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An Architectural Design Process Experience with a Studio Work in the Context of Local Culture

Research Article
Araştırma Makalesi

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ABSTRACT

In the globalizing world, the transfer of the cultural fabric of cities and regions, urban landscapes, to future generations is deemed a pivotal issue. Imitative endeavors, crafted to pass on local culture through architectural works, not only breed misunderstandings of the local culture but also impede architectural development. The incorporation of local culture into original architectural works and its fusion with modern architecture has emerged as a formidable design challenge. The transmission of this design challenge and the associated awareness to architects can be achieved by emphasizing the subject in studio education. In this context, a boutique hotel design project was executed in Sille, a historic settlement, as part of the Konya Technical University Department of Architecture Studio 4 course during the 2022-2023 Spring Semester. Throughout the course, students were tasked with developing projects within the framework of the concept of 'place'. The expectation was for students not only to grasp the concept of 'place' but also to comprehend its seamless integration into the architectural project and resolve the spatial organization of the hotel. At the end of the semester, six student projects were selected and evaluated within the scope of the study. The analysis of project proposals revealed that while students demonstrated an understanding of the concept of 'place', there was a partial inadequacy in effectively reflecting the local culture in their architectural projects. In this regard, it may be considered to add other course(s) to the curriculum to support the design process, especially to enable students to grasp the relationship more easily between local culture and architecture.

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Local culture
Sille
Studio education

Yerel Kültür Bağlamında Bir Stüdyo Çalışması ile Mimari Tasarım Süreci Deneyimi

ÖZ

Küreselleşen dünyada kentlerin ve kentsel imge haline gelmiş bölgelerin kültürel yapısını gelecek nesillere aktarmak önemli bir konu olarak görülmektedir. Yerel kültürün gelecek nesillere mimari eserler yoluyla aktarılması amacıyla yapılan taklit eserler, mimari gelişimin önüne geçmenin yanı sıra yerel kültürün yanlış anlaşılmasına da sebebiyet vermektedir. Yerel kültürün özgün mimari eserlerde yer edinmesi ve modern mimari ile entegrasyonu konusu bir tasarım sorunu haline gelmiştir. Bu tasarım sorununu ve konu hakkında bilincin mimarlara aktarılması stüdyo eğitimlerinde konu üzerinde yoğunlaşılması ile mümkün olacaktır. Bu doğrultuda yerel kültürün mimaride olan önemini vurgulamak amacıyla Konya Teknik Üniversitesi Mimarlık Bölümü 2022-2023 Bahar Dönemi Stüdyo 4 dersinde tarihi bir yerleşim yeri olan Sille'de butik otel tasarımı gerçekleştirilmiştir. Ders kapsamında öğrencilerden 'yer' kavramı bağlamında proje geliştirmeleri istenmiştir. Öğrenciler tarafından 'yer' kavramının anlaşılması, mimari proje ile entegrasyonunun kavranması ve otel projesinin mekânsal organizasyon çözümü beklenmiştir. Dönem sonunda altı öğrenci projesi seçilmiş ve çalışma kapsamında değerlendirilmiştir. İncelenen proje önerileri sonucunda öğrencilerin 'yer' kavramını anladıkları ancak yerel kültürü mimari projeye yansıtma konusunda kısmen yetersiz düzeyde oldukları tespit edilmiştir. Bu bağlamda tasarım sürecini desteklemek için özellikle öğrencilerin yerel kültür ve mimarlık arasındaki ilişkiyi daha kolay kavramasını sağlayacağı başka ders/derslerin eğitim programına eklenmesi düşünülebilir.

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INTRODUCTION

'Culture' encompasses the entirety of values such as science, art, and religion that each civilization or society has created throughout its history (Arslanoğlu, 2001). According to the current Turkish dictionary, 'culture', borrowed from French, is defined as "all the material and spiritual values created in the historical, social development process, as well as the totality of tools used to create and transmit them to subsequent generations, showcasing the extent of human sovereignty over the natural and social environment" (TDK, 2023). According to a French thinker, culture is "the name given to whatever remains in the memory when everything is forgotten".

Cities possess unique identities that constitute a spatial, social, and cultural whole. The identity of a city and its cultural existence interact mutually (Keleş, 2005). Architects play a crucial role as actors in urban culture. They hold a significant position in preserving artificial and natural environments, integrating and developing them with culture, and safeguarding local culture. "Architecture, as a physical reflection of human life and social structure, represents the culture closely intertwined with the structural, historical, political, economic, and social characteristics of society" (Ateş, 2021).

Architectural design products are situated in the physical environment, influencing and being influenced by it. Consequently, this mutual interaction directs the development and changes of the environment. Architectural works play a vital role in maintaining regional culture, fostering its revival and development. Examining the local architecture of countries reveals the outward reflection of social identity, i.e., their culture. This observation indicates that culture permeates every aspect of architecture, from interior design to urban design.

For any society, preserving and passing on culture to future generations is imperative, achievable through formal education in schools (Ültanır, 2003). Due to the impact of human actions, culture shapes the formation of architecture. Therefore, architectural education constitutes a crucial stage in instilling cultural awareness in architects.

