EDA TARAKCI

SELECTED WORKS

EDA TARAKCI

Date of Birth: 21.06.1996
P: +1 323 317 75 28
E: ayseedatarakci@gmail.com

EMPLOYMENT

Office Untitled — Feb 2024 - Current
-Architectural Designer
-Design Strategist for a tech company (company details are confidential)
Los Angeles, CA

Atelier Manferdini — Nov 2022 - Feb 2024
Architectural Designer
Los Angeles, CA

Arya Group — May 2022-August 2022
Architectural Intern
Los Angeles, CA

Atelier Manferdini — July 2021-August 2021
Architectural Internship
Los Angeles, CA

A Architectural Design — July 2018 - August 2018
Architectural Internship
Ankara, Turkey

Tepe-Mesa Partnership — August 2017 - Sept 2017
Construction Internship
Ankara, Turkey

ADDITIONAL EMPLOYMENT

SCI-Arc Design Studio w Elena Manferdini — Nov 2022 - Dec 2023
Assistant Teacher
Los Angeles, CA

SCI-Arc 2GA Design Studio w Marcelo Spina — Sept 2021 - Dec 2021
Teaching Assistant
Los Angeles, CA

LANGUAGES

Turkish - Native

English - Advanced

German - Intermediate (Niveau B2 Goethe Zertifikat)

EDUCATION

Southern California Institute of Architecture — 2020-2022
Master of Architecture 2 | GPA: 3.90/4.00
Los Angeles, CA

2015-2019: Bilkent University — 2015-2019
Bachelor of Architecture| GPA: 3.55/4.00
Ankara, Turkey

AWARDS

Office 2021 Design Challenge BB Student Award — 2022
Awarded SCI-Arc Continuing Student Scholarship — 2021 & 2022
Gruen Scholarship (SCI-Arc) — 2021
Graduated from Bilkent University with a degree of High Honour — 2019
Bilkent University %100 Scholarship — 2015-2019
KYK National Athletes' Scholarship — 2015-2019

EXHIBITIONS

Flora - Italian Cultural Institute, Los Angeles — 2024
Role Play - Modest Common Gallery, Los Angeles — 2023
SCI-Arc Spring Show | Selected Project — 2021 & 2022
CerModern | Selected Studio Project — 2019
Bilkent Department of Architecture Exhibition — 2019

SKILLS

Design Strategy, Spatial Branding, Teaching, 3D Printing, Model Making, Sketching, Figure Drawing, Product Photography, Environment Design, Animation, 3D Asset Modeling & Texturing Exhibition Design, Type Design, Footwear Design, Jewellery Design,

SOFTWARE LITERACY

Rhinoceros, V-Ray, Unreal Engine, Grasshopper, C4D, Octane, ZBrush, Maya, AutoCad, Revit, Keyshot, SketchUp, Enscape, Lumion, Photoshop, Illustrator, Premiere, Indesign, After Effects, Processing, Microsoft Office

PERSONAL INTERESTS

Archaeology | Labraunda Temple - 2019 summer Intern
Fencing | Former National Fencer, National Champion
Drawing (charcoal, pastels watercolor)

REFERENCES

Elena Manferdini | Graduate Programs Chair
Southern California Institute of Architecture, LA | US
E-Mail: elena_manferdini@sciarc.edu

Marcelyn Gow | Undergraduate Programs Chair
Southern California Institute of Architecture, LA | US
E-Mail: marcelyn_gow@sciarc.edu

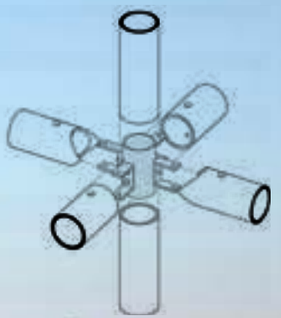
Mark Paul Frederickson | Associate Professor
Department of Architecture, Bilkent University, Turkey
E-Mail: frederickson@bilkent.edu.tr

TABLE OF CONTENTS

PROFESSIONAL WORK: OFFICE UNTITLED
CONSTRUCTION DATE: MARCH 2025
TEAM: CHRISTIAN ROBERT, EDA TARAKCI, ROGELIO MERCADO
LOCATION: CONFIDENTIAL
SOFTWARE: GRASSHOPPER, RHINO

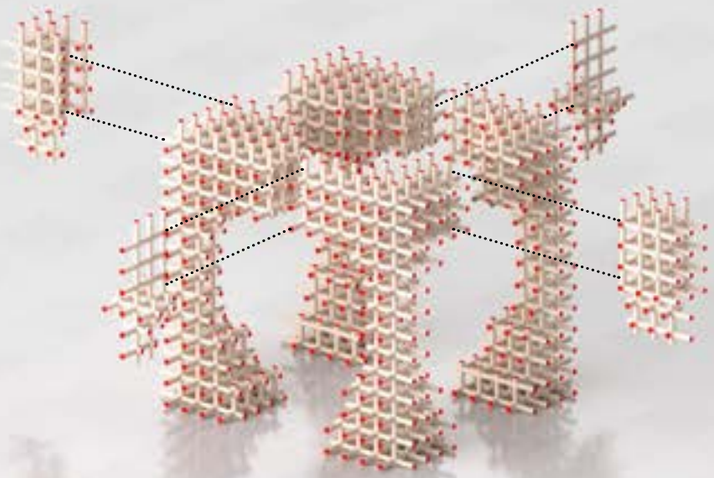
HEARTBURST PUBLIC ARTWORK

The original Heartburst sculpture is designed and built by Office Untitled at the Burning Man Festival 2023. This iteration of the Heartburst sculpture is designed to be at the lobby space of an institution, intended to resonate the initial ideology of the sculpture in a new environment: The sculpture is an actor and physical reminder of the power of universal love and inclusiveness and be an opportunity to welcome diversity and the unexpected. The spectacular art encourages visitors to slow down, be present in their surroundings, and achieve a state of mindfulness. In addition to its sustainable nature, bamboo enhances the grounding experience of Heartburst, furthering human understanding of materiality in the built environment. The celebration of natural material offers a calming and centering effect, one which promotes a deeper connection to the natural world and a greater sense of stability. Its four heart-shaped entranceways and shared internal intersections embody the power of diversity and promote coming together.
The sculpture will be constructed in March 2025.

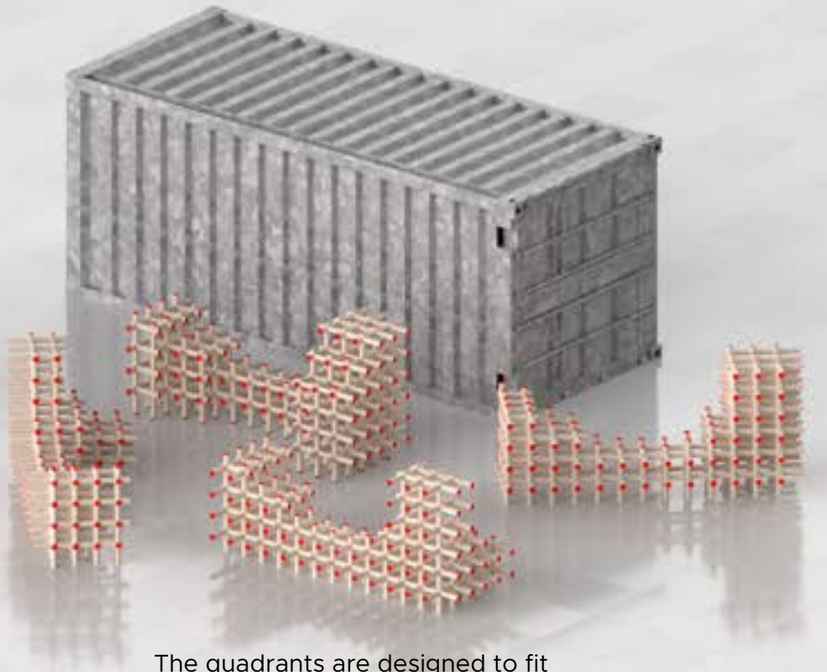


The sculpture is a redesigned version of Office Untitled's Burning Man art installation, Heartburst. The main difference will be what instead of using full length bamboos, every grid will be assembled as an independent joinery, making pre-assembly and transportation of the sculpture easier.

Heartburst Burning Man



Sculpture will be pre-assembled in Malaysia in 4 main quadrants



The quadrants are designed to fit in a shipping container

The sculpture will be shipped from Malaysia to Los Angeles California for final assembly on site

COURSE: VERTICAL STUDIO: HOLDING ON TO THE AIR
INSTRUCTOR: ERIC OWEN MOSS
LOCATION: CULVER CITY, LOS ANGELES CA | US
SEMESTER: SPRING 2022 3GBX
PARTNER: SIDDHARTH HOSAMATH
SOFTWARE: RHINO, KEYSHOT

THE RIBBON

"Instead of perfecting a precedent, I was encouraged — as were all of Balanchine's dancers — to set one, if I dared. We started breaking the rules at the very first rehearsal."
— Susanne Farrell, Holding on to the Air

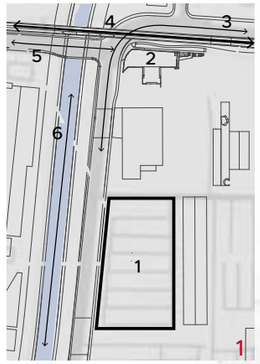
The West Los Angeles site at the intersection of La Cienega, Jefferson, and National Boulevards and the Ballona Creek has the potential to redefine the urban conception of the West Side of Los Angeles, and perhaps the entire city. LA: A city? Or cities?

The largely underdeveloped site at the crossing of the two boulevard axes – north-south and east-west – marked by the new La Cienega Expo Line station and the currently concretized Ballona Creek, suggests a forthcoming new urban focus in a city long known for its ephemeral urban emphases – e.g., downtown, Westwood, Hollywood, perpetually shifting city foci over many years. Is La Cienega/Jefferson then a new Los Angeles center?

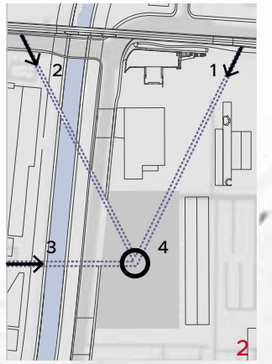
The first (W)rapper tower on the site on the north-west corner is to be completed in 2022. (W)rapper 2 on the adjacent site, directly east, Jefferson adjacent, is in the offing.

To the south, on a separate site, a third office tower is proposed.

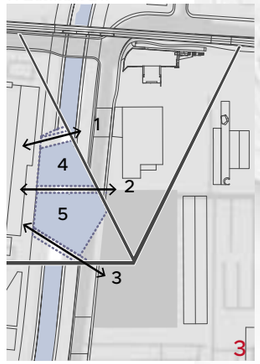
The studio project is to design both new towers, to define the visual and organizational relationships between the three and the area, to organize the ground plain that connects the 3 discrete buildings, and to fulfill the specific program requirements of each building.



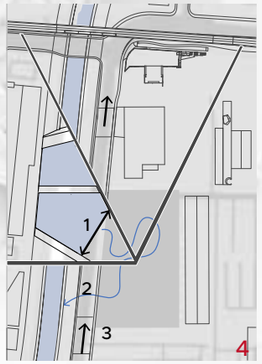
1. SITE
2. The Wrapper
3. W Jefferson Blvd.
4. Metro Line
5. National Blvd.
6. LA River
7. Eastham Dr.



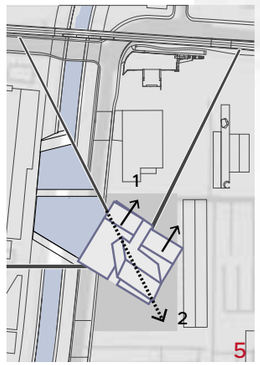
Pedestrian Circulations
1. Circulation from Metro Station
2. Circulation from National Blvd.
3. Circulation from Eastham Dr.
4. Intersection of the axes



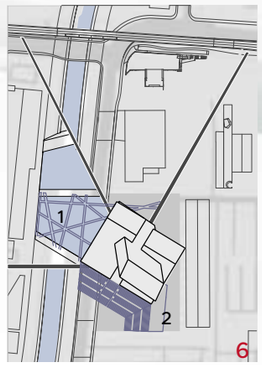
Dams
1. First Dam
2. Second Dam
3. Third Dam
4. Water is elevated to ground level
5. Water is elevated above ground



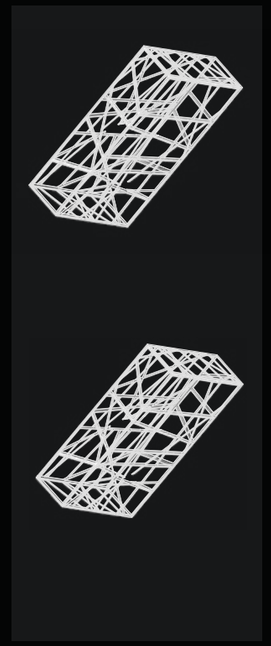
Waterfall
1. Water collected in the dam is released to the site with a waterfall
2. Wetlands on site
3. Car circulation is moved to underground



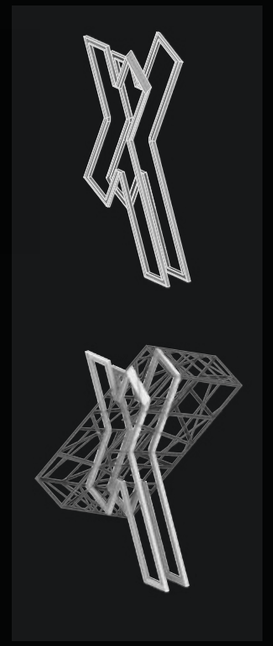
The massing is oriented to circulation
1. 2 Blocks leaning towards axis 1
2. The 3rd block tilted from axis 2



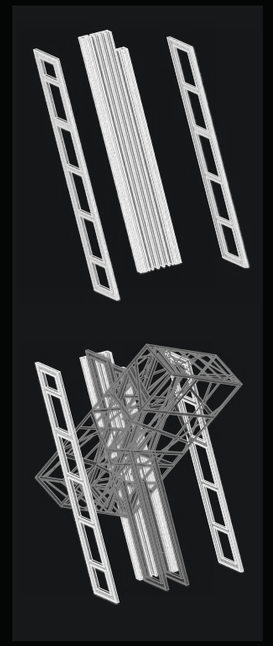
1. More circulation paths are defined on the elevated dam.
2. Auditorium and public space



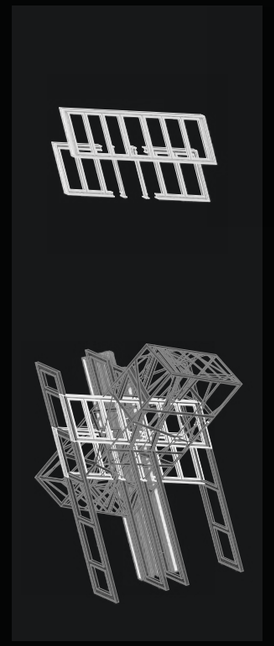
1. Suspeneded Mass with Ribbon Structure wrapped around the volume



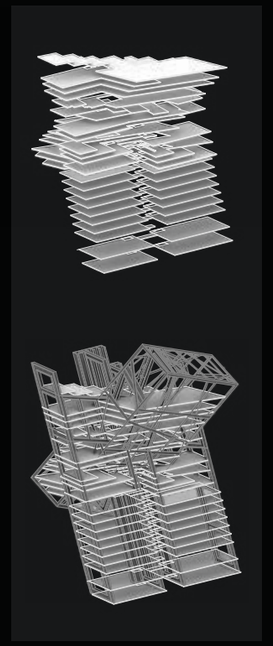
2. X Frames at the center join the interconnected volumes



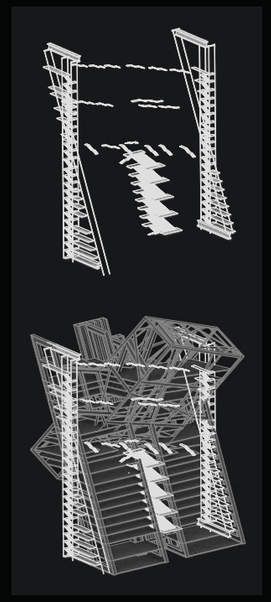
3. Diagonal Support Frames and slanted cores are added



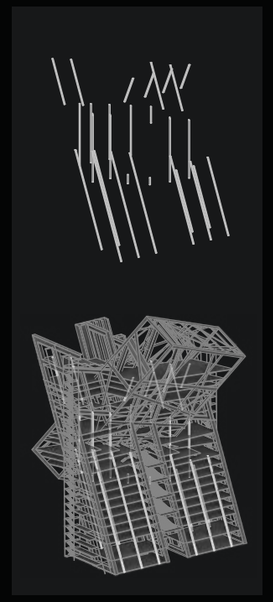
4. Diagonal Trusses connect the X Frames and core to diagonal frames



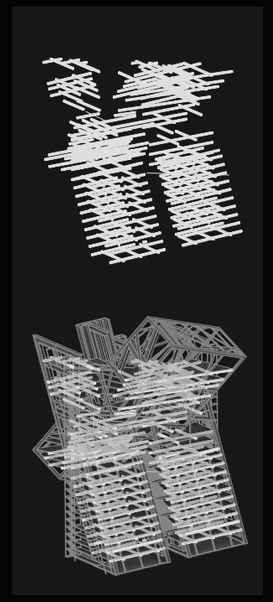
5. Floor slabs are adjusted to varying intersection between volumes



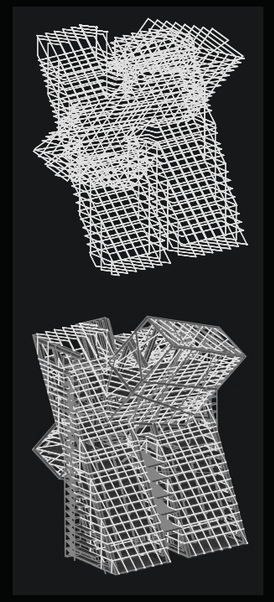
6. Staircases and Vertical Circulation are added



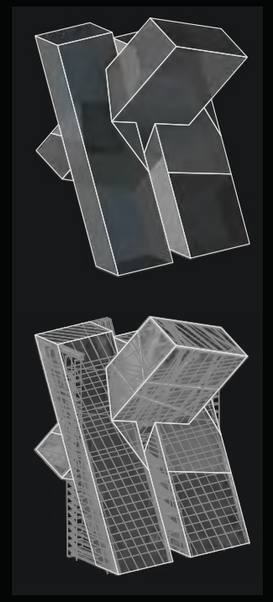
7. Cables and Columns to Support the Slabs



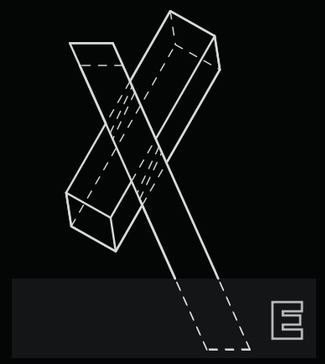
8. Beams and Floor Supports span between the macrostructure

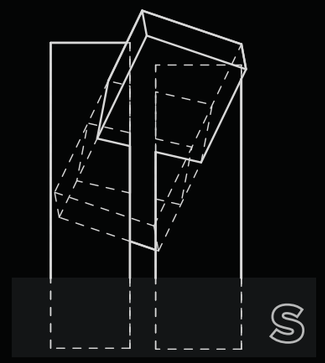


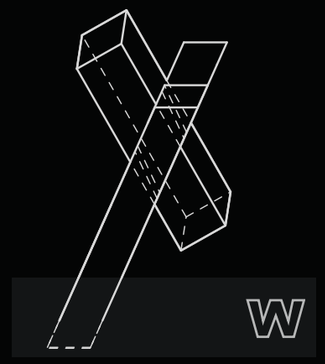
9. Mullions are Projected from South. The mullion angles changes between masses

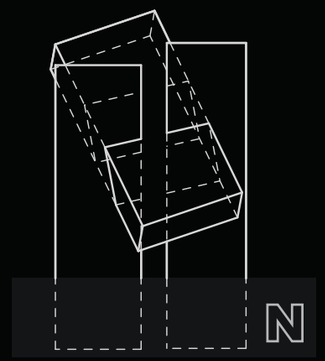


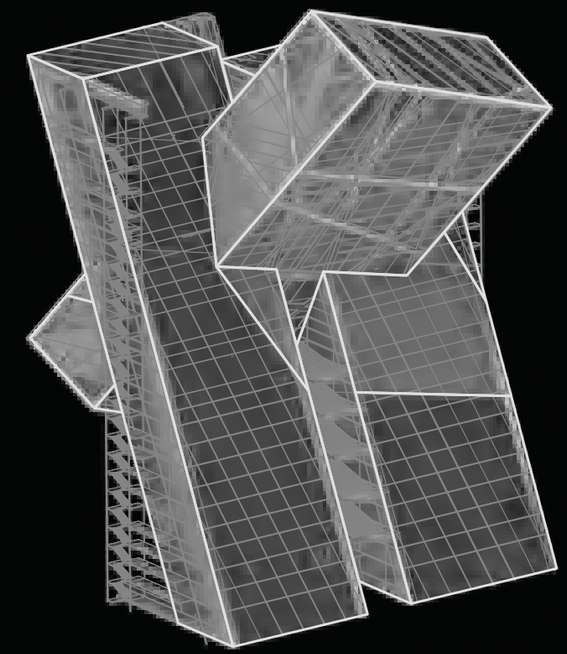
10. Glazing with Varying Color Schemes is generated from mass interactions

