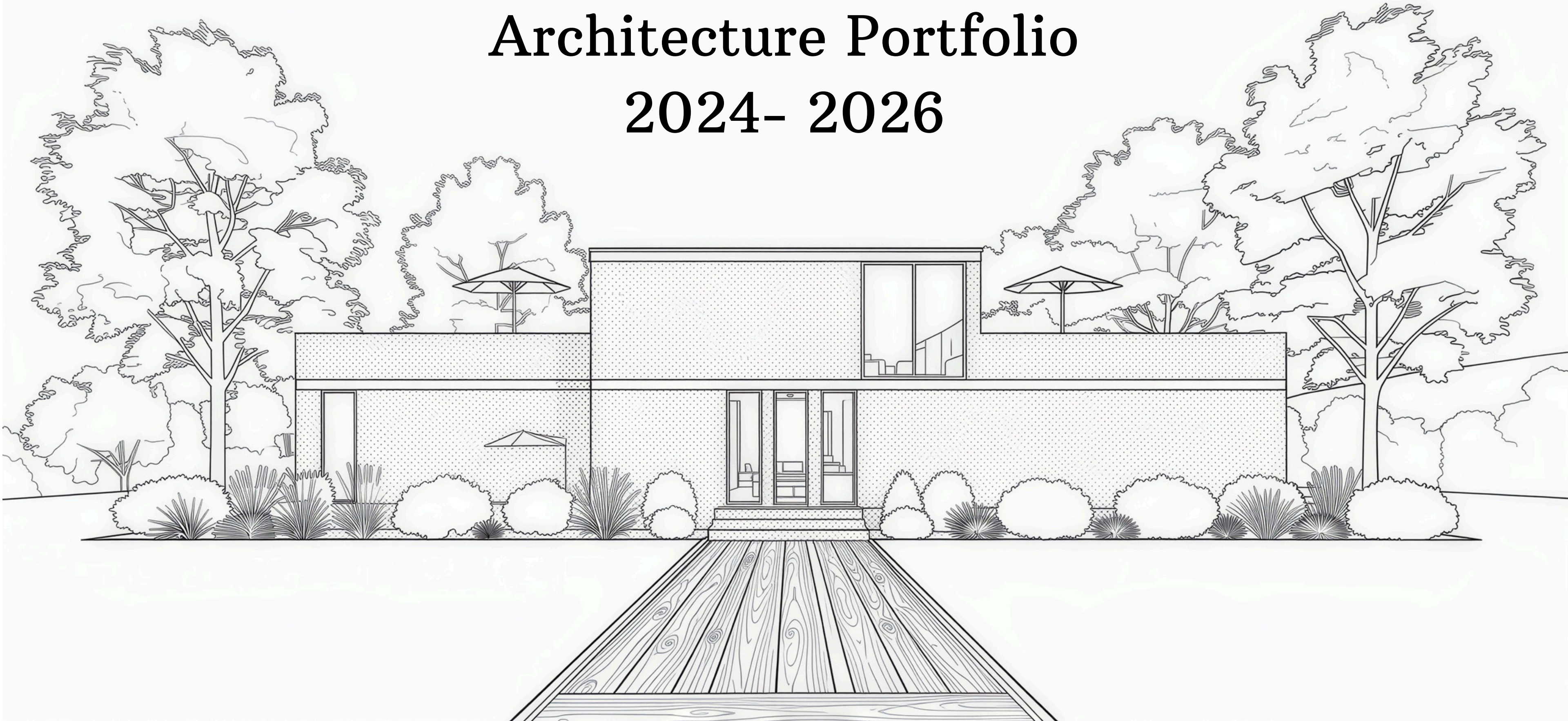


Zehra Uslu

Architecture Portfolio

2024- 2026





ABOUT ME

I was born and raised in Istanbul, Turkey, and currently attend Northeastern University to study architecture. Being raised near construction sites by my father, a civil engineer, exposed me to the building process at a young age and shaped my choice to pursue architecture.

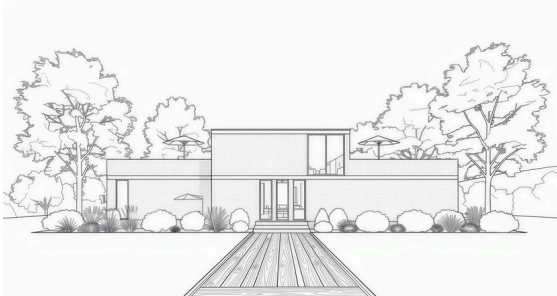
The link between openness and privacy, circulation, and spatial experience are the main topics of my work. My interest in interior spaces has grown as a result of my fascination with the ways that material, light, and movement affect ordinary surroundings.

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DOUBLE HOUSE

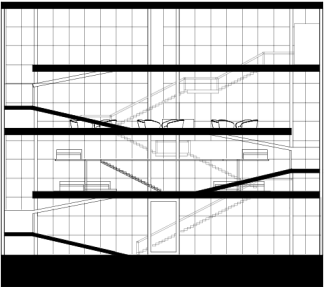
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02

GLASS LIBRARY

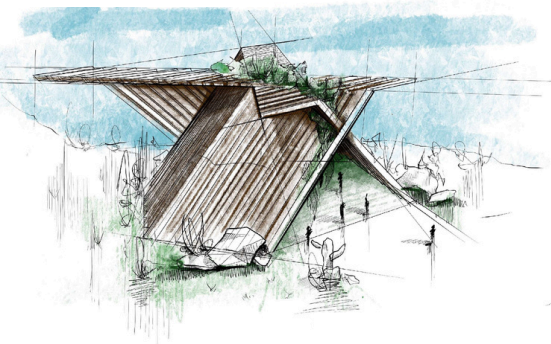
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03

WOOD PAVILION

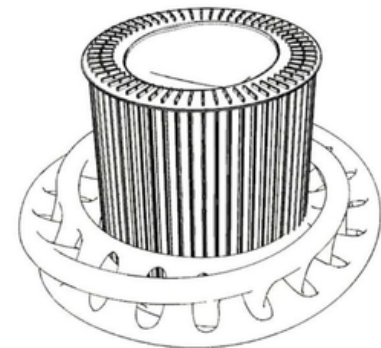
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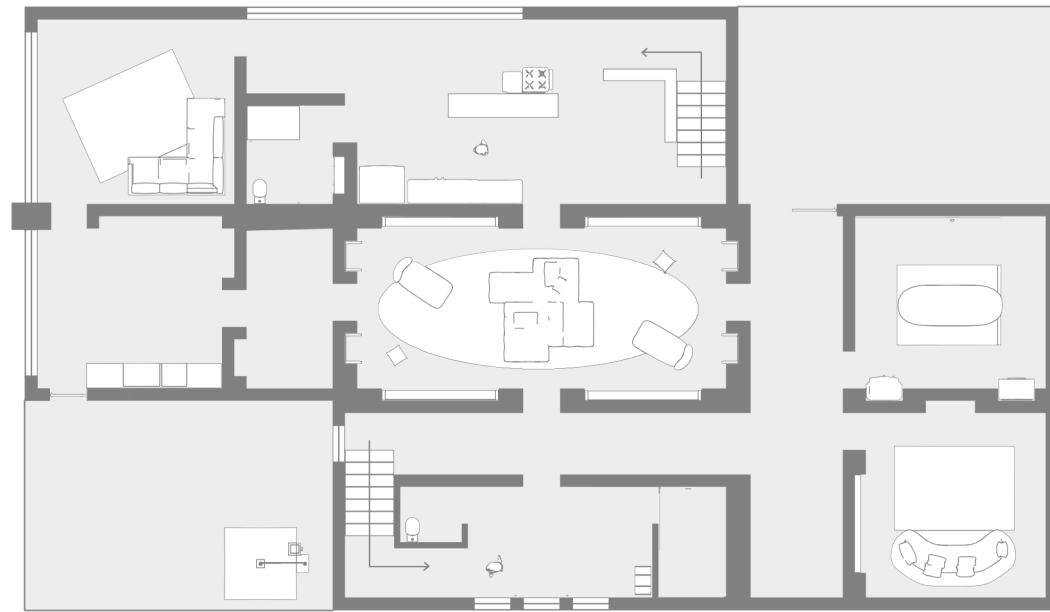
DOUBLE HOUSE

Double House is a shared living space designed for two individuals with contrasting lifestyles. The project explores how architecture can balance privacy and togetherness within a single structure by transforming personality into spatial organization.

