



DENİZ TOKMAN

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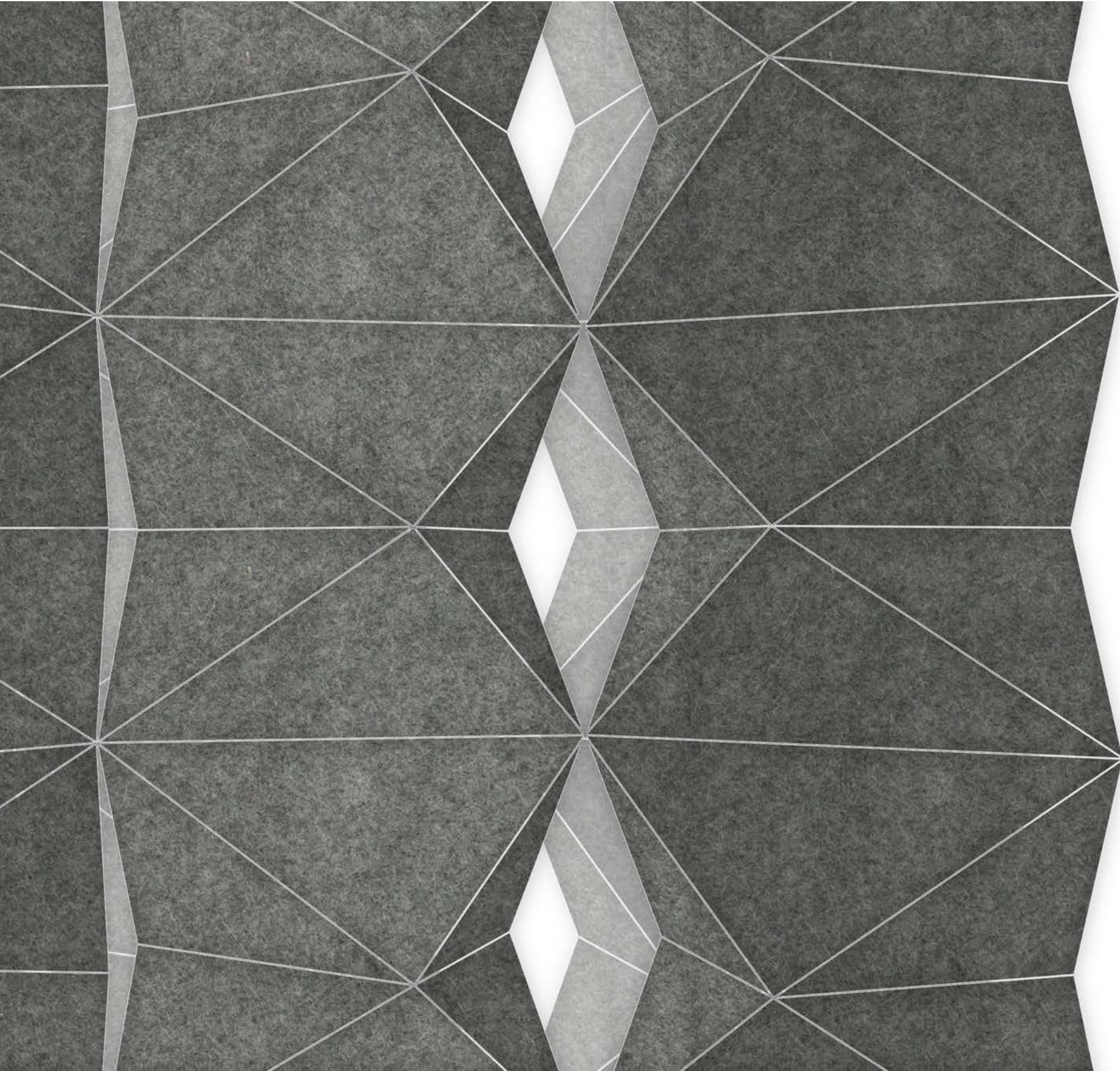
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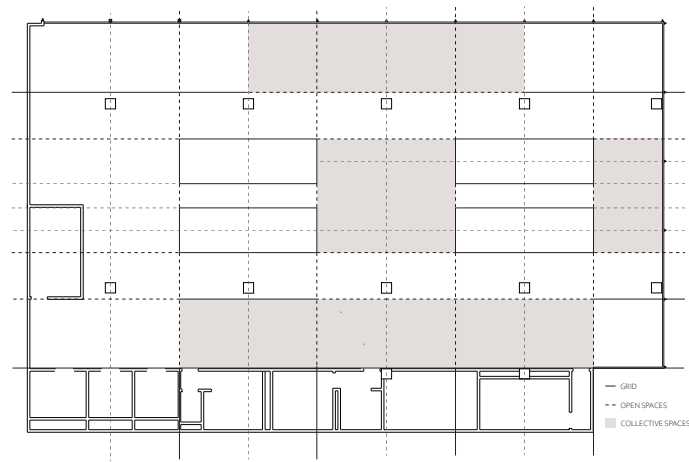
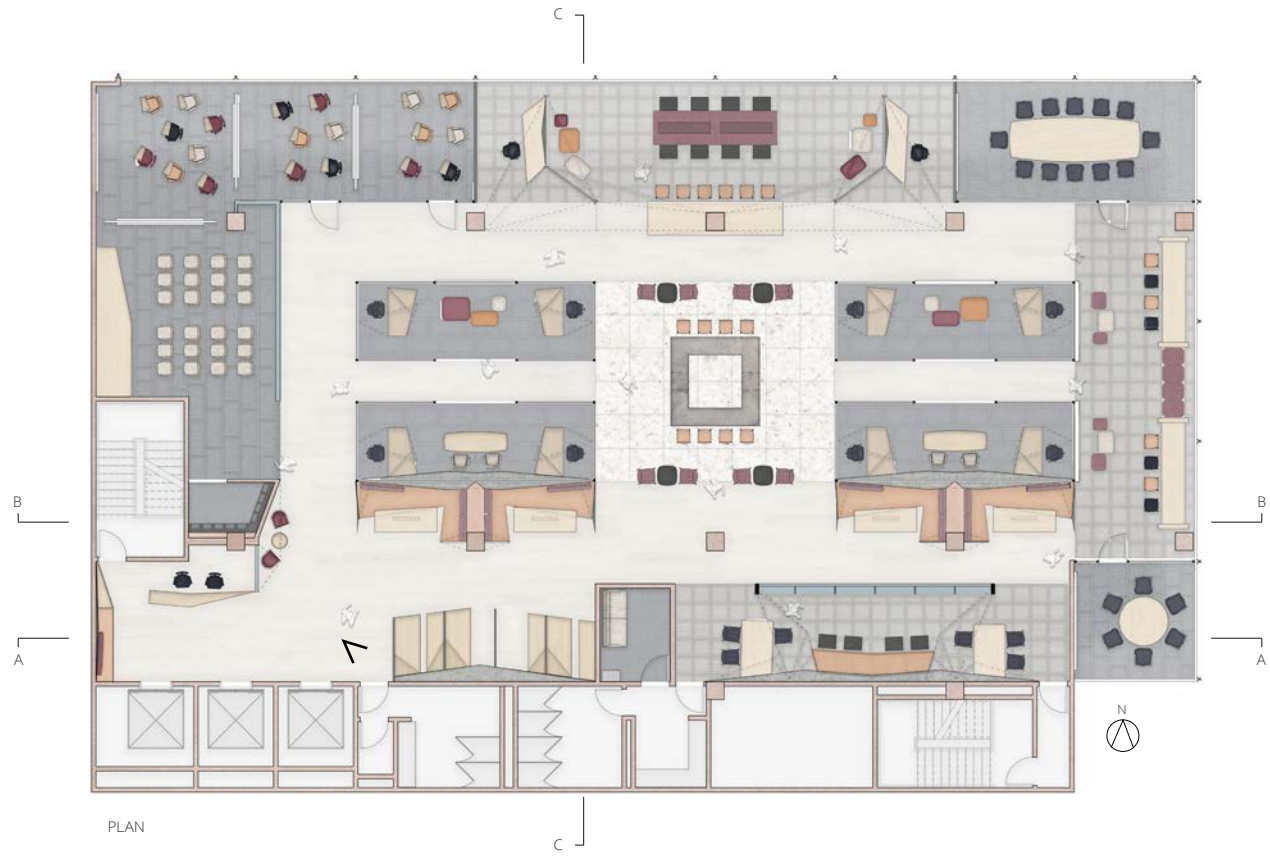
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# 01 ENCOMPASSING FACETS

This project requires designing a single story workspace in the Pepsi-Cola building located in 500 Park Avenue in Manhattan, for the offices of the United Nations Divisions for Inclusive Social Development.

The office design aims an equal and inclusive environment with openness and free flow. Different types of open work spaces are scattered around the edges of curtain wall to encourage people to work collectively. The facets encompass these spaces to reflect the sense of energy of a community and act as an acoustic barrier. The overlays of glass break the privacy and introduce the see-thoroughness of spaces with equal attention. Colors pop out in collective spaces to attract the users to a welcoming and comfortable atmosphere.



PARTI DIAGRAM

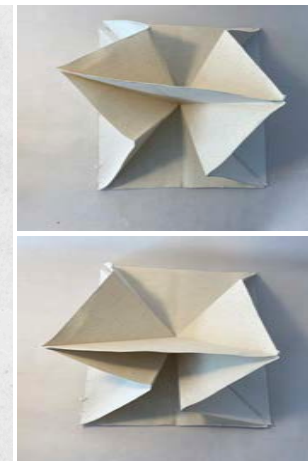
The centralized design is achieved from the extension of mullions. The collective spaces are scattered around the curtain wall to create an inclusive workplace, where everyone has access to the view.



ENTRANCE



MATERIAL PALETTE



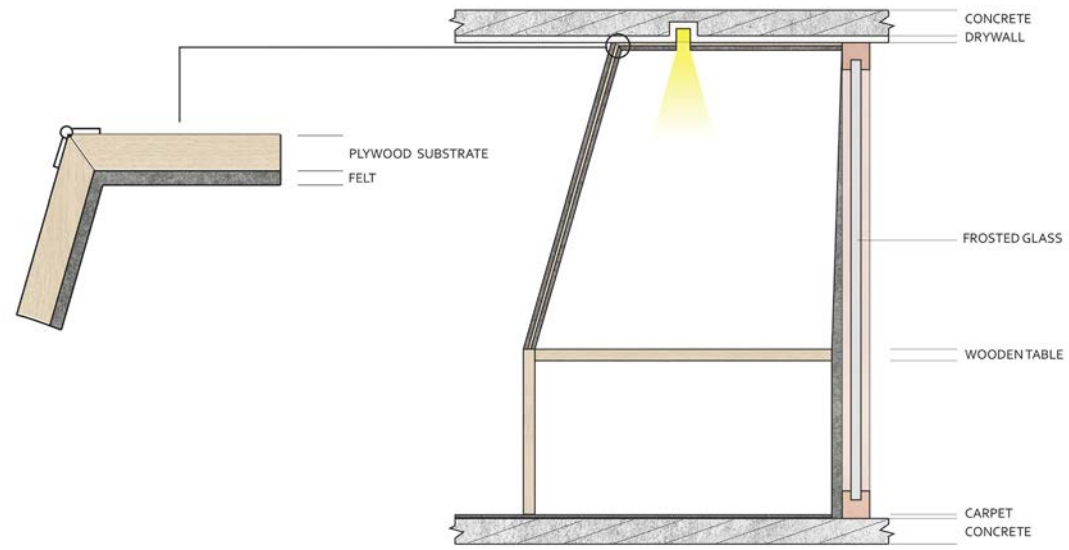
1:1 MODEL SHOWING INTERACTION

FORMAL STRATEGY

The modular system extends along the common areas and circulation path to accentuate the dynamism in the public spaces. The faceted geometry creates engaging work spaces for different numbers of people to encourage collaboration and collective working.



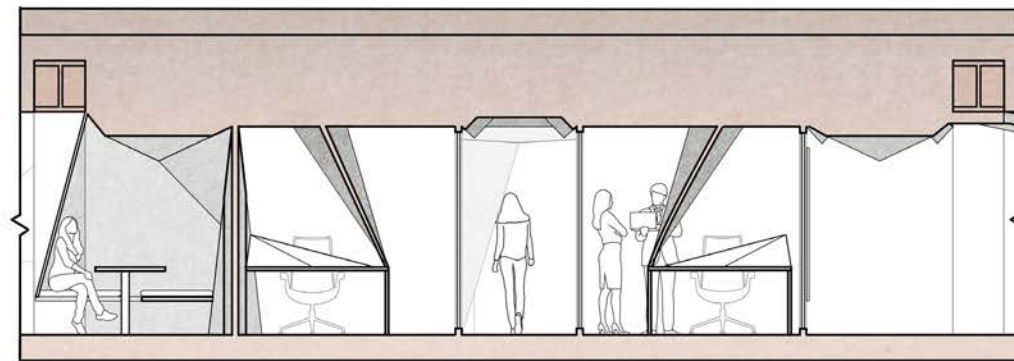
SMALL  
DISCUSSION GROUP



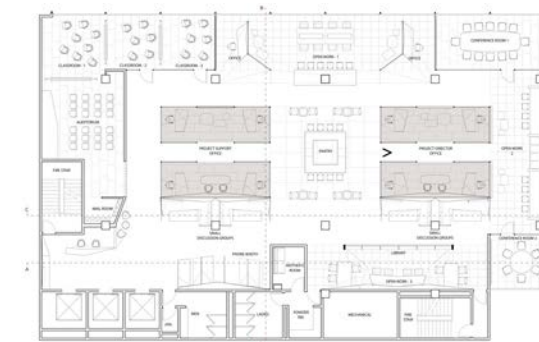
DETAIL: ACOUSTIC PANELS



PROJECT OFFICES



SECTION C / DETAIL: THE PASSAGE BETWEEN THE PROJECT OFFICES



Spatially, the project offices are centralized to use the curtain wall effectively for collective spaces. The ceiling system extends down to create more intimate spaces in some moments and furniture such as the desks.