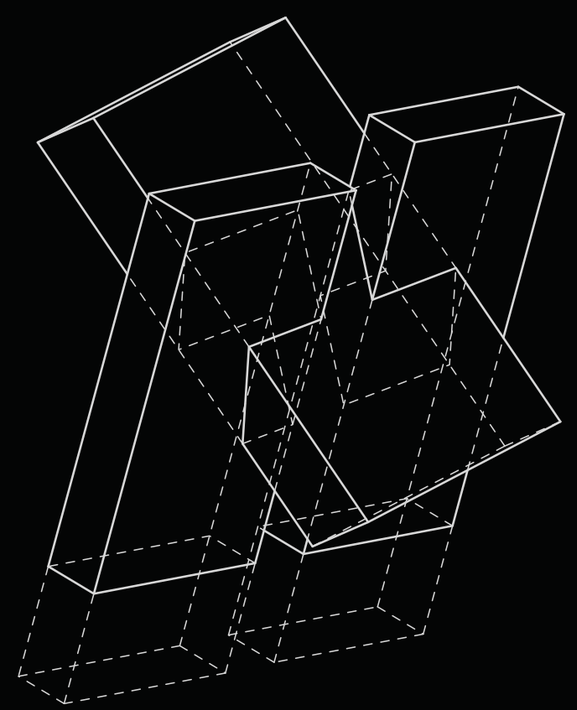


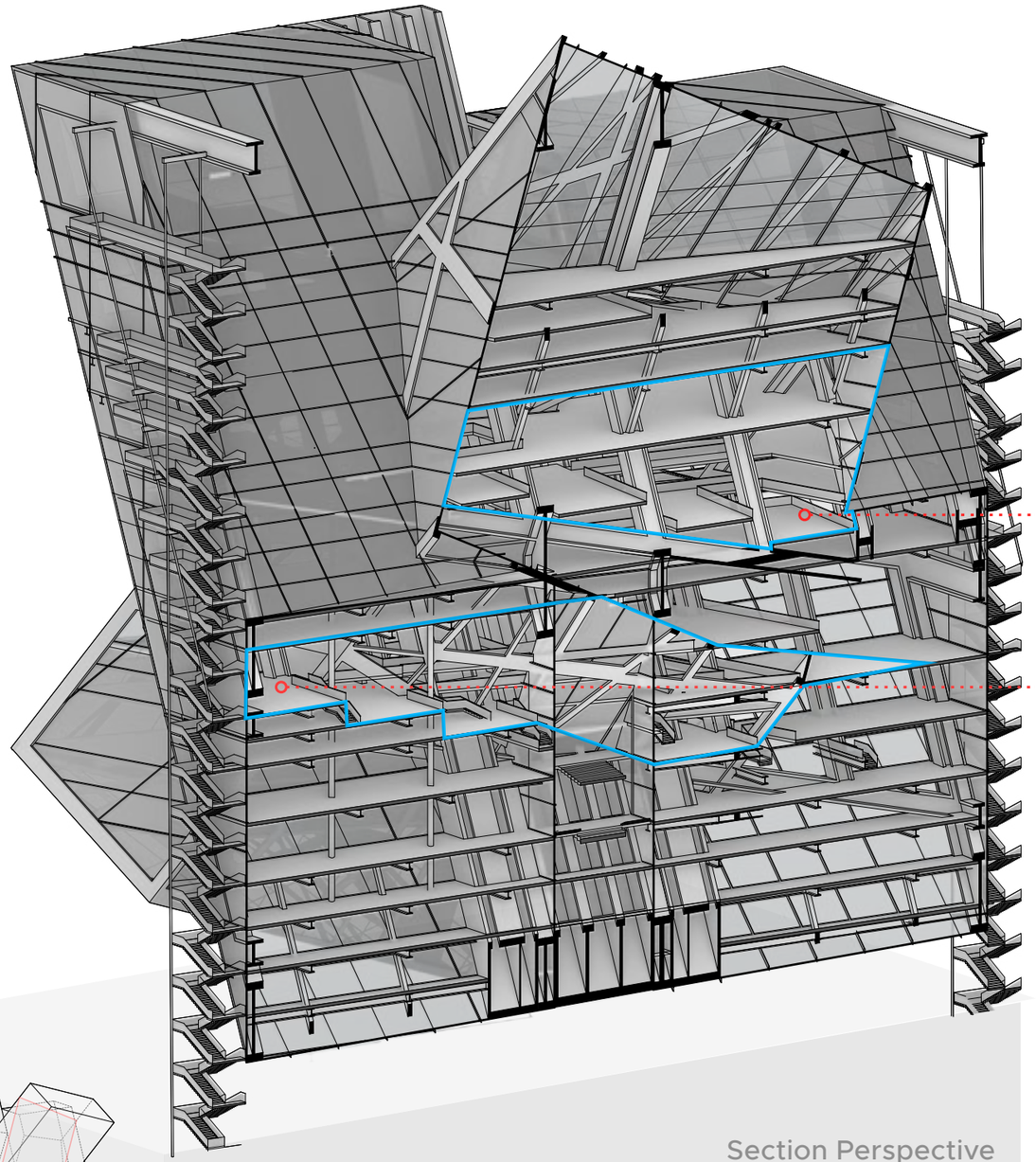


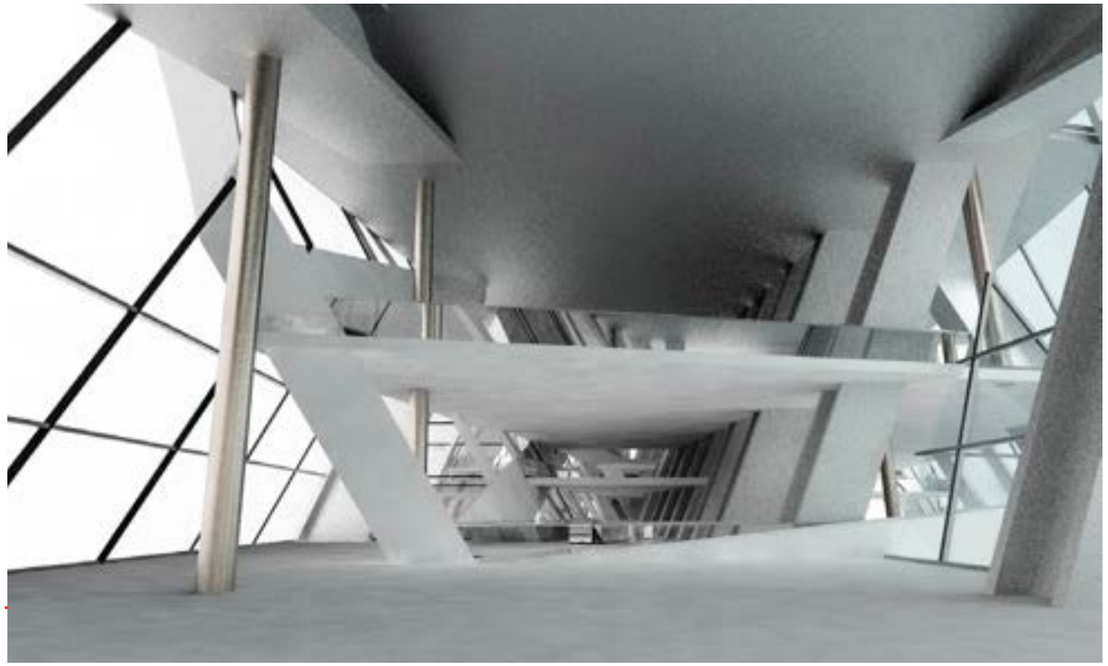


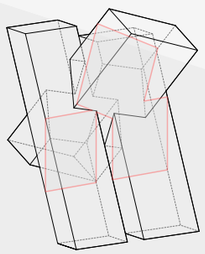






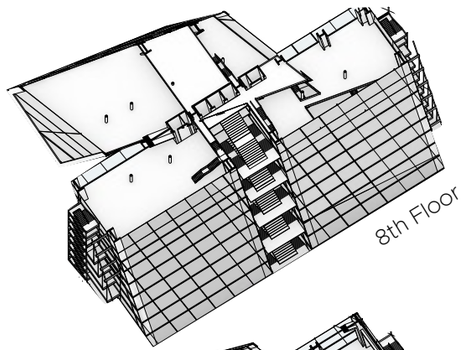


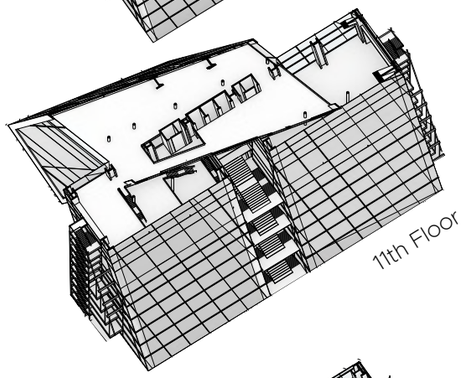


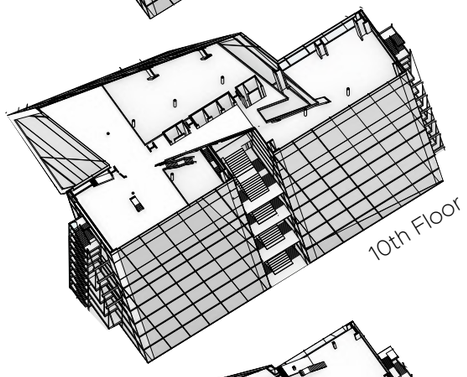


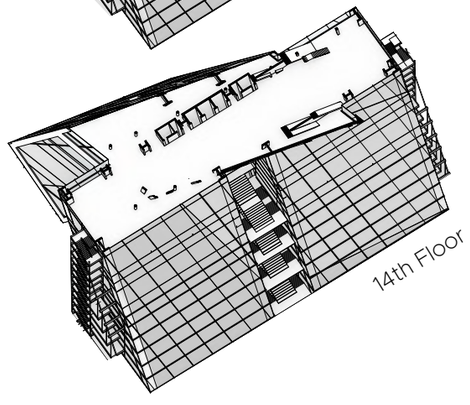
Section Perspective

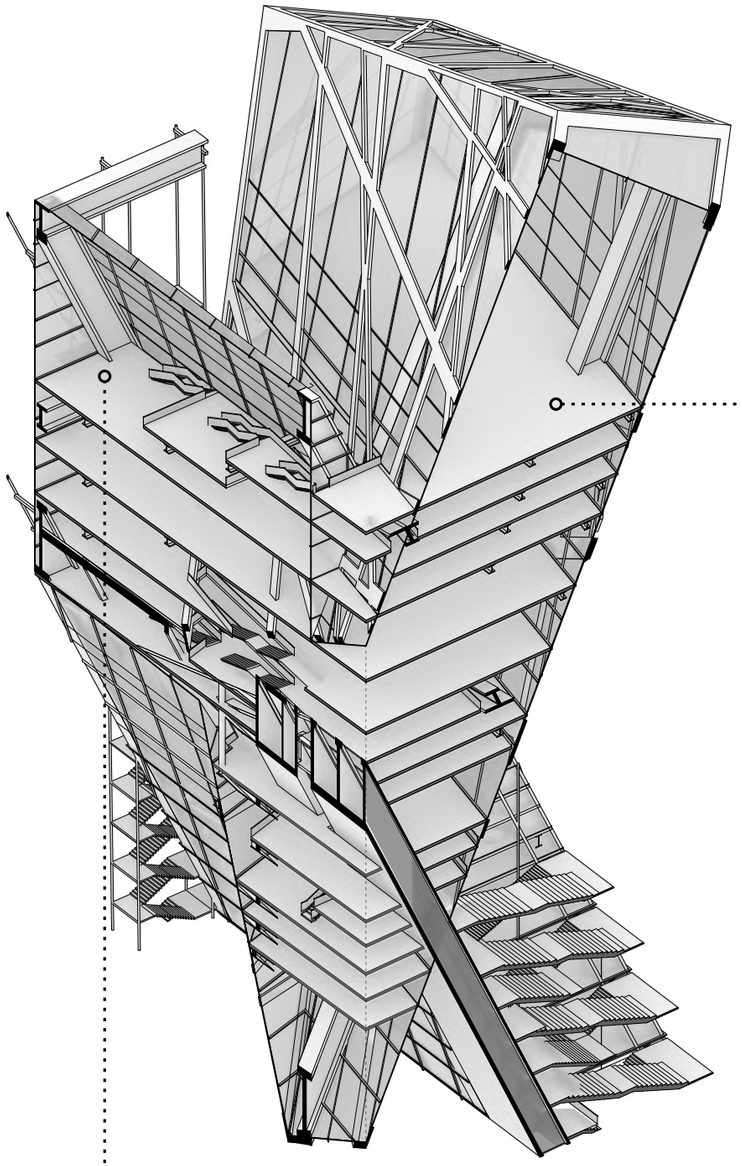
The section demonstrates the relashionship of structure with the floor slabs, interior spaces and continuous volumes of the interior spaces.





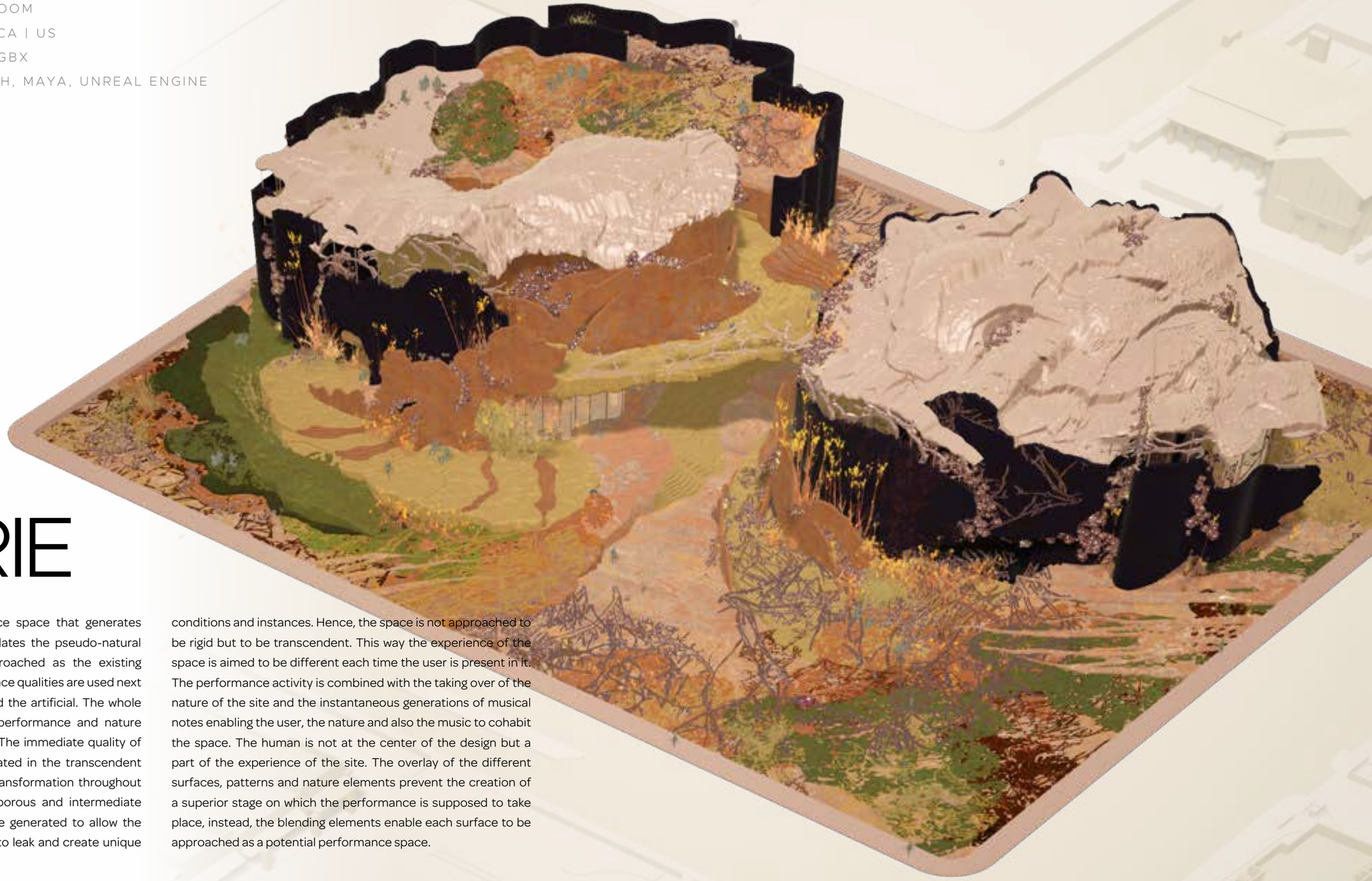






The intersection of the masses and the structure that support the cantilevers generate unique interior layouts and structural schemes for each floor. The floor slabs are designed to adapt to the changing structural layout. A lot of atriums, mezzanines, views and circulation paths emerge from the intersections of this dynamic massing and structure strategy.

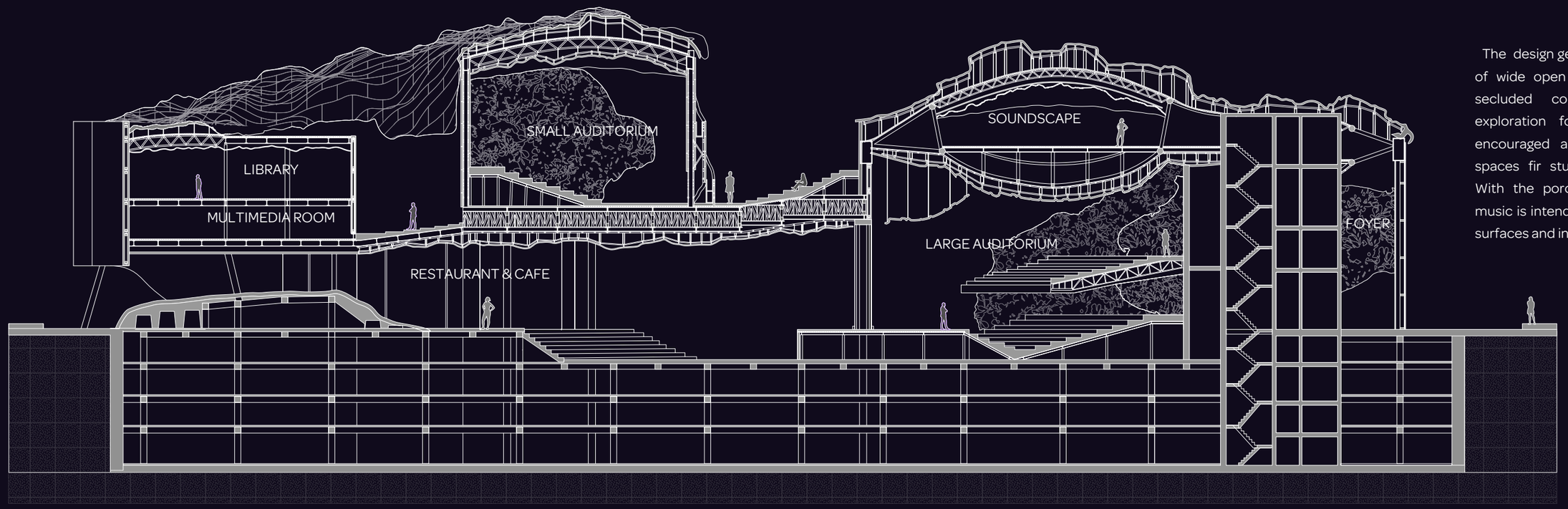
COURSE: DS 2GBX GENERATIVE MORPHOLOGIES
INSTRUCTOR: JACKILIN BLOOM
LOCATION: LOS ANGELES CA | US
SEMESTER: SPRING 2021 2GBX
SOFTWARE: RHINO, ZBRUSH, MAYA, UNREAL ENGINE



PRAIRIE

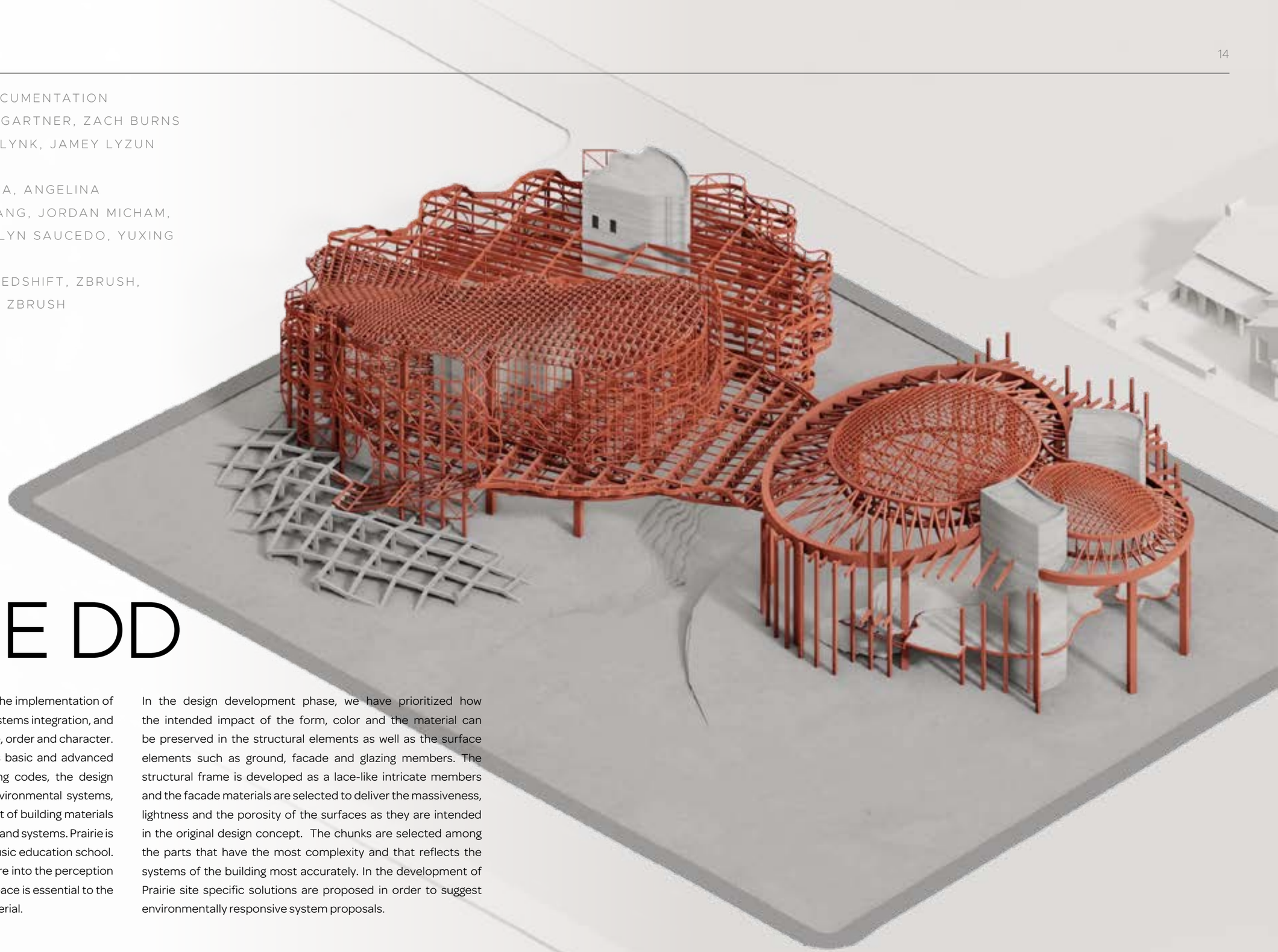
Prairie proposes a music performance space that generates its own language of nature and translates the pseudo-natural elements into space. Nature is approached as the existing condition on the site and different surface qualities are used next to each other blending the natural and the artificial. The whole site generates an analogy of music performance and nature treating both of them in similar ways. The immediate quality of intangible musical experience is repeated in the transcendent quality of nature that is in constant transformation throughout time. Surfaces are generated to be porous and intermediate spaces between different volumes are generated to allow the nature to grow and the musical notes to leak and create unique conditions and instances. Hence, the space is not approached to be rigid but to be transcendent. This way the experience of the space is aimed to be different each time the user is present in it. The performance activity is combined with the taking over of the nature of the site and the instantaneous generations of musical notes enabling the user, the nature and also the music to cohabit the space. The human is not at the center of the design but a part of the experience of the site. The overlay of the different surfaces, patterns and nature elements prevent the creation of a superior stage on which the performance is supposed to take place, instead, the blending elements enable each surface to be approached as a potential performance space.

The building parti consists of 2 volumes interconnected via the circulation. The framed opening in the center encourages the visitors to walk to the central space, where there are adjacent performance spaces. Hence the experience of the performance space



The design generates landscapes of wide open spaces and small, secluded corners. This way, exploration for performance is encouraged and music practice spaces fir students are defined. With the porous openings, the music is intended to permeate the surfaces and into the landscape.

COURSE: AS 3222 DESIGN DOCUMENTATION
INSTRUCTORS: HERWIG BAUMGARTNER, ZACH BURNS
CONSULTANTS: MATTHEW MELYNK, JAMEY LYZUN
SEMESTER: FALL 2021
PARTNER: AHMED ALMOHANNA, ANGELINA CASTAGNOLA, YU CHENG HUANG, JORDAN MICHAM, MEHRDAD RANJBAR, JACQUELYN SAUCEDO, YUXING XU, CHRISTY YU
SOFTWARE: C4D, BLENDER, REDSHIFT, ZBRUSH, RHINOCEROS, GRASSHOPPER, ZBRUSH



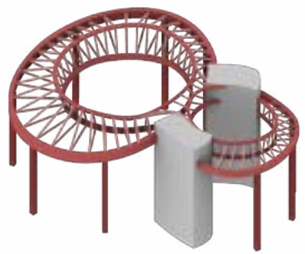
PRAIRIE DD

This project investigates issues related to the implementation of design: technology, the use of materials, systems integration, and the archetypal analytical strategies of force, order and character. The development of the design considers basic and advanced construction methods, analysis of building codes, the design of Structural and Mechanical systems, Environmental systems, Buildings service systems, the development of building materials and the integration of building components and systems. Prairie is a design proposal for a concert hall and music education school. The project's design aims to integrate nature into the perception of the music. Hence the character of the space is essential to the creation of the form and the use of the material.