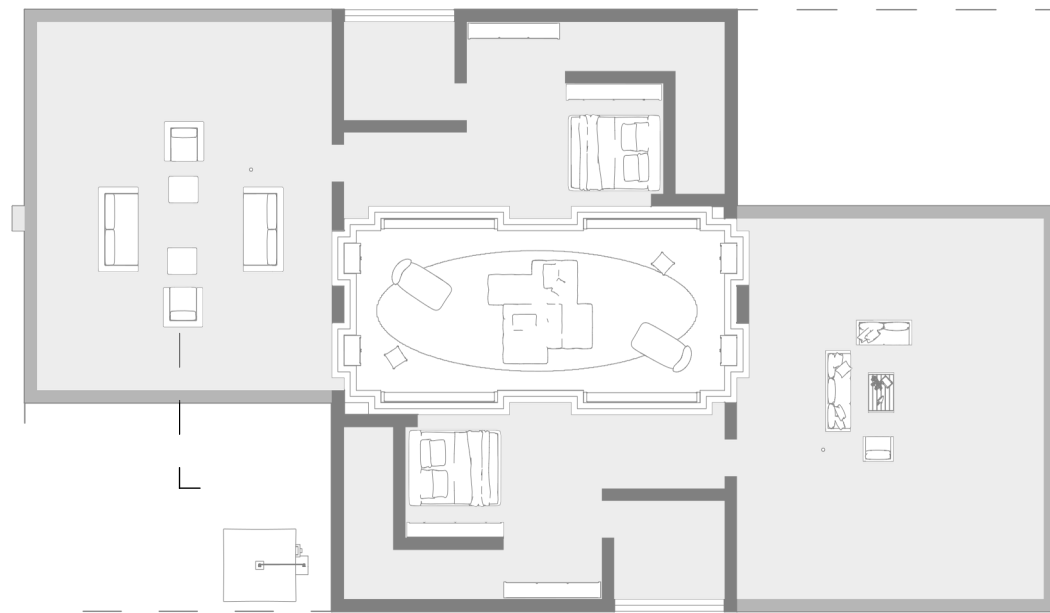
The left side is designed as an open and social environment with visual transparency and fluid circulation, while the right side prioritizes enclosure and retreat through layered walls and controlled views. A double-story library connecting the two halves acts as a neutral threshold between independence and cohabitation.

Instead of completely separating users, the project creates moments of overlap that allow for shared experiences without sacrificing individuality. The design examines how boundaries can become areas of interaction rather than division.

