

Elifsu Genç

PORT

FOLIO

Interior Design & Architecture

SOFTWARE SKILLS

Adobe Illustrator	●●●●●●●●
Adobe Photoshop	●●●●●●●●
Adobe Indesign	●●●●●●●●
AutoCAD	●●●●●●●●
Rhino	●●●●●●●●
Grasshopper	●●●●●●●●
VRay	●●●●●●●●
3ds Max	●●●●●●●●
Unity	●●●●●●●●
Enscape	●●●●●●●●

LANGUAGES

Turkish	●●●●●●●●
English	●●●●●●●●
Chinese	●●●●●●●●

I begin with questions, often starting with a word.

I am interested in the meanings we give to words, objects, materials, and spaces, and how these meanings shape our perception and experience. Through philosophical and phenomenological thinking, I explore an idea beyond its definition, allowing its layers of meaning to become the foundation of a project.

I am drawn to natural materials because of their sense of life and transformation. They age, weather, and change with time, allowing design to evolve alongside the people who inhabit it. I believe design should not simply exist for people, but **“live with them”** changing through use, time, and experience.

I believe every detail should carry intention. Form, material, light, movement, and touch become ways of translating meaning into experience.

For me, design is a process of **questioning**, researching, and making — turning meaning into matter, and **creating spaces that live, change, and experience** time with their users.



View my Portfolio Website

questions

DECAY

There is microplastics in everything we eat?

STRAY

Is “Doing Nothing” Doing nothing?

DEATH

Would there be death without life?

MULTI-CULTURE

Can I continue Balat’s existing topography?

Shadow & Light play for children!!

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BIODECAY

2nd Year Interior Design Studio II (INT202) Project
2024-2025 Spring Semester
Mef University

Mef University Dean’s Awards 2nd Year Category Best Projects
im2025 National Interior Design Students Awards | | 2nd Place

10-13

STRAY

2nd Year Interior Design Studio I (INT201) Project
2024-2025 Fall Semester
Mef University

im2025 National Interior Design Students Awards | | Honorary Mention Award

14-17

The Earthen

3rd Year Interior Design Studio I (INT301) Project
2025-2026 Fall Semester
Mef University

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ChronoClines

3rd Year Architectural Design Studio I (ARC301) Project
2024-2025 Summer Semester
Mef University

22-23

Ara Sıra

Design and Build Studio Internship Project
2024 Summer
Lütfi Banat Primary School

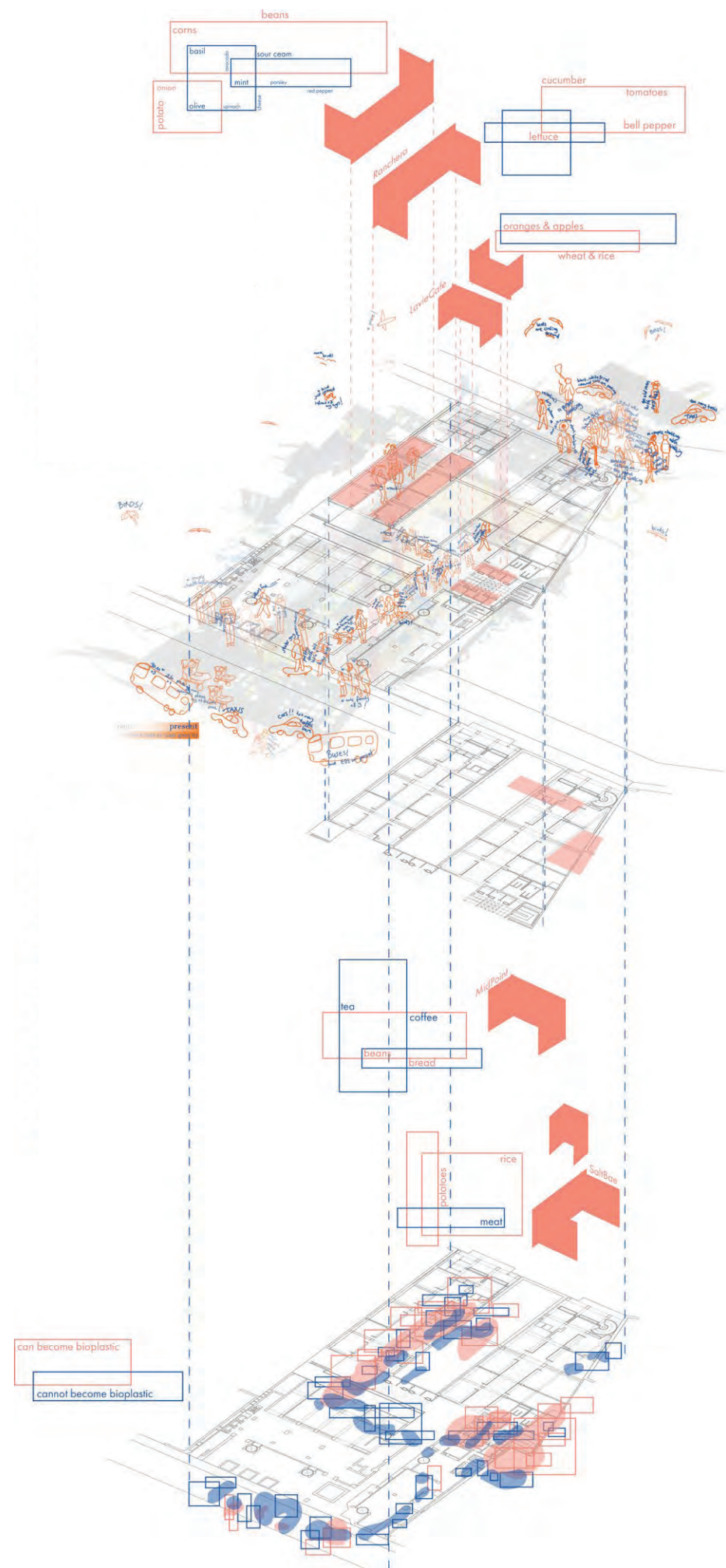
BIODECAY

slow-changing archive activated by human presence.

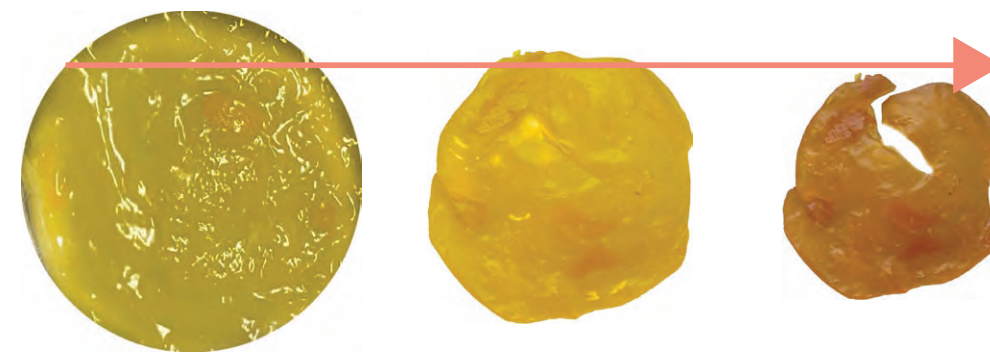
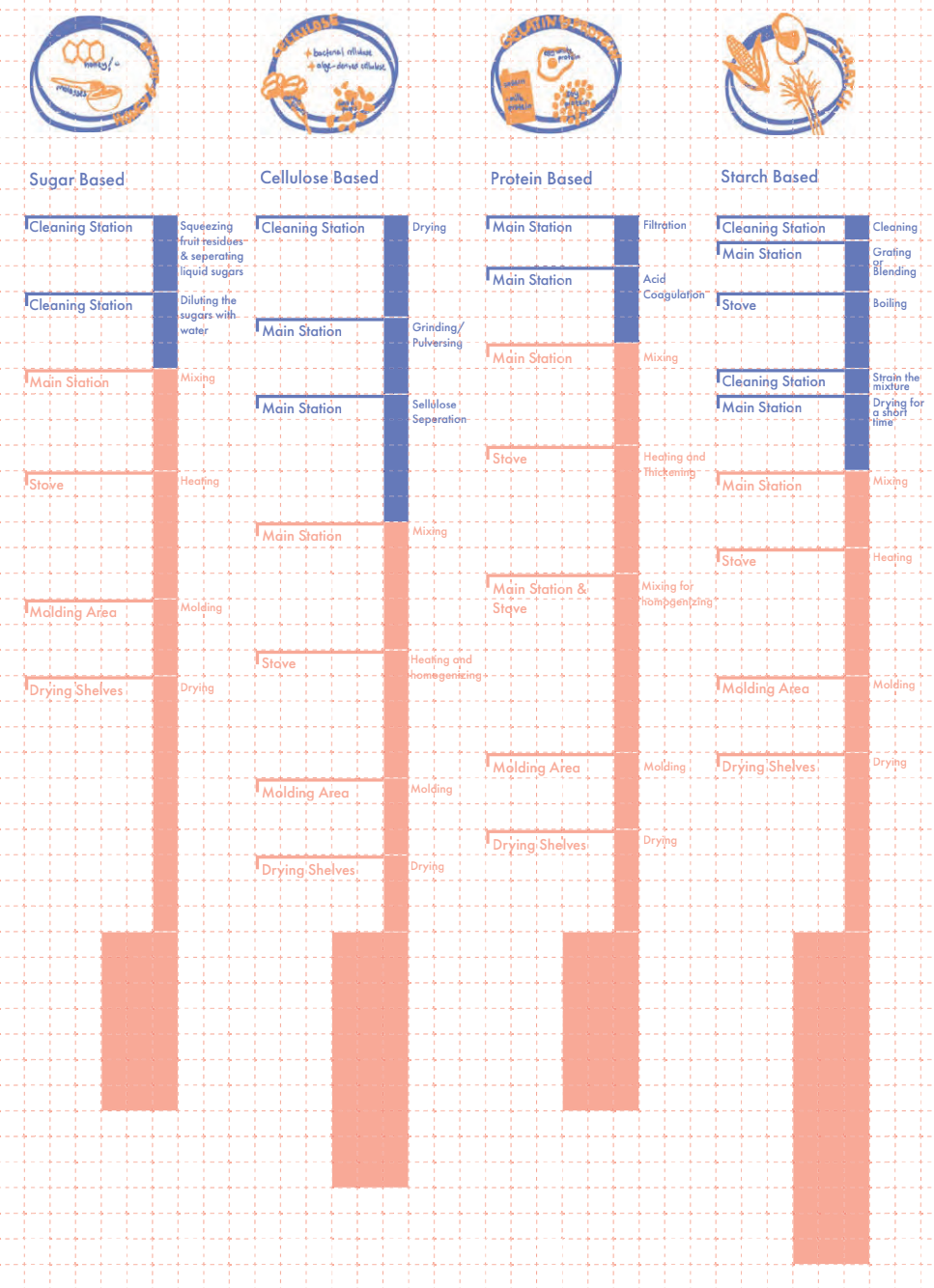
This project explores how daily movement leaves physical traces on architectural surfaces.

There are microplastics in kind of everything that we eat. This information theoretically means that we can make bioplastics out of everything that has microplastics in it. In the Milli Reasürans building, there are many places for eating and drinking. These places generate a significant amount of food waste every day, and some of the nutrients derived from this waste have the potential to serve as materials for bioplastic production.

External factors, including humans, leave traces on the environment, whether intentionally or unintentionally. I archive these traces through bioplastics. In doing so, I both promote the use of bioplastics over petroleum-based plastics and document the micro-level effects these influences have on bioplastics by experimenting with their decay and wear patterns, thus, creating material for the archive.



How to make bioplastics?



As the bioplastic decays, its permeability first decreases, then increases. Its size gradually shrinks. The texture becomes harder and starts to lose flexibility. Its color also darkens over time.

Bioplastic Samples



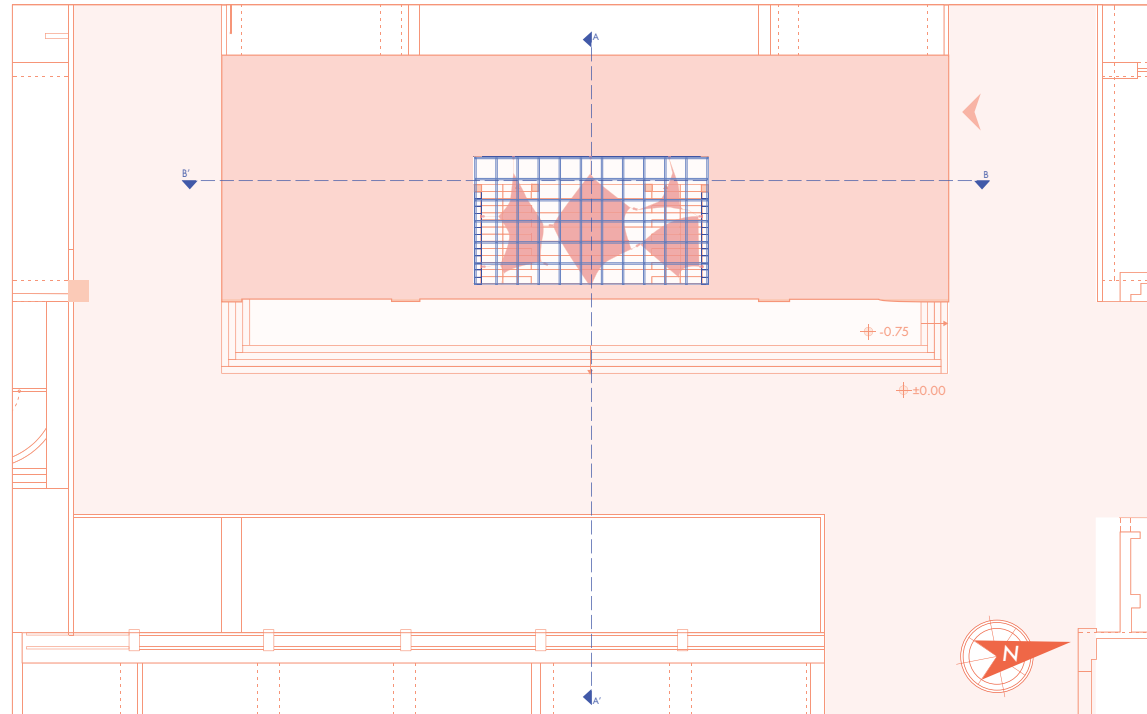
Banana Bioplastic - high opacity



Strawberry Bioplastic - medium opacity



Orange Bioplastic - increased decay rate

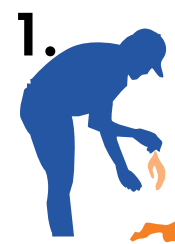


The project proposes a passageway that remains continuous and unobstructed, avoiding physical separation while subtly transforming the experience of movement.

Rather than dividing circulation, the intervention works with existing flow and introduces a stepped amphitheater as a response to the lack of seating in the area.

This element allows moments of pause, observation, and gathering without interrupting daily passage, integrating decay, movement, and rest into a single spatial system.