The cornerstone of architectural education lies in studio classes. Dutton (1987) asserts that the heart of architectural education is found in design studios. In project courses, students are tasked with designing a project based on a specified topic (Özburak & Akkar, 2017). Within this context, students are expected to engage in problem-solving and synthesis within a defined timeframe, adopting a designer's perspective to create a project. These courses may go by different names at various universities, such as studio, project, and workshop (Kılınç et al., 2022). The primary objectives of these courses are to address design problems through knowledge synthesis, enhance students' critical thinking and decision-making skills, and, most importantly, instill the ability to design based on the philosophy and theory of design (Hacıhasanoğlu et al., 2003). Information should not be directly transmitted to students in these courses; instead, the emphasis should be on students discovering the intended learning outcomes

independently. Design, with its unique language, is not memorized in architectural education; rather, it is taught (Uluoğlu, 1990).

In addition to acquiring the ability to design in studio lessons, students should also be equipped with the skills to effectively present their designs. Following presentations, feedback and evaluations facilitate one-on-one communication between students and instructors, providing opportunities to refine and develop projects. Design is not a linear process, but rather a circular one with continuous returns, as emphasized by Rittel (1985). It is crucial to instill awareness in future architect candidates during this process. Moreover, the significance of integrating the concept of culture as an input in architectural projects should be imparted in these courses.

In this vein, to underscore the importance of reflecting local culture in architecture and fostering awareness among students, the Konya Technical University Faculty of Architecture and Design, Department of Architecture, conducted the Studio 4 course during the 2022-2023 Spring Semester. Students were tasked with designing a boutique hotel in Sille, a historical settlement. Given that the project was expected to be developed within the framework of the "place" concept, a distinctive land specific to Sille, a region rich in both cultural and natural heritage within Konya, was chosen. Under the guidance of Asst. Prof. Dr. Zafer Kuyrukçu, fifteen students participated in the studio lesson. At the semester's conclusion, six projects were selected for further examination. The study scrutinized these six projects to assess the student's understanding of the concepts of place and culture in architecture and the integration of local culture into their projects.

THE RELATIONSHIP BETWEEN LOCAL CULTURE AND ARCHITECTURE

The concept of context in architecture is the main theme of architectural work. The architectural work gains meaning with its context and becomes original (Güzer, 2007). According to Tschumi (2005), an architectural work independent of the context is unthinkable. According to Johnson (1994), context refers to the physical texture, historical, and cultural aspects of the environment. The context can be summarized in architecture under four main headings: the physical environmental context containing factors such as weather conditions, climatic conditions; the environmental context containing factors such as street and building relations, vehicle-pedestrian access; the functional context containing factors such as functional uses, historical uses; the historical cultural context containing many factors such as urban physical development, natural cultural and historical values, socio-cultural structure, the way of life of the people (Figure 1). According to Gür (2007), context is the design reality that emerges by evaluating the cultural and physical factors of the place and searching for its social character. Context is a phenomenon of formal reversion by combining local features with technology, rejecting the copying of local architecture (Demirkaynak, 2010). The reflection of the

way of life in the design within the scope of the cultural context shows that the architecture is designed in accordance with its context.

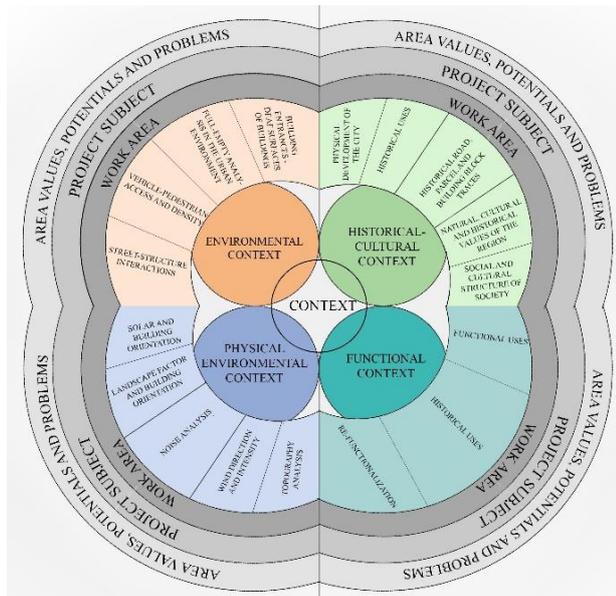


Figure 1. Diagram explaining the context in the architectural design process

Csikszentmihalyi (1999) attributes design skills to three main factors: culture, social systems, and individuals. Culture is a crucial factor in the architectural design process. In historical regions, areas with rich cultural heritage, and regions that serve as iconic representations of a city, accurately reflecting the culture in architecture becomes of paramount importance. When the values of a region become ingrained in the perception of its people, we can speak of the existence of local culture (Cansever, 1996; Çotuksöken, 2009). The manifestation of the region’s cultural traces in its activities indicates the establishment of local culture (Kuyrukçu, 2020). Local culture shapes the identity of the region, and architectural works in the region should align with this identity.

However, merely copying structures in the region does not ensure the continuity of local culture. Imitation alone is not the solution to preserving local architecture. In such instances, the design phase, a substantial component of architecture, tends to be overlooked. In the context of globalizing and developing cities, preserving local culture and passing it on to future generations poses a challenge (Alyanak Kaya & Bölükbaşı Dayı, 2022). Striking a delicate balance is essential to adapting positive aspects of globalization and development to our region while safeguarding and nurturing local culture. Projects should be designed for the future based on the cultural and lifestyle foundations of the past and present, placing a significant responsibility on architects.

