
SELECTED ACADEMIC WORKS

*by Cemre Tokat
Columbia Graduate School of Architecture, Planning and Preservation
M.Arch '23 & MS CCCP '24*

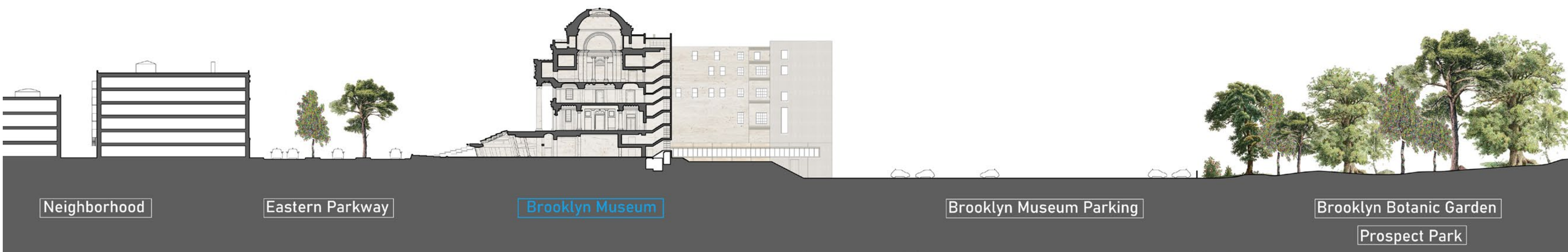
This project echoes the intentions of the unbuilt Brooklyn Institute with a contemporary approach to the idea of a “visit” to the Brooklyn Museum. Completing the fragment of the historic building through lightweight and accessible construction methods and increased integration with the natural and localized surroundings dissolves the formerly impermeable and monumental building, creating an exchange between surroundings and museum.

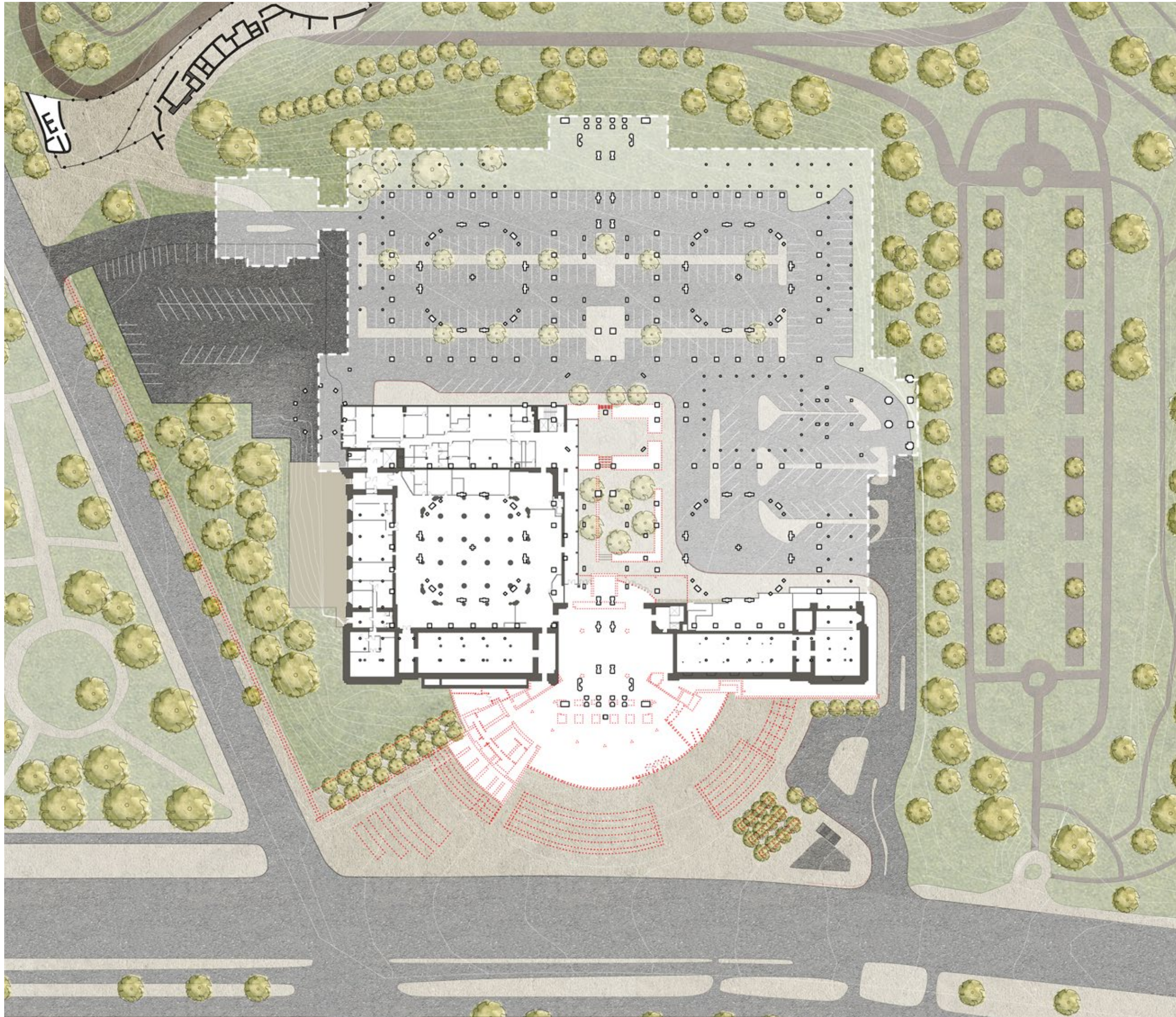


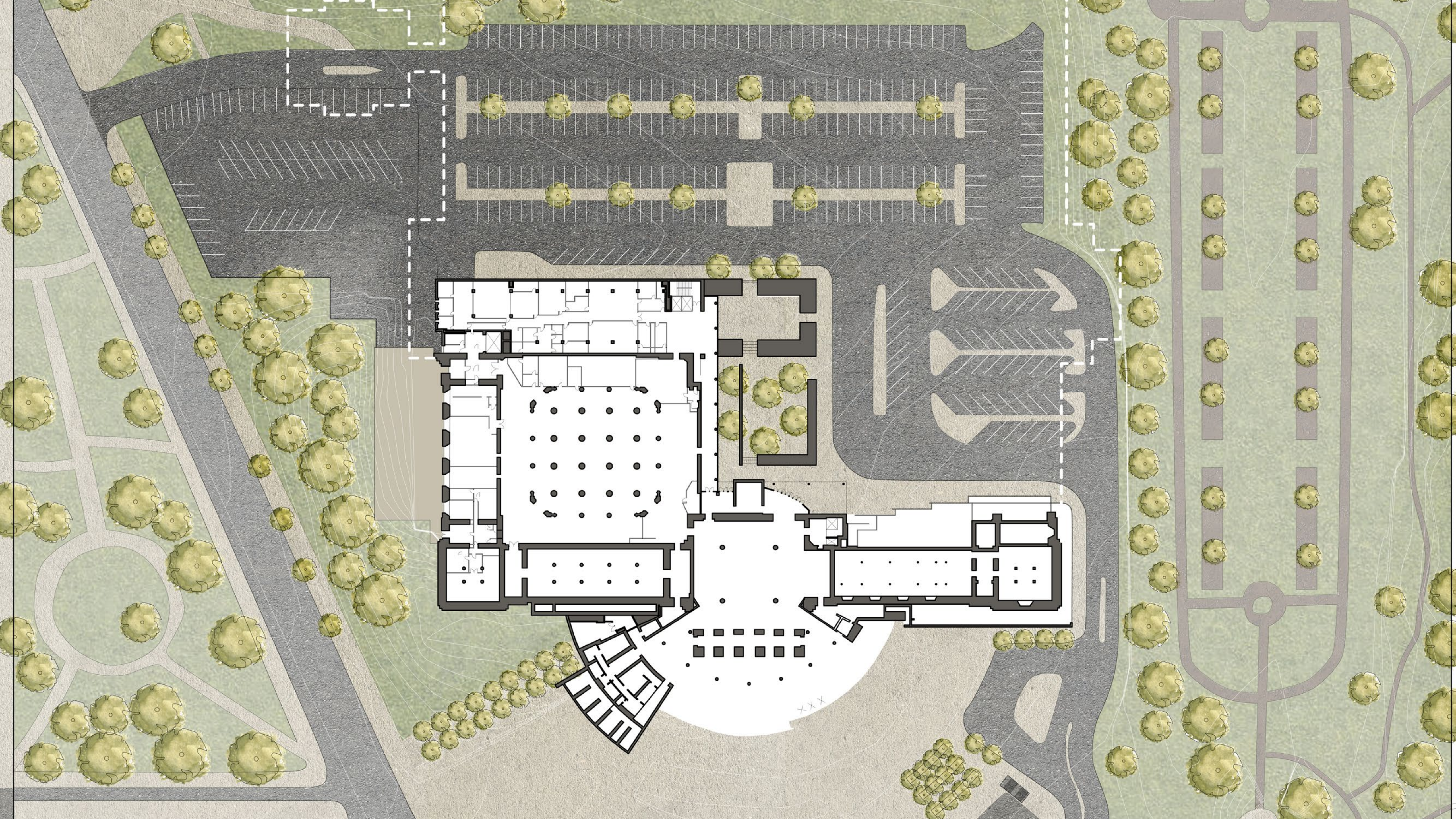
THE ECHO: DECONSTRUCTING THE UNBUILT BROOKLYN MUSEUM

STUDIO: ADV VI
CRITIC: JUAN HERREROS
SPRING '23

COLLABORATORS: ELEANOR BIRLE & VICTORIA SHAY













The Department of Research and Repatriation is the proposed department at the Metropolitan Museum of Art. Taking over the Michael C. Rockefeller Wing, its biggest aim is to research the histories of the objects that have been collected throughout the years in the Met, one of the largest museum collections in the world. Having gathered these objects through ways that are not always ethical or lawful, the Met, and many other museums, have decontextualized, desensitized and devalued the objects that were, and are, sacred, ritualistic or highly valued originally. The Department of Research and Repatriation aims to work towards the repatriation of these objects that are unrightfully at a location outside of their homes. The Department challenges the current museological display strategies while releasing the tension of the physical boundaries of the Met.

THE MET: DEPARTMENT OF RESEARCH AND REPATRIATION

STUDIO: ADV V
CRITIC: MABEL O. WILSON
FALL '22
COLLABORATOR: YERIN WON

History of the Metropolitan Museum of Art

THE WALL STREET JOURNAL A Historian's Quest Links J.P. Morgan To Slave Ownership

In 2005, JP Morgan Chase, currently the biggest bank in the US, admitted that two of its subsidiaries - Citizens' Bank and Canal Bank in Louisiana - accepted enslaved people as collateral for loans. If plantation owners defaulted on loan payments the banks took ownership of these slaves.

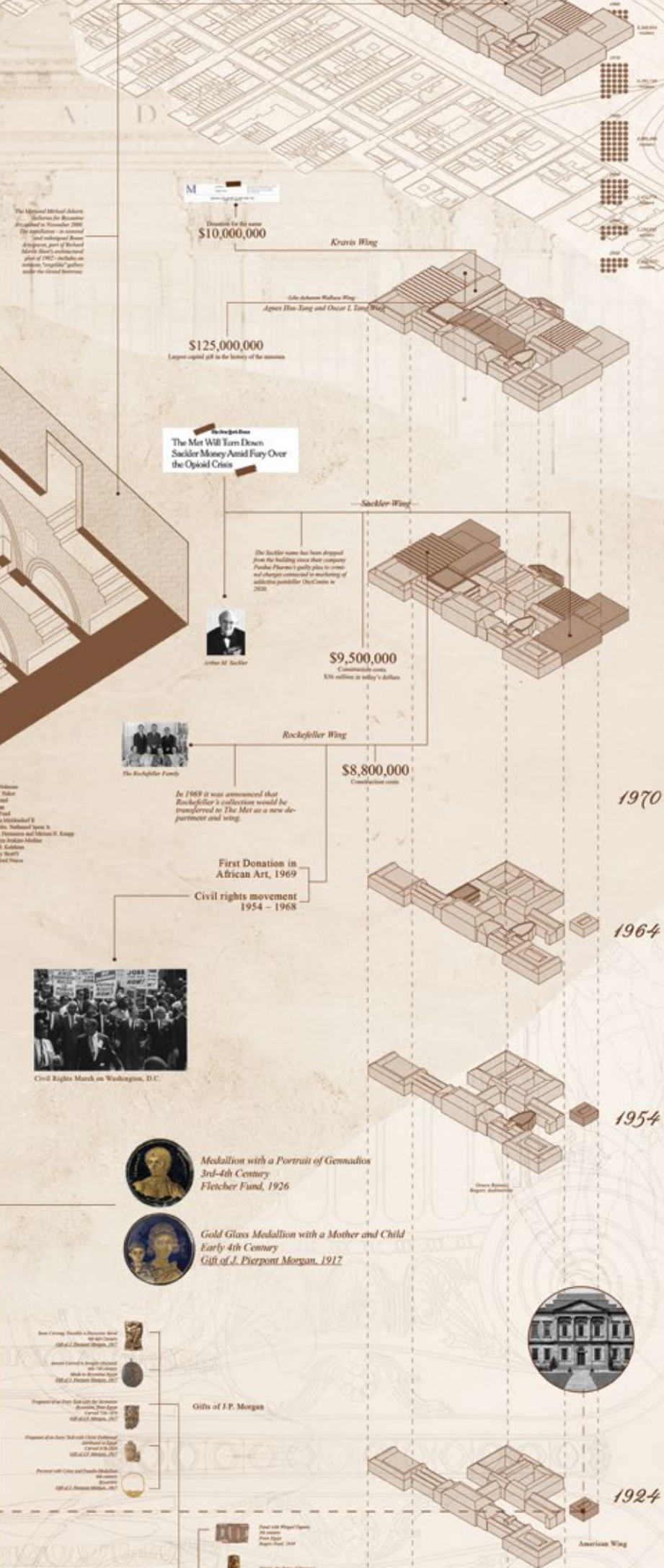
The Merry and Mithras Jubbah Galleries for Byzantine Art



