

A studio experience for a new building design in Sivas Höllüklük Street

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Abstract

The aim of the study is to develop new design insights with regard to a new building in the historical environment of Sivas in Central Turkey. For this purpose, traditional houses located on a main road known as Hollukluk Street in Sivas have been chosen as the study area and a method focusing on the concept of reference is applied within a studio setting. Consequently, design insights have been developed by analysing the study area on mass organisation, spatial organisation, frontal texture, tectonic fiction and compactness relations in terms of street texture. In this practice, it has been observed that the students tend to refer to the entrance axis as a design guide, use the horizontal and vertical lines of the mass and refer to the new design with reference to the tectonic components. The outputs of the studio are formed in terms of four design insights which are shared in the findings section. As a result, design information produced from context-defined practice was used as the constituent elements of the formal structure in the new building, and these also contributed to the improvement of the street silhouette within the existing built environment.

Keywords: Architectural studio, design, historical environment of Sivas, new building.

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1. Introduction

One of the pedagogical models of design education is that of a new building design in a historical environment. In fact, although the emphasis on ‘historical environment’ implies the concept of context that exists in all other design mechanisms, the difference with regard to ‘historical environment’ is that it is also a direct conveyer of multiple critical environments created through identity, representation, place attachment and memory. In fact, even the history of the ‘historical environment’ is open to discussion, and inquiries are made with regard to the heritage element that needs to be preserved, or with regard to a collapsed area in the city that needs to be reconstructed. These approaches directly affect the form of intervention on an urban scale, which brings about differences in the context of design/protection. In fact, it is observed that the physical practices produced in the areas of architectural/urban protection and architectural/urban design are significantly separated from each other (Altinoz, 2010, p. 19). As part of the existing building stock in the built environment, historical places/buildings are actually the source of the production of information which can be applied to the design. In the context of qualitative dynamics being generated by the historical environment, which contribute to the new environment, when design information is considered, it becomes a very difficult practice to add a new structure to historical structure, or to suggest a new mass in the historical environment. In fact, the point that makes this problematic is the contribution of the new building to a continuity path in contemporary life in such a way as to fit in with the texture of the historical environment (Baytin, 1994; Durali, 2007; Karakul, 2009). For this reason, many architects–planners–thinkers have shown interest in the theoretical framework of the subject such as in terms of ‘language of the pattern’, ‘spirit of the ground’, integrity’, ‘typo-morphology’, ‘operational history’ and ‘common memory’ throughout history and, as a result, they have developed new design approaches and methods (Altinoz, 2010, p. 19). On the other hand, today, attempts have been made to reproduce the concept of urban space in cities by considering the concepts mentioned.

The main focus of this paper is to add new touches to the areas that need to be reconstructed in the city without using the term collapse. The main feature that should be mentioned in the axis of analysing this studio work which was carried out in the 2019–2020 academic year as a pedagogical model, instead of confining the architectural studio in a relationship that offers limited relationships such as the criteria of construction (harmony–contrast–interpretation–imitation) in the historical environment, is to recognise that it has evolved into a learning environment that enables the development of new, holistic and context-defining design insights (Saglam & Tavsan, 2019, p. 52; Zeren, 2010, pp. 65–68). This means creating a form of referencing that is shaped by a case study in design. The next section focusses on the methods and concepts that form the starting point.

2. Method

Although the architectural studio offers a research area for dealing with pedagogical models that are diversified in terms of content and milieu, the constant point in current experimental approaches is the acquisition of design knowledge and the elaboration of the design process. Moreover, when new buildings are added to a historical environment, the situation turns into the development of design concepts as well as the ability to design. Design, by definition, is an act that should be described in terms of criteria such as public acceptability, appropriate scope and exploratory potential, and should be addressed with regard to its teaching aspects, creativity, ideas and goals (Galle, 2011, pp. 93–94). The studios where such an act is realised are mostly accepted as creative environments. For example, according to Paker Kahvecioglu (2007, p. 17), the design studio is not only the place where architectural information is transferred in terms of the use of existing stereotypes and templates, but also a place which explores the use of information in a productive environment for the production of new information and ideas. If the issue is brought to the new building axis in the historical environment, templates such as harmony–contrast–interpretation–imitation as found in the widespread literature draw attention. The creation of new contextual expansions, which run parallel

to these, is based entirely on a good reading of the field, means mobilising the creativity and exploratory potential of the design studio.

The basic method of the new building design studio in the historical environment in which paper deals with consists of creating a reference style shaped by a case study. On the other hand, it is an important input for the studio to discover the spatial arrangements of an urban space with traditional stratification by students and for them to subject it to analytical questioning. In one aspect, the essence of this input also includes an intuitive analysis of the reading practice of the hidden meanings of the traditional city's spatial track. This directly refers to the functionality of the 'Sensitivity Horizons' issue, in which Weiner (2006) outlined five critical horizons for a conceptual architectural education and, as Weiner said, recognising the effects of positive thoughts, such as sensitivity, fostering creativity. In summary, in the context of the study, concepts such as case study, design information and referencing were used as the starting point to remove the method from the templates, and to implement a context-defined practice. For this purpose, a main road known as Hollukluk Street in Sivas was chosen as the study area.