To prevent the loss of cultural identity, emphasis should be placed on protective and improvement operations. Architectural works in the region should establish a relationship with the context and represent an original structure suitable for local culture. De Botton (2007) notes

that a building failing to reflect its cultural context is akin to a structure with windows that remain closed in a tropical region or, conversely, remain open in mountainous areas. Cultural data can be categorized into five main headings: environmental images encompassing subjects like religion and tradition; social structure covering aspects like ethnic composition and language; family structure including rules and kinship relations; livelihood involving topics like agriculture and animal husbandry; and technology topics covering building and construction technologies (Çal, 2012).

For instance, in traditional Turkish architecture, if privacy is a cultural value, courtyards, bay windows, and even doorknobs can be designed accordingly. In the Turkish family structure, where a newly married family member often continues to live with an extended family, “hannays” can serve as an example. The allocation of the ground floor to agricultural and animal husbandry functions by families engaged in these activities is a reflection of culture in architecture. Traditional Japanese architecture, inspired by Zen beliefs, incorporates open courtyards between sleeping and seating areas to evoke a connection to nature. Such examples illustrate the profound impact of culture on architecture, contributing not only to urban identity and community development but also fostering a sense of belonging among the users of a space.

CHARACTERISTICS of THE SİLLE SETTLEMENT

Sille, currently associated with the Selçuklu District of Konya and comprised of two neighborhoods, stands as a significant center in Anatolia characterized by a rich history and the coexistence of diverse cultures. Situated approximately 8 km from the city and to the northwest (Figure 2), Sille is surrounded by numerous mountains and hills due to its location on a mountainous terrain. The etymology of the word “Sille” encompasses various meanings, with one noteworthy interpretation focusing on the term ‘Silenos’, signifying “water that bleeds and stirs, foams and flows.” This is particularly relevant considering that Sille was established on a floodplain within a stream valley, further supporting this interpretation (Çaycı, 1996; Mimiroğlu, 2013) (Figure 3).



Figure 2. The location of Sille according to the city center of Konya



Figure 3. General view of Sille

Sille, which has soils that are easily suitable for digging, has been a suitable region for people to take shelter throughout history. Sille, which was on the route of people

who were on their way to Jerusalem for the worship of the holy cross during the Byzantine period, has become a frequented place. With the conquest of Konya by the Seljuks, the Greeks began to settle in this region (Kolay, 2019). It continued to develop during the Ottoman period due to its presence on the Silk Road route. The Greeks in Sille, which became an important center, were sent abroad by the treaty of Lausanne, and merchants and artisans left this region. This situation has negatively affected Sille (Zenter et al., 2021). Sille has exhibited the characteristics of an important settlement that was very developed socio-economically, especially in areas such as trade, carpet making, pottery, viticulture, stonemasonry and candle making until before the Republic (Ertaş Beşir et al., 2022). Today, Sille is an important cultural and tourist center of Konya with its mosques, baths, fountains, chapels, churches, waterways, public buildings and examples of civil architecture (Figure 4).



Figure 4. Sille's settlement plan and cultural property

The architectural structure of Sille is well-suited to its rugged topography, featuring structures gradually placed on the two slopes of the stream running through the middle of the valley. Inclined roads characterize the region, and the buildings, adopting a cubic and flat-roof form, are positioned to respect views, sunlight, and privacy. This gradual settlement and the street structure harmonize with nature, positively influencing the city's landscape (Aklanoğlu, 2009). The use of Sille stone, unique to the region, remains an essential architectural material, complemented by wood, iron, and adobe. Typically, structures have two floors, with spaces for services and filling materials on the ground floor due to the slope, hosting craft activities like weaving, vital for the region's residents (Erdem et al., 2010).

The first floor commonly includes a "sofa", a significant element in traditional Turkish architecture, with living and sleeping spaces arranged around it. The prevalent plan type features an "internal sofa" (Karpuz, 2000). In narrow street structures, when households expand, creating spaces known as 'Hanay' occurs by bridging between two neighboring houses with wooden beams (Erdem et al., 2010). While the settlement historically had a mixed culture influenced by Greek and Turkish architecture, today, only buildings resembling traditional Turkish housing typology remain (Aklanoğlu, 2009). The absence of courtyards, the opening of houses directly to the street, and the shift in spatial functions result from changes brought about by the separation of non-Muslims from the settlement through population exchange (Taş, 2015).

In the contemporary context, architectural structures in Sille often mimic old structures, lacking original design integration into modern architecture. Zenter et al. (2021) noted in their study that some newly built structures in Sille were limited to imitation without establishing a meaningful unity that could connect history and culture. There is an opportunity to combine rich historical and cultural data with original design concepts to enhance modern architectural developments in the region.

THE DESIGN PROCESS

Within the Studio 4 course, students were tasked with designing a ‘boutique hotel’ project centered around the concept of ‘place’ in the historically and culturally rich region of Sille. The chosen study area had a sloping topography to allow students to explore the advantages and challenges of developing a project on such terrain, incorporating the slope into their architectural designs (Figure 5). The course began with an organized trip to the study area, enabling students to experience and familiarize themselves with the land. Furthermore, students were required to explore and engage with the unique aspects of Sille. Subsequently, students delivered presentations on Sille and presented examples of boutique hotel projects. This not only facilitated information sharing among students but also provided additional insights and suggestions based on the examined sample projects.