The Good Life: Collecting Late Antique Art at The Met

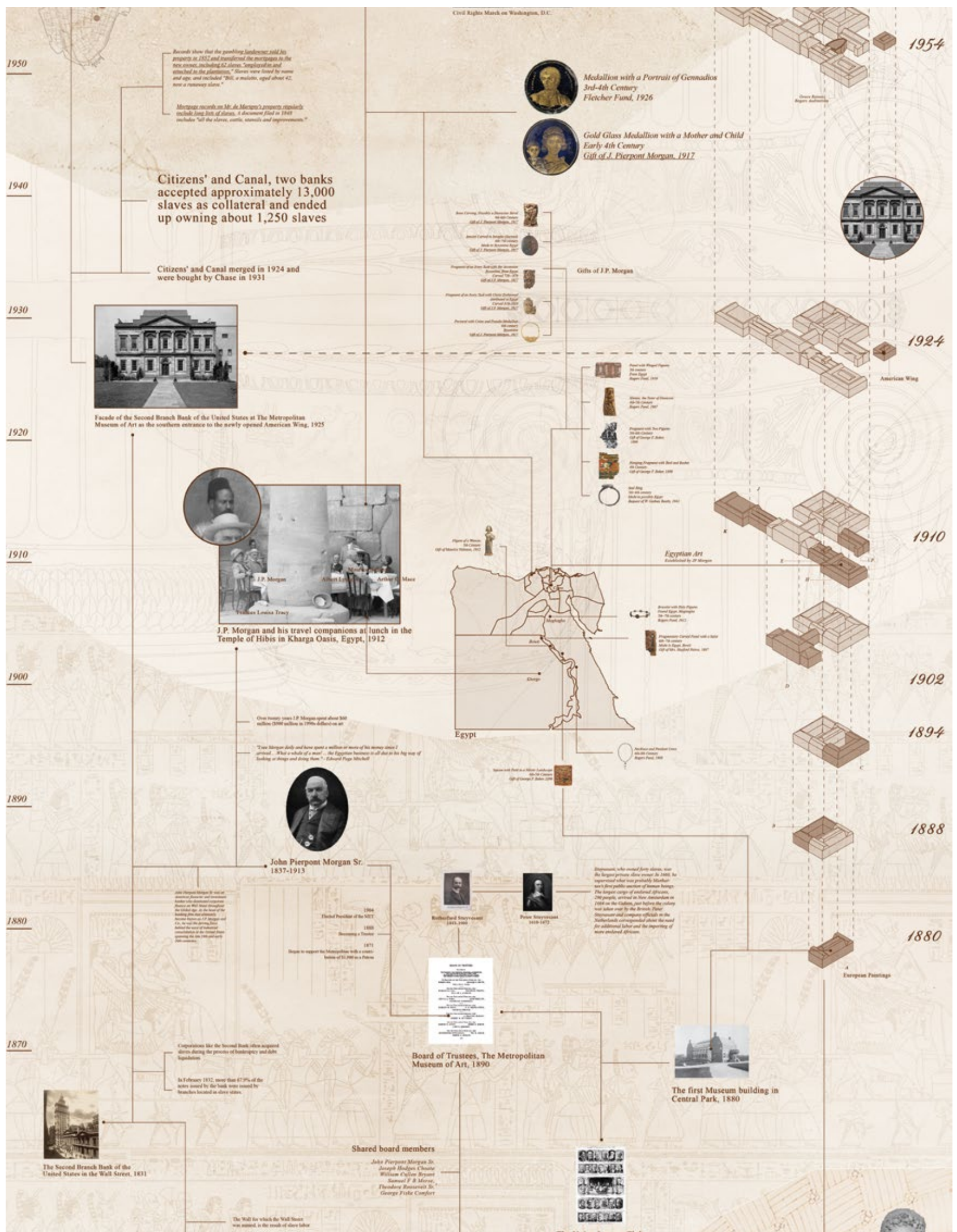
What does it mean to lead a good life? This timeless question resonated with people living in ancient Greece and Rome, and the late antique period, spanning the third to the eighth century. Writers and philosophers celebrated the good life and connected it with virtue, luxury, and education in the classical tradition. Calligraphic, rhetorical, and iconographic works of art with Greco-Roman mythological motifs, representing joy and prosperity. Displays of classical religious beliefs, Greek deities, their forms, and their attributes, such as happiness and success... which that continue to have meaning in modern times.

In the late nineteenth and early twentieth centuries, wealthy New York City families and collectors began collecting and trading the valuable material and visual culture that formed the late antique period. The late antique period, the foundations of these works within the Met collection can be traced to public subscriptions and generous gifts that arrived in the 1870s. Today, the Museum continues to collect late antique art that reveals the burgeoning history and visual representation of a good life. The architecture, the motifs of the sculptures, vases, and objects of luxury, and their colors, and their style, translate the dreams of a life well lived, such as happiness and success... which that continue to have meaning in modern times.

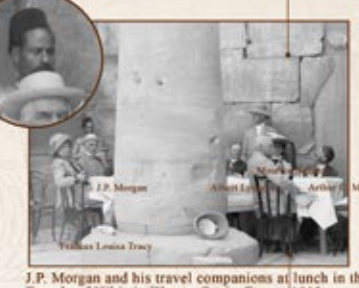


Medallion with a Portrait of Gennadius 3rd-4th Century
Fletcher Fund, 1926

Gold Glass Medallion with a Mother and Child
Early 4th Century
Gift of J. Pierpont Morgan, 1917



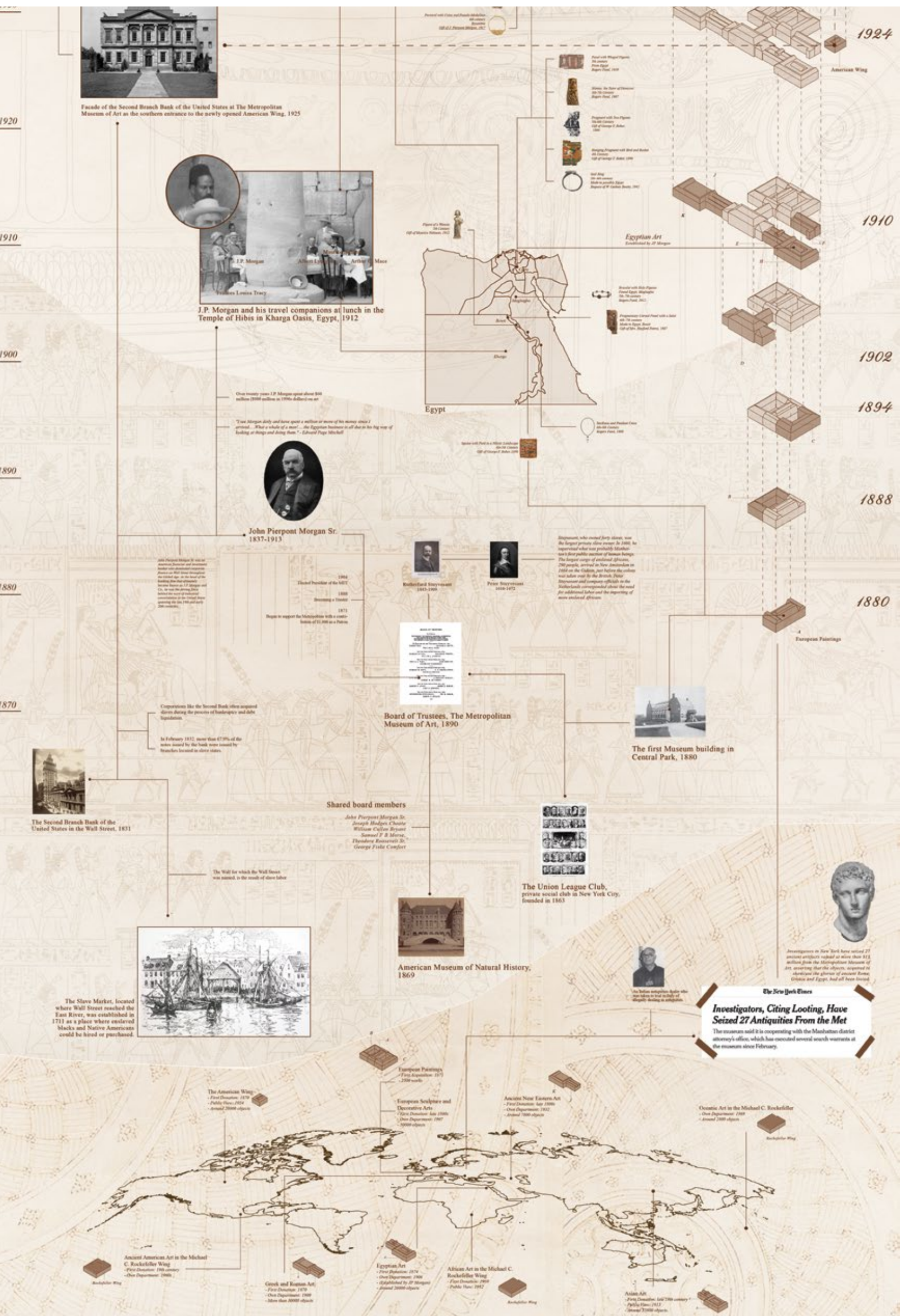
Citizens' and Canal, two banks accepted approximately 13,000 slaves as collateral and ended up owning about 1,250 slaves



John Pierpont Morgan Sr. 1837-1913

Shared board members

- John Pierpont Morgan Sr.
- George Frederic Chester
- William Cullen Bryant
- Samuel J. B. Sill
- Franklin Benjamin Sturges
- George Fiske Comstock



John Pierpont Morgan Sr. 1837-1913



The Second Branch Bank of the United States in the Wall Street, 1853



The Stone Harbor, located where Wall Street reached the East River, was established in 1711 as a place where scattered blocks and Native American land could be leased or purchased.

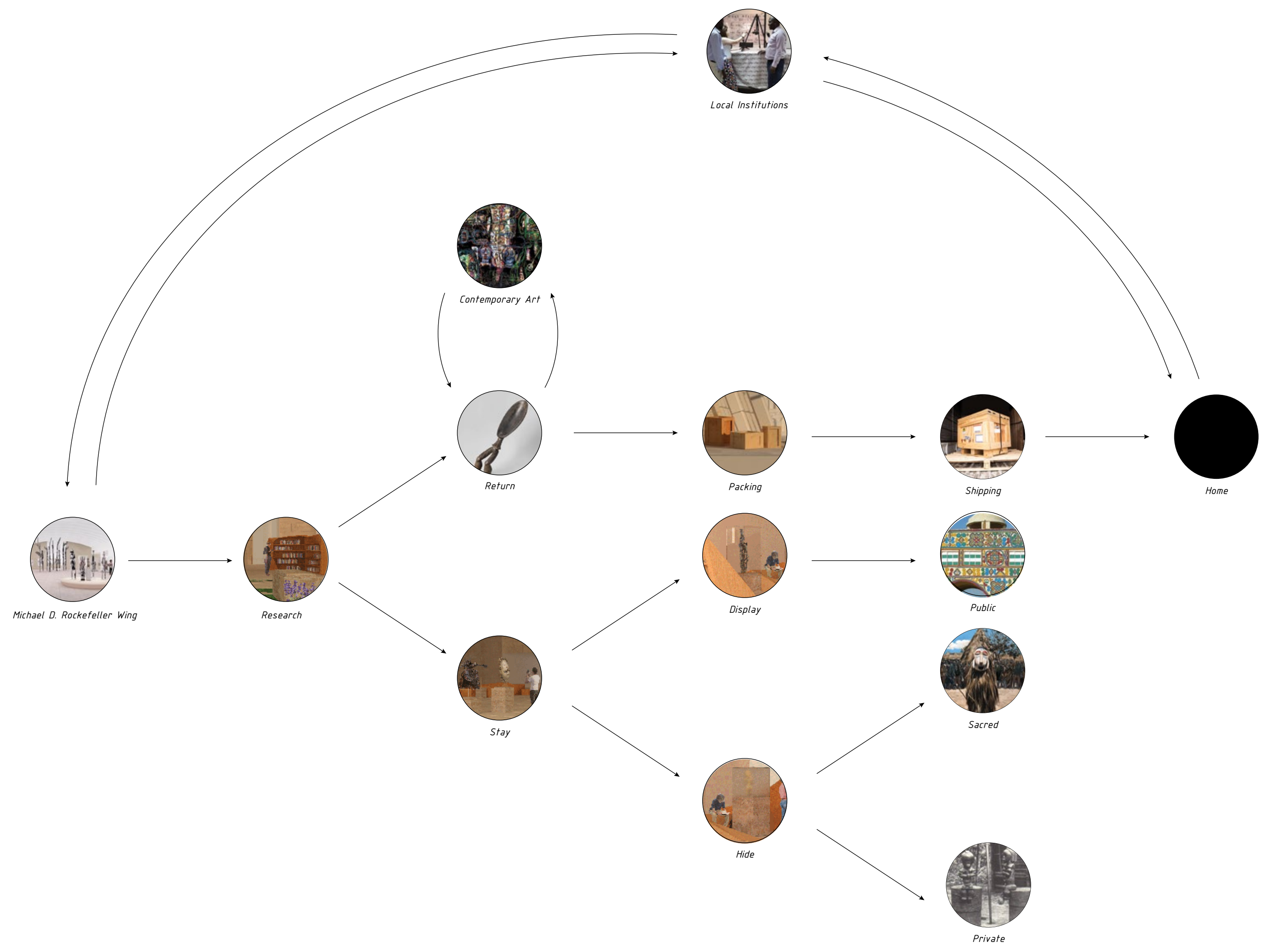
The New York Times Investigators, Citing Looting, Have Seized 27 Antiquities From the Met

