

ARCHI TECTURE PORTFOLIO ALP SERIF BESEN



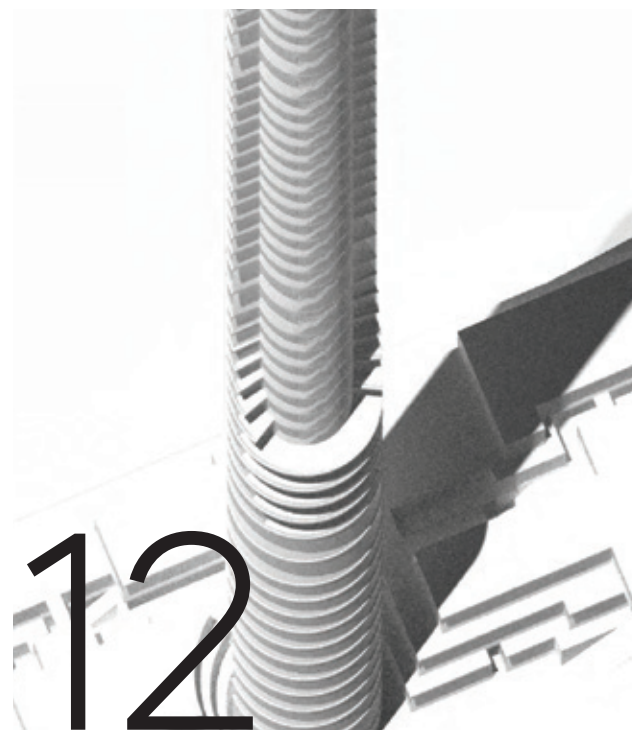
06.2025

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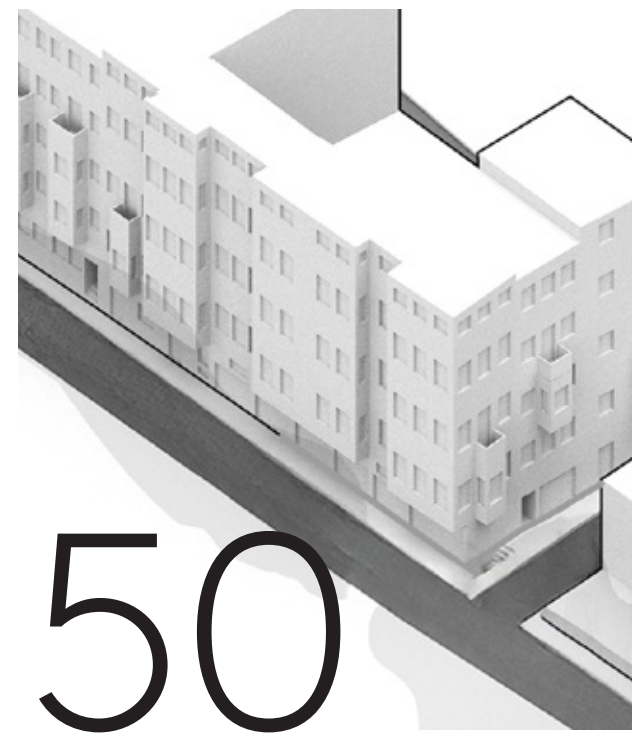
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about **ME**
ALP SERIF BESEN



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HIGH-RISE & PLAZA DESIGN



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ARCHITECTURE SCHOOL DESIGN



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the **PATCH**
HOTEL + SCHOOL + OFFICE



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Oh! And a **FANZINE**
INDEPENDENT ARCHITECTURAL ZINE



After years of working
in architectural media
I've decided that it is
time for me to go back
to *architect~ing*. I really
missed it. So, I guess,
hire me... Please..

~ a note from my heart
ALP SERIF BESEN

about ME

Take a closer look at:
alpserifbesen.com



about ME

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in ACADEMY

Teaching Assistant
w/ Tansel Korkmaz in Arch 402
Istanbul Bilgi University
Spring'19

AURA Istanbul
Independent Architectural Researcher
Fall'19 - Win'20
Research: "Spaces of Sex Work in Istanbul"

Istanbul Bilgi University
Major in Architecture
(after relocation) 2016-18
GPA: 3.82

Pratt Institute
Major in Architecture
2014-16 (until relocation)

some PROFICIENCY

Languages:
Turkish (Native), English (Advanced)

Software:

Adobe Illustrator	5/5
Adobe Photoshop	5/5
Adobe Indesign	5/5
Adobe Premiere	3/5
Rhinoceros 3D	5/5
SketchUp	3/5
V-Ray	4/5
Blender	3/5
Autocad	3/5
Microsoft Word, Exc., PP.	4/5
Canva	5/5
Mailchimp	5/5
Wordpress	4/5
Squarespace	5/5
Figma	3/5

about ME

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regarding EXPERIENCES

XXI Magazine

Visual Editor & Digital Designer
Freelance
Apr'25 - Ongoing

Falan Fanzin

Independent Architectural Zine
Editor, Author, Designer
Aug'20 - Ongoing

Centre For Spatial Justice (MAD)

Communications Coordinator &
Graphic Designer
Full-time
Oct'23 - Jan'25

Almost Touching

Solo Exhibition
Artist & Curator
April '24

Binat Architectural Media Group

News Editor @ bi_özet
Content Manager @ Social Media & Web
Graphic Designer @ Consultancy Projects
Freelance
May'21 - Jan'24

studio.ta

Communication Strategist & Graphic Designer
Part-time
Mar'21 - Jul '23

Post-Earthquake Building Workshops

Volunteer Designer & Builder
March'23

THE CIRCLE

Co-Coordinator & Content Manager
Nov'21 - Jan'22
Full-time

GEMSS'21

Emerging Architects' Exhibition &
Selection 2021
Coordinator & Curator
Project-based
Feb'21 - Nov'21

Woodlife Sweeden in Turkey

Cooe Coordination Team
Project-based
Oct'21 - Dec'21

THE CIRCLE

Content Manager & Coordinator's Assistant
Dec'20 - Nov'21
Full-time

Binat Architectural Media Group

News Editor & Graphic Designer
Part-time
Jan'21 - May'21

Istanbul Festival of Architecture 2020

Editor, Core Organization Team Member & Graphic
Designer
Nov'20 - Jan'21

NORM Architects

Architect @ Design Team
Jan'20 - Jul'20

AURA Istanbul

Independent Researcher
Fall'19 - Win'20

Stage Performances

Drag Performances &
Queer Performance Art
During 2019

Teaching Assistant

w/ Tansel Korkmaz in Arch 402
Istanbul Bilgi University
Spring'19

Canakkale Urban Plan Design

Design Team (Architect & Graphic Designer) w/
Yalin Architecture
Project-based
Winter'19

Iconoclast Design Competition

Design Team (Architect) w/ Praxis Landscape
Project-based
Fall'18

SALON Architects

Architectural Intern (Office & Construction Site)
Summer'18

Teget Architecture

Architectural Intern (Office)
Winter'18

Emre Arolat Architecture

Architectural Intern (Office)
Summer'17



the **CRACK**

HIGH-RISE & PLAZA DESIGN @Levent, Istanbul

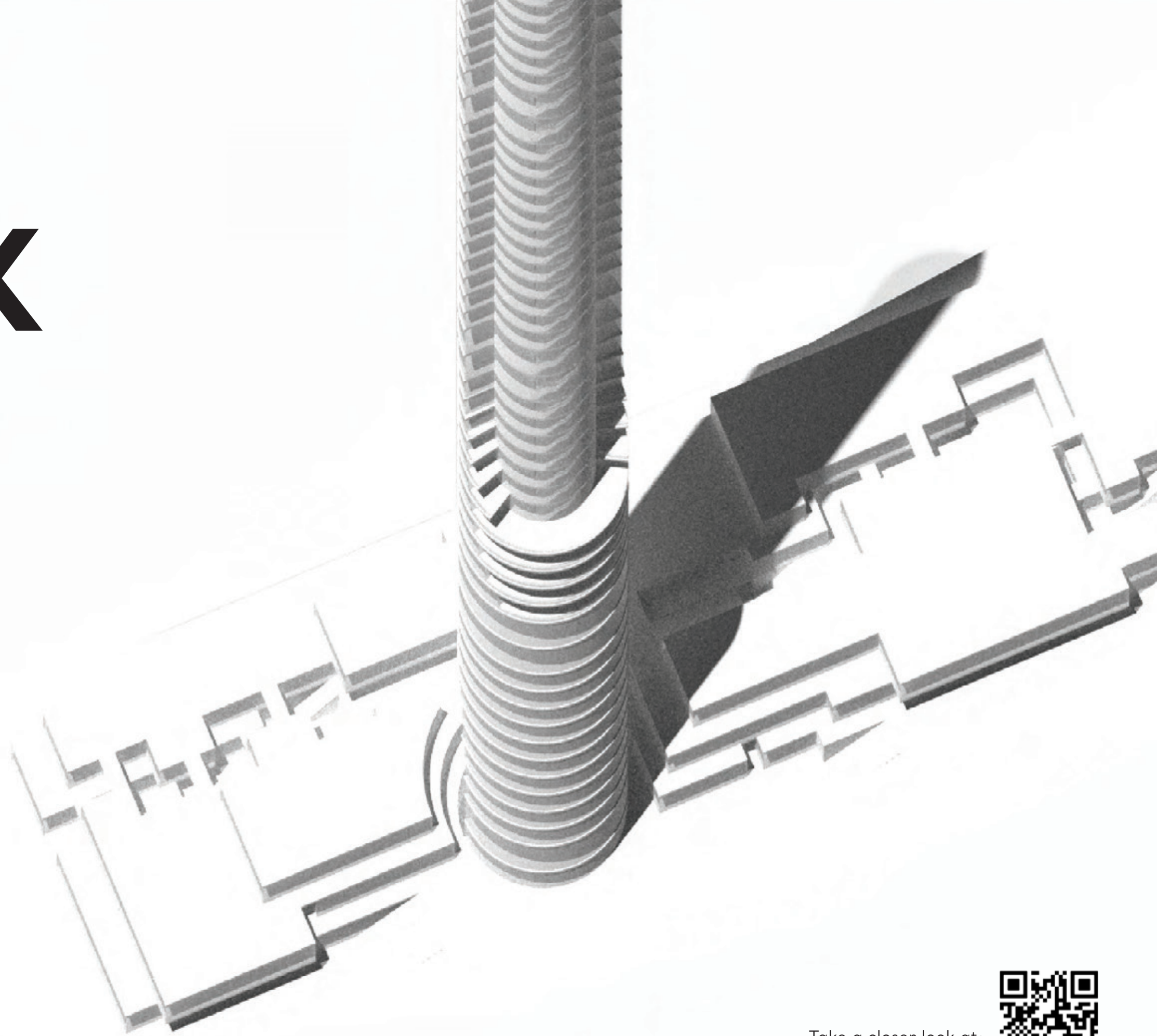
Istanbul Bilgi University, Arch 402, 2018

Advisors

Bora Mutlu & Eren Çıracı

Challenge

Design a shopping mall with a high-rise structure

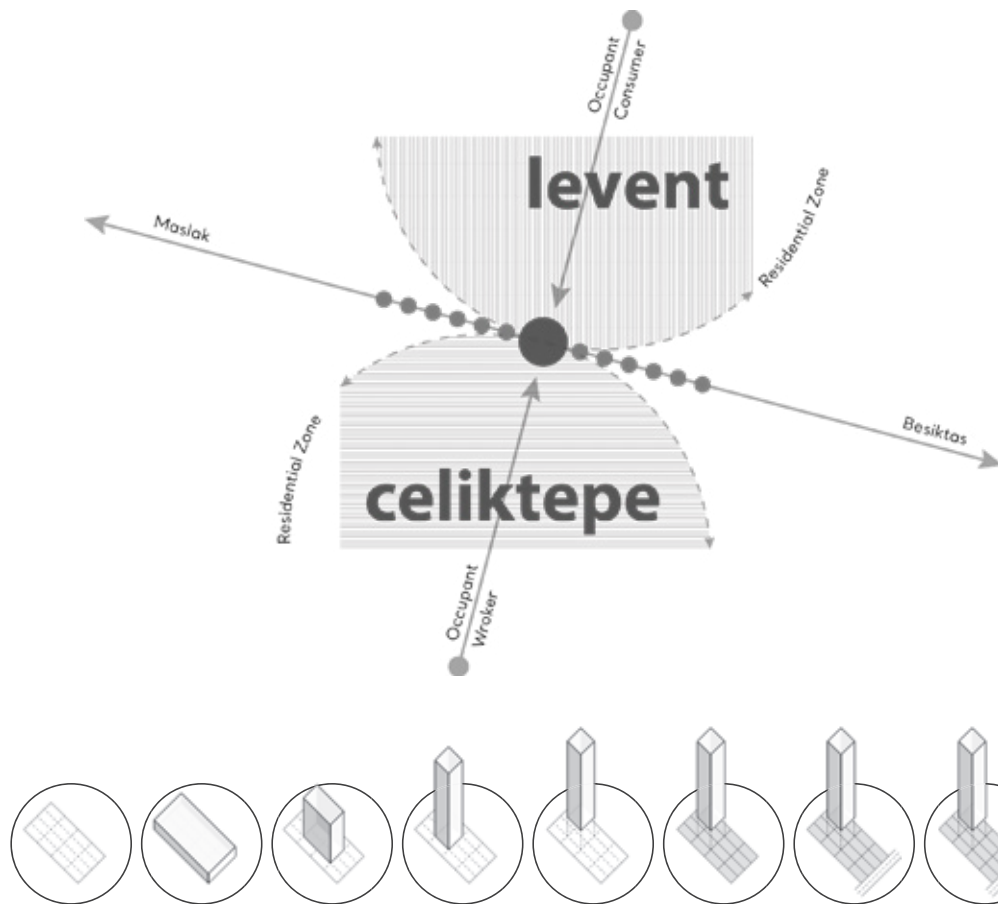


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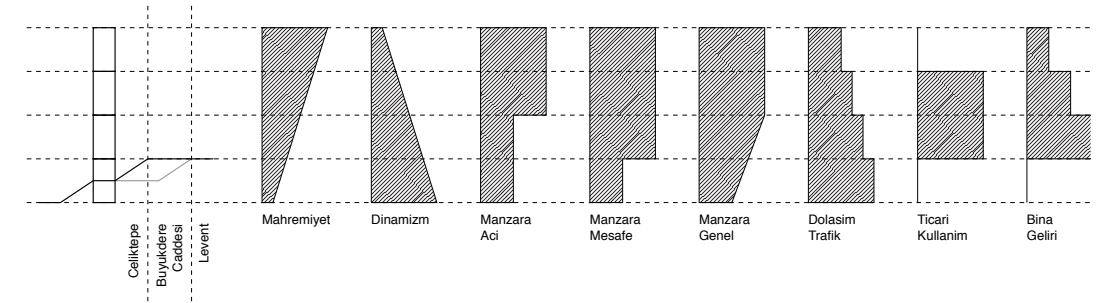
Site Analysis
Satellite View
Büyükdere Avenue



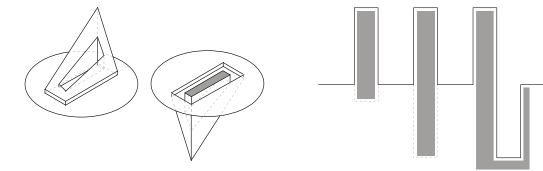
Site Analysis
Neighborhoods & Connections

Site Analysis
Neighboring Structures

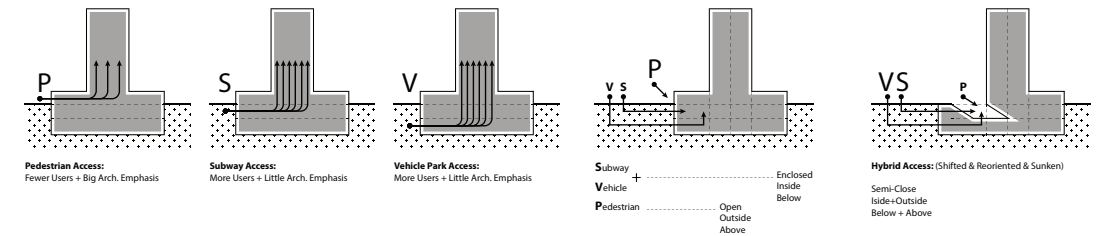
Site Analysis
Neighboring Structures



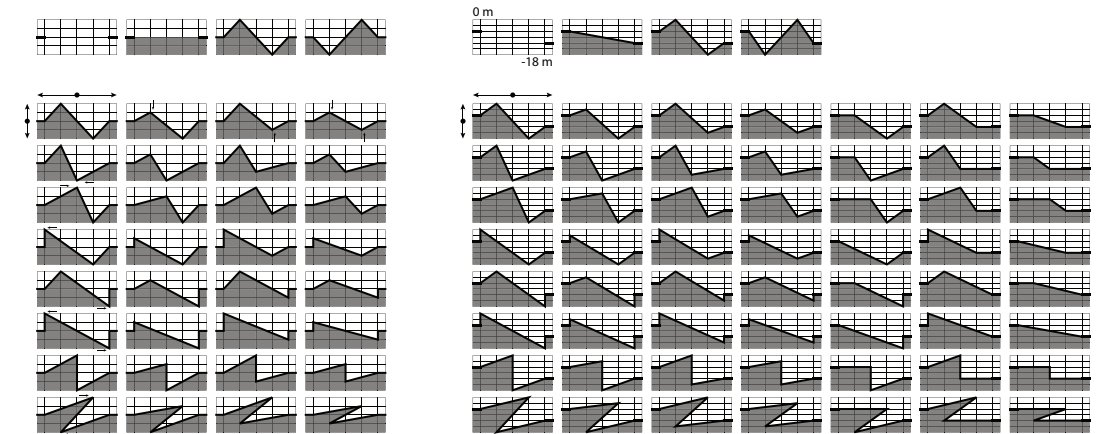
Precedent Analysis
Rise - Sink Relation



Early Strategy
Access to Site



Formal Study
Form-Mass Combinations

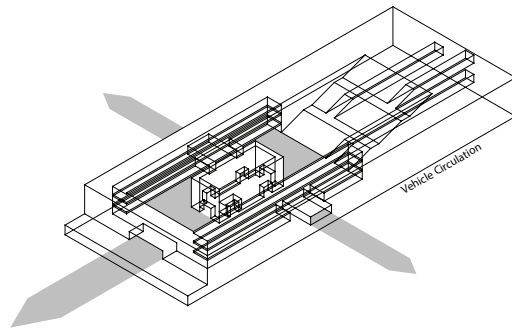
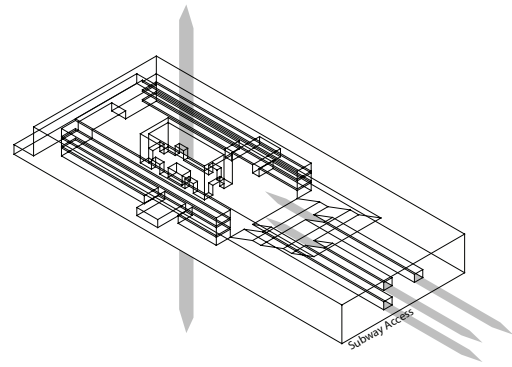


The design begins with a thorough understanding of the site and its surrounding context. Located on a busy avenue, the site connects several neighborhoods—each with distinct characteristics. While the avenue is lined with shopping malls and office buildings, its adjacent areas are predominantly residential. On one side lies an affluent neighborhood; on the other, a working-class area home to many

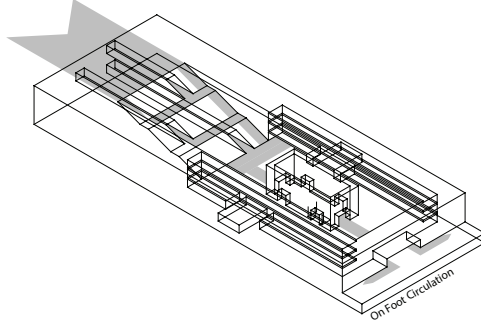
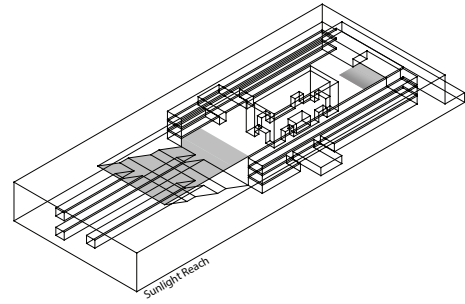
blue-collar and service industry workers. Additionally, the avenue links two major boroughs of Istanbul: Maslak, a business district, and Sarıyer, a residential area large enough to be considered a city in its own right. Located at the cross-roads, the site plays a crucial role in both public transportation and retail.