Students were encouraged to focus on “concept projects” during the selection of sample projects, emphasizing the

importance of understanding the concept stage and its reflection in the final project. As part of their ongoing research, students were tasked with identifying concept and design problems and creating concept sheets. A needs program, outlining an approximate total area of 3900 m2 along with circulation areas, was provided to the students (Figure 6). Building upon this needs program, students were required to comprehend the functions of the boutique hotel and develop a function diagram to establish the connections between spaces. The project aimed to address specific aspects, such as connecting the restaurant and kitchen, linking the kitchen and warehouses with each other and the service entrance, segregating the clean and dirty foot sections in social activity areas like the fitness room, Turkish bath, sauna, and steam room, and coordinating the laundry with the floor office (Figure 7).



Figure 5. Location of Study Area

KONYA TECHNICAL UNIVERSITY FACULTY OF ARCHITECTURE AND DESIGN DEPARTMENT OF ARCHITECTURE 2022-2023 SPRING SEMESTER STUDIO IV BOUTIQUE HOTEL ARCHITECTURAL REQUIREMENTS PROGRAM			
PLACE NAME	Number	m ²	Total
ENTRANCE AREA			92
RECEPTION (with waiting facilities for 8-10 people) - left to the designer to be solved in the lobby with appropriate character and size.			
Public Relations (The size of the space was left to the designer).			
Tourism Information - Should be considered in conjunction with the reception			
Luggage Room	1	12	12
Cloakroom	1	12	12
Security Room	1	12	12
Lobby - Bar	1	40	40
Commercial Activities -6 shops should be organized, min. 30 m2 shops will be organized, the number and function definition is left to the designer.			
Infirmary	1	16	16
WC - left to the designer to be solved in appropriate size and number			
MANAGEMENT DEPARTMENT			108
Hotel Manager	1	36	36
Assistant Manager (8-person meeting capacity)	1	36	36
Secretariat - Archive	1	18	18
Accounting	1	18	18
WC - left to the designer to be solved in appropriate size and number			
DINING AREA			688
Breakfast Hall - with an area of 0.80 m2 per person, with buffet facilities, can be used as a cafe during the day and will serve 75% of the bed capacity			
	1	60	60
Restaurant - It should have 200 seats with 1.2 m2 area per person, it should be at least a 2nd class restaurant, there should be a disabled WC			
	1	250	250
Kitchen- It should have 50-60% of the restaurant size. It should include preparation, cooking, service office, service counter, dishwashing areas. It should be organized to serve the breakfast room and the restaurant.			
	1	150	150
Warehouses			
* Daily Food Warehouse	1	20	20
* Dry Food Warehouse	1	80	80
* Cold Warehouse	1	80	80
Staff Room			
Male/female locker + shower + WC	2	16	32
Rest and dining area	1	16	16
WC - left to the designer to be solved in appropriate size and number			
ACCOMMODATION AREA (16 room)			688
Standard Room	11	36	396
Disabled Room	1	36	36
Suite Rooms	4	64	256
Staff room (There should be 1 on each floor and it should be connected to the service elevator)			
Service Elevator.			
CULTURAL ACTIVITIES AREA			
Meeting Rooms - It should be a 100-seat seminar hall.	1	80	80
Foyer	1	50	50
Kitchen	1	16	16
WC - left to the designer to be solved in appropriate size and number			
SOCIAL ACTIVITIES AREA			464
Game Rooms - table tennis, billiards, internet	1	100	100
Entrance - Vitamin Bar	1	72	72
Turkish Hamam			
*Cold Area	1	40	40
*Warm Area	1	40	40
Steam Room	1	12	12
Sauna	2	12	24
Fitness Center	1	60	60
Indoor Swimming Pool- size is left to the designer			
Massage Room - There should be a sink, laundry, etc.	2	18	36
Male/female locker + shower + WC	2	40	80
SERVICE AREA			114
Supply Warehouse - Weighbridge (Only the location should be shown)	1	32	32
Laundry Storage - Washing - 1.15 m2 per room	1	18	18
Dry Cleaning and Ironing	1	32	32
Staff Room - It should be designed as 2 rooms with 2 beds.	2	16	32
WC - left to the designer to be solved in appropriate size and number			
TECHNICAL AREA			180
Heating Room	1	32	32
Ventilation - Air Conditioner Room (should be in all public places)	1	32	32
Electricity Room	1	32	32
Water Tank	1	24	24
General Warehouse	1	60	60
PARKING AREA			
There should be an indoor parking lot with a vehicle capacity of 25% of the number of rooms, open and closed parking lots should be considered separately, and will be left to the designer to be solved in sufficient quantity.			
TOTAL AREA APPROX. = 2.600			
CIRCULATION %50 = 1.300			
GENERAL TOTAL AREA APPROX. = 3900 m ²			

