

**im** 2024  
içmimarlık öğrencileri proje yarışması

# ÖDÜL TÖRENİ ve KOLOKYUM



# Yarışma Üst Kurulu

## Danışma Kurulu



**İsmet Tekeli**

TMMOB  
İçmimarlar Odası  
Eski Genel Başkanı



**Prof. Dr.**

**Gözen Güner Aktaş**

Başkent  
Üniversitesi



**Doç. Dr.**

**Meryem Yalçın**

TOBB Ekonomi ve  
Teknoloji Üniversitesi



**Emrah Kaymak**

TMMOB  
İçmimarlar Odası  
Genel Başkanı

# Yarışma Üst Kurulu Düzenleme Kurulu



**İsmet Tekeli**

TMMOB  
İçmimarlar Odası  
Eski Genel Başkanı



**Burcu Yazgan**

TMMOB  
İçmimarlar Odası  
İzmir Şube Başkanı



**Prof. Dr.**

**Erkan Aydın**  
Karadeniz Teknik  
Üniversitesi



**Prof. Dr.**

**Zeynep Tuna**  
Yaşar  
Üniversitesi



**Doç. Dr.**

**Emre Ergül**  
İzmir Ekonomi  
Üniversitesi



**Emrah Kaymak**

TMMOB  
İçmimarlar Odası  
Genel Başkanı



# Yarışma Ev Sahibi Koordinasyon Ekibi



**Dr. Öğr. Üyesi  
Meltem Eranıl**  
Koordinasyon Ekibi



**Dr. Öğr. Üyesi  
Gözde Damla Turhan Haskara**  
Koordinasyon Ekibi



# Yarışma Ev Sahibi Yıl Sorumluları



**Dr. Öğr. Üyesi  
İpek Kaştaş Uzun**  
1. Yıl Kategori  
Sorumlusu



**Dr. Öğr. Üyesi  
Gözde D. Turhan Haskara**  
2. Yıl Kategori  
Sorumlusu



**Doç. Dr.  
Didem Kan**  
3. Yıl Kategori  
Sorumlusu



**Dr. Öğr. Üyesi  
Meltem Eranıl**  
4. Yıl Kategori  
Sorumlusu



**Dr. Öğr. Üyesi  
Selin Gülden**  
Mobilya ve Aydınlatma  
Tasarımı  
Kategori Sorumlusu



# Yarışma Ev Sahibi

## Destek Ekibi



**Dr. Öğr. Üyesi**  
**Didem Yavuz Velipaşaoğlu**



**Araş. Gör.**  
**Hande Yıldız Çekindir**

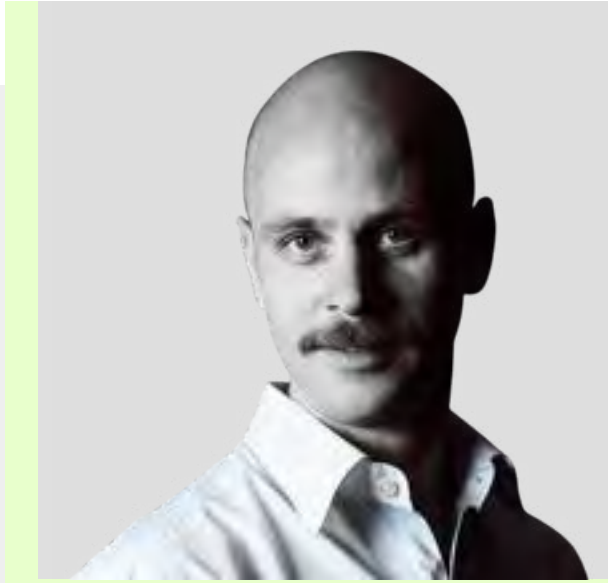


**Araş. Gör.**  
**İdil Bakır Küçükkaya**



# IT Bölümü

## Teknik ve Dijital Altyapı Ekibi



**Engin Eğrihancı**  
Web Teknolojileri  
Müdürü



**Berkay Kılıç**  
Web Teknolojileri  
Uzman Adayı



# İEÜ - İçmimarlık ve Çevre Tasarımı Bölüm Başkanı

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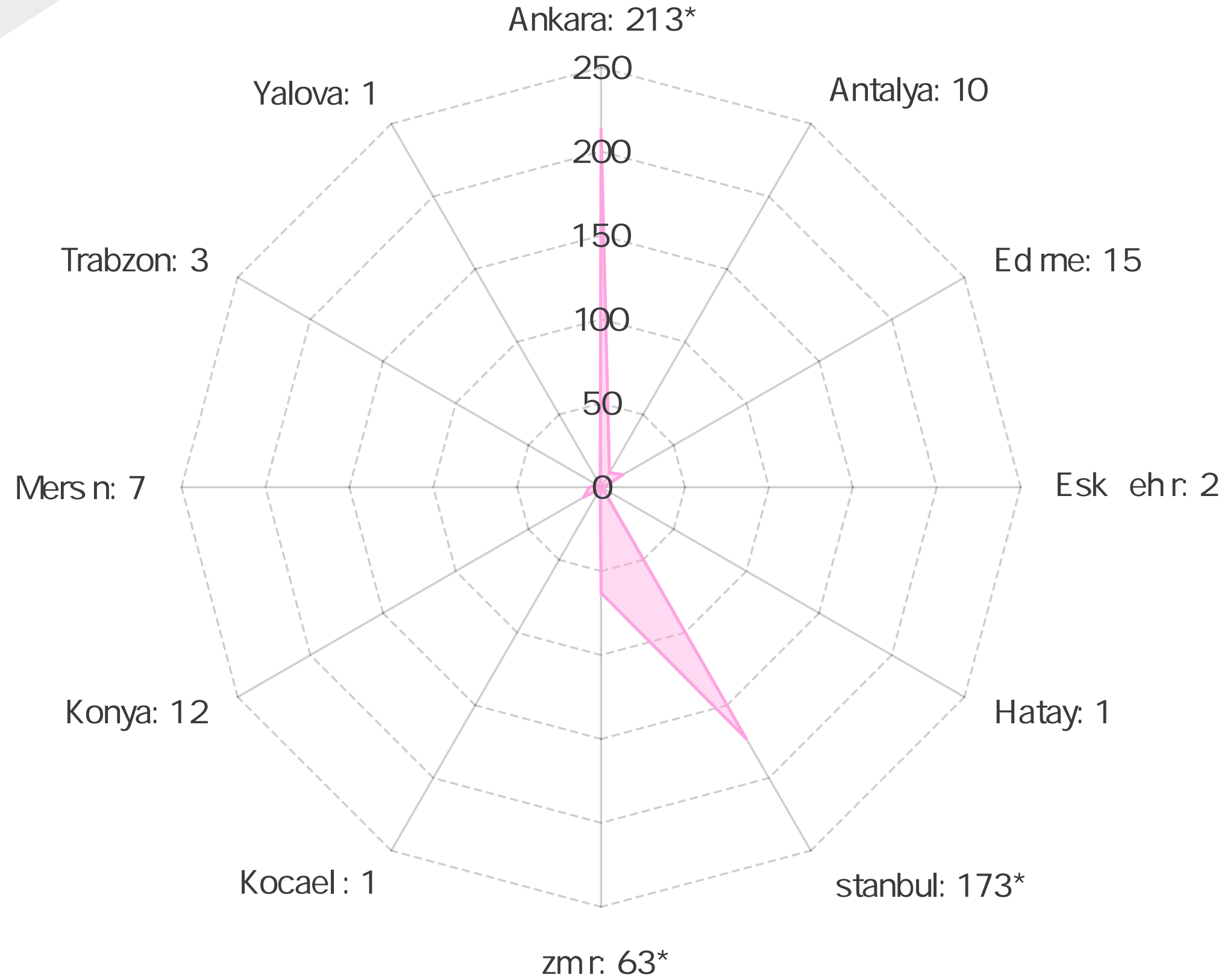
**Doç. Dr.**

**Emre Ergül**

İzmir Ekonomi  
Üniversitesi



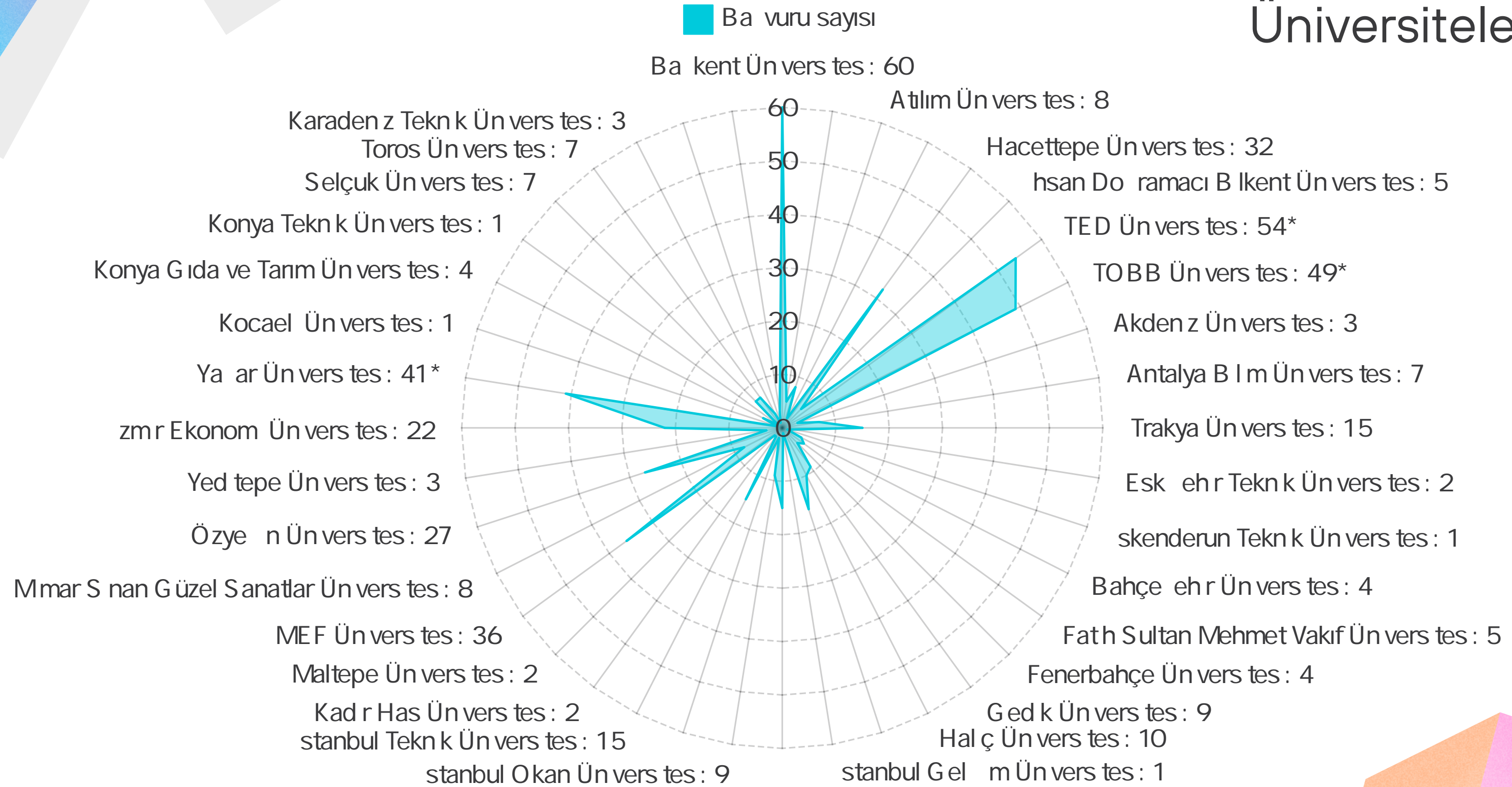
# Başvuru Sayıları İllere Göre



**12** Farklı Şehir

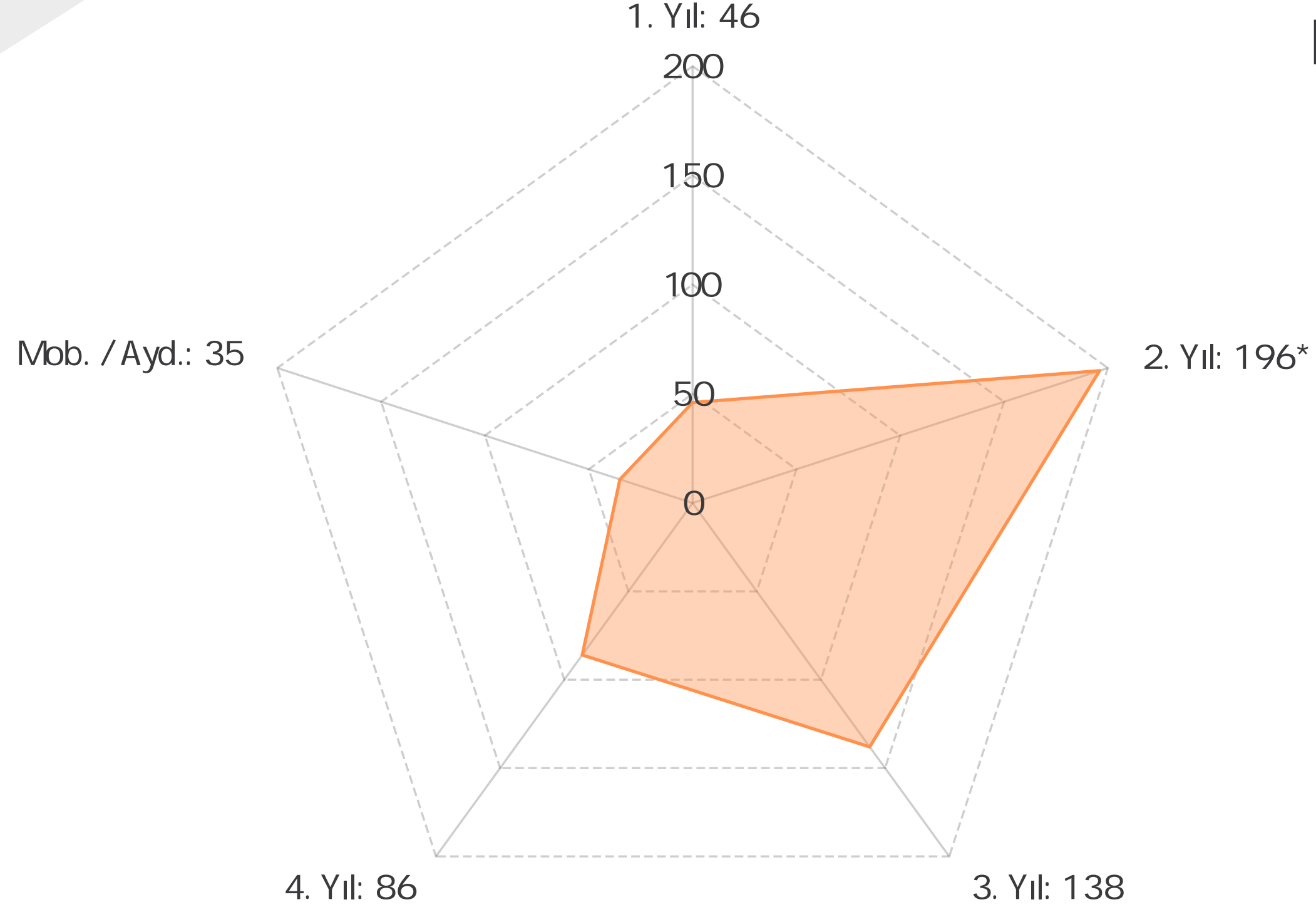


# Başvuru Sayıları Üniversitelere Göre



40 Üniversite

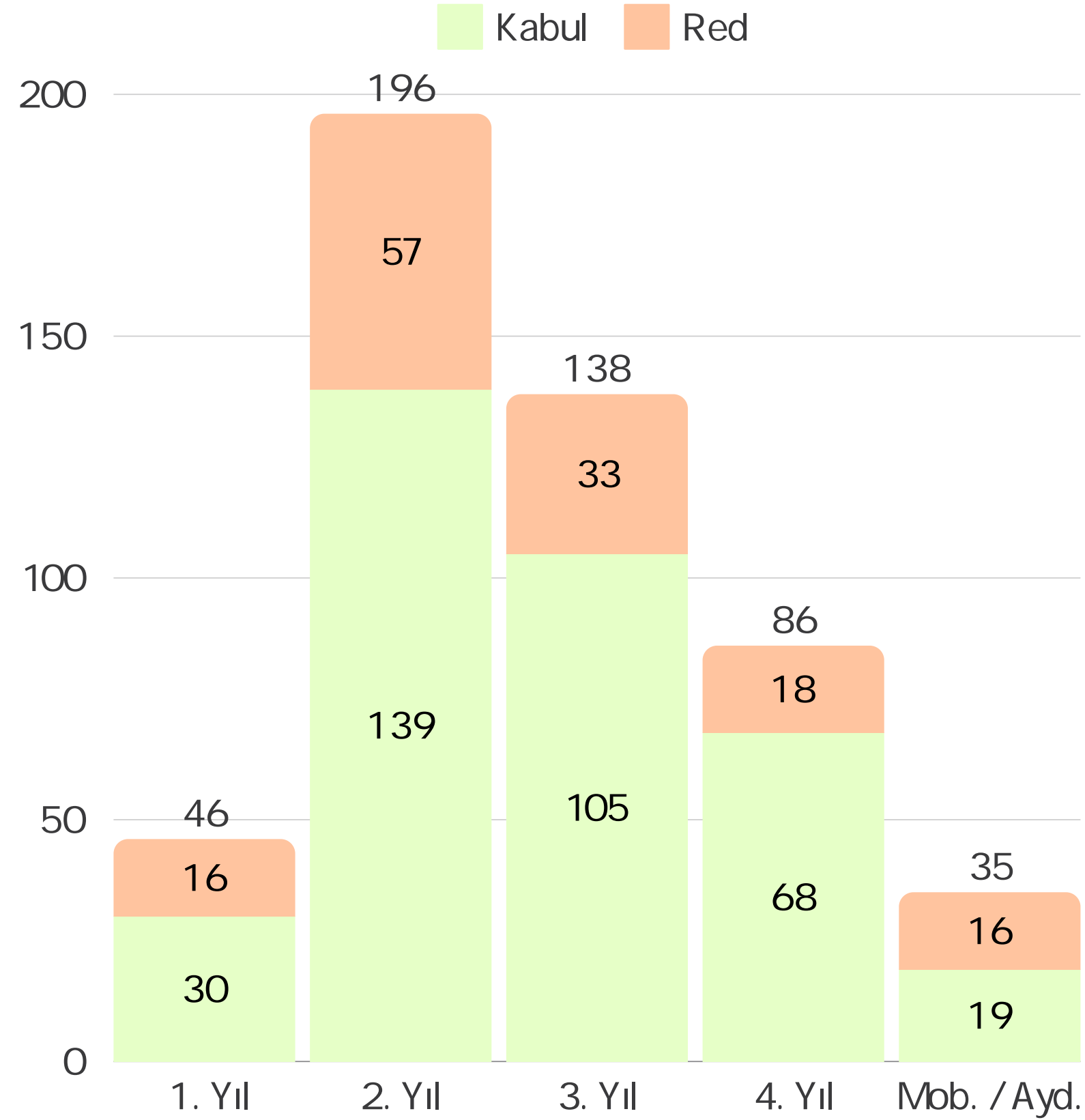
# Başvuru Sayıları Kategorilere Göre



Toplam **501** Başvuru

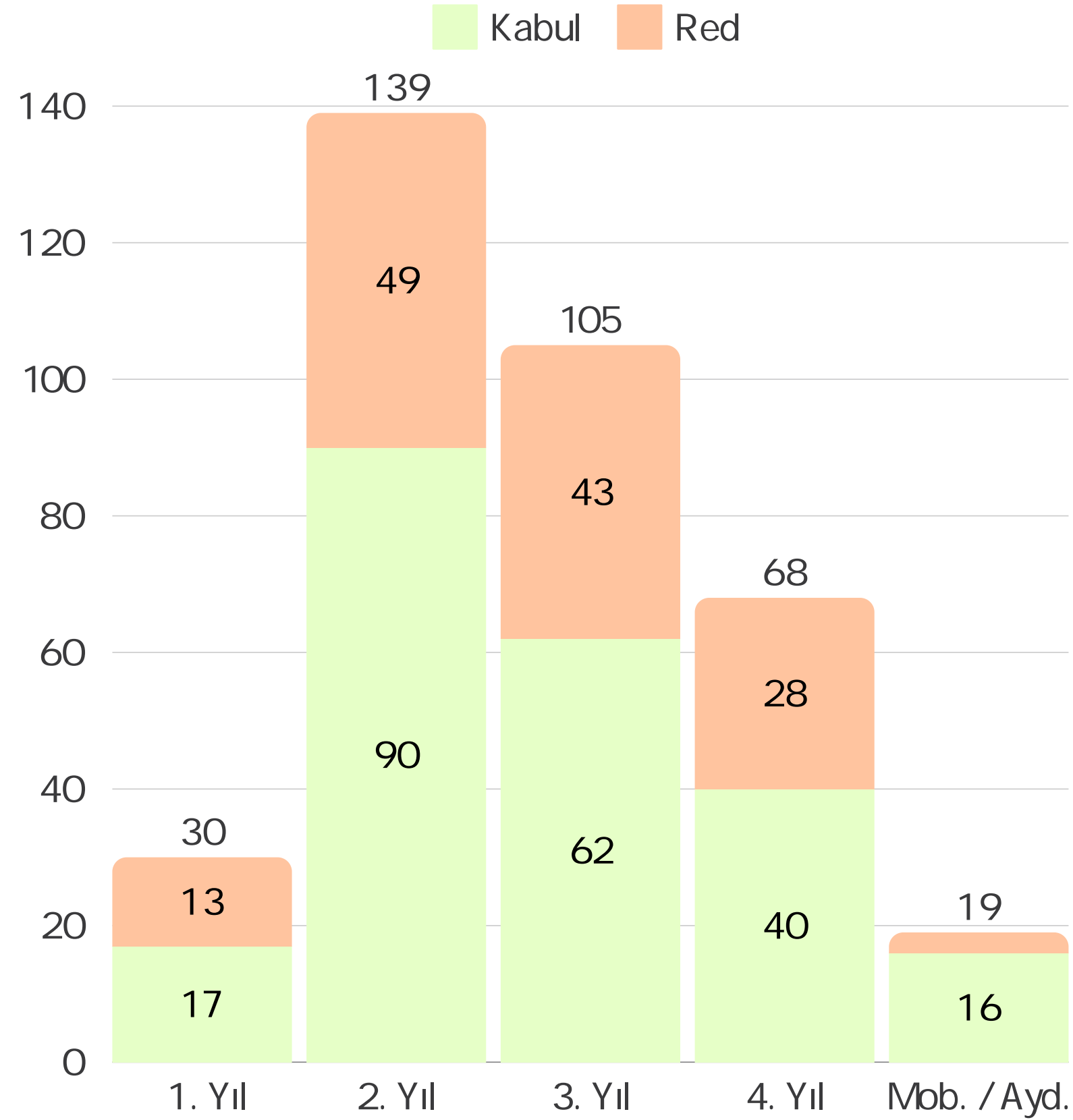


# Başvuru Sayıları Kategorilere Göre Ön eleme



**361** Kabul  
**140** Red

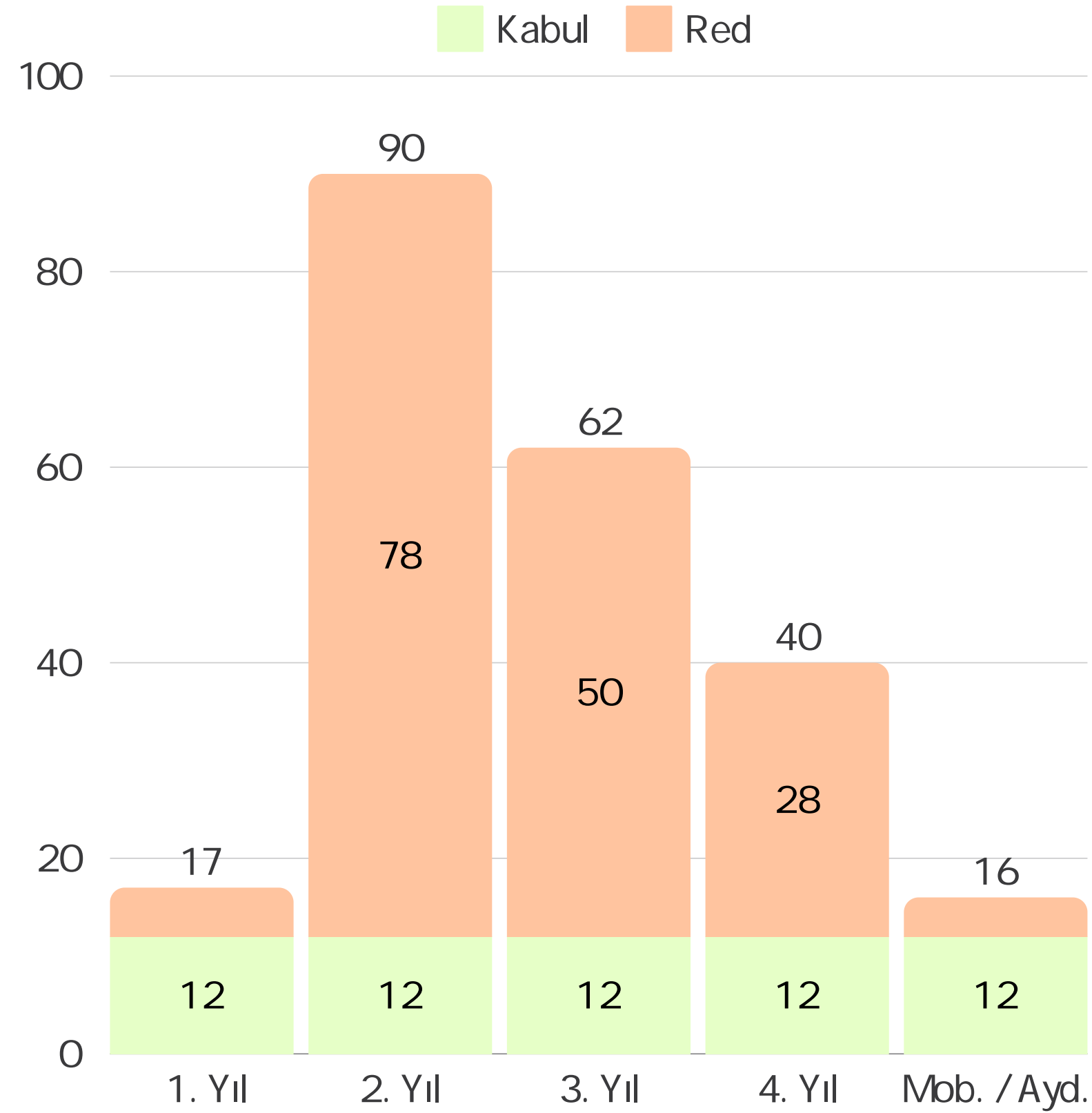
# Başvuru Sayıları Kategorilere Göre 1. Aşama



**225** Kabul  
**136** Red



# Başvuru Sayıları Kategorilere Göre 2. Aşama



**60** Finalist  
**165** Red

# Başvuru Sayıları

## Kategorilere Göre

### 3. Aşama

1. Yıl	2. Yıl	3. Yıl	4. Yıl	MOB./AYD.
12	12	12	12	12
6	6	6	6	6
6	6	6	6	6

Çevrimiçi Toplantılar  
İlk **12** Sıralaması  
**6** Ödül + **6** Yedek



# TMMOB İçmimarlar Odası

**im** 2024  
içmimarlık öğrencileri proje yarışması



**Emrah Kaymak**

TMMOB  
İçmimarlar Odası  
Genel Başkanı



**Burcu Yazgan**

TMMOB  
İçmimarlar Odası  
İzmir Şube Başkanı



# ÖDÜL TÖRENİ

***im* 2024**  
içmimarlık öğrencileri proje yarışması

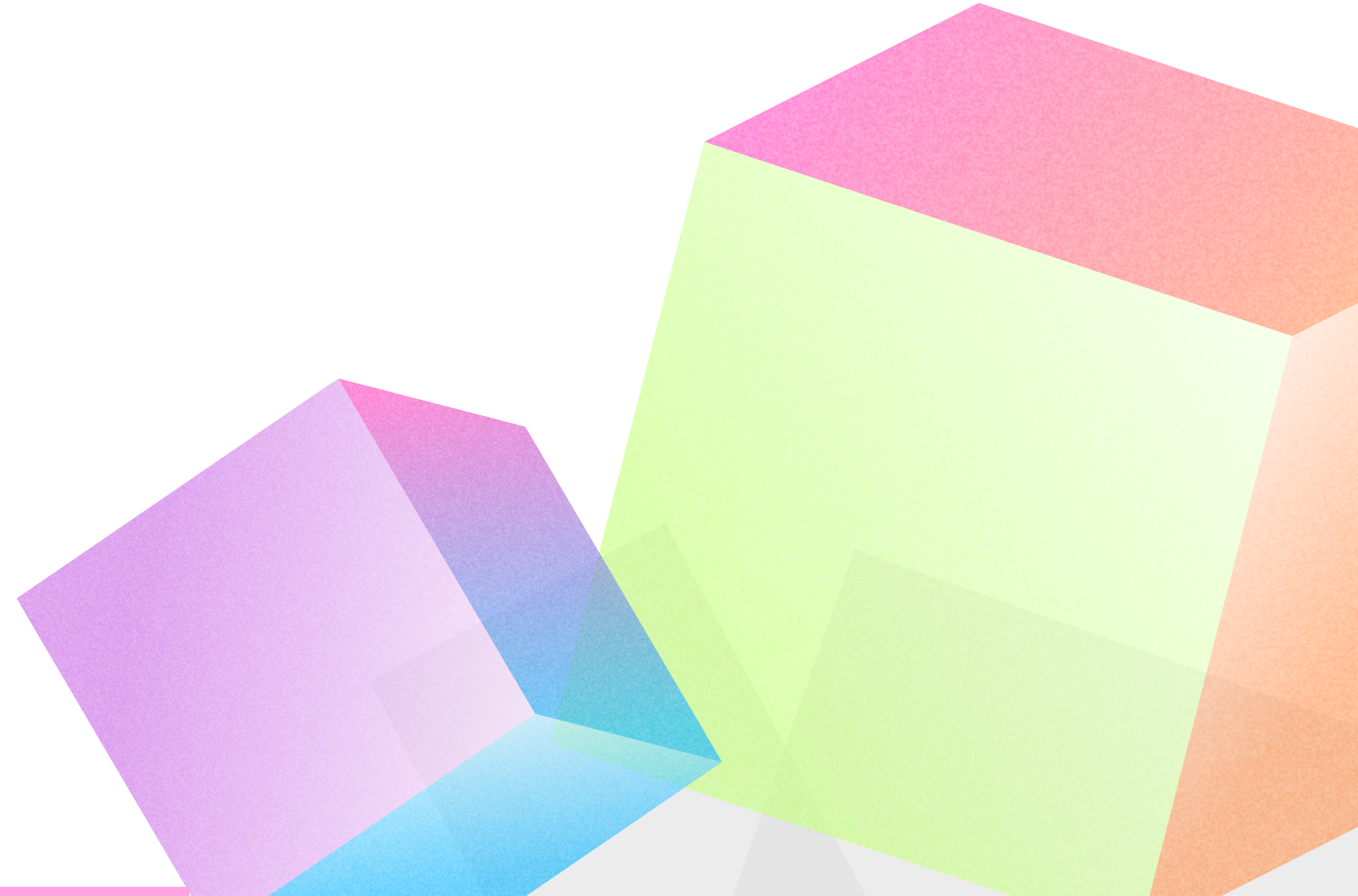




# *im* 2024

içmimarlık öğrencileri proje yarışması

## 1. YIL KATEGORİSİ





# Jüri Üyeleri

## 1. Yıl Kategorisi



**Dr. Öğr. Üyesi**  
**İpek Kaştaş Uzun**  
İzmir Ekonomi Üniversitesi



**Prof. Dr.**  
**Banu Manav**  
Kadir Has Üniversitesi



**Prof. Dr.**  
**Kağan Günçe**  
Doğu Akdeniz Üniversitesi



**Doç. Dr.**  
**Elif Güneş**  
Atılım Üniversitesi



**Doç. Dr.**  
**Papatya N. D. Yörükoğlu**  
Çankaya Üniversitesi



**Dr. Öğr. Üyesi**  
**Ahmet Sezgin**  
MEF Üniversitesi



**Dr. Öğr. Üyesi**  
**Hande Atmaca**  
İstanbul Beykent Üniversitesi

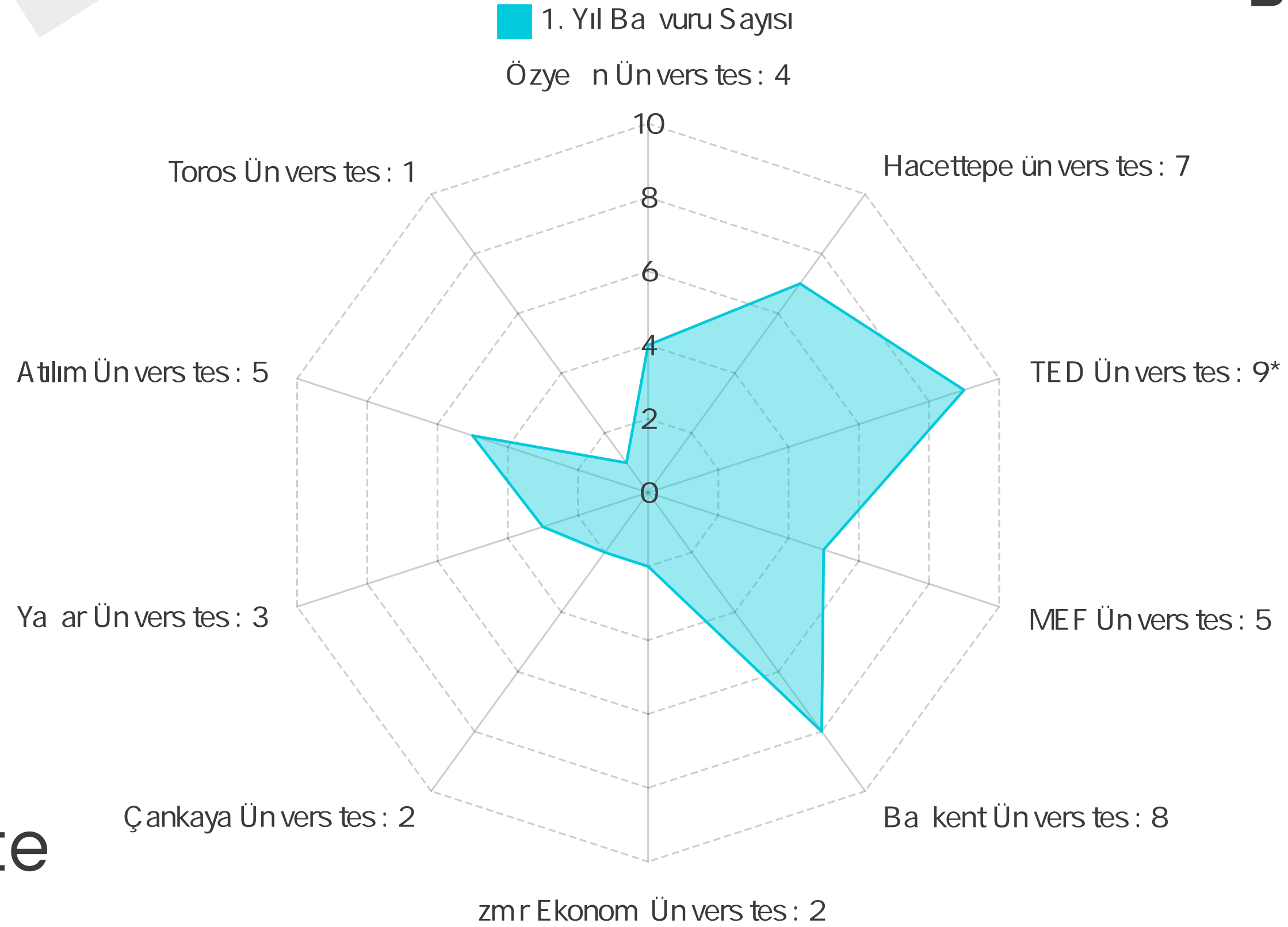


**Ali Gözütok**  
TMMOB İçmimarlar Odası  
Bursa Şube Başkanı



# Başvuru Sayıları

## 1.Yıl Kategorisi



**10** Üniversite  
**46** Başvuru

Rumuz	Ad-Soyad	Üniversite
18950	Ahmet Uz & Gamze Türker	Başkent Üniversitesi
16941	Maral Bayramoğlu	Atılım Üniversitesi
13446	Zeynep Mayuk	Çankaya Üniversitesi
16809	Zeynep Naz Şimşek & Zeynep Güven	Başkent Üniversitesi
11669	Elif Melek Yücedal	TED Üniversitesi
11096	Beyza Babal	Özyeğin Üniversitesi
19766	Beyzanur Kaleler	Atılım Üniversitesi
19023	Sude Nur Koç	TED Üniversitesi
16614	Sude Naz Aydın	Yaşar Üniversitesi
16046	Asya Müngen & İpek Tezel	Başkent Üniversitesi
15833	Şerife Nazlı Kocaadam	Atılım Üniversitesi
14905	Ceylin Üye & Ebru Ademoğlu	Başkent Üniversitesi

# 1. Yıl Kategorisi Finalistler



# CRAFTS UNDER THE SPOTLIGHT

W-VIQ : WEAVING ATELIER



**Population:**  
Workshop participants, students, people who are interested in rugs, animals, neighborhood

**Access:** Next to the roadway there is a bus station. Also the car park area is near.



### EXPERIENCE AREA

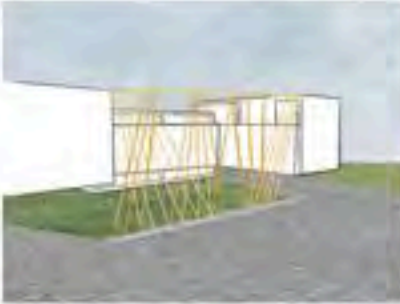
Located in the middle of the courtyard, the experience area allows visitors to explore traditional weaving art through an emotional journey.

