

ENSTALASYON TASARIMI
ÇALIŞTAYI-YARIŞMASI
BÜYÜKYALI FABRIKA-I HUMAYUN
KAZLIÇEŞME İSTANBUL

INSTALLATION DESIGN
WORKSHOP & COMPETITION
IN HISTORICAL FABRIKA-I HUMAYUN
URBAN RENOVATION AREA
KAZLIÇEŞME İSTANBUL



BAHÇEŞEHİR
UNIVERSITY

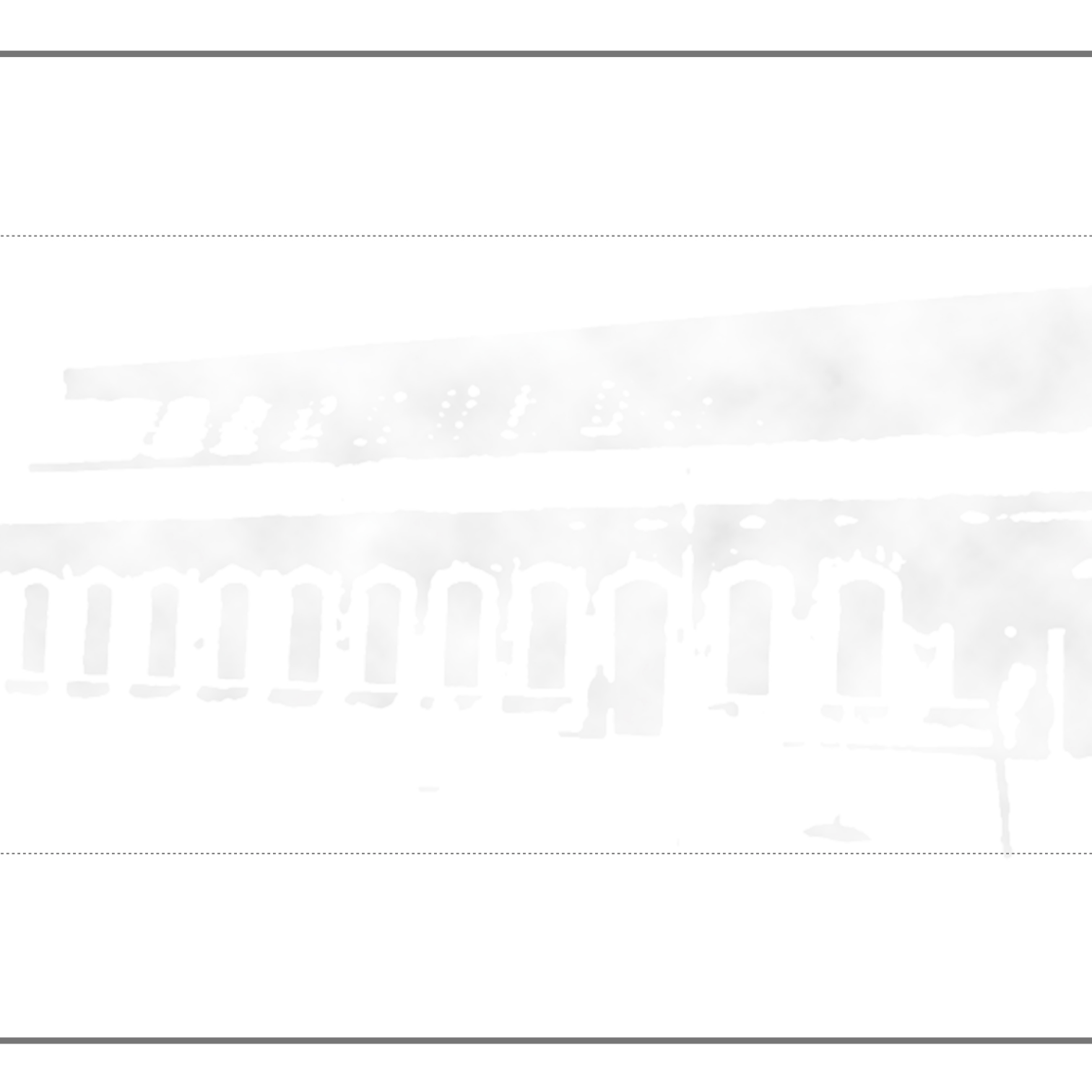
FACULTY OF
ARCHITECTURE
AND DESIGN



BÜYÜKYALI
İSTANBUL



CO-OP
MİMARLIK
COOP.BAH.UENI.TR



BAHÇEŞEHİR ÜNİVERSİTESİ
MİMARLIK VE TASARIM FAKÜLTESİ
&
ÖZAK G.Y.O.

ENSTALASYON TASARIMI
ÇALIŞTAYI - YARIŞMASI
BÜYÜKYALI FABRİKA-I HÜMAYUN
KAZLIÇEŞME İSTANBUL

EKİM - ARALIK 2019
İSTANBUL



BÜYÜKYALI ALAN GEZİSİ



BÜYÜKYALI ÖDÜL TÖRENİ

RÜMEYSA SENA ŞEKER
HATİCE ARISOY
KÜBRA CİVELEK

YAĞMUR CEREN ATAY
ZEYNEP AKTAŞ

BESTE ERMAN



İREM YILMAZER
ÖYKÜ ÜRÜNAY

TALİB AL-SUHAİL
YASMIN MAKKİ

HÜSEYİN BUĞRA SOY
KAAN GÜNER

HOSSEIN SURGALI
ALİ ALGBURİ
SALAM BUKESMATİ

EZGİ NUR AYDIN



OSMAN BERK KALAFAT
AHMET ALİ TEZCAN

EZGİ EYLÜL GÜVERCİN
ÖMER YILDIRIM

YAZAN ALSAMSAM
HAJAR ELASSİ

DENİZHAN DEMİR
DİLARA BULUT

SAMET YURTSEVER
BURAK KESKİN
ALEJANDRO URUNUELA DE LA CRUZ

BERKE ŞEVKETOĞLU
KATYA SELİN AYGÜN



MUHANAD TURK
ABDULHADİ ALHAMEDİ
AHMET İBRAHİM

AYŞEGÜL TUĞRUL



EGEMEN ŞENDUR

AWAB ALSAATI

GAMZE ENHOŞ
ELİF SAKACI

ERDOĞANCAN GÖL
MUSTAFA ÜÇLER
BEYZA YAĞCIOĞLU

FIRAT GÖKKURT
FATİH DEMİRCİ
MUSTAFA BALTACI
BİLUN ZEYNEP BIÇAKÇI



ALAN GEZİSİ



ÇALIŞTAY

JÜRİ



ÖDÜL
TÖRENİ
ve
SERGİ

Çalıştaylar, yarışmalar, teknik geziler gibi müfredat dışı etkinlikler mimarlık ve tasarım öğrencilerinin öğrenim platformlarını zenginleştirmektedir.

Tasarım alanında inovatif bir yaklaşımla özgün kimlik yaratabilmiş ülkelerin başarı hikayelerinin temelinde çok disiplinli ve çok paydaşlı bir süreç modelinin yatmakta olduğu görülmektedir. Sektör temsilcileri, kamu kurumları ve üniversitelerin bir araya gelmelerine vesile olan her türlü paylaşım ortamı ülkemizin tasarım yolculuğundaki ilerleyişine önemli ivme katacaktır.

Bu bağlamda BAU Mimarlık ve Tasarım Fakültesi ve Özak GYO'nun Büyükyalı Projesi kapsamında belirlenmiş alanlardaki bu yarışma formatındaki tasarım çalıştayını işbirliği öğrencilerin ilgi alanlarını keşfetme fırsatı bulabilecekleri yeni bir öğrenme platformu yaratmaktadır.

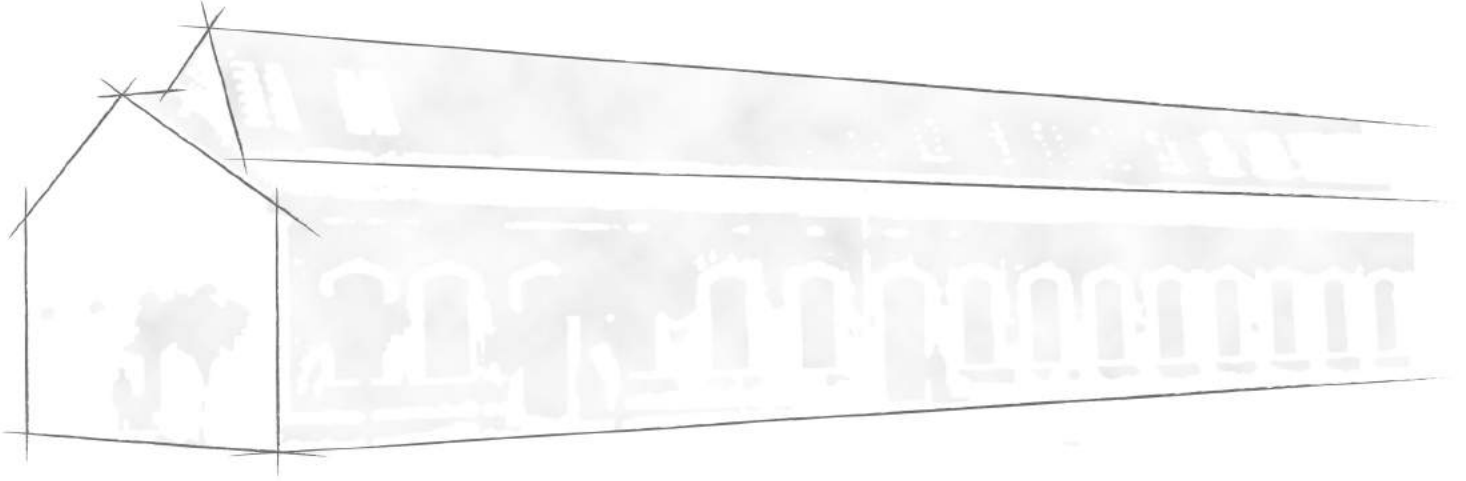
Özak GYO'nun Genel Müdürü Fatih KERESTECİ'nin bu süreçteki sürekli destekleri öğrencilerimiz için büyük motivasyon olmuştur. BAU yürütücüleri ve konuda uzman kişilerin sunum ve eleştirileri ile öğrencilerin tasarımlarını stüdyo ve maket atölyesinde geliştirip tamamladıkları bu çalıştay jüri değerlendirme oturumları, ödül töreni ve sergi organizasyonu ile başarı ile sonuçlandırılmıştır. İlerleyen sayfalarda bu organizasyonda öğrencilerimiz tarafından projelendirilen tasarım çalışmaları yansıtılmaktadır.

