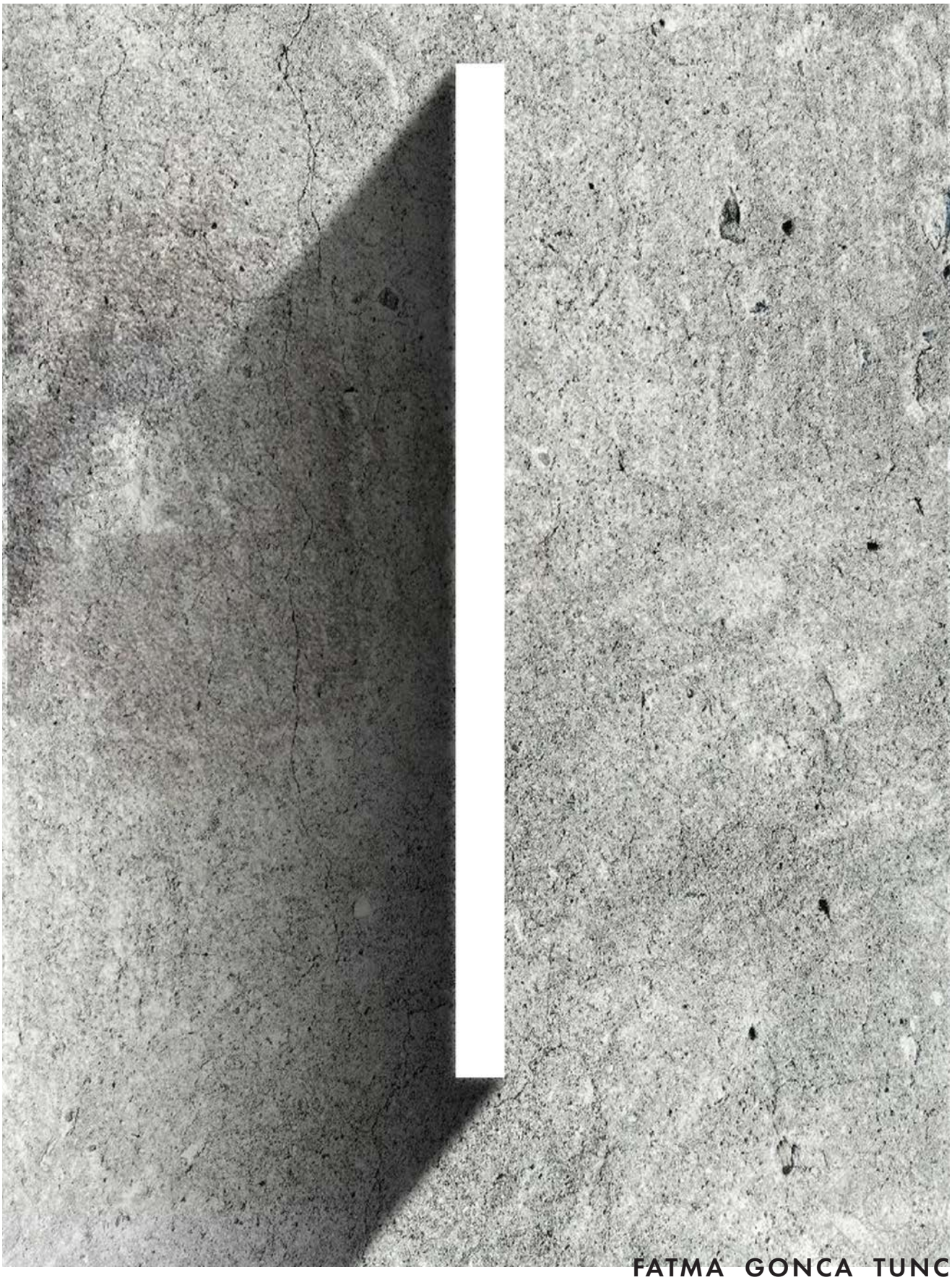
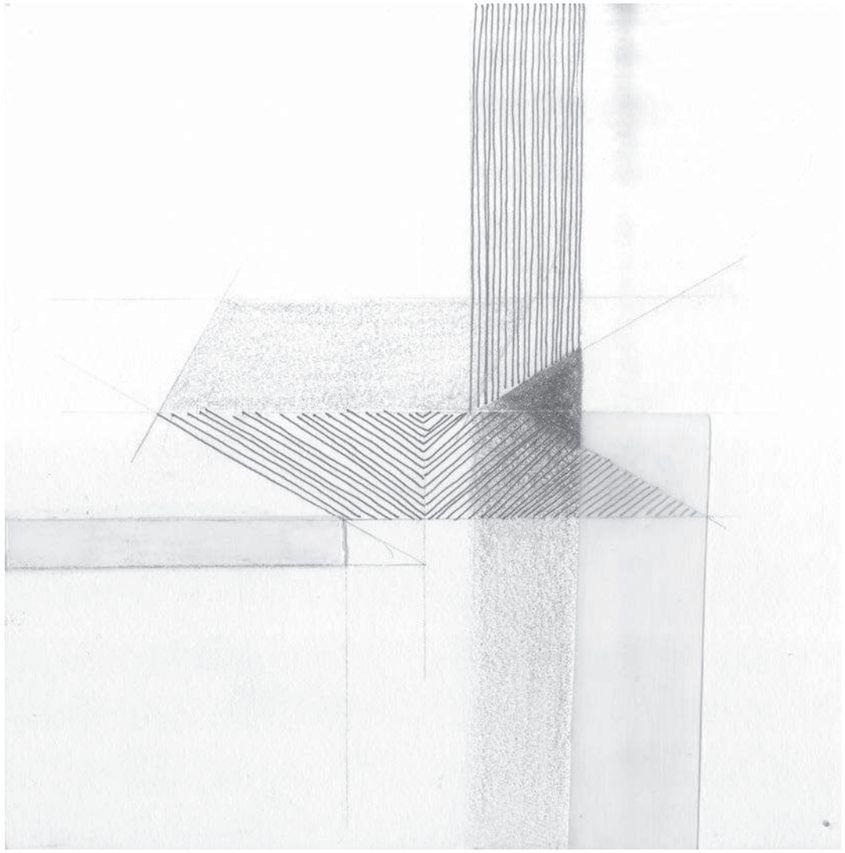