Recognizing that high-rise structures do not exist in isolation but are often accompanied by lower plazas, the design aims to integrate the two and explore unique ways in which they can come together. Informed by a formal study, the final design focuses not only on the vertical structure but equally on the sunken spaces. While the high-rise structure houses office spaces, the sunken plaza is reserved for a transit hub, a local

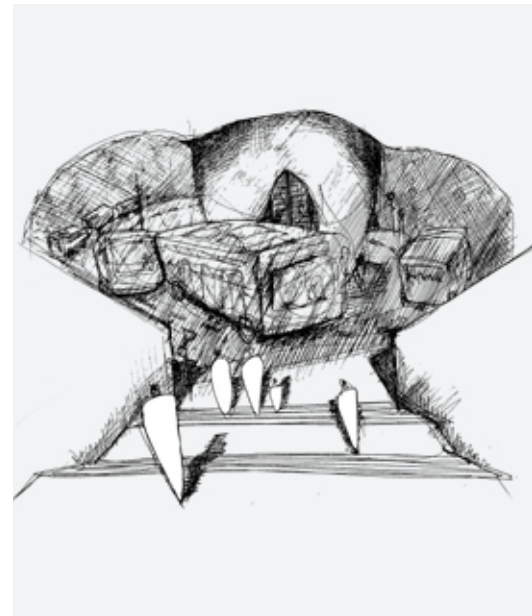
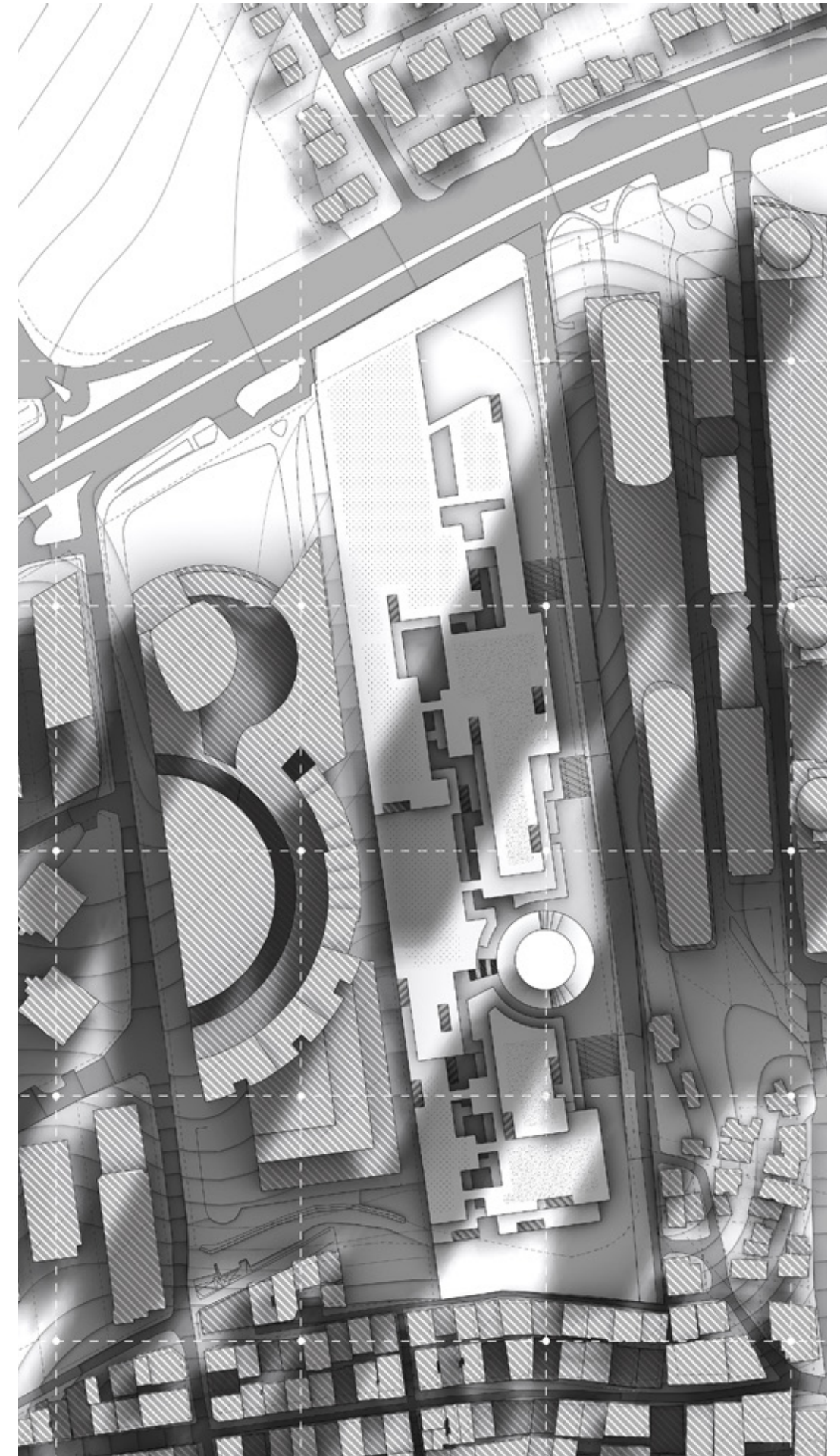
market, various shops, and public squares—all connected by a network of intertwined pathways. Public transportation (buses and subway) and vehicular access are located beneath the site, while pedestrian access is opened up on all sides.



Early Strategy
Access & Circulation



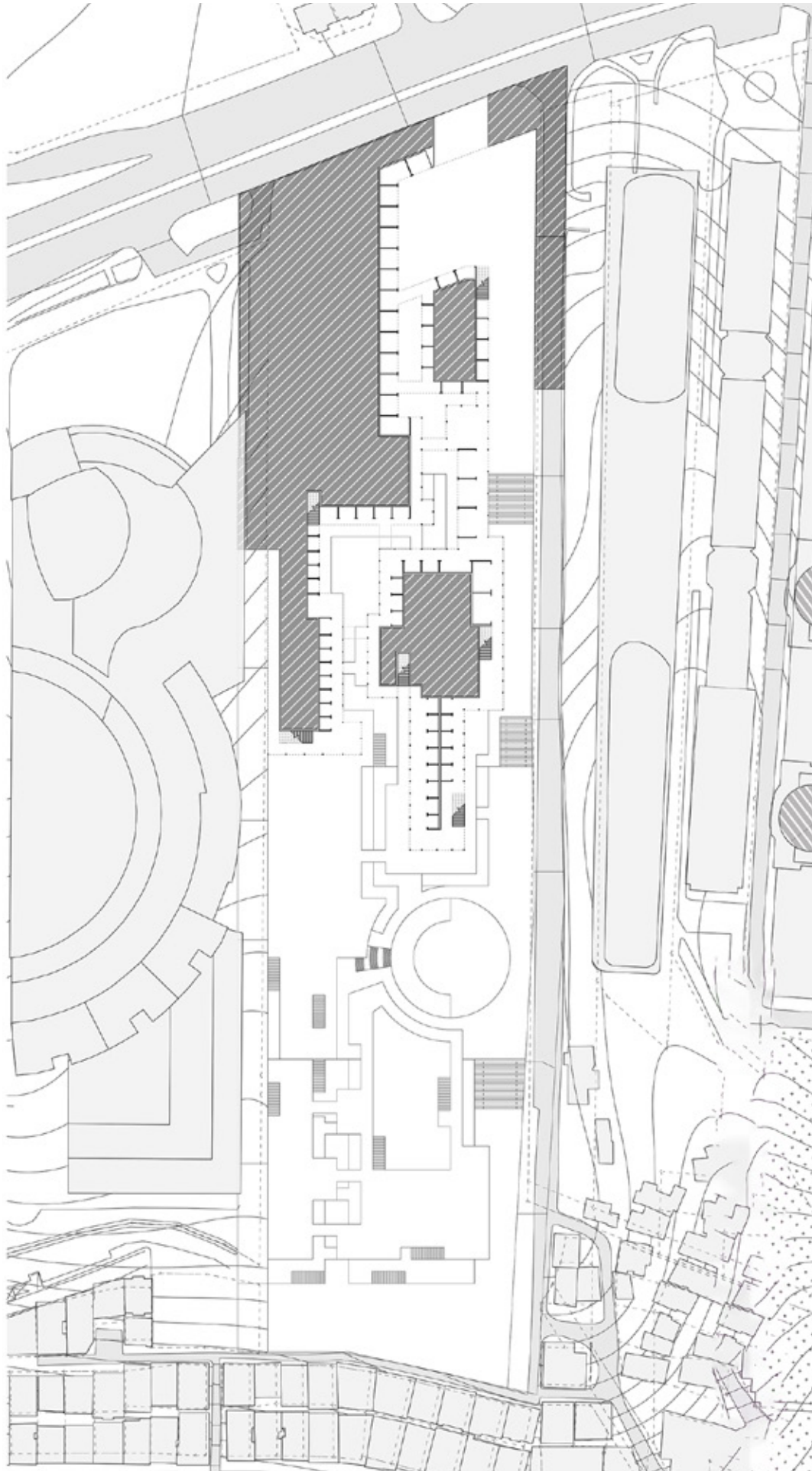
Final Design
Site Plan



Atmosphere Study
Sketch & Collage of
the Transit Hub

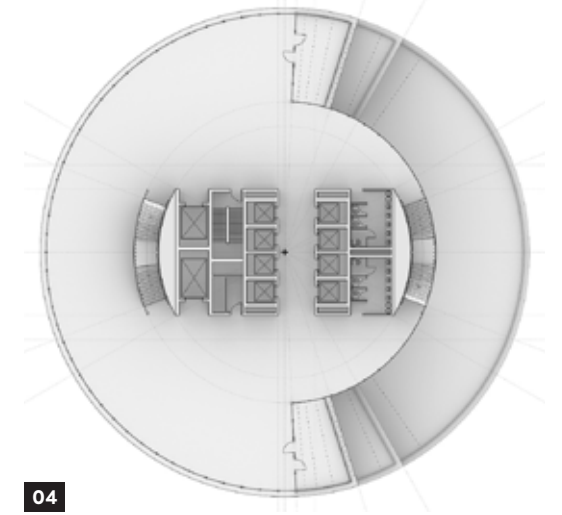
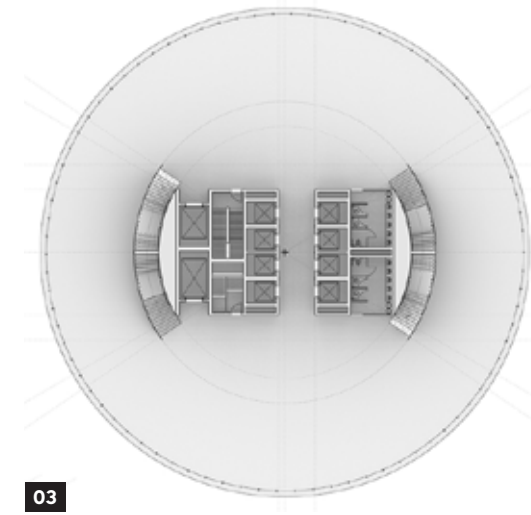
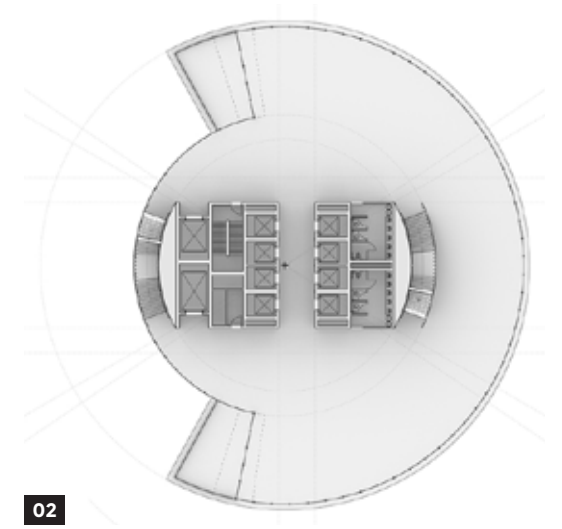
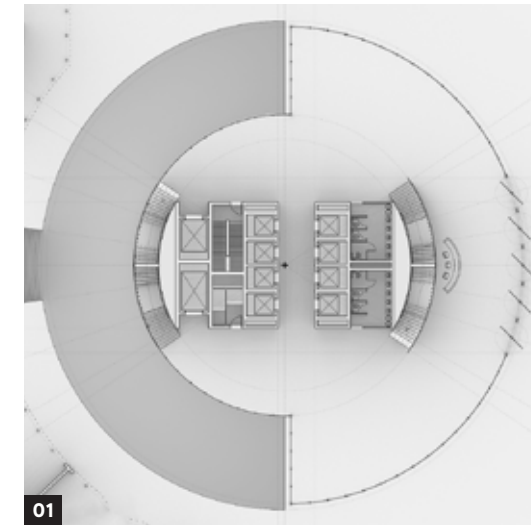
Designed as a labyrinth of interconnected pathways, the plaza offers a unique atmospheric experience that echoes the feel of a local bazaar. Visitors can easily lose themselves in the maze—if they choose to—which encourages a sense of exploration and a sense of belonging to the space. This fosters familiarity and reinforces a feeling of belonging. In contrast, people working in the surrounding offices and business district

often spend their days in environments where personal connection and a sense of place is often lost. The labyrinth-like design aims to address this issue by creating a more engaging, human-centered spatial experience.

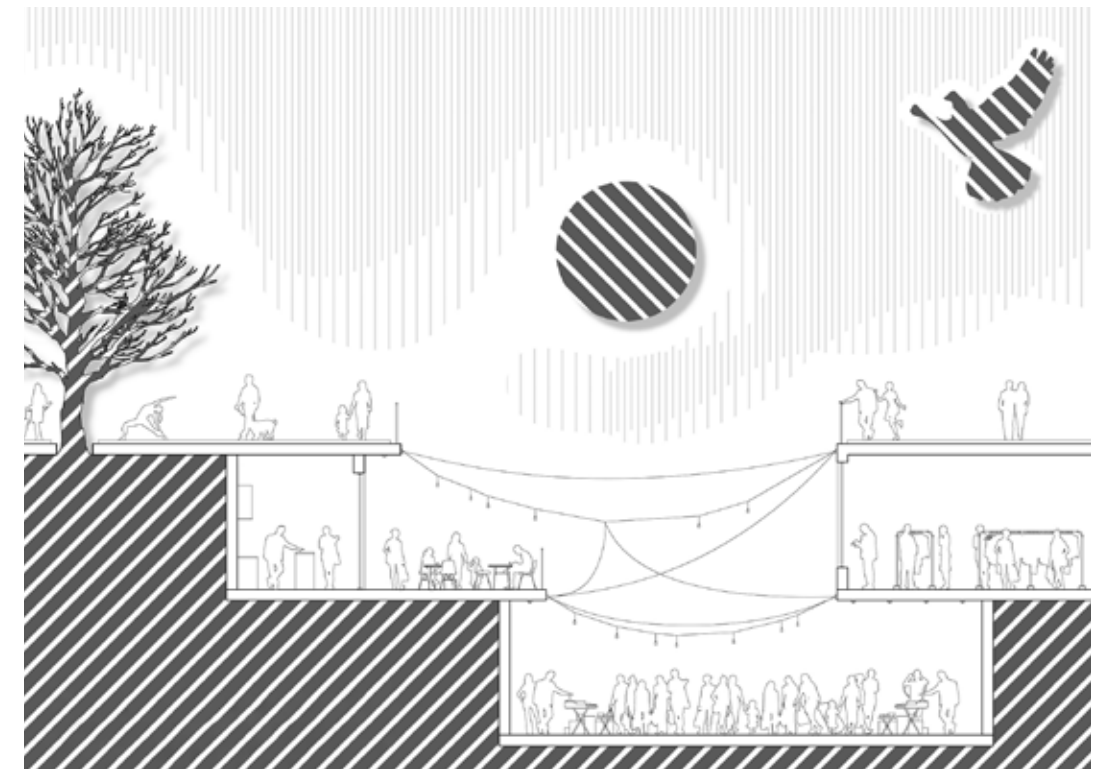


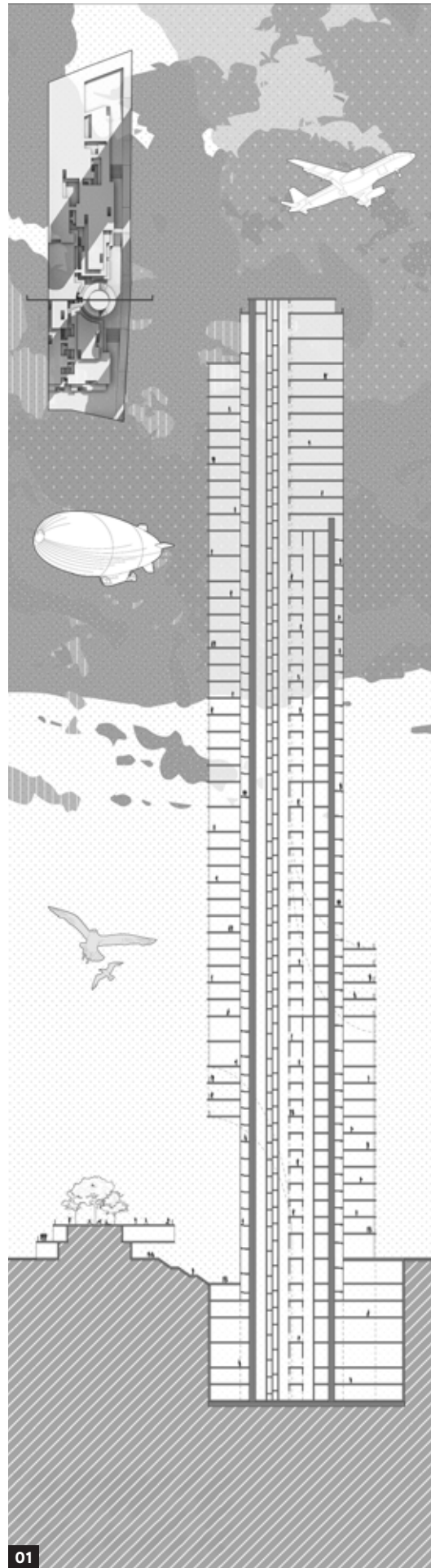
Final Design
Plan / Plaza Level

Final Design
High-rise Plans
1) Ground Level
2) Lower-Mid
3) Upper-Mid
4) Top Level

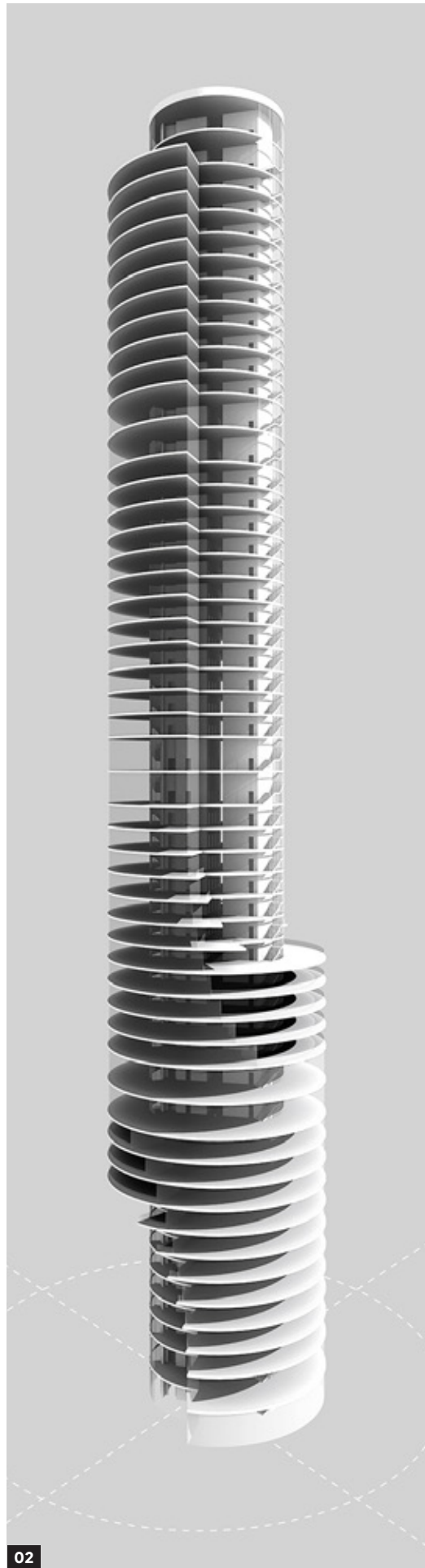


Final Design
Section / Plaza

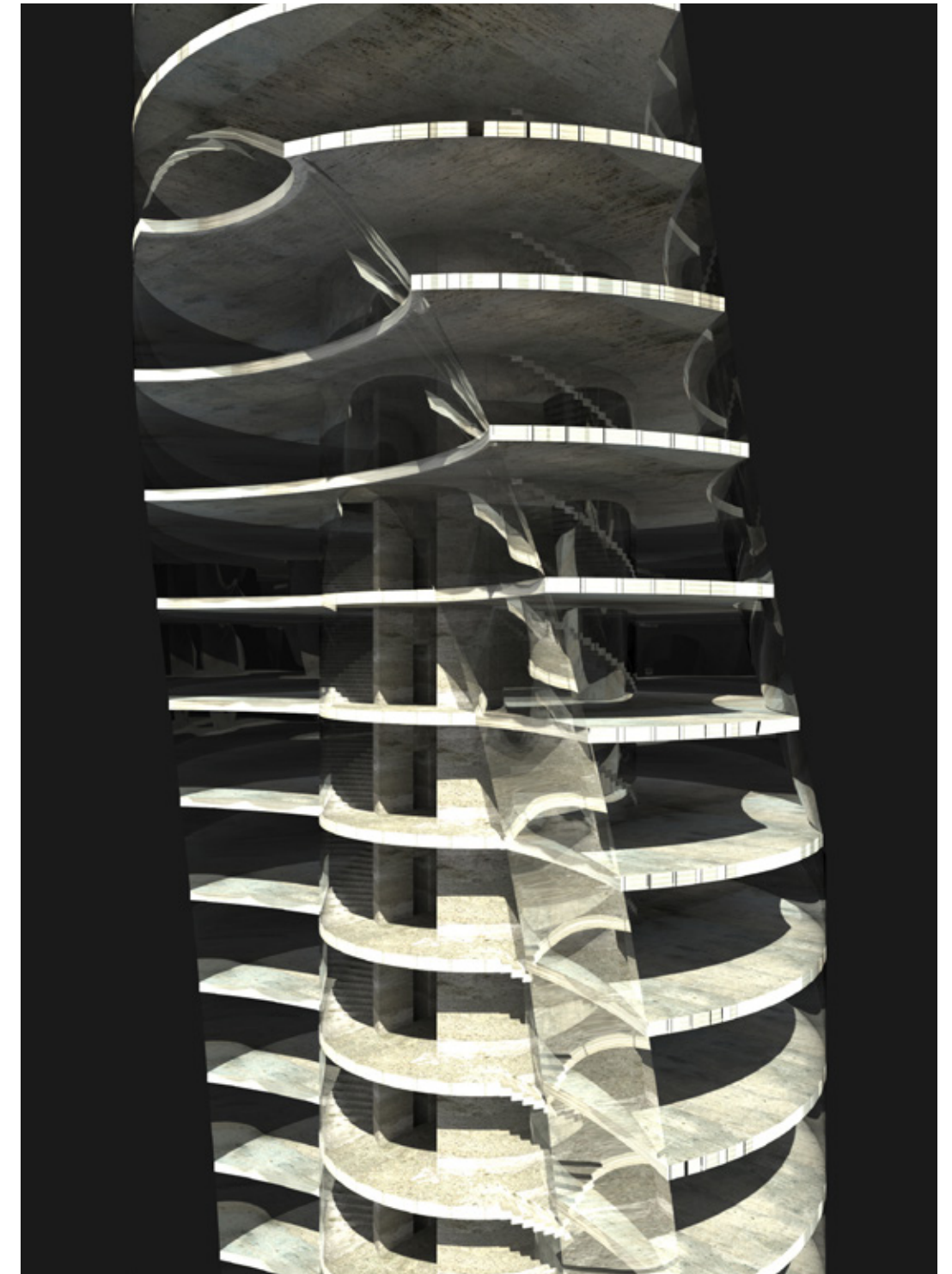




Final Design
1) Section
High-rise
2) 3DModel View
High-rise

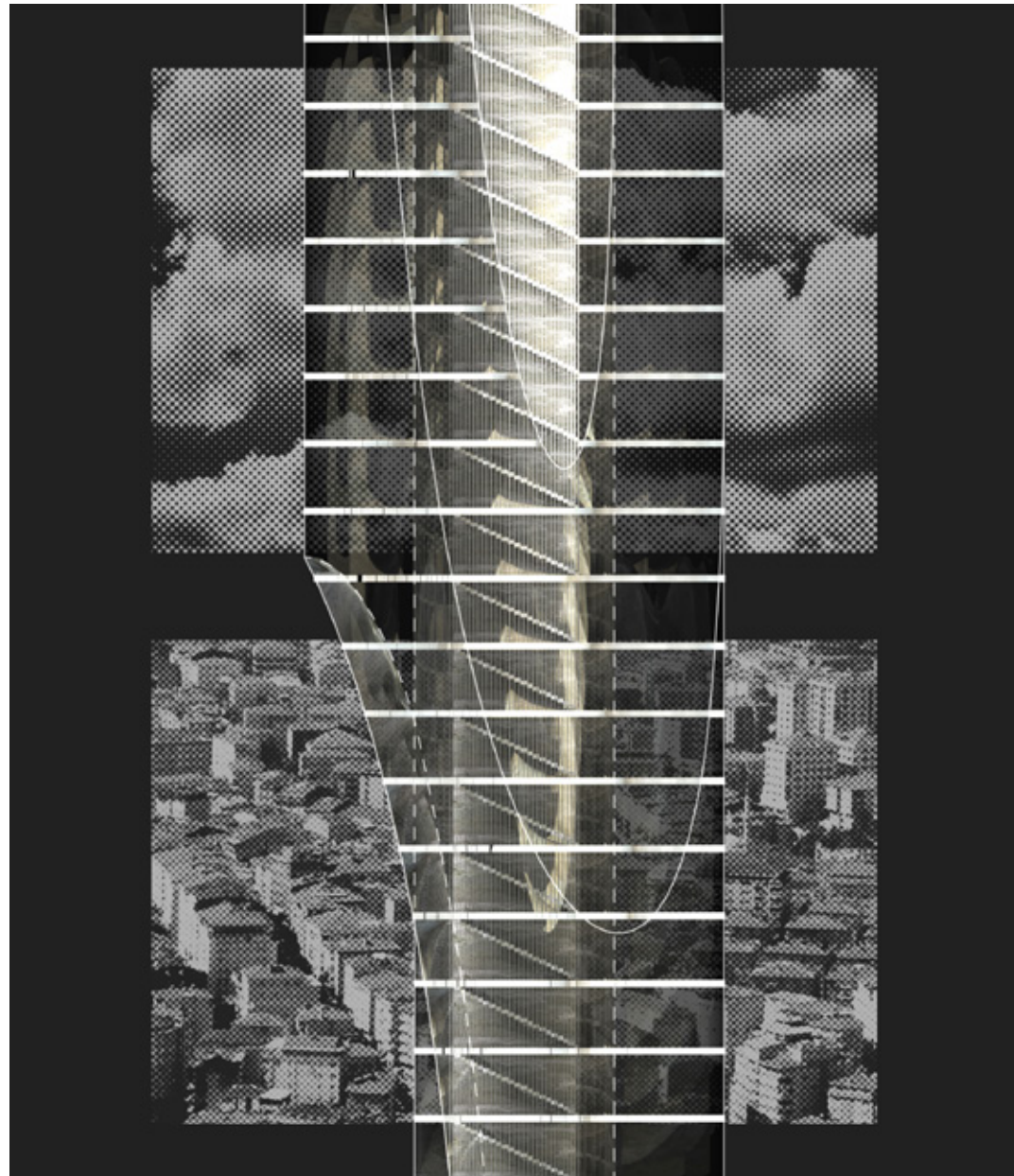


Final Design
Atmospheric Render
High-rise



The entire design is composed of overarching forms. In the plaza and market areas, each level extends outward with cantilevered terraces, layering one above the other. The high-rise structure is similarly designed to overarch above the plaza. Its lower half is trimmed on one side to create a sheltered, nest-like space beneath. Supported by a continuous core, the upper half is trimmed on the opposite side. This not only reinforces

