SELECTED WORKS

Istanbul Technical University · Architecture

# Ali Çolak

Architecture Portfolio
2023 — 2026



ABOUT

Architecture student and designer working between spatial design and contemporary art. I build structured visual narratives through collage-based, non-photorealistic representation that prioritises mood, material and light, and I bring the same care to mapping, technical drawing and BIM workflows.

## EDUCATION

### Istanbul Technical University

B.Arch, 2022 — 2027 (expected)
2022–23: English prep (fall), joined Architecture as irregular student (spring)

### İnegöl Fen Lisesi

High school, 2018 — 2022

## EXPERIENCE

### Base Architect

Internship, summer 2026 — 3D modelling, visualisation (SketchUp, D5), site documentation

### Yapı Dergisi

Internship, 2026 — editorial content and visual editing

### Artİtü — Art & Design Club

Active member, 2024 — 2025 — curatorial research, exhibition design

## SKILLS

### Design & modelling

Rhino, Grasshopper, SketchUp, AutoCAD, Revit, ArchiCAD, D5 Render

### Graphics

Photoshop, Illustrator, Figma, Procreate, hand sketching

### Languages

Turkish (native), English

### Contact

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Istanbul, Türkiye

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YEAR 4 — SEMESTER 7 · IN PROGRESS

IN THIS CHAPTER

Old Lisnave, Almada — Studio Project 7

Measured Survey — Taşkışla & Cedid Ali Paşa Mosque

# 01

## 2026–27 Fall

STUDIO PROJECT

# Old Lisnave, Almada

| | |
|---|---|
| COURSE | Architectural Design Studio VII |
| TERM | 2026–27 Fall |
| SITE | Lisnave shipyard, Almada — Tagus, Lisbon |
| TEAM | with Zeynep Kamanlı |

A mapping-led studio on the closed Lisnave shipyard across the Tagus from Lisbon, paired with the Haliç shipyards in Istanbul.

“Carnation and Shipyard” follows 12 September 1974, when Lisnave workers marched from Margueira across the river to Praça de Londres: archive photographs, isovist fans and a section from the bridge to Doca 13.

Read through Neimanis’s Bodies of Water and Le Guin’s Carrier Bag Theory of Fiction.




WORK IN PROGRESS


RDTHE OLD LISNAVE SHIPYARDTHE OLD LISNAVE SHIPYARDTHE OL
25 April 1974 → 12 September 1974 · Lisnave workers marched from Margueira across the Tagus to Praça de Londres
LISNAVE
HYDRO from shore to water: today · 2000 · 1974 · 1961–71 · before
fence
cliff
strike
landfill
closure
tide
crossing
plateau
void
excavation
flow
relocation
almada
crowd
concrete
visible
Ministério do Trabalho · Praça de Londres
Alameda
10 25.04 · a carnation for a soldier
15 today · celeste caeiro
09 25.04 · soldiers with carnations
franjinhas · celeste caeiro's carnations
11 25.04 · evening, carnations
05 25.04 · Lisbon stairs
04 25.04.1974 · officer with megaphone
08 25.04 · carnation in the barrel
14 12.09 · march in the street


unreachable
mitrena
520 m
piling up
seepage
Lisnave Rocha shipyard
SECTION LINE
1
3
07 25.04 · helmet and carnation
06 25.04 · soldiers in the Baixa
6 Martim Moniz → Av. Almirante Reis
5 Rossio
Largo do Carmo · Caetano surrenders
PIDE/DGS building · 4 dead
4 Praça do Comércio
12 Praça do Comércio · crowd
3 Cais do Sodré
13 12.09.1974 · workers in hard hats
2 Cacilhas pier
1 Margueira shipyard gate
03 Shipyard labour
01 Margueira · shipyard cranes
02 Dry dock · ship hull

# THE GROUND AS ARCHIVE

what the yard put into the ground

Dig under Doca 13 and you go back in time. Each layer is what the yard put into the ground.




2011 – today
**WAITING**
the tide keeps rising

2000 – 2010
**EMPTYING**
the last ships leave

1984 – 1999
**OWING**
wages that do not come

1974 – 1983
**OCCUPYING**
the workers take the yard

1967 – 1973
**BUILDING**
a dock for the largest ships

before 1967
**FILLING**
the river becomes land

# SECTIONS AT EQUAL INTERVALS · LISNAVE × HALİÇ

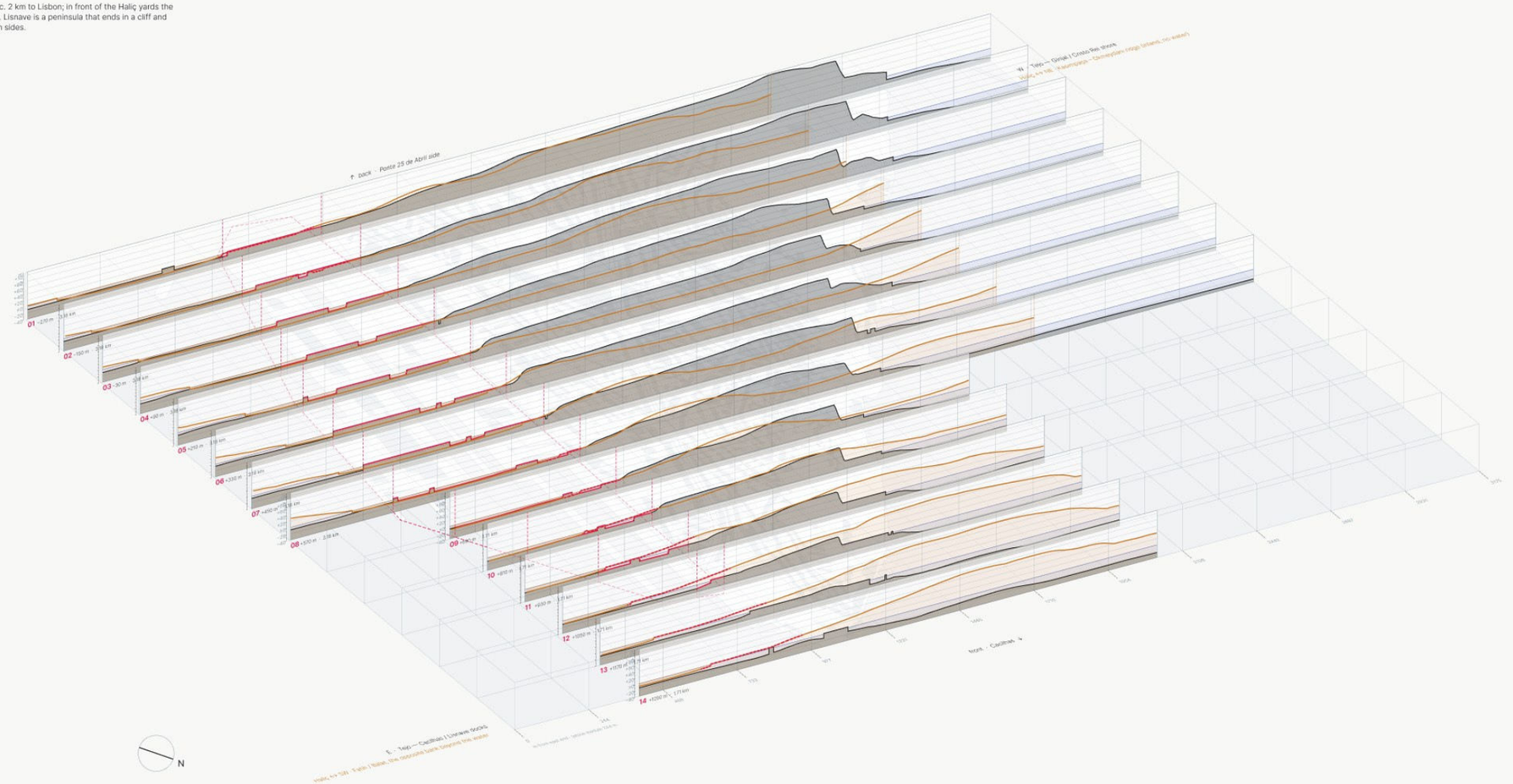
Lisnave, Almada (grey) × Haliç, Istanbul (ochre) · the same 14 cuts at the same scale · Haliç mirrored and pinned at the landward edge of its yards

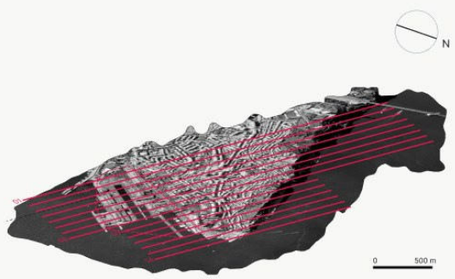
**HOW TO READ**

Grey is Lisnave in Almada. Ochre is the Haliç in Istanbul, cut by the same rule (14 parallel cuts, 120 m apart, same vertical scale) and laid on the cut with the same number.
The Haliç is mirrored (read from the water) and slid along the cut until the landward edge of its yards sits on the landward edge of the Lisnave yard.

What matches: a shipyard belt on the water, with ground climbing behind it. Lisnave yard 320–610 m deep along the cut, Haliç yards 120–370 m. Behind them: Almada plateau +65 to +105 m, Kasımpaşa ridge +50 to +75 m.

What differs: in front of Lisnave the Tejo stays open, c. 2 km to Lisbon; in front of the Haliç yards the opposite bank returns after 310–800 m along the cut. Lisnave is a peninsula that ends in a cliff and water again; the Haliç is an inlet, so land runs on both sides.




LEGEND

- Ground in section (terrain, quays, fill), profile line on top
- Haliç ground and profile line on the cut with the same number (mirrored)
- Water column in each cut
- Water line ±0 m
- Old Lisnave yard: profile and dashed edges in each cut
- Scale lattice: 120 m between cuts × 150 m high (−40 to +110 m)
- Haliç water column; dashed ochre line = Haliç ±0 m
- Haliç yards (Haliç Tersanesi, Tersane İstanbul): pink dashed on the Haliç profile
- Dotted ochre tick: end of the 3.18 km Haliç window after mirroring

FRACTAL LISNAVE · MARGUEIRA SHORE



# Fractal Lisnave

A drawn world of the yard and the Almada shore, built tile by tile at true layout: gantry, Doca 13 and its tanker, ferries, trams, pine and olive, flamingos, cats, workers. The guide names 18 details hidden across the sheets.

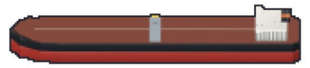
## Almada’ya özgü olanlar

Fractal Lisnave paftalarında saklı 18 ayrıntı · LSN rehberi



**01 Lisnave gantri vinci (Pórtico)**

Doca 13'ün üstündeki kırmızı dev vinç. Tersane 2000'de kapandı, vinç Almada'nın simgesi olarak kaldı.



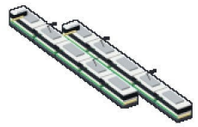
**02 Doca 13 ve onarımdaki tanker**

1971'de açılan Doca 13, 1 milyon tonluk gemiler için yapılmış dünyanın en büyük kuru havuzlarındandı.



**03 Cacilheiro (Tejo vapuru)**

Cacilhas ile Lizbon (Cais do Sodré) arasında çalışan turuncu-beyaz feribot. Almada'nın şehre bağlantısı.



**04 Metro Sul do Tejo tramvayı**

Almada ve Seixal'ı bağlayan beyaz-yeşil hafif raylı. Çift hatta iki tramvay karşılaşıyor.



**05 Sarı otobüsler (Carris Metropolitana)**

Cacilhas aktarma merkezinden çıkan banliyö otobüsleri.



**06 Fıstık çamı (pinheiro-manso)**

Pinus pinea. Tejo güney kıyısının şemsiye biçimli çamı, sırtlarda gruplar halinde.



**07 Zeytin (oliveira)**

Olea europaea. Sırtlardaki eski bahçe ve tarlalardan kalan tek tük ağaçlar.



**08 Maki çalılığı**

Biberiye, katırtırnağı (giesta) ve sakız ağacı (aroeira). Boş arazide kendiliğinden biter.



**09 Flamingolar**

Tejo halicinde kışlayan binlerce flamingodan bir sürü, halicin üstünden geçiyor.



**10 Afalina yunusu (roaz)**

Son yıllarda Tejo'ya geri dönen yunuslar; suyun temizlendiğinin işareti.



**11 Karabatak (corvo-marinho)**

Havuz kapılarında ve rıhtım uçlarında kanatlarını kurutur.



**12 Küçük ak balıkçıl (garça)**

Kıyı kenarında ve havuz ağızlarında avlanır.



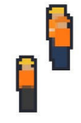
**13 Martı ve yuvası**

Sarı bacaklı martılar terk edilmiş hangar çatılarına yuva yapar.



**14 Tersane kedileri**

Boşalan tersane alanında yaşayan sokak kedileri.



**15 Baretli tersane işçisi**

Lisnave'nin binlerce işçisinin anısı. Baretliler yalnız tersane içinde.



**16 Refüjlü bulvar ve calçada**

Tersaneye paralel ağaçlı yol. Kaldırımlar dalga desenli Portekiz taşı (calçada portuguesa).



**17 Kiremit çatılar ve bacalar**

Cacilhas ve Almada Velha evlerinin turuncu kiremitleri ve renkli cepheleri.



**18 Güvercinler**

Calçada kaldırımlarda ve meydanlarda küçük sürüler.