**Interactive Entrance:**  
Visitors enter by pulling and tightening intertwined ropes, which return to their original state after use.

**Inside:**  
Visitors encounter a wall of lengthwise black threads. They choose colorful threads representing different emotions and weave them through the black threads to create their own patterns.

**Meaning and Emotions:**  
This area emphasizes the meanings carried by colors and symbols in weaving, allowing visitors to physically and emotionally weave their own stories.

The main colors used at the project area selected from the basic palette of Turkish carpet weaving: **Red** and **blue** are the defining tones that strengthen the spatial effect and provide aesthetic integrity. **White** reflects the dynamic atmosphere of the workshop area, **blue** with depth to the ceiling of the exhibition area. These colors aim to separate the functions of the spaces. **Purple** is used as a transition color in the entrance and stairs, and in the circulation areas, emphasizing the transition of users to different spaces. The strategic integration of colors strengthens the architectural synthesis and cultural context of the project.



### How are you today?

Choose the emotion you experience and start weaving your story!

- Happy
- Thoughtful
- Peaceful
- Lonely
- Excited
- Sad

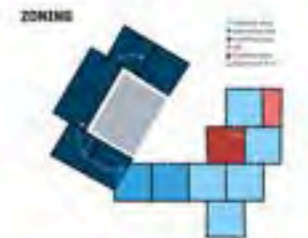


FIRST FLOOR PLAN (1/100)

This project focuses on two distinct areas: an exhibition and a workshop, each designed to emphasize different aspects of weaving. Weaving is characterized by its up-and-down and zigzag movements, which is aimed for visitors to experience in the exhibition area. As visitors navigate through the space, they turn left and right, ascend, and make zigzag movements. This interactive approach allows visitors to experience the weaving process in a tactile and engaging manner. In contrast, these movements are less pronounced in the workshop area, where the function of the space is more critical.



Room	Area	Volume
Workshop	150	1500
Exhibition	150	1500
Entrance	50	500
Stairs	50	500
Office	50	500
Storage	50	500



The detailed view of the motifs on the ceiling of the project



SECOND FLOOR PLAN (1/100)

This project centers around the art of weaving, featuring two distinct functional spaces: a workshop and an exhibition area. Weaving is more than just a craft; it serves as a profound connection between individuals and their narratives. Through weaving, people express their emotions and personal stories, utilizing a diverse palette of colors and symbols. This deeply human-centered approach makes weaving a powerful medium for cultural expression and storytelling.



SECTION AA (1/100)



SECTION BB (1/100)



WEST ELEVATION (1/100)



SOUTH ELEVATION (1/100)



EAST ELEVATION (1/100)



NORTH ELEVATION (1/100)

# 1.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

## 11096 Beyza Babal Özyeğin Üniversitesi





# 1.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

**11669**  
**Elif Melek Yücedal**  
TED Üniversitesi



## GELENEKSEL BASKI

### KAVRAMIN ÇIKIŞ NOKTASI

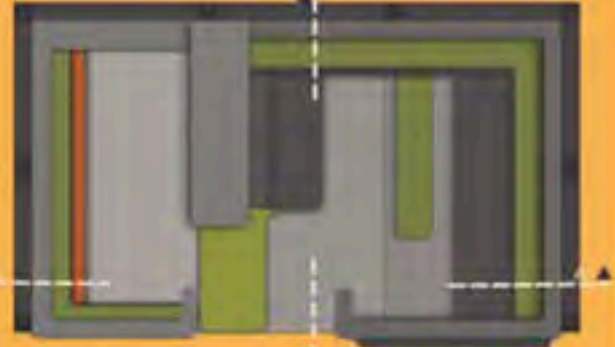
GELENEKSEL BASKI ZANAATININ İKİ FARKLI DALI OLAN TAŞ BASKI VE SERİGRAFI BASKININ BİRLEŞTİĞİ, BUNUN KATMANLARLA VE RENKLERLE İFADE EDİLDİĞİ BU İÇ MEKAN TASARIMI OLUŞTURULMUŞTUR. TAŞ BASKIDA KULLANILAN DERİNLEŞME FİKRİYLE, SERİGRAFI BASKIDA KULLANILAN KATMAN FİKRİ BİRLEŞİP PROJENİN KAVRAMINI ORTAYA ÇIKARMIŞTIR.

SERGI ALANI

OTURMA ALANI

ÇALIŞTAY ALANI

GİRİŞ



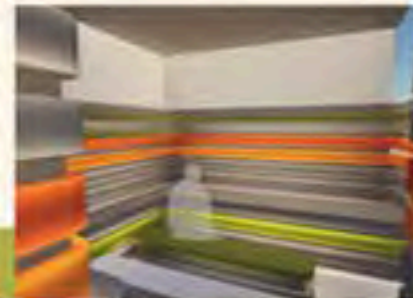
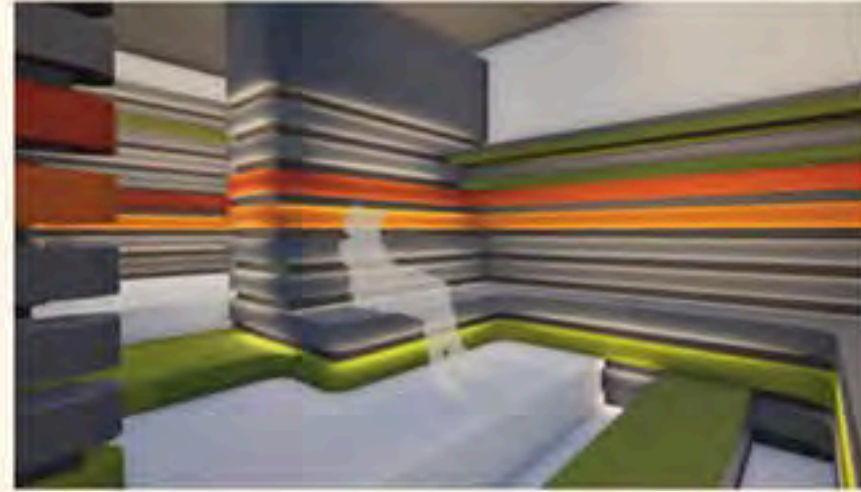
1/20 KESTİRİM



1/20 KESTİRİM



1/20 KESTİRİM



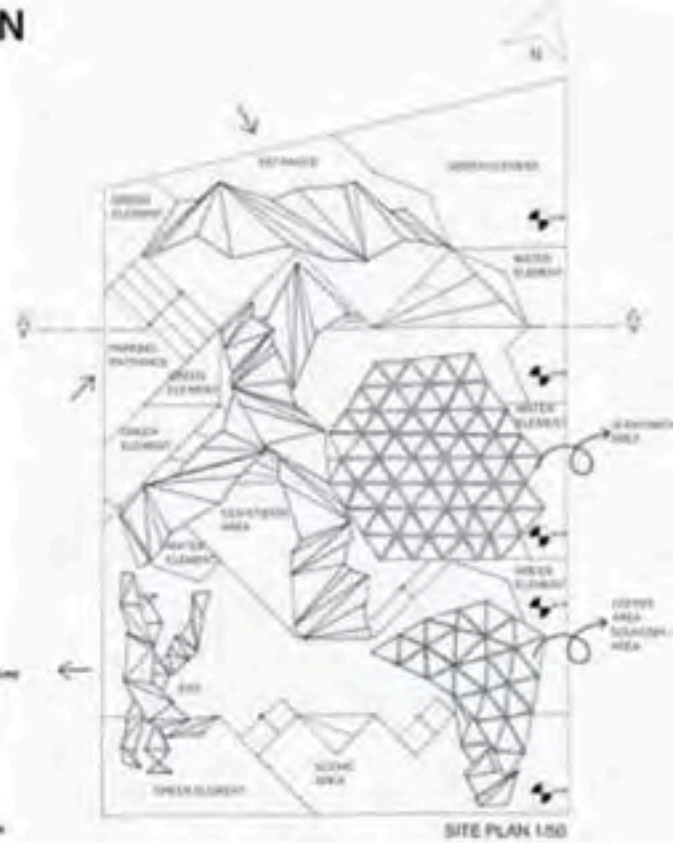
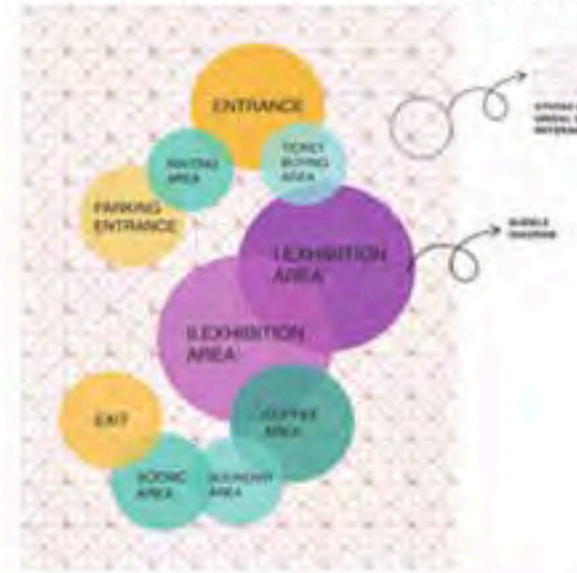
**1.Yıl Kategorisi:**  
Eşdeğer Mansiyon  
Ödülü

**16809**

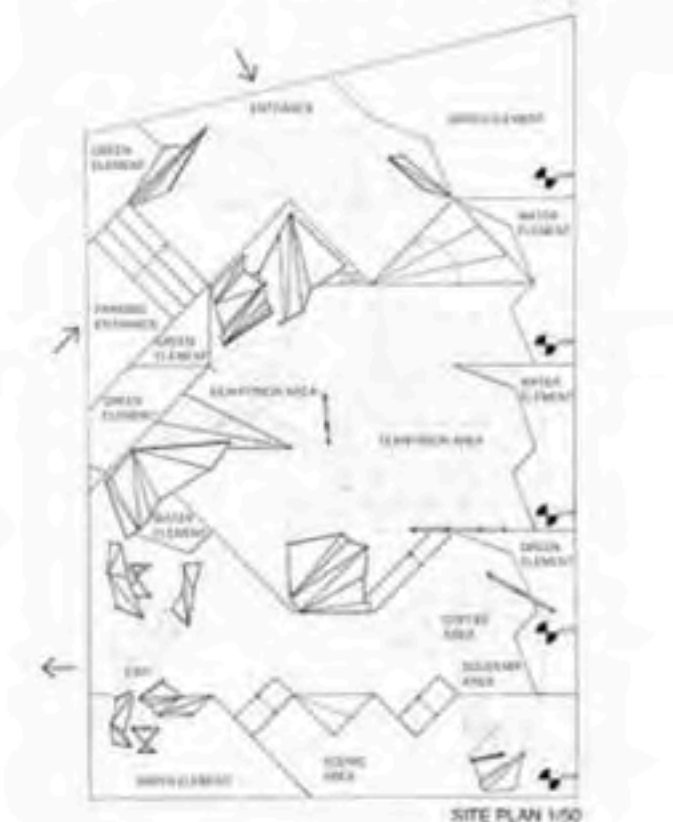
**Zeynep Naz Şimşek**  
**Zeynep Güven**  
Başkent Üniversitesi



## LIGHT AND SHADOW EXHIBITION



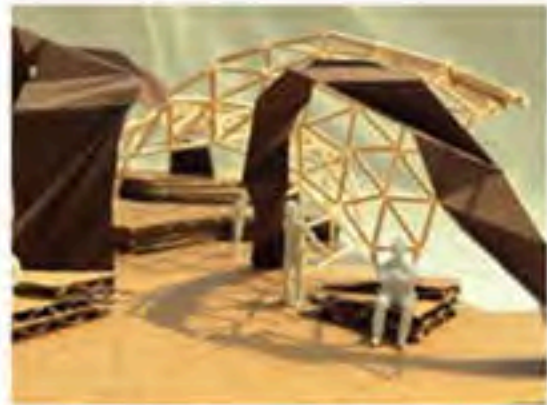
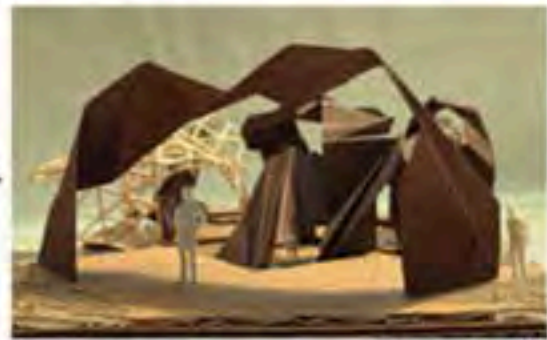
Design a closed space for visitors.  
This space needs not to be designed interiorly in details ; but we should think natural lighting, opening ,gathering and,resting areas within this interior space.



STRUCTURAL SYSTEMS : GEODESIC + FOLDED PLATE  
SPATIAL ORGANIZATION : CLUSTERED ORGANIZATION  
DESIGN PRINCIPLES : CONTRAST INFORMS + HARMONY UNITY



Designing a "Light and Shadow Museum" in the given piece of land. The project is a museum area for a group of 20 visitors.



REQUIREMENTS:  
1. Using our syntax as a guideline to develop the semantics of light and pragmatics of light and shadow museum.  
2. Bulding our design , create three units to achieve open, semi-open and semi-closed spaces.  
3. Designing open spaces as a part of museum. Can add shady plant zones, shallow water surfaces, Paths.

1.Yıl Kategorisi:  
Üçüncülük Ödülü

13446

Zeynep Mayuk

Çankaya Üniversitesi



# TASARIM KULÜBÜ

Erimtan Arkeoloji ve Sanat Müzesi, gençlerle daha kuvvetli bir bağ kurmak amacıyla bahçesini Üniversitelere açmaya karar veriyor. Üniversite öğrenci toplulukları için müzenin arka bahçesini tasarım alanı olarak belirliyor. Bu tasarım alanında bir tasarım kulübü planlanıyor. Planlanan bu kulüpte; çeşitli etkinliklerin düzenlendiği tanıtım alanı ve tasarım atölyesi içeren mekânsal organizasyon, ortak alanlar, dijital ve fiziksel sergilerin düzenlendiği sergi alanını da kapsamaktadır. Geri dönüşüm esaslarına dayanarak planlanan kulüp, Ankara manzarasını görecektir bir araziye oturmaktadır.



PERSPEKTİF 1



PERSPEKTİF 2



PERSPEKTİF 3

SERGI ALANI DETAY  
KAYAR PANJOLAR



Dijital ve fiziksel sergilerin yer aldığı alanda kayar sergi panoları geri dönüşümlü materyallerden tasarlanmıştır.

ORTAK ALANI DETAY  
BUILT-IN FURNITURE

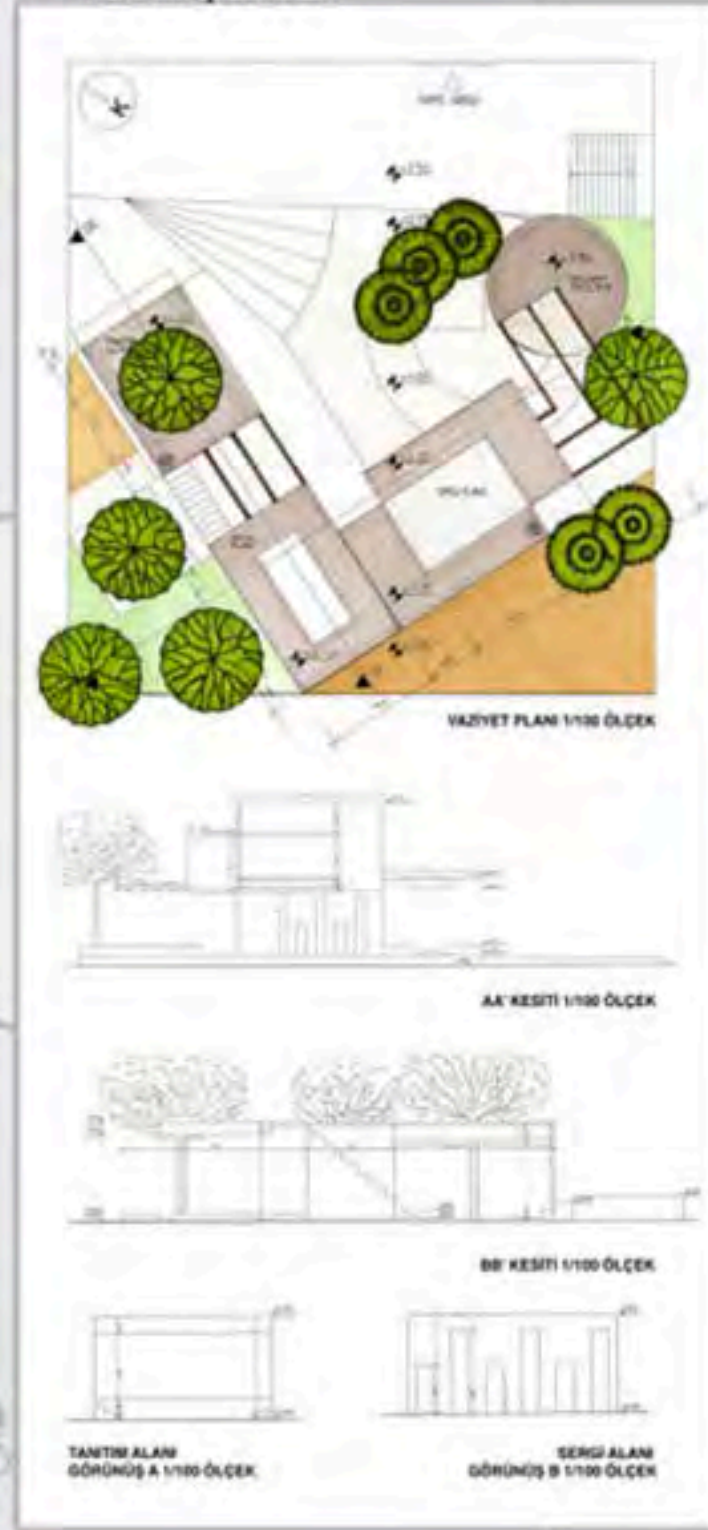


Peyzaj alanlarını oluşturmak için kullanılan pürüzlü dekupa sahip materyale tercihli su alanlarını tanımlanmaktadır.

ÜST GÖRÜNÜŞ



## TEKNİK ÇİZİMLER



**1.Yıl Kategorisi:**  
**İkincilik Ödülü**

**16941**

**Maral Bayramoğlu**  
Atılım Üniversitesi



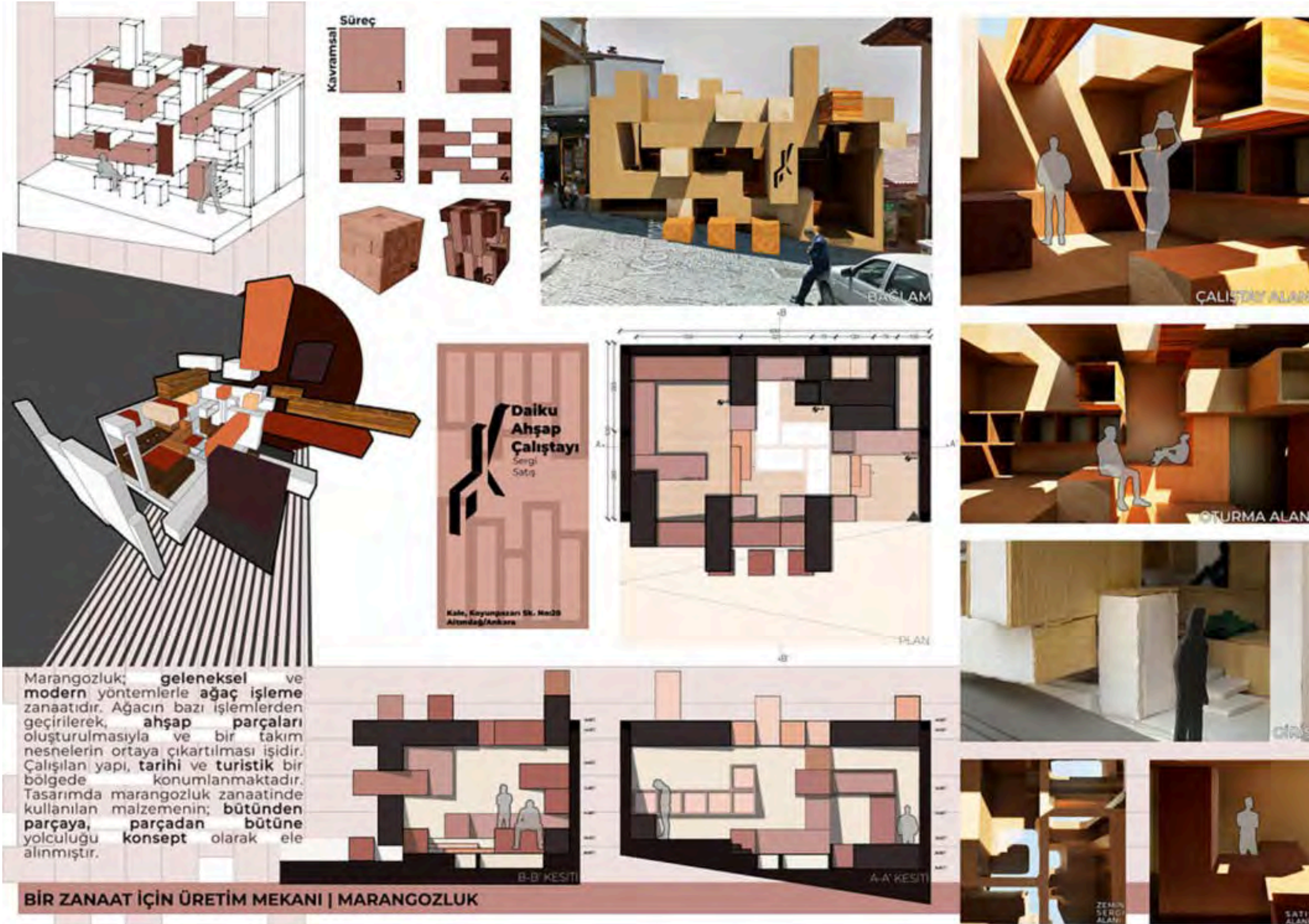
# 1.Yıl Kategorisi: Birincilik Ödülü

18950

Ahmet Uz

Gamze Türker

Başkent Üniversitesi



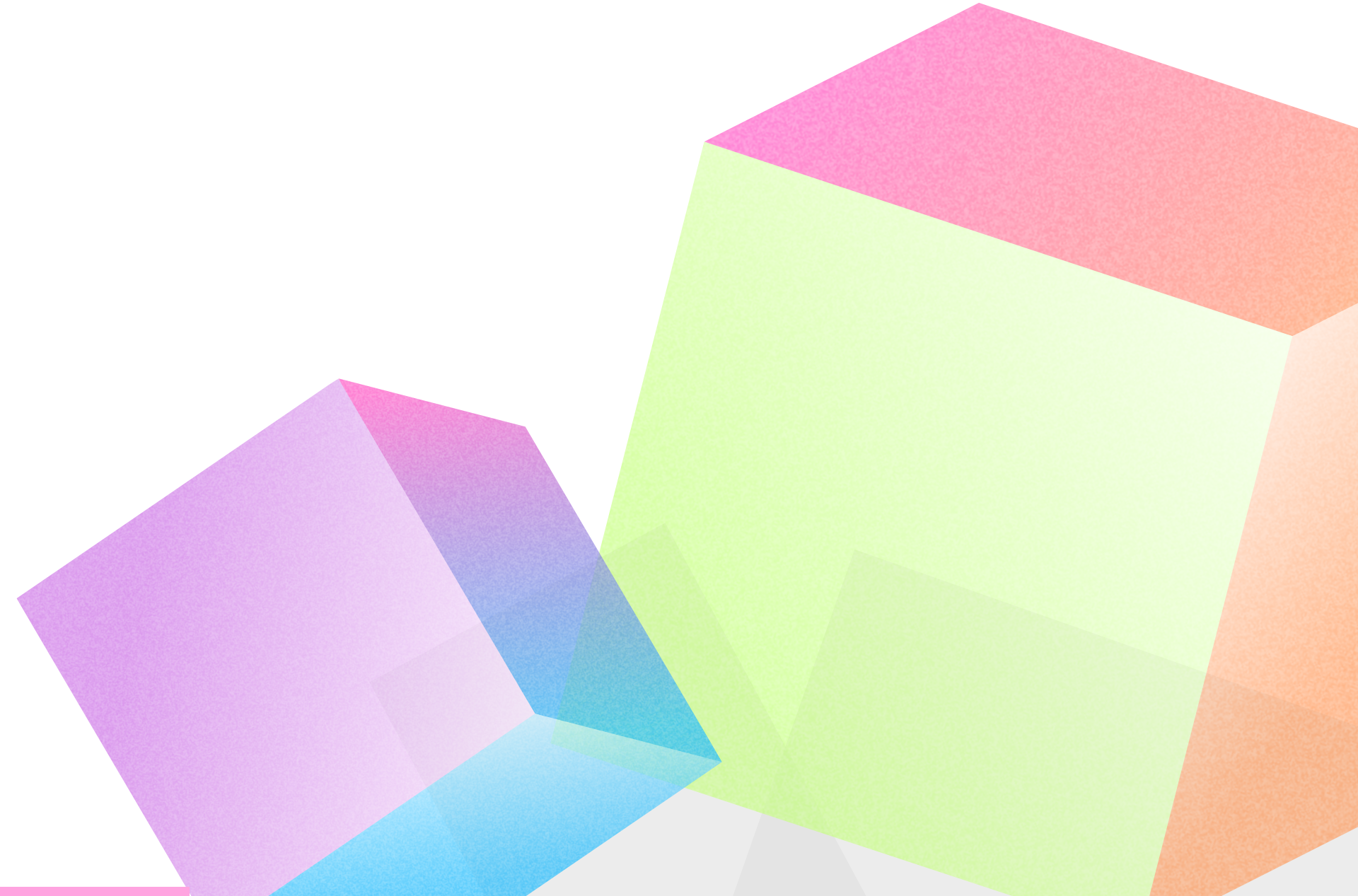




# *im* 2024

içmimarlık öğrencileri proje yarışması

## 2. YIL KATEGORİSİ





# Jüri Üyeleri

## 2. Yıl Kategorisi



**Dr. Öğr. Üyesi**

**Gözde Damla Turhan Haskara**

İzmir Ekonomi Üniversitesi



**Prof. Dr.**

**Pelin Yıldız**

Hacettepe Üniversitesi



**Prof. Dr.**

**Sezin Tanrıöver**

Bahçeşehir Üniversitesi



**Prof. Dr.**

**Erkan Aydınant**

Karadeniz Teknik Üniversitesi



**Dr. Öğr. Üyesi**

**Veli Şafak Uysal**

Bilgi Üniversitesi



**Öğr. Gör.**

**Alper Akagündüz**

Başkent Üniversitesi



**Öğr. Gör. Dr.**

**Murat Özdamar**

İhsan Doğramacı Bilkent Üniversitesi



**Güner Onaran**

TMMOB İçmimarlar Odası

Antalya Şube Başkanı

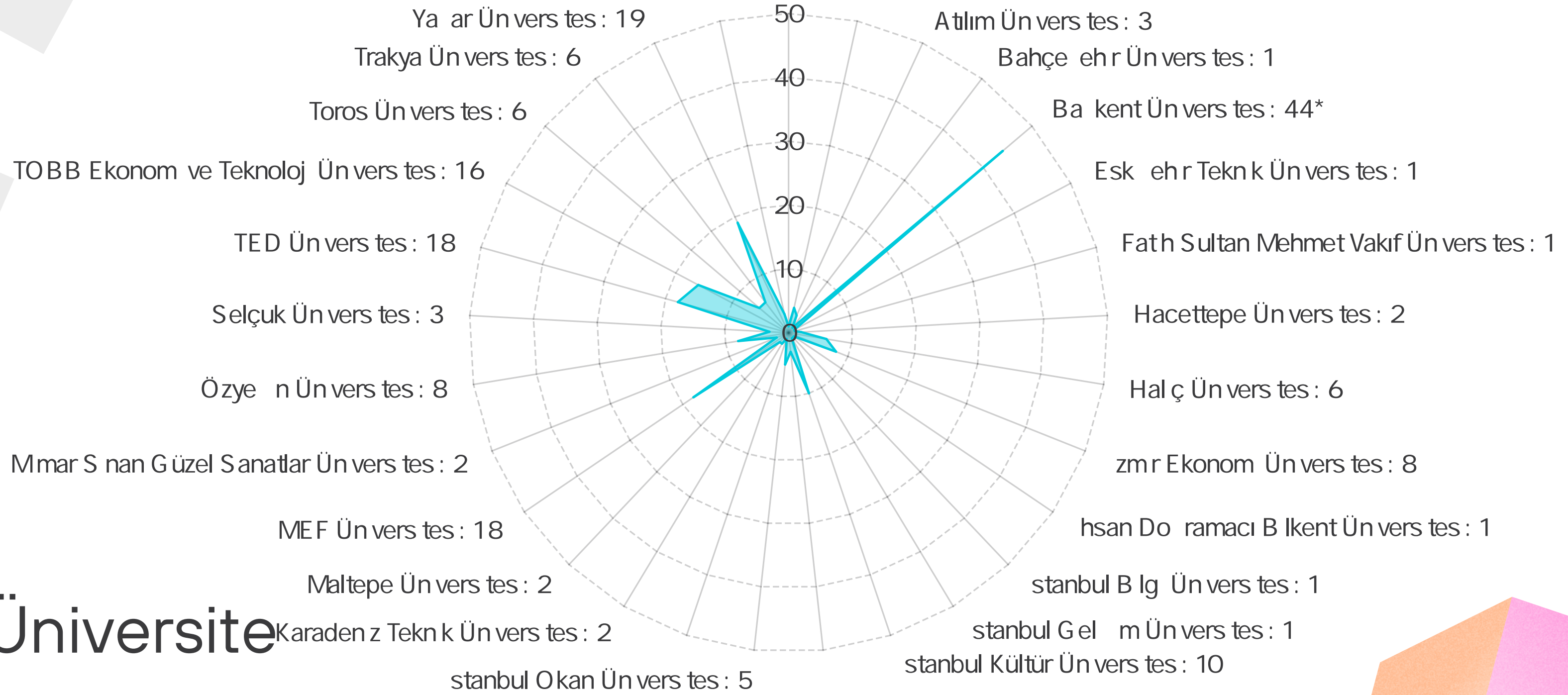


# Başvuru Sayıları

## 2.Yıl Kategorisi

2. Yıl Başvuru sayısı

Ankara Med pol Ün vers tes : 1



**29** Üniversite  
**196** Başvuru



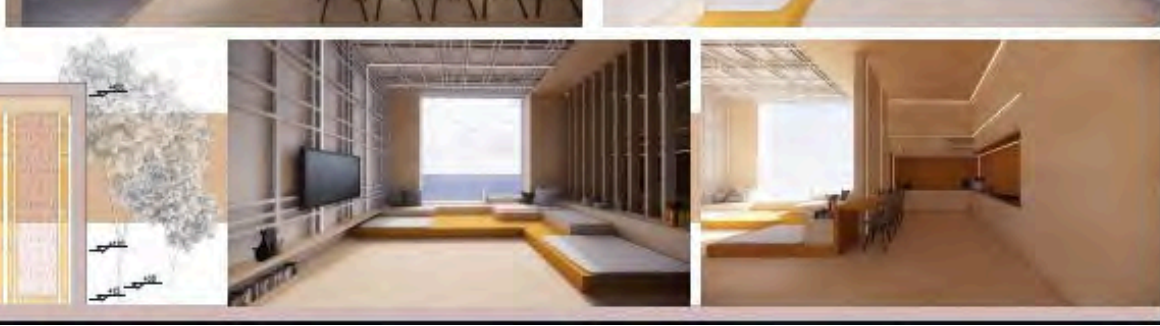
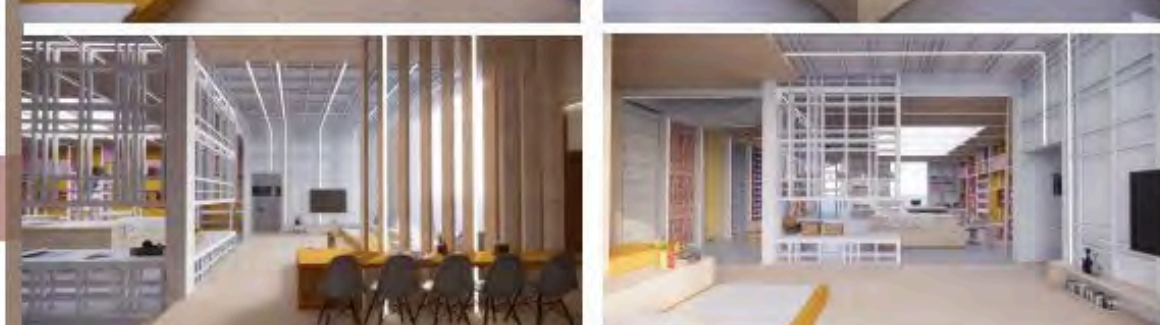
Rumuz	Ad-Soyad	Üniversite
25457	Ayçe Ateş	TED Üniversitesi
21686	Beyza İlhan	MEF Üniversitesi
26605	Ayçe Ateş & Sude Çiftçioğlu	TED Üniversitesi
28478	Beyza İlhan	MEF Üniversitesi
23897	Çağla Öztürk	TED Üniversitesi
25120	Dilanur Çiçek	TED Üniversitesi
29014	Kübra Şen	Yaşar Üniversitesi
28044	Enis Efe Çöpür	İstanbul Kültür Üniversitesi
25478	Burak Can Akay	TED Üniversitesi
26691	Melih Bür	Yaşar Üniversitesi
21267	Eren Can Yaman & Sinem Ayşe Can	Başkent Üniversitesi
28138	Miray Ecem Beltekin	Antalya Bilim Üniversitesi

## 2. Yıl Kategorisi Finalistler



## LUCIENNE DAY'S STUDIO

To this space was designed for Lucienne Day, a textile designer. The main idea of the design is to adapt the feeling of weaving in the space by using structural elements and ensuring that they are intertwined with each other. Lucienne Day's studio was in her own house, so to create the same feeling in this placed, a large relaxation area was also placed outside the work area. Lucienne Day used to use a lot of vivid colors in her designs, and the space colors were chosen in this direction.

