

**MEDIUM.**

**MATTER.**

**MYTH.**



Columbia GSAPP 2022 - 2025  
M.Arch Graduate Portfolio

**DENIZ MAHIR DAGTEKIN**

*Between pixel, material, body, and space, the interrogation of architecture within an increasingly complex world is what I dedicate my work to. The interwoven relationship between the fleeting digital realm and its physical manifestations carries spatial implications that transcend traditional interpretations of architecture.*

*As a German and Turkish citizen, multidirectionality has shaped my upbringing, living through cultural, spiritual, and material differences. Within this, I seek to create spaces that are both inviting and reconnecting. Through my work, I aim to empower spatial inhabitation by promoting a future that questions our fractured relationship with nature, acknowledges technology, and repositions architecture as a tool to address the threats facing future generations and others species alike.*

*This work offers a glimpse into how I am making sense of it all - an exploration made possible only through the collective shaping of ideas with my professors and peers.*

*DMD*

*Deniz Mahir Dagtekin  
Columbia University GSAPP  
M.Arch, 2025*

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# CONTENT.

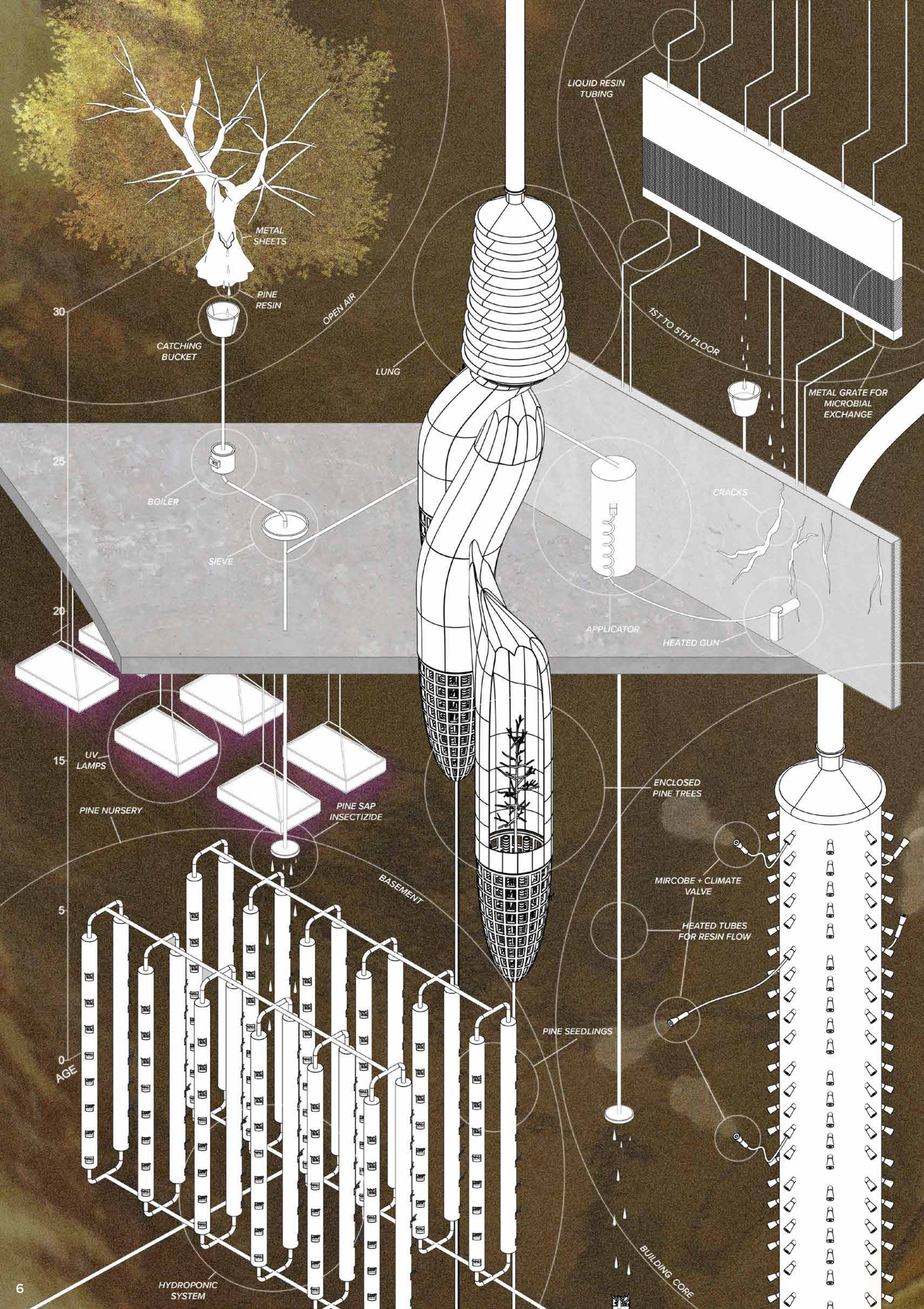
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Collage conceived for the lecture of Olivia Erlanger as part of the series ‘On Possibilism’, 2025



# VEINS INTERTWINED



## MUTUAL MICROBIOME CARE

This project proposes an architectural paradigm rooted in microbiome care, mutualism, and regenerative materials. Drawing from research on the island of Chios, where mastiha resin is harvested from the *Pistacia lentiscus* tree, it explores how resins can heal both the body and the built environment. A reimagined polykatoikia becomes a living system: pine trees grow within an exoskeletal frame, and lung-like vents circulate beneficial microbes throughout the building.

Resin is more than structure, it seals, heals, purifies, and connects. Residents participate in resin-harvesting rituals while closed-loop systems reuse nutrients and air. A hot resin gun serves as both tool and interface, replacing synthetic adhesives with natural bonding. The "cathedral of the microbiome" embraces slowness, decay, and ecological intelligence. It imagines buildings as co-produced organisms, spaces of exchange between humans, microbes, and trees. What if architecture no longer extracted from nature, but became part of it?

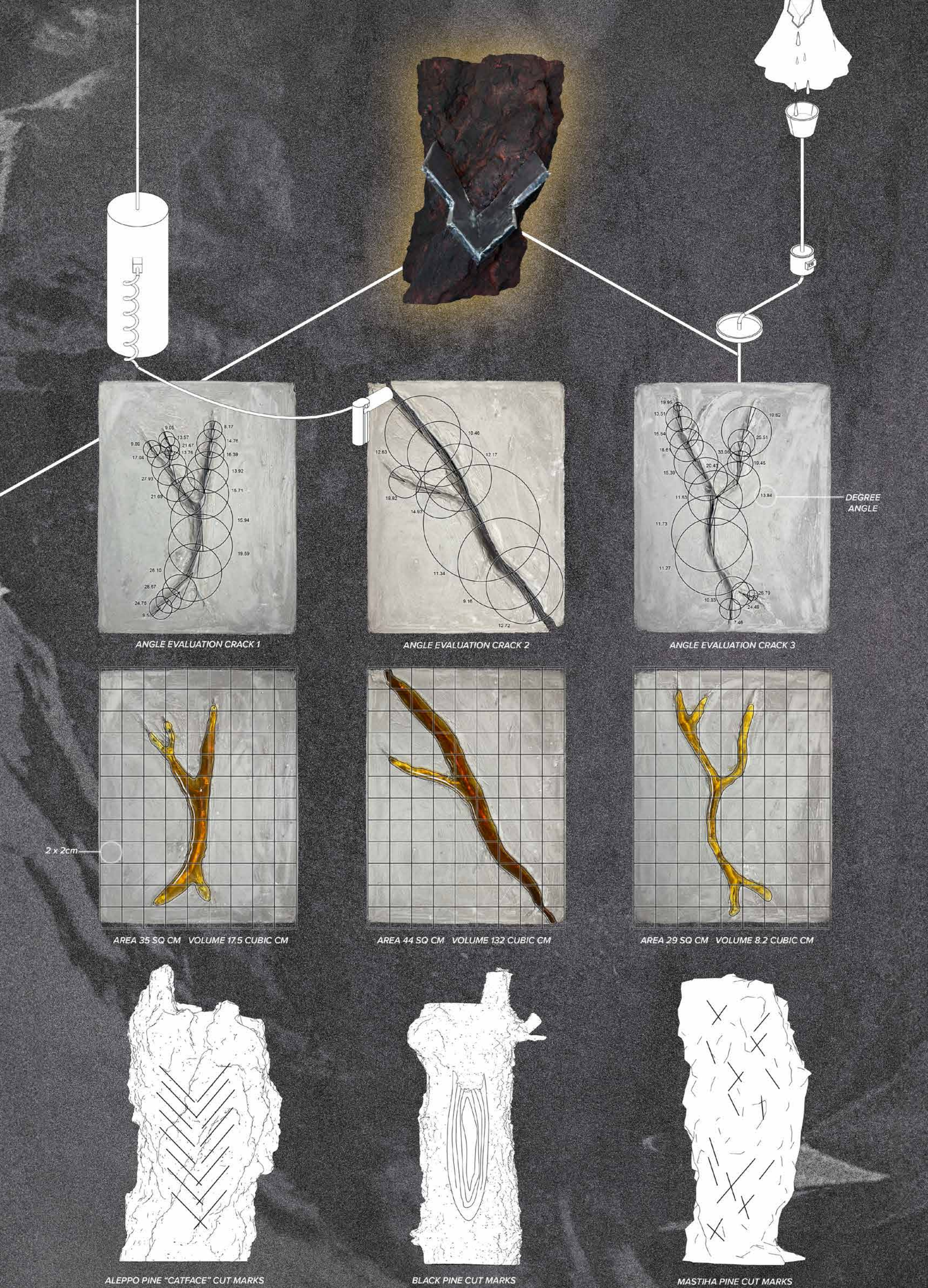
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Studio: Advanced VI

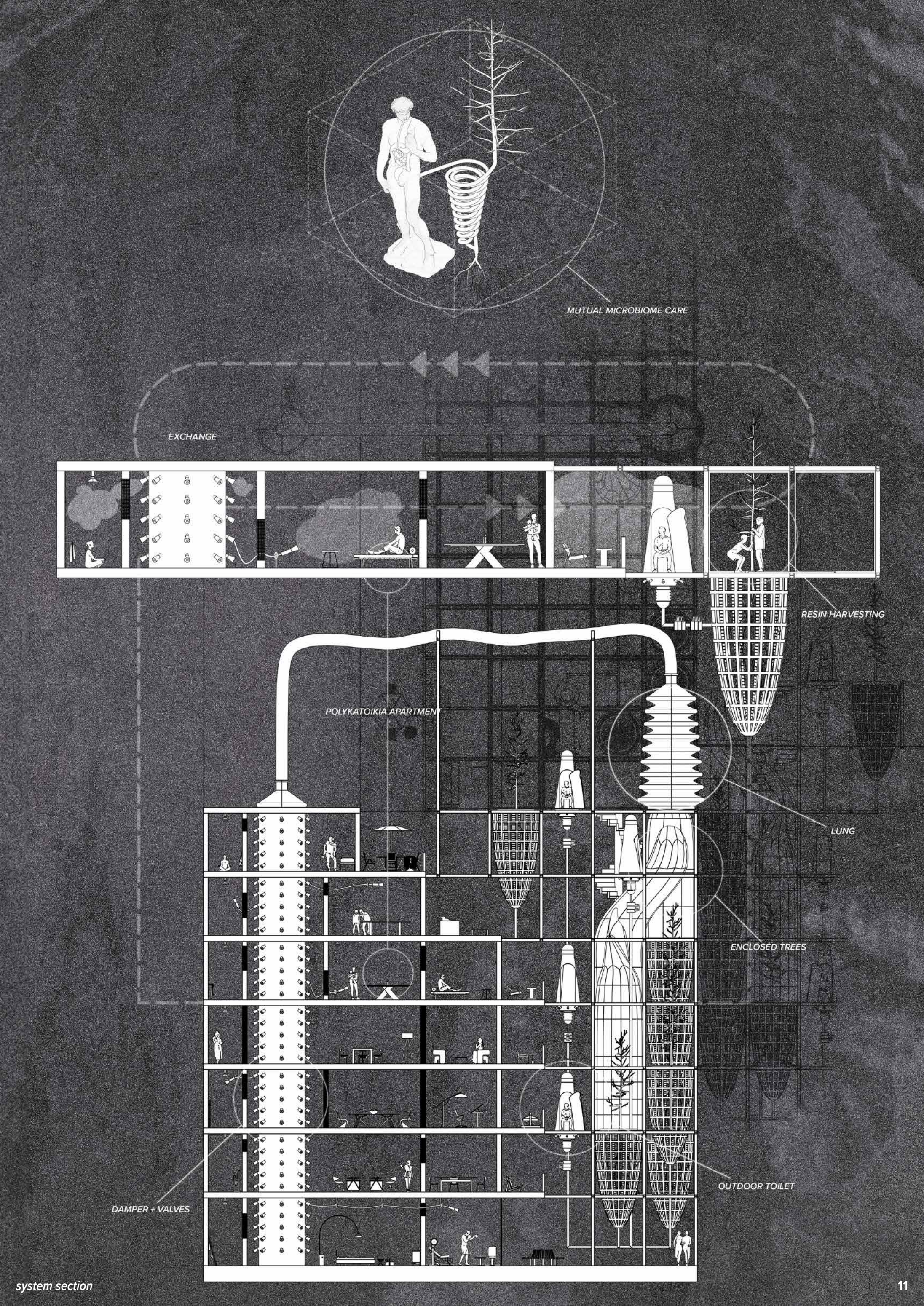
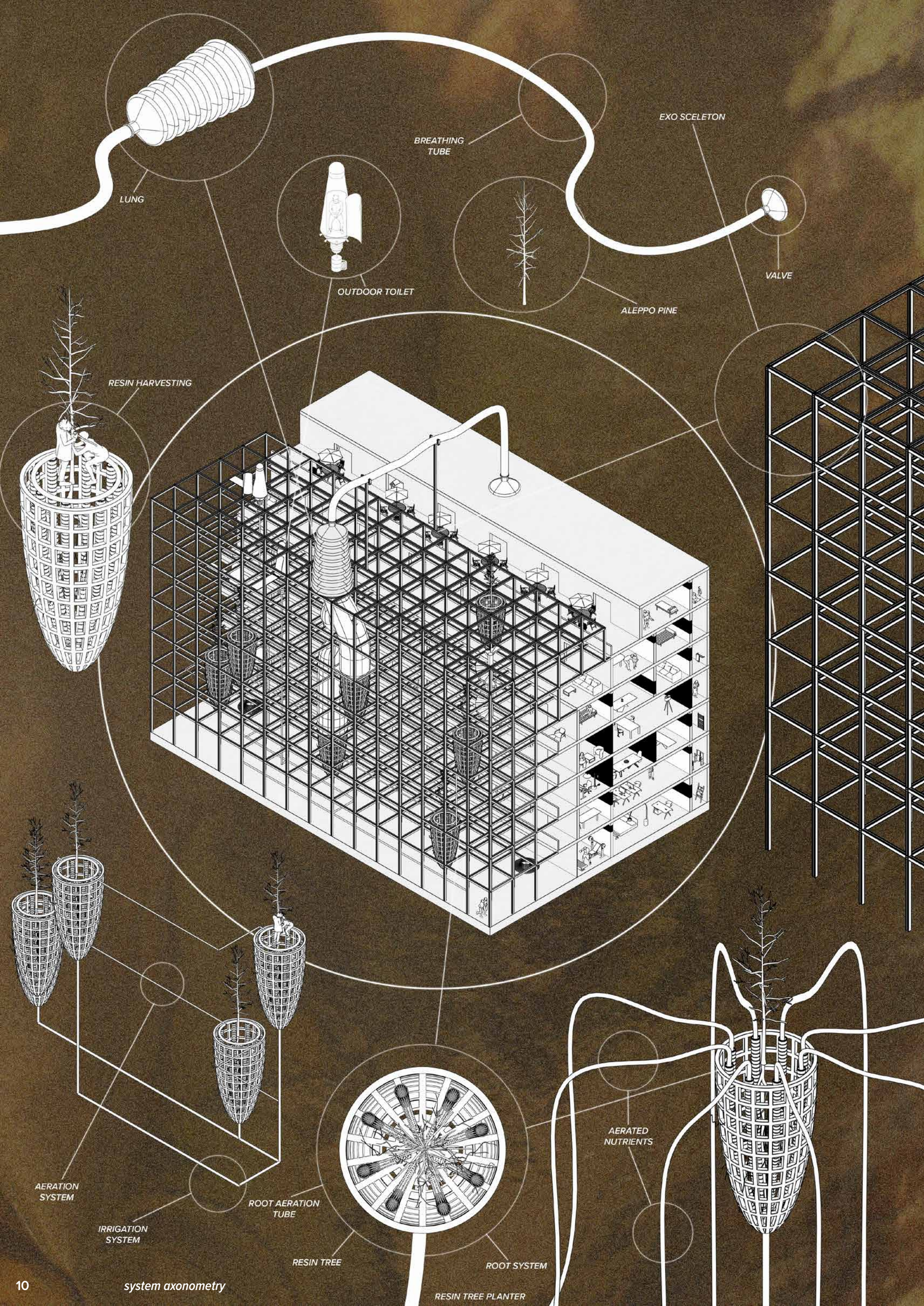
Teachers: Lydia Kallipoliti