Regular Program



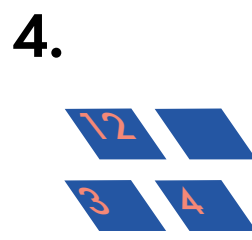
1. Collect food waste from restaurants and cafes nearby



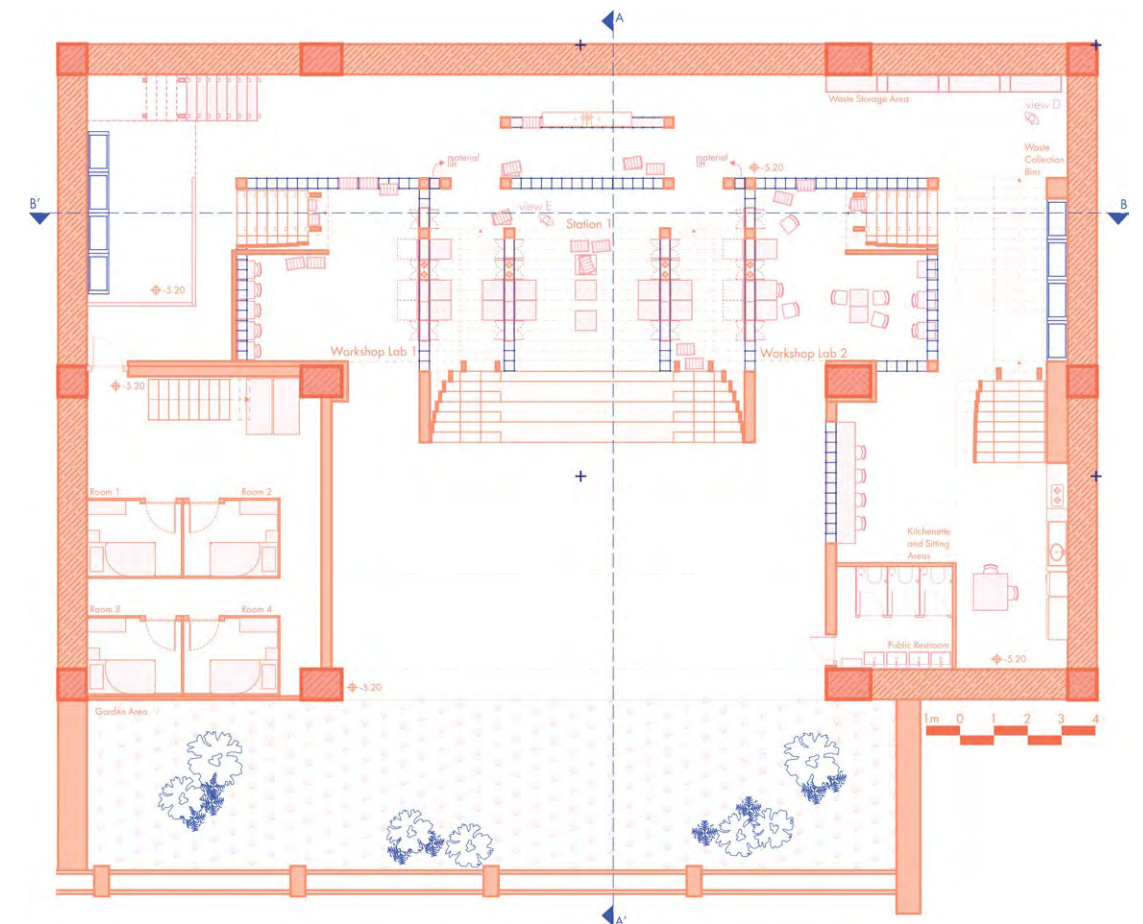
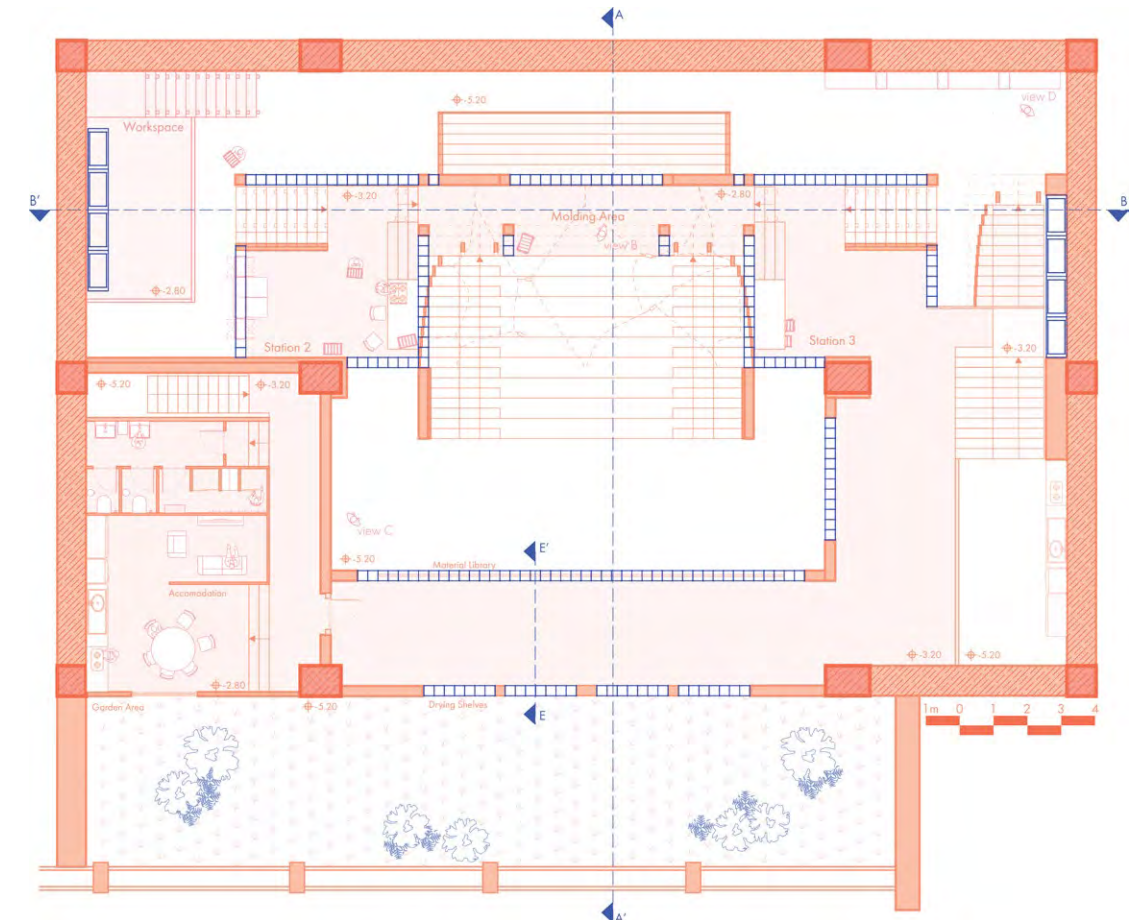
2. Separating food wastes that can be transformed into bioplastics from those that cannot



3. Separating food wastes that can be transformed into bioplastics from those that cannot

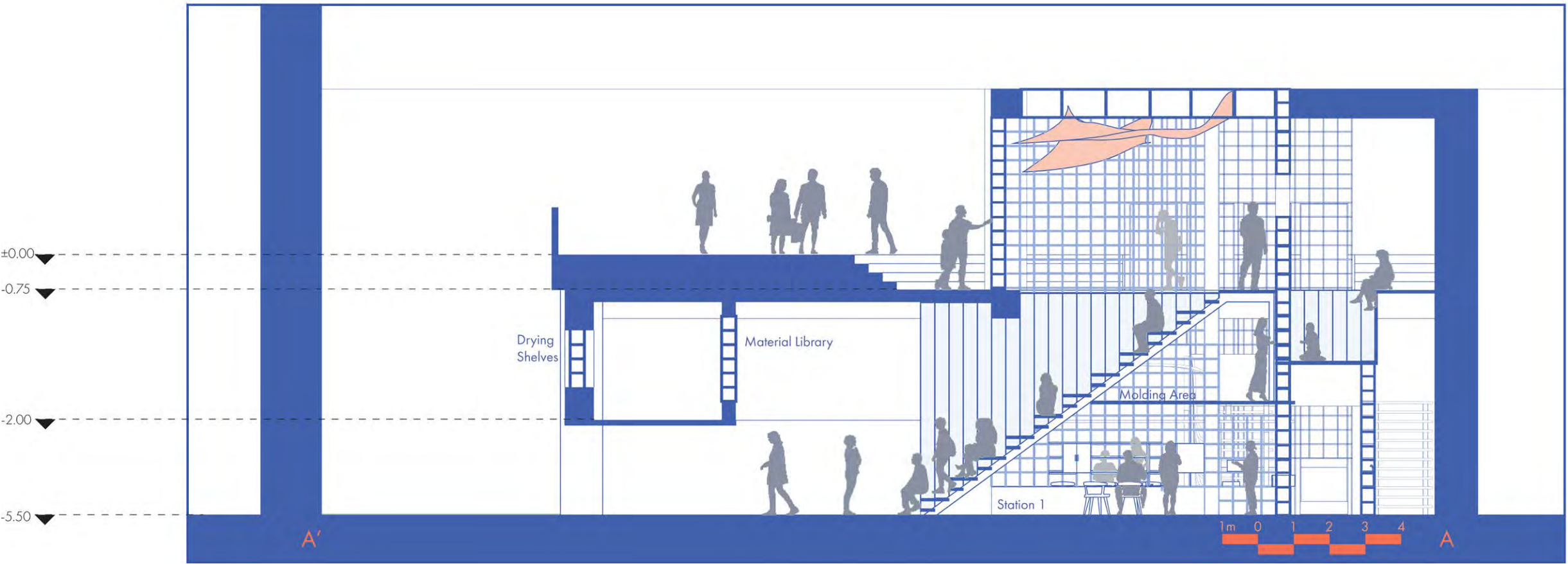
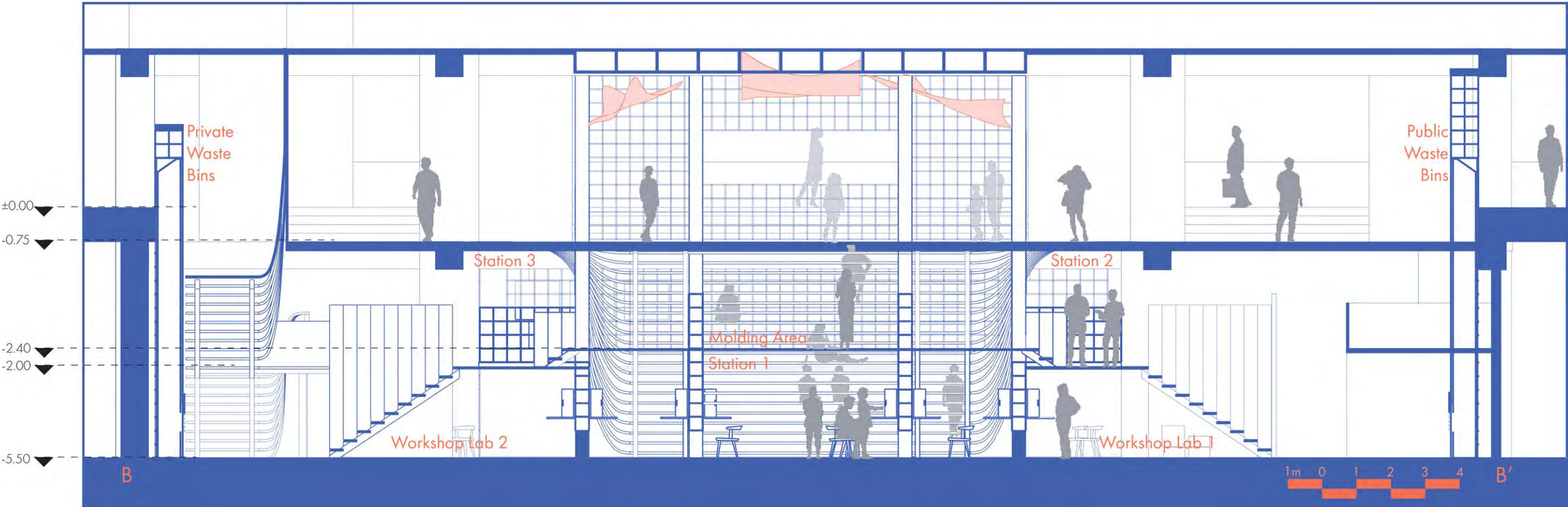


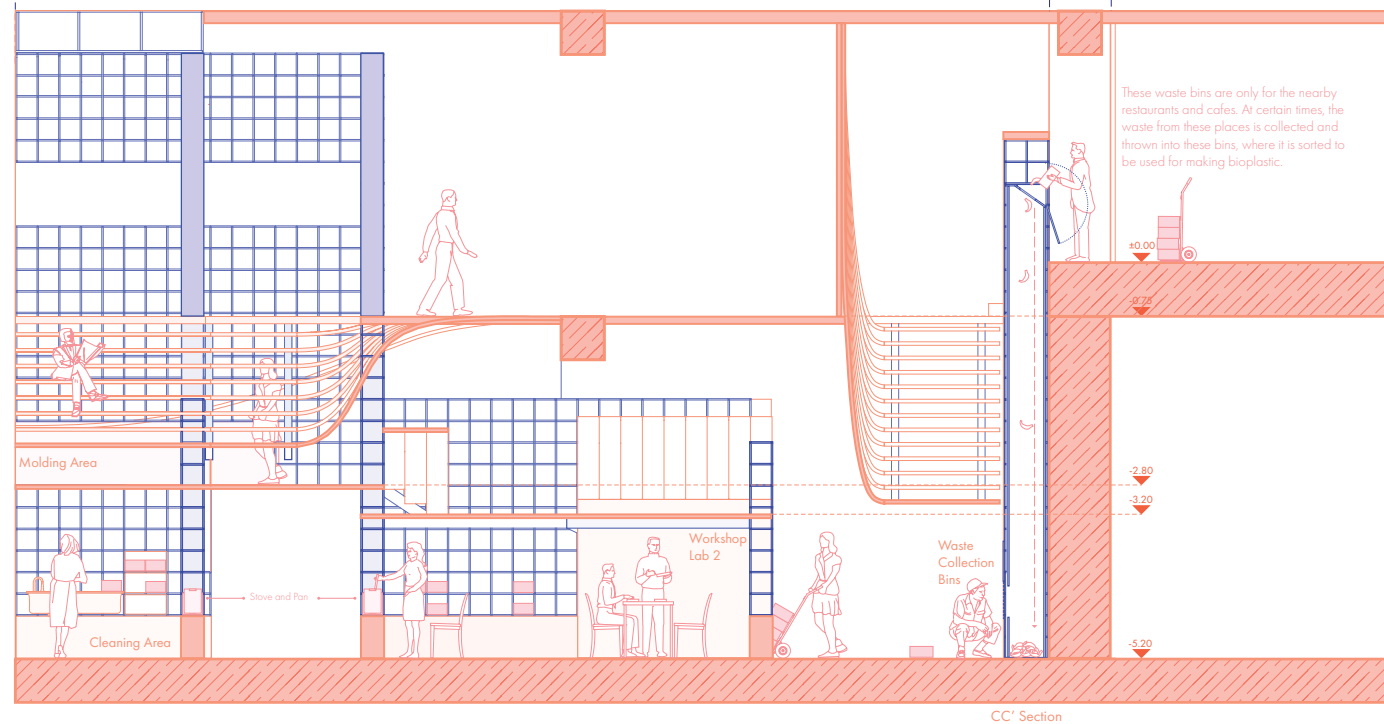
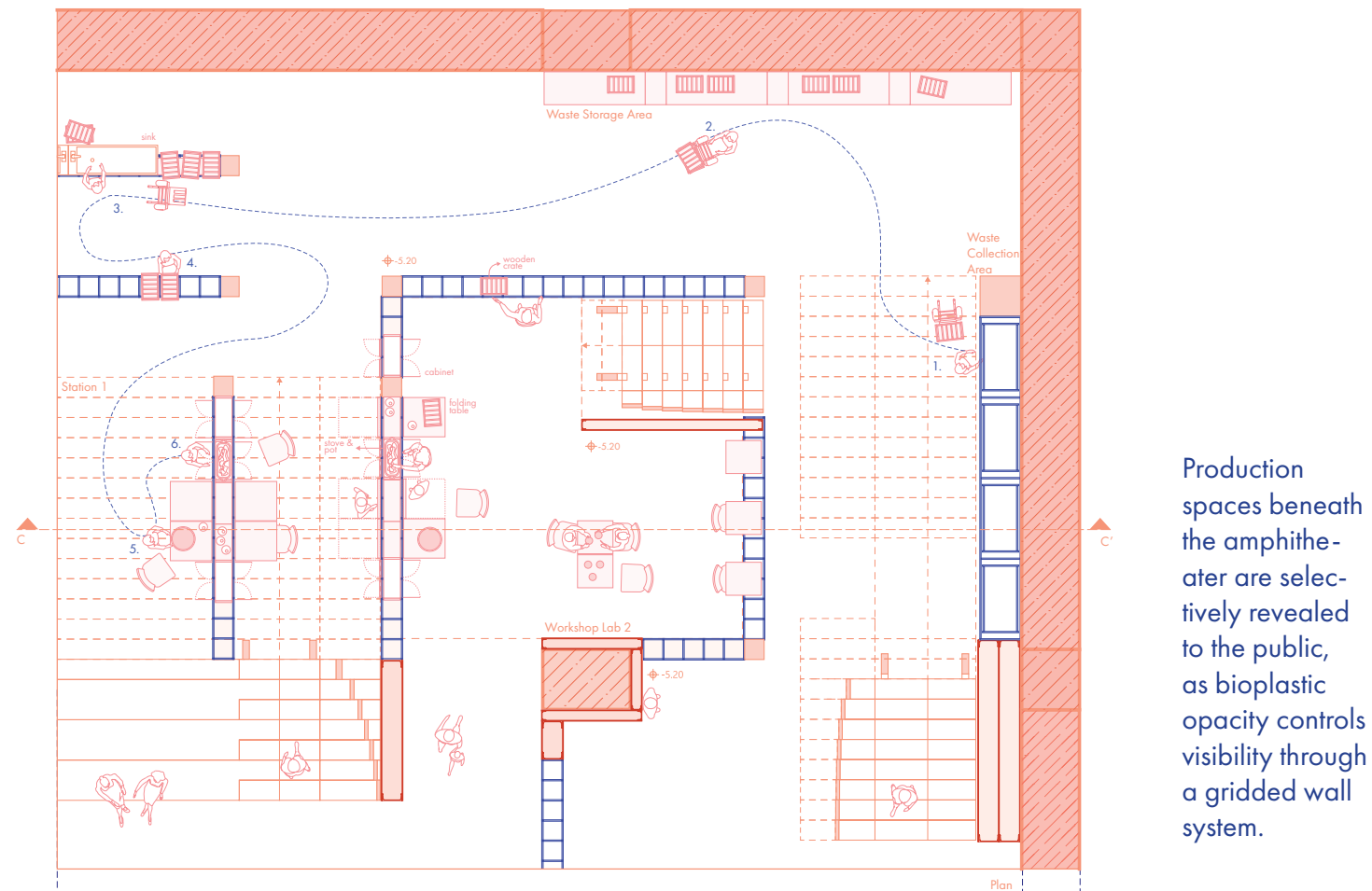
4. Separating food wastes that can be transformed into bioplastics from those that cannot