2.1. Historical path and location of the research area

Hollukluk Street is located in the centre of an urban space which was known as the 'Field of Bezirciler' in the Ottoman period. The Bezirci field is in an area bordered by the Agadegirmeni (Akdegirmen) neighbourhood, as it was known in the 17th century, in the Gokcebostan neighbourhood (Demirel, 2006, p. 45–46). It was understood to have been established at the beginning of the 18th century in the area between the Salpur Gate and the Cancun Gate in the north of the city. Subsequently, Hollukluk Street emerged in the 19th century as part of the traditional urban texture. Since the second half of the 19th century, the mansions, defined as a row sequence, have strengthened the urban prestige of the street. On the border where the Akdegirmen neighbourhood and the Gokcebostan neighbourhood intersect, there is a concentration of traditional Sivas houses; in the street, examples of traditional house are mostly located on the western side of the street, that is the area limited by the Akdegirmen neighbourhood. A restituted interpretation of the setup of the street at the end of the 19th century is considered, starting from the corner of the Catalpinar Mosque located on the border with Alibaba Street, the street consists of mansions, which continues to the border of the area known today as Muttalip Efendi Park, and extends to the location known as the Seyrantepe neighbourhood. It is stated that the name Hollukluk Street is due to Holluk Hill, which is a soil specific to Sivas, located here (Uredi, 2006, p. 191) (Figure 1).

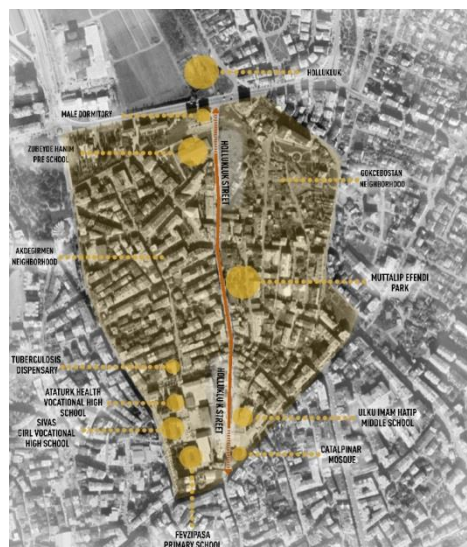


Figure 1. Hollukluk street and its environ

Today, the north side of the street ends at Mehmet Akif Ersoy Street. The street was opened in the 1980s beginning with a small stream bed. Starting from this point, a narrow section of the road goes to the north of Muttalip Efendi Park, right next to the stream, and slopes downwards to the corner where the Zubeyde Hanım Kindergarten is located. We can say that today the border of the traditional pattern of Hollukluk Street, which underwent a topographic change after the 1980s, is in the axis range starting from the opposite corner to Catalpinar Mosque, continuing to Muttalip Efendi Park. At the same time, Hollukluk Street, which has a linear axis bordered by Mehmet Akif Ersoy Street in the north, and the Catalpinar Mosque in the south, opens to side streets, which are mostly made up of residential buildings. The most striking public structure in addition to these residential buildings is the Ulku Imam Hatip High School. This building was built in the same area as the Ulku Primary School which was built in the 1960s, but collapsed recently. In Bezirci Street, located to the west of the street, there is the new Ulku Primary School and the Ataturk High School and a Tuberculosis Dispensary (1958). There are the Girls Institute and the Fevzi Pasha Primary School buildings. This is called the district of schools and is included in the traditional urban texture with the use of rational architectural extensions. Most of the traditional houses, which are the product of the characteristic typology that existed in the last quarter of the 19th century, have been restored in recent years. On Hollukluk Street, an area where dwellings known as ‘traditional Turkish houses’ are concentrated, the buildings are used by non-governmental organisations and associations (Figure 2).



Figure 2. Location of the street and traditional houses on Hollukluk Street

It should be noted that Hollukluk Street is the last example of modernist aesthetics and modernisation practices in the city. Although modern public buildings penetrated with modern public structures, such as the Ulku Primary School, the Ataturk Anatolian High School and the Tuberculosis Dispensary, the area preserved the texture of the traditional house morphology from the Akdegirmen District until the 1970s. We can even say that, thanks to this situation, Hollukluk Street is the only main road in Sivas where traditional houses are located in a way that creates singular and multiple environments. Unlike traditional houses that remain scattered and independent in the urban space nowadays, the traditional houses on Hollukluk Street have remained to form a remarkable traditional texture. Consequently, Hollukluk Street is the area with the most data on a street scale when evaluated in terms of the morphological, contextual and semantic expansion of traditional house texture in Sivas. On the other hand, the later penetration of modernisation practices to Hollukluk Street, and the disintegration that occurred during the period when the area started to cope with modern practices, caused the artery to become a less uniform built environment. Accordingly, it is necessary to carry out a rehabilitation process in an area that displays a cramped and chaotic appearance due to the emergence of new constructions today (Figure 3).



Figure 3. Hollukluk Street and its chaotic appearance today

2.2. Conceptual framework of studio practice

Firstly, in terms of studio practice, the students were asked to identify problem areas with regard to the housing texture, and to suggest improvements to the area by reading the built environment. Defining context means producing design information. According to Cross (2001, p. 54), the design knowledge is the knowledge of the artificial world and how it will contribute to the creation and maintenance of this world. Some aspects are intrinsic to design effectiveness, while some are intrinsic to the surrounding structures. To make the existing built environment understandable, a case study was carried out, depicted by place and time.

In using this method, there is a search for a description and a solution to an architectural problem, the choice being entirely up to the student. Defining a problem, producing design information from the built environment and suggesting a solution are the stages of the context-defined method. According to Akin (2002, p. 415), the architectural problem constitutes a series of factors that address the ways of making, such as visual attraction, mechanical inclusion or structural integrity. This means that the problem to be identified by the student will be produced from the built environment itself. For example, the ‘traditional Turkish house’ on Hollukluk Street, which offers a fragmented appearance, stands as a memory image that has lost its contextual integrity within the current situation. This position, which is singular in urban spaces, resulted in the emergence of new construction routes around the old houses. Oxman (2004, p. 65) emphasises that design teaching is about building problem types and designing theoretical issues. Thus, in this study process, the need to reframe old houses surrounded by new construction emerged as a problem, and the way of producing design information during the design process was based on a theoretical scheme such as referring to an existing context.

