color by design

CO_DE

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Paint Manufacturing & Distribution

Eşsiz Boya Eşsiz Mekanlar

CO_DE: Color by Design

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Unique Spaces Inspired by Colors

Colors are part of our lives. Sometimes they articulate our feelings in silence, sometimes they inspire and sometimes they make us happy. At San Deco, we are very familiar with the contribution of colors to our lives. Therefore, we are excited to bring CO_DE Color by Design to life using the unifying power of colors.

At San Deco, we are a brand that offers innovative design ideas to the world of paint and architecture drawing on half a century of experience. We have emerged as the leading brand of the decorative paint industry with our manufacturing factories located in Kocaeli-Dilovası and Algeria and with our international market power that has spread to more than 40 countries on four continents. We have achieved this leading position due to our unique perspective on the sector. We have been striving to contribute a whole new dynamism to the sector since the day we were founded. We are growing day by day with works that will expand the vision of both society and the sector. Although the aesthetic perception in modern architecture has continually evolved, the power of colors has not changed. CO_DE Color by Design is one of the best projects that San Deco has ever carried out. As a brand that understands the power of colors, we have created an immortal resource with inspiring palettes from distinguished names.

This project, in which distinguished designers in the industry have come together and created color palettes, is a shining example for everyone. CO_DE Color by Design, in which each designer contributes color from his or her own world, brings together different perspectives and highlights the connection of architecture with art. The color palettes created by 86 designers with 70 projects aim to expand the imaginations of different stakeholders of the building and design industry, including architects, interior architects, designers, architecture and design students, other professionals who work with art and retail consumers.

CO_DE Color by Design, curated by Yeşim Hatırlı, has brought us together on a digital platform, keeping up with the new era. The project, which we want to bring people together for exhibitions and various events, has been adapted into a book to reach even more people.

First of all, I would like to thank 84 designers, our curator, project consultant, management consultants, project identity designer and editors who made this project come to life by presenting their unique ideas, as well as all San Deco employees for finding the strength to carry out this unique project with us and share our dreams.

We hope to engage with you in the future via the unique projects of San Deco,

Deka Boya Executive Board Chairman - CEO
Gülperi Odabaş

A Journey into the Magical World of Colors...

Color is life; for a world without color appears to us as dead. Colors are primordial ideas, the children of light.
Johannes Itten

Welcome to the magical world of colors, which are not only essential in visual arts and architecture but also define every moment of our daily life, adding emotion and meaning.

This book, dedicated to color, is an outcome of a project that brings us together in a digital environment during the Covid-19 pandemic, which radically changed our lives in the spring of 2020. We still hope to share our excitement in physical exhibitions and events after the pandemic.

The main goal of the CO_DE project is to inspire. We asked 72 esteemed architects to design a panel or a wall graphic that could be applied to the interior or exterior of a structure and to create a palette with the four colors they used. I believe that the color charts created by the architects for these graphics without intellectual restrictions are indeed inspiring for all stakeholders in the fields of architecture, building and design. I am also pleased that we have been able to print this collection, which was produced by architects who are accustomed to mediating between art and life, on the concept of color, which affects human perception and psychology and is at the very center of life.

All designs that have been produced within the scope of CO_DE can be viewed in a digital exhibition. In addition to the books printed in English and Turkish, the color palettes produced will be included in the San Deco catalog. We aim to reach a wide range of audiences on the national and international platforms of this work, which was created in a variety of places.

I would like to extend my thanks to all my colleagues who contributed to CO_DE by sharing their valuable designs, to my dear teacher Jale Erzen, who has enriched our project with her illuminating and inspiring introduction writing, to our project manager Ünal Özge, to Binat İletişim & Danışmanlık for undertaking the consultancy of this project and preparing this book for publication, to Gül Dönmez, our project identity and book designer and most importantly to San Deco, for this valuable contribution to the architecture and design environment, which allowed me to bring this project to life.

In hope that the colors of our lives never fade...

Yeşim Hatırlı

Colors Are Within Us

The most important style element that directly appeals to human emotions is undoubtedly the COLOR. Color is formed by the refraction of light in the atmosphere, but at the same time, chemical content affects the colors of objects in nature. For example, a high amount of iron in the soil turns the soil red, while chlorophyll in plants turns green when it meets the sun's rays. We can classify colors in different ways: for example, cold and warm colors, dark and light colors, pale and bright colors, or colors that appear dry or moist. This kind of classification shows us how colors appeal to emotions. Just as we do not find light and vivid colors to be sad or mysterious, we do not find pale and dark colors joyful either.

There are millions of colors in nature that humans can perceive. However, there are 3 basic colors at the core of all these. Millions of colors are produced from these three colors: red, yellow and blue. Gray, on the other hand, is a mixture of these. Black and white do not count as a color; Black signifies a point where all colors are consumed and absorbed, while white represents an area where all colors are combined by reflecting. However, black and white can also be considered a color in the field of art.

I would like to briefly mention two significant names who worked on color without going into detail on the technique. There are two artists that stand out in the 20th century: Bauhaus teachers, Johannes Itten and Josef Albers. Johannes Itten, an esoteric artist who approached colors emotionally and adopted Eastern philosophies, was very influential in the early years of the Bauhaus. Itten's book *The Art of Colors* is a work that explains how color is intertwined with emotions by giving examples. Josef Albers, who worked first as a student and then as a teacher at the Bauhaus until it was closed down by the Nazis in 1933, takes a more analytical approach to his art, inspired by Structuralism and Concretism. When he immigrated from Germany to the United States, he first worked at Black Mountain College, with students and artists such as Rauschenberg, Walter Gropius, John Cage and dancer-choreographer Merce Cunningham. Later, Josef Albers, who lectured at Yale University, produced a famous book titled *The Interaction of Color*, which exemplifies color interactions with colored papers, drawing on studies that he carried out with his students. This book includes studies that show the eye cannot see two equal values at the same time, for example, how a neutral color such as gray turns pink when placed next to blue, how the same two colors differ according to the colors next to them, how two colors with the same tonality and chromium density, for example, green and red, vibrate when they come together. Josef Albers and his wife, Anni Albers, produced the most rational and analytical but also highly aesthetic color charts of the 20th century. In Josef Albers' series named "Homage to the Square", the paintings, in which different shades of the same color are lined up, are exciting, although they are extremely geometric.

These plain and monochrome works by Albers show that color is full of emotion, no matter how minimal it is. The sunset on the sea, the waters painted pink to purple, and the red color of the Ankara skies hitting the snow on winter evenings; These are phenomena that excite everyone. Why?

Because color creates the enthusiasm of our perceptions and our relationship with the world. For people who have lost their color perception as a result of an accident or surgery, appetite decreases, joy disappears and life becomes as gray as their vision. There are many scientific studies on this topic. But there is no need to go that far; on a colorless day without the sun, we also become a little subdued, and especially when this weather is prolonged, our enthusiasm disappears. In spring, people's lively emotions return with the colors.

Is it possible to describe colors? If I ask my friends to describe blue, they most likely say the sky or the sea. What about red or green? We can only describe them by their signs in nature. However, without any doubt, poets are the most successful in this regard. Poets can make us imagine the color without naming it. It was undoubtedly Shakespeare who made the best use of this. He gave a depth of meaning to his tragedies by using the symbolization of colors, such as green and yellow bringing to mind a sick face, black reminding us evil, and red recalling blood and death. For example, in the play Macbeth, the words about the play are assigned to colors such as red and black which depict blood, death, and evil. Not only in Shakespeare but also in other writings, colors are used to describe emotions. Sickness is yellow, jealousy is green and weakness is white...

Colors are not only related to chroma, they gain quality according to the substance or material they belong to. For example, flower petals and leaves, which are biological materials, have a luminous quality as if the color radiates from inside them. The colors of stones, like jewels, are like a light that radiates out from inside of them. Architects need to be familiar with the color qualities of the materials they use and be sensitive to how these materials change with the light, even with the color and angle of the light. Otherwise, the colors that are intended will change according to the place. For example, the color that is on a surface that is very bright and reflects light, especially in a very sunny place, will completely lose its qualities. Therefore, the materials to be used should be tested under different lights. Especially the colors used on large surfaces, such as the exterior paint of buildings, will be perceived in a much different way than the same colors used on small surfaces. Conditions such as if the surfaces are coarse-textured, transparent, and flat will affect the colors. Undoubtedly, the colors used in offices and homes will affect people psychologically. Trendy colors such as brown and beige are widely used in luxury hospitals today, but let's not forget that these colors spoil one's joy and enthusiasm.

Perhaps these topics concern interior architects more than architects. However, a sensitive and responsible architect should pay attention to many features of the building and the colors used. Master artist architects such as Carlo Scarpa, Corbusier, Kahn, and Frank Lloyd Wright have always used color as an important element of their structures. Scarpa is highly sensitive to this. As I mentioned above, he tried to create a light like the light of plants both in museum installations and in the colors of the houses and galleries he designed together with their interior spaces. To achieve this, he applied the wall paints many times with special techniques and layers. The light purplish color in the office part of Frank Lloyd Wright's Johnson Wax building in Racine emphasizes the upward movement of the high and thin columns. Just like in his office in Chicago, Frank Lloyd Wright used tinted glass on the windows of many of his buildings. These decorative elements not only refract and soften the light but also bring softness to the harsh lines. Yellow and green wall colors, yellow lampshades and thin brown lines create a peaceful harmony in Frank Lloyd Wright's Unity Church.

Of course, color should also be considered as light; In other words, color is not a characteristic that always exists on a material. It is also a light that is intangible but visible, can be felt and paints everything with colors. The colors that the sun and the moon send to our world carry us almost out of the world to other universes. It is enough to give people endless happiness to see the sky turning pink, purple or yellow, the dreaming of waters in the moonlight and the various red reflections of the evening sun on the snow. Feeling this very well, architect Carlo Scarpa covered the corner windows in his many museums with colored glass to cast colorful light on the interior. Or what about the colorful stained glasses of the great Gothic churches, turning the floor into a kaleidoscope when the sun shines. In Istanbul's Süleymaniye Mosque, the light filtering through colored glass and the blue light reflected on the blue tiles in the deep blue interior of the Rüstem Paşa Mosque are like the jewels of architecture.

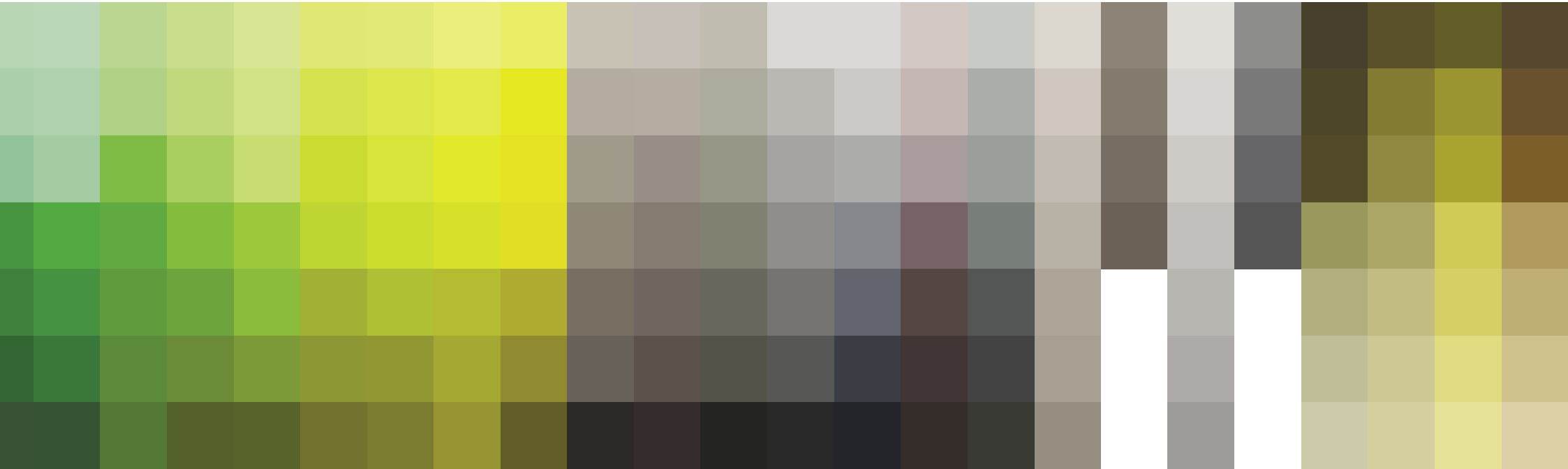
As I have emphasized in this short narrative, color is an indispensable element that gives emotion to our lives. However, when it is missing, our life darkens. Cities full of color give a person joy and it is the light that keeps color alive. Colors are perceived much more vividly in bright cities. In cities with coasts, the light reflected from the sea spreads different colors both to the plants and the air. Perhaps for this reason, those who live on the seaside are more energetic and cheerful.

But the most beautiful color is the color of people. Colorful people captivate our hearts and minds, give us hope and joy and curiosity... Suddenly you fall in love, you fall in color.

Jale Nejdet Erzen, January 2021



D E S I




G
N
S

Day

Gökhan Aksoy

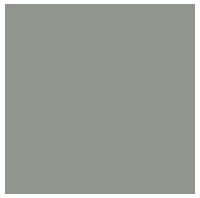
Gökhan Aksoy Architecture

The panel represents the contrasts of nature, the intertwining of warm and cold colors and the hope of every new “day”. The moment when sage and pine green meet copper has been expressed in linear language.

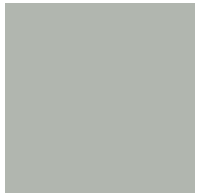
The plain attitude in the space reminds us to break free of the unnecessary ambitions we impose on our lives while drawing people to the east, inviting us to the serenity of the natural and serene places of eastern culture. The striped background makes us feel that we cannot escape from technology and stay away from the increasingly pixelated world, even while trying to live this plain and simple natural life. It is no longer possible to live without them. Maybe colors can pave the way for us in this regard.



R86 **G**94 **B**86
C64 **M**50 **Y**60 **K**28



R134 **G**147 **B**142
C50 **M**33 **Y**42 **K**3

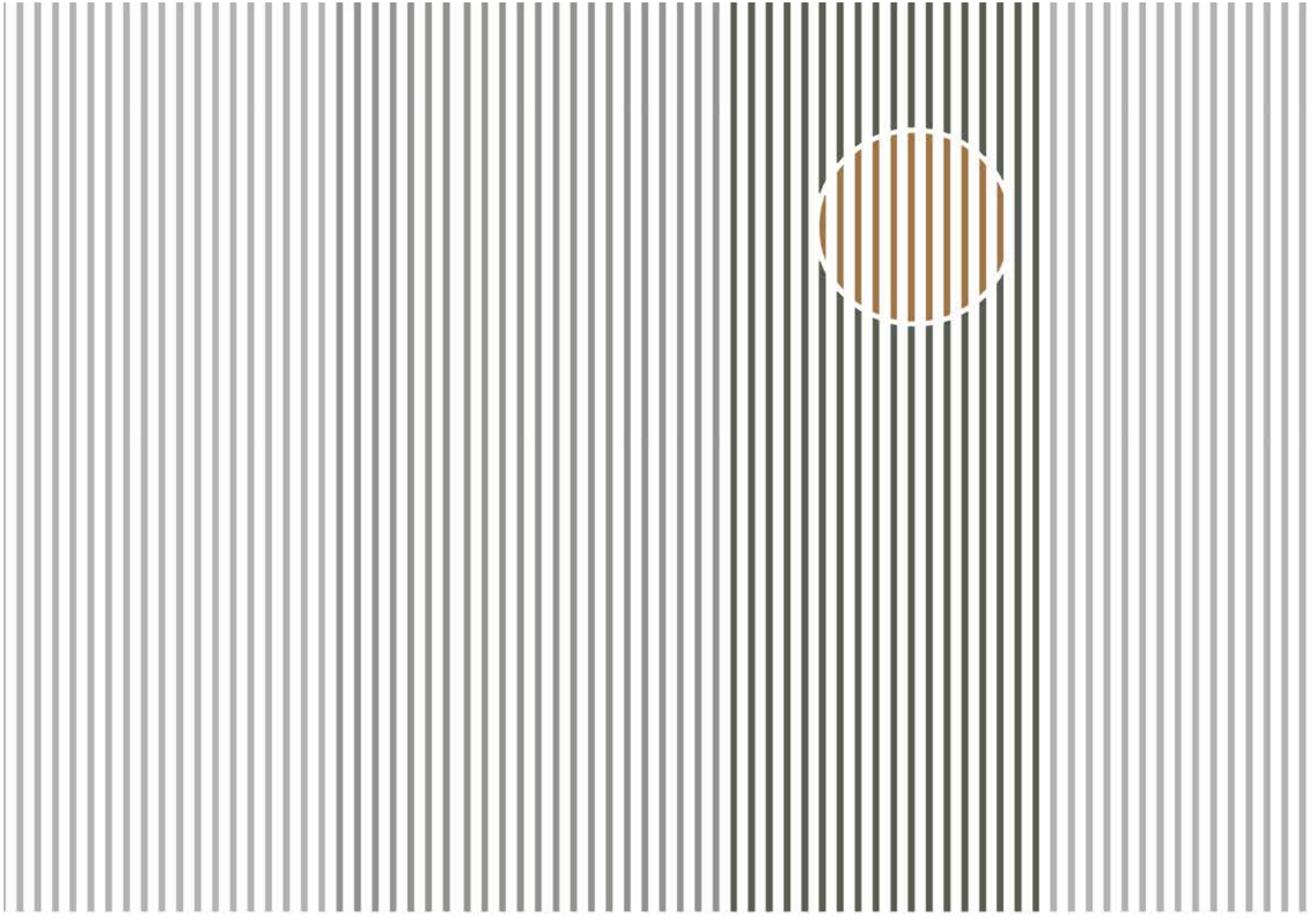


R166 **G**178 **B**174
C36 **M**22 **Y**29 **K**0



R175 **G**115 **B**71
C27 **M**57 **Y**80 **K**10

156



Sardines

Tamer Aksüt

EKOADM- Ekolojik Yapılar Mimarlık

Studies have revealed that in residential areas that are undergoing increasingly intense urbanization processes, human beings will become less happy the further they are removed from their natural habitats, just like every living creature that exists in nature; If we do not include elements of nature in people's living spaces, the possibility of people feeling happy will steadily decrease.

Biophilic design is an architectural approach that aims to connect people living in a space more closely to nature. It creates a more productive and healthier environment for people. Another approach to defining biophilic design likens it to string theory (the theory in particle physics that attempts to unite quantum mechanics and Einstein's theory of general relativity). Quantum mechanics a branch of science that studies matter at the atomic and subatomic levels. The general theory of relativity, on the other hand, is concerned with gravity. According to the theory, time, space, and matter are completely interdependent. One cannot be independent of the other. While general relativity explains large-mass objects (macro-universe) in space, quantum mechanics studies much smaller objects (micro-universe). Today, physicists think that by combining these two theories, we can explain the whole universe with a single theory and understand it better. According to string theory, the universe consists of vibrating filaments at the subatomic level. The theory posits one-dimensional, Planck length (the shortest possible length) strings as the building blocks of matter and the universe. In fact, everything consists of vibrating strings. String theory is not a theory with a consensus, such as the big bang theory, the theory of evolution, the theory of relativity, and the electron theory, which are theories we accept today that can be directly tested.

This panel that I have designed, within the framework of the thoughts I have tried to explain above, is a work that attempts to understand and embrace this wonderful universe we are in, while also being focused on humans and nature. In my opinion, all materials, living or non-living, in the dimension we live in and have existed in for a period are in constant, infinite motion, connected with each other by invisible mathematics. Everything that exists, including all creatures, will definitely be affected by each other. Vibration and color harmony always have healing features.

In line with this understanding and philosophy, I endeavor to carry out the architectural profession with respect for nature itself and to construct by transforming only what is given.

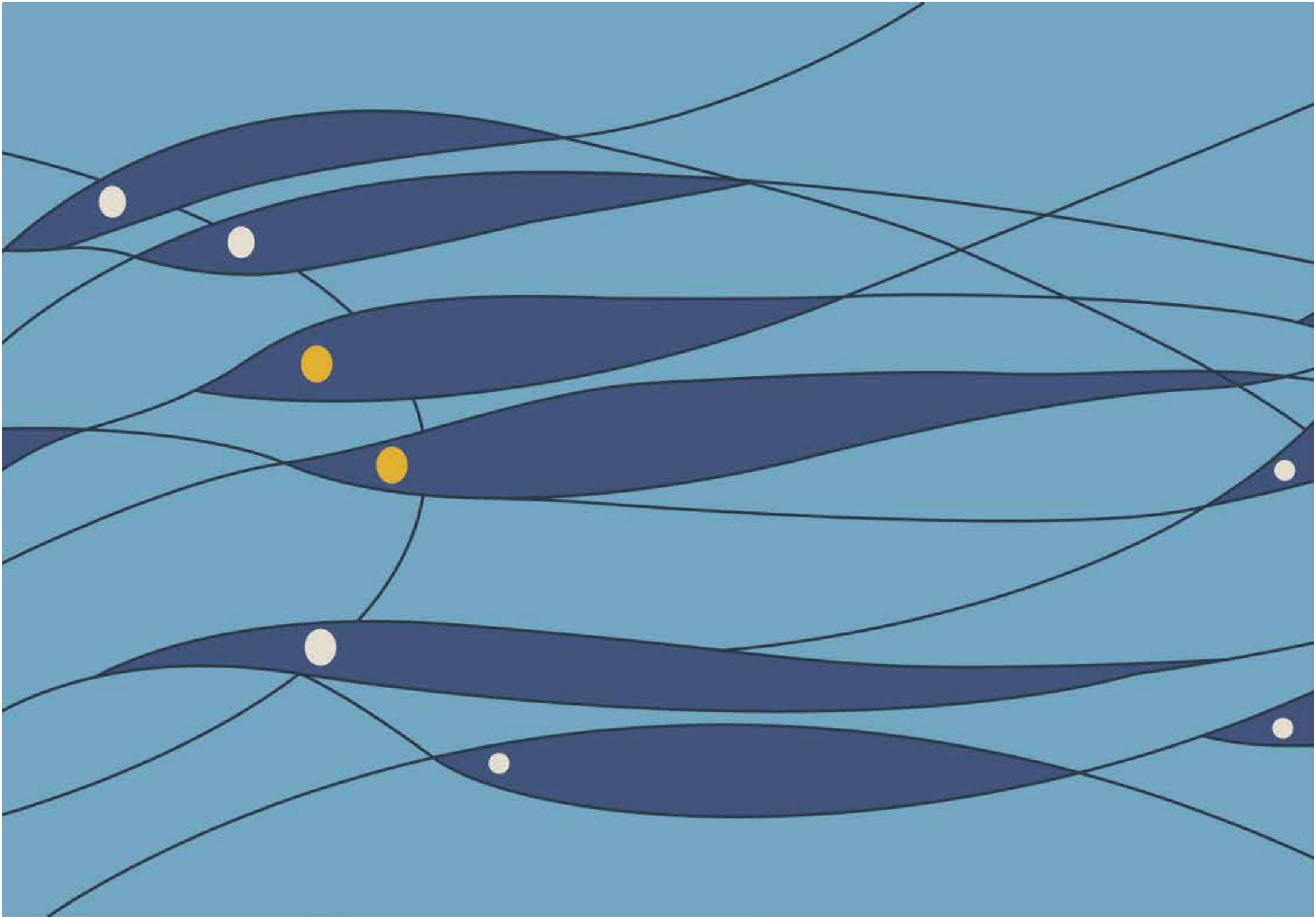
R247 **G**171 **B**0
C2 **M**37 **Y**100 **K**0

R35 **G**88 **B**130
C92 **M**66 **Y**27 **K**10

R64 **G**168 **B**197
C69 **M**16 **Y**17 **K**0

R188 **G**219 **B**222
C25 **M**4 **Y**11 **K**0

157



Far Away but Together

Ahmet Alataş, Furkan Avcı

Ahmet Alataş Workshop

With the start of the pandemic and its spread all over the world, we had to stay in our homes. Suddenly, we found ourselves trying to perform our daily routines with methods that were completely different than our previous habits. Hours of digital meetings, endless e-mails and online learning with debatable effectiveness... In the first stage, our confusion and baby steps were initially surprising, as we have been talking about how far we've come in our effort to integrate with the digital world. After we got over our first surprise, we started looking for ways to replace the custom of being together that we had developed as social creatures.

Digital versions have superseded the festivals and exhibitions that we were not able to organize. We even started to meet with our friends online to watch movies. We have looked for ways to pretend that we are together despite being far from each other, and we are still doing so. We can say that this wall panel was born from the intersection of this pursuit and our attempts to replace it with a longing for the days when we were together. This is a pleasant dinner with friends programmed with a computers and colored with thermal camera colors, which are also common in our lives nowadays.

R41 **G**30 **B**179
C92 **M**91 **Y**0 **K**0

R25 **G**41 **B**61
C91 **M**77 **Y**49 **K**53

R251 **G**35 **B**71
C0 **M**96 **Y**68 **K**0

R242 **G**170 **B**43
C4 **M**36 **Y**95 **K**0

158



Unlimited

Melike Altınışık

Melike Altınışık Architecture-MAA

A blank white paper has a magical and mysterious side. It represents an infinite potential and freedom. It brings with it a new world that is waiting to be discovered and created.

According to MAA's design philosophy, design is essentially scale-free and is a scale above all disciplines. At the same time, it should be open to different readings and should carry different codes. This, in turn, is only possible when many disciplines are carried out in harmony with each other. What is essential is the relationship that design establishes and should establish with the individual, society and nature. In design, everything can turn into everything else.

Unlimited is a story of the concepts of balance and harmony and the coming together of circles, which evoke infinity with an innovative perspective. These are circles that repeat each other and are in a constant neighbor relationship but without intersecting, learning from nature in order to understand a dome touching the ground at four points, elliptical geometry, mathematics and all analytical relations.

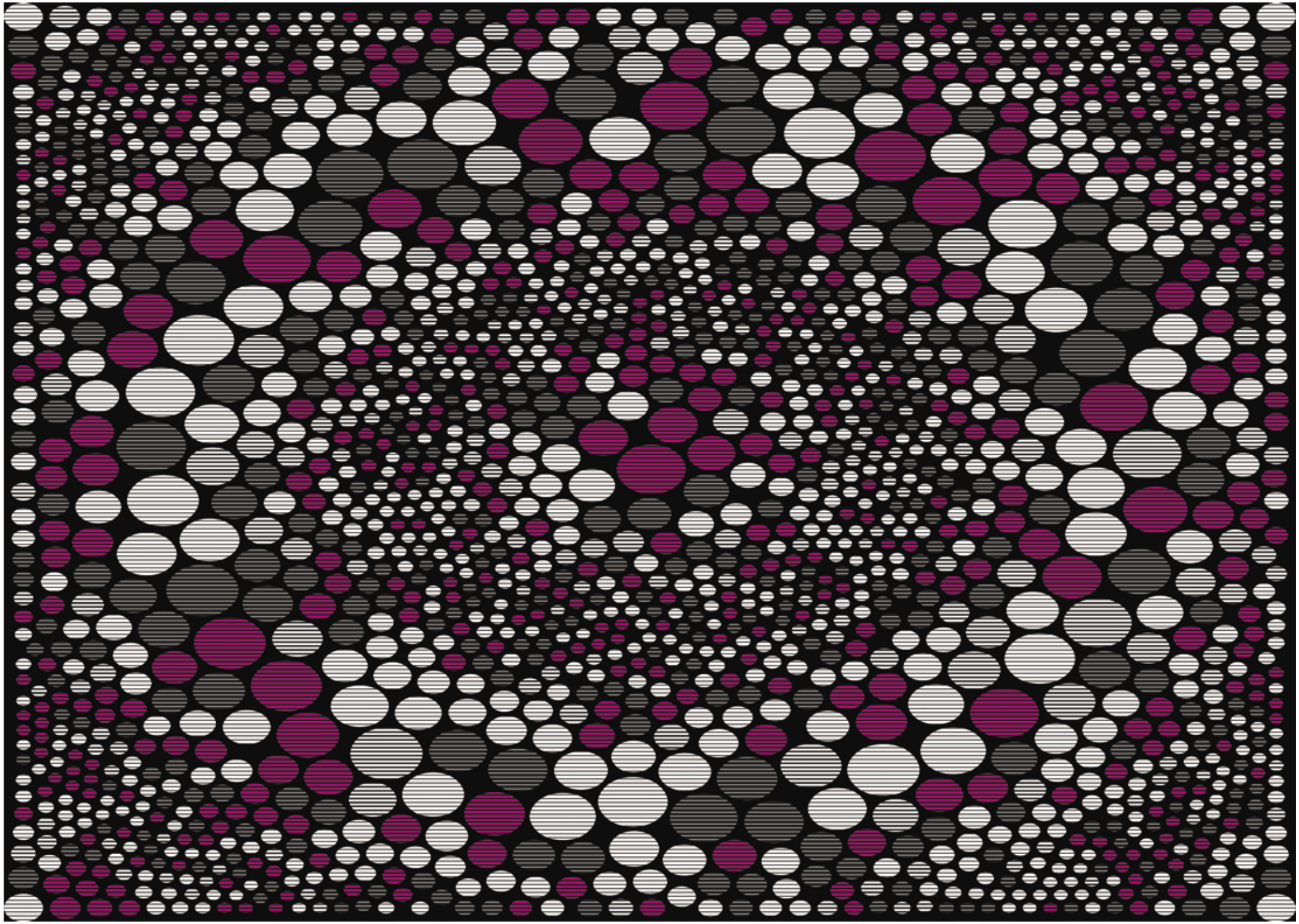
R0 **G**0 **B**0
C75 **M**68 **Y**67 **K**90

R165 **G**165 **B**165
C38 **M**30 **Y**31 **K**0

R255 **G**255 **B**255
C0 **M**0 **Y**0 **K**0

R236 **G**0 **B**140
C27 **M**82 **Y**0 **K**0

159

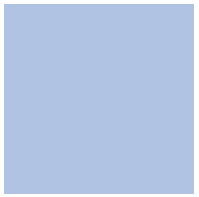


Together

Ramazan Avcı

SCRA

These collages have been prepared by using the figures, textures and colors of projects produced by the collective work of various teams.



R146 **G**193 **B**233
C40 **M**13 **Y**0 **K**0



R224 **G**60 **B**49
C6 **M**92 **Y**91 **K**1



R255 **G**88 **B**93
C0 **M**80 **Y**56 **K**0



R80 **G**31 **B**23
C40 **M**83 **Y**81 **K**62

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Road and Space

Hacer Ayrancıoğlu Yetiş

Ayrim Architecture

In a visual world defined by colors

On a surface made up of unified paths and spaces

Do the paths create the spaces

Or does the definition of what is between the spaces create the paths?



R231 **G**183 **B**138
C9 **M**29 **Y**48 **K**0



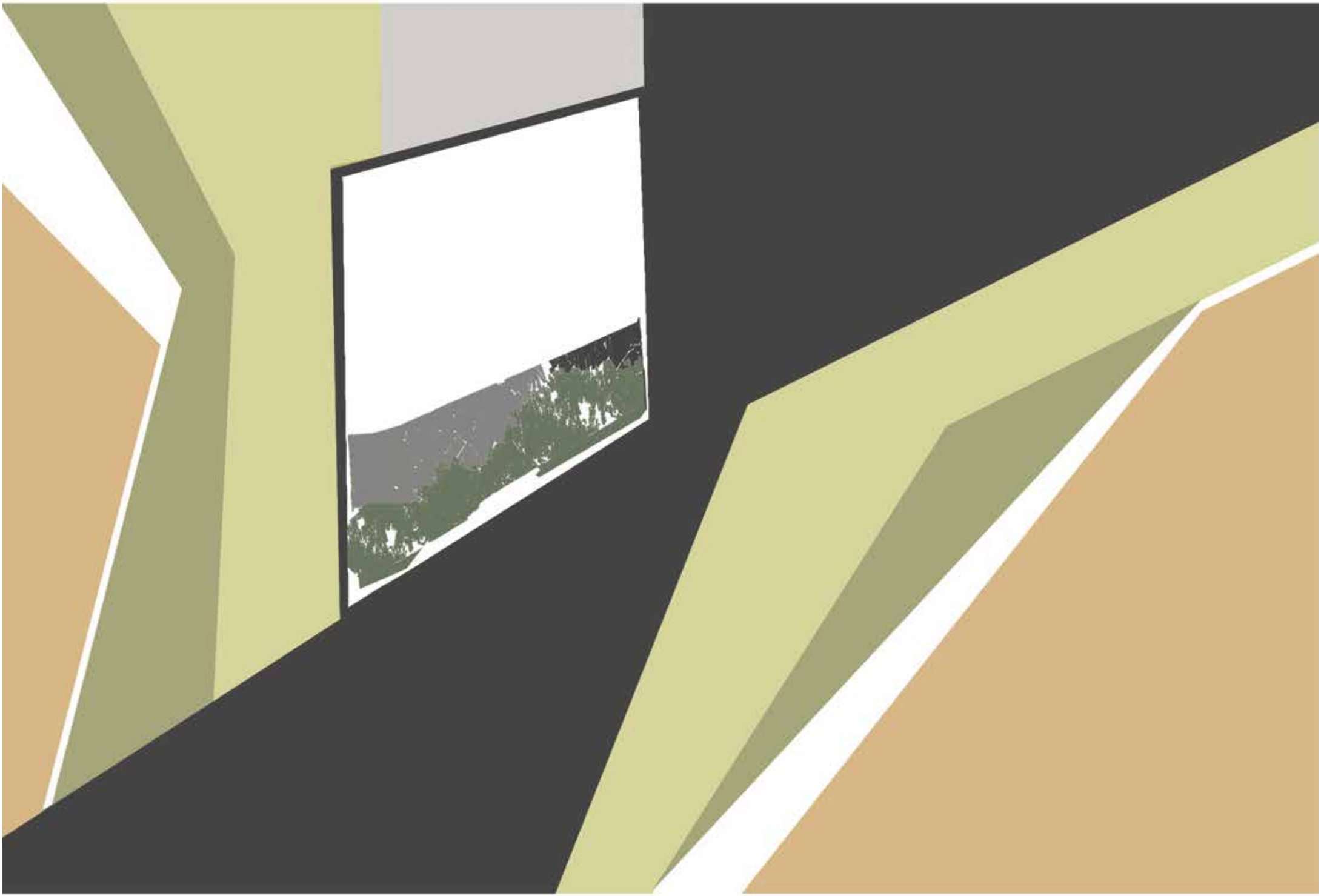
R174 **G**169 **B**123
C34 **M**27 **Y**59 **K**1

R220 **G**213 **B**154
C14 **M**10 **Y**47 **K**0



R76 **G**75 **B**74
C65 **M**58 **Y**58 **K**38

161



Ceremony

Kutlu İnanç Bal, Hakan Evkaya

İkikerebir

Does a leaf, when it falls from the tree in winter, feel defeated by the cold? The tree says to the leaf: "That is the cycle of life. You may think you're going to die, but you live on in me. It's thanks to you that I'm alive because I can breathe. It's also thanks to you that I have felt loved because I was able to give shade to the weary traveller. Your sap is in my sap; we are one thing.
Paulo Coelho, Manuscript Found in Accra.

She had never seen the sky this strange. Oddly enough, she quickly got used to the thousands of faces in the sky. Thousands of voices from the sky were whispering the words in an eerie way. The words they whispered turned into the wind and blew in her ears.

"Run... run to the tree on the hill..."

The faces were crying. That breeze was like a farewell song. The planet seemed to bid farewell to her with a glorious ceremony. So, why was it so ordinary? Everything was as ordinary as a dream between reality and a dream in that darkest hour of the night. She started to feel better as she ran. She felt much more alive as she breathed the breeze into her lungs. After a while, the idea that she would die if she did not run entered her heart. She was afraid she would die if she stopped. She had to run. Run to the tree...

...

The tree on the hill had started the day calmly. The faces in the sky scared the tree, too, but there was enough light for the tree to live. If there is light, the tree is there, and as long as the tree is there, there will always be light. The sky whispered to the tree. The whisper turned to the wind. The blow of the wind never stopped. The wind stretched all the branches of the tree. "Your turn..."

The tree understood what it was. The tree should have sacrificed its soul. Whereas there were so many suns to assimilate, so many birds to talk to, would the sky ever end? And all these animals, all these insects, what would they do without the tree? The wind talked and convinced the tree with its perfect symphony. The tree thought, and as its leaves began to slowly separate from its branches, it groaned, I will give you what you want, it said, as its branches succumbed to stretching, cracking. "But help me, take me out of myself, and blow to her." The tree held its leaves no longer. Each of them was like its own body. The tree died thousands of times for each leaf. The tree looked at its leaves, turned red. The tree thought. Was life red?

...

The woman sped up her steps as she got closer to the tree. It was as if the woman should have prevented the tragedy. Finally, she met the tree on the hill. She slowed down. She started to walk towards the tree. This tree was the most beautiful thing she had ever seen. She listened ... the sound of the leaves of the tree was the most beautiful voice she had ever heard. She felt the peace. The closer she got, the harder the wind blew. The woman was walking towards the tree as the tree stretched its branches toward her. The tree's soul flowed to the woman, just as someone else's soul had flowed to the tree before. This time, the woman whispered:

That's the cycle of life. You may think you're going to die, but you live on in me. It's thanks to you that I am alive because I can breathe... Your sap is in my sap; we are one thing.

R240 **G**237 **B**218
C8 **M**5 **Y**18 **K**0

R58 **G**49 **B**32
C59 **M**59 **Y**76 **K**70

R144 **G**123 **B**80
C37 **M**40 **Y**68 **K**26

R111 **G**24 **B**15
C33 **M**98 **Y**96 **K**49

162



Farewell

Evren Başbuğ

STUDIO EVREN BAŞBUĞ

Solitude is independence. It had been my wish and with the years I had attained it. It was cold. Oh, cold enough! But it was also still, wonderfully still and vast like the cold stillness of space in which the stars revolve.
Hermann Hesse / Steppenwolf

Technique: Numerical digital reproduction with 4 tones via clipped photograph

Source Photo Code: PIA21445 (NASA / JPL-Caltech / SSI)

Publication Date: April 20, 2017

PIA21445
The base photo of the design was taken by the Cassini spacecraft at 1:41 pm (EDT) on April 12, 2017. At the time, Cassini was 1.4 billion km away from Earth. Saturn's ice rings are visible above and below the image. The bright spot that appears on the middle axis of the image is the Earth. With a closer look, it is possible to see the Moon on the left of the Earth. Cassini was launched into space to scientifically study Saturn and its moons on October 15th, 2017. On July 1, 2004, it entered the orbit of Saturn. At the end of its flight that lasted for 19 years and 11 months, Cassini completed its mission by entering the atmosphere of Saturn in a controlled manner on September 15th, 2017. This is the last picture of Earth taken from Cassini.

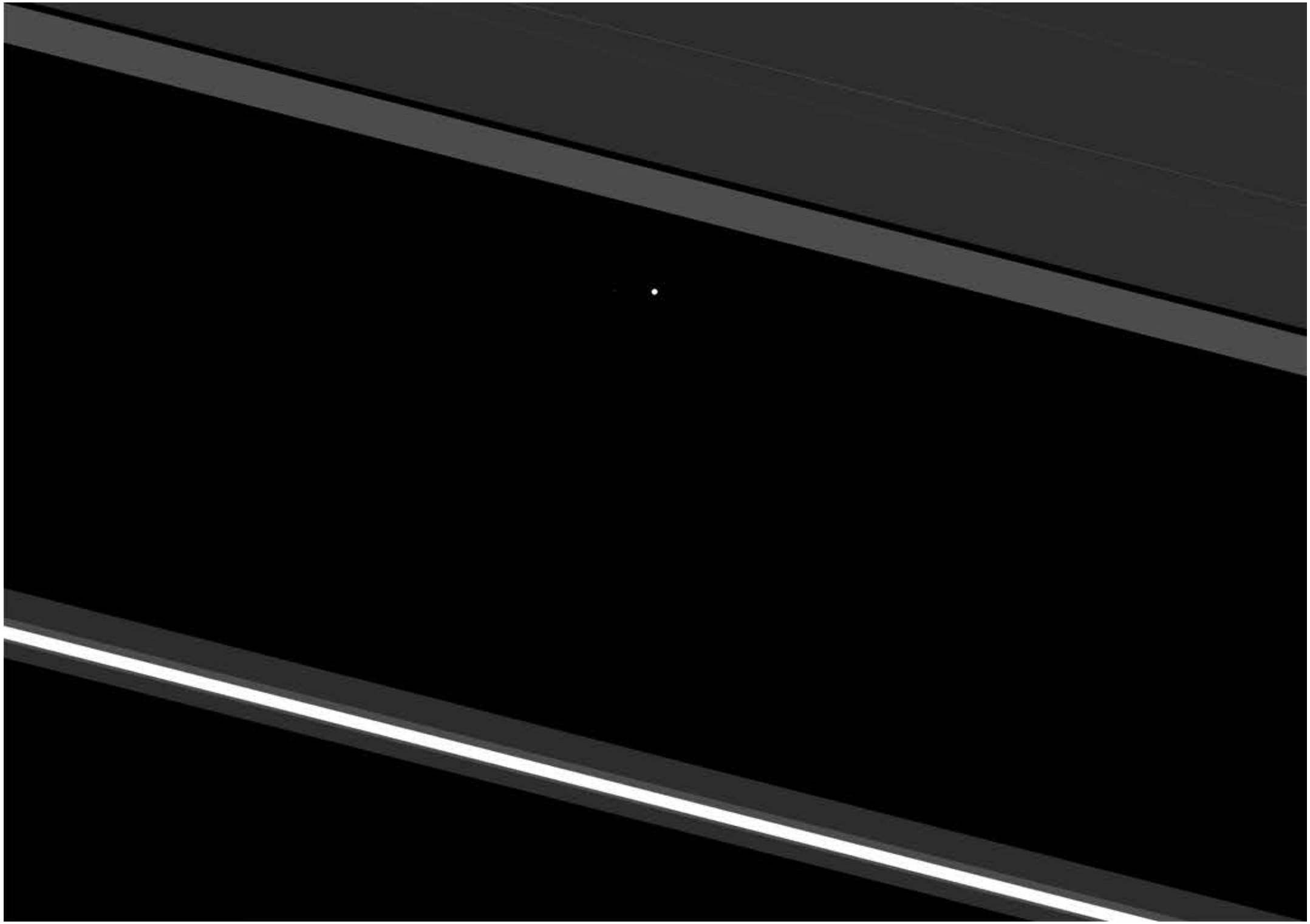
R0 **G**0 **B**0
C100 **M**100 **Y**100 **K**100

R50 **G**50 **B**50
C70 **M**60 **Y**55 **K**55

R85 **G**85 **B**85
C60 **M**50 **Y**50 **K**45

R255 **G**255 **B**255
C0 **M**0 **Y**0 **K**0

163



Hope

Deniz Ceyhun Baykan, Murat Özdoğru

Baykan Architecture

Walls; Generally dominant in today's architecture with their divisive, hard, cold, dull and limiting qualities. In modern times, we have had questions in mind about being Eastern, or more precisely, being Semi-Eastern; "Isn't there anything at all in the East?" There is a surface in the East, a surface rather than a volume. We find the best answer in Divriği. The surface in the Grand Mosque was so beautifully processed that each referent takes us to different places. There, the walls that we call cold turn into the skin. In this design, the interaction of architecture and art began with this enthusiasm. The aim was to add color, texture, and "hope" to the wall. Now this "hope" is looking for a wall of its own, blind and deaf.