FATMA GONCA TUNC



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CONTENT

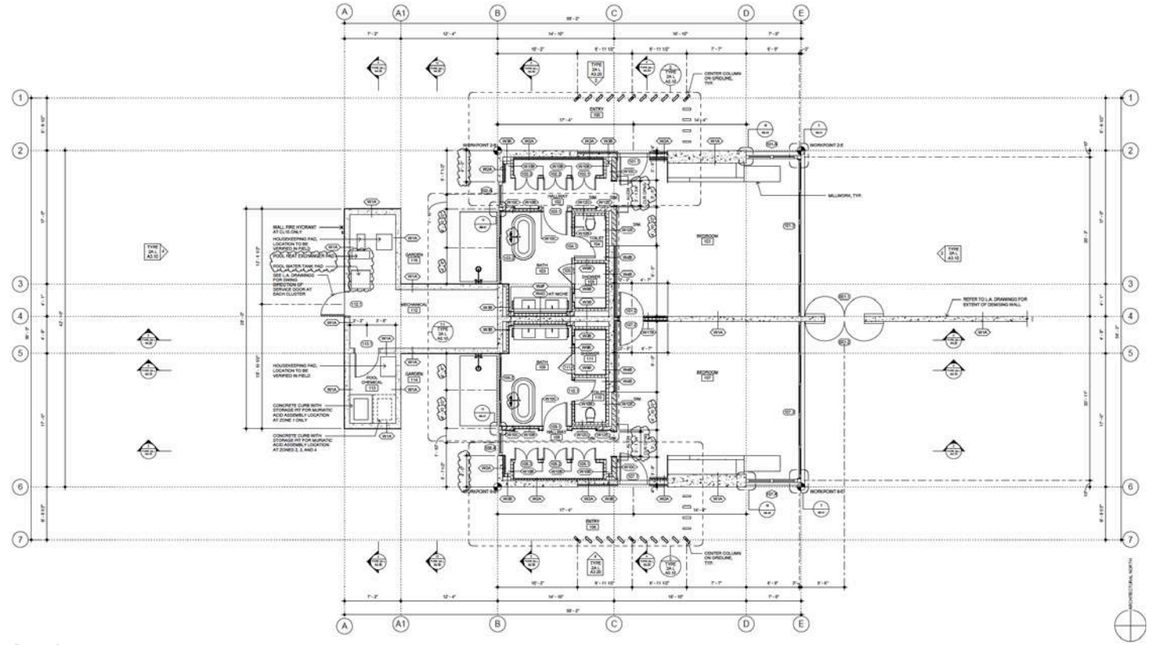
FOUR SEASONS AT CAYO LARGO

Cayo Largo, Puerto Rico
Firm: Marmol Radziner
Design Team: Lucia Sanjuan, Karina White, Fatma Gonca Tunc
Owner's Representative: RAL Development Services
Civil Engineer: CMA Architects and Engineers
Landscape Architect: Hart Howerton
Structural Engineer: The Vertex Companies
Revit, AutoCAD, Lumion

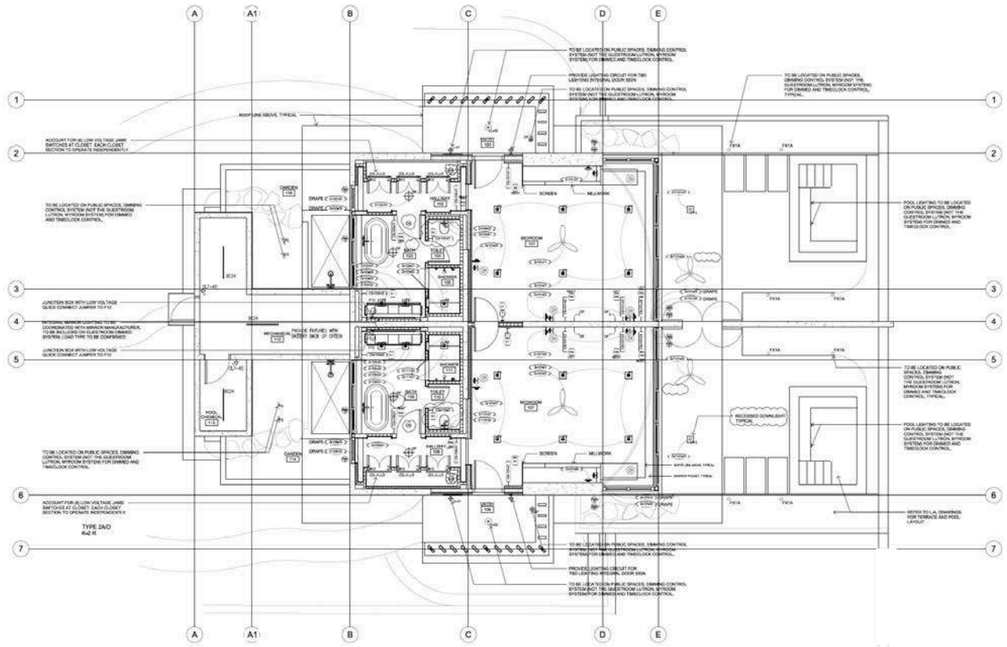
The design for Four Seasons Cayo Largo is rooted in the modernist heritage of Latin America and the indigenous architecture of Puerto Rico's history. Clusters of low-rise buildings reflect Marmol Radziner's design philosophy emphasizing the connection between interior spaces and the site's natural beauty. The project encompasses a 150-key hotel and resort amenities, including two restaurants, a banquet hall, spa, fitness center, and market square area.