MODEL: BAR TABLE



MODEL: THE LOUNGE AREA



PANTRY

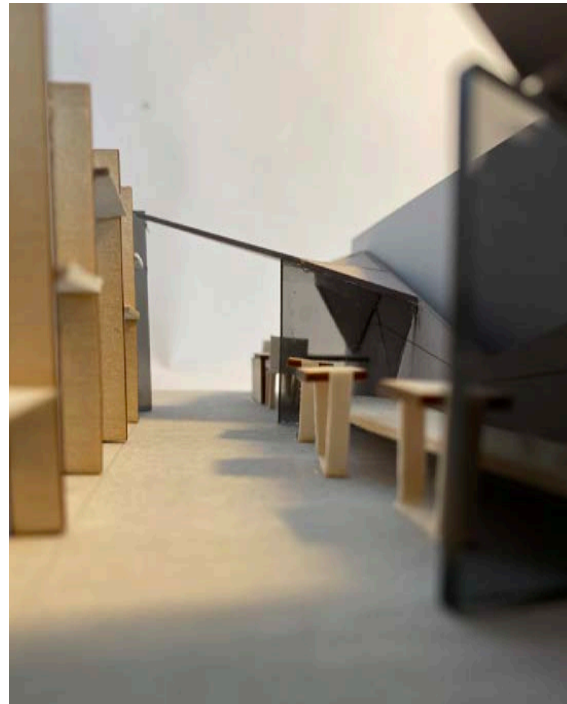
The pantry is placed at the center to create a sense of dynamic environment for the community to work and collaborate. The common areas are designed as lounge spaces with different types of seating options to accentuate the idea of collective working and create a comfortable atmosphere for everyone.



MATERIAL, FURNITURE, LIGHTING COLLAGE



SECTION B / DETAIL: THE CENTRAL BAR SPACE



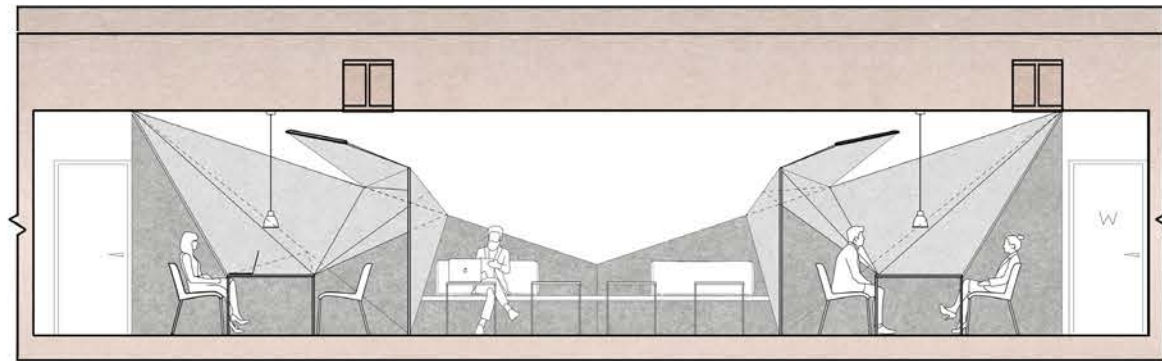
MODEL: LOUNGE SEATING



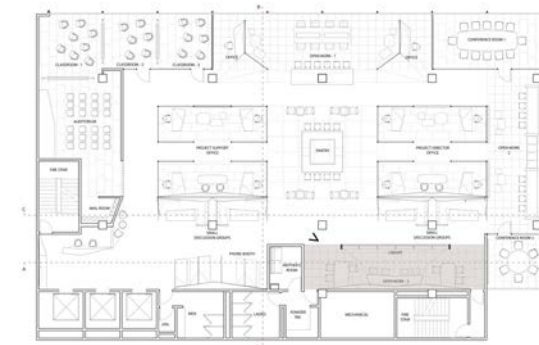
MODEL: PRIVATE SEATING FOR GROUPS



LIBRARY & WORK

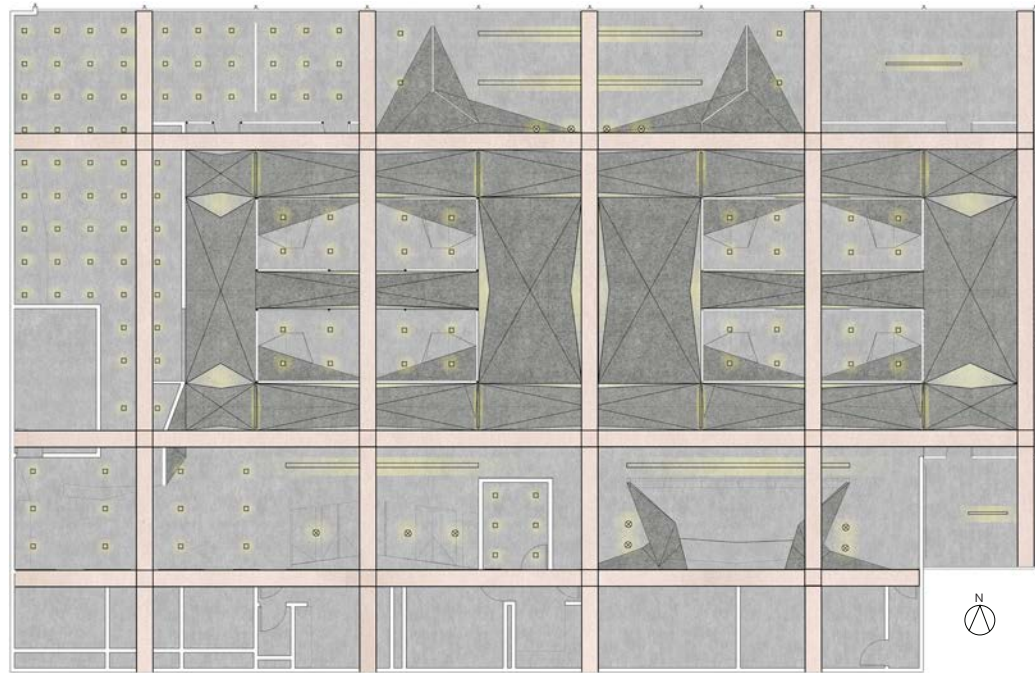


SECTION A / DETAIL: WORK STATION

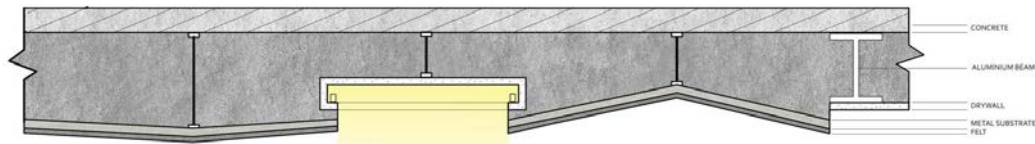
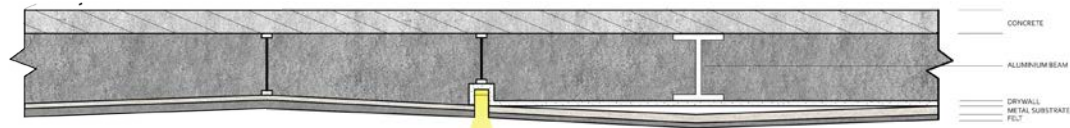


The library is slightly far away from the main collective work spaces to offer a quiet study space for people who would prefer more privacy.





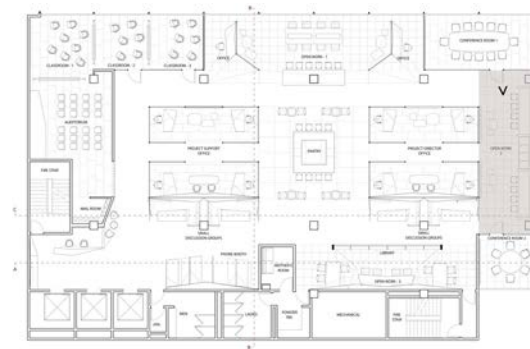
RCP



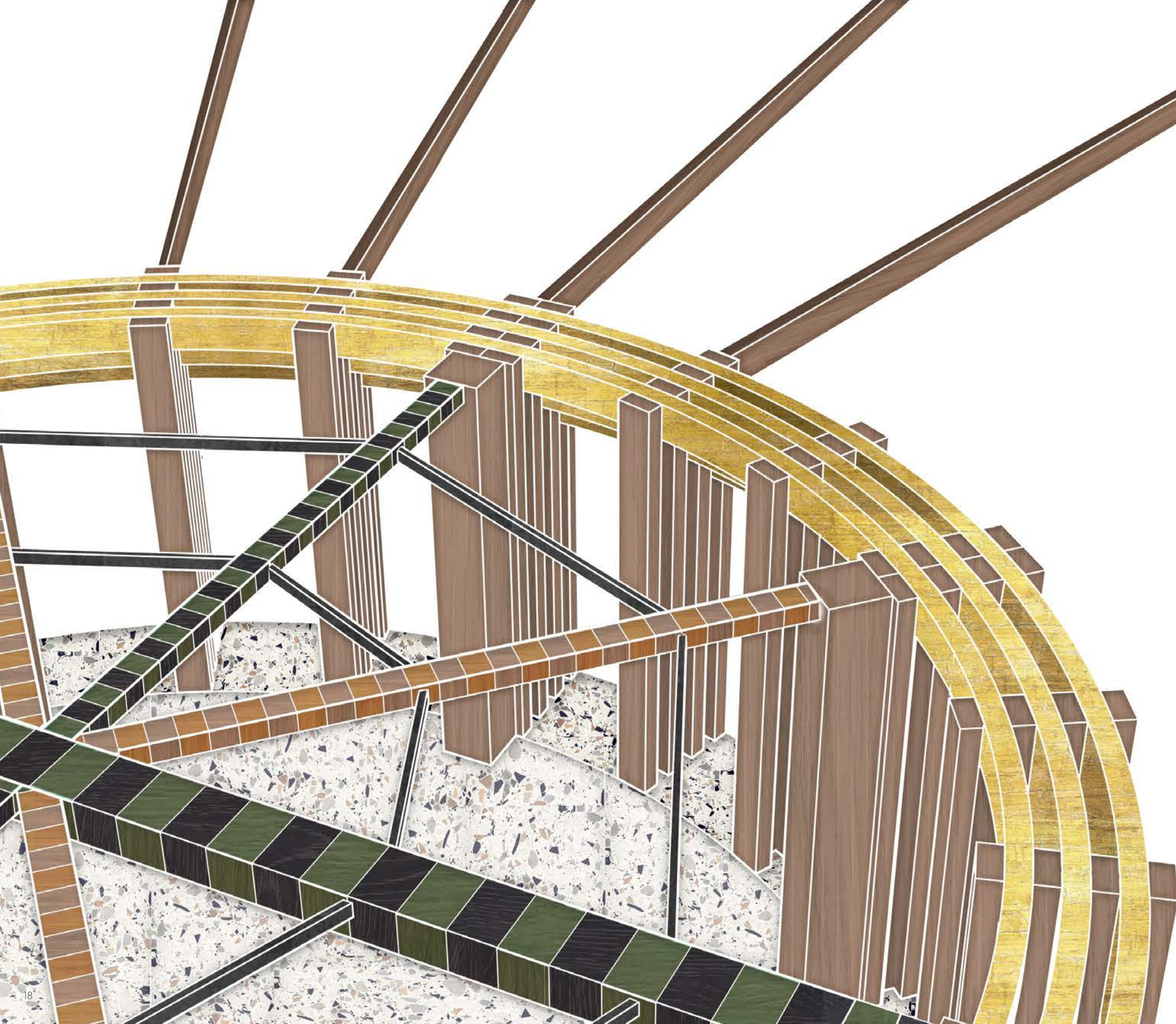
DETAIL: CEILING STRUCTURE



OPEN WORK SPACE



The modular system is attached to the ceiling to act as an acoustic barrier with felt panels on a metal substrate. The scale changes depending on the program and integration of lighting emphasize the dynamic geometry of the system.



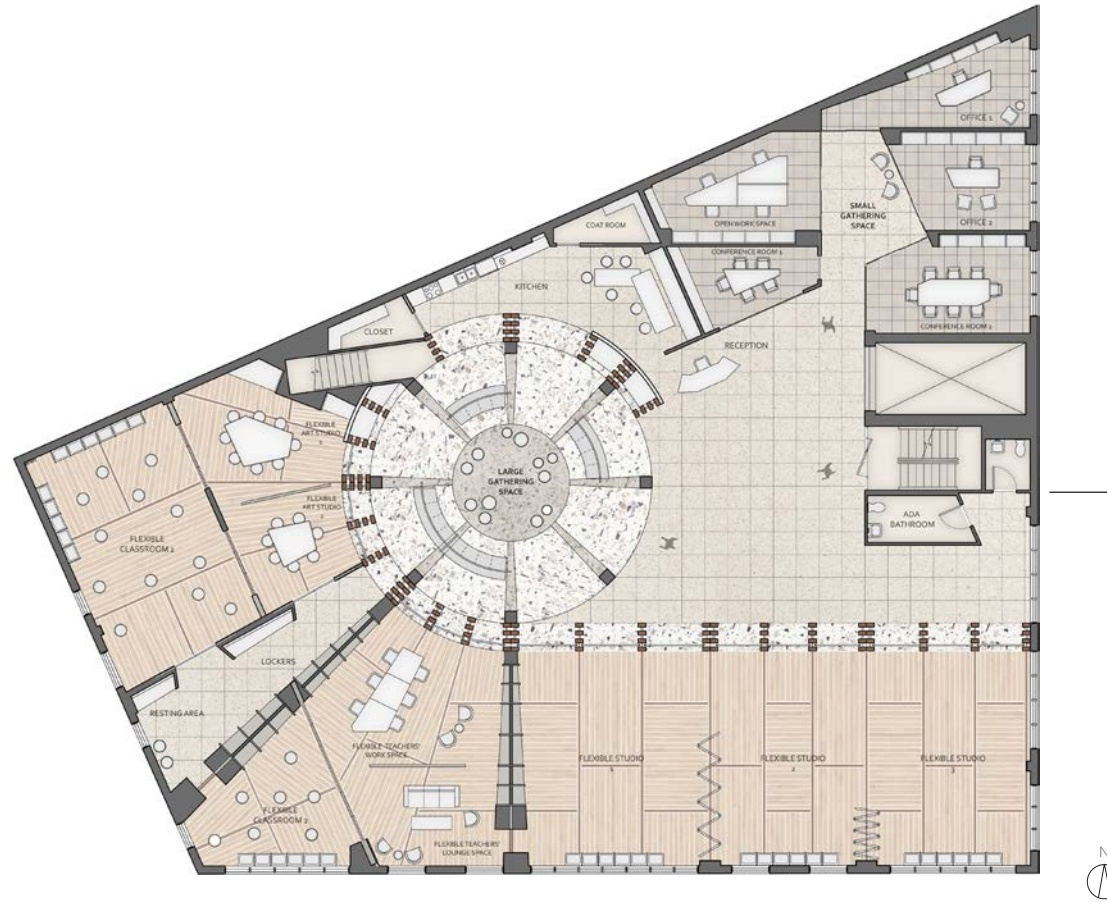
# 02

## IFETAYO

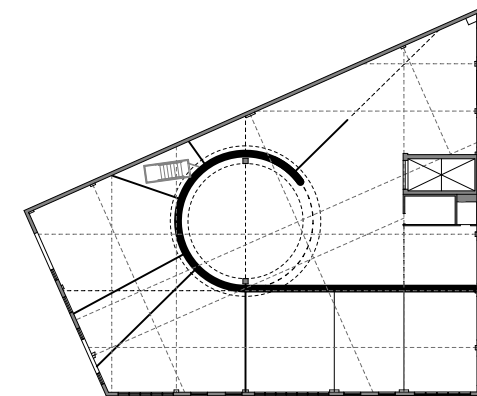
This project requires designing a single story African Dance Center for children on the third and top floor of a pre-war building located in Crown Heights, Brooklyn.