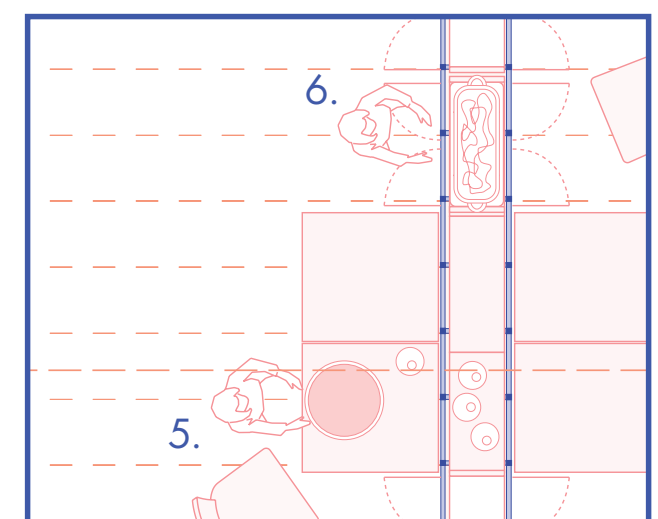
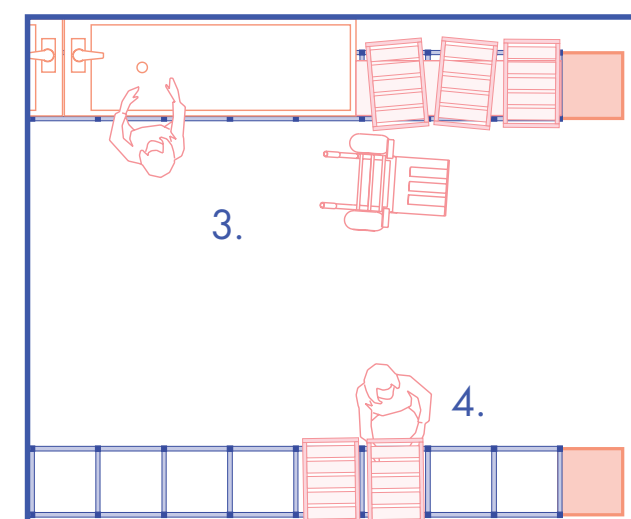
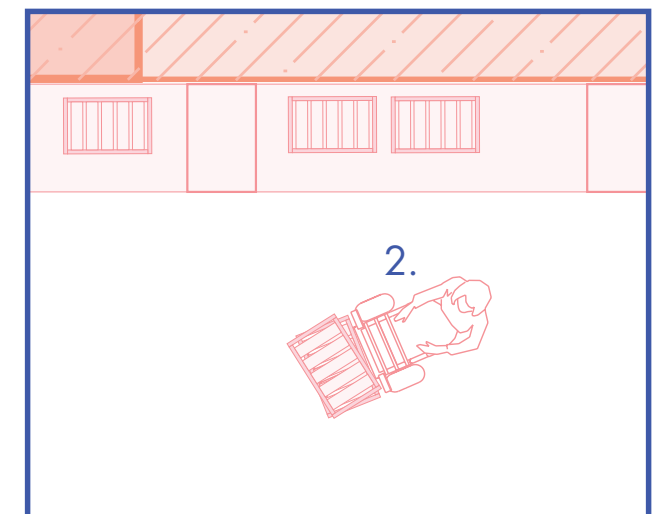
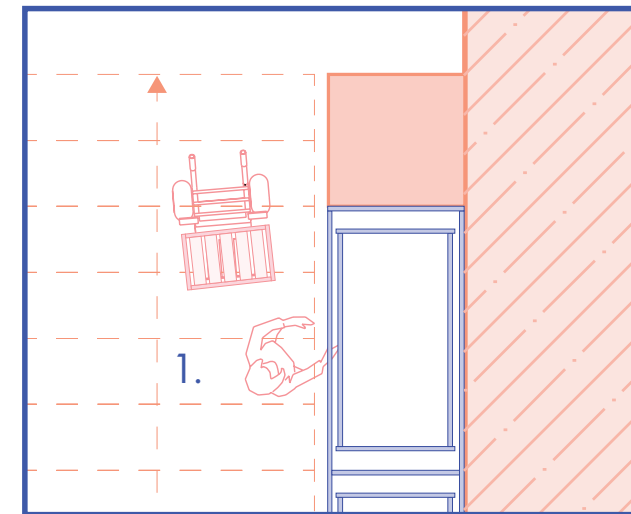
This project explores the relationship between material decay, waste cycles, and spatial transformation through the production and archiving of bioplastics. Located in the passage of the Milli Reasürans building, the project collects organic waste from nearby restaurants and from pedestrians consuming food in the area. These collected food scraps—such as fruit peels or vegetable residues—are categorized and processed on site to produce different types of bioplastics (starch-based, sugar-based, protein-based, cellulose-based). Once produced, the bioplastics are shaped and hung on to the grid walls and custom-built wire structures by researchers working in the space. These bioplastics are not permanent; instead, they are designed to rot, crack, and change form over time. The space becomes an archive—not to preserve but to document disappearance. Each bioplastic piece is tagged and recorded, creating a timeline of material transformation. As the bioplastics decay, the opacity levels of the surrounding architectural elements change as well. These shifts in transparency create dynamic light and shadow conditions in the space, subtly reflecting the degradation process. Thus, both the archive and the spatial atmosphere evolve together, emphasizing how human presence and environmental triggers like humidity and pollution interact with organic materials.

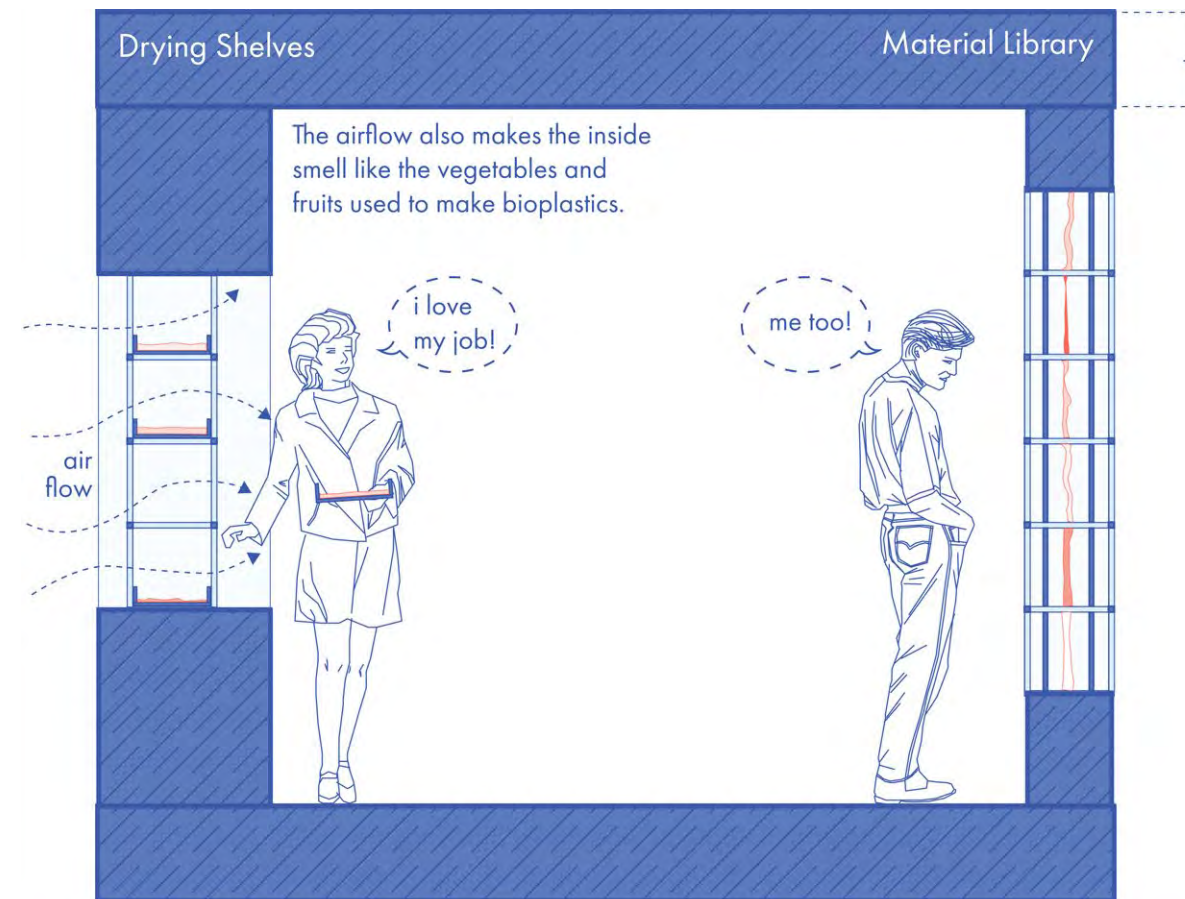
A living archive: fragile, temporary, and always in transformation.



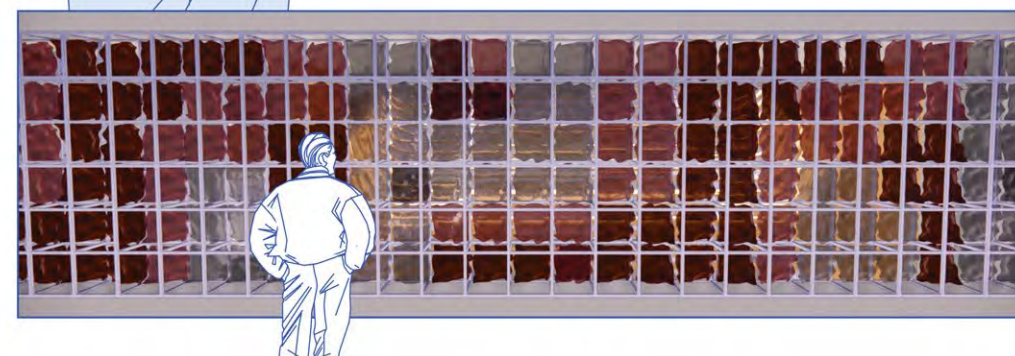
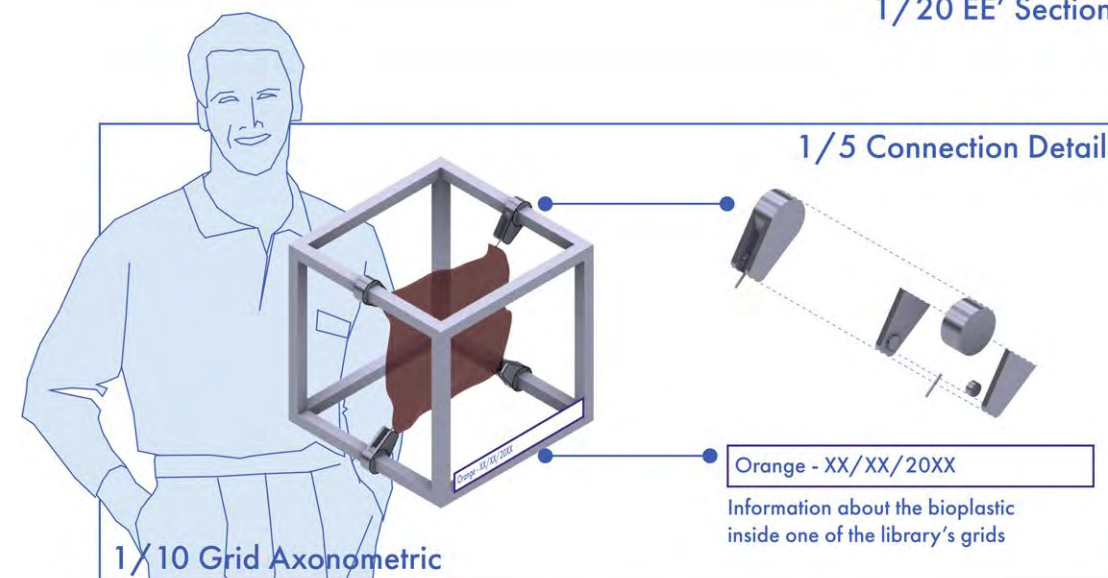


Bioplastic Production



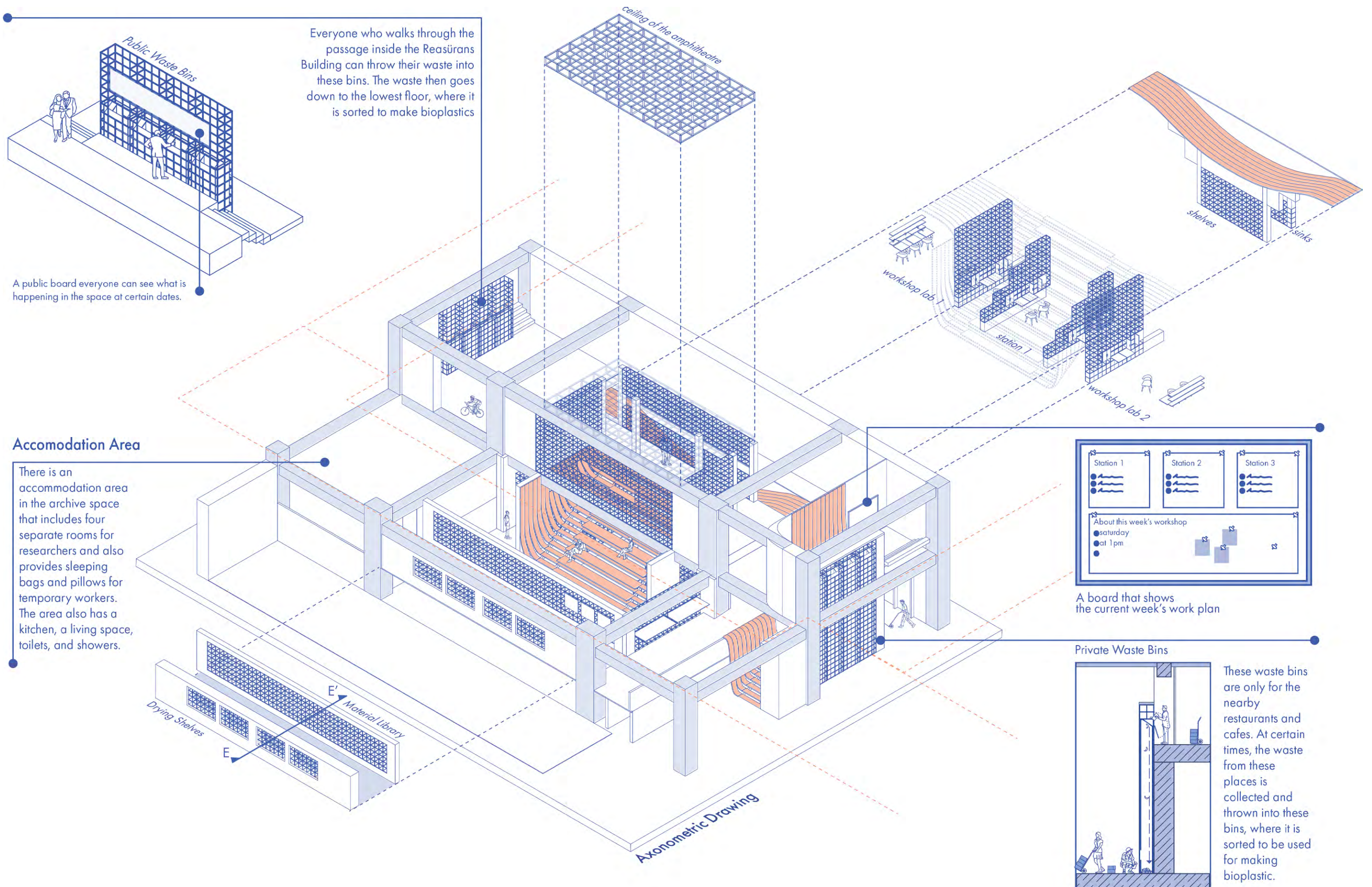


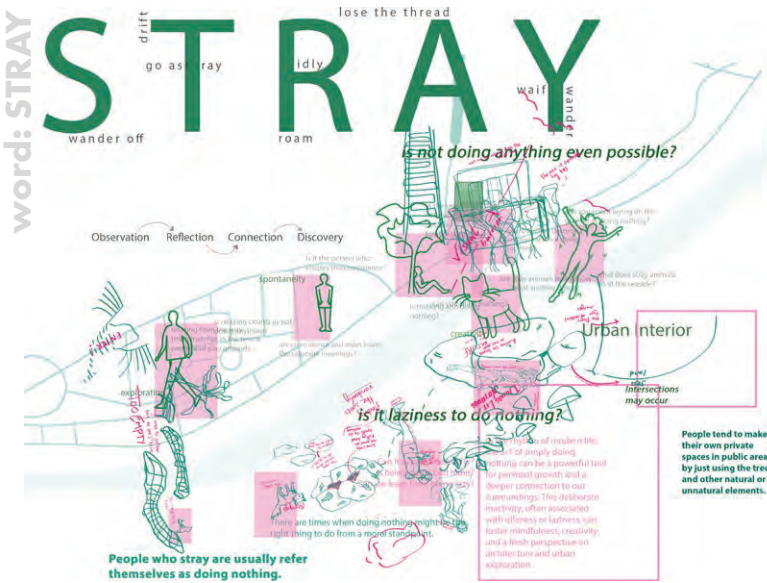
1/20 EE' Section



Each bioplastic piece is archived on a wall surface that is visible while descending from the amphitheater. This surface functions as a recording interface, making the processes of production and decay legible. The bioplastics are hung with production dates written on them, allowing time to be read directly through the material. Visitors are allowed to touch the bioplastics; human contact is intentionally designed as a trigger that accelerates the process of decay.

Natural light passing through the semi-transparent bioplastics casts shifting colored reflections into the interior. At the same time, the materials emit subtle scents derived from organic waste, adding a sensory layer to the space. Through the combined effects of touch, air, light, and time, the bioplastics continuously change in color, texture, and smell. As a result, the spatial experience is never fixed but constantly evolving.