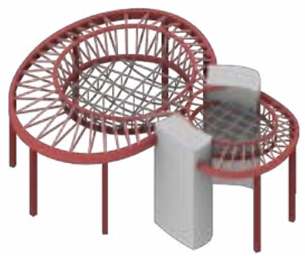
In the design development phase, we have prioritized how the intended impact of the form, color and the material can be preserved in the structural elements as well as the surface elements such as ground, facade and glazing members. The structural frame is developed as a lace-like intricate members and the facade materials are selected to deliver the massiveness, lightness and the porosity of the surfaces as they are intended in the original design concept. The chunks are selected among the parts that have the most complexity and that reflects the systems of the building most accurately. In the development of Prairie site specific solutions are proposed in order to suggest environmentally responsive system proposals.

Structure Concept

1. 2 sets of perimeter beams are defined around the space. The perimeter beams are connected with structural members that enable triangulation in the truss. Triangulated truss helps increase the stability.



2. Two cores are placed where the circular trusses meet. The rest of the load from the roof structure is transferred to the 9 columns.



3. The bottom part of the structure is designed as large trusses arranged in grids that span across the round space. These structural members carry the load from the slab and also the ceiling of the auditorium

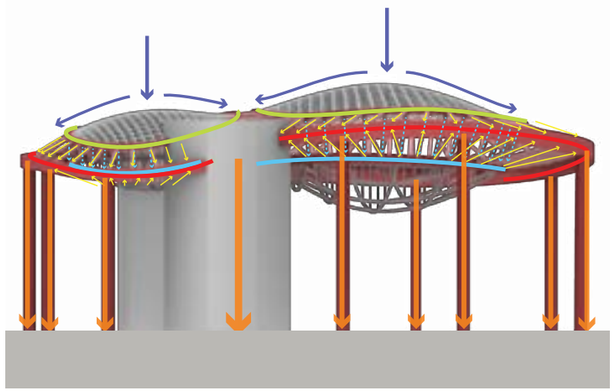
4. For the top part of the roof, space frame is used. The double curvature of the dome helps optimize the load distribution and transfer to the columns

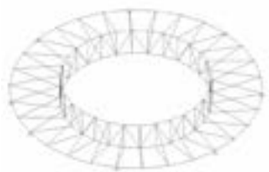
Construction Sequence (right)

Stills from the animation are demonstrated (Check the QR code for full animation)

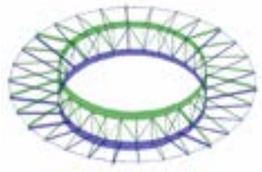
Load Distribution (below)

The diagram below demonstrates the distribution and the path of the load in elevation

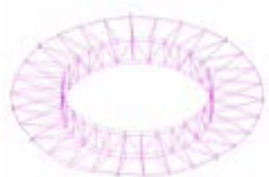




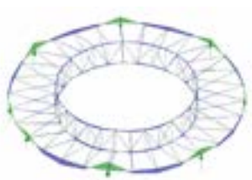
Representation of the structural schema



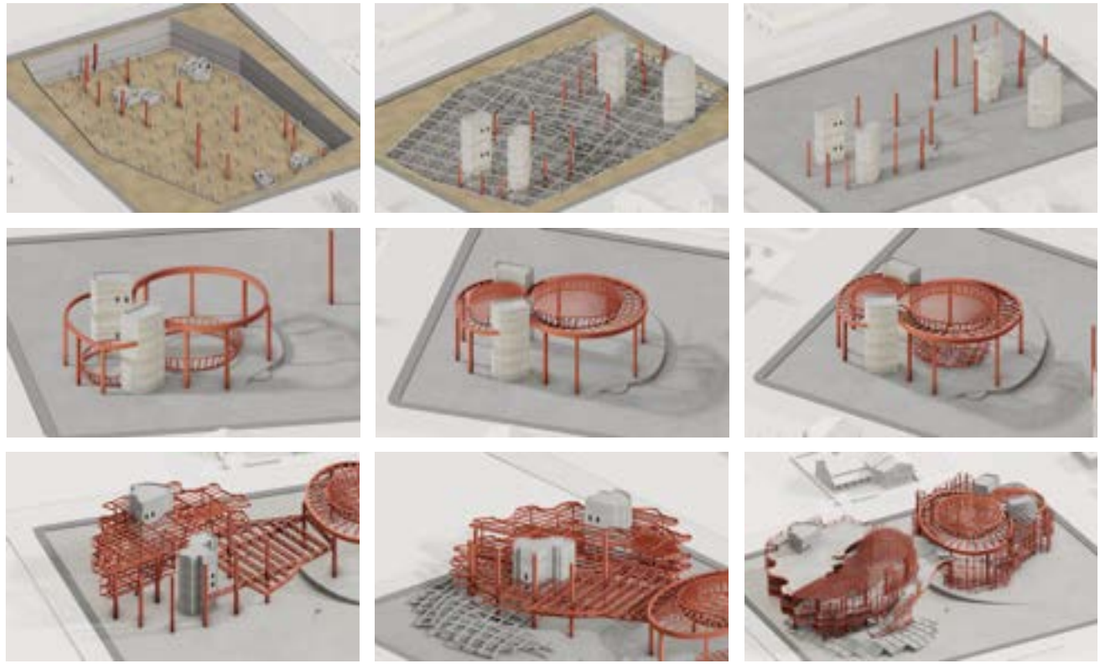
Compression
Tension

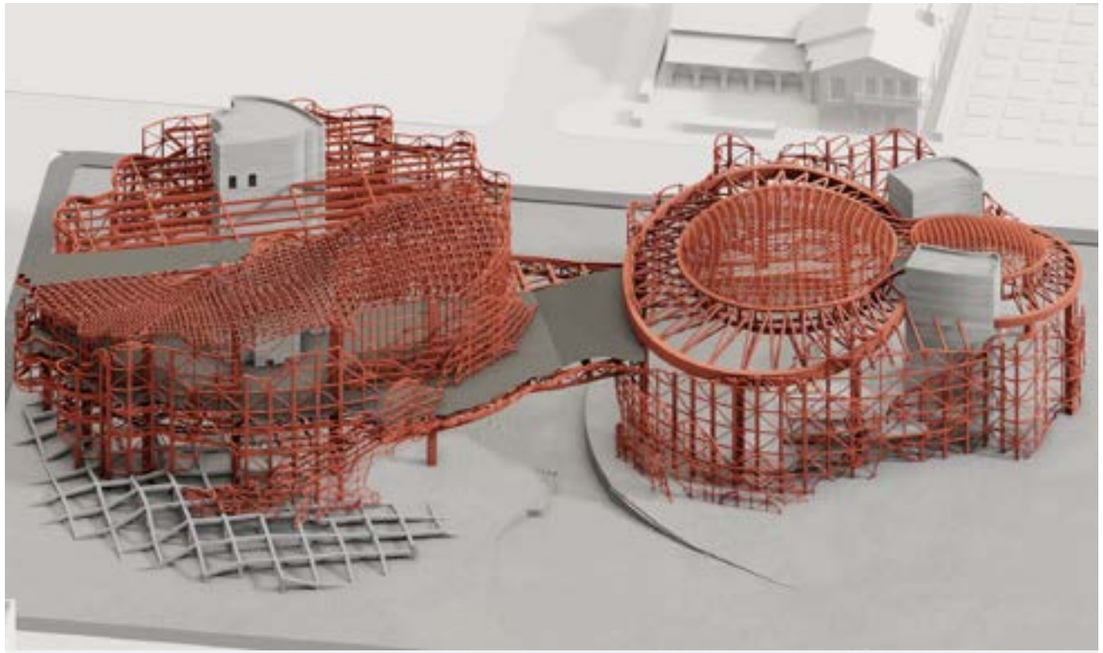


Bending



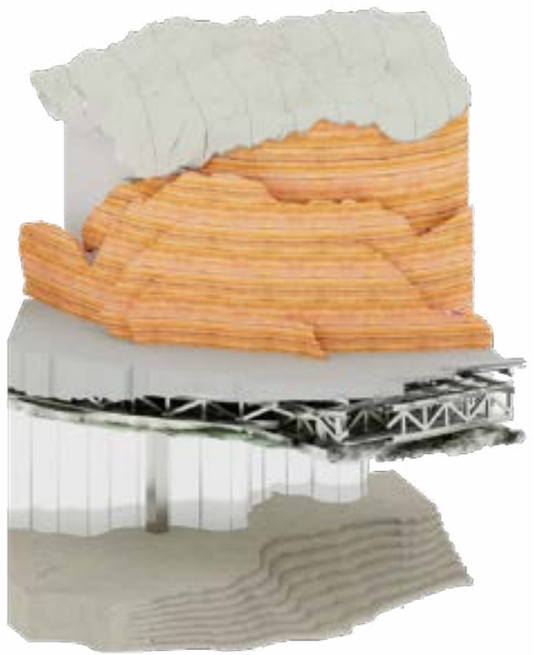
Moment





Chunk 1 Articulation

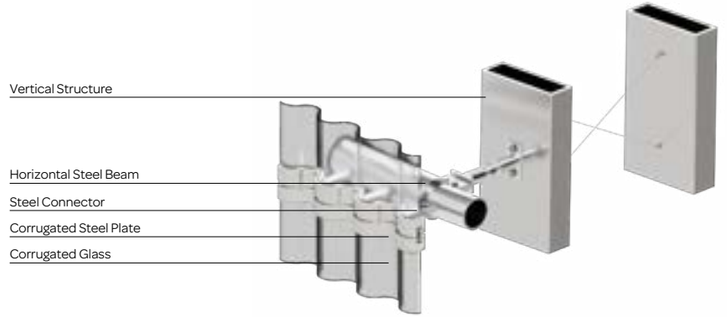
Chunk 1 Structure



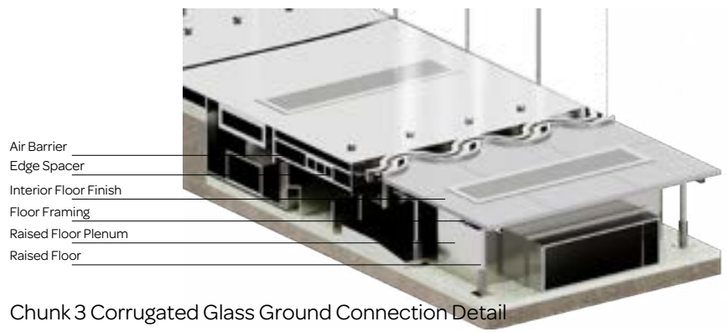
Chunk 2 Articulation

Chunk 2 Structure

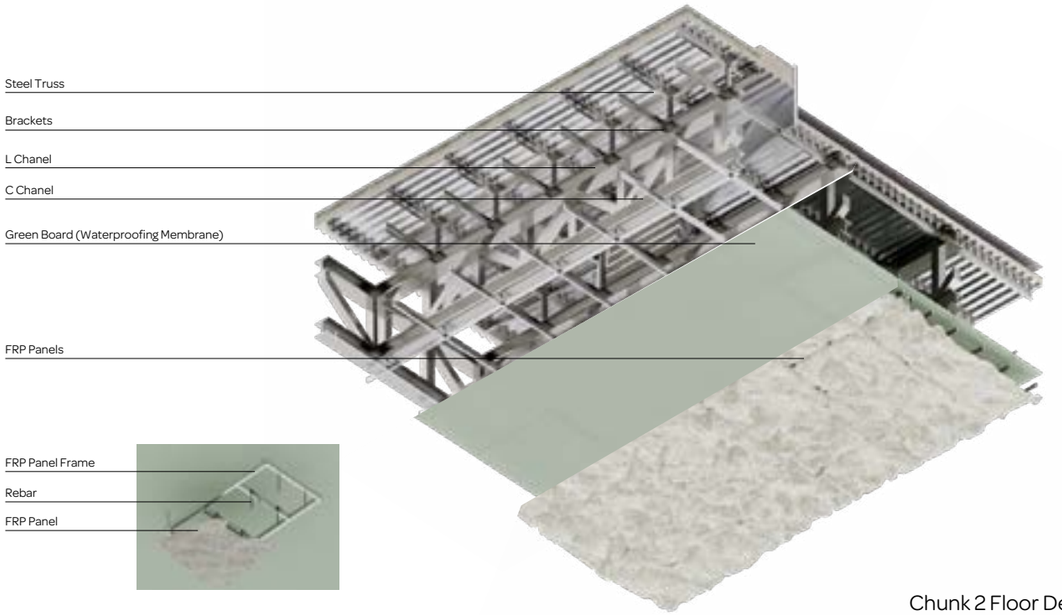
Chunk 3: Corrugated Glass, Auditorium



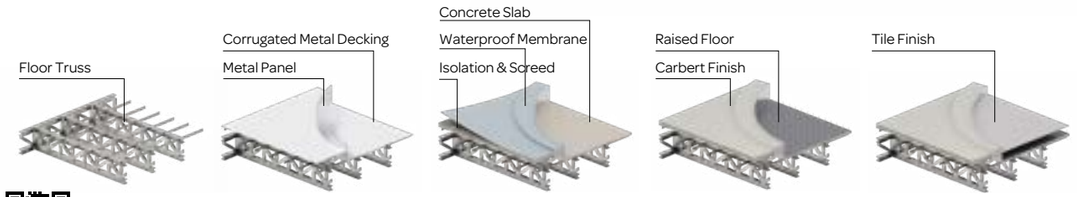
Chunk 3 Corrugated Glass Connection Detail



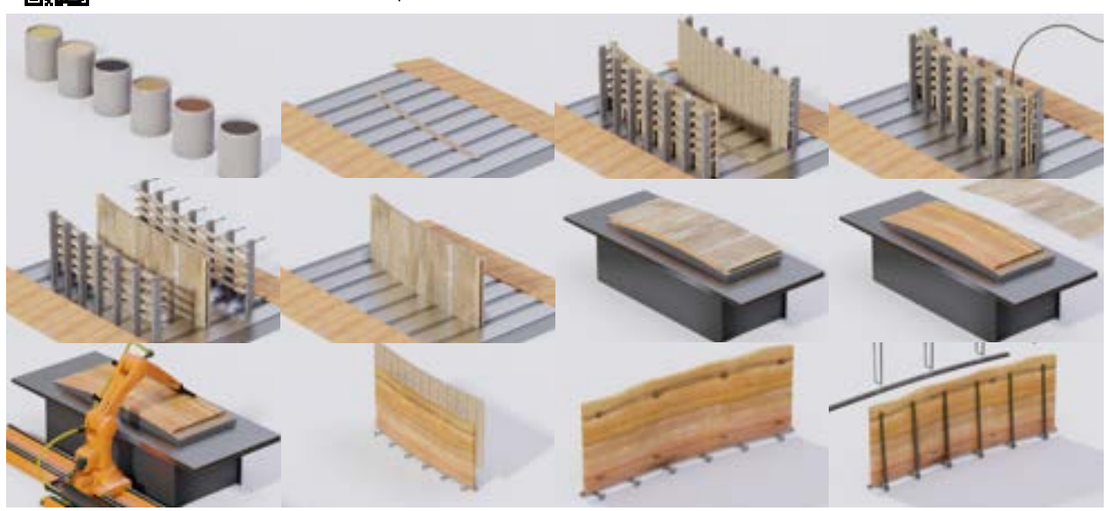
Chunk 3 Corrugated Glass Ground Connection Detail

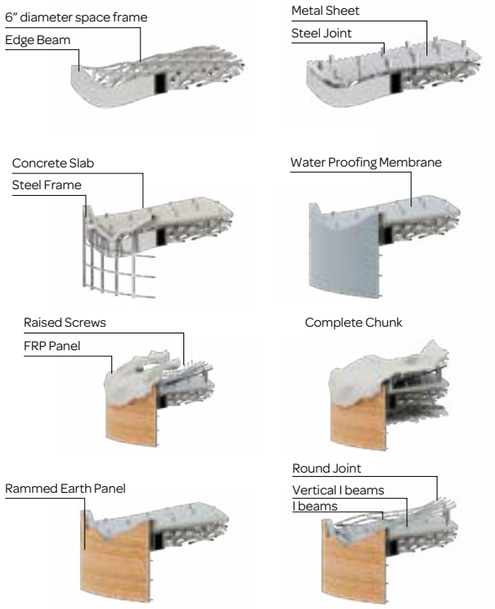


Chunk 2 Floor Detail



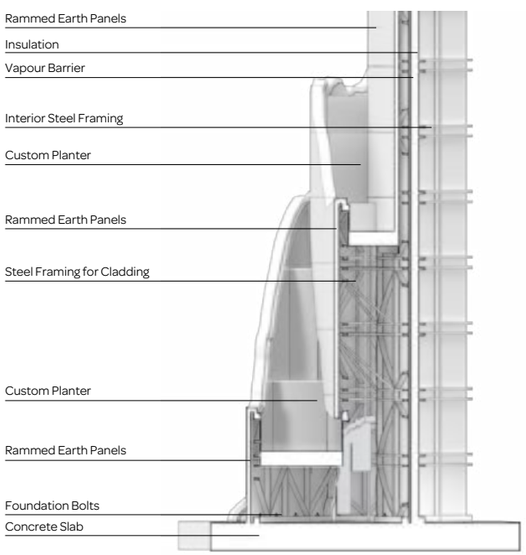
Rammed Earth Production Sequence



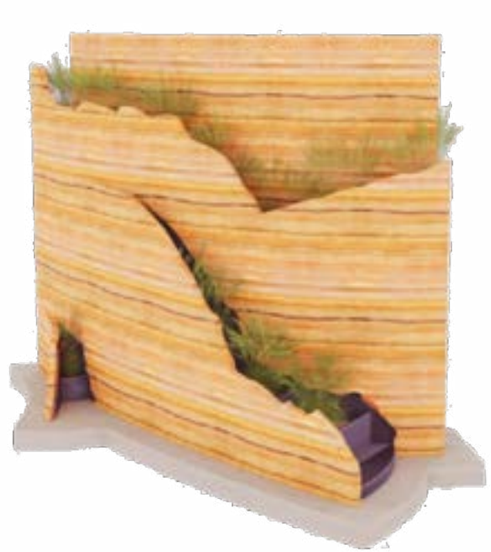


Chunk 2 Roof Detail

Chunk 2 Rammed Earth Wall Detail

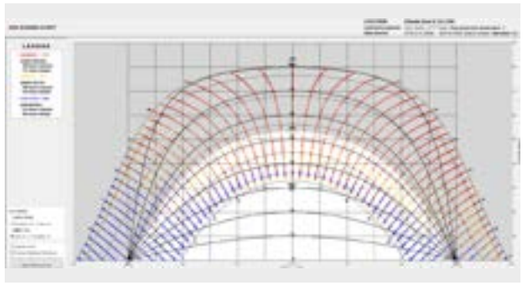


Chunk 2 Wall Planters



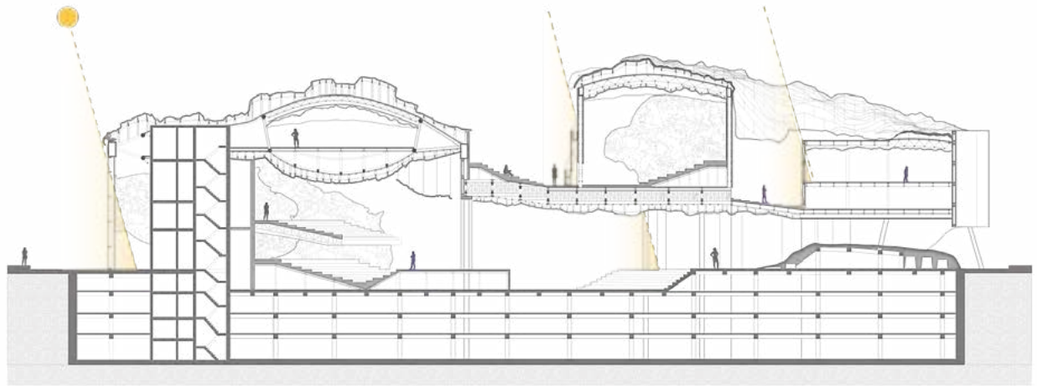
Sun Shading Chart

Majority of the time, there the temperature is above comfort level.

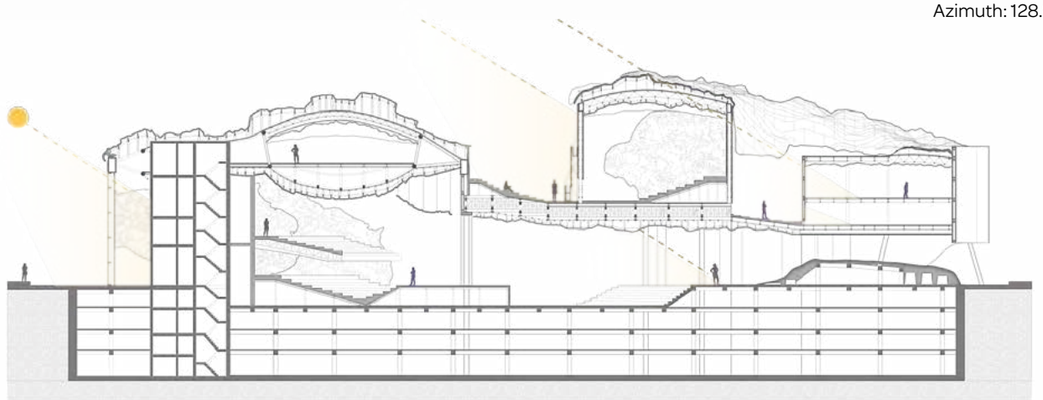


Psychometric Chart

Relations between supply air and relative humidity is illustrated.