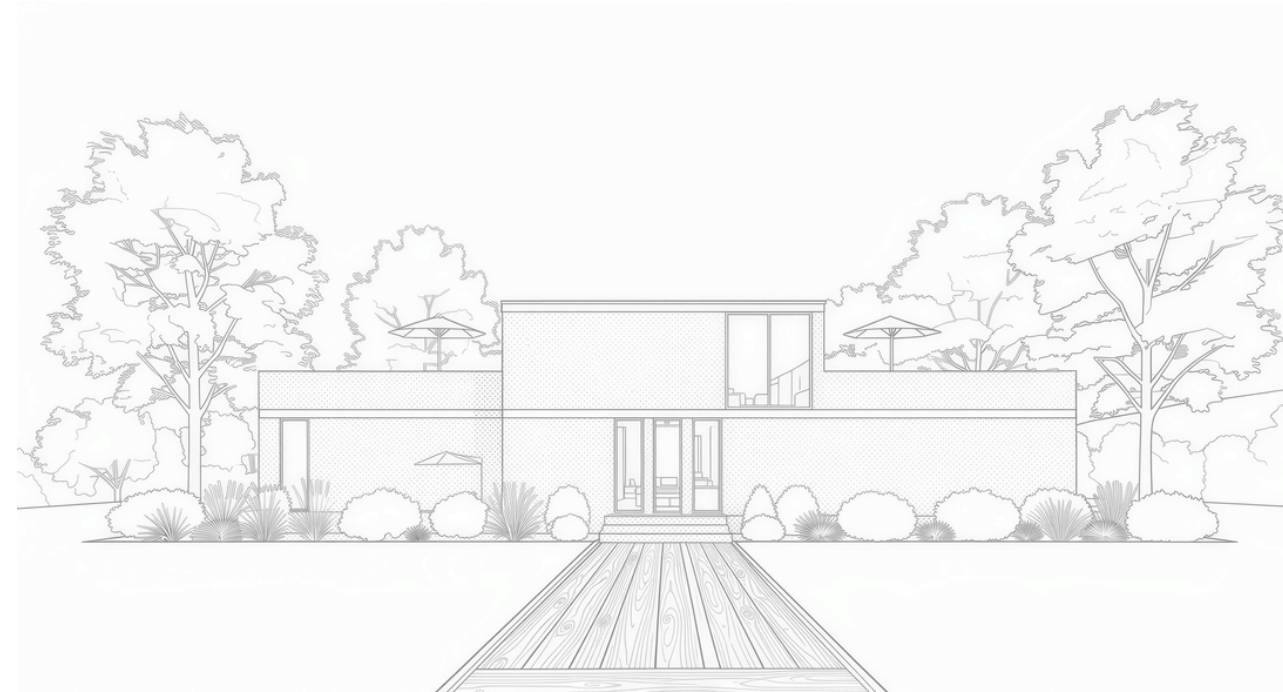




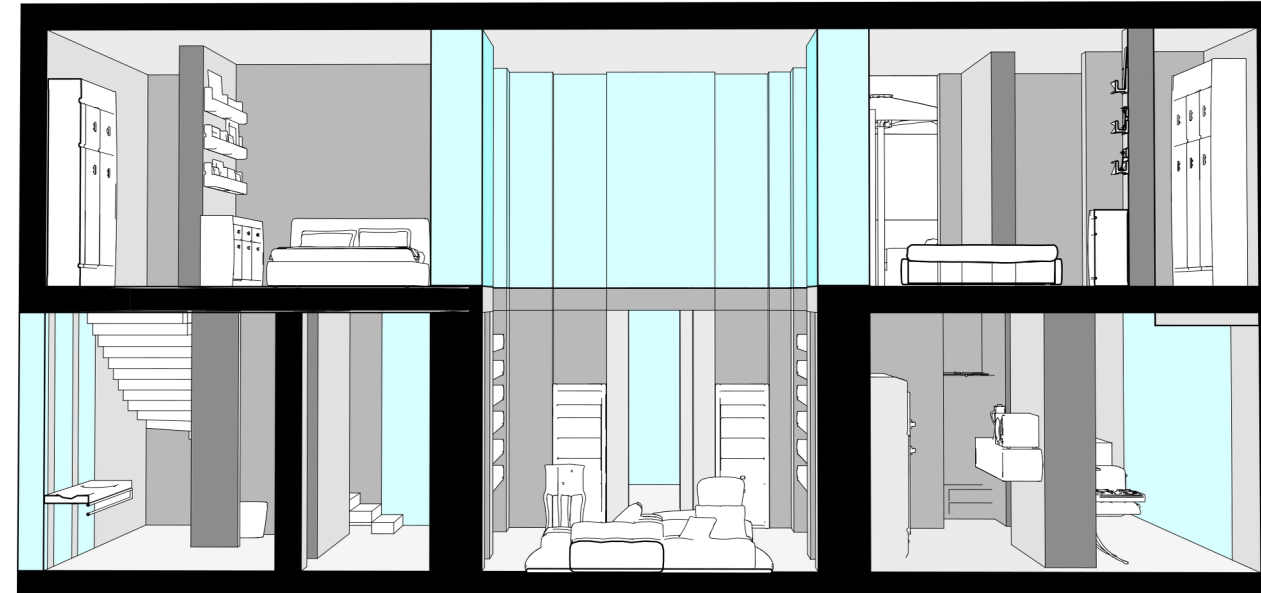
1ST FLOOR PLAN 1/96



2ND FLOOR PLAN 1/96



NORTH ELEVATION



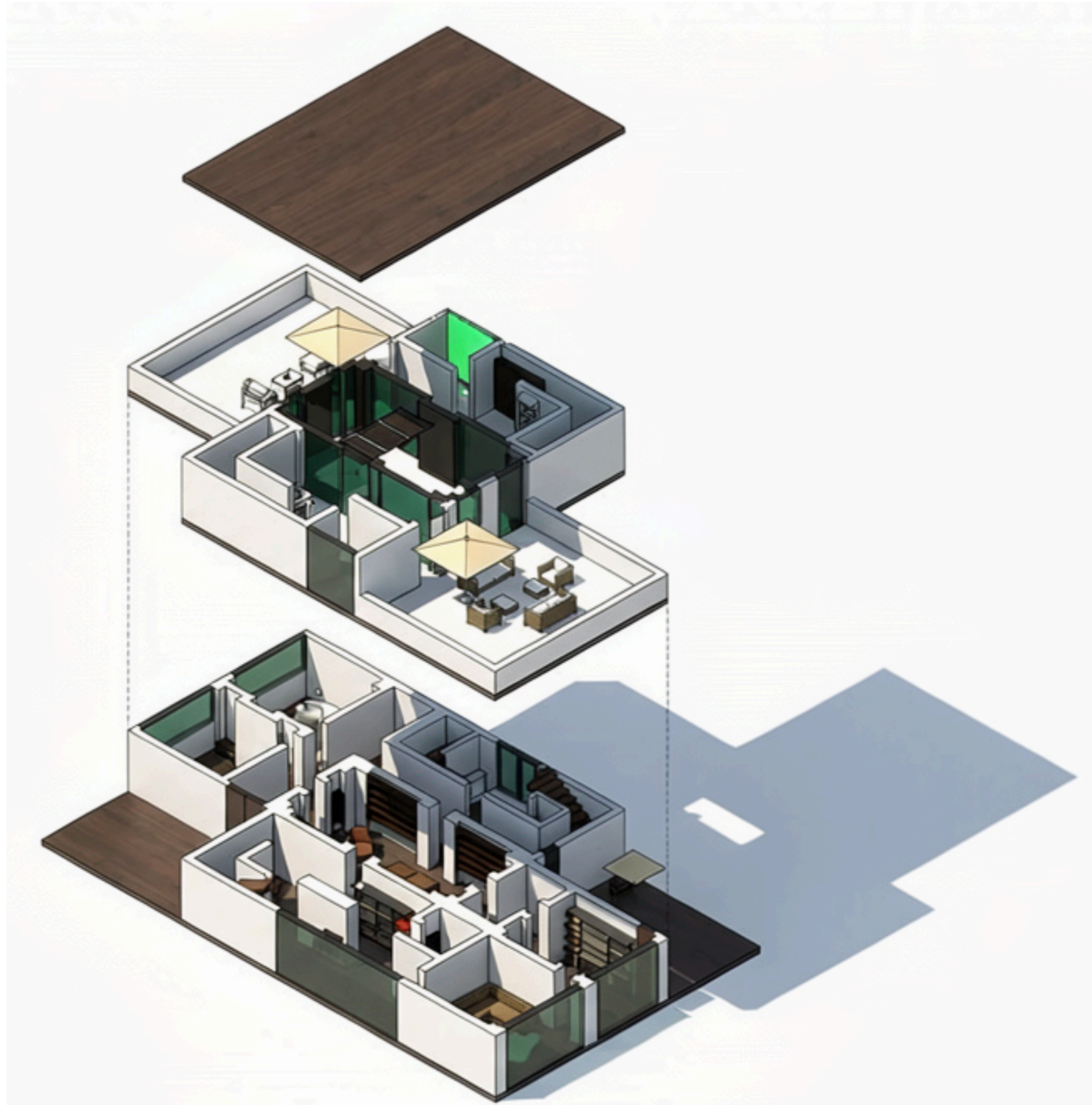
SECTION A

MEDIA USED:

- RHINO
- V-RAY
- ADOBE ILLUSTRATOR
- ADOBE PHOTOSHOP
- PICSART
- RENDERAHOUSE

FLOOR PLANS & SECTION PERSPECTIVE

DIAGRAM & RENDERS

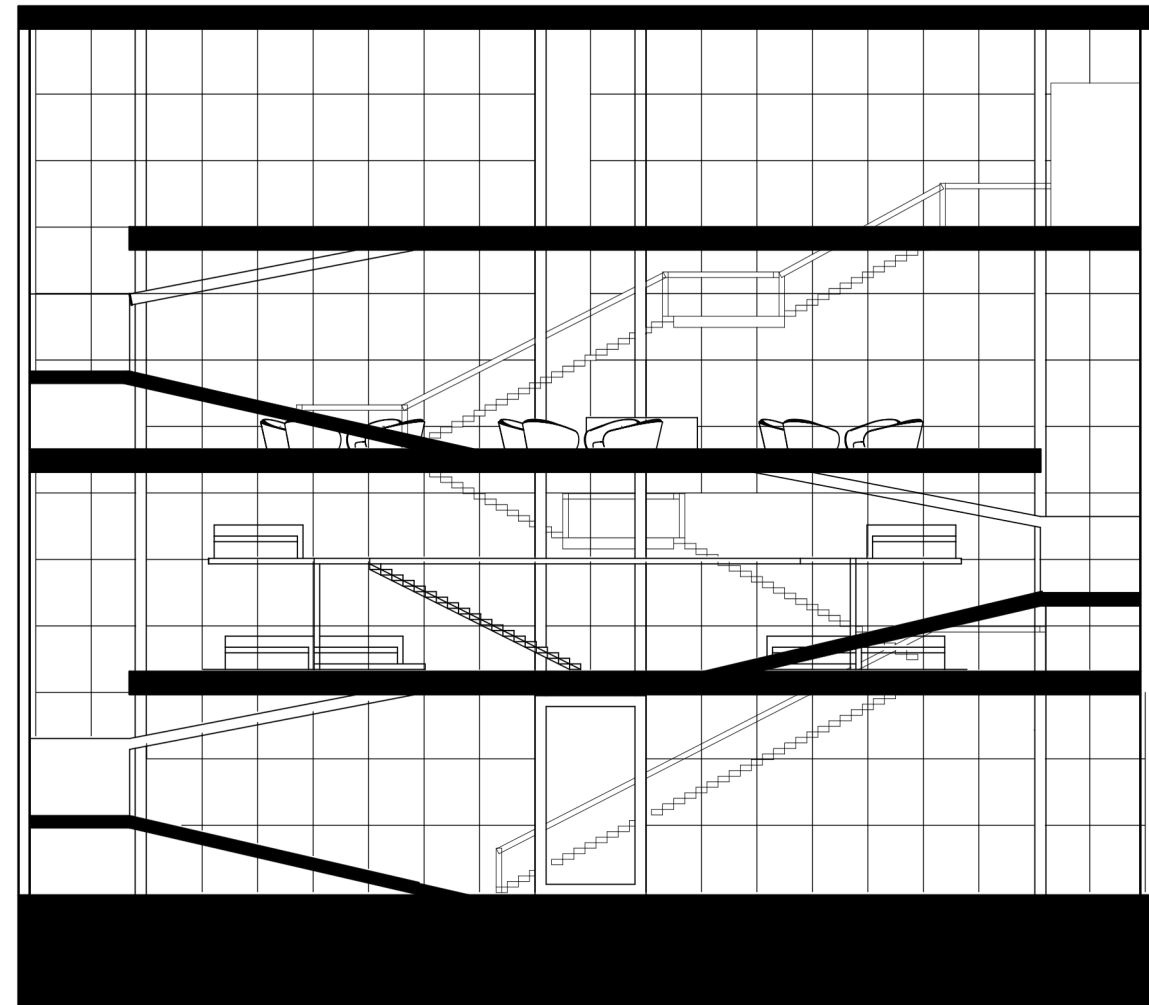


GLASS LIBRARY

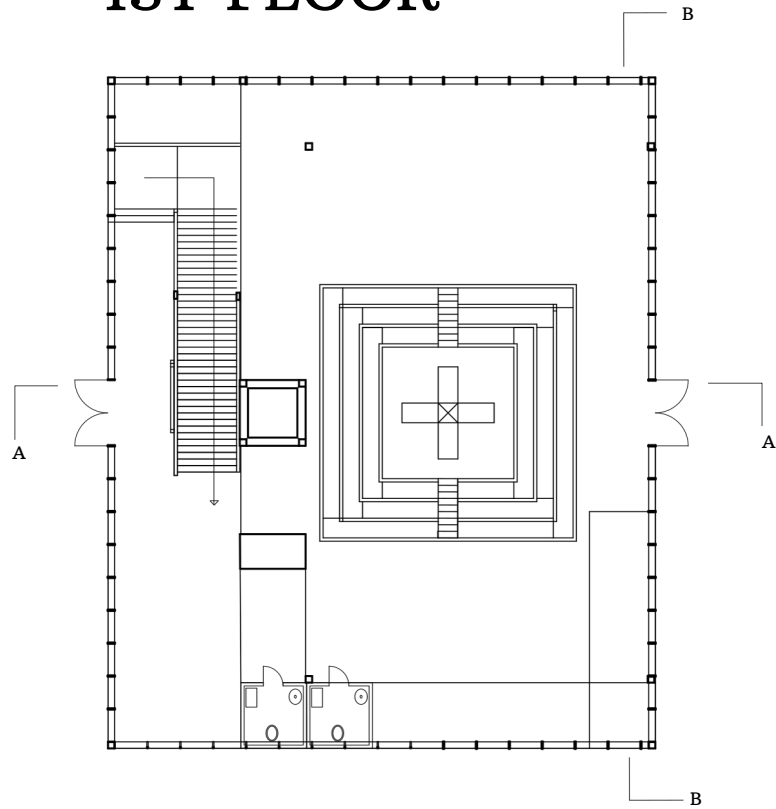
This project treats the library not as a collection of enclosed rooms, but as a continuous public space. The building is designed as a transparent volume with activities that remain visually connected across all floors.