Solving the described architectural problem means creating a design output. Thus, the architectural product is the provision of a potential solution with regard to a given architectural problem, with the architectural process being described as a useful procedure for solving the given problem (Akin, 2002, p. 415). The process is complemented by the potential outcome that takes shape in terms of the architectural product through design knowledge. This produces design information through shaping the problem. Design knowledge based on decision-making in architectural design is characterised by cognitive and affective effects (Tzamiir & Churchman 1989, p. 228). The design process that develops by organising, classifying and analysing relevant information turns it into design decisions. After ongoing iterative and leap-forward processes, such as trial and error, desires and conflicts, the architectural design emerges (Goldschmidt, 1983, p. 8).

Another concept that is the subject of context-defined practice in the method axis is referred to as in the existing context. Architectural product or design output is a contextual–functional–formal organisation. Formal production with regard to a new building in a historical environment usually involves a limited and very schematised template. In this method, in which the exploratory potential of the studio was activated, the development of a design concept was prioritised instead of using the repeated adaptation–contrast–interpretation–imitation template. For this purpose, the design information to be produced from the context in the context-defined fiction has been obtained by reference to the existing built environment. According to Goldschmidt (1998, p. 266), the architectural reference can be any building, part of a building, a building system and building components; the references that have to carry meaning represent examples of known designs that serve as topics of discussion that can be used in design reasoning. Thus, taking reference, which is used as a design tool in the method, helps to read the built environment relations and establishes a bridge between the old and the new.

2.3. Data collection tools and procedures

In this studio practice, data collection tools are directly based on documentation procedures. There are two distinct ways of carrying out the documentation procedure. The first rests directly on *in situ* studies, and the other is to search for archive sources. *In situ* studies involve photographing, analysing street texture and undertaking a building survey so as to develop an awareness of the current situation of traditional houses on the street under consideration. When *in situ* studies are complete, archive sources are investigated. Such an investigation is conducted by students in the local public establishments. Thus, several records, such as architectural drawings, are obtained during this procedure. If traditional houses do not have any drawings such as plan, section or elevation, drawings of the current situation are made by the students, and these surveys are employed for their projects. In particular, section drawings and silhouettes are needed for the purpose of illustrating the relationship between the old and the new. In addition, old photographs of the city are obtained from

the web portal and local magazines, such as *Hayat Agaci*, which is well known and famous in the locality. These photographs are analysed in detail, and general implications with regard to the city's appearance before the 20th century are deduced. Finally, narratives about the Holluk are searched for. All these data are brought together with the result that Hollukluk Street is inserted into the context of old the city. After data collection and other relevant procedures, studio projects are revealed. In the next section, findings from the study are shared.

3. Results and discussion

Traditional Sivas houses located independently and singularly on Hollukluk Street are read as memory images within the existing built environment of the city (Figure 4). This reading has been clarified with studio work carried out in the 2019–2020 academic year. An experimental study on new building was constructed in a historical environment by using the reference method as part of the context-defined practice. Accordingly, design insights have been developed that refer to the entrance axis, infiltrate, take advantage of the horizontal and vertical lines of the mass and refer to the tectonic components.



Figure 4. Old view of Hollukluk Street (photographs of Sivas [Sivas resimleri], 2020)

Referencing the entrance axis means quoting from a characteristic mass component on the entrance line of the building under consideration. This characteristic component is the upper floor pattern that shapes the massive arrangement and the facade of the traditional houses of Sivas. This is sometimes cross-border, sometimes in two directions and sometimes in one direction. This traditional building component, which has a dynamic effect on the facade, creates a distinctive architectural language, especially in terms of the entrance axis. This component was largely used in the new building design developed in the studio. For example, this was done by removing an existing apartment building located between two traditional houses on the street. This method, which provides suggestions that the new building should function as a 'Handicraft Workshop' which contributes not only by providing a new touch but also to the improvement of the street silhouette (Figure 5). The output of the design is the inclusion of the geometrical sequences of the traditional dwellings and of the exit mechanism of the entrance axis. This provides the shaping of the shell in the new design. By utilising the modularity of the window openings, a modular skeleton was designed in the new mass assembly, and the mass organisation was completed by providing a balance between solid and void. In this modular system, the entrance axis pattern, copied from the traditional dwellings, has been added, and continuity is provided along with the street silhouette.