The design aims at developing a tight-knit community with traces of culture through strong color fusion and rhythmic patterning. The community is gathered at the central mbongi space, where they are encouraged to be active and engaged with the creation of formal dynamics through framing and gazing.

The rhythmic elements radiate from the center to the edges to form the private spaces, and create connection between each space to create a sense of unity through gazing. These elements and the interior walls are enriched with patterns of mud cloth to reflect the cultural identity.



PLAN



PARTI DIAGRAM

A centralized large gathering space is achieved to reflect the cultural focus, which spreads out to define the spatial organization of programs. The continuous structure expresses a connection through rhythm and movement.



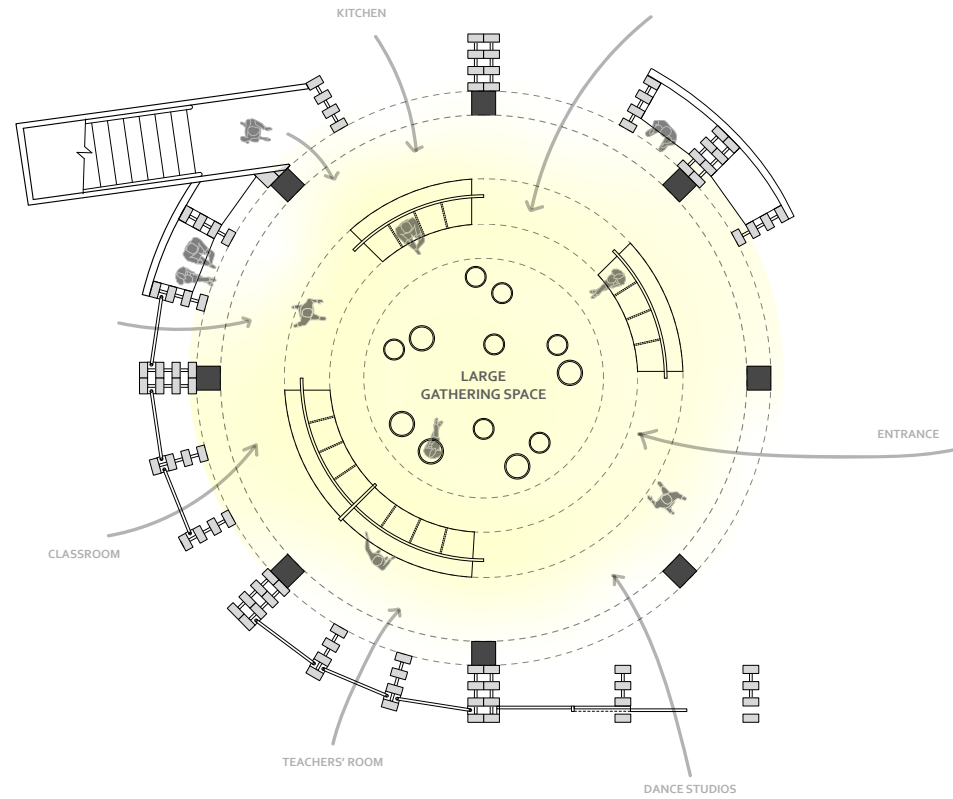
LIGHTING & FURNITURE



MATERIAL PALETTE



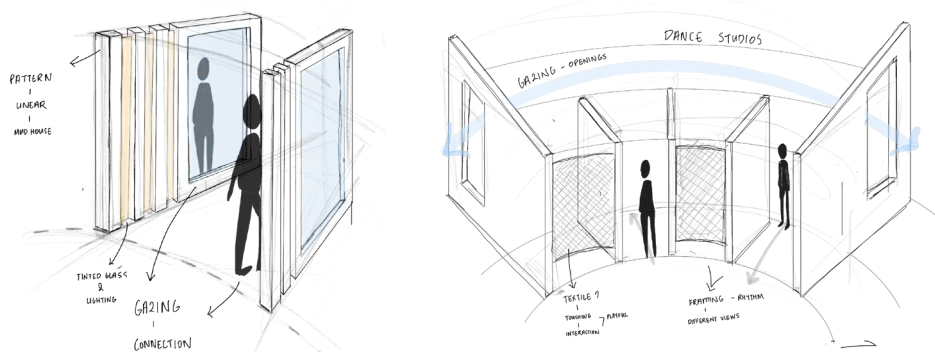
"Ifetayo is a **movement**. It is a place where the values, strength, and creativity of the African Diaspora empower, embolden, and elevate youth and families."



DETAIL: LARGE GATHERING SPACE



THE 'MBONGZI' SPACE

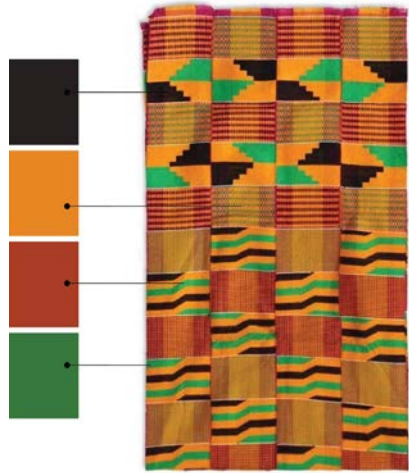


PROCESS SKETCHES

The rhythmic elements surround the center space and create a dynamic environment. These elements and the interior walls are enriched with patterns of mud cloth to reflect the cultural identity. The linear patterning makes the passage through the portals ritualistic and dynamic.

The skylight puts an emphasis on the space by connecting it with the exterior rooftop. The porosity enhances the concept of gazing and builds a stronger unity in the community.

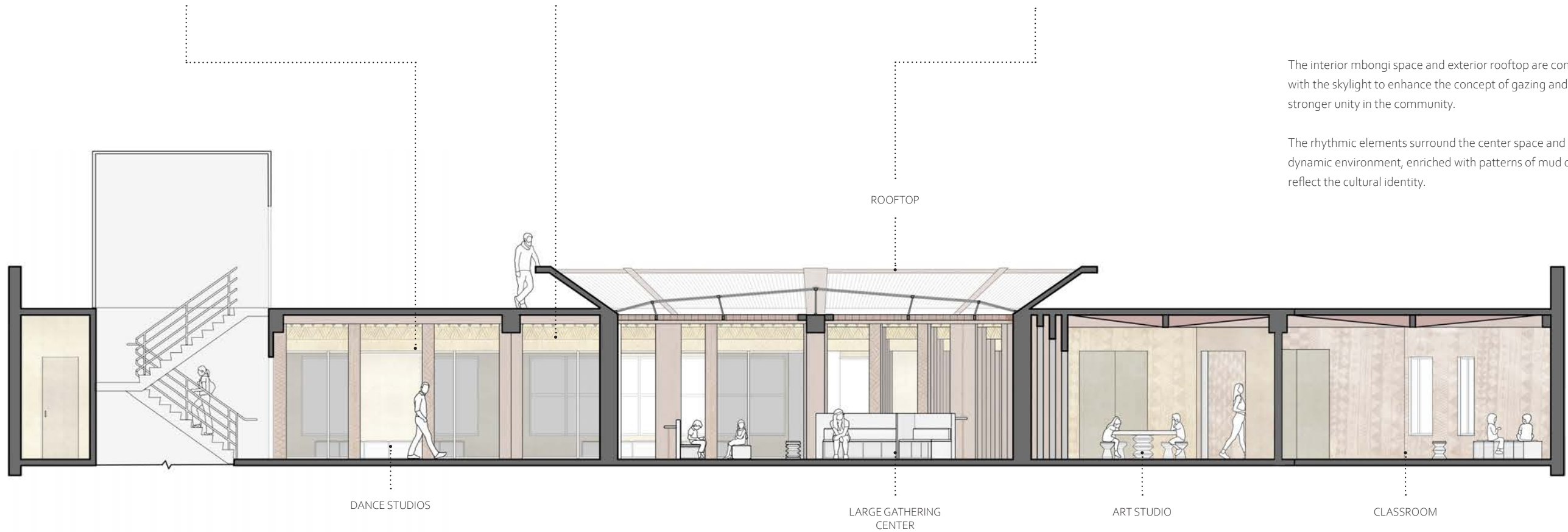
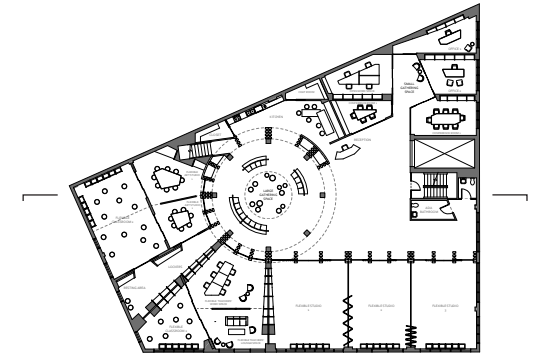
COLOR EXTRACTION



PATTERNING



CULTURAL CENTER / MBONGI



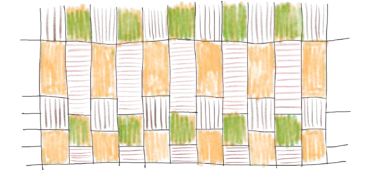
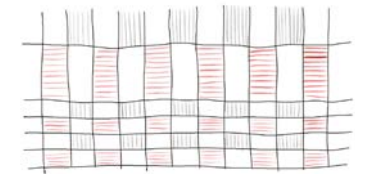
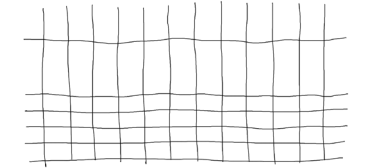
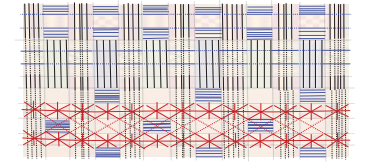
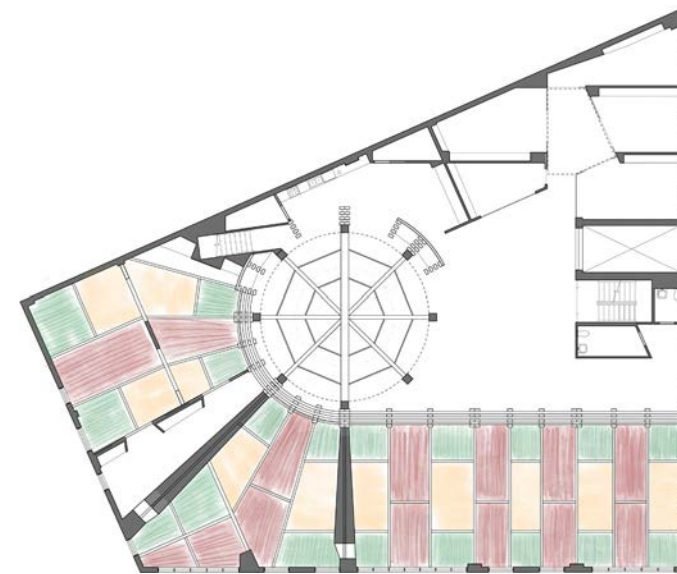
The interior mbongi space and exterior rooftop are connected with the skylight to enhance the concept of gazing and build a stronger unity in the community.

The rhythmic elements surround the center space and create a dynamic environment, enriched with patterns of mud cloth to reflect the cultural identity.