villa render showing interior/exterior relationship

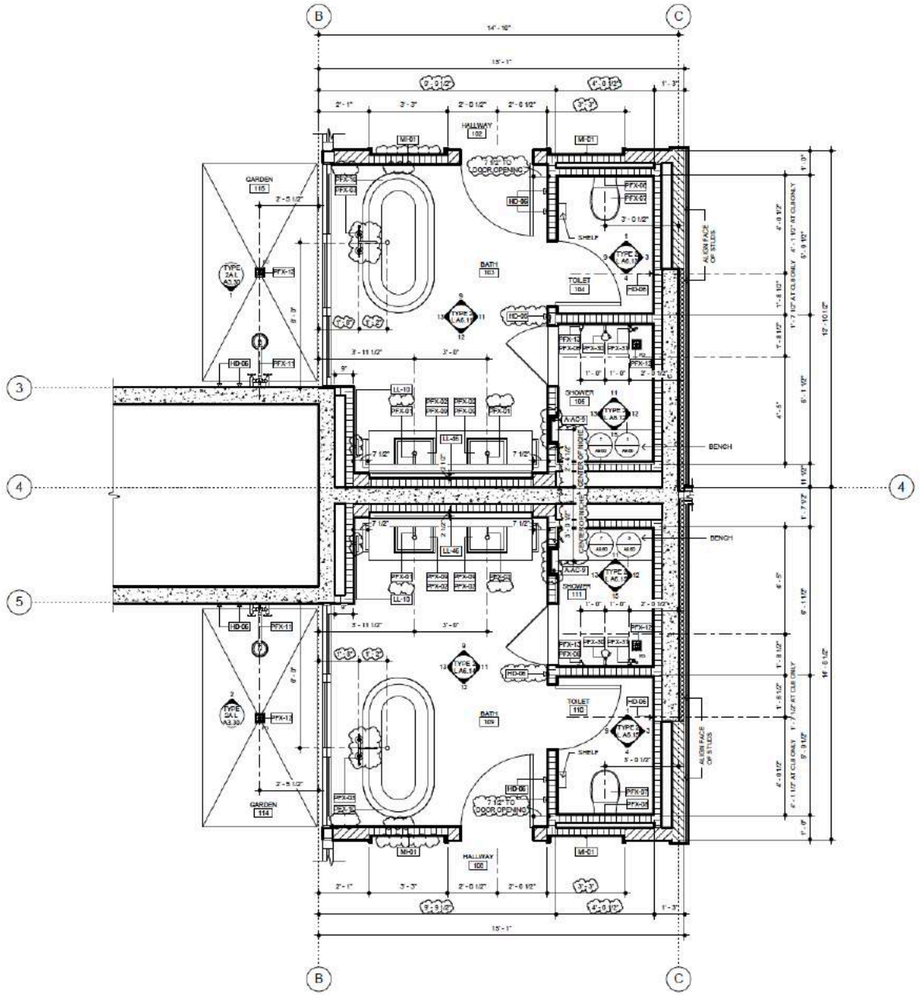
villa render showing the living room



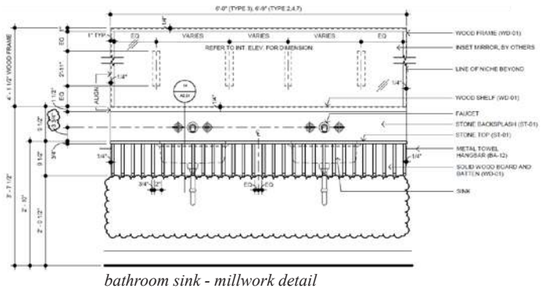
floor plan



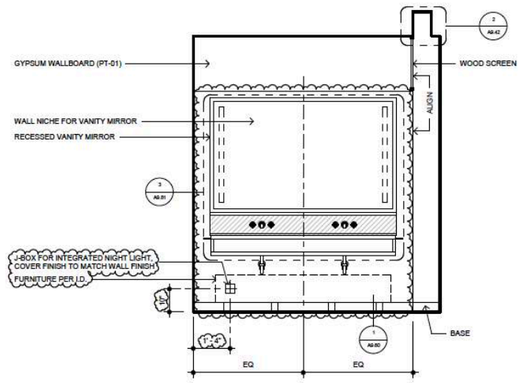
rcp of lighting plan



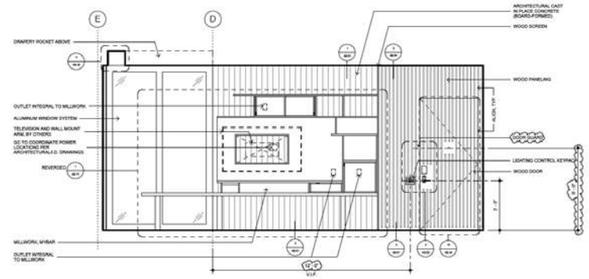
enlarged bathroom plans



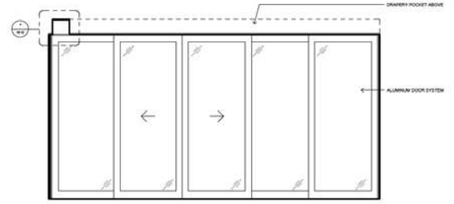
bathroom sink - millwork detail



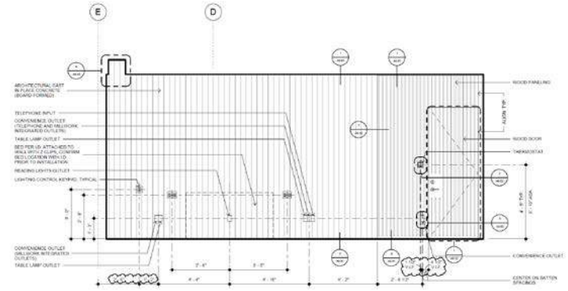
bathroom - interior elevation



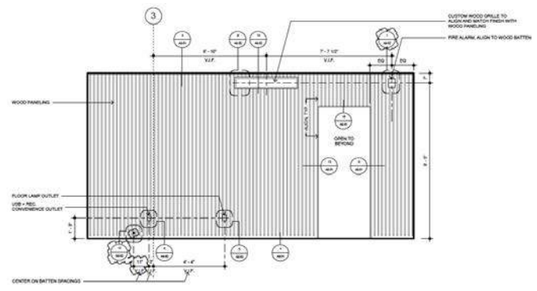
north elevation



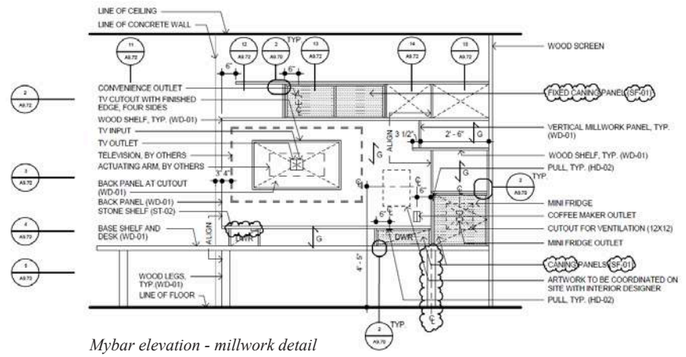
west elevation



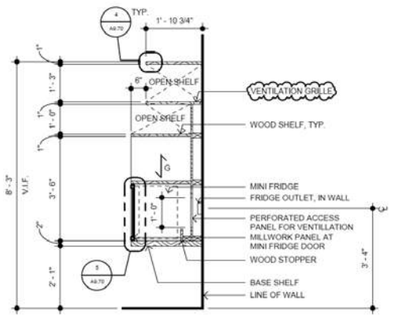
south elevation



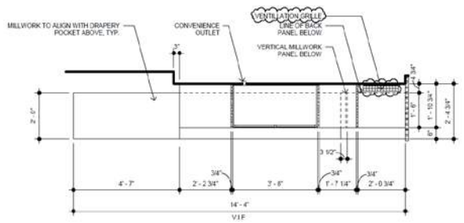
east elevation



Mybar elevation - millwork detail



Mybar section - millwork detail



Mybar plan - millwork detail

THE WHITE ALBUM

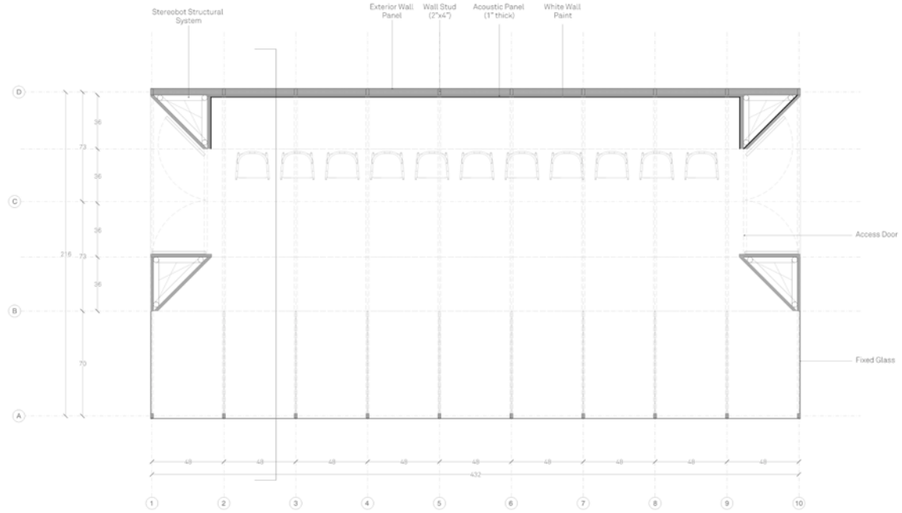
The Pittsburgh International Festival of Firsts
The Wexner Center for the Arts
BAM's Next Wave Festival at the Harvey Theatre
CAP UCLA
Firm: LA Patterns Inc.
Design Team: Marcelo Spina, Georgina Huljich, Fatma Gonca Tunc
General Contractor: STEREOBOT
Rhino, V-ray, AutoCAD, Photoshop, Illustrator