Figure 6. The Needs Program Offered within the Scope of the Project

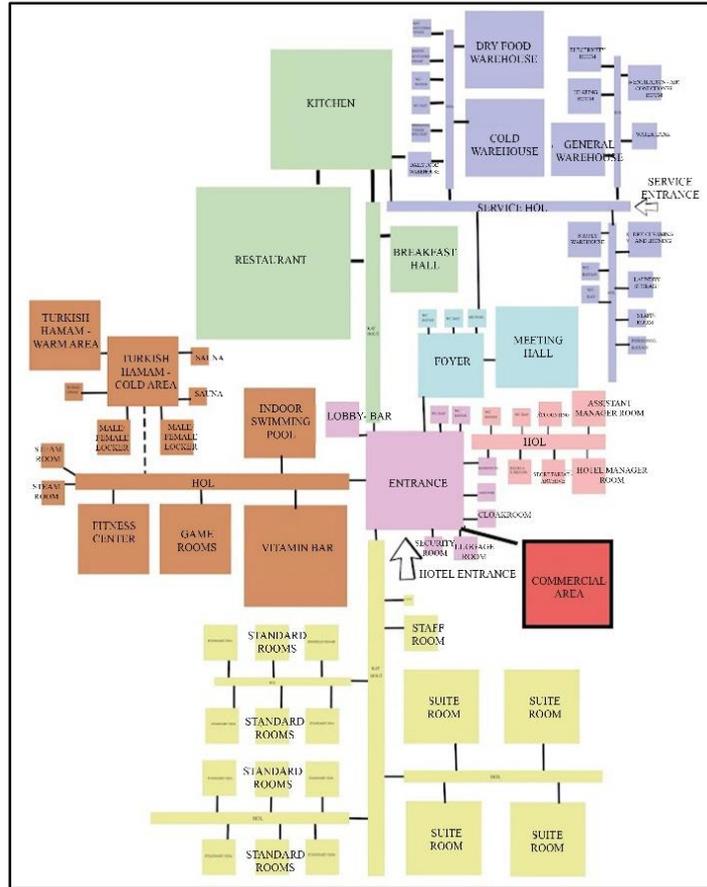


Figure 7. Sample Student Function Diagram Study

To comprehend the settlement of Sille, students were assigned the task of conducting environmental analyses, focusing on the artificial environment, natural environment, socio-cultural structure, and transportation aspects. A detailed presentation was provided to guide students on how to conduct comprehensive environmental analyses, and the necessary documents were shared.

Emphasis was placed on the importance of prioritizing environmental analysis and cultural data since the project proposal was to be developed in alignment with the concept of ‘place’. Students were instructed to visualize the data obtained from the environmental analysis on maps, with the expectation that they would gain a thorough understanding of the collected information (Figure 8).



Figure 8. Visualization of a Sample Environmental Analysis Study on a Map

Based on the data acquired from environmental analyses and the insights gained from the function diagram’s analysis of spatial connections and concepts, students were tasked with developing a layout plan, floor plans, appearance, sections, and modeling, starting from the initial stain study. The study encompassed the examination of 6 project proposals created by the students. Within this framework, the evaluation focused on the student’s grasp of the concepts of ‘place’ and local culture, as well as the success of project development aligning with these concepts.

Project Proposal with the Concept of Feeling of Disappearance (F. D.)

The project proposal, named “The Feeling of Disappearance”, originated from the idea of “human’s constant desire for something different and the search for variability”, evolving through the concept of a labyrinth. The goal is to convey the sense of disappearance to the user through ‘grading’, a key architectural characteristic of Sille, and to achieve effective spatial organization. The flat roofs resulting from the grading were utilized for open space activities, creating a dynamic and lively living area. Sille stone material was employed in the project to harmonize with the texture of Sille. However, the project has drawbacks, such as the high-density structure not aligning with the architectural texture of the environment, the lack of integration with the green area outside the building, and the creation of unusable areas in the green spaces.

Considering the students’ limited experience with sloping terrain and the challenges of applying the chosen concept, the project proposal is deemed commendable for a Studio 4-level student. The student successfully crafted an original proposal by intertwining Sille’s architecture, a product of local culture and lifestyle, with the “feeling of disappearance” concept derived from the boutique hotel function (Figure 9, Figure 10 and Figure 11).

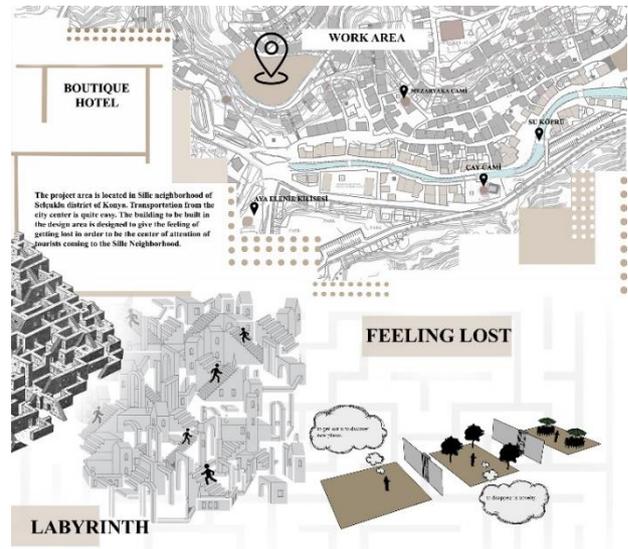


Figure 9. F. D.-Concept Diagram



Figure 10. F. D.-Floor Plans



Figure 11. F. D.-Modeling Studies

Project Proposal with Waterway Concept (K. D.)

The dam situated in Sille, along with the channel carrying its water, holds significance for the region, acting as a focal point for social and commercial activities. The water channel serves as the heart of Sille and considering the etymological meaning of “Sille” as ‘water that bleeds and stirs, foaming and flowing’, water becomes a central concept in this project proposal. Furthermore, the concept of the ‘courtyard’, integral to the traditional housing structure of the region, is also highlighted. The project ensures integration between the external courtyard and the

waterway by incorporating internal and external courtyards. The correct utilization of the slope results in diverse functional spaces at each level.