Instead of stairs, a ramp system organizes circulation, making movement the primary spatial experience. Each floor supports a different level of social density, from the active gathering area on the lower floors to the quieter zones on the upper floors, while maintaining visual continuity throughout the building.

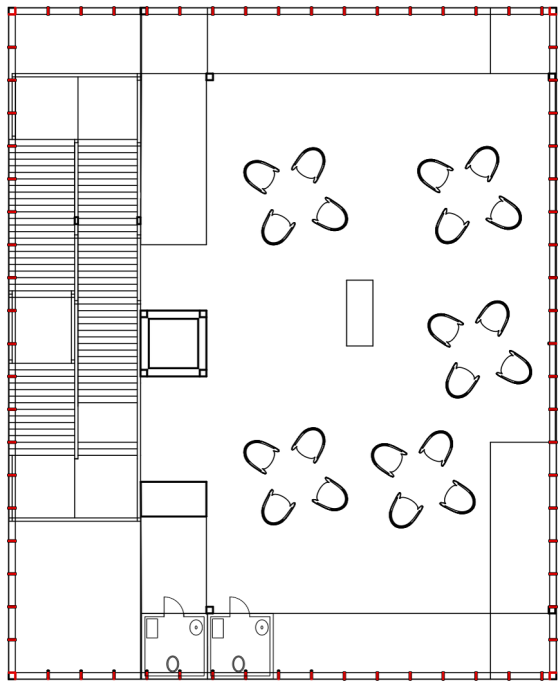
The all-glass facades eliminate the boundary between interior and exterior, making the library an extension of the public space. The design explores how openness, accessibility, and shared visibility can foster interaction while also considering individual focus.