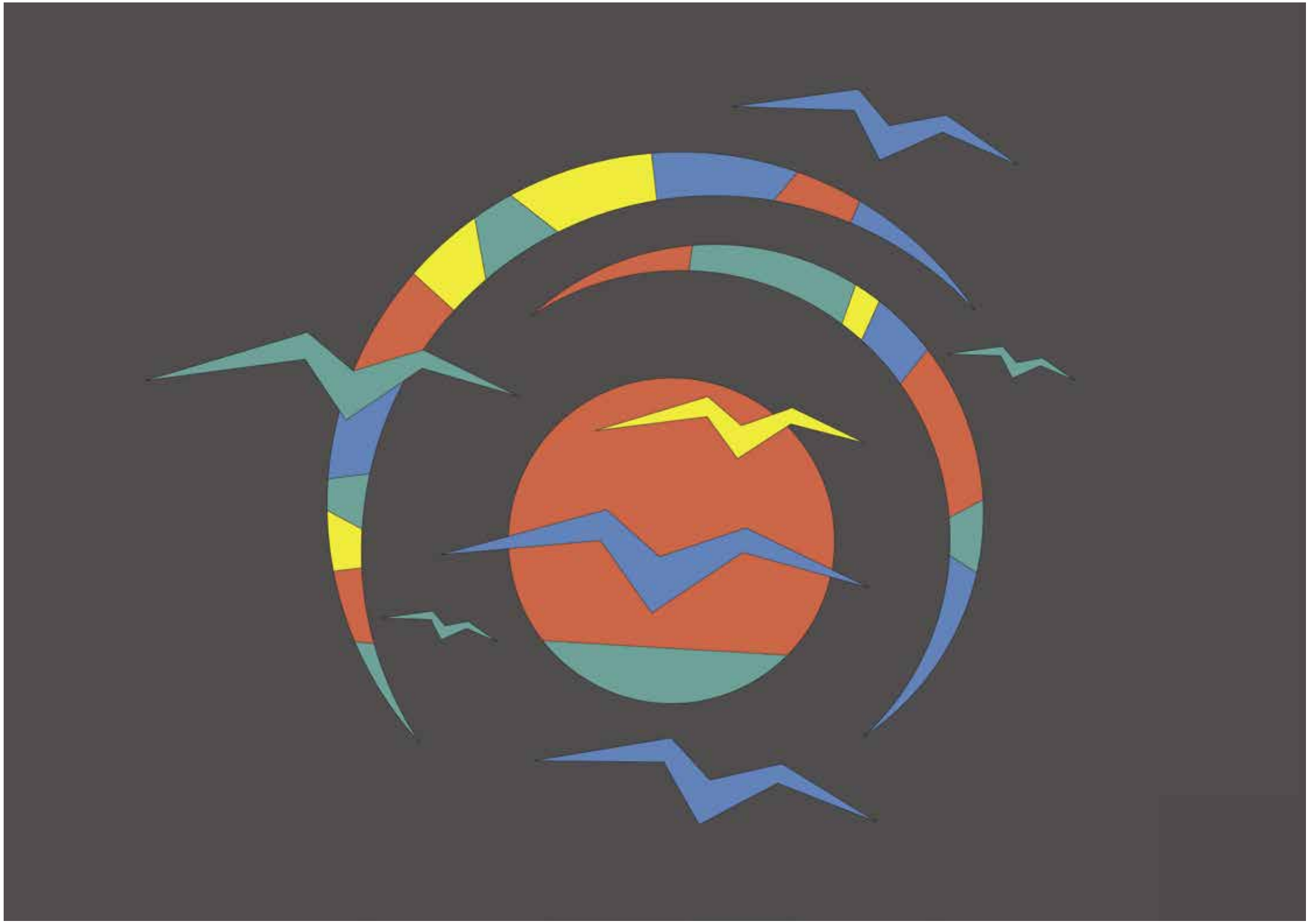
R247 **G**104 **B**72
C0 **M**74 **Y**75 **K**0

R67 **G**164 **B**153
C72 **M**15 **Y**45 **K**0

R251 **G**231 **B**48
C4 **M**3 **Y**91 **K**0

R54 **G**135 **B**191
C77 **M**38 **Y**5 **K**0

164



Dance of the Sea and the Land / Threshold

Saffet Kaya Bekiroğlu

Saffet Kaya Architects (SKA)

I have always wanted to be by the sea.

I don't know... maybe because I'm an islander (Cyprus)? Or does everyone feel that way?

I spent my childhood years in Cyprus. I moved to Istanbul to study architecture. I went to Los Angeles for my master's degree, and I started my career there. After that, I moved to London to continue my career. All the cities and countries where I have spent my life so far are either on an island or by the sea. Is it all a coincidence? Or did my subconscious guide me in making my choices? I'm not sure...

In my panel design, I wanted to focus on this threshold. The threshold that redefines itself with never-ending energy and where the land and sea meet. The topography on the land continues to the bottom surface of the sea, and this movement is mystically reflected in shades of blue, and these shades extend to the horizon...

Continuity of the sphere...

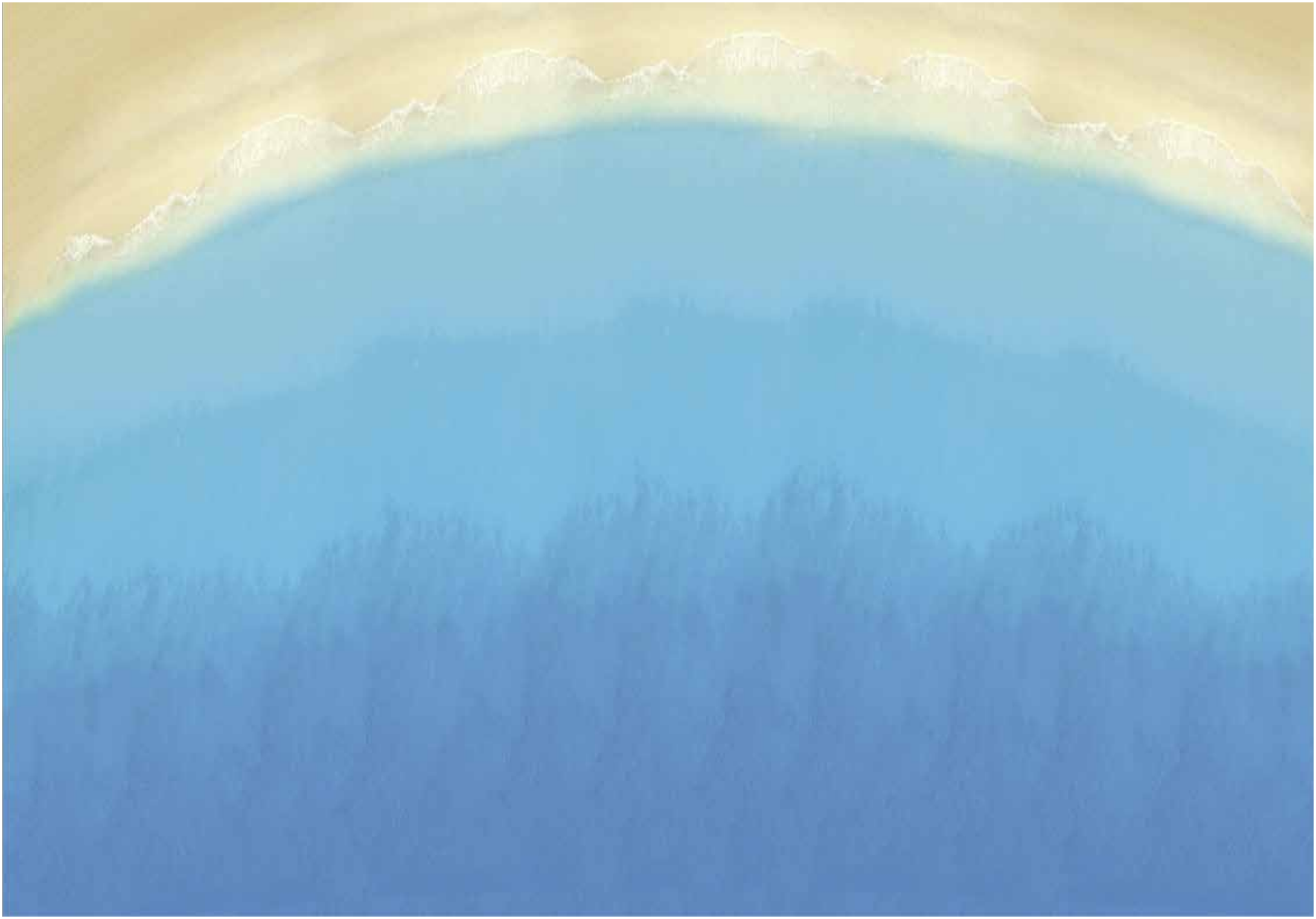
R222 **G**198 **B**50
C13 **M**20 **Y**46 **K**0

R94 **G**200 **B**216
C58 **M**0 **Y**15 **K**0

R9 **G**175 **B**217
C73 **M**10 **Y**7 **K**0

R26 **G**137 **B**193
C80 **M**36 **Y**5 **K**0

165



Colors Of the Aegean

Arda Beset

Beset Architectural Studio

In my opinion, “Architectural Design” means getting excited and enjoying every second of life starting from *that* moment we are in; It is the great fluctuations between anxiety experienced during revisions and final project processes and indescribable pleasures.

Everyone lives their life in different levels of emotions. I think it is our genes and the culture we belong to that determine the strength of these emotions:

I am a child of a Cretan and Aegean family. Every story I have listened to from my family since my childhood has included the colors of either Izmir, Crete or the whole Aegean. Because everything that belongs to the Aegean has such a strong color that even when you imagine it, the colors define the objects. Bornova’s huge muscat grapes in yellow and green color, olive groves like an endless sea with velvety green that lights up in the wind, endless dark green semi-shiny tangerine gardens, maquis made up of the matte green of thyme and shrubs and gray anthracite rocks and the enchanting Aegean Sea from turquoise to dark blue, all embracing in thousands of recesses and protruding coves hidden with nature... And of course, the Aegean Sun, the secret magician of this geography, animates this nature and paints it with a different emotion with colors that change from yellow to red every hour of the day. Here, the blend of all these colors forms the Aegean and its culture.

I, my parents, their parents, and our grandfathers, no matter in which century they lived, laughed, became happy, cried, danced, and dreamed with the harmony of these colors. They lived their life to the fullest... When they died, within these lands, they became a part of the pigments in the color palette of the Aegean.

While I was trying to determine the location of my architectural design office in Izmir, this culture, which formed me subconsciously, also governed my decisions. First, I wanted to be in Cumhuriyet Square, the heart of Izmir, because on one side, it would be Izmir and its crowd and on the other it would be the Gulf and all the Aegean colors. When I looked outside the window, there was the square in front of me, the Izmir silhouette on my left and the Aegean Sun on my right, which illuminates and colors that silhouette all day.

My main criterion for office design is a plain and white environment, where I can make my designs comfortably and away from the crowd. Because while the white paper I put on my desk to design would be lost in the outside environment, I reflect my dreams on pure white with my colored pencils. However, while designing, of course, there is a moment when I get overwhelmed and stuck. In that moment I turn around and look at the Aegean Sea from the window. Then I raise my head and carry the serenity and peace into the office with this backlit stretch ceiling that contains all the colors of the Aegean. This pattern that I designed combines the colors created by the Aegean Sun on the Aegean Sea horizon at sunset. Because the sunset contains all the colors of the Aegean. Let’s not forget that in the Aegean, The Sun always sets in the sea.

R197 **G**95 **B**91
C18 **M**75 **Y**61 **K**3

R225 **G**223 **B**52
C15 **M**2 **Y**93 **K**0

R124 **G**185 **B**216
C49 **M**13 **Y**7 **K**0

R208 **G**208 **B**200
C18 **M**13 **Y**19 **K**0

166



Strip

Heves Beşeli

Motto Architecture

Nothing in life is entirely black or white. A beginning that we think is the end may be the object itself that we thought was a shadow. Sometimes, the truth is just an illusion.



R92 **G**32 **B**58
C48 **M**90 **Y**52 **K**47



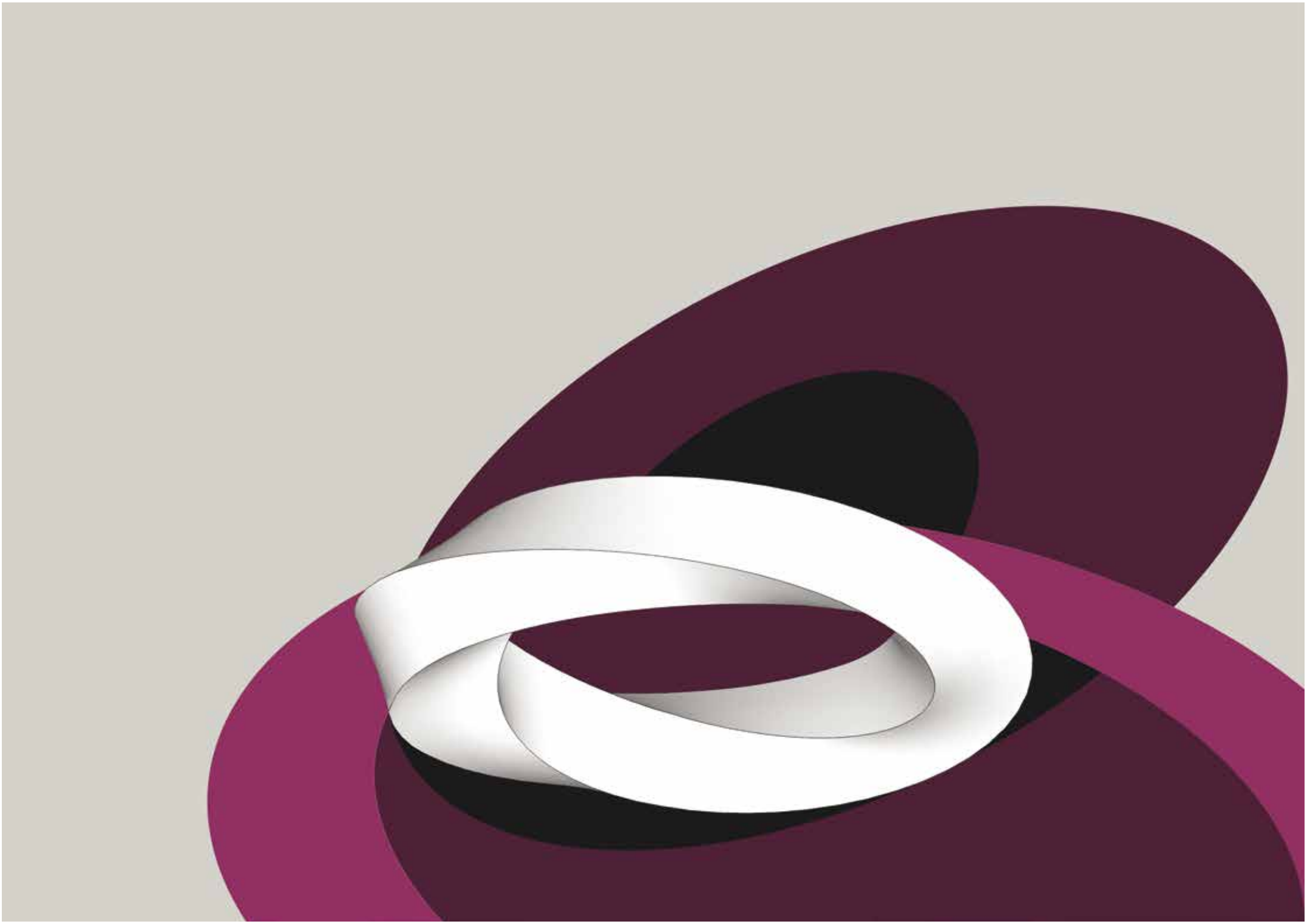
R169 **G**59 **B**107
C32 **M**90 **Y**36 **K**6



R24 **G**24 **B**24
C73 **M**67 **Y**65 **K**79

R204 **G**205 **B**200
C20 **M**14 **Y**18 **K**0

167



La Porte de Bou

Şebnem Buhara, Gizem Gülsan

Bou Design Studio

Influencing many areas from architecture to interior architecture; Art Deco, which is considered the infiltration of modernism into decoration, continues to be a source of inspiration for designers today with all its magnificence and creativity. Thus, we are embarking on a journey from Bou Gate (La Porte de Bou) to re-encounter this movement, whose effects we see most in architecture, and to discover the areas it touches.

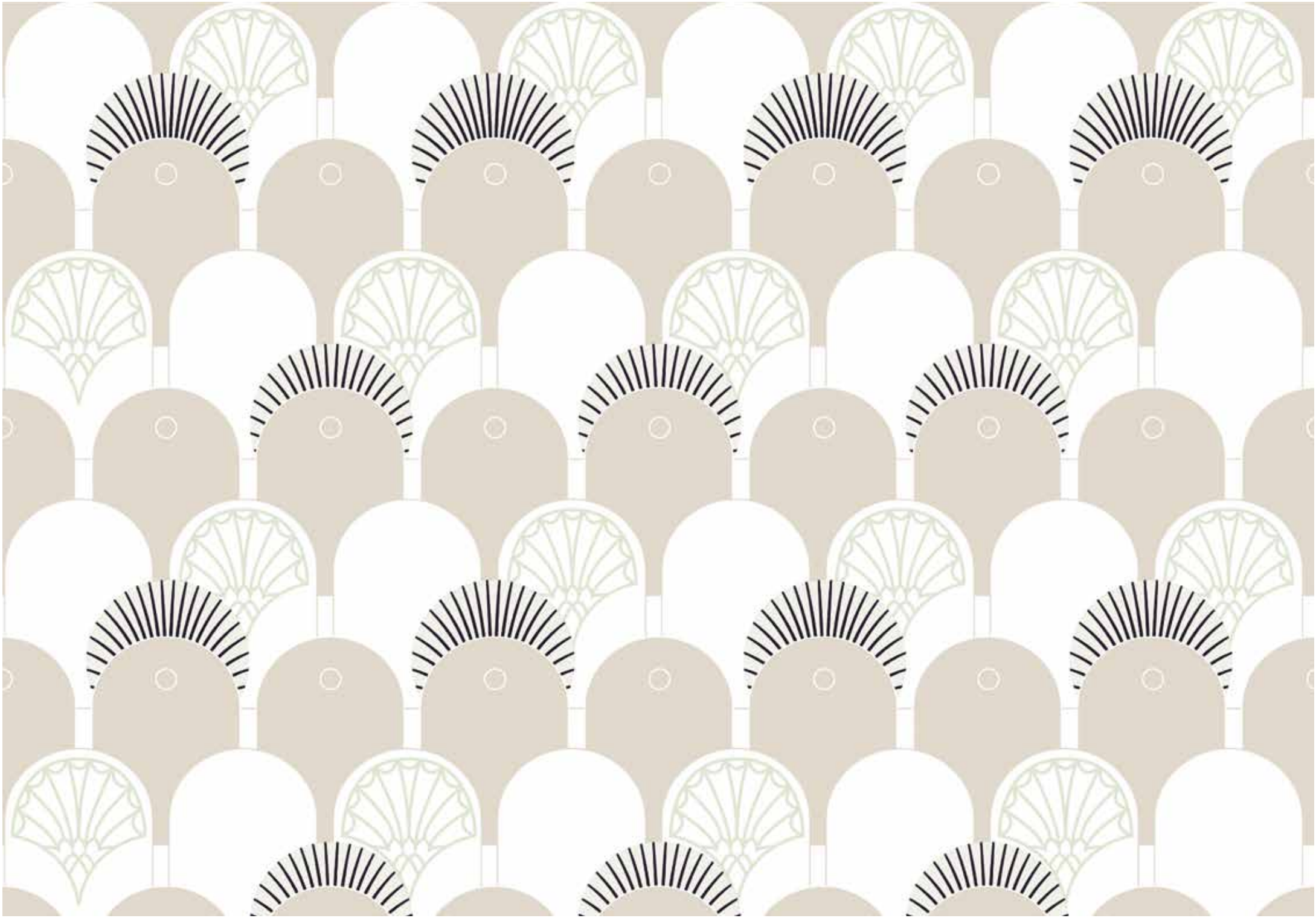
R225 **G**220 **B**217
C11 **M**10 **Y**11 **K**0

R224 **G**229 **B**214
C12 **M**4 **Y**16 **K**0

R239 **G**240 **B**240
C5 **M**3 **Y**3 **K**0

R75 **G**75 **B**94
C73 **M**67 **Y**44 **K**28

168



Chord

Seden Cinasal

SCRA

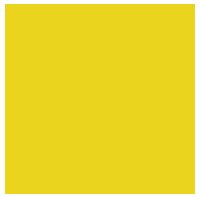
These collages have been prepared by using the figures, textures and colors from projects produced by the collective work of various teams.



R115 **G**123 **B**76
C55 **M**37 **Y**80 **K**17



R156 **G**132 **B**18
C38 **M**40 **Y**100 **K**10

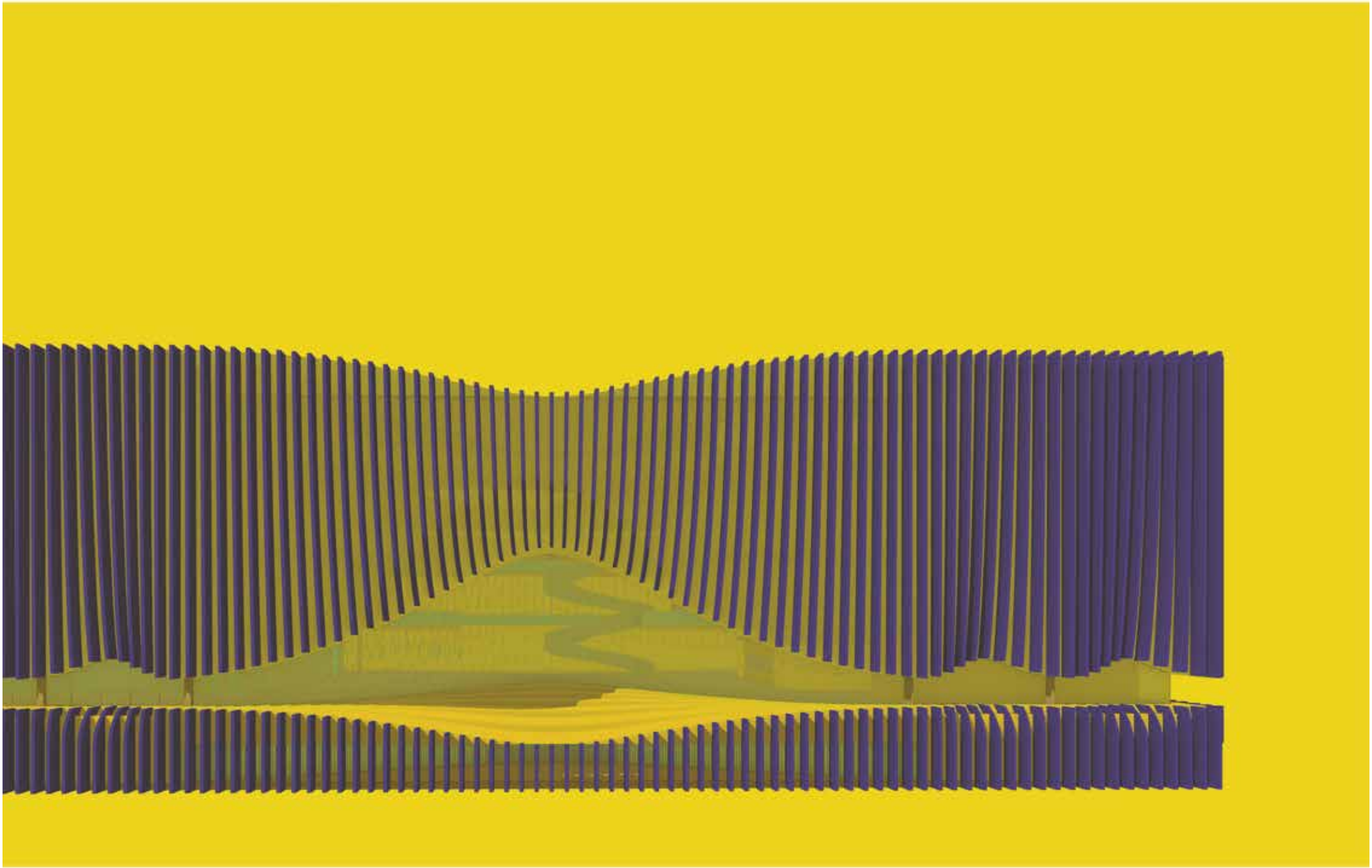


R255 **G**205 **B**0
C1 **M**18 **Y**100 **K**0



R89 **G**84 **B**120
C72 **M**70 **Y**31 **K**13

160



Junkspace*

M. Gökhan Çelikağ, Melis Varkal

ofisvesaire

"...Junkspace is the sum total of our current achievement; we have built more than did all previous generations put together, but somehow we do not register on the same scales.

...If *space-junk* is the human debris that litters the universe, *Junk-Space* is the residue mankind leaves on the planet. The built (more about that later) product of modernization is not modern architecture but Junkspace.

...Architects could never explain space; Junkspace is our punishment for their mystifications. O.K., let's talk about space then. The beauty of airports, especially after each upgrade. The luster of renovations. The fine craftsmanship of the shopping centers Let's explore public space, discover casinos, spend time in theme parks... Junkspace is the body double of space, a territory of impaired vision, limited expectation, reduced earnestness. Junkspace is a Bermuda Triangle of concepts, an abandoned petri dish: it cancels distinctions, undermines resolve, confuses intention with realization. It replaces hierarchy with accumulation, composition with addition. More and more, more is more..." Rem Koolhaas

** Koolhaas, R. 2000, "Junkspace" in Constructing a New Agenda: Architectural Theory 1993-2009, ed.: A. Krysta Sykes, Princeton Architectural Press, New York, s.134-151.*

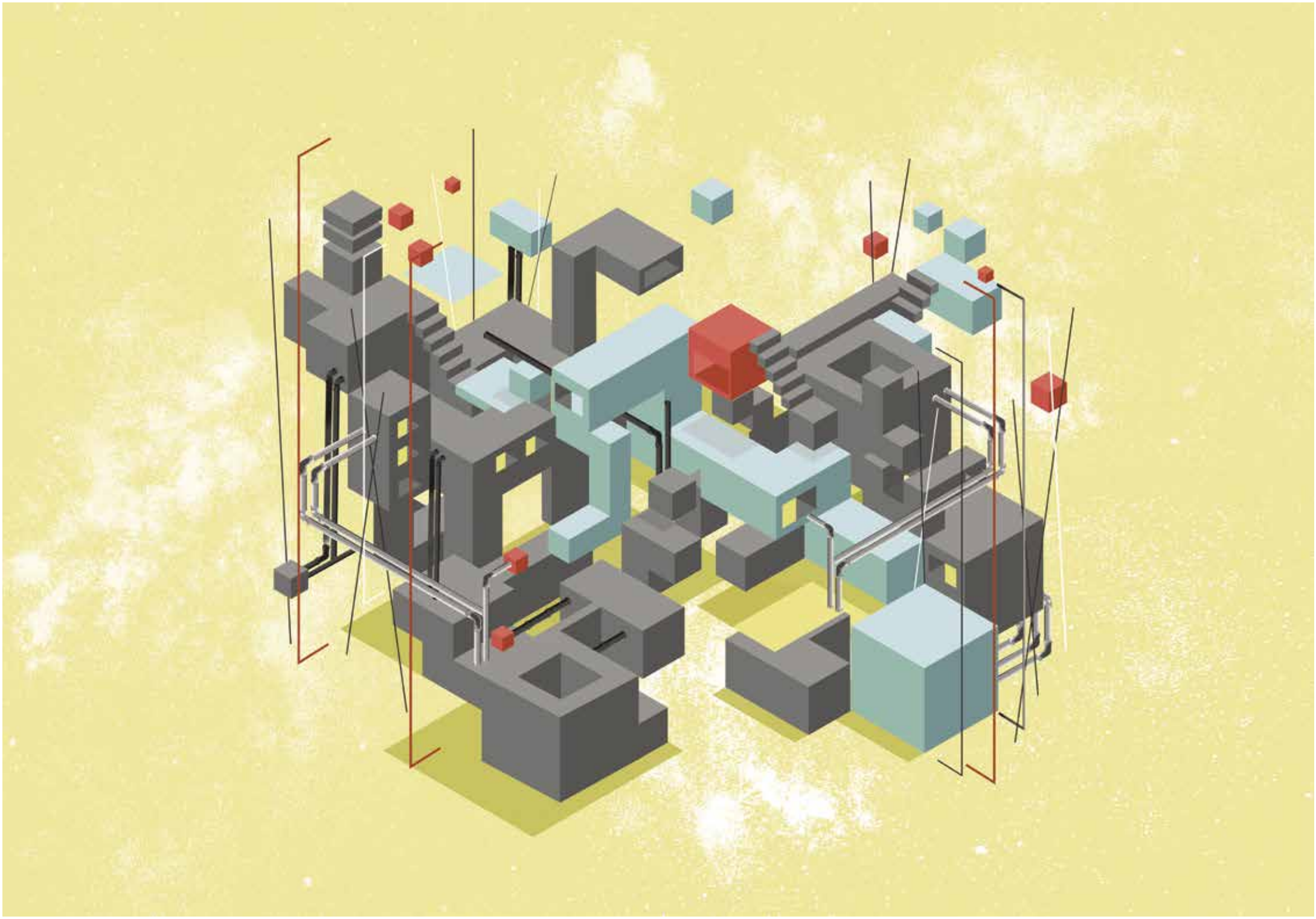
R245 **G**106 **B**93
C0 **M**73 **Y**61 **K**0

R224 **G**228 **B**153
C5 **M**6 **Y**49 **K**0

R149 **G**149 **B**149
C44 **M**36 **Y**37 **K**2

R185 **G**222 **B**228
C26 **M**2 **Y**9 **K**0

169



Sixteensquares

Hasan Okan Çetin

SMAG Architecture

The main pattern of the work comes from two decades ago. The third work of the first semester produced within the scope of the 1999-2000 fall semester ARCH101 course led by Tuğyan Aytaç Dural, Nihal Bursa, Selahattin Önür and Haluk Zelef in the Department of Architecture at METU. This drawing I produced in my freshman year is a composition or composition candidate consisting of 16 squares. What stands out in every square is the hand tool of a plumber or carpenter. This hand tool accompanies the work with four key squares, which are produced by taking into account the foreground and background relationships in different perspectives. And when they come together, they try to move towards a whole.

R202 **G**209 **B**44
C25 **M**5 **Y**100 **K**0

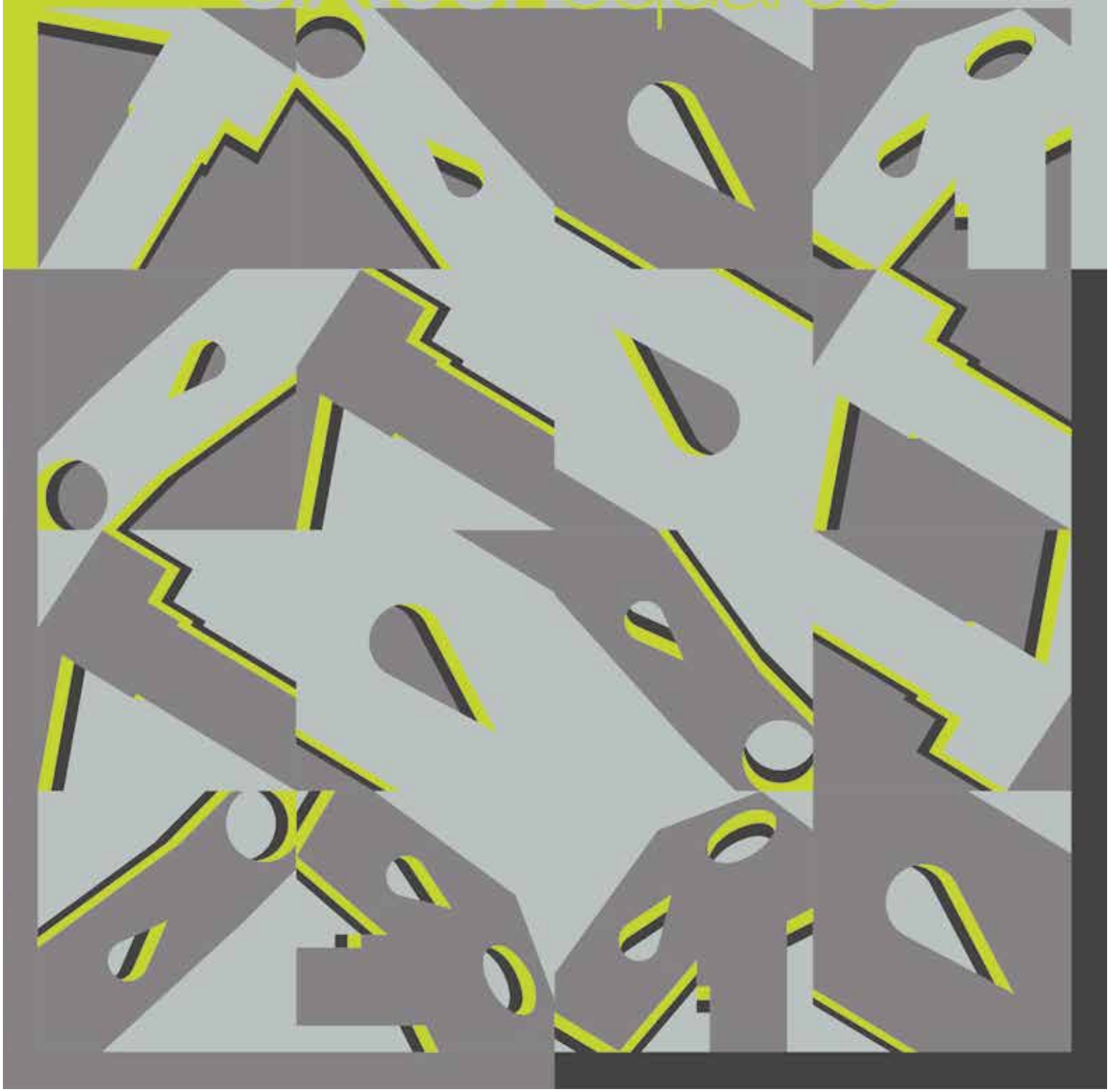
R82 **G**82 **B**83
C5 **M**5 **Y**5 **K**80

R173 **G**190 **B**191
C25 **M**10 **Y**15 **K**10

R132 **G**131 **B**137
C10 **M**10 **Y**5 **K**50

170

sixteensquares



Trance

Tülin Çetin

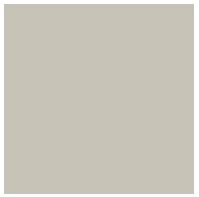
TÇMT

The design on the panel seeks discoveries through abstraction.

Describing an architectural project by reducing it to simple forms frees us from the distractions of reality and allows us to focus on the main idea within the subject.

The collage of the project on the panel, which is based on establishing a calm life within the suffocating life of the city, examines this spatial setup. Colors are included as the main triggers of the subject. Serene spaces in yellow tones, blue referencing the sky and red fringe that connects the interior world with the complexity of the city are the elements of abstraction.

The panel has been prepared to be given to those who see something as what it is (building owners) from those who see it as an idea.



R196 **G**191 **B**182
C24 **M**20 **Y**26 **K**0



R207 **G**196 **B**147
C20 **M**18 **Y**18 **K**0



R91 **G**127 **B**149
C69 **M**42 **Y**31 **K**4



R175 **G**39 **B**47
C22 **M**97 **Y**88 **K**13

171



Stretching İstanbul

Renda Helin Çilalioğlu Çizer

Istanbul is like a woman. It has the unique beauty of Byzantium, the Roman Empire and the Ottoman Empire. Everyone has fought for centuries to have Istanbul and every culture that deserves it has added value and beauty to its charm. They respected and appreciated both its magnificence and what it gave. Istanbul was left abandoned after the death of Gazi Mustafa Kemal Atatürk, who valued Istanbul for the last time in 1938 and saved it from the invasions. After that, Istanbul has constantly been exploited, and its value has never been known. The educated and the uneducated, the cultured and the uncultured have owned Istanbul. Every day, Istanbul has been forced to give birth to a building, a street. It has been forced to host millions, host foreigners who migrated, and put them to sleep on its shoulder. They got Istanbul used to a life that is beyond her capacity and to people disturbing it. People destroyed its forests, through forests were its children that it raised and valued the most. It has endured all kinds of exploitation, damage, and annihilated of its history, but nobody wants to listen to its screams while its children are destroyed. In fact, everyone hears them and know. Of course, the city is waiting for the day when it will take revenge (the great Istanbul earthquake).

Istanbul, which is the fifth most populous city in the world, is home to approximately 16 million people. Istanbul is visited by 23 million people every day.

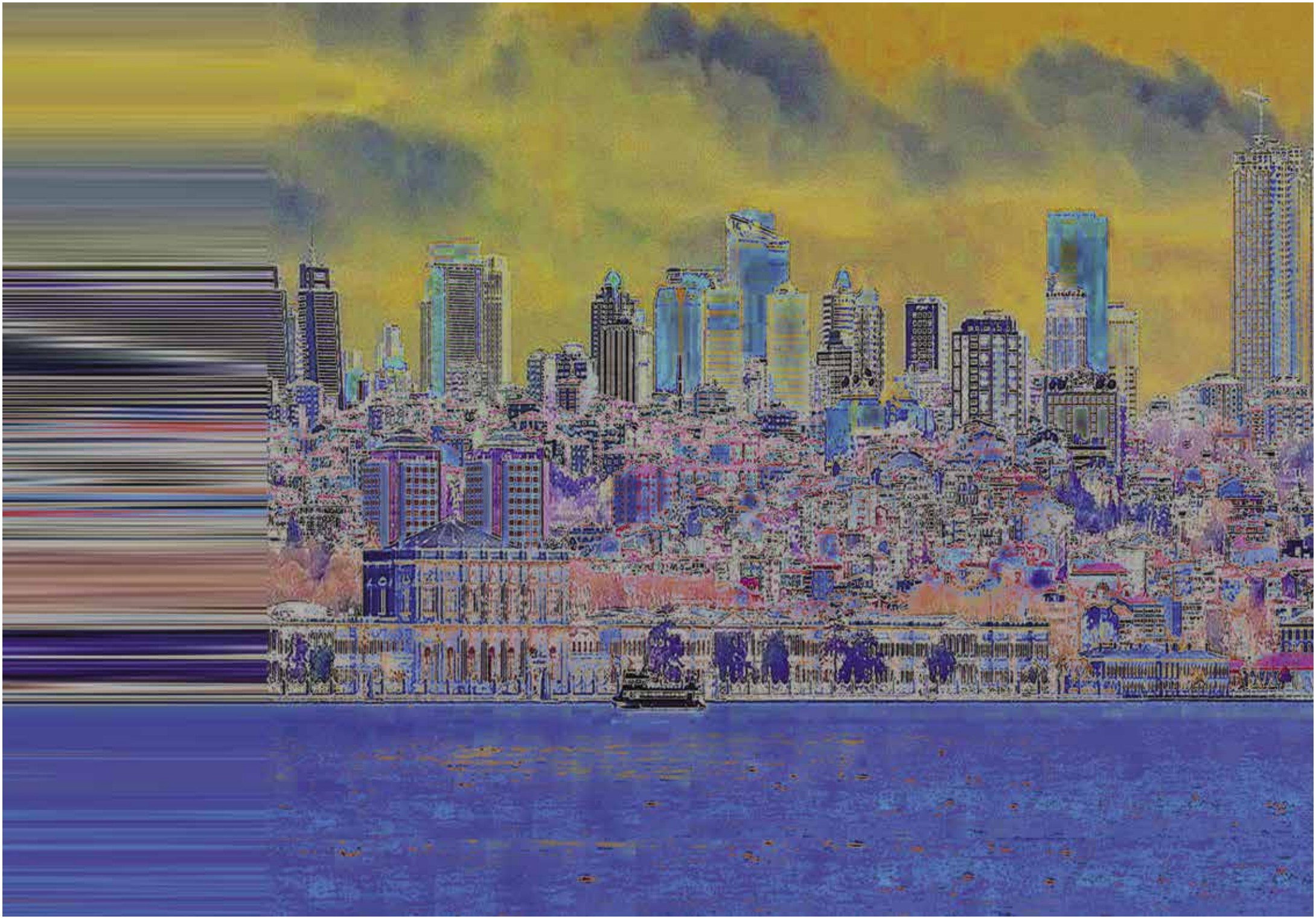
R194 **G**151 **B**64
C24 **M**39 **Y**90 **K**3

R173 **G**72 **B**186
C42 **M**81 **Y**00 **K**0

R8 **G**123 **B**154
C87 **M**41 **Y**28 **K**3

R26 **G**84 **B**196
C88 **M**72 **Y**0 **K**0

171



Geoscapes

Alper Derinboğaz

Living room

While trying to find the basis of life through architecture, we enter a process of rethinking and reshaping our relationship with the world. This process is different every time, and it is not entirely under our control. Let's define this guidance that we are not aware of but feel working upon us as "Geospaces".

The world contains a deep knowledge that informs people in many aspects, such as civilization and architecture. Each of the conceptual questions we are trying to reach is hidden there. Like all existential processes, every individual finds themselves in this corrosive and unknown process. While the concrete form of this process can be observed in the formation of natural forms, we can only start feeling what it adds to our souls if we try. Why should the architecture we have created begin to become a layer between us while the new bonds we have established with the world allow us exist? This is why the designed architecture has to interact in a way that reflects an understanding of the topography in which it is located and does not disrupt harmony. It is not a layer that separates us, it is the main space that unites us.

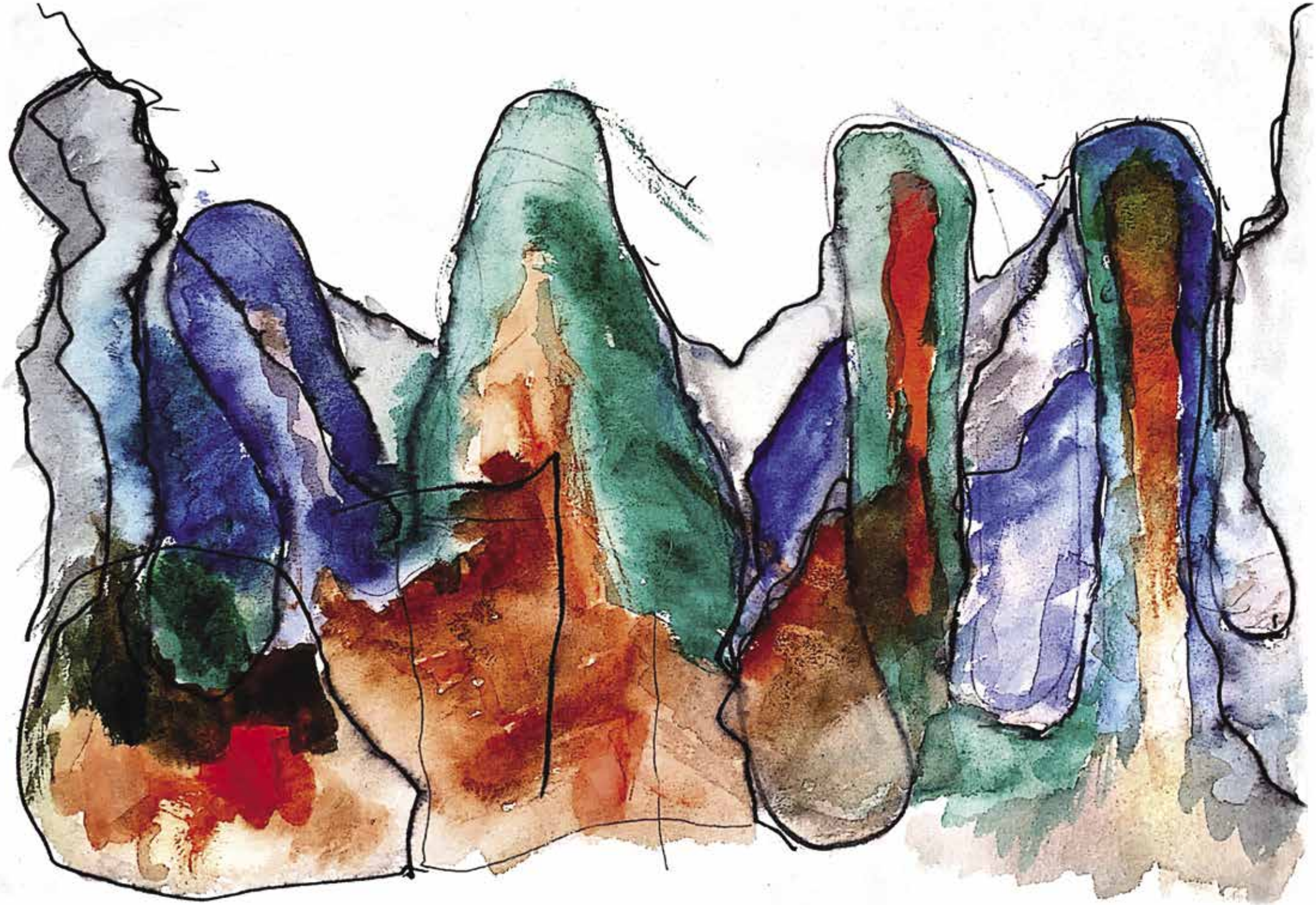
R16 **G**108 **B**89
C88 **M**35 **Y**69 **K**22

R220 **G**48 **B**1
C8 **M**94 **Y**100 **K**1

R1 **G**24 **B**158
C100 **M**96 **Y**2 **K**2

R216 **G**188 **B**208
C14 **M**27 **Y**6 **K**0

172



Invasion

Durmuş Dilekci

DİLEKCİ Architects (DDA)

Istanbul is experiencing an invasion of newly built roads, bridges, tall structures and slums. Each of them destroys each other's space. Just as they invaded the gaps that they took over before.