LSN · Rehber · Almada'ya özgü olanlar · A4

COURSE WORK

# Measured Survey

| | |
|---|---|
| COURSE | MIM 361E Architectural Survey & Restoration Studio |
| TERM | 2026–27 Fall |
| SITES | Taşkışla, 2nd-floor corridor · Cedid Ali Paşa Mosque, Eyüpsultan |
| TOOLS | Laser meter, sketch survey, AutoCAD, photo documentation |

Group survey of a tower corridor in Taşkışla: measured sketches on millimetre paper, redrawn as a CAD plan and two sections, with a photo album.

The second survey documents the Cedid Ali Paşa Mosque in Eyüp.




The masjid from the courtyard: the annex with its timber-and-PVC front in front of the masonry prayer hall and minaret (Eyupsultan Belediyesi, n.d.).



Then — the timber last-congregation porch and entrance, undated (VGMA, in Orbeyi, 2019).




Now — the same entrance in 2018, rebuilt in concrete with PVC joinery (Orbeyi, 2019).

RESEARCH BOARD 01 / 02 · EYUPSULTAN, ISTANBUL

## Cedid Ali Pasha *Masjid*

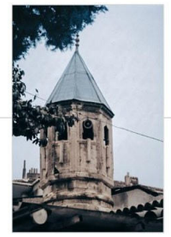
A small courtyard masjid of the 1560s, founded by the grand vizier Semiz Ali Pasha and attributed to Mimar Sinan — repaired in 1892, rebuilt in 1988 and enlarged with a concrete annex in 1994.

| | |
|---|---|
| LOCATION | Islambey Quarter, Halit Pasha Street, Eyupsultan — former Kurukavak site |
| PARCEL | Block 56 · Parcel 92 · 423.76 m² |
| COORDINATES | 41°02′45″ N · 28°55′50″ E |
| PROTECTION | Eyup urban conservation area (1977) · revision plan 1:1000 (2014) |
| PATRON | Semiz Ali Pasha, grand vizier 1561–1565 |
| ARCHITECT | Attributed to Mimar Sinan |
| DATE | c. 1561–1565 · no foundation inscription |
| TYPE | Single prayer hall · hipped timber roof · projecting mihrab · timber mahfil (gallery) |
| PRAYER HALL | 910 × 780 cm interior · 80 cm masonry walls (1998) |
| MINARET | Cut stone · octagonal serefe under a conical cap |
| INTERVENTIONS | 1892 repair · 1988 rebuilt · 1994 RC annex replaces timber last-congregation porch |

SITE PLAN




MINARET



Left: parcel 92 (blue) and the masjid (red, hatched), traced from the municipal zoning sheet (Eyupsultan Belediyesi, 2026). Right: the cut-stone minaret with its octagonal serefe enclosed under a conical cap.

THE PATRON

Semiz ("the stout") Ali Pasha, from Praca in Herzegovina, rose through the devsirme (child levy) to Janissary agha (1546), governor of Rumelia and Egypt (1549) and second vizier (1553). He succeeded Rustem Pasha as grand vizier on 12 July 1561 and died on 29 June 1565; he is buried at Eyup. His works include the Sinan-built mosque at Babaeski, the Ali Pasha Bazaar in Edirne, a madrasa in Karagumruk, a mosque at Marmaraereglisi and this masjid.

URBAN CONTEXT

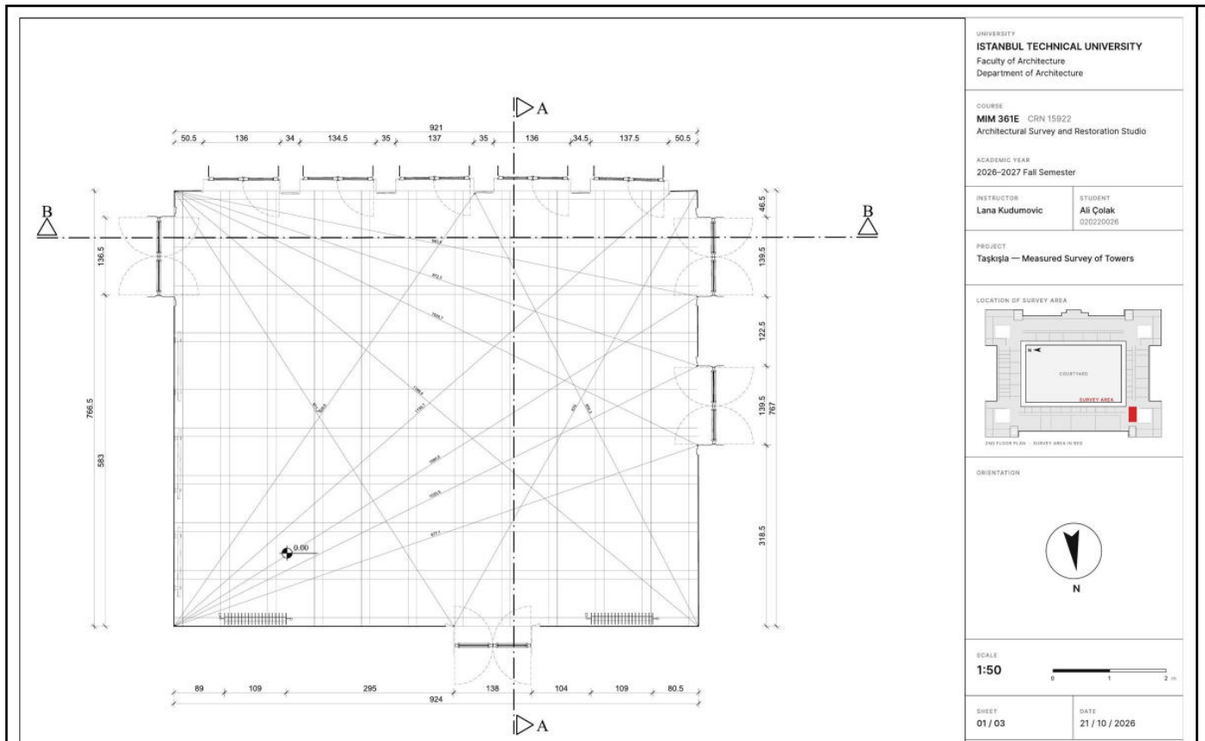
One of the twelve 16th-century masjids studied in the Eyup urban conservation area (1977). It has no street facade: a near-square prayer hall under a hipped timber roof stands inside a walled courtyard on Halit Pasha Street, at the former Kurukavak site, beside the timber house of composer Haci Arif Bey. It has no graveyard (hazire).

| 1561–65 | 910 × 780 | 423.76 m² | 1994 |
|---|---|---|---|
| built | prayer hall, cm | parcel 92 | RC annex |

MIM 361E · CRN 15922 · Architectural Survey and Restoration Studio · ITU Faculty of Architecture · 2026–2027 Fall · Instructor: Assoc. Prof. Dr. Lana Kudumovic | Group A: Ali Colak · Yusuf Adem · Fatih Mehmet Yilmaz · Ismail Sari · Haluk Emir Hasancebi

01 / 02

WORK IN PROGRESS




UNIVERSITY
**ISTANBUL TECHNICAL UNIVERSITY**
Faculty of Architecture
Department of Architecture

COURSE
**MIM 361E** CRN 15922
Architectural Survey and Restoration Studio

ACADEMIC YEAR
2026–2027 Fall Semester

INSTRUCTOR
Lana Kudumovic

STUDENT
Ali Çolak
020220026

PROJECT
Taşkışla — Measured Survey of Towers

LOCATION OF SURVEY AREA




2ND FLOOR PLAN — SURVEY AREA IN RED

ORIENTATION




SCALE
**1:50**
0 1 2 m

SHEET
01 / 03

DATE
21 / 10 / 2026

DRAWING
**PLAN**




UNIVERSITY
**ISTANBUL TECHNICAL UNIVERSITY**
Faculty of Architecture
Department of Architecture

COURSE
**MIM 361E** CRN 15922
Architectural Survey and Restoration Studio

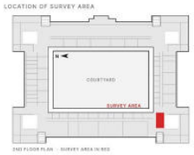
ACADEMIC YEAR
2026–2027 Fall Semester

INSTRUCTOR
Lana Kudumovic

STUDENT
Ali Çolak
020220026

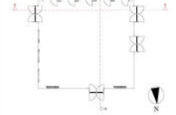
PROJECT
Taşkışla — Measured Survey of Towers

LOCATION OF SURVEY AREA




2ND FLOOR PLAN — SURVEY AREA IN RED

KEY PLAN




SCALE
**1:50**
0 1 2 m

SHEET
03 / 03

DATE
21 / 10 / 2026

DRAWING
**SECTION B-B**

IN THIS CHAPTER

Not-Perfect bar, Kurtuluş — Base Architect

# 02

Summer 2026

INTERNSHIP · BASE ARCHITECT

# Not-Perfect

| | |
|---|---|
| OFFICE | Base Architect |
| ROLE | Intern — 3D modelling, rendering, AI-assisted visualisation |
| PERIOD | Summer 2026 |
| SITE | Kurtuluş — Istanbul |
| TOOLS | SketchUp, D5 Render, generative AI |

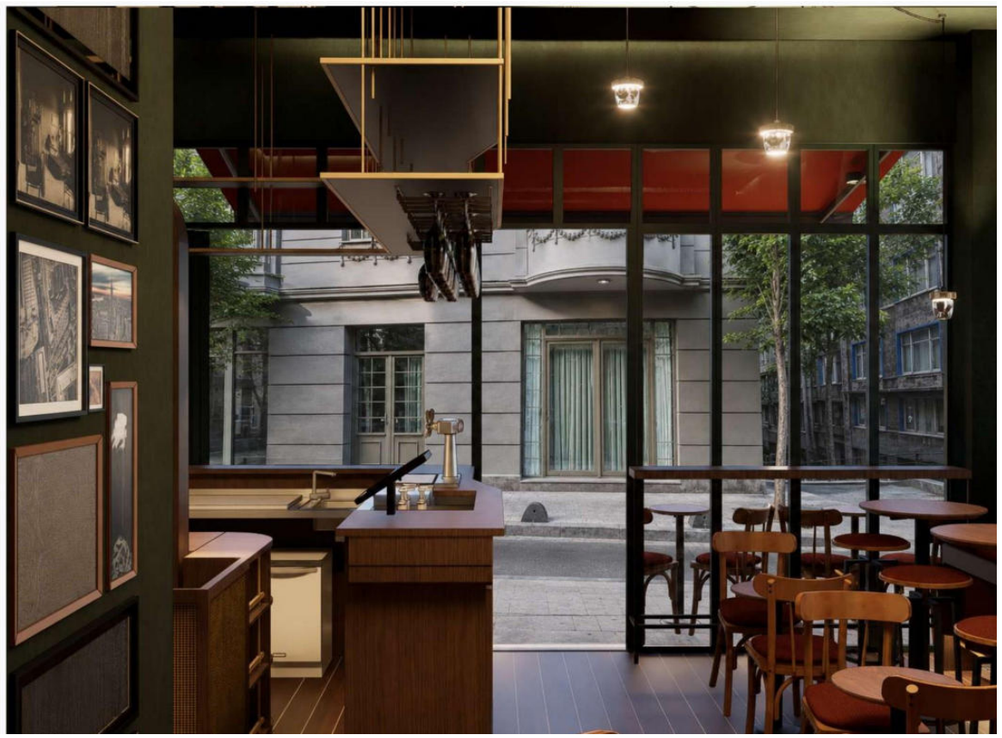
Interior architecture proposal for converting two neighbouring retail units in Kurtuluş into a single bar.

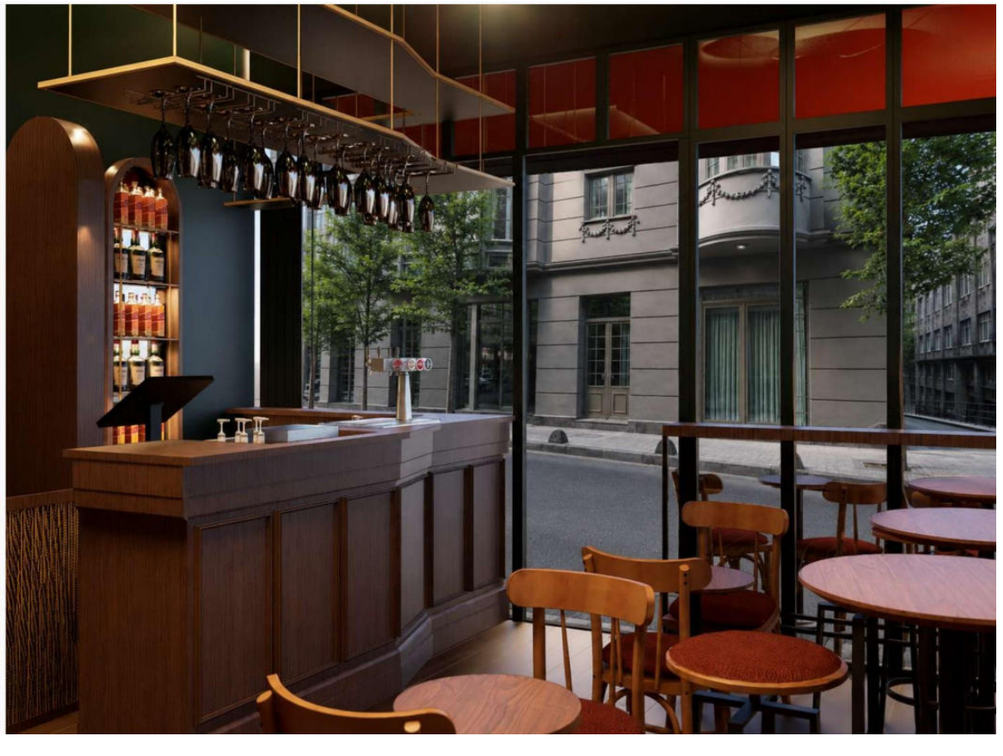
I built the SketchUp model, rendered the façades and interiors in D5 and used AI tools to place the project back into its real street. Design direction was led by the office; the presentation shown here is the client submission I produced.