aleppo pine resin bonding two separate concrete pieces

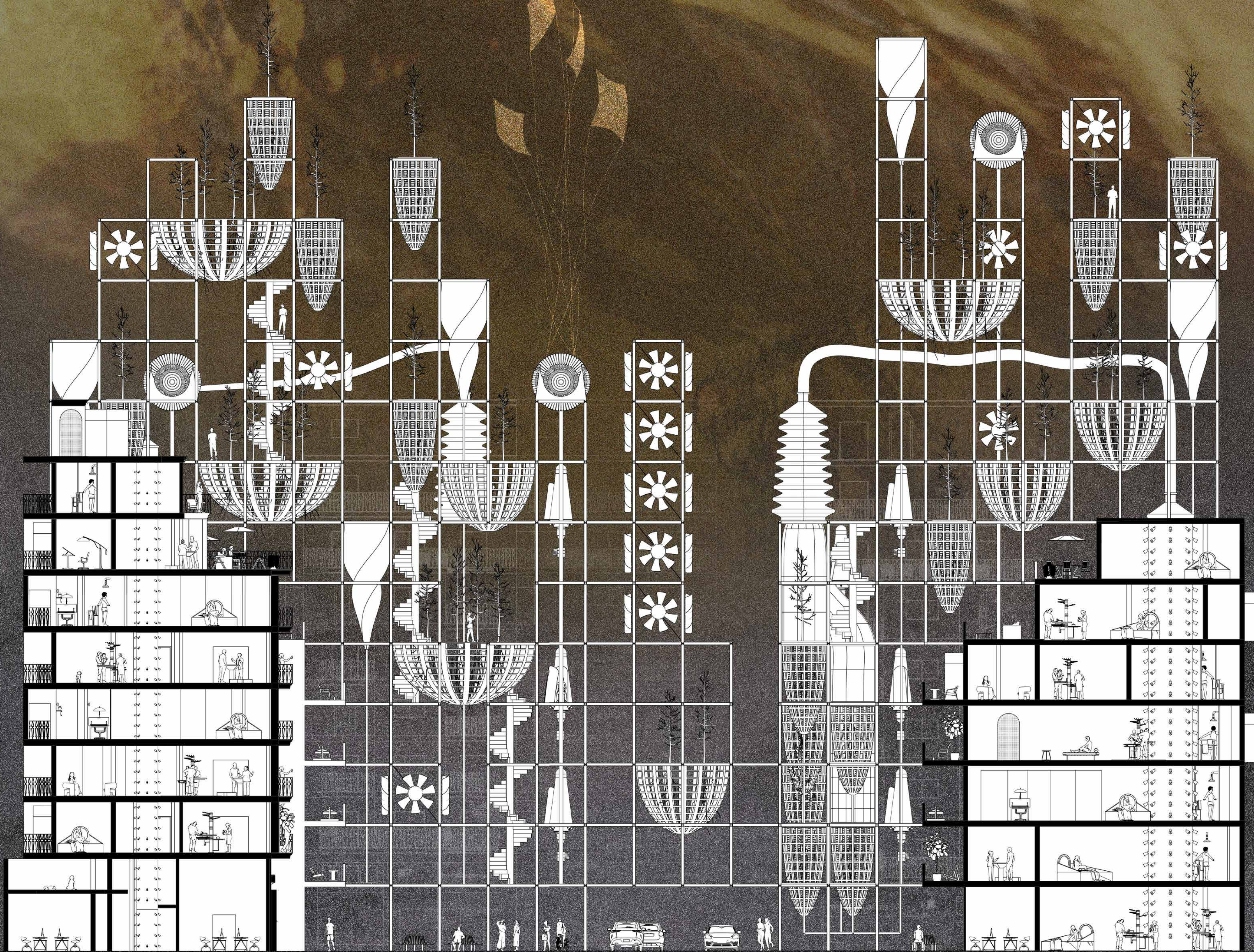








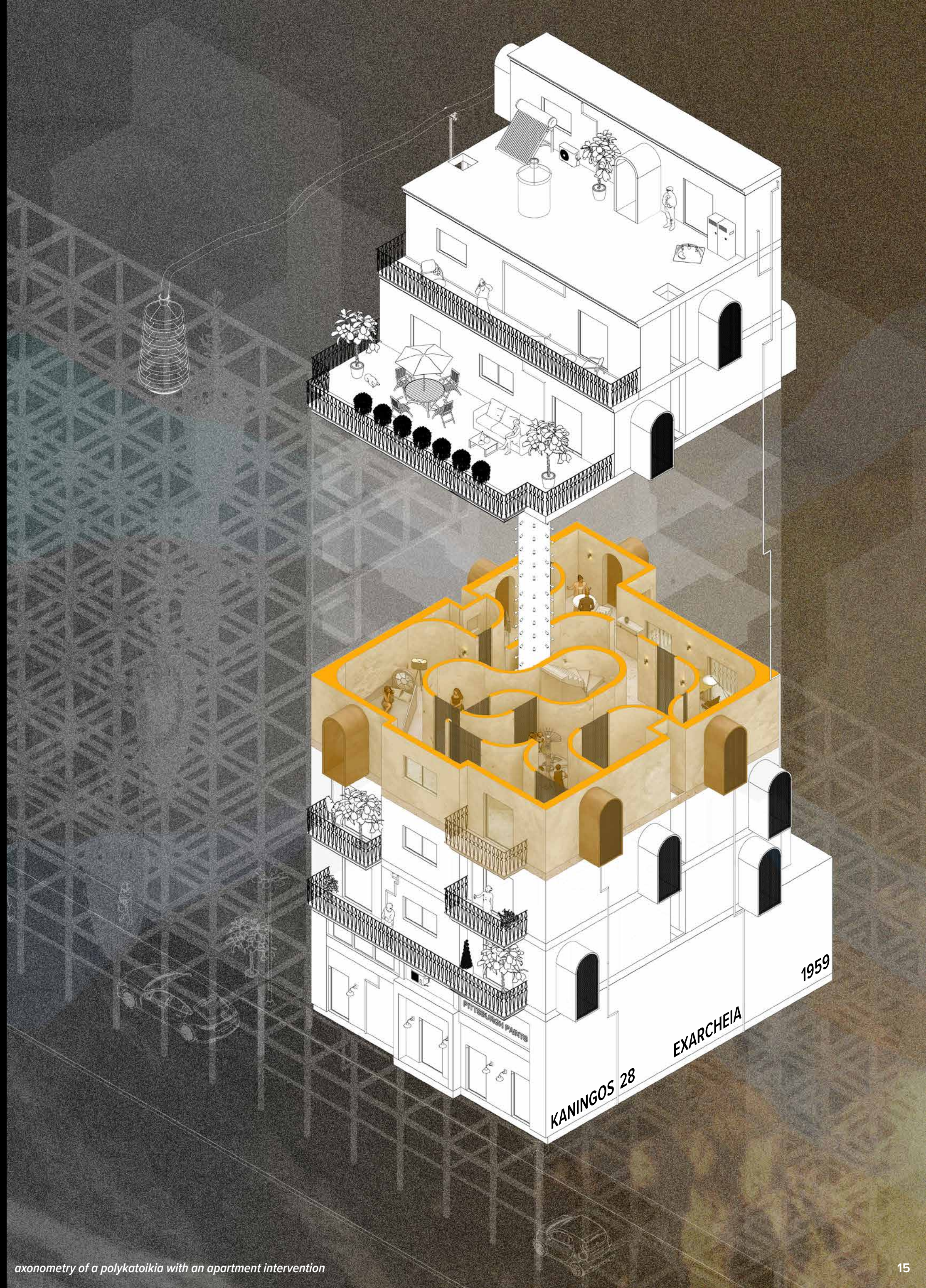






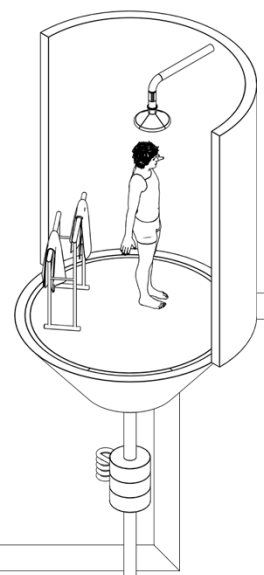
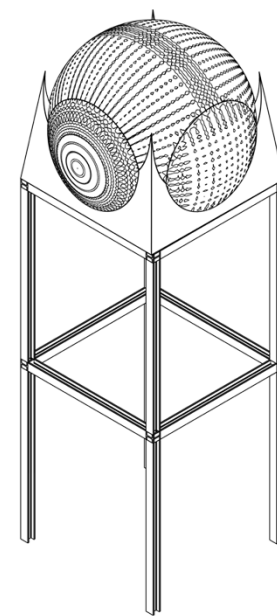
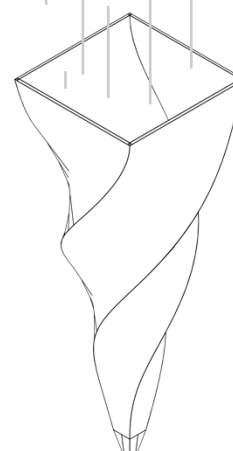
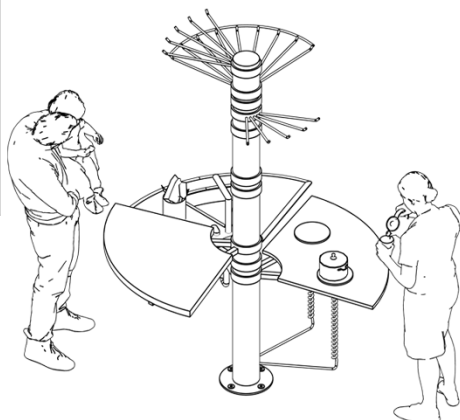
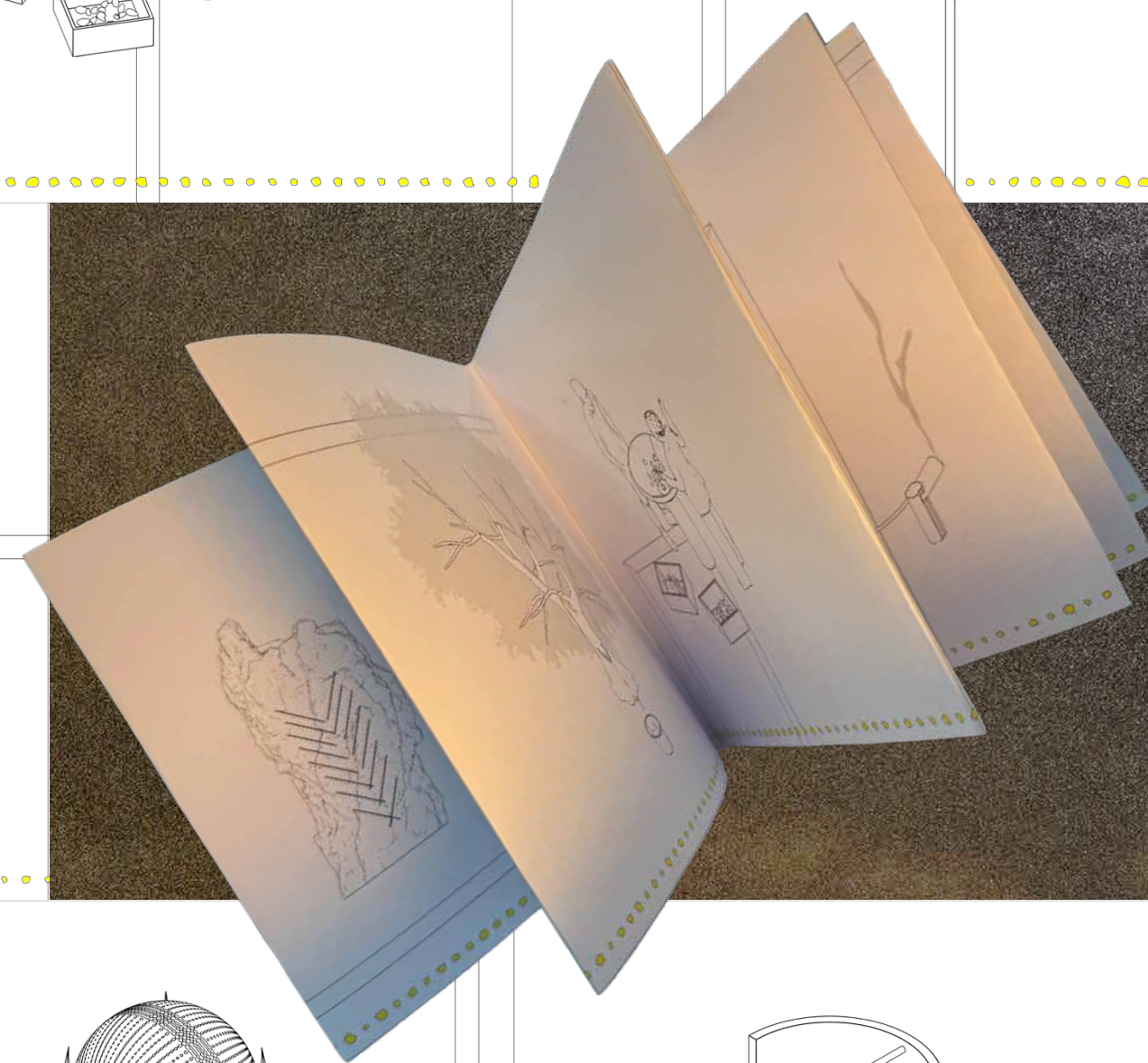
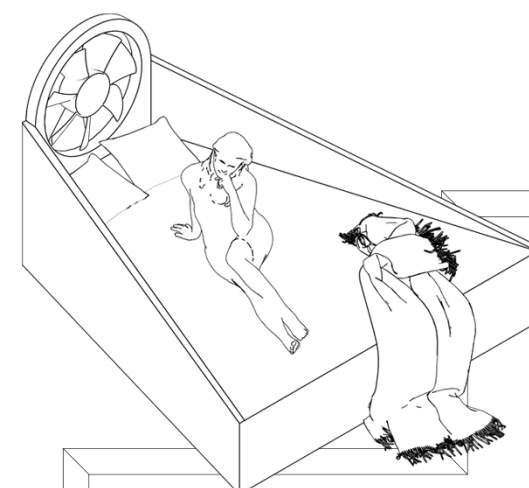
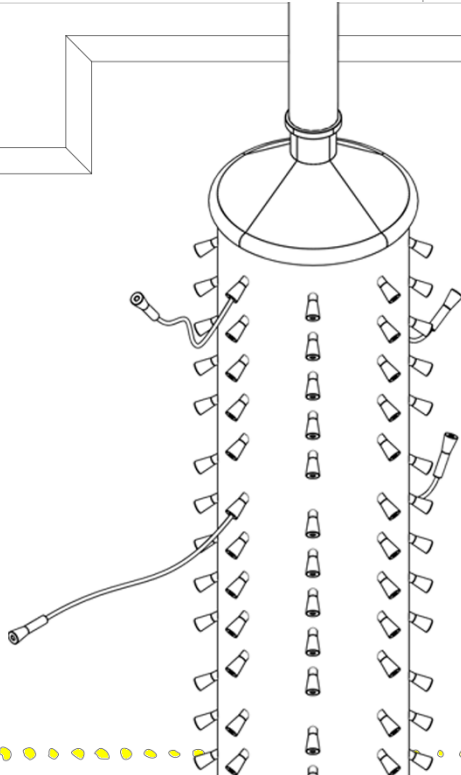
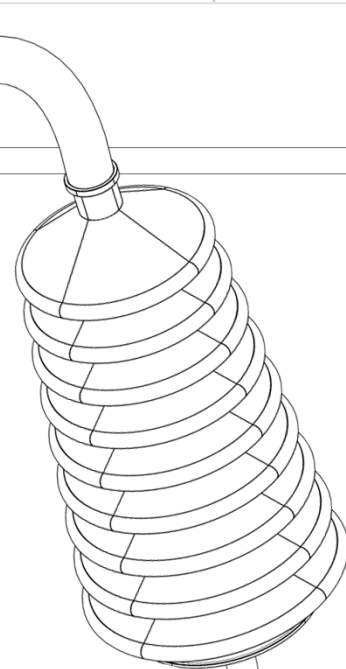
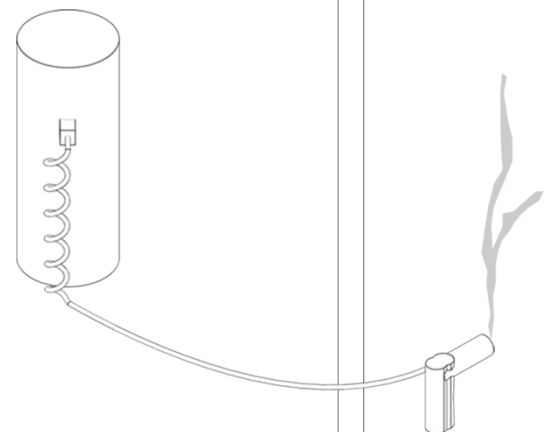
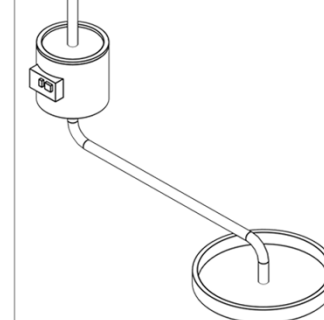
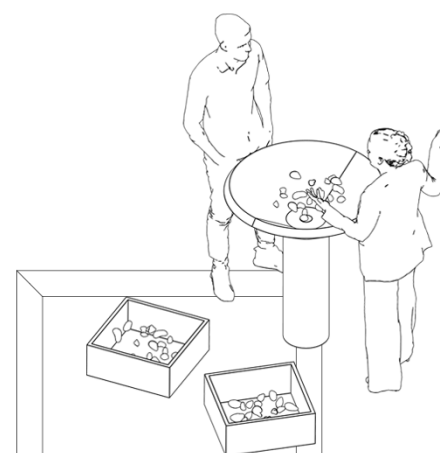
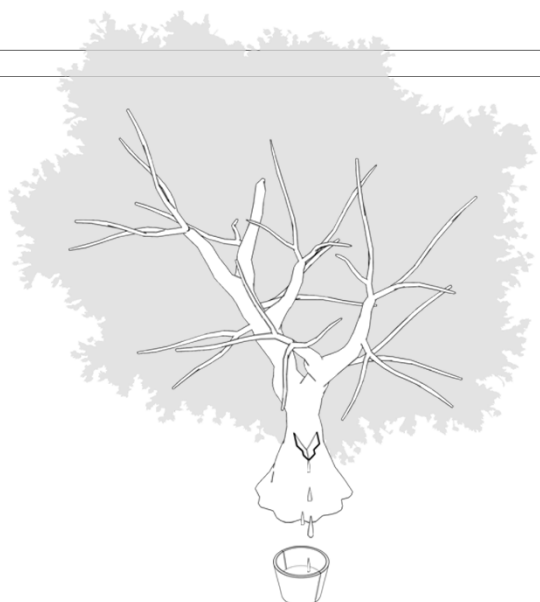
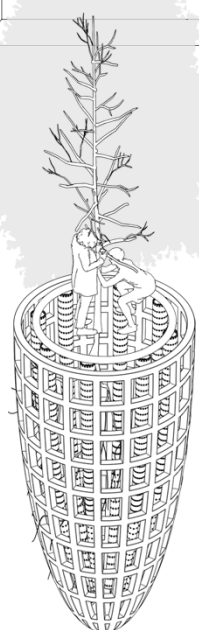
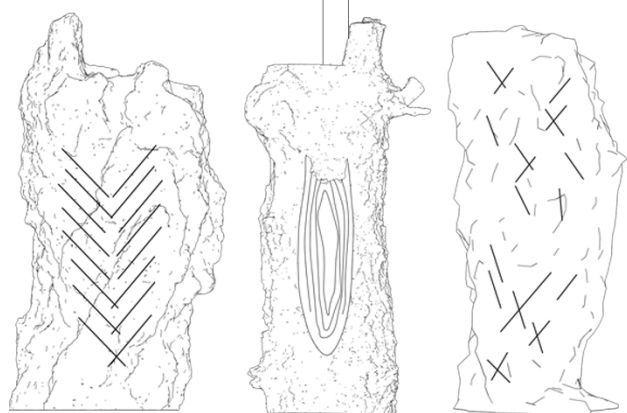
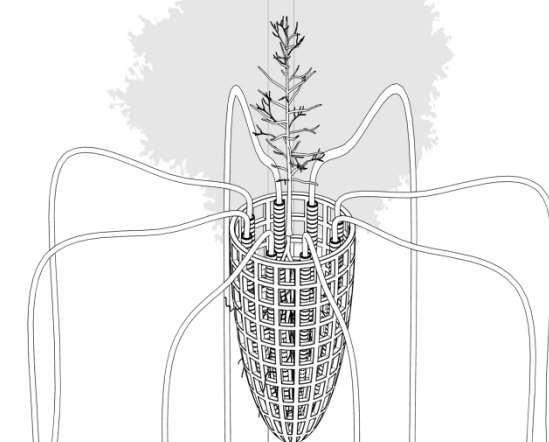
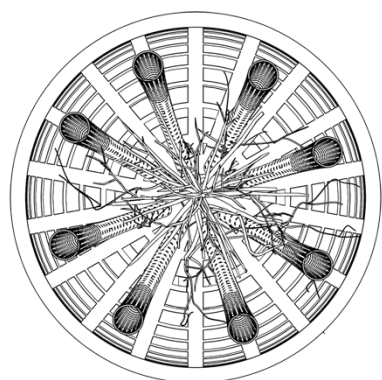
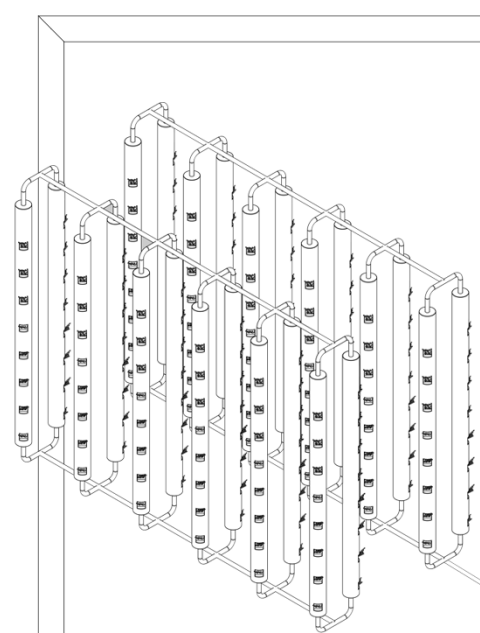


scan of aerator model



axonometry of a polykatoikia with an apartment intervention







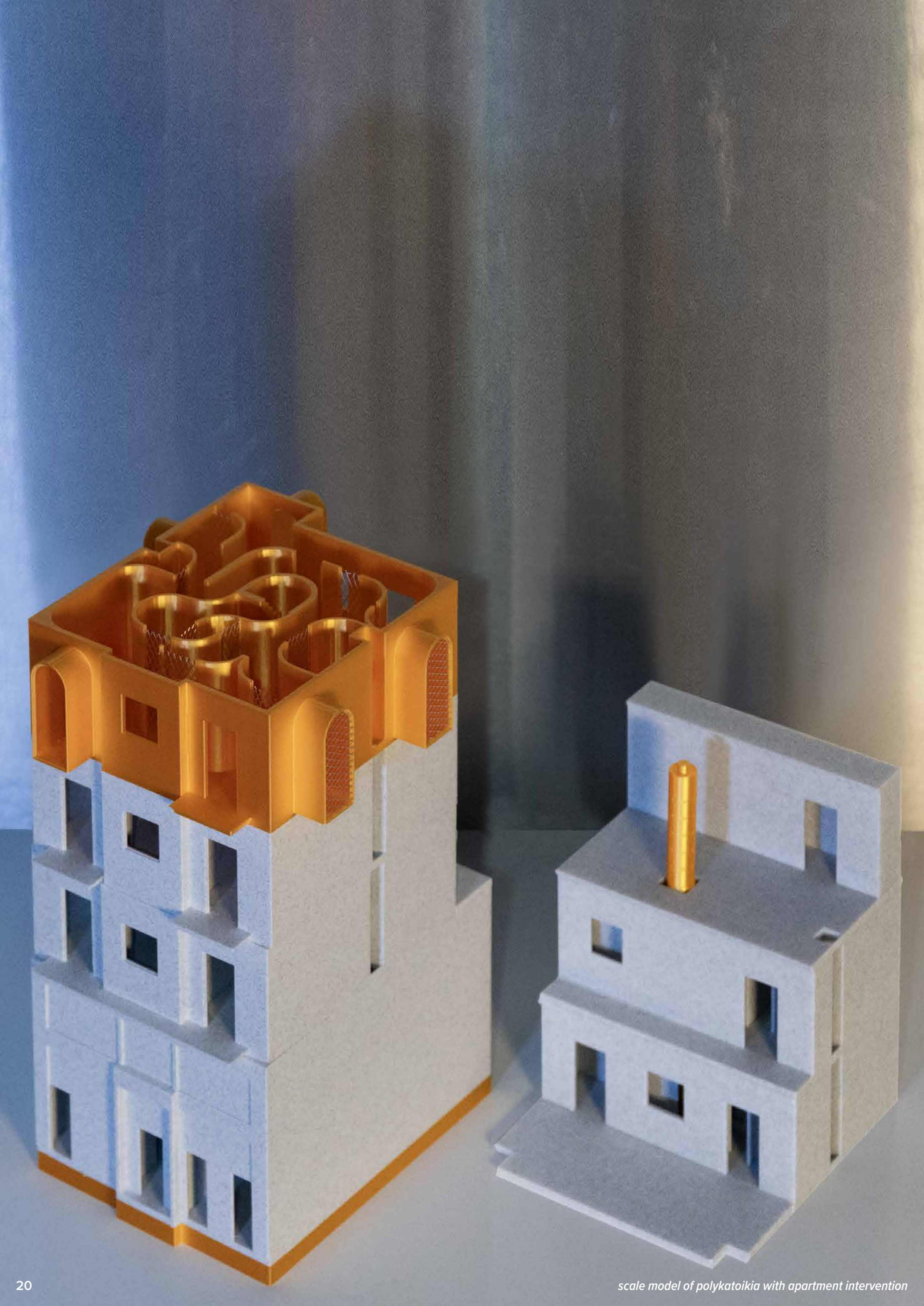


close up: scale model



photograph of scale model





scale model of polykatoikia with apartment intervention



shower sieve

ventilated bed

rotating kitchen

mastiha collection basin

modules of domesticity



# THE VISIT AT THE ARMORY



## THE VISIT

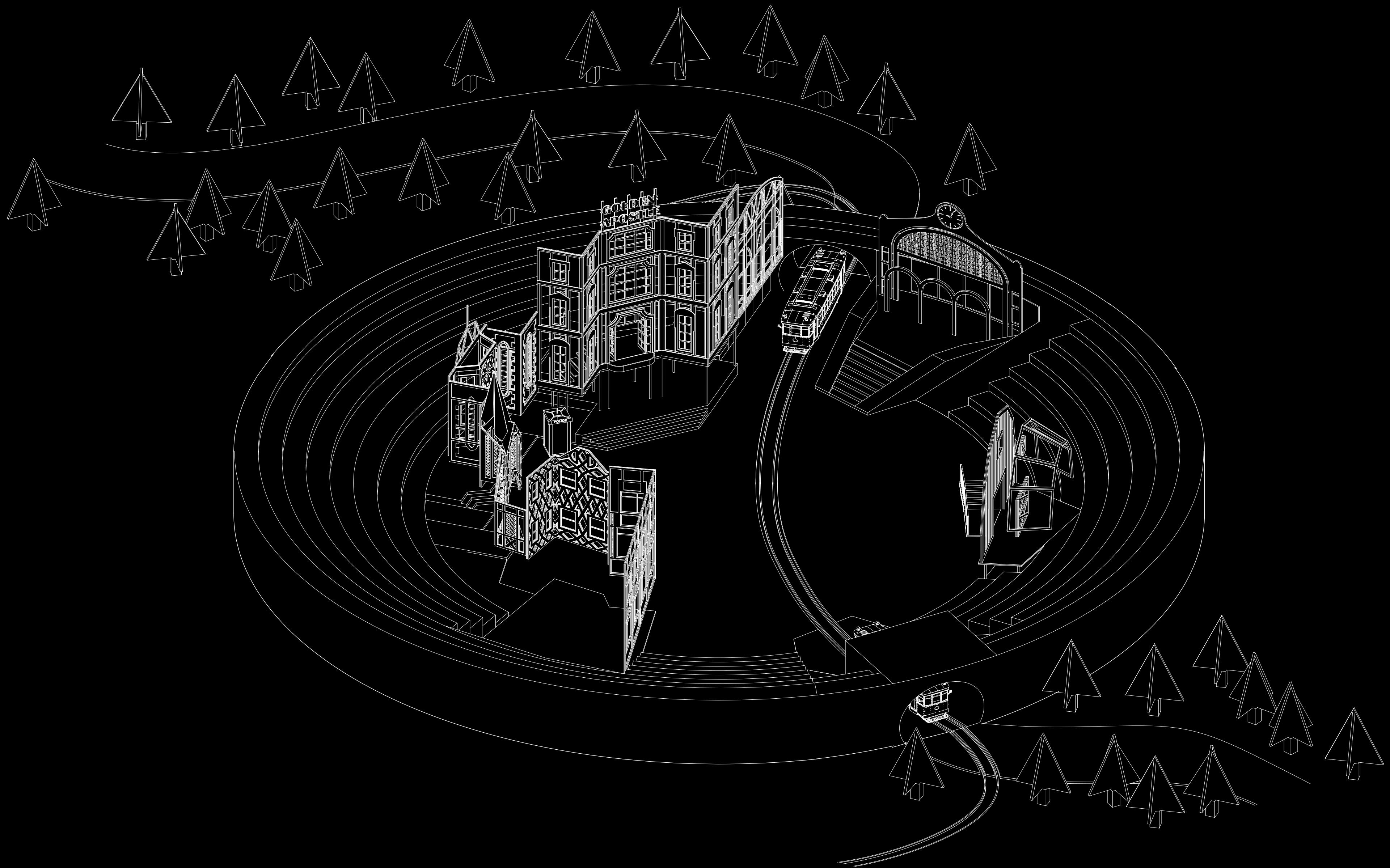
*This reinterpretation of Friedrich Dürrenmatt's play 'The Visit' transforms the Park Avenue Armory into an immersive, circular theater that implicates the audience as part of the village. Viewers journey through an artificial forest and enter via a fabricated train tunnel, arriving behind the facades of a deteriorating town. The spatial procession stages themes of spectacle and complicity, forcing the audience to view through rather than simply observe. Key scenes, such as Alfred Ill's death, are lit with a central red halo, activated from a suspended circular fixture above, signaling moral climax and communal guilt.*

*Set in a former military assembly hall, the project leverages the vast, politicized volume of the Armory to amplify Dürrenmatt's critique of capitalism and collective ethics. The play's chilling proposal, that wealth can outweigh a human life, resonates deeply in our present political moment. The staging highlights the tension between architectural grandeur, ritualized violence, and societal complicity in the face of moral collapse.*

Academic | SPRING 2025 | GSAPP  
Course: Storytelling Through Design  
Teachers: Hilary Sample  
Team: Jana Marinović, Conrad Hiller, Jackson Key

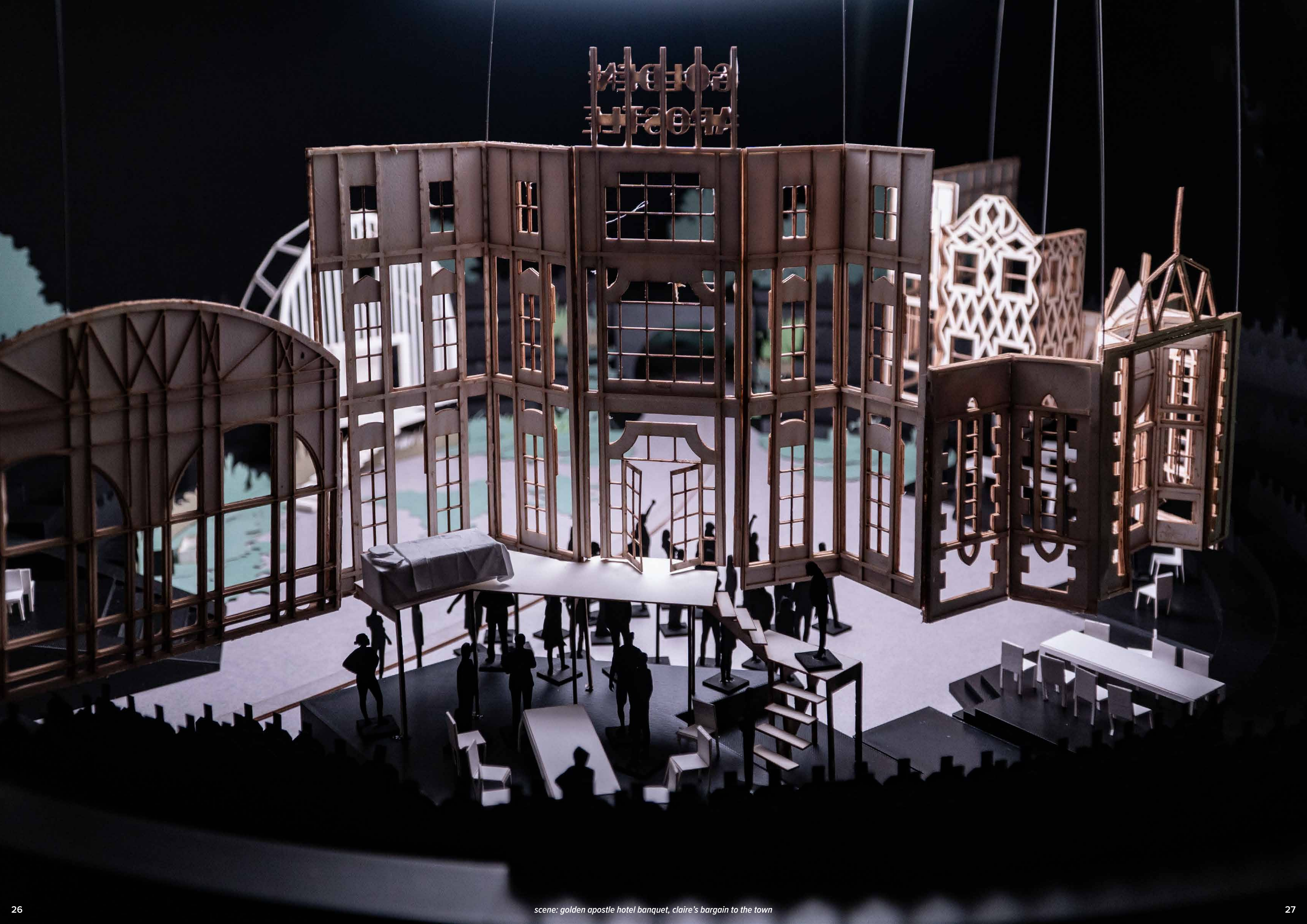


scene: return to the train station, alfred ill flees



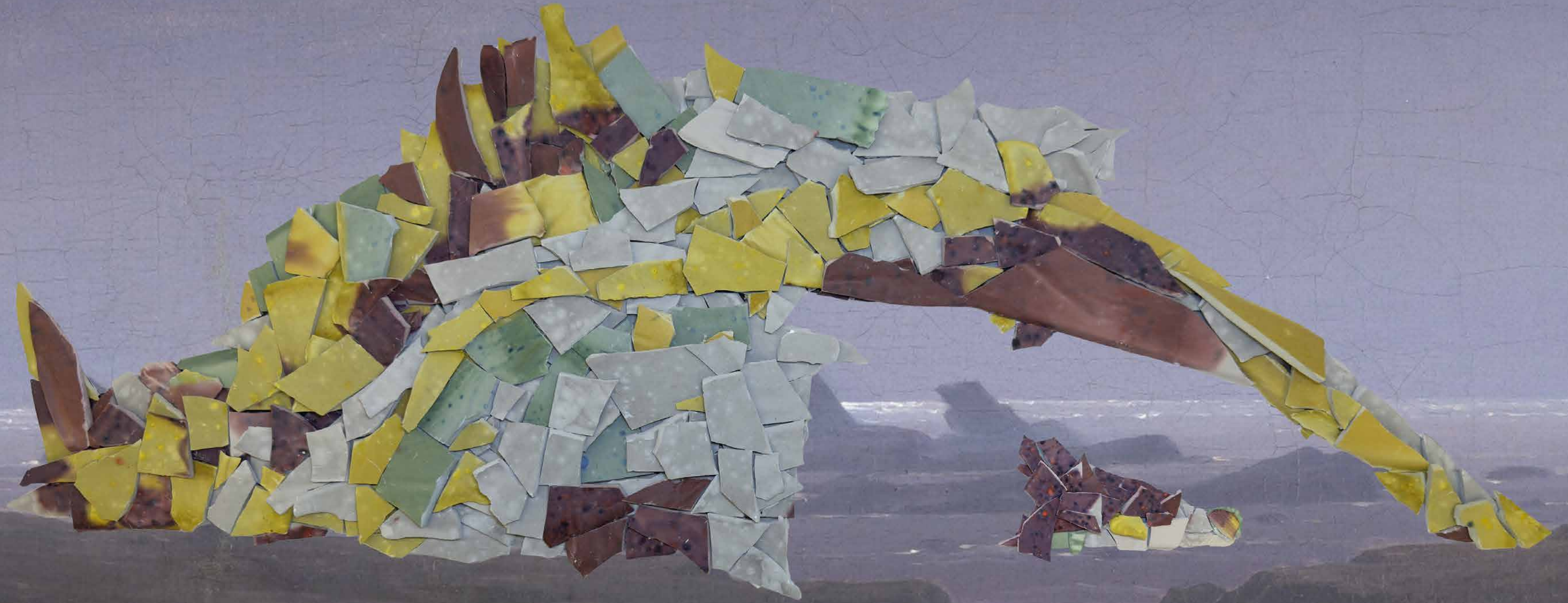
drawing of the stage design model set in the park avenue armory







