ARCHITECTURAL PORTFOLIO

EMRE APAK

2009-2017

PROFILES

ABOUT ME

PROFILE PICTURE

HELLO!
I AM EMRE. I WAS BORN IN ISTANBUL .
I STUDIED ARCHITECTURE AT MIMAR SINAN FINE ARTS UNIVERSITY.
I HAVE FOUR YEARS OF EXPERIENCE WORKING IN ARCHITECTURE OFFICE. TWO YEARS PART-TIME. TWO YEARS FULL-TIME.
I HAVE BEEN INTERESTED IN ARCHITECTURE.ART AND ENGINEERING SINCE CHILDHOOD.
IF I DESCRIBE WHAT ARCHITECTURE MEANS FOR ME. THAT IS ART. THAT IS ENGINEERING.THAT IS HUMANITY. AND ALL OF THEM ARE BE CONNECTED WITH EACH OTHER.
I AM CURIOUS ABOUT ALL OF THEM.
MY MOTTO: YOUR CREATIVITY STARTS WITH WHETHER YOU ARE CURIOUS OR NOT.

SELF PORTRIAL

I LOVE TO DRAW WHATEVER I AM INTERESTED OR LIKE.
I BELIEVE THAT AN ARCHITECT CAN EXPRESS HIS/ER IDEAS AND FEELINGS IN THE MOMENT BY OWN SKETCHES.
WHEN I SEARCH MAIN AND FIRST IDEA ABOUT PROJECT.I REJECT ANY TOOLS BETWEEN MY MIND AND MY PAPER WITHOUT MY HANDS AND PENCILS.
I ALWAYS FEEL YOUR HANDS AND LINES CAN IMPROVE YOUR DESING FOR STARTING.
I HAVE PROJECT WHICH I TRAVEL ALL OVER THE WORLD AND DRAW SKETCH OF IMPORTANT BUILDINGS.
MY MOTTO:HAND-DRAWING IS A LIBRARY FOR YOUR MIND AND EVERY SKETCHES UGRADE YOUR ARCHITECTURAL MOMERIES.

SELF 3D DRAWING

AFTER MAIN IDEA.I ALWAYS CREATE MY PROJECTS IN 3D PROGRAMS WHICH I CAN SEE DIFFERENT PERPECTIVE OF OWN PROJECT. I AM MAKING 3D DRAWING SINCE 2008. I INTEREST MOST OF 3D PROGRAMS WHICH CAN IMPROVE PROJECT AND HAVE BENEFITS FOR FUTURE. I KNOW 3DMAX.RHINO.SKETCHUP.AUTOCAD.VRAY. I START TO LEARN REVIT AND GRASSHOPPER.
IN THE OTHER WAY I KNOW PHOTOSHOP.COREL DRAW AND AUTODESK SKETCHBOOK.
MY MOTTO: THERE IS NO PERFECT PROGRAM WHICH CAN CREAT EVERY PROJECTS.THE ARCHITECT HAS TO KNOW SOMETHING ABOUT ALL OF THEM EVEN LITTLE BIT AND HAS TO USE THEM FOR DUTY OF PROJECTS.

SELF SCALE MODEL

WHEN I CREAT A BUILDING. ANY BUILDING:I ALWAYS START WITH THE SIMPLE REAL SCALE MODEL TO SEE WHERE THAT GOES. BECAUSE ONLY HUMAN EYE CAN GIVE REAL PERPECTIVE AND CAN SEE REALITY IN THE REAL WORLD.
LINES.SKETCHES.3D MODEL ARE ALWAYS ON 2D SCREEN. BUT REAL SCALE MODEL CAN SHOW YOU WHAT IT IS WRONG OR RIGHT. BECAUSE DESING ISN'T ONLY ON PAPERS OR SCREENS. YOU HAVE TO SEE IT ON YOUR OWN EYES. YOU HAVE TO TOUCH YOUR OWN HANDS.
MY MOTTO: IF YOU WANT TO CREAT GREAT PROJECT. YOU HAVE TO FEEL IT. YOU HAVE TO LIVE INSIDE IT AND YOU HAVE TO THINK ABOUT HUMANITY.

WORK PROJECTS

FREE HAND SKETCHES

SCHOOL PROJECTS

CITY MUSEUM

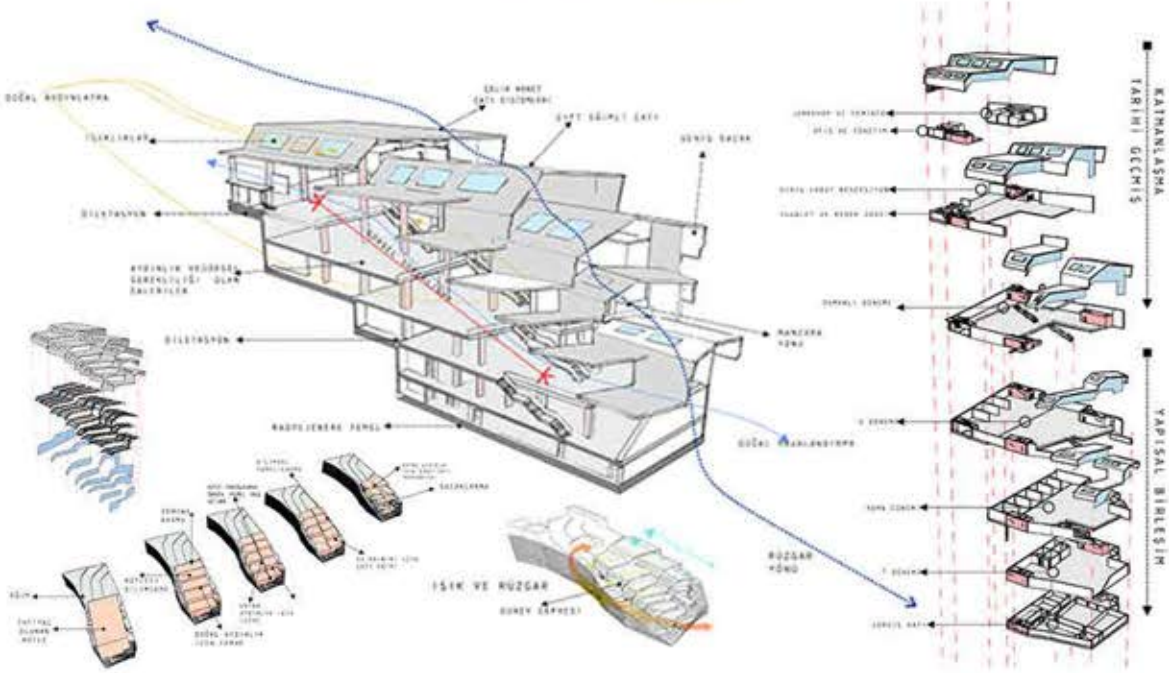
ARCHITECTURAL PROJECT

CITY MUSEUM IS LOCATED IN THE CENTRAL OF TRABZON, TURKEY. THE PROJECT INVOLVES THE CREATED NEW CITY MUSEUM, WHICH IS LOCATED IN THE HEART OF THE PROTECTED HISTORICAL CITY CENTRE. THE MUSEUM AND THE PLOT HAVE A VERY RICH HISTORY DATING FROM THE PREHISTORIC PERIOD TO GREEK, ROMAN, OTTOMAN AND MEDIEVAL TIMES.

THE FOLDED ROOF STRUCTURE RESPONDS TO THE ADJACENT BUILDINGS AND MEDIATES BETWEEN THE DIFFERENT BUILDING SCALES ON THE SILHOUETTE OF CITY. IT LIFTS TO OFFER UNINTERRUPTED VIEWS TO AID IN ORIENTING VISITORS TO THEIR SURROUNDINGS. A LOW-IRON, HIGH-TRANSPARENCY GLASS WAS SELECTED TO MAXIMIZE THIS ASPECT AND INVITE PATRONS IN AS THE BUILDING GLOWS AT NIGHT.

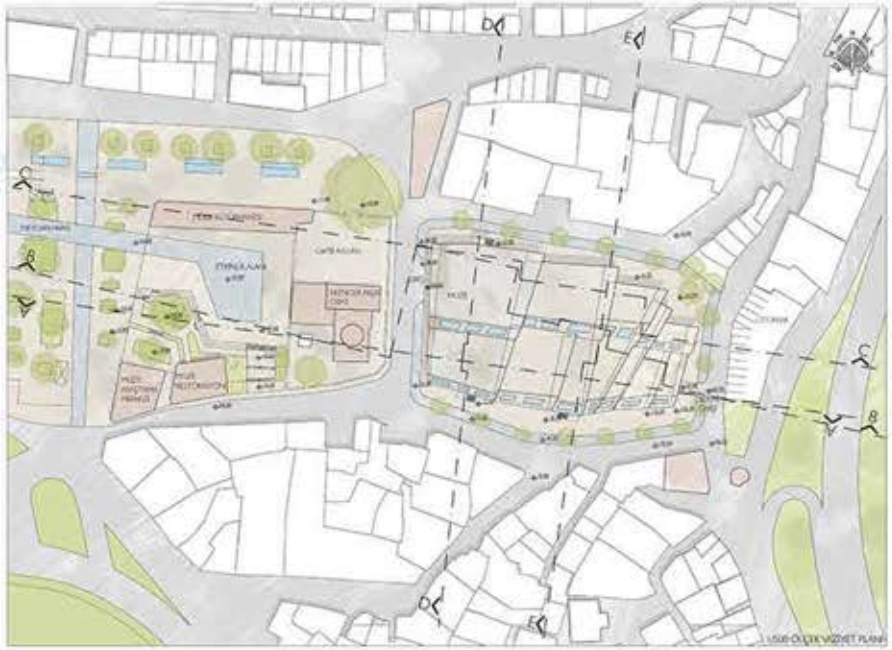
THE SPACES ARE UNCOMPLICATED AND CONNECTED. EVERY FLOOR WHICH HAS A DIFFERENT HISTORICAL PERIOD HAS BEEN CONNECTED BY STAIRS AND GALLERIES. THE DEEP OVERHANG OF THE ROOF, BRISE SOLEIL AND AUTOMATED SHADING PROTECT THE INTERIOR FROM EXCESSIVE HEAT AND GLARE. SUSTAINABLE DESIGN FEATURES INCLUDE HIGHLY EFFICIENT FIXTURES AND MECHANICAL UNITS. LOCALLY SOURCED PENNSYLVANIA SANDSTONE, GLASS, WINDOWS AND DOORS, AND ZONING CONTROLS. AN INTEGRATED RAINWATER COLLECTION SYSTEM DIRECTS WATER INTO PLANTING BEDS SURROUNDING THE BUILDING, PLANTED WITH HORSETAIL REEDS.

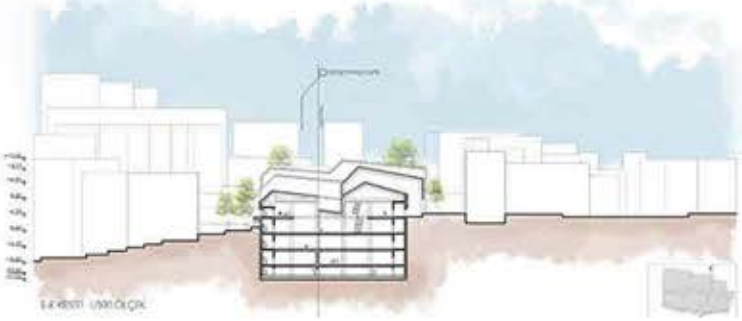
THOUGH MODERN IN CHARACTER, THE CITY MUSEUM DETAILS REFLECT THE HISTORY OF TRABZON. THE CITY MUSEUM, IN BOTH ITS ARCHITECTURE AND PROGRAM, IS RICH WITH RESOURCES TO ENHANCE THE HISTORICAL EXPERIENCE.



CITY MUSEUM

ARCHITECTURAL PROJECT





ARCHITECTURAL PROJECT GALATA CULTURAL AND ART CENTER

GALATA CULTURAL AND ART CENTER IS LO CATED IN THE CENTRAL OF BEYOğLU, ISTAN BUL, TURKEY.IN THE PAST, PEOPLE USED TO USE THE PASSAGES AS SHOPPING AND SOCIAL ACTIVITIES. IN ADDITION, GALATA CULTURAL AND ART CENTER RECREATES THE ANCIENT DESCRIPTION OF "BEYOGLU" IN AN ABSTRACT WAY. IT REFLECTS THE LAN DSCAPE OF THE ENVIRONMENT.

IN THE ORIGINAL SITE, 3 MASSIFS STAND OP POSITE TO EACH OTHER, AND THE PASSAGES BETWEEN THEM EXTENDS NEARBY. SUCH NA TURAL RELATIONSHIP INSPIRE US. TO US, IT WOULD BE THE BEST RESPONSE TO THE NATURE ,THE CITY AND THE CULTURE. THE MASS IS CUT ACCORDING TO THE TENDENCY OF THE LANDSPACE. AND THIS HELPS TO CON NECT SEVERAL PUBLIC SPACES.

WE SEPARATE THE CULTURAL AND ART CENTER INTO THREE PARTS: MAIN SPACE, AUXILIARY SPACE AND TRANSPORTATION SPACE. ALL THESE SPACES ARE SET AROUND A PUBLIC PLATFORM ACCORDING TO THE ORI GINAL TERRAIN. THE ART GALERY IS IN THE NORTH PART OF THE BUILDING. WHILE RESE ARCH CENTER, LIBRARY AND OTHER FUNCTI ONS ARE LOCATED IN THE SOUTH. VISITORS ENTER DIFFERENT VENUES FROM THE PLAT FORM, AND SERVICE ROOMS CONNECT SEVE RAL VOLUMES TOGETHER UNDER THIS PLAT FORM.

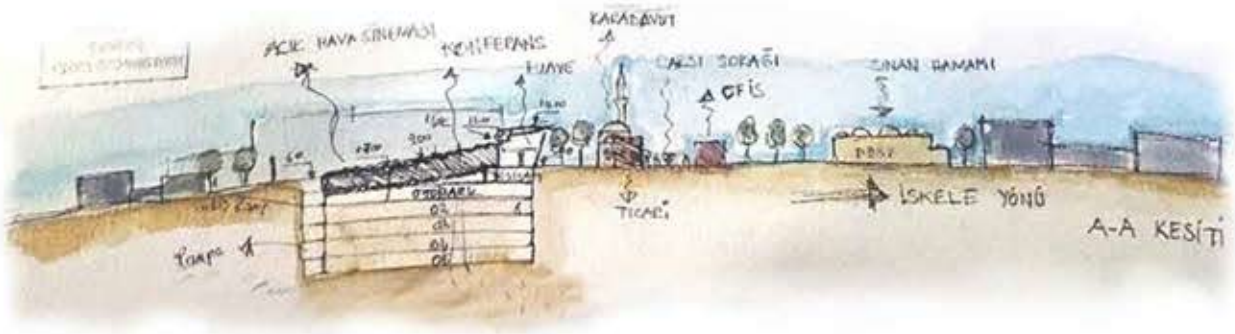
MAINLY BECAUSE CULTURAL AND ART CENTER IS A BRIDGE BETWEEN SUBWAY AND GALATA TOWER.THIS ARGUMENT SUPPORTS PASSAGE CONCEPT.WE WANT IT TO BE A "PLACE" RATHER THAN A BUILDING.

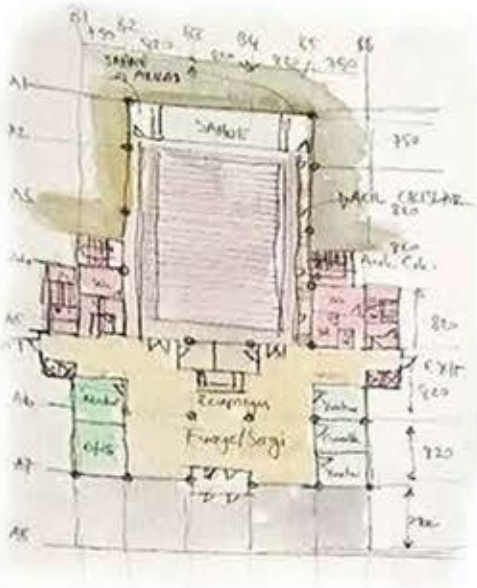
GALATA CULTURAL AND ART CENTER ARCHITECTURAL PROJECT

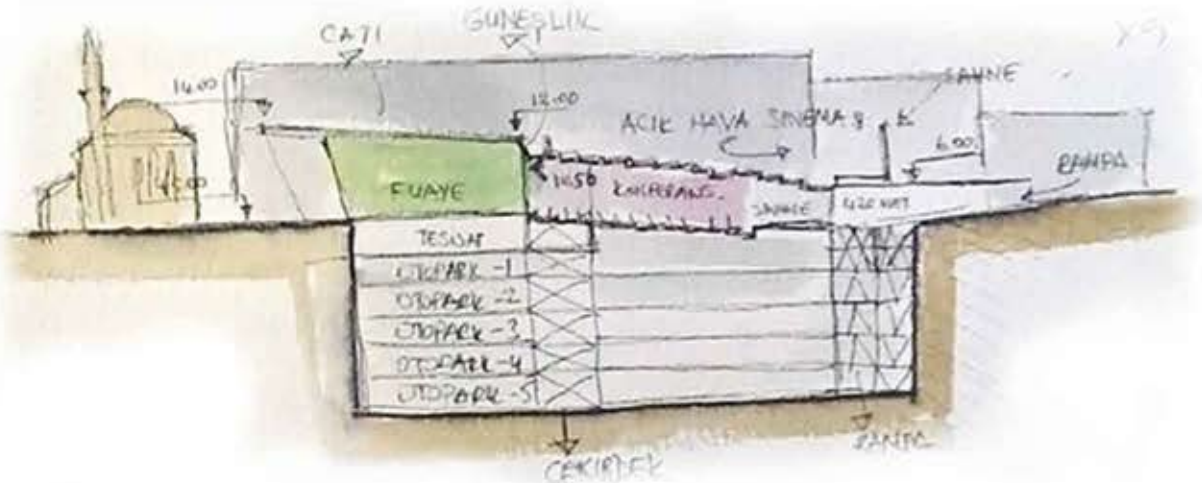
ARCHITECTURAL PROJECT CONFERENCE AND SHOPPING CENTER

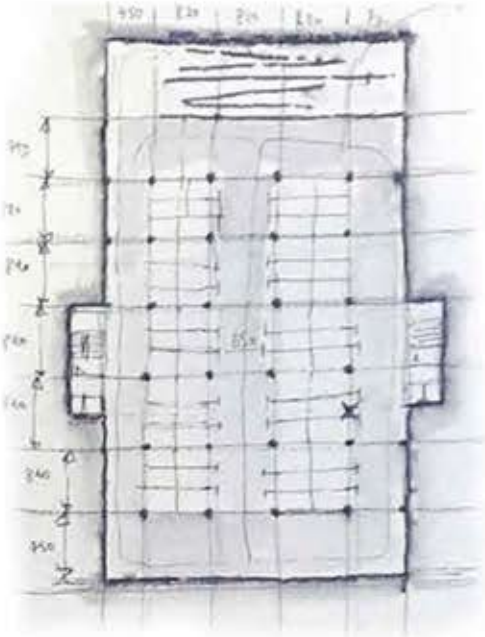
CONFERENCE AND SHOPPING CENTER IS LOCATED IN THE ASIA OF ISTANBUL. TURKEY.
THE MAIN AIM OF THE CONCEPT IS THE CREATION OF A NEW SOCIAL CITY CENTRE. THIS IS CLEARLY EXPRESSED BY THE POSITION OF THE BUILDING. THE TRANSPARENT PASSAGE HAS MANY WAYS THAT RUN DIAGONALLY OVER THE BUILDING ACCENTUATING THE MAIN ENT RANCE ON THE PIER SQUARE.
THE BUILDING HAS BEEN DESIGNED TO PROVIDE CONFERENCE HALL AND OTHER UNITS WITH AN INTEGRATED CAR PARK IN THE LOWER STOREYS.
THE MAIN IDEA IS USING OLD ISTANBUL MAP WHICH IS PERVETIC HISTORIAL MAP. MAIN STREET BE CREATED ON HISTORI CAL OLD STREET WHICH IS DISAPPEARED IN PAST. BY THE WAY THE OLD STREET CAN BE REVIVED BY OUR IDEA.
WE REJECTED CLASSICAL SHOPPING CENTER IDEAS.PLANS AND FUNCTION DI AGRAMS.WE CREATED OPENED AND TRANSPARENT STREET WHICH HAS SHOO PING OFFICE AND FOOD UNITS.
WE CREATED FOUNTAIN WHICH PEOPLE CAN USE AND DRINK WATER AS PAST TIME IN CENTER OF AXIS.
WE KEEPED ALL PREVIOUS TREES -DARK GREEN- AND ADDED —LIGHT GREEN— NEW TREES. ALL POSITION OF BUILDINGS ARE RELATED WITH WINDS.SUN POSITI ONS.HISTORICALSILHOUETTES AND PE DESTRAIN AXES.
WE WANT IT TO BE A "PLACE" RATHER THAN A BUILDING.