NOT - PERFECT
pub bar
HELİNDA GIDA
TEKEL BAYİİ



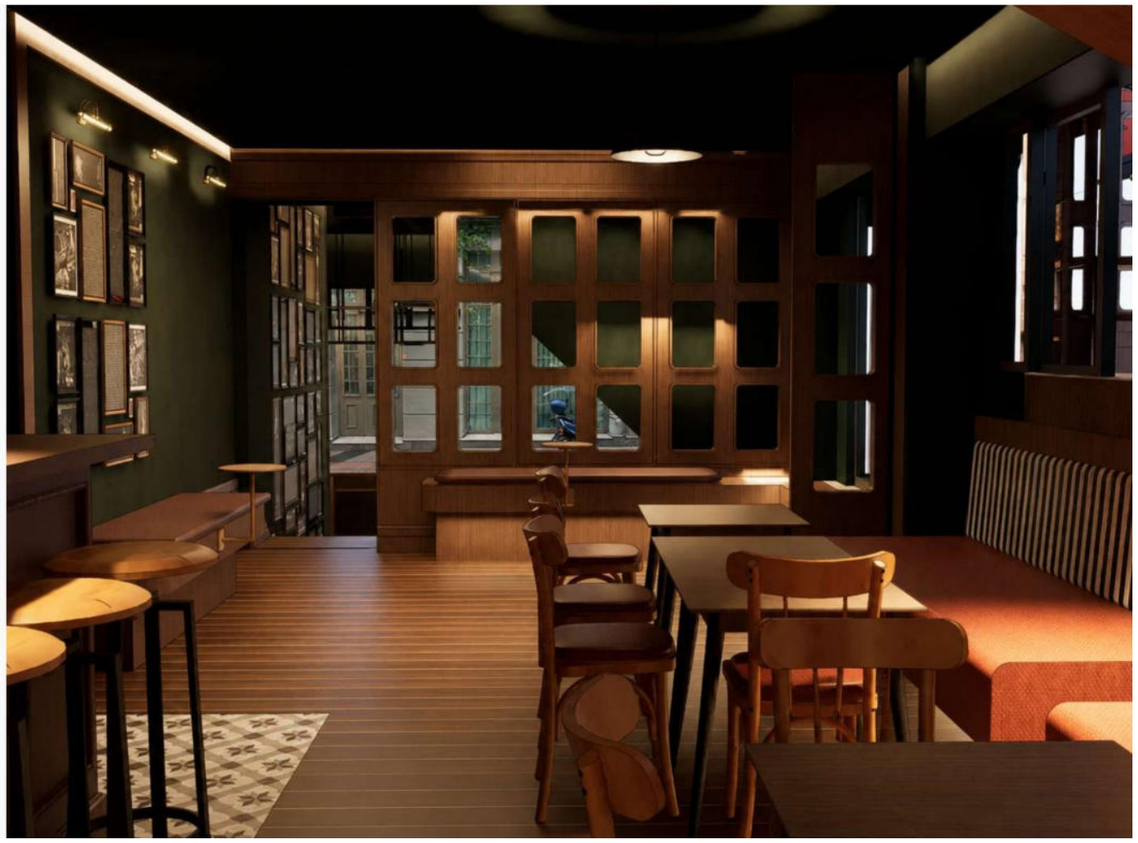





NOT
PERFECT







YEAR 3 — SEMESTER 6

IN THIS CHAPTER

Boutique Hotel, Kılıçalipaşa — Studio Project 6

# 03

2025–26 Spring

STUDIO PROJECT

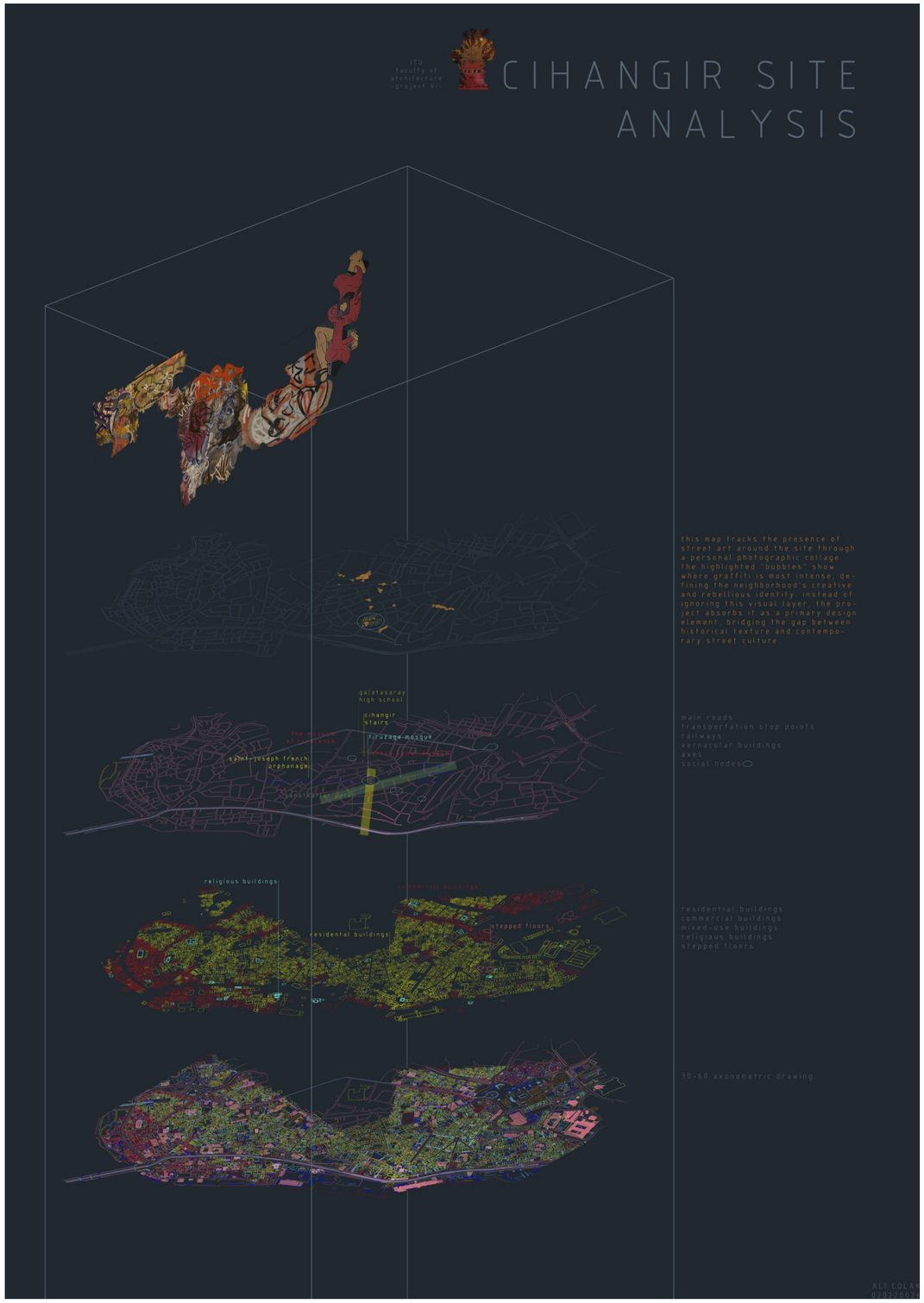
# Boutique Hotel, Cihangir

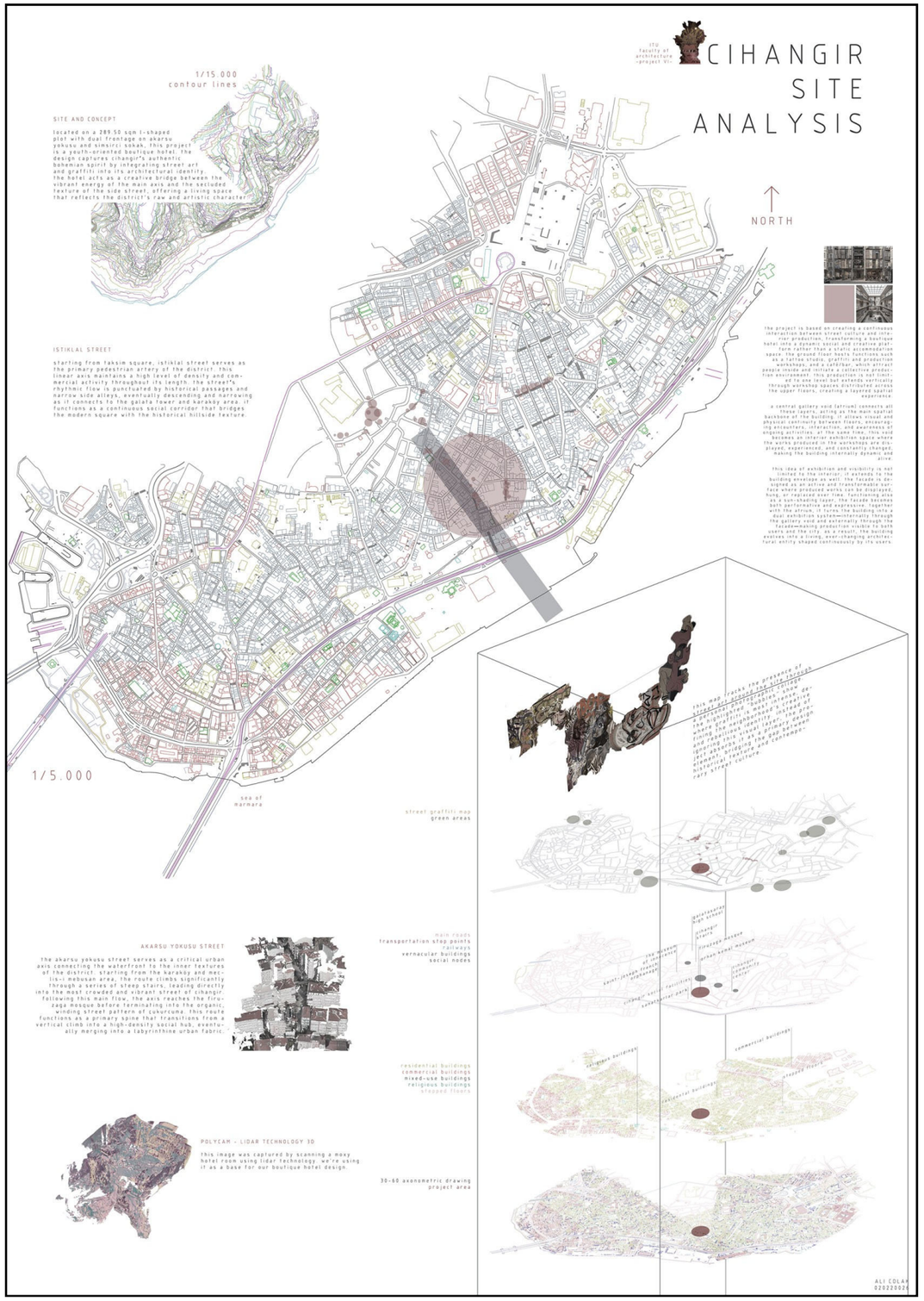
| | |
|---|---|
| COURSE | Architectural Design Studio VI |
| TERM | 2025–26 Spring |
| SITE | Kılıçalipaşa, Cihangir — Istanbul |
| SHEETS | 7 × final sheets |