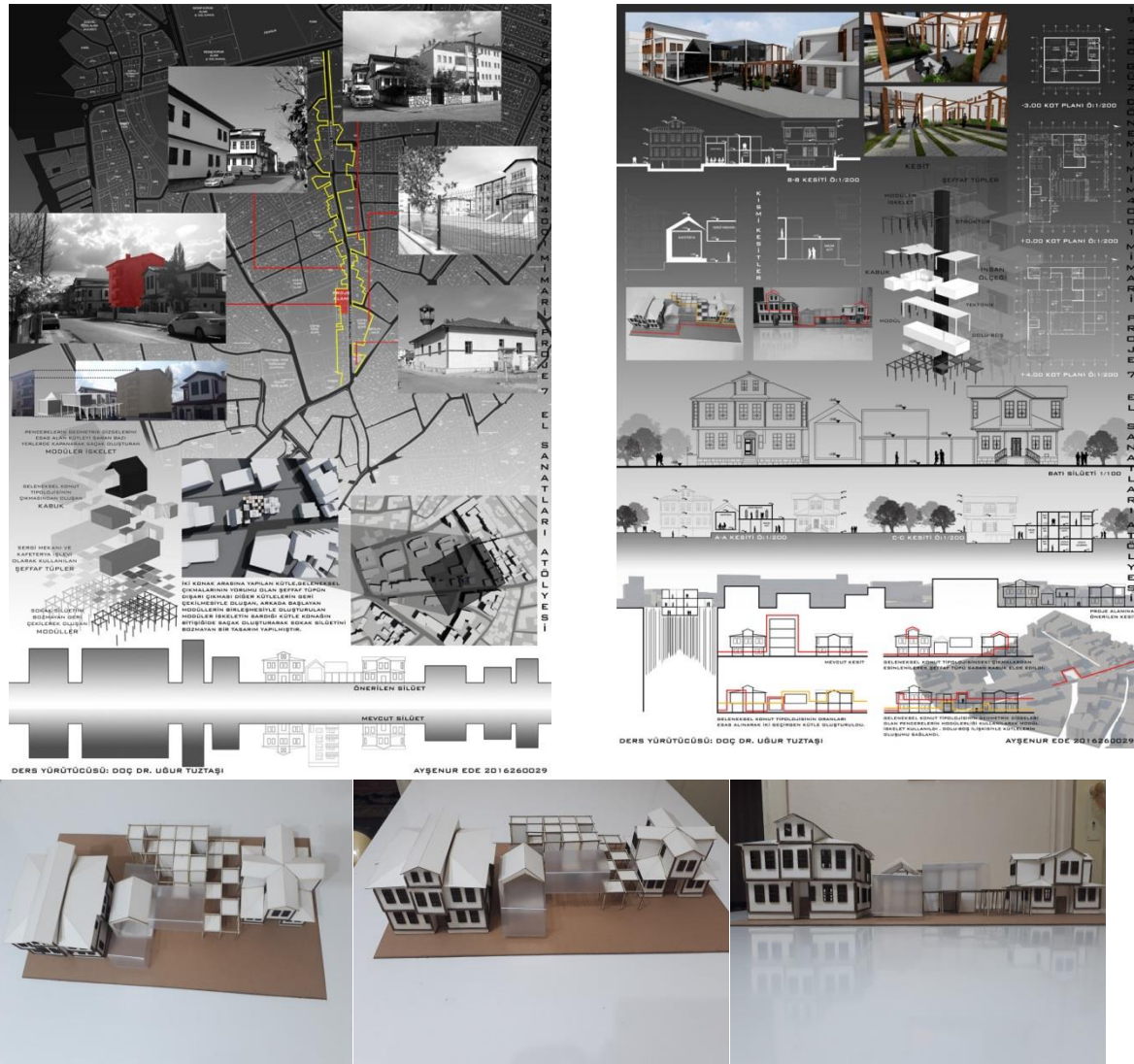


Figure 5. Handicraft workshop project

The other project, which relates to the entrance axis, located between the two traditional residences with a similar attitude and proposed a 'House of Painter' in terms of its new design function. The House of Painter was created by abstracting the cross scheme, which is located in the entrances of the traditional houses between which the new building is located, and which is also reflected in the planning scheme. While the new structure was positioned with the use of a highly harmonious architectural language, the formal arrangement also helped reduce the chaotic street silhouette (Figure 6).



Figure 6. House of Painter project

Another project, which came with the 'Handicraft Centre' proposal, led to the design of the new structure, again referring to the entrance axis. This project differs from the others at the exit source point. The triangle, which forms the entrance axis, emphasised the larger mass of the new structure. This formal mechanism, by connecting two separate prisms, envisaged a mass completion that creates continuity in the street silhouette (Figure 7).

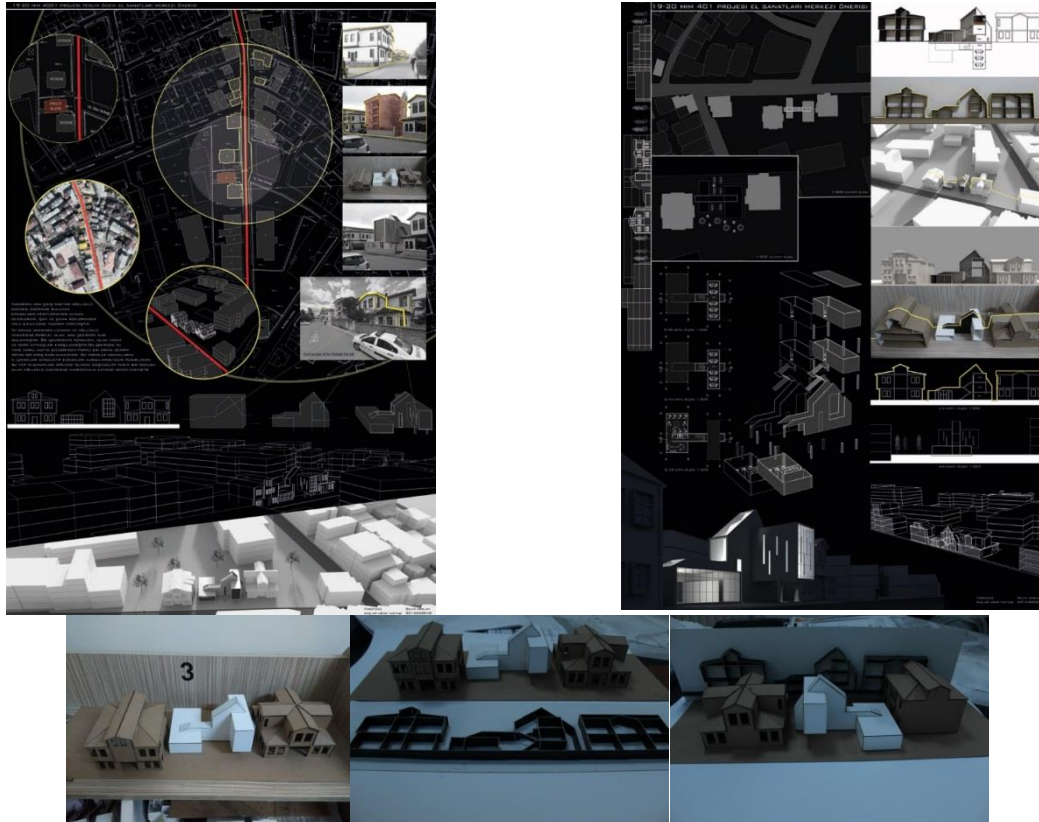


Figure 7. Handicraft centre project

In the last example, which incorporates designs regarding the entrance axis, a proposal for an exhibition hall has been developed. Again, by removing the existing structure between the two traditional houses, the area was cleaned up and a new form was designed with the help of the traces carried from the traditional houses between which it was placed. As part of the design information in the shaping of the new building, the gradual and characteristic mass finishing, which continues along the entrance axis of the traditional house, was used. Thus, a gradual and rhythmic forming language, consisting of prismatic bodies, appeared in the area (Figure 8).