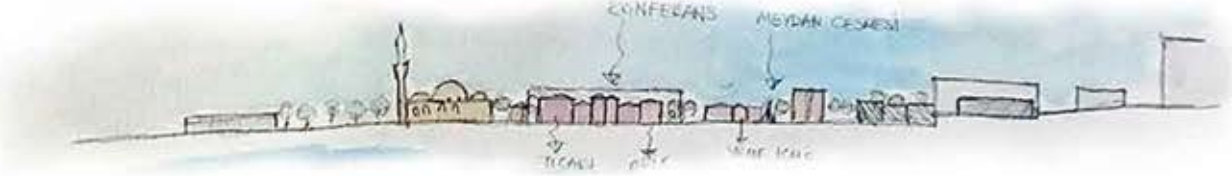
CONFERENCE AND SHOPPING CENTER ARCHITECTURAL PROJECT











URBAN PLANNING AND ARCHITECTURAL PROJECT

OPERA HOUSE AND KADIKOY KADIKOY COASTAL STRIP DEVELOPMENT PLAN

HAYDARPAŞA IS A NEIGHBORHOOD WITHIN THE KADIKÖY DISTRICT ON THE ASIAN PART OF ISTANBUL, TURKEY. THE PLACE, ON THE COAST OF SEA OF MARMARA, BORDERS TO HAREM IN THE NORTHWEST AND KADIKÖY IN THE SOUT HEAST. IT IS A HISTORICAL AREA WITH ALMOST SOLELY PUBLIC BUILDINGS

THE PROPOSAL CONSIDERS A STRONG COMMITMENT TO THE GENERATION OF LANDSCAPE THROUGH A NEW INTERNAL FOREST. WITHIN THE BUILDINGS. NATU RAL CONTACTS BETWEEN TWO SCALES: A MORE METROPOLITAN AGAINST THE BOSPHORUS AND A SECOND LEVEL OF HUMAN NATURE AGAINST EXISTING NEI GHBORHOODS.

ACTIVE & ENGAGE

A PLACE FOR CASUAL RECREATION. MAINLY FOR RUNNING WAYS.

RELAX & WATCH

A PLACE TO SOCIALISE. RELAX AND WATCH PEOPLE. WITH LOTS OF CASUAL SEATING. SPECTATOR TIERING AND BEN CHES. ACTIVE SPACES ARE SAFE SPACES.

SOFT & GREEN

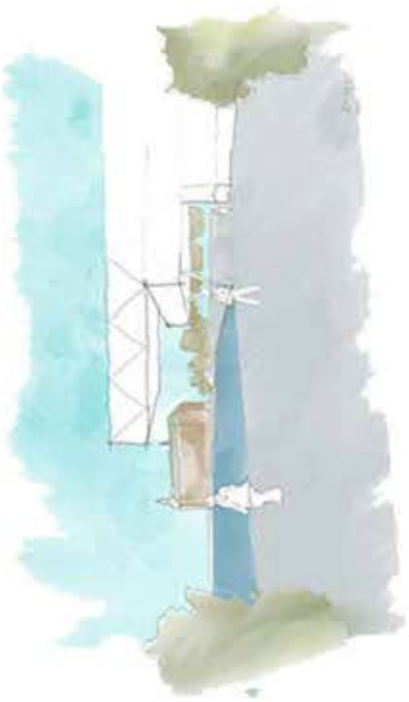
A SOFT GREEN FRINGE WITH PERIMETER STREET TREES. PLANTS IN TUBS AND TURF AS A SOCIAL SPACE

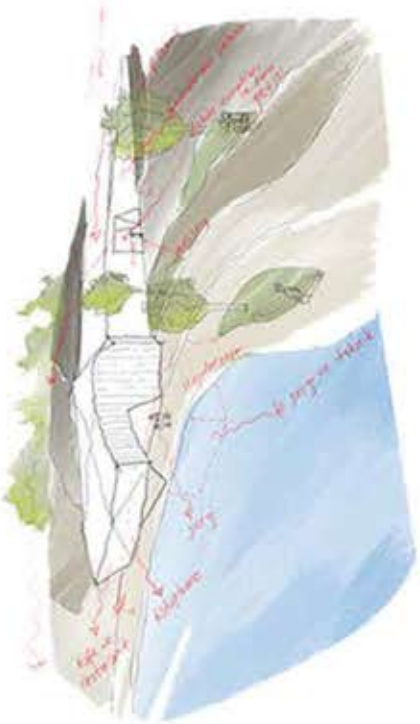
URBAN OPERA

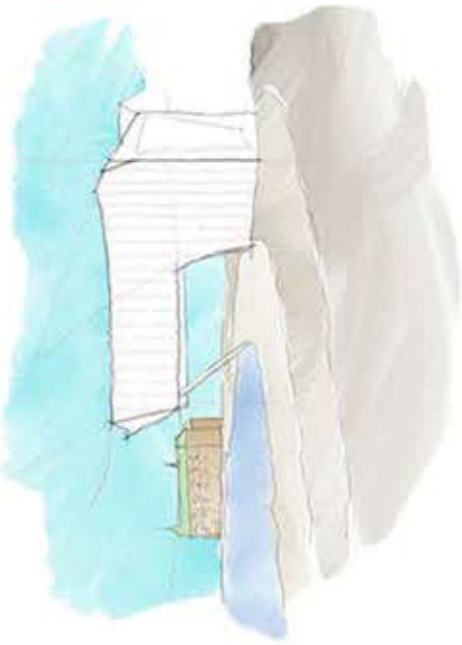
A PLACE FOR EVENTS AND INTERACTION – BOTH ORGANISED AND INCIDENTAL. A PLAYFUL, COLOURFUL SPACE WITH A MAJOR COMMISSIONED ARTWORK.

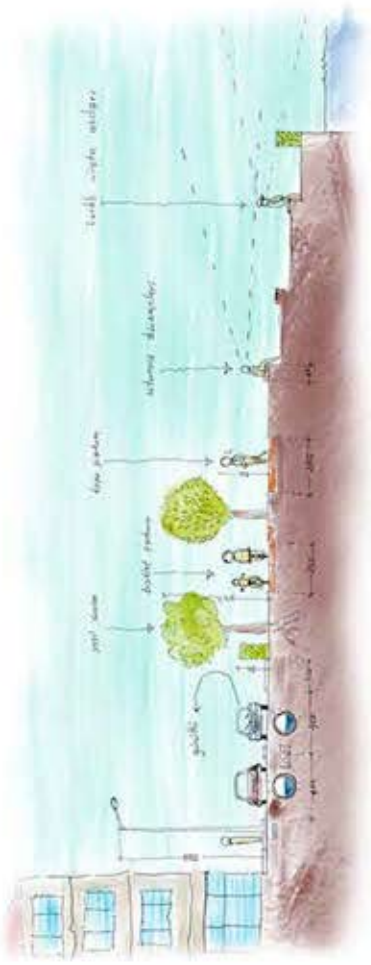
OPERA HOUSE AND KADIKOY KADIKOY COASTAL STRIP DEVELOPMENT PLAN

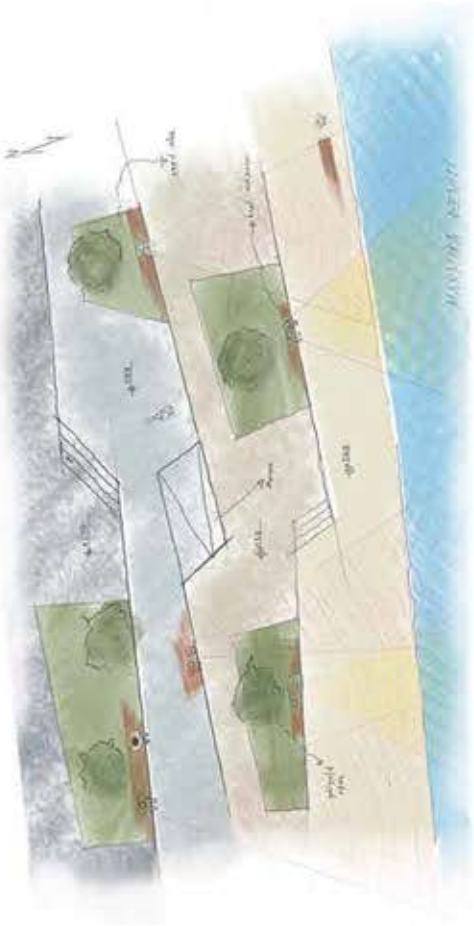
URBAN PLANNING AND ARCHITECTURAL PROJECT

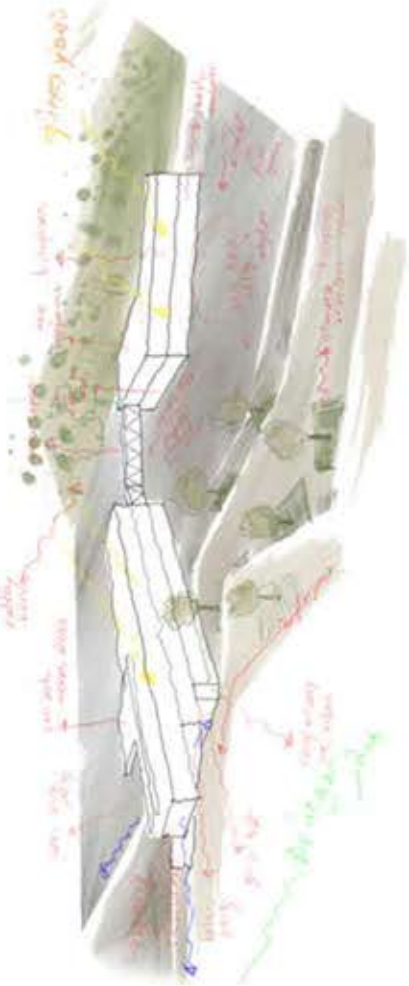










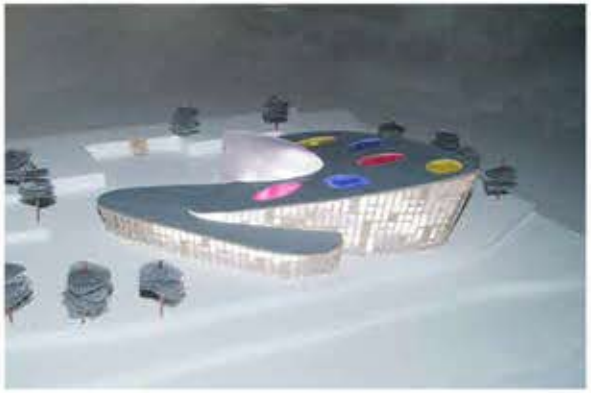


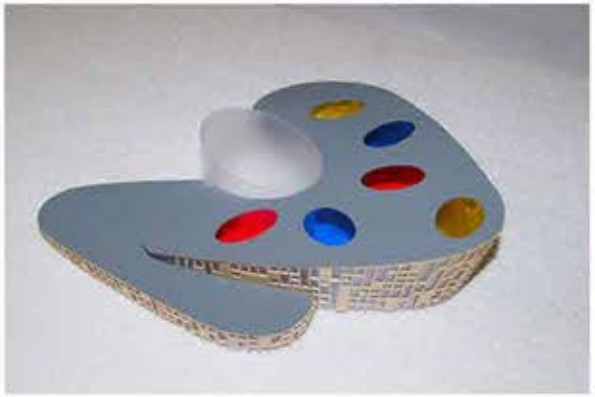
ARCHITECTURAL PROJECT KINDERGARTEN

THE MODERN EDUCATIONAL ARCHI TECTURE IS DESIGNED TO LINK THE SCHOOL PREMISES WITH THE PUBLIC SPHERE IN THE URBAN ENVIRON MENT. AND GIVE THE SCHOOL AN OPEN AMBIENCE. THE PROMENADE OUTSIDE THE SCHOOL WILL BECOME AN URBAN PORT-SIDE SPACE PROVI DING OPPORTUNITIES FOR RELAXA TION AND VARIOUS ACTIVITIES.

ALL THREE SCHOOL UNITS ARE BUILT ON TOP OF THE GROUND-FLO OR BASE. WHICH CONTAINS COMMON AND MORE EXTROVERT ACTIVITIES. INCLUDING A FOYER. SPORTS FACI LITIES. A CANTEEN. A LIBRARY AND PERFORMANCE FACILITIES. THE CLASSROOM UNITS CAN THUS BE CLOSED-OFF OUTSIDE NORMAL SCHOOL HOURS. WHILE THE COMMON AREAS WILL REMAIN OPEN FOR SCHOOL AND LOCAL COMMUNITY EVENTS.

THE BASE INCLUDES A COMMON ROOF TERRACE WHICH WILL FUNCTI ON AS A SCHOOL PLAYGROUND FOR THE WHOLE SCHOOL - AND THE YOUNGEST PUPILS IN PARTICULAR. THE ELEVATED SCHOOL PLAYGROUND PROVIDES A SECURE ENVIRONMENT. WHICH PREVENTS STUDENTS FROM COMING TOO CLOSE TO THE WATER OR FROM STRAYING OFF THE SCHOOL PREMI SES.



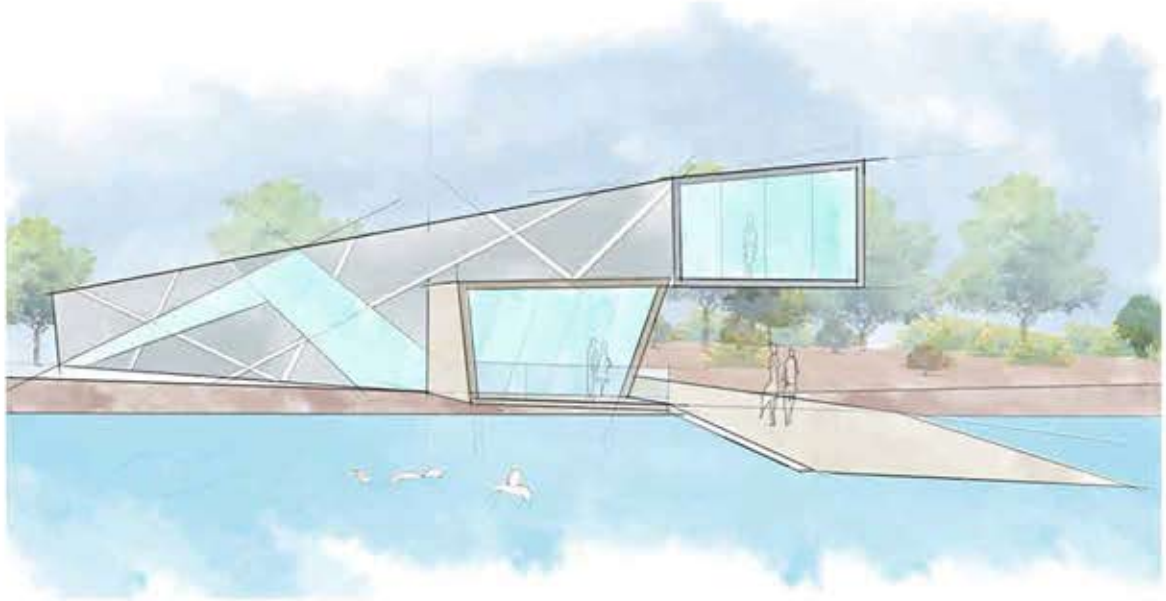


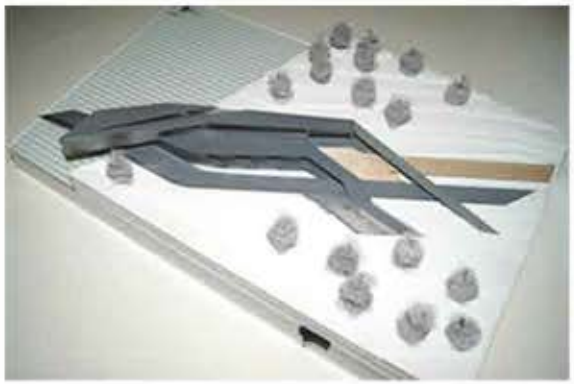
KINDERGARTEN ARCHITECTURAL PROJECT

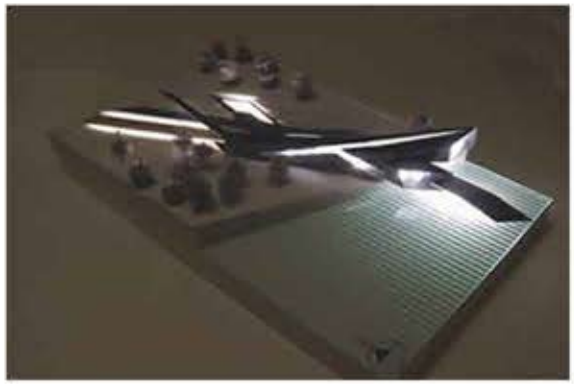
ARCHITECTURAL PROJECT DECONSTRUCTIVE HOUSE

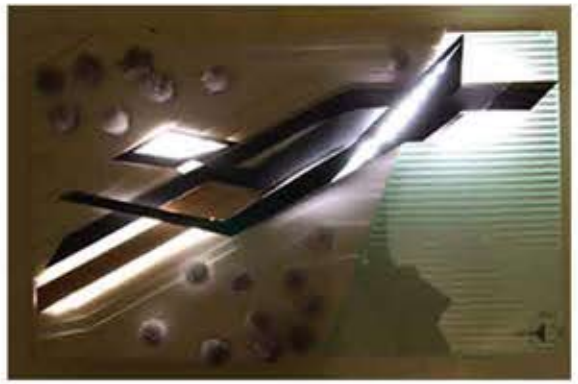
DECONSTRUCTIVE HOUSE OF THE FUTURE IS LOCATED IN A HISTORIC SOUTH AREA OF TURKEY. THE CLIENT IS A TECH COMPANY FOCUSES ON THE SMART HOMES. THE COMMISSION IS TO CREATE AN EXPERIMENTAL HOUSE THAT SUITS THE FUTURE LIFESTYLES OF YOUNG PEOPLE.

WHEN WE TALK ABOUT HOUSE WE ARE TALKING ABOUT HOME. THE HOUSE OF THE FUTURE SHOULD REPRESENT SUCH A LIFESTYLE OF YOUNG PEOPLE. THEY CAN FLUIDLY SHIFT BETWEEN WORK AND HOME. ACCESS AND CONVENIENCE ARE MORE IMPORTANT TO THEM THAN OWNERSHIP. THE POSSIBILITIES OF HOME SPACE OUTWEIGH ITS PHYSICAL DIMENSION. THE BOUNDARY BETWEEN HOME AND SOCIETY IS BLURRED BY THE RISE OF THE SHARING ECONOMY. NOMAD WORKERS AND TECHNOLOGY. OUR LIVES ARE FRAGMENTED AND CAN NOT BE ACCOMMODATED BY A FIXED LAYOUT. COMPARED TO MANY FUTURISTIC DESIGN. THIS TINY HOUSE IS NOTHING CLOSE TO FUTURE AT THE FIRST LOOK. BUT ITS HUMBLE APPEARANCE AND USER ADAPTIVE INTERIOR MAY REFLECT SOMETHING ABOUT THE FUTURE IN THE ANCIENT CAPITAL.