Tüm öğretim üyelerimize tasarım süreci yolculuklarında öğrencilerimize önderlik ettikleri için teşekkür etmek isterim. En önemlisi bu etkinlikte sergilenen tasarım çalışmaları ile Bahçeşehir Üniversitesi'ni temsil ederek bizi gururlandıran öğrencilerimize teşekkür eder, başarılarının daim olmasını dilerim.

BAHÇEŞEHİR ÜNİVERSİTESİ
MİMARLIK VE TASARIM FAKÜLTESİ DEKANI
Prof. Dr. Murat DÜNDAR

İstanbul'un yeni deniz semti Büyükyalı olarak; tarihi yarımadağa yakınlığımız, proje içinde yaşattığımız değerler ile tarihe ve kültürel mirasa saygılı olmanın yanı sıra geleceğin mimarı olan öğrencilere de çok değer veriyoruz. Bahçeşehir Üniversitesi'yle düzenlediğimiz Mimari Enstalasyon Yarışması ile projemizdeki 3 ayrı lokasyonda yer alacak yenilikçi projelere sahip olmanın haklı gururunu yaşıyoruz. Bu güzel iş birlikteliği için Bahçeşehir Üniversitesi'ne, yarışma boyunca yardımlarıyla destek olan tüm öğretim görevlilerine ve katılımda bulunan tüm öğrenci arkadaşlara gönülden teşekkür ederiz.

ÖZAK G.Y.O. BÜYÜKYALI
GENEL MÜDÜRÜ
FATİH KERESTECİ



YÜRÜTÜCÜLER

AYDIN MELTEM - BİLGİN MANZAKOĞLU - ELİF SOMER
MELAHAT KÜÇÜKARSLAN EMİROĞLU - MURAD BABADAĞ
SUZAN GİRGİNKAYA AKDAĞ - BÜŞRA ATAM

KATALOG HAZIRLIĞI | BÜŞRA ATAM

BAU-Mimarlık ve Tasarım Fak ltesi  zak Gyo i birliĐinde  ok disiplinli bir  Đrenci  alı tay -yarı ması d zenlenerek Zeytinburnu'nda bulunan Fabrika-i H mayun  evresinde yapılan kentsel d n   m projesi kapsamında belirlenen    ayrı yere eklemenecek    boyutlu tasarım  nerileri ger ekle tirilmi tir.

2019 yılı Ekim ayında ger ekle tirilen yarı ma duyurusu sonucu ba vuran  Đrenci sayısı 90 ki iye ula mı tır. 18 Ekim tarihinde  Đrencilere y nelik bilgilendirme toplantısı ve KUDEP'ten Demet S r c 'n n ger ekle tirdiĐi ah ap elemanların restorasyonuna y nelik sunum yapılmı , ardından 19 Ekim g n  56  Đrencinin katılımı ile alan gezisi ger ekle  mi tir.

EĐitim dili İngilizce olan fak ltemizde poster ve rapor dili  Đrenci tercihine bırakılmı tır. 5 Kasım tarihine dek  Đrenciler grup veya bireysel olarak, 6 adedi giri  b l m , 11 adedi meydan, 8 adedi i  mekana dair olmak  zere 25 adet poster teslim etmi tir. 6 Kasım tarihinde ger ekle tirilen  n tetkikler sonucu bazı iyile tirmeler istenmi , son teslim tarihi olan 13 Kasım ardından  Đretim  yelerinden olu an j ri tarafından 3 adet giri  b l m , 6 adet meydan ve 4 adet i  mekan projesi finale kalmaya hak kazanmı tır. 2 Aralık tarihine dek farklı y nde iyile tirmeler  zerinde  alı ılmı tır. 11 Aralık'ta ger ekle  en j ri ardından 19 Aralık g n   d l t reni ger ekle tirilmi tir.

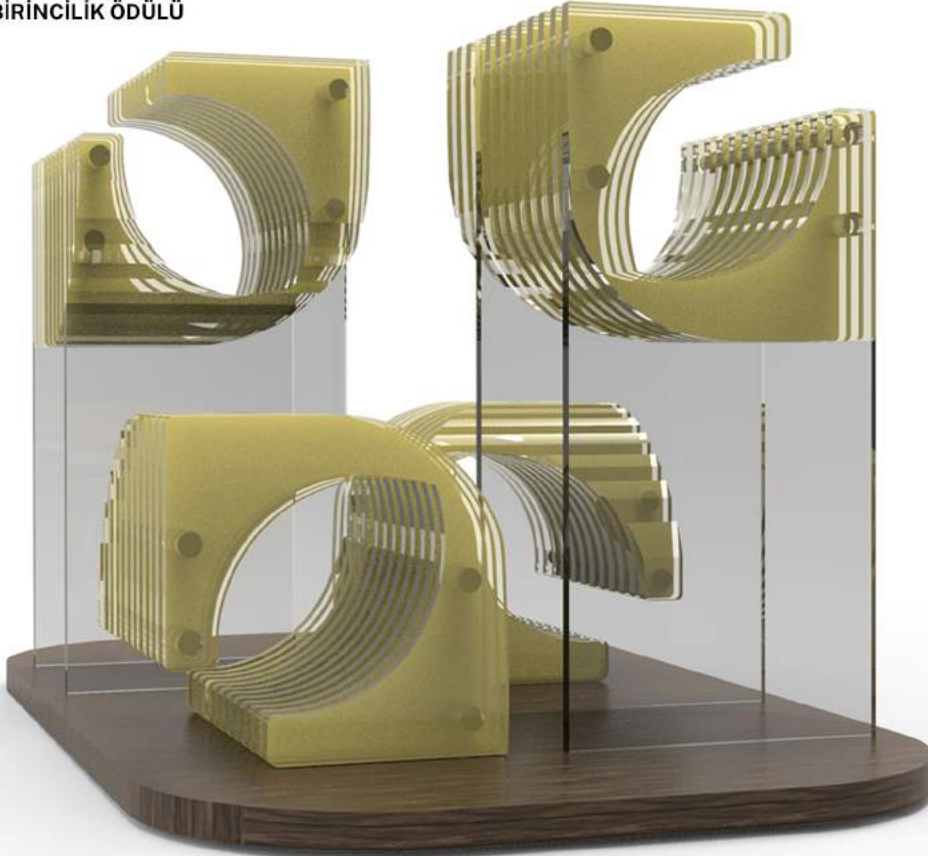


GİRİŞ
ENTRANCE

GOLDEN KEY || Büyükyalı'nın misyonu ve değerlerini içerisinde barındıran logosundan ilham alınarak tasarlanan Golden Key, Büyükyalı'nın önemini vurgulamayı amaçlamaktadır. Vurgulanması amaçlanan bu logonun, Büyükyalı'nın ilke edindiği dört ana maddeyi sembolize ettiği fark edilmiştir. Logonun bu dört detayı da üç boyutlu bir forma entegre edilerek Büyükyalı'nın en önemli geçiş güzergahlarından biri olan kemer kapı geçişine adeta bir altın anahtar etkisi yaratacak şekilde tasarlanmıştır. Dört tarafı açık bir lokasyona sahip olması ve aynı zamanda hem araçlar, hem çevredeki yayalar tarafından gün boyu farklı açılardan seyredilecek olması, tasarlanan objeye optik illüzyon entegre edilmesinin çıkış noktası olmuştur. Golden Key, araçlar ve misafirlere farklı açılardan dört farklı parça gibi görünürken aslında yakınlaştıkça bir bütün olduğu fark edilecektir.

Ancak tam doğru açıdan bakıldığında logo görüntüsünün oluşması ve tasarlanan optik illüzyonun tamamlayıcı parçasının aslında formun kendisinin değil, bakan insanın olması; Büyükyalı'nın insanlara ve çevreye verdiği öneme parmak basmaktadır. Bu sayede projenin bulunduğu mekan hem Büyükyalı ile bütünleşecek ve anlam kazanacak, hem de amblemde vurgulanmak istenen noktalar renkli lamine cam ve aydınlatmanın sağladığı göz alıcı görünüş ile Büyükyalı'nın girişinde bir odak noktası haline gelecektir.

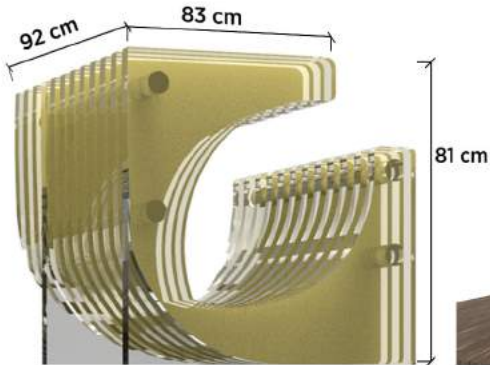
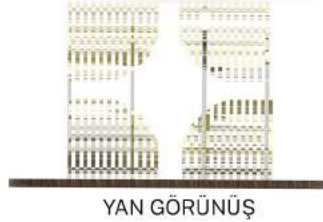
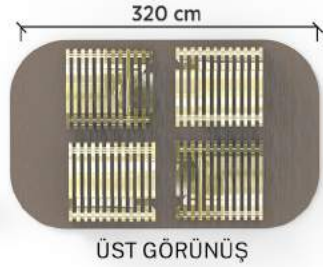
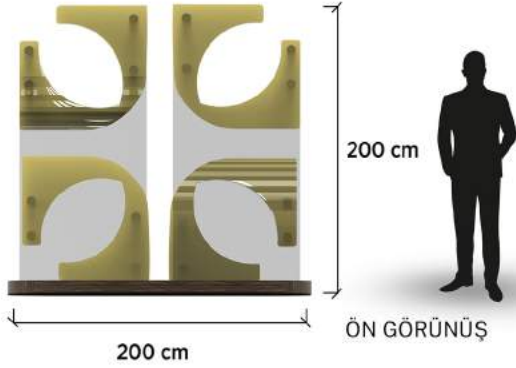
GİRİŞ KATEGORİSİ BİRİNCİLİK ÖDÜLÜ