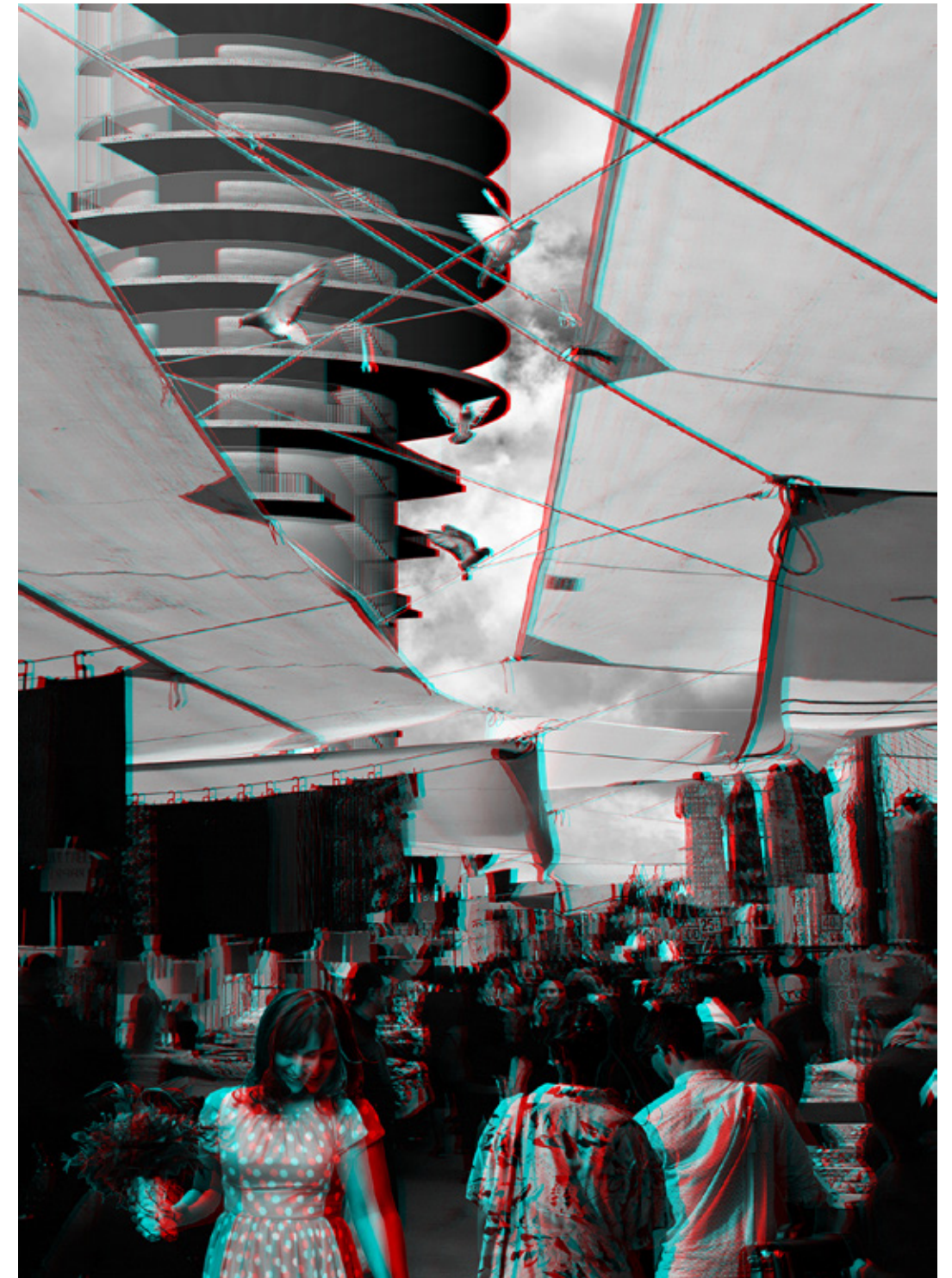
the sense of the structure overhanging the plaza but also introduces a deliberate visual twist. With a thick core and a relatively thinner shell, the high-rise structure forces office spaces to spread over several floors. By doing so, the employees who'll be moving between levels will have various sceneries during the day.



Final Design
Atmospheric View
High-rise



Final Design
Interior View
High-rise



Final Design
Render from
the plaza

The overall complex welcomes people from both sides of the avenue it faces, including both the blue and the white collar workers, while also offering passersby a pleasant and engaging spatial experience. In contrast to the nearby shopping malls and office buildings—which often create alienating environments with no sense of belonging—the design reclaims the space for human connection. By combining a local bazaar

with office spaces, it creates an inclusive environment that welcomes people from all backgrounds. Furthermore, with public squares and green recreational areas, the design intends to welcome people all throughout the week and the day.

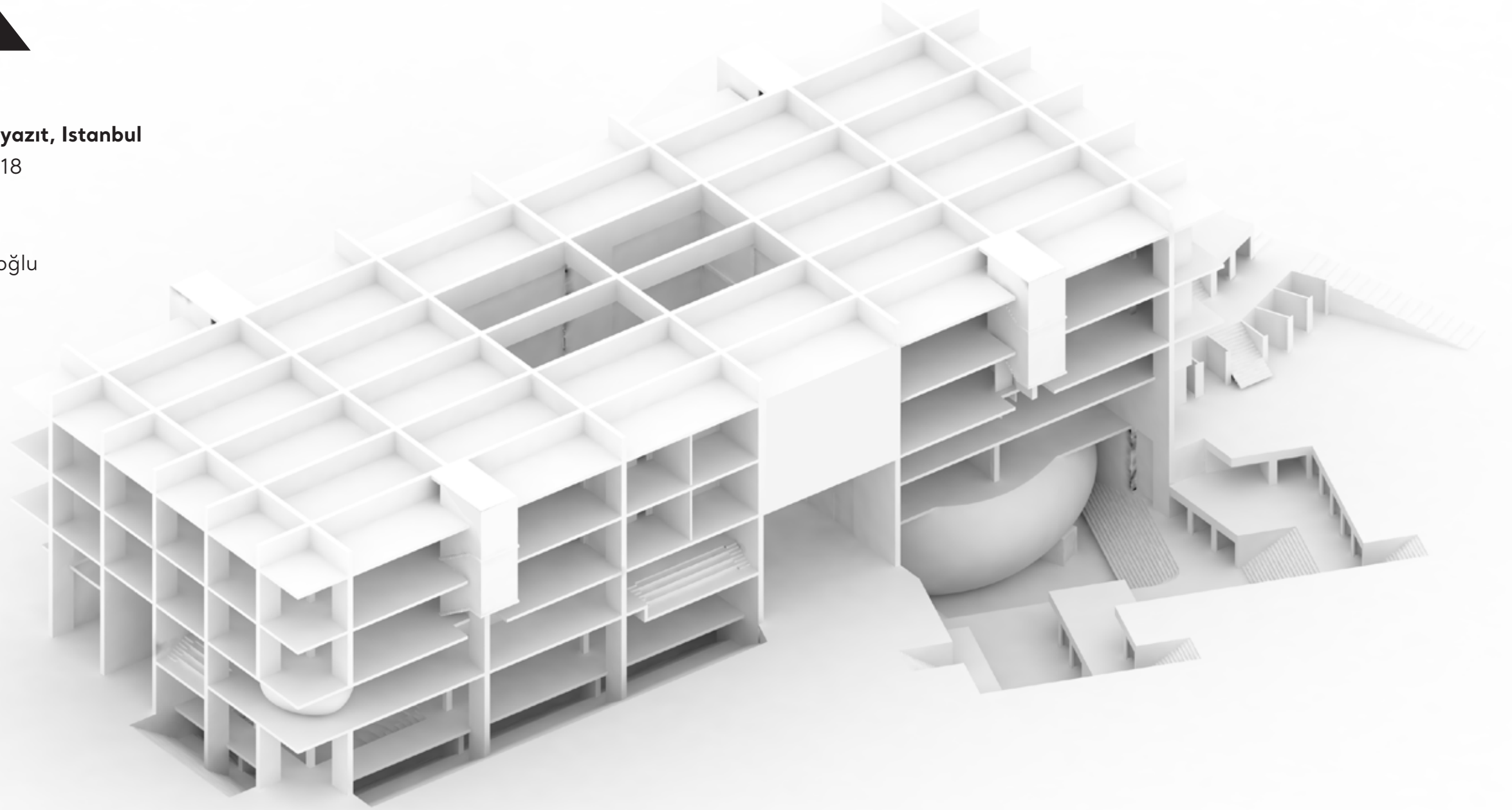
the **LEAK**

ARCHITECTURE SCHOOL DESIGN @Beyazıt, Istanbul

Istanbul Bilgi University, Arch 401, 2017-18

Advisors

Prof. Dr. Tansel Korkmaz & Alişan Çırakoğlu



Challenge

*Design a semi-public structure for an architecture school
located in the historical peninsula of Istanbul*

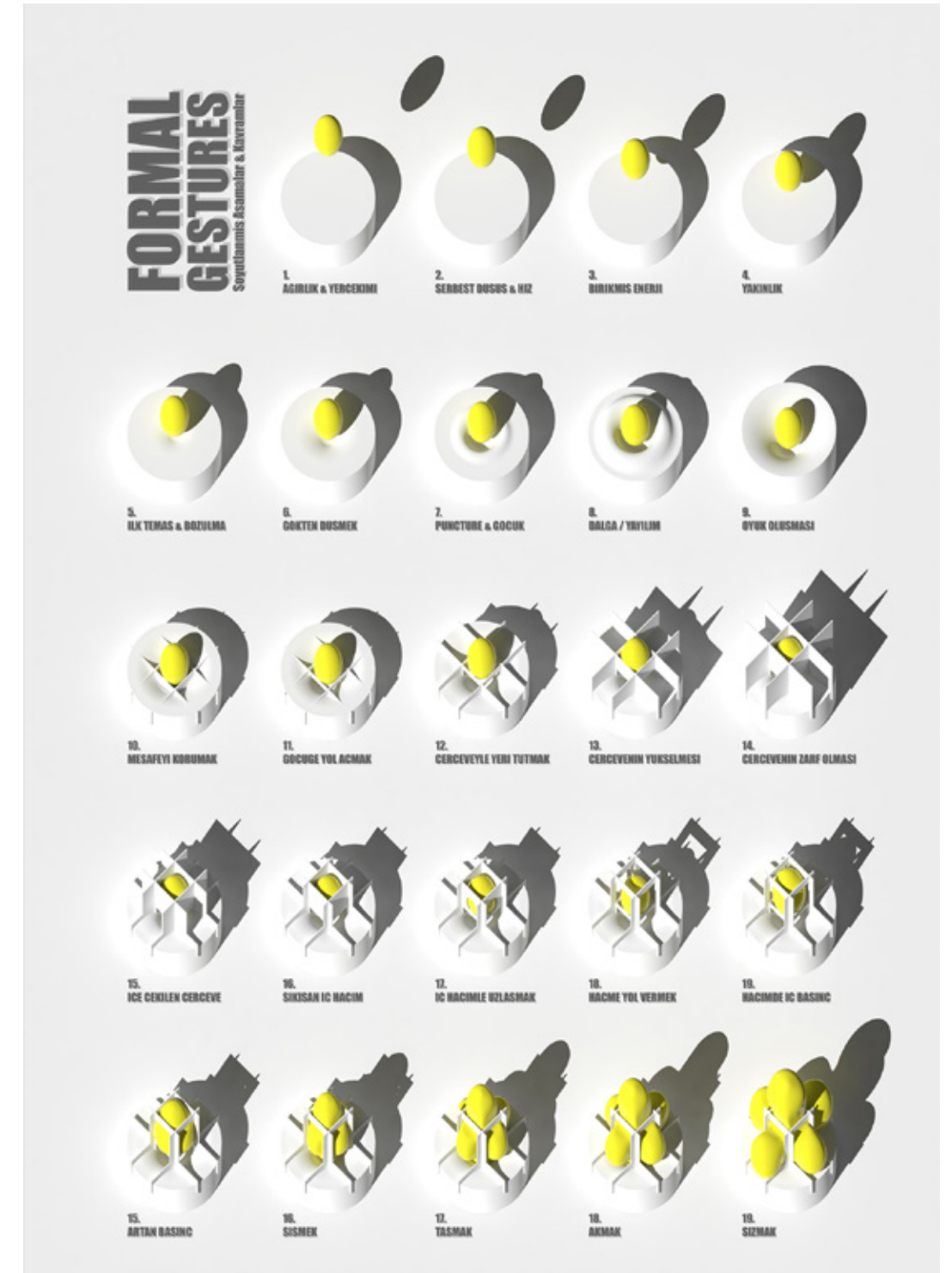
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Site Analysis
Informal
Observations on the
Social and Cultural
Context

**Precedent
Analysis**
Istanbul
Manufacturers
Market



Situated in Istanbul's historic Vezneciler-Beyazıt district, the project draws from a context shaped by four major civilizations over 3,000 years. Today, the area functions as both a transit hub and a city university campus, with thousands of students passing through daily. Given the site's cultural, educational, and infrastructural significance, the design responds with care—introducing new functions without

disrupting its existing layers. Instead of starting with formal or technical studies, the process began with observing everyday life, allowing patterns of human interaction to inform and shape the design approach.

Located near the site, the Istanbul Manufacturers Market (İMÇ) offers a compelling example of how architecture can adapt to its environment. As an early example of postmodern Turkish architecture, İMÇ plays with forms, ideas, and traditions drawn from various historical periods—particularly Ottoman, Byzantine, and Modern architecture. The design thoughtfully responds to both pedestrian

and vehicular circulation, creating a spatial rhetoric in which architecture extends beyond its boundaries and blends into the surrounding fabric. People are, in turn, invited to flow into the building.



01

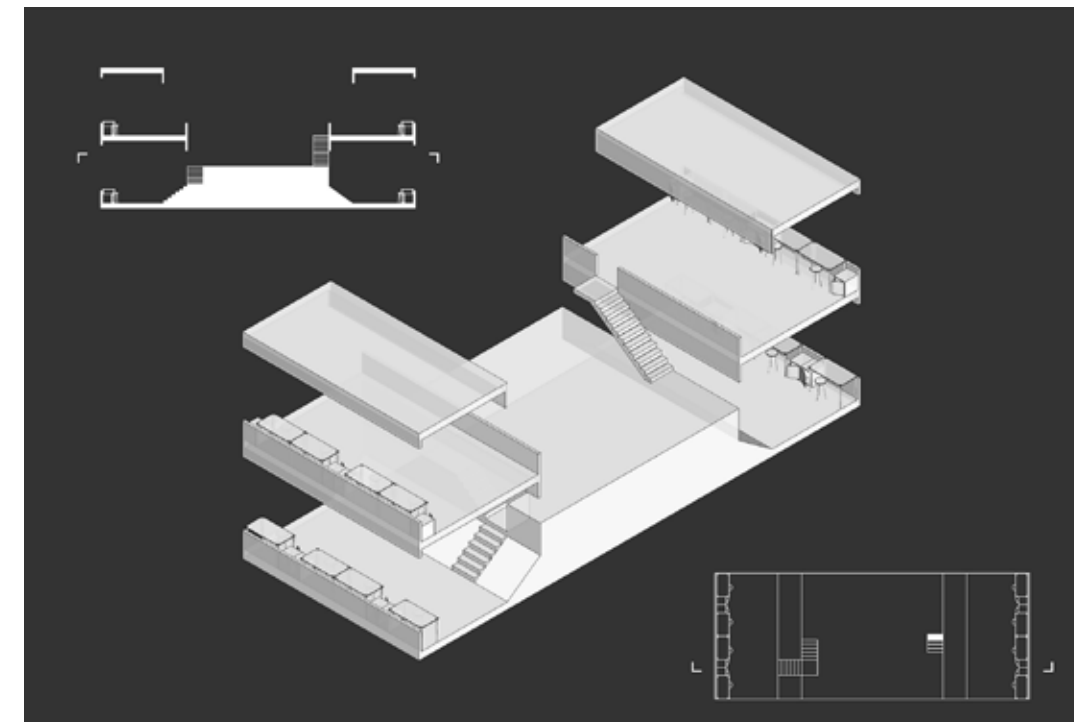


02

Atmosphere Analysis

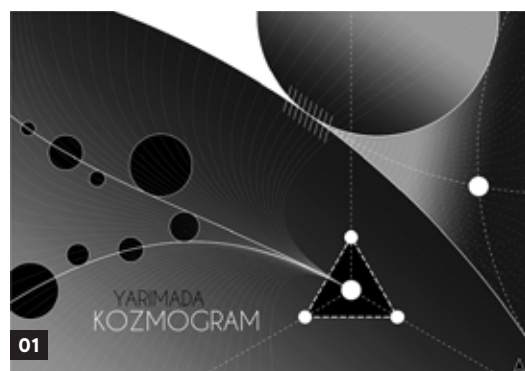
- 1) Narrow stores in Grand Bazaar
- 2) Large mosques with vast empty spaces

Initial Designs Studio Space Modules

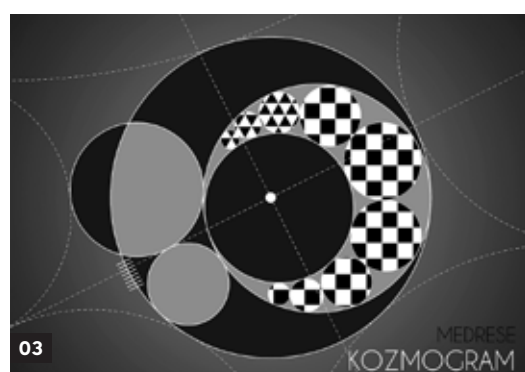


The site analysis continued with spatial observations, revealing two dominant archetypal spaces near the site. One consists of small, maze-like shop interiors—stacked tightly beside or above one another—often evoking a sense of claustrophobia. The other comprises expansive religious structures such as mosques and churches, where vast empty space imposes a heavy

psychological weight on the user. Locals experience this spatial dichotomy daily and internalize it subconsciously. Moreover, upon a cosmogram study, it is easily seen that such spaces align in a way that they create an urban rhythm. This rhythm and contrast—between compression and openness—became a conceptual foundation for the final design.