The project effectively incorporates the concept of water and courtyard into its spatial design. However, it is noted that the functionality of areas aligned with these concepts might be considered weak in this proposal. The project successfully creates a central core structure and navigational areas with visual connections to the waterway and Sille’s landscape. The accommodation section’s rooms are strategically oriented to capitalize on the scenic views, and an inner courtyard allows visual connections from the corridor of the rooms. Overall, the spatial solution in the project proposal meets the expected level for a student (Figure 12, Figure 13 and Figure 14).



Figure 12. K. D.-Concept Study

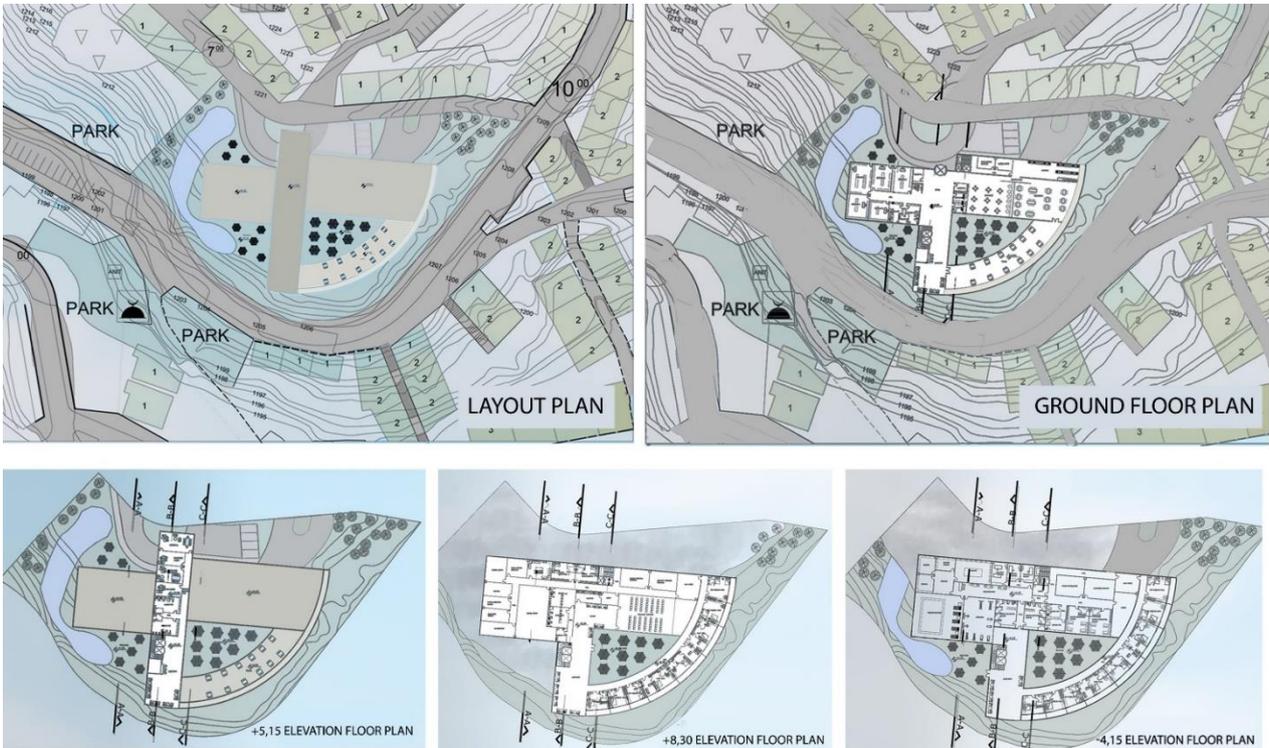


Figure 13. K. D.-Floor Plans



Figure 14. K. D.-Modeling Studies

Project Proposal with Sofa Concept (F. G. K.)

In the project proposal is centered around the sofa concept, a crucial element in the traditional architecture of Sille. The structure is composed of four interconnected masses, each serving a specific function: accommodation, entrance-management, social area, and the sofa. Preserving the traditional Turkish architectural aspect, where the sofa acts as a communal gathering space, the design places the sofa at the heart of the structure. A gallery space on the ground floor guides users to the sofa area, which functions as a communal space with eating and seating areas, maintaining the essence of traditional Turkish architecture.

The exterior of the sofa section is distinguished by a curtain facade, setting it apart from other masses, and a

direct connection is established between the sofa and the outdoor area. The arrangement of masses on the slope is well-executed to ensure mobility within the structure. The combination of different masses and functions is successful, and the spatial organization meets the expected level for a student in technical terms. However, the project proposal’s weak aspect lies in the outdoor space design, which could be further developed to better complement the functions (Figure 15, Figure 16 and Figure 17).