ÜRETİM

ALTERNATİF



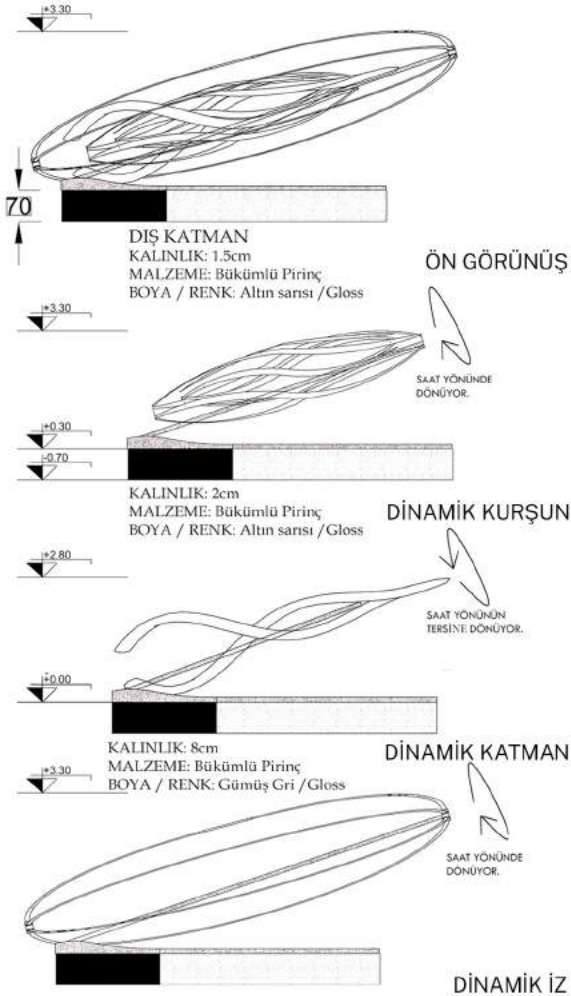
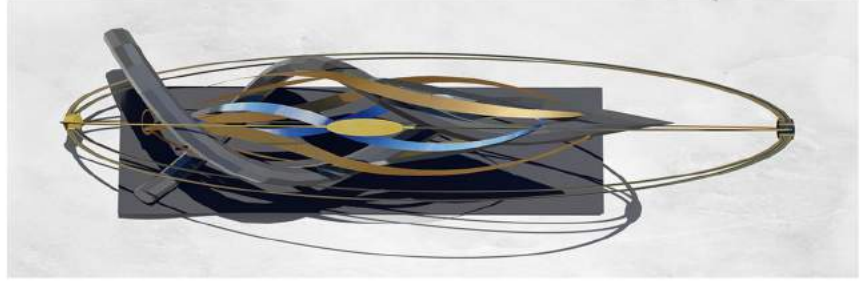
Modüller
barisöl sistemi ile
kaplanarak
aydınlatma sağlanabilir.



KURŞUNUN YOLCULUĞU || Fabrika-i Hümayun çevresine yapılan tasarım önerisine başlarken bu eşsiz yapının tarihine önem verilmiştir. Geçmişte demir döküm, ordu bakım evi, daha sonralarında tank bakım fabrikası olarak kullanılan bu yapıda mühimmat, fişek, ordunun ihtiyacı olan metal aksamlar üretilmiştir. Şu an ise, Büyükyalı Projesi ile can bulmaktadır. Obje tasarlanırken sürekli sirkülasyon ve hareketlilik olacak olan bu projenin dinamikliği geçmişe gönderme yapılarak merminin akış yönü somutlaştırılarak oluşturulmuştur. Objede 3 katman bulunmaktadır ve hepsi kendi etrafında birbirlerine zıt yönde dönmektedir. İlk katman kurşunun kendisini, ikinci katman ve üçüncü katman ise akış yönünü ve izini temsil etmektedir. Malzeme seçiminde, gerçekleştirilecek olan proje göz önünde bulundurulmuş olup kurşunun da malzemesi olan pirinç ve metal düşünülmüştür.

GİRİŞ KATEGORİSİ İKİNCİLİK ÖDÜLÜ

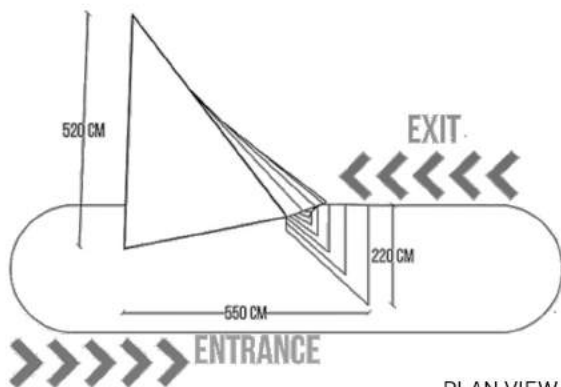




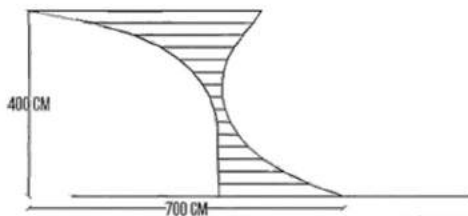
WAZY || To create an inviting-work for the entrance area was not easy before figuring out to put a meaning that was related to this entrance. For this vehicle-entrance to the site, the decision was to relate it to speed, creating an object reflecting the speed. At the same time while approaching the site discovering the historical buildings and perceiving the sea is possible so that the combination of these three main factors, Speed, Historical Environment and Sea shaped the idea. For speed, it has been decided to make a structure that is going down to the ground in the entrance part of the road that would represent slowing down during entering the site but in the other part the structure going up to the sky sharply reflecting the desire to be fast while leaving a place. The Sea aspect has been given by taking inspiration from the bird-wings around the sea by creating a uniform wing-shaped cantilevered part, a canopy, to give this impression. It has been decided to reflect the historical atmosphere through the chosen material, which reflects the buildings in the surrounding by using a polished surface acting as a mirror.

GİRİŞ KATEGORİSİ ÜÇÜNCÜLÜK ÖDÜLÜ

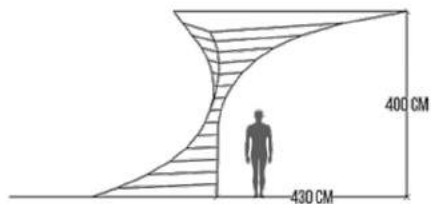




PLAN VIEW



FRONT VIEW



BACK VIEW



LEFT SIDE VIEW



RIGHT SIDE VIEW

KEYWORDS





MEYDAN
PLACE

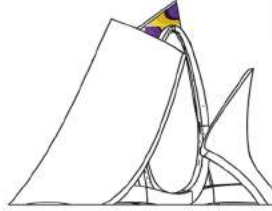
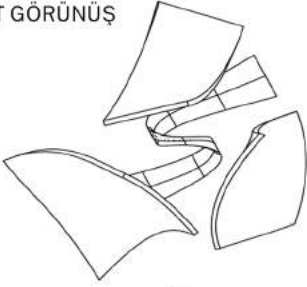
DENİZ VE MODERNLİK || Taş Meydana bu strüktür tasarlanmaya başlarken Büyükyalı Projesi'nin bulunduğu konum düşünülerek denizden ve modernlikten esinlenilmiştir. Taş Meydan, içerisinde sanat, sinema, gösteri gibi etkinlikler barındıran bir yaşam merkezi olduğu için tasarımın dikkat çekici, kullanışlı ve kullanıcıları bilgilendirmesi önemli görülmüştür.

Denizin ve modernliğinin dili birbirine harmanlanarak üç ana kıvrımlı bir strüktür tasarlanmıştır. Bu strüktürün dış kabuğu sabit bir metal yüzey, iç kabuğu ise içerisinde dijital artworklerin, hologramların oynatıldığı, ışık oyunlarının yapıldığı, insanlara yaşam merkezi hakkında bilgi verildiği soft led bir ekran olarak düşünülmüştür. Bu iç kabuğun içerisinde aynı zamanda kullanışlı, insanların oturup fotoğraf çekebileceği, bilgilendirme alabilecekleri, bükümlü levhalardan yapılmış bir oturma alanı tasarlanmıştır.

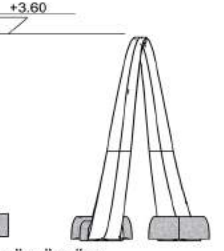
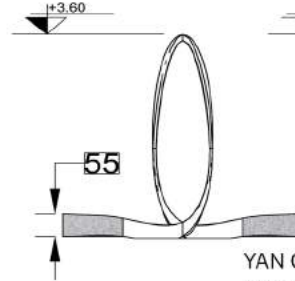
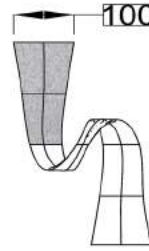
MEYDAN KATEGORİSİ BİRİNCİLİK ÖDÜLÜ



ÜST GÖRÜNÜŞ



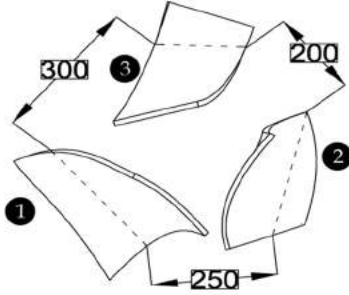
YAN GÖRÜNÜŞ



YAN GÖRÜNÜŞ

OTURMA ALANI YÜKSEKLİK: 55cm

MALZEME: 40mmx40mm Karkar üstüne
bükümlü Boyalı Levha kapşama



DIŞ KATMAN

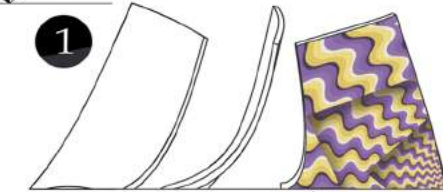
KALINLIK: 20 cm

MALZEME: Bükümlü Levha

BOYA / RENK: Ted / Gloss

+4.00

1



DIŞ KABUK

YAN KABUK

İÇ KABUK

+3.00

2



DIŞ KABUK

YAN KABUK

İÇ KABUK

+4.30

3



DIŞ KABUK

YAN KABUK

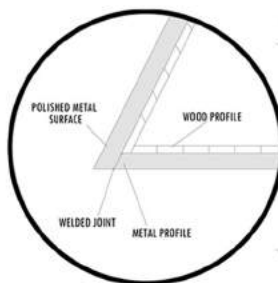
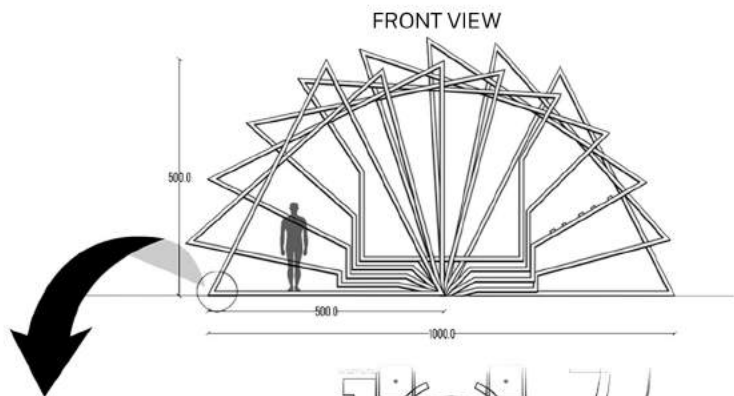
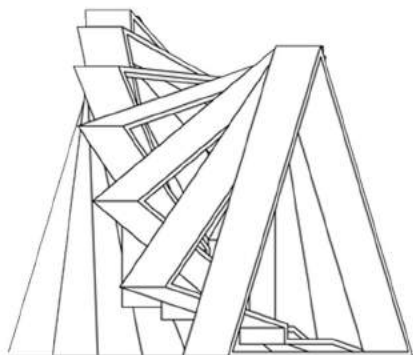
İÇ KABUK