Utilizing a robotically manufactured, flexible space truss system by LA-based Stereobot, the project hides its technical versatility to provide an ethereal environment where a profound theatrical narrative can unfold. The rectilinear container skewed in the sides: accounting for the depth of the structure, it contests just slightly the symmetry of itself and the theater. Taking advantage of the triangular truss that makes up the structure, a 3' deep intrusion and extrusion on each side are incorporated to provide access, egress, and the necessary room for theatrical artifices to occur inconspicuously.

pavilion on the stage in CAP Ucla

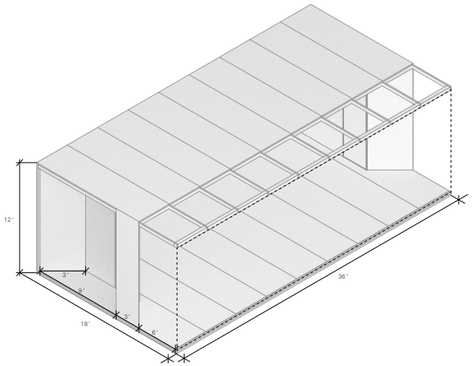
mock-up model for the client presentation

pavilion on the stage in Brooklyn Academy of Music

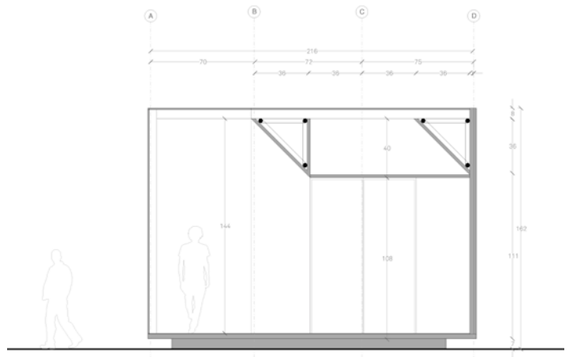


proposed plan

internal study model



initial axonometric study



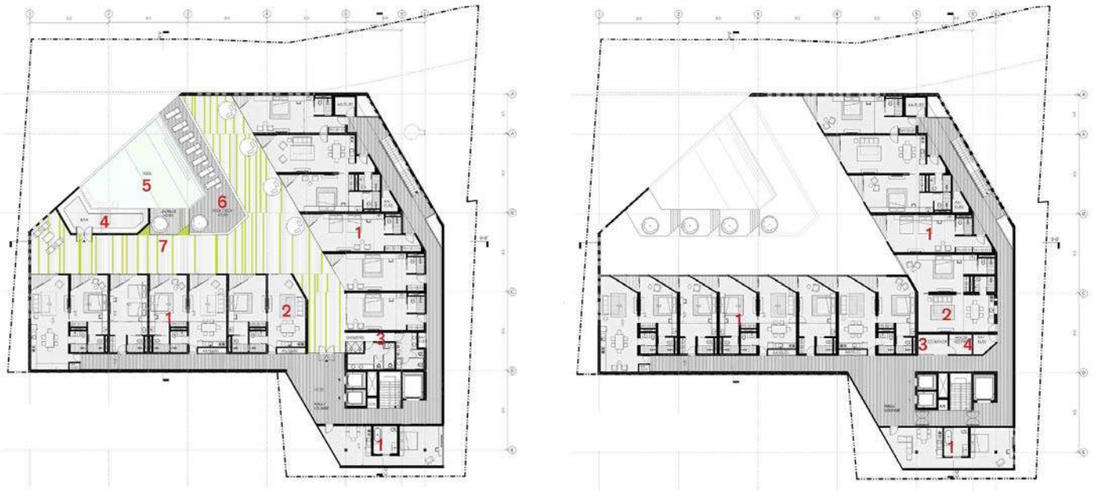
proposed section

KARMA SANCTUM

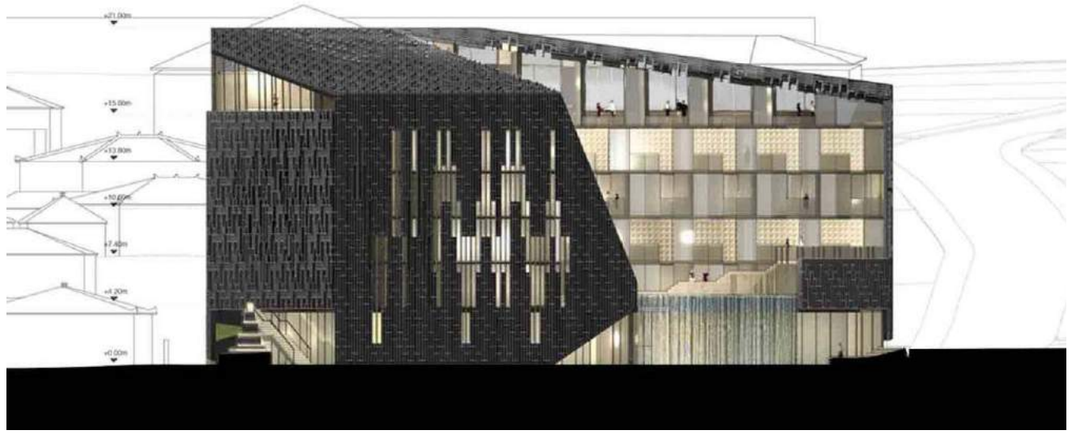
Bali, Indonesia
Firm: LA Patterns Inc.
Design Team: Marcelo Spina, Daniela Atencio, Adrian Wong, Fatma Gonca Tunc
Client: Karma Developments
Rhino, V-ray, AutoCAD, Photoshop, Illustrator