Figure 8. Exhibition hall project

Another design concept developed within the scope of the new building in the historical environment has emerged to allow the new building to infiltrate. In this design conception, the existing texture in an extremely congested area was cleaned and replaced with more radical solutions. For example, the project, which was shaped by an office proposal, conducted a highly rational spatial analysis on a parcel of land with a narrow section and different dimensional relationships. In the project, the new building has been developed by focusing on the gaps in the existing built environment. The prismatic bodies forming the new structure have been shaped by the constructive marks in the horizontal and vertical directions and incorporated into the existing area (Figure 9).

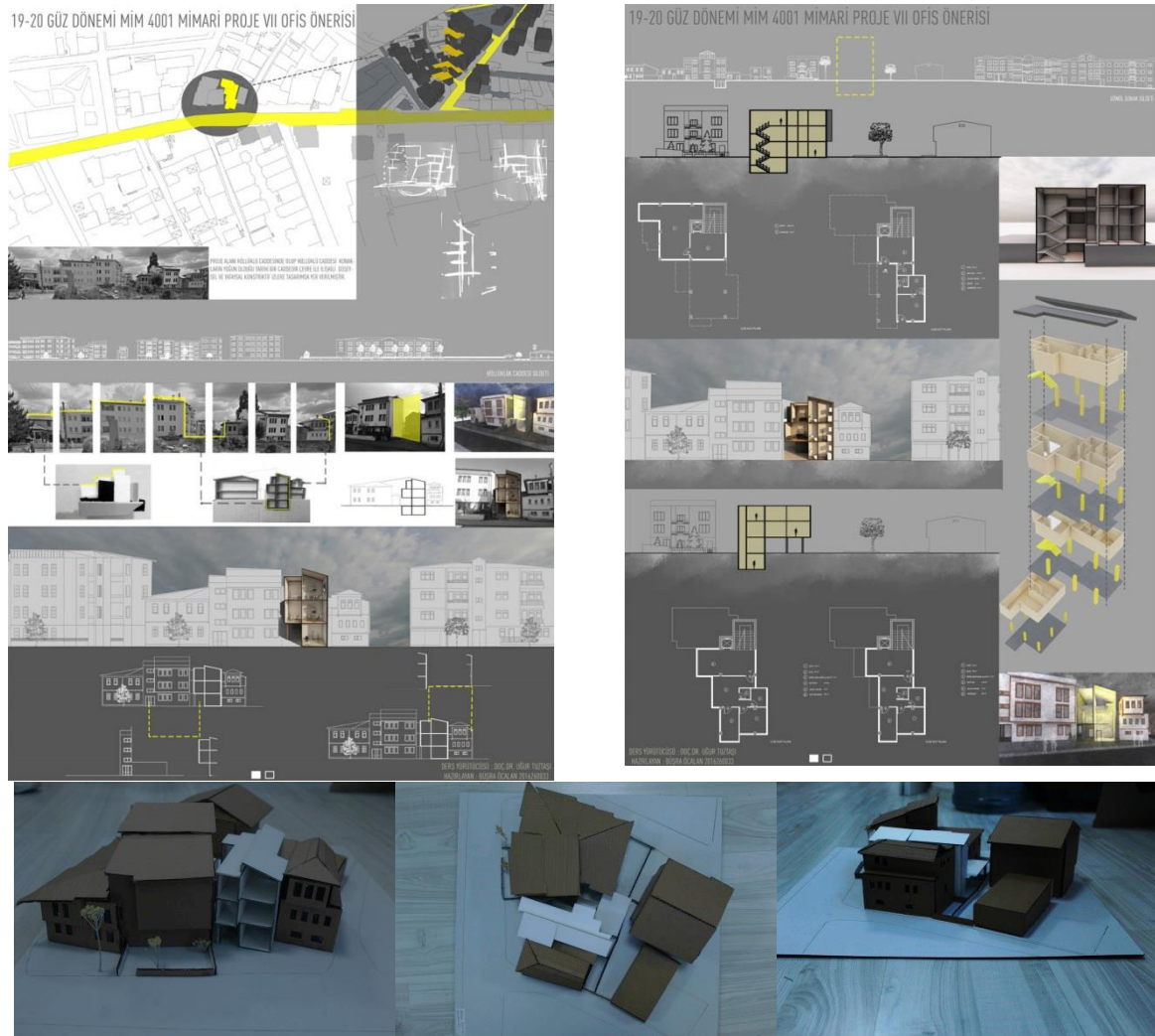


Figure 9. Office project

In the second design approach developed as an infilling project, another example proposes an 'Office' structure in the same area. In this project, unlike the other, a mass arrangement shaped by the parcel boundaries was designed. The shrinking and expanding surfaces in the mass show that infiltration can have a particularly dynamic effect. In addition to the formal boundaries resulting from the existing built environment, the image of the traditional house to the north of which the new building is to be built is replicated in the character of the facade (Figure 10).