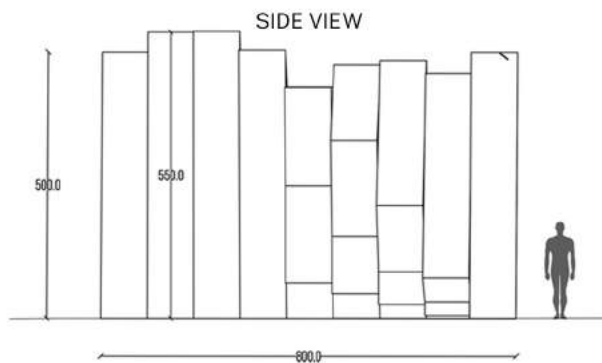
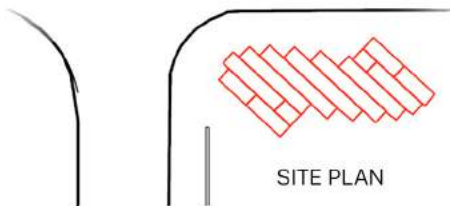
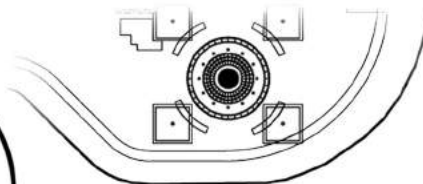
TRIANCEPTION || During searching for a shape for the Square all important characteristics of it firstly listed like intersection, historical building, sea axed view, dynamic corner etc. Then from all of that has been chosen the shape of a triangle, which was dynamic and wanted to imitate the wave that was perceivable from that point. So triangles have been arranged next to each other by angulation of 15 degrees to each other until reaching 90 degrees. So, a dynamic shape, imitating the movement of the wave as a composition, has been created. The historical building was also important, worth to play with its material and texture, which led to the decision using polished stainless steel for the exterior surface of the wave composition reflecting the historical building. So that even without paying attention across the street the historical building is visible. During moving while walking next to the structure a deformed reflection of the person will be visible with changing viewpoints because of angulation, which could be an entertaining factor during passing through. The interior of the wave is made of wood giving a warm, welcoming atmosphere. Experienced by walking through serving as a passage, as a gate, including sitting and lying possibilities. While walking through the interior area a wonderful effect is established thanks' to the angle that reminds the Inception so the name become Trianception.

MEYDAN KATEGORİSİ İKİNCİLİK ÖDÜLÜ





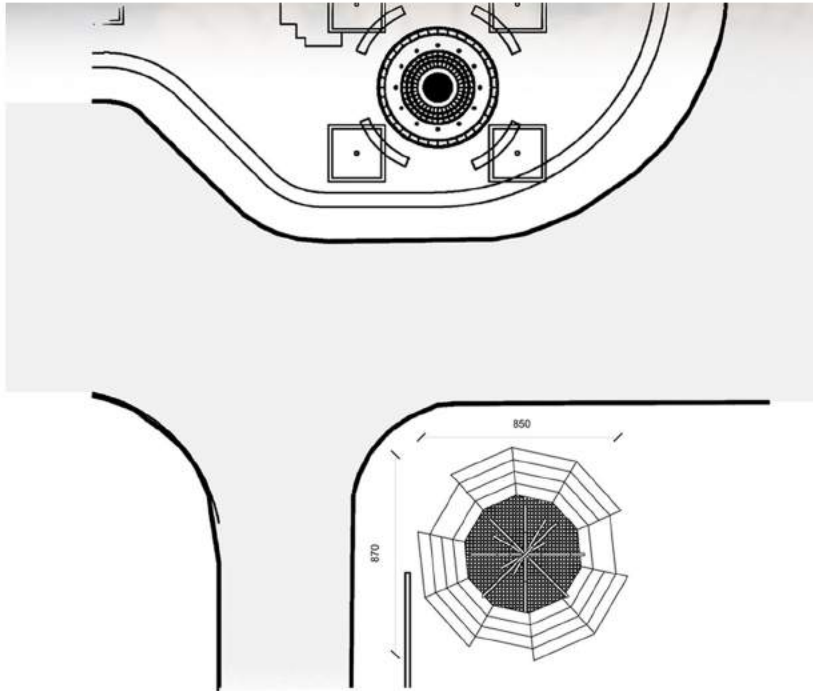
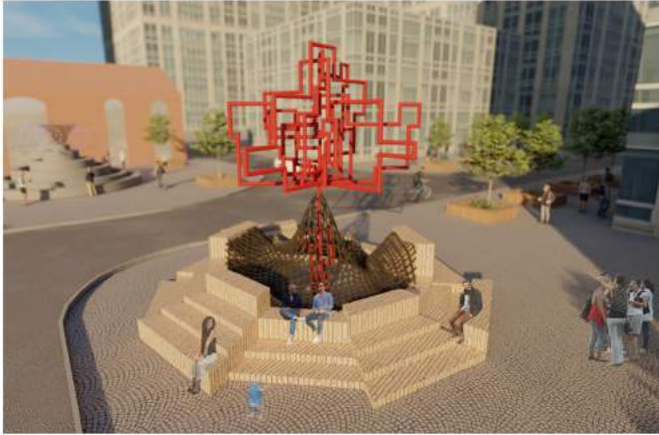
DETAIL DRAWING



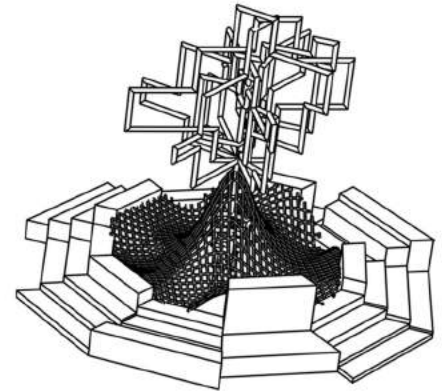
ARBOL || The Arbol which means Tree in Spanish is the result of our design process for the square in front of the cultural centre at Buyukyali. It was very important to design a landmark for the area, which could be seen from both axes and create a meeting point. Intended was to create a dynamic and aesthetic piece which could be enjoyed by the residents and visitors of the complex, respecting the historical building and space around. Trees being natural landmarks and a reunion place since ancient times, have been always gathering places for centuries. With this concept in mind, it has been decided to abstract the shape and function of a tree. Curves, loops and straight lines with irregular degrees has been tried. It has been experimented with a lot of different rotations and sizes of tubes and decided to use a polyline creating a continuous line with 90 degree turning corners. The lines were rotated in different degrees to create a 3D object. All lines started and ended at the same point as a big loop representing a path. It has been decided to add some functions to it, designing a bench around the sculpture so that people could sit and enjoy the view of the place, and wait for other people. The chosen materials are steel pipes of 5 cm radius coated against oxidation and painted in red, and wood for the bench.

MEYDAN KATEGORİSİ ÜÇÜNCÜLÜK ÖDÜLÜ

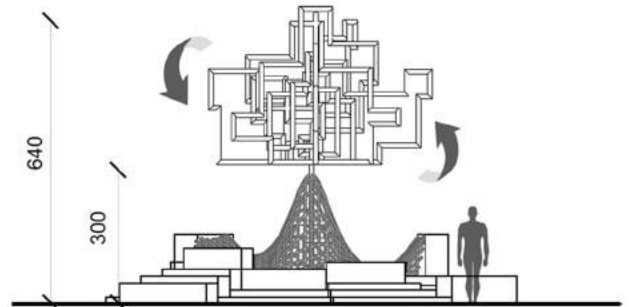




PLAN



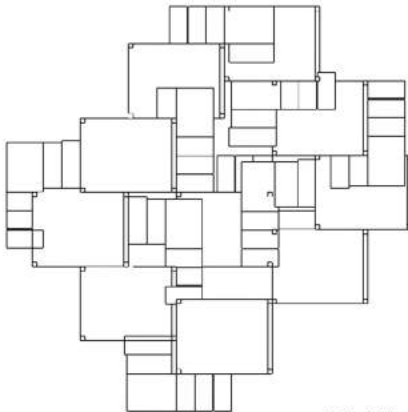
AXONOMETRIC VIEW



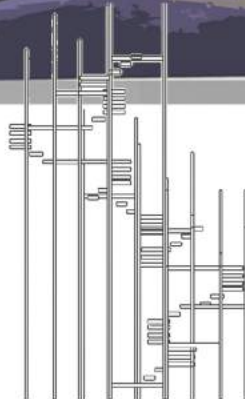
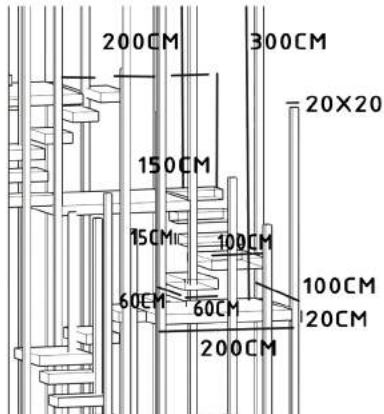
SIDE VIEW

GET LOST AROUND COLOURED LEVELS || Buyukyali, weather with its history, Fabrika-i Humayun, its different functions included, its relationship by the sea or its different textures and materials around, is a place that contains lots of layers and feelings. Unfortunately, it is not possible to observe those features from different levels and perspectives at the same time. This project however, should provide both experiencing and observing from different levels and perspectives. Structurally, there could be several combinations as steel columns, coloured ropes, steel ropes and more possibilities easy to construct. Within the number of columns around and the area defined by them, could provide interesting experiences while walking around and climbing. The ropes connected to the columns are structurally effective, also functioning as a half-permeable filter and working as balustrades as well. This structure should be something that people cannot just walk away and passing by without experiencing the structure. The structure can serve as a social gathering area for sitting, climbing, playing. It may be a new place to say "let's meet at the stairs".