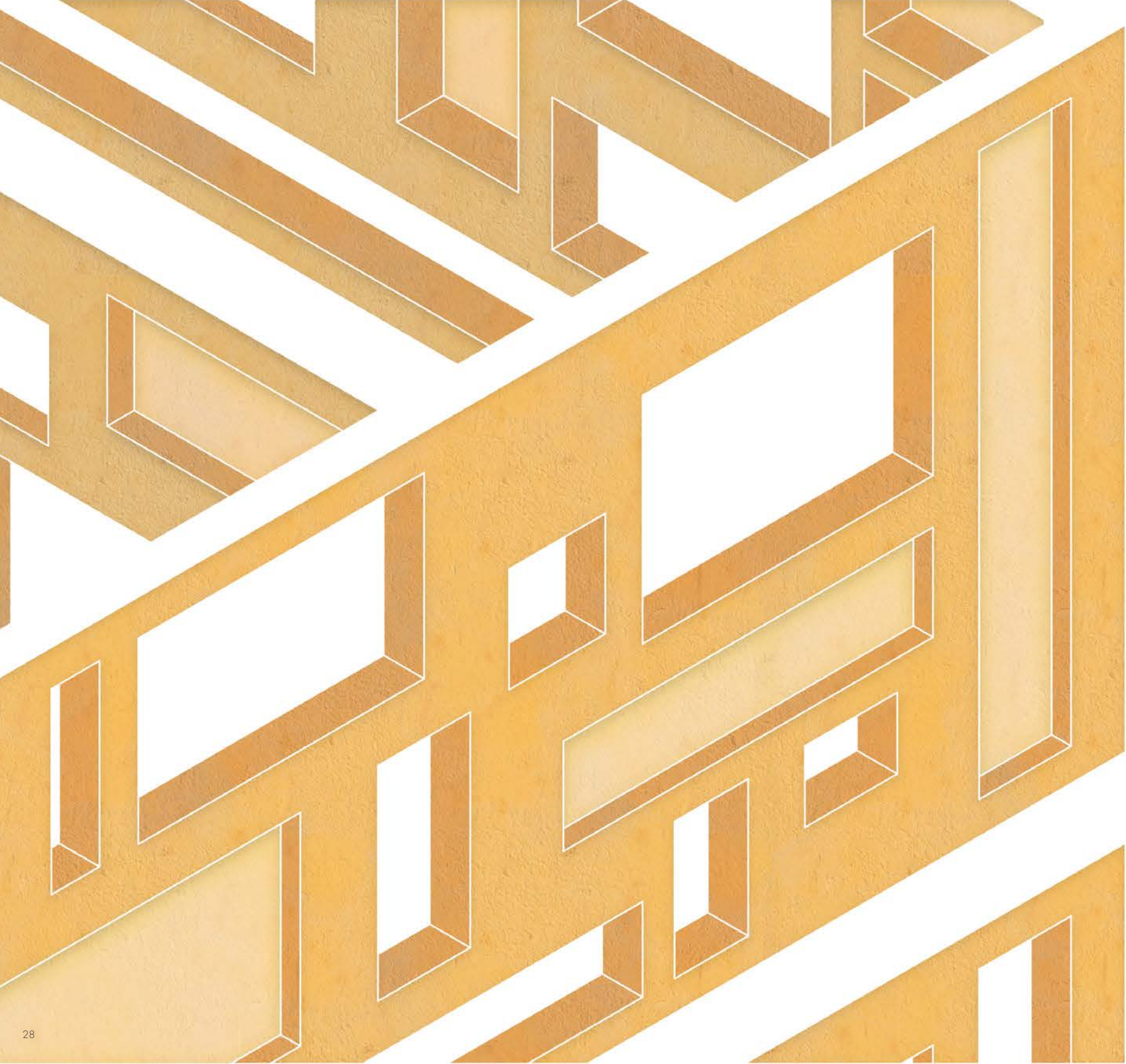


The ceiling grid is formed by the regulating lines diagram and existing axes in the space. Then, it is manipulated to have a dynamic form to reflect the energy in the classrooms and dance studios.

The vertical frames are fragmented with horizontal frames, and a textile is stretched between the wood frames to create a spatial form that goes inward and outward. The main colors of Kente cloth are extracted and manipulated between the frames to reflect the cultural identity.



THE CEILING GRID  
KENTE CLOTH EXTRACTION



# 03

## ASPIRAR

This project requires designing a hostel in a global context that would set an economically accessible setting for cross-cultural travelers.

The design attempts to bring the outside environment inside using a central courtyard. The local materials and colors recall the vernacular architecture of Mexico City. The concept of porosity diffuses the structural elements to create a dynamic design with the see-through nature. The large opening allows a free flow of outside qualities to the inside and lets the structure breath. The addition of hammocks in each floor creates contemplating spots and casual meeting zones. The dominance of public lounge spaces encourage global travellers to meet with new people and interact with each other.

HOSTEL / SPRING 2019  
GROUP PROJECT  
COLLABORATORS / ALLY LI, IRIS LEE, RIANNA DESAI

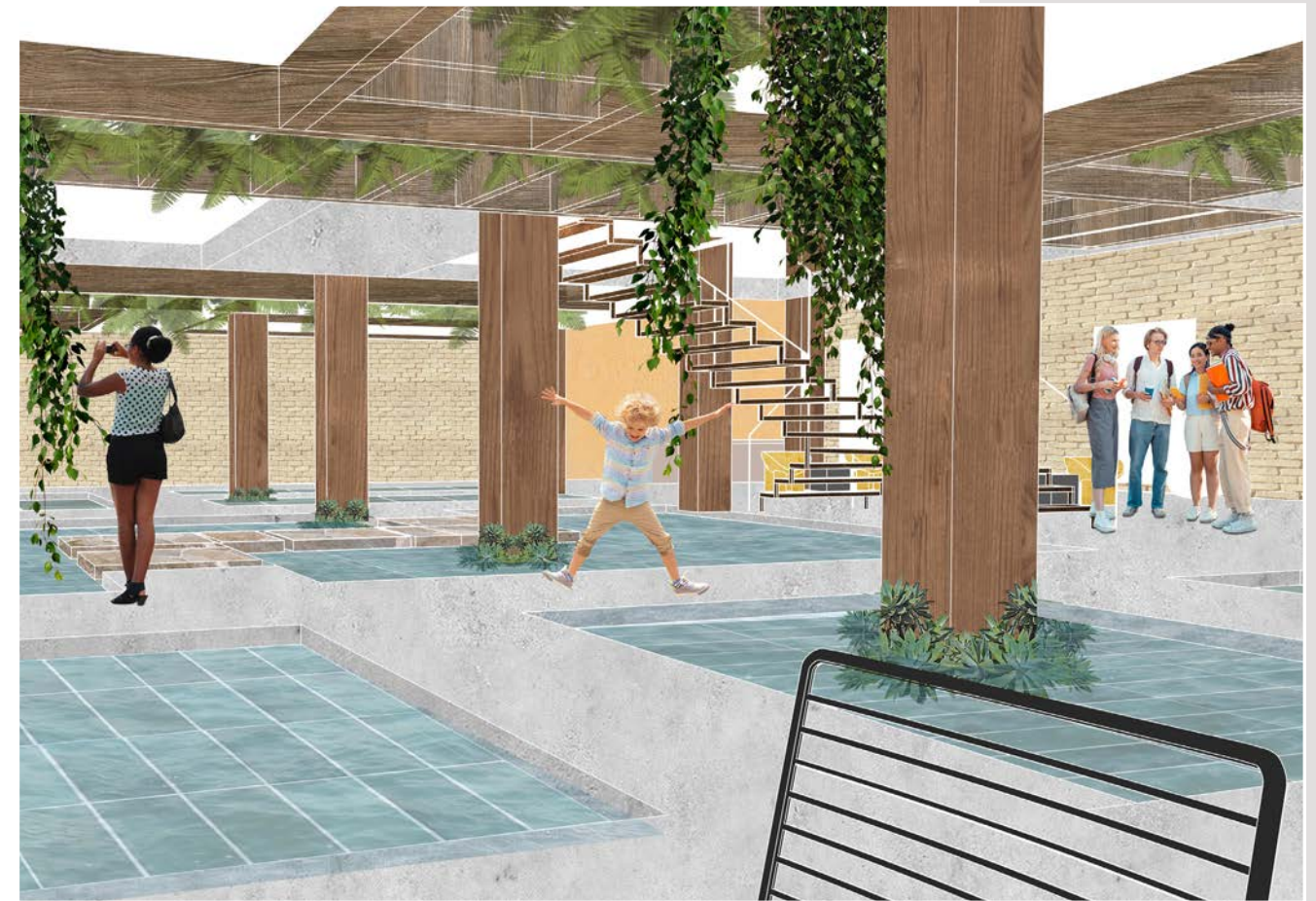


PLAN: 1ST FLOOR

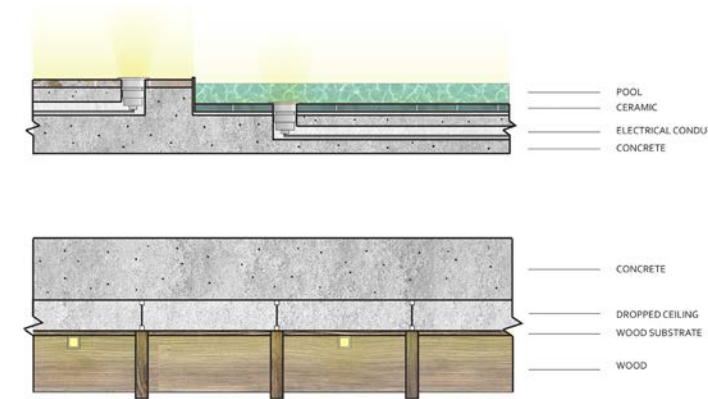


RCP: 1ST FLOOR

The central courtyard allows the structure to breathe and brings the dynamic nature of Mexico City inside. The ponds create a natural environment with the addition of hung greeneries and use of local materials.



CENTRAL COURTYARD







The public lounge spaces are scattered around the building to create different types of meeting zones for travellers to gather and interact with each other.

These spaces have a lively atmosphere with engaging activities and striking colors, which encourages people to spend most of their time in the lounge areas.



FURNITURE & MATERIAL & LIGHTING VIGNETTES



MATERIAL PALETTE



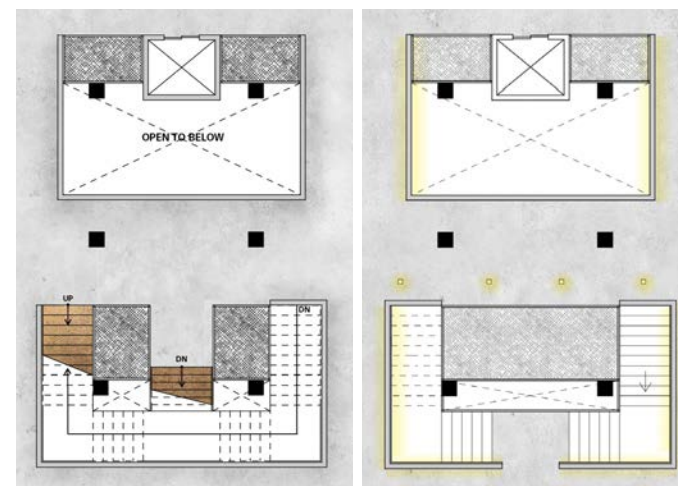
PLAN: 2ND & 3RD FLOOR

The central space is wrapped with the porous wall to let more free flow into the space. The openings allow travellers to be in contact with each other through gazing.

The hammocks emphasize the idea of porosity and use the space efficiently to create contemplating spots in the central space. They create casual meeting zones in a more playful and intimate way.