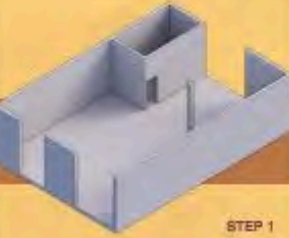


AXONOMETRIC VIEW



MOOD BOARD

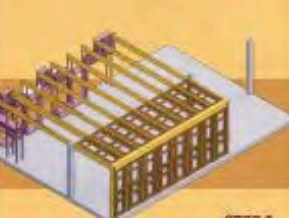
PLAN



STEP 1



STEP 2



STEP 3



STEP 4

CONCEPT DIAGRAM

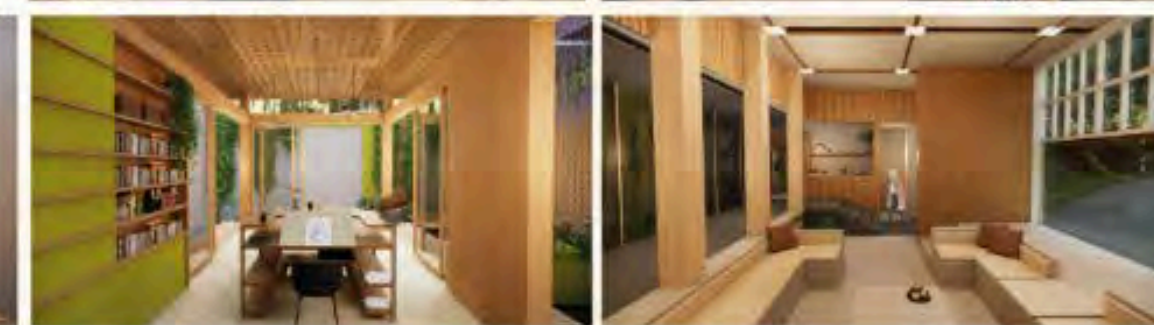
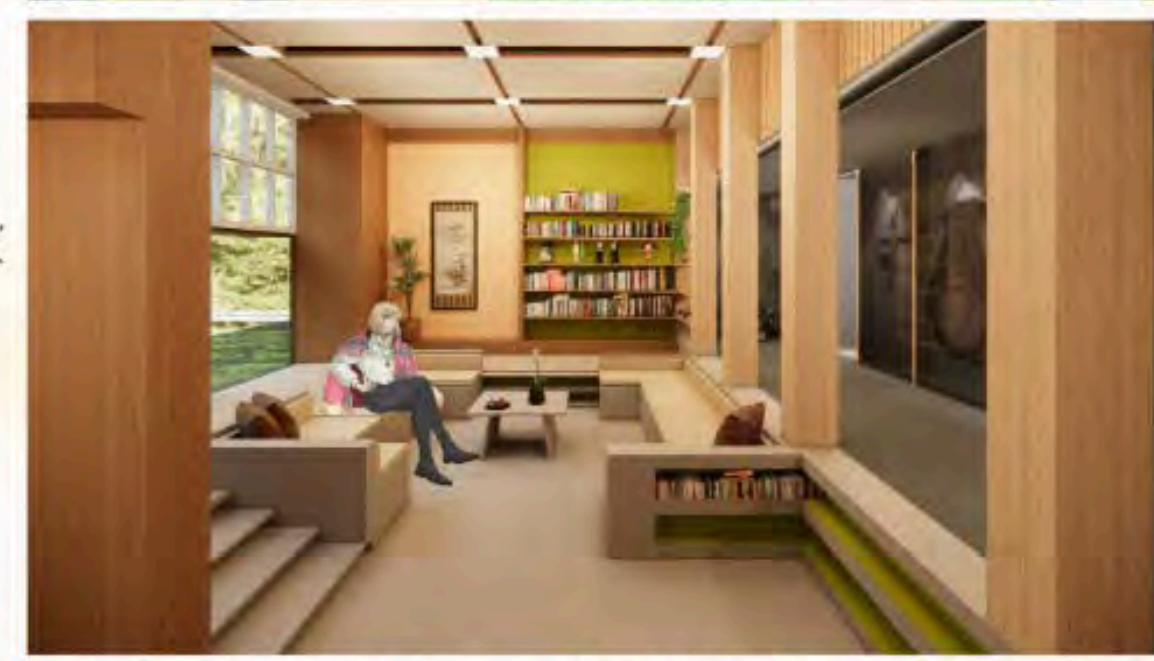
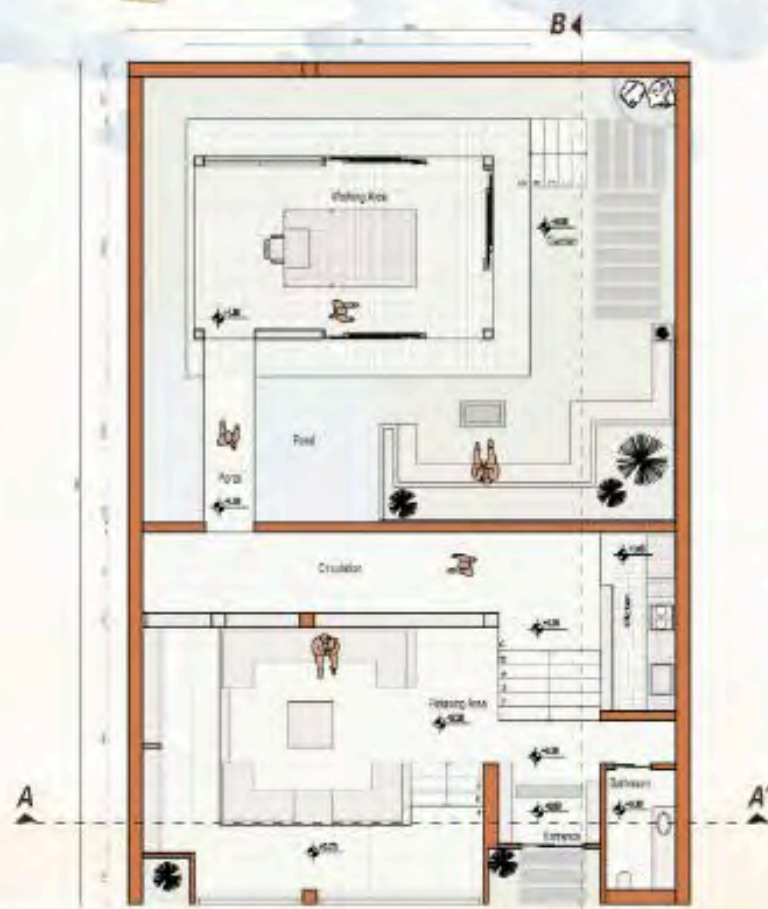
## 2.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

**25120**  
**Dilanur Çiçek**  
TED Üniversitesi



## STUDIO OF HAYAO MIYAZAKI

This space was originally a whole mass, then inspired by the films of Hayao Miyazaki, the large mass was basically divided in two and joined by a passageway. The first half of the space was assigned as a relaxation area and divided into a bathroom, kitchen, circulation and rest area. In the second half, the work area, which is a lighter structure, is enclosed and surrounded by an open garden. In the recreation area, there is a seating area for napping and a seating area for meditation or yoga on a tatami mat. The design of the workspace is based on Miyazaki's basic working needs. The main function of the space is a desk designed for drawing and modeling. The ceiling of this lightweight structure is designed with special openings, as Miyazaki took his inspiration from the sky. At the same time, these openings are inspired by the Japanese word 'kumarebi'. Kumarebi means sunlight filtering through tree leaves. This ceiling structure was also used in the kitchen area. The enclosed open-top garden is designed with the basic elements of Japanese gardens. These basic elements are: water, stones, walkways, bamboo fountains, and various plants.



**2.Yıl Kategorisi:**  
**Eşdeğer Mansiyon**  
**Ödülü**

**23897**  
**Çağla Öztürk**  
**TED Üniversitesi**



# Paper-ity

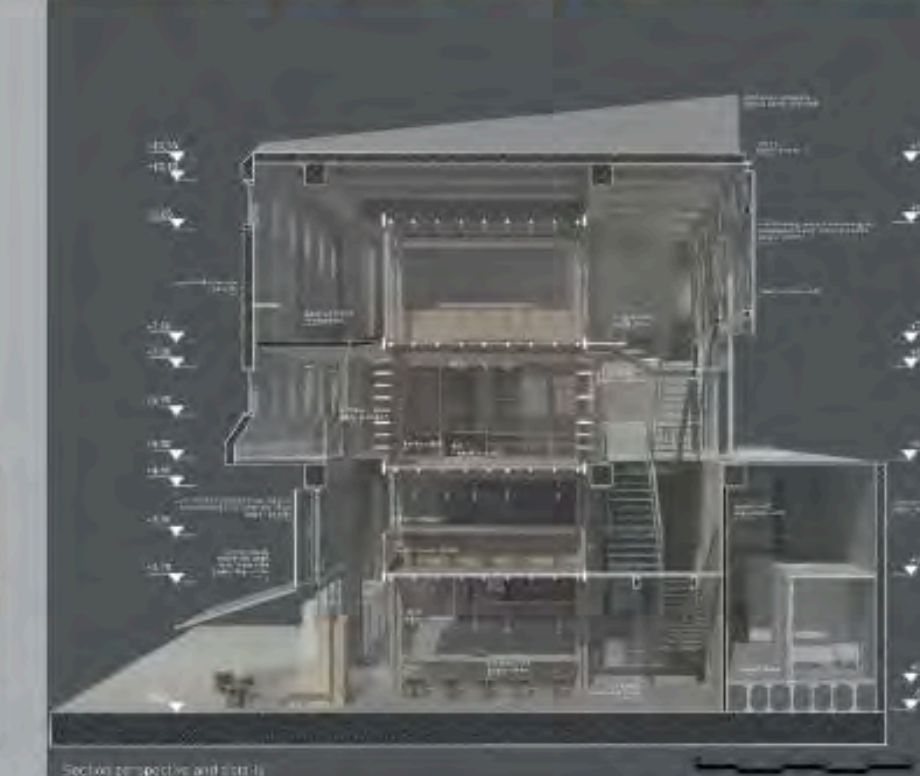
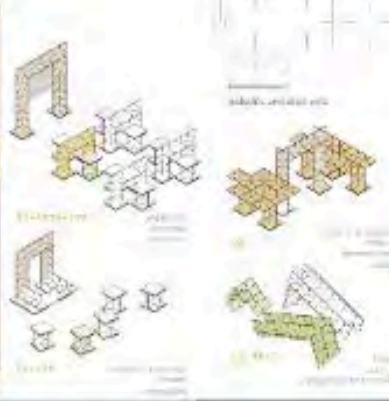
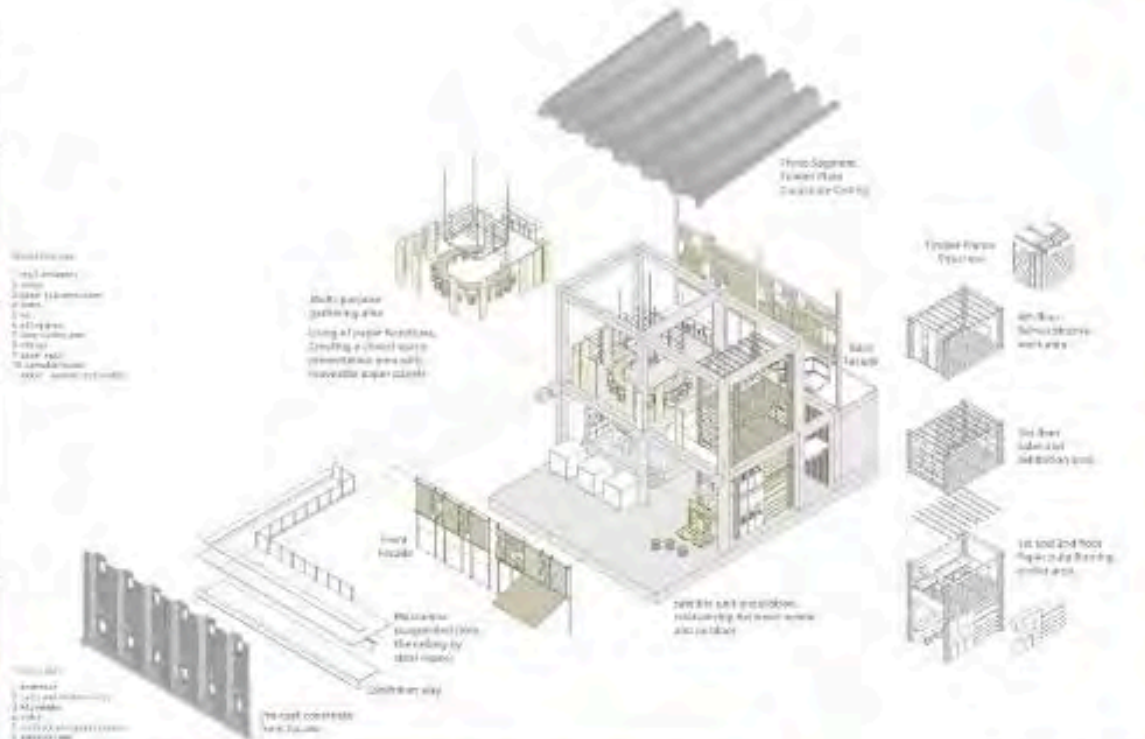
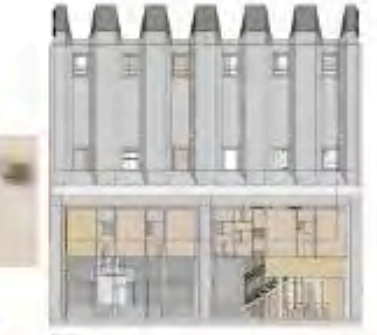
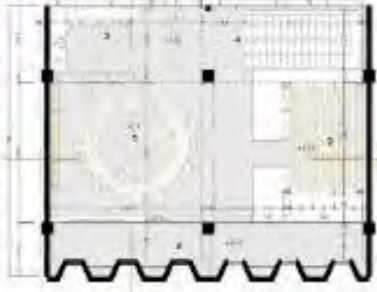
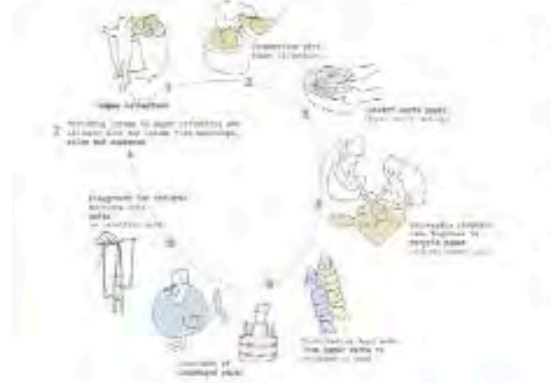


Due to the area is an industrial zone, a lot of waste, especially paper waste, is produced. For this reason, many paper collectors were introduced in the area. Photographs of the garbage were taken to following the route of the waste paper collectors. They collect all the paper debris, so there is not more paper in the garbage that we can see when they take papers, the garbage become empty.



In the space, a group of university students solidarity with the goal of spreading paper takes place. The paper taken from paper collectors is turned into paper cups by university students. Then, toys and various objects are obtained from this paper. After the painting and decoration stages, some of the toys are sent to children in need. The remaining toys and objects are offered for sale in the space and to be exhibited in markets. The income from sales and workshops organized in the space is given to the paper collectors. The paper solidarity process is the main element shaping the interior design.

The space design created with the combination of wood and paper, also design with box form makes one feel the solidarity network established with the paper cycle. Lighting elements, verticality on the facade and furniture are paper-based products.



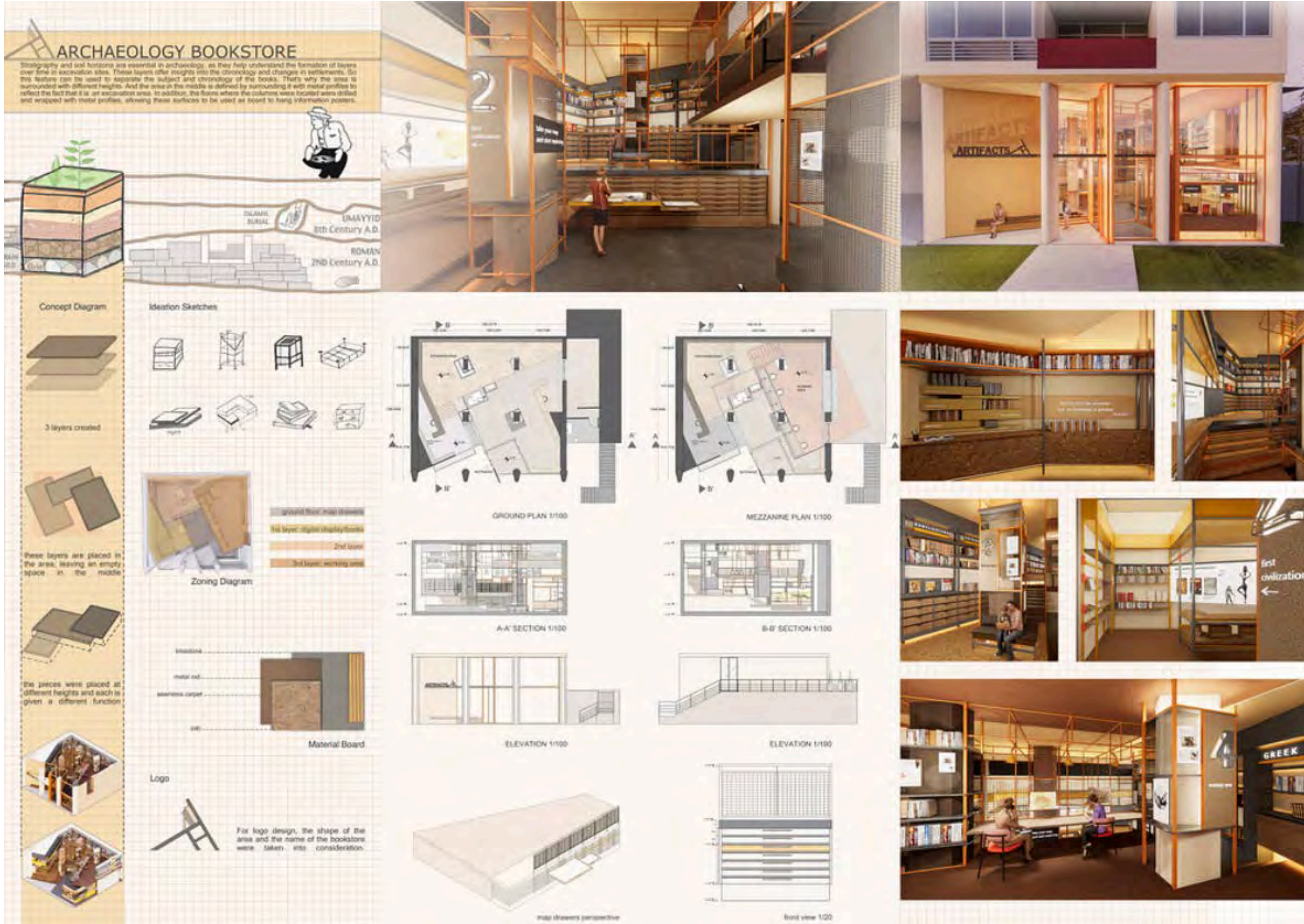
## 2.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

**28478**  
**Beyza İlhan**  
MEF Üniversitesi



# 2.Yıl Kategorisi: Üçüncülük Ödülü

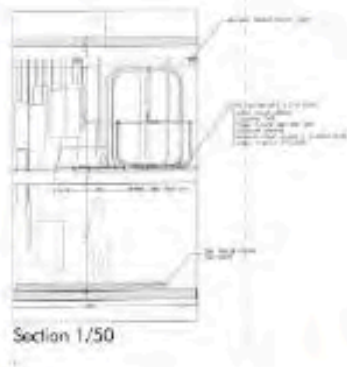
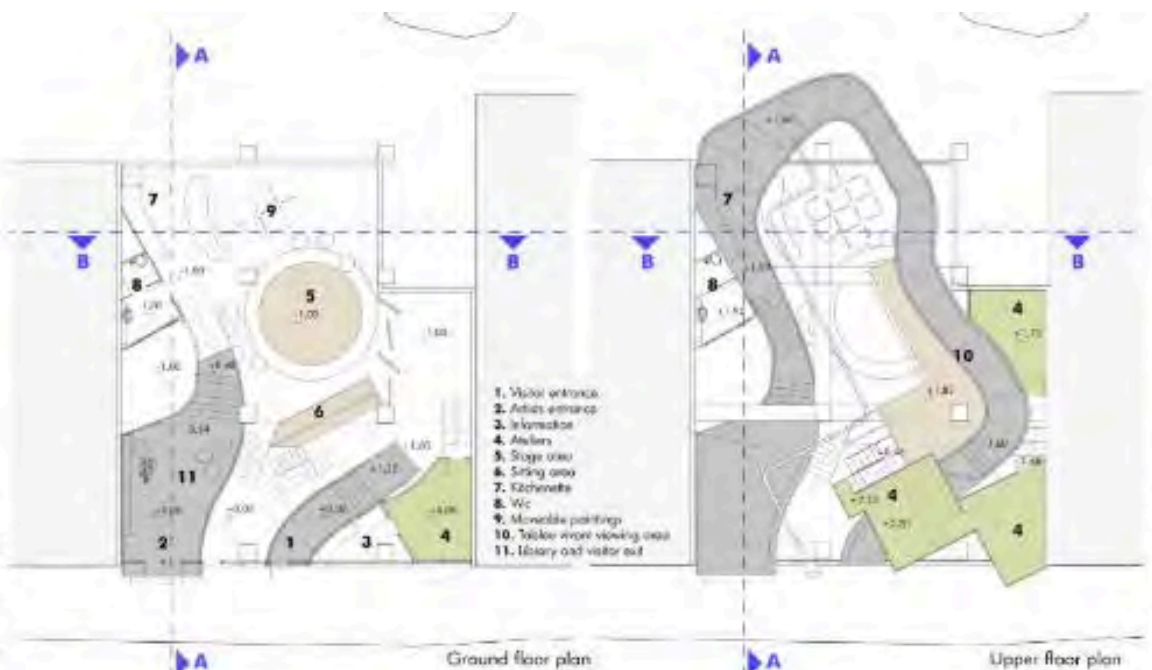
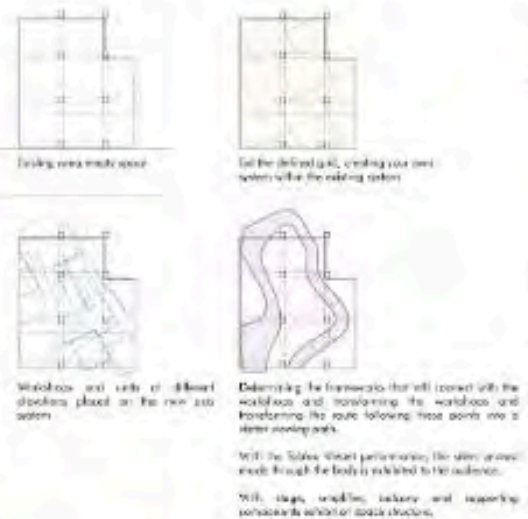
26605  
Ayçe Ateş  
Sude Çiftçioğlu  
TED Üniversitesi





# Silent Protest Tableau Vivant

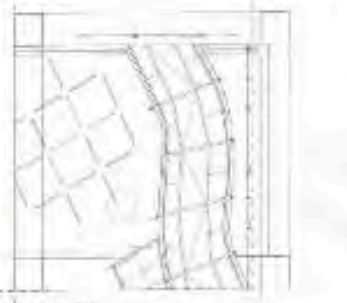
Talking using body through Surrealism



Considering the relationship between body and space, the design was started with the idea that the place where the body could last longer itself would be in place that plays with permeability, makes and forgets memory for a while, and actually moves away from reality a little. At this point, the focus was on the relationship between the body and surrealism.

Although "Surrealism" is a strange word because reality and unreality, the dimension to be explained through surrealist is explained in the next paragraph and explained as a result of the breaking of imagination and reality. In fact, this is usually a strong idea behind surrealist art.

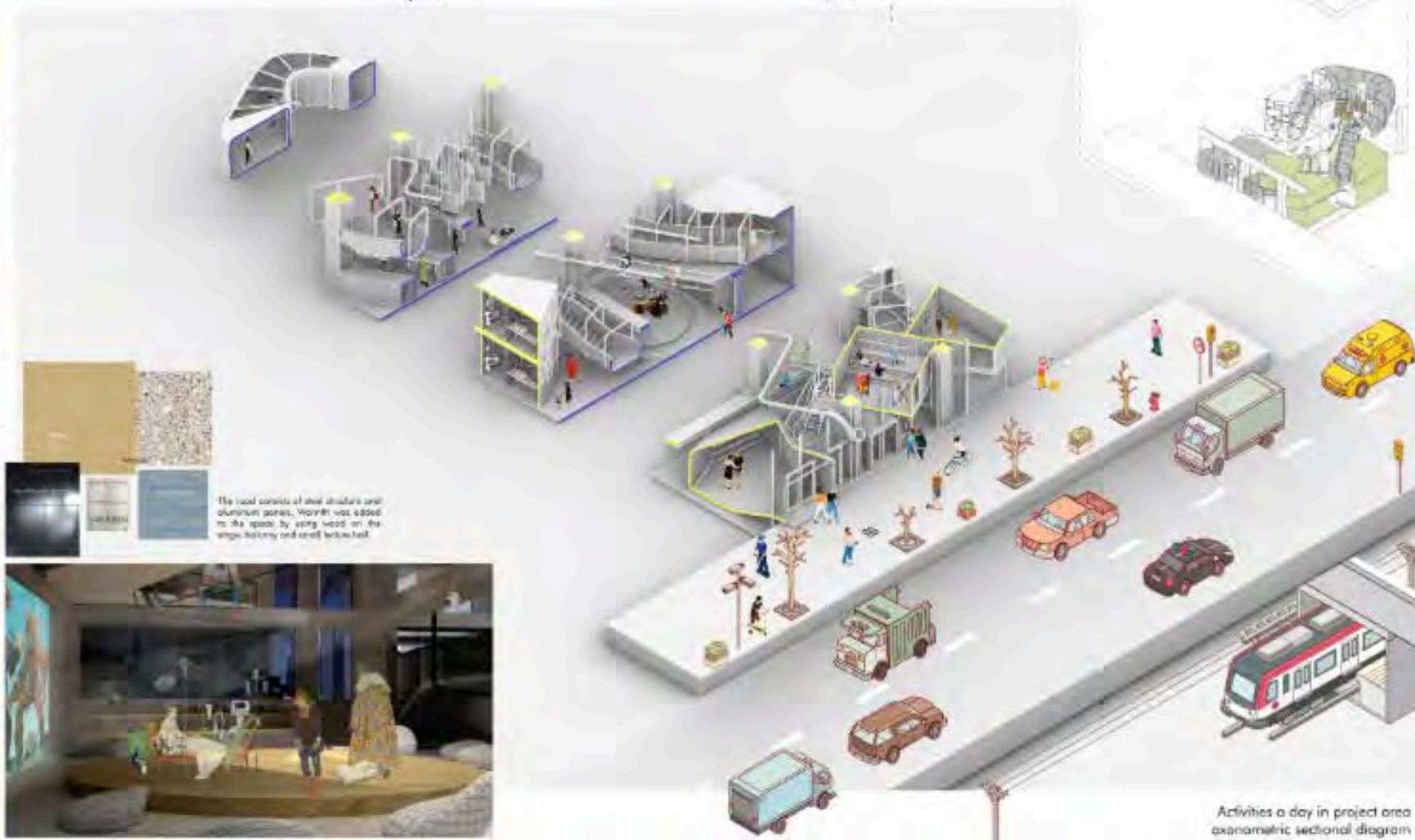
In this project, the art of talking according to the site plan and viewing processes is carried out through surrealist and using only the body. The action in the space is discussed within the framework of the "visual of surrealist painting", the "Tableau Vivant" which was frequently used as a method of protest years ago.



First of all, the topic on which awareness will be raised is decided and surrealistic works that can be a reference to this topic are examined. One or two common paintings are selected and the artist are divided into groups and start working in the workshop. In order to explore the subject in the best way, the paintings are thoroughly analyzed, discussed and the before and after of the treatment depicted in the painting is imagined. The scenes designed by the group after their internal discussions are submitted jointly.

As a result, the decided factor is presented to the audience as "silent protest" and is born, "a silent, silent protest through the body".

The space was designed to support this action system, inspired by surrealistic approach. As a result of the examination of the spatial elements in the public, it was observed that they can be found in different levels and the integrated use of elements such as stairs, curbs, dynamic objects and moving elements.



The roof consists of steel structure and aluminum panels. Material was added to the space by using wood on the steps, balcony and small terrace hall.

Activities a day in project area axonometric sectional diagram

## 2.Yıl Kategorisi: İkincilik Ödülü

### 21686 Beyza İlhan MEF Üniversitesi

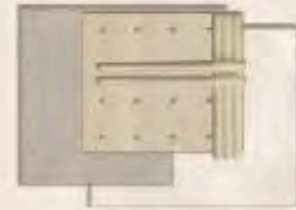


## LUCIENNE DAY'S STUDIO

An area was designed where she could experiment with different designs and other functions in the space were planned according to this area. Other planned areas were also separated by fabric dividers and pegboards. These functions work together to allow Day to constantly move from material library to working area. The working area, where the functions are most intense, was emphasized with a fabric ceiling, and this area was again separated by fabrics and boards. The space was wrapped in a cage form by associating the fabrics with the rods passing through the panels.



ZONING DIAGRAM



It is divided into three pieces

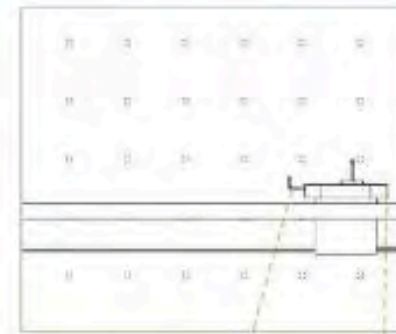
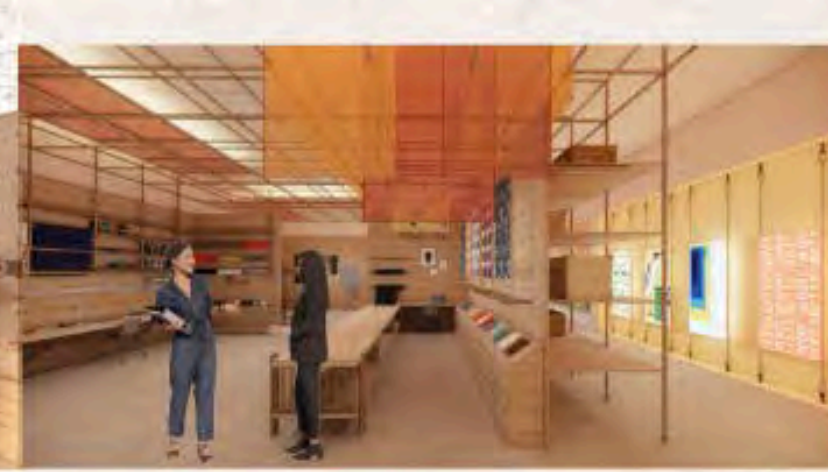
1. working area
2. exhibition
3. storage area



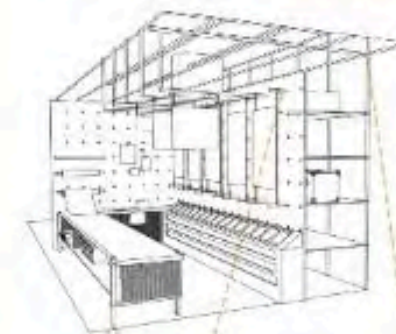
A core pipe is placed where access to all areas provided



DAYLIGHT STUDIO



railing board



storage and window board connection

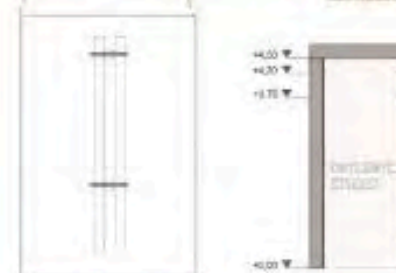


table leg connections



PLAN 1/50



A-A SECTION 1/50



B-B SECTION 1/50



PERSPECTIVE 1



PERSPECTIVE 2



PERSPECTIVE 3



PERSPECTIVE 4



PERSPECTIVE 5

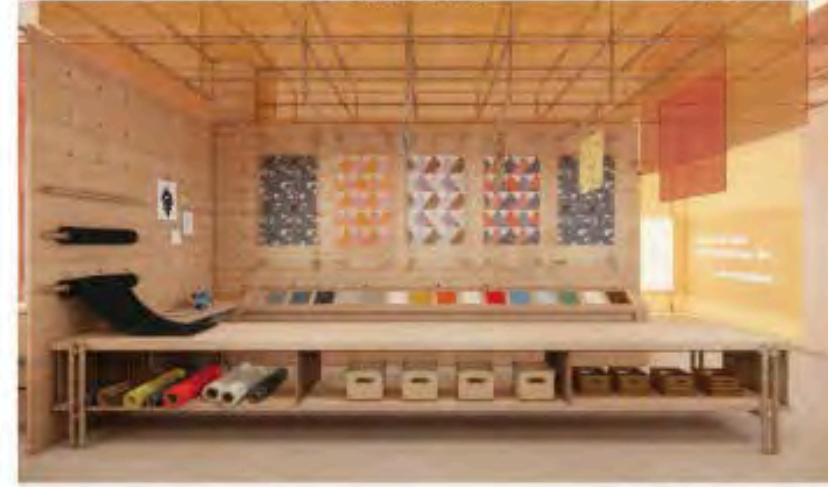


DAYLIGHT STUDIO

PERSPECTIVE 6



PERSPECTIVE 7



PERSPECTIVE 8

**2.Yıl Kategorisi:  
Birincilik Ödülü**

**25457**

**Ayçe Ateş**

**TED Üniversitesi**

**im2024**  
iç mimarlık öğrencileri proje yarışması



# *im* 2024

içmimarlık öğrencileri proje yarışması

## 3. YIL KATEGORİSİ



# Jüri Üyeleri

## 3. Yıl Kategorisi



**Doç. Dr.**

**Didem Kan**

İzmir Ekonomi Üniversitesi



**Prof. Dr.**

**Burçin Cem Arabacıoğlu**

Mimar Sinan Güzel Sanatlar Üniversitesi



**Prof. Dr.**

**Rabia Köse Doğan**

Selçuk Üniversitesi



**Prof. Dr.**

**Özgen Osman Demirbaş**

Atılım Üniversitesi



**Dr. Öğr. Üyesi**

**Merve Kurt Kırıl**

OSTİM Teknik Üniversitesi



**Dr. Öğr. Üyesi**

**Pınar Sezginalp Özçetin**

İhsan Doğramacı Bilkent Üniversitesi



**Nilgün Çarkacı**

İçmimar  
Eğitimci



**Burcu Yazgan**

TMMOB İçmimarlar Odası  
İzmir Şube Başkanı

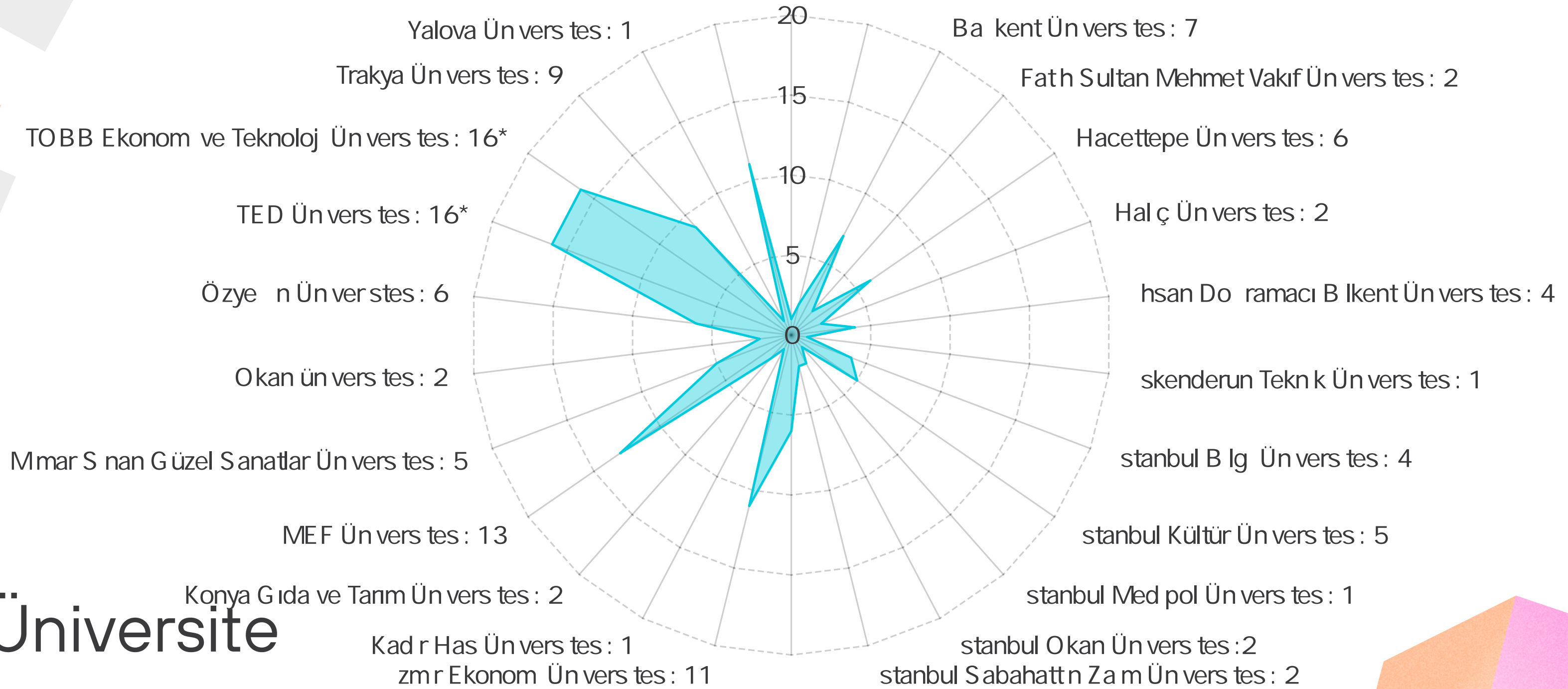


# Başvuru Sayıları

## 3.Yıl Kategorisi

3. Yıl Başvuru sayısı

Ankara Med pol Üniversites : 1



**26** Üniversite  
**138** Başvuru



Rumuz	Ad-Soyad	Üniversite
39979	Tuba Akyol & Ceylin Yaşaroğlu	Başkent Üniversitesi
36558	Semiha Erdoğan & Berfin Güneş	Başkent Üniversitesi
33503	Ömer Kayra Yüksel	TED Üniversitesi
31262	İlhami Mavioğlu	Yaşar Üniversitesi
33875	Hazal Buse Bardakcı & Alara Aluç	TED Üniversitesi
39111	Selin Karadeniz & İnci Ezer	TOBB Ekonomi ve Teknoloji Üniversitesi
31250	Eda Helin Özarabacı	MEF Üniversitesi
32831	Öykü Martı	Antalya Bilim Üniversitesi
34054	Bilge Gündüz & Hamidettin Gözütok	TOBB Ekonomi ve Teknoloji Üniversitesi
36131	Zeynep Bozyayla	Mimar Sinan Güzel Sanatlar Üniversitesi
37813	Begüm Meşe	Özyeğin Üniversitesi
39456	Burak Tunahan Sert	Başkent Üniversitesi

## 3. Yıl Kategorisi Finalistler





# 3.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

39111

**Selin Karadeniz  
İnci Ezer**

TOBB Ekonomi ve  
Teknoloji Üniversitesi



**THEMATIC STORE D'COCOA**  
"Layers of Flavor. Floating in Waves of Taste"

Welcome to D'Cocoa, where chocolate isn't just a treat—it's an experience crafted for the senses. Step into our world where chocolate flows like a secret river, echoing the mysteries of its rich history. Our space is designed to capture the fluidity of chocolate, with smooth, flowing lines and textures that reflect its luscious nature. Our digital showcases reveal the art and science behind chocolate-making, adding a modern twist to this ancient craft. Indulge in luxurious flavors curated to elevate your senses and transport you to a realm of pure decadence.