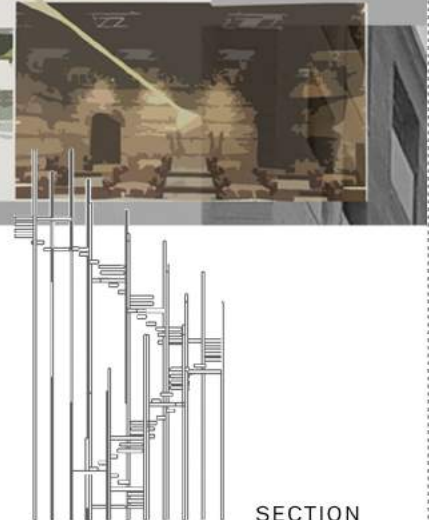




PLAN

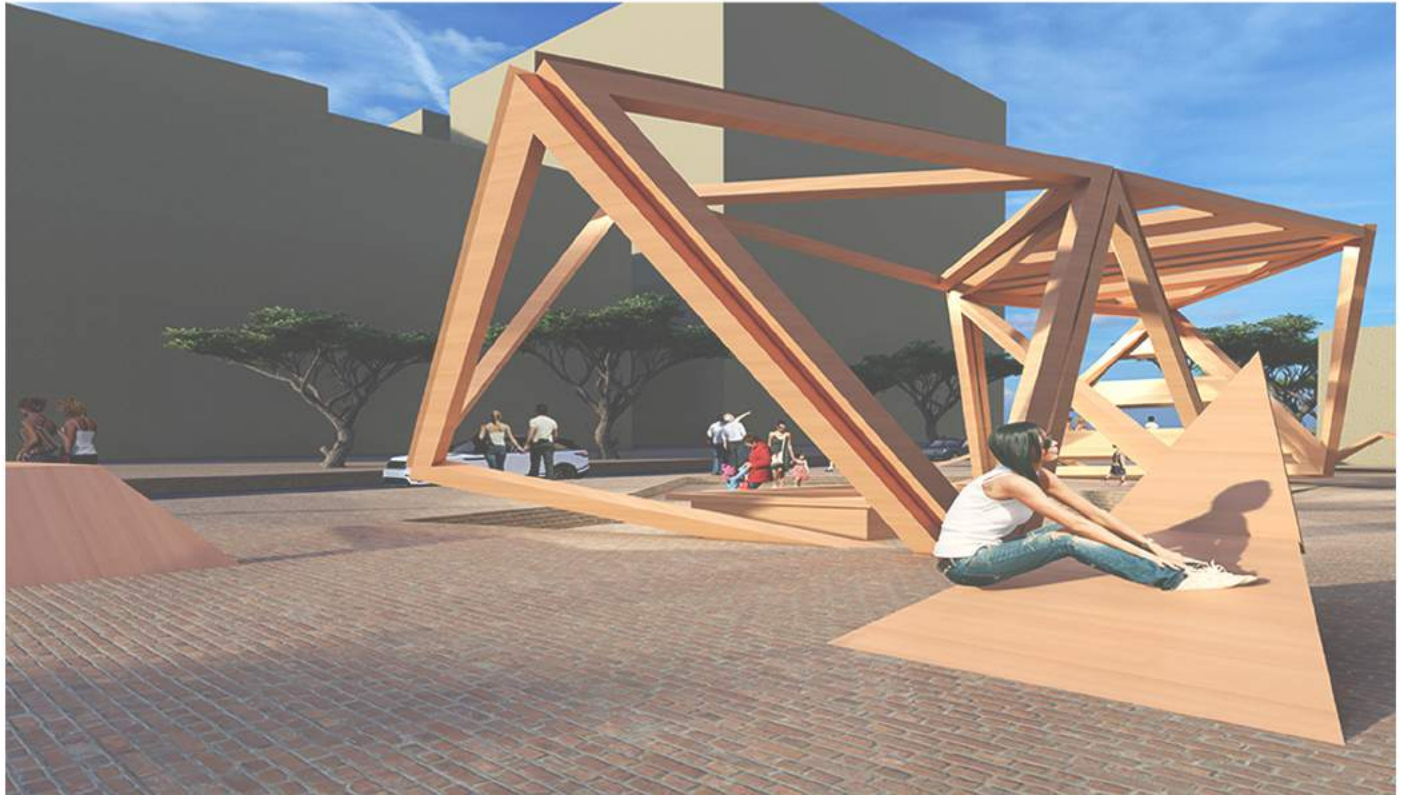


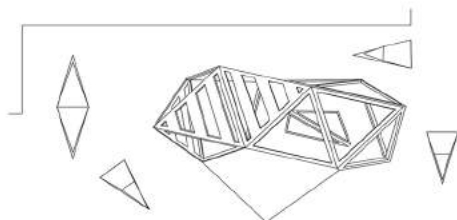
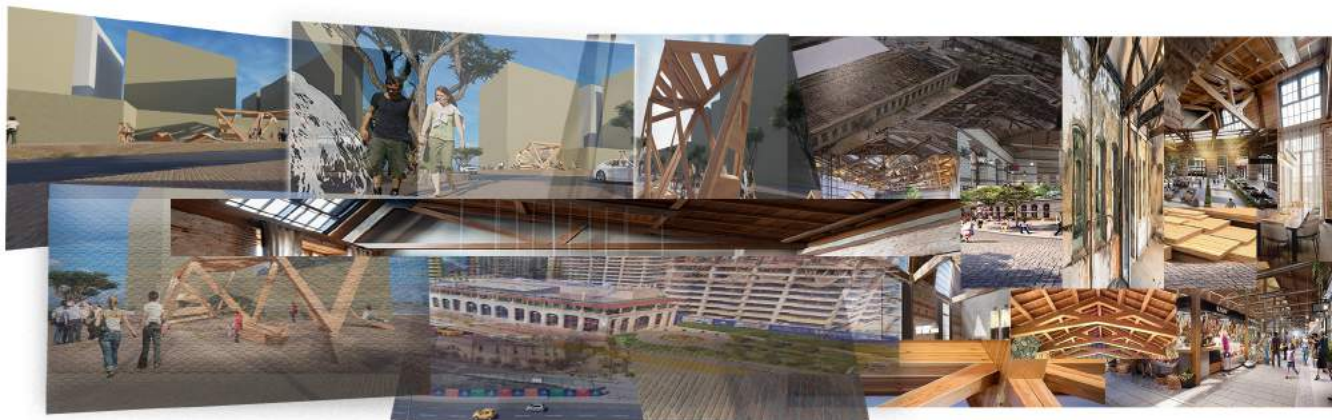
SECTION



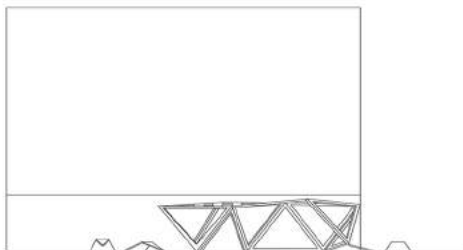
SECTION

TRIANGULAR ART || Located in BUYUKALI, an eye-catching, and people attracting object was to be installed in front of the historical FABRIKA-I HUMAYUN, to urbanize the entire area. So the first step to achieving that goal and design was to visit and analyze the site, which provided the needed information. The renovation of both the FABRIKA-I HUMAYUN and the entire area was a mixture of both, historical and urban buildings. The second step was to come up with the design, so the concept had to be chosen first, and what inspired the shape of our design actually, was the structural elements playing an important role in the historical buildings of the area the trusses. Trusses are very significant regarding their shape and structural importance, which is what we tried to mix and create our shape from, a shape that can be so structurally stable and rigid, yet unique and outstanding in its shape at the same time. Another thing we considered upon designing was the function of this artwork, we thought that we needed something, not just nice-looking, but also serving the people and the area itself, so we decided to create an outdoor gathering area for the people in there, with a shading system. The resultant design that we come with upon combining the desired concept with the function we had, was an assembled triangulated unit, a combination of triangles taken from trusses, relying and resting one on the other to create a pavilion, whereupon if one is to be removed, the entire assembly falls out. Each triangle had a different design, creating a variety of shapes and shades, as some were completely open, not stopping or shying from the rays of the sun. And some had strips placed to avoid the sun. Both had different sizes and numbers. Another thing we wanted to do, considering this is an area for all ages and kinds, was to play with the topography, creating 3 level differences inside the artwork, for the kids to play in, and enjoy their time.



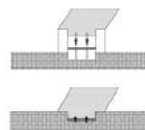


TOP VIEW

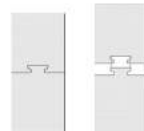


FRONT VIEW

DETAILS



GROUND TO
STRUCTURE



HORIZONTAL
TRIANGULAR
DETAIL



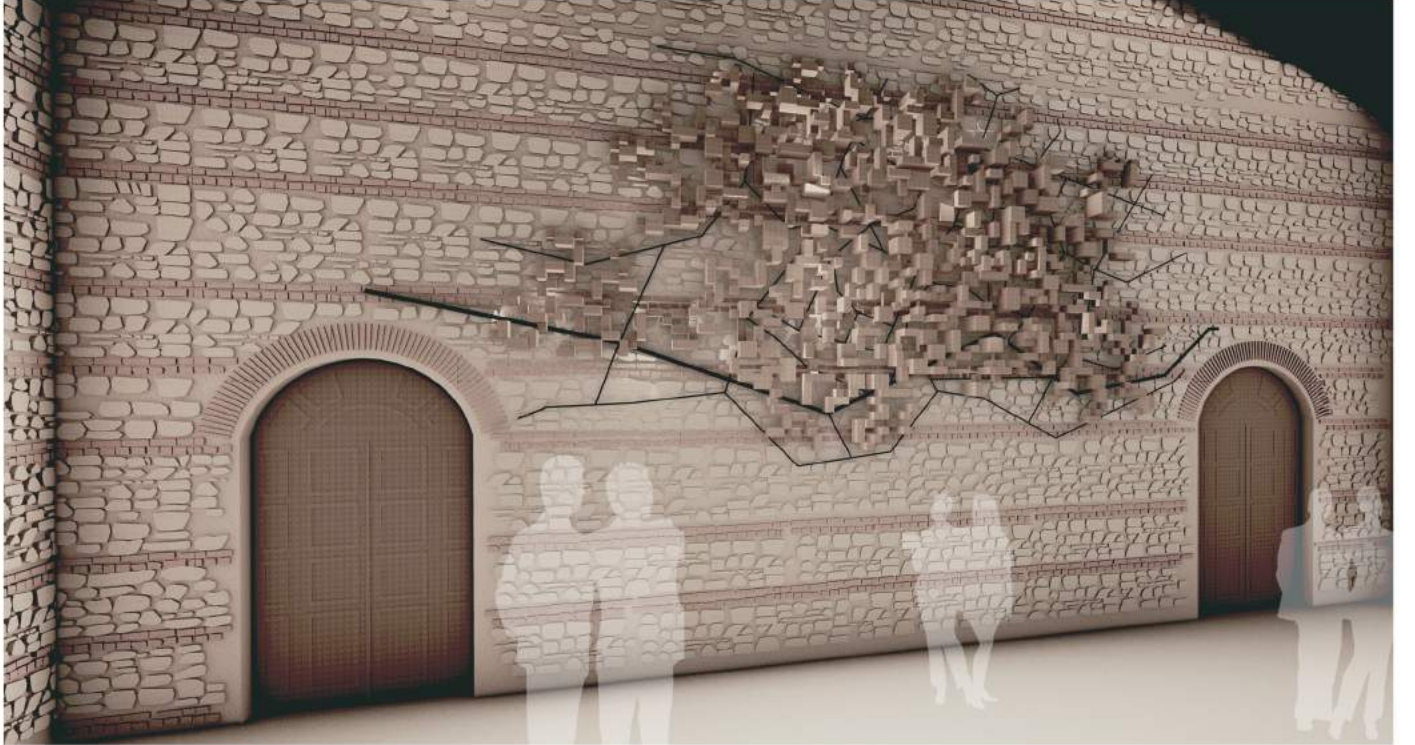
İÇ MEKAN
INTERIOR

IMPRINT || Imprint was designed with the main idea of the rapid and irregular growth of the city. While the parts of an irregular structure that do not repeat each other are uniform and fixed units on their own, when they come together, it expresses the irregularity and dynamics of the city. Imprint, which will adapt to the new identity traced by the industrial heritage, provides acoustic to the space and takes its place on the wall by emphasizing the aesthetic value with the old wooden which not appropriate to use again for the structure. At the history of the region, it can be seen an unexplored and empty space. With the establishment of Fabrika-i Humayun, a new city is being growth in the region. The city starts to grow taking the factory to its center.

Interprint, which is an abstraction of the city, consists of the complexity of modular parts. Each unit represents the surrounding islands and structures. Wooden units of different sizes are positioned back and forth, giving Interprint a dynamic look.

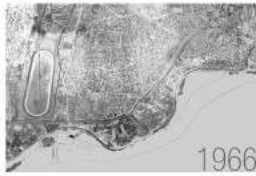
In the renewed structure, wood-stone-steel harmony and material compatibility can be felt. Steel bars were chosen to represent the paths. Imprint symbolize the road in a network and emphasize the road hierarchy by using thickened material on the main street. While the wooden units installed in the steel pipes form the acoustic panel, stone wall texture will be continue to felt from the gaps. The stone texture felt from the void is seen as proof that the historical texture forms the floor. With the idea of the principle of living spaces with memories, Imprint was designed by re-functionalizing the factory's unused wooden structures. Thus, the wood has found a new position in the structure to which it belongs. The cedar structures were cut to a certain extent and maintained and turned into units to be used with minimum intervention.

İÇ MEKAN KATEGORİSİ BİRİNCİLİK ÖDÜLÜ





1946



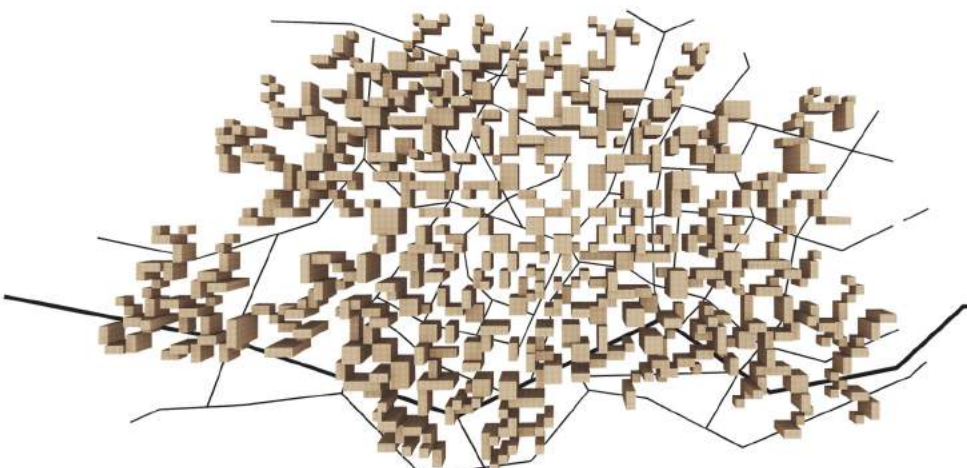
1966



1970



1982



The Detail of Connection

The Detail of an Unit



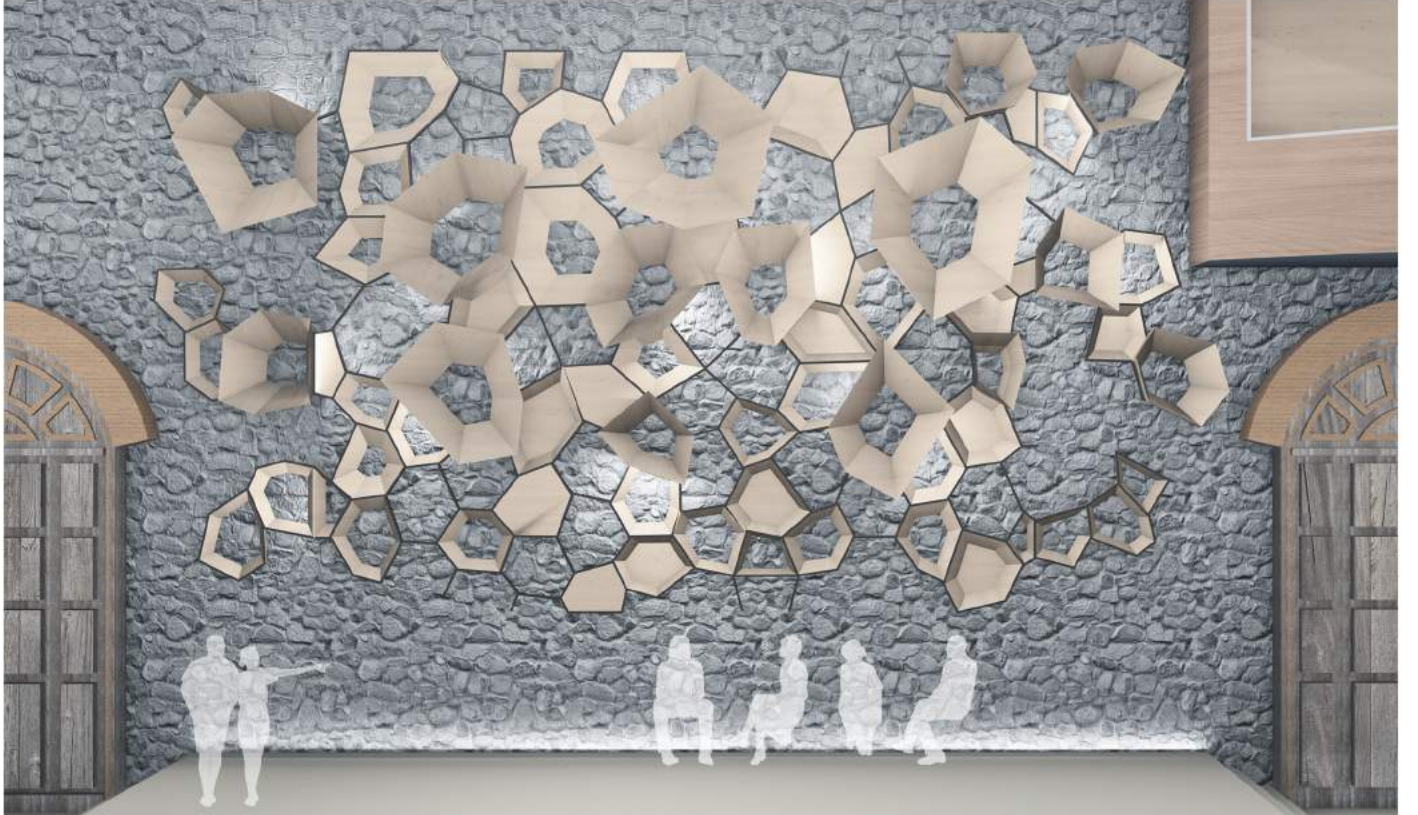
The Examples of Material

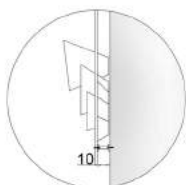
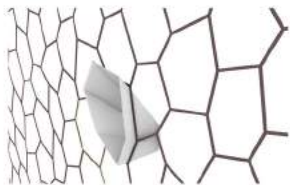
ACOUSTIC WALL DESIGN || Where the Büyükyalı project is built, we come across with factory complexes that depict their historical memory and have been under the name of "Fabrika-i Hümayun" for years and give the area an identity. Even though the remaining factory structures were abandoned before the restoration, we see that the structure and architecture of the building approached its original essence more with its destruction. We see that this 'Essence' is being worked on by removing the layers that are added and later destroyed in the restoration phase. In our design, we primarily focused on feeling the historical texture and understanding the language of the material.

This historical texture, which has changed and transformed in time, has led us to design modules that reproduce and derive variations from a single module. First, we focused on the concepts of vacancy and depth to increase the acoustic performance of the space and to maintain the feeling of the historical stone texture. The depth we are trying to create comes from the large and small joining of irregular modules and the pits and shadows that it creates when it reaches the whole.

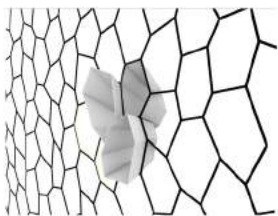
Our design, which basically has a very simple logic, has been inspired by the historical process of the building, which is constantly changing but always preserves its basic texture, with a movement from pieces to whole, with irregular repetitions and openings. In this process, we aimed to design an acoustic wall that will keep the attraction on it and make its texture deeper.

İÇ MEKAN KATEGORİSİ İKİNCİLİK ÖDÜLÜ





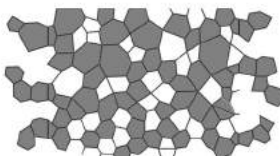
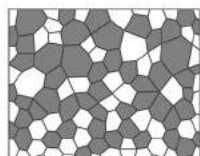
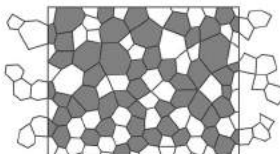
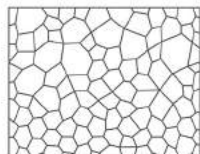
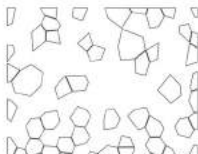
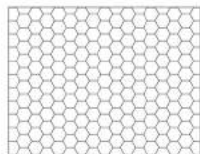
TECHNICAL DETAIL



IN OUR DESIGN WE ARE USING PLASTIC FIBER PANELS SUPPORTED BY STEEL FRAME STRUCTURE. THESE PANELS ARE EASY TO APPLY AND ARE LIGHT WEIGHTED BESIDES ITS HIGH ACOUSTIC PERFORMANCE.



OUR ACOUSTIC PANELS ARE DESIGNED NOT AS A SURFACE BUT AS FOLDED MODULES. THEY ARE TWISTED AND PLACED INSIDE THEIR STEEL NESTS AND CREATE A DYNAMIC 3D STRUCTURE.

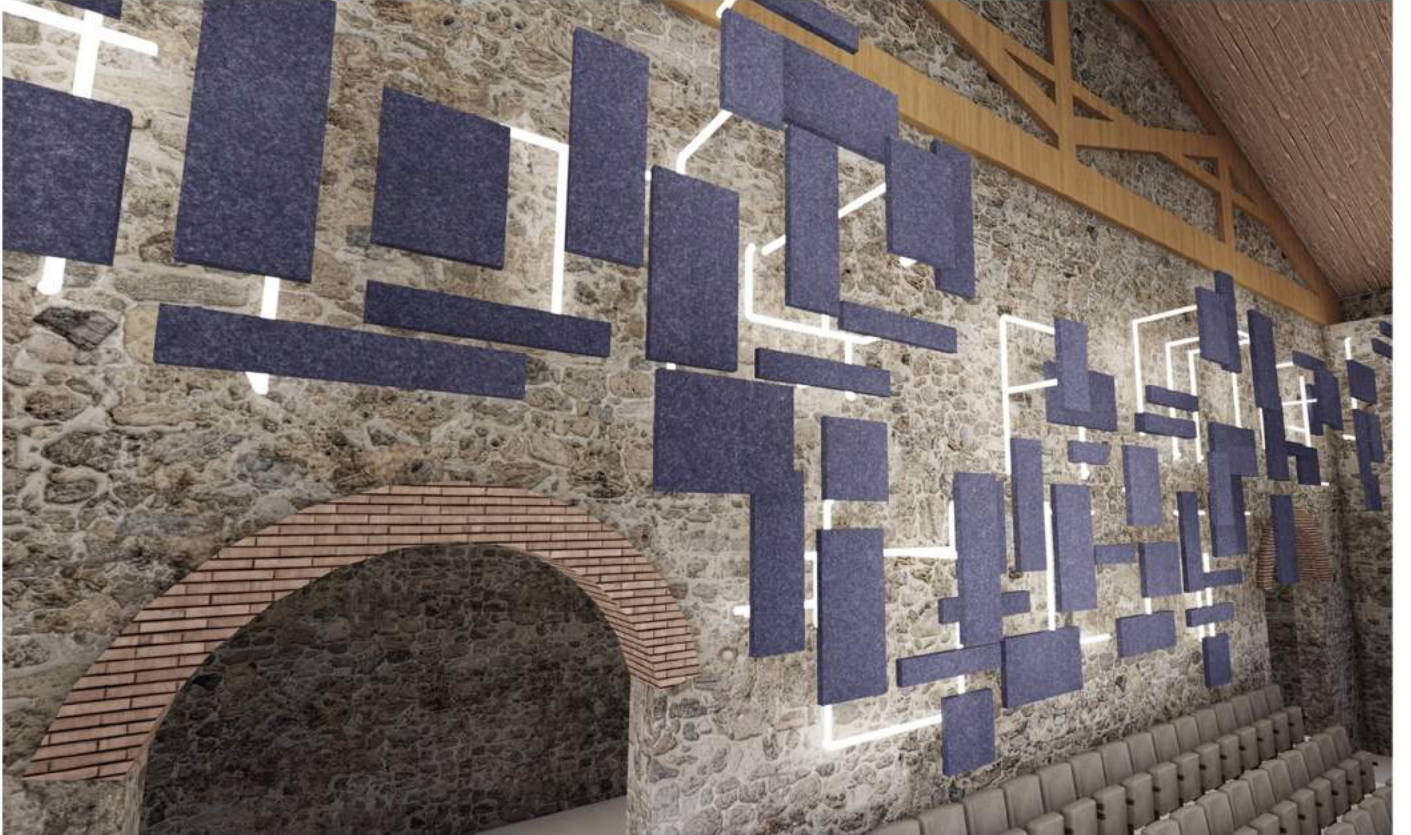


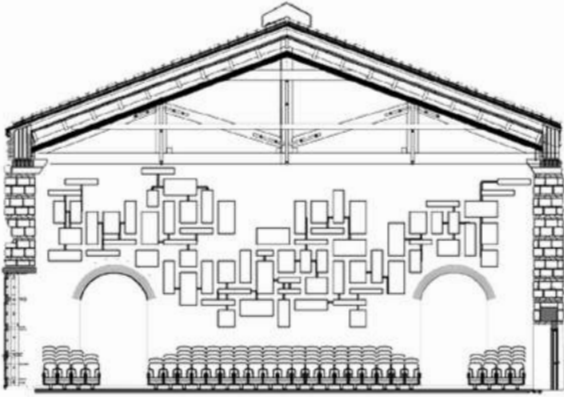
HAREKETİN DİNAMİĞİ || Tasarım “Hareketin Dinamiği” konsepti üzerine kurulmuştur. Tasarlanan alanın çoklu kullanıma açık olması, sürekli değişen yapısı ve “ses”in dağılım şekli bu konseptin çıkışına ilham olmuştur. Tasarımın asıl amacı mekanda bir mobilyadan çok insanlara dinamizm ve değişkenlik deneyimi yaşatan bir ürün çıkarmaktır.

Tercih edilen malzeme bir mekandaki uğultu ve çınlamayı emen ve akustik değeri çok yüksek olan geri dönüştürülmüş akustik keçedir. Tasarımı yaparken malzemenin performansını en iyi şekilde gösterecek bir tasarım mantığı ile ilerlenilmiştir. Malzemenin duvar ile arasına koyulan boşluk, ürünün çift taraflı ses emilimi yapmasını sağlamaktadır. Böylece duvardan yansıyan ses de malzeme tarafından emilmiş olmaktadır.

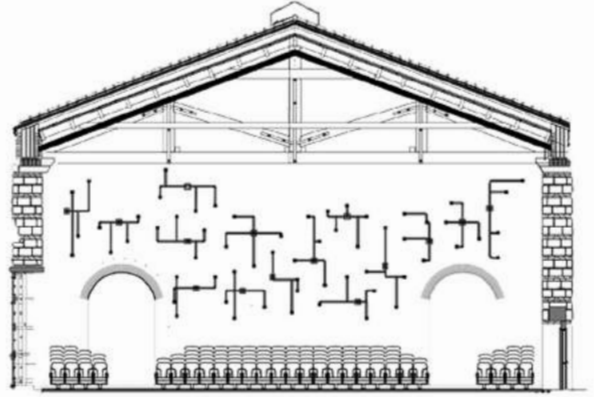
Taşıyıcı sistem kararları alınırken bir sistemin farklı sayılarda ürün taşımasıyla tarihi duvara olabildiğinde az noktadan temas etirilmesi önemli görülmüştür. Aynı zamanda taşıyıcı sistem, ışık seviyesi ayarlanabilir aydınlatma elemanı olarak kullanılmıştır. Böylece mekandaki ihtiyaca göre ışık verilmesi mümkün olacaktır.

İÇ MEKAN KATEGORİSİ ÜÇÜNCÜLÜK ÖDÜLÜ

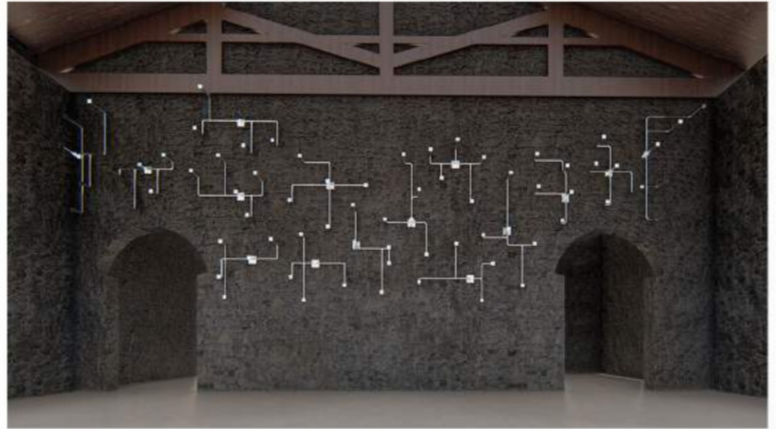
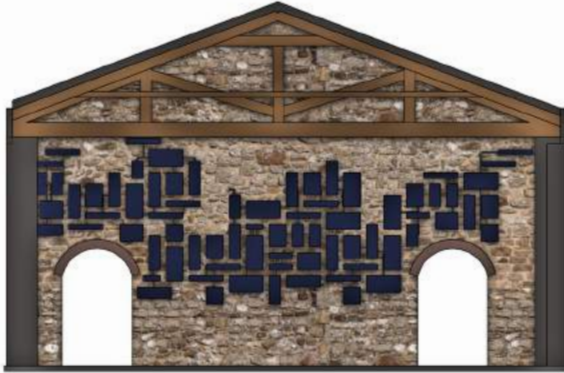




ÖN GÖRÜNÜŞ

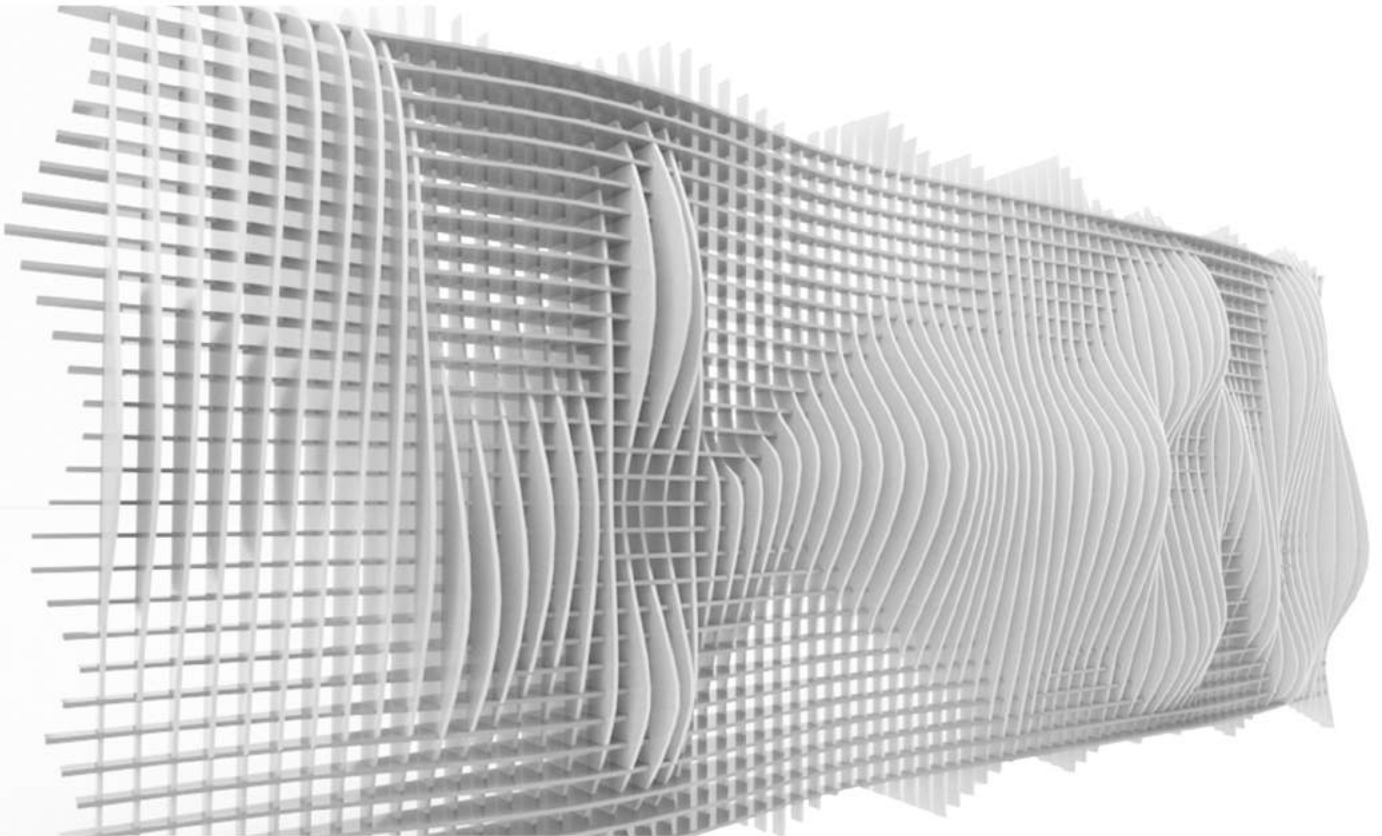


TAŞIYICI SİSTEM
ÖN GÖRÜNÜŞÜ



SONATA || Sounds have been always one of the main components of any atmosphere. They are the product of human interactions and with the space they are surrounded with. They do resemble a parallel reflection of life despite their momentary existence in a space. They are a projection of the moment, get born and pass away within a second but nonetheless are very essential for basic communication, expression and ultimately survival. Hence, our team chose to dedicate our proposed design to reminiscence the gift of sound in our daily lives and capture its dynamic interfaces in as picture frame similar to painters of old times who captured daily scenes of lost eras into their canvases using oil paints and their adept imagination. Likewise, the attempt to draw out the conceptual representation of sound was sole to the success of the proposal.

We figuratively incorporated the resemblance of sound waves in order to succeed in achieving an organic and parametric form. We reached the desired result by starting with extending guidelines derived from the cedar roof system constructed on the ceiling roof. We transposed lines downward with their intersection point included to set a frame for organic forms to be created. Figure 1 below describes this preliminary step we have discussed above.

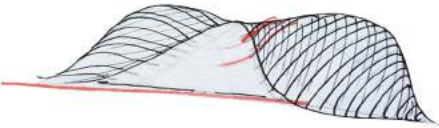
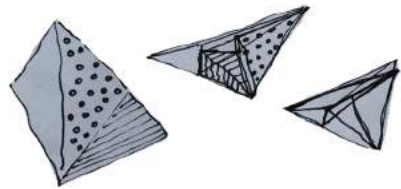


DESIGN STORY



First, we started out with designing triangular shapes by pulling them out vertically on the z-axis. We were thinking of a sharp angled shapes bulging out from the wall surface. We percieved that this idea was both simple to apply & is consistent with the roofs truss system renovated in the interior of the recreation center.

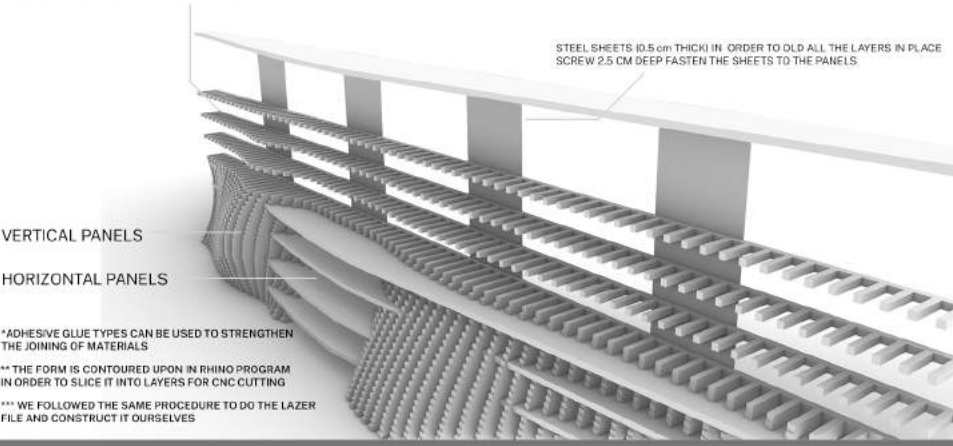
We developed patterns for every surface, holes punched in some surfaces while linear gaps in others and having it solid in the remaining. This idea remained consistent but after weighing its pros & cons, for instance the support system to carry the load, we changed our mind.



We decided to think of the sound waves organic shapes instead. They had parametric qualities & we can apply the gridal system as the guiding plan. This helped in achieving a harmonic composition that relied on an organized creation which both pleased the eye & diffused sounds.

CONSTRUCTION METHOD

USING CNC LASER TECHNOLOGIES WE CAN CUT THE PANELS (2cm thick) VERTICAL & HORIZONTAL ACCORDING TO HE DESIRED SHAPE.



STEEL SHEETS (0.5 cm THICK) IN ORDER TO OLD ALL THE LAYERS IN PLACE SCREW 2.5 CM DEEP FASTEN THE SHEETS TO THE PANELS.

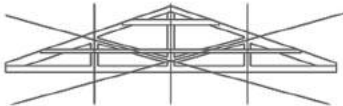
VERTICAL PANELS
HORIZONTAL PANELS

*ADHESIVE GLUE TYPES CAN BE USED TO STRENGTHEN THE JOINING OF MATERIALS
** THE FORM IS CONTOURED UPON IN RHINO PROGRAM IN ORDER TO SLICE IT INTO LAYERS FOR CNC CUTTING
*** WE FOLLOWED THE SAME PROCEDURE TO DO THE LAZER FILE AND CONSTRUCT IT OURSELVES

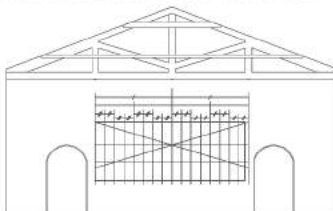
CONCEPT DEVELOPMENT

Atmosphere is a tapestry mainly composed of sounds. It is a main constituent in our daily lives. **Sonata** is a dedication to reminiscence the gift of sound. We named it as such in order to reflect it's most sacred form: **Music**.

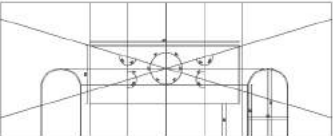
LINE TRANSPOSITION FROM THE ROOF TRUSS SYSTEM & ANGLE INCLINATIONS



1 | TRANSPOSING LINES OVER THE ROOF TRUSS SYSTEM

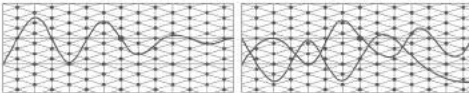
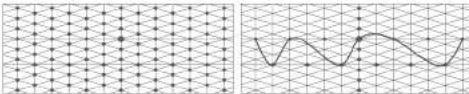
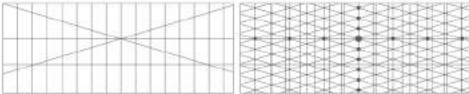


2 | CONSIDERING THE EXTENDED LINES TO AN AREA OF 900x350 cm



3 | DETERMINING THE INCLINATION ANGLE OF TRANSPOSED LINES

DEVELOPING THE PERSPECTIVE GRID SYSTEM | FORMING THE 2D CURVES AS BASIS



To concieve a dynamic image we had to rely on geometric basis. We wanted to ensure that the final result acts as a sound diffuser & absorber due to the intersection of the horizontal & vertical panels which forms a grid system (10x10cm).

PAPIYE || After analyzing the performance space in which the acoustic wall will be placed, we thought that the main actor in all cases will be the paper because all pieces to perform are written on a paper, meetings are organized on paper, even us, we started to sketch our ideas that we had on a paper, so we wanted to bring this main actor in life so that everyone could enjoy it.



SCRATCHED PAPER
ACOUSTIC HOLES
LINEAR COMPOSITION



TEŞEKKÜRLER...

THANK YOU...



