

# ALANYA: NAUTICAL / AQUATIC EXPLORATION and PRODUCTION CENTER



NAU  
TICAL





**ID Bilkent University Department of Architecture  
ARCH 401 Fall 2018**

**Studio Instructors:**

- Section 1- Glenn Terry Kukkola (Course Coordinator )  
Section 2- Jesus Alvarez Espinoza  
Section 3- Yiğit Acar  
Section 4- Gökçe Ulusoy  
Section 5- Meral Özdengiz Başak

**We'd like to thank:**

Gülgün Kabaoğlu and Zehra Tulunoğlu from KA.BA,  
Kumru Arapkirlioğlu and Hatice Karaca from Bilkent LAUD.  
for their support regarding site information.

Namık Erkal Günay for his inspirational lecture: On Tersâne

Ahmet Gürel, Aysu Berk, Ayşe Henry, Berna Tanverdi, Beyza Onur,  
Cem Korkmaz, Ensar Temizel, Erald Varaku, Eren Başak, Gülşah Doğan, Haluk Zelef,  
Hasan Okan Çetin, Hatice Karaca, Hazel Özrenk, Irmak Görgen, Selen Sarıkulak Bal,  
Didem Yılmaz Şeker, Aybüke Deringöz, Gülnar Bayramoğlu Barman, Ozan Demirel,  
Ömür Özger, Bülent Altay, Başak Kalfa, Ayşe Henry, Bülent Tokman,  
İnci Kale Basa, Kadri Atabaş, Leyla Etyemez, Maysam Foolady, Melih Cin,  
Müge Durusu, Nesli Naz Aksu, Onur Yüncü, Pınar Aykaç, Segah Sak,  
Sena Kayasu, Yavuz Baver Barut and Zeynep Uysal.

for their support in interim and final reviews.

**Design and Editing of the Book:**

Yiğit Acar



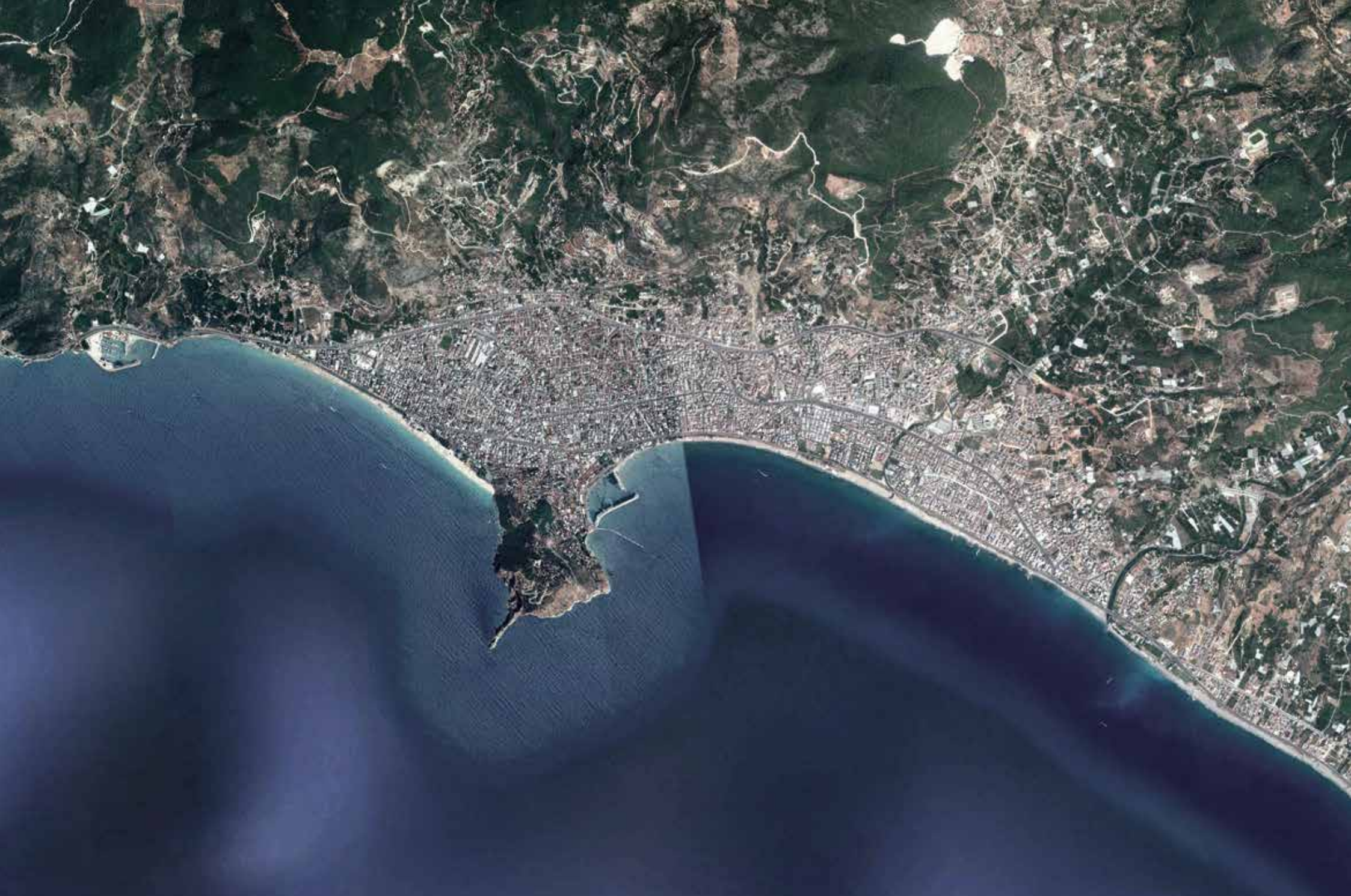
# DESIGN BRIEF

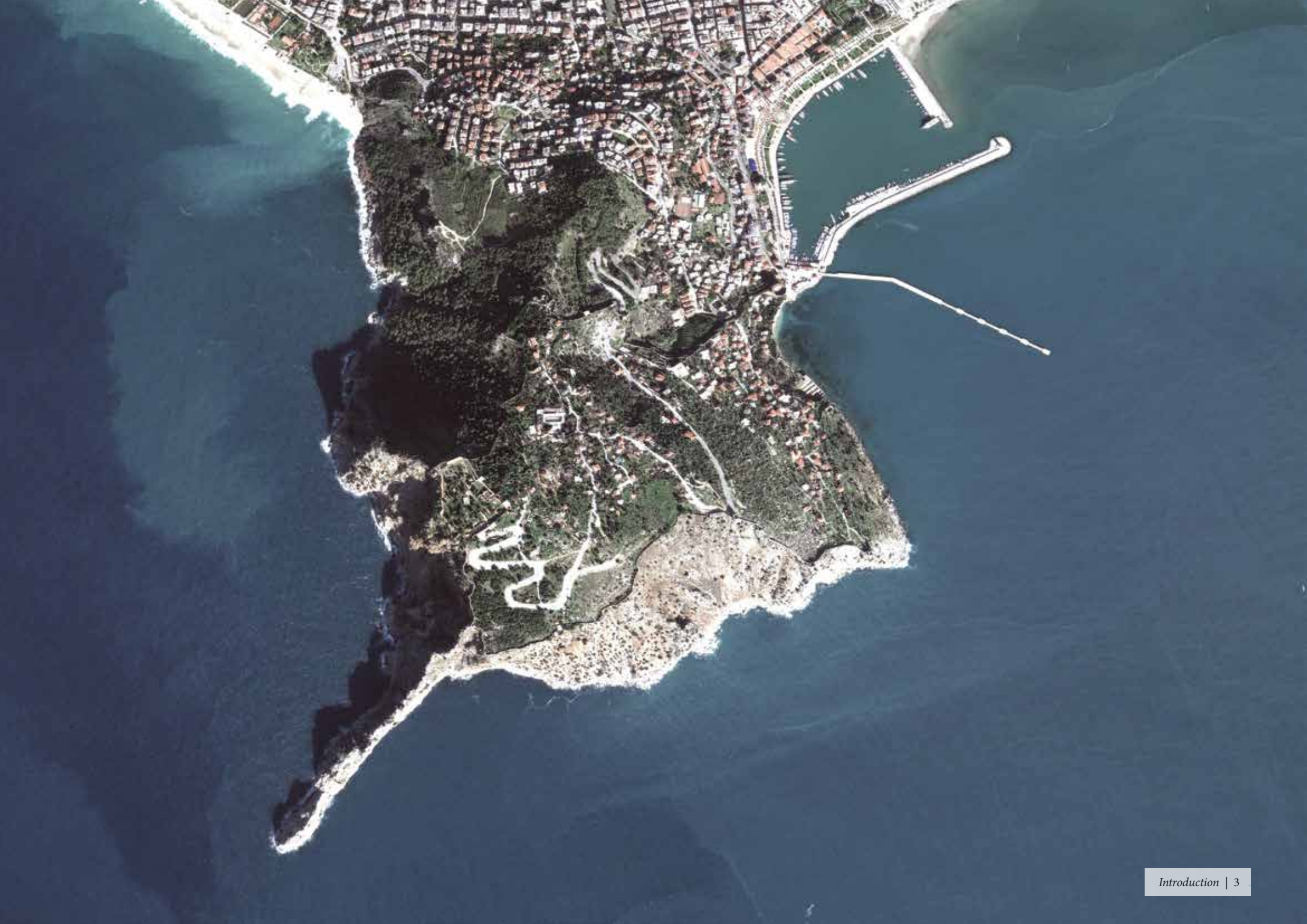
## **Technology, Integrated Process Design and Conservation Alanya: Nautical and Aquatic Exploration and Production Center**

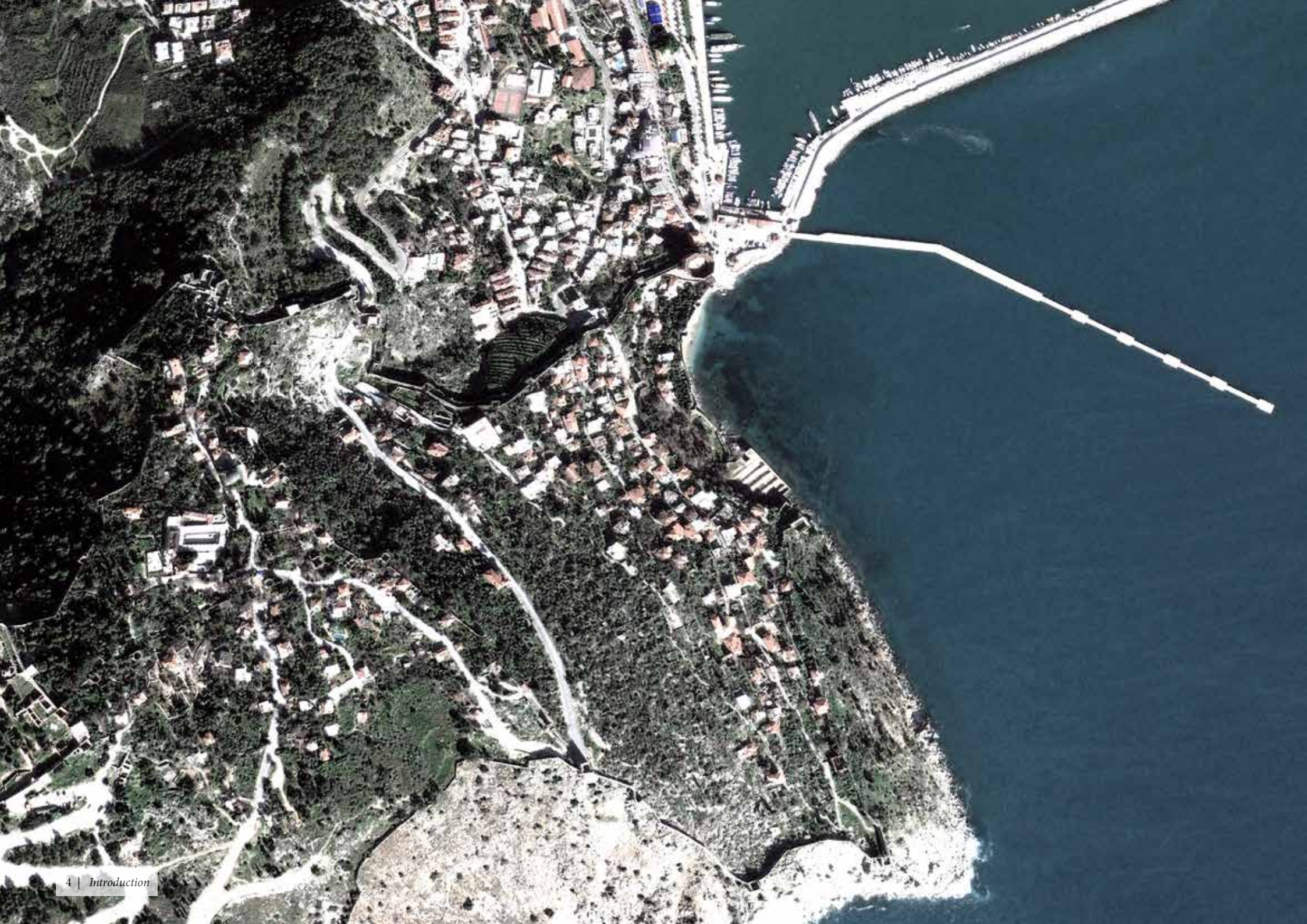
ARCH 401 Design Studio is intended for students in the fourth year Architecture program, and focuses on Architectural design, technology, integrated design, historic preservation and context. The design studio engages some of the traditional stages of design development such as site analysis, conceptual and schematic design, and design development inclusive of programmatic requirements. The design process in some ways depart from traditional methods to also take into consideration design decisions which are usually made later in the traditional approach, such as the early selection of building systems and technology. It also strives to engage new technology both in the digital modeling of the architectural design and building technology available. Building forms and their functions are in part derivative of the building program, but also are derived from the type of building systems chosen with strong inclination towards sustainability, efficiency, historic conservation, contextual integration, and overall building quality. In addition there is a concerted focus on Architectural conservation and contextual design which respects the unique qualities, historical and cultural heritage of the site. Quality design therefore includes an early process of selection and decision making along with the methodology of the design schema.

The building designs reflect an integrated design process making use of building technology and building sustainability as well as sensitive consideration to the historical and cultural value of the context. The expectation of the students is to go beyond schematic design presentation, to detailed design development, where the early decisions made on what design methodology to use that embraces Genius Loci, who the building is for, what to build with, how to build, and how the building is to perform and function, have been already been made, and hopefully minimize the problems that need to be resolved with the design at this developed stage.

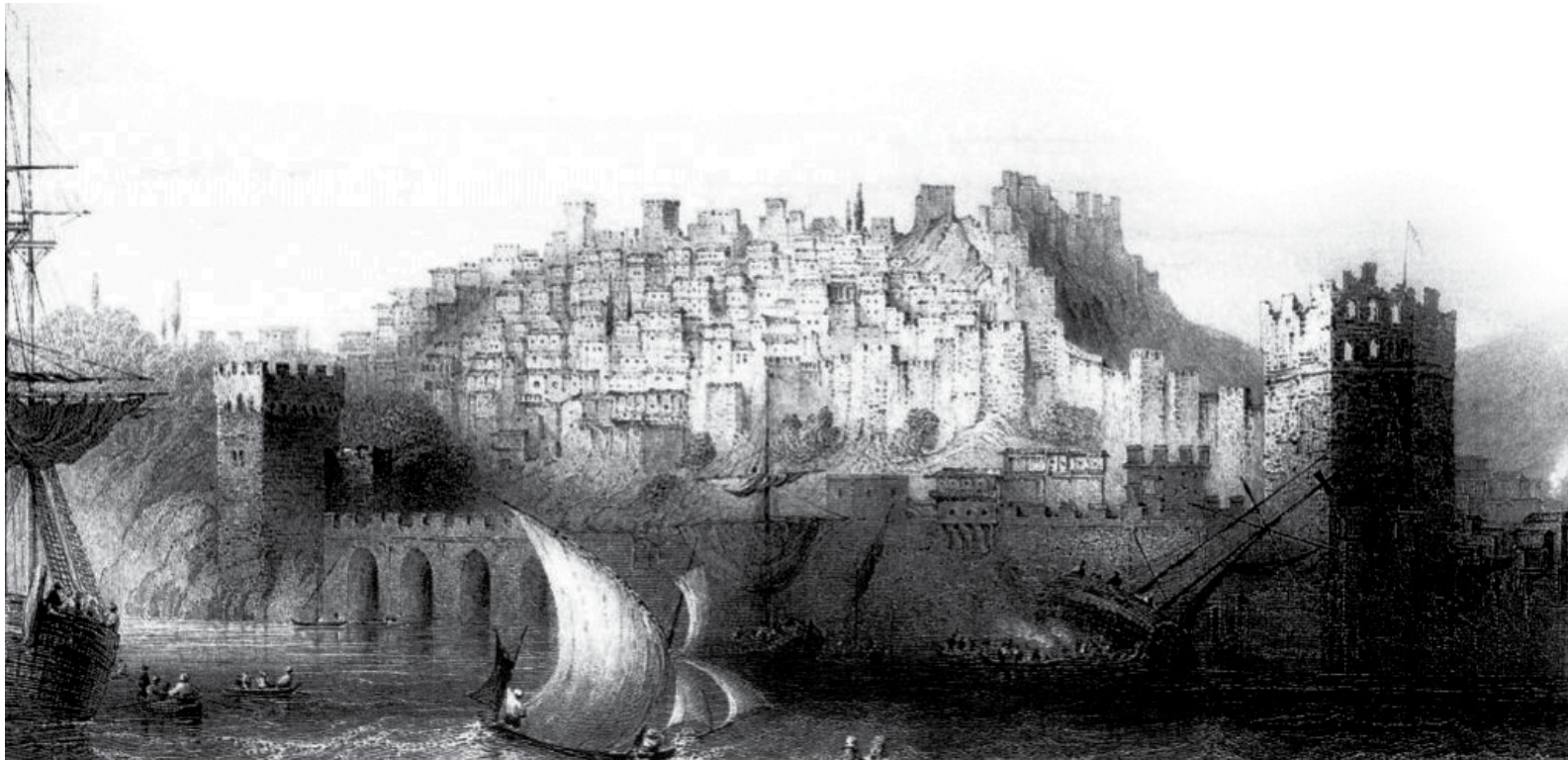
In 2018 fall semester the building design and program was for a Nautical and Aquatic Exploration and Production Center, and the hypothetical site was the shoreline and historical features of the seaside town of Alanya. The studio process included a process of local site selection, providing strong justification for the specific location of buildings, program and orientation taking into account, present and historical context, land utilization, preservation, orientation, and interrelatedness to the landscape as well as exploration of concepts of promenade on the edge of land and sea.



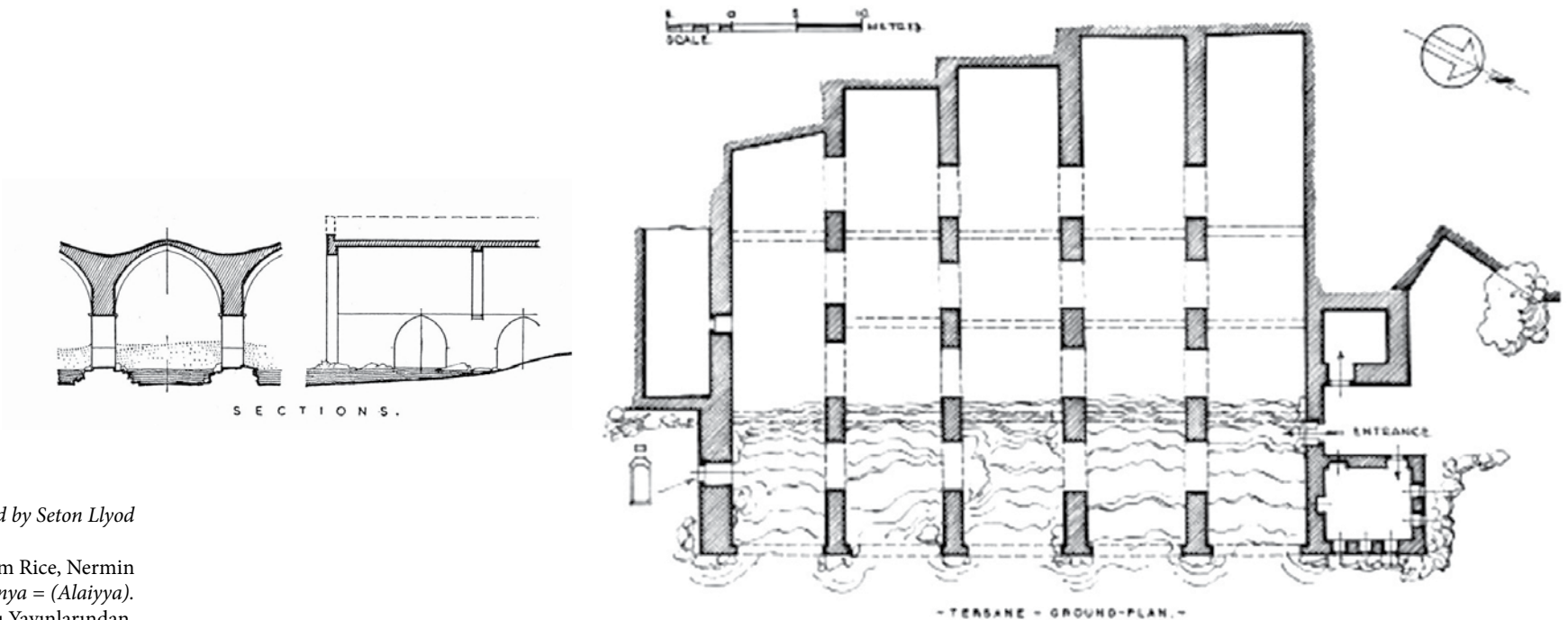
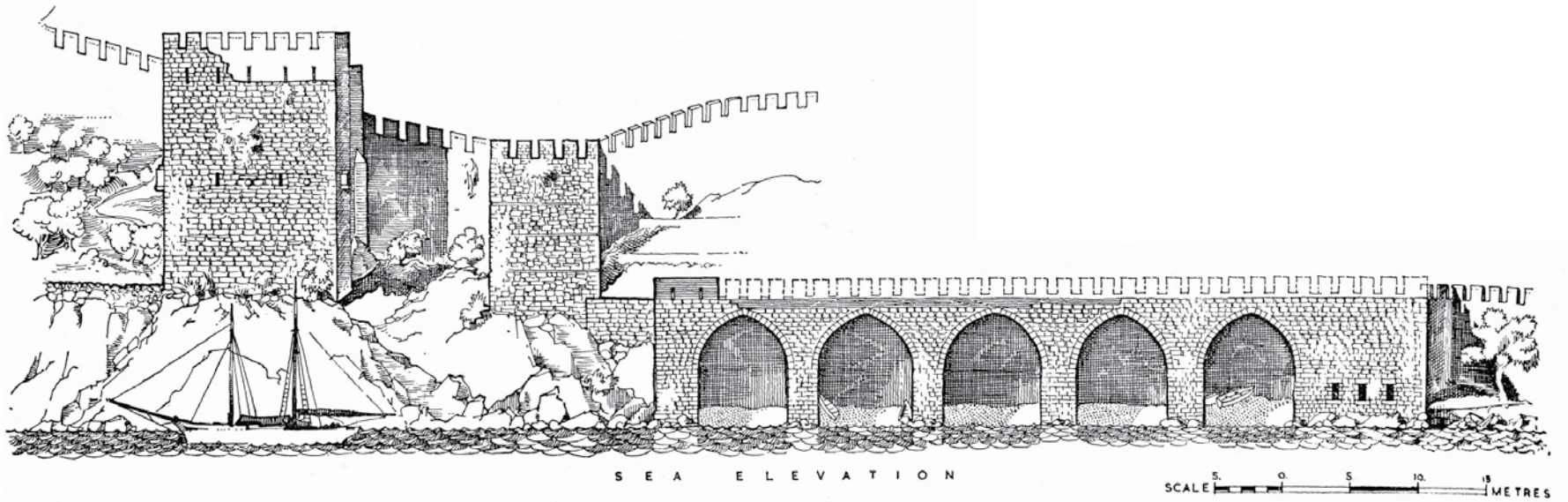






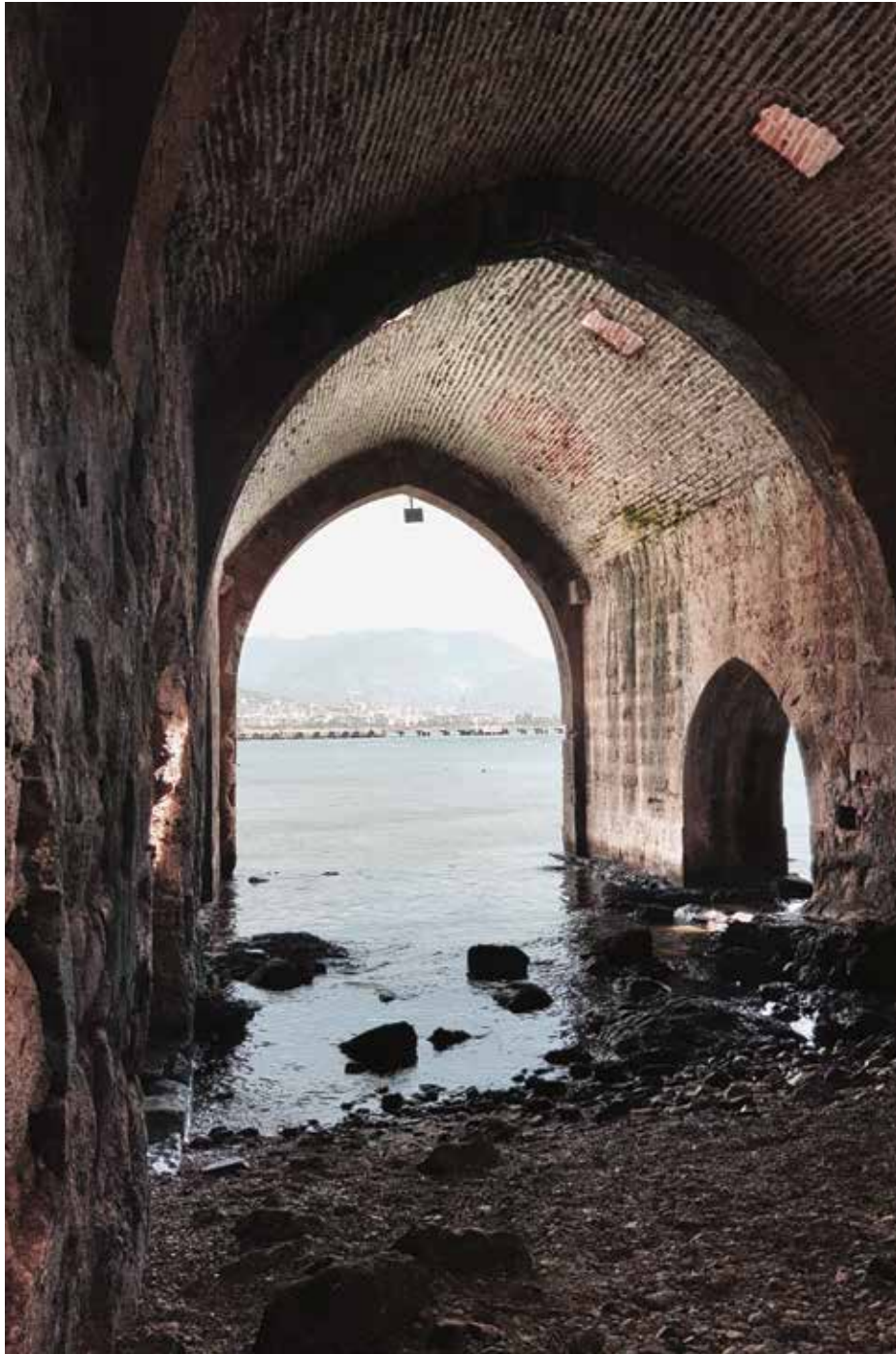


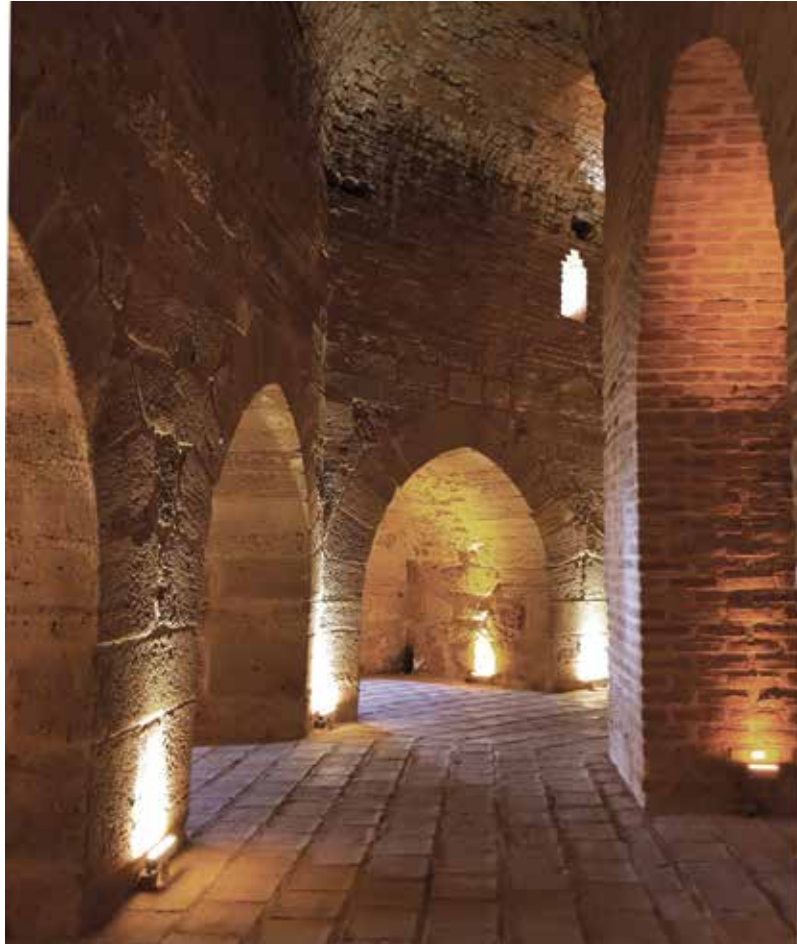
*Engraving of Alanya Citadel by W.H. Bartlett,  
Carne, John, W. H. Bartlett, and William  
Purser. 1839. Syria, the Holy Land, Asia Minor,  
London: Fisher.  
<https://archive.org/details/syriaholylandasi-01carnuoft>.*



*Drawings of the Shipyard by Seton Llyod*

Lloyd, Seton, D. Storm Rice, Nermin Sinemoğlu (trans.). 1964. *Alanya = (Alaiyya)*. Türk Tarih Kurumu Yayınlarından. IV. Seri: No. 6. Türk Tarih Kurumu Basımevi.





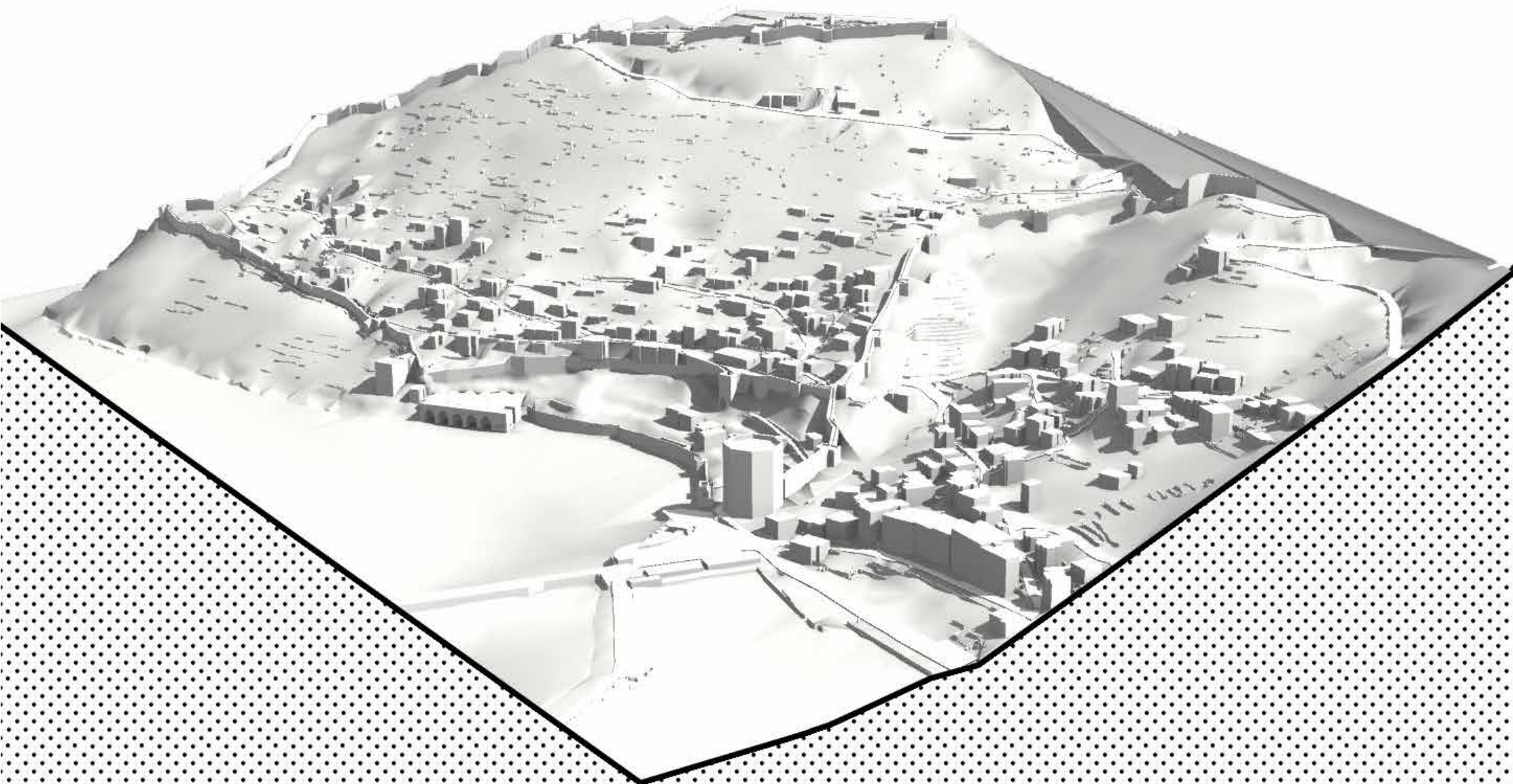








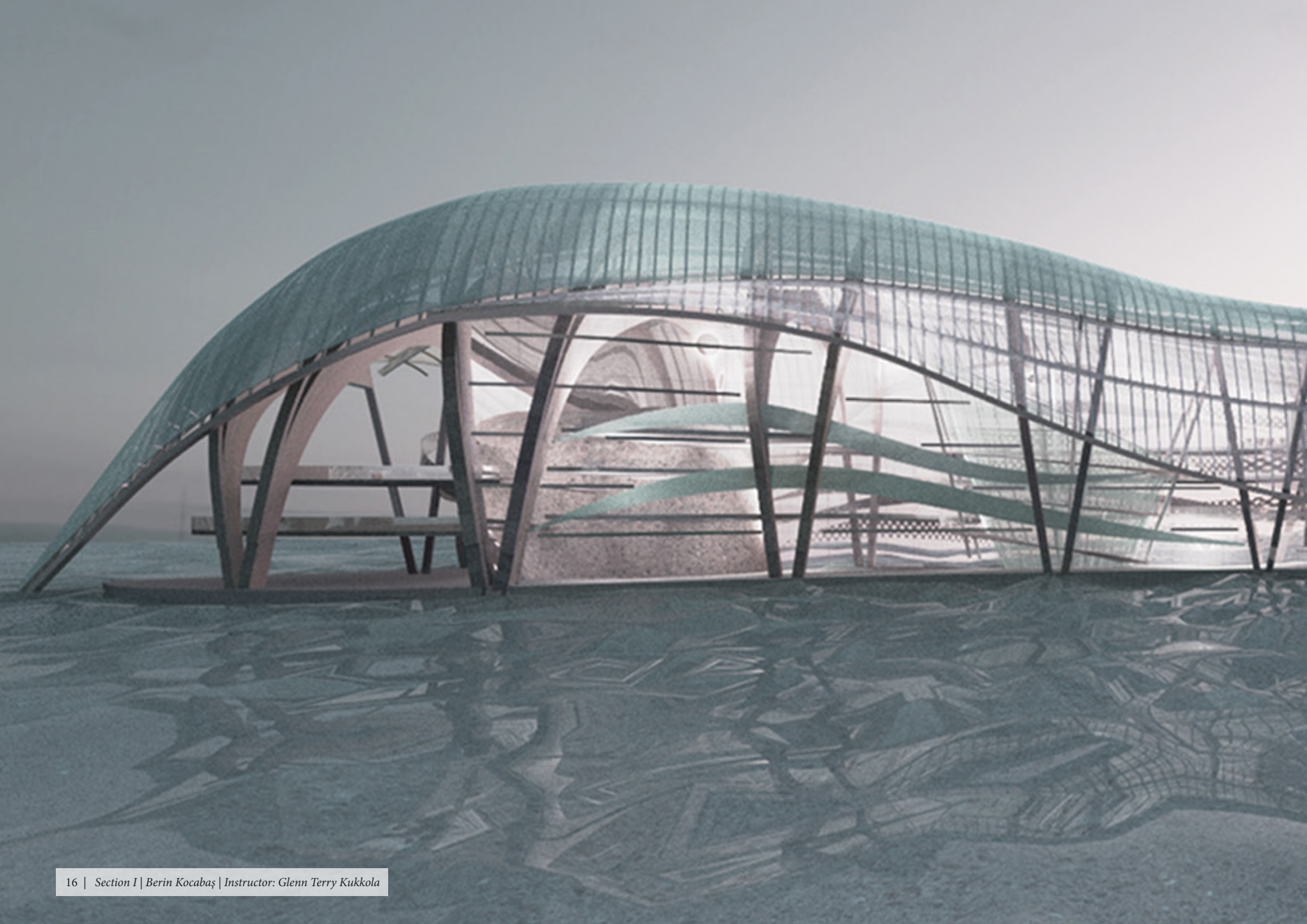








**.projects**



# BERIN KOCABAŞ

**SITE:** The site has a steep topography and a coast line, the aquatic centre project is located on the edge of the shipyard and it floods as a platform, on the water.

**PROGRAM:** The aquatic centre part includes: Pool, Imax+auditorium, administrative area, control rooms, engine, service, laboratories + offices, restaurant, restrooms, retail, children kinetic learning area, gallery + exhibition and display. The shipyard part includes: Manufacture space (Assembly, painting, outfitting, slipway), boat house, storage, administrative units, healthcare, lunch room, guesthouse and material storage.

**CONCEPT:** The form is generated by the structure, that is a kind of rib series through the platform, and the roof, that lays on these ribs and dives into the water at the very end. Inside the building, the floor levels are actually the offset of each other this reminds the layered topography of the mountain. The main circulation which is the ramp around the aquarium, climbs through the levels to the very top, which resembles the pathways inside the site walked through in the site survey. All in all, I wanted to achieve a conceptual and functional combination of an aquatic building with the references from site.

# SITE PLAN



## 01 AQUATIC CENTER

### EXPLODED AXONOMETRIC



ROOF  
-POLICARBONATE

THIRD STRUCTURE  
-20\*20 STEEL BEAMS

SECONDARY STRUCTURE  
-60\*60 STEEL BEAMS

PRIMARY STRUCTURE  
-100cm LVL PANELS

COLUMNS  
-30\*45 STEEL SECTION

MESH  
-PERFORATED STEEL PANELS

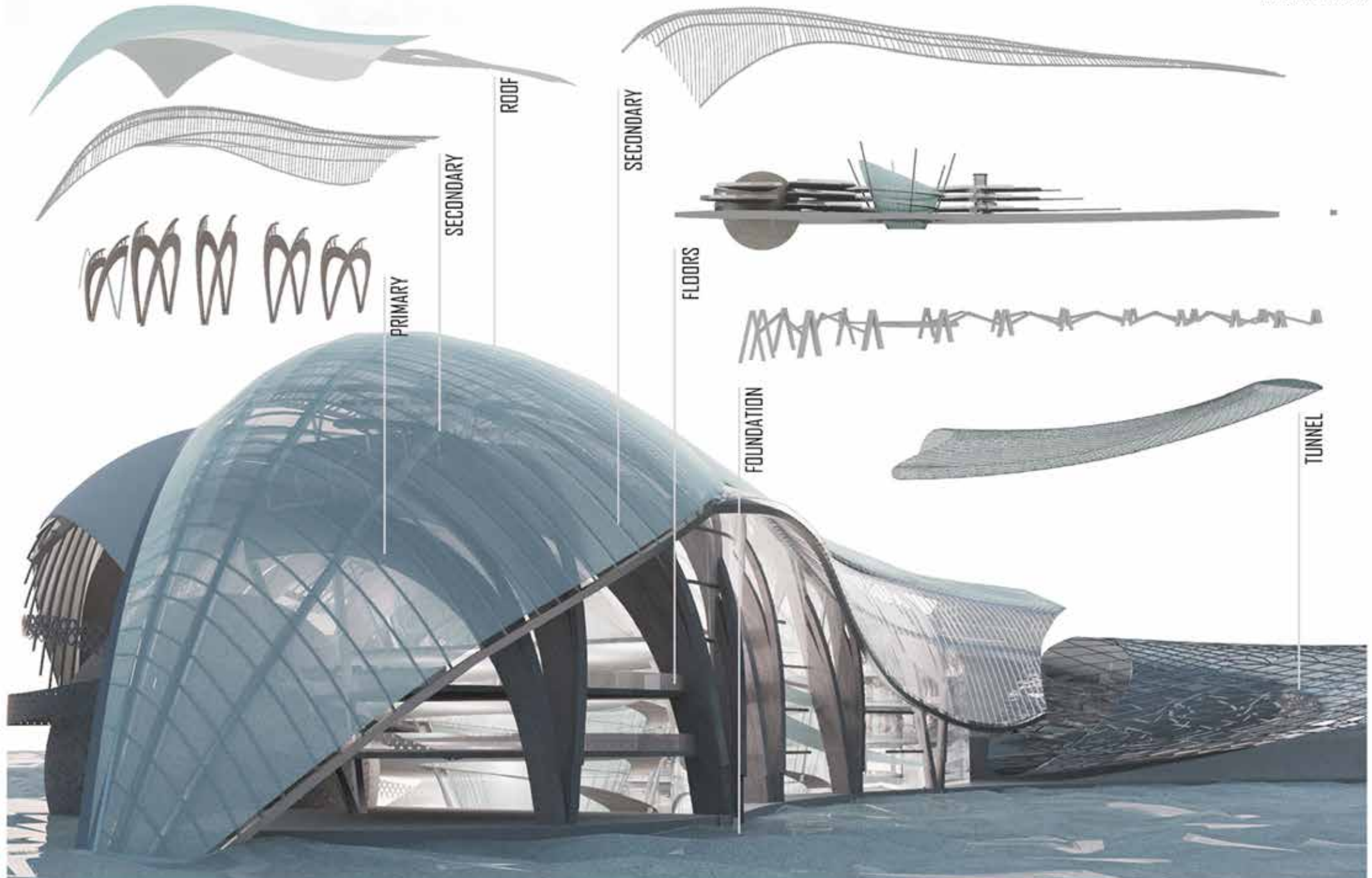
AQUARIUM  
-GLASS PANELS

STRUCTURAL GRID  
-STEEL TENSION BARS

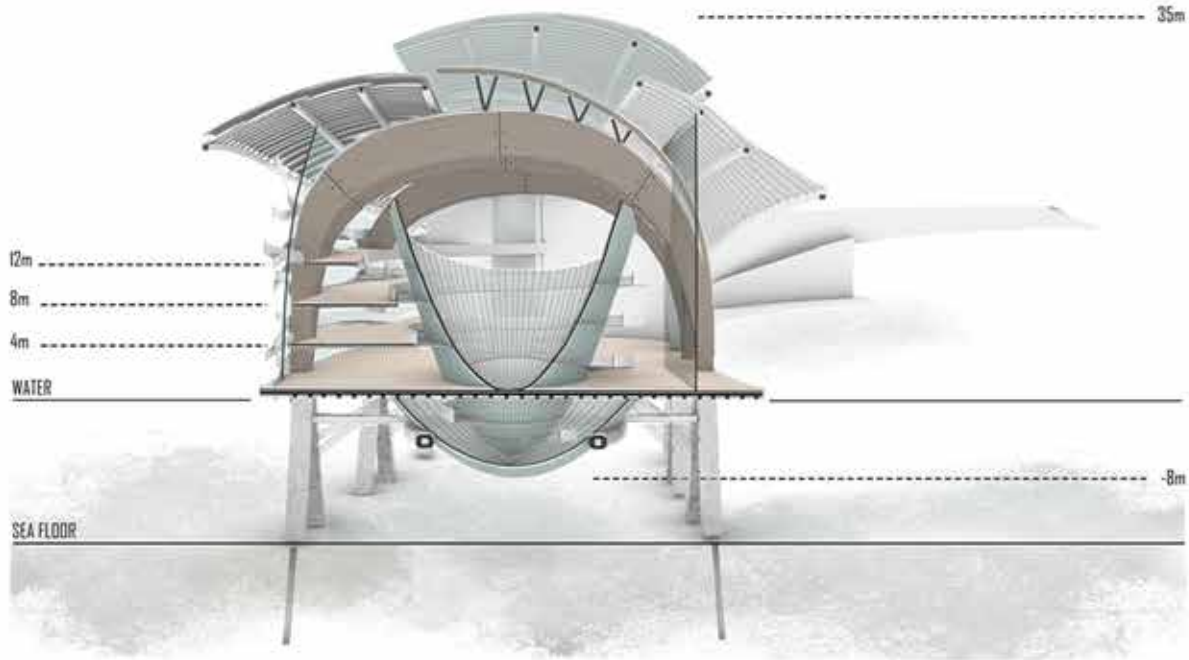
RAMP  
-30 cm LVL

SLABS  
-CONCRETE

SPHERE  
-DIAGRID STRUCTURE



# SECTION B

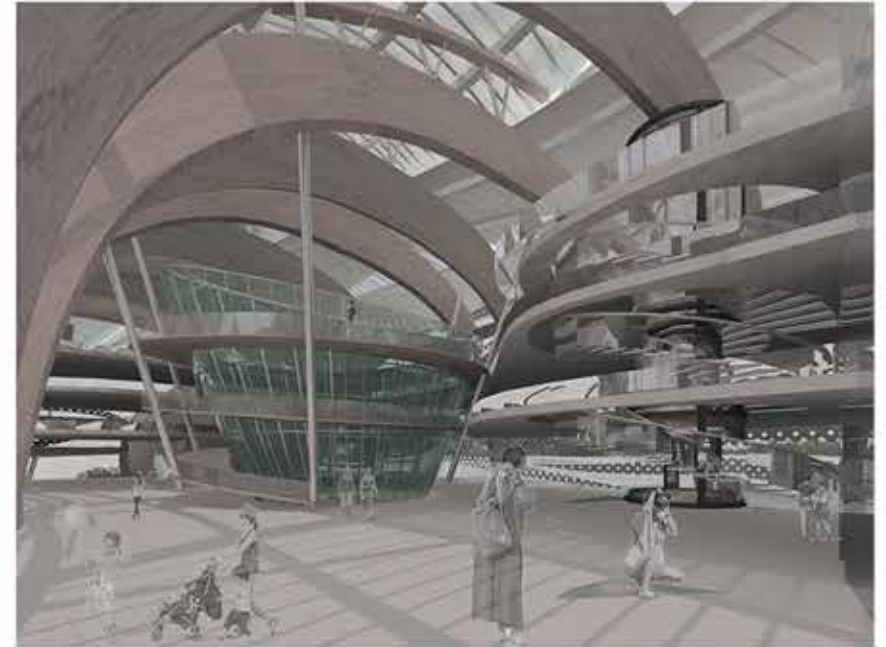


## EAST-WEST ELEVATION

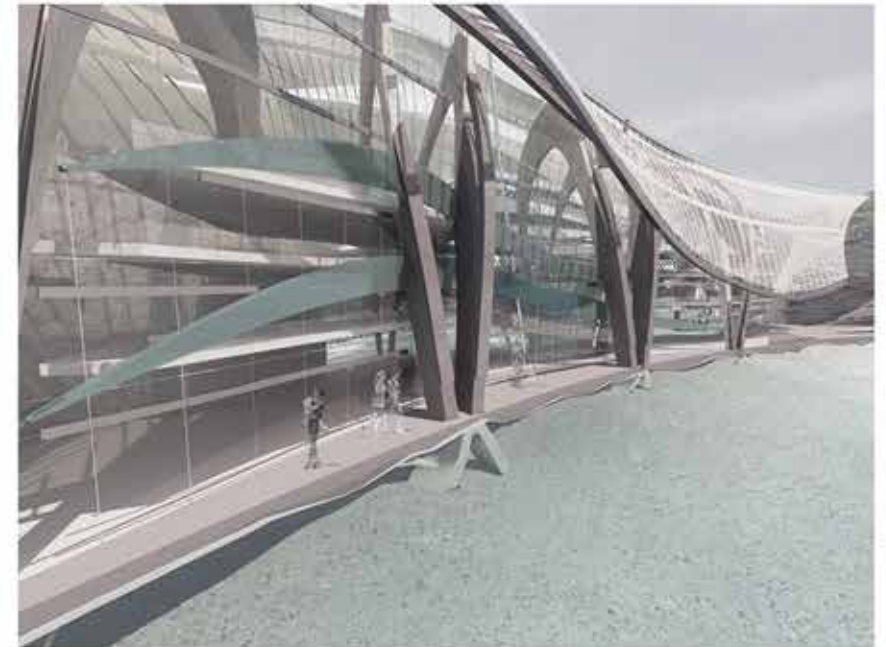


# INTERIOR

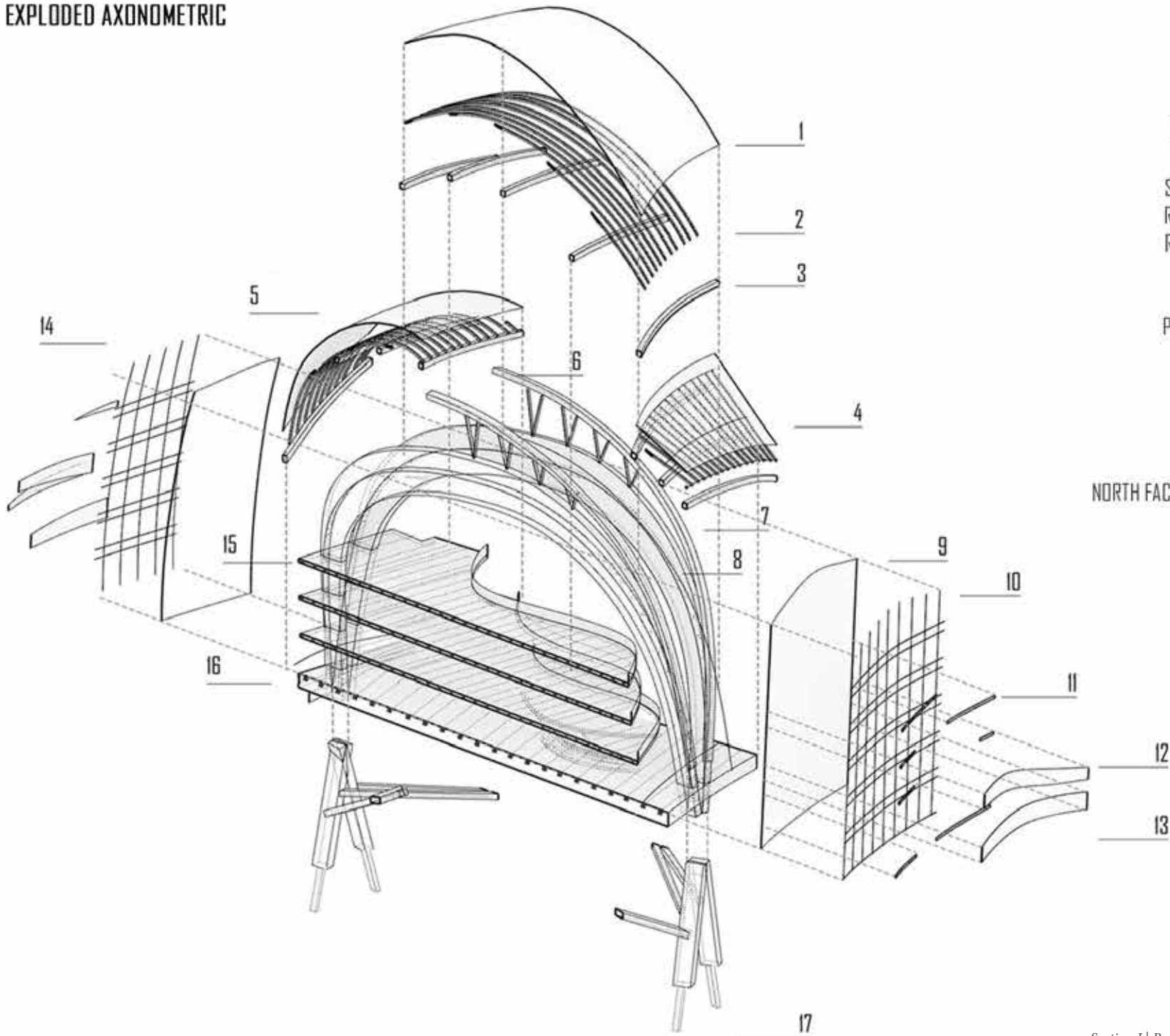
# 01 AQUATIC CENTER



## NORTH FACADE







- POLICARBON ROOF I-SEMI TRANSLUCENT 1
- TERTIARY SYSTEM-STEEL BEAMS 20\*20 2
- SECONDARY SYSTEM-STEEL BEAMS 40\*40 3
- ROOF 3-IDENTICAL COMPONENTS OF ROOF 1 4
- ROOF 2-IDENTICAL COMPONENTS OF ROOF 1 5
- SUPPORT-BEAM STICKS 6
- PRIMARY SYSTEM ELEMENT-LVL PANEL 7
- PRIMARY SYSTEM- LVL PANEL 60cm THICK 8
- TEMPERED GLASS 9
- ALUMINIUM PROFILES 10
- ALUMINIUM CAPPING 11
- SEMI-TRANSLUCENT SHADING PANEL 12
- SOUTH FACADE COMPONENTS 13
- NORTH FACADE- IDENTICAL COMPONENTS W/ SOUTH 14
- FLOOR SLAB-STEEL BEAM -DECK 15
- SLAB-STEEL BEAMS-DECK-CONCRETE 16
- PILES AND SLAB SUPPORTS-STEEL 17

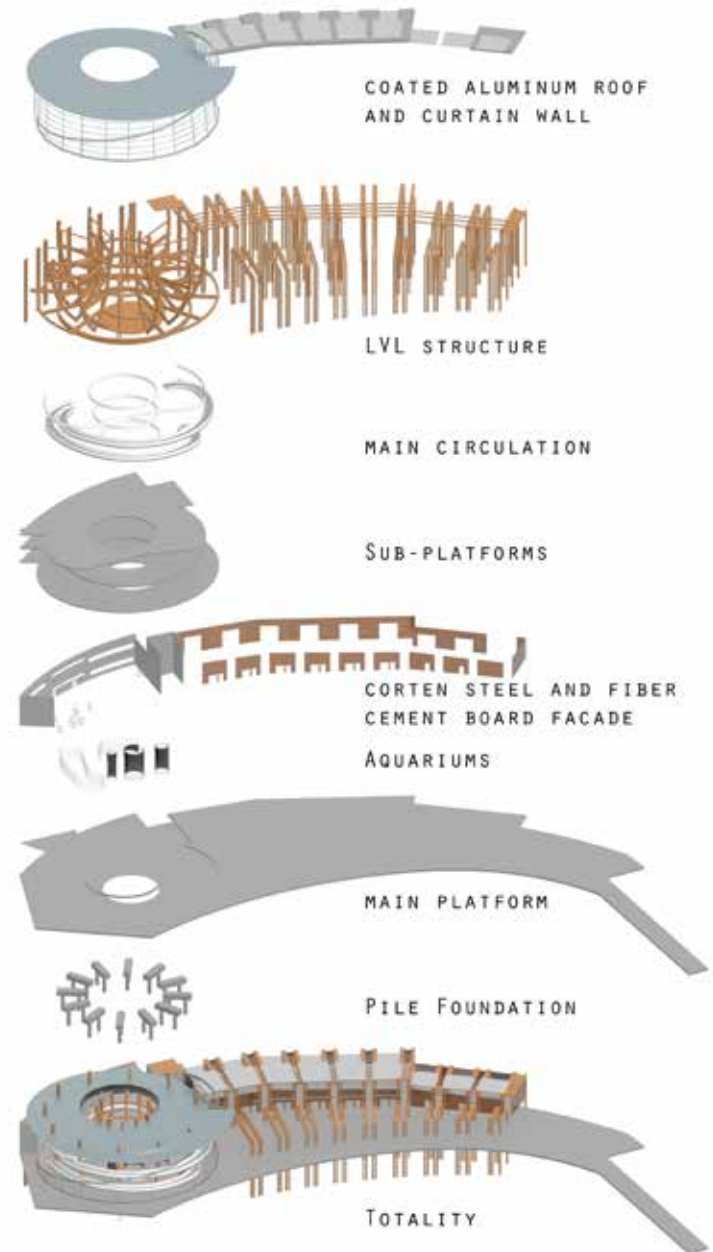


# ÇAĞLA IDİL BULUT

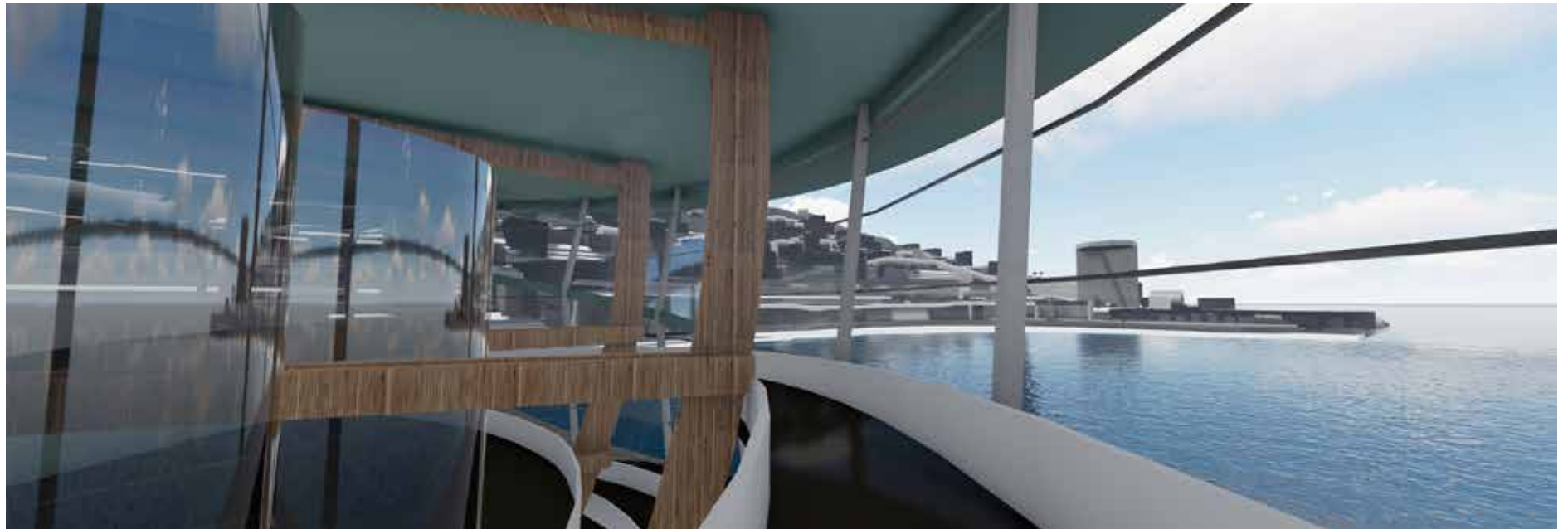
The form is derived from the three most important lines that have been present in the site for centuries. It only makes sense that those lines are used also in new developments in this historical context. My two buildings with the main platform create a second bay on the coast as a continuation of the natural shoreline towards the sea. These two design decisions along with building programs I was given, encouraged me to carry my design out onto the water.

In the boat building facility, the idea of using corten steel came from the fact that it changes color while it ages. Since there is already a shipyard in the site connected to this one, as years pass it will blend in with its existing surroundings and the LVL structure.

Keeping in touch with the shore while actually detaching from it requires some more references to the context. I was inspired by ship construction displayed in site inside the old shipyard. In the aquatic building, I decided to use a system similar to a wooden ship's framing and use weather resistant LVL. I formed the floors in order to create different spatial conditions inside, fitting the needs of an exploration center. The floors are punctured on every level including the roof, and the holes are slanted towards the south to get more sunlight.



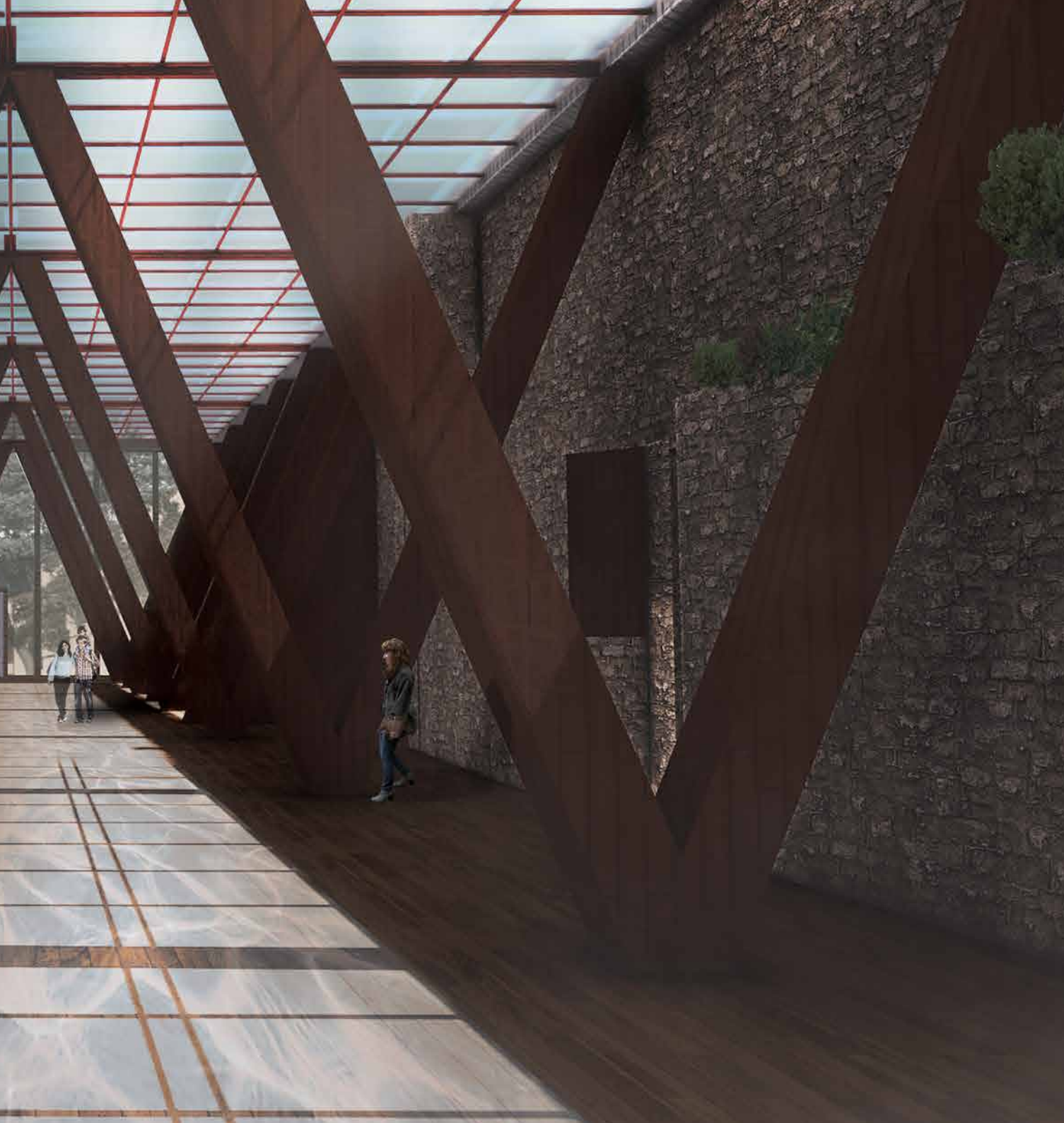










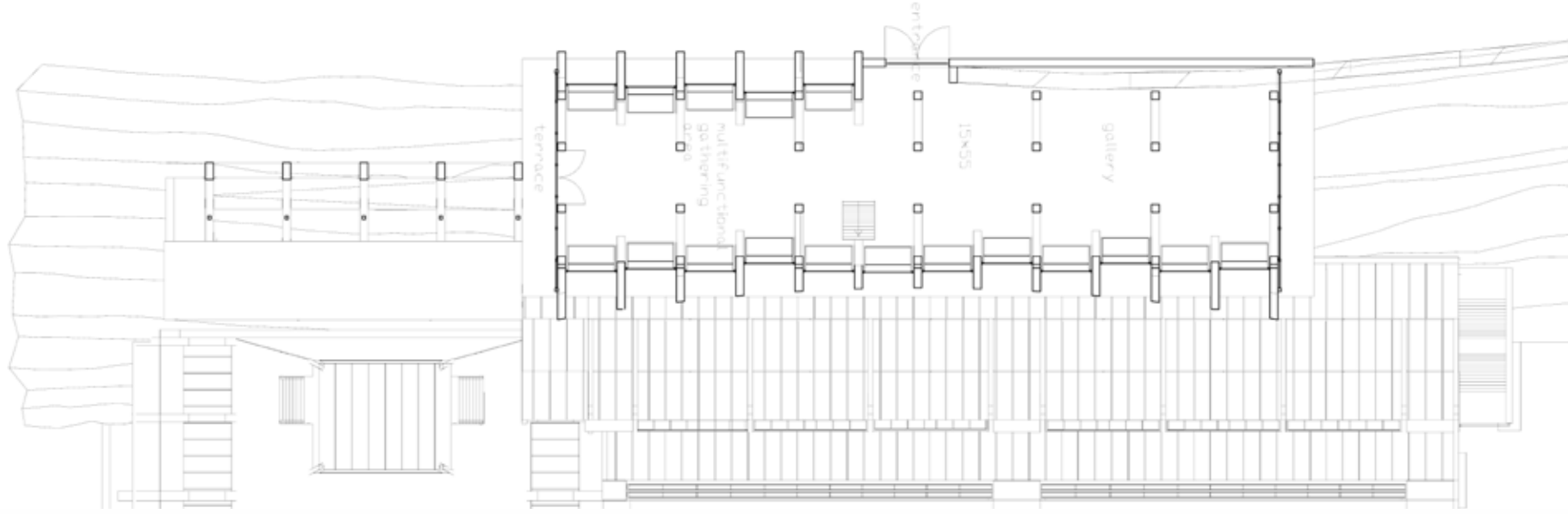


## KIARESH BORNA

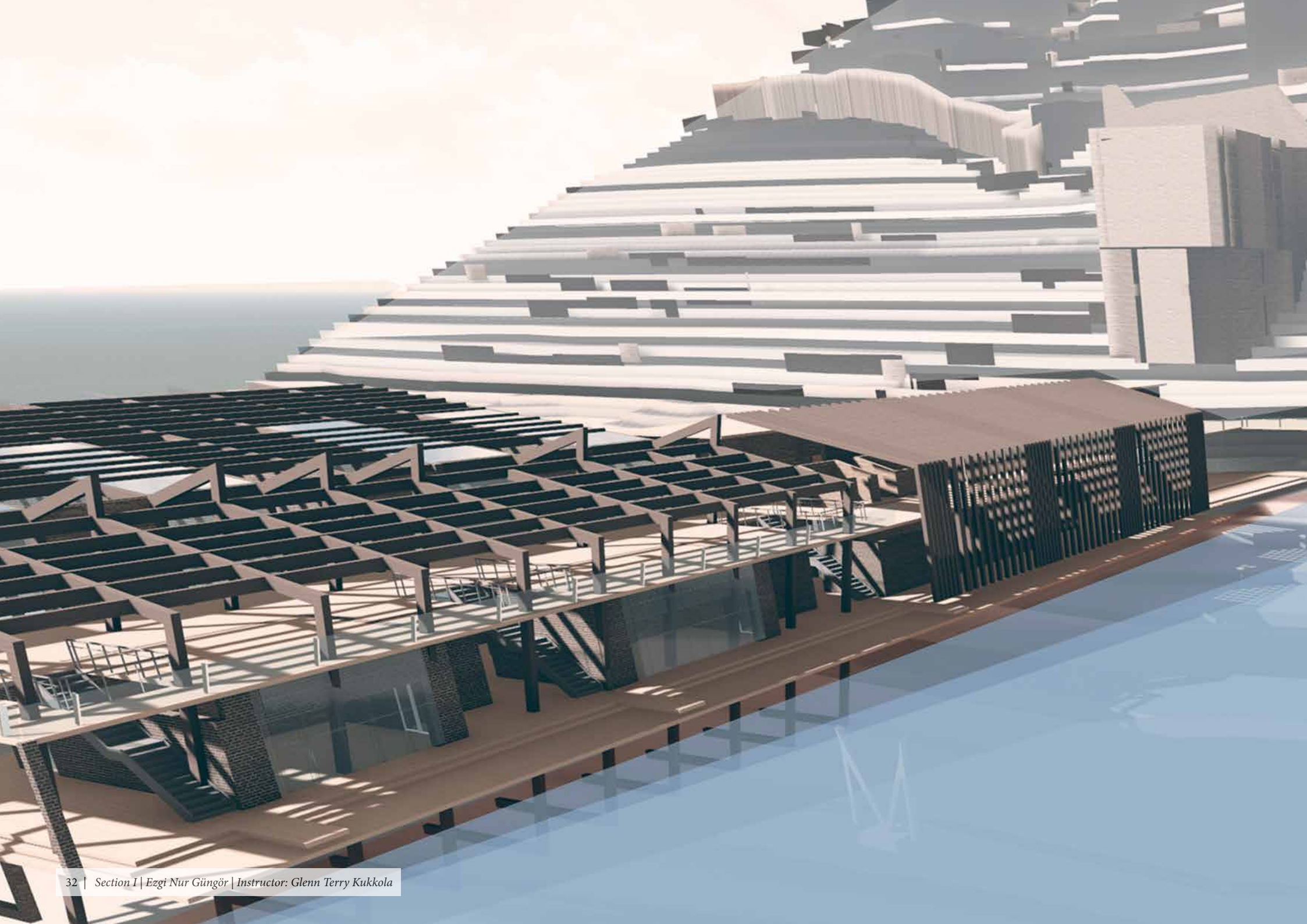
The task pursued in this design is to capture the essence of alanya and the citadel. The confrontation between the mountain and the sea, city walls and the sensation of being lost in the swirling avenues of the citadel. The footprint of the building is located on the sloped land outside of the walls of citadel, at the conjunction of the land and sea.

The building sits on a set of historical walls, absorbing them into the design. At different places these walls become integrated into the facade shaping the elevation, stand strong as a part of the retaining wall or become the division of space for the inner circulation and mimics the function and application of the citadel walls.

Inspired from the ribs of the ship, the structure of the building holds and carries four floors connected to each other by ramps and stairs, floating between land and sea. This system of angled columns and beams Divides the inner spaces also shaping the elevation of the building. The circulation in the building starts from the public area towards a more user specific space, containing a multifunctional gallery space, classrooms, offices, workshops, shipyard, ship docks, amenities, storage and service areas.



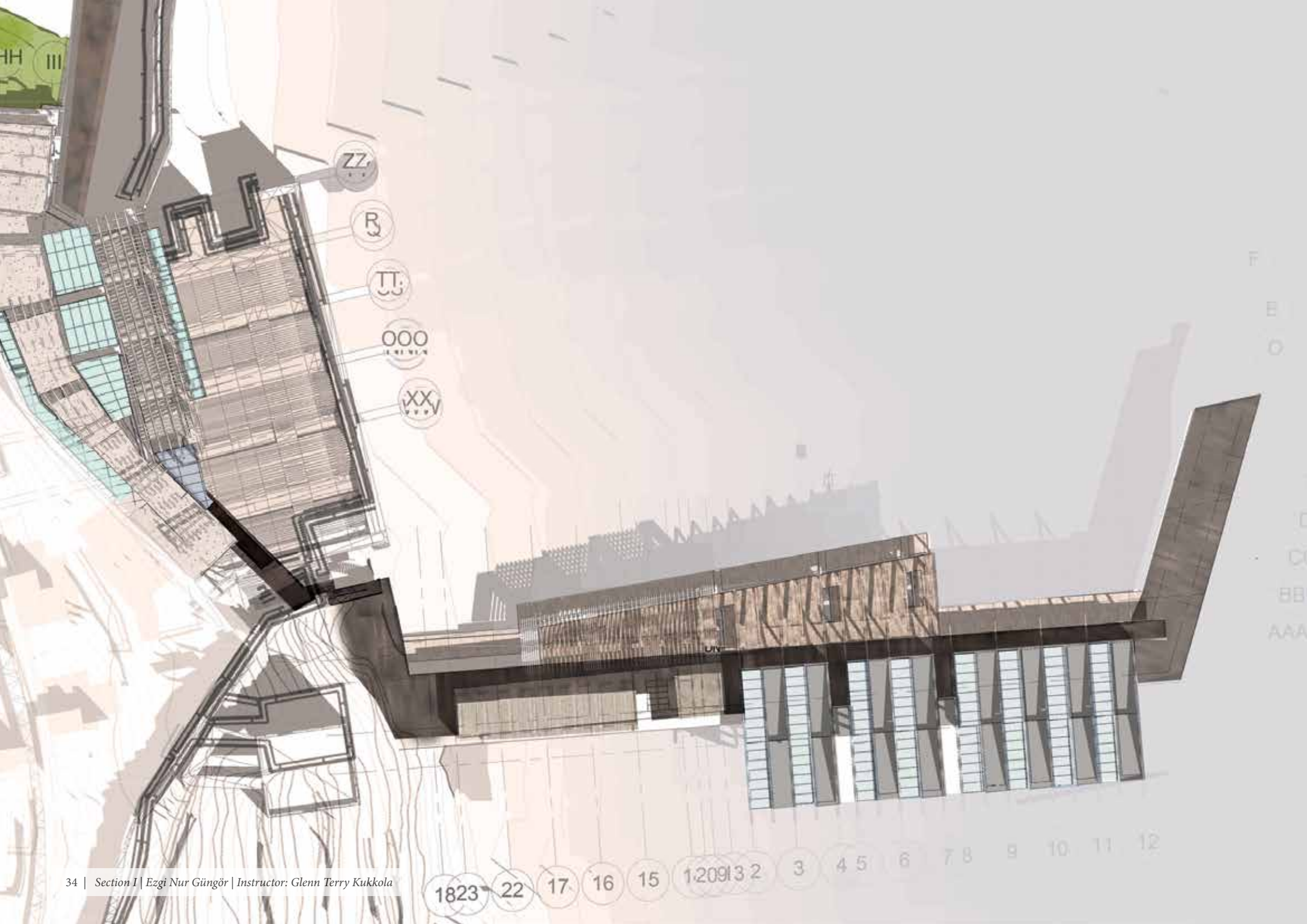


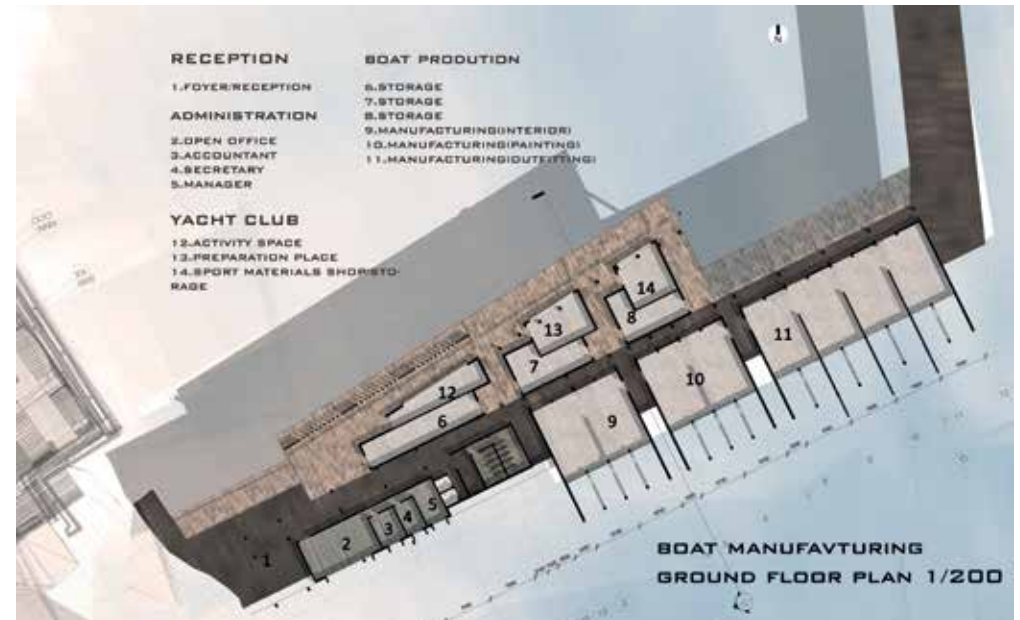
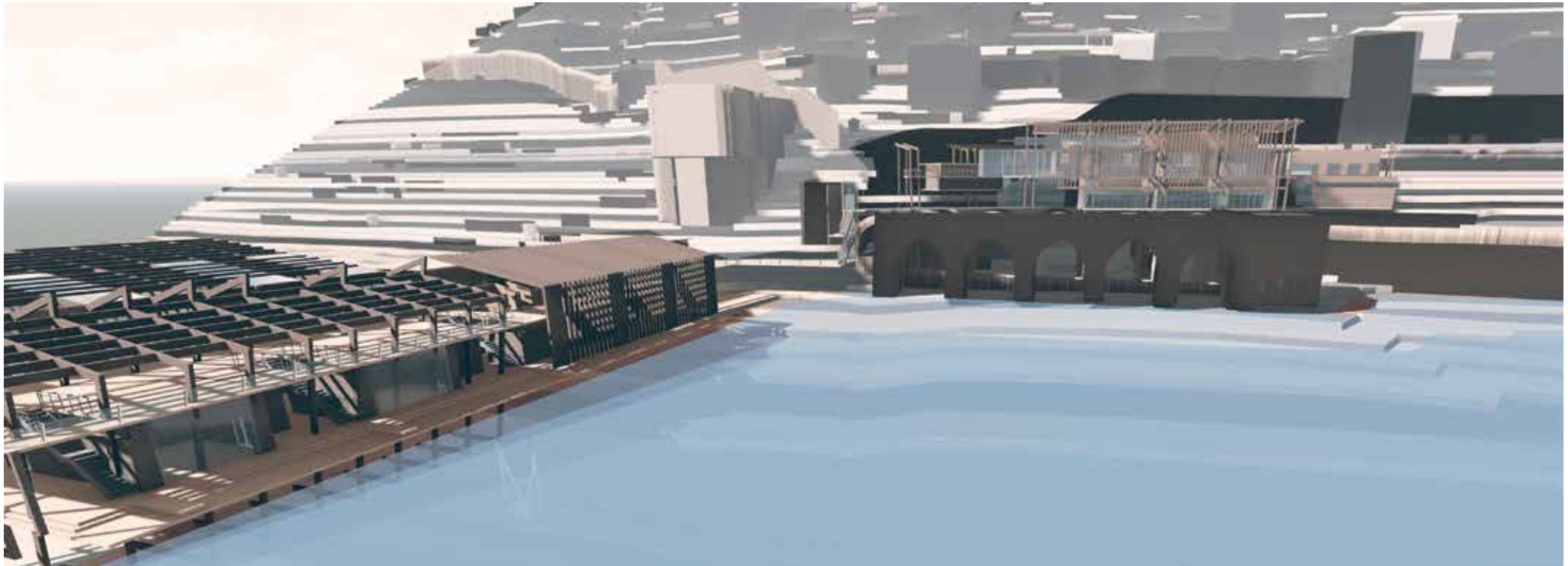


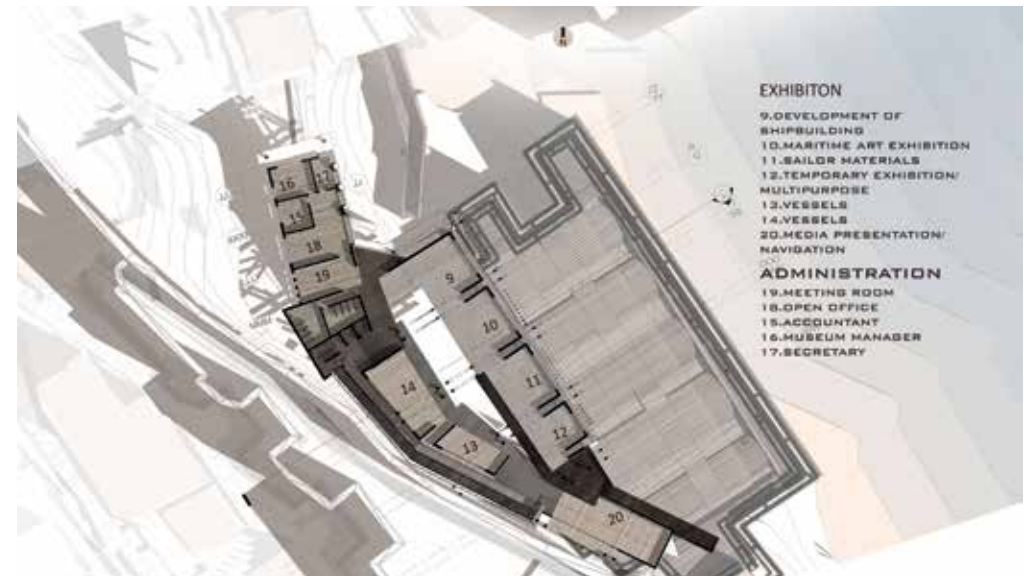
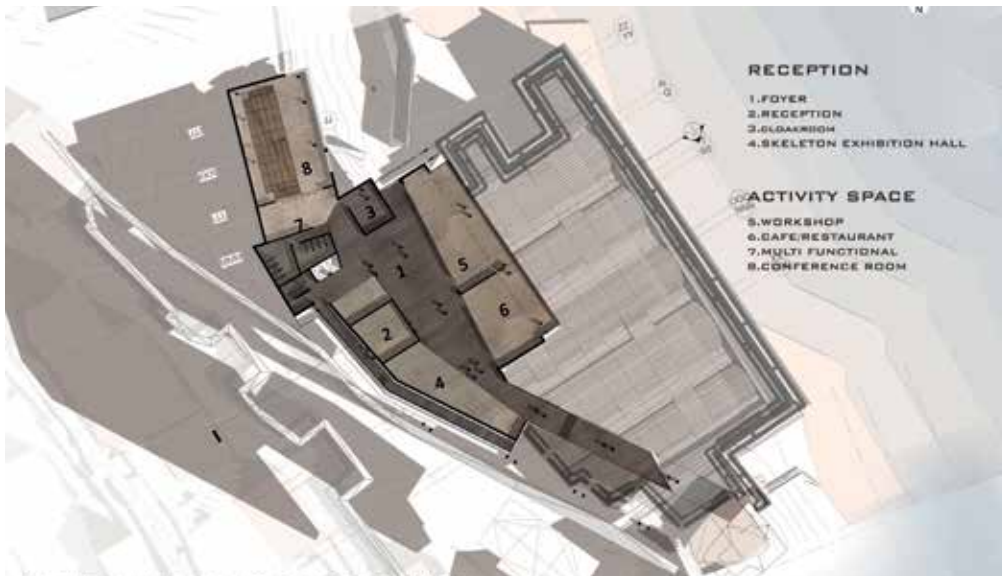
# EZGI NUR GÜNGÖR

What makes valuable this site is the historical and topographical integrity of the Alanya Castle with the seaside. And along the whole site, one of the critical issues of the site is the movement within the fortification, which is caused by the topography consisting of platforms. That is why the basic master plan idea of this project is to provide a direct movement towards the old shipyard from the red tower which can be seen as the entrance location of the whole site. And, the focused part in this project is the complex that consists of the maritime museum on top of the historical shipyard and the boat manufacturing building. And, the same attitude as the direct movement, which connects the rest of the site to the other unused side of the site, is applied within the interior circulation of the buildings.

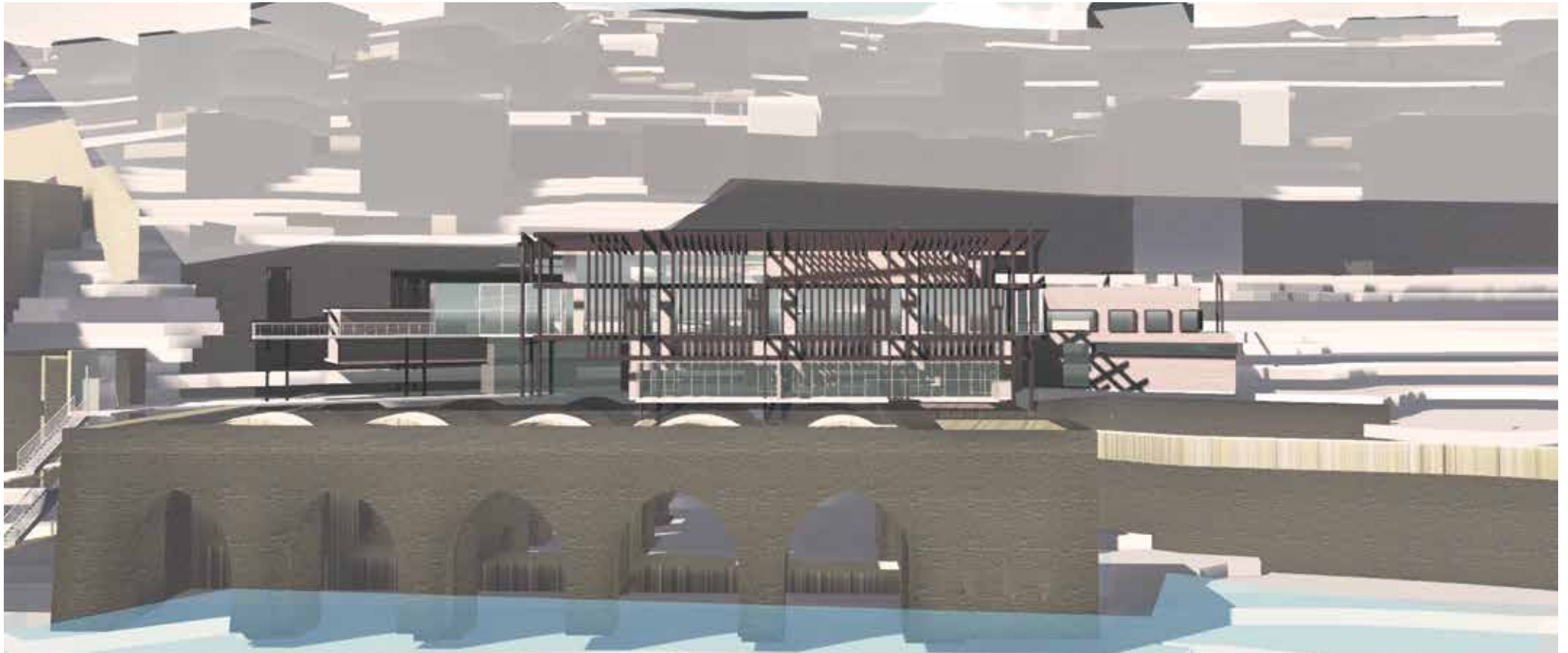
Also, the maritime museum and the boat manufacturing building create a courtyard that integrates with the rest of the site and with the shipyard in order to emphasize the historical and modern unity of the project. Besides, to respect the historical background of the shipyard and the surrounding texture of the site, the façade of the buildings is designed as following the existing rhythm of the historical elements like shipyard as well as the main wooden structure of the buildings.











**BOAT MANUFACTURING NORTH ELEVATION 1/200**

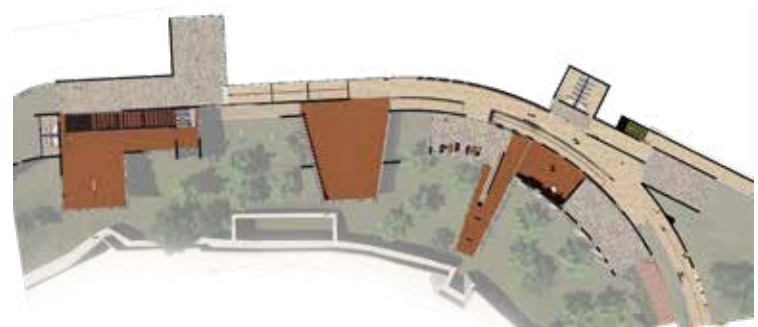
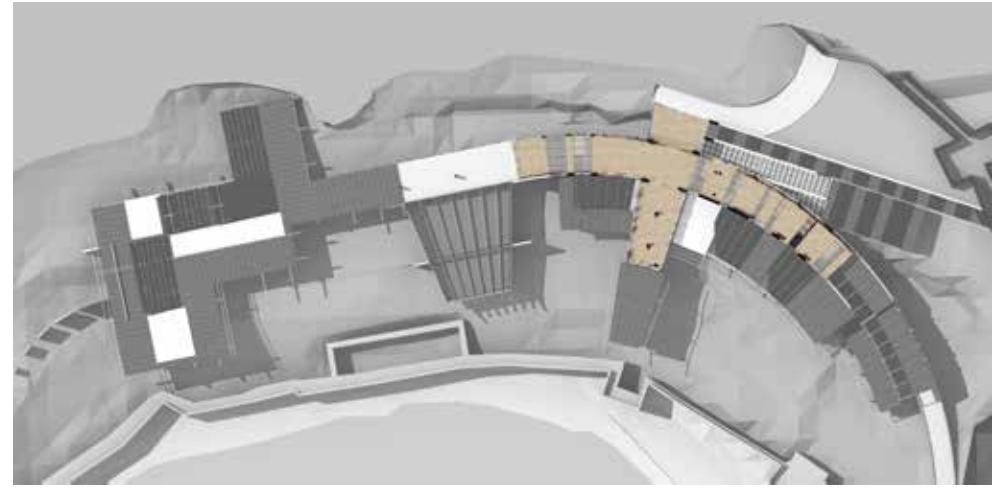


# PABLO DE LA TORRE

The main design principle of the Library and Research center is a series of walls generating the main corridor circulation and the adjacent spaces facing the sea, like the walls of Alanya's fortification containing and guiding users around the site providing glimpses of the natural beauty of the forest and the sea.

In order to achieve greater integration with the site's natural landscape and enjoy the small natural platforms with dense vegetation, the building has a narrow and long form sitting in the middle of the site where the spaces can enjoy a view directly to the sea looking above the wall, as well as being close enough to the ground level to enjoy the vegetation.

The building's structural system are the massive bearing walls that generate the spaces, alluring to the sites fortification walls, and as you go higher the upper structure of the roof and the cantilevered spaces change to a lighter structure of laminated wooden beams and purlins with corten steel panels, inspired by the vernacular tectonics of the surrounding houses.





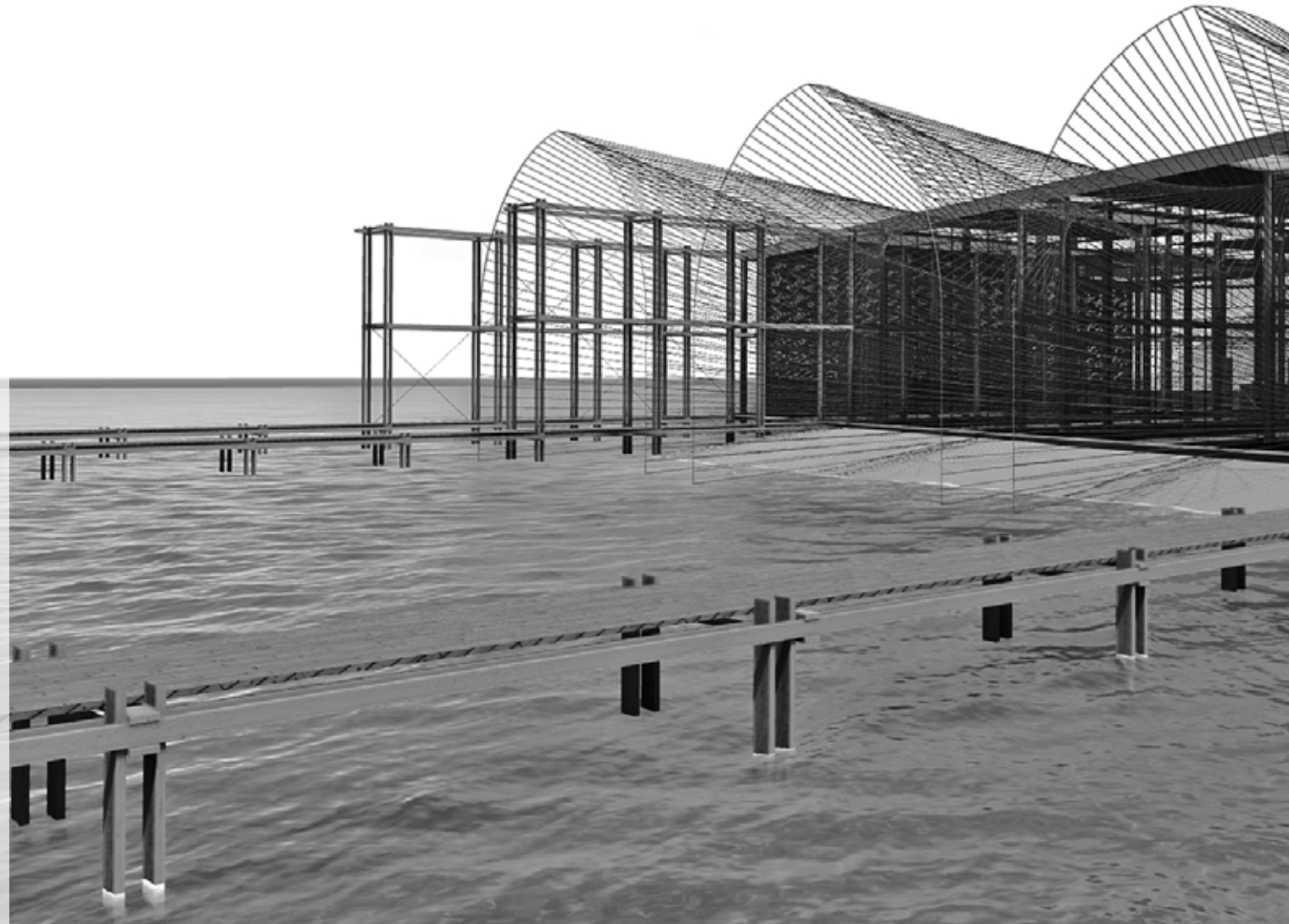




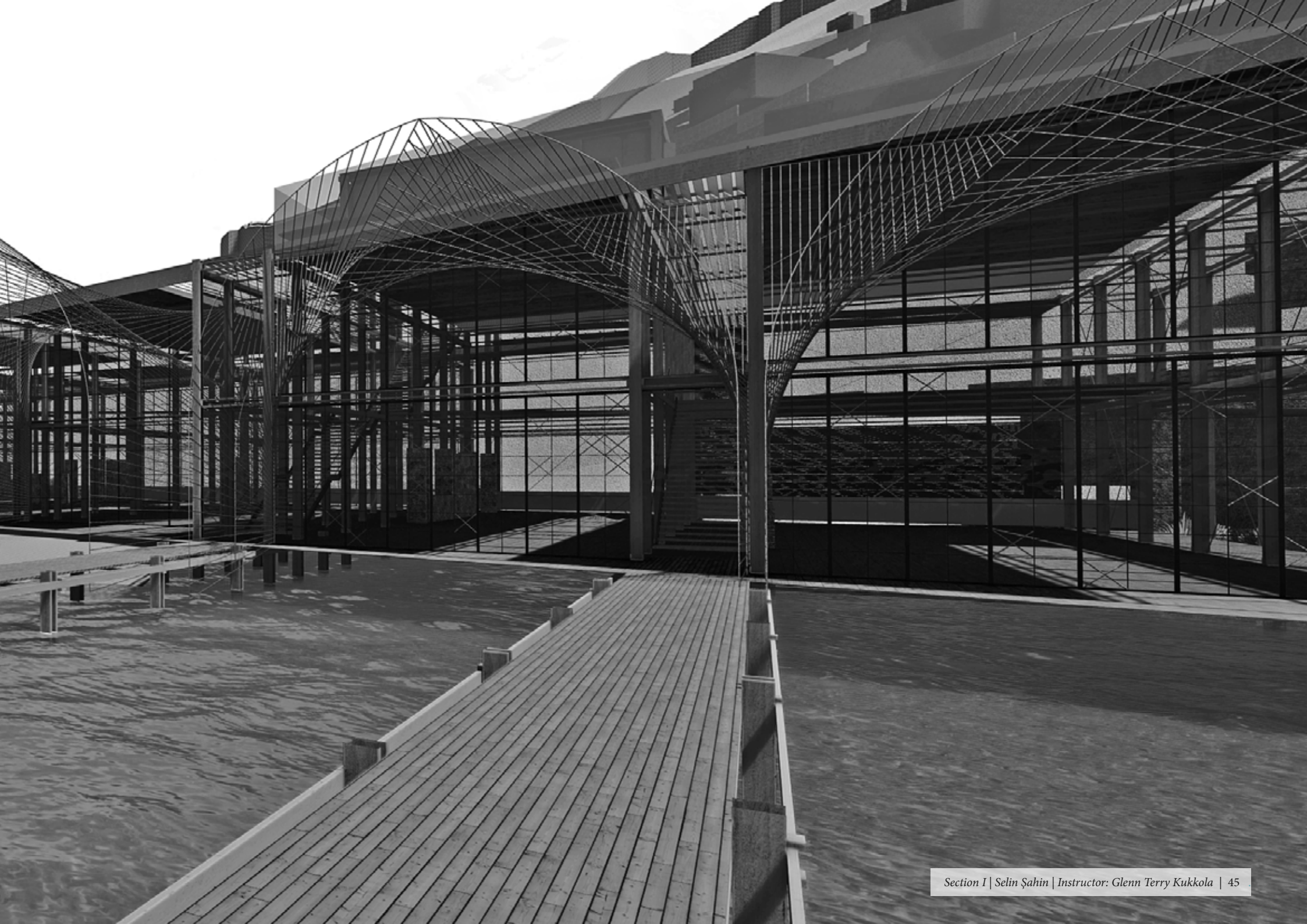
# SELIN ŞAHİN

Following the main path created within the outer castlements of Alanya Castle, one passes over the old shipyard building and touches down right before the arsenal. Continuing forward, through the public garden created around the ruins of an old city, one finds themselves entering a glass box piercing through a mass. As they follow the gentle slope of the ramp forward, they go through different stages of boat production, observing them in chronological order. After a change of direction at the end of the building, one can reach the rooftop to access the café or continue down from there, to return to the beginning of the ramp from which they can proceed to the gallery or public workshop area.

As a cultural experience connecting to the sea and nautical history, the building almost detaches from the land and moves towards the sea, its piers extending. The arsenal acting as the axis of symmetry, somewhat a mirror image of the existing old shipyard, the building establishes a connection between the past, the present and what is to come. The old shipyard constructed with heavy material and with vaults to achieve a large span is translated into a lightweight wooden structure floating slightly above water, with ropes in the façade to provide some shading. The industrial heritage of ship making culture is brought forward through the bracings and modularity. The materials are carefully chosen to age beautifully.

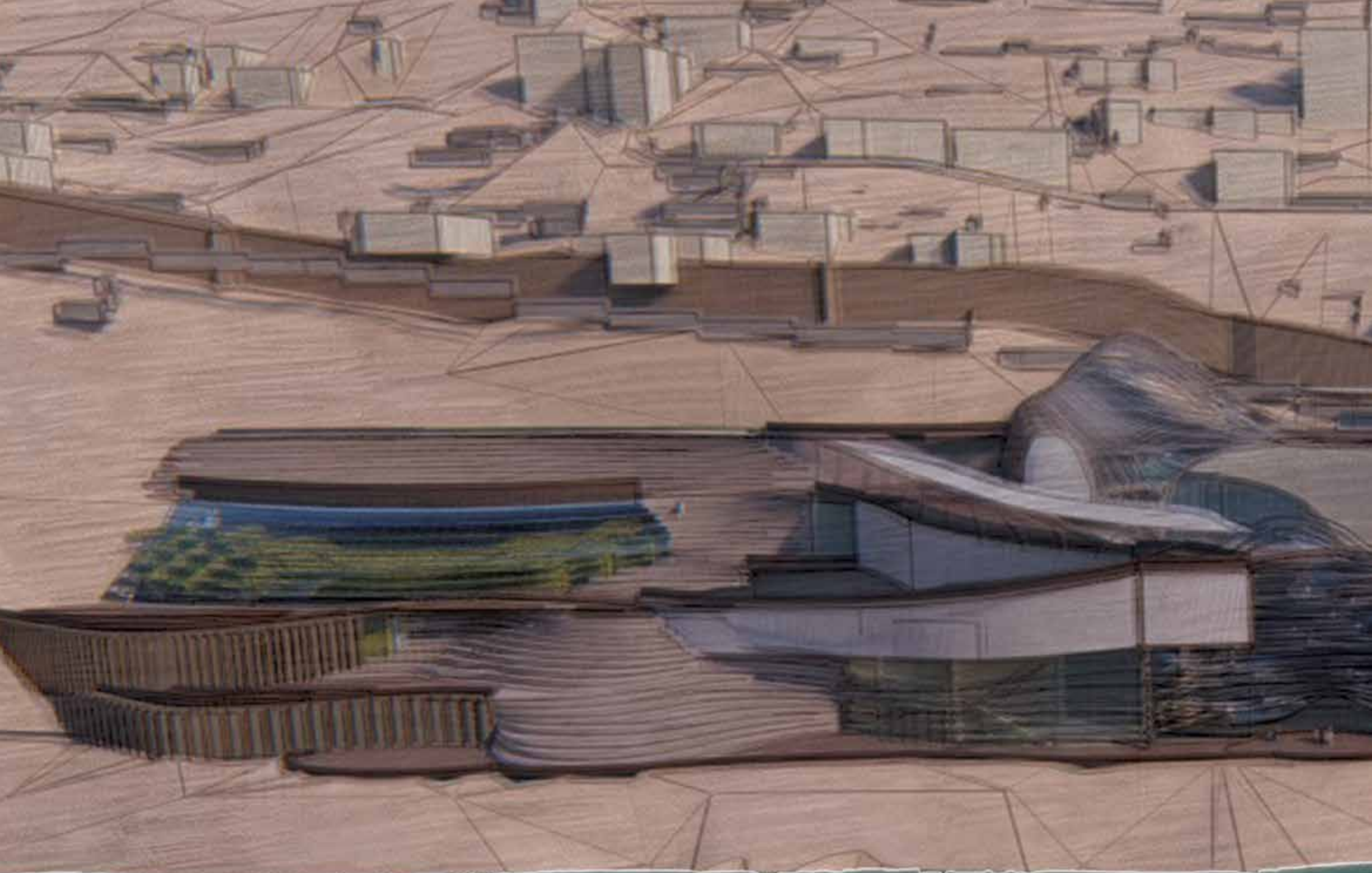











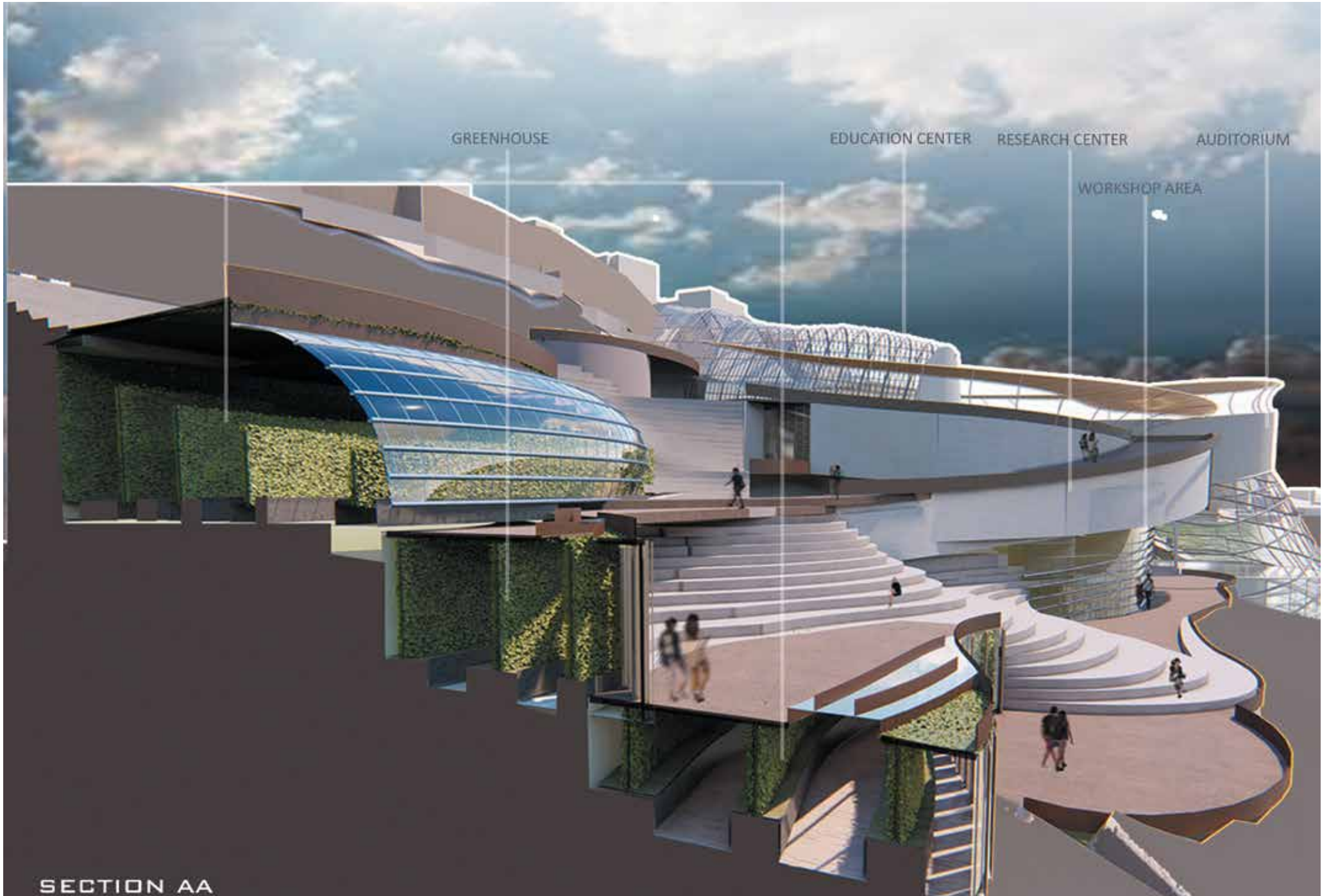




## AYŞE BARUT

The aspects of the area have an aim to cause a development in the surroundings as well as in the bigger scale. The site is designed to be open as much as possible to increase the experience that people would have with the nice weather of Alanya. The objective is going along with the topography and integrating the site to the environment, at the same time standing out. The main aspect of my project is creating mystery and invite people to enjoy to site.





GREENHOUSE

EDUCATION CENTER

RESEARCH CENTER

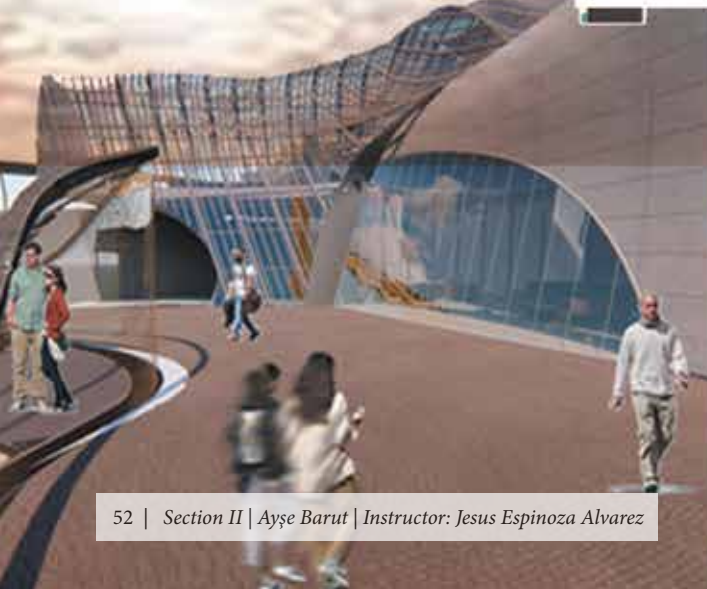
AUDITORIUM

WORKSHOP AREA

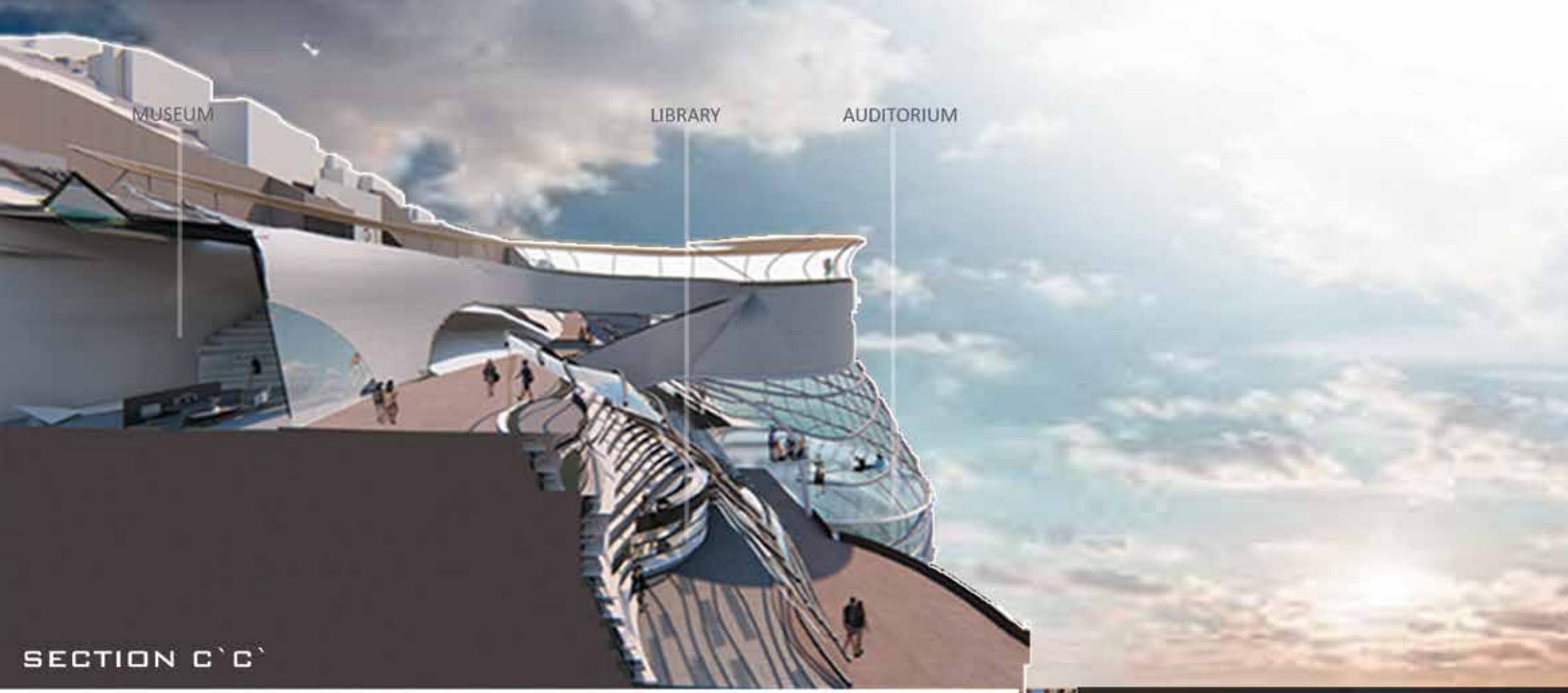
SECTION AA



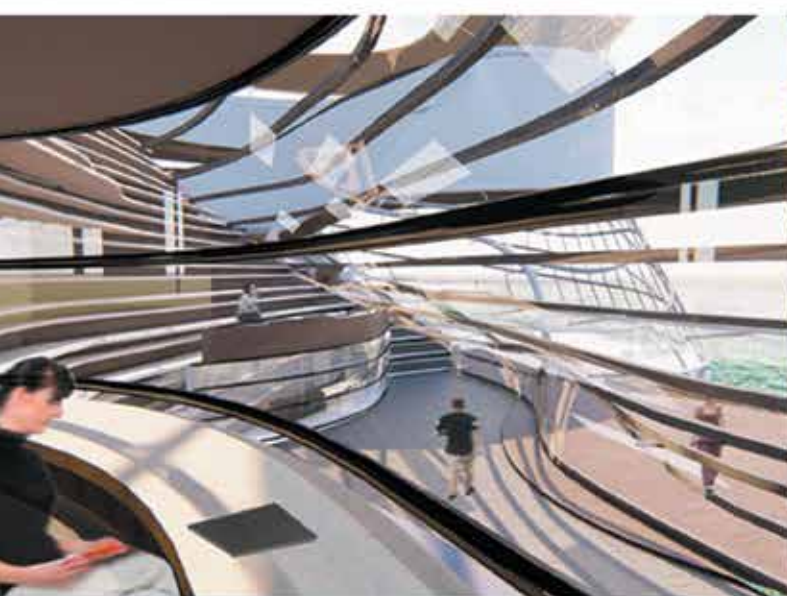
SECTION CC







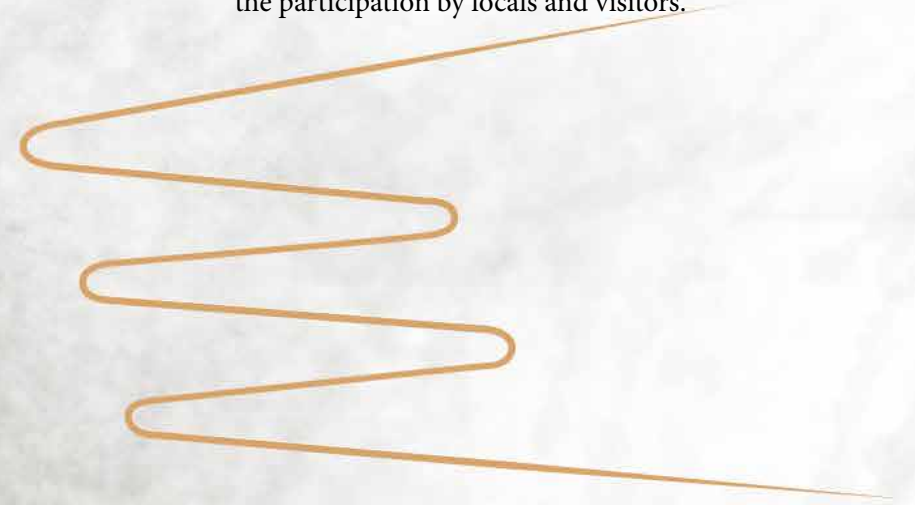
SECTION C`C`





# AYŞE EDA TARAKÇI

Situated in the historical district of Alanya, this design aims to provide accessibility among the urban areas of different altitudes. Due to the steep topography, the existing urban texture in the region is rather detached, and the design of the museum aims to organically incorporate this underused zone through the generation of an alternative route for pedestrians and cyclists. Hence, while the steep slope is surmounted through a series of ramps, the closed spaces are composed by covering some portions of these ramps and defining spaces through these enclosures. The functions of these spaces are divided with cultural and environmental attributions; and the pedestrian transportation through this route is enriched by spatial experiences. The typology of the design being “underwater archaeology museum” aims to revive the values and through the display of history, encourage the participation by locals and visitors.

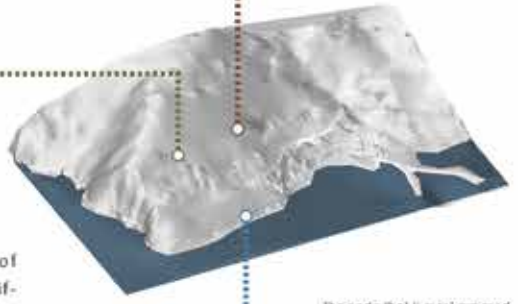




**Benefiting Local Sources**  
 seawater desalination system  
 greenhouses  
 algae biomass energy generation

**Culturally best connected node**  
 Close to infrastructure, close to commercial spaces, Has view to the historical places, the walls, natural landscape and seascape.

**Environmentally least destructive node**, also, open to expansions. Optimum location for economical revitalization.



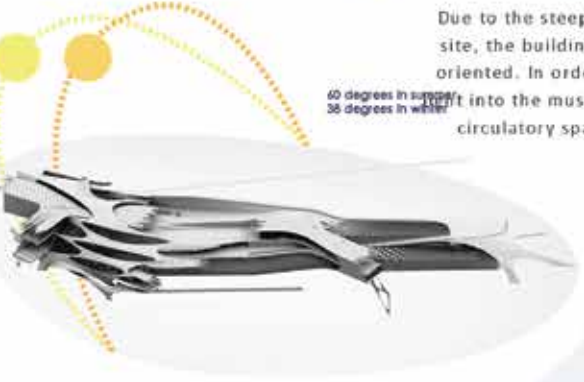
The node that is most exposed to natural forces. Electrical energy can be generated and distributed to the neighbourhood. Not directly at the center, the impact of the noise of wind turbines can be decreased.

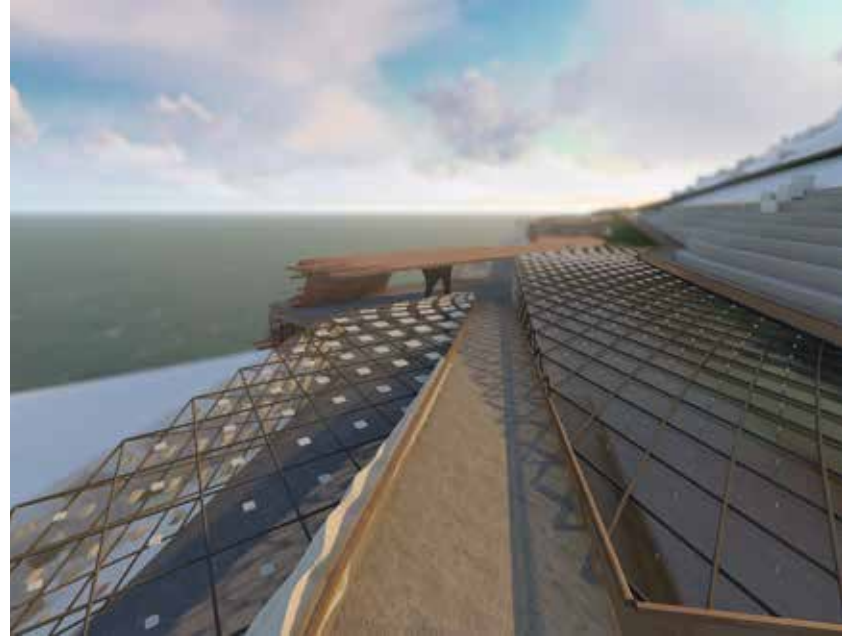
The longitudinal arrangement of the building creates pressure differences and allows a continuous current through the structure. The seasonal breezes are at a right angle to the building whereas the continuous are parallel.



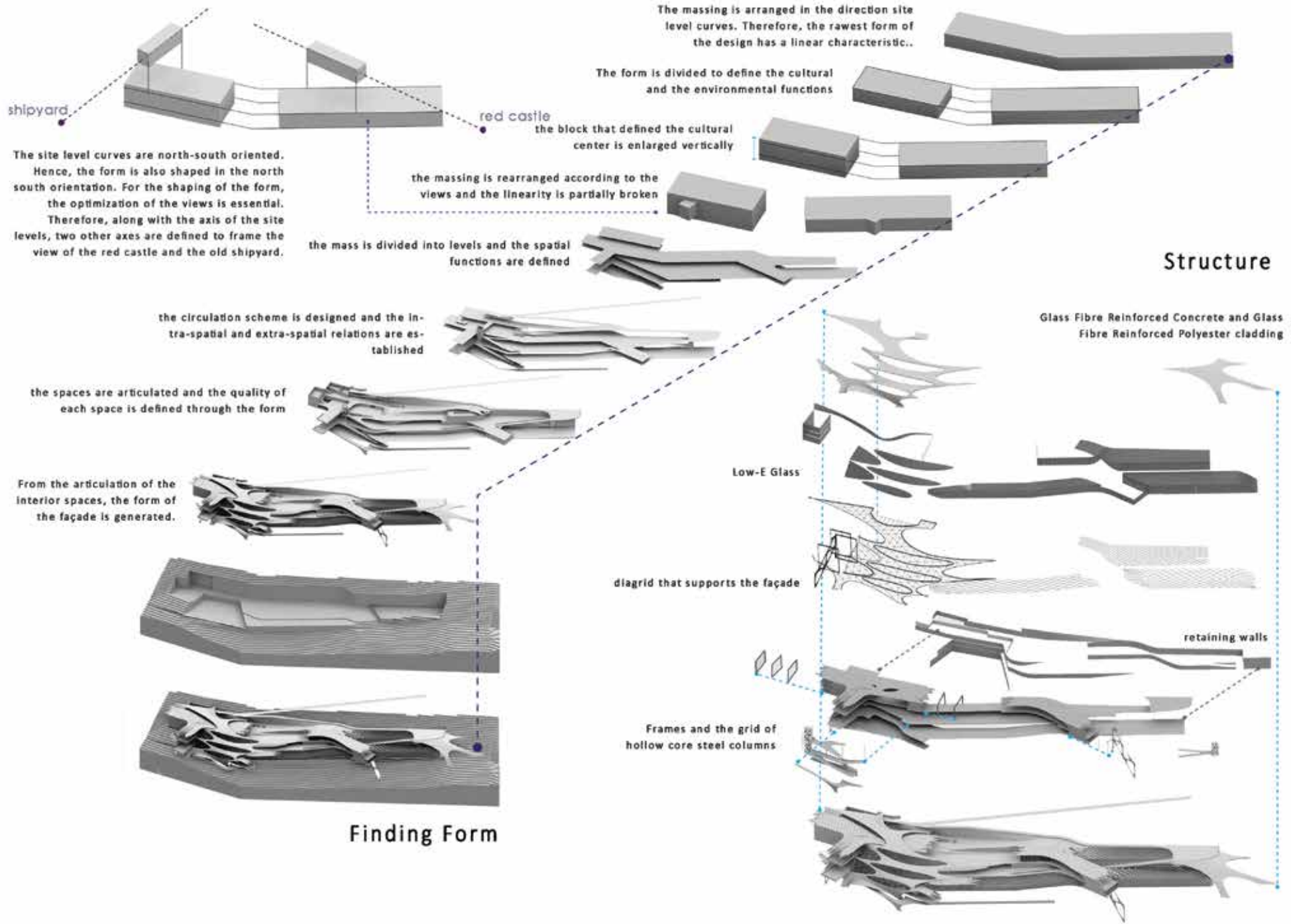
Due to the steep gradient of the site, the building is north-south oriented. In order allow indirect sunlight into the museum spaces, the circulatory space is used as a buffer area.

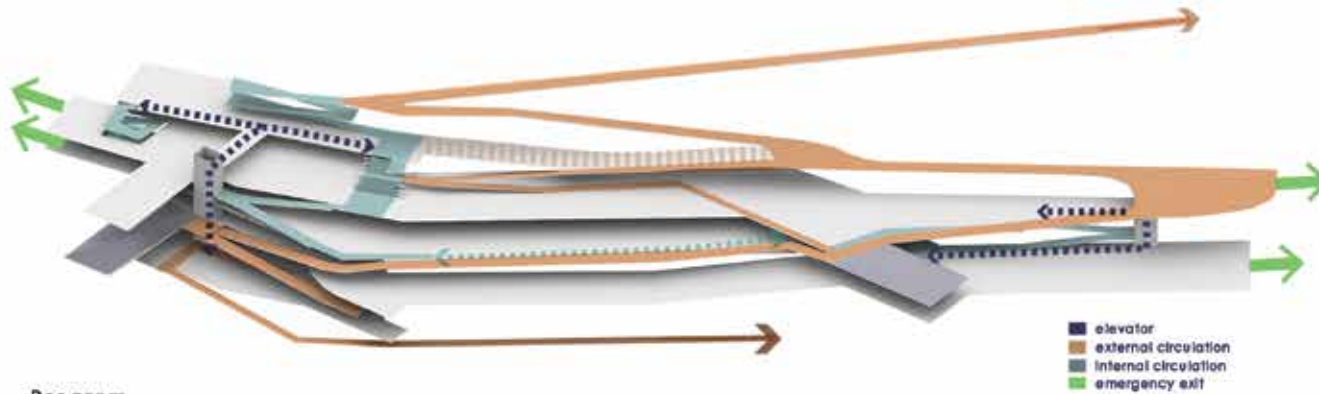
60 degrees in summer  
 36 degrees in winter









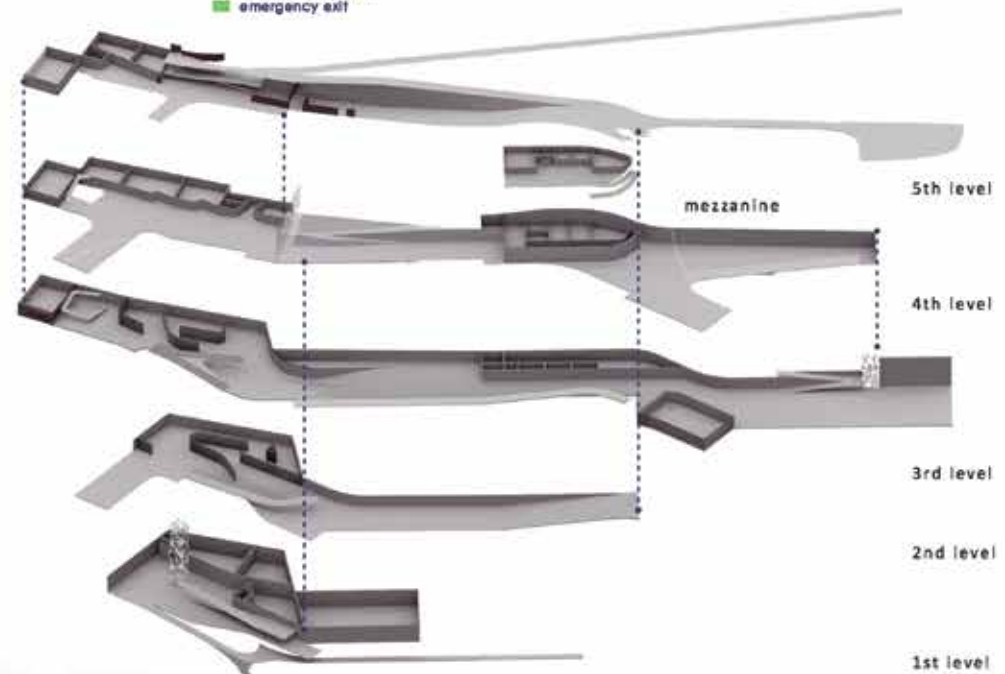
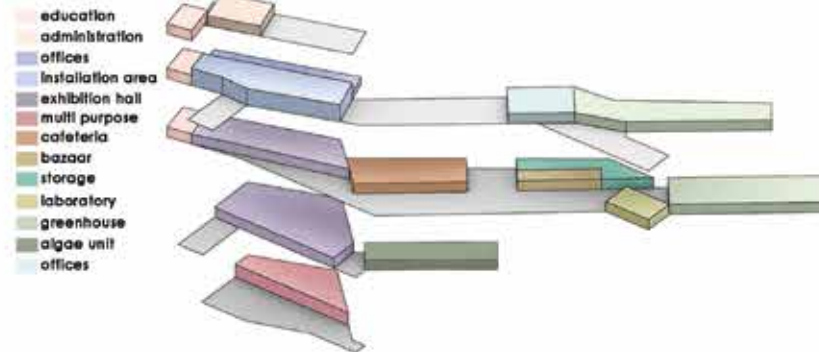


### Circulation

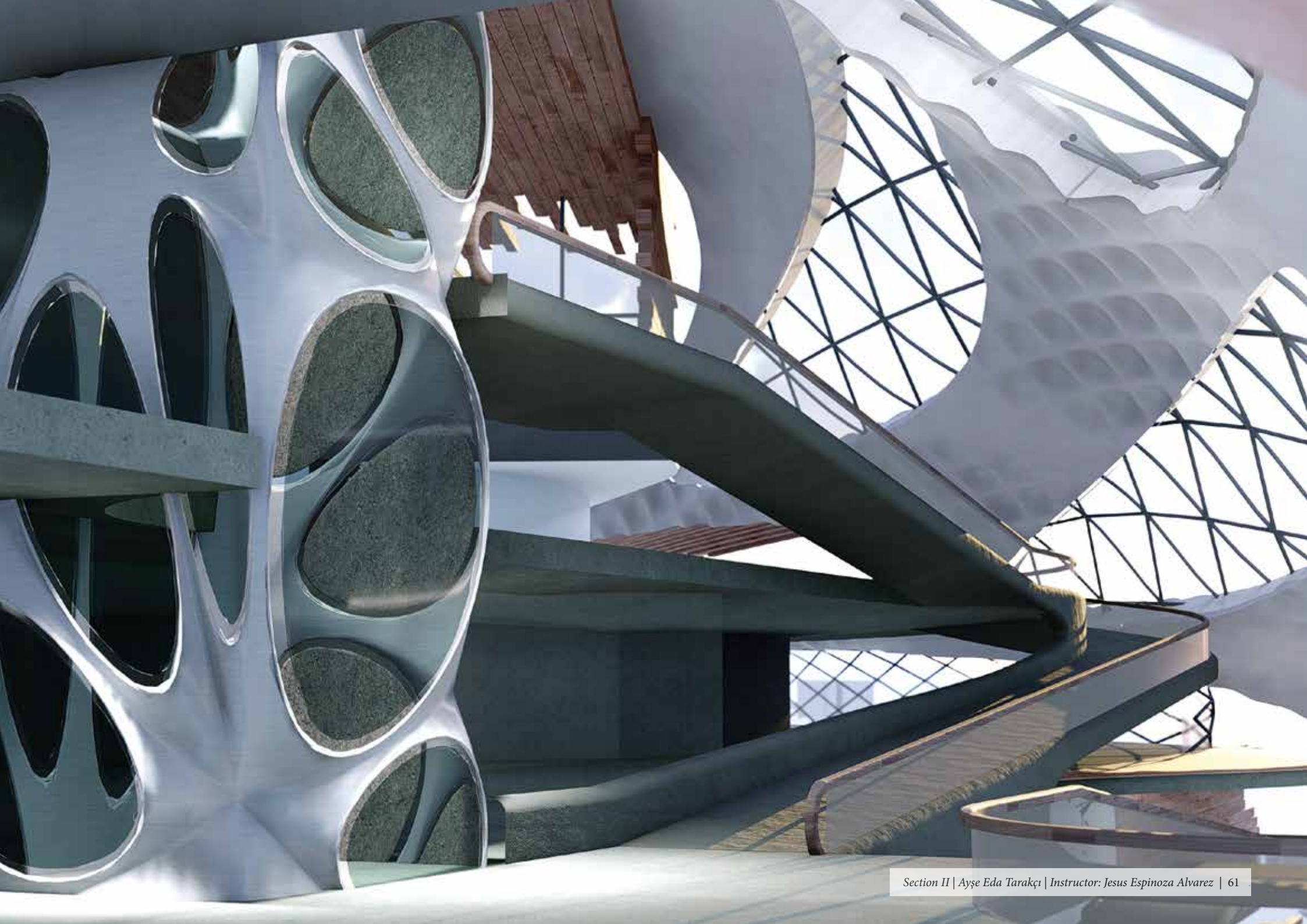
In order to control the access to the public and the private spheres of the complex, the circulation is arranged in intra and extra schemes. The intra-circulation enables the buildings to self-circulate while the extra circulation provides an organic accessibility to and out of the museum complex. As spatial sustainability is aimed, the circulation scheme is designated to be flexible. Hence the versatility of the program is reflected to the inter-spatial relations.

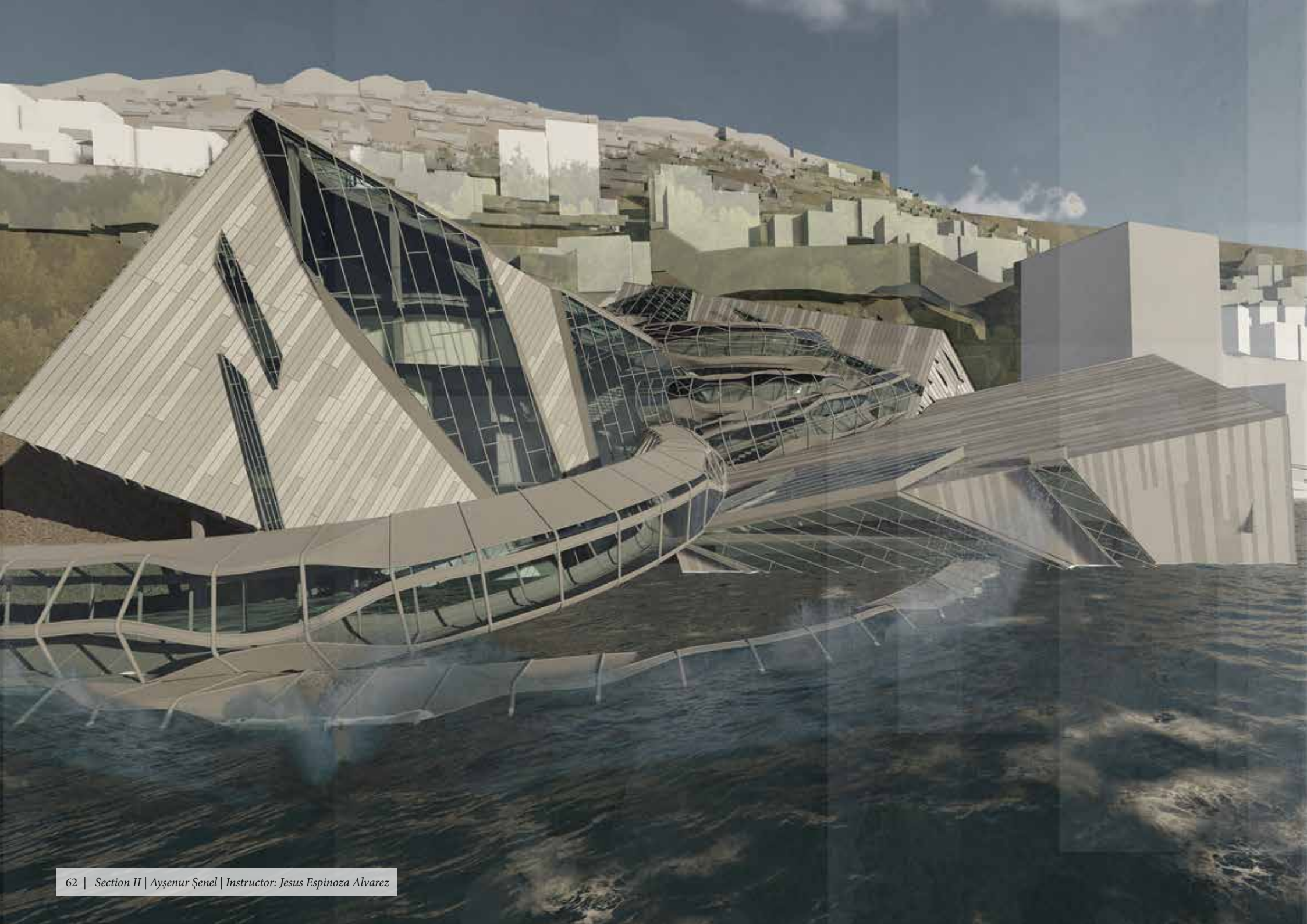
### Program

The complex is divided into two wings in terms of the functional allocations: the northern and the southern. The northern wing consists of the environmental units where the agricultural greenhouse units, storage units, bazaar units where products are sold and cafeteria units where they are served are situated. Also, biomass energy is generated here in the algae unit. In the Southern wing, cultural activities take place. Second and Third floors contain permanent exhibitions for archaeological findings whereas the fourth and the fifth levels are reserved for the research area.





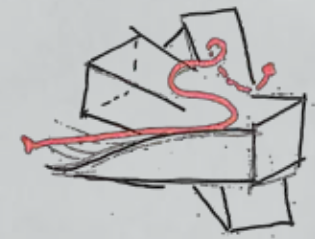




# AYSENUR ŞENEL

As a preliminary design approach the site of the project has been selected according to mapping study that has been done in the site analysis process. The location of project has played a crucial role in terms of linking historical area and social corridor which has been proposed in the city master plan. Project consists of three different masses that belong to three different content which are respectively history, city and nature. They have functions according to the content they represent and certain vistas.

Since vernacular architecture of the region appears with rigid forms, building forms have affected with it, in contrast to that circulation mass is more liquid to reflect people's movement. Building facades have divided three different categories as permeable, hybrid and solid surfaces according to the sunlight need and view frames. Active and passive environmental systems are also utilized such as tidal barrage, rainwater collection and sunlight sensitive facade design.





SITE PLAN



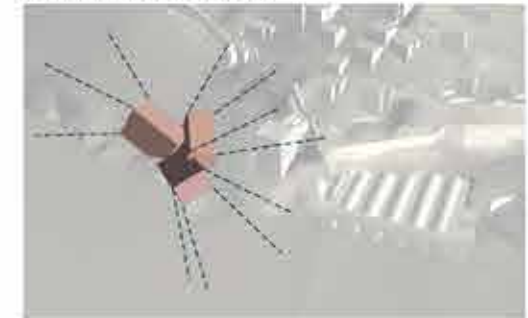
TOP VIEW

EVOLUTION OF BUILDING FORM

TURN TO VISTAS



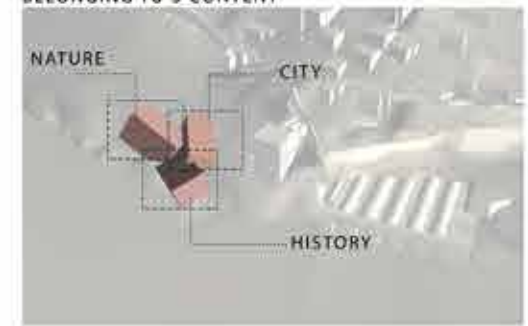
FRAMING CERTAIN VISTAS



ROTATE TO MAXIMIZE VIEW



BELONGING TO 3 CONTENT



COMPACT MASSES



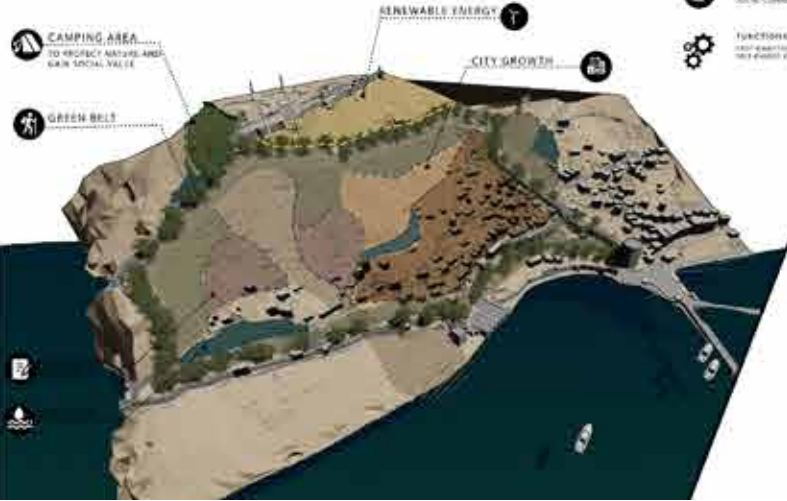
ACCORDING TO FINE TUNA, APPROXIMATELY MOST OF THIS AREA HAS BEEN OBSERVED BECAUSE OF THE TOPOGRAPHY. TRANSPORTATION SYSTEMS AND URBAN FUNCTIONS HAVE BEEN SUGGESTED.



TO GIVE DIFFERENT VALUE AND FUNCTION TO WALLS WHICH ARE LAYERS FOR ALANYA GREEN BELT HAS BEEN OCCURRED AROUND THE WALLS. INSIDE THE GREEN BELT, THINKING HAS BEEN DEVELOPED DIFFERENT FUNCTIONS ARE DEVELOPED AROUND THE BELT SUCH AS URBAN PARK, URBAN AGRICULTURE, CAMPING AREA, COFFEE HOUSE.

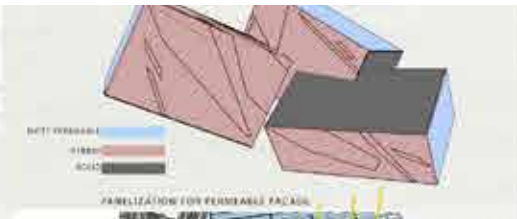
ORDERING SYSTEMS :

- ENVIRONMENTAL  
HIGH QUALITY  
WATER RESOURCES
- AESTHETICAL  
LARGE OPEN SPACE  
AND GREEN LANDSCAPE
- ECONOMIC  
HIGH AND LOW INCOME  
HOMES
- SOCIO-CULTURAL  
MIXED USE DEVELOPMENT  
AND SOCIAL COHESION
- FUNCTIONAL  
HIGH QUALITY  
LIFE QUALITY





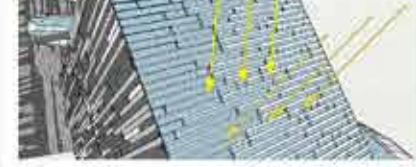
THE NUMBER OF EDGES OF POLYGONS VARY



PANELIZATION FOR PERMEABLE FACADE



EDGES TIE WITH CURVES AND CREATES FORM OF CIRCULATION



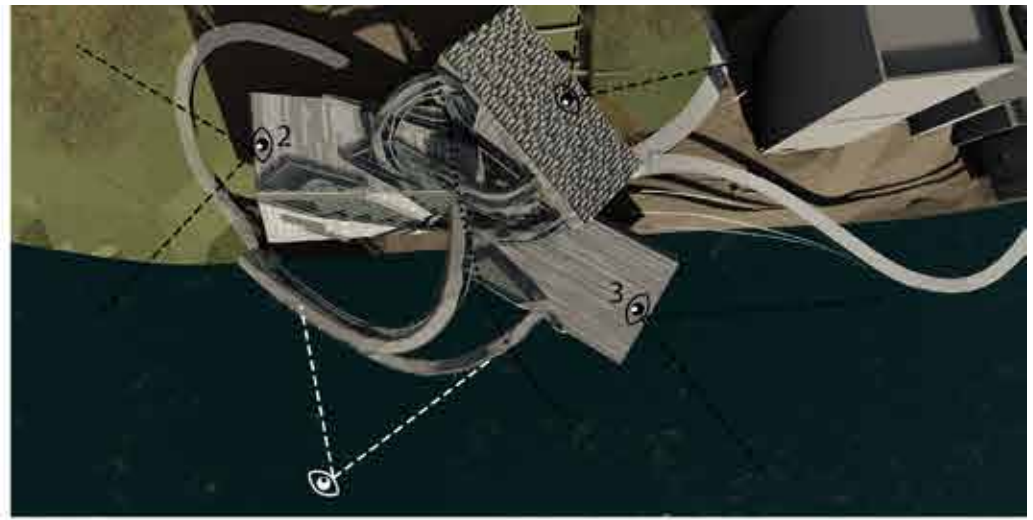
FACING THROUGH SOUTH  
HORIZONTAL PANELS - BLOCK THE SUMMER SUN  
RECEIVE THE WINTER SUN



FACING THROUGH NORTH  
WITHOUT PANEL - HOMOGENEOUS SUN



FACING THROUGH WEST  
TRIANGLE LIKE PANELS - BLOCK SUMMER SOUTH SUN  
RECEIVE WINTER SOUTH SUN



HYBRID FACADE



SOLID FACADE



1 VIEW THROUGH



PERMEABLE FACADE  
WITH SUNSCREEN



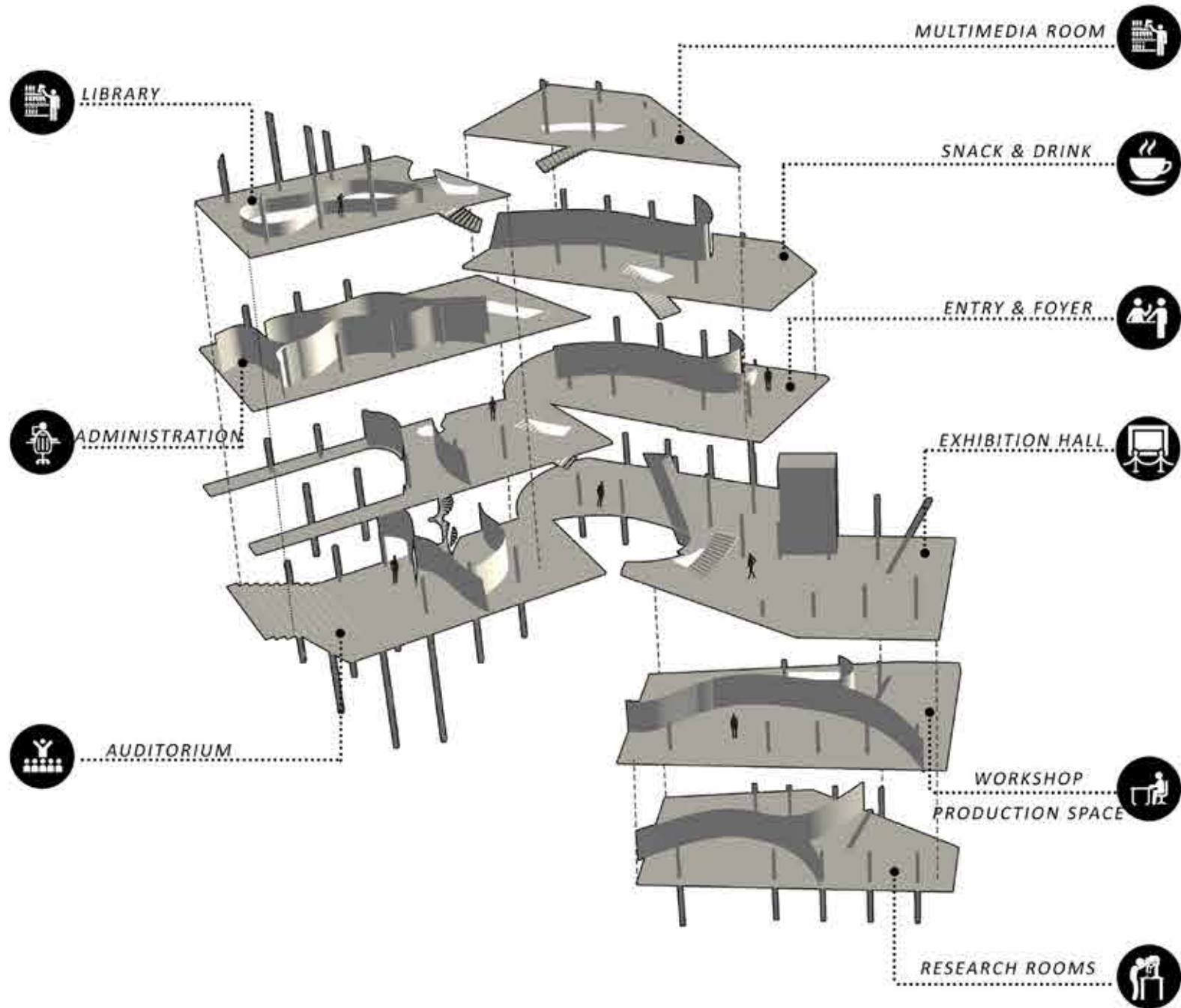
PERMEABLE FACADE  
WITH SUNSCREEN

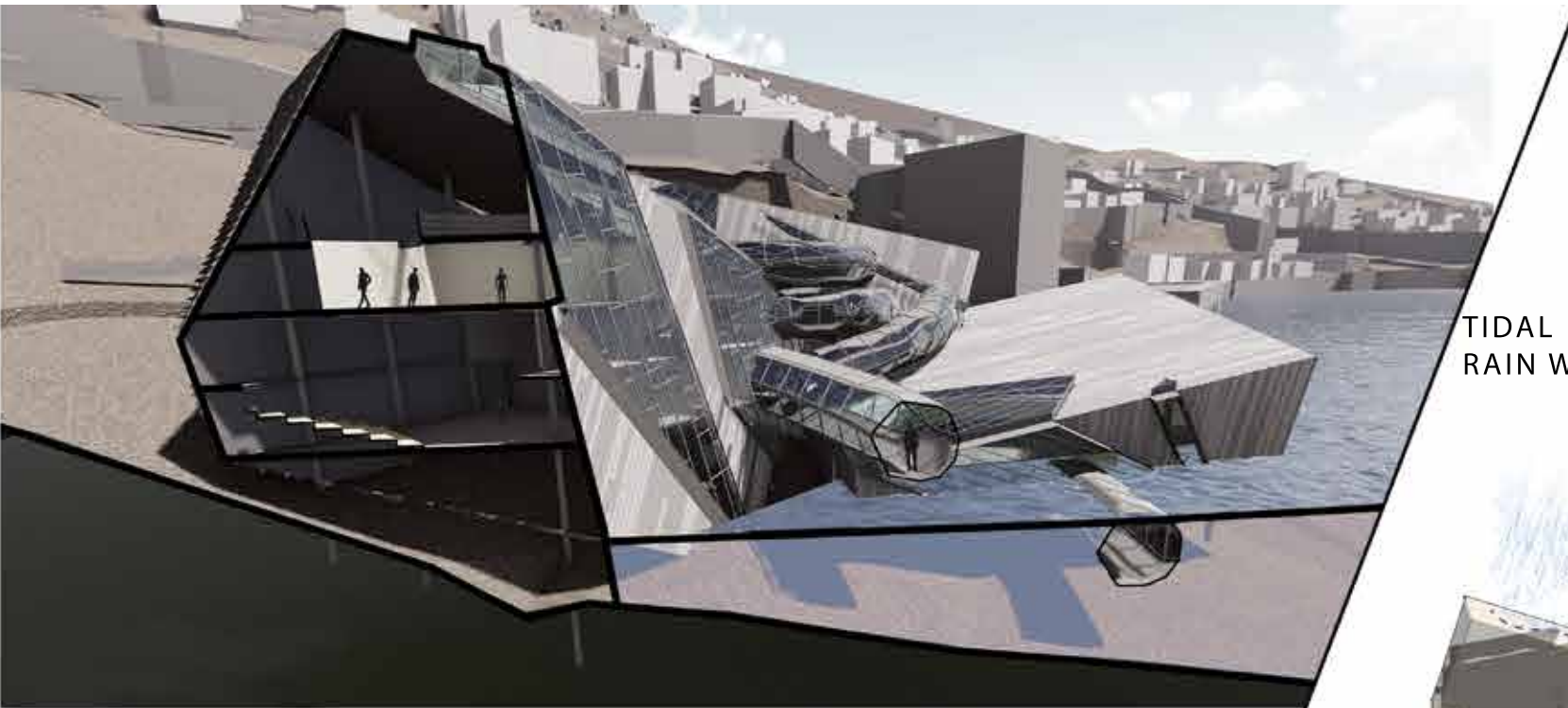


2 VIEW FROM LIBRARY



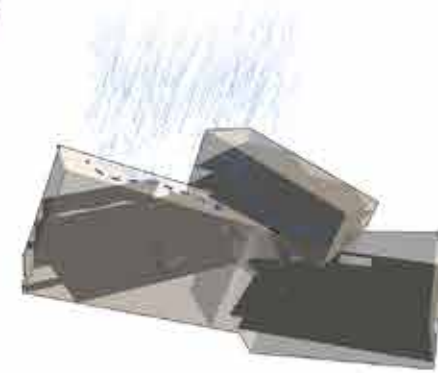
3 VIEW FROM EXHIBITION HALL





PERSPECTIVE SECTION

TIDAL BARRAGE  
RAIN WATER COLLECTION



VIEW FROM BRIDGE



VIEW FROM UNDERWATER

# RÜYET SEFERCIOĞLU

*An Artificial Coral Mountain as a Way of Learning  
From The Site, Within the Site....*

*Marine Institute & Museum of Alanya*



Alanya Castle area has a contextual identity with its circulation pattern, topography, layers, texture and colors. In order to protect its unique identity of this area, project aims to become a landscape and blend into topography. A marine institute and museum is proposed as educational complexes have potential of transforming its surroundings without an effort. The institute will teach nautical science, marine engineering and nautical architecture to scent the traces of Seljuks

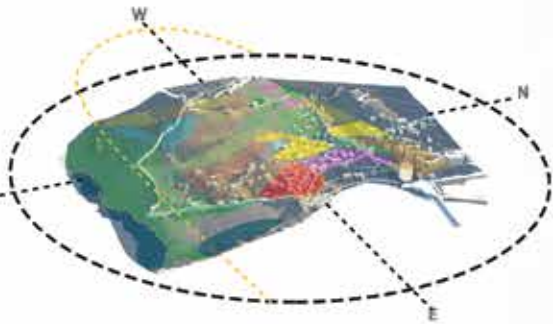
The chosen site had an fortification which was chosen to be conserved. In order to keep the sense of place, a museum is integrated to program and the fortification wall is transformed into a circulation element. Main inspiration point was to create an artificial coral mountain as it bites the mountain and blends into topography.

Thus the level of intervention is kept in minimum to protect sense of place. During the site analysis, it is observed Alanya Castle region has an unorganised circulation pattern of forks. The idea was to use forks to create a network of circulation and learn from Alanya's circulation pattern. The paths are developed both in the exterior and interior parts of the buildings, thus it also becomes an architectural promenade. The promenade defines spaces, provides experiences and contributes to the way in which you understand the spatial characteristics of the complex. Promenade is also a strategy for to transform anchor points into experience.

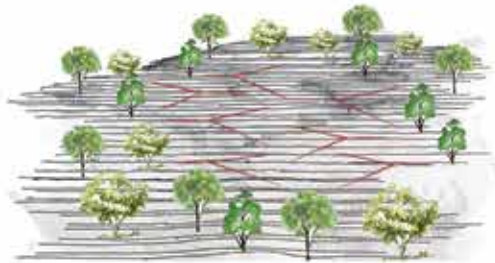




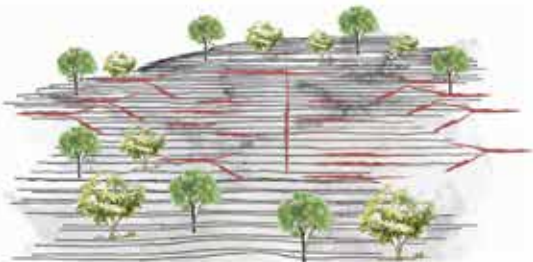




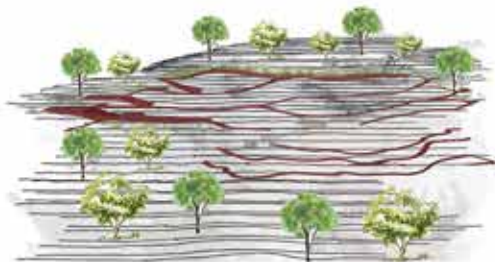
SUN PATH & MASTERPLAN STRATEGY



ORIGINAL CIRCULATION PATTERN: FORKS



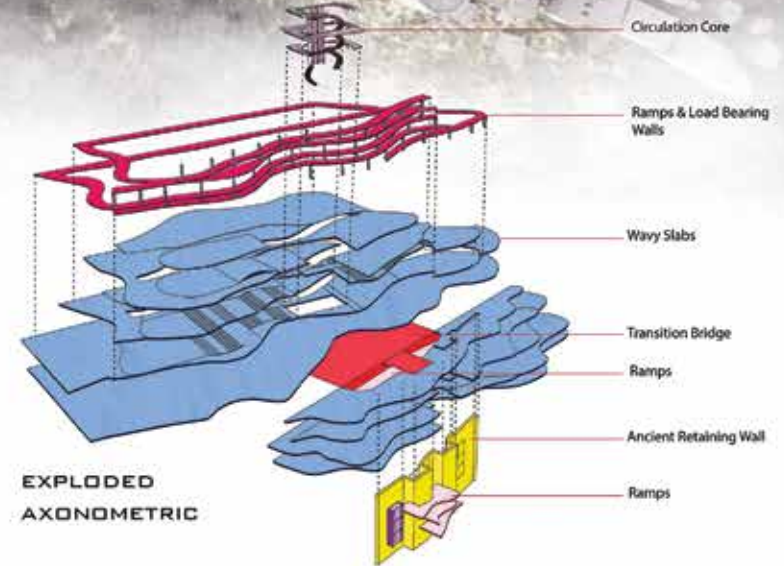
FORKS PATTERN REARRANGED



SITE PLAN



ACCESSIBILITY DIAGRAM



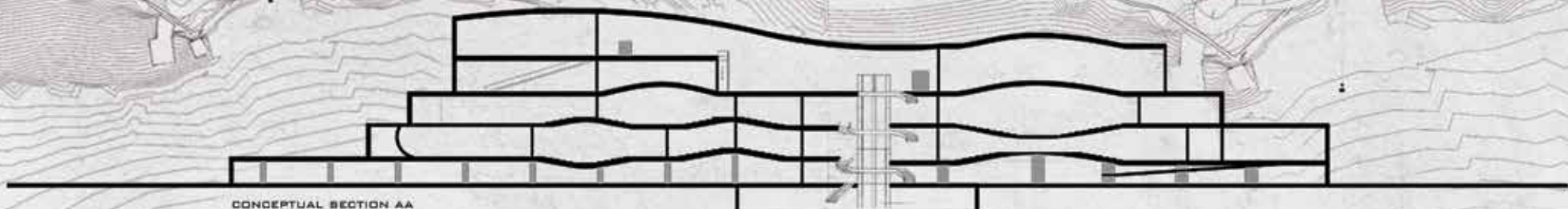
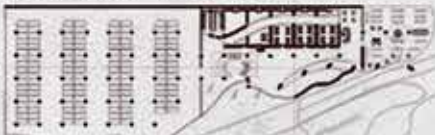
EXPLODED AXONOMETRIC

INSTITUTE BUILDING PROGRAM

- Circulation
- Wet Areas
- Mechanical Room
- Conference Hall
- Closed Parking Space
- Library
- Offices
- Classrooms / Study Rooms
- Amphi-classes
- Activity Room
- Research Laboratory
- Manufacturing Studios
- Cantinery
- Service Area
- Workshop

MUSEUM BUILDING PROGRAM

- Urban Agriculture Area
- Foyer / Reception Area
- Gift Shop
- Exhibition Space
- Multimedia Exhibition
- Bar
- All-day & Fine Dining
- Kitchenette



CONCEPTUAL SECTION AA

STRUCTURAL IDEAS: Structure as an architectural promenade



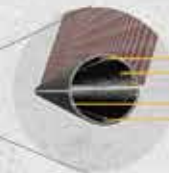
RAMPS

LOAD BEARING WALLS

STRUCTURAL GRID

SECTION AA

This section explores the idea of seeing a fortification through a fortification



- Nano Wires (contain the nanowires, plus act as an axis for the turbines)
- Inner Skin (Absorbs CO<sub>2</sub> from interior of the building)
- Outer Photovoltaic Skin (Absorbs sunlight and determine direction of facade accordingly)
- Nano fibers (act as a data transmitter)

OUTER PHOTOVOLTAIC SKIN

(NANO FILM TECHNOLOGY)

FACADE TECHNOLOGIES

CORTEN STEEL

INNER SKIN

(NANO FILM TECHNOLOGY)



sun & ventilation tubes

rainwater collection with pipes in atrium

water pump

water pump

desalination pool

water pump



VIEW FROM TRANSITION BRIDGE & VEHICULAR ROAD



VIEW FROM EXTERIOR PATHS



ATRIUM CONNECTION BRIDGES OF INSTITUTE BUILDING



SECONDARY ENTRANCE OF INSTITUTE BUILDING THROUGH VEHICULAR ROAD



SECONDARY ENTRANCE OF INSTITUTE BUILDING



VIEW FROM INTERIOR RAMPS OF MARINE INSTITUTE



MARINE MUSEUM ENTRANCE



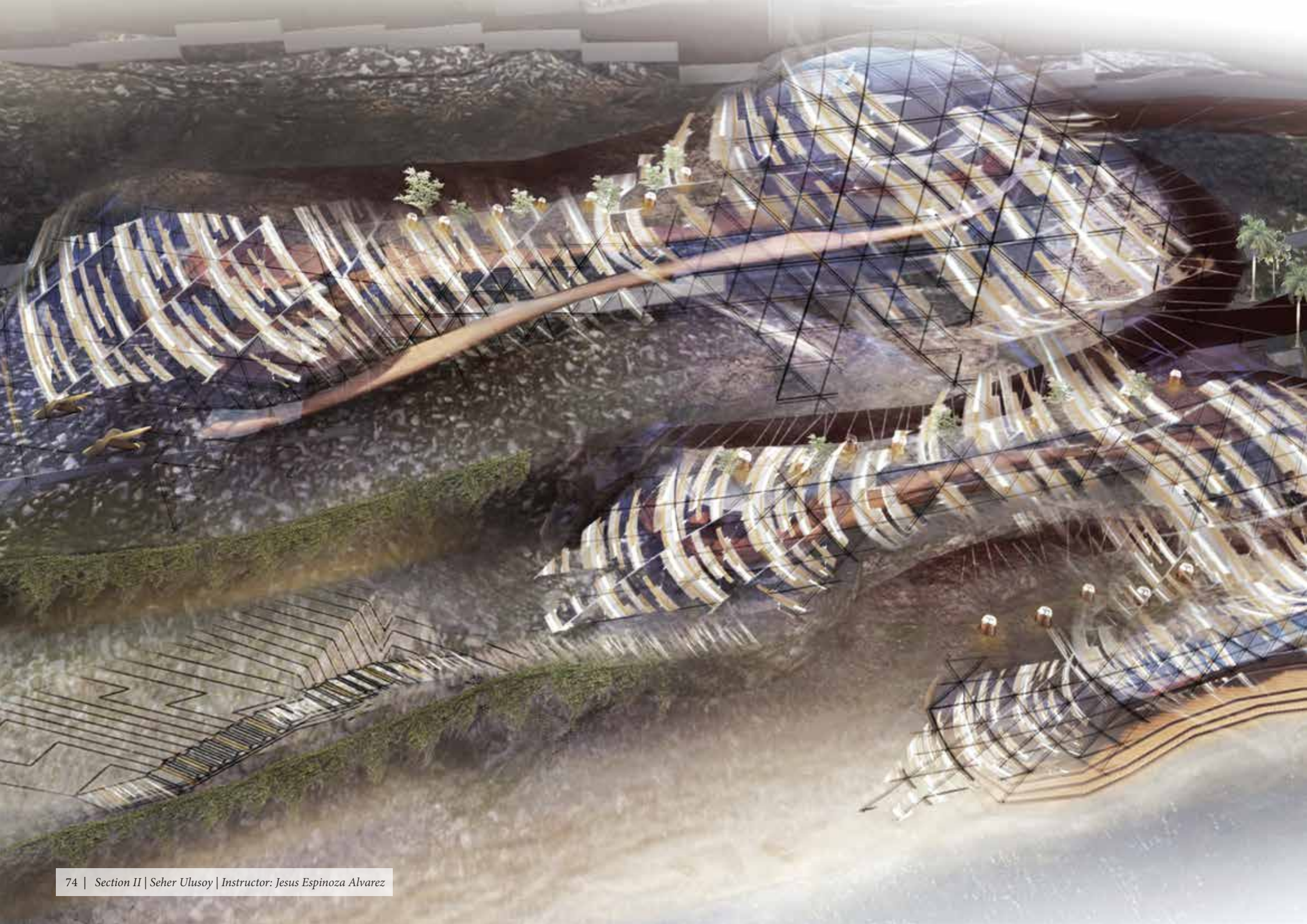
MARINE MUSEUM: ANCIENT FORTIFICATION & RAMPS CONNECTION



MARINE MUSEUM ALL DAY FINE DINING

AERIAL VIEW





# SEHER ULUSOY

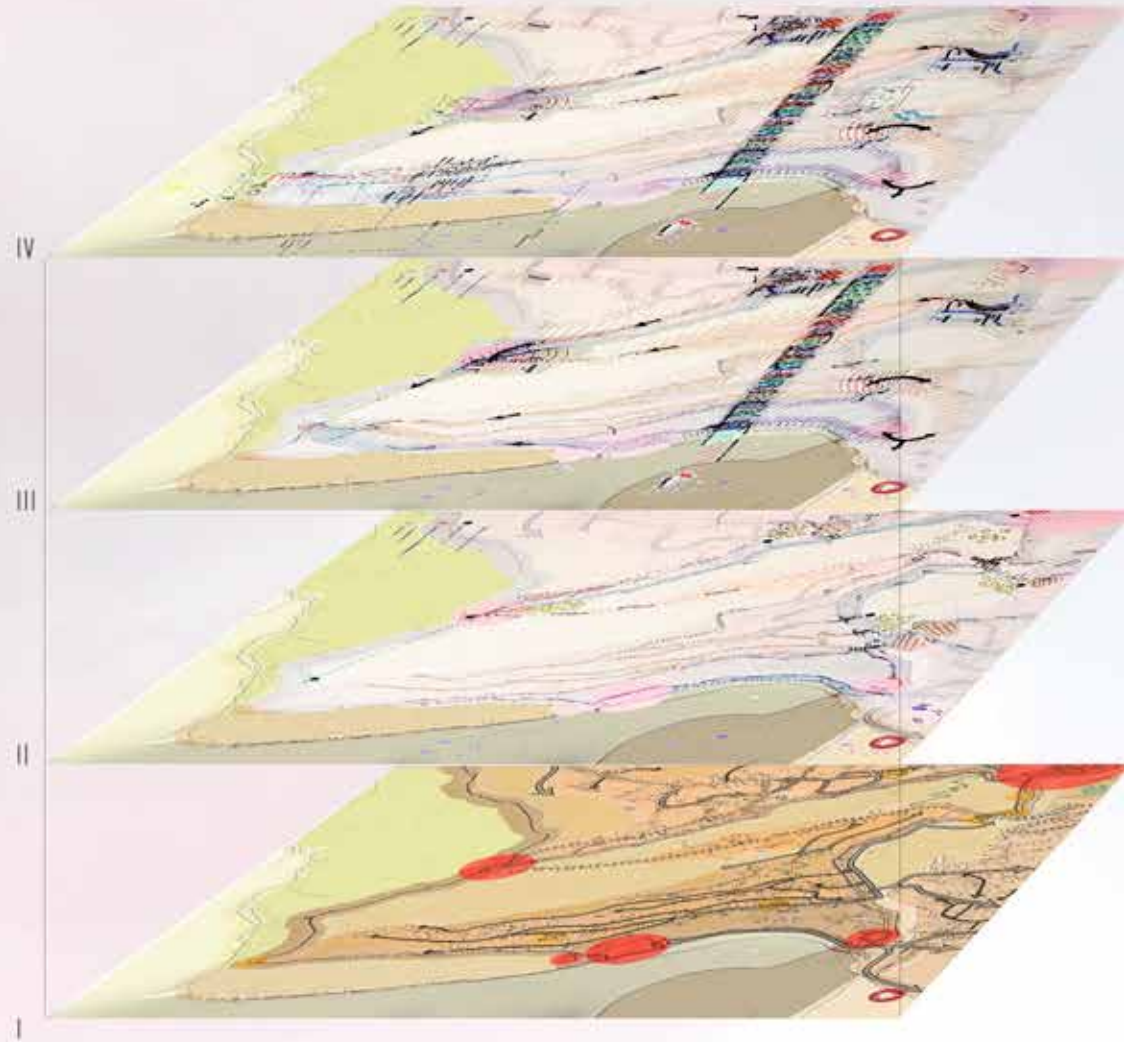
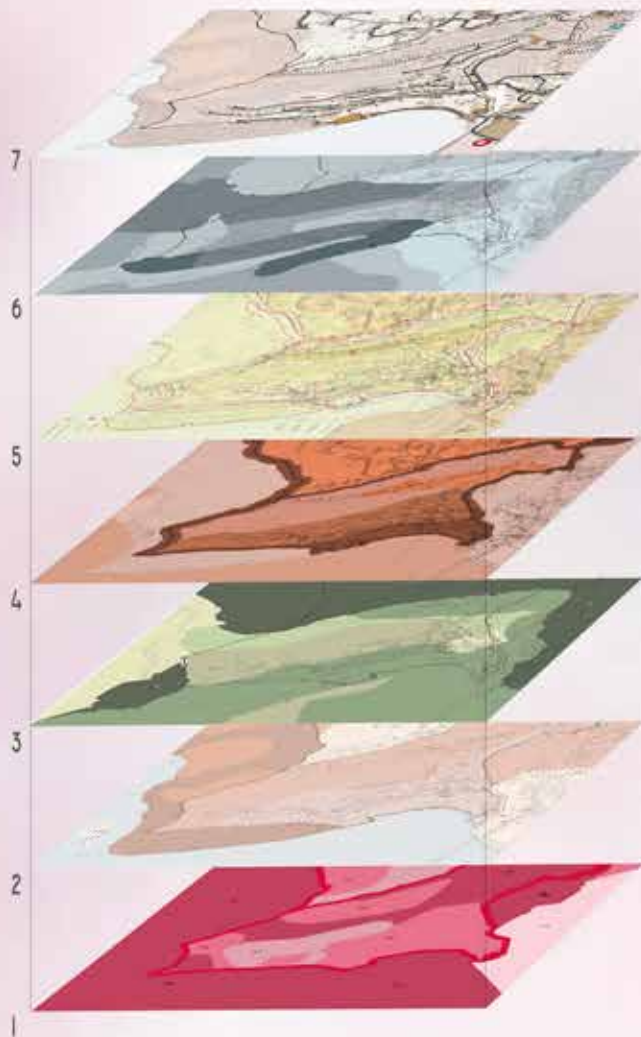
The aim of the project is in fact, reviving the symbols of the old city of Alana within the old defence wall, such as the red tower and the shipyard, and leading the tourists towards to the new project, while protecting the old historic pattern and its living environment in the application of the revising process.

It is targeted to create zones at the end of an urban route. The routes of economy in the same way are concentrated on the site, corridors of the museums between these two facility zones are aligned, so that the strategy allows people to circulate on the stated route which carries the idea of moving from a zone to reaching another and activate all the function along the routes. This would result in increase of tourist attractions and a stronger local economy to furnish the occasion to build clean energy stations in the construction of nautical an aquatic exploration and production centre.



# CITY & SITE ANALYSIS

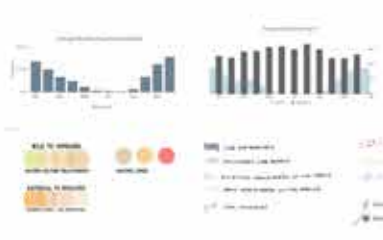
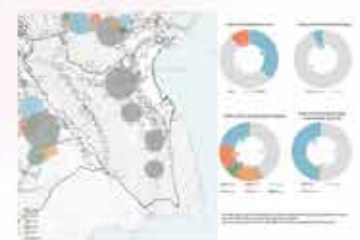
FROM AESTHETICS, ECONOMICAL, ENVIRONMENTAL, FUNCTIONAL ASPECTS WITH LANDSCAPE & URBAN SCALE DEVELOPMENT PLAN IN PHASES



- 1 POLYCENTRIC AND HISTORICAL AREA MUST BE PRESERVED AND ENHANCED
  - 2 CULTURAL, SPIRITUAL AND SOCIAL SIGNIFICANCE
  - 3 ADAPTING HISTORICAL SOCIAL, CULTURAL AND HISTORICAL FORMS
  - 4 ADAPTING HISTORICAL SOCIAL, CULTURAL AND HISTORICAL FORMS
  - 5 GOVERNANCE, SOCIAL, CULTURAL & ECONOMIC
- MAIN ROADS
  - DEFENSE WALLS
  - UNPLANNED SETTLEMENTS
  - INDUSTRIES & TRADE
  - EXISTING

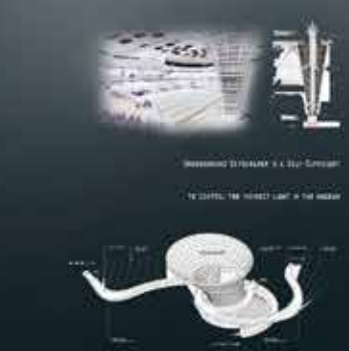
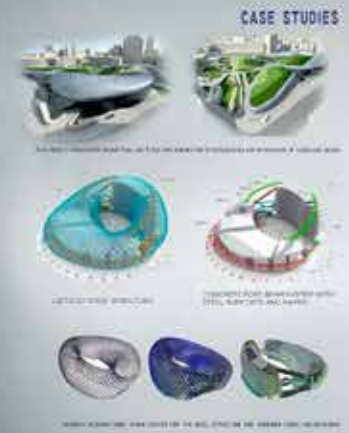


- 1 BOLD TOWER
- 2 BLUE GATE
- 3 SHIPYARD
- 4 CARRIAGE HOUSE
- 5 MARKET SQUARE
- 6 OLDER GATE
- 7 TOWER CLOCK
- 8 SHOP'S TOWER
- 9 BARRACK GATE
- 10 SMALL WOODS
- 11 PRO OLD GATE
- 12 ST. JOHN SHIPYARD GATE
- 13 BLUE PORTWINE WOODS
- 14 CASTLE BARRACK GATE





# ANALYSIS & URBAN PHASE MAPS



## STREET SECTIONS:

- 1\*ROADS SEPERATED WITH GREENARY
- 2\*BIGGER PLANTATIONS DEFINE WALKWAYS

## STREET AND CASTLE WALLS RELATION:

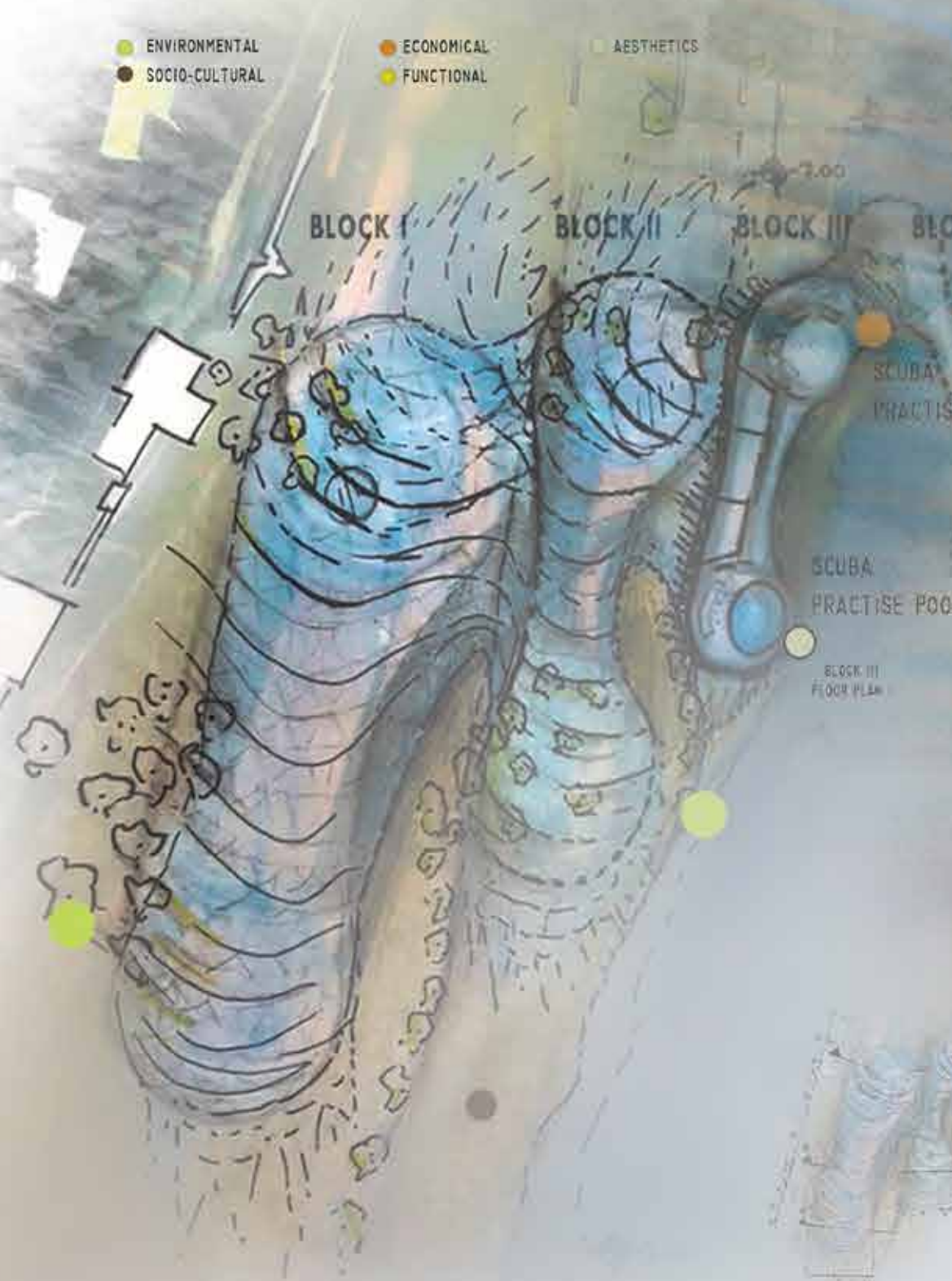
- 3\*BUFFER ZONES TO OPEN UP THE VISUAL CONNECTION
- 4\*ARRANGEMENT OF THE HEIGHT OF THE BUILDINGS

- 5\*OPENNING ON THICK WALLS ALLOWS AIR CIRCULATION AND INDIRECT LIGHT AS A RESULT OF CLIMATE CONDITIONS
- 6\*SOLID CORE FOR STRUCTURE AND COVERING FACILITIES
- 7\*LIGHTER STRUCTURE SURROUNDS THE CORE



# MASTER PLAN

## FUNCTION SCHEMA



BLOCK IV

CLASS

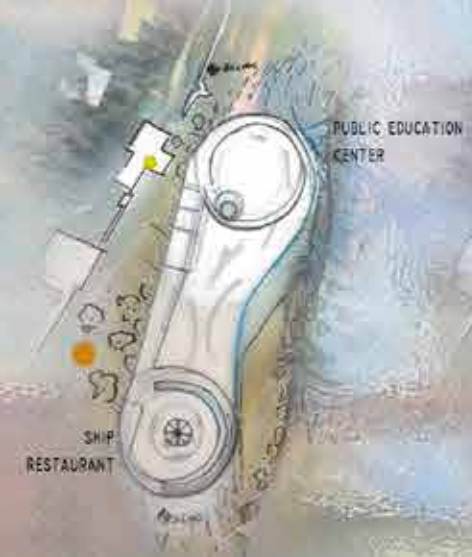


BLOCK III  
STRUCTURAL PLAN

BLOCK II  
FLOOR PLAN I

BLOCK II  
FLOOR PLAN II

BLOCK II  
STRUCTURAL PLAN



BLOCK I  
FLOOR PLAN I

BLOCK I  
FLOOR PLAN II

BLOCK I  
FLOOR PLAN III

BLOCK I  
FLOOR PLAN IV

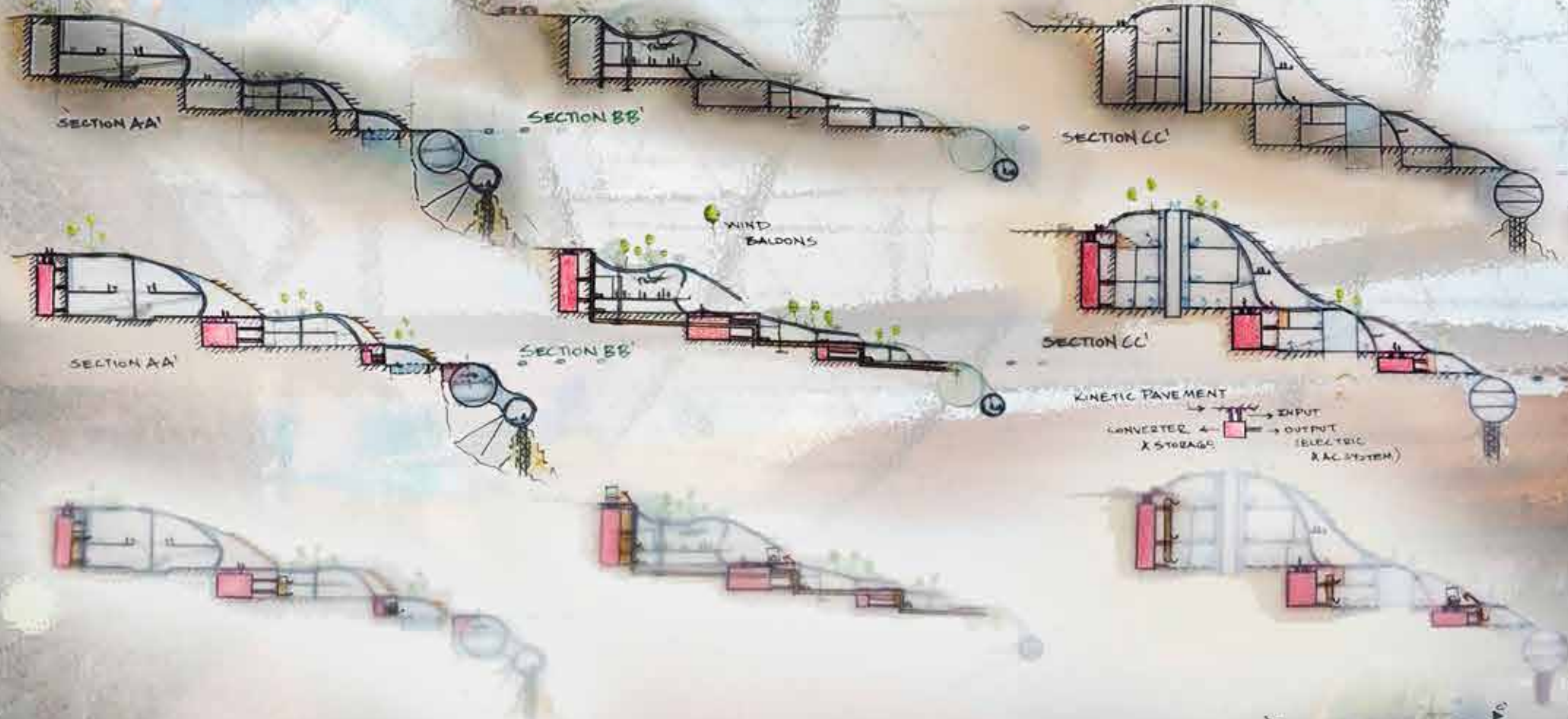
BLOCK I  
STRUCTURAL PLAN




INTRODUCTION & SECTION I - IV



# SECTIONS

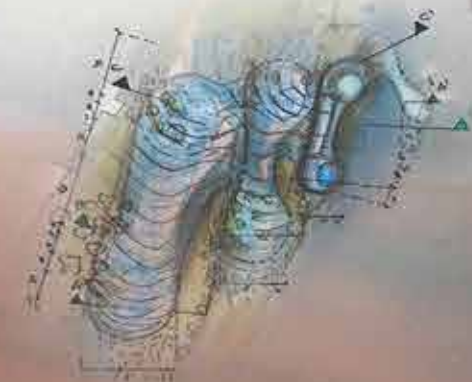
WITH SERVICES & FUNCTIONS & DIAGRAMS



(L)  SOLID WASTE TRACKS  
 GARBAGE SYSTEM SEPERATOR  
 INTERIOR PERSPECTIVE

 WASTE PIPES  
 DEVICE GAPS  
 WASTE RECYCLING

 MOVABLE SOLAR PANELS  
 EARTH BOX & HUMIDITY COLLECTOR



MIDDAY

MIDNIGHT



BLOCK I FLOOR PLAN I

ALANYA THE RED TOWER IMITATION TO CUT THE DIRECT LIGHT & TO ALLOW RELATIVELY SILENCE ZONE FOR ARCHIVE VISITORS

GRAFFITI / PATTERN PROJECTION DESIGNED BY VISITORS TO PUT THEIR 'ETERNAL NAMES' ON THE CASTLE WALLS

HIDDEN AMBIENT LIGHT FOR HIGHLIGHTING THE SENSE OF FREE SPACE BETWEEN SURFACES



LIGHTINGS ON STRUCTURAL FRAME FOR AMBIENCE LIGHT AND EMPHASIS ON THE FLOW OF THE BUILDING

ROOF GARDENS TO BLEND THE MASS OF THE BUILDING AND TO CUT THE DIRECT LIGHT TO THE MUSEUM

SOLAR PANEL AT THE SOUTHERN FACADE FOR GREEN ENERGY WHILE CUTTING DIRECT LIGHT TO THE RESTAURANT

ENERGY STORAGE AND GARBAGE CONTROL SYSTEM BEHIND SERVING CORE 100% CLEAN & RECYCLED ENERGY

OLD DEFENCE WALL PIECES FREE FROM STRUCTURAL USE AS A PART OF THE EXHIBITION & SEPARATOR BETWEEN SERVING AND SERVED CORES

DINOSAUR SKELETONS AS TASK & AMBIENT LIGHT OF THE MUSEUM

BLOCK I FLOOR PLAN II



BLOCK II FLOOR PLAN I



THE CENTER AIMS TO BE BLENDED INTO ITS ENVIRONMENT FOR PROTECTION OF HISTORIC PATTERNS WITH THE TOUCH OF ENVIRONMENTAL TECHNOLOGY. ALL THE STRUCTURE IS HIDDEN UNDER THE EARTH WHILE SERVING CASE COMBINED WITH THE RETAINING WALL AND THE CORE SIMILAR TO THE CASTLE CARRY THE LOAD TO HAVE VERY LIGHT AND FREE STRUCTURE TOWARDS THE SEASCOPE. REPERATIVE LIGHT SHAFTS INSPIRED FROM THE SHIPYARD AND THE CASTLE, ALLOW THE AIR CIRCULATION AND TO BALANCE A COMFORTABLE INDIRECT LIGHT, BESIDES HYDRAE DAYLIGHT DURING THE DAYTIME BY HIDDEN ARTIFICIAL LIGHTING SYSTEMS.







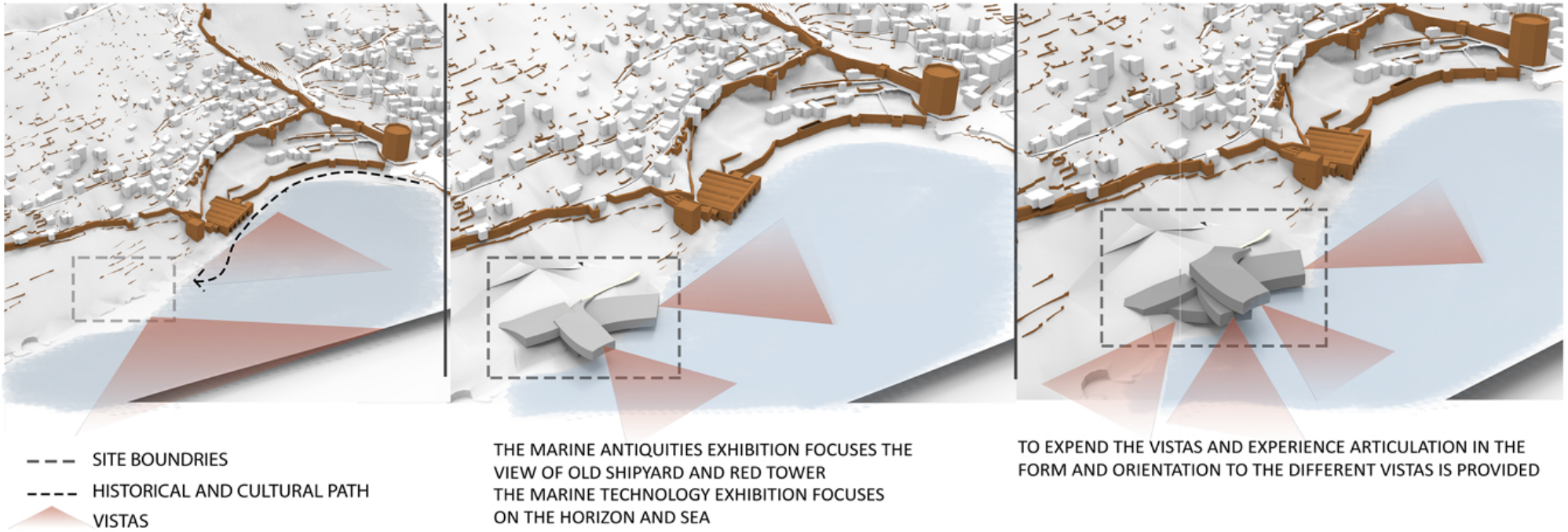
# TUĞÇE TAŞAR

The maritime museum designed according to the focusing and framing of the vistas for the visitors by the inspiration of the Red Tower's opening that frames and focuses the vistas of Alanya with concern of the five aspects. The potential in Alanya's Vistas was increased, blended with context-related parts of the project, and certain focal points in vistas played a role in formation of the project.

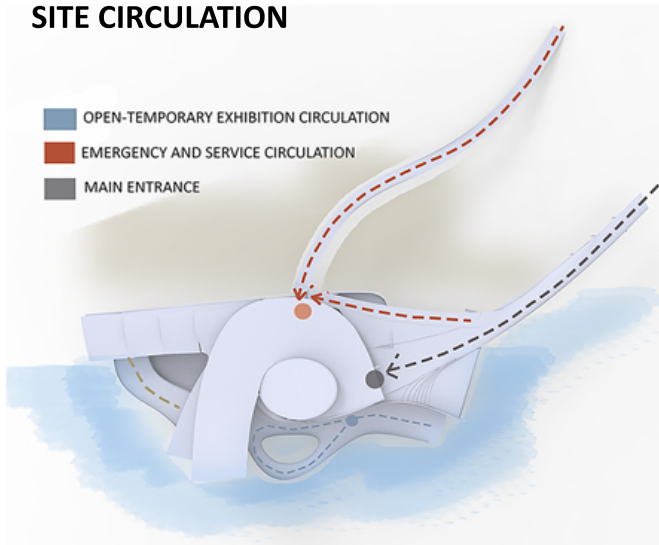
The museum has different sections with different exhibition content and there are laboratories for the researches about marine antiquities. The exhibition areas in the museum, as it can be understood from their forms, located according to reach out to some specific directions. Openings at the end of the every exhibition area provides the required vista for the users. The opening of the space that marine antiquities exhibition possesses focuses on the old city and the red tower. This space consists of a historical exhibition that frames the history, to the visitors, which it is in. Marine technology exhibition areas have vista of the sea and horizon and view is not blocked any way. By this way, the scenes about the content are being related with the space.

The circulation is provided by the circular ramps. The ramp not only provides the passage towards different exhibition sections, but also provides different panoramic scenes with the help of its shape. Also, it merges the different vistas due to concepts of different sections. The atrium at the lowest floor where the ramp leads is being used for the different exhibitions and provide gathering space. The form of the circulation core maximizes the usage of passive systems. The core of the ramp circulation provides natural daylight inside the museum also, the rain water harvesting and sun energy generation with the help of the panels on the roof.

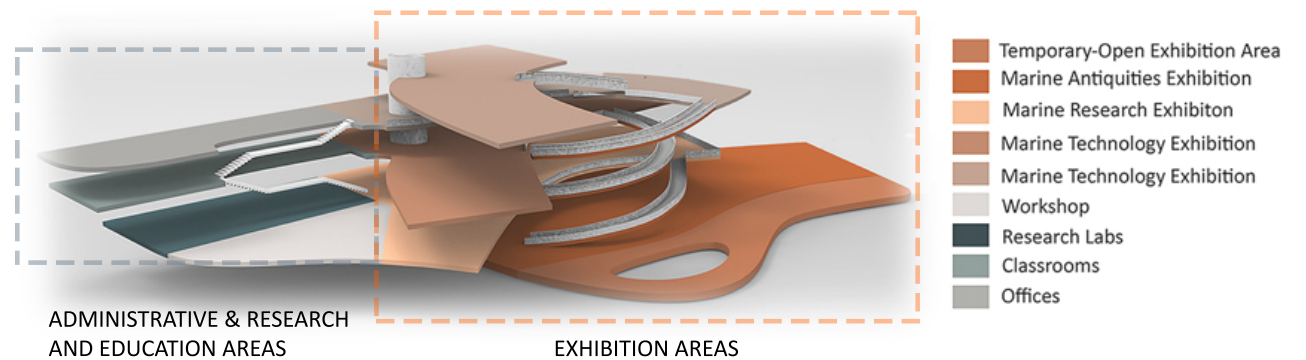
## FORM GENERATION ACCORDING TO VISTAS



## SITE CIRCULATION

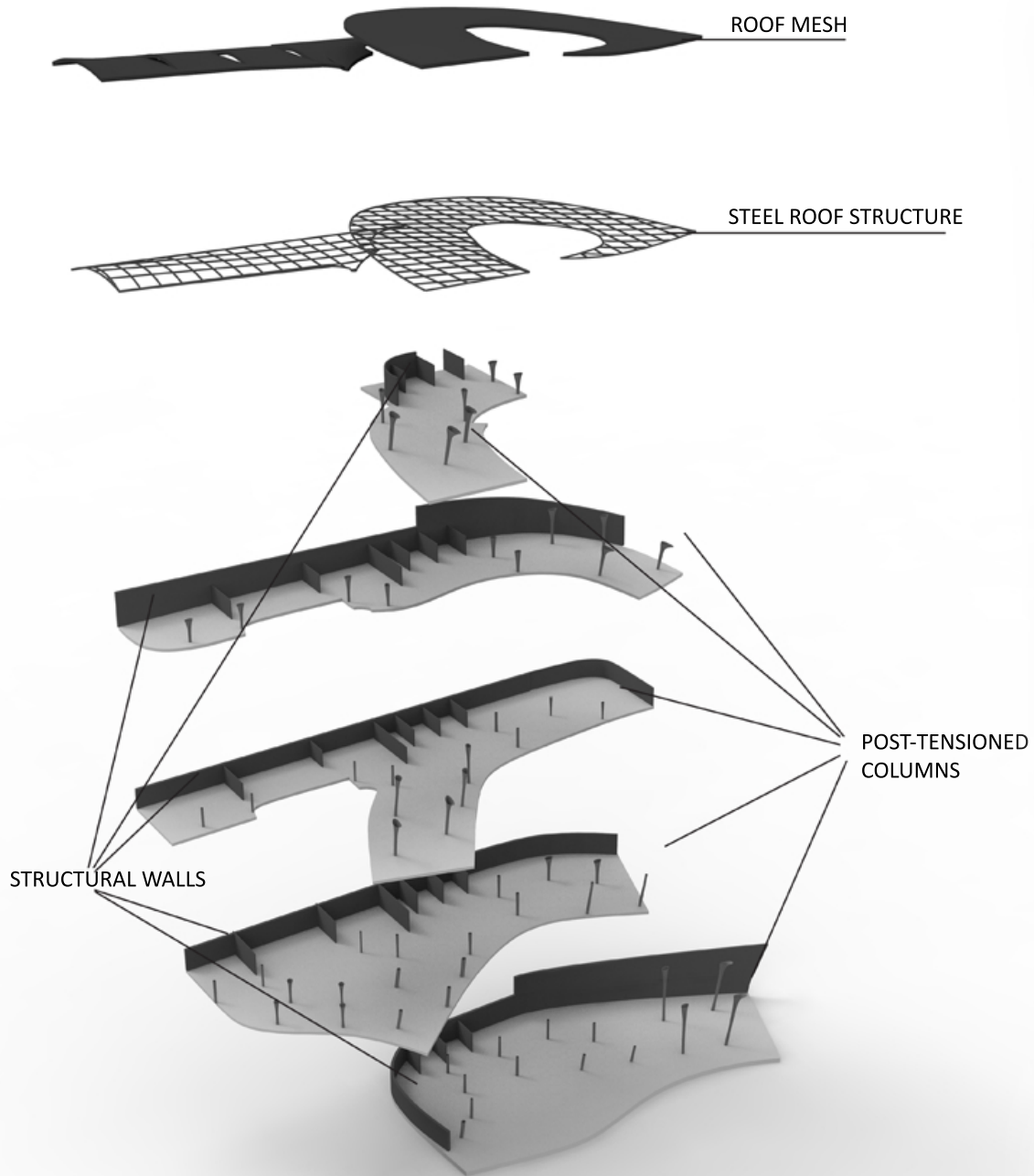


## FUNCTIONAL PROGRAM

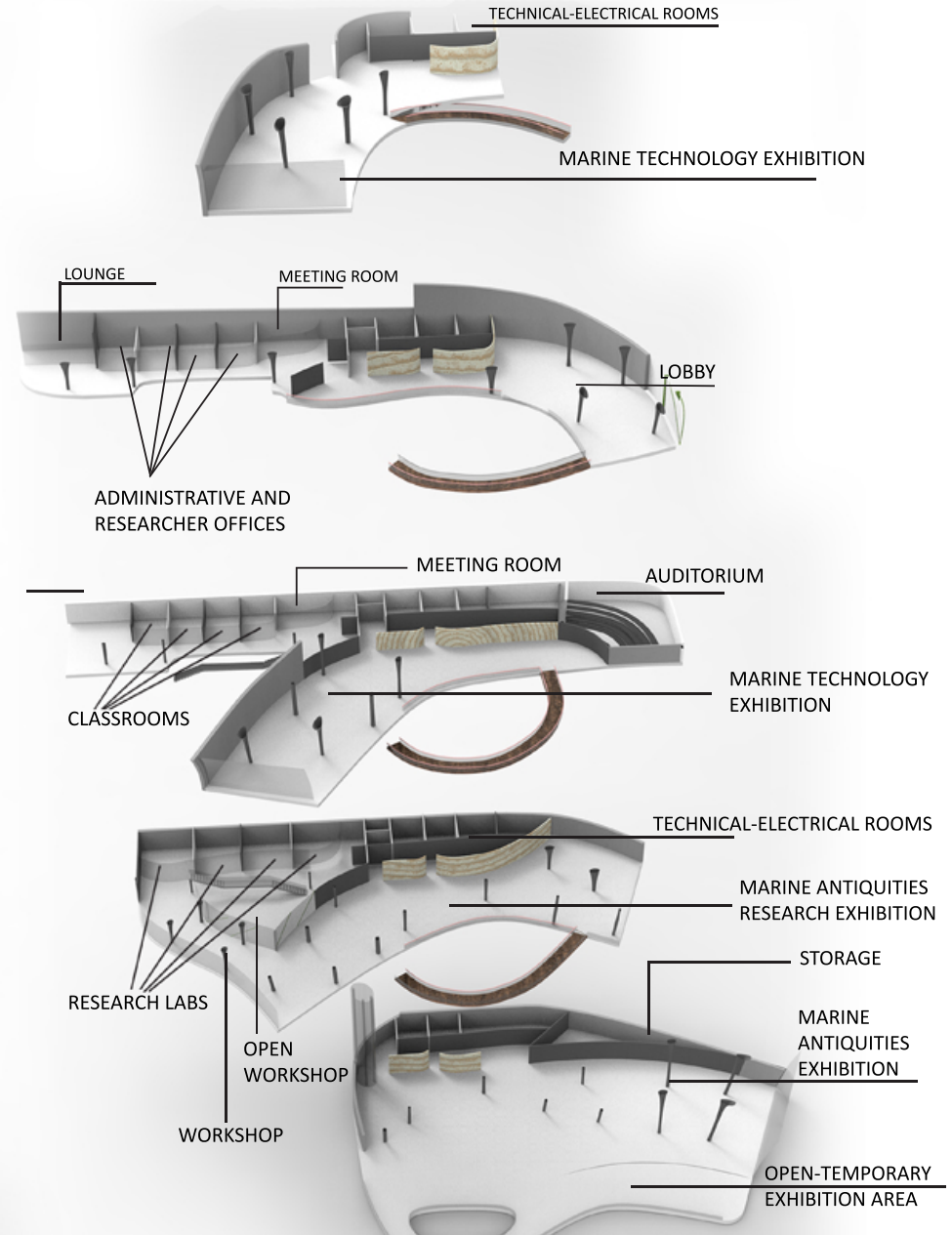




## EXPLODED STRUCTURE

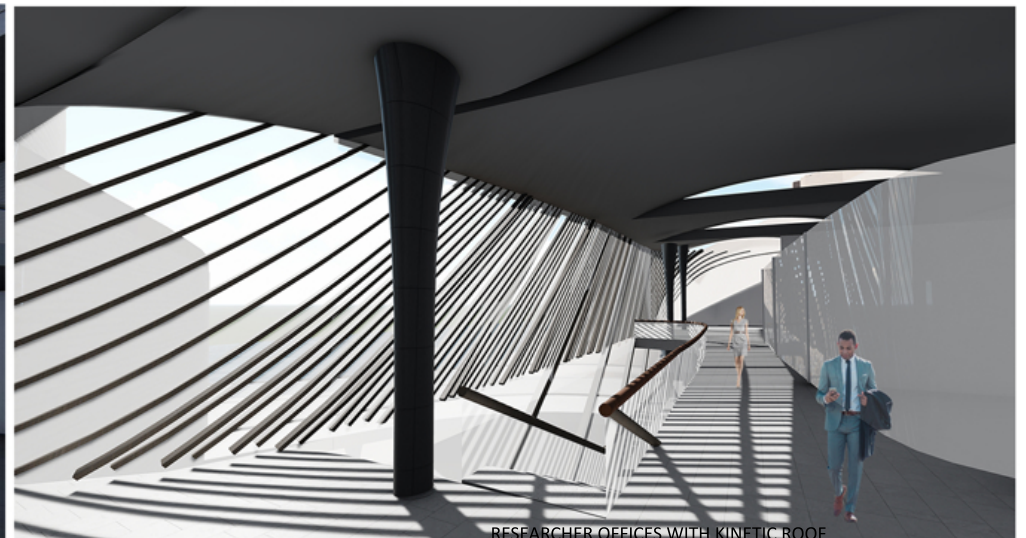
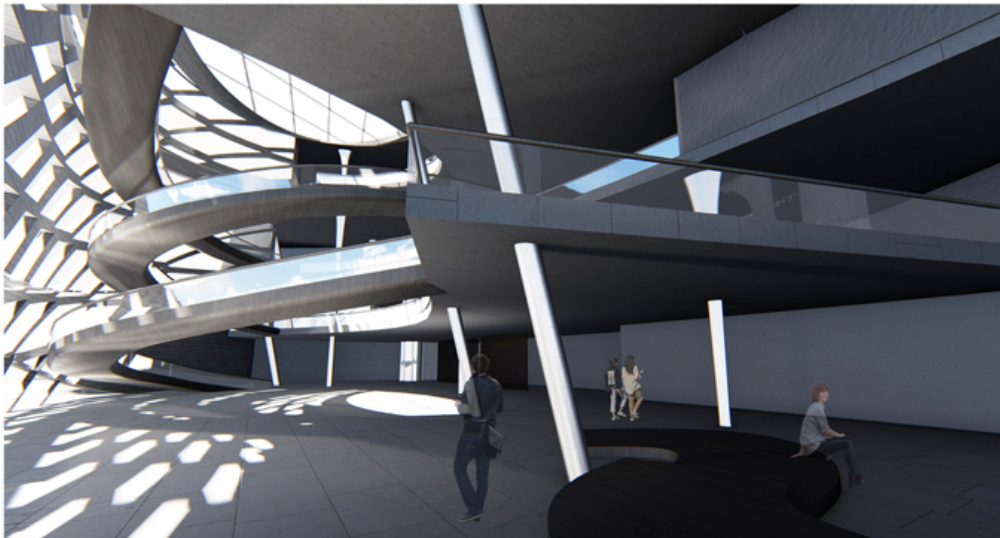


## EXPLODED FLOORS

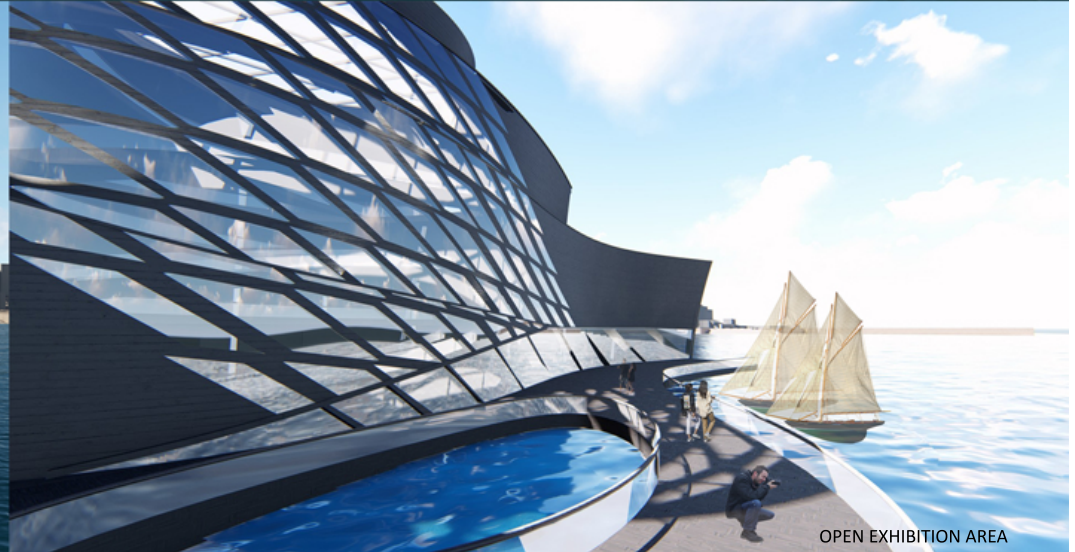
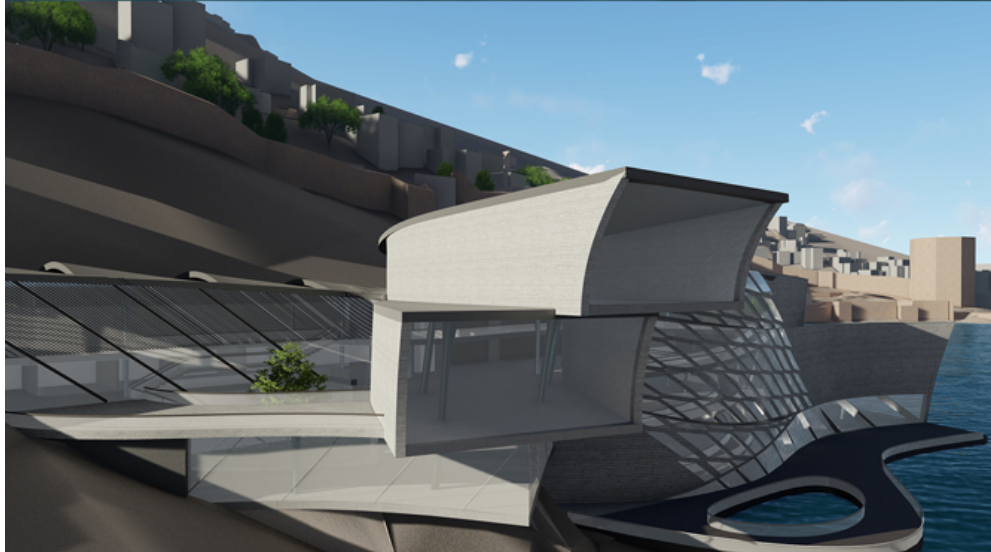
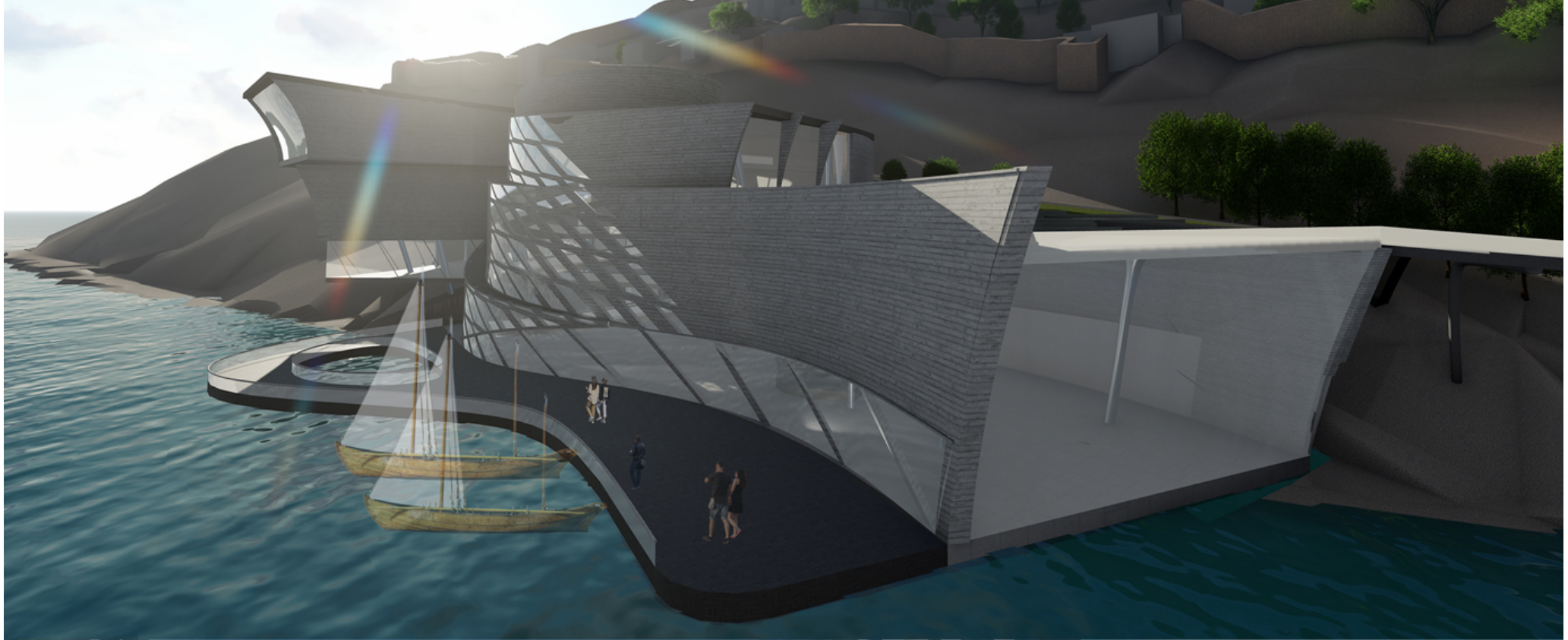




RAMP CIRCULATION



RESEARCHER OFFICES WITH KINETIC ROOF

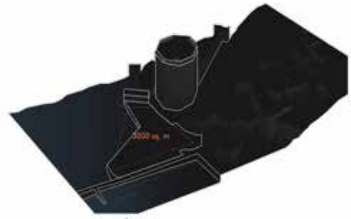


# BILAL AHMAD

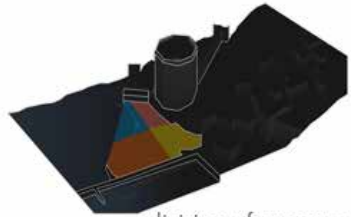
Located at the periphery of the old castle, the aquatic center is a bridge between the modern city and the historic one. Serving as a counterbalance to the imposing red tower, the project is sunken into the ground and only lifts up to allow its visitors access and light. As an antithesis to its monumental surroundings, the center is comprised of a contemporary public space at the surface and adapted exhibition spaces underneath. In turn, the building doesn't only serve itself but also harmonizes itself with its greater surroundings. The museum spaces are divided into 4 programs, each functioning independently. Their imprints are reflected on the surface with the movement of the roofs, all connected through a central circulation core that also houses auxiliary functions. Each individual space is adapted to a specific function.



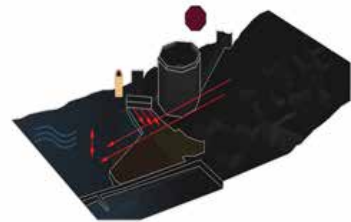




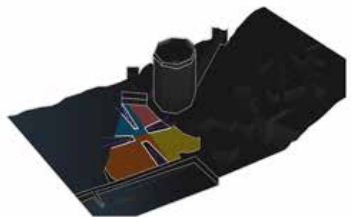
the aquatic center



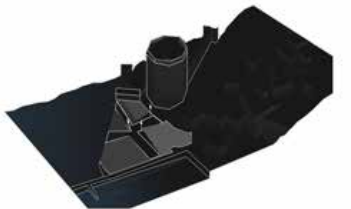
division of program



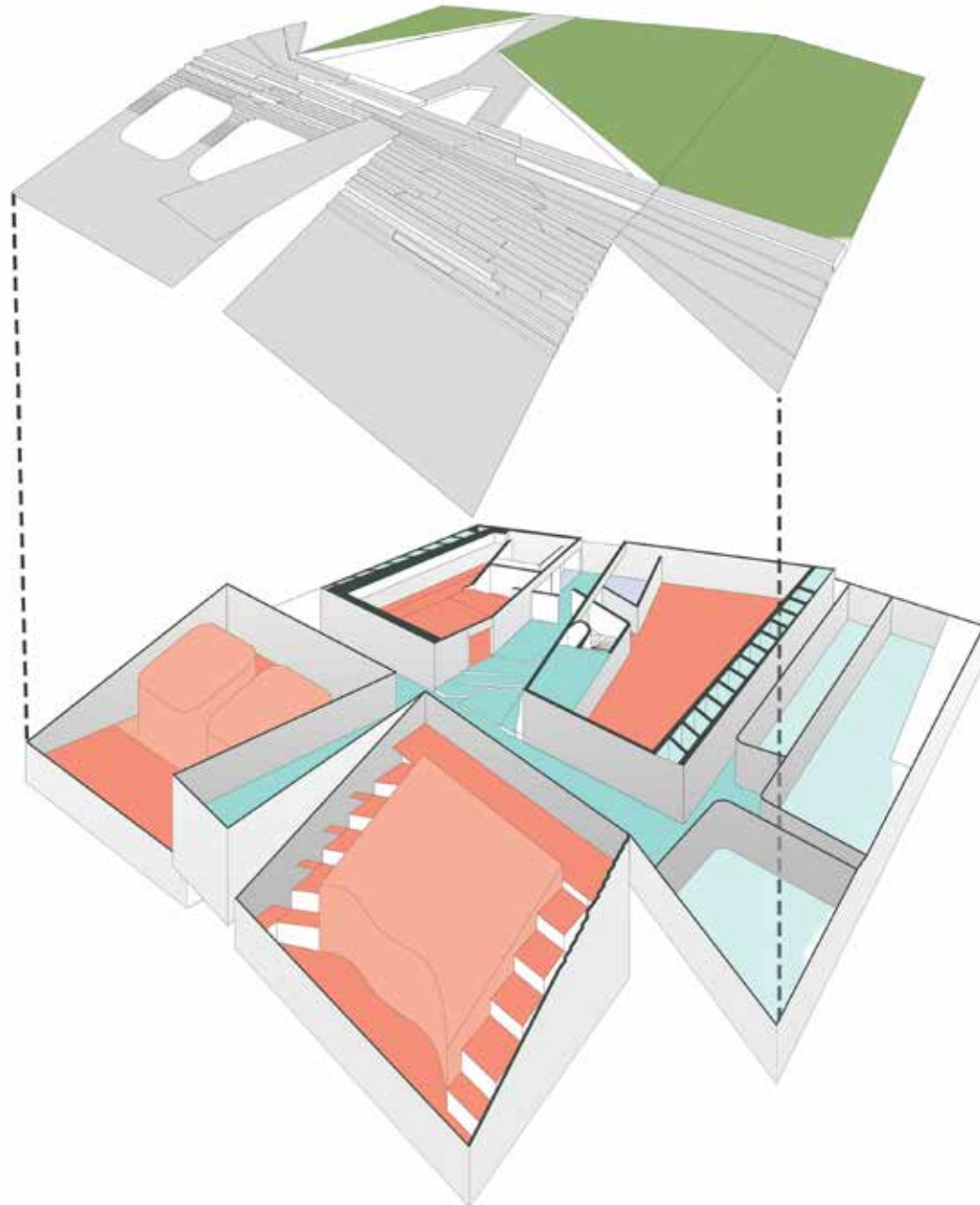
site forces



opening of views



lifting up surface



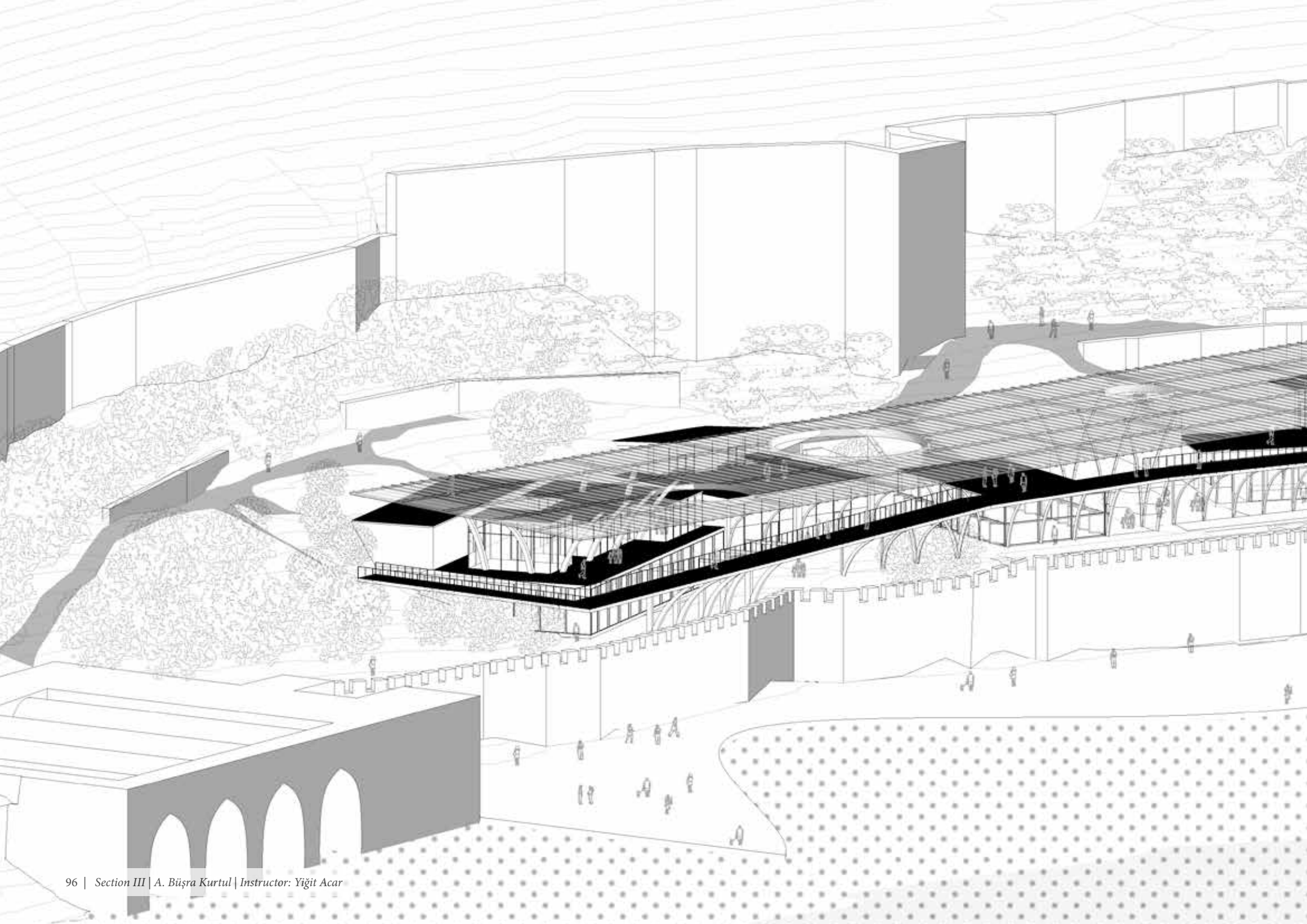












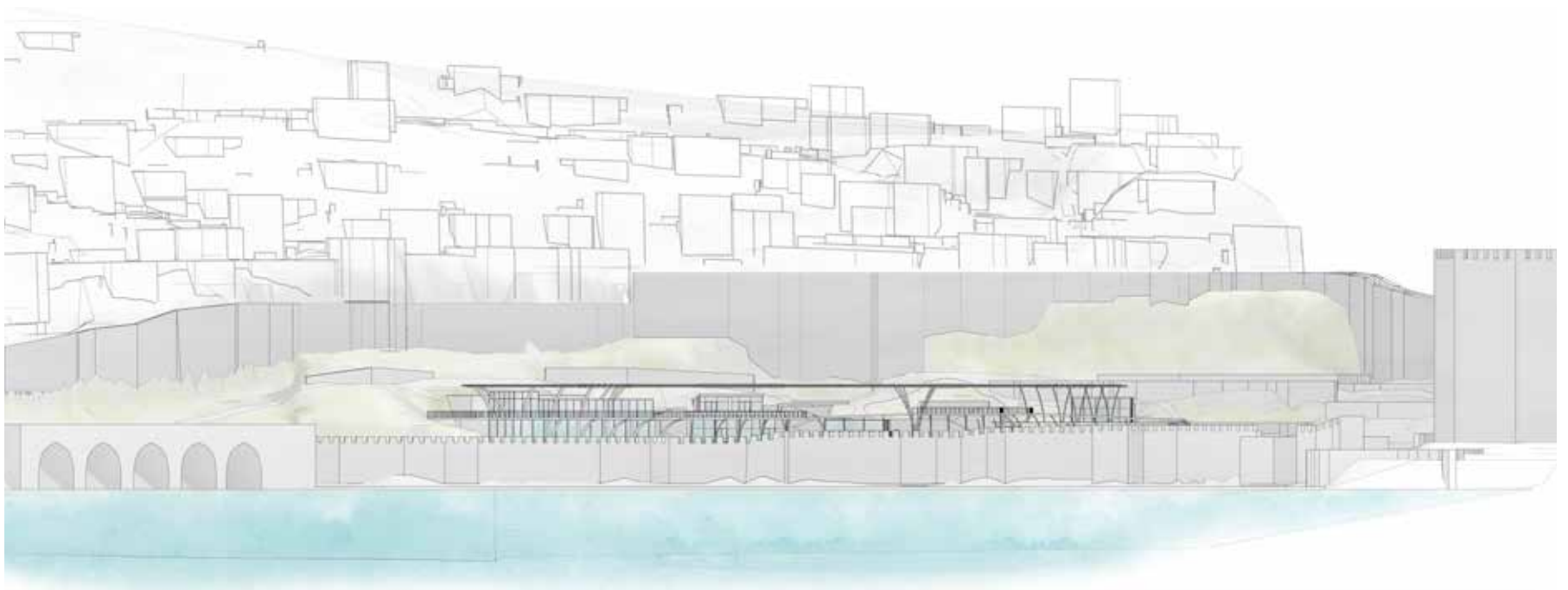
## A.BÜŞRA KURTUL

The main aim of the project is to create an area that meets the deficit of the social spaces of neighbourhood that lies along the second layer of the fortification. Since the site is a touristic one, the area mostly serves for tourists that visit the area, it is the idea which should be transformed into an area that can be utilized by both tourists and locals. Thus, the new social area –which contains a marketplace with workshop and shops, a multipurpose hall, cafes and a library with archive –created among the forts takes its reference from the neighbourhood and constitutes a new urban fabric in a similar manner. Locals' everyday life is tried to be integrated with the touristic activities by reflecting the living area to the site. Therefore the composition of masses –one big mass underneath smaller mass or masses for each function, and integration of topography to the design are the main elements emphasized during the process of the reinterpretation of neighbourhood. The circulation along the site is designed on different layers and it is a continuous system that refers to the persistence of the fortifications.

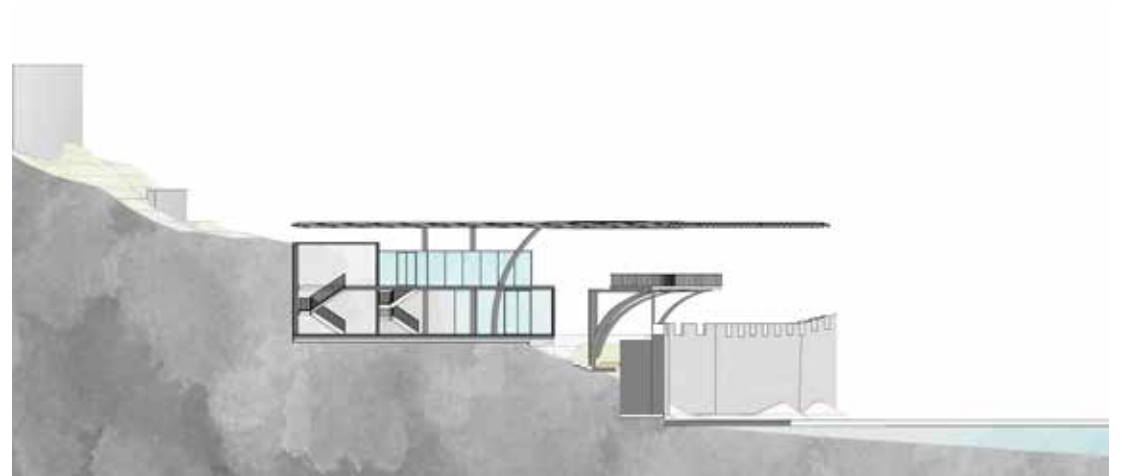
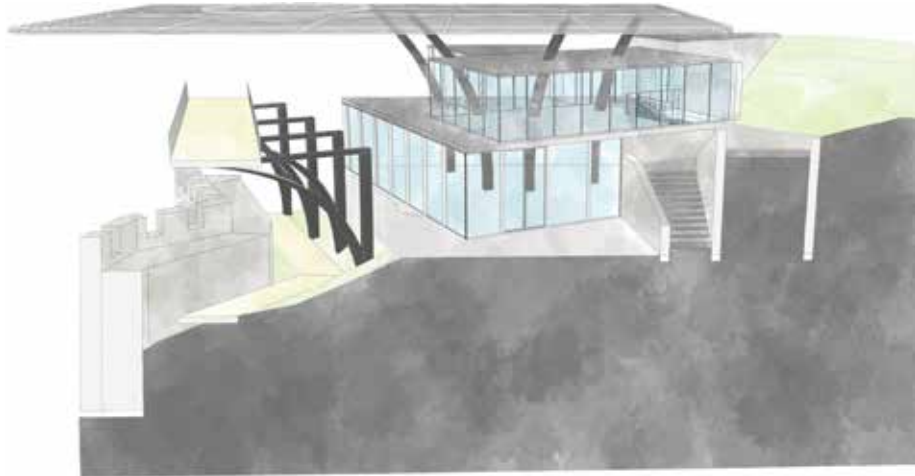
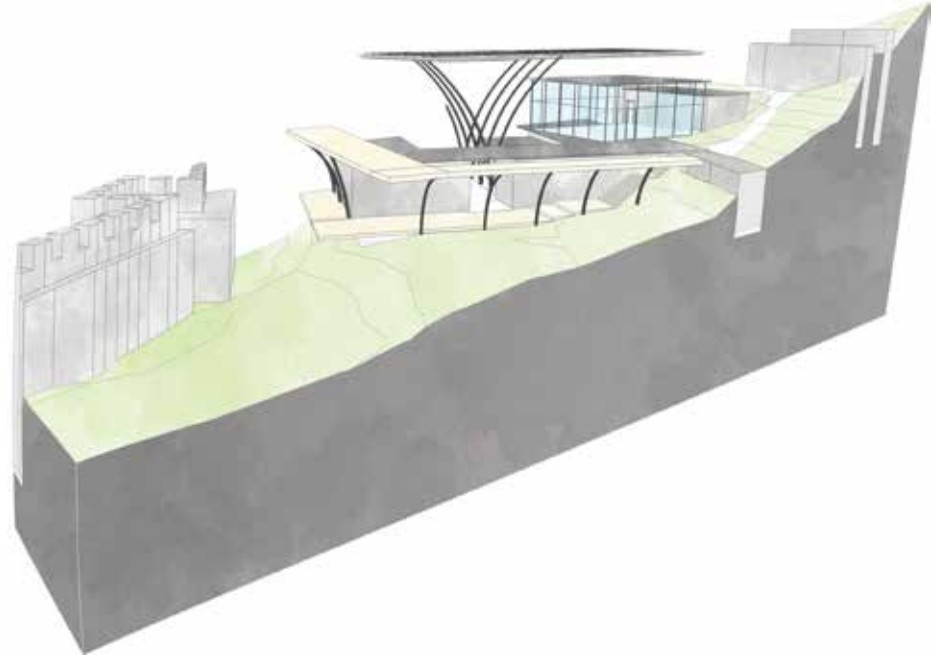
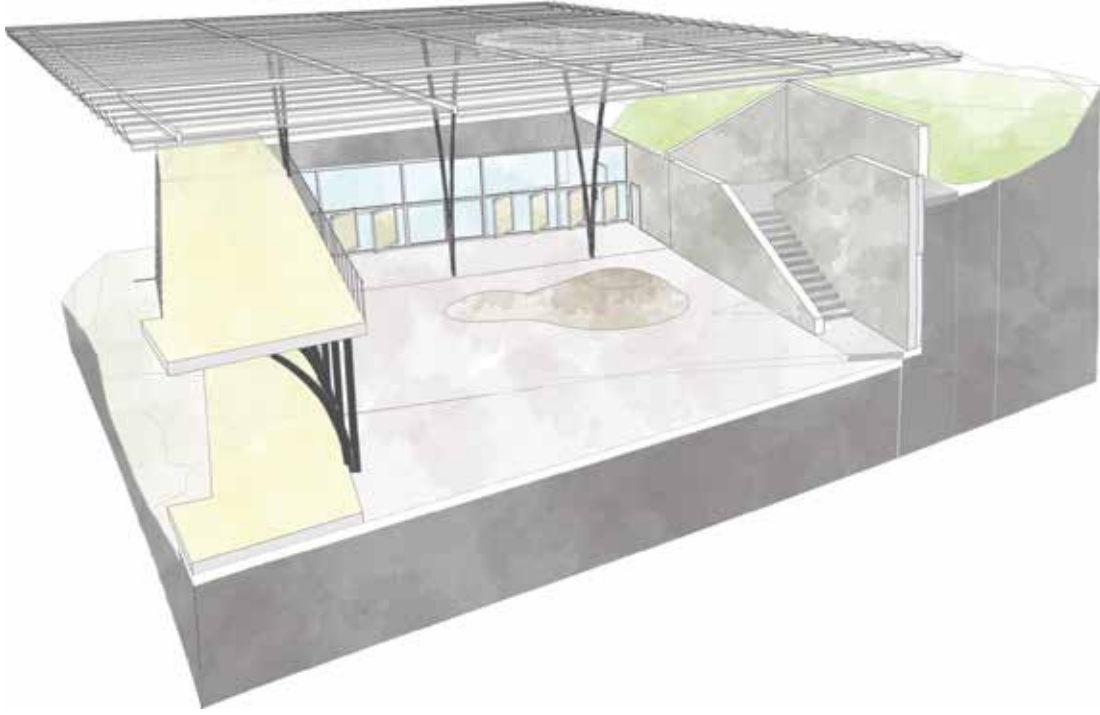
As a structural system, the arches of the Kızilkule and shipyard are modernized as steel half arches. As stone is a vernacular material, gabion wall panels that are adjustable and stone masonry walls are used as the construction system that can also provide thermal mass. Also, the pre-existing retaining walls are integrated into the project and more of them are added to link the upper and lower parts of the circulation with stairs and ramps. On the southern side, wooden platforms are used for experiencing the relation of forts, sea, and topography. On top of the buildings, a monolithic canopy with lightweight elements is situated in order to unite the site and to prevent the excessive light with angled panels. Vernacular materials and local techniques are combined with the modern elements around the site to create a hybrid understanding of aesthetics.









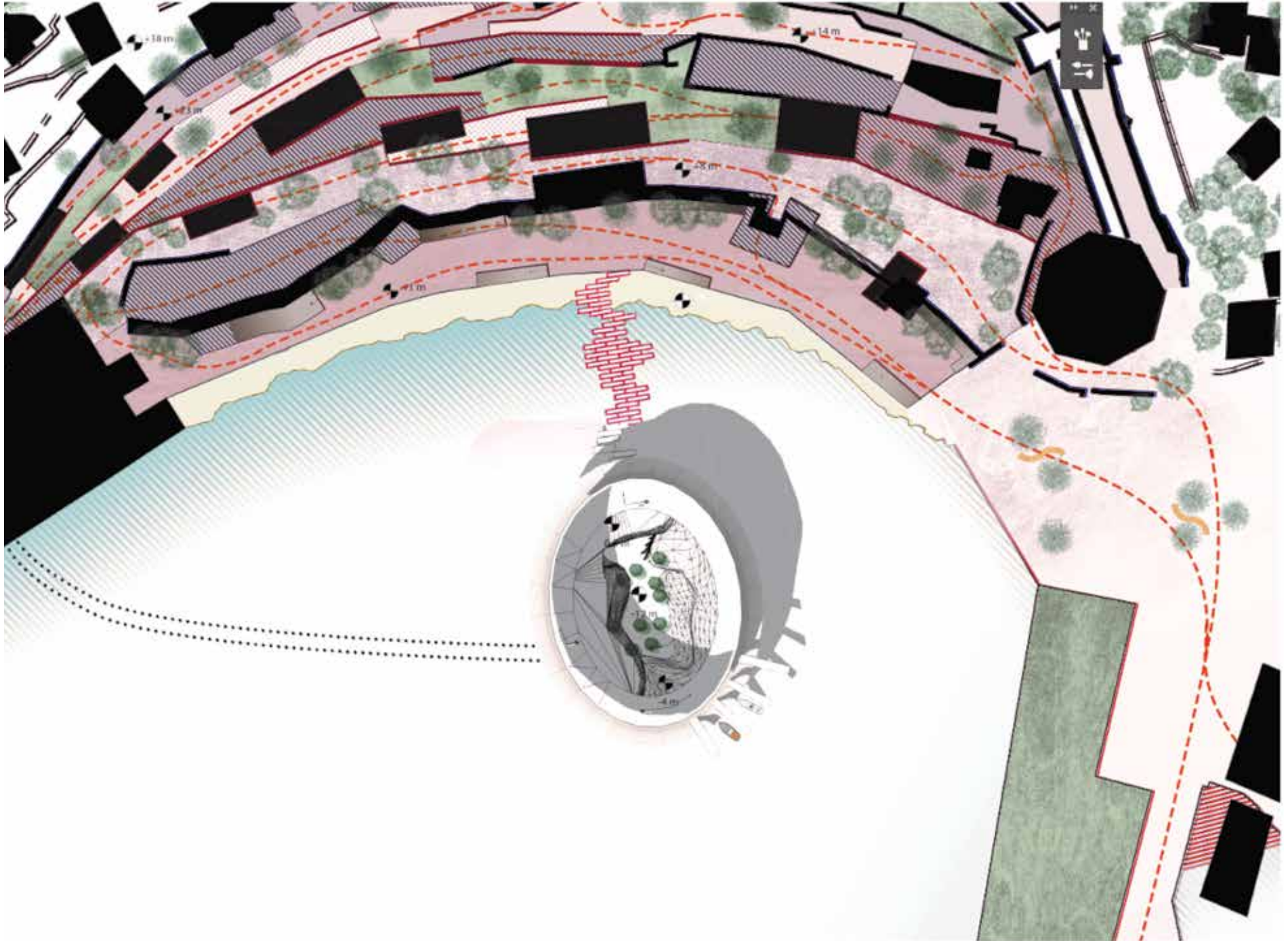


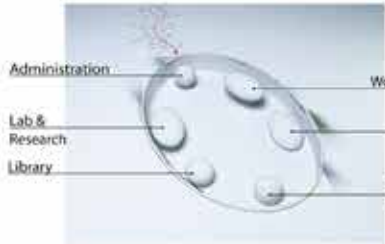
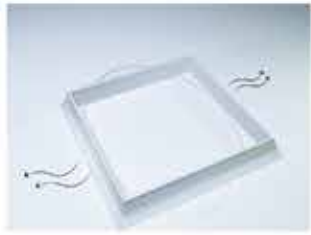




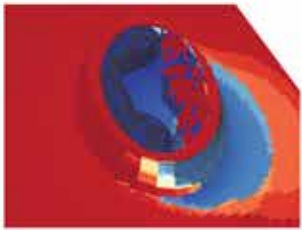
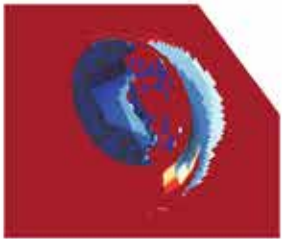
## NURADDIN KAZIMOV

The Aquatic Marine Center offers a variety of activities for the locals as well as the tourists, however, most importantly it intends to improve the lives of Alanya's residents by providing them with job opportunities and workshops to make it a sustainable place in winter as well as summer. The building is located in the middle of Alanya's shore line where the only visible part of the building is a sinking ship which is a focal point and a performing stage. The access to the site is through the floating platforms and they also provide seating places to enjoy and watch the performance stage. The Aquatic Marine Center is immersed in water so as not to overshadow or disturb the historical silhouette of Alanya. The form-finding method was through parametric tools which were utilised to ensure sufficient sunlight exposure to all interior spaces. The outermost exterior facade is made of 3D printed hollow ceramic blocks that are filled with 3D printed concrete that are in the form of coral reefs where the marine creatures will inhabit it. The corals also provide a closer interaction with the water and the users.

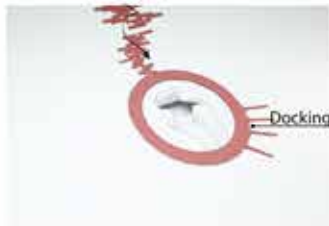
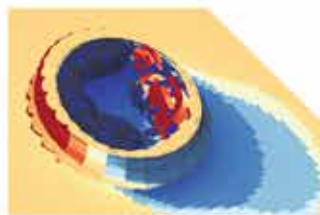
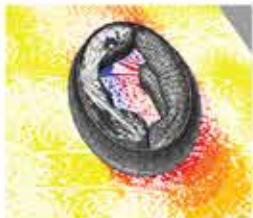




Reflection Analysis



Sunlight Hours analysis



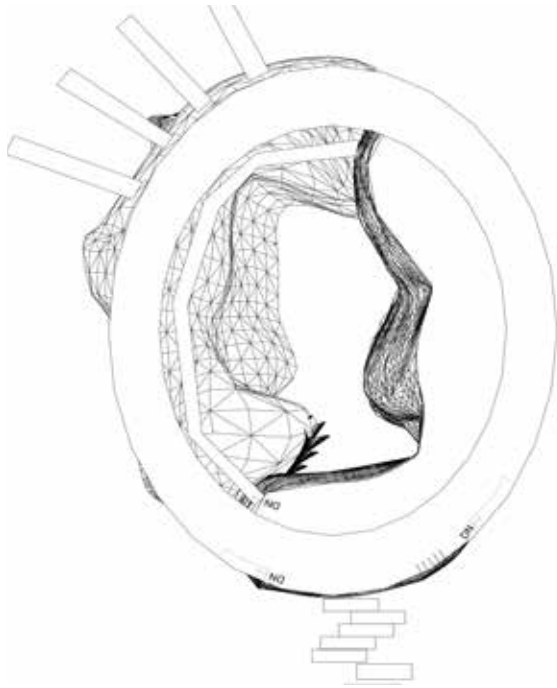
Circulation cores



Entrances

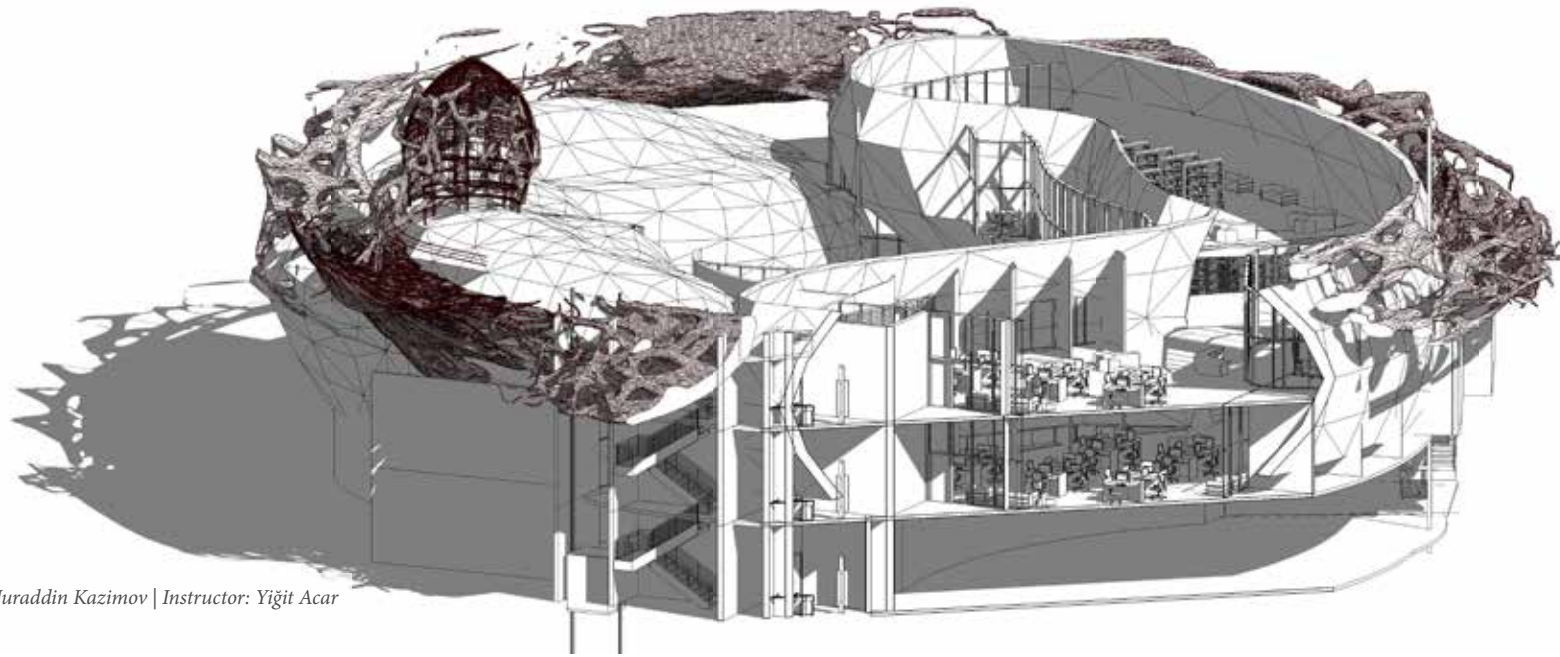
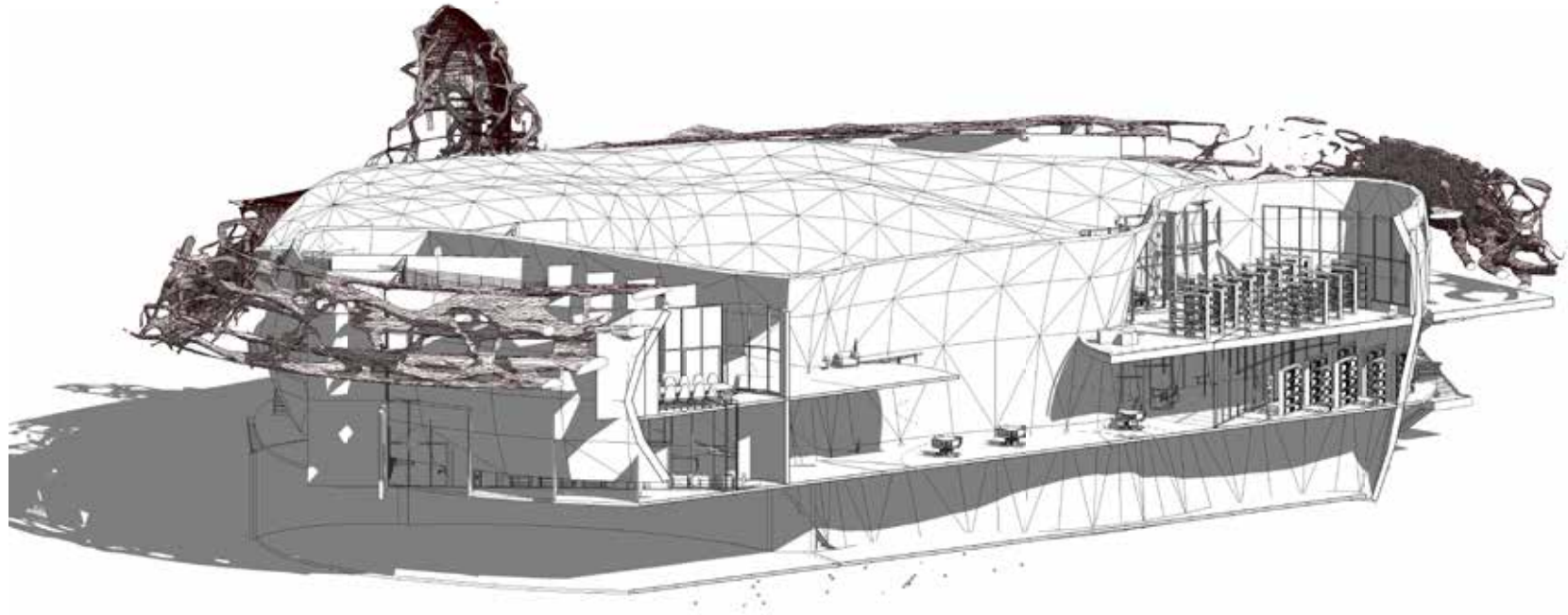


Ramps



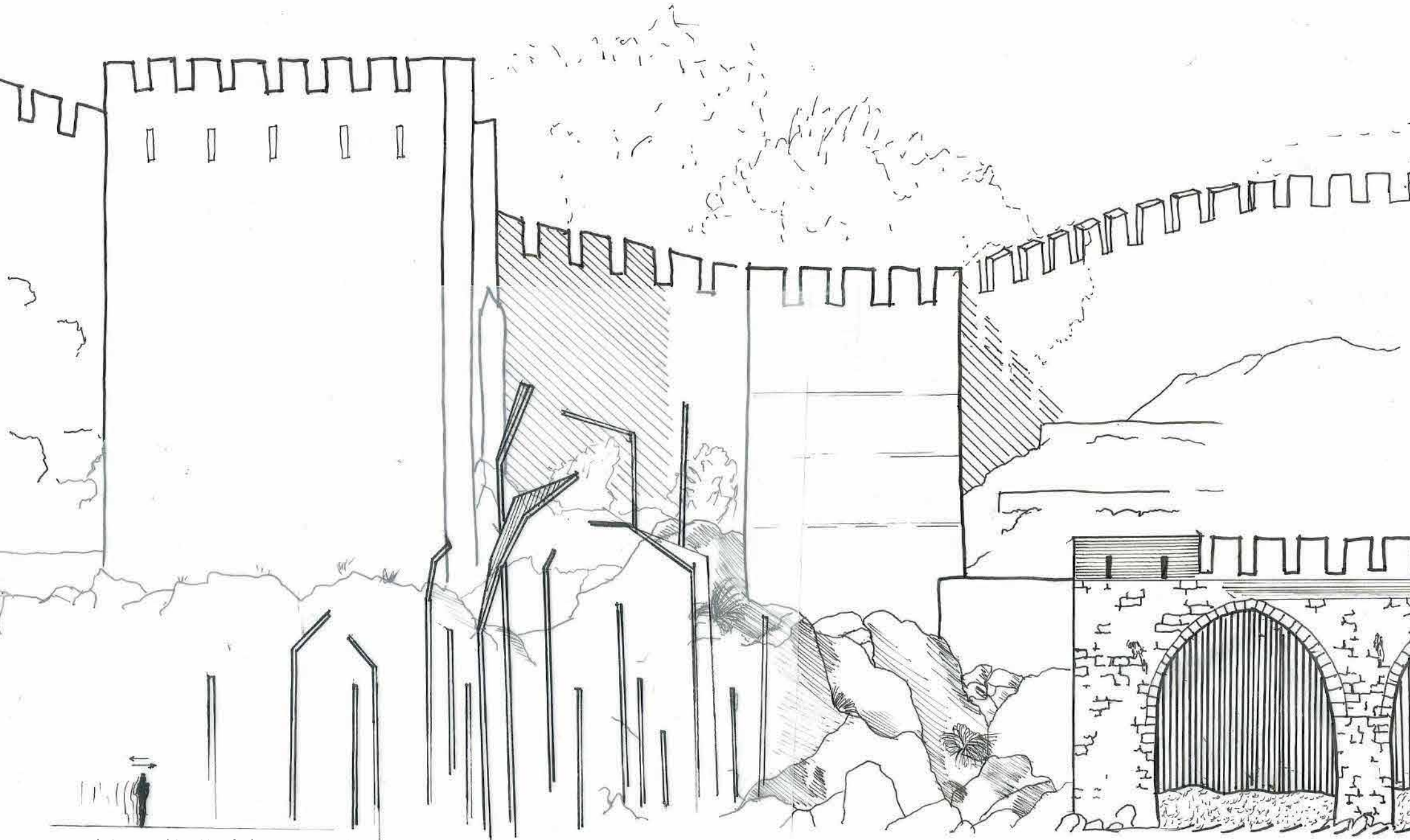
- |                      |                  |
|----------------------|------------------|
| 1. EXHIBITION        | 12. OPEN OFFICES |
| 2. RESEARCH LAB      | 13. OFFICE       |
| 3. RECEPTION         | 14. STORAGE      |
| 4. HYDROPONICS LAB   | 15. ACCOUNTANT   |
| 5. FISH TANKS        | 16. KITCHENETTE  |
| 6. FOUNTAIN          | 17. LIBRARY      |
| 7. WC                | 18. STUDY AREA   |
| 8. LIFT              | 19. WORKSHOP     |
| 9. REFERENCE LIBRARY | 20. MANAGER      |
| 10. READING AREA     | 21. MEETING ROOM |
| 11. CLASSROOM        |                  |





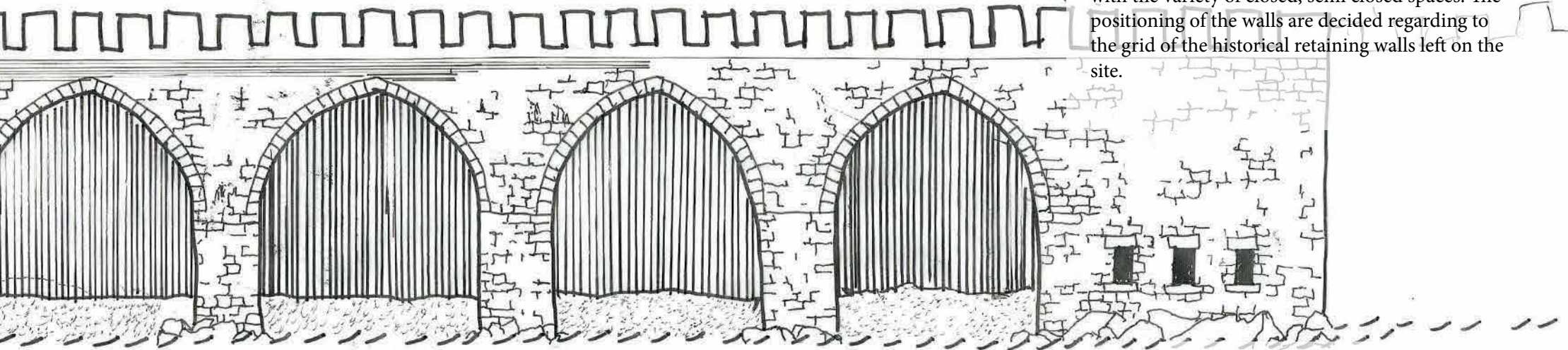




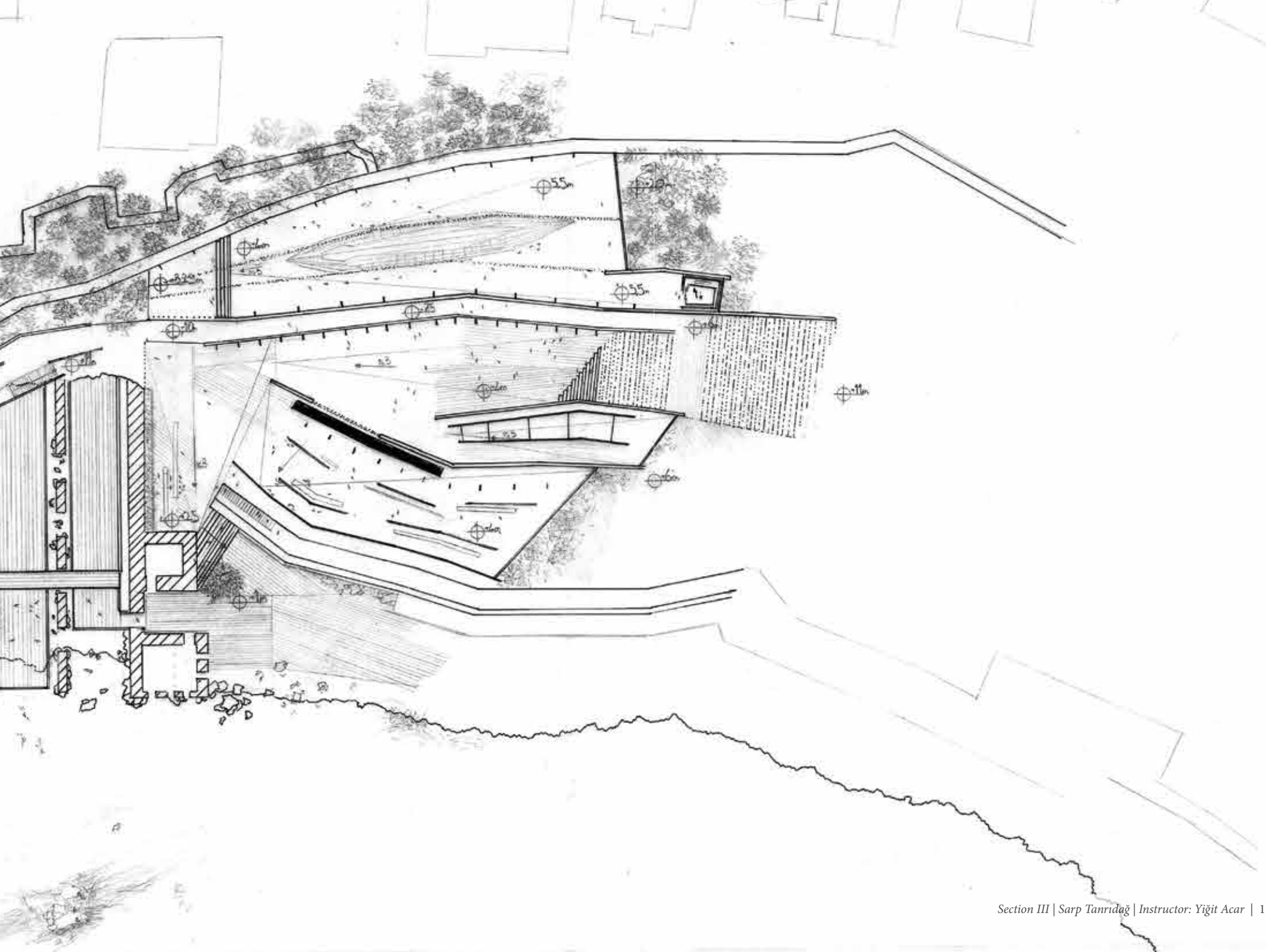


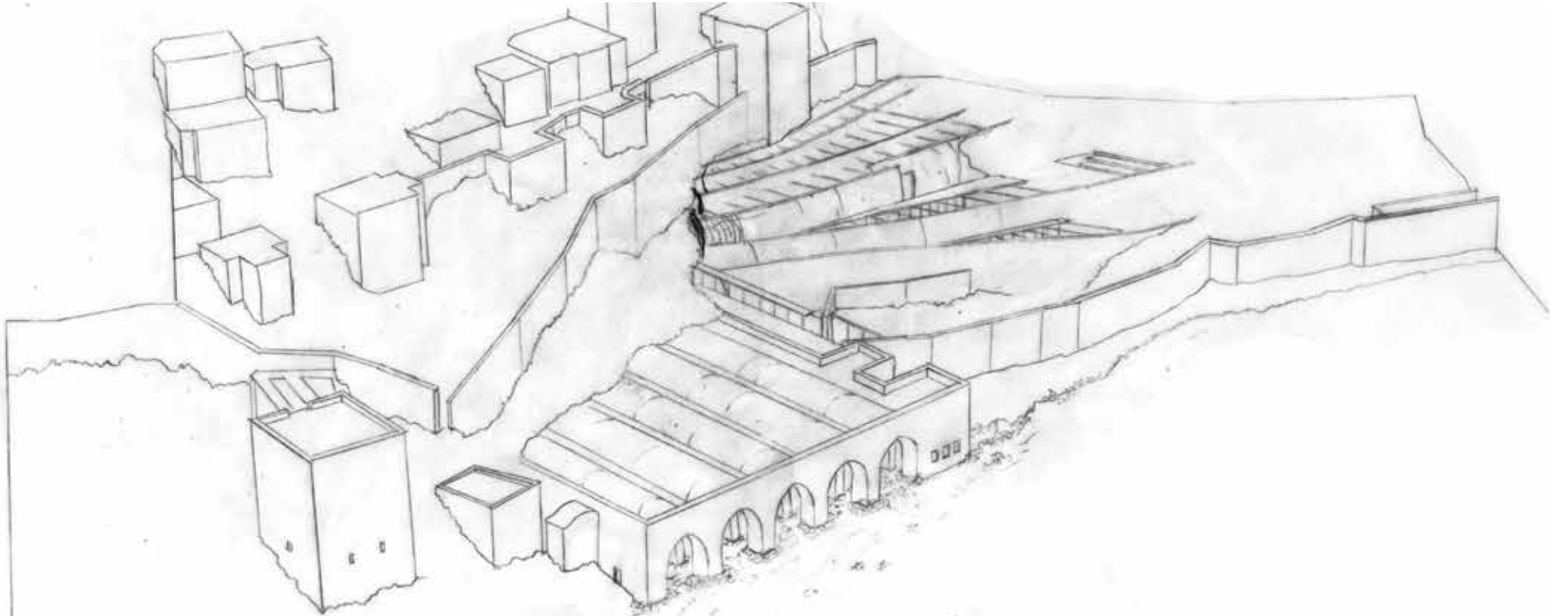
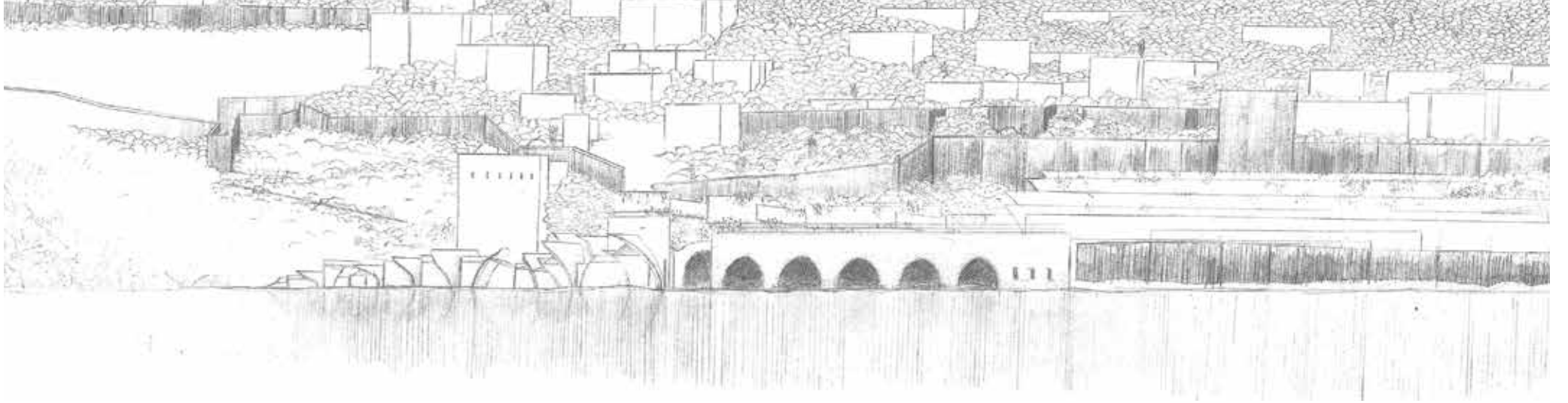
# SARP TANRIDAĞ

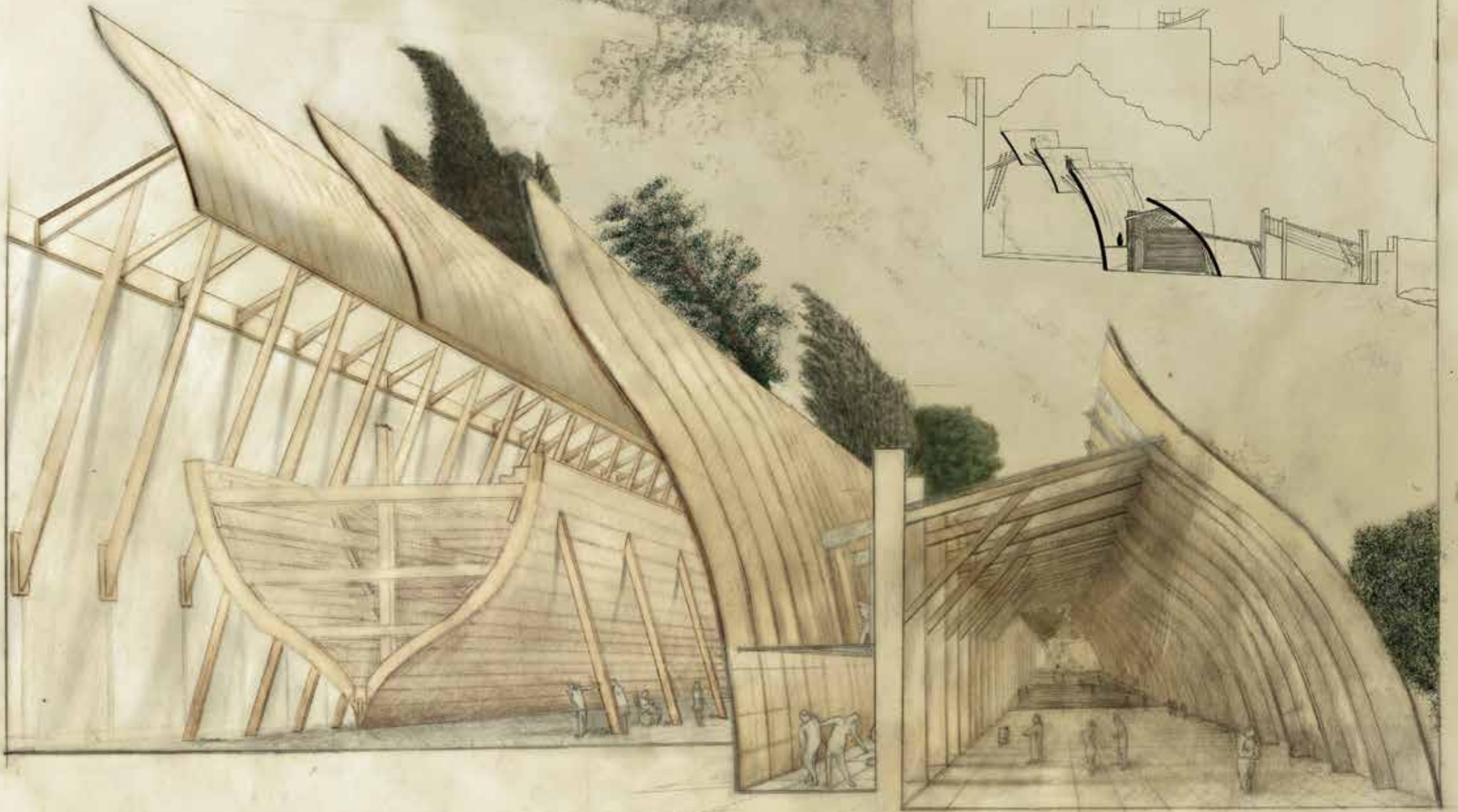
The nautical center project in Alanya is a pivotal point in the urban structure. The aim is converging the urban life with the sea. Their relationship has been deteriorated and lowered to the level of strangers. The historical buildings are alienated and used as simple museum spaces. Rather than unsophisticated tourism based culture, historical quality of Alanya can be the source of the wellbeing in Alanya. Therefore, the museum is sepersted from the shipyard, located in a structure designed to be a museum. The initial function of shipyard is commemorated by a kayaking center on the south of the shipyard. The place is for both public and professional use. The spaces are not designed as closed spaces, the whole series of walls are creatong a layered flow of space from shipyard to city, from the fortifications to sea. The deformed modular system allows various combination of places in front of the sea with the variety of closed, semi closed spaces. The positioning of the walls are decided regarding to the grid of the historical retaining walls left on the site.















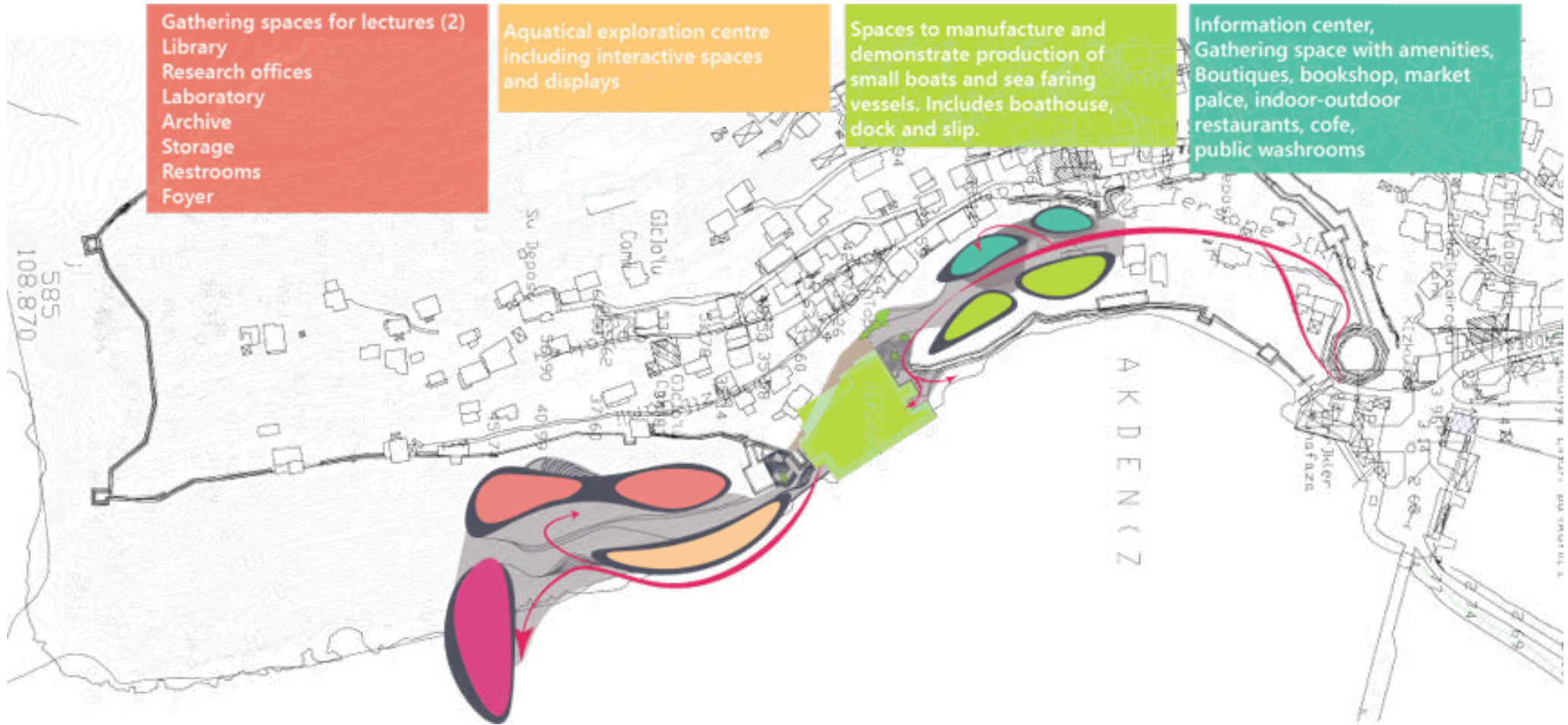
# ANDI BARDULLA

The main idea of the design is to create a blend between nature and the building. The inspiration and form came from topography, vegetation, silhouette of the site and views, all giving nuance to the overall design.

The masterplan has a simplistic approach and was inspired by the layout of the historic site, but was given a more simplified architectural language, defined by circulation and dominated by curves.

Following up on this, the focus was put on the Nautical Center building putting it close to the sea, right after the historical shipyard. The building has a setback onto the ground where a tall curved wall with interruption at the center defines a huge uninterrupted space with the help of the roof and the glassed facade. The roof, all curved, gives the impression of a wave coming from the ground heading to the sea with different height articulations from the ground up to the wall. Openings on the roof reduce its scale and create interesting natural lighting inside.

The interior space is defined simply by a bridge starting from one end of the building and curving to the other end. This way two subspaces are created, one under the bridge and the other the bridge itself, giving more movement based on the same strategy as in the masterplan.







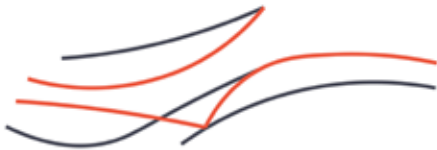
SOURCE



WORKING WITH THE SHAPE



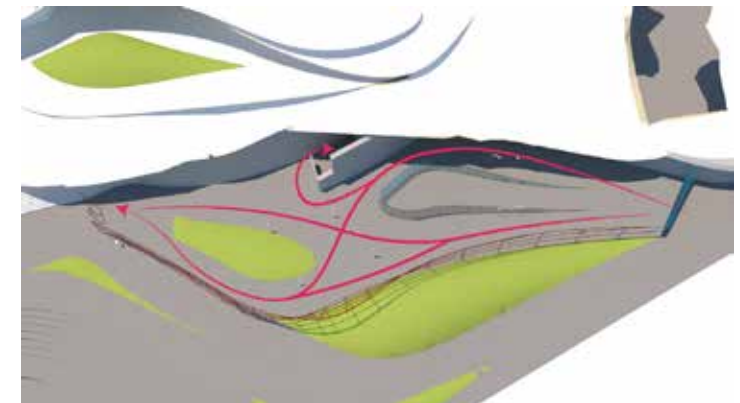
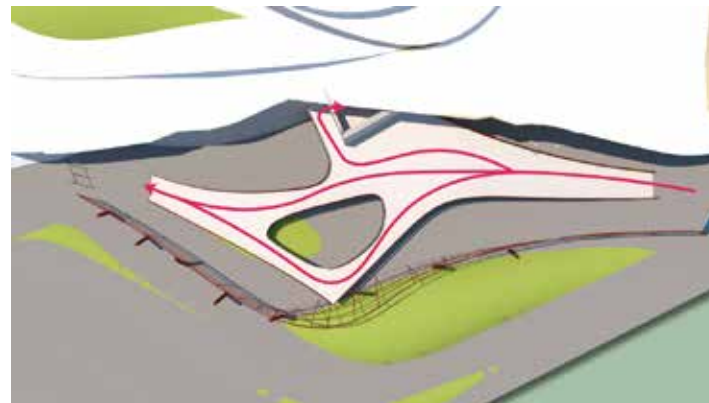
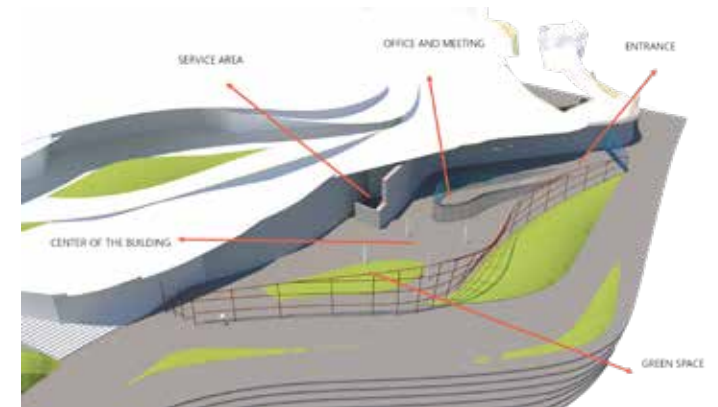
DIRECTION

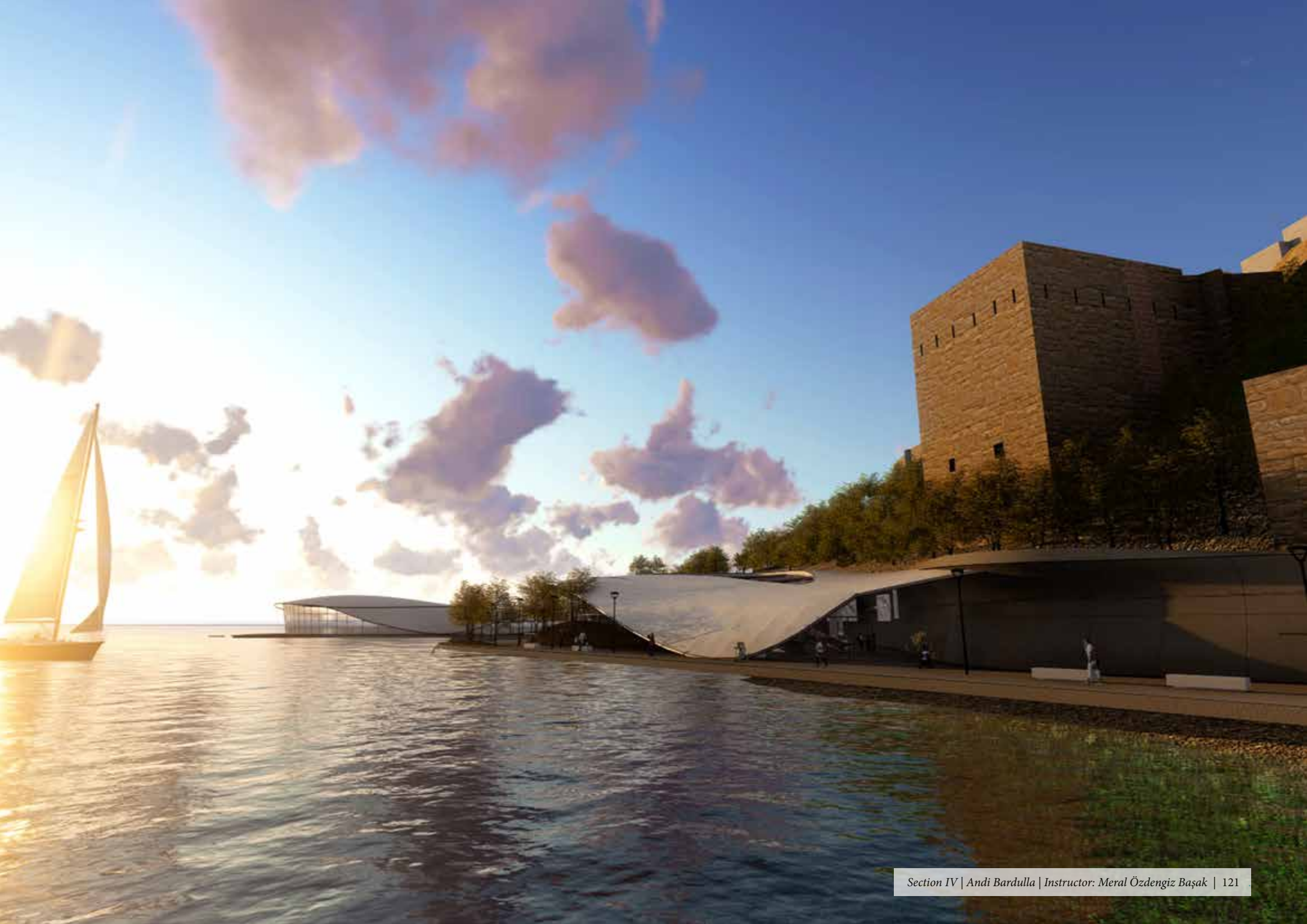


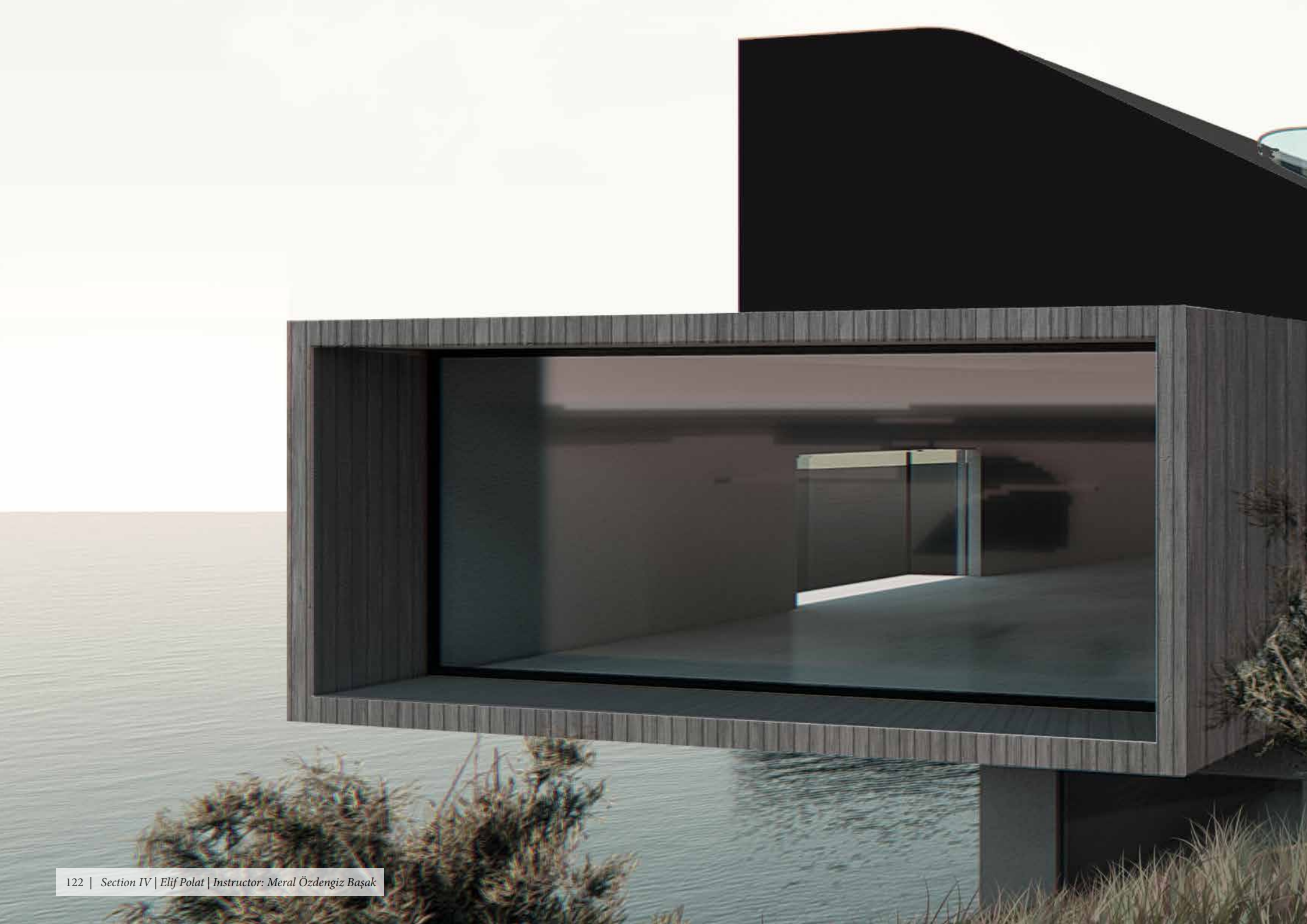
COMBINATION



TWO SPACES









## ELIF POLAT

The “EYE”

Keywords: Vista, framing, “seğirdim yolları” – i.e. narrow walkways on the fortifications - and marine life.

**THE MASTER PLAN:** The site is divided into four thematic areas: the information, aquatic, archaeological and nautical areas. The information area welcomes the visitors. Routes of specific themes are designed within each area. The route of the archaeological area on land is countered by an underwater route. “Eyes”, i.e. modules attached to the sea route popping out like periscopes from water, give controlled views to the historic site and the sea. These two routes are interlinked forming a cultural loop that highlights the site’s archaeological significance of the land and the sea. This loop merges with the nearby nautical area creating altogether an urban social hub.

**THE BUILDING:** The “EYE”, located in the fourth area of the site, is a “Nautical Exploration and Exhibition Center”. The building program consists of offices and administrative spaces, a bookstore, a café, exhibition spaces with special display cores, a multipurpose terraced gathering space, an underwater lecture hall, workshops, laboratories, and an open air amphitheater declining into the sea. The main concept of the building is to create framed vistas. The form is derived from this concept. The rectangular tubes forming the building mass, are turned and twisted towards specified vistas, ending with large glass surfaces that provide framed views of the city, nature and the sea, both above and underwater. Glass cubes, protruding from the façade and the roof, form additional “eyes” that open to the sea and the sky. With its various “eyes” and framed views, the building recreates the experience of the “seğirdim” walkways, interrupted by viewing points and framed vistas. The “eyes”, encourage the visitors along their path within the building to stop, look at and observe the nature and the historic site. The “EYE” is intended to provide an intense experience of the unique historical and spatial context in which the building is located.

AGRICULTURE AREAS

BOAT PRODUCTION CENTER

EDUCATION CENTER

MODULES

NAUTICAL CENTER

TOPHANE

SHIPYARD

ARCHEOLOGY & RESEARCH AREA

AQUATIC CENTER

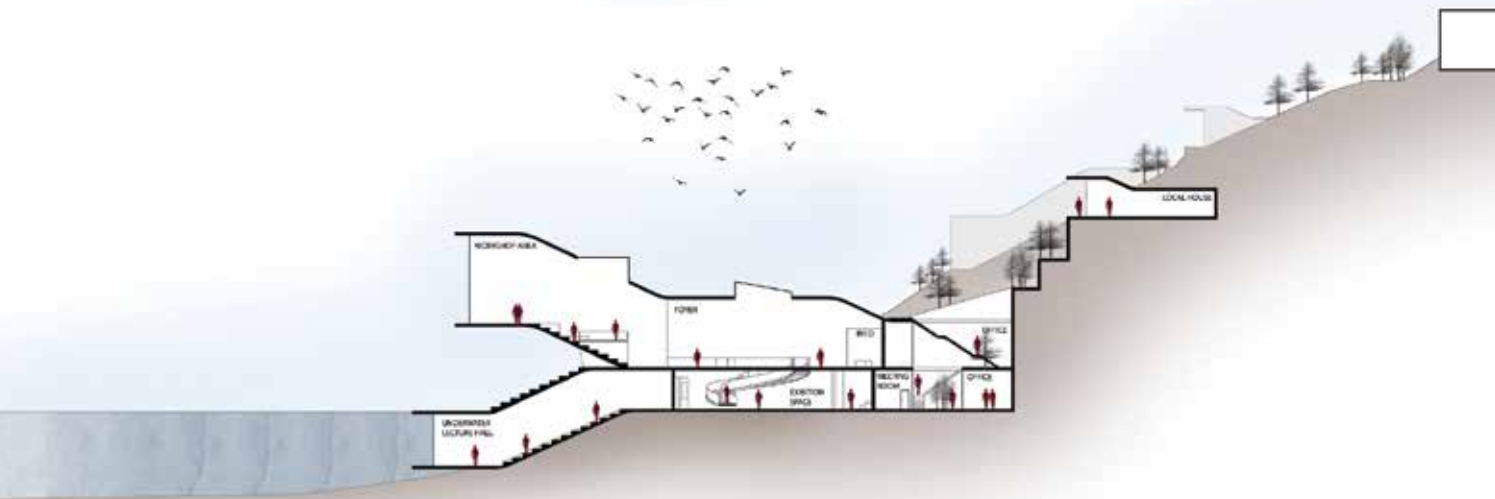
REDESIGNED TOWER

INFO AREA





GROUND FLOOR PLAN



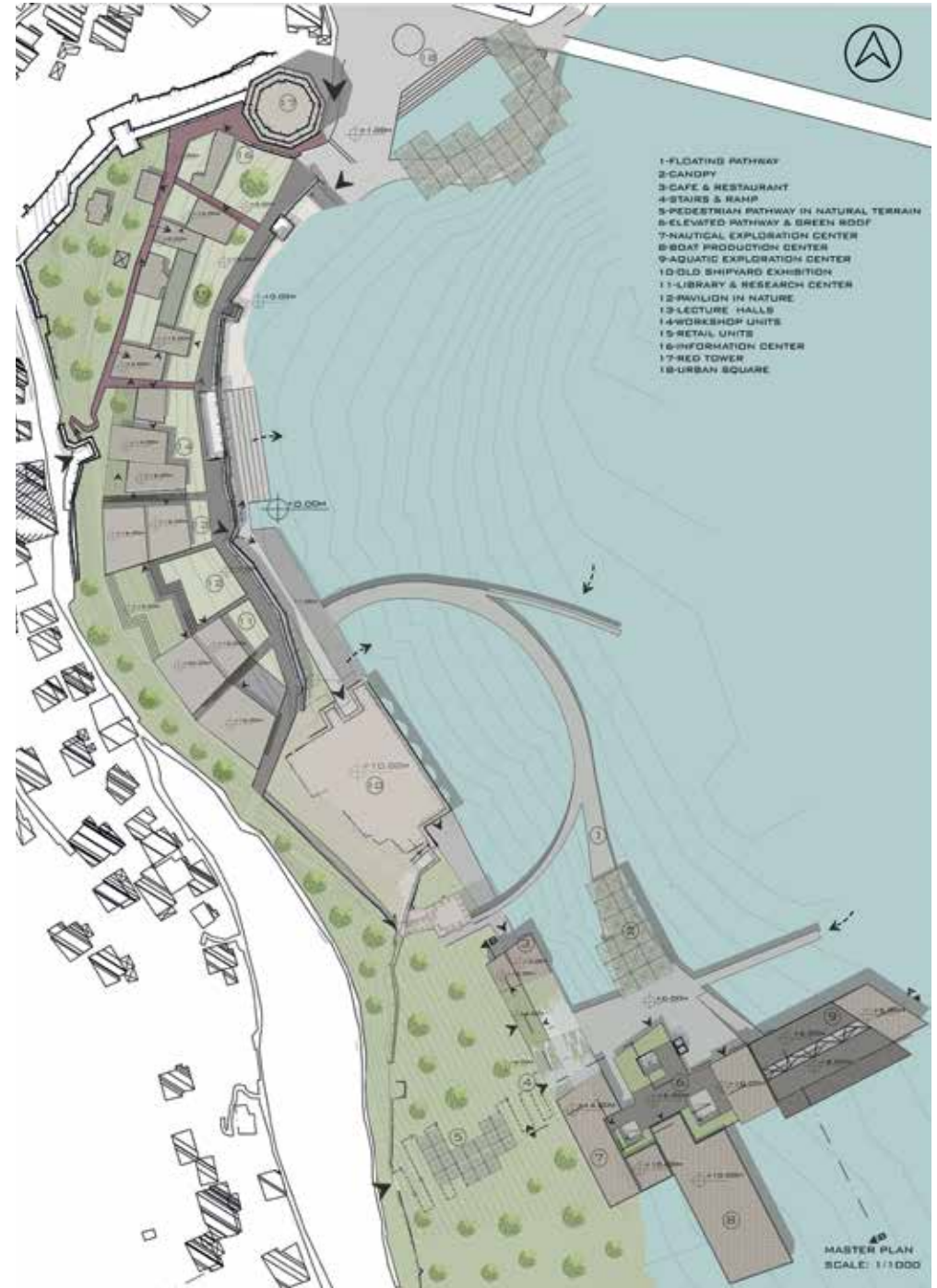
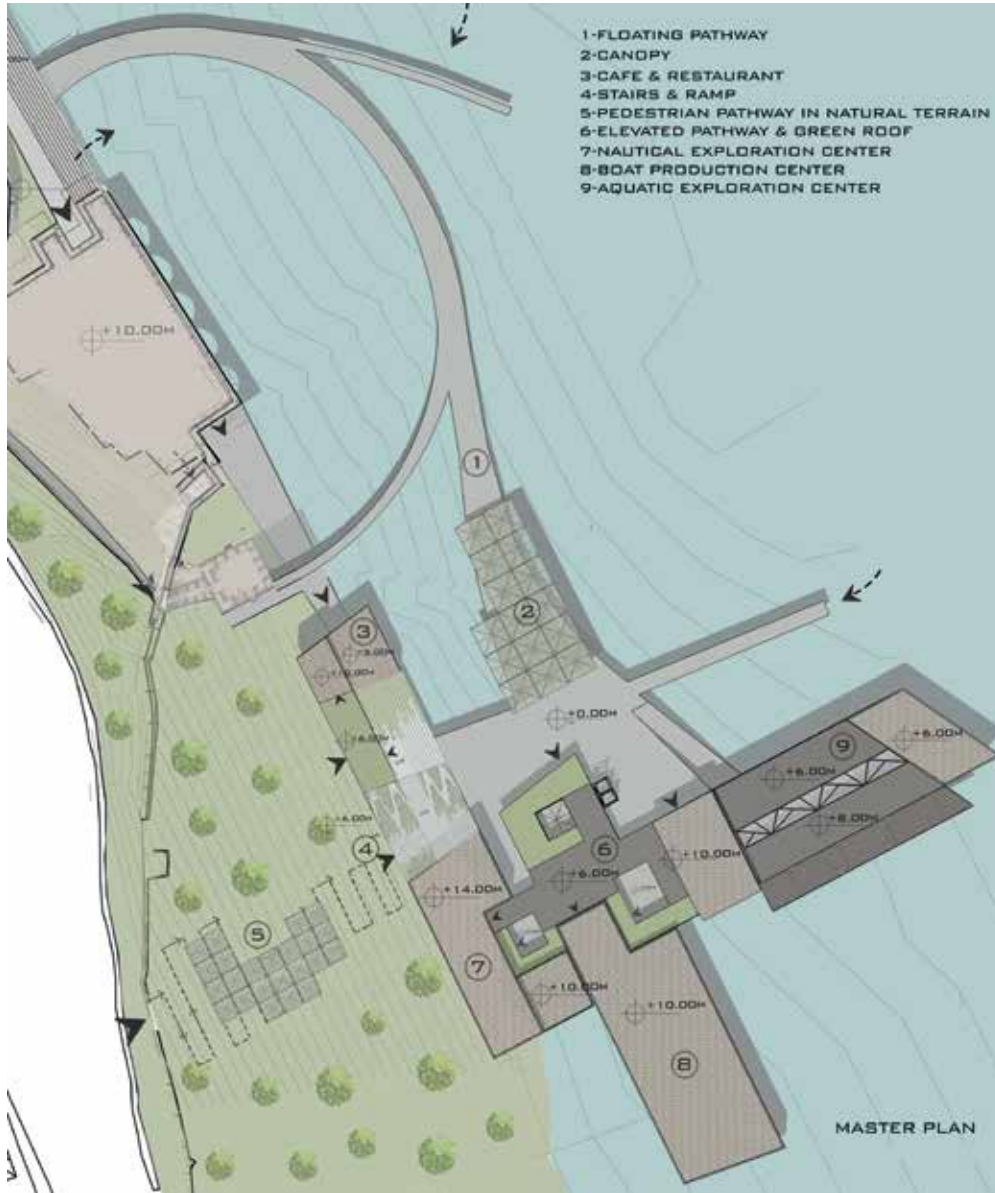






## IREM MERVE MAKINACI

The various functions of the program have been located in the area within the fortifications and on the seashore right after the historical shipyard, partially on sea. All the functions are connected by a pedestrian route, on land and water. Open squares are designed on both ends of the route. The curvilinear pedestrian stage on water, bypasses the historical shipyard, leading to the complex of Aquatic, Nautical and Boat Production Centers, arranged around an open square equipped with restaurant and cafes, and green areas. The pedestrian stage on water is intended to provide a unique experience, giving the opportunity of observing the site and its historical buildings from the seaside. Reaching the open square, the pedestrian movement culminates on the roof of the centrally located Multi Purpose Hall, which functions as an elevated observation deck with greenery. The focus of the project has been the Aquatic Exploration Center. The ground and mezzanine floors contain interactive workshops such as “water cleaning & testing”, “pollution observation”, “live food production”, “microscopic examination and recycling”, aiming to attract visitors to participate. The lower floor is submerged into the sea and large glass surfaces on the façade open to underwater. The experience of being underwater is enhanced by the functions of an aquarium, a touch pool, a sea fauna exhibition, display spaces and a submarine simulation. The open squares are partially covered by a canopy whose structural form gives reference to the historical shipyard. A derivation of this structural system is used in the Aquatic Exploration Center. The repetition of these structural forms function as unifying elements in the silhouette of the site, relating the contemporary to the old.





FLOATING PATH VIEW



ELEVATED PATH



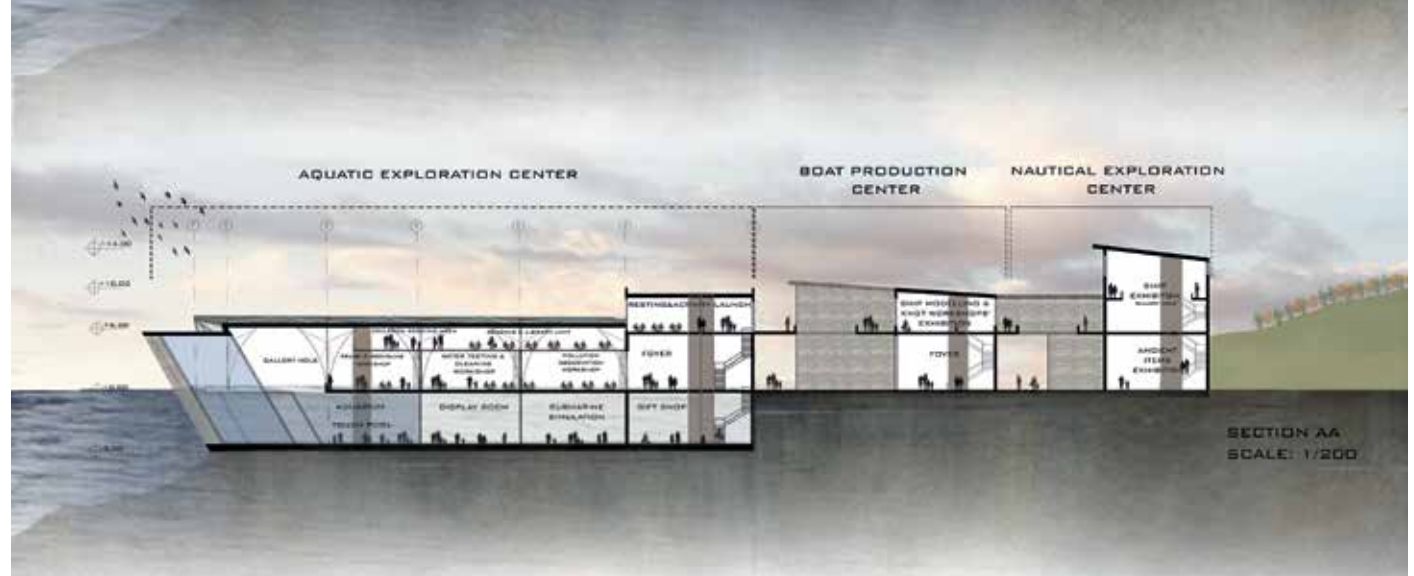
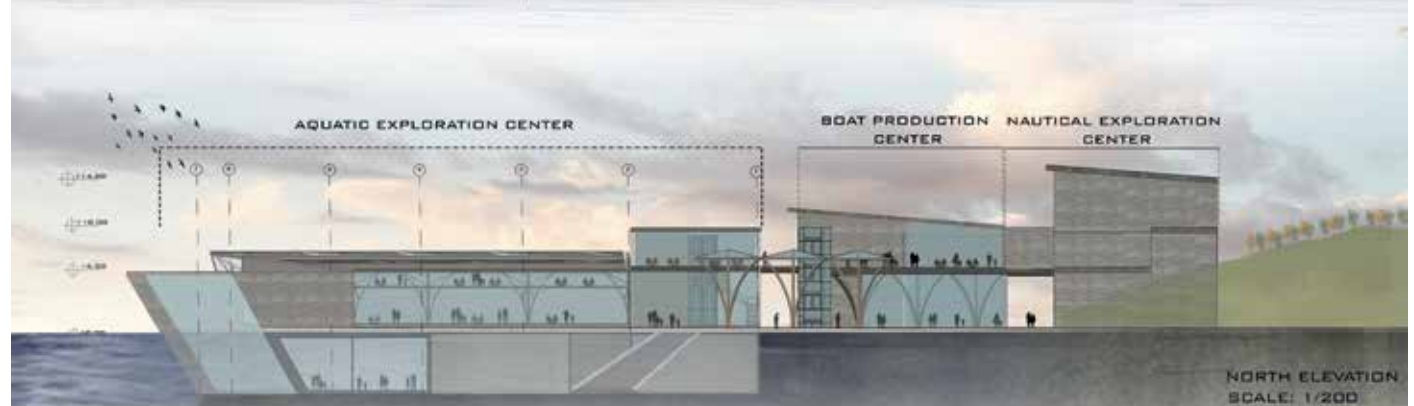
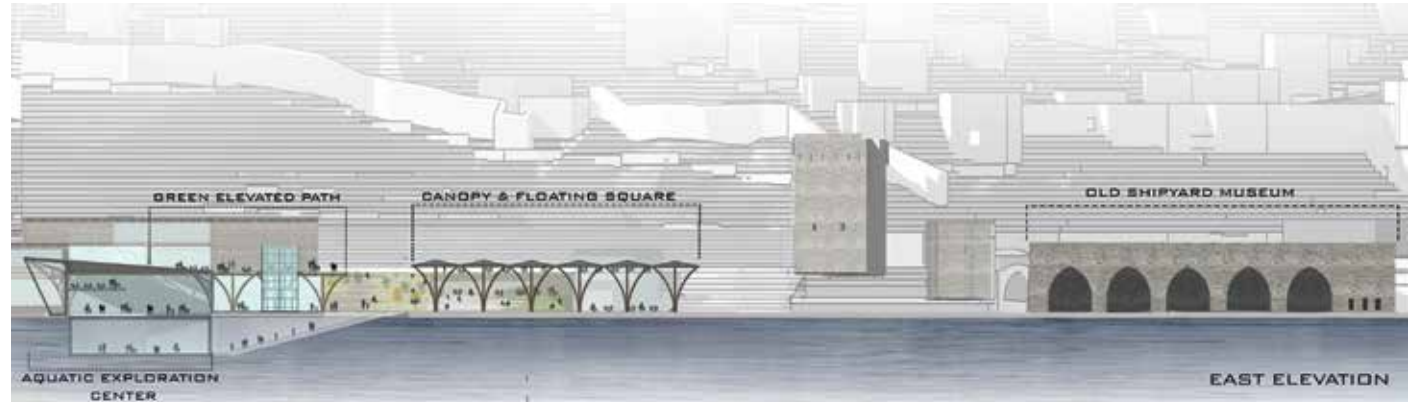
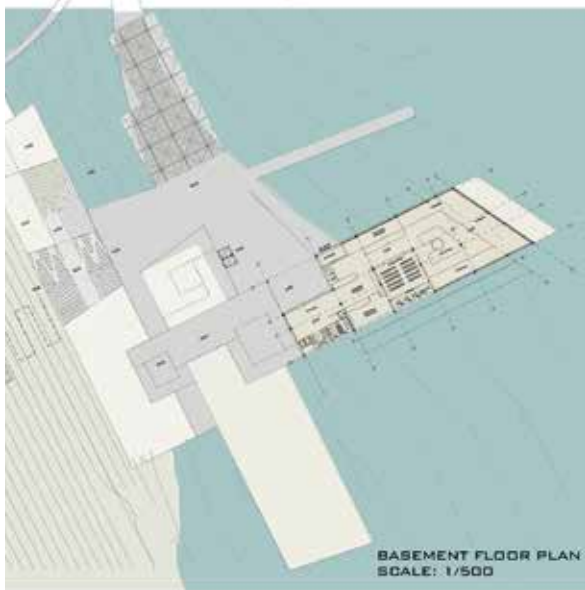
STAIRS & FLOATING SQUARE



GREEN ROOF OF MULTI PRURPOSE HALL



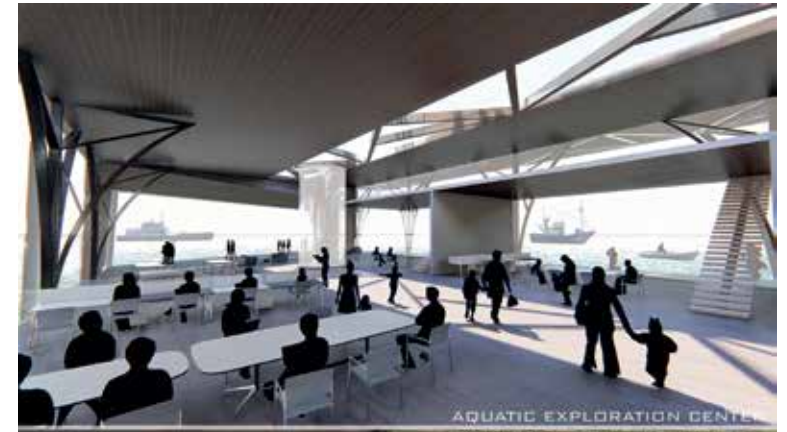
MULTI PURPOSE HALL



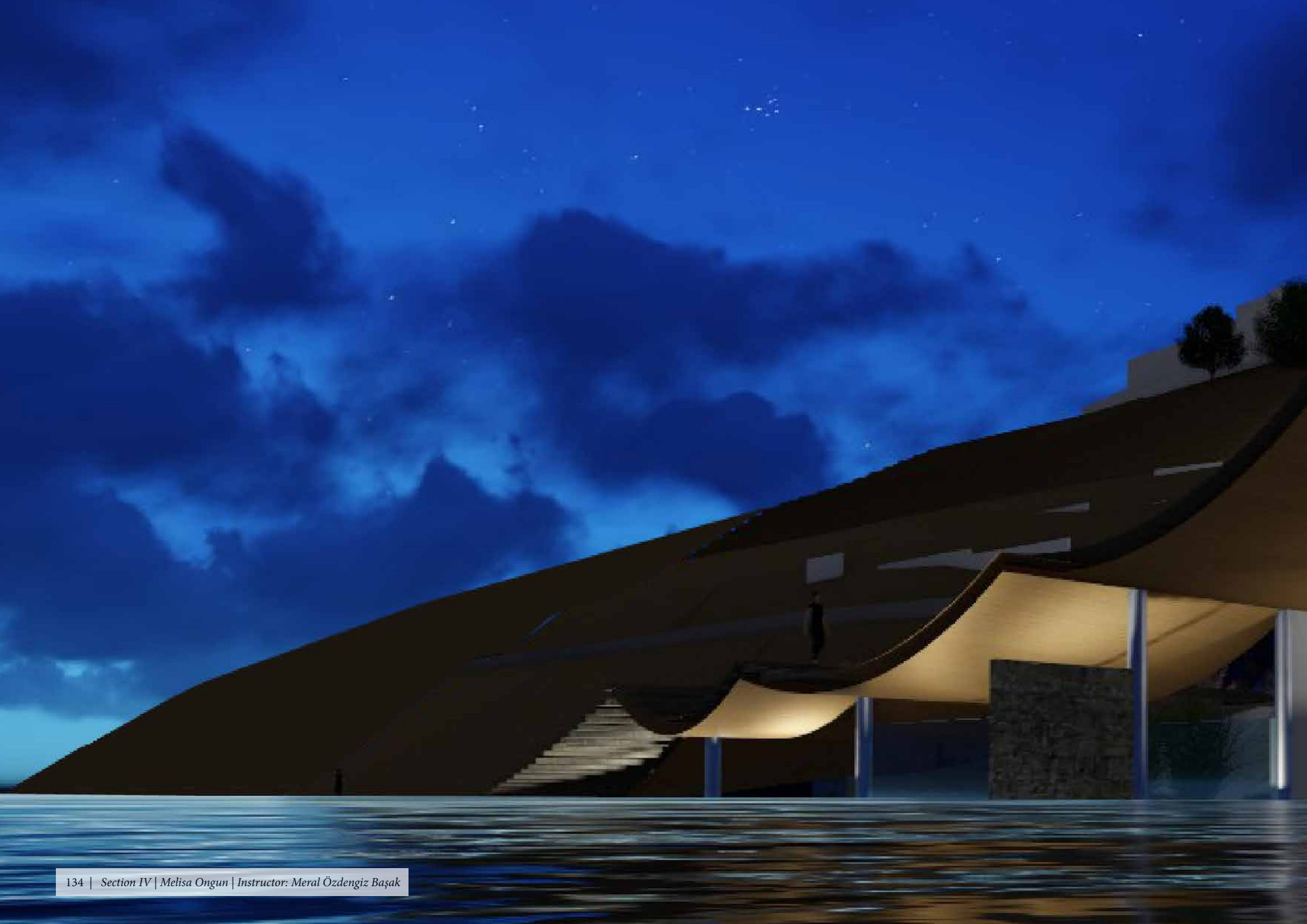




AQUATIC EXPLORATION CENTER



AQUATIC EXPLORATION CENTER - VIEW





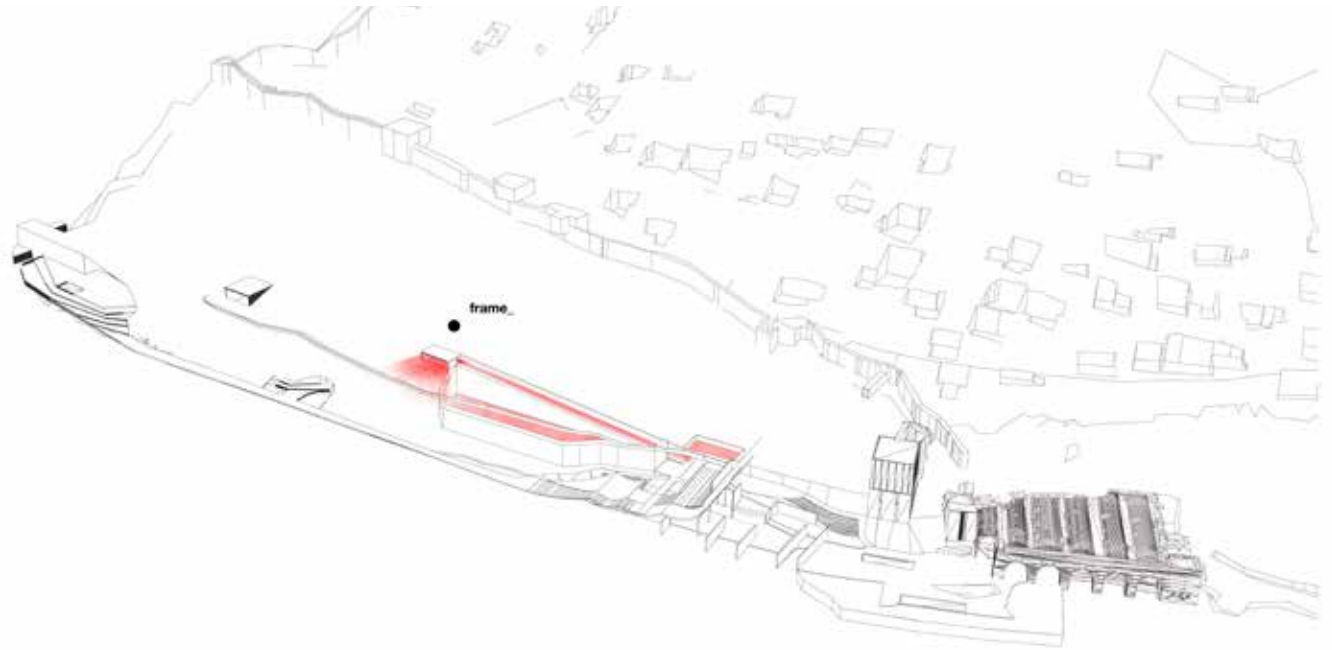
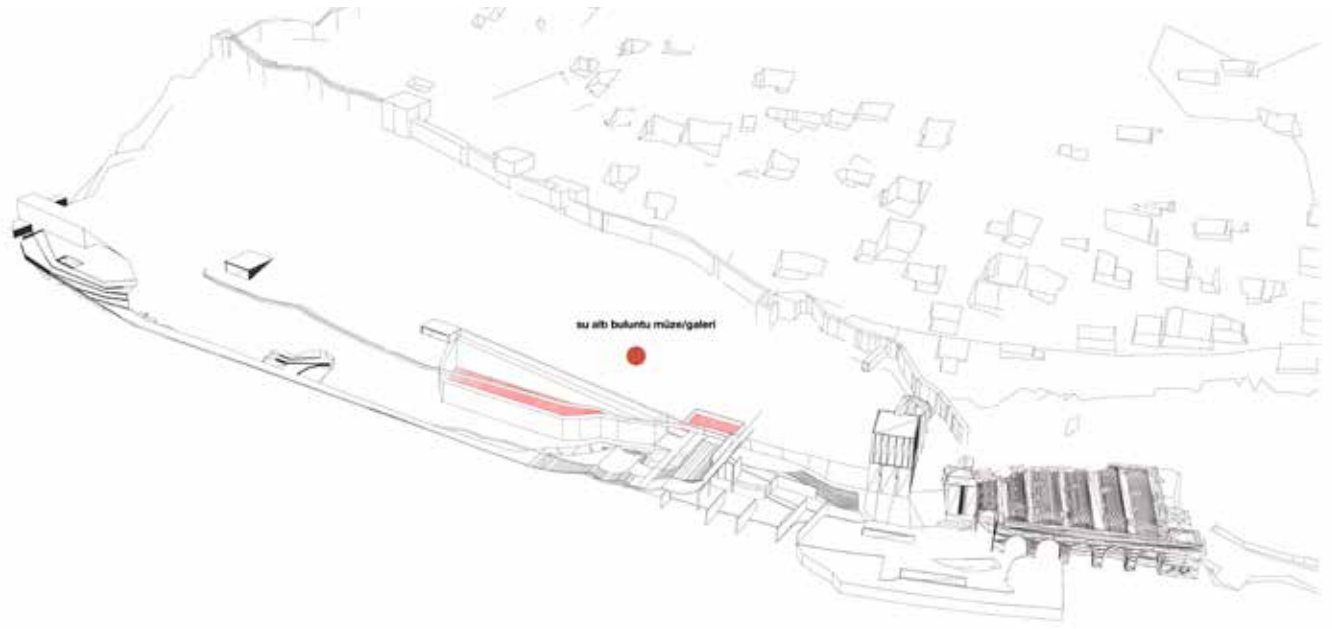
## MELISA ONGUN





The project is intended to provide spaces and experiences for both travellers and locals to learn, understand and feel the unique history and the spirit of the place.

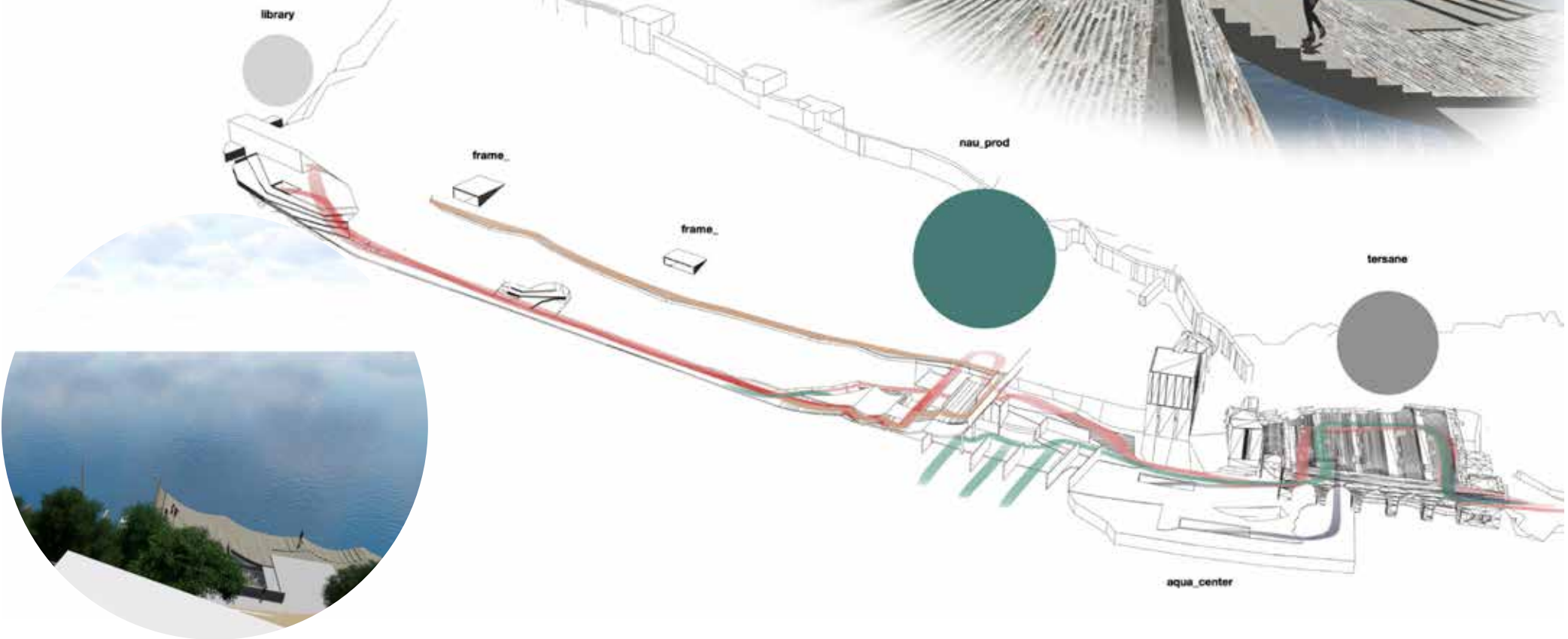
The focus of the project has been the “Nautical Exploration and Boat Production Center”. The main inspiration of architectural form has come from boats and sails. Alanya, a city backed by the Taurus Mountains on land, have had its face always turned to the sea. Numerous graffiti of boats that survived on the walls of historical structures, testify to the significant role these sea vessels played throughout history, in the lives of the inhabitants of the city.

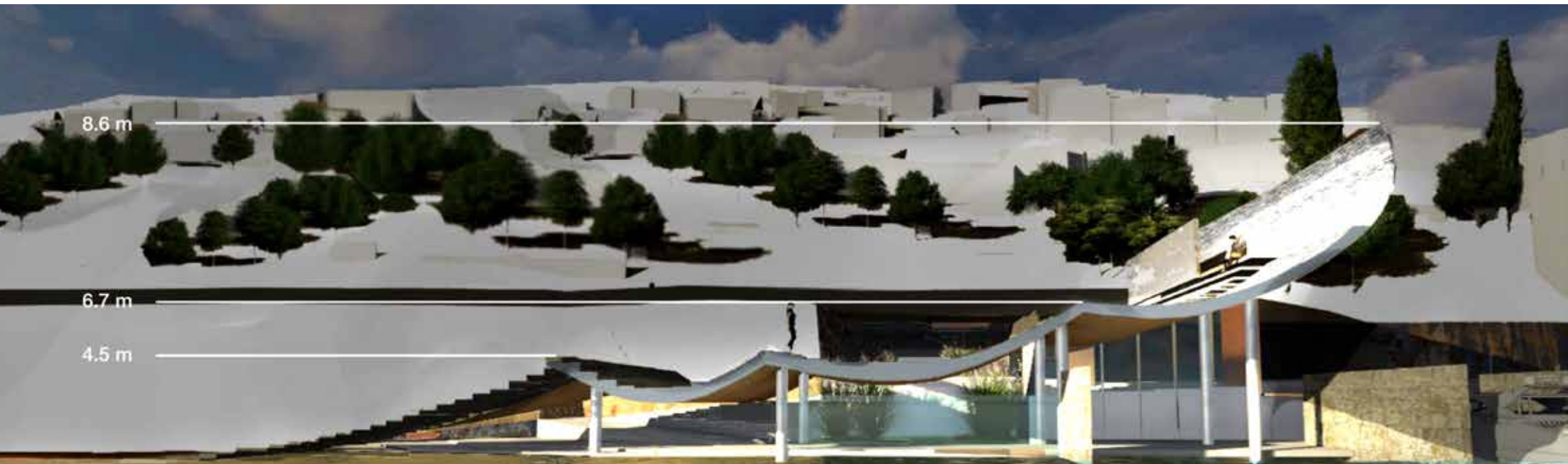
During the design process, the inspirational shape and elegance of boats and sails have proven to be an effective way of articulating architectural space. Another source of inspiration has been the historical Shipyard of the 13th century, around which both the “Nautical Exploration - Boat Production Center” and the “Underwater Aquatic Exploration Center” have been located.

The “Aquatic Exploration Center”, submerged to the sea, forms a platform right on the surface of the sea, washed by water. The visitors can reach both buildings either through the southern end door of the historical Shipyard or exit the Shipyard through its last vault and walk on water on the platform of the Aquatic Center, and explore the new architecture that references the historical Shipyard they stand next to.



-  Nautical Centre Circulation
-  Production Centre Circulation
-  Aquatic Centre Circulation
-  Roof and Mountain Road Circulation





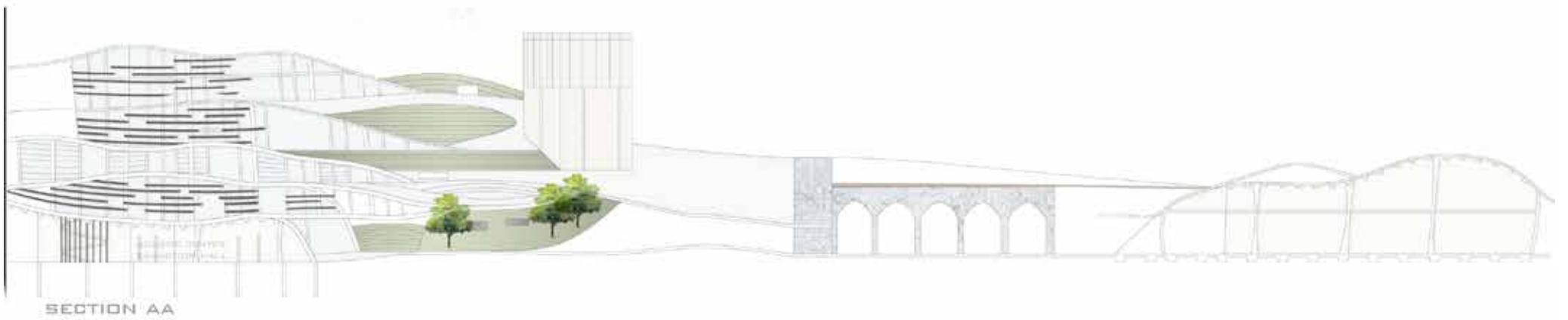


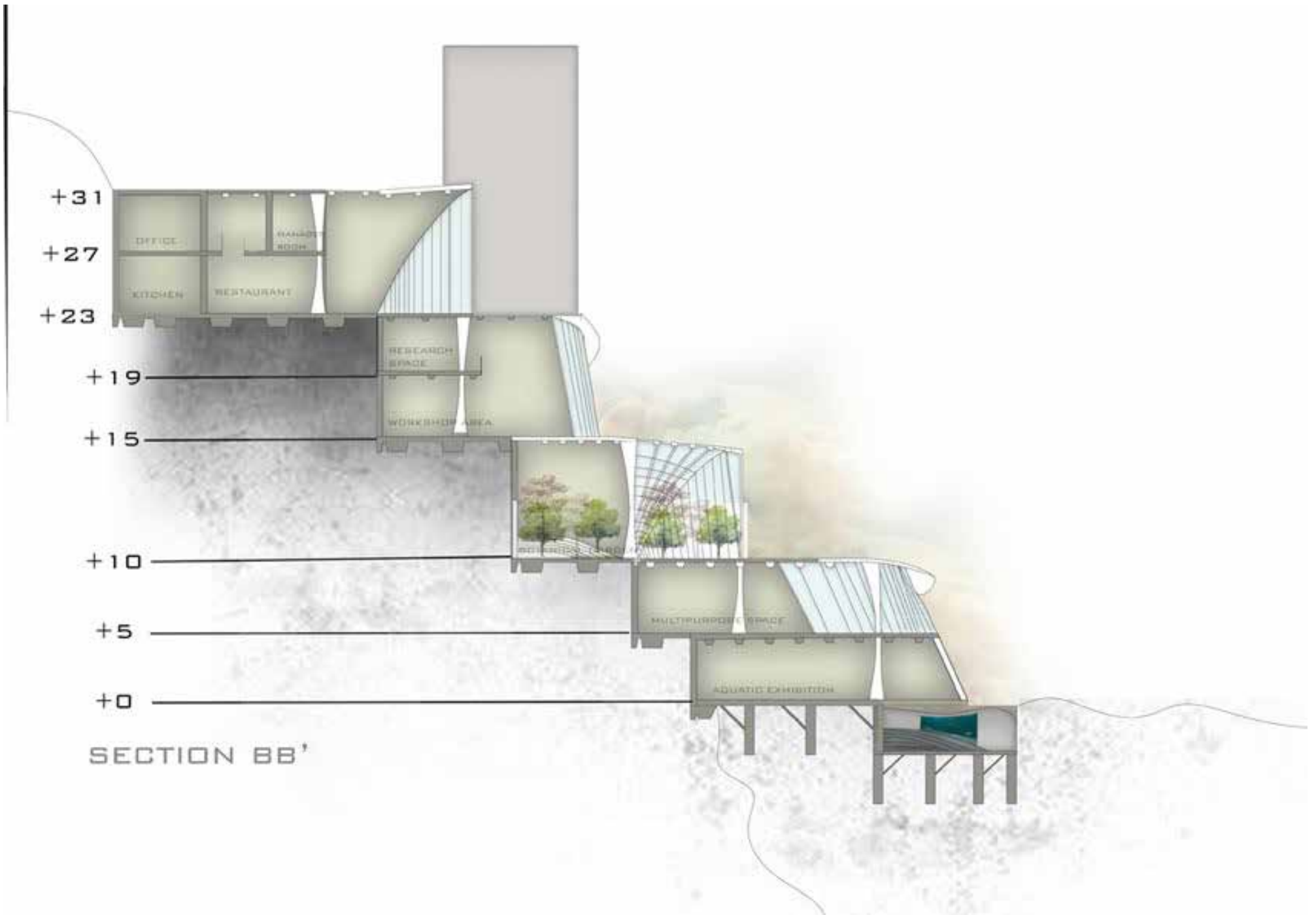


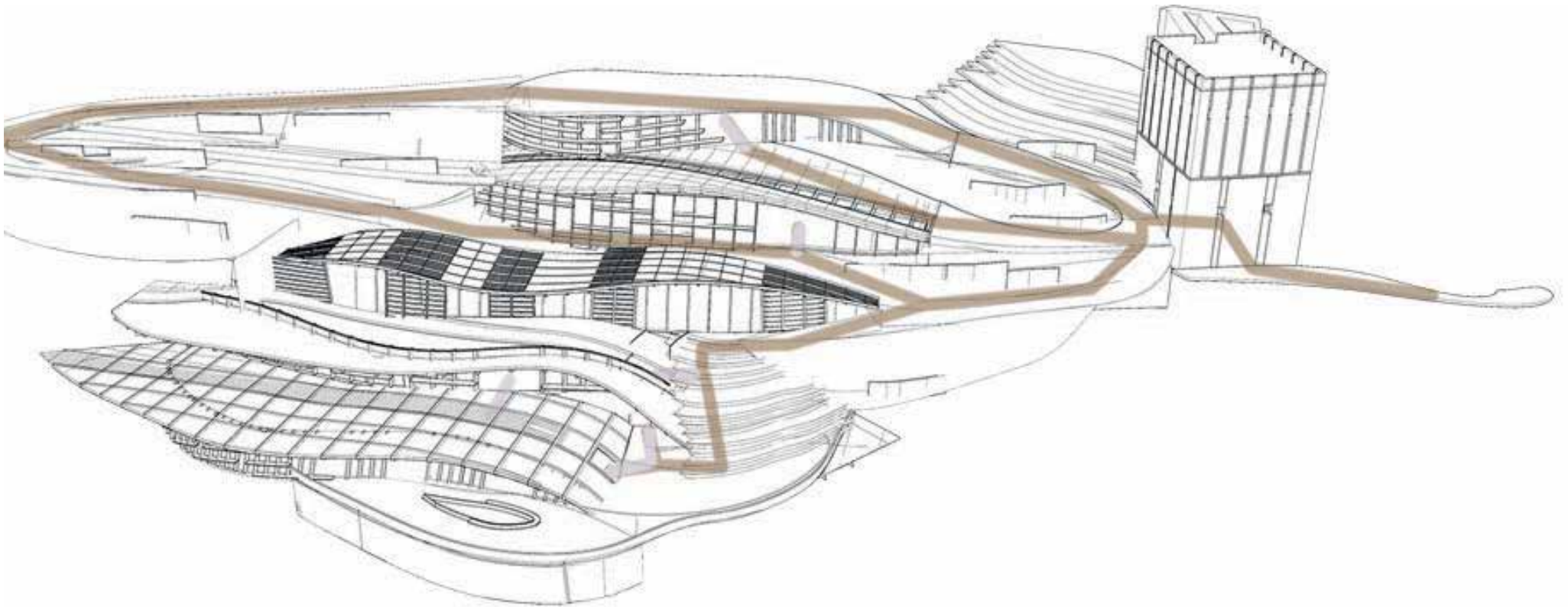
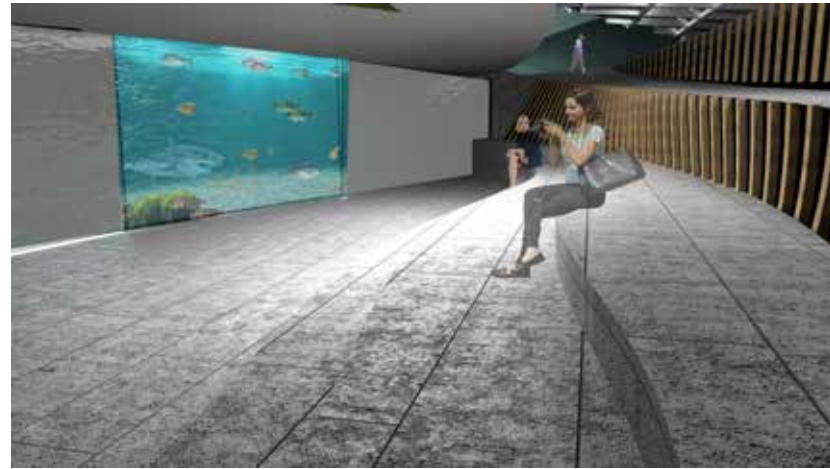


# ALMIRA AKMAN

Project of Aquatical Center which mainly consists of exhibition spaces, aquarium, botanical garden and offices. Armoury, near the site, is a historical building, now it is used as a vertical circulation to the site. Site has a steep topography, and to get benefit from topography I shaped buildings according to contour lines to be in harmony with topography as plans and as a shape. Vertical circulation is created inside the buildings as well as by the roofs and ramps on landscape therefore roofs are used as a transition space. Green roofs are also to emphasize gathering space and to create continuity with the existing nature. Facade elements are horizontal timbers on the south which are supported by vertical elements. Structure is steel and system is shell structure. South east and east façade has uninterrupted sea view with shading elements and also has polycarbon skylight to get more sunlight and ventilation. Timber used as shadings, and concrete used as roofs which extends and create walls and they both local materials. Also gray water from buildings is used in botanical garden for greenery. Aquarium is inside the sea to explore exact sea life, and it is reached by ramp on ground level.





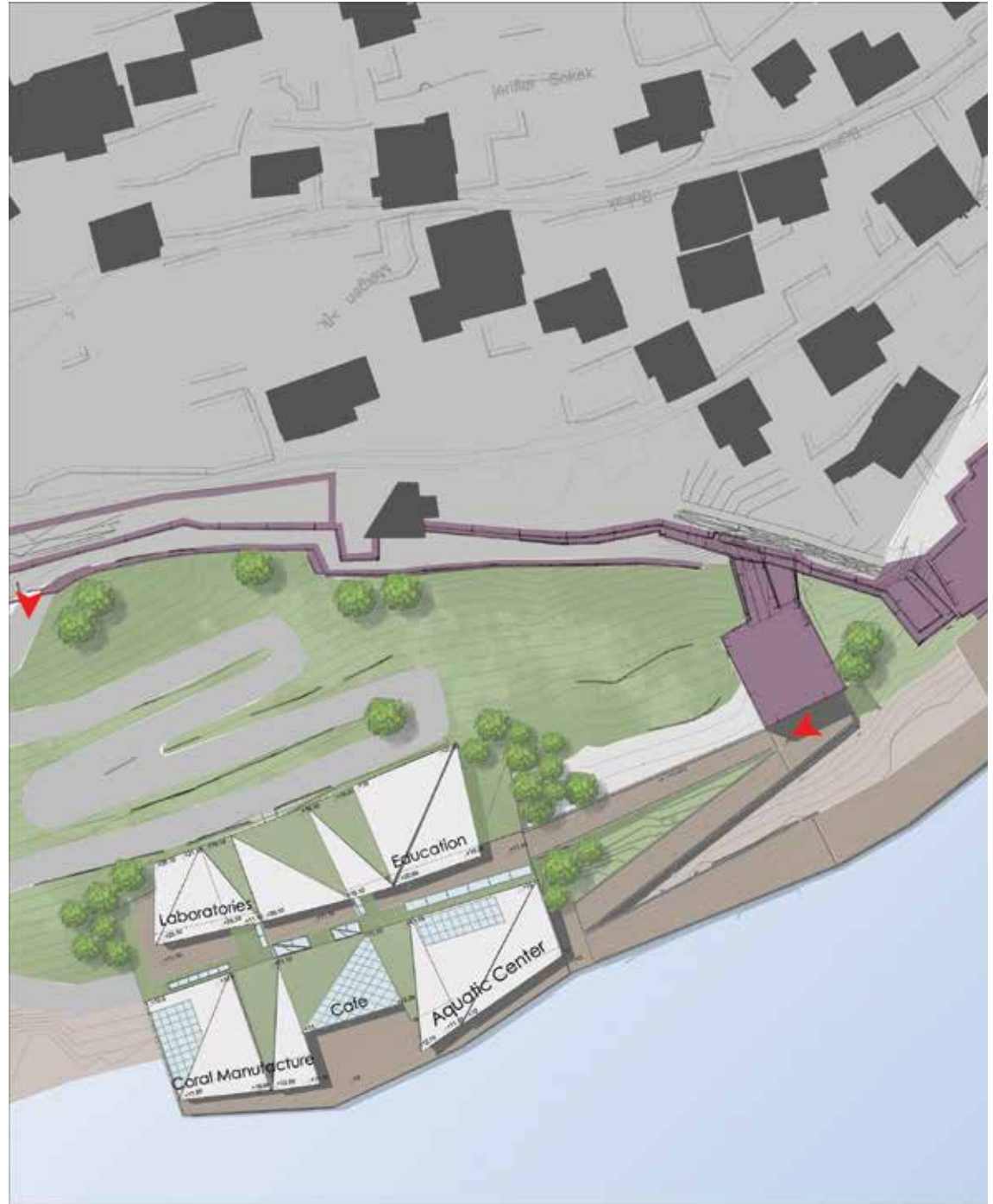
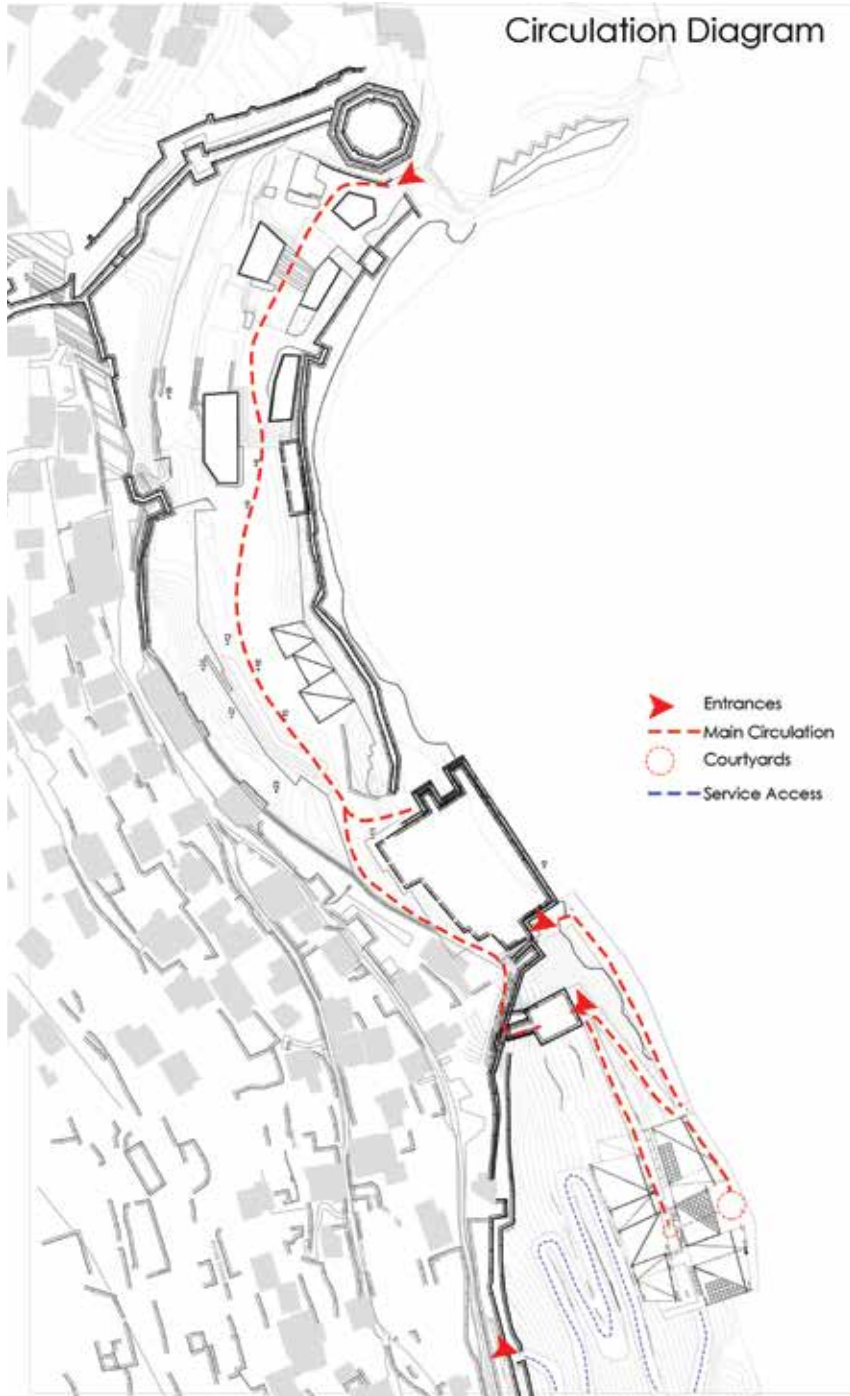




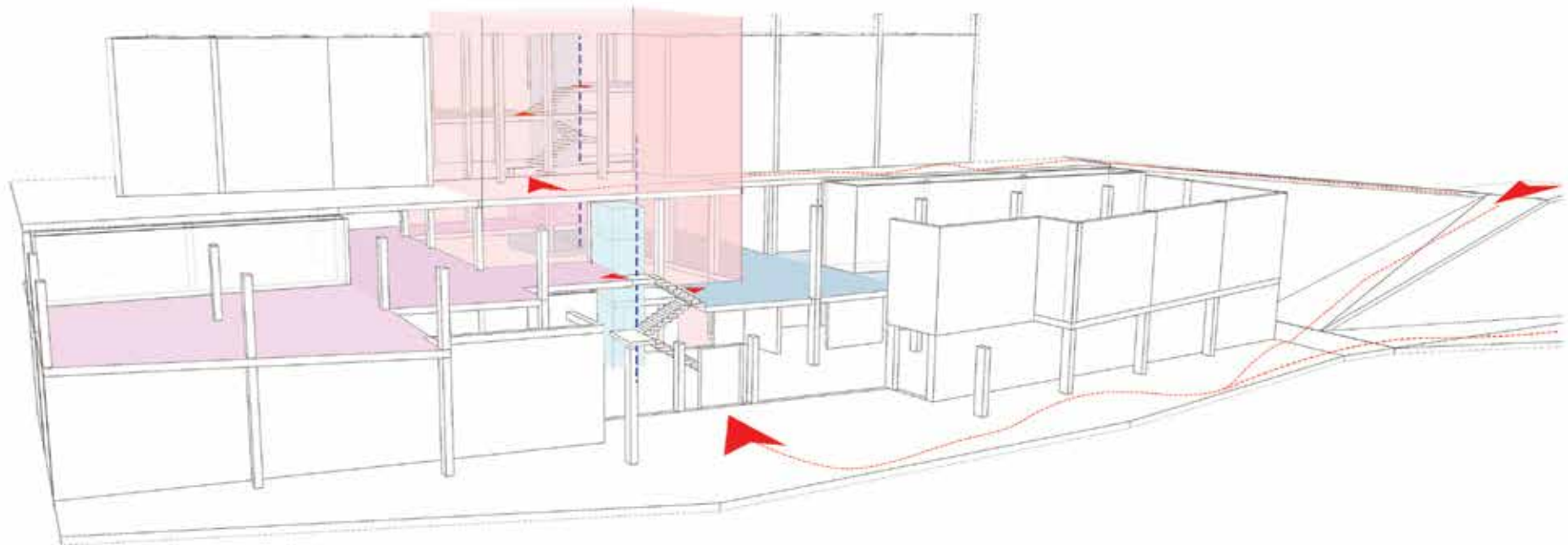
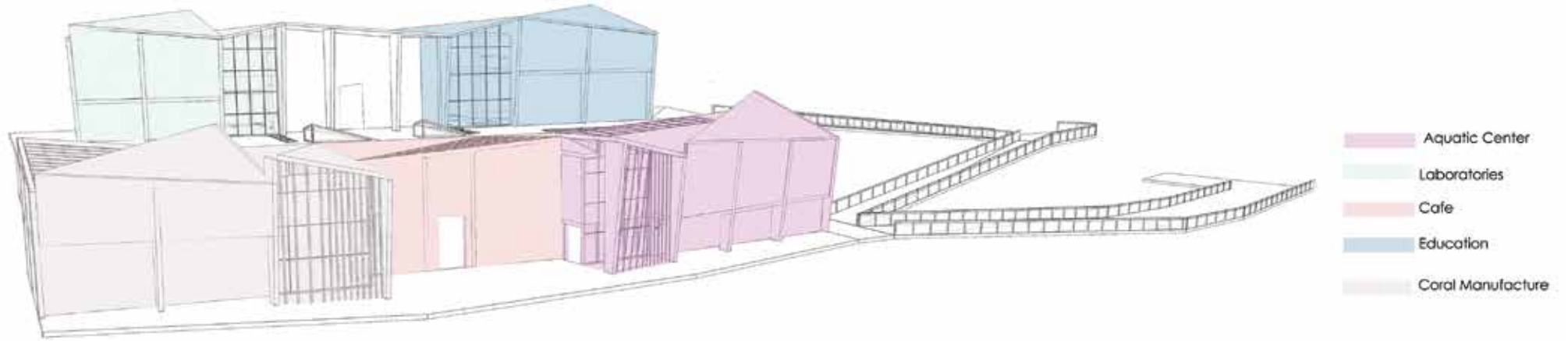


## BEGÜM YAVUZYIĞIT

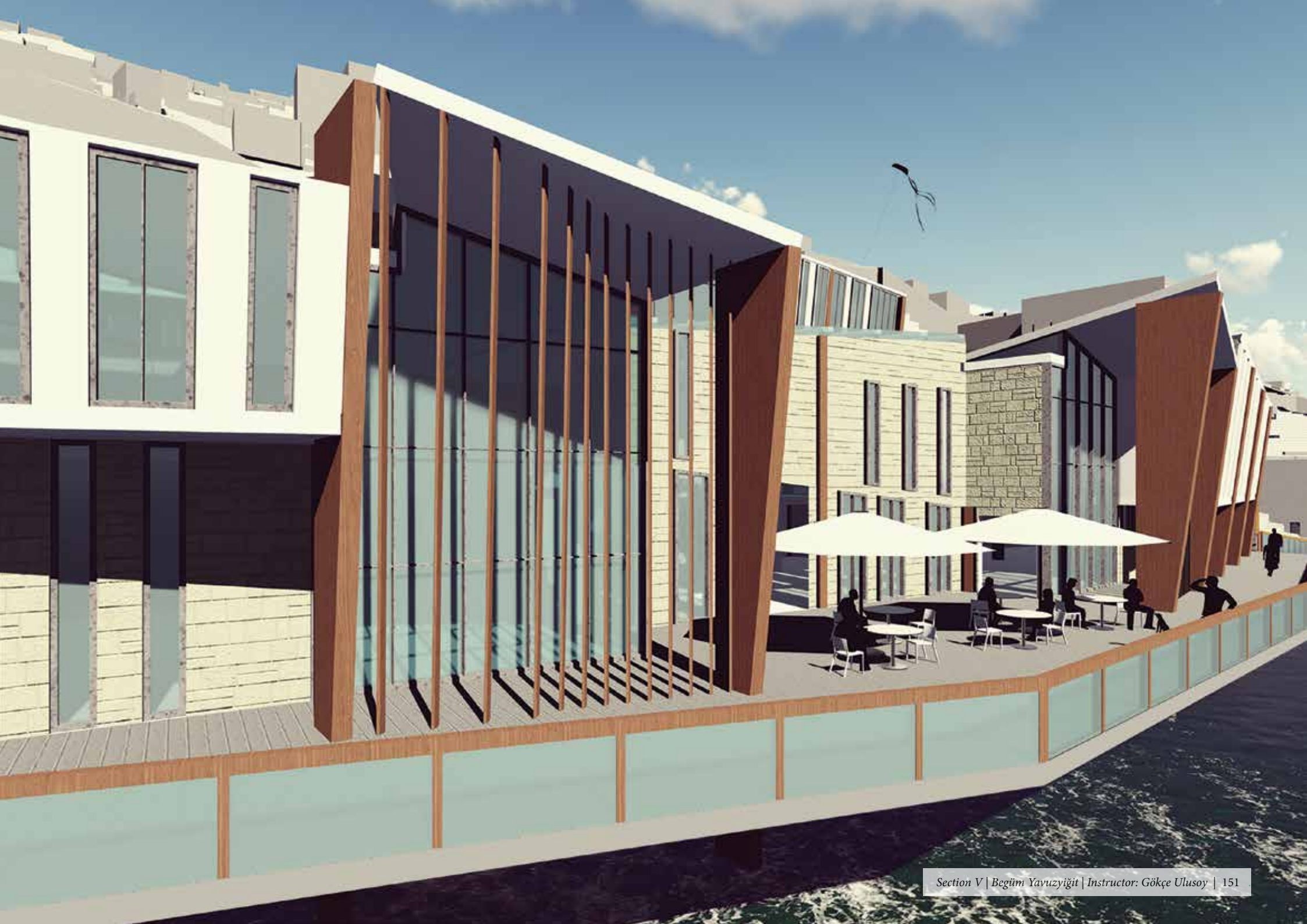
During the site trip to Alanya, the first thing I realized was that there was no direct connection between the historical part of the site to the project area, which starts after the Shipyard. Thus, in order to connect these two parts, passages from two of the historical buildings, the armory and the shipyard, was provided, also providing new ways of interaction between the visitors and the monuments. The strategy for the design of the Aquatic Center derived from the site visit as well. During the visit, the most striking thing for me was that there were no set routes to everywhere, for some places we needed to find our own way according to the visual clues we gathered while looking around. In my project, I started with this idea to create a courtyard that is not directly accessible from the main circulation route, it is located beneath the main platform that provides the circulation. However, with the glass panels provided that shows what's underneath, people see that there is something down there, their curiosity is aroused, and they have to find their own way to get there. Since the courtyard is located under the platform and is surrounded by heavy masonry walls, it remains cool during the summer seasons, which offer a social place for the visitors to hang out. Another important aspect of the project is the roofs, since they are inclined to get the maximum southern exposure for natural lighting of the building. The façade elements are done linearly to emphasize the roofs inclinations. The selection of stone as the main material was inspired by the surrounding context and glulam laminated frames were chosen as the structural elements since they fit in with the nature of the site and have large spans.

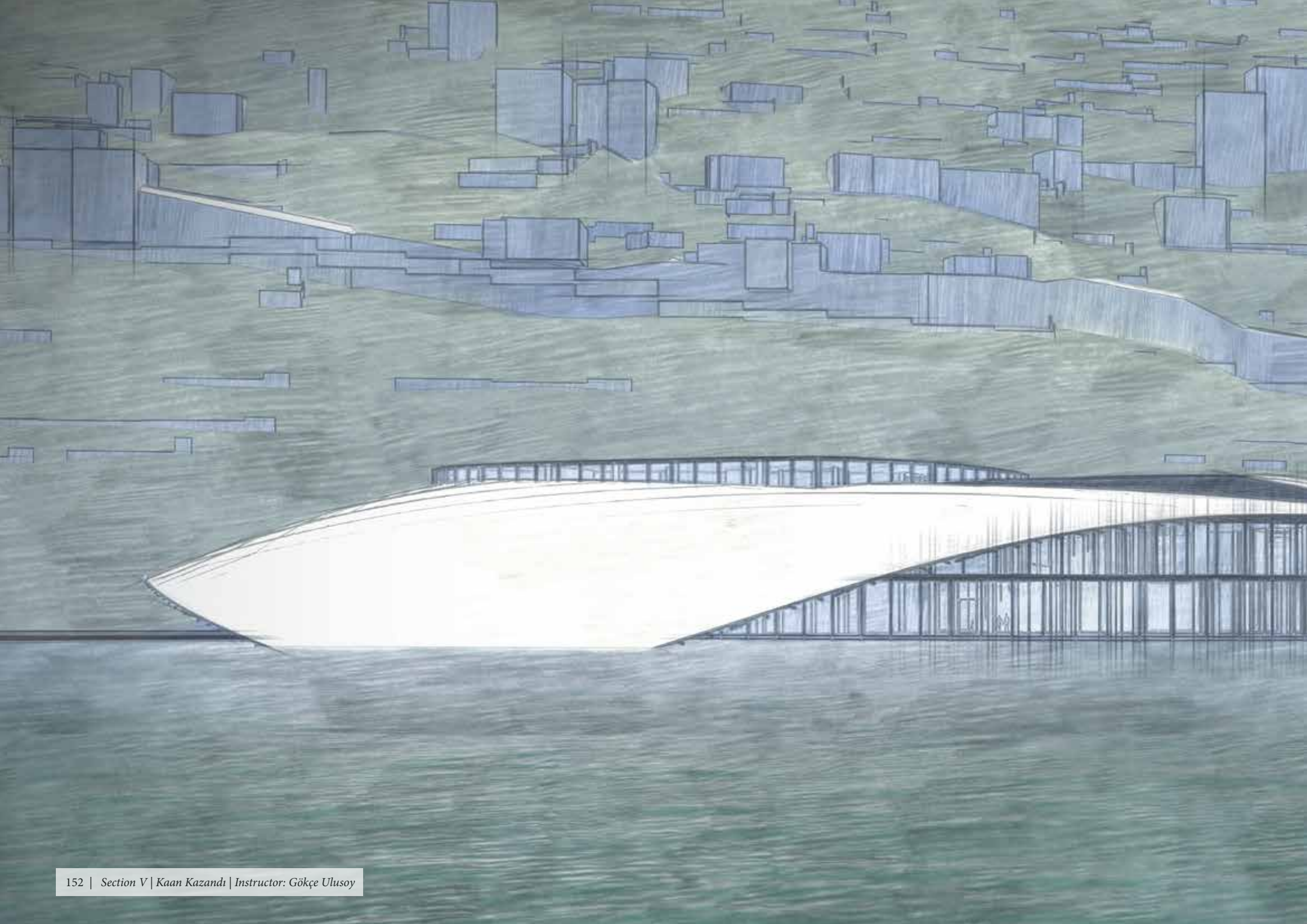








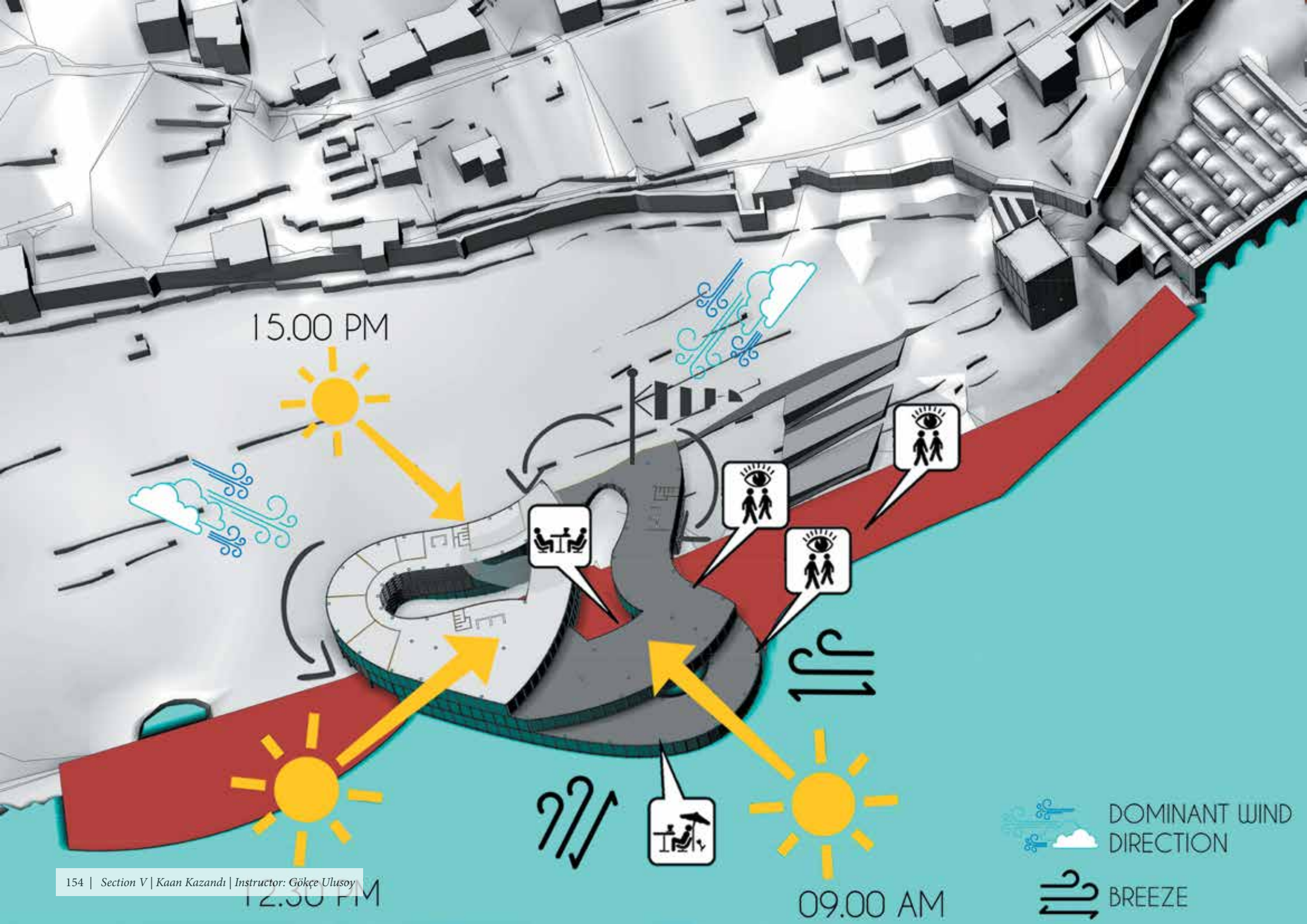




An architectural rendering of a building complex on a hillside overlooking water. The buildings are rendered in a blue-tinted, sketch-like style. The complex consists of numerous interconnected blocks of varying heights and shapes, some with internal courtyards. The buildings are situated on a sloping terrain that descends towards a body of water in the foreground. The overall aesthetic is modern and organic, reflecting the design's integration with the environment.

## KAAN KAZANDI

Aquatic Center is the main function of the building. This building contains many different functions in itself and it acts as a mono-block building with an internal courtyard. The form of the building is obtained from the relationship with the water/water wave, site, nearby elements and the environmental issues. Water and water-waves were the main approach to design; and it acts smoothly. Therefore, I tried to eliminate sharp edges in the building. Also, the mass bends inward (concave) where the entrances are. The placement of the building is according to environmental issues. The main goal is to maximize the natural benefits such as wind, sun, and water. The convex part of the building maximizes benefits from the wind and, with the help of the entrances, it directs the wind into the courtyard. These entrances also contribute to air flow through the building. Also, to strengthen the idea of the aquatic center, the buildings are designed to go inside through the sea. Also, the outer shell placed on top of the building to both control the environment and emphasize the entrances. For the main building, a rigid frame system and reinforced concrete were used. For the outer skin, a grid-shell system was used with steel and cover-plate.



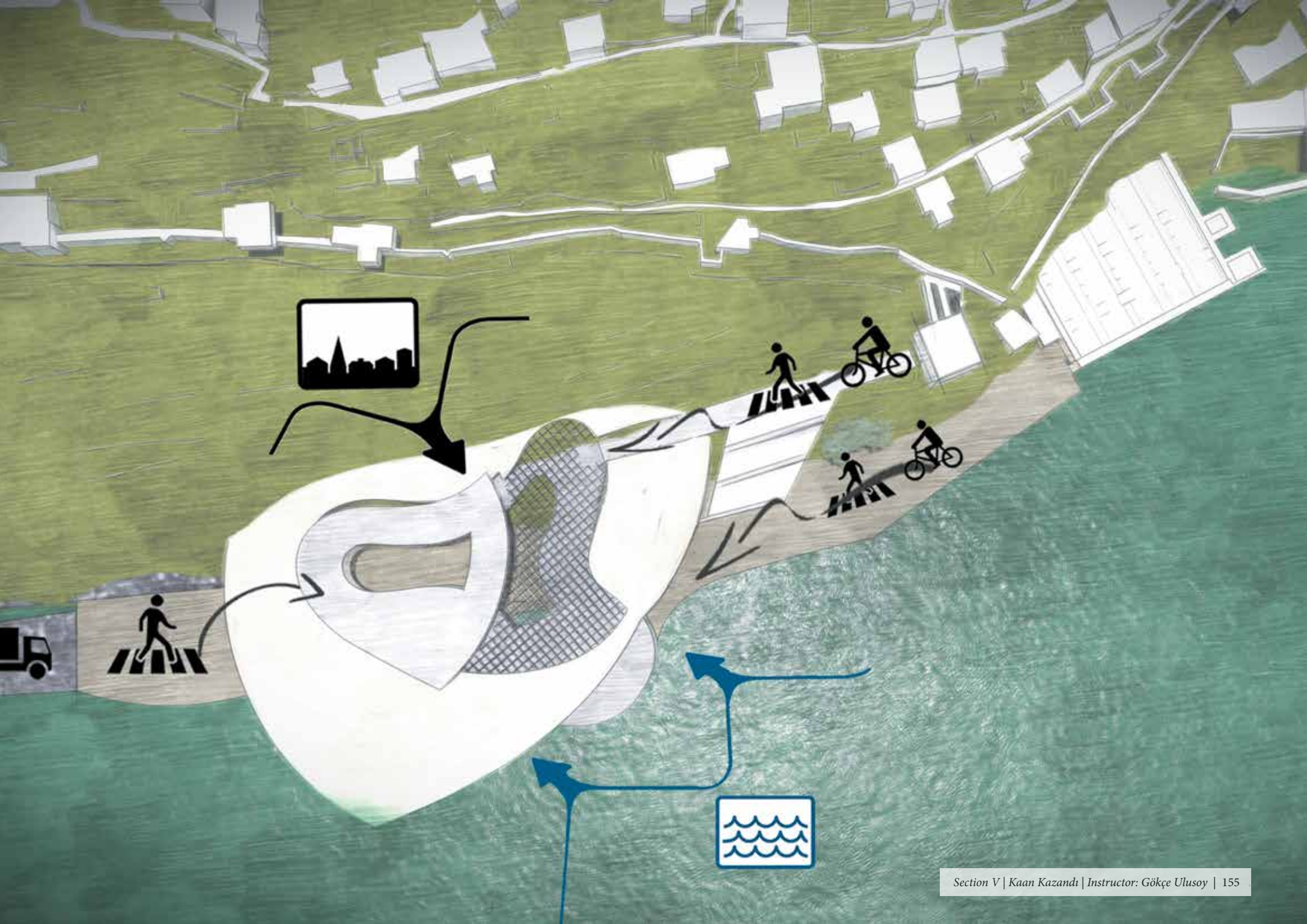
15.00 PM

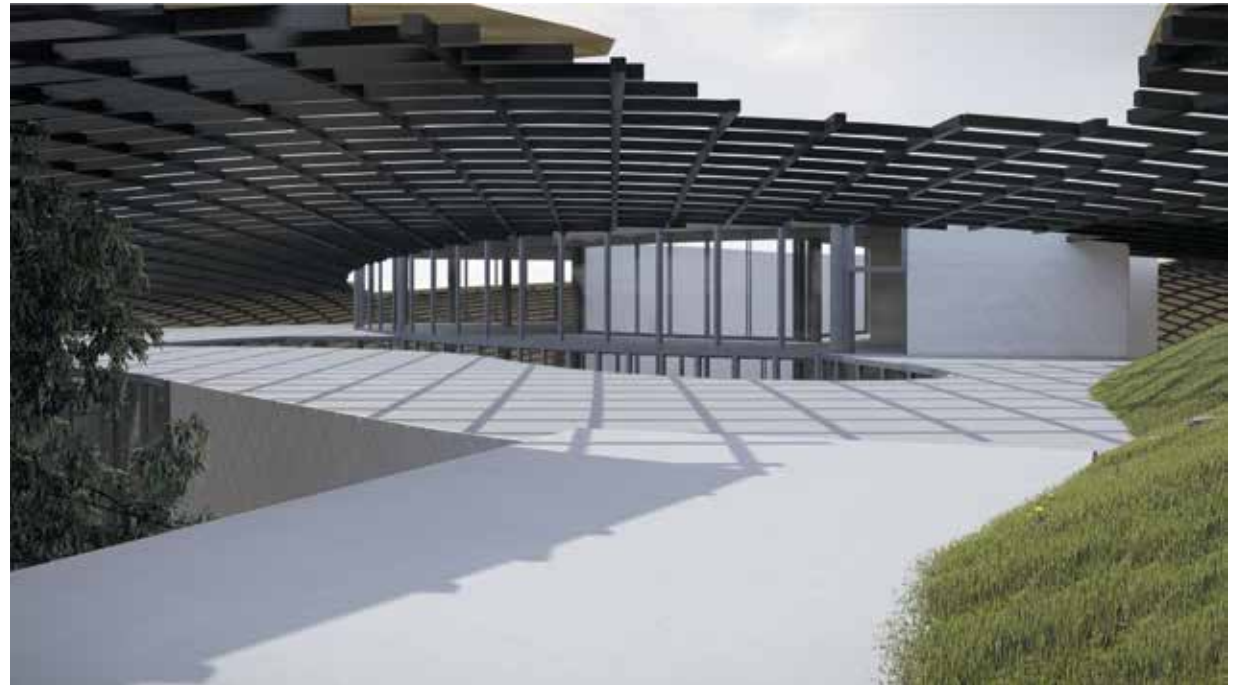
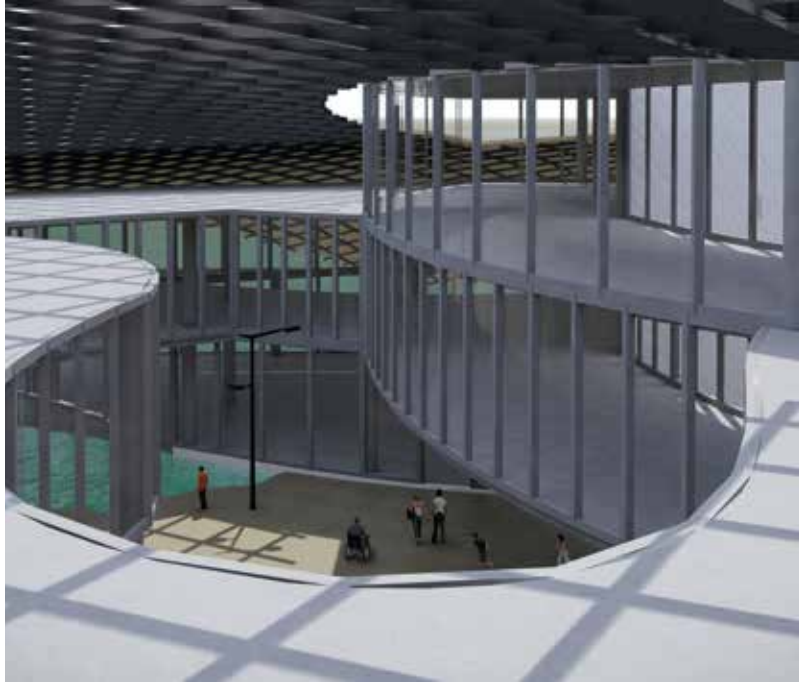
12.30 PM

09.00 AM

DOMINANT WIND DIRECTION

BREEZE









# HATICE KÜBRA TÜRKERİ

The main design idea of the master plan was to keep the historical ruins of fortification walls on the site and use them in different ways. According to the traces of ruins, footprints of the buildings and circulation axis are placed. Main entrances are from the existing shipyard with a deck and from armory with a pedestrian road. After that, functions are given to the buildings according to their needs and programmes. Boat production center is located on the shoreline to be able to leave the boats after the montage process completed. Behind this center, workshop and auditorium buildings are placed to make a connection between boat production building and nautical museum and so that it can be used for both buildings. The forms of the buildings are shaped according to the functions and compatibility with each other. Creating a wall which is kind of fortification wall idea, and adding extensions towards the sea is the main idea of the forms. Since site has a high level of slope, ramps are used both indoor and outdoor. Inside of the museum, ramps provide the view of all levels of the ships to visitors and connect the floors. In the boat production building, continuation of the deck provides observation of the all process to visitors. Selected materials are compatible with historical textures.





**MAIN DESIGN IDEAS**



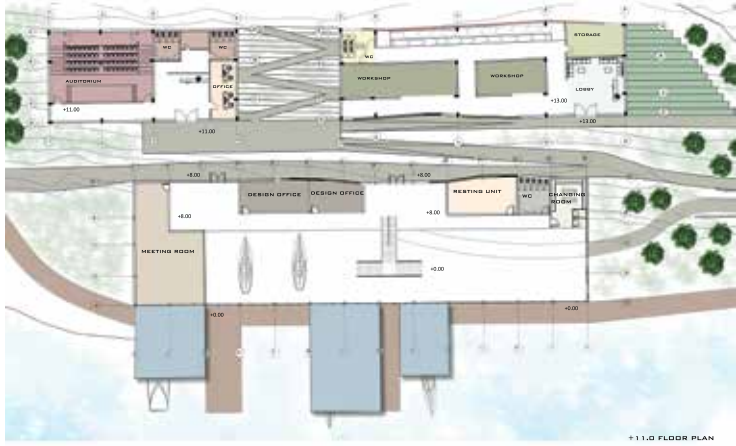
**ZONE 1**  
DISPLAY AREA FOR SUNKEN AND HISTORICAL SHIPS

**ZONE 2**  
DISPLAY AREA FOR ANCHORS AND SHIP RUINS

**ZONE 3**  
DISPLAY AREA FOR MODERN BOATS AND SMALLER SHIPS

**OPEN AIR MUSEUM**  
NAUTICAL PRODUCTS ARE DISPLAYED

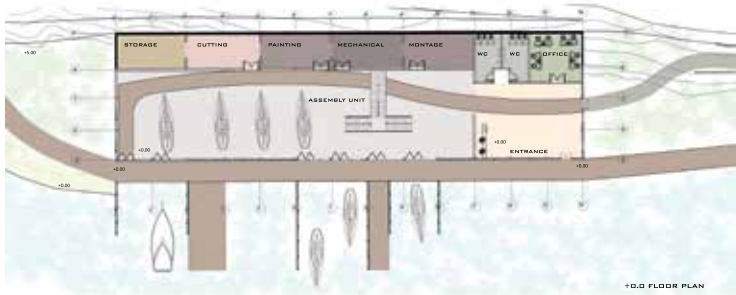
**BRICK**    **CONCRETE**    **MESH CORTEN STEEL**    **CORTEN STEEL**



+1.0 FLOOR PLAN



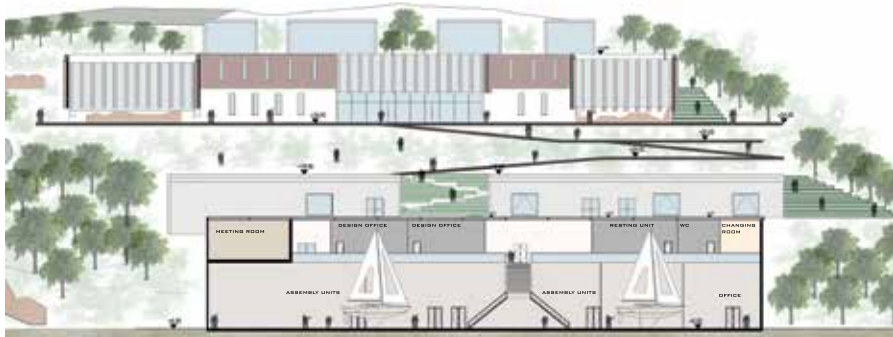
+24 FLOOR PLAN



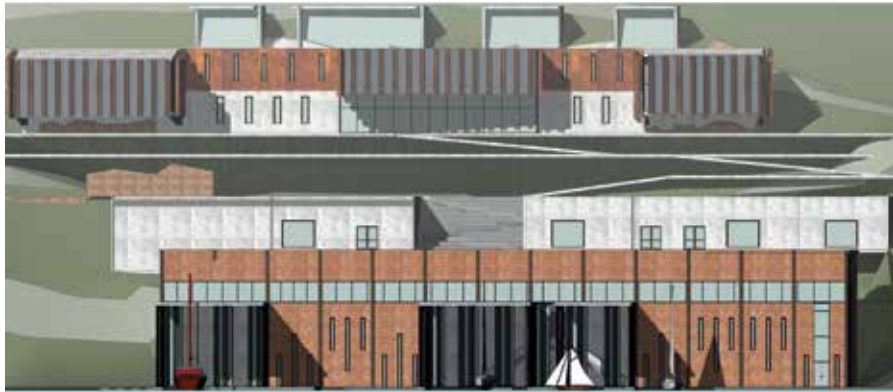
+0.0 FLOOR PLAN







SECTION BB



EAST ELEVATION



SECTION AA