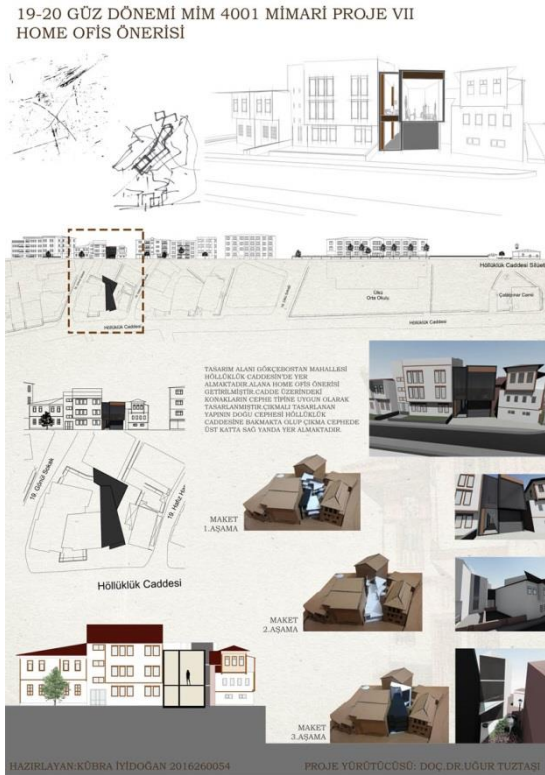


Figure 10. Another office project in the same area

The third design concept developed in the studio emerged by taking advantage of the horizontal and vertical lines of the traditional houses. The main method of producing design information in this design approach is to abstract the horizontal and vertical orientations on the facade, or to interpret the interior structure with the abstracted facade pattern in the context of cross-sectional relations. The design information produced from the existing context was thus used as a design resource in the new building. For example, in the project where a 'Radio Studio' building is proposed, the origin of the design was obtained directly from the facade surfaces of the traditional house in the area where it is located. The radio studio, which is located between two traditional houses, obtained its look by abstracting the horizontal and vertical axes lines of the facade surface of the two-storey building in the south and the one-storey building in the north. The formal layout of the project, which focuses on transparency and permeability, was created in terms of the cross-sectional relationship with the traditional houses next to it (Figure 11).



Figure 11. Radio Studio project

The design concept developed by making use of the horizontal and vertical lines of the traditional houses continued with the 'Nursery' project. The proposed building, which functions as a nursery, is located adjacent to two traditional houses. All design decisions with regard to the new building have been obtained from the facade pattern of the adjacent houses. As a design resource for the formation of the new building, the window ratios of the traditional houses, the angled eaves' and gradually separating the facade surface into three parts stand out. The separation of the facade surface of the two houses next door has contributed design information to the formation of the new building in three parts. In addition, the rise of the upper floor element, which is frequently encountered in traditional houses in Sivas, independently from the lower mass, and thus the change of planimetric setup and the entrance axis, led to the design of the middle mass being higher than the others in the three-piece new building proposal. Thus, the vacant area adjacent to the two traditional houses was evaluated and the street silhouette was improved (Figure 12).

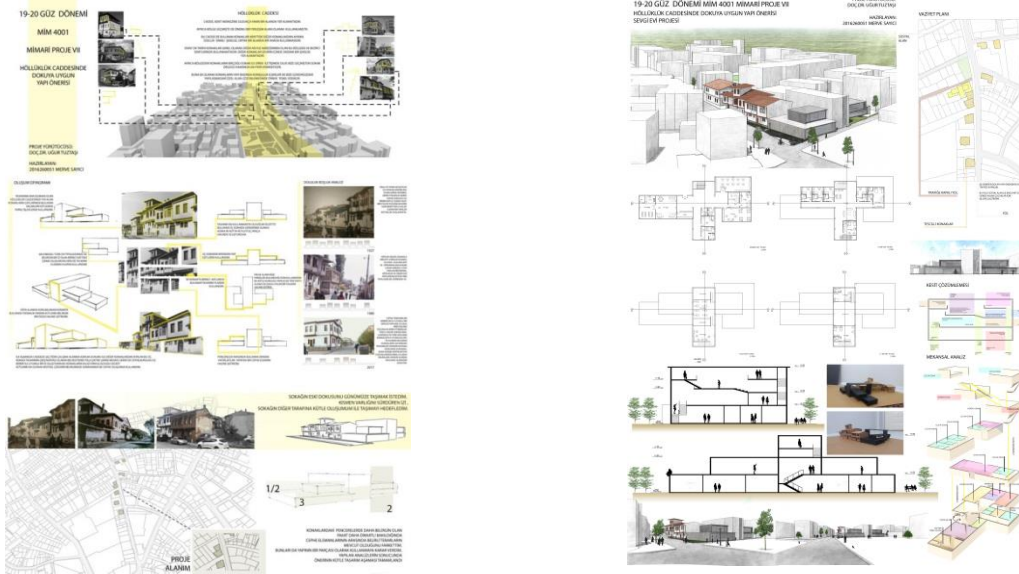


Figure 12. Nursery project

The project for a ‘Reading Hall’ to be designed in the same area as the ‘Nursery’, used the design information incorporated the new building by following the eaves’ traces and the mass ends of the traditional houses. Accordingly, the gradual completion and angled continuity of the roof trail interpreted with different searches led to the new design. Thus, the massive texture of the prisms that form the new structure is completed with gradual and angled occupancy-space relationships (Figure 13).



Figure 13. Reading hall project

The protruding mass ends characterising the entrance facade of the traditional house in Sivas is another example of the structural component displayed in the ‘Handicraft Workshop’ design. As an extension jointed in one direction onto the massive mass, this type of mass end differentiates the planimetric installation of the traditional houses, while also defining a characteristic vertical extension on the entrance facade. Located in the new building just adjacent to a traditional house, this element has become the main design element that shapes the middle axis of the mass, similar to that of the traditional dwelling. Thus, the entrance axis of the new building is shaped similarly to the structural elements that make up the entrance axis of the traditional house. In addition to this context-defined reference cited as design information, the cross-sectional relations of the traditional dwelling were also used in the new building. The interior layout of the new building and the sectional diagram of the traditional house were brought together and the angled linear extensions, repeated from the facade, were transferred to the interior of the new building. The third design insight, feeding from the horizontal and vertical lines of the traditional houses, has shown that with this project the sectional relations can also be used as design inputs (Figure 14).