# BETWEEN THE BROKEN



## Constructing Space between Lebbeus Woods and Caspar David Friedrich

*This project explores the conceptual parallels between the speculative architectures of Lebbeus Woods and the Romantic landscapes of Caspar David Friedrich. Despite being centuries apart, both engage the sublime through spatial fragmentation, instability, and transformation. Friedrich's *The Sea of Ice* (1824) and Woods' *San Francisco Project* (1995) construct imagined environments shaped by trauma and collapse, where destruction becomes a generative force.*

*Through a material investigation with dyed and shattered concrete, the project translates this shared vocabulary of rupture into sculptural fragments. These are assembled and digitally collaged into Friedrich's compositions, reframing them as latent architectural terrains. The work suggests that Friedrich's landscapes are not mere depictions of nature, but speculative environments that anticipate Woods' post-traumatic spatial imaginaries. The project culminates in shard-based spatial models proposing architectures that emerge through ruin. In doing so, it casts both Friedrich and Woods as visionaries of the sublime—constructing meaning, narrative, and form from fracture.*

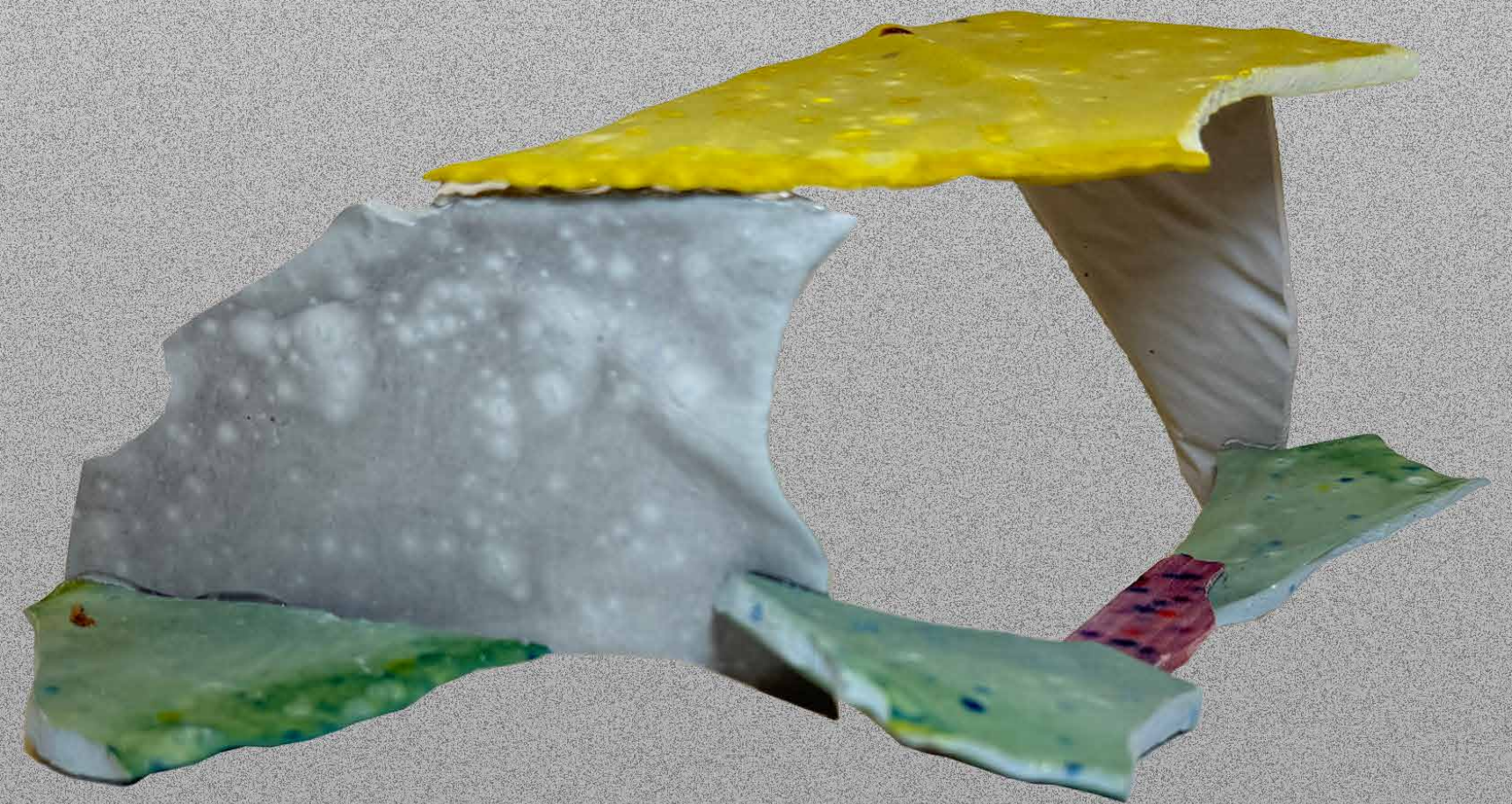
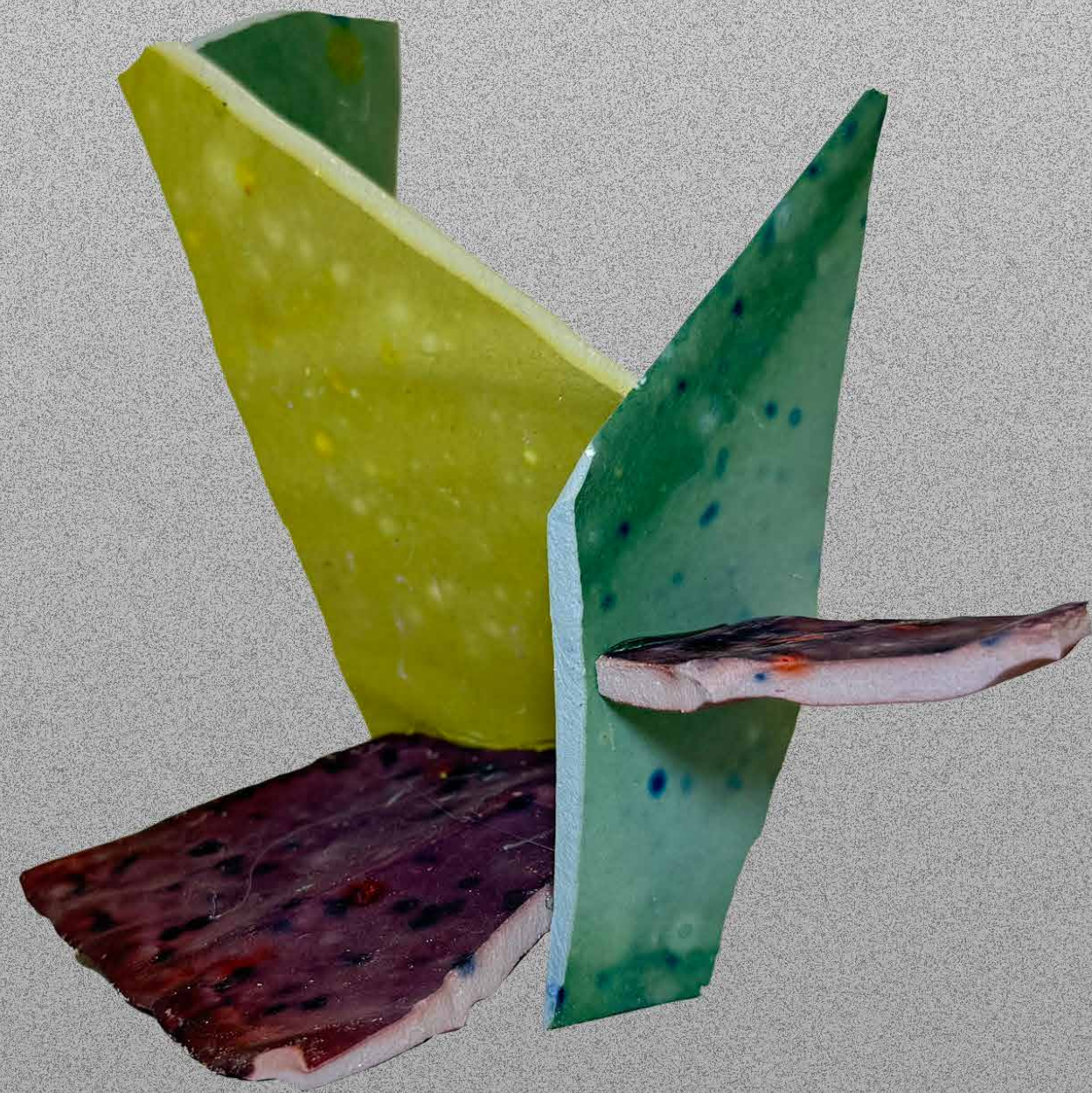
Academic | SPRING 2025 | GSAPP  
Course: Architecture Apropos Art  
Teachers: Steven Holl, Dimitra Tsachrelia

model made out of dyed concrete shards collaged over a casper david friedrich painting













## RELIGION AFTER PROPERTY

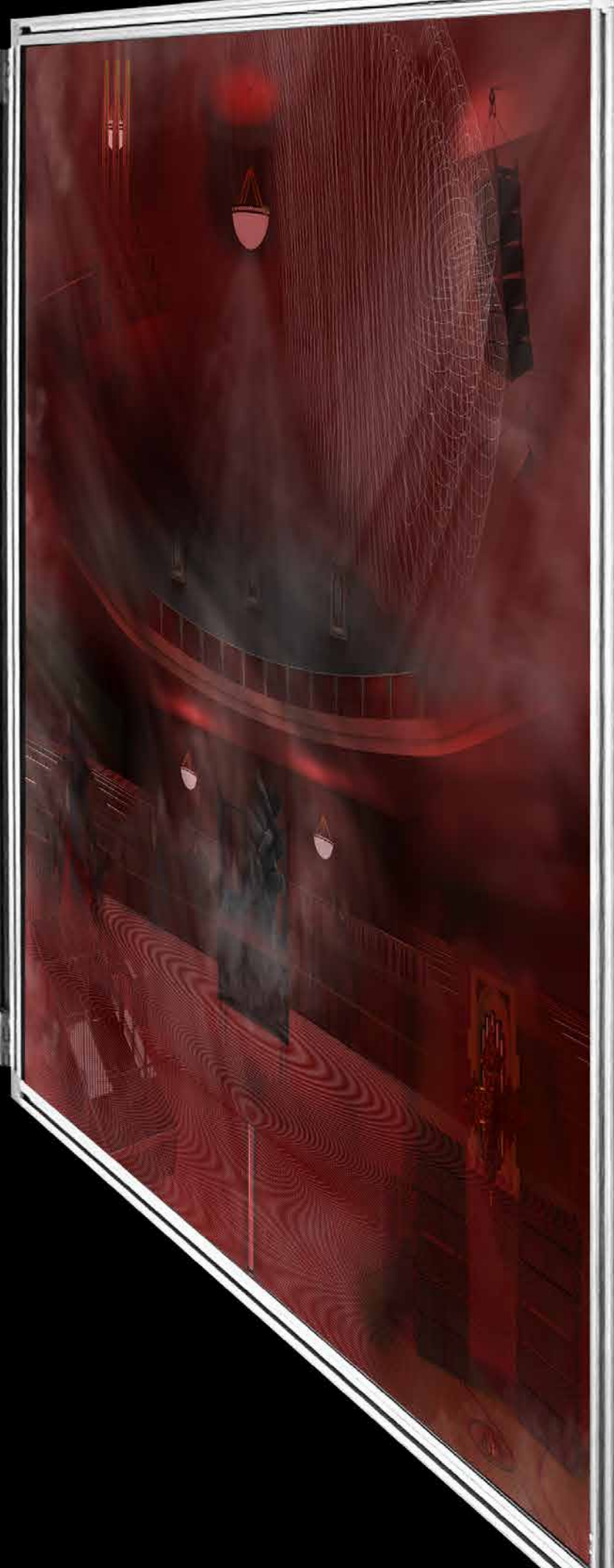
*Religion After Property reimagines the spatial and spiritual roles of churches by dissolving hierarchies of property and individualism. Inspired by Black Techno and its roots in resilience, innovation, and collective experience, the project critiques the entanglement of religious institutions with gentrification and property regimes. Drawing on performances, raves, and ancestral rituals, it proposes a polyphonic, immersive space where the spiritual and performative merge. Through recontextualized architectural elements, audiovisual installations, and ritualistic practices, it explores a future where spirituality transcends material boundaries, fostering collective engagement and redefining religion as a boundless, participatory act.*

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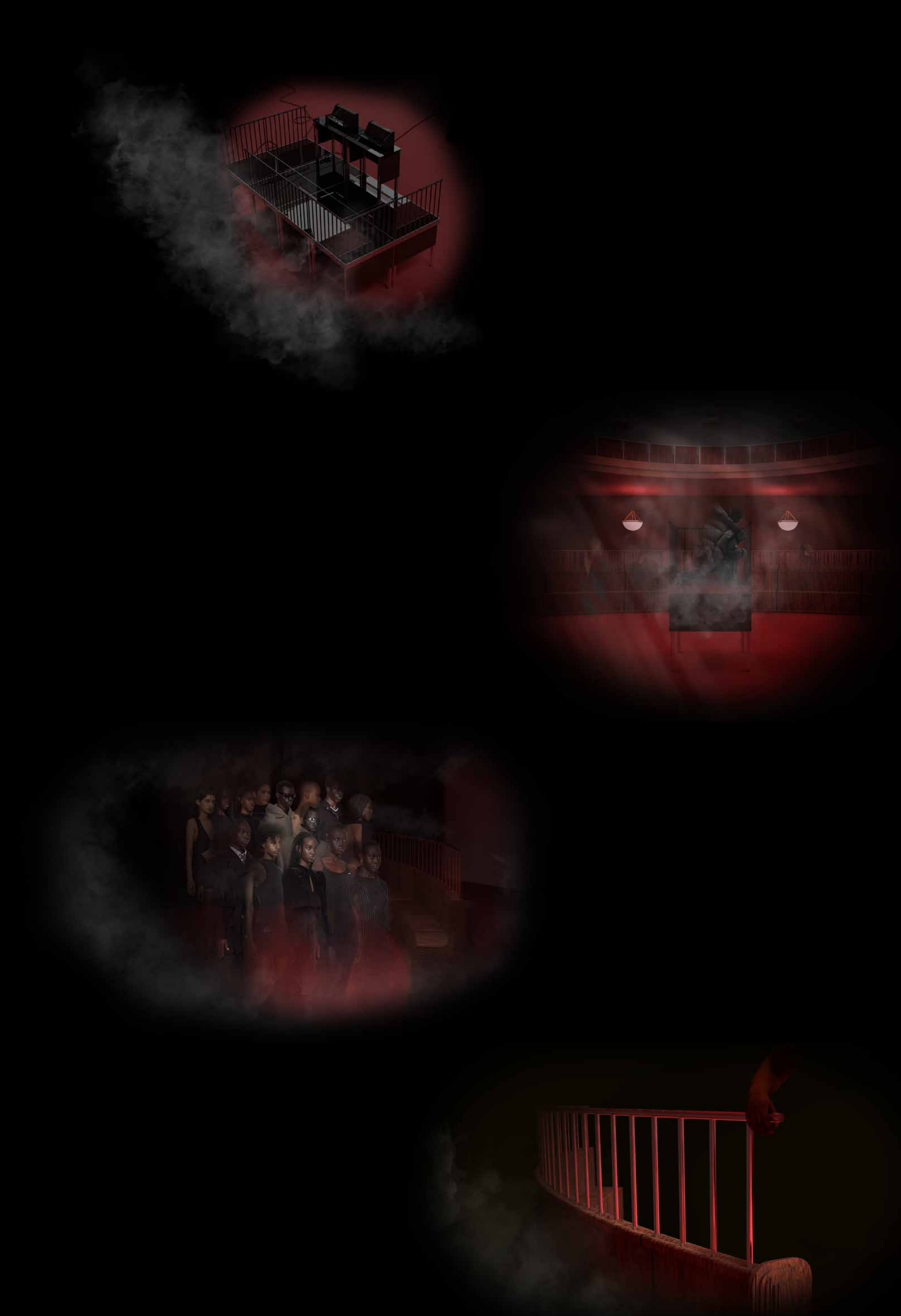
Studio: Advanced IV

Teachers: Emanuel Admassu













1:1 melting beeswax model of a korg ms-10 synthesizer





tapestry 01  
42



architectural tapestries displayed as a triptych  
43

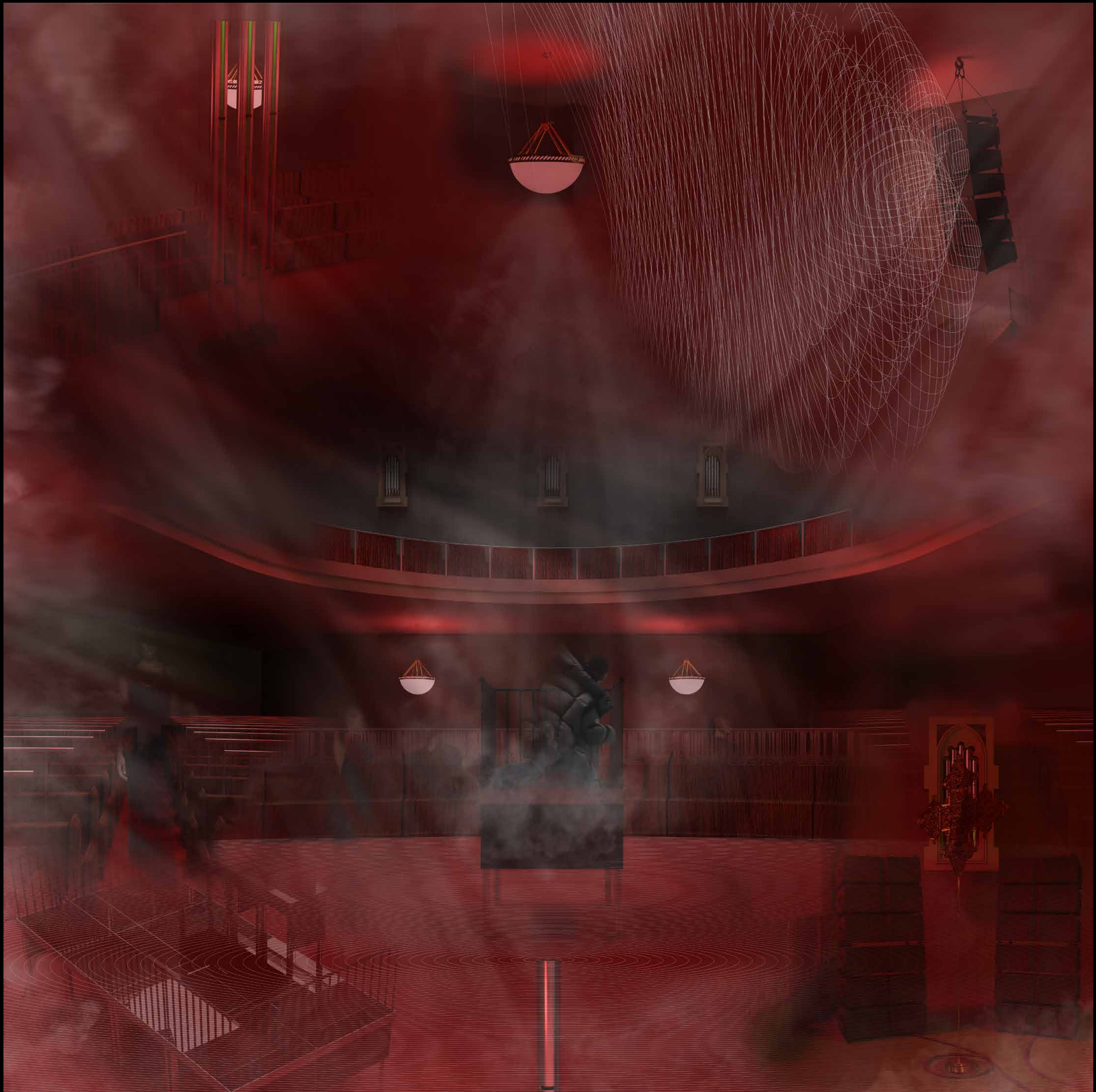






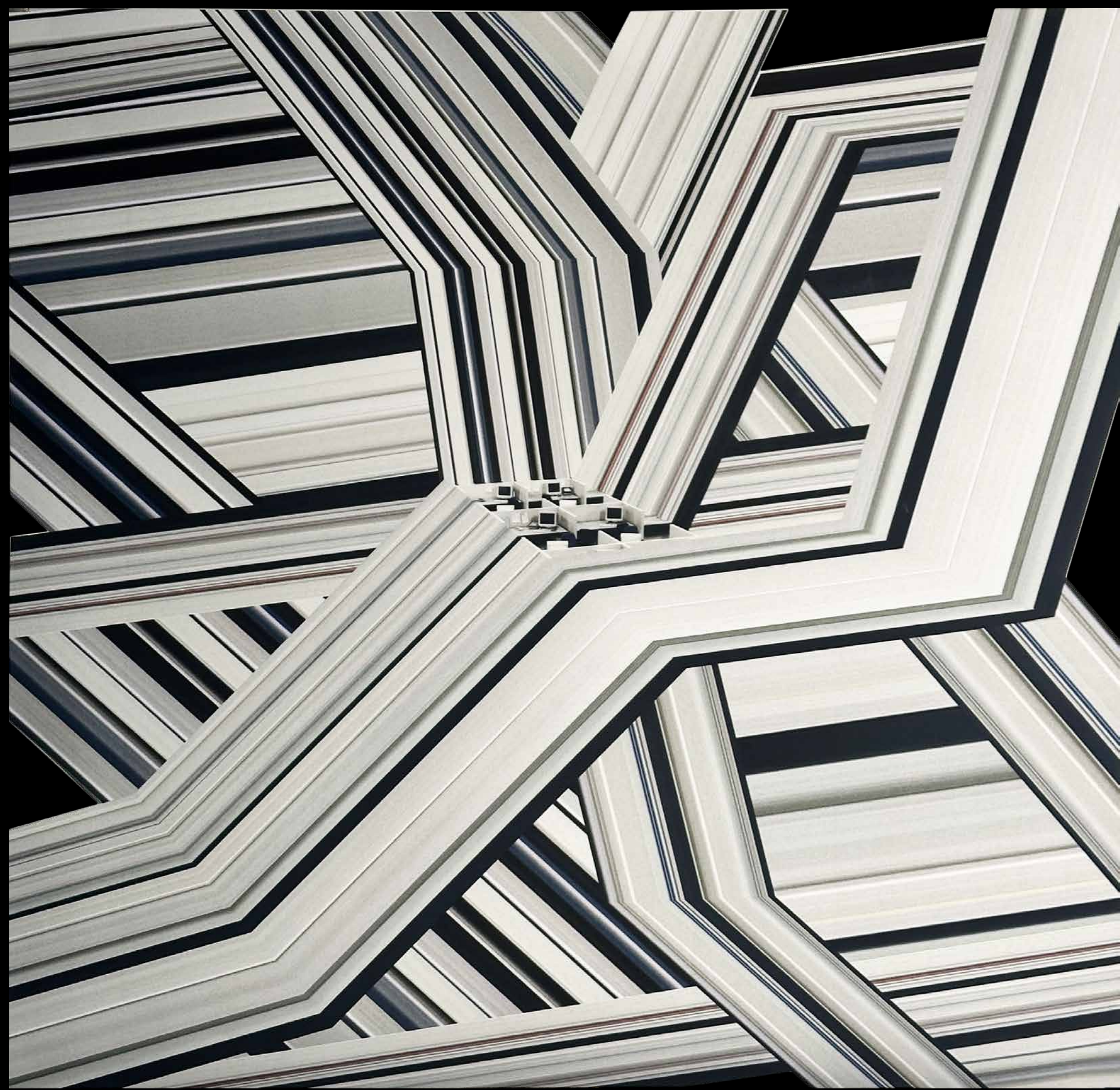
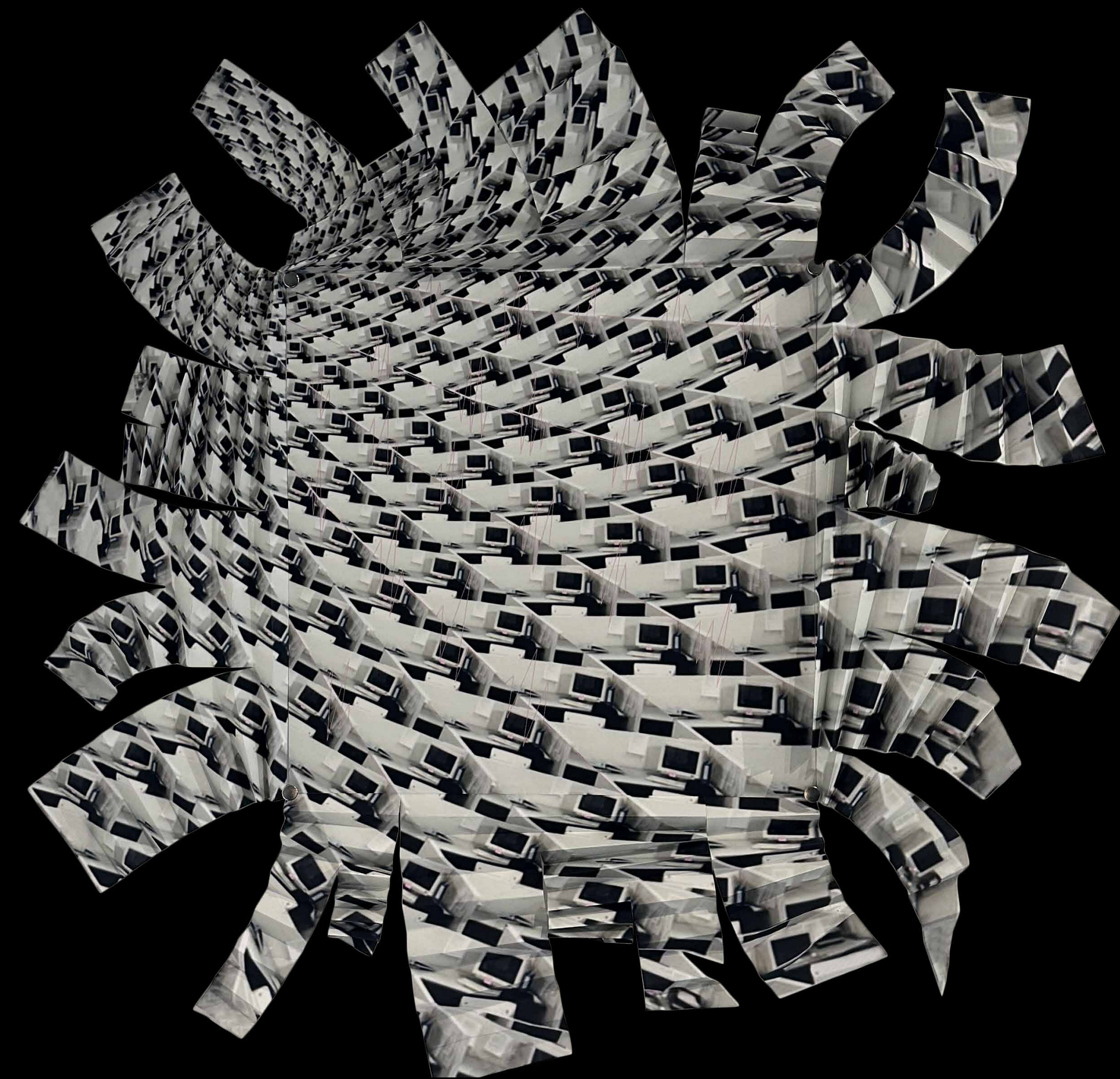


