

MURAT ÇETİN

SELECTED
WORKS



Professor Dr.
Architect, Academic, Writer

WEBSITE & SOCIALMEDIA LINKS
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<http://muratcetin-architect.blogspot.com/>
<http://khas.academia.edu/muratcetin>
<https://www.linkedin.com/in/murat-cetin-84b19726/>
<https://www.youtube.com/channel/UCXrupbGNiAeYZSA1h-knNZA>
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Prof. Dr. Murat CETIN is an architect who received his B.Arch and M.Arch degrees from Middle East Technical University (Ankara, Turkey) and his Ph.D. degree from University of Sheffield (UK). He worked for well-known architectural offices in Turkey as an architect during early stages of his professional and academic career. Following his doctoral studies, he worked in various national and international universities in Turkey and Saudi Arabia not only in teaching and funded research but also in supervising graduate theses. During this time, he published his academic work in various national and international platforms in form of conference papers, research articles, book chapters. He conducted a series of international workshops in collaboration with industry as well as academic institutions such as Miami University (OH, USA), Coburg University (DE), University of Lodz (PL) etc. He participated national and international architectural and urban design competitions some of which his proposals were awarded at the national level in Turkey. He has also been jury member for a couple of architectural competitions again at

national level. He took responsibilities as referee for various international research institutions, academic journals and conference organisations. Alongside his academic studies, he has continued his own practice in architectural design and construction consultancy, mainly in the fields of heritage conservation, contemporary additions to historic buildings as well as interior design and housing design. He has given seminars and lectures at invited talks and panel discussions on architecture, urbanism and architectural education. He has undertaken administrative duties at different capacities such as Department Chair and Vice-Dean. His research interests range from urban morphology and urban transformation, to transformation of architectural heritage and restoration, from politics of space to interior space in architecture. He has written two books, one of which tackles the 'Problematic of Interior in Architecture' while the other one focuses on the 'Transformation of Urban Public Space into Digital/Virtual Public Realm'. He is currently teaching design studio at Middle East Technical University, Department of Architecture on part-time basis.

EDUCATION

1995 - 1999	Ph.D.	University of Sheffield, School of Arch. (UK), [Y.O.K. Scholarship]
1991 - 1995	M. Arch	Middle East Technical University, Dept. of Arch.
1986 - 1991	B. Arch	Middle East Technical University, Dept. of Arch. [High Honour, 5.Rank/105]

WORK EXPERIENCE

2022 – 2022	Prof. Dr. [Part-Time]	Middle East Technical University, Faculty of Arch., Dept. of Architecture
2017 – 2022	Prof. Dr.	Kadir Has University, Faculty of Arts & Design, Dept. of Int. Arch. & Env. Dsg
2012 – 2017	Assoc. Prof. Dr.	Kadir Has University, Faculty of Arts & Design, Dept. of Int. Arch. & Env. Dsg
2011 – 2012	Assist. Prof. Dr.	Yeditepe University, Faculty of Engineering, Dept. of Architecture
2009 - 2011	Assist. Prof. Dr.	King Fahd University KFUPM, Faculty of Arch., Dept. Of Arch., S. Arabia
2004 - 2009	Assist. Prof. Dr.	Yeditepe University, Faculty of Fine Arts, Dept. Of Int. Arch.
2000 – 2004	Assist. Prof. Dr.	Balıkesir University, Arch. & Eng. Faculty, Dept. Of Arch.
1995 – 2000	Research Assist	Balıkesir University, Arch. & Eng. Faculty, Dept. Of Arch.
1994 – 1995	Architect	Behruz Çinici Architectural Office, Istanbul – TURKEY
1991 – 1994	Chief Architect	MOR Arch., Eng. & Cons. Ltd. (Prof. Dr. C. Abdi GÜZER), Ankara
1991	Architect,	Vedat Dalokay Architectural Office, Ankara - TURKEY
1990	Draughtsman	METU Fac. Of Arch., Revolving Fund Enterprise, Ankara - TURKEY
1990	Draughtsman,	Yakup Hazan Architectural Office, Ankara - TURKEY
1988	Trainee S.T.F.A. Cons. Corp.,	Istanbul – TURKEY

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PROJECTS

/PROJECTS



Çanakkale War Research Center

Project Date: 2015
Project Status: First Prize
Client : Çanakkale City Administrations
Project Area: 4000/ 34000 m2 (Landscape Area)

Project Team:
Murat Çetin (Lead Architect)
Evin Eriş
Muammer Hamarat
Mehmet Hamarat
Ulaş Aksoylu
Balın Özcan Koyunlu

(<https://www.arkitera.com/proje/1-odul-canakkale-savasi-arastirma-merkezi-mimari-proje-yarismasi/>)

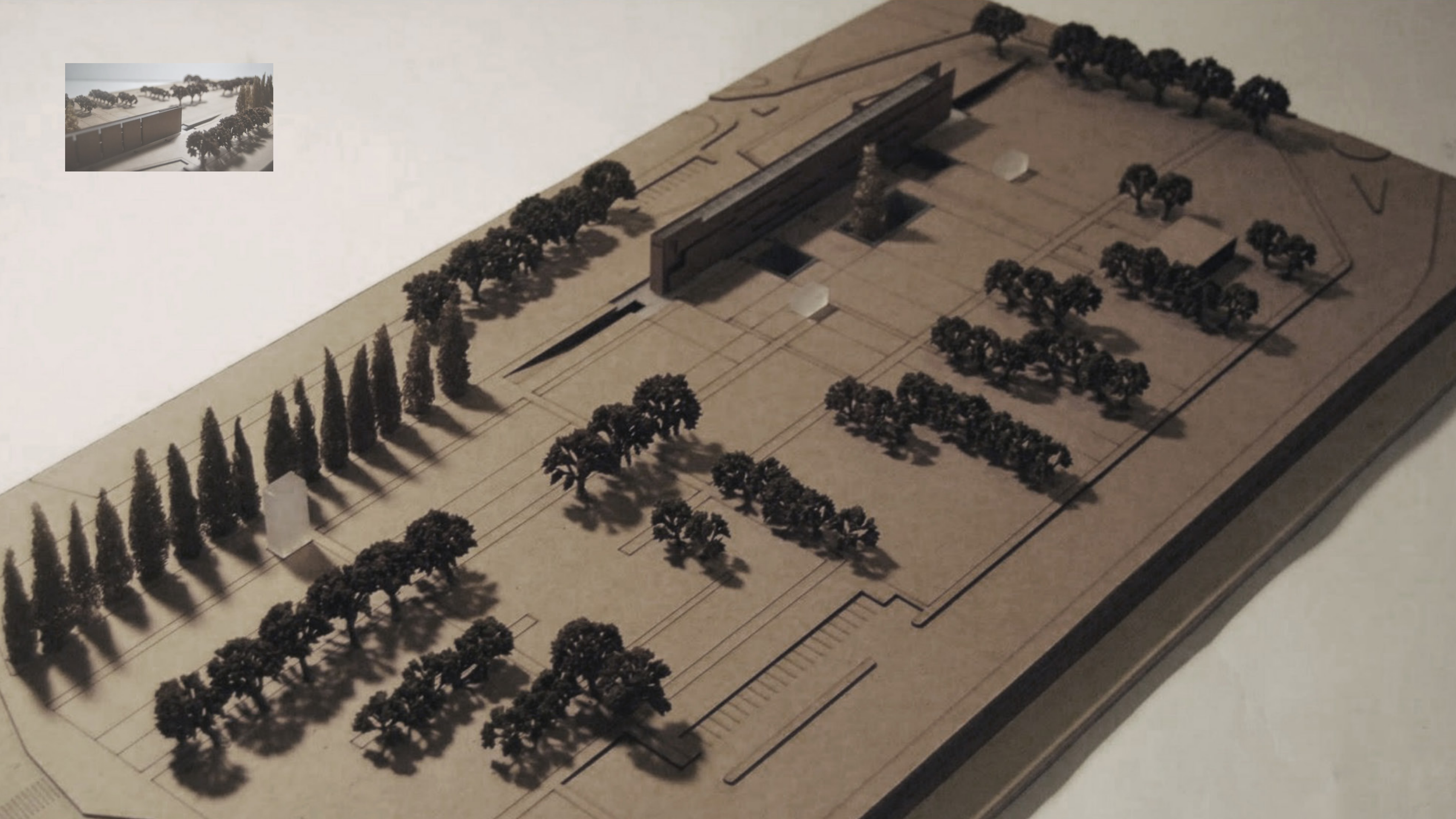


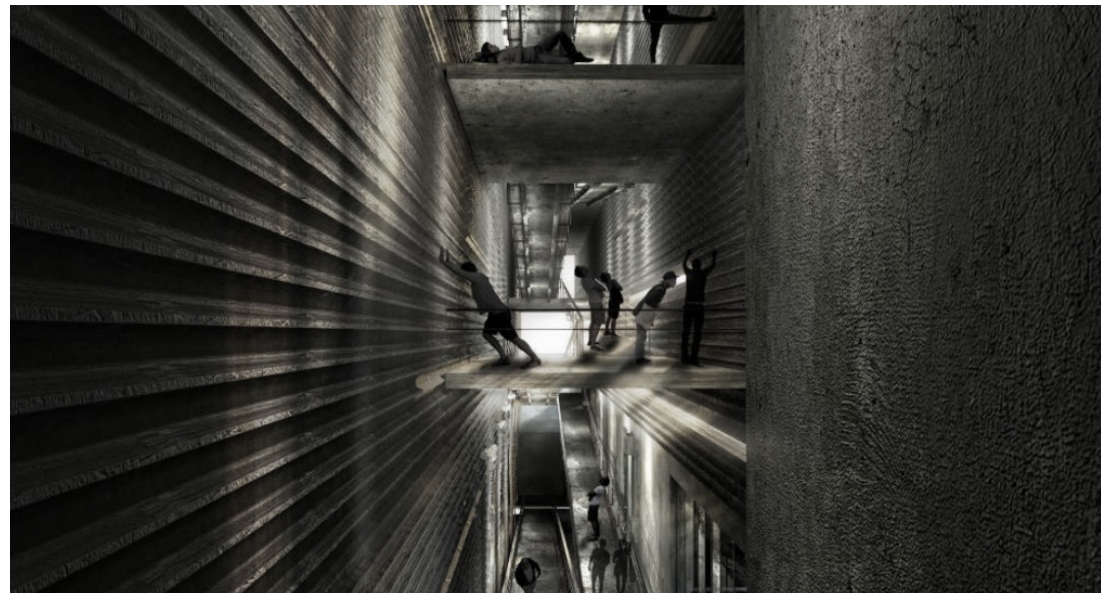
ÇANAKKALE WAR RESEARCH CENTER

National Architectural Design Competition
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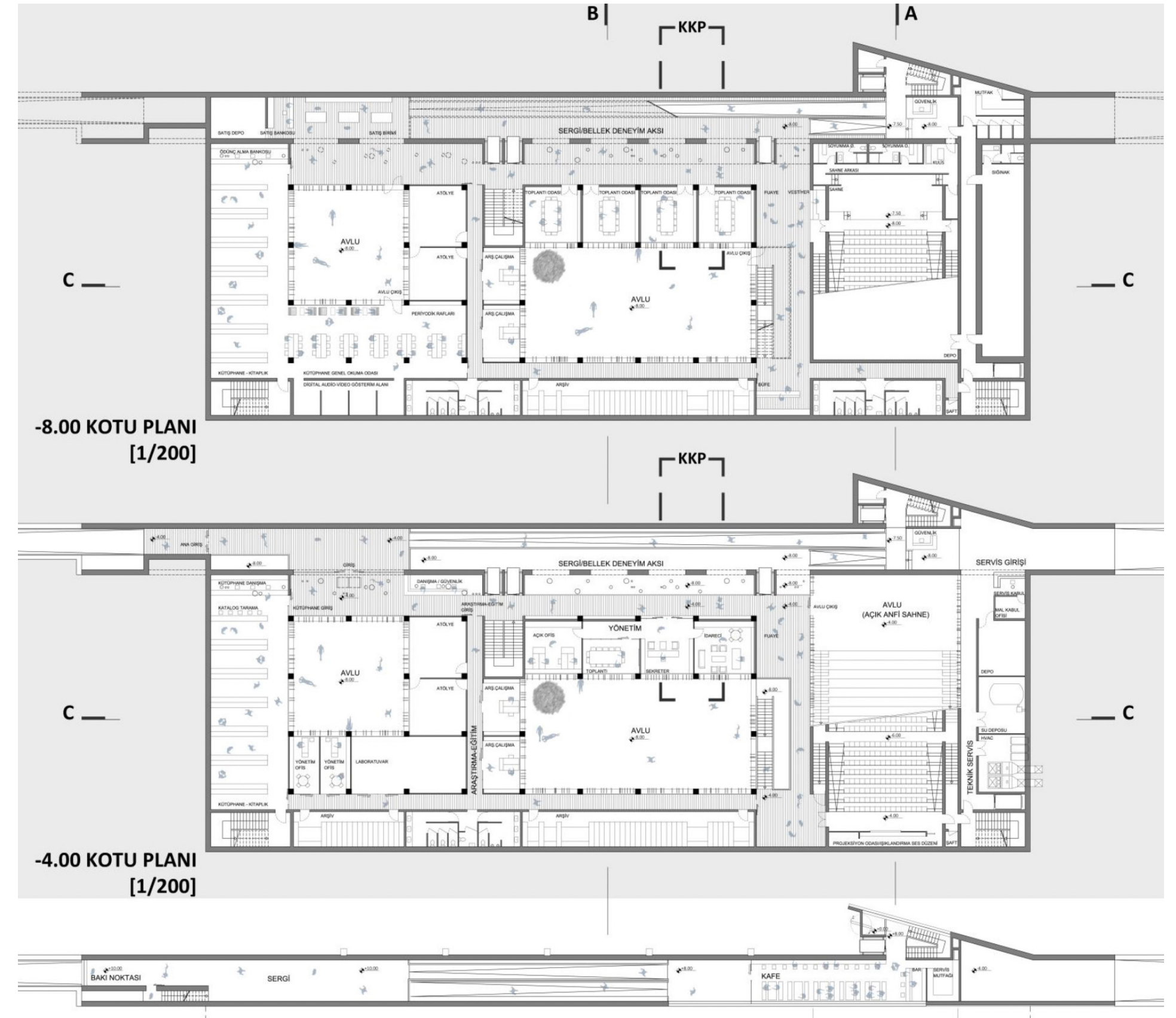
The Galipoli Wars Research Center is not only considered as a unity consisting of research offices and laboratories, but also as a continuity in which the memory of the war is experienced spatially at every point of the common circulation areas of the building. The building content, which is an artificial archaeological and historiographical excavation for a comprehensive investigation of a buried history underground, has been interpreted based on the main and simple spatial setup that can be expressed as "a wall and three main light wells". Hence, a design concept of "a wall and a park" (and a buried structure underneath) was adopted. This setup, which slowly takes the visitors and users underground from the approach to the competition area, aims to make the user feel both underground (trench) and underwater (submarine) experiences in the common circulation areas, and to establish a continuous connection with the building content.







The wall element, which is the main element of the design and has an important place in the history and morphology of the city, has been handled as the backbone of experiencing the memory of circulation and war through which all function groups are opened, with the system of ramps it contains. The wall is designed as an activity surface outside while containing a combat experience space inside. The wall is a backdrop element that sometimes functions as a stage decoration and sometimes as a projection screen.



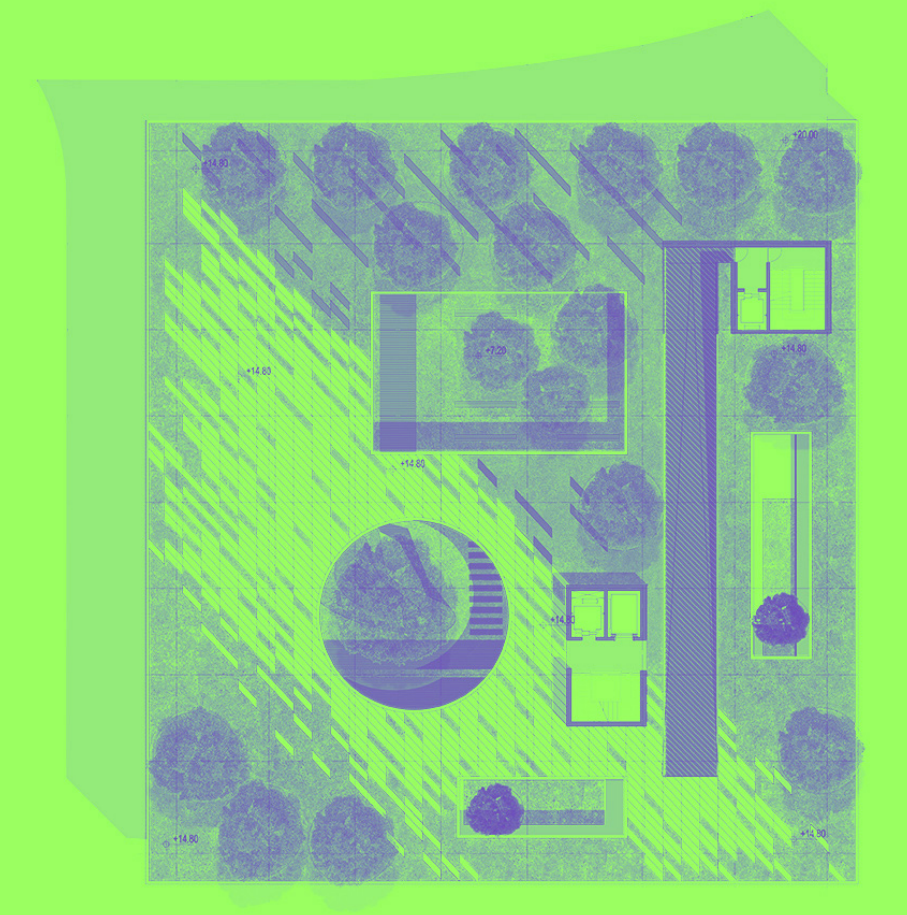
scc seoul p1

Scc Seoul Proposal 1
Korean-Seoul Elderly Nursing Home Architectural Design
CompetitionCompetition Enrty

Project Date: 2019
Project Status: Participant
Client : Seoul Department of Urbanism
& Architecture
Project Area: 4000 m2
Location: Turkey

Design team
Murat Çetin (Lead Architect)
Birge Yıldırım Okta(Lead Architect)
Gürkan Okta

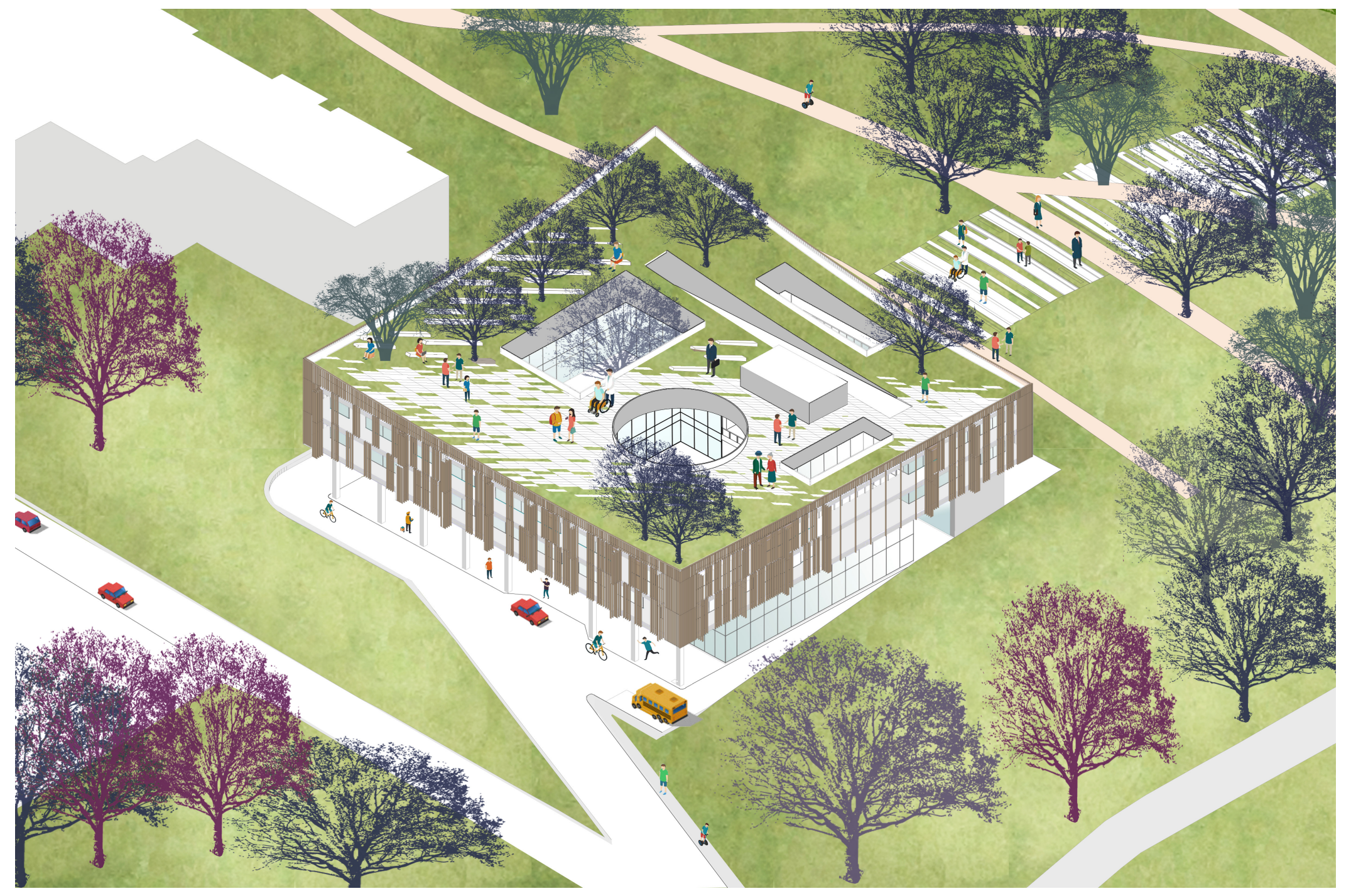
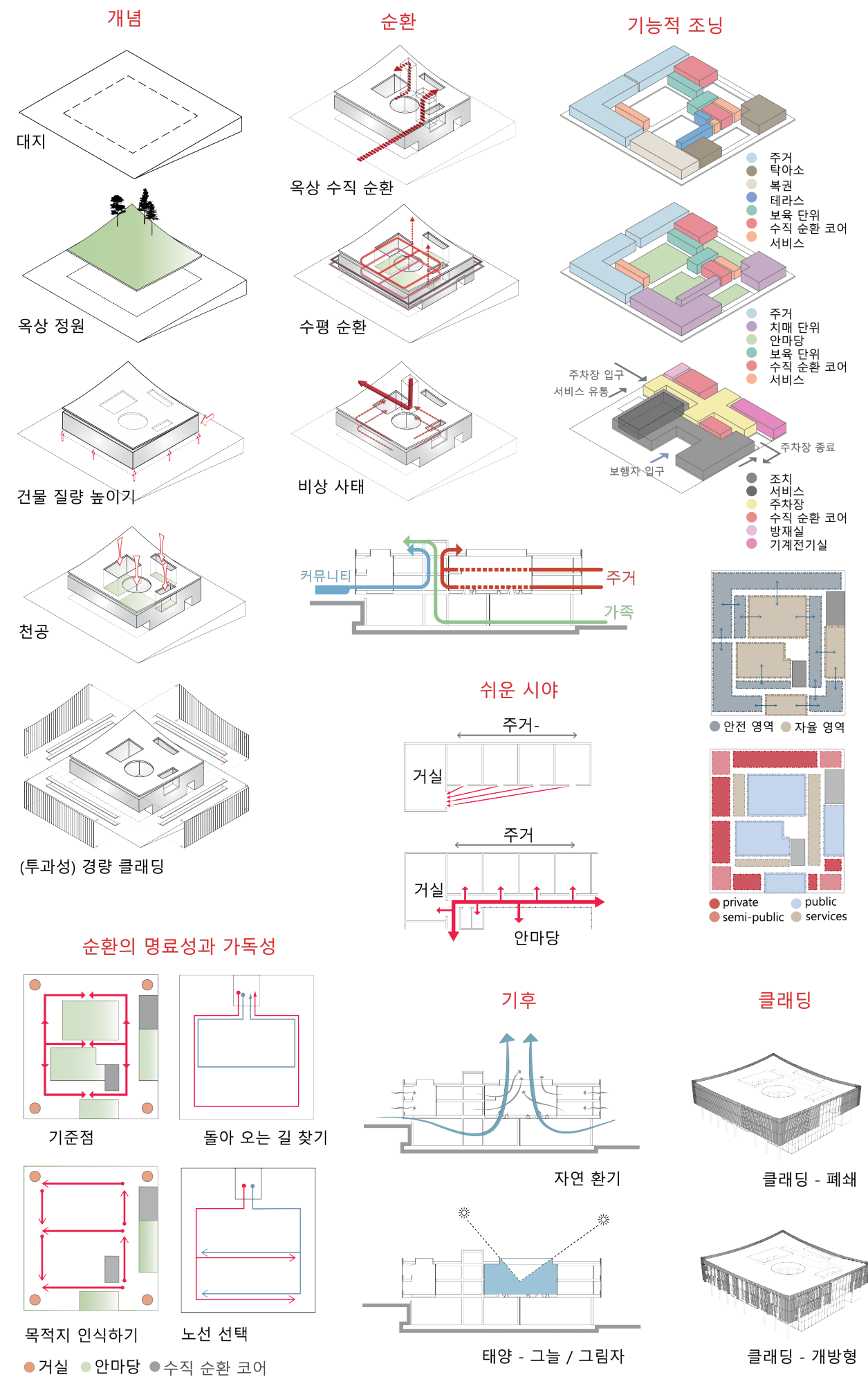
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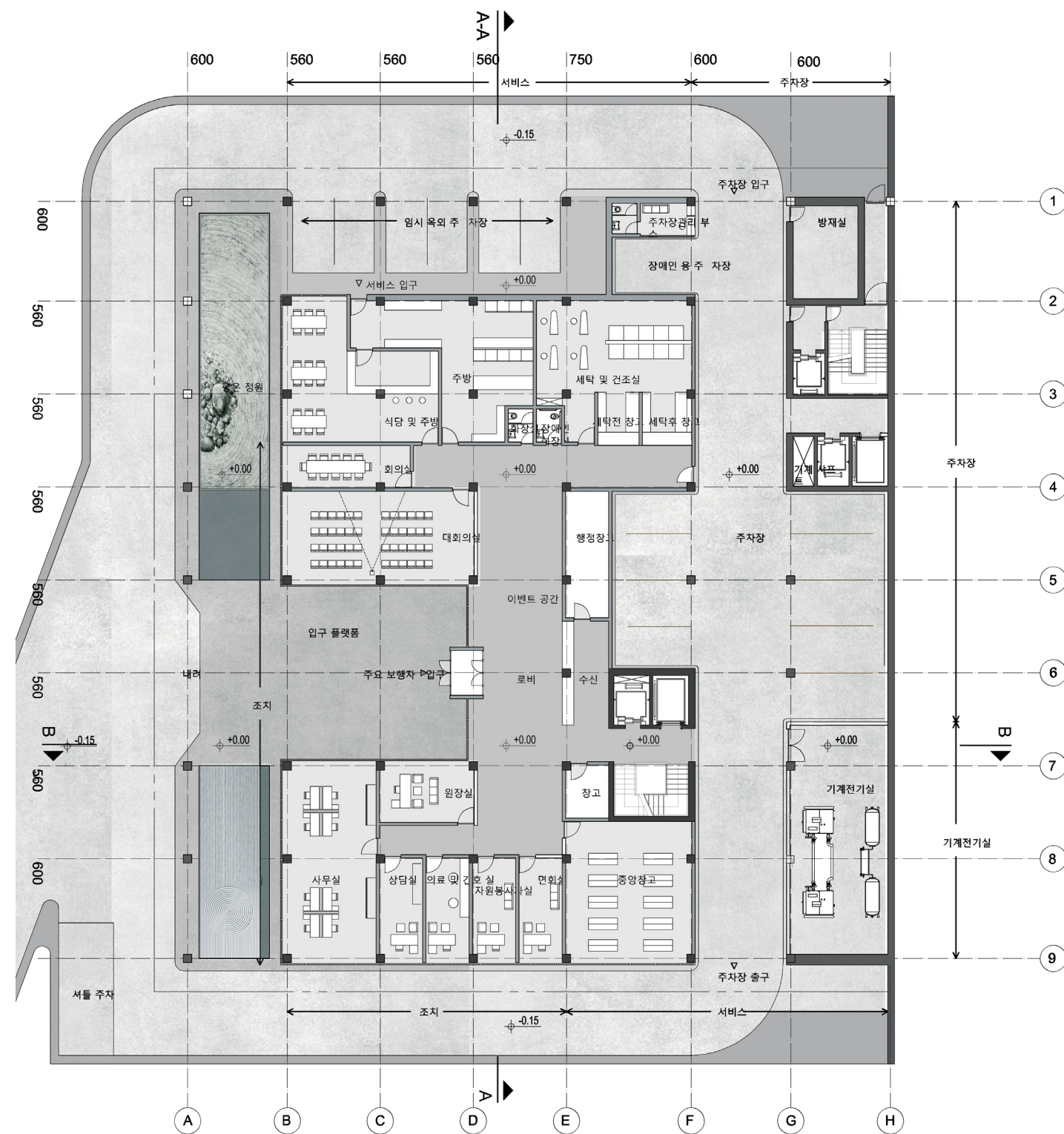


SCC SEOUL P1

The elderly nursing home building in seoul is a building for the care of elderly people with dementia, especially by staying here. Here, solving the sterile clinical functions and the accommodation functions, which require a peaceful atmosphere, with an indirect connection has been one of the basic principles. A scheme consisting of spaces clustered around orientation and independent inner courtyards is envisaged.







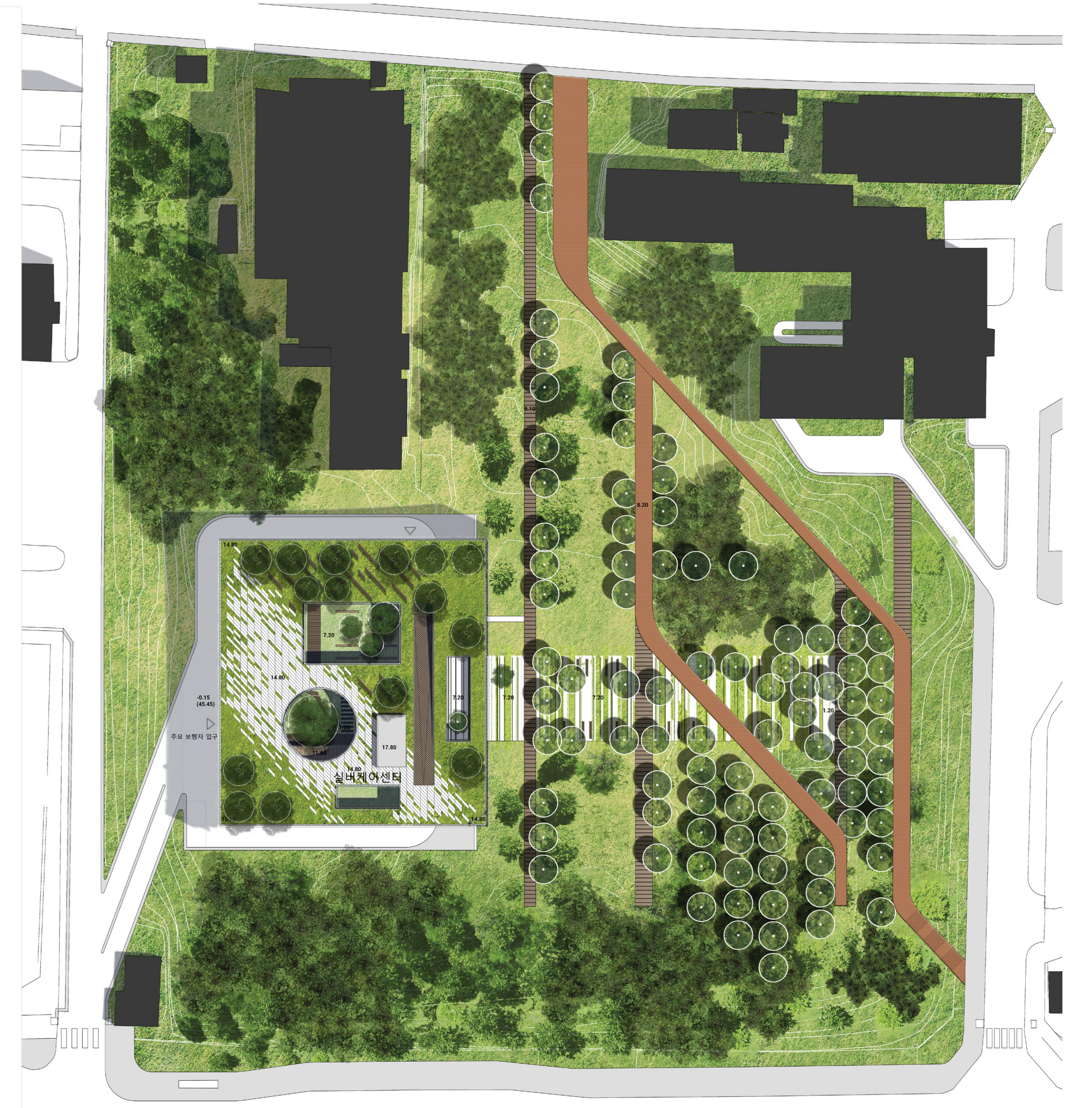
그라운드 플로어 플랜
규모 1/200



2층 평면도
규모 1/200



1층 평면도
규모 1/200





섹션 B-B
규모 1/200



섹션 A-A
규모 1/200



scc seoul p2

Scc Seoul Proposal 2
Korean-Seoul Elderly Nursing Home Architectural Design
Competition

Project Date: 2019
Project Status: Participant
Client : Seoul Department of Urbanism
& Architecture
Project Area: 4000 m2
Location: Turkey

Design team
Murat Çetin (Lead Architect)
Birge Yıldırım Okta
Gürkan Okta (Lead Architect)

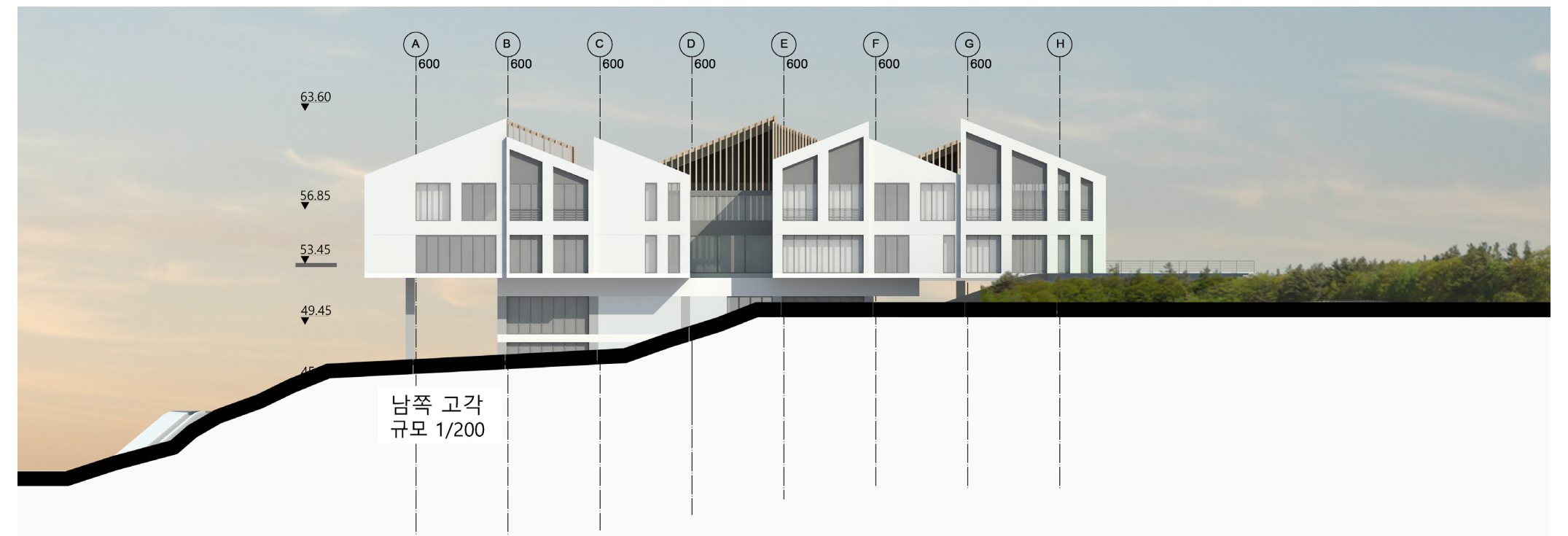
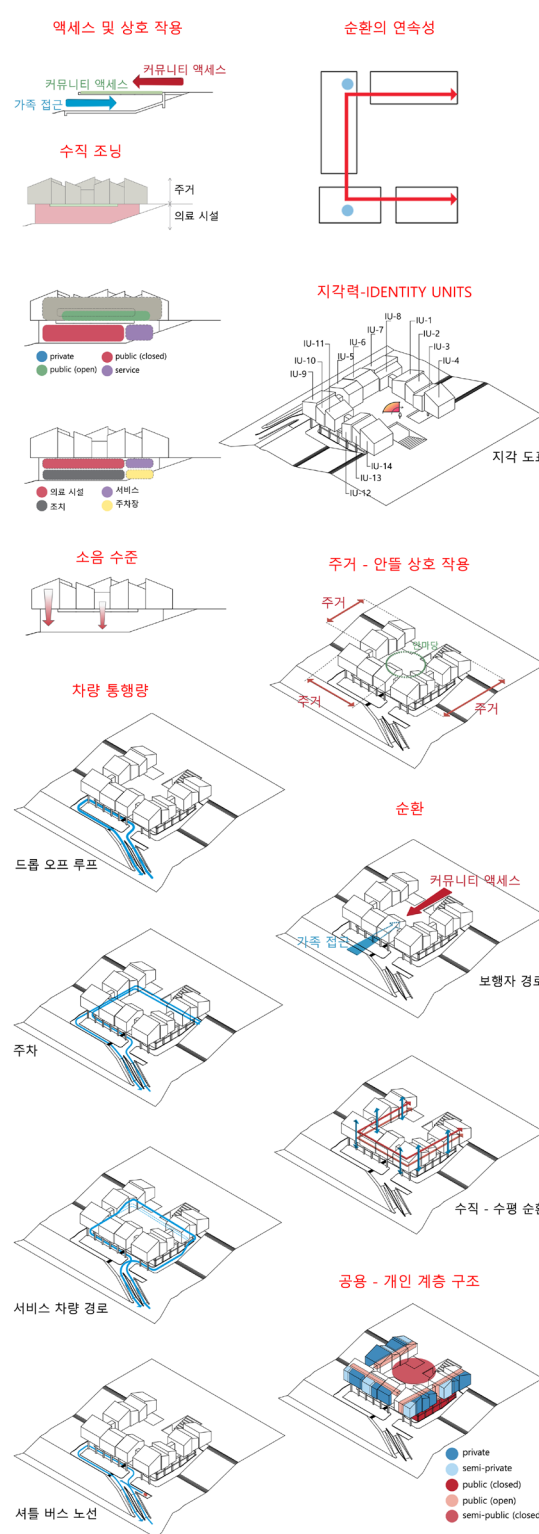
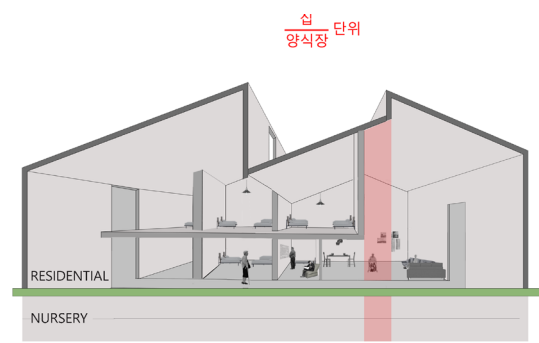
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SCC SEOUL P2

Scs Seoul Proposal 2
Korean-Seoul Elderly Nursing Home Architectural Design Competition









May 19 Urban Design Project

Project Date: 2018
Client : Samsun Metropolitan Municipality
Project Area: 50000 m2
Location: Samsun, Turkey
Project Team: Murat Çetin(Lead Architect)
Balın Özcan Koyunođlu (Landscape Architect)
Nilay Özger
Rahmi Uysalkan (Architect)

(<https://www.arkitera.com/proje/2-mansiyon-19-mayis-izlegi-kentsel-tasarim-yarismasi/>)

MAY 19 URBAN DESIGN PROJECT

<https://www.arkitera.com/proje/2-mansiyon-19-mayis-izlegi-kentsel-tasarim-yarismasi/>

In line with the described problematic, the project area, besides carrying a very important historical content, exhibits a picture that requires a landscape-oriented functional arrangement. For this reason, the proposed theme has been constructed by considering it in two integrated channels, in which the semantic dimensions it will carry are translated into functional elements.

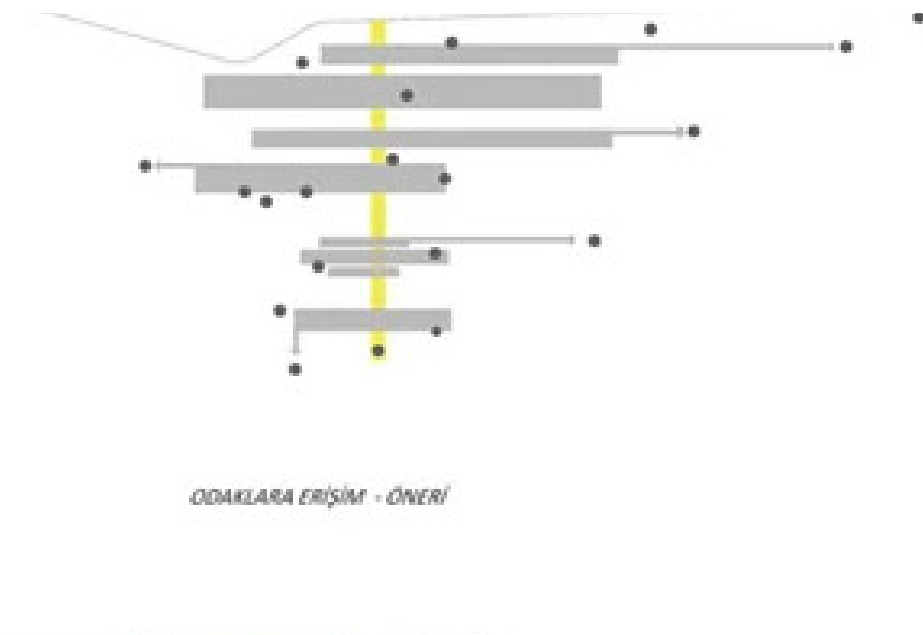
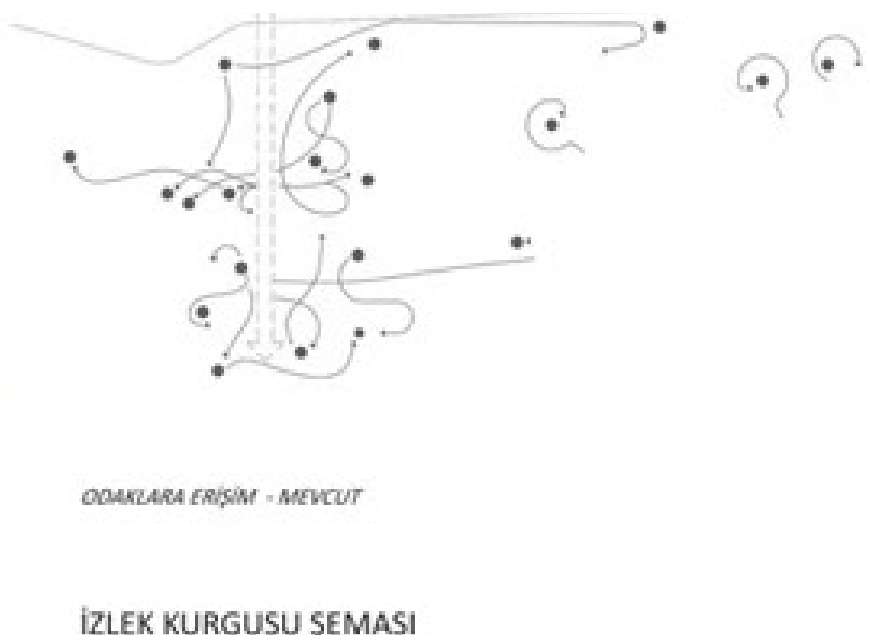
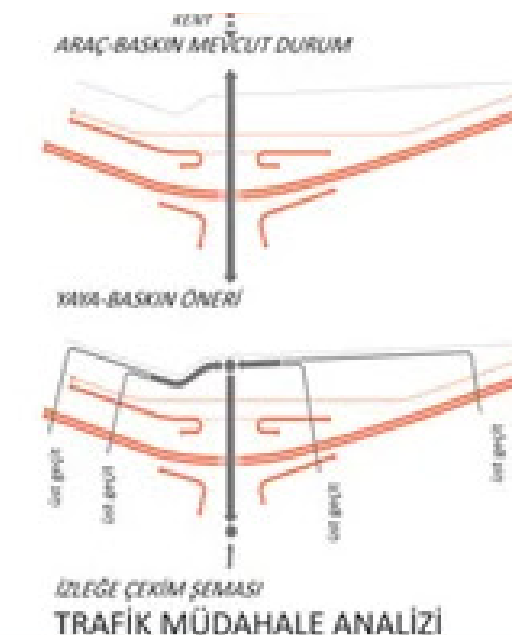
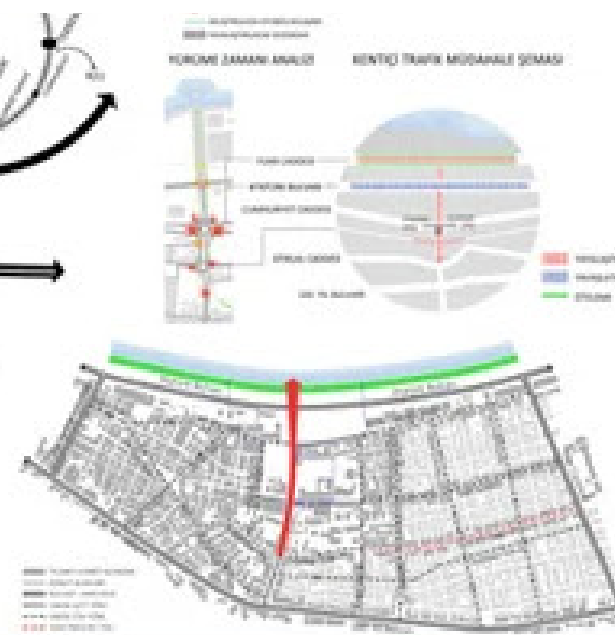
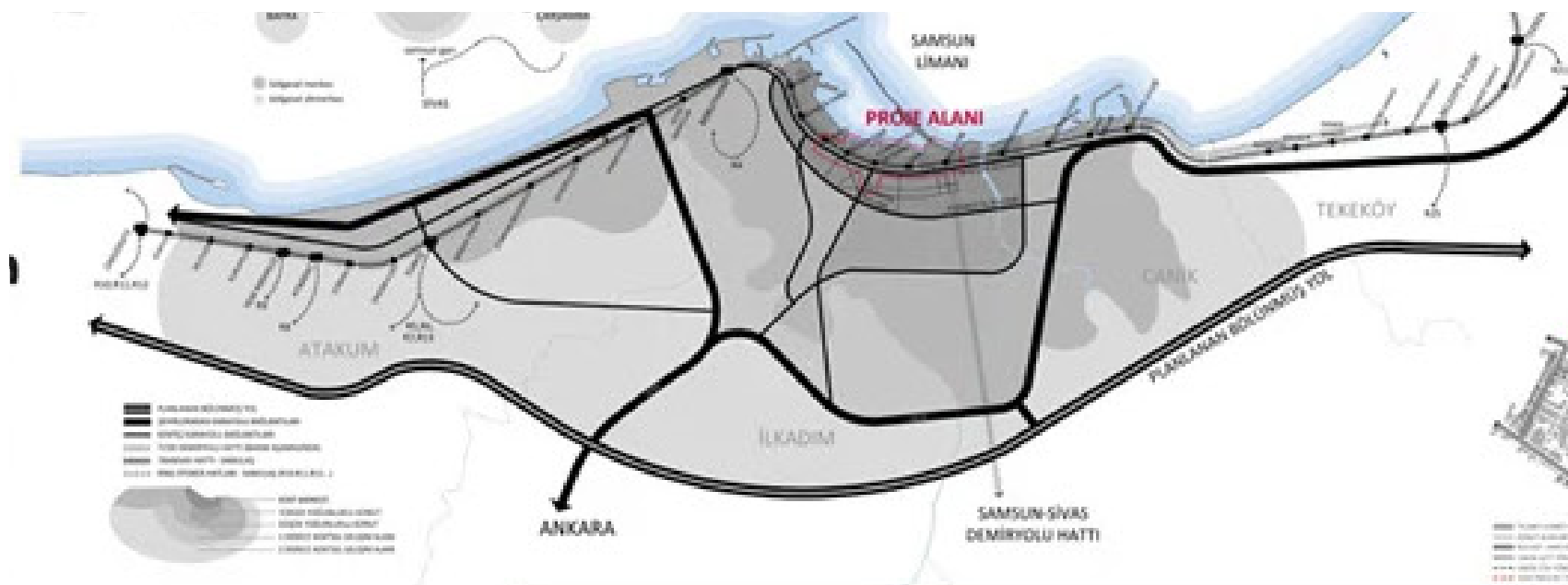
The role of the concepts explained above and forming the metaphorical infrastructure of the theme in the formation of the theme can be explained as follows; The pier structure, which is located at the northwest end of the main spine and on the coast, represents Mustafa Kemal's first step to Anatolia, the worn-out Bandırma ferry with its material and texture, and the old-fashioned pier, while the pier structure, which is located at the beginning of the main spine and at

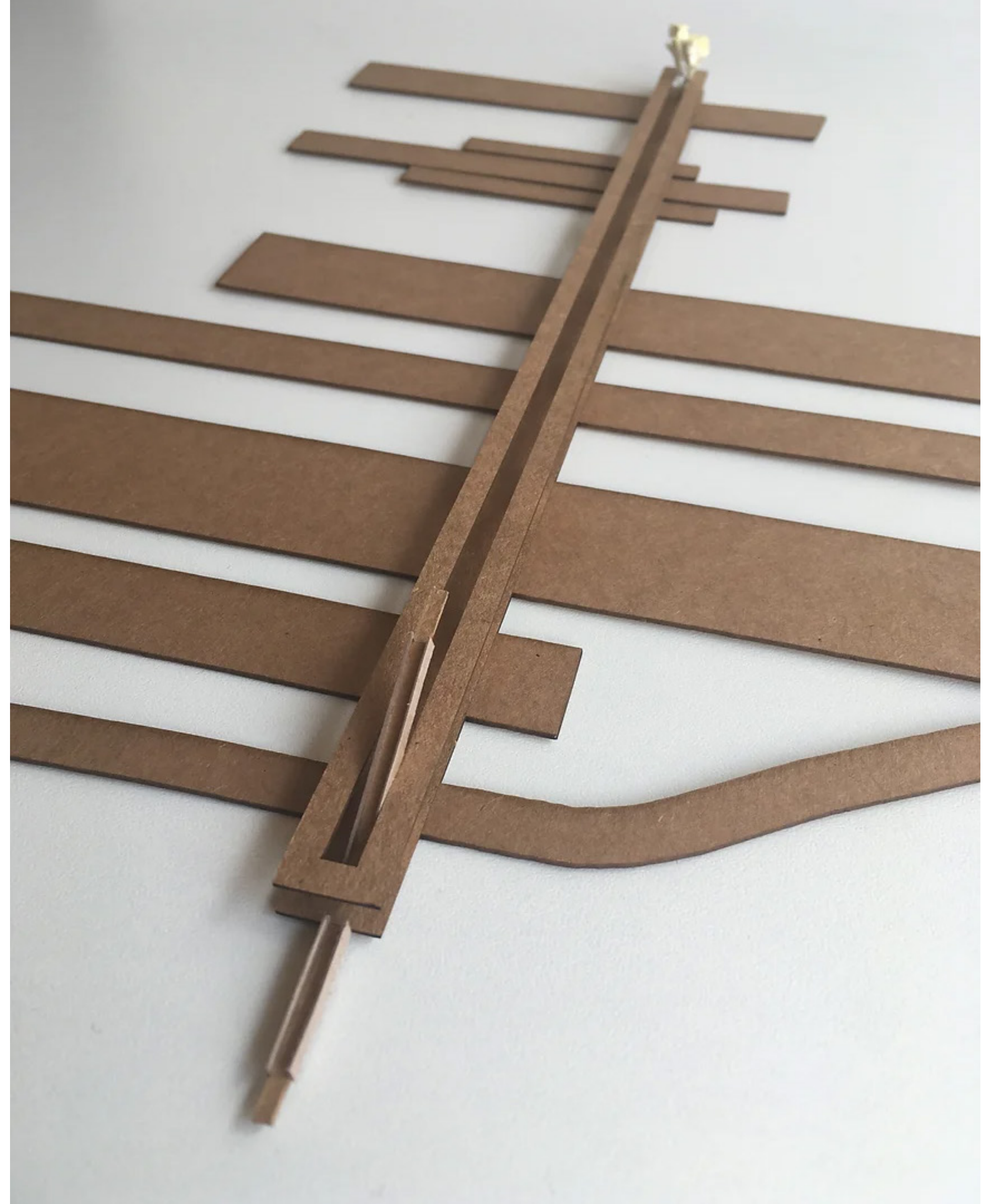
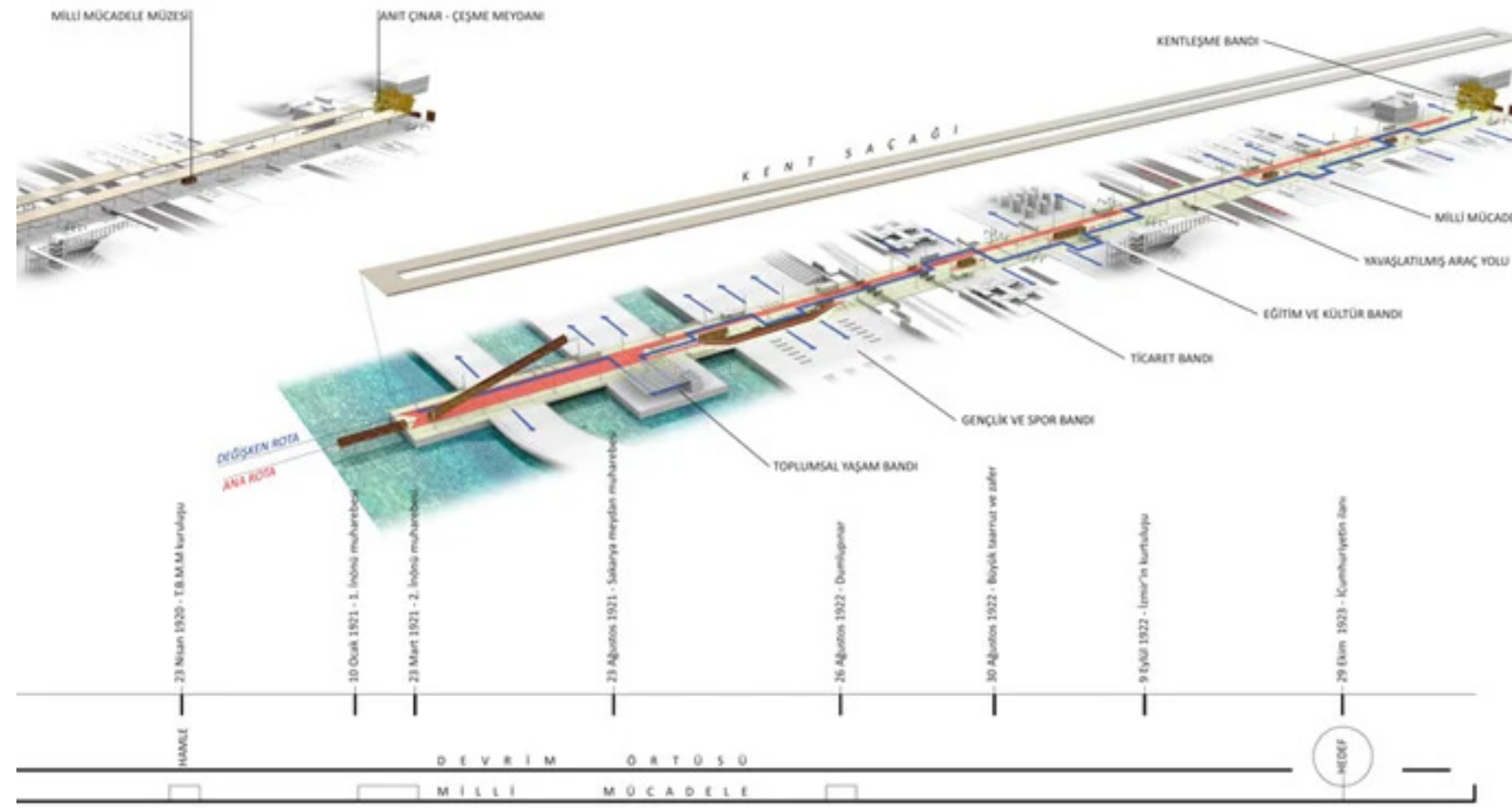
the beginning of the path, reflects the whole fiction to the citizens. 'stairs-tower', which presents a panoramic view from the top, refers to the above-mentioned 'break', 'observation' and 'view' phenomena.

In this way, it assumes the function of being a city symbol, which was initially defined as a problem and offers the iconic and poetic value that the city (especially this area) needs. The double-walled linear reinforcement elements, which repeat 56125 rhythmically along the spine of the theme and provide continuity, transform into an underground museum and from the middle of the theme into exhibition walls with the theme of 'timeline', depicting the Kuvayi Milliye and the armed struggle processes. The linear Urban Eaves covering the main spine extends along the path as a protective cover expressing the guiding role of the Turkish Revolution. The first part of the route shaped under this eave embodies the above-mentioned 'incubation' period, and the next

part embodies the 'struggle' process that carries us to the 'sycamore' element that expresses the founding 'goal' of the Republic and its eternity. Each strip that cuts the spine vertically along this route corresponds to the activity zones where the development strategies of the Turkish Revolution are expressed and functioned in line with these themes. The backbone of the main theme, which started with the icon of the 'Scaffold and Staircase-Tower' at the beginning and ended with the 'Great Sycamore and Sycamore Square' in the city, is the materialized state of a process that expresses the beginning of the national struggle and its crowning with the Republic. This spine is completed with two separate spatial formations presented to the citizen right next to the iconic elements at the beginning and the end and defined by a light eaves cover, and a resting area where the citizen and the visitor can contemplate the story of the national struggle at both ends of this process. Both this contemplation-rest area







BANDIRMA DESIGN PARK

*“A Design Labyrinth for a Wounded and
Entrapped Terrain...”*

Project Date: 2017
Client : Bandirma Municipality
Project Area: 150000 m2
Location: Bandirma, Turkey
Project Team: Rahmi Uysalkan
Murat Çetin(Lead Architect)
Balın Özcan Koyunođlu (Landscape Architect)

(https://www.murat-cetin-mimarlik.com/_files/ugd/f8cc4a_e359369d2c804a91805a2623465afa2a.pdf)



BANDIRMA DESIGN PARK ARCHITECTURAL COMPETITION

https://www.murat-cetin-mimarlik.com/_files/ugd/f8cc4a_e359369d2c804a91805a2623465afa2a.pdf

The story of human civilisation appears to be a process of tackling a peculiar sort of masochist 'pleasure of the pain' that is caused by the 'wounds' that humanity made on its own organism and its own habitat. Therefore, the proposal aims to address the issues of 'aesthetics of wound' and experience of the 'pleasures of pain' associated with it. In the light cast by the above-mentioned conceptual framework, the design concept for this park is grounded on the metaphor of "wounded organism". In addition to the notion of 'wound', tree (which is the most salient feature of the given terrain) and particularly its roots are taken as the starting point for the concept of the proposal. From a Deleuzean perspective, roots, particularly as rhizomatic formations, are shaped in a complex fashion according to the conditions of the context underground. In this way, it determines the 'growth of the tree' itself in association with the conditions and forces of

the nature above the ground. The ongoing yet slow process of self-healing (wound) that can be observed in the site is taken as a potential value. A provocative yet effective approach of 'surgical intervention', as a derivative of 'inflammation debridement' for gradual draining off the infection, is appropriated as a conceptual strategy for the treatment of such a sensitive piece of nature, a unique terrain entrapped within an ill-developed urban-scape. The concept is further enhanced along two parallel strategies; one of which is a 'gentle touch on surface of the earth' that is already wounded, and second of which is to enable an accelerator by means of a 'judicious surgery' (in form of a urbanarchitectural laparoscopy) to re-open up the wound and to implant further hostile organism (i.e. architecture) in a controlled dosage to activate and encourage the resistance of the hosting organism until the tissue repairs itself under the skin.







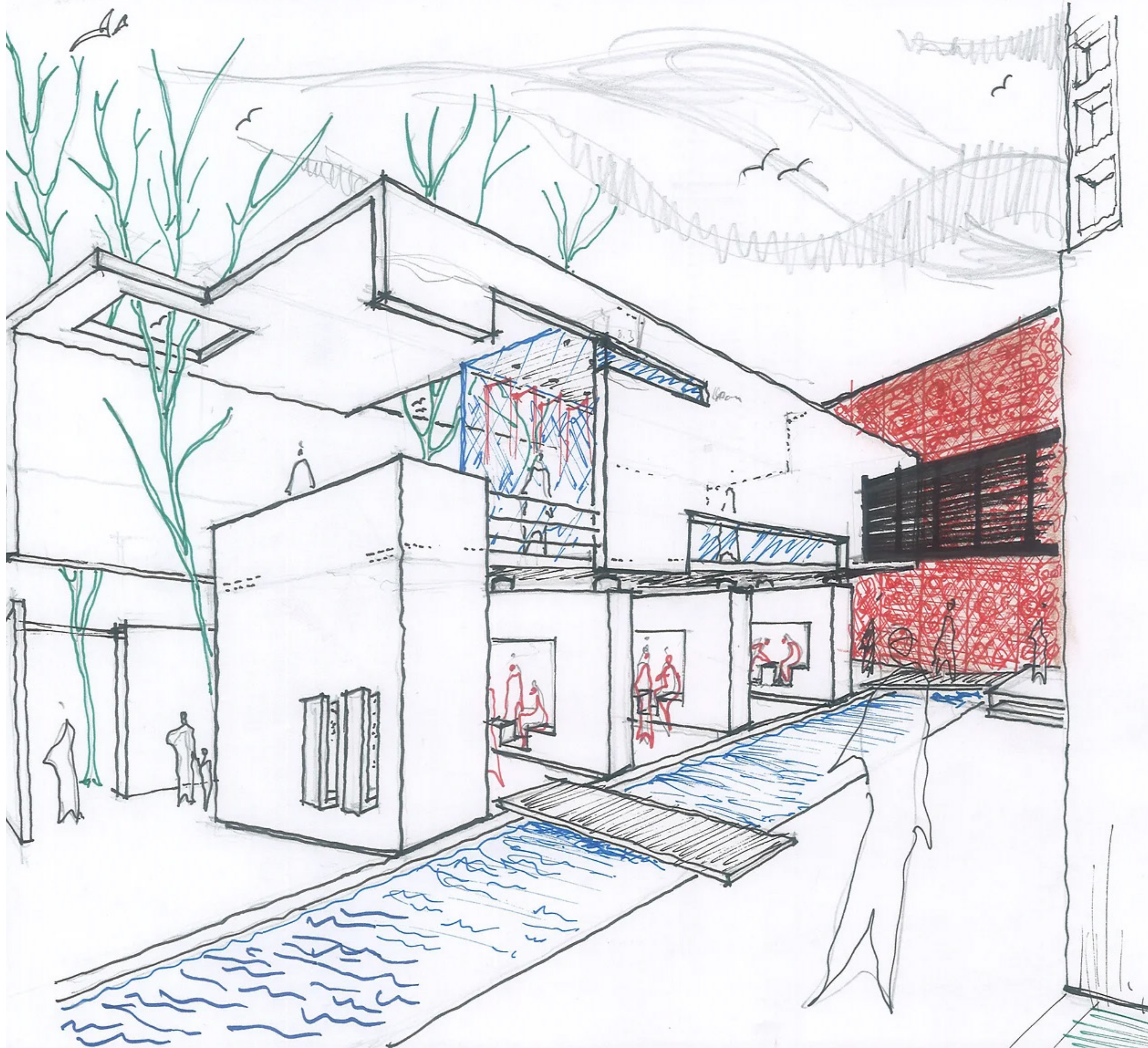
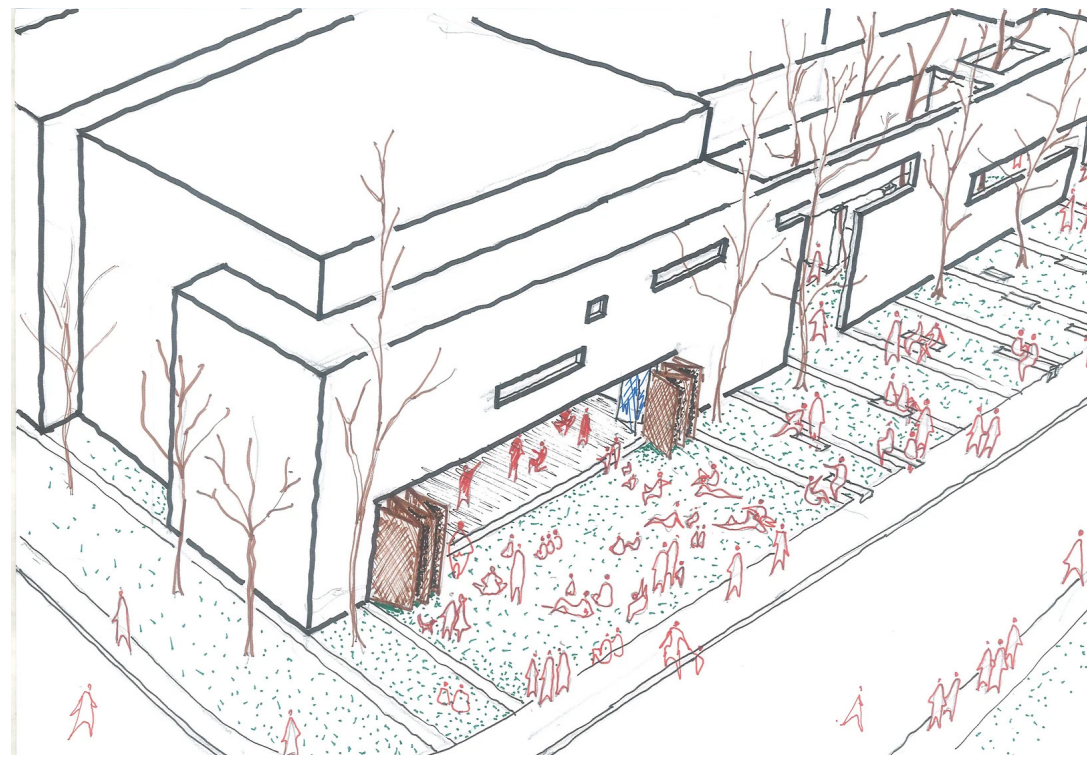
SELCUK YOUTH CENTER ARCHITECTURAL COMPETITION

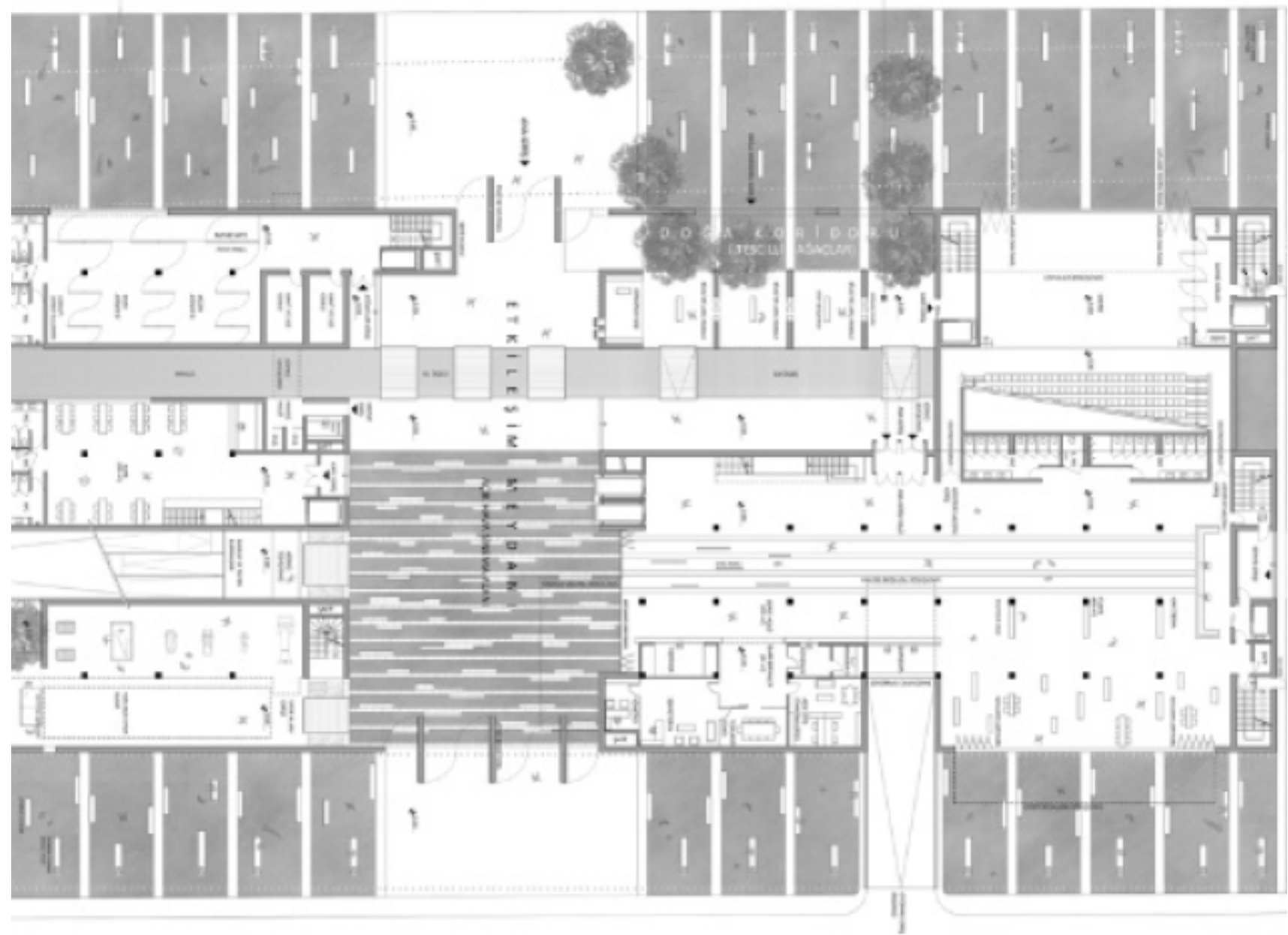
<https://www.arkitera.com/proje/katilimci-izmir-selcuk-belediyesi-kultur-ve-genclik-merkezi-yarismasi-8/>

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the nature above the ground. The ongoing yet slow process of self-healing (wound) that can be observed in the site is taken as a potential value. A provocative yet effective approach of 'surgical intervention', as a derivative of 'inflammation debridement' for gradual draining off the infection, is appropriated as a conceptual strategy for the treatment of such a sensitive piece of nature, a unique terrain entrapped within an ill-developed urban-scape. The concept is further enhanced along two parallel strategies; one of which is a 'gentle touch on surface of the earth' that is already wounded, and second of which is to enable an accelerator by means of a 'judicious surgery' (in form of a urbanarchitectural laparoscopy) to re-open up the wound and to implant further hostile organism (i.e. architecture) in a controlled dosage to activate and encourage the resistance of the hosting organism until the tissue repairs itself under the skin.







Theodosius Harbor Archaeological Site Center

Project Date: 2021
Client : Istanbul Metropolitan Municipality
Project Area: 130000 m2
Location: Istanbul, Turkey
Project Team: S.Yetgin, B.Ö.Koyunođlu ve D.Bilgiç, Murat Çetin(Lead Architect)

(https://www.murat-cetin-mimarlik.com/_files/ugd/f8cc4a_4460b827d7c542578b325779b002767d.pdf)

BANDIRMA DESIGN PARK ARCHITECTURAL COMPETITION

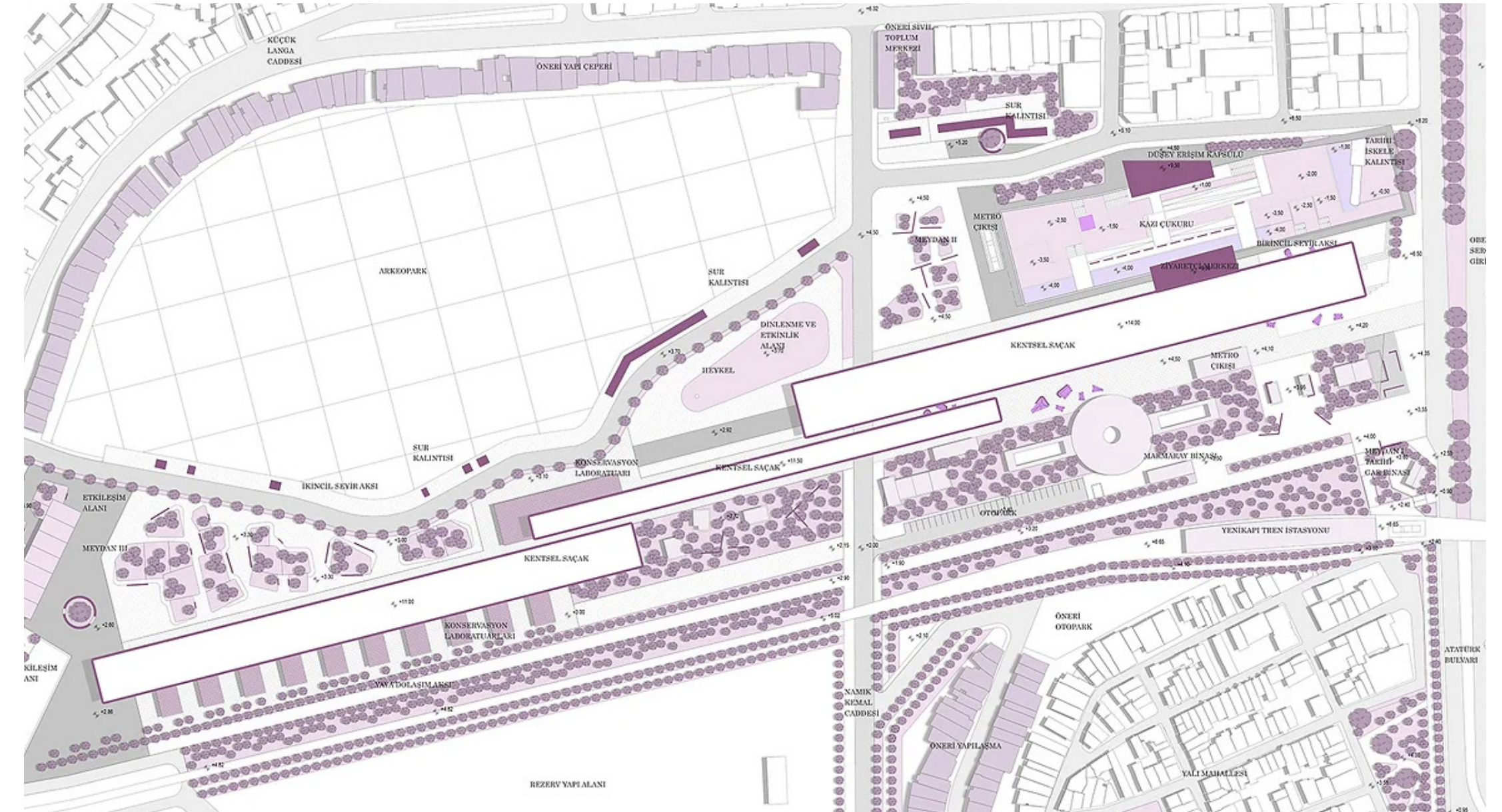
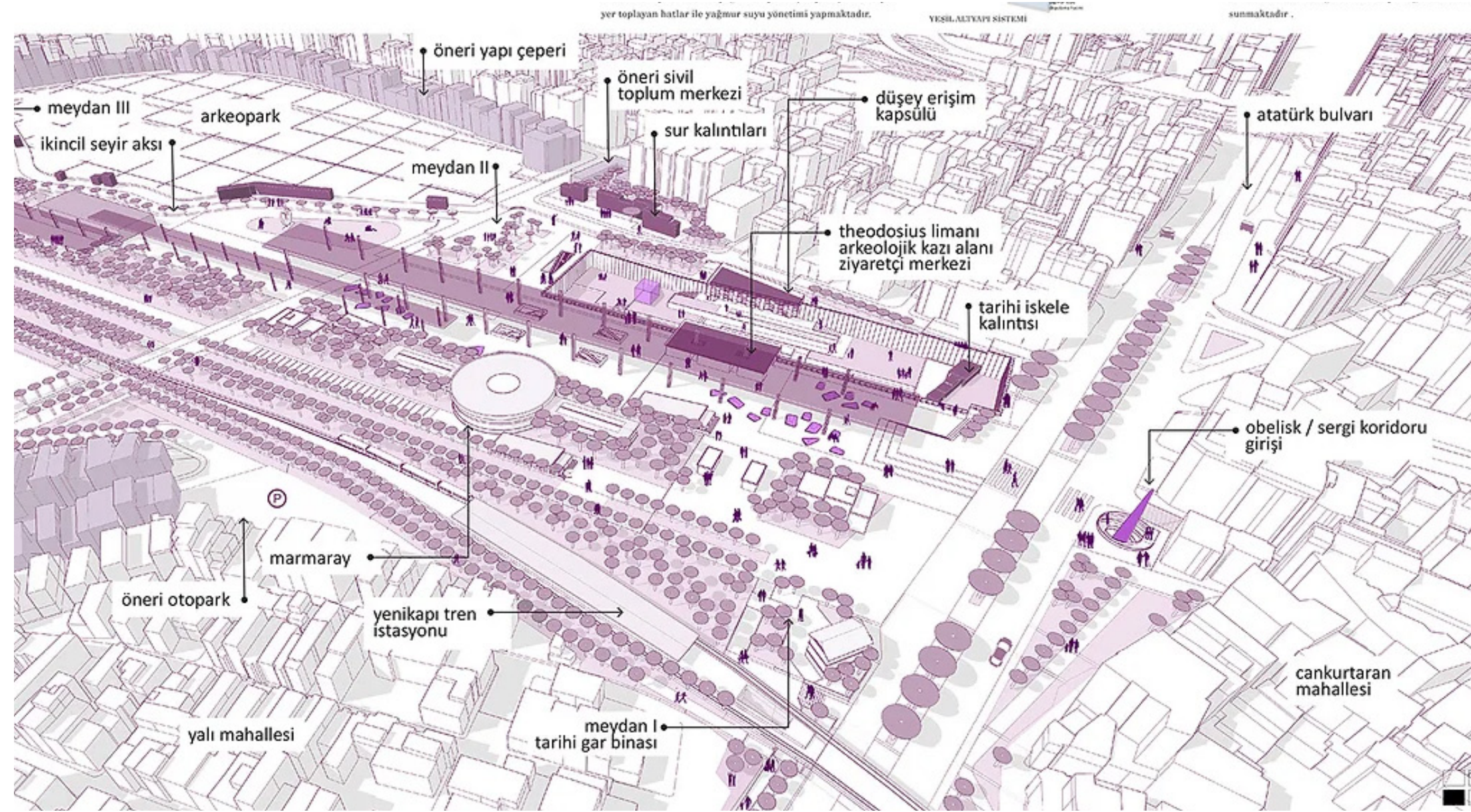
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The Theodosius Harbor Archaeological Site was conceived as both a physical and cultural 'stratification area', and the physical and perceptual 'isolation' of the competition area from the rest of the city and its immediate surroundings was identified as a fundamental design problem. The de-identified / de-qualified spatial and physical character of the area, arising from the functional and architectural turmoil in the current situation, has been determined as another basic design problem. The phenomenon of diversity and density, which the space contains and displays a chaotic nature in its current state, has been accepted as a potential in terms of spatial richness and 'spatial complexity' element that can be processed as a spatial value. The original element of the space and the excavation area, which is one of the important evidences of the history of civilization, and the stratification phenomenon unearthed in this area have been evaluated as another important potential for

solving the defined design problems and making this 'original value visible and accessible'. In addition, the possibilities of 'connecting with vehicles, pedestrians, rail systems and green corridors' to the immediate surroundings of the competition area, and thus, the possibilities of 'joining to the historical and cultural routes' to be created in the Historic Peninsula, were also discussed as another potential. In this way, the main objectives of the proposed design are to handle the area with an arrangement that can be integrated again and intensively with its surroundings, and to make the area a part of the city economy, especially cultural tourism. In this context, the basic principle of the proposal design is to increase the level of "spatial legibility" of the competition area and the focus and interaction points within it, and to provide these focuses with a simple spatial setup that includes thematic, functional and physical continuity. The main concept of the proposed urban and

architectural design is to create a 'readable' 'horizontal and vertical nodal point' that will not only connect the urban fabrics surrounding the Theodosius Archaeological Excavation Site, but also organically connect the life below ground and everyday life above ground. In line with this main objective, the existing 'archaeological excavation pit' is conceived as the open courtyard of the Metro (M2 line) and Marmaray and the vertical component of the aforementioned nodal point. The horizontal component of this node is the 'linear spine' as the manifestation of a fluid and linear setup that will geometrically connect the focal areas to each other, and the 'urban fringe', which is its reflection above ground, and the 'urban fringe' as its underground echo, on the ticket hall level of Marmaray ('adjacent to the excavation pit and it is the 'corridor of exhibition and experience' leading to it in a 'permeable' form. While the functional horizontality element of this main concept is also expressed formally with the





BANDIRMA DESIGN PARK ARCHITECTURAL COMPETITION

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successive and parallel hard-soft ground systems in the landscape elements lying under the eaves, the verticality element is also strengthened by the tectonic values obtained through architectural capsules. While the 'archaeological excavation pit', which is the main vertical fictional element, interacts with all its walls through the representation and description of the stratification phenomenon,

the 'stratified shell elements' derived from these surfaces penetrate the surface and define the architectural volumes. This 3-dimensional 'nodal point', which works in 3D and tectonics at different levels, establishes the capillary networks in the Historic Peninsula on an urban scale, over the traces of the Ancient Lycos Creek and the Byzantine and Ottoman Cisterns, and the blood circulation of the city is in the Ancient Port, the heart of the Theodosius Site, that is, it collects in the excavation area (especially in the water element at the bottom of the pit). The excavation pit is now a great tree where the ancient and layered past of Istanbul comes into being and the deep roots of this past are re-clinging to its historical sources. The movements of visitors and users consist of a natural and vital fluidity that extends from the defined volume that forms the trunk of this tree to

the capillary roots. This 'root', which has regained the water of life in Yenikapı, is also the core of a meaningful new life that will grow from the Historic Peninsula.

The focal and interaction areas, where the main excavation pit and other remains at the Port of Theodosius archaeological excavation are located (and presently presenting 'readability' and 'accessibility' problems) are a linear (and thus defined) area sheltered from the sun, its reflection on the concrete floor and rain. 'pedestrian path' is combined with 'physical and perceptual'. The main spine that organizes this path has a simple, 'legible' setup that ends with a starting square providing access from Atatürk Boulevard at the western end and another square providing access to the interaction area known as '100 islands' at the western end. This spatial setup starts from

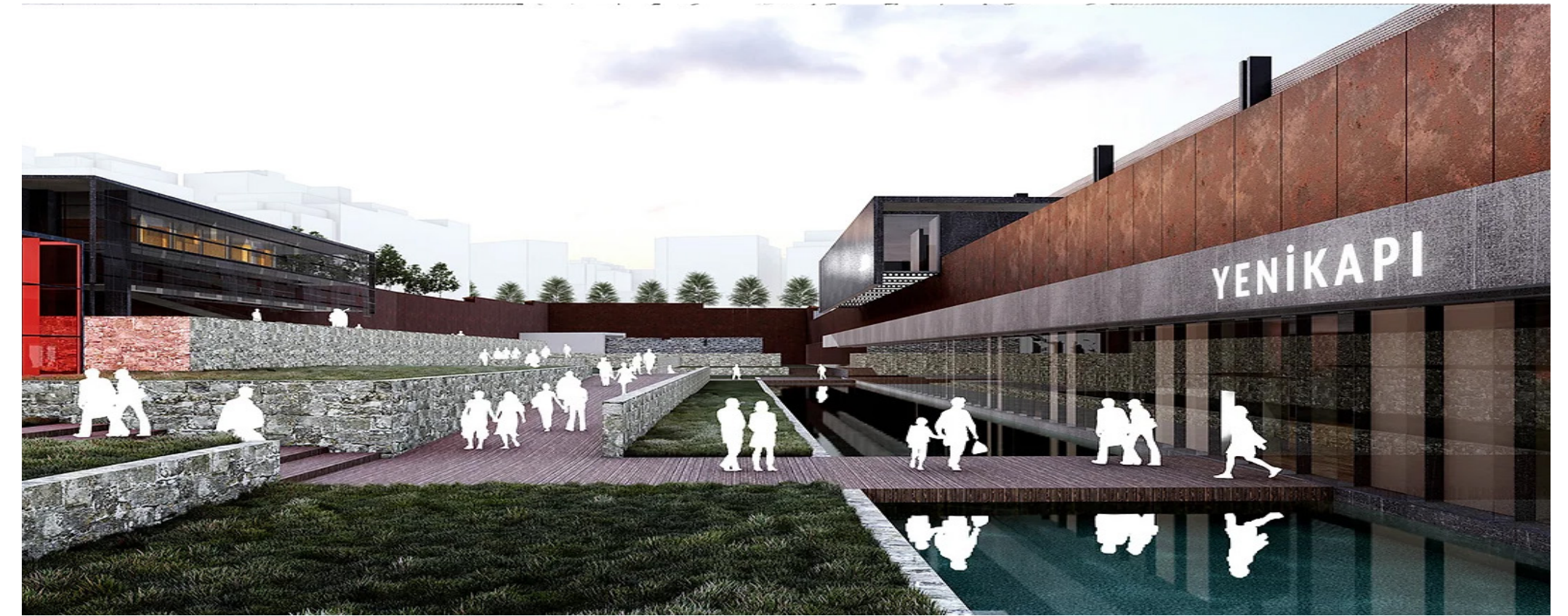
the eastern end, first the entrance square and the main excavation area, then the intermediate square that provides access to the remains on Langa Bostanları Street (which forms the northern border of the competition area), then the Conservation Laboratories, then the fragmented wall located on the periphery of Küçük Langa Street in the south of the Archeopark area. it presents a 'spatial narrative' that organizes a sequential and gradual experience of history, with access to the ruins and, ultimately, to the ending square, which extends to interaction areas consisting of 100 islands and Conservation Laboratories. This narrative begins with the dynamic square at the eastern end, where urban density and chaos is felt, and ends with a calm contemplation point at the end square, where the archaeological focus areas are located at the west end, which gradually

calms down with the green band on the Marmaray floor to the south.

The main spine runs parallel to the excavation pit axis, on the east-west axis; While it finds its expression with the 'urban eaves' consisting of three parallel parts above the ground, it finds its reflection with the arrangements made at the ticket hall level and an 'underground exhibition corridor' that connects it to the Cankurtaran quarter from under the Atatürk Boulevard by extending it linearly to the west. This corridor and ticket hall, which can be accessed from both the square in the competition area and the Cankurtaran neighborhood, establish a level relationship with the excavation pit. Thanks to the gaps to be opened in the retaining wall that forms the south wall of the pit and defines the corridor, this level relationship is complemented by direct visual and

physical access to the archaeological site from the interiors of the metro, as well as the access of natural light to the metro spaces.

The circular gallery space, which provides access to the proposed 'underground exhibition corridor' and opened at the entrance of the Cankurtaran District across from Atatürk Boulevard, invites the user in the residential area to the east of the area. A vertical artistic object that symbolizes the connection between the underground and the above-ground by being placed in this gallery, as well as being a contemporary obelisk interpretation, will also enable the new urban nodal point created here to be perceived from afar, as an urban 'landmark'. This contemporary obelisk also marks the actual starting point of the proposed urban spine. The 'underground exhibition hall', which is connected to the newly



created exhibition corridor of Marmaray in the interior of the southern wall of the excavation pit and descends from the Boulevard wall of the Can-kurtaran District with a ramp that first spirals and then becomes linear, has disappeared from the collective memory of humanity with its floor consisting of reflective water elements. but it is also a reference to the Ancient Harbor, which is a common heritage. This space is designed as a large volume that can accommodate works such as the Darzana Installation (which was also exhibited at the Venice Biennale) and other large-scale artistic works.

PRINCIPAL DECISIONS OF THE ARCHEOLOGICAL EXCAVATION SITE DESIGN APPROACH

The main excavation pit in the archaeological excavation area of The Theodosius Harbor is the spatial manifestation of a cultural sounding that goes not only to the historical roots of Istanbul but also to humanity. This defined volume, which

resembles the 'open cistern' typology found in various parts of the Historic Peninsula, has the potential to be a 'time travel well' offered to the citizens. In its current state, adjacent to the transportation hub hidden under the ground but isolated from it only by a concrete wall, this (new but still ancient) 'urban void' awaits to be revived with modest interventions to its horizontal and vertical walls.

In line with this understanding, this still pacified excavation site, with its pit floor and conceptually re-functionalized walls by leveling the irregular fill on its ground at various elevations and re-arranged for different uses (such as recreation, activity, urban agriculture, etc.), is a new 'urban generator'. activated. These wall functions; (horizontal and vertical) access, experience, knowledge, representation and reflection. Of these, the northern and southern walls (retaining and Marmaray walls) where the 'access' functions are located, the 'architectural

shell' elements extending to the ground level by wrapping these vertical planes by layering these surfaces with architectural elements, define core spaces within them. These buildings express the dramatic meanings of the old-new relations and contradictions in terms of size, proportion, material, texture and architectural language in a calm tectonic language, in line with the design principles of "contemporary addition in historical texture". Of these, the space attached to the wall in the north is the circulation element, which is defined as the 'vertical access pod' and houses the ramp and the disabled elevator, while the space attached to the wall in the south has the structure of the 'visitor centre'. While the 'vertical access capsule' welcomes the visitor into the excavation pit with a gradual experience thanks to the 'view balconies' at different levels it contains, the visitor center space is the excavation pit as the intersection set between the south wall of the excavation pit and the 'narrative spine' lying

under the 'urban eaves'. It anchors the narrative to this narrative spine experientially, functionally, physically and perceptually.

The re-functioned and intervened walls of the excavation pit have been subjected to a unique articulation program to express the 'craft' element, which is a manifestation of human labor that has shaped the layers of the city for centuries. The perforation to be processed on the patinated metal surfaces was used both to abstract the layers of urban archeology on the wall that functions as a depiction wall, and to obtain a semi-permeable plane on the surface of the 'view balconies' of the vertical access capsule. This perforation program is designed to create dramatic effects in daylight, as well as to provide a lyrical effect in night lighting and lighting animations to be applied on special occasions. The fragmented panels on which these perforations are located prepare the visitor for a holistic experience at the pit floor by offering various 'vista frames', especially along

the 'view balconies' as they descend from the vertical access capsule to the excavation floor. These surface articulations, which are handled in the context of the contemporary interpretation of stratification and in the 'description-abstraction balance', indirectly refer to the phenomenon of 'peeling of the skin and skin layers and self-renewal', which can be observed in most ancient creatures and organisms that have existed on earth throughout the ages. This surface articulation attitude is also maintained at the 'texture' scale proposed to surfaces in the context of 'phenomenology-memory relations'. The sense of 'beyond-times' imparted by patina materials has been considered as the main determinant in the walls of the excavation pit and the shells of the spatial capsules.

Zonguldak Üzülmez Cultural Valley Reuse Project

Project Date: 2018 Project Team: Rahmi Uysalkan
Client : Kivi Strategic Planning
Project Area: 3000 m2
Location: Turkey
Project Team: Rahmi Uysalkan, Murat Çetin(Lead Architect)

(<https://xxi.com.tr/emegin-izlerine-eklemlenmek>)

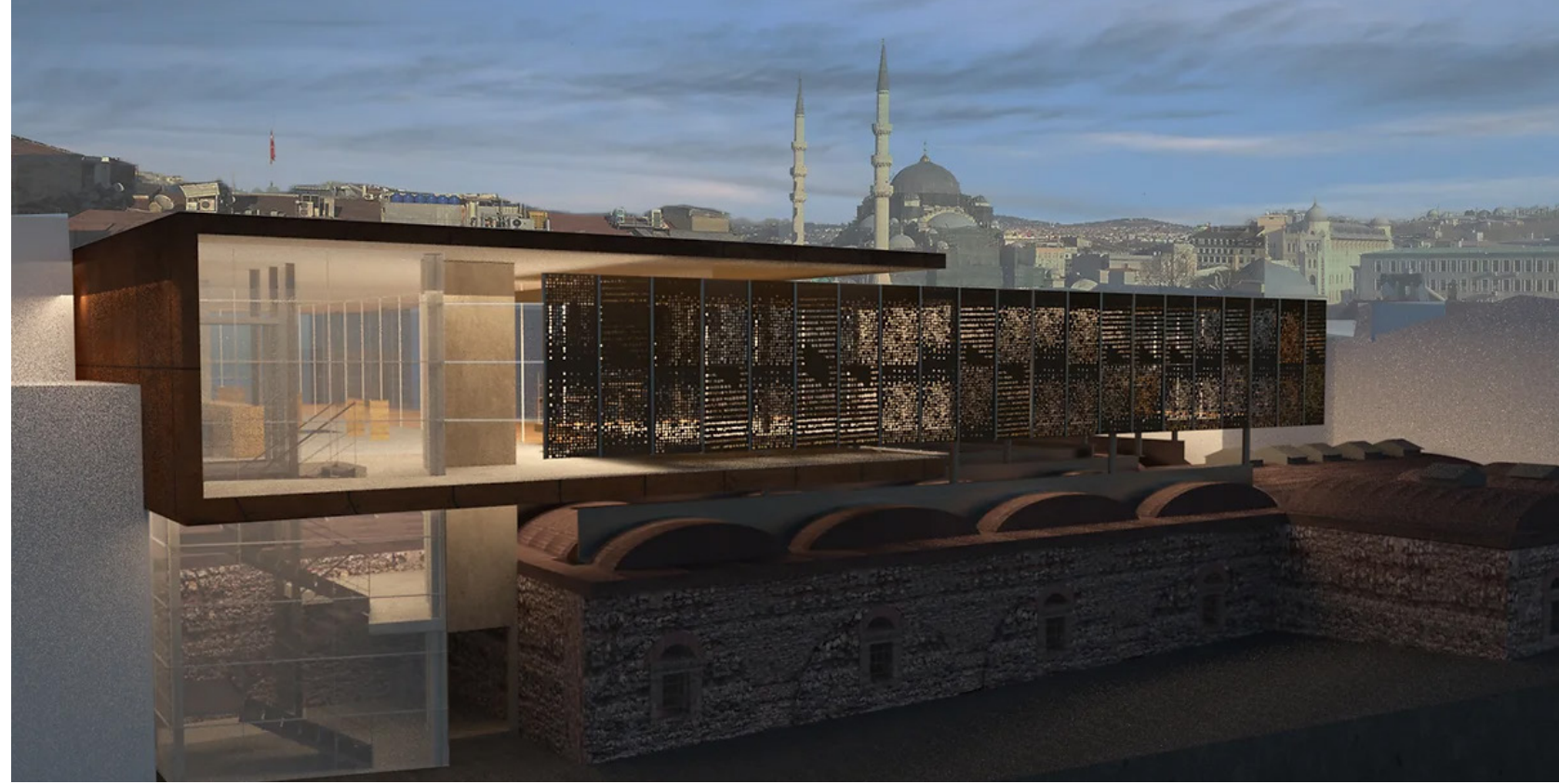


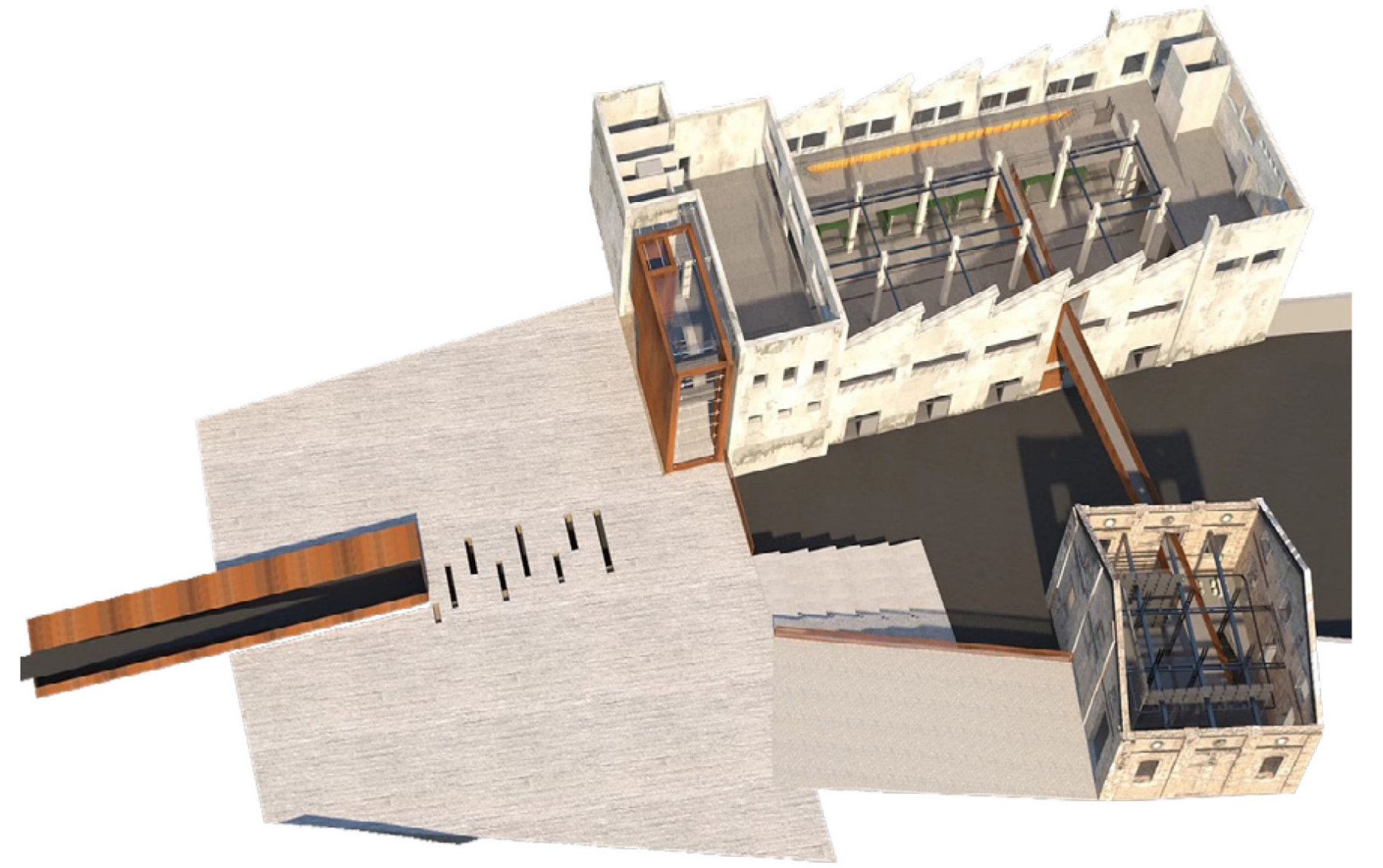
ZONGULDAK-ÜZÜLMEZ CULTURAL VALLEY REUSE PROJECT

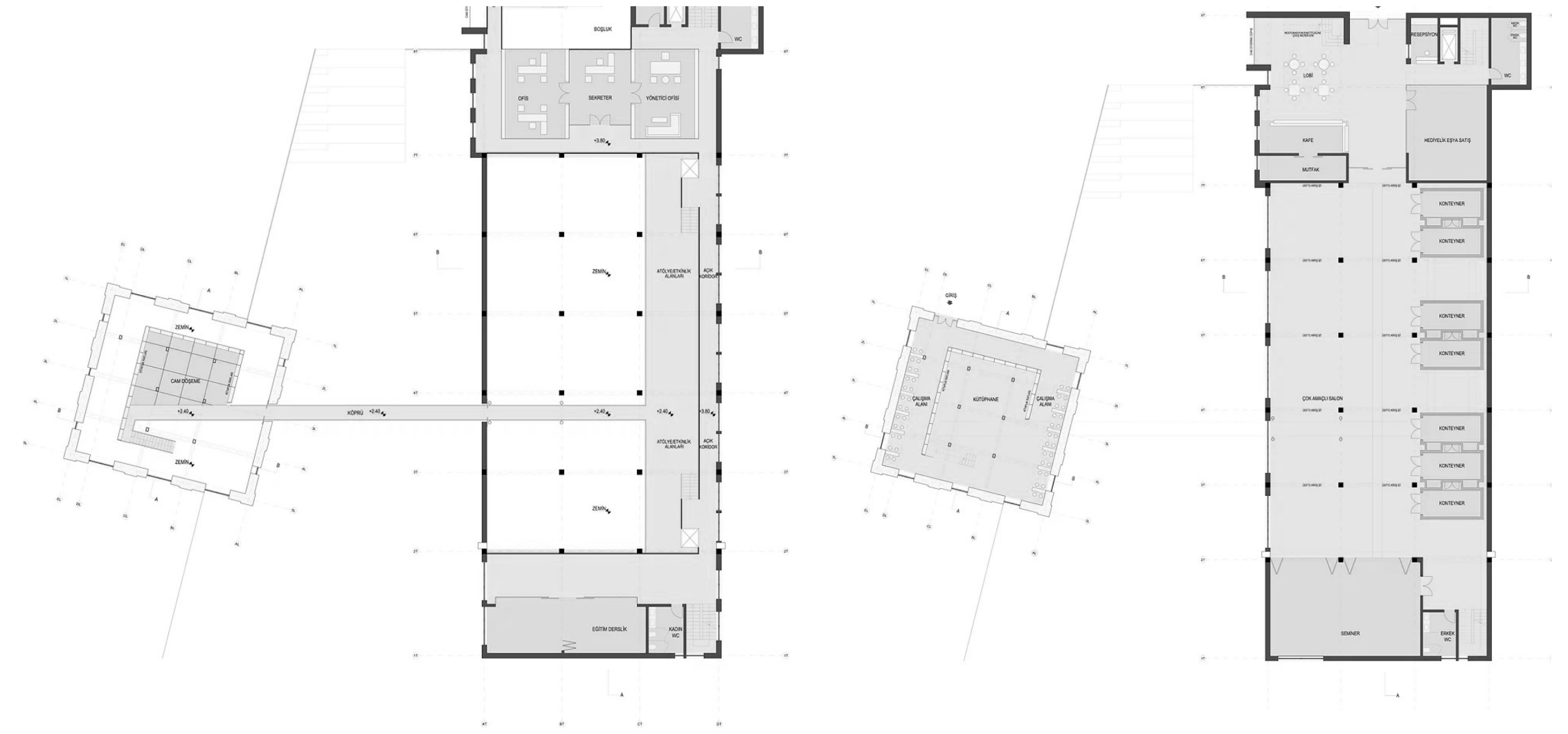
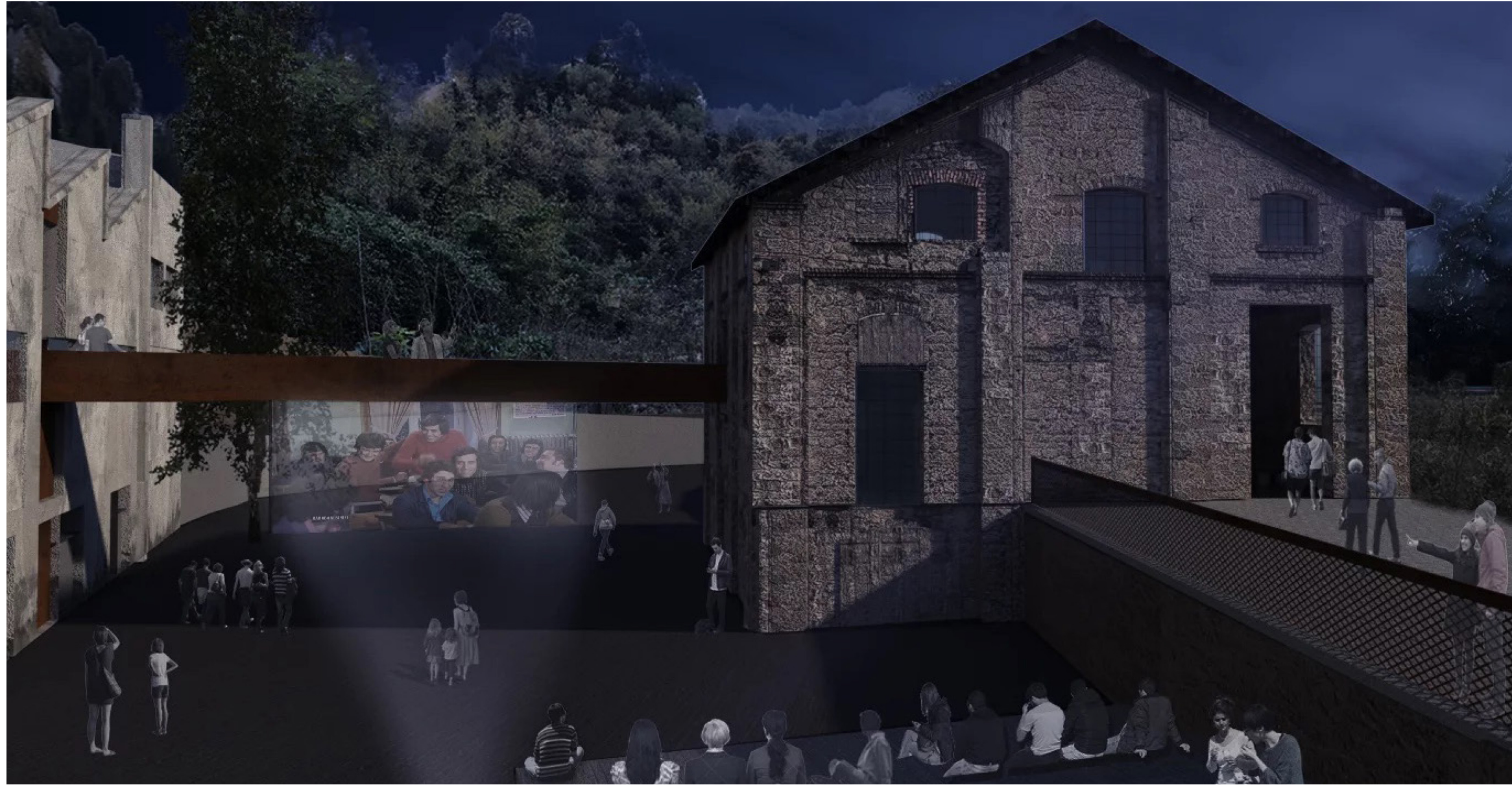
(<https://xxi.com.tr/i/emegin-izlerine-eklemlenmek>)

In the context of Industrial Heritage and labor history memory, the re-functioning and restoration project, which synthesizes the concepts of ruin and machine aesthetics and the concepts of contemporary addition to the historical texture, was approved by the Governor's Office and the Special Provincial Administration and received the preliminary approval of the Monuments Board, but the project could not be implemented.



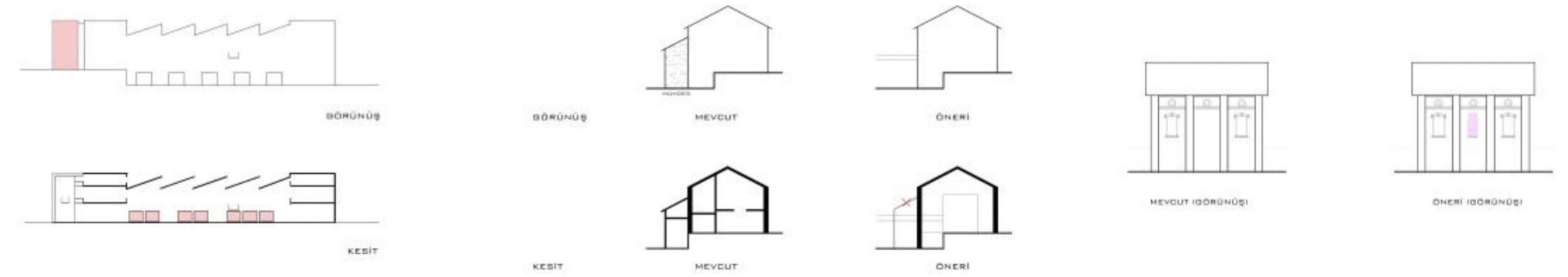






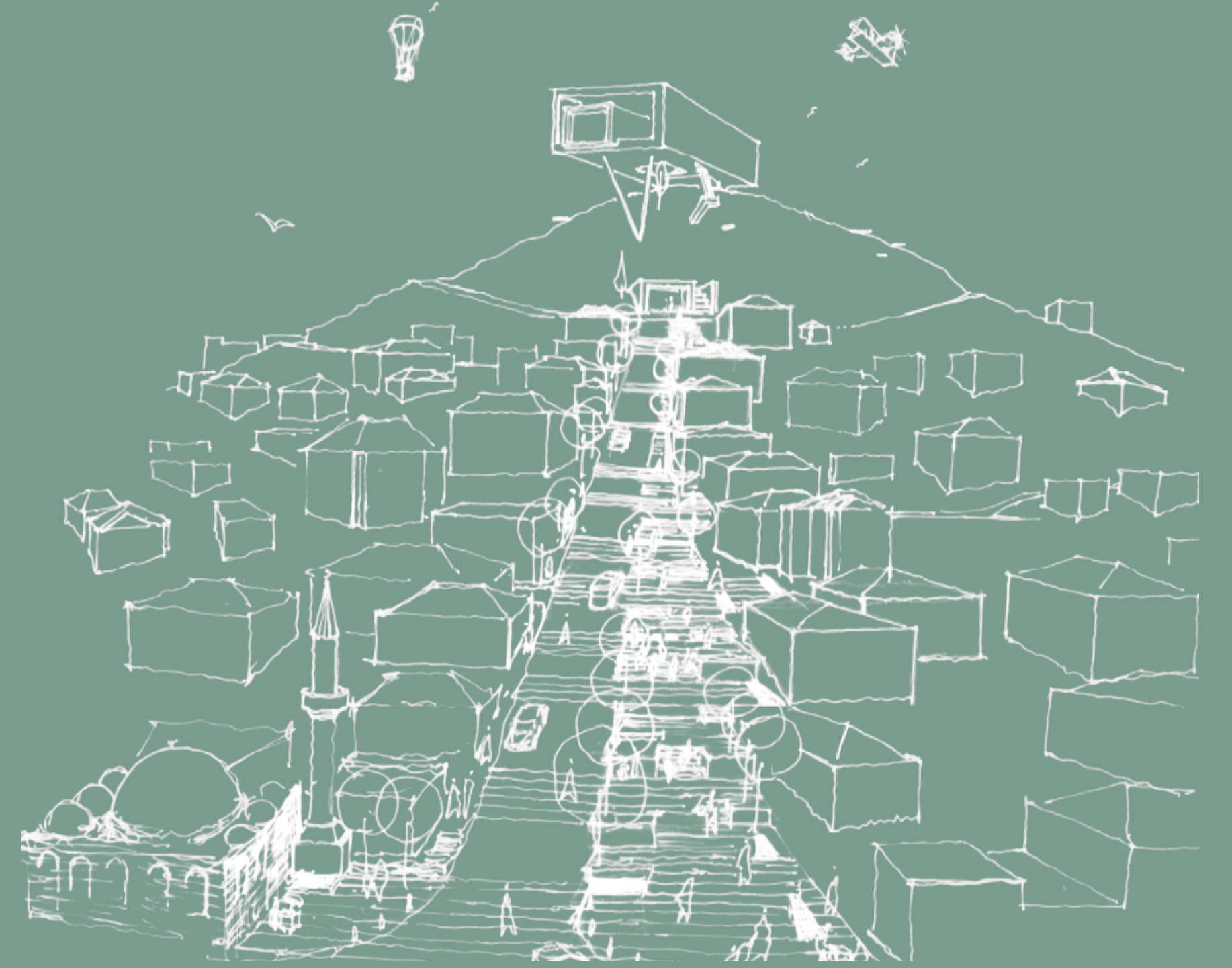
Considering the targeted holistic experience, urban memory and industrial history facts, and the demand for cultural activities in the region, it was envisaged that the building would be re-functionalized as an "industrial and mining culture centre". In this direction, in addition to the main functions such as flexible and variable multi-purpose performance hall, workshops, training units, seminar rooms, temporary exhibition areas, library, open working spaces, administrative offices, souvenir sales places, research institutes (a and underground A building needs program was proposed, consisting of complementary

functions such as archives and permanent exhibition spaces, and service functions such as WC, cafe, and technical spaces. In the context of Industrial Heritage and labor history memory, the re-functioning and restoration project, which synthesizes the concepts of ruin and machine aesthetics and the concepts of contemporary addition to the historical texture, was approved by the Governor's Office and the Special Provincial Administration and received the preliminary approval of the Monuments Board, but the project could not be implemented.

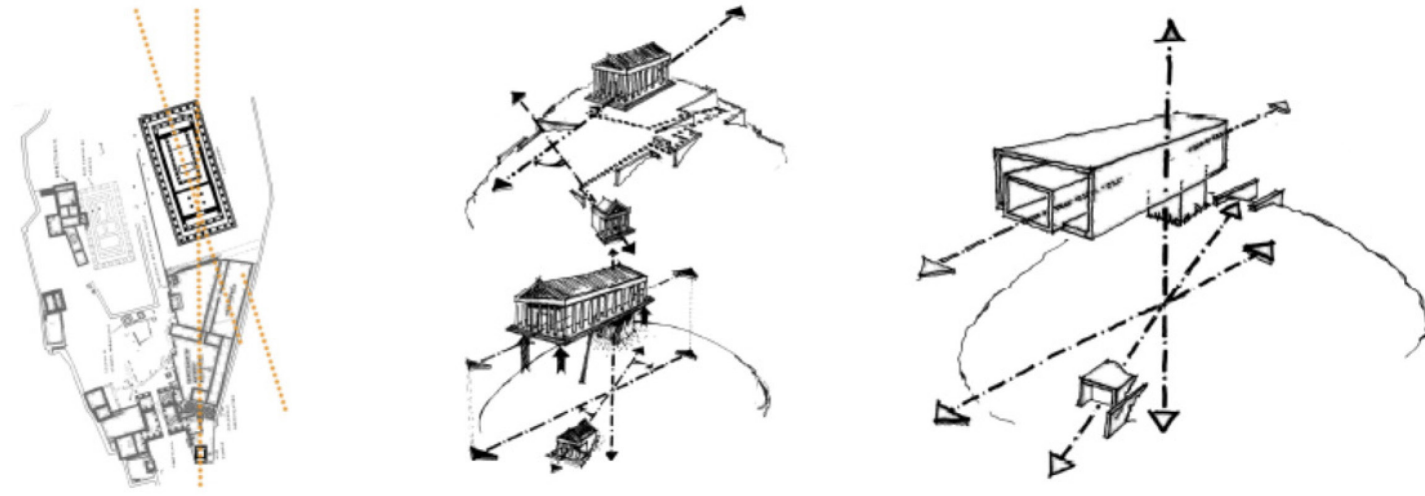


Anamur Atatepe Social Center

Project Date: 2014
Project Status: First Mention Prize
Client : Anamur Municipality
Project Area: 1000 m2
Location: Turkey
Project Team: Murat Çetin (Lead Architect)
Evin Eriş
Muammer Hamarat
Yağız Kayaoğlu
Pınar Çuhadar
Ulaş Aksoylu
Vahit Öz



(<https://www.arkitera.com/proje/1-mansiyon-anamur-atatepe-sosyal-merkezi-ve-cevresi-ulusal-mimari-proje-yarismasi/>)



ANAMUR ATATEPE SOCIAL CENTER AND ITS SURROUNDINGS ARCHITECTURAL DESIGN COMPETITION

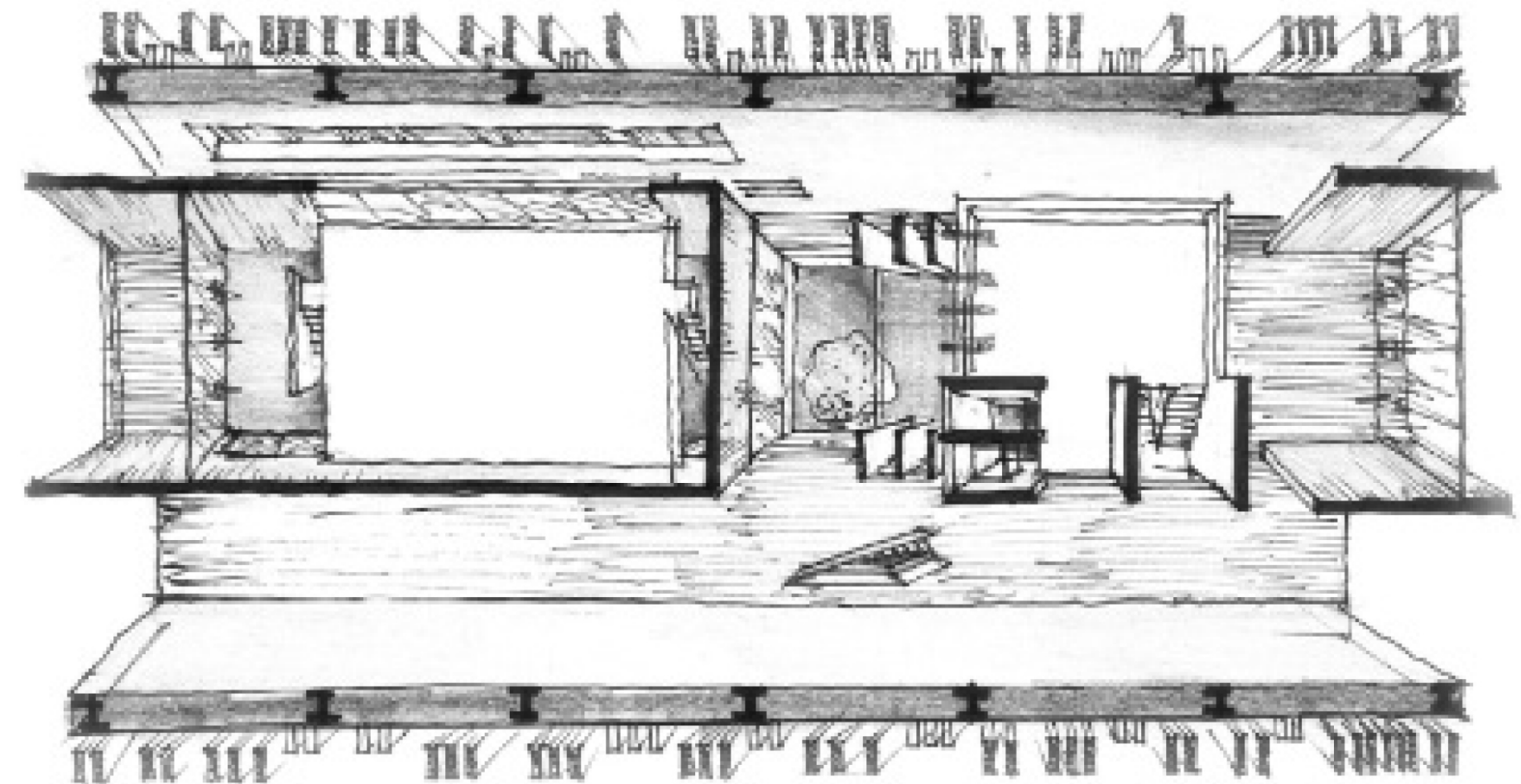
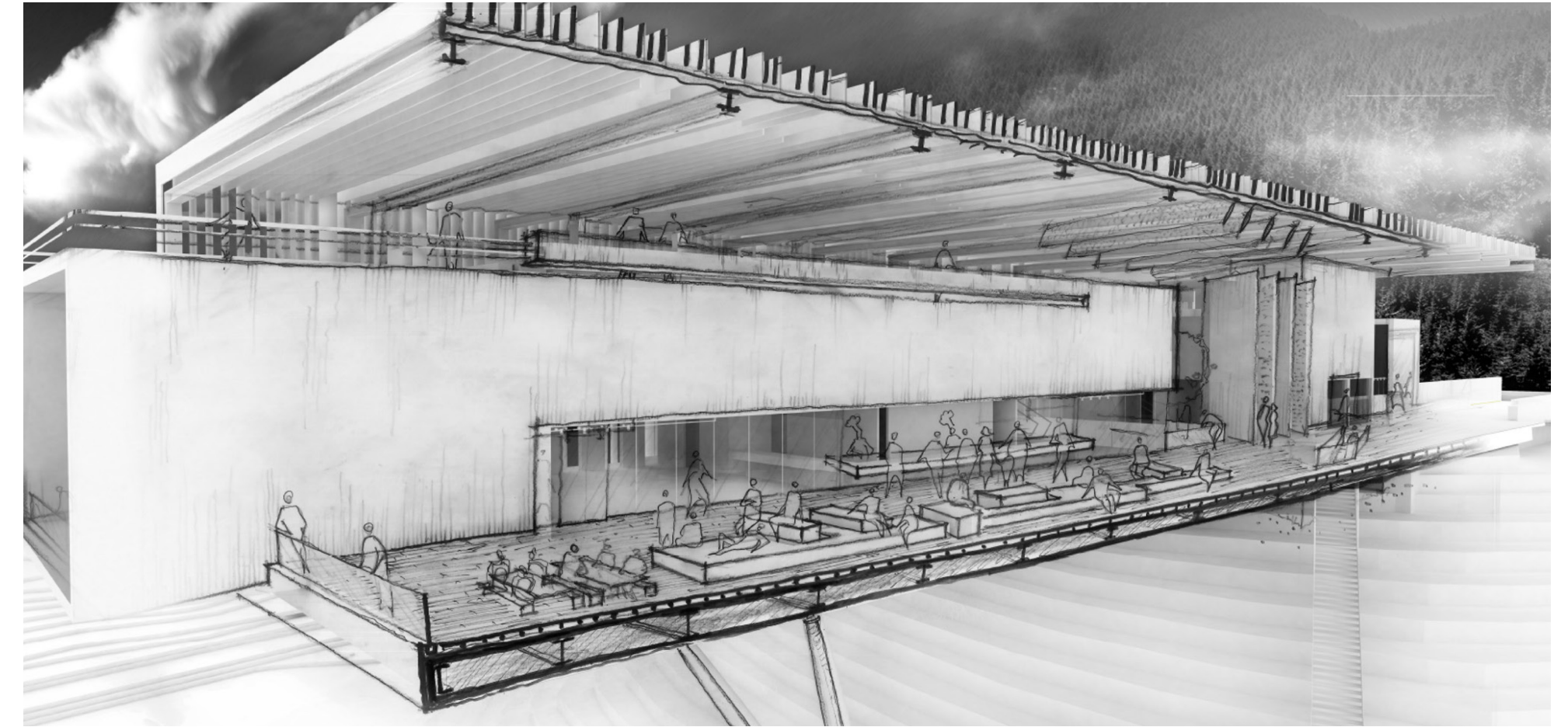
(<https://www.arkitera.com/proje/1-mansiyon-ana-mur-atatepe-sosyal-merkezi-ve-cevresi-ulusal-mi-mari-proje-yarismasi/>)

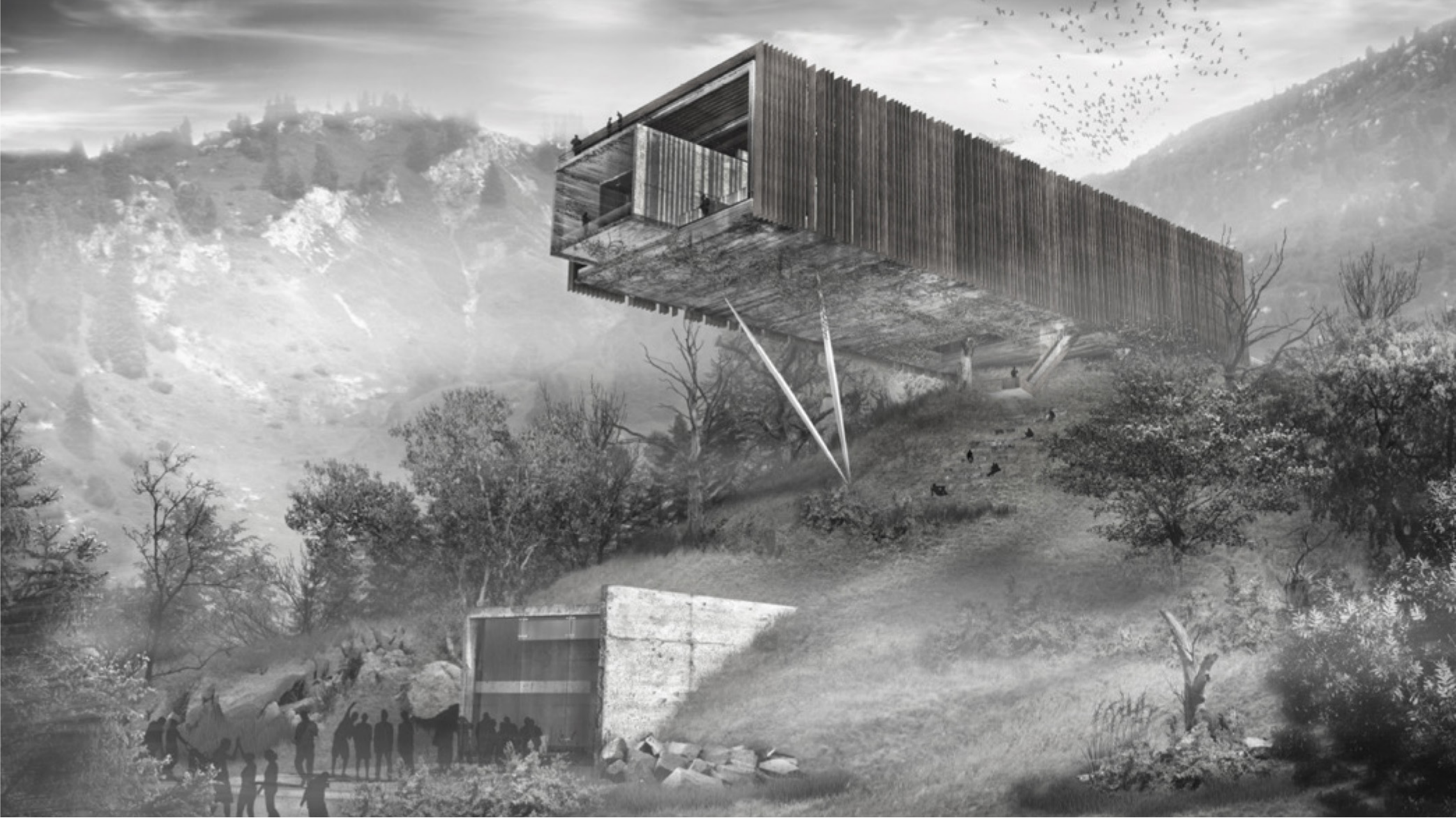
Shouting 'screaming' while resisting the city attacking the forest; he was stressed while trying to preserve his virgin nature between the city and the forest; Atatepe is a land where the smells of thyme, menengiç, linden and hackberry are blown over the hill by the prevailing winds in the hot days of Anamur... he is thirsty and deserves it... The Social Headquarters is a candidate for this friendship...

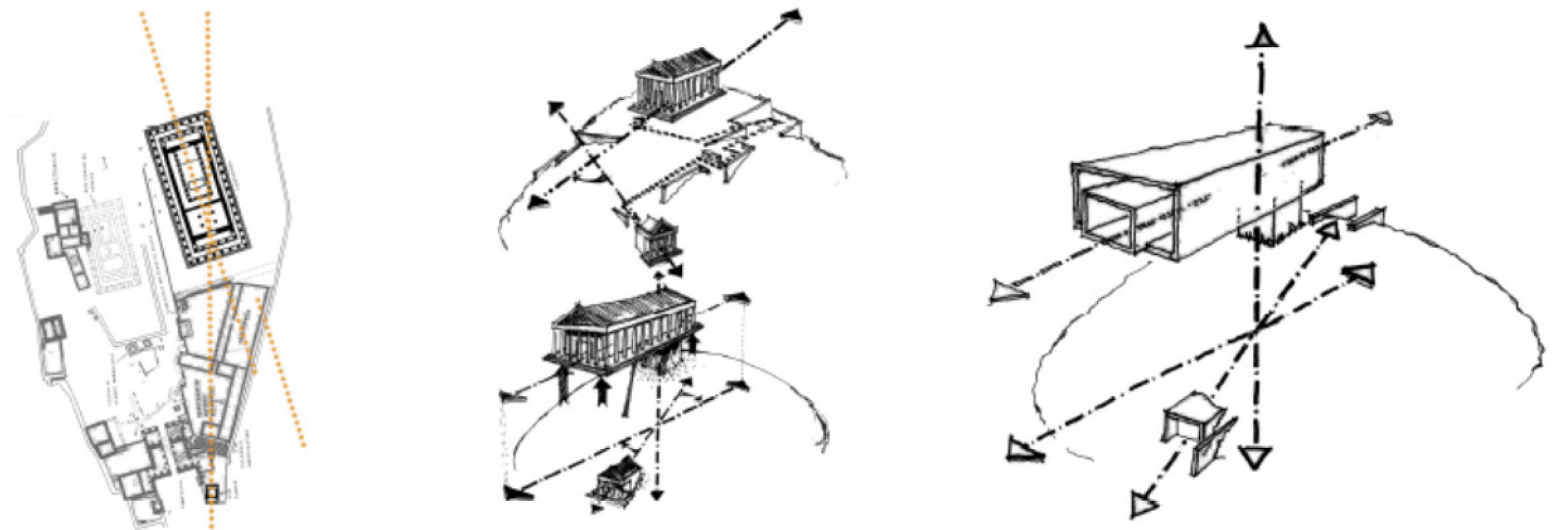
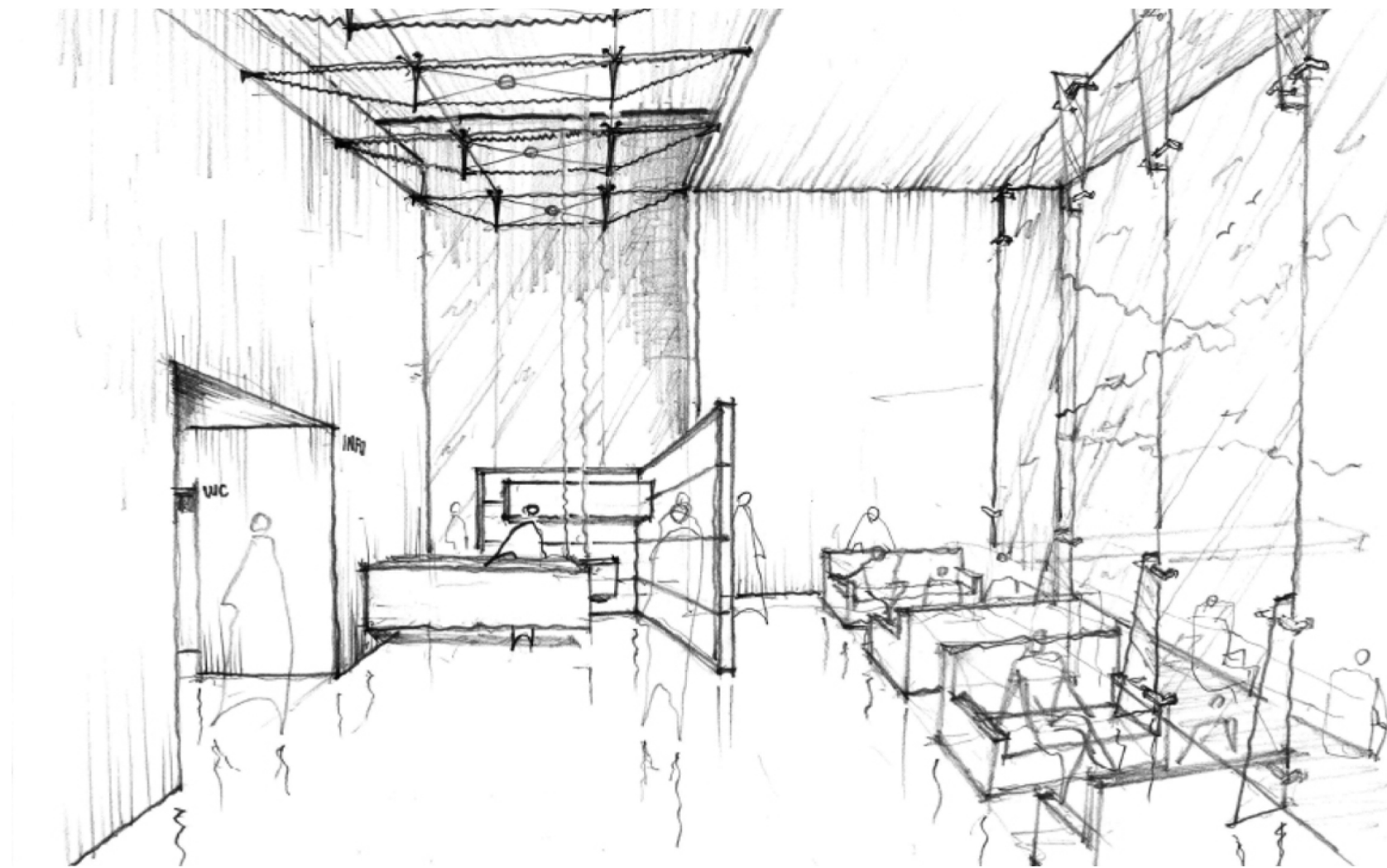
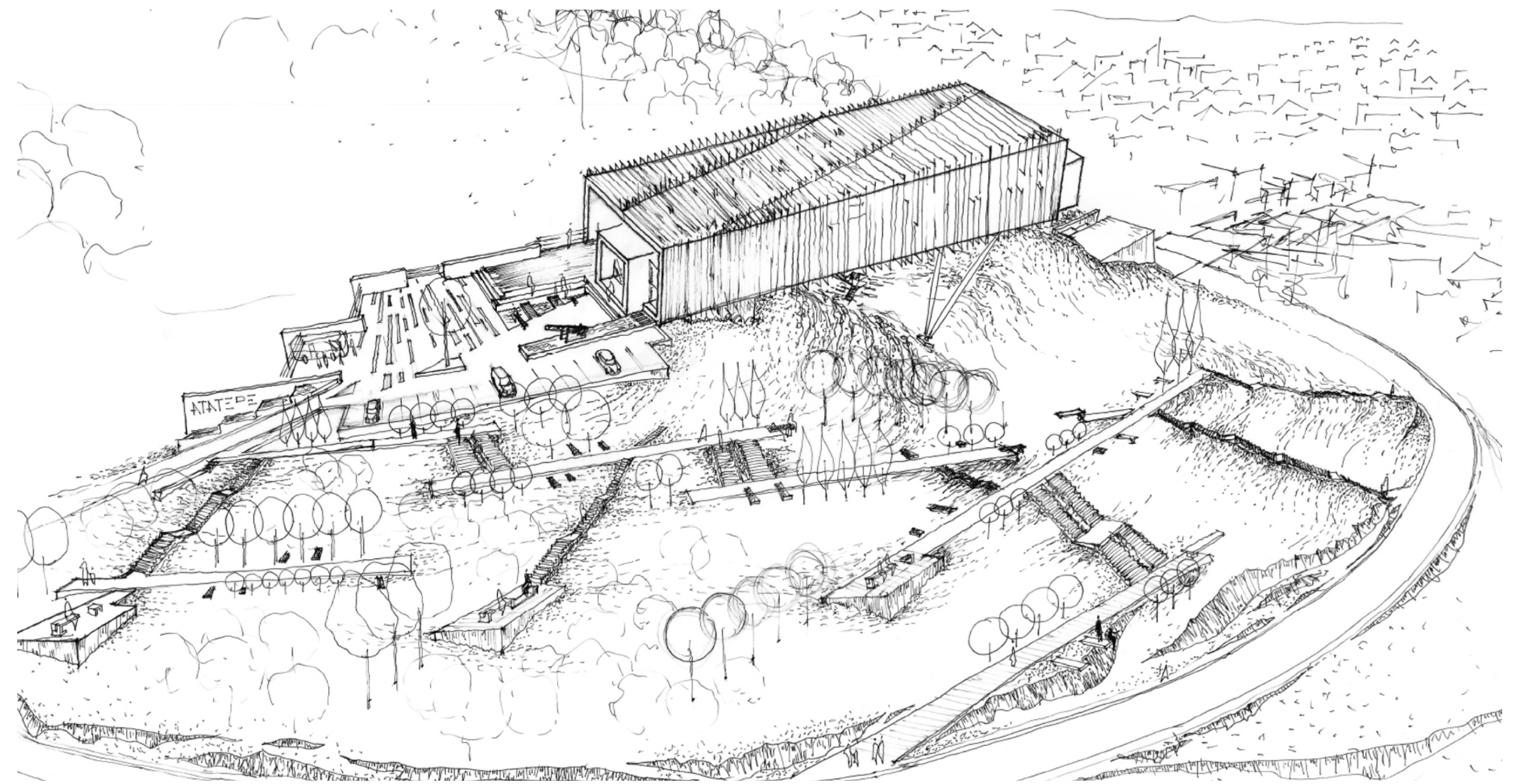
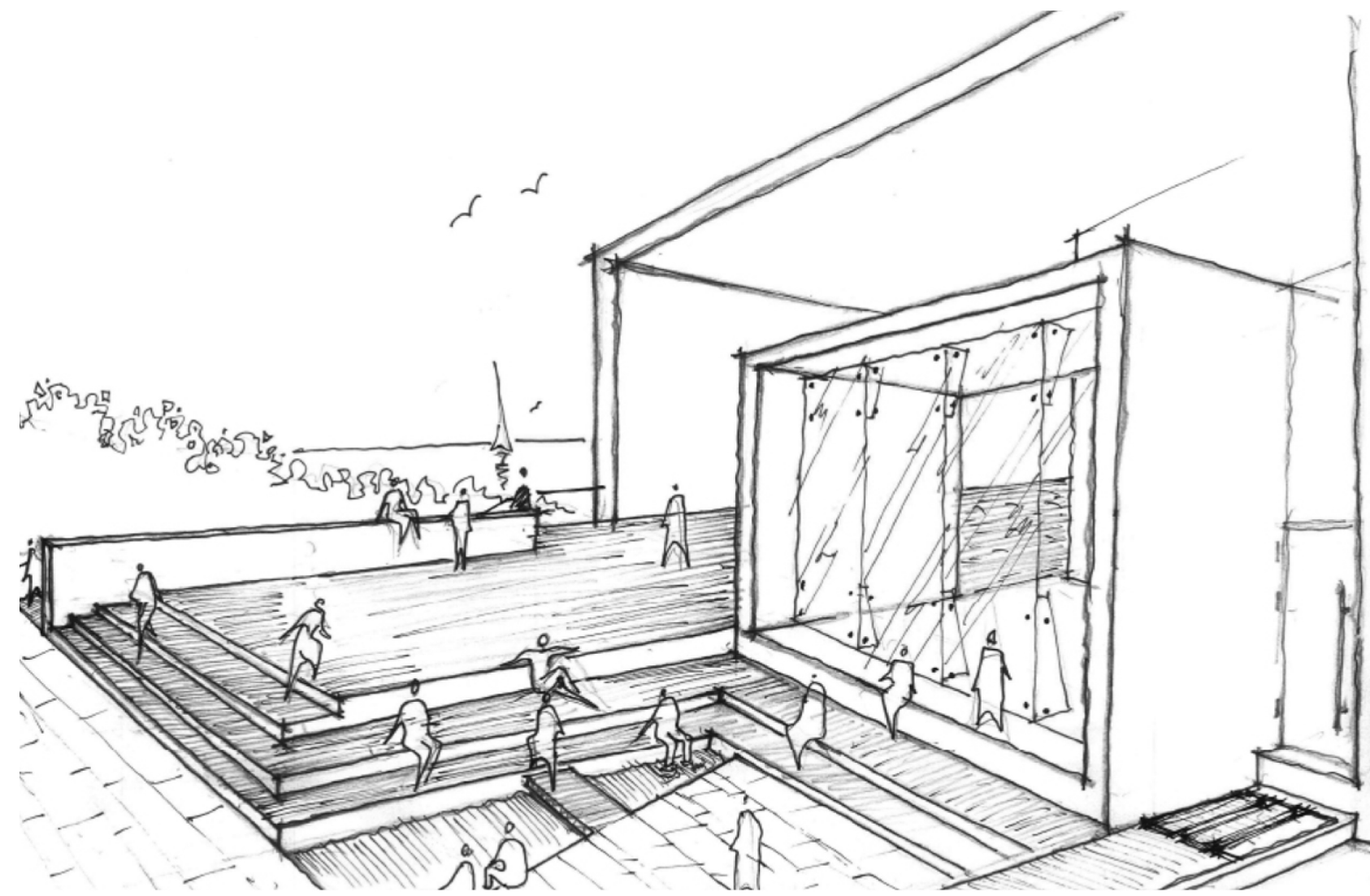
The need for a social center built on such a hill dominating the city and having a symbolic meaning has led to the determination of the design approach in line with two basic axes: 1- The historical precedents of symbolic social structures, especially the 'acropolis' architecture, one of the typologies in the Mediterranean-Aegean cultural and natural geography, the geometry and proportions of these structures, their perception

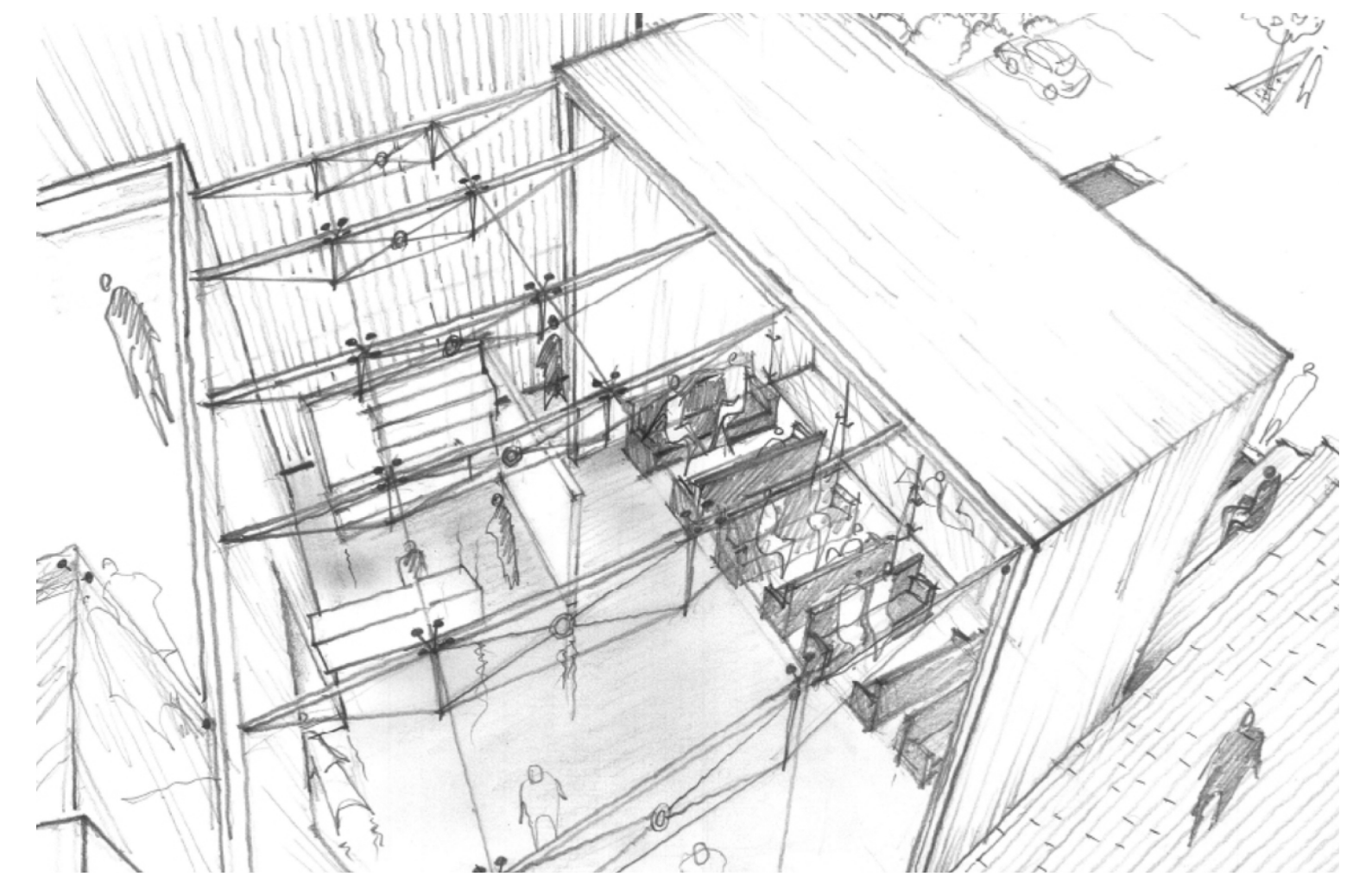
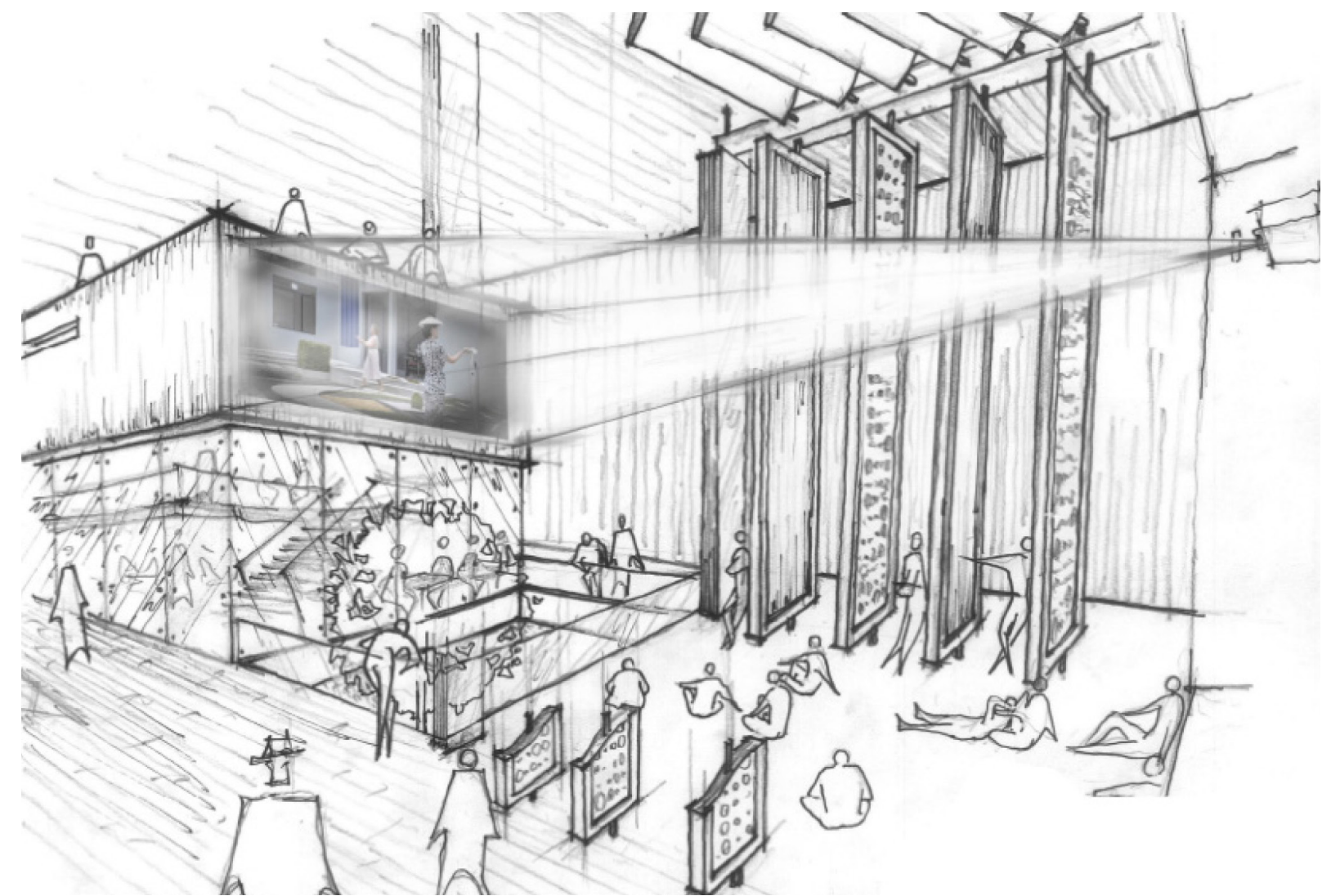
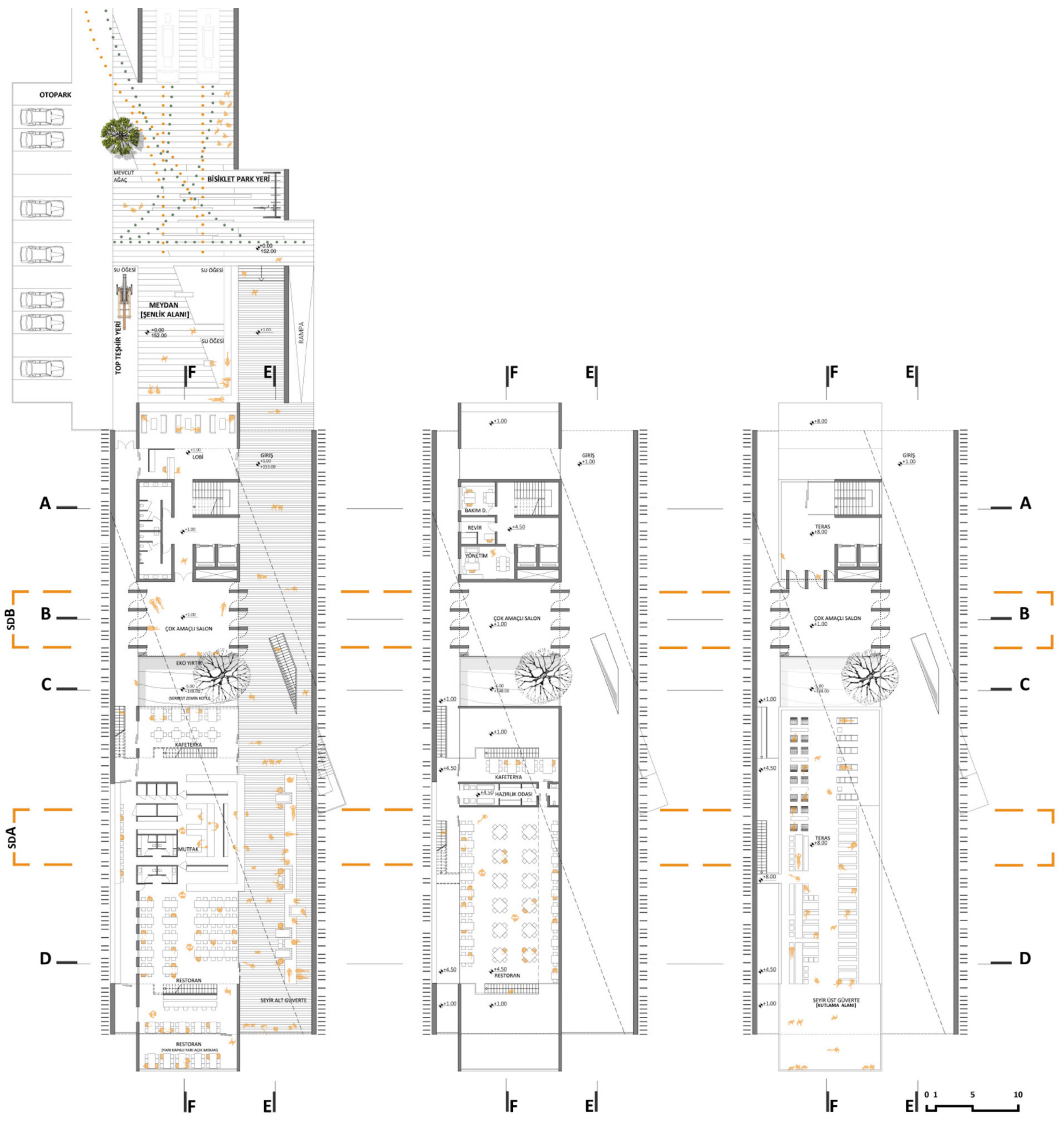
from the city, and thus the establishment of the building's relationship with the city axes by abstracting.

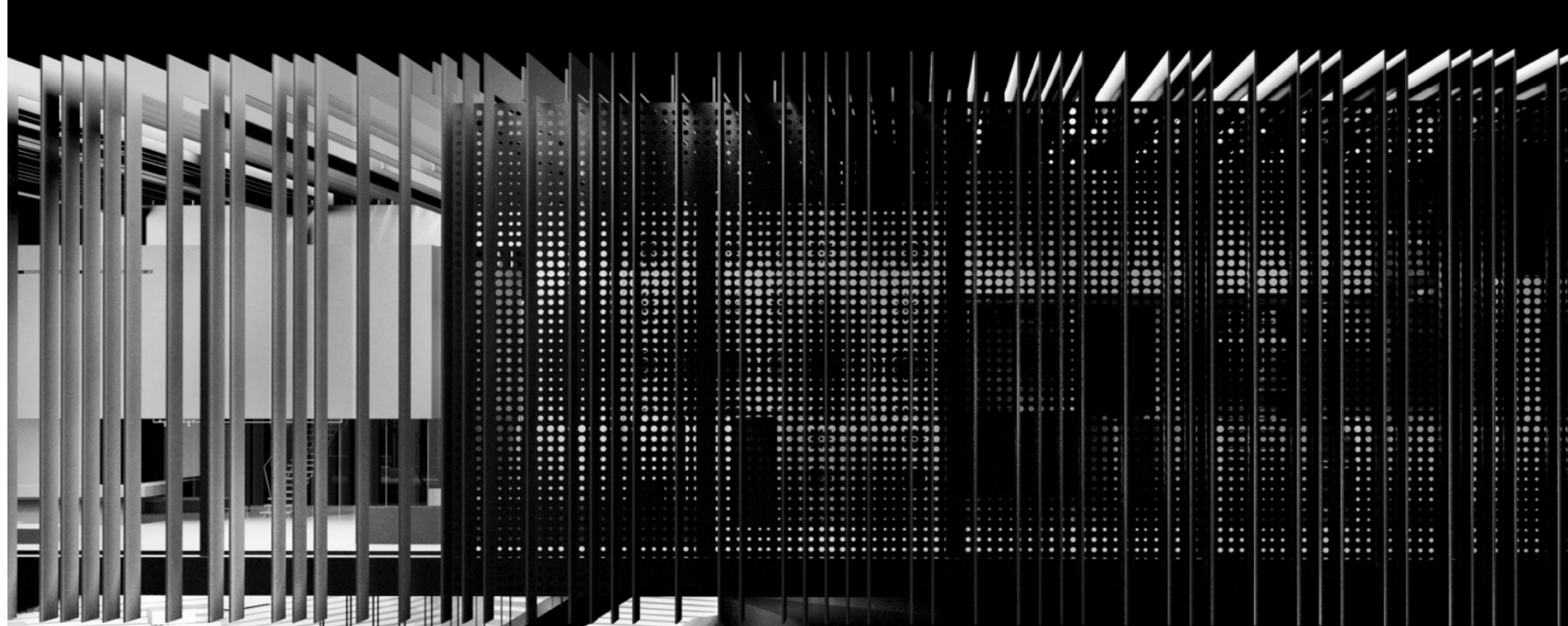
2- Abstraction of metaphors symbolizing the relationship of ball waist with place and collective memory through building tectonics and geometry. The building is among the alternative placement options of the program elements, with the least contact with the topographic surface; to the ground only the core base is interpreted by lifting it from the ground to press it. In this way, minimizing the building's 'footprint in nature' foreseen. The structure only minimizes interference with the existing habitus. The structure located at such a sensitive point, not only reduces the amount of excavation and the cost of the foundation system, but it also offers a very advantageous, simple and humble scheme.











Among the alternative placement options of the program elements, the building will be in contact with the topography surface at least; it was interpreted by lifting it from the ground to press only the core base to the ground. In this way, it is envisaged to minimize the 'footprint in nature' of the building. The structure not only minimizes the interference with the existing habitus, but also reduces the amount of excavation and the cost of the foundation system, offering a very advantageous, simple and understated scheme for the structure located at such a sensitive point. Especially, the perception that the building is raised from the ground with the spaces provided, even when inside the building, plays an important role in bringing the design attitude to daily life and adapting to the climate. Our approach to design in terms of the role of the building in producing

an image of the city has been to abstract some symbols and metaphors and express them with building geometry. It is envisaged that the simple and understated geometrical setup consisting of two interlocking rectangular prisms of the structure on the cannon belt will symbolize the hill, which the society has attributed the meaning of "ball belt" from past to present, with references to both the formal structure and firing mechanisms of a ball. Suspending the southern end of the main mass carried by two delicate legs, on the one hand, it carries the energy of the racers who sprint, on the other hand, it embodies the serenity of the birds taking off from the top to the sky. The landscaping, which provides opportunities for public uses without disturbing the natural structure, local flora and fauna, supports the identity of a structure that perches sensitively and

delicately on the existing nature, by touching the untouched character of the hill to the least extent. Walking and promenade paths are located in harmony with the topography in the part of the hill where the existing trees are concentrated and therefore natural shading is provided. In addition, these roads continue the theme of 'the intersection of two axes', which determines the geometrical setup of the building. The mass setup, which consists of two interlocking rectangular prisms, is completed by breaking off the inner mass with an ecological living space (eco-tear) opened between the northern and southern parts of the inner mass. The tree that appears in this space, as a symbol of the integration of life and local people with nature, establishes a physical and conceptual connection between the structure that broke off from the ground and the 'ground'

in a vertical direction. The functional scheme of the building unites the semi-open spaces of the building program by placing them in a linear array from north-south to the spine. Various zonings in the direction of passive-active, service-server, open-closed pairs are also arranged in this linear formation. The multi-purpose hall, located in the center of the building, to a flexible space understanding in accordance with its requirements and design philosophy. The main carrier system of the building has been determined as a steel carcass. of the building. The core on the north side is reinforced concrete curtain. It is a vertical carrier element that provides stability in the structure. In addition, by keeping the linear structure standing from both sides, It also acts as a main support that allows it to be torn off.

The 'v' shaped double buttress shape at the south end of the building. It supports it like a bridge pier from its end. The shell is designed as double-walled, and the climatic conditions to provide the necessary shade and natural ventilation Perforated metal sheet coating on the outer shell steel carcass will be detailed. The project is on architectural websites, online competition discussion platforms. It breaks the viewership record and the discussion record.

Merzifon Business and Community Center

Project Date: 2017 Project Team: Rahmi Uysalkan
Project Status: Participant
Client : Merzifon Municipalty/Turkey
Project Area: 4000 m2
Location: Turkey
Project Team: Murat Çetin (Lead Architect)
Rahmi Uysalkan
Rümeysa Üngördü,
Nazlı Yenigül

(https://www.murat-cetin-mimarlik.com/_files/ugd/f8cc4a_0f0f0862d57d4e508e78b65704a4a612.pdf)

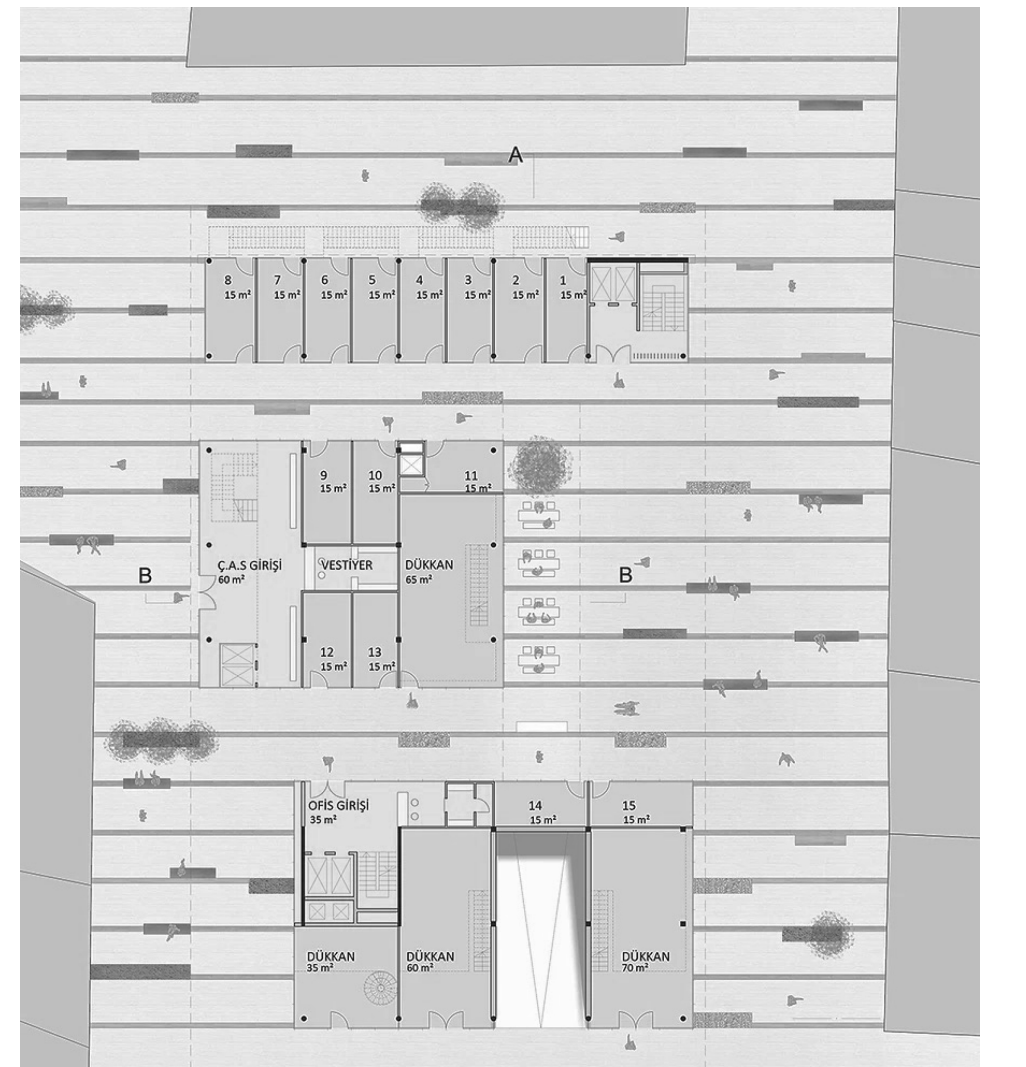
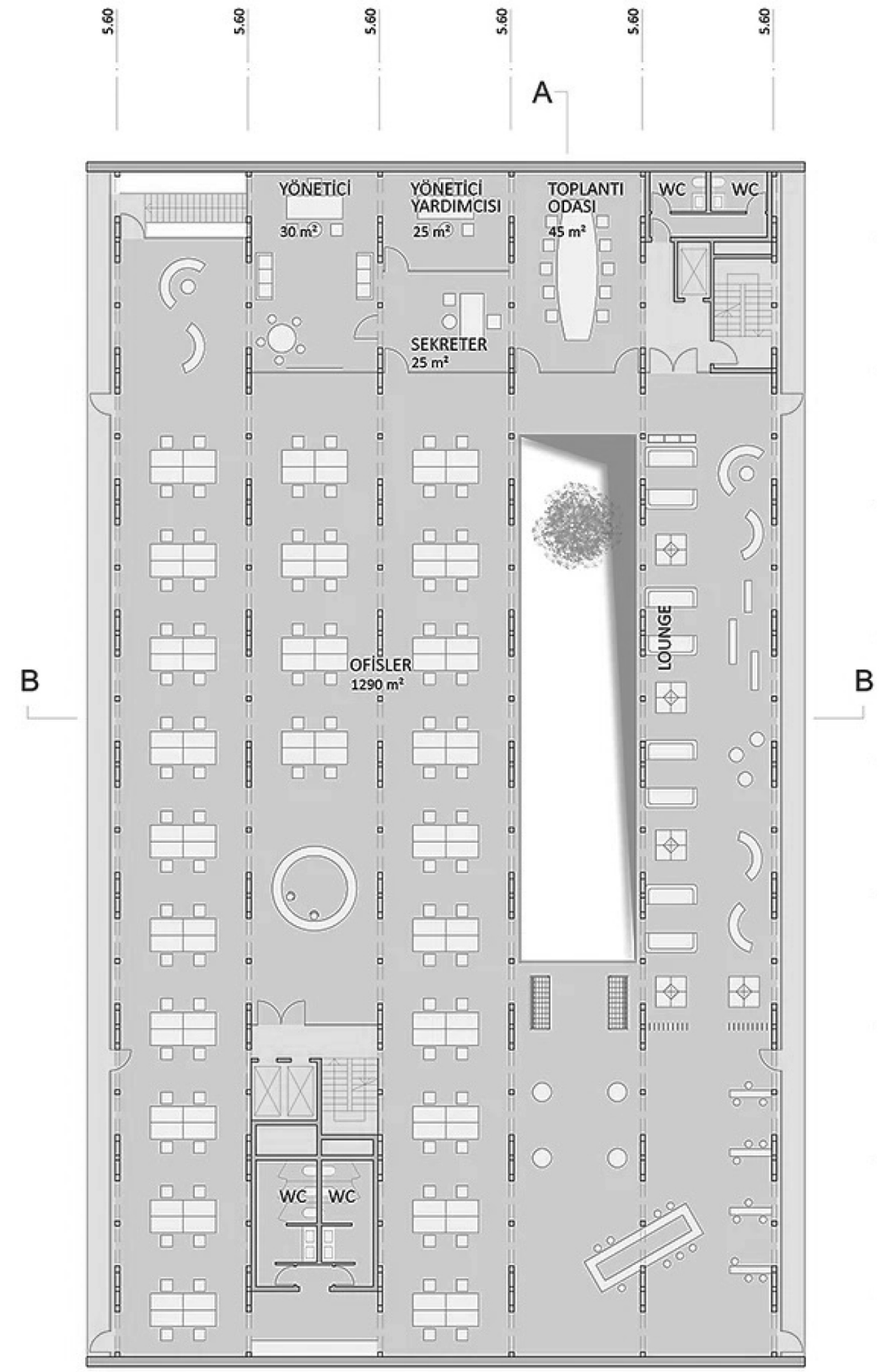
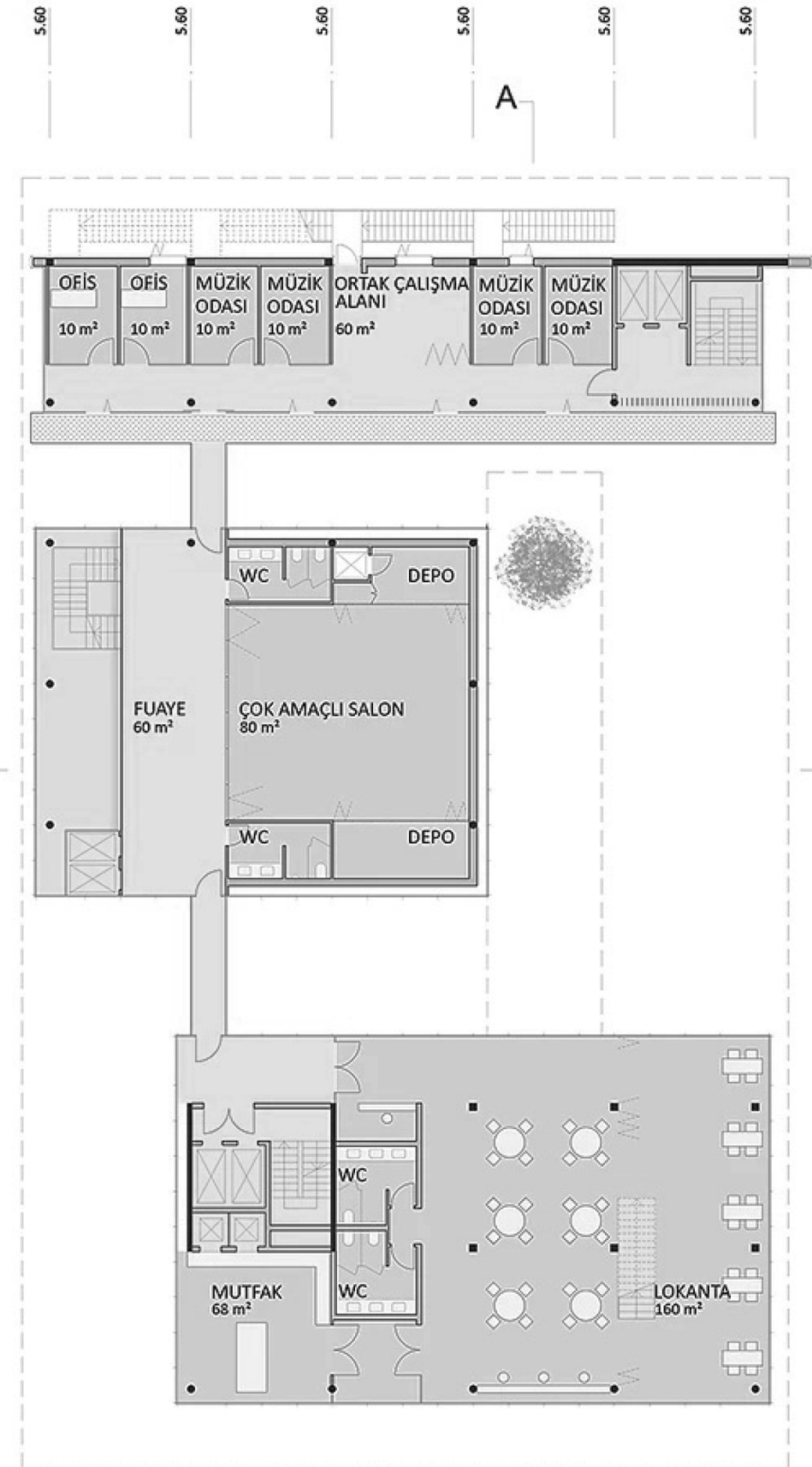
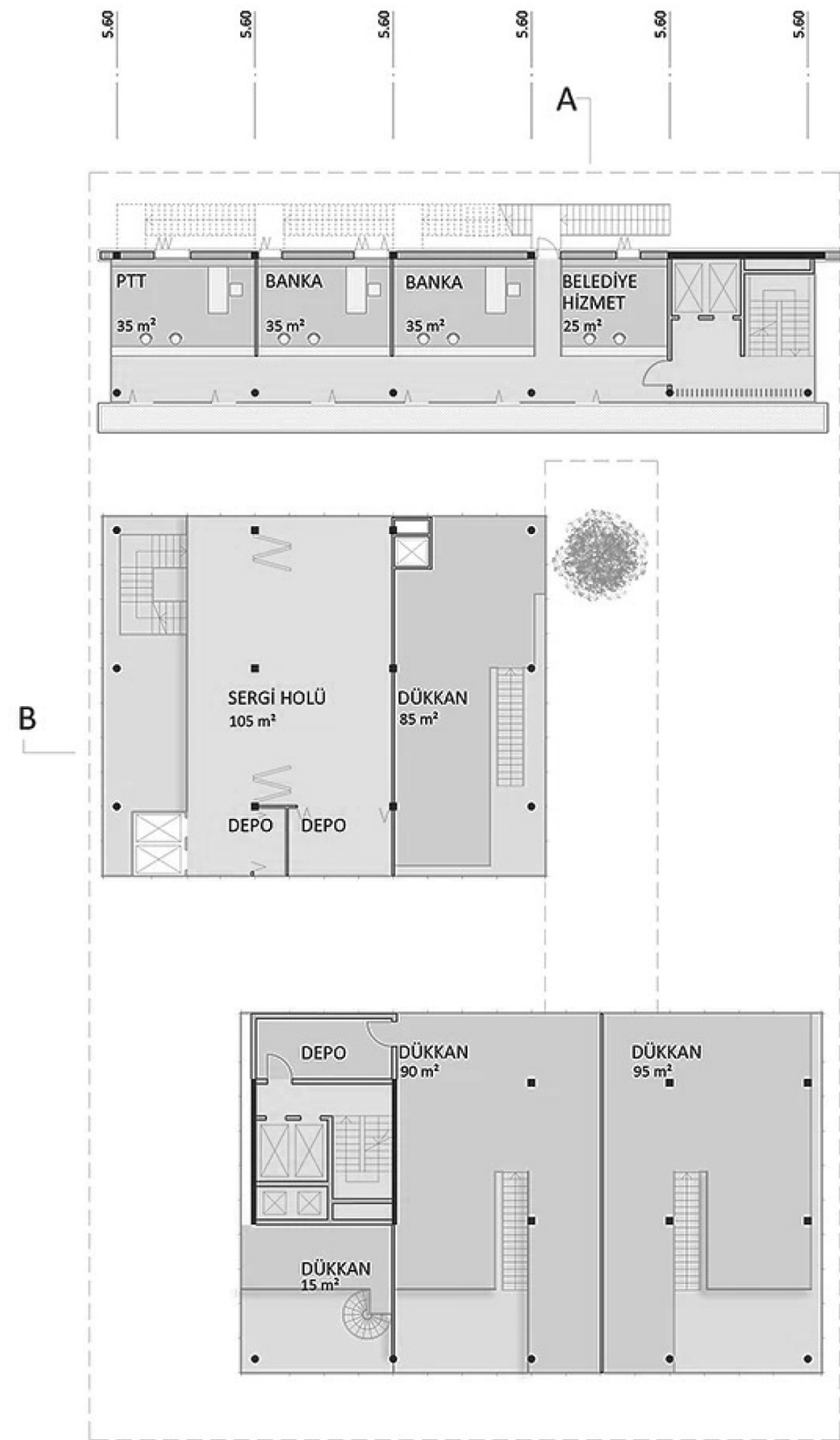
MERZIFON BUSINESS AND COMMUNITY CENTER ARCHITECTURAL DESIGN COMPETITION

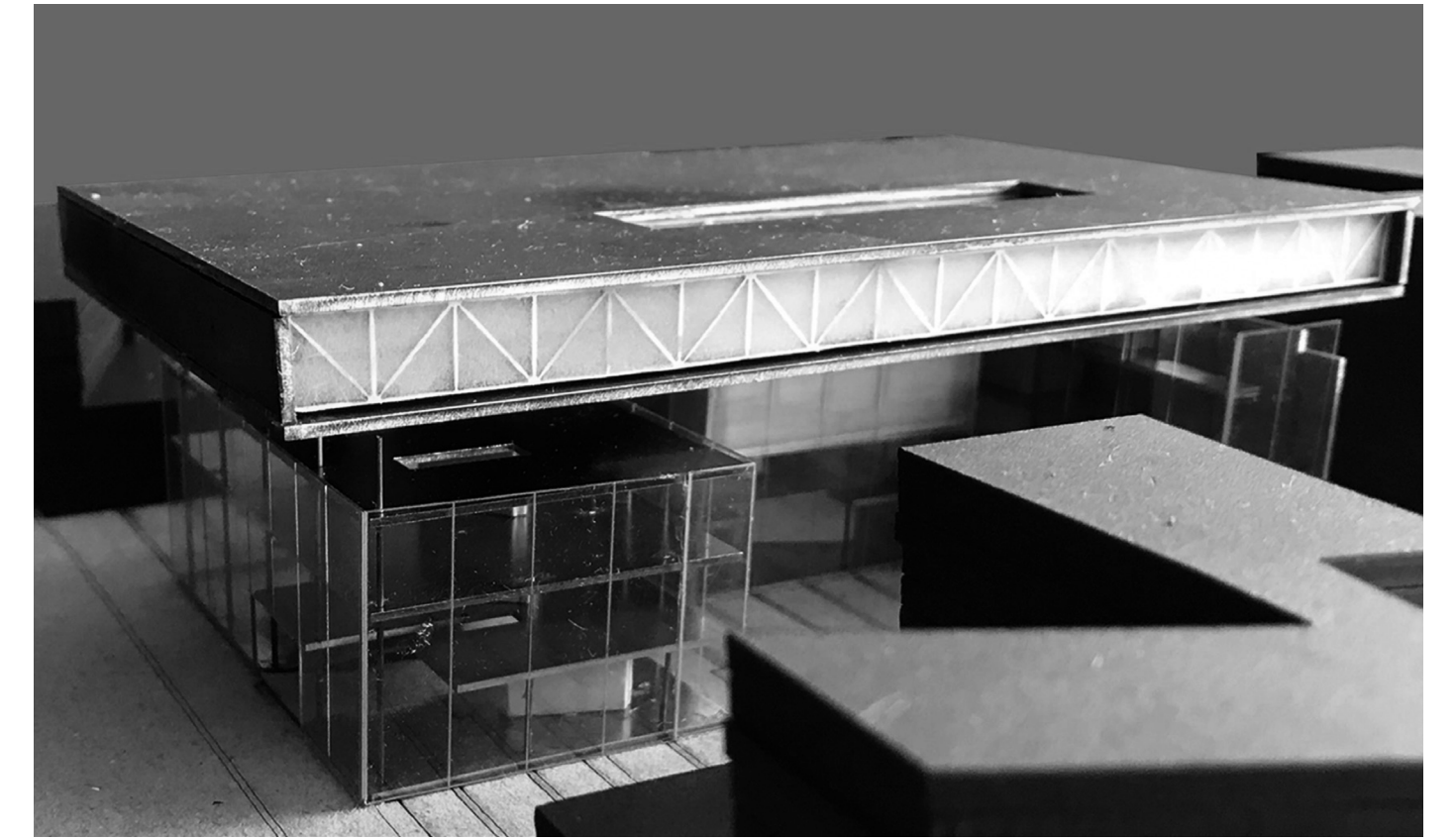
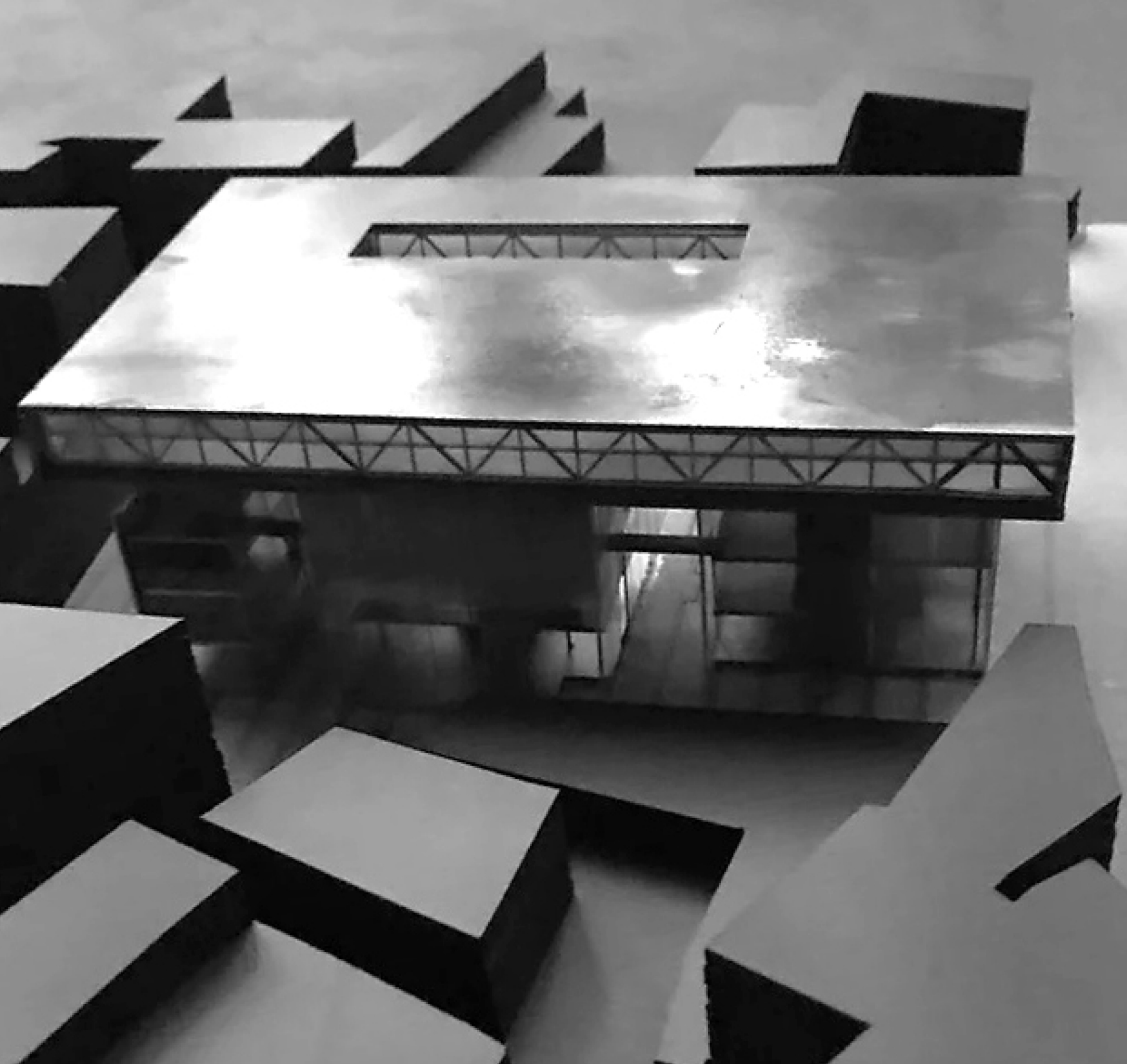
(https://www.murat-cetin-mimarlik.com/_files/ugd/f8c-c4a_0f0f0862d57d4e508e78b65704a4a612.pdf)

Program density inevitably dictates (and imposes a heavier audience instead of an existing modest audience with certain qualifications); In order to overcome the massive, impermeable, deaf, heavy and obstructing result product among the surrounding pedestrianization zones, an alternative strategy that goes beyond the mold, 'out of the box' and based on lateral thinking becomes inevitable. In the light of such an approach, a simple, schematic, but it is necessary to discover a solution that is provocative and assertive, even easily revealed when routine architectural thought patterns are turned inside out, and to lift the veil of this solution by looking at the current conditions from a completely different perspective. In this context, the proposed solution

aims to 'break down the structure and cover it up' by presenting a radical morphological approach that frees the building program from conventional patterns. Thus, the problem revealed; This architectural proposal, which provides space, three-dimensional perception, human mobility and permeability, carries the presented problem to an urban dimension. While the proposal scheme fully meets the requirements of the building program, it presents the enrichment it brings to urban life as an added value.









Selected
Realized
Projects
(Interior)

BASAF PHOTOGRAPHY
MUSEUM BUILDING
RESTAURATION AND
LIBRARY ANNEX PROJECT

(<https://www.murat-cetin-mimarlik.com/uygulamalar-1>)

Project Date: 2002
Client : Balıkesir Photographers Association
Project Area: 400 m2
Location: Balıkesir/Turkey



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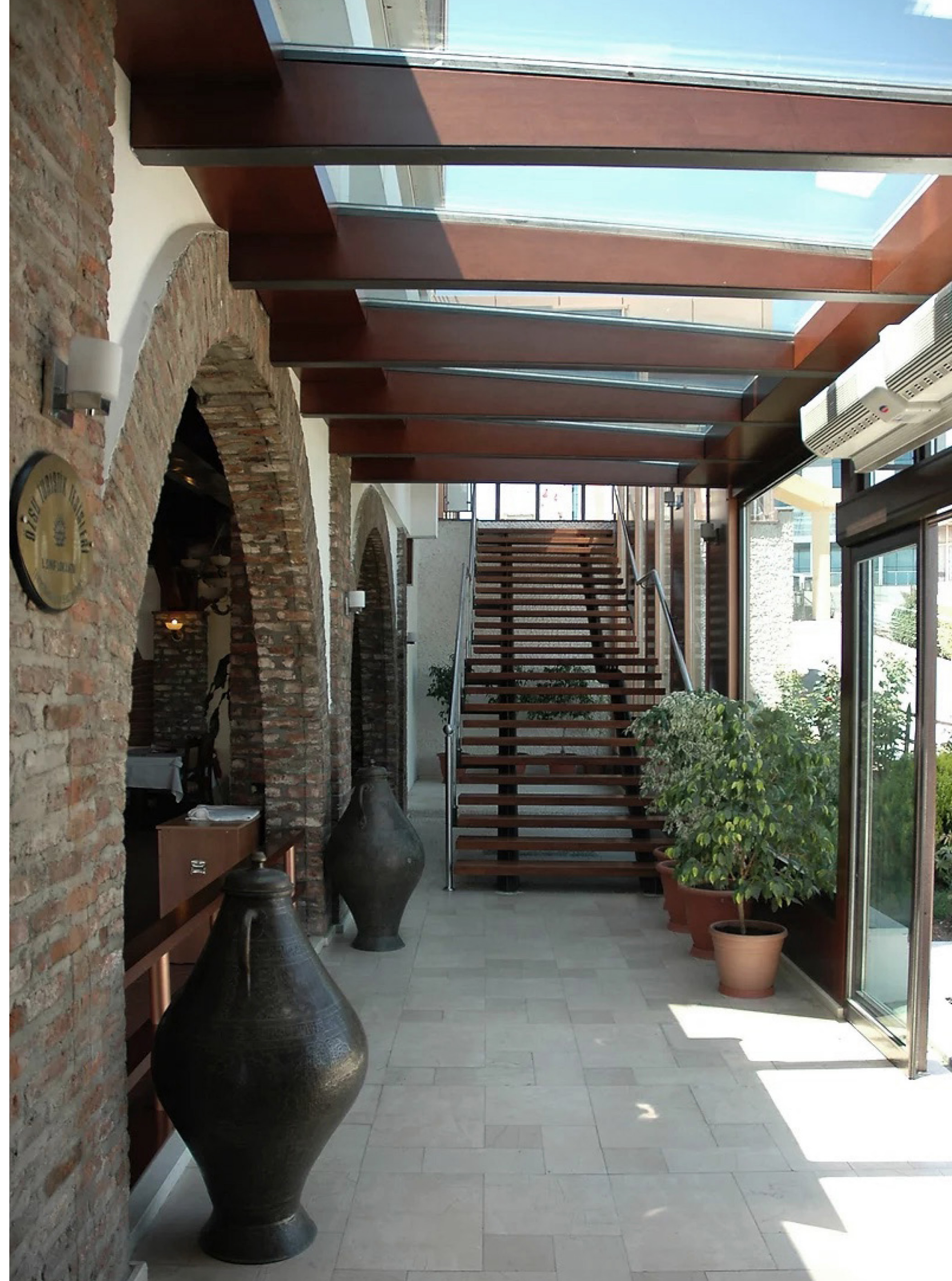
Project Date: 2002
Client : Balıkesir Photographers Association
Project Area: 400 m2
Location: Balıkesir/Turkey
Team: Murat Çetin (Lead Architect)



ÖZSU TOURISTIC FACILITY COMPLEX

(<https://www.murat-cetin-mimarlik.com/uygulamalar-1>)

Project Date: 2006
Client : Özsu Company
Project Area: 1000/ 3000 m2 (Landscape Area)
Location: Istanbul/TurkeyProject
Team: Murat Çetin (Lead Architect)



ZEYBEK DENTAL CLINIC

(<https://www.murat-cetin-mimarlik.com/uygulamalar-1>)

Project Date: 2002
Client : Zeybek Dentist Clinic
Project Area: 150 m2
Location: Balıkesir/Turkey
Team: Murat Çetin (Lead Architect)



ZEYBEK DENTAL CLINIC

(<https://www.murat-cetin-mimarlik.com/uygulamalar-1>)

Project Date: 2002
Client : Zeybek Dentist Clinic
Project Area: 150 m2
Location: Balıkesir/Turkey
Team: Murat Çetin (Lead Architect)





HK1 RESIDENTAL INTERIOR DESIGN

(<https://www.murat-cetin-mimarlik.com/uygulamalar-1>)

Project Date: 2002
Client : H. & M. Kayaoğlu
Project Area: 200 m2
Location: Balıkesir/Turkey
Team: Murat Çetin (Lead Architect)





VILLA HK1 INTERIOR DESIGN

(<https://www.murat-cetin-mimarlik.com/uygulamalar-1>)

Project Date: 2019
Client : H. & M. Kayaoğlu
Project Area: 650 m2
Location: Balıkesir/Turkey
Team: Murat Çetin (Lead Architect)



STUDENT' WORKS

/STUDENT

GENERAL PRINCIPLES & UNDERSTANDING

Space as the Essence of Both Architecture & (yet more of) Int. Architecture
Volumetric Nature of Space
Awareness of the Relation between Skin & Space (in Int. Arch.)
Constructional Nature of Surfaces, Objects, Spaces
Space as the Medium of Human Activity & Human Senses
Space as a Multi-Faeted Phenomenon; Its Production is Multi-Disciplinary
Field of Spatial Design & Production as a Matter of Knowledge, Problem Solving, Responsibility, Accountability, Discipline

TEACHING TECHNIQUES

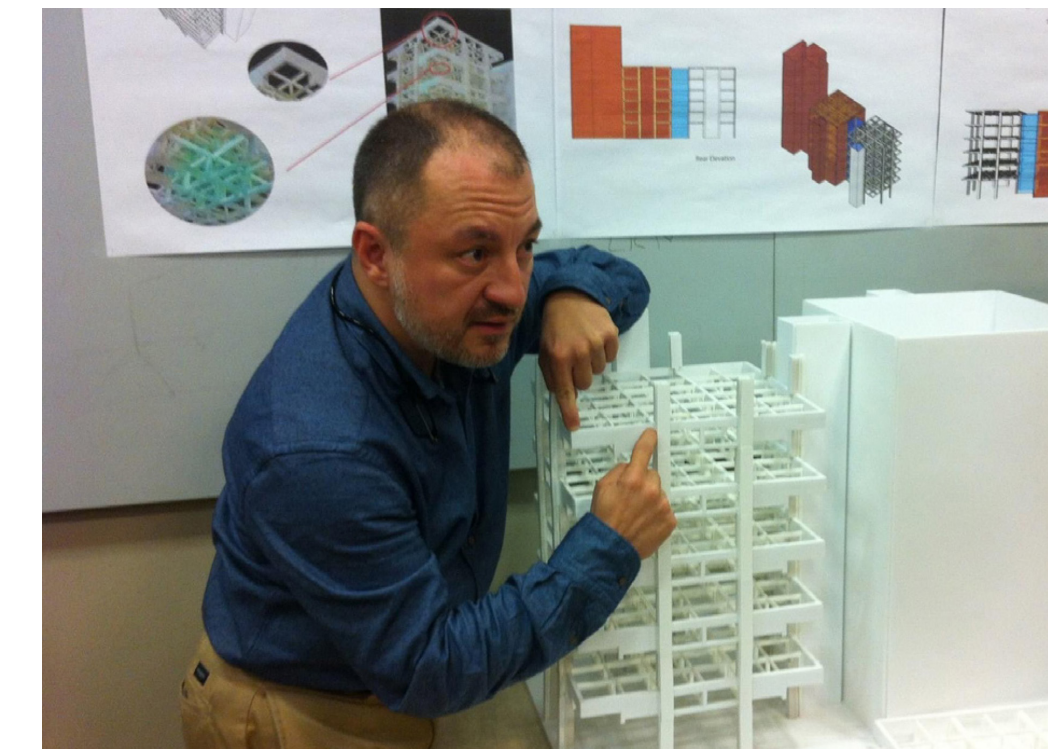
Hands-On Techniques
Interactive Techniques
Performative Techniques
Entertaining & Intriguing Techniques
Inclusion of Real-Life Matters (Real Spaces, Buildings, Clients, Consultants, Retailers, Workers & Foreman)
Use of Actual & Popular Means to Convey the Essence to 'New Generation' of students – candidates
Simulation of Professional Life and Professional Environment in Studios

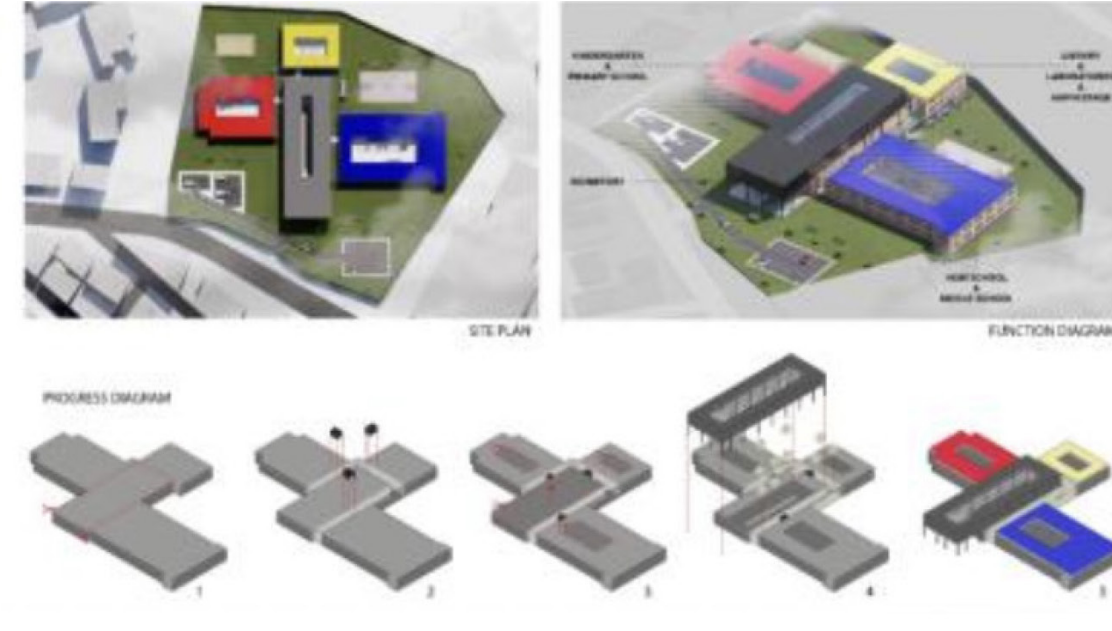


APPROACH TO DESIGN EDUCATION

Comprehension and Awareness of the Spatial Enclosures and Spatial Definitions
Comprehension and Awareness of the Spatial Volumes and Various Types of Relationships among them
Comprehension and Awareness of the Structural Principles and Logics of Construction
Comprehension and Awareness of the Construction – Cladding Relationship
Comprehension and Awareness of the Texturality, Tactility of Space Defining Surfaces / Skins / Claddings
Comprehension and Awareness of the Multi-Layered Nature of Seemingly Flat Surfaces
Comprehension and Awareness of the Technical issues/aspects/layers behind finished surfaces in space

Comprehension and Awareness of the Nature & Role of Light in and for 'Space'
Comprehension and Awareness of the Wholistic nature of designing space for being able to coordinate aforementioned aspects
Capability of using conventional and contemporary instruments / techniques to represent and express students' problem solution skills





EDUCATION &
CULTURAL CENTER FOR
DISADVANTAGED YOUTH
PROJECT
(Graduation Project, 2021 – Kadir Has University)

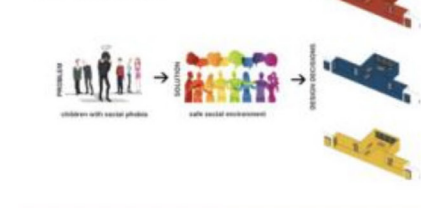
EDUCATION & CULTURAL CENTER FOR DISADVANTAGED YOUTH PROJECT

(Graduation Project, 2021 – Kadir Has University)

FLOOR PLANS



CONCEPT



In this area, students are expected to come together, have fun and spend time together between lessons. The use of different colors is intended to stimulate different feelings and emotions and draw attention to the area.



SECTION DRAWINGS



This area is the passage that connects the dormitory and the school building. At the same time, you can reach the garden with a staircase from here. This is not only a circulation area, but is also designed as a continuation of other social areas with color codes and seating arrangements.



FORMATION DIAGRAMS



The entrance part of the building is organized as a gathering area and social area. After passing under the bridge, there is a second gathering area and a courtyard.



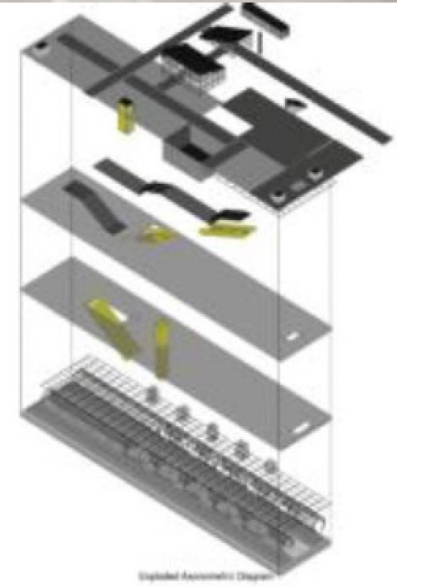
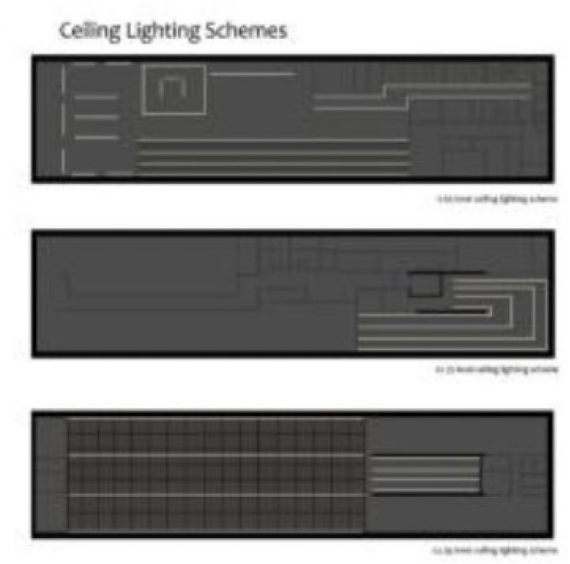
FORMATION DIAGRAMS

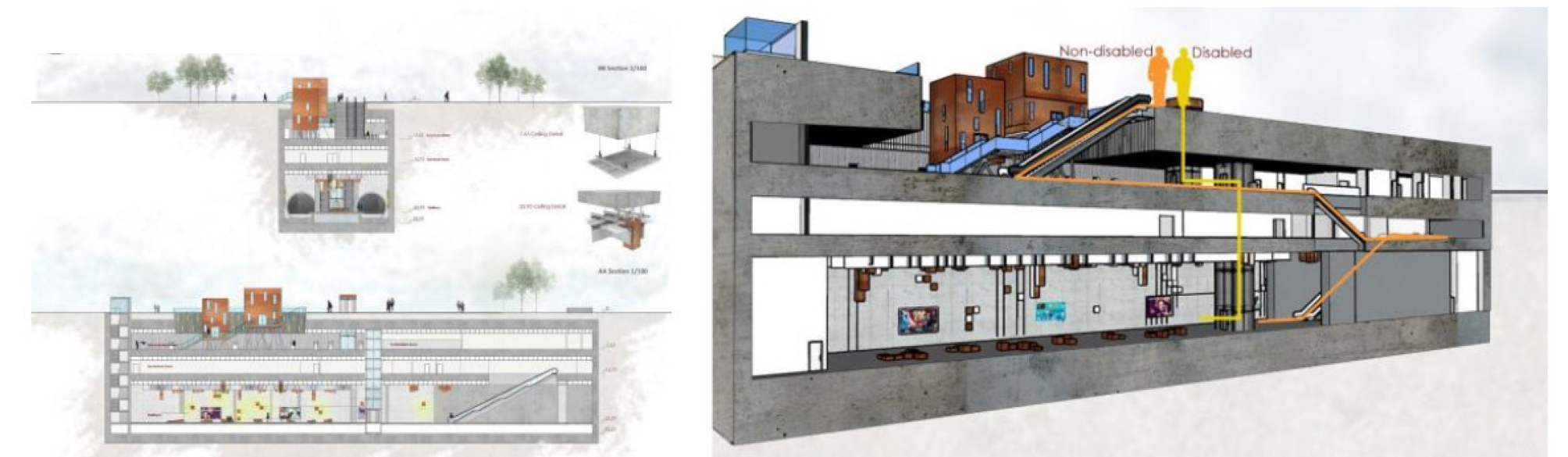
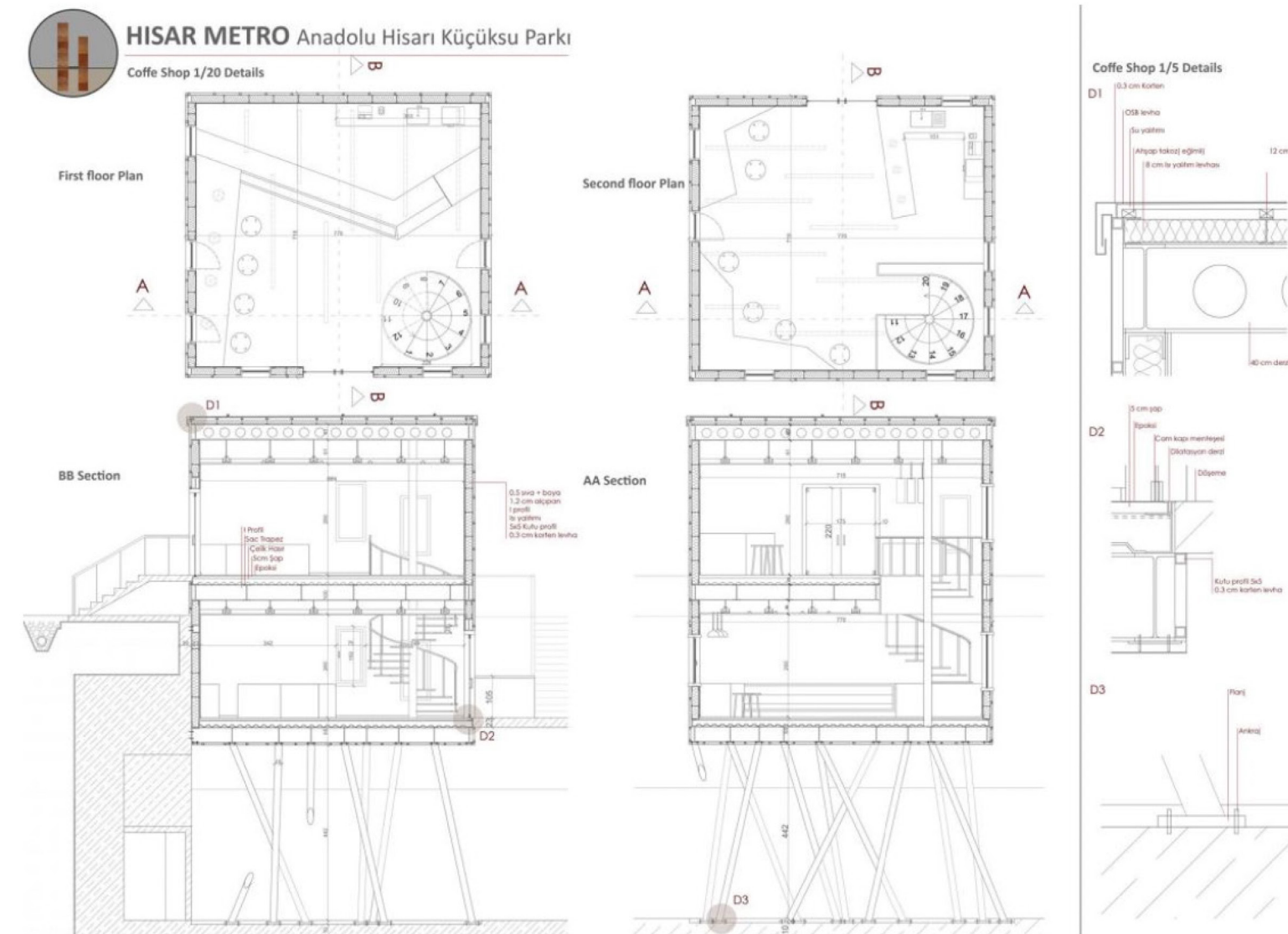




METRO STATION PROJECT

(Graduation Project, 2020 – Kadir Has University)





METRO STATION PROJECT

(Graduation Project, 2020 – Kadir Has University)

MURAT ÇETİN

<https://www.murat-cetin-mimarlik.com/>
<http://muratcetin-architect.blogspot.com/>
<http://khas.academia.edu/muratoetin>
<https://www.linkedin.com/in/murat-cetin-84b19726/>
<https://www.youtube.com/channel/UCXrupbGNTAeYZSA1h-knNZA>
https://www.instagram.com/murat_cetin_mimarlik/

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TURKEY

/CONTACT