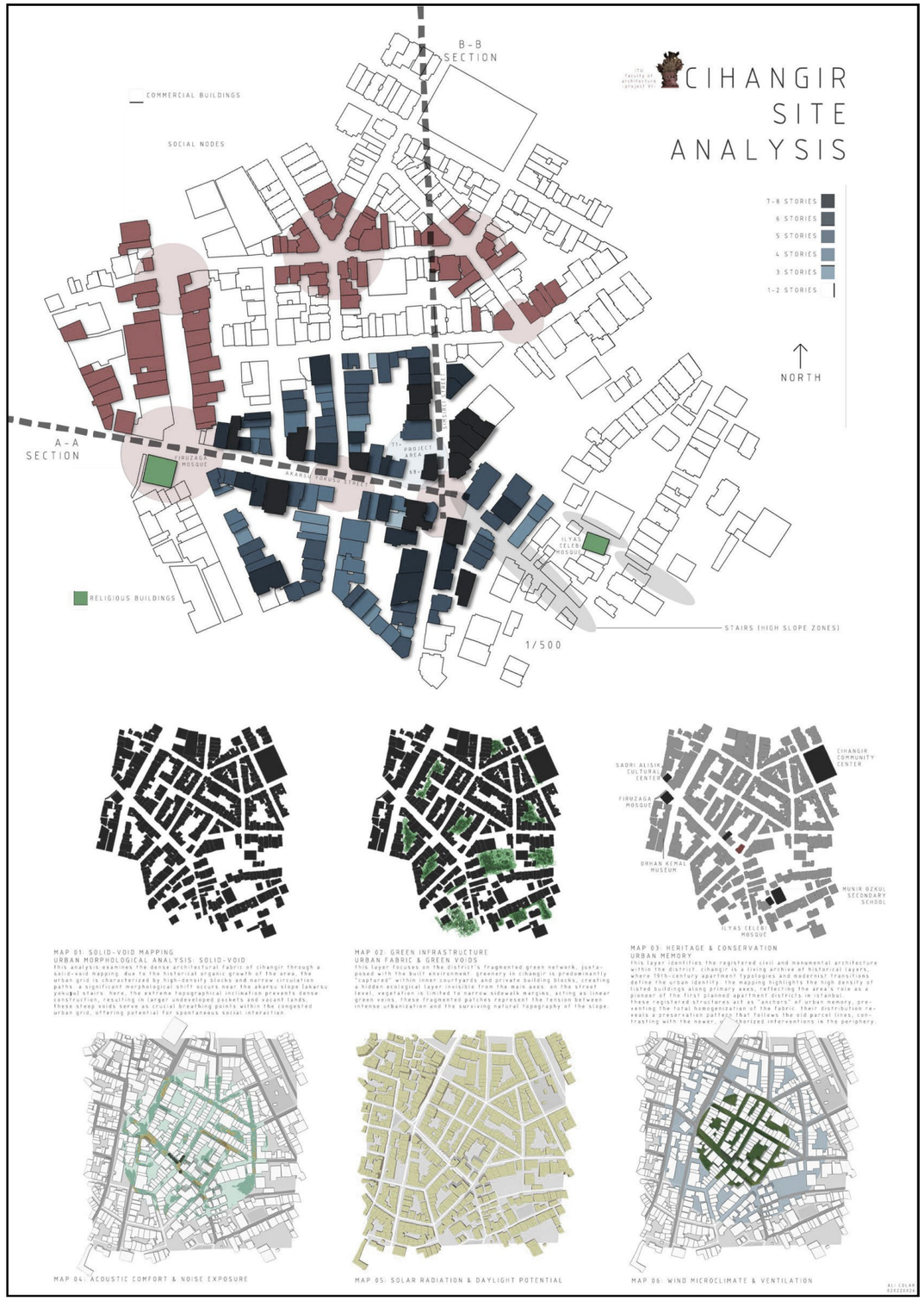
A boutique hotel on a narrow infill plot in Kılıçalipaşa, between Cihangir and the Bosphorus shore.

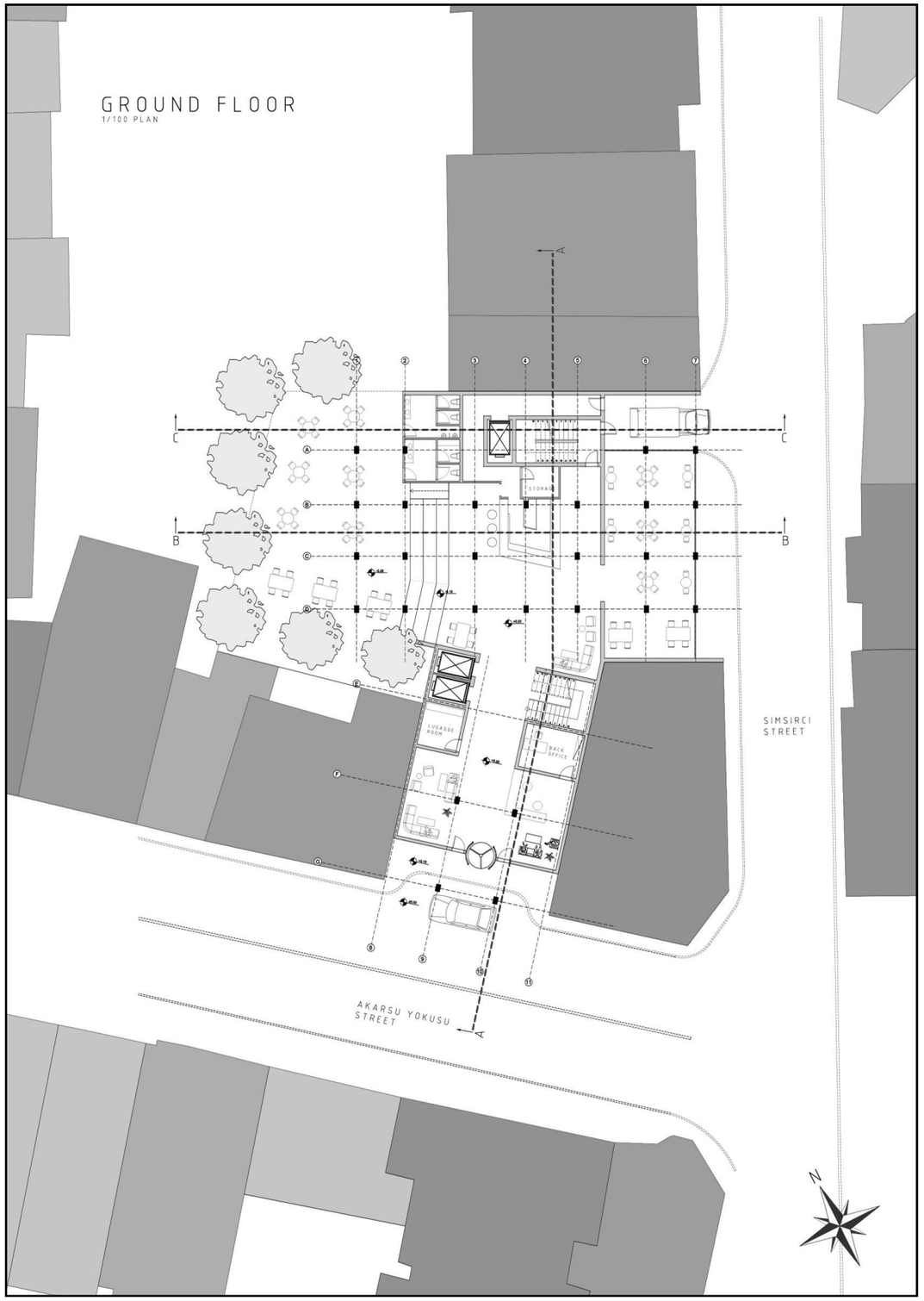
A Cihangir site analysis (figure–ground, topography, street elevations) set the slender volume, its brick and glass rhythm and a lobby that opens to the street.




itü
faculty of
architecture
-project VI-
CIHANGIR SITE
ANALYSIS
this map tracks the presence of street art around the site through a personal photographic collage. the highlighted "bubbles" show where graffiti is most intense, defining the neighborhood's creative and rebellious identity. instead of ignoring this visual layer, the project absorbs it as a primary design element, bridging the gap between historical texture and contemporary street culture.
galatasaray high school
cihangir stairs
hirzena mosque
saint-joseph french orphanage
main roads
transportation stop points
railways
vernacular buildings
axes
social nodes
religious buildings
residental buildings
stepped floors
residential buildings
commercial buildings
mixed-use buildings
religious buildings
stepped floors
30-60 exonometric drawing
ALİ ÇOLAK


ITU faculty of architecture -project V-
CIHANGIR SITE ANALYSIS
1/15.000 contour lines
SITE AND CONCEPT
located on a 289.50 sqm l-shaped plot with dual frontage on akarsu yokusu and simsirci sokak, this project is a youth-oriented boutique hotel. the design captures cihangir's authentic bohemian spirit by integrating street art and graffiti into its architectural identity. the hotel acts as a creative bridge between the vibrant energy of the main axis and the secluded texture of the side street, offering a living space that reflects the district's raw and artistic character.
NORTH
ISTIKLAL STREET
starting from taksim square, istiklal street serves as the primary pedestrian artery of the district. this linear axis maintains a high level of density and commercial activity throughout its length. the street's rhythmic flow is punctuated by historical passages and narrow side alleys, eventually descending and narrowing as it connects to the galata tower and karakoy area. it functions as a continuous social corridor that bridges the modern square with the historical hillside texture.
the project is based on creating a continuous interaction between the guest and the creative producers, transforming a boutique hotel into a dynamic social and creative platform rather than a static accommodation space. the ground floor hosts functions such as a tattoo studio, graffiti and product workshops, and a cafe/bar, which attract people from the street and create a lively atmosphere around the structure. this production is not limited to one level but extends vertically through workshop spaces distributed across the upper floors, creating a layered spatial experience.
a central gallery void (atrium) connects all interior spaces, acting as the main spatial backbone of the building. it allows visual and physical interplay between floors, encouraging encounters, interaction, and awareness of ongoing activities. at the same time, this void becomes an interior exhibition space where the works produced in the workshops are displayed, experienced, and constantly changed, making the building internally dynamic and alive.
this idea of exhibition and visibility is not limited to the interior. it extends to the building envelope as well. the facade is designed as an active and transformable surface. perforated panels, some of which can swing, or replaced over time, functioning also as a sun-shading layer. the facade becomes both performative and expressive. together with the atrium, it turns the building into a dual exhibition system—internally through the gallery void and externally through the facade. in this way, the boutique hotel is not only for users and the city. as a result, the building evolves into a living, ever-changing architectural entity shaped continuously by its users.
1/5.000
sea of marmara
this map tracks the presence of street graffiti and public art. it highlights the high-density clusters around the istiklal corridor and the tunnel area, showing how the district's creative identity is concentrated in specific nodes versus the more residential and commercial outskirts.
street graffiti map
green areas
main roads
transportation stop points
railways
vernacular buildings
social nodes
AKARSU YOKUSU STREET
the akarsu yokusu street serves as a critical urban axis connecting the waterfront to the inner textures of the district. starting from the karakoy and mesis-i mebusan area, the route climbs significantly through a series of steep stairs, leading directly into the most crowded and vibrant street of cihangir. following this main flow, the axis reaches the firuzaga mosque before terminating into the organic, winding street pattern of cukurcuma. this route functions as a primary spine that transitions from a vertical climb into a high-density social hub, eventually merging into a labyrinthine urban fabric.
residential buildings
commercial buildings
mixed-use buildings
religious buildings
stepped floors
POLYCAM - LIDAR TECHNOLOGY 3D
this image was captured by scanning a moxy hotel room using lidar technology. we're using it as a base for our boutique hotel design.
3D-6D axonometric drawing project area
ALI COLAK 02022024

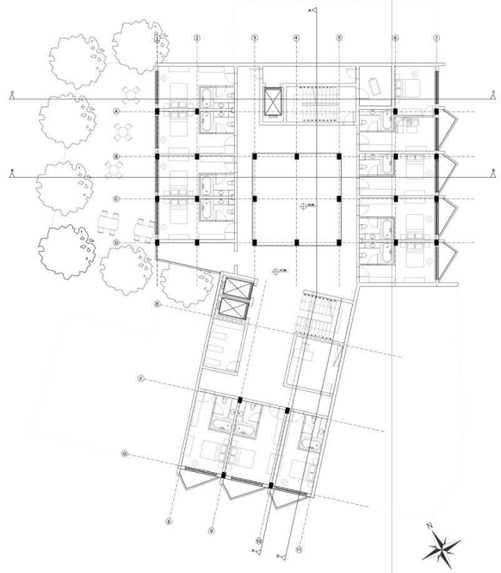

B-B SECTION
COMMERCIAL BUILDINGS
SOCIAL NODES
ITU faculty of architecture -project V-
CIHANGIR SITE ANALYSIS
7-8 STORIES
6 STORIES
5 STORIES
4 STORIES
3 STORIES
1-2 STORIES
NORTH
A-A SECTION
FIRUZAGA MOSQUE
AKARSU YOKUSU STREET
ITU PROJECT AREA
ILYAS CELEBI MOSQUE
RELIGIOUS BUILDINGS
STAIRS (HIGH SLOPE ZONES)
1/500
MAP 01: SOLID-VOID MAPPING
URBAN MORPHOLOGICAL ANALYSIS: SOLID-VOID
this analysis examines the dense architectural fabric of cihangir through a solid-void mapping, due to the historical organic growth of the area, the urban grid is characterized by high-density blocks and narrow circulation paths. a significant morphological shift occurs near the akarsu slope (akarsu yokusu) stairs. here, the extreme topographical inclination prevents dense construction, resulting in larger undeveloped pockets and vacant lands. these steep voids serve as crucial breathing points within the congested urban grid, offering potential for spontaneous social interaction.
MAP 02: GREEN INFRASTRUCTURE
URBAN FABRIC & GREEN VOIDS
this layer focuses on the district's fragmented green network, juxtaposed with the built environment. greenery in cihangir is predominantly "captured" within inner courtyards and private building blocks, creating a hidden ecological layer invisible from the main axes. on the street level, vegetation is limited to narrow sidewalk margins, acting as linear green veins. these fragmented patches represent the tension between intense urbanization and the surviving natural topography of the slope.
CIHANGIR COMMUNITY CENTER
SADRI ALISIK CULTURAL CENTER
FIRUZAGA MOSQUE
ORHAN KEMAL MUSEUM
YUNUS OZKUL SECONDARY SCHOOL
ILYAS CELEBI MOSQUE
MAP 03: HERITAGE & CONSERVATION
URBAN MEMORY
this layer identifies the registered civil and monumental architecture within the district. cihangir is a living archive of historical layers, where 19th-century apartment typologies and modernist transitions define the urban identity. the mapping highlights the high density of listed buildings along primary axes, reflecting the area's role as a pioneer of the first planned apartment districts in istanbul. these registered structures act as "anchors" of urban memory, preventing the total homogenization of the fabric. their distribution reveals a preservation pattern that follows the old parcel lines, contrasting with the newer, authorized interventions in the periphery.
MAP 04: ACOUSTIC COMFORT & NOISE EXPOSURE
MAP 05: SOLAR RADIATION & DAYLIGHT POTENTIAL
MAP 06: WIND MICROCLIMATE & VENTILATION
ALI COLAK 02022024