tapestry 03  
46

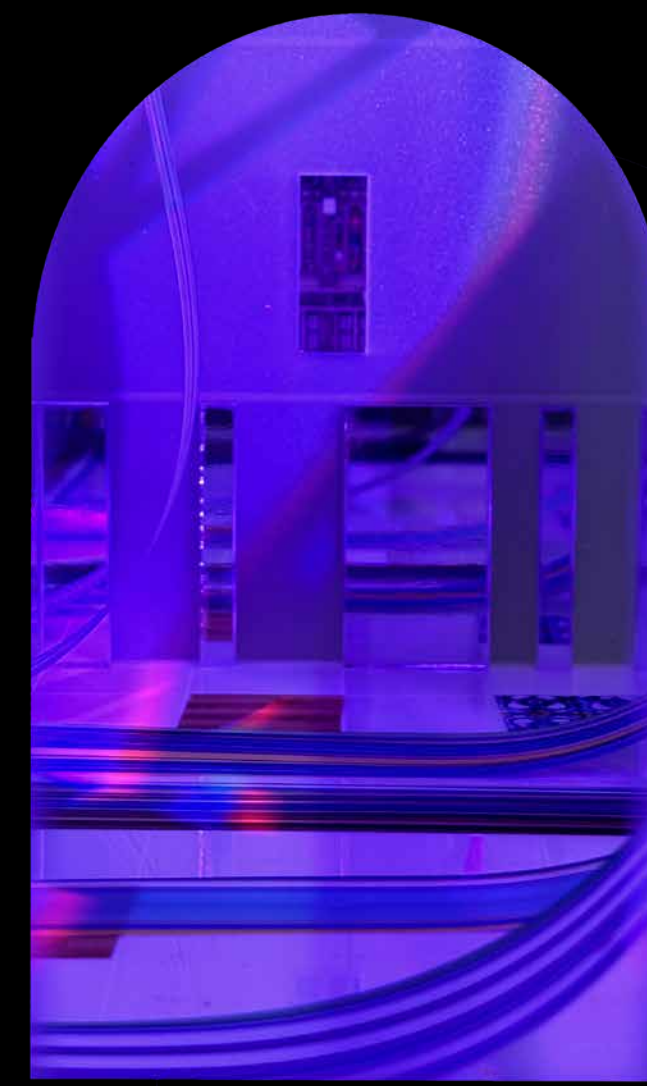
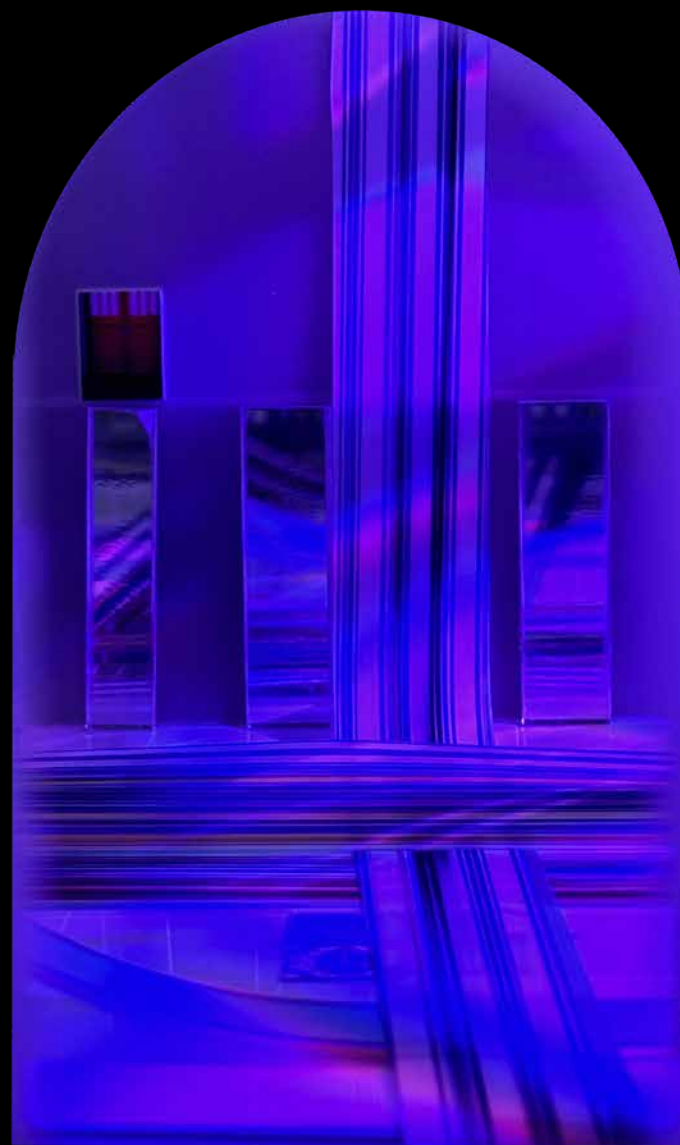


architectural tapestries displayed as a triptych  
47



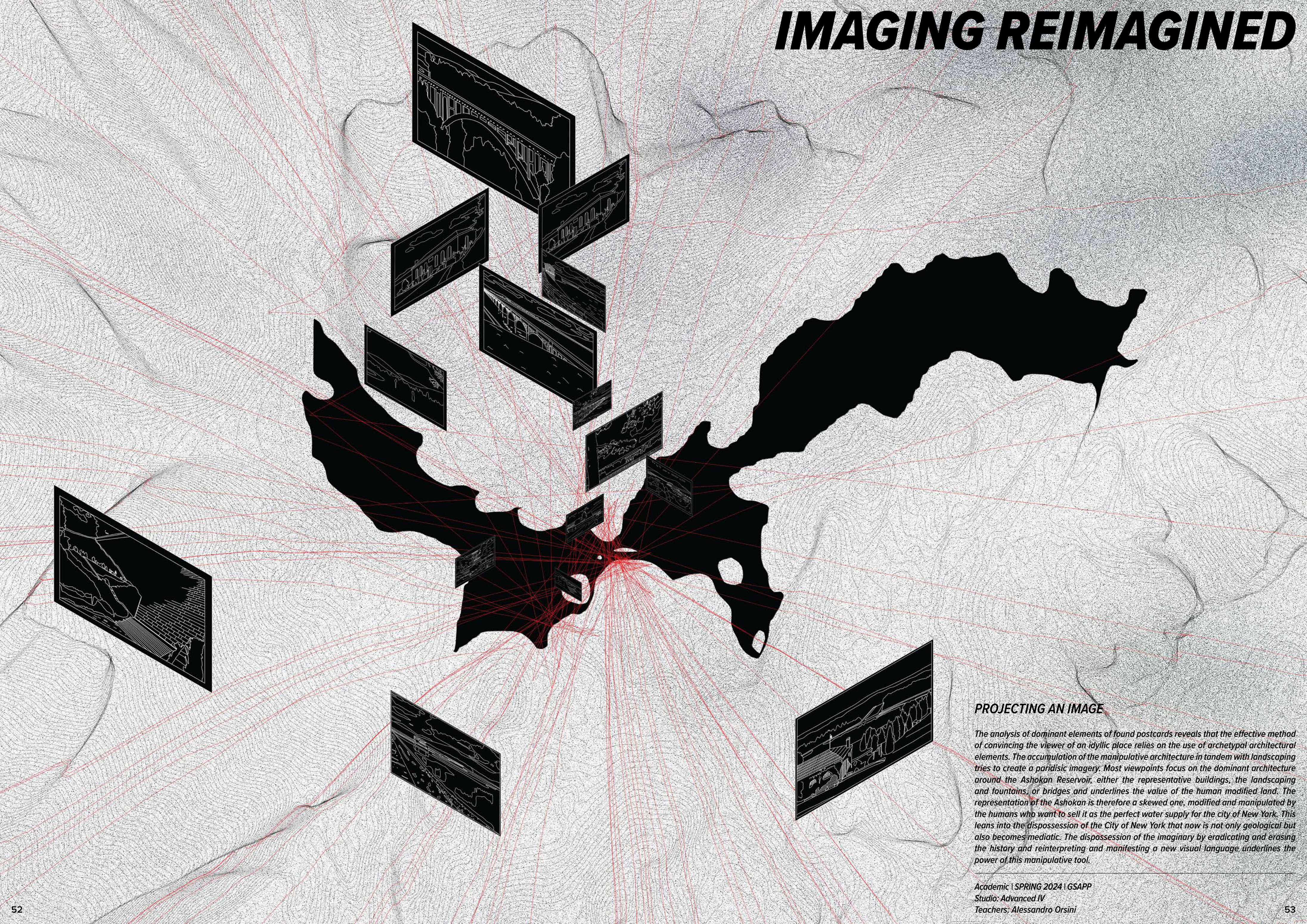








# IMAGING REIMAGINED

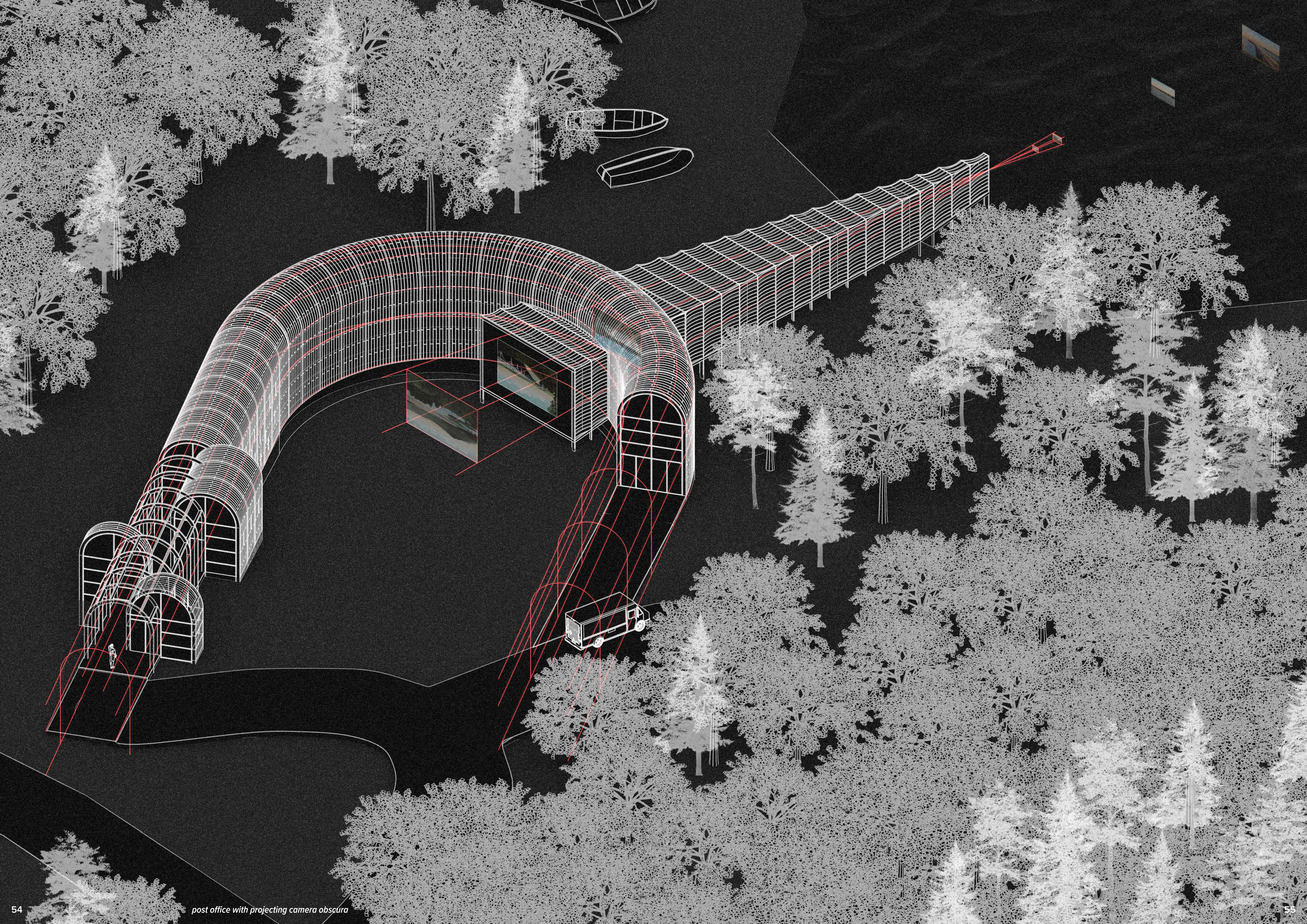


## PROJECTING AN IMAGE

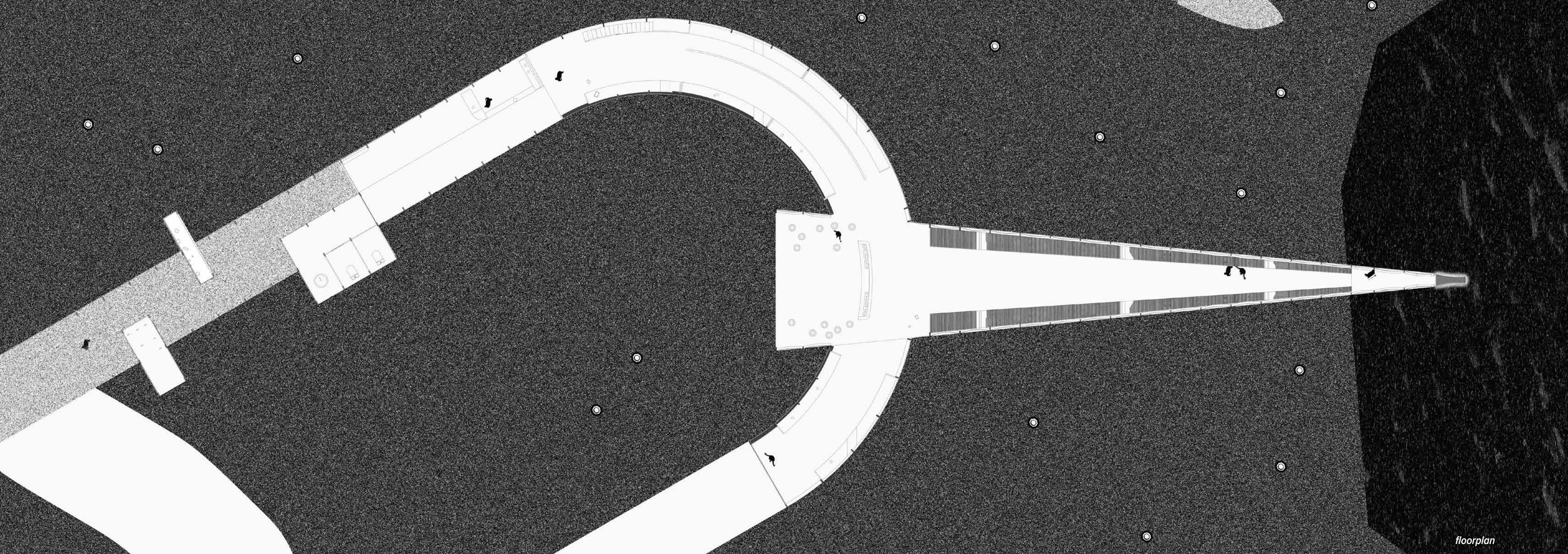
*The analysis of dominant elements of found postcards reveals that the effective method of convincing the viewer of an idyllic place relies on the use of archetypal architectural elements. The accumulation of the manipulative architecture in tandem with landscaping tries to create a paradisiac imagery. Most viewpoints focus on the dominant architecture around the Ashokan Reservoir, either the representative buildings, the landscaping and fountains, or bridges and underlines the value of the human modified land. The representation of the Ashokan is therefore a skewed one, modified and manipulated by the humans who want to sell it as the perfect water supply for the city of New York. This leans into the dispossession of the City of New York that now is not only geological but also becomes mediatic. The dispossession of the imaginary by eradicating and erasing the history and reinterpreting and manifesting a new visual language underlines the power of this manipulative tool.*

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Studio: Advanced IV  
Teachers: Alessandro Orsini