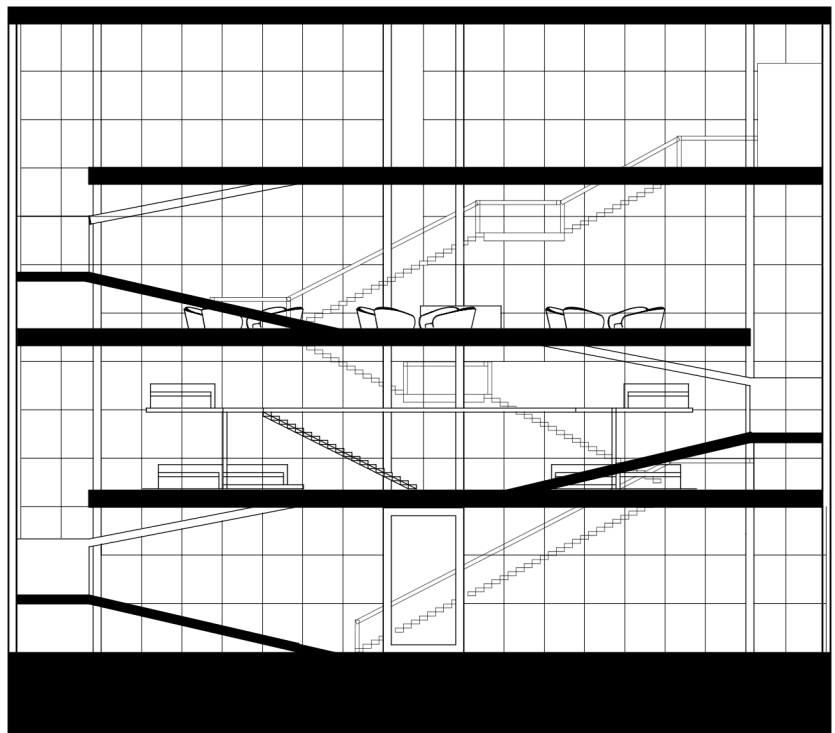
1ST FLOOR



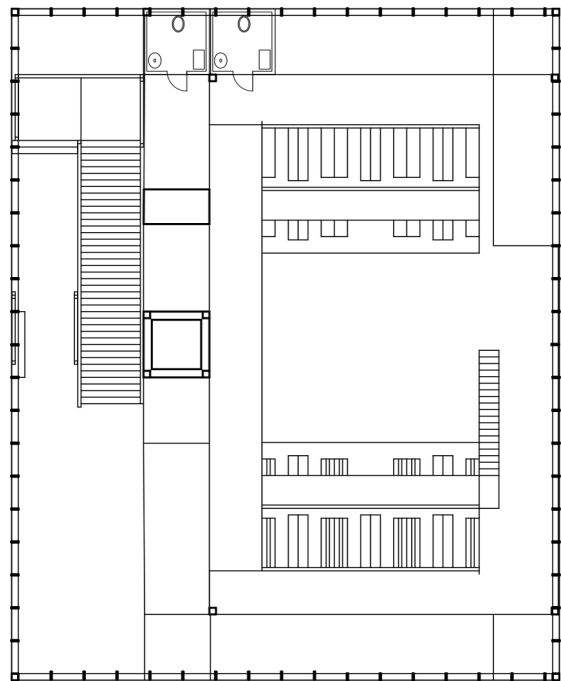
3RD FLOOR



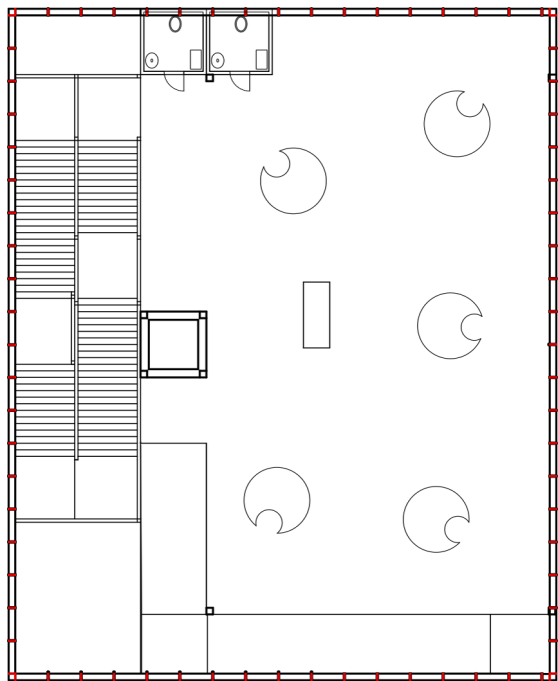
SECTION B



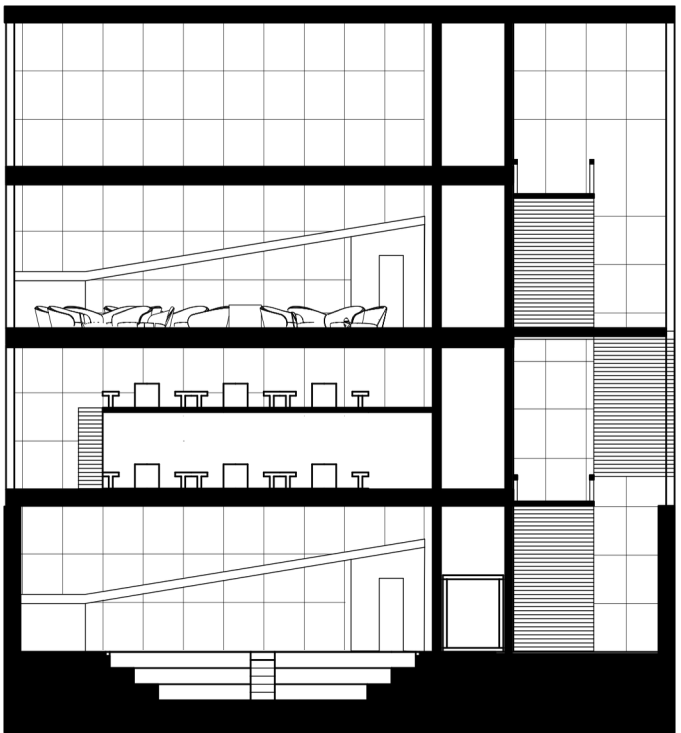
2ND FLOOR



4TH FLOOR

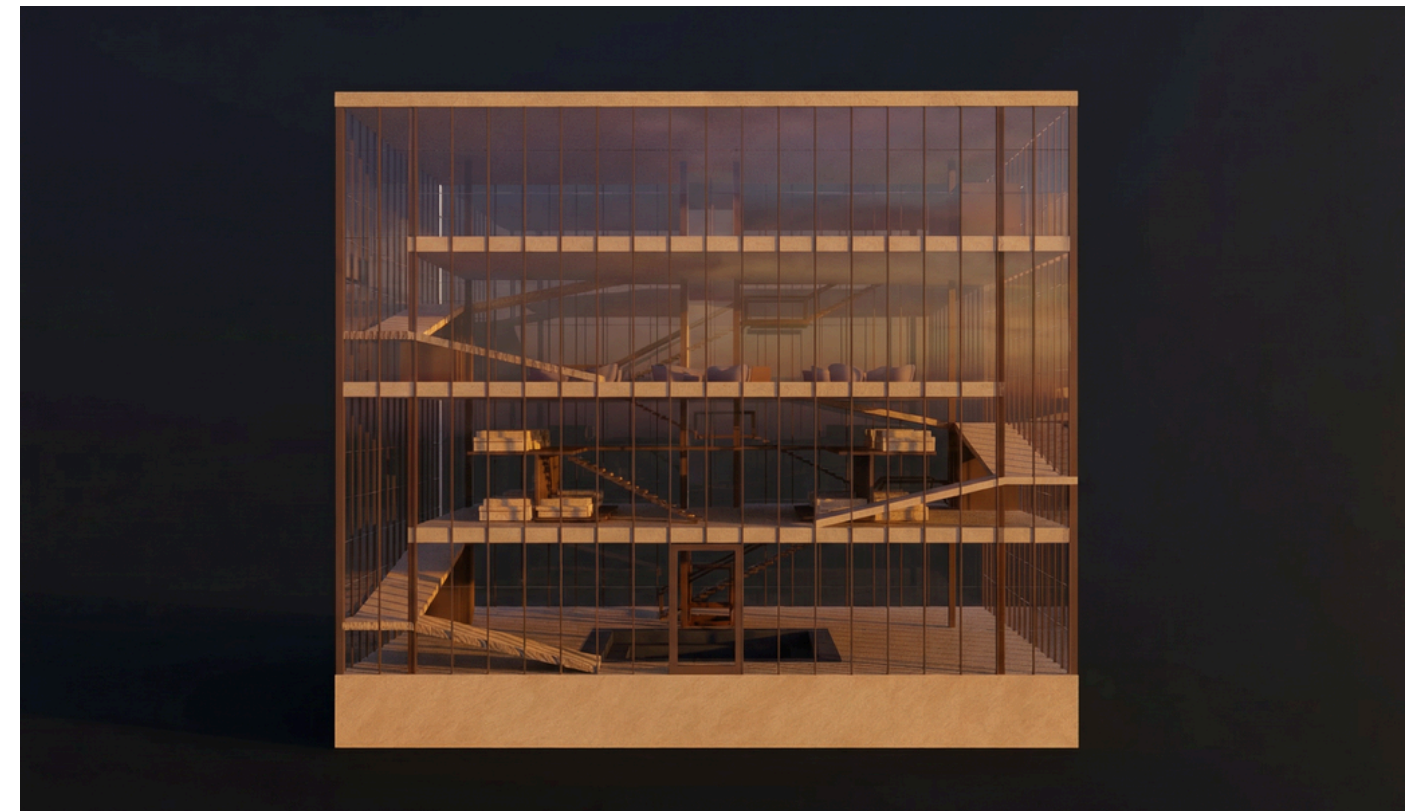
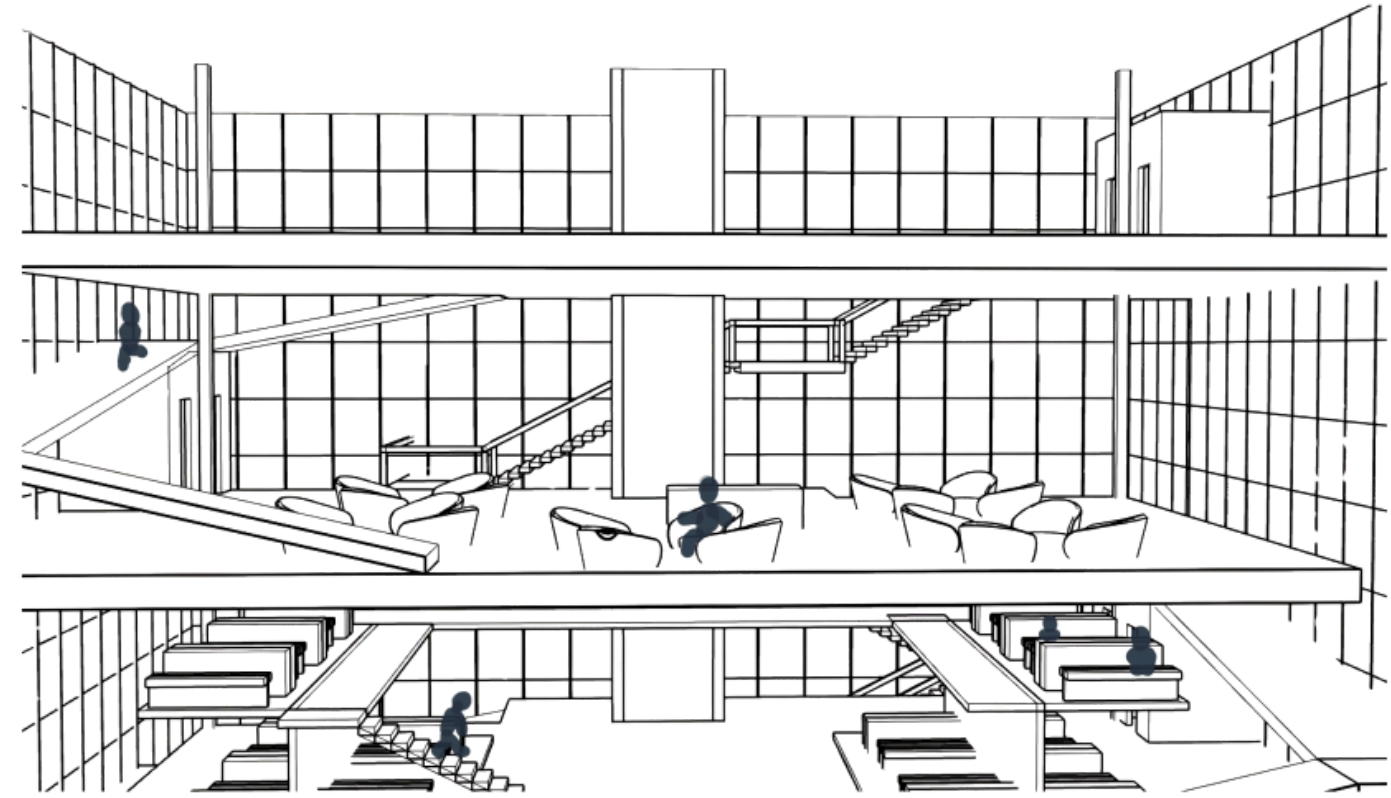
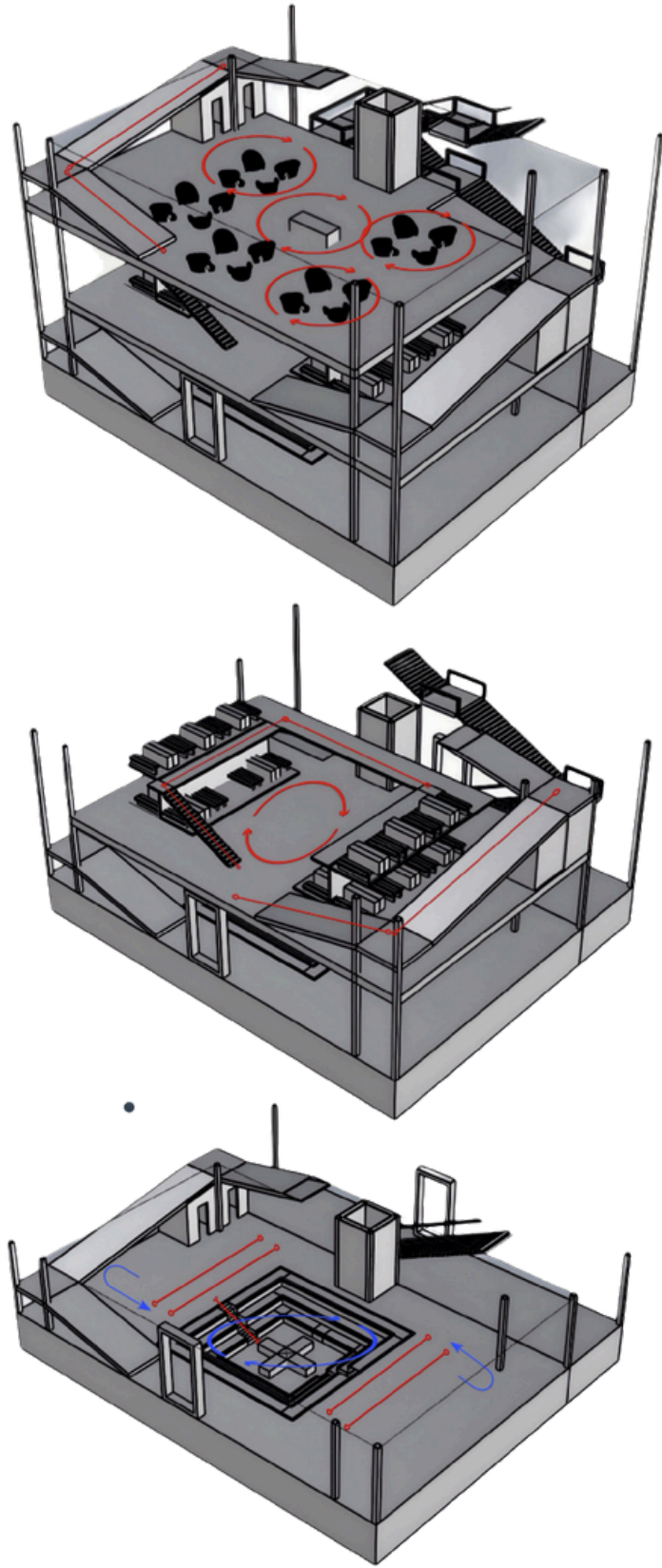