01



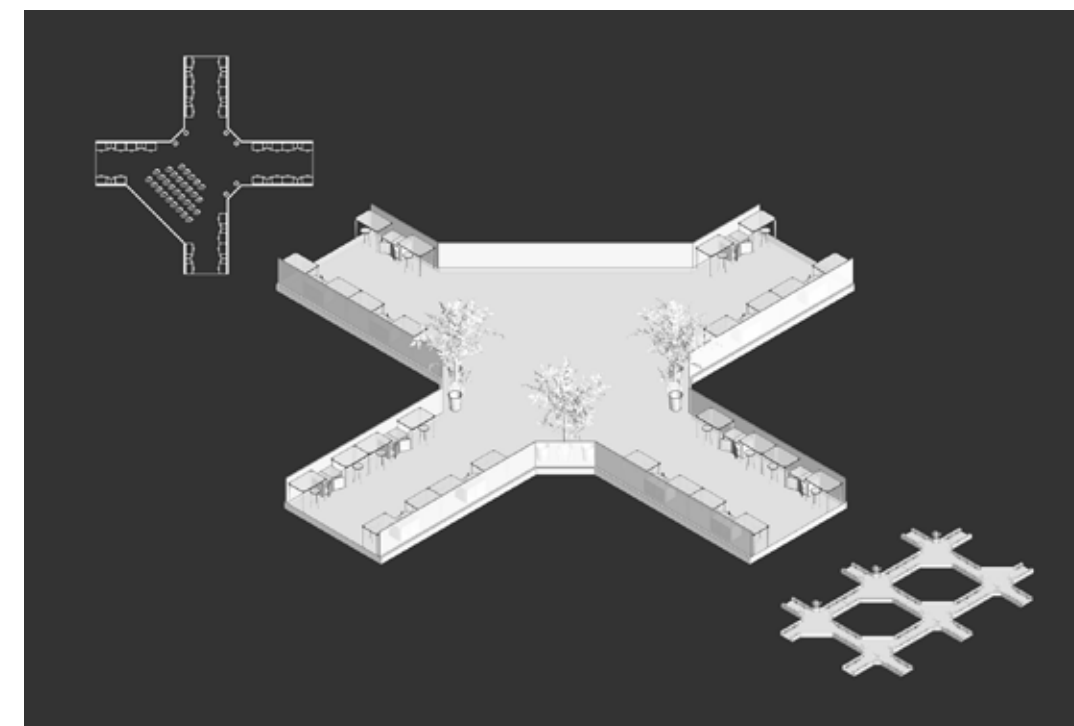
03



02

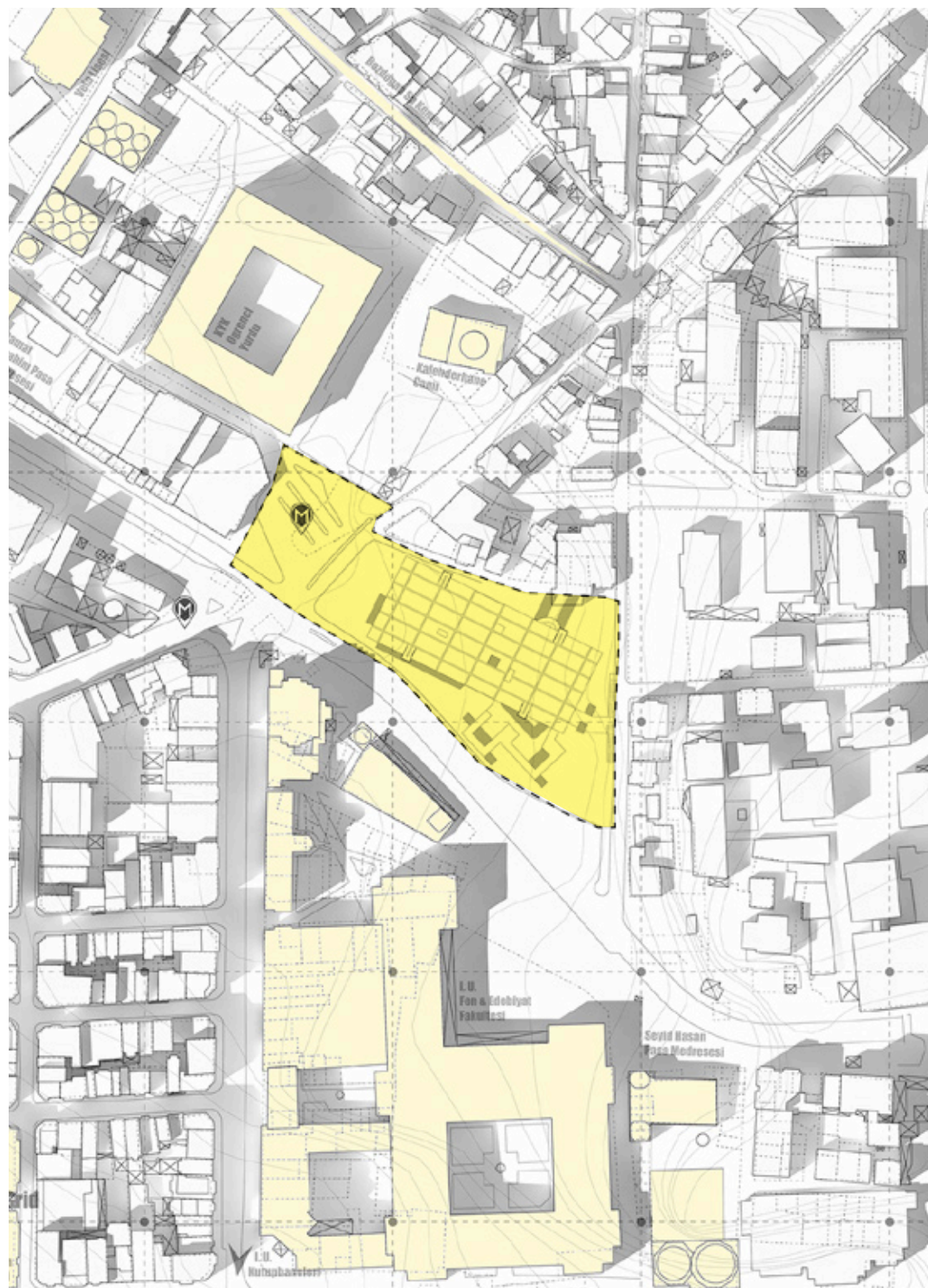
Site Analysis Cosmograms

- 1) Peninsula
- 2) Neighborhood
- 3) Mosque



In response to the site analyses and spatial observations, the design incorporates two distinct studio space typologies. One consists of levels tightly stacked atop one another, evoking a sense of compression—designed as a shared working studio. The other features intersecting floating pathways that surround expansive voids, intended as a presentation and pin-up space. Together, these contrasting modules

reflect the spatial duality observed in the surrounding context - constituting the base of the whole design.



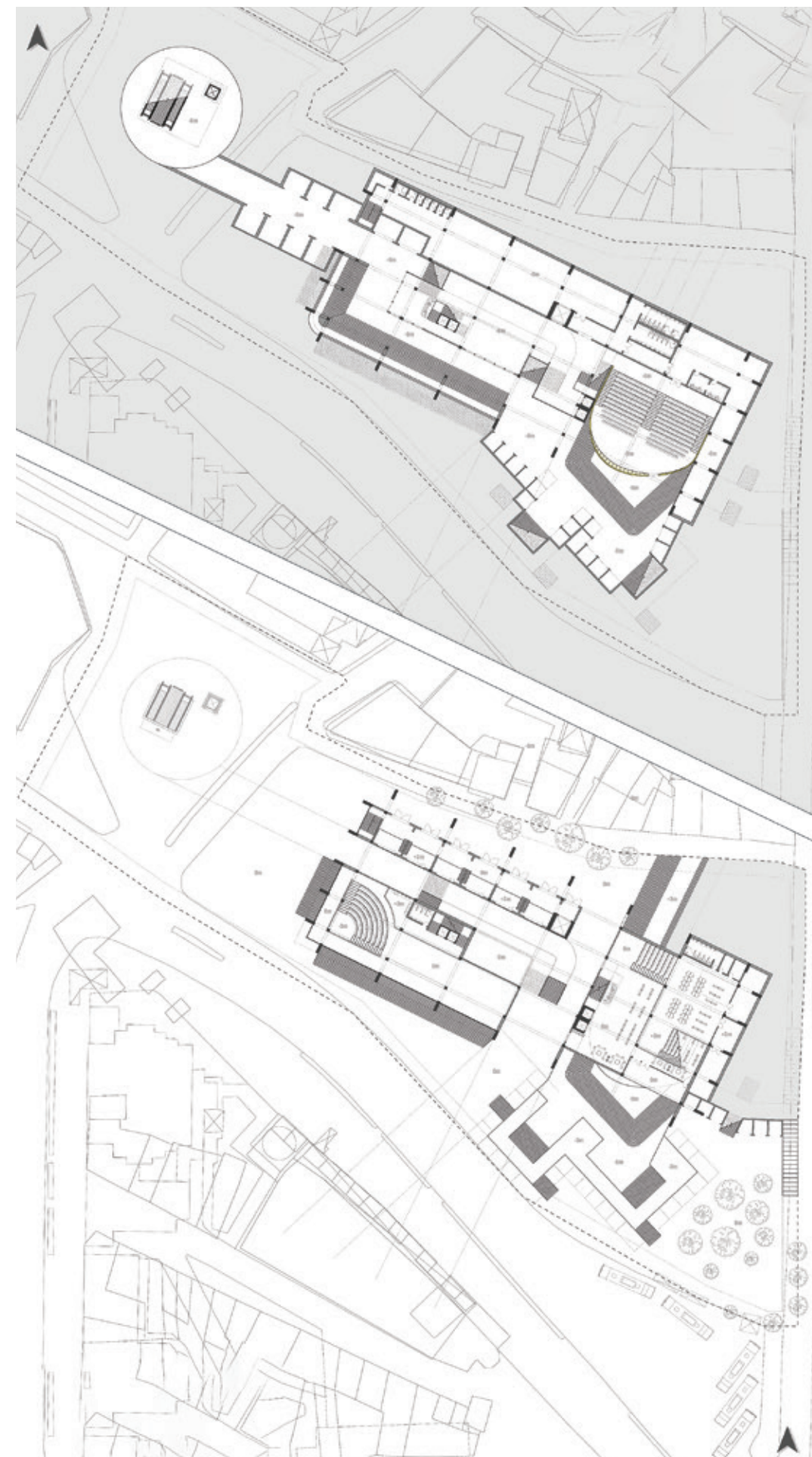
Final Design
Site Plan

Cramped within a dense urban and cultural fabric, the final design avoids disrupting existing spatial flows such as pedestrian and vehicular traffic. Instead, it embraces and weaves around them in a thoughtful, creative manner. By connecting multiple streets, the structure allows people to pass through it, dispersing heavy foot traffic into alternative routes. It also offers direct access to the nearby subway station through

interior public passages, further integrating itself into the daily rhythms of the city. While it may appear as a monolithic, mesh-like cube, the structure is highly permeable—punctuated by numerous openings that invite, rather than resist, public intrusion.

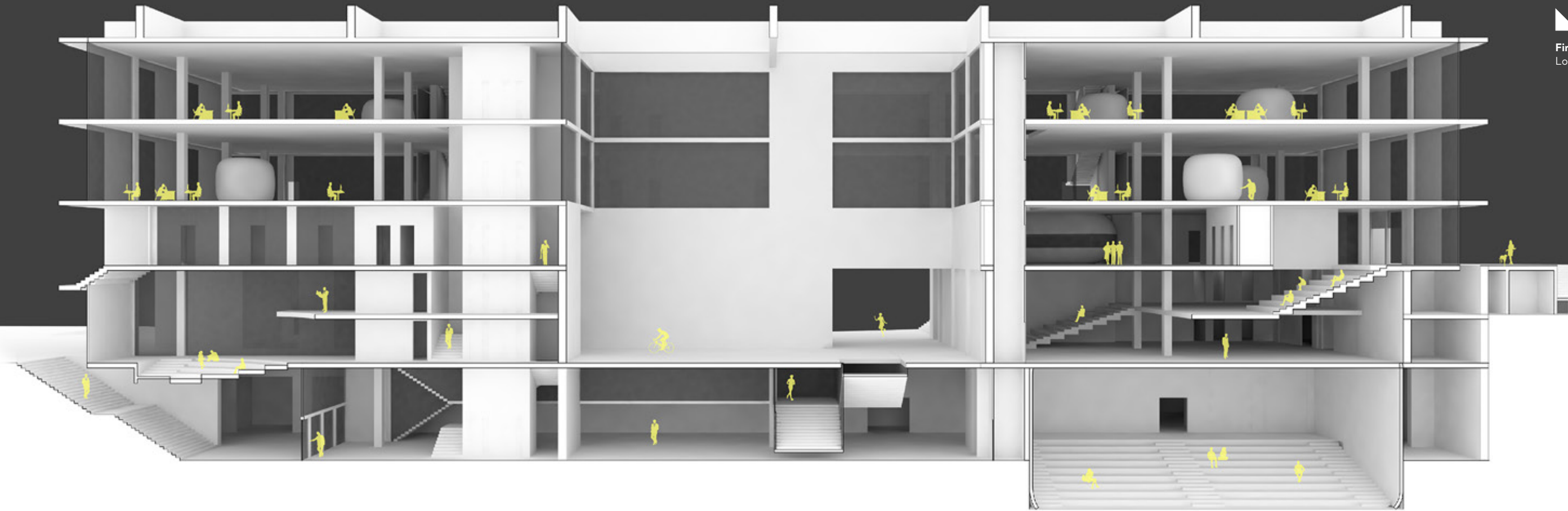
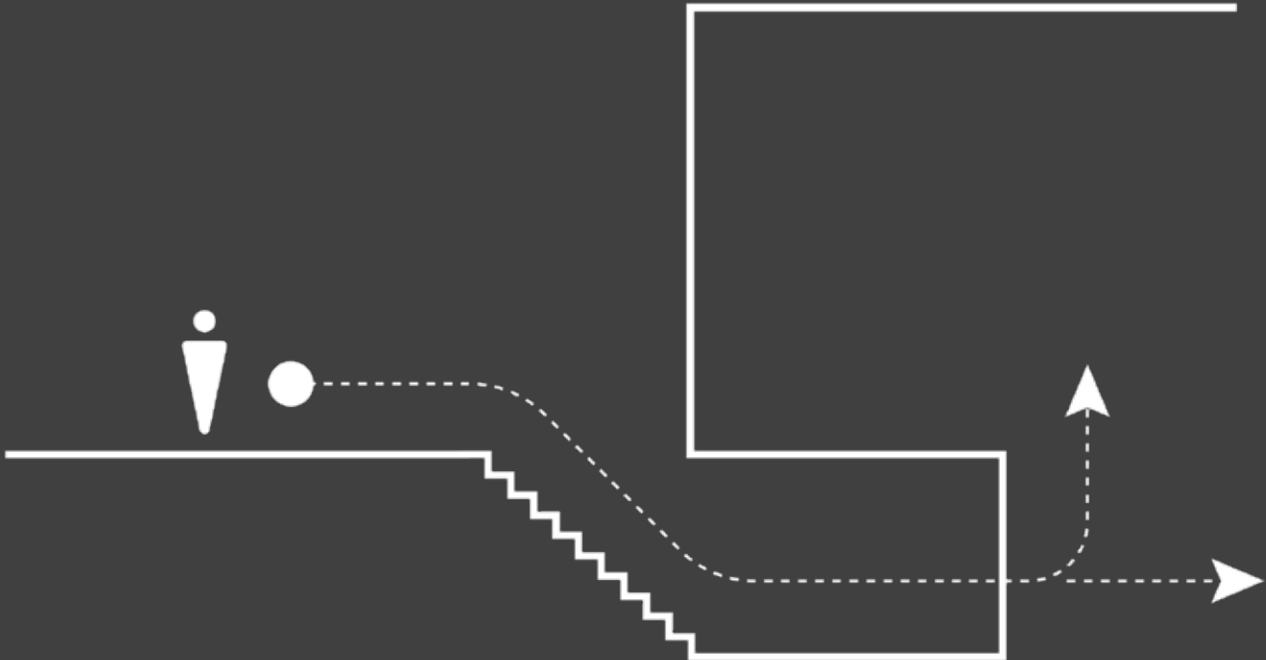
Final Design
Plan / Basement

Final Design
Plan / Ground Level



With most sides open to the public, the private spaces are exclusively reserved for students of the school. While the general public can easily enter and pass through the building, access to the private areas is restricted. The students enter these spaces in a special—and rather poetic—way: rather than simply stepping inside, they "leak" into the building through cracks. To access their

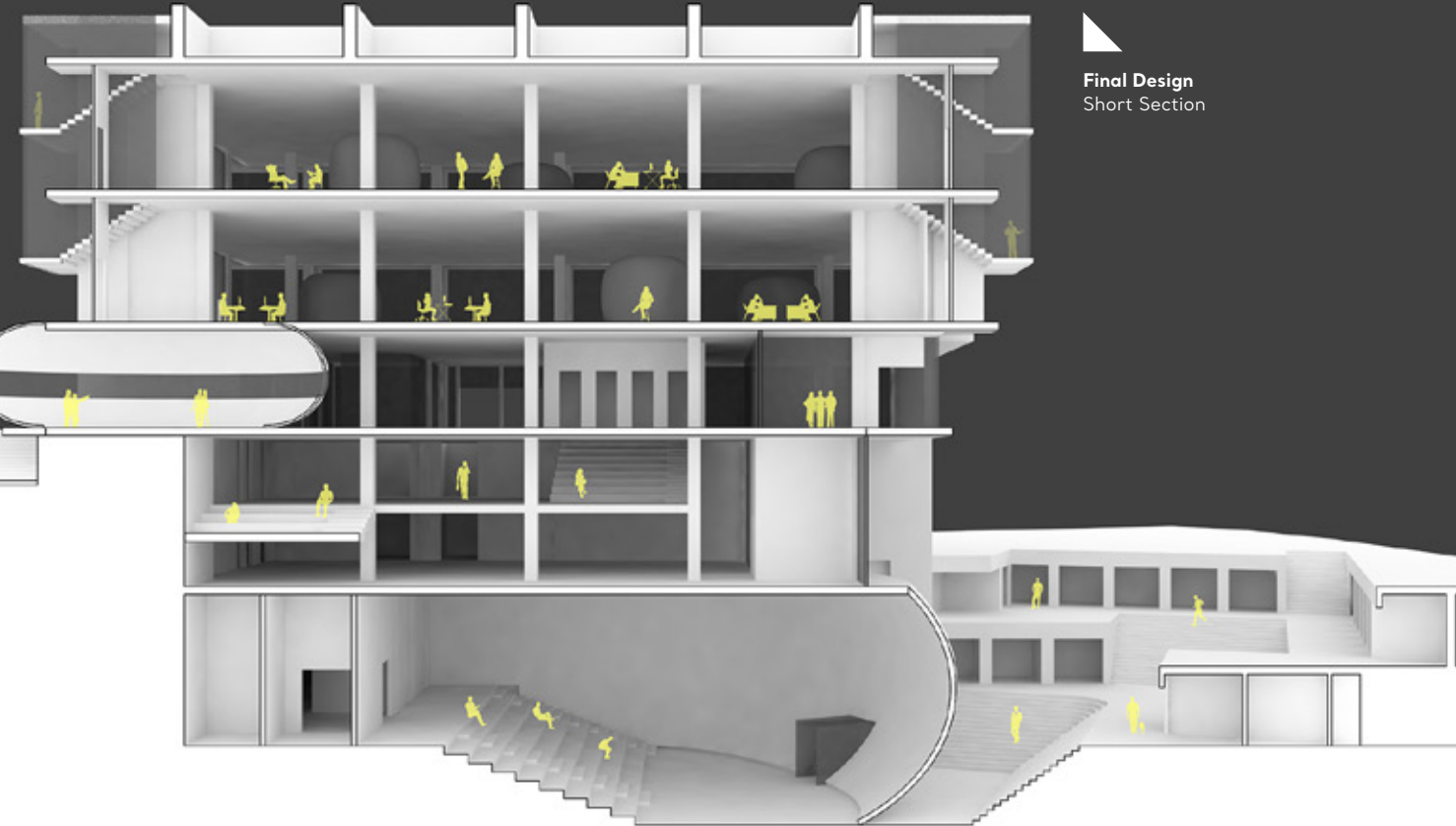
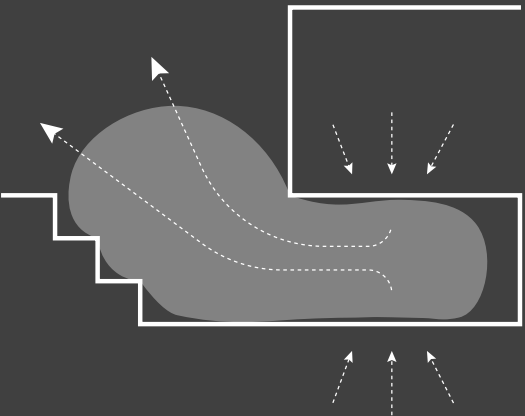
private studio spaces, they descend stairs that wrap around the exterior, pass through designated doors, and then proceed to their destinations. This unique spatial flow not only creates a memorable narrative but also fosters a strong sense of belonging.



Final Design
Longitudinal Section

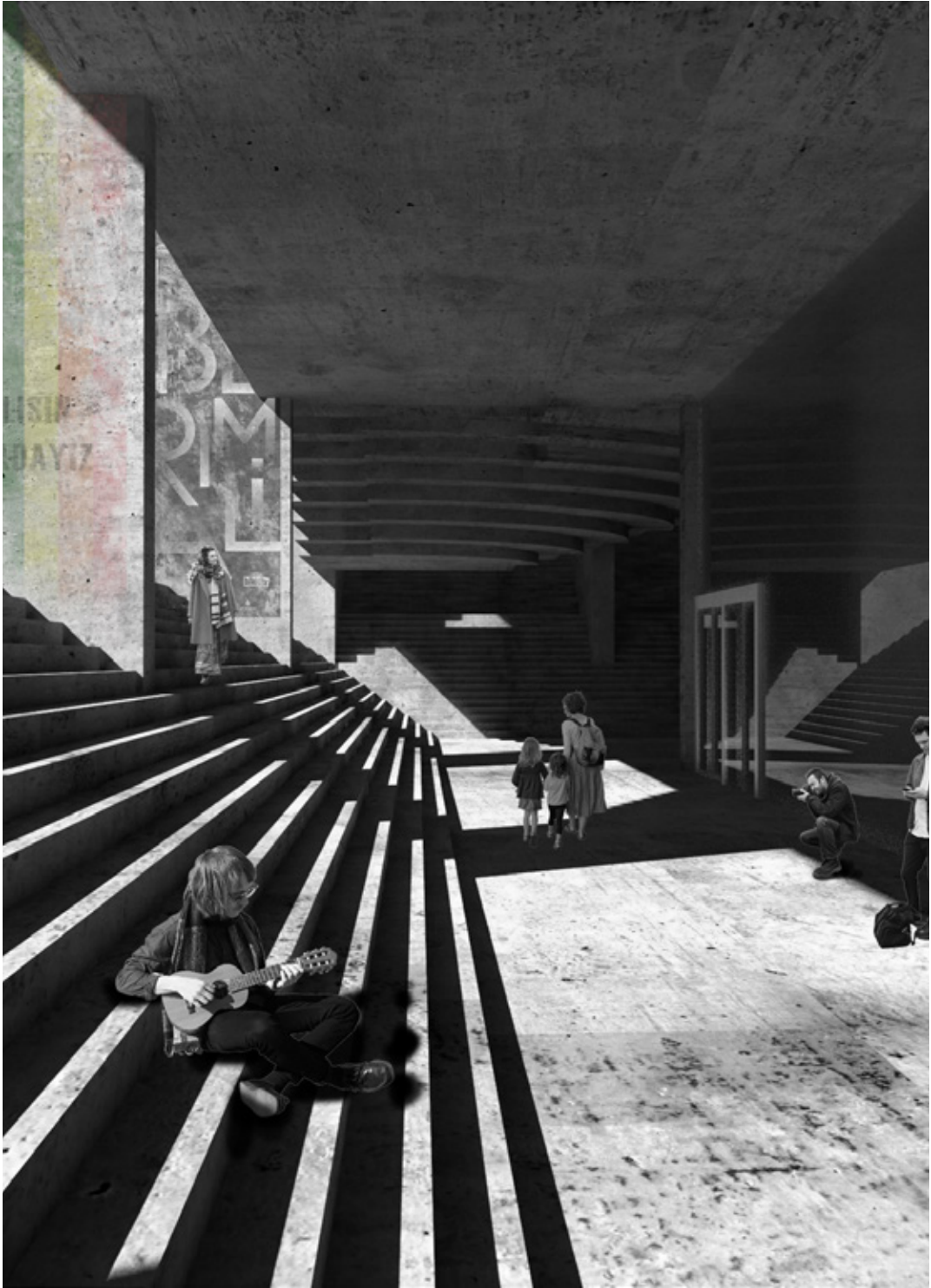
Within the building's rigid grid structure are a series of amorphous forms that appear to be compressed, as if leaking in and out of the architecture. Their distinct color and organic shape set them apart from the rest of the design, visually reinforcing the

narrative of spatial leakage. One of these forms is the lecture hall, positioned beneath the building itself—giving the impression that it is pressed under the weight of the structure above.