LOUNGE AREAS

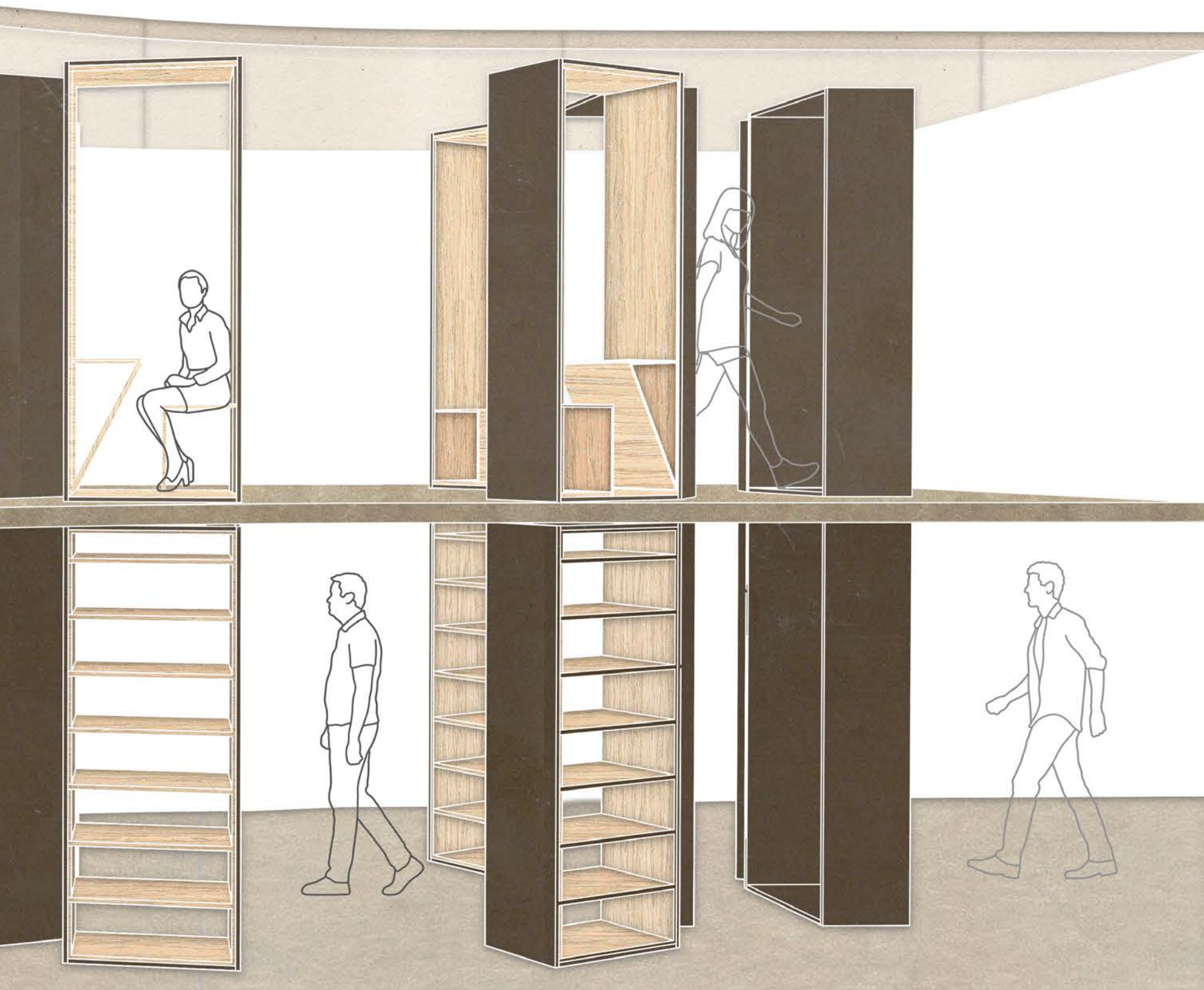


CENTRAL SPACE





ROOFTOP

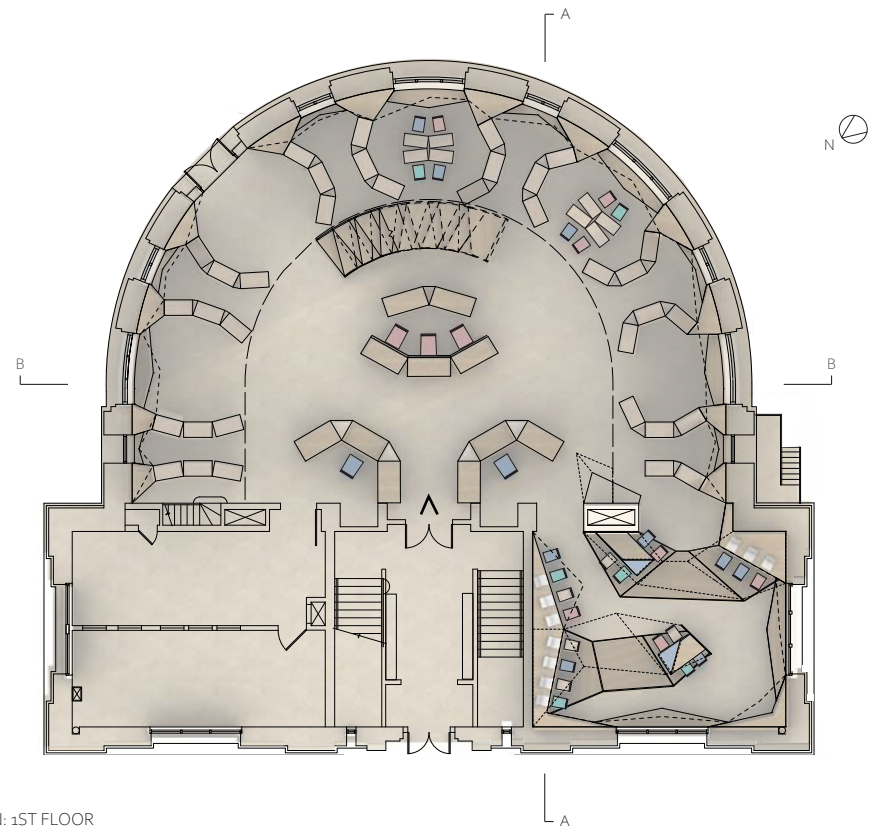


# 04 FOLDING PLANES

This project requires re-envisioning an existing branch of New York Public Library.

The concept is generating folding planes that are adaptive to the geometry to maximize the space and have a free flow of open spaces. The existing linear stacks are hinged to warp the existing structure, which introduces the dialogue of facading. This creates a spatial diversity with concave and convex curveliner spaces, which becomes more private and intimate inside the large curvature.

It tells the story of evolution from traditional libraries to a contemporary library. It begins almost static and becomes very dynamic as you reach the multimedia room. The multimedia rooms shows the library of today with a different program and medium.

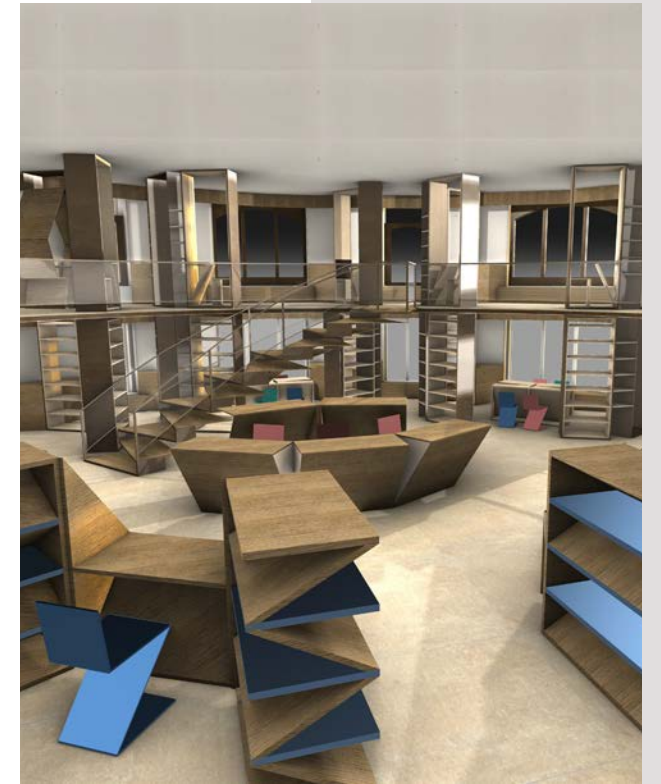


PLAN: 1ST FLOOR

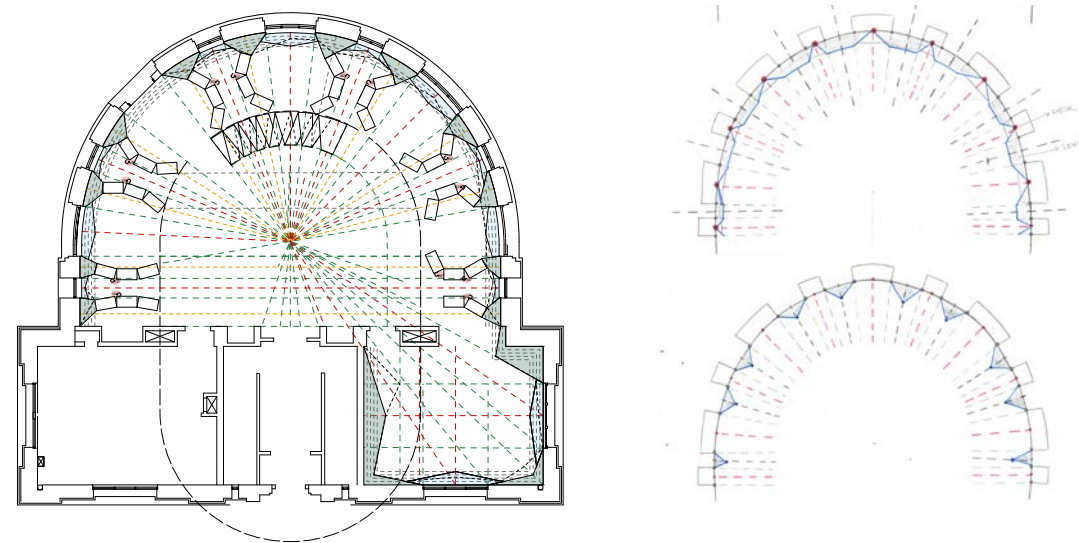


MATERIAL PALETTE

The faceted surfaces extend outward in the axes of fenestrations and break the geometry of the exterior curve. Spatially, this creates niched seating areas at the edges, which increases the amount of space and enables more people to work and lounge.

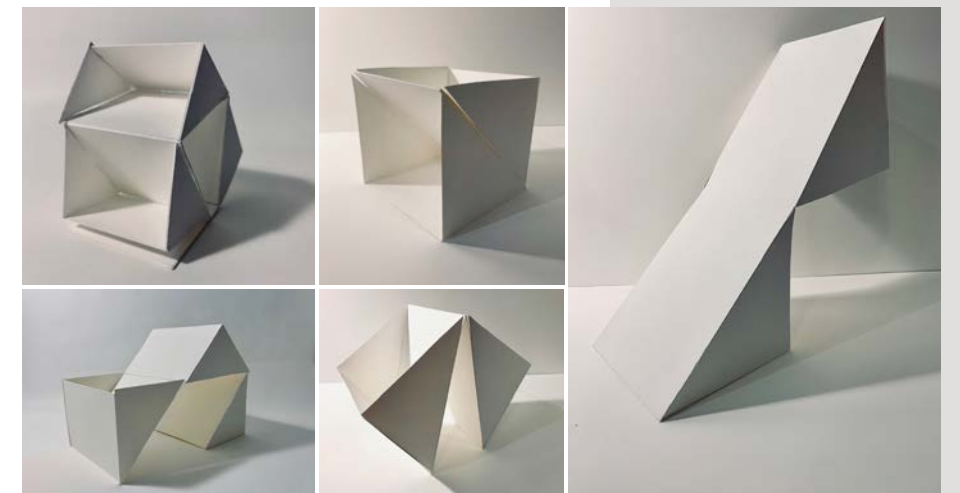


ENTRANCE



GEOMETRY ANALYSIS

Driven from the foldable and multi-functional armature studies, an armrest and a portable chair is developed to function for different purposes to maximize the space. The foldable nature allows the object to be either used as a shelving system or backrest for people to grab and put anywhere they desire in the space.



FORMAL STRATEGY

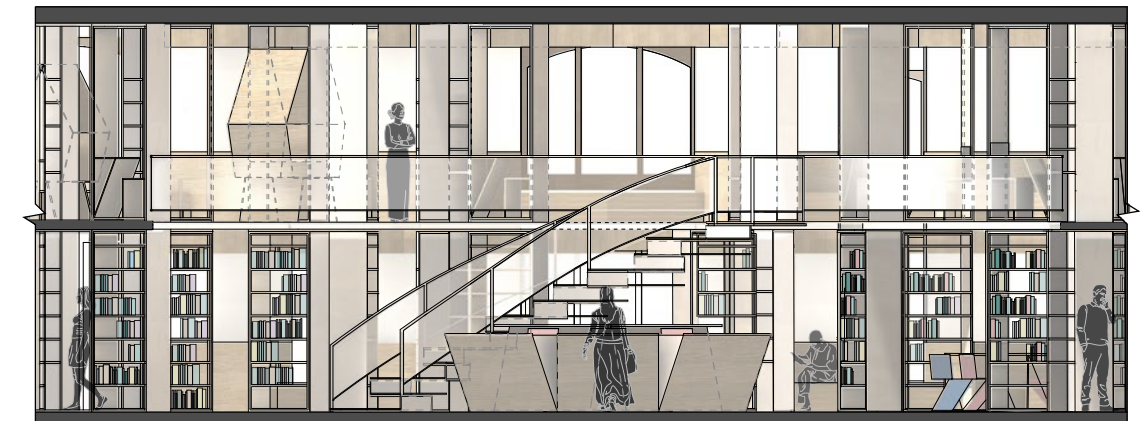
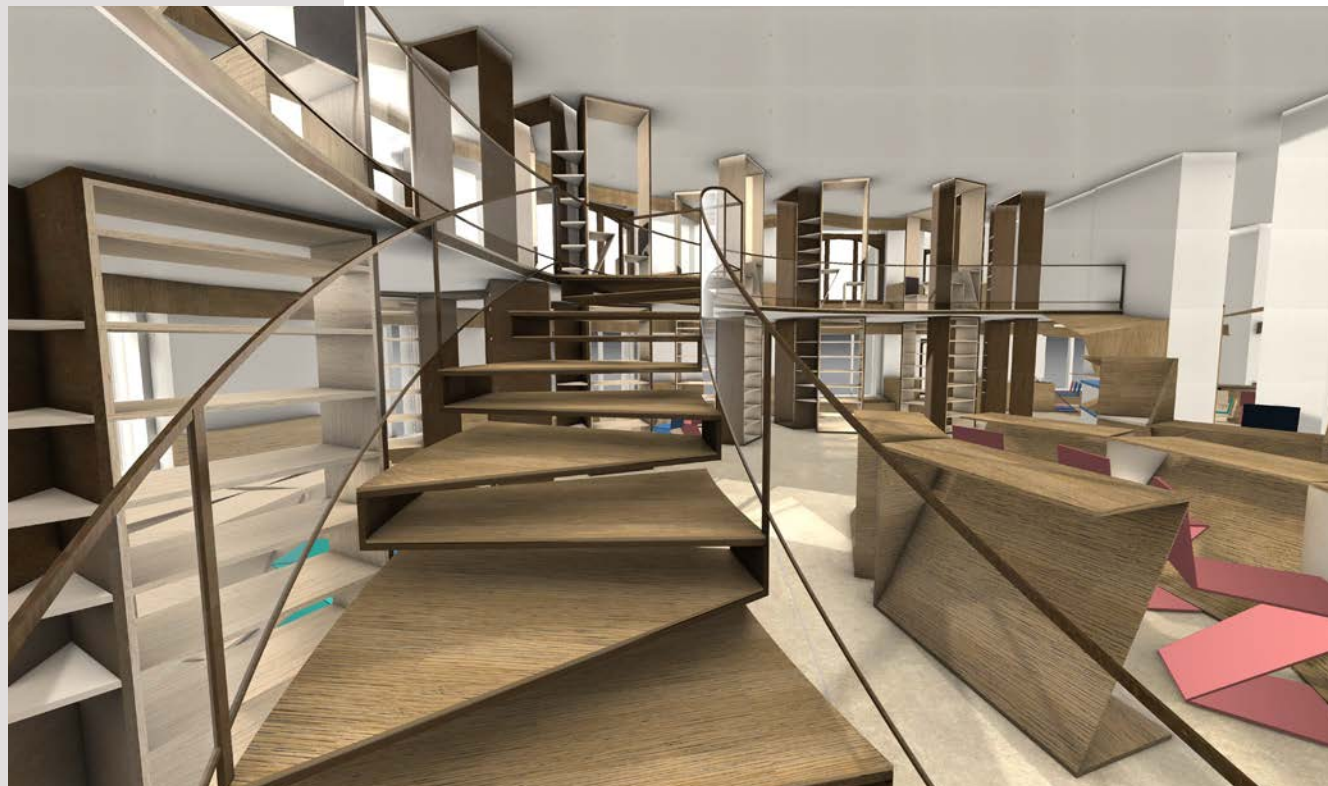


Influenced by the design of Zigzag chair by Gerrit Rietveld, the furnitures are customized with a folding geometry to maintain the overall aesthetic. The folds create a multifunctional use in different sides, which maximizes the use of space.

