

Ciao!

Portfolio of Sila Naz Bolu

Do what you love. It's the phrase my parents raised me with, becoming my motto in life. It is the principle to which I have adhered and which will stimulate me to achieve satisfactory results in work and life

Since I was young, I've expressed myself through drawing, which I did everywhere. In books, on walls, on any surface available. Over time, drawing became a significant passion, leading me to study Architecture.

**Drawing
was always
a passion
for me**

Architecture or graphic design?

During university, I further developed this passion through architectural and graphic design, using them as mediums to express my imagination and thoughts. As years went by, I naturally gravitated towards graphic design, taking charge of graphic elements, communication design, signage design, typography, infographics and scenography in my architectural and other projects.

**I took charge
of signage,
typography,
infographics,
scenography**

Pursuing these interests through both formal education and extracurricular courses has been essential for my personal growth. I believe in the importance of doing what you love to achieve true happiness and self-fulfillment. The passion I hold for these disciplines is what I aim to showcase in my portfolio, which spans years of experience in graphic design, interior design, architecture and beyond.

I categorized my projects by font size: larger for my favorite and most significant, medium for those I love and smaller for others worth including but less reflective of my personality.

This approach helps convey who I am and showcases the projects I found most significant and satisfying. At the end of the portfolio, you'll find my illustrations and curriculum vitae.

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Sacra Lux

Bachelor Thesis @Politecnico di Milano
Thesis Supervisor: Barbara Bogoni / 2021

Working on this project has allowed me to learn and improve my skills in conducting thorough research and editorial design. I transformed my research into a book and printed it, showcasing my findings in a professional and editorial format.

Designing a sacred space offers an ideal way to convey a people's culture and traditions through the building and its light, bridging the human and the divine. This dualism between material and immaterial elements enriches the architecture and enhances awareness of reality's essence. Sacred spaces connect architecture, humanity, and divinity through the expressive use of light.



**Architecture
is the learned
game, correct and
magnificent, of
forms assembled
in the light**

The interplay between light and architecture yields material, symbolic, and psychological values. These intertwined themes significantly informed and enriched my research study. Quotes such as this one, attributed to Le Corbusier, also added depth to my narrative.

UTILIZZO PSICOLOGICO DELLA LUCE IN ARCHITETTURA

La luce ha la capacità di stimolare la percezione attraverso l'energia che emana, la sua intensità, la sua saturazione e i suoi colori che inducono diversi stati emotivi. Non solo rende visibili gli oggetti, ma c'è un'esperienza potente e suggestiva per l'uomo perché innesca anche il punto di vista emotivo e psicologico. Usare la luce in modo consapevole in uno spazio architettonico è in grado di influenzare lo stato d'animo; emoziona, cura, calma, energizza; crea sensazioni diverse per efficienza, produttività, relax o dinamismo; al contrario, un uso inadeguato della luce può produrre effetti negativi come ansia, depressione, noia, sonnolenza. Infatti, proprio per questo motivo si deve fare attenzione a come fare entrare la luce e che colore usare a seconda della natura della zona specifica dell'architettura che si progetta.



LA CAPPELLA BRUDER KLAUS, Peter Zumthor Mechernich, Germania

"Non possiamo sfuggire allo scetticismo nei confronti dell'esistenza stessa della luce, percepita nella Cappella del Pellegrini costruita da Peter Zumthor in un paesaggio rurale nella regione della Ruhr. Le cappelle funerarie sono significative come luogo in cui condividere il dolore per il distacco e il sentimento di cordoglio per i morti."⁶

⁶ Miyake R., "Un'iniziazione per mezzo della luce", in *Domus*, n. 1053, p. 5



The accompanying photo illustrates one of my initial analyses on the psychological impact of natural light in architecture, exemplified by a notable project of Peter Zumthor in Germany.

SINAGOGA COME SPAZIO NON SACRO

L'archetipo della sinagoga nasce con l'edificazione del Tempio di Salomone, la prima costruzione stabile dedicata al culto dell'ebraismo. Dopo la distruzione di questo nel 70 d.C. si perde il legame tra sinagoga e luogo sacro. Da quel momento gli Ebrei affidano alla sinagoga la funzione di luogo collettivo o come spazio di studio dei testi sacri, la preghiera può infatti avvenire in un qualsiasi luogo purché venga seguita la liturgia tradizionale. Per questo motivo è impossibile trovare dei tratti comuni tra le sinagoghe nel mondo, spesso queste sono irriconoscibili poiché nascono dalla ristrutturazione di edifici comuni.



SINAGOGA CYMBALISTA E CENTRO DELLA EREDITÀ EBRAICA, Mario Botta Tel Aviv, Israele



Not every religious space achieves the status of a sacred place. The adjacent photo showcases an exquisite example of a synagogue in Israel, a gathering place for Jewish people, masterfully designed to harness natural light.

CAPELA DO MONTE

La Capela do Monte fa parte di un progetto più ampio nella regione dell'Algarve, in Portogallo, l'iniziativa prende il nome di "Monte da Clarieira Center" e offrirà ai visitatori un rifugio spirituale, all'interno del quale, la cappella progettata da Siza costruisce il centro focale dell'attenzione dei turisti. L'edificio sorge nel punto più alto della tenuta ed è possibile raggiungerlo solamente attraverso un sentiero pedonale, rievocando nell'ospite l'idea del pellegrinaggio. L'edificio sacro come tutto il complesso aderisce all'idea di costruire a impatto zero, è infatti sprovvisto di qualsiasi forma di condizionamento o illuminazione artificiale. L'architettura che ne risulta è infatti pulita da ogni forma di tecnologia e intrattene con gli elementi naturali una relazione così forte da farla diventare elemento del paesaggio.

La capela è alta 5,70 m e ha un'area di 65,2 mq. L'intero edificio nasce dalla sovrapposizione di due parallelepipedi, i quali costruiscono rispettivamente il basamento e l'edificio vero e proprio. Il primo sacrifica la perfezione geometrica per ospitare una lunga scatola su un lato mentre il secondo è caratterizzato da una serie di tagli che permettono l'ingresso di vento e luce. Nell'intersezione si identifica lo spazio dedicato al narthex, luogo di attesa prima di entrare nell'aula dedicata alla preghiera e tutti i loro volumi sono contraddistinti da geometrie pure, ideali per introdurre l'ospite in un'atmosfera positiva per la meditazione. La scelta dei materiali da costruzione aderisce alla filosofia di semplicità e purezza, delineata ormai un tratto ricorrente nelle architetture di Álvaro Siza. Le murature spesse sono rivestite con una calce chiara spazzolata in modo tale da seguire i cromatismi e le sfumature del terreno sottostante mentre il basamento è in pietra chiara costruendo una relazione di continuità con la pavimentazione interna. La composizione dell'interno si completa con un livello orizzontale di azulejos bianchi quadrati che riveste la parte bassa delle pareti intonacate di bianco. L'arredo è composto da alcune sedie, una panca, un crocifisso e un altare realizzati entrambi lo stesso legno. Le uniche due aperture dell'aula sono una porta bianca e una finestra dietro l'altare. Nonostante questa attenzione maniacale alla semplicità e alla purezza delle forme, l'architetto inserisce un elemento decorativo disegnato da lui stesso all'interno del luogo di ingresso: si tratta di azulejos decorate raffiguranti episodi della Bibbia.



"La luce è incostante e capriciosa. Si trasforma continuamente, tra delicatezza, ferocia ed eclissi. Cambia di angolo e di tono. Di notte, quando la luna diventa protagonista - e pure le stelle - quando allontaniamo gli occhi dalle luci della città pian piano gli oggetti riappaiono, lentamente, fino alla nitidezza: ecco la luce. La luce richiede attenzione. Forse essa guarda con stupore l'insensibilità, l'eccesso al quale gli uomini non resistono - spalancando le camere, imponendo la violenza dei proiettori, consumando e inchiodando. Piede davanti o pindo, attraversata la porta, la luce deve percorrere con emozione gli spazi di Alhambra, accarezzata dagli alberi del giardino, passando per i portici, attraversando i lampadari delle sale, o sottovoce quando entra nelle alcove, riposandosi nella penombra dorata. Quando avviene un'eclissi solare gli uomini e il adimbrato non gli occhi tra rispetto e timore. La luce si sentirà forza odorata?" *

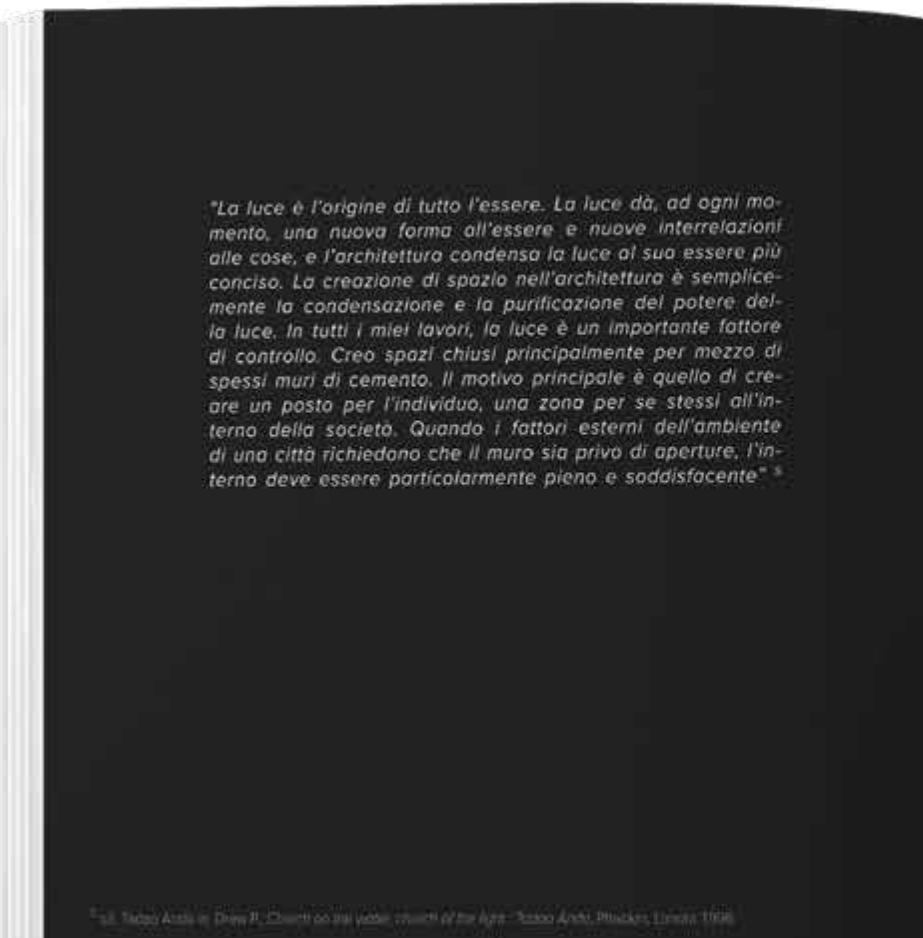
* La Repubblica e il Venerdì 12 gennaio 1998. Traduzione di Sila Naz Bolu. * L'Espresso 12 gennaio 1998. Traduzione di Sila Naz Bolu.

VALENZA PSICOLOGICA

"In un edificio i momenti in cui l'ordine interno si rivela esterno vengono in contatto, momenti rappresentati dalle aperture spaziali nella costruzione hanno un'importanza decisiva."

Il percorso d'ingresso lungo e indiretto produce un'attesa prima della scoperta, enfatizzando le sensazioni che proverà una volta entrato. Questa successione di elementi porta il visitatore di fronte a un forte contrasto di luci e ombre: una volta entrato nell'unica navata, il visitatore viene costretto dall'architettura a focalizzare la sua attenzione verso la grande croce luminosa che si trova di fronte a lui. L'intersezione di luce e solido aumenta la consapevolezza dello spirituale. L'uso dei materiali essenziali rafforza la qualità dello spazio; oltre a una croce estriusa dalla facciata rivolta a est, la chiesa è composta da un guscio di cemento. Quest'ultimo si aggiunge all'oscurità della chiesa realizzando un luogo di culto più meditativo.

"Uno spazio che si apre in un'attesa con la sensibilità che opera nel vostro tempo: un luogo di silenzio, di meditazione e di preghiera dove sono state le condizioni più ottimali affinché i simboli o dimandati nel tempo e che interagano in un'atmosfera spirituale profumata della nostra civiltà." *



"La luce è l'origine di tutto l'essere. La luce dà, ad ogni momento, una nuova forma all'essere e nuove interrelazioni alle cose, e l'architettura condensa la luce al suo essere più conciso. La creazione di spazio nell'architettura è semplicemente la condensazione e la purificazione del potere della luce. In tutti i miei lavori, la luce è un importante fattore di controllo. Creo spazi chiusi principalmente per mezzo di spessi muri di cemento. Il motivo principale è quello di creare un posto per l'individuo, una zona per se stessi all'interno della società. Quando i fattori esterni dell'ambiente di una città richiedono che il muro sia privo di aperture, l'interno deve essere particolarmente pieno e soddisfacente." *

* La Repubblica e il Venerdì 12 gennaio 1998. Traduzione di Sila Naz Bolu.

Following the analysis of the material, symbolic, and psychological aspects of natural light in sacred spaces, I selected three notable architectural examples from around the world to illustrate these concepts. The images beside feature two of these exemplary works: the Capela do Monte by Álvaro Siza in Portugal and the Church of Light by Tadao Ando in Japan.



Un dettaglio del fronte principale mette in risalto i due tagli nel volume che permettono a luce ed aria di entrare nell'edificio.



Nartece vista dall'ingresso. In questa immagine si percepisce la relazione tra la luce e l'architettura, un volume luminoso riempie lo spazio dall'alto mentre l'altro indica l'ingresso all'aula.

The image beside showcases details from Álvaro Siza's project, highlighting his mastery in harnessing natural light without the use of artificial illumination.



Uno dei disegni di Siza che racconta episodi della Bibbia all'ingresso della chiesa



Schizzo di Alvaro Siza

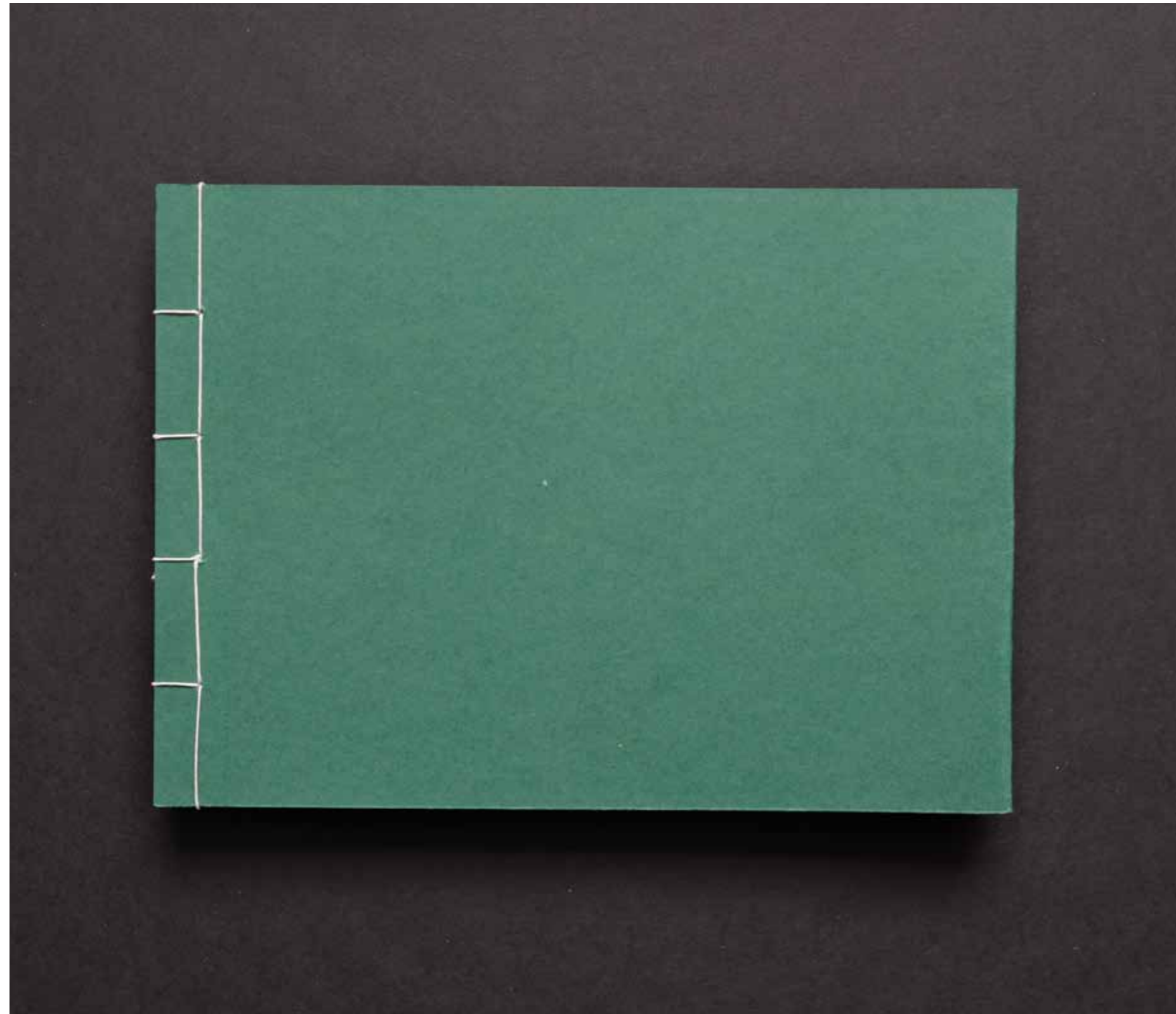
Fukuro & Yotsume Toji

Japanese Book Binding Technique / 2024

I have acquired proficiency in various traditional Japanese bookbinding techniques, which has enabled me to independently craft creative and aesthetically pleasing books and notebooks.