GROUND FLOOR
1/100 PLAN
STORAGE
LUGGAGE ROOM
BACK OFFICE
SIMSIRCI STREET
AKARSU YOKUSU STREET
N

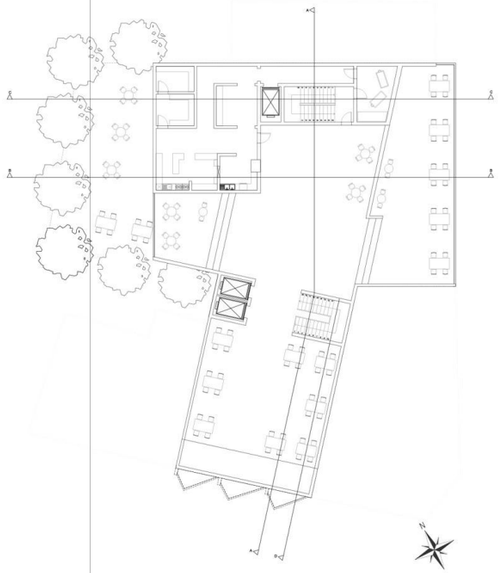

BASEMENT PLAN 1/200
N


LOBBY PLAN 1/200
N


A-A SECTION 1/200



TYPICAL PLAN 1/200



ROOF PLAN 1/200



B-B SECTION 1/200

STREET
ELEVATIONS



SIMSIRCI
STREET FAÇADE
ELEVATION

create an accurate urban street elevation from the provided building photos and 3d map screenshots. analyze each building individually and reconstruct the entire street exactly as it exists. align all buildings according to their real-world positions, widths, heights, floor counts, roof shapes, setbacks, and facade proportions. preserve windows, balconies, entrances, signage, and all architectural details. do not redesign, modernize, beautify, reinterpret, or invent any elements. create a continuous orthographic street elevation at a consistent scale with clean linework, high detail, and a white background. professional architectural presentation quality, similar to an architecture school urban analysis board.

use all uploaded images as references and cross-check information between the photos and the 3d map screenshots.



prompt by chatgpt-
generated with nanobanana-

AKARSU YOKUSU
STREET FAÇADE
ELEVATION



C-C SECTION

YEAR 3 — SEMESTER 5

IN THIS CHAPTER

The Uncanny — Studio Project 5

# 04

2025–26 Fall

STUDIO PROJECT

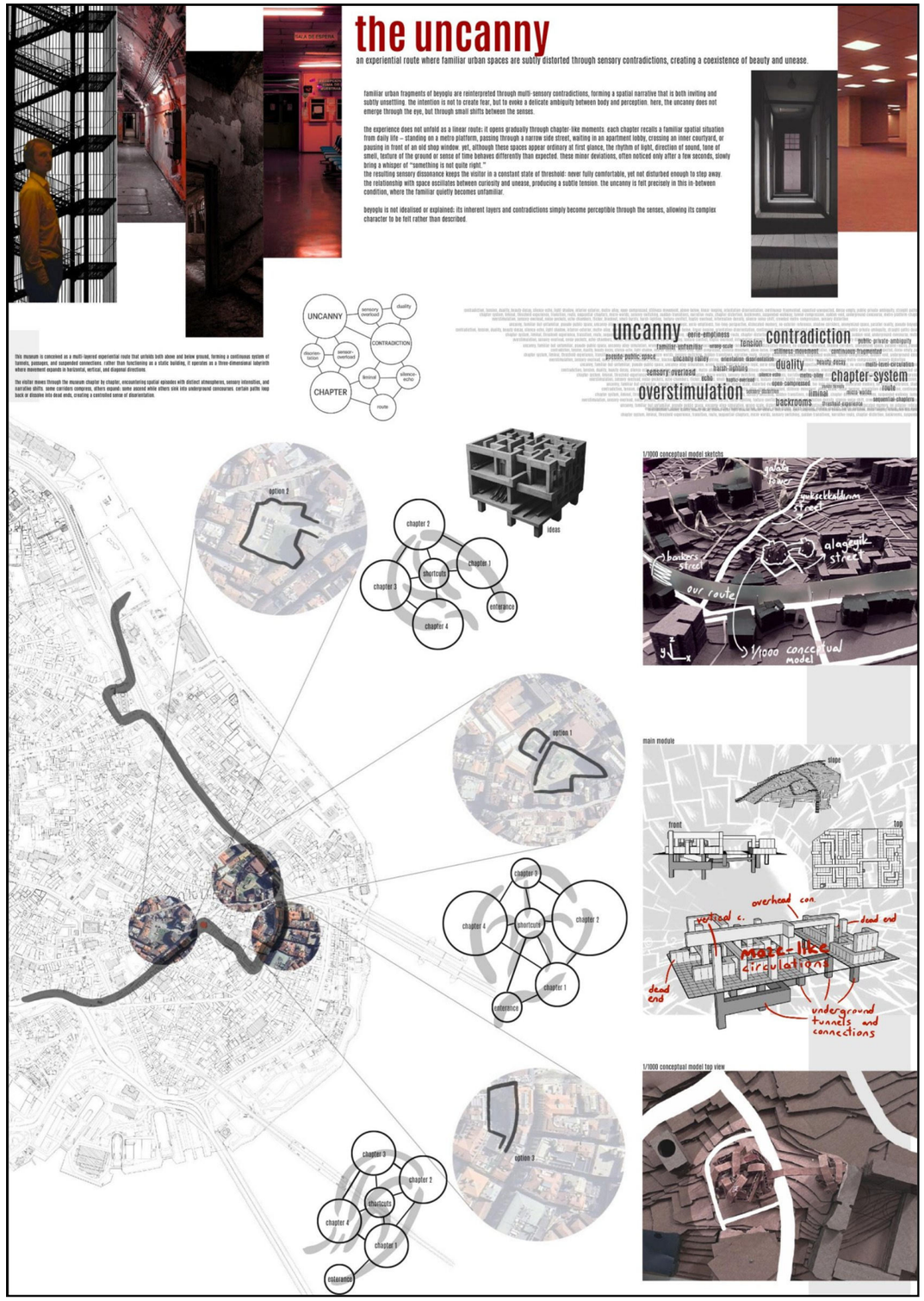
# The Uncanny

| | |
|---|---|
| COURSE | Architectural Design Studio V |
| TERM | 2025–26 Fall |
| SHEETS | A1 jury sheet + 4 × A1 analysis (group) |

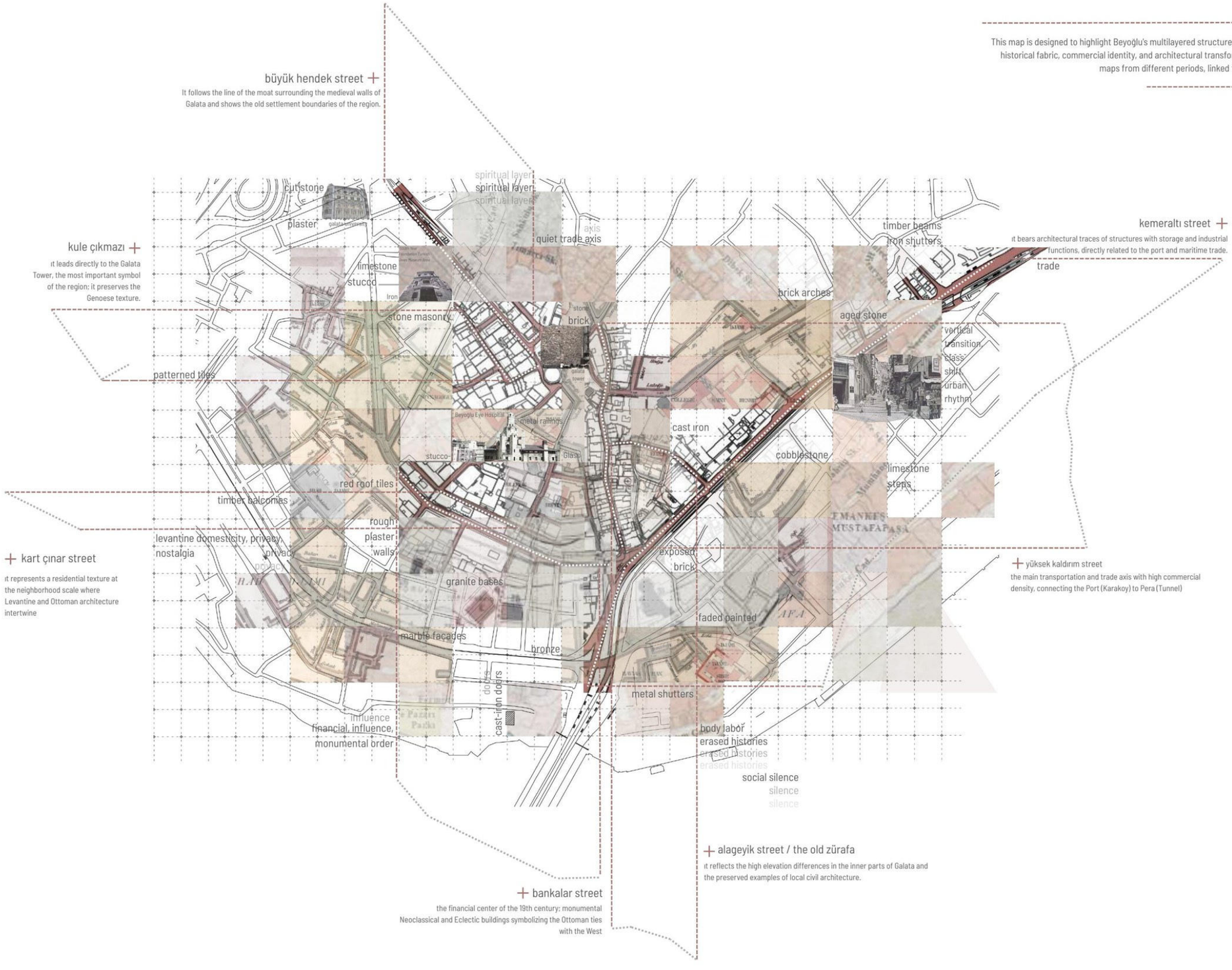
An urban studio that reads the city through the uncanny: the familiar made strange.

Layered analytical drawings, archive photographs and collage map where everyday streets turn unsettling, and how a project could work with that tension.

The proposal sets out to make that unease felt: familiar spaces, slightly displaced, so that the visitor senses something is not quite right.



This map is designed to highlight Beyoğlu's multilayered structure. Key streets reflecting the district's historical fabric, commercial identity, and architectural transformation are visualized using layered maps from different periods, linked to structural and cultural keywords.



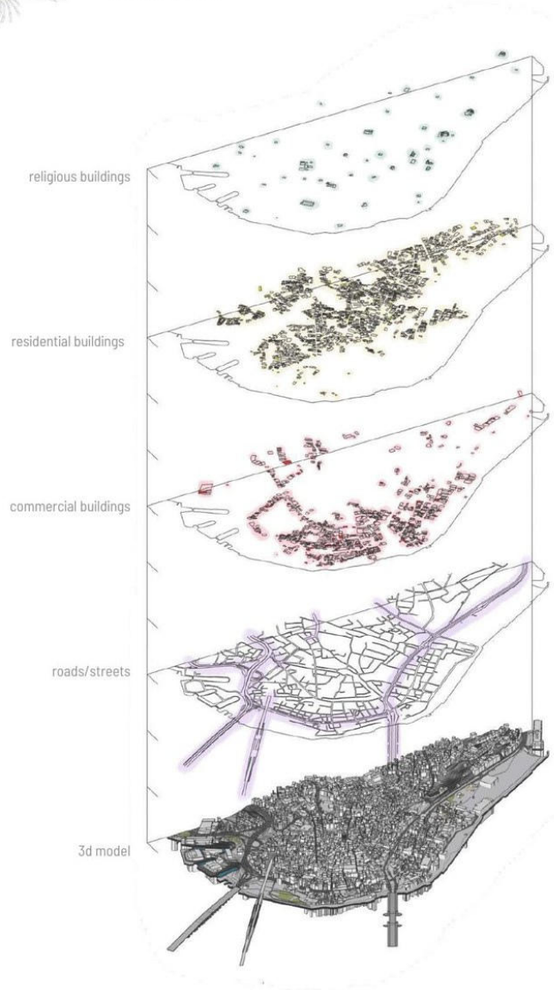
## Museum Hunt at Beyoglu

a museum is a cultural institution that collects, preserves, and exhibits objects of historical, artistic, or scientific value. It is also a dynamic space for learning, community engagement, and reflection. In cities like istanbul, museums act as living laboratories that preserve intangible heritage, communicate collective sensory awareness, and explore historical memory. by engaging multiple senses—sound, touch, smell, even taste—they reveal the city's architectural and socio-spatial narratives beyond visual perception.