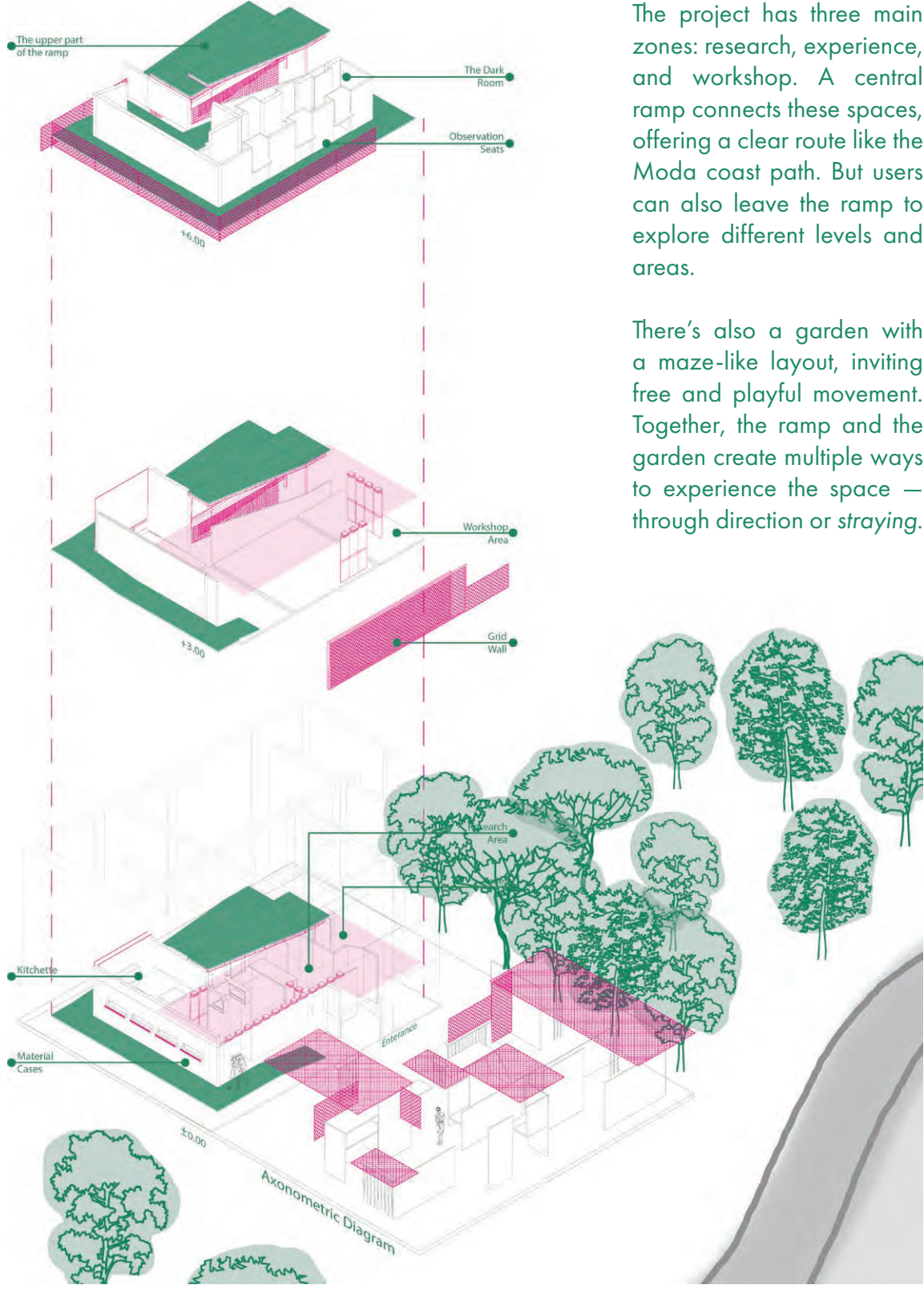
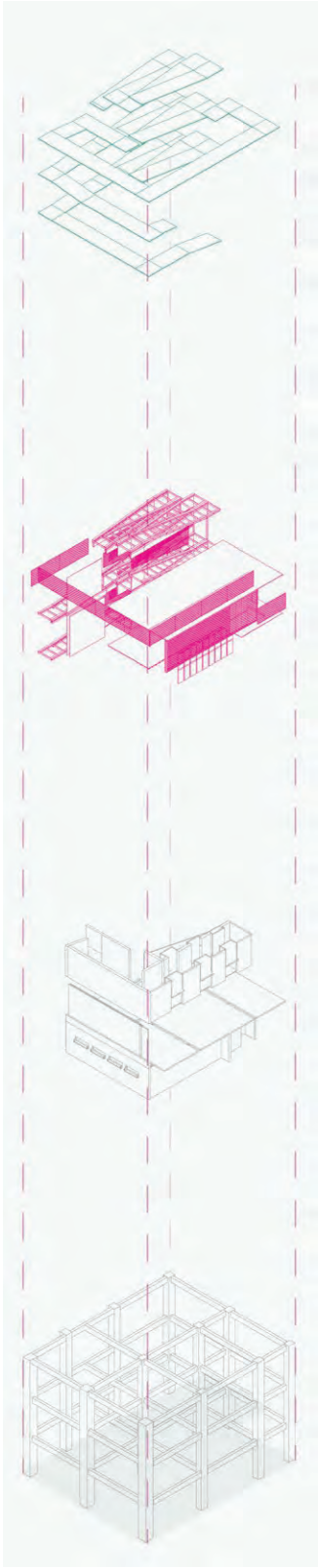


Why do we call animals stray?
What does that even mean??

This project is grounded in the act of urban wandering — specifically inspired by the experience of walking along the coastal path of Kadıköy’s Moda Seaside. The structure proposes a continuous ramp that defines and organizes the interior space, echoing the clear and guiding nature of the seaside walkway. Like the path in Moda, the ramp offers a primary direction, inviting movement through a flowing sequence of spaces.

However, just as one might leave the paved path to walk across the grass or take an alternate route by the sea, this architectural promenade also allows deviations. At certain points, the ramp opens to different levels and spaces, creating moments where the user can choose to stray — to leave the main path and experience the building through alternative flows, perspectives, and spatial encounters.

Rather than enforcing a fixed route, Stray celebrates the co-existence of direction and deviation. It becomes an architectural landscape that invites both following and drifting — allowing the user to construct their own experience within the structure, much like one does while wandering through the city.



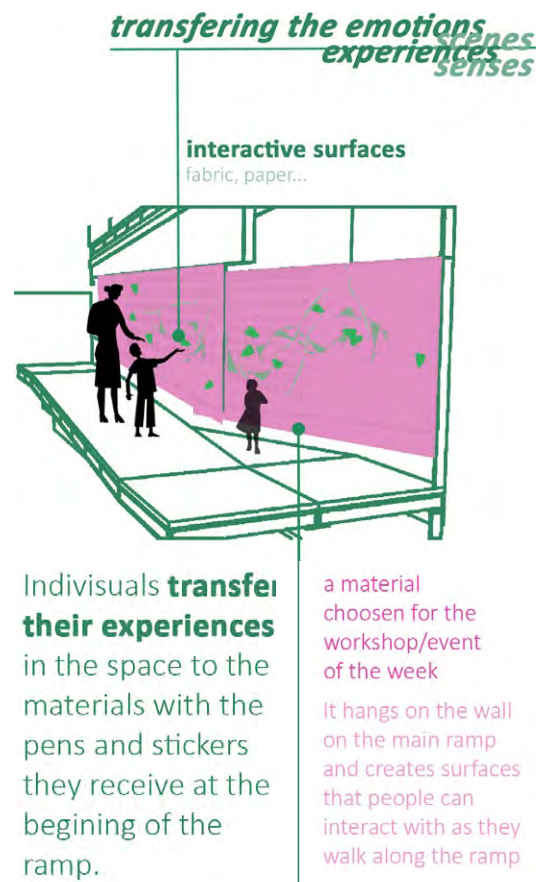
The project has three main zones: research, experience, and workshop. A central ramp connects these spaces, offering a clear route like the Moda coast path. But users can also leave the ramp to explore different levels and areas.

There’s also a garden with a maze-like layout, inviting free and playful movement. Together, the ramp and the garden create multiple ways to experience the space — through direction or straying.

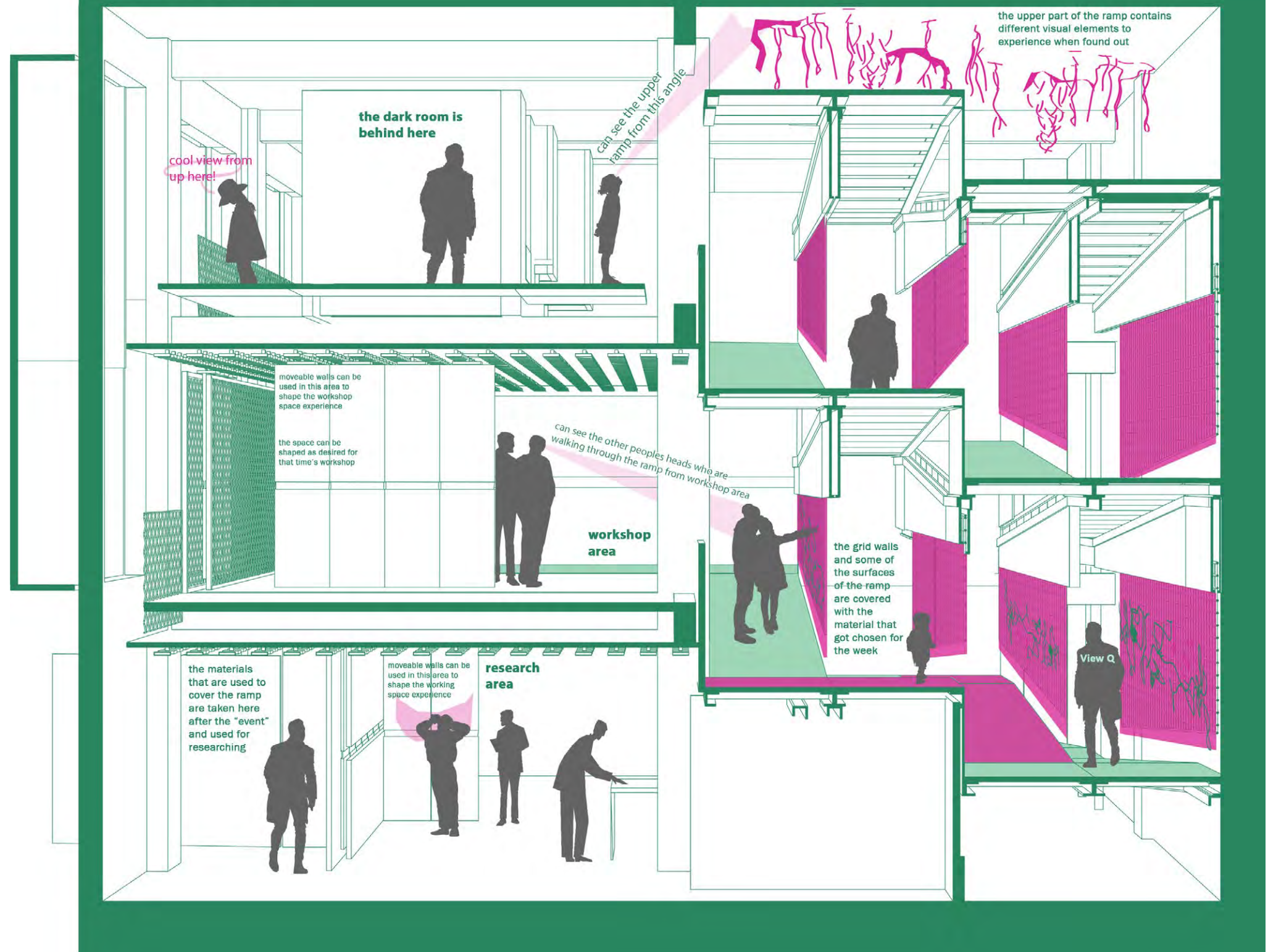


Materials are first installed along the ramp by researchers. As users walk through the space, they interact with these materials — by drawing, cutting, marking, or putting stickers on them. After a certain period, the transformed materials are collected and moved to the research area. There, they are archived and examined as part of an ongoing study of human interaction, spatial behavior, and urban exploring.

When users first enter the ramp, they are unaware of what to expect. Without prior instructions, they are met with a material wall — a surface holding four small boxes. Each box contains simple tools like stickers, pens, or cutters. Visitors are free to take what they wish and continue walking along the ramp, gradually discovering how they might interact with the materials ahead.

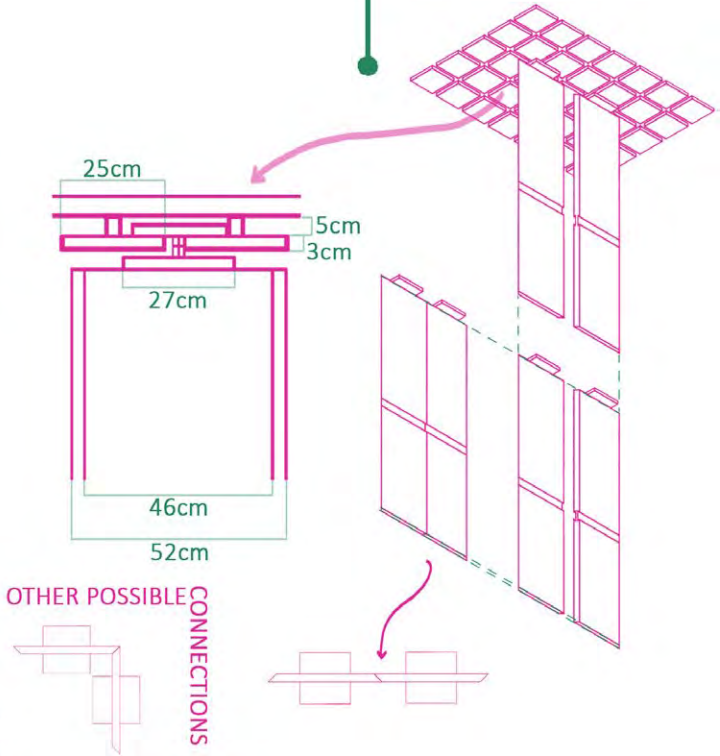
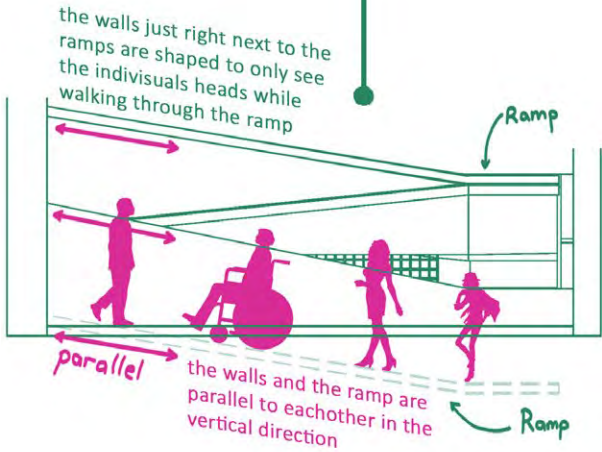
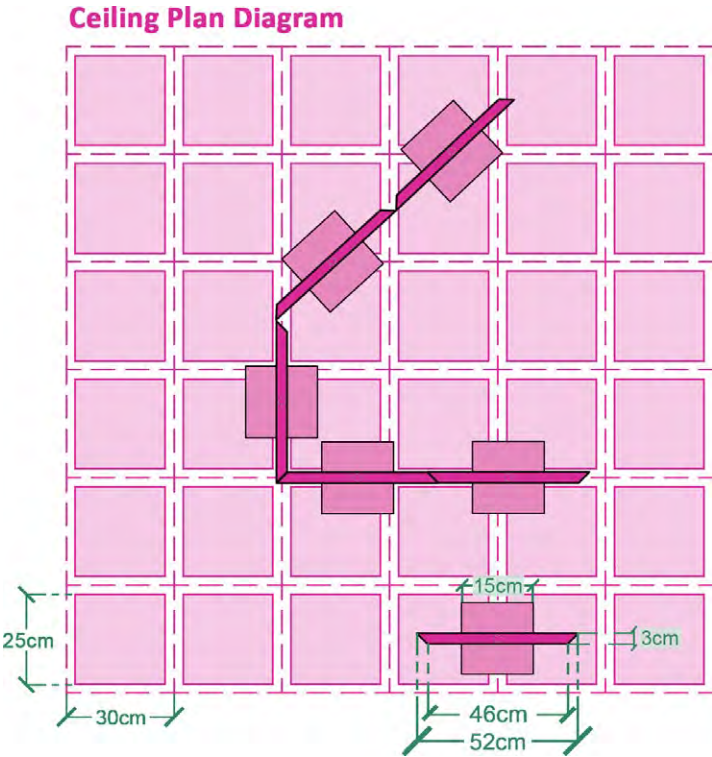
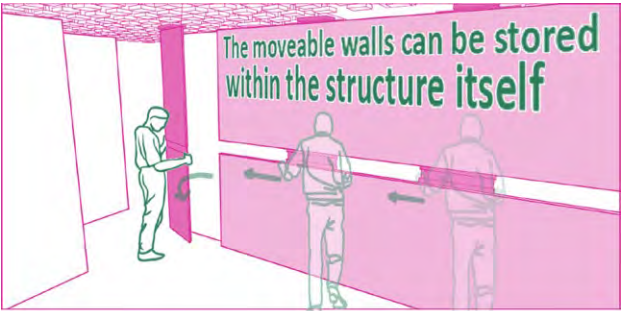


