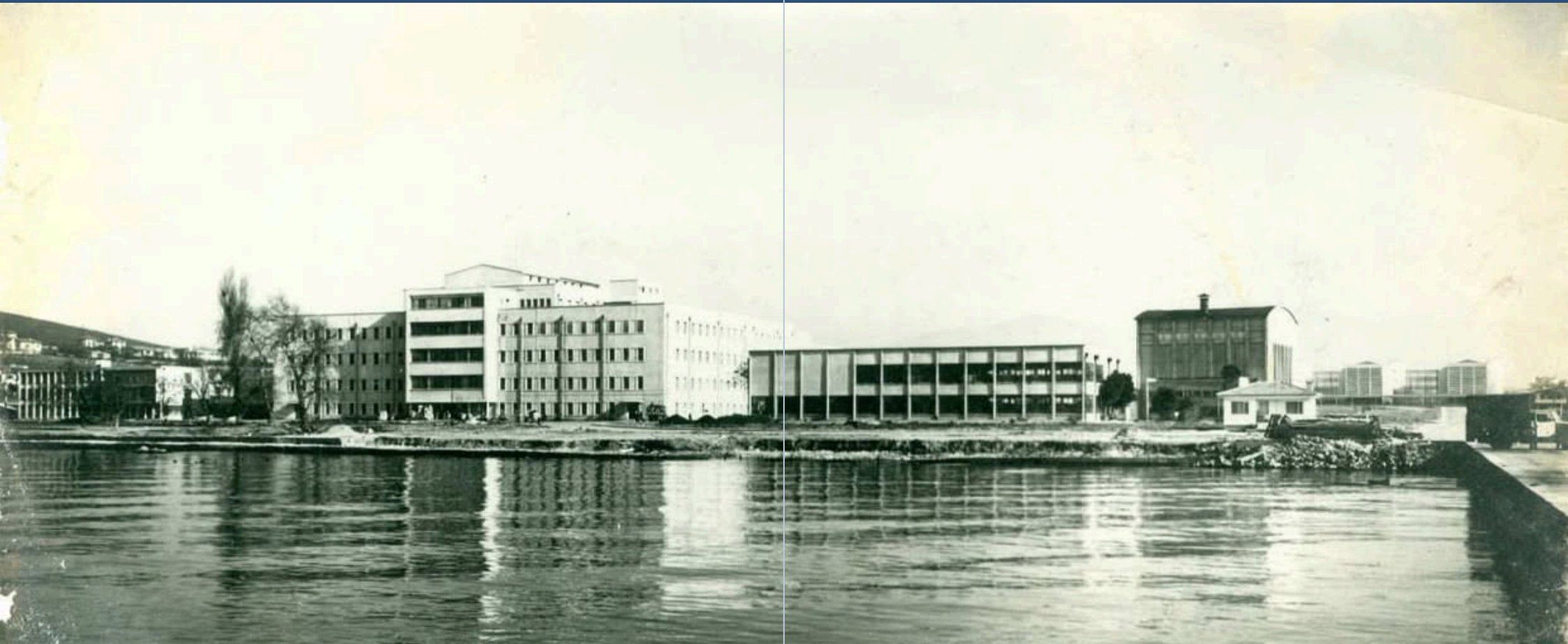
@nil_aynali
@yakinkolektif

@l_d_f_official
@melekzb
#globaldesignforumistanbul

07 CAMPUS LIFE

LIFE AT MARMARA

Located within the former Cevizli Tekel Factory, Marmara University Mehmet Genç Campus is a unique example of adaptive reuse, where industrial heritage has been transformed into an inspiring environment for education, creativity, and collaboration. Through its studios, workshops, classrooms, and open spaces, the campus offers students an engaging setting in which to learn, design, and grow.



07 CAMPUS LIFE

PHOTOS