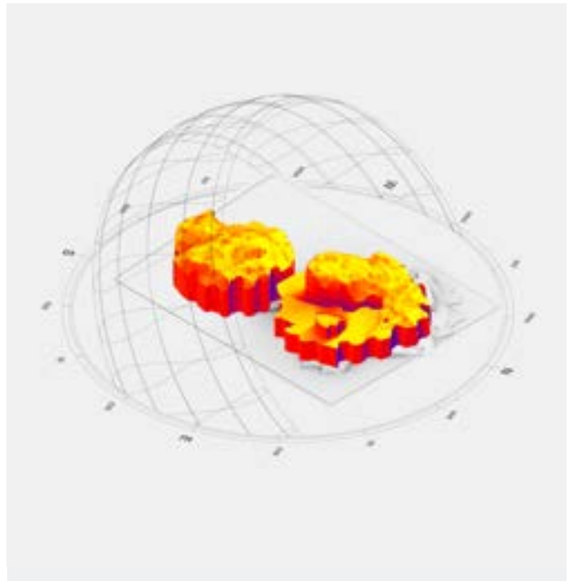


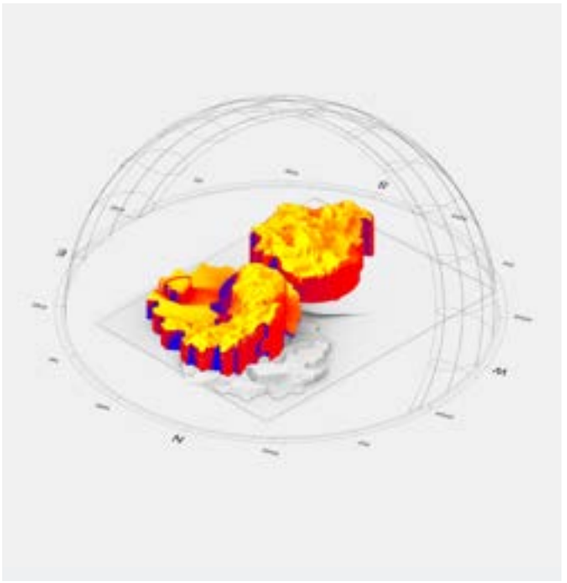
June 21
Time: 12.00
Altitude: 75.07°
Azimuth: 128.81°

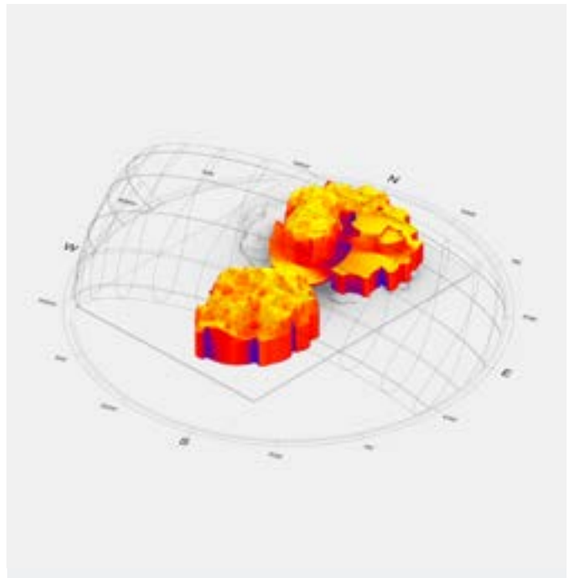


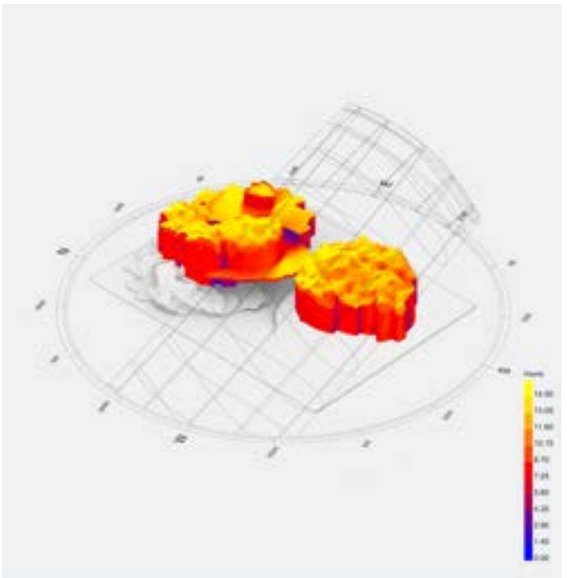
December 21
Time: 12:00
Altitude: 33.05°
Azimuth: 183.56°

Environmental Sequence









The sun path diagrams above demostrate the building in relation to the sun movement and the most exposed areas to the direct sunlight. Depending on the annual solar exposure, shading strategies are developed, PV panels are installed and materials are selected.

Sun Path

The Sun Path diagram illustrates which part of the buildin is exposed sun light.

COURSE: AS ARCHITECTURE AGAINST CLIMATE CHANGE
INSTRUCTOR: HERWIG BAUMGARTNER, GARRETT SANTO
LOCATION: CONTINENTAL BUILDING DTLA, CA, US
SEMESTER: SPRING 2022 3GBX
TEAM MEMBERS: ADREW DEPEW, JIYUN KIM, NGHI NGUYEN, SAERI SHOJIMA, DHEER TALREJA, EDA TARAKCI, JURE ZIBRET
SOFTWARE & TOOLS: SLIP CASTING, ROBOTIC GLAZING RHINO, GRASSHOPPER, ZBRUSH, C4D

ALGAE TILES

As one of the largest cities in the world, LA is constantly faced with environmental pollution, in particular air pollution. Automotive, cargo ship, rail, and industrial exhaust all reduce air quality across the Los Angeles Basin. With CO2 emissions more than double the allowable threshold and especially with the recent Covid epidemic, we wanted to design a novel facade system for the Continental Building that mitigates CO2 emissions in the city and produces oxygen. Our project proposes a facade system that is able to scrub the CO2 generated around it in downtown LA and feeds the captured CO2 to an algae farm embedded in the building's new facade, creating both clean oxygen and valuable algae-based products and materials.

The project involves fabrication of a prototype module for the facade of the Continental Building Downtown LA. The main concerns for the fabricated modules were repeatibility, 3 dimensional interconnectedness, aesthetics in terms of form and color, the color choice for the tiles to match with the algae circulation, and the surface relief on the tiles to nest the algae tubing. The fabrication process involved the utilization of 3D software for the schematic design, the preparation of the 3D printed tile molds, the use of Grasshopper components for the robotic glazing and the animation of the conceptual macro design in C4D. The fabrication process involved plaster casting, slip casting, robotic glazing and the assembly of algae tubing.


1. Three-part mold


2. Molds tied down


3. Slip Casting


4.Excess Slip Poured


5. Mold is removed


6. Module cleaned up


7. Module extracted

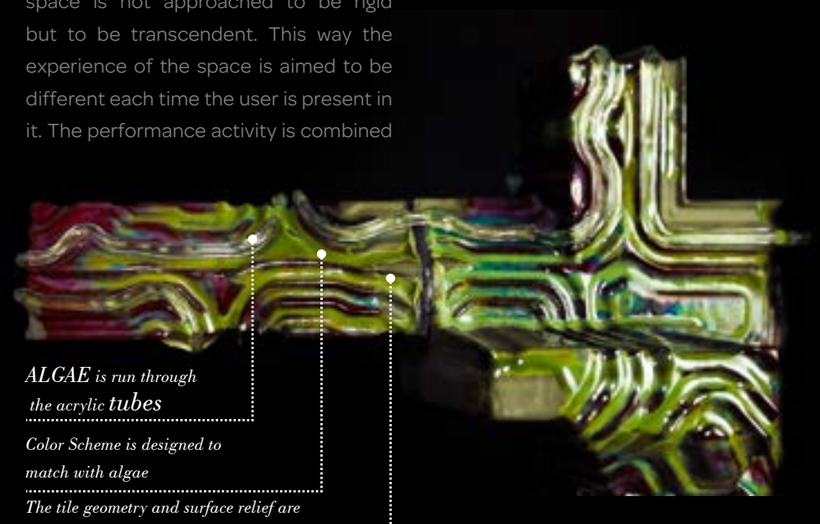

8. Robotic Glazing


9. Kiln

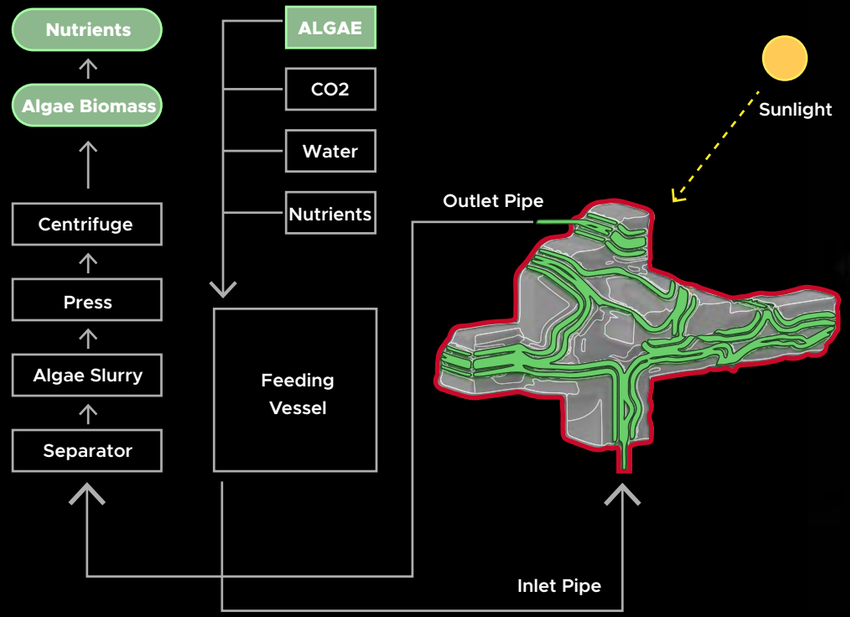

10. Final Module

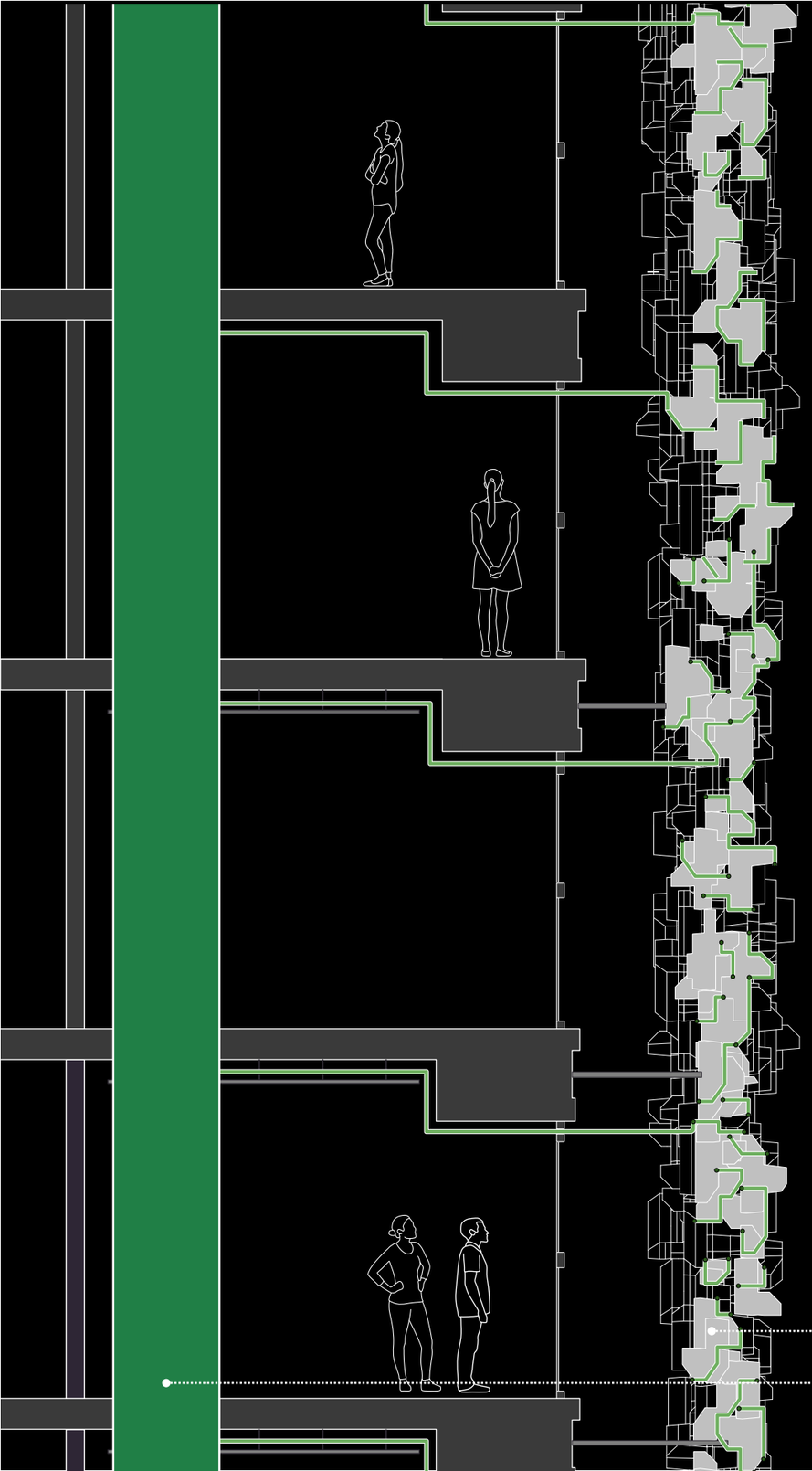
Facade Module Close Up

conditions and instances. Hence, the space is not approached to be rigid but to be transcendent. This way the experience of the space is aimed to be different each time the user is present in it. The performance activity is combined



Algae Cycle & Biomass Generation





Algae Integrated Tiles as Facade Modules

Central Chase Reservoir

Biomass Extraction

Number of tiles: 4901

Algae Biomass Concentration: 0.25 g/L

Volume of Algae per Tile: 2.34 L per tile

10 Harvests per month

Dry Biomass per month:

number of tiles x 2.34 liters x 0.25g/L x 10 harvests/ month

=4901 x 2.34 x 0.25 x 10 = 2896245 grams

= 2896 kg

Monthly Lipid Harvest

= (dry biomass /(monthly harvest x 0.3))

= 8919 L

The solar analysis of the Continental Building (rightmost image) demonstrates the annual exposure of the direct sunlight of the facade. Based on the analysis, we determined the density of the tiling on the facade both in order to provide shading for the interior spaces and to increase the direct sun exposure of the algae. The algae facade skin can be seen on the image on the right. The tubing on the algae is connected to the central chase reservoirs which are then connected to carbon scrubbers on the ground floor level. (see the section on the left). The algae produce biomass that can be used as fuel, and the the biomass can be harvested 10 times a month. (see the calculation on the left for more detailed info about Biomass)

Color Scheme is designed to match with algae

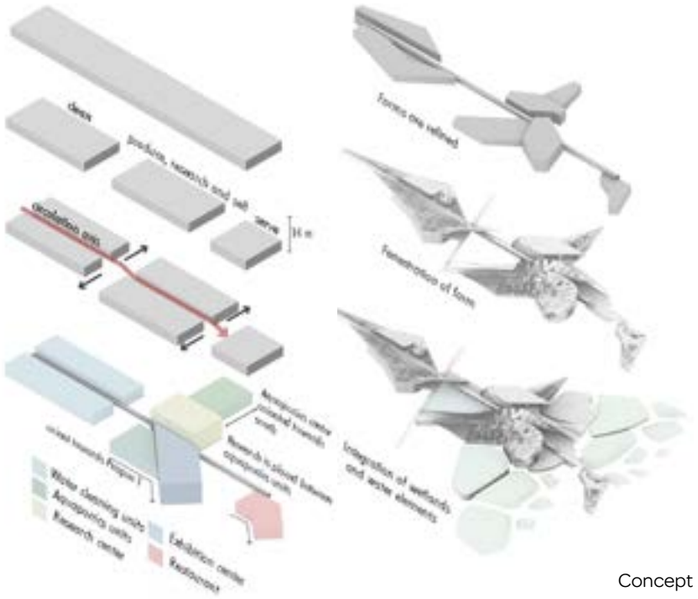
Color Scheme is designed to match with algae

COURSE: ARCH 402 DESIGN STUDIO
INSTRUCTOR: MARK PAUL FREDERICKSON
SEMESTER: SPRING 2019
LOCATION: PRAHA | CZECH REPUBLIC
SOFTWARE: RHINO, GRASSHOPPER, CINEMA 4D,
OCTANE KEYSHOT

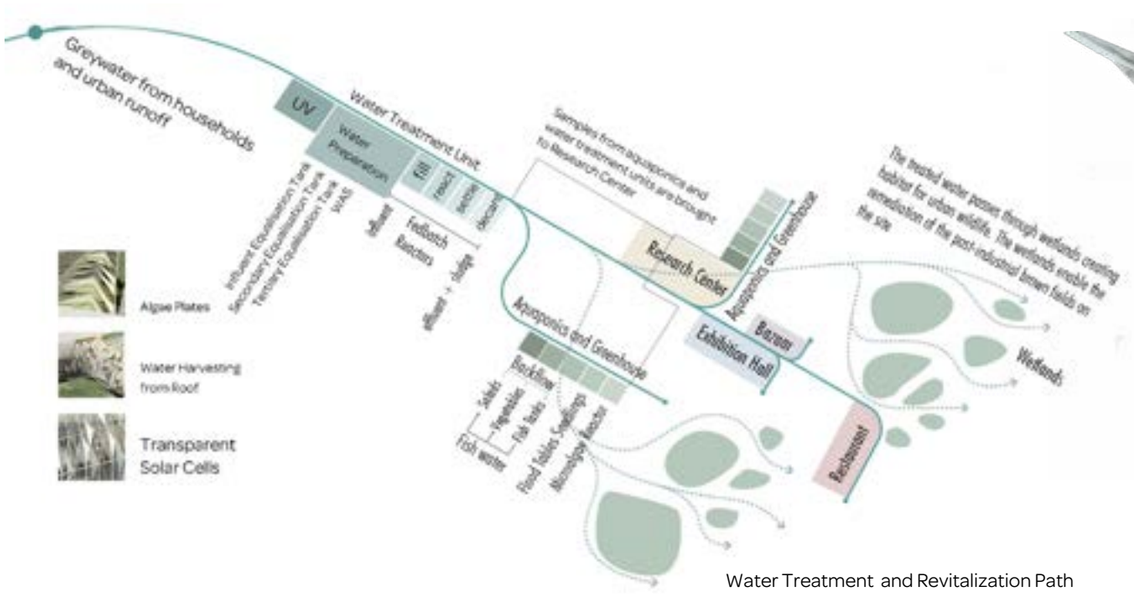
WATERLINE

Waterline is situated at Praha 7, the industrial district of Prague. The Vltava river is one of the most defining entities in Prague, passing through the heart of the city and extending to the more remote districts. Waterline aims to collect the grey water from the households, purify it and then reciprocate the water back to the river. This way, the bond between the city and one of its most defining elements - the Vltava River - is strengthened. Between the purification and the release to the river, the water is treated in several ways to enhance the dialogue between the residents of the city and the water. The program includes water treatment center, aquaponic center, research center, exhibition area, bazaar area and then the restaurant in the end.

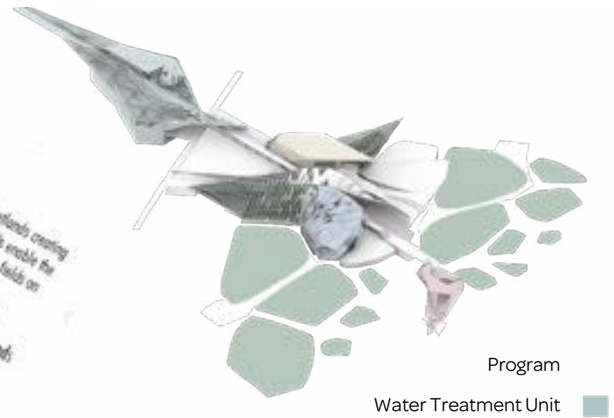
All of these programmatic elements are related to each other in a chain order. Water is first treated, then with the treated water, food is produced at the aquaponic facility. The research center supervises the operation of the aquaponic center and then the produced food is sold in the bazaar area. The exhibition area displays water-related artworks and at the restaurant, the products of the aquaponic center are served to the visitors. The entire facility makes the relationship of water to our lives visible and proposes to educate the public and create a social node. The line of the water is followed by the programmatic evolution of the facility and the experience of the visitor that moves in the water line changes at each step of the chain.