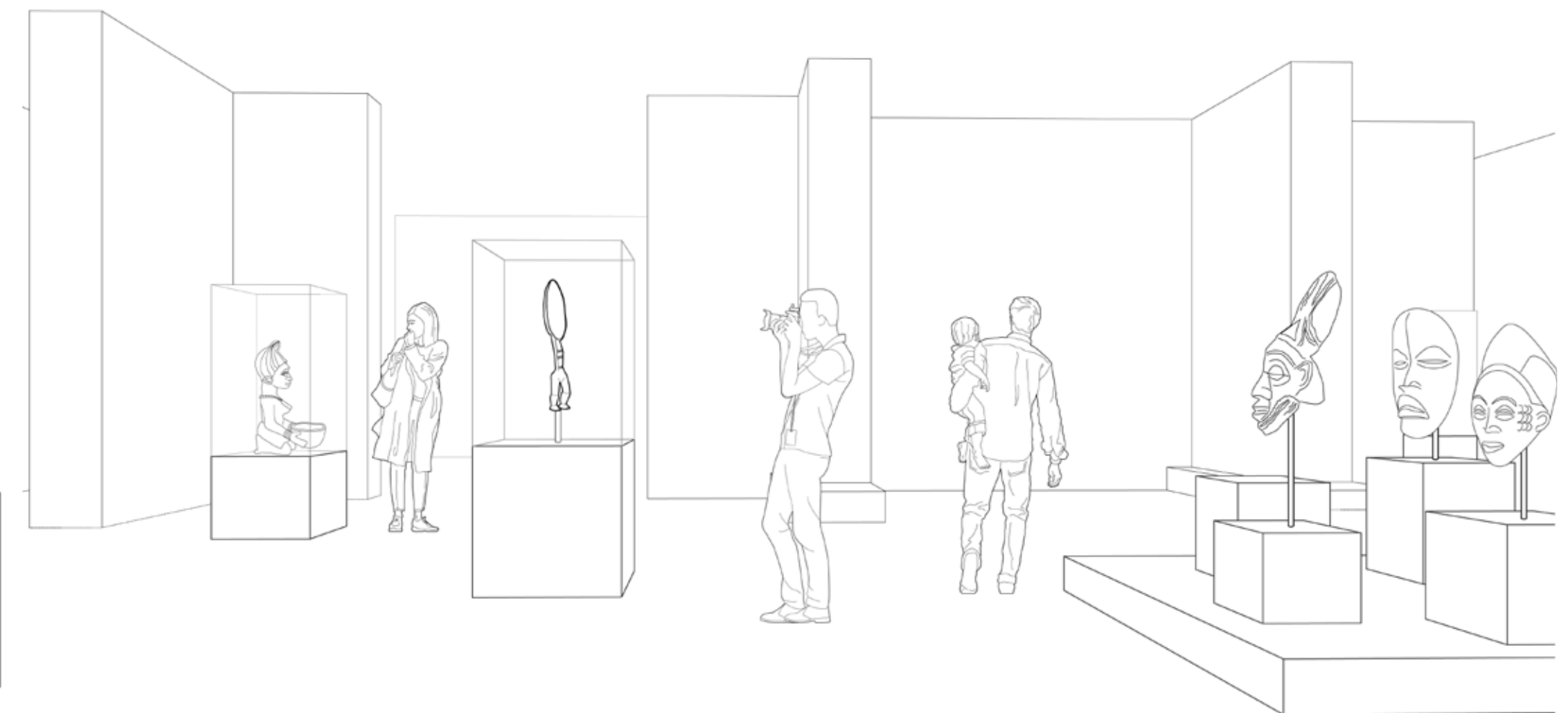
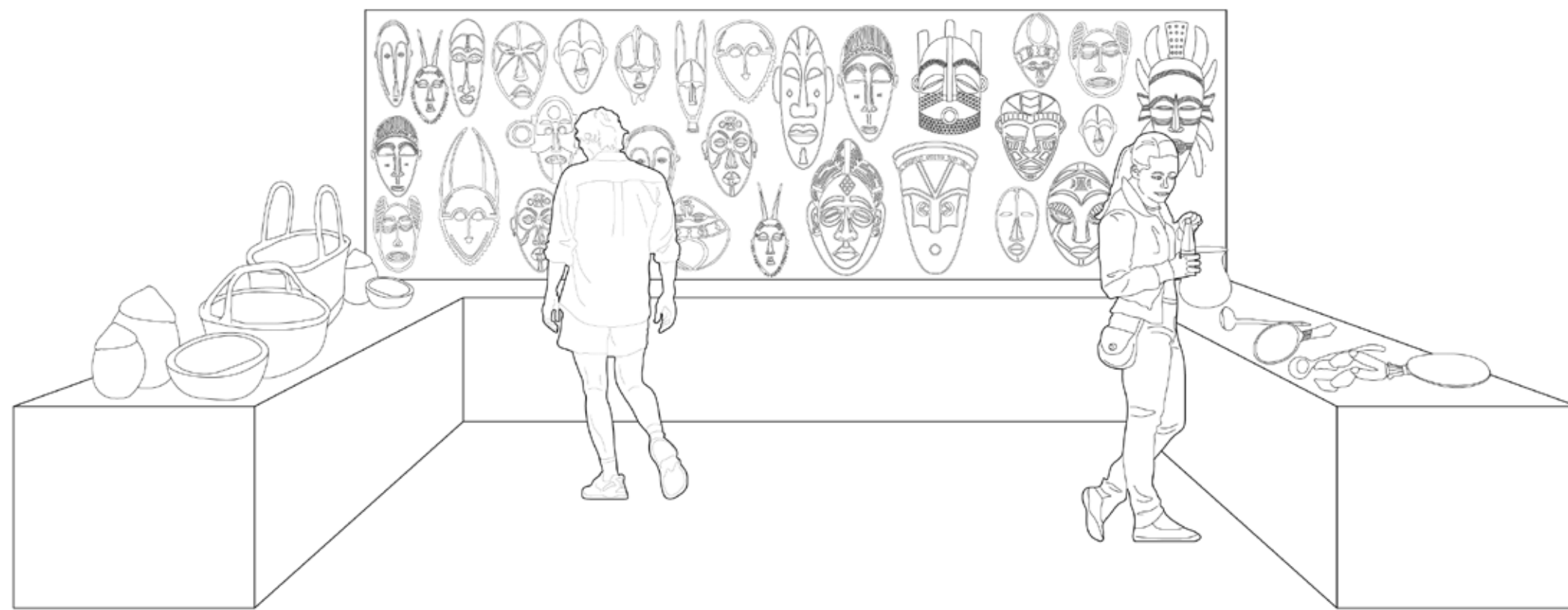
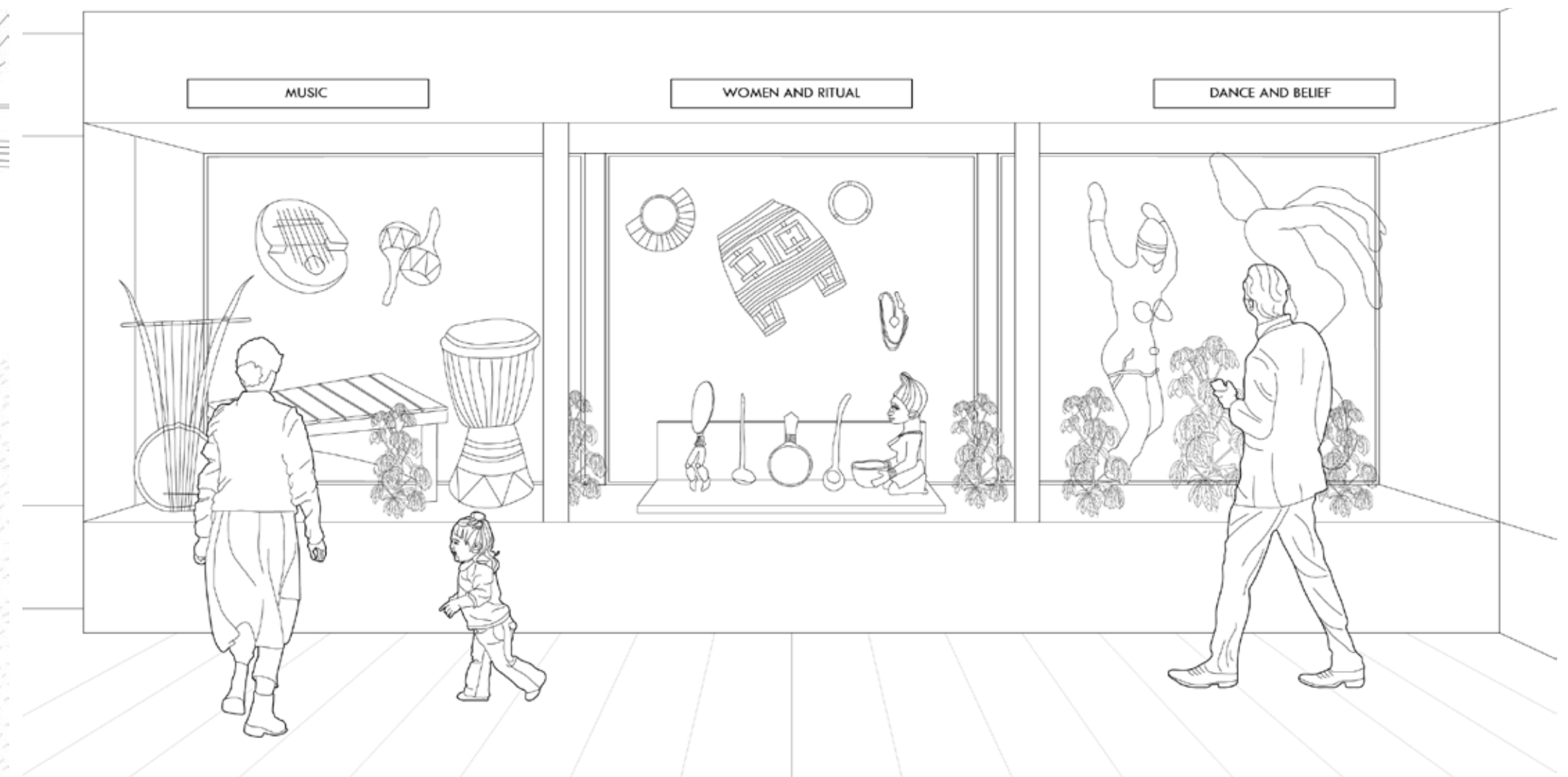
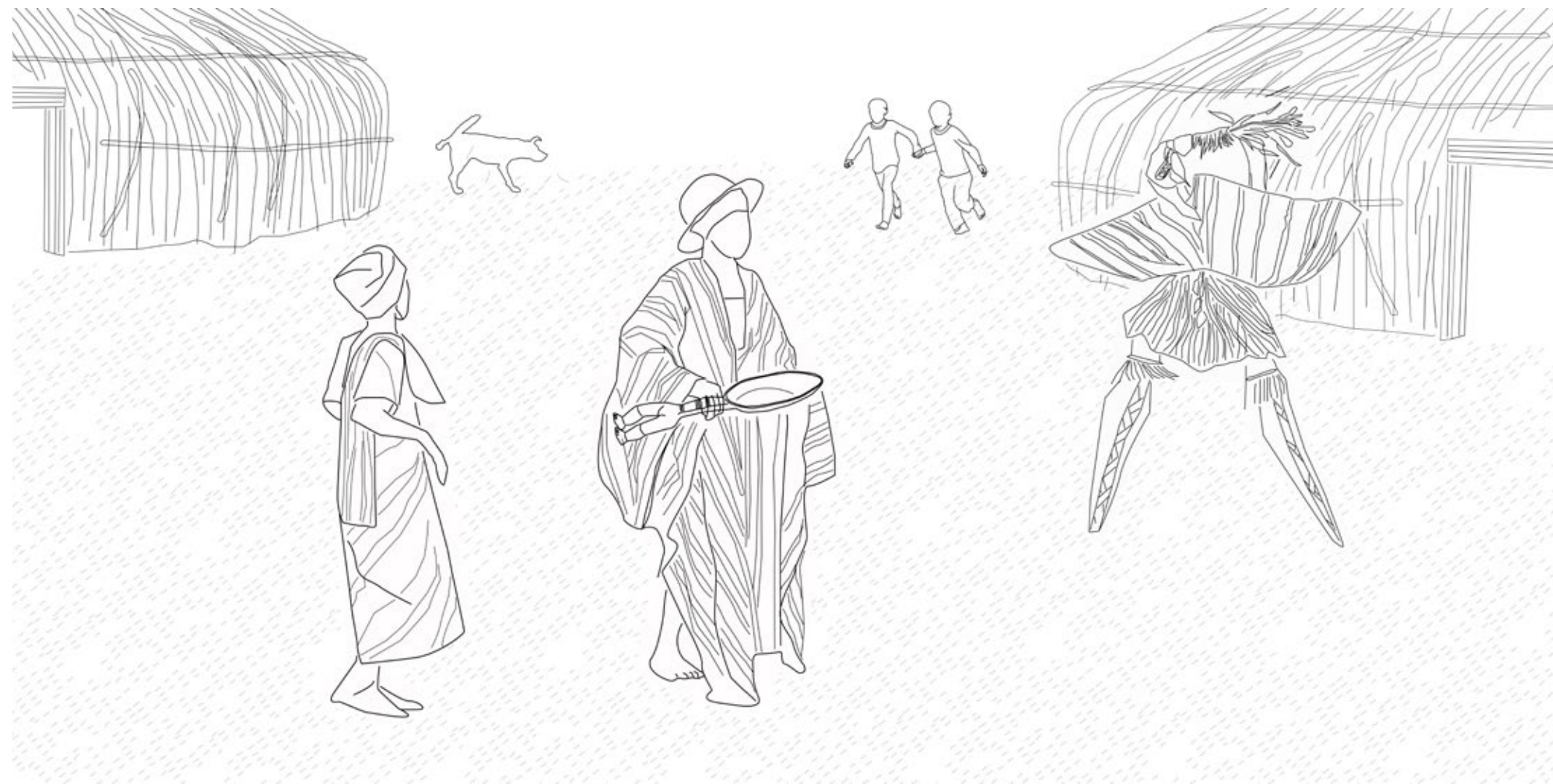
The museum said it is cooperating with the Manhattan district attorney's office, which has requested several search warrants at the museum since February.





The Department of Primitive and Folk Art in the
Metropolitan Museum of Art
has long been a repository for objects of
primitive art and folk art. In the
past, the objects were displayed in a
museum setting, but now they are
displayed in a more natural setting.
The objects are displayed in a
natural setting, and the objects are
displayed in a more natural setting.