Color melts into the texture as a whole and loses its authenticity. This is why Istanbul shows its beauty in the night time. The anonymous expression that emerges contains today's urban colors.

Colors of invasion and domination...

R241 **G**235 **B**156
C7 **M**2 **Y**49 **K**0

R0 **G**79 **B**89
C93 **M**55 **Y**52 **K**32

R92 **G**127 **B**113
C66 **M**36 **Y**56 **K**12

R26 **G**84 **B**196
C88 **M**72 **Y**0 **K**0

173



The Harmony in Contrast

Hüseyin Onur Dinmez

hOd architecture

Everything in nature exists through its opposite and finds meaning through its equivalent.

It is always incomplete without its opposite, its contrast...

All colors in nature gain meaning as they are lived and felt.

Expression offers a language, a different meaning in perceptions... Abstract or concrete...

This work is a small expression of the harmony of these opposites (!). Abstract and concrete, black and white, warm and cold are equally sharp, and their meanings are equally intertwined.

What we are really getting at is a dilemma that exists in nature, which can be contradictory in itself. Sea and green or sea green...

While combining the colors of nature with mathematics and geometry, we probe this contrast, or all these intertwined phenomena, with the “tesselation” method of geometric patterns from the past to the present. We try to interpret the colors of nature with this concept...

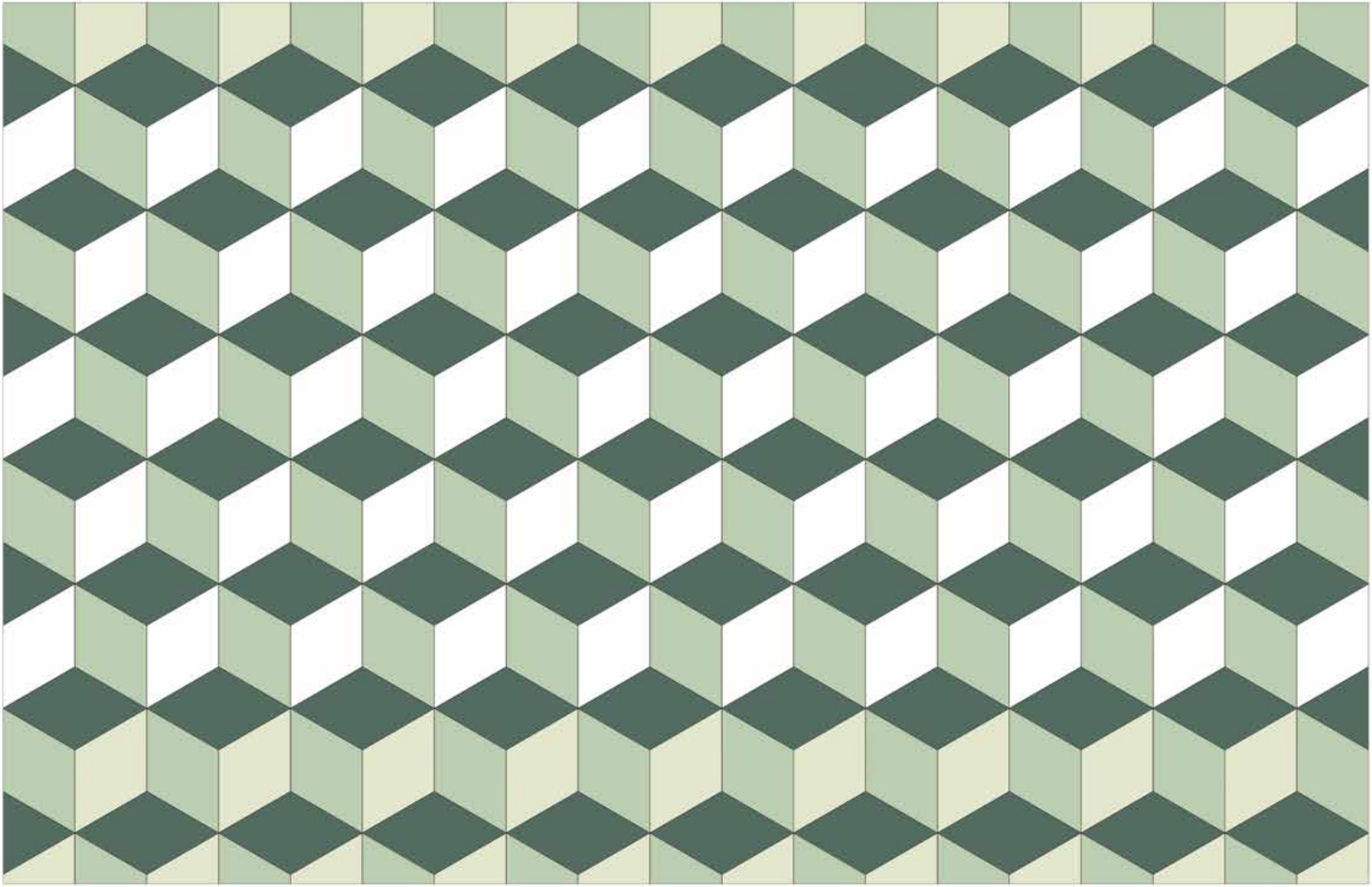
R68 **G**109 **B**100
C75 **M**41 **Y**58 **K**20

R173 **G**203 **B**175
C33 **M**8 **Y**36 **K**0

R220 **G**226 **B**200
C14 **M**5 **Y**24 **K**0

R255 **G**255 **B**255
C0 **M**0 **Y**0 **K**0

174



Kemeraltı

Deniz Dokgöz

İkiartıbir Mimarlık

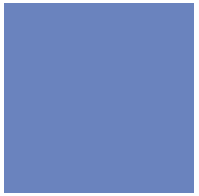
A colorful, chirpy and a crowded bazaar... Kemeraltı... A street in the bazaar... Where the flood of people is, where the sounds and the colors are mixed... Anafartalar Street... Not a street, in essence, a trace, a memory ... Actually, it is the coast itself... A harbor, where sails and piers, domes and roofs, birds and people meet ...Inner harbor of the 17th century...



R144 **G**25 **B**28
C26 **M**100 **Y**100 **K**29



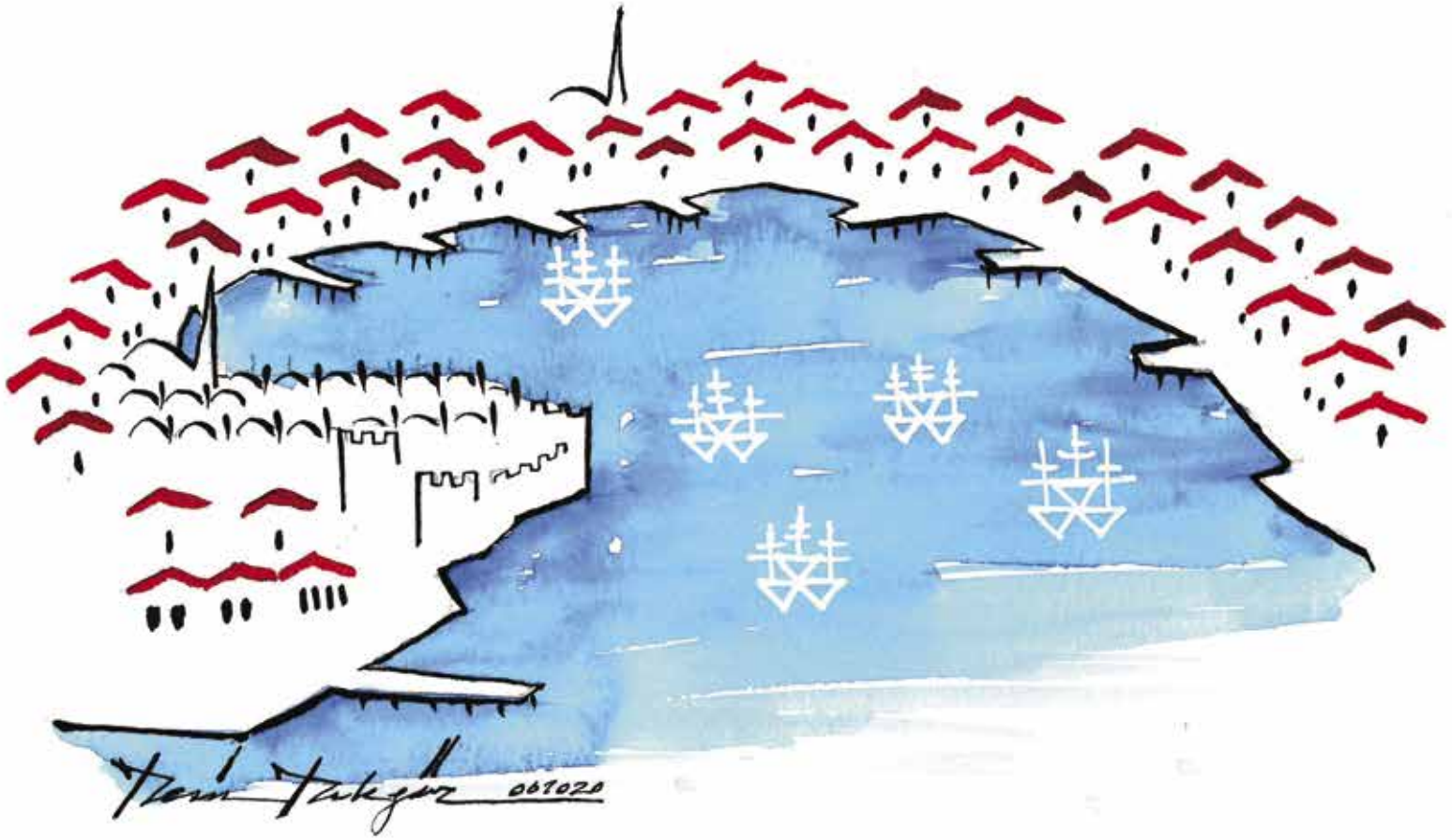
R238 **G**49 **B**47
C0 **M**95 **Y**90 **K**0



R69 **G**134 **B**198
C73 **M**40 **Y**0 **K**0

R143 **G**214 **B**231
C41 **M**0 **Y**8 **K**0

175



Naturmort

Pınar Gökbayrak, Ali Eray, Burçin Yıldırım

PAB Architecture

A piece of land surrounded by water. It has its own nature, life, culture... The loneliness and uniqueness of being an island.

Gökçeada has special geography with its centuries-old traditions that go back to old Greek villages, social and physical texture, rich flora and fauna and topography surrounded by water. A peaceful climate in which all colors of nature come together with masonry stone houses with tile roofs, fertile fields, rich gardens, olive groves surrounding the hills, the deep blue sea hitting the beach. The sad and half-ruined streets of abandoned Greek villages are a pain in the heart beside all this beauty.

It is a fact that the island will undergo a visible change due to increasing interest in recent times. However, this transformation must be achieved while still protecting its memory and without forgetting its past. In this collage, which we imagine being on the wall of our Gökçeada High School Campus project, we hope to recall the rural richness and magical nature of Gökçeada, as well as its sad and fragmented historical texture, and to keep the urban memory alive from the present to the past.

Hoping to keep nature and its memory alive...

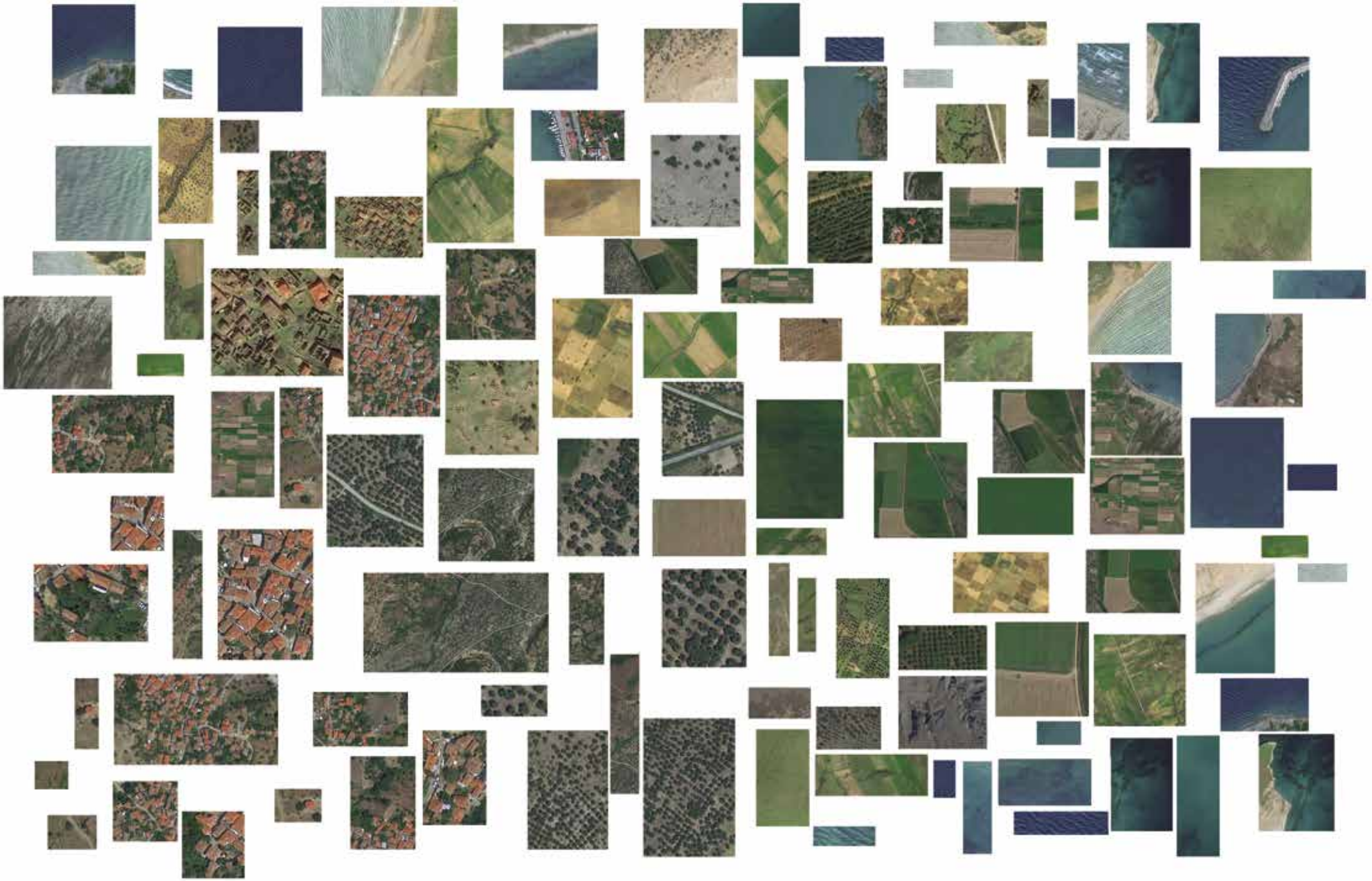
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C11 **M**75 **Y**86 **K**1

R215 **G**172 **B**118
C16 **M**32 **Y**60 **K**0

R114 **G**131 **B**91
C57 **M**34 **Y**72 **K**13

R64 **G**131 **B**138
C76 **M**34 **Y**42 **K**6

176



Uzungöl

Sunay Erdem

Sunay Erdem Mimarlar

Mountains, vineyards, flowers, streams and the double-minaret mosque of Uzungöl...

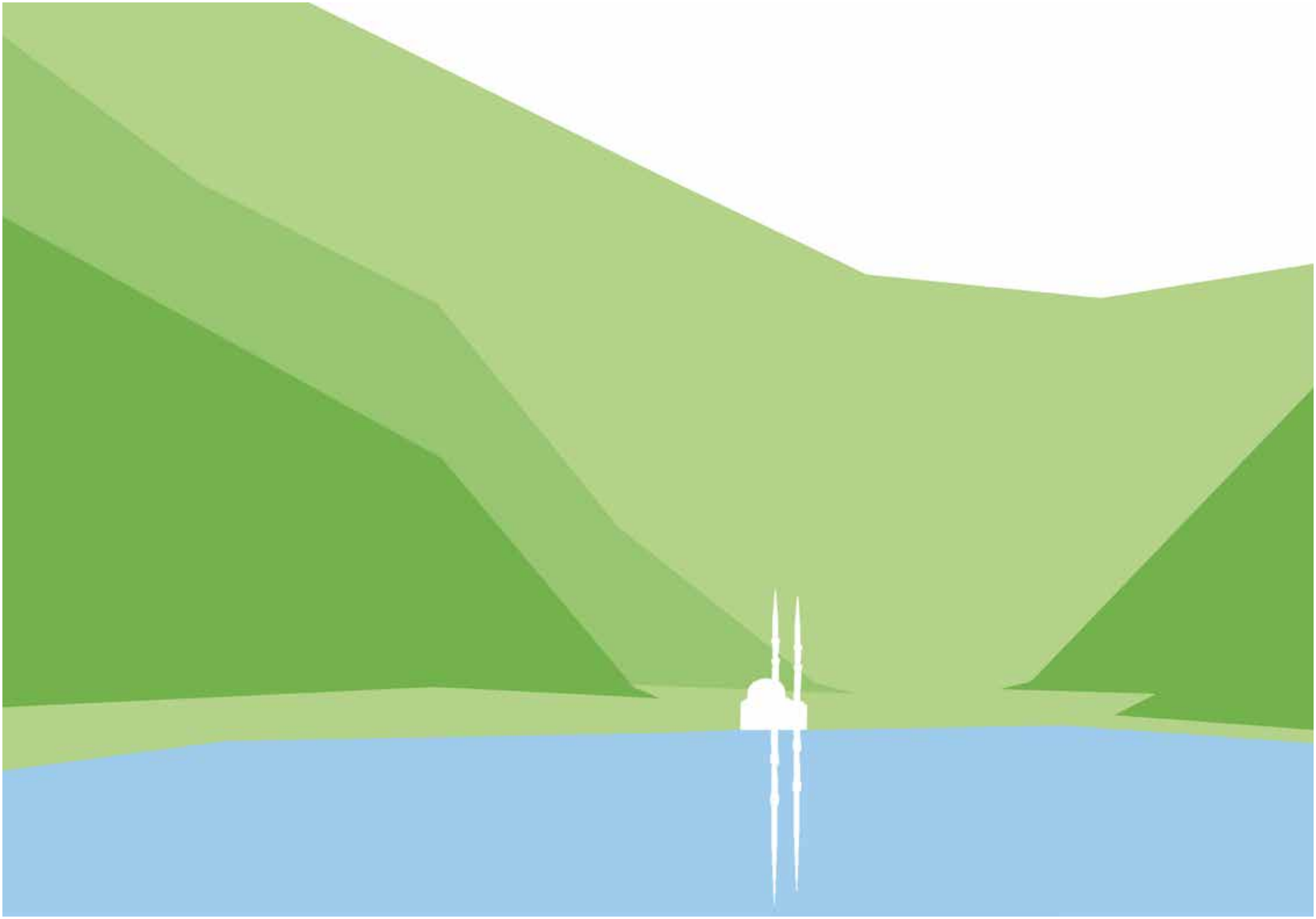
R75 **G**224 **B**255
C52 **M**0 **Y**4 **K**0

R154 **G**242 **B**142
C38 **M**00 **Y**62 **K**0

R126 **G**213 **B**114
C51 **M**0 **Y**74 **K**0

R94 **G**181 **B**82
C67 **M**3 **Y**93 **K**0

177



Lantern

Kerem Erginoğlu

Erginoğlu & Çalışlar Architecture

My involvement in the subject started with the request of my dear friend Yeşim Hatırlı. I started thinking about how to fulfill it. I remember talking with Cem Sorguç on a trip abroad about doing color palette work about Istanbul.

I asked for him to join me for this work. He did not refuse my request. While sitting in the garden on Sunday, I sketch the candle holders, made of a brass-framed and triangular glass prism, hanging on the wall. A good scribble...

I transfer it to the iPad and do a color test or two.

I start to ask questions to myself. Why shouldn't this sketch be the desired mural?

And why don't I use the colors of the olive oil tree leaves that are bearing fruit for the first time this year? The colors of the leaf are different on both sides. I add these two colors to my palette (Organic Green NCS 6711 - G52Y / Pale Linden NCS S2005-G70Y).

There are boiled red beet slices in the salad that I started to eat with a nice Arcadia Blend 2016 red wine. How close is the color of the wine drink and beets I eat? Then I say that this should be my third color (Wine Red RAL 3005).

The fourth color should be in a tone that can underpin anything and create a background. Then I say why not the beige color of my sofa?

These are my composition and my four colors...

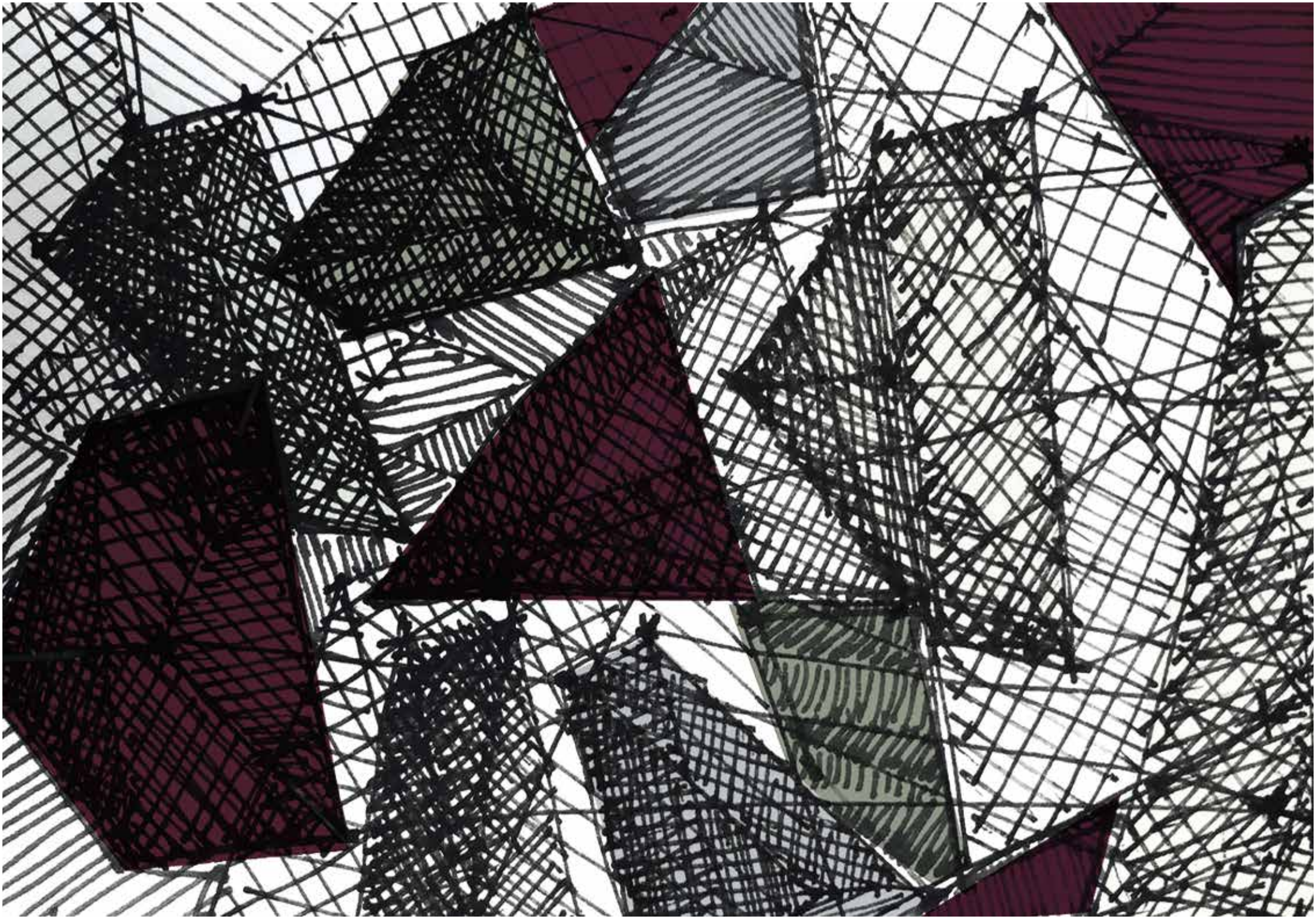
R89 **G**25 **B**37
C39 **M**90 **Y**68 **K**56

R103 **G**108 **B**94
C59 **M**45 **Y**60 **K**21

R199 **G**196 **B**179
C23 **M**18 **Y**29 **K**0

R228 **G**221 **B**218
C9 **M**19 **Y**11 **K**0

178



Chess and Bauhaus

Kurtul Erkmen

KG Architecture

Although similar things have been found on Egyptian tablets from 2000 BC, the emergene of chess is considered to date back to 6 AD. It developed with the addition of various rules and evolved into its current from within a century.

The important movement of the early 20th century, Bauhaus, became a part of it in 1923 with the chess set designed by Joseph Hartwig by expressing the direction and function with a geometric design understanding.

This meeting of chess and Bauhaus will appeal to many dimensions, from a two-dimensional wall graphic to a three-dimensional space, and perhaps even more dimensions for an experienced viewer who thinks and knows.

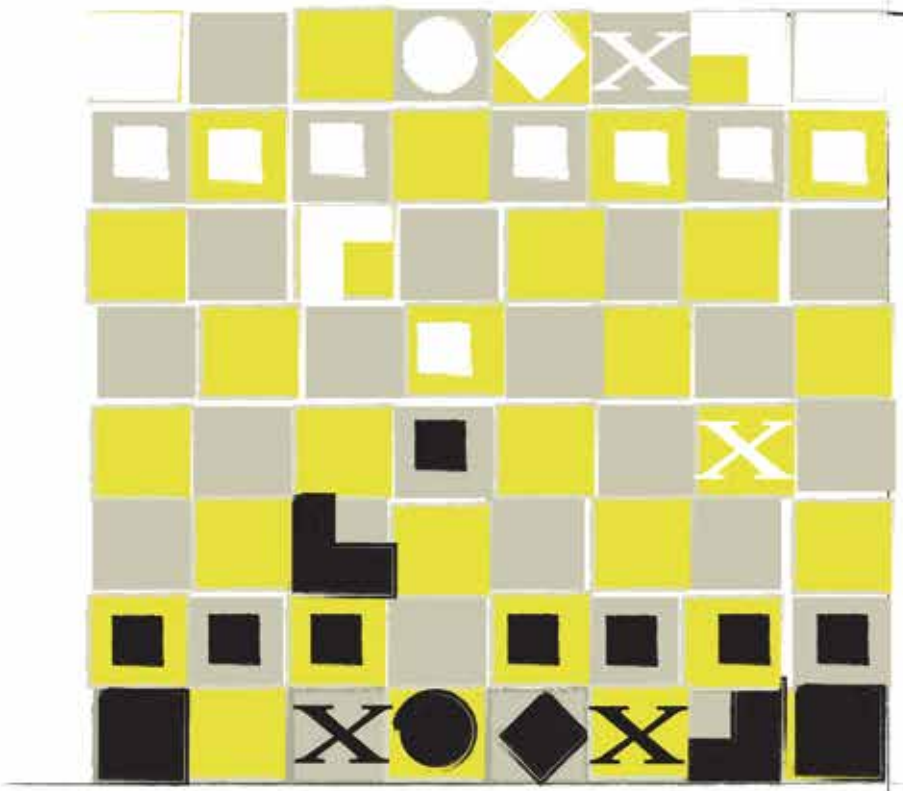
R243 **G**217 **B**45
C6 **M**9 **Y**93 **K**0

R255 **G**255 **B**255
C0 **M**0 **Y**0 **K**0

R196 **G**196 **B**176
C24 **M**17 **Y**31 **K**0

R0 **G**0 **B**0
C0 **M**0 **Y**0 **K**100

179



#F7DA04	c : 6.21 m : 9.43 y: 92.64 k : 0.05	
#FFFF	c : 0 m : 0 y : 0 k : 0	
#CECBB7	c : 22.8 m : 15.9 y: 30.37 k: 1.48	
#1D1DB	c : 0 m : 0 y : 0 k : 100	

New York

Neşet Güne

Profit Neşet Güne

I think what I like the most about this city is the chaos...

I love its riot of colors, crowd, noise, uproar, surprising spirit, joy and energy... Maybe I like its lights the most.

Interestingly, I feel I belong to this chaos...

The order in disorder, the balance created by disharmony, the mysterious-attractive aesthetic created by contrasts... Who knows, maybe I am in love with the chaos of New York.

My head is up, trying to reach the sky admiringly gazing at the steel-concrete-glass buildings; I think I am addicted to walking in the streets, breathing in its dirty air, diving into dreams in musicals, getting lost for ages in art galleries and museums, eating huge portions of food in restaurants.

When I see the current "depressive" state of this city, which I love passionately, in the media, I feel deep sorrow.

The Covid-19 scourge, the anti-racist protests that damaged the city, the uncontrolled and brutal attitude of the police, and of course, Trump's inconsistent, unbalanced, and strange political line are like a never-ending horror movie.

All this nonsense is consuming this legendary city that is the subject of movies, a little more every day.

It is heartbreaking to see the desolate and neglected state of the streets of New York that were once crowded.

I married the woman I fell in love with just last fall in this city...

It created memories that were full of fun and joy for us.

The fear of "Will I never be able to experience New York again" comes to my mind. It depresses me and brings gloominess to my soul... I remember the sketch of Flatiron, one of the iconic New York buildings that I sat in front of and drew with a Stabilo pen in 2017...

I immediately transfer the drawing to the canvas and all the complex emotions created by the nightmare-filled agenda to the same surface with acrylic paint colors...

I see a burning New York skyline...

Elvis Presley's "Burning Love" melody plays in my mind: "It's burning through to my soul," says the legend. Nowadays, I feel the same in my heart for the city I love. And I write these meaningful verses just below.

R236 **G**161 **B**84
C6 **M**41 **Y**86 **K**0

R185 **G**71 **B**0
C20 **M**83 **Y**100 **K**10

R166 **G**25 **B**46
C24 **M**100 **Y**85 **K**17

R134 **G**38 **B**51
C31 **M**94 **Y**73 **K**31

180


BURNING THROUGH TO MY SOUL-20 BURNING

Balance

Hilmi Güner

Hilmi Güner Architecture

The basis of the designed panel is a photograph taken near a ruined city in the Ahlat district of Bitlis and a geometric layout placed on it.

Rectangles of different sizes were placed for each of the four colors inspired by the photograph. In each rectangle, the selected color parts were left as photographs and other colors reflected in an abstract manner. In this way, the work has been carried out such that photorealism and digital coloring are intertwined.

Although the present visual contains elements built by human hands, the feeling that the colors evoke in us as a whole is the nature we are familiar with. The blue of the sky, the green of the meadows, the red-close color of the Ahlat stone in the ruined structure built with natural stones, the gray color we see on the concrete road, which is close to the beige Ahlat stone in the region, are the sources of inspiration for the new color palette.

It is aimed to reflect a balance coming from nature with the coldness of blue and the neutral color coming from gray in the color palette, in which warm colors are otherwise dominant.

R159 **G**113 **B**80
C33 **M**54 **Y**72 **K**13

R202 **G**222 **B**240
C19 **M**6 **Y**1 **K**0

R167 **G**158 **B**146
C36 **M**33 **Y**41 **K**1

R90 **G**90 **B**37
C58 **M**47 **Y**100 **K**35

181



Ecumenopolis

Gamze Güven

VEN Architecture

Ecumenopolis is a term coined by the Greek city planner Constantinos Doxiadis in 1967, representing the idea that, given today's rates of urbanization and population growth, all urbanized areas and megalopolises in the world will merge into a common zone and form a single city.

Today, cities that contain the vast majority of the population, as is the case in the whole world, have caused changes in the social, economic and cultural structure of social life as well as a rapid increase in the population of urban settlements. Due to the uncontrolled migration between the countryside and the city, different living spaces and cultures that do not directly belong to either rural and urban areas are formed.

In this way a physical, social and cultural erosion occurs in the city. As a result, urban integration and social dialogue become difficult, and a common urban culture cannot be formed among the citizens.

From our living space to our workplaces, from going to school on foot to going to the garden, urban design and architecture control our lives in each specific scenario. They shape our habits and relationships without being noticed.

The graphic symbolizes the lack of belonging and urban loneliness in a society in which class differences are strengthened with industrialization and cultural degeneration.

R220 **G**101 **B**24
C9 **M**70 **Y**98 **K**1

R47 **G**150 **B**141
C78 **M**22 **Y**49 **K**2

R177 **G**170 **B**143
C32 **M**27 **Y**46 **K**0

R187 **G**196 **B**202
C27 **M**18 **Y**15 **K**0

182



Autumn Leaves

Yakup Hazan

Hazan Architecture

Autumn is the second spring when every leaf is a flower.
Albert Camus

Colors have been a part of our lives since the earliest times of human history. They have been symbolic means of communication since ancient times. The colors of animal figures on the walls of caves were used to increase the visual effect during worship.

It is a known fact that colors have effects on people. People have always lived together with colors. So, the colors that have hidden powers have always been a part of our lives.

Today, the range of uses of colors is quite expansive. So much so that every moment of our lives passes under the influence of colors. Colors are used to increase perception on social media. The language of color, which is always present in the flow of our lives, plays an important role in guiding perceptions.

Color is also the tool that transforms the artist's emotions into a universal language. It is used to transfer the feelings of the person watching the work.

In the panel of "Autumn Leaves", the changing cycle of the leaf is discussed via the effects of the current season.

Each leaf turns into a point in the breathtaking brightness and colors of the autumn leaves and recreates the pastel song of autumn.

Nature abandons green and turns into enchanting pastel colors ranging from yellow to purple. The most distinctive feature of the autumn season is the riot of colors in nature.

While the leaves change color throughout the season, the change in the plants is in preparation for a revival. Color changes in the leaves of trees from green to yellow, orange, red, brown or even purple affect our emotions.

After this color change, all of the leaves on the trees are shed. This changing riot of colors in nature exists now in our dreams, on canvases, photographs and wall panels until next autumn. It continues in this way throughout life.

If we want to enjoy the colors: Let's repaint our memories with yellow, orange, deep red, purple and many other magnificent colors that we will enjoy while staying in nature in autumn and creating a visual feast in our own world that will always be a part of our dreams.

The leaves, which turn various colors in autumn, falling off of their branches only to be reborn again on the "Hazan Leaves" panel.

R163 **G**151 **B**78
C38 **M**33 **Y**83 **K**4

R206 **G**165 **B**113
C19 **M**34 **Y**62 **K**1

R136 **G**134 **B**152
C50 **M**44 **Y**29 **K**2

R188 **G**155 **B**151
C26 **M**39 **Y**34 **K**1

183



Naming an Emotion Is Not Enough to Express It

Arda Işık

XL Architecture+Engineering

FAREWELL

"The crows caw
And move in whirring flight to the city:
Soon it will snow —
Happy is he who yet—has a home!

Now you stand stiffly,
Gazing backwards alas! for how long!
Why, you fool,
Did you steal away into the world's winter?

The world—a gate
To a thousand wastelands silent and cold!
Whoever has lost
What you've lost, never stops anywhere.

Now you stand pallid,
Cursed to winter wanderings,
Like the smoke
That always seeks colder skies.

Fly, bird, rasp out
Your song to the tune of a wasteland bird! —
Hide, you fool,
Your bleeding heart in ice and scorn!

The crows caw
And move in whirring flight to the city:
Soon it will snow,
Woe betide he who has no home!"

F. Nietzsche
(Translation by The Nietzsche Channel)

R252 **G**178 **B**56
C0 **M**34 **Y**88 **K**0

R143 **G**195 **B**234
C41 **M**11 **Y**0 **K**0

R225 **G**159 **B**95
C11 **M**41 **Y**71 **K**0

R110 **G**98 **B**95
C54 **M**54 **Y**54 **K**23

184



In Nature

Aytek İtez, Neşe İtez

İtez Architecture

We dreamed of limitless resources, endless worlds, the most efficient, most productive and orderly cities in the past. There was no place for error, doubt and illusion behind the mosaics that we carefully crafted and in the endless systems. However, years later, when we look back, we see the outcome of this power in our own reflection. We discovered new geometries by turning the volume up, putting our colorful picnic baskets on the widest balconies and the biggest halls of our four-corner houses.

Nature has infiltrated all galaxies,

We have gotten away with endless trees.

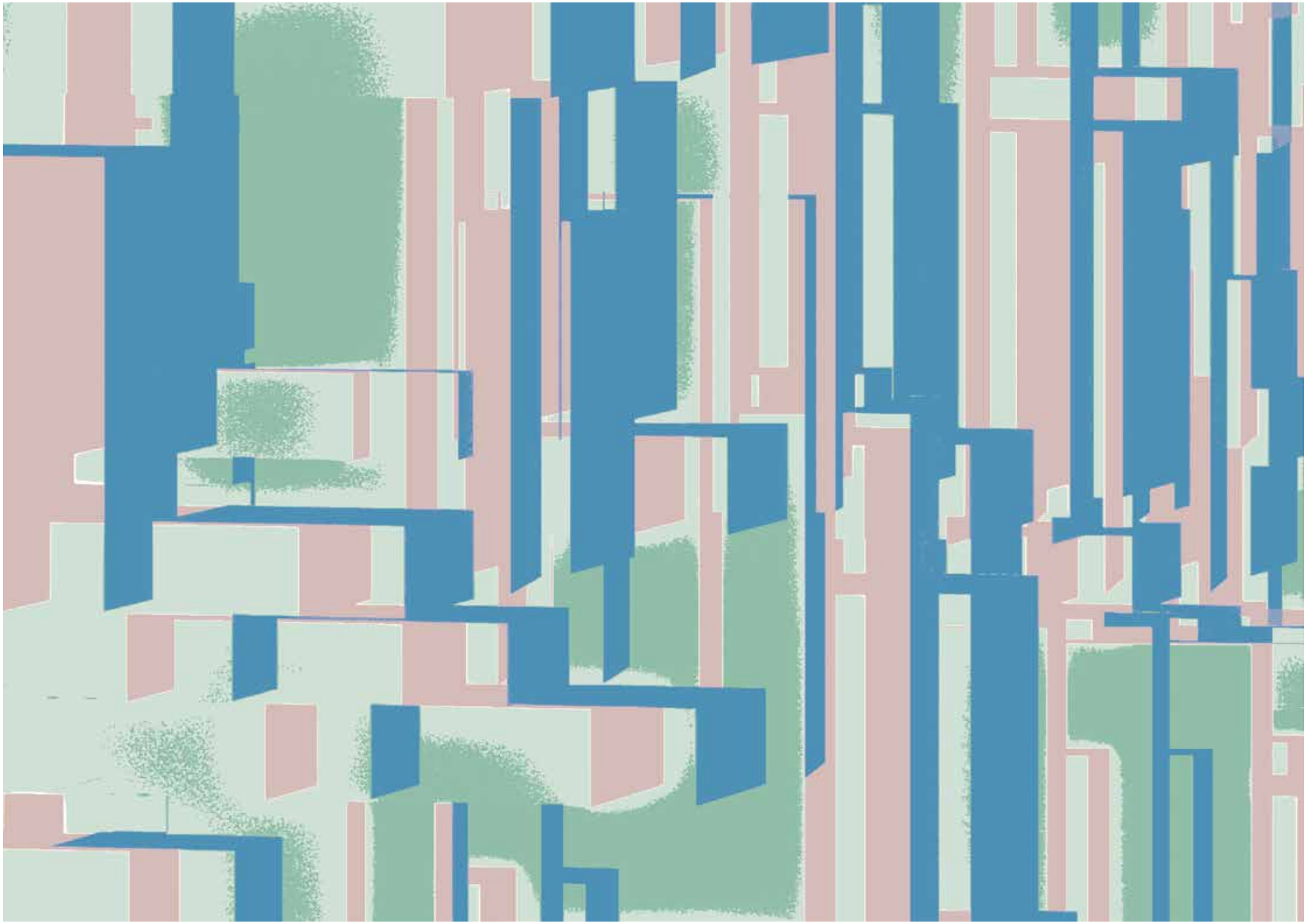
R191 **G**221 **B**210
C25 **M**2 **Y**19 **K**0

R113 **G**191 **B**166
C56 **M**4 **Y**42 **K**0

R216 **G**183 **B**185
C14 **M**29 **Y**19 **K**0

R0 **G**150 **B**186
C89 **M**22 **Y**20 **K**0

185



“Dragon Of Dragons”

Sanja Jurca Avcı

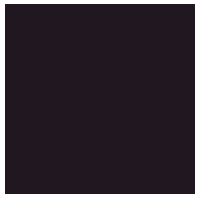
Avcı Architects

Exhibition: Kazemate, Ljubljana Castle, 2018, Ljubljana, Slovenia

In mythology, dragons’ habitats are filled with dark, intense, mysterious colors. In Ljubljana’s medieval castle, in the unadorned, coarse, dark Kazamate space, the colors are faintly felt, the dark surface panels - appear like a dragon’s eyes in a dark cave as they get used to the twilight - the colors are gradually felt.

As the eyes get used to it, the dragon - a glowing reinterpretation of the original bronze statue made of shiny wire - suddenly appears.

The exhibition, which includes the flow and stories, as well as the myths, tales, and symbols about this legendary creature from all over the world, focuses on the dragon that guards one of the bridges crossing the Ljubljanica River.



R36 **G**0 **B**32
C72 **M**83 **Y**55 **K**74



R0 **G**44 **B**34
C88 **M**54 **Y**75 **K**69



R131 **G**8 **B**41
C30 **M**100 **Y**77 **K**34



R200 **G**213 **B**69
C26 **M**3 **Y**90 **K**0

186



Tide

Nilay Karaköy

ACE Architecture

The low tide does not mean that there is less water in the ocean. The water will rise and fall again. Each time, it will be added to the trail of the previous tide. Traces will increase instead of being completely erased, and change is inevitable. This is a phenomenon we face all the time. Some periods are more intense, some periods are more uncertain. For this reason, what is important is the wave, because it is the thing that will leave a mark. Can't we control the wave?