Figure 15. F. G. K.-Concept Study

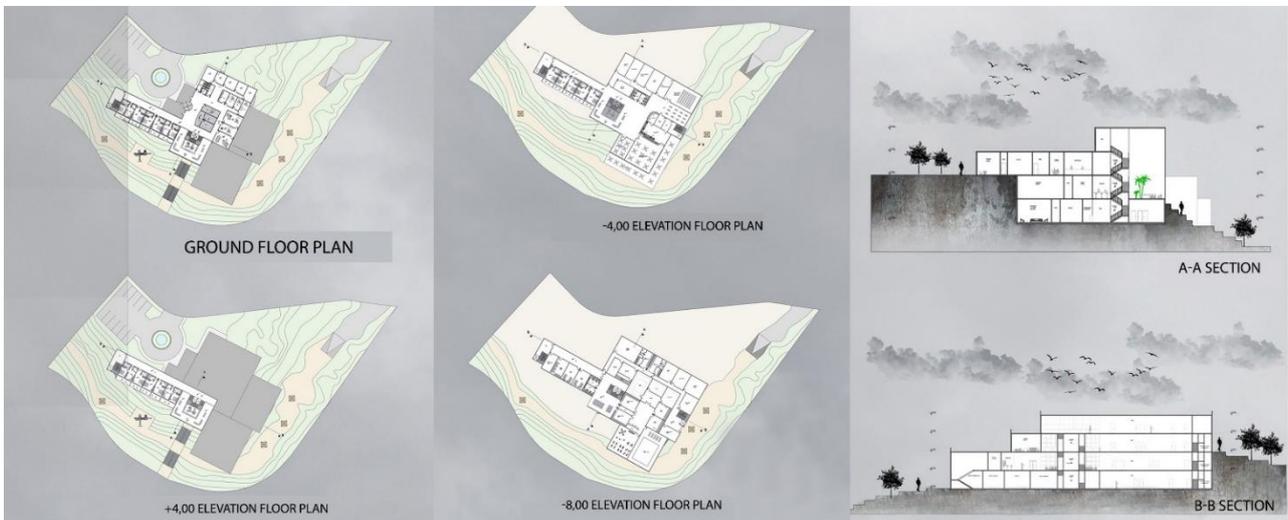


Figure 16. F. G. K.-Plan and Section Drawings



Figure 17. F. G. K.-Modeling Studies

Project Proposal with the Flying Bay Window Concept (B. G.)

The concept of the project proposal revolves around the ‘bay window’, a prominent traditional architectural feature frequently found in Sille’s architecture. The student aimed to recontextualize the bay window in a modern structure while paying homage to traditional architecture. Traditionally, the bay window is a protrusion on the street-facing facade of a sofa, often acting as an open balcony in Sille architecture. It brings dynamism to the facade and serves as a place for families to gather, chat, entertain guests, and maintain privacy by observing incoming guests without opening the door.

In this project proposal, bay window designs are incorporated into the accommodation section and breakfast room. However, the desired effect is somewhat

diminished due to insufficient exit width resulting from the structure’s size. The project could have been elevated by employing bay windows more effectively in common areas or expanding their usage. The project demonstrates satisfactory levels of space organization and technical problem-solving. The use of Sille stone material, paying homage to Sille’s architecture, is complemented with modern materials for a distinctive appearance. The lower parts of the bay window sections, transformed into semi-open spaces due to the designed facade movements, could benefit from functional enrichment to create lively spaces. While the outdoor space utilization is limited, considering the building materials and the attempt to integrate the bay window into a modern structure, this project proposal holds potential for further development (Figure 18, Figure 19 and Figure 20).



Figure 18. B. G.-Concept Study



Figure 20. B. G.-Modeling Study



Figure 19. B. G.-Plan and Section Drawings

Project Proposal with Hanay Concept (G. U.)

The concept idea for this project proposal centers around the traditional concept of “Hanay”, a significant element in the region’s family life culture and neighborly relations. In traditional architecture, ‘hanay’ is a space constructed with wooden beams, often on top of the street structure, connecting neighboring buildings to address the need for additional space due to crowding within the family.

In this project proposal, the hanay’s function is reimagined and designed as a resting place within the accommodation section and social area. The space, enriched with curtain

wall cladding, is easily discernible from outside the structure. While it is functionally correct to transform the hanay into a contemporary recreation area, the project appears to fall short in capturing the general characteristics and appearance of the traditional hanay. Despite the adequacy of space organization and technical unit solutions at the Studio 4 stage, the project’s facade design is considered insufficient. Moreover, there seems to be a need for stronger connections with Sille’s culture regarding the reflection of local culture on architecture, and it is suggested that the project proposal may be lacking in this aspect (Figure 21, Figure 22 and Figure 23).