perspective section

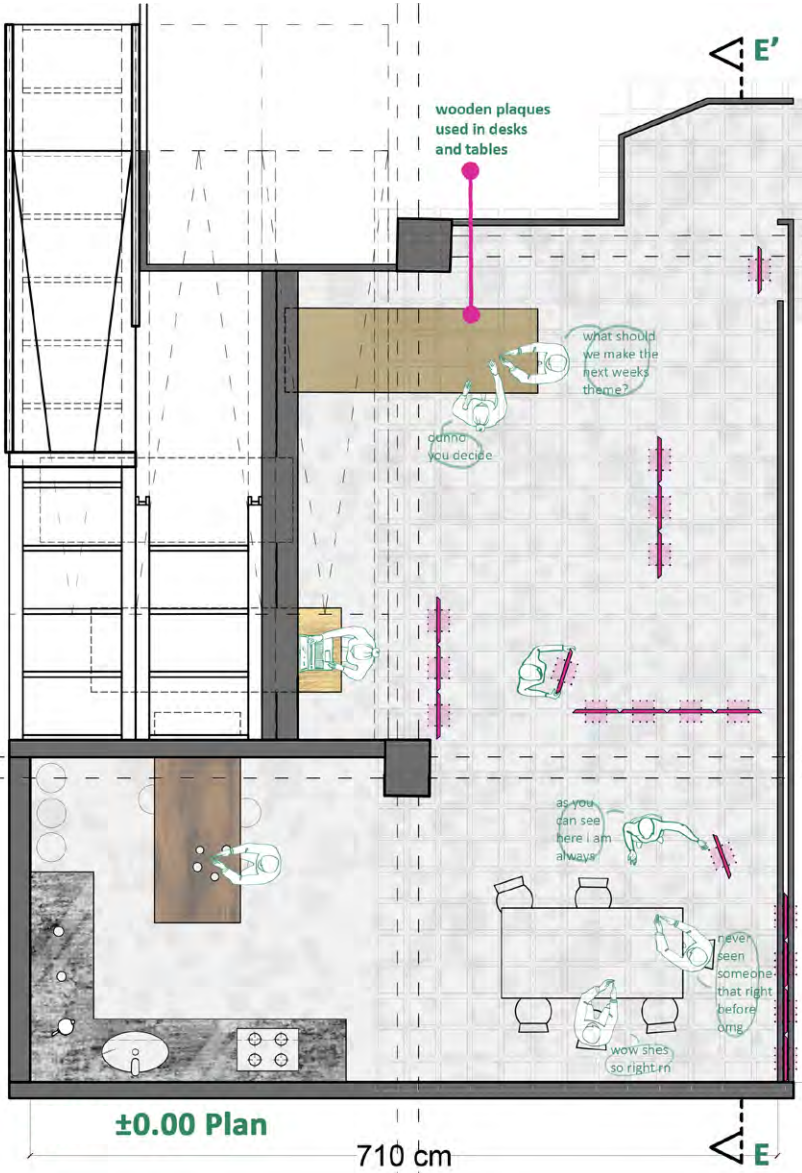
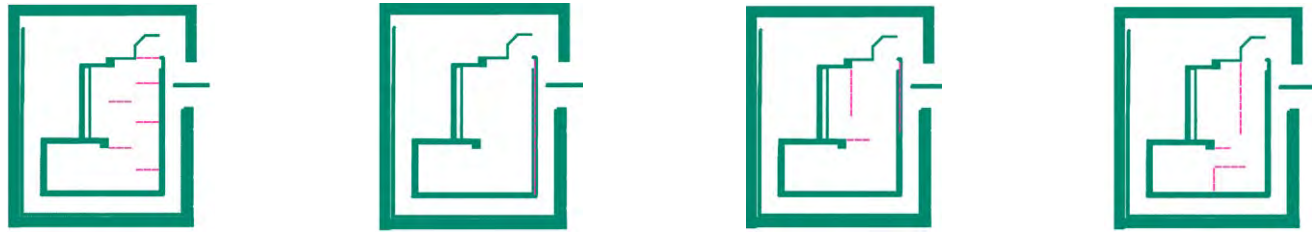




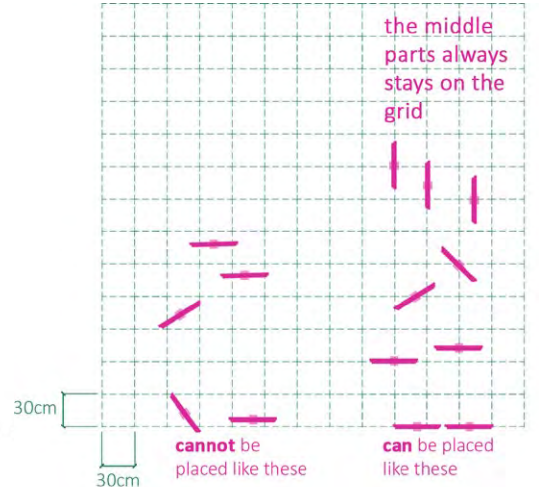
In the workshop and research areas, a ceiling-mount-
ed wall system allows partitions to move freely and
be reconfigured as needed. Instead of fixed bound-
aries, the space remains flexible and adaptable,
supporting multiple uses and changing arrange-
ments. This system enables the areas to transform into
environments that encourage straying, where users
can reshape the space according to movement, in-
teraction, and temporary needs.



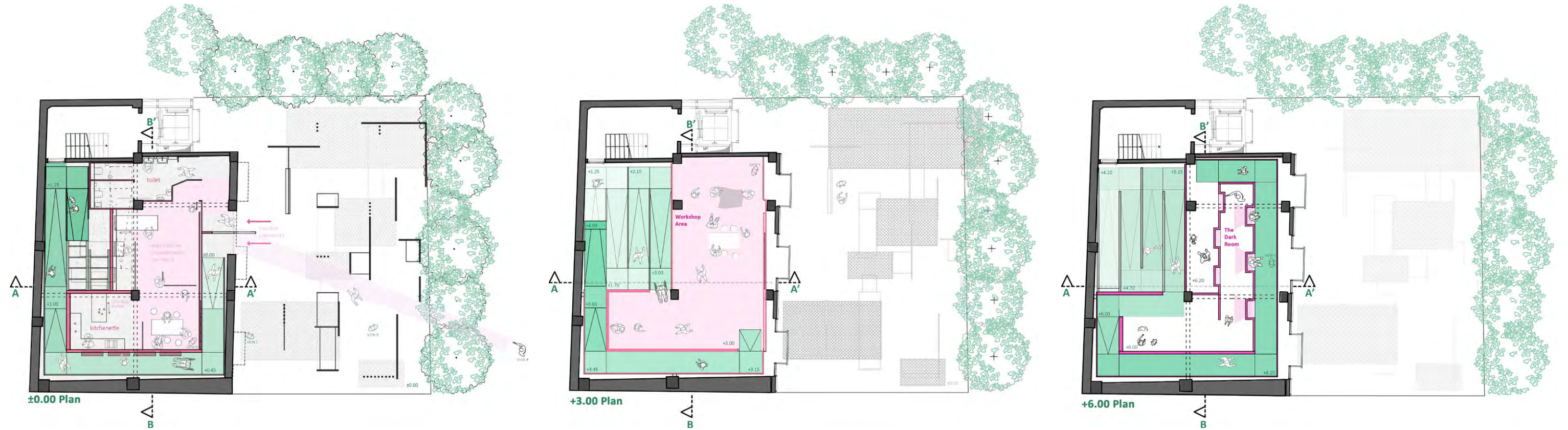
Moveable Walls Possible Usage Diagrams



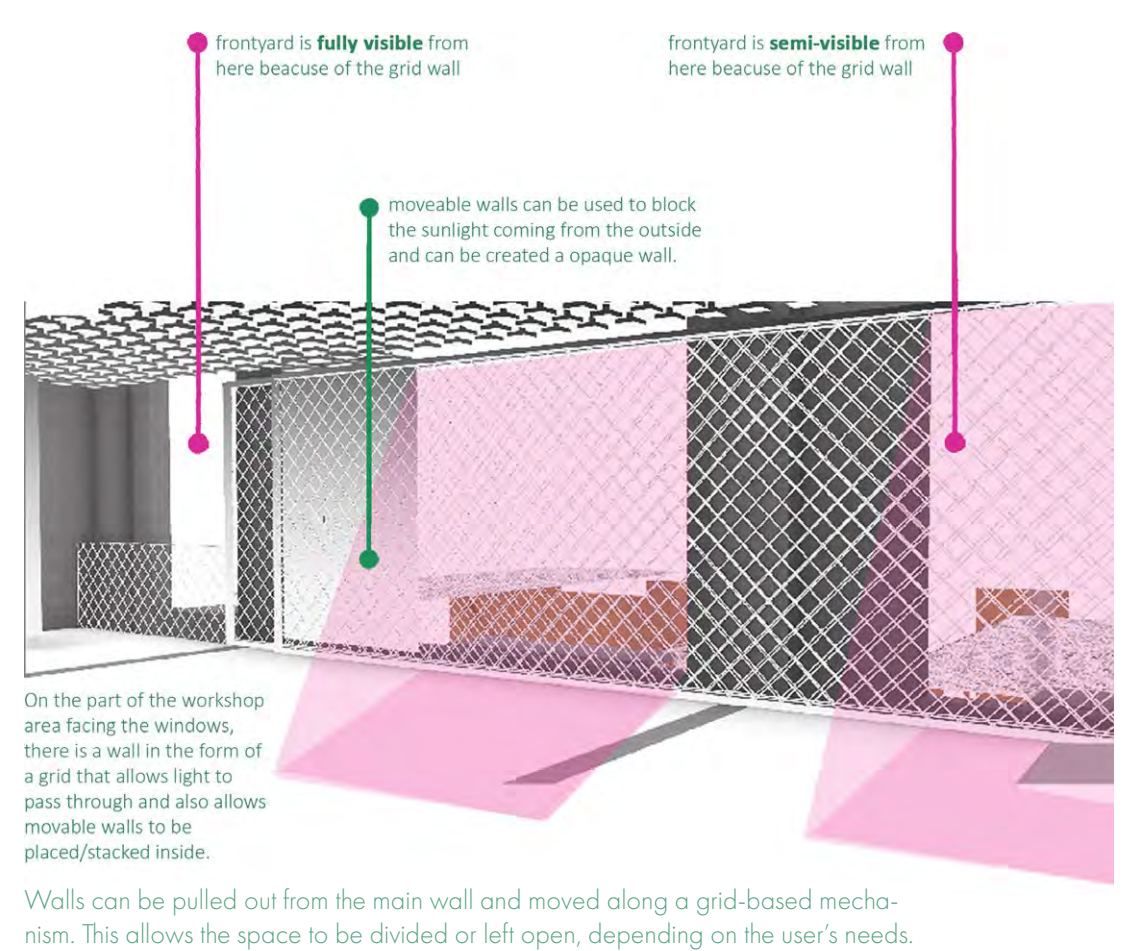
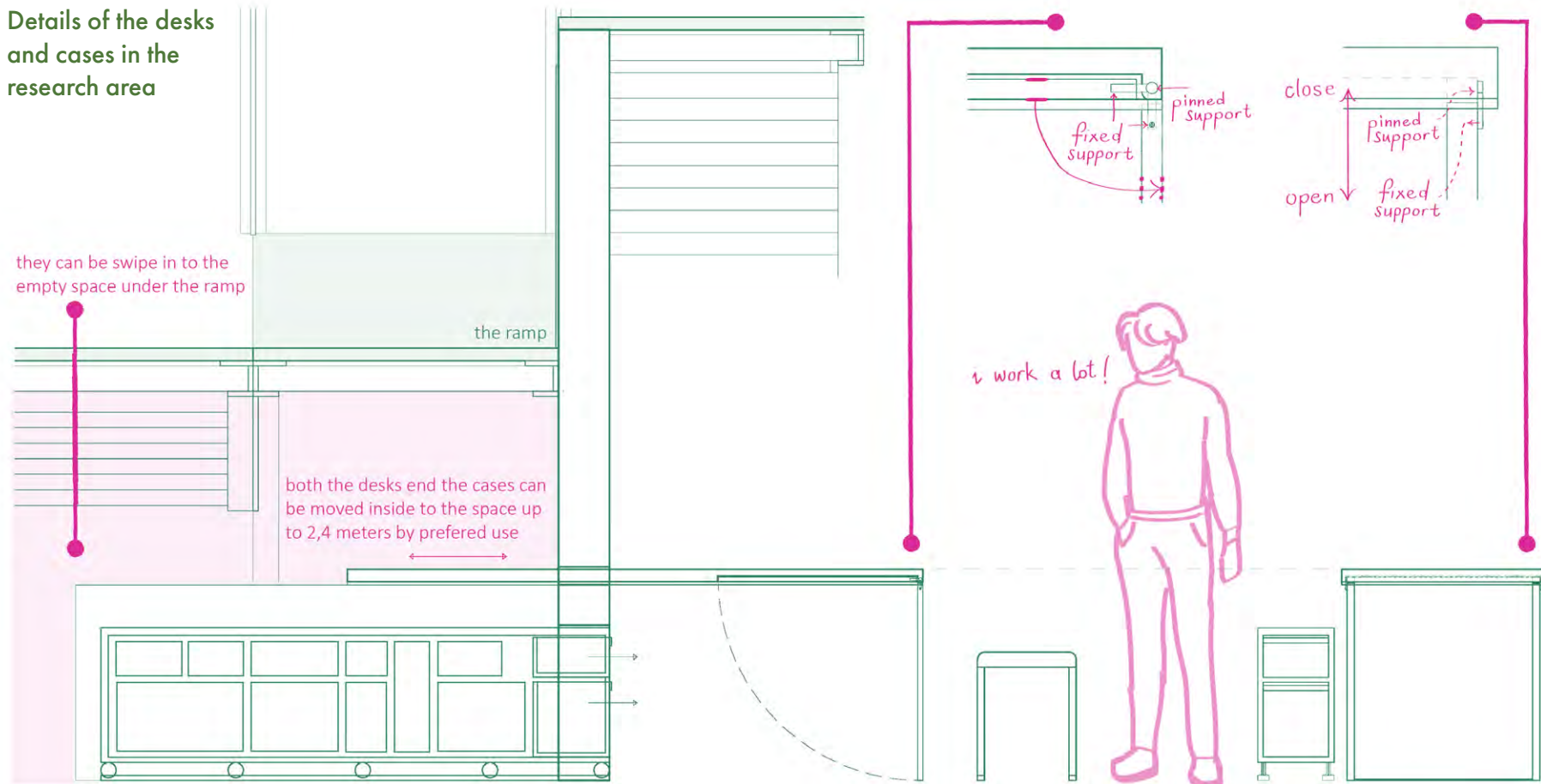
The system supports personalization
and freedom of movement, reinforcing
the concept of Stray by enabling
alternative spatial paths and config-
urations.



Moveable walls only move
along the grid system and the
middle part of the walls always
on the grid
Also they can turn to every
angle possible, but, the middle
part is always stays on the grid



Details of the desks and cases in the research area



The Earthen

life and decay as continuous transformations

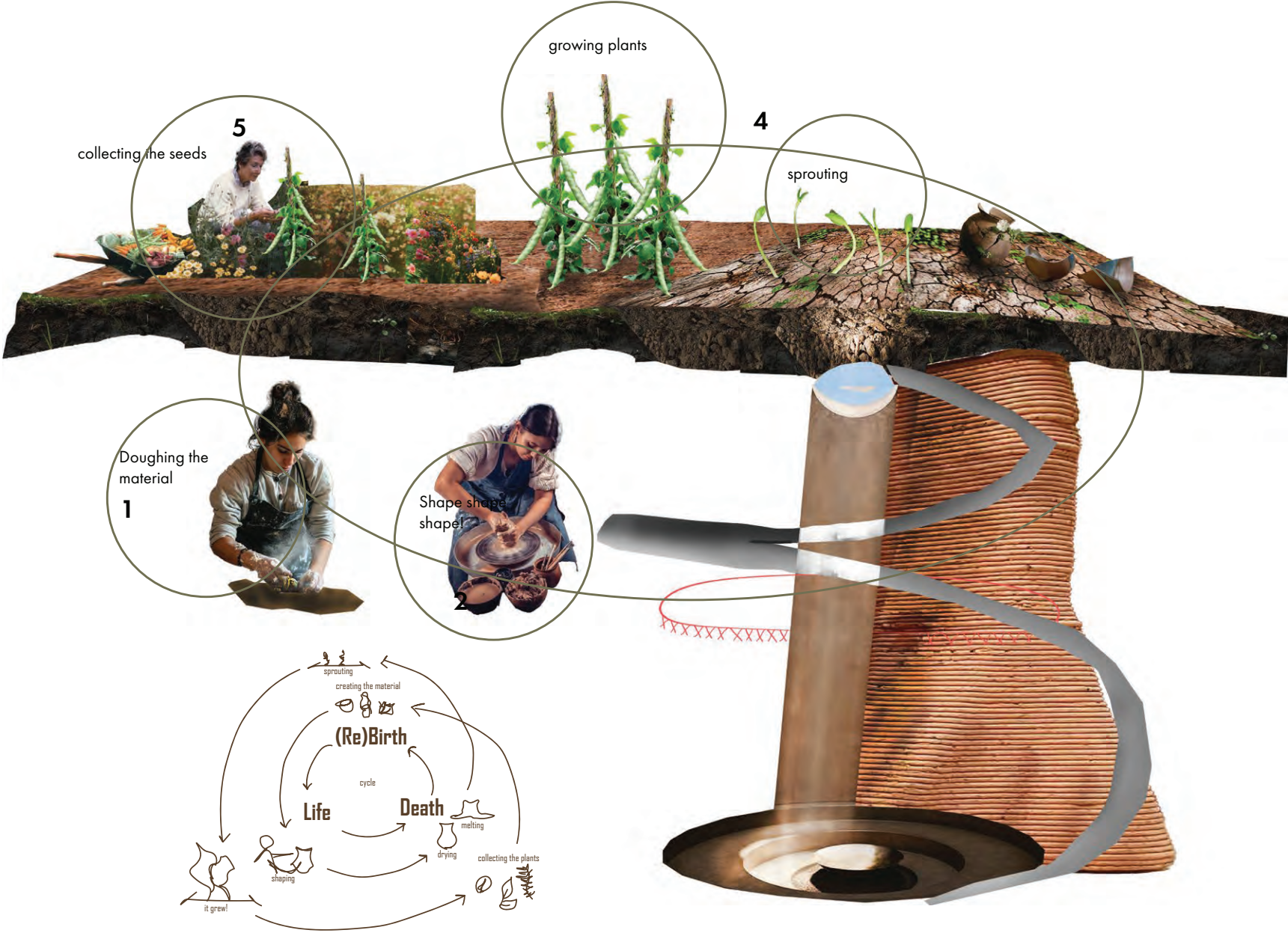
would there be death if there were no life?
or, would there be life if there were no death?
do we call it life beacuse there is death?
or, do we call it death beacuse there is life?

is there a life after death?
or, is there a death after life?