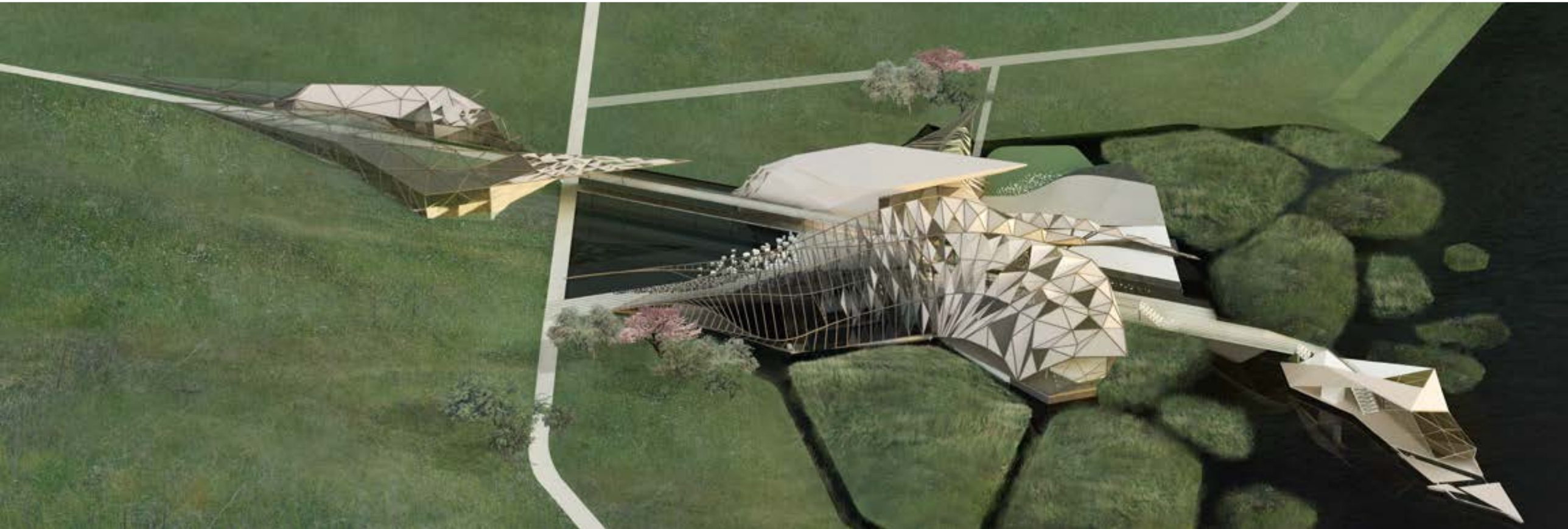


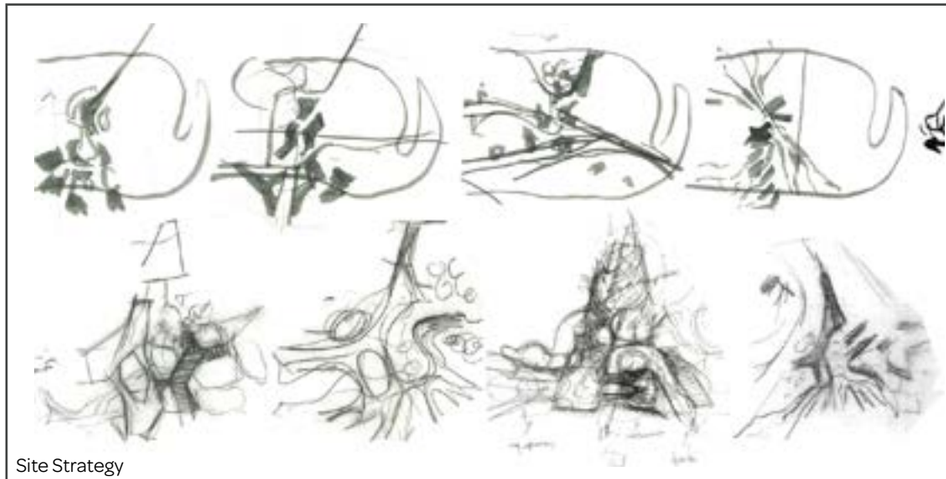
Concept



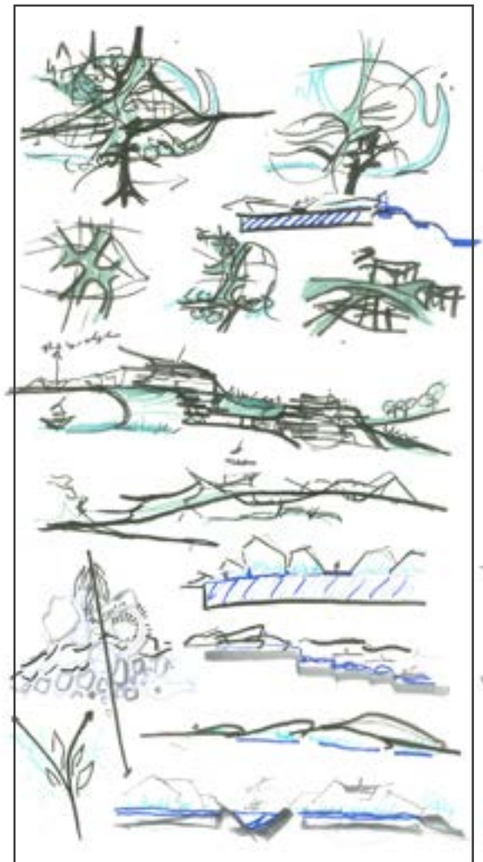
Water Treatment and Revitalization Path



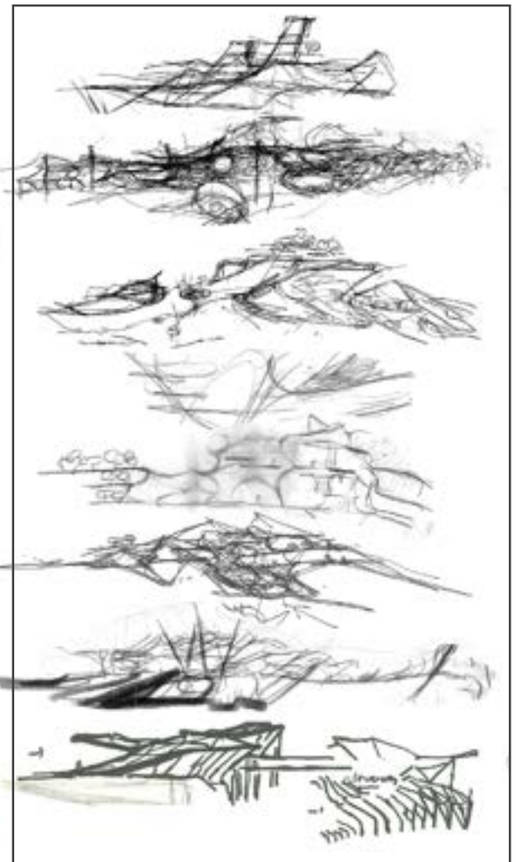




Site Strategy



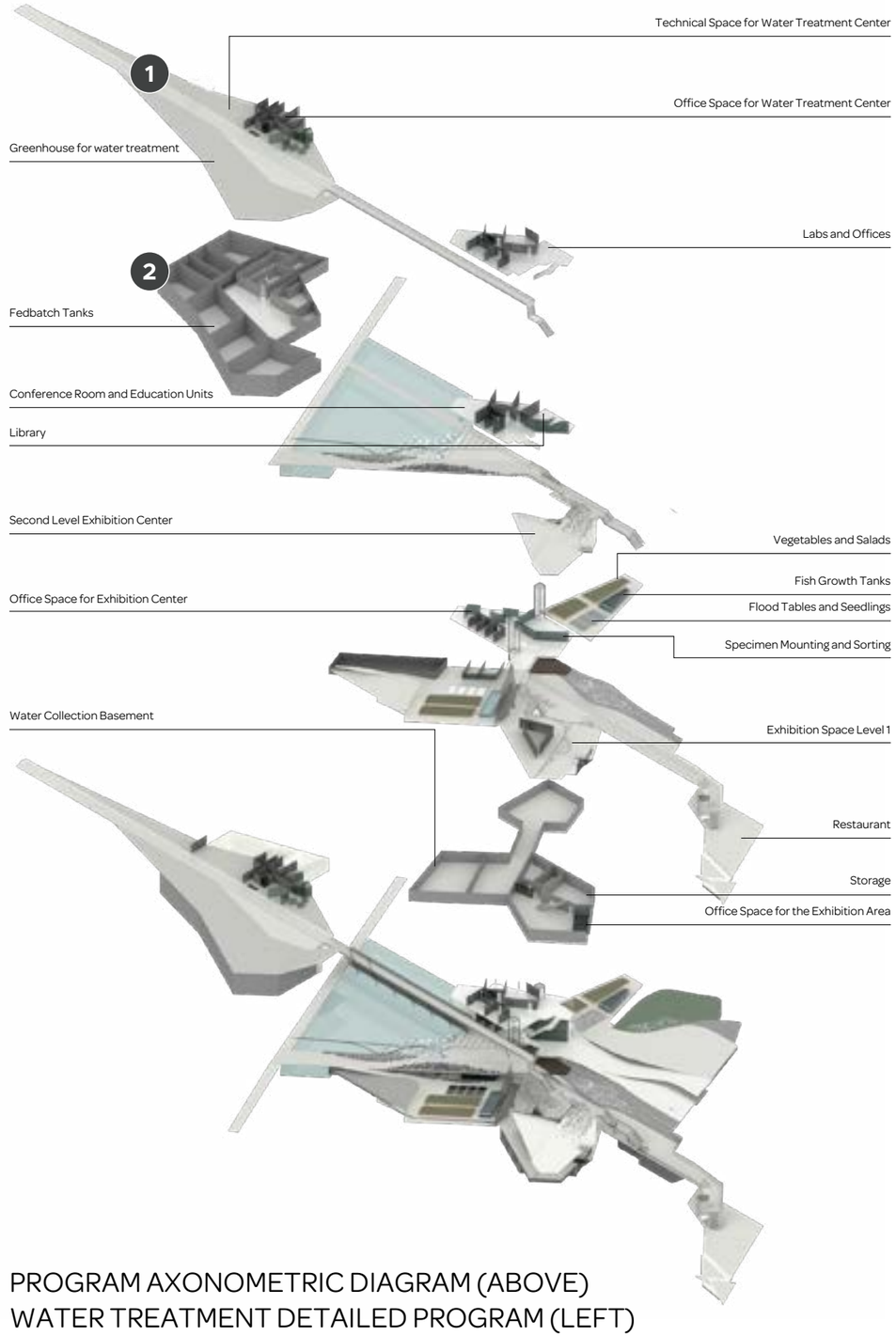
Topography Study



Section Study

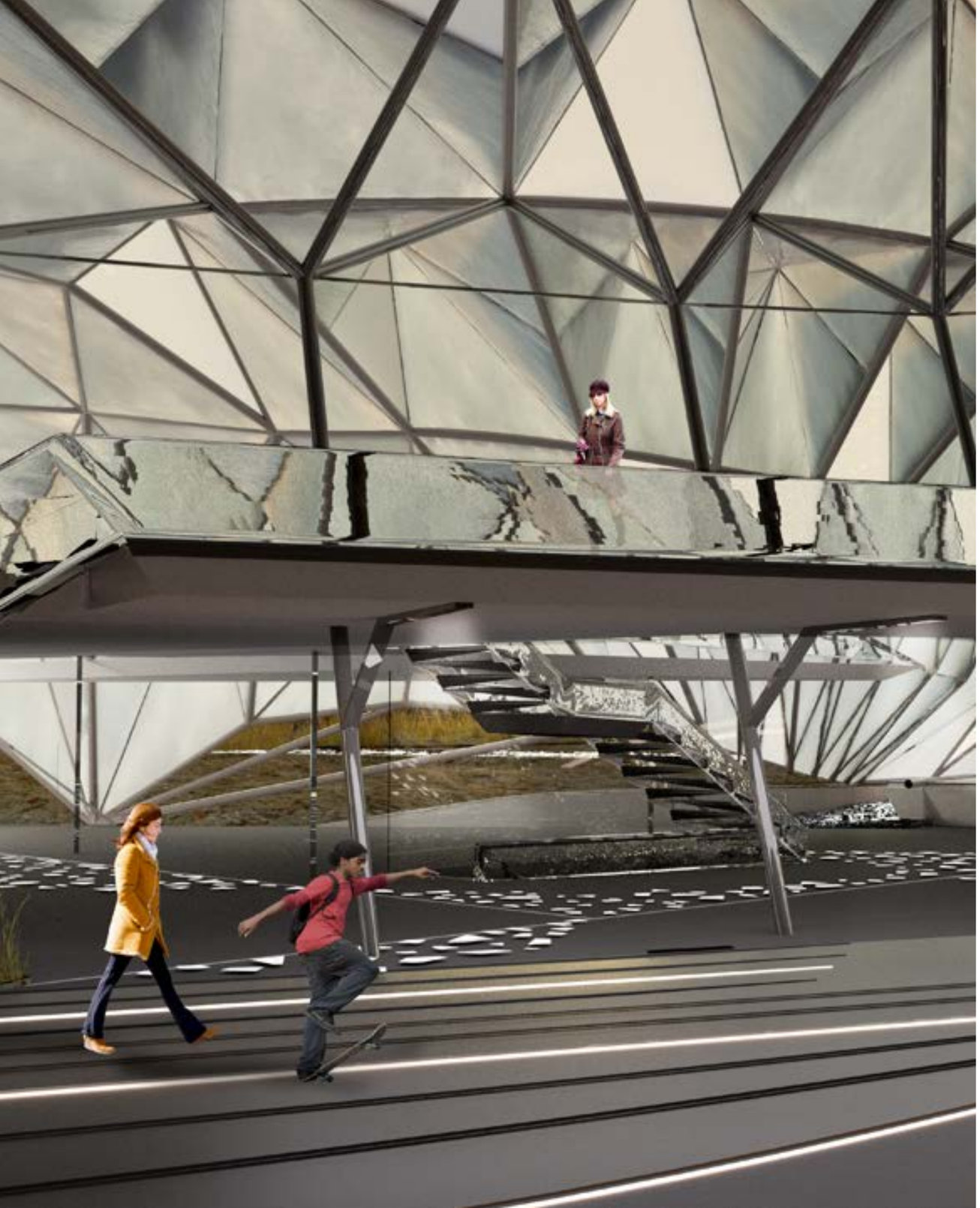
1
- Greenhouses for Water Purification
- Circulation Space
- Management Offices
- Laboratories
- Lecture Hall
- Restrooms and Changing Rooms
- Storage
- UV Purification

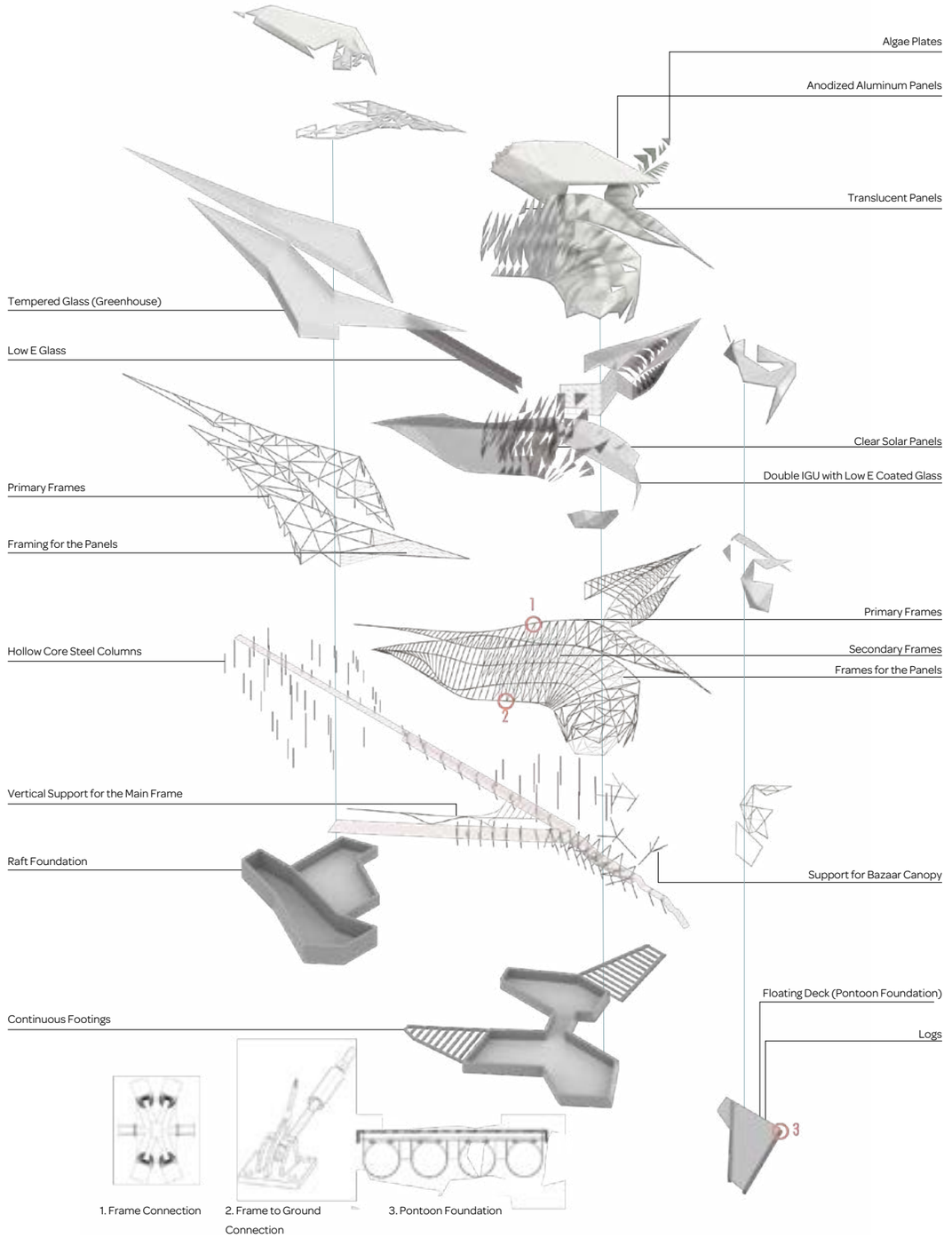
2
- Influent Equalisation Tank
- Secondary Equalisation Tank
- Tertiary Equalisation Tank
- WAS
- Fill
- React
- Settle
- Decant
- Blowers
- Odor Control Room
- Waste Containment
- Circulation Space
- Flammable Content
- Workshop
- Power Room
- Mechanical Blower Rows



PROGRAM AXONOMETRIC DIAGRAM (ABOVE)
WATER TREATMENT DETAILED PROGRAM (LEFT)

STRUCTURE





1. Frame Connection

2. Frame to Ground Connection

3. Pontoon Foundation

PROFESSIONAL WORK, ATELIER MANFERDINI, 2023
TEAM: ELENA MANFERDINI, KUMARAN PARTHIBAN, EDA TARAKCI
LOCATION: MANUFACTURED IN SHANGHAI
SOFTWARE: GRASSHOPPER, RHINO, ZBRUSH, MAYA, C4D, OCTANE

3D PRINTED SNEAKER

In 2023 Atelier Manferdini launched a ready-to-wear pair of shoes, created thanks to 3D printing and MidJourney A.I. visualizations. The project is a prototype and a statement of intent. With the advancement of additive manufacturing, it is possible to give life to organic forms in a variety of colorways. A.I. generative tools have been used to prompt the overall easthetic of the product. The project shows that prototyping technologies allow companies to produce fully 3D printed shoes that are unique, lightweight, and resistant. The shoes are factory-free and fully recyclable; they feel distinctive rather than mass produced.

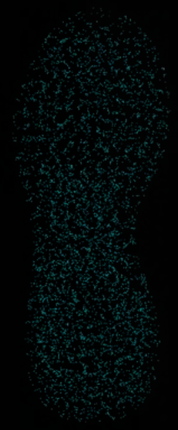
The shoe anatomy has been designed and constructed in different parts and then composited together in 3D software. This way, all the components are 3D printed as a singular shoe.

I have worked on the redesign of the shoe body, optimization of the design for 3D printing, optimization of shoe weight and calculations based on the material density, revising the shoe design according to the feedback received from the manufacturer. I have also designed the shoe structure, which is generated based on an analysis of the load distribution on the shoe sole. Grasshopper has been utilized to generate a point cloud to interpolate the structural nodes and the structure is designed to adjust in terms of softness, thickness, density and porosity for the anatomy of the feet.

Design of the Structure

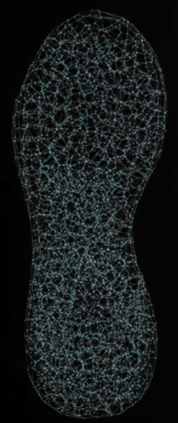
Load Analysis

High level load
Mid level load
Low level load



Point Cloud Distrubution

The point cloud density is proportional to the correspondent load

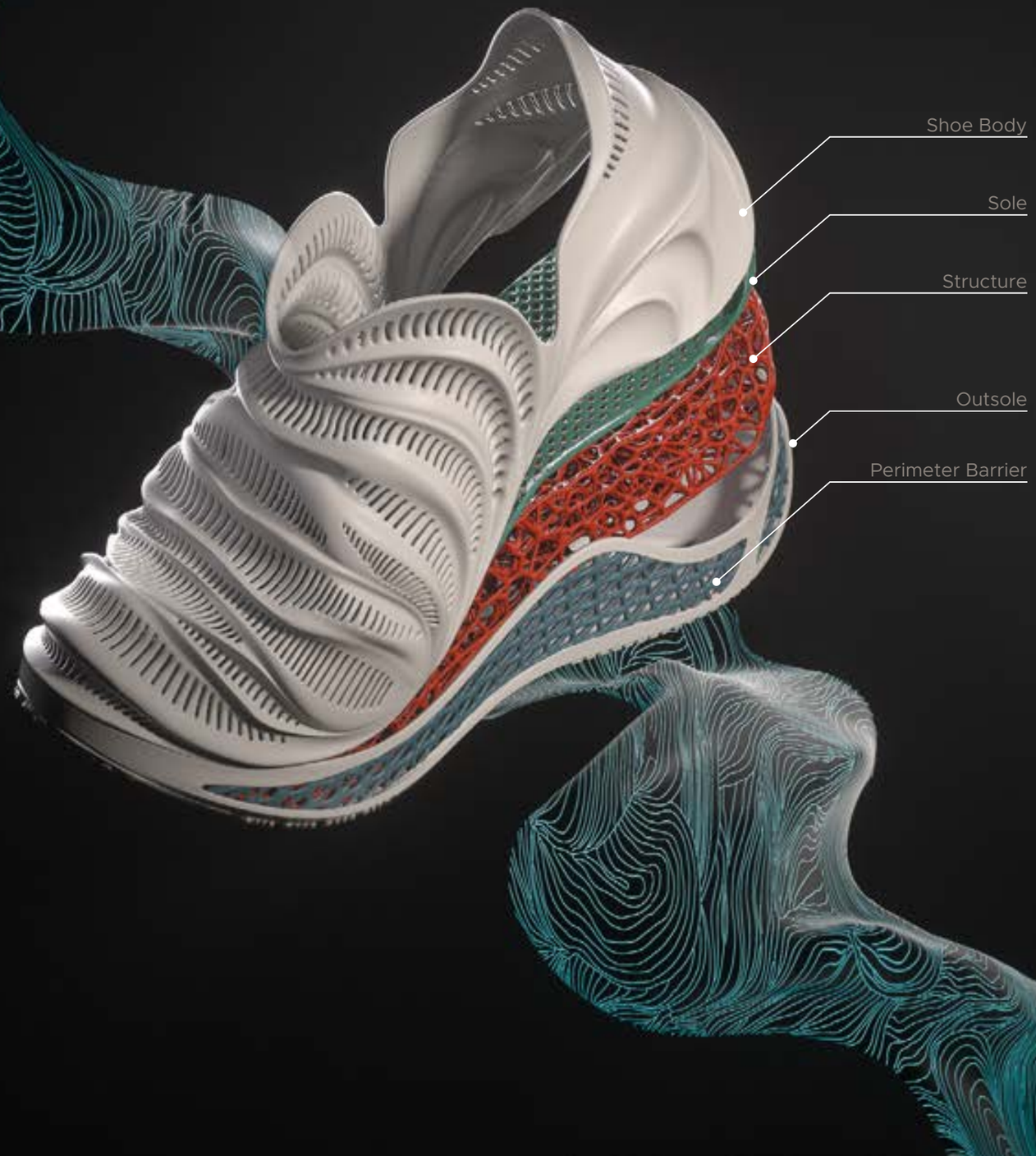


Interpolation

The points are connected by lines. Optimization scripts are used here to ensure the spacings between points are within a given interval.

Structure

Structure is articulated. Structure thickness here has been adjusted for the correspontend load.



COURSE: DS 4000 VERTICAL STUDIO
INSTRUCTOR: JOHN ENRIGHT
SEMESTER: FALL 2021 3GAX
LOCATION: LOS ANGELES, CA | USA
SOFTWARE: RHINOCEROS, C4D, OCTANE

GABION

The LA County has proposed a ten year plan to establish housing for the homeless people. The Skid Row homeless shelter competition aims to provide housing proposals to meet the needs of the homeless community in the meantime. Gabion proposes a homeless shelter facilityvv that considers three types of temporalities. The short term, the mid term and the long term. In order to make the design capable of shifting between these different types of temporalities, the density of the design is made flexible. The design consists of a 3D grid structure onto which prefabricated and modular concrete units are installed. The floor area of each prefabricated concrete unit is kept minimum- with a width of 2.5 meter and length of 5 meters. This minimum floor area can host 2 people. each of the units have sliding doors that can be opened up to one another. This way each unit can be expanded and contracted. In time as the LA County implements the homeless housing and the need for density decreases, then the residential units can be altered to contain living rooms. The homeless population in LA is very diverse and the needs of the people are quite different. There are single mothers, veterans, people with pets, queer people and people from different races. Gabion aims to provide flexoble spaces for the needs of each individual and contribute them back to society.

Buildable Area

- Mid-Long Term Residents
- Short Term Residents
- Common Areas
- Available For Public Use

0 hours — 14 hours

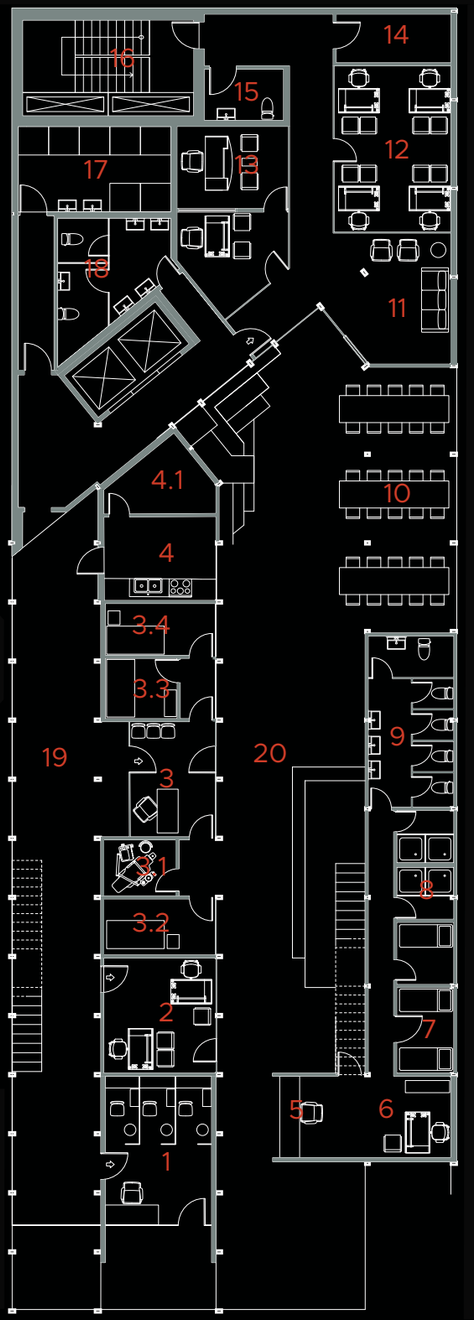
Form is optimized to enable natural light in the courtyard and the units.

The facade is oriented towards south.

Structural Grid

The pre-fab units are located on either side.