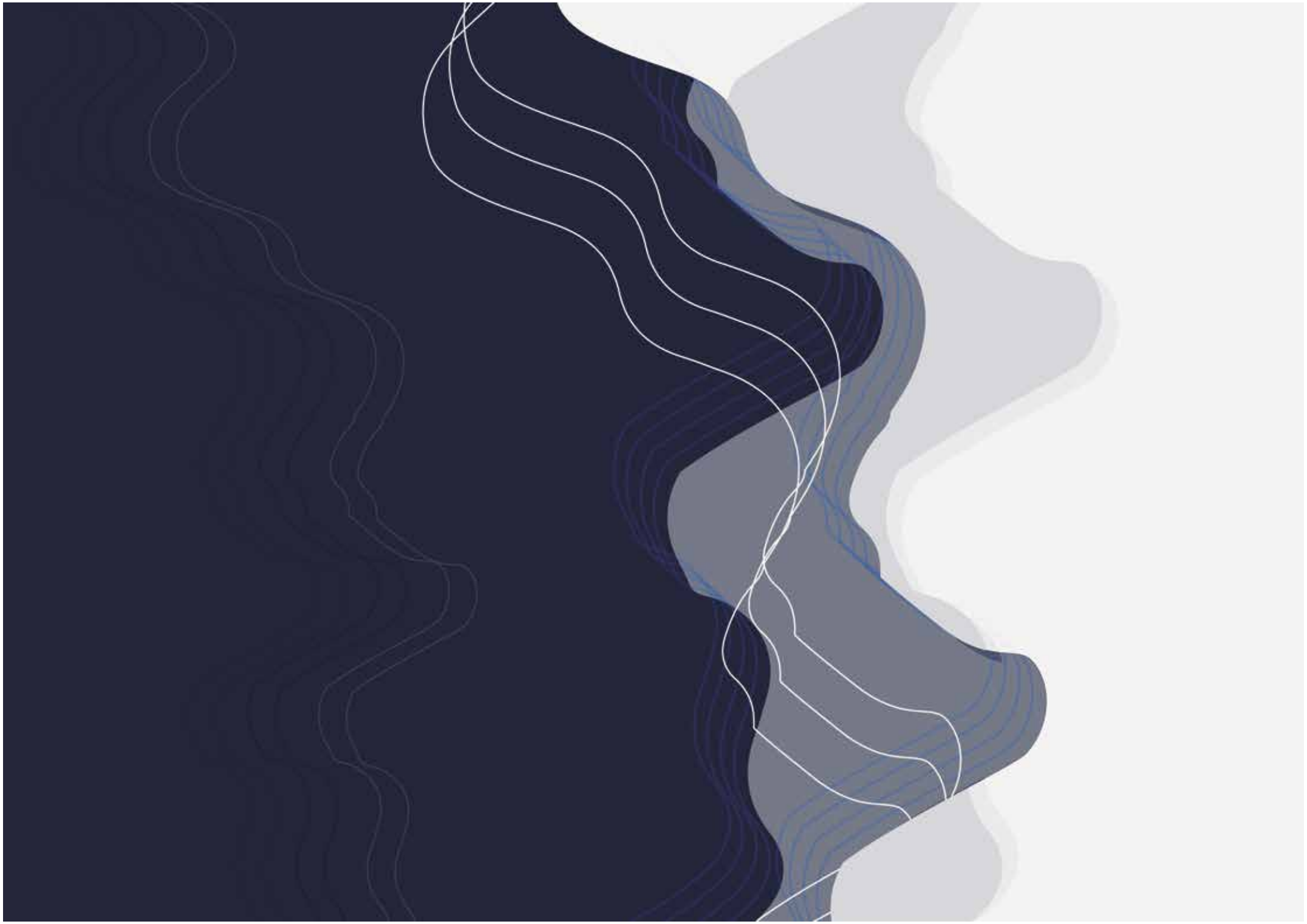
R242 **G**242 **B**242
C0 **M**0 **Y**0 **K**5

R204 **G**206 **B**216
C4 **M**4 **Y**0 **K**15

R120 **G**131 **B**150
C23 **M**13 **Y**0 **K**45

R20 **G**39 **B**64
C95 **M**81 **Y**47 **K**51

187



C-19

Deniz Ertek Karlıdağ, Onur Karlıdağ

Craft312 studio

In this design, the rise and fall of our lives, their transitions, ruptures, reunions, turns and reflections are symbolized. In addition, this design refers to the pattern found on the facade of the Cinnah 19 building (an apartment building located in Ankara), which is one of the spatially important structures, along with the not so coincidental number “19” in the “New World” order and tries to establish a link between these elements.

Based on the dystopic connection of its common but disjointed spatial fictions with today’s new life forms, the independent partitioning at the core of this structure has been designed with a method emphasizing its symbolism.

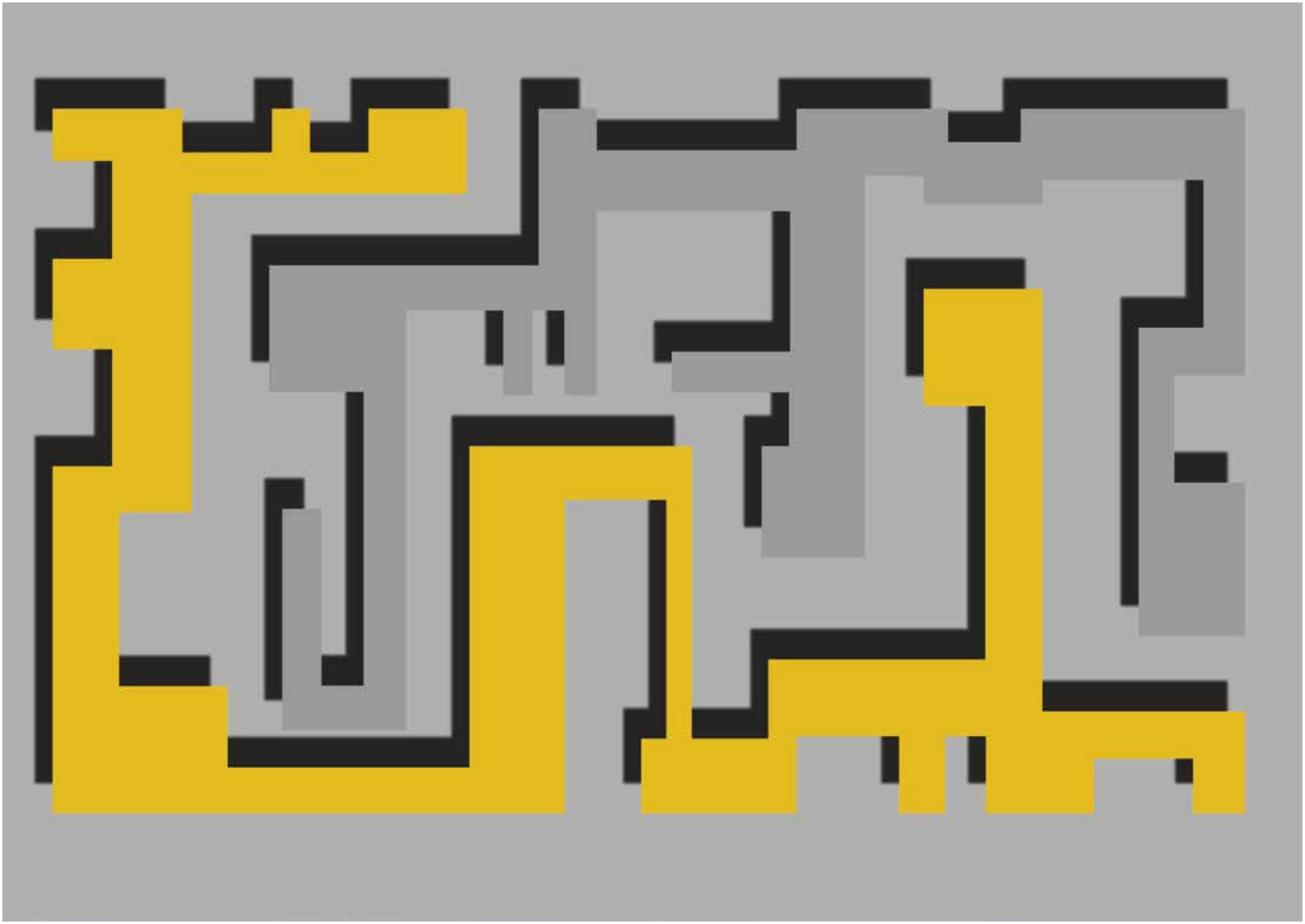
R0 **G**0 **B**0
C75 **M**68 **Y**67 **K**90

R253 **G**181 **B**21
C0 **M**32 **Y**100 **K**0

R163 **G**169 **B**170
C19 **M**12 **Y**13 **K**24

R109 **G**171 **B**172
C13 **M**9 **Y**10 **K**27

188



Kuvukliya

Metin Kılıç, Dürrin Süer

M artı D Architecture

In this project, it was decided to design a panel that will be located on a wall in the greeting area of the M + D Architecture office that reflects the architectural attitude of the team. For this purpose, a project has been selected that stands out with the relationship that it creates with the "place" and reflects the efforts of obtaining plain spatial fiction with a rational approach. In the design decisions of the OIB Technical High School project, which is an educational structure, the sloping topography of the land and the presence of the olive grove forming the existing landscape, which has a trace in the memory of the place holding the upper elevations, were the main determinants in the positioning and construction of the mass. Continuity of the landscape was sought with the green cover created on the terraces in the mass, which leans against the landscape, clings to the land, and is shaped in harmony with the natural structure of the land. The intention was to make the building visible with its fragmented and plain structure, in harmony with the natural landscape. The silhouette photograph of the building, taken by Cemal Emden, was used as the main element of the panel in the year 2010 when the construction of the building was completed.

Three of the four colors on the panel, beige, blue, and white, were used to depict the earth, sky, and structure, adhering to the photograph, and red was used on the olive tree as a representation of the memory of the place, the vitality and the continuity of life.

While the soft colors blue and beige strengthen the feeling of serenity and spaciousness in the perception of space, the light reflections on the colorless color white have the power to transform the serene space into a dynamic environment. Red is vitality and life...

Before we finish, we would like to give space to a quatrain written by the esteemed architect and poet Cengiz Bektaş, whom we lost recently, and whose designs are influenced by the attitude of man towards the local in his relationship with the environment.

I lay down on the ground
A pine tree above my head
The sound of your footsteps
The blinding lights of the sun

Cengiz Bektaş. Az Ötemde. Zeytinli Fırın Sokağı. 1981
Cengiz Bektaş. (One step away. Olive Bakery Street) 1981

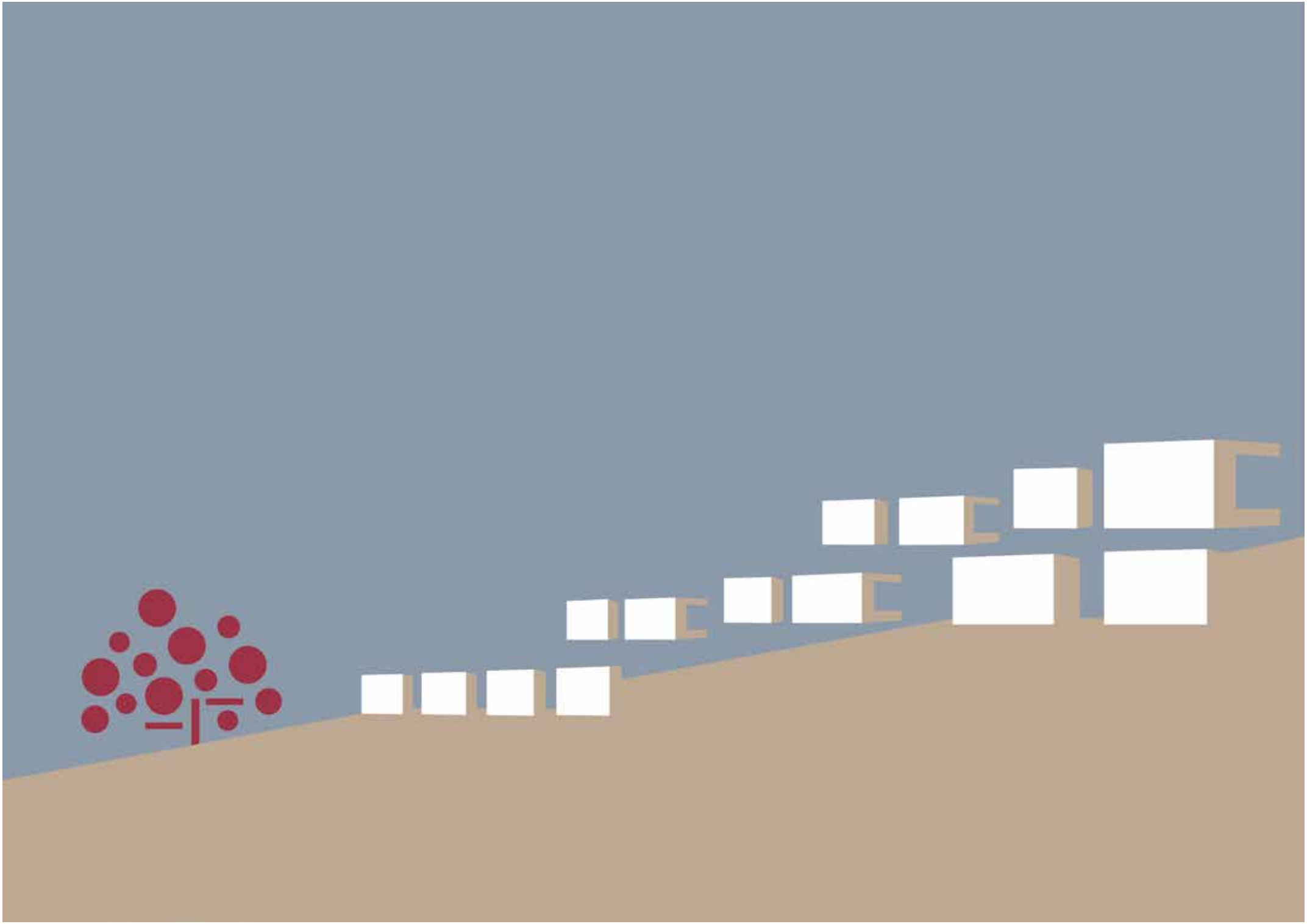
R192 **G**163 **B**146
C25 **M**35 **Y**40 **K**0

R122 **G**153 **B**172
C55 **M**31 **Y**25 **K**0

R184 **G**58 **B**75
C21 **M**91 **Y**66 **K**8

R255 **G**255 **B**255
C0 **M**0 **Y**0 **K**0

189



THE PLAY

Jale Kulin

Color is a living creature for me:
Its effect, the bond it creates with space, is actually a state of constant dialogue.
Its timbre on the surface almost turns into a game, a dance.
A sweet excitement abounds in the color phase...
As that color attires, it evolves with light... it wraps... it deepens... takes you into its world.
It takes you to other lands, dreams.

While the spheres symbolize the different reflections of color, its dimensional depth, and mobility, the combination of black and white create a kind of reference threshold to the rhythm.

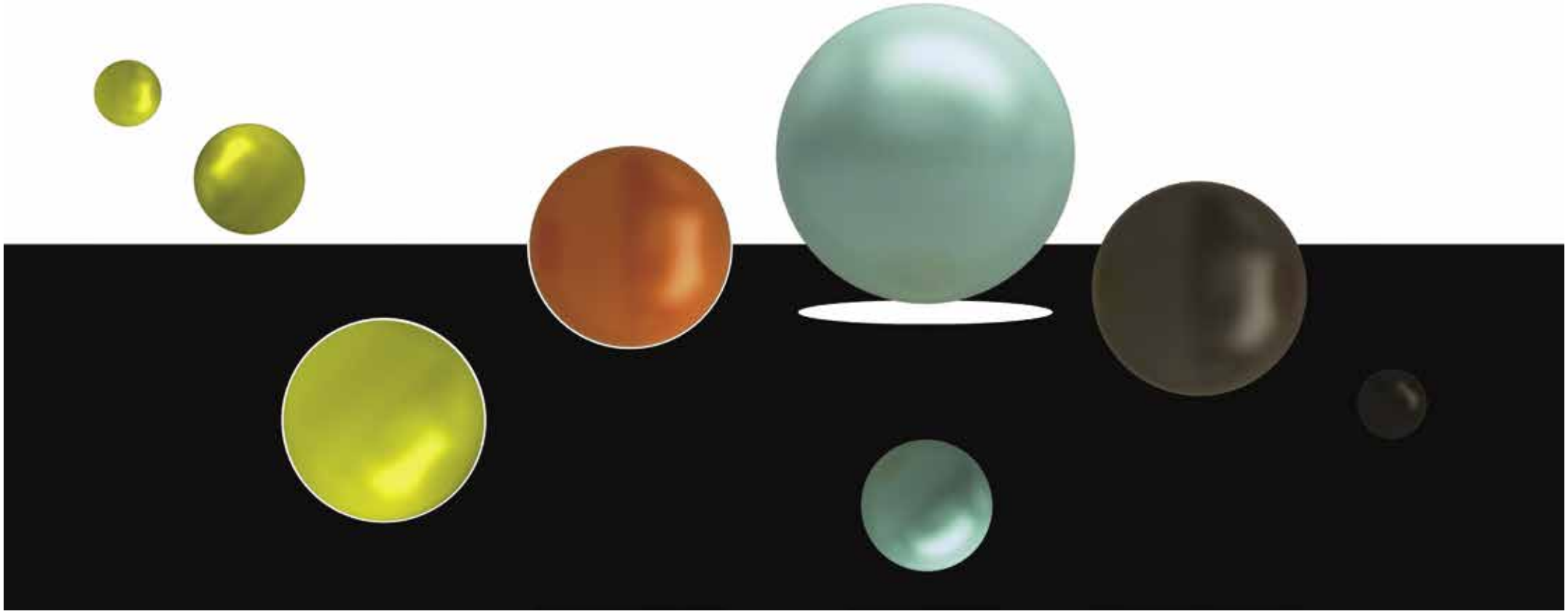
R56 **G**46 **B**44
C62 **M**66 **Y**65 **K**62

R220 **G**68 **B**5
C8 **M**87 **Y**100 **K**1

R234 **G**218 **B**36
C11 **M**7 **Y**96 **K**0

R100 **G**204 **B**201
C56 **M**0 **Y**26 **K**0

190



A Bright Moment

Kesra Mansuri

HEDEF PROJE [Mansuri Architects]

This is a picture of a thought, a thought trying to exist in space. Some powers lead but do not give up, move around, gain heaviness, illuminate.

It seemed to move in one direction, but in what direction do thoughts go? Perhaps, it is like a light, away from bigotry, oppression, chains. In a direction in which it can freely evolve.

If we move a little further, it's actually a point, maybe a line that moves. We seem to be talking about dimensions.

How long did this painting take? The algorithm took 5 seconds, but what about the idea, how many years? How many lives, maybe? All of them are gathered at one point, they all have a story and a feeling. It's actually a distant point. It's like a moment.

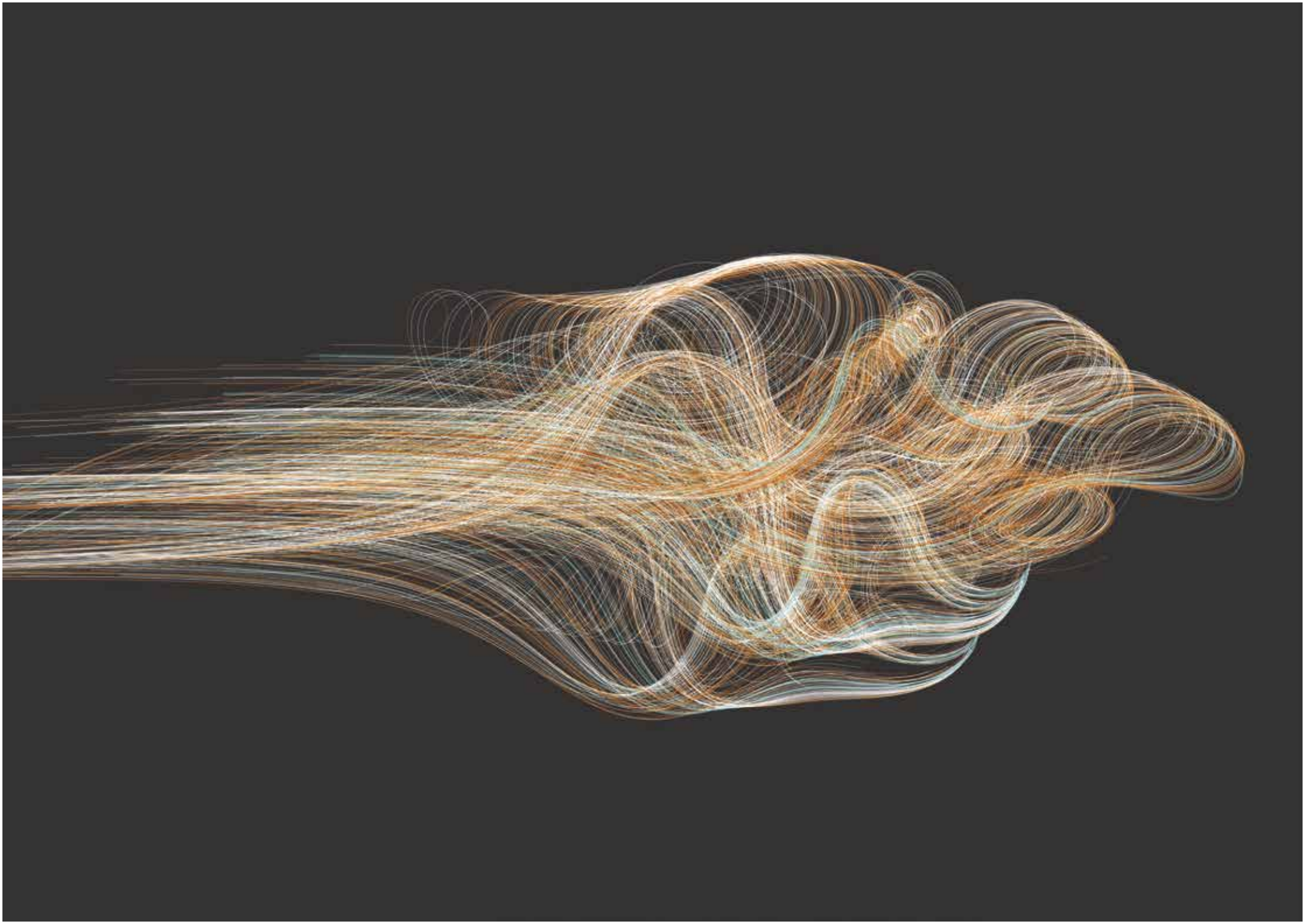
R53 **G**53 **B**53
C69 **M**63 **Y**62 **K**57

R230 **G**109 **B**28
C6 **M**70 **Y**100 **K**0

R21 **G**238 **B**227
C56 **M**0 **Y**22 **K**0

R242 **G**240 **B**237
C4 **M**3 **Y**4 **K**0

191



NETA

Tarkan Oktay

Life is a journey
When we set off, our hopes accompany us.
Sometimes the routes cross, or you just go for it without anyone noticing.
Storms await you under the calm waters, the journey may not be easy, but you know what you need to do.
The ones who watch your way flash like a lantern.
And even if you know the place you're going to, you should run without going back in the waves of those vast blues.
Who knows, maybe this journey is your reward, not the destination port.

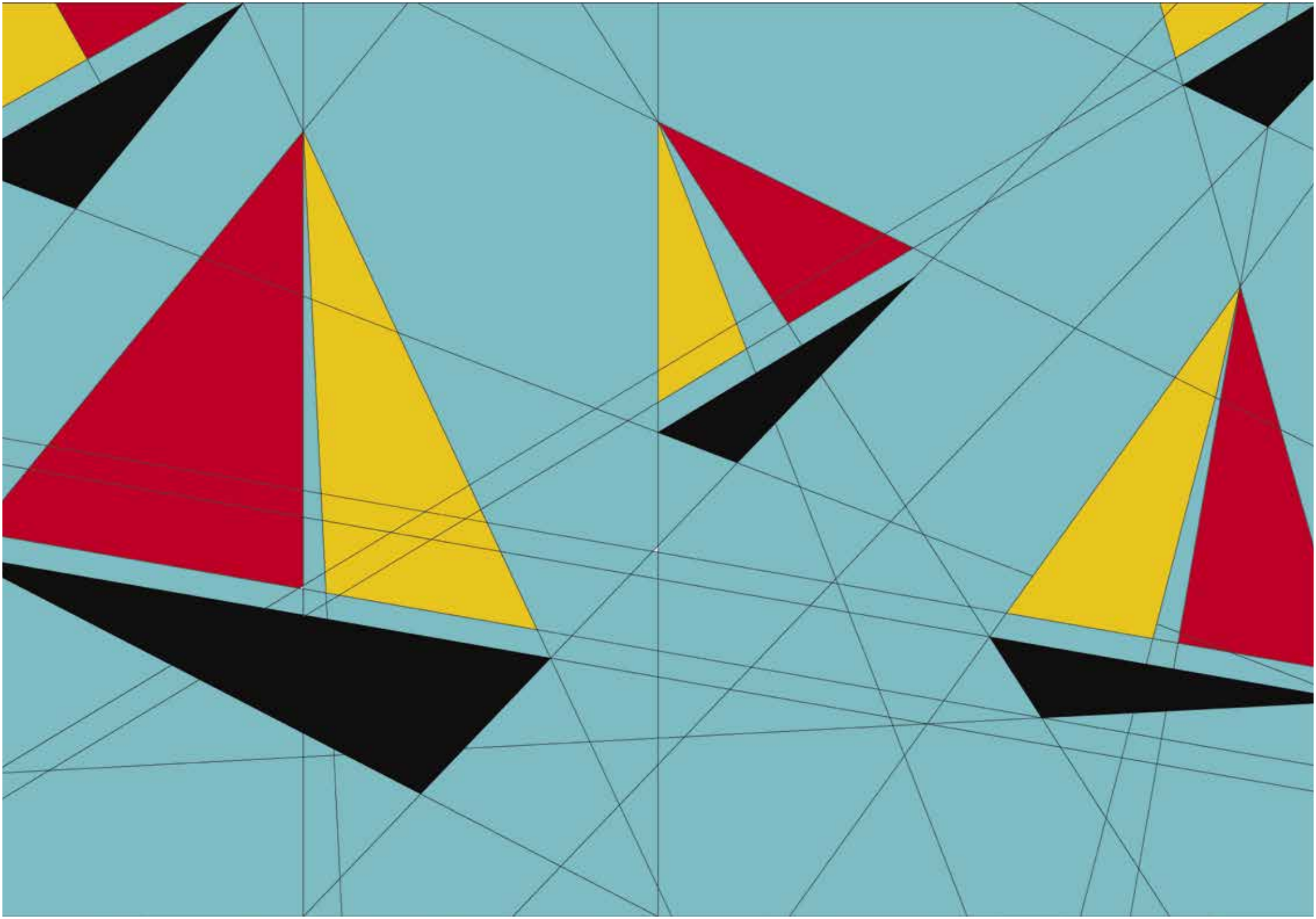
R0 **G**204 **B**204
C67 **M**0 **Y**27 **K**0

R255 **G**0 **B**0
C0 **M**99 **Y**100 **K**0

R0 **G**0 **B**0
C75 **M**68 **Y**67 **K**90

R255 **G**191 **B**0
C0 **M**27 **Y**100 **K**0

192



A Traveller’s Quarantine Guide I S21

Onat Öktem

ONZ Architecture

HIRAETH (n.):
Longing for a home you can’t return to, perhaps a home that never existed; nostalgia, longing for the lost place of your past.

R244 **G**113 **B**105
C0 **M**70 **Y**53 **K**0

R176 **G**221 **B**201
C31 **M**0 **Y**25 **K**0

R218 **G**232 **B**194
C15 **M**1 **Y**26 **K**90

R253 **G**210 **B**183
C0 **M**20 **Y**26 **K**0

193



Perspective

Feza Ökten Koca

Elips Tasarım Architecture

I started this panel pattern design work with the invitation I received while I was interested in the requests for the Waveshelf bookshelf that I designed in 2015. The vertical and the horizontal amorphous forms in my Waveshelf design and the colors changing from anthracite to white were influential in my panel pattern design. While functionality is brought to the forefront, especially with the gaps arising from the necessity of being suitable for the rectangular structure of the books placed inside, an attempt is made to break up this rigid form with the components of different waveforms that are used vertically and horizontally. Differences in lacquer colors also create an atmosphere that changes according to the point being viewed.

Since I have an understanding that design must serve a purpose, I aimed to create a modular wall panel in this work. In my panel design that consists of 60x60 modulations consisting of circle, square and triangle forms, I included the 3rd dimension and two different levels in the pattern that we created with four different colors on MDF (Medium Density Fiberboard). I wanted the pattern I designed to contain surprises. Therefore, the emotion created by looking at the pattern from near or far and the amount of detail seen by the eye can also change.

When I showed the pattern to my colleagues and interns in my office (as I do after every design) and asked, “What kind of connotation does it have for you?” I got the following answers.

Özlem: rate, order
Anastasia: illusion
Sezer: unity
Merve: asymmetric integrity, illusion, rate
Rıza: extravagant
Mustafa: the concept of time, parallel universe
Oktay: dominant, heavy
Abdullah: difference
Dilara: calming, relaxing
Zeynep: occupancy-emptiness
Dilara: attention-grabbing
Okan: change-transformation
Yağmur: focus, plan

The pattern and the panel that I created had different connotations for each user.

The difference in the answers showed me the fact that everyone has their own perspective.

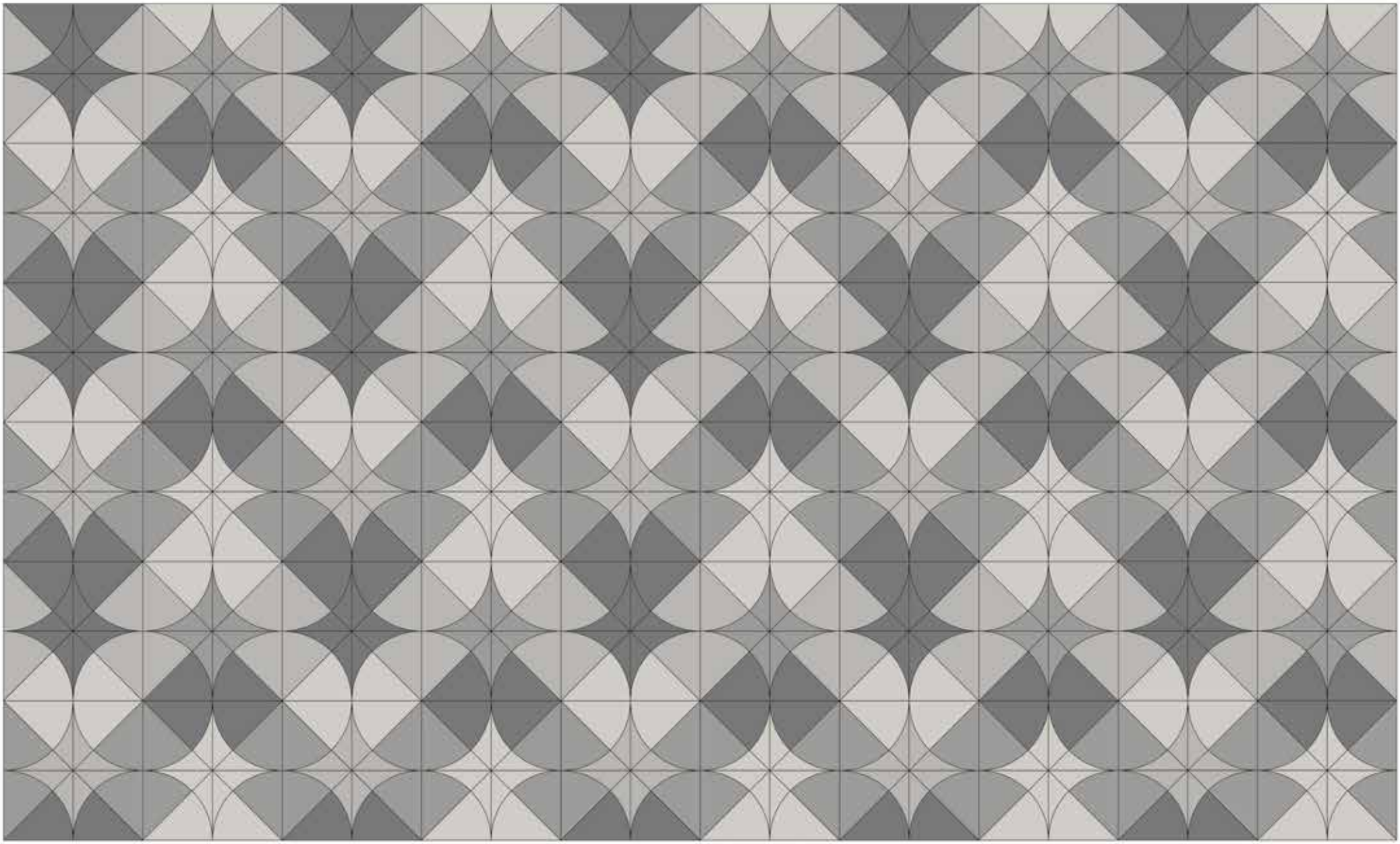
As long as we can change our perspectives over time, we can see the differences better. The more broadly we can look at the world and the problems, the better we can find solutions. I believe that we can see the truth when we get rid of our prejudices as much as possible, accept our differences and show empathy to each other. As designers, we need to broaden our perspective to address user needs with high empathy and create a better life for everyone. This is the only way that we can create a livable world.

R117 **G**120 **B**123
C56 **M**46 **Y**44 **K**10

R151 **G**153 **B**155
C44 **M**35 **Y**31 **K**1

R200 **G**201 **B**199
C8 **M**5 **Y**7 **K**16

R177 **G**179 **B**179
C31 **M**24 **Y**25 **K**0



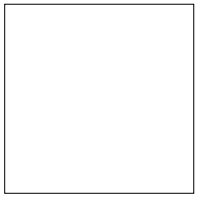
Geomorph

Kaan Öncüoğlu

Öncüoğlu Architecture

Inspired by the colors and lines of Antelope Canyon in Arizona, “Geomorph” conveys the feeling of “unevenness” created by the erosion of the canyon walls, with the flow of colors and the vibration of horizontal brush strokes. This fluidity and the different textures of the brush strokes aim to reflect the feeling of depth on the wall, just like in canyons. The color palette consists of three earth tones resulting from color transitions that emerged as a result of the geological phenomena that Navajo sandstone has been exposed to over the centuries, and white, which represents the dramatic light effect in the canyons.

The use of white, the symbol of contrast and simplicity in spaces, as a base balances the glamor of other colors. The perception of size and spatial concepts can be adjusted by enlarging or shrinking the patterns. In other words, we can achieve scale integrity in two ways: By shrinking and tightening the patterns in indoor spaces or by enlarging and making patterns sparse in outdoor spaces.



R255 **G**255 **B**255
C0 **M**0 **Y**0 **K**0



R69 **G**11 **B**7
C44 **M**86 **Y**79 **K**70

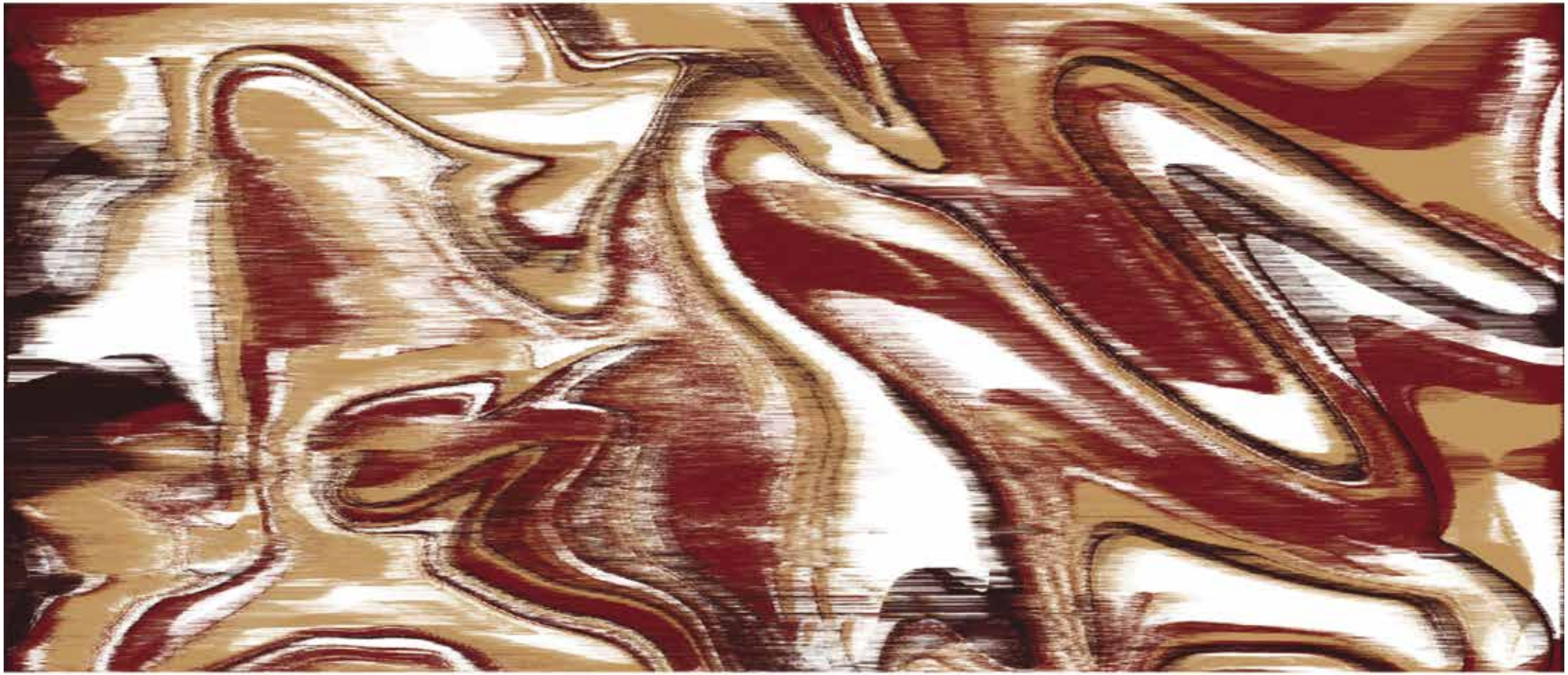


R139 **G**31 **B**21
C28 **M**97 **Y**100 **K**30



R207 **G**144 **B**100
C18 **M**47 **Y**66 **K**1

195



Frame

Sonat Özcivanoğlu

SCRA

These collages have been prepared by using the figures, textures, and colors of the projects produced by the collective work of various teams.

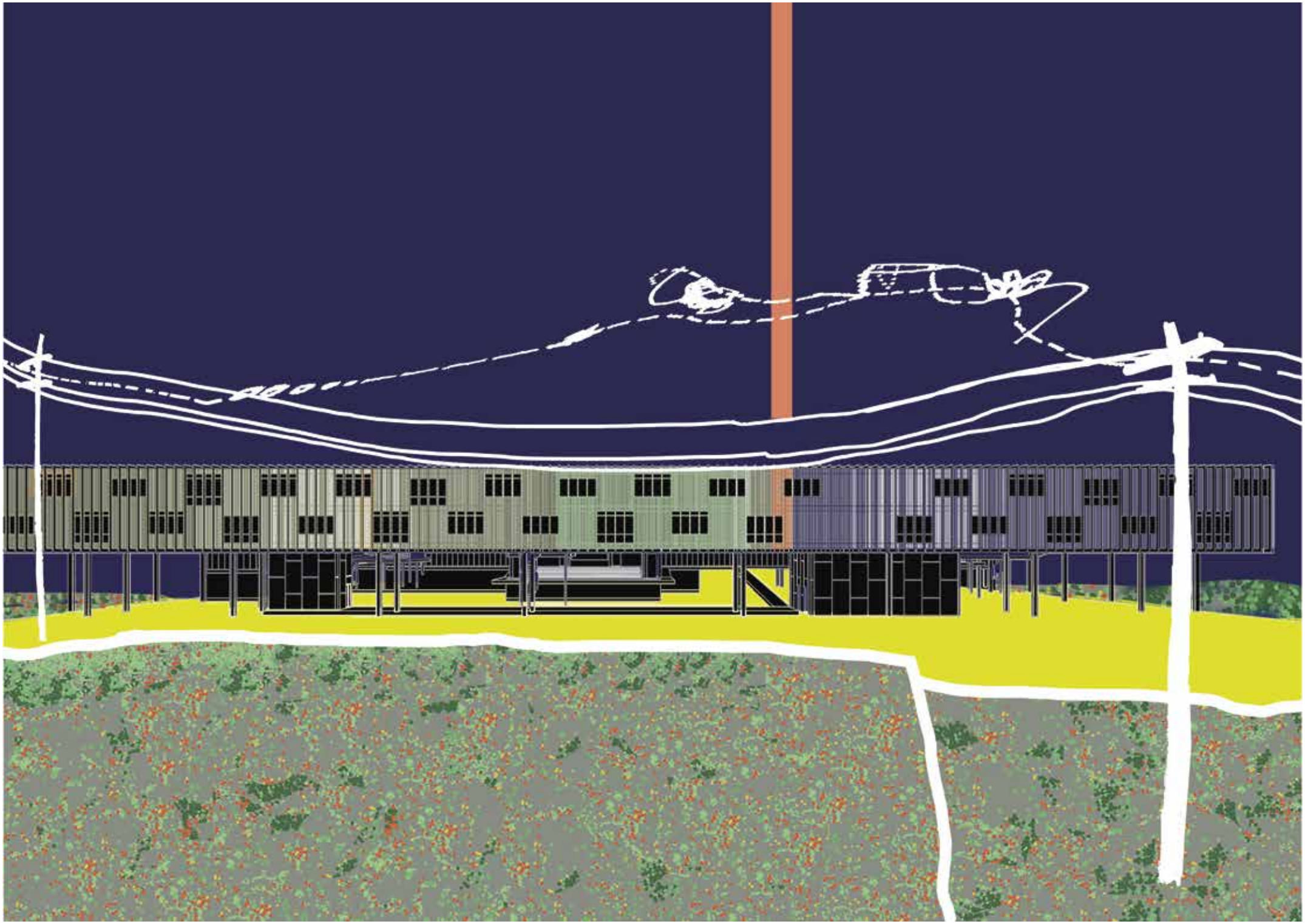
R0 **G**37 **B**84
C100 **M**90 **Y**36 **K**36

R255 **G**92 **B**57
C0 **M**79 **Y**82 **K**0

R234 **G**218 **B**36
C11 **M**7 **Y**96 **K**0

R126 **G**127 **B**126
C52 **M**43 **Y**44 **K**8

161



Identity

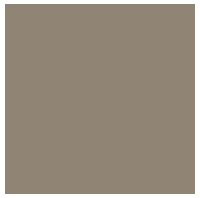
Onur Özkoç

Motto Architecture

The design considers the flow of life as a labyrinth with its discoveries and dead ends and identifies with the personality of a human on this journey. The maze has one entrance and one exit that everyone shares; however, the experiences between these two milestones define a person's identity. Within the framework of this theme, pastel red-pink tones that will evoke life with the dynamic elements of the design are constructed on a pastel brown surface that evokes naturalness and serenity. The gray tone in the selected palette accompanies the main palette as a neutral and even color.



R117 **G**77 **B**78
C45 **M**68 **Y**58 **K**30



R143 **G**130 **B**118
C44 **M**43 **Y**51 **K**9



R53 **G**50 **B**47
C67 **M**63 **Y**65 **K**60



R81 **G**54 **B**56
C53 **M**71 **Y**61 **K**50

167



The Fragility of Nature

Derya Ekim Öztepe, Ozan Öztepe

Mimari Tasarım Fikirleri

We started this work at a time when our lives were fragile. As individuals living in Istanbul, we have been unable to breathe in the city recently. While we were continuing our monotonous lives, suffering from the ongoing urban transformation activity, we woke up to a day when everything stopped for a moment but we still could not breathe. This time our inability to breathe was due to the fear we experienced. Fear of catching Covid and getting sick.

Months later, in September 2020, we got used to Corona. We discovered that this adaptation is one of the most essential emotional states for people to move on with their lives. We wouldn't be able to live if we weren't used to things. *Getting used to* is, on the other hand, a dangerous emotional state. It was dangerous for humanity to get used to it while centuries-old pine trees were falling before our eyes in cities that are constantly demolished and rebuilt.

We do not want to get used to the destruction of nature, and we think that nature has a fragile side like us humans. There is no nature that we can consume forever, it also has a state of being fragile. We destroy the knowledge that a tree carries in its roots by uprooting it. This fading knowledge will not have a chance to regenerate. In fact, the age-old knowledge lost with every tree destroyed cannot help nature to heal. Sustaining humanity is impossible without the healing power of nature. Our work, which describes the fragility of nature, also contains a spark of hope. However, our lives, which we can sustain with the emergence of a new awareness and understanding, consist of warm color tones that give us energy from the sun.

R217 **G**217 **B**214
C14 **M**10 **Y**10 **K**0

R239 **G**209 **B**159
C5 **M**17 **Y**41 **K**0

R242 **G**199 **B**92
C5 **M**21 **Y**75 **K**0

R241 **G**180 **B**52
C5 **M**31 **Y**92 **K**0

196



The New Generation Platform Where Identity is Reflected: Background

Ali Osman Öztürk

A Tasarım Architecture

Identity is all of the distinctive features of an individual, community or entity. In other words, it is making the invisible aspects of the person or society visible in connection with the existing or acquired personality traits. Architecture, which considers the concept of space as the main factor, is formed by considering many formal and abstract elements. While interpreting the space, the meaning added by the creator carries great importance.

While the pandemic has reminded us to question the spaces we live in and produce, it has also shown us that designs that can transform and allow different functions in the same space will be preferred in the future. Although we will see the evolution of the designed spaces with the new normal in the coming years, its effect on the living spaces has been showing itself for a while. In the era of fast and widespread communication/interaction we live in today, adaptation to the new normal took place in a short time. The people who started to work from home due to the pandemic positioned themselves in an environment they determined for the first time and had the opportunity to reflect their personality in a context other than appearance.