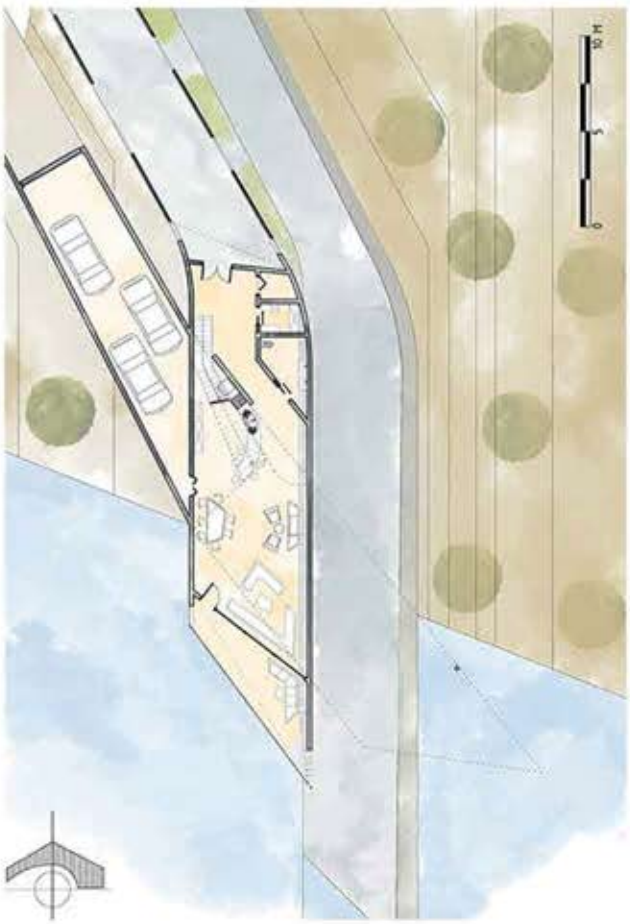


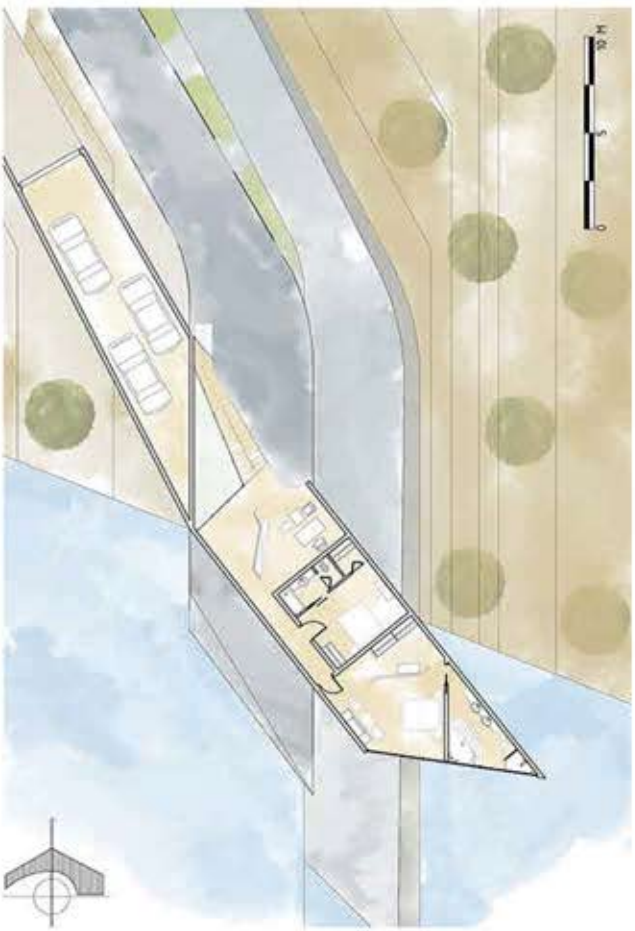


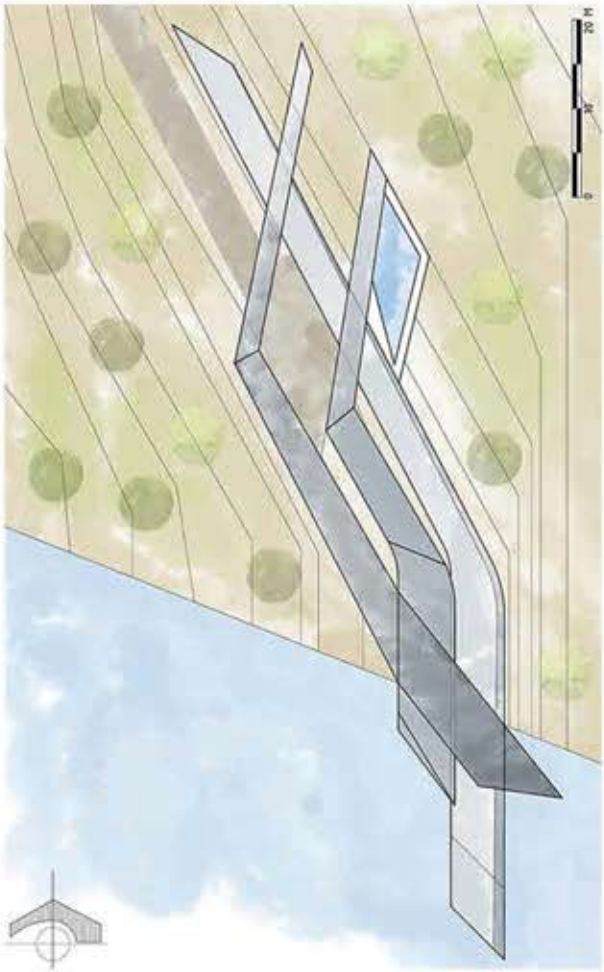


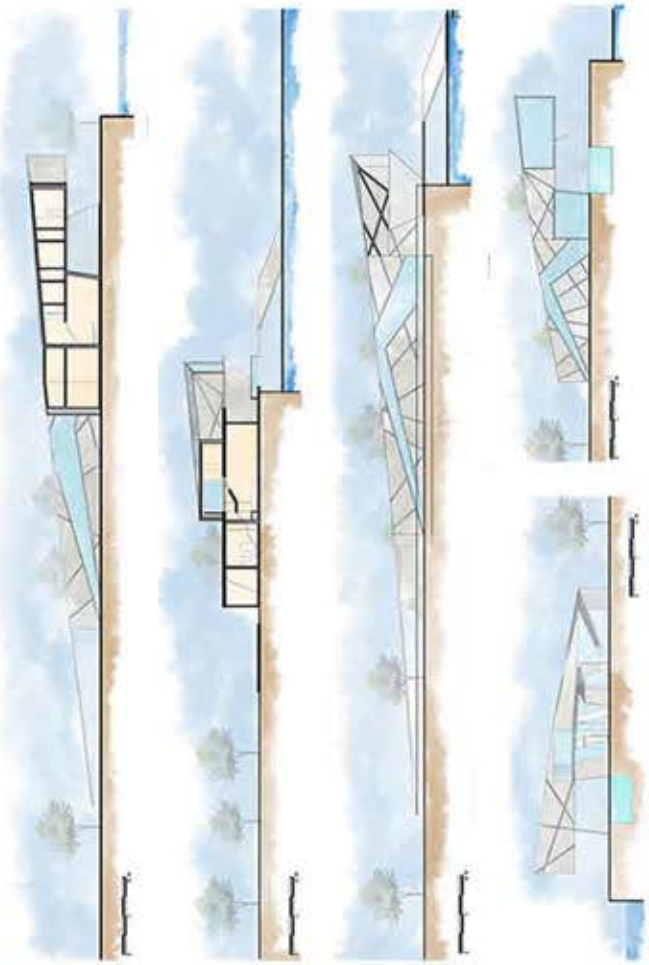


DECONSTRUCTIVE HOUSE ARCHITECTURAL PROJECT









ARCHITECTURAL PROJECT

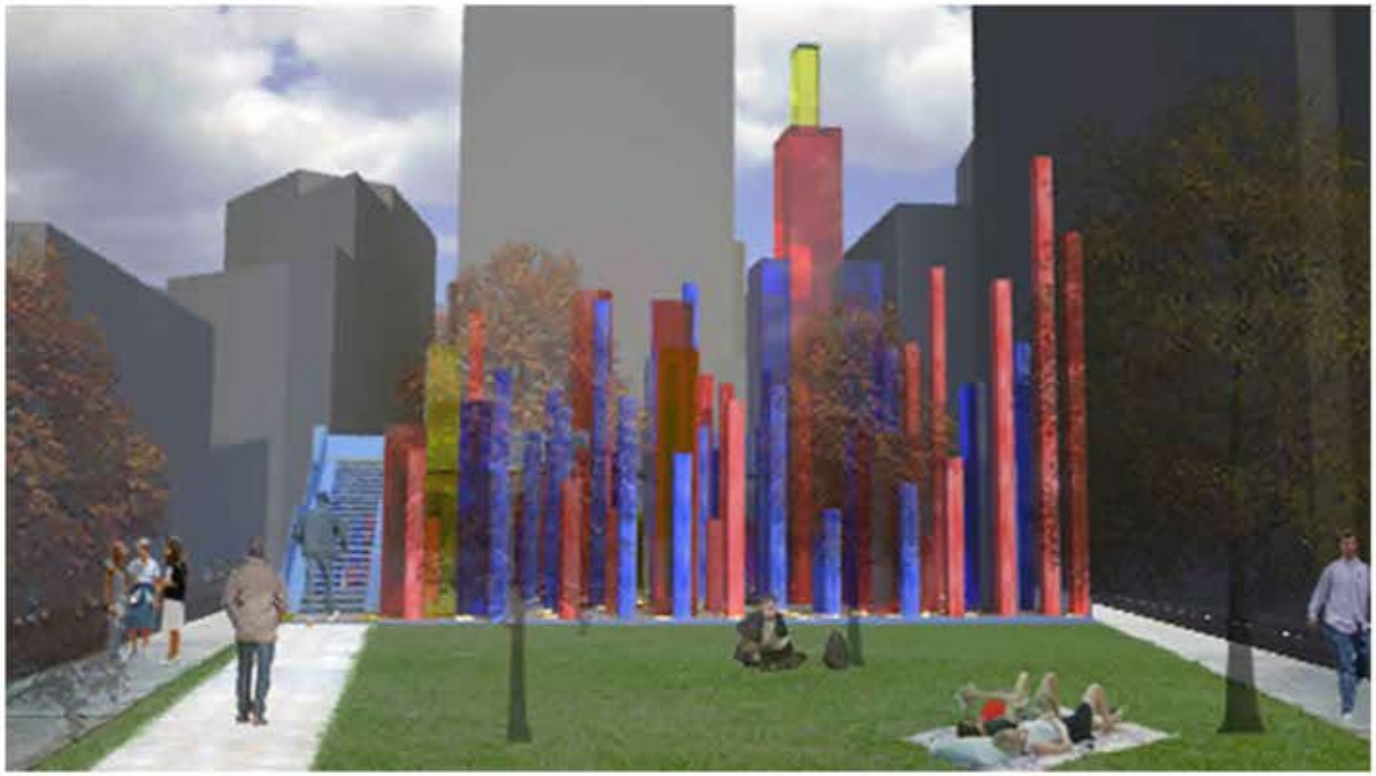
THE RHYTHM OF MANHATTEN
MONDRIAN MONUMENT

PIET MONDRIAN. ONE OF THE FOUNDERS OF THE DUTCH MODERN MOVEMENT DE STIJL. IS RECOGNIZED FOR THE PURITY OF HIS ABSTRACTIONS AND METHODICAL PRACTICE BY WHICH HE ARRIVED AT THEM. HE RADICALLY SIMPLIFIED THE ELEMENTS OF HIS PAINTINGS TO REFLECT WHAT HE SAW AS THE SPIRITUAL ORDER UNDERLYING THE VISIBLE WORLD. CREATING A CLEAR. UNIVERSAL AESTHETIC LANGUAGE WITHIN HIS CANVASES. IN HIS BEST KNOWN PAINTINGS FROM THE 1920S. MONDRIAN REDUCED HIS SHAPES TO LINES AND RECTANGLES AND HIS PALETTE TO FUNDAMENTAL BASICS PUSHING PAST REFERENCES TO THE OUTSIDE WORLD TOWARD PURE ABSTRACTION. HIS USE OF ASYMMETRICAL BALANCE AND A SIMPLIFIED PICTORIAL VOCABULARY WERE CRUCIAL IN THE DEVELOPMENT OF MODERN ART. AND HIS ICONIC ABSTRACT WORKS REMAIN INFLUENTIAL IN DESIGN AND FAMILIAR IN POPULAR CULTURE TO THIS DAY.

MONUMENT ARE LOCADITED CLOSE TO 9/11 MONUMENTS. ITS SPACE WAS DESTROYED IN TERORIST ATTACKED.

WE CREATED THE RHYTEM OF MANHATTEN MONDRAIN MONUMENT PLAN FROM HIS PAINTING WHITCH IS BROADWAY BOOGIE-WOOGIE (1942-43).

THE MAIN IDEA IS THAT USING TO BROADWAY BOOGIE-WOOGIE LINES AND COLOURS FOR MONUMENT. PEOPLE CAN SEE HIS FEELINGS AND THOUGHTS BY THE THIRD DIMENTION.



THE RHYTHM OF MANHATTEN
MONDRIAN MONUMENT

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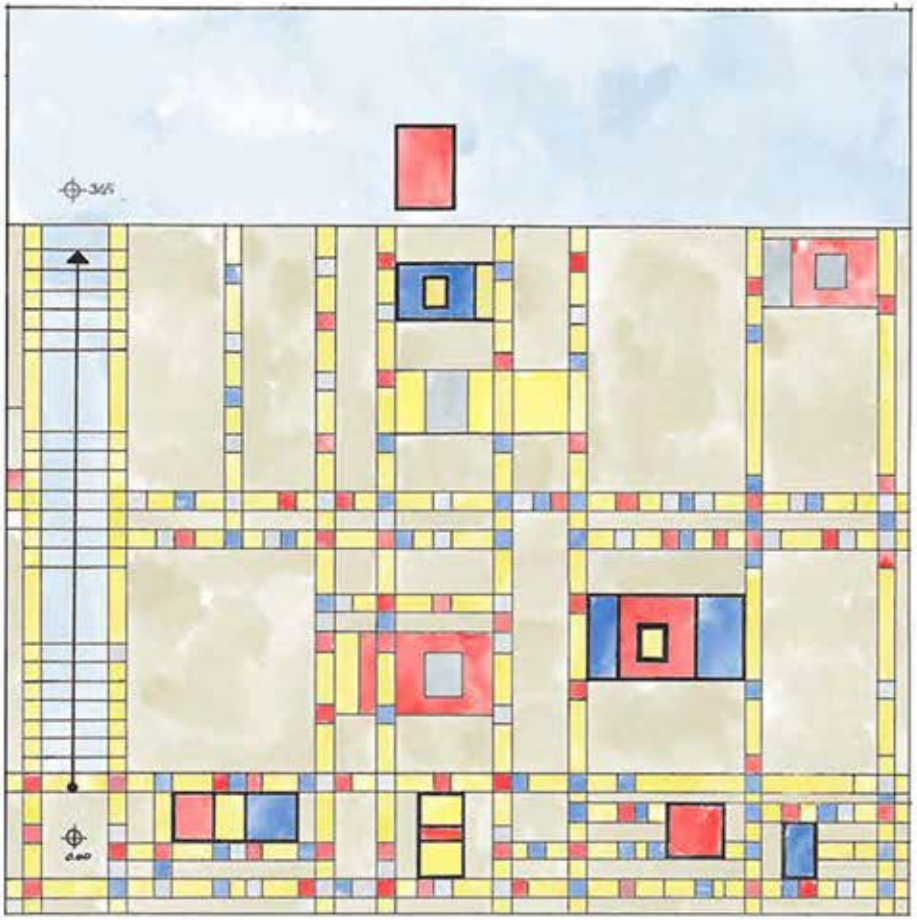
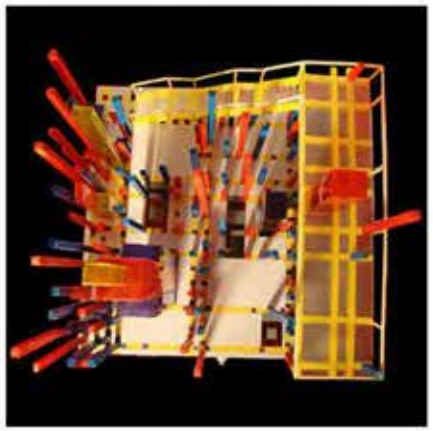
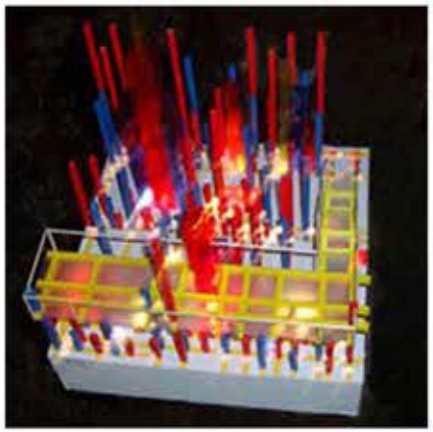
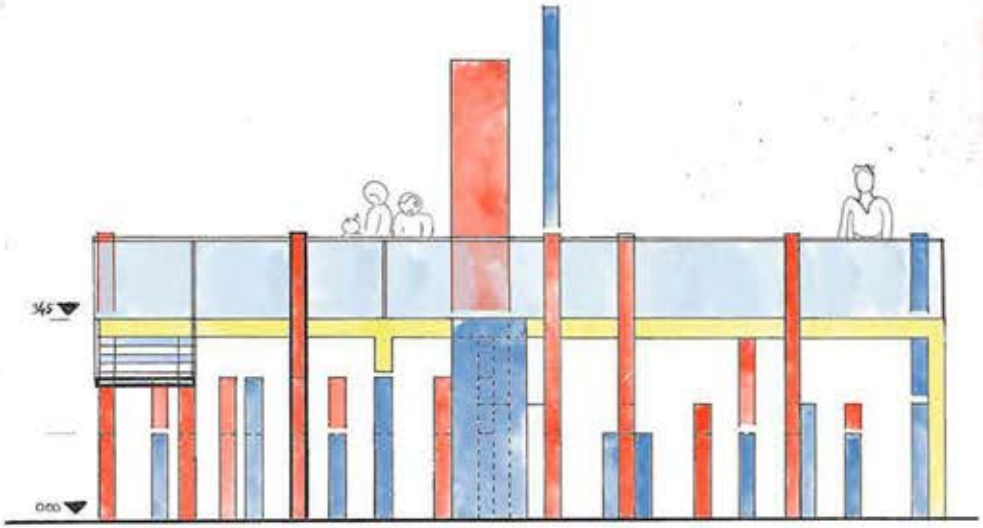
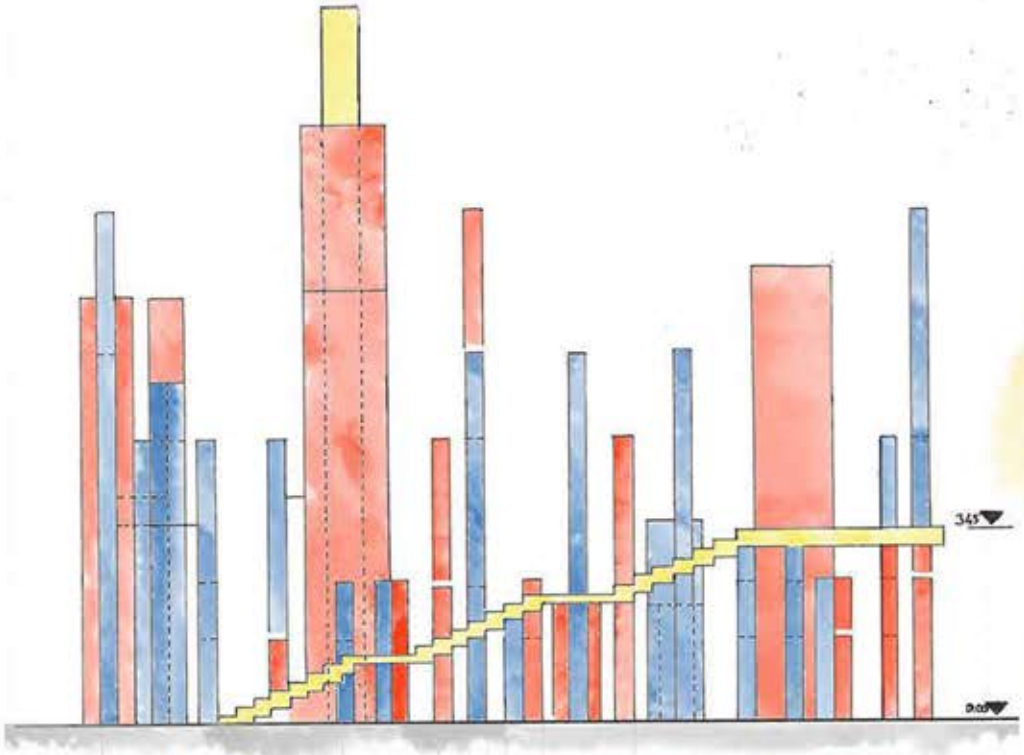










TOPHANE-I AMIRE MUSEUM

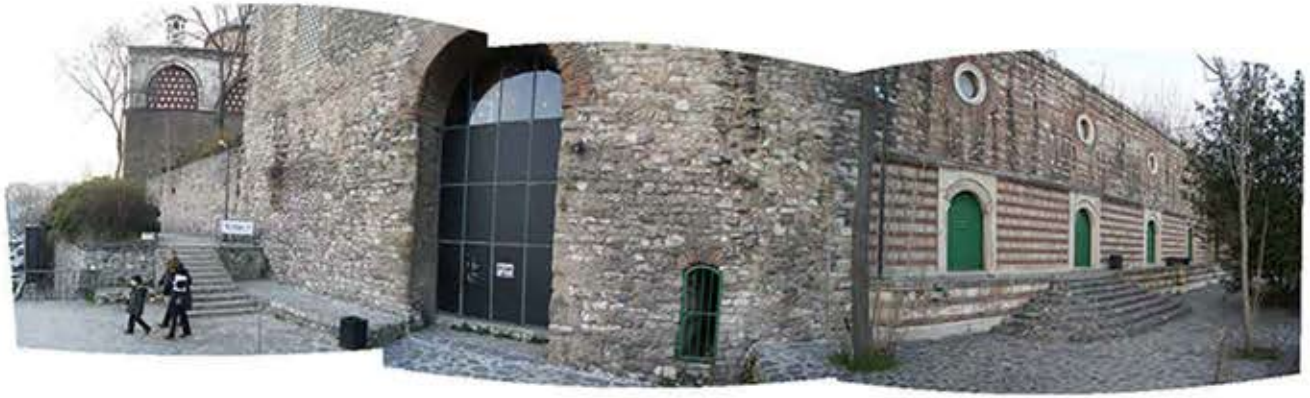
SURVEYING PROJECT

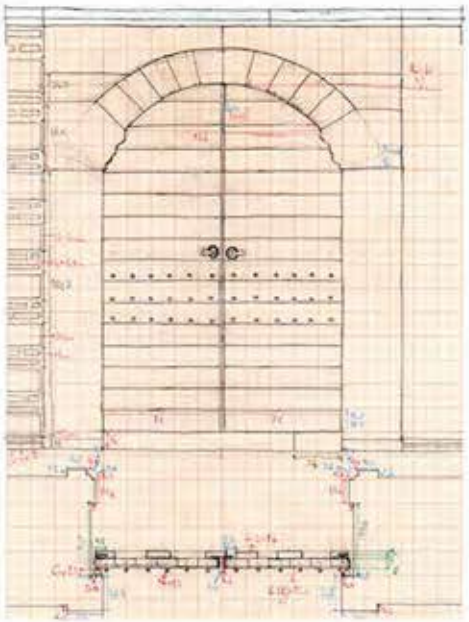
TOPHANE-I AMIRE WAS CONSTRUCTED IN THE XV. CENTURY. ON THE AREA OF STE. CLAIRE AND AYA PHOTINI CHURCHES WHICH CALLED AS METOPON IN THE BYZANTINE PERIOD. AFTER THE CONQUEST OF ISTANBUL. SULTAN II. MEHMED BUILT A CANNON-BALL CASTING FACTORY AND TOPHANE-I AMIRE BECAME A PLACE IN WHICH THE CANNON BALLS FOR OTTOMAN ARMY AND THE NAVY PRODUCED. AFTER 1850S. THE BUILDING BECAME THE CENTRE OF THE WEAPONRY INDUSTRY AND COMMERCE. IN THE 1900S. IT WAS USED AS A EDUCATION CENTRE. AT 1958. IT IS STARTED TO USE AS A MILITARY MUSEUM. THE BUILDING HAS UNDERGONE VARIOUS ARRANGEMENTS UNTIL 1992. TOPHANE-I AMIRE TRANSFERRED TO THE MIMAR SINAN UNIVERSITY AT 1992.