The stair becomes the central element of the design, which allows people to gaze around the whole space while going upstairs.



MODEL: STAIRCASE

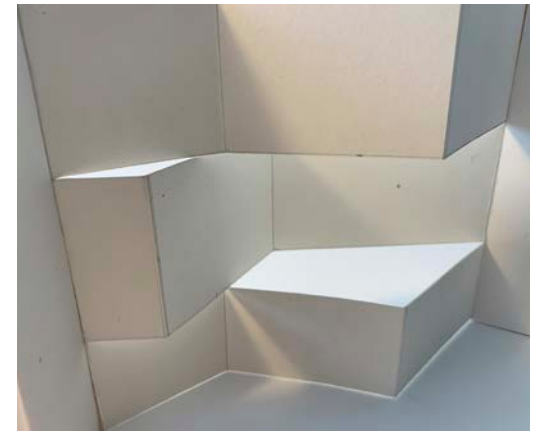
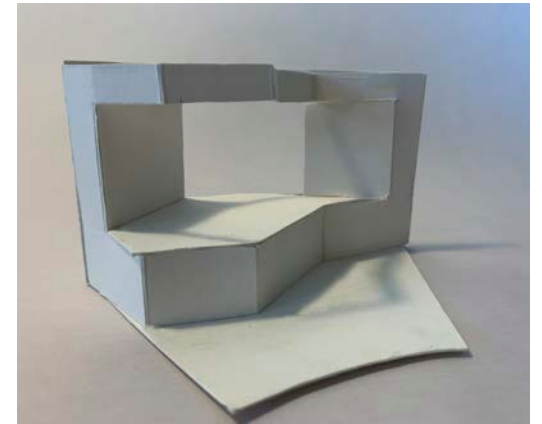


SECTION B / DETAIL: ENTRY

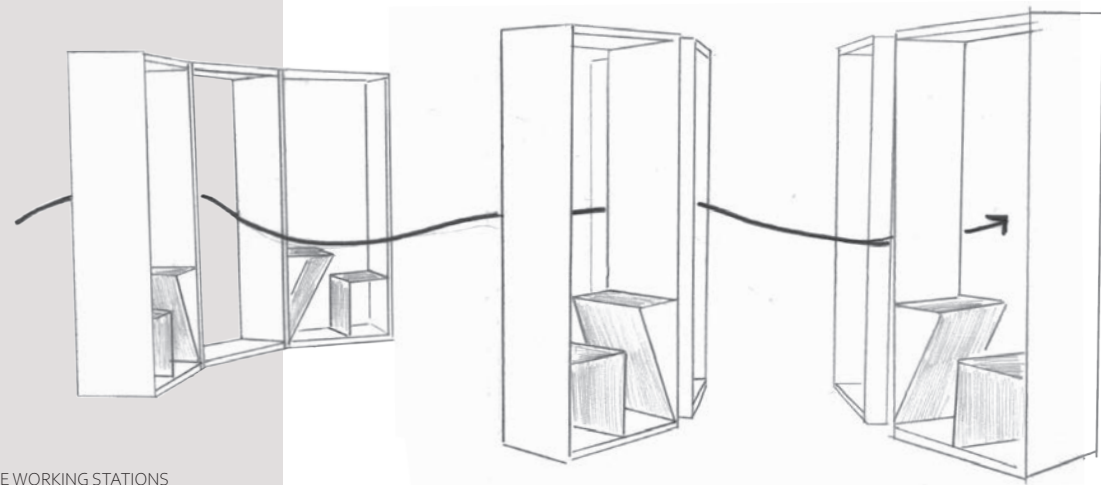


The idea of hinging makes the existing structural stacks more dynamic and engaging. The center of the stacks are taken out to act as a circulation path in both levels, which increases the circulation space. The LED strips are integrated into the racks to illuminate the structure and emphasize the idea of passage.

Additionally, two types of private working stations are integrated inside the stacks on the mezzanine level to increase the amount of private study areas.



MODEL: LOUNGE SEATING



PRIVATE WORKING STATIONS  
NESTED IN THE EXISTING STACK SYSTEM

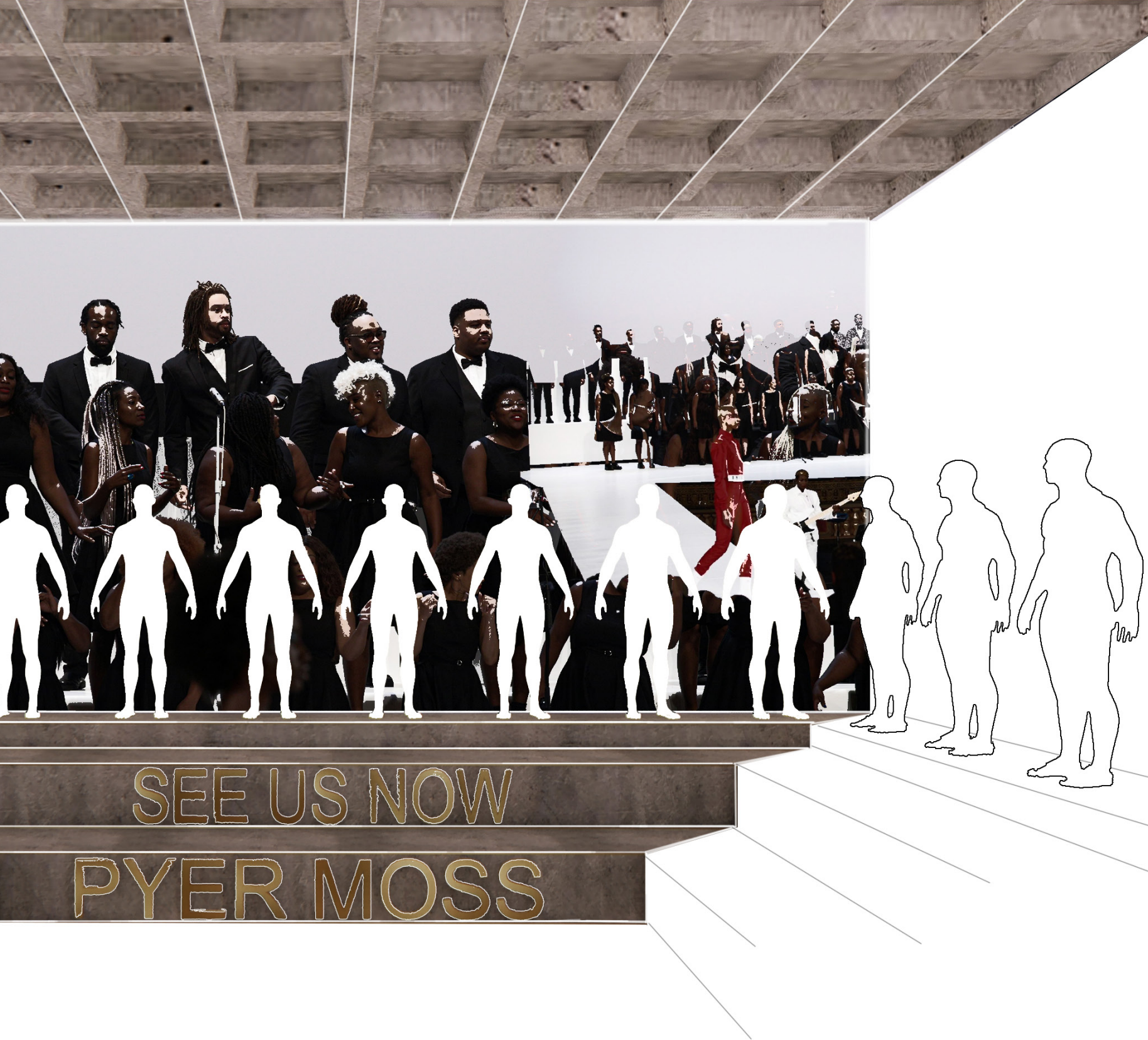


SECTION A / DETAIL: STACKS & LOUNGE SEATING



MULTIMEDIA ROOM





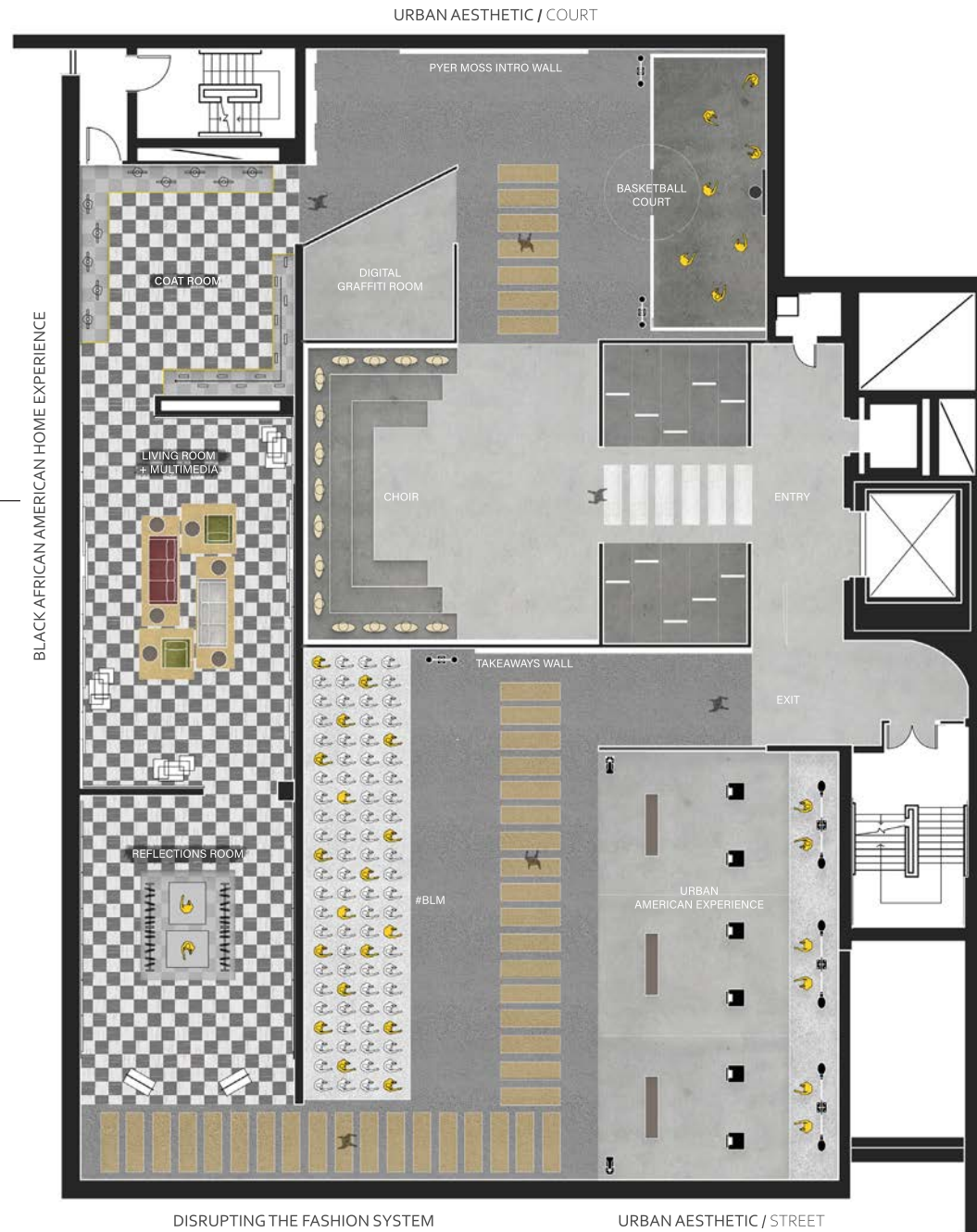
# 05

## FASHION WITH A CONSCIENCE

Created by the avant-garde fashion designer Kerby Jean-Raymond, the brand Pyer Moss celebrates the Black Experience as a tool for empowerment through fashion. His provocative designs often represent an "urban" edge, and render an homage to Black heritage, celebrating its cultural strength and passion. Pyer Moss interprets fashion as more than form and material as an authentication of identity.

Fashion with a Conscience features selected pieces from Pyer Moss' "Normal" collection, and honors the career and culture of designer Kerby Jean-Raymond.