In this section of my work, I showcased two traditional Japanese bookbinding techniques that I personally sewed. One is Yotsume Toji, a decorative binding method known as four-hole binding. The other is Fukuro Toji, where pages are printed on one side, folded in half, and bound together using thread.

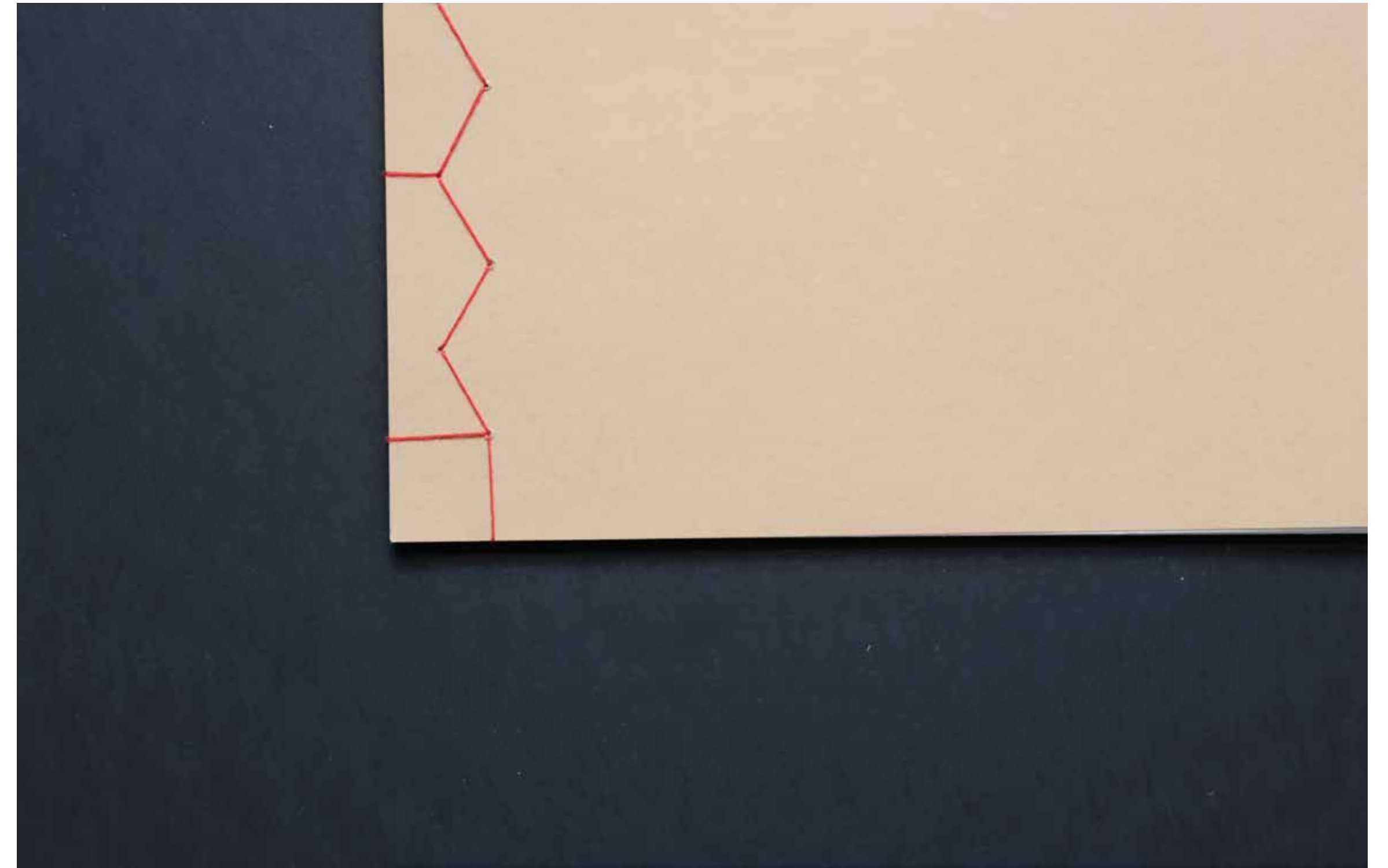


The images depict the Fukuro Toji technique.





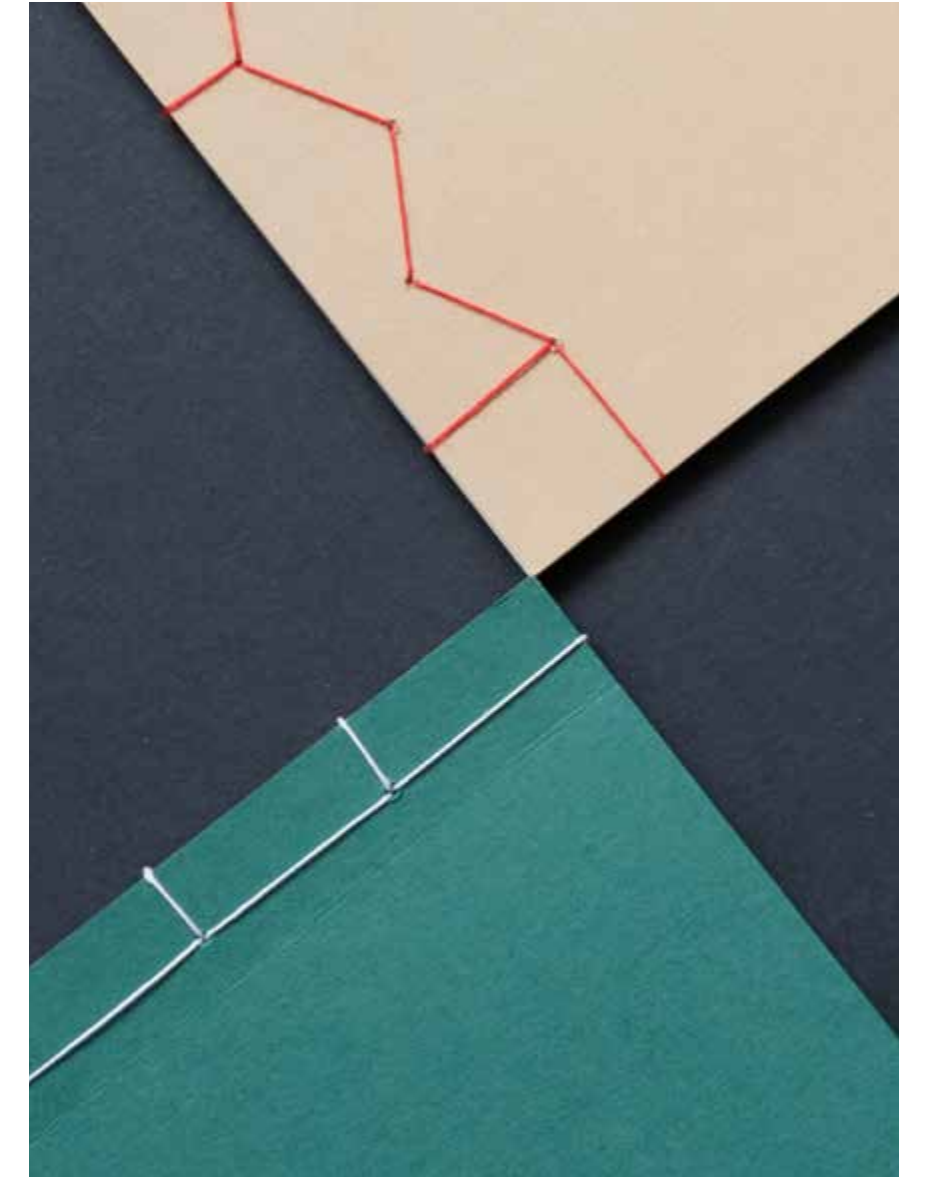
These images showcase the Yotsume Toji technique.



JAPANESE BOOK BINDING



PORTFOLIO SILA NAZ BOLU

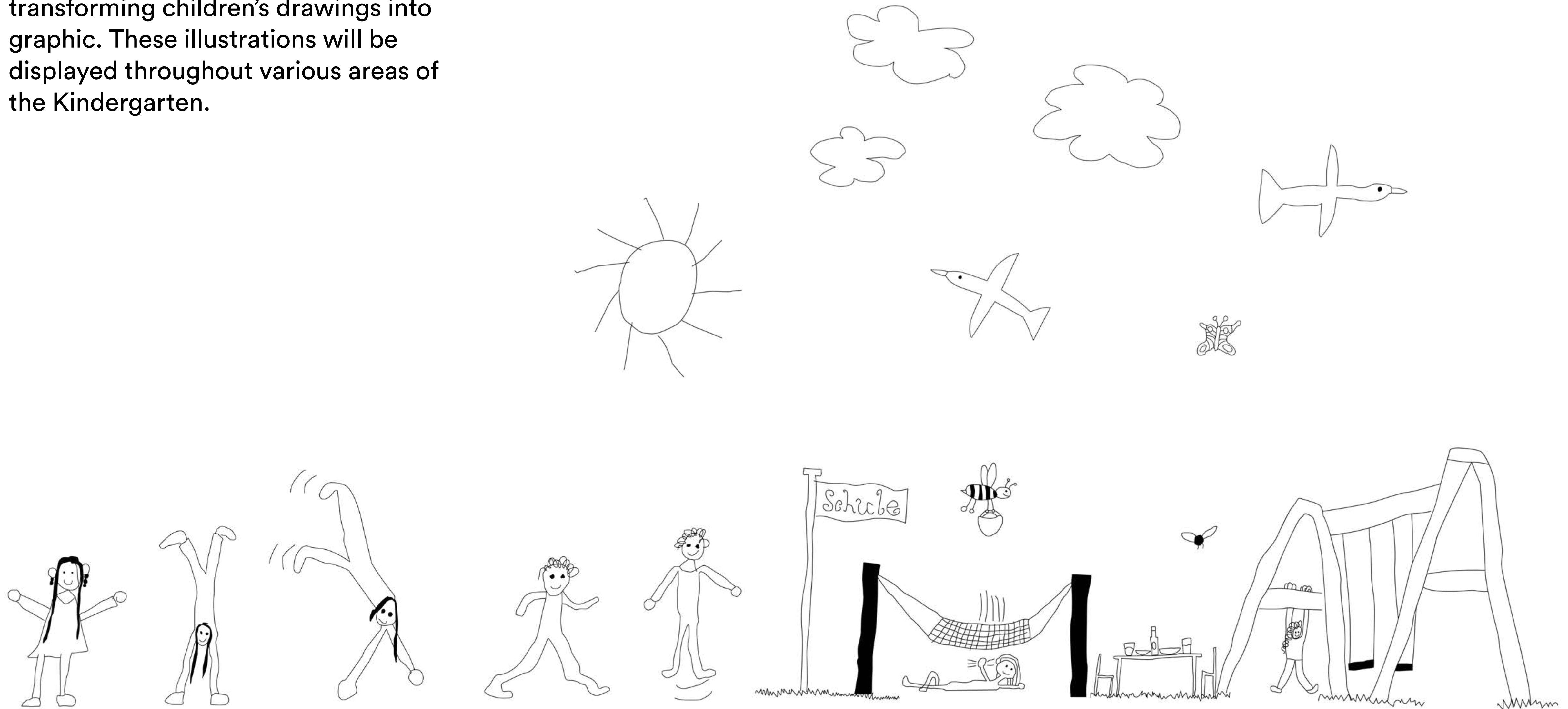


Stadt Bregenz

Sägenvier Communication Design Studio / 2024

Through my work on this project,
I've enhanced my abilities in graphic
design and illustration.

The illustrations were created for the Kindergarten in Bregenz by transforming children's drawings into graphic. These illustrations will be displayed throughout various areas of the Kindergarten.



Bari: Urban Coast

Master's Graduation Thesis @IUAV Venezia

Team Project / Thesis Supervisor: Lorenzo Fabian, Jacopo Galli / 2024

In this project, I've enhanced my skills in graphic design, architectural representation, illustration and infographic.



Spanning 10 km of Bari's urban coastline, the Bari Urban Coast project highlights the seafront promenade, sea wall, beach resorts, and the city port.

Integrating urban beaches and green areas, the project draws inspiration from Burle Marx's influential work at Copacabana.



It aims to create a continuous coastal strip, which Oriol Bohigas refers to in “Reconstructing Barcelona” when talking about the transformations for the ‘92 Olympics. This design narrative symbolizes dynamic continuity and evolution, reminiscent of the journey of the snake from The Little Prince.





The most famous beach of Bari is named "Pane e Pomodoro" which means "bread and tomato".

Museo di Torcello

Collaboration with Studio Tapiro / 2023

In the course of this project, I have enhanced my proficiency across various disciplines, including graphic design, with a particular focus on signage design.



MUSEO DI TORCELLO

collezione
medievale
e moderna



collezione
archeologica



biglietteria
tickets




MUSEO DI TORCELLO

biglietteria
tickets



Il biglietto si acquistano presso la biglietteria della Basilica
The museum entry tickets are available at the Basilica ticket office

Museo di Torcello

€ 3.00 intero *full*

€ 1.50 ridotto *reduced**

Museo di Torcello + Basilica

€ 8.00 intero *full*

€ 6.00 ridotto *reduced***

Museo di Torcello + Basilica + Campanile *Bell tower*

€ 12.00 intero *full*

€ 10.00 ridotto *reduced***

* ridotto: gruppi superiori alle 10 persone
e bambini dai 6 ai 12 anni
gratuito: classi accompagnate dai docenti,
bambini fino ai 5 anni e cittadini UE
oltre i 65 anni
giovedì: accesso gratuito ai residenti
nella Città metropolitana di Venezia

** ridotto: gruppi superiori alle 10 persone
e bambini dai 6 ai 12 anni
gratuito: bambini fino ai 5 anni

* *reduced: for groups of more than 10
and children aged from 6 to 12 years
free: for classes accompanied by
teachers, children under the age of six
and EU citizens above 65*

** *reduced: for groups of more than 10
and children aged from 6 to 12 years
free: children under 6 years old*

Orario di apertura *Opening Hours*

novembre > febbraio *November > February*

10.00 > 17.00

marzo > ottobre *March > October*

10.30 > 17.30

Ultimo ingresso 30 min. prima della chiusura
Il Museo resta chiuso il Lunedì,
nelle festività nazionali e il 21 novembre

*Last admission 30 min. before closing time
The Museum is closed on Monday,
bank holidays and 21st of November*

The collaboration with Studio Tapiro involved creating the museum's displays for signage and information, such as ticket prices and opening hours.



MUSEO DI TORCELLO

Biglietti *Tickets*

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Thursday: free admittance to residents of the Metropolitan City of Venice

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Città metropolitana
di Venezia



CONTRIBUTO
REGIONE del VENETO

Iniziativa realizzata con il sostegno della LR 17/2019



MUSEO DI TORCELLO

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Città metropolitana
di Venezia



CONTRIBUTO
REGIONE del VENETO

Iniziativa realizzata con il sostegno della LR 17/2019

Museum of Oriental Art

Advanced Interior Design Studio
Team project / 2022

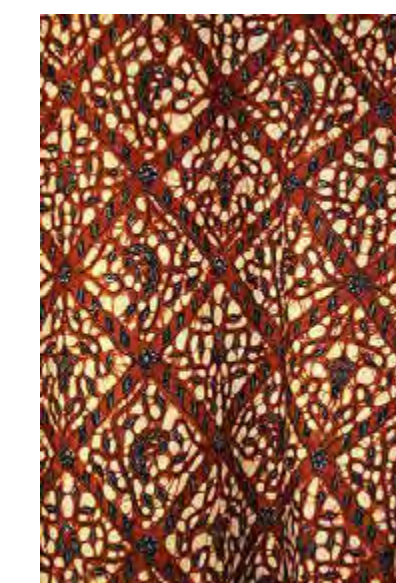
In the course of this project, I have enhanced my proficiency across various disciplines, including architectural design with a focus on interior design, graphic design, post production, rendering, scenography, and 3D modeling.

The project involves transforming the deconsecrated Church of San Gregorio in Venice into a Museum of Oriental art.

The museum journey reflects the travels in East of Enrico di Borbone and his wife between 1887 and 1889. The exhibition features Japanese kimonos and prints, flat textiles such as batik and ikat, and the Chinese collection. Wooden partitions with rice paper create playful shadows, enhancing the Oriental style of the exhibited objects.