**EXPLODED DIAGRAM**

**MATERIAL BOARD**

ELITE TO BE CEILING (A&P) BALDOON	TRINSTONE EDGE SANDSTONE
US STEEL COPPER WALL CLADDING	AGRIPPA SALMA CHAIR
EGER BLACK OAK	EGER WOOD WALFAX OAK
AREANA STONE GREEN MARBLE	POLISHED CONCRETE



**3.Yıl Kategorisi:  
Eşdeğer Mansiyon  
Ödülü**

**33875  
Hazal Buse Bardakcı  
Alara Aluç  
TED Üniversitesi**



# 3.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

31262

İlhami Mavioğlu  
Yaşar Üniversitesi







**gorbon** **FAIR STAND PROJECT**  
 The fair stand for gorbon inc., which has adapted working by merging traditional and modern working strategies. This fair area was required by the company's necessity in reaching the small local works to a huge point in both the application surface and marketing strategy. This is reflected by the curved panels, which are getting longer and the frequency of elements are increasing. The 3d printer featured in the center represents the company's adaptation to modern working principles. The stand in this place made you feel the touch of the founder İzzet Gorbon and the values geometry contained in the genes of the company.



MEETING AREA



RECEPTION DESK AND CABINET



FRONT FACADE ELEVATION UNICALED



3D - PARADISE COLLECTION



SECTION AA' UNICALED



SECTION BB' UNICALED



SECTION CC' UNICALED

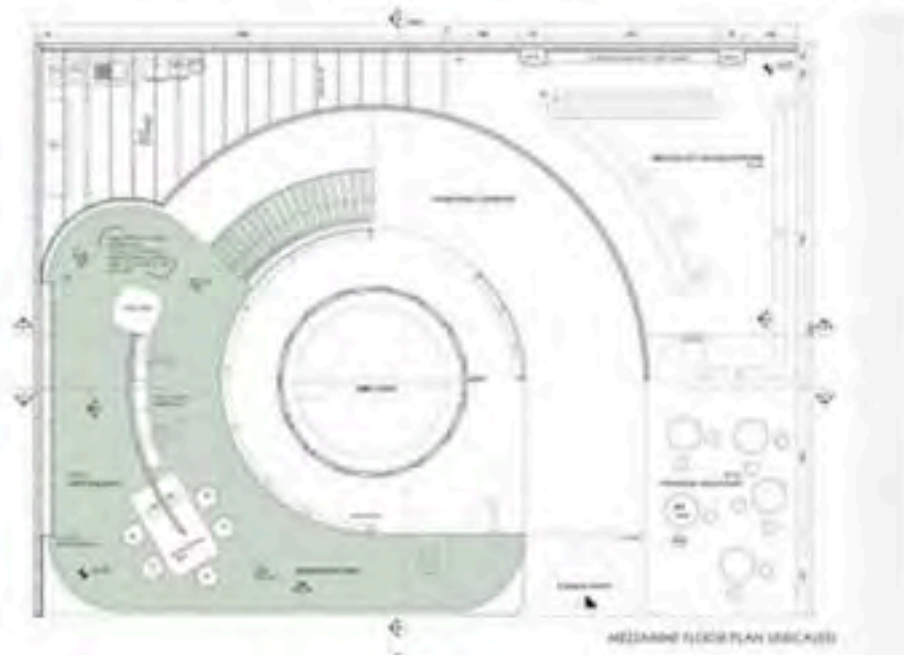
THE ABOVE ELEVATIONS INCLUDE THE EXTERNAL THREE BELONGING TO GENERAL STAND AND USED IN THIS PROJECT



**3D-4D:** In the 3D-4D section, visitors are offered details and 3D printed only version also as gifts. The details are a reference to one of Gorbon's latest works, Filizara Collection.

**Reception Room:** The general purpose of the reception room is to give visitors magnetic atmosphere that they can use to relax the magnetic ceramic panels and to generally improve the stand.

**Meeting Area:** The meeting area is designed with a multifunctional panel embedded that allows many functions. In this area, special meetings are held with important business people associated with the fair.



MEZZANINE FLOOR PLAN UNICALED



GROUND FLOOR PLAN UNICALED



3D - PARADISE COLLECTION

**3.Yıl Kategorisi:  
 Üçüncülük Ödülü**

**33503  
 Ömer Kayra Yüksel  
 TED Üniversitesi**

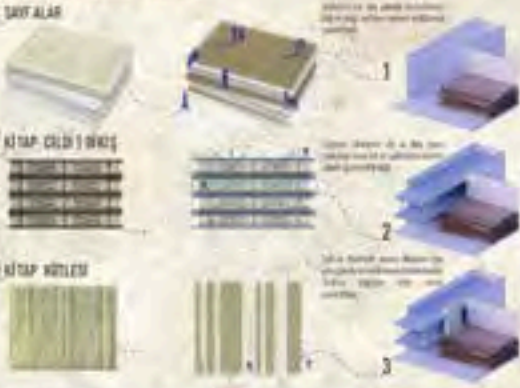




# VARLIK EDEBİYAT



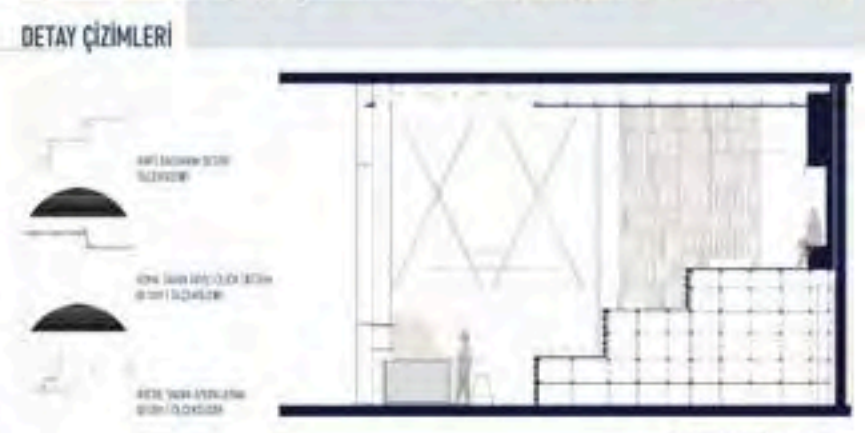
## KAVRAM ÇIKIŞ NOKTASI



## MOBİLYA TASARIMLARI



## PERSPEKTİFLER



**3.Yıl Kategorisi:  
İkincilik Ödülü**

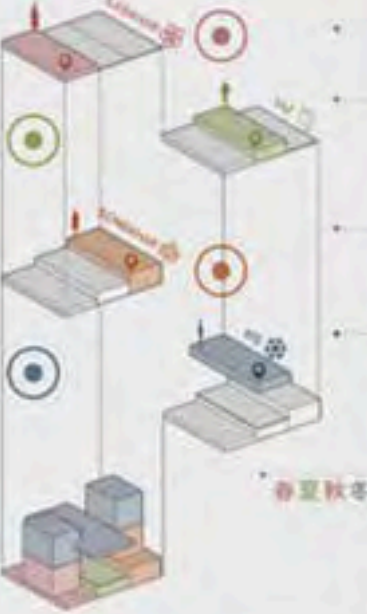
**36558  
Semiha Erdoğan  
Berfin Güneş  
Başkent Üniversitesi**



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春夏秋冬

春夏秋冬



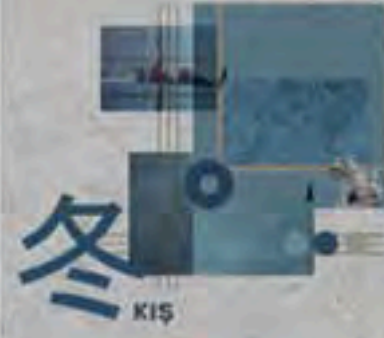
ILKBAHAR



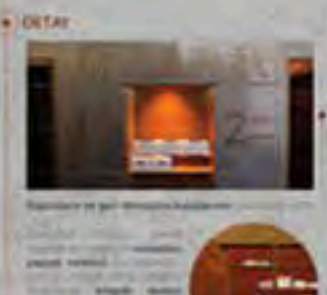
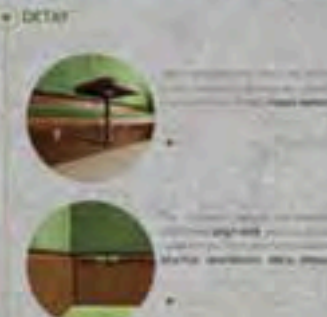
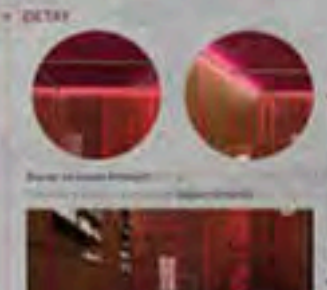
YAZ



SONBAHAR



KIŞ



3.Yıl Kategorisi:  
Birincilik Ödülü

39979

Tuba Akyol

Ceylin Yaşaroğlu

Başkent Üniversitesi



im2024  
iç mimarlık öğrencileri proje yarışması



# *im* 2024

içmimarlık öğrencileri proje yarışması

## 4. YIL KATEGORİSİ



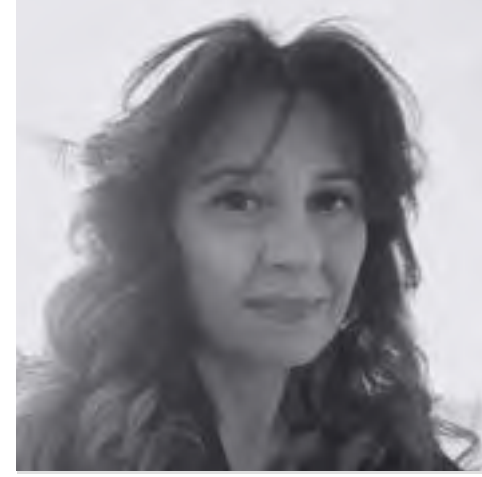
# Jüri Üyeleri

## 4. Yıl Kategorisi



**Dr. Öğr. Üyesi**  
**Meltem Eranıl**

İzmir Ekonomi Üniversitesi



**Prof. Dr.**  
**Didem Baş**

Trakya Üniversitesi



**Prof. Dr.**  
**Nur Ayalp**

TED Üniversitesi



**Prof. Dr.**  
**Uğur Ulaş Dağlı**

TAPLAK Derneği OYK/DK Üyesi



**Doç. Dr.**  
**Emine Görgül**

İstanbul Teknik Üniversitesi



**Dr. Öğr. Üyesi**  
**Eda Paykoç Özçelik**

Yaşar Üniversitesi



**Duygu Kanbul Yüksel**

SofaDK İçmimarlık



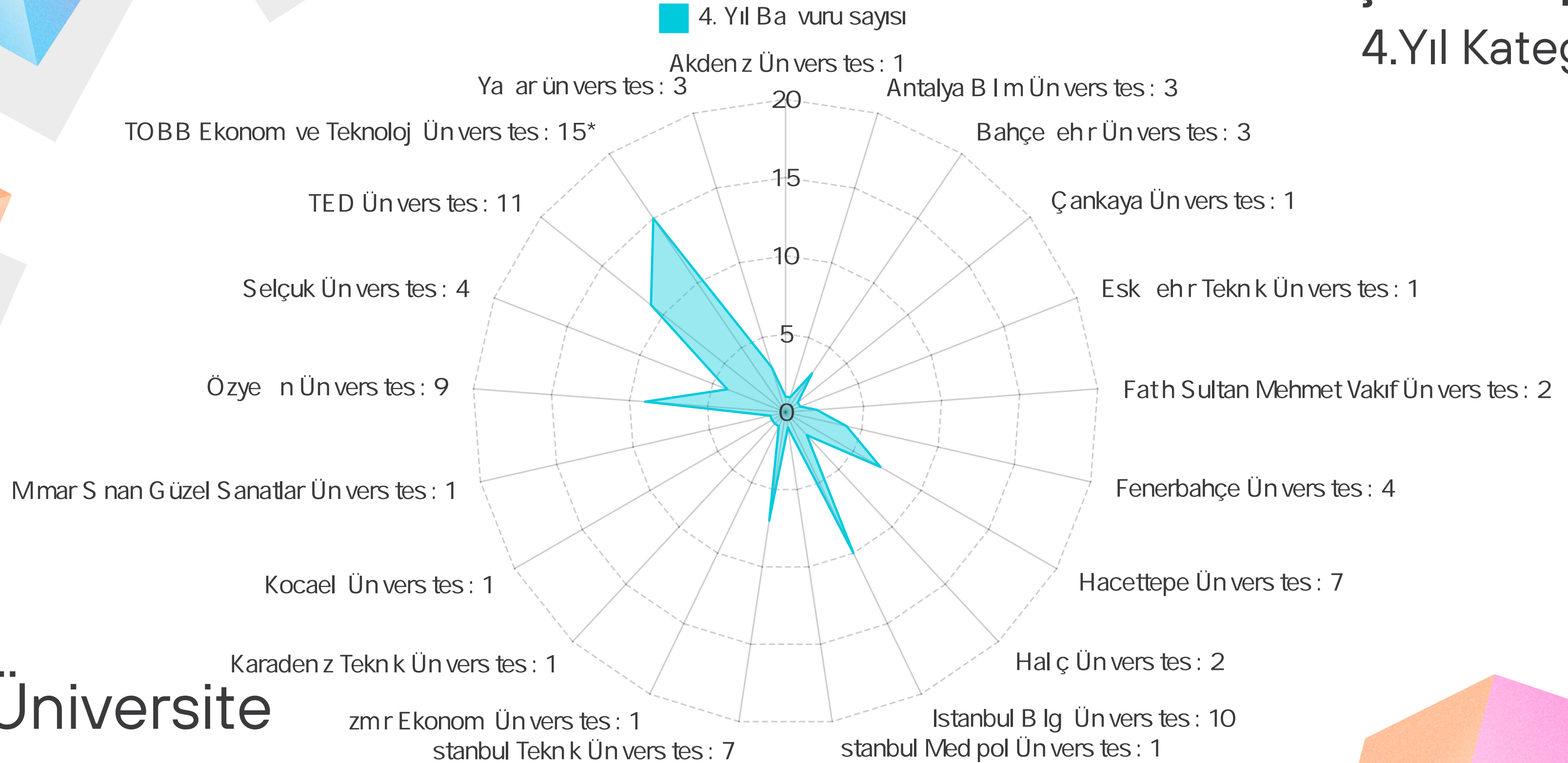
**Mehmet Murat Sevindik**

TMMOB İçmimarlar Odası  
Kocaeli Şube Başkanı



# Başvuru Sayıları

## 4.Yıl Kategorisi



**21** Üniversite

**86** Başvuru

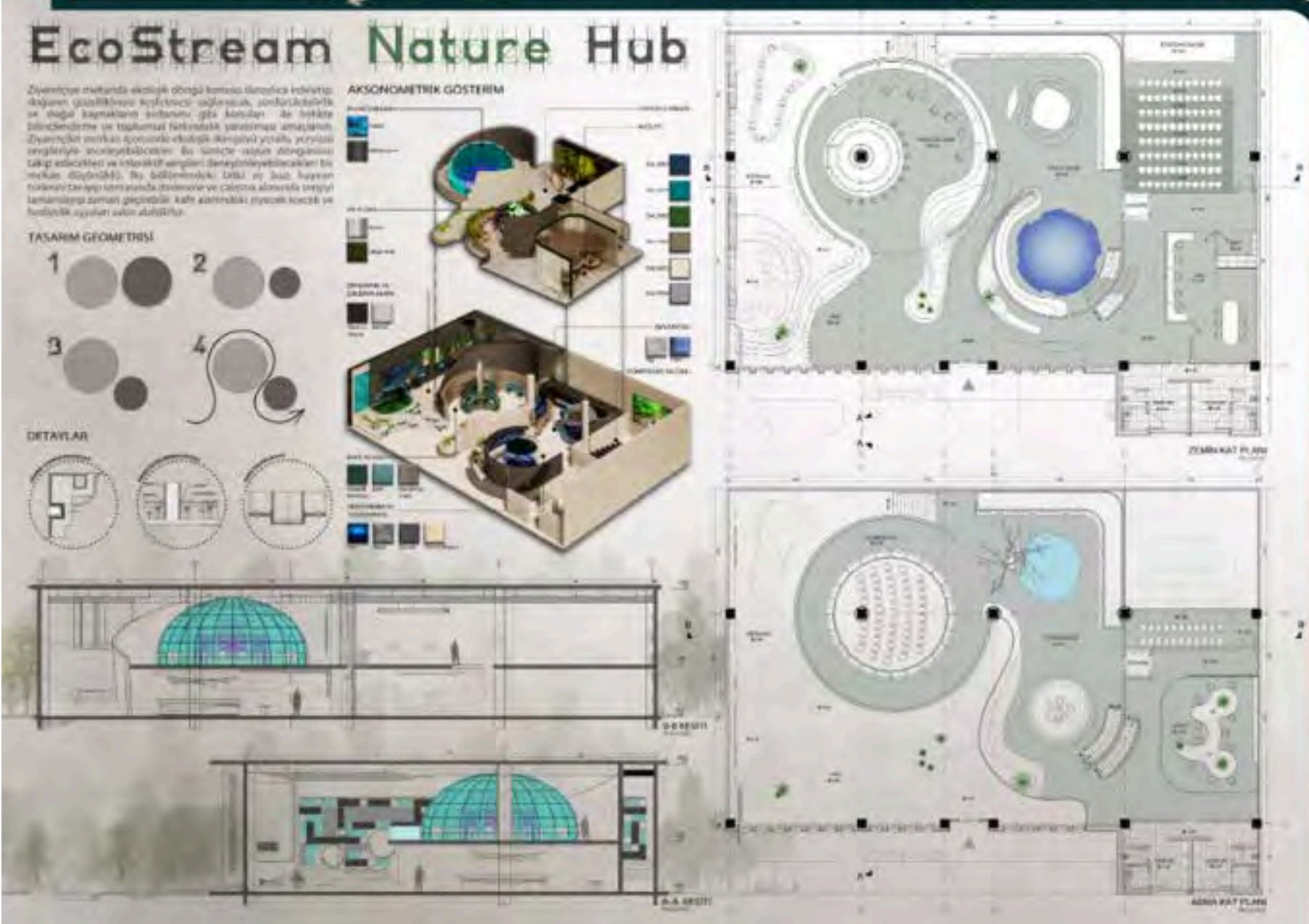
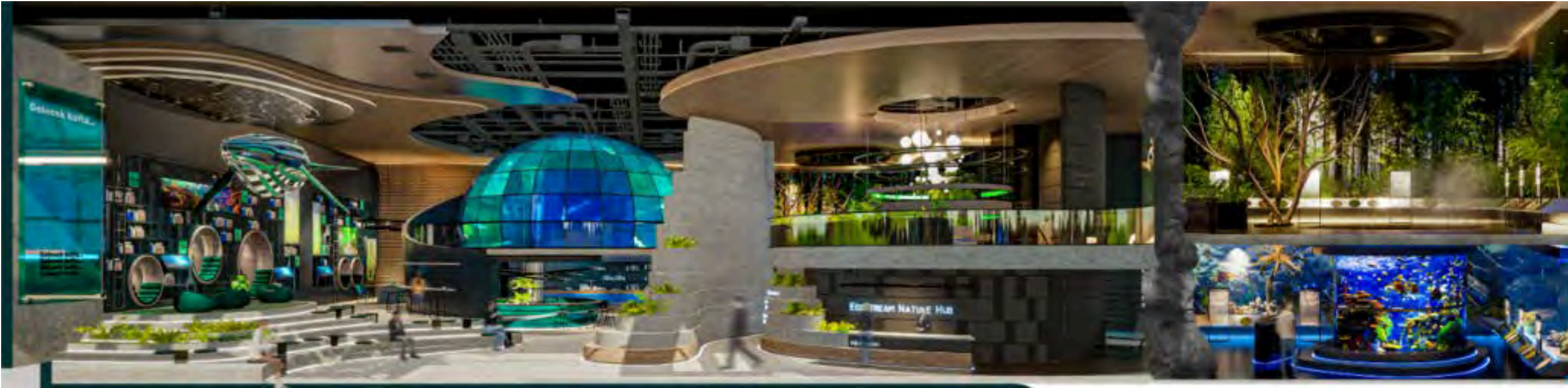


Rumuz	Ad-Soyad	Üniversite
47355	Didem Kaya & Özlem Yılmaz	TED Üniversitesi
48538	Beyza B. Sebetci & Dilara Ş. Özçelik & Selin N. Uğurlu	TED Üniversitesi
41205	Aysima Zümra Kürekci & Sedef Boğaç	TED Üniversitesi
42349	İlayda Ödel & Melike Yaşar	TED Üniversitesi
43950	Sena Ekiz & Şevval Evin & Sedra Ahmed Ali	TED Üniversitesi
48854	Çağıl Ulusoy & Duygu Aydın	TOBB Ekonomi ve Teknoloji Üniversitesi
41629	Nazmiye Çam	Yaşar Üniversitesi
41981	Selen Bozer & Eren Karakuş	TED Üniversitesi
44855	Fatema Eyada & Ola Thamer	TED Üniversitesi
44973	Çağılsu Ulusoy & Ayça Altan	TOBB Ekonomi ve Teknoloji Üniversitesi
48931	Muhammed B. Yıldırım & Muna M. S. Awadh & Shayandokht Shamshiri	TED Üniversitesi
49220	Mert Kılıç & Elif İrem Erdem & İbrahim Uygun	TED Üniversitesi

## 4. Yıl Kategorisi Finalistler



# 4.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü



48854

Çağrı Ulusoy  
Duygu Aydın

TOBB Ekonomi ve  
Teknoloji Üniversitesi



# THE MUSEUM OF LETTER AND LANGUAGE REVOLUTION

The Museum of Letter Revolution, situated in the historic Gol Gazirisi at Ankara's Gençlik Park, is a monumental linguistic and cultural transformation initiated by Mustafa Kemal Atatürk. This innovative museum captures the essence of the Letter and Language Revolution, which replaced the Ottoman script with the modern Turkish alphabet. Due to the principles of interlocking and extruding letter forms and shapes as a conceptual approach that was applied to the museum as an central architectural element.



## EXHIBITION COLLAGES EXHIBITED ELEMENTS

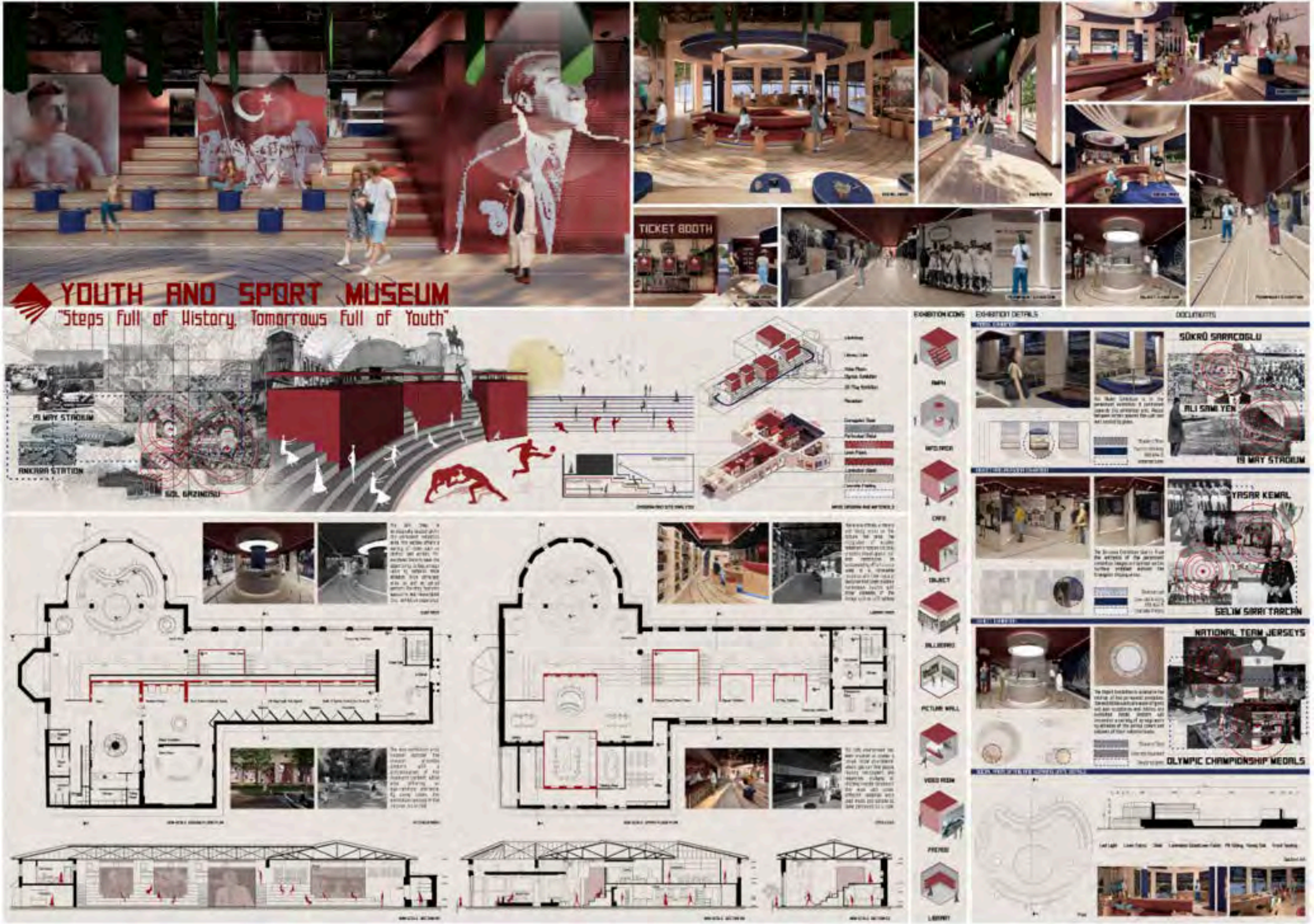


**4.Yıl Kategorisi:**  
Eşdeğer Mansiyon  
Ödülü

**43950**  
**Sena Ekiz**  
**Şevval Evin**  
**Sedra Ahmed Ali**  
TED Üniversitesi



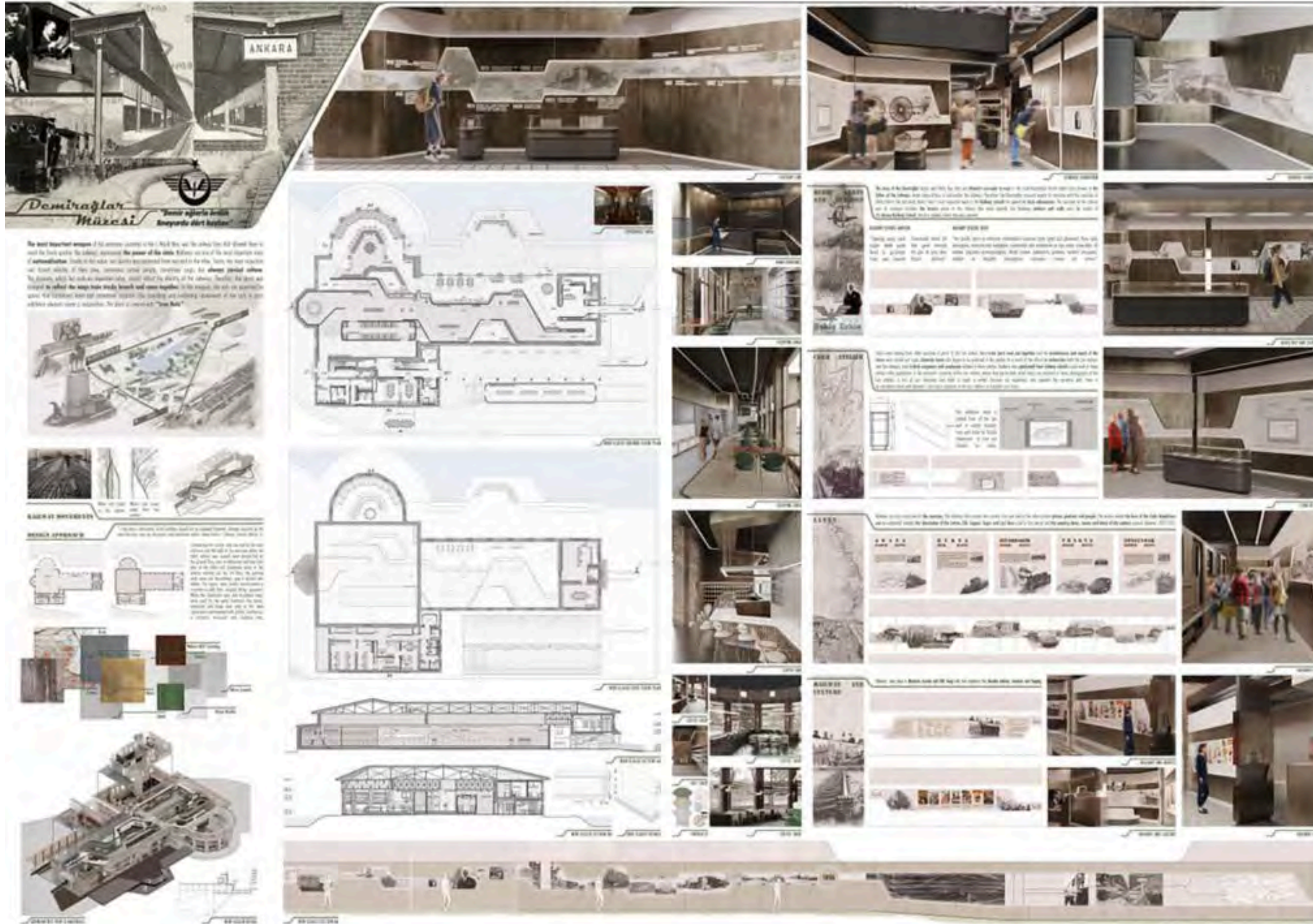




# 4.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

**42349**  
**İlayda Ödel**  
**Melike Yaşar**  
**TED Üniversitesi**





# 4.Yıl Kategorisi: Üçüncülük Ödülü

**41205**  
**Aysima Zümra Kürekci**  
**Sedef Boğaç**  
 TED Üniversitesi



## ECHOES OF THE REPUBLIC THE ANKARA RADIO MUSEUM

When Radio Ankara is a space designed by the 1930s necessities of the republic of the "New Turkey" building, based in Ankara, Turkey. This is a modern building that aims to be a museum and a center for the city of Ankara. The main idea is to present the history of radio in the city of Ankara and to create a space for the city of Ankara. The main idea is to present the history of radio in the city of Ankara and to create a space for the city of Ankara.



**CONCEPT**

The main idea is to present the history of radio in the city of Ankara and to create a space for the city of Ankara. The main idea is to present the history of radio in the city of Ankara and to create a space for the city of Ankara.

**PROGRAM**

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**CONCEPT**

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**CONCEPT**

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**CONCEPT**

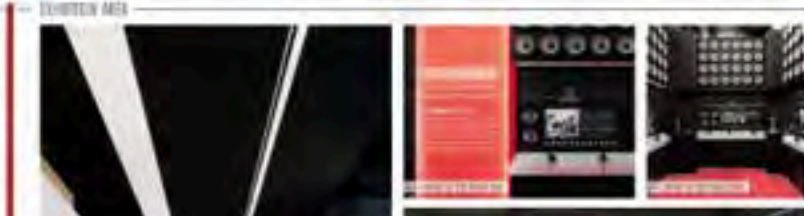
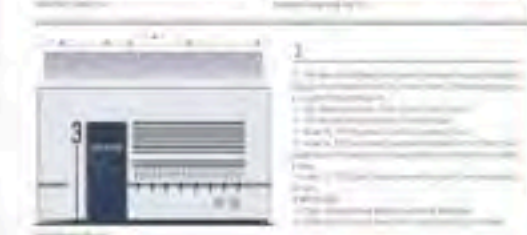
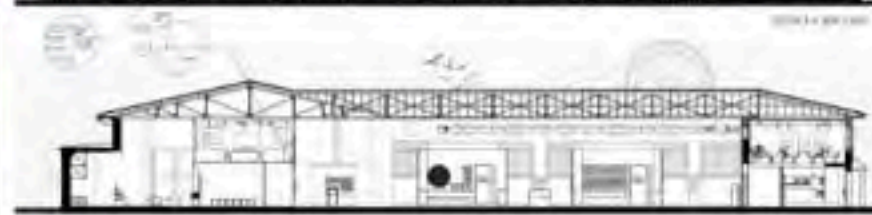
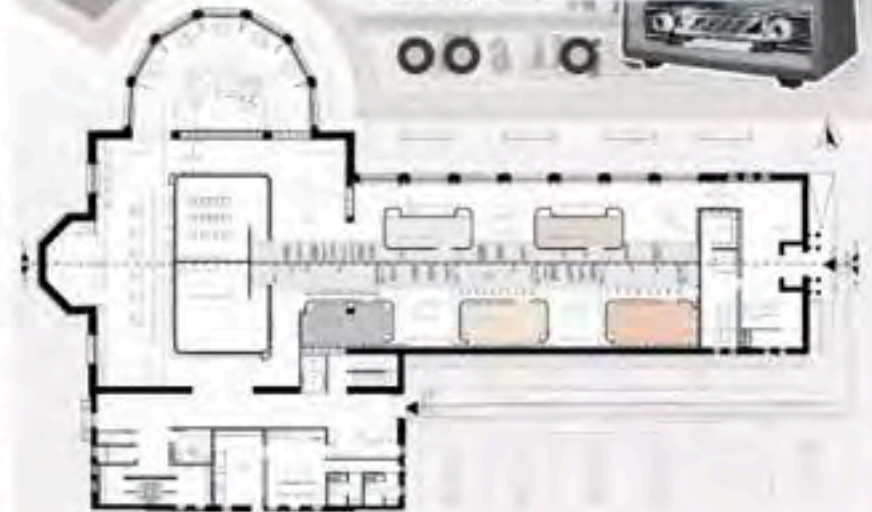
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**CONCEPT**

The main idea is to present the history of radio in the city of Ankara and to create a space for the city of Ankara. The main idea is to present the history of radio in the city of Ankara and to create a space for the city of Ankara.