Life and death are inseparable aspects of existence. Every living being experiences beginnings and endings, growth and decay, and through these processes, the natural cycles of life continue.

Death is not an ultimate end but a transformation that allows new life to emerge, and it is within this rhythm that existence gains meaning. Understanding this cycle encourages us to accept impermanence, letting go of fear and attachment, and to see every moment as part of a larger continuum.

Life presents challenges, failures, and losses, but these moments are temporary; they are necessary to appreciate growth, joy, and renewal. By embracing the flow of experiences without clinging to any particular stage, we cultivate resilience, presence, and vitality. The energy of life, even in urban settings like Maslak, moves through these cycles—people work, rest, succeed, fail, and begin again—mirroring the eternal patterns of growth and decay. Recognizing these rhythms allows us to participate consciously in life, to learn from impermanence, and to find balance and joy despite the inevitability of endings. In this way, death, renewal, and the cycles of experience become not sources of fear, but opportunities for reflection, vitality, and meaningful engagement with life.

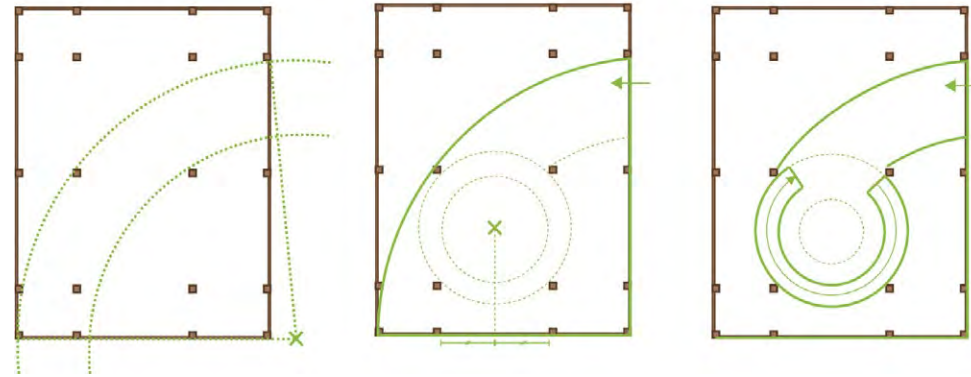


“Topraktan geldik,
toprağa gideceğiz.”

(We came from the earth, and to the earth we shall return.)

A Turkish saying that reflects the cyclical nature of human existence, reminding us that we come from the earth and eventually return to it.

Plan Layout Diagram

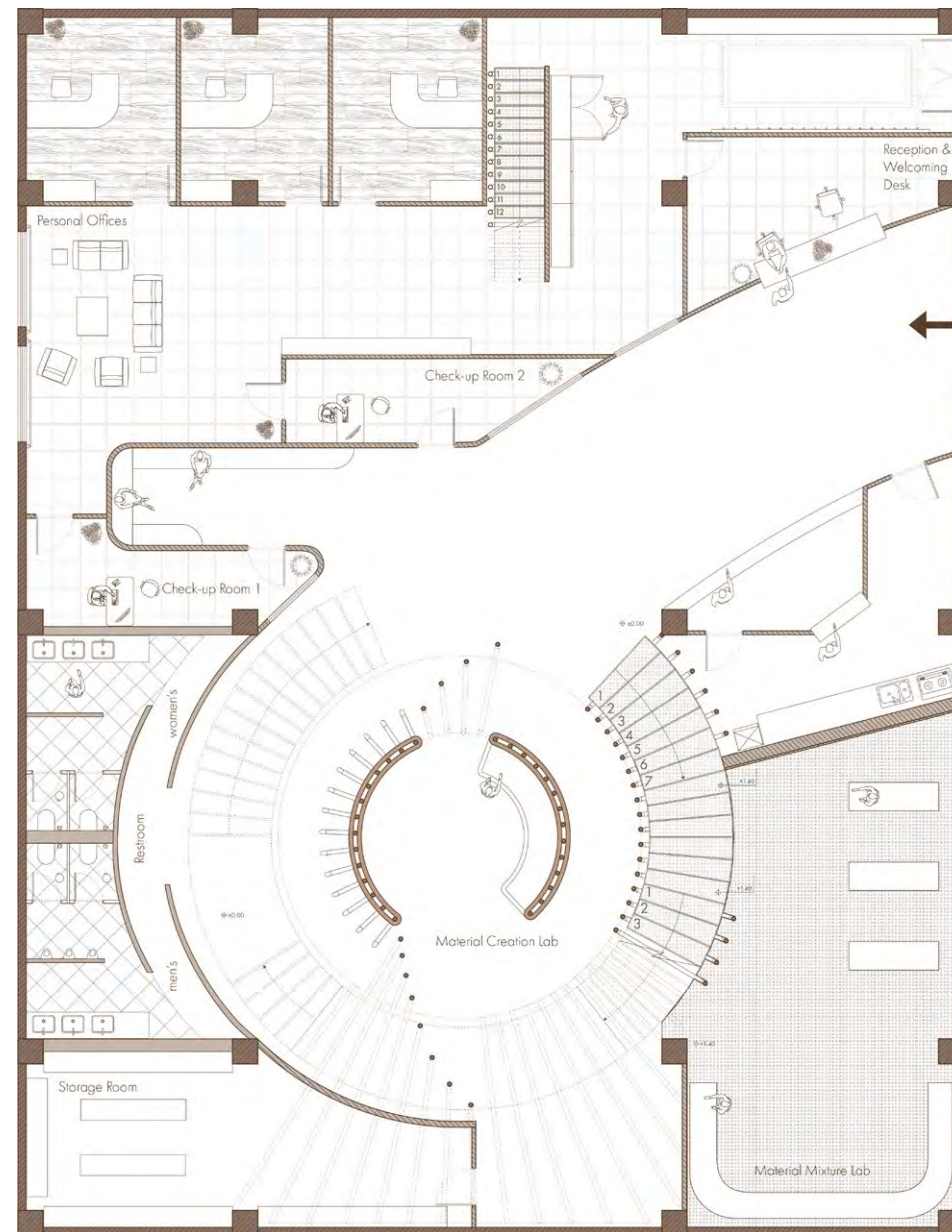


This project proposes a spatial cycle where earth-based materials, the human body, and time continuously interact. Using clay, soil, water, and seeds, making, decay, and growth are treated as a single ongoing process rather than separate stages.

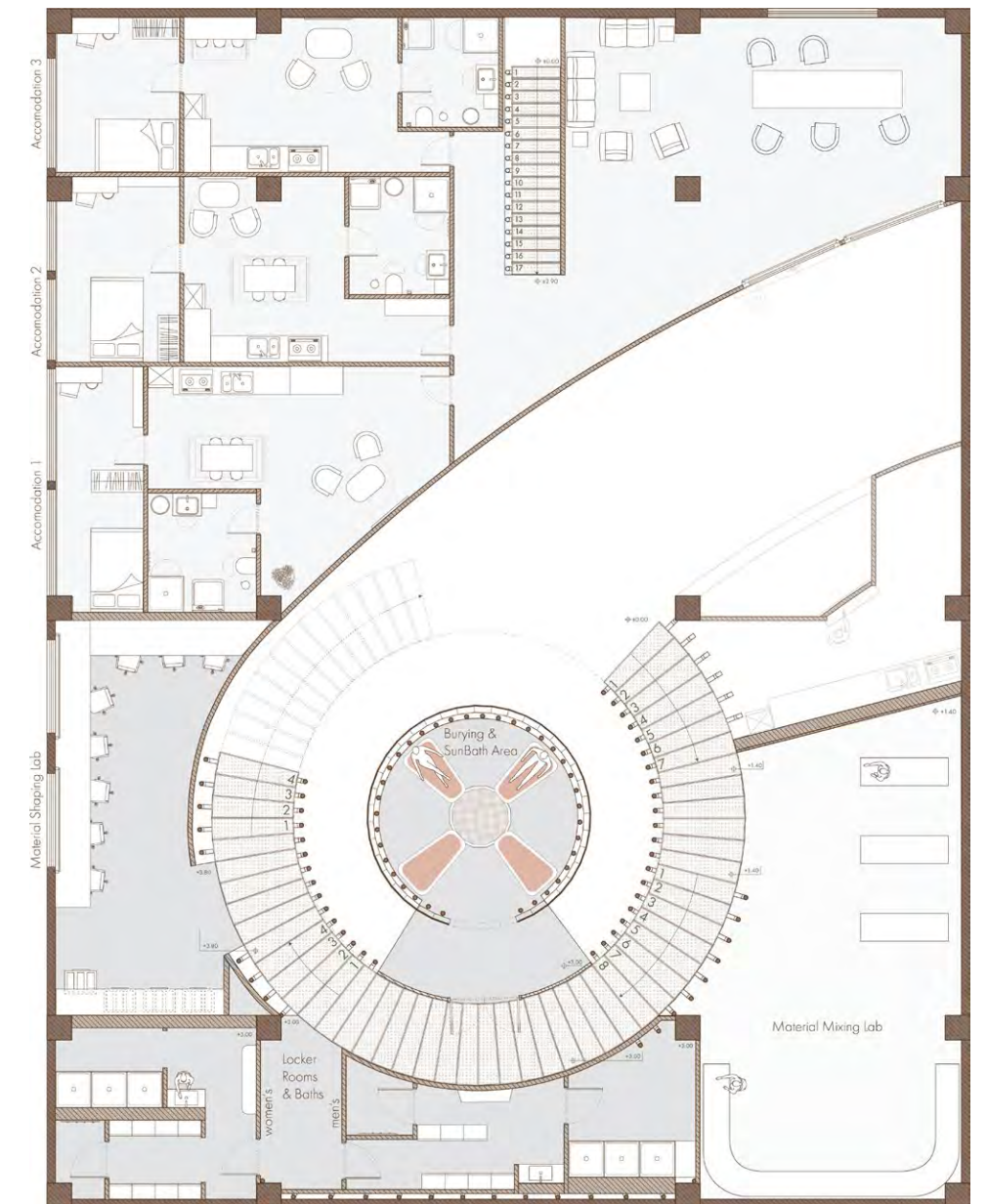
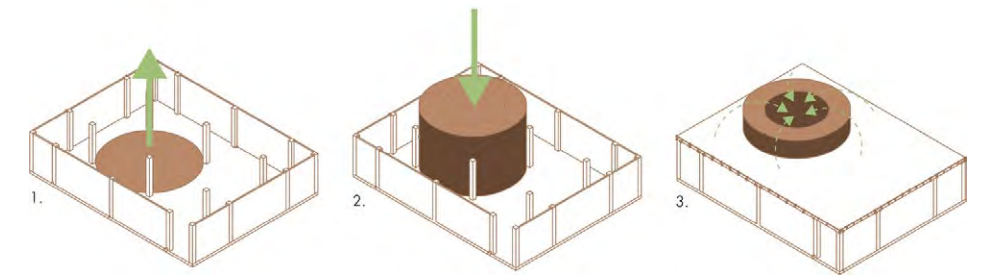
The building is organized vertically according to material states. Lower levels host water-based activities where bodily movement activates soft clay and soil. As one moves upward, materials become denser and drier. In the mixture and creation zones, visitors shape clay-soil mixtures through direct physical contact, producing temporary objects.

At the center, a skylit open space introduces stillness and bodily reset. Here, clay dries on the skin and warm soil offers moments of grounding, acting as a pause between making and letting go. Upper levels open onto a terrace garden where formed objects are exposed to sun, wind, and rain. Over time, they crack, erode, and dissolve, allowing embedded seeds to grow and transform decay into living matter.

Exposed tubes connect all levels, transferring water, clay, and seeds through gravity while becoming part of the building's structure and furniture. Rather than preserving objects, the project archives processes, making transformation, disappearance, and regeneration visible as architectural experience.



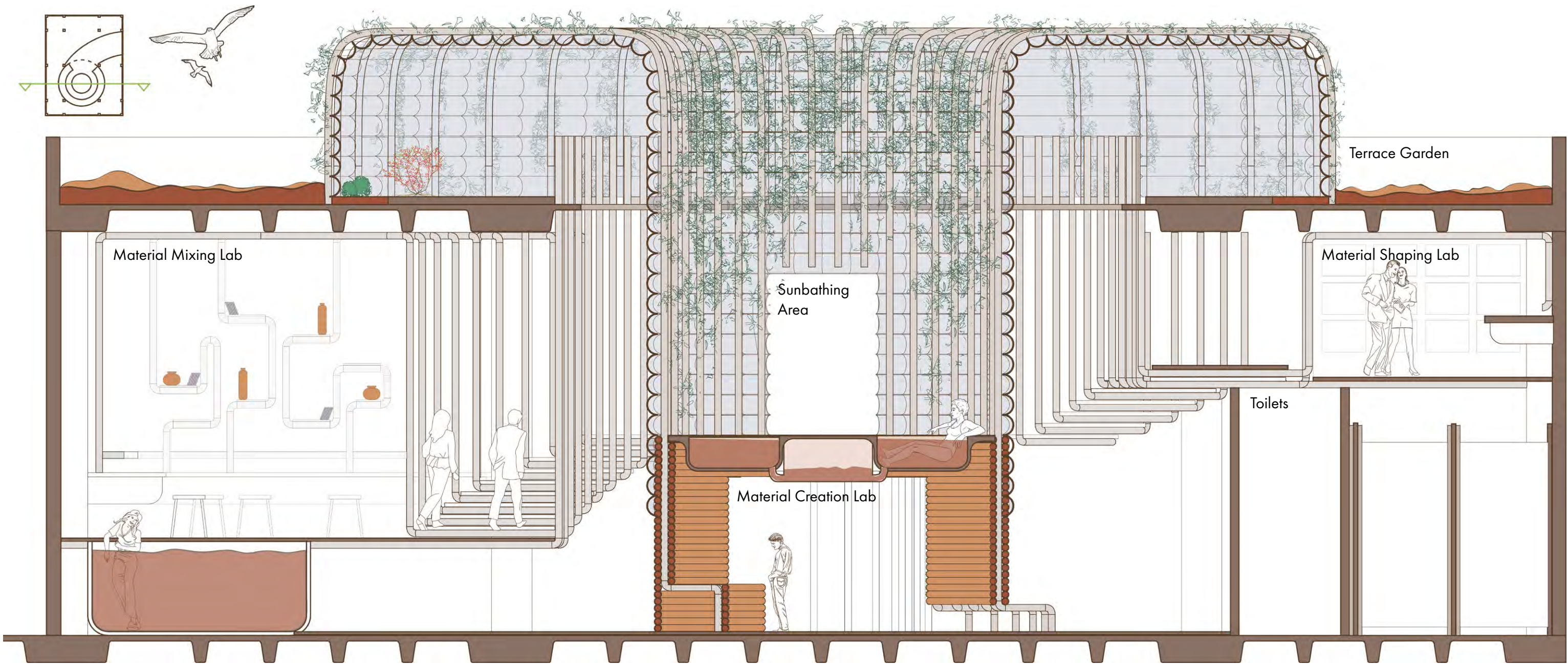
Mass Diagram

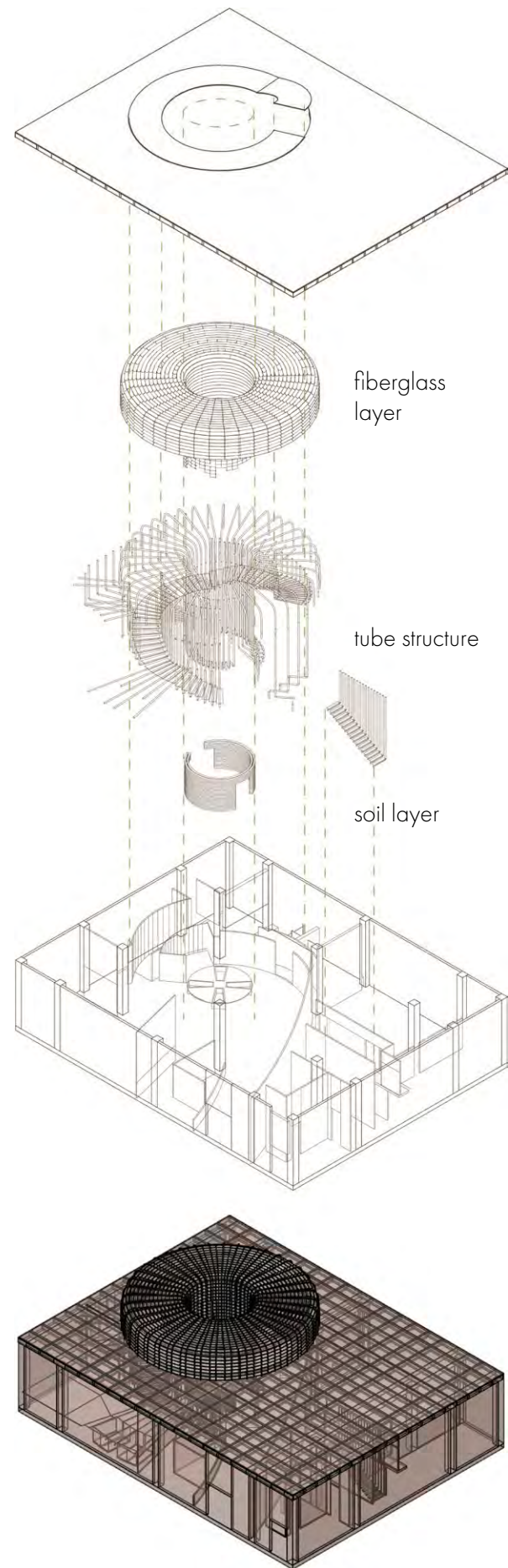


The program follows a continuous material cycle. Earth-based materials are first gathered and mixed in a central area, where soil, clay, water, and seeds come together. They are then transferred to the mixing laboratory, which supports physical interaction through activities such as walking in mud and kneading wet material. The mixtures are carried upward to the shaping laboratory, where temporary forms are produced. These objects are later moved to the terrace and left exposed to natural conditions. Over time, they erode and dissolve, allowing embedded seeds to merge with the terrace soil and generate new vegetation. As plants grow and produce seeds, they are collected and transported back to the central area through a network of tubes, completing the material cycle.