The identity of the people, which they reflect with the things they like to use and prefer to wear, has turned into an expression that includes the boundaries of the place they are in. Now, space and its elements, light, color, object, in short, “background” has begun to be used to reflect itself on different levels. A way of expression in which the individual becomes transparent and the background comes forward... People were in a hurry to fit their originality, responsibility for their environment -as a mother, father, spouse, child, sibling- and different choices from others in a single camera frame to express themselves. The one standing in front of a softly painted wall and the one in front of a burgundy wall undoubtedly had different concerns about sending messages about themselves. It was the same for those who engaged in a conversation in front of a neatly placed bookshelf and those who reflect the “at-home” feeling with a boiling kettle or a pot. This showed us that a new era has begun in which an attempt is made to explain the space-identity dilemma with the background. In this respect, the background carries all the meanings of what is behind: the past, the surface, the background and the social environment.

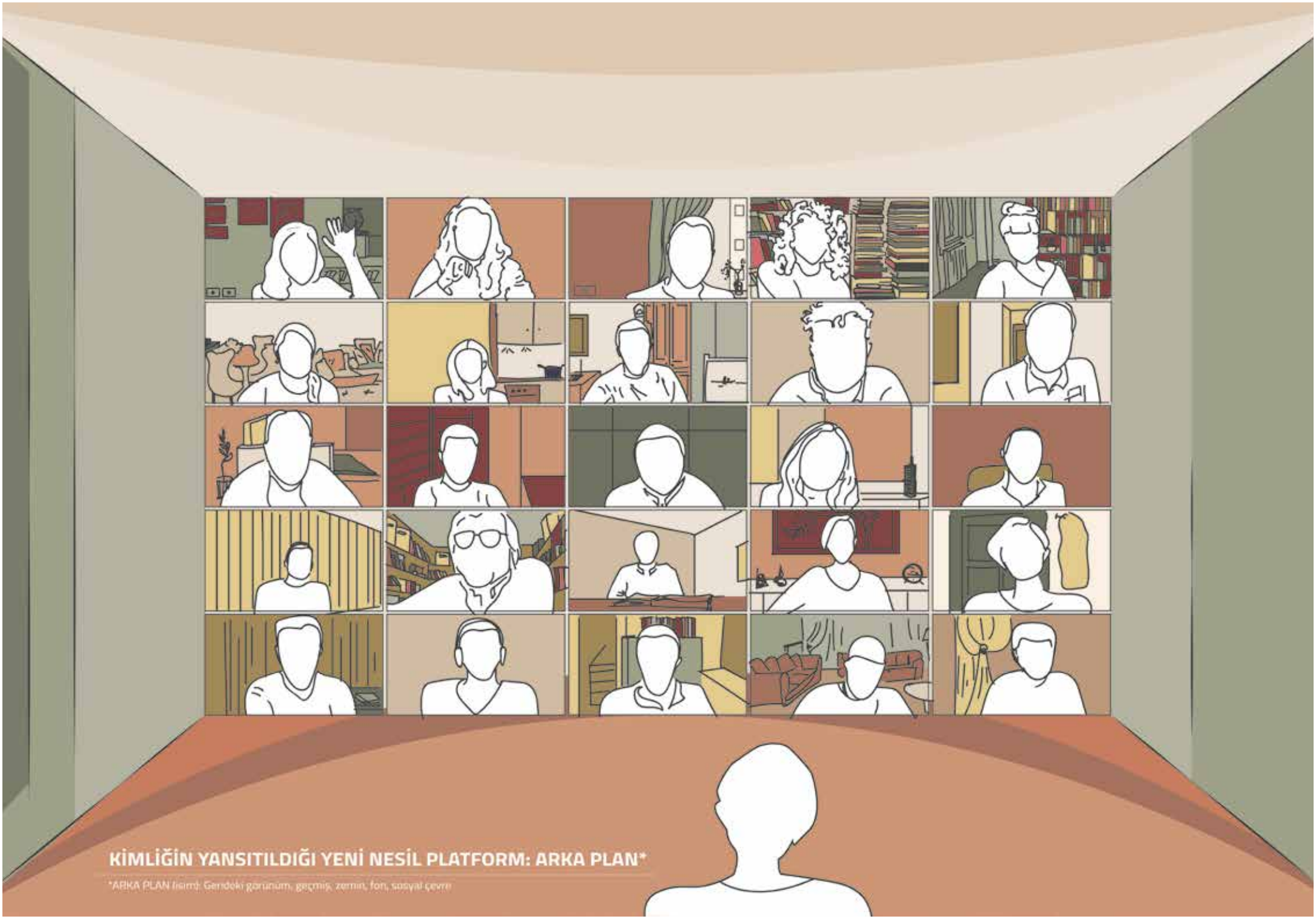
R226 **G**147 **B**120
C9 **M**49 **Y**52 **K**0

R220 **G**191 **B**169
C13 **M**24 **Y**32 **K**0

R163 **G**164 **B**141
C39 **M**29 **Y**46 **K**1

R240 **G**202 **B**142
C5 **M**20 **Y**49 **K**0

197


KİMLİĞİN YANSITILDIĞI YENİ NESİL PLATFORM: ARKA PLAN*
*ARKA PLAN (isim): Gerideki görünüm, geçmiş, zemin, fon, sosyal çevre

Breeze

Burak Pekoğlu

BINAA

The panel we have produced is inspired by the three-dimensional form used on the facade we are currently working on and has been specially designed for the Color by Design exhibition.

With the help of digital technologies, a heavy and solid material such as stone has been given a fluid, light, elegant dimension. Thus, the essential features of the material were questioned from a contemporary point of view.

The colors that were used in the visual composition were chosen to strengthen the hierarchy existing in the figure-ground relationship, referring to the hybrid system formed by the stone and metal used in the project. In addition, this effect is supported by the gradient transition.

R201 **G**45 **B**99
C17 **M**96 **Y**43 **K**1

R54 **G**92 **B**167
C87 **M**70 **Y**2 **K**0

R184 **G**132 **B**160
C29 **M**54 **Y**20 **K**0

R243 **G**159 **B**150
C1 **M**46 **Y**33 **K**0

198



Metamorphosis

Salih Zeki Salalı, Doruk Salalı

4M Salalı Architecture

The pandemic that we are in has undoubtedly contributed some new practices and facts to the ordinary flow of life. As architects, this process has enabled us to deeply analyze the conflict between nature and construction from past to present. Since the relationship between nature and construction has always been one way - increasing construction by destroying nature -, the negative effects of construction on nature have begun to make themselves felt. However, the recent measures that have deeply affected daily life have shown that when people are restricted in existing structures – even imprisoned in a way – nature enters into a very rapid regeneration and shows its reaction radically.

This phenomenon showed that the movement between nature and construction, which has always been one-way, can actually be two-way. Just as nature disappears when structuring increases uncontrollably, nature can be revived when structuring is limited. This two-way relationship is reminiscent of a pendulum movement, clearly demonstrating the balance to be struck.

This balance that needs to be established has once again demonstrated the importance of this task as a clear example to humanity, which has failed to be a mediator between nature and construction.

In the designed graphic, the trio of structuring, human and nature is handled linearly, and human is placed in the central position. In this way, an attempt is made to determine the position of humans in the metamorphosis between nature and construction.

The graphic, which is presented in silhouette form, takes on a parabolic form by ascending in the nature and construction parts and descending in the part that symbolizes the human being, emphasizing the two-way pendulum movement mentioned above.

By creating a focus group in our office, colors that best explain the construction, people and nature were chosen. White is used as the background color to establish the full/empty relationship. These four colors formed the color palette of the design.

R240 **G**240 **B**241
C4 **M**3 **Y**3 **K**0

R97 **G**119 **B**79
C62 **M**36 **Y**77 **K**19

R61 **G**63 **B**67
C71 **M**62 **Y**57 **K**46

R52 **G**86 **B**139
C89 **M**71 **Y**20 **K**5

199



Self-Formation

Yavuz Selim Sepin

Sepin Architecture

This work that I have submitted was produced while working on our project, which was realized a result of the success achieved in the Kayabasi Housing Design Competition held by Emlak Konut in 2010.

While using the technology that we are accustomed to that integrates into every field today in this project, we tried out many alternatives for our project in search of proper color harmony. We were always in control of the design and color selection until our computer started to have issues. In every attempt, images began to appear on the screen that we could not make sense of. My interest in these images started to change from the search for color in the project to another dimension. It was like a magical hand was directing the control of colors in nature, and I was rediscovering it with technology.

This end product allowed me to look at and question the connection between technology and naturalness in my profession while filling my palette with colors. With the combination of technology (computer) and the artist, I once again absorbed the essence of colors in nature, pixel by pixel. In the end, I have created a great collection of digital paintings after doing it many times (My computer crashed after this incident. I don't know why).

R79 **G**68 **B**84
C67 **M**69 **Y**47 **K**34

R119 **G**112 **B**130
C57 **M**54 **Y**36 **K**8

R53 **G**41 **B**53
C70 **M**74 **Y**53 **K**58

R160 **G**151 **B**134
C39 **M**35 **Y**47 **K**2

200

Life

Seçkin Sezer Baydar (design), İsmail Çöllüer (visualization)

SGB Architecture

Being out of place or being everywhere... Maybe outside the building, maybe inside, maybe in a hidden corner. We thought about whether it was possible to make positive contributions to all activities with a dynamic effect whenever it interacted with people. Then, we tried it on our panel.

The human being, the main factor in all spaces, will only be able to take the potential to the highest level by creating space with life energy within it. The ups and downs, pauses, disappearances and breaks in this energy are also inevitable due to human nature. The attitude, taking action, sudden rise, sudden fall but no extinction, continuity and eternity...

In fact, this dynamic power, which can carry people to things that they can't even imagine, never disappears. Our design journey started with the intention of supporting this great power and whispering its existence to human beings. Our source of inspiration was so familiar that it sometimes shook us and took us into its arms with its miraculous power while choosing and bringing together our means of expression.

We aim to deliver the spaces to their users with all their potential, accompanied by the energy we get/will take from this power we are trying to express. We are working very hard for an environment that we can live in with a pleasure that we always desire.

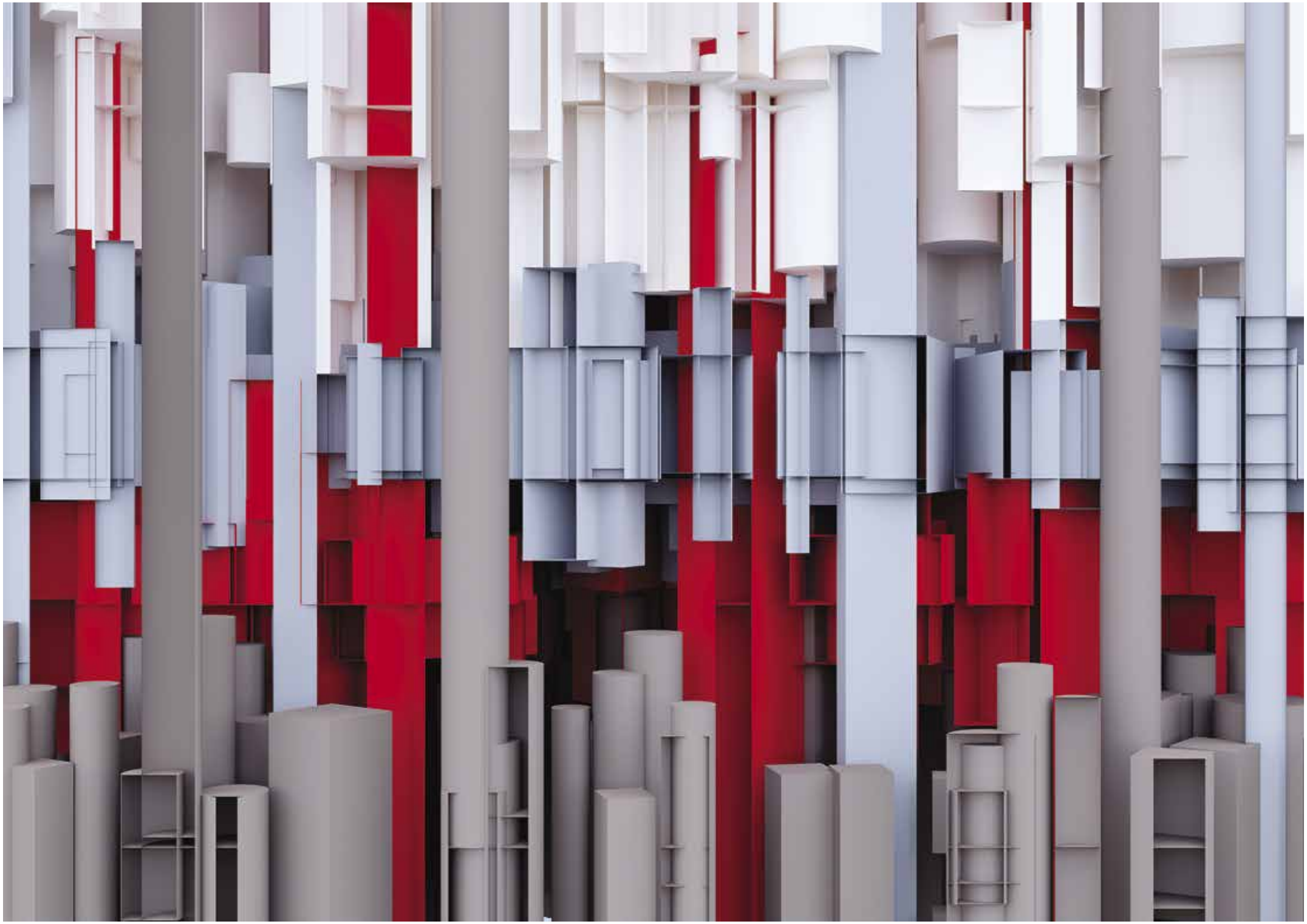
R222 **G**226 **B**236
C11 **M**7 **Y**2 **K**0

R184 **G**201 **B**222
C27 **M**14 **Y**5 **K**0

R161 **G**12 **B**16
C24 **M**100 **Y**100 **K**21

R104 **G**94 **B**103
C59 **M**58 **Y**46 **K**20

201



The Balcony Of The House

Murat Şahin

PDG Mimarlar

In fact, it is always there, in the presence of the “houses” that were turned into a typology. Sometimes its existence is forgotten, sometimes it disappears before it can exist... and the days we live in have shown us that the “balcony” is an “outside” form of the house. If it is accepted as it is, it gives people an intermediate space between being “inside” and being “outside”.

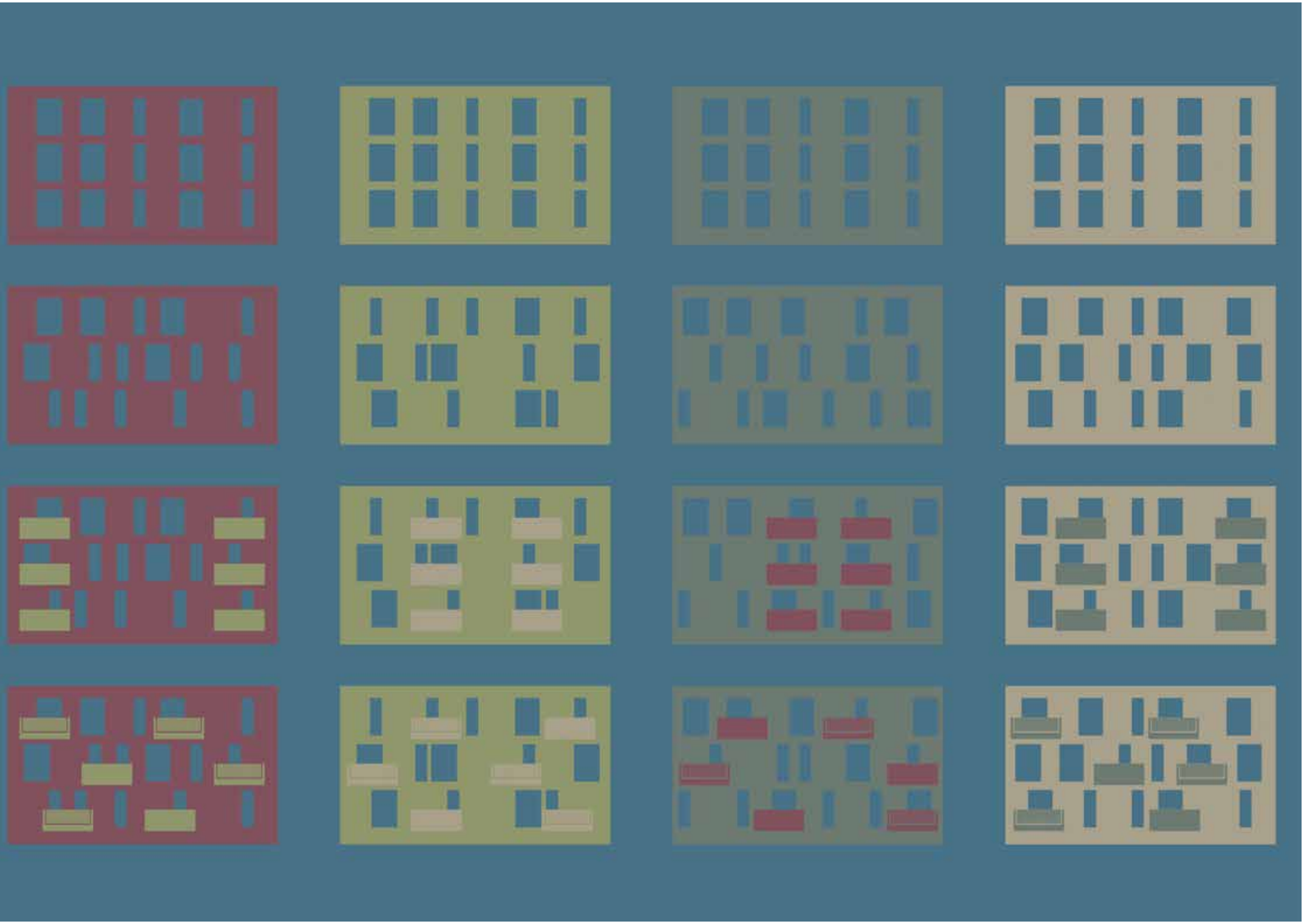
R140 **G**148 **B**109
C47 **M**31 **Y**64 **K**6

R167 **G**156 **B**138
C36 **M**34 **Y**45 **K**2

R142 **G**84 **B**99
C40 **M**73 **Y**46 **K**16

R99 **G**122 **B**116
C64 **M**40 **Y**51 **K**12

202



Pitter Patter

Alexis Şanal

ŞANALarc

The colors were inspired by the shaping of the relationship between sun and shadow. The side template pattern revives a public debate in the sunlight, while the same tone represents singularity and self-reflection in the upper corner that is harder-to-reach. As for the shapes, they were inspired by the sequencing of the places to be experienced. Geometries come from the graphic communication language tools that we use as a studio, such as our logo geometry, quotation mark symbol and our love for circles, that both emphasize and ensure continuity on an infinite plane.

R94 **G**31 **B**90
C67 **M**100 **Y**34 **K**24

R255 **G**234 **B**44
C3 **M**2 **Y**92 **K**0

R255 **G**218 **B**187
C0 **M**16 **Y**25 **K**0

R226 **G**226 **B**226
C10 **M**7 **Y**8 **K**0

203



Reflections

Seçil Şavklı İgot

EKE Architecture

The most important thing I have noticed these days when we spend most of our time at home is why I hadn't seen the light coming from different angles and reflections at home before. In this period, when we live every hour of the house, I became aware of the reflections of the objects on the walls of the house. Every morning, I observed the reflections on the wall with this awareness. Here I have prepared a pattern inspired by these REFLECTIONS. Harmony, balance, order, and proportion were my main criteria. Considering the 5.5 m wall surface in the stairwell in our house, I wanted to use the A1 size vertically.

Color is perceived as the reflection of light shining onto an object. Artistically, colors are used to complement each other or reveal value. The color **Emerald** represents depth and infinity, **Terracotta** reflects enthusiasm and passion, **Light Taupe** recalls freedom and limitlessness, and **Taupe** brings naturalness. Finally, I combined all these feelings and colors with the PATTERN I called REFLECTIONS.

As Moszynska states in her book called *Abstract Art*

Thanks to the theories developed from the perspective of the new age, artists have moved away from the art approach based on the object. In this way, artists laid the foundation for art that moves towards a different structure in which they can explore the liberation of color.

Art is the last remaining space of freedom in the world...

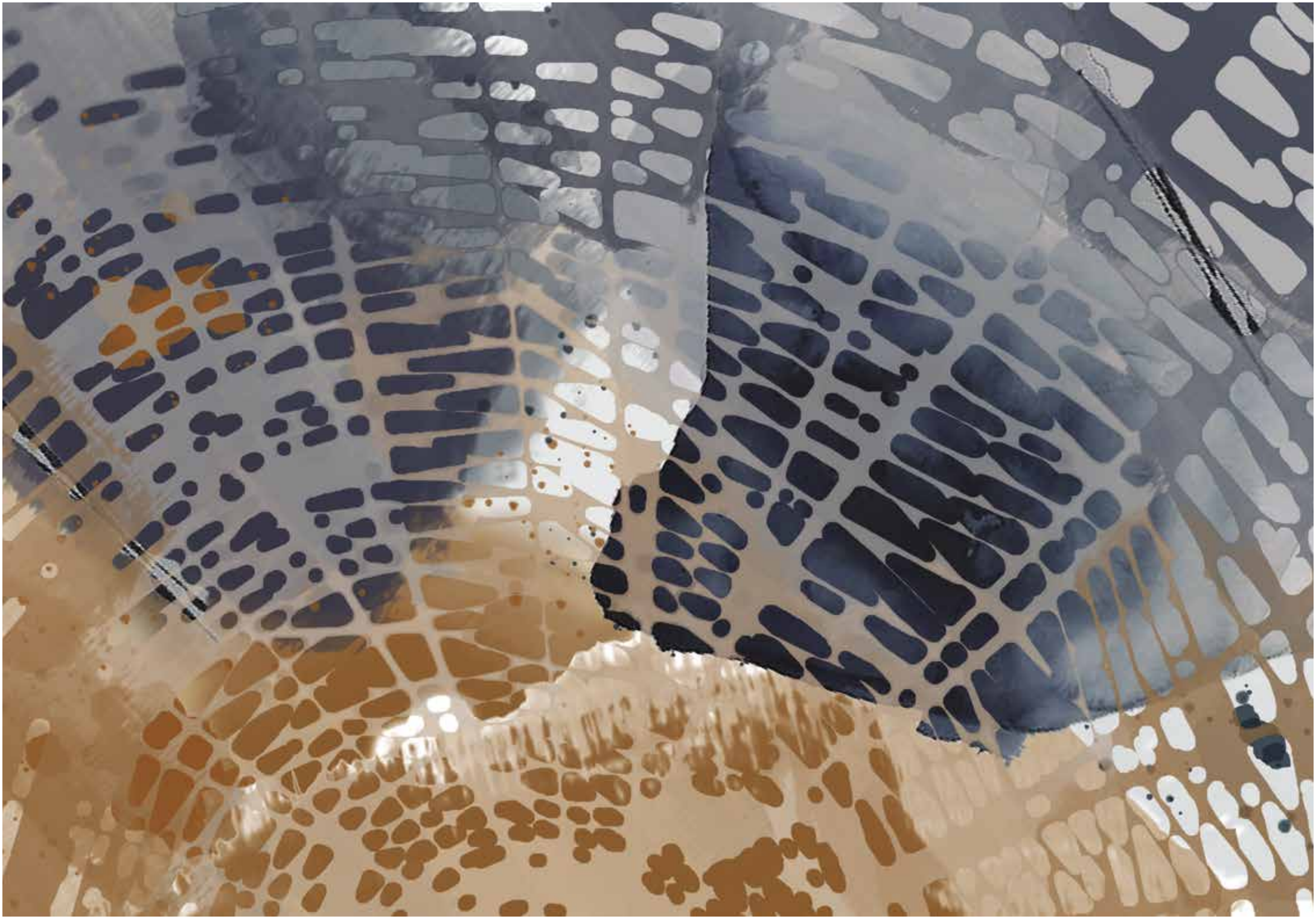
R33 **G**46 **B**63
C87 **M**73 **Y**50 **K**51

R157 **G**90 **B**47
C29 **M**68 **Y**92 **K**19

R177 **G**128 **B**95
C28 **M**50 **Y**66 **K**7

R202 **G**170 **B**147
C21 **M**32 **Y**41 **K**0

204



The Trace

Emre Şavural, Fatih Yavuz

FREA

Its name is trace.
Some of them are the traces we left.
Sometimes the trace of ownership, sometimes of labor.
As straight as it can be, and probably temporary, not permanent.
On the other hand, the traces of nature are permanent.
It is hard to find a straight one.
It shapes itself even if you straighten it.
The colors of the traces are also from nature.
A little green in all of them...

R214 **G**232 **B**183
C17 **M**0 **Y**35 **K**0

R200 **G**223 **B**140
C24 **M**0 **Y**58 **K**0

R177 **G**215 **B**140
C33 **M**0 **Y**100 **K**0

R151 **G**202 **B**61
C46 **M**0 **Y**100 **K**0

205



Love = Nature, Blue, Green

Burcu Şenparlak

Swanke Hayden Connell Architecture

Every time I feel exhausted from the daily hassles, I imagine the sea, sky, trees, plants and flowers. First, I imagine their colors, then their smells.

I feel a sincere smile and a warm breeze.

I feel calm and peaceful with the green and blue.

I believe in the continuity of life in the green and blue.

I listen to the love song in the green and blue.

With the hope that every place where the green and blue meet will remain places where the beauty of life is lived to the fullest...



R71 **G**98 **B**145
C81 **M**63 **Y**21 **K**4



R0 **G**11 **B**81
C100 **M**97 **Y**30 **K**42

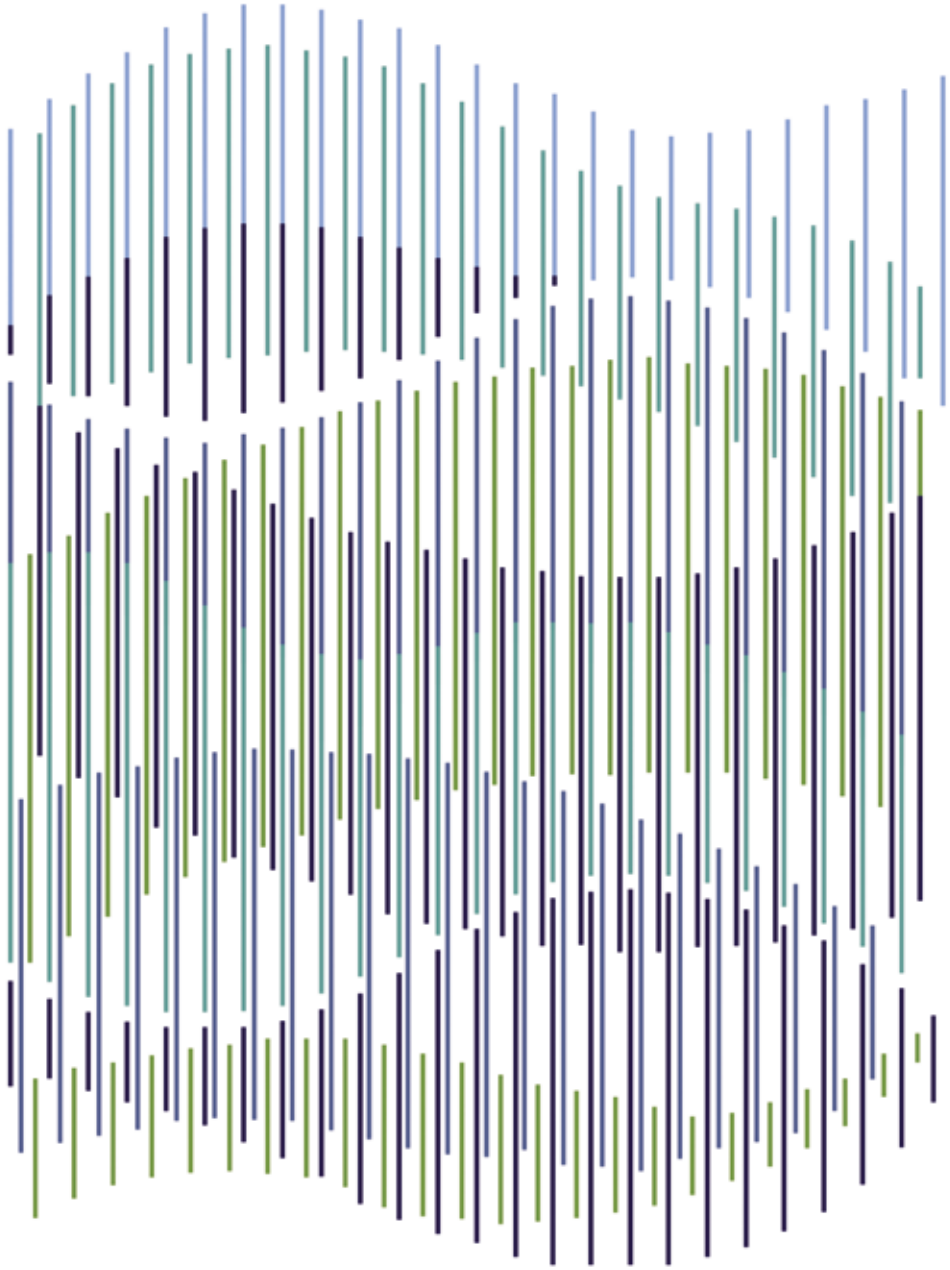


R78 **G**157 **B**151
C70 **M**21 **Y**43 **K**1



R118 **G**149 **B**79
C58 **M**25 **Y**87 **K**6

206



Position

Can Tamirci

Tamirci Architects

Being Ahead or Being First
Closeness
Taking care of and learning from each other
Taking a Place
Template
Harmony and Contradiction
Life
Format, Bond, Array, Texture
Color
Level and Goodwill
Direction
Water
Privacy
Serenity
The Coexistence of the Papers and The Construction
Unique but Ordinary
Balance
Criticism or Intelligibility
Progress

Telling by Writing or Learning by Experience



R255 **G**19 **B**1
C0 **M**98 **Y**100 **K**0



R28 **G**28 **B**28
C72 **M**66 **Y**65 **K**77

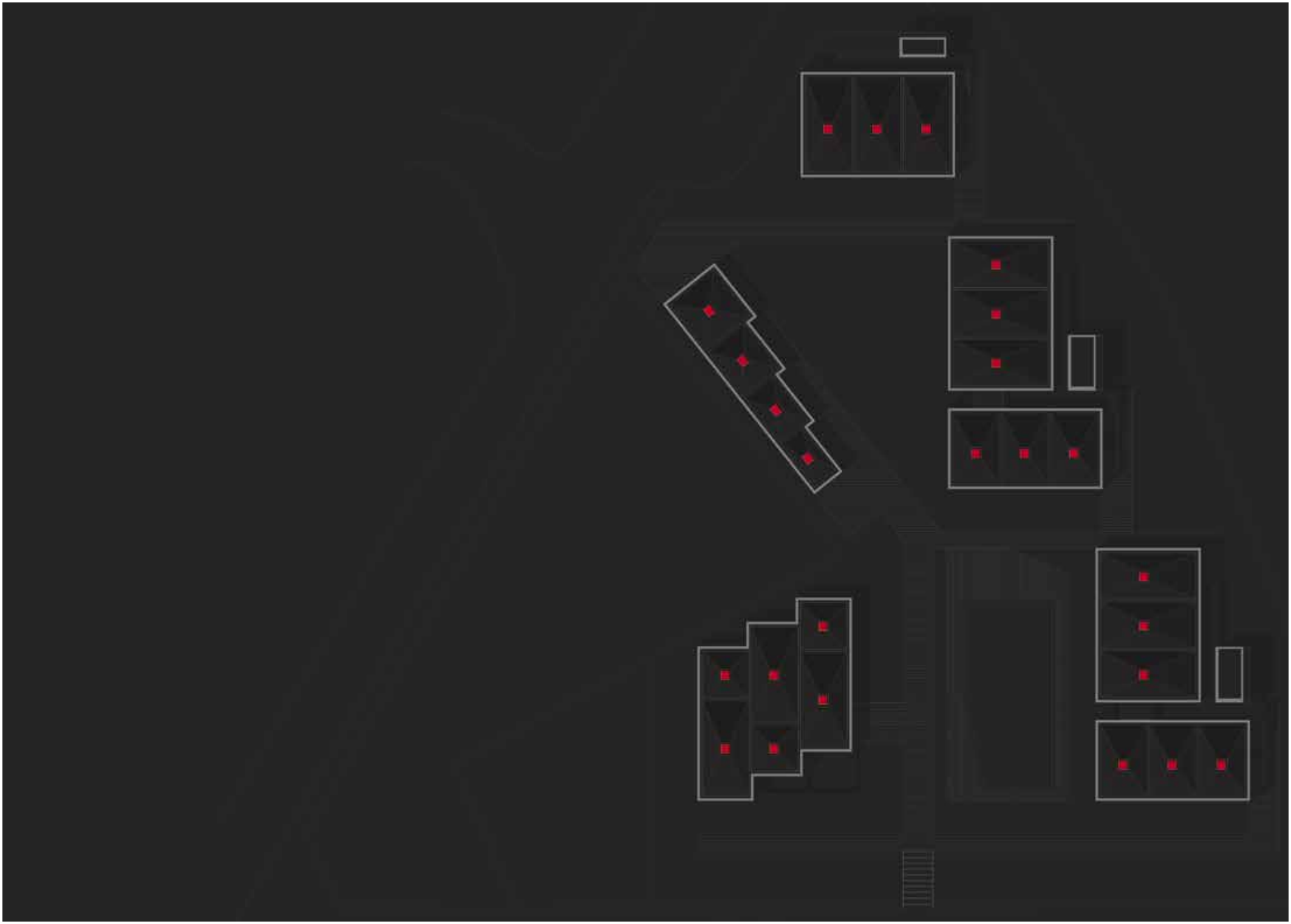


R31 **G**31 **B**31
C72 **M**66 **Y**65 **K**75



R36 **G**36 **B**36
C71 **M**65 **Y**64 **K**71

207



Core

Berna Tanverdi

BT Architecture

CORE, the women's themed wall panel, was designed as part of the interior design project of a gynecology clinic in Ankara. In the panel design on the wall of the waiting hall of the clinic, a female body silhouette is placed at the center of circular forms creating a structure in which the woman is surrounded by and creates her own environment. Circular forms symbolize the world, birth, various layered shells around us. A woman both reborn and giving birth continuously. The incomplete circle parts inside the panel are only cross-sections of cycles and perpetuity that continue outside the frame. The upward-opening arms of the woman silhouette reference the formation of movement, innovation and circular forms. It opens upwards and always shows the regeneration, production and birth. Nothing in women's world is static. It is always variable, fertile and in a constant motion.

COLOR PALETTE: Gray and beige shades, burgundy, and anthracite colors are used in the color selections.

In the color hierarchy, burgundy, which is the most vivid color, represents life, being alive, giving life. The burgundy color in the woman silhouette, which is the main theme in the panel, expresses life and the energy that brings life to the world. While burgundy consists of red and black, the color red evokes fire, excitement, energy, vitality, life, movement and dynamism. The black inside represents wisdom and simplicity.

Light and dark shades of gray and beige are combinations of earth tones and gray, the colors of nature. Some shades that we encounter in nature such as eggshell, sand, soil, tree trunk and dry leaves also describe motion with their shades that change according to the season, climate and sun. It is not a static color. Its shades vary greatly. It consists of red, yellow, brown and white colors. Gray and beige tones, which vary in a wide range according to the density of these shades, are natural, soft and harmonious shades. The reason for choosing it in the color palette is to increase the lively and dynamic effect of the burgundy color and to create a background for the woman silhouette while bringing calmness to the panel.

The anthracite color, on the other hand, takes its place as a color shade that brings all the movement and life to the real world, almost real, sometimes bitter and pessimistic, but powerful and dominant. Black, which is also dominant in anthracite gray, does not carry negativity. It carries an emphasis on patience and wisdom. While gray represents modesty, it is a calm, neutral color that stands a little behind.

The main purpose of gray, beige, and anthracite shades is to stay behind the main color burgundy to emphasize the woman by bringing life to the forefront.

R55 **G**58 **B**54
C69 **M**60 **Y**64 **K**54

R133 **G**120 **B**116
C48 **M**48 **Y**48 **K**11

R182 **G**173 **B**165
C30 **M**28 **Y**32 **K**0

R36 **G**36 **B**36
C71 **M**65 **Y**64 **K**71

208



Distance Between Earth and Sky

İrem Toner

Toner Architects

Designed to be used in public places, this panel aims to make the viewer feel the relationship between man, nature and the universe in an easy way.

This panel, which reminds people that they are a part of something big, is also exhibited in public places, showing how much people need each other and social spaces.

R210 **G**185 **B**169
C18 **M**20 **Y**34 **K**0

R228 **G**215 **B**198
C10 **M**13 **Y**21 **K**0

R59 **G**103 **B**173
C83 **M**62 **Y**3 **K**0

R28 **G**67 **B**109
C97 **M**78 **Y**32 **K**19

209



Transformation

İpek Toplu Bilgiç

ARTI Interior Architecture

We are in an unusual time. We are now the main characters of the movies about the “Pandemic Covering the World” that we are accustomed to watching in movies. It is as if we are in the darkness where we cannot see anything.

While living together without borders or distances and free, we started to set boundaries between ourselves and our loved ones involuntarily. Maybe we were more distant from each other when we were so close. Now, even though there are distances between us, we have understood the value of our loved ones, our lives and what we have. Although we are physically distant, we are spiritually closer to each other. We realized how valuable it is to hug each other.

This is a transformation, a change where we sometimes turn to each other and sometimes to ourselves, get to know ourselves, establish new balances, and find our own colors...

Therefore, I tried to express what I felt from my own perspective, with my own colors.

Spending a long time in my house, which I would usually leave in the morning and enter only in the evening, actually made me happy in an intense work tempo. In this time period, I had the opportunity to experience the passing of seasons, which I hadn’t understood before. This time, I have witnessed and am still witnessing more closely nature itself. When we leave behind the winter, nature wakes up and welcomes the spring and then covers itself with sadness when the autumn comes. I realized once again how we do not see the natural beauties in front of our eyes and how we miss this free peace and serenity that nature offers us in our routine business rush.

And I realize that my passion for earth colors stems from my love of nature and its balance within itself.

I think I like the maple tree the most. During this period, when I spent most of my time at home with my family and myself, I experienced almost every season of the maple tree in my garden.

The orange color shining with the sun hitting its leaves cheered me up. It gave me hope sometimes, and sometimes it turned into a sad brown washed by raindrops in front of my window.

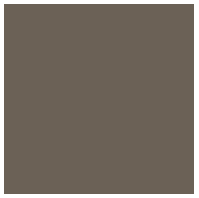
I got used to new emotions and became aware of the physical and spiritual distinctions of distances by looking at its leaves, which take on a different color every season. And in this period of time, my own colors grew inside me.

In fact, we all returned to our own nature with the concept of “distance” in this process, we established our own balances and found our own colors.

May the colors inside us always be hope for us.



R33 **G**35 **B**34
C72 **M**64 **Y**65 **K**72



R110 **G**98 **B**89
C53 **M**53 **Y**59 **K**24



R150 **G**140 **B**131
C43 **M**40 **Y**45 **K**4



R150 **G**56 **B**33
C27 **M**87 **Y**99 **K**24

210



To Eternity with Colors...

Yelda Tuna

Tuna Architecture Services

A pen is an important tool for designers to express themselves. Designers can create unlimited designs with their pen and can experience endless freedom thanks to it. First, the design starts with scribbling and sketching. Then colors come into play to differentiate the design. The space of freedom can be expanded much further by colors.

With colors, space can be static or dynamic. In this context, color is an important element that enables us to experience different emotions in spaces. Colors create a path that resembles an endless cycle, and on this path, they are at least as important for design as a pencil. In this endless journey to the world of colors, the energy that colors give people is felt within the creative cycle.



R238 **G**49 **B**36
C0 **M**95 **Y**100 **K**0



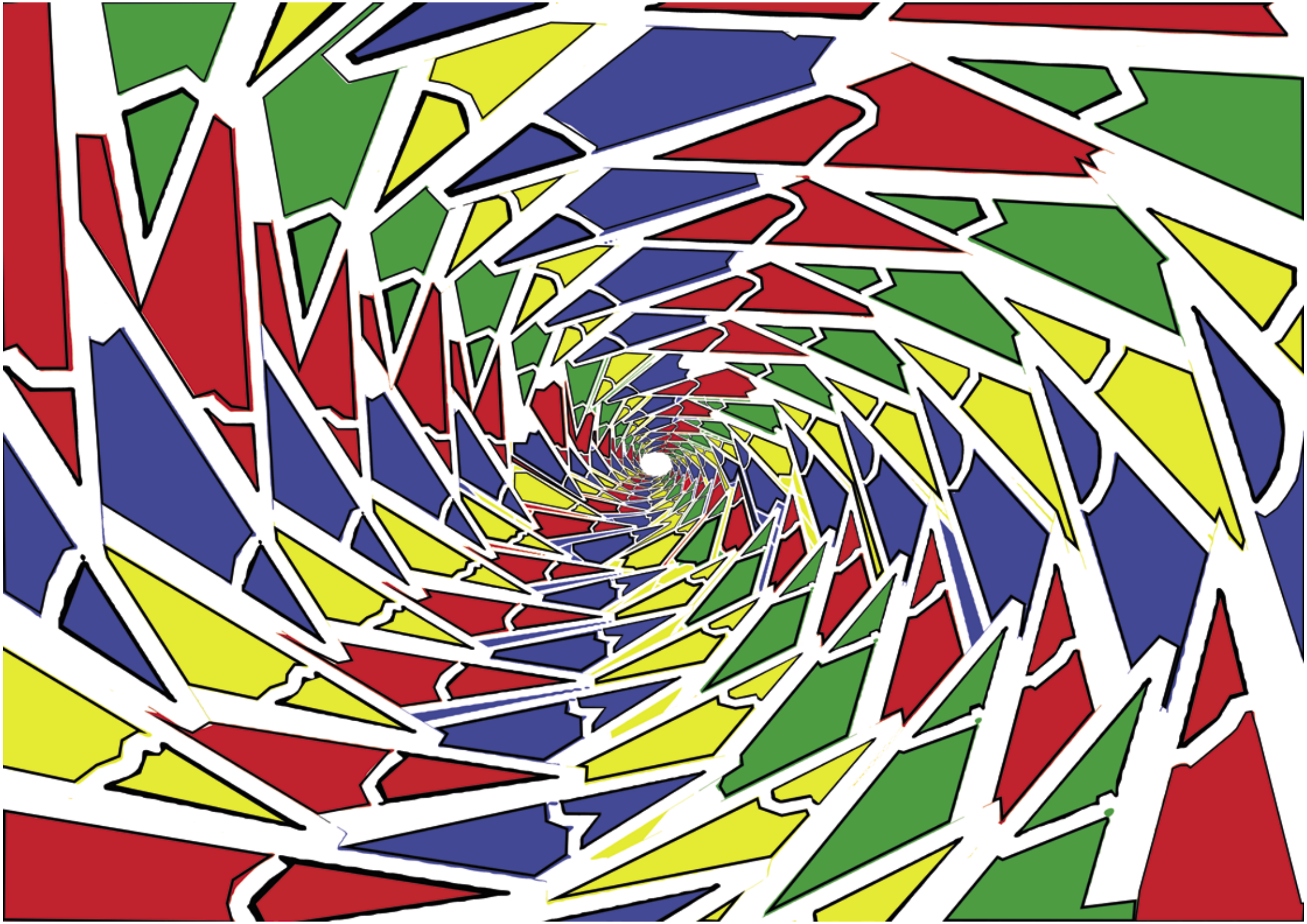
R0 **G**90 **B**150
C94 **M**57 **Y**4 **K**18

R255 **G**239 **B**0
C0 **M**1 **Y**100 **K**0



R0 **G**171 **B**78
C91 **M**0 **Y**100 **K**0

211



Value

Dürrin Ulema

Ulema and Ulema architecture

Under the sky, which is the roof of all designs,
at the bottom of the soil illuminated by daylight,
the deepest point of the roots of olive trees, all over the world,
in every language, the common value is
Gold.