## 4.Yıl Kategorisi: İkincilik Ödülü

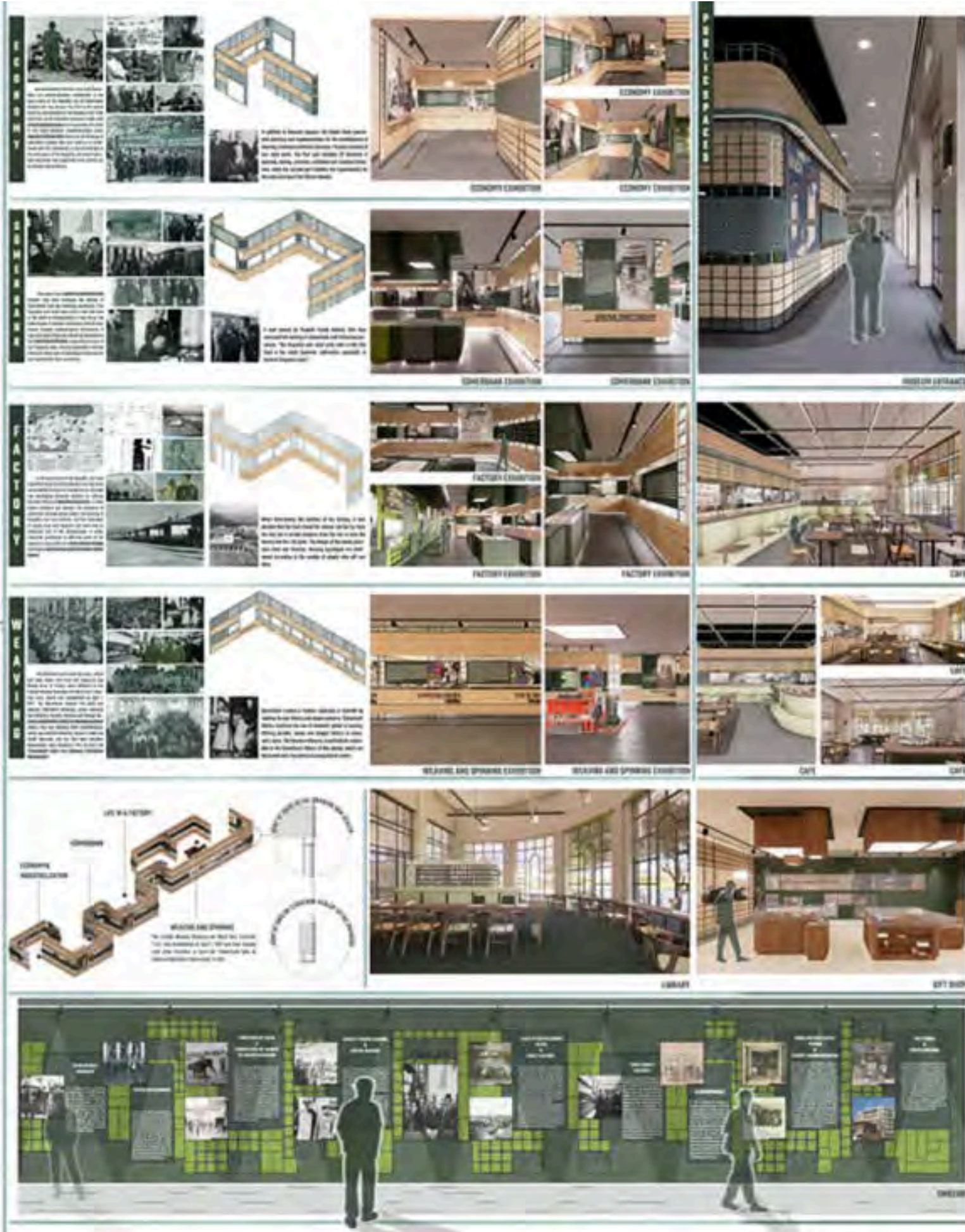
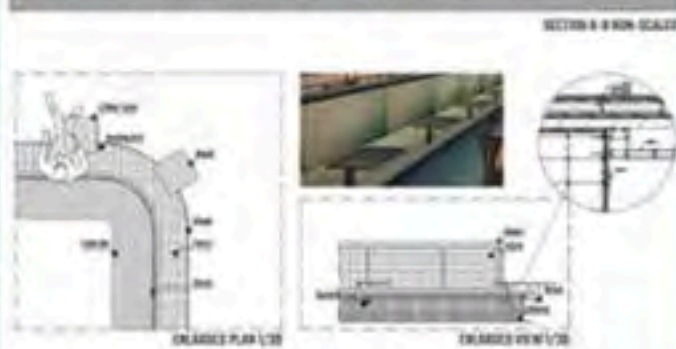
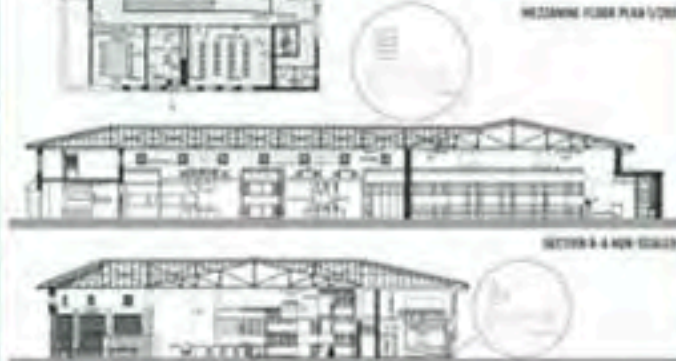
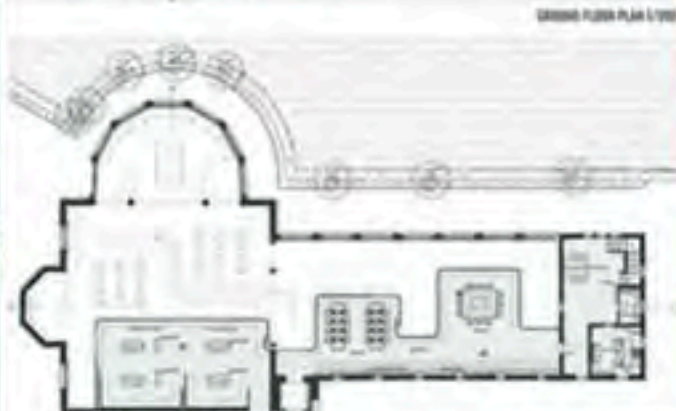
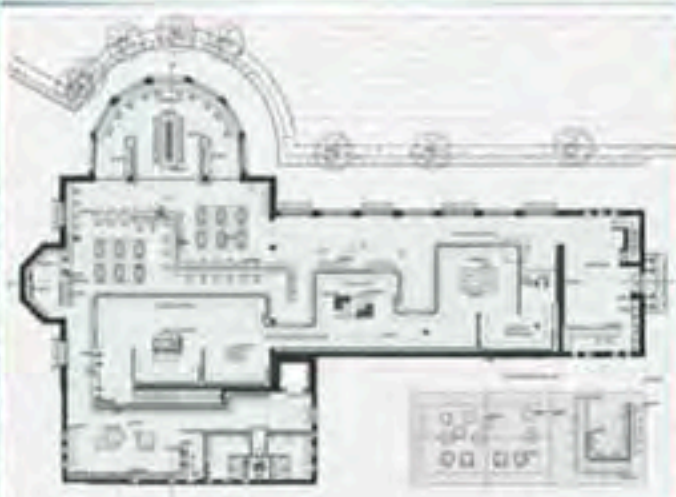
48538

Beyza Beril Sebetci  
Dilara Şayen Özçelik  
Selin Nur Uğurlu  
TED Üniversitesi





Herkes için SÜMERBANK  
HIGH QUALITY  
SÜMERBANK



**4.Yıl Kategorisi:  
Birincilik Ödülü**

**47355**

**Didem Kaya  
Özlem Yılmaz  
TED Üniversitesi**



***im* 2024**  
içmimarlık öğrencileri proje yarışması

MOBİLYA ve AYDINLATMA TASARIMI  
KATEGORİSİ



# Jüri Üyeleri

## Mobilya ve Aydınlatma Tasarımı Kategorisi



**Dr. Öğr. Üyesi  
Selin Gülden**

İzmir Ekonomi Üniversitesi



**Prof. Dr.  
Gözen GünerAktaş**

Başkent Üniversitesi



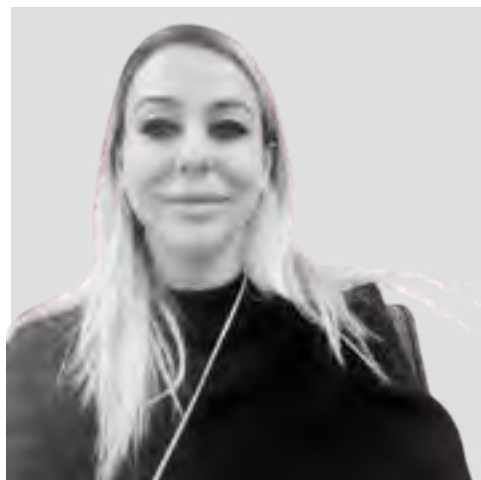
**Prof. Dr.  
Gülay Usta**

İstanbul Kültür Üniversitesi



**Prof. Dr.  
Hakkı Tonguç Tokol**

Marmara Üniversitesi



**Doç. Dr.  
Meryem Yalçın**

TOBB Ekonomi ve Teknoloji Üniversitesi



**Dr. Öğr. Üyesi  
Zeynep Sevinç Karcı**

Yaşar Üniversitesi



**Öğr. Gör.  
Fulya Yungucu**

Akdeniz Üniversitesi  
Yarı Zamanlı Öğr. Gör.



**Zuhale Doğru Tok**

TMMOB İçmimarlar Odası  
Adana Şube Başkanı



# Başvuru Sayıları

## Mobilya ve Aydınlatma Tasarımı Kategorisi

Mob./Ayd. Ba vuru sayısı

Akdeniz Ün vers tes :: 2

Ya ar Ün vers tes : 5

Ba kent Ün vers tes : 1

TOBB Ekonom ve Teknoloj Ün vers tes : 2

Hacettepe Ün vers tes : 10\*

Konya Tekn k Ün vers tes : 1

stanbul B lg Ün vers tes : 1

Konya Gıda ve Tarım Ün vers tes : 2

stanbul Ged k Ün vers tes : 9

Kad r Has Ün vers tes : 1

stanbul Tekn k Ün vers tes : 1

# 11 Üniversite

# 35 Başvuru



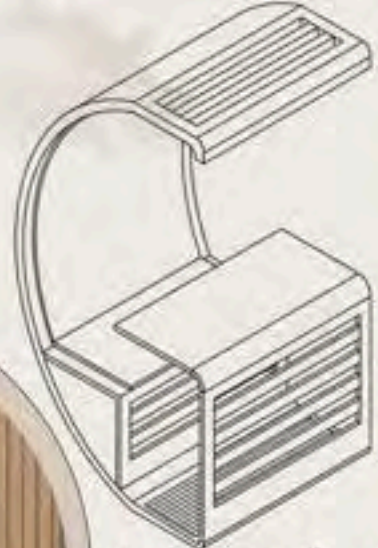
Rumuz	Ad-Soyad	Üniversite
52000	Adeviye Duru Hokkaömeroğlu & Çağan Özdemir & Doğan Selim Serbest	TOBB Ekonomi ve Teknoloji Üniversitesi
54826	Berra Özbek	Kadir Has Üniversitesi
58254	Şenol Can Çam & Eren Başaran	Yaşar Üniversitesi
57513	Rabia Demir	Konya Gıda ve Tarım Üniversitesi
56270	Nisa Erken	Hacettepe Üniversitesi
58008	Hümeyra Küçükbaşak	Konya Gıda ve Tarım Üniversitesi
53636	Faruk Topal	İstanbul Gedik Üniversitesi
53212	Sinem Işıklıoğlu & Dicle Dinçer	Yaşar Üniversitesi
53764	Melisa Uçar & Doğa Akpulat	Yaşar Üniversitesi
57585	Ezgi Yön	Akdeniz Üniversitesi
59205	Beyzanur Ela Türker	İstanbul Gedik Üniversitesi
59211	Sinem Işıklıoğlu & Dicle Dinçer	Yaşar Üniversitesi

# Mobilya ve Aydınlatma Tasarımı Kategorisi Finalistler



# STUDY SLICE

## Çalışma Dilimleri

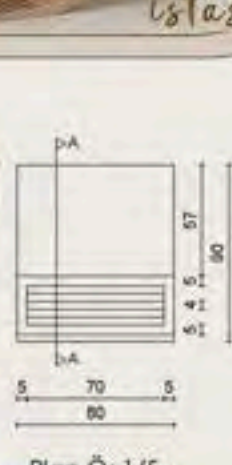


Perspektif Ö: 1/5

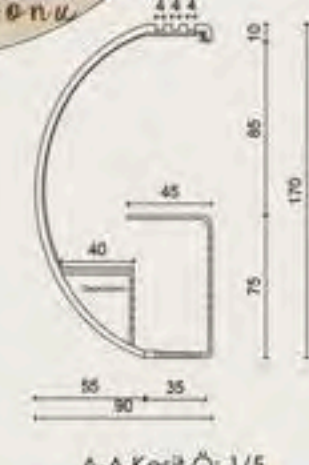
Öğrenci merkezi için tasarlanan modüler mobilyanın çıkış noktası doğal dilimlerden oluşan balkabağıdır. Balkabağının dilimlerden bireysel çalışma alanları oluşturulmuştur. Oluşan çalışma dilimleri kendi içinde üç alternatif ile döndürülerek çeşitli kullanıma olanak sağlamaktadır. Çalışma dilimleri belirli konumda şarj istasyonlarında birleştirilerek toplu çalışmada sağlamaktadır. Mobilya dış kabuğunda boşluklar açılarak ürünün daha hafif ve işlevsel olması sağlanmıştır. Bir tepede ve iki yanda olmak üzere kullanılan ledler ile üç alternatif içinde aydınlatma yeterli şekilde çözülmüştür. Çeşitli oturma tercihleri ile öğrencilere işleve yönelik, konforlu çalışma dilimleri oluşturularak ilgi çeken bir modüler mobilya tasarlanmıştır.



- MİNDER  
Krem Renk Kumak
- DİŞ KABUK  
Ahşap Kaplama  
Suntalam
- ŞARJ BANKI  
Granit Kaplama



Plan Ö: 1/5



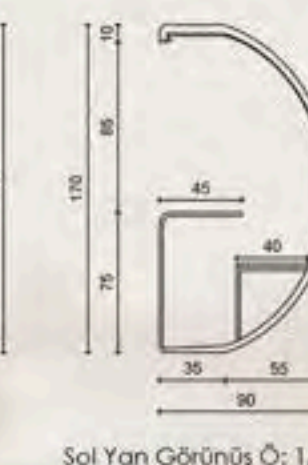
A-A Kesit Ö: 1/5



Sağ Yan Görünüş Ö: 1/5



Ön Görünüş Ö: 1/5



Sol Yan Görünüş Ö: 1/5



Arka Görünüş Ö: 1/5



Kullanım Şekli 1

Alternatif Kullanım Şekli 2

Alternatif Kullanım Şekli 2



# Mobilya ve Aydınlatma Tasarımı

## Kategorisi

Eşdeğer Mansiyon Ödülü

58008

Hümevra Küçükbaşak

Konya Gıda ve Tarım Üniversitesi







# Mobilya ve Aydınlatma Tasarımı Kategorisi

Eşdeğer Mansiyon  
Ödülü

57513

Rabia Demir

Konya Gıda ve  
Tarım Üniversitesi





# MaPin



**Target User Profile :** Travelers, historians, map enthusiasts  
**Reason for Production :** Creating a memory object in homes with light  
**Usage Atmosphere :** Stationary use in homes and offices

## WHY MAPIN ?

MAPIN is a household object designed for people who are interested in world maps and culture, which stands fixedly in the home environment, has a light sphere inside and emits light thanks to the perforated material on the outside, and serves as a memory sphere by marking the places people have visited or will visit.

By placing pictures of the cultures of the countries in the spaces corresponding to the countries on the independent PINs for each country designed by MAPIN company, the memory and history of that country is completed and made permanent.

## MATERIAL SCHEME



3D Print PLA filament pins customized to the tastes of the place customers visit.

Flags, food, architectural structures etc.



Adhesive paper that provides a single-sided image printed on special one-way vision paper.

Countries, cities, continents etc.



First class beech materials ensure the lamp stands steady.

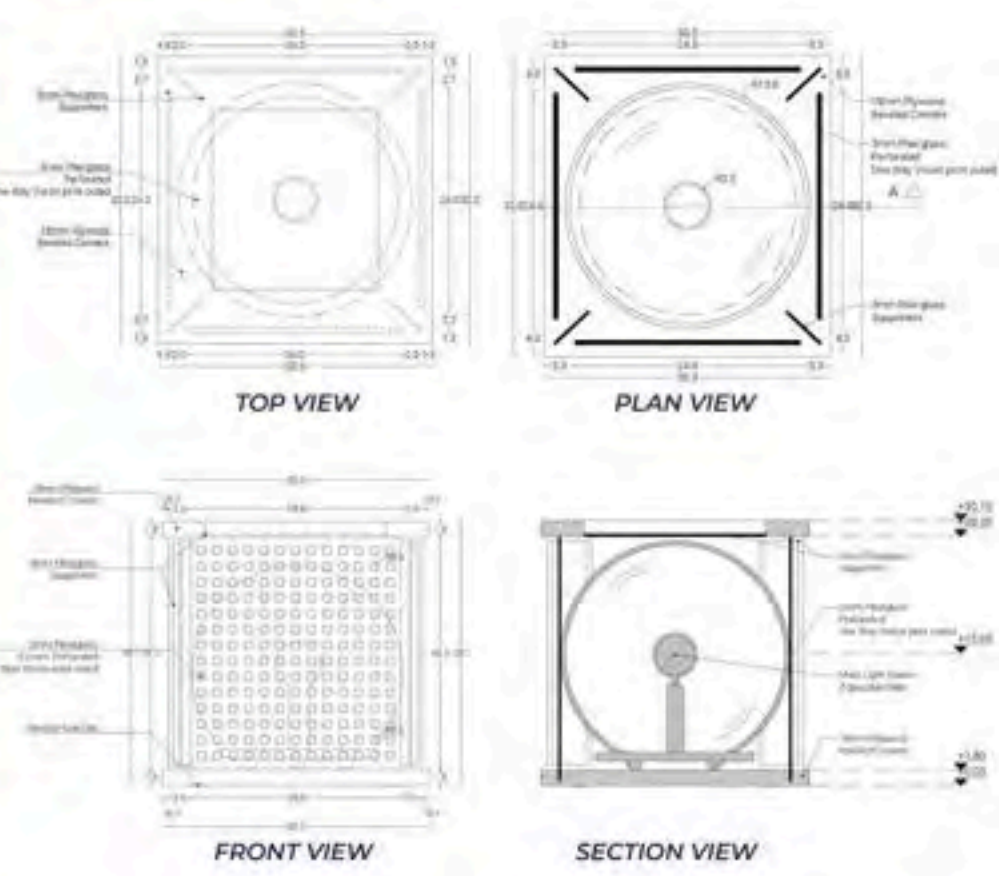


Transparent brown perforated plexiglass to show the inside of the pasted papers and to allow the lamp inside to give light to the outside.

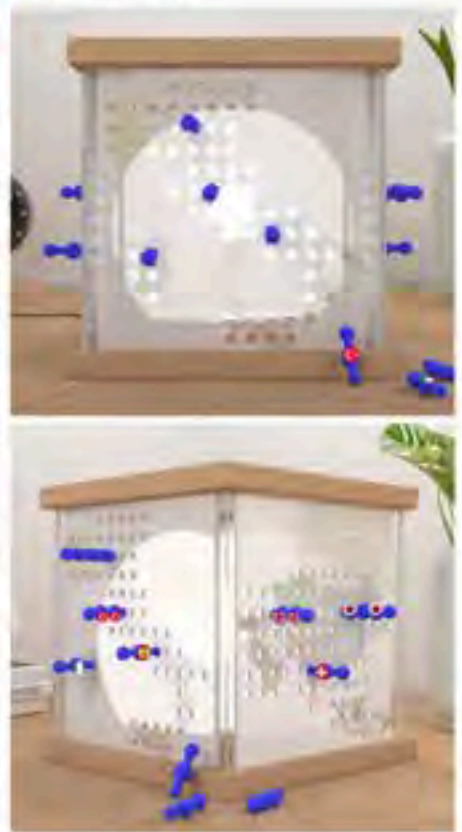
## INSTRUCTIONS

1. Carefully remove all parts from the box.
2. Place the printed paper on the plexiglass per the image appearance in the photo.
3. Carefully insert the pins into the holes. They will be visible from the outside. Do not insert the pins into the holes on the other side of the plexiglass.
4. After placing all the pins, carefully place the plexiglass on the wooden frame and push it into place.
5. After placing the plexiglass, place the lamp inside the frame and push it into place.
6. The lamp is ready to use. It is recommended to use the lamp in a dark environment.

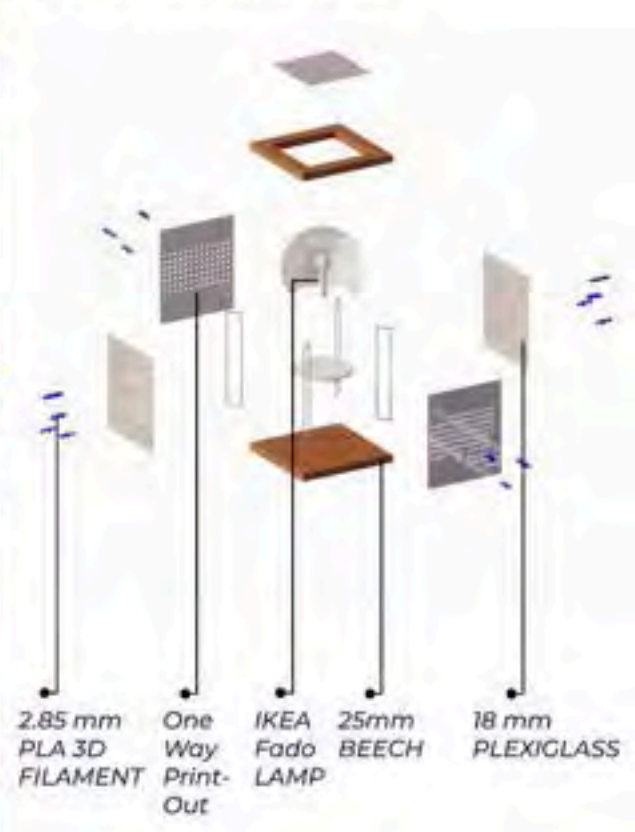
## ORTHOGRAPHIC DRAWINGS



## RENDER VIEWS



## EXPLODED AXONOMETRIC



- 2.85 mm PLA 3D FILAMENT
- One Way Print-Out
- IKEA Fado LAMP
- 25mm BEECH
- 18 mm PLEXIGLASS

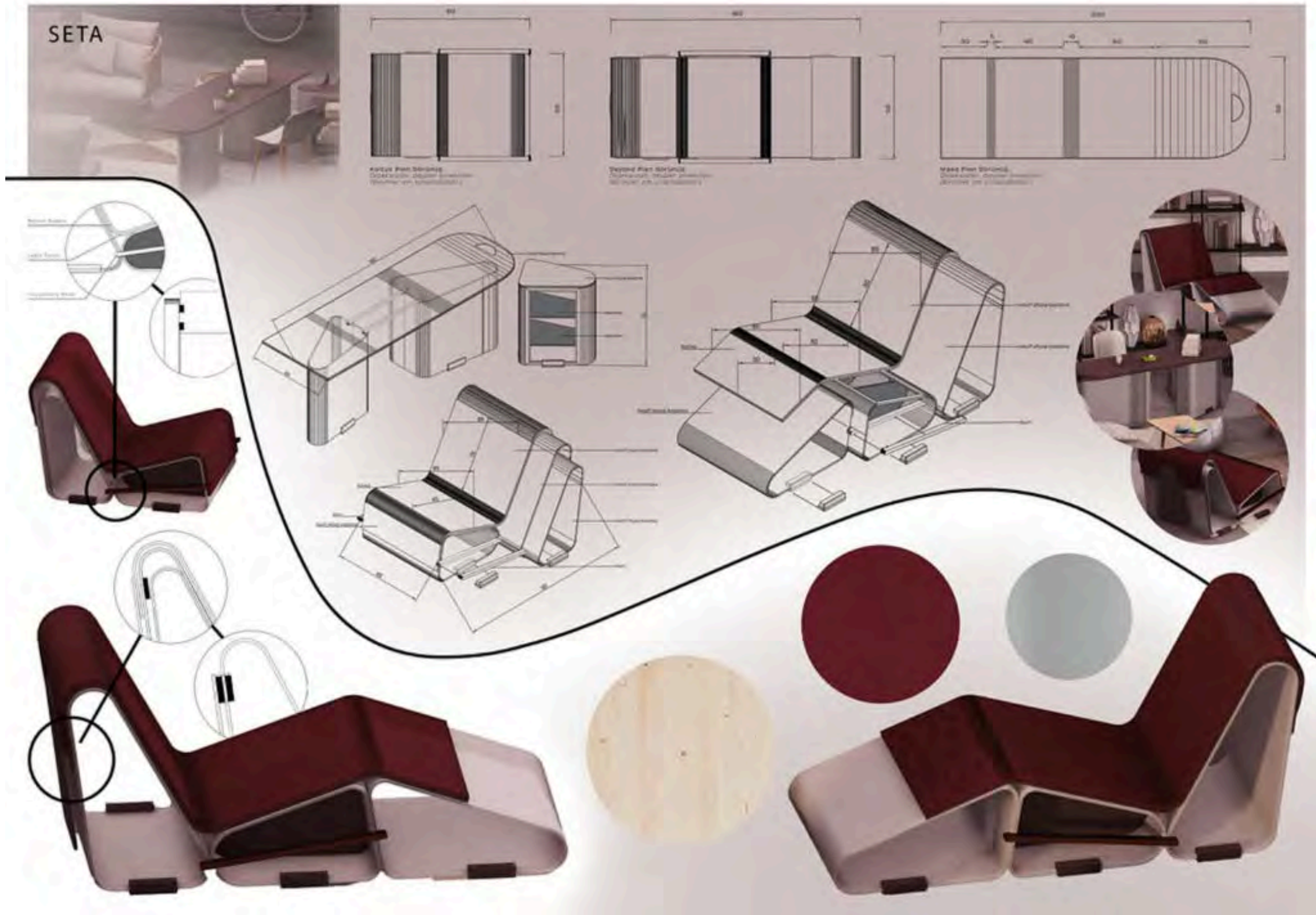
**Mobilya ve Aydınlatma Tasarımı Kategorisi Üçüncülük Ödülü**

**58254 Şenol Can Çam Eren Başaran Yaşar Üniversitesi**









# Mobilya ve Aydınlatma Tasarımı

## Kategorisi

Birincilik Ödülü

52000

Adeviye Duru

Hokkaömeroğlu

Çağan Özdemir

Doğan Selim Serbest

TOBB Ekonomi ve

Teknoloji Üniversitesi



# KOLOKYUM

***im* 2024**  
içmimarlık öğrencileri proje yarışması



# Kolokyum Grup Sözcüleri



**PROF. DR.  
KAĞAN GÜNÇE**  
1. Yıl Kategorisi



**PROF. DR.  
ERKAN AYDINTAN**  
2. Yıl Kategorisi



**PROF. DR.  
RABİA KÖSE DOĞAN**  
3. Yıl Kategorisi



**DOÇ. DR.  
EMİNE GÖRGÜL**  
4. Yıl Kategorisi



**DOÇ. DR. MERYEM  
YALÇIN**  
Mobilya ve Aydınlatma  
Tasarımı Kategorisi



# 1. Yıl Kategorisi Grup Sözcüsü

Prof. Dr. Kağan Günçe



**PROF. DR.  
KAĞAN GÜNÇE**  
1. Yıl Kategorisi



# CRAFTS UNDER THE SPOTLIGHT

W-VIQ : WEAVING ATELIER



**Population:**  
Workshop participants, students, people who are interested in rugs, animals, neighborhood

**Access:** Next to the roadway there is a bus station. Also the car park area is near.



## EXPERIENCE AREA

Located in the middle of the courtyard, the experience area allows visitors to explore traditional weaving art through an emotional journey.

**Interactive Entrance:**  
Visitors enter by pulling and tightening intertwined ropes, which return to their original state after use.

**Inside:**  
Visitors encounter a wall of lengthwise black threads. They choose colorful threads representing different emotions and weave them through the black threads to create their own patterns.

**Meaning and Emotions:**  
This area emphasizes the meanings carried by colors and symbols in weaving, allowing visitors to physically and emotionally weave their own stories.

The main colors used at the project were selected from the basic palette of Turkish carpet weaving. **Red** and **blue** are the defining tones that strengthen the spatial effect and provide aesthetic integrity. **White** reflects the dynamic atmosphere of the workshop area, **blue** with depth to the ceiling of the exhibition area. These colors aim to separate the functions of the spaces. **Purple** is used as a transition color in the entrance and stairs, and in the circulation areas, emphasizing the transition of users to different spaces. The strategic integration of colors strengthens the architectural synthesis and cultural context of the project.



## How are you today?



Workshop Area



Exhibition Area (area where craftsmen weave carpets)



Side Perspective



COMPLEMENTARY COLORS



FIRST FLOOR PLAN (1/100)

This project focuses on two distinct areas: an exhibition and a workshop, each designed to emphasize different aspects of weaving. Weaving is characterized by its up-and-down and zigzag movements, which is aimed for visitors to experience in the exhibition area. As visitors navigate through the space, they turn left and right, ascend, and make zigzag movements. This interactive approach allows visitors to experience the weaving process in a tactile and engaging manner. In contrast, these movements are less pronounced in the workshop area, where the function of the space is more critical.



SECOND FLOOR PLAN (1/100)

This project centers around the art of weaving, featuring two distinct functional spaces: a workshop and an exhibition area. Weaving is more than just a craft; it serves as a profound connection between individuals and their narratives. Through weaving, people express their emotions and personal stories, utilizing a diverse palette of colors and symbols. This deeply human-centered approach makes weaving a powerful medium for cultural expression and storytelling.



WEST ELEVATION (1/100)



EAST ELEVATION (1/100)



The detailed view of the motifs on the ceiling of the project



SECTION AA (1/100)



SECTION BB (1/100)



SOUTH ELEVATION (1/100)



NORTH ELEVATION (1/100)

# 1.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

**11096**  
**Beyza Babal**  
Özyeğin Üniversitesi





# 1.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

11669

**Elif Melek Yücedal**  
TED Üniversitesi

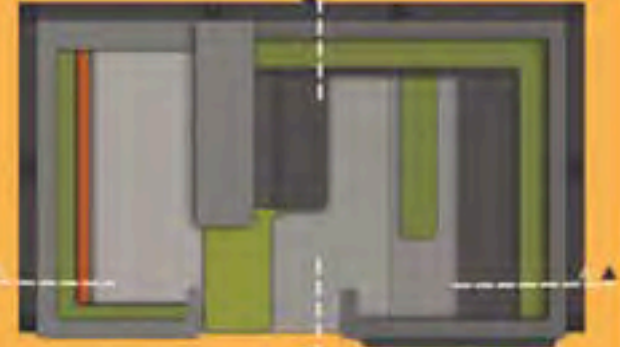


## GELENEKSEL BASKI

### KAVRAMIN ÇIKIŞ NOKTASI

GELENEKSEL BASKI ZANAATININ İKİ FARKLI DALI OLAN TAŞ BASKI VE SERİGRAFI BASKININ BİRLEŞTİĞİ, BUNUN KATMANLARLA VE RENKLERLE İFADE EDİLDİĞİ BU İÇ MEKAN TASARIMI OLUŞTURULMUŞTUR. TAŞ BASKIDA KULLANILAN DERİNLEŞME FİKRİYLE, SERİGRAFI BASKIDA KULLANILAN KATMAN FİKRİ BİRLEŞİP PROJENİN KAVRAMINI ORTAYA ÇIKARMIŞTIR.

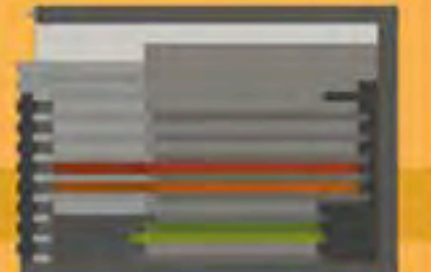
SERGI ALANI  
OTURMA ALANI  
ÇALIŞTAY ALANI  
GİRİŞ



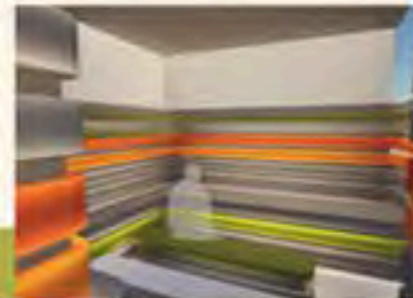
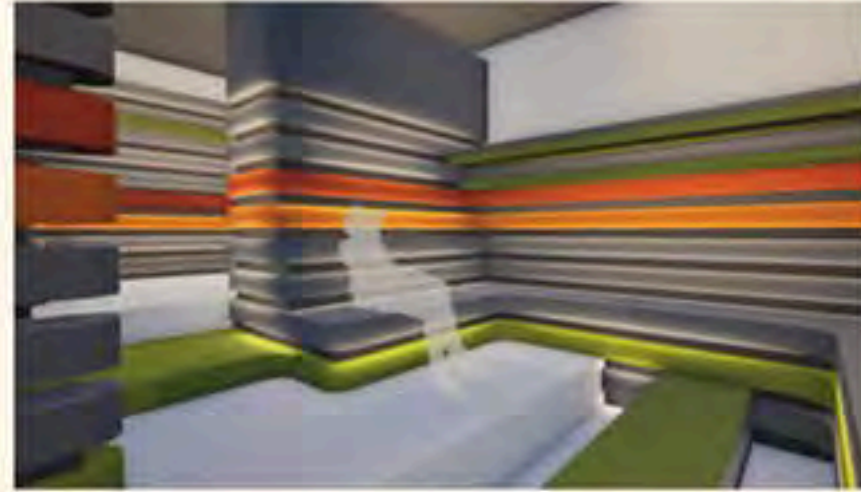
1/20 KESTİRİMİ



1/20 KESTİRİMİ



1/20 KESTİRİMİ



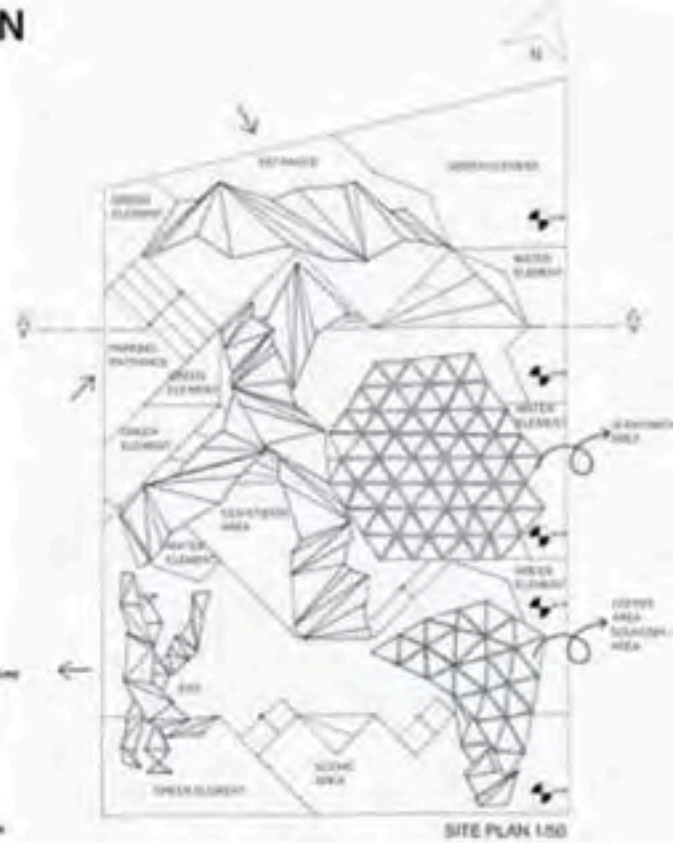
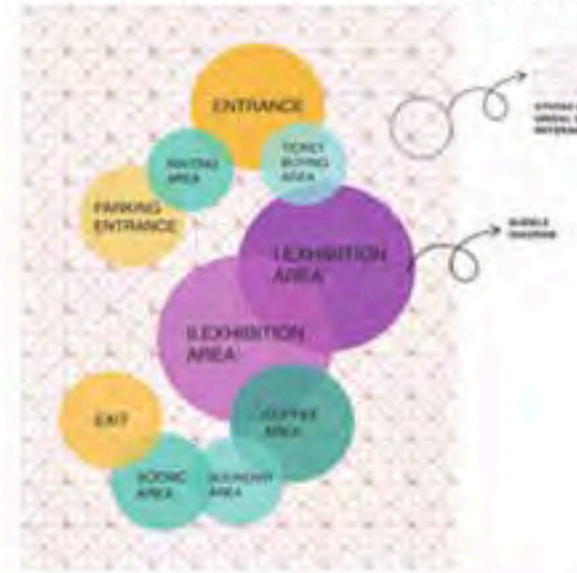
**1.Yıl Kategorisi:**  
Eşdeğer Mansiyon  
Ödülü

**16809**

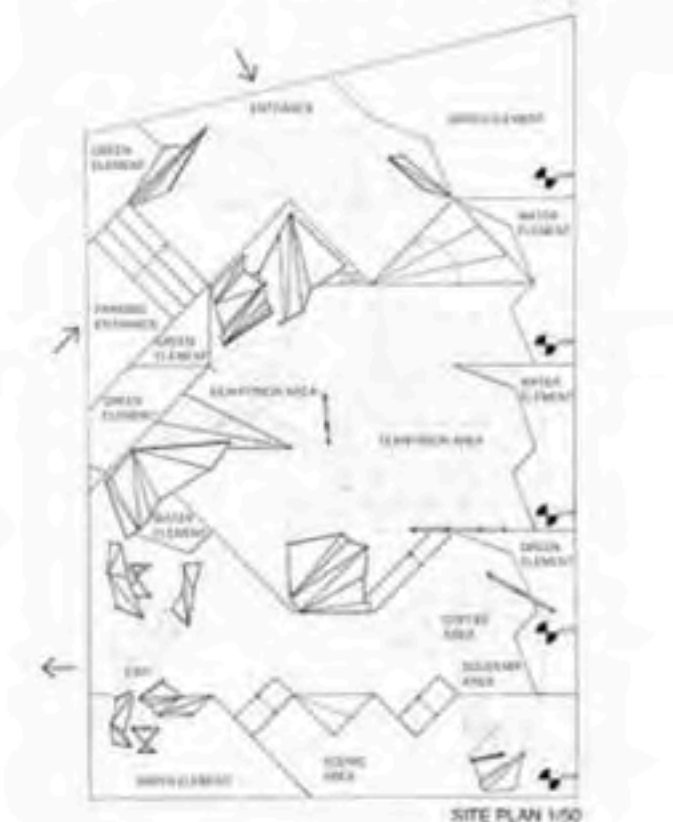
**Zeynep Naz Şimşek**  
**Zeynep Güven**  
Başkent Üniversitesi



## LIGHT AND SHADOW EXHIBITION



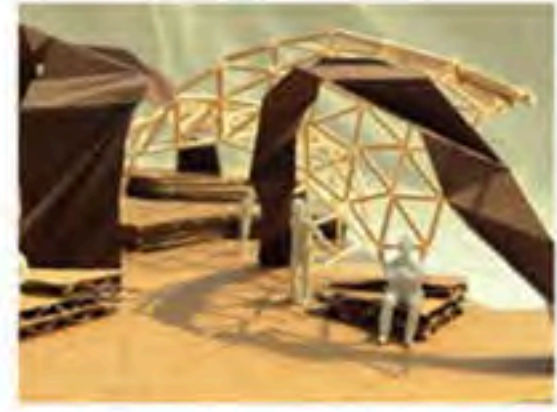
Design a closed space for visitors.  
This space needs not to be designed interiorly in details ; but we should think natural lighting, opening ,gathering and,resting areas within this interior space.