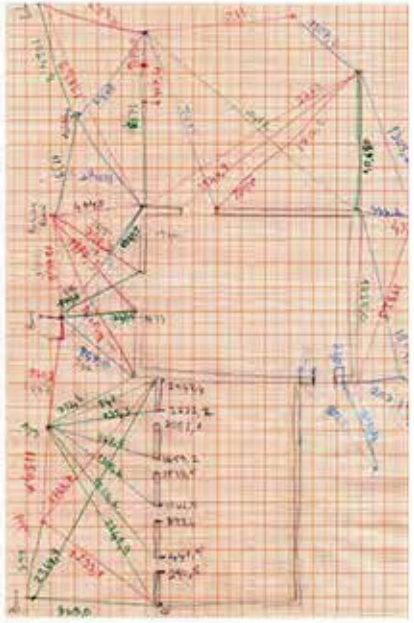
WE SURVEYED TOPHANE-I AMIRE PLANS.SECTION.FACEDES AND ALL DOORS AND WINDOWS DETAILS.

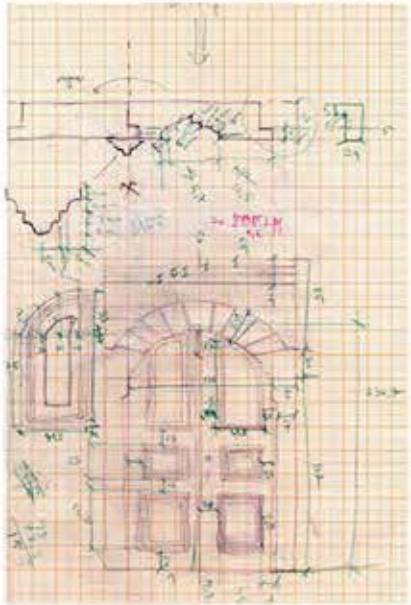
WE RECORDED AND DREW WHOLE WALL OF STONES.EMBROIDERY OF WINDDOWS. DOORS AND OTHER DETAILS.

IT WAS REALY DIFFICULLT SURVEYING PROJECT BECAUSE OF DOMES.ARCHES AND VAULTS.



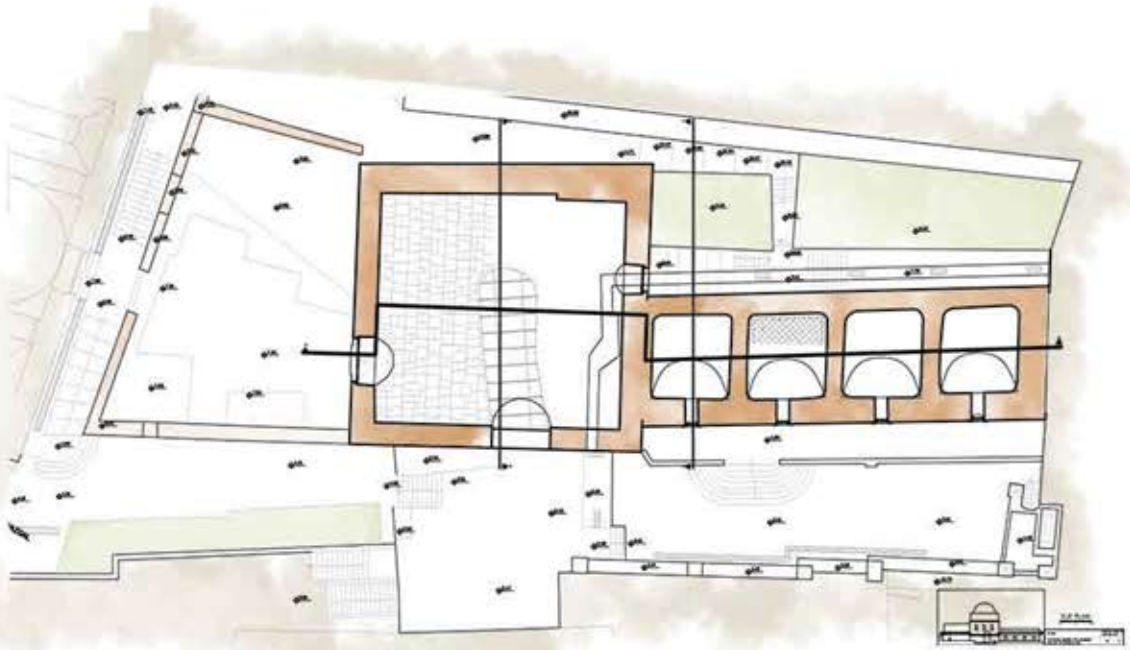


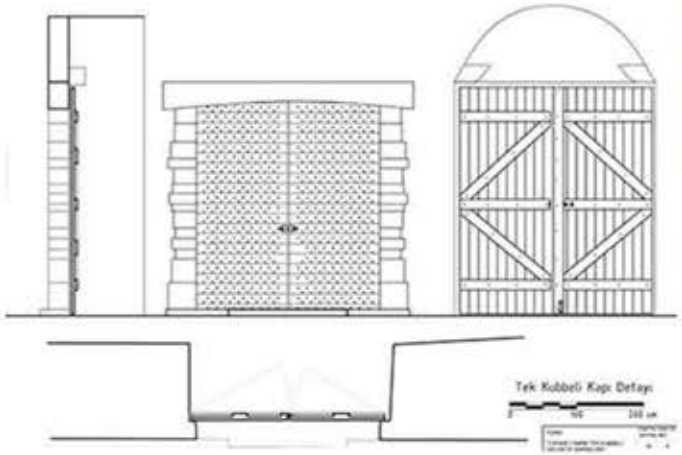


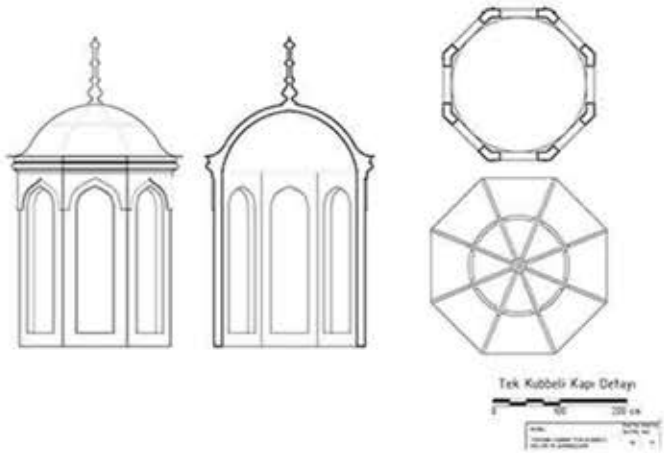


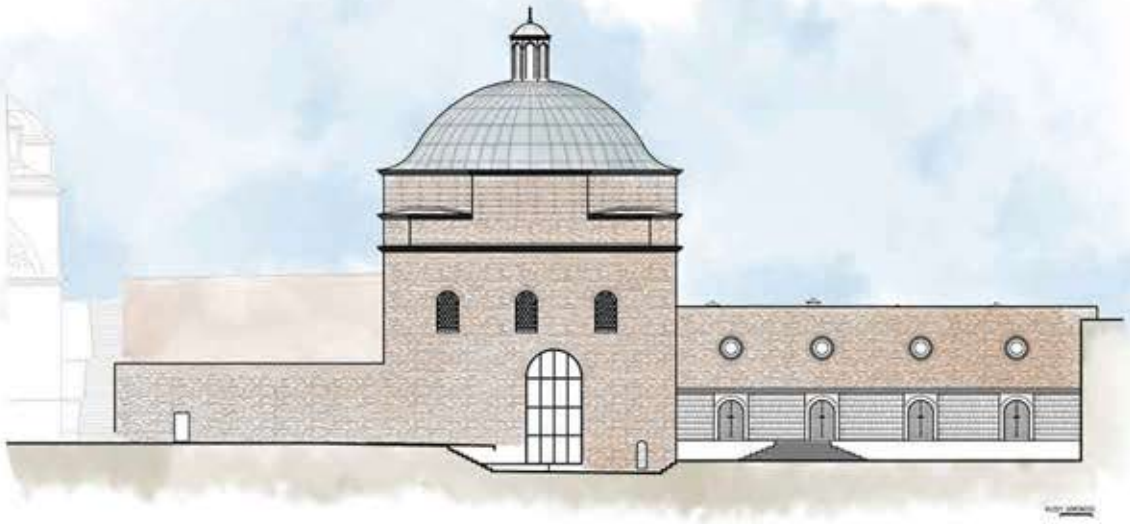
TOPHANE-I AMIRE MUSEUM

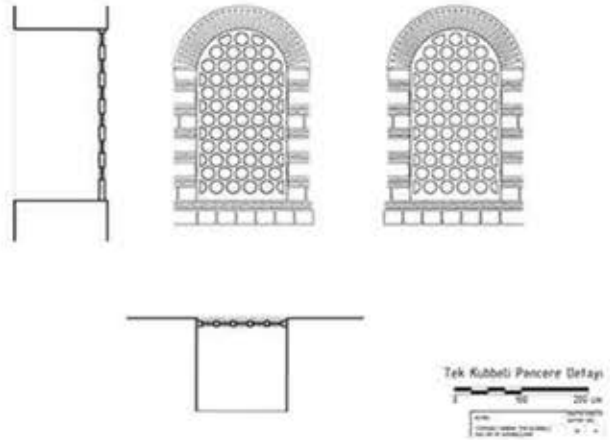
SURVEYING PROJECT





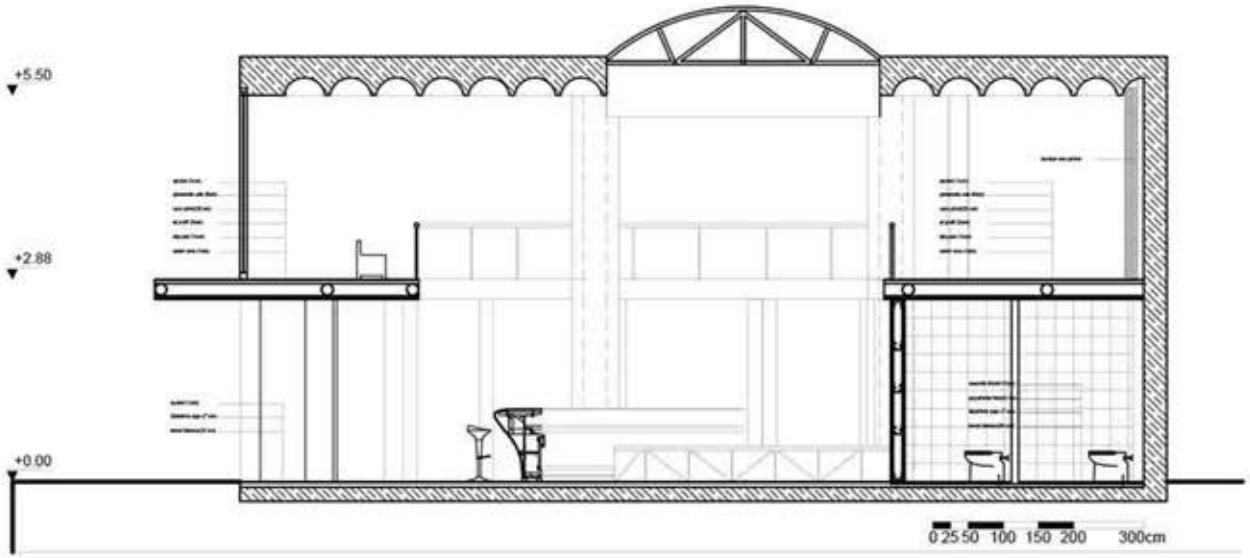






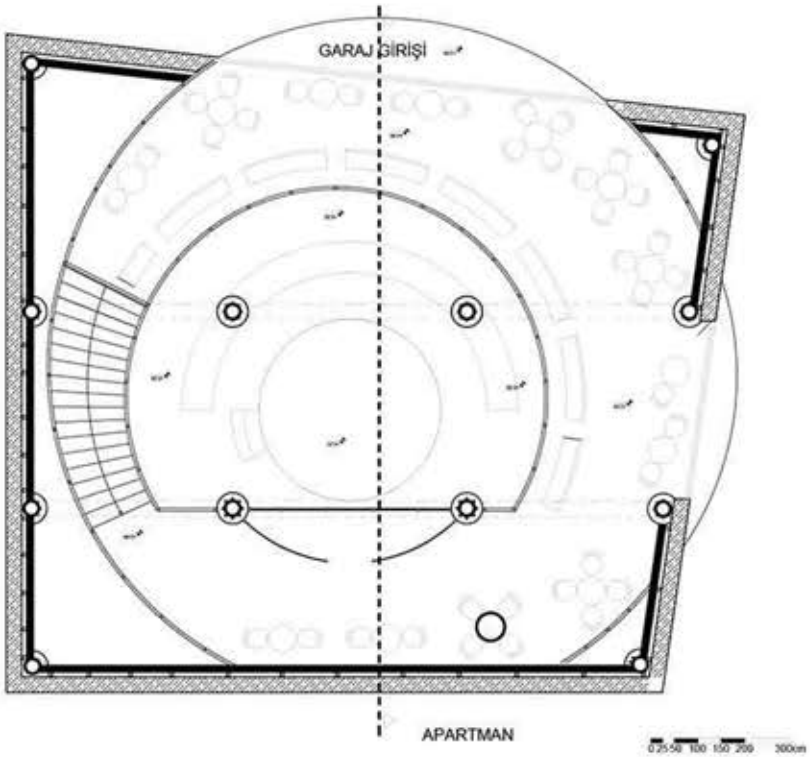
INTERIOR DESIGN GARAGE STRIPTEASE CLUB

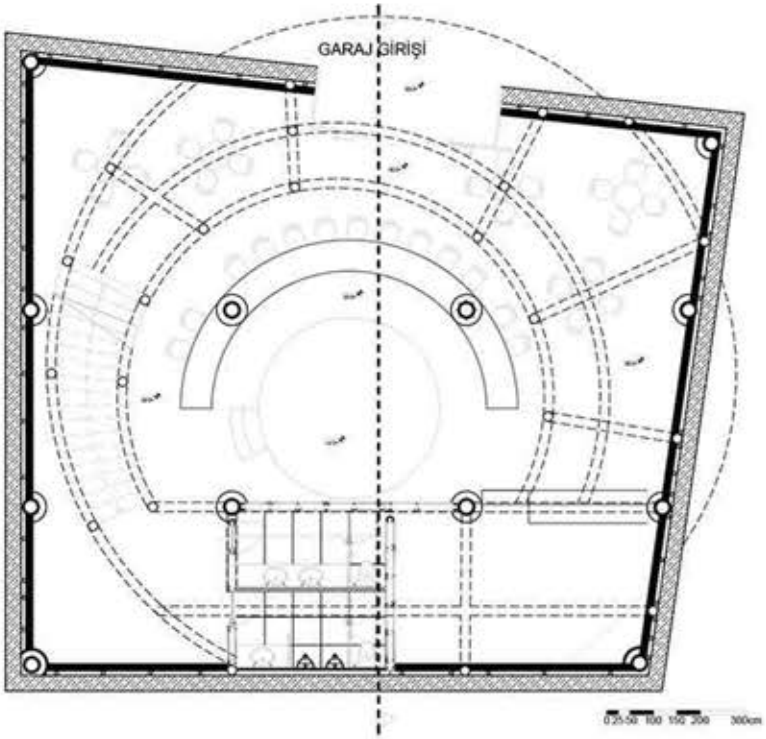
THIS BUILDING WAS A GARAGE AND REPAIR STATIONLOCATED ON GALATA IN THE PAST.
WE RENEWED THIS BUILDING ACCOR DING TO LOCATION NIGHTLIFE.
WE GAVE NAME THAT IS GARAGE STRIPTEASE CLUB.
THE GARAGE IS AN EXTRAORDINARY CLUB THAT WANTED A FUN. COM FORT. VIBRANT SOCIETY. THIS A THOUSANT SQUARE METER SPACE HAS AMAZING AMBIENCE AND SPEC TACULAR VIEWS OF THE GALATA TOWER.
WE USED SIMPLE ELEMENTS WHICH CAN SHOW OLD BUILDING AND THE SAME TIME DEMONSTRATE NEW AT MOSPHERE OF CLUB.
WE DID NOT CHANGE MAIN STRUCTU RE ELEMENTS WHICH ARE OLD CLOUMS. THEY WERE COVERED BY COLORED RGB LIGHTS.THEY CAN BE CHANGED BY SONG RHYTHM AND TYPE. BUILDING WALLS ARE COVE RED WITH SOUND INSULATION TO PREVENT NOISE POLLUTION IN THE HISTORIC PENINSULA.
THE WHOLE INTERIOR WAS DESIGNED DARK GREY AND BATHED IN LIGHT. ALL THE EQUIPMENT AND FURNITURE ARE CUSTOM DESIGNED BY US TO CREATE THE WHOLE UNIQUE IDEN TITY OF THE CLUB. A QUALITY THAT MAKES IT ONE OF OUR CONSECUTIVE SUCCESSFUL PROJECTS.

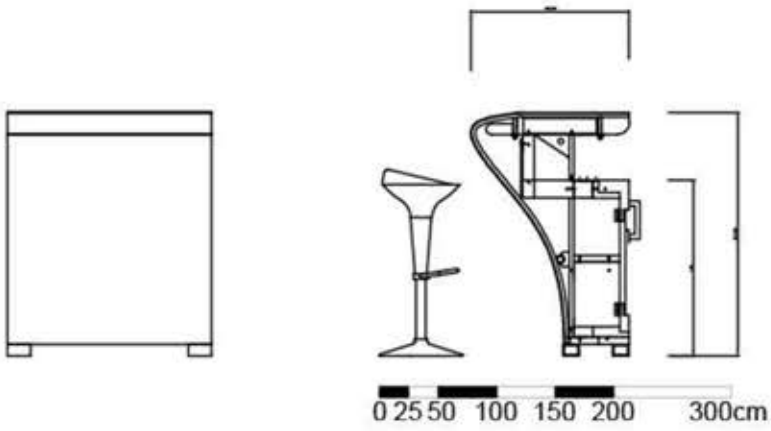


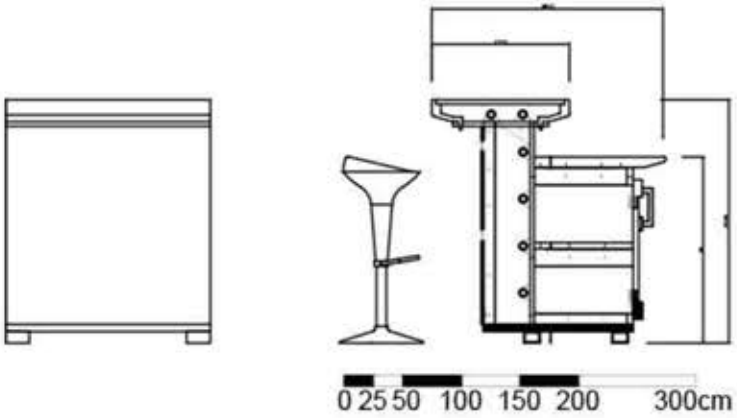
GARAGE STRIPTEASE CLUB

INTERIOR DESIGN









URBAN PLANNING PROJECT KUZGUNCUK MASTER PLAN AND ANALYSIS OF LANDSCAPE

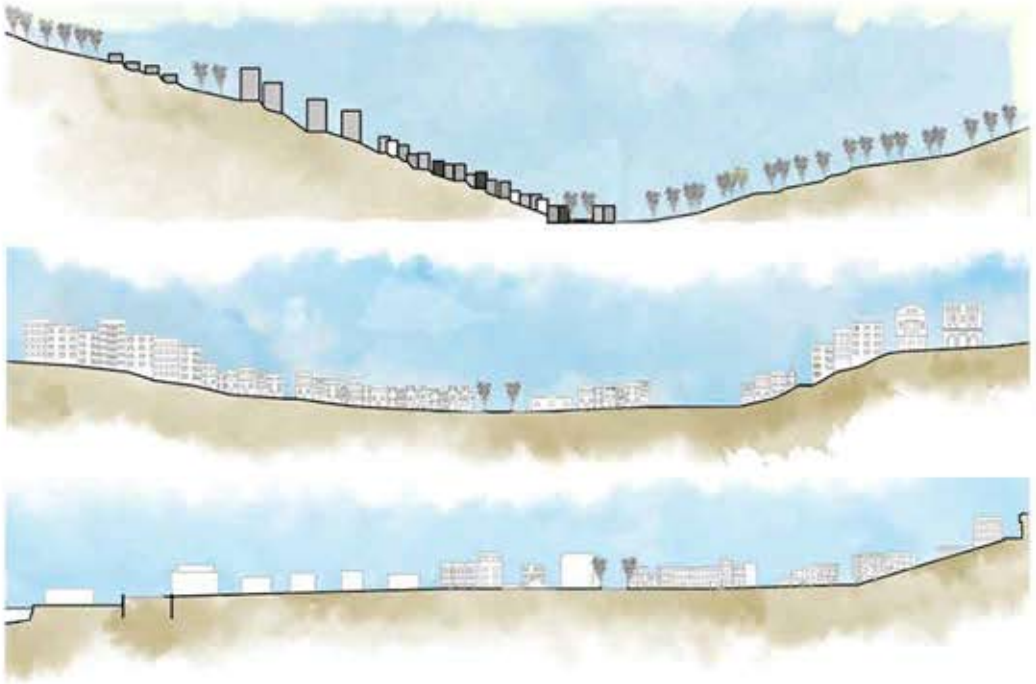
KUZGUNCUK IS A NEIGHBORHOOD IN THE USKUDAR DISTRICT ON THE ASIAN SIDE OF THE BOSPHORUS IN ISTANBUL. TURKEY. THE NEIGHBORHOOD IS CENTERED ON A VALLEY OPENING TO THE BOSPHORUS AND IS SOMEWHAT ISOLATED FROM THE MAIN PART OF THE CITY. BEING SURROUNDED BY NATURE PRESERVES. CEMETERIES. AND A MILITARY INSTALLATION.