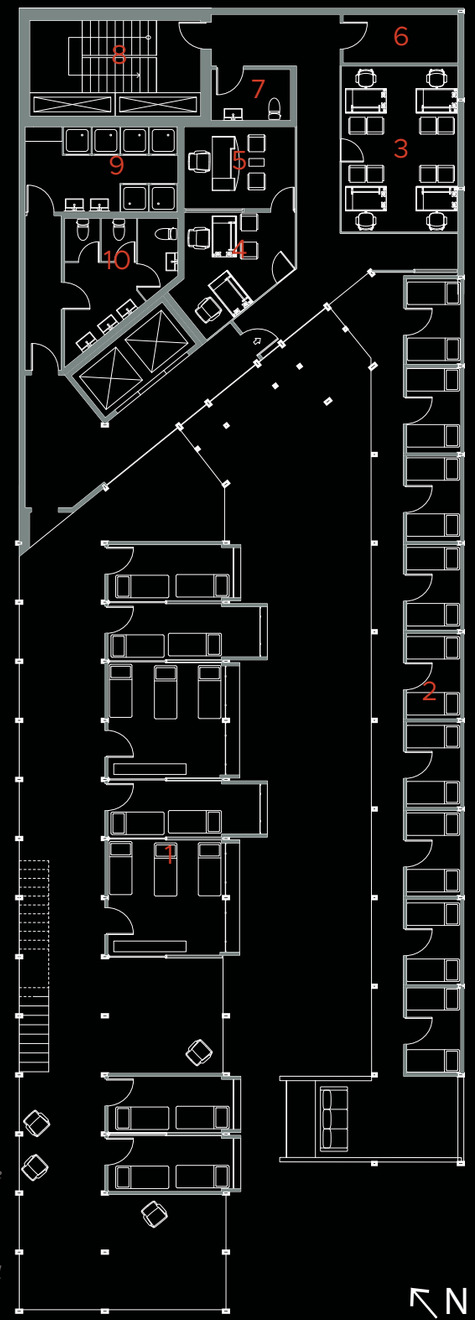
Refined Form



1. Covid Vaccination & Temperature Control
2. Security Office
3. Clinic
   3.1 Dental Clinic
   3.2, 3.3, 3.4. Examination Rooms
4. Food Distribution
   4.1. Storage for Food Distribution
5. Help Desk
6. Short Term Stay Administration
7. Rooms for People with Special Needs
8. Showers
9. Restrooms.
10. Dining Area
11. Lobby
12. Homeless Consultation
13. Formal office for Bank / Court
14. Storage
15. All gender restroom.
16. Emergency Exit.
17. Laundry
18. Staff Restroom
19. Circulation for Long Term residents and Staff.

Ground Level

The programmatic research prioritized meeting the healthcare nutrition and legal needs of the homeless people as well as accommodation. Hence the ground level focuses primarily on the public functions.



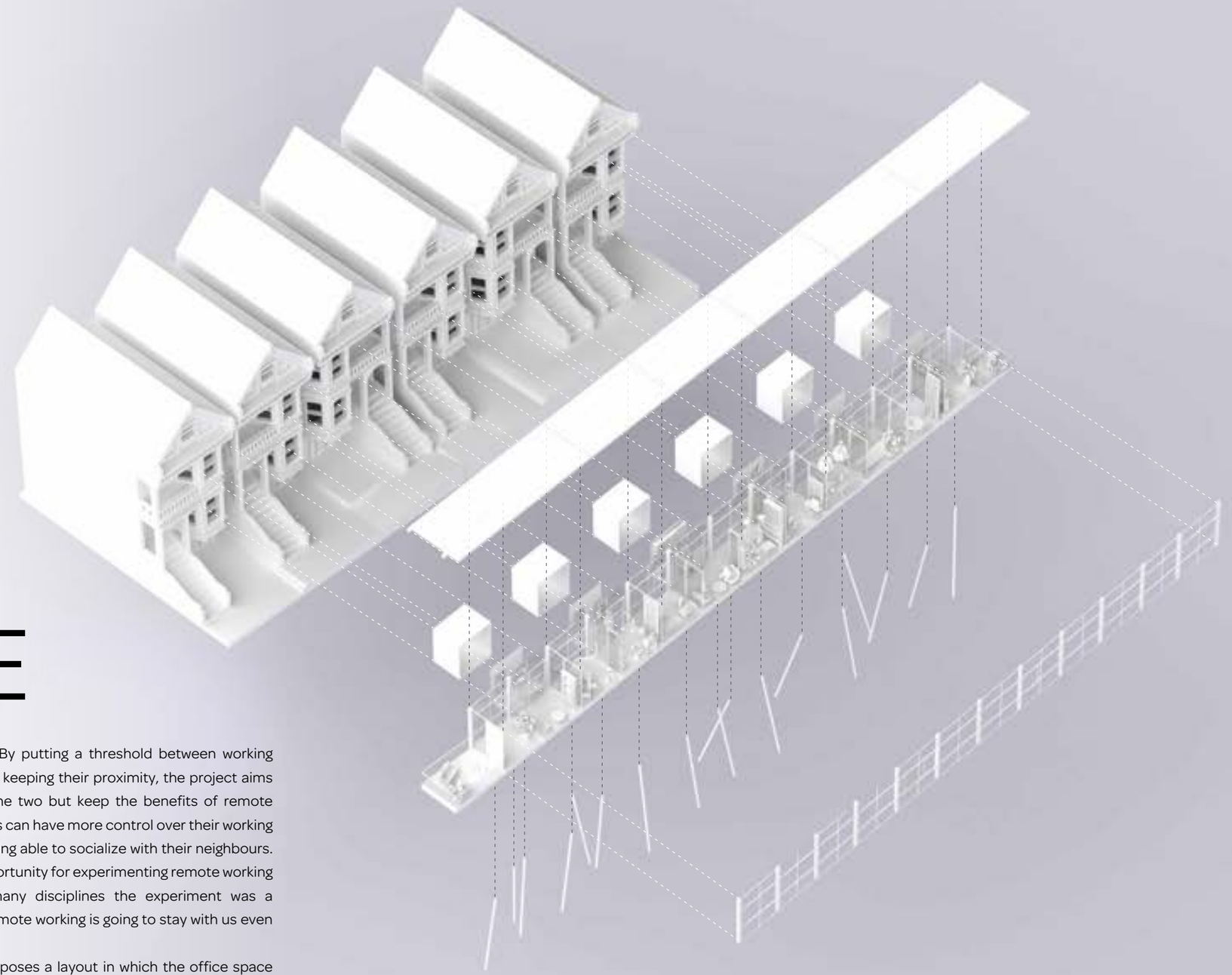
1. Mens Dormitory.
2. Short Term Rooms.
3. Administration
4. Secretary
5. Manager
6. Storage
7. All Gender Restroom
8. Emergency Exit
9. Men"s Shower Room
10. Men"s Restroom

First Floor

The program considers the short term, mid-term and long term stay for the homeless. Eg. #1 mens dormitory - mid term use, access to facilities. #2 Short Term Rooms - small bedrooms for emergency overnight stays.

N

COURSE: DS 4000 VERTICAL STUDIO
INSTRUCTOR: JOHN ENRIGHT
SEMESTER: FALL 2021 3GAX
LOCATION: SAN FRANCISCO, CA | USA
SOFTWARE: RHINOCEROS, C4D, OCTANE
OFFICE 2021 DESIGN CHALLENGE
BEE BREEDERS STUDENT AWARD



HOME-OFFICE

Covid has displaced the proximity of office and space and proved possible more flexible modes of working. The offices have been made unavailable to many, and in a lot of the cases our homes became our offices. While this infiltration of the working environment into the living environment can be associated with increased levels of comfort, there is also a transgression of the professional life into the personal life. For many, a house do not stand for places of privacy anymore but a place of continuous inhabitation where the cycles of work and leisure follow each other. This project takes the study room of a house and situates the study room outside where multiple study rooms from different households can combine to create a collective working environment. By putting a threshold between working and living spaces while keeping their proximity, the project aims to virtually separate the two but keep the benefits of remote working. The individuals can have more control over their working environments while being able to socialize with their neighbours. Covid provided an opportunity for experimenting remote working worldwide, and for many disciplines the experiment was a success. This is why remote working is going to stay with us even during Post-Covid era.

Hence this project proposes a layout in which the office space can be integrated to remote working without interrupting our private lives.

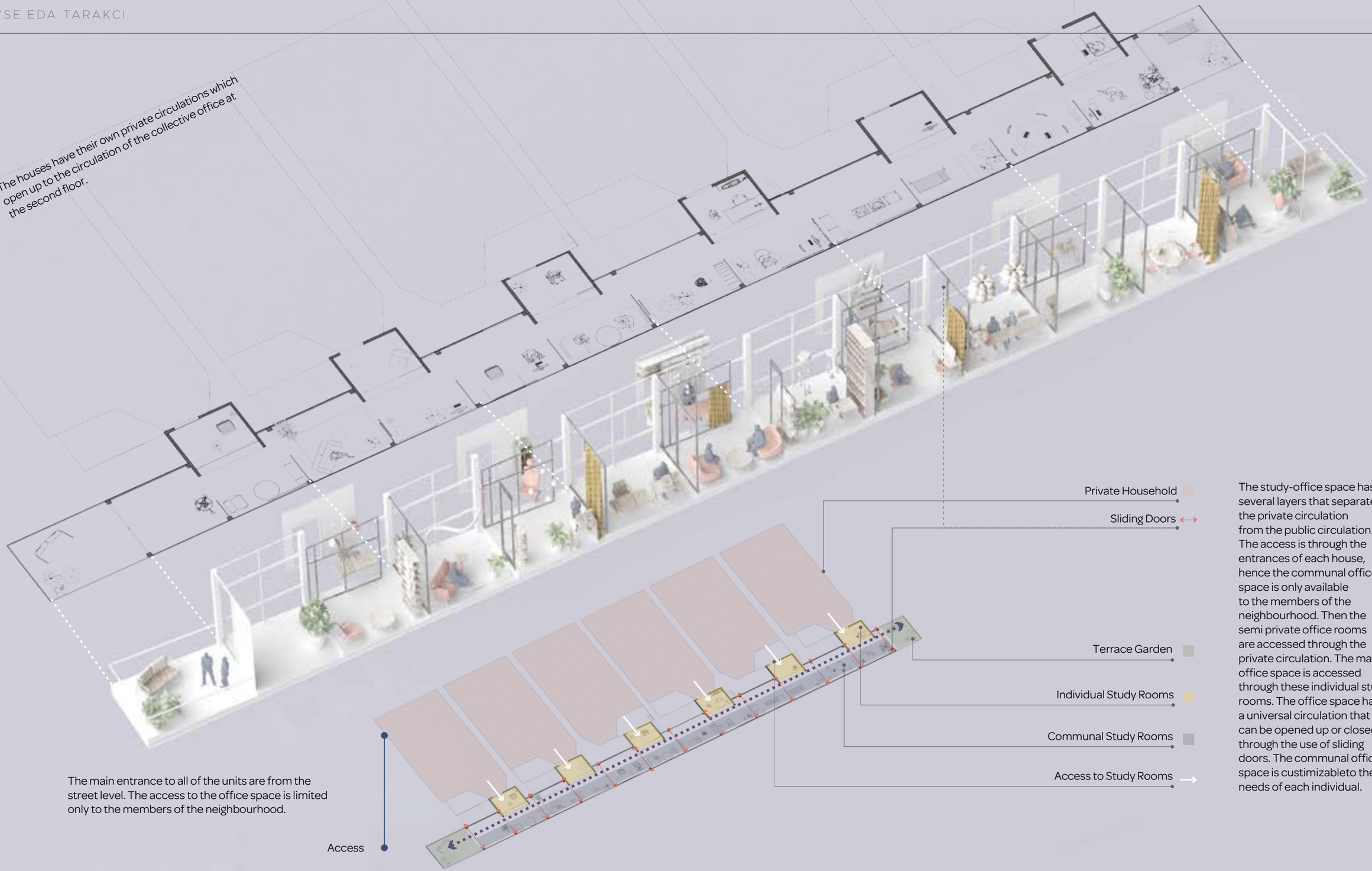
The Home Office Project is developed on the site of the Painted Ladies, San Francisco. Taking a well known landmark, the adaptability of the office environment as an external attachment is explored. Work is no longer outside of our living space, we live, move and evolve around our works. While we are adapting to our working conditions, the opposite condition of the adaptability of the work to our living environment is a question to be answered. The synthetic attachments of the office environments to the houses can be explored within the building, neighbourhood and cityyscape scopes respectively.

Multi-Residential Office

Neighbourhood Scale

Urban Scale

The houses have their own private circulations which open up to the circulation of the collective office at the second floor.



Private Household

Sliding Doors

Terrace Garden

Individual Study Rooms

Communal Study Rooms

Access to Study Rooms

The study-office space has several layers that separate the private circulation from the public circulation. The access is through the entrances of each house, hence the communal office space is only available to the members of the neighbourhood. Then the semi private office rooms are accessed through the private circulation. The main office space is accessed through these individual study rooms. The office space has a universal circulation that can be opened up or closed through the use of sliding doors. The communal office space is custimizableto the needs of each individual.

The main entrance to all of the units are from the street level. The access to the office space is limited only to the members of the neighbourhood.

Access

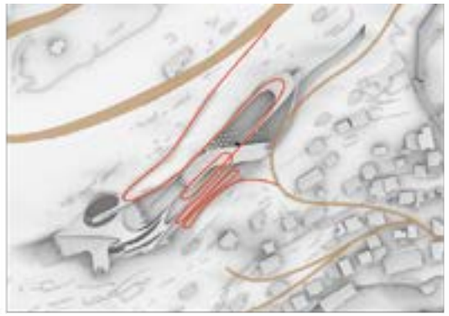
COURSE: ARCH 401 DESIGN STUDIO
INSTRUCTOR: JESUS ESPINOZA ALVAREZ
SEMESTER: FALL 2018
LOCATION: ALANYA | TURKEY
SOFTWARE: RHINO, GRASSHOPPER, KEYSHOT

THE WAVE

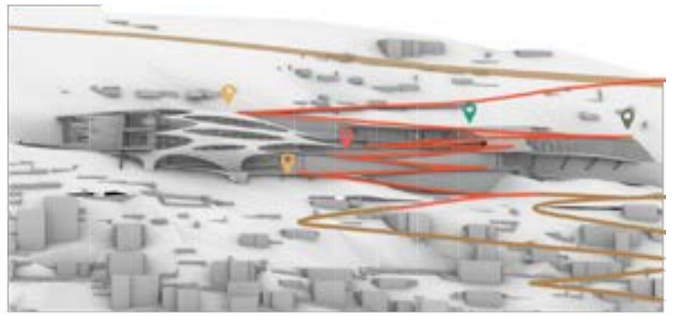
Situated in the historical district of Alanya, this design aims to provide accessibility among the urban areas of different levels. Due to the steep topograpghy, the existing urban texture in the region is rather detached, and the design of the museum aims to organically incorporate this underused zone through the generation of an alternative route for pedestrians and cyclists. The design proposes to generate a narrative within the circulatory spaces and evolve the experience of the visitors as they move along the proposed circulatory axis. The path is surrounded by the Mediterranean flora, which then translates to the greenhouses of the eastern wing of the building, and then evolves into the museum at the west end. Hence, a value based approach is adopted to revive the connection of the locals and the visitors to the environmental, historical and cultural aspects of the site. The formal strategy is generated from the nested circulation paths. When the museum is enclosed, the circulation axes are projected outwards to generate the facade articulation. The weaving patterns of the circulation and the facade create a playful open space on the inside.
The museum narrative is also designed to evolve with the circulation route. The site has a great archaeological importance and contains artifacts from different superposed historical eras. As the visitor moves along the circulation, so does the historical layer and the design narrative becomes dynamic.

Topography curves and existing roads

Proposed pedestrian path to improve accessibility



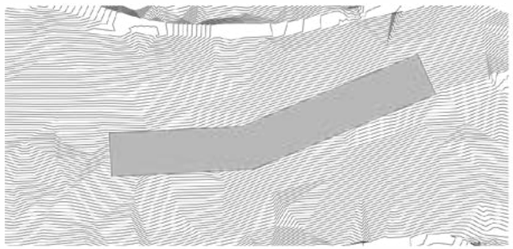
Functions are added



Final Design in elevation

Experiencing the site through the introduction of a new circulatory path:

- Archaeology Museum
- Greenhouses
- Restaurant
- Bio-Market



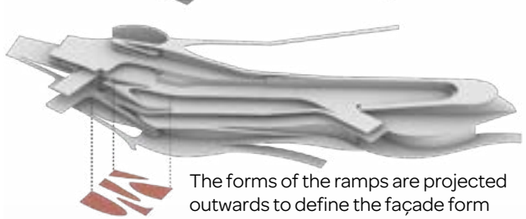
The mass is placed to follow the topography lines. Hence the mass is north-south oriented

S ⟷ N

Primary Mass

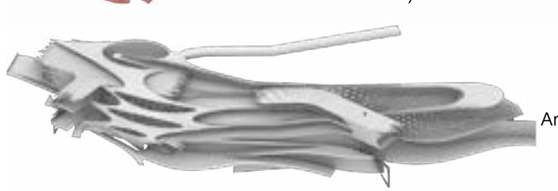
The mass is divided by functions: Archaeology Museum and Greenhouses. The orientations of the views to be framed are determined.

Slabs are defined



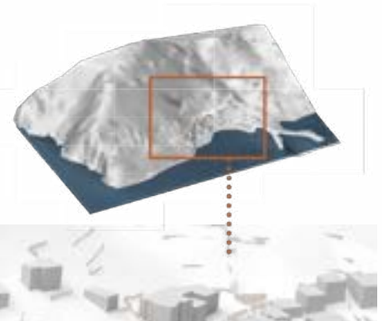
Ramps and Circulatory connections are defined

The forms of the ramps are projected outwards to define the façade form



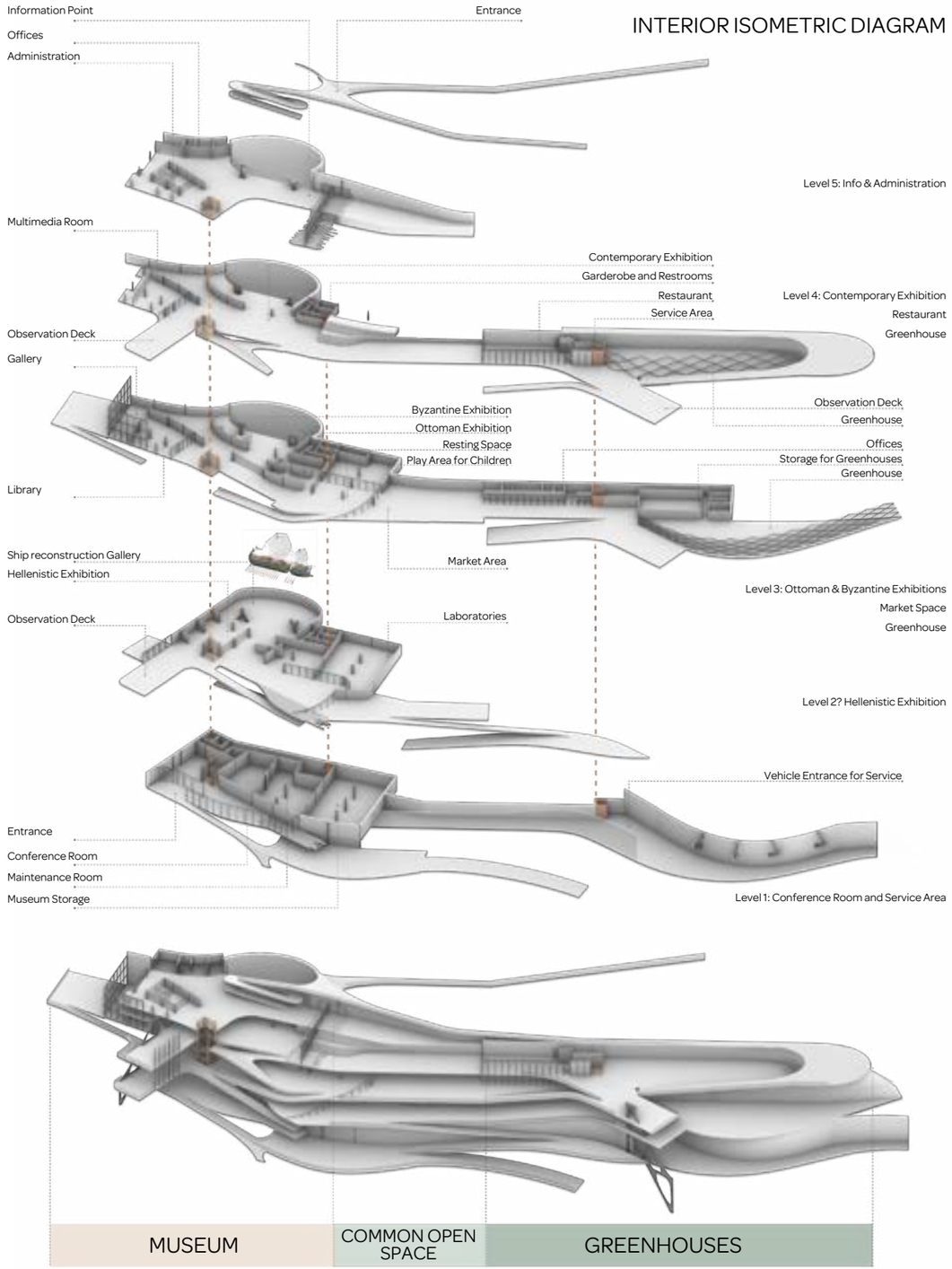
Articulation of Forms

AESTHETICAL ECONOMICAL ENVIRONMENTAL SOCIO-CULTURAL FUNCTIONAL

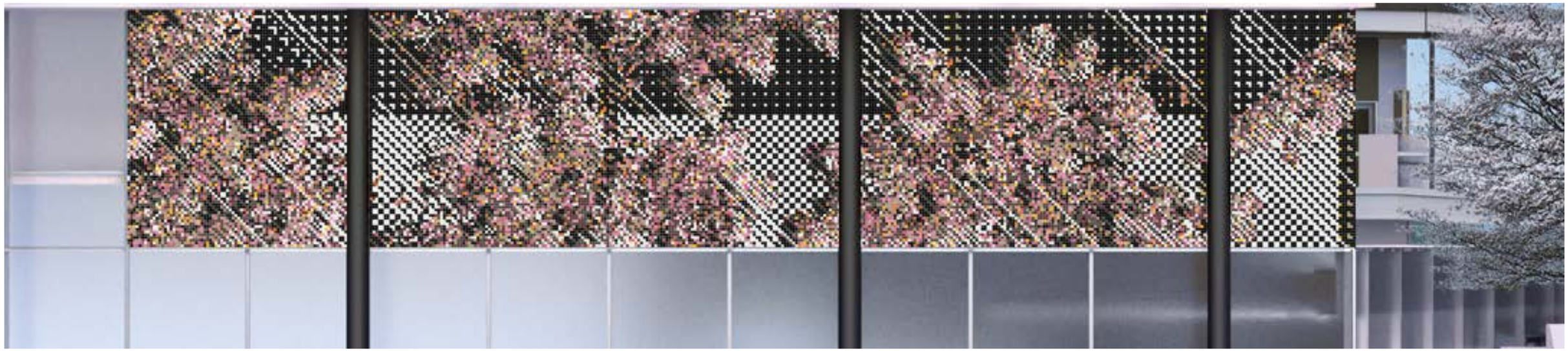


Zoning of the Site According to the Ordering Systems

INTERIOR ISOMETRIC DIAGRAM



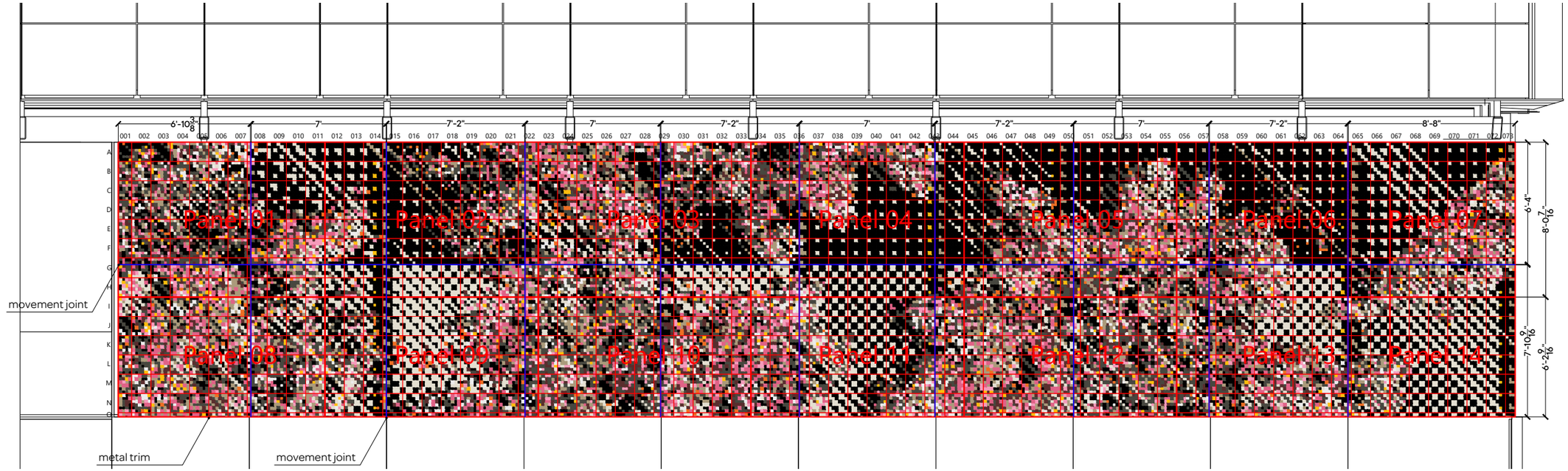
PROFESSIONAL WORK, ATELIER MANFERDINI, 2023
TEAM: ELENA MANFERDINI, EDA TARAKCI, KUMARAN PARTHIBAN
LOCATION: DUARTE, CALIFORNIA
SOFTWARE: RHINO, ILLUSTRATOR, C4D, OCTANE, AUTOCAD



NURTURE

The installation is a mosaic scheme that is designed for the entry facade of City of Hope, cancer treatment research center. The tiles find their colors and arrangements from the Silk Floss trees and Easter Redbud trees planted in the hospital gardens. The composition aims to create a view of natural beauty able to enhance patient mindset and recovery. The expansive scale of the tree embraces the audience in an immersive and introspective view. The artwork with its colors support a sense of optimism, vitality, energy and hope.
The tile pattern interacts with the architecture of the building by following the mullion lines and facade panels in the arrangement of the black tiles.