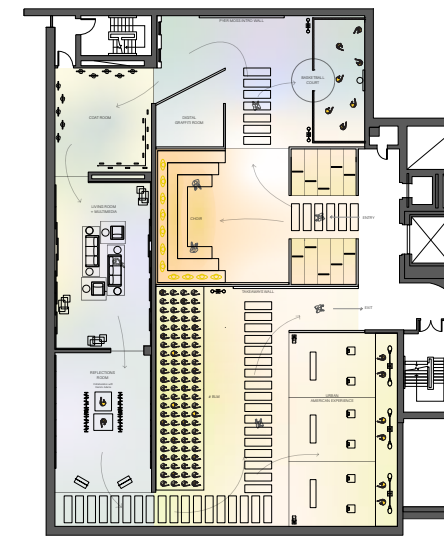
EXHIBITION DESIGN / SPRING 2020  
GROUP PROJECT  
COLLABORATORS / VERONICA PANTIN, RIANNA DESAI



PLAN



KERBY JEAN - RAYMOND



SENSES DIAGRAM

URBAN AESTHETIC / STREET SETTING

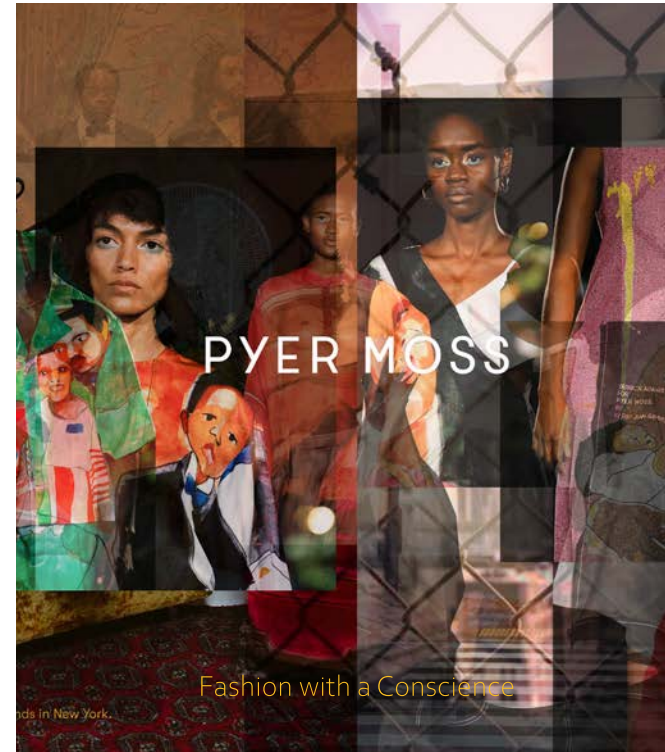
Highlighting the Black neighborhood and community experience

BLACK AFRICAN AMERICAN HOME EXPERIENCE

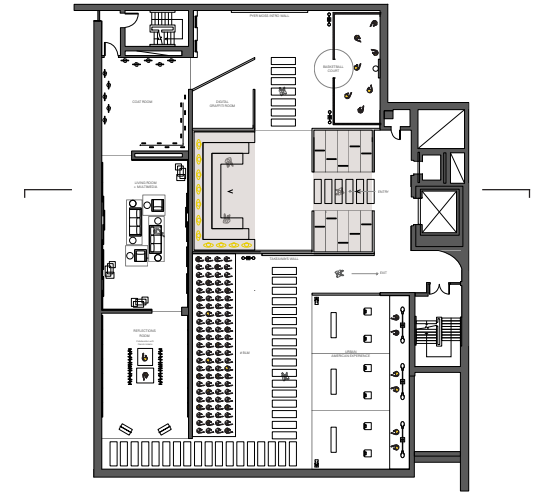
Reflecting the domestic black experience and uniting black communities through an introspection into their lives

DISRUPTING THE FASHION SYSTEM

Demonstrating how Pyer Moss uses fashion to fight social justice and how BLM is an active part of his shows



COLLAGE: COLLECTION 2

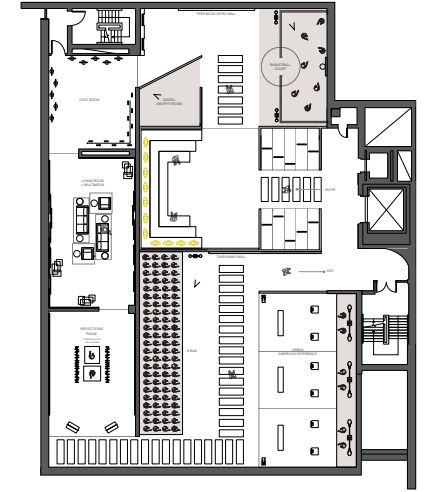


SECTION



Moments from Black American experience are visualized in different galleries to reflect the collection with real life stories. While the basketball court introduces the urban experience, the protest display and the interactive phone booths activates the community by giving them a voice

This immersive graffiti room, on the other hand, encourages visitors to tell their stories with digitized street art. A digital spray can is given to the visitors to paint on the projected wall, imitating a streetscape.



ELEVATION: URBAN AMERICAN EXPERIENCE



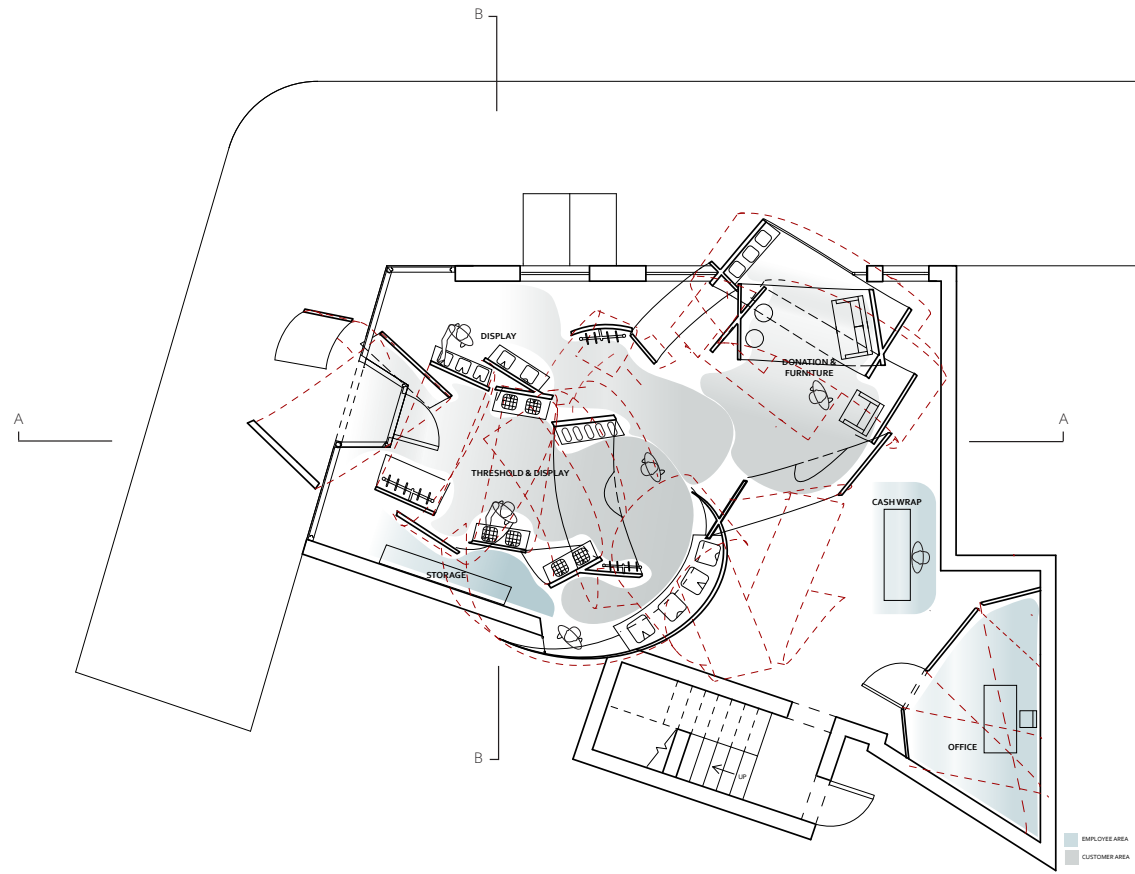
# 06

## WRAPPING SPATIALITY

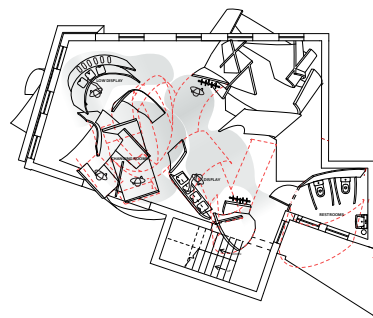
The project requires designing a retail space with an addition of a community service for a given client, Housing Works. The system unites the spaces that have different programs with the continuity of wood.

The small and large spaces are connected and intertwined overall the space with wrapping to create a complex system, which is intended to reflect the chaotic essence of a thrift shop. However, the complexity is controlled with intentionality by making wrapping system as mean of display to guide the circulation.

Pieces are curved more in private spaces to create more intimate and closed spaces and they are more open in public and larger spaces.



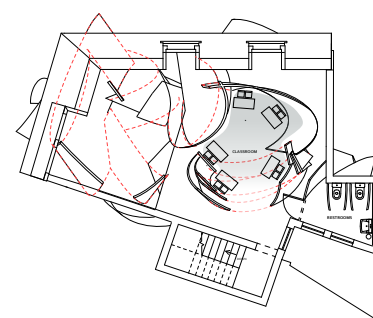
1ST FLOOR PLAN



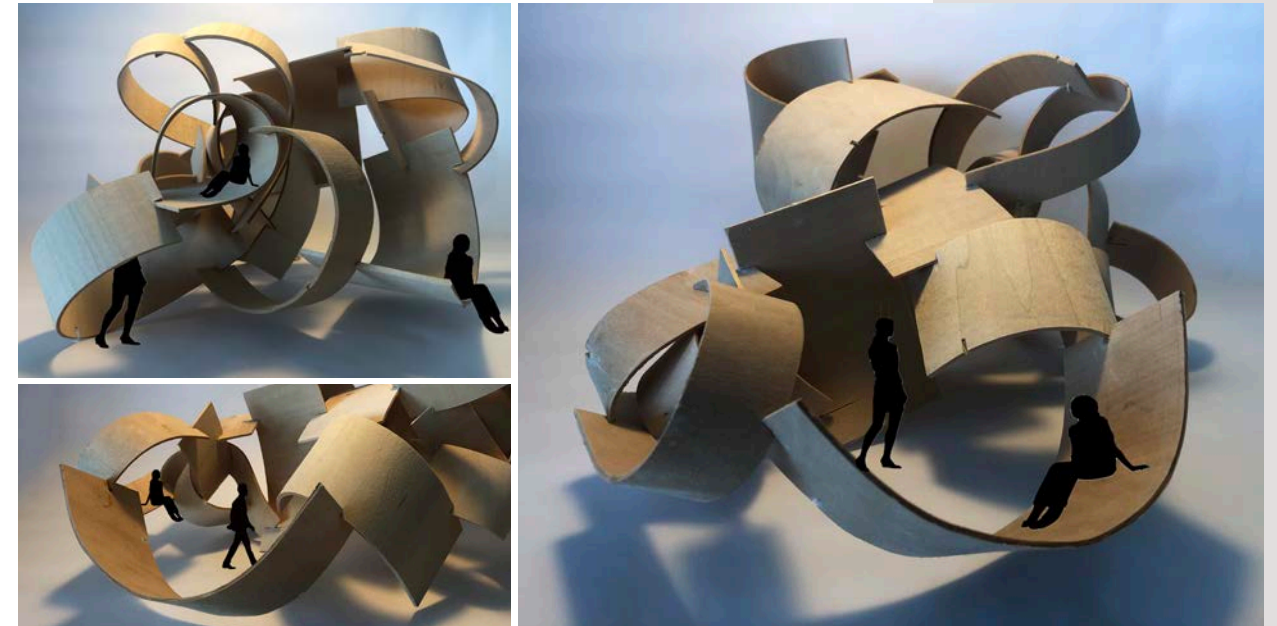
2ND FLOOR PLAN



3RD FLOOR PLAN



4TH FLOOR PLAN

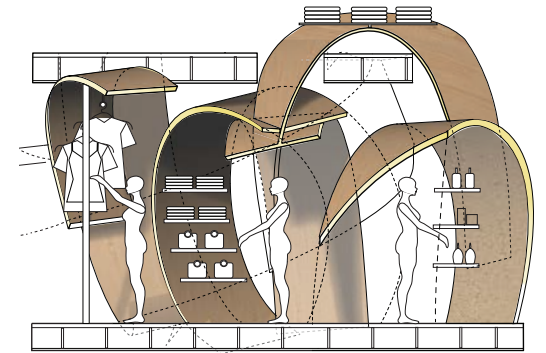
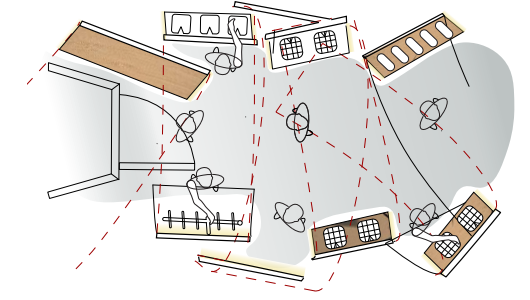


The boundary system is assembled in a way that could aggregate into a more complex form with a variety of different scaled spaces. The notches in the curves suggest an infinite expansion as the aggregation of the boundary is about their connection.

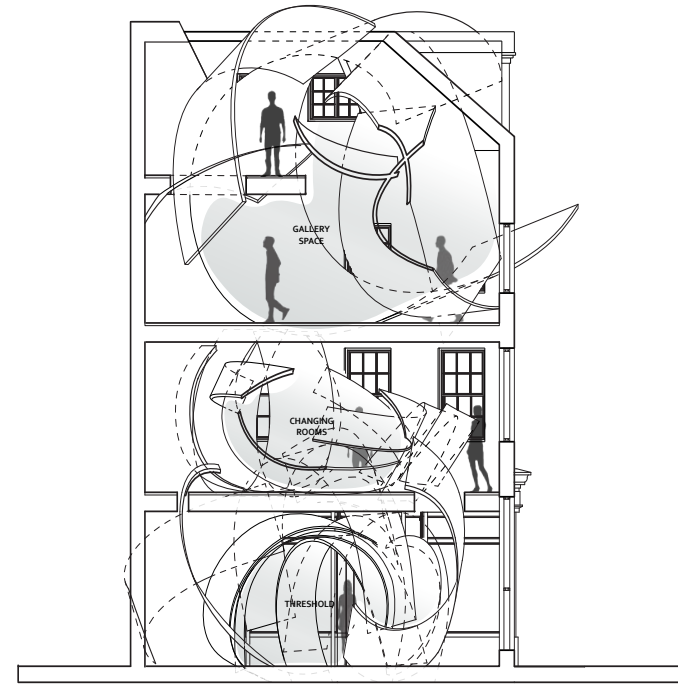




The system embraces the customers from the entrance by offering the experience of Housing Works through a gate-like passage. The chaotic and intimate experience of the space is reflected in a slightly tight threshold. The main circulation is directed inside the wrapping structure, and the program is spread around, which suggests the aggregation of the boundary system.