R209 **G**171 **B**104
C15 **M**29 **Y**67 **K**4



R40 **G**65 **B**126
C92 **M**78 **Y**10 **K**21

R240 **G**234 **B**216
C5 **M**5 **Y**15 **K**0



R83 **G**120 **B**88
C70 **M**36 **Y**73 **K**16

212



Gate

Orhan Uludağ

Uludağ Architecture

Earth, Fire, Sun and Sky

While I am walking through a passage in the depths of the ground and the earth surrounds my body, I am chasing the games of light created on the surfaces hit by the sun's rays coming from places that I can't see most of the time. I am trying to find a way to see the sky, fascinated by the riot of colors. While I am lost among the brown, red, yellow, orange and hundreds of their tones, I suddenly meet the blue of the sky. It is so endless and hopeful. At that moment, time stops, and the sadness that covers me is replaced by joy and hope. I am standing at this gate as if time has stopped. My eyes are always on the blue that flows through it. The sun and sky that I reach through the GATE between earth and fire. Extending from a calm and warm environment to light and brightness, this GATE is a color harmony that conveys joy, vitality and movement. The energy, movement, and light created by the opposites and the joy, vitality created by the brightness. The harmony, balance, and peace in the combination of colors, which are nature's gift to us. How happy I am...

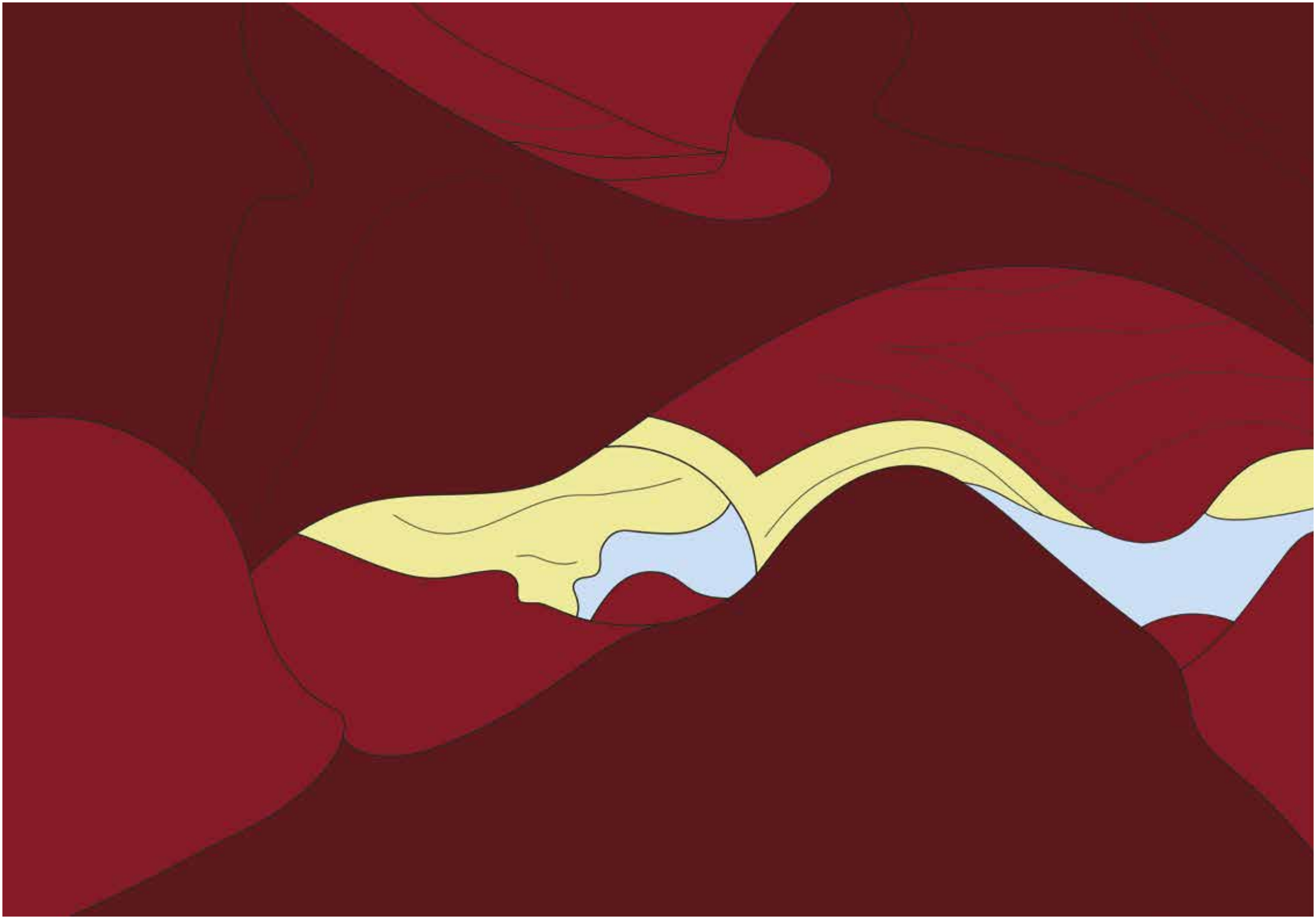
R113 **G**23 **B**17
C31 **M**97 **Y**100 **K**45

R163 **G**35 **B**33
C23 **M**98 **Y**100 **K**20

R244 **G**230 **B**150
C5 **M**5 **Y**50 **K**0

R177 **G**219 **B**245
C28 **M**3 **Y**0 **K**0

213



Being a Common Color on the Basis of Existence...

Mert Uslu

Mert Uslu Architecture

Although languages, religions, races, and cultures are different, the essence of humans remains the same. As this essence disperses on the earth, it integrates and layers with the unique colors of each geography. This layering is the basic input of time on space. Each layer represents an accumulation and an increase. All the traces of life, such as colors, sounds, smells and textures in the time that flows, settle into the layers. And the human continues to exist in every layer. As you go deeper, the colors specific to the area reveal themselves. Humans have existed at different times in different parts of the world. Although they seem to be separated into different geographies, they are essentially a whole. The white color is the representation of this unity at the top layer. As you go down the layers, the color starts to show itself. At the bottom, the color of the area appears. While the four colors used represent the place, they also become the representation of nature.

At this point, nature is depicted with different shades of blue, brown, yellow and green. Each color characterizes different textures of nature. An endless sky, bottomless oceans, countless grains of sand, a land where cultures intersect or endless forests. Being connected to the culture of common living at the top layer, humans find themselves in these colors offered by nature, give meaning to their existence, and pass by somewhere in the temporal flow. Sometimes it is closer to the earth, sometimes to the water, and sometimes to the green. However, it reaches the whole in that top layer, which is complemented by white, by blending all the experiences it brings from the deep. Who knows, maybe the main existential concern is to reach this whole by preserving their main color.

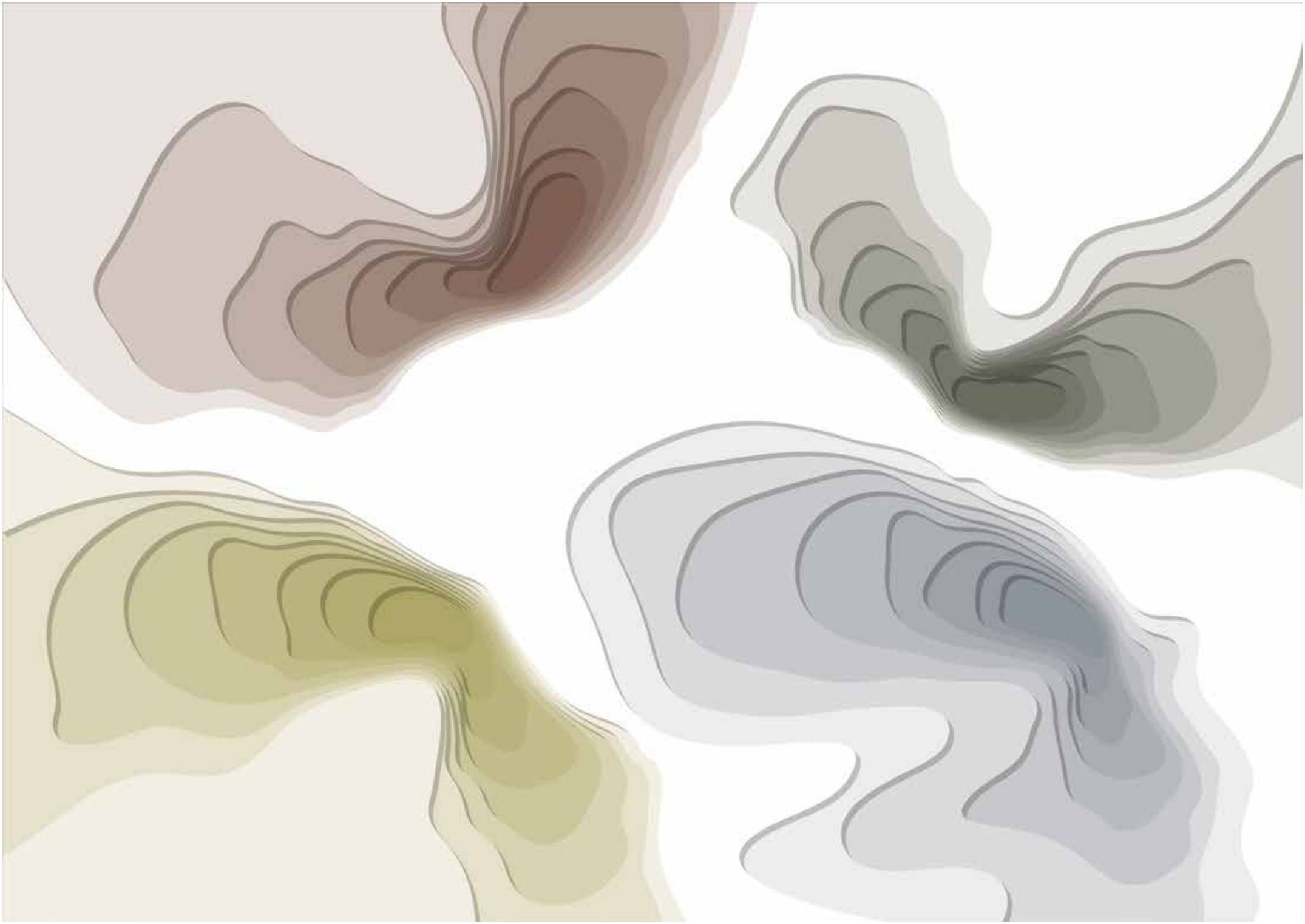
R135 **G**95 **B**84
C40 **M**61 **Y**62 **K**21

R176 **G**162 **B**102
C33 **M**30 **Y**71 **K**2

R101 **G**109 **B**96
C60 **M**45 **Y**59 **K**20

R130 **G**146 **B**157
C53 **M**36 **Y**31 **K**1

214



The other

Serdar Uslubaş

Not Architecture

similar,
distant in time, importance and location,
leader or outsider in the limitless crowd,
their existence is enough to be seen as
“the other”

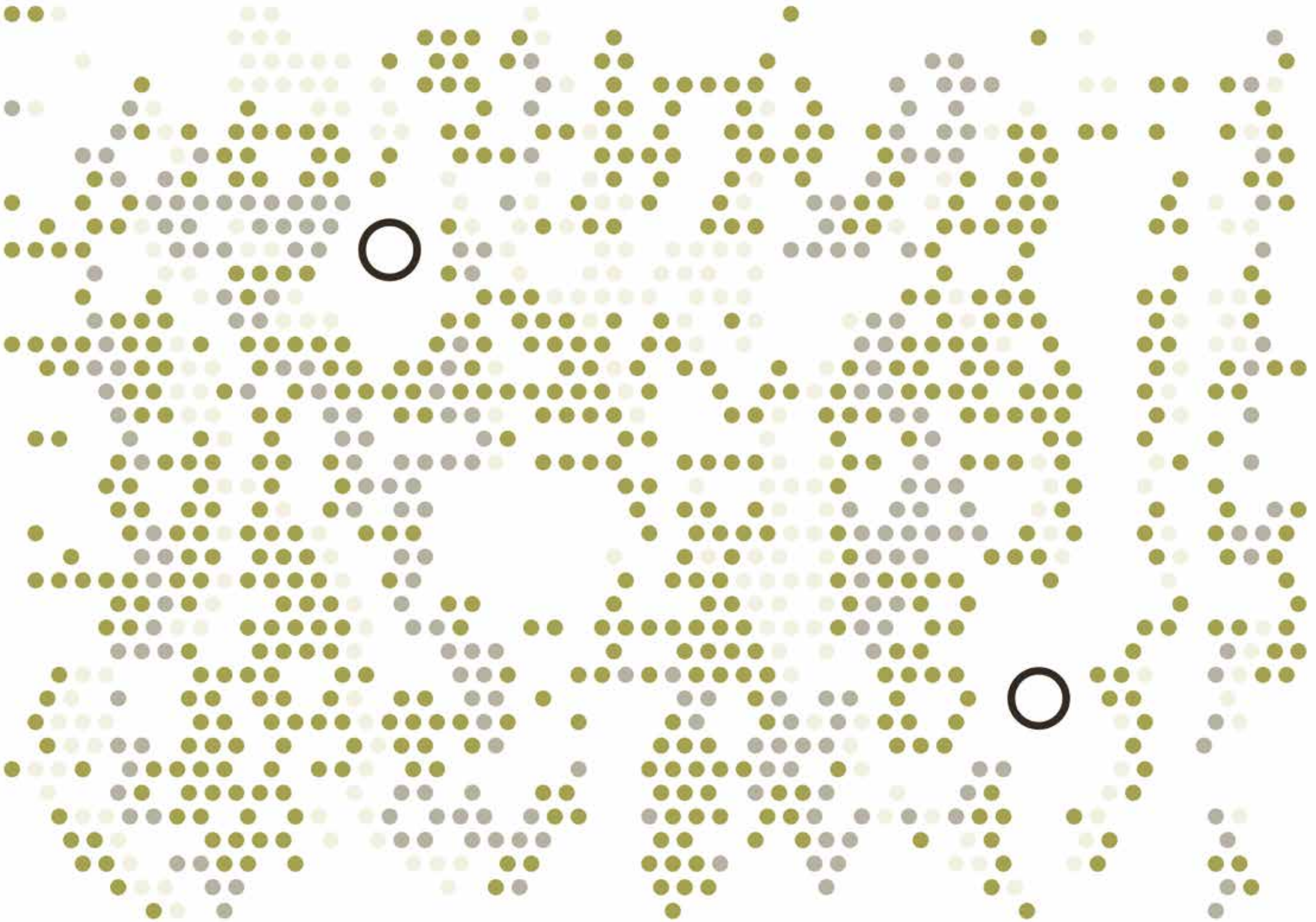
R170 **G**158 **B**81
C35 **M**30 **Y**82 **K**3

R240 **G**236 **B**221
C5 **M**4 **Y**13 **K**0

R178 **G**174 **B**162
C32 **M**27 **Y**34 **K**0

R55 **G**43 **B**30
C58 **M**64 **Y**76 **K**67

215



Cosmos

Semra Uygur, Deniz Uygur

Uygur Architecture

We, time crumbs,
time flies,
The ones that flutter their wings behind the dusty windows of the days.
They see their shadow unneeded
in this bright light!

Ahmet Hamdi Tanpınar

Colors come to life with light and space. Which blue, which yellow, where is the sun, what time is it? The color of the sky heralds the time. Colors cannot be named without their context. Light: We are surrounded by light.

The photo used as a background was taken on September 23, 2014, at 12:00 o'clock. When the Autumnal Equinox arrives, the shadows of the sky's lights fall on the concrete walls at a certain angle. The wall graphic describes the movement of the Sun, Earth, Moon and planets metaphorically. It also emphasizes the emergence of different colors with the overlap of a single color. On this special day of the year, the position of the wall graphic becomes parallel with the shadows. Since yellow is the most dominant color of the Sun visible from the Earth, it was chosen as the main color to describe the dynamic movement of time. For this reason, the following colors are called dark yellow and darker yellow. The concrete color in the background is added to the color palette as Gray and expresses the emptiness of the cosmos.

R253 **G**154 **B**0
C0 **M**47 **Y**100 **K**0

R241 **G**89 **B**0
C0 **M**80 **Y**100 **K**0

R200 **G**36 **B**0
C15 **M**97 **Y**100 **K**6

R217 **G**217 **B**217
C14 **M**10 **Y**11 **K**0

216



The Sunset in Venice

Görkem Volkan

Görkem Volkan Design Studio

In my favorite movie, Spielberg's, *A.I*, they give David the chance to choose the moment he wants to be in forever. Out of endless possibilities, my answer to this question would definitely be "the sunset in Venice".

We are at sunset in Venice in September. The colors reveal themselves from blue to every shade of red. A walk from the Rialto to Hotel Bauer's terrace. We pass through Campo Santo Stefano and a small square/stop where the Gall Church is located.

And I'm on Bauer's terrace. I am looking at the Punta Della Dogana and the Basilica of Santa Maria. The weather is warm, the bustle of the day is about to give its turn to the glow of the night. The view that I see and the joyful feeling I feel have never been so intertwined.

I am not only in the place where I am happiest in the world but also in the place that gives me the most hope for the beauty of life.

As can be understood, this wall pattern was designed with a yearning for Venice. Here's hoping that this painting will be on someone's wall who loves Venice as much as I do.



R1 **G**41 **B**60
C91 **M**71 **Y**46 **K**47



R30 **G**68 **B**91
C90 **M**65 **Y**41 **K**35

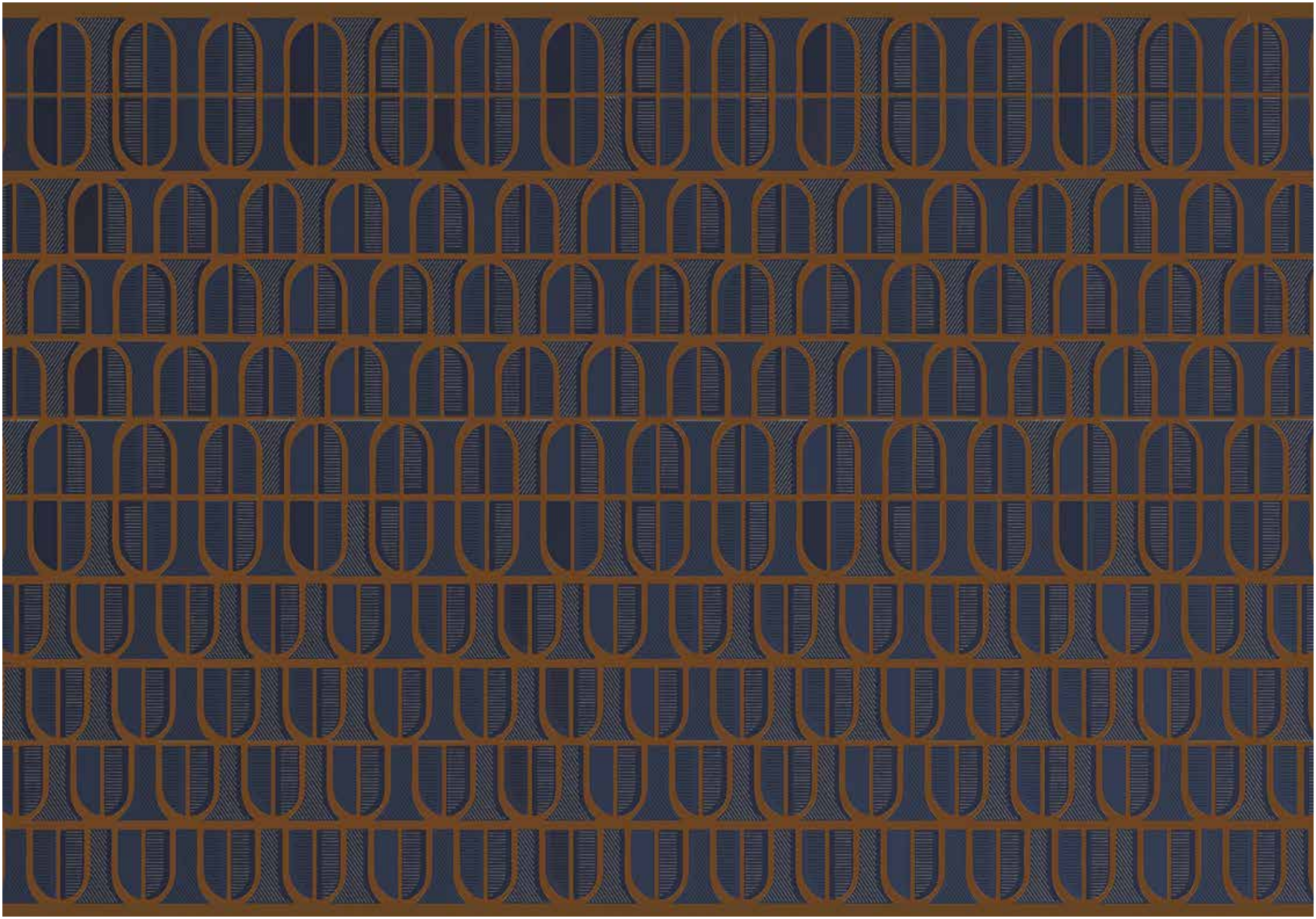


R120 **G**66 **B**26
C36 **M**84 **Y**100 **K**52



R118 **G**134 **B**147
C53 **M**36 **Y**29 **K**11

217



Deep of the Colors

Noyan Umur Vural

NVA Architecture

In this design, the wall is not considered singularly in the space, the objects in the space are intended to play an active role in the design of the wall. This design, which was created as a continuation of the furnishings in the space, was our main target in the competition. Based on this goal, a wall sconce or television unit was taken as a reference point while creating the design. The light reflected by a sconce is reflected by color on the wall and transformed into a more concrete form.

Likewise, the light emitted for a television unit is in the form of light reflected on the wall through paint. The factors such as the spread and intersection of these lights are provided by paint. With the fragmented form used in the design, a dynamic effect has been added, and a feeling of dispersion has been emphasized more effectively. The depth desired to be given with color transitions is also another value added to the space.

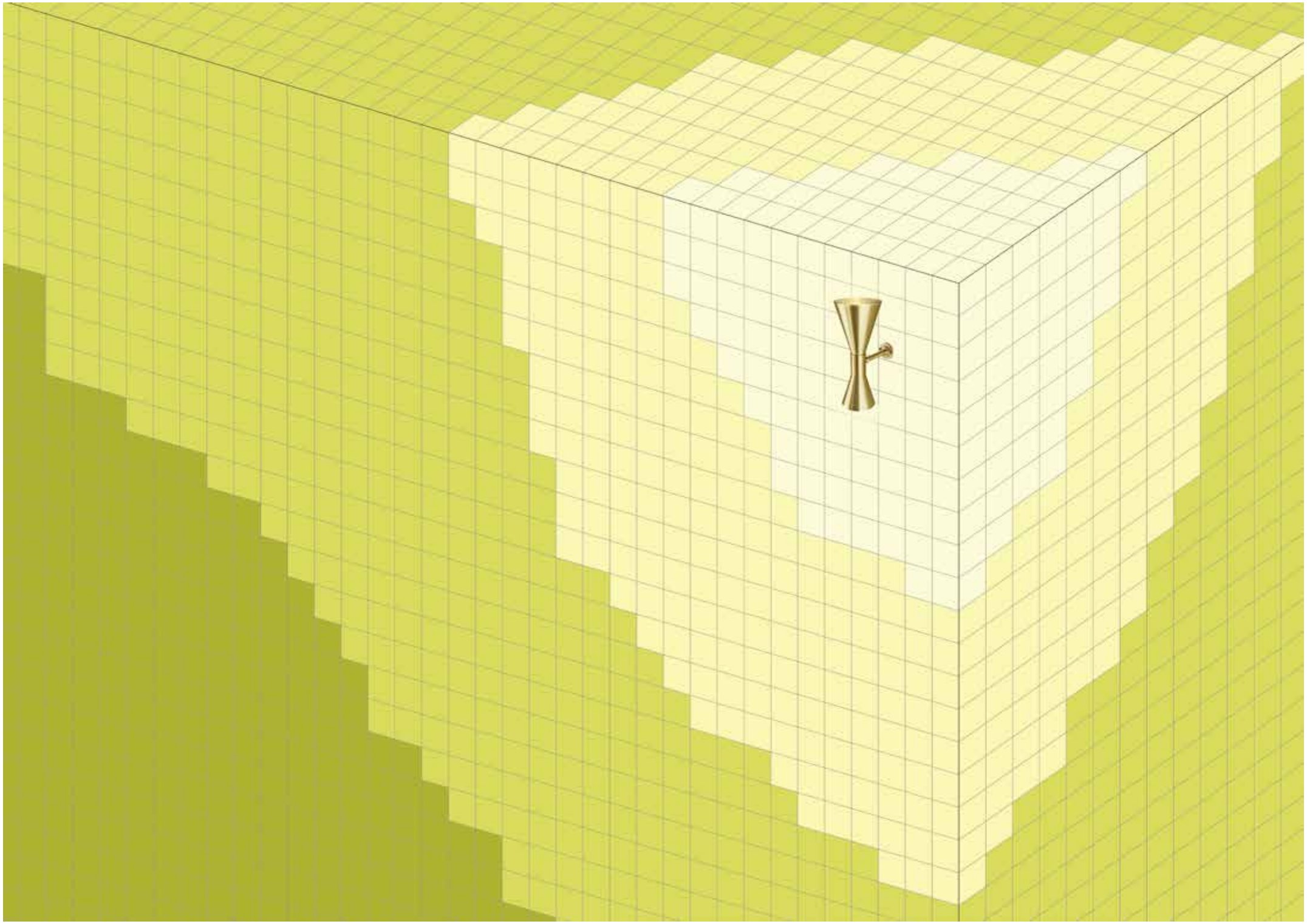
R253 **G**251 **B**209
C2 **M**0 **Y**22 **K**0

R250 **G**245 **B**171
C3 **M**0 **Y**41 **K**0

R221 **G**215 **B**86
C16 **M**6 **Y**81 **K**0

R180 **G**173 **B**45
C33 **M**22 **Y**100 **K**1

218



Flaneur

Oğuz Yalım

Artful Interior Architecture and Design

I am walking in the streets with no purpose.
Smiling, ignoring the paradoxes and contradictions of the modern city...
Without being seen by anyone,
I am observing the buildings, squares, shapes, people... and building my own world.

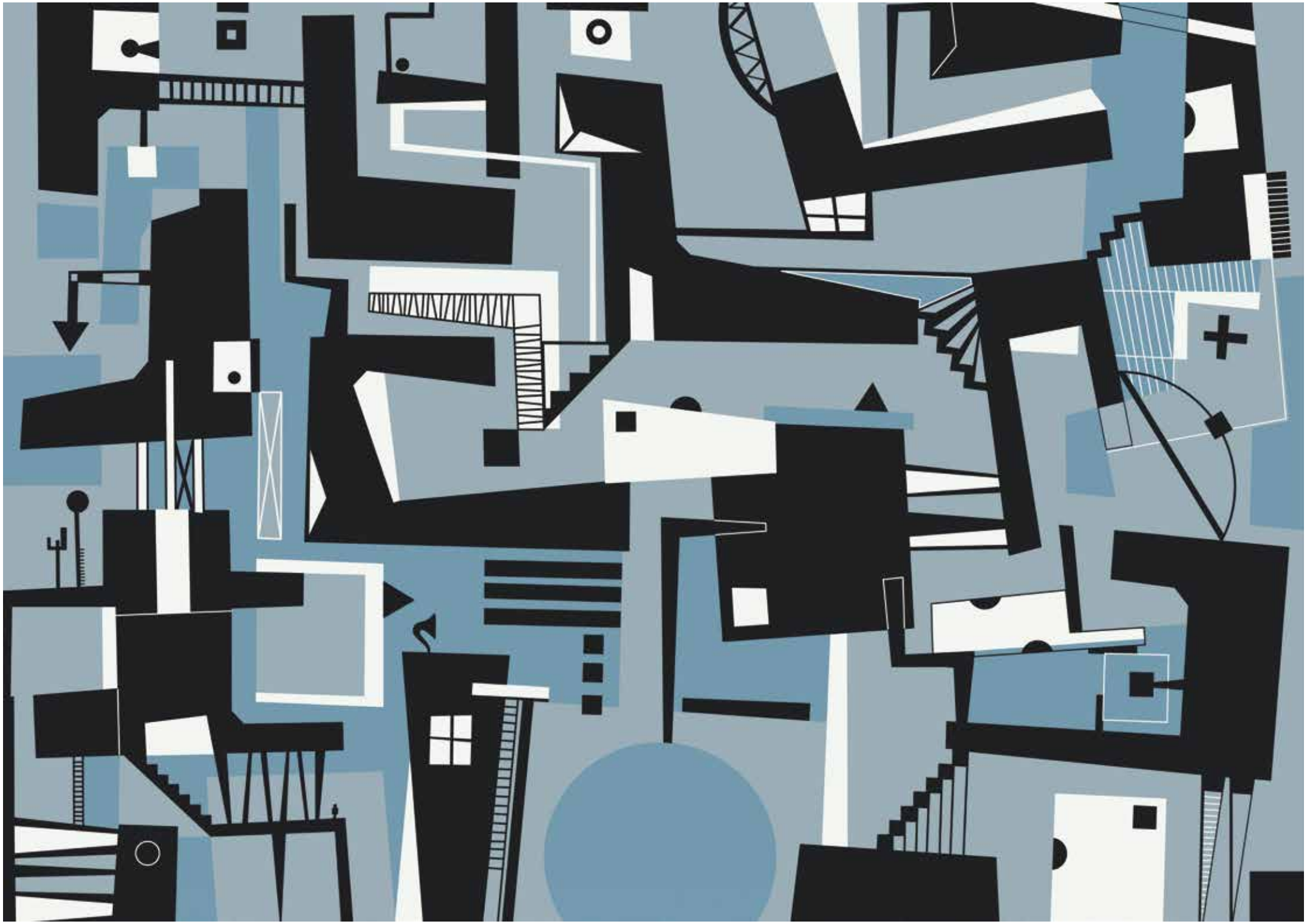
R236 **G**242 **B**238
C10 **M**2 **Y**8 **K**0

R142 **G**172 **B**182
C52 **M**20 **Y**25 **K**3

R97 **G**154 **B**174
C649**M**22 **Y**26 **K**3

R26 **G**31 **B**34
C83 **M**67 **Y**59 **K**77

219



Desert Rose

Begüm Yazgan, Kerem Yazgan

Yazgan Tasarım Architecture

The work we designed for the Color by Design exhibition reflects a visual composition created by architects during their spontaneous focus, while visually experiencing their impressions of the immediate environment.

This composition is a visual product that emerges by photographing the first impression experienced by the architects during the analysis of the immediate environment of the building to be designed and made into graphics with post-production in Photoshop.

The pastel colors reflect a background that shows the climate and vegetation. On the other hand, the vivid colors reveal the perception of the objects that are the focal point in the immediate environment from inside of the moving vehicle. In this color palette, blues, greens and cream tones describe the visual data and the atmosphere of nature, while the color red depicts focal points.

The design idea of the product is based on the visual experiences that occur during the area exploration before the design of an architectural structure.

R231 **G**20 **B**12
C3 **M**100 **Y**100 **K**0

R181 **G**149 **B**118
C29 **M**40 **Y**56 **K**2

R175 **G**183 **B**170
C33 **M**21 **Y**33 **K**0

R172 **G**190 **B**198
C33 **M**17 **Y**17 **K**0

220



Intertwined Lives

Heval Zeliha Yüksel

Cities are being built, like the poems pouring out of a pen. A different verse is written in every home about life. The settlements of the houses are so close, but the lives are so far from each other. There are children sleeping on the roof of the houses, laundry left to dry on the other and a sack full of coal, waiting for the winter to come. Each of these close houses has its own life, story and color, despite their crowdedness. A child chasing a ball on the narrow sloped streets runs to the table that is set with a lot of effort.

I dreamed of a settlement like in Italo Calvino's book *Invisible Cities*. back to back, shoulder to shoulder, piled up... Istanbul or somewhere in the east, but they are actually everywhere. A crowd that is very familiar to all of us. Self-made, mostly arid, unpretentious, isolated, deprived, poor and of course uncomfortable, idiosyncratic settlements. Despite everything, life flows there with a thousand hopes; colorful homes, inside and out...



R141 **G**76 **B**46
C31 **M**72 **Y**88 **K**27



R233 **G**170 **B**119
C7 **M**36 **Y**57 **K**0

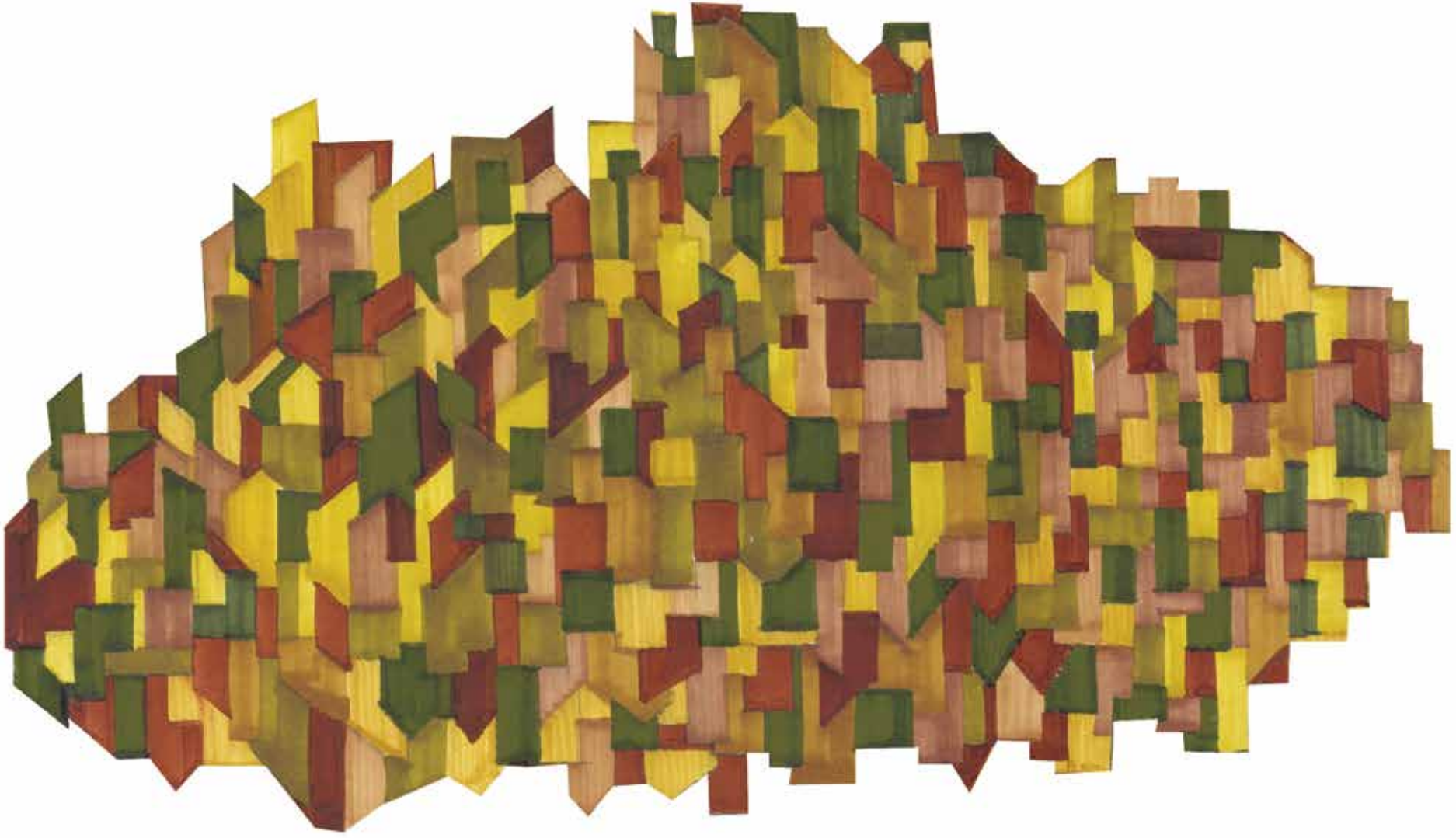


R204 **G**124 **B**105
C17 **M**60 **Y**58 **K**2



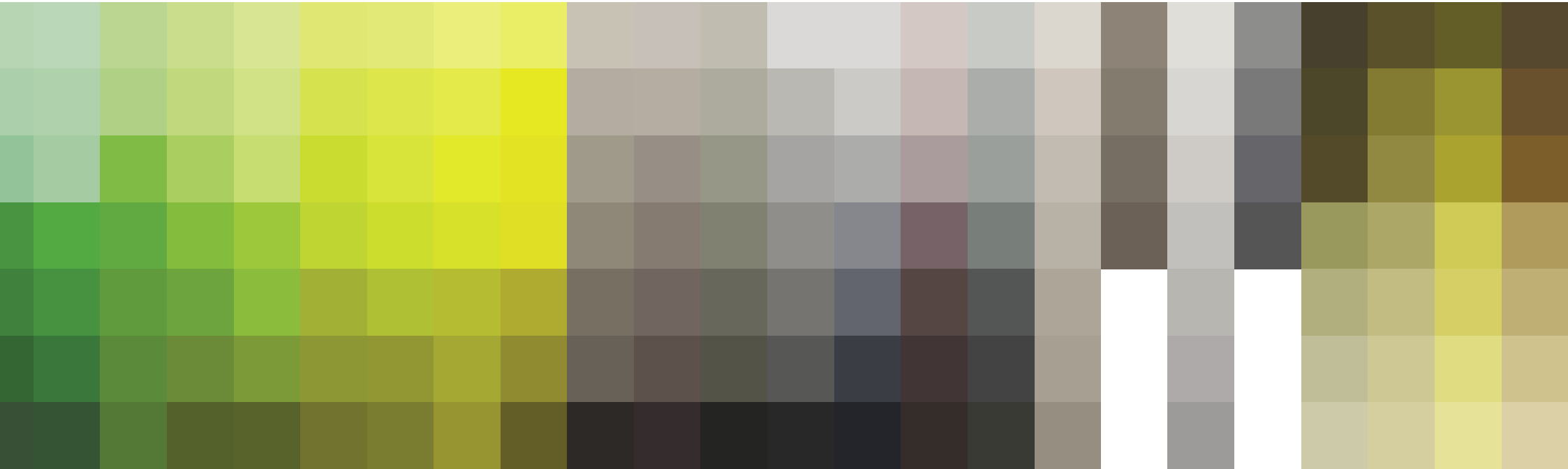
R104 **G**98 **B**48
C53 **M**47 **Y**92 **K**30

221





O F F I C E S





D E S I G N E R S



Gökhan Aksoy Architecture

Day

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Gökhan Aksoy Architecture (Gökhan Aksoy Architects - GAA), an architectural design office based in Ankara and Istanbul, was founded in 2010 by Gökhan Aksoy. The office designs original projects of many building types with its young and dynamic staff.

It has carried out nearly 400 projects in Turkey and abroad, including houses, offices, commercial and mixed buildings, educational buildings, sports facilities, hotels, residences, and administrative buildings. The office, which earned the title of "Design Center" as of 2019, has taken an important step towards systematization and gaining a corporate identity.

Believing that a quality project is based on a qualified design process, Gökhan Aksoy Architecture treats each project as an interactive process in which different questions are resolved, different methods are experienced and original discussions are held. The basis of the company's architectural activities is to protect and develop the architectural perspective acquired in these processes. Believing that the quality of the design process brings a quality result product, Gökhan Aksoy Architecture has achieved important projects with high project production energy and continuous renewal awareness. Gökhan Aksoy Architecture has also won awards in many national, international and invited architectural project competitions.



Gökhan Aksoy

Aksoy was born in 1978 in Ankara. He completed his primary, secondary and high school education at Ankara Yükseliş College. He started his university life in 1995 at Gazi University in Department of Architecture. After studying at Gazi University for two years, he transferred to the Department of Architecture at Middle East Technical University in 1997. He graduated from METU in 2000 and received the title of architect. In 2003, he earned his master's degree from the same university. He continues his doctoral studies at the Middle East Technical University. He also continues his professional career at Gökhan Aksoy Architecture, which he established in 2010. He has won many awards in national, international, and invited architecture competitions in his professional life, where he continues his freelance architectural activities. He also served as a Board Member of the Turkish Association of Architects in Private Practice (TSMD) between 2007-2009. In addition to his freelance architectural activities, he lectures at various universities and serves as a jury member.

EKOADM
Ekolojik Yapılar Architecture

Sardines

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Ekolojik Yapılar Architecture was founded in 2009 by architect Tamer Aksüt to produce new and different works in the changing and transforming field of architecture, with the infrastructure of the projects he has worked on so far.

Without ignoring the human scale, EKOADM strives to adapt the new generation energy systems to its projects and to produce architecture with the theme of nature. Although this type of production is the primary goal, it carries out construction and contracting applications, housing and commercial projects and interior projects and applications. In 2012, it became one of the first companies to implement solar power plants in its projects, in partnership with an Italian GES company.

The company also ensures the continuity of the office by implementing the works it prepares for its projects. It continues to carry out its housing and industrial building projects.

Tamer Aksüt

Aksüt was born in 1965 in Izmir. He graduated from Istanbul Mimar Sinan University with a bachelor's degree in 1987. His professional practice in Istanbul and Izmir comprise a background of more than 30 years.

In 1993, he established Tekton Architecture Services as a partnership. He continued his architectural, application and decoration services with his own workshop until 2008. In 2009, he established EKOADM - Ekolojik Yapılar Architecture to produce new and different works in the field of architecture. His main goal is nature-oriented, human-scale, traditional works, but he also carries out construction and contracting applications, housing and commercial projects and interior projects and applications. In addition, he produces and designs pre-manufactured and portable modular systems. From time to time, he gives project training at private universities. He is a member of the Chamber of Architects İzmir Branch and İzmir Association of Architects in Private Practice. He has been serving as a vice president of İzmir SMD since 2017. He writes short articles and creates patterns with watercolor and organic paints.

Ahmet Alataş Workshop

Far Away but Together

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Ahmet Alataş Workshop was established in 1996 by Ahmet Alataş in Vienna. After winning the first prize in the Izmir American College Building Competition, he moved to Istanbul in 2001. The office moved to Emine Uşaklıgil House, the first building of Ahmet Alataş, in 2017. Then, for the students to gain depth and experience in different disciplines, this house transformed into Ahmet Alataş Workshop.

Joining the team in 2015, Ali Bayramer has been a partner in the company since 2019.

AAW has successfully implemented master plan, architecture, transformation, interior architecture and landscape projects on various scales since 1996. In addition, being aware of the responsibility of moving the profession forward, AWW has been displaying meticulous and detailed professionalism for 23 years. With its experience and innovative approaches in the field of the building structure, it develops economical, efficient and qualified design proposals.



Ahmet Alataş

Ahmet Alataş was born in 1969 in Ankara. He graduated from Vienna Technical University's Department of Architecture, in 1996. Having worked with Hans Hollein in 1993-94 during his university education, Alataş started working with Helmut Richter in Vienna after his graduation. Alataş established the company Alataş Architecture & Consulting in Vienna in 1999. He moved his office to Istanbul in 2001 and established Ahmet Alataş Workshop in 2017.

Alataş has won awards from various national and international competitions. He was awarded the "German Design Award" for the Dardanel Administration Building in 2015. In 2017, he was awarded the European Steel Design Award and Excellence Award that given by ECCS, with the Robert College Murat Karamancı Student Center Project he carried out. Alataş is a member of the Chamber of Architects, the İzmir Association of Architects in Private Practice and the Turkish Constructional Steelwork Association. At the same time, he gives project training at various universities in Austria and Turkey and serves as a jury member. He also attends national and international conferences.



Furkan Avcı

Furkan Avcı was born in Istanbul. He graduated from Istanbul Technical University's Department of Architecture, in 2019. Avcı, who started to work with Ahmet Alataş in the last period of his undergraduate education, continues his architectural studies at Ahmet Alataş Workshop.

Melike Altınışık Architecture-MAA

Sınırsız

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Melike Altınışık Architecture-MAA conducts its architectural work in Istanbul and Seoul offices. Melike Altınışık Architecture strives for an innovative approach in all its architectural works and to improve the relational thinking capacity of architectural practice with new design technologies.

Melike Altınışık Architecture, with its professional architectural studies that began on an international platform, has developed its expertise in a wide range of different scales, including master plan and high-rise buildings; it ranges from cultural building designs, conference centers and museums to custom-made furniture designs. It takes part in national, international and prestigious architectural project competitions, exhibitions, and publications.

Architecture-MAA's architectural projects include the futuristic 369-meter "Istanbul TV and Radio Tower" in Istanbul and the world's first pioneering "Robot Science Museum" in Seoul, South Korea.