The design uses the playful interaction of the black and white tiles of the background with the tree patterns in the foreground enabling the exterior garden to transition into the architectural space.
My role in the project included the design of the pattern, optimization of the pattern for a limited 10-color scheme of the tiles, preparation of the documentation, and overseeing the manufacturing of the custom colored tiles.
Pixel sorting workflow is used in Grasshopper in order to prepare the documentation. The color coded letters are matched to the tiles and the tiles are grouped in 1'x1' front mounted tile meshes.



3/16" = 1'0"

0 1 2 3 4 5 ft

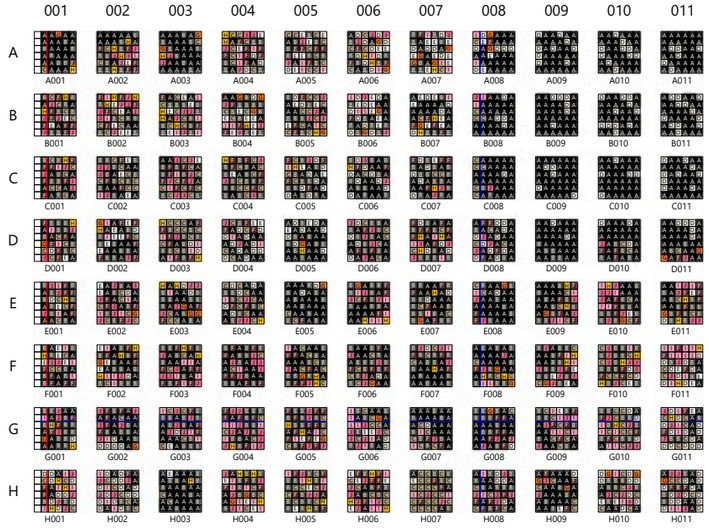
FACADE 01
PANEL 01

	001	002	003	004	005	006	007	008	009	010	011
A	A001	A002	A003	A004	A005	A006	A007	A008	A009	A010	A011
B	B001	B002	B003	B004	B005	B006	B007	B008	B009	B010	B011
C	C001	C002	C003	C004	C005	C006	C007	C008	C009	C010	C011
D	D001	D002	D003	D004	D005	D006	D007	D008	D009	D010	D011
E	E001	E002	E003	E004	E005	E006	E007	E008	E009	E010	E011
F	F001	F002	F003	F004	F005	F006	F007	F008	F009	F010	F011
G	G001	G002	G003	G004	G005	G006	G007	G008	G009	G010	G011
H	H001	H002	H003	H004	H005	H006	H007	H008	H009	H010	H011

8'

10'-8 3/8"

NATURAL HUES by Daltile
Custom Arranged on 1'x1' net with 1/8" grout
2"x2" Tiles

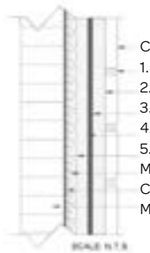


NORTH ELEVATION - MOSAIC TILES

	COLOR	CODE	No of 2" Tiles
A	Black	QH45	13386
B	Pepper	QH35	5841
C	Mushroom	QH16	3510
D	Carrara	QH33	5175
E	Pearl White	QH63	1405
F	Burgundy	QH47	2897
G	Saffron	QH09	570
H	Daisy	QH97	619
I	Custom Pink 1	Custom Color (Pantone 1905C)	1374
J	Custom Pink 2	Custom Color (Pantone 7423C)	2547

KEY - PANELS

01	02	03	04	05	06	07
08	09	10	11	12	13	14



Ceramic Tile
1. Grout
2. Cementitious Bond Coat
3. Waterproof Membrane
4. Mortar Bed
5. Scratch Coat
Metal Lath
Cleavage Membrane
Masonry or Concrete

DUARTE OUTPATIENT CLINIC
Owner

CITY OF HOPE
Project

DUARTE, CALIFORNIA
Location

07 21 2023 Mosaic Tile Drawing
Date (m/d/y): Submittal

3/16" = 1'0"
Scale

Facade 01 Panel 01- Mosaic Tiles
Content

ART 03
Sheet

ADDITIONAL WORK

2GAX Design Studio, School Design: Rethinking Play - Instructor: Florencia Pita

2GAX Design Studio, School Design: Rethinking Play - Instructor: Florencia Pita

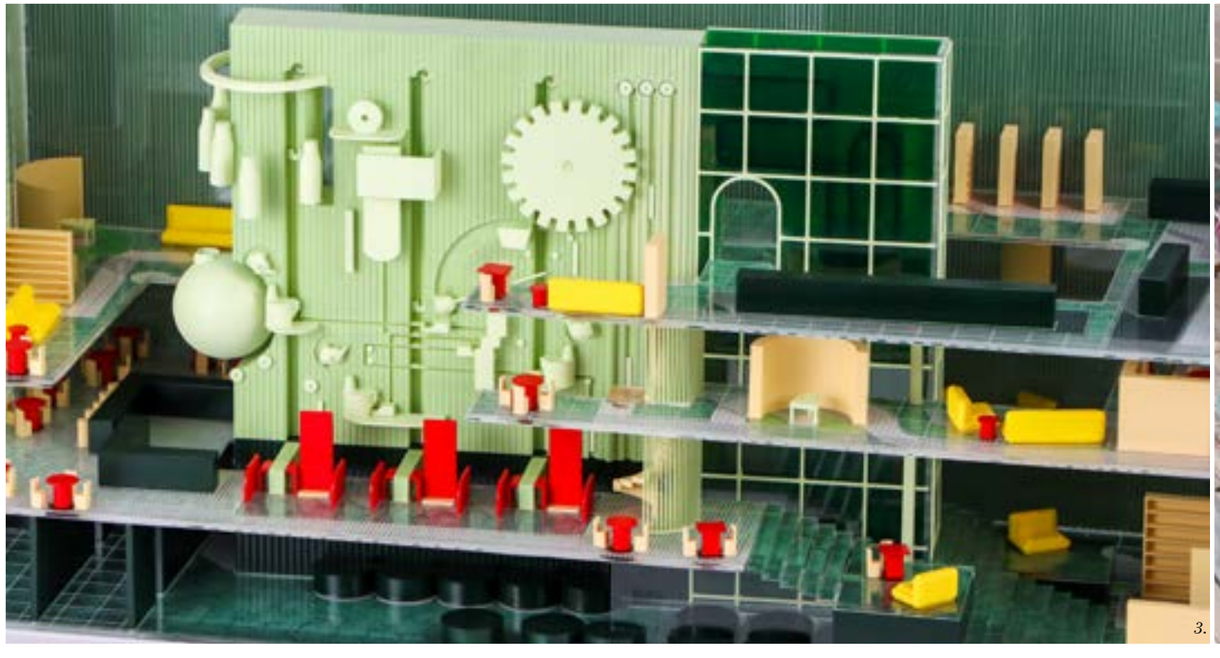
Unreal Engine: Artificial Landscape Arrangement, environment design,
Instructor: Andrea Cadioli | Composition Reference: Roman Bratschi

TEACHING EXPERIENCE

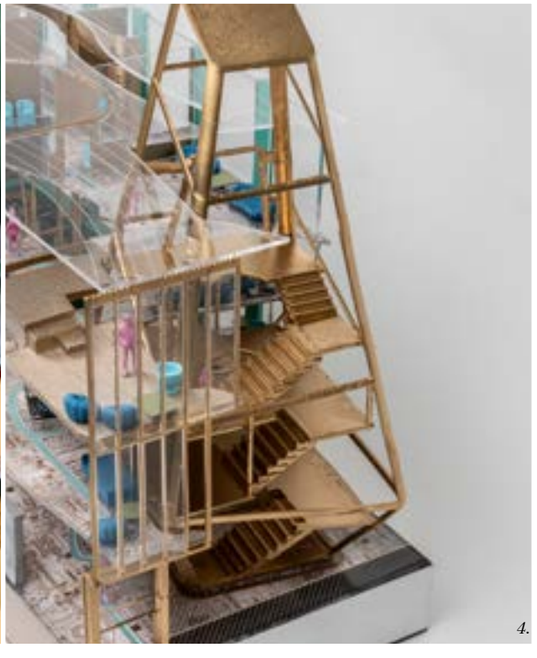
(All of the work below is designed and produced by students) Position: Assistant Teacher w Elena Manferdini
Role: Teaching design, workflows, model building, photoshoots and softwares: Unreal Engine. C4D, Octane, ZBrush, Adobe Suite

1.

2.



3.



4.

3GAX Vertical Studio 2023 Fall

As shopping shifted online and the pandemic transformed our perception of social contact, stores faced their own extinction. Today, the commercial techniques of the past can no longer function as usual. Retail's rules of attraction and distraction have become newly visible.
The class asks students to rethink the how we give meaning to community, equity, and sustainability in a consumerist society. By reimagining retail spaces as arenas for exploring and addressing capitalist dynamics, labor relations, gender expectations, architects could provoke thought, spark conversations, and potentially contribute to a more equitable and conscious consumer culture.

Axonometric View (Above)

1. Student work by Chengxin Cui
2. Student work by Hanyang Yan and Gao Sun

Physical Model Close Ups (Left)

3. Student work by Austin Neumann
4. Student work by Tristan Eduardo de Anda

1.1

1.2

2.1

2.2

3.1

3.2

Studio Publication

4.1

4.2

4.3

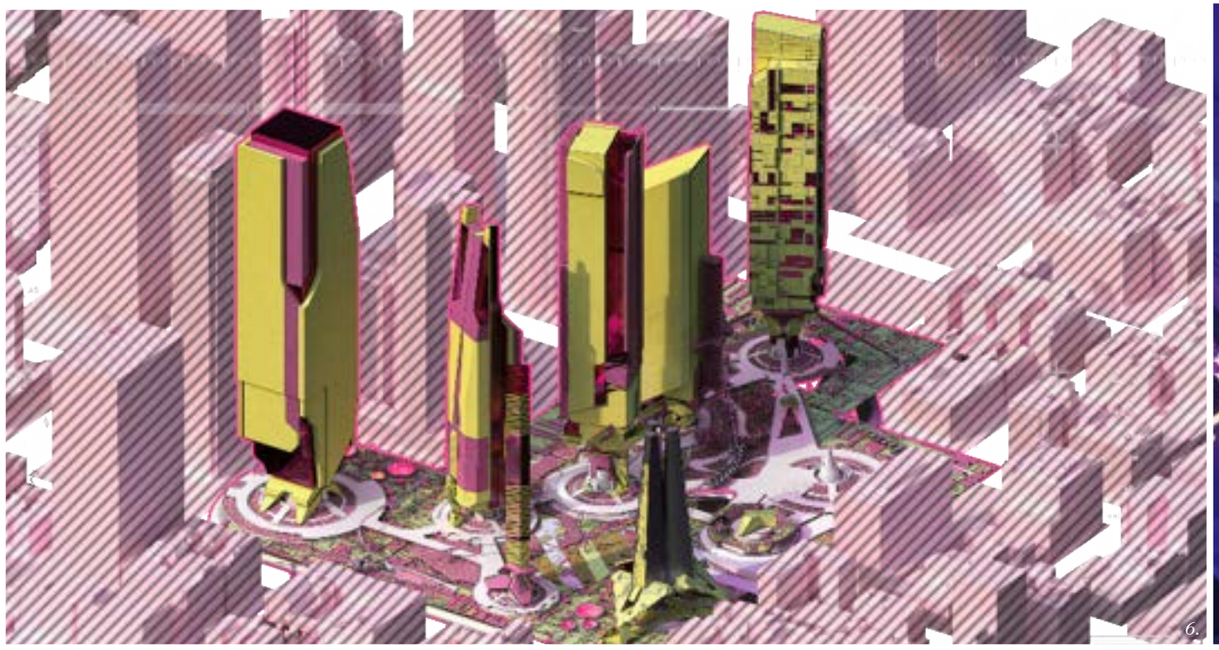
4.4

5.1

5.2

Physical Models

1.1 & 1.2 - Work by Morgan Knowles Sobotka
2.1 & 2.2 - Work by Jingbo Huan
3.1 & 3.2 - Work by Diba Ghazia
4.1, 4.2, 4.3, 4.4 - Work by Tiffany Yu
5.1 & 5.2 - Work by Anna Chakhal Salakhova



6.

7.

3GAX Vertical Studio 2022 Fall (Above)

Role Play, a vertical design studio developed during the Fall 2022, looked at how digital technologies and global capital have altered notions of labor, comfort, and personal property today. The studio's prompt asked for a reconsideration of "the interior" and its design as a determining factor in the formation of collective identities, with the ambition to design urban interiors able to combine the material with the immaterial of our contemporary working habits.

2GBX Vertical Studio 2023 Spring (Left)

The studio rethinks the typology of the office tower and explore alternative ways to address the need for high-density housing in Los Angeles.
Rather than participating in the global race to build the tallest skyscraper, the studio argues that the high-rise typology needs to be reevaluated and topped out.

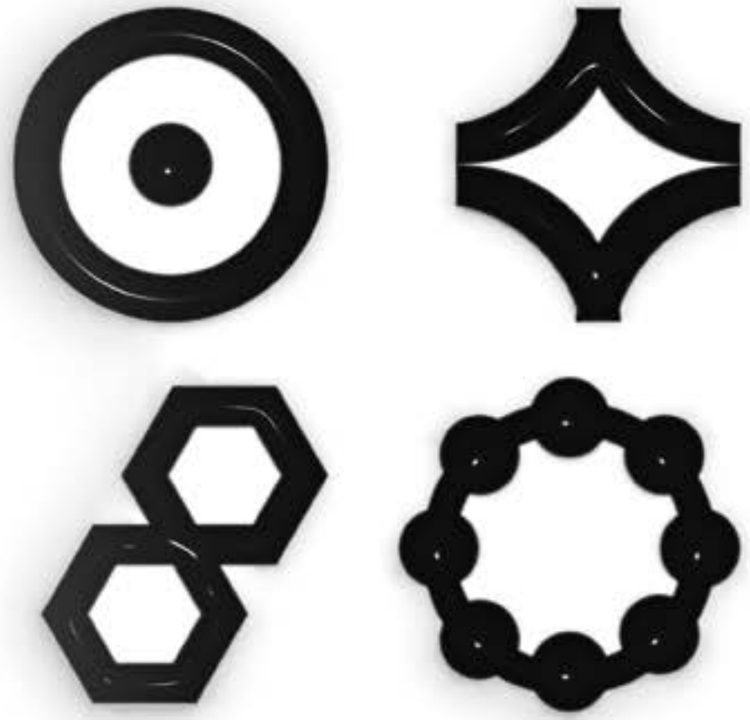
Unreal Engine Animation Stills (Left)

6. Work by Ian Fennimore and Arnar Skarphedinsson
7. Work by Mohamad AlSharif and Taher Abbas

PROFESSIONAL WORK: OFFICE UNTITLED, 2024
TEAM: DAVE BANTZ, MIRKO WANDERS, EDA TARAKCI
CLIENT: CONFIDENTIAL
LOCATION: LOS ANGELES, US
SOFTWARE: SKETCHUP, AUTOCAD, INDESIGN, ILLUSTRATOR

DESIGN STRATEGY

The design strategy is crafted to create a space that aligns with the client's requirements for cutting-edge pedagogy and innovative curriculum development. The educational department aspires to evolve into a central hub for lifelong learning, benefiting both the university and the broader surrounding community. To offer targeted and specialized education, the institution aims to forge partnerships with business leaders, equipping students with skills tailored to industry needs and fostering valuable professional connections. The space itself plays a crucial role in enabling meaningful interactions and idea exchanges between business partners and staff. Thus, it is vital that the space authentically represents the program's brand identity and mission. The spatial arrangement was meticulously planned, considering the diverse needs of the staff and workspace. A comprehensive analysis of the outdated cubicle office system was conducted through multiple workshops with the staff, which revealed the specific requirements for individual and team work, collaborative activities, audiovisual resources, media accessibility, spatial adjacency, equipment, and storage solutions. The new office design is conceived to be highly adaptable, incorporating flexible hybrid work modes, hoteling desks, and online booking systems. This approach is intended to accommodate modern working practices, enhance overall functionality, and ensure that the workspace supports both current and future needs effectively.



REDESIGN OF COLLEGE SPACE MODEL TO SUPPORT HYBRID WORK MODES AND COLLABORATION NETWORKS.

EXISTING SPACE USE ANALYSIS (RIGHT)

SEATING NEEDS ANALYSIS (BELOW)

FINANCE	○ ○ ○ ○	2 - WORKPOINT / FLEX
IT	◐ ◐	1 - PO (ASSIGNED)
SCHEDULING	○	1 - WORKPOINT / FLEX
FACILITIES	◔ ◔ ◔ ◔	1 - WORKPOINT / FLEX
HR	◐	1 - PO (SHARED)
STUDENT SERVICES	◐ ◐ ◐ ◐ ◔ ◔ ◔	4 - WS SHARED 2 - WORKPOINT / FLEX
MARKETING	○ ○ ○ ○	2 - WS SHARED
AMERICAN LANGUAGE INSTITUTE	◔ ◐ ◐ ◔ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○	2 - WS SHARED 6 - WORKPOINT / FLEX
STUDY ABROAD	◑ ◐ ◐ ◔ ◔ ◔	2 - WS SHARED 2 - WORKPOINT / FLEX
INTERNATIONAL PROGRAMS	◔ ◔ ◔	2- WS SHARED
ACADEMIC PROGRAMS	◐ ◐ ◐ ◐ ◐ ◔ ◔ ◐ ◐ ◐ ◐ ◐ ◔	10 - WS SHARED 2 - WORKPOINT / FLEX
PROFESSIONAL PROGRAMS	◔ ◐ ◐ ◐ ◐ ◐	6 - WS SHARED
LEADERSHIP TEAM	◔ ◔ ◔ ◔	4 - PO (SHARED)

- Primarily Work From Home ○
- Roughly 50% In Office ◐
- Roughly 80% In Office ◔
- Student Assistant On Site ◔
- Staff Off Site ●
- Student Assistant Off Site ◔
- Department Director ○

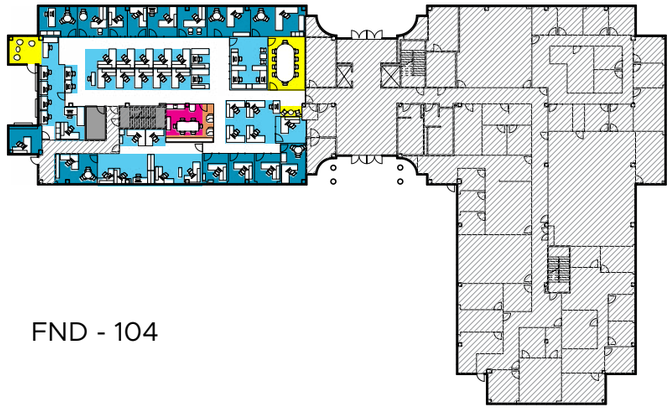
CONSIDERATIONS

Analyze Staff Schedules: Understand how staff work (hybrid, WFH, in-office) for each department.
Design Activity Zones: Create spaces that match work styles (focused work, collaboration).
Optimize Space Usage: Maximize flex and shared options while addressing dedicated needs.

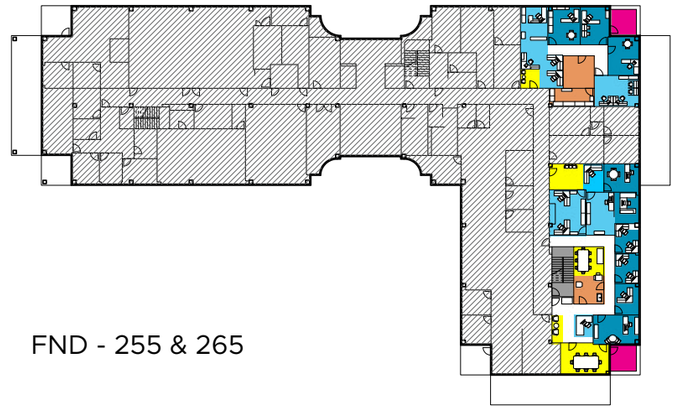
PROGRAM NEEDS

Workstations	28 - 37
Workpoints / Flex	20 - 33
Private Offices	4 - 6
Total Seats	60 - 75

Conference Room Seats 15 - 20
Sm Meeting / Phone Rm 4 - 6



FND - 104



FND - 255 & 265

- ME (ENCLOSED) *Closed door offices*
- ME (OPEN) *Spaces for individual focused work*
- WE *Spaces that enable collaborative work modes.*
- AMENITY
- SUPPORT

Existing distribution of individual & collaborative spaces do not support team work among the staff.