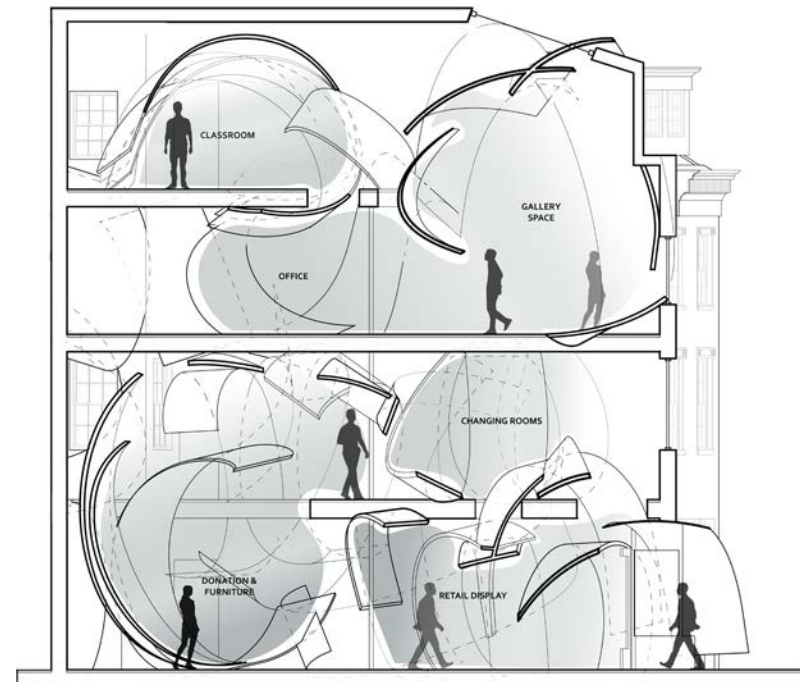
THRESHOLD



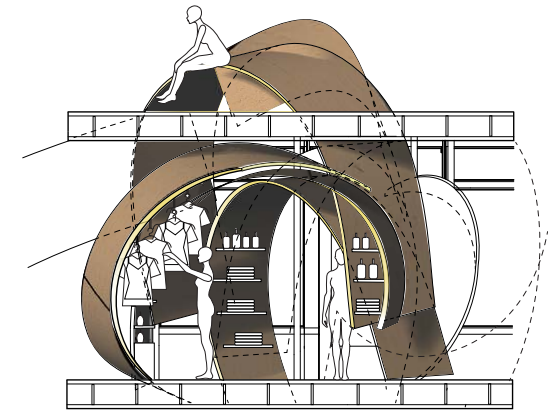
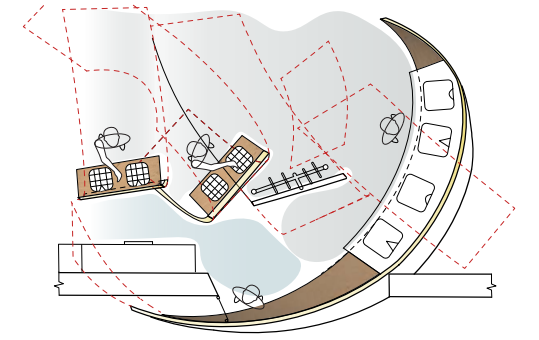
SECTION B



The wood pieces act as a display system with the integration of shelves and racks to offer different types of showcases. Some pieces are strategically bent more than others to offer low and high displays, and in certain moments, the continuous structure punches through the ceiling to create a bench to sit or use for different purposes.



SECTION A



RETAIL  
DISPLAY





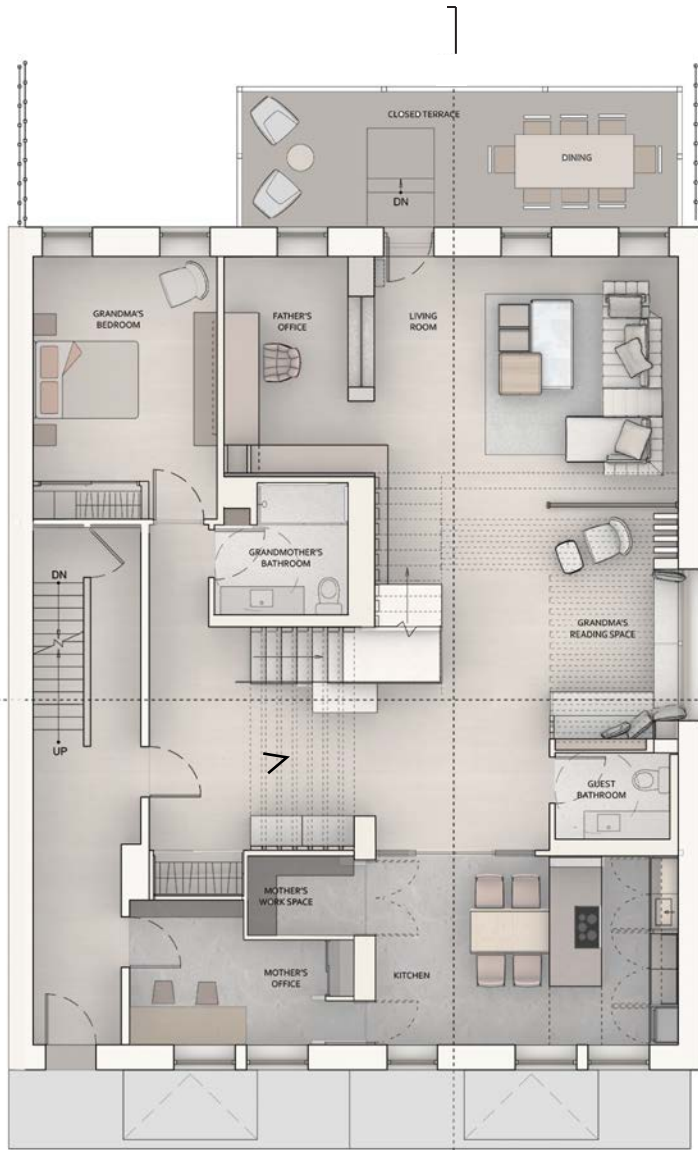
# 07

## RHYTHMIC PASSAGE

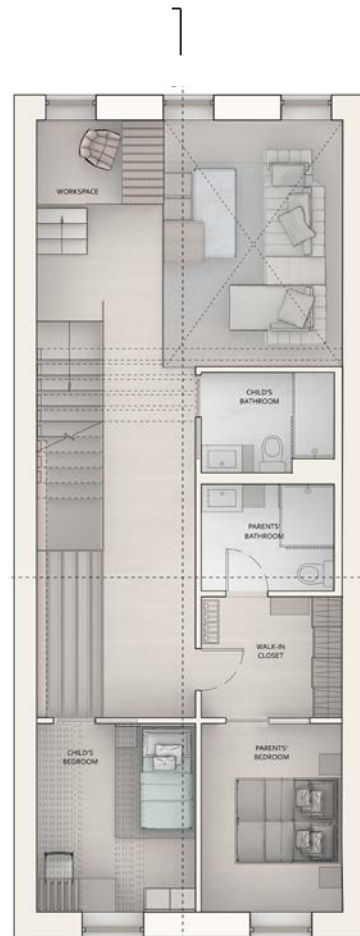
This project requires designing a contemporary urban residence to explore and redefine adaptive living of an inter-generational family.

The goal is to design a house that would adapt to everyone's needs in a family. The concept is originated from the child's mental challenge, Obsessive Compulsive Disorder. The design aims to help the child in a way to treat herself with disturbing and relieving moments to help her teach how to deal with her anxieties. The main design is focused on child and her path throughout the house, but it also addresses the personal needs of other members of the family: mother, father and grandmother.

It shows how different programs are connected with each other with repetitive and rhythmic elements.



PLAN: 1ST FLOOR



PLAN: 2ND FLOOR

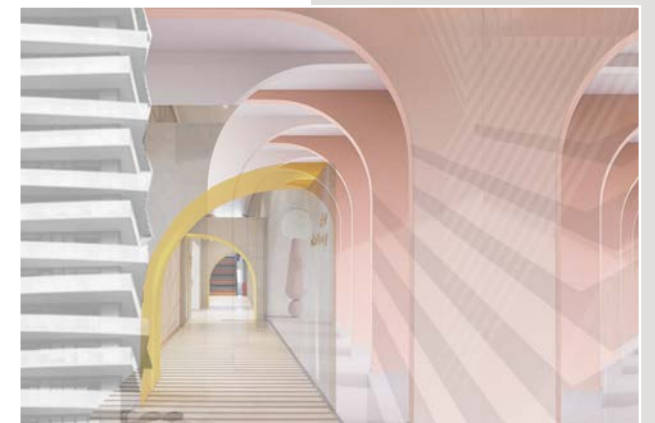


ENTRY

The strategies of counting, arrangement and repetition are explored to create rhythmic elements. They are placed in the circulation path to direct and relieve the child. Some dissonances are created within the perfectly arranged system to add a function: the idea is to adapt a compulsion into a daily basis to help the child to get use to the disturbing moments.



MATERIAL PALETTE



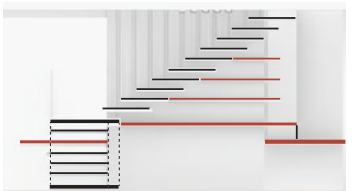
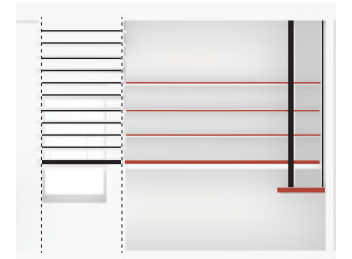
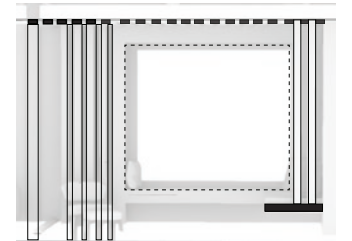
CONCEPT



The central staircase plays an important role in setting the rhythm in the overall spaces. The continuous linear elements connect small and large spaces that address different members of the family. While each person has their own private space, the family is reunited in the living room.



MODEL: STAIRCASE STUDY



DIAGRAMS  
 DISSONANCE & ORDER



KITCHEN: CLOSED



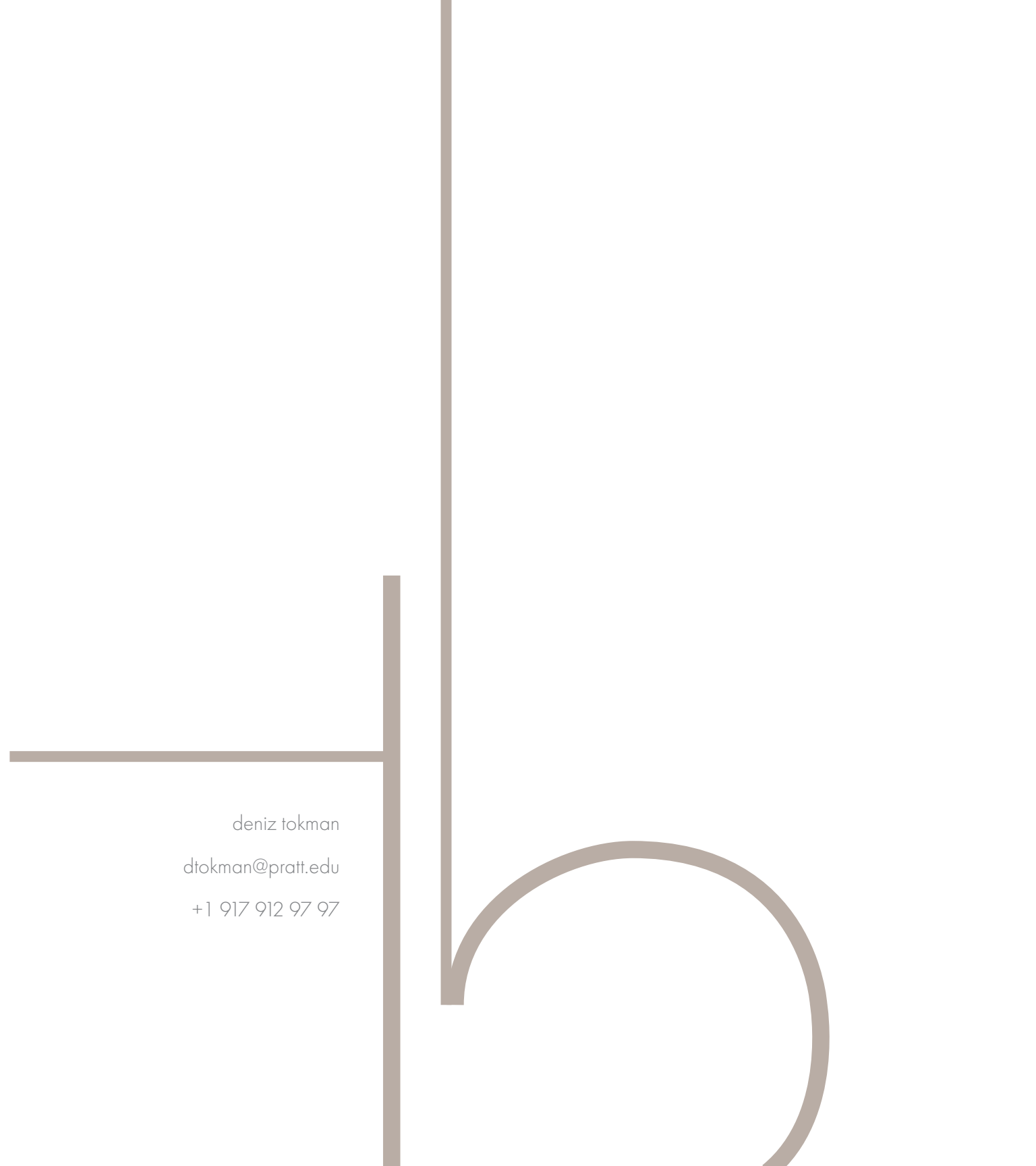
KITCHEN: OPEN

The flexibility in the kitchen allows the messiness to be hidden to create a relief from the dissonances of daily life

The lounge area and other smaller spaces are strategically more isolated and intimate to not break the rhythm of the circulation path. This allows the members of the family to live coherently with the child without creating dissonances.



SECTION

The image features a minimalist design with several brown lines and a semi-circle. A vertical line runs down the right side of the page. A horizontal line crosses it from the left. Another vertical line is positioned to the right of the first one, starting from the horizontal line and extending downwards. A semi-circle is drawn at the bottom, with its flat side against the second vertical line. The text is located in the lower-left quadrant.

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