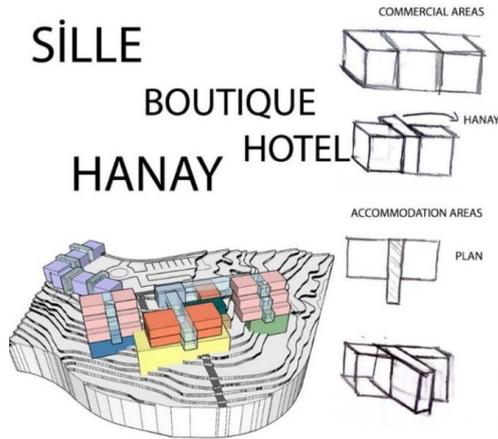


Figure 21. G. U.-Concept Study



Figure 23. G. U.-Modeling Studies

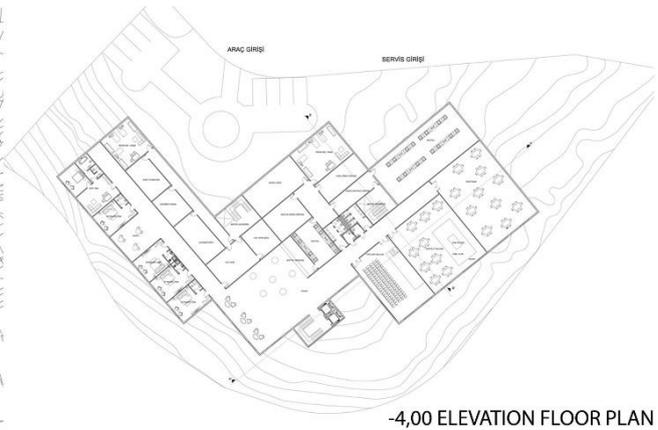
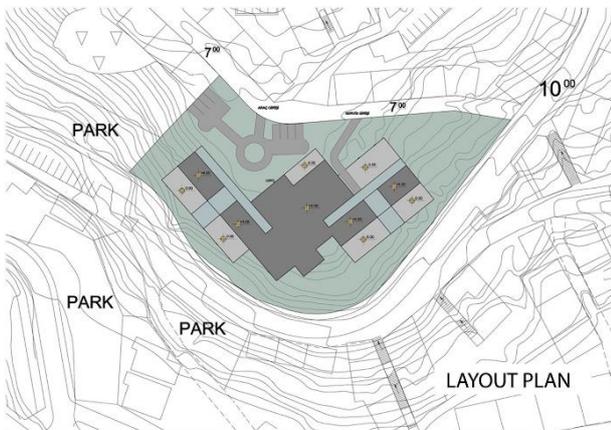


Figure 22. G. U.-Plan Drawings

Project Proposal with the Concept of Land Grading (N. N. K.)

Due to its topography, the structures in the Sille region have been gradually settled. In this student project, the student determined his concept based on the idea of 'land grading' during the project development process, drawing inspiration from the concept of an 'amphitheater'. It is considered that the gradual form, designed to adapt to the texture of the Sille region, presents challenges in both privacy and plan solutions. In fact, ensuring complete

privacy for the balconies in the accommodation section proved difficult, even though they were not opened to the terrace located on the -8.00 elevation floor. However, for a student at the Studio 4 stage, the space organization is deemed sufficient considering the chosen concept. Although the student stated that he selected the concept of 'grading' because it is versatile and applicable at every stage of the project, the concept was only used as physical grading in the building design and layout stage. It is expected that the concept will be abstracted and applied in

different ways, both indoors and outdoors. Additionally, the project proposal remains weak in terms of insufficient incorporation of features related to the local culture of Sille

into modern architecture. However, considering the facade and structure design, the project proposal is deemed to be at a sufficient level (Figure 24, Figure 25 and Figure 26).



Figure 24. N. N. K.-Concept Study



Figure 26. N. N. K.-Modeling Study



Figure 25. N. N. K.-Plan Drawings

CONCLUSIONS and RECOMMENDATIONS

Context is an integral part of architectural projects, and an original architectural project detached from its context is inconceivable. The cultural context, one of the components collected under four main headings, plays a crucial role in project design, especially in historical regions that serve as urban symbols. A common error in these regions today is the imitation of local architecture. Architecture's responsibility extends to safeguarding existing structures of historical and cultural significance while creating original structures that faithfully convey the unique attributes of the 'place' and local culture. Similar

studies indicate that buildings imitating the architectural texture of a region can lead to inaccuracies in transmitting the culture and history of that area to future generations. Architectural education should emphasize the importance of local culture and context in project design to foster awareness and ensure the creation of informed projects.

The foundation of architectural education lies in studio courses, where design skills are honed. These practical courses facilitate one-on-one communication between students and instructors, provide constant feedback, and are centered on understanding the project's development and design process. This study examined the project

proposals of students from Konya Technical University Department of Architecture during the 2022-2023 Spring Semester Studio 4. The students were tasked with designing a boutique hotel on a sloping land in Sille, emphasizing the integration of Sille's local culture into their original project proposals focused on the concept of 'place'. The correct functional solutions to spaces in the provided needs program were prioritized in the study. The aim was for students to grasp the concept of 'place', develop project development skills considering the context, organize vital spaces like dining and accommodation sections, differentiate between dirty and clean areas in the social activities section, and master the correct and efficient use of sloping land. Fifteen students participated in the semester's studio lesson, and six student projects were selected and evaluated based on their participation.

The evaluated projects demonstrated an understanding of the traditional architectural texture features of Sille or spaces included in this architectural context. Many of the projects aimed to re-function and incorporate spaces or features of traditional architecture into a modern structure. While the integration of local culture into modern architecture was the goal, conceptual ideas and their applications in the projects were deemed insufficient. Nevertheless, the projects showcased an understanding of the concept of place and a partial realization of the reflection of local culture in architecture. For students at the Studio 4 stage, the six selected projects were considered satisfactory in terms of spatial organization.

Studio courses within architectural education play a pivotal role in instilling awareness of such issues in students and enhancing their design skills. These courses emphasize the student's design freedom on a specific topic each semester without excessive restrictions, focusing on teaching the design process rather than dictating the final product. In the process of creating a design product, the student is told 'how' he/she should think. To support this creation process, it may be considered to add other courses(s) to the education program, especially to enable students to grasp the relationship more easily between local culture and architecture.

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