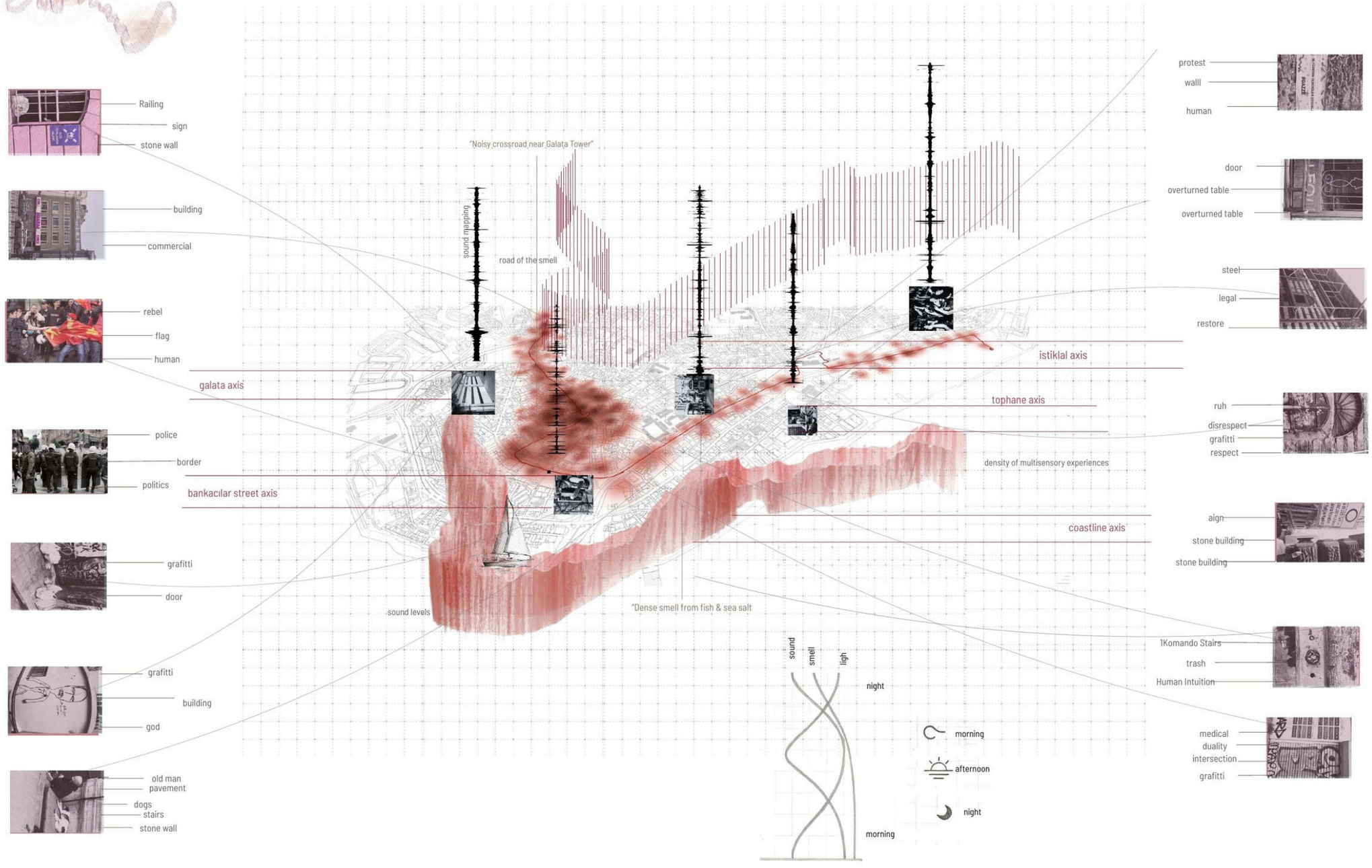
## Urban Morphology Layers of Beyoğlu

The diagram reveals the overlapping urban strata of Beyoğlu, where religious, residential, and commercial buildings coexist within a dense street network. Each layer represents a distinct yet interdependent system, shaping the three-dimensional urban form.






# beyoglu multisensory mapping



YEAR 2 — SEMESTER 4

IN THIS CHAPTER

Karasurları Healing Centre — Studio Project 4

# 05

2024–25 Spring

STUDIO PROJECT

# Karasurları Healing Centre

| | |
|---|---|
| COURSE | Architectural Design Studio IV |
| TERM | 2024–25 Spring |
| SITE | Bostans along the Theodosian Land Walls — Istanbul |
| SHEETS | 2 × A1 + process book |

Set in the bostans along the land walls, the healing centre offers visitors a place to recover physically and mentally in step with nature: plant-care areas, nature walks and group therapy.

A modular timber frame, rainwater harvesting and low-impact materials let the units sit lightly between the wall and the gardens.



AUG
MEN
TED
STORYTELLING

ITU Department of Architecture
2024-2025 Spring Semester
MIM 211E-MIM 212E (Architectural Design III-IV)
Assoc. Prof. Dr. Derya Güleç Özer
Elif Erkal

ALİ ÇOLAK

# ROOTED STRUCTURES

Istanbul Landwalls and new spatial investigations

PLAN 1/500



### PERMACULTURE AS A SPATIAL STRATEGY

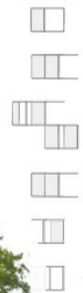
Rather than serving as a mere agricultural system, permaculture here operates as a design logic — organizing space through cycles of growth, decay, and regeneration. Plant beds, green corridors, and climbing vegetation are not decorative: they shape the spatial rhythm, define zones of pause and flow, and offer shade, nourishment, and interaction.

### BOTANICAL HERITAGE OF THE ISTANBUL LAND WALLS

This project is deeply rooted in the historical bostan culture — centuries-old community gardens that once thrived between the ancient walls. Wild herbs, seasonal vegetables, and climbing plants reference this local ecological memory. Instead of imposing upon the land, the modular structures respectfully coexist with its textures and past.

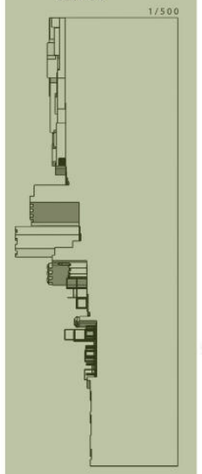
### ABOUT MODULES

The modules are built on a modular system formed by 3-meter steel rods. These cubic units combine into open, semi-open, or enclosed spaces. Wooden panels and climbing plants define shaded zones. The system offers a sustainable architectural solution with its portable, reusable, and reversible structure. It also respects the historical fabric by allowing installation without causing physical damage.



1/200

SECTION 1/500







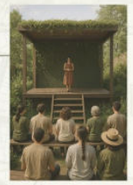
### CONTEMPORARY URBANISM INDIVIDUAL

In a world of disconnection and overstimulation, this self-healing center invites users to slow down, touch soil, and reconnect with living systems. Architecture is no longer a shelter, but a therapeutic interface — providing shadow, interaction, and sensory relief through nature-integrated modules.



### FROM INDIVIDUAL RELIEF TO COLLECTIVE CULTIVATION

Each modular platform offers not only space for rest but also for co-production — of food, memories, and shared rituals. Through collective gardening and communal rhythms, the project becomes a catalyst for healing not just individuals, but fragmented urban communities.



### HEALING THROUGH COMMUNITY

These modular structures open space not only for personal healing, but also for the restorative power of being together. Sitting quietly in nature, listening to a voice, or simply existing side by side becomes a shared experience. These shaded voids invite people into gentle encounters. Sometimes it is a conversation, sometimes just silence that heals. The structure becomes more than an object — it becomes a ground for connection.



AUG
MEN
TED
STORYTELLING

ITU Department of Architecture
2024-2025 Spring Semester
MIM 211E-MIM 212E (Architectural Design III-IV)
Assoc. Prof. Dr. Derya Güleç Özer
Elif Erkal

ALİ ÇOLAK

ROOTED STRUCTURES

Istanbul Landwalls and new spatial investigations

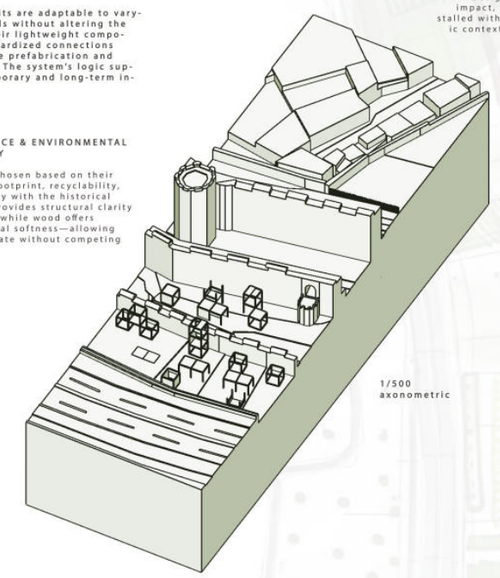
### CONSTRUCTION LOGIC & ADAPTABILITY

The modular units are adaptable to varying terrain levels without altering the topography. Their lightweight components and standardized connections allow for on-site prefabrication and quick assembly. The system's logic supports both temporary and long-term installations.

### MATERIAL CHOICE & ENVIRONMENTAL RESPONSIBILITY

Materials were chosen based on their environmental footprint, recyclability, and compatibility with the historical context. Steel provides structural clarity and reusability, while wood offers warmth and visual softness—allowing nature to dominate without competing with it.

The modular system is built with 3-meter-long steel profiles joined by bolted metal plates, allowing for easy assembly and disassembly. Timber floors and enclosures enhance its lightweight character. Designed for minimal ground impact, the structure can be installed without harming the historic context, supporting temporary and sustainable use.

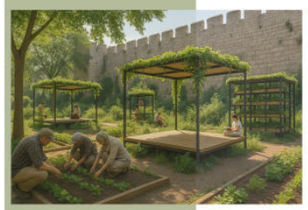


1/500
axonometric

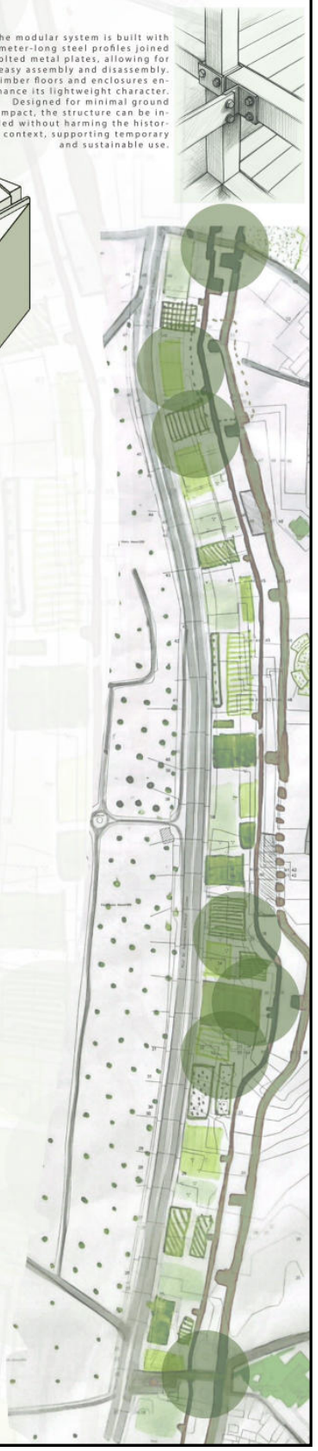


1/200
plans of modules









### DAILY LIFE INTEGRATION (EVERYDAY USE)

Beyond healing, the spaces are designed for everyday engagement: reading, resting, small-scale gardening, learning, or simply existing within nature. These functions anchor the modules to local life rather than separating them as isolated programs.

### VEGETATION PALETTE

The planting strategy draws from the agricultural memory of the Istanbul Land Walls. Vines like grape and honeysuckle wrap around the modular steel structure to form natural shading. Edible plants such as tomatoes, beans, and lettuce turn the space into a collective garden, while lavender, sage, and chamomile offer calming scents and support biodiversity. This palette not only enhances sensory experience but also reconnects visitors with Istanbul's layered botanical heritage.

### SOUNDSCAPE & SENSORY ENVIRONMENT

Designed to buffer the noise of urban life, the modules form a sensory refuge where sound is redefined. Instead of traffic, users hear rustling leaves, flowing water, and shared human voices—creating an acoustic layer of calmness.