Standing out from the lush scenery of the island and the often-noisy street Jl. Raya Uluwatu, the project aims to present visitors with an iconic oasis: a welcoming and relaxing escape and a memorable spatial and aesthetic experience. Shaped in a crystalline form and clad in black volcanic stone that contrasts gold accents in its interior, it is distinctly contemporary in its aesthetics while insinuating local Balinese motifs.
By orienting the suites towards the exterior in the direction of the northwest views, the V-shaped mass maximizes exterior views while preserving a small existing temple located towards the back of the site.

exterior render



proposed plans



proposed elevation

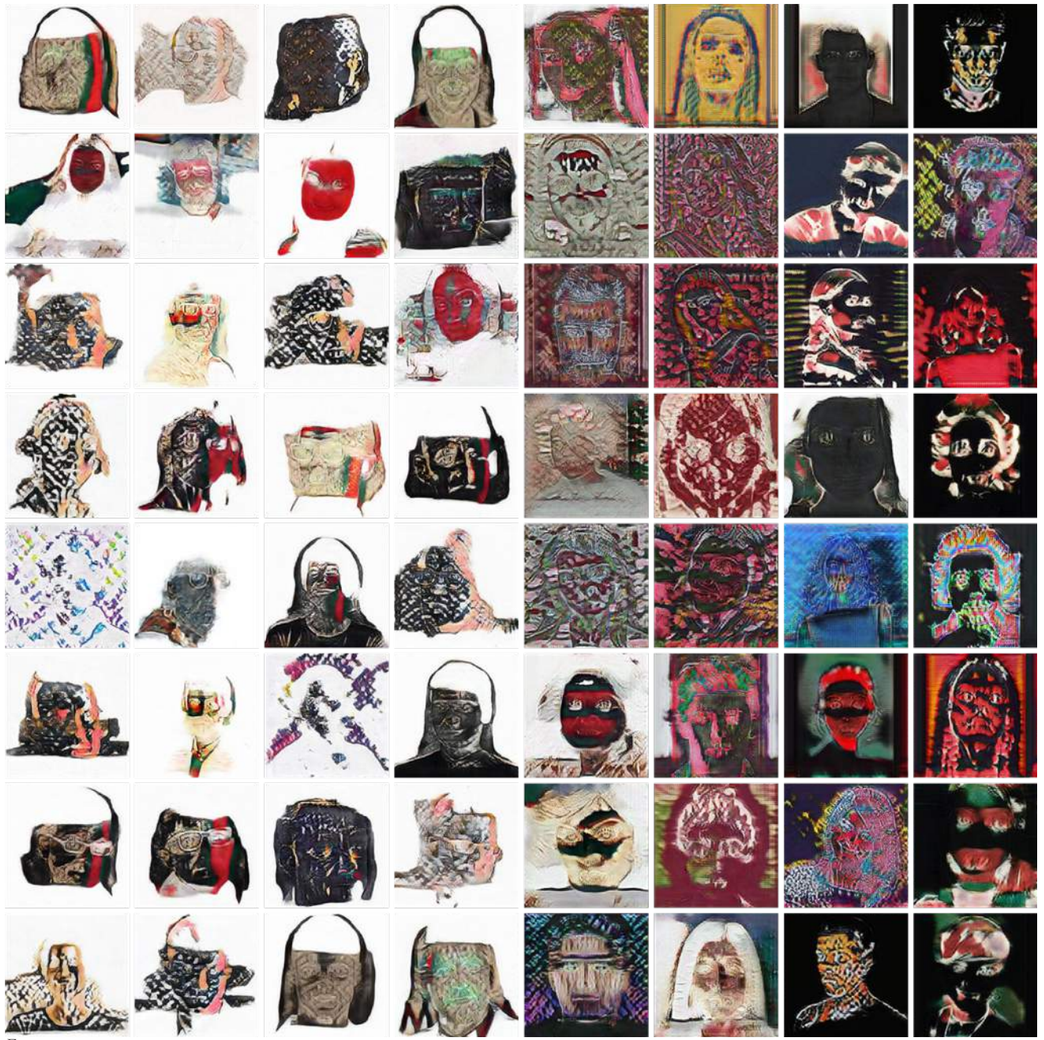
site plan

exterior render

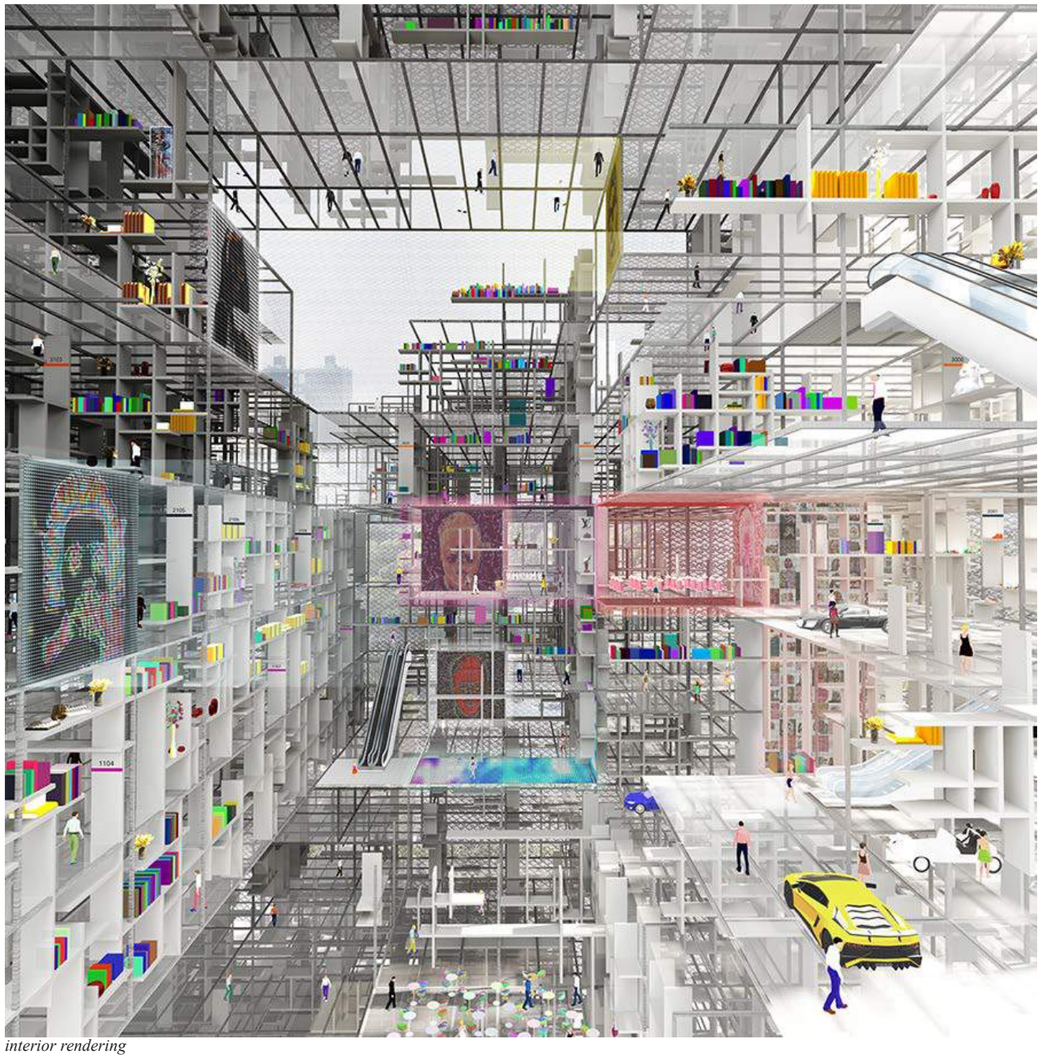
THE SHOPPING CLOUD

Mexico City, Mexico
Professor: Marcelo Spina, Casey Rehm
Program: transit hub + shopping cloud
Rhino, V-ray, Grasshopper, Cyclegan, Photoshop, Illustrator

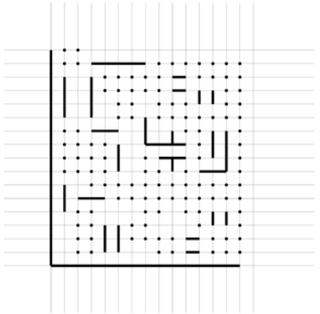
The shopping cloud is an immersive experience wherein architecture's boundaries disappear to augment the shopping experience. Introducing a boundary-less interior space, architectural elements are abstracted into three-dimensional grid pieces, giving the new supergrid limitless power to stimulate constant interactions between the goods and the clientele.