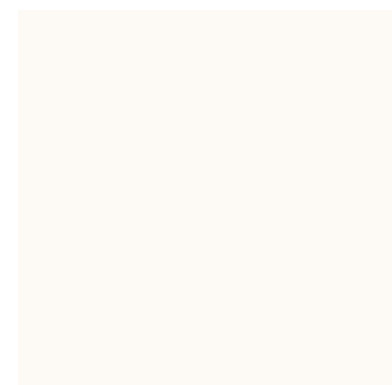
A journey to the Far East



color palette based on the color scheme of the church San Gregorio



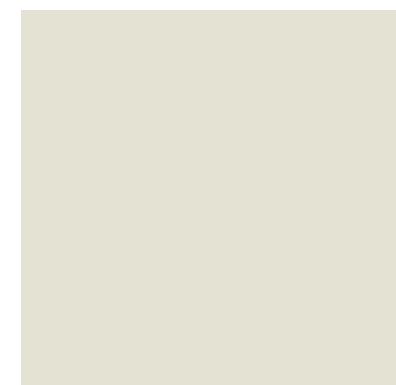
LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange



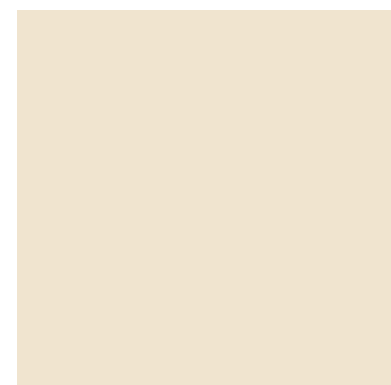
LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange



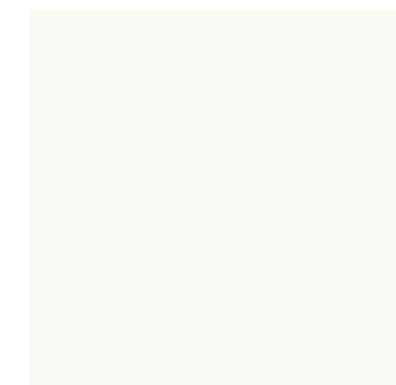
color palette based on ancient Japanese xylography



LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange



LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange



LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange

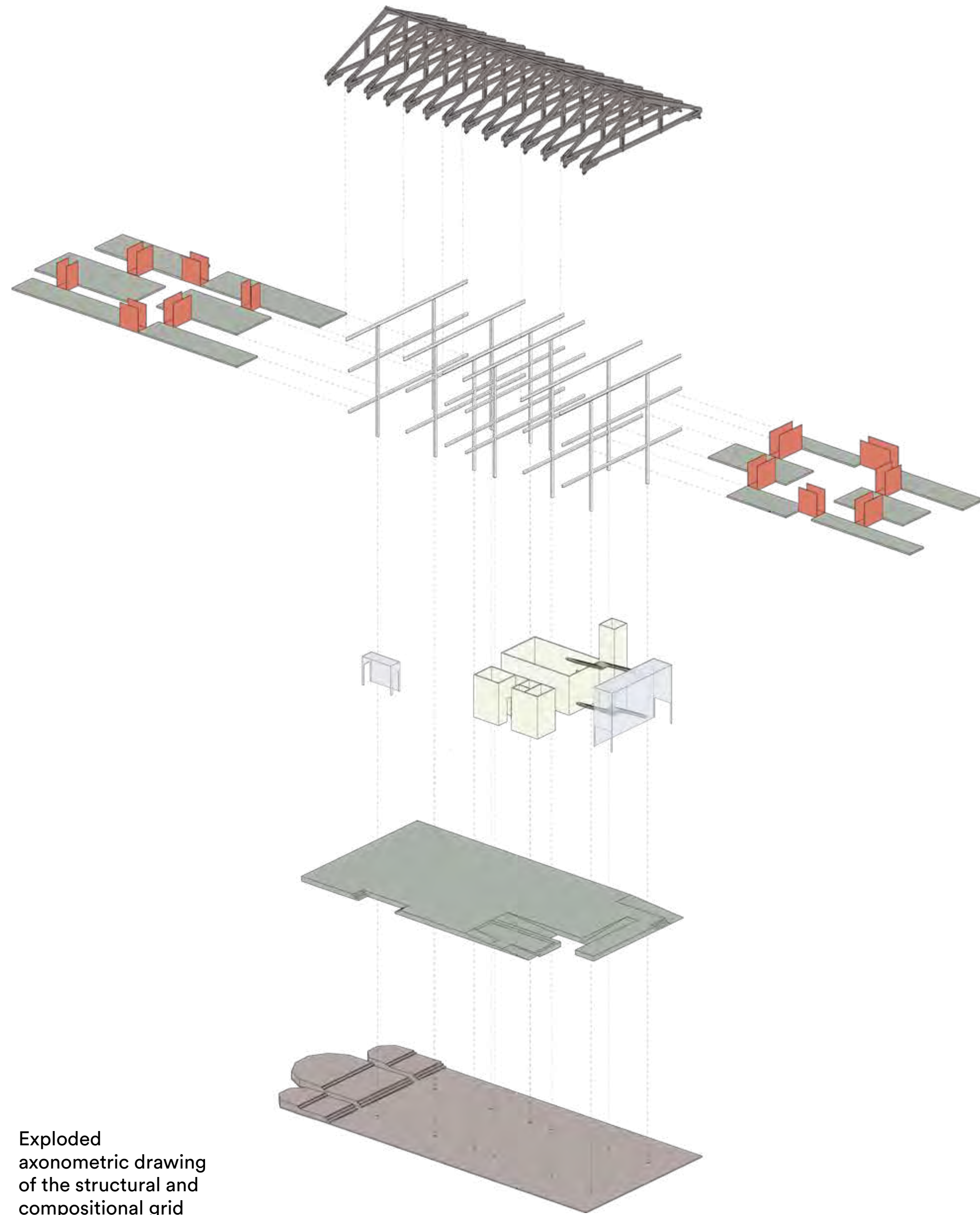


LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange

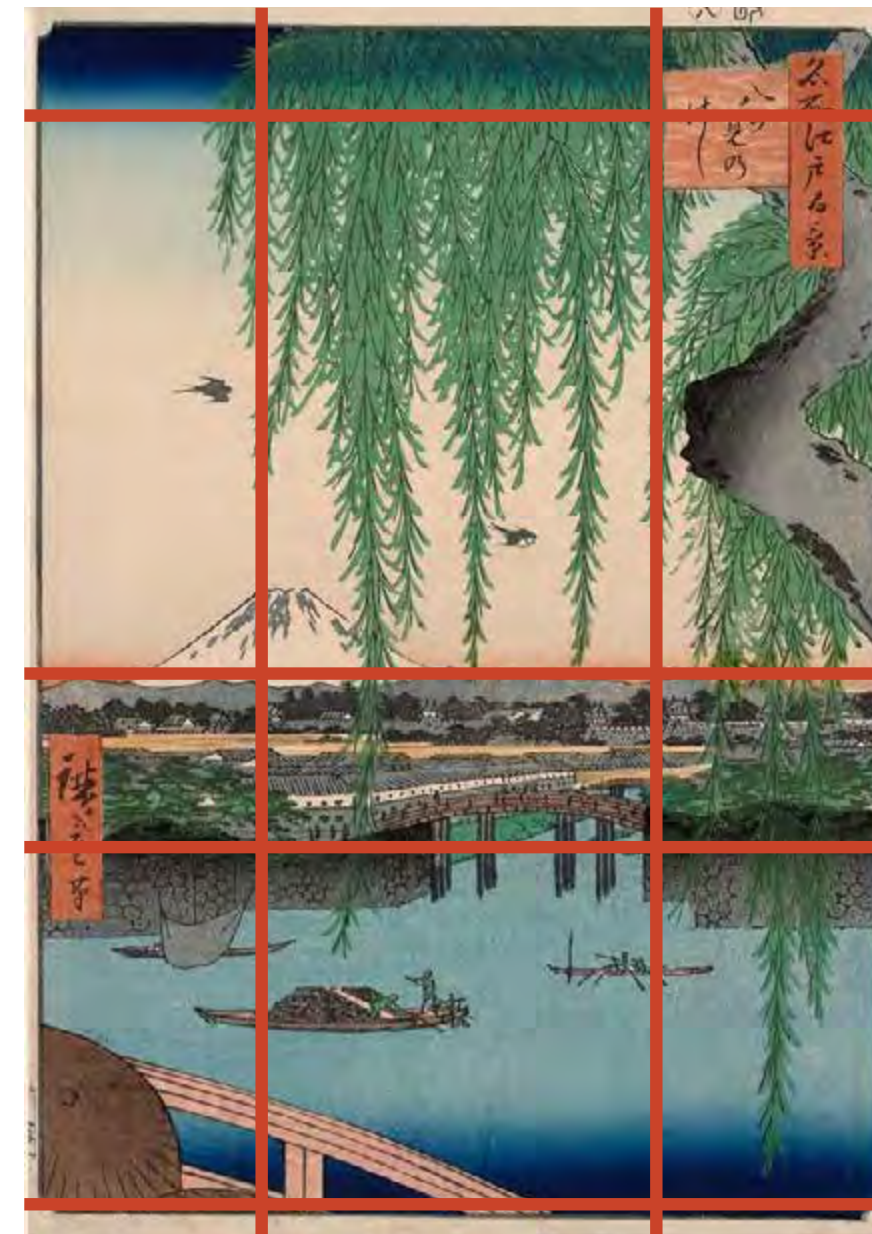


LEGNO VERNICIATO
Passerelle
ral: 2001
Red Orange



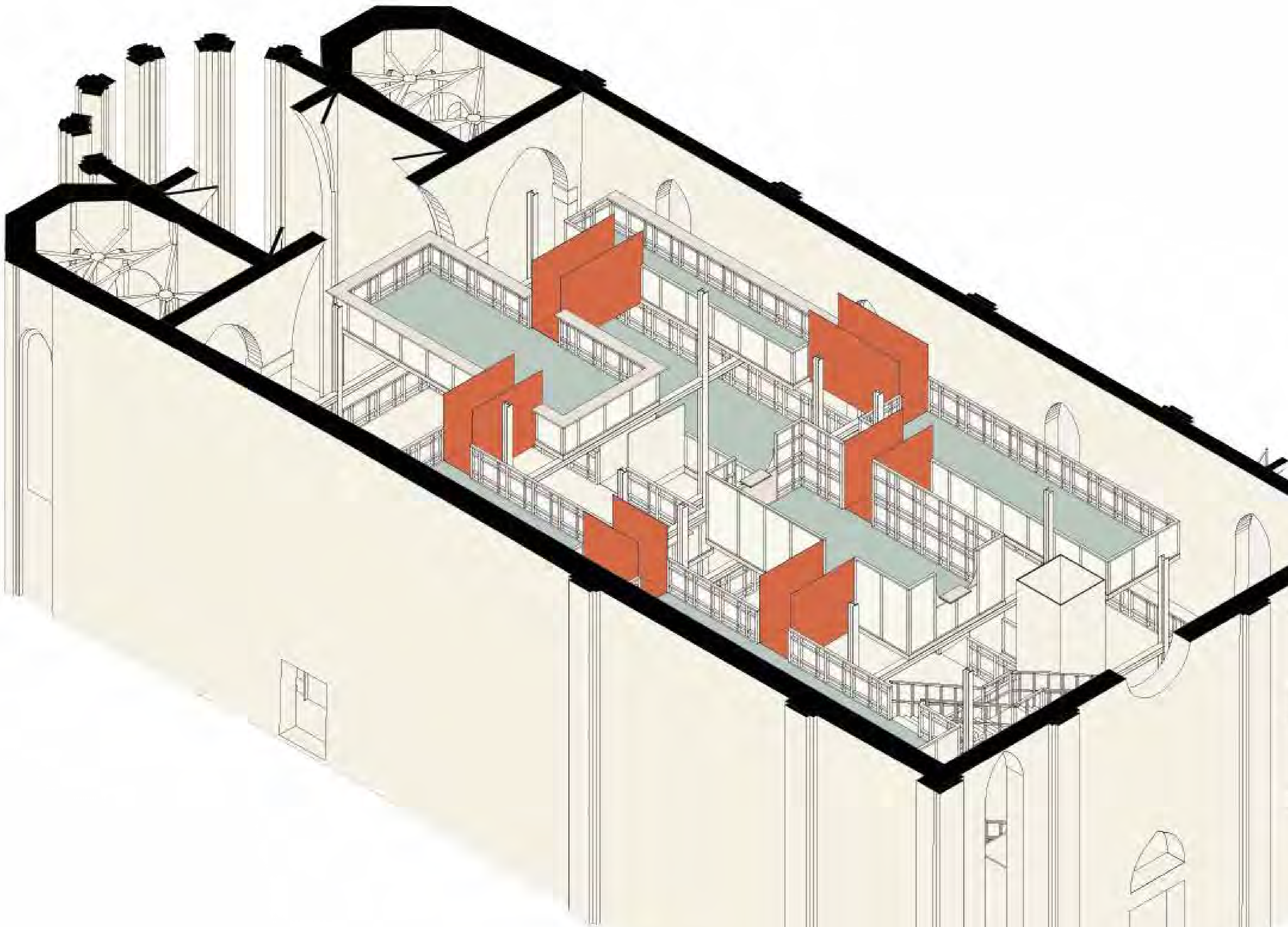


Exploded
axonometric drawing
of the structural and
compositional grid

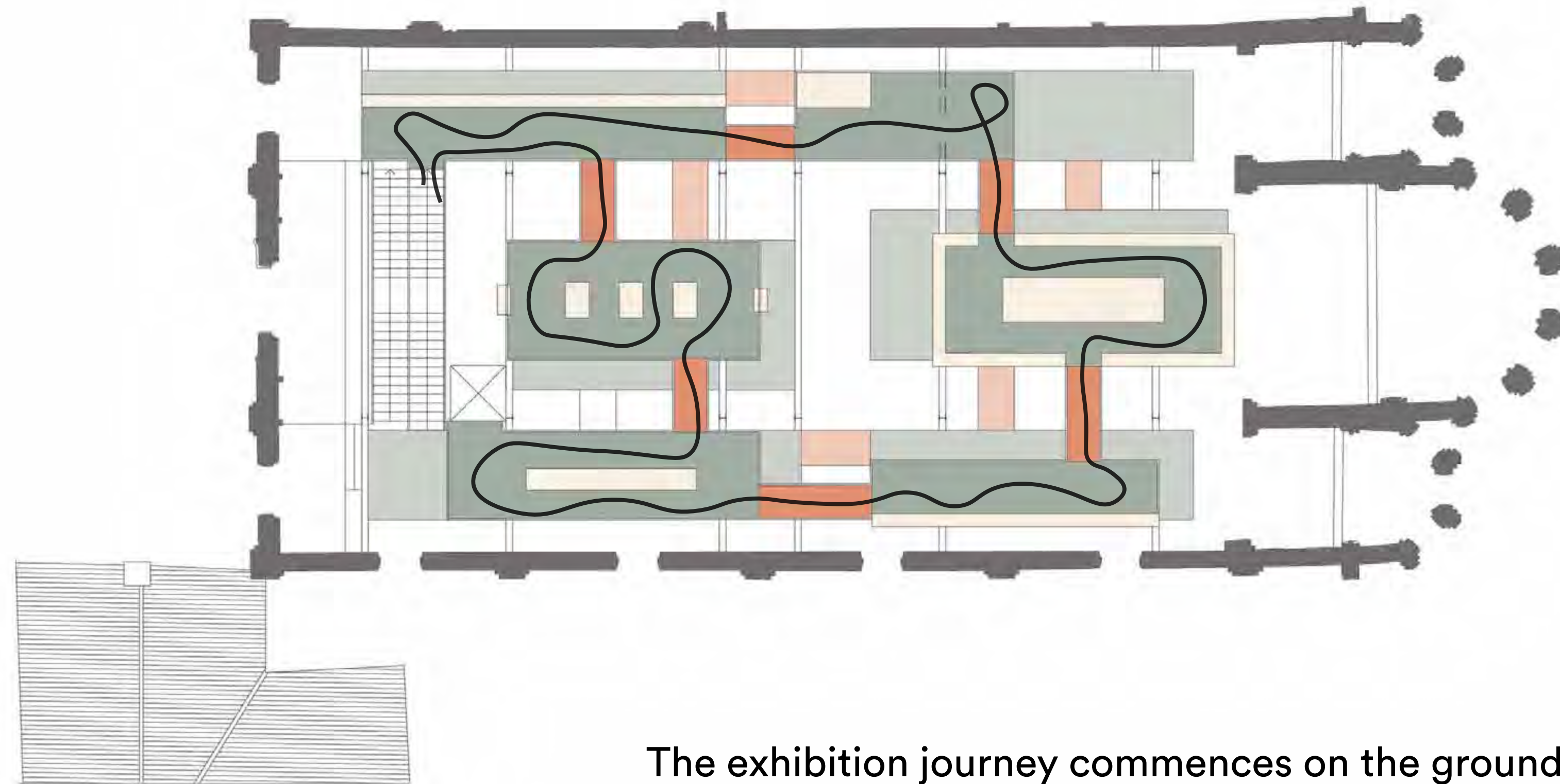
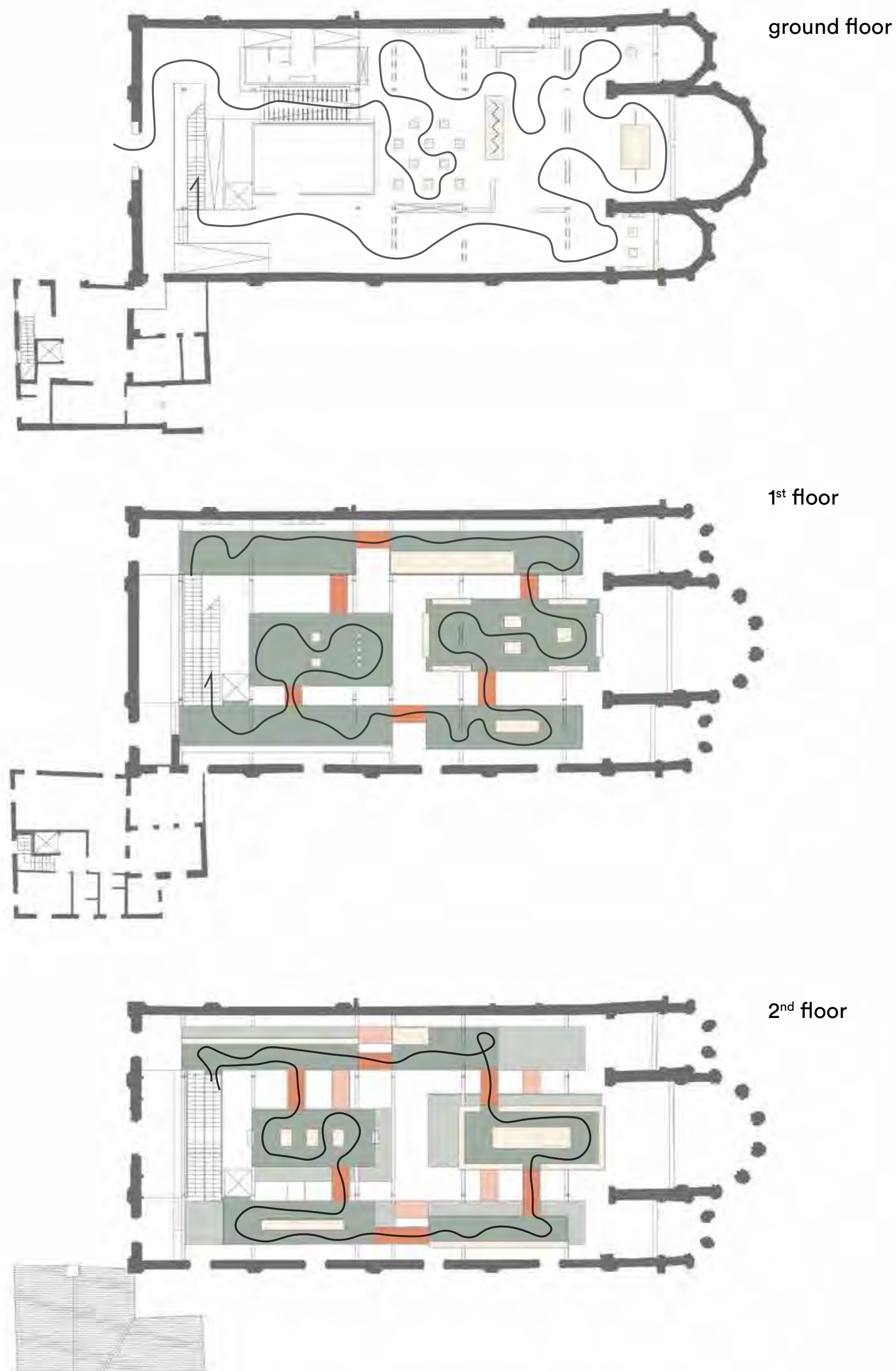


Inspired by Japanese compositional principles, structural grids establish harmony between old and new elements.

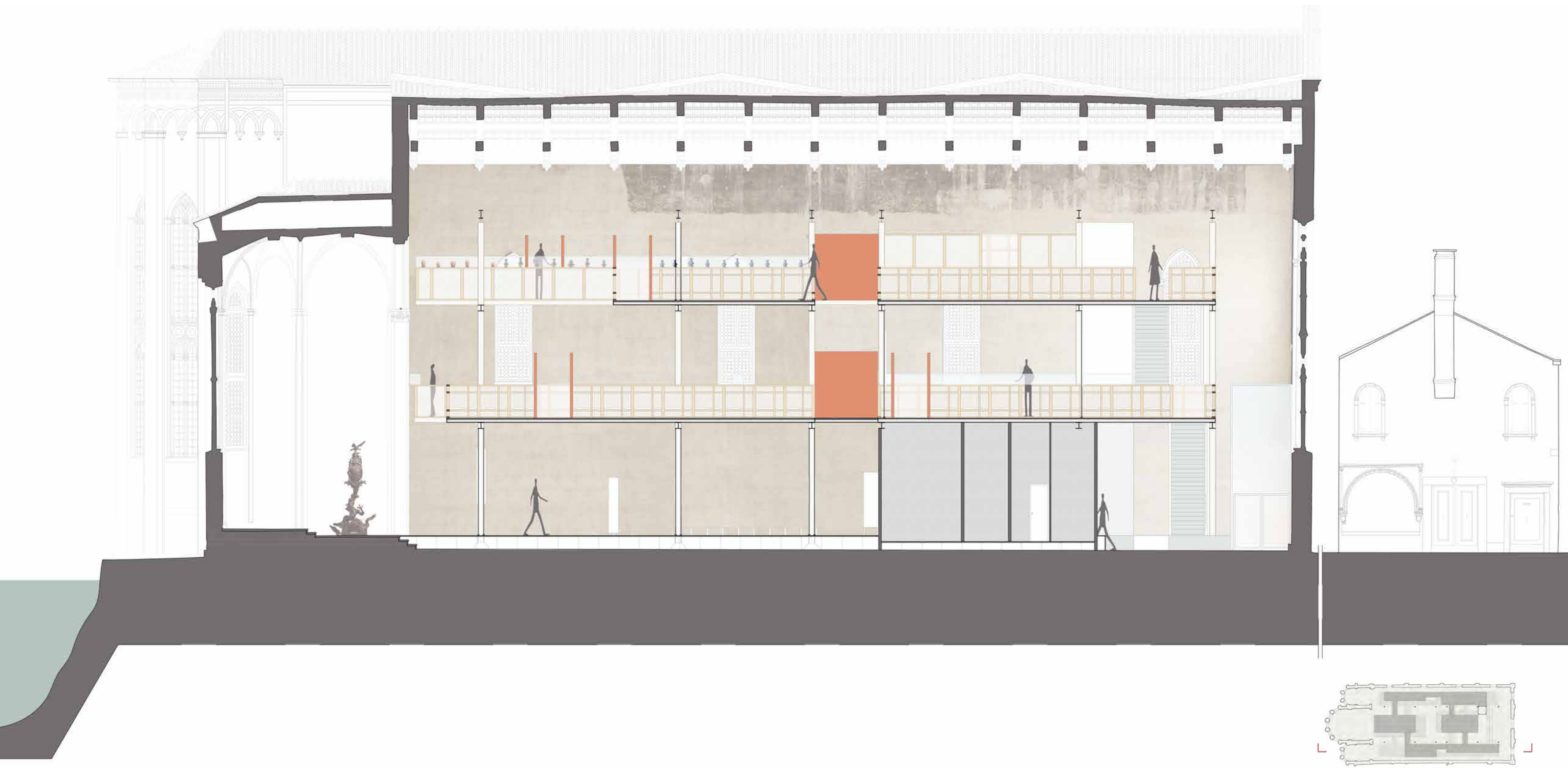
In order to respect the original structure of the church, a structural and compositional grid has been installed inside. This grid makes contact with the church's facades only at specific points, serving not only to support the first and second floors but also to reinforce the preexisting structure.



On the first and second floors, parapets constructed with rice paper and wooden structures create playful shadow effects from the movement of visitors, offering a unique visual experience.



The exhibition journey commences on the ground floor, where visitors are free to circulate at their leisure. On the first and second floors, the path is straightforward, as it is delineated by red colored ramps. These ramps provide natural pauses, allowing visitors to transition smoothly between different collections.





All of the museum's displays are designed with the human scale in mind, offering a vivid, life-sized experience. The accompanying illustration exemplifies this approach, allowing visitors to view Japanese woodcuts in a three dimensional setting.



MOA
MUSEUM OF ORIENTAL ART
PRIVATE COLLECTION OF ENRICO DI BORBONE

WWW.VISITMUVE.IT

APRIL 2022
1-28
SAN GREGORIO CHURCH
CALLE DUE MORI, 169, 30123 VENICE VE

**SAN
GRE
G
RIO**

QUESTA PUBBLICITA' SPONSORIZZA LE OPERE
DI RESTAURO DELLA CHIESA DI SAN GEREMIA



Blankie, Heavy Comfort!

Freelance/2020

Working on this project has enhanced my skills in creating a brand from its inception. I was responsible for conceptualizing the brand identity, including the brand name, and designing the logos.



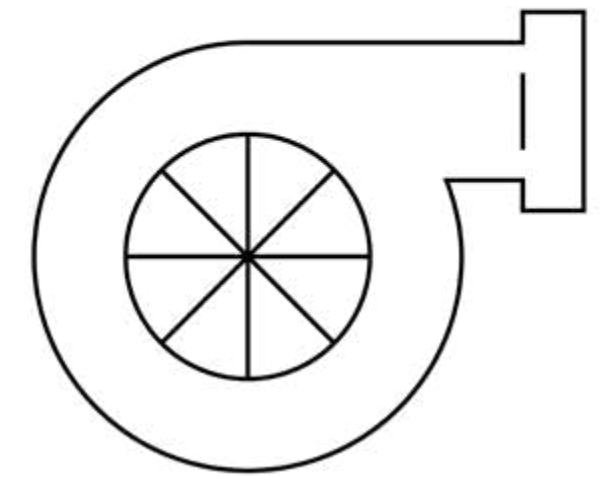
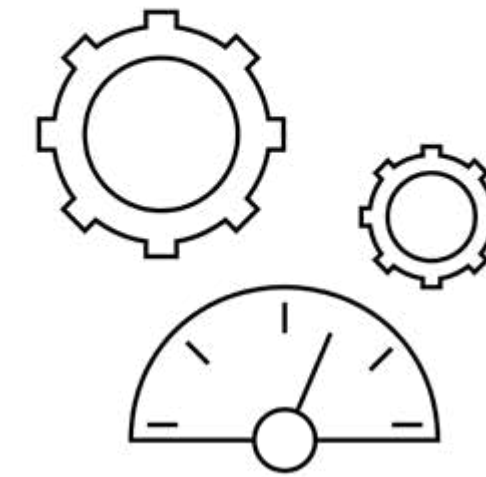
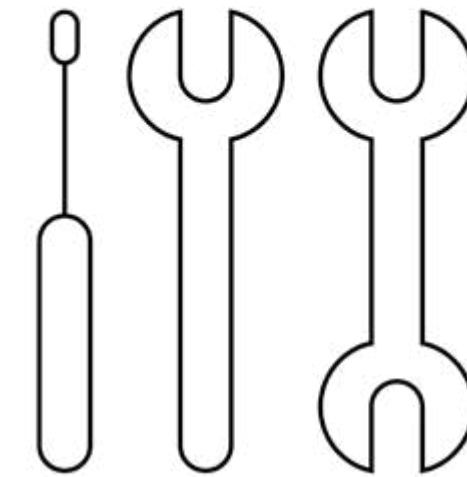
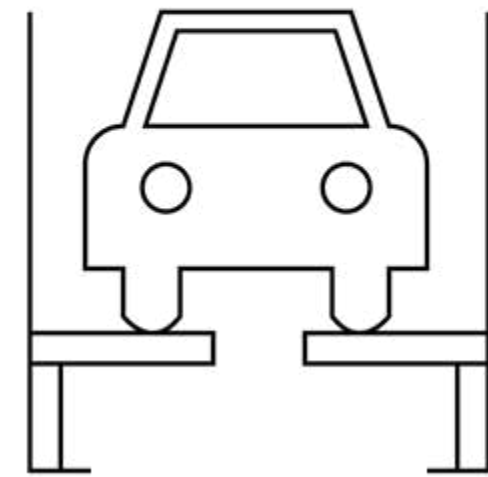
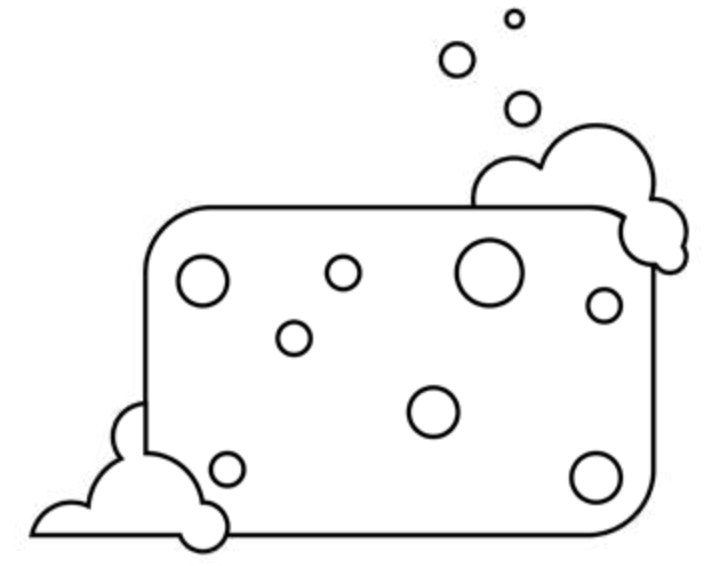
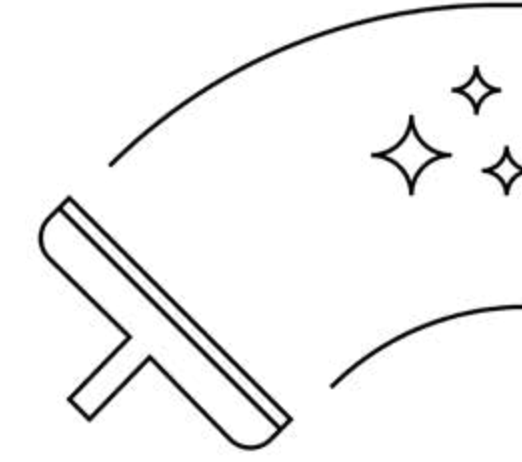
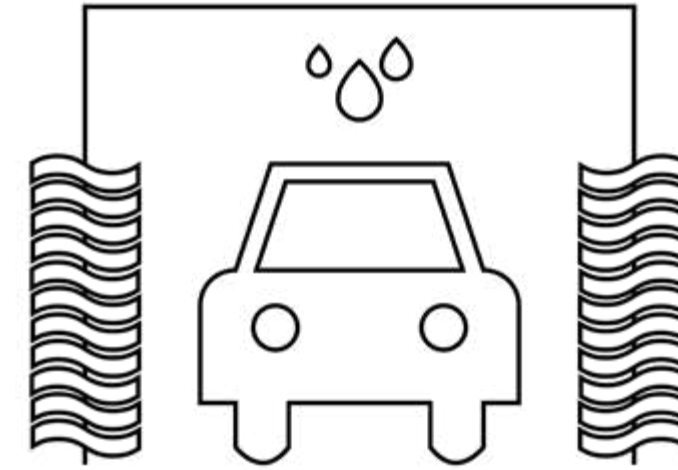
“Blankie Blankets” epitomized a niche artisanal endeavor, specializing in the meticulous handcrafting of weighted blankets designed for both humans and their beloved pets.

My endeavor was driven by a desire to encapsulate the essence of warmth, softness, and comfort inherent in our product through the brand’s name, slogan, and logo design.

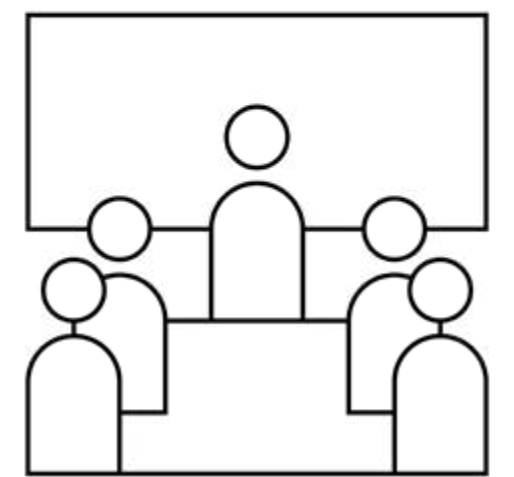
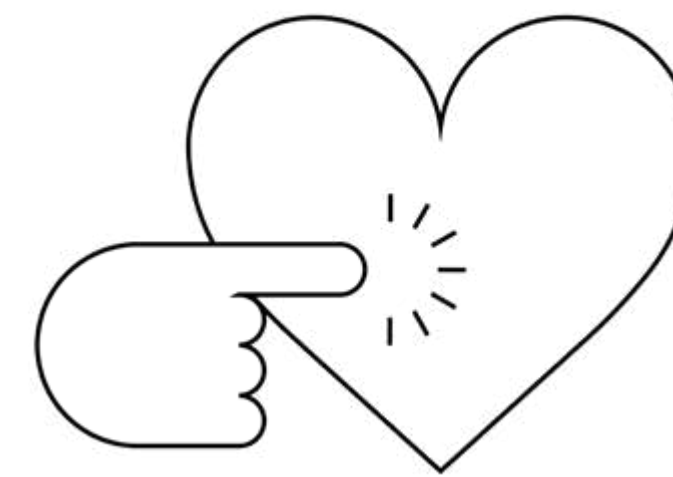
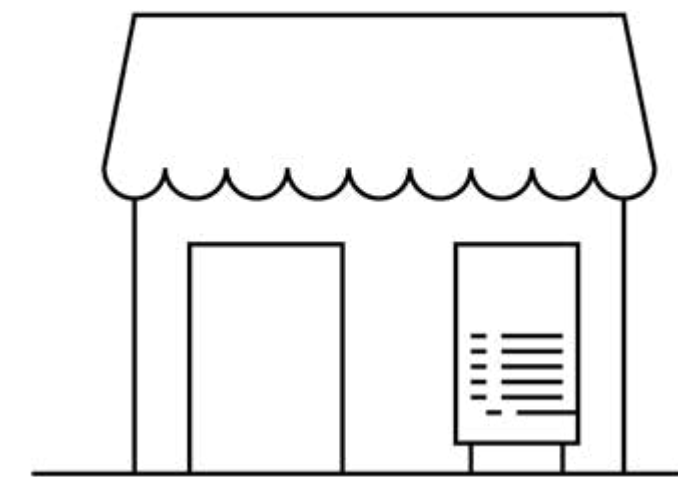
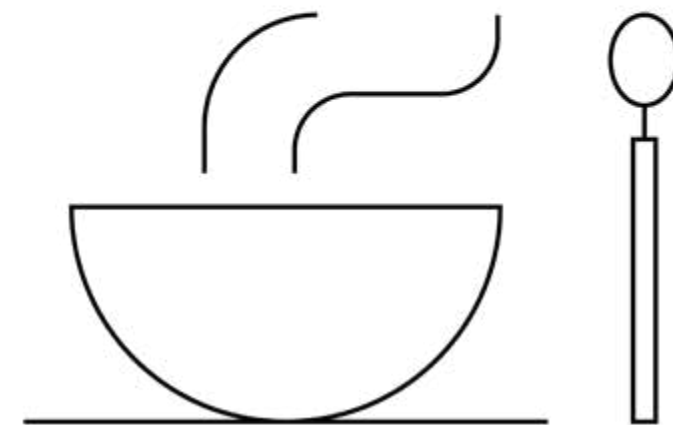
Oberscheider Carworld

Sägenvier Communication Design Studio / 2024

Through my work on this project, I have enhanced my abilities in graphic design, illustration, and brand identity. Additionally, I have improved my skills in using Adobe After Effects and Adobe Media Encoder to create motion GIFs.



Oberscheider Carworld is a car wash company that has many offices all across Austria. For the new branding of the company is designed new icons and motion gifs to use in new corporate brand designs, their official website and their social media accounts.



Asphi

Collaboration with Studio Tapiro / 2023

Through my work on this project,
I've enhanced my abilities in graphic
design with a focus on brand identity.



Actual logo of Asphi

The collaboration with Studio Tapiro involved creating a new brand identity for an existing company. I focused on developing corporate brand identities for the project, utilizing various new logo proposals shown in the images on the left and transforming the existing logo, as seen in the image above this text. This experience allowed me to explore innovative design concepts and refine my skills in visual branding and identity creation, ensuring that the brand's values and message were effectively communicated through the new visual identity.

Memory Lane

Interior Design Studio

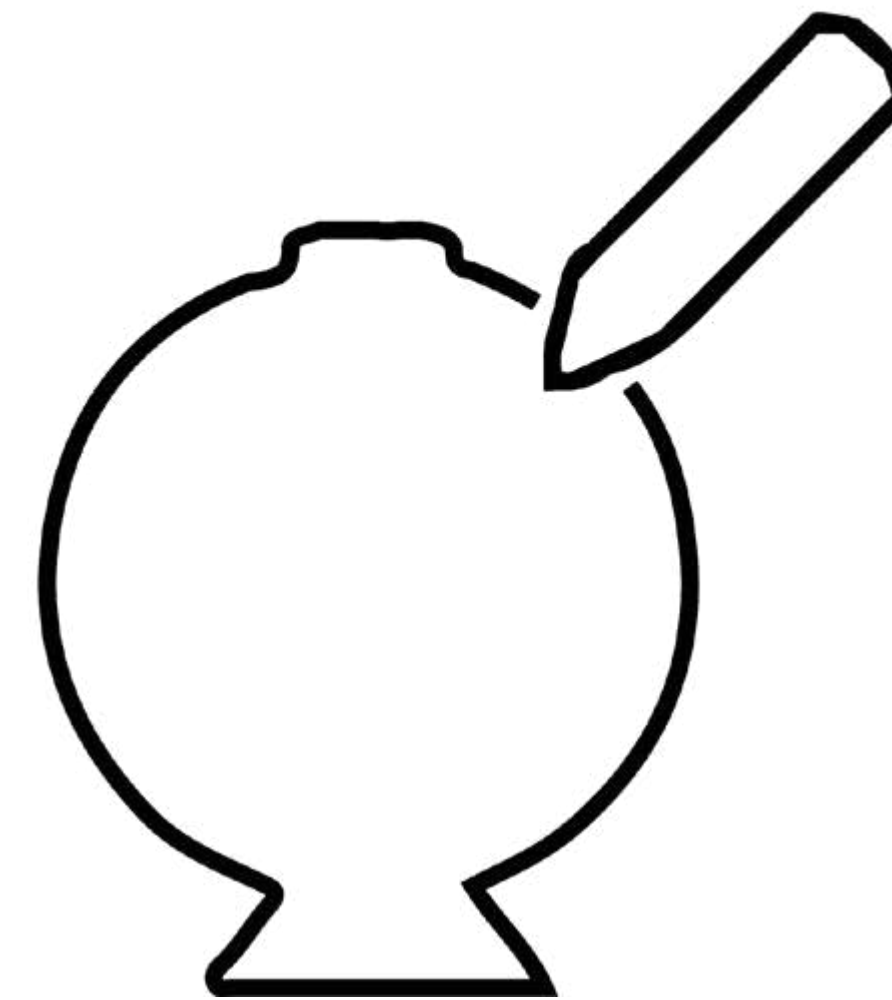
Team project / 2020

In the course of this project, I have enhanced my proficiency across various disciplines, including interior design, graphic design, signage design, typography, post-production, rendering, scenography, and 3D modeling.

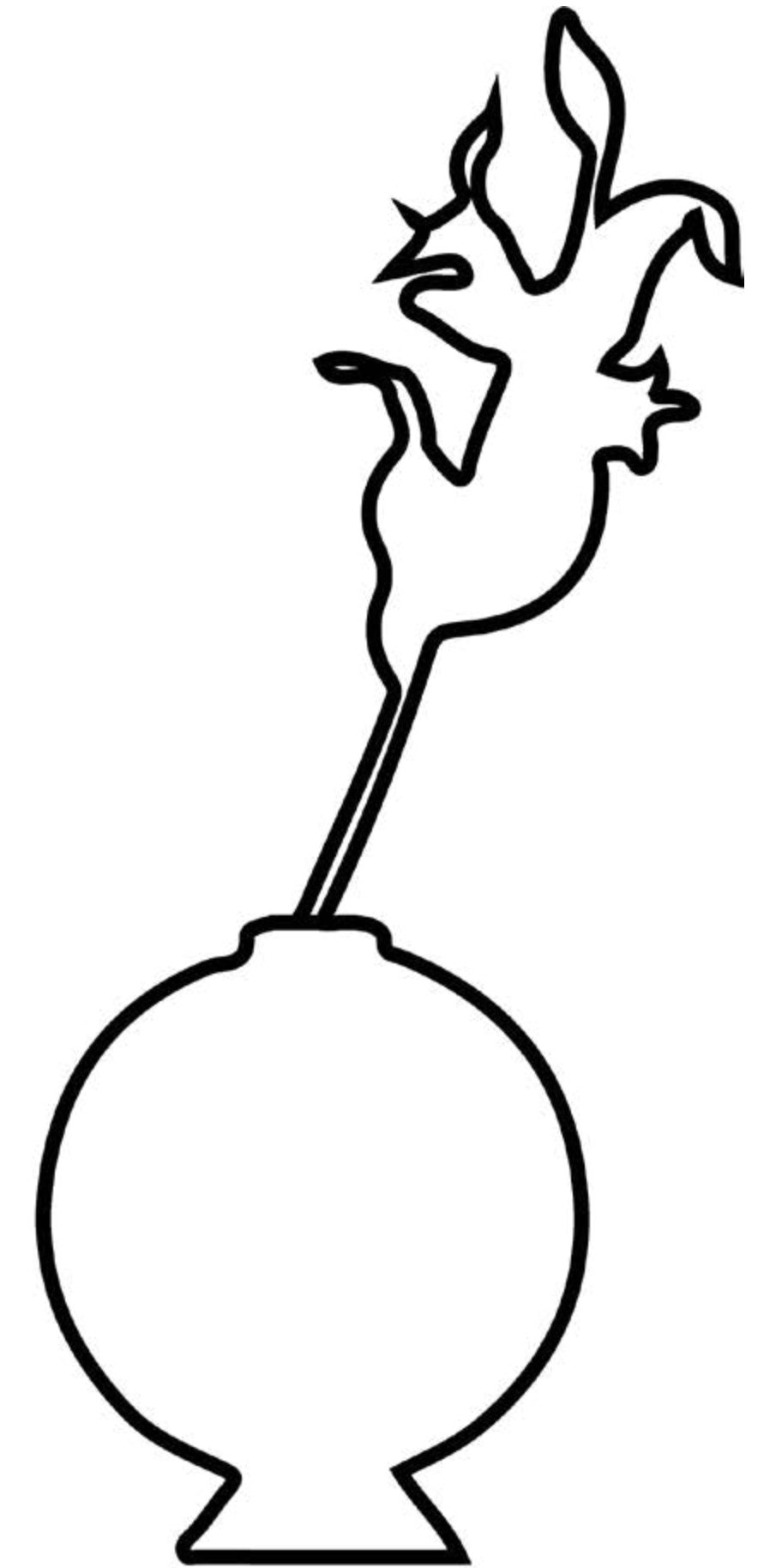
Memory Lane is a unique journey through the life and artistry of the architect and artisan Carlo Scarpa, housed in Castelvecchio Verona's Sala Boggian. Guided by quotes from his brother, Gigi Scarpa, visitors explore six thematic rooms that unveil Scarpa's inspirations, sketches, and designs. The exhibition showcases various types of vase designs and their functions. It features interactive displays for digital exploration and presents Carlo Scarpa's artisan life through original photos.



Carlo Scarpa, artist and architect, main character of the exhibition



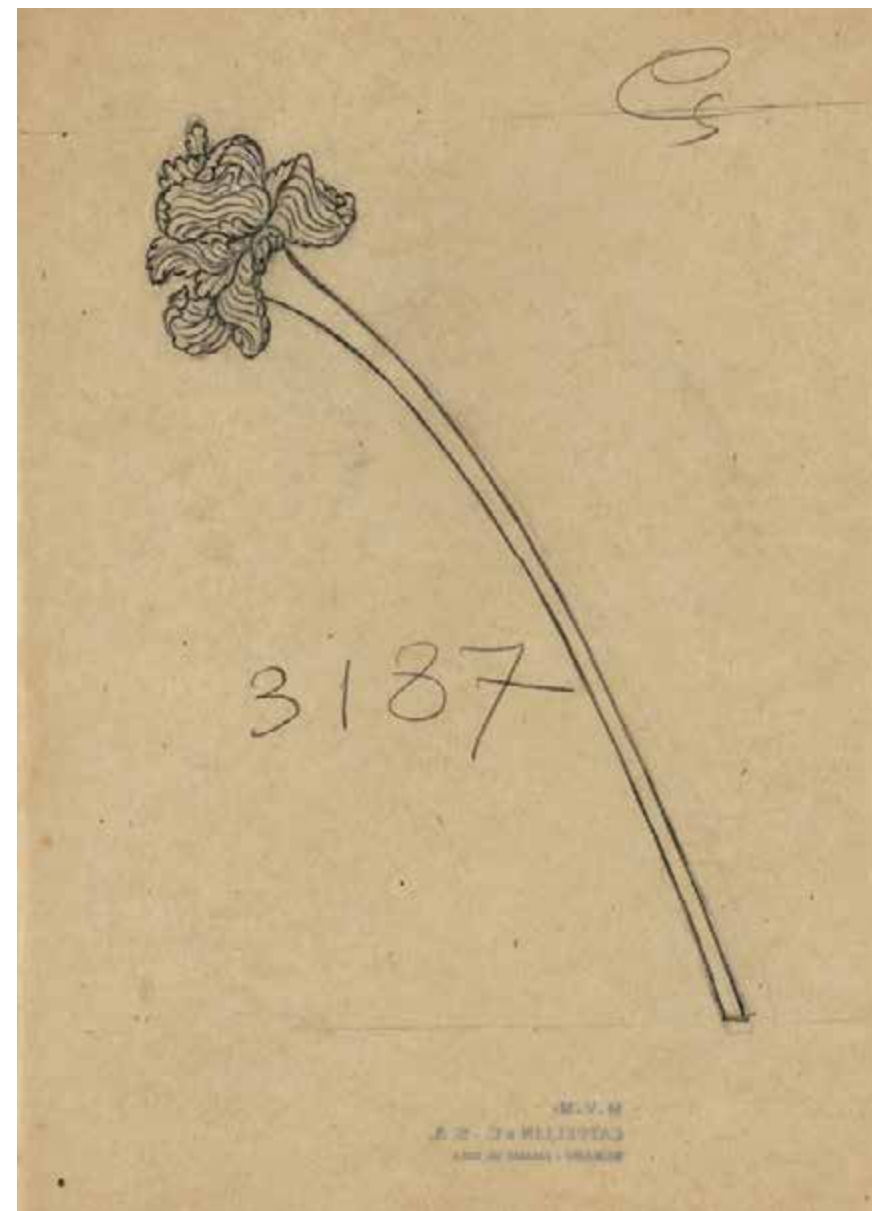
Gigi Scarpa, the narrator



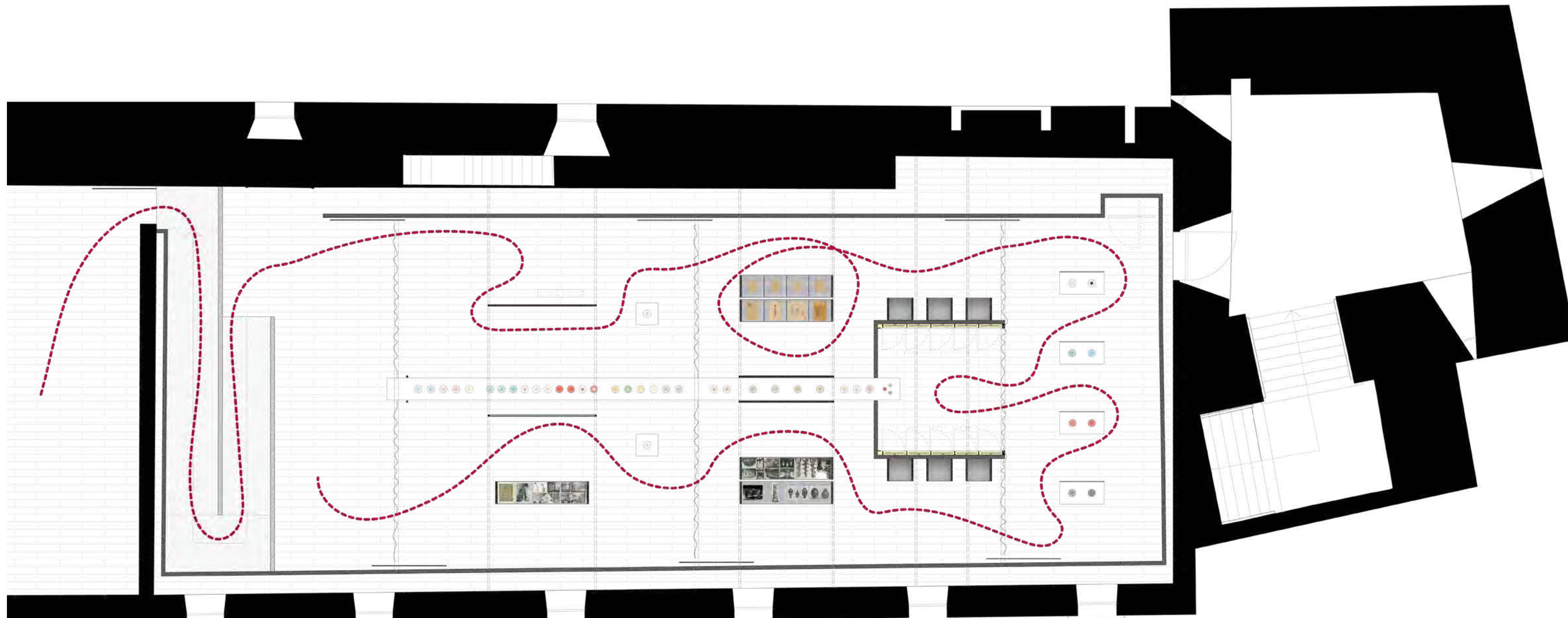
Vases, subjects

**I followed
my brother
Carlo since he
started his first
business as a
glassmaker...**

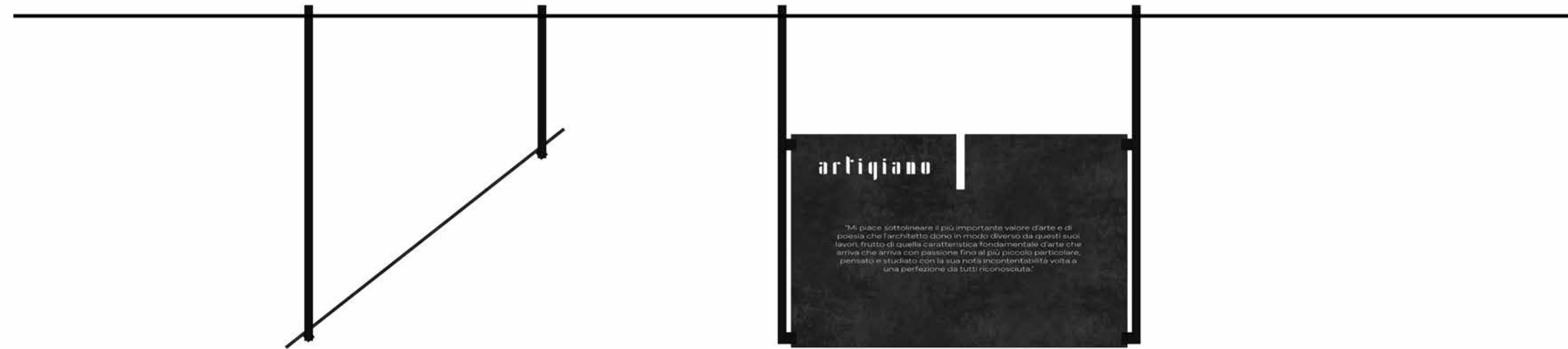


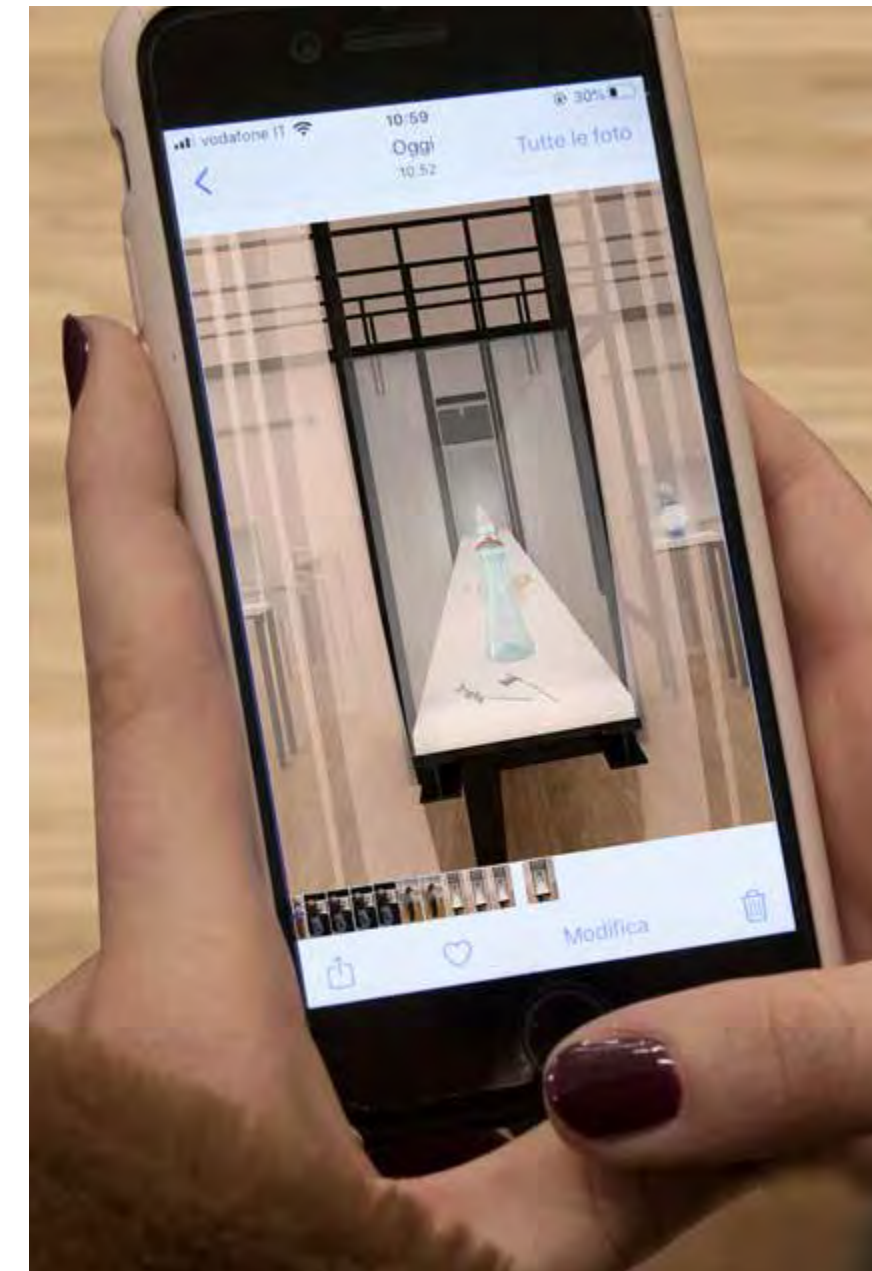
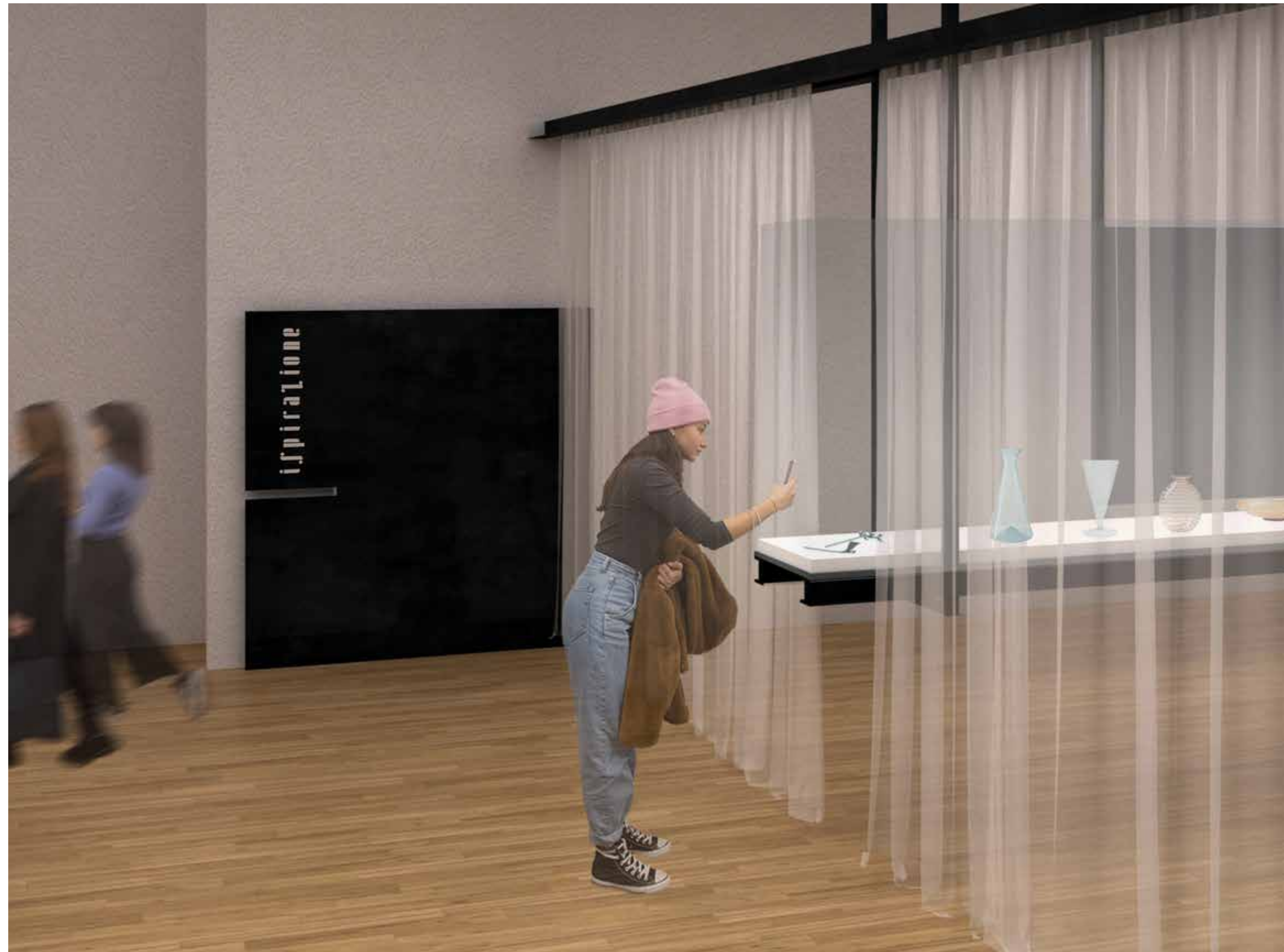


The exhibition journey is straightforward, guided by various displays that also serve as signage throughout the project. Visitors navigate through the rooms following a natural flow, as indicated by the red line in the plan below.

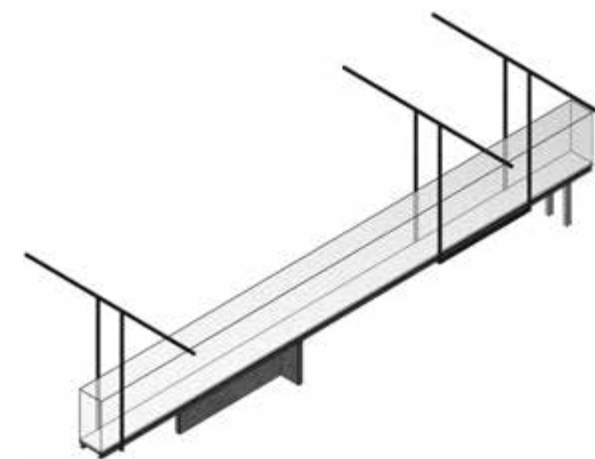


Introductory panels at room entrances, inspired by a door in Castelvecchio, feature titles and quotes from Gigi Scarpa, offering insights into the upcoming space and the signage design of the exhibition. The lettering on these panels is inspired by the font used on that door and is also replicated across graphic designs, such as posters and exhibition tickets.





Each room is separated by semi-transparent curtains that play with the shadows of visitors, creating a sense of anticipation for what lies ahead in the next room.

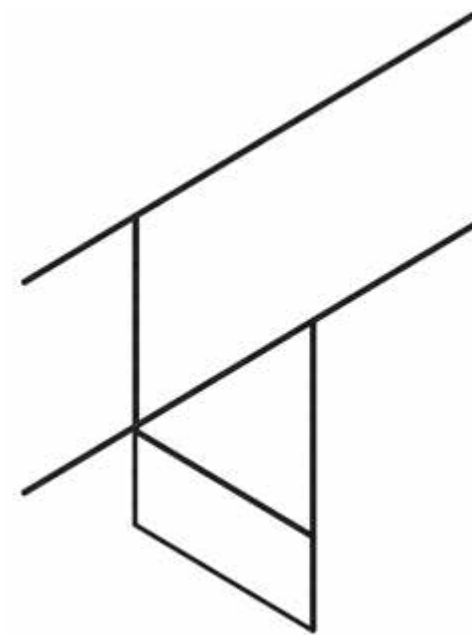


The exhibition layout features a central glass vitrine that spans all rooms, offering a comprehensive view of the selected vase collection.

This interactive display provides a comprehensive overview of the glassmaking techniques employed by Carlo Scarpa, along with a digital catalog showcasing his vases.







This display appears in both the first and last rooms of the exhibition. In the first room, it features Carlo Scarpa's inspiration from Paolo Veronese's painting "Annunciation." In the last room, the interactive display allows visitors to choose a flower and manipulate perspective to create the illusion of it being placed in a vase.



In the third room, a selection of pure design vases is displayed alongside metallic shapes resembling each vase's form. These shapes play with light and shadow, casting enlarged shadows on the empty wall behind them, showcasing the vases distinct shapes and designs.



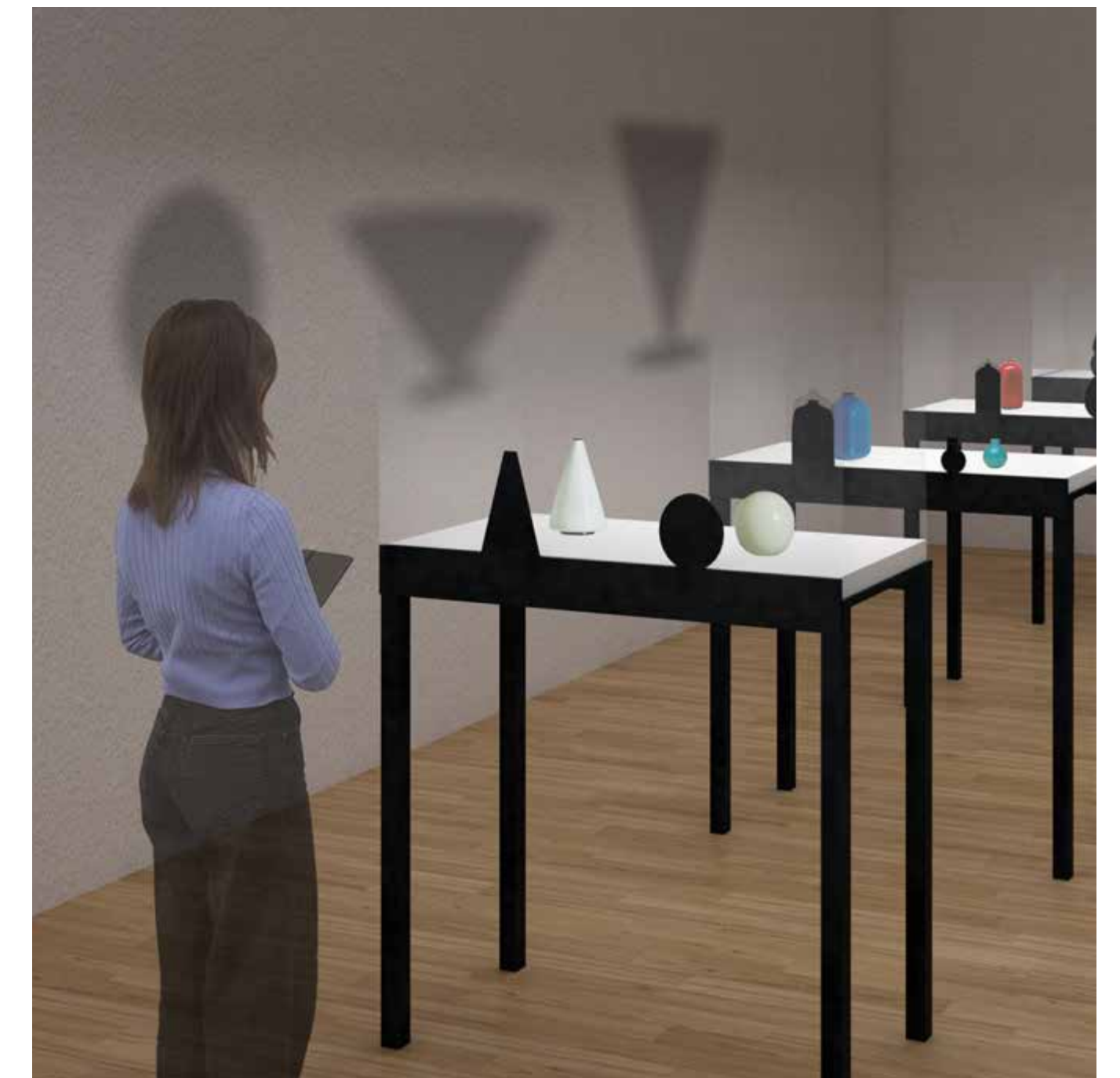
Nel 1578 Paolo Veronese dipinse per la Scuola dei Mercanti a Cannaregio una Annunciazione ora conservata alle Gallerie dell'Accademia, in cui poneva accanto alla Vergine un elegante vaso di cristallo. Questo elemento significativo, del tutto canonico, ospita un tralcio di una pianta dalle foglie scure, con dei piccoli frutti rosso-neri. L'elemento vegetale - foglie con tre o cinque foglioline dai margini seghettati e apice acuto, frutti formati da tante piccole drupe riunite insieme in un infruttescenza carnosa di colore nerastro o rosso cupo - altro non è che un tralcio di rovo con le sue more. Il tralcio di rovo immerso in un vaso di cristallo attraversato da un raggio di luce - presente in tante versioni dell'Annunciazione - risponde allo stesso intento dimostrativo.

Proponendo la sua esegesi del versetto 23 del secondo capitolo di san Luca che richiamandosi all'Esodo, 13, 2) recita: "Omne masculinum adaperiens vulvam, sanctum Domino vocabitur", tradotto in ogni maschio primogenito sarà sacro al Signore il domenicano Sisto da Siena polemizza con sant'Ambrasio, che nel suo commento sembra ritenere che Marta con il parto abbia perso la verginità: "il che contrasta con le conclusioni di tutti i teologi, i quali insegnano che Cristo è stato partorito senza sforzo e senza dolore, rimanendo la Vergine intero a somiglianza di un raggio di sole che attraversa la solidità del vetro senza alcuna lesione del vetro stesso".

Significativo è l'esempio del vaso dell'Annunciazione di Paolo, che nel 1921, Mario Zecchin, maestro dell'arte vetraria veneziana, prese a modello per il vaso che chiamò appunto «Veronese». Il primo esemplare fu soffiato nel 1921 per la società Cappelletti, Venini & C., di cui Zecchin era direttore artistico. L'«Annunciazione Veronese» fu accolta con straordinario favore, tanto che venne assunto come logo dell'azienda.

Il fratello di Carlo Scarpa, Gigi Scarpa, ricorda con quale entusiasmo negli ultimi anni vent'anni, alla Cappelletti, Carlo parlava del favoloso vaso che nell'Annunciazione di Paolo Veronese era stato raffigurato come fucro e delicatissima decorazione. Voleva realizzare la stessa grazia, la stessa eleganza.





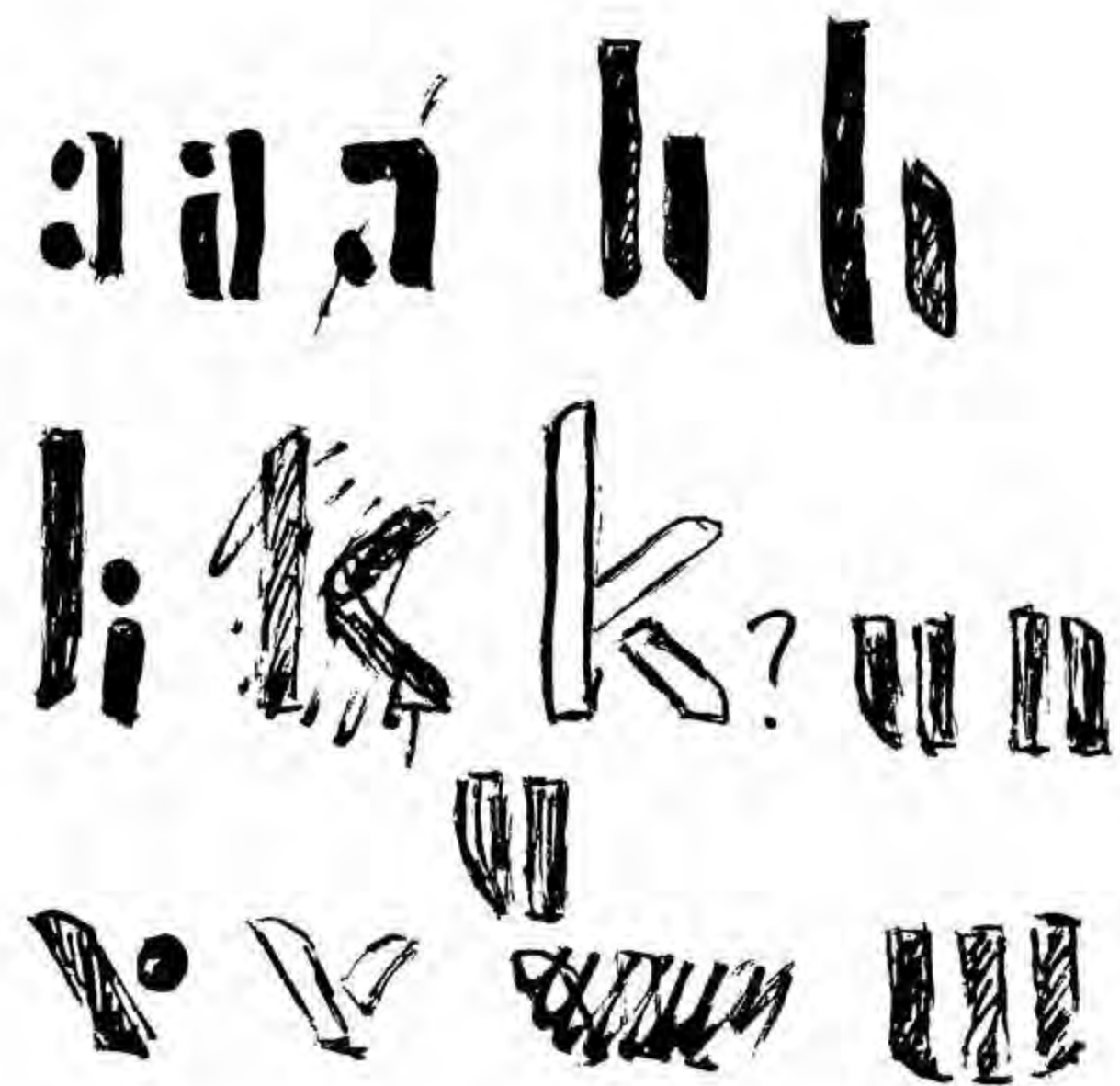
This display showcases in some rooms the original drawings by Carlo Scarpa, including sketches of vases, stained glass windows, flowers, and technical drawings. It also presents in other rooms historical photos that highlight the connection between Carlo Scarpa and Murano art.



The project ensures a personalized experience for each visitor by incorporating a variety of displays, including interactive features.



In this project, beside designing the exhibition, we made the poster, using a font that we designed inspired by the font that Architect Filippo Bricolo used in Castelvecchio.



a b c d e f g h i
j k l m n o p q r
s t u v w x y z

memory
lane
attraverso
gli occhi di Gigi Scarpa



Wirtschaftskammer Österreich

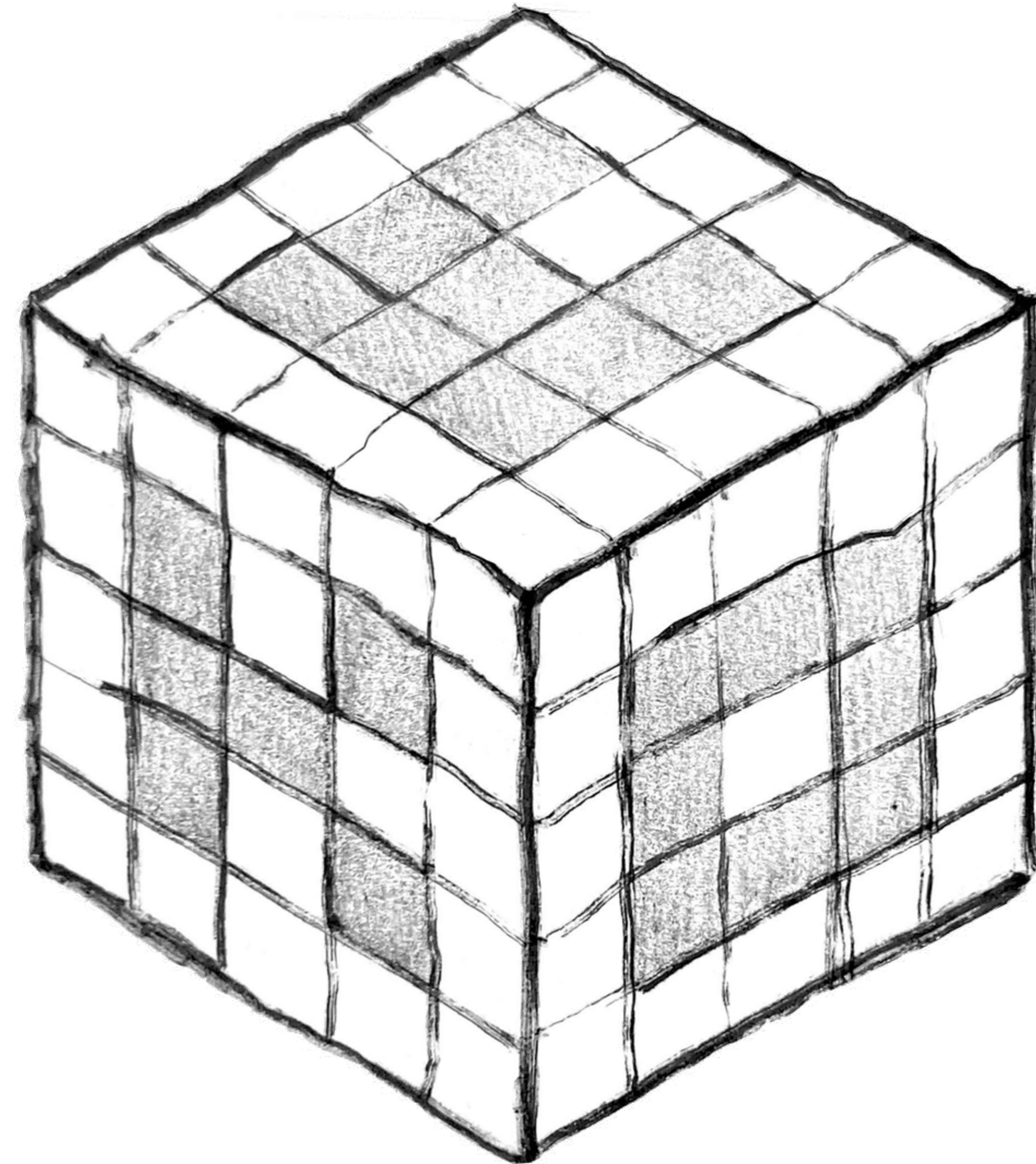
Sägenvier Communication Design Studio / 2024

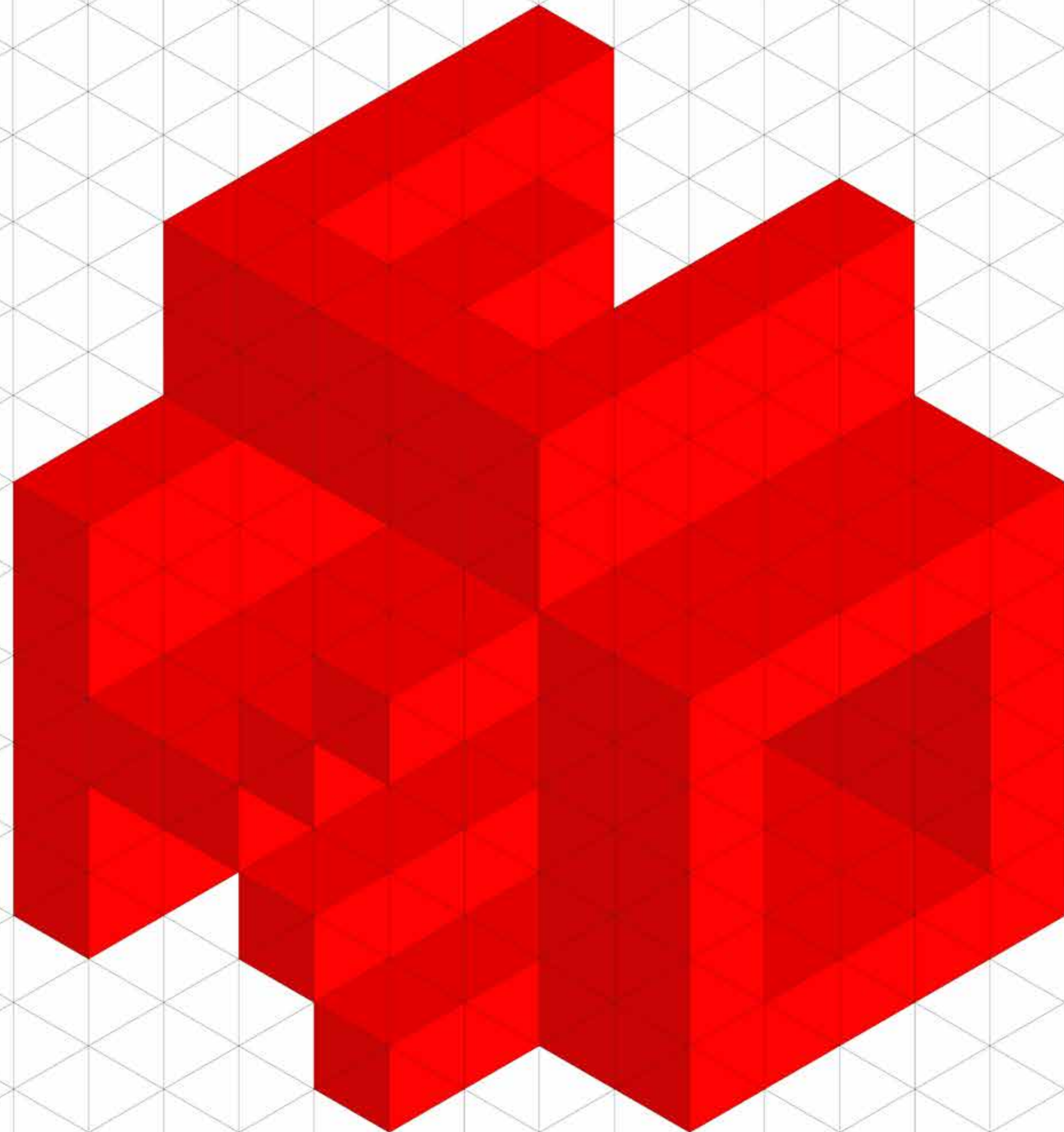
Through my work on this project,
I've enhanced my abilities in graphic
design, illustration and brand identity.

The Austrian Federal Economic Chamber (Wirtschaftskammer Österreich or WKO) functions as the federal parent organization for the nine state chambers and 110 trade associations across various industries within Austria's economic system. Starting with a compositional grid and a simple cube derived from the actual logo of WKO, I designed complex and comprehensive design elements for WKO. Throughout all the designs, these two main elements were maintained, and various comments were generated for the new brand proposal and its design elements.

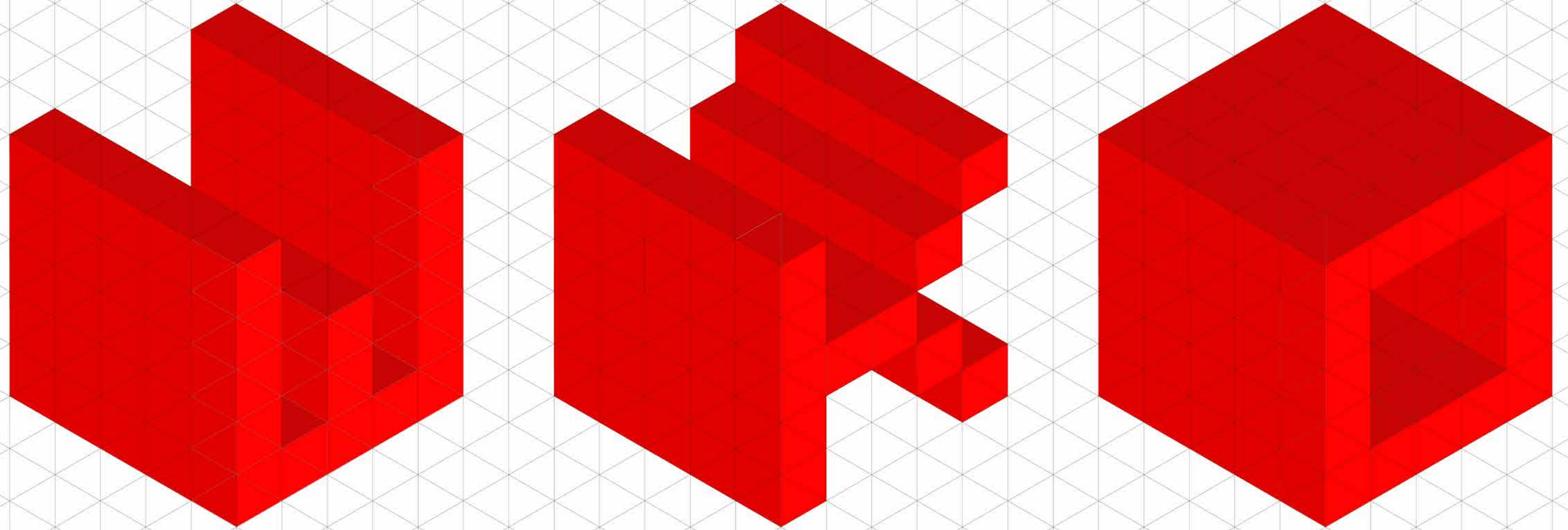


Actual logo of WKO











Cornetti Ibiza

Freelance/2023-24

Working on this project has provided me with the opportunity to enhance my skills in developing the corporate brand identity for an existing brand.



Cornetti Ibiza is a coffee house and bar in Ibiza, famous for its Italian Breakfast and lunch. My work is based on creating a corporate identity design.

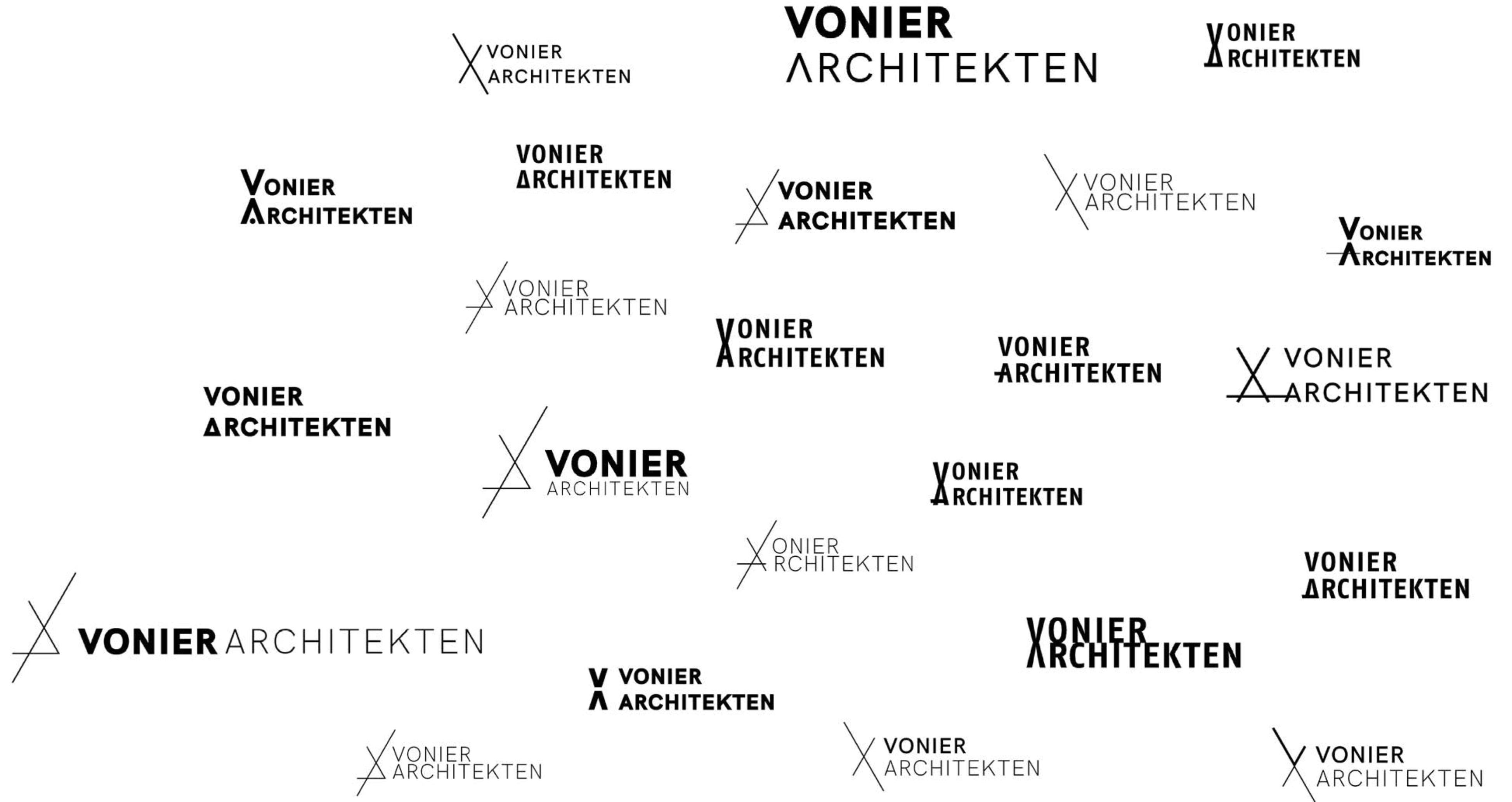


Vonier Architekten

Sägenvier Communication Design Studio / 2024

Through my work on this project,
I've enhanced my abilities in graphic
design and illustration.

Vonier Architekten is an architectural studio in Vorarlberg, Austria. Here are some drafts for the new brand identity of the studio.



Implicate Order

Advanced Thematic Studio - Architecture & Urban Form: Mediterranean System

Team project / 2022-23

Throughout my involvement in this project, I have refined my capabilities in landscape architecture, the portrayal of conceptual frameworks, infographic, photomontage, post production, illustration and graphic design.

**... and from
this will flow
an orderly
action within
the whole**

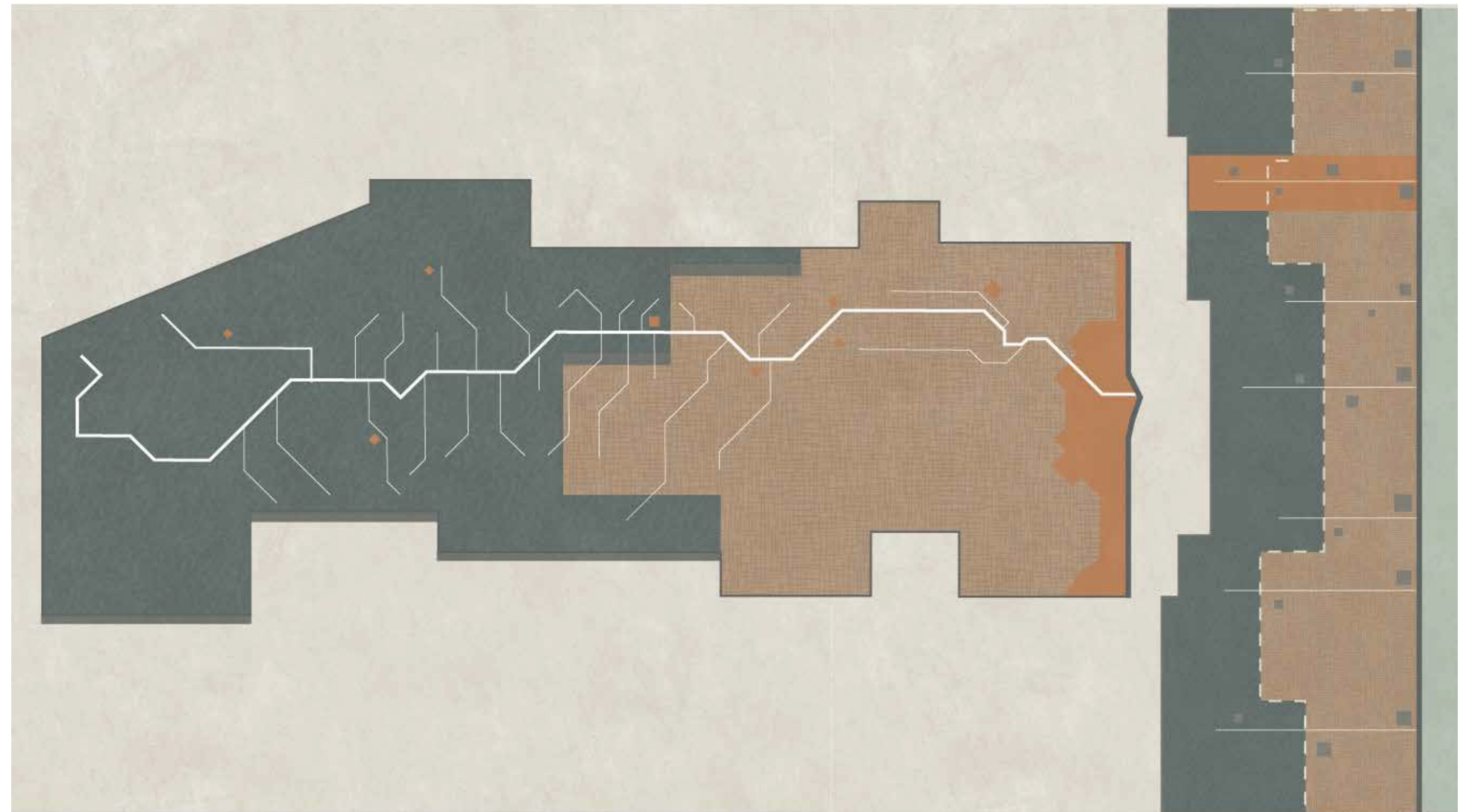
The physicist and philosopher David Bohm theorizes the existence of an implicate order in the universe, not perceivable by humans, that regulates all manifestations. This can be compared to a moving hologram, where the overall structure is identifiable in each individual part. Consequently, the principle of locality, which states that actions in one part of a system do not affect the system as a whole, is false.



The project is situated in the Marecchia Valley, Italy, an area identified with high hydrogeological risk. Examination of the region reveals significant challenges due to rapid and uncontrolled changes over a short timeframe. The proposed design solutions aim to address these issues, acknowledging the complexities of living in a dynamic landscape.

The primary goal of the project is to integrate harmoniously with the existing terrain, avoiding disruptions to its natural features and refraining from imposing alterations to demographic patterns or tourism dynamics.

- river
- - - mountain range
- coast line
- Marecchia Valley
- sea
- forest area
- fields
- settlement area



The project seeks to establish pathways within the landscape, expanding and transforming them into an extensive water network. This initiative aims to mitigate hydrogeological problems while facilitating the controlled revival of agricultural and natural resources. By doing so, it lays a robust foundation for tackling the issue of depopulation prevalent in the Marecchia Valley.

The principal tool employed for the examination of territory consists of a thorough analysis of maps and land usage patterns. Through this analysis, are derived sections of the territory, facilitating a descriptive representation of spatial and temporal variations in the primary routes traversing the Valley of Marecchia region, particularly those that have undergone colonization.

We can see that historically, there was no clear divide between living in wooded areas, fields, or urban centers. Development relied on the landscape, and agricultural activities were closely linked with nature, using trees to mark boundaries, collect water, and promote biodiversity.



Yesterday



Today



Tomorrow



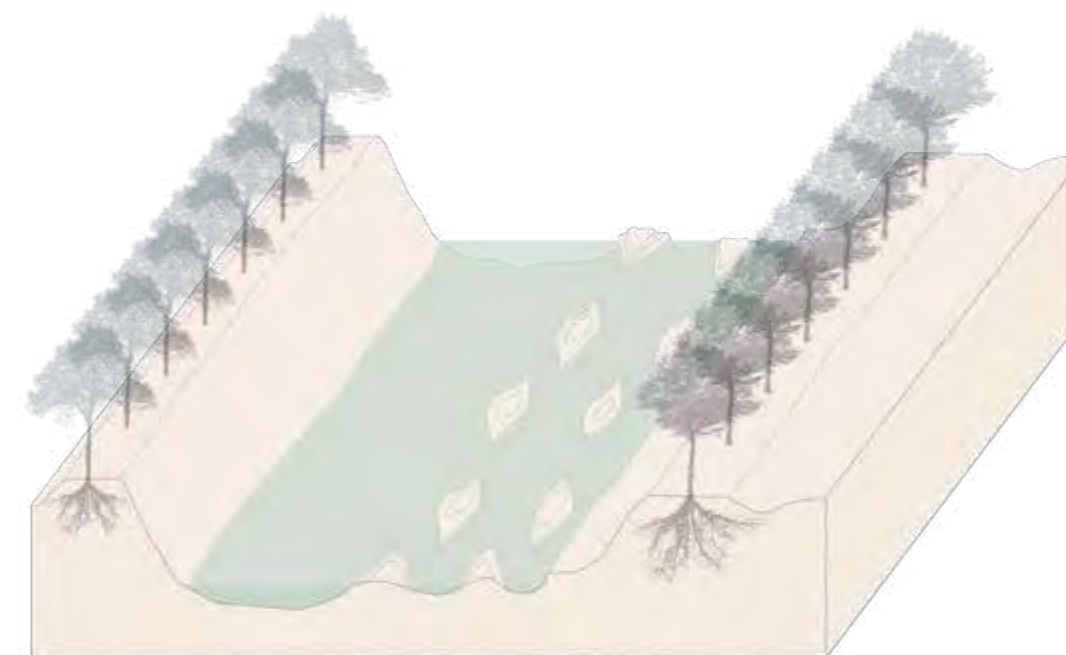
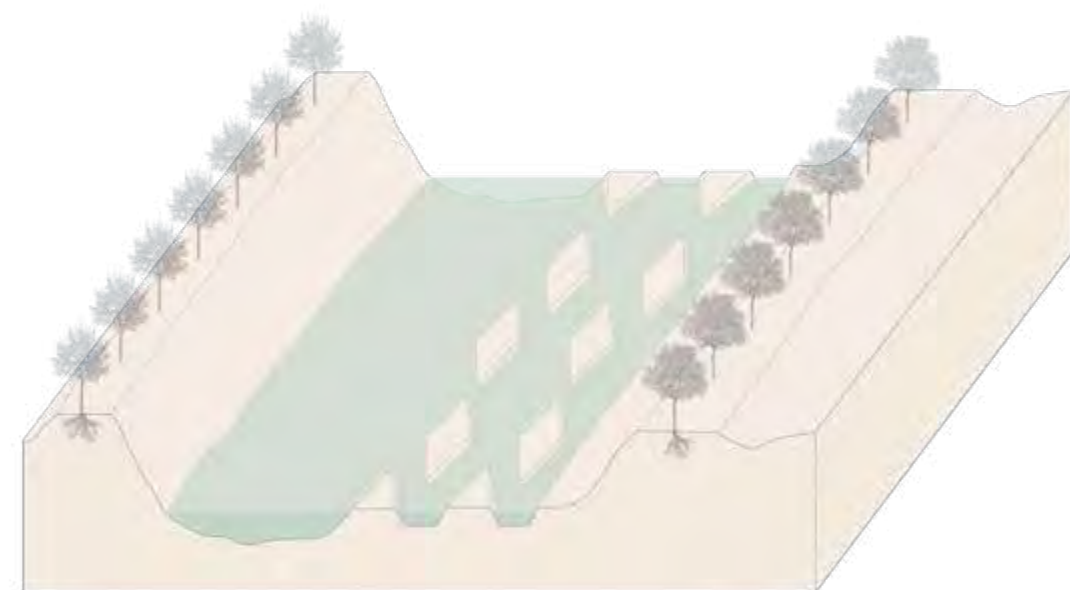
Given the pronounced hydrogeological risk in the area, the focal point of the project revolves around the Marecchia River.



The new water system in Valmarecchia underwent significant intervention

Downstream, the plan includes rolling and meandering basins to prevent overflow, inspired by a similar project along the Aire River in Switzerland. The key element is a sand grid, acting as a platform for the river and showcasing the interplay between the grid, the river, and nature.

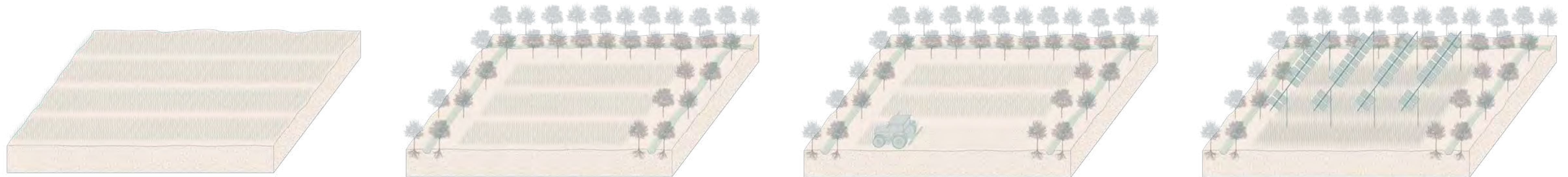
Renaturalisation is not brought in by force; it occurs. The river enters the grid for the first time, figuring out which way to go and where to settle.





A photomontage has been created for the Marecchia River, illustrating our proposed interventions.

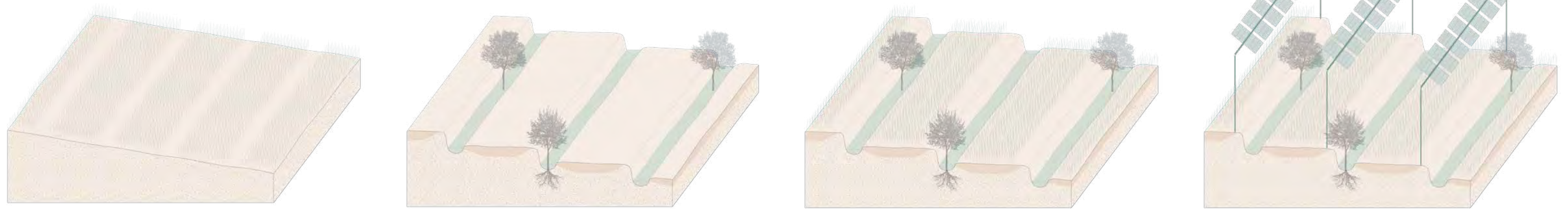
Further inland, the project proposes closed fields for water conservation and improved cultivation. Reclaimed agricultural fields will feature specialized photovoltaic panel systems that autonomously align with the sun, maximizing efficiency year-round.





A photomontage has been created to represent a small portion of the closed field system, showcasing our proposed interventions.

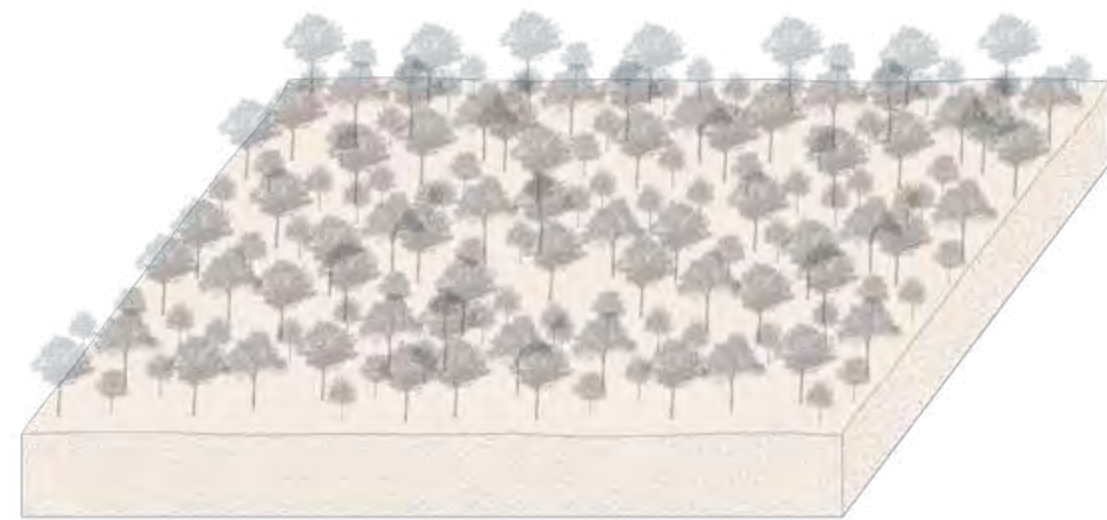
Conversely, upstream of the river, terracing inspired by the “fanya juu” method is planned to address land instability issues.



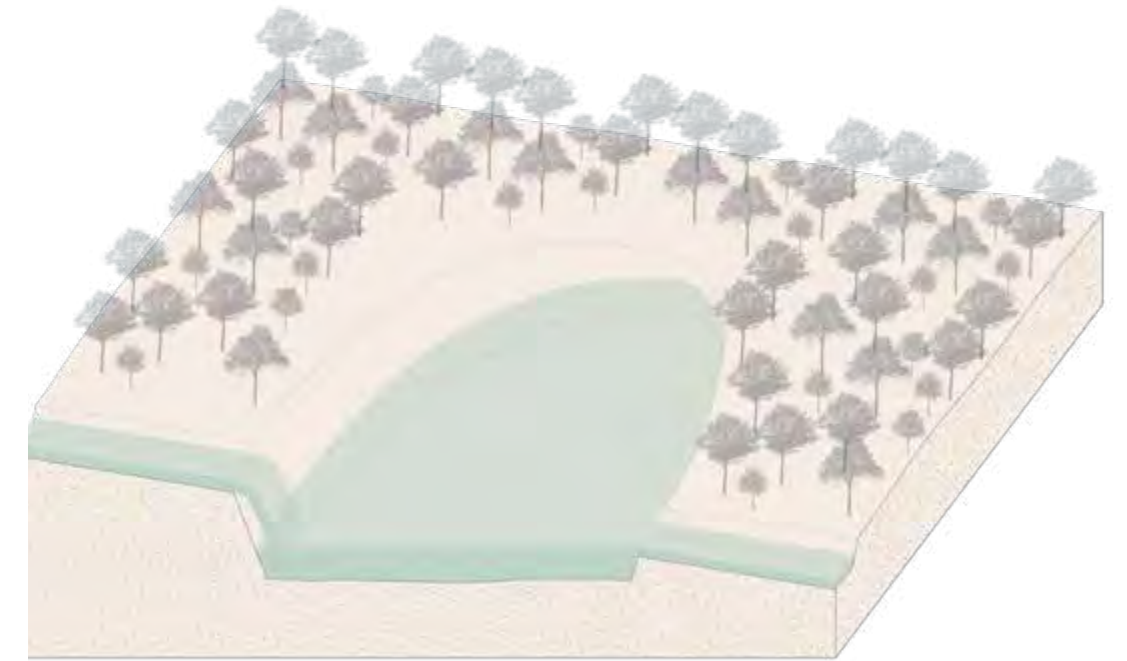
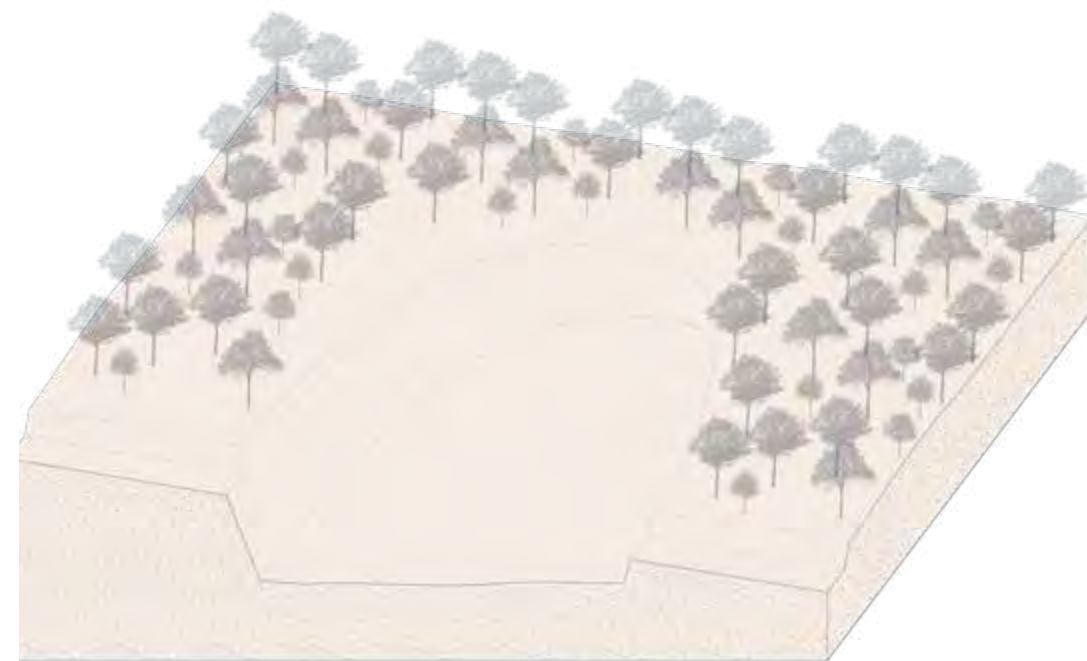