Melike Altınışık

Melike Altınışık, who is an architect, designer and academic, carries out her architectural practice within Melike Altınışık Architects-MAA that she is the founder of. She has received many prestigious awards such as the Europe 40 under 40, FEIDAD Design Award and Swiss Art Award for her designs.

Before establishing her own architectural practice in Istanbul, she gained experience on an international platform: Zaha Hadid Architects in London between 2006 and 2013.

She earned a master's degree in Architecture and Urban Design at the Architectural Association Design Research Laboratory in London. She also completed her undergraduate degree at Istanbul Technical University as the highest-ranked student.

SCRA

Together

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The works of Seden Cinasal and Ramazan Avcı, which started with collective works and architectural project competitions produced by various teams, gained a corporate structure in 2009 with the establishment of the SCRA.

Instead of trying to build or pursue a general style in the production processes in general, to experience a new research process, the office strives to develop new questions and curiosities specific to each job. In addition, they seek a relatively user-oriented and city-oriented design that can establish a correct relationship with the place, context and environment, rather than just prioritizing glamor in their works. In this sense, the general approach is to ensure that the projects establish a strong bond with their surroundings, to re-evaluate the potentials around them together with new urban constructs and to investigate the production of public spaces.

Ramazan Avcı

Avcı graduated from Dokuz Eylül University's Department of Architecture in 2004. After his graduation, he worked in Ankara and Izmir offices of TH&Idil Architecture. As a young architect, he prefers multi-voice and multi-actor production processes in different business contexts. His works, which started with collective works he produced with various teams and architectural project competitions, gained a corporate structure with the SCRA architectural office he established in 2009 together with Seden Cinasal. He has received awards and honorable mentions in many national and invited architectural project competitions. He worked as a part-time lecturer in the Architectural Design studio at TOBB University of Economics and Technology. In 2019, he became one of the architects selected for the GEMSS (Young Architects Selection and Exhibition) exhibition, which aims to record the innovative ideas and projects of young architects aged 40 and under in the contemporary architectural environment and bring them together with large audiences.

Chord

40



Seden Cinasal

Cinasal graduated from Dokuz Eylül University's Department of Architecture in 2004. During and after her undergraduate period, she worked at TH&İdil Architecture in Ankara and M artı D Architecture in İzmir offices. As a young architect, she prefers multi-voice and multi-actor production processes in different business contexts. Her works, which started with collective works she produced with various teams and architectural project competitions, gained a corporate structure with the SCRA architectural office she established in 2009 together with Ramazan Avcı. Since 2006, she has received several awards and honorable mentions in national and invited architectural project competitions. She worked as a part-time lecturer in the Architectural Design studio at Gazi University and TOBB University of Economics and Technology.

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Sonat Özcivanoğlu

Özcivanoğlu was born in 1991. She lives in Ankara. She graduated from the METU Faculty of Architecture's Department of Architecture in 2015. She attended classes at TU Eindhoven as an exchange student in 2017 while she was attending her graduate program at the same university. She has been working as a research assistant at the TEDU Department of Architecture since 2019 and continues her doctorate studies at the METU Faculty of Architecture. She worked as a coordinator in various workshops during her dissertation work and held her first personal exhibition called "Basit Makine + Tekinsiz" in 2018. In addition to participating in various mixed exhibitions, Sonat continues her painting works, inspired by architectural practice and academia, mainly with collage, acrylic, and printing techniques.

Ayrim Architecture

Road and Space

Ayrim Architecture was founded in Ankara in 2003 by Hacer Ayrancıoğlu Yetiş to produce works in the field of architecture. Their works emerge in line with the requirements of the site, function, time and legislation along with the requests of the architect and the program. Aiming to create rational and aesthetic interpretations in this relationship, the team has served mainly in the fields of the trade center, office, residence, industrial facility and interior space.

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Hacer Ayrancıoğlu Yetiş

She graduated from TED Ankara College in 1994. She completed her undergraduate degree in architecture at Gazi University's Faculty of Engineering and Architecture in 1999. She completed her master's degree in architecture at Illinois Institute of Technology in Chicago in 2001. She completed the Construction Management certificate program at the same university.

Between 1999 and 2003, she carried out her architectural works in various offices in Chicago and Ankara. In 2003, she established Ayrim Architecture office in Ankara. In 2004, she worked as a part-time lecturer at Gazi University's Faculty of Architecture. She has been working in the field of architecture at Ayrim Architecture since 2003. She works especially in the fields of housing, office and industrial buildings.

İkikerebir

Ceremony

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İkikerebir was founded in early 2010 by Hakan Evkaya and Kutlu İnanç Bal. It is an initiative that sets out with the aim of realizing dreams and thoughts. Having adopted the principle of nurturing its professional practice with different scales and different fields since the first day of its establishment, the team continues to participate in national and international competitions, which they believe to be the most appropriate method of getting a job in the field of design while serving in the fields of architectural and interior design, project design and professional supervision. They aim stay at the intersection of concept and practice by continuing to lecture part-time at different universities and not losing the academic perspective.

For İkikerebir, the design should be free from an emptied formalism, anonymity disconnected from time and place. Originality is the most important criterion. Innovative, exciting and dynamic designs are combined with an urban sensibility and a sustainable and ecological understanding of architecture.



Kutlu İnanç Bal

Bal was born in 1979 in Samsun. He graduated from GUMMF's Department of Architecture in 2003. He gained his work experience at various architectural firms in Ankara. He worked on various projects in Petersburg Russia, in 2004, and TRNC between 2005 and 2007. In the meantime, he lectured part-time at Girne American University. After working on the international airport project in Moscow between 2007-2009, he returned to Ankara in 2010 and established İkikerebir with Hakan Evkaya.

Having received many awards from national architectural project competitions since 2010, Bal's short articles, and interviews were published in written and visual media, and his projects were published in national and international publications.

In addition to his professional career, he worked as a part-time lecturer at GUMF between 2012-2013, at ESOGU in 2013-2014, at Atılım University in 2015-2016, and at TOBB ETU in 2016-2017. He is currently working as a part-time lecturer at Başkent University. He has been a member of the Architects Association 1927 since 2013.



Hakan Evkaya

Evkaya was born in 1979 in Ankara. He graduated from GUMMF's Department of Architecture in 2002. From 2002-2009, he worked as a design chief at specialized architecture and interior design firms in Ankara. After completing his nearly one-year worksite manager experience that he started in 2009, he became one of the founders of İkikerebir with Kutlu Bal in 2010.

Having received many awards from national architectural project competitions since 2010, Evkaya's short articles, and interviews were published in written and visual media and his projects were published in national and international publications.

In addition to his professional career, he worked as a part-time lecturer at GUMF from 2012-2013 and at ESOGU from 2013-2014. He is currently working as a part-time lecturer at Atılım University. He has been a member of the Architects Association 1927 since 2013.

STUDIO EVREN BAŞBUĞ

Farewell

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Founded in 2012, the İzmir & Ankara-based Studio Evren Başbuğ Architects Co. Ltd. provides services for all fields and disciplines of design with a focus on the architectural and urban scale. The young and dynamic design team strives to achieve a critical balance between the experience and the experimental, thus keeping the design mindset fresh at all times. The Yeşilova Höyük Visitor Center and Bostanlı Footbridge & Sunset Lounge are among the most notable recent works designed by the practice. The Bostanlı Footbridge & Sunset Lounge was awarded the National Architecture Award in the 'Buildings / Public Space' category in 2018.

Evren Başbuğ

Başbuğ graduated from the Middle East Technical University's Faculty of Architecture in 2003. He earned a M.Arch degree from İstanbul Bilgi University's Architectural Design Graduate Program in 2009. Throughout his professional career, he has won over 20 awards (including four first prizes) in national architectural competitions and various professional awards and commendations from national/international platforms/programs. Besides his ongoing professional career in İzmir and Ankara within his practice 'Studio Evren Başbuğ Architects Co. Ltd.', Evren Başbuğ teaches as a part-time studio instructor at TED University's Faculty of Architecture. He is also a member of the Architects' Professional Committee in the İzmir Chamber of Commerce.

Baykan Architecture

Hope

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Deniz Ceyhun Baykan

Baykan was born in 1980 in Ereğli. He completed his primary and high school education in Ankara. He graduated from Erciyes University's Faculty of Architecture, Department of Architecture, in 2003. He worked with master architects in Ankara during his student years and until 2005. He established Baykan Architecture in 2005. He has conducted restoration projects and research on Anatolian civil and public registered architectural structures. He has worked on architectural projects in many countries, especially in Turkey and Russia. He has degrees and equivalent awards in national and international project competitions he has participated in. In addition to his on-going projects within Baykan Architecture, he also carries out studies on space, context and analogies between architecture and other branches of art. He is currently completing his master's degree at Hacettepe University, Faculty of Fine Arts, Department of Sculpture. He is a member of the Turkish Association of Architects in Private Practice.



Murat Özdoğru

Özdoğru was born in 1976 in Dicle, Diyarbakır. In 2001, he entered Hacettepe University, Faculty of Fine Arts, Department of Painting. He graduated from Zafer Gençaydın workshop. He took printmaking (engraving) lessons from Prof. Dr. Hayati Misman. He received special jury awards from the Hacettepe University GSF graduation exhibition in 2005, the 6th Şefik Bursalı Painting Competition exhibition in 2006, and the ARTFORUM Ankara Young Artists Painting Competition. In 2006, he made a 4x7 meter mural work for Ankara Çubuk Süleyman Demirel Nursing Home. In 2011, he made 11 sculptures and installations for Ankara Batıkent Atlantis AVM. Since 2007, he has been working in his workshop in Ankara, Çankaya, under the management of Muart Architecture.

Saffet Kaya Architects (SKA)

Dance of the Sea and the Land / Threshold

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Saffet Kaya Bekiroğlu established his own office, Saffet Kaya Architects (SKA), based in London, Istanbul and Cyprus in 2017. The reflections of innovation in architecture, which is the focal point of SKA's work, can be seen in four projects at Cyprus International University, one of the leading academic institutions in Cyprus, including the Science and Technology Center Building and the new Student Affairs Building.

In the "LACMA not LackMA" pop-up idea competition organized by the Citizens' Brigade to Save LACMA in 2020, SKA's project was one of the ideas that won an award in the category of "Working with the Existing Buildings". SKA's project also came first in its category in the second phase, where the winners were submitted to public voting.

SKA continues to work on detached housing projects under construction in Bodrum and education projects in Cyprus. These projects are expected to be completed in 2021.

Saffet Kaya Bekiroğlu

Bekiroğlu, who completed his architectural education at Istanbul Technical University and then completed his graduate studies at the University of California Los Angeles (UCLA), worked at Frank O. Gehry & Associates for five years before joining ZHA. He is the architect and designer of international projects of various scales at ZHA and is one of the co-authors of the Baku Haydar Aliyev Cultural Center along with Zaha Hadid and Patrik Schumacher. He established his own architectural practice in 2017 and continues his international works in London, Istanbul and Cyprus.

Beset Architectural Studio

Colors Of The Aegean

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In Beset Architecture's journey that started in 1964, excellence in design has always been its primary goal. The traces of the international style, pure geometric forms, basic mass fragmentation and rational lines are dominant in their early projects.

Beset Architecture has undergone changes without losing its spirit while continuing its existence from generation to generation. Although the progress in technology has forced new solutions to be produced, the priority of Beset Architecture is form and ergonomics suitable for the function. Although Beset Architecture continues to pursue architecture following Schopenhauer's philosophy of "the desire to become the music in all arts", it does not neglect project management standards as a part of the building production process. In other words, glory in design is one of the solutions of design. All kinds of solutions (including air conditioning ducts) are the main elements that add beauty to the architecture. At the same time, it is just as important to maintain a balance of cost and time.

For all these reasons, more than 1500 projects on every scale are Beset's greatest achievement.

Arda Beset

Beset was born in 1973 in Izmir. After completing his secondary education in Izmir, he attended Yıldız Technical University Faculty of Architecture starting in 1991. During his undergraduate education, he completed his office internship in Beset Architecture in İzmir and his worksite internship at Hamburg-Harburg Technical University, Germany.

During his undergraduate education, he worked first in the office of Han Tümertekin, then Murat Selimoğlu and Yılmaz Değer.

Returning to Izmir in 1996, he started design and application studies at Beset Architecture and completed his master's degree at Dokuz Eylul University and his doctorate at Izmir Institute of Technology.

In 2016, after he lost his father, he established Beset Architectural Studio Construction Inc. While continuing his studies at Beset Architectural Studio, he also lectures part-time at the Izmir University of Economics, Faculty of Architecture.

Motto Architecture

Strip

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Heves Beşeli

Beşeli completed her undergraduate, graduate and doctorate degrees at METU Faculty of Architecture's Department of Architecture. She continues her professional and academic works as a Dr. Lecturer at TED University's Department of Architecture and is a co-partner at Motto Architecture.

Identity

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Onur Özkoç

Özkoç completed his undergraduate, graduate and doctorate degrees at METU Faculty of Architecture's Department of Architecture. He continues his professional and academic studies as a co-partner at Motto Architecture and a part-time lecturer in the Department of Architecture at TED University.

Bou Design Studio

La Porte de Bou

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Bou Design Studio, which has successfully shown itself in numerous projects since 1998, was founded by Şebnem Buhara. She graduated from Mimar Sinan University's Department of Architecture. She put her education and talent into practice on design and application. She defines her main principle as creating true, plain, timeless spaces by adding her own professional experience and imagination to the identity of her customers and their wishes. In this context, Bou Design Studio stands out with its unique, special furniture and object designs in its projects. Bou Design Studio has a boutique mentality and avoids fabrication in particular. Its target audience consists of those who consider working with an architect as a qualification and want to implement it in their lives. It continues to offer concept development, architectural design, project preparation and application services to this target audience by making decorations that reflect the character of the residents while keeping the personality of the place intact.



Şebnem Buhara

Born in 1975, Buhara graduated from Mimar Sinan University's Architecture Faculty. Diversity, awareness, sensitivity to the environment and people and interaction with the environment and people are the main concepts of this process. She began working as a student and took her first professional steps in her branch. Continuing to work over the years, Buhara opened her own office named Bou Design Studio in 2000. She still carries out architectural projects and applications for housing, residences, offices and hotels under her own brand. She has carried out many projects focused on using her architectural education and talent in design and practice.

Combining a high craft quality approach with different magic in details and a stance that respects timelessness and adding product collections to this roadmap, Şebnem Buhara has become one of the most productive, leading designers with her perspective, which is rich in decoration and architecture.



Gizem Gülsan

Gizem Gülsan was born, in 1990 in Istanbul. After graduating from Saint Michel French High School in 2010, she studied VCD (Visual Communication Design) for 1 year at Istanbul Bilgi University. Her interest and enthusiasm for all branches of visual arts opened a new door in her education life and she completed the BA Design (interior & product design) program at NABA / Nuova Accademiadi Belle Arti in Milan. She continues her career as a creative director and graphic designer at Août Atelier Créatif, which she founded in 2020 and whose main design areas are logos, brand identity and packaging design.

ofisvesaire

Junkspace

ofisvesaire, founded in Izmir, aims for inter-disciplinary and collaborative architectural production. As a young and dynamic team, each design problem is underpinned by fresh and creative ideas. Ranging from interior to urban design, each project values the desires and needs of clients. The works of the studio include construction and project management areas as well as consultancy on various international projects. The office has also received many awards in architectural and urban design competitions.

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Melis Varkal

After completing her undergraduate education at the Middle East Technical University and Valencia Polytechnic University, Department of Architecture, Varkal worked on projects involving the transformation of existing buildings in Barcelona. She completed her master's degree on Urban Management and Development at Erasmus University and focused on participatory processes. In 2013, she founded the Urban Tank association with Tuba Doğu, aiming to develop research and intervention projects for human-centered and participatory urban environments. She continues her work within ofisvesaire and Design Hub International, of which she is a founding partner. She also works part-time as a studio director in architectural design studios.



M. Gökhan Çelikağ

Çelikağ completed his undergraduate education at Istanbul Technical University and Miami University's Department of Architecture. After his graduation, he started to work on the Diamond of Istanbul project with Dome Architecture. In the same period, he started his graduate education in Project and Construction Management at ITU and specialized in "Intellectual Property Rights in Architectural Design". He took part in the design and construction of various international airport projects at TAV Airports between 2005 and 2013. He continues his work within the ofisvesaire and Design Hub International, of which he is a founding partner. He also works part-time as a studio director in architectural design studios.

SMAG Architecture

Sixteensquares

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SMAG (Studio for Media, Architecture and Graphic) produces architectural and graphic design projects, and probes the collaborative process of these two fields. Diversity, awareness, sensitivity to the environment and human and interaction of these elements are the main conceptual keywords of this process. The design team believes in the power of producing together and starting each new project with new excitement. The team consists of young and talented designers, connected willingly to the collaborative production. SMAG produces architectural projects from concept design to details based on Building Information Modeling (BIM). It explores the mathematical relations in design and endeavors to reflect the feeling of order in the projects coming from such relations. Whereas in graphic design projects, simplicity, functionality and positive user experiences are in the foreground. Experiences in this field are transferred to architectural projects and presentations.

Hasan Okan Çetin

Çetin was born in 1980 in Ankara. In 2003, he completed his undergraduate education at METU's Department of Architecture, as the highest-ranked student in both faculty and department. In 2006, he completed his master's degree at METU Department of Architecture with his thesis titled "Fundamentals of Architectural Design Comparison to Filmmaking". After his graduation, he worked as a company manager and project manager, worked on architectural projects and graphic design, participated in architectural competitions and won a total of 12 awards, four of which were first prizes. He has been working as a lecturer at METU Faculty of Architecture's Department of Architecture since 2010. He continues his architectural and graphic design practice with ASMA and SMAG Architecture (Studio for Media, Architecture and Graphic), of which he is a founding partner.

Tülin Çetin Mimari Tasarım – TÇMT

Trance

TÇMT is an Architectural design office established in 1993 by Tülin Çetin (M.S. Arch) in Ankara, Turkey. Approximately 200 projects with different scales, programs and context have been completed within the firm and more than half of them have been built. Completed projects include housing, office, cultural buildings, military buildings and industrial buildings. Ports, railway stations, overpasses and pedestrian corridors are the projects that have been mostly worked on recently. Project locations include various countries such as Turkey, Azerbaijan, Algeria, Iraq, Moldova, Libya, Afghanistan, Equatorial Guinea and Greece.

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Tülin Çetin

Çetin (M.S. Arch) obtained her Bachelor›s degree from METU's Department of Architecture in 1986. She worked as a Project Architect at METU's Revolving Fund Project Department and as a research assistant in the METU «House Research Center» between 1986 and 1988. She obtained her Master of Science in Architecture degree from METU's Department of Architecture in 1990. Till 1993 she worked at various architecture offices and participated in architectural competitions. She established her architectural office in 1993 and has continued practicing since then. Her specialties are city architecture and Ankara. She is a member of the TED Alumni Society, METU Alumni Society, UCTEA Chamber of Architects and the Turkish Association of Architects in Private Practice (TAAPP).

Renda Helin Çilalioğlu Çizer

Stretching İstanbul

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Renda Helin Çilalioğlu Çizer

After graduating from the Department of Interior Architecture and Environmental Design at Bilkent University, Ankara, in 2004, Çizer was accepted to Domus Academy Milan and completed her master's degree in Industrial Design. In this process, she participated in workshops given by esteemed international names such as Giovanni Lauda, Dante Donegani and Francisco Gomez Paz. Returning to Turkey after her education in Italy, she worked in leading companies in the sector and provided consultancy. Since 2012, she continues her architectural and interior design works from her office in Istanbul within her own firm for different buildings and space types such as dormitory, housing, office, restaurant, etc. She is also a part-time lecturer at Istanbul Medipol University's Department of Interior Architecture and Environmental Design. She has been awarded many different awards. She became the youngest woman to receive an award in the history of the European Property Awards in 2016. At the same time, her projects have appeared in many local and foreign publications.

Living room

Geoscapes

Salon, founded by Alper Derinboğaz, is an architecture practice focusing on tactical and experimental innovation in cities. They produce designs and studies in the fields of architecture, art, interior design and urbanism. Salon values ideas and critical thinking. The office believes that the collaborative nature of the design and research methods it adopts enables the development of contemporary solutions on architectural and urban scales. Salon values innovation, investigates contemporary programs, executes the latest fabrication technologies and transforms complex digital designs into buildings.

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Alper Derinboğaz

Derinboğaz graduated from Istanbul Technical University in 2005. He received a Fulbright Scholarship for the Advanced Architectural Studies graduate program at the University of California, Los Angeles in the Department of Architecture, and won the UCLA Graduate Award. In 2011, he established Salon in Istanbul to carry out his architectural practices. The first buildings that he designed were included in the Best Architecture of the Year Selection. He received the Arkitera Young Architect Award in 2011. In 2019, Derinboğaz entered the Europe 40 Under 40 Architects list with the Istanbul City Project, which he started in 2015. He is a jury member in the graduation studios of the ITU Architecture Department and continues his practice at different scales at Salon.

DİLEKCİ Architects (DDA)

Invasion

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DİLEKCİ Architects (DDA) is an Istanbul-based architectural practice founded by architect Durmuş Dilekci.

DDA's architectural approach begins with words, contexts, fiction and discoveries. Form and material evolve by nurturing thoughts. Form, material and light support these ideas conceptually, poetically and aesthetically. That's why DİLEKCİ focuses a lot on the power of form.

At DDA, Durmuş Dilekci and his team approach urban and architectural topics from different perspectives for different projects in private, public or investment sectors. In this way, it aims to create a wide awareness by using its wealth of knowledge. In addition, DDA attaches importance to cooperation in the context of sharing its knowledge and experience in different fields.

Durmuş Dilekci

Dilekci graduated from Ankara Gazi University's Faculty of Architecture as a top student in 1992. He completed his master's degree at Istanbul Technical University's Faculty of Architecture in 1996 with a thesis titled "The Concept of End-Century Modernity".

He started working with Gökhan Avcıoğlu in 1994. They founded GAD Architecture in 1999 and worked together under this company name until 2003. Later, Durmuş Dilekci founded Uras Dilekci Architecture (UXD) in 2003 in partnership with Emir Uras. The firm changed its name as of 2014 and continues its activities as DİLEKCİ Architects (DDA).

Durmuş Dilekci has also been a guest lecturer at Turkey's leading universities since 2003. In addition, he has been a jury member in competitions at universities and professional platforms and attends academic conferences as a speaker. Dilekci has also been a board member of İSMD (Chamber of Architects İzmir) since 2017.

hOd architecture

The Harmony in Contrast

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hOd architecture, based in Izmir, seeks solutions to design problems at many different scales with an interdisciplinary approach. In addition, the office is the fourth generation representative of a leading company that has been providing design and application services for more than 40 years, following the innovations in the sector.

Specializing in the design and applications of housing, commercial, public and sports buildings, hOd architecture offers design proposals that are original and respectful to nature and economically use technological opportunities.

Hüseyin Onur Dinmez

Dinmez was born in 1980 in Izmir. In 2002, he graduated from Istanbul Beykent University's Department of Architecture with honors. In 2005, he published his thesis titled "Small and Medium-Size Building Enterprises in Turkey, their Properties, Problems and Solution Suggestions." in Yıldız Technical University's Construction program and received the title of Master Architect.

In 2007, he started his professional career as a managing partner at Dinmez Construction Industry and Trade Co. Ltd. Afterward, he continued his personal and professional works under the name of hOd architecture. During the past 20 years, he has carried out projects in many different subjects and scales and attended several national and international architectural design competitions. Some of these competitions involved international exhibitions. He continues his activities in his office. He is also a board member of the Chamber of Architects İzmir and lectures in the Architectural Design, Construction and Application Project at the İzmir University of Economics.

İkiartıbir Mimarlık

Kemeraltı

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İkiartıbir Architecture, which has founded by three architects, mainly focuses on project service. The group, which provide services on various scales, has won international awards. The academic knowledge of the team on different subjects has developed their approach to projects. Concentrating more on public buildings such as congress centers, municipal service buildings and student centers, İkiartıbir Architecture has attempted to produce original ideas on the design of these buildings.

İkiartıbir Architecture does not see architecture as a result-oriented development. It also considers it a part of its work to develop research on the place, culture, original local production and the possibilities of combining them with contemporary world architecture. The fact that the office center is located in Izmir allows evaluating the local potential of Izmir and its surroundings, contrary to the propositions of architecture built in developed metropolises. In the architectural project studios, where team members participate as executors in various universities in Izmir, they continue their activities of thinking and research on architecture and studying current architectural problems together with students.

Deniz Dokgöz

Dokgöz was born in 1976 in Çorum. He graduated from the DEU Faculty of Architecture in 1998. He completed his master's degree at IZTECH in 2002. In 2012, he received his Ph.D. at DEU in Building Science. He is currently working as an Associate Professor at the DEU Faculty of Architecture. He has received various awards in the national architectural project competitions he participated in, within the framework of İkiartıbir Architecture, which he founded with Orhan Ersan and Ferhat Hacıalibeyoğlu in 2004. His projects include İzmir Architecture Center, Kadirli Municipal Service Building and Cultural Center, DEU East Gate, Lüleburgaz Stars Women›s Academy and Mezitli Municipal Service Building. He has been a jury member in international, national and student architectural project competitions. He also continues his work in the field of sketches and cartoons in addition to his architectural work and has received several awards.

PAB Architecture

Naturmort

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PAB Architecture was founded by Pınar Gökbayrak, Ali Eray and Burçin Yıldırım in 2007 in Istanbul. It has produced works in various fields from architectural design projects to applications, from research projects to publishing with a focus on architecture. Emphasizing multidisciplinary work, which is the basic principle of the office, with its past experiences and different areas of interest, the team continues its production with an innovative perspective that follows the developments in the world, always questioning and researching. In 2020, it won the XVII. National Architecture Awards - Building Category Prize with Gokceada High School Campus, in 2016, it was the Cityscape Awards Dubai - Winner of "Community, Culture & Tourism" Category, in 2014, it was a National Architecture Awards - Building Category Finalist with the Ayhan Sahenk Faculty of Agricultural Sciences and Technologies, among other international outstanding prizes of PAB Architecture.



Pınar Gökbayrak

Gökbayrak was born in Istanbul. After completing her secondary education at Uskudar American Academy, she graduated from Istanbul Technical University's Faculty of Architecture. She studied at Eindhoven Technical University as an Erasmus student.

Besides the awards she has won in national and international competitions, her articles and projects have been published in various architectural magazines and books. In 2015, she won the Arkitera Young Architect Award. She was invited to "Architects Meet in Fuori" presentations at the 13th Venice Architecture Biennale. She was the editor-in-chief of Betonart magazine between the years 2003 and 2012. She worked as a studio executive at Istanbul Technical University and Osmangazi University. She is interested in architectural publishing. Since 2017, she has been lecturing at Ozyegin University in her design studio.

She has been carrying out her architectural production at PAB Architecture with her two partners since 2007.



Ali Eray

Eray was born in Istanbul. After completing German High School, he graduated from Istanbul Technical University and completed his postgraduate studies at Delft Technical University. He continued his work in various architectural offices located in Turkey and abroad such as MArS Architects, UN Studio and Tabanlıoğlu Architecture.

Besides the awards he has won in national and international competitions, his articles and projects have been published in various architectural magazines and books. In 2015, he won the Arkitera Young Architect Award. He was invited to "Architects Meet in Fuori" presentations at the 13th Venice Architecture Biennale. He was also a member of the editorial board of Betonart magazine between the years 2008 and 2012.

He has been carrying out his architectural production at PAB Architecture with his two partners since 2007.



Burçin Yıldırım

Yıldırım was born in Istanbul. After Istek Acıbadem High School, he completed his undergraduate and postgraduate studies at Istanbul Technical University. He studied at Eindhoven Technical University as an Erasmus student.

Besides the awards he won in national and international competitions, his articles and projects have been published in various architectural magazines and books. In 2015, he won the Arkitera Young Architect Award. He was invited to "Architects Meet in Fuori" presentations at the 13th Venice Architecture Biennale. He was also a member of the editorial board of Betonart magazine between 2008 and 2012. He also worked as a studio executive at Osmangazi University.

He has been carrying out his architectural production at PAB Architecture with his two partners since 2007.

Sunay Erdem Mimarlar

Uzungöl

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Sunay Erdem Architects is an international design office operating in the fields of architecture, landscape architecture and urban design. The office is managed by Sunay Erdem and operates with its multidisciplinary team of architects, landscape architects and urban planners.

Sunay Erdem Architects has developed projects in more than 50 countries on six continents since 1992. The firm has more than 60 awards on five continents, especially from the American Institute of Architects (AIA Philadelphia Chapter) abroad and the National Architecture Awards (XII./2010) in Turkey.

Among the notable works of Sunay Erdem Architects in recent years are the Obama Presidential Center (2016), Mexico Wall (2017) projects, and the project that won the first prize (2014) in the international urban transformation competition held for the famous La Spezia Naval Base (Arsenale Militare Marittimo La Spezia), built by Napoleon in Italy in 1862.

Sunay Erdem Mimarlar has offices located in Istanbul, Ankara and New York.



Sunay Erdem

Erdem was born in 1971 in Shumen, Bulgaria. He immigrated to Turkey in 1989. He graduated from Ankara University as a landscape architect in 1995. He has carried out many urban design projects in Turkey and abroad. He has received several first prizes in international architecture competitions held in Reykjavik, Vancouver, La Spezia, Riverton, Orlando, New York, San Francisco, Mosul and Nogales. On five continents, in more than 50 countries, he has developed projects on the transformation of idle industrial ports, industrial zones and similar urban areas that have lost their function from the 19th century, integrating them into cities, for which he received awards. One of the few designers who continue to use freehand drawings, Erdem has about 1000 free-hand perspectives drawn from 1992-2020. His watercolor sketch won the first prize in the Sketch Showdown Competition organized by the American Institute of Architects (AIA) Philadelphia Chapter. Also, his hand drawings were exhibited at the New York Sketch 2013 exhibition together with world-famous architects. He received the National Architecture Award given to a landscape architect for the first time in Turkey by the Chamber of Architects of UCTEA, with the Idea Presentation Award at the 2010 National Exhibition for Architecture. He is the recipient of the National Landscape Architecture Awards given by the Chamber of Landscape Architects in 2009, 2010, 2013 and 2018.

Erginoğlu & Çalışlar Architecture

Lantern

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Erginoğlu & Çalışlar Architects is an independent firm of architects founded in 1993 by Hasan Çalışlar and Kerem Erginoğlu. The firm specializes in urban planning, architecture and interior design projects in addition to providing assistance for planning applications.

The company, which considers each project in its own context and brings innovative architectural solutions that will add value to it, carries out projects of various types at various scales in Turkey and abroad. The company's work includes projects of different scales such as office buildings, cultural buildings, shopping malls, public buildings, sports, education and industrial complexes, housing and campuses.

Erginoğlu & Çalışlar's pragmatic, aesthetic design approach aimed at emphasizing the corporate identity of the employer was honored with many prestigious awards on national and international platforms. The company was one of the nominees for the Aga Khan Award for Architecture with New Power Station in 2016. Among the major awards of the company are the first prize in the "New and Old" Building category of the World Architecture Festival (WAF World Architecture Festival) with the Tuzambarı - Medina Turgul DDB project and the first prize in Iconic Awards with the New Power Station. In addition, the company has received National Architecture awards in various years.

Kerem Erginoğlu

Erginoğlu was born in 1966 in Zonguldak. After Saint-Joseph French High School, he graduated from Mimar Sinan University Faculty of Architecture in 1990. He completed his master's degree in "New Building Design in Historical Texture" at the same university, and founded Erginoğlu & Çalışlar in 1993 with Hasan Çalışlar.

KG Architecture

Chess and Bauhaus

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KG Architecture was founded in 1990. It provides architecture and interior design services and carries out its domestic and international works in the Bebek office. In 1999, they established their overseas offices in Bucharest, Romania, under the name of KGROM, and in 2007 in Almaty, Kazakhstan under the name of KGERMAS. In addition to the works carried out in both countries, the company has taken part in projects, participated in various national architecture competitions and received many awards in various countries such as the USA, the Republic of Congo, Russia, Libya, Saudi Arabia, Germany, Turkmenistan and Uzbekistan. KG Architecture's project drew attention in the International Turin Porta Susa Architecture Competition. The company's two different projects competed as finalists at the World Architecture Festival in 2018 and 2019. The company continues its designs with awards from international competitions such as the Architecture Master Prize and the Chicago Athenaeum.

Kurtul Erkmen

In 1978, Kurtul Erkmen entered the Istanbul Academy of Fine Arts in the Department of Architecture. He graduated from the institution, whose name was changed to Mimar Sinan University, as a Master Architect in 1983. He founded TE Construction Ltd. with Şemi Erkmen and Lemi Erkmen and began working at that company. He gained experience mainly in housing projects and applications. He carries out domestic and international projects at KG Architecture, of which he was a founding partner in 1990. He is the founding partner of two foreign companies operating in Romania as KGROM since 1999 and in Kazakhstan as Ermas KG since 2007. He was a member of the board of directors at Yen-Tur Incorporated Company and the Istanbul Foundation for Culture and Art of the Future. He is also a member of İSMD (Chamber of Architects İzmir). He has been working in professional social responsibility projects as the Chairman of the Board at AURA-Istanbul, of which he was a founding partner in January 2017. In addition to being a jury member in architectural project competitions, he continues to contribute to his profession as an invited jury member and workshop coordinator at universities, speaker or moderator at panels and conferences. Alongside his architectural studies, he worked as a lecturer, giving Architecture Project classes, at Mimar Sinan Fine Arts University's Department of Architecture, and still works as a Vocational Basic Education lecturer in the Architecture Department of the same university.

Profit Neşet Güne

New York

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Established in 1995 in Ankara, the design studio has aimed to carry out the interior architecture profession with utmost precision, with its own style, with all its requirements and rules for 25 years. By keeping discipline and honesty at the forefront for years, Profit Neşet Güne aims to be original and improve itself in every new project without sacrificing its quality and line, and, most importantly, to be a well-known and preferred company in the sector with its business ethics. Adopting the principle of investing in people, the company has been doing business both domestically and abroad with the same team members for years in its design studio consisting of ten people, while taking care to stay boutique without choosing to grow excessively.

Neşet Güne

Güne was born in Ankara in 1996. He completed his primary, secondary and high school education at TED Ankara College. He graduated from the Bilkent University Faculty of Fine Arts' Department of Interior Architecture Conference in 1992. He worked as a designer between 1992-1996 in the companies of Gün Furniture and İkoor Inc. In 1996, he founded Profit Neşet Güne Construction Industry Limited Company with co-founder Lale Güne and continues to work as a manager and designer in the same company. He gave lectures at the interior architecture departments of Bilkent, TOBB, Çankaya and Başkent Universities and gave conferences at events that organized by many associations. He is a member of All Decor magazine's editorial advisory board and the Ankara Chamber of Interior Architects. He occasionally attends lectures as a guest jury member at Bilkent University's Department of Interior Architecture.

Hilmi Güner Architecture

Balance

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Hilmi Güner Architecture was established in 2008 in Ankara as a project office, where Hilmi Güner transferred his project and design background from Artı design, of which he was a co-founder in 1992.

In addition to considering cultural and local values in the projects, Hilmi Güner Architecture aims to obtain efficient, comfortable, economical and user-friendly structures by using the latest technologies.

Hilmi Güner Architecture has produced projects in different fields and at different scales, such as government, education, housing, commercial, accommodation, transportation, recreation area and worship buildings. At the same time, in 2018, Hilmi Güner Architecture gained the status of "Design Center" supported by the Ministry of Industry and Technology.

Hilmi Güner Architecture continues to work on national and international projects in the fields of architecture, interior architecture and landscape architecture with its 32 staff members and technological opportunities in its field office.

Hilmi Güner

After graduating from TED Ankara College, Hilmi Güner graduated from the METU Department of Architecture in 1987. He participated in a training program in Germany related to the planning of satellite towns. He has worked on projects within Altay&Altay, Toğrul Devres, Çinici Architecture, METU Faculty of Architecture and GAMA A.Ş. in Germany and Saudi Arabia.

He established Artı Tasarım with his two partners in 1992. Güner has won many prizes at national and international competitions. He has also made academic contributions in parallel with his building practice. He worked as a part-time instructor at the landscape design studio of the METU Architecture Department and Bilkent University Interior Architecture and Environmental Design Department.

With the Hilmi Güner Architecture office that he established in 2008, he continues to participate in national and international project competitions with his domestic and abroad works in the fields of urban architecture, interior architecture and landscape design.

VEN Architecture

Ecumenopolis

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VEN Architecture was founded by Master Architect Gül Güven in 1991. Together with the Istanbul office, it provides architectural services with many national and international projects. Since its establishment, VEN has received many national and international awards and has focused on contemporary and innovative design. VEN Architecture's work covers various fields, from buildings and settlements of different scales to conservation, restoration and interior design projects.

VEN, whose projects are featured in many publications and exhibitions, aims to provide high-quality, expert, professional service, with advanced technology follow-up and projects. VEN has adopted the principle of reaching the optimum result with the right analysis and determination in the project process with the employer's cooperation.

As a company that has been using the Building Information Modeling (BIM) system at all stages of design since 2007, VEN has taken on a consultancy role in national and international projects with its active team in project management.

Gamze Güven

Güven studied at Yeditepe University's Department of Industrial Design. Her graduation project was published in *Radikal Architecture*. Her compact kitchen project, which is a school project, was exhibited at Design Week. She started her professional career in 2010. Since 2012, she has been working in the VEN Architecture design team on interior design projects for housing, offices, shops, hospitals, hotels and industrial buildings. Interior projects she carried out, including Deha Office, Arden Medical Factory and T House projects, were included in the *Arkitera Architecture Yearbook*.

Hazan Architecture

Autumn Leaves

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Hazan Architecture was first established under the name of Yakup Hazan Architecture by Master Architect and Restoration Specialist Yakup Hazan in Ankara in 1983. Architect Tolga Hazan, who joined the Hazan Architecture team in 2012 as a company partner and ran the company's London office for two years, has been working in the company's Ankara office since 2014. Hazan Architecture has considered architectural project competitions as an important platform while creating its contemporary design line. The firm has been awarded over 40 prizes and honorable mentions, 10 of which were first prizes, in architectural project competitions. Hazan Architecture provides a variety of services including architectural concept, application project, project management, controllership, consultancy, restoration and restitution. Having realized the design of many different contemporary and original buildings since its establishment, Hazan Architecture has carried out a variety of significant projects such as airports, bus terminals, public and cultural structures, touristic holiday resorts, offices and private residential structures. Also, the firm has carried out a great deal of restoration and research work.

Yakup Hazan

Hazan graduated from Gazi University's Department of Architecture. He completed the Restoration Program of the Middle East Technical University's Faculty of Architecture and became a master architect and restoration specialist. He has received more than 50 awards, including 10 first prizes in architectural project competitions he has participated in. He has been the main jury member in architectural project competitions. In 2016, he was nominated as a candidate for the Aga Khan Architectural Award, with his design work for the Erzincan and Hatay Airports. He still works as a lecturer and advisory board member at Gazi University's Faculty of Architecture. His projects carried out so far include transportation and cultural structures, office and residential buildings, military structures and tourist facilities, Akdamar Church Survey, Restoration Project and Conservation Master Plan of Urfa.

XL Architecture+Engineering

Naming an Emotion Is Not Enough to Express It

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XL Architecture+Engineering was founded by Master Architect Arda Işık in Izmir in 2004. It is an architecture and engineering office consisting of talented, experienced and hardworking designers. The main belief of XL Architecture+Engineering is that the environment in which we exist and produce can be changed through architecture.

Distinguished by its unique design strategy and discourse, XL Architecture+Engineering proposes a holistic approach to architectural design through strategic planning, design-oriented thinking and art.

XL Architecture+Engineering has been the project designer of many buildings in different typologies, such as school campuses, sports buildings, office buildings, housing, lodgings, shopping centers, town squares, museums and central offices in Turkey and abroad.

Arda Işık

Arda Işık, who graduated from METU Department of Architecture in 1998, provides architecture, interior architecture and design services in Turkey and abroad with the XL Architecture+Engineering Office he founded in 2004. His projects include sports and educational facilities, cultural structures, office and commercial centers, residences and mixed-use projects.

Arda Işık carries out independent design studies with non-governmental organizations of which he is a member or active in management and gives invited lectures at universities.

İtez Architecture

In Nature

Neşe Itez and Aytek Itez, who worked in the leading architectural offices of Ankara from 1978-1985, founded Itez Architecture in 1985. Specializing in hospitals, offices, housing, education and large-scale public building projects, Itez Architecture has won many awards in national architectural project competitions. The office provides services in interdisciplinary coordination, approximate cost and preparation of worksite tender documents, site supervision and management. At the same time, it carries out its works meticulously by blending contemporary and functional project understanding with the latest building technologies, while maintain an attitude that gives priority to professional values.

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Aytek İtez



Neşe İtez

Avcı Architects

“Dragon Of Dragons”

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Selçuk Avcı and Sanja Jurca Avcı founded Avcı Architects in London in 1989. In its first year, the office won the first prize in The Most Energy Sufficient Building in Europe competition, which is held twice a year. This award helped bring the topic of sustainability to the forefront of Avcı Architects agenda and helped determine the direction of the institution for the future. Specializing in many sectors, Avcı Architects creates an ethical base at different scales, from sustainability and high-scale plans to the design of a single product.

Avcı Architects has designed projects in the UK as well as in Italy, Hungary, Saudi Arabia, Ghana, Serbia, the Czech Republic, Slovenia, Turkey and more recently in the Congo. Currently, active projects include commercial and institutional offices, retail centers, private residential developments and educational and cultural buildings including exhibitions and museums.

Avcı Architects has studios in London, Istanbul and Ljubljana.

Sanja Jurca Avcı

Avcı’s passion is to tell stories in space.

After graduating from Ljubljana University’s Department of Architecture, she started her career as a theater stage and exhibition designer. She worked intensively between the years 1989-1999 in her home town of Slovenia, as well as in England, where she lived with her husband and partner, Selçuk Avcı. As a partner of Avcı Architects and the founder of The Circle in recent years, she also has close ties with Turkey.

Among the institutions Sanja has worked with are The Stratford Royal Shakespeare Company, ICA London, Edinburgh Fringe Festival, Slovenian National Museum, Slovenian National Theatre, Eurasia Tunnel Museum and Contemporary Istanbul.

ACE Architecture

Tide

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ACE Architecture was founded in 1985 in Ankara. Since 1995, the company has been operating as ACE Architecture Consulting Engineering Co. Ltd. under the management of A. Can Ersan and Orçun Ersan. The company operates in the fields of architectural and engineering project services, urban design, project management and consultancy with its national and international experience. ACE Architecture has provided a wide range of services such as office, hotel, holiday village, residential and commercial building projects since 1985. ACE Architecture is also a member of the Turkish Association of Architects in Private Practice.

Nilay Karaköy

Karaköy was born in Ankara in 1996. She received her high school education at Mehmet Emin Resulzade Anatolian High School. She graduated from TEDU Faculty of Architecture, in 2019, as the top student of the faculty. In the same year, she entered the METU M.Arch. Program. She has worked as an architect at ACE Architecture since 2020 and continues her thesis studies.

Craft312 studio

C-19

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Craft312 studio is a design office that works on architecture, interior architecture and landscape projects with a wide design awareness. Their space designs have a dynamic of their own and offer a unique spatial perception and experience beyond form, aesthetics, function and material concerns. Craft312 studio's projects have been published in the world's leading magazines and books such as Frame, Workshop Magazine, BOB Interiors, Interior World (IW), Art of Financial Design, International Interior Design Year Book, XXI, Tasarım, Konsept Projeler, etc. Craft312 studio's projects that have received prestigious international awards such as "A 'Design Award" from Italy and the European Property Awards from England have been exhibited in the world's leading museums and design weeks such as the Milan Museum of Design, Cube Design Museum in the Netherlands, Milan Design Week, Bologna Design Week and Shenzhen Design Week in China.



Deniz Ertek Karlıdağ

Deniz Ertek Karlıdağ graduated from Ankara University's Department of Landscape Architecture in 2001. Simultaneously with her professional practice, she completed her master's degree in Architecture and Urban Design at METU in 2006 with her thesis titled "The Symbolic Meaning of Cemeteries for Users: Karşıyaka Cemetery Case". Between the years 2001-2006, she carried out various architectural, interior architecture and landscape projects. She has been the main author of many large-scale urban design and landscape projects. She continues her professional practice in Craft312 studio.