Aligned with today's contemporary voyeuristic culture, architecture in this proposed world now actively participates in the spatialization of the gaze, embracing it and exploiting it to propose a new system of information control. Constantly subject to the machine's eyes, the shoppers are manipulated by the building's artificially intelligent use of uninterrupted accumulation of visual data: augmented with the clientele's brand appreciation history, mirrored and branded reflections of your shopping self are exhibited on the walls.

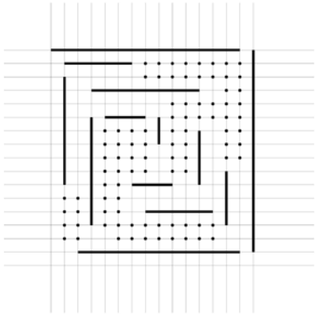


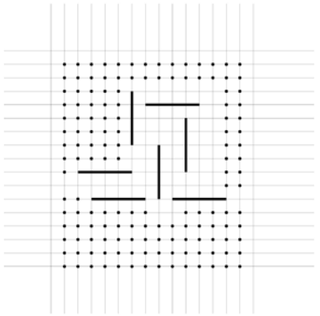
Faceswapper
AI based algorithm that changes human faces into well-known brands

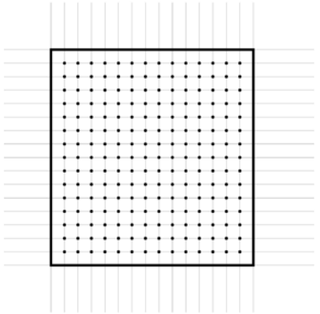


interior rendering

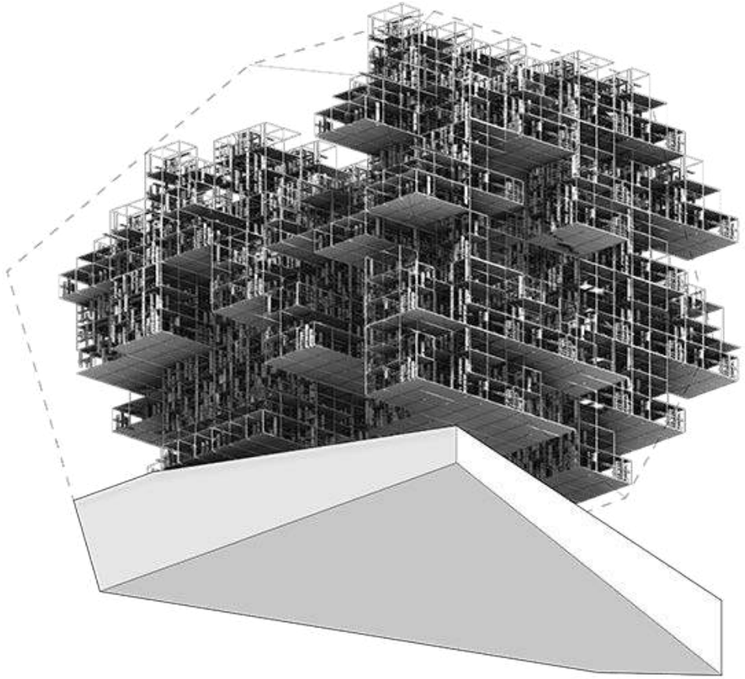


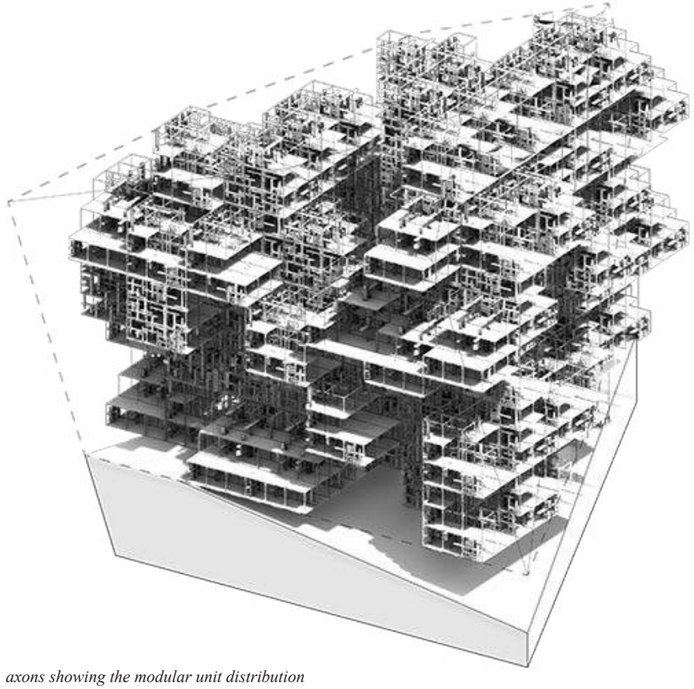






concept diagrams





axons showing the modular unit distribution

THE ACTIVE INLAY

Los Angeles, CA
Professor: Dwayne Oyler
Program: contemporary art museum
Physical model (3d print, Cnc mill), Rhino, V-ray, Illustrator