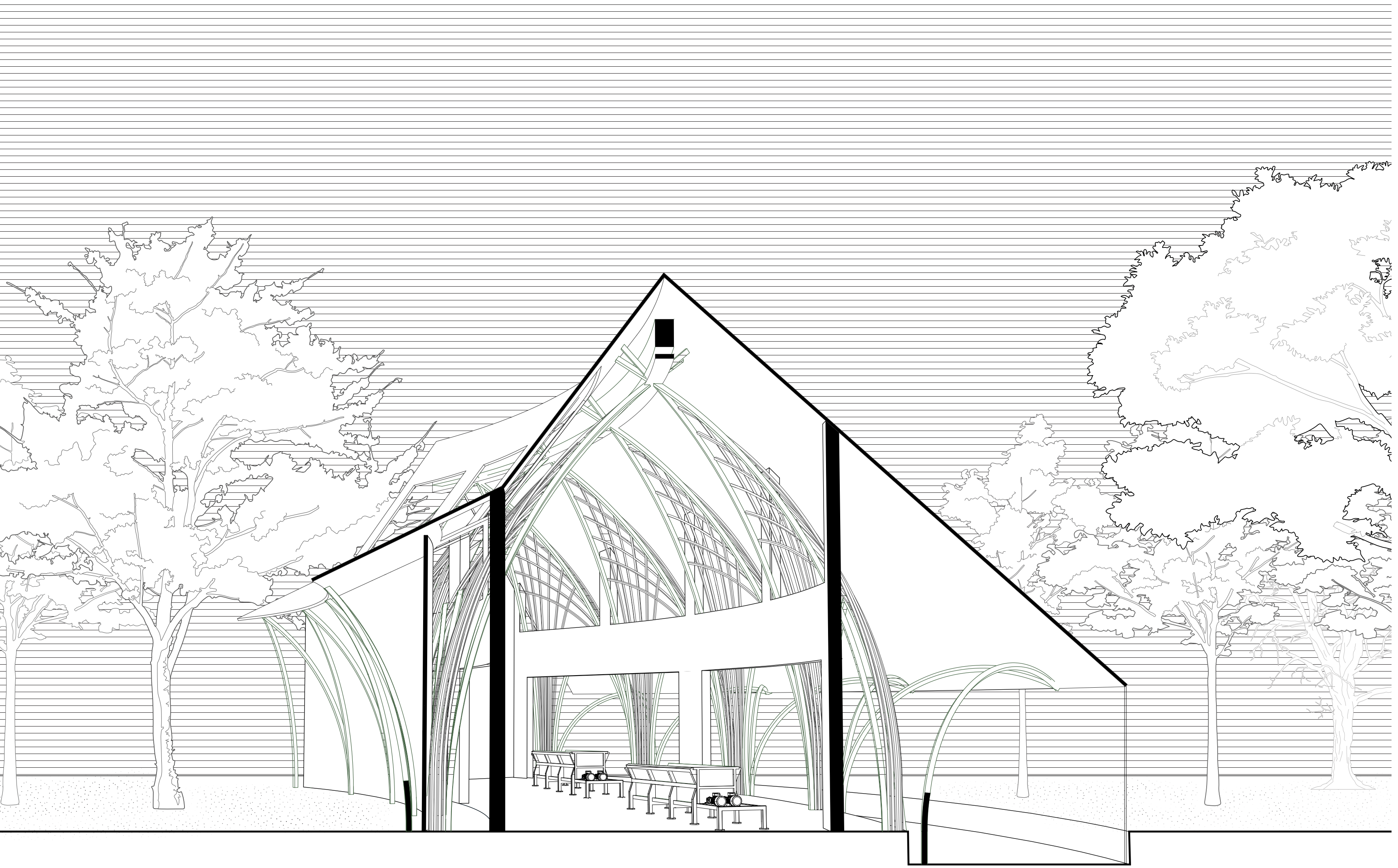




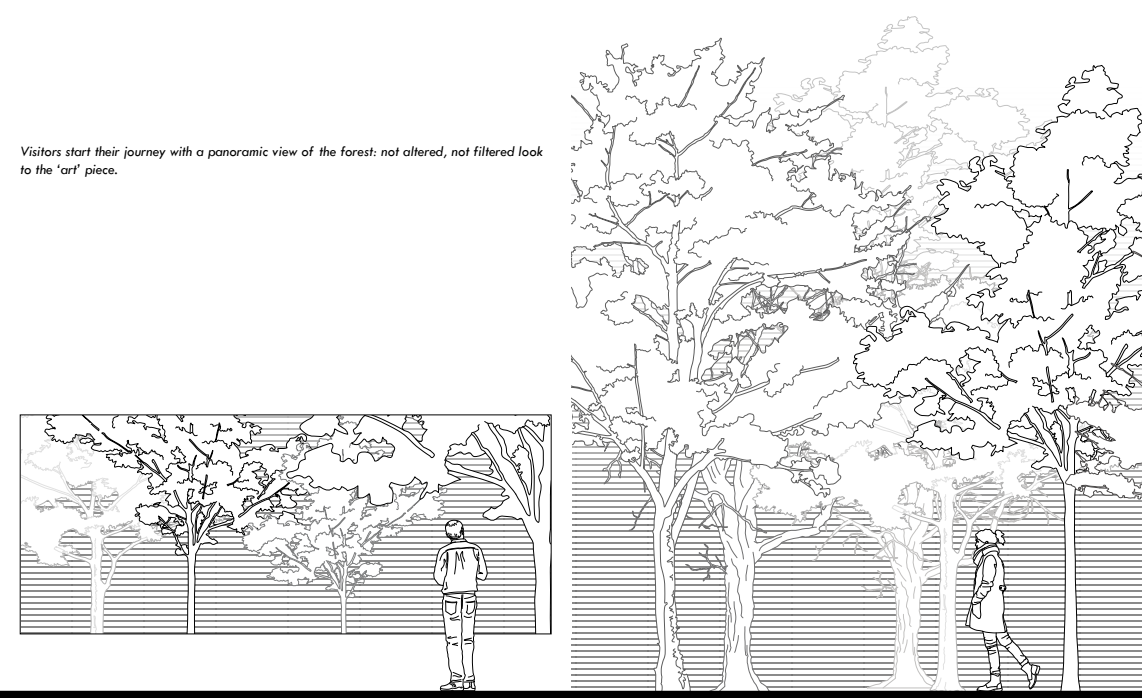
The Lumber Gallery aims to function as a PSL manufacturing facility and a forest observation corridor. An overarching theme of delamination and disintegration is the main driver of this proposal. In order to create an experience that unites and creates proximity, the preconceived knowledge about mass timber and the ideal concept of a forest is decomposed and reinterpreted by each and every visitor that is to experience the Lumber Gallery. The journey to getting connected with Black Rock Forest and its nature is complemented with the mass timber manufacturing facility in order to question our own habits that sometimes get us closer to nature and at other times cause us to lose our connection. The Lumber Gallery is a place to regain control over our bond with nature - by experiencing the two so-called opposing elements.

THE LUMBER GALLERY

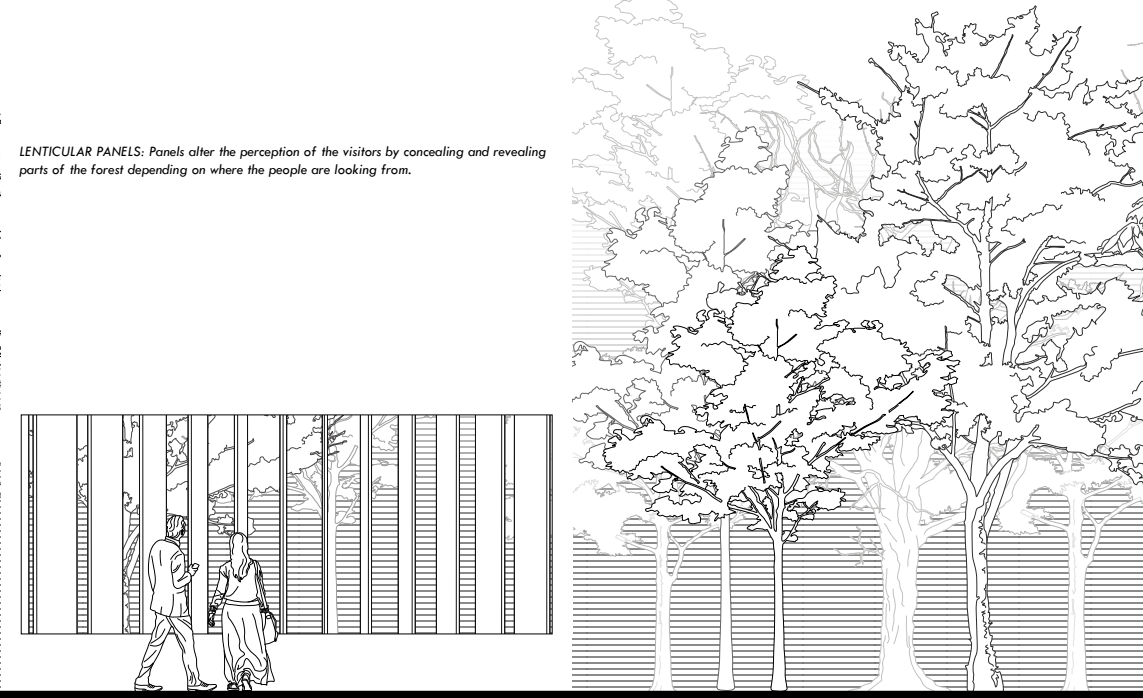
STUDIO: ADV IV
CRITIC: LINDSEY WIKSTROM
SPRING '22



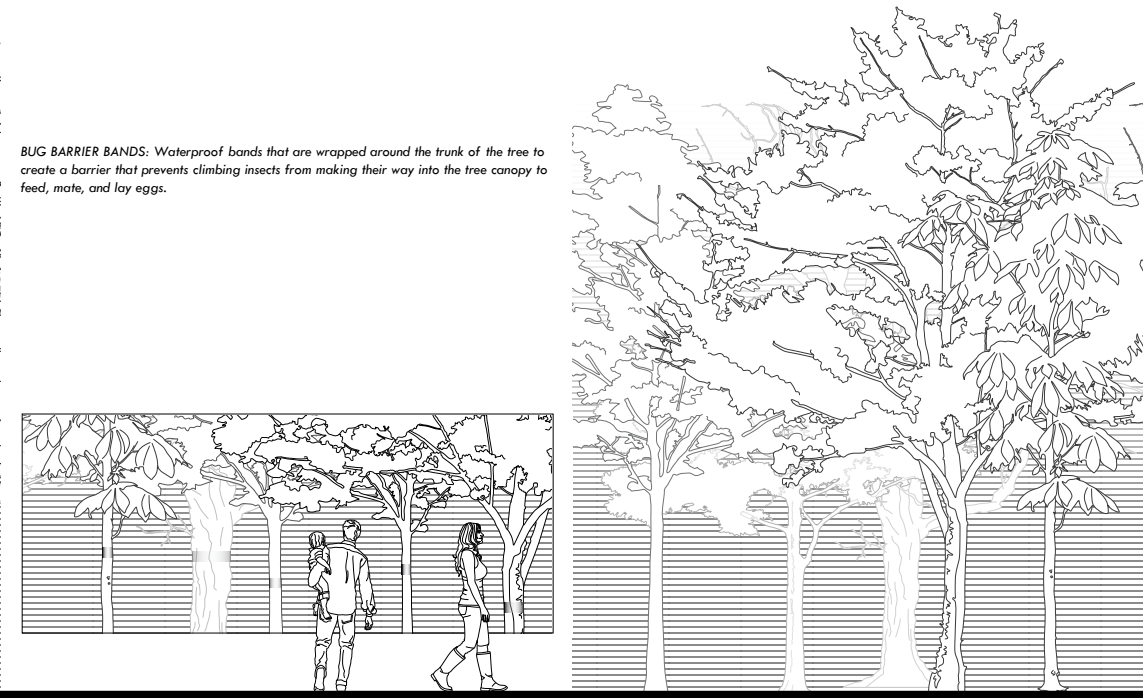
Visitors start their journey with a panoramic view of the forest: not altered, not filtered look to the "art" piece.



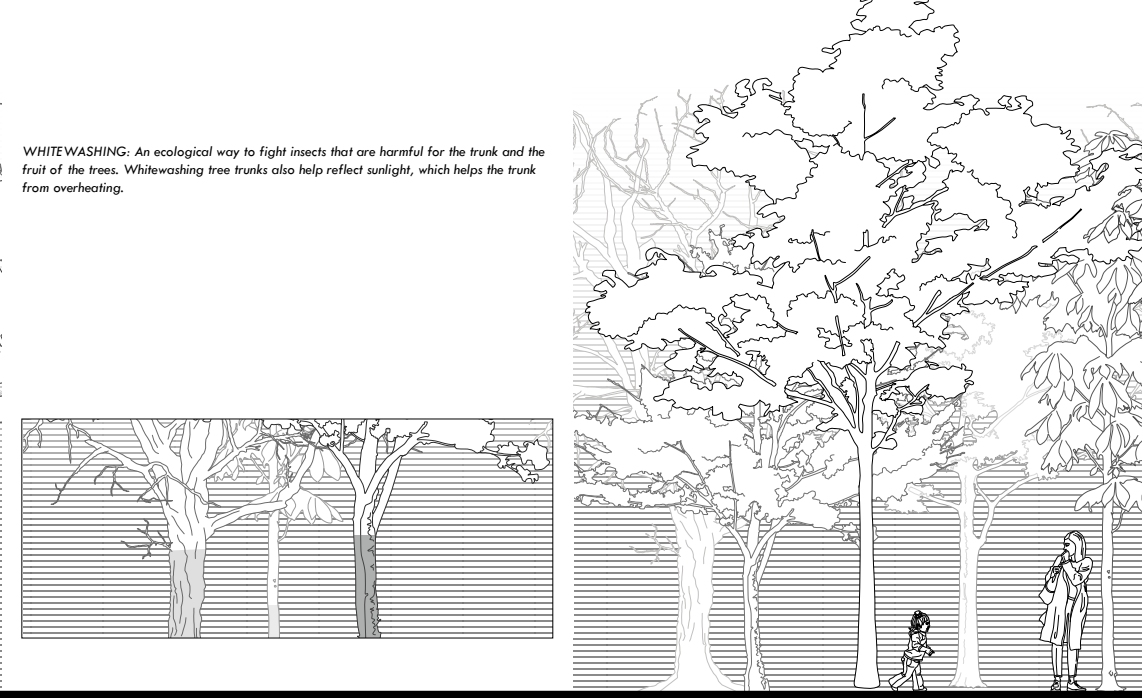
LENTICULAR PANELS: Panels alter the perception of the visitors by concealing and revealing parts of the forest depending on where the people are looking from.



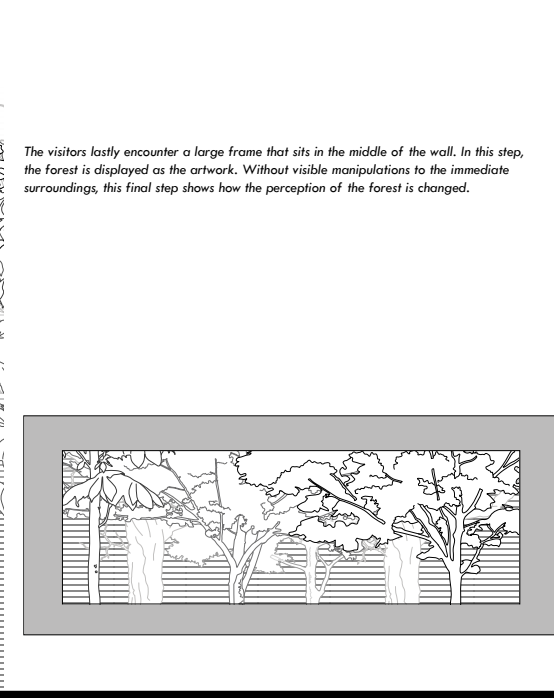
BUG BARRIER BANDS: Waterproof bands that are wrapped around the trunk of the tree to create a barrier that prevents climbing insects from making their way into the tree canopy to feed, mate, and lay eggs.

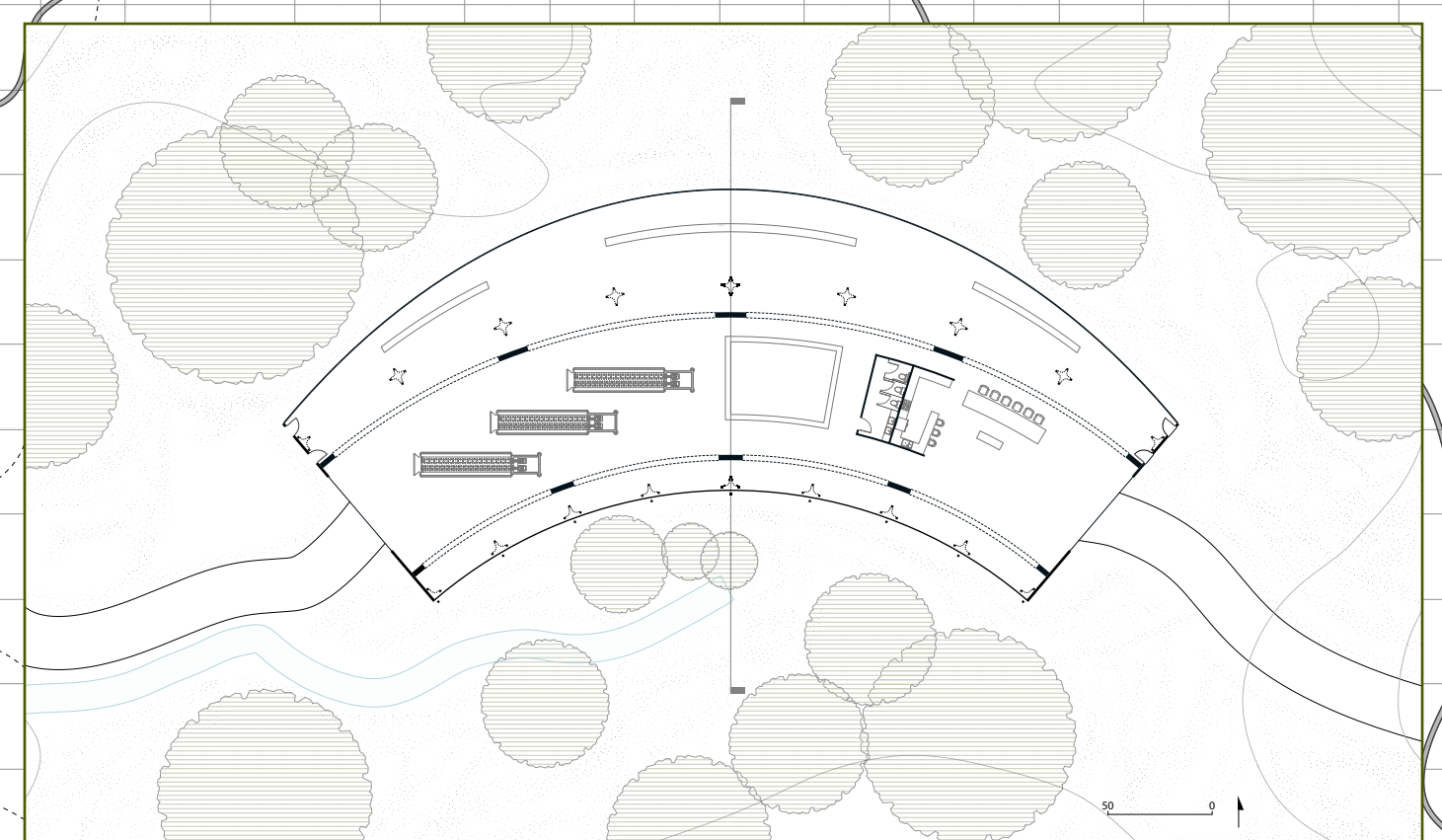
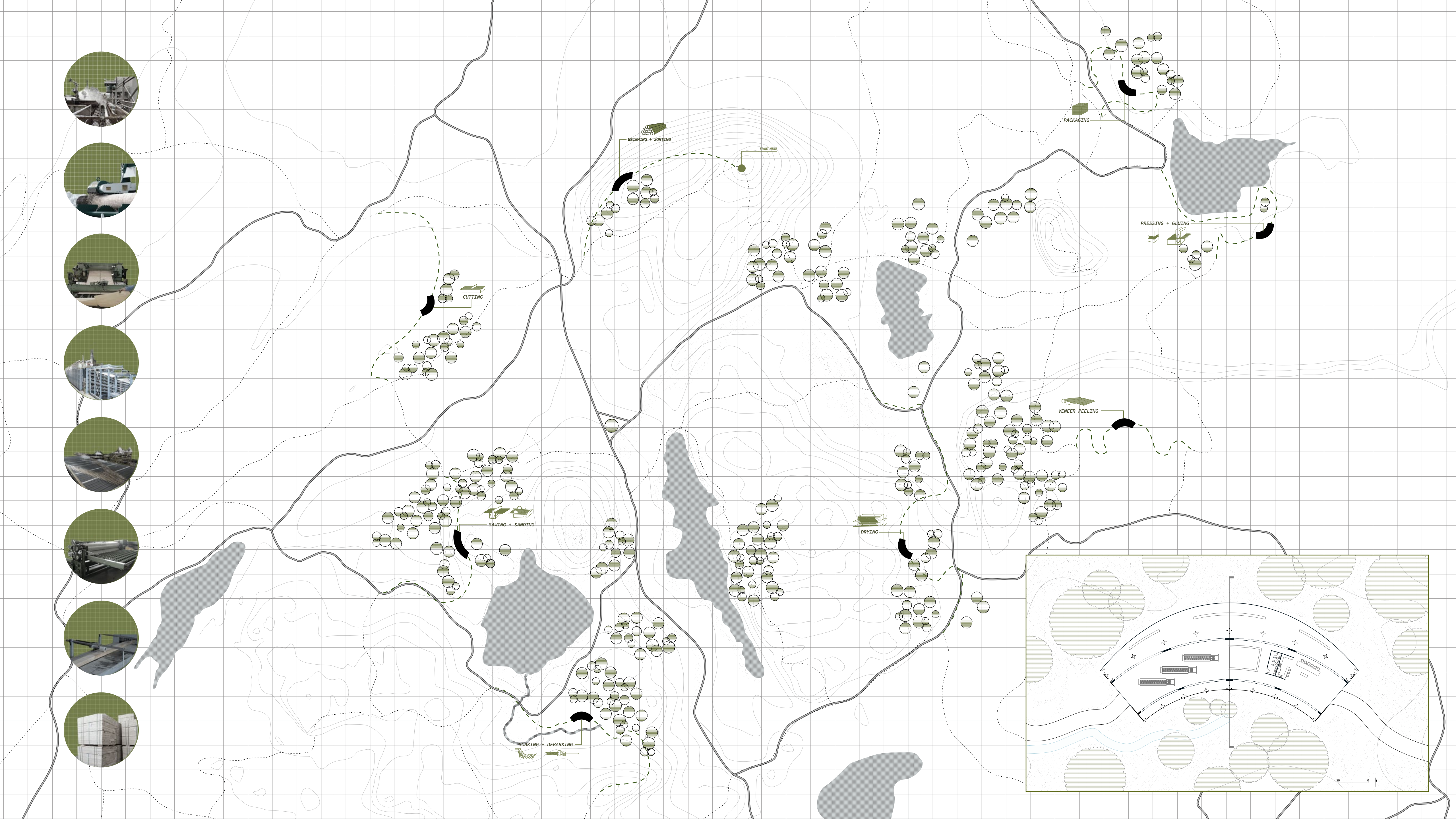
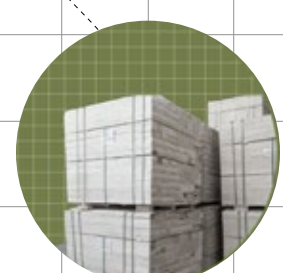
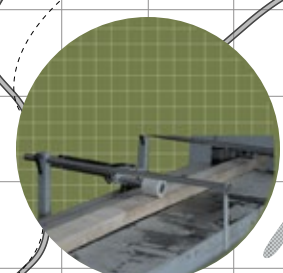
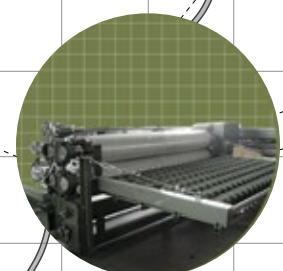
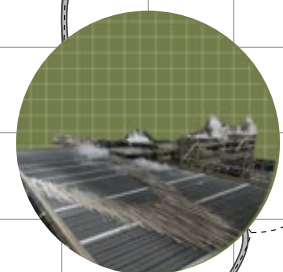
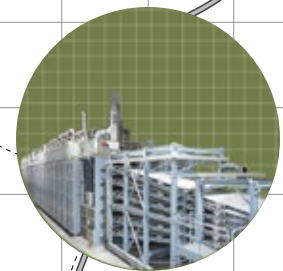
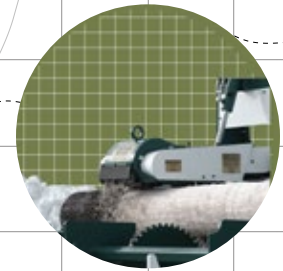
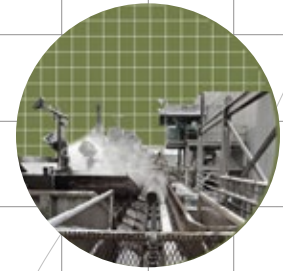


WHITEWASHING: An ecological way to fight insects that are harmful for the trunk and the fruit of the trees. Whitewashing tree trunks also help reflect sunlight, which helps the trunk from overheating.



The visitors lastly encounter a large frame that sits in the middle of the wall. In this step, the forest is displayed as the artwork. Without visible manipulations to the immediate surroundings, this final step shows how the perception of the forest is changed.





Located in the commercial hub of the Bronx, on Melrose Avenue, this housing block aims to revive the liveliness of the block by increasing the porosity of the ground level. The Galleria pays homage to its precedents by encouraging a discourse between local vendors, visitors and the tenants. The connection is created through an audio-visual network. The feeling of community is enhanced by the integration of vaulted spaces that would simultaneously create welcoming spaces to the passersby while also generating a "backyard" for the tenants to utilize as an extension of their apartments. The mentioned apartments are purposefully designed to have the minimum footprint - with the effort to encourage people to use the designated common areas that would act as a communal living room space. Another aspect of this housing block is that CLT is to be used in its construction. With many benefits of CLT - both ecologically and psychologically - it is the up and coming material and thus creates an ambiance that would welcome people of the area.

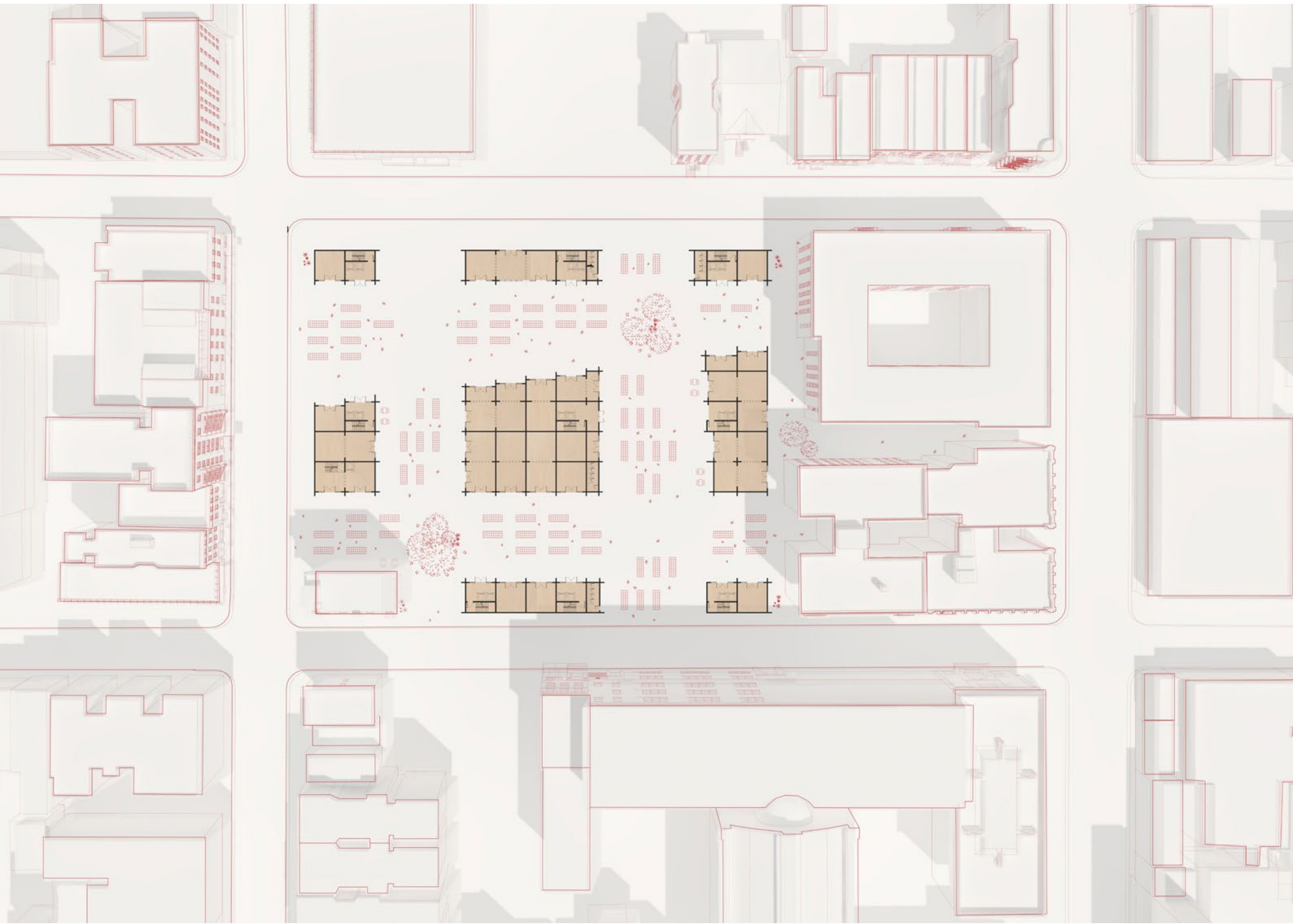
THE GALLERIA HOME

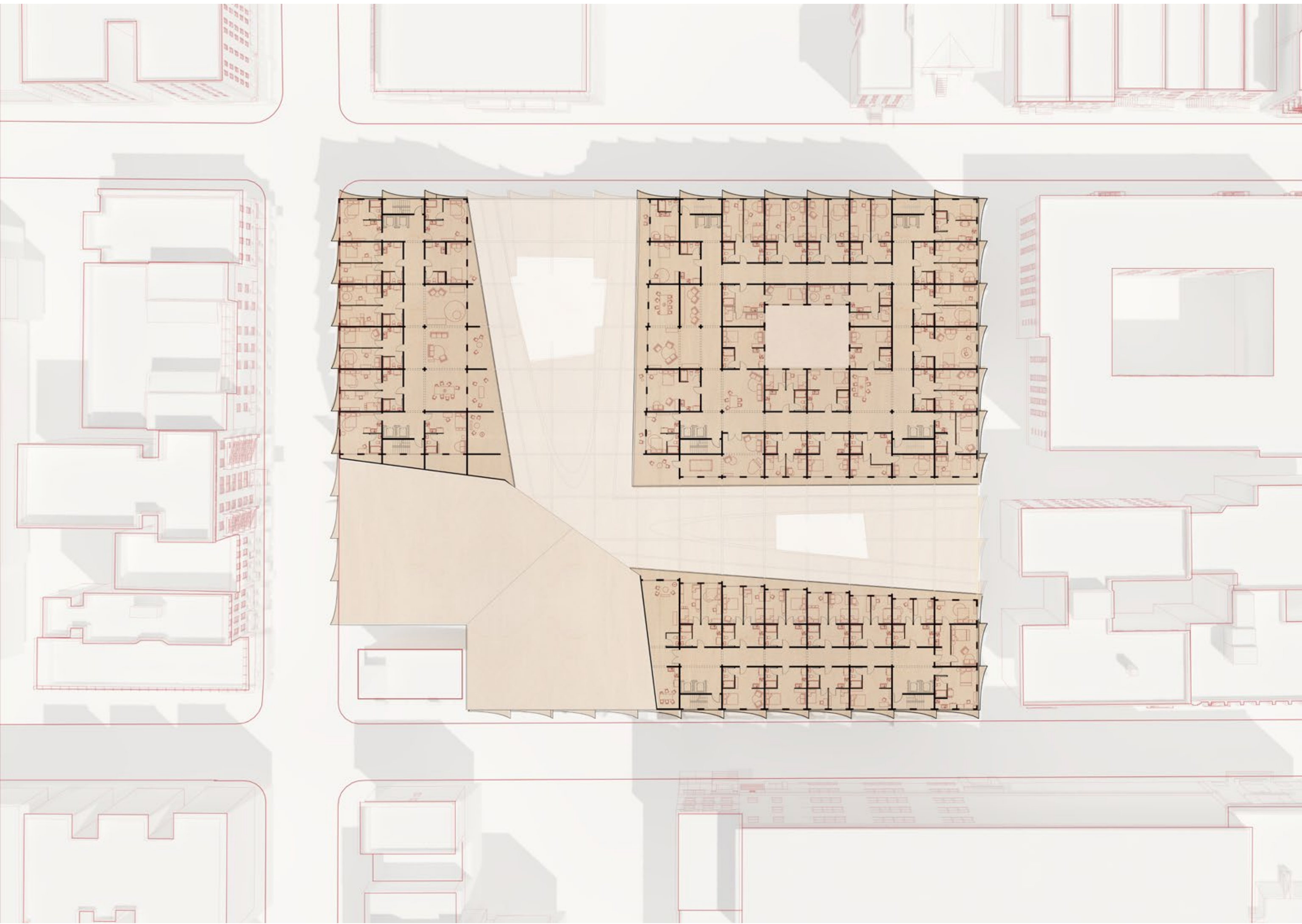
STUDIO: CORE III

CRITIC: ERIC BUNGE

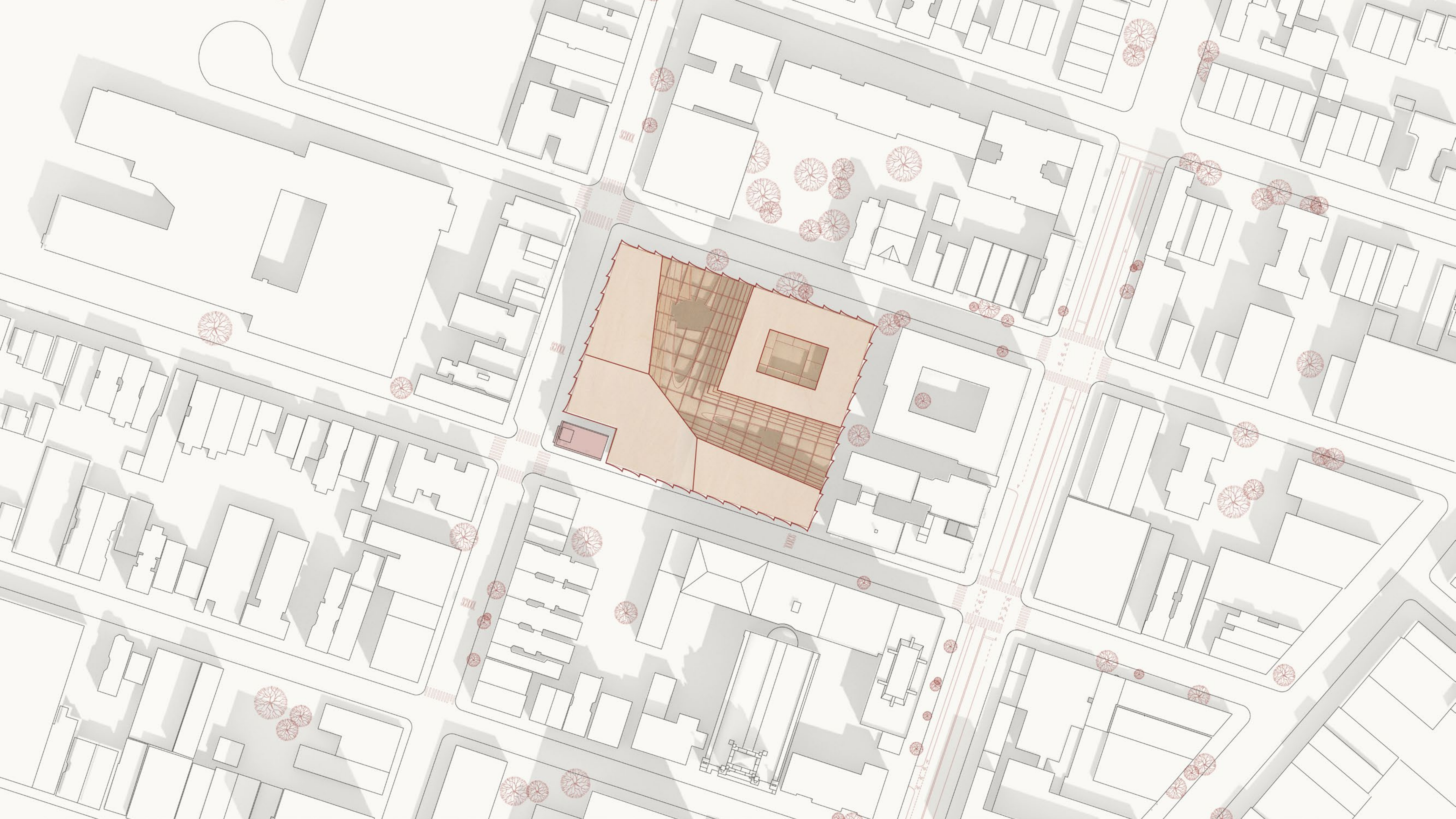
FALL '21

COLLABORATOR: YERIN WON









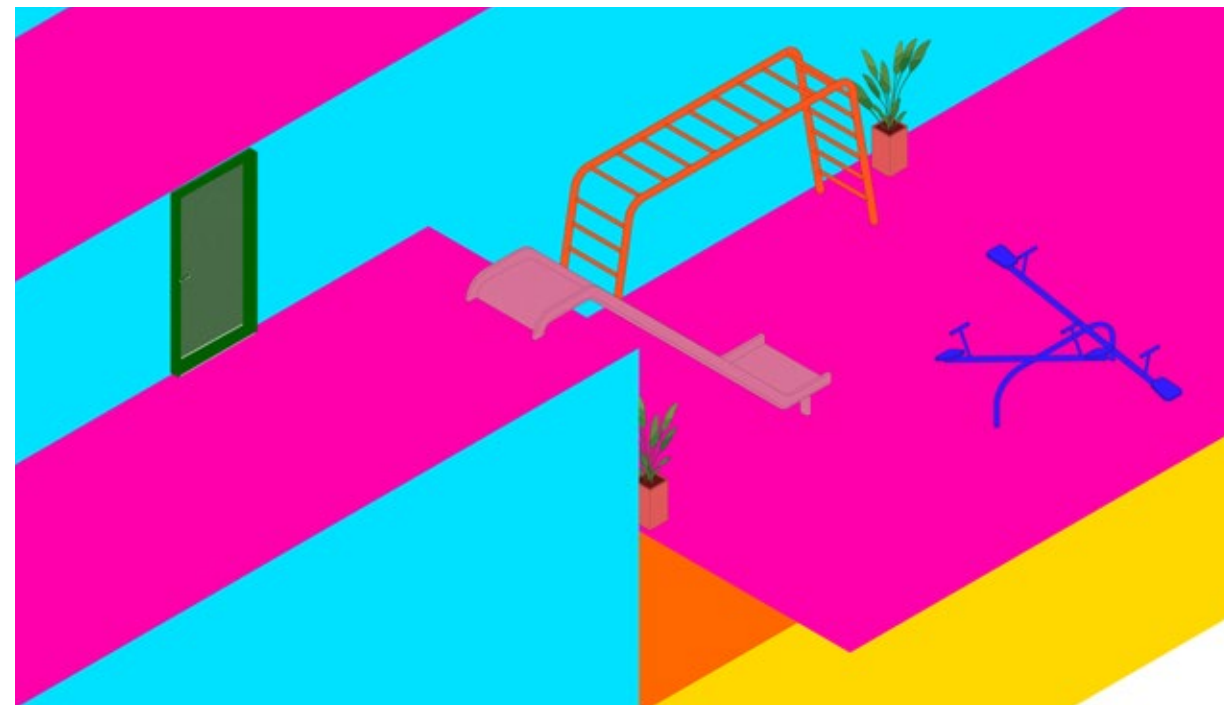
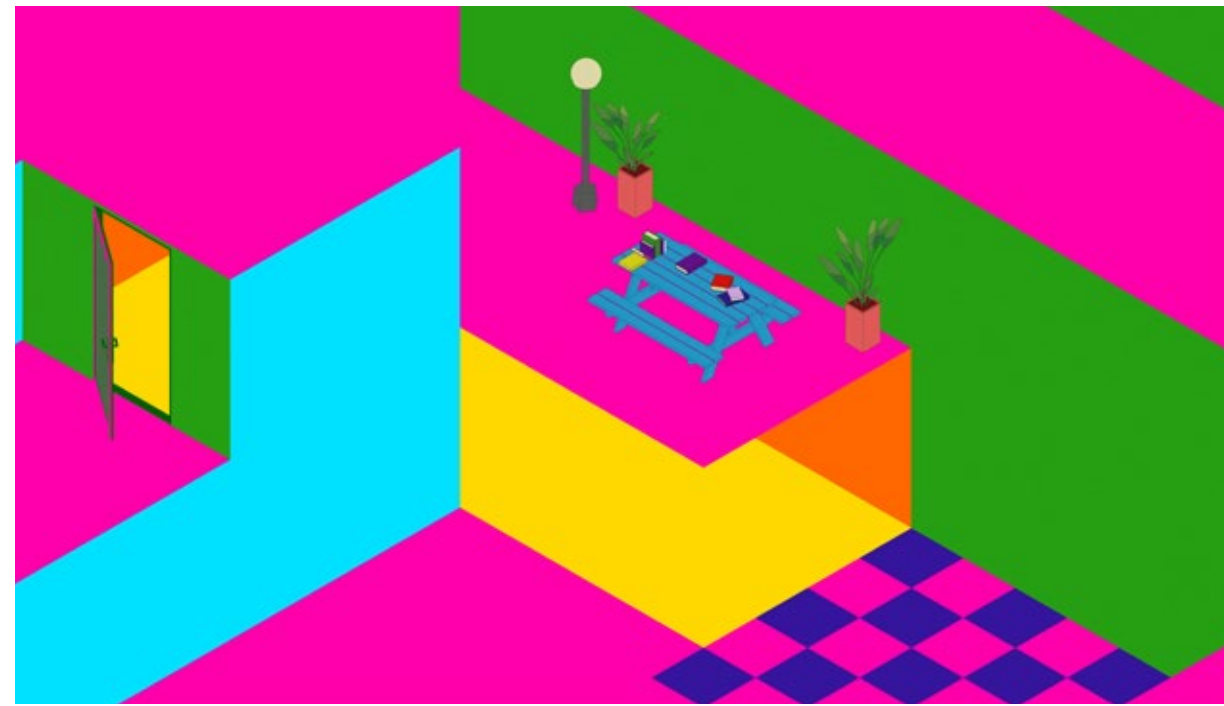
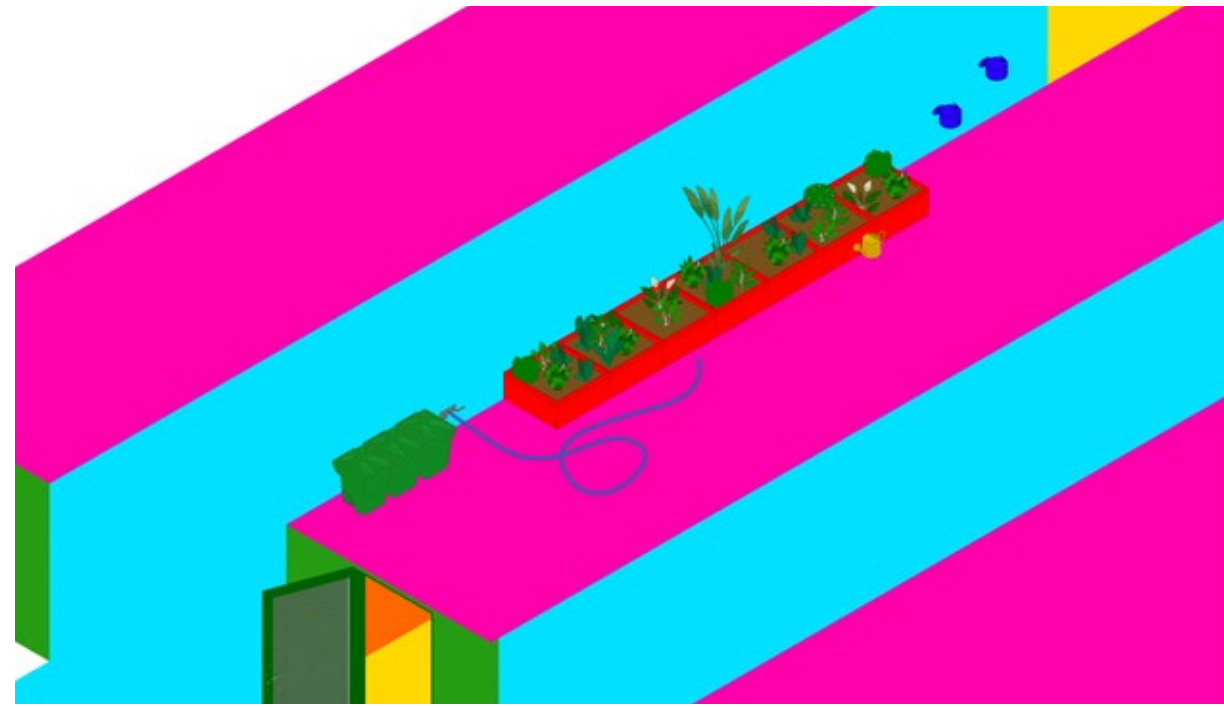


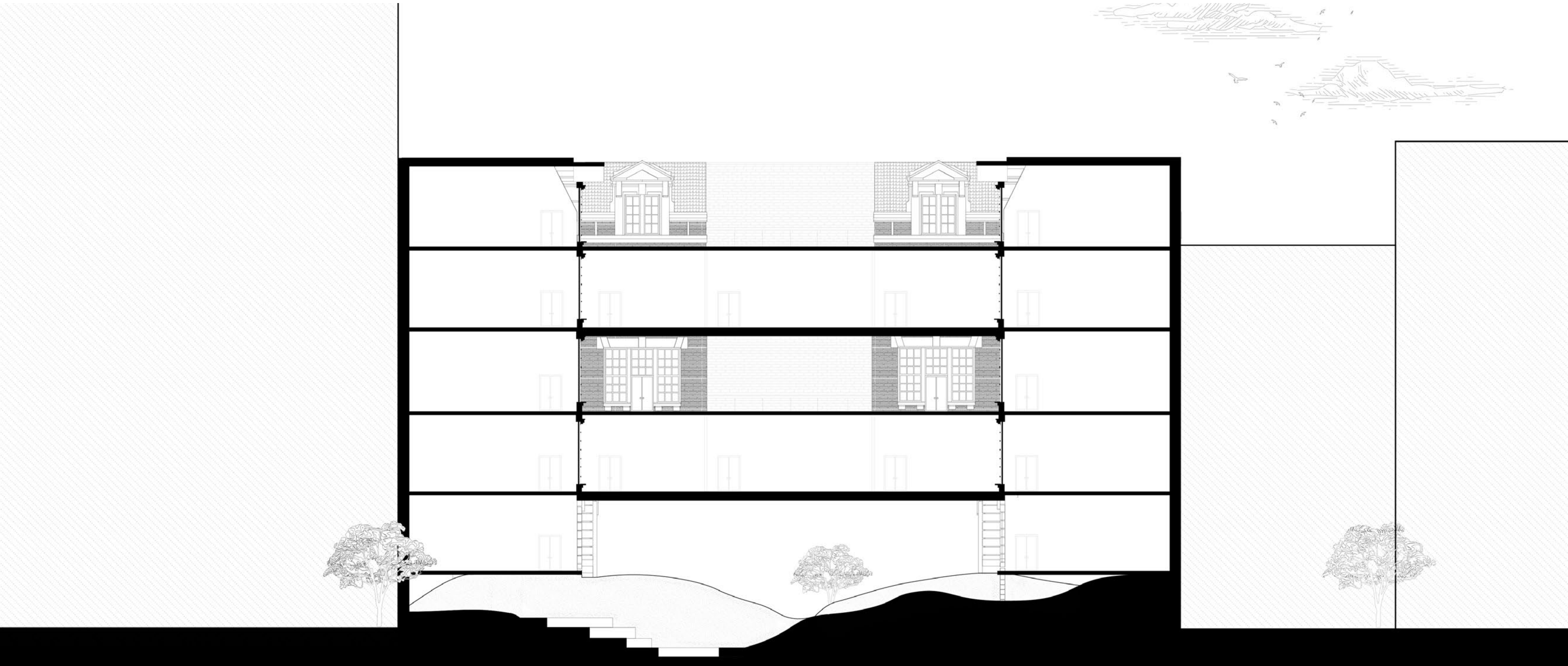


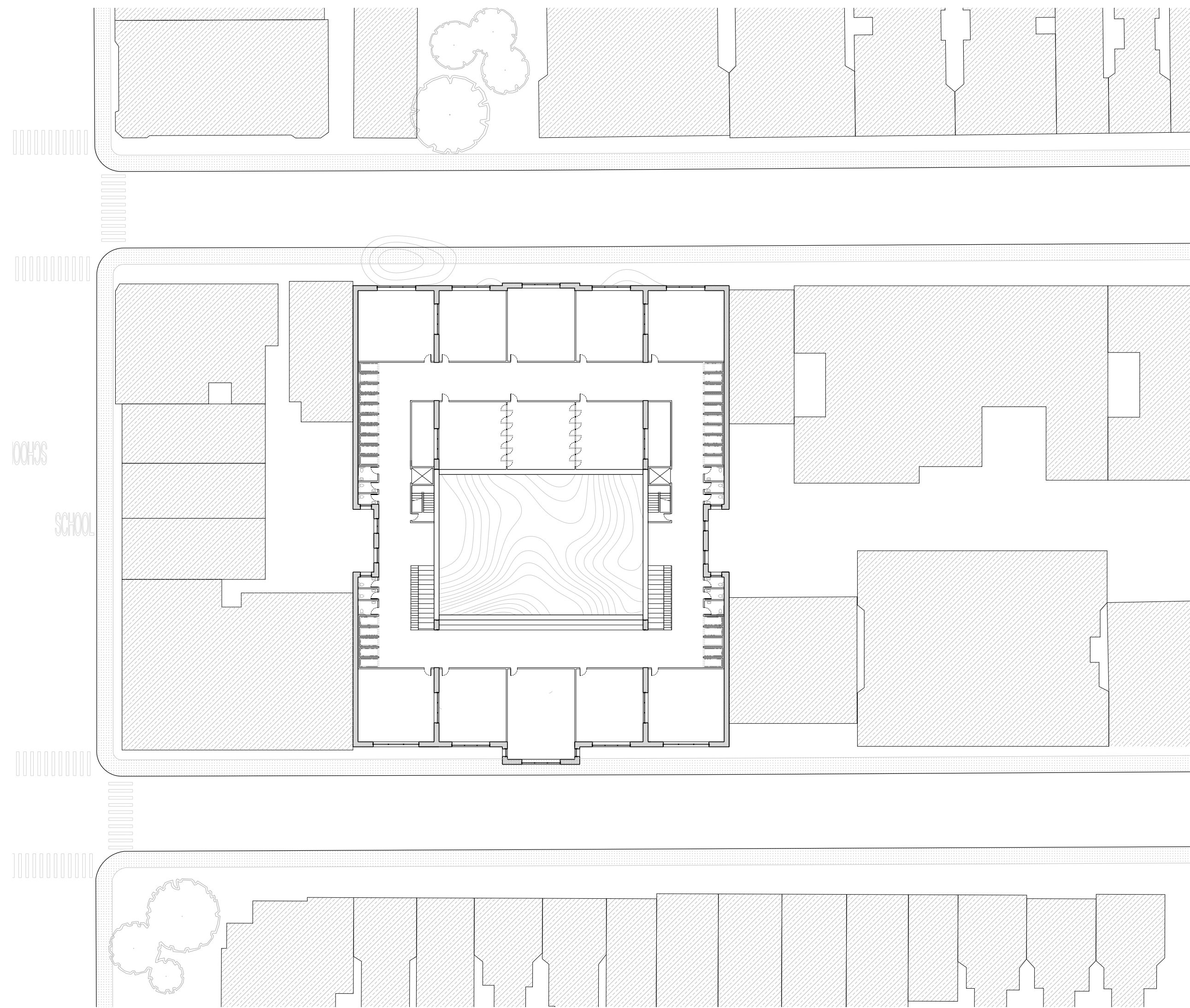
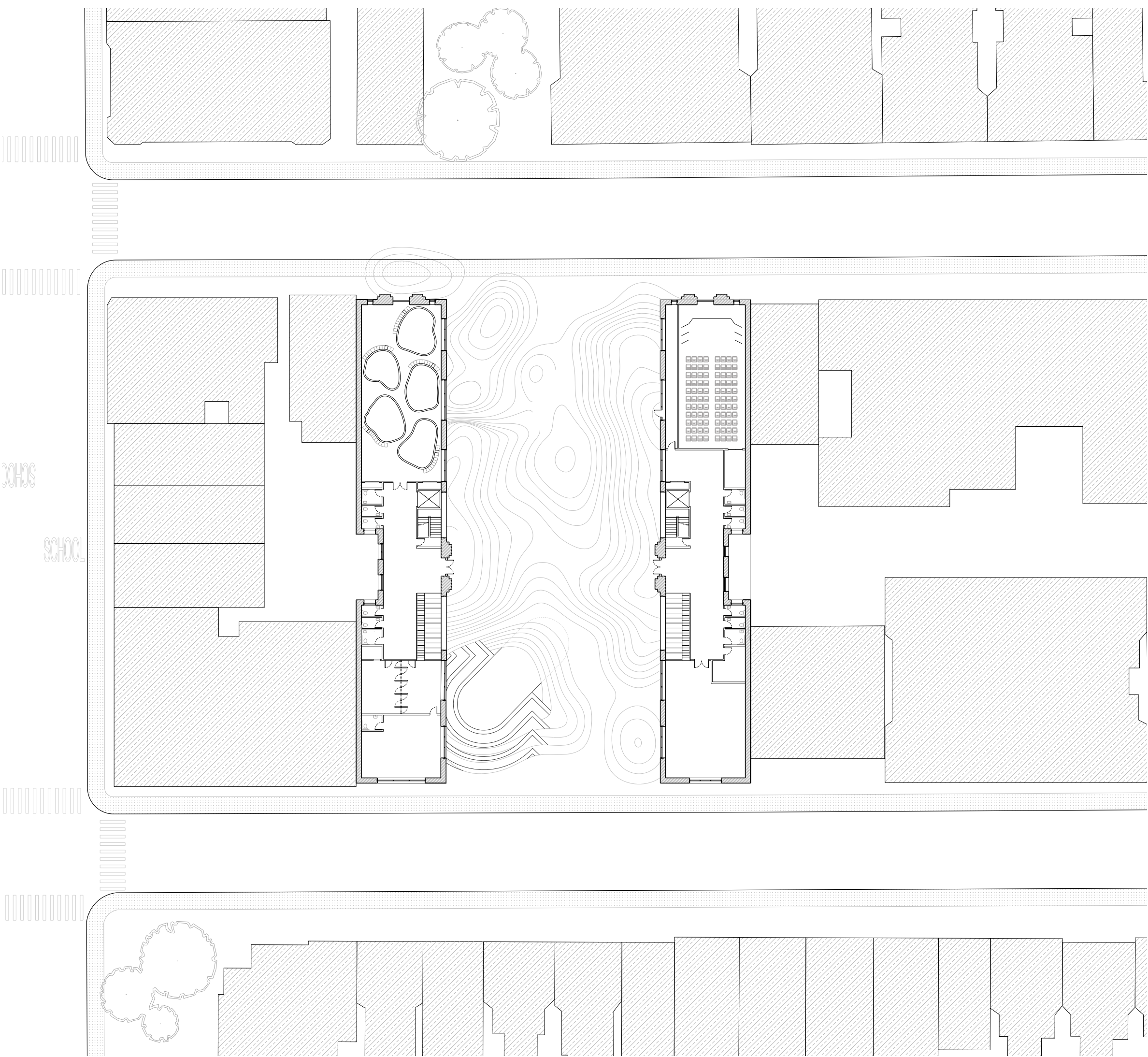
This studio evolves around the following questions: Should an architecture for children look like an architecture for children? Should it be presented like an architecture for children? The prompt is approached with a critical lense that questions the seriousness of architecture and focuses on readymade objects to drive the initial design phase of the semester. Through the stacking and shifting of the existing building blocks of the landmarked PS. 64, located in the Lower East Side of Manhattan, the building is re-imagined. The historical facade is displaced and projected out with the formation of the new floor plans. With the changed dynamics of the traditional 'classroom' setting, the students' cognitive engagement is triggered while their psychological well-being is given priority to.

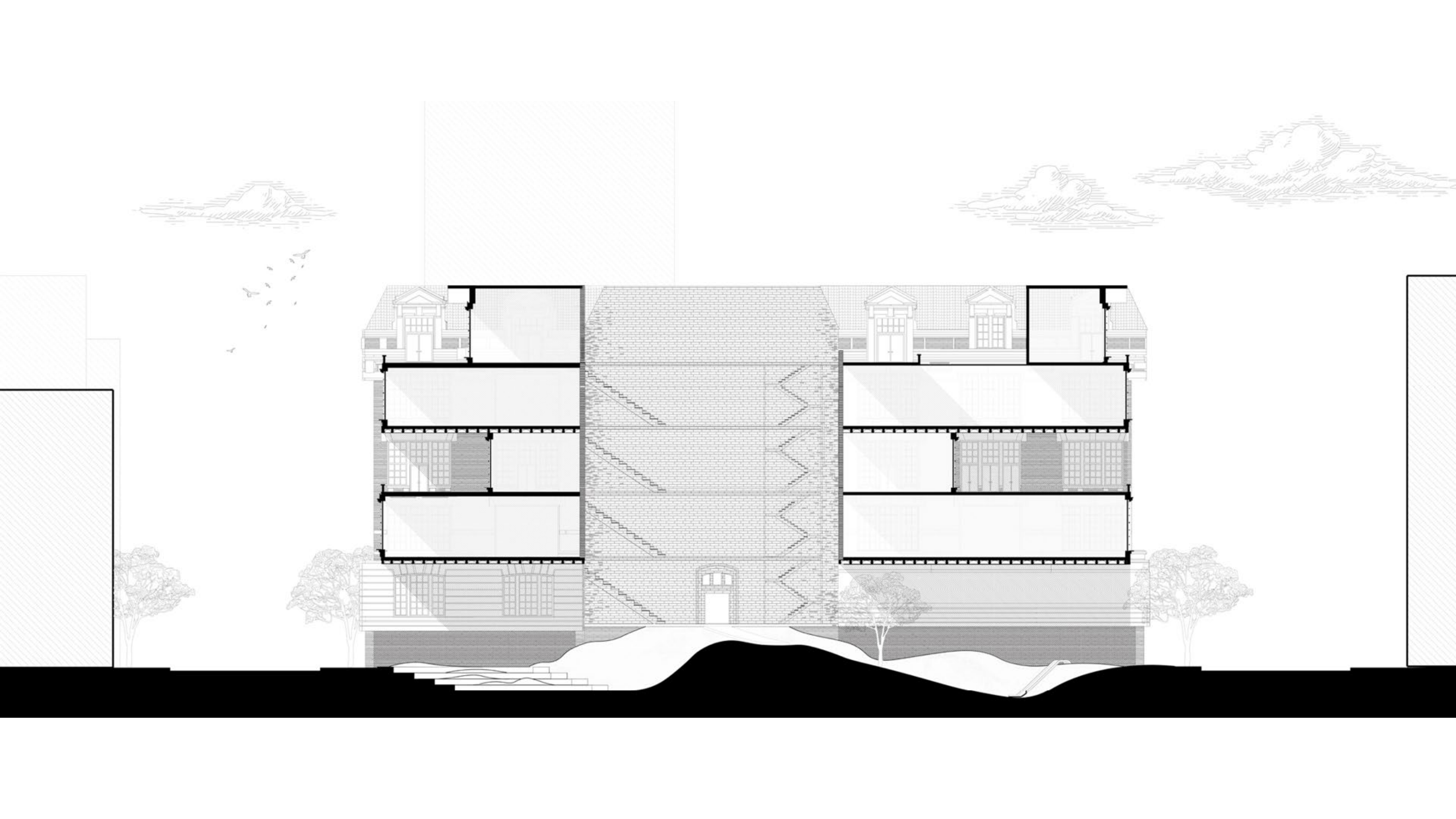
PS.64 REIMAGINED

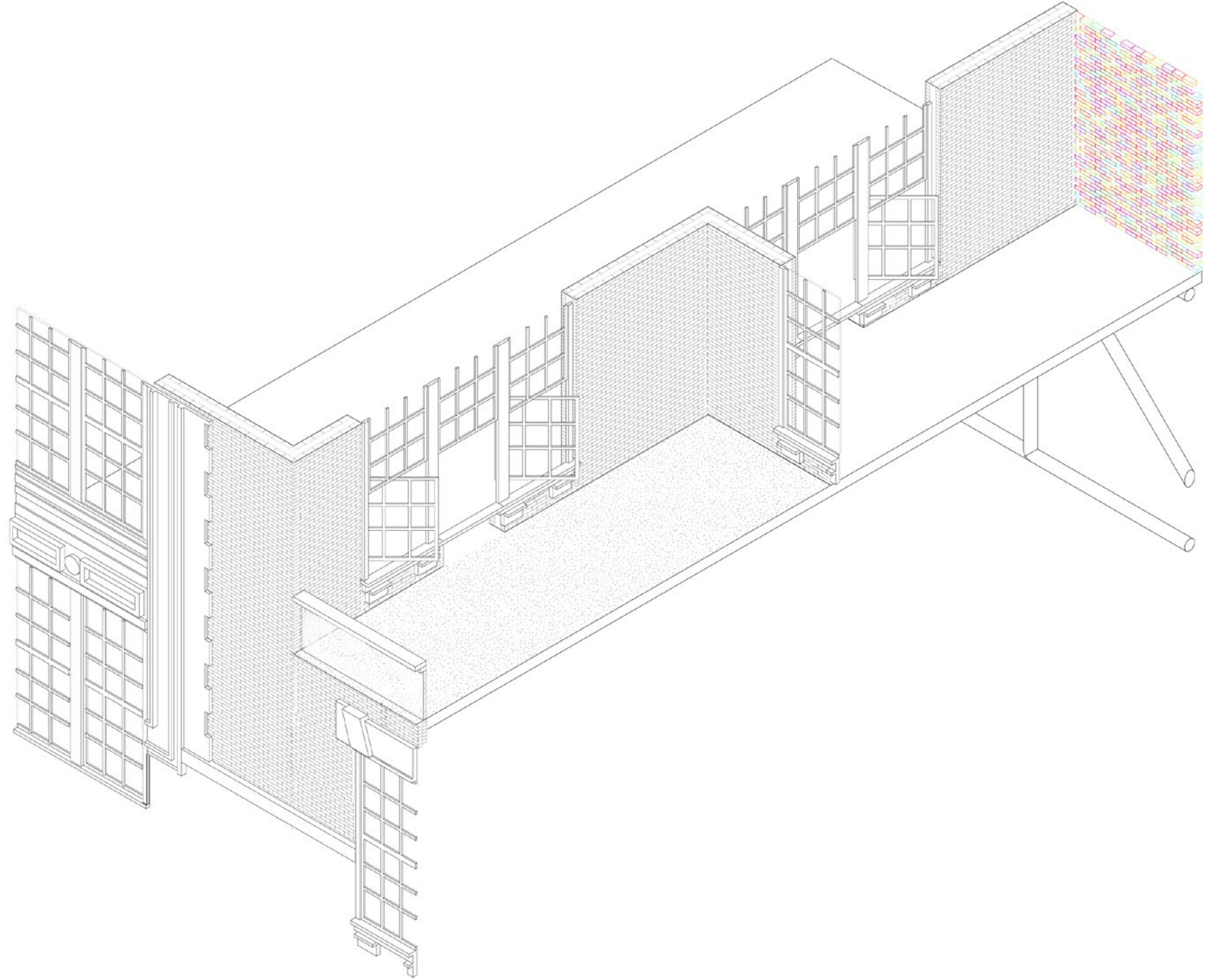
STUDIO: CORE II
CRITIC: EMMETT ZEIFMAN
SPRING '21

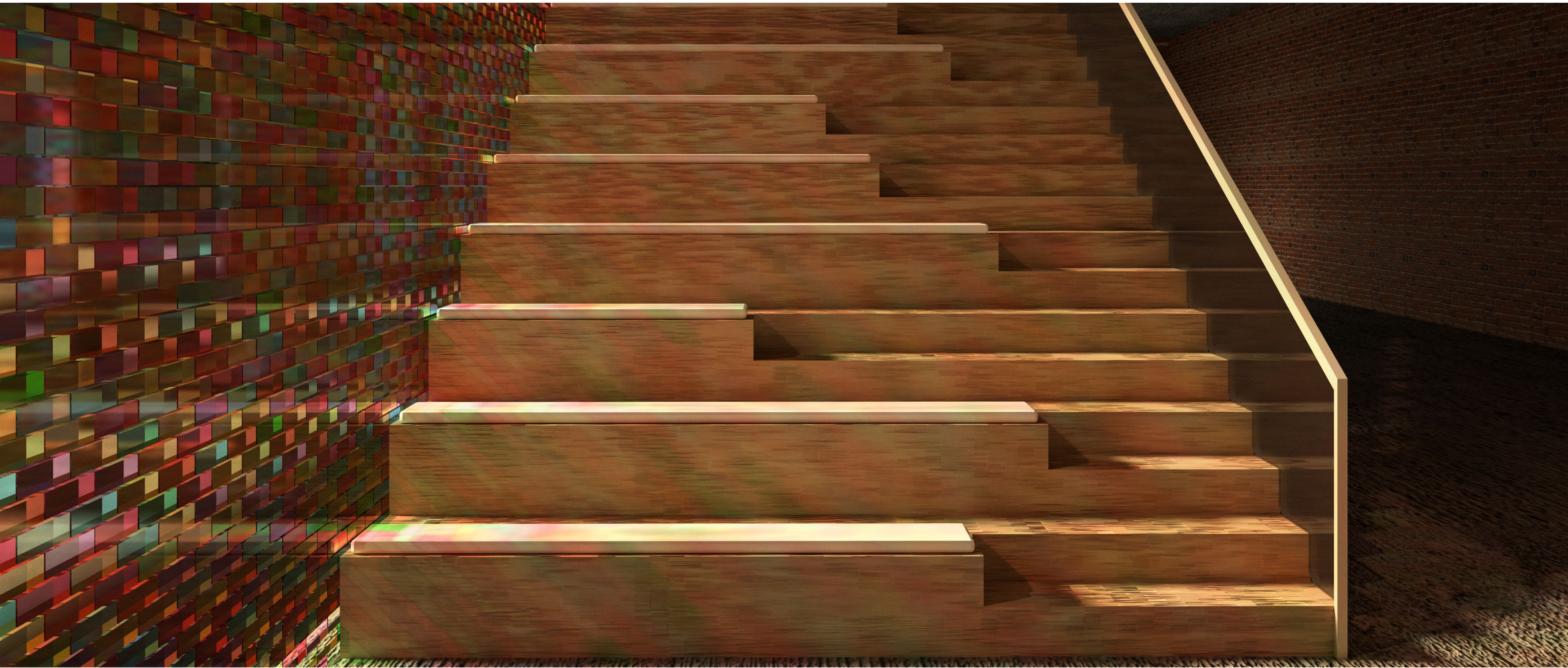












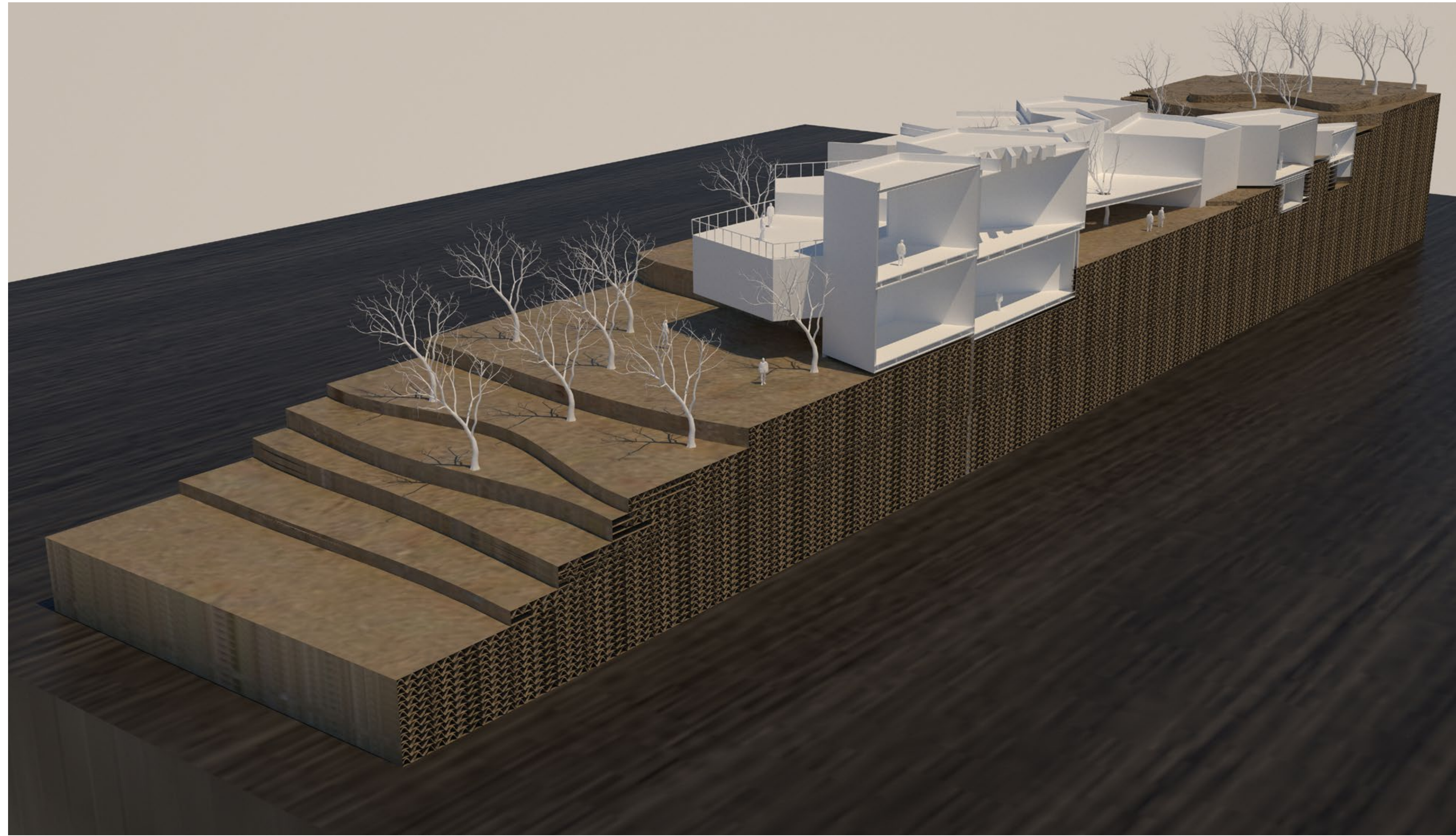
This course focuses on how to think about an existing building and explore its potential through different techniques of representation. My semester has revolved around Casa Ventura, located in a forested Mexico hillside. Various representational strategies have been implemented in the search for a deeper understanding of the single-family housing unit that emerges out from the mountains. Bilbao's approach to hands on representation techniques value the power of physical models and collaged views over renders. As a protest against the digital age, I have also used techniques that mimic the agency of the person and value the human error on architectural representation.

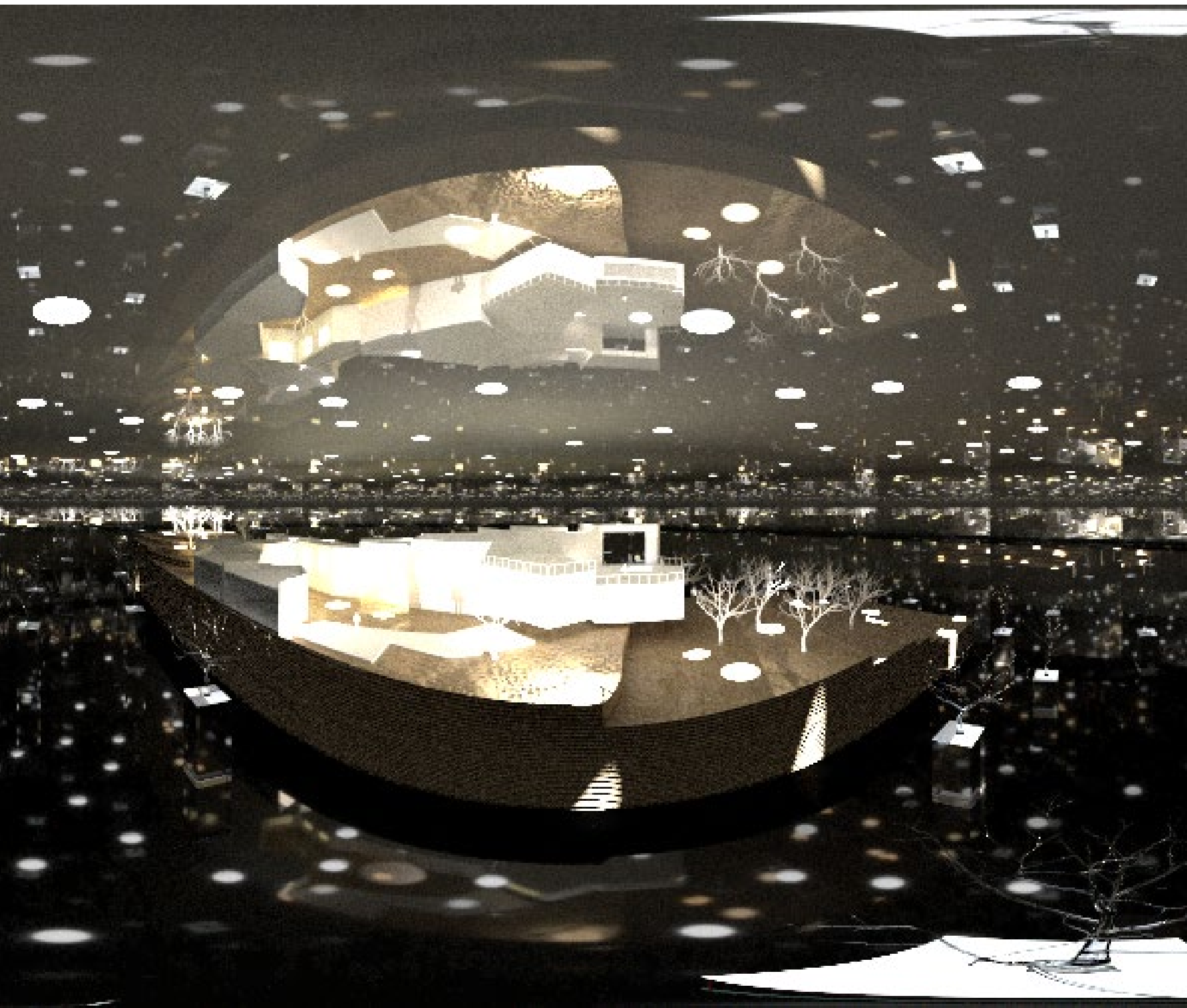
CASA VENTURA - TATIANA BILBAO

STUDIO: ARCHITECTURAL DRAWING AND REPRESENTATION I

CRITIC: FARZIN LOTFI-JAM

FALL '20





This course focuses on how to think about an existing building and explore its potential through different techniques of representation. My semester has revolved around Casa Ventura, located in a forested Mexico hillside. Various representational strategies have been implemented in the search for a deeper understanding of the single-family housing unit that emerges out from the mountains. Bilbao's approach to hands on representation techniques value the power of physical models and collaged views over renders. As a protest against the digital age, I have also used techniques that mimic the agency of the person and value the human error on architectural representation.

THE MORPHON

STUDIO: CORE I
CRITIC: LINDSEY WIKSTROM
FALL '20