SECTION A



FLOOR PLANS & SECTIONS

DIAGRAM & RENDER

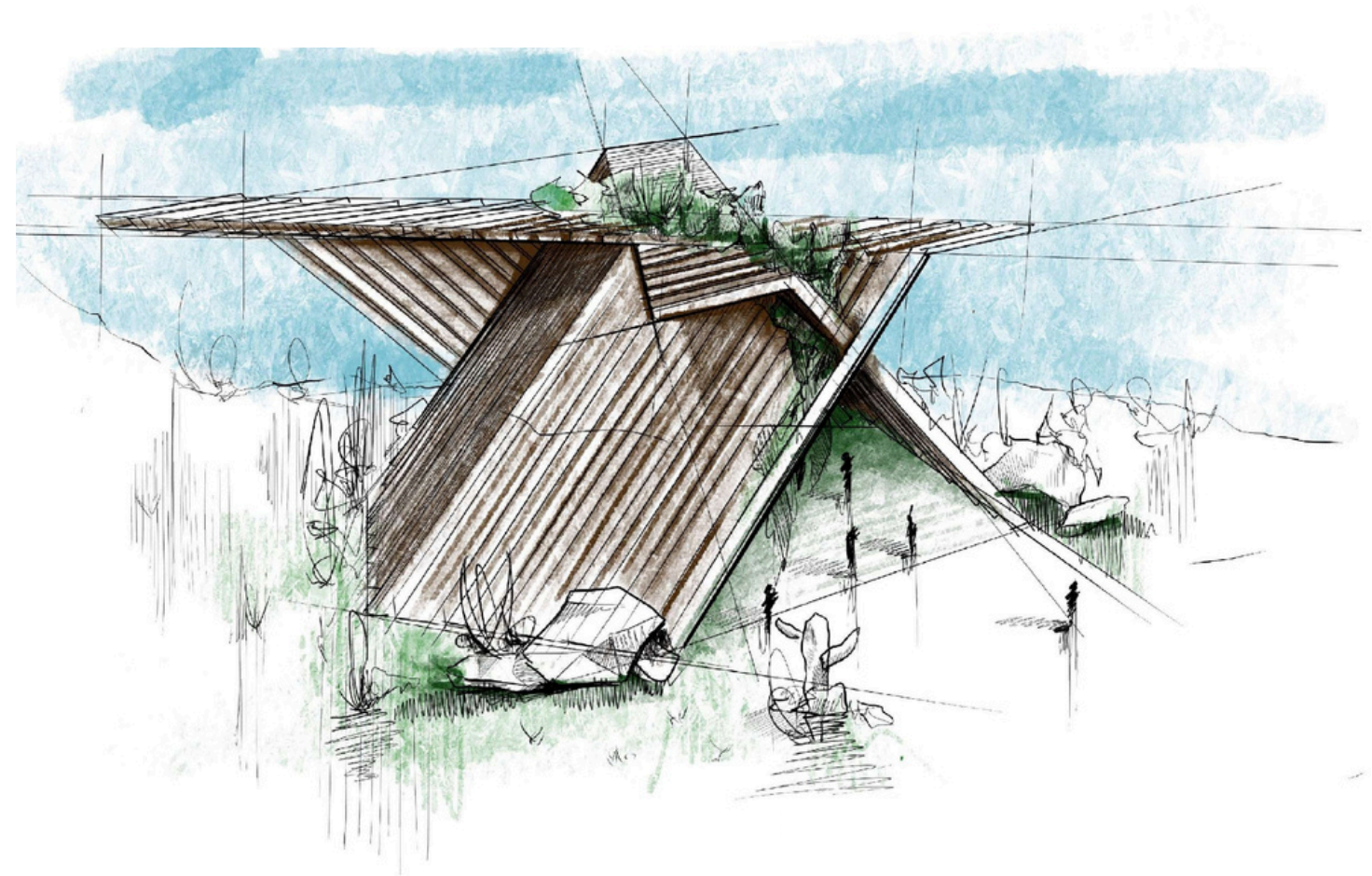


WOOD PAVILION

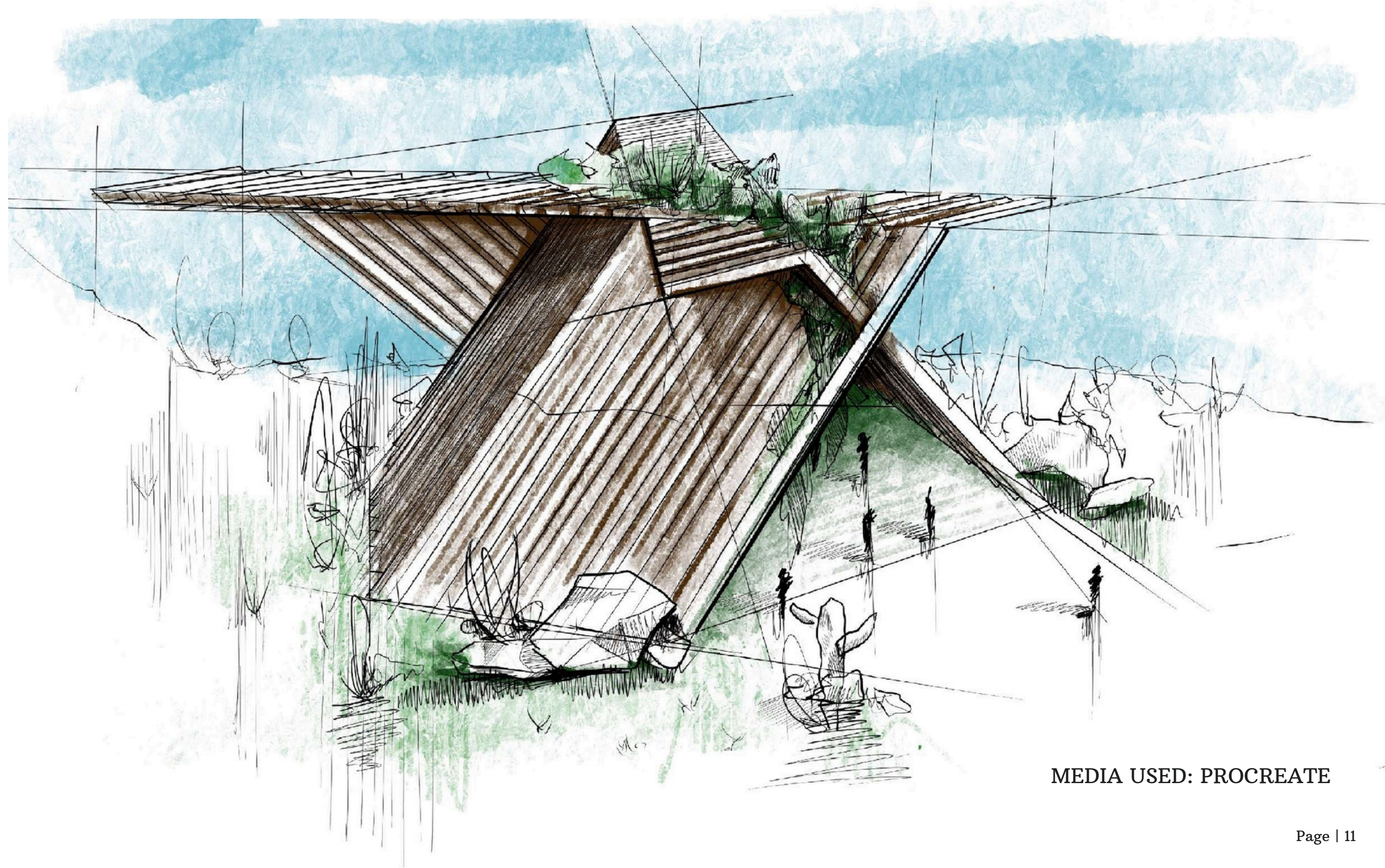
The proposed pavilion for Taksim Square offers a layered wooden structure that softens the density of the surrounding hardscape. Sloping slatted surfaces create a permeable space that allows light and air to pass through while providing shade and spatial definition.

Intersecting wooden planes create both shelter and landscape, integrating vegetation as a habitable surface rather than mere decoration. Visitors can move under, around, and along the structure, making the pavilion a spatial threshold rather than a single object.

Designed as a small exhibition and gathering space, the project explores how the warmth and permeability of materials can humanize a large urban square and create moments of pause amidst constant public movement.