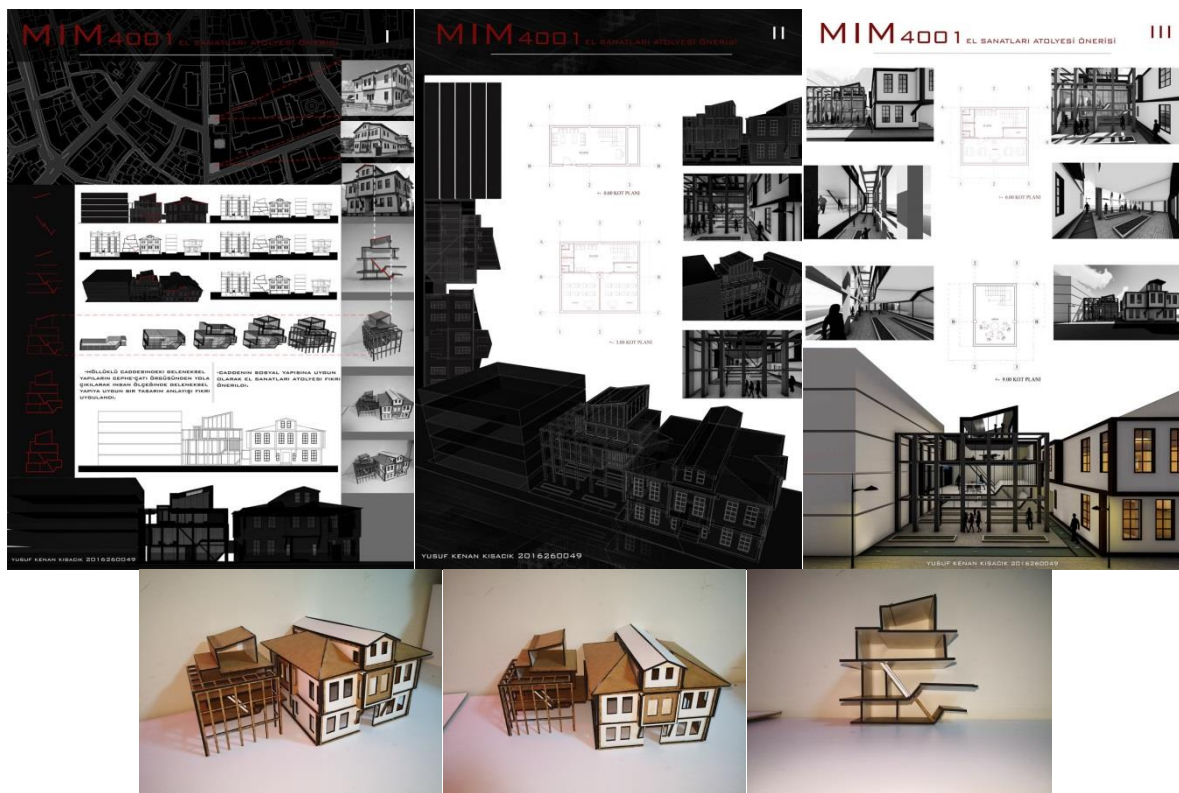


Figure 14. Handicraft Workshop project

The project with regard to a ‘Botanical garden’ on Hollukluk Street tried to create an abstract imagination by reinterpreting the horizontal and vertical lines of the traditional houses. In addition, horizontal and vertical lines copied from the facade are associated with the interior sections of traditional houses. Despite all its massiveness, with its formal arrangement and material texture, the proposed new structure is positioned as a permeable structure between two traditional houses. Another difference, in terms of the starting point of the new building, is that it combines the vertical axes on the facade with the horizontalness of the flooring lines in the interior. The coincidence of the sectional relations forming the interior with the horizontal and vertical lattice forming the entrance facade shows the outcomes of the search for design information. The new structure, which also helps

to improve the street silhouette, is shaped to incorporate structural components such as the entrance niche in the traditional dwelling, the eaves' trail, and the characteristic mass finishing that emerges from the mass and differentiates the planimetric setup (Figure 15).



Figure 15. Botanical garden project

The fourth design concept developed in the studio is to take reference from tectonic components. Triangular forms constitute the formal focus of the new building which functions as a 'Dreams Workshop'. The wooden carcass system, which recreates the direct structural pattern of traditional houses, is abstracted and used as design information in the new building. The triangular shape of the roof covering, copied from the traditional dwellings, was transferred as a tectonic component to the interior pattern of the new building. Thus, the horizontal and vertical lines on the surface of the facade were interpreted and the interpreted components were placed directly in the interior of the new building. This construction, which refers to a tectonic situation as a section relationship, has emerged as a design input that enriches the interior of the new building. In addition, a wooden construction was designed as a tectonic component in shaping the new structure. This new wooden construction is adapted from the wooden frame system of the traditional dwelling (Figure 16).

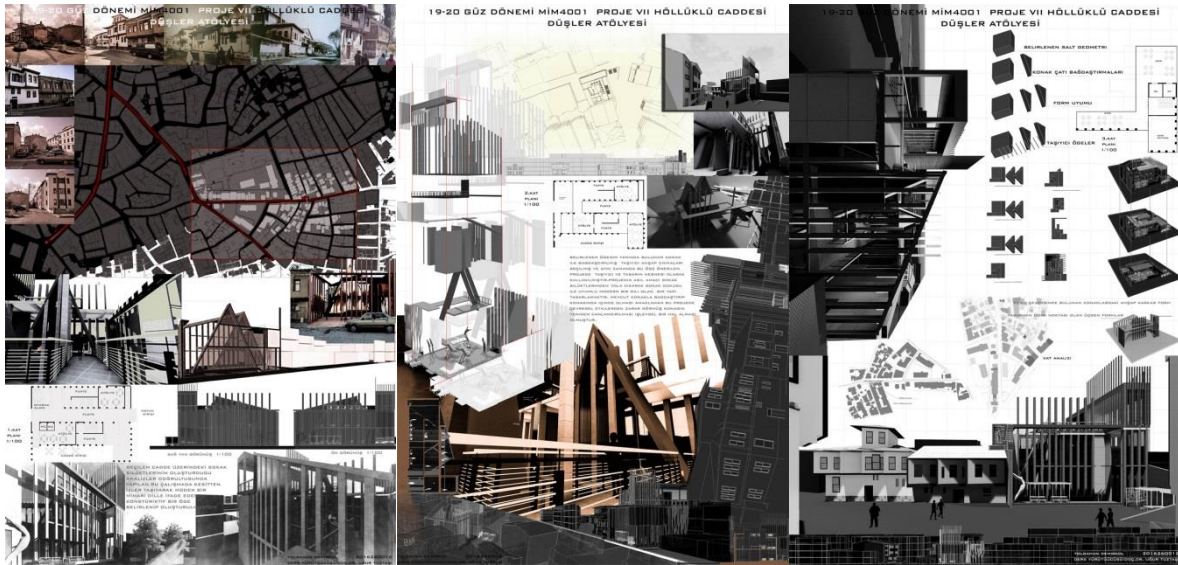


Figure 16. Dreams workshop project

At this point, a discussion between the studio work and other relevant literature is appropriate. Today, Holluklu Street consists of a number of traditional houses, alongside other buildings which have not been designed to match the historical structure of the street. However, Holluklu Street is a unique sample in terms of the historical environment of Sivas. In this context, the notion of new building design in a historical environment is analysed in terms of the structure of Holluklu Street. In the relevant literature, it is generally emphasised that new building design in a historical environment should be derived based on the concept of adaptation–contrast–interpretation–imitation. These notions are provided as design approaches. For example, a study which focuses on studio practice in a historical environment presents a general literature on this issue, and defines general design criteria. This sample study is developed on the axis of conservation and sensitivity to historical environments (Korumaz & Ozkaynak, 2019). Another relevant study is about contemporary annexes in a historical environment and deals with a comparison between annexes in historical environments and formal and notional criteria. The study also deals with design criteria with regard to historical environments and, concerns formal design criterions such as scale, highness, ratio, addition place, material, colour and silhouette (Saglam & Tavsan, 2019, p. 53). Contrary to these studies, spatial memory is analysed by the students, and in this studio practice fundamental elements are revealed with the intention of forming new buildings on Hollukluk Street. In addition to spatial memory, a new design concept is suggested for Hollukluk Street, and this is described as taking reference during the studio practice. The distinction of this study is its attempt to distinguish the design content of traditional houses which are typically similar to one another. In particular, prominent features of the traditional houses such as entrance axes and L or T form at the end of the mass, are explicit images which need to be taken into consideration. In addition, the street silhouette and the transition between the old and the new are taken account of in this study. Thus, the street scale is recreated as well as that of a single building. As a consequence, as a limited comparison, it can be said that the studio practice with regard to Hollukluk Street makes use of a resemblance with the general literature in terms of notional base and grasp of historical environment. However, this study also offers a distinction in terms of formal schemas that are indigenous to the historical environment of Sivas and to a new educational practice in the studio.

4. Conclusion and recommendations

This study, which focuses on new building designs in a historical environment, shares the outcomes of a studio production. As a pedagogical model, this study questions the concepts of new building in the context of design education in a context-defined practical axis. The studio work proposes the creation of a design concept that defines the context instead of using templates such as harmony–contrast–interpretation–imitation in design. Four basic orientations were identified in the design outputs of the study. These can be expressed as reference to the entrance axis, to infiltrate, to make use of the horizontal and vertical lines of the mass, and to refer to the tectonic components.

Accordingly, all examples of new building designs based on the entrance axis have produced the sectional and linear dynamics found on the facades of the traditional houses as design information. This design information, which was transferred to the new structure, was used to emphasise spaces with special functions in shaping the mass, and contributed to the spatial harmony between the interior and the exterior in terms of a new formal arrangement of prisms. This information, gleaned from the context, also helped to improve the existing street silhouette.

The second design concept developed in the studio has emerged as one of infiltration. This design concept, which made use of a very limited space within the existing built environment, incorporated two forming practices. The first of these was an attempt to display a rational attitude with the incorporation of prismatic bodies common to the area, and the second was to create a narrowing and expanding mass formation regarding the formal arrangement of the plot.

The third design concept aimed to take advantage of the horizontal and vertical lines of the traditional houses. The structural components, which are the basis for abstraction and interpretation in terms of horizontal and vertical directions, appeared as entry axes and eaves' trails. In addition, the partitioning style of the entrance line was used as an input in the new building design. The most striking feature of this design conception is the coincidence of the interior sections and the partitions of the entrance facade. By using the linear relationships obtained from these in shaping the new structure and differentiating the material options, a restoration of the street silhouette was obtained.

The fourth design concept focuses on the constructive relations of the traditional houses. In this design concept, which relates to references from the tectonic components, the new structure is shaped directly by the carrier components of the traditional houses. In this creation, abstraction and interpretation stand out as important design tools.

As a result of this studio work carried out in the 2019–2020 academic year, a new perspective has been brought to the new building design in a historical environment. Abstraction was frequently used as a design tool in the studio and design information was incorporated in terms of the context. Design information produced from context-defined practice was used as the constituent elements of the formal setup in the new structures. The development of new design insights in a historical environment has not only diversified the search in terms of mass design, but has also contributed to the improvement of the street silhouette within the existing built environment.

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