

ARCHITECTURE PORTFOLIO ALP SERIF BESÉN



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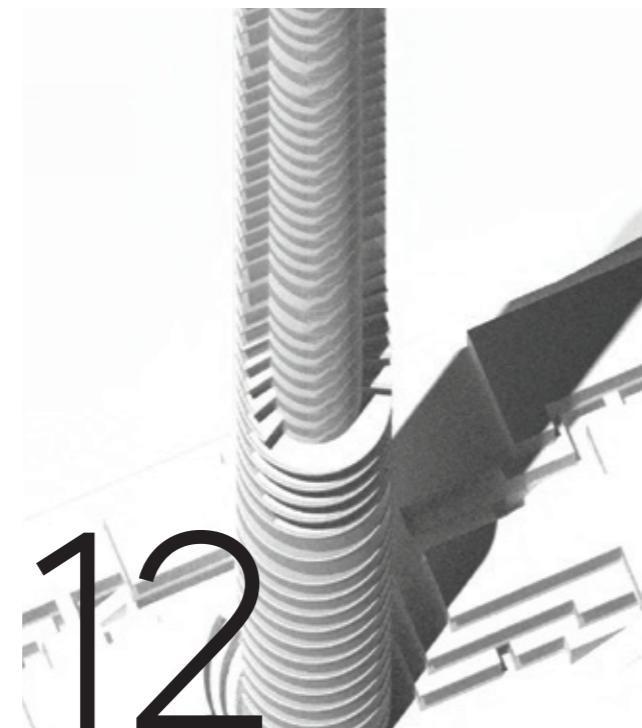
06.2025
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ALP SERIF BESEN



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HIGH-RISE & PLAZA DESIGN



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the LEAK

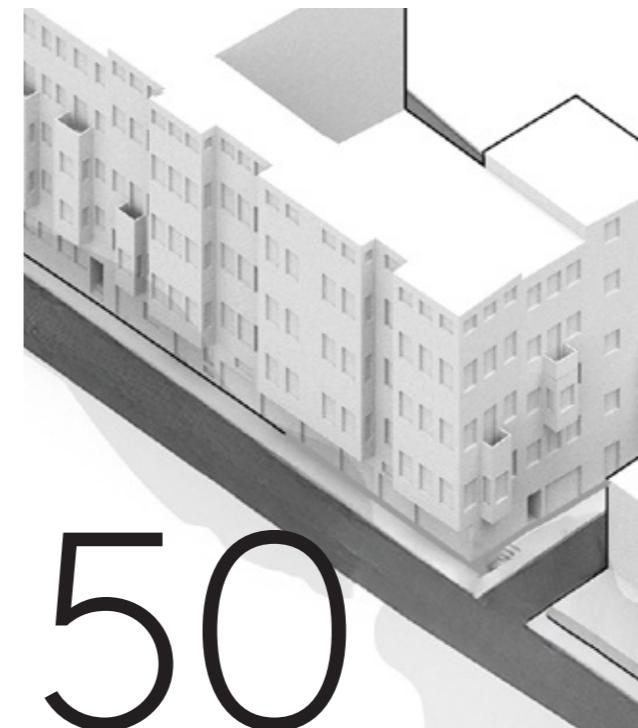
ARCHITECTURE SCHOOL DESIGN



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the PATCH

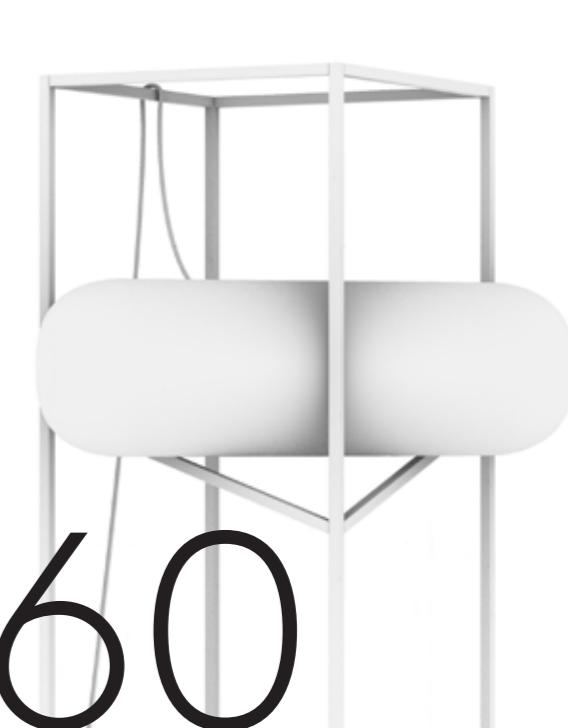
HOTEL + SCHOOL + OFFICE



50

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ARCHITECTURAL RESEARCH



60

some OTHERS

FURNITURE DESIGNS



66

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

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



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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 Sweden in Turkey

Coöe 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

Teget Architecture

Architectural Intern (Office)
Winter'18

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

Emre Arolat Architecture

Architectural Intern (Office)
Summer'17



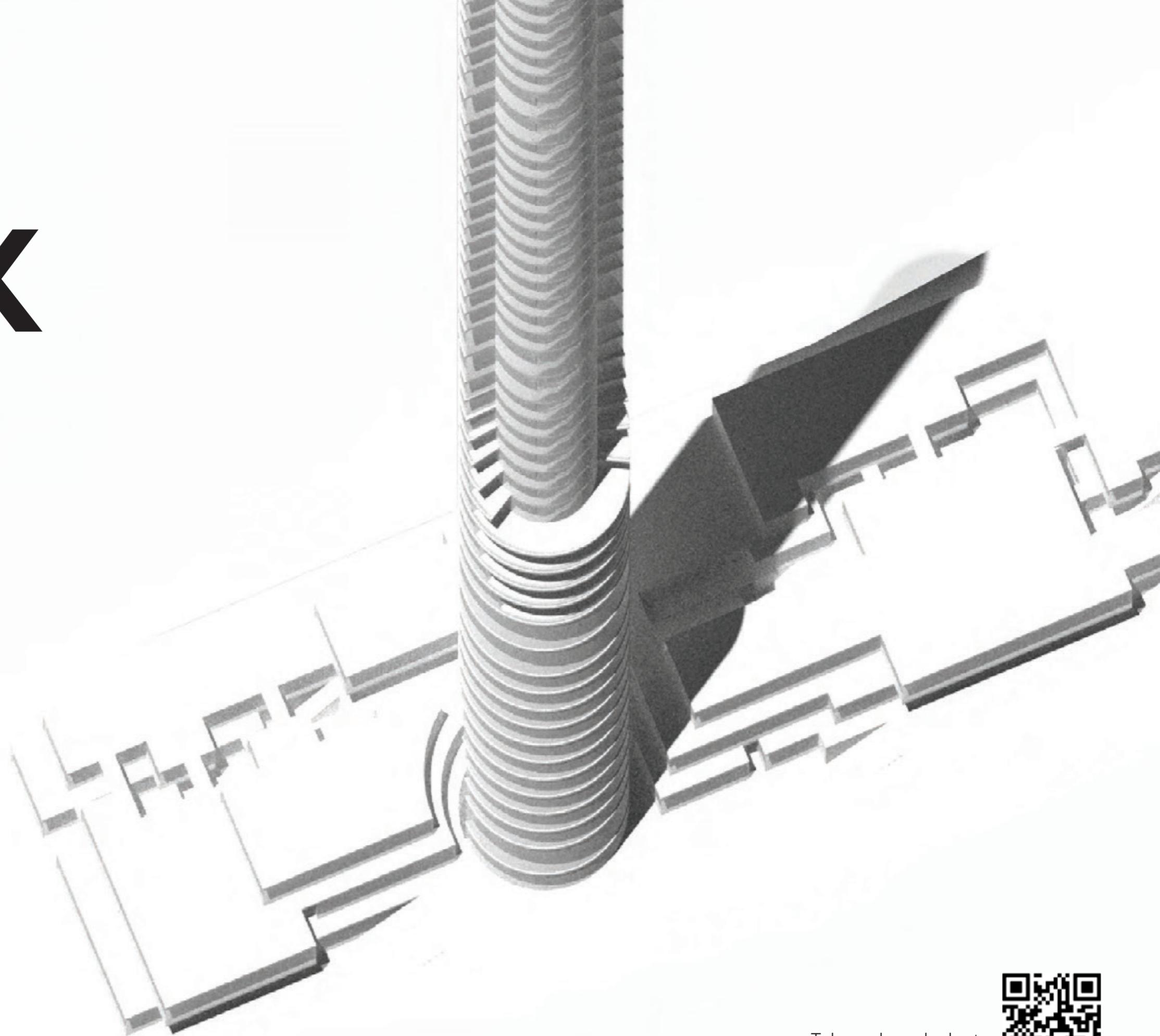
the CRACK

HIGH-RISE & PLAZA DESIGN @Levent, Istanbul

Istanbul Bilgi University, Arch 402, 2018

Advisors

Bora Mutlu & Eren Çıracı



Challenge

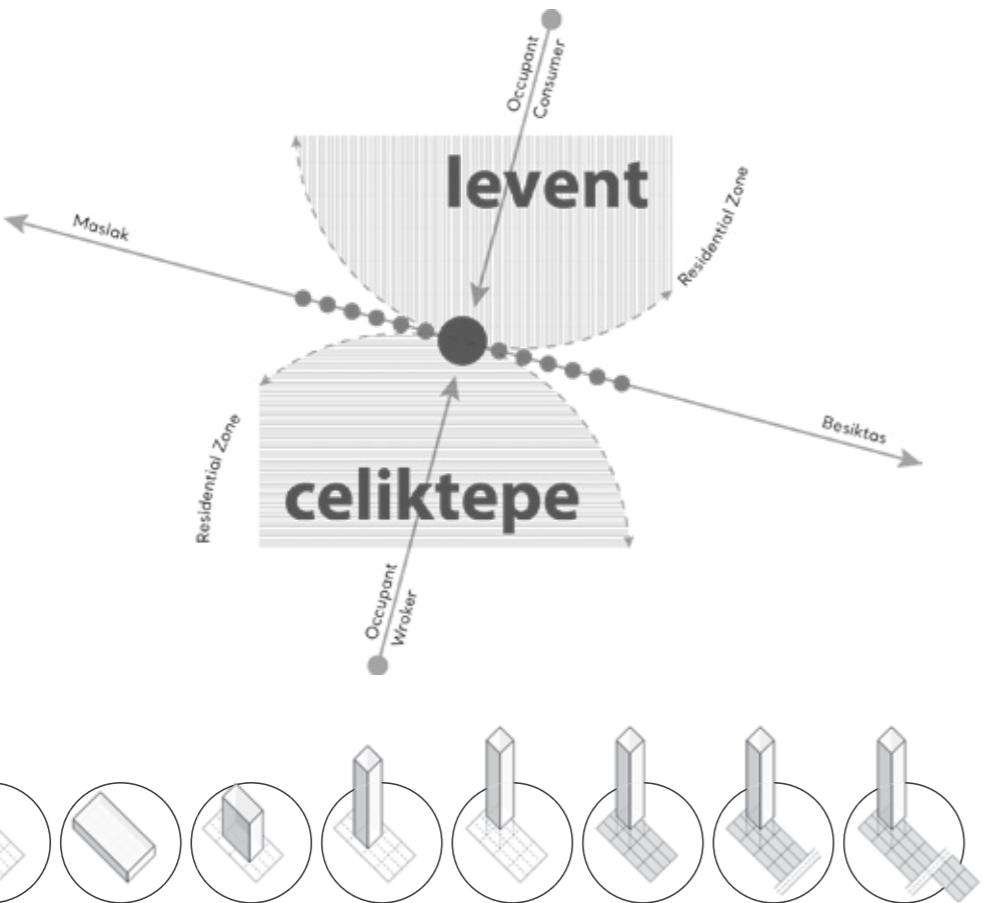
Design a shopping mall with a high-rise structure

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Site Analysis
Satellite View
Büyükdere Avenue



Site Analysis
Neighborhoods &
Connections

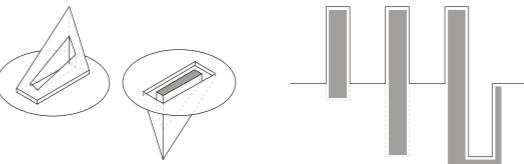
Site Analysis
Neighboring
Structures

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 Sariyer, 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.

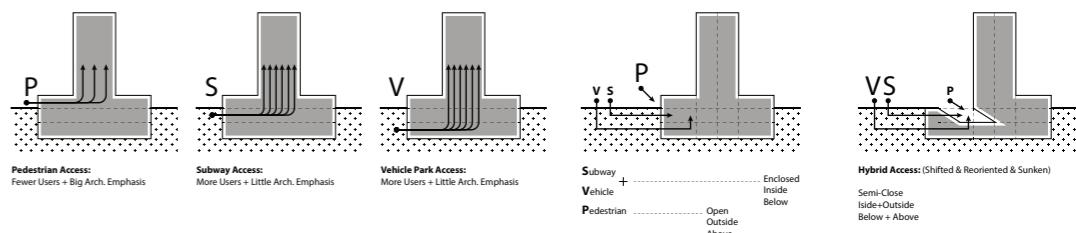


Site Analysis
Neighboring
Structures

Precedent Analysis
Rise - Sink Relation



Early Strategy
Access to Site



Pedestrian Access:
Fewer Users + Big Arch. Emphasis

Subway Access:
More Users + Little Arch. Emphasis

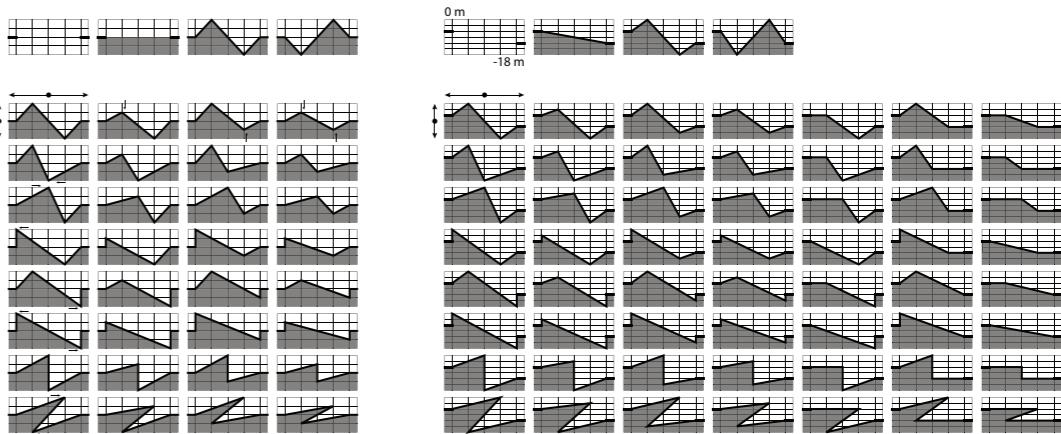
Vehicle Park Access:
More Users + Little Arch. Emphasis

Subway +
Vehicle
Pedestrian
Open
Outside
Above

Enclosed
Inside
Below

Hybrid Access:
(Shifted & Reoriented & Sunken)
Semi-Close
Inside-Outside
Below + Above

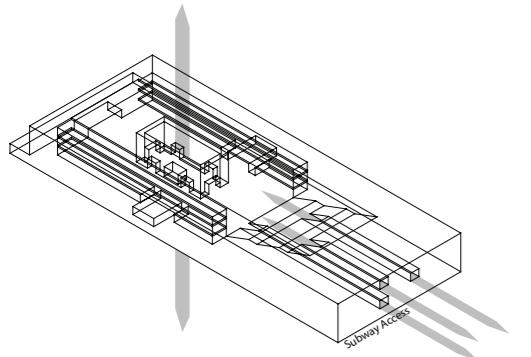
Formal Study
Form-Mass
Combinations



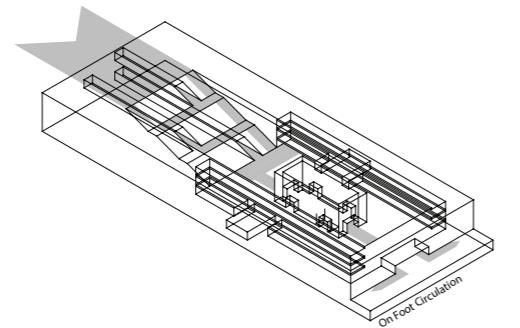
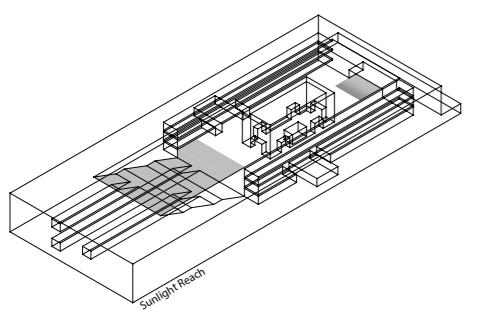
Recognizing that high-rise structures do not exist in isolation but are often accompanied by lower plazas, the design aims to integrate the two and explore unique ways in which they can come together. Informed by a formal study, the final design focuses not only on the vertical structure but equally 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.