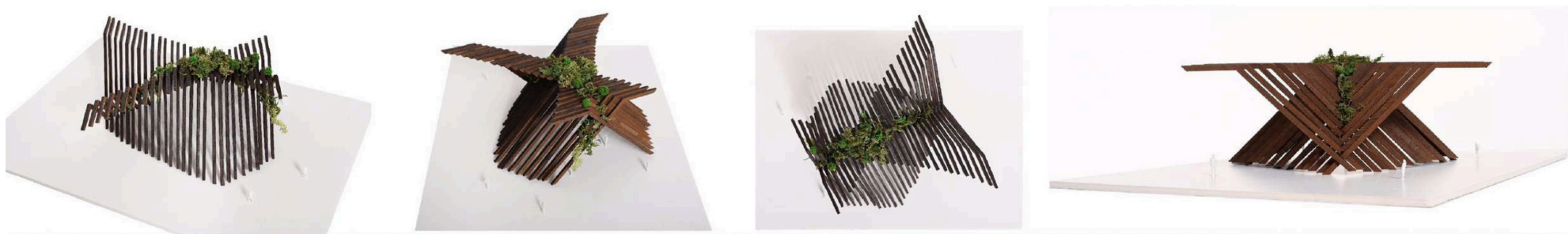


SKETCH OF WOOD PAVILLO



MEDIA USED: PROCREATE

MODEL OF WOOD PAVILLION



Wood Pavilion Model

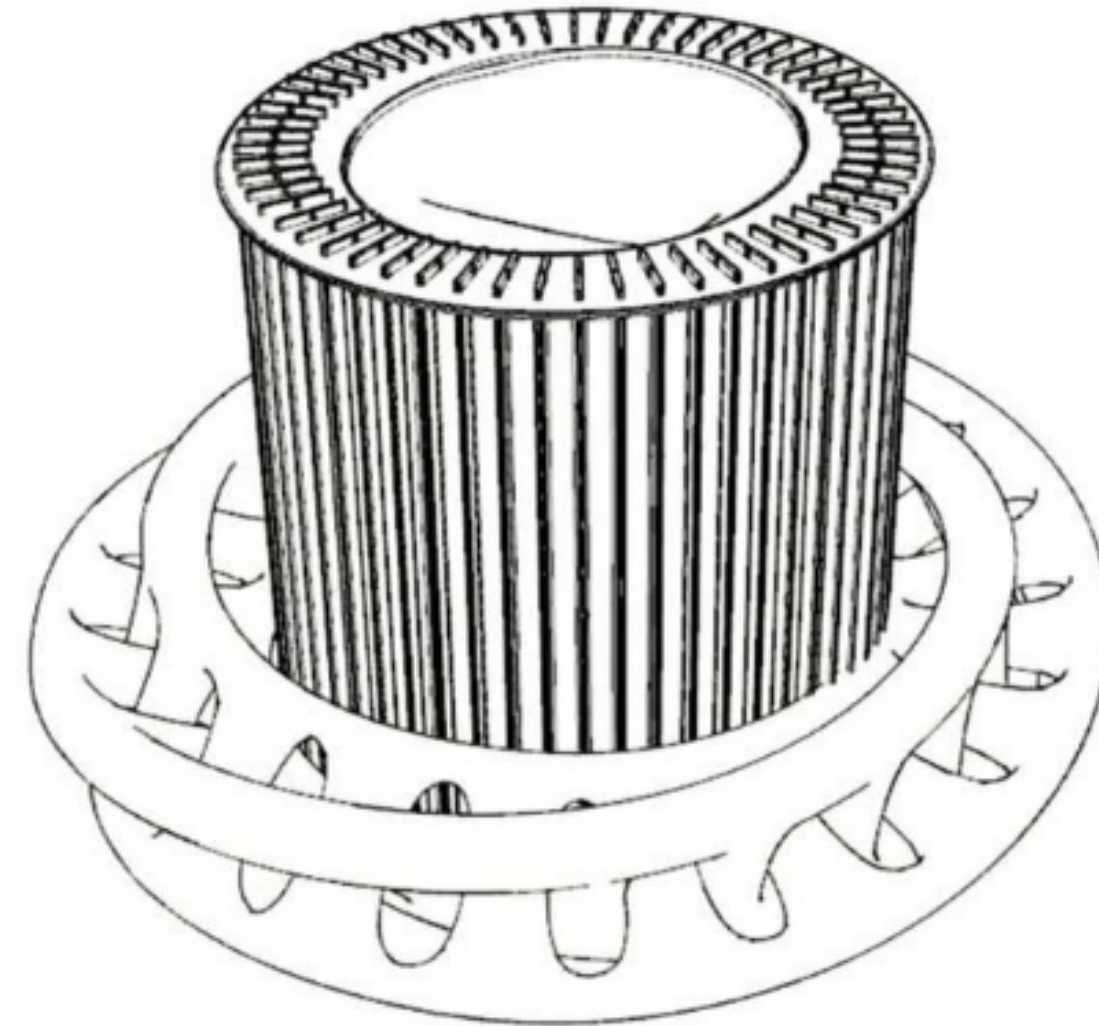
Media: Wood sticks, photoblock, human models, plant models

Size: Height: 3.98 inches, depth: 13.78 inches, width: 14.76 inches

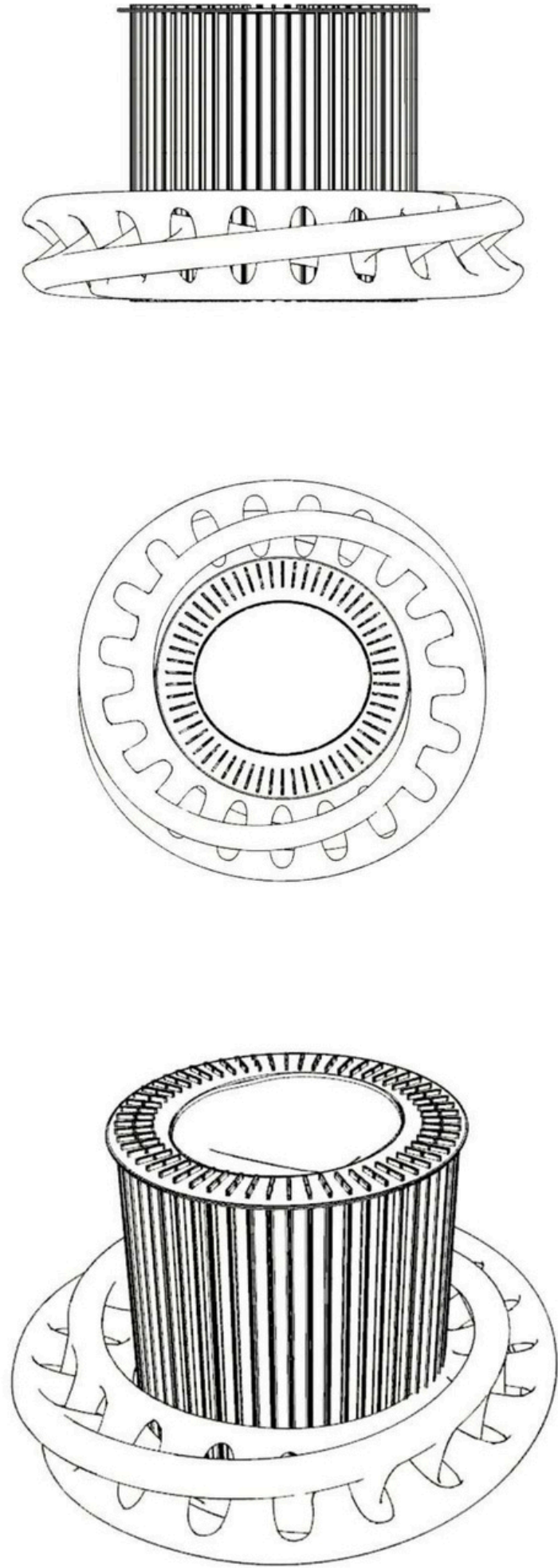


SUSTAINABLE ARCHITECTURAL BUILDING

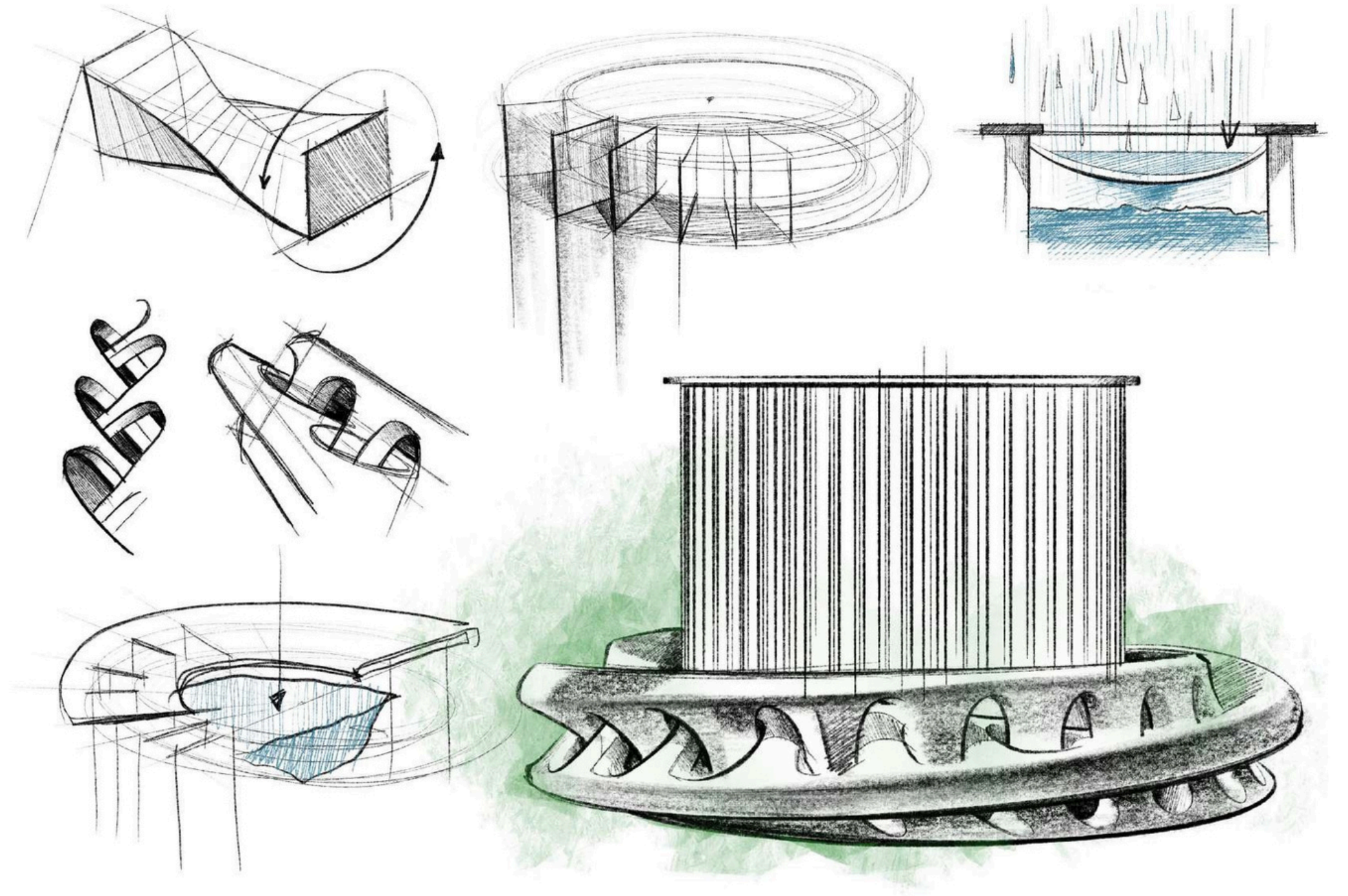
This project is a sustainable building designed to collect fog and rainwater. A dew-collection fabric produced by the International Organization for Dew Utilization captures moisture from the air. The collected water is transferred through channels made with environmentally friendly cement and used to irrigate the vegetation surrounding the building.