WE CHECKED STATIONS OF HISTORICAL BUILDINGS.GREEN PLACES. PARKS.PEDESTRIAN AND TRAFFIC MOVEMENTS AND WHAT TYPE OF BUILDINGS LIVE THERE.

BUILDINGS HAVE BE MARKED STATATION OF DAMAGE. RED COLOUR SHOWS HEAVY DAMAGES.YELLOW SHOWS MIDDLE DAMAGE AND GREEN SHOWS FINE. BLUE COLOUR SHOWS RENOVATED BUILDINGS.

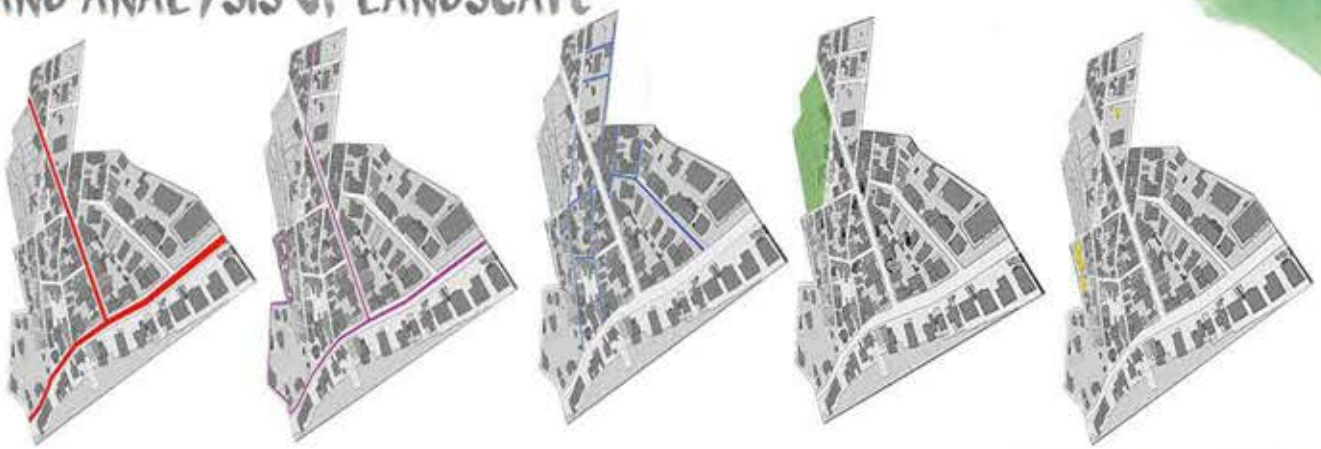
THE PROJECT AREA IS COMPRISED OF MAIN HISTORICAL BUILDINGS WITH DIFFERENT SHAPES AND FUNCTIONS. ITS INNER COURT AND GARDEN ARE ACCENTUATED BY A HOMOGENEOUSLY MATERIALIZED BUILDING ENVELOPE. THE ENSEMBLE CREATES URBAN SPACES BY DOWN CREASING THE BUILDING DENSITY AND UNIFYING A FUNCTIONAL STRUCTURE WITH AN UNUSUAL AND SIMULTANEOUSLY TIMELESS FORM LANGUAGE.

THE INNER COURTS ARE FORMED BY THE COMPOSITION AND TOGETHERNESS OF THE BUILDING.



KUZGUNCUK MASTER PLAN AND ANALYSIS OF LANDSCAPE

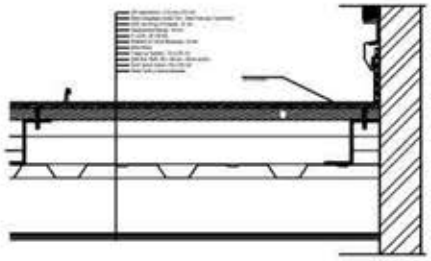
URBAN PLANNING PROJECT

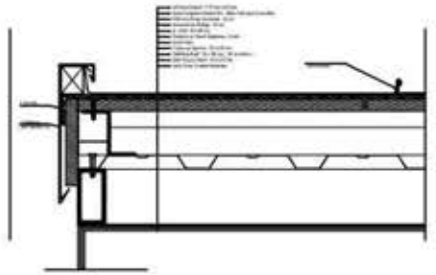


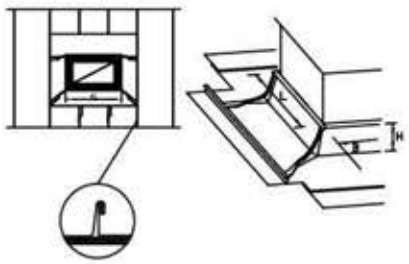
BOOKSTORE COFFEE SHOP DESIGNING AND CREATING CONSTRUCTION DRAWINGS

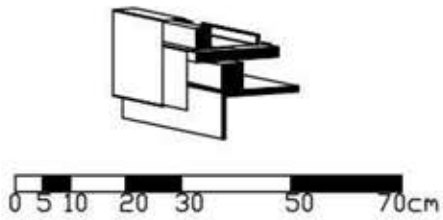
ARCHITECTURAL AND TECHNICAL PROJECT

PURPOSE OF THE PROJECT IS DE SIGNING ARCHITECTURAL PROJE CT AND THE SAME TIME PRODU CING TECHNICAL DETAILS OF THE PROJECT.
THE PROJECT WAS DESIGNED FROM ITS BASEMENT TO ITS ROOF BY CONSTRUCTION DRAWINGS. EVERY MATERIAL. TYPES OF EQU IPMENT AND CONSTRUCTION UNIT ARE BE SEARCHED. THE BUILDING HAS NEW TECHNOLOGICAL CONST RUCTION SYSTEMS.
THE FRAME OF THE BUILDING IS CONCRETE. THE FRAME OF THE ROOF IS THE HIGH-TECH STE AL.STEREOBATE HAVE BEEN CRE ATED RAFT FOOTING SYSTEM.
BOOKSTORE COFFEE SHOP CON CEPT
THE ATMOSPHERE IN A BOOKSTO RE TYPICALLY INVITES CUSTO MERS TO RELAX AND BROWSE THE SHELVES. ADD A HOT CUP OF COFFEE TO THE MIX AND THOSE CUSTOMERS BECOME LOYAL FOR LIFE.
BIG WINDOWS GIVE WIDE VISTA FOR CUSTOMERS TO FEEL LIKE HOME AND RELAXED. FLOORS ARE COVERED BY MOSAIC PARQU ET.WALLS ARE PAINTED WARM AND MODERN TEXTURE COAT.



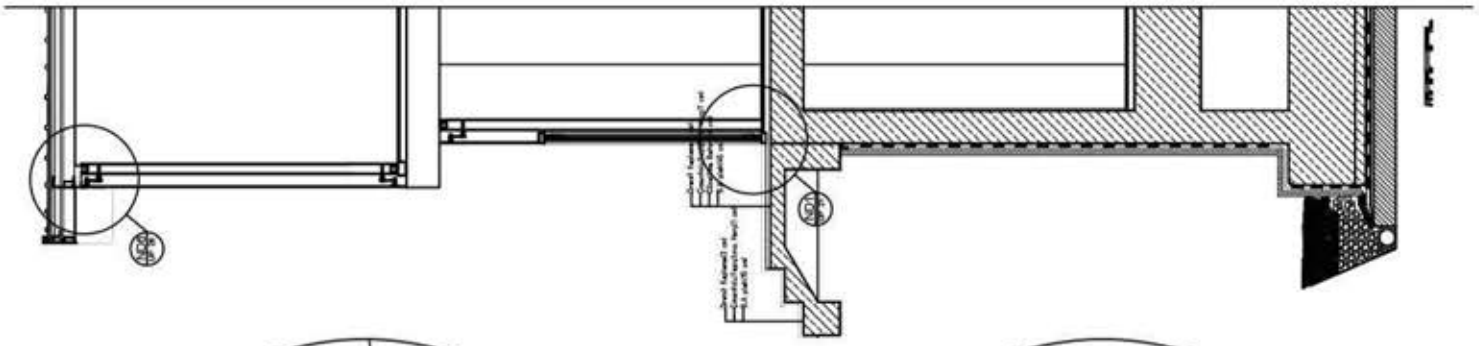


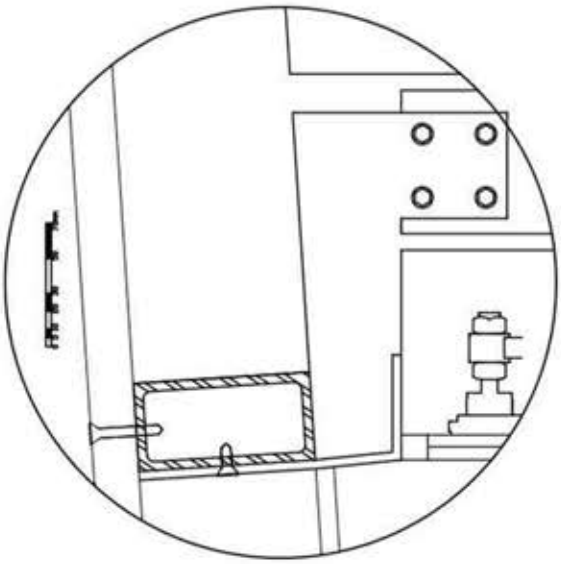


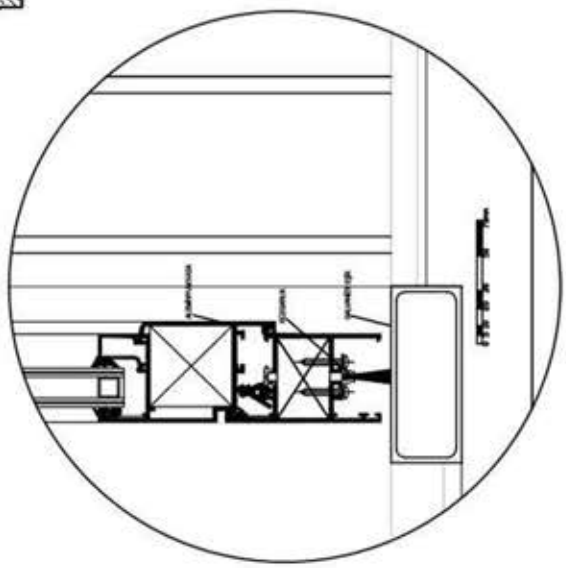


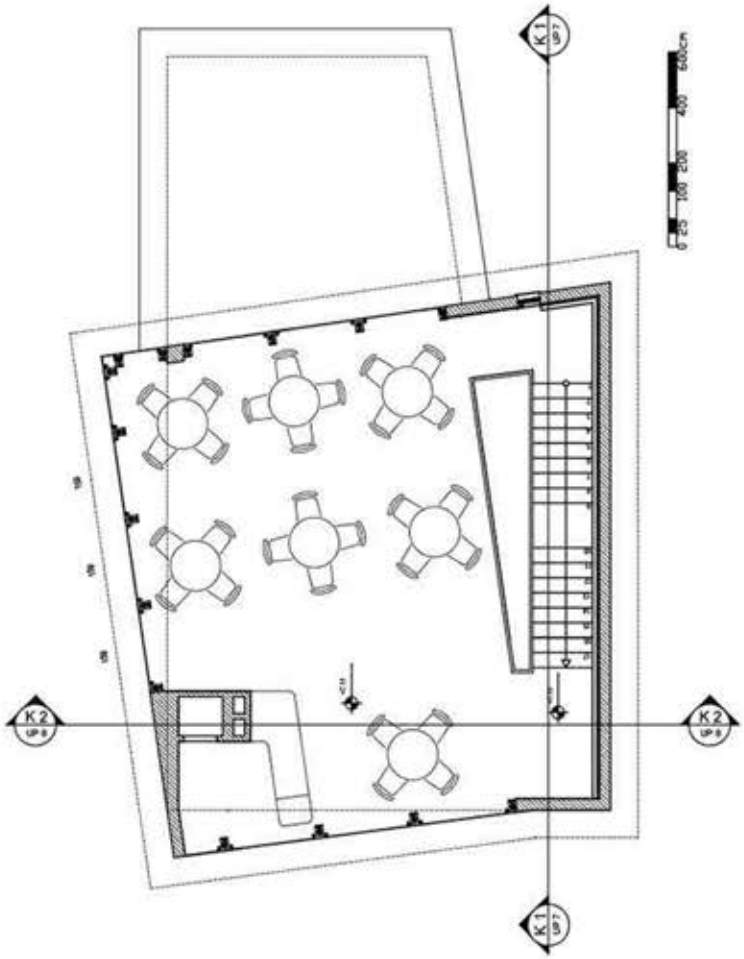
BOOKSTORE COFFEE SHOP DESIGNING AND CREATING CONSTRUCTION DRAWINGS

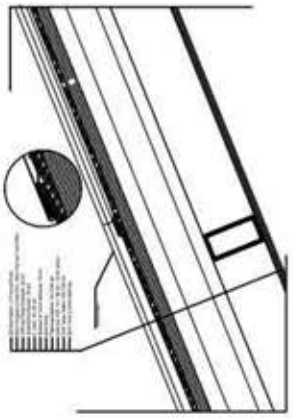
ARCHITECTURAL AND TECHNICAL PROJECT

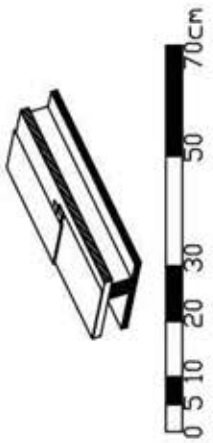


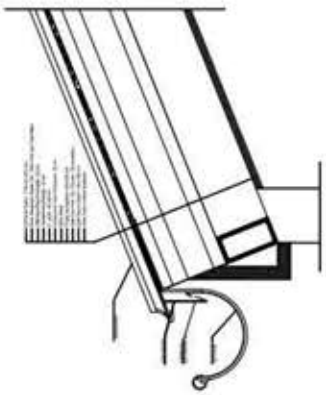


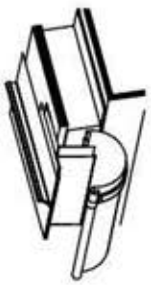






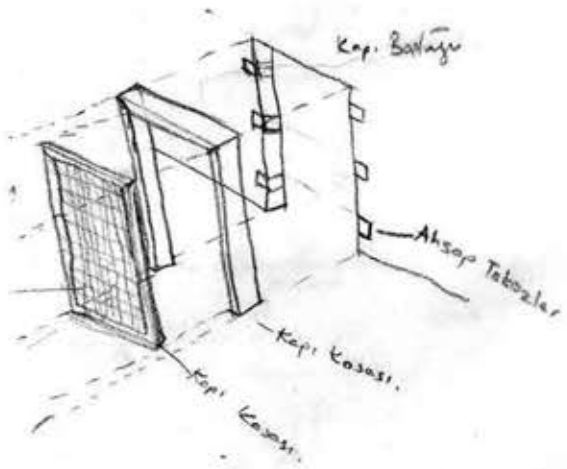


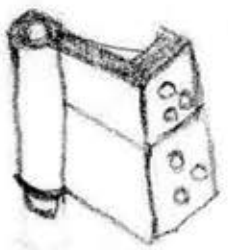




TECHNICAL PROJECT
DOORS AND WINDOWS CONSTITUTIONAL DETAILS PRODUCING

PURPOSE OF THE PROJECT IS LEARNING CLASSICAL GERMAN AND FRENCH DOORS AND WINDOWS SYSTEM DETAILS. ANOTHER PURPOSE IS UNDERSTANDING HOW THEY WORK AND BEHAVE IN THE BUILDING. IN THIS CONTEXT, THE ARCHITECT CAN CREATE NEW AND SPECIFIC OWN DETAILS IN FUTURE BECAUSE ALMOST ALL NEW DOOR AND WINDOWS SYSTEMS ARE BEFICTIONALISED ON CLASSICAL GERMAN AND FRENCH SYSTEMS. BY THE WAY, THE IF ARCHITECT CAN UNDERSTAND PRINCIPLE OF THEIR WORKING SYSTEMS. THE ARCHITECT CAN HAVE AN OPINION ABOUT NEW SYSTEMS AND IMPROVE THEM.





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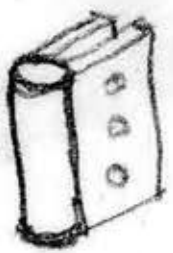

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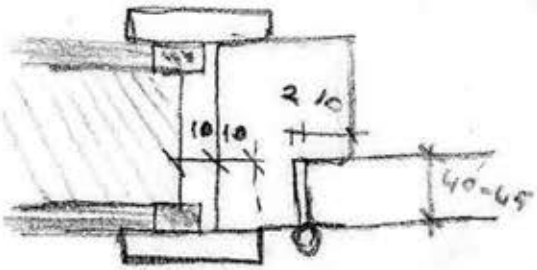
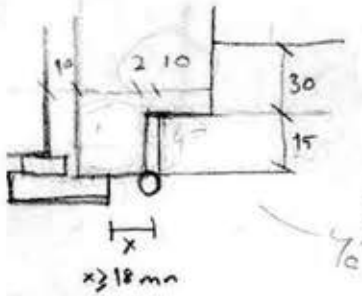
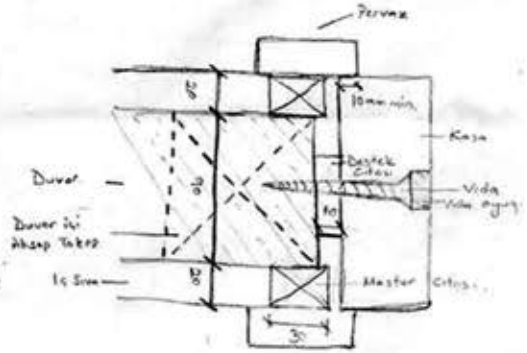
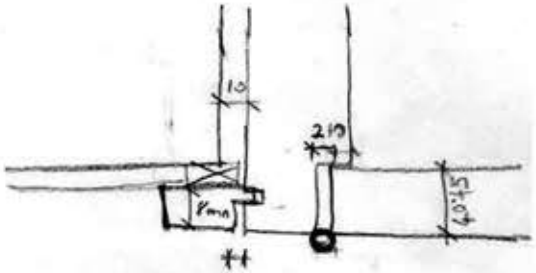




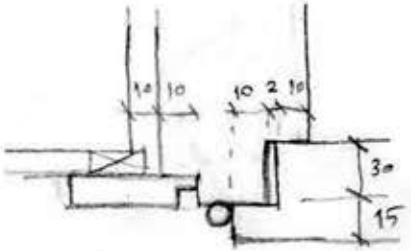
90 derece acilabir kapı



acilabilir Germen.



180° acilabilir firenge.



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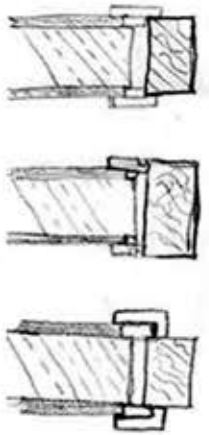

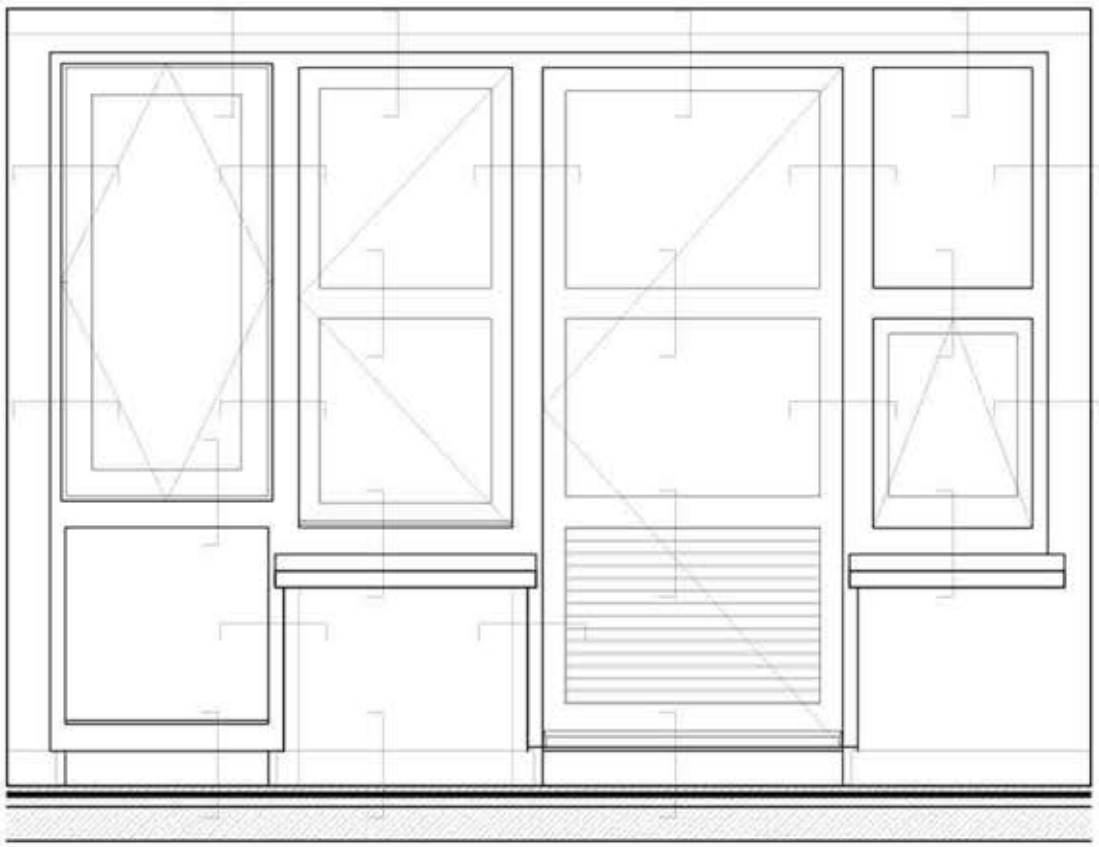

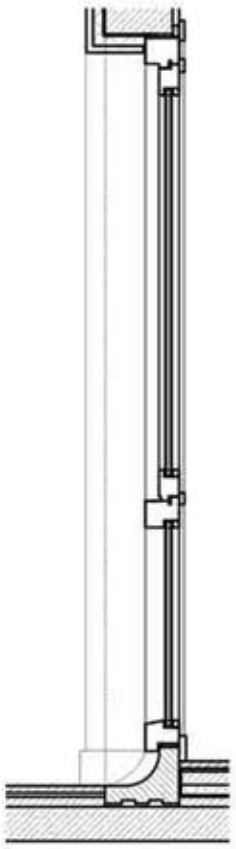

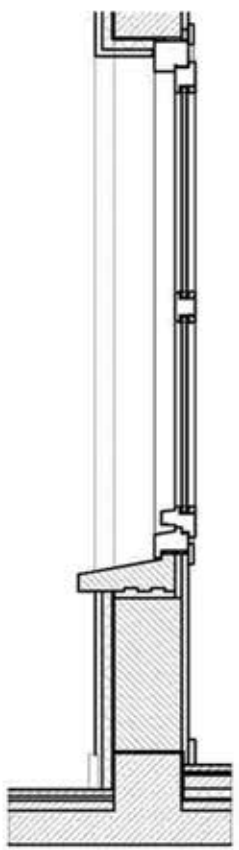

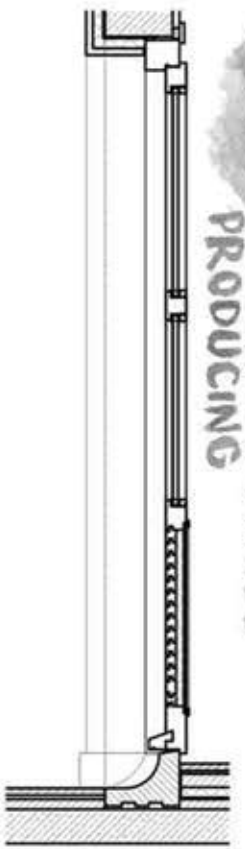

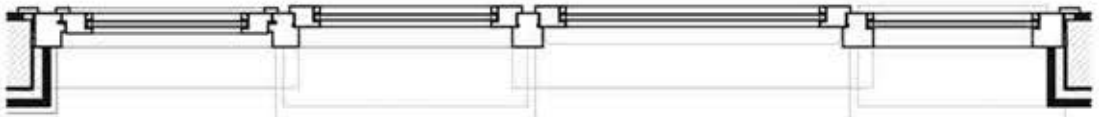

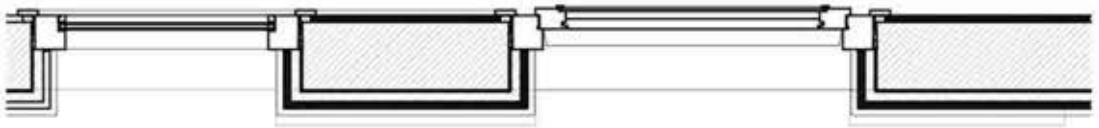

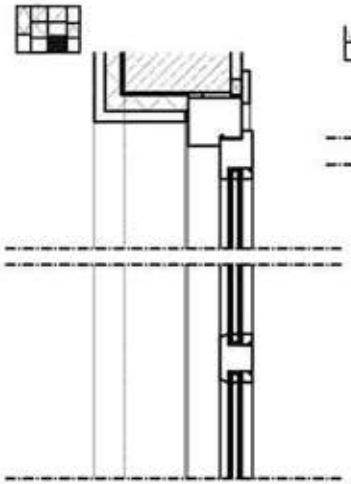

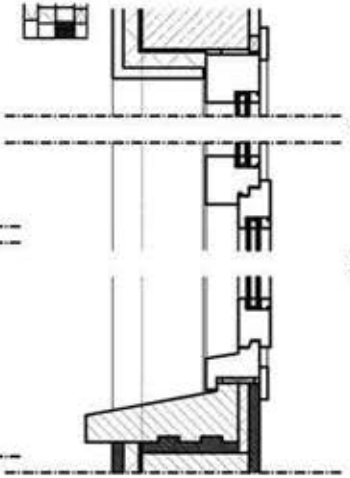

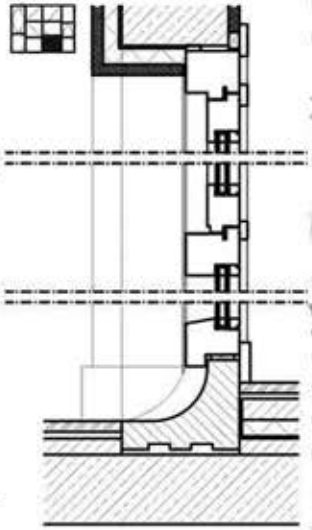

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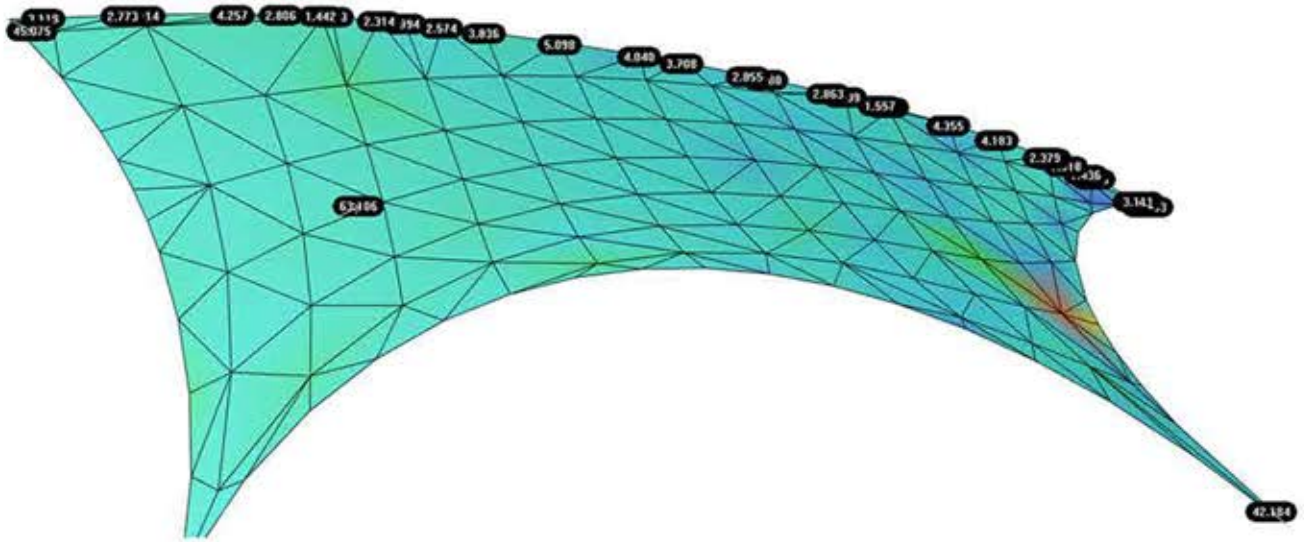
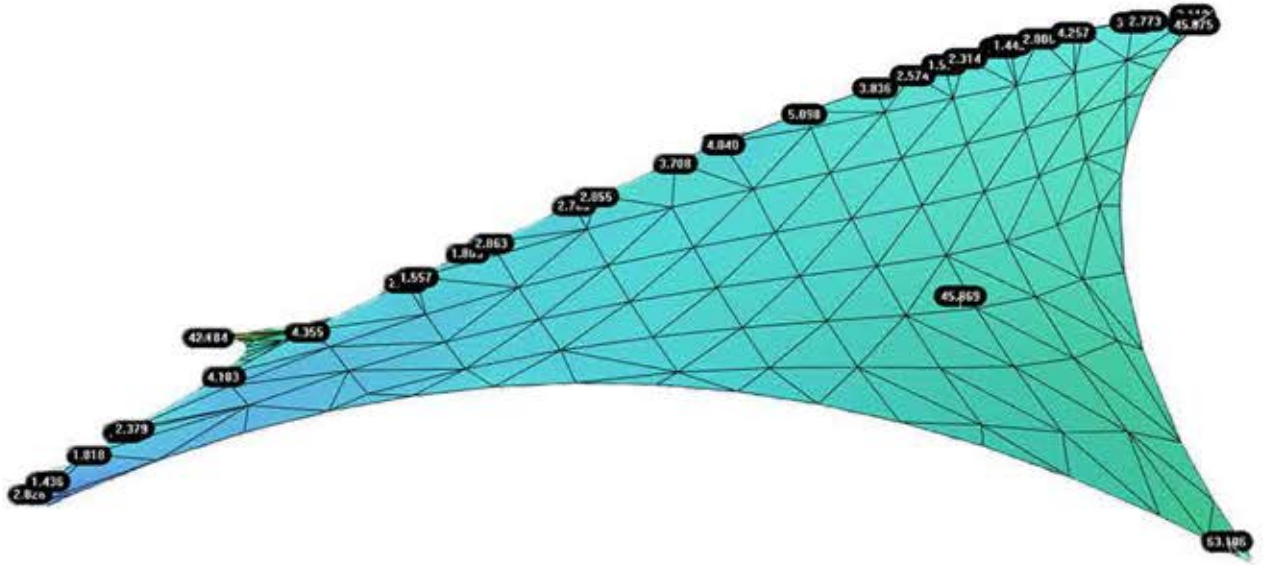
DOORS AND WINDOWS
CONSTITUTIONAL DETAILS
PRODUCING

TECHNICAL PROJECT

TECHNICAL PROJECT MEMBRANCE STRUCTURE DESIGNING AND STRUCTURAL PLANNING

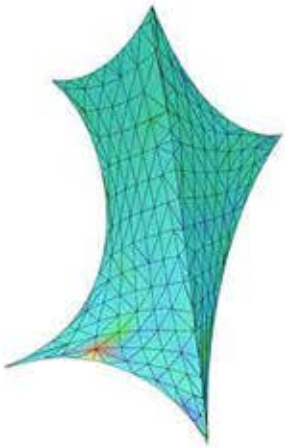
PURPOSE OF THE PROJECT IS LEARNING MEMBRANE STRUCTURE DESIGNING AND STRUCTURAL PLANNING. WHEN CREATING THE FORM OF MEMBRANE STRUCTURE. IN THE SAME CALCULATING ITS TENSION. PRESSURE. CONTROL POINTS. CABLES AND STEEL BEAMS. THE PROJECT STARTS WITH A SMALL ROUGH MODEL. ARCHITECTURAL AND AESTHETIC DESIGNING ARE PROCESSED ON IT.THEN THE STRUCTURE IS MODELLED ON RHINO WHICH HAS MEMBRANE CALCULATING PULLING. FINALLY. RHINO-MEMBRANE CALCULATES AND GIVES REAL ITS FORM BY TENSION OF CABLES. TENSION OF MEMBRANE TEXTURE. CONTROL POINTS. THE SHAPE OF BEAMS. IT SHOWS LOCALS AND POINTS DIFFERENCE OF TENSIONS.

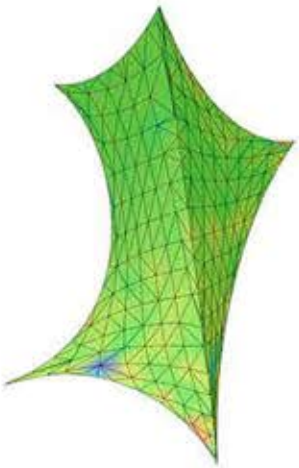


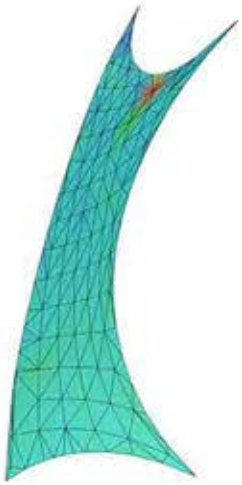


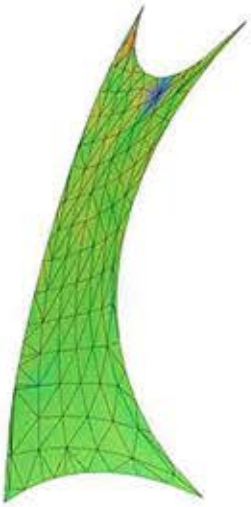
MEMBRANCE STRUCTURE DESIGNING AND STRUCTURAL PLANNING

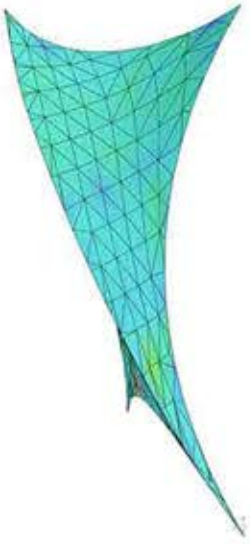
TECHNICAL PROJECT









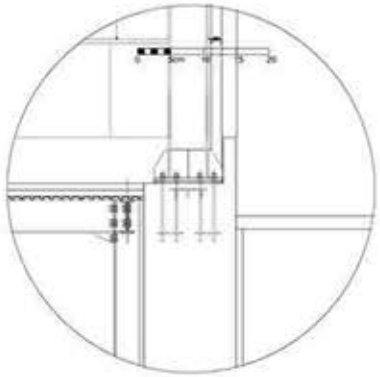


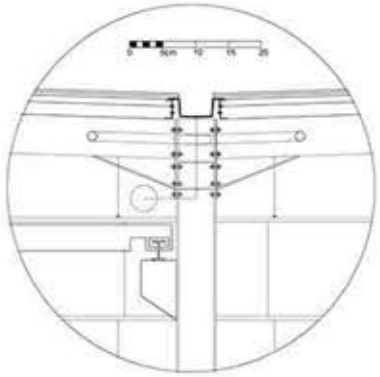
TECHNICAL PROJECT STEEL CONSTRUCTION DESIGNING AND PLANNING

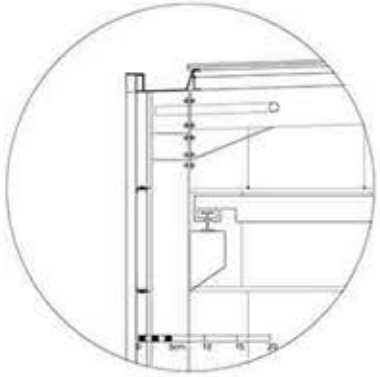
PURPOSE OF THE PROJECT IS LEARNING STEEL STRUCTURE DESIGNING AND STRUCTURAL PLANNING. WHEN CREATING THE FORM OF STEEL STRUCTURE. IN THE SAME CALCULATING ITS SECTION THICKNESS MEASUREMENT. THE FORM OF SECTION. WHICH TYPE OF STEEL AND STATIC CALCULATION. ON THE OTHER SIDE. CREATING PARTICULAR STEEL BUILDING DETAILS.

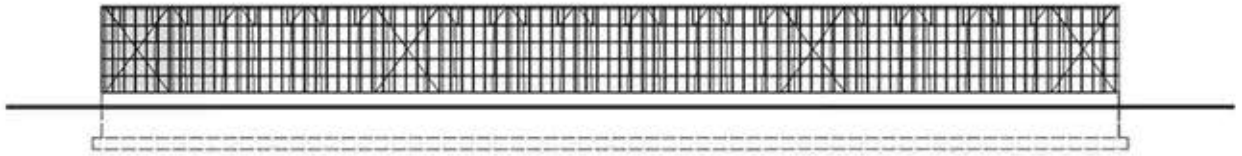
BUILDING IS LOCADED IN SOUTH OF TURKEY.ANTALYA. THE BUILDING OF INTENDED PURPOSE IS AN INDUSTRIAL STORE.

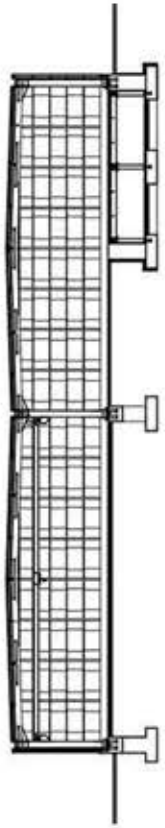
IT HAS A HALF BASEMENT WHICH INCLUDES TECHNICAL UNITS. ELECTRICITY. WATER AND HEATING CHAMBERS. BECAUSE THIS LOCATION HAS A LOW INTENSITY OF SNOWFALL. THE INCLINATION OF ROOF CREATED LOW ANGLE. ROOF HAS A LOT OF SKYLIGHT. BECAUSE OF BEING OF GREEN BUILDING.

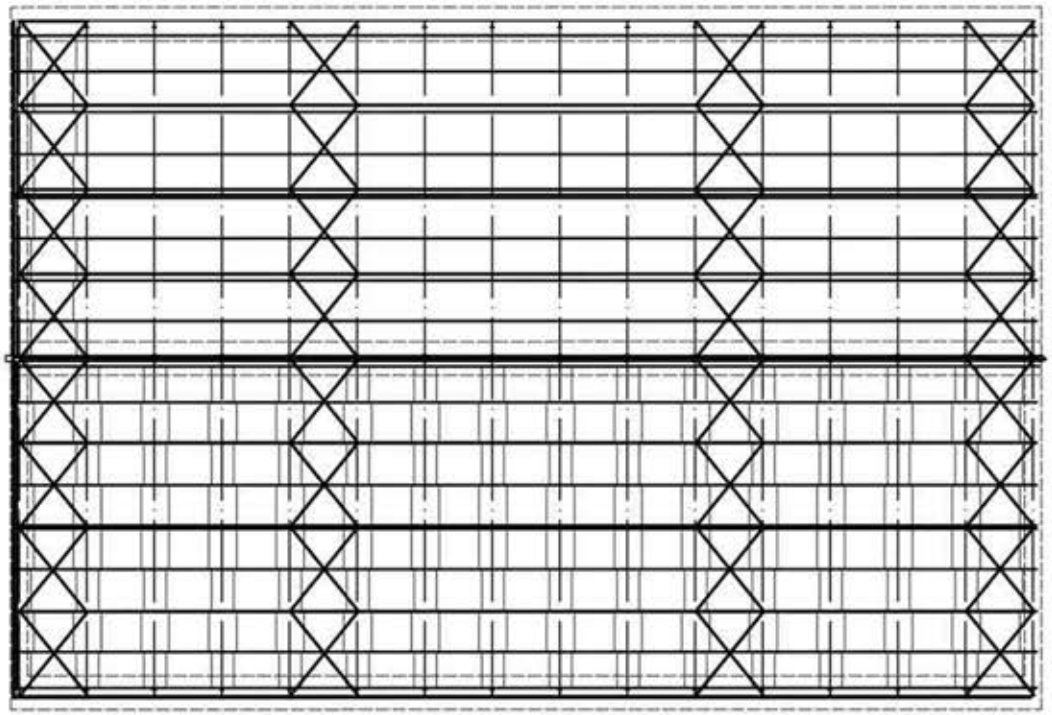


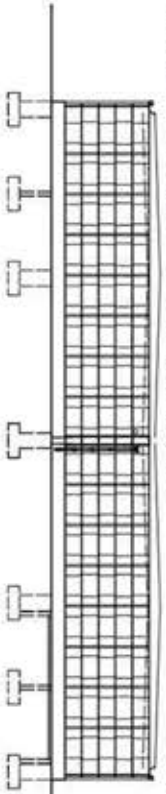


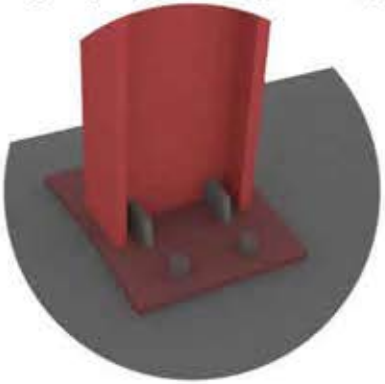












STEEL CONSTRUCTION
DESIGNING AND PLANNING

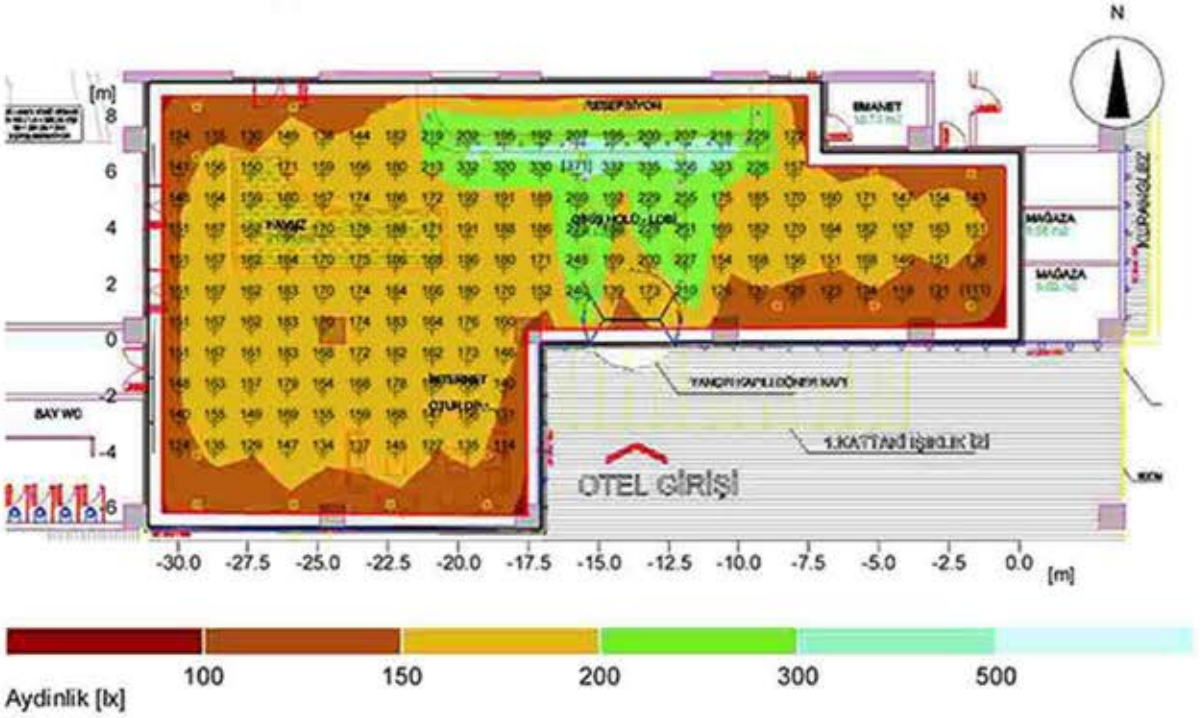
TECHNICAL PROJECT

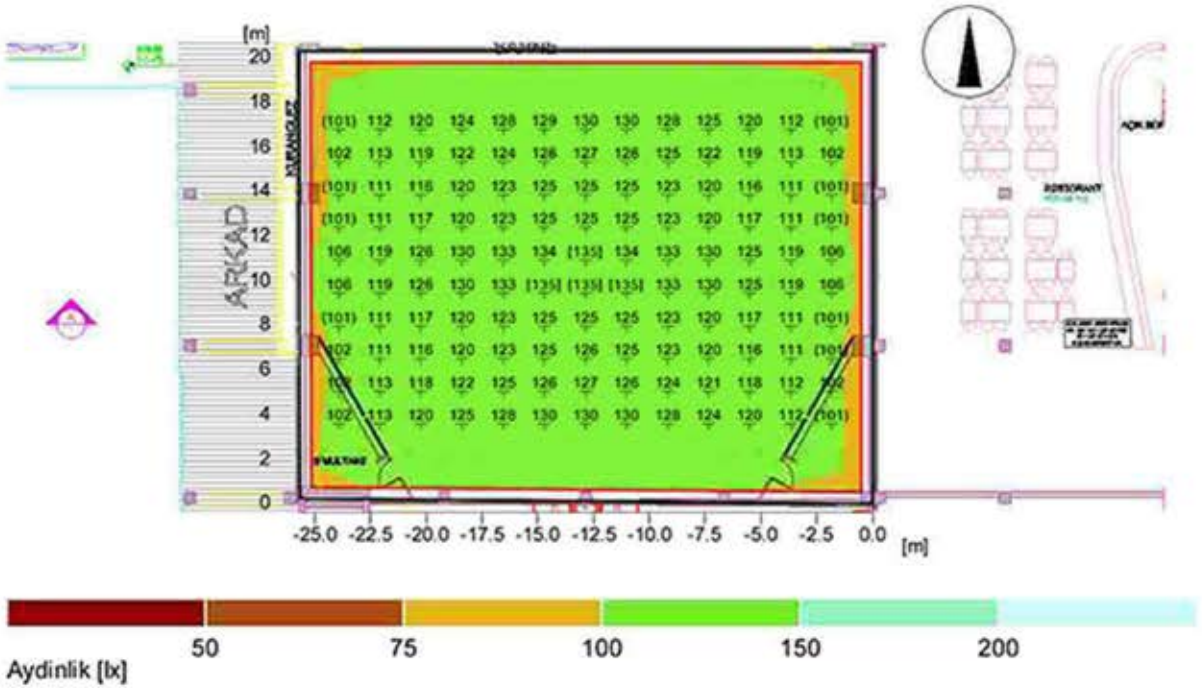
TECHNICAL PROJECT HOTEL LOBBY-KITCHEN RESTORANT AND CONFERANCE LIGHTING PROJECT

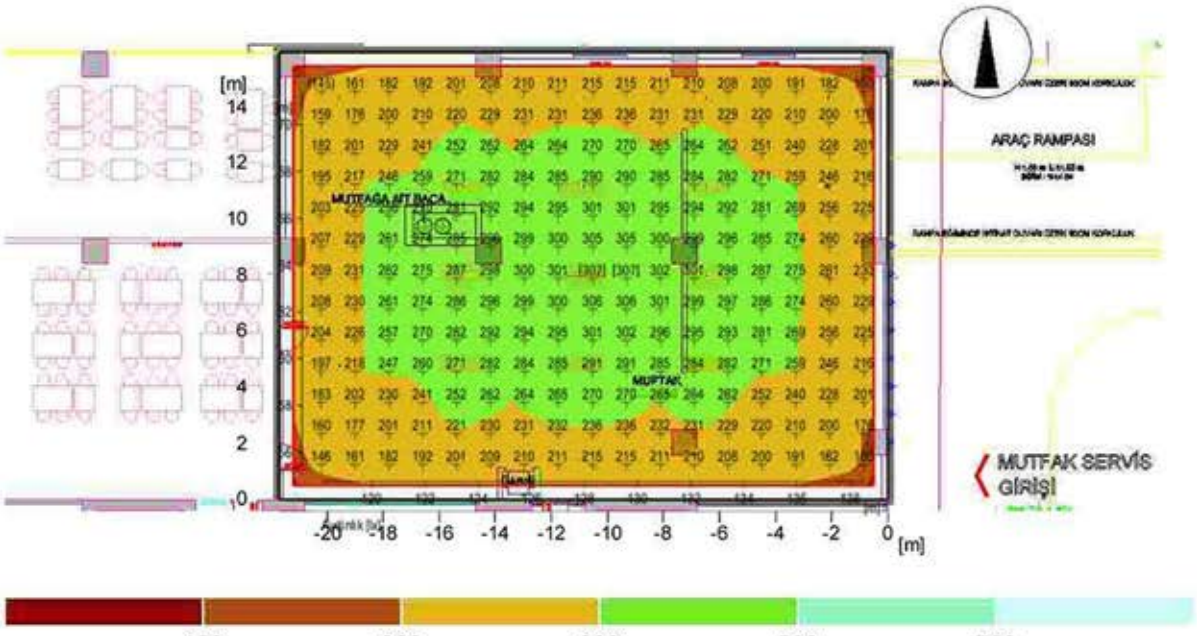
PURPOSE OF THE PROJECT IS LEARNING LIGHTING PLANNING ON DIFFERENT UNITS. AFTER CREATING THE UNITS. CALCULATING THEIR DIM CONTROLS. DEMAND FOR LIGHTING. COLOUR OF LIGHT. TYPE OF LIGHT. INTENSITY OF LIGHT AND WHICH LIGHT SYSTEM IS USEFUL FOR USERS.

EVERY UNIT NEEDS DIFFERENT LIGHTING PLANNING AND SYSTEM. THE MAIN PURPOSE IS UNDERSTANDING BASIC LIGHTING RULES AND USING THEM FOR FUTURE. PROJECT WAS CREATED BY THREE-DIMENSIONAL PROGRAM AND IMPORTED ON RELUX LIGHT SIMULATION TOOLS PROGRAM WHICH HAS WHOLE TYPE OF ARMATURES. THIS PROGRAMS SHOWS LOCAL AND GENERAL LIGHTING LEVELS AND DEMAND.

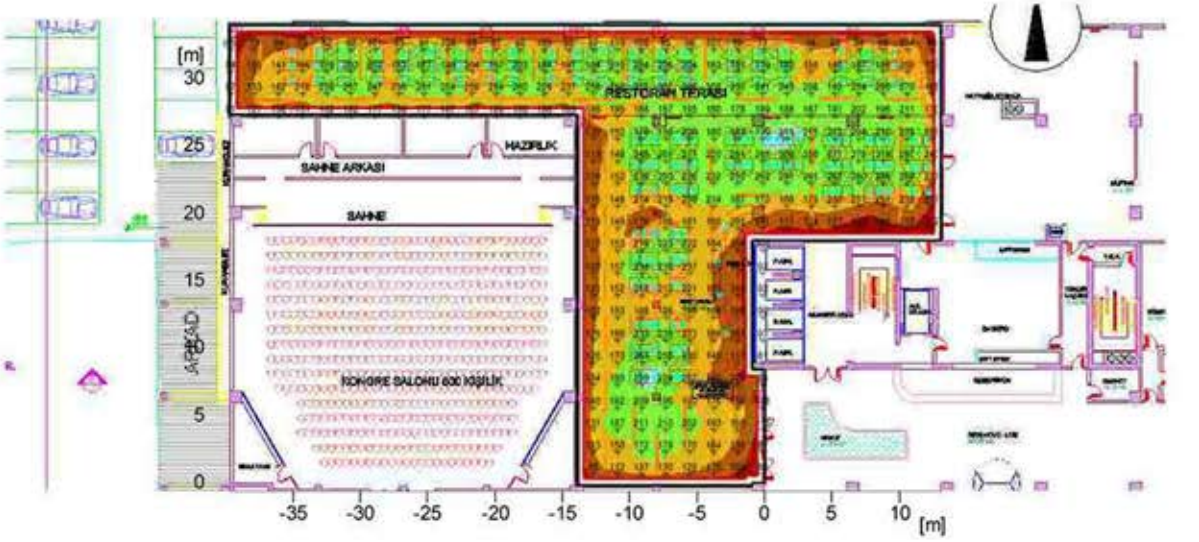
WE CALCULATED COMPLETE DIFFERENT UNITS TO LEARN HOW IT WORKS.SOMETIMES UNITS NEED DIFFERENT LOCAL LIGHTING BECAUSE OF FUNCTION.BECAUSE IT IS DIFFUCULT TO BALANCE BETWEEN THOSE AREAS. PROJECT NEEDS DIFFERENT ARMATURES.







Aydinlik [lx]

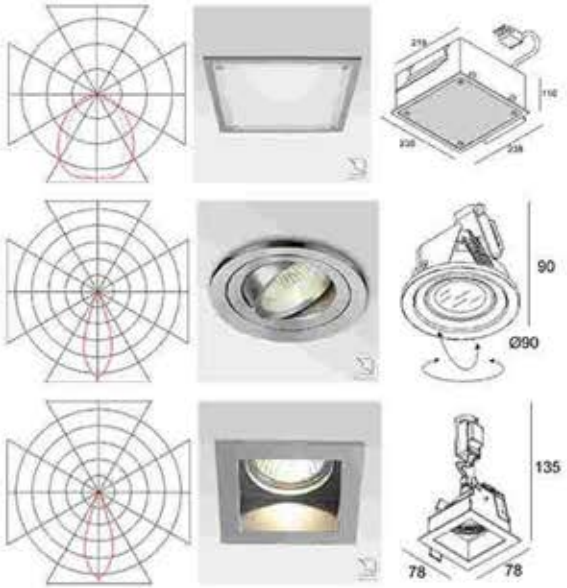


Aydinlik [lx]

Üretici: Delta Light

202 45 06 SBL 11- Ceiling # Recessed luminaires COMPAC 226 SBL
Lighting unit, ceiling recessed mounting (indoor use) from Delta Light, named COMPAC 226 SBL.
Available in the colour(s) : alu grey.
For recessed mounting, a rectangular opening of 227 x 227 mm is needed and a min. depth for recessing of 145 mm.
The unit is suited for compact fluorescent : 2 x TC-D 26W (control gear not included).

Armatür bilgisi		ile donatılmış	
Armatürlerin etkinliği	: 30%	Sayı	: 2
Armatür etkisi	: 20.77 lm/W	Gösterim	: FSQ
Sınıflandırma	: 100.0% 0.0%	Güç	: 26 W
CIE Flux Codes	: 56 85 98 100 30	Renk	: ww/2700K
UGR 4H 8H (20%, 50%, 70%)		Işık akısı	: 1800 lm
C0 / C90	: 21.6 / 20.3	Soket	: G24d-3
Kontrol ünitesi	:	Renk yenidenüretimi	: 1B
Sistem gücü	: 52 W		
Uzunluk	: 238 mm		
Genişlik	: 238 mm		
Yükseklik	: 2 mm		



Onya head LightEmitter

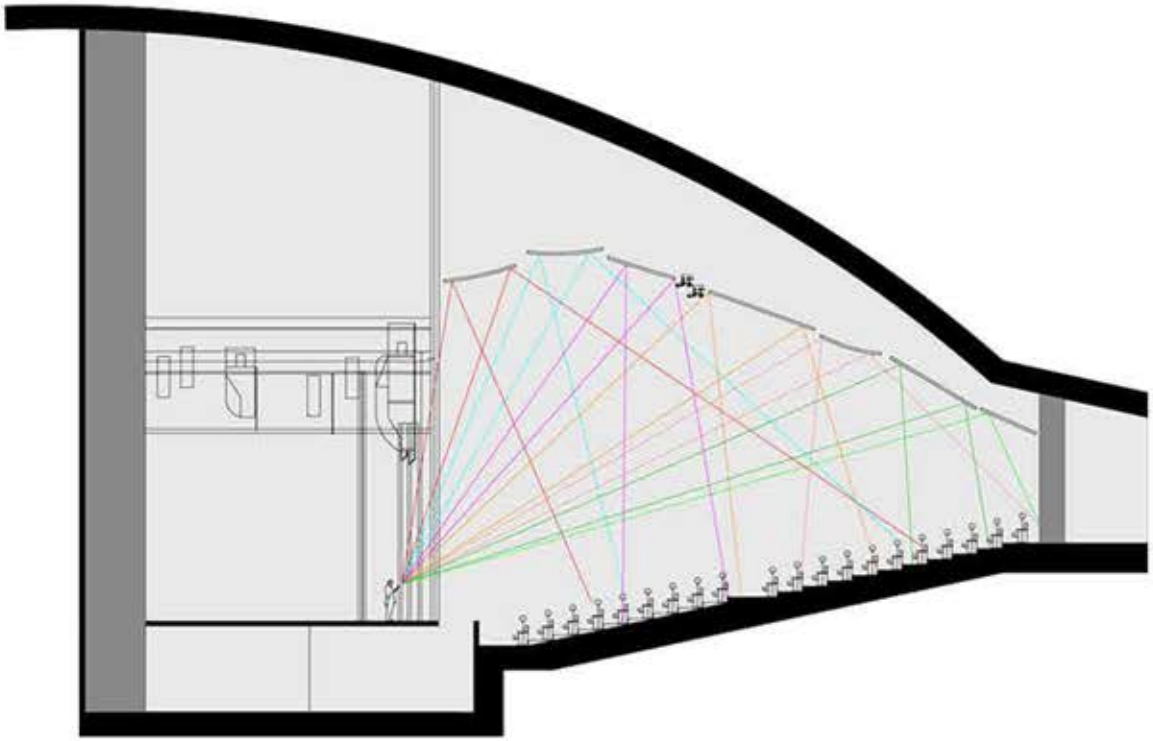
Armatür bilgisi		ile donatılmış	
Armatürlerin etkinliği	: 33.6%		
Armatür etkisi	: 17.01 lm/W		
Sınıflandırma	: 44.7% 55.3%		
CIE Flux Codes	: 5 25 56 45 34		
UGR 4H 8H (20%, 50%, 70%)			
C0 / C90	: 20.3 / 20.2	Sayı	: 1
Kontrol ünitesi	:	Gösterim	: FBD E27
Sistem gücü	: 8 W	Güç	: 8 W
Uzunluk	: 115 mm	Renk	: 627/2700K
Genişlik	: 65 mm	Işık akısı	: 405 lm
Yükseklik	: 160 mm	Renk yenidenüretimi	: 1B

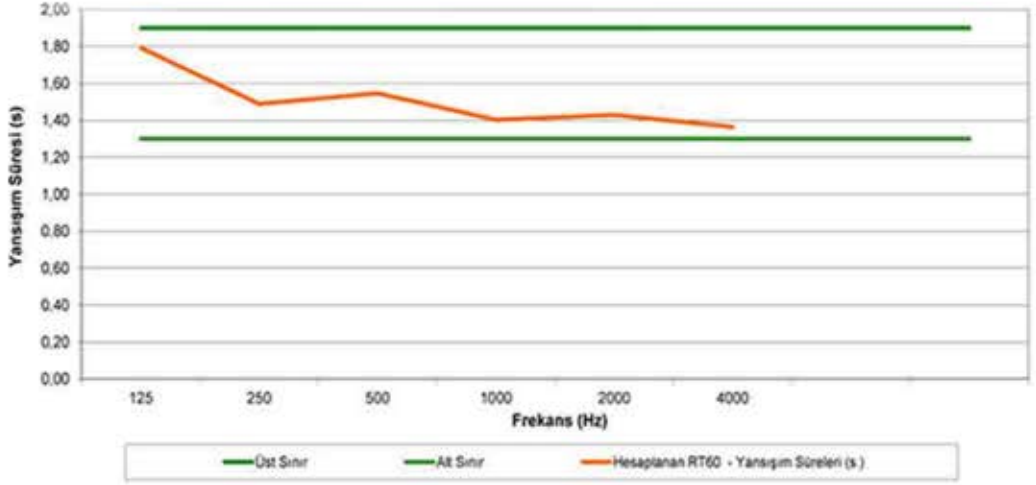
HOTEL LOBBY-KITCHEN RESTORANT AND CONFERANCE LIGHTING PROJECT

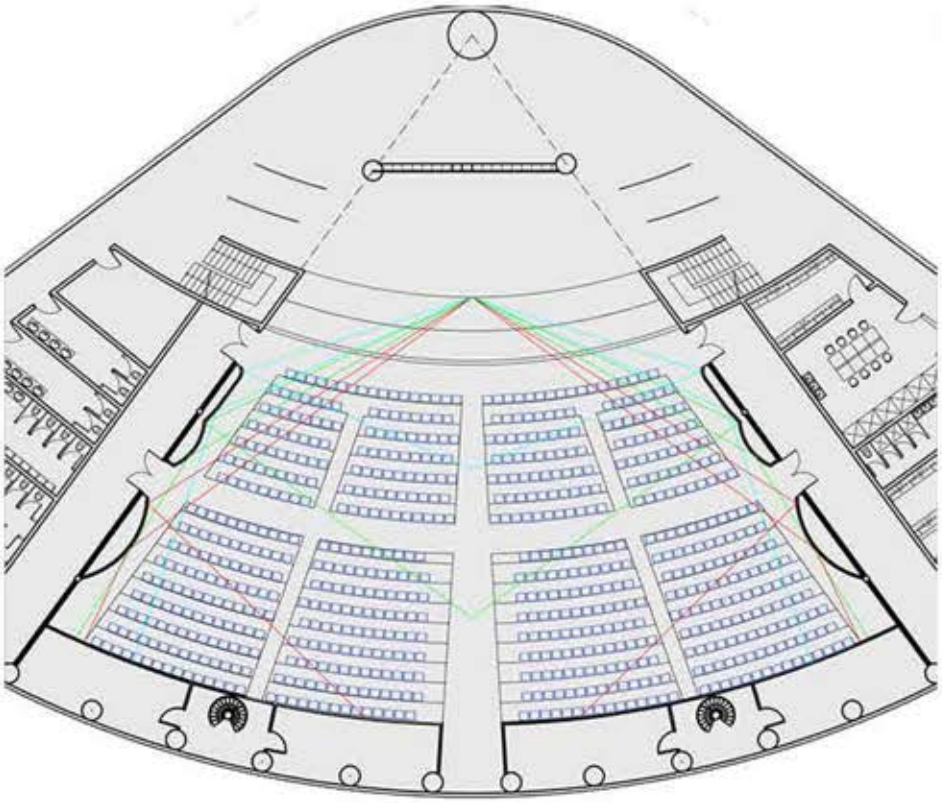
TECHNICAL PROJECT

TECHNICAL PROJECT
ACOUSTIC PROJECT OF OPERA HOUSE

PURPOSE OF THE PROJECT IS LEARNING ACUSTIC PLANNING IN THE UNITS WHICH NEED ACOUSTIC ORGANIZING.
FIRST OFF ALL, WHOLE MATERIALS OF THE OPERA HOUSE ARE CALCULATED BY THE ARCHITECTURAL ACOUSTIC PROGRAM.USING ANTINOISE PAINTS,ACOUSTIC COVERING, ACOUSTIC BOARDS, ACOUSTICAL PANELS AND ACOUSTICAL INSULATION FOR GENERATING SOUND COMFORT. REVERBERATION TIME MUST REMAIN WITHIN THE BOUNDARIES OF REVERBERATION LIMITS FOR SOUND COMFORT.
ALSO, ACOUSTIC RAYS ARE USED FOR CHECKING THE AUDIO ACOUSTICS ON PLANS AND SECTIONS.ACOUSTICAL PANELS ARE POSITIONED BY VIRTUE OF RAYS CALCULATION.







		Frekans (Hz)							
		63	125	250	500	1000	2000	4000	8000
Hedeflenen RT60 - Yansışım Süreleri (s.)		0,30	0,30	0,30	0,30	0,30	0,30	0,30	0,30
Üst Sınır	0,36 sn.	1,90	1,90	1,90	1,90	1,90	1,90	1,90	1,90
İdeal Değer	0,30 sn.	1,60	1,60	1,60	1,60	1,60	1,60	1,60	1,60
Alt Sınır		1,30	1,30	1,30	1,30	1,30	1,30	1,30	1,30
Hesaplanan RT60 - Yansışım Süreleri (s.)			1,79	1,49	1,55	1,40	1,43	1,36	

Yapısal Büyüklükler

Uzunluk	0,00 m	Taban Alanı	590,00 m^2
Genişlik	0,00 m	Tavan Alanı	3502,00 m^2
Yükseklik	0,00 m	Duvar Alanı	995,00 m^2
Hacim	11010,00 m^3		
İnsan Kapasitesi	700 kişi	Diğer (kapı, doğrama vb.)	9,34 m^2
Kişi Başına Hacim	15,73 m^3/Kişi	Toplam Yüzey Alanı	5087,00 m^2

Opera Akustik Düzeltme Önerisi- Teorik Yansışım Süresi Hesabı

		Frekans (Hz) 125		250		500		1000		2000		4000		
Yüzey Adı	Alanı (m^2)	α_{125}	Sα	α_{250}	Sα	α_{500}	Sα	α_{1000}	Sα	α_{2000}	Sα	α_{4000}	Sα	Malzeme
İnsan Kapasitesi	700 Kişi	0,20	140,00	0,35	245,00	0,42	294,00	0,46	322,00	0,50	350,00	0,50	350,00	DİNLEYİCİ+SERT KOLTUK
Tavan														
Tavan Kaplaması (+2,70 Kotu)	3502	0,08	280,16	0,11	385,22	0,05	175,10	0,04	126,07	0,02	70,04	0,03	105,06	ALÇIPAN(YALITIMSIZ)
Döşeme														
Masif Ahşap	590,00	0,15	88,50	0,11	64,90	0,10	59,00	0,07	41,30	0,06	35,40	0,07	41,30	YER-MASIF AHŞAP
Kuzey Duvarı														
Sahne Alınları	191,30	0,01	1,91	0,05	9,57	0,05	9,57	0,04	7,65	0,04	7,65	0,04	7,65	AHŞAP KAPLAMA (50 mm)
Sahne açıklığı	111,00	0,49	54,39	0,66	73,26	0,80	88,80	0,88	97,68	0,83	92,13	0,70	77,70	Proscenium
Doğu Duvarı														
Akustik kaplama 1	367,00	0,39	143,13	0,32	117,44	0,40	146,80	0,49	179,83	0,51	187,17	0,39	143,13	LAWAPAN (%7,1; 1,5mm;cc5)
Güney Duvarı														
Akustik kaplama1	265,30	0,52	137,96	0,67	177,75	0,85	225,51	0,96	254,69	0,80	212,24	0,38	100,81	Perfore Yutucu -8 (Porous Absorber Calculater)
Batı Duvarı														
Akustik Kaplama 1	367,00	0,39	143,13	0,32	117,44	0,40	146,80	0,49	179,83	0,51	187,17	0,39	143,13	LAWAPAN (%7,1; 1,5mm;cc5)
Diğer														
Hava	11010 m^3	0,00	0,00	0,00	0,00	0,00	0,00	0,01	55,05	0,01	99,09	0,03	330,30	HAVA (20o;%50BN)
Σ S (m^2)	99,01													
Σ Sα (sabin.m^2)			989,18		1190,58		1145,57		1264,10		1240,89		1299,09	
RT60(s)			1,79		1,49		1,55		1,40		1,43		1,36	

ACOUSTIC PROJECT OF OPERA HOUSE

TECHNICAL PROJECT

FREE HAND SKETCHES SKETCHING IMPORTANT BUILDINGS IN THE ALL OVERTHE WORLD

SKETCHING PROJECT HAS BEEN STARTED IN 2013 BY SKETCHING HAGIA SOPHIA. THE PROJECT OF PURPOSE. TRAVELLING ALL OVER THE WORLD AND SKETCHING BUIL DINGS WHICH ARE IMPORTANT FOR HUMANITY.

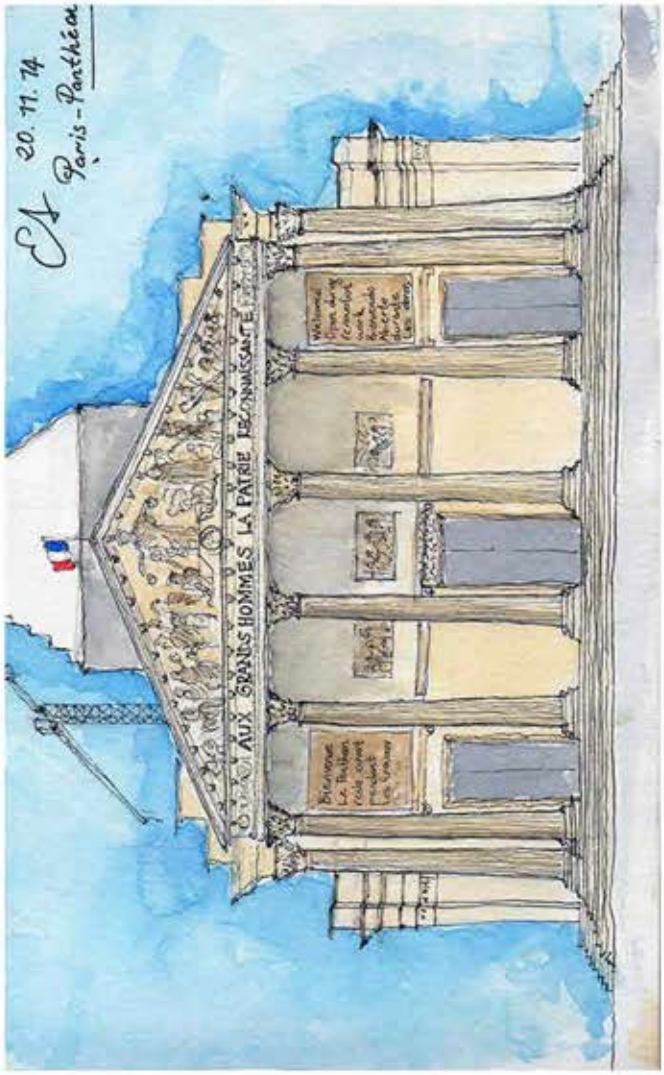
SO. WHY SKETCHING? I BELIEVE THAT IF YOU WANT TO UNDERS TAND A BUILDING. A STYLE OF ARCHITECTURE AND HOW IT WORKS. HOW IT WAS BUILT YOU MUST SKETCH IT. THAT IS THE BEST WAY TO LEARN BY HEART. FOR EXAMPLE: YOU CAN TAKE PHOTOGRAPHY BUT PHOTOGRAPH MACHINE CAN MEMORISE THIS FRAME AND BUILDING. NOT YOUR MIND. IT TAKES A FEW SECONDS OR MINUTES. ALSO. SKETCHES SHOW YOUR FEELING ABOUT THE BUILDING.

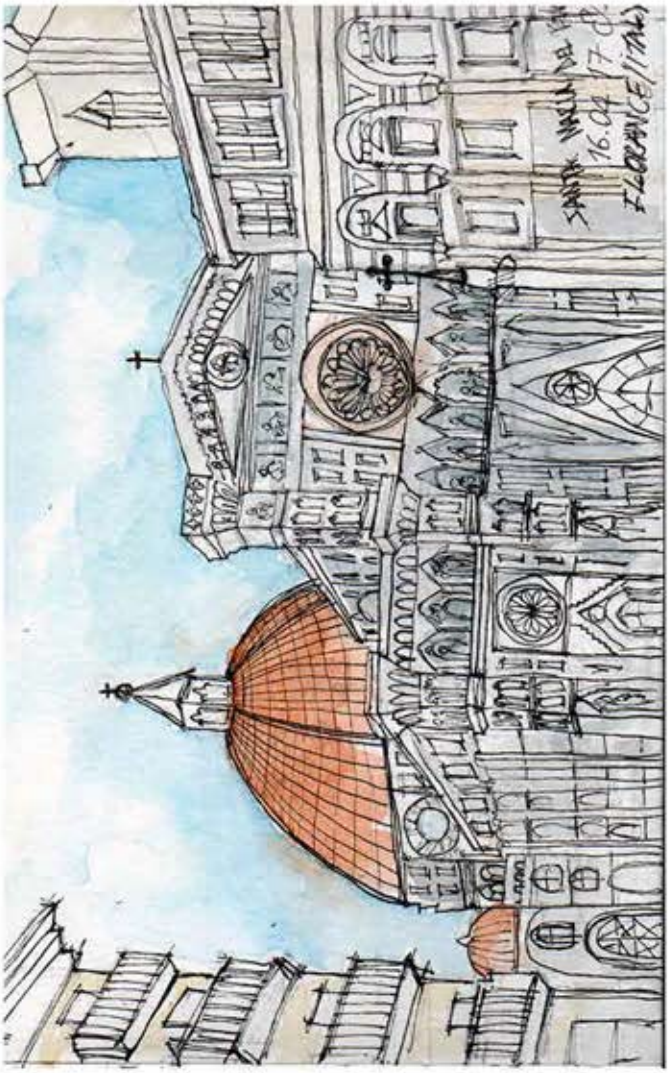
IN THE OTHER WAY. EVERY SKETCH UPGRADES ARCHITECTU RAL LIBRARY ON OWN MY MIND WHICH I CAN USE FOR NEW ARCHI TECTURAL PROJECTS. FUTURE ALWAYS BUILDS ON PAST. IF YOU DON'T KNOW PAST. YOU CAN NOT BUILD FUTURE.

WHY DO I USE WATERCOLOUR? BE CAUSE YOU HAVE THE UNLIMITED COLOUR OPTION WITH A FEW BASIC COLOURS. JUST MIX THEM AND CREATE A NEW OPTION. YOU CAN NOT DO THIS BY MARKERS AND PASTELS. WATERCOLOUR IS TRANSPARENCY. IS NOT SOLID AND DRAB. YOU CAN EXPRESS YOUR OWN FEELING BY THE WA TERCOLOUR.

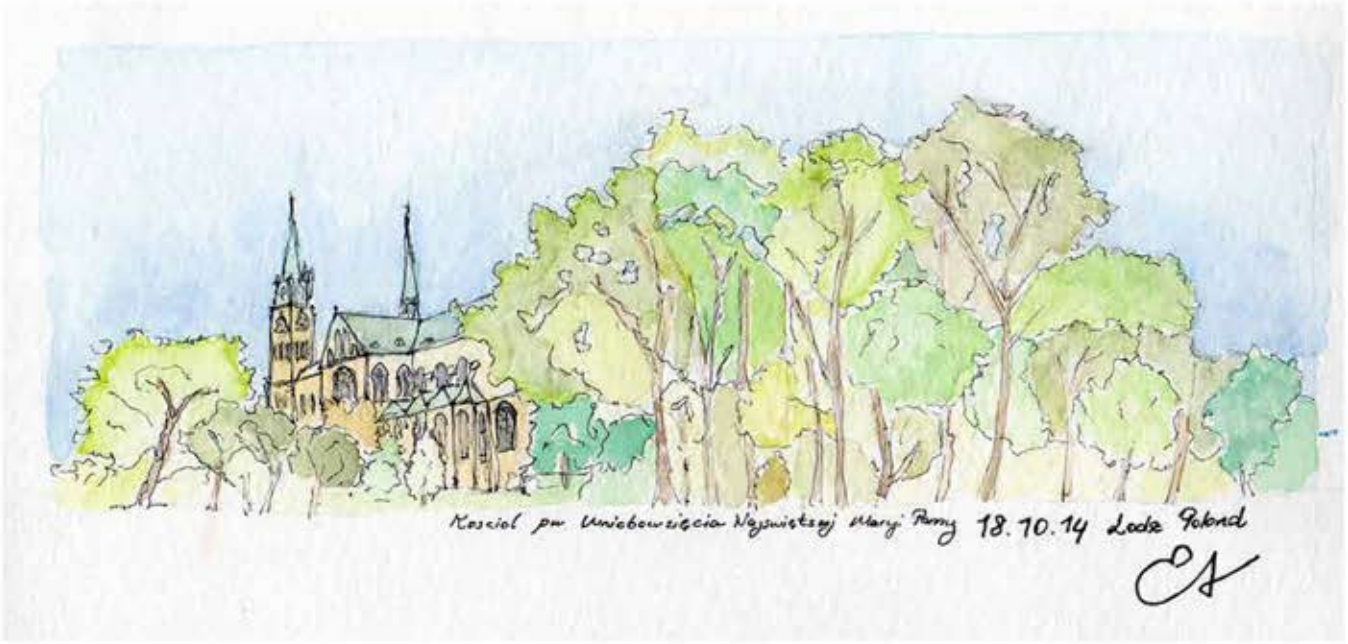
SKETCHING IMPORTANT BUILDINGS IN THE ALL OVERTHE WORLD

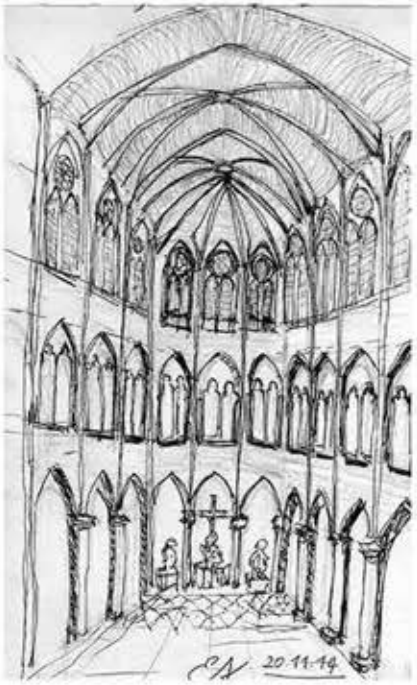
FREE HAND SKETCHES

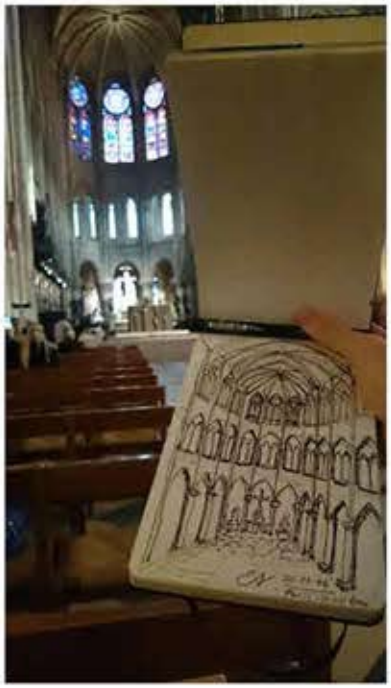




FREE HAND SKETCHES SKETCHING IMPORTANT BUILDINGS IN THE ALL OVERTHE WORLD

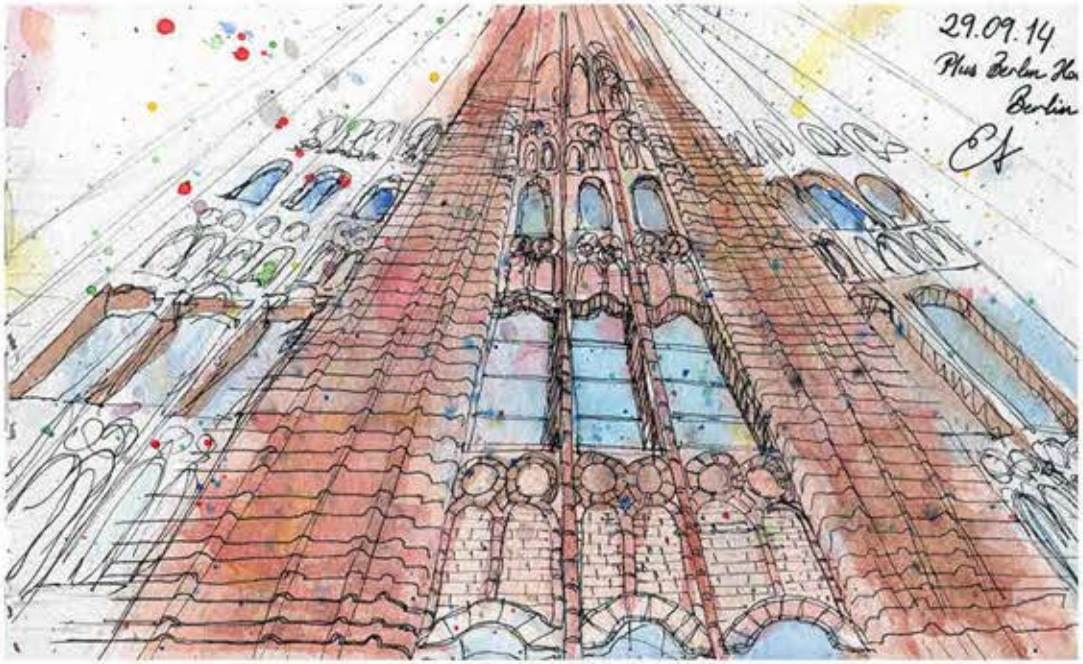


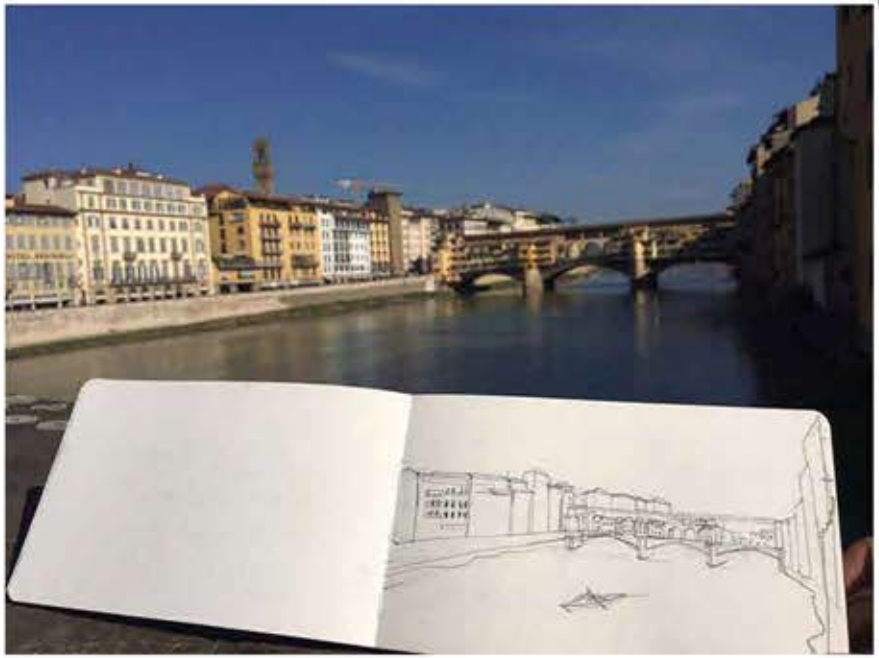




SKETCHING IMPORTANT BUILDINGS IN THE ALL OVER THE WORLD

FREE HAND SKETCHES





WORK PROJECTS

AND PASTEL KARTAL
RESIDENTAIL COMPLEX

KORU FLORYA
RESIDENTAIL COMPLEX
AND SHOPPING MALL

DÖRTYOL YASAM MERKEZI
CULTURAL COMPLEX

SUNWALLEY CERKEZKOY
RESIDENTAIL BUILDINGS

SPK FINANS MERKEZI
FINANCE CENTER

ETIMAN HALIC
INDUSTRIAL BUILDING

WORK PROJECTS

WORK PROJECTS

WORK PROJECTS

ODUL ISTANBUL BEYLUKDUZU
RESIDENTAIL COMPLEX

TURKCELL AKILLI SEHIRLER
COMMERCIAL

WORK PROJECTS

TUBITAK BILGEM
DENIZALTI TAKTIK SIMILATOR
MILITARY BUILDING

TFF SPOR KOMPLEKSI
SPORTS PARK

BODRUM REXENE RESORT
RESIDENTAIL COMPLEX

IETT ISTIKLAL CADDESI
COMMERCIAL

WORK PROJECTS