EXISTING PROGRAM

Workstations	49
Workpoints / Flex	0
Private Offices	23
Total Seats	72

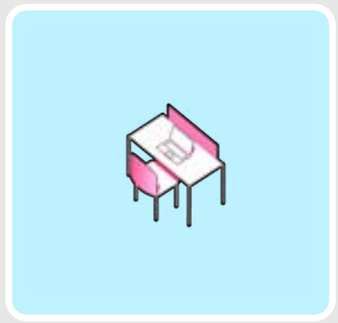
Conference Room Seats 26

Focus

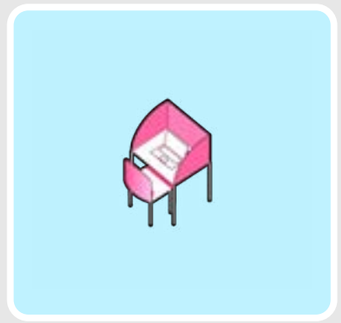
Learn

Collaborate

Socialize

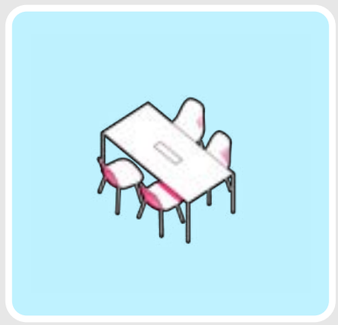


HOTELING DESKS

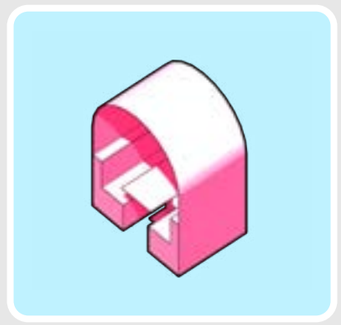


CARRELS

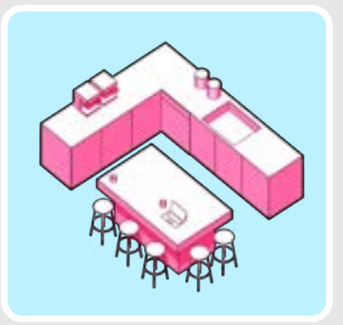
MEETING ROOMS



COMMUNAL TABLES

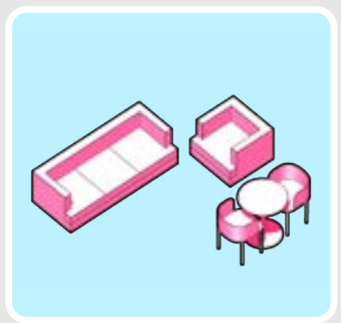


NOOKS

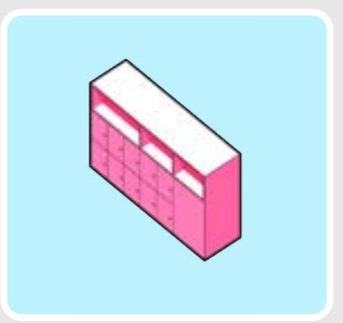


KITCHENETTE

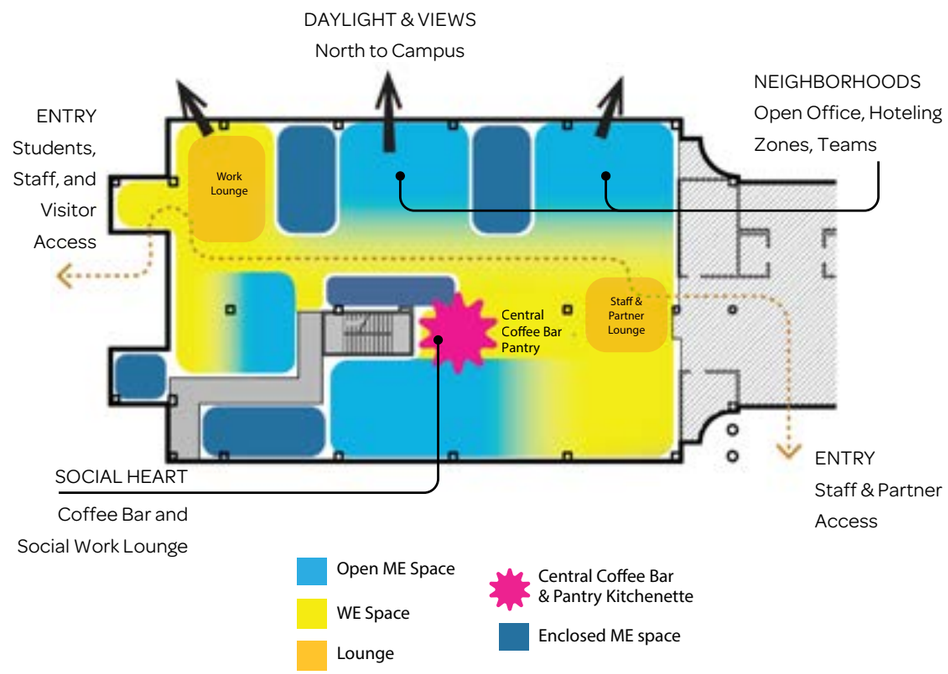
ZOOM ROOMS



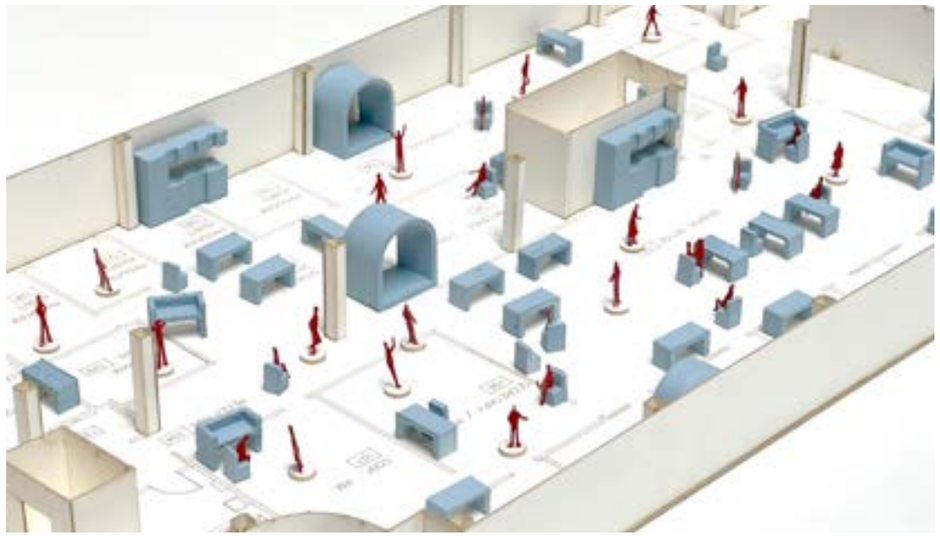
COLLABORATIVE SPACE



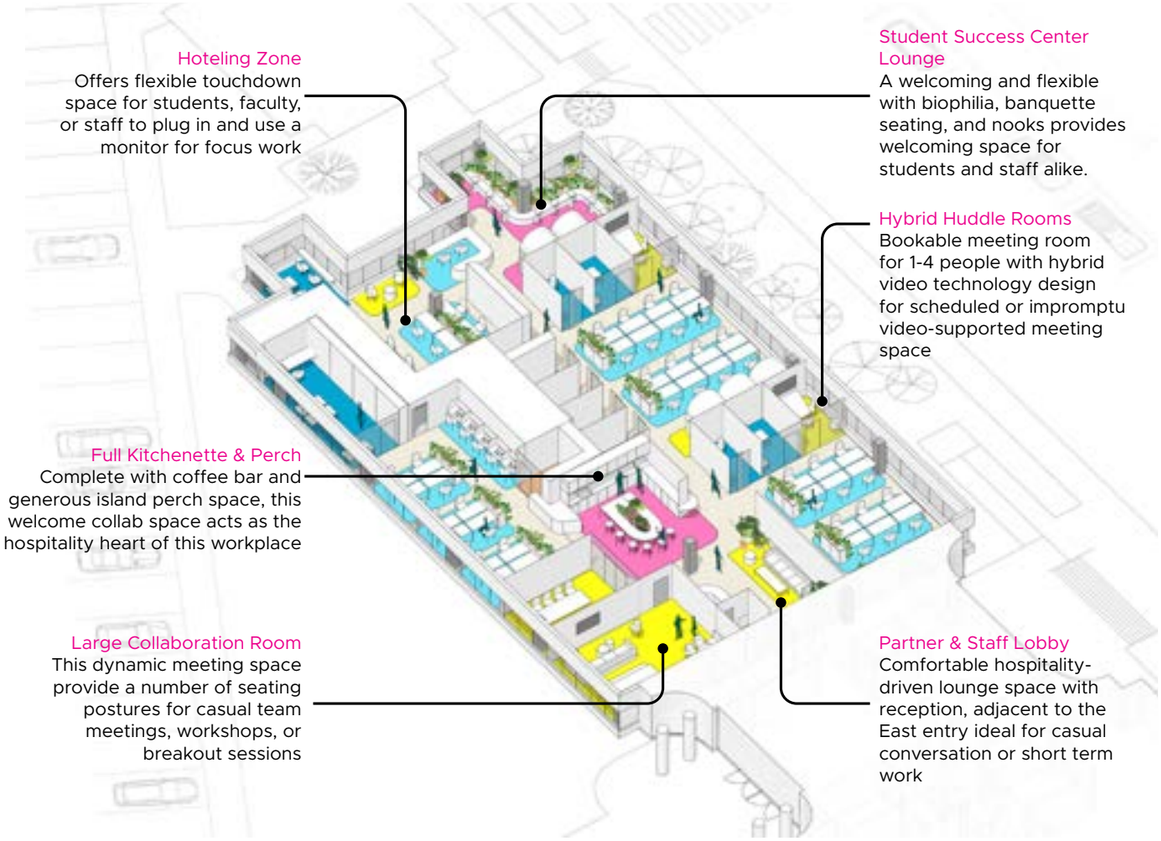
STORAGE



The space is divided into strategic zones to decide which working mode (focus, learn, collaborate, socialize) will be implemented. After the zoning is diagrammed, possibilities are explored with figure and furniture models (below)



1 BALANCED APPROACH



BALANCED APPROACH

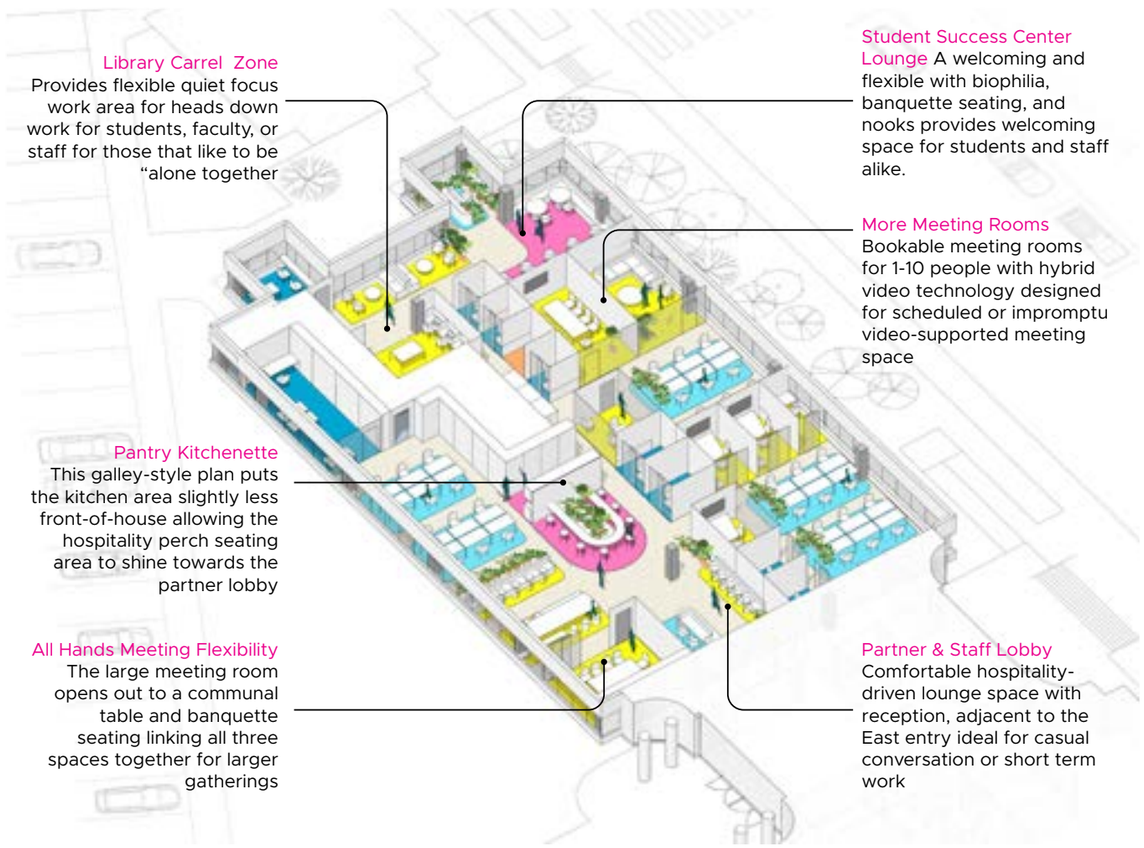
Supports a spectrum of working modes with more workstations spanning from focused to social

Larger number of workstations limits available space for office and meeting spaces.

Seating Breakdown

Workstations	55	(+6)
Workpoints / Flex	36	(+36)
Private Offices	5	(-18)
Total Seats	96	(+24)
Conf / Collab Room Seats	26	(+0)
Sm Meeting / Phone Rms	8	(+8)

2 FLEXIBLE APPROACH



FLEXIBLE APPROACH

Prioritizes WE Space leveraging potential for hybrid and collaborative work opportunities

More generous flex and small meeting spaces impact available workstation seating.

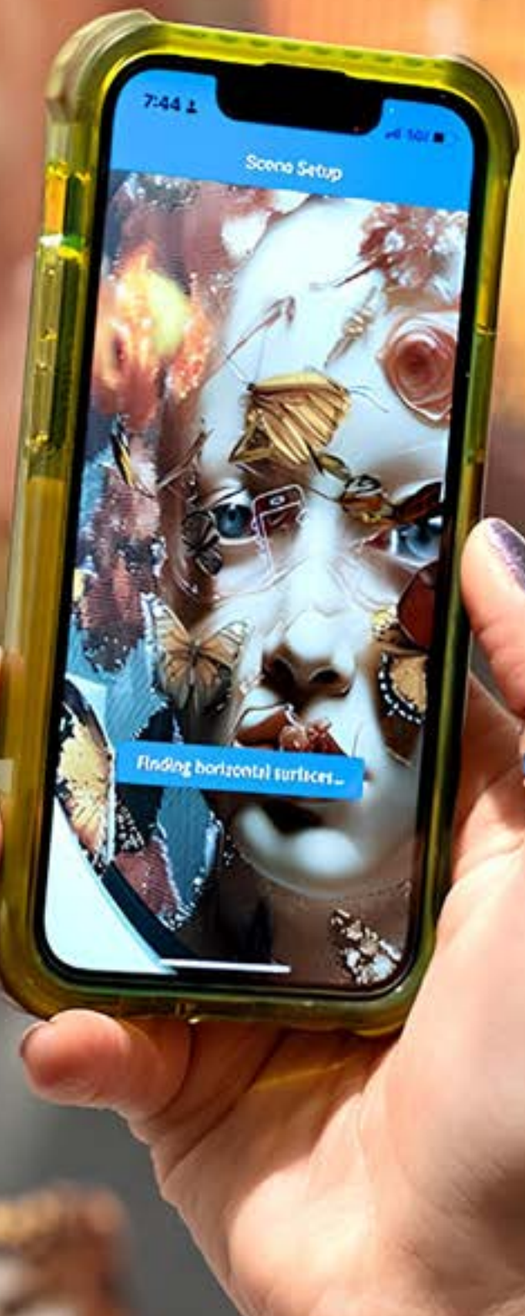
PROPOSED: FLEXIBLE

Workstations	39	(-10)
Workpoints / Flex	50	(+50)
Private Offices	7	(-16)
Total Seats	96	(+24)
Conf / Collab Room Seats	28	(+2)
Sm Meeting / Phone Rms	11	(+11)

PROFESSIONAL WORK, ATELIER MANFERDINI, 2023
TEAM: ELENA MANFERDINI, EDA TARAKCI
LOCATION: ITALIAN CULTURAL INSTITUTE, LOS ANGELES
SOFTWARE: ADOBE AERO, ZBRUSH, PROCESSING, CINEMA 4D, OCTANE, RHINO, ILLUSTRATOR, INDESIGN

‘FLORA’ EXHIBITION DESIGN

The exhibition presents a rich tapestry of design objects, physical models, sculptures, and A.I.-generated illustrations that reinterpret nature through contemporary design lenses. In our current era, dominated by digital ephemera and computational imagery, nature often appears both familiar and unsettlingly synthetic. “FLORA” delves deeply into this complex dichotomy, highlighting the tension between natural and artificial representation—a central theme in Atelier Manferdini’s artistic practice. The floral motifs featured in the exhibit undergo a dramatic metamorphosis, merging seamlessly with geometric patterns, intricate furniture forms, and vibrant text-to-image visualizations. This interplay transforms traditional elements into novel, hybrid forms that navigate the boundaries between the natural and the synthetic. As these artifacts shift between familiar and alien realms, “FLORA” ultimately underscores Atelier Manferdini’s vision of design as a powerful medium for exploring human emotional states and forging new aesthetic identities. The exhibition captures how contemporary culture continually redefines itself and how design functions as a conduit for these evolving emotional and cultural expressions. By engaging with both traditional forms and cutting-edge technological advances, “FLORA” offers a compelling examination of how nature and digital innovation intersect and inform one another in the modern world.



The Italian Cultural Institute in Los Angeles
presents

FLORA

A journey through the fantastical world of
Atelier Manferdini

1023 Hilgard Ave, Los Angeles, CA 90024
February 8 - April 26, 2024
by appointment: Monday - Friday 9 AM-1 PM, 2-5 PM
iiclosangeles.esteri.it

EXHIBITION INVITATIONS ARE EMBEDDED WITH A 3D AR PREVIEW OF THE ARTWORK

EXHIBITION BANNER

SAMPLE SCRIPT

```
void squareGrid() {
 int x = 0;
 while (x < width)
 {
  int y = 0;
  while (y < height)
  {
   color c = img.get (x, y);
   float helligkeit = brightness (c);

   float d = map (0, 0, 255, 7, radius);

   fill (c);
   noStroke();

   rect (x, y, radius, radius);
   y = y+ densityY;
  }
  x = x+densityX;
 }
}
```

The banner features a 7-panel composition entirely crafted from vector shapes. This design approach eliminates resolution constraints, allowing for seamless scaling to any size and making it ideal for versatile signage applications. The process involves the use of Processing software, which analyzes images at the pixel level. This software then translates individual pixels into geometric shapes, enabling a precise and dynamic visual representation. By leveraging the power of vector graphics, the banner maintains clarity and detail at any scale, ensuring that it remains visually impactful regardless of its size.

PROFESSIONAL WORK, ATELIER MANFERDINI, 2023
TEAM: ELENA MANFERDINI, EDA TARAKCI, KUMARAN PARTHIBAN
LOCATION: MANUFACTURED IN SHANGHAI, BY RIOTLILY
SOFTWARE: GRASSHOPPER, RHINO, ZBRUSH, MAYA, C4D, OCTANE

ETERNITY

HUMA UNIVERSAL is a premier fashion brand dedicated to achieving international design excellence. Located in the vibrant Qingpu Park area of Shanghai, the HUMA headquarters spans three city blocks and encompasses a comprehensive range of operations, including logistics management, quality control, and a state-of-the-art craftsman factory. With a robust presence of over 600 retail stores across China, HUMA has cultivated strategic partnerships with nearly a hundred esteemed designers and buyers worldwide. These collaborations enable the brand to draw inspiration from global trends and diverse cultures, continuously pushing the boundaries of fashion innovation. In 2023, HUMA has entrusted Atelier Manferdini with designing a new collection for Riotlily, its distinguished jewelry brand. The collection, titled "Eternity," embodies a simple, refined, and elegant aesthetic tailored for modern women on the move. Comprising four unique pieces— a ring, necklace, bracelet, and earrings—each design in the Eternity collection exudes timeless sophistication and versatility. The collection reflects a harmonious blend of minimalist design principles and contemporary style, aimed at enhancing the wearer's grace and confidence in any setting. Atelier Manferdini's meticulous craftsmanship and innovative approach ensure that each piece of the Eternity collection not only stands out as a statement of elegance but also seamlessly integrates into the lifestyle of today's dynamic women.

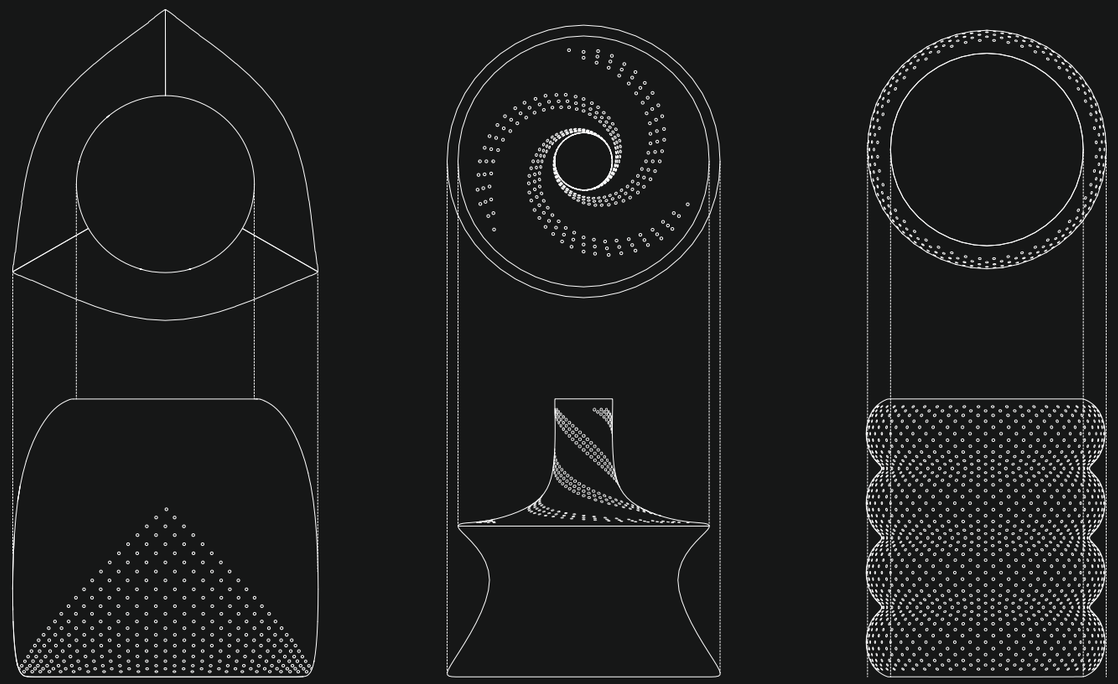
PROFESSIONAL WORK, ATELIER MANFERDINI, 2024
TEAM: ELENA MANFERDINI, KUMARAN PARTHIBAN, EDA TARAKCI
LOCATION: MANUFACTURED IN ITALY
SOFTWARE: GRASSHOPPER, RHINO, ZBRUSH, MAYA, C4D, OCTANE

CACTI

CACTI reimagines the age-old surface decoration technique known as “riccio,” an exquisite blend of geometric precision and intricate craftsmanship honed by Nuoveforme. This technique, with origins near Florence, Italy, marries traditional pottery manufacturing with innovative textures to perfect the finishing touches on their vases, creating pieces of art that are both functional and aesthetically captivating.

The collection showcases three versatile vessels that can be stacked as a sculptural totem or used individually, offering multiple design possibilities. Each piece draws inspiration from the resilient and unique forms of desert cacti, reflecting organic beauty and fluidity through their thoughtfully crafted shapes. The vases’ designs capture the essence of natural forms while presenting a modern twist.

Available in a rich palette of colors, these vases enable endless creative recombination. This flexibility allows users to craft unique and personalized compositions that reflect their individual style and preferences. The diverse color options and adaptable design ensure that CACTI can enhance various interior settings, from contemporary to classic, seamlessly integrating into different environments. Each vase thus serves not only as a functional object but also as a dynamic element of artistic expression.



(ABOVE) The placement of the riccio dots were documented prior to manufacturing in order to guide the process during the hand applied techniques.

(RIGHT) The objects are designed with stackable bases and tops, making them versatile decor entities. They can be utilized individually or grouped in interchangable combinations