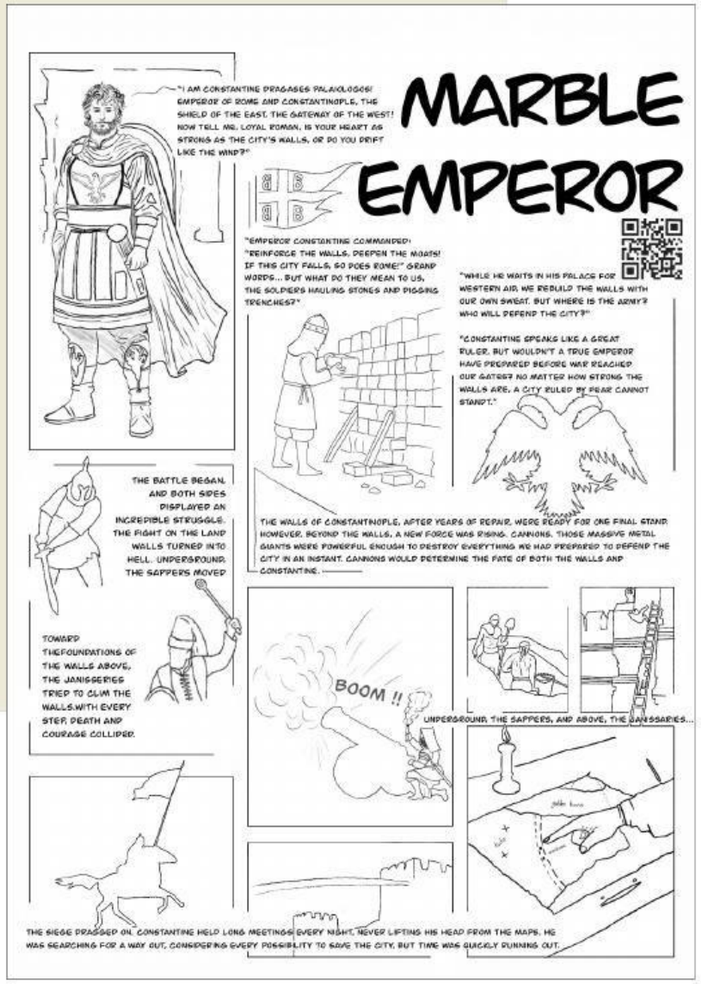
# #module 1

istanbul landwalls collage



#module 2

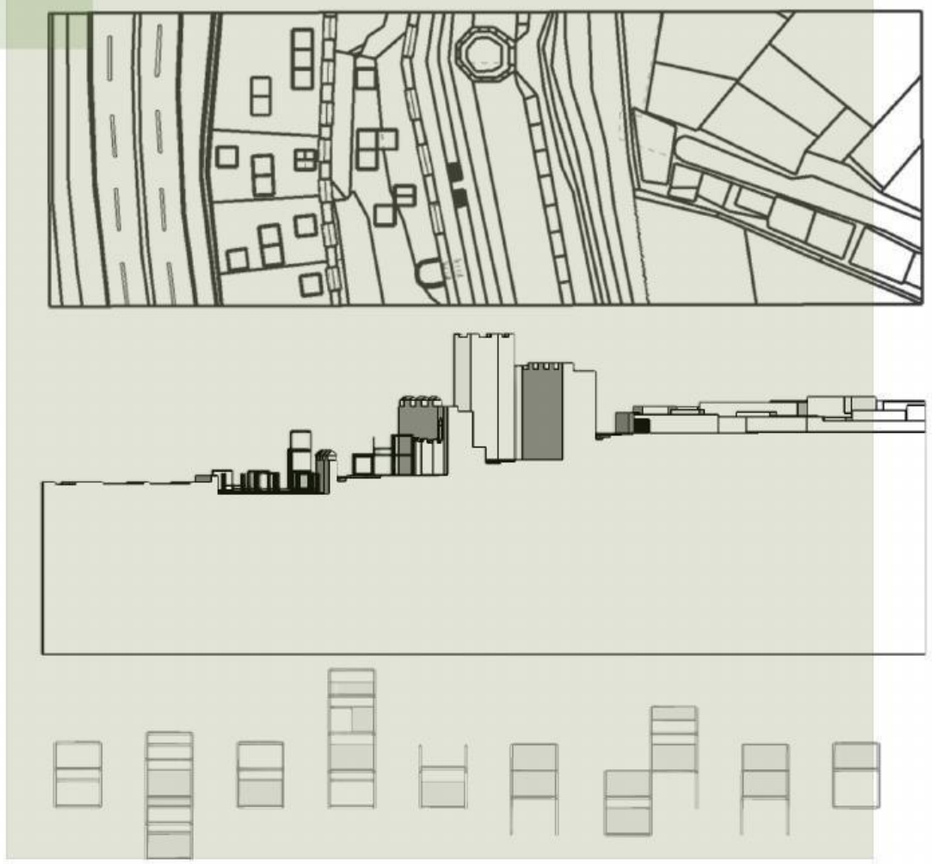
storyboard
and AR works
about legacy
of landwalls

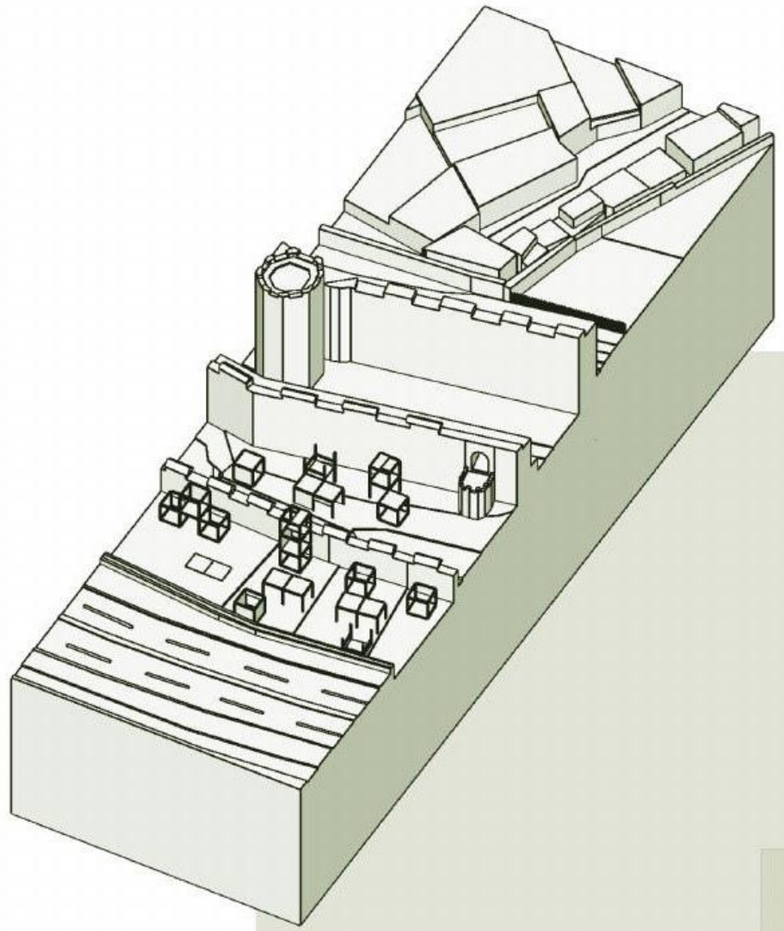





# #module 3

plan, section, axonometric. modules





YEAR 2 — SEMESTER 3

IN THIS CHAPTER

Atlas — study centre on the Golden Horn, Cibali

# 06

2024–25 Fall

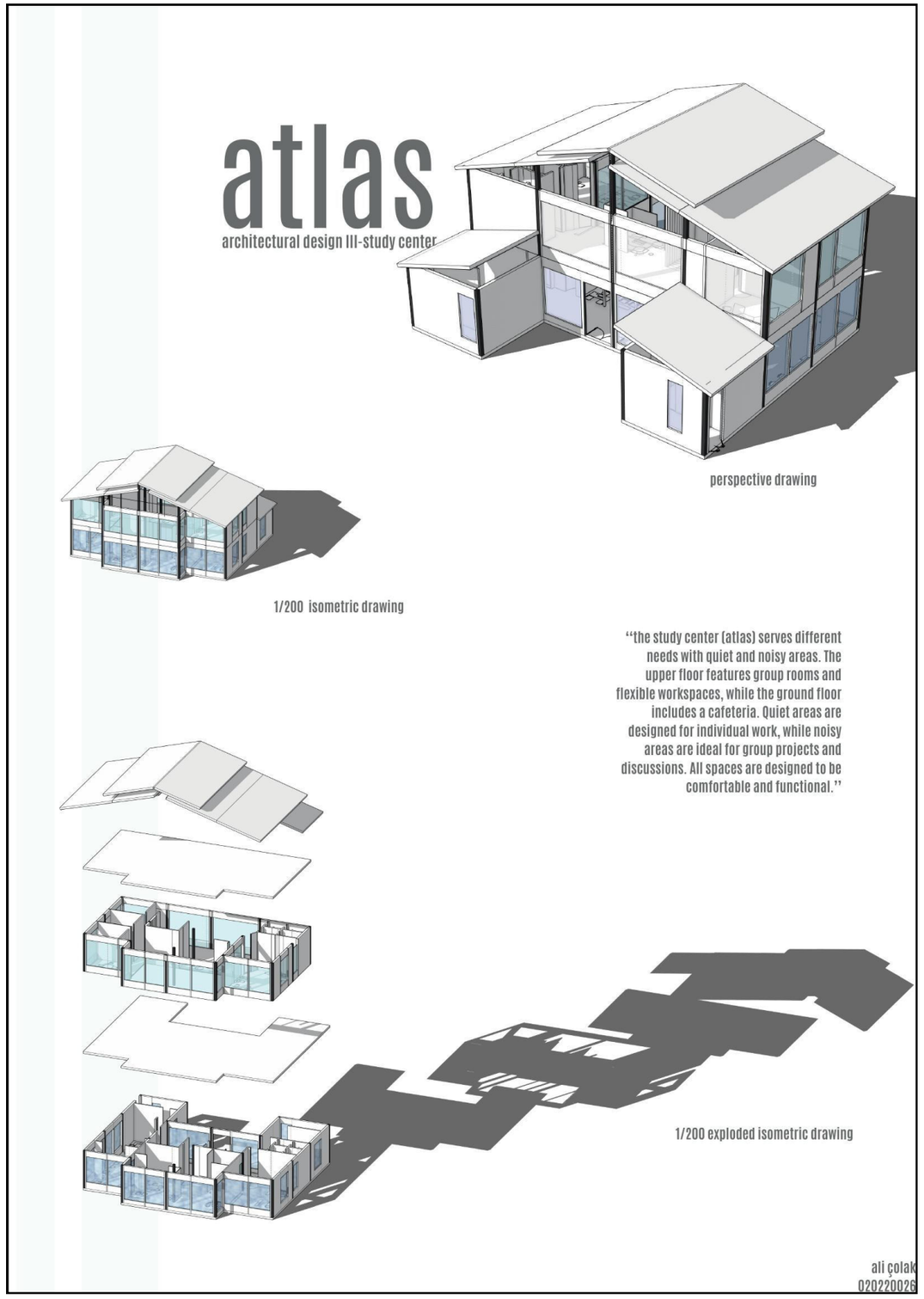
STUDIO PROJECT

# Atlas

| | |
|---|---|
| COURSE | Architectural Design Studio III |
| TERM | 2024–25 Fall |
| PROGRAM | Study centre |
| SITE | Golden Horn waterfront, Cibali — Istanbul |
| SHEETS | 8 × A1 |

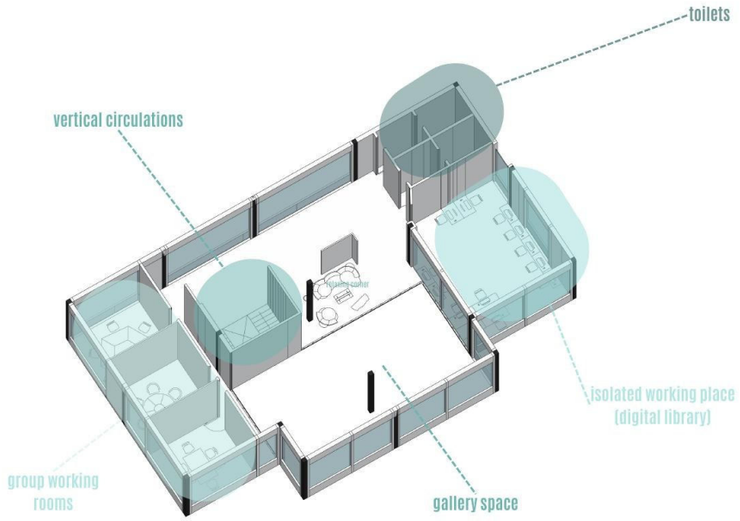
Cibali is a historic neighbourhood on the Golden Horn with a growing student population from the nearby universities; its waterfront has strong potential for public space.

Atlas is a study centre that separates quiet and noisy use. The ground floor holds a cafeteria, library and group work areas; the upper floor has group rooms, a digital library and flexible workspaces.