In 2015, she was awarded the "World's Leading Designers" certificate, ranking 29th in the World Interior Design List by International DAC Design Specifications. She became a member of IDA (International Design Association) in 2014.



Onur Karlıdağ

Onur Karlıdağ graduated from Bilkent University, Faculty of Arts, Design and Architecture, Department of Interior Architecture and Environmental Design. Afterward, he continued his freelance professional activities by designing, consulting and producing projects on various scales and subjects.

He has continued his professional practice with projects of different functions and scales such as large-scale office buildings, educational buildings, restaurants, dormitory buildings, housing projects in the fields of architecture, interior architecture, and landscape architecture in the Craft312 Studio design office that he established with Deniz Ertek Karlıdağ in 2006.

In 2015, he was awarded the "World's Leading Designers" certificate, ranking 29th in the World Interior Design List by International DAC Design Specifications. He became a member of IDA (International Design Association) in 2014.

M artı D Architecture

Kuvukliya

Founded in 1987, M artı D Architecture provides its architectural services under the management of Metin Kılıç and Dürrin Süer. Drawing on their professional practice and academic environment experiences, they produce, implement and supervise projects on various subjects such as housing, commerce, health, education buildings and urban design. Some of the awards of the team, as well as their projects, are featured in national and international publications.

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Metin Kılıç

Kılıç completed his undergraduate education at Dokuz Eylül University's Faculty of Architecture in 1985. He founded the M artı D Architecture office in 1987. He produces projects on a wide range of scales and subjects such as health, educational buildings, housing and urban design and also provides supervision services. He has won various awards in architecture competitions he has participated in. In addition, his work was nominated for the National Architecture Building Award in 2007. He received the National Architecture Building Award in 2012 and was honored with the Special Award (2019) at the 5th Turgut Cansever International Architecture Awards. He has taken active roles in architectural organizations. Between 2013 and 2015, he served as the Chairman of the Board at Izmir Freelance Architects Association. He has served as a jury member in competitions. He also participates in various events as a speaker and works as a part-time lecturer.



Dürrin Süer

Süer graduated from Dokuz Eylül University's Faculty of Architecture in 1987. She completed her master's (1990) and doctorate (1998) studies at the same university. She worked as a lecturer at the DEU Faculty of Architecture from 1987-2007. In this process, she wrote various articles on globalization processes and spatial effects as well as architectural education. Since 2007, she has been working as a full-time architect at the M artı D Architecture office, of which she is a founding partner. In this period of time, she was awarded the 13th National Architectural Building Award (2012) and the Special Award (2019) at the 5th Turgut Cansever International Architecture Awards for her buildings. She has won various awards when she participated as a team in national architecture competitions. She also has written articles in various professional journals, participates in events as a speaker, works as a studio director in architecture schools and is a jury member in competitions.

Jale Kulin

The play

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Jale Kulin

Following a multinational school life, Jale Kulin completed her interior design education in London. She continued her business life, which she started in London, by returning to Istanbul in 1993 and establishing her own company. Considering design as a healing power, she provides consultancy in addition to project design and design studies in her office, where a personal working style is emphasized. She also carries out projects in America, Azerbaijan, Cyprus and various European countries.

She was awarded the "Cavaliere dell'Ordine " Order of Merit for her work for the country of Italy in Istanbul. The furniture of the designer, who believes in examining the multidimensional excitement of thought and imagination with different design languages, is included in Derin Design and Duduu Studio collections. The jewels she designs are also produced by KulinaBana.

Believing that the understanding of good design develops through multicultural interaction, Kulin shares her thoughts on creativity and design culture with her young colleagues at AURA Istanbul, of which she has been a founding member since 2017.

HEDEF PROJE
[Mansuri Architects]

A Bright Moment

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HEDEF PROJE is an architectural design office established in 1992.

The company describes its corporate profile, vision and mission as “an architectural firm that specializes in architectural designs and consultancy for the business world, has national recognition and high-quality standards, undertakes international projects, produces original and exclusive products, strictly adheres to business ethics and constantly improves itself”.

HEDEF PROJE, which constantly improves itself in line with this profile, has carried out many high-quality projects in Turkey and abroad over the years and has become a preferred office by specializing in administration buildings, hotels and health facilities.

Kesra Mansuri

In 2013, Mansuri completed his undergraduate education at the University of Illinois, in Illinois, USA. Immediately afterwards, he continued his education at Pratt Institute in New York state. After graduating in 2016, he had the chance to consolidate his experience in computational design and digital fabrication in an international design office at SoftLab in New York and then TheVeryMany. Returning to Turkey in 2018, Mansuri works as an architect at Hedef Proje, located in Adana. In 2019, he was awarded the first prize in the “Bar Association Social Facility Building” competition, in which he participated as a guest. Since 2019, he has been working as a lecturer at Çukurova University. He also continues his research in the fields of parametric design and digital fabrication.

Tarkan Oktay

Neta

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Tarkan Oktay

Oktay was born in 1968 in Gölcük. He graduated from Dokuz Eylül University's Faculty of Architecture in 1992. He completed his master's degree at Middle East Technical University. After his graduation, he took part in many projects in leading architectural offices. With the office he established in 2005, he continues his architectural activities in Turkey and abroad, especially with residences, villas, offices, hotels, restaurants, showrooms, sports centers, interior projects and applications. He is a member of the Chamber of Architects İzmir Branch and İzmir Association of Architects in Private Practice. From 2010-2013, he worked as a part-time lecturer at Yaşar University's Department of Interior Architecture.

ONZ Architecture

A Traveller's Quarantine Guide I S21

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ONZ Architects is a young, innovative office, founded in 2007, based in Ankara,Turkey. As a multidisciplinary office, ONZ Architects create projects of various scales, from architecture to urban design. Thanks to its international network, the team, which has been involved in many comprehensive projects in Turkey and especially abroad, aims to carry its architectural understanding beyond geographical borders.

As a team that believes that no architectural product can exist independently of its context, it produces projects by working with teams from many different disciplines from many different countries to produce architecture in a different context. Thanks to this understanding, ONZ Architecture has recently received awards in many national and international architectural and urban design competitions, especially in New York, Chicago and Belgium. The company was included in the shortlist in the category of the "boutique firm of the year" at the Middle East Architectural Awards this year.

Believing that a better environment and healthier cities are possible through architecture, the team considers sustainable design elements as a part of production in their projects. In addition, they contribute to the development of architectural culture by organizing exhibitions, workshops and events with international participants under the name of Creative Initiative.



Onat Öktem

Öktem graduated from Middle East Technical University's Faculty of Architecture in 2004. In the same year, he started the METU Faculty of Architecture, Building Science graduate program, after which he continued his thesis studies for one year at the Netherlands Delft University of Technology, Faculty of Architecture, in 2006. During his stay in the Netherlands, he worked at the architectural office named 24H>Architecture in Rotterdam.

He continues his professional life at ONZ Architecture, where he is one of the founding partners. He has received a total of 26 awards in the competitions, 16 of which were international.

He has designed and curated exhibitions in many cities including Tokyo, Bologna, Rotterdam, Breda, Ankara, Istanbul and Antalya with Creative Initiative, of which he is one of the founding partners. He has taken part in many exhibitions, workshops and events as an organizer and participant in his professional life. He has also served as a jury member in many international architectural competitions.

He was the director of d3 in New York in 2014. He is currently the Turkey director of Archi-Europe in Belgium. At the same time, he has been continuing his academic studies at METU as a part-time lecturer since 2011.

Elips Tasarım Architecture

Perspective

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Established in 1999 in Istanbul, Elips Design Architecture carries out architectural and interior architectural design and turnkey applications. Considering design a holistic phenomenon, the team works in the creation process on all the details of the projects, regardless of scale. Elips Design Architecture designs for residential, office and commercial spaces along with educational and mixed buildings.

Elips Design Architecture and FEZA Design received the A' Design Award in Milan with Boomerang Chair in 2016. The team, which won the International Property Awards in the mixed interior design category with its BJK No.1903 project in 2018, won the European Property Awards in London in the residential architectural design category with its B_Evi project in 2019.

In 2019, it was awarded The Architecture Community-International Architecture Awards in the product category with LINE lighting, in the commercial category with WILO social area project, in the residential category with D_Evi, and in the commercial category with BJK Nevzat Demir project.

Feza Ökten Koca

Koca completed her high school education at Darüşşafaka High School and her college education at ITU's Faculty of Architecture as M. Arch. During her education, she worked in the London office of Percy Thomas Partnership. In 1999, she established the Ellips Design Architecture office in Istanbul. She started to work on architectural and interior design. In 2010, she founded Elwo Wood company with Halil Ökten.

Since she saw the concept of design as a whole, she started to design furniture and lighting under the FEZA brand. From 2012-2017, she served as a board member in the Darüşşafaka Society. She is currently working as a project coordinator at Istanbul Medipol University's Faculty of Fine Arts, Design and Architecture.

Öncüoğlu Architecture

Geomorph

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Öncüoğlu Architecture is an international architectural firm composed of a dynamic and experienced team of architects, designers, planners and engineers that provides services in Turkey, Germany, Russia and Uzbekistan. The company, which was founded by Hasan Oncuoglu in 1963, is has been directed by Enis Öncüoğlu with his partners Önder Kaya, Cem Altınoz and Engin Öncüoğlu since 1996. Öncüoğlu Architecture continues its 57 years of architectural design and planning experience in Ankara, Istanbul, Moscow, Tashkent and Dubai offices with 35 employees who are specialized in their fields.

Kaan Öncüoğlu

Öncüoğlu was born in Ankara in 1996. He graduated from TED Ankara College Foundation Private High School in 2014. He graduated from Roger Williams University in 2018 with a major in architecture and a minor in graphic design. He has been working at Öncüoğlu Architecture since 2015. At the same time, he worked on a project basis at Erginoğlu&Çalışlar Architecture in 2019. He has been a member of the UCTEA Chamber of Architects Ankara Branch since February 2020. He is also a full-time comic reader and collector.

Mimari Tasarım Fikirleri

The Fragility of Nature

The Rehabilitation of the former Tekel Building in Trabzon (2006) and Municipality of Çukurova Building and Cultural Center (2011) are among the implemented and realized competition projects of the office, which produces designs on an urban and architectural scale. For its Roboski Museum Project, the office was awarded the Architect Turgut Cansever National Architecture Awards Special Jury Award in 2015.

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Derya Ekim Öztepe

Derya Ekim Öztepe graduated from the Faculty of Architecture at Yıldız Technical University in 2000. She received her master's degree from Istanbul Technical University with her thesis titled "Sürdürülebilirlik Kavramının Mimari Form Üzerindeki Etkisi" (The Effect of the Concept of Sustainability on Architectural Form) in 2014. She continues to pursue her doctoral studies at the same university and continues her professional works at the Mimari Tasarım Fikirleri office.



Ozan Öztepe

Ozan Öztepe graduated from the Faculty of Architecture at Yıldız Technical University with a second degree in 1999. He received his master's degree from Istanbul Technical University with his thesis titled "İstanbul Suriçi'nde Bulunan Bizans Dönemine Ait Kiliselerin Günümüzdeki Durumları ve Koruma Sorunları" (The Contemporary Situation and Conservation Problems of Byzantine Churches in Istanbul's Walled City) in 2001. He continues to pursue his doctoral studies at the same university and continues his professional works in the Mimari Tasarım Fikirleri office.

A Tasarım Architecture

The New Generation Platform Where Identity Is Reflected: Background

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A Tasarım Mimarlık was founded by M. Arch Ali Osman Öztürk in 1997. The office provides project services in urban design, mixed-use, housing, commerce, office, accommodation, education, research and culture. A Tasarım has carried out important projects for the public and private sectors with an approach that focuses on the creation of quality living spaces. The main projects of the office include Armada Development, IUFM (İstanbul International Finance Center) Ziraat Bank General Directorate (with KPF), Ankara International Fair, Congress Center (with GMP), Panora, Tepe Prime, Congresium, Via/Port and TOBB UET buildings. A Design, which carries out the project process together with investors, engineers and teams from different disciplines, continues its local and international practices with corporate offices in Ankara and İstanbul.

BINAA

Breeze

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BINAA (Building INnovation Arts Architecture), an Istanbul-based design and research studio founded by Burak Pekoğlu in 2012, carries out extraordinary and innovative projects. BINAA's S2OSB Headquarters and Conference Hall Project in Sakarya won the first prize in the Architecture + Metal category judged by an international jury at the Architizer A+Awards 2017. Some of the completed and ongoing projects of BINAA include S2OSB, Argül Weave, Interia, Sanmar Headquarters, Serdivan Houses, Çengelköy Residences, Sakarya City Library, Mardin City Library and No.58 Bostancı Office. BINAA aims to combine its international network with the potential open to be explored in Turkey, to benefit from different perspectives by bringing together talented designers in its design and research studio located in Istanbul.

Burak Pekoğlu

Pekoğlu was born in 1984 in Eskişehir. He completed his high school education at Robert College. He completed his undergraduate education in architecture at the University at Buffalo SUNY in 2008 and his master's degree at Harvard GSD in 2011. Among the international offices where Pekoğlu has worked as an architectural designer are the offices of Skidmore, Owings & Merrill (SOM) New York, Schmidt Hammer Lassen (SHML) in Aarhus, Denmark, and Pelli Clarke Pelli Architects (PCPA) New Haven.

4M Salalı Architecture

Metamorphosis

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Founded by Salih Zeki Salalı and his partners in 1986 in Ankara, 4M Salalı Architects is an architectural design studio that adopts a contemporary, innovative and holistic design approach that is sensitive to the urban texture and the environment. 4M Salalı Architecture's portfolio includes many award-winning mixed-use buildings, commercial buildings, hotels, residential, office, educational buildings, hospitals, cultural centers, airports and sports complexes, along with landscape, interior, and graphic design projects. 4M Salalı Architecture, which began providing service in its head office in Ankara, as well as the Istanbul office with its founders Salih Z. alalı and Doruk Salalı in 2015, continues to enrich its experience by adding new and contemporary approaches to its professional heritage of more than 30 years.



Salih Zeki Salalı

Salih Zeki Salalı completed his high school education at TED Ankara College and graduated from Gazi University's Faculty of Architecture. He has worked in various offices, but mainly in Mustafa Aslaner's office since 1983. He continued his freelance architectural activities, which he started in 1985 under the name of AKS Architecture, from 1986 to 2014 at 4M Architecture, which he founded with Architect Fatih Açıkalın. He continues his architectural project activities at 4M Salalı Architecture he founded with Architect Doruk Salalı in 2015.

He is a member of the Chamber of Architects and the Turkish Association of Architects in Private Practice. He also works as a workshop coordinator at Gazi University in the Faculty of Architecture's Undergraduate Program. In addition to the national and international competitions he has participated in many of which have been constructed in the country and abroad, including private residences, mass housing, holiday sites, universities, health buildings, hotels, shopping centers, offices, etc. He also actively takes part in the implementation and interior arrangement works of some of the buildings he has designed.



Doruk Salalı

Doruk Salalı was born in 1994 in Ankara. He completed his high school education at TED Ankara College in 2012 and graduated from Politecnico di Milano University's Faculty of Architecture in 2015. He also completed his master's degree at Politecnico di Milano in 2017. During his education in Italy, he worked in various international offices. He started his career mainly by participating in various national and international architectural competitions. He is also a member of UCTEA, Chamber of Architects. He currently carries out his work at 4M Salalı Architecture.

Sepin Architecture

Self-Formation

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After founding Architektur Büro Rummel&Sepin in 1978 in Stuttgart-Fellbach with Norwin Rummel, Yavuz Selim Sepin established his second office, Sepin Architecture, in Istanbul in 1987 and continued his activities. The design range of the architectural office, which mainly practices architectural competition projects and urban design, and has developed projects on every subject, is quite wide. Sepin Architecture has participated in more than 320 national and international competitions in total and received nearly 100 awards. They won the first prize in the Denizli Government Office and Its Surroundings Urban Design Architectural Project Competition, in 2009. The building, whose implementation was completed in 2012, was included in Arkiv's Anthology of 2012. The Urban Design of Küçükçekmece Square in 2013, Istanbul Chamber of Commerce and Environmental Design Project in 2014 and Terakki Foundation Schools Tuzla Tepeören Campus projects in 2018 were honored with four awards in total at the Sign of the City Awards.

Yavuz Selim Sepin

Sepin was born in Afyon in 1948. He entered the IDMMA (Istanbul State Academy of Engineering and Architecture) Department of Architecture in 1968 and received his bachelor's degree in 1973. He went to Stuttgart, Germany, on the invitation of Prof. Rolf Gutbrod. After working on a few projects as a designer – architect, he finished his master's degree from Stuttgart Technical University – Faculty of Architecture in 1979. He established the architectural office named, Architektur Büro Rummel&Sepin, with Norwin Rummel in Stuttgart – Fellbach in 1978. He put several projects into practice in different places in Turkey and Germany. He has entered over 380 national, international and invited competitions and received over 100 awards. Along with continuing his architectural activities in Turkey and abroad, he has served as the chairman and member of the jury in many competitions. He conducted architectural design workshops at universities such as Yıldız Technical University, Istanbul Technical University, Özyeğin University, Maltepe University, Gedik University and Medipol University. He is a member of UCTEA, TSMD and Germany's Architektenkammer Baden-Württemberg.

SGB Architecture

Life

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SGB Architecture is an Ankara-based company founded in 2009, with its experience and strength in the discipline of “architecture” at every stage of the “building production story.” Reflecting the richness of architectural and interior design to the buildings, SGB Architecture has also carried out interior design works together in many of the buildings it has designed. Office buildings, production and sales facilities, mixed-function buildings, hospitals, kindergartens, educational buildings, shopping, and social-cultural centers, and private residences are the main building types designed by the company. After the company won the award in the international competition in 2015 with its original design works, it represented our country abroad with its 2016 jury membership studies.

Seçkin Sezer Baydar

Baydar was born in 1971 in Denizli-Çivril. After completing her high school education at Izmir Private Turkish College, she graduated from Middle East Technical University’s Faculty of Architecture in 1993. Her business life, which started simultaneously with her university education, continued with her work in various architectural offices and construction companies in Ankara after graduation. After different partnership experiences, she has been carrying out her works at SGB Architecture Yapı Üretim Danışmanlık Co. Ltd. since 2009, which she is a founder of.

She has been involved in studies examining the processes of the building as a product. She has also participated in various national-international conversations, panels and seminars on behalf of “architecture” at every stage of building production. She also carried out interior architectural design works together in many of the buildings she designed based on the understanding of the mutual/inseparable unity of architectural and interior architectural designs.

She received the “Highly Commended” award at the “International Property Awards” (IPA) 2015-2016 competition held in England. After the award she won in the international competition, she was invited to join the IPA jury.

In addition to her professional career, she also works as a “studio critic” at various universities in Turkey and abroad. She was elected as a member of the board of directors of the Turkish Association of Architects in Private Practice in 2019-2021. She is also a member of the UCTEA Chamber of Architects Ankara branch, GGYD, METU Alumni Association, and UCTEA Chamber of Architects Construction Professional Scientific Study Board (Yapı Mesleki Bilimsel Çalışma Kurulu).

PDG Mimarlar

The Balcony Of The House

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PDG Architects, founded in 2015 by Architect Cengiz Gültek, and Architect Murat Şahin with offices located both in Istanbul and in Houston (US), has put its signatures on esteemed national and international projects thanks to its whole dynamic staff.

Producing its projects in a wide range of urban design, mixed-use, housing, business, education, offices and accommodation topics, PDG Architects designs uncover the potential, consider the relationship between design and theory and bring a reformist design perspective to architecture.

PDG Architects respects the values of architecture, cares for nature and design being together, thinks about the users' needs, considers dialogue important during the design and turns projects that have outcomes into reality.

Murat Şahin

Şahin was born in 1981 in Keşan. He completed his high school education at Kuyucak High School in Aydın. He started his architectural education at Yıldız Technical University's Faculty of Architecture in the Department of Architecture in 1999. He completed his master›s degree in architectural design and theory at the same university in 2010. Until 2015, he continued his architectural life at Proje Limited, EAA, Kreatif Architects and CeSa Architects. During his architectural life, he has participated in many competitions and won awards. He worked as a project coordinator, project jury member and workshop coordinator at various faculties of architecture. He continues to work in the PDG (Project Design Group), which he founded with Cengiz Gültek in 2015.

ŞANALarc

Pitter Patter

Founded by Alexis and Murat Şanal in 2002, SANAlarc is a knowledge-based design studio operating in Istanbul. SANAlarc explores how the unique characters of “places” are intertwined with technology, art and social life, creating distinctive and impressive spaces that spark people’s imagination and improve their quality of life. The studio’s active and effective research is made possible by a professional team of creative minds, engineers, investors, and leaders who act together and form an effective communication network.

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Alexis Şanal

Şanal grew up in Los Angeles and received her bachelor›s degree from SCI-Arc in 1995 and her master›s degree in Urban Planning from MIT in 2002. She is one of the founding partners of SANAlarc, a knowledge-based design studio operating in Istanbul since 2002. SANALarc continues to work and learn about blending various social and cultural environments with digital technologies to produce efficient and natural environments.

EKE Architecture

Reflections

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Eke Mimarlik, founded by the architect Öznur Turan Eke in 1994, provides architectural and interior design services for tourism, education, housing, social structure and shopping center projects. In projects created with original designs, it directs architecture by producing project-specific solutions between the investor and the user. EKE Architecture, under the management of Architect Öznur Turan Eke and her partner, M. Arch. Seçil Şavklı Igot, aims to create spaces beyond expectations by taking into account the physical, social and economic needs and wishes of investors and customers, and combining this with its designer identity, with its architects, interior architects and technical team. In projects, EKE Architecture works in parallel with the work program and aims to deliver the work on time and in accordance with its design. EKE Architecture is aware that by pushing the architectural boundaries in the projects it produces, structures become an architectural line and a design power revealed by the details. For this reason, it designs special spaces that reflect the lifestyles of the users and seeks permanent expressions.

Seçil Şavklı İgot

İgot graduated from Dokuz Eylül University's Faculty of Architecture. She completed the Dokuz Eylul University Building Science Department Master's Program in 2012. She wrote her master's thesis, which is an academic study, on "Tourism Buildings and Entrance Spaces of Tourism Buildings." She provides services in the fields of architectural and interior design, projects, consultancy and application. At the same time, she continues her profession at EKE Architecture, where she is a partner.

FREA

The Trace

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FREA is an architecture and design practice established in Ankara to research and discover fresh ideas. FREA is a new layer added to the architectural practices of co-founders Fatih Yavuz and Emre Savural, who had been previously running onbir41 architecture studio for ten years.

As a young and innovative architecture and urban design studio, FREA aspires to find fresh ideas and creative solutions to every problem. It believes in the power of collective production. Believing that the way to stay fresh is through the architectural competition platform, the team has won various awards in the architectural project competitions it participated in, seven of which were first prizes. The firm won the grand prize at the Turgut Cansever National Architecture Awards in 2017. It was also awarded the Arkitera Young Architect Award and the "Europe 40 under 40" award given by the European Center and The Chicago Athenaeum Museum in 2019. In the XI. and XVI. National Architecture Awards, a total of 4 projects of the firm made it to the finals in the Construction and Project categories.

To date, it has adopted an architectural practice that emphasizes user satisfaction and communication with the environment where the design is located in its projects of various scales. The firm believes that quality comes before quantity. It focuses on the problem, the quality of the process and the final product rather than the mere solution of the problem.



Emre Şavural

Şavural graduated from METU's Faculty of Architecture in 2003. He has taken part as a jury member and participant in national and international architectural project competitions. He has won many awards, including seven first prizes in the architectural project competitions he has participated in.

Since his experience as a founding partner of onbir41 between 2003 and 2013, he has carried out his architectural work in Ankara with Fatih Yavuz under the renewed title of the firm, FREA.



Fatih Yavuz

Yavuz graduated from METU's Faculty of Architecture in 2003. He has taken part as a jury member and participant in national and international architectural project competitions. He has won many awards, including seven first prizes in the architectural project competitions he has participated in.

Since his experience as a founding partner of onbir41 between 2003 and 2013, he has carried out his architectural work in Ankara with Emre Şavural under the renewed title of the firm, FREA.

Swanke Hayden Connell Architecture

Love = Nature, Blue, Green

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Swanke Hayden Connell Architecture is an architectural firm known for its quality design and project approach. The firm continues to work on office buildings, urban transformation areas, mixed-use buildings, housing projects and corporate interior design projects with its team, specialized in the master plan, architecture and interior architecture. Serving under the name of Aukett Swanke Group, a global design group, SHCM provides services in the entire project design process, from the beginning of the feasibility studies to the delivery of the application projects, with its project team consisting of Turkish architects and designers. The firm cooperates closely with its experienced management team in London to add value to its work by combining a local and cultural approach with international experience.

Burcu Şenparlak

Burcu Şenparlak received her undergraduate and graduate education at the Faculty of Architecture at Istanbul Technical University. She took part in various positions in the project and application department of Doğuş Construction between the years 1996-2005. Along with the London office, she also leads the client relations, programming, budget control for the fulfillment of high-quality design and delivery solutions to support the management of all projects.

Tamirci Architects

Position

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Tamirci Architects is an İstanbul-based architectural office founded in 2012. The firm's professional field of activity not only ranges from a single building design scale to planning a section of a town, it also includes architectural representation techniques and conceptual graphic works. Questioning the relationship between the architectural product and its context and matching it with programmatic requirements is one of the main channels of the process. It tries to use the power of the final point to turn into a political and ideological discourse for the public or private user profile by offering them a new way of life. In each new professional problem, the firm aims to combine pure function with simple structural aesthetics and analyze the program requirements in systematic rule integrity. To keep professional potentials constantly alive, rich solutions are sought through strategic collaborations. Winning awards in various competitions, the focus of Tamirci Architects is on architectural projects and exhibitions and on developing new projects with the experience gained from construction activities.

Can Tamirci

Tamirci completed his undergraduate education at METU's Department of Architecture in 2007. He graduated from Bilgi University's Architectural Design Master's program in 2010. His projects were featured in academic exhibitions held in Rotterdam, Brussels and Istanbul during his education. He has given studio executive and technical courses in the architecture departments of universities. He has won awards in various architectural competitions. He founded Tamirci Mimarlık in 2012 and continues his work in his own office.

BT Architecture

Core

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Founded in 1998 by M.Arch Berna Tanverdi, BT Architecture mainly produces residential and office projects. It aims to work with end users instead of being involved in the profit/speed cycle of the construction industry. It works with the principle of designing buildings in which end-users' dreams come true, their individual living conditions are closely known and their life philosophies shape architecture, adhering to the principle of designing within the triple integrity of "city-architectural shell-interior space", to produce quality works that are few in number. With this belief, the basic principle is to create "private spaces for people" in long-term projects.

Berna Tanverdi has adopted the belief that the profession of architecture is based on the duality of "practice" and "theory". From this point of view, she has been working simultaneously in academic education and professional practice in her professional life. At the same time, she produces designs/ideas on different scales in areas such as interior design, furniture and object designs, along with architectural projects at the BT Architecture office.

Berna Tanverdi

Tanverdi graduated from TED Ankara College in 1988. She completed her architectural education at METU's Department of Architecture in 1992. She received her Master's degree from the University of Miami in 1995. In the process, she joined design studios in Rome and Bauhaus-Dessau. Berna Tanriverdi won various awards in architecture competitions after she returned to Turkey. BT Architecture, which she founded in 1998, has adopted an approach that considers buildings in the integrity of the city-architectural shell-interior space. Tanverdi is also actively involved in other fields that nourish the profession, such as education, theory and producing designs at different scales. She also gives a Design Studio lecture at Bilkent University's Department of Architecture.

Toner Architects

Distance Between Earth and Sky

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Maintaining its presence in the Turkish architectural scene for three generations, Toner laid its foundations with Prof. Süha Toner, who contributed to the professional development of the country both academically and practically. He took an active role as the rector in establishing, structuring and managing the Istanbul State Engineering and Architectural Academy (Yıldız Technical University). Prof. Süha Toner was also a founding member of one of Turkey's first large architectural firms, IMA, together with Abdurrahman Hancı, Turgut Övünç and Affan Kırımlı.

Combining professional family etiquette with up-to-date knowledge and technical equipment, the Toner team has signed off on long-term collaborations, many of which continue today. Mustafa Toner's freelance architectural career began during his student years at the Istanbul Academy of Fine Arts (Mimar Sinan Fine Arts University). Mustafa Toner started his professional life in 1985 with a large-scale project, the Anadolu Group Headquarters Building. It has been serving an ever-expanding customer base in the fields of concept development, design, project and application with its architectural practice under the "Toner" brand since 2000.

The office, which carries out designs that consider the time-budget-aesthetic balance in the success of the project, entered a new era with the third generation, Emre Toner, who joined the team in 2011 after studying economics and interior design. Bringing their existing collaborations to new projects with their professional and social knowledge, Mustafa Toner and his son Emre Toner offer deep-rooted knowledge for new collaborations with the architectural tradition they have continued for three generations.



Irem Toner

Irem Toner was born in 1992 in Istanbul. She graduated from Lycée Francais Pierre Loti High School in 2010. She continued her education life at Nuova Accademia di Belle Arti Interior Design Department in Milan. She completed her internship at GKV Architects between the years 2016-2017. In 2019, she completed her master's degree in store design at Elisava Barcelona. She continues to work on concept design and interior design at Toner Architecture, which she joined in 2020.

ARTI Interior Architecture

Transformation

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It came to life in 2000, with the understanding that interior architecture is not only decoration but functionality and infrastructure, as well as visuality, and that it plays a major role in making the user happy. With this understanding, it has prioritized the needs, satisfaction and happiness of the user. Thus, it carries out its projects with an approach that attaches importance to quality and details to design functional, original and long-term spaces.

ARTI Interior Architecture sets out with the motto, "Everything in interior architecture starts with a dream." Based on this, it attempts to realize the dreams of the users with meticulous and devoted works, without sacrificing quality, with the cooperation of expert teams, by being present at every stage of the application with the project control service so that dreams can be successfully implemented from the beginning of the process.

İpek Toplu Bilgiç

After her education at TED Ankara College, Bilgiç graduated from Bilkent University's Department of Interior Architecture and Environmental Design in 1994. From 1994-2000, she worked as an interior architect at MİK Mühendislik. In 2000, she founded her own company, ARTI Interior Architecture. From 2002-2004, she took part in the 16th term board of the Chamber of Interior Architects.

She still carries out interior architectural projects and applications, mainly residential and office projects, together with her team under the name of ARTI Interior Architecture.

In addition to her freelance interior design work at her own company, she has given interior design project lecture at Eskişehir Anadolu University, Çankaya University and Bilkent University in the past. Since 2014, she has been giving an interior design project lecture as a part-time lecturer at Atılım University in the Department of Interior Architecture.

Tuna Architecture Services

To Eternity with Colors...

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Founded in 1998, Tuna Architecture Services, based in Izmir, provides architectural, interior design, application and consultancy services. Its goal is always to create designs that have both aesthetics and functionality in line with the wishes of the investor. It is a close follower of the developments, technology and era in design, material, and application practices in architecture and interior architecture at home and abroad.

With its rational solutions, perfectionist understanding and experienced team, it carries out both architectural and interior architectural design, project design and construction applications of all kinds of buildings in different subjects, especially villa and industrial building architectural projects.

Yelda Tuna

Tuna completed her high school education at İzmir American College. She graduated from Dokuz Eylül University's Department of Architecture in 1994. After working in several private architectural offices, she founded Tuna Architecture Services in 1998. The company has provided all kinds of architectural, interior design, application and consultancy services. In addition to architectural projects, mainly residential and industrial buildings, she also carries out interior design and project design and construction works with her team. She is currently a part-time lecturer at Yaşar University. She is a member of the İzmir Association of Architects in Private Practice and the board of directors at the Chamber of Architects İzmir Branch.

Ulema and Ulema Architecture

Value

Ulema and Ulema Architecture was founded by Dürrin Ulema (M. Arch.) and Necdet Ulema (Architect) in 1996 in İzmir. It provides design, building construction management, restoration, interior architecture and construction services. The company specializes in different areas such as villas and residential buildings, factories, farms, health buildings and branch structures of corporate companies. It prioritizes functionality, simplicity and the user's needs in its designs. In its professional practice, the company mostly implements its own designs or controls the construction site. The consultancy services of the company range from the land selection to the final user.

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Dürrin Ulema

Uludağ Architecture

The Gate

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Uludağ Architecture and Consultant is an architecture, engineering and consultancy company offering architectural, engineering, planning, feasibility studies, supervision, construction consultancy and management services in Turkey & abroad. Uludağ Architecture was founded by Orhan Uludağ and Zeynep Uludağ in 1987. Each co-founder graduated from the METU Department of Architecture. Uludağ Architecture and Consultancy, with its extensive knowledge and experience, aims to produce aesthetic, world-class projects that fully meet the needs of the employer, including environmentally friendly, economical solutions, increasing the quality of life and space. In all projects, the relationships that architecture develops with engineering sciences and art and philosophy are reflected in the designs. At the same time, care is taken to consider many contemporary parameters, from economy to technology, among the main design criteria.

Orhan Uludağ

Uludağ completed his secondary education at TED Ankara College in 1982. He graduated from METU's Department of Architecture in 1987 with a bachelor's degree and in 1990 from METU's Department of City and Regional Planning with a master's degree. In 1987, he founded the Uludağ Architecture Office with Zeynep Uludağ. Since then, they have carried out architectural design and application works together. He has participated in many national and international architectural and urban design competitions and exhibitions. He has taken part as a speaker and panelist in various conferences and seminars. He has managed and finalized the projects of buildings with different architectural programs and dimensions. He has given lectures at Bilkent University, the Department of Interior Architecture and Environmental Design from 1993-1995, and as a part-time lecturer at the same university's Architecture Department from 2014-2017.

Mert Uslu Architecture

Being a Common Color on the Basis of Existence...

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Mert Ulsu Architecture was established in 2010 by architect Mert Uslu as an architecture and design office in Izmir. Regardless of function, scale and location, the firm has aimed to contribute to the city and nature to develop a suitable architectural environment. The company, which became a limited company in 2015, has a dynamic office structure and updates the number of teams according to the scale and number of its works. The team approaches all the works it designs and contributes to with the same sensitivity, without compromise, and strives to produce without sacrificing quality. In addition to design and implementation works, Mert Uslu Architecture provides services in project-based consultancy, coordinatorship, and solution-oriented approaches in construction site applications.

Mert Uslu

Uslu was born in 1984 in Sarıkamış. He enrolled in Dokuz Eylül University's Faculty of Architecture in 2002. During his architectural education, he received the incentive award in the Archiprix 2007 competition, an honorable mention in the Prosteel 2007 competition and first prize in the Tolga Aksel Graduation Project Competition.

He founded Mert Uslu Architecture in 2010. In 2015, he founded Mert Uslu Architecture Construction Trade Limited Company to make different decisions in the name of architecture, urbanism and improving professional practice. He has built over 30 designs in his professional career. In addition, he has received various awards and produced various publications. He served as a Member of the Board of Directors of the Chamber of Architects İzmir Branch. He is also still an active member of the İzmir Association of Architects in Private Practice.

Not Architecture

Öteki

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Established in 2008 with the partnership of Serdar Uslubaş and Merih Feza Yıldırım, the office provides architectural, interior design and urban design projects as well as consultancy services, mainly in Izmir and its surroundings, with its experienced staff. In addition, it implements projects that will serve the public and private sectors at different scales and for different needs. Believing in continuous professional development and loving the work they do, Not Architecture has won more than 10 awards in national architectural project competitions and has implemented many qualified buildings.

Serdar Uslubaş

Uslubaş was born in 1982 in Karabük. He completed his high school education at Karabük Demir Çelik High School and his university education at Dokuz Eylül University's Faculty of Architecture. He worked part-time at Ayyapı's İzmir Architecture Office during his student years. He had the opportunity to work on many projects of different sizes and programs for 2 years as the founding partner of "İzmir Ulaş Harita Planlama Ofisi" after his graduation. He has received national and international awards.

Uygur Architecture

Cosmos

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Uygur Architects, founded in 1986 by Semra Uygur and Özcan Uygur in Ankara, have designed urban and architectural projects for almost 35 years. In addition to their remarkable works on cultural and educational buildings, Uygur Architects also have notable experiences in large-scale prominent private and public office buildings. Uygur Architecture aims to contribute timeless value to its projects. Spaces with good functionality and social sustainability are offered to the user. At the same time, timeless imagery that is associated with the context and is permanent in the memory is designed for the individuals who encounter these spaces in the urban fabric. While Uygur Architecture takes care to establish a harmonious balance with the existing environmental conditions and texture in all projects, the original and poetic interpretation of the space makes it noticeable with its plain language. The principle that the data from the context guides the designs can be seen as the common denominator of the projects of Uygur Architecture. Believing that spaces can add new richness to individual memory and social relations, Uygur Architecture accepts the necessity of open and closed common social spaces in spatial compositions as dominant in every project. In addition to giving importance to the intellectual dimension of the space and the use of space, determining the building components in all details is the basic design production principle. From urban design to the detail scale, all the documents related to production are completely prepared by expert consultants within the structure of Uygur Architects.



Semra Uygur

Semra Uygur was born in 1956 in Erzincan. She graduated from Istanbul Üsküdar Kız High School in 1974. She received her undergraduate degree in 1980 and her graduate degree in 1984 from METU's Faculty of Architecture. She has been carrying out architectural design and project works since 1983. In 1986, together with Özcan Uygur, she became the founding partner of Uygur Architecture. She attended design studios as a part-time lecturer at Eskişehir Osmangazi University in the 1996-1997 academic years, and at METU in the 2001-2002 and 2005-2006 academic years. She served as the general secretary of the Turkish Association of Architects in Private Practice in 1996-1998 and as the vice president of UCTEA Chamber of Architects Ankara Branch in 2004-2005. She has won 38 awards and honorable mentions, eight of which were first prizes, in the architectural project competitions she participated in. She has been a member of the main jury many times in national architectural project competitions



Deniz Uygur

Deniz Uygur was born in 1990 in Ankara. She completed her bachelor's degree at TU Delft University in the Netherlands in 2013. She also completed her master's degree at the same university in 2016. She conducted research on the "Accommodation of Spiritual Spatial Experience in a Modern Urban Fabric" in her thesis. She worked at Jo Coenen Architecture office in the Netherlands in 2016. She has been working at Uygur Architecture as an assistant partner since 2017, and continues her professional work by entering architectural project competitions. At the same time, she gives studio lectures at Gazi University's Department of architecture, where she has worked as a part-time lecturer since 2018. She is also a substitute member of the board of Directors of the Chamber of Architects 1927.

Görkem Volkan Design Studio

The Sunset in Venice

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Established in 2006 in Istanbul, Görkem Volkan Design Studio provides architectural, interior design and project consultancy services.

In all its projects, the priority of GVDS is to perform work items such as services of design, project coordination, on-site monitoring of the application and production processes, interdisciplinary coordination, budget and bidding documents in harmony with employers and contractors. It believes in the importance of design in creating corporate style and brand in projects. Therefore it aims to successfully present the most suitable options for employers, users and environmental factors.

GVSD is aware of the responsibility to create high-performance, healthy and functional spaces that accommodate direct interaction among people. In each project, it aims to realize the priorities of the employer and the short and long term program needs within the framework of the specified factors. GDVS believes that success can be achieved by being a good team at every stage of concept design, project, implementation and control. At the same time, it believes that teamwork is a value that enriches the project and attaches importance to it.

GVDS continues to produce design, implementation projects, and coordination projects of offices, residences and shopping centers at various scales.



Görkem Volkan

Volkan received her architectural education at New York Pratt Institute and Yeditepe University, respectively, graduating from the Yeditepe University Architecture Department in 2004.

Having founded GVDS in 2006, she undertakes interior architectural design and application projects of large-scale commercial and residential areas in addition to producing architectural concept and application projects at various scales.

NVA Architecture

Deep of the Colors

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Noyan Umur Vural

Vural was born in Izmir. He graduated from the Architecture Department at Eastern Mediterranean University in 2003. After his graduation, he took an active role in various design and application projects alongside Yalçın Kezer (Modulart) for two years and Adnan Turan (META Design). After gaining sufficient professional experience, he founded Noyan Vural Architecture in 2008 to carry out interior architectural facade improvement and urban design works, in addition to architectural design and application services. At the beginning of 2012, he gave design studio lectures for two years at the Izmir Institute of Technology, Faculty of Architecture, to share his professional experience and knowledge. He was awarded the A Design Award: Architecture, Building, and Structure Design Category.

Artful Interior Architecture and Design

Flaneur

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Oğuz Yalım and Ece Yalım continue to work as interior architects and product designers at Artful Interior Architecture and Design Co. Ltd. which they founded in 1996.

In 2005, they created Ece Yalım Design Studio, the Industrial Design branch, and were thus able to take on projects in which the branches of Interior Architecture and Product Design intermingle.

Artful continues to carry out its interior design projects with leading corporate companies in a wide variety of sectors. In addition, it works with leading companies in industrial product design (such as office, home, lighting, accessories). It also works in line with its own universal perspectives by moving forward the design manifests of companies on a product basis. The innovative and human-oriented product designs they have designed have won many esteemed design awards that are recognized worldwide.

Yalım graduated from Bilkent University in Ankara in 1993 in the Bachelor of Fine Arts Faculty, Interior Architecture, and Environmental Design. He has been carrying out his profession at Artful Interior Architecture and Design company, which he founded with his wife and partner Ece Yalım, since 1996. Since 2017, he has been working part-time at Başkent University in the Department of Interior Architecture and giving studio lessons. He also has focused on painting, which he continues in parallel with his professional life. He continues to work on some different themes in line with all his experience and observations that he has accumulated over the last 25 years.

Yazgan Tasarım Architecture

Desert Rose

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Yazgan Design Architecture Inc. is an architectural, interior, landscape, and graphic design and construction firm founded by architects Kerem Yazgan and Begüm Yazgan in Ankara, Turkey. In the past 17 years, works of Yazgan Design Architecture have been published in 20 countries and have been awarded 124 national and international awards. Since its establishment, the company has undertaken architectural, interior, and landscape projects of structures in Turkey and various other countries with a total construction area of over 8,000,000 m^2. Yazgan Design Architecture, with its large and talented staff of 35, has the capacity to carry out the design, design development, and implementation stages of projects of various programs and scales. Mixed-use buildings, shopping centers, hotels, residential buildings, offices, educational buildings, hospitals, cultural centers, airports and sport complexes are some of the building types designed by the firm.



Begüm Yazgan

In 1995, Begüm Yazgan received her bachelor's degree from Istanbul Technical University's Department of Architecture. She worked in various architectural offices from 1995 to 1998. She got her master's degree from the Department of Architecture at Middle East Technical University in 1998. She worked as a research assistant in the METU Architecture Department from 1998 to 2003. In 2001, she did her doctoral research with a scholarship and lectured at the Tokyo Institute of Technology in Japan. She received her Ph.D. from the Department of Architecture at METU in 2006. Her doctoral dissertation titled "Post - War Systems Ecology and Environmentally - Appropriate Approaches in Architecture Since the 1960's" was selected as the "Best Thesis of the Year" by METU in 2007. She continues to work at her office Yazgan Design Architecture, founded with her husband Kerem Yazgan in 2003.



Kerem Yazgan

In 1993, Kerem Yazgan received his bachelor's degree from METU's Department of Architecture. He worked in various architectural offices in Ankara and participated in architectural project competitions until 1996. He established his first office in 1996 after the first prize he won in a national architectural project competition. He received his master's degree from the METU Department of Architecture in 1997. He won the "METU Parlar Foundation Best Thesis Award" with his master's thesis. In 2003, he established his second office named "Yazgan Design Architecture" with his wife, Dr. Architect Begüm Yazgan when he received his doctorate from the METU Department of Architecture with his doctoral thesis named "Designography in Architecture" covering his research on flexible systems and actions in architectural design processes. His design approach combines theoretical studies and practical applications and constructs the project process through flexible systems.

Heval Zeliha Yüksel

Intertwined Lives

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Heval Zeliha Yüksel

Yüksel graduated from Yıldız Technical University's Faculty of Architecture. She worked in the international construction industry for 18 years, nine of which were as a manager, and took part in many large-scale projects. She has a master's degree in Construction Management and Law. While continuing her professional life, her architectural publishing business, which she started as a hobby, turned into her second job and she undertook the editorial directorship of some sectoral architecture magazines for 10 years. Her articles and interviews have been published in major art newspapers and architectural platforms that contribute to cultural production in architecture since 2009. While she is still actively continuing her profession, she teaches part-time at universities and serves as a guest jury member.