STRUCTURAL SYSTEMS : GEODESIC + FOLDED PLATE  
SPATIAL ORGANIZATION : CLUSTERED ORGANIZATION  
DESIGN PRINCIPLES : CONTRAST INFORMS + HARMONY UNITY



Designing a "Light and Shadow Museum" in the given piece of land. The project is a museum area for a group of 20 visitors.



REQUIREMENTS:  
1. Using our syntax as a guideline to develop the semantics of light and pragmatics of light and shadow museum.  
2. Bulding our design , create three units to achieve open, semi-open and semi-closed spaces.  
3. Designing open spaces as a part of museum. Can add shady plant zones, shallow water surfaces, Paths.



1.Yıl Kategorisi:  
Üçüncülük Ödülü

13446  
Zeynep Mayuk  
Çankaya Üniversitesi



# TASARIM KULÜBÜ

Erimtan Arkeoloji ve Sanat Müzesi, gençlerle daha kuvvetli bir bağ kurmak amacıyla bahçesini üniversitelere açmaya karar veriyor. Üniversite öğrenci toplulukları için müzenin arka bahçesini tasarım alanı olarak belirliyor. Bu tasarım alanında bir tasarım kulübü planlanıyor. Planlanan bu kulüpte; çeşitli etkinliklerin düzenlendiği tanıtım alanı ve tasarım atölyesi içeren mekânsal organizasyon, ortak alanlar, dijital ve fiziksel sergilerin düzenlendiği sergi alanını da kapsamaktadır. Geri dönüşüm esaslarına dayanarak planlanan kulüp, Ankara manzarasını görecek bir araziye oturmaktadır.



PERSPEKTİF 3



SERGI ALANI DETAY KAYAR PANHOLLAR



Dijital ve fiziksel sergilerin yer aldığı alanda kayar sergi panoları geri dönüşürümü malzemeden tasarlanmıştır.

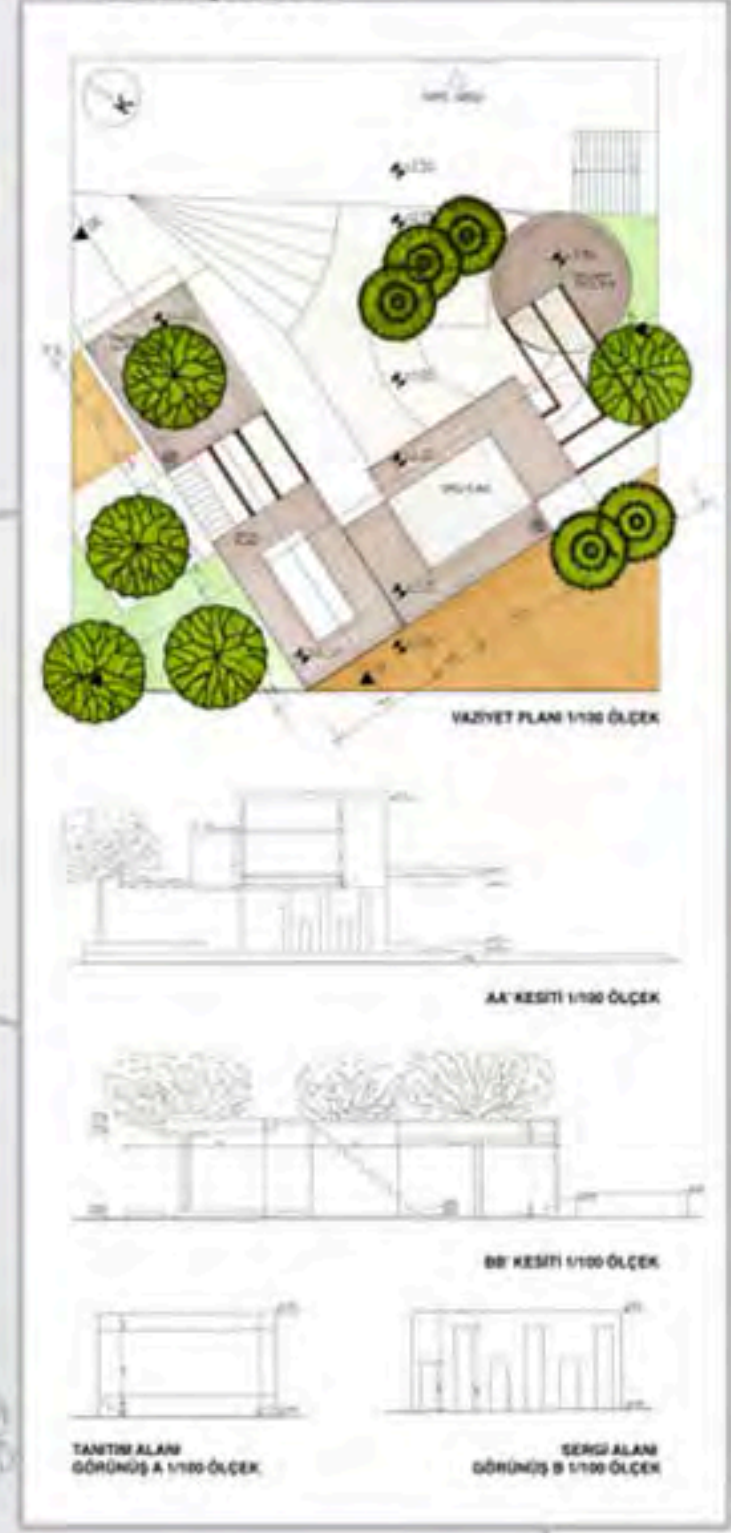
ORTAK ALANI DETAY BUILT-IN FURNITURE



Peyzaj alanlarını oluşturmak için kullanılan pürüzsüz dekupa sahip malzeme tercih edilmiş ve alanları tanımlanmıştır.



## TEKNİK ÇİZİMLER



ÜST GÖRÜNÜŞ



**1.Yıl Kategorisi:**  
**İkincilik Ödülü**

**16941**

**Maral Bayramoğlu**  
Atılım Üniversitesi



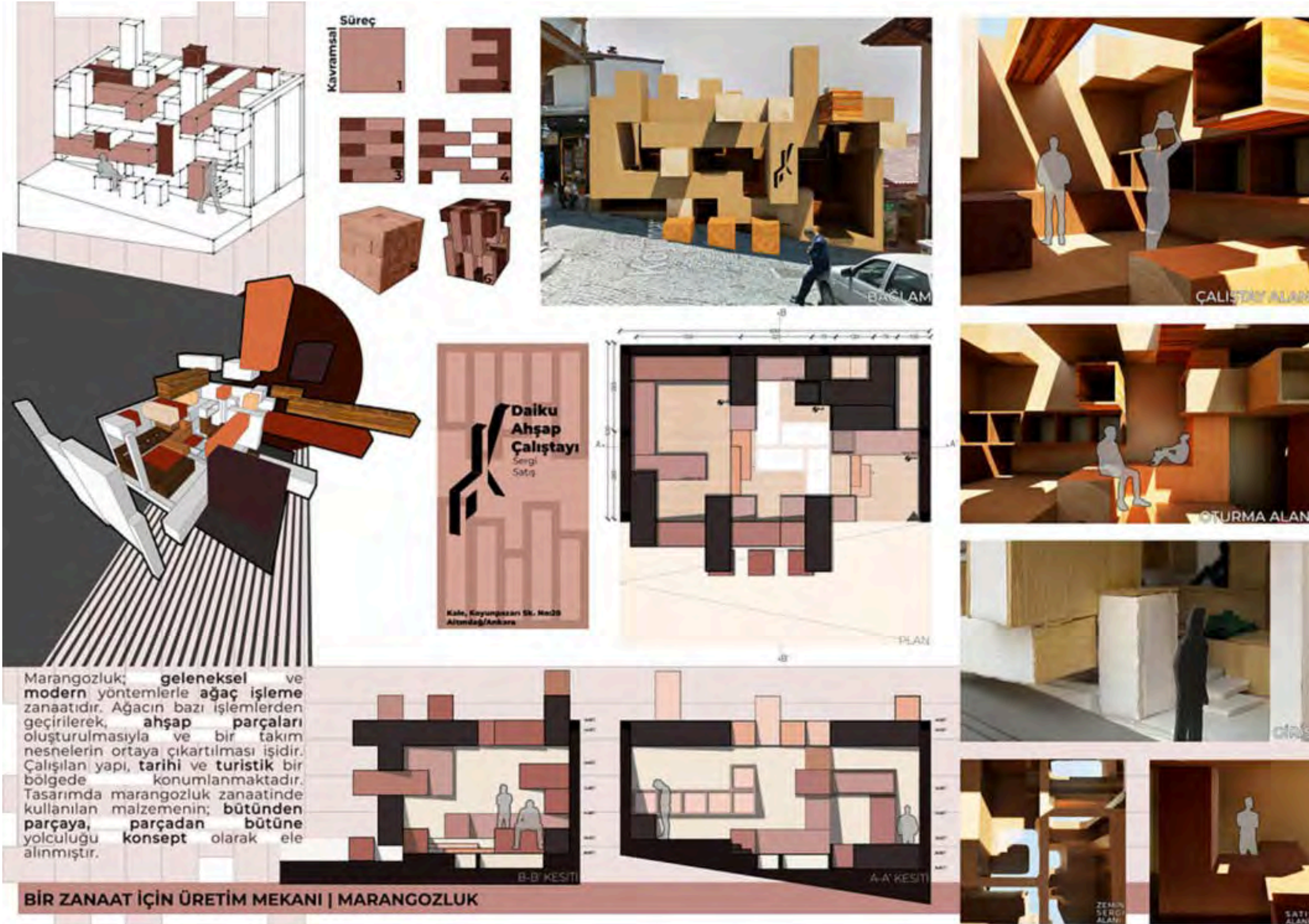
# 1.Yıl Kategorisi: Birincilik Ödülü

18950

Ahmet Uz

Gamze Türker

Başkent Üniversitesi





## 2. Yıl Kategorisi Grup Sözcüsü

Prof. Dr. Erkan Aydıntan

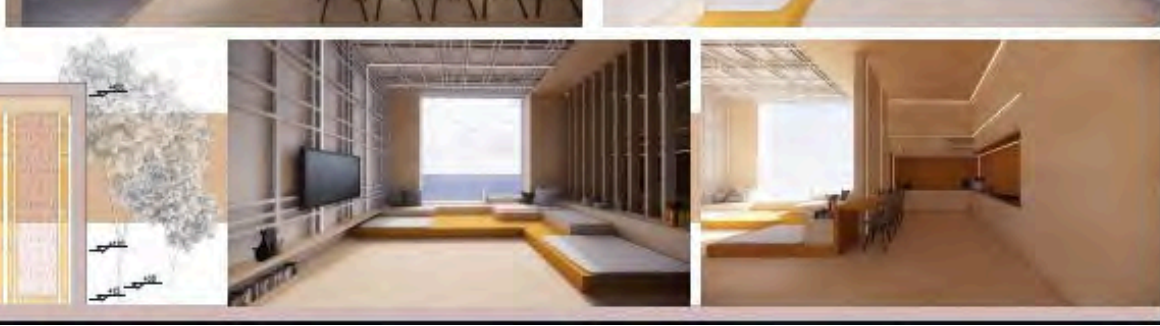
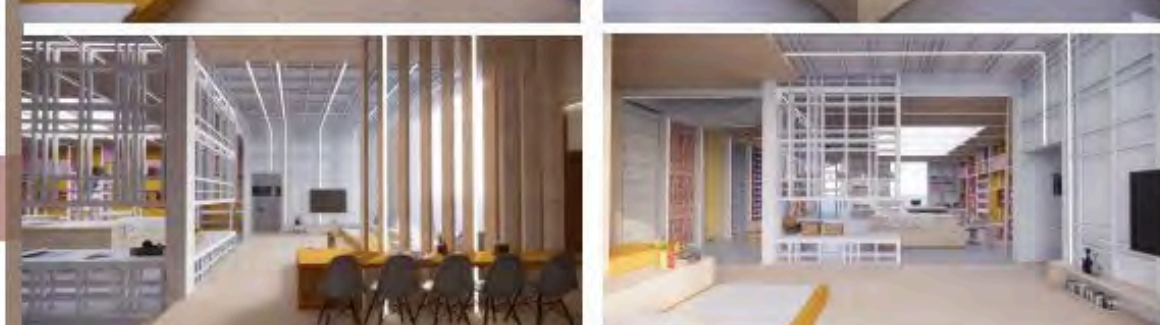


**PROF. DR.**  
**ERKAN AYDINTAN**  
2. Yıl Kategorisi



## LUCIENNE DAY'S STUDIO

To this space was designed for Lucienne Day, a textile designer. The main idea of the design is to adapt the feeling of weaving in the space by using structural elements and ensuring that they are intertwined with each other. Lucienne Day's studio was in her own house, so to create the same feeling in this placed, a large relaxation area was also placed outside the work area. Lucienne Day used to use a lot of vivid colors in her designs, and the space colors were chosen in this direction.

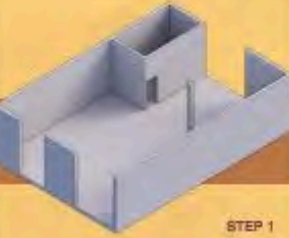


AXONOMETRIC VIEW



MOAD BOARD

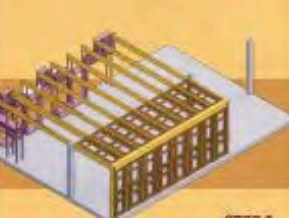
PLAN



STEP 1



STEP 2



STEP 3



STEP 4

CONCEPT DIAGRAM

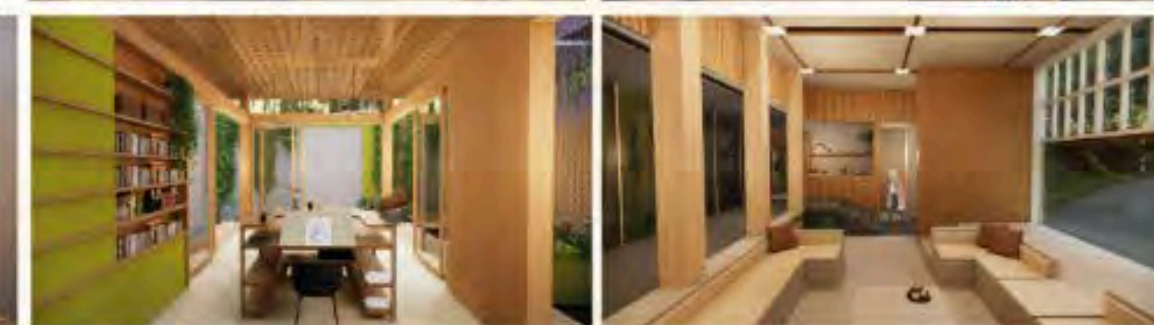
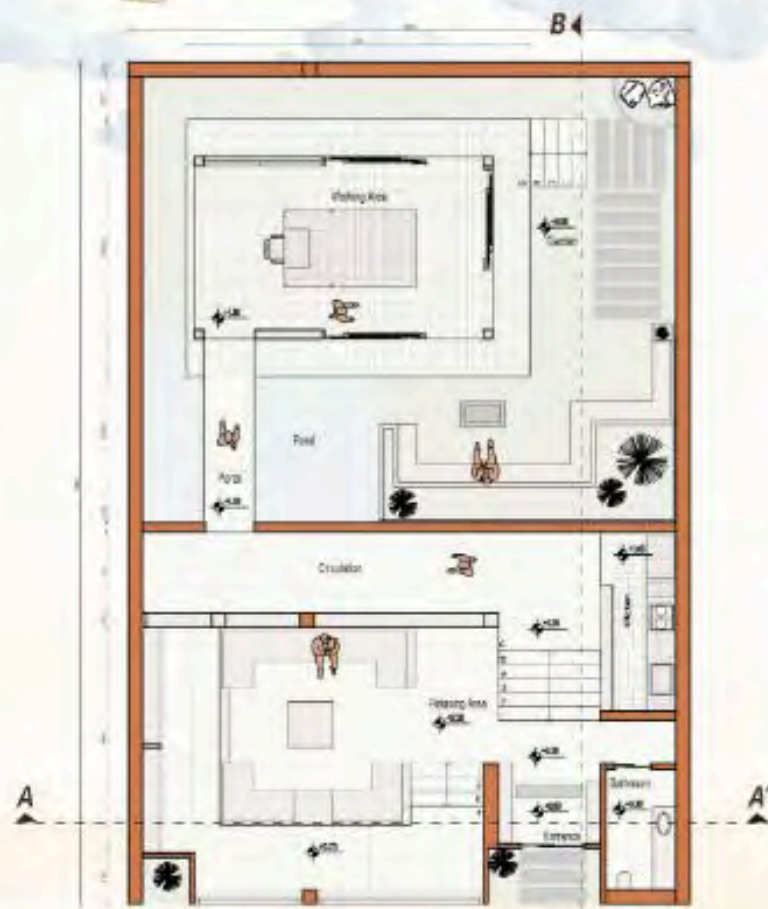
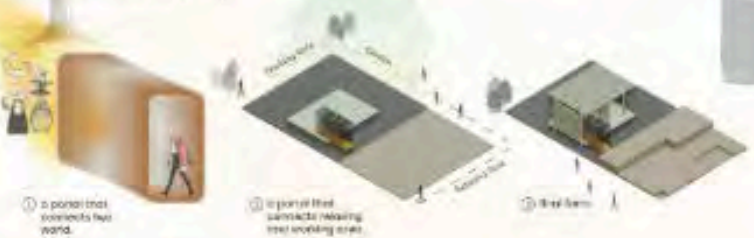
## 2.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

**25120**  
**Dilanur Çiçek**  
TED Üniversitesi



## STUDIO OF HAYAO MIYAZAKI

This space was originally a whole mass, then inspired by the films of Hayao Miyazaki, the large mass was basically divided in two and joined by a passageway. The first half of the space was assigned as a relaxation area and divided into a bathroom, kitchen, circulation and rest area. In the second half, the work area, which is a lighter structure, is enclosed and surrounded by an open garden. In the recreation area, there is a seating area for napping and a seating area for meditation or yoga on a tatami mat. The design of the workspace is based on Miyazaki's basic working needs. The main function of the space is a desk designed for drawing and modeling. The ceiling of this lightweight structure is designed with special openings, as Miyazaki took his inspiration from the sky. At the same time, these openings are inspired by the Japanese word 'kumarebi'. Kumarebi means sunlight filtering through tree leaves. This ceiling structure was also used in the kitchen area. The enclosed open-top garden is designed with the basic elements of Japanese gardens. These basic elements are: water, stones, walkways, bamboo fountains, and various plants.



**2.Yıl Kategorisi:**  
**Eşdeğer Mansiyon**  
**Ödülü**

**23897**  
**Çağla Öztürk**  
**TED Üniversitesi**



# Paper-ity

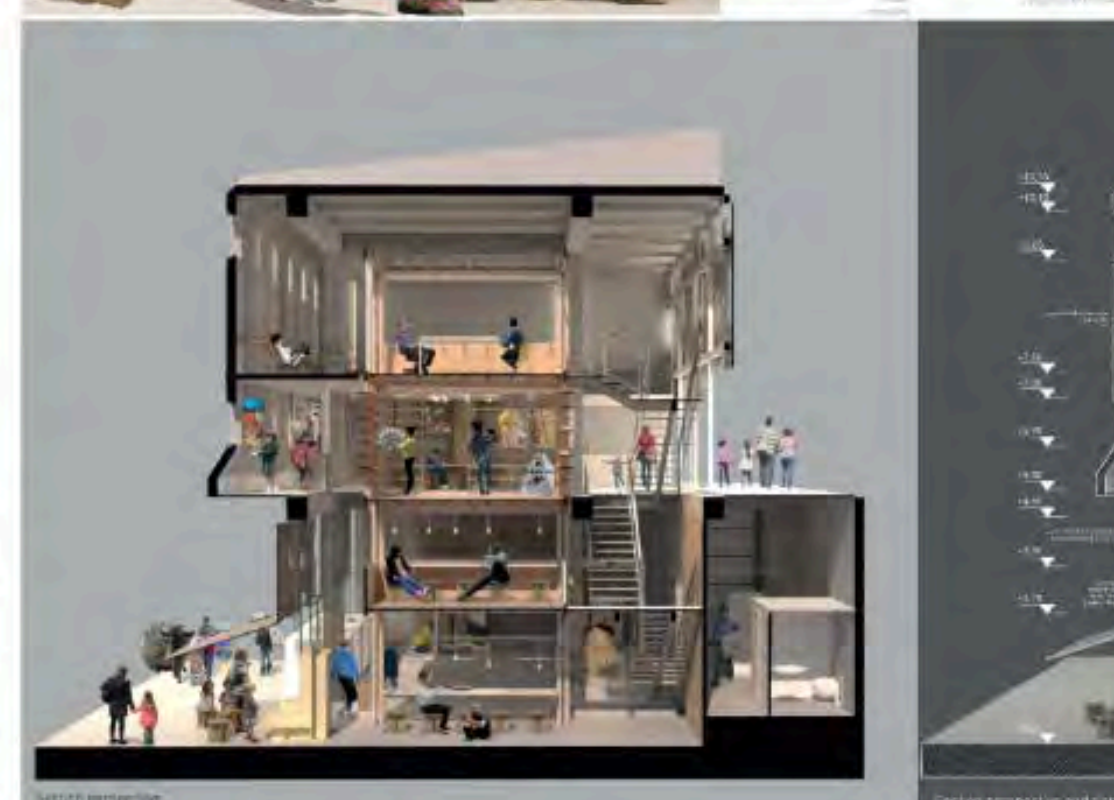
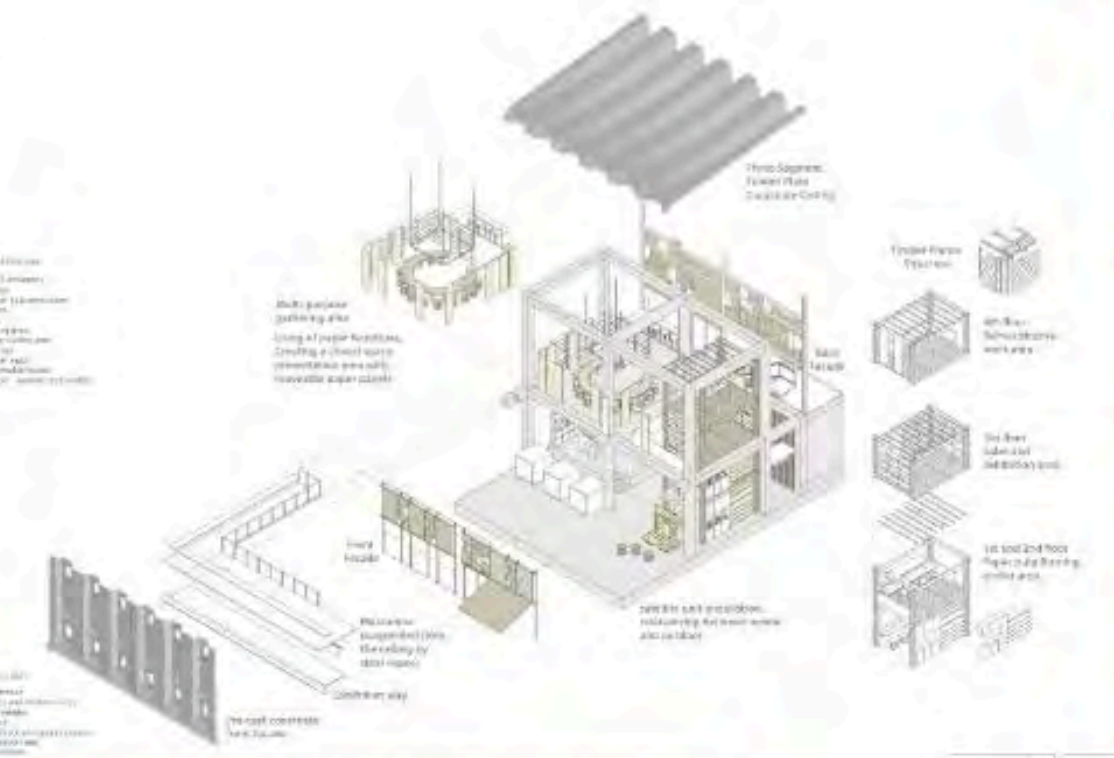
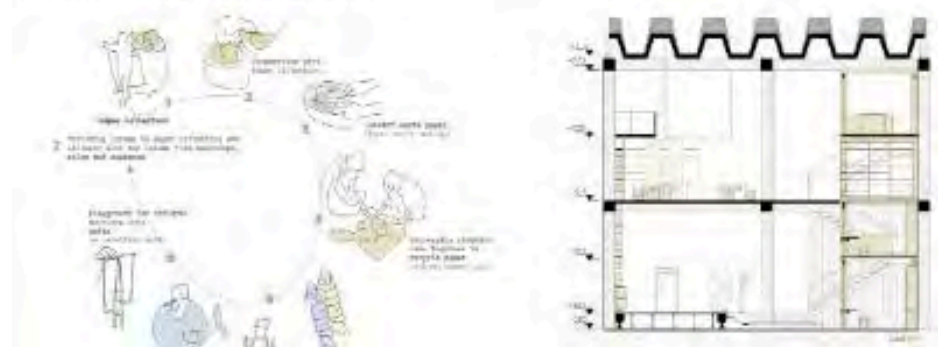


Due to the area is an industrial zone, a lot of waste, especially paper waste, is produced. For this reason, many paper collectors were introduced in the area. Photographs of the garbage were taken to following the route of the waste paper collectors. They collect all the paper debris, so there is not more paper in the garbage but we can see when they take papers, the garbage become empty.



In the space, a group of university students solidarity with the goal of spreading paper takes place. The paper taken from paper collectors is turned into paper cups by university students. Then, toys and various objects are obtained from this paper. After the painting and decoration stages, some of the toys are sent to children in need. The remaining toys and objects are offered for sale in the space and to be exhibited in markets. The income from sales and workshops organized in the space is given to the paper collectors. The paper solidarity process is the main element shaping the interior design.

The space design created with the combination of wood and paper, also design with box form makes one feel the solidarity network established with the paper cycle. Lighting elements, verticality on the facade and furniture are paper-based products.



## 2.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

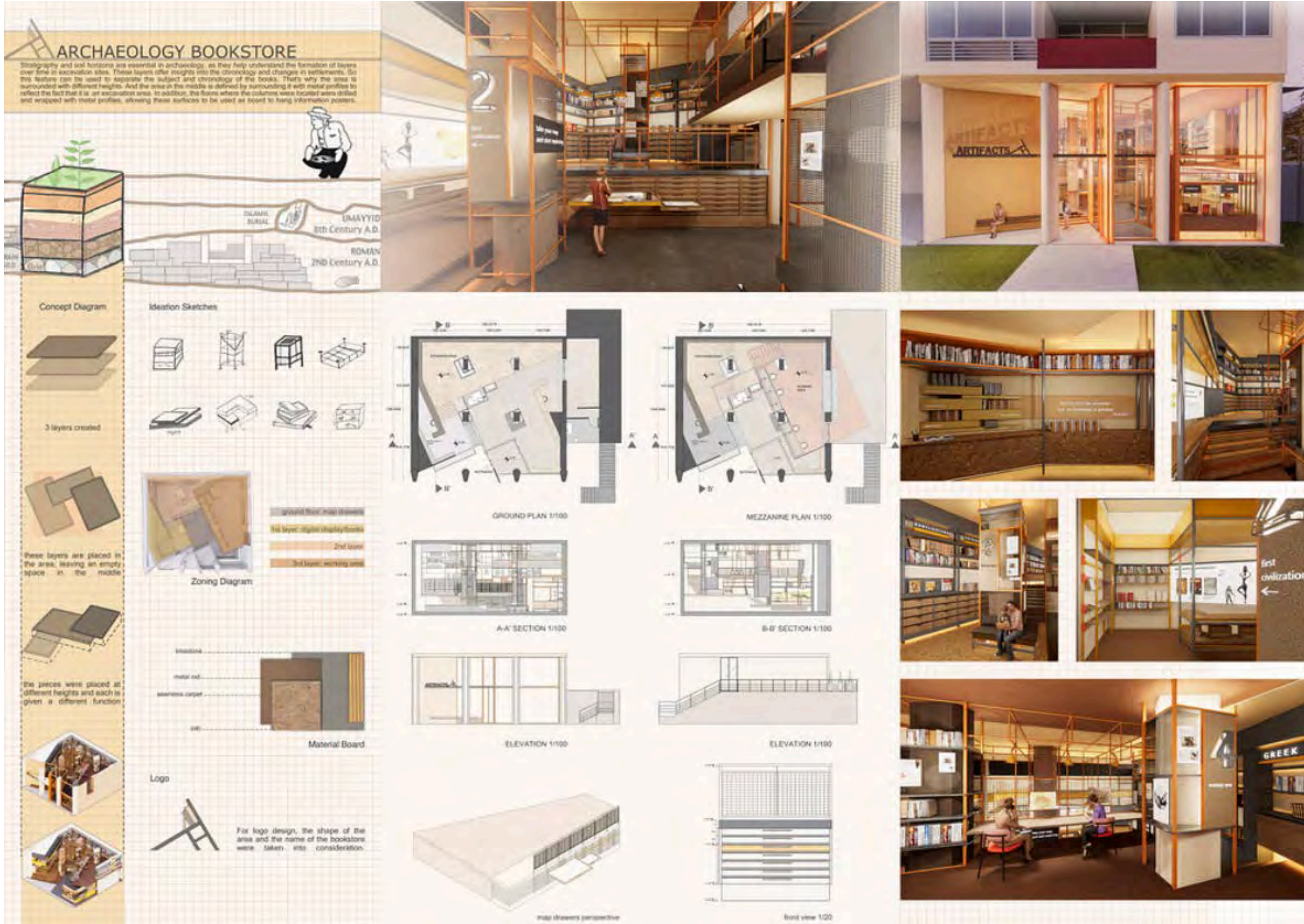
**28478**  
**Beyza İlhan**  
MEF Üniversitesi





# 2.Yıl Kategorisi: Üçüncülük Ödülü

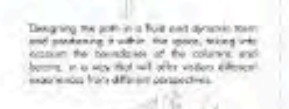
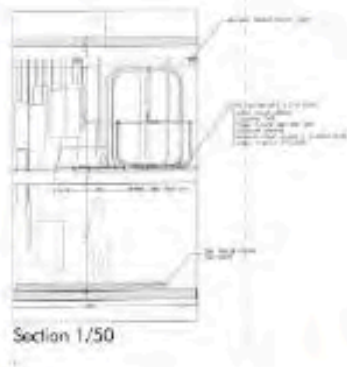
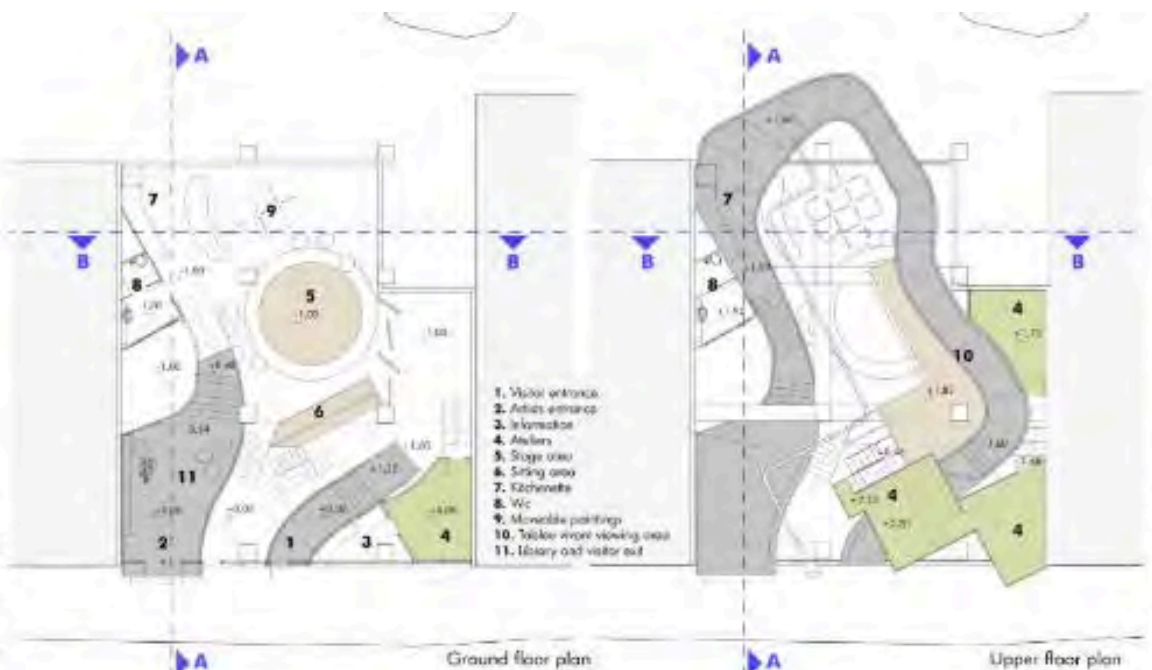
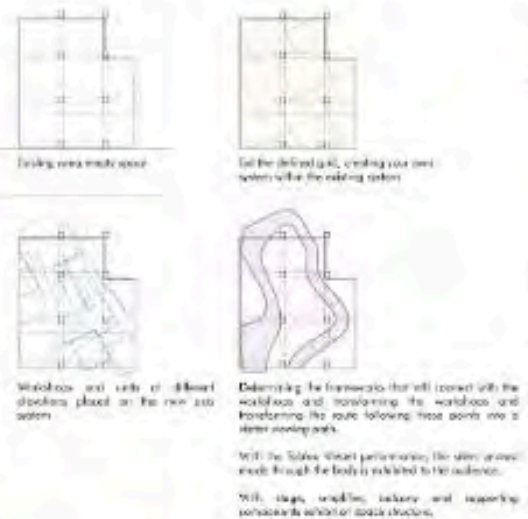
26605  
Ayçe Ateş  
Sude Çiftçioğlu  
TED Üniversitesi





# Silent Protest Tableau Vivant

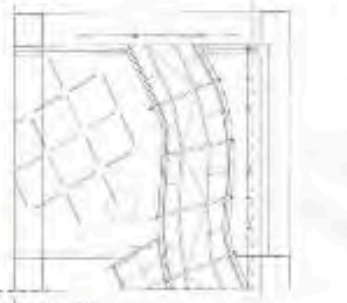
Talking using body through Surrealism



Considering the relationship between body and space, the design was started with the idea that the place where the body could lastly express itself would be a place that plays with permeability, makes and forgets memory for a while, and actually moves away from reality a little. In this point, the focus was on the relationship between the body and surrealism.