The sectional organization of the project is based on a vertical cycle of material transformation, moving from wet to dry, from soft to solid, and from decay to growth. At the lowest level, water-based activities such as soaking, stepping, and mixing take place, allowing the body to engage directly with liquid and semi-liquid matter. As users move upward, the material becomes denser and more stable, enabling kneading, shaping, and forming through physical interaction.

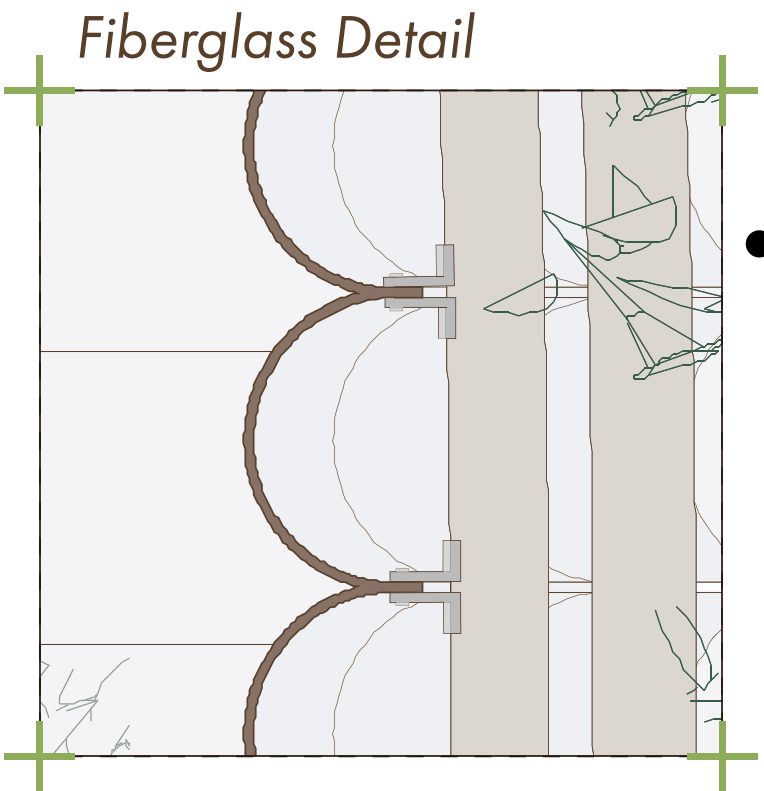
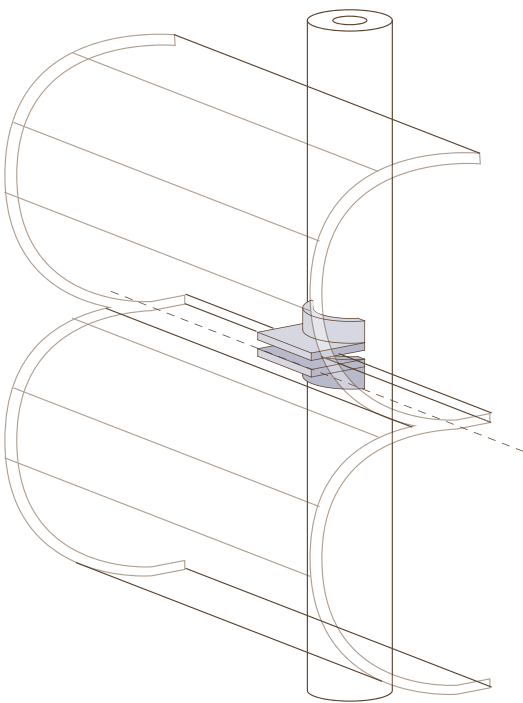
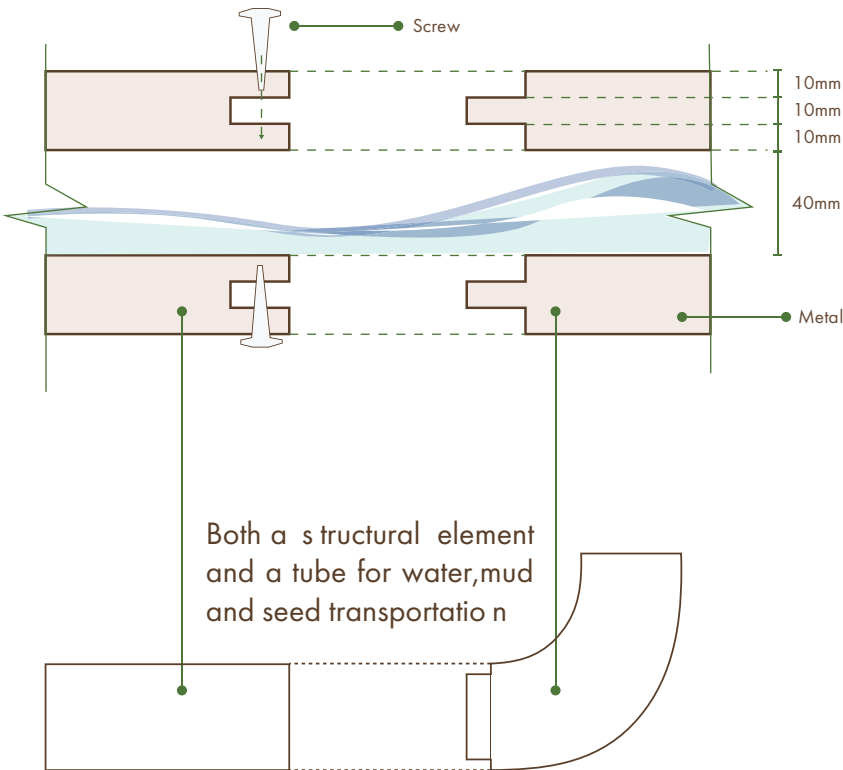
In the open-air central space, visitors may take mud baths or rest under the sun, engaging directly with the material through the body.





The tubes extend through the interior and transform into furniture elements; becoming tables, seating, and spatial dividers. They blend structure and function, spreading through the space like a continuous system.

Some of the tubes act not only as structural supports but also as channels for seeds, water, and clay. They guide these materials between levels, allowing the building itself to participate in the cycle of mixing, planting, and regeneration.



ChronoClines



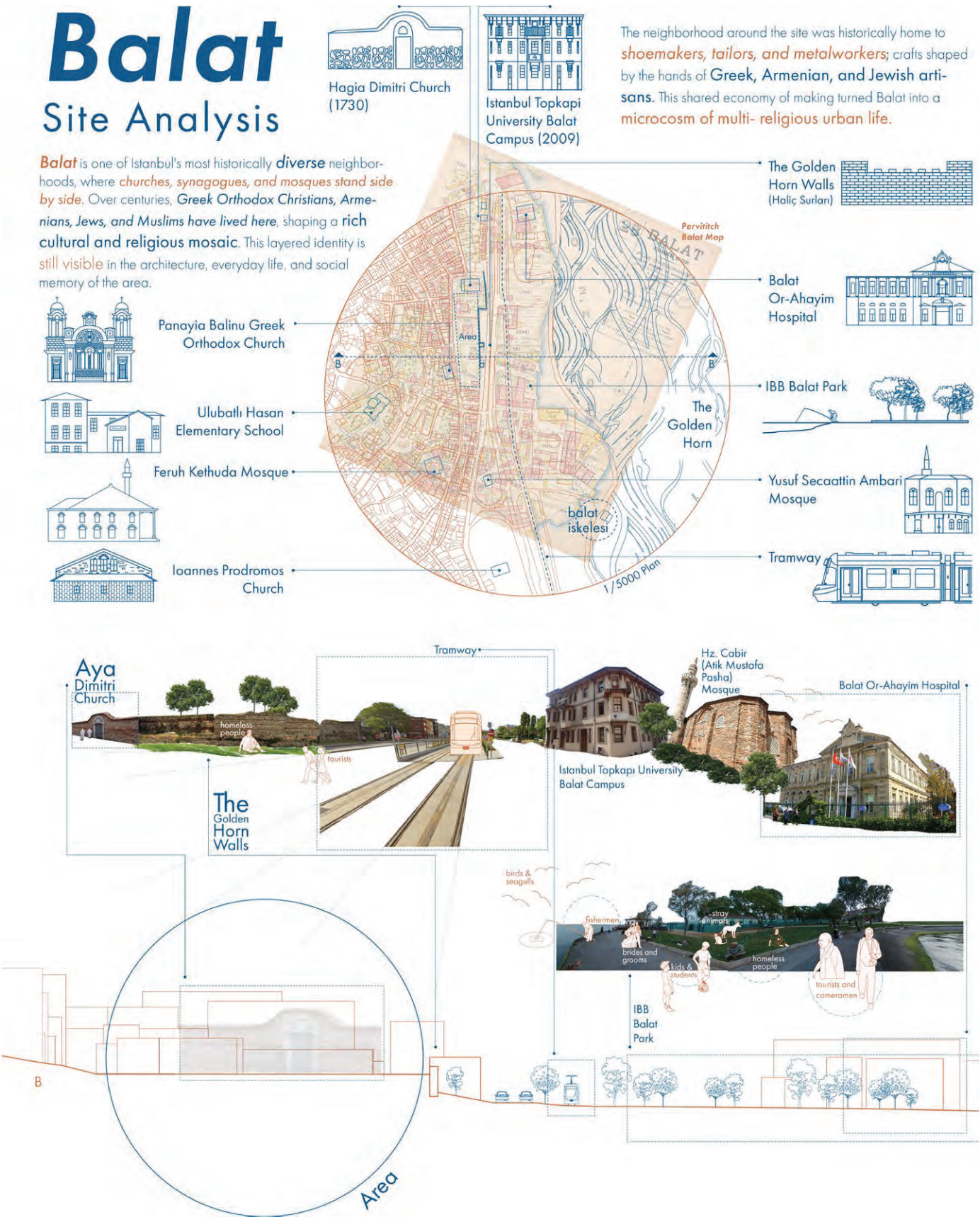
The project proposes a museum in Balat where space itself becomes an archive of time. The core idea is a continuous ramp that gradually ascends through the building, guiding visitors on both a physical and temporal journey. With each step upward, one symbolically travels backward in history—ascending in space while descending in time.

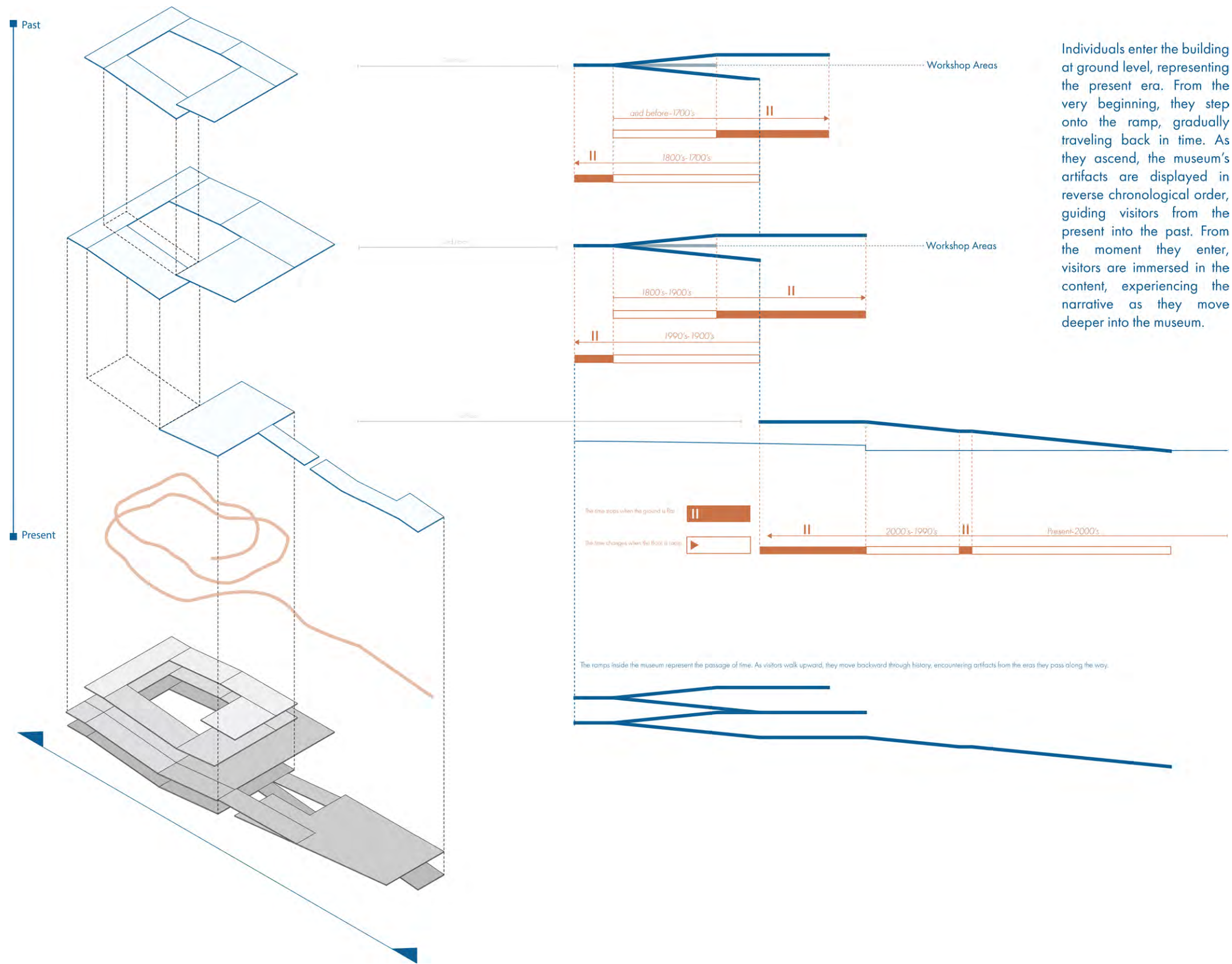
The exhibition focuses on clothing as a cultural artifact, presenting garments from recent decades to earlier centuries. This spatial sequencing allows the visitor to encounter the everyday, the forgotten, and the preserved layers of the past as if moving against the current of time.



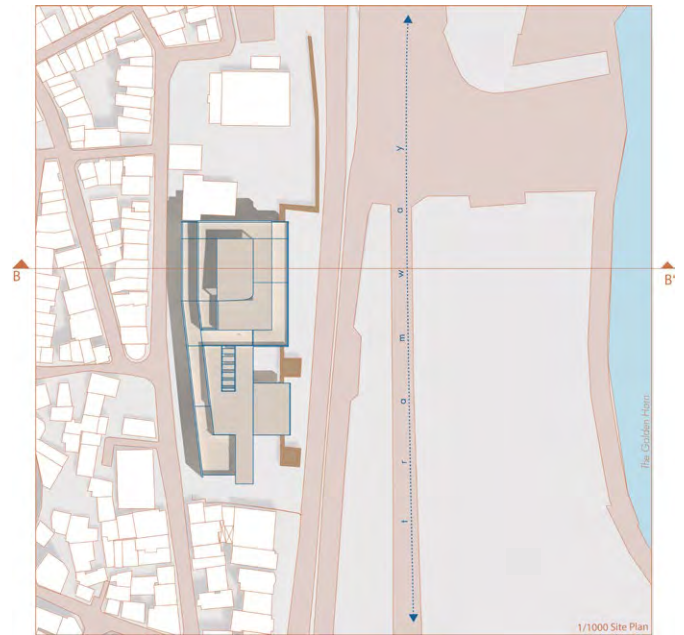
The name Chronoclines derives from the Greek khronos (time) and klinein (to incline). The ramp's slope embodies this notion: an architectural line that is both temporal and spatial, a gradient of history. Rather than treating the archive as static storage, the museum frames history as a continuous incline—an experience where preservation, memory, and disappearance coexist along the ramp.