SKETCH OF SUSTAINABLE BUILDING



MEDIA USED: PROCREATE



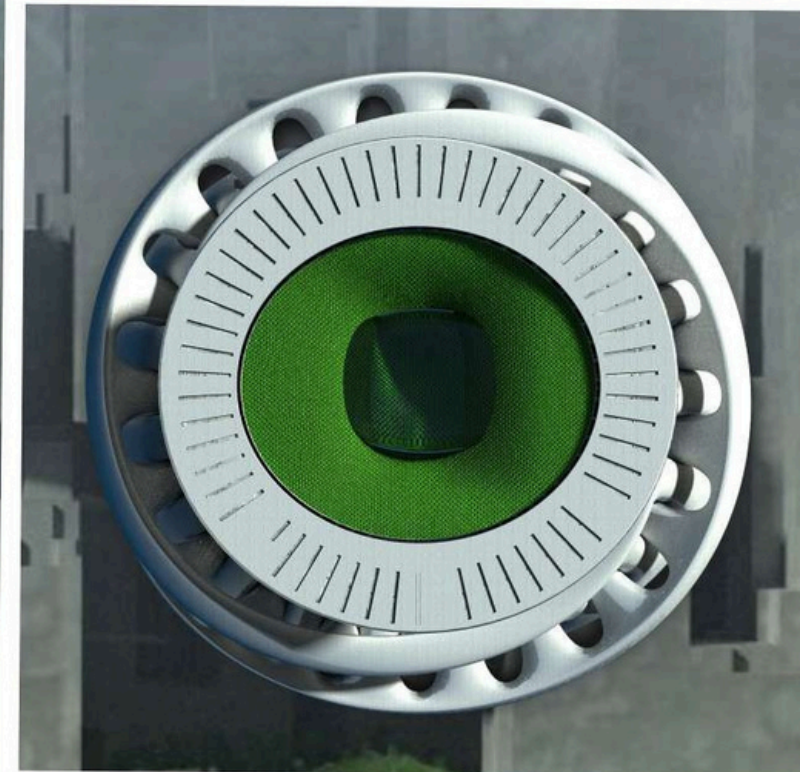
RENDERERS OF SUSTAINABLE BUILDING

Sustainable Architectural Building, 2022

Media: Rhino Ceros program, Keyshot, Adobe Photoshop

In this project, I used a dew collection fabric produced by the "International Organization for Dew Utilization" so that the building can collect fog and rain. Thanks to this fabric, the collected water mass is transferred to the channels of the building made with nature-friendly cement, and thus the vegetation around the building is irrigated.

At the same time, the collected water can be used for other purposes. In this world where urbanization is increasing and green areas are decreasing, I have made sustainable building work by using the Rhino program, which can benefit and adapt to the environment.

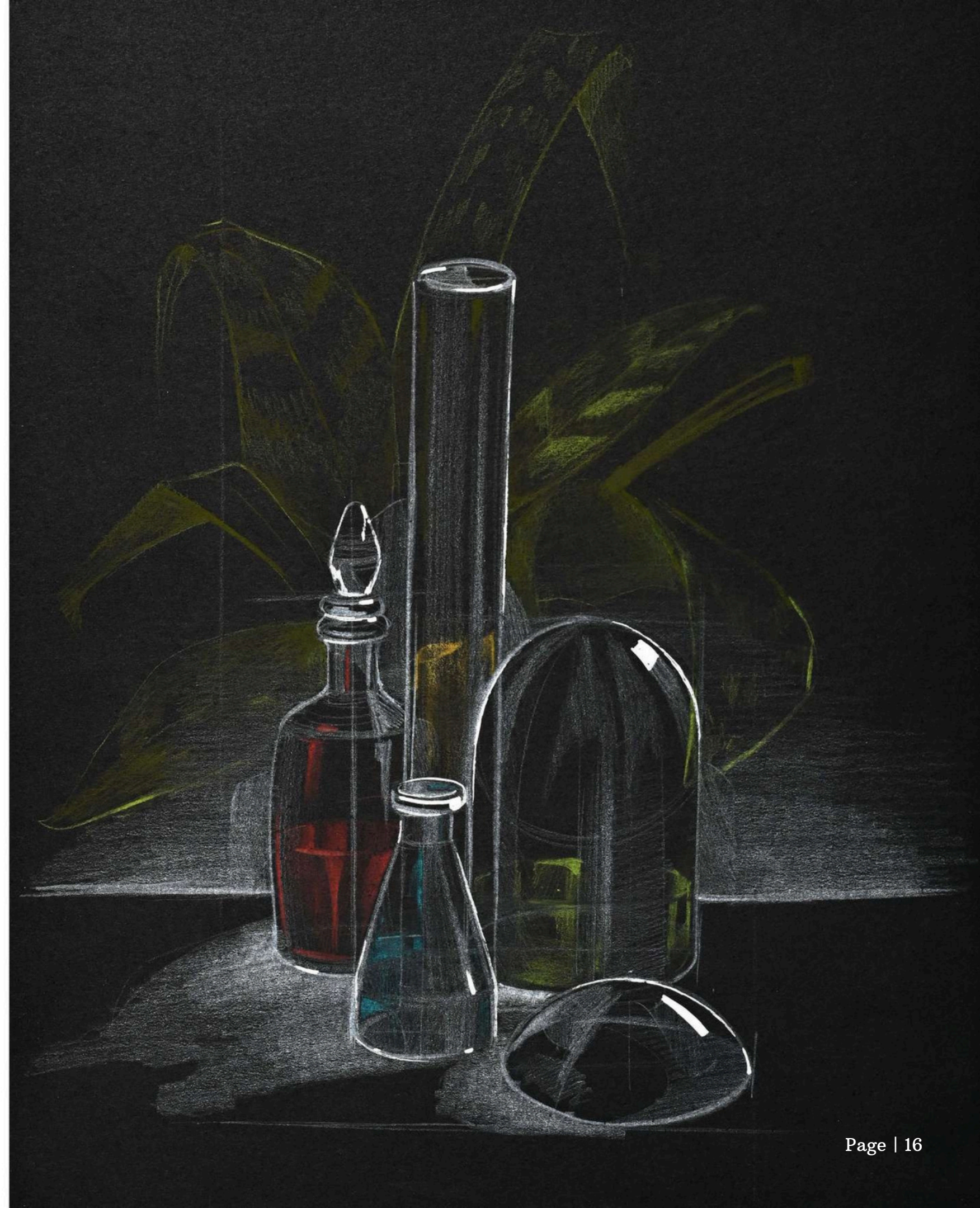


STILL LIFE

MEDIA:

PHOTOBLOCK, COLORED PENCIL, WHITE MARKER

This observational still life drawing explores color relationships and reflected light through careful study of material surfaces. The work focuses on how subtle tonal shifts and reflections define form and depth.



STATEMENT OF PURPOSE

I'm currently studying architecture at Northeastern University. My work has been mostly about how to organize space, how to get around, and how people interact with the built world. I became more and more interested in the scale at which building is immediate and lived-in through my studio projects. Instead of just designing cities or building envelopes, I was interested in how things like material, light, and proximity affect how people connect with each other every day. I became interested in interior settings because of this. I looked at shared thresholds, transparency, and the balance between public and private area in a number of projects. I started to see interior design not just as decoration in architecture, but as the point where thoughts about space become real and focused on people. In order to become more sensitive to atmosphere, detail, and material behavior, I need to spend more time working with internal scale.

Interior design at Pratt Institute gives students a chance to think about space by experimenting with materials and having real-life experiences. I agree with the focus on how people see things and telling stories in space; this is how I want my work to develop. I would be able to turn my architectural ideas into more exact spatial experiences and get better at communicating design through drawings, models, and material studies if I went to Pratt. As someone with a background in architecture, I would bring a deep knowledge of structure, circulation, and spatial systems to the table while also learning how to work on a smaller scale. It's my goal to combine architectural reasoning with sensory experience so that the places I design are both easy to understand conceptually and fun to be in. This semester at Pratt would help me get better at switching between ideas that are relevant to buildings and experiences that are relevant to rooms inside buildings. This would make my view of design as an ongoing relationship between structure, material, and human presence stronger.

(I used Google Translate for some sentences.)