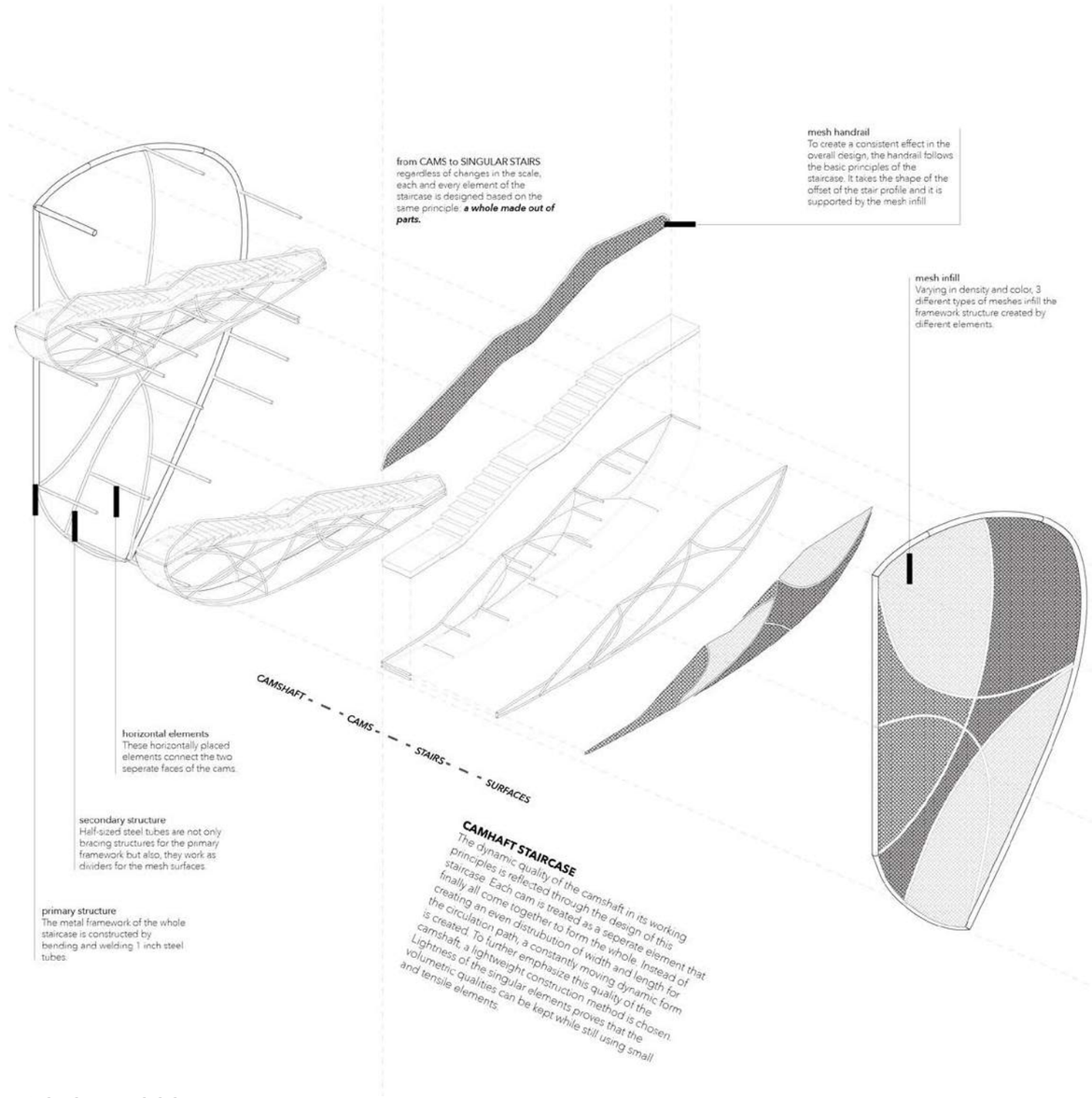
The studio begins by looking at objects made of multiple parts that have relationships such as interconnecting, interlocking, and intersecting (for example, Japanese joinery, a lock and key, mechanical fasteners, etc.). The idea was to study these kinds of relationships, which can be transferred into conceptual (such as programmatic, circulation) and formal (such as function, form dependent) across scales.
Considering the brief given by the studio, our chosen object was a camshaft which is a mechanical part inside a car engine. The unusual rotational movement of the camshaft inside the engine due to its ellipsoidal-shaped cams was the concept we took away from the object of our choice to design our massing. Our 'active inlay' massing has two main parts, the larger host piece and the linear central camshaft-looking object inside. The inconsistent rotational movement of the central piece caused the host to be excavated and destructed, creating negative spaces as well as several openings and cuts. By drastically shifting and rotating the interior piece, we excavated the host to create spatial relationships between the two. By boolening three different positions of the central object, our final massing became this complex form representing the ideas of irregularity, movement, and excavation. After its destructive movements, the camshaft becomes the interlocking element that holds the host pieces together. To further emphasize the difference between the hosts and inlay piece, we choose opposing materials: rough metal for the hosts and shinier chrome material for active inlay.
Finally, the way this final massing situates itself on the site becomes curial for the design. To exaggerate the concept of excavation and destruction, we excavated away a substantial amount of the site and buried our object inside this excavation. The final massing positioning created an imbalanced look — the hollowed site allowed for a sloped entrance to our building, which becomes a public plaza.

portion of a massing model

the massing model

building on the site

stair detail as a model

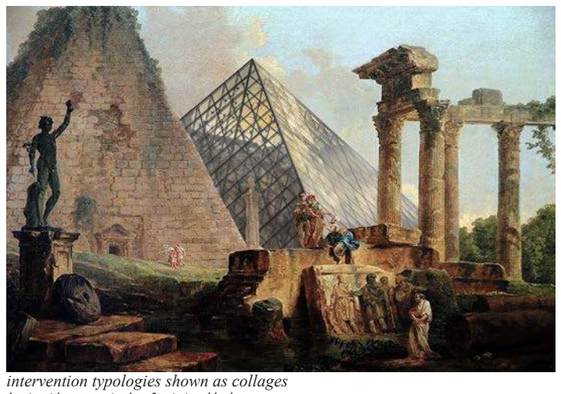


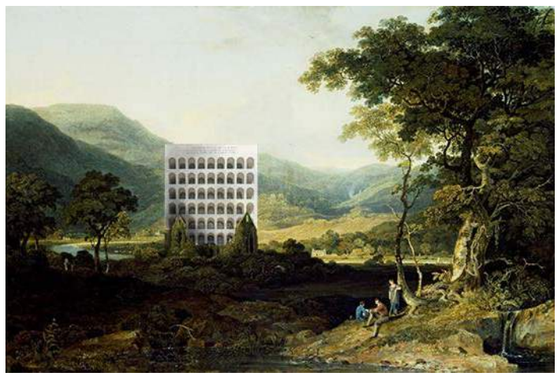
stair detail as an exploded axon

‘RUIN-NAISSANCE’