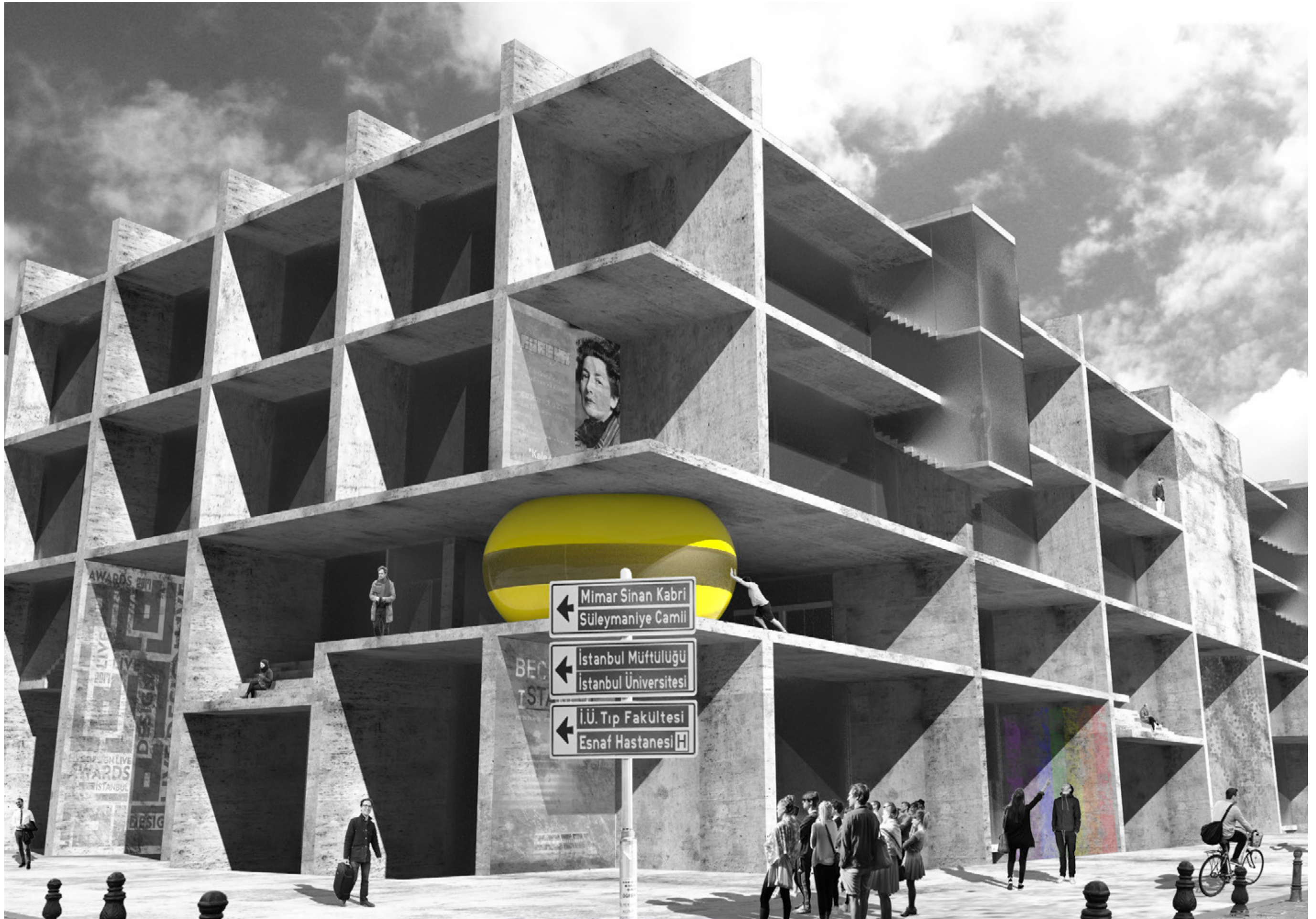
Final Design
Short Section

Final Design
Render from
Private Entry
(space of crack
or leakage)



By creating cracks through which students enter, the design also generates hidden pathways and secluded enclosures—quiet spaces shielded from the chaos of the surrounding neighborhood. These pockets of calm provide moments of retreat, reflection, and informal gathering, offering a stark contrast to the city's fast-paced rhythm. Rather than isolating students entirely, these spaces create a sense of intimacy and

ownership, fostering a deeper connection between the users and the architecture. In this way, the building becomes not just a place of learning, but a refuge.



the **PATCH**

HOTEL + SCHOOL + OFFICE COMPLEX @Etiler, Istanbul

Istanbul Bilgi University, Arch 302, 2017

Advisors

Prof. Dr. Emrah Altınok & Bülent Çetin

Challenge

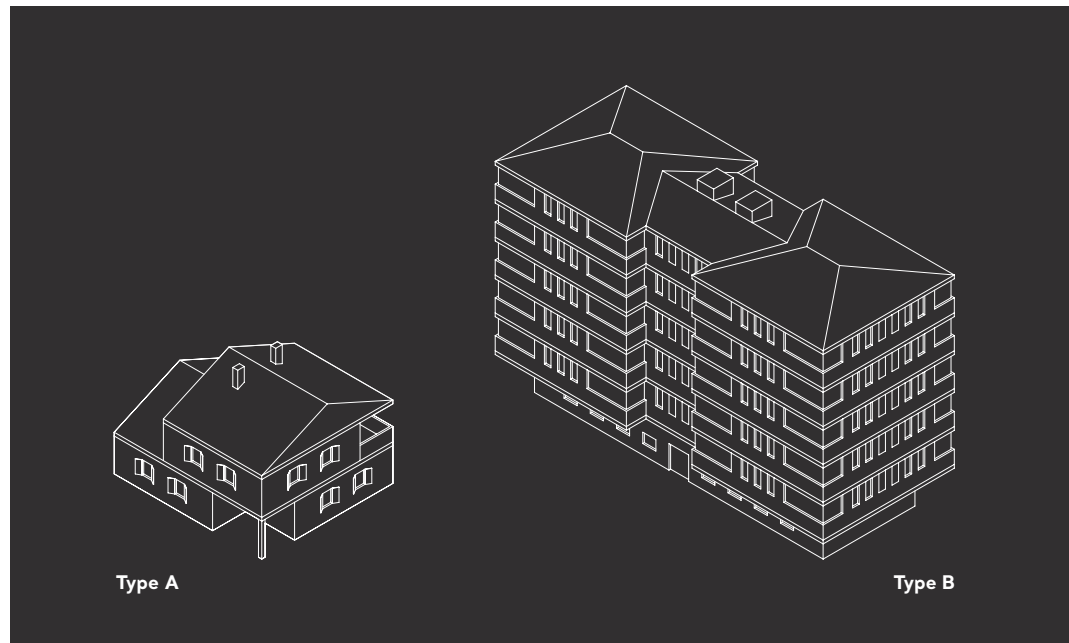
*Design a vocational high school campus including a hotel,
a school building and office spaces*

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Initial Analyses
Site Map & Zoning
Areas of Primary
Relevance and
Proximity

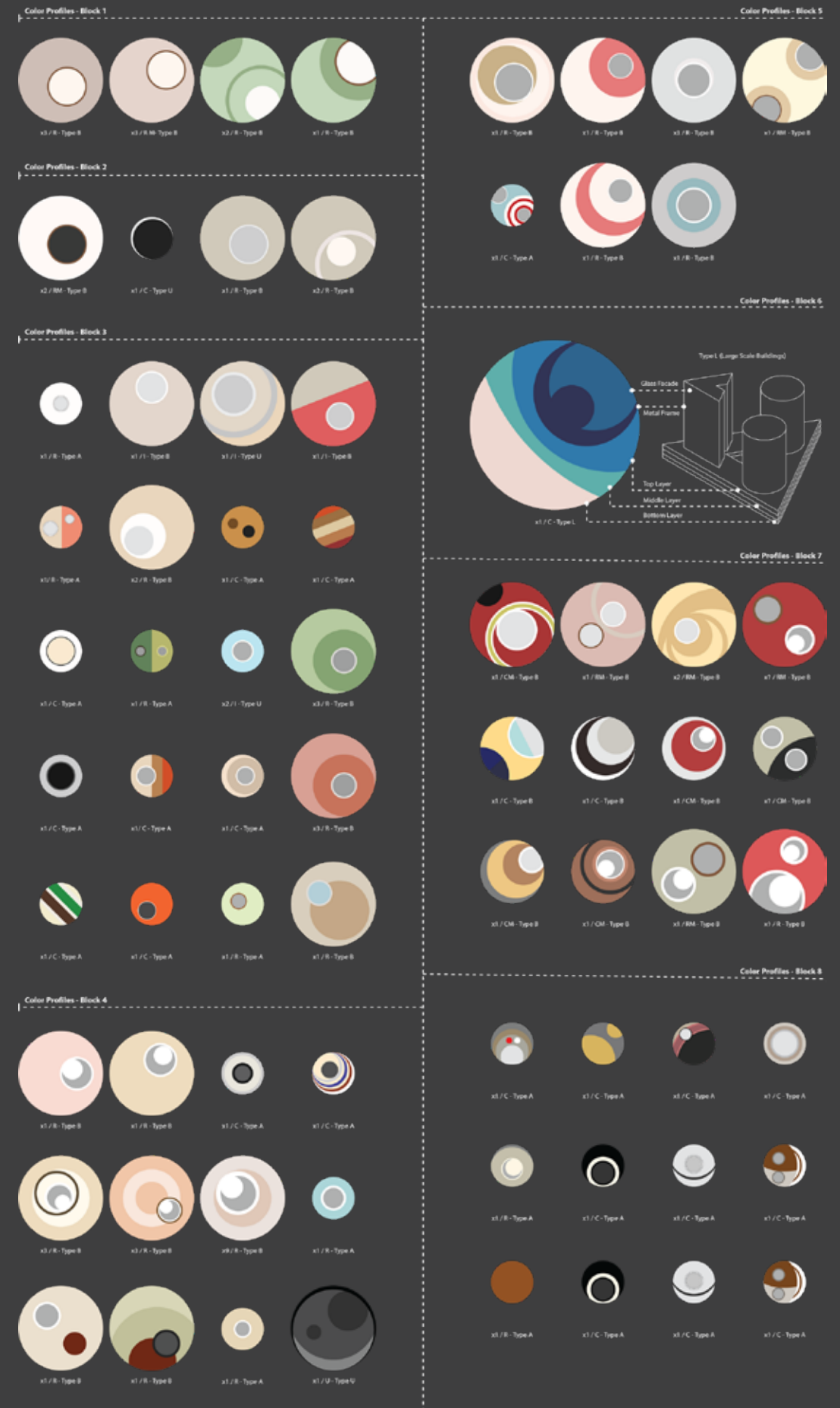


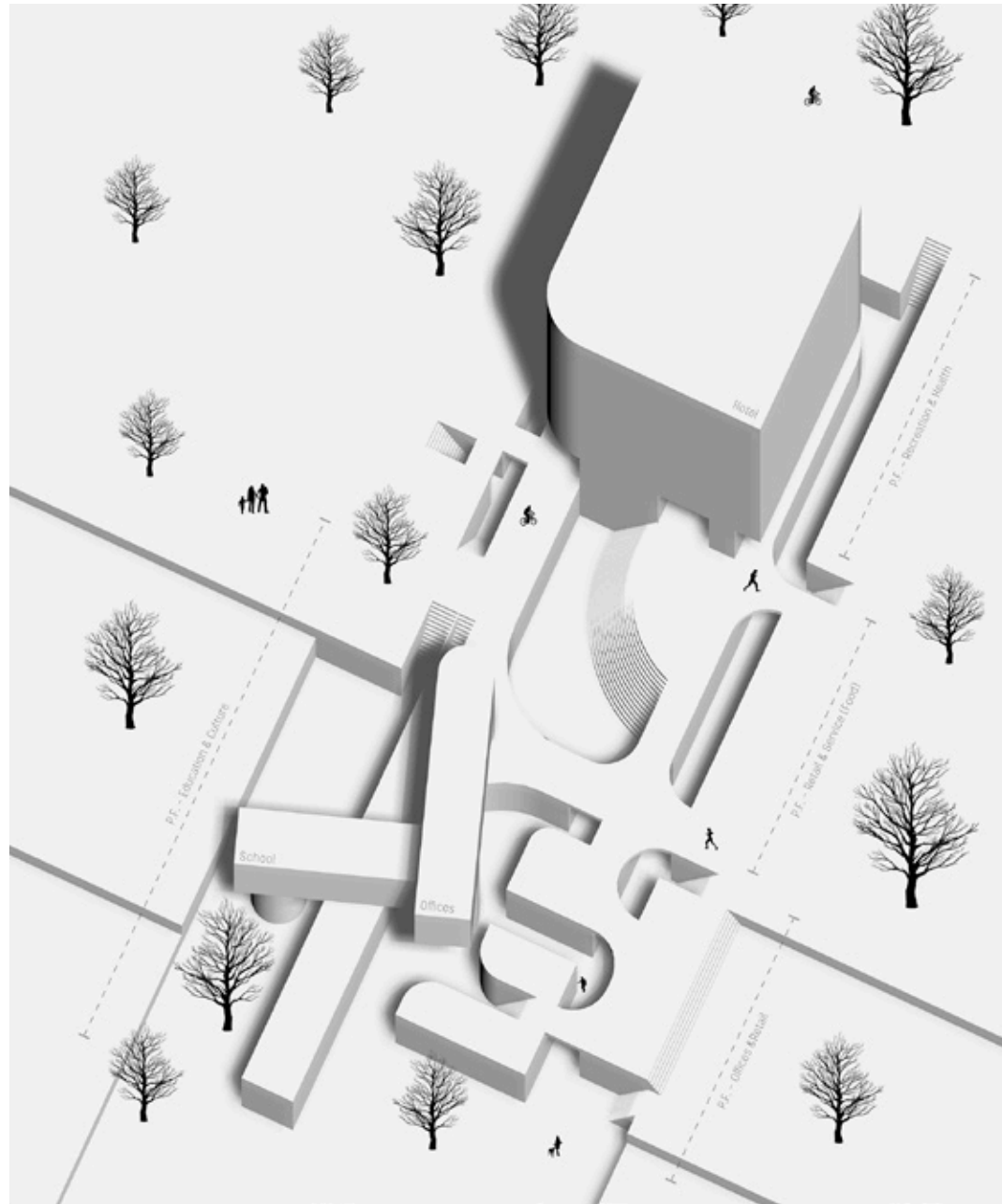
Initial Analyses
Two Types of
Buildings in the
Neighborhood

The project begins with an investigation of the surrounding neighborhood. Located in Etiler, the site sits within a relatively affluent area characterized by two main building typologies: (A) smaller one-to-two-story houses and (B) multi-story apartment blocks. Most of these structures were built in the 60s and reflect a modernist architectural language, marked by plain façades, elevated ground floors, and cubic

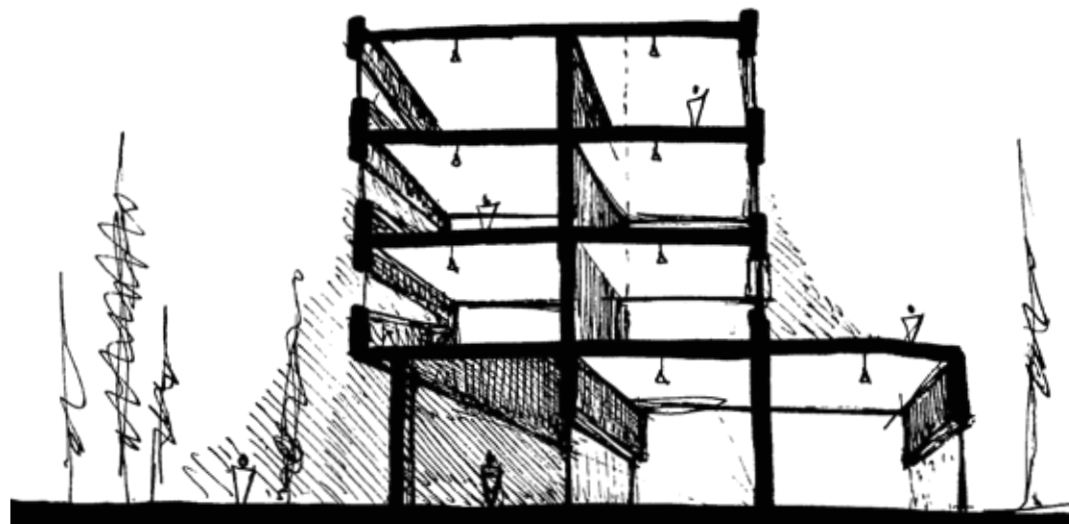
forms. However, over the past few decades, many of the buildings have been altered with layers of paint or additional structures. These interventions now define much of the neighborhood's visual identity. As a result, the initial analyses focused primarily on these layered characteristics.

Initial Analyses
Color Schemes of
the Surrounding
Neighborhood



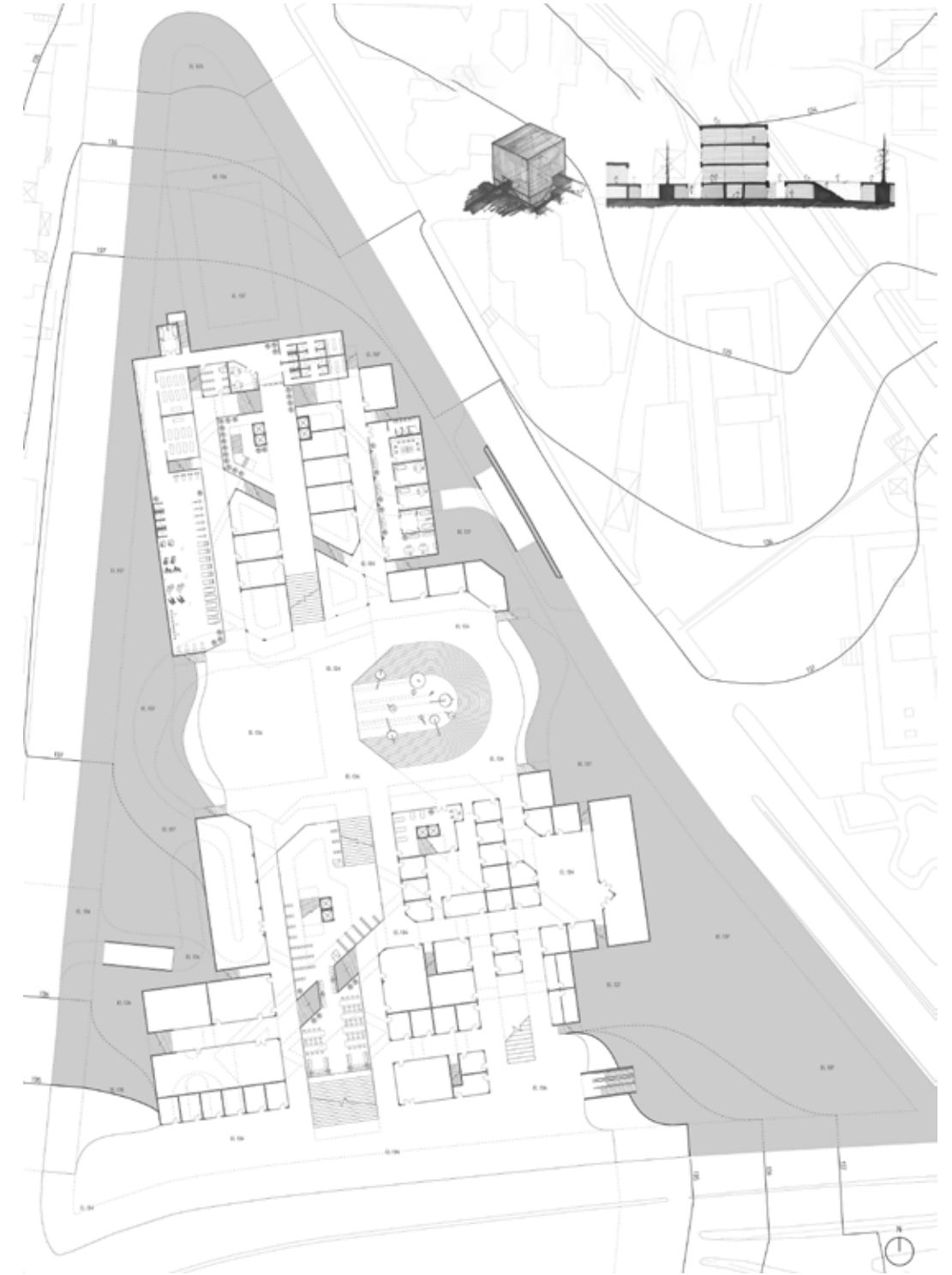


Early Design
Model View



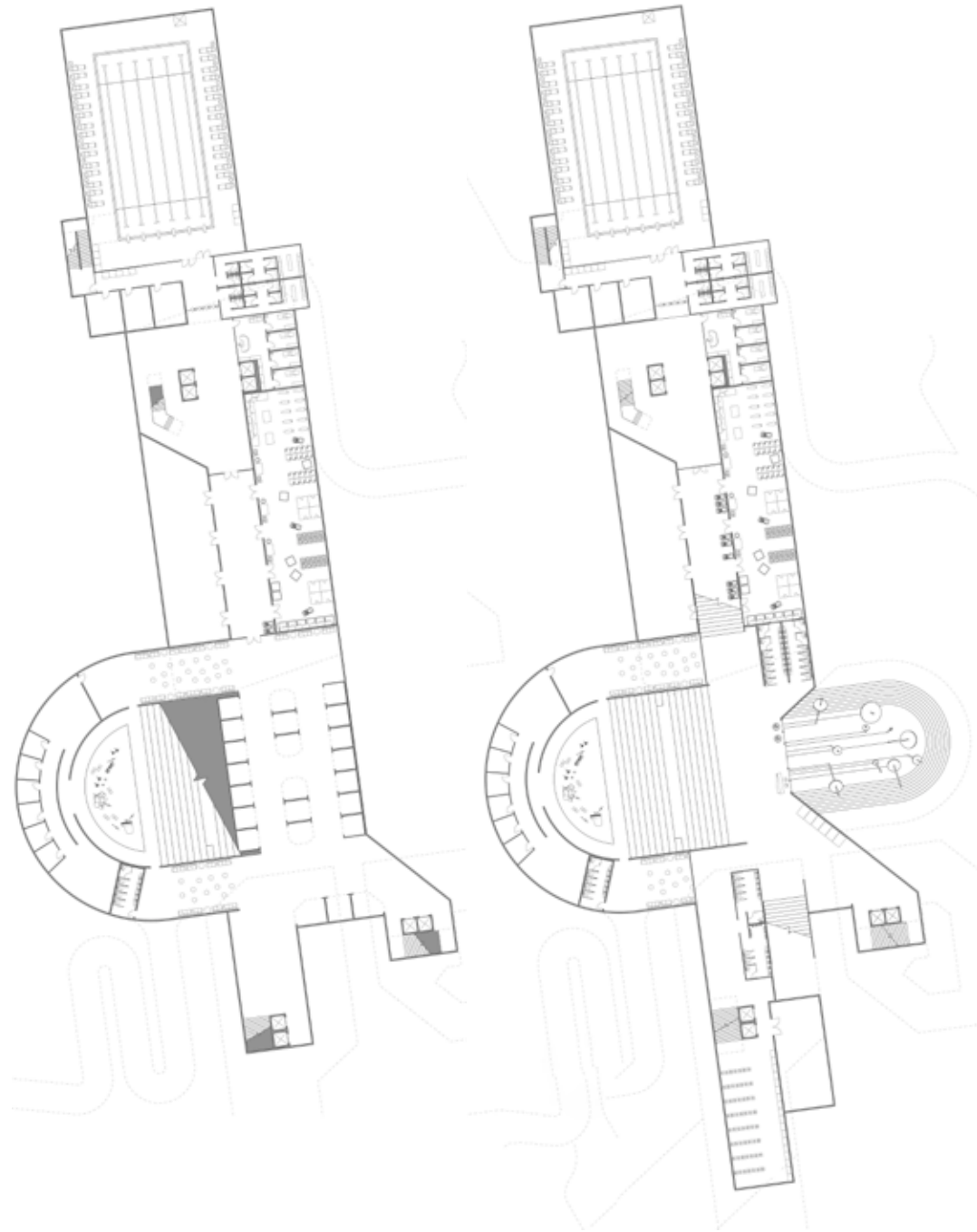
Early Design
Sketch

Final Design
Plan / Ground Level

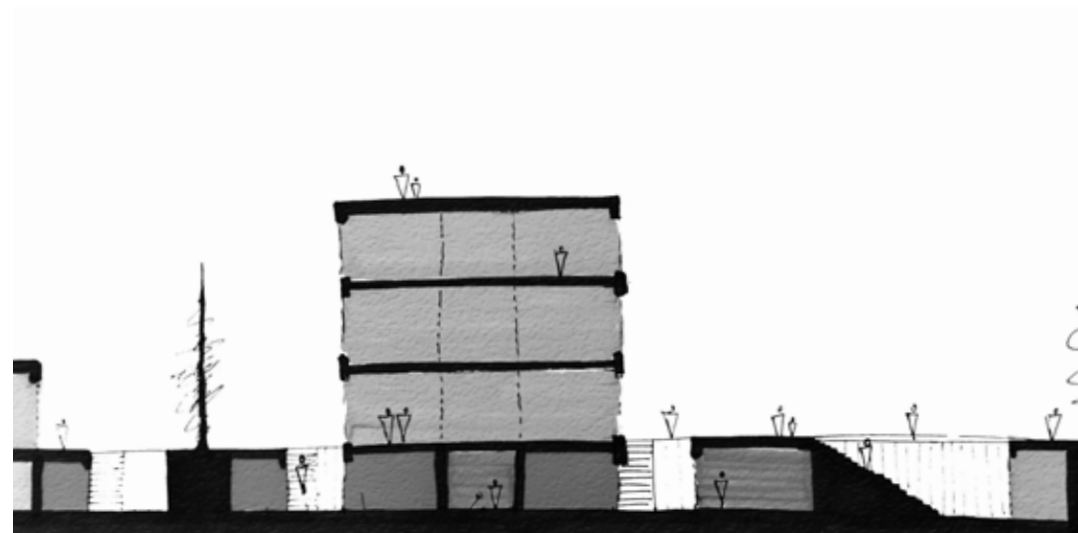


The final design takes advantage of the site's natural slope, spreading across three interconnected ground levels, all accessible by pedestrian routes. Open on all sides of the triangular site, the layout invites movement through the campus, integrating it into the daily flow of the neighborhood. Strategically placed pathways serve both users and passersby. They follow along the axes which the locals will most likely often

use. Such strategy blurs the boundary between institution and public space. Most of the essential school programs are embedded into the ground, organized around excavated circulation paths, while only three structures rise above. This creates a minimal silhouette and offers the surrounding community a green park.

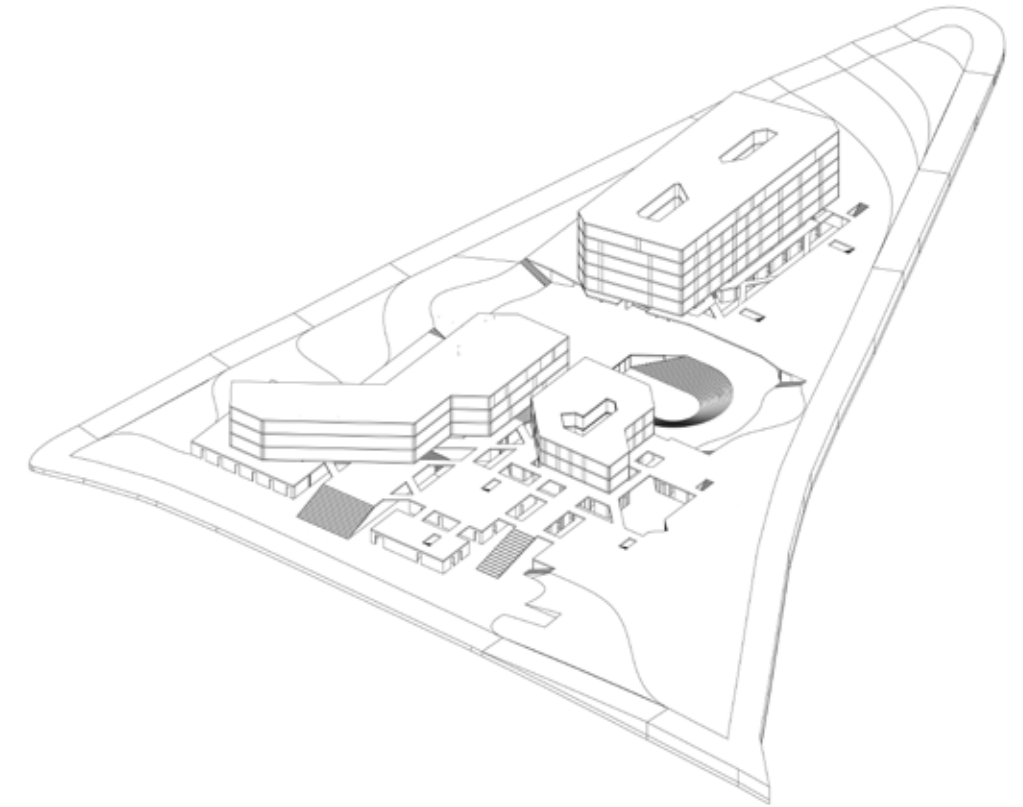


Final Design
Plans / Basement
Levels

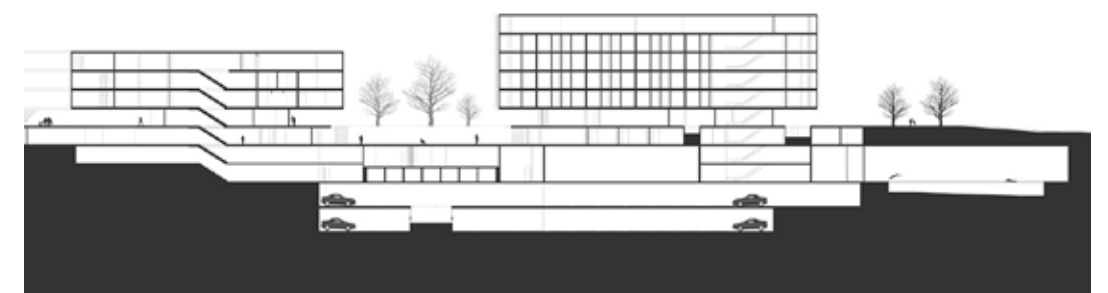
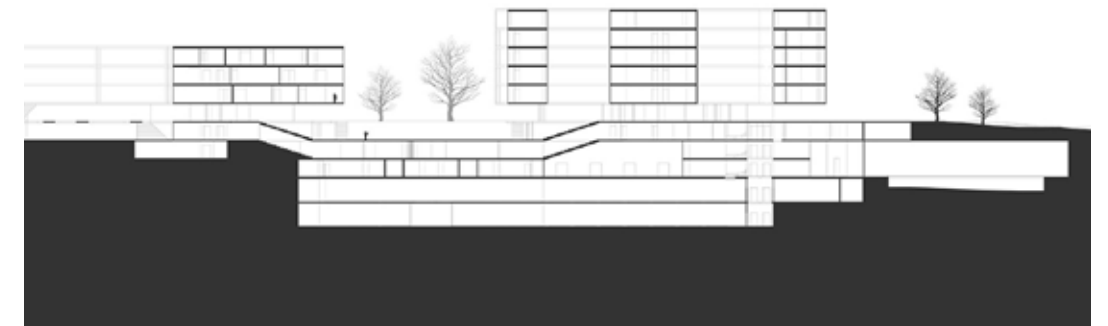


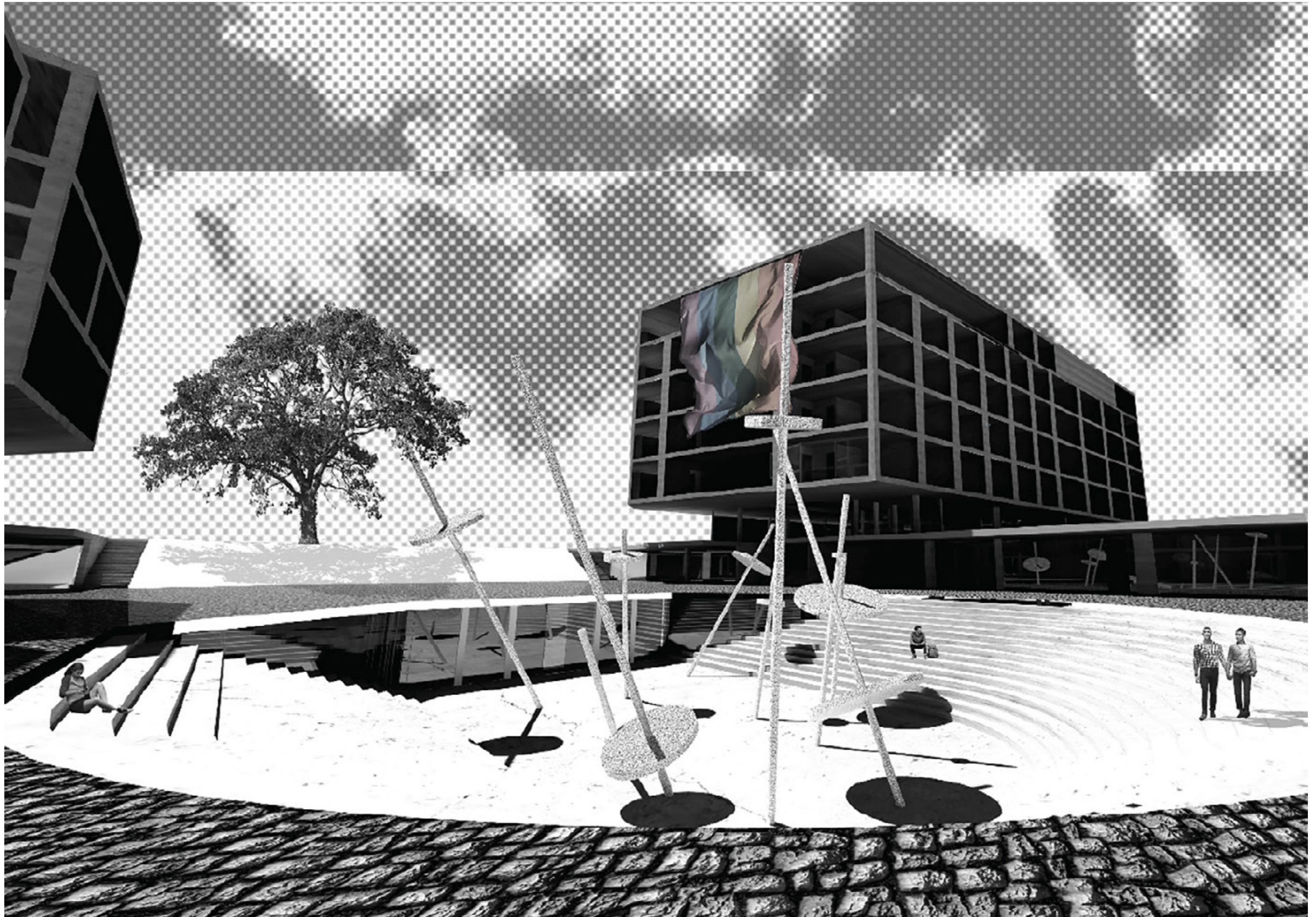
Final Design
Sketch

Final Design
Isometric Model
View



Final Design
Sections





bit of **STORY**

SPACES of SEX WORK in ISTANBUL

AURA Istanbul, Independent Research Program 2019-20

Advisors

Boğaçhan Dünderalp, Hakan Tüzün Şengün

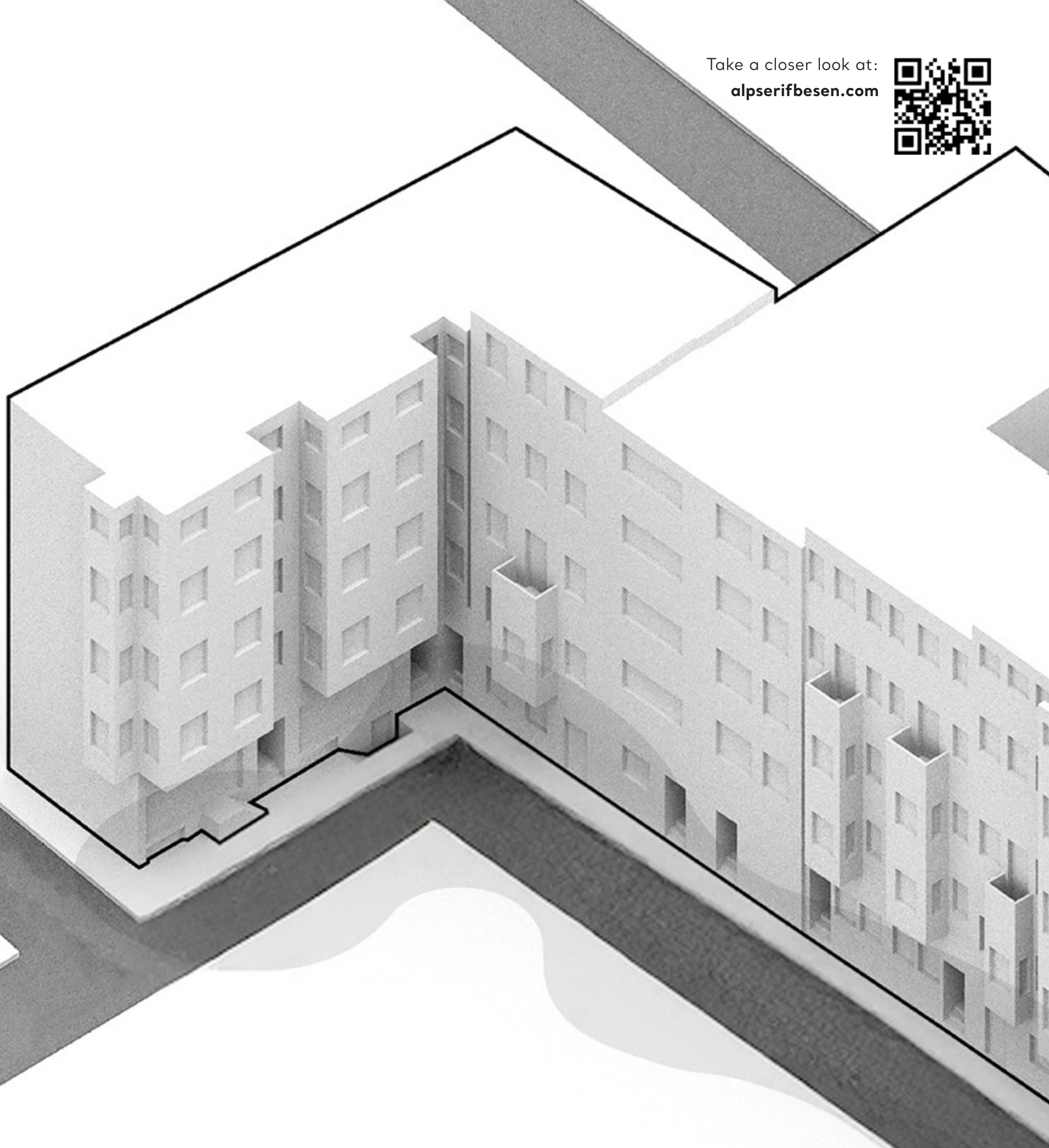
****! Due to safety considerations, the full content of the research is not publicly disclosed. The complete study can be shared upon request.***

Challenge

Conduct a research exploring the relationship between urban-social conditions and architectural tectonics & techne

Take a closer look at:

alpsertifbesen.com





Context
Evolution of the
Image of Sex Work
Over Time



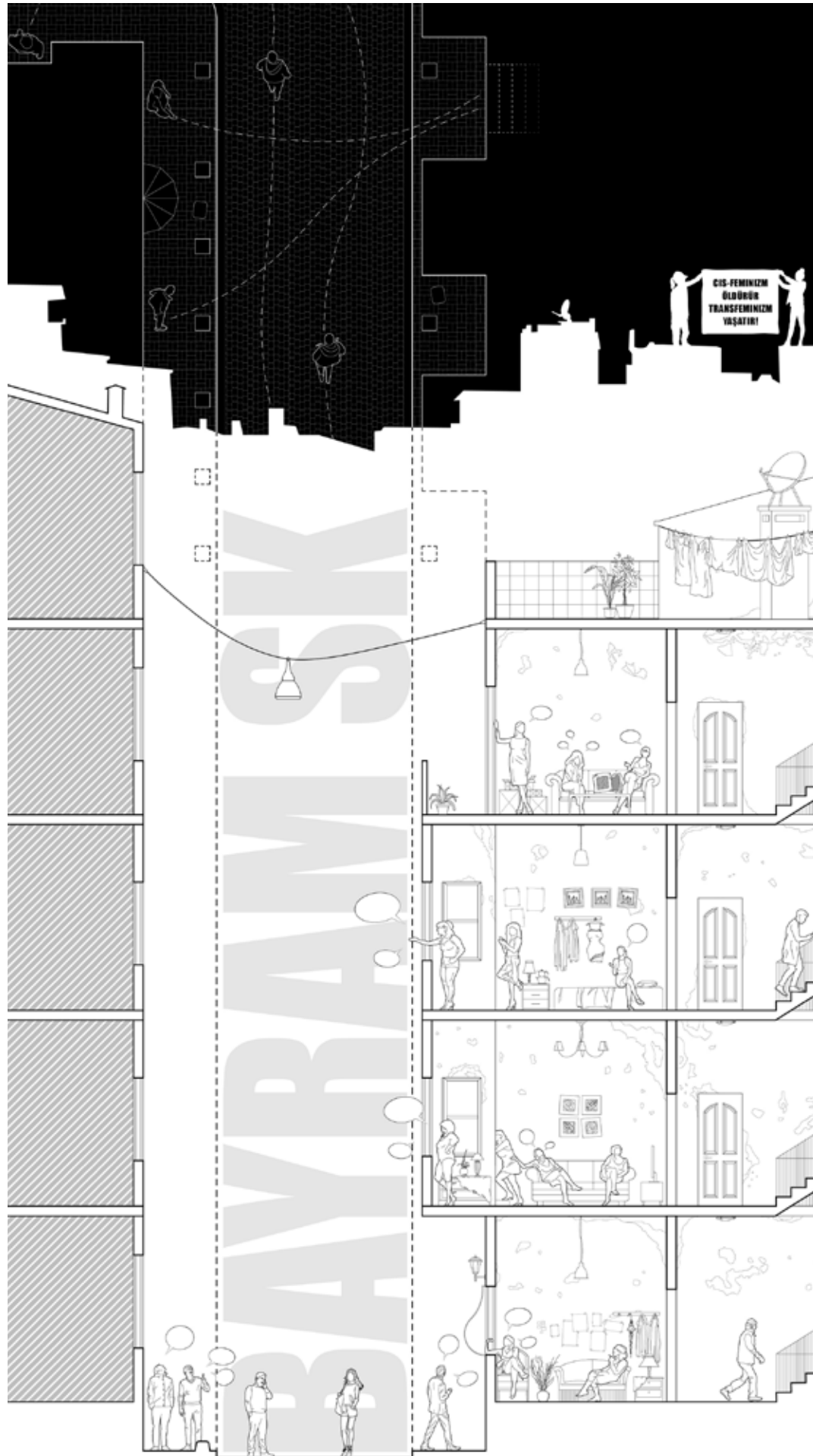
Site Diary

This research investigates spaces of sex work as heterotopias, examining their relationship to architectural tectonics. It explores how architecture both shapes and is shaped by sex work across multiple scales - from urbanism to interior layouts. While the study begins with a global and historical overview of sex work, its focus gradually narrows to Bayram Street in Istanbul, a sex work district mostly run by transgender sex

workers. Bayram Street presents a unique case: it was not purpose-built for sex work, but rather appropriated for it due to its advantageous spatial conditions. Moreover, as the area is predominantly inhabited by trans women, the spatial organization is deeply informed by safety concerns arising from transphobia, adding further complexity to its architectural and social fabric.

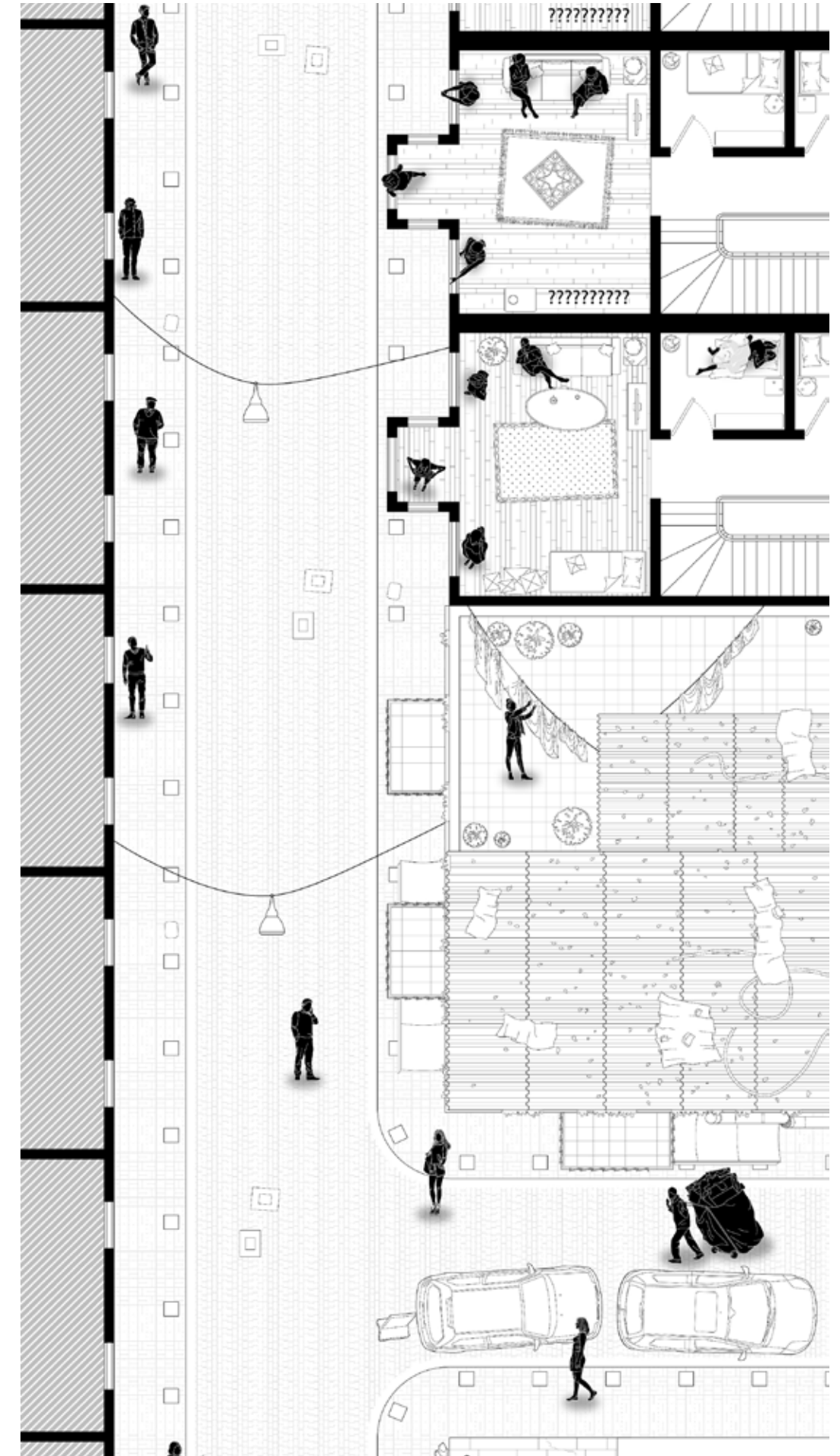
Digital Collages
1) Entering the
Bayram St
2) On Bayram St
3) Interiors

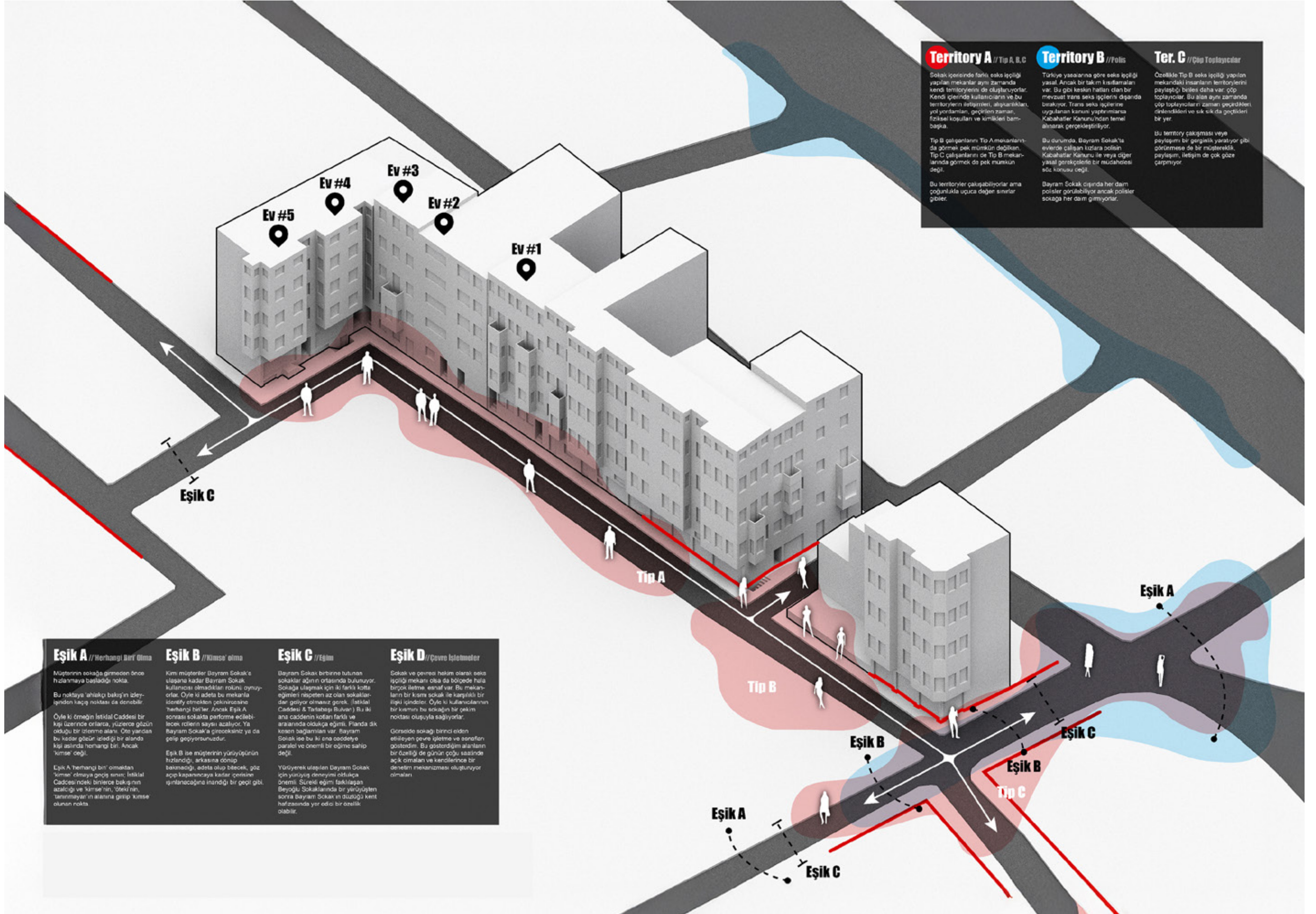


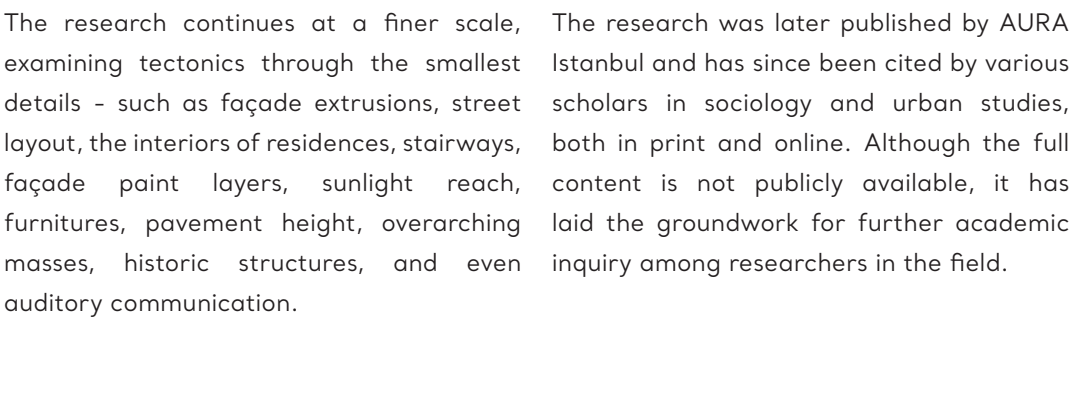
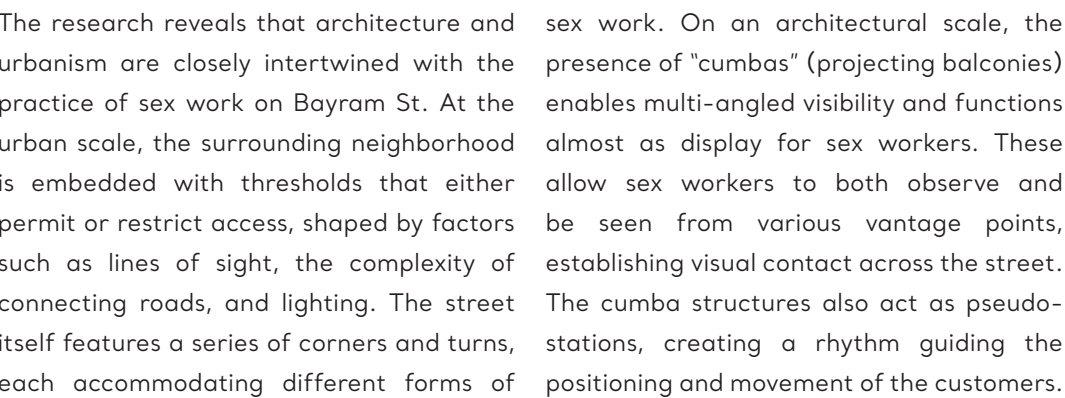


Section + Plan
Relation between
the Street and
Façade Extrusions

Plan
Street Layout &
Positioning



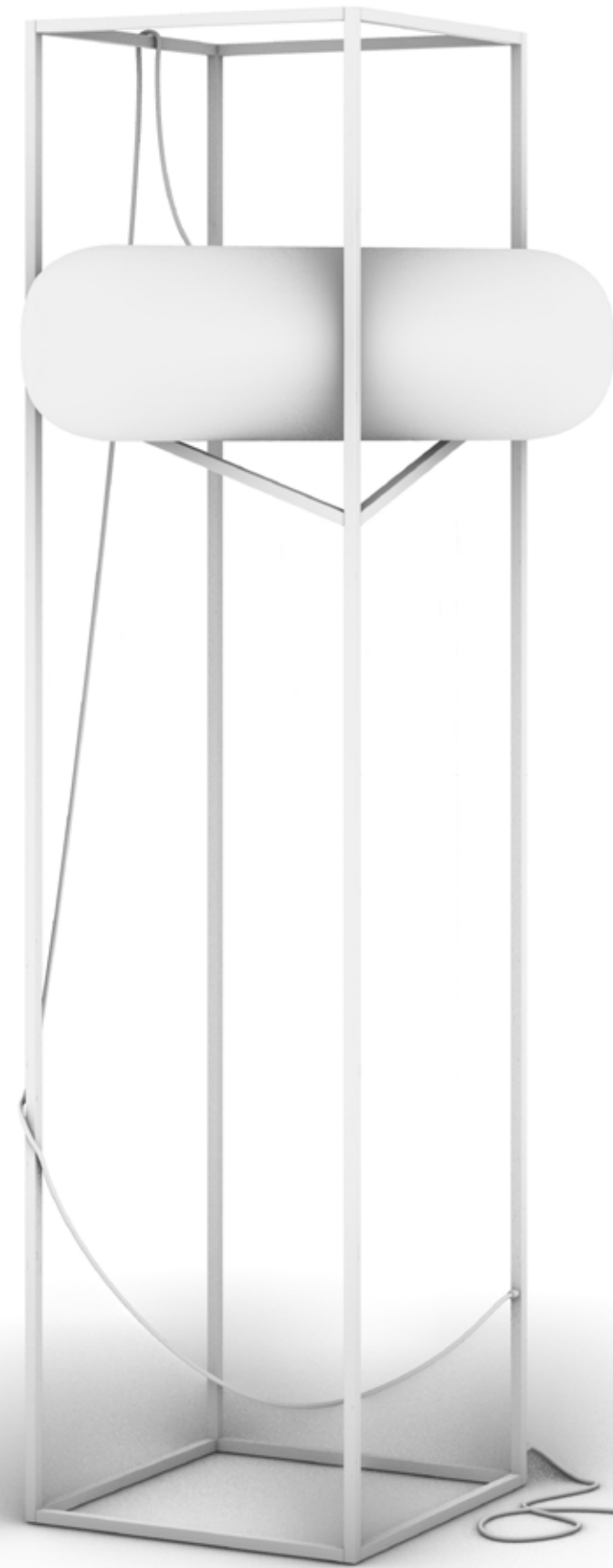




some **OTHERS**

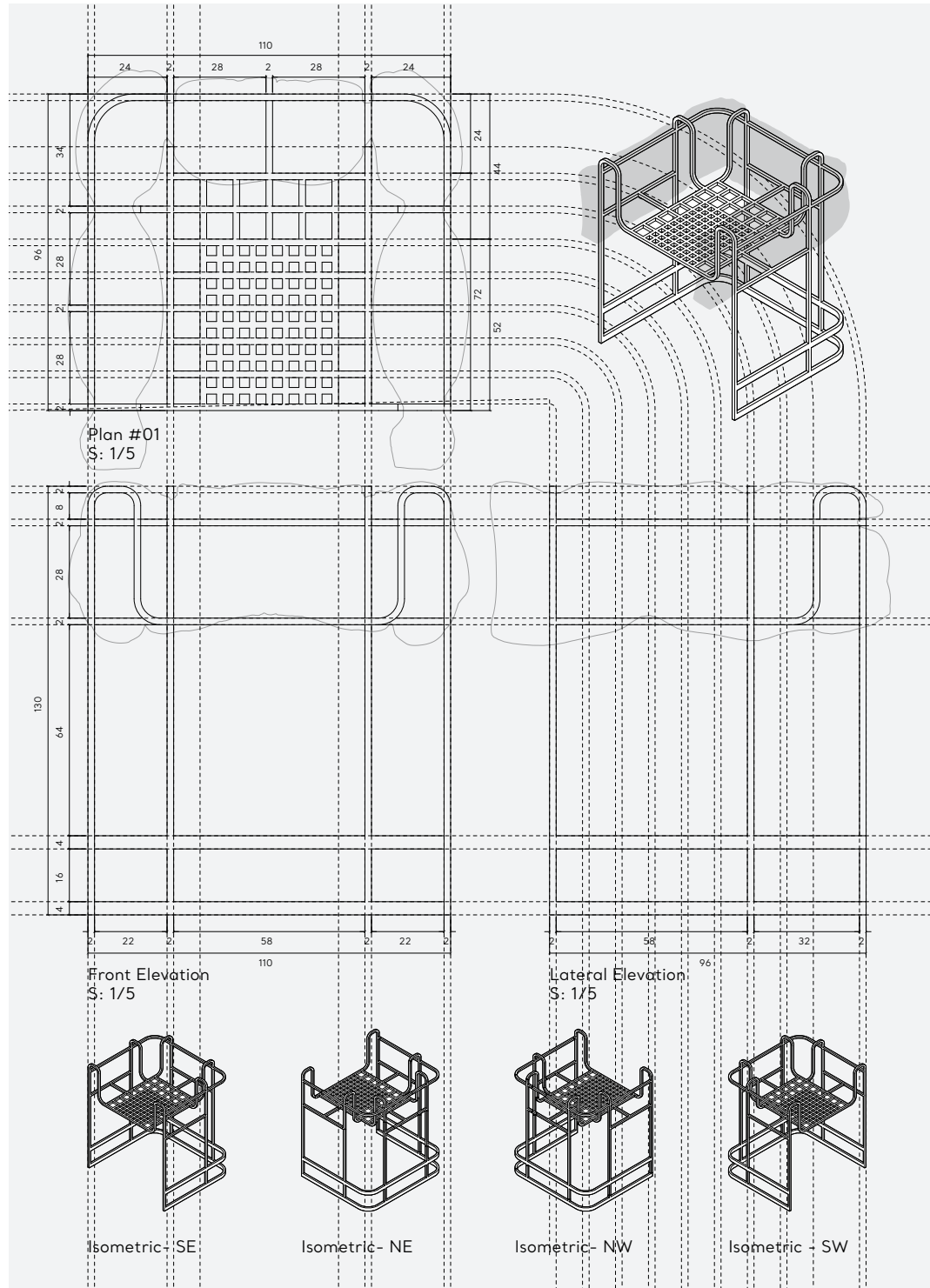
FURNITURE DESIGNS

Since 2018



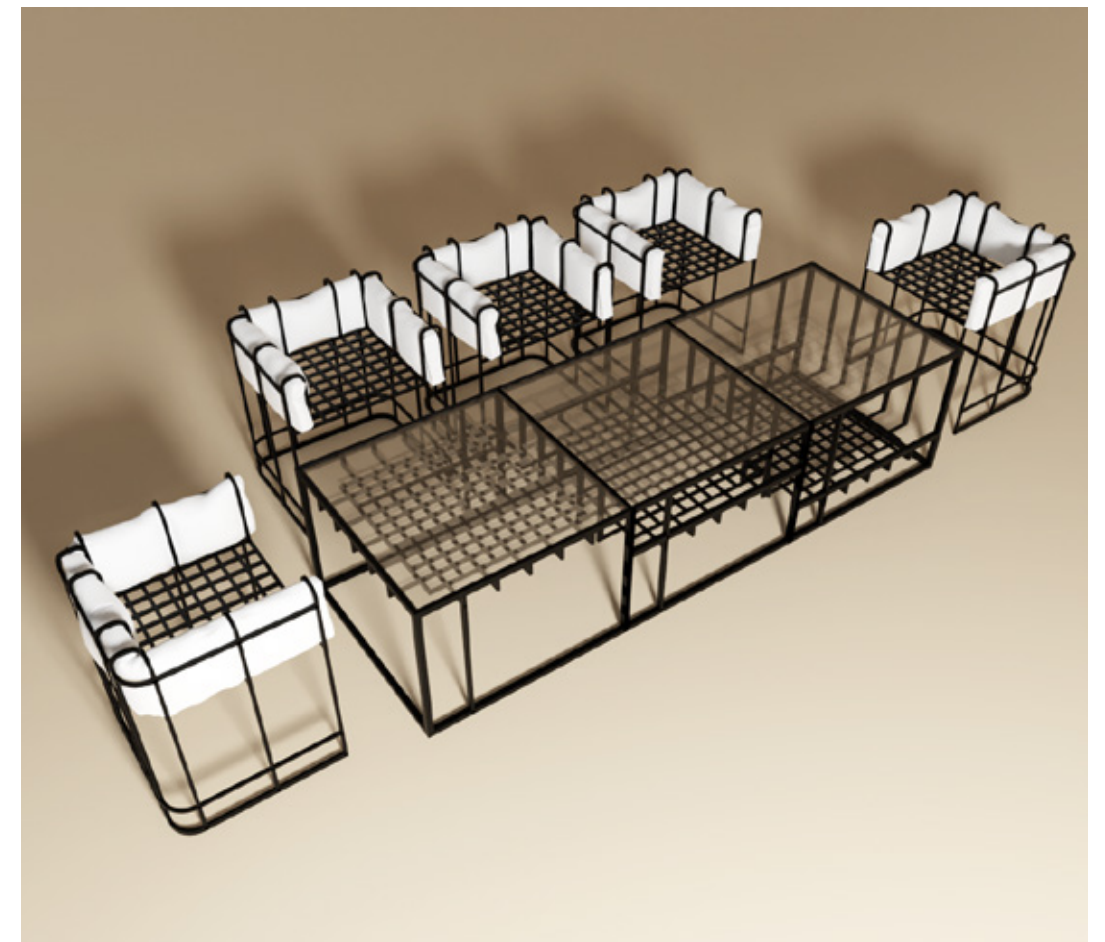
Take a closer look at:
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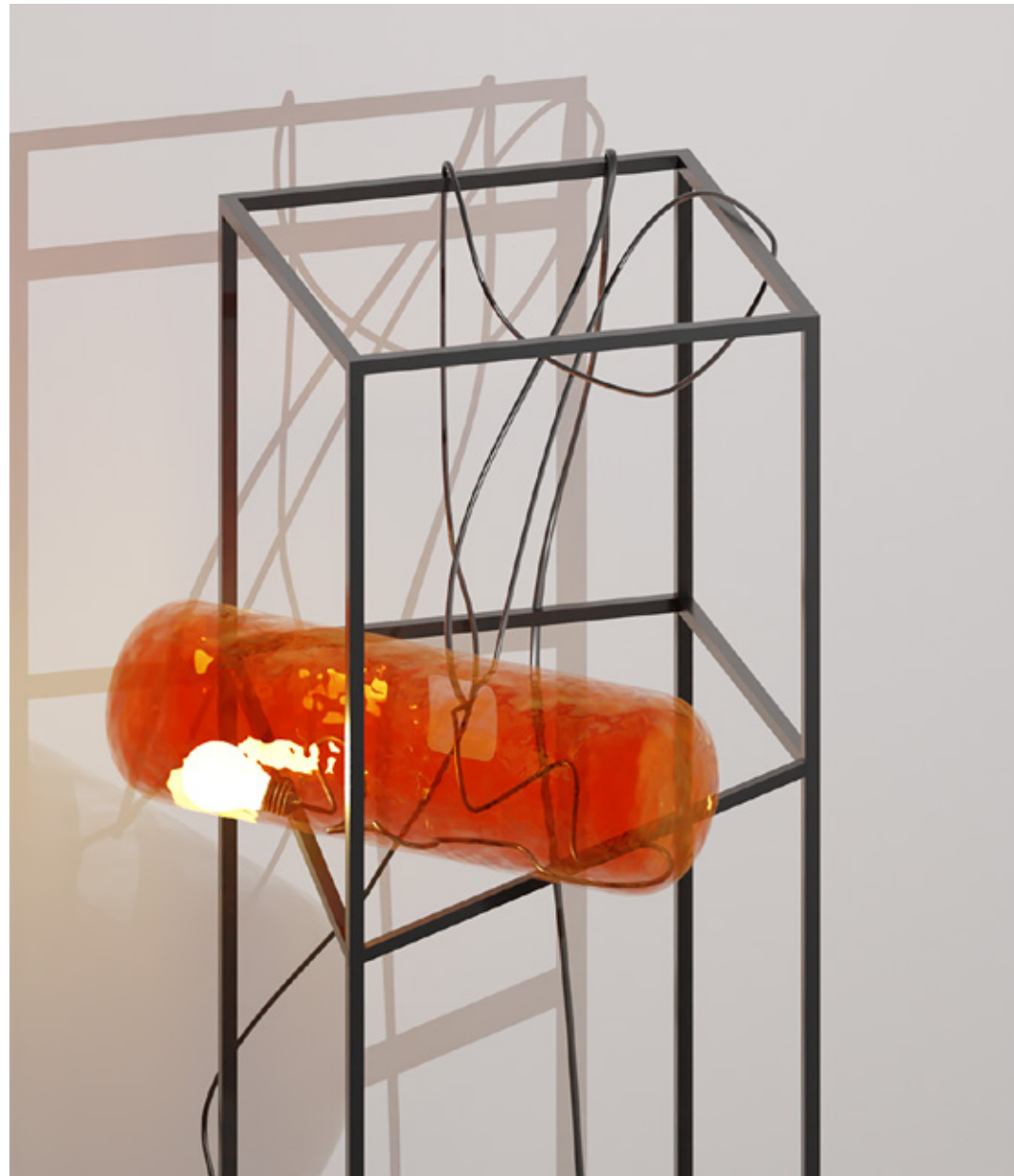
Chair Set Design
Drawings of an
aluminum frame
filled with fluffy
cushions

**Chair & Table
Set Design**
Renders of an
aluminum frame
filled with fluffy
cushions



As a side interest, I have been designing furniture over the past few years. What began as a casual hobby gradually evolved into a dedicated personal exploration of form, function, and material. I typically sketch ideas by hand before modeling and rendering them digitally using Rhinoceros and Blender. This process allows me to experiment freely and refine each piece in detail. Although I haven't yet transitioned

into physical production, building these pieces remains a long-term aspiration. One of my dreams is to collaborate with skilled fabricators and eventually propose select designs to manufacturers for broader distribution and real-world use.



Lamp Design
A single lightbulb attached to a loose cable, enclosed within a cylindrical Murano glass case, suspended from a metal frame



Chair Design
A chair composed of a single continuous loop of timber, bent elegantly over itself to form both seat and structure



Mechanism Design
Screw cushions that can be adjusted to personal comfort

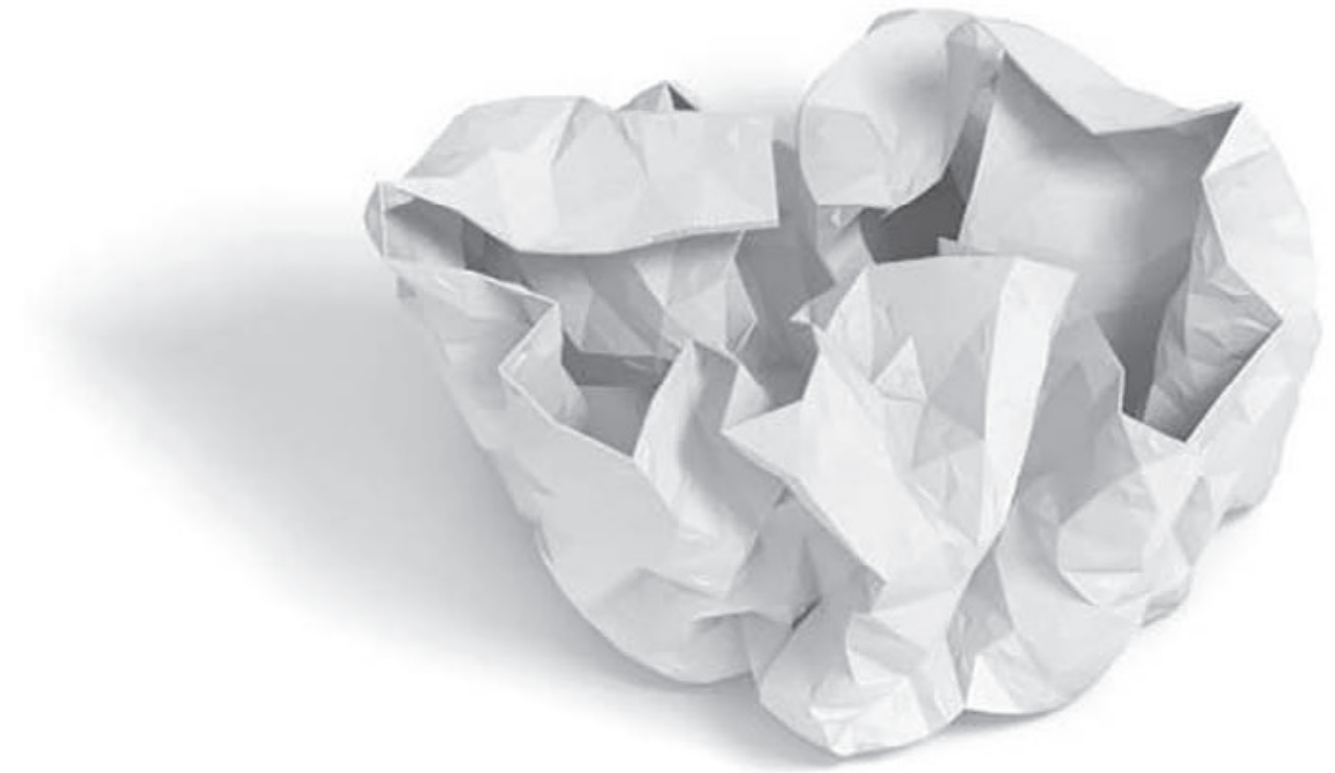


Oh! And a **FANZINE**

INDEPENDENT ARCHITECTURAL PUBLICATION

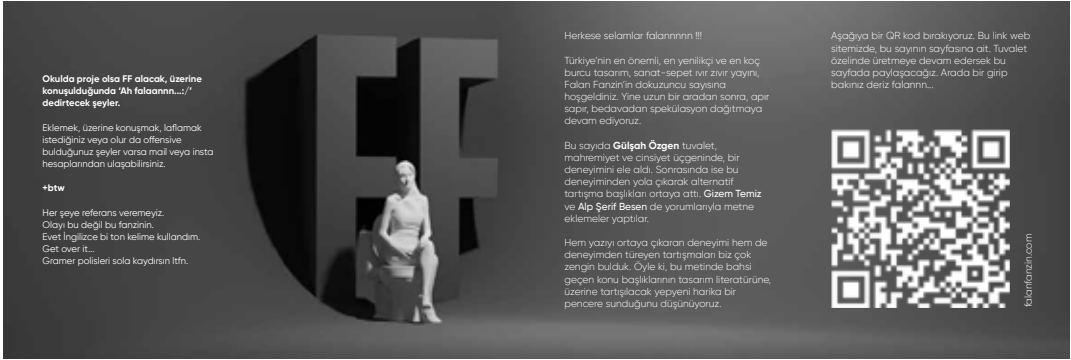
11 Printed Issues + 8 Digital Issues

Since 2019



Take a closer look at:
alpsertifbesen.com





İŞEMEK YA DA İŞEMEMEK

Bir klozet bekaretliğine dair spekülasyonlar - ya da - All the world's a stage!

>>> Tuvaletlerden mahremiyet beklentisini çıkarsak ne olur? Böyle bir spekülatif soru bizi nereye götürür, ne tür sorulomalara izin verir?

Torlabaşı'nda mimarlık atölyesinde birkaç tandık ve arkadaş doğum günü kutlaması sebebiyle toplanmıştık. Güzel bir akşamdı. İçkilerimiz, sigaralarımız derken gecenin ortalarına doğru tuvaleti kullanmak isteyenler oldu. Bu soru tam olarak burada, yani tuvaleti kullananlar ve kullanmayanlar ikiliğinin oluşturduğu dinamikten gelmişti.

Tuvalet bulunduğumuz yerin üst katındaydı, asma bir merdivenle çıktığınızda etrafı açık, aşağı kat ile **görme/görülme mesafesinin kesilmediği** bir yer ve yükseklikte konumlanmıştı. Yani, alt katta eğlencesine devam eden biri kafasını hafifçe kaldırdığında üst katta oturarak işeyen kişinin üst bedenini görebiliyordu. **(1,2)** Aynı şekilde, işeyen kişi de alt kattakileri geniş bir perspektifte izleyebileceği bir yükseklikte duruyordu. **(3)** Bu nedenle, aslında, klozetten aşağıya baktığınızda, gözlenen ve gözlemci arasındaki dinamikler de dengesiyelebiliyordu.

Dolayısıyla, soruyu tekrarlamak gerekirse...:

>>> Mahremiyet algısını bozan ve bunu hemen orada gerçekleştiren tuvaletin **görülebilirliği ve uluortalığıyla neyi risk alınız?**

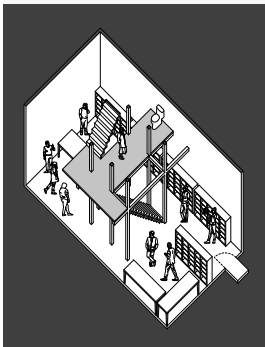
(Bu arada mahremiyet kelimesi oldukça cinsiyetçi kullanılıyor. Bu, sadece kadına atfedilen bir sözcük olarak defalarca tartıştığımız bir tutum aslında. Özellikle, 6 Şubat depremlerinden sonra afet bölgesindeki tuvalet çözümleri ve mimarların ışığında sıkça kullanılan bir terim haline geldi. Yani, buraldan çıkalım bizi zahmet...)

Orada bulunduğumuz süreçte, ortaya çıkan dinamiklerin bir şekilde konuşulabileceğini fark ettim. Bu süreci, tuvaleti ilk kez kullanan kişiye göre iki kısma ayırıyorum: öncesi ve sonrası. Çünkü, tuvaletin mekansal durumu, orada bulunan topluluğun tuvaleti kullanmasından hemen sonra, toplumsal normlar, mahremiyet, ahlaki düzen, toplumsal cinsiyet algısı, cinsellik, tabular, bedenler, kıyafetler, bağıştım vb. birçok konuyu da beraberinde getirmişti. Böyle bir alanın yarattığı cinsel gerginlik, tedirginlik veya düzen bozucu herhangi bir eylem türü alt kattakilerin de varlığını etkiliyordu. **(4,5,6)**

Tuvaleti ilk kullanan bir 'kadını'. Sonrasında, tuvaletin kullanılabilir olduğunu gören diğerleri de yukan çıkmakta bir beis görmedi. Fakat yine de yukarıya tek bir 'erkek' çıkmadı; hepsi kadındı.

Burada bir parantez vermek gerekir ki, toplumsal cinsiyet gözünden meselenin görünür kılınmasının bir sebebi var, *gelişmez oralarca, sonuçta cinsiyet ikiden fazladır, falan!* dönüyor...

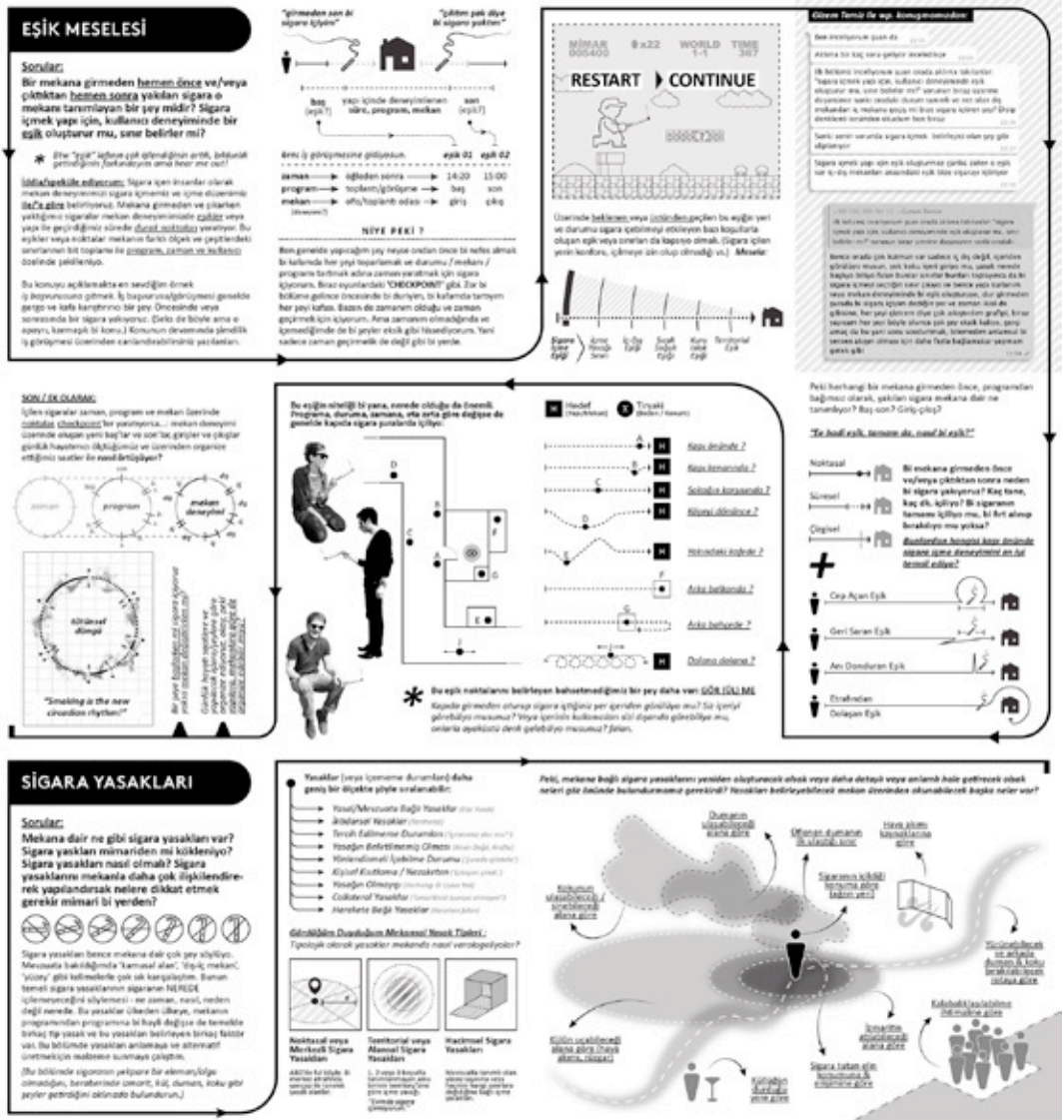
Psikanalitik kuramını büyük bir düalizm çerçevesinde kuran Sigmund Freud, buna kastre edileme korkusu / kastrasyon anksiyetesi veya **penisin varlığı / yokluğu** mu derdi acaba? Penis gibi, biyolojik cinsiyetten kaynaklanan tüm o güç, iktidar, üstünlük karşısında bir yokluk tehdidi, tedirginliği ve tekinsizliği yok mu burada? Yani kastrasyon tanım ve Freudçu bir teori olarak... Kavram olarak fallus, bakış üzerinden temsiller yaratma gibi şeyler için 'Rüyaların Yorumu', 'Cinsellik Üzerine Üç Deneme' gibi yerlerden bknz. Çok temel olarak, Freud'a göre erkek çocuk ve kız çocuk kastrasyon karmaşasını farklı şekillerde yaşamaktadırlar. Bu yüzden



FF09
To Pee or
Not To Pee
(Front Face)

FF09
To Pee or
Not To Pee
(During
Distribution)

FF05
Spaces of Tobacco
(Front Face)



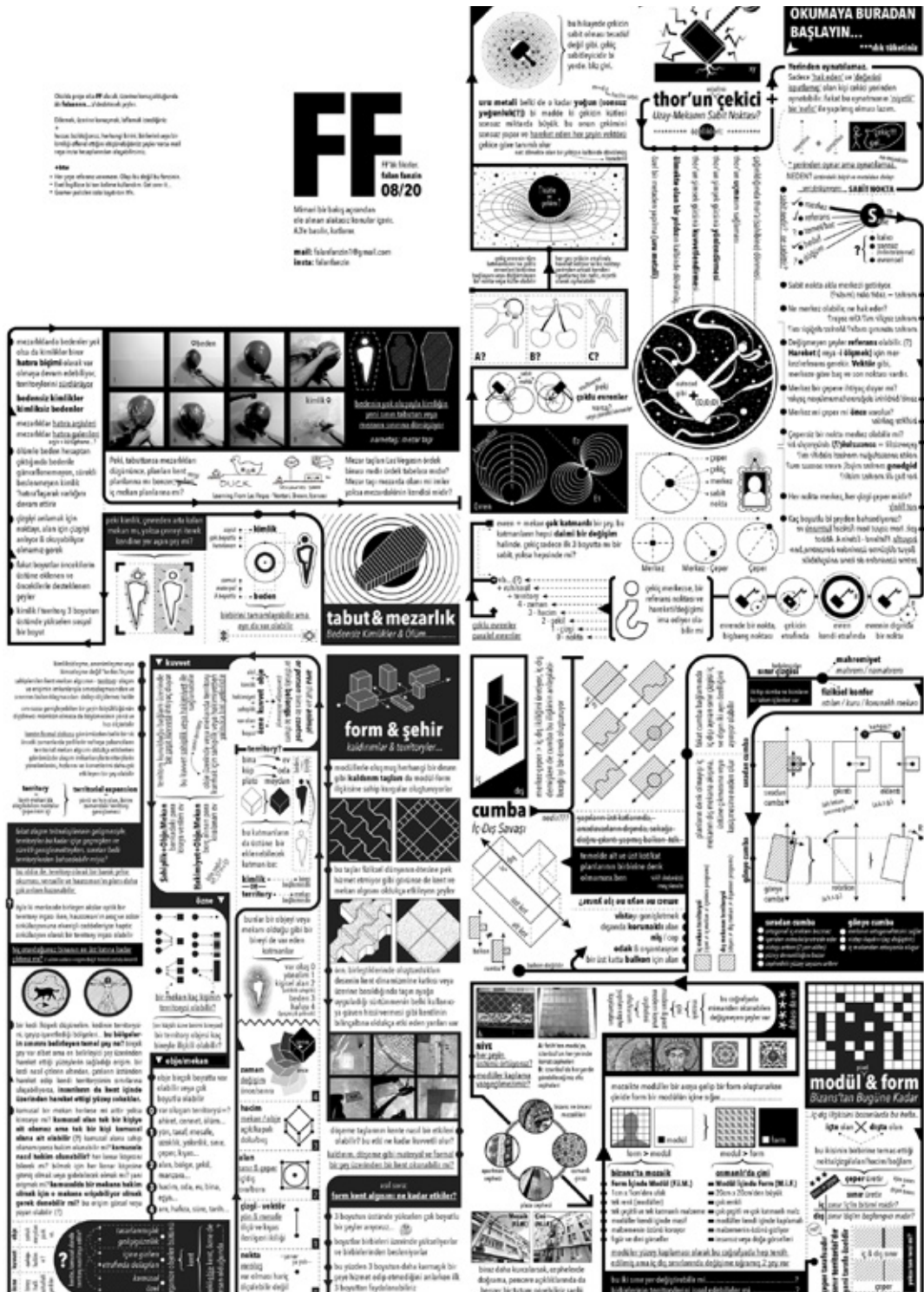
The name Falan Fanzin (FF) comes from two playful origins:

- 1) It features only topics that would probably receive an "FF" grade if submitted as a school project.
- 2) It focuses on subjects that would make someone respond with a drawn-out "Falaannn..." - a Turkish expression of awe, surprise, or disbelief.



Designed as an object of mystery, the zine is printed on A3 paper, folded down to pocket-sized A7, and tied with a piece of thread. It's meant to be found, carried around, passed on, or forgotten—left to circulate the city organically, perhaps even rediscovered in a winter coat pocket a year later.





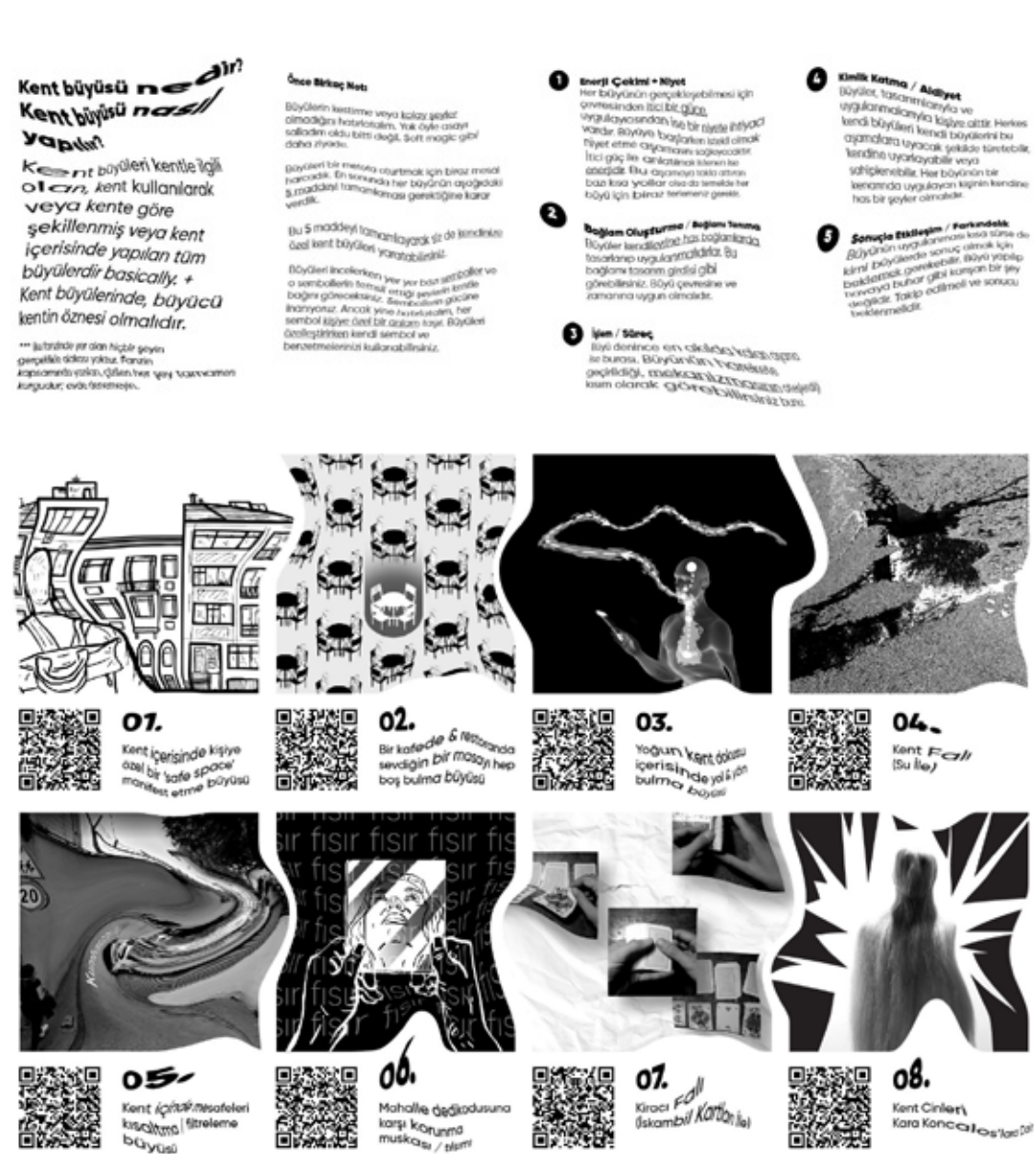
FF01
Mixed Issue
(Front Face)



FF01
Mixed Issue
(During
Distribution)



FF07
Urban Magic
(Front Face)



FF07
Urban Magic
(Back Face)

Although most issues of FF are designed by me, some have been created thru collaborations with like-minded authors and designers. A few emerged from open calls, others were commissioned.

The zine is entirely independent and free of charge. Each issue is printed in 100 copies. To date, FF has produced 11 printed and 8 digital issues, without a fixed schedule.

While much of the content was once available online, the website has since been shut down and is currently being redesigned.

Over time, Falan Fanzin has grown into an object of mystery and desire with a quiet, underground presence. I plan to continue publishing both in print and digital formats, exploring new mediums.



ARCHI TECTURE PORTFOLIO ALP SERIF BESEN



06.2025

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