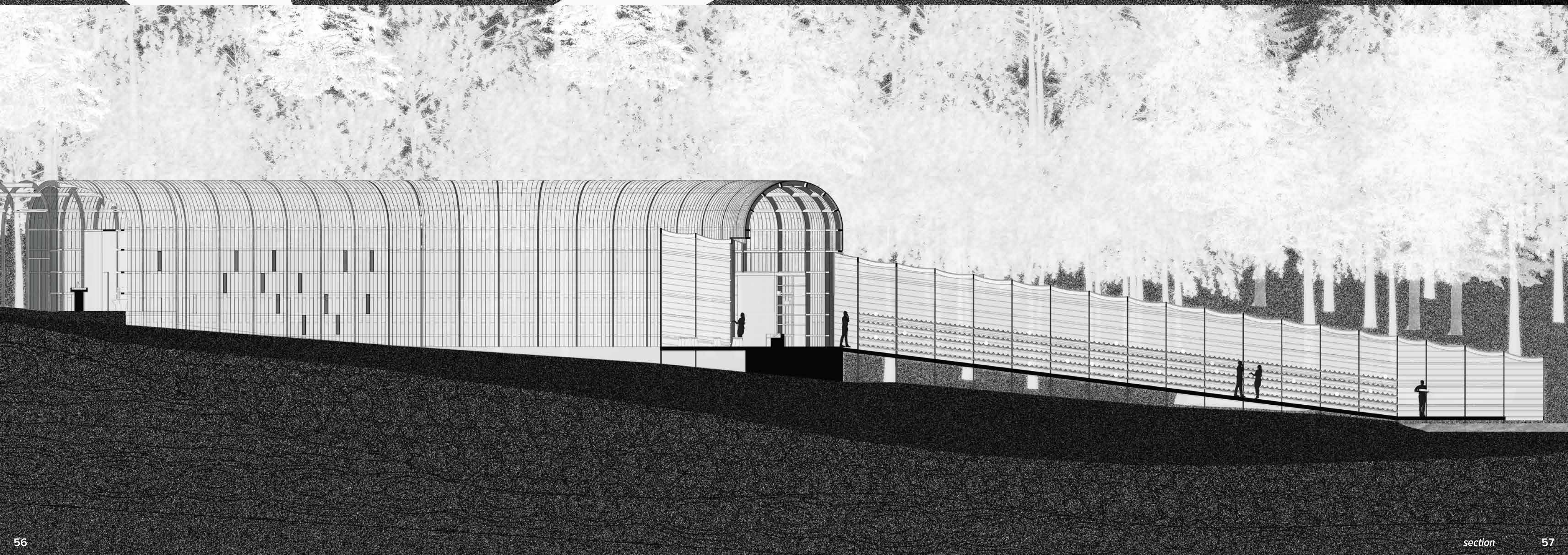






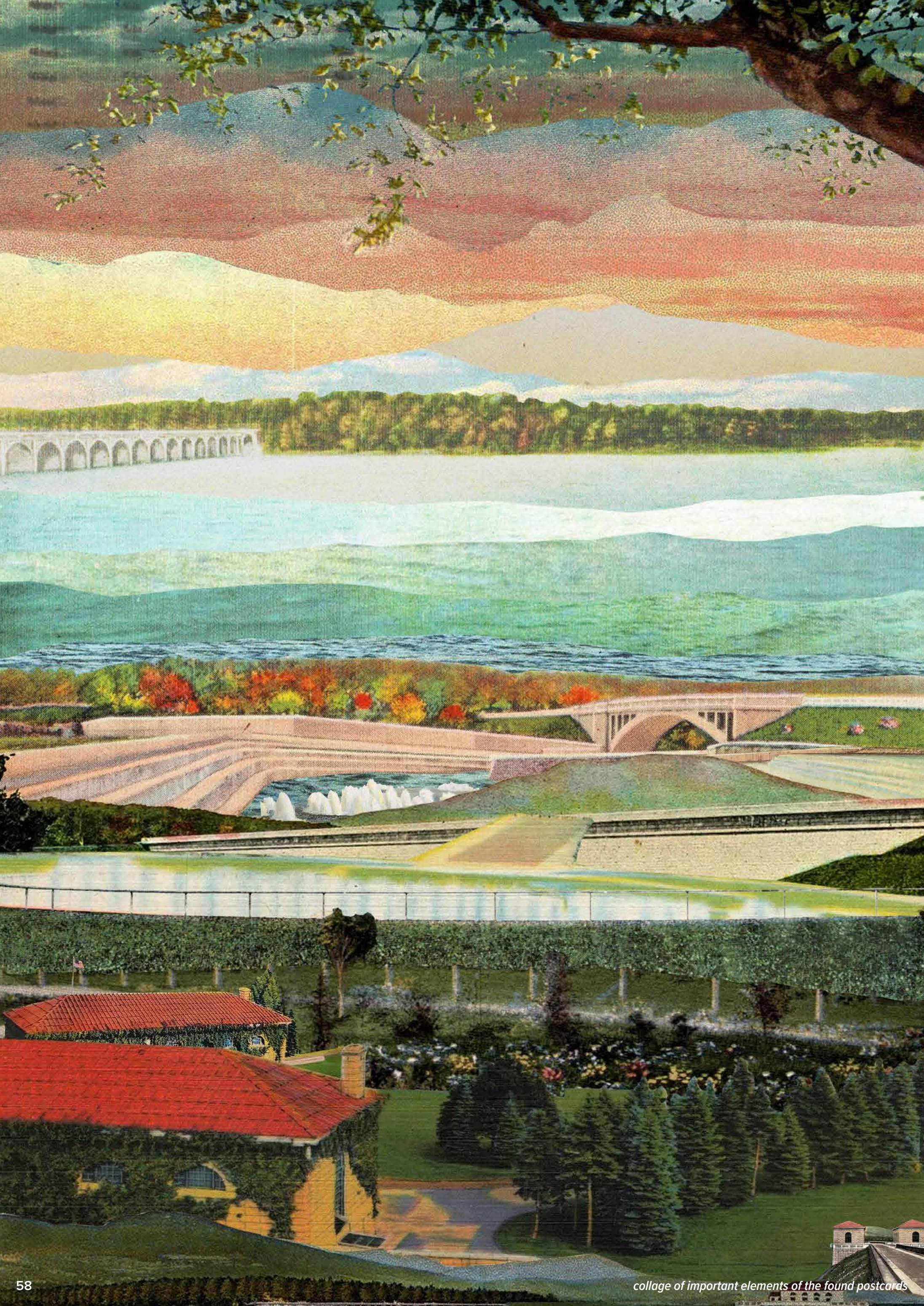


floorplan



section



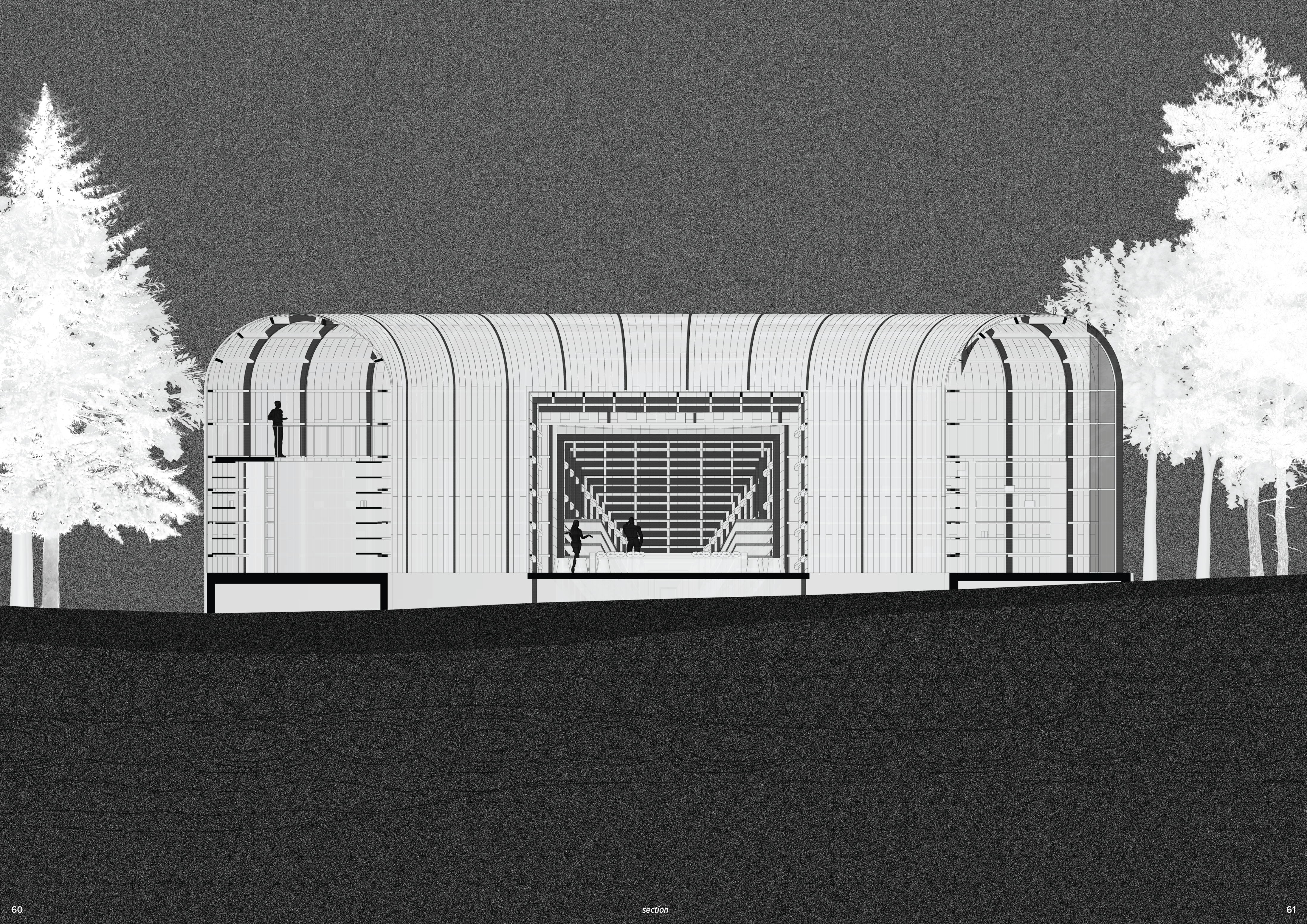


collage of important elements of the found postcards

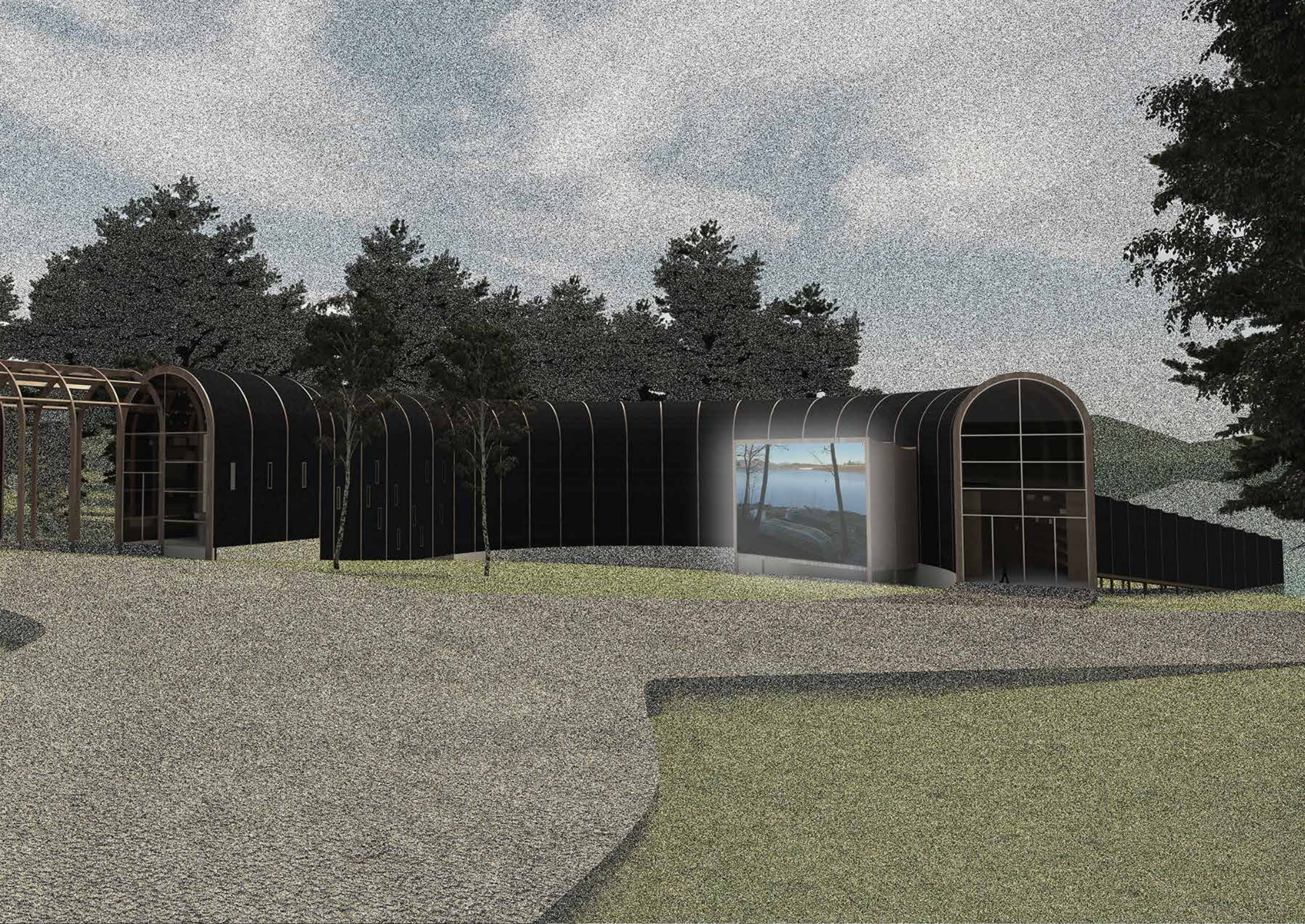


scale model

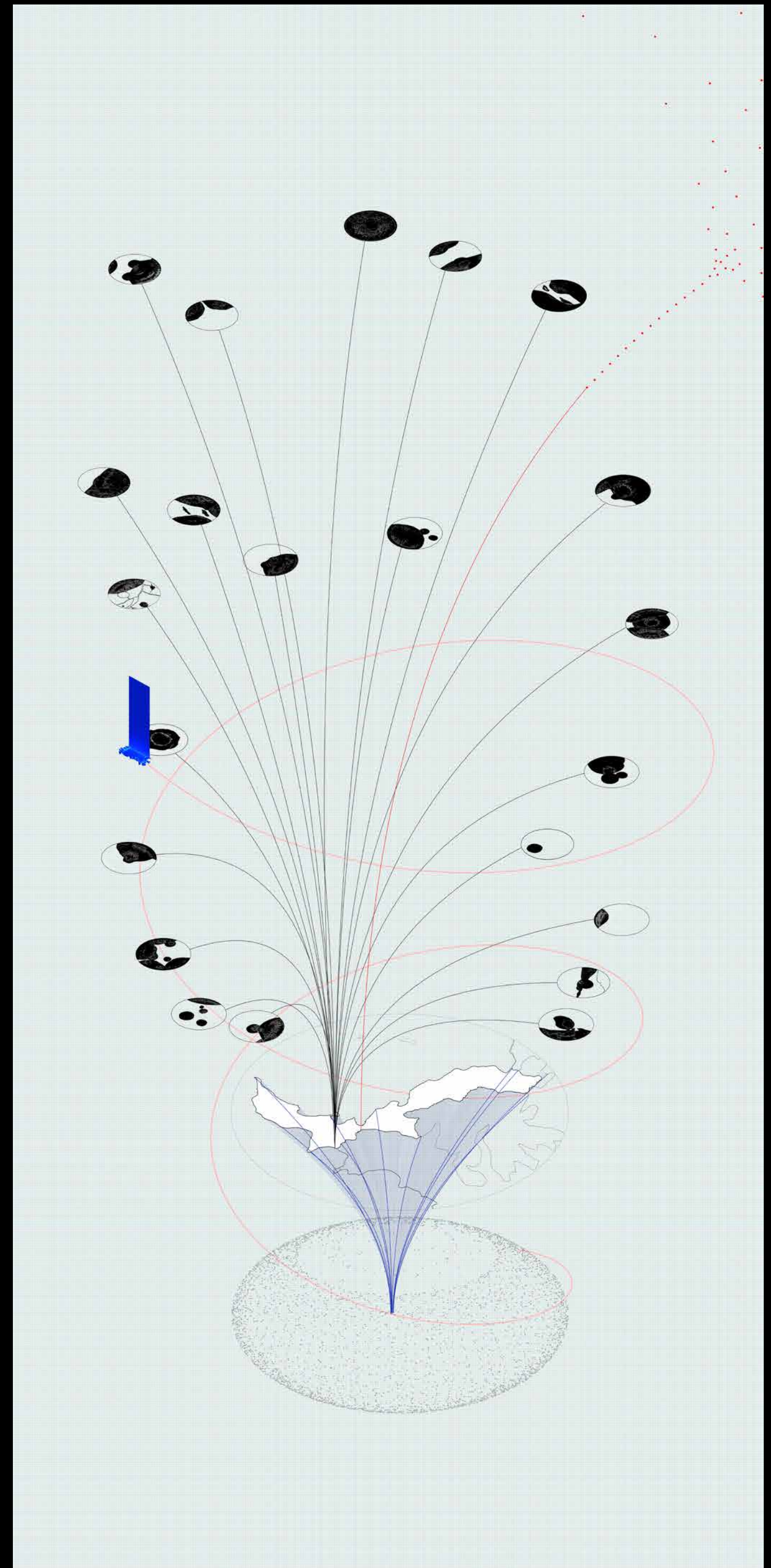






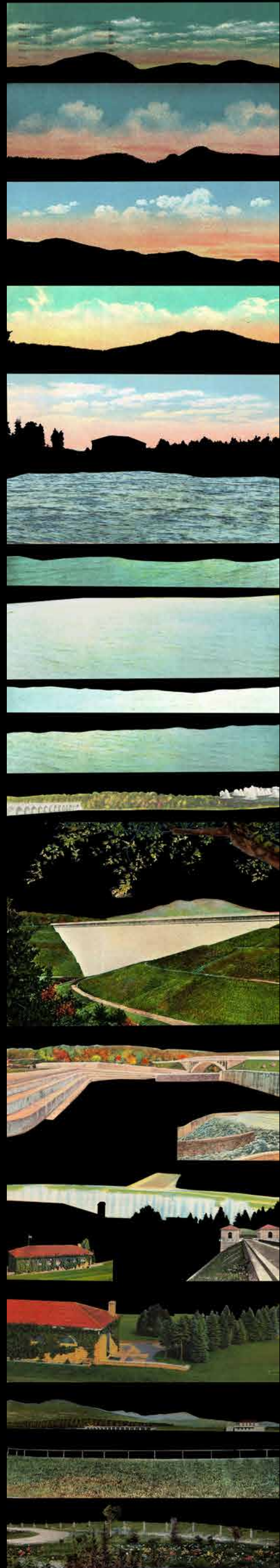


exterior visualizations

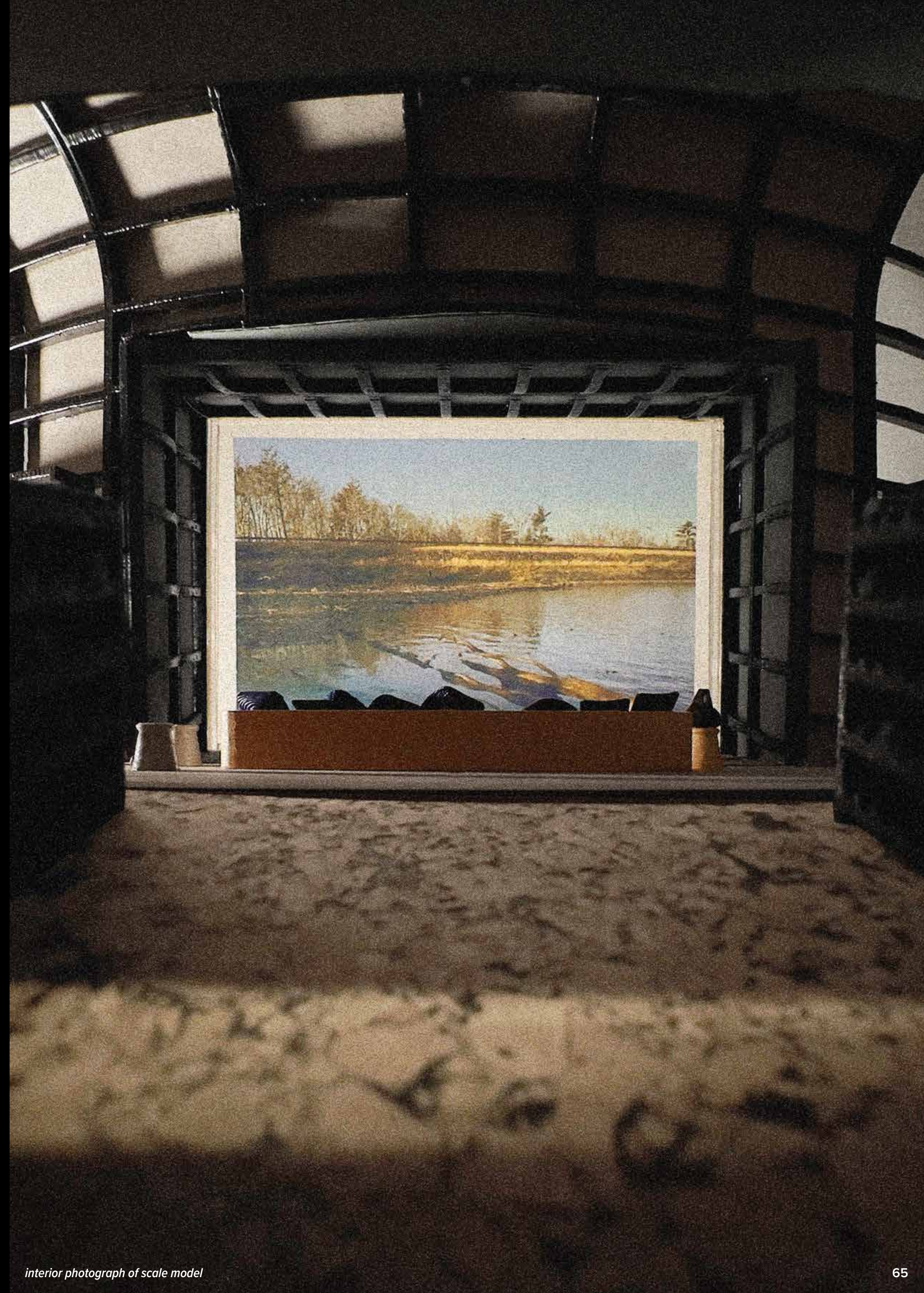


critical cartography of multi-scalar data collection



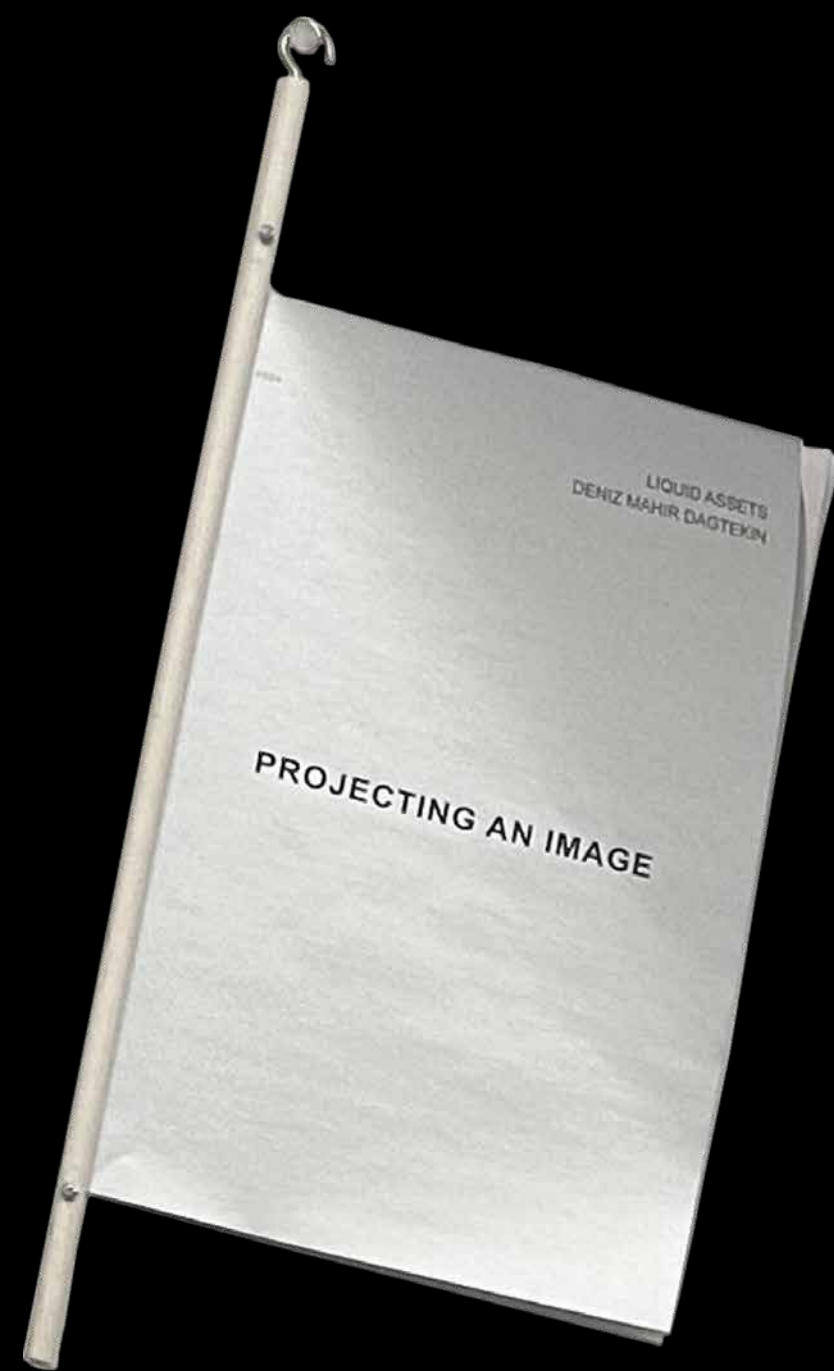


isolated elements of manipulation

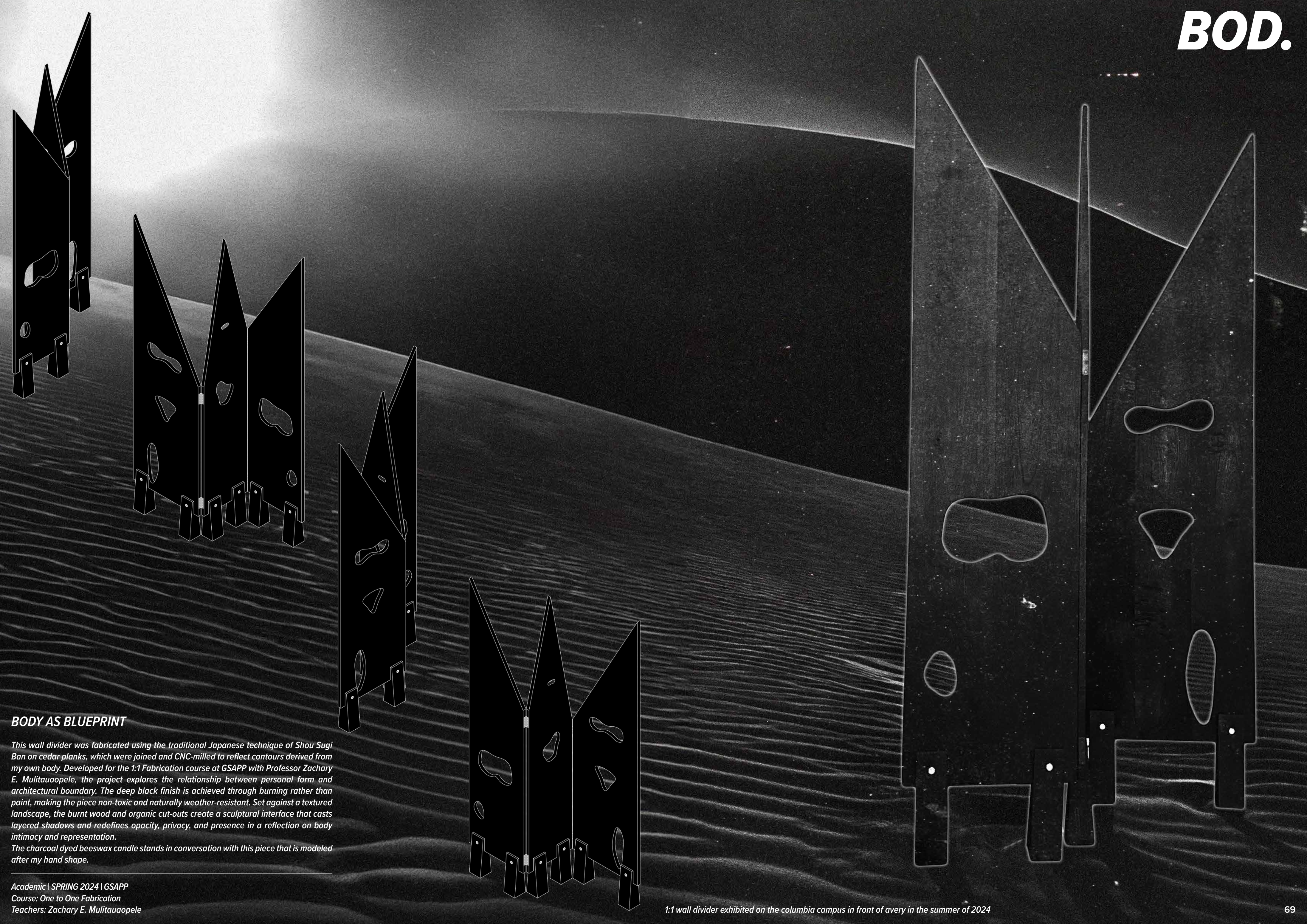


interior photograph of scale model









**BODY AS BLUEPRINT**

*This wall divider was fabricated using the traditional Japanese technique of Shou Sugi Ban on cedar planks, which were joined and CNC-milled to reflect contours derived from my own body. Developed for the 1:1 Fabrication course at GSAPP with Professor Zachary E. Mulitauaoepele, the project explores the relationship between personal form and architectural boundary. The deep black finish is achieved through burning rather than paint, making the piece non-toxic and naturally weather-resistant. Set against a textured landscape, the burnt wood and organic cut-outs create a sculptural interface that casts layered shadows and redefines opacity, privacy, and presence in a reflection on body intimacy and representation. The charcoal dyed beeswax candle stands in conversation with this piece that is modeled after my hand shape.*

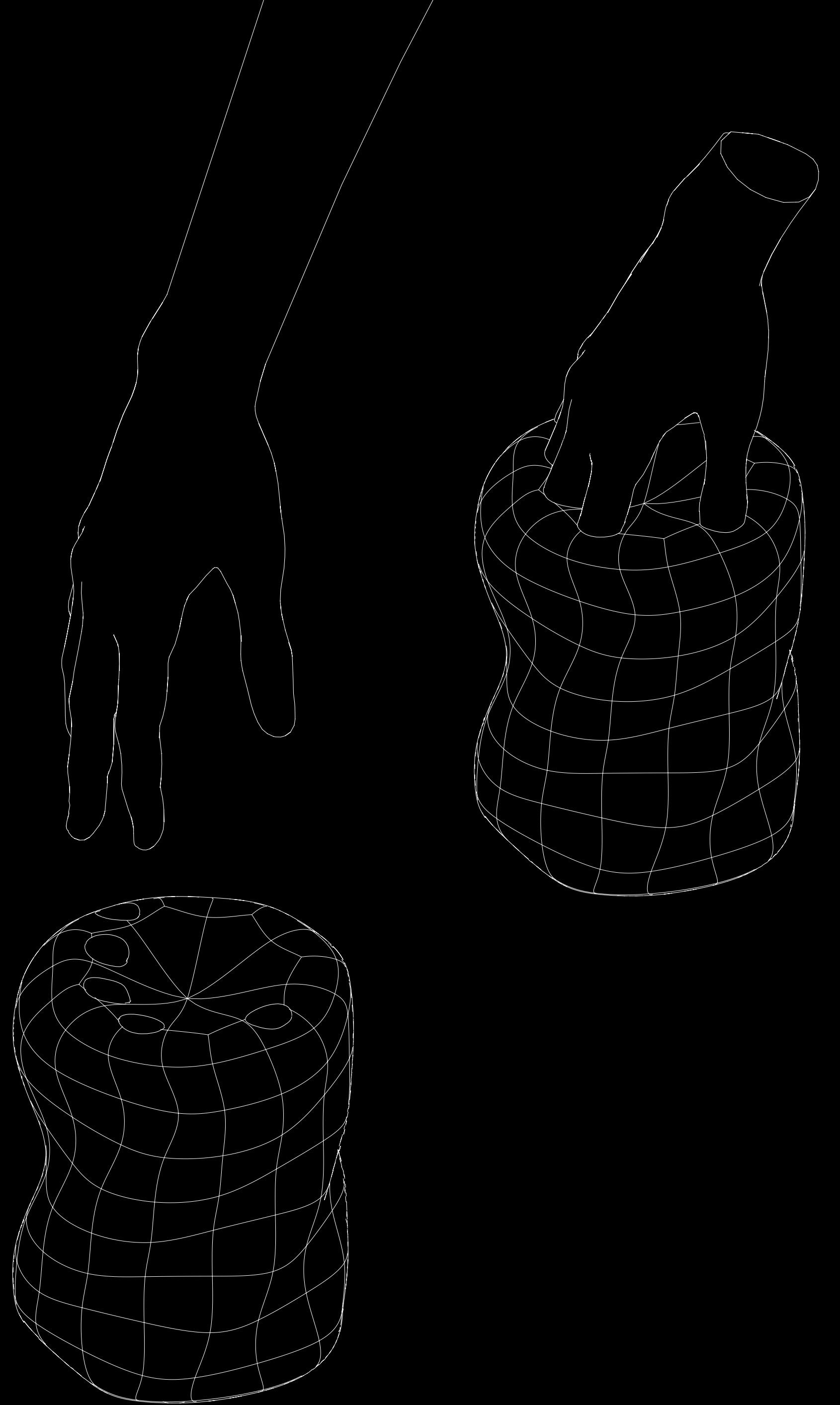
Academic | SPRING 2024 | GSAPP  
Course: One to One Fabrication  
Teachers: Zachary E. Mulitauaoepele

1:1 wall divider exhibited on the columbia campus in front of avery in the summer of 2024

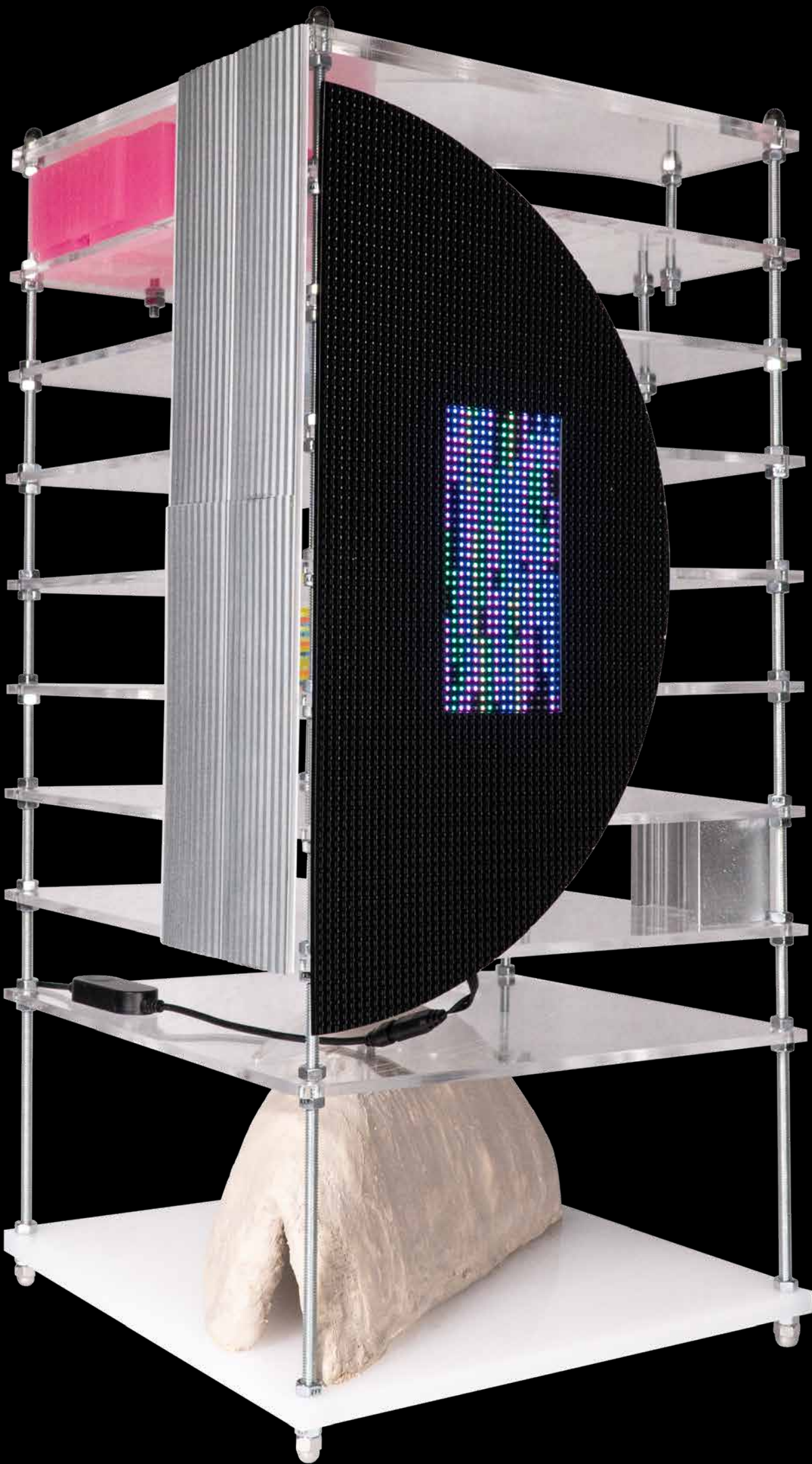




*charcoal beeswax candle made to the shape of my hand*







concept model

# VIRTUALLY REAL



## GLITCH LIVING

*As we exist in a hybrid world between digital and physical space, questions of social connectivity are ever more present. Fundamentally, this housing project aims to interrogate and spatialize conditions for both the potential of the hyper-connected and the non-connected. Living in the present world embodies a spectrum of connectivity. Connectivity can be read in three main ways: digital, social, and urban. These three threads have guided the development of the buildings.*