Although 'Surrealism' is a strange word because mostly and generally, the phenomenon is an explained through dreams, it is explained in the text as a way of escaping and a way of a result of the breaking of imagination and reality. In fact, this is usually a strong idea behind surrealism.

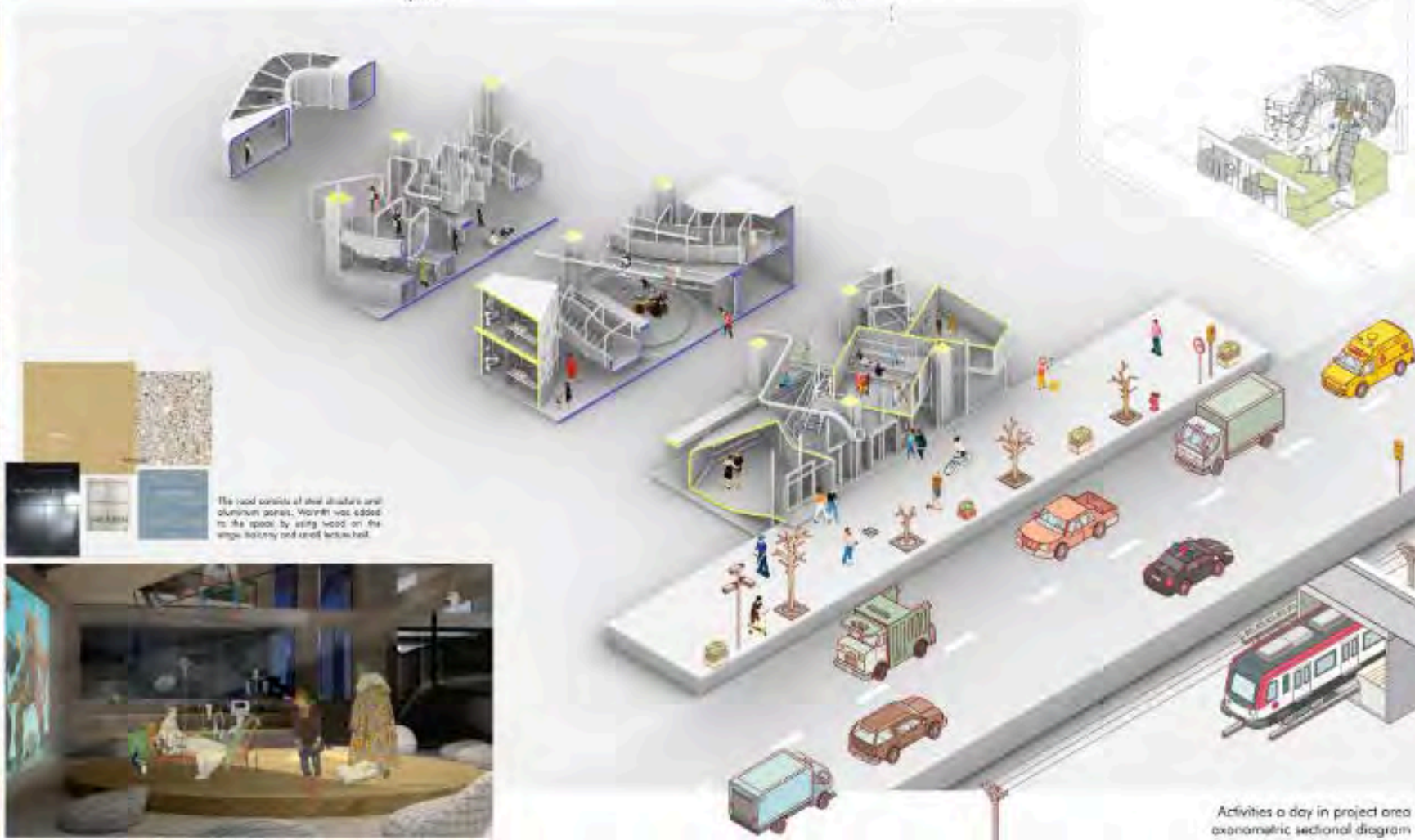
In this project, the art of being something to the other party and making someone is carried out through surrealism and using only the body. The action in the space is discussed within the framework of the 'Theatrical painting', the 'Tableau Vivant' which was frequently used as a method of protest years ago.



First of all, the topic on which awareness will be raised is decided and surrealistic works that can be a reference to this topic are examined. One or two common paintings are selected and the artist are divided into groups and start working in the workshop. In order to explore the subject in the best way, the paintings are thoroughly analyzed, discussed and the before and after of the treatment depicted in the painting is imagined. The scenes designed by the group after their internal discussions are submitted jointly.

As a result, the decided factor is presented to the audience as 'silent protest' and is born, 'a silent, silent protest through the body'.

The space was designed to support this action system, inspired by surrealism approach. As a result of the examination of the spatial elements in the public, it was observed that they can be found in different levels and the integrated use of elements such as stairs, curbs, dynamic objects and moving elements.



The roof consists of steel structure and aluminum panels. However, it was added to the space by using wood on the steps, balcony and small terrace hall.

Activities a day in project area axonometric sectional diagram

## 2.Yıl Kategorisi: İkincilik Ödülü

### 21686 Beyza İlhan MEF Üniversitesi

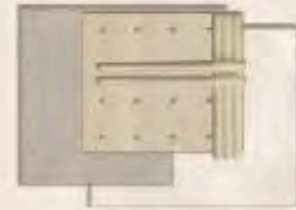


## LUCIENNE DAY'S STUDIO

An area was designed where she could experiment with different designs and other functions in the space were planned according to this area. Other planned areas were also separated by fabric dividers and pegboards. These functions work together to allow Day to constantly move from material library to working area. The working area, where the functions are most intense, was emphasized with a fabric ceiling, and this area was again separated by fabrics and boards. The space was wrapped in a cage form by associating the fabrics with the rods passing through the panels.



ZONING DIAGRAM

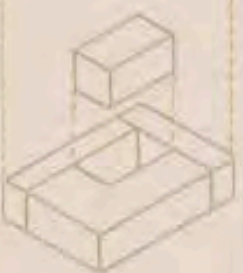


It is divided into three pieces

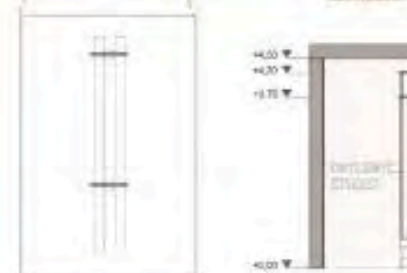
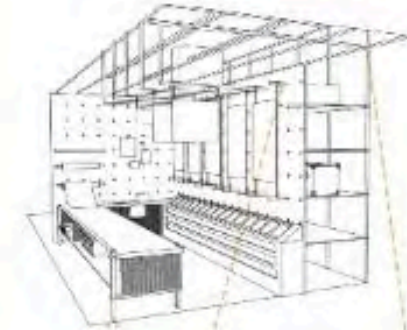
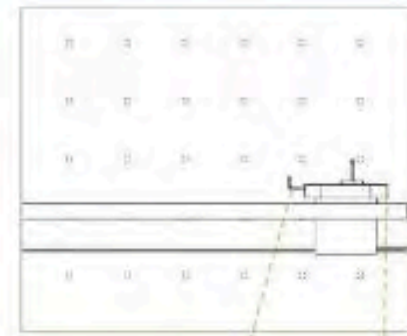
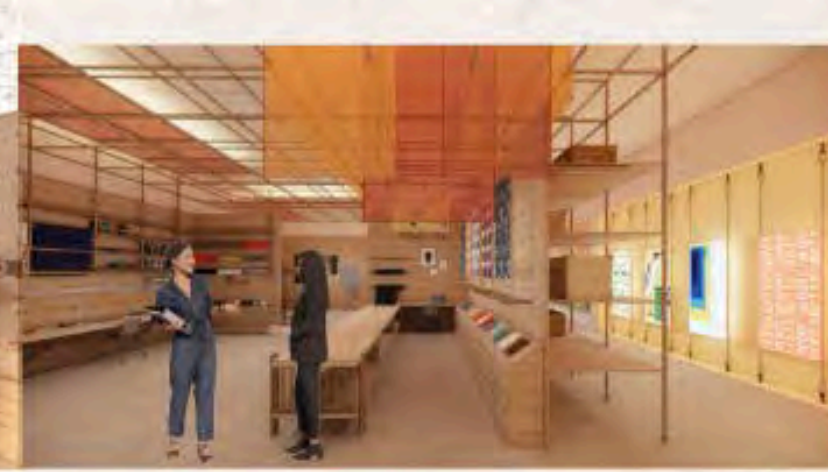
- 1 working area
- 2 production
- 3 storage area



A core pipe is placed where access to all areas provided



DAYLIGHT STUDIO



PERSPECTIVE 1



PERSPECTIVE 2



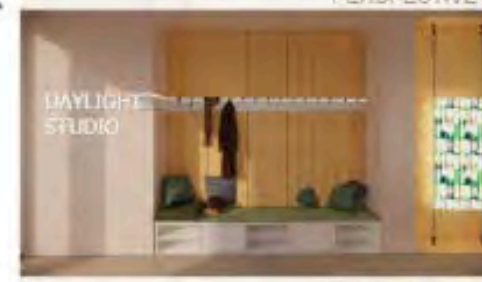
PERSPECTIVE 3



PERSPECTIVE 4



PERSPECTIVE 5

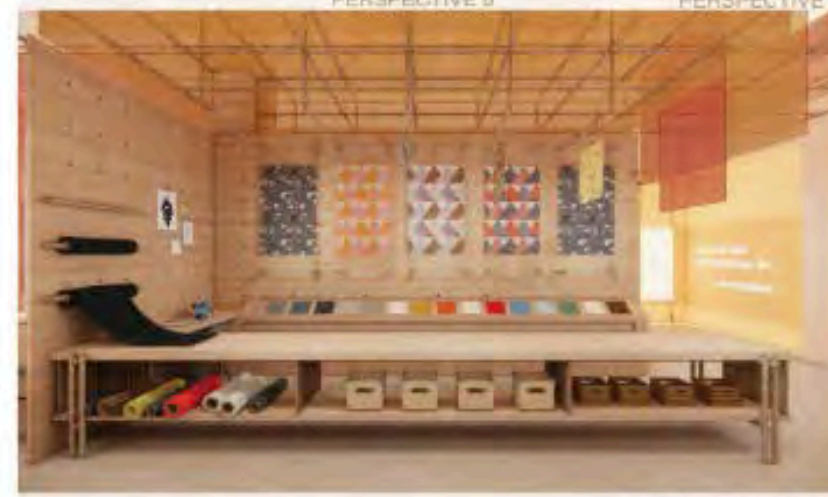


DAYLIGHT STUDIO

PERSPECTIVE 6



PERSPECTIVE 7



PERSPECTIVE 8

**2.Yıl Kategorisi:  
Birincilik Ödülü**

**25457**

**Ayçe Ateş**

**TED Üniversitesi**

**im2024**  
iç mimarlık öğrencileri proje yarışması



### 3. Yıl Kategorisi Grup Sözcüsü

Prof. Dr. Rabia Köse Doğan



**PROF. DR.  
RABİA KÖSE  
DOĞAN**

3. Yıl Kategorisi







**THEMATIC STORE D'COCOA**  
"Layers of Flavor. Floating in Waves of Taste"

Welcome to D'Cocoa, where chocolate isn't just a treat—it's an experience crafted for the senses. Step into our world where chocolate flows like a secret river, echoing the mysteries of its rich history. Our space is designed to capture the fluidity of chocolate, with smooth, flowing lines and textures that reflect its luscious nature. Our digital showcases reveal the art and science behind chocolate-making, adding a modern twist to this ancient craft. Indulge in luxurious flavors curated to elevate your senses and transport you to a realm of pure decadence.

**EXPLODED DIAGRAM**

**MATERIAL BOARD**

ELITE TO BE CEILING (A&P) BALDOON	TRINSTONE EDGE SANDSTONE
US STEEL COPPER WALL CLADDING	AGRIPPA SALMA CHAIR
EGER BLACK OAK	EGER WOOD WALFAX OAK
AREANA STONE GREEN MARBLE	POLISHED CONCRETE



**3.Yıl Kategorisi:  
Eşdeğer Mansiyon  
Ödülü**

**33875  
Hazal Buse Bardakcı  
Alara Aluç  
TED Üniversitesi**



# 3.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü

31262

İlhami Mavioğlu  
Yaşar Üniversitesi







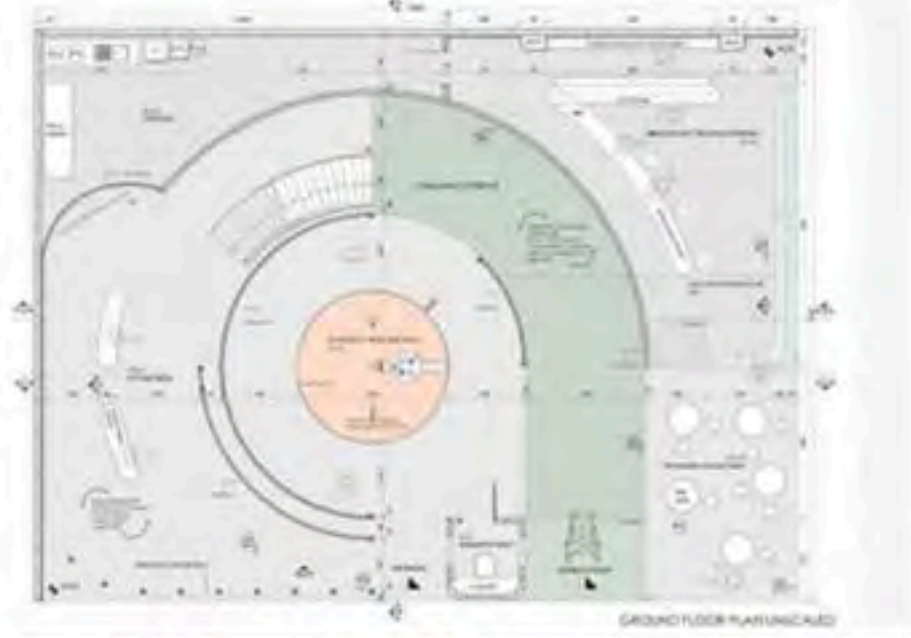
**gorbon** **FAIR STAND PROJECT**  
 The fair stand for gorbon was designed by combining traditional and modern working principles. The fair stand was designed by the company's desire to create a stand that works as a huge point in both the application surface and marketing strategy. This is reflected by the curved panels, which are getting longer and the frequency of elements are increasing. The 3d printer featured in the center represents the company's adaptation to modern working principles. The stand is the place where you find the track of the founder İzzet Gorbun and the values geometry created in the genes of the company.



**3D-PRINT** In the 3D-PRINT section, visitors are offered a unique and 3D printed only version also as gifts. The stands are a reference to one of Gorbun's latest works, Filigran Collection.

**Reception Room** The general purpose of the reception room is to give visitors magnetic atmosphere that they can use to relax the magnetic ceramic panels and to generally improve the stand.

**Meeting Area** The meeting area is designed with a multifunctional panel embedded that allows many functions. In this area, special meetings are held with important business people associated with the fair.



**3.Yıl Kategorisi:  
 Üçüncülük Ödülü**

**33503  
 Ömer Kayra Yüksel  
 TED Üniversitesi**

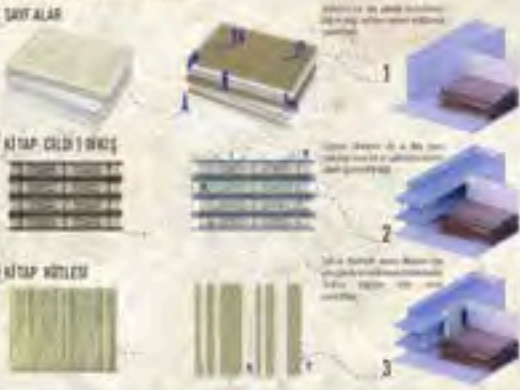




# VARLIK EDEBİYAT



## KAVRAM ÇIKIŞ NOKTASI



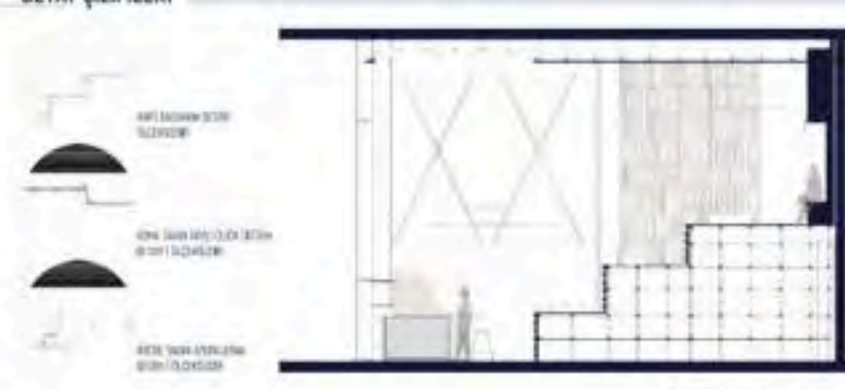
## MOBİLYA TASARIMLARI



## PERSPEKTİFLER



## DETAY ÇİZİMLERİ



**3.Yıl Kategorisi:  
İkincilik Ödülü**

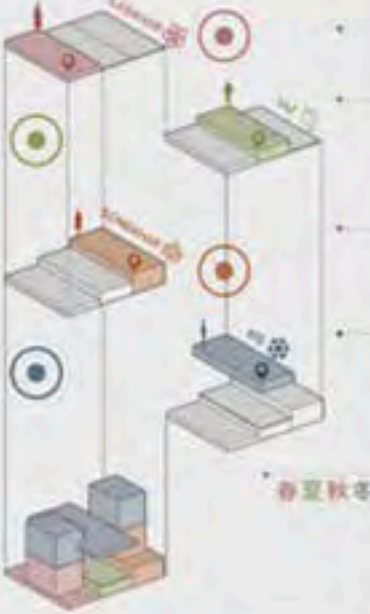
**36558  
Semiha Erdoğan  
Berfin Güneş  
Başkent Üniversitesi**



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春夏秋冬

春夏秋冬



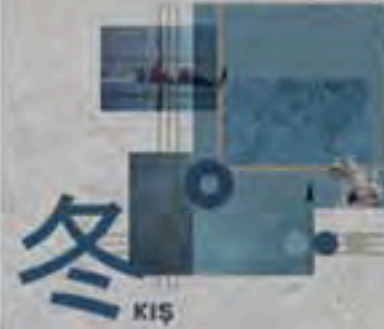
ILKBAHAR



YAZ



SONBAHAR



KIŞ



RESEPSİYON



TOPLANTI ODASI



YEME İÇME ALANI



ÇAYIRMA ALANI



RESEPSİYON



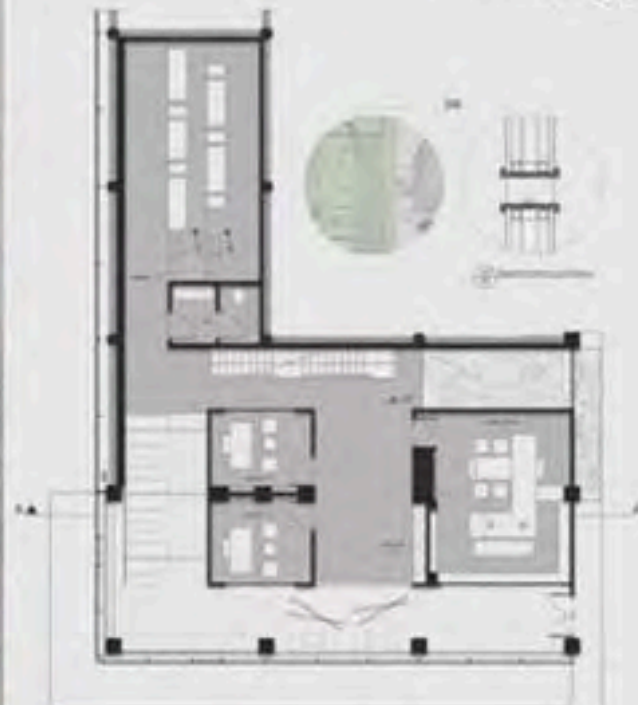
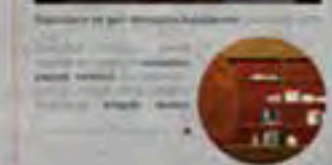
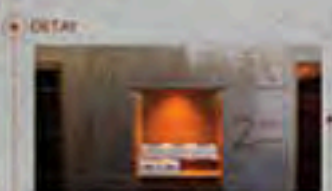
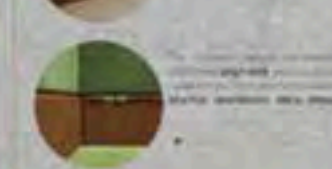
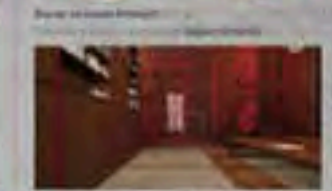
TOPLANTI ODASI



GENEL İÇME ALANI



GENEL İÇME ODASI



**3.Yıl Kategorisi:**  
**Birincilik Ödülü**

**39979**

**Tuba Akyol**

**Ceylin Yaşaroğlu**

**Başkent Üniversitesi**

**im2024**  
iç mimarlık öğrencileri proje yarışması



## 4. Yıl Kategorisi Grup Sözcüsü

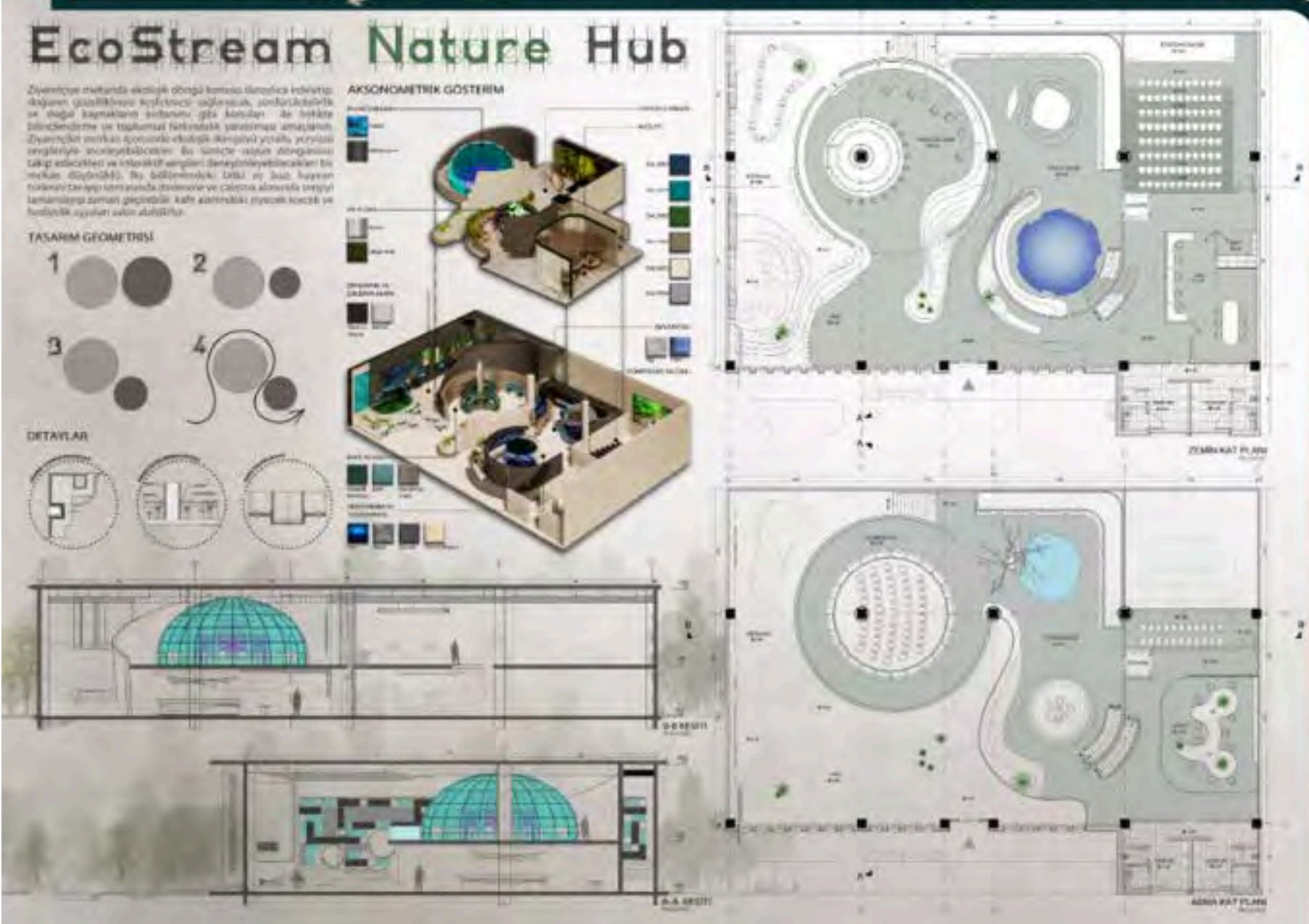
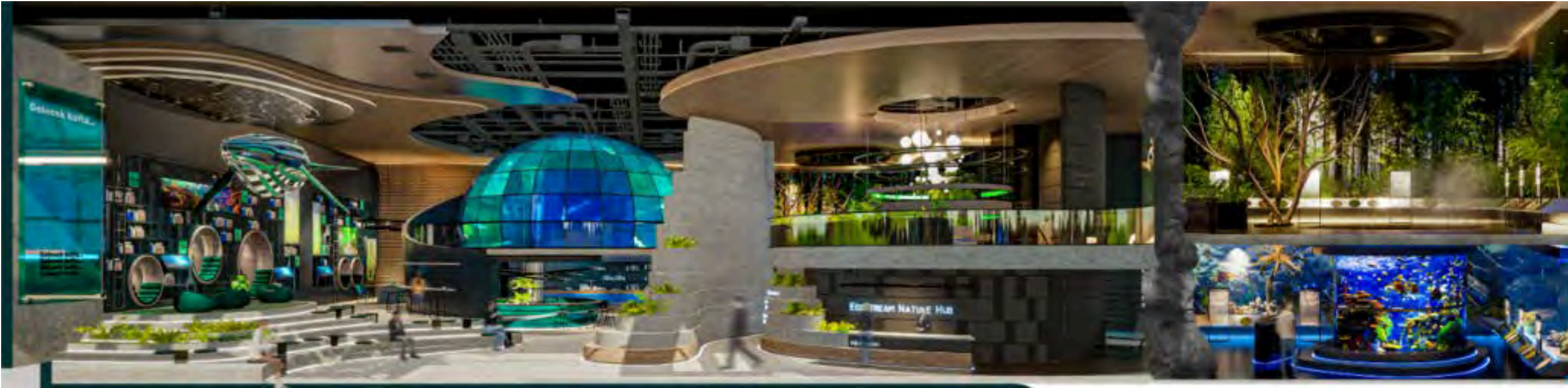
Doç. Dr. Emine Görgül



**DOÇ. DR.  
EMİNE GÖRGÜL**  
4. Yıl Kategorisi



# 4.Yıl Kategorisi: Eşdeğer Mansiyon Ödülü



48854

Çağrı Ulusoy  
Duygu Aydın

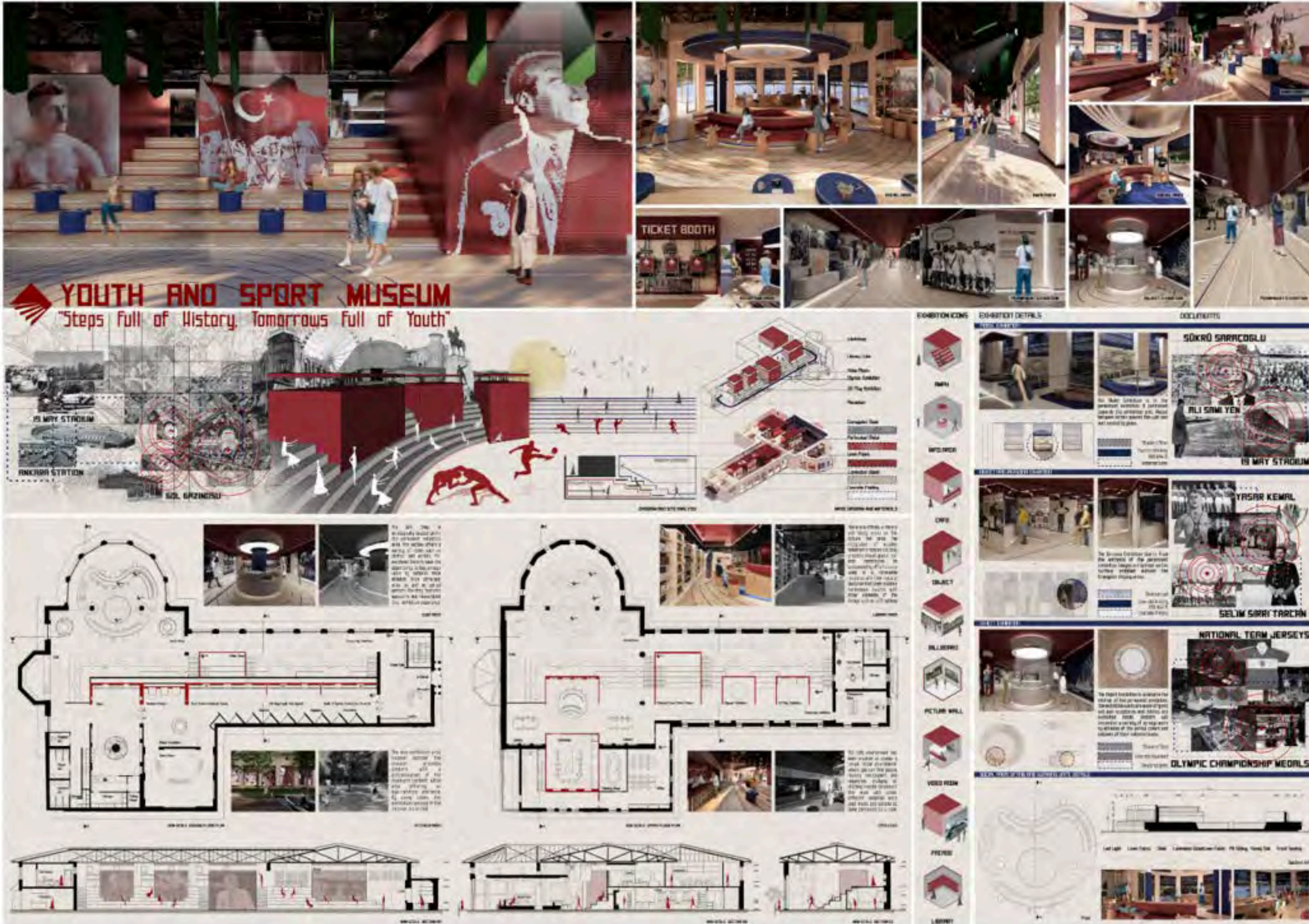
TOBB Ekonomi ve  
Teknoloji Üniversitesi

**im**2024  
iç mimarlık öğrencileri proje yarışması





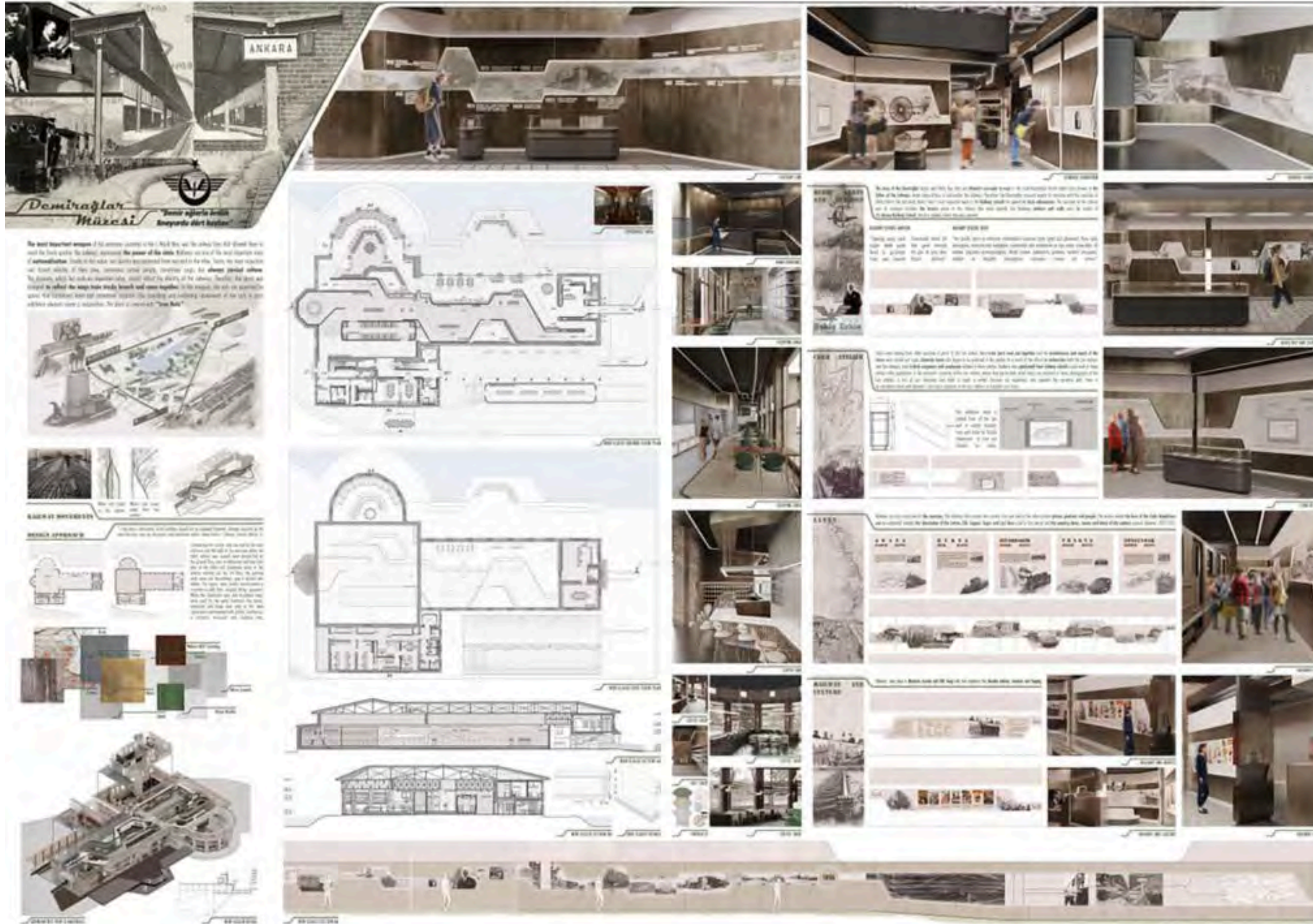




**4.Yıl Kategorisi:**  
Eşdeğer Mansiyon  
Ödülü

**42349**  
**İlayda Ödel**  
**Melike Yaşar**  
TED Üniversitesi





# 4.Yıl Kategorisi: Üçüncülük Ödülü

**41205**  
**Aysima Zümra Kürekci**  
**Sedef Boğaç**  
TED Üniversitesi



## ECHOES OF THE REPUBLIC THE ANKARA RADIO MUSEUM

When Radio Ankara is a space designed by the 1930s necessities of the republic of the "New Turkey" building, based in Ankara, Turkey. This is a modernist building that aims to be a symbol of the new republic and to represent the idea of modernity. The building is a modernist building that aims to be a symbol of the new republic and to represent the idea of modernity. The building is a modernist building that aims to be a symbol of the new republic and to represent the idea of modernity.