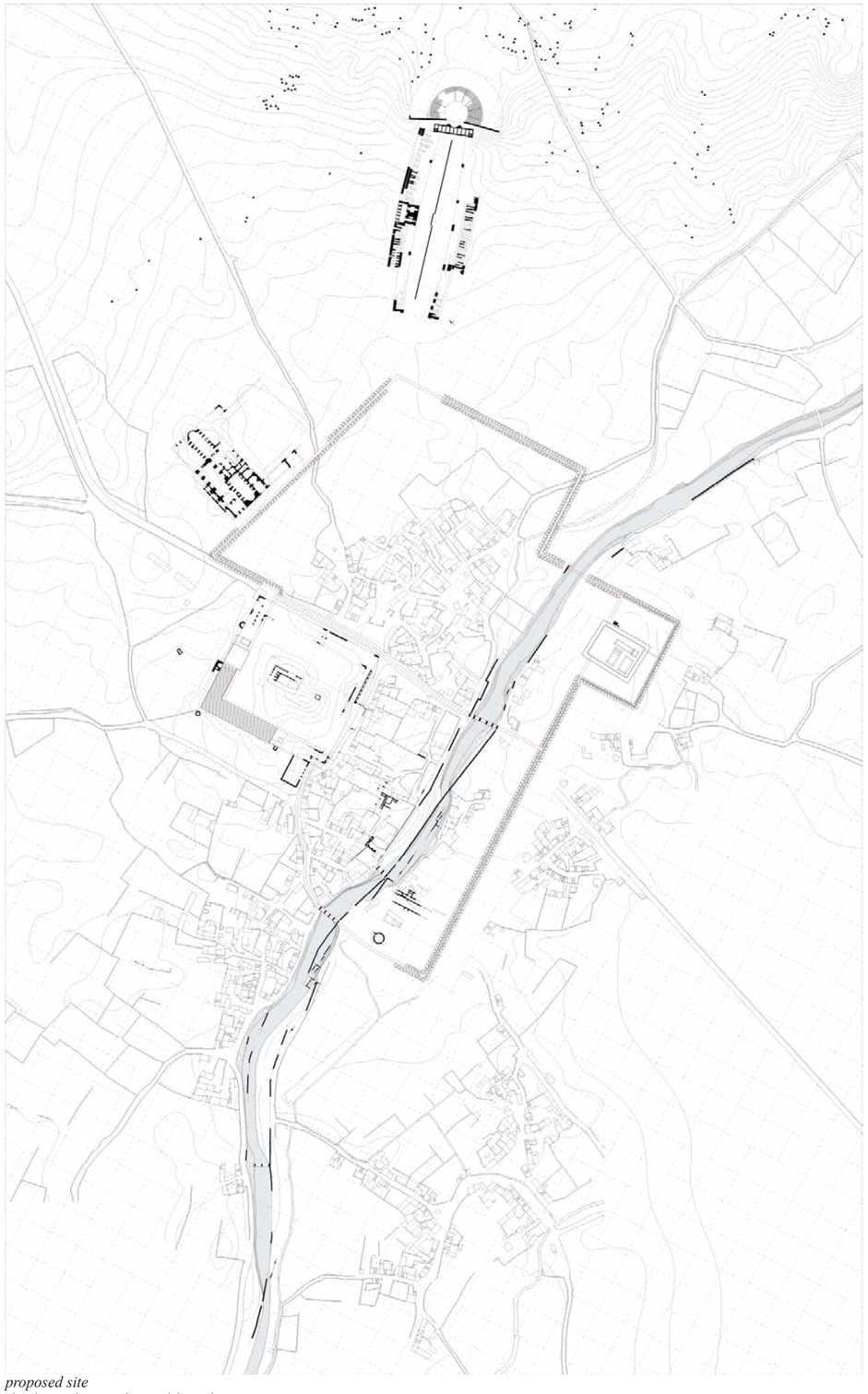
Ancient City of Aizonia, Turkey
Undergraduate Thesis
Professor: Bruce Abbey
Program: Open air museum (a pathway + series of permanent structures to better understand the fragments of the ancient city)
Rhino, V-ray, AutoCAD, Illustrator, Photoshop, Physical Model

‘Ruin-naissance’ is the term I use to describe an archeological site’s resurrection and the rebirth of an idea about how we think about ruins and how new construction can enhance the experience of these kinds of sites. This thesis’s principal contention is that a better understanding of the fragmented evidence presented by an archeological site can be seen through the lens of a contemporary architectural intervention that responds sensitively to an ancient site. In doing this, the intervention needs to address issues of identity, narrative, and historiography. The new architecture should not ignore or in any way obscure the existence of ruins. Instead, the new architecture should treat the ruins as part of the design, where their integration is essential not only as objects or space but also as a teaching device of history. One way this can be achieved is by introducing a defined circulation route and series of interpretive buildings that will create a new dialogue with the existing historic context and enhance the reading of the site. The constant exchange between the old and new is further emphasized by the controlled pathway circulating through the site. This controlled circulation pathway will not only be a walking experience, but it should also be designed to contain a narrative of the historical site. Therefore the pathway becomes an element that will manifest the context’s historic past where space, event, and movement all converge into a larger experience that effectively creates an open-air museum.





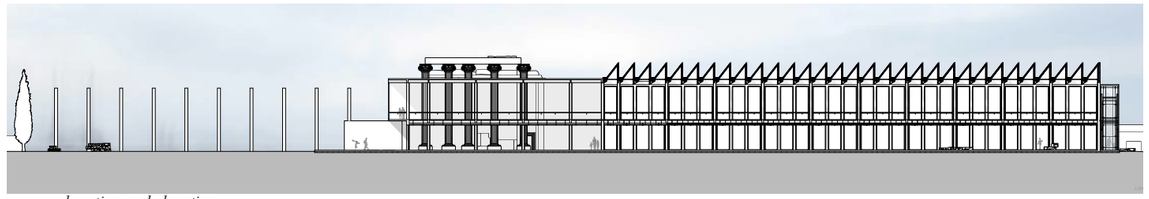
intervention typologies shown as collages
1.ruin with a protective hat, 2.ruin in a blanket,
3. ruin and its’ complement, 4.ruin with a new identity



proposed site
plan showing the new pathway and the pavilions

interior renderings

exterior rendering



proposed section and elevation