*The project adopts the concept of the glitch as a design process, a visual language, and a prevailing social theory in which the glitch offers an alternative to binary distinctions: The glitch provides an opportunity for a slippage from a physical to a virtual world and vice versa. The architectural translation of this interface was crucial to the project.*

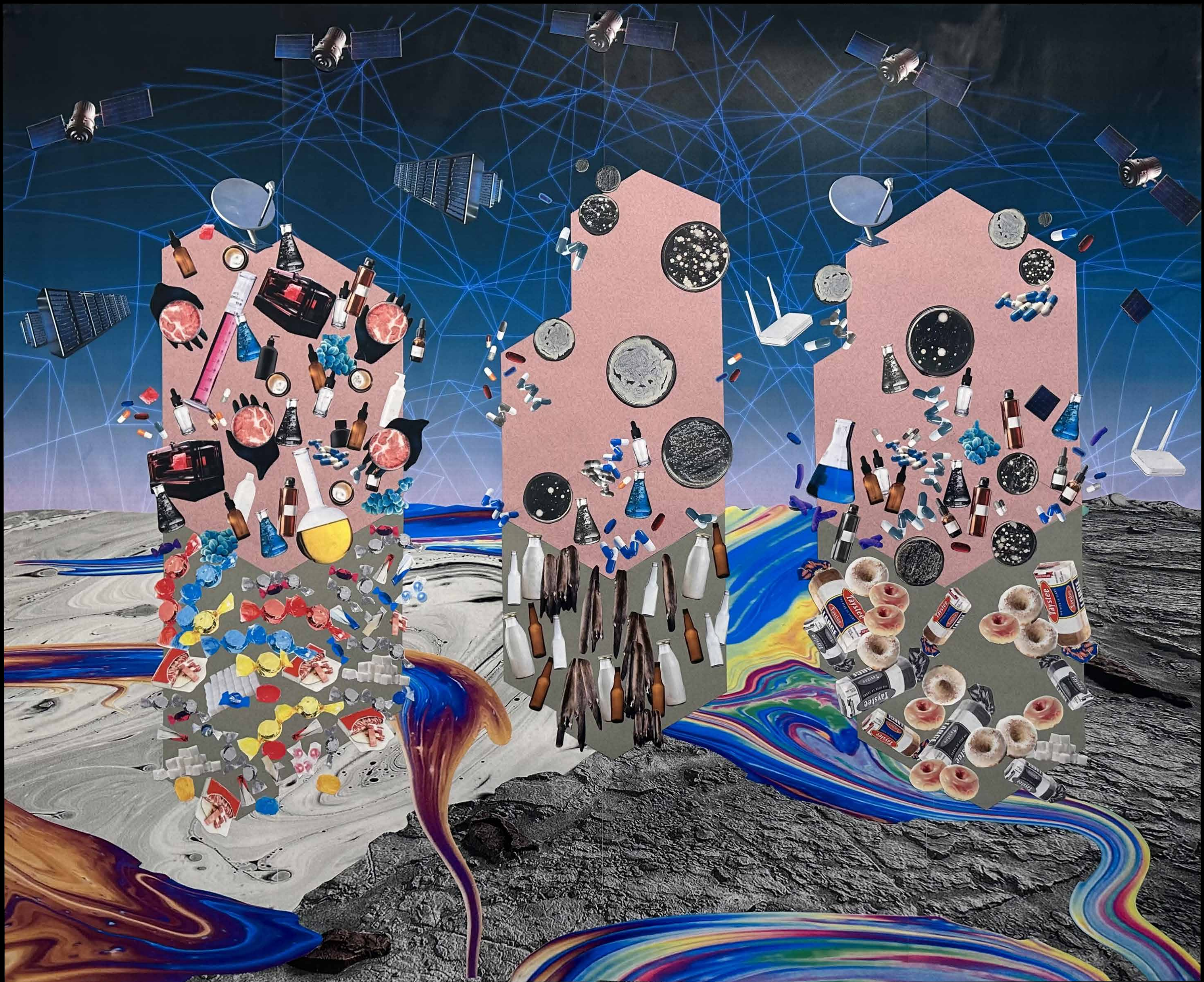
Academic | FALL 2023 | GSAPP

Studio: Core III

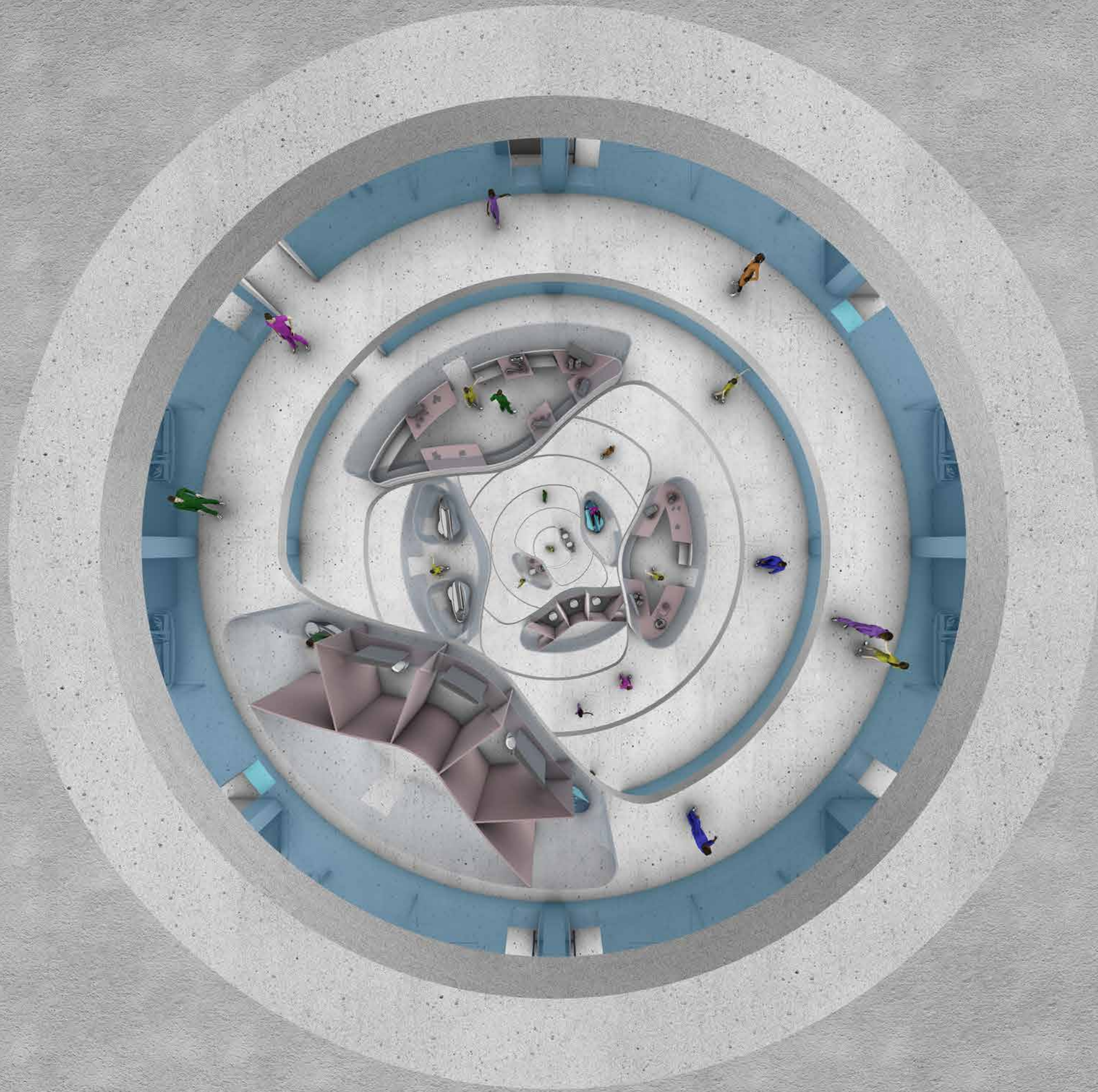
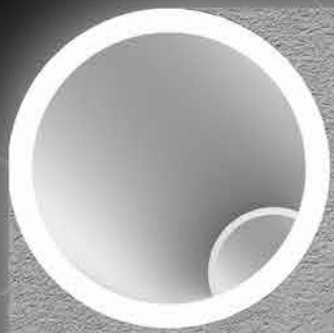
Teachers: Gary Bates

Team: Holly Baker

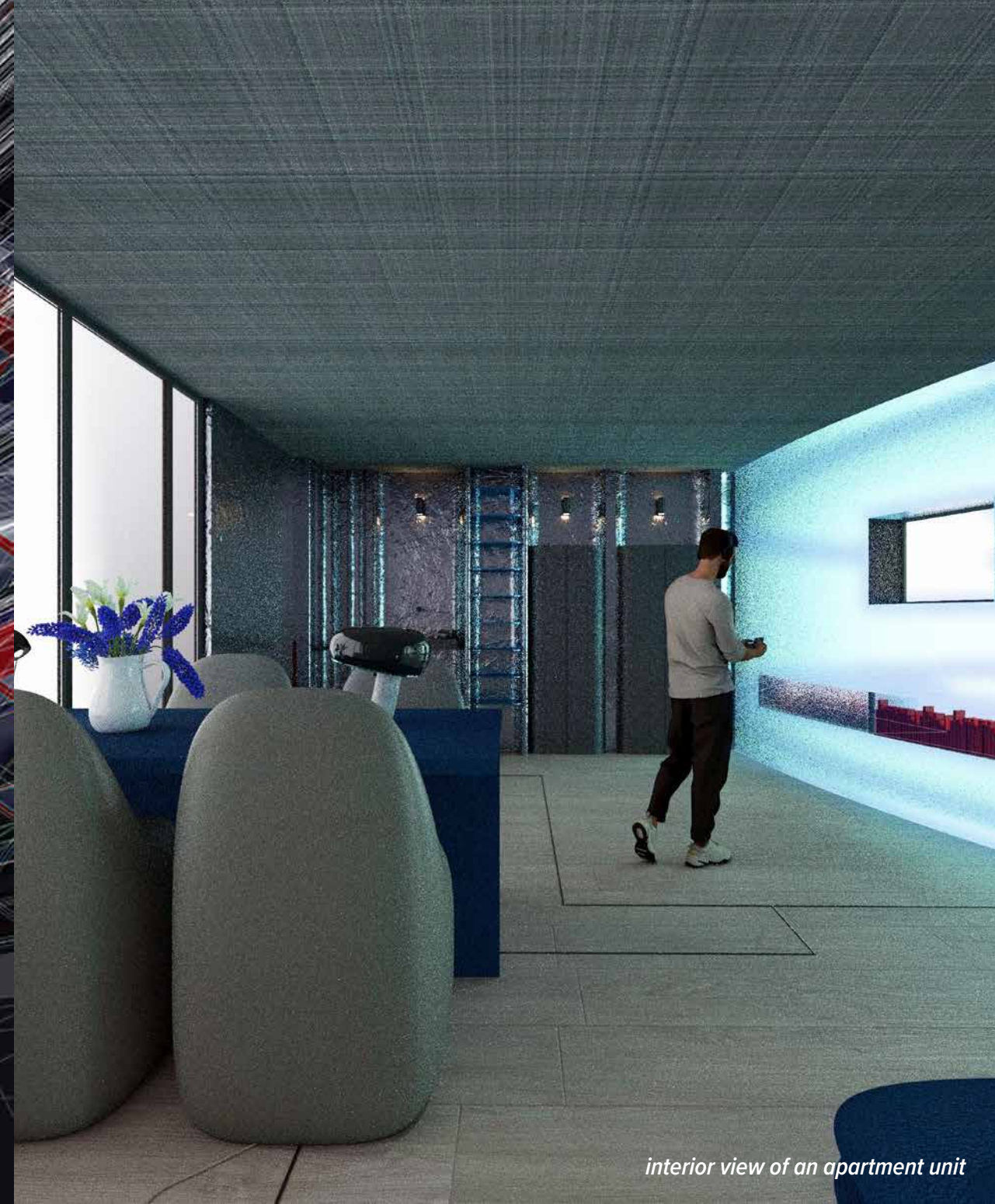








top view perspective



interior view of an apartment unit



exterior view



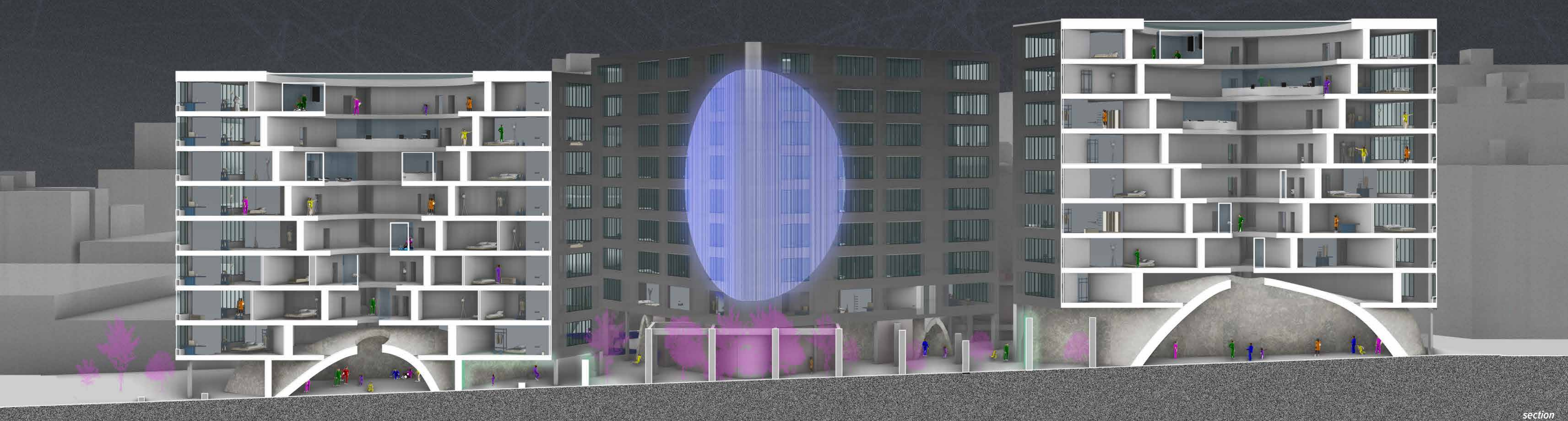


drawer perspective with spatial UX



apartment floorplan



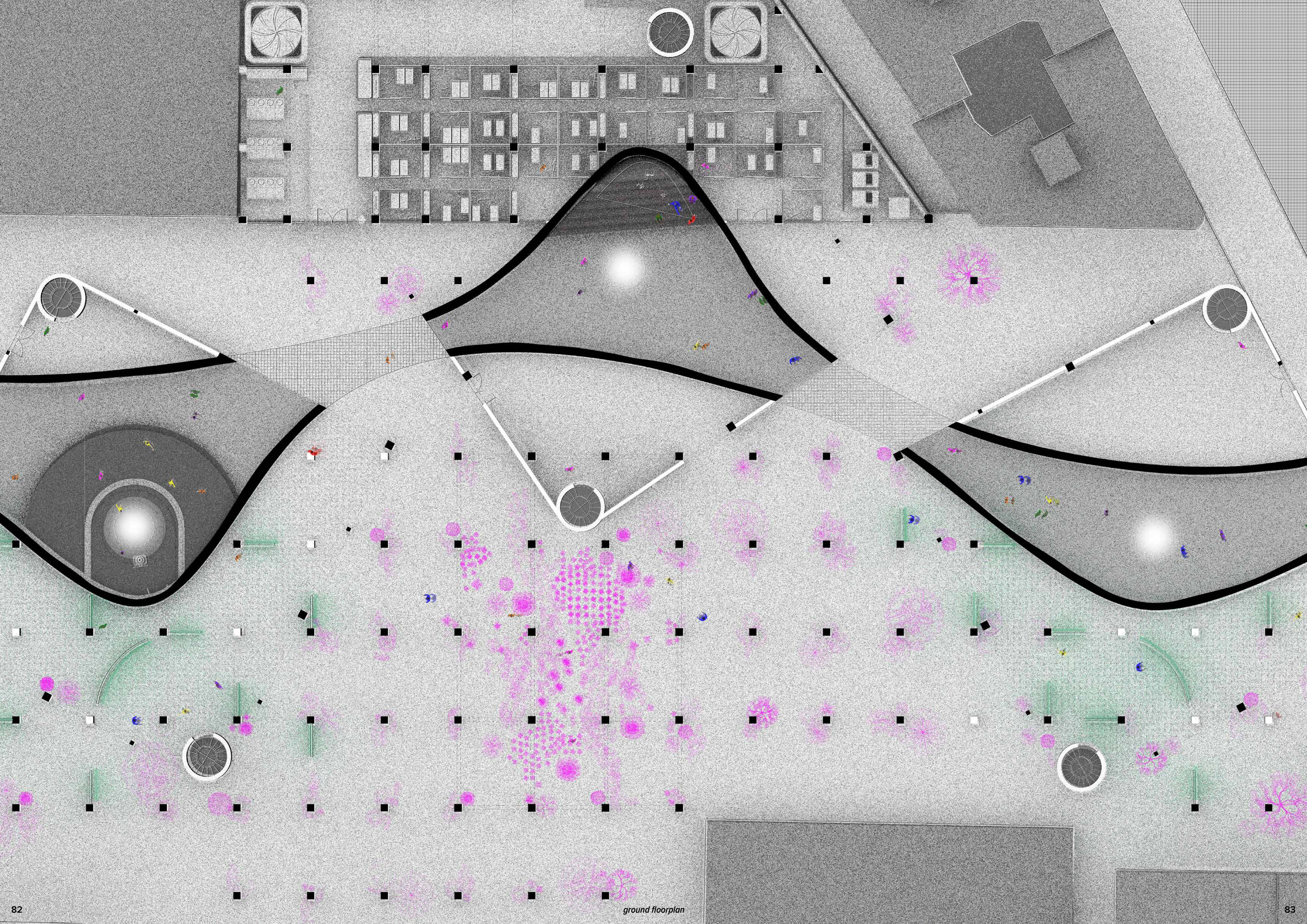


section



floorplan  
81

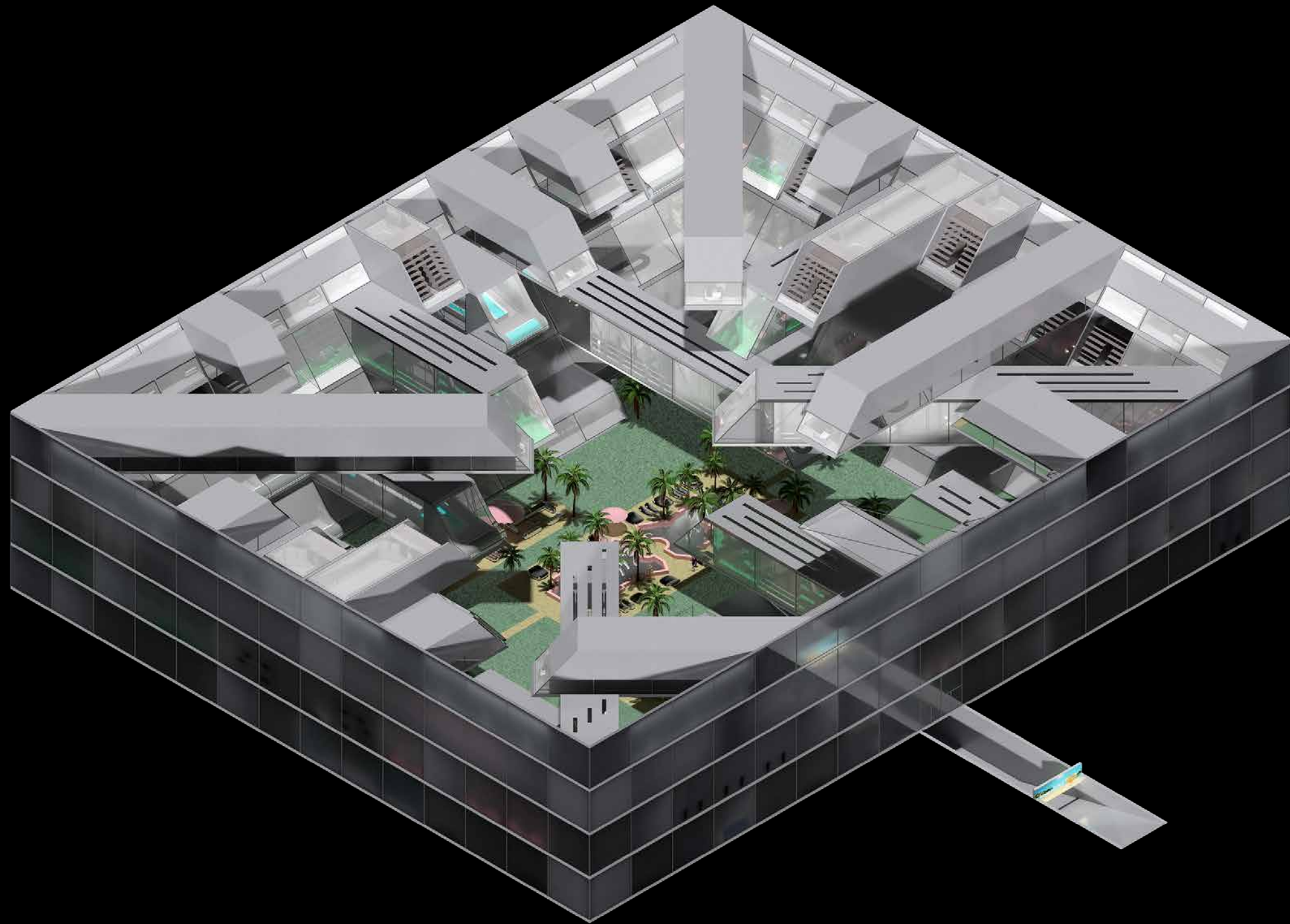




ground floorplan



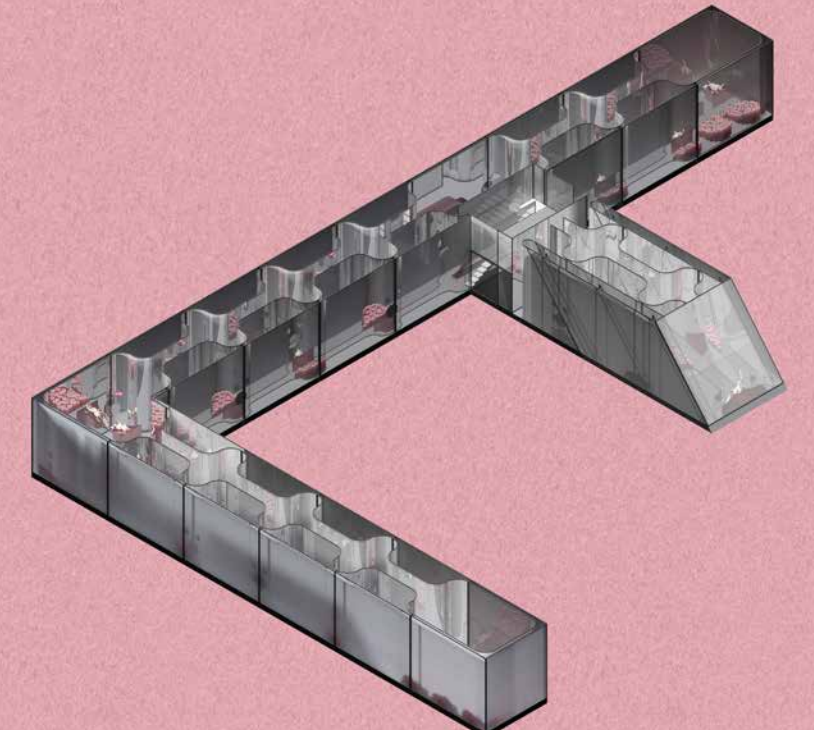
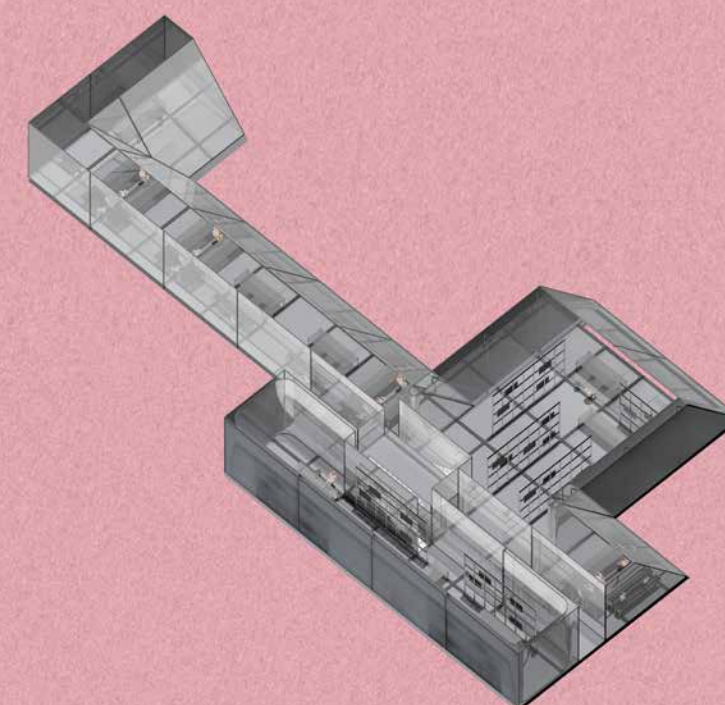
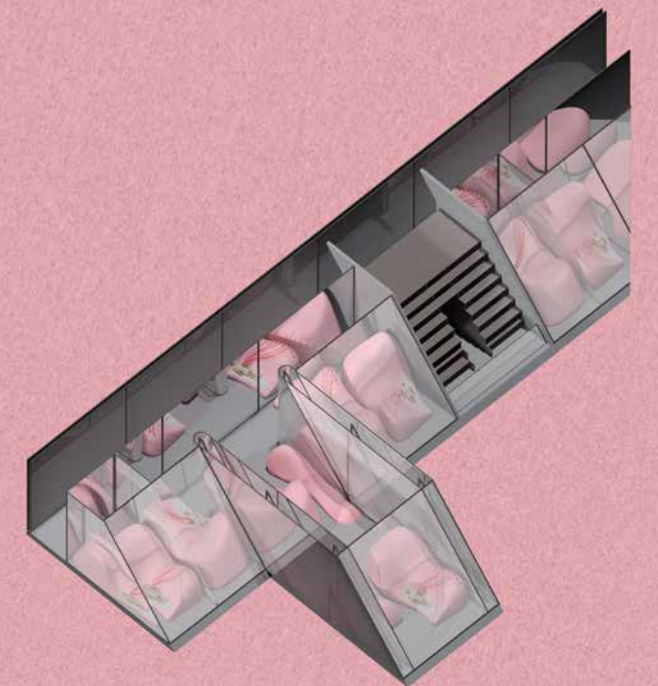
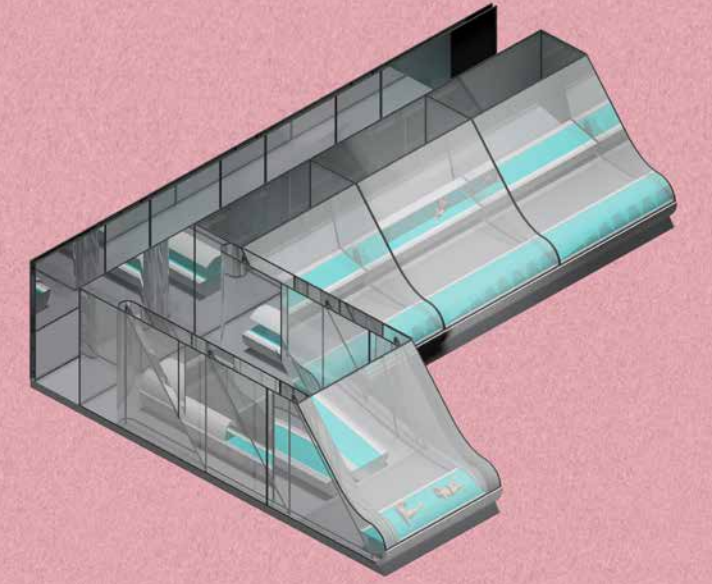
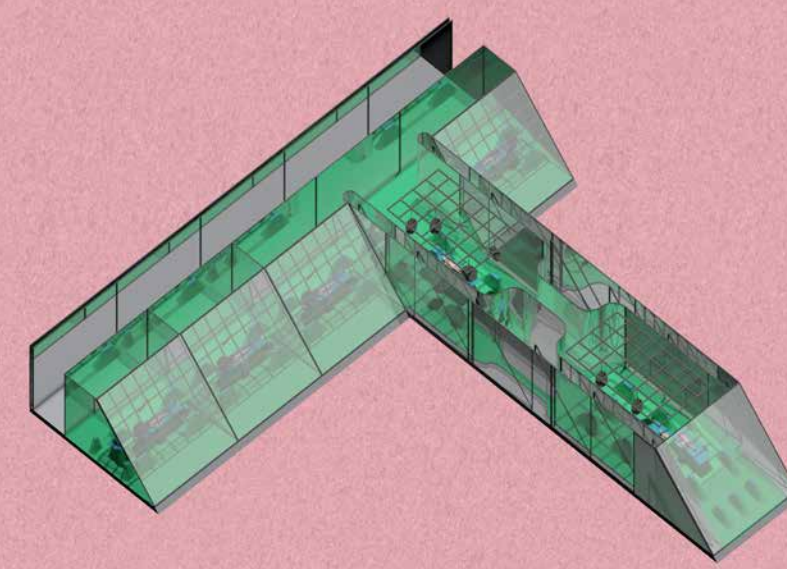
# VANITY AFFAIR