**KEY ANALYSIS**

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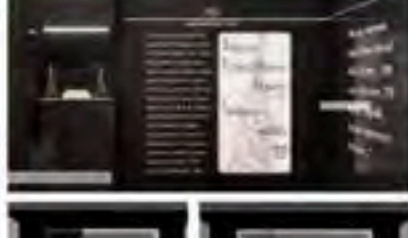
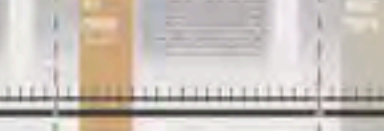
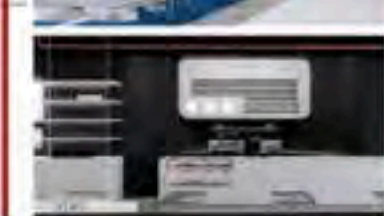
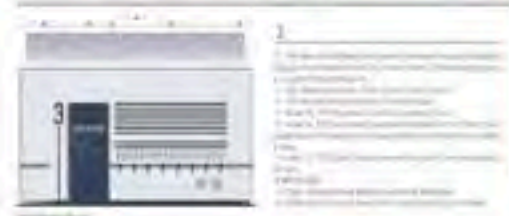
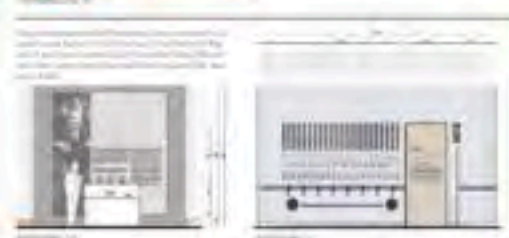
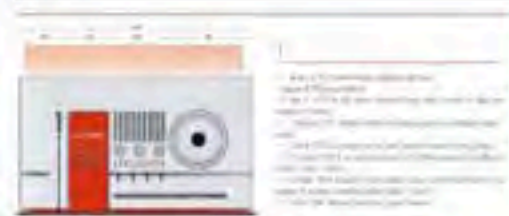
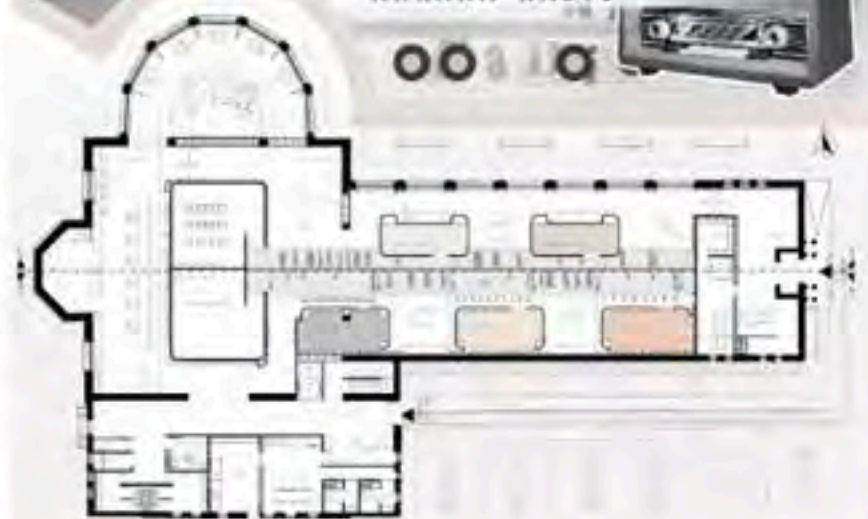
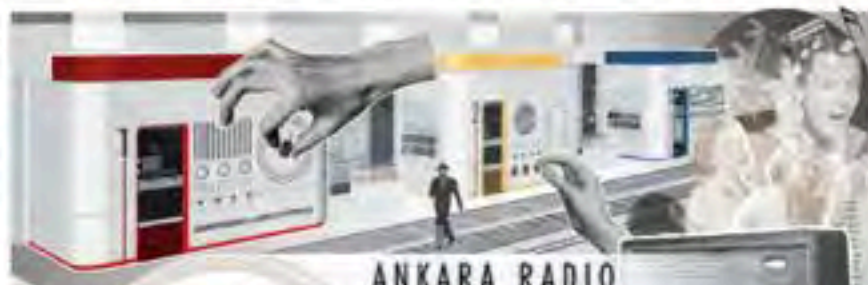
**KEY ANALYSIS**

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**KEY ANALYSIS**



## 4.Yıl Kategorisi: İkincilik Ödülü

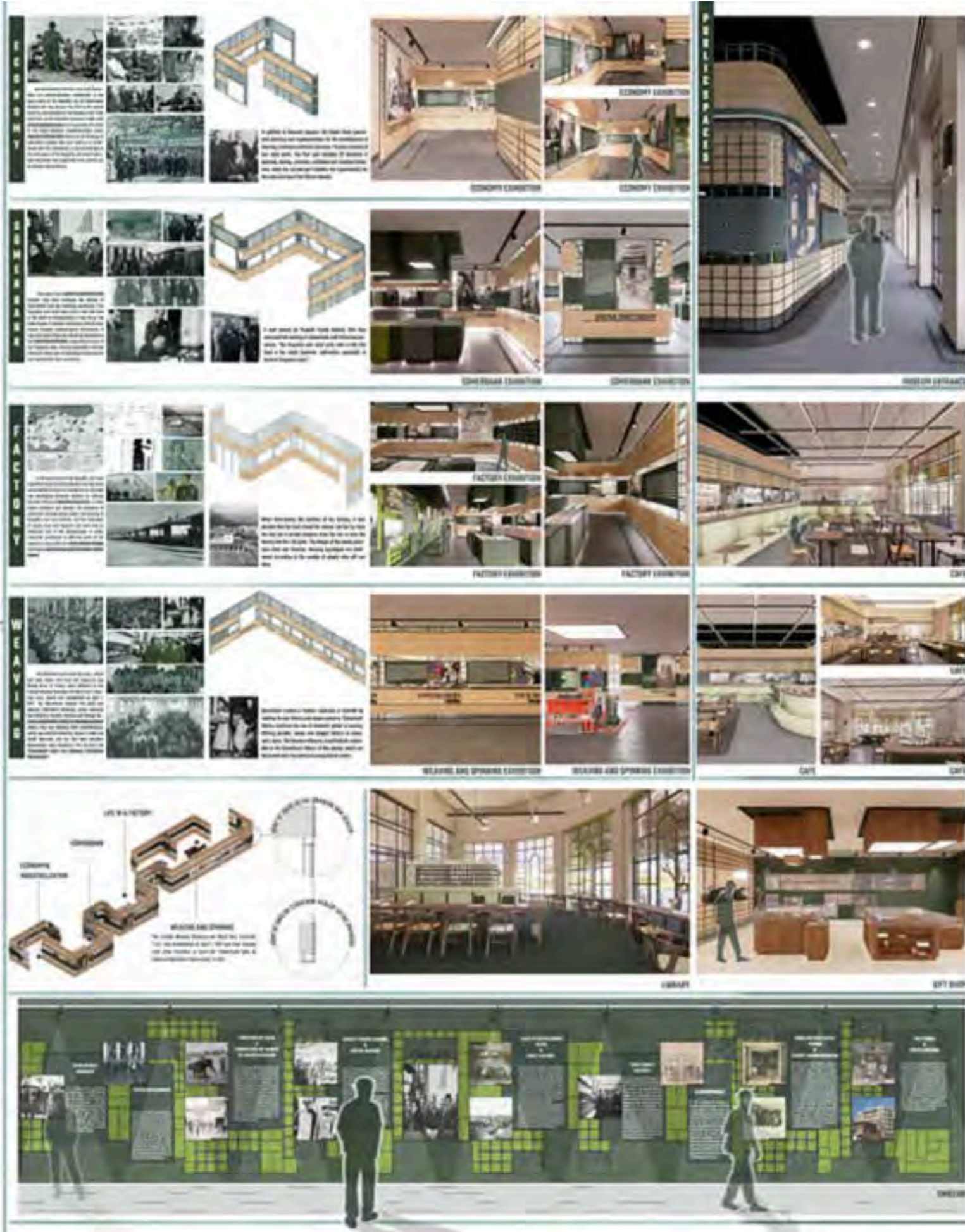
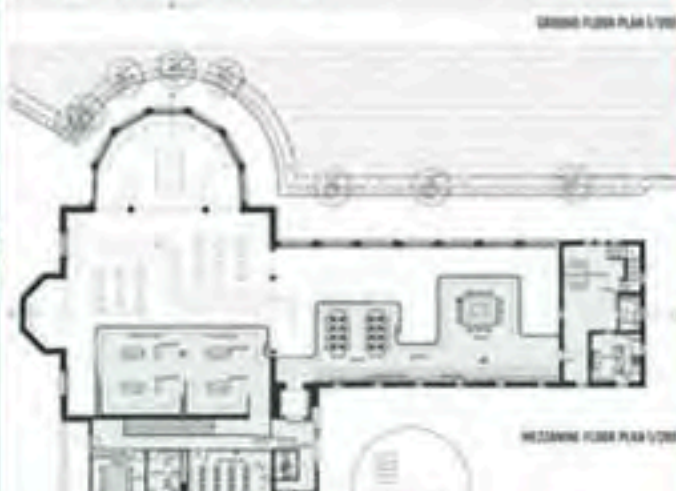
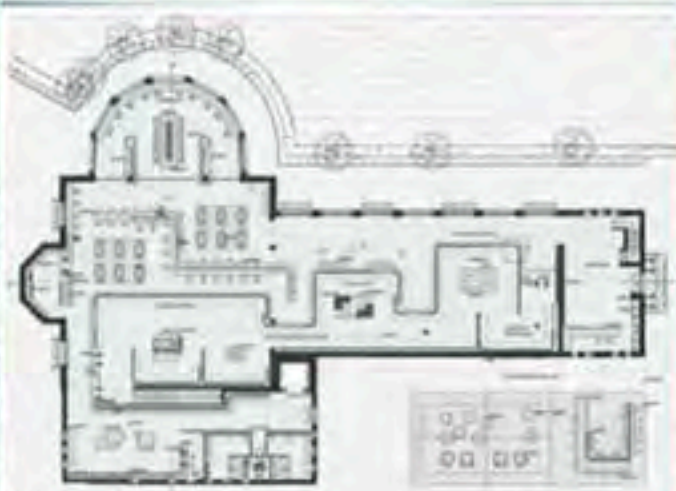
48538

Beyza Beril Sebetci  
Dilara Şayen Özçelik  
Selin Nur Uğurlu  
TED Üniversitesi





Herkes için SÜMERBANK



# 4.Yıl Kategorisi: Birincilik Ödülü

**47355**  
**Didem Kaya**  
**Özlem Yılmaz**  
TED Üniversitesi

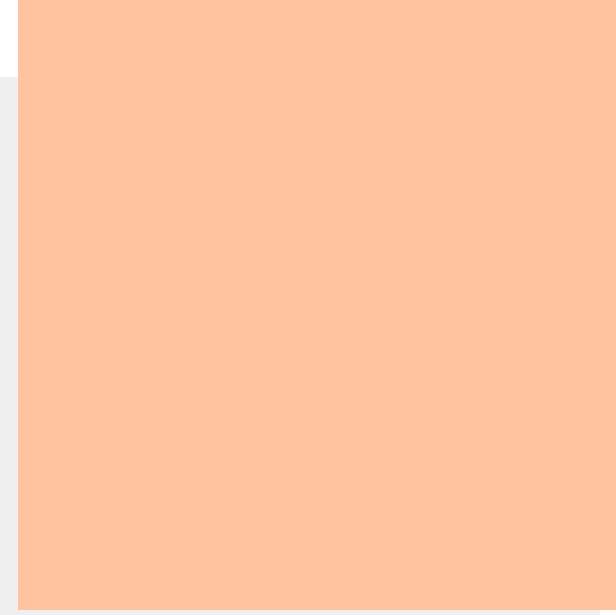
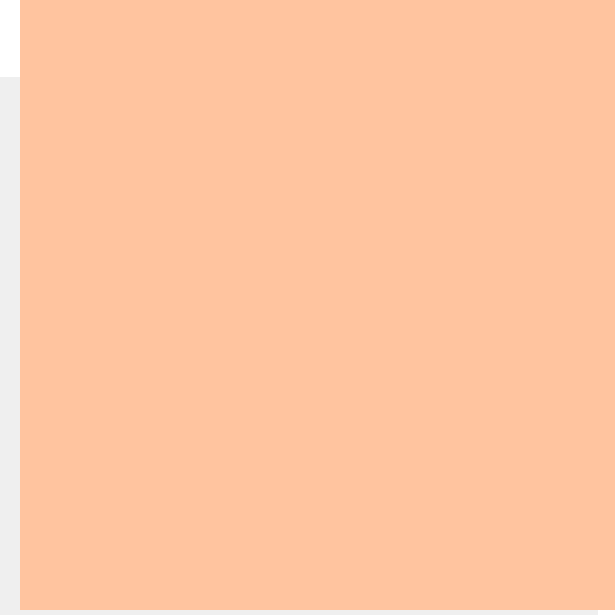
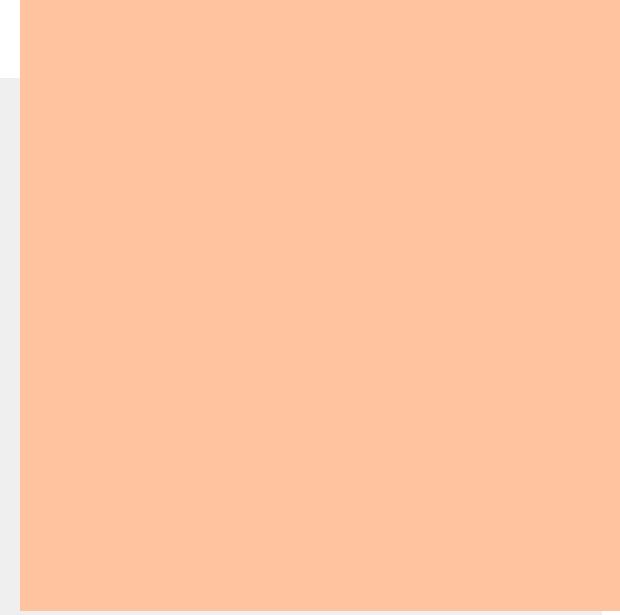
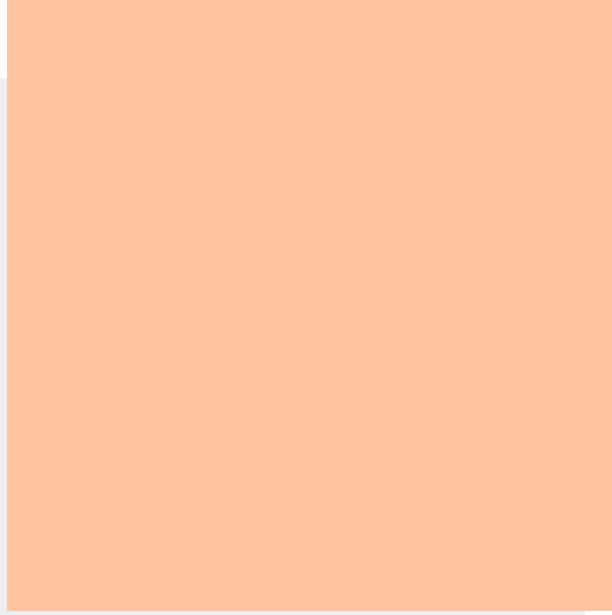




# Mobilya ve Aydınlatma Kategorisi

## Grup Sözcüsü

Doç. Dr. Meryem Yalçın



**DOÇ. DR. MERYEM  
YALÇIN**

Mobilya ve Aydınlatma  
Tasarımı Kategorisi

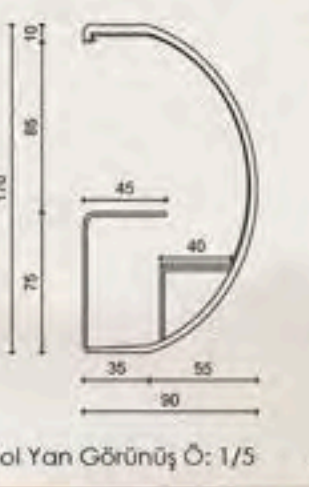
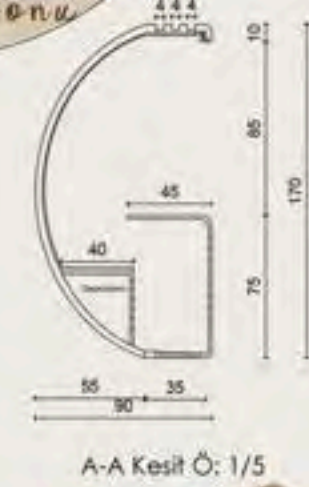
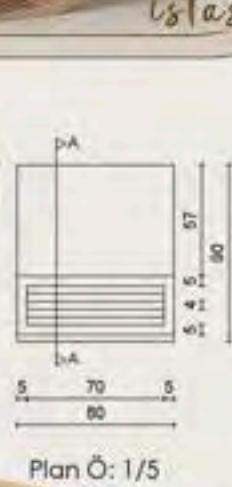
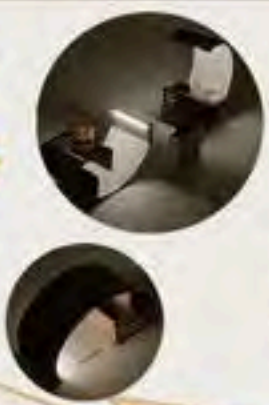


# STUDY SLICE

## Çalışma Dilimleri



- MİNDER  
Krem Renk Kumaş
- DİŞ KABUK  
Ahşap Kaplama  
Suntalam
- ŞARJ BANKI  
Granit Kaplama



Perspektif Ö: 1/5

Öğrenci merkezi için tasarlanan modüler mobilyanın çıkış noktası doğal dilimlerden oluşan balkabağıdır. Balkabağının dilimlerden bireysel çalışma alanları oluşturulmuştur. Oluşan çalışma dilimleri kendi içinde üç alternatif ile döndürülerek çeşitli kullanıma olanak sağlamaktadır. Çalışma dilimleri belirli konumda şarj istasyonlarında birleştirilerek toplu çalışmada sağlamaktadır. Mobilya dış kabuğunda boşluklar açılarak ürünün daha hafif ve işlevsel olması sağlanmıştır. Bir tepede ve iki yanda olmak üzere kullanılan ledler ile üç alternatif içinde aydınlatma yeterli şekilde çözülmüştür. Çeşitli oturma tercihleri ile öğrencilere işleve yönelik, konforlu çalışma dilimleri oluşturularak ilgi çeken bir modüler mobilya tasarlanmıştır.



Kullanım Şekli 1

Alternatif Kullanım Şekli 2

Alternatif Kullanım Şekli 2

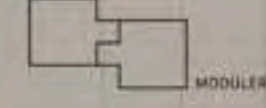
**Mobilya ve Aydınlatma Tasarımı**  
**Kategorisi**  
Eşdeğer Mansiyon  
Ödülü  
**58008**  
**Hümeysra Küçükbaşak**  
Konya Gıda ve Tarım Üniversitesi



# ZZL BEKLEME ALANI MODÜLÜ



ŞİTTİMAÇ



MODÜLER



HAREKETLİ



Alternatif 1

Alternatif 2

SUET KUMAŞ KAPLAMA

ESKİTİLMİŞ DERİ KAPLAMA

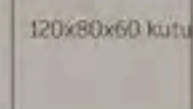
KONTRPLAK KİREÇLİ MEŞE KAPLAMA

SUET KUMAŞ KAPLAMA

ALÜMİNYUM PROFİL



Alternatif 1



Alternatif 2



Alternatif 1

Alternatif 2



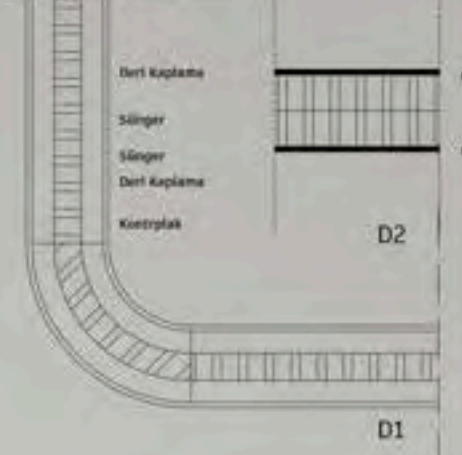
ÜST GÖRÜŞÜ



YAN GÖRÜŞÜ



ÖN GÖRÜŞÜ



D1



D2

MODÜLLERDEN OLUŞAN ESNEK BİR OTURMA ELEMANI TASARLAMAK AMAÇLANMAKTADIR.

# Mobilya ve Aydınlatma Tasarımı Kategorisi Eşdeğer Mansiyon Ödülü

56270

Nisa Erken

Hacettepe Üniversitesi

im2024  
iç mimarlık öğrencileri proje yarışması



# Mobilya ve Aydınlatma Tasarımı Kategorisi

Eşdeğer Mansiyon  
Ödülü

57513

Rabia Demir

Konya Gıda ve  
Tarım Üniversitesi





# MaPin



**Target User Profile :** Travelers, historians, map enthusiasts  
**Reason for Production :** Creating a memory object in homes with light  
**Usage Atmosphere :** Stationary use in homes and offices

## WHY MAPIN ?

MAPIN is a household object designed for people who are interested in world maps and culture, which stands fixedly in the home environment, has a light sphere inside and emits light thanks to the perforated material on the outside, and serves as a memory sphere by marking the places people have visited or will visit.

By placing pictures of the cultures of the countries in the spaces corresponding to the countries on the independent PINs for each country designed by MAPIN company, the memory and history of that country is completed and made permanent.

## MATERIAL SCHEME



3D Print PLA Filament pins customized to the tastes of the place customers visit  
 Flags, food, architectural structures etc.



Adhesive paper that provides a single-sided image printed on special one-way vision paper  
 Countries, cities, costumes etc.



First class beech materials ensure the lamp stands steady.

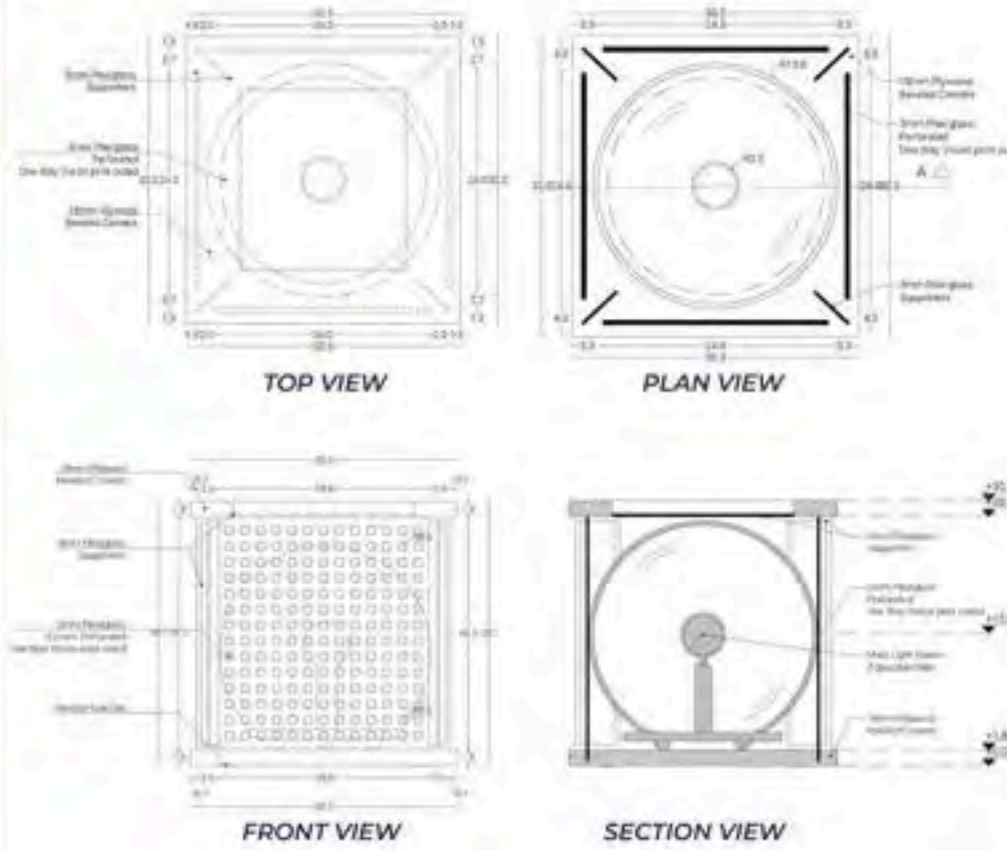


Transparent fibron perforated plexiglass to show the inside of the pasted papers and to allow the lamp inside to give light to the outside.

## INSTRUCTIONS

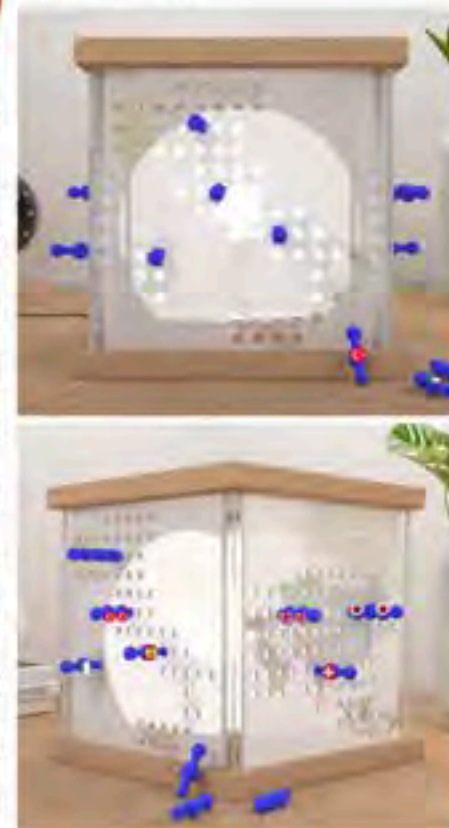
1. Carefully remove all parts from the box.
2. Place the prepared pins on the plexiglass per their appearance in the grid.
3. Carefully press the pins into the work. (They place a mark on the paper, but do not pierce the paper as the pins are not sharp and will not damage the paper.)
4. After pressing all the pins, carefully press the pins into the plexiglass and push them into the holes.
5. After placing the pins, place the paper into the plexiglass and push it into the holes. The upper part of the plexiglass will be used as a lid.
6. You can use it in any color you want. You can use the pins in the same color and it is possible to use them in different colors.

## ORTHOGRAPHIC DRAWINGS

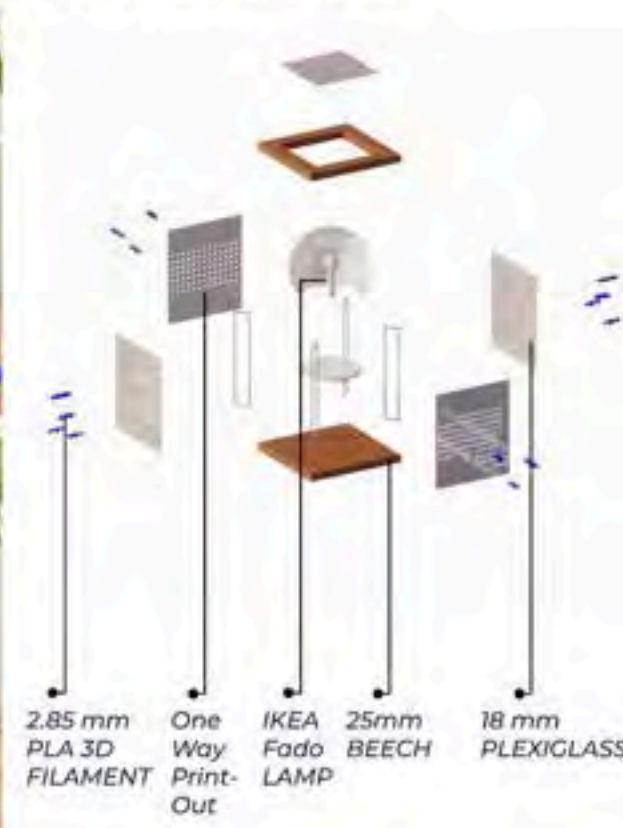


Travelers can open a MEMORY SLOT for the places they visit by inserting the plates of the countries they visit and placing various PINS on the MAP-IN!

## RENDER VIEWS



## EXPLODED AXONOMETRIC

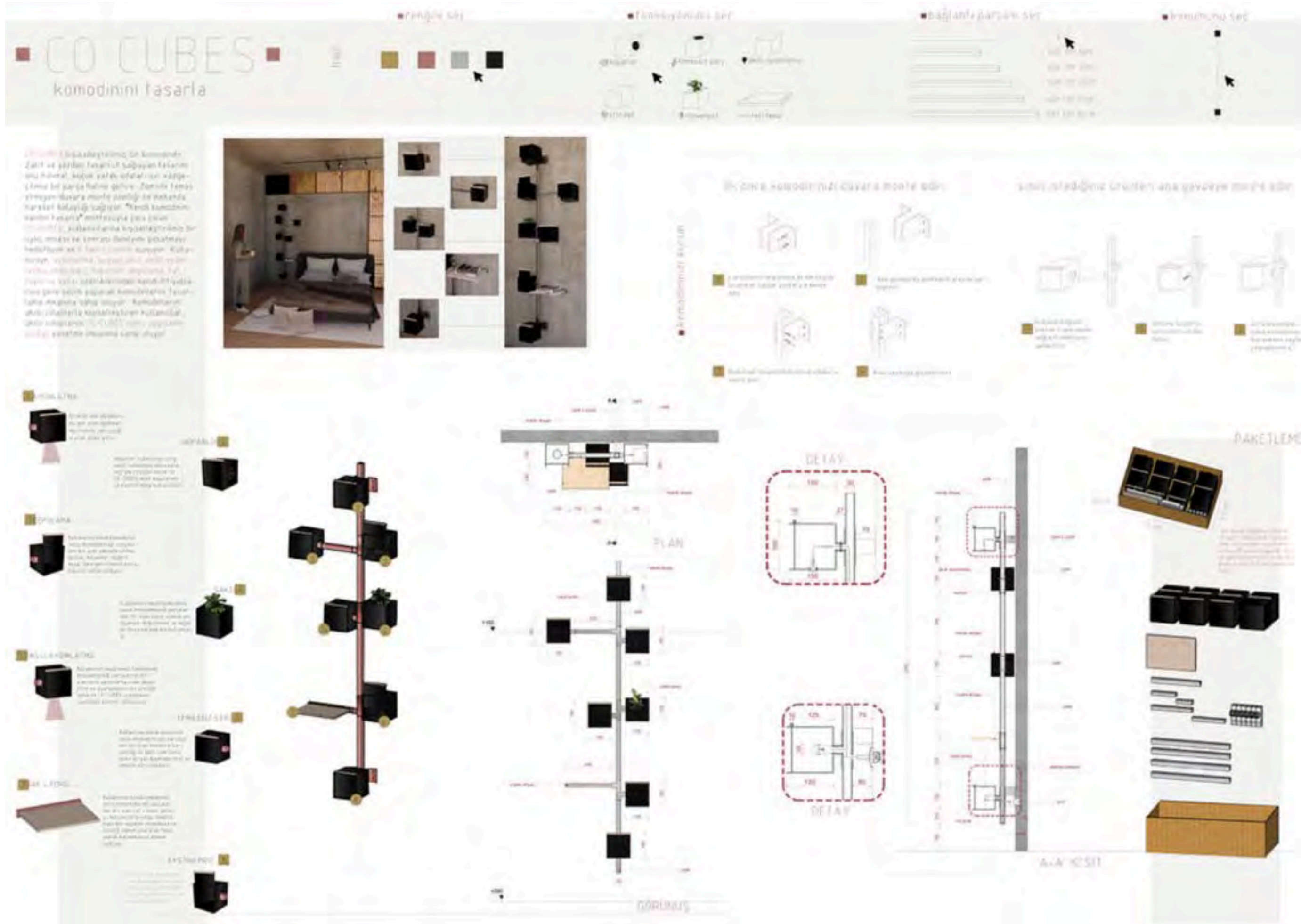


- 2.85 mm PLA 3D FILAMENT
- One Way Print-Out
- IKEA Fado LAMP
- 25mm BEECH
- 18 mm PLEXIGLASS

**Mobilya ve Aydınlatma Tasarımı Kategorisi Üçüncülük Ödülü**

**58254 Şenol Can Çam Eren Başaran Yaşar Üniversitesi**





# Mobilya ve Aydınlatma Tasarımı

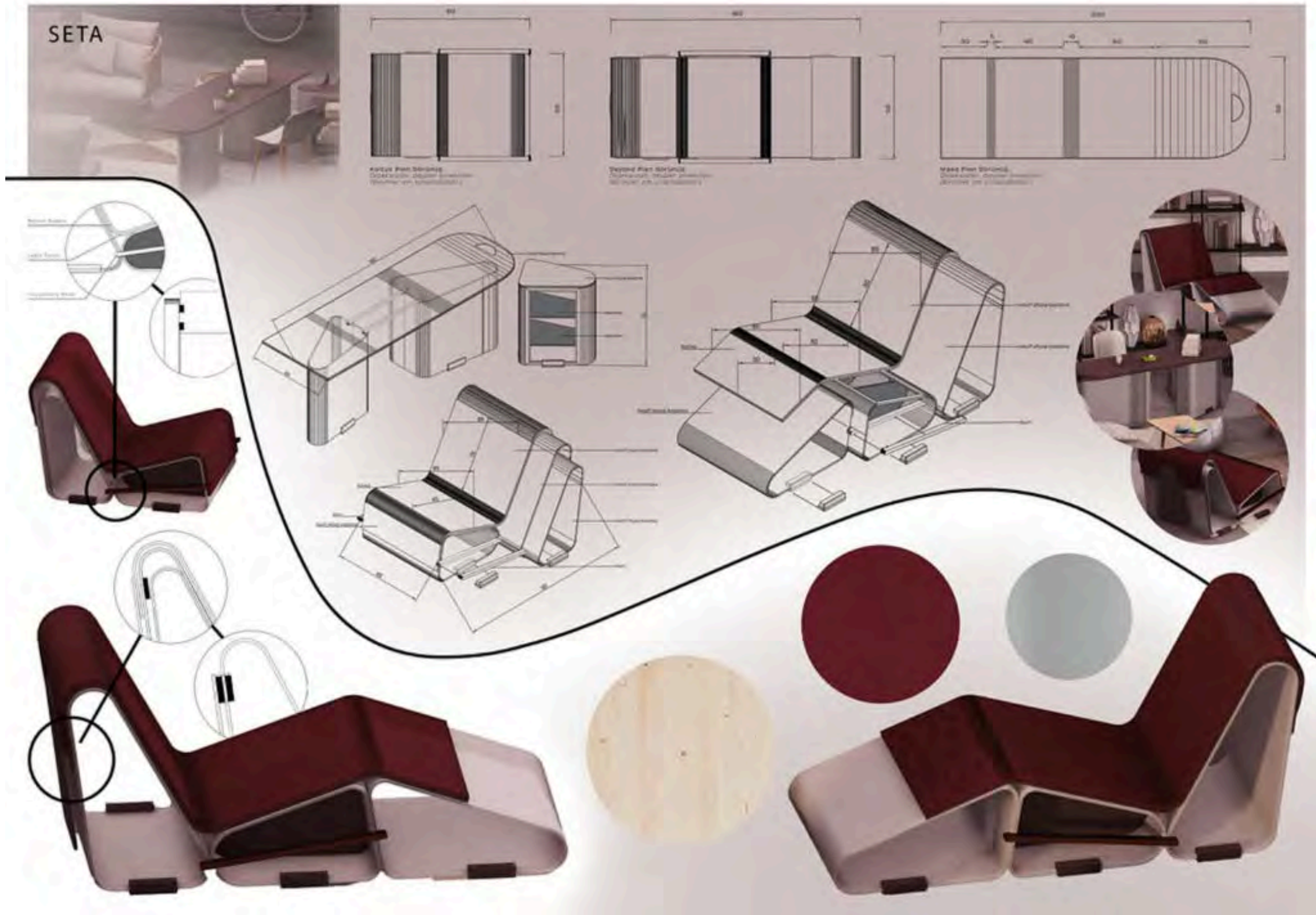
## Kategorisi İkincilik Ödülü

54826

Berra Özbek

Kadir Has Üniversitesi





**Mobilya ve  
Aydınlatma  
Tasarımı  
Kategorisi  
Birincilik Ödülü**

**52000  
Adeviye Duru  
Hokkaömeroğlu  
Çağan Özdemir  
Doğan Selim Serbest  
TOBB Ekonomi ve  
Teknoloji Üniversitesi**



# Söz Öğrencilerimizde...

***im* 2024**  
içmimarlık öğrencileri proje yarışması



**im** 2024  
içmimarlık öğrencileri proje yarışması

# ÖDÜL TÖRENİ ve KOLOKYUM Son Söz ve Kapanış