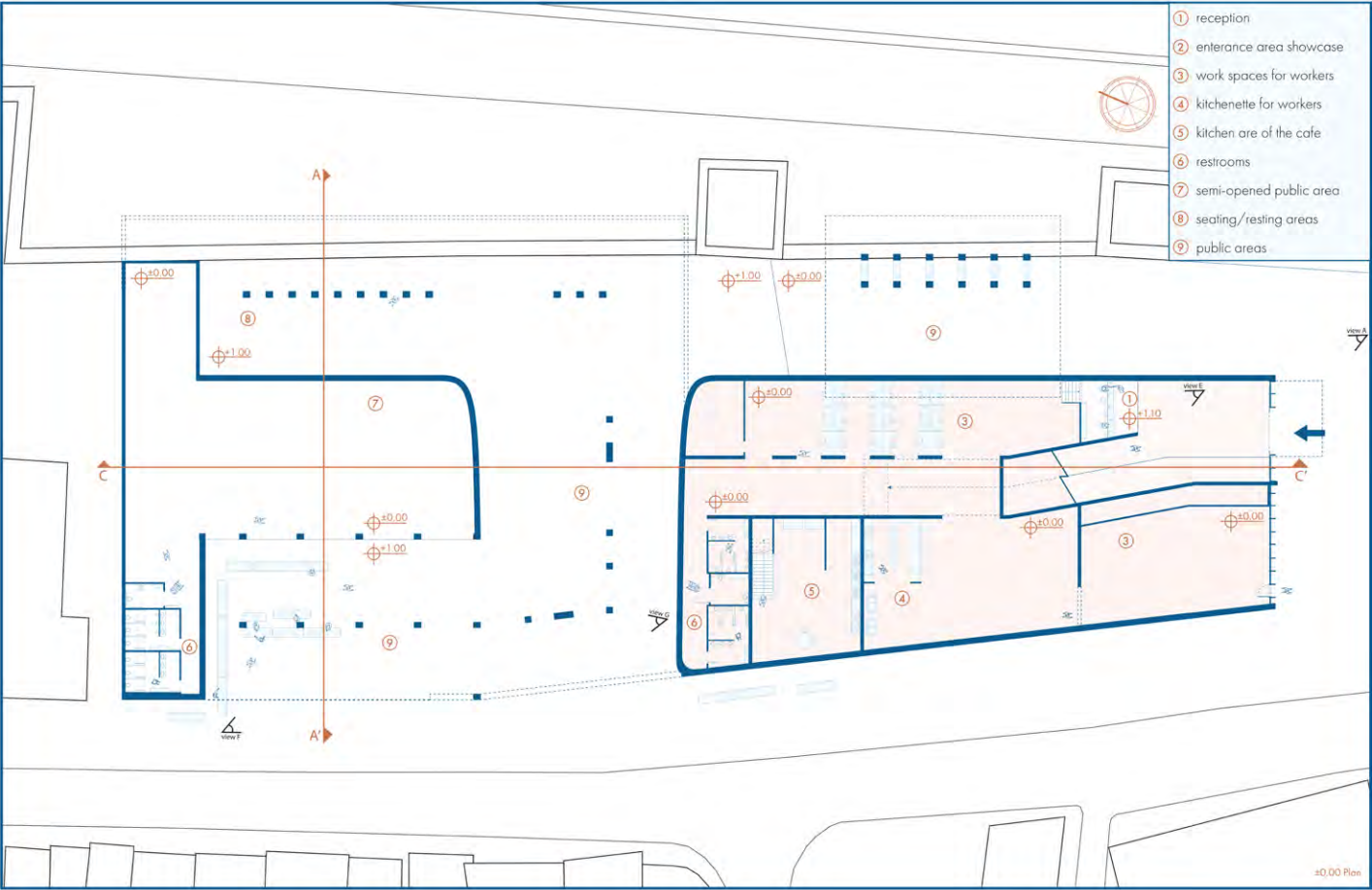
Ultimately, the project creates a narrative environment where architecture is not only a container for history, but also a medium to walk through time.





Individuals enter the building at ground level, representing the present era. From the very beginning, they step onto the ramp, gradually traveling back in time. As they ascend, the museum's artifacts are displayed in reverse chronological order, guiding visitors from the present into the past. From the moment they enter, visitors are immersed in the content, experiencing the narrative as they move deeper into the museum.

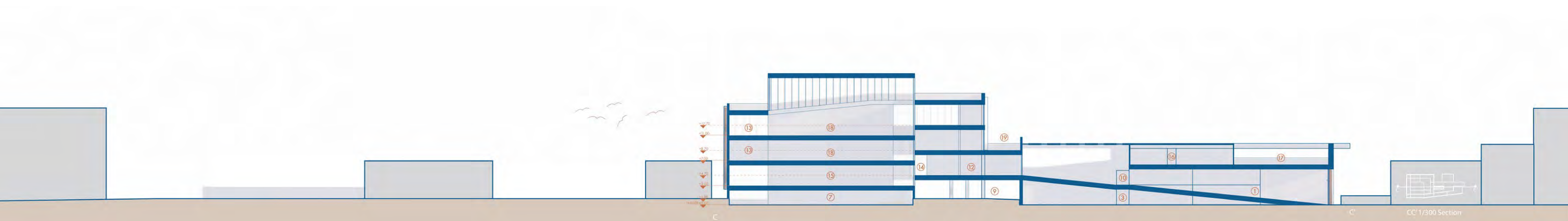


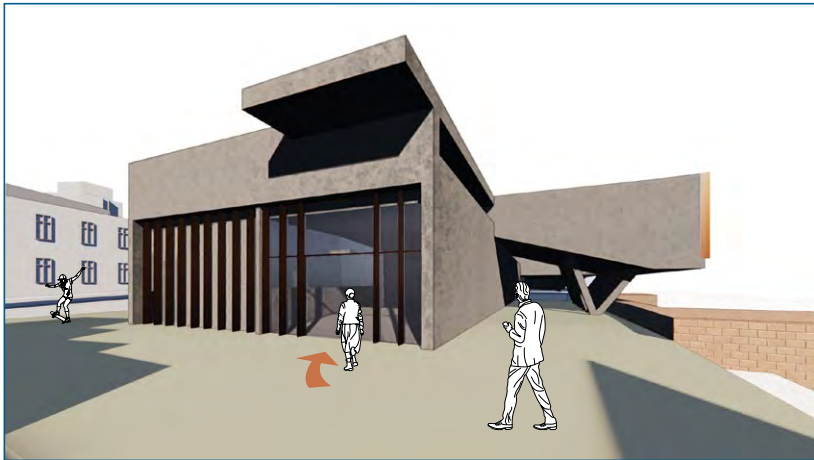


The reception is located at the very beginning of the ramp, where visitors obtain their tickets before entering the museum. From this point onward, the journey along the ramp begins. Right next to the reception, a large display wall already presents the first exhibited pieces, signaling the start of the experience. The moment the ramp is stepped on, time begins to flow, and the museum's narrative gradually unfolds.

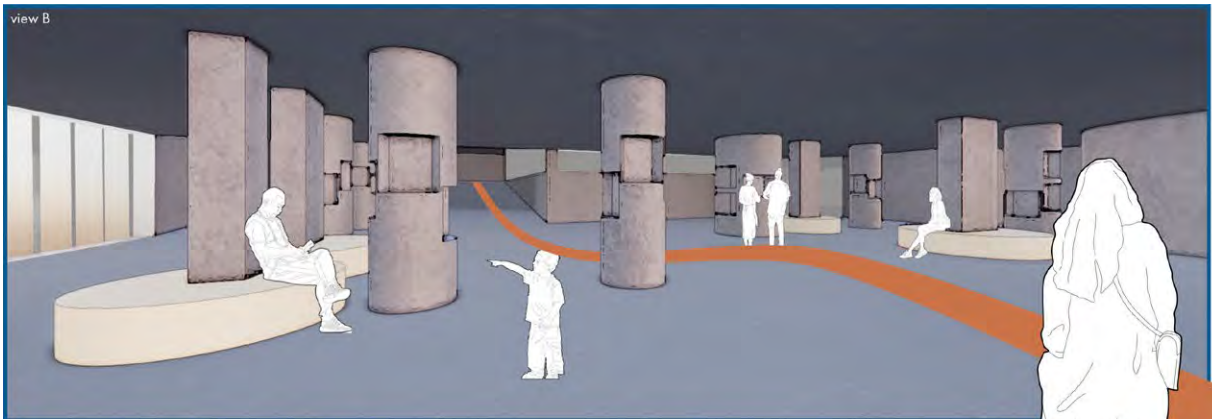


Throughout the building, sun-shading elements are strategically placed. These vertical and horizontal breakers do not only control the intensity of daylight but also transform its entry into the spaces. The changing angle of the sun creates shifting patterns of light and shadow, so that each interior carries a different atmosphere depending on the time of day and the season. In this way, the experience of the building is never static, but always redefined by natural light.



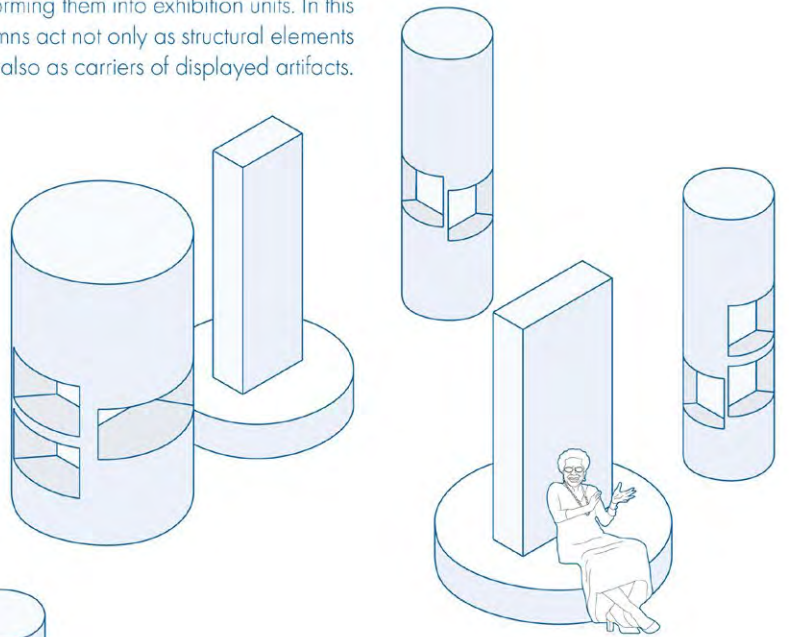


The ground begins at the same level as the site and gradually rises. It acts as if lifting Balat's existing topography and creating a new one. The walk through Balat continues seamlessly inside the structure, where movement is not interrupted but extended. Walking in Balat becomes a journey through time, and the structure serves as both a continuation and a new layer of that walk.



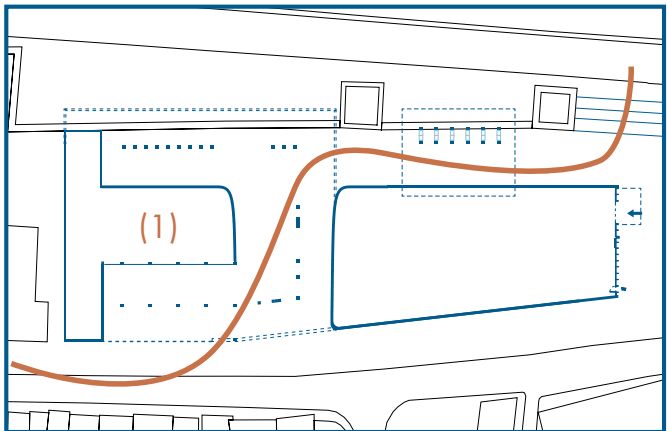
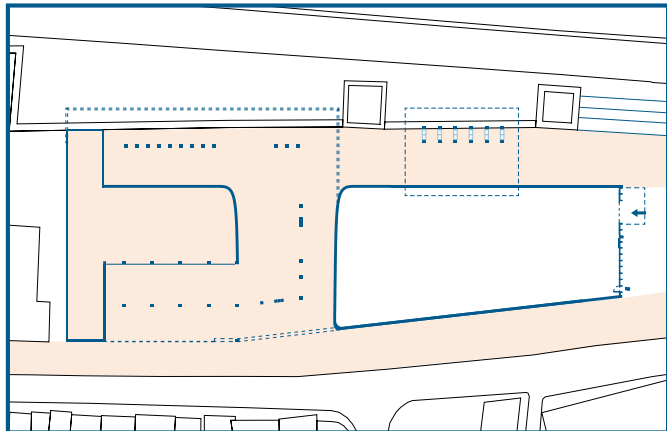
The entrance hall is the first plateau encountered after entering the structure. On these flat grounds—unlike the ramps—time seems to pause, holding us in the present moment. In this space, some of the structural columns transform into seating elements, while others extend into exhibition walls. Before stepping into the main museum area, visitors are invited to rest, wait, and already engage with a selection of the exhibited pieces.

Some of the structural columns are surrounded by circular walls. Portions of these walls are hollowed out, transforming them into exhibition units. In this way, the columns act not only as structural elements but also as carriers of displayed artifacts.

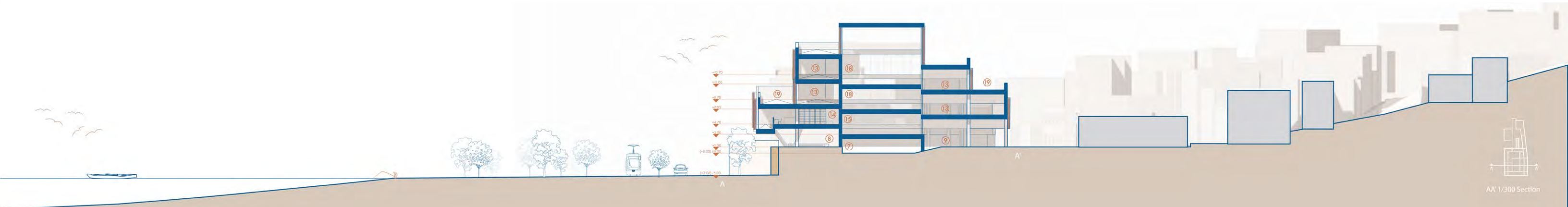
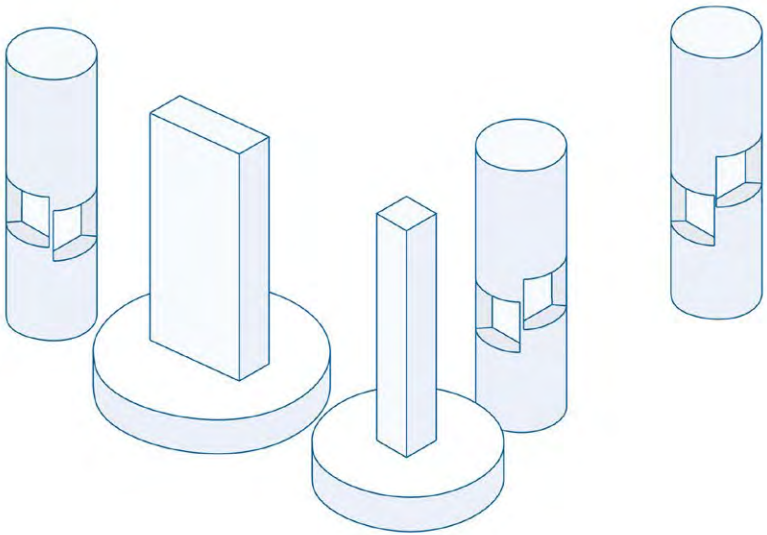


Other columns are embraced by circular seating elements at their base. These provide opportunities for waiting and resting while at the same time allowing visitors to observe the surrounding exhibited works.

The Public Area



The building is placed above the existing public ground without taking away its everyday use. The circulation axis between the street in front of the wall and the street behind it is preserved, allowing the flow of movement to continue. On bazaar days, the bazaar space can expand into the open ground beneath the structure, while at other times it can host daily activities such as leisure, gathering, or play. The semi-open public zone (1) also allows for occasional cinema screenings or workshops, while workshops can in fact spread across all public areas when needed.



ARA SIRA



Built in the frontyard of Lütfi Banat Primary School

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Ara Sira was designed and built by us — first-year students from the MEF University Faculty of Arts, Design, and Architecture — as a resting and reading spot for the garden of Lütfi Banat Primary School. With Ara Sira, our aim was to extend learning and resting into the schoolyard, turning free time into a more meaningful and engaging experience.

Throughout the design process, we were guided by the specific spatial conditions of the garden. We carefully observed the basketball hoop and ceremony area at the front, the trees behind, the security booth on the left, and the canteen on the right. Each of these existing elements became opportunities to shape our design.

We designed more active seating areas in the front, where children could observe the ceremony space and playground. In contrast, we created quieter spots in the back — shaded areas facing the street and trees, ideal for reading.

As a team, we developed shading structures, bookshelves, flower pot units, exhibition surfaces, and resting platforms — all based on the daily rhythms and real needs of the students who would use the space.