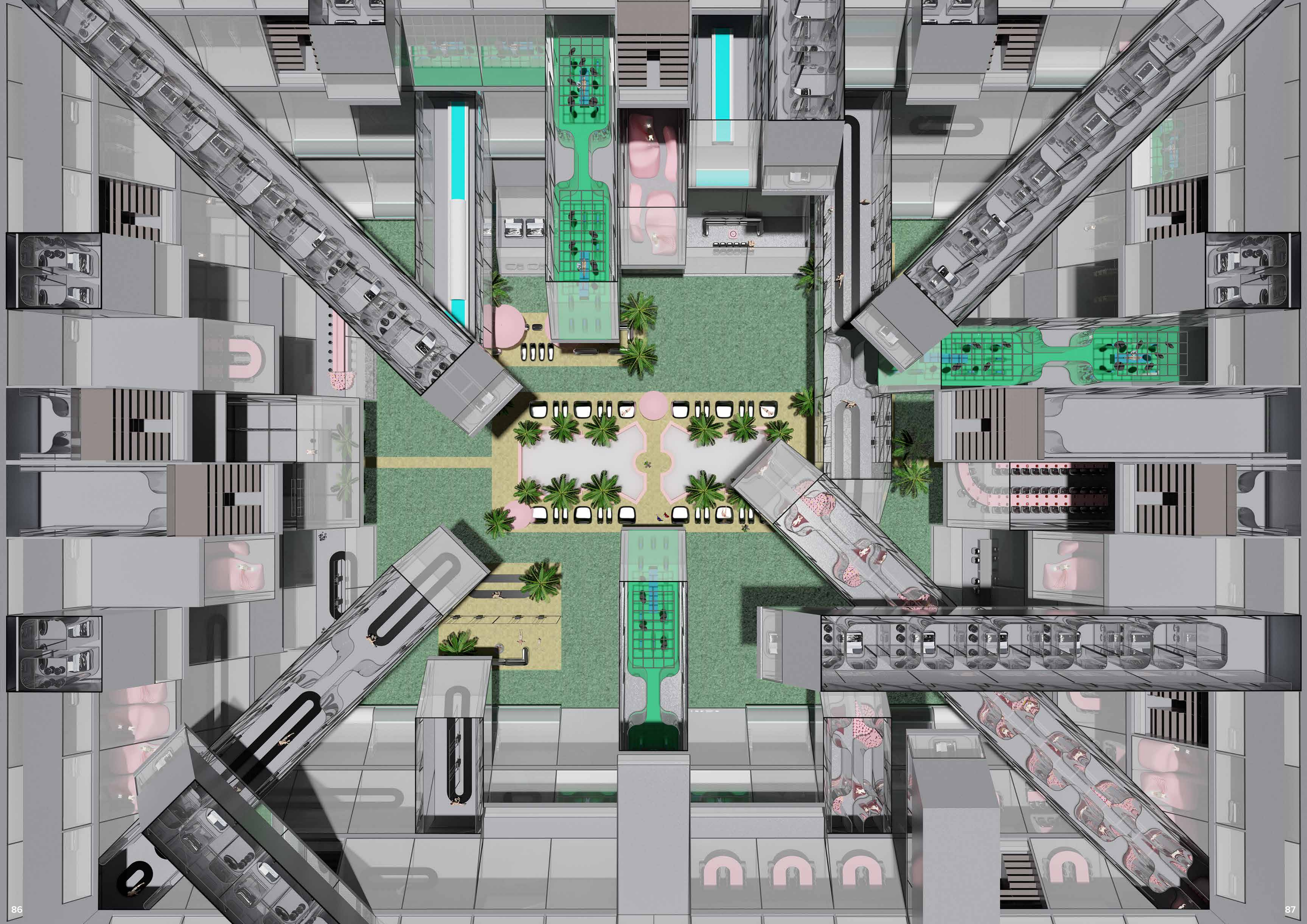
## Vanity Machine

*The commodification of one's body in context with reality TV, celebrity culture, media and social media is achieved by the modifying production of vanity through workouts, plastic surgery, dieting and nutrition, hair and makeup salons, tanning salons, steroid injections, dermatology or body-revealing fashion. The building serves as an apparatus manifesting those aspirations and tools within one spatial context and situates an exemplary reality TV show at the center of it. While visitors are making use of the spaces such as gym or plastic surgery, they are able to see through one-way mirrored glass all the way to the reality TV show, constantly having a view on the prize, or their targets: "the perfect commodified body". In this process visitors move through the building using its different functions to enhance their visual appearance in a coordinated order, until their vanity is deemed perfect, and they have a chance to join the TV show at the center of the building.*

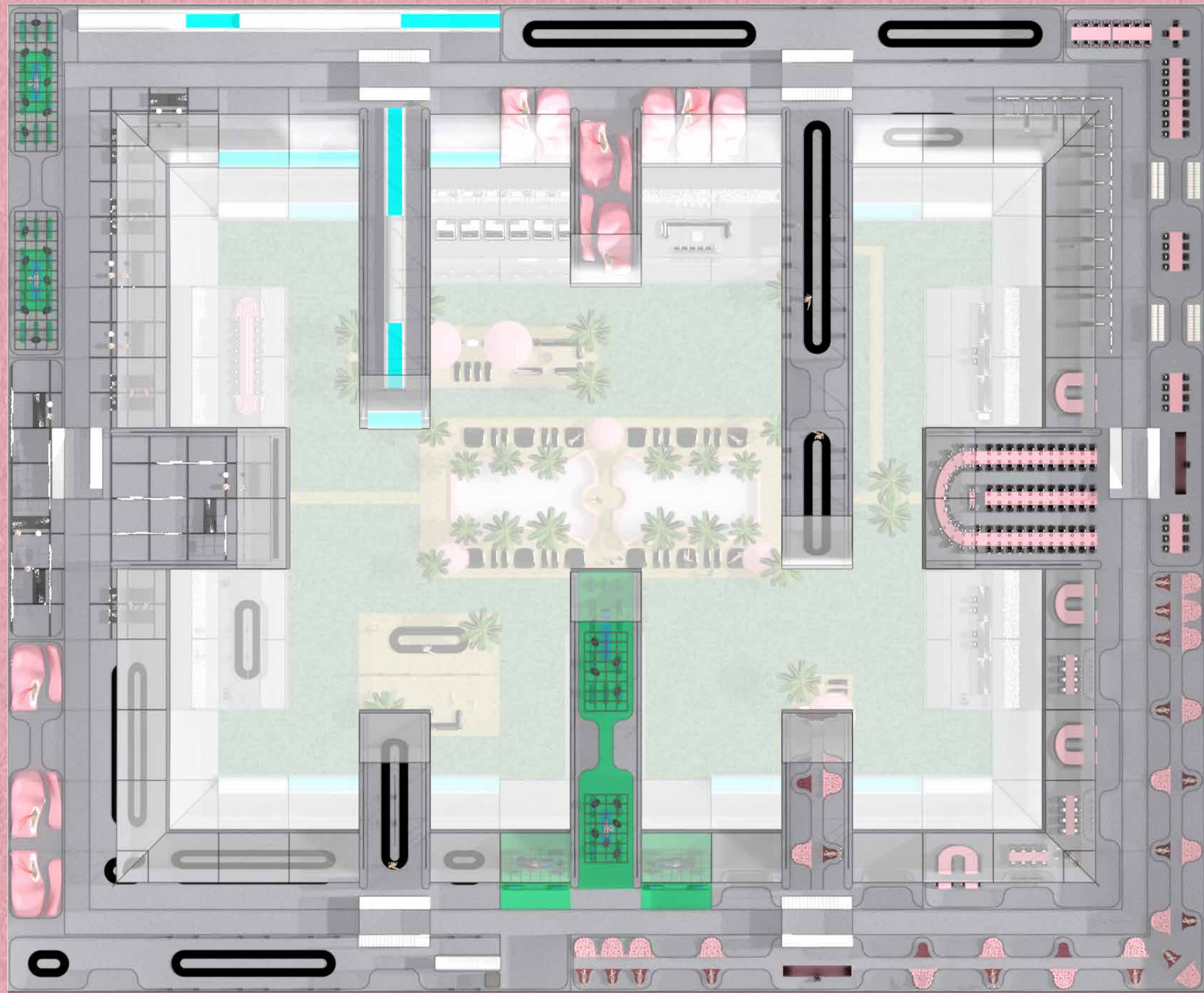
Academic | Spring 2023 | GSAPP  
Studio: Core II  
Teachers: Mark Wasuita, Jarrett Ley



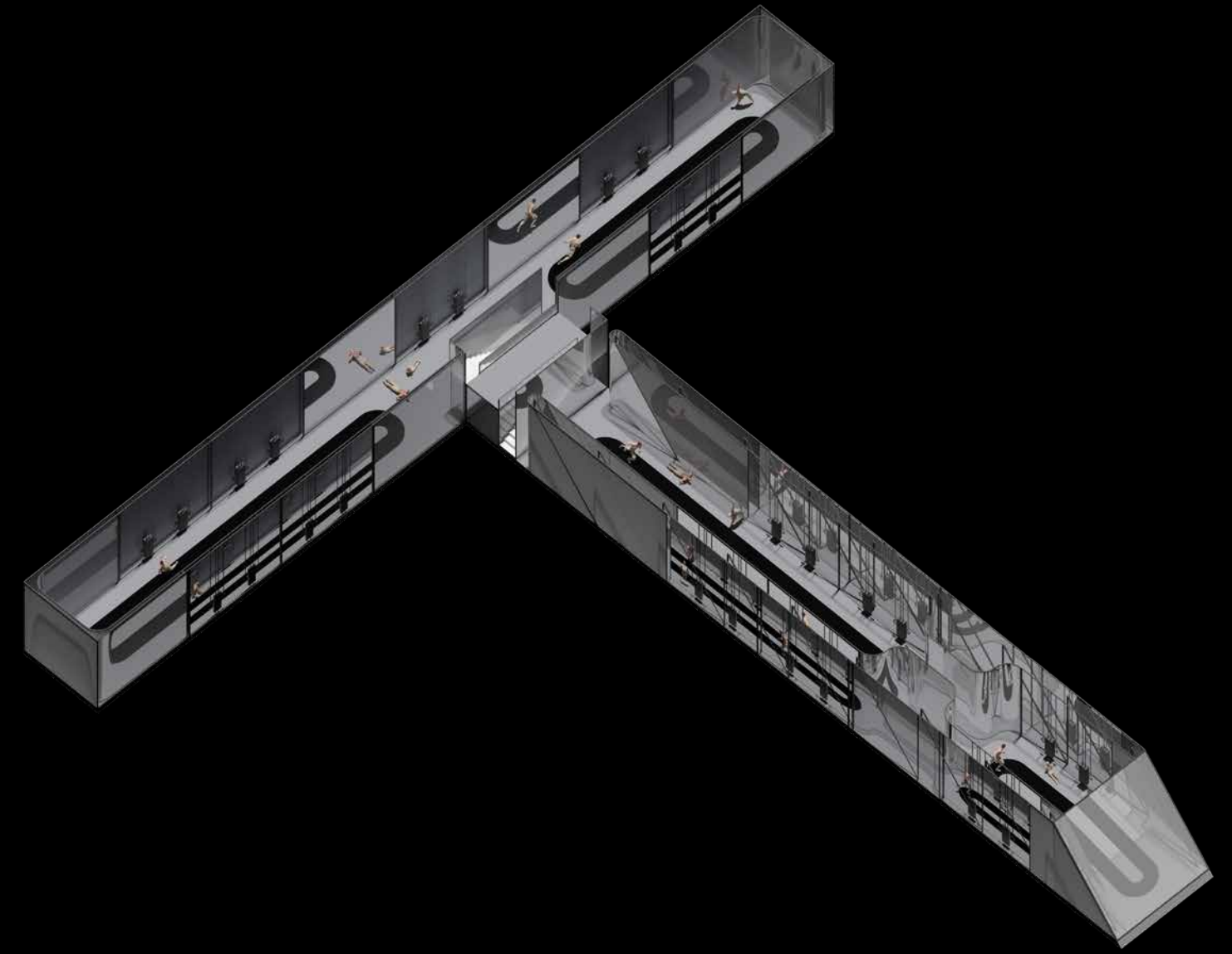








floorplan



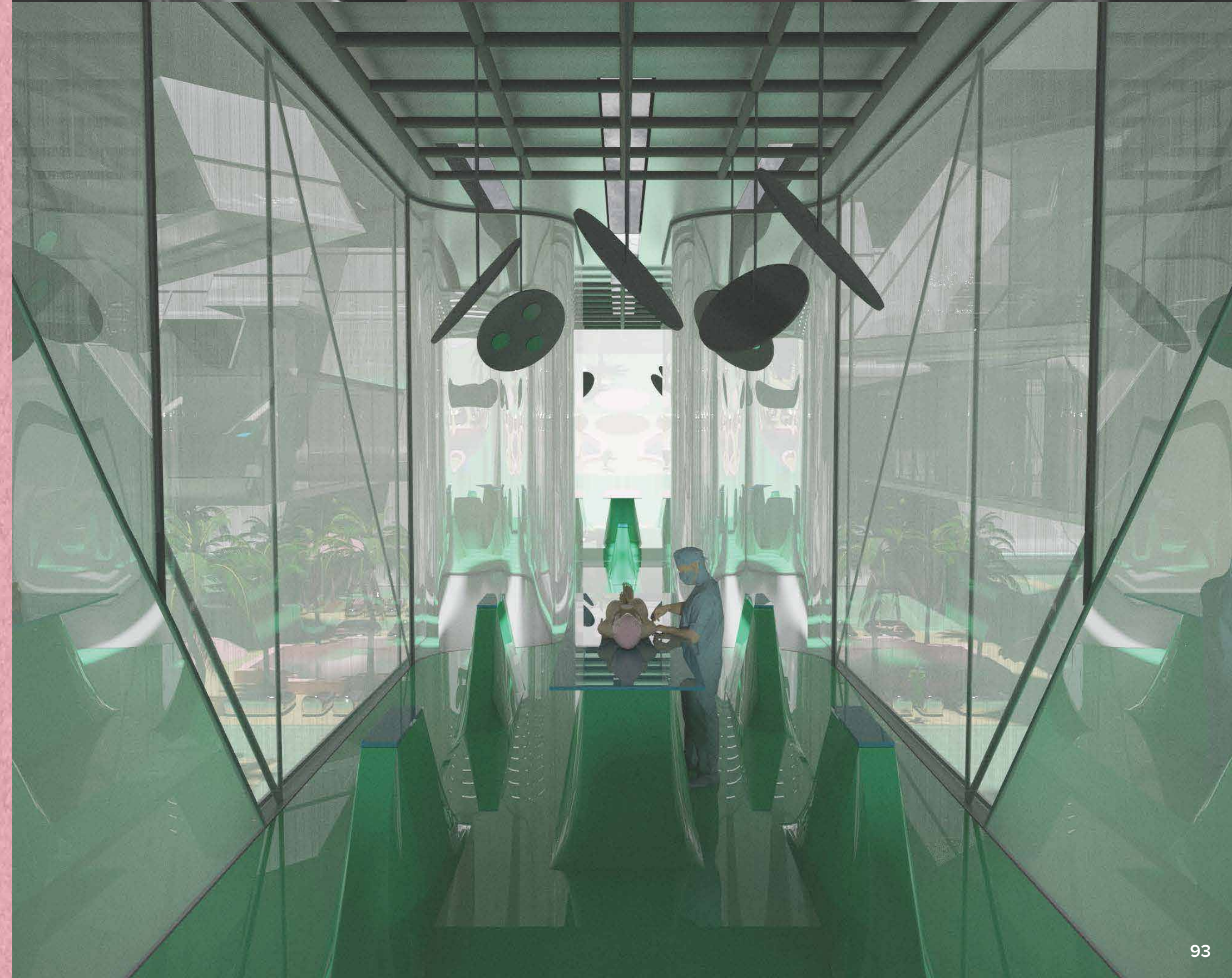
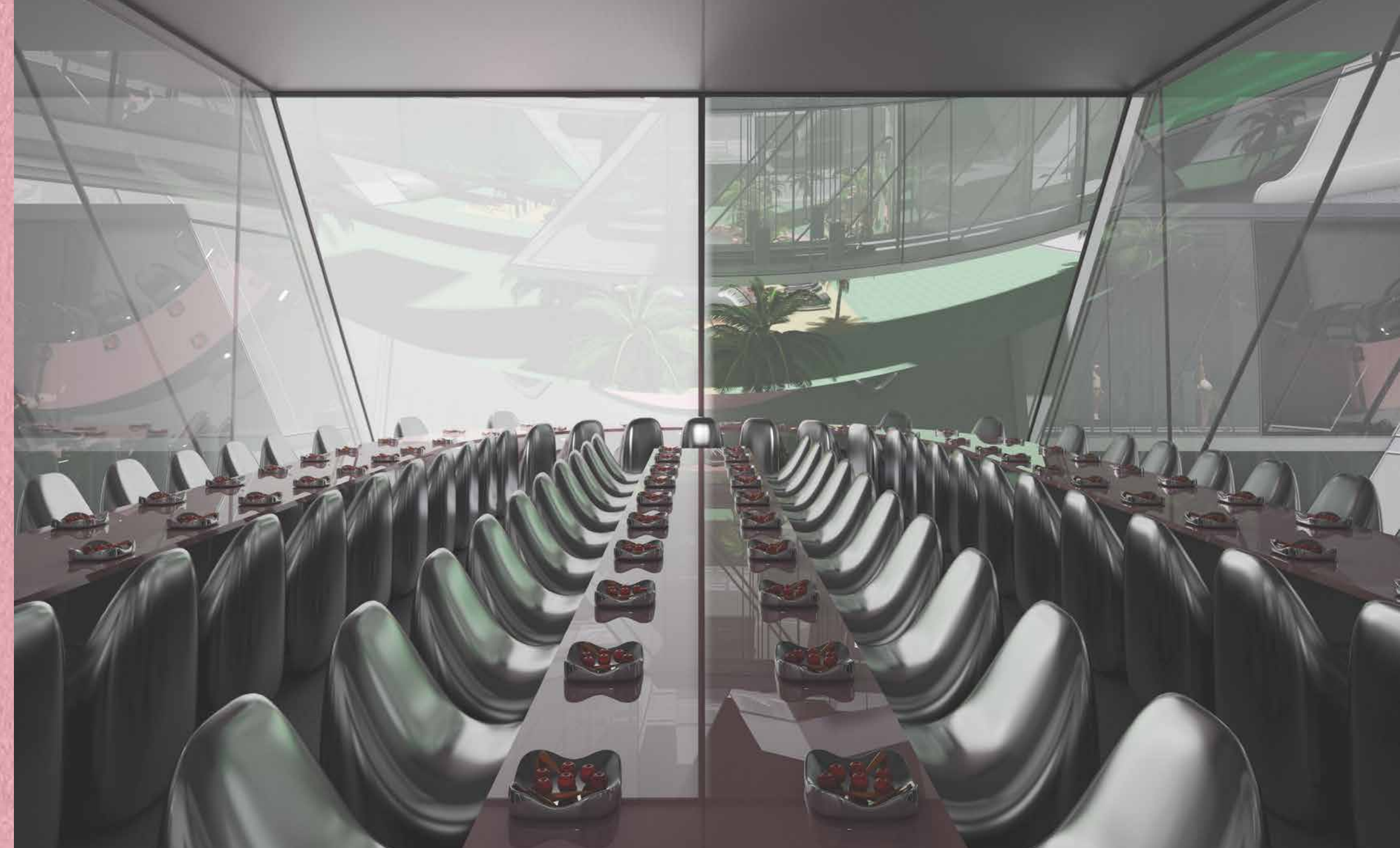
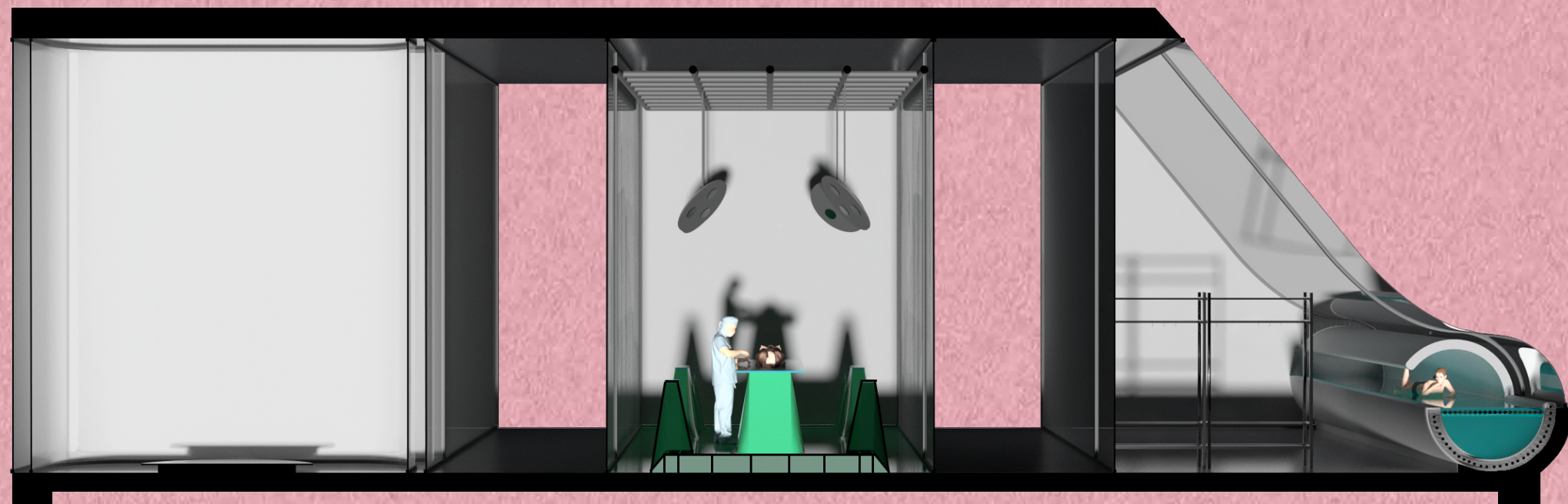
axonometry of the gym space











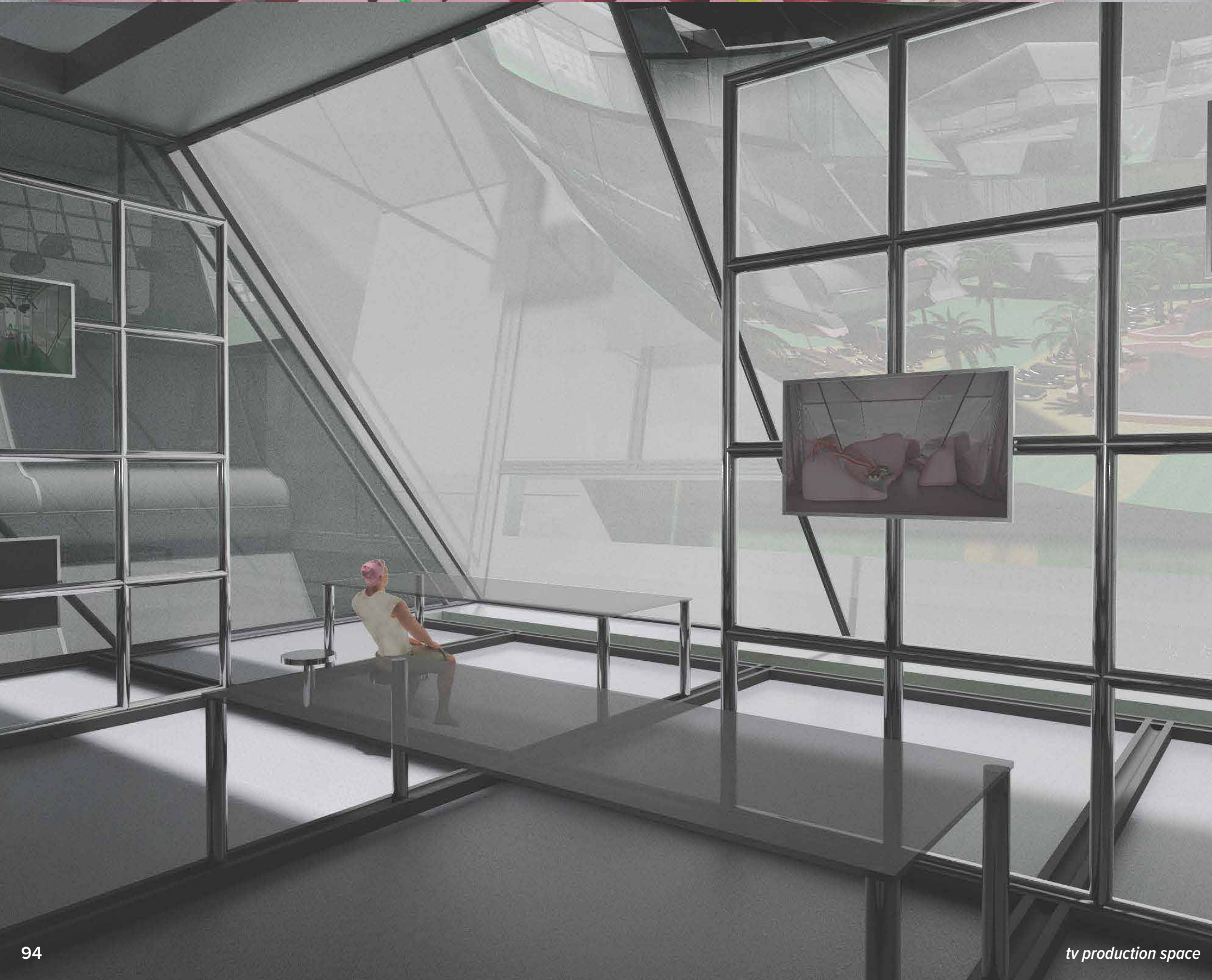




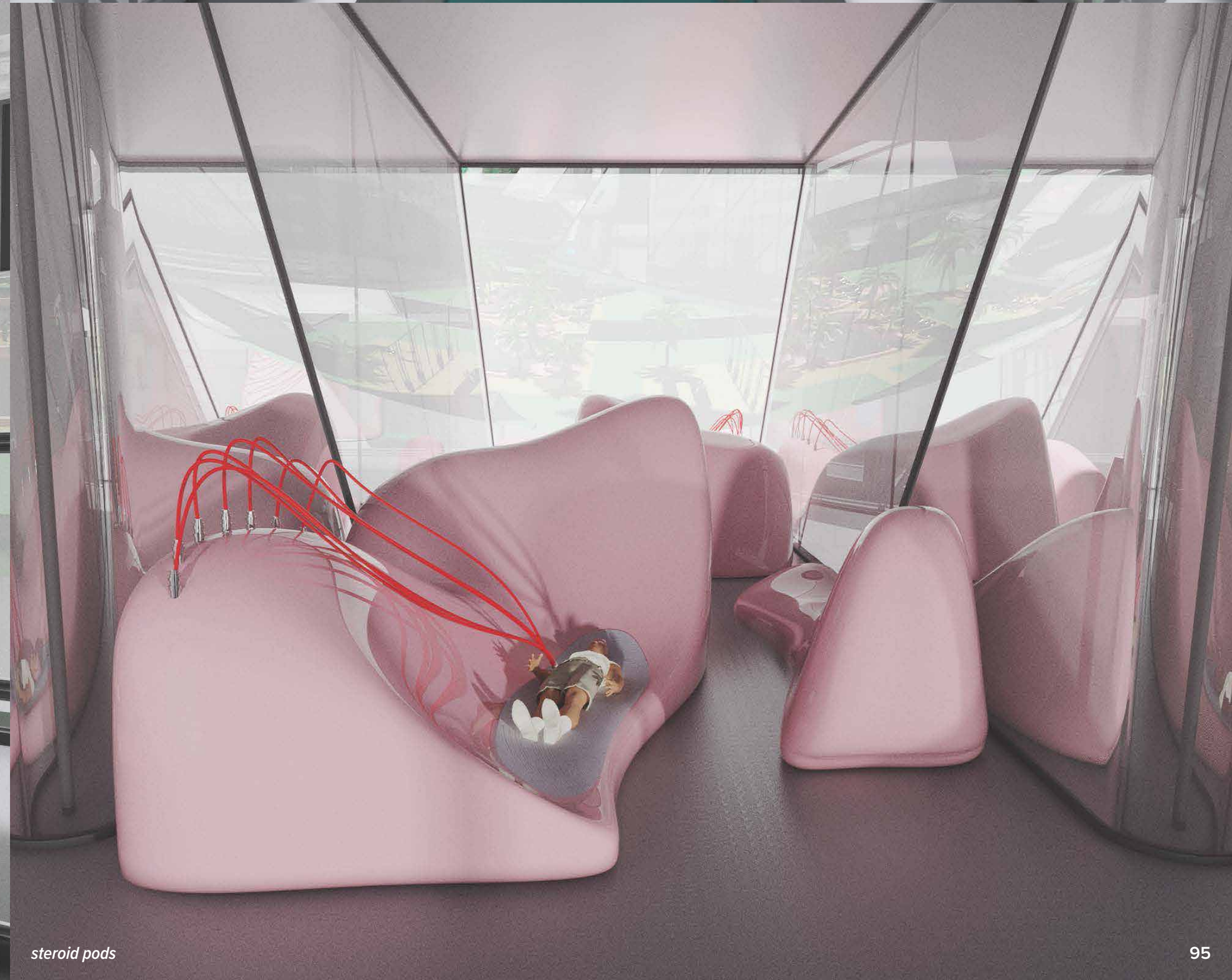
vanity room



tanning space



tv production space

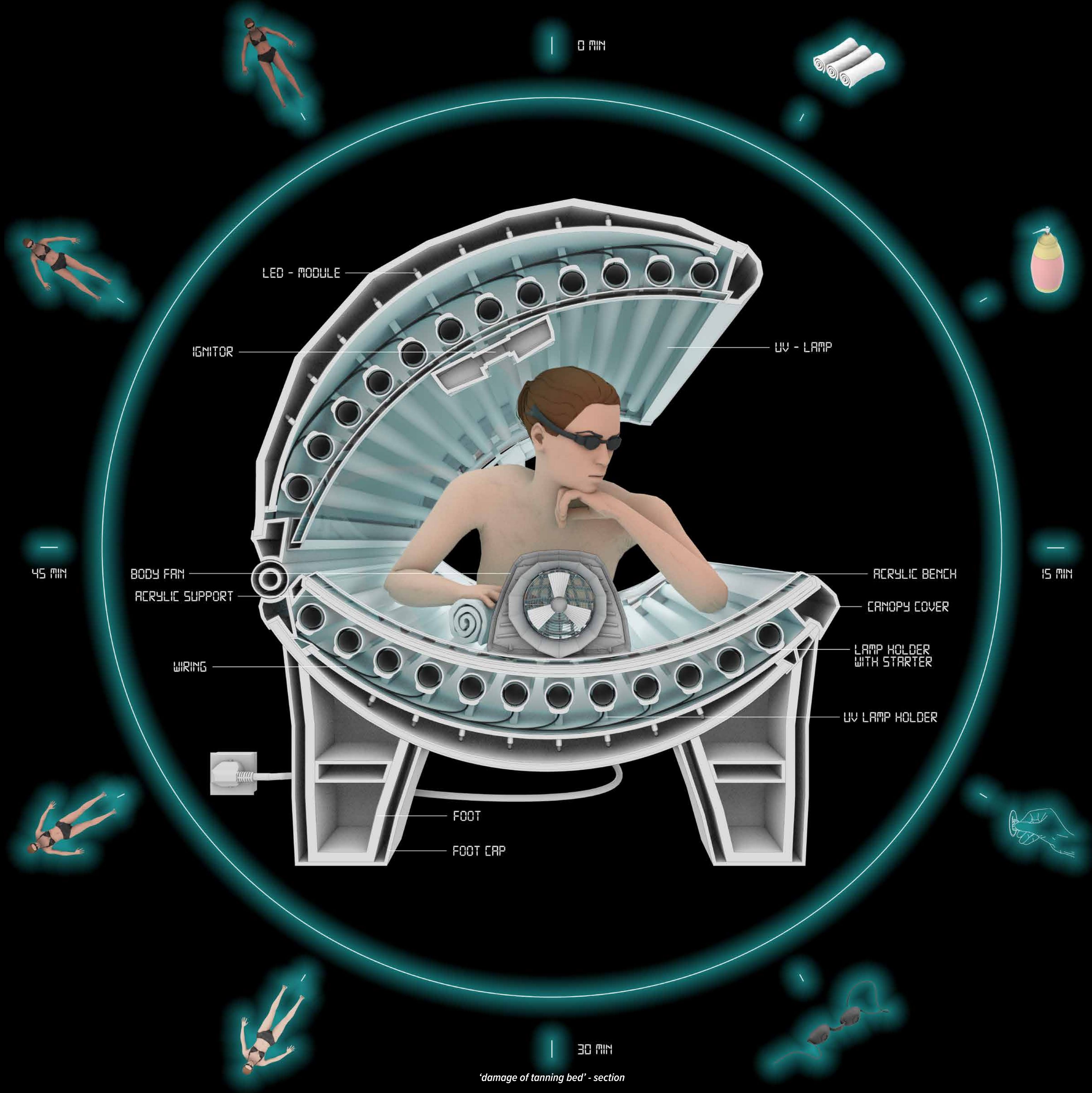


steroid pods



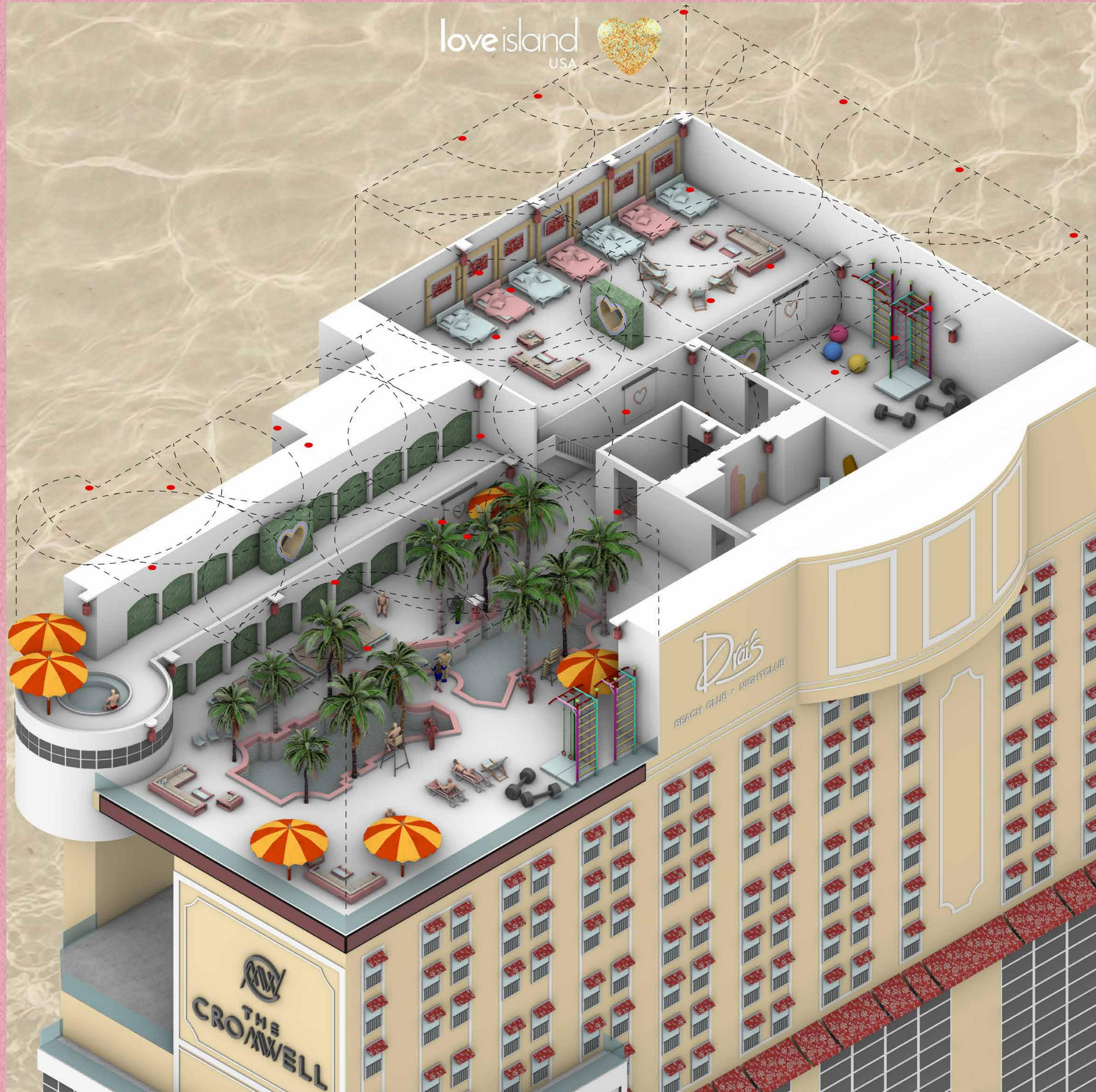






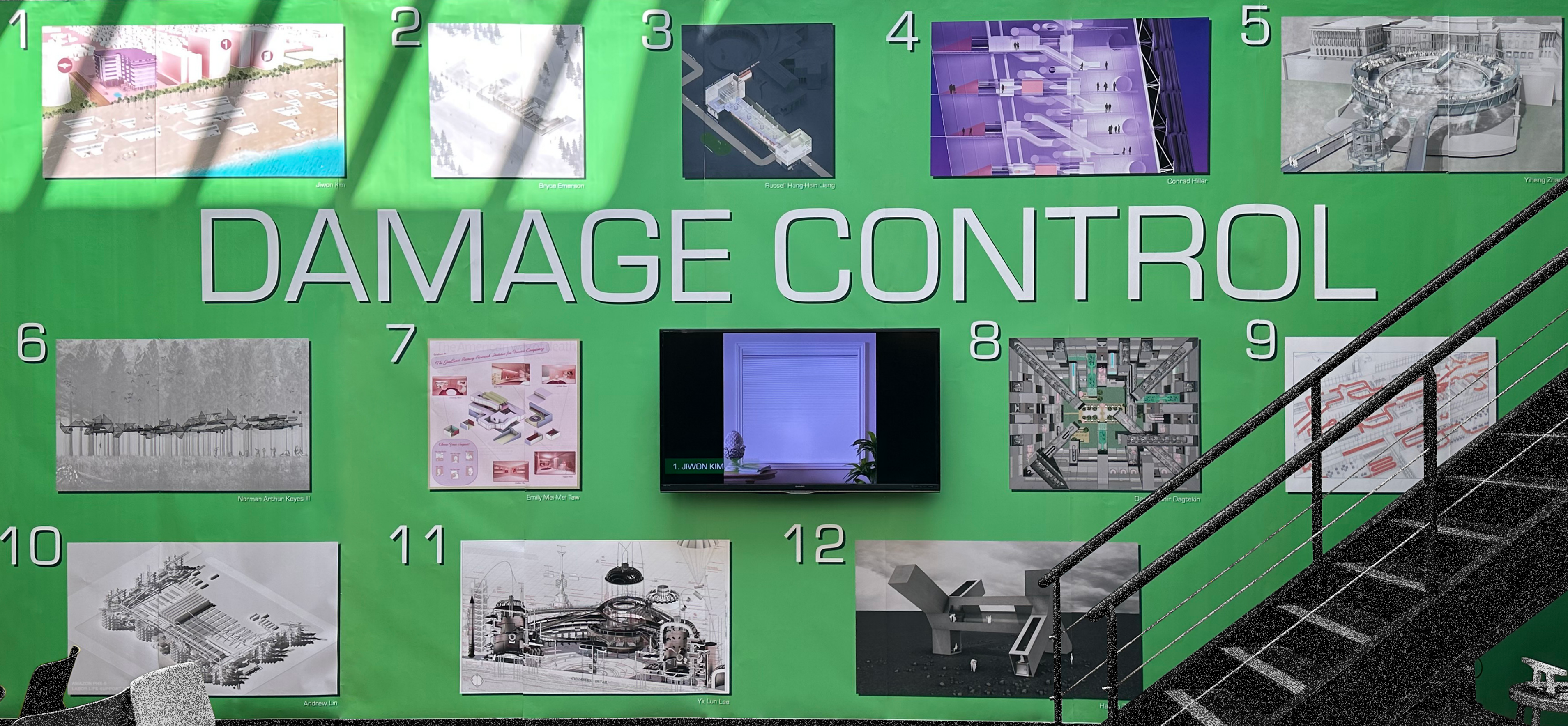
'damage of tanning bed' - section





'damage of love island' - axonometry





## CURATION FOR END OF YEAR SHOW FOR CORE II

The work conceived in Core II - Damage Control were displayed and developed into a grand tapestry at the center of the 100 level at Avery. The fixed screen became an integral part of the layout, playing the animations of each student, with each number identifying the animation being played. The greenscreen backdrop relates to media production and its wider field, which was part of this studio.

Academic | Spring 2023 | GSAPP  
 Studio: Core II  
 Teachers: Mark Wasuita, Jarrett Ley  
 Team: Emily Mei-Mei



# MTV ARCHITECTURE



SHOT: MTV CRIBS - 0042 SCENE:402A PAGE 21  
 DESCRIPTION: TRACKING SHOT THROUGH RICARDO BOFILLS  
 UPPER LEVEL LIVING ROOM

## A visual reinterpretation of Ricardo Bofill's "La Fabrica"

Inspired by "La Fabrica's" function as stage set for diverse movies and fashion shoots and it's prominent MTV Cribs episode with Paulina Rubio from the early 2000s, this project led me to reinterpret this iconic project of Ricardo Bofill.

Academic | Fall 2022  
 Course: ADR  
 Teachers: Joshua Uhl, Andrea Chiney



# WAS IST IN MEINER TASCHE?





# DATA DISPARITIES



## Re: LinkNYC

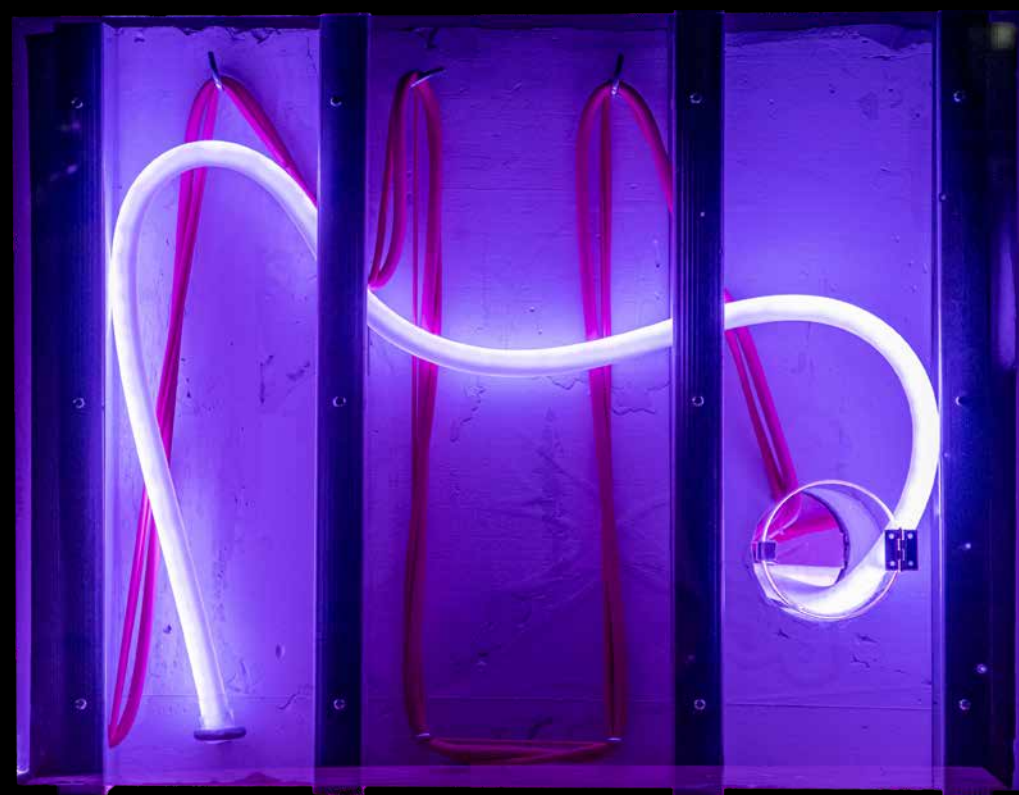
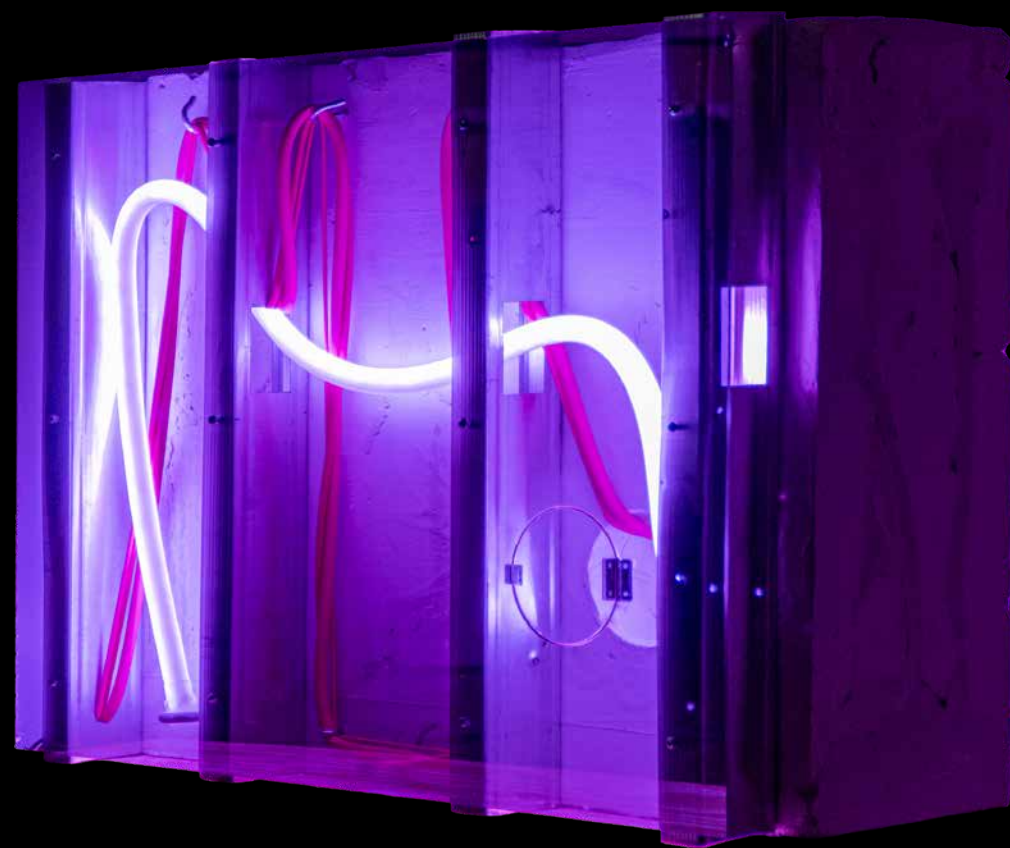
*As data consumption accelerates and virtual worlds are built in real time, questions arise about how the internet spatializes in the physical world and how data disparities are manifested.*

*“LinkNYC” kiosks were offered by the city of New York to serve diverse communities with seemingly free WiFi. However, their censorship program and trade-off rules hint at a different virtual world than is being presented.*

*This project is an investigation of how a true free internet zone could be claimed in New York City. It is an exploration of how the access to free information points and the ramifications of their radius would change the neighborhood along Broadway and transform it into a new networked community that lives in a precarious symbiosis with tech.*

Academic | Fall 2022  
Studio: Core I  
Teachers: Galen Pardee

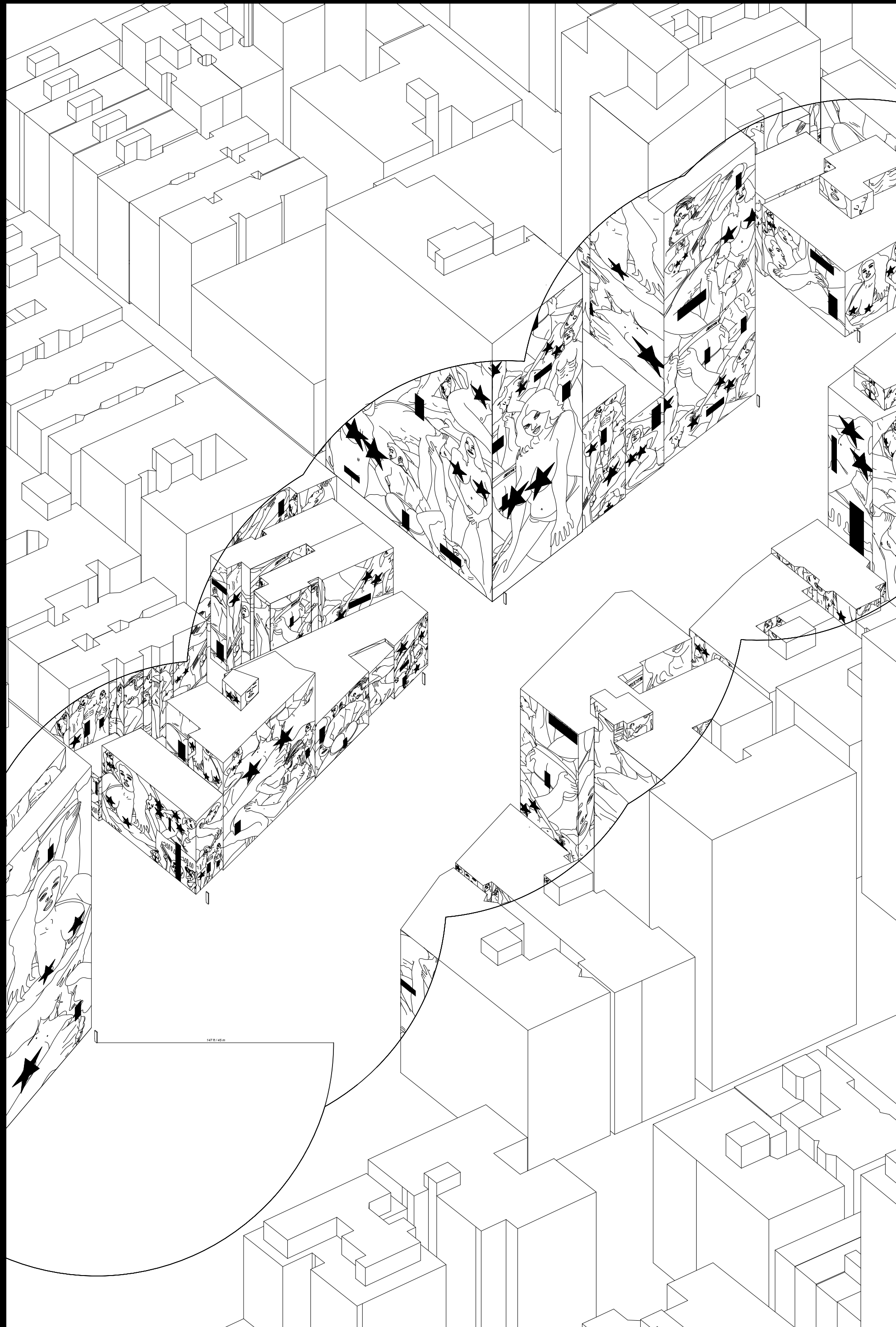




1:1 physical model of a wall section | materials: plaster, studs, latex, LEDs











interior photographs of 1:25 scale model