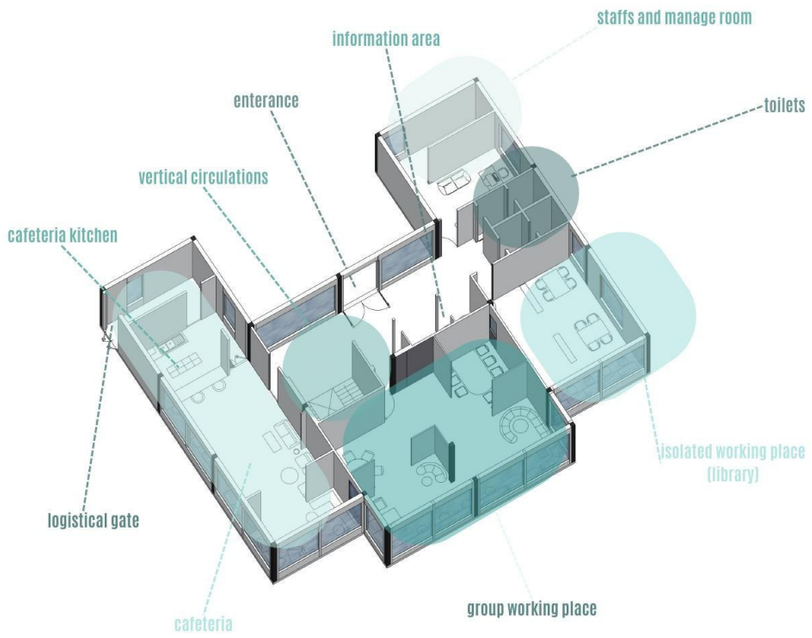


## bubble diagram

### first floor




### ground floor




ali çolak
020220026

## plans

first flooor

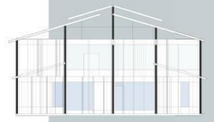


ground floor

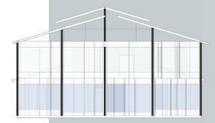


## elevations

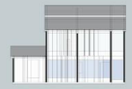
1/200 front elevation (west)



1/200 back elevation (east)



1/200 right elevation (south)



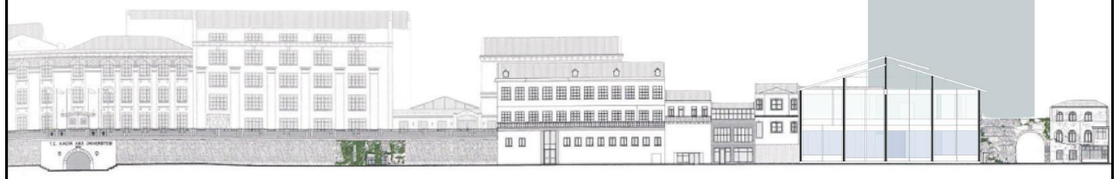
1/200 left elevation (north)



1/200 wireframe



cibali gate is more than just a historic entrance–it's a silent witness to centuries of movement, trade, and transformation. unlike istanbul's grander gates, cibali stood as a gateway for merchants, fishermen, and everyday people shaping the city's daily rhythm. over time, it became a threshold between the working-class docks of the golden horn and the heart of old istanbul. though the walls around it have faded into history, the gate still marks a place where past and present collide, preserving the spirit of a neighborhood that has always been in motion.



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YEAR 1 — SEMESTER 2

IN THIS CHAPTER

Biomaterial Studies

# 07

2023–24 Spring

STUDIO PROJECT

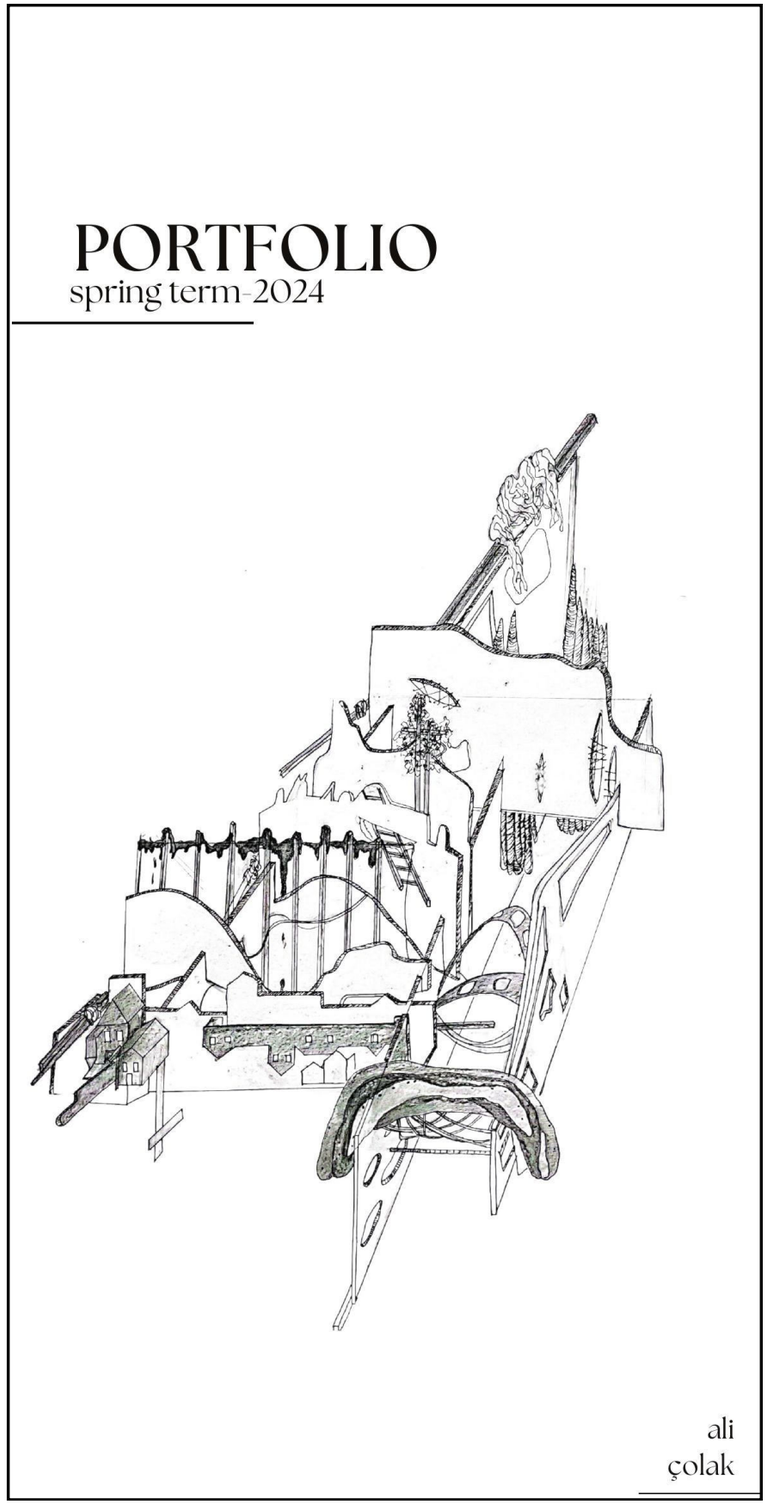
# Biomaterial Studies

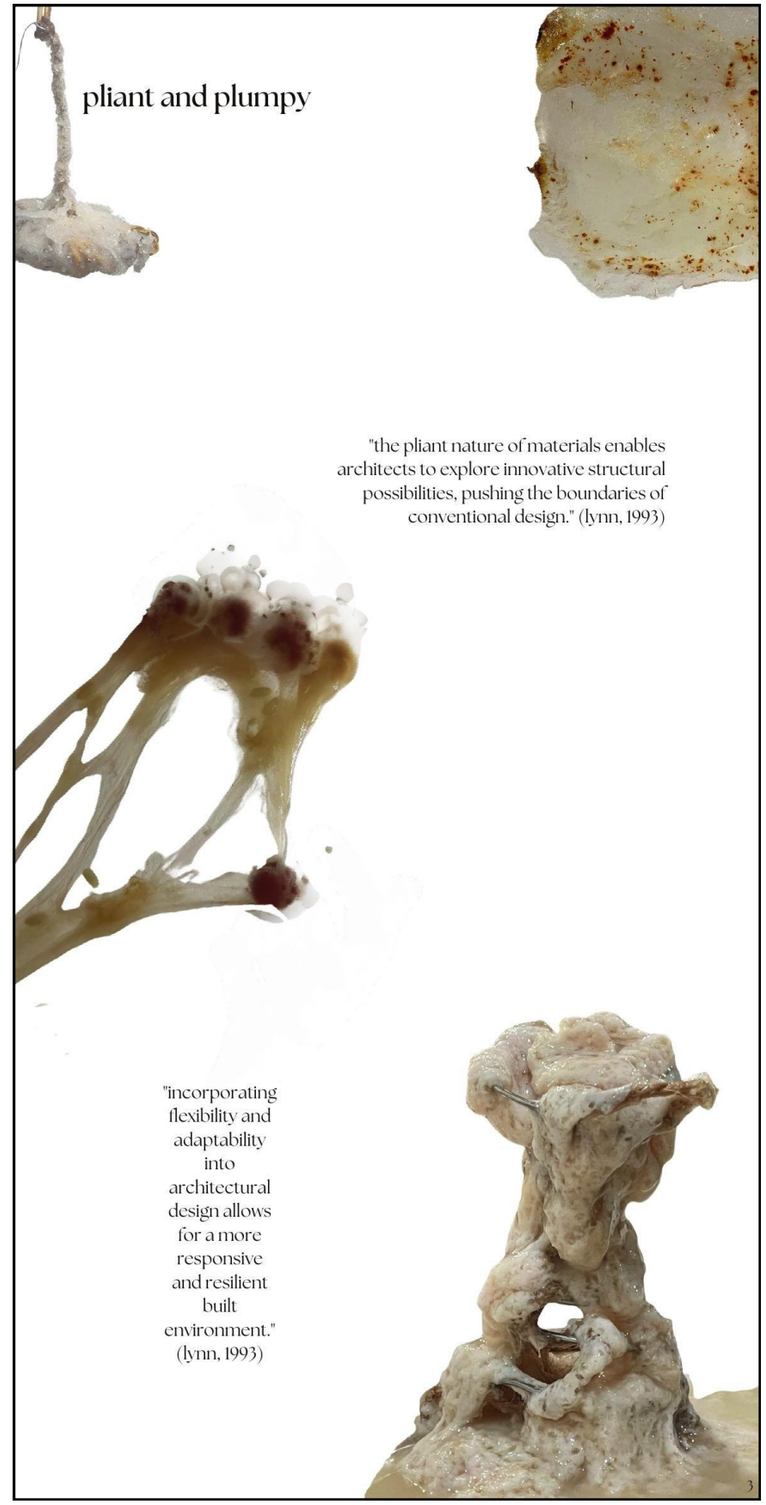
| | |
|---|---|
| COURSE | Architectural Design Studio II |
| TERM | 2023–24 Spring |
| MEDIA | Found objects, sketching, collage model |

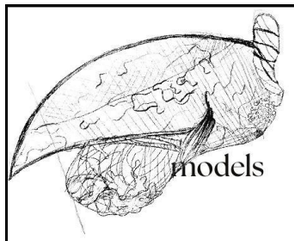
A first-year test studio on biomaterials: material samples, found objects and hand sketches of the city.

Material fragments were cast into collage models and translated into an axonometric proposal and street perspectives.

A test studio that brings biomaterials into architecture, using grown and found materials as the starting point for form.









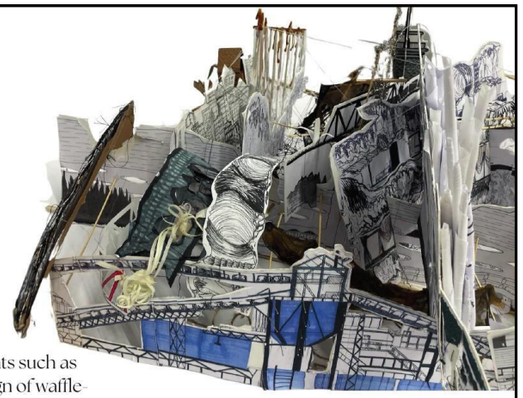

"architectural curvilinearity involves the seamless integration of form and function, where the fluidity of shapes reflects the adaptability of the design." (lynn, 1993)

"curvilinear forms challenge traditional architectural paradigms by introducing a dynamic interplay between structure and space." (lynn, 1993)

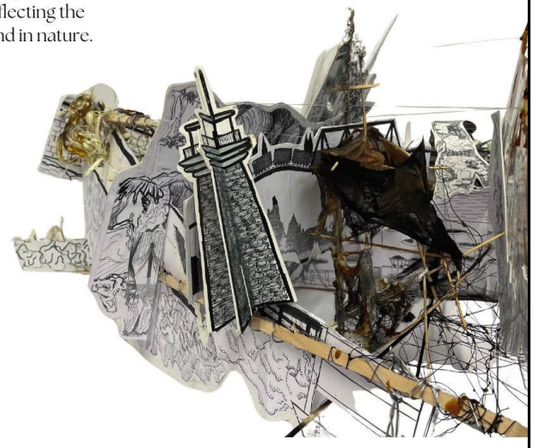




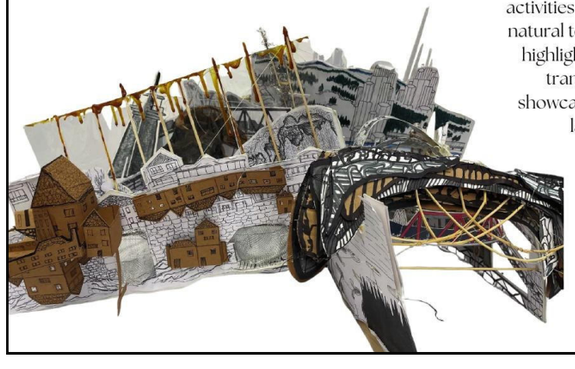




by incorporating elements such as biomaterials into the design of waffle-like structures, the project promotes ecological integration. this approach not only reduces the environmental impact of construction but also highlights how sustainable materials can be harmoniously integrated into built environments, reflecting the textures and forms found in nature.



zonguldak's natural environment, including its forests, caves, and lava columns, has been transformed by coal mining, while these industrial activities are shaped by the natural terrain. the project highlights these mutual transformations, showcasing the evolving landscape.







The Hybrid Topographies of Zonguldak project explores the interconnectedness of natural and built environments by examining how coal mines, forests, caves, and landforms shape and are shaped by industrial activities. This symbiotic relationship is highlighted through the use of biomaterials in design, showcasing sustainable and harmonious integration with the natural landscape.



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THANK YOU.