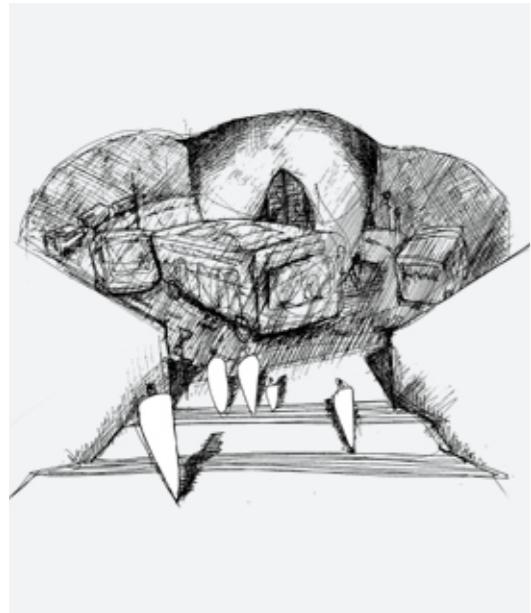




Early Strategy
Access & Circulation



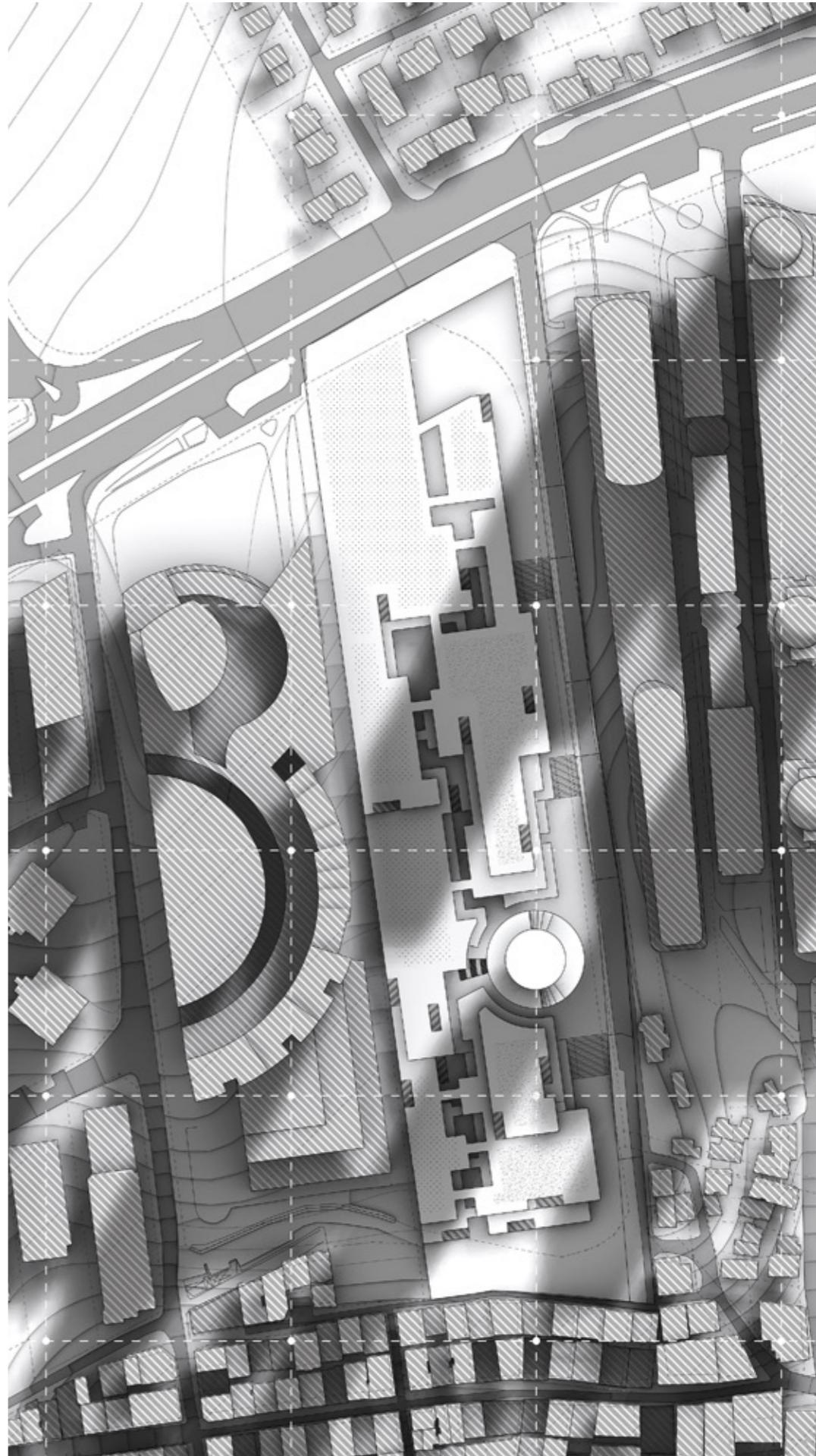
Final Design
Site Plan

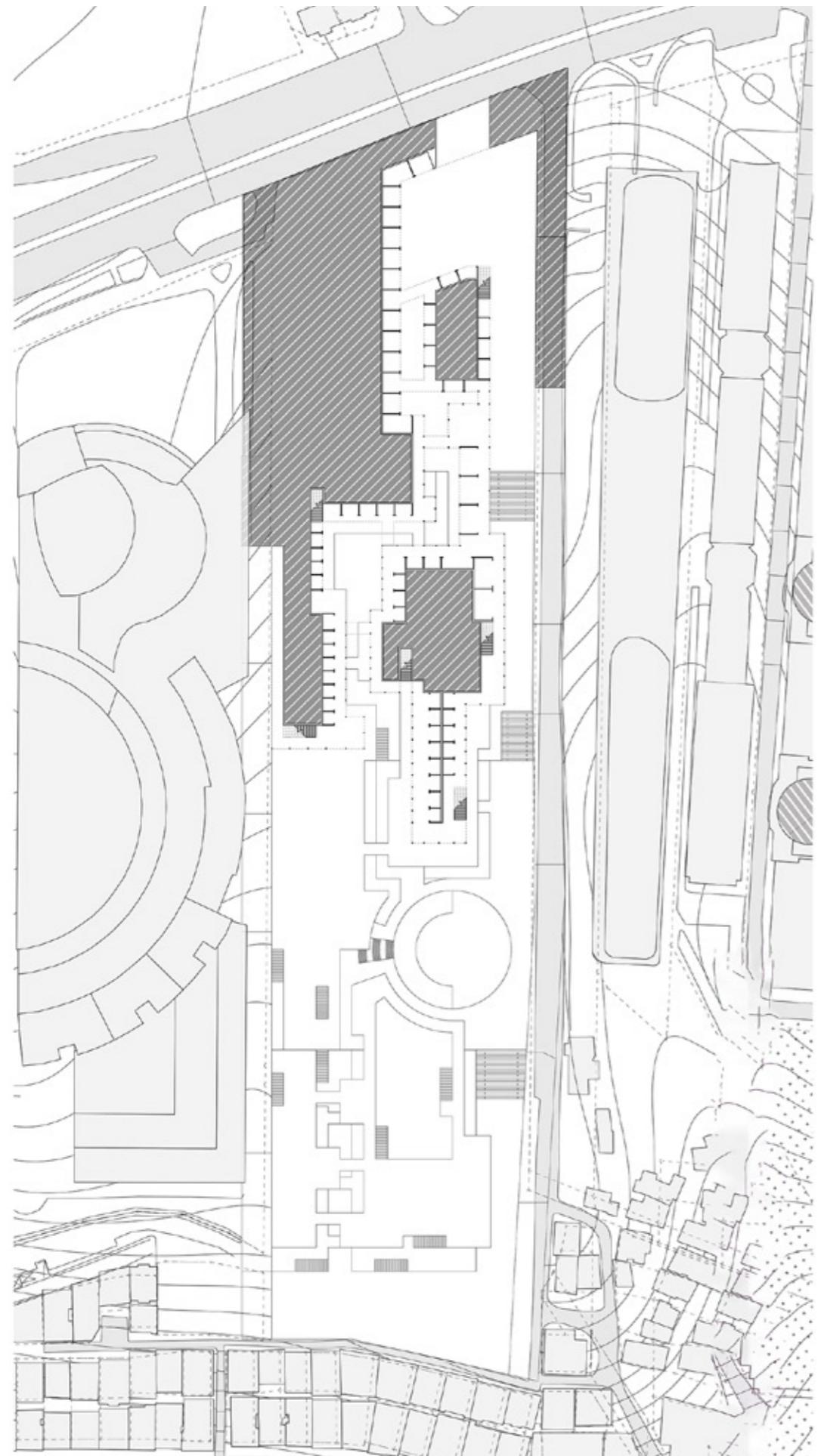


Atmosphere Study
Sketch & Collage of
the Transit Hub

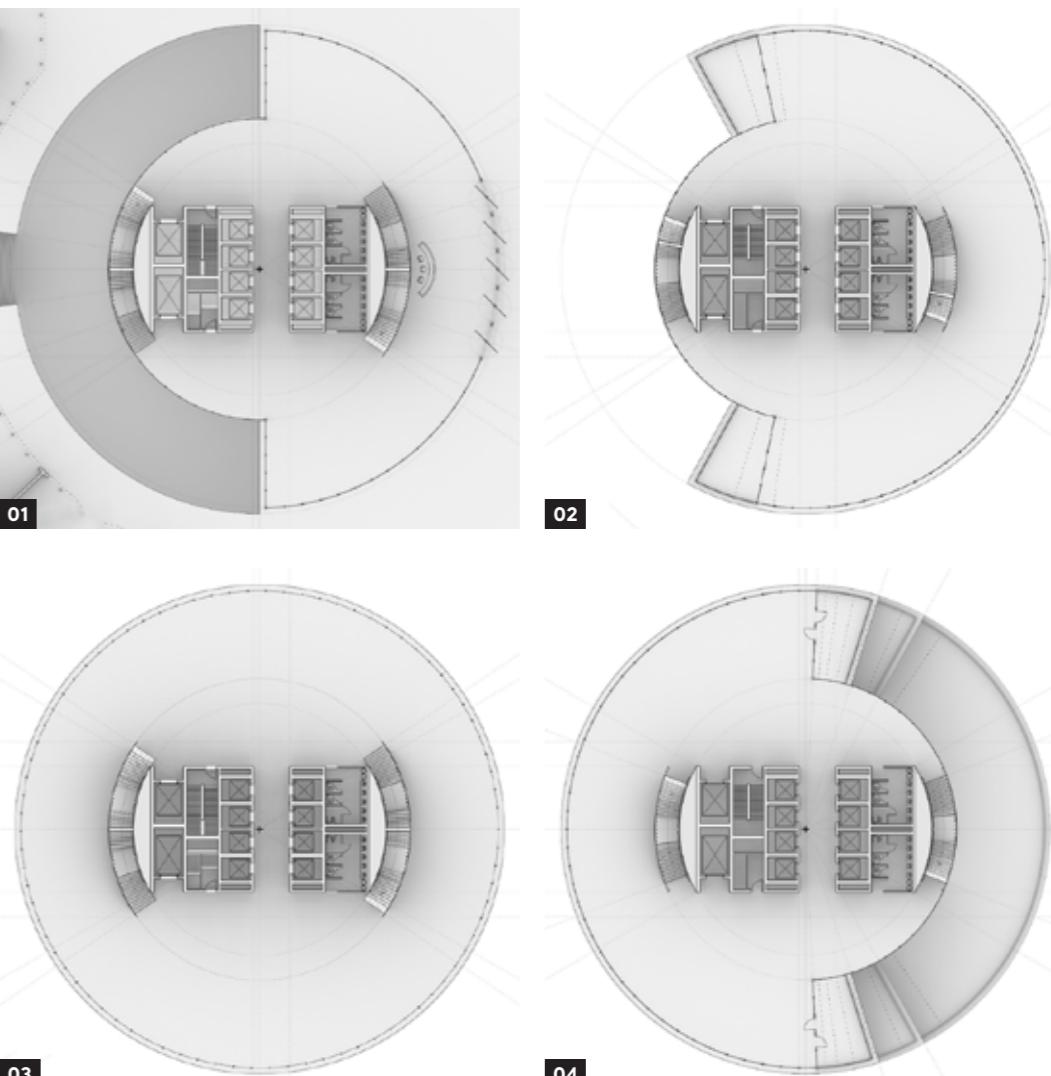
Designed as a labyrinth of interconnected pathways, the plaza offers a unique atmospheric experience that echoes the feel of a local bazaar. Visitors can easily lose themselves in the maze—if they choose to—which encourages a sense of exploration and a sense of belonging to the space. This fosters familiarity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

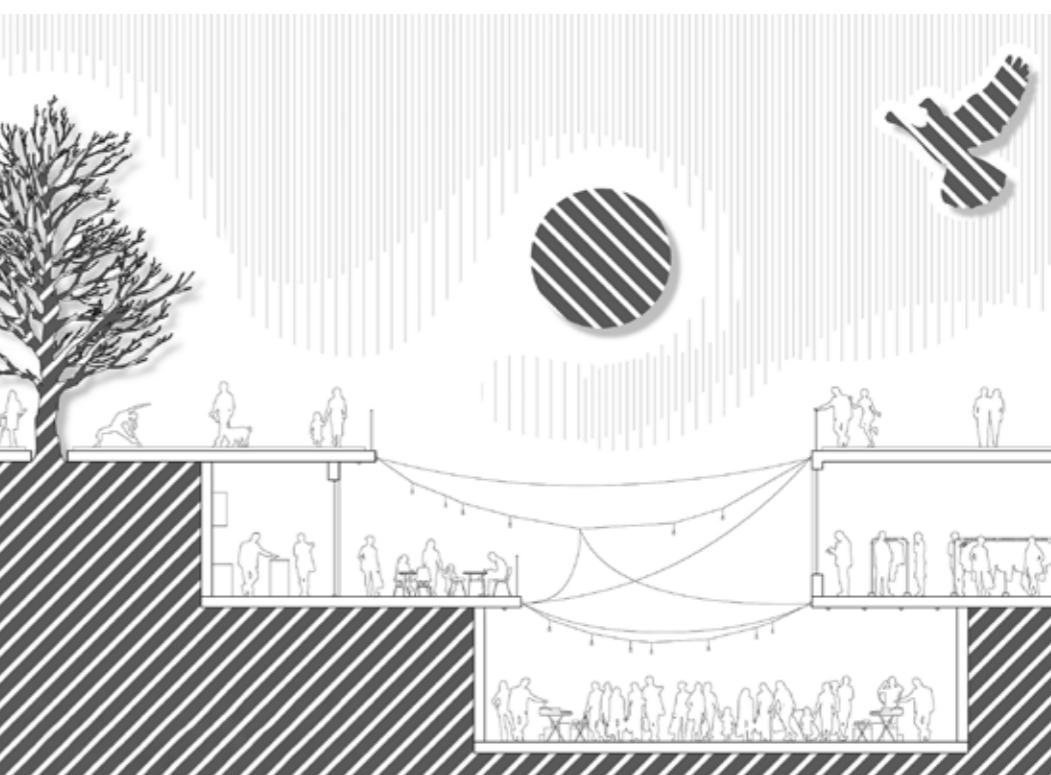




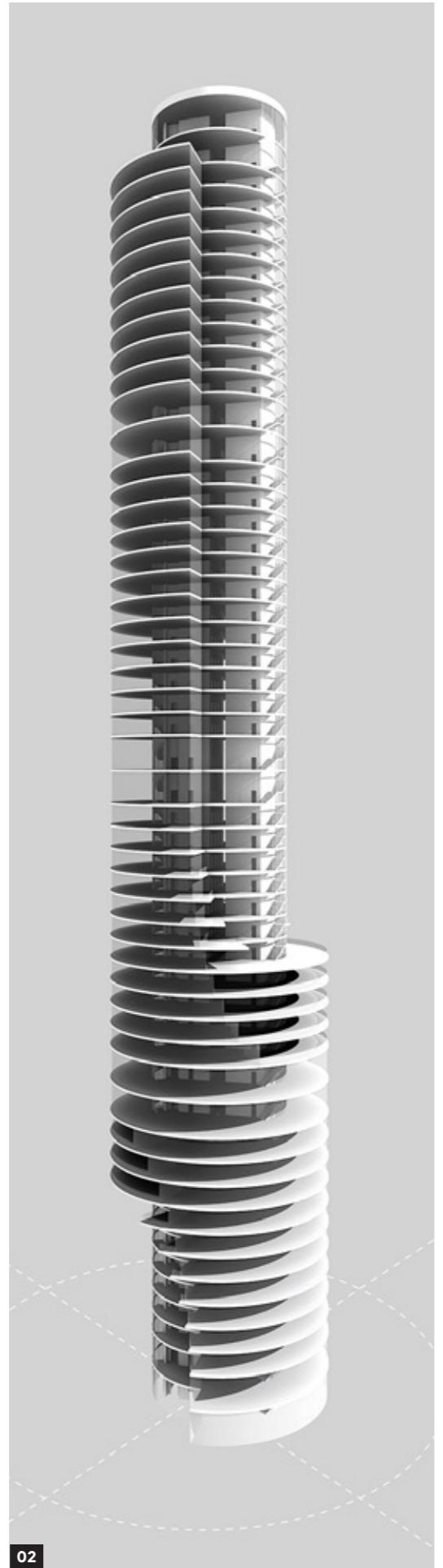
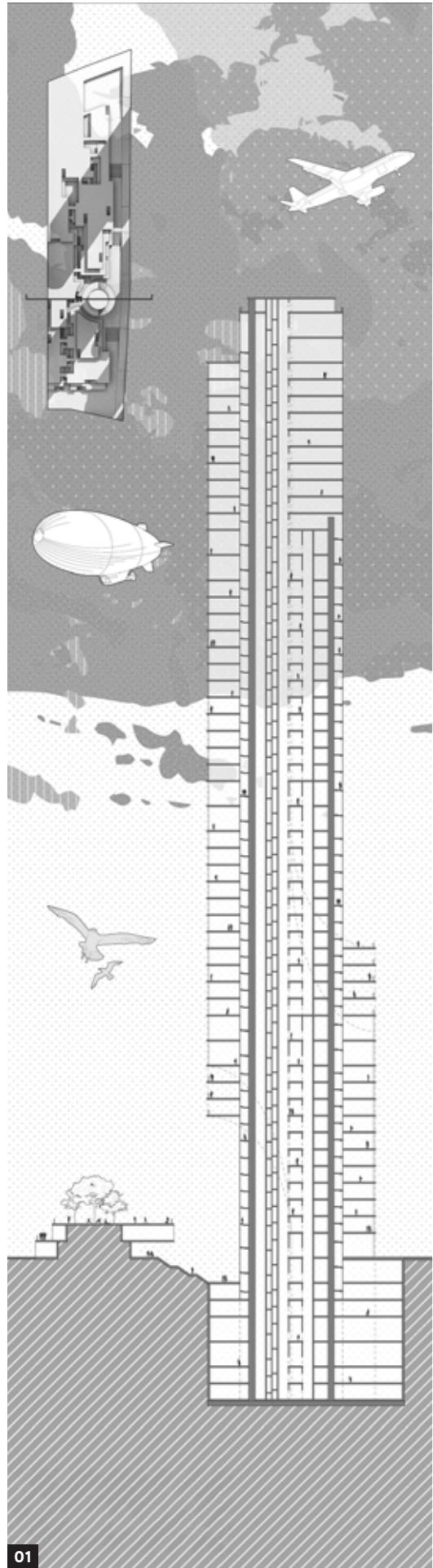
Final Design
Plan / Plaza Level



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

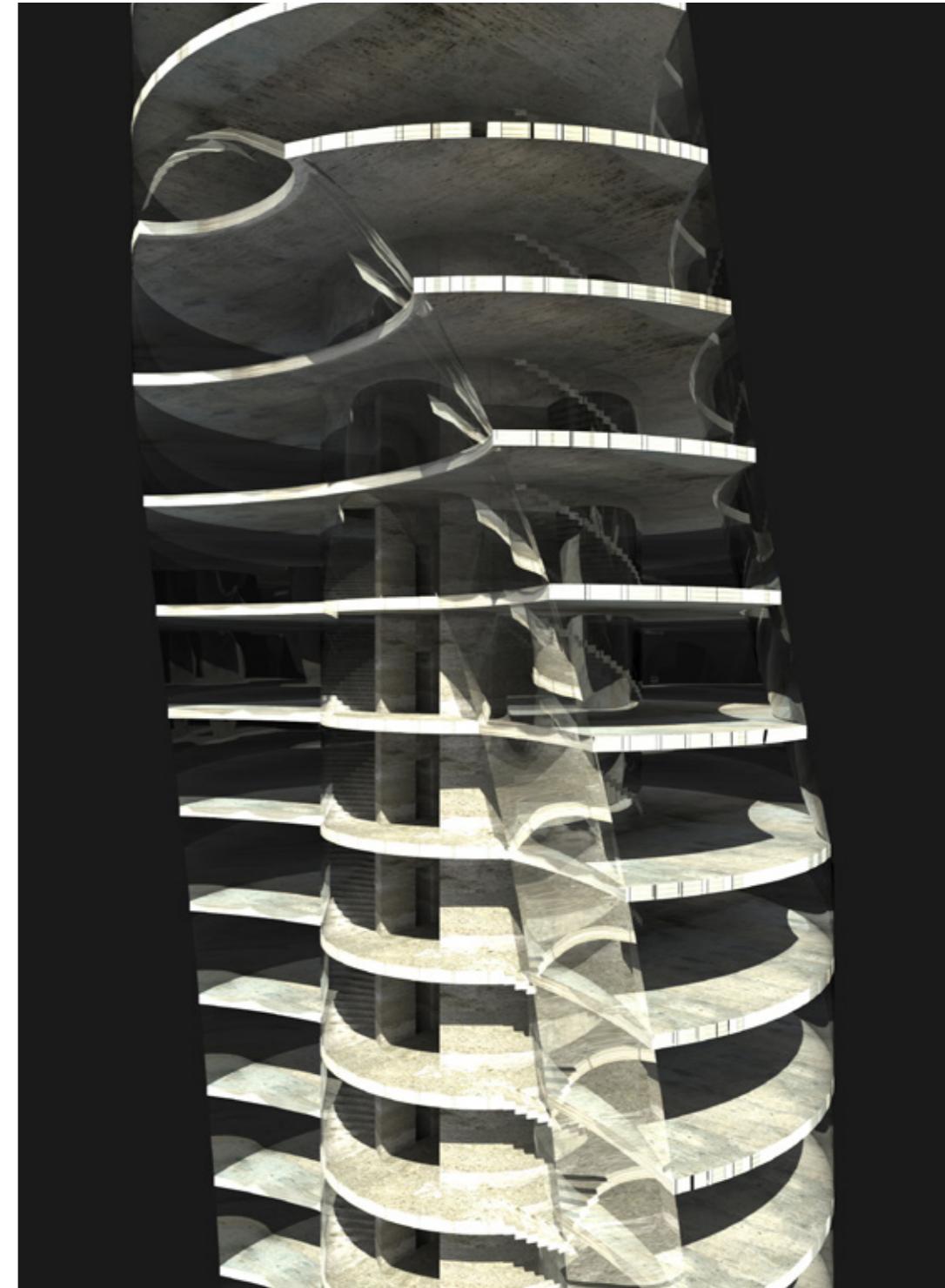


Final Design
Section / Plaza



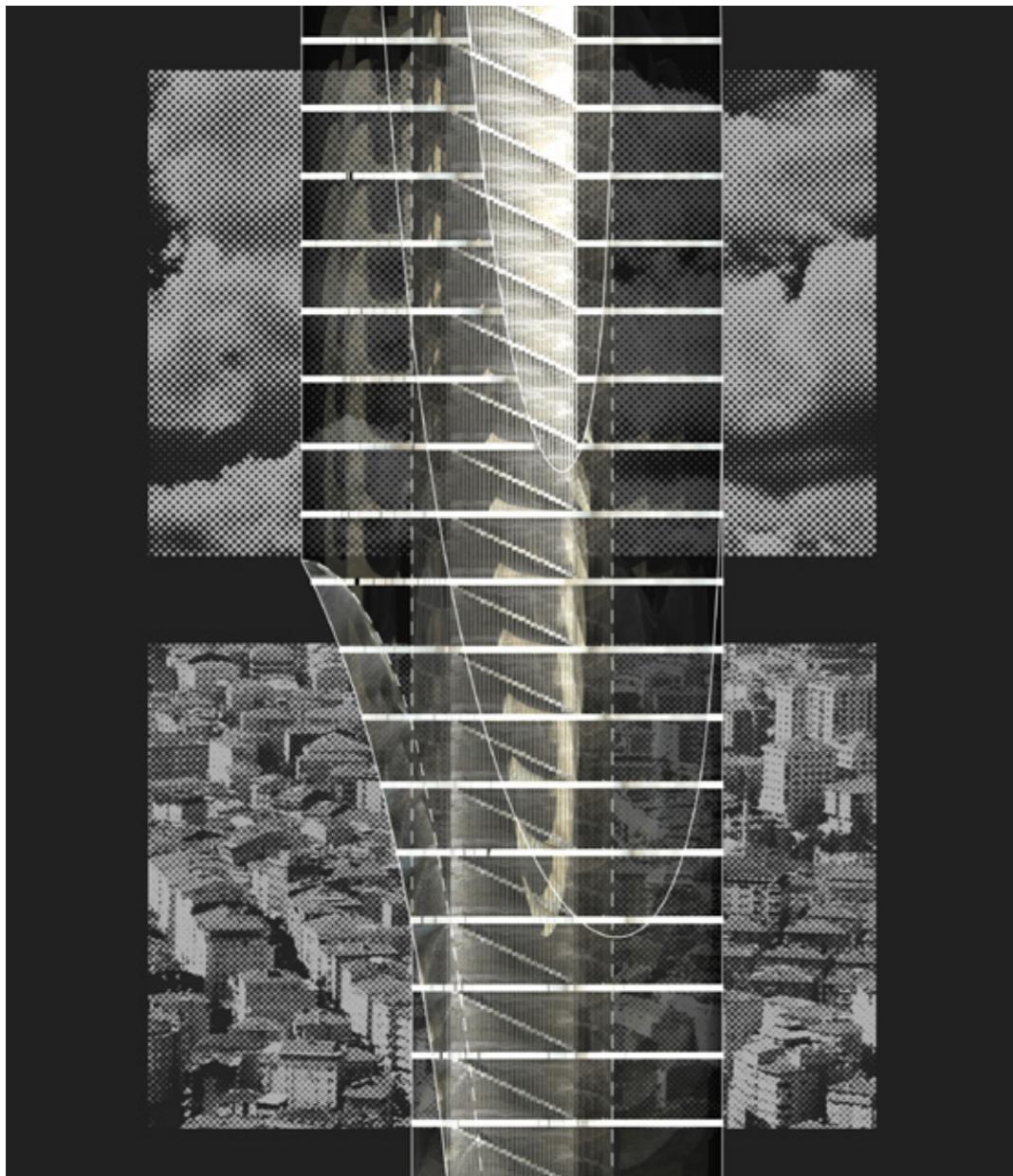
Final Design
1) Section
High-rise
2) 3DModel View
High-rise

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

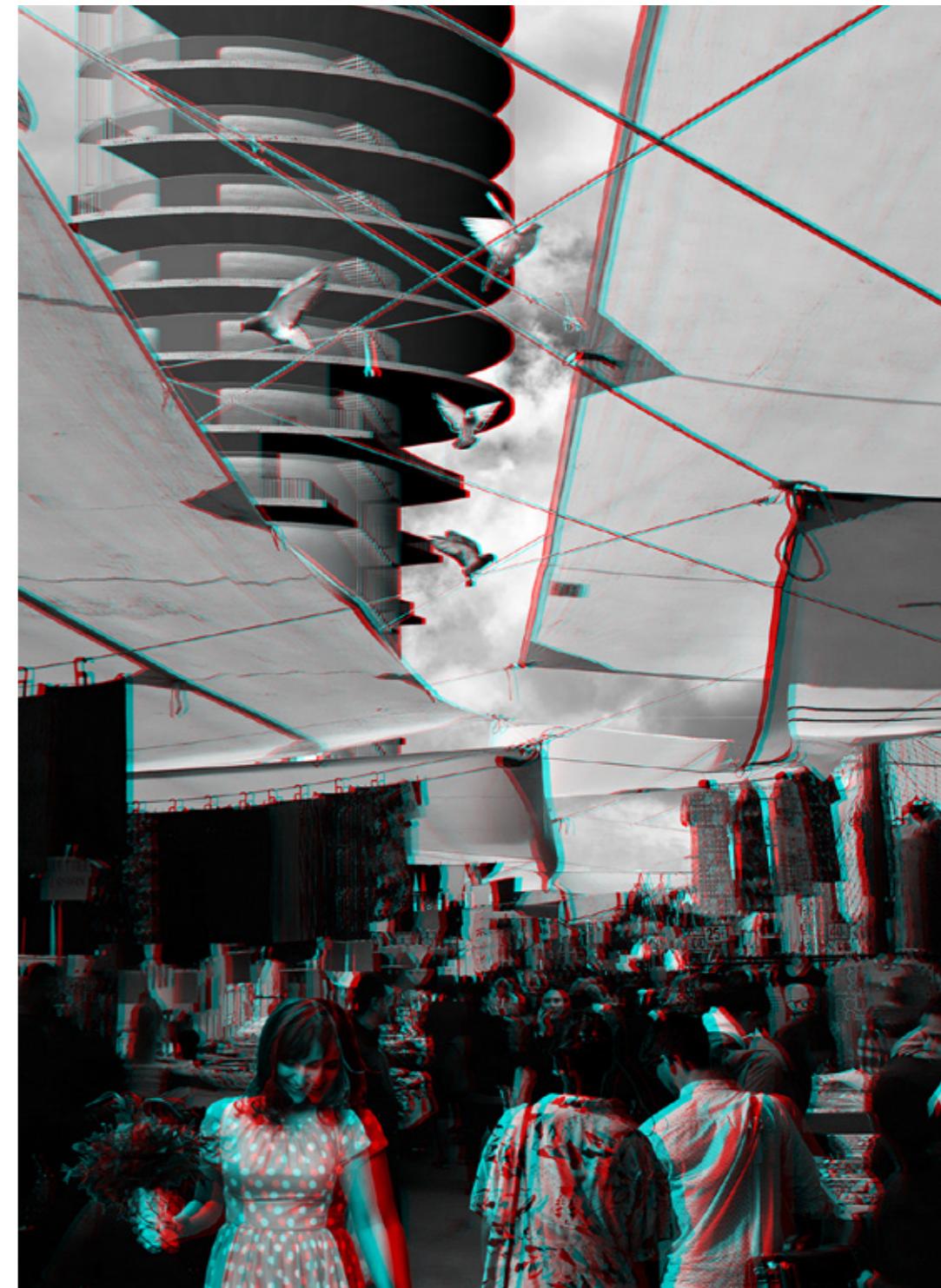
the sense of the structure overhanging the plaza but also introduces a deliberate visual twist. With a thick core and a relatively thinner shell, the high-rise structure forces office spaces to spread over several floors. By doing so, the employees who'll be moving between levels will have various sceneries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

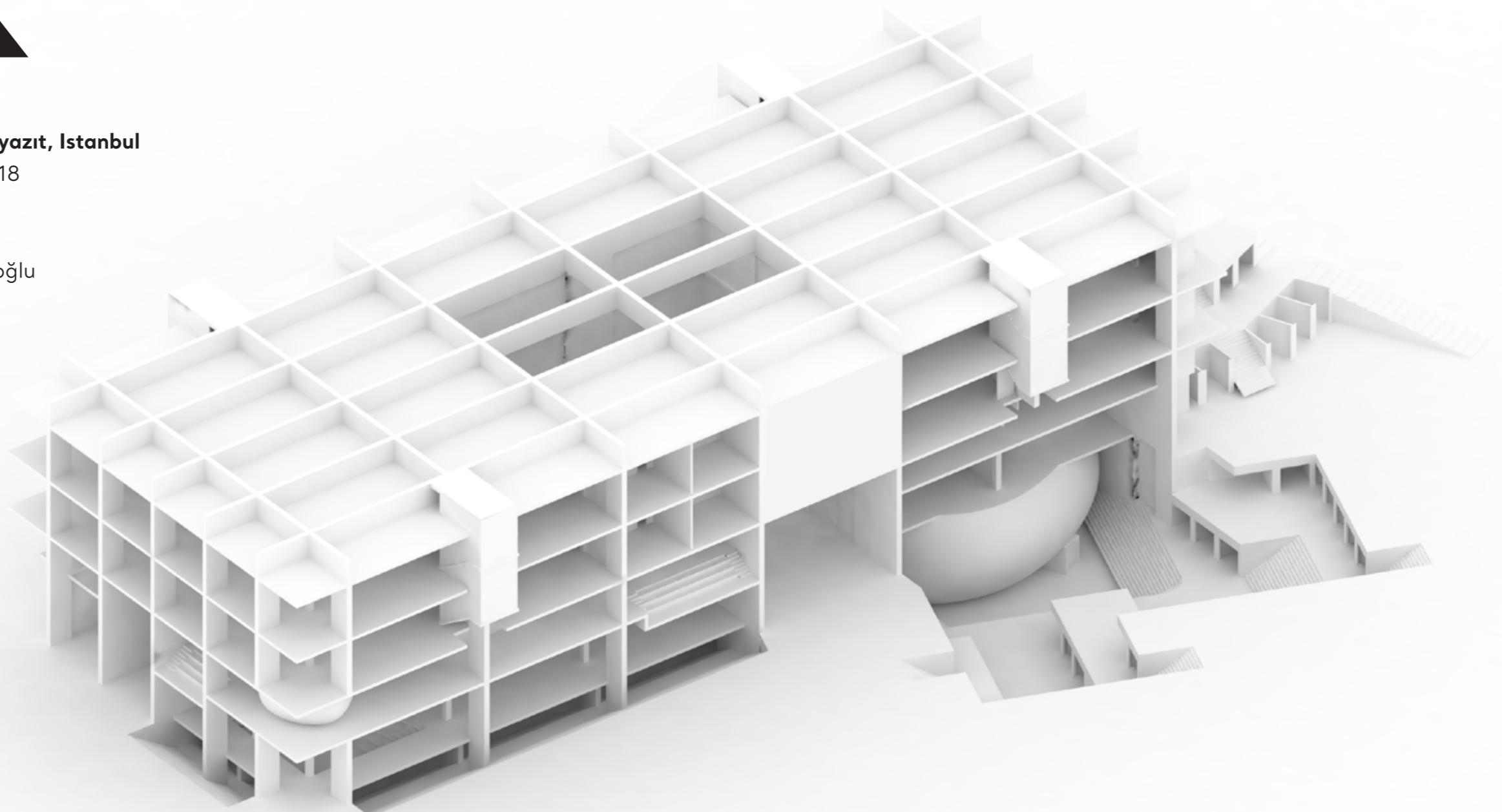
the LEAK

ARCHITECTURE SCHOOL DESIGN @Beyazıt, İstanbul

Istanbul Bilgi University, Arch 401, 2017-18

Advisors

Prof. Dr. Tansel Korkmaz & Alişan Çırakoğlu

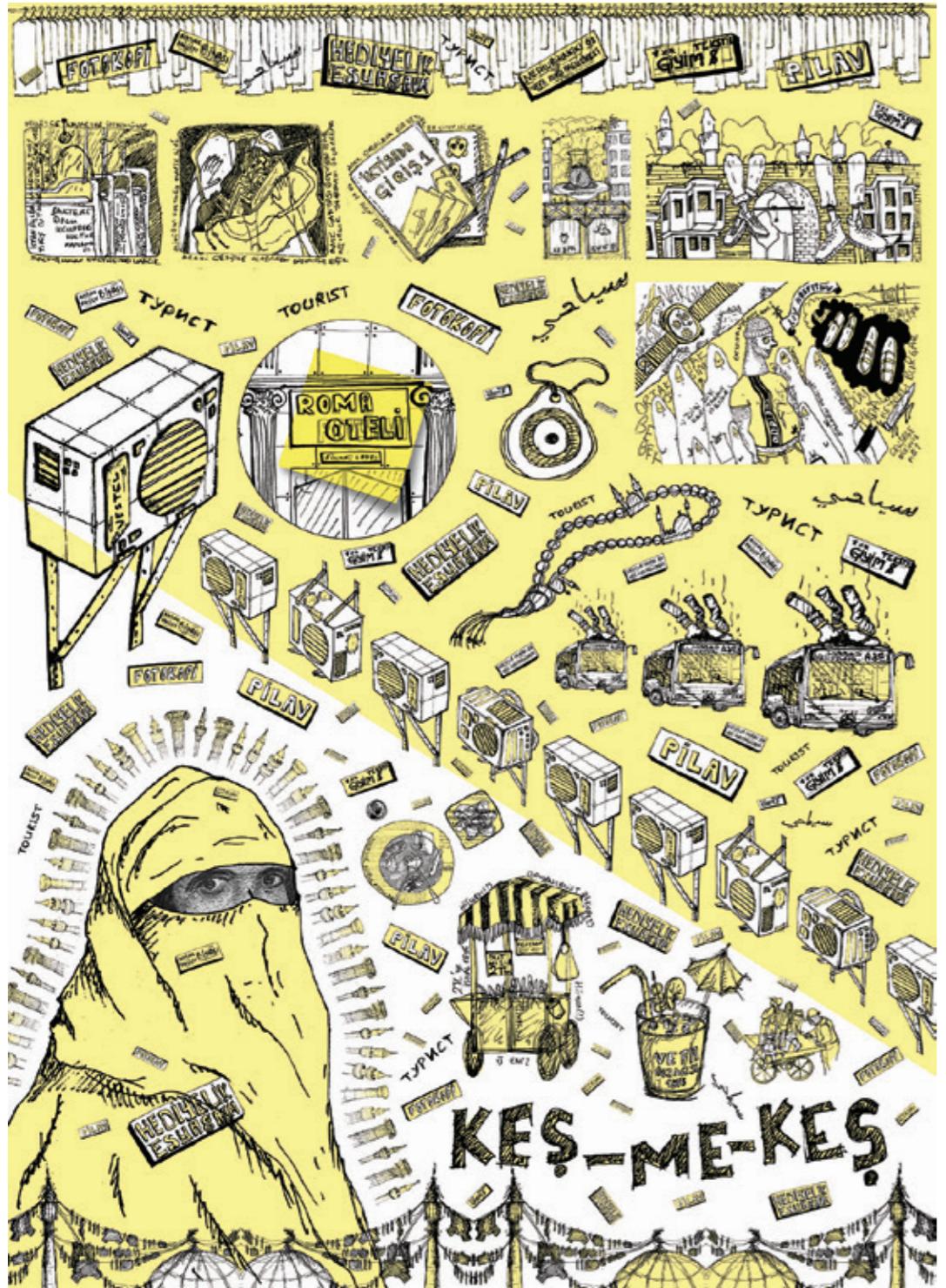


Challenge

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

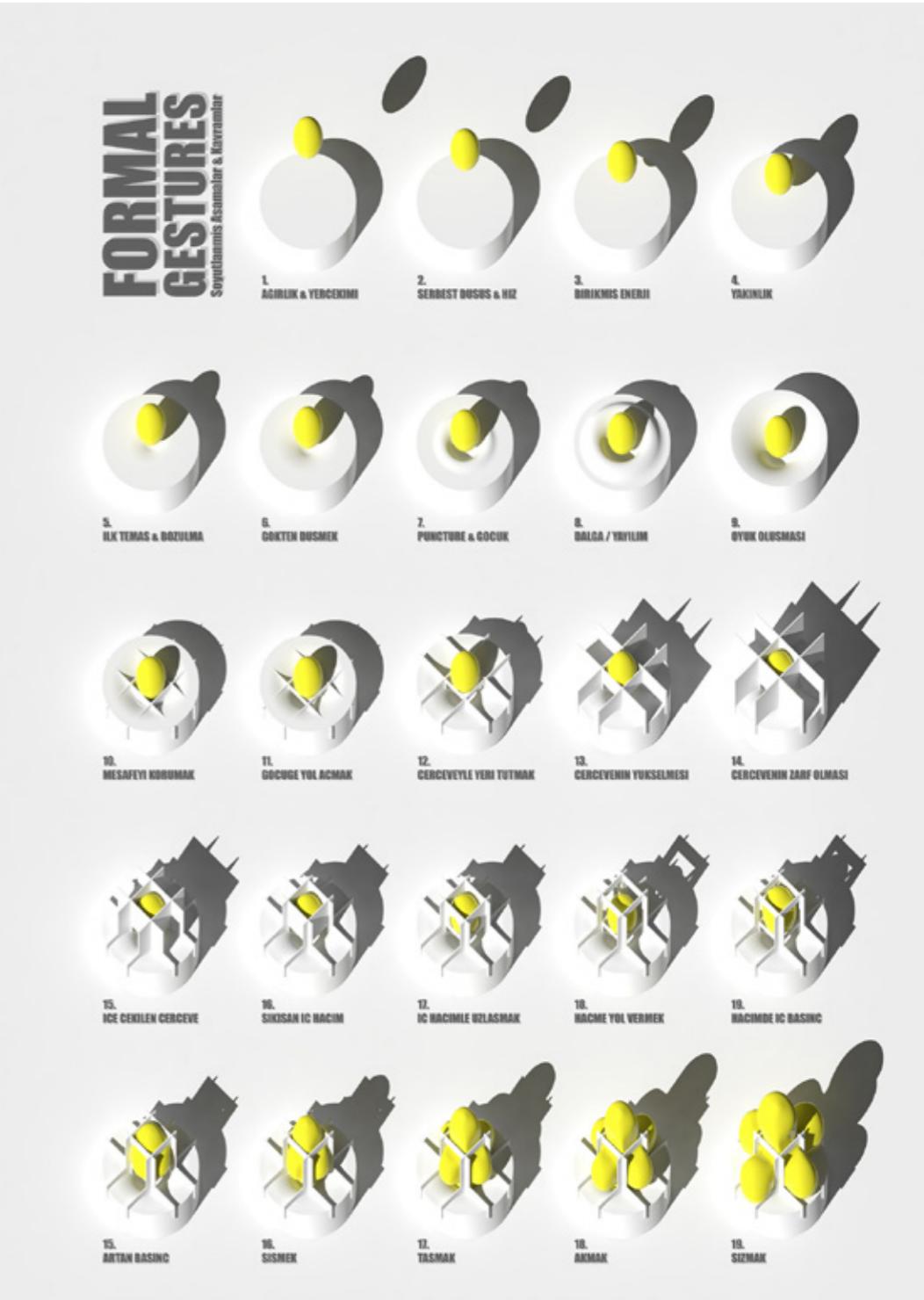
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Site Analysis
Informal
Observations on the
Social and Cultural
Context

**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

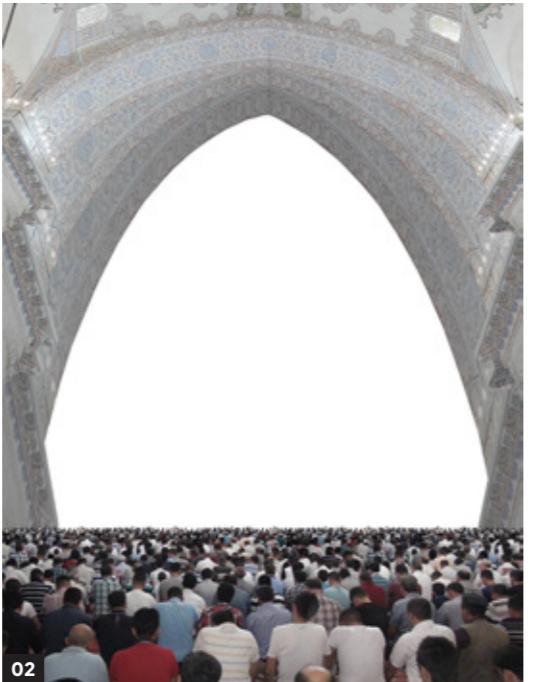
disrupting its existing layers. Instead of starting with formal or technical studies, the process began with observing everyday life, allowing patterns of human interaction to inform and shape the design approach.

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.



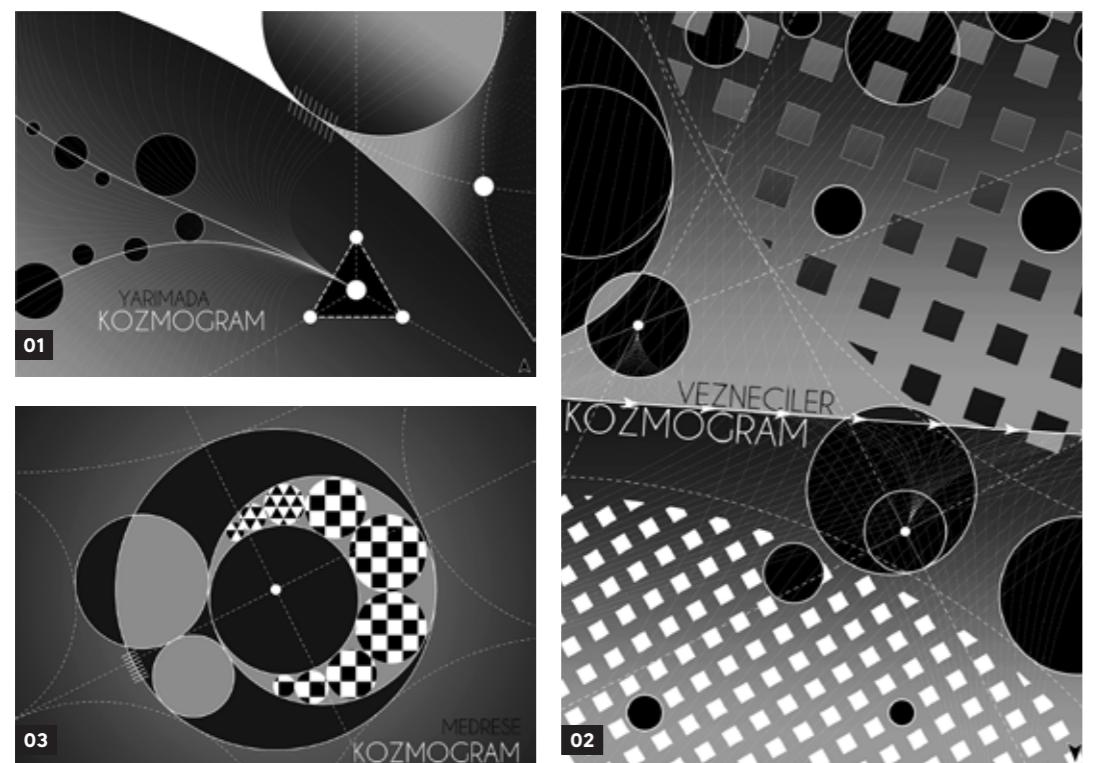
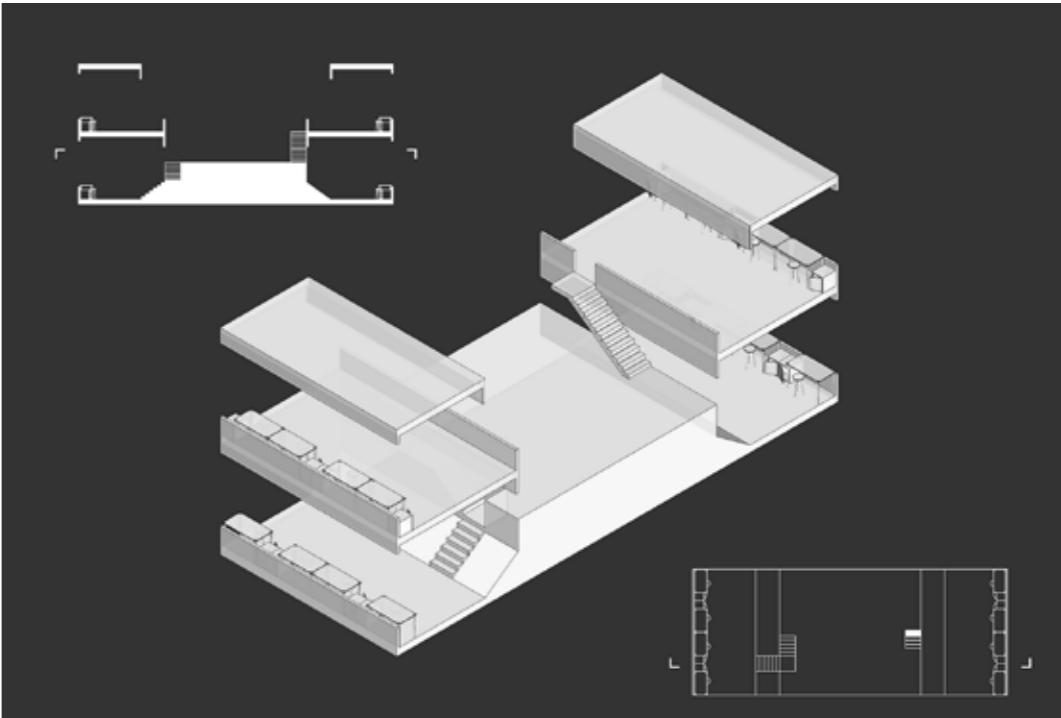
The site analysis continued with spatial observations, revealing two dominant archetypal spaces near the site. One consists of small, maze-like shop interiors—stacked tightly beside or above one another—often evoking a sense of claustrophobia. The other comprises expansive religious structures such as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



Atmosphere Analysis

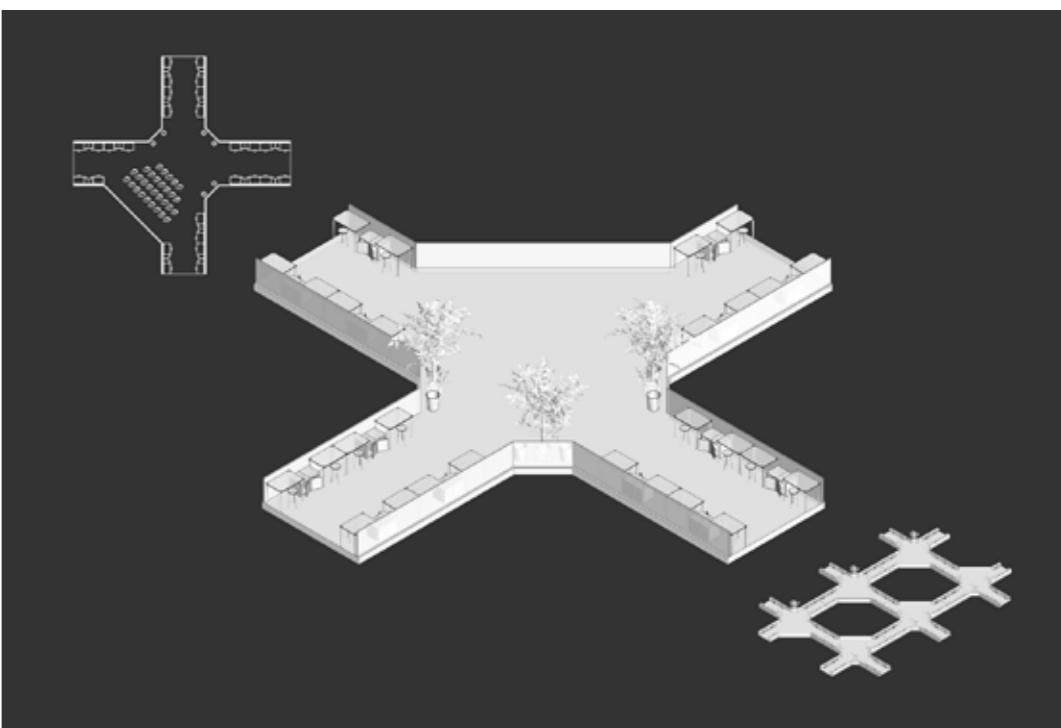
- 1) Narrow stores in Grand Bazaar
- 2) Large mosques with vast empty spaces

Initial Designs Studio Space Modules



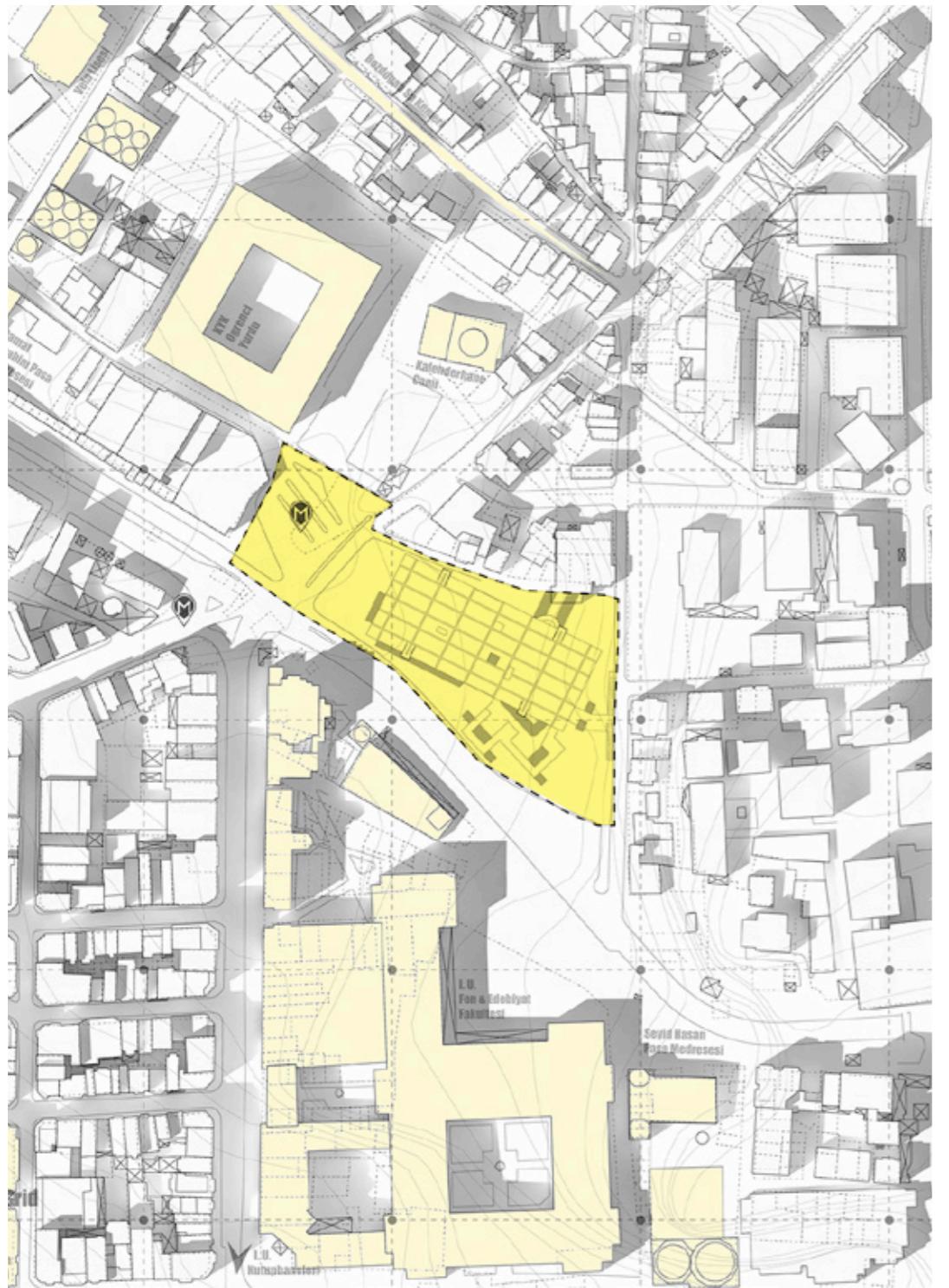
Site Analysis Cosmograms

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

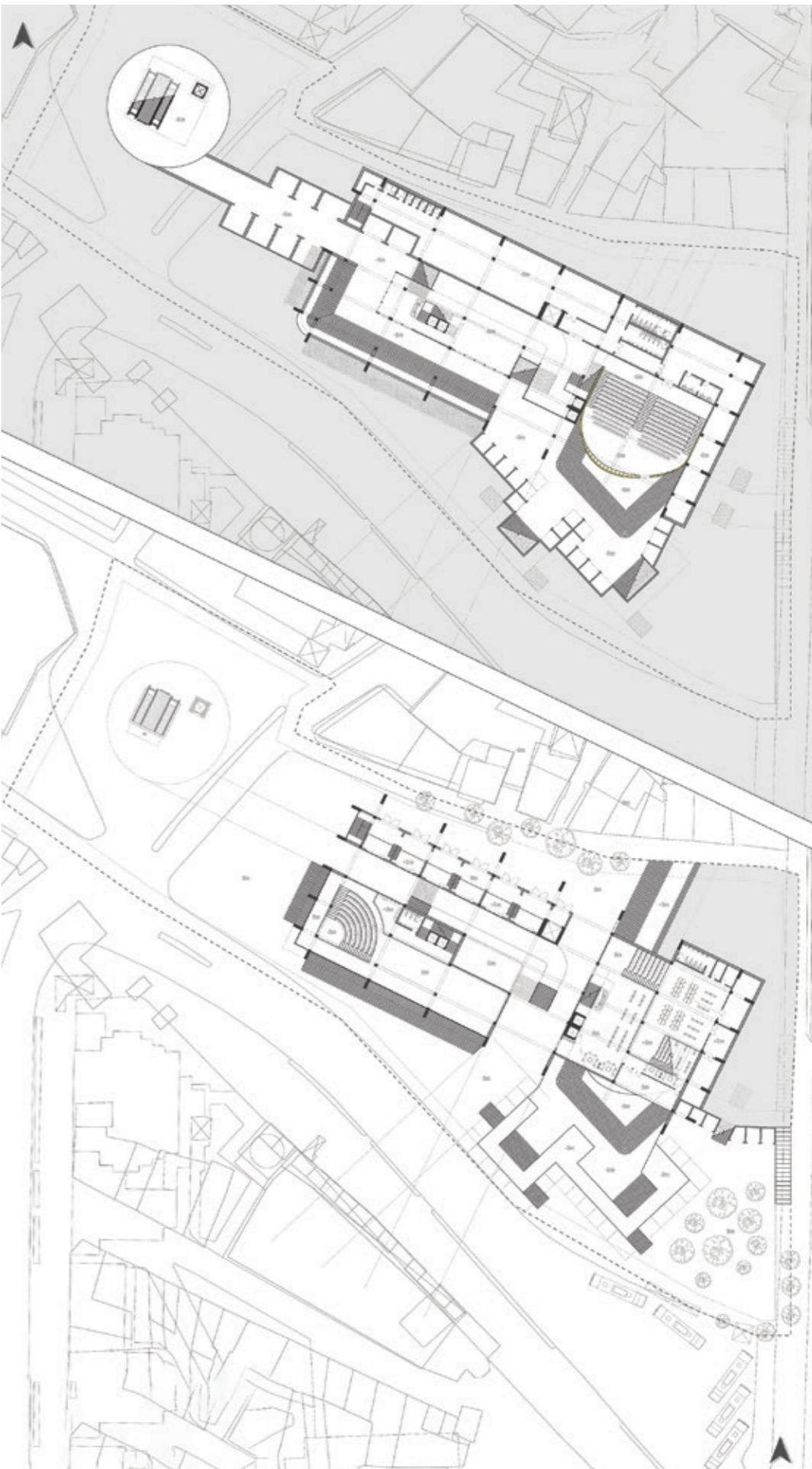


In response to the site analyses and spatial observations, the design incorporates two distinct studio space typologies. One consists of levels tightly stacked atop one another, evoking a sense of compression—designed as a shared working studio. The other features intersecting floating pathways that 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

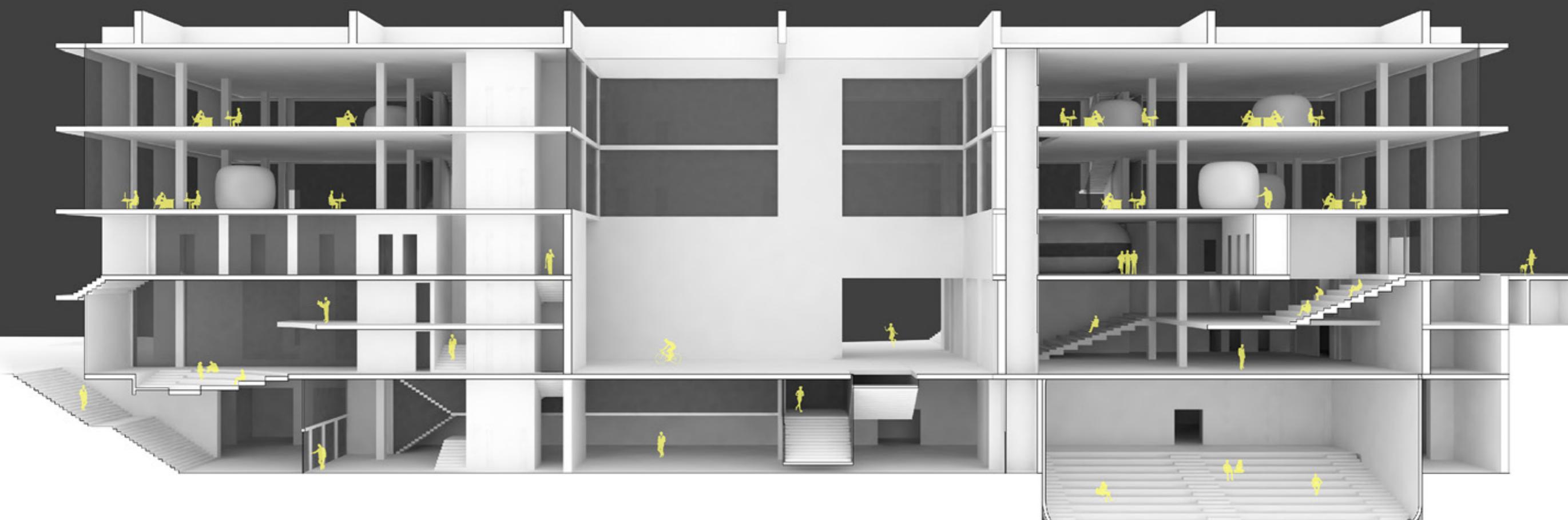
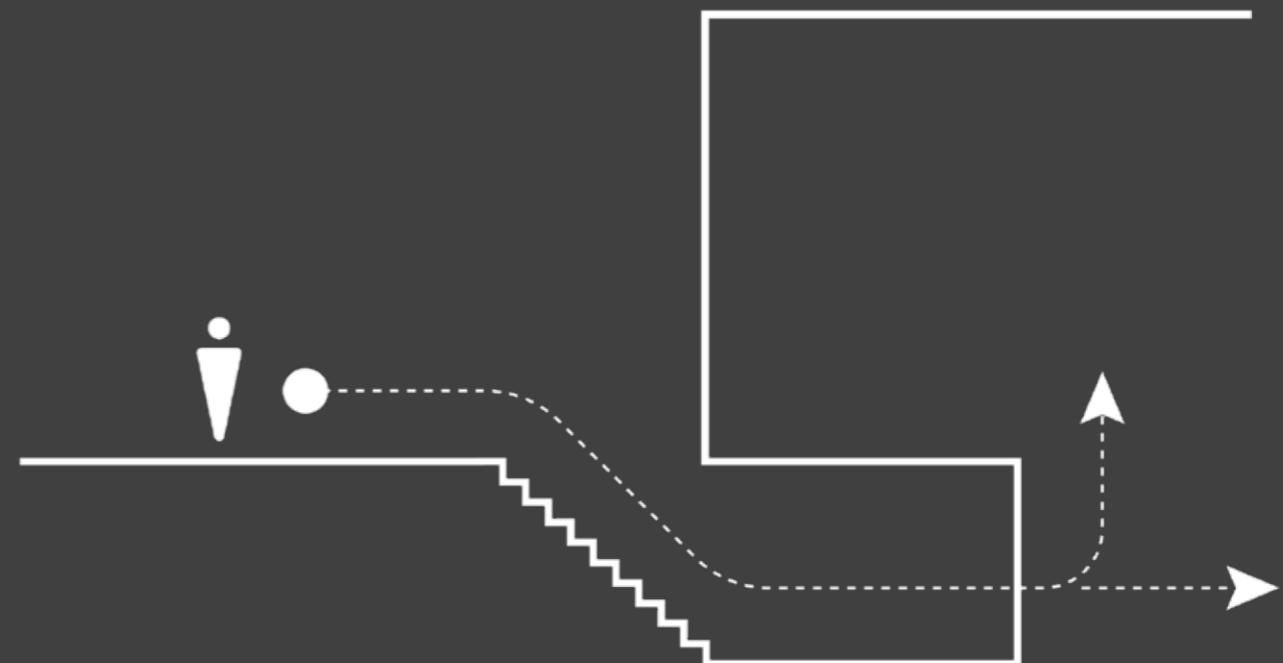


Cramped within a dense urban and cultural fabric, the final design avoids disrupting existing spatial flows such as pedestrian and vehicular traffic. Instead, it embraces and weaves around them in a thoughtful, creative manner. By connecting multiple streets, the structure allows people to pass through 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.

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

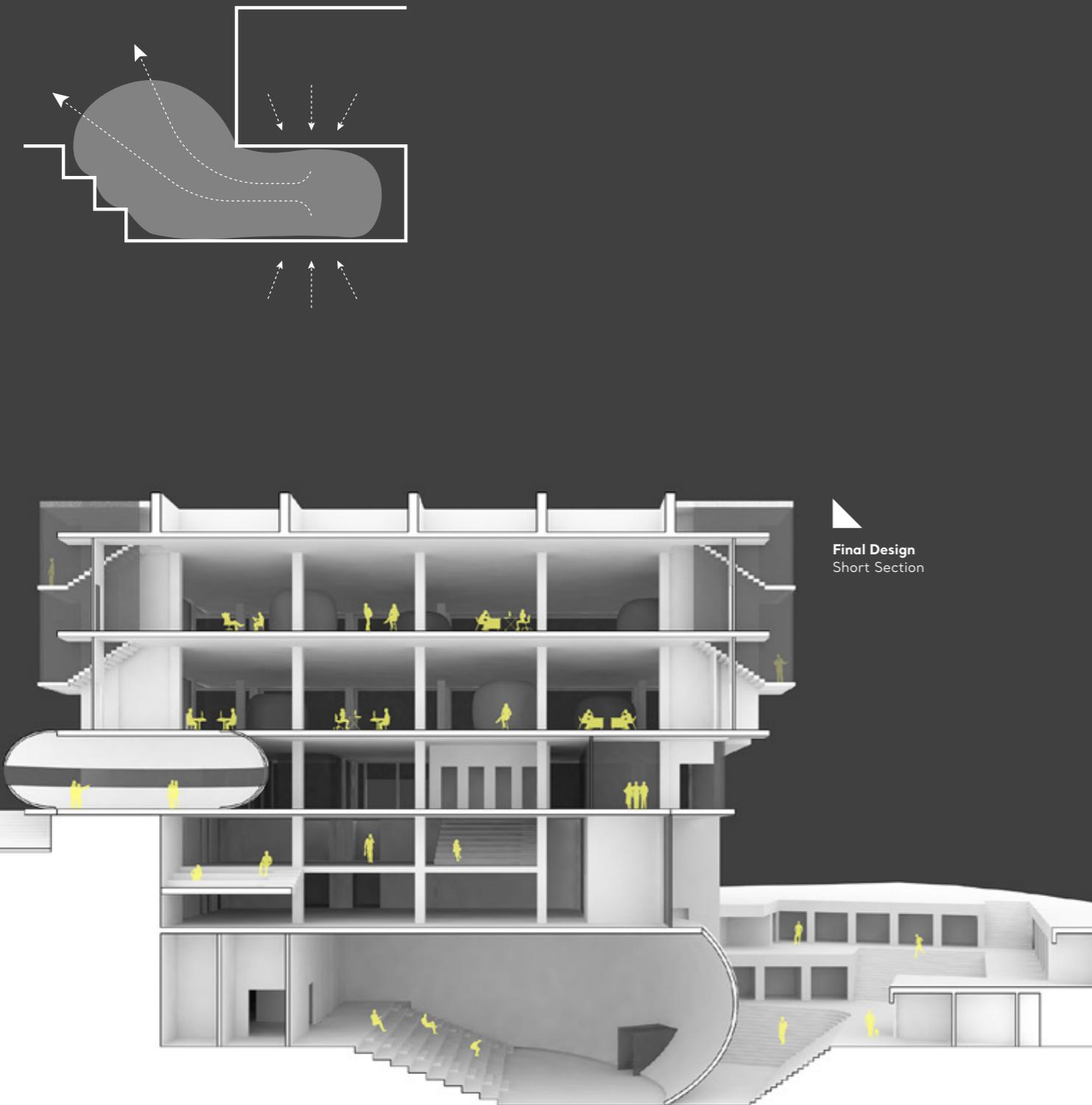
private studio spaces, they descend stairs that wrap around the exterior, pass through designated doors, and then proceed to their destinations. This unique spatial flow not only creates a memorable narrative but also fosters a strong sense of belonging.



Final Design
Longitudinal Section

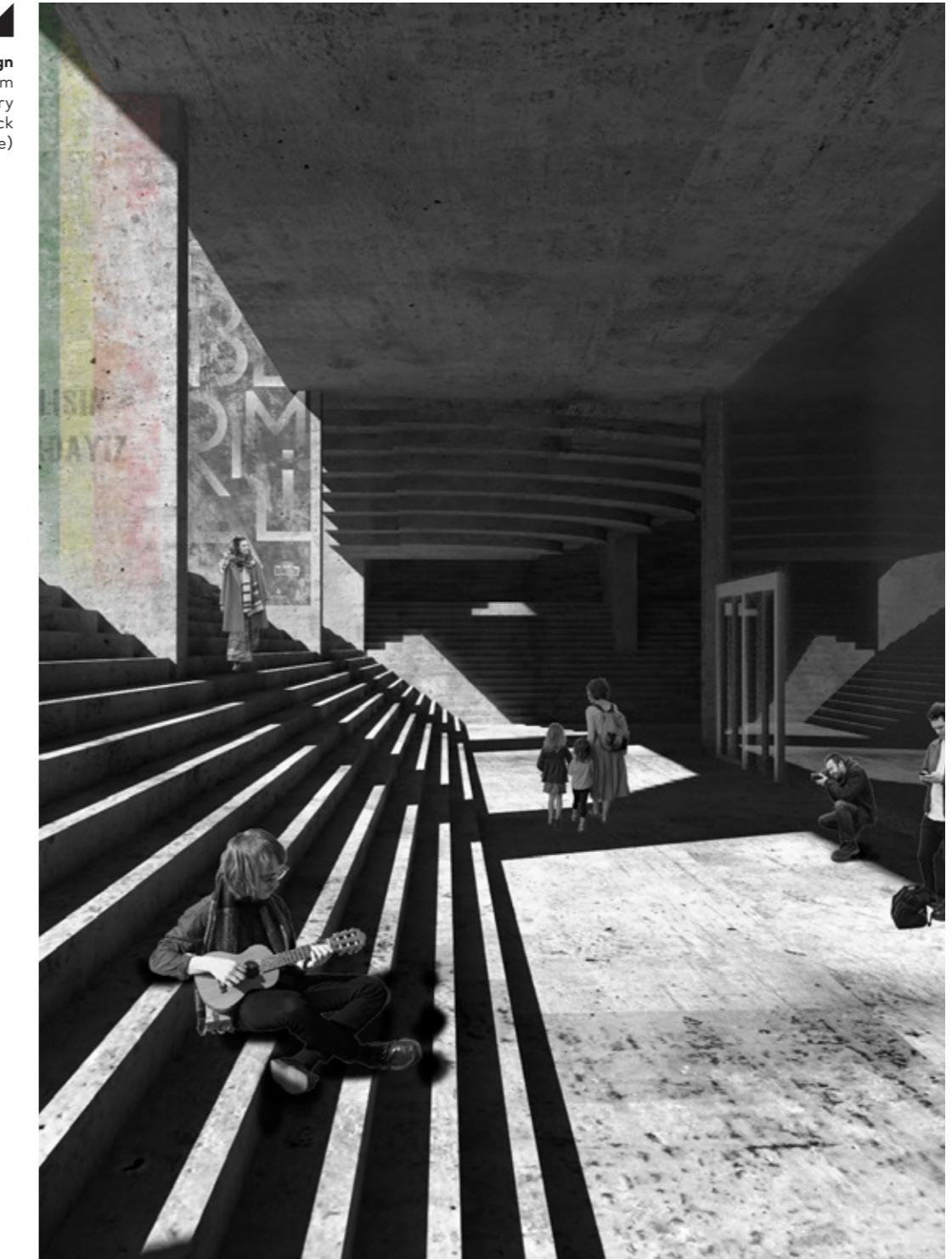
Within the building's rigid grid structure are a series of amorphous forms that appear to be compressed, as if leaking in and out of the architecture. Their distinct color and organic shape set them apart from the rest of the design, visually reinforcing the

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.



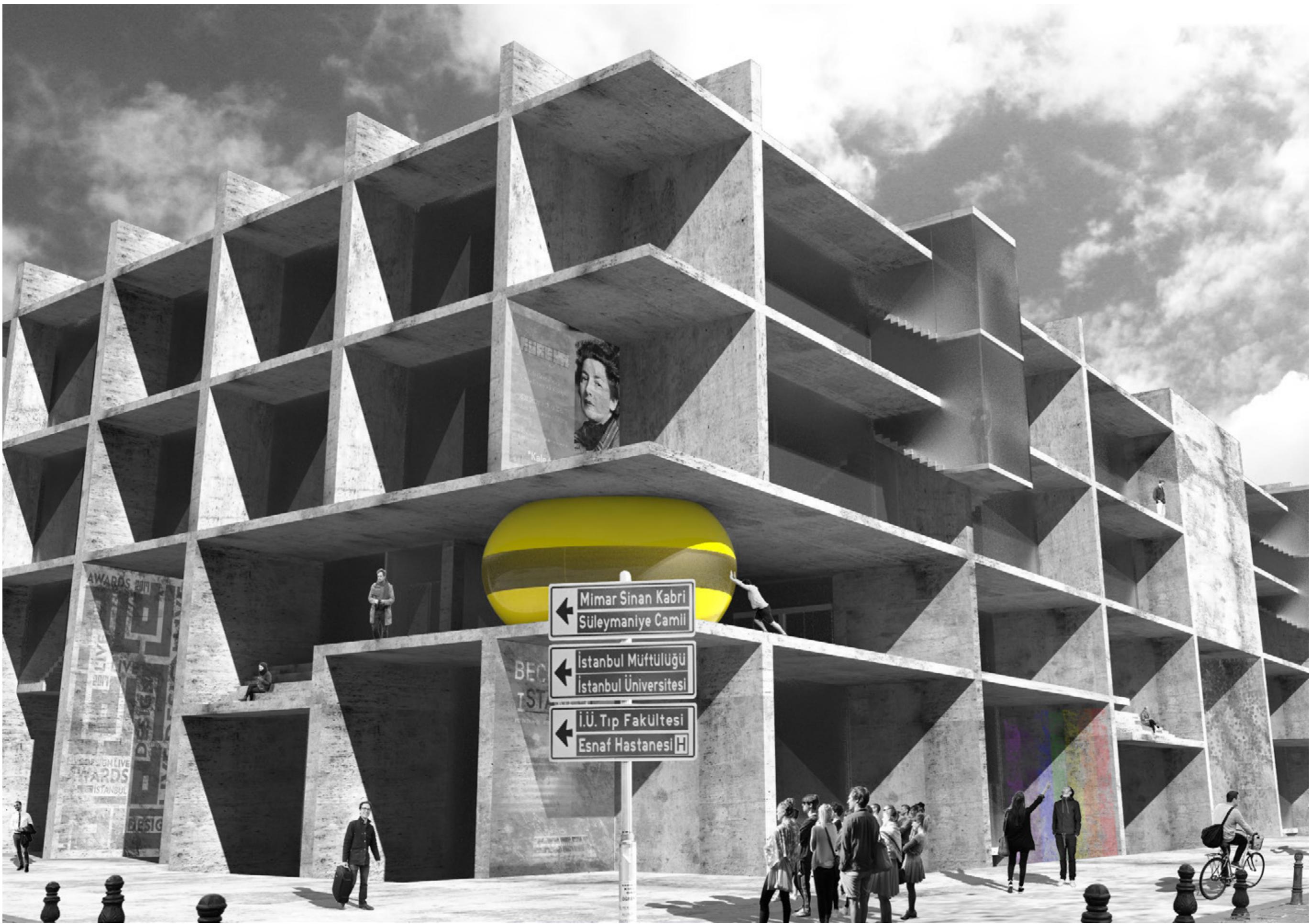
Final Design
Short Section

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

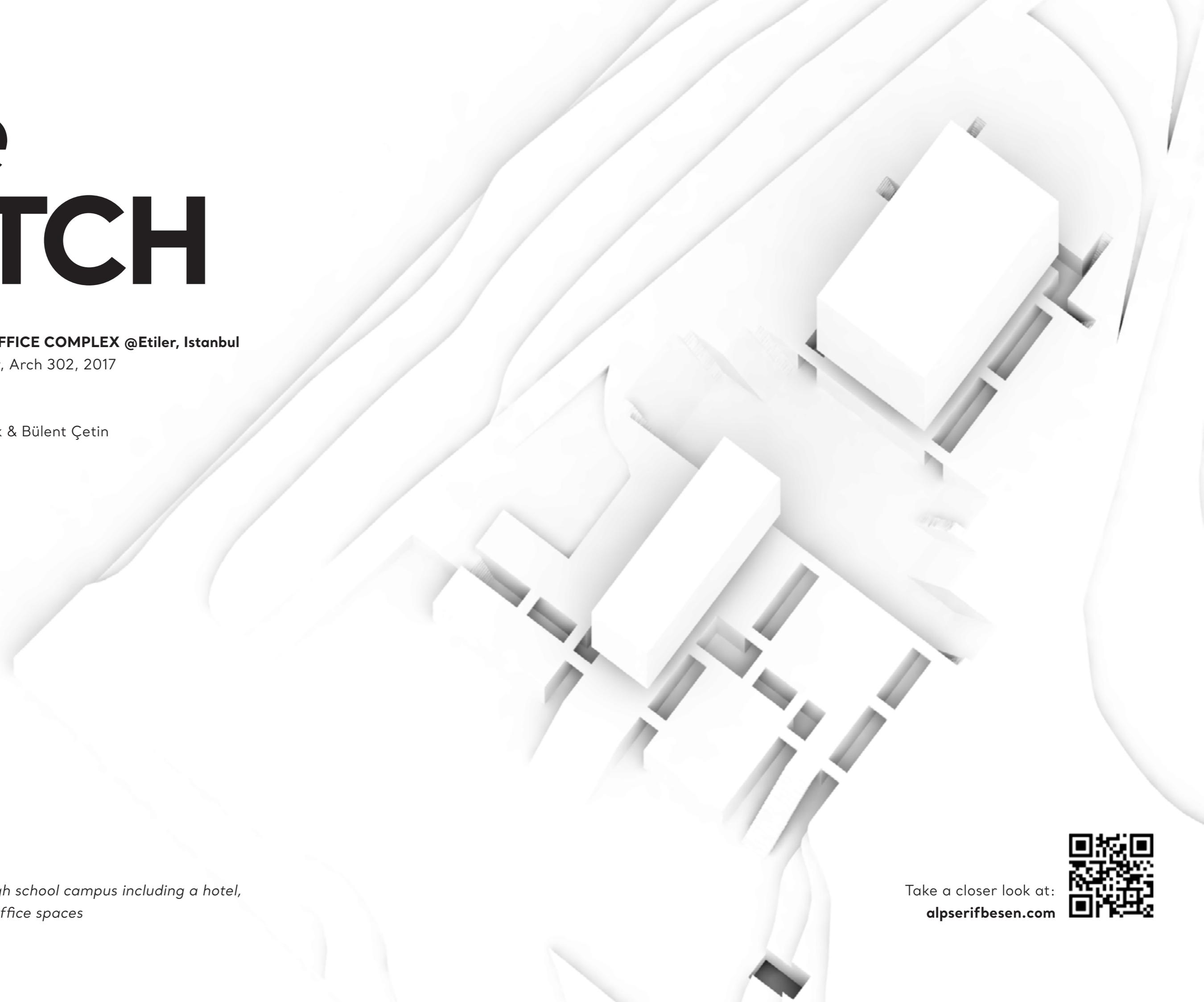


By creating cracks through which students enter, the design also generates hidden pathways and secluded enclosures—quiet spaces shielded from the chaos of the surrounding neighborhood. These pockets of calm provide moments of retreat, reflection, and informal gathering, offering a stark contrast to the 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

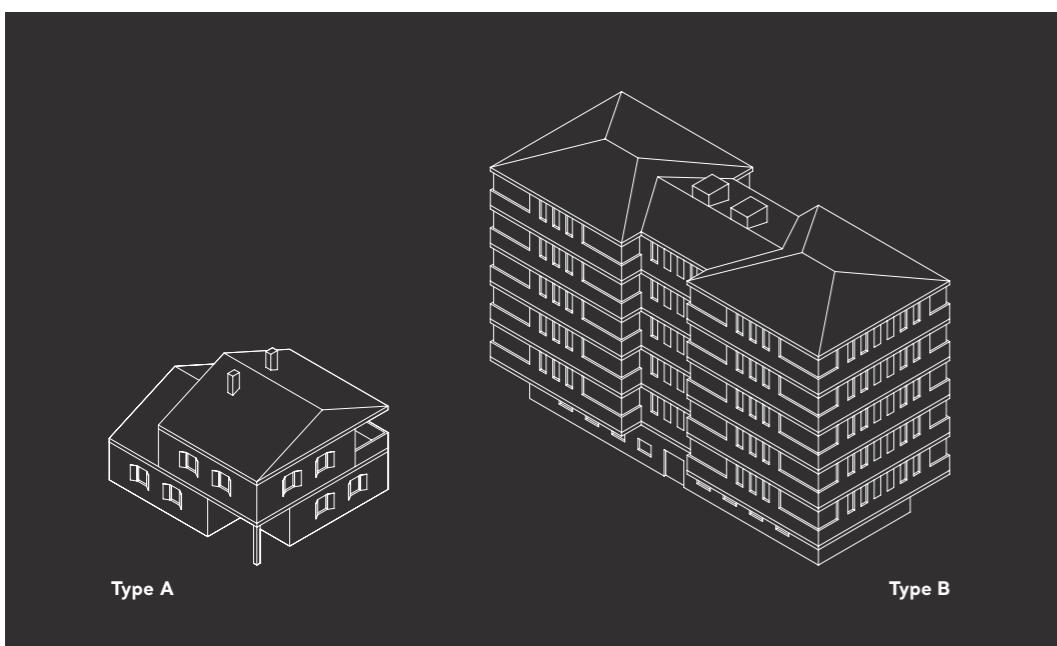
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Initial Analyses

Site Map & Zoning
Areas of Primary
Relevance and
Proximity

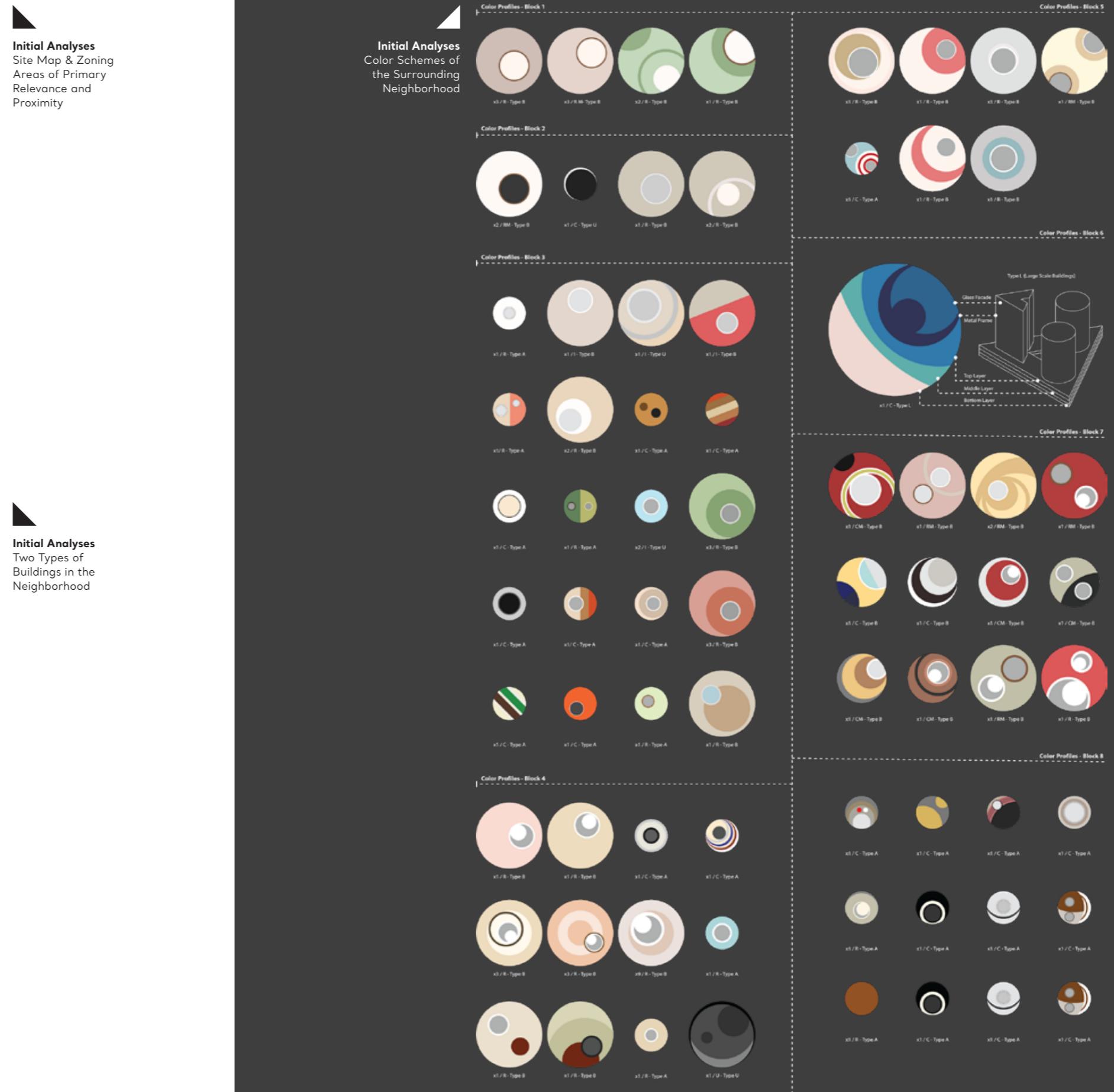


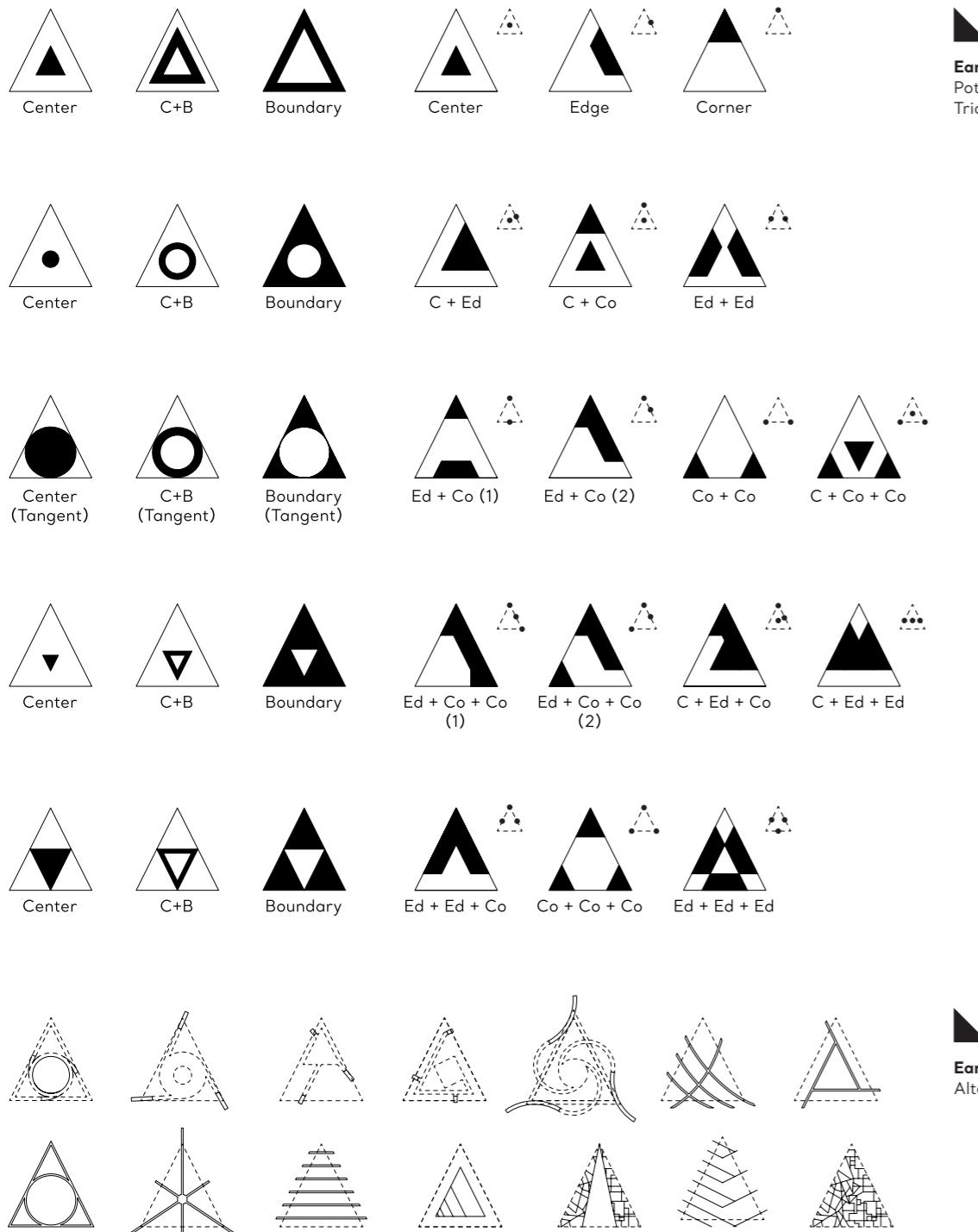
Initial Analyses

Two Types of Buildings in the Neighborhood

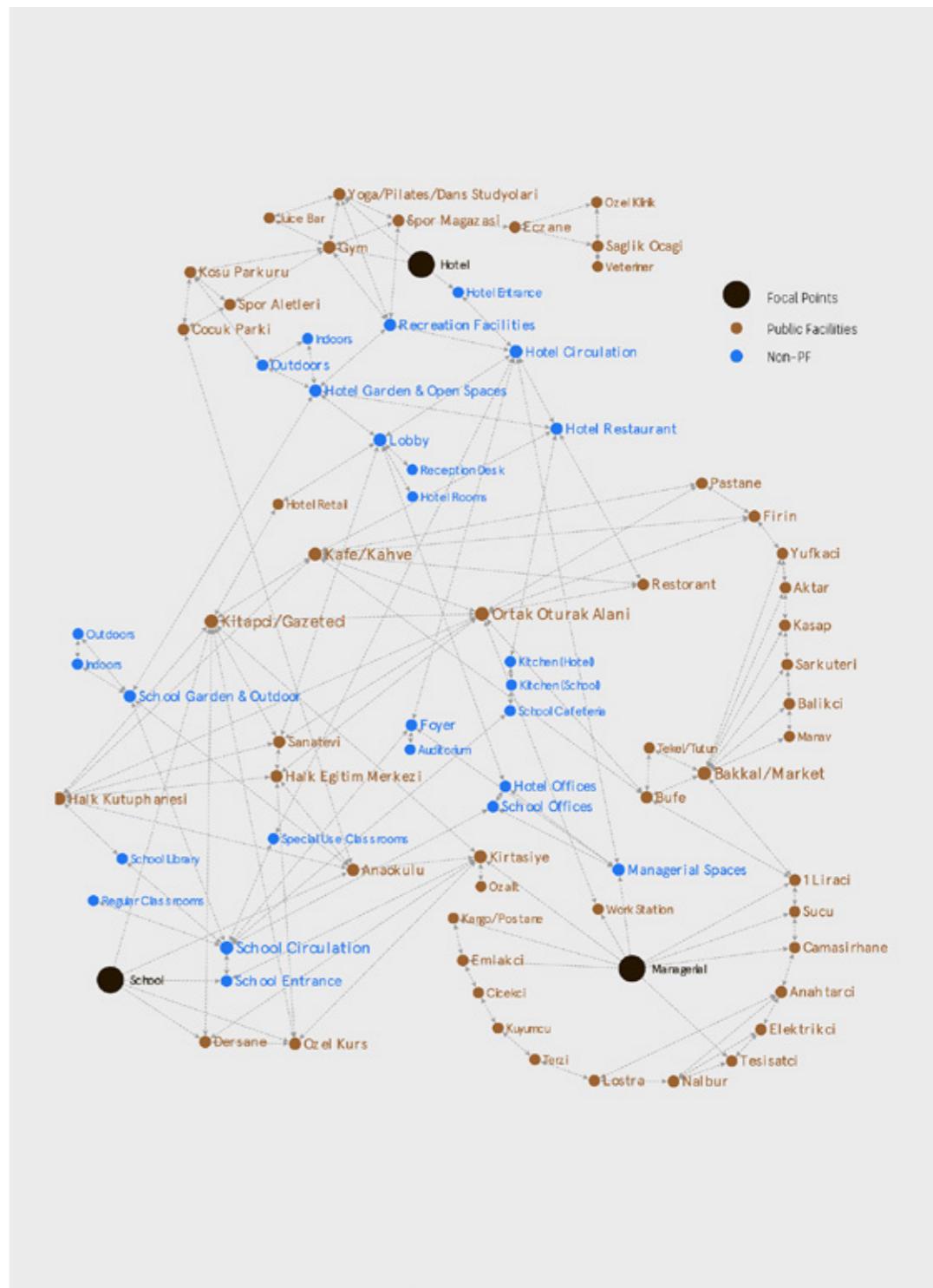
The project begins with an investigation of the surrounding neighborhood. Located in Etiler, the site sits within a relatively affluent area characterized by two main building typologies: (A) smaller one-to-two-story houses and (B) multi-story apartment blocks. Most of these structures were built in 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.





Early Strategies
Network of Spatial Functions



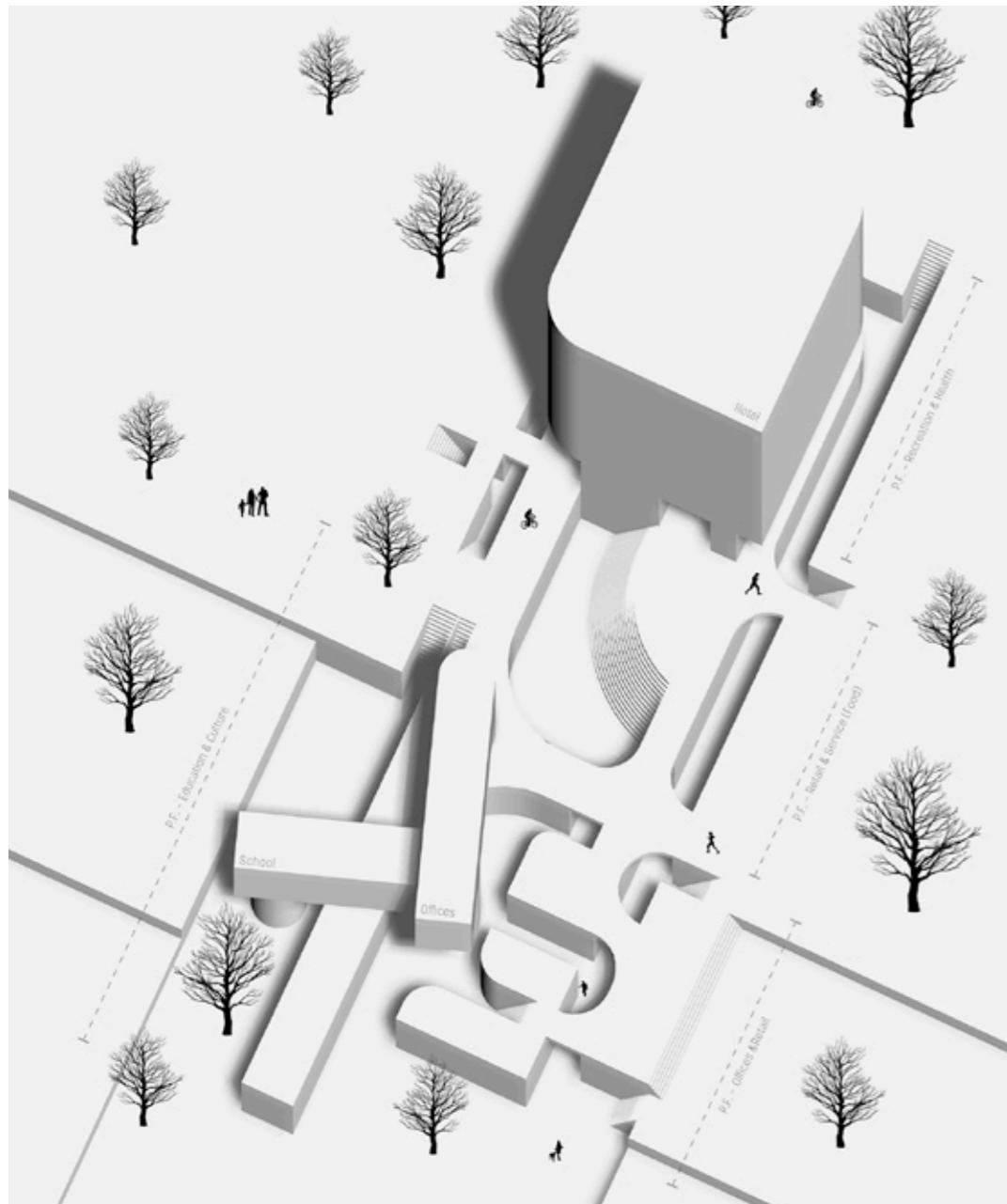
The triangular site is positioned at the intersection of several major axes, creating almost an obstacle in both pedestrian and vehicular traffic. As such, the primary concern of the design is to create a patch on the site - removing the blockage and reestablishing a smoother flow through the site. Multiple strategies for redirecting circulation were considered, shaped by two key factors: existing movement patterns

and the permeability of the proposed structure. Early design studies focused on continuing existing circulation lines across the site/patch, while also exploring how the triangular geometry could be reoriented to invite movement inward from its edges.

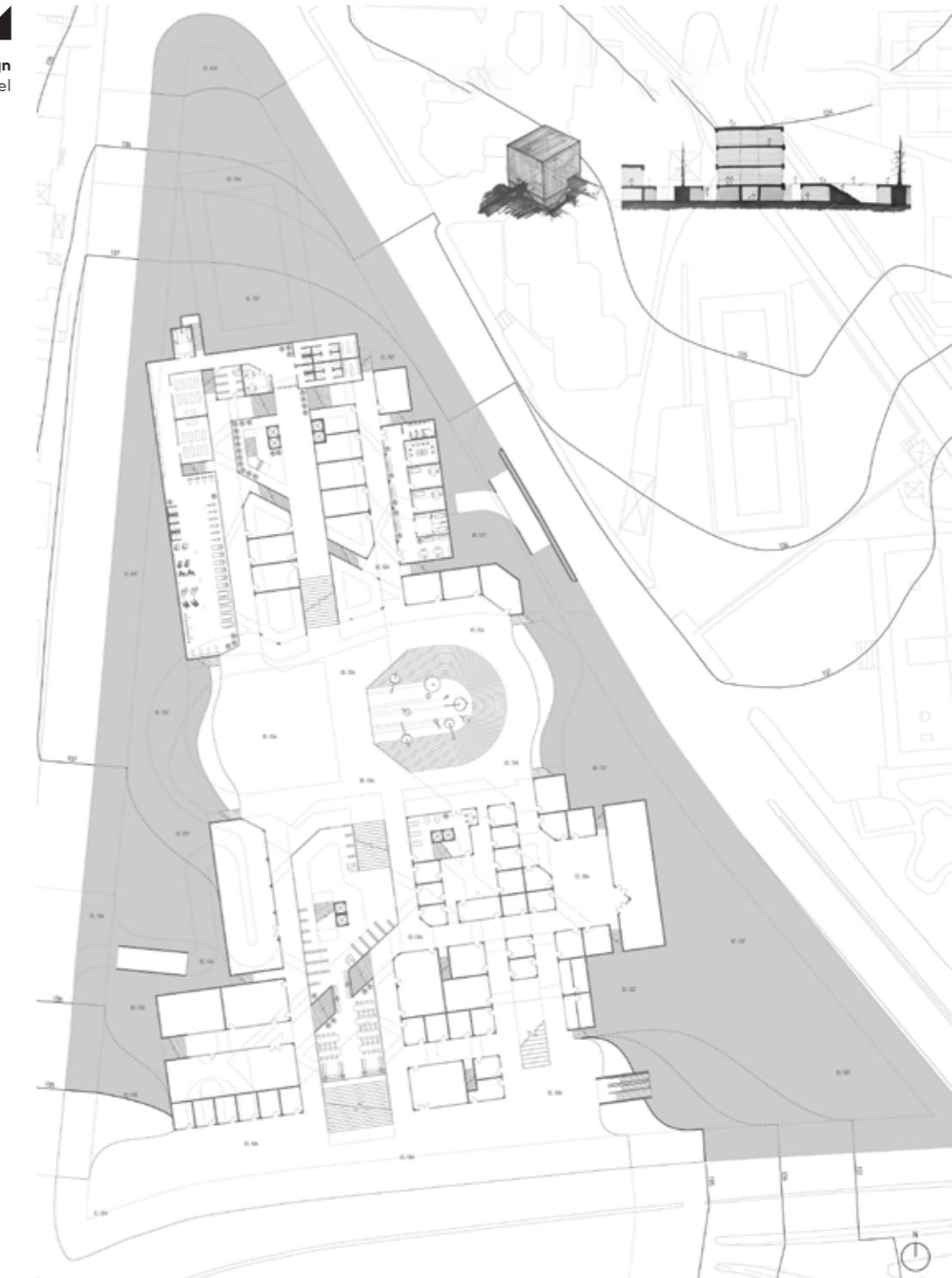
As a vocational school, the design incorporates three major programs—education, office space, and a hotel—along with a range of smaller supporting functions. These programs frequently overlap and share common spaces, presenting a unique challenge that demands meticulous spatial orchestration. Additionally, some programs, while not physically connected, require quick and convenient access between

them. In response, the final design is based on a detailed programmatic mapping and achieves this complex organization through a network of bridges, strategically placed staircases, and thoughtfully planned circulation routes – almost like a large city university campus.

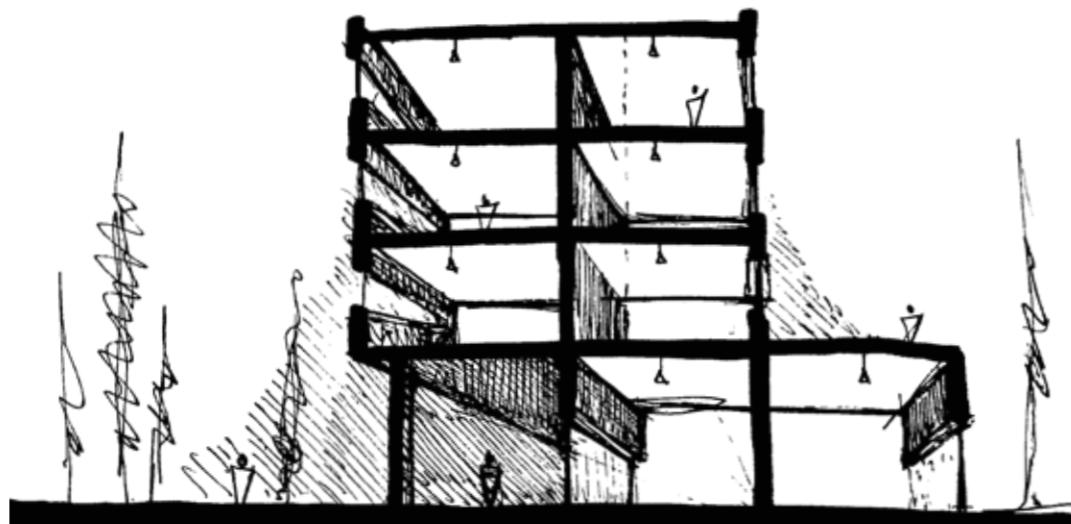




Early Design
Model View



Final Design
Plan / Ground Level

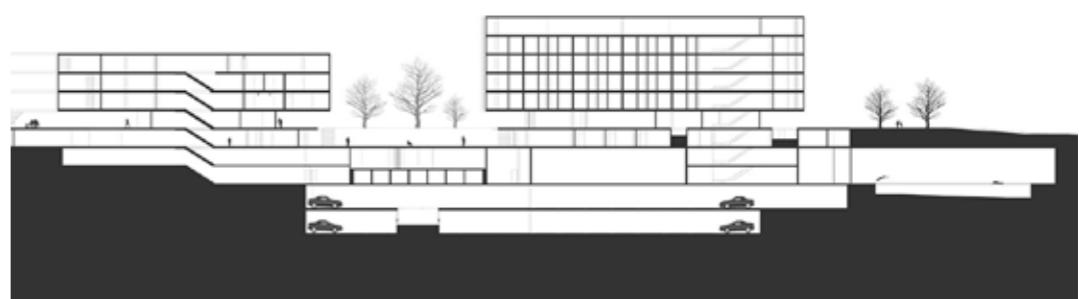
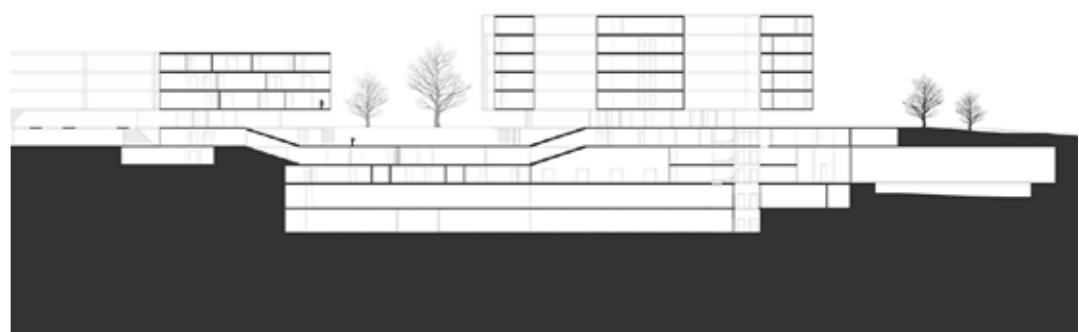
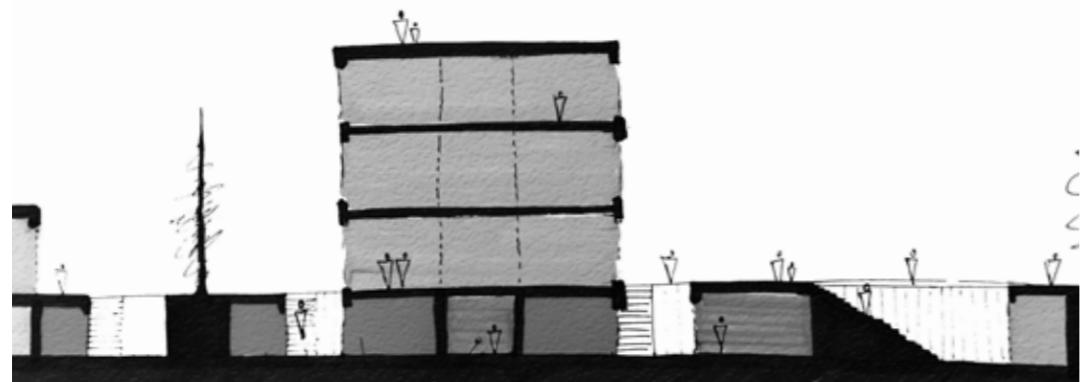
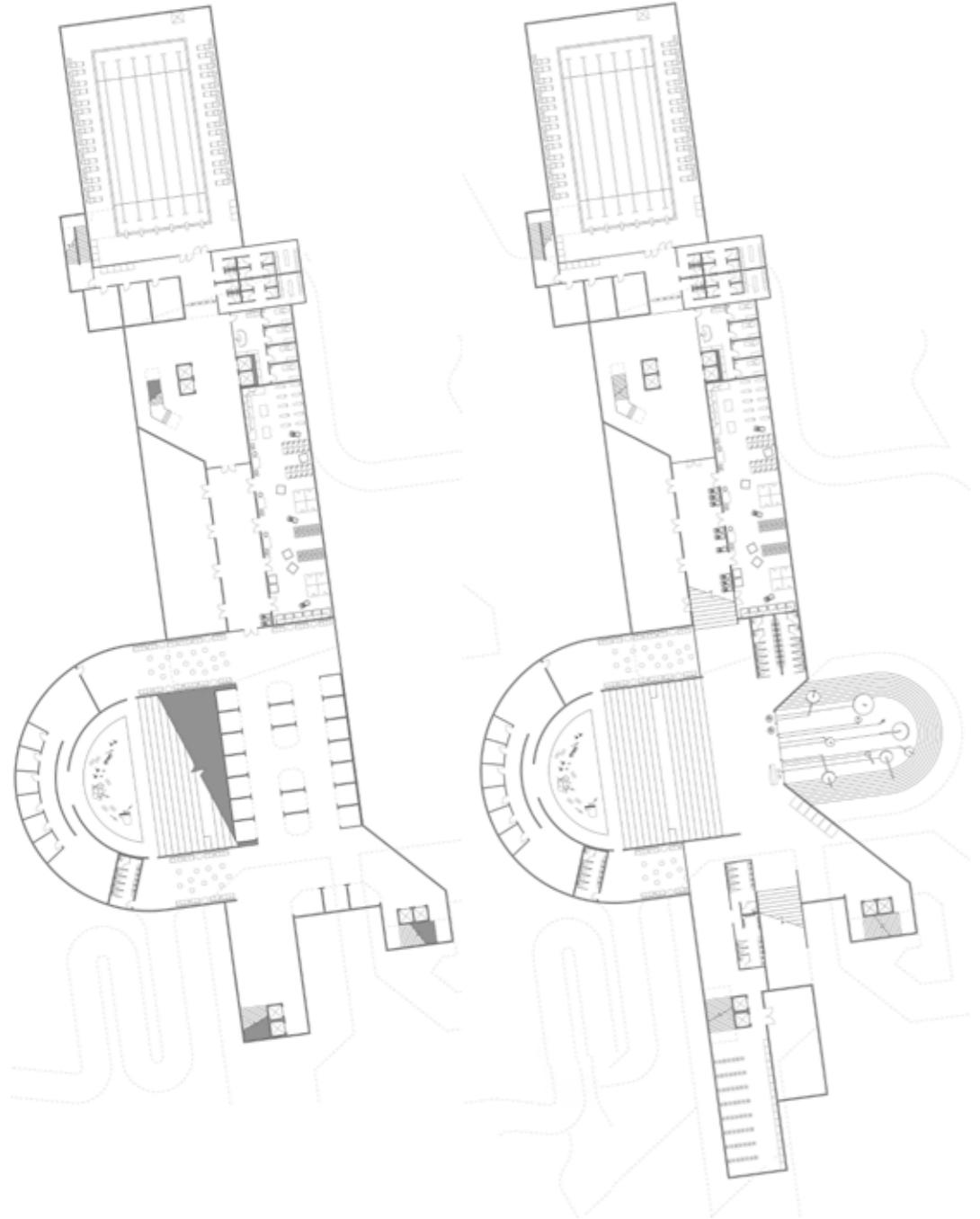


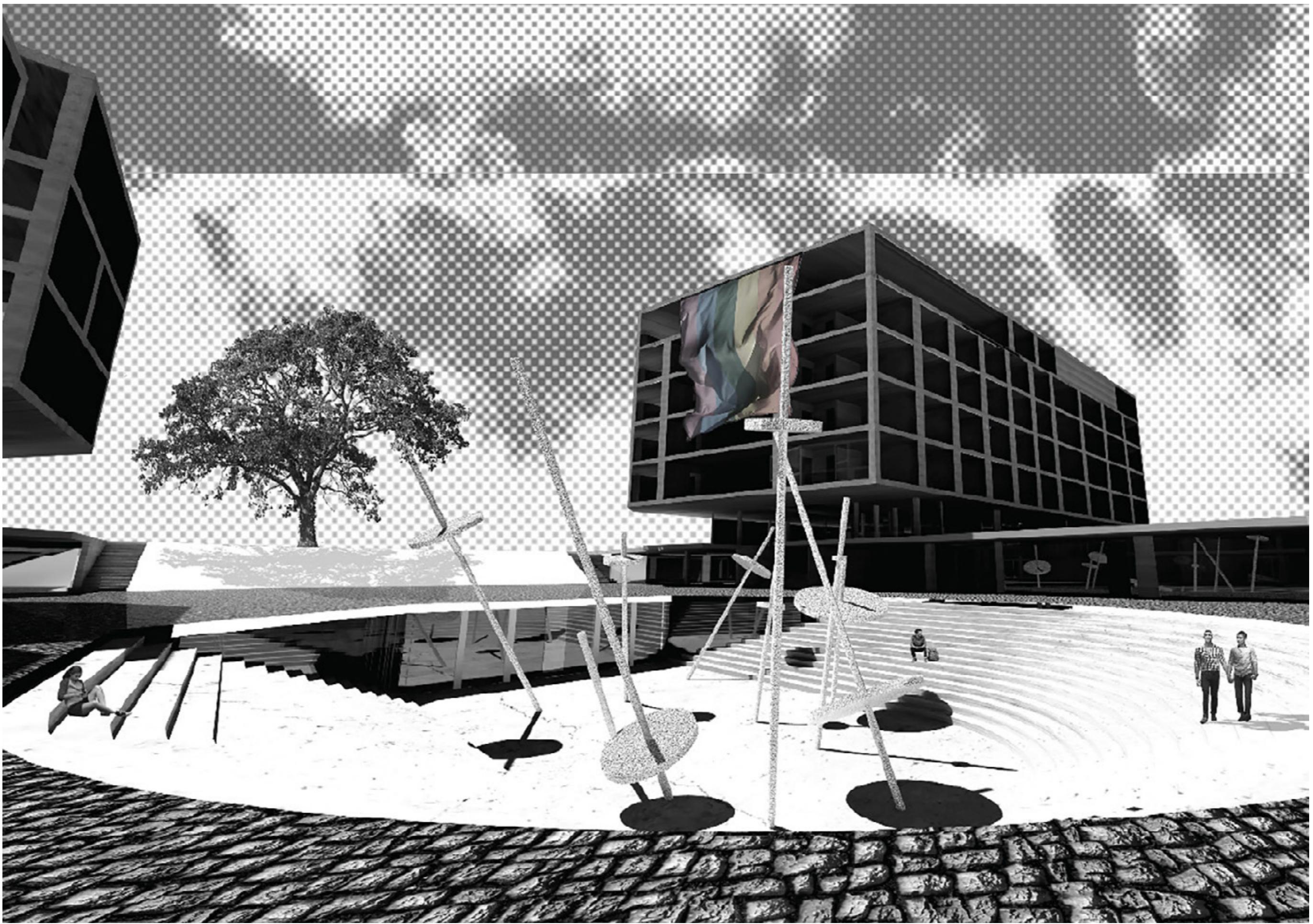
Early Design
Sketch

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.







bit of **STORY**

SPACES of SEX WORK in ISTANBUL

AURA Istanbul, Independent Research Program 2019-20

Advisors

Boğaçhan Dündaralp, Hakan Tüzün Şengün

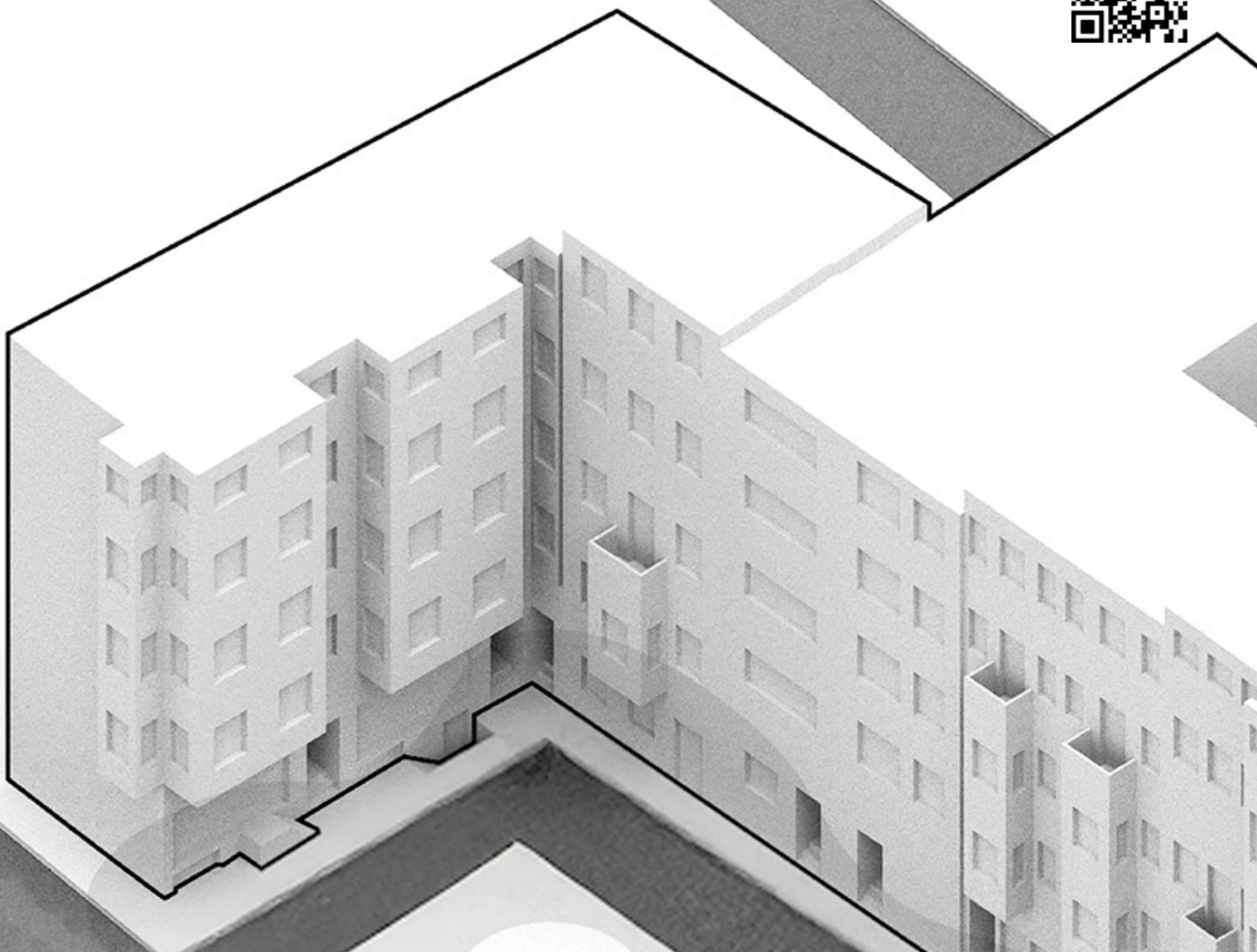
**! Due to safety considerations, the full content of the research is not publicly disclosed. The complete study can be shared upon request.*

Challenge

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

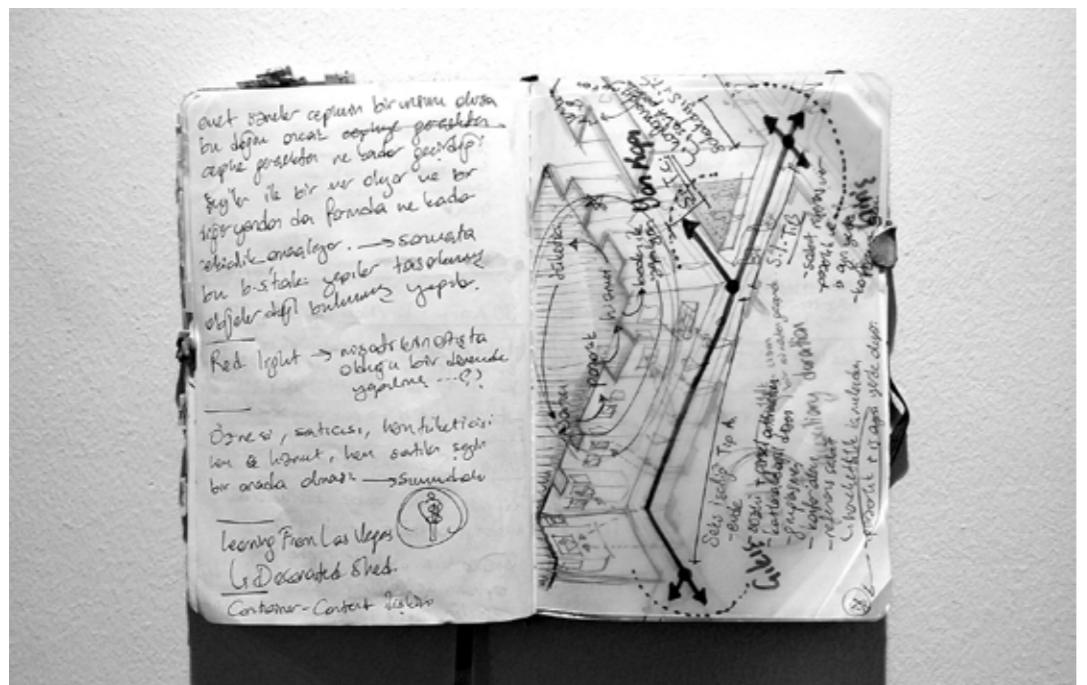
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Context
Evolution of the Image of Sex Work Over Time



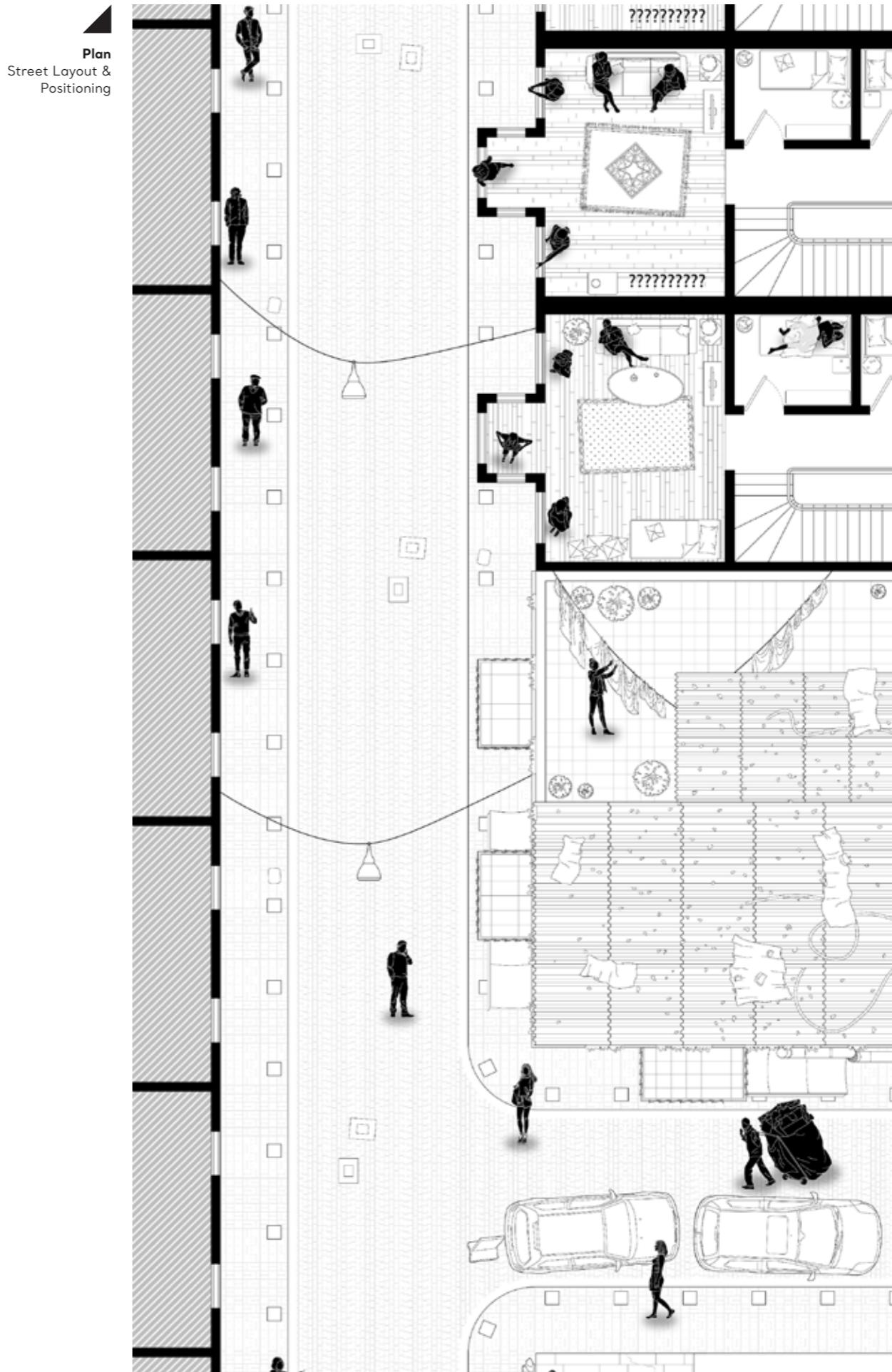
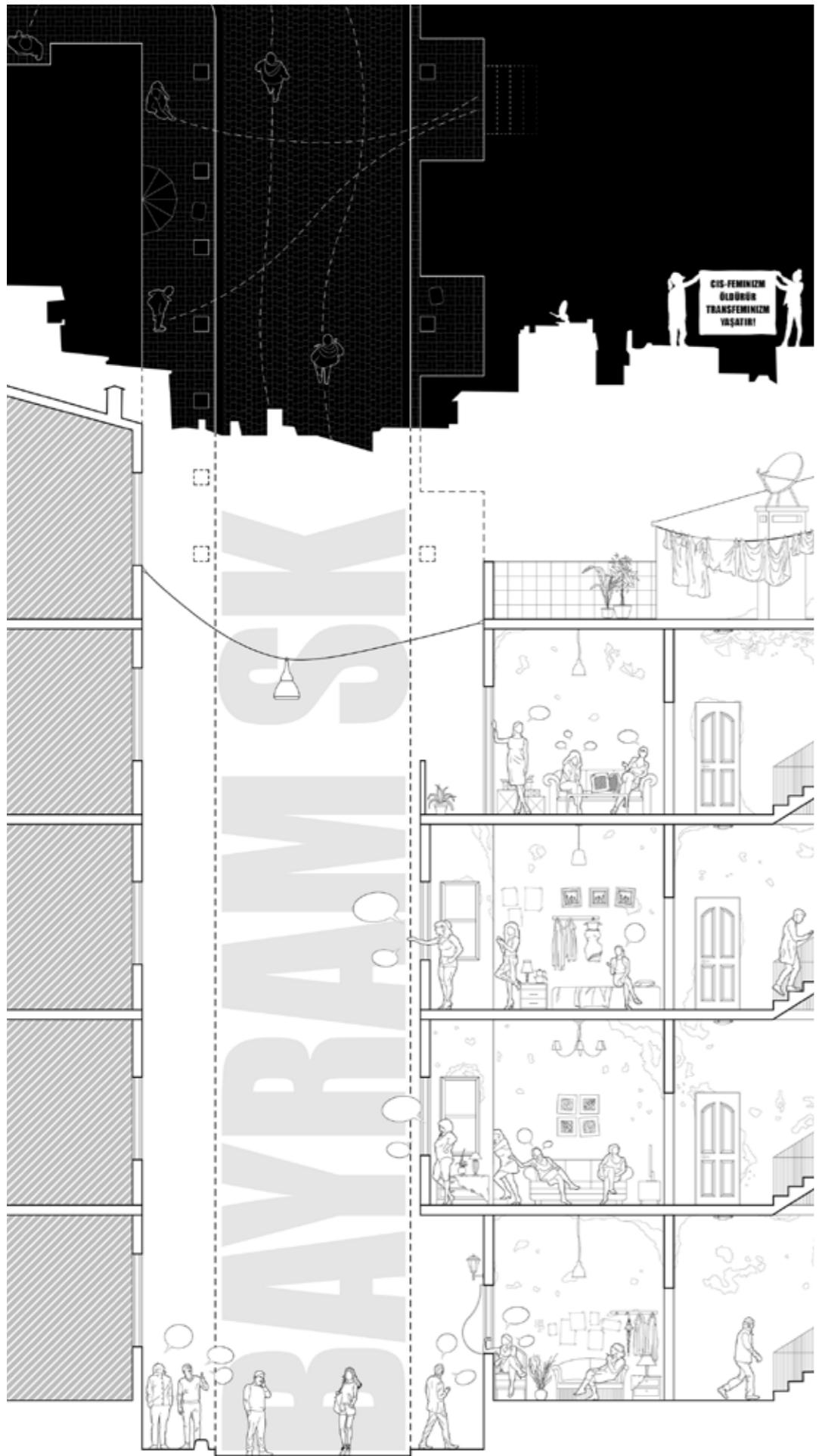
Site Diary

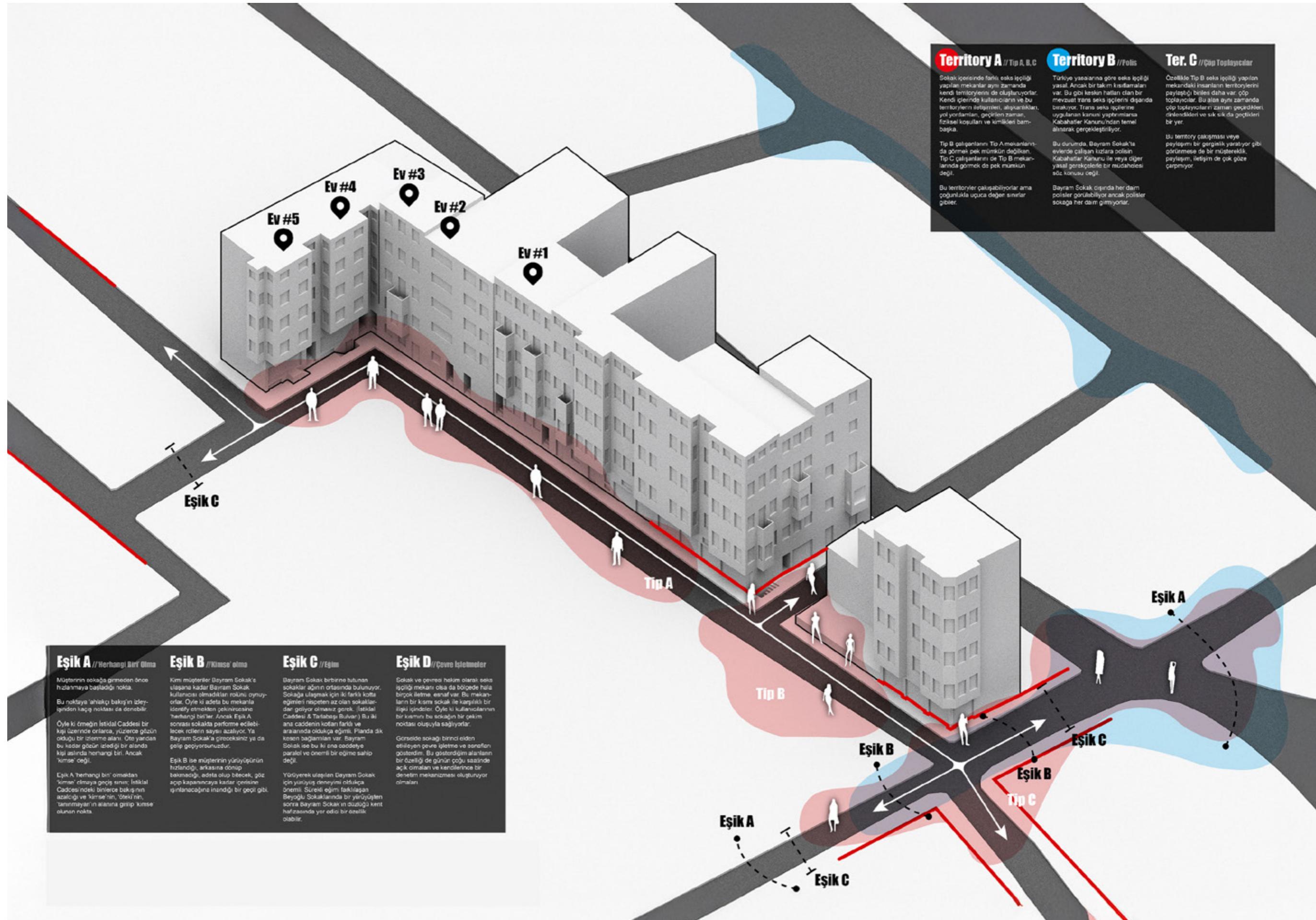
This research investigates spaces of sex work as heterotopias, examining their relationship to architectural tectonics. It explores how architecture both shapes and is shaped by sex work across multiple scales - from urbanism to interior layouts. While the study begins with a global and historical overview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

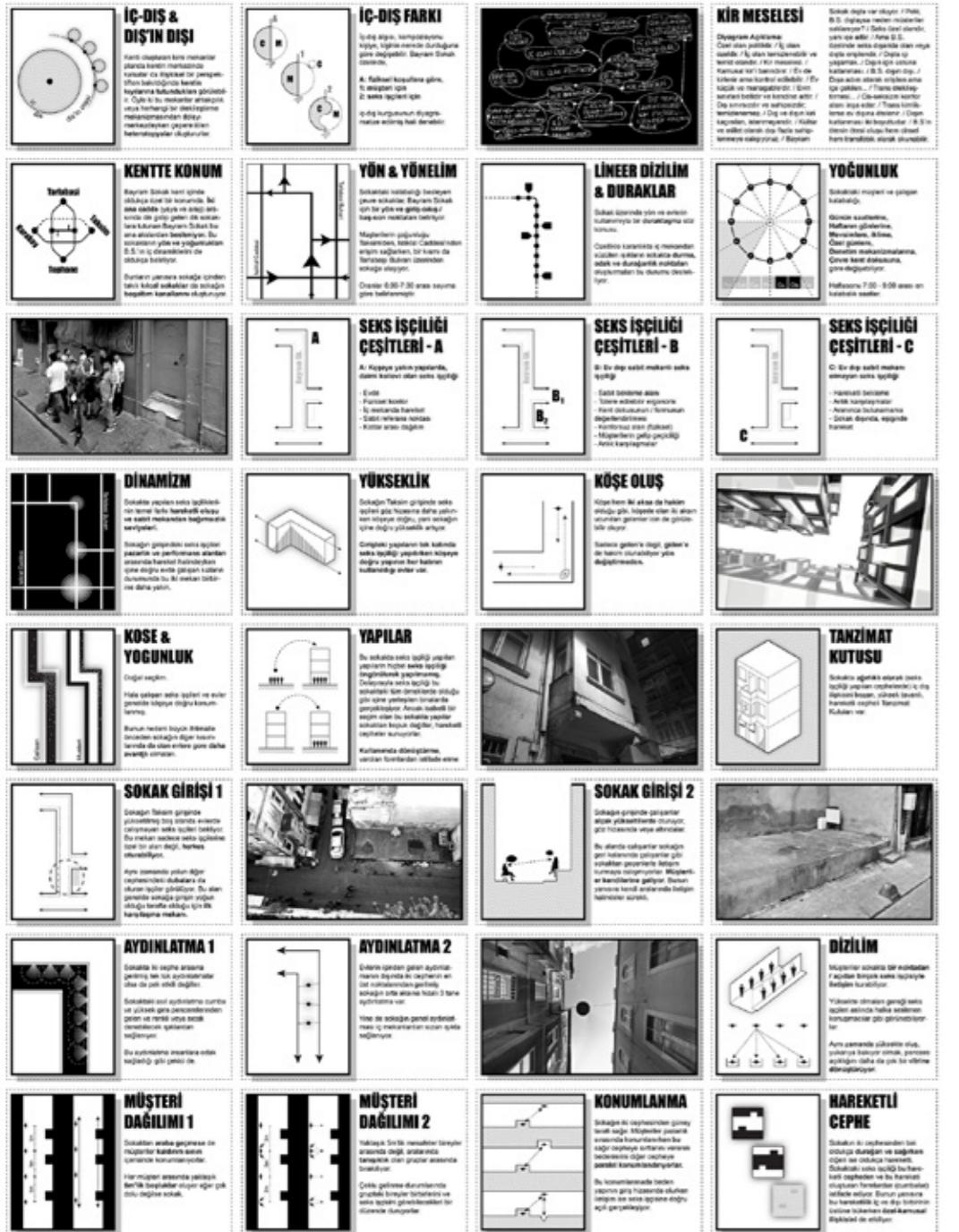
workers. Bayram Street presents a unique case: it was not purpose-built for sex work, but rather appropriated for it due to its advantageous spatial conditions. Moreover, as the area is predominantly inhabited by trans women, the spatial organization is deeply informed by safety concerns arising from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

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









Diagrams
Tectonics & Sex Work



The research reveals that architecture and urbanism are closely intertwined with the practice of sex work on Bayram St. At the urban scale, the surrounding neighborhood is embedded with thresholds that either permit or restrict access, shaped by factors such as lines of sight, the complexity of connecting roads, and lighting. The street itself features a series of corners and turns, each accommodating different forms of sex work. On an architectural scale, the presence of "cumbas" (projecting balconies) enables multi-angled visibility and functions almost as display for sex workers. These allow sex workers to both observe and be seen from various vantage points, establishing visual contact across the street. The cumba structures also act as pseudo-stations, creating a rhythm guiding the positioning and movement of the customers.

The research continues at a finer scale, examining tectonics through the smallest details - such as façade extrusions, street layout, the interiors of residences, stairways, façade paint layers, sunlight reach, furnitures, pavement height, overarching masses, historic structures, and even auditory communication.

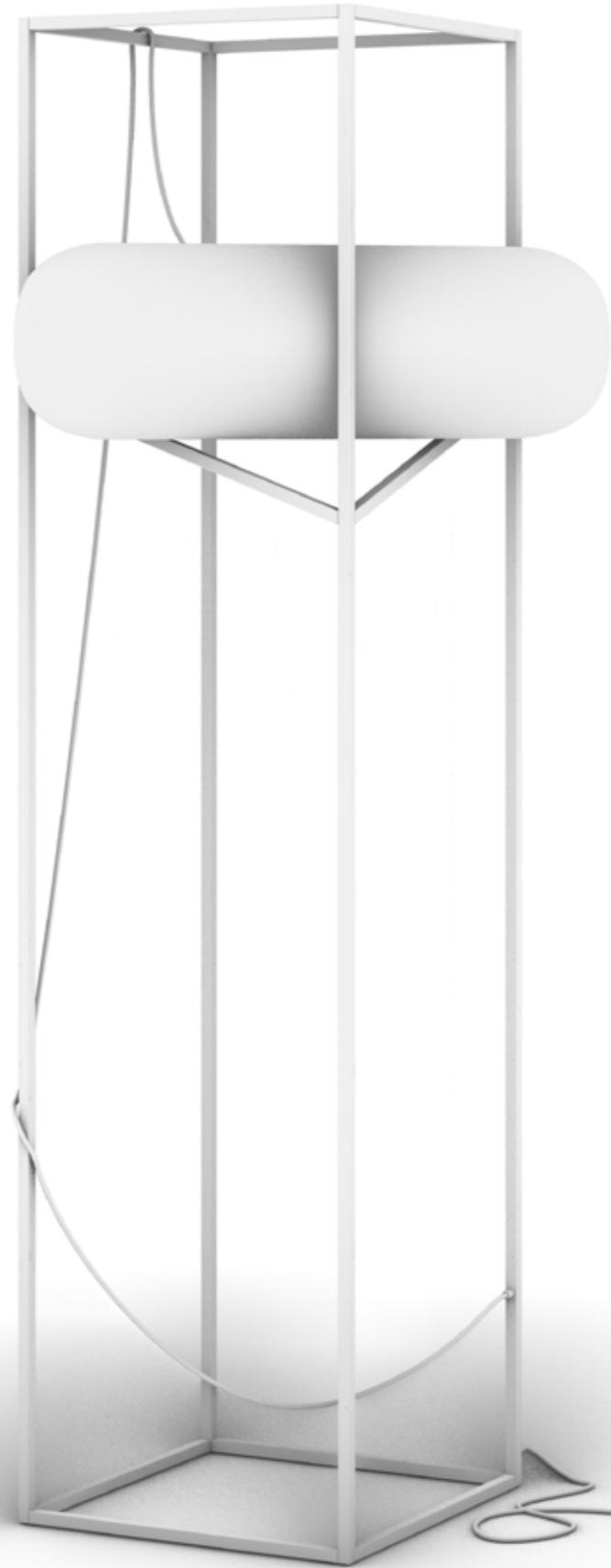
The research was later published by AURA Istanbul and has since been cited by various scholars in sociology and urban studies, both in print and online. Although the full content is not publicly available, it has laid the groundwork for further academic inquiry among researchers in the field.



some **OTHERS**

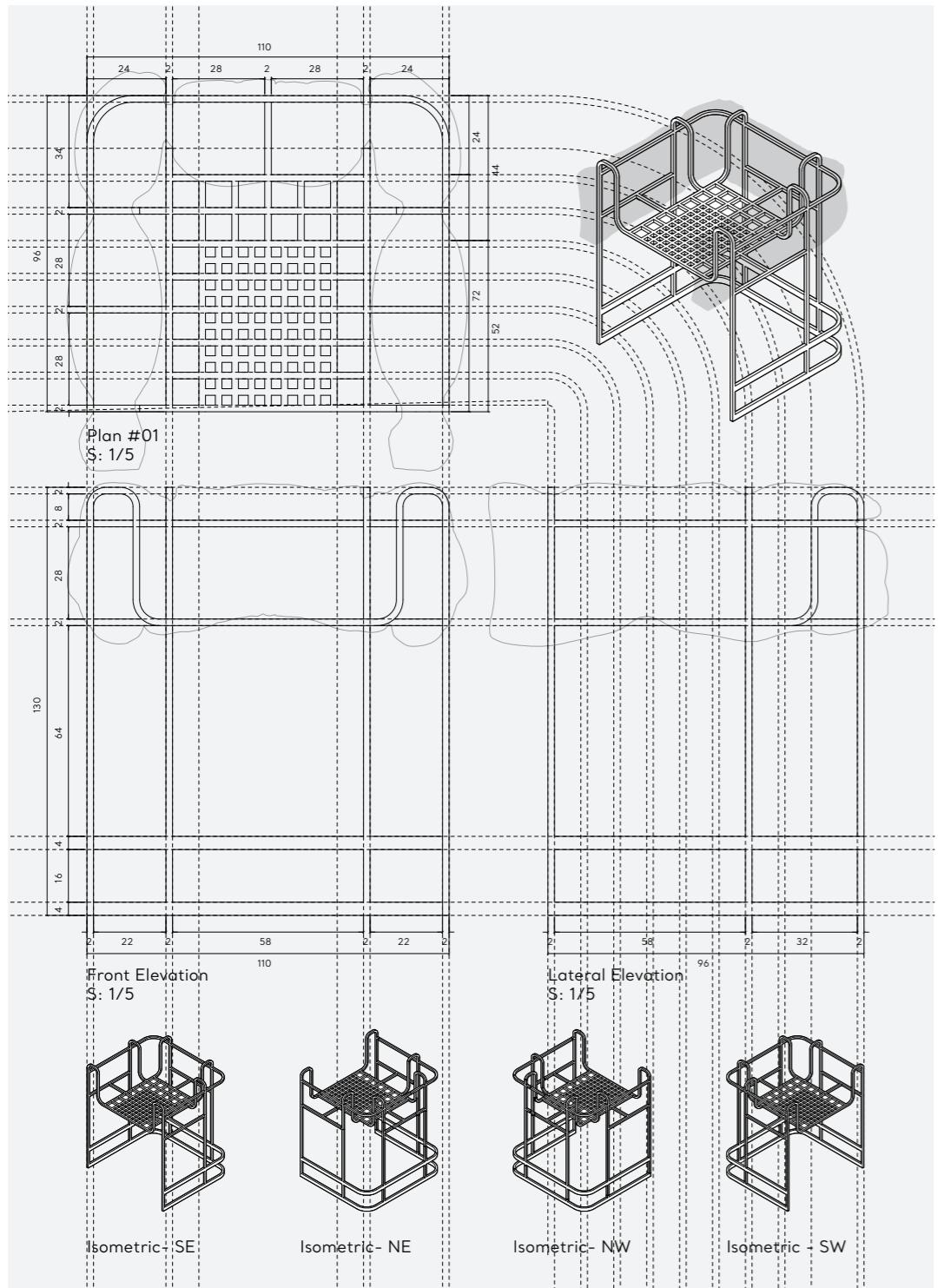
FURNITURE DESIGNS

Since 2018



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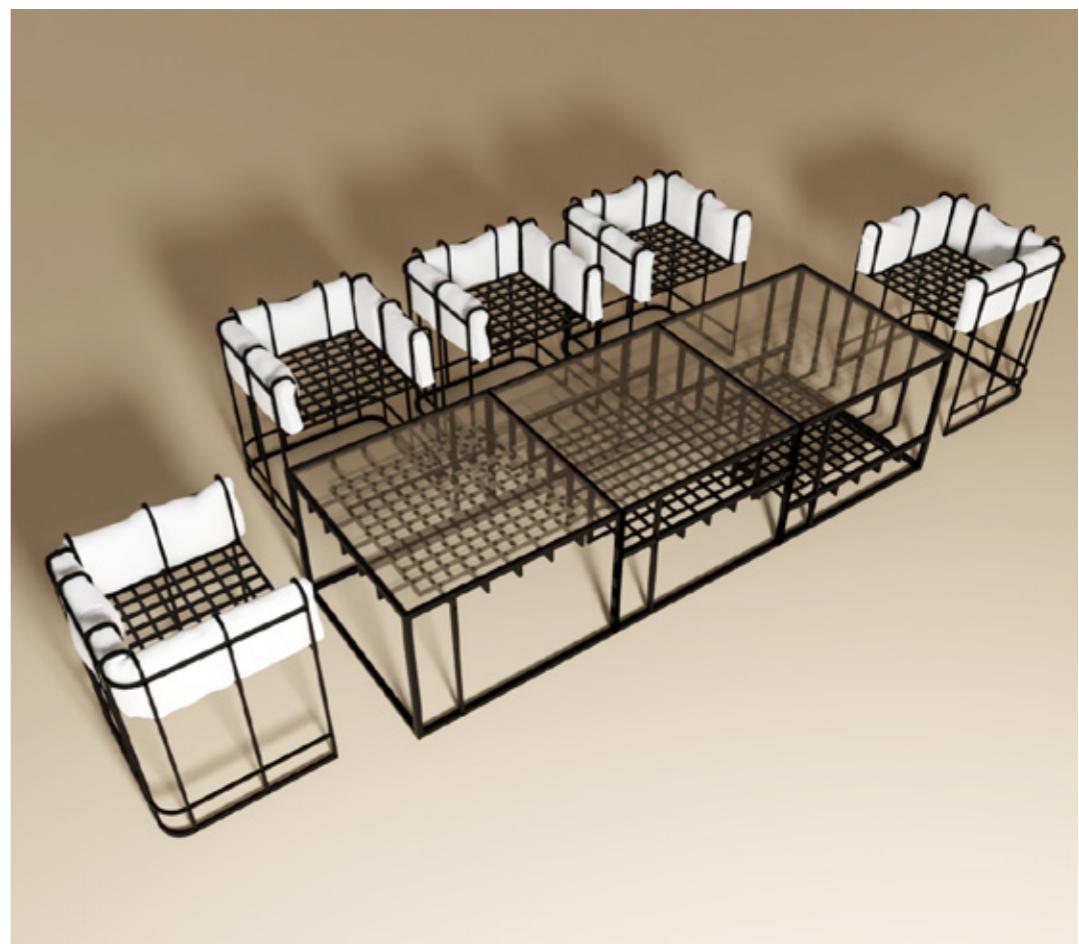




Chair Set Design
Drawings of an aluminum frame filled with fluffy cushions

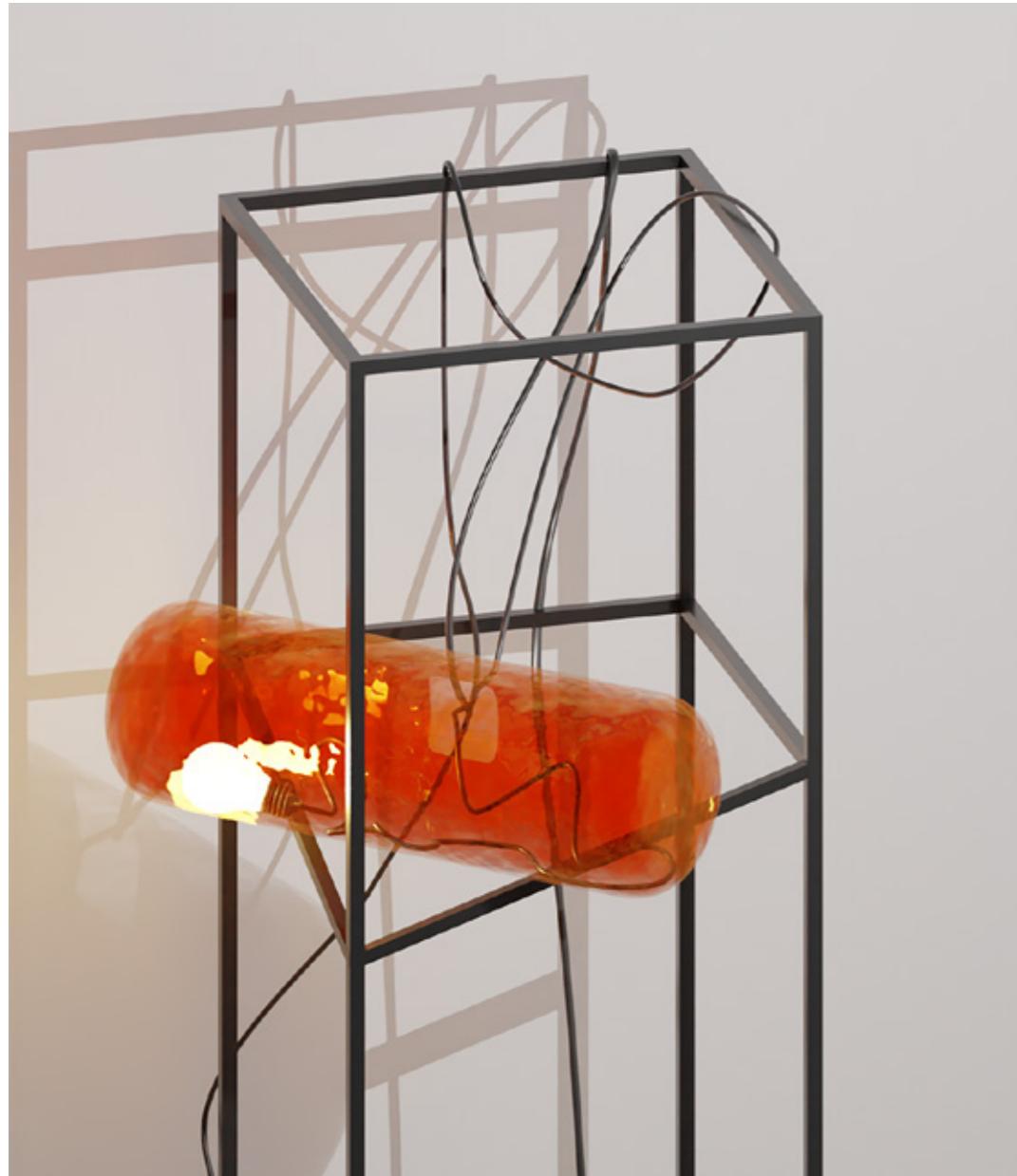


Chair & Table Set Design
Renders of an aluminum frame filled with fluffy cushions



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

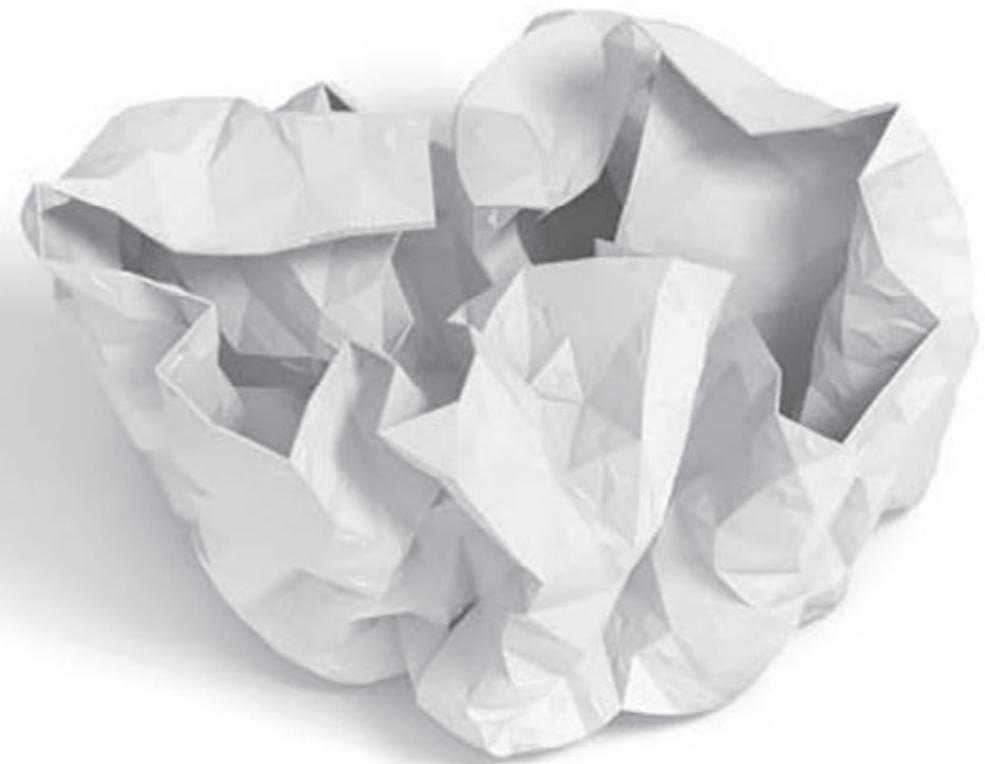


Oh! And a **FANZINE**

INDEPENDENT ARCHITECTURAL PUBLICATION

11 Printed Issues + 8 Digital Issues

Since 2019



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FF02
Mixed Issue
(Folded)



FF03
Spiritual
Architecture
(Front Face)

Falan Fanzin is an independent publication focused on architecture and urbanism, exploring unconventional topics often overlooked or dismissed in the academy. It is driven by the belief that in architecture, ideas once considered ridiculous, silly or unreasonable often carry hidden potential and deserve deeper exploration. In this spirit, the zine centers the "silliest" issues in architecture and exposes the underlying intellectual questions. Rather than claiming definitive answers, Falan Fanzin embraces speculation, raising questions and uncovering the serious matters that lie beneath the seemingly trivial. For instance, by speculating on an "urban navigation magic" it focuses on the concept of being lost and psychogeography. Or, when dealing with the act of peeing in public toilets, it in essence dissects the concept of privacy.



FF03
Spiritual
Architecture
(Unfolded)





Herkese selamlar falaannnn!!

Türkçenin en önemli, en yeniciliği ve en kaç burcu tasarım, sonat-sepet vir zivir yarını. Foton Fannzın'da dokuzuncu sayısında, tıvuletin üzerinde devam ederseki bu sayfada paylaşacağız. Arada bir grip bakanız falaannnn...

Bu sayfada **Gökçen Özgen** tarafından, mahremiyet ve cinselliğin, bir deneyimle olsın. Sonrasında ise bu deneyiminden yola çıkarak alternatif tartışma başlıklarını ortaya attı. **Gizem Temiz** ve **Alp Şerif Besen** de yorumlarıyla metne ekliklerini yaptı.

Her sayfa referans vermez. Olayı bu değil bu fazlasın. Olayı lingilice bu ton kelimeler kullanın. Get over it... Gramer polisiği sola kaydırın ltrr.

Aşağıda QR kod bırakıyoruz. Bu link web sitesinde, bu sayının sayfasının artı. Tıvuletin üzerinde devam ederseki bu sayfada paylaşacağız. Arada bir grip bakanız falaannnn...

FF09
To Pee or
Not To Pee
(Front Face)

FF05
Spaces of Tobacco
(Front Face)

İŞEMEK YA DA İSEMEMEK

Bir Klozet bekarelığıne dair speküasyonları - ya da - All the world's a stage!

>> Tuvaletlerden mahremiyet beklenmesini çakırıksa ne olur? Böyle bir speküatif soru bizi nereye götürür, ne tür sorgulamalara izin verir?

Tarlabaşı'nda mimarlık atölyesinde birkaç tonalik ve arkadaş doğum günü kutlaması sebebiyle topluşturulmuş. İkiliерimiz, sigaralarımız derken gecenin ortalarına doğru tuvaleti kullanmışlardır. Bir sonraki saatlerde, yani tuvaleti kullanmışlar ve kullanmayanlar işlerini oluşturmuş ortamda gelişti.

Tuvalet bulduğumuz yerin üst katındaydı, asma bir merdivenle çıktıığımızda etrafı açık, oşağı kat ile **görme/görüme mesafesinin kesilmişliği** bir yer ve yükselişteki konumumuzu. Yani, alt katta eğlencesine devam eden bir kafasını hafife kaldırıldığında üst katta oturarak işenin kışını üst bedenin görevliliğine. (1,2) Aynı şekilde, işenin kişi de alt katkaları geniş bir perspektife izleyebileceğin bir yükselişteki duruyordu. (3) Bu nedenle, asında, klozetten aşağıya doğru gitmek isteyenler oldu. Bir sonraki saatlerde, yani tuvaletin konumunu geleneksel hizmetinde seyri koltuğunda oluşturduğu dinamikten gelişti.

Dolayısıyla, soruyu tekrarlamak gerekiyor: :

>> Mahremiyet olgisını bozan ve bunu hemen orada gerçekleştirilen tuvaletin görülebilirliği ve uluortaklılığı neyi risk altına?

(Bu arada mahremiyet kelimesi oldukça cinsiyetçi kullanılıyor. Bu, sadece kadına atfedilen bir sözük olarak defalarca karşılaştığımız bir tutum olsadı. Özellikle, 6 Şubat depremlerinden sonra afer bölgelerinde tuvalet çözümleri ve mimarların ilişkisinde sıkça kullanılan bir terim haline geldi. Yani, buradandan çoklu bir zahmet.)

Orada bulduğumuzda, ortaya çıkan dinamiklerin bir şekilde konuşulabileceğini fark ettim. Bu sürede, tuvalet ilk kez kullanılarak kişiye göre ikisi aynıyordu: öncesi ve sonrası. Çünkü, tuvaletin mekanik durumu, orada bulunan topluluktu kullanımasından hemen sonra, topluluk normları, mahremiyet, ahlaki düzen, topluluk cinsiyet algısı, cinsellik, tabular, bedenler, tıkanıklar, boşaltım vb. bir çok konuya da beraberinde getiriliyor. Böyle bir alanın şartlarıyla cinsel gerginlik, tedirginlik veya duzen bozucu herhangi bir eylem türü alt katkalarının varlığını etkiliyor. (4,5,6)

Tuvaleti ilk kullanan bir 'kodindi'. Sonrasında, tuvaletin kullanılabilir olduğunu görüp diğerleri de yukarıda bir kez görmemi. Fakat yine de yukarıda tek bir 'erkek' görüldü, hepsi kadın.

Burada bir parantez vermek gerekiyor ki, toplulusal cinsiyet gözünden meselenin görünür kılınmasına bir sebebi var, gelicek oralarla, sonuçta cinsiyet ikiden fazladır, falaannnn dönüyorum...

Psikanalitik kumamı büyük bir düülüm çerçevesinde kuran Sigmund Freud, buna kastedilme korkusu / kastrosyon anıktısı veya **penis varlığı / yokluğu** mu derdi acaba? Penis gibi, biyolojik cinsiyetin kaynaklanan tüm o güç, ictidur, üstünük karşılıkında bir yokluk tehdidi, tedirginliği ve teknikliği yok mu burada? Yani kastrosyon tanımı ve Freudlu bir teori olarak. Kavram olarak fatus, bakış üzerinde temsiller yaratırma gibi şeyler için 'Rüyaların Yorumu', 'Cinsellik Üzerine Üz Deneme' gibi yerlerden bknz. Çok temel olarak, Freud'a göre erkek çocuk ve kız çocuk kastrosyon karmaşasını farklı şekillerde yaşamaktadır. Bu yüzden

Art Bei Ton

**FF09:
Bir Tuvalet
Yazısı**

FF09
To Pee or
Not To Pee
(Front Face)

FF05
Spaces of Tobacco
(Front Face)

Okulda proje olsa FF alacak, üzerine konusulduğunda 'Ah falaann...'' / 'derdilereceğiz' şeyler.

Ellerim, üzerindeki klasik, tıvuletin üzerindeki veya olur da offensive biri bulduğumuz yerde veya inşa ettiğimiz yerde.

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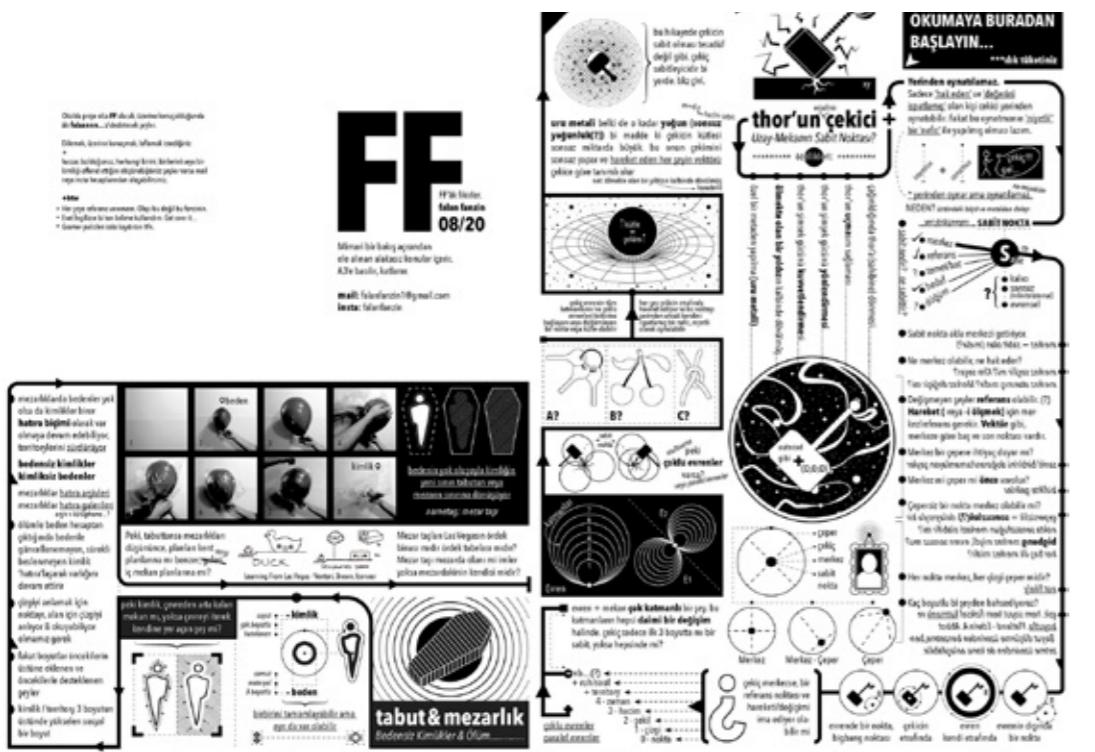
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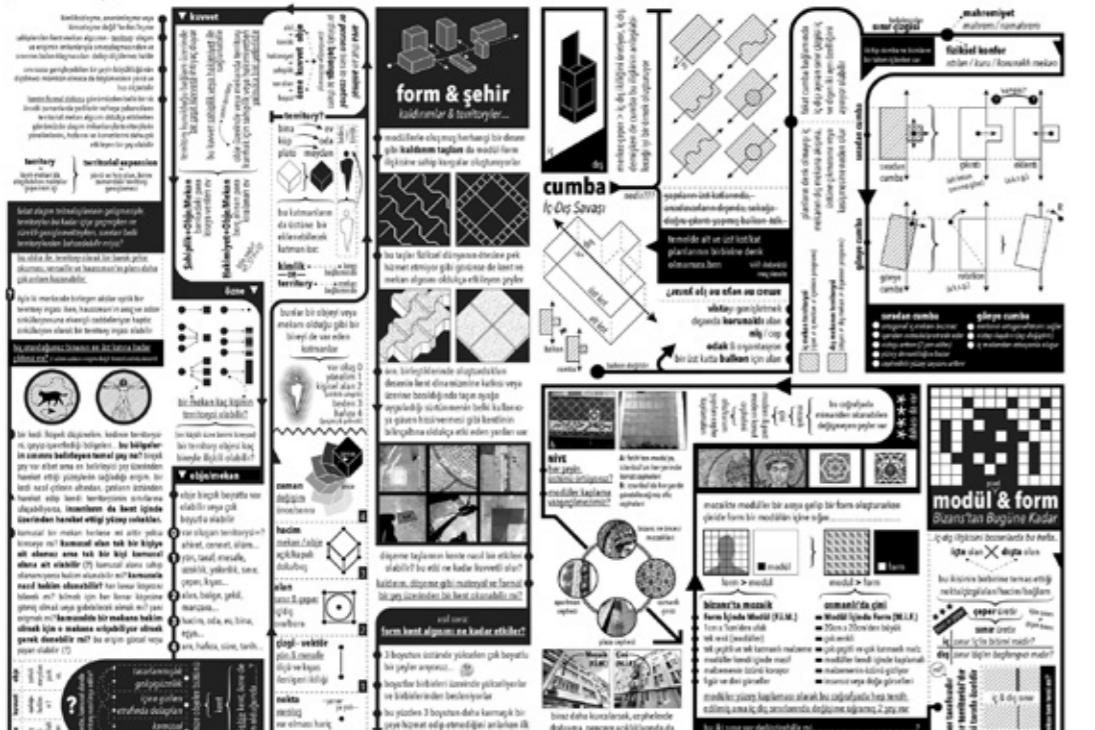
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FF01

Mixed Issue (Front Face)



FF01 Mixed Issue (During Distribution)



FF07
Urban Magic
(Front Face)



FF
#07
KENT BÜYÜLERİ

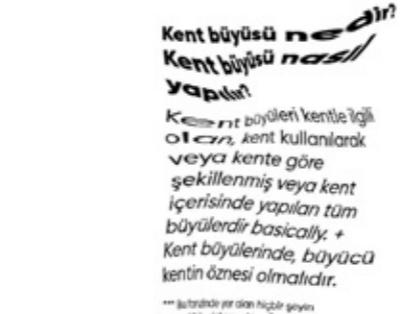
Son 2 yıl içinde 300000 come-backlere boyunca katıldı. Yine 2010'da sonuncu aradan sonra süzülmeye:

BU SAYFANIN KÖRÜKLE
KENT BÜYÜLERİ

- ~~Whewhhaad~~
- ~~Kent boyasifer...~~
- ~~Soy whaaat...~~
- ~~Kent... Baaah~~

"Yı mührüm, olay, hanıcağız...
değilim, dayar gibiyle. Şimdiden y
welcom...

Bu röste de vina soçar soçar bi se



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.



ARCHITECTURE PORTFOLIO ALP SERIF BESÉN



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06.2025
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