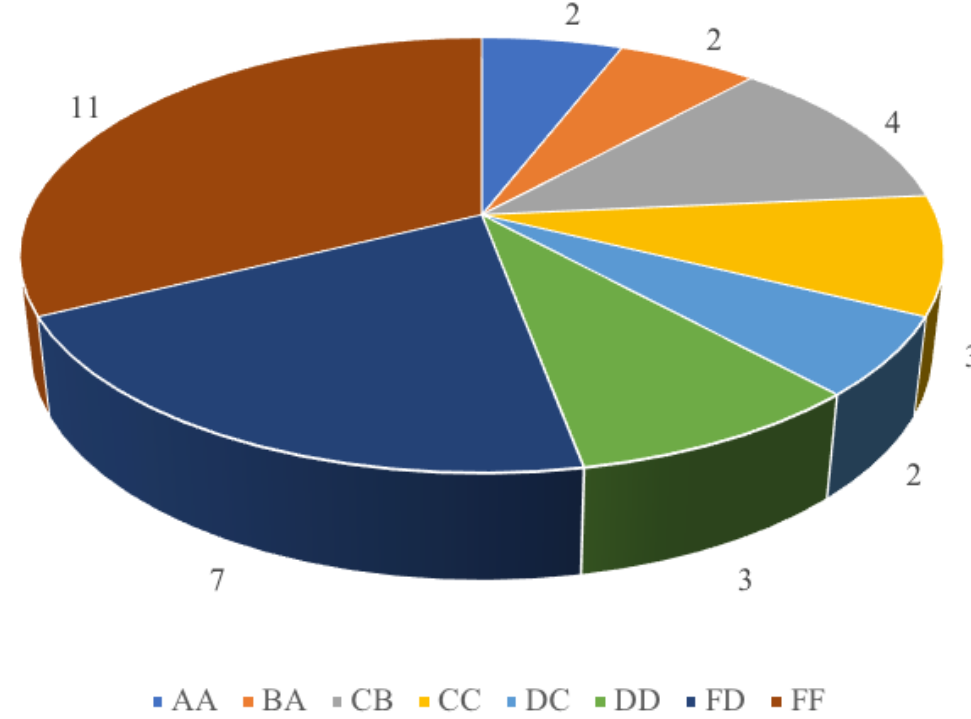


“MMR 102 MİMARLIKTA TEMEL TASARIM II.”
Bahar Dönemi 2021-2022

Atılım Üniversitesi
GSTMF Mimarlık Bölümü
Lisans Programı 1.Yıl

Selahattin Önür, Melike Orhan, Alper Gündüz, Zeynep Soysal

Dönem Sonu Harf Notları



2021 - 2022 Bahar Dönemi / MMR 102 Mimarlıkta Temel
Tasarım II.

Derse kayıtlı öğrenci toplam sayısı: 34

Dönem sonu final jürisine katılan öğrenci sayısı: 33

Dönem sonu final jürisi not ortalaması: 58,27

“GERME-BÜTÜN” *STRÜKTÜR*
(‘*Tensional Integrity*’=‘*Tensegrity*’ Structure)



ALTIN ORAN-“İKOSAİEDRON” İLİŞKİSİ

“RENK ÇEMBERİ” ve AKROMATİK SERİ BANDI



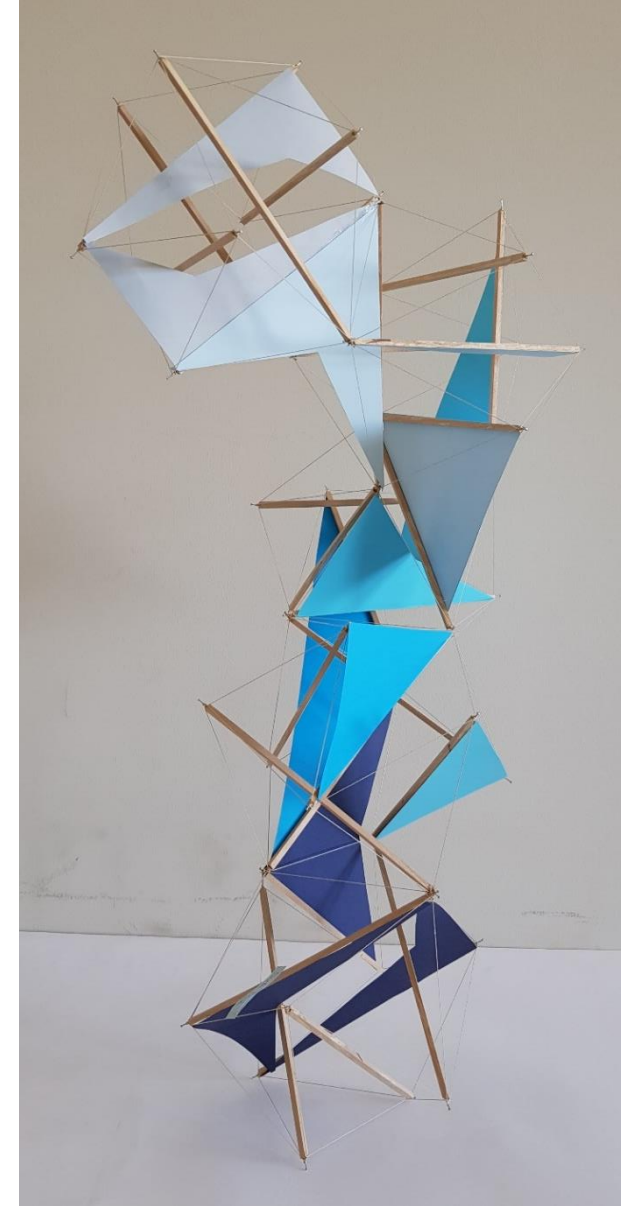
Elif Doğan

RENK DÜZLEMLERİNİN RİTMİK ORGANİZASYONU

- 1.) Saf Renk Karşıtlığı (renk çarkında olan renkler)
- 2.) Açık-Koyu Karşıtlığı (beyaz-grinin tonları-siyah)
- 4.) Renkle Doymuşluk Karşıtlığı (tek rengin farklı doymuşluk değerleri /”saturation”)
- 3.) Tamamlayıcı (Karşıt) Renk Karşıtlığı (renk çarkında birbirinin karşısındaki 2 renk)



Gizem Gürler



Sude Bal



AhatTemiztürk



Meryem Görentaş



Selin Elif Güvenç



Ecenur Kuruçayırılı

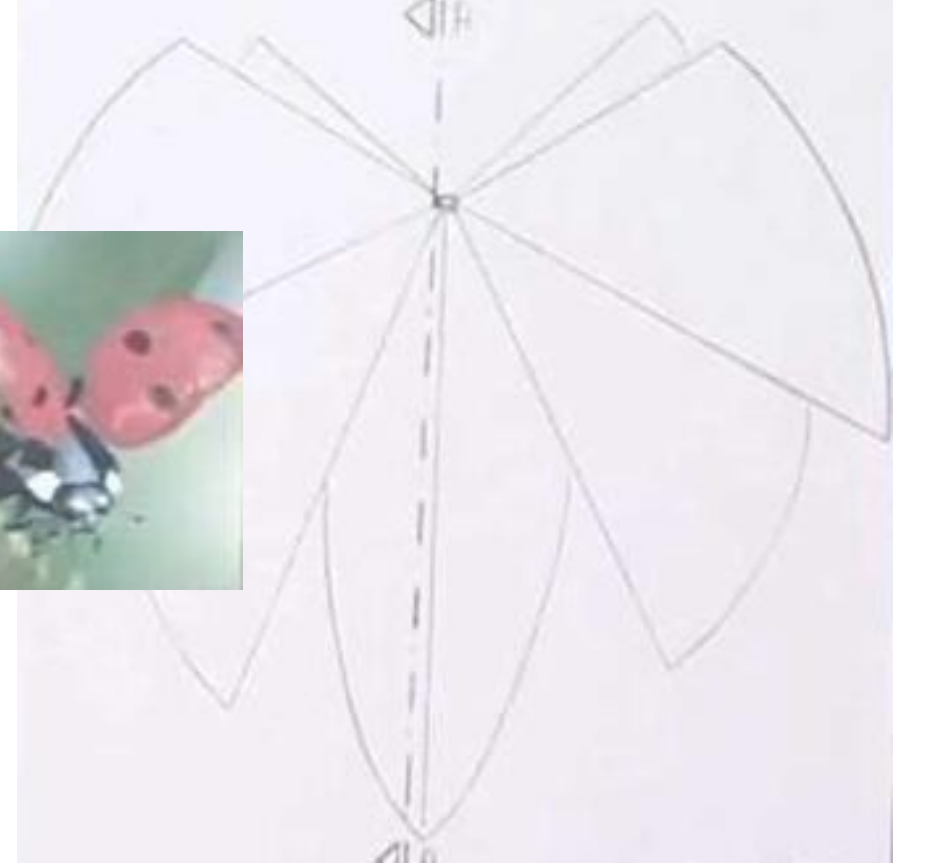
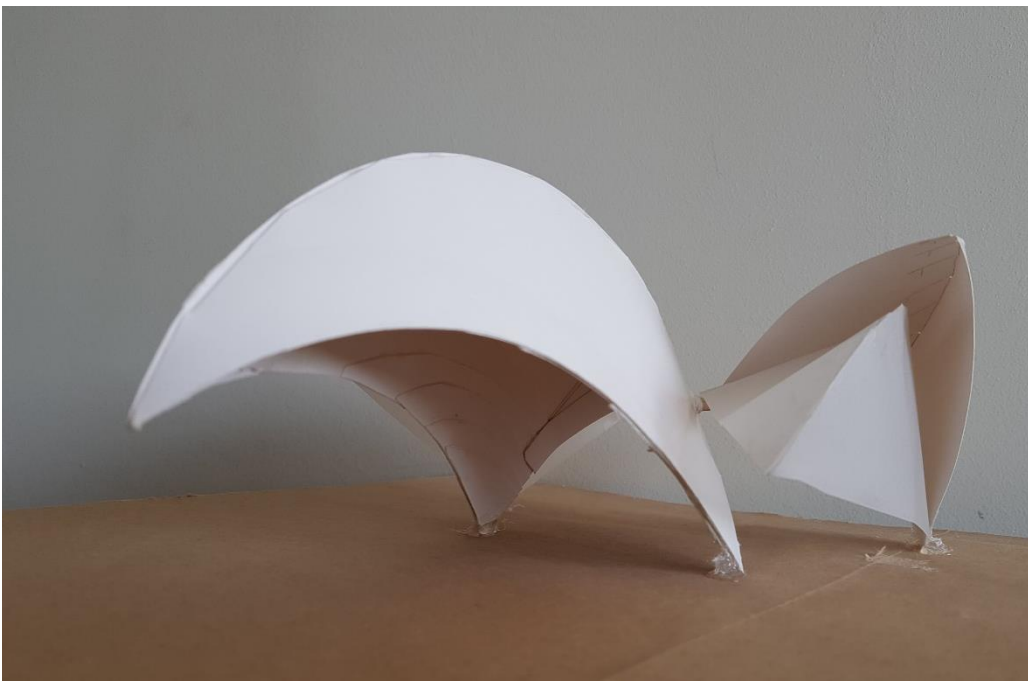


Nisa Güventürk

“AKADEMİK SERGİ / ETKİNLİK ALANI”

Üniversite içerisinde çevreye açık 100 m² bir alanın bir örtü sistemi ile geçilerek tanımlanması.

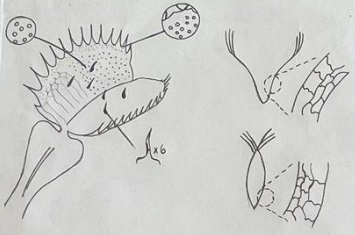
Strüktürel Analiz: Omurgalılar (“*vertebrate*”) dışında, 3 farklı canlı varlığın seçilmesi ve strüktürel ilkelerinin ve özelliklerinin tanımlanması. Biçimlerinin bütünlüğünü ve sağlamlığını, yani deforme olmamasını sağlayan strüktürel ilkeyi ve özelliklerini tanımlanması; strüktürel gerilimlerin (germe, basınç, eğilme, kesme, burulma) kavranması.



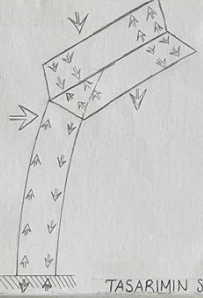
Şahinder Duru Erkumru



VENUS FLY TRAP



CANLININ STRÜKTÜRÜ

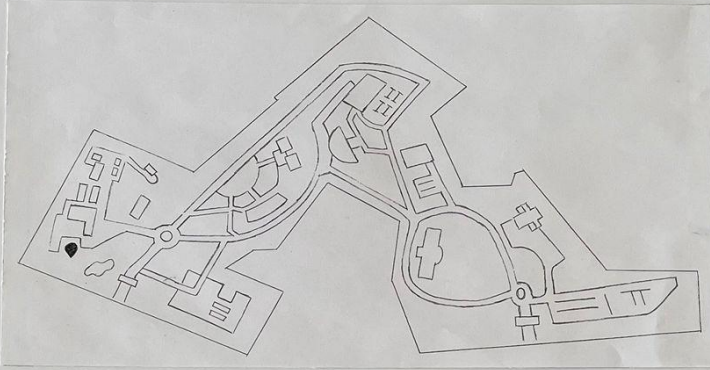


TASARIMIN STRÜKTÜRÜ

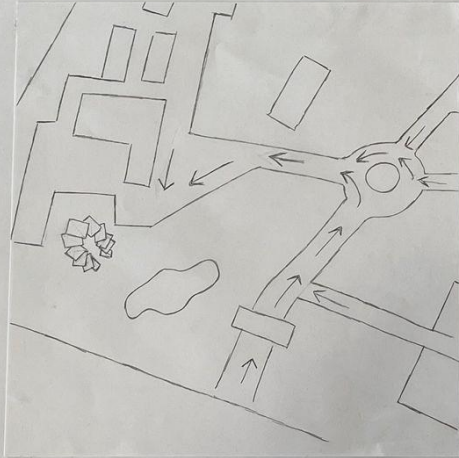


1/100 ÖLÇEKLİ NAZARİ

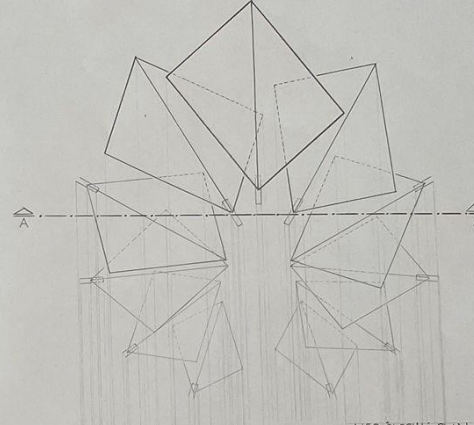
AKADEMİK SERGİ / ETKİNLİK ALANI



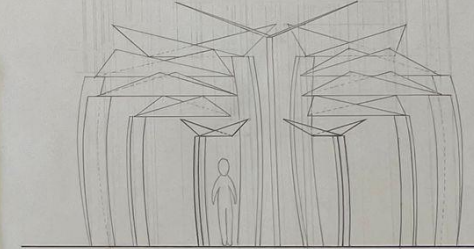
1/2000 ÖLÇEKLİ VAZİYET PLANI



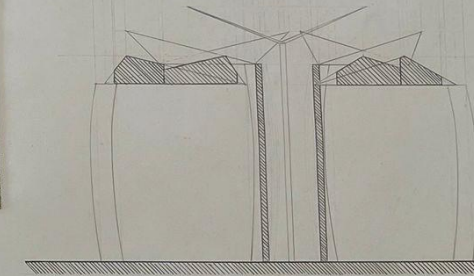
1/500 ÖLÇEKLİ VAZİYET PLANI



1/50 ÖLÇEKLİ PLANI

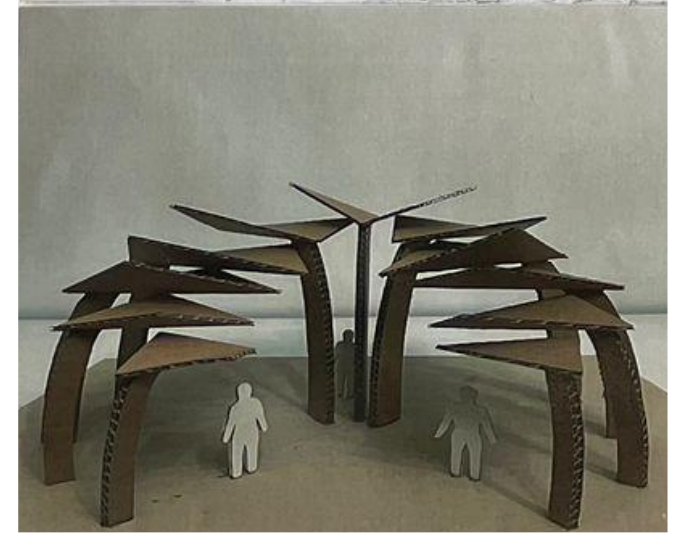


1/50 ÖLÇEKLİ ÖN GÖRÜ

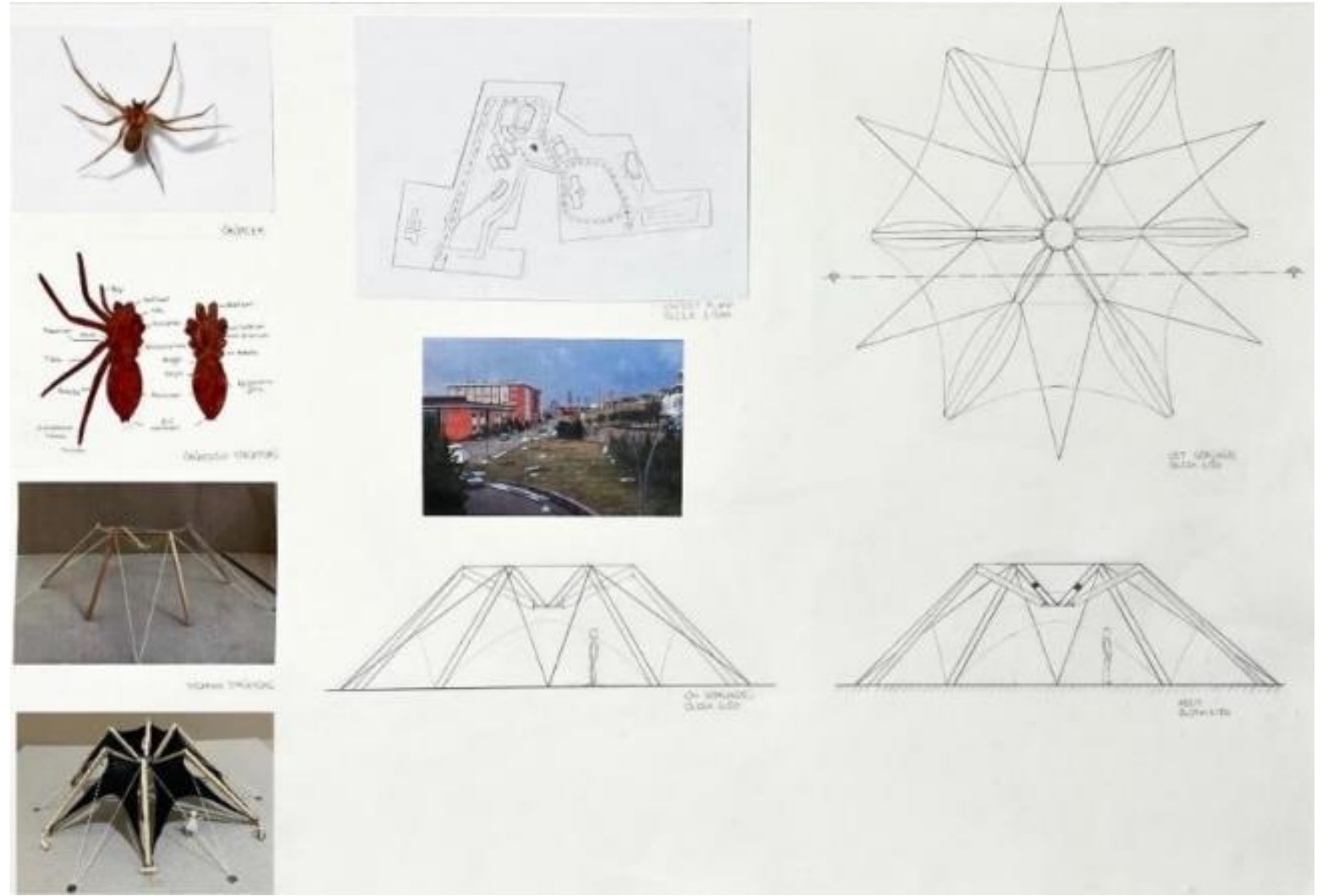
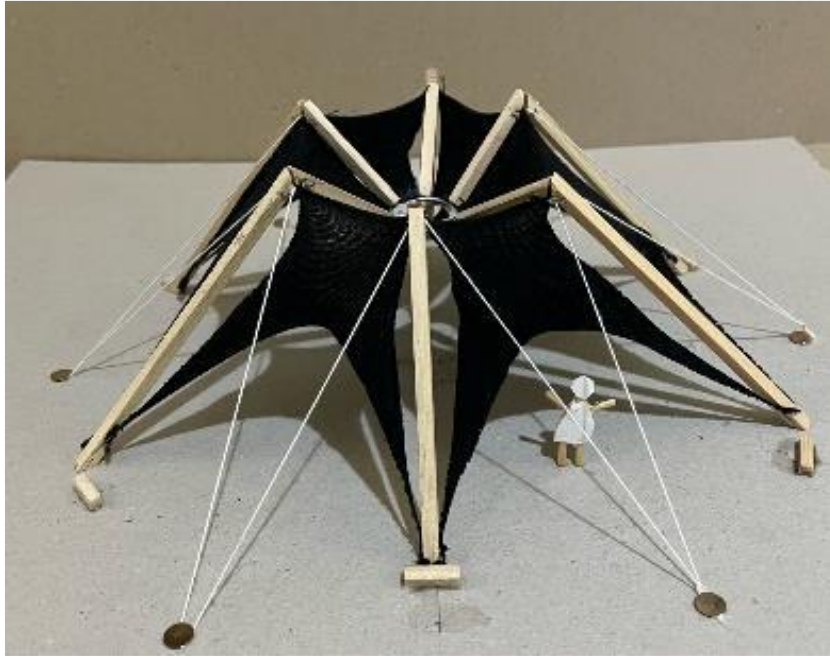


1/50 ÖLÇEKLİ AA-KESİT

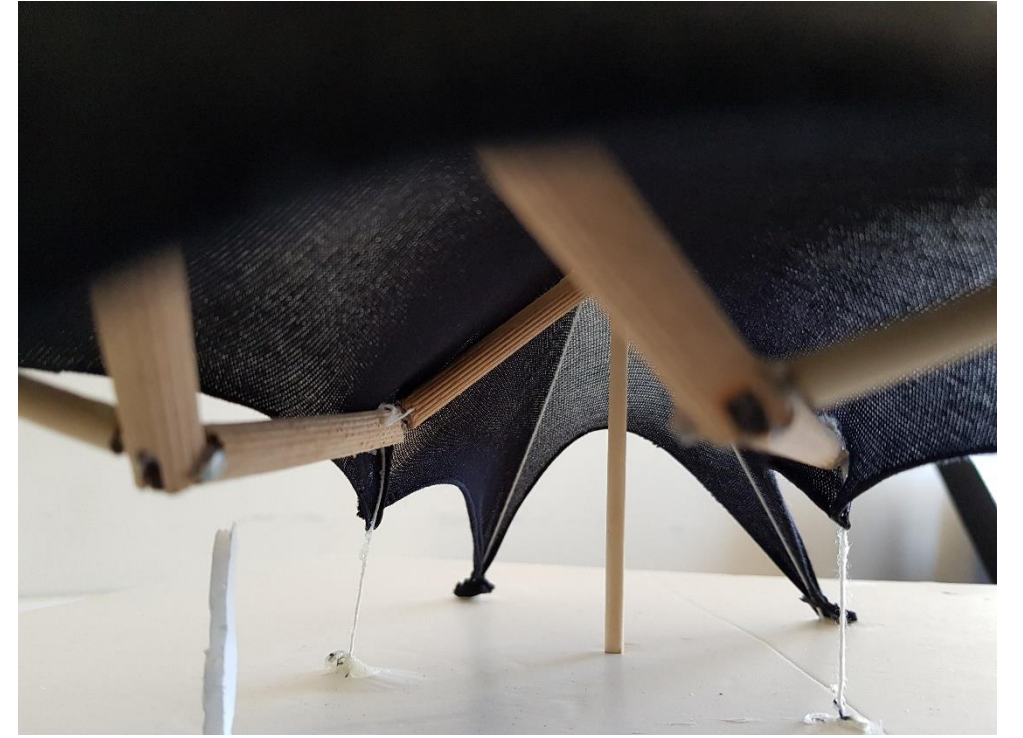
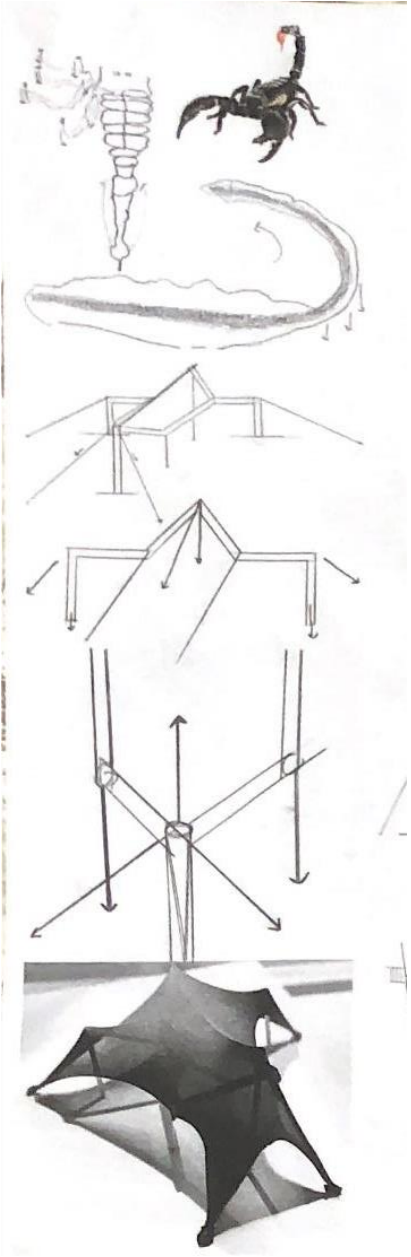
GİZEM GÜRLER



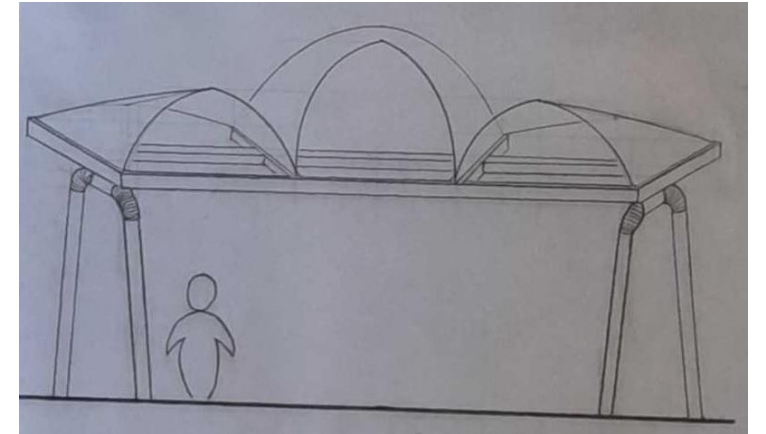
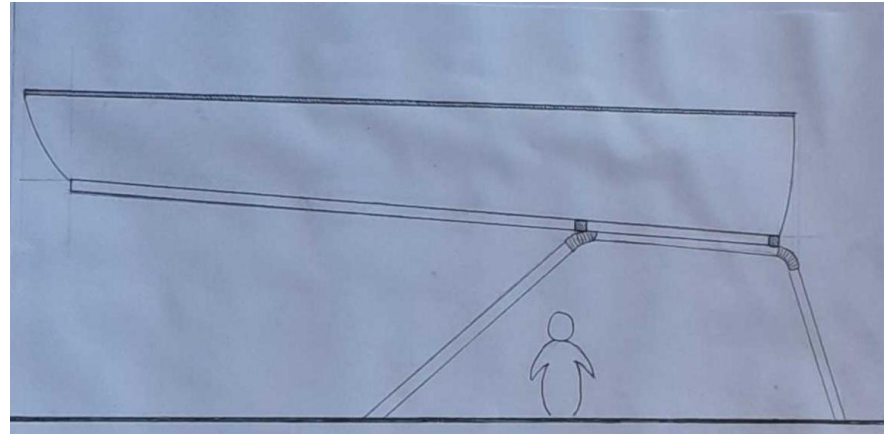
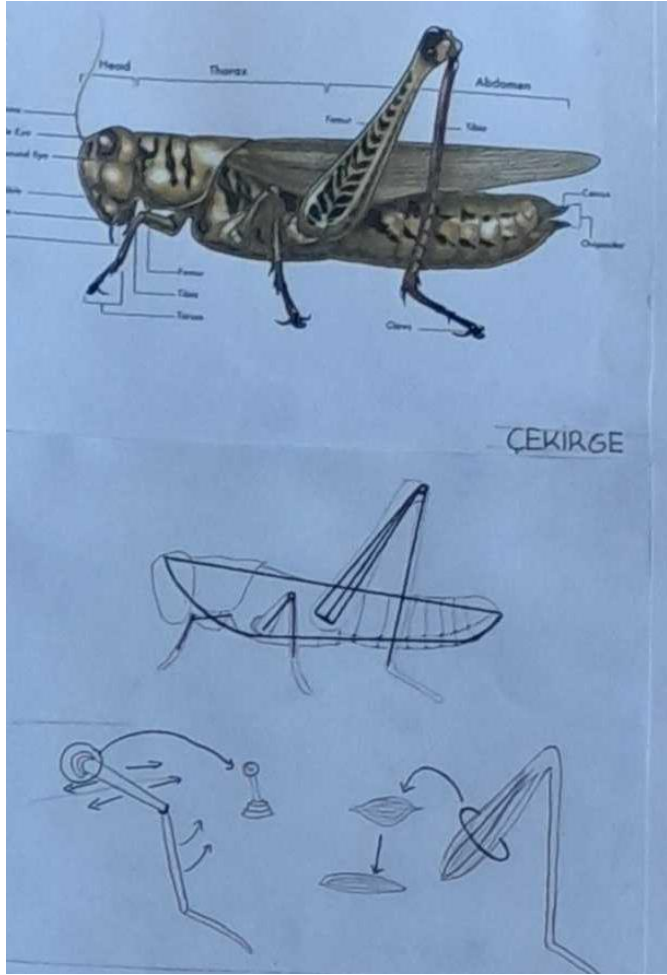
Gizem Gürler



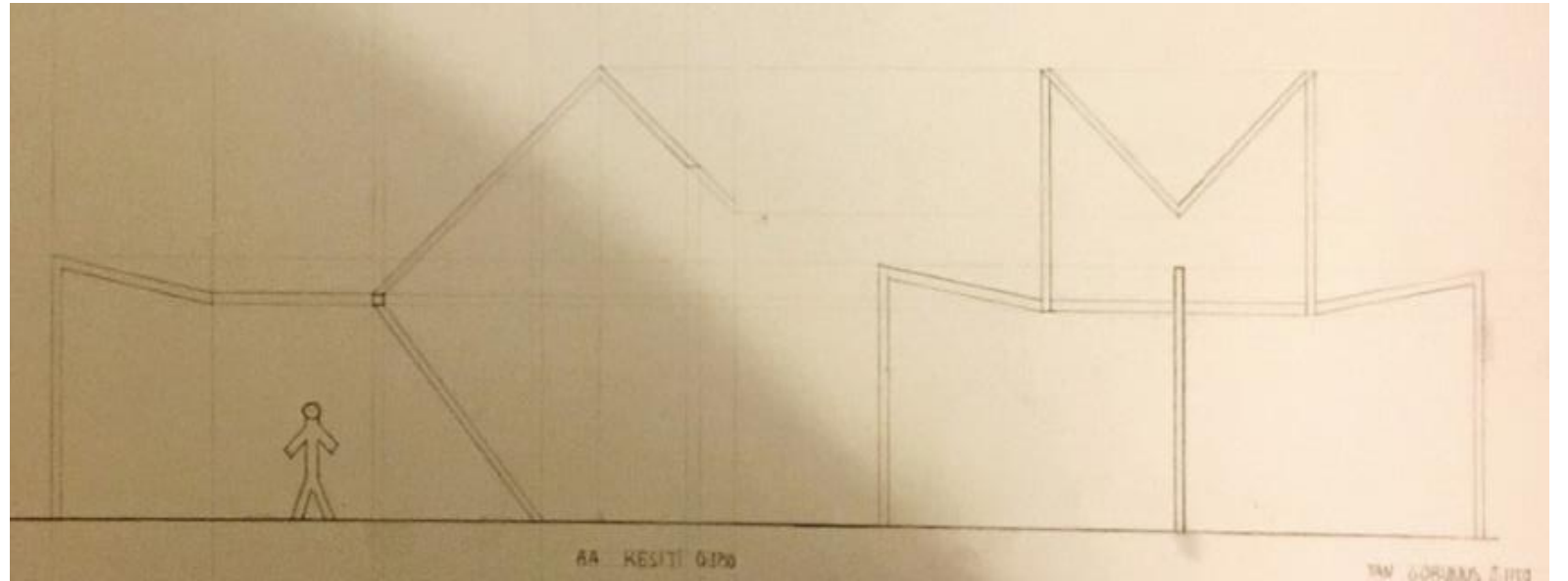
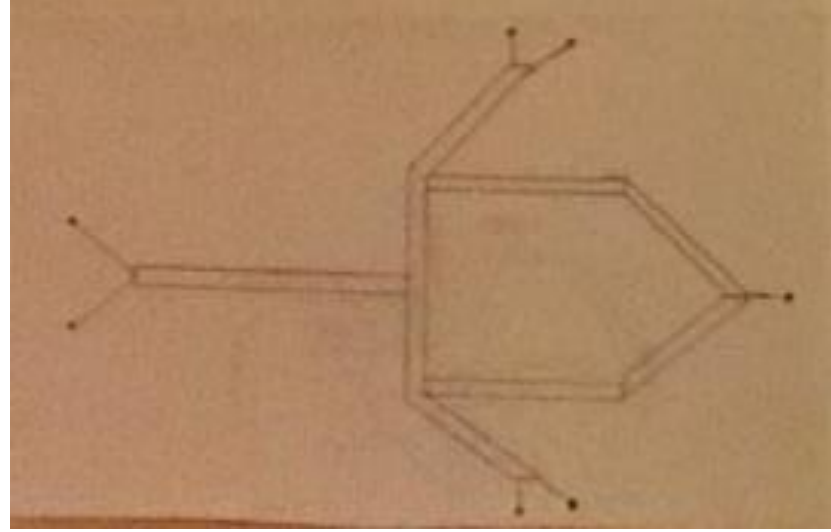
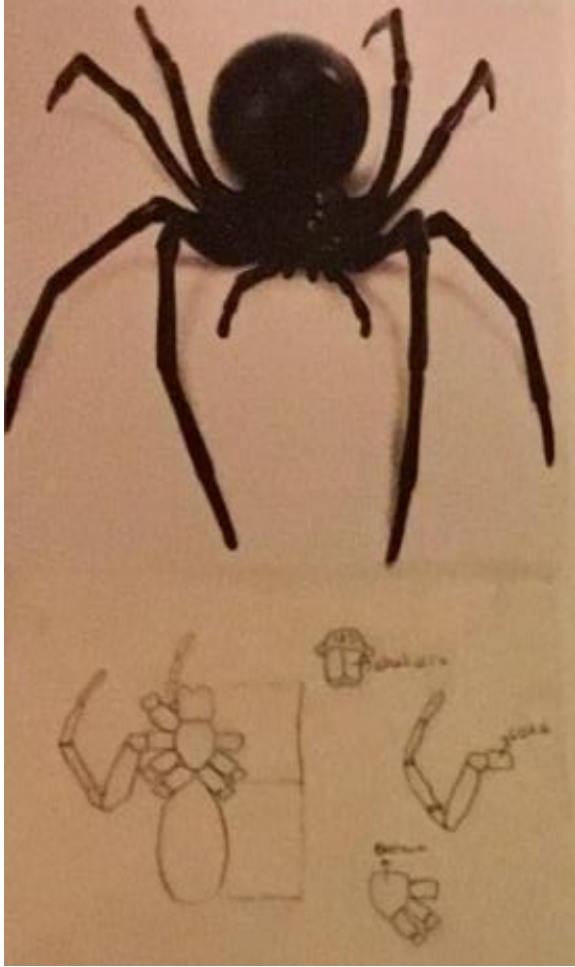
Ecenur Kuruçayırılı



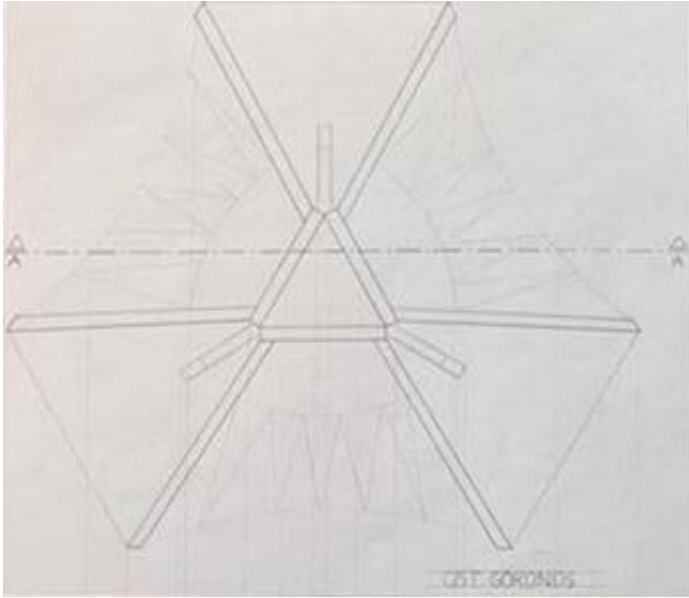
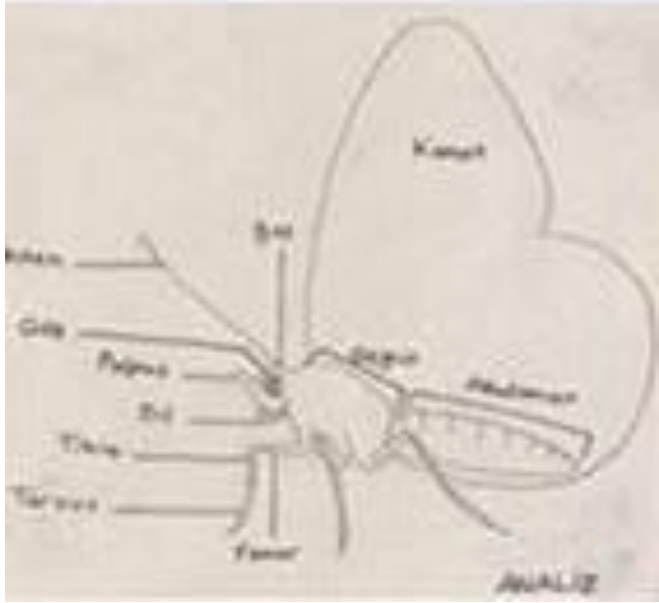
Utku Efe Çelebi



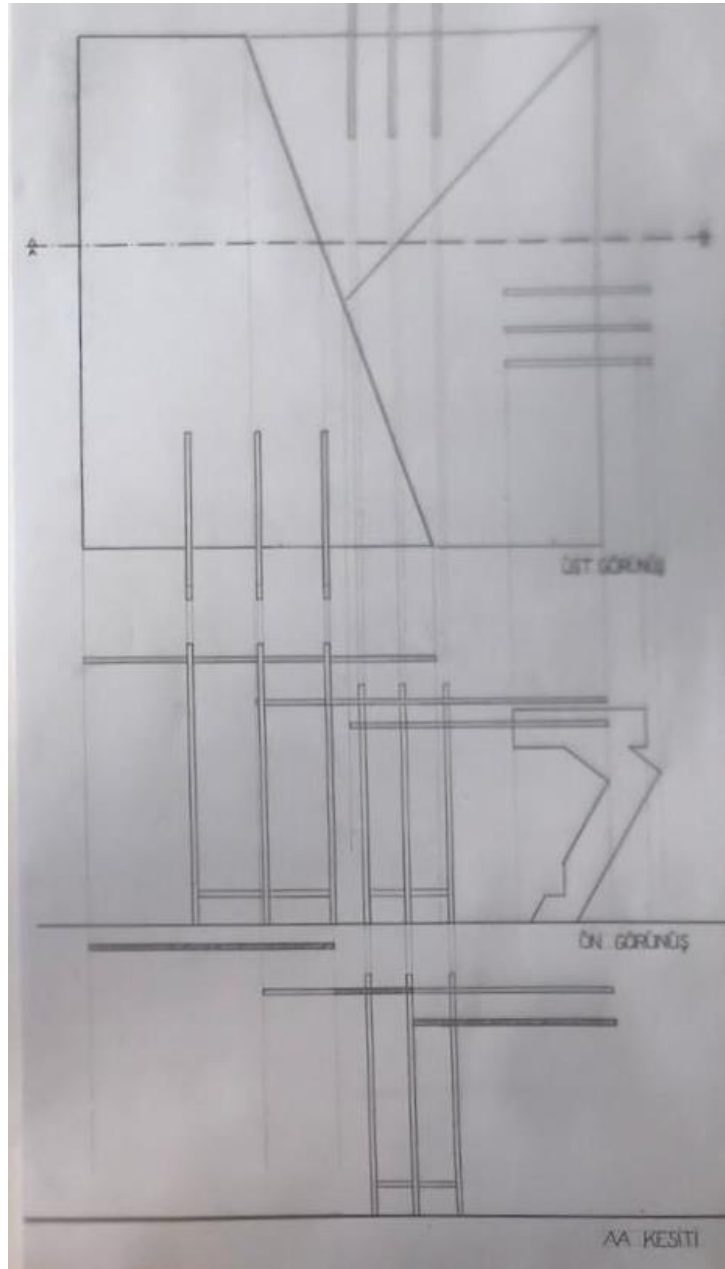
Tolga Giray Akgün



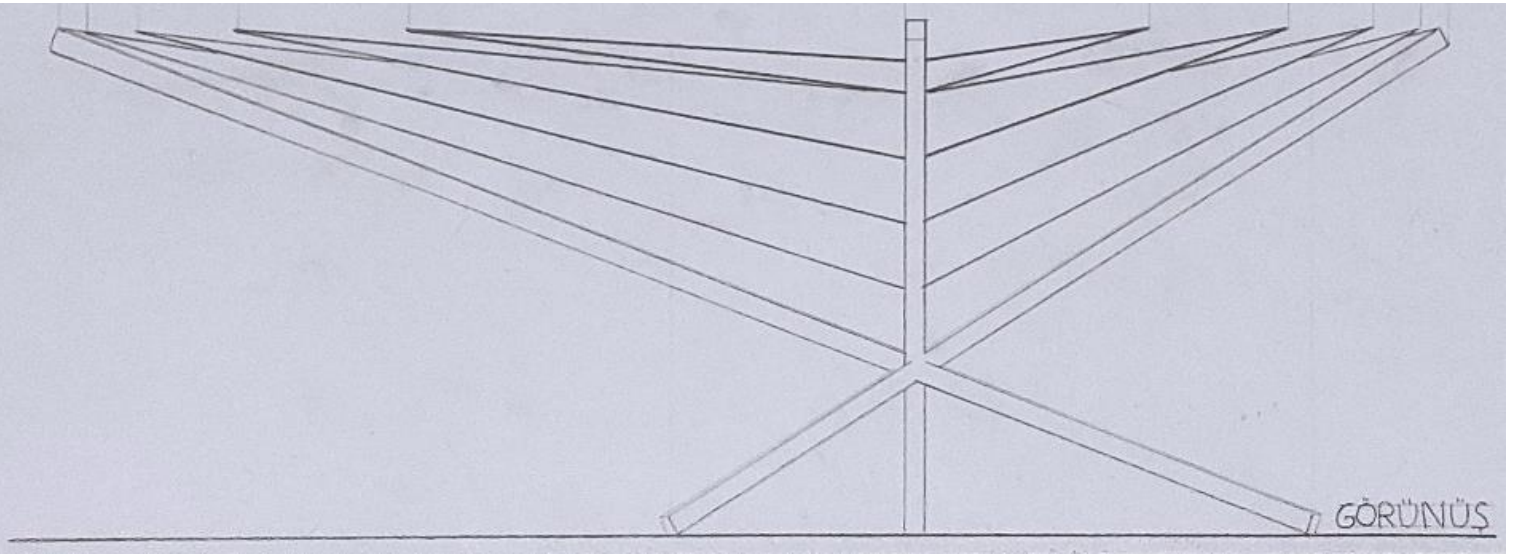
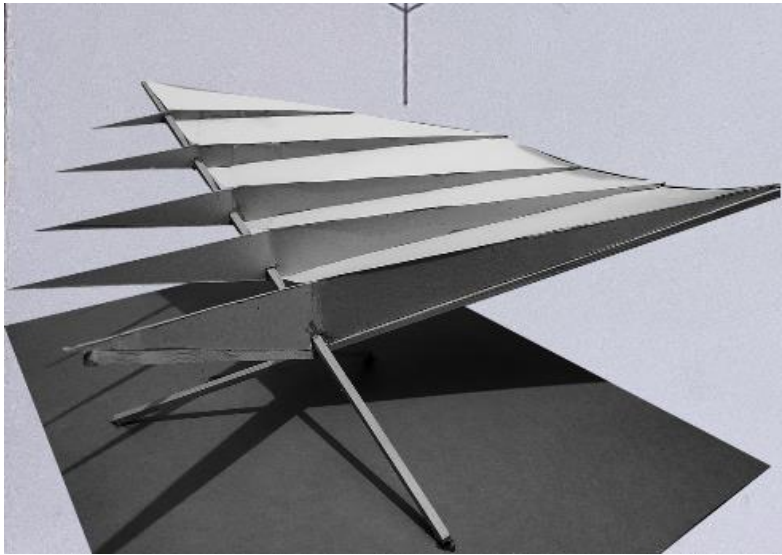
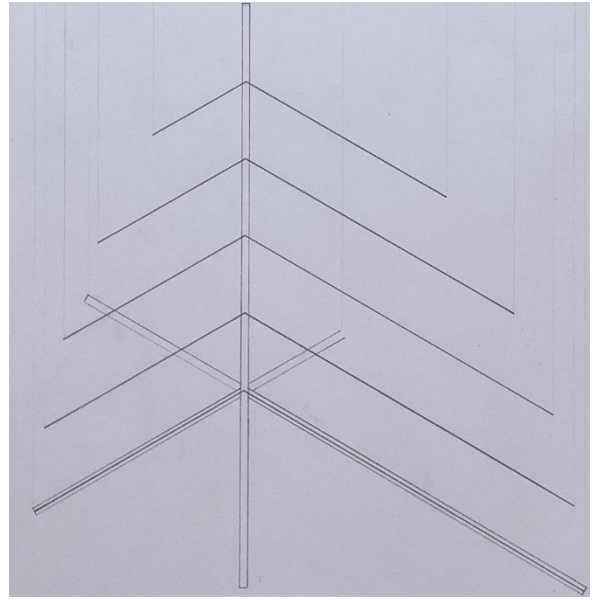
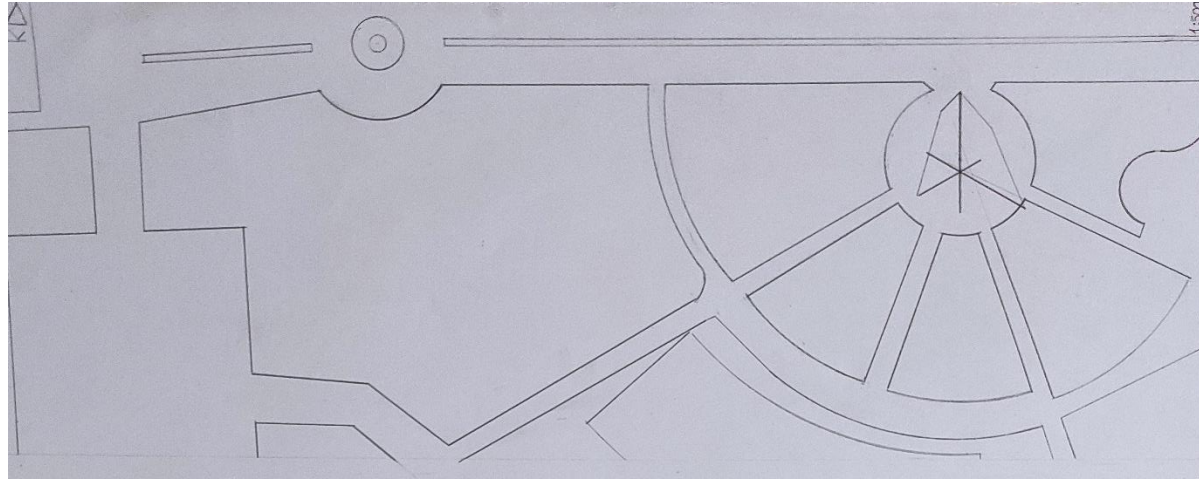
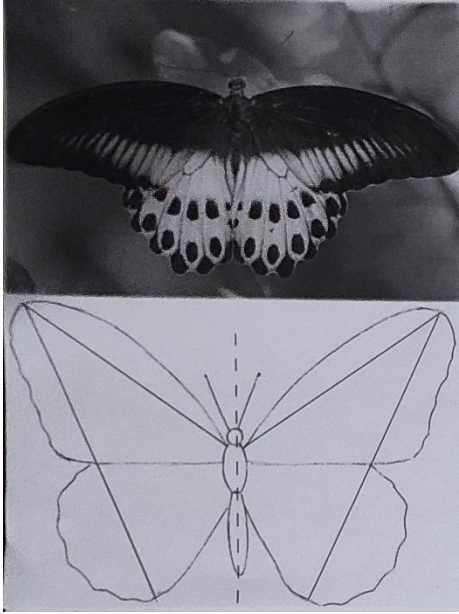
Erdenay Demirbaş



Elif Doğan



Sude Bal

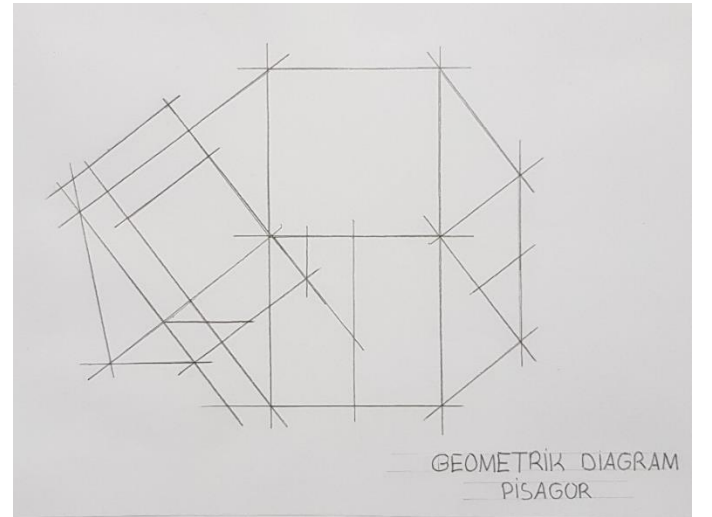
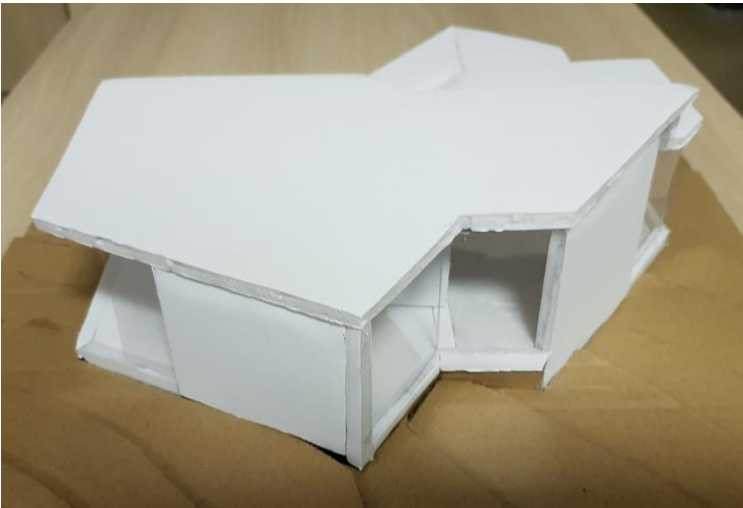
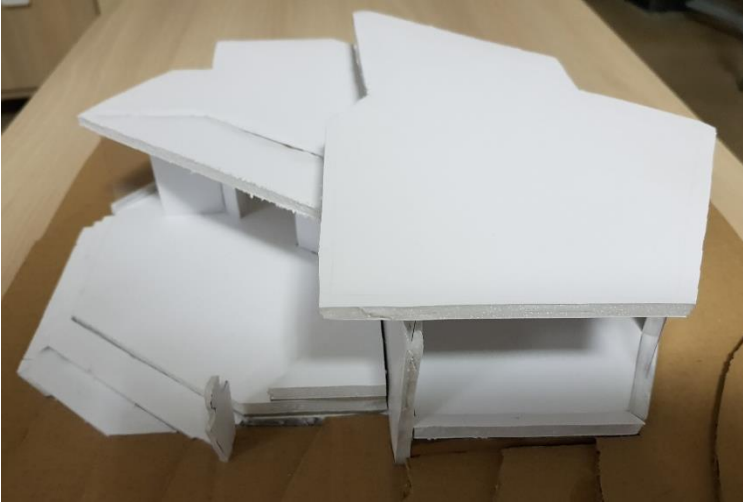
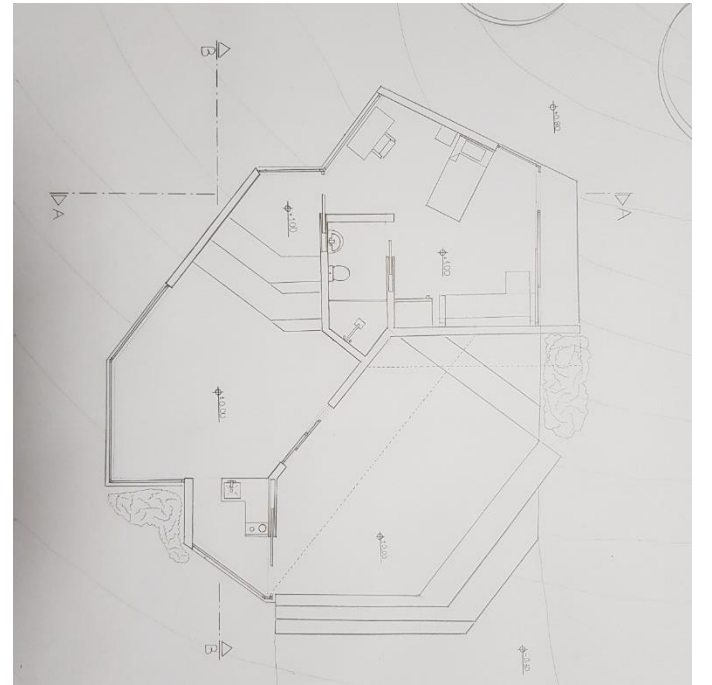
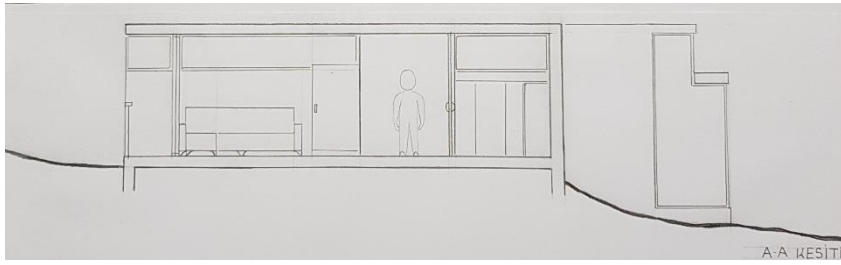
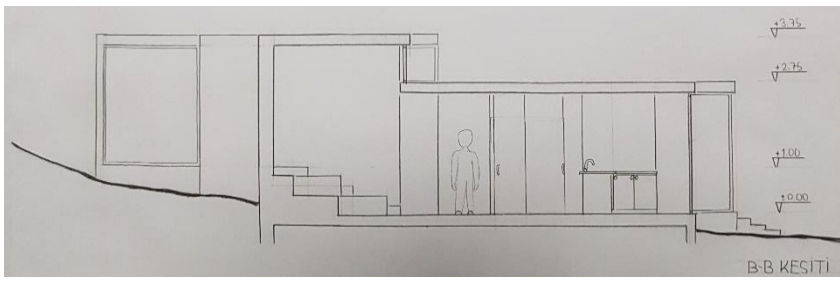


Erdem Erol

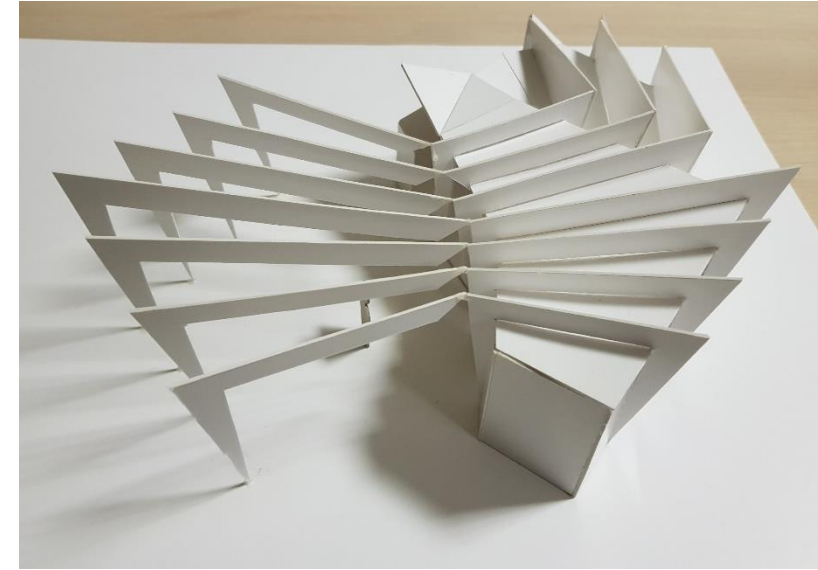
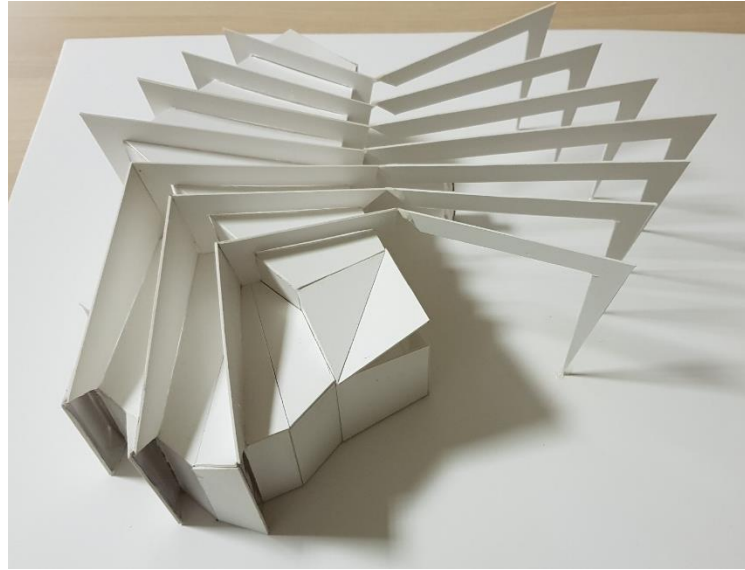
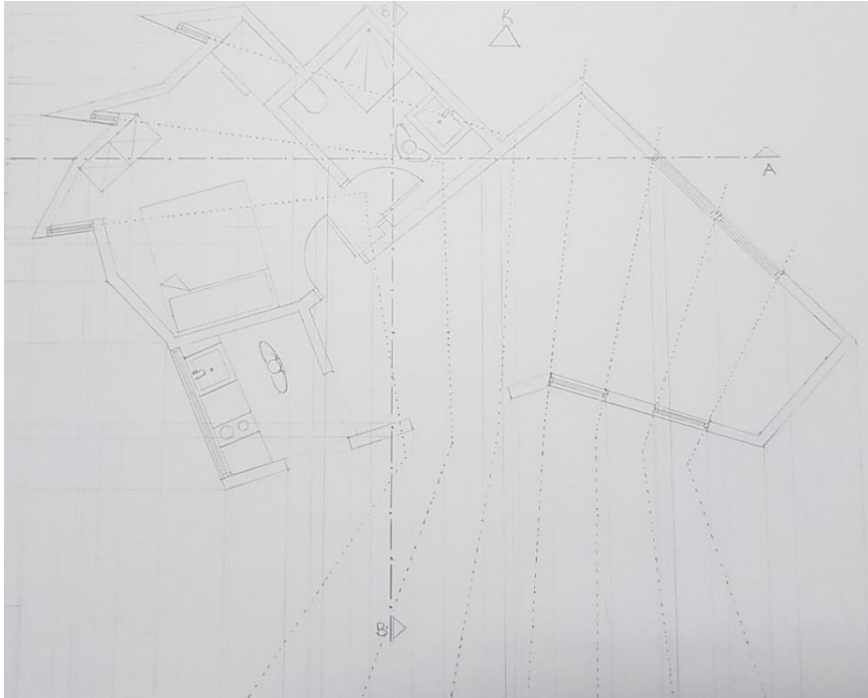
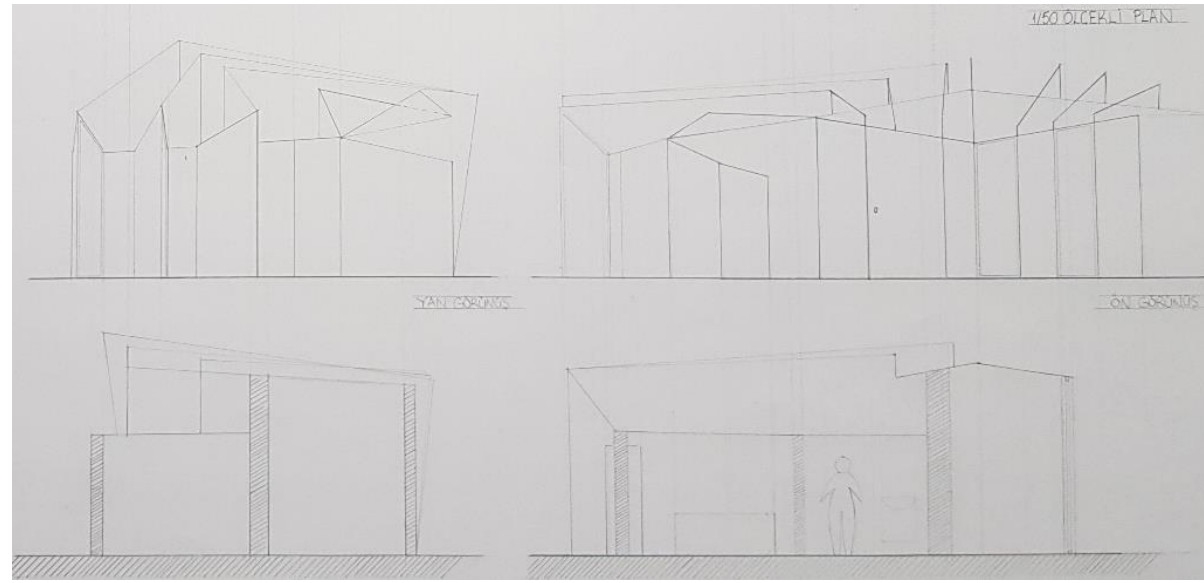
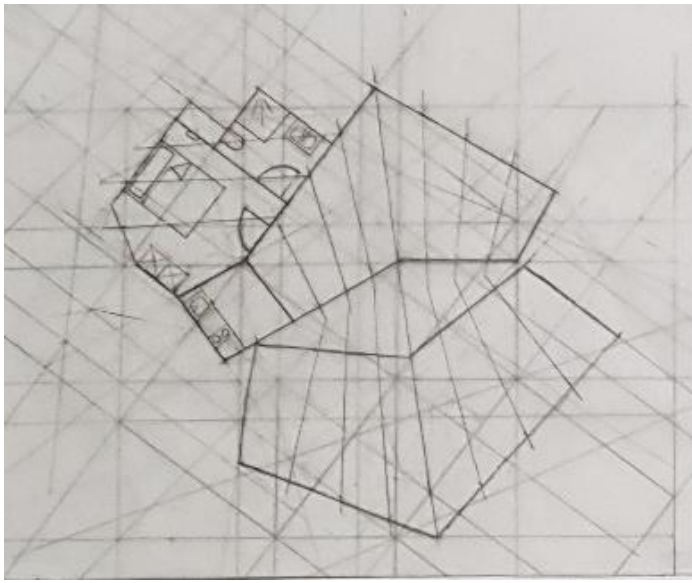
“GEZGİN MOLA EVİ”

Anadolu’da gezginlerin doğal ve tarihi özellikler taşıyan yerleri birbirine bağlayan güzergahlar üzerinde veya yakınlarında bulunan kırsal yerleşkeler / köyler konukseverlikleri ile gezginler için olası mola noktalarıdır. Bu mola herhangi bir konaklama olmaktan çıkarak toplumsal bir etkileşim ortamı olma gücünü taşımaktadır.

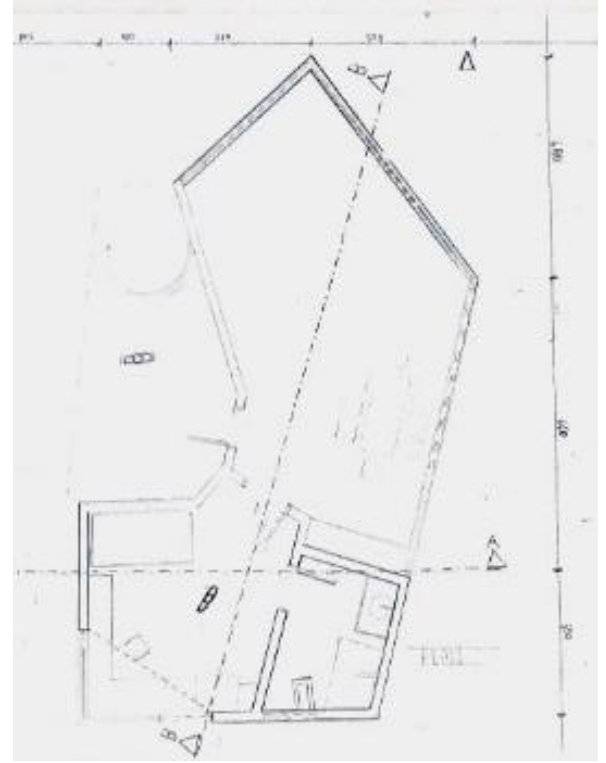
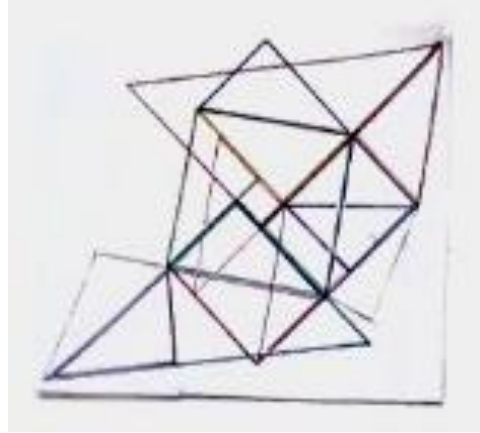
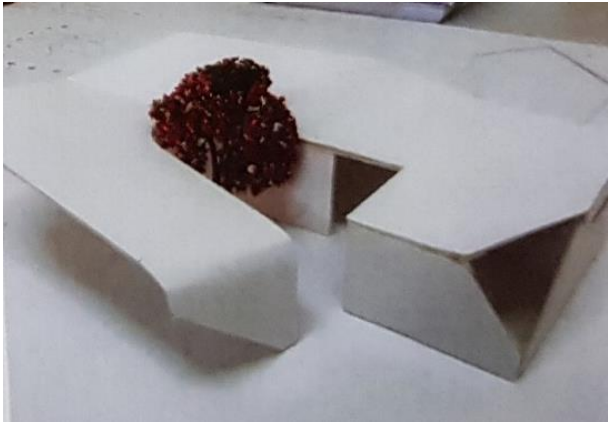
Bir köy muhtarlığının bu amaçla istediği bir “molaevinin” tasarlanma konusudur. Tasarım çalışmasının Pisagor-Gou-gu-Baudhayana teoreminden (3-4-5 dik üçgen) yararlanılan bir yöntemle yürütülmesi istenmiştir.



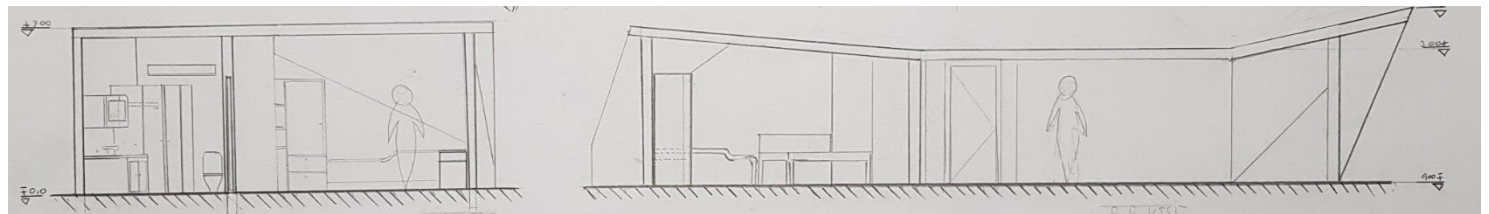
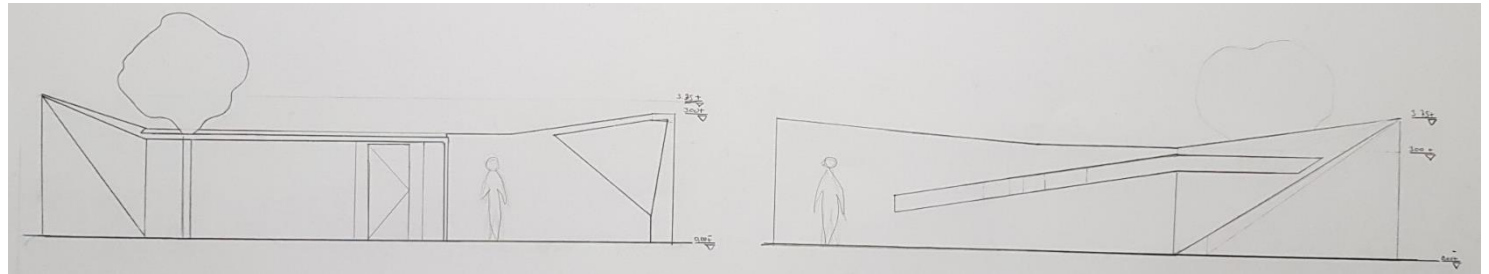
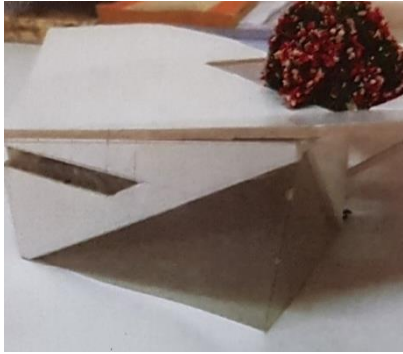
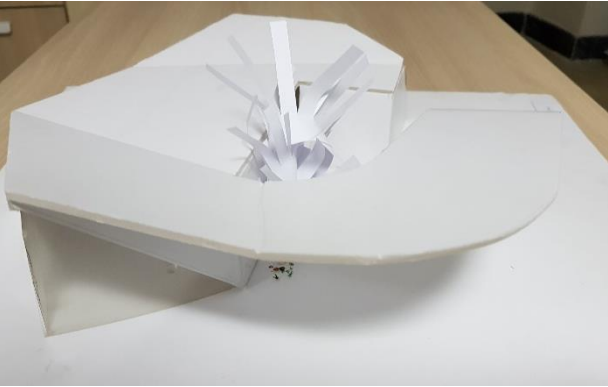
Tolga Giray Akgün

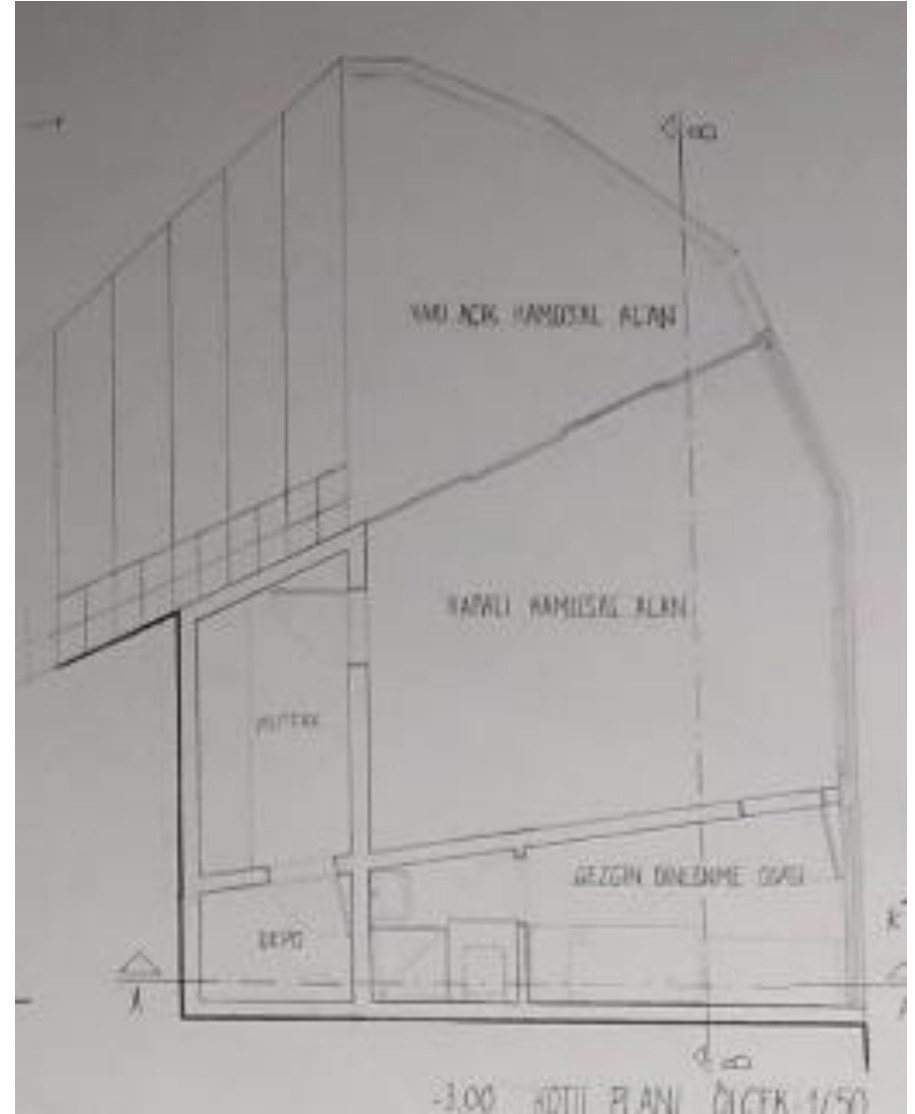
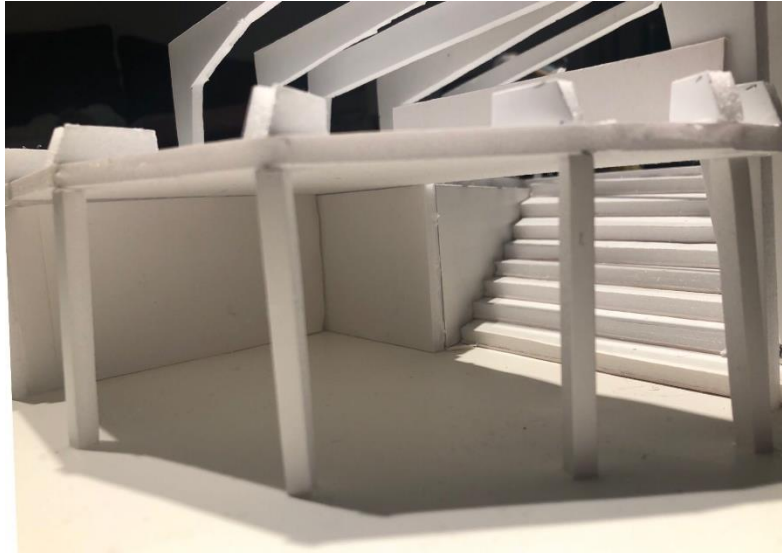
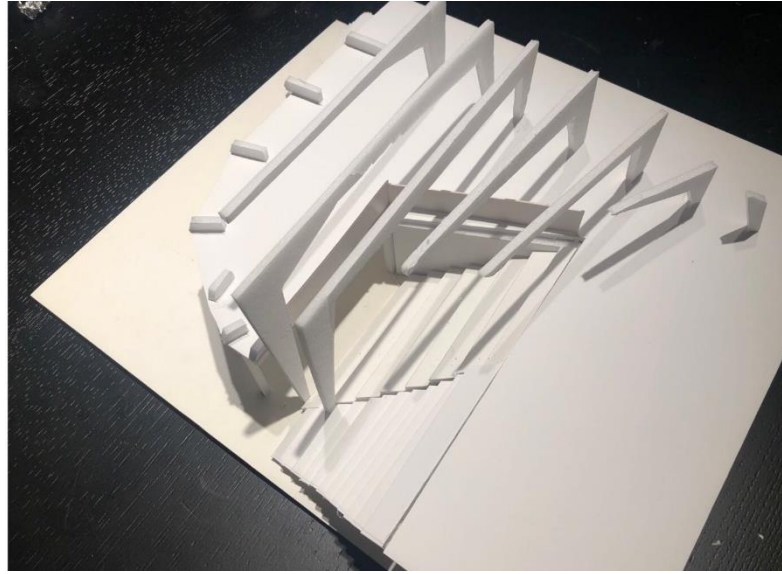
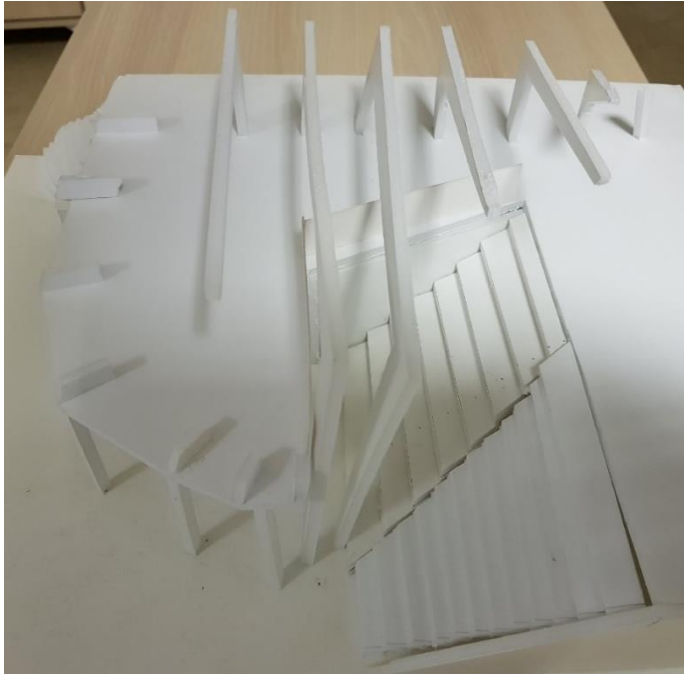


Gizem Gürler

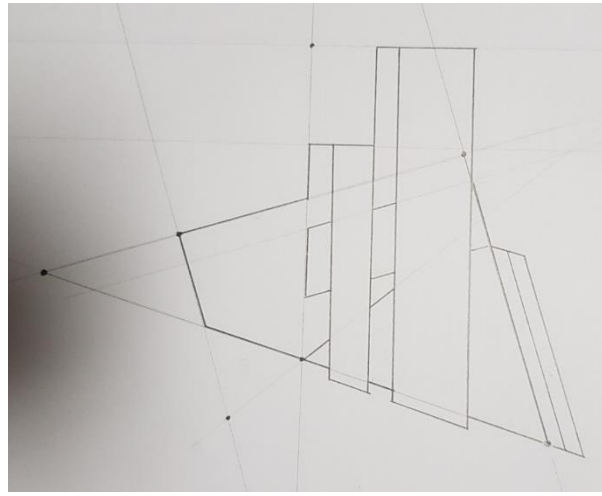
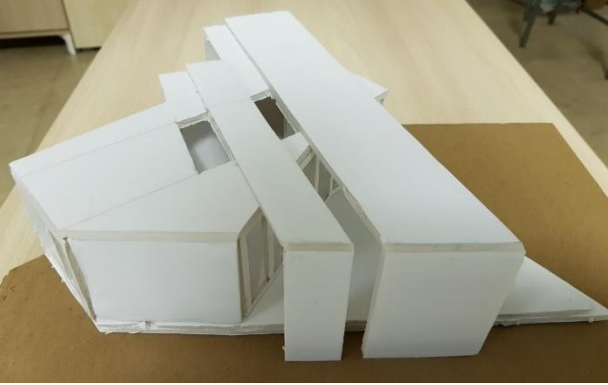


Utku Efe Çelebi

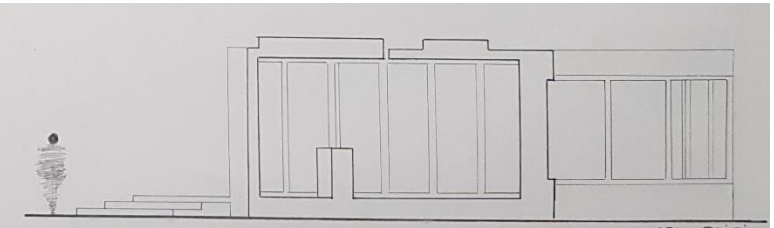
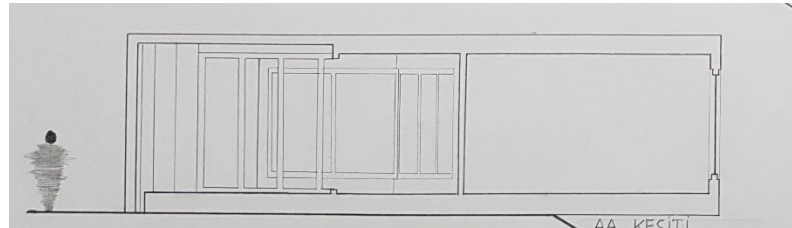
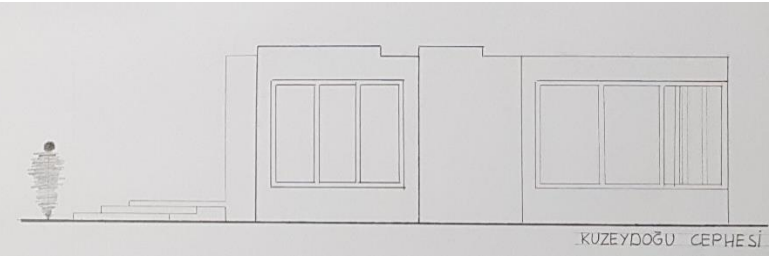
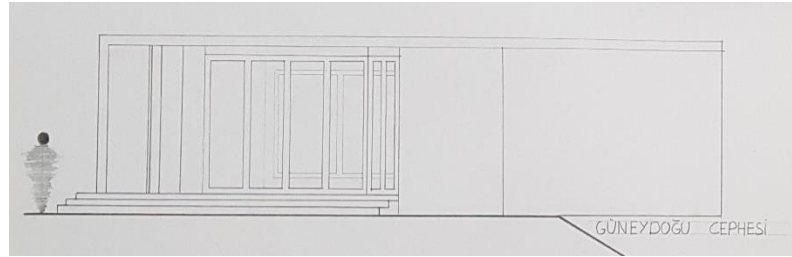
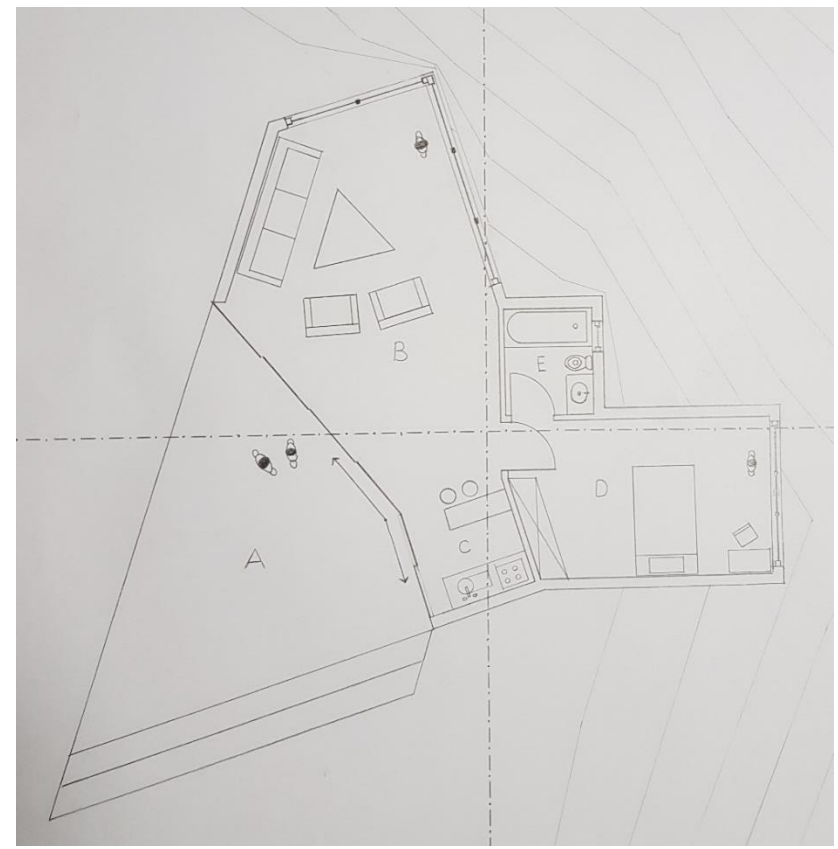


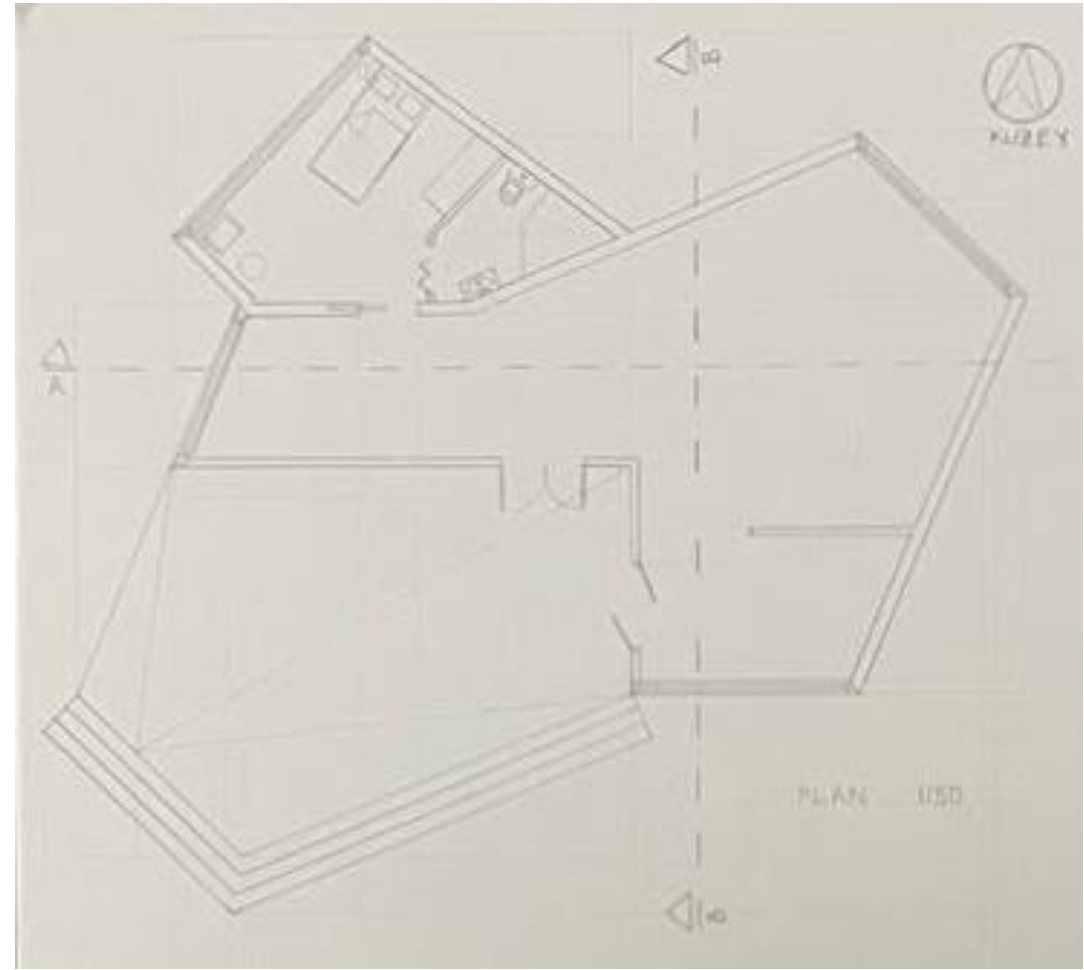
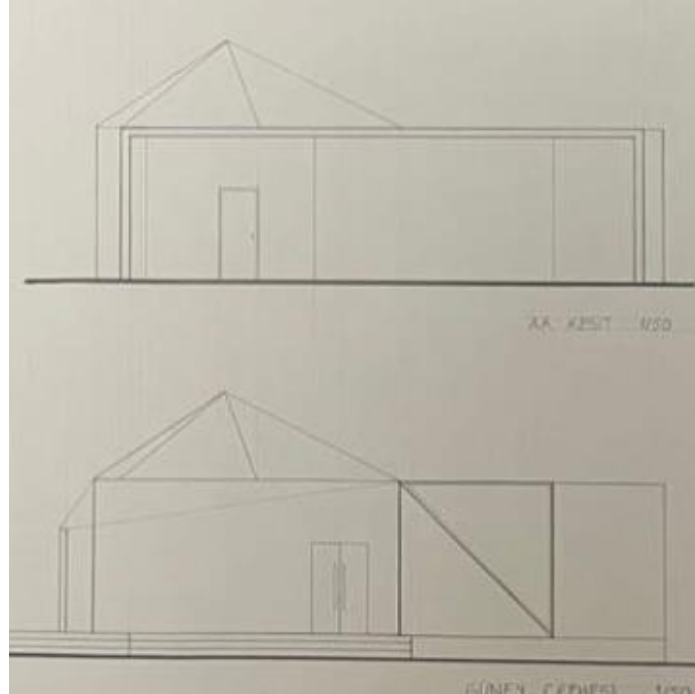
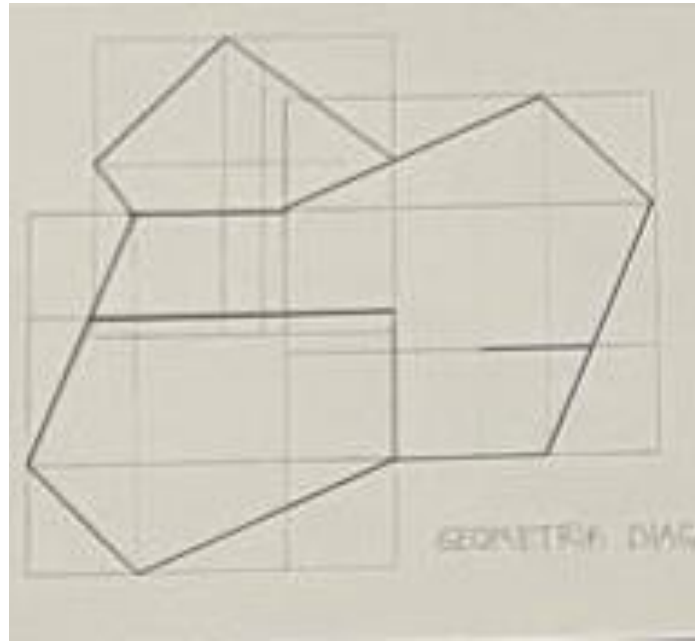
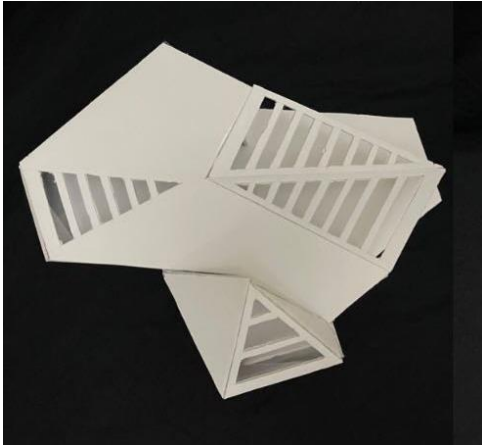


Tugay Gümüş

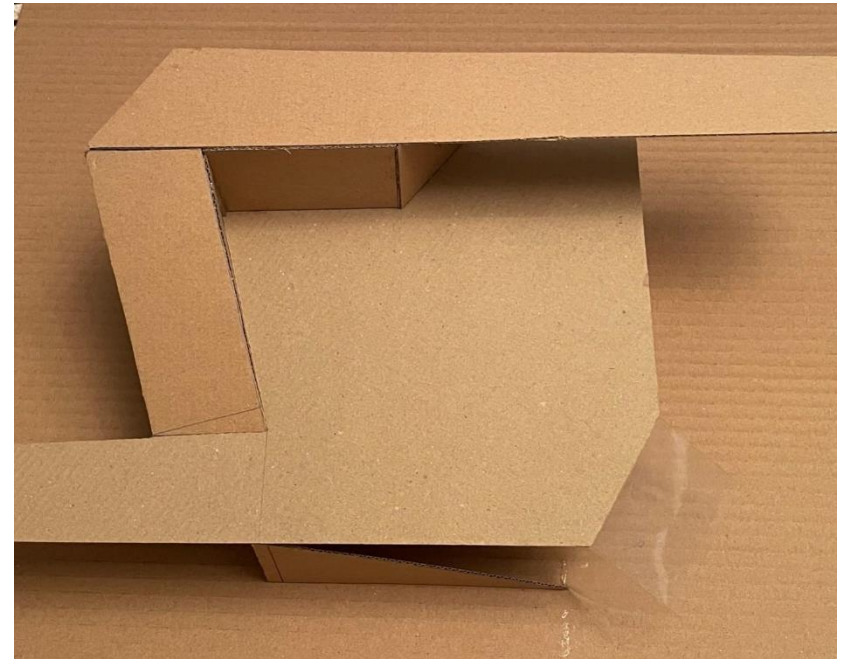
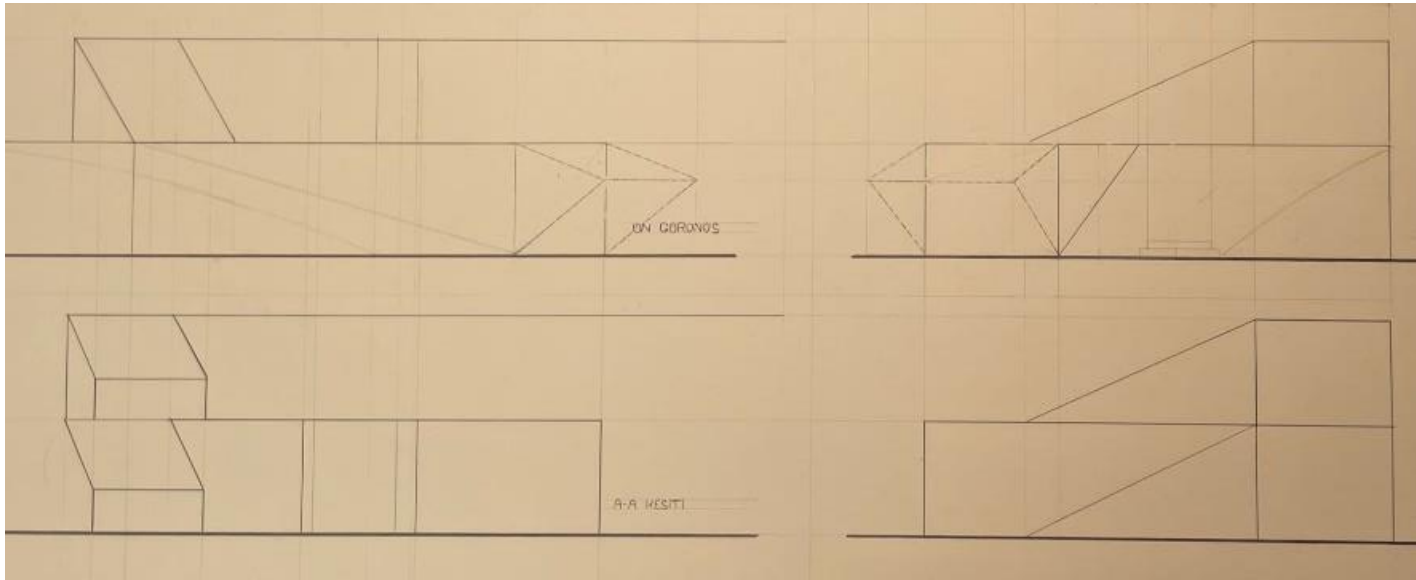
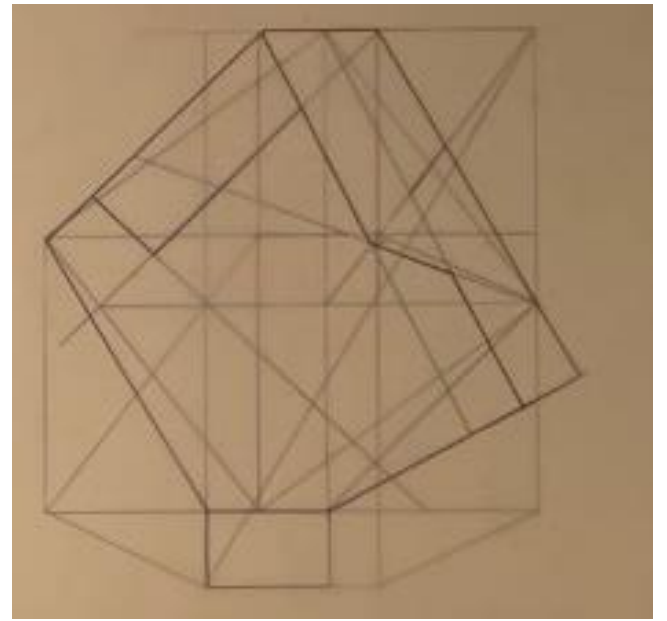
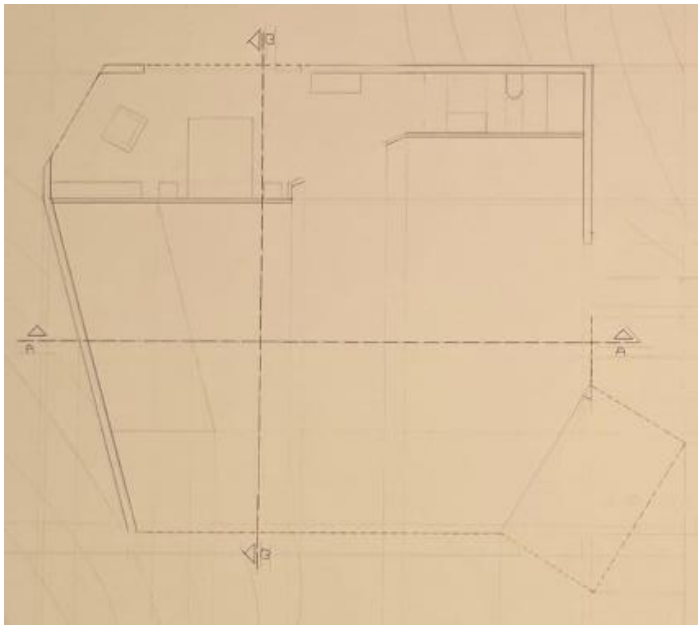
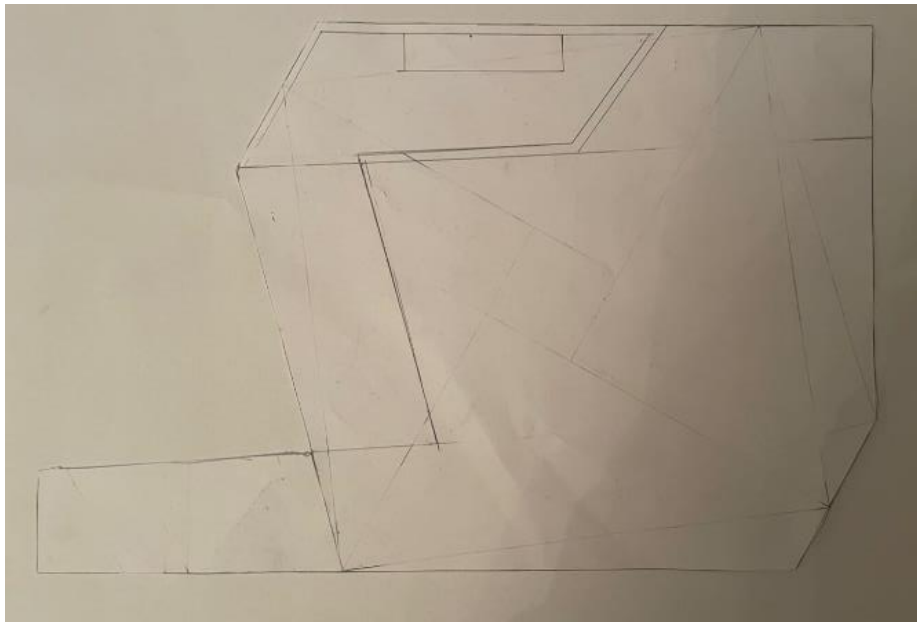


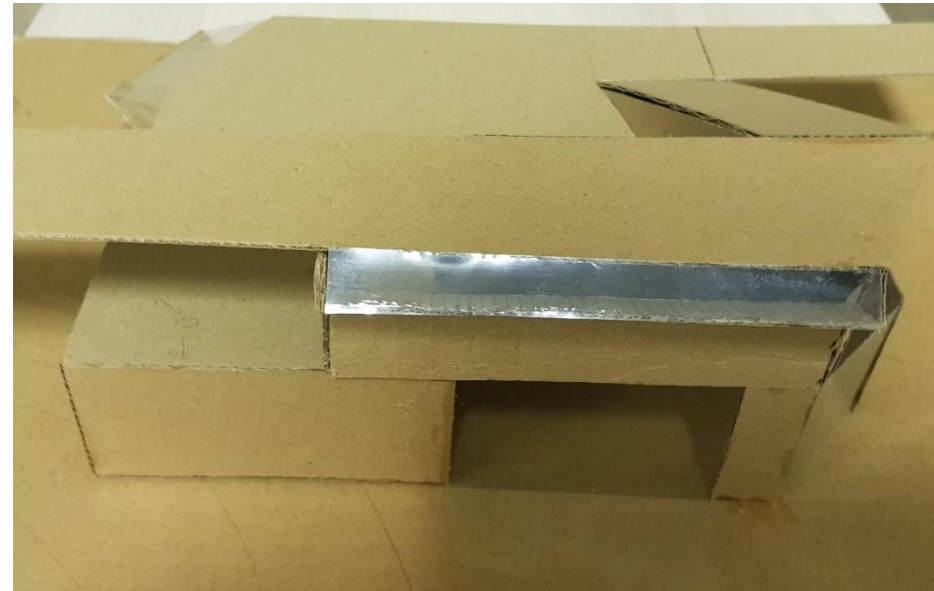
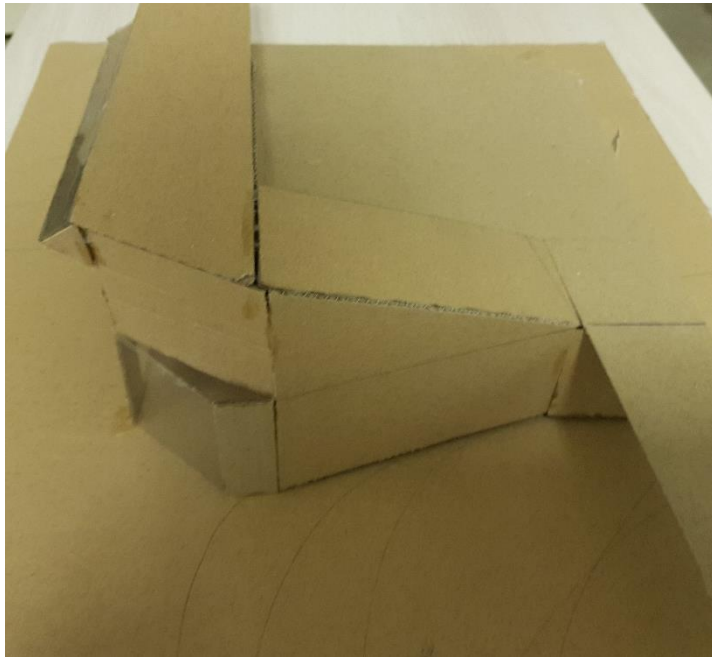
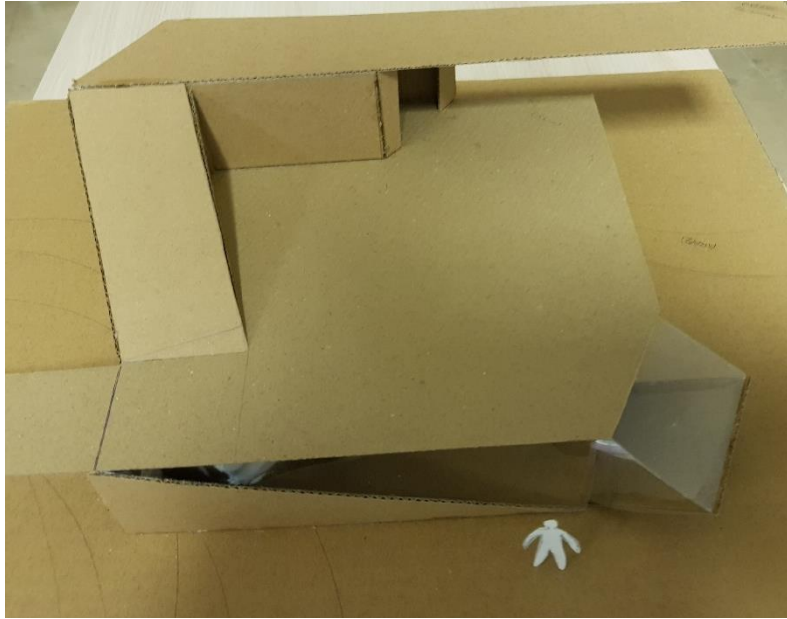
Erdem Erol





Zerennur Çelik





Mohanad M. T. Al-Thamiree

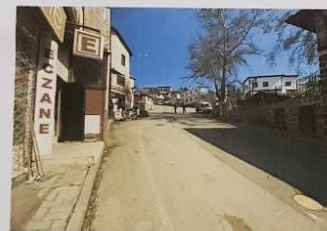
AYAŞ MERKEZ MEYDANI

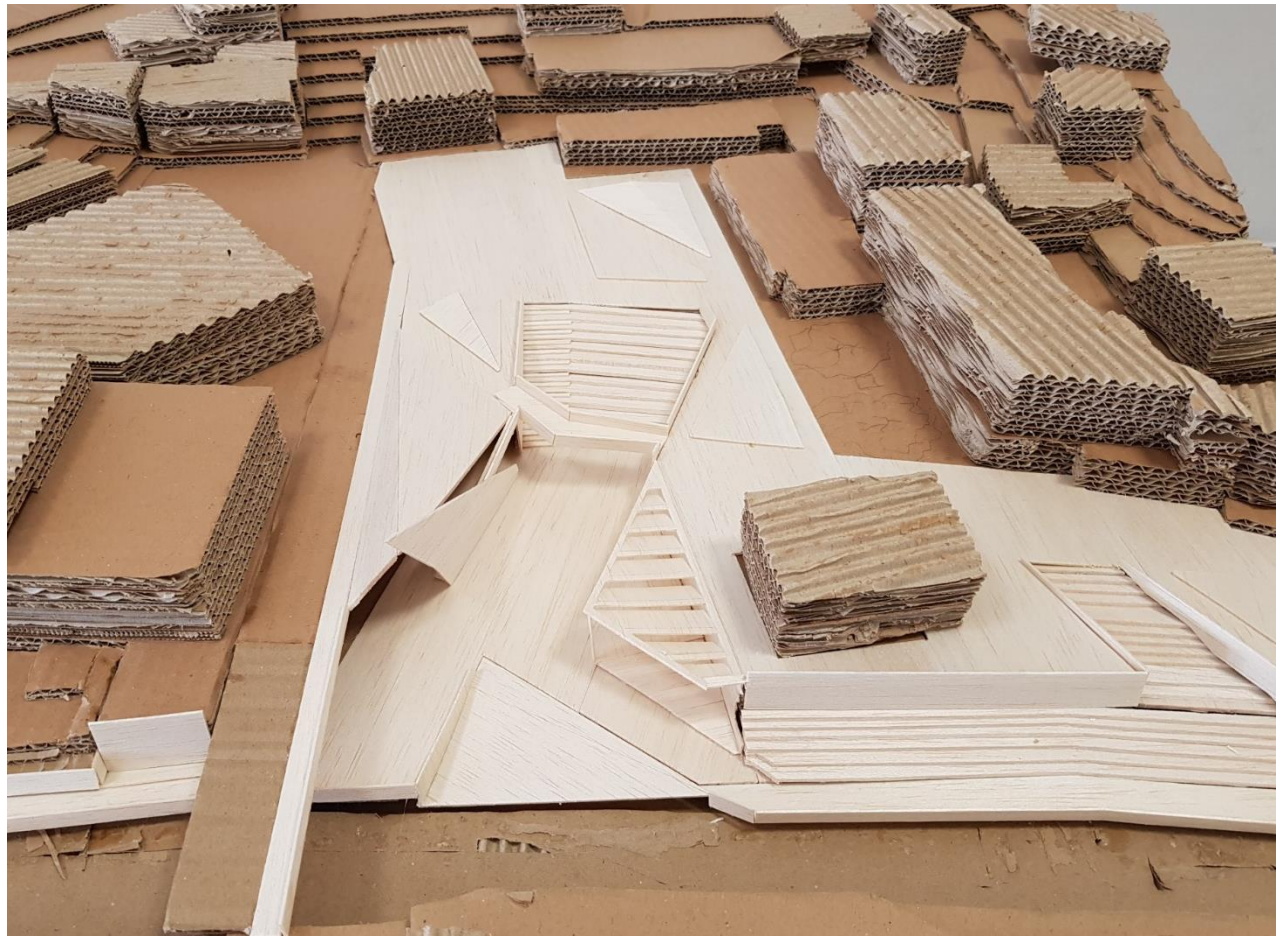
YENİDEN BİÇİMLEME / BOYUTLANDIRMA

Ayaş Ana Meydanı'nın “*yeniden biçimlemesi*” / “*yeniden boyutlandırılması*” çalışmanın konusudur. Meydan'a gelen sokakların Meydan'a çıktığı yerlerdeki kotlarla, yapıların üzerine oturduğu kotlar aynı kalmak üzere, mevcut tüm alanın “dipsiz bir boşluk” olarak hayal edilmesi ve Meydan'ın yeni zemininin-topoğrafyasının (1), (2), (3) ve (4) gözetilerek yeniden tasarlanması istenmiştir.

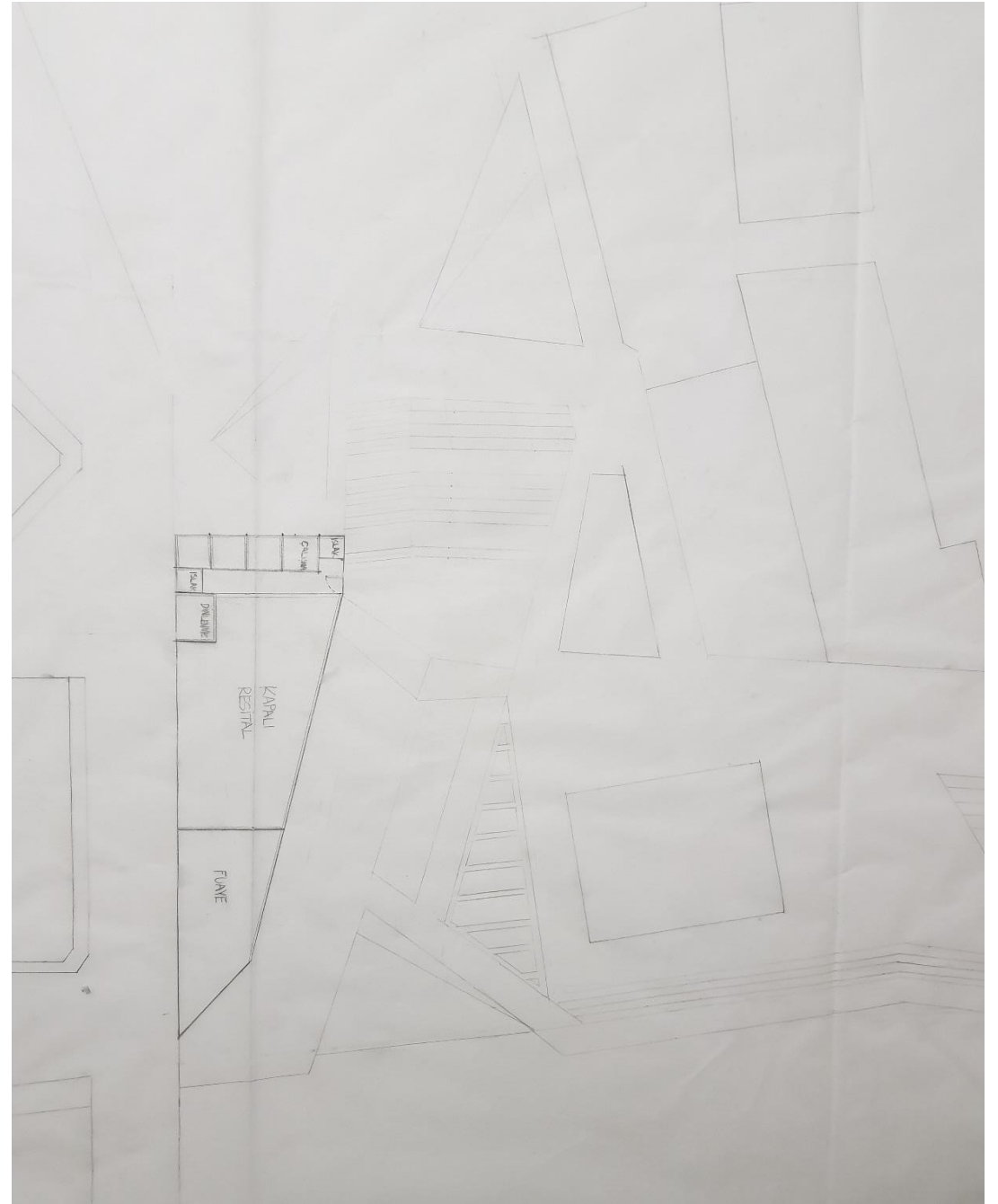
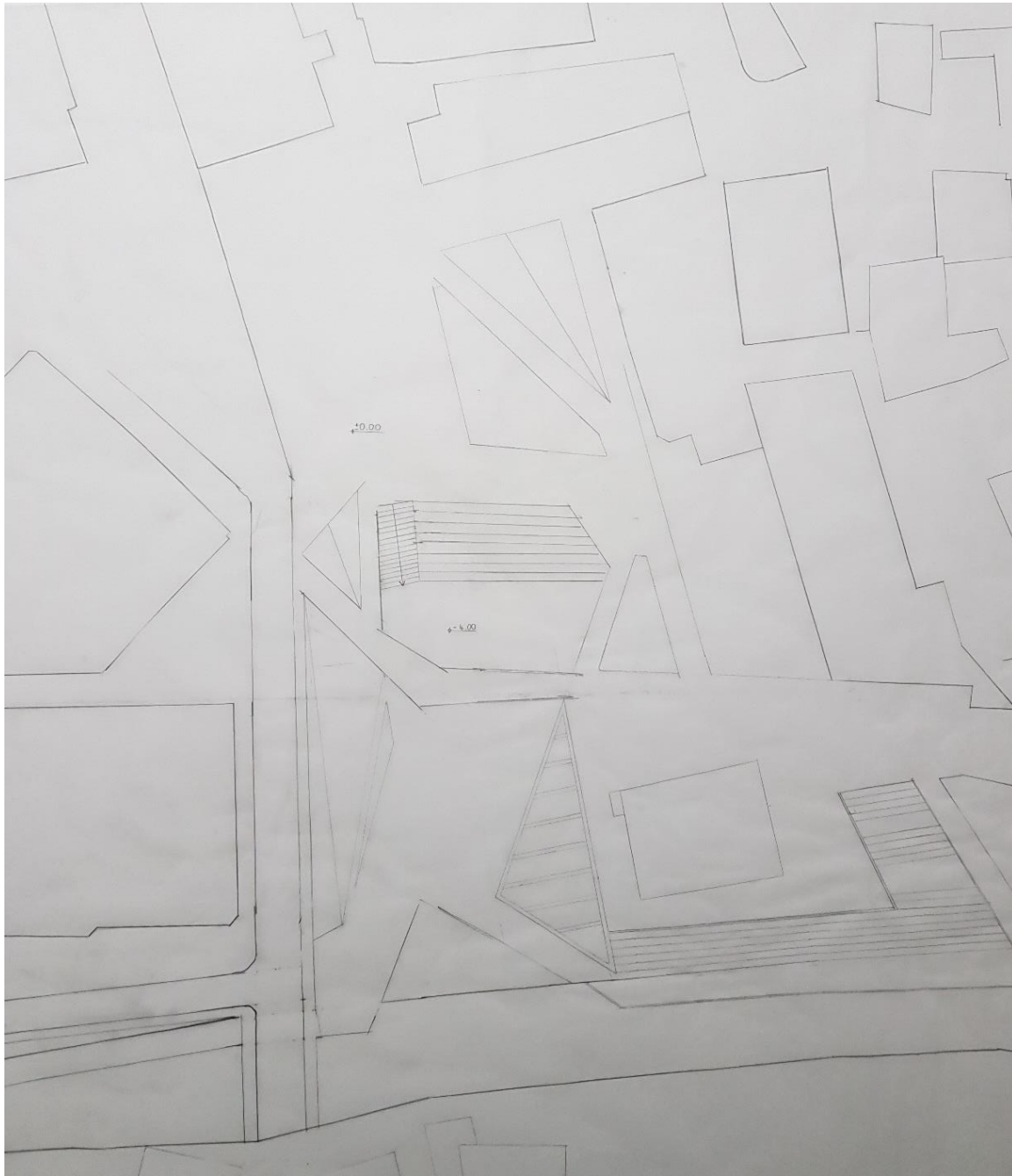
1. Meydanı çevreleyen kullanım işlevlerinin her birinin meydana ve yakın çevresine etkisi ve etkileşimi;
2. Yıl boyu yerel mal /ürün sergileme, kutlama, festival, kapalı ve açık hava müzik konserleri;
3. Meydan'ın Güney sınırı olan Ayaş Çayı;
4. Meydan'ın Batı kenarından geçerek Ayaş Çayı üzerinden karşı yakayı bağlayan hafif bir araç trafiği olduğu düşünülmelidir.

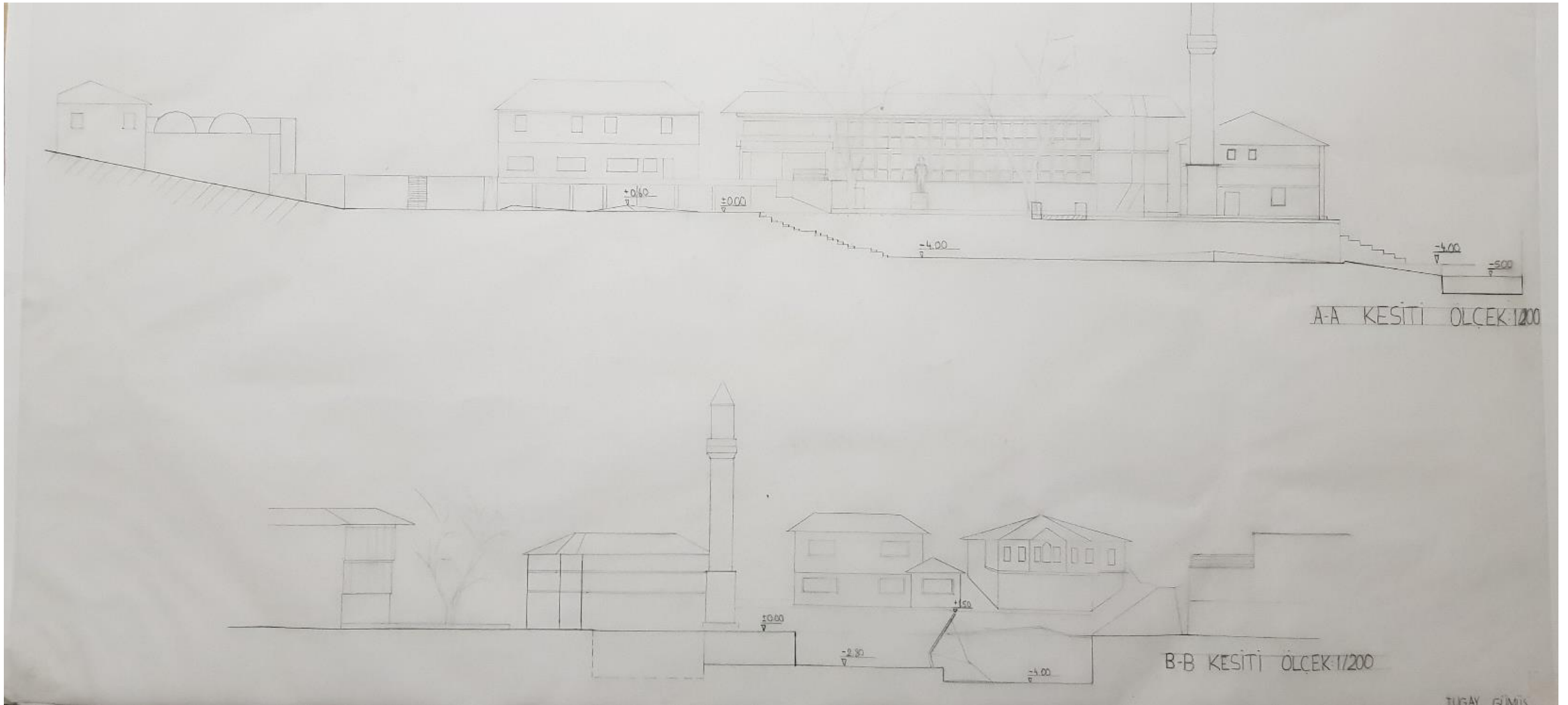
Meydan'ın “yeni zemini / topoğrafyası”nın Ayaş Çayı ile ilişkiyi güçlendirmesi; kapalı mekan ve korunaklı alanların zeminin/topoğrafyanın tasarımı ile bütünleşik olarak gerçekleştirilmesi hedeflenmiştir.







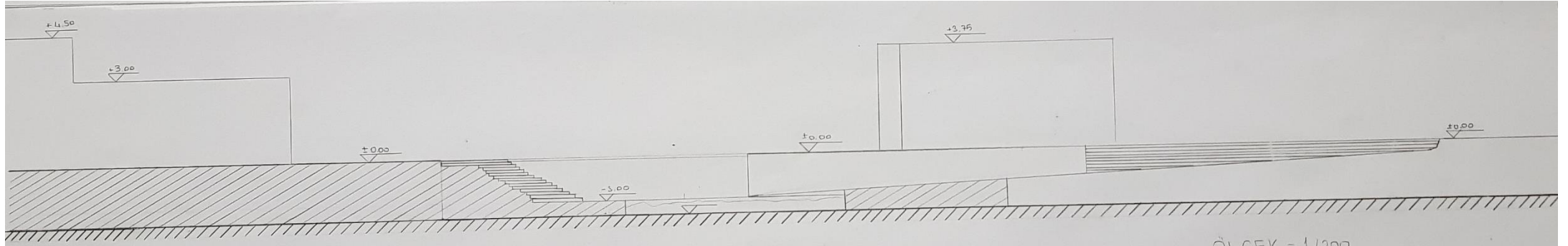




Tugay Gümüş

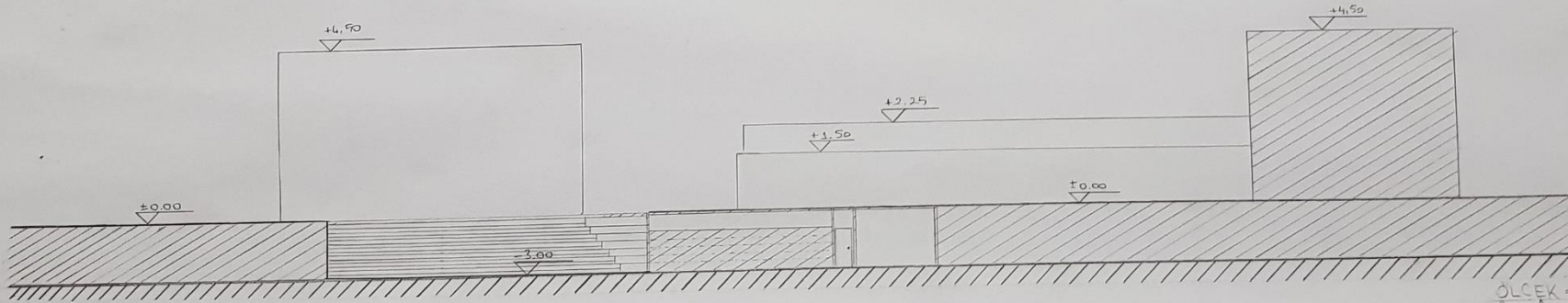






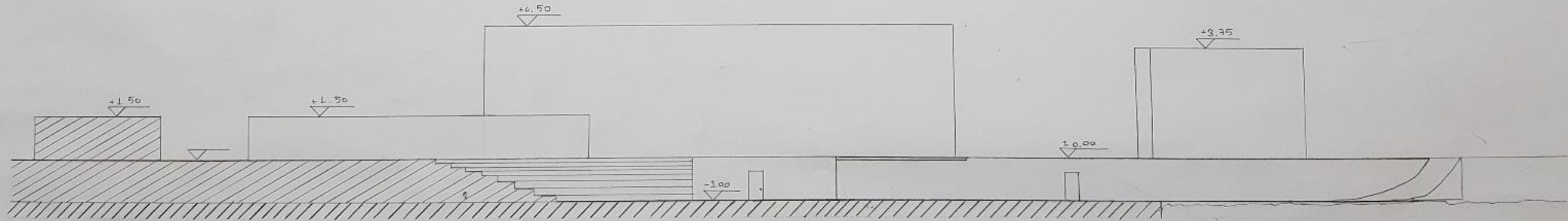
ÖLÇEK = 1/200

B-B KESİTİ



ÖLÇEK = 1/200

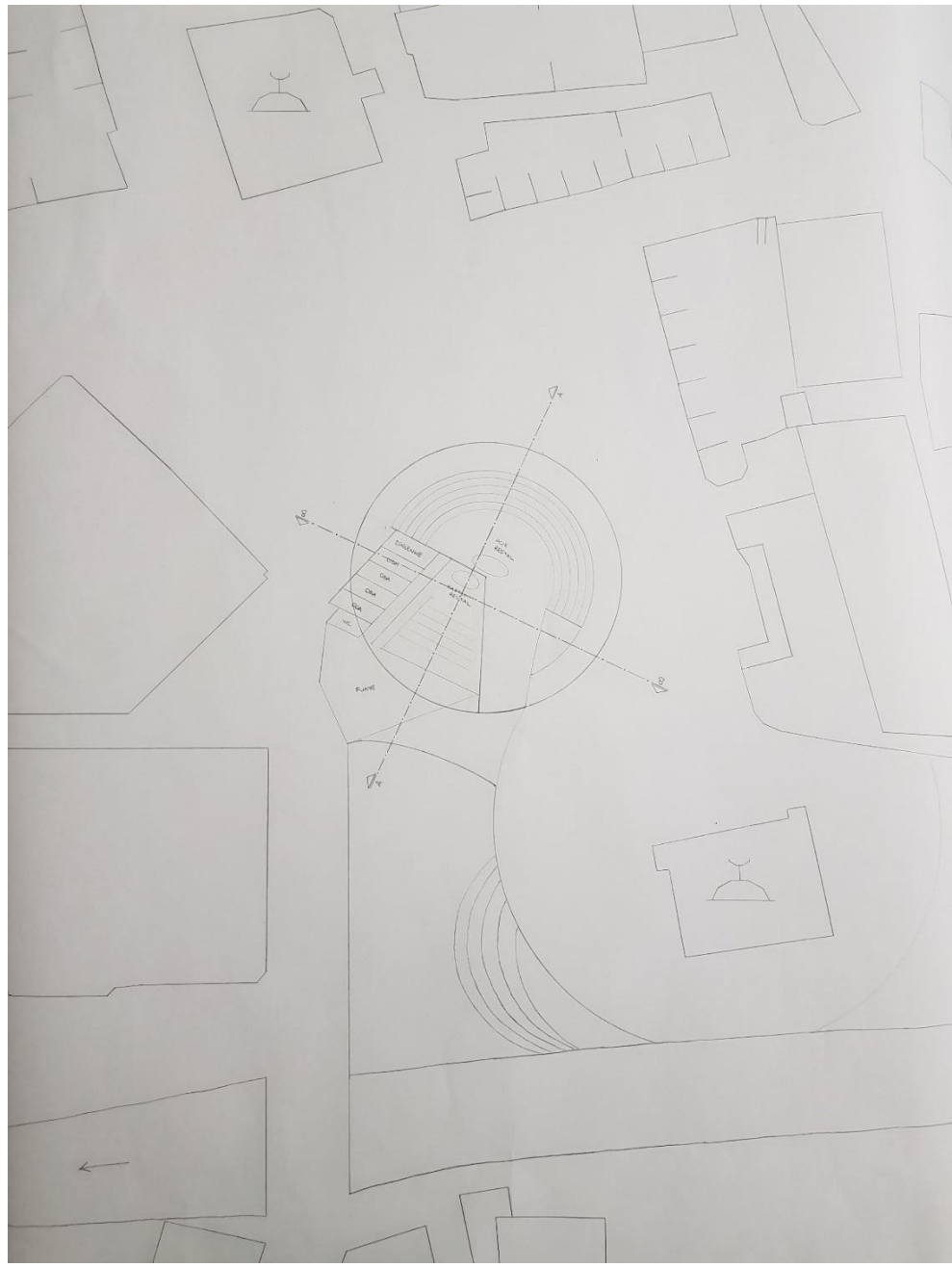
A-A KESİTİ

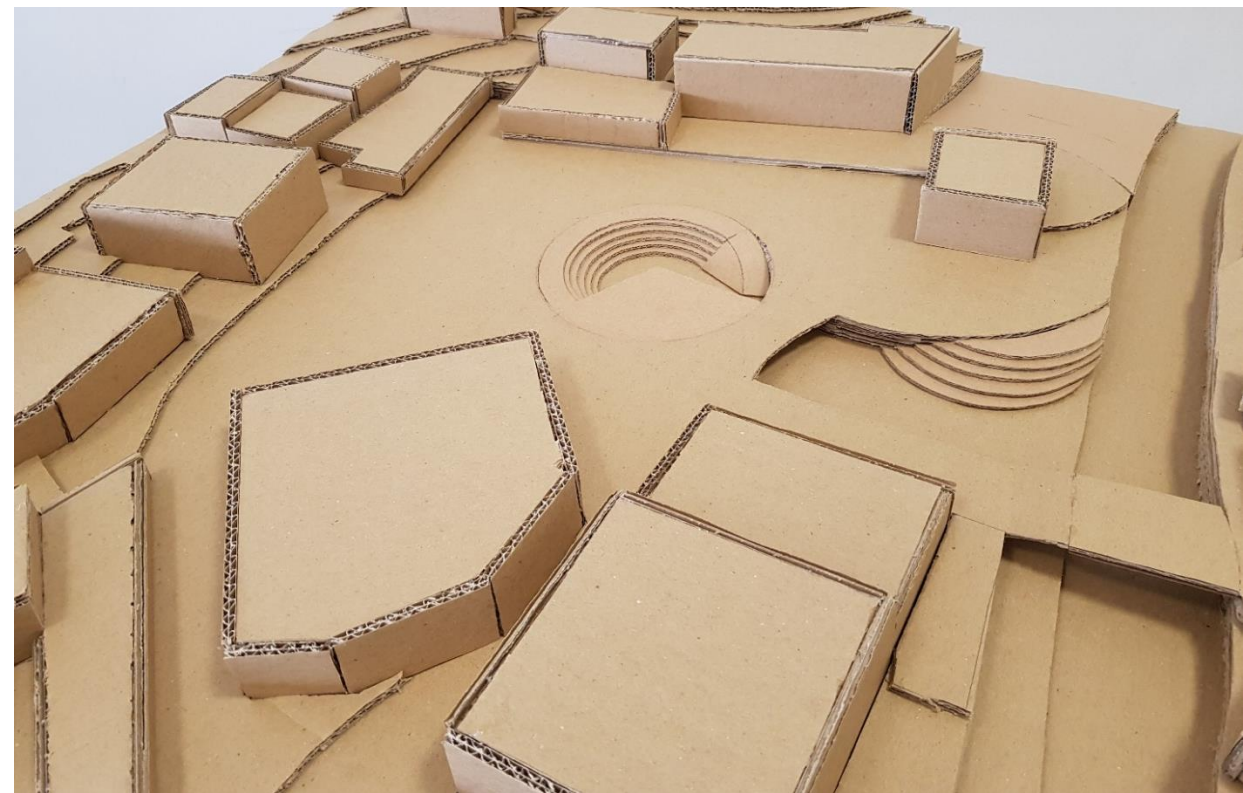
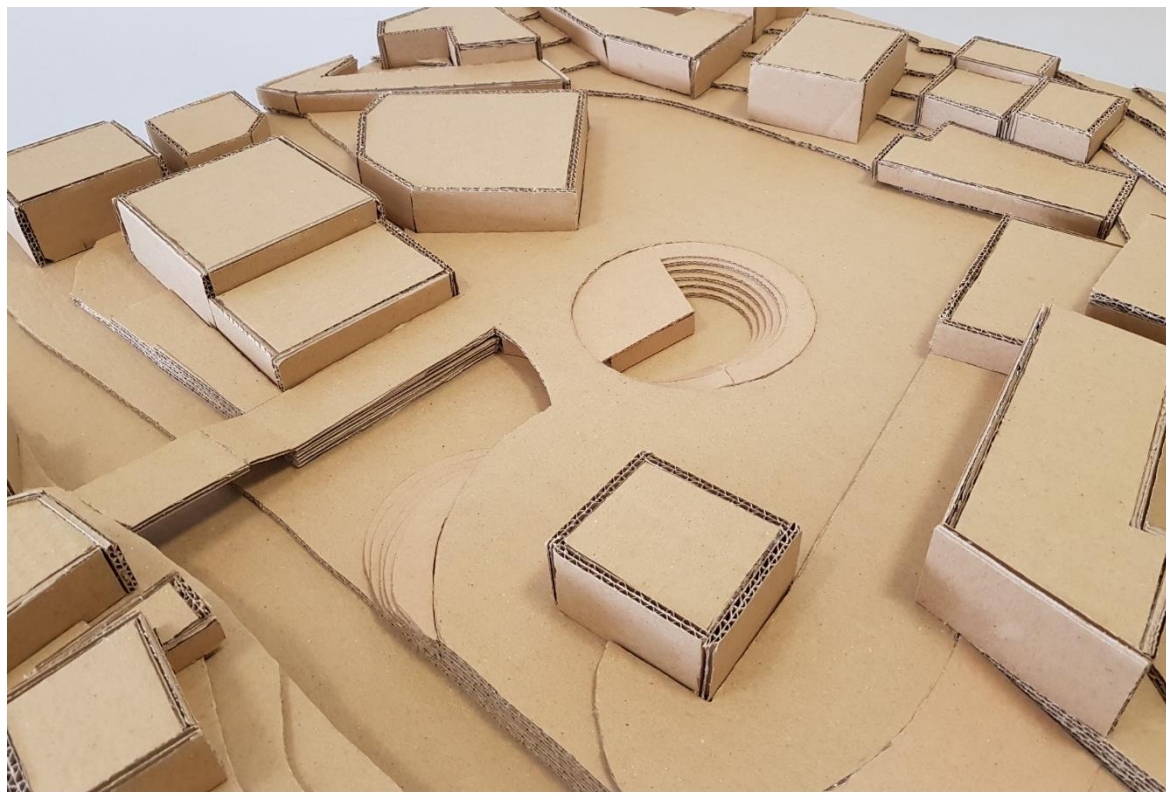


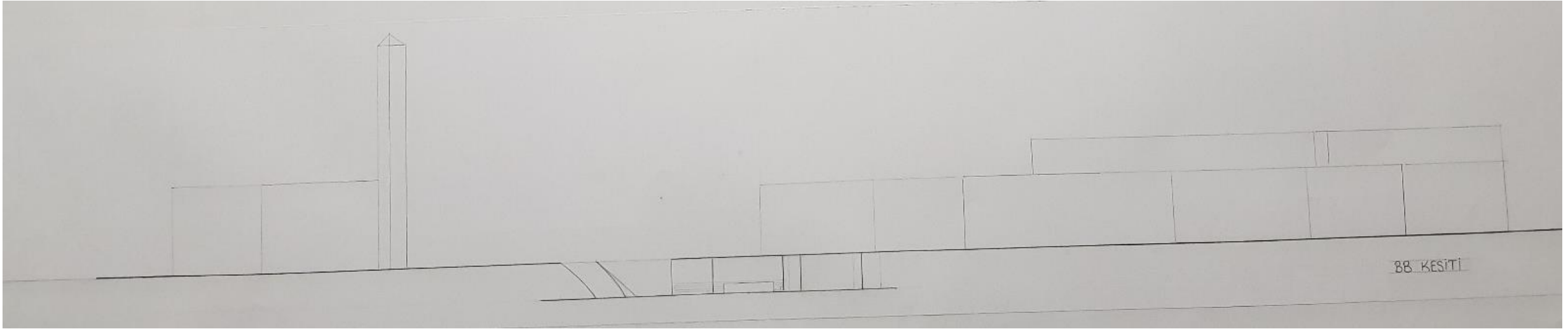
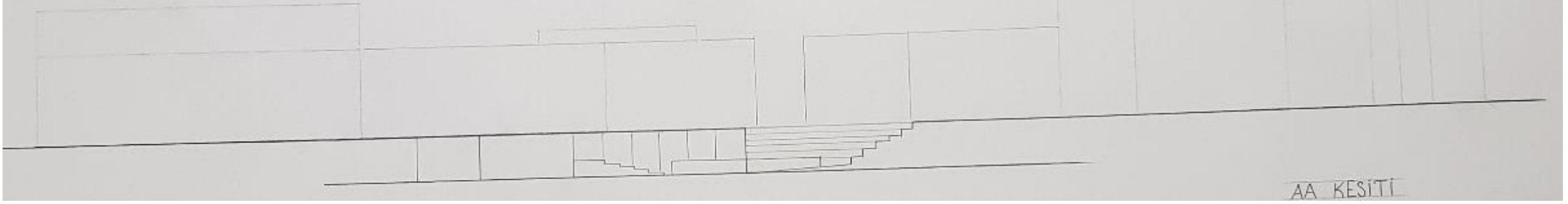
ÖLÇEK = 1/200

C-C KESİTİ

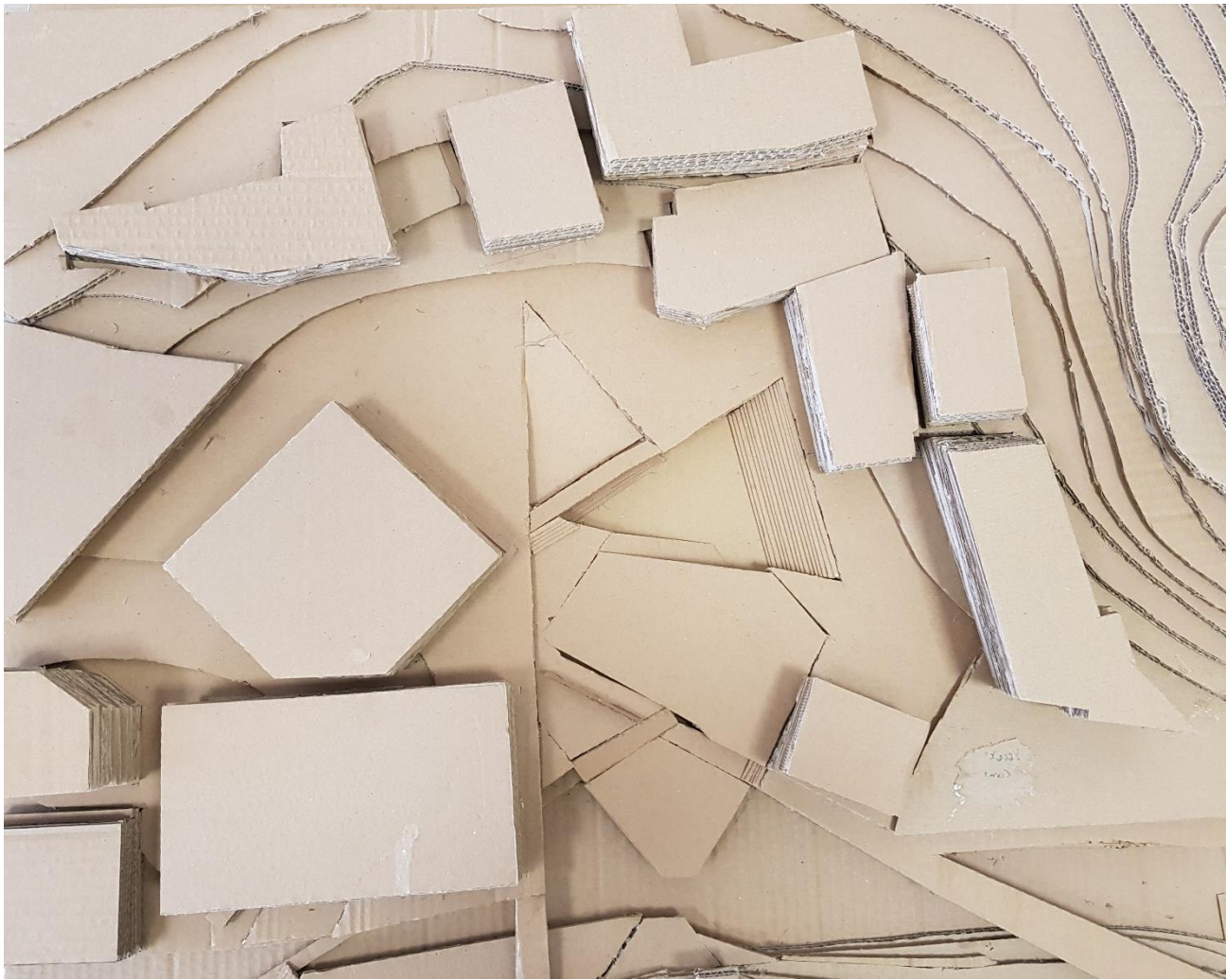
Ecenur Kuruçayırılı





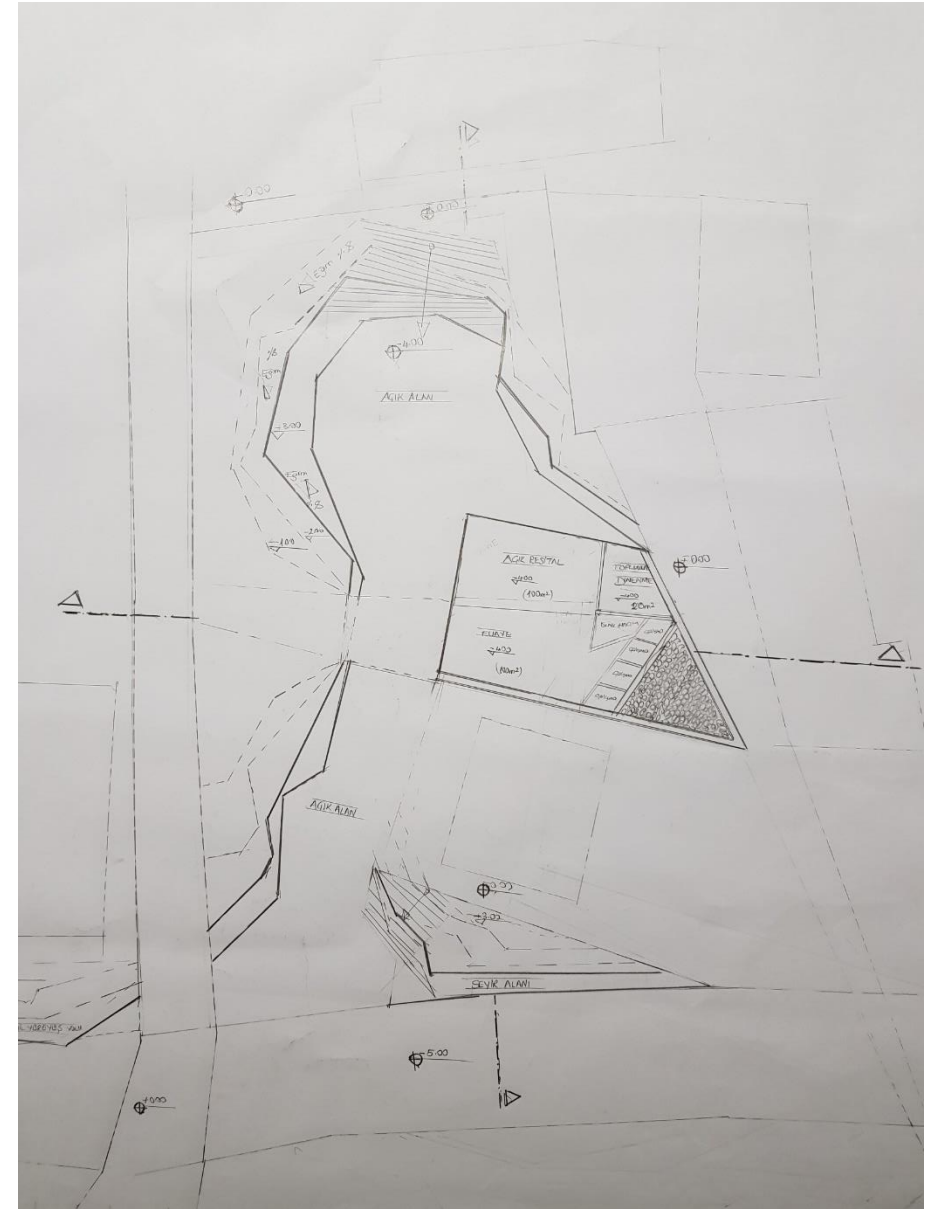


Gizem Gürler



Tolga Giray Akgün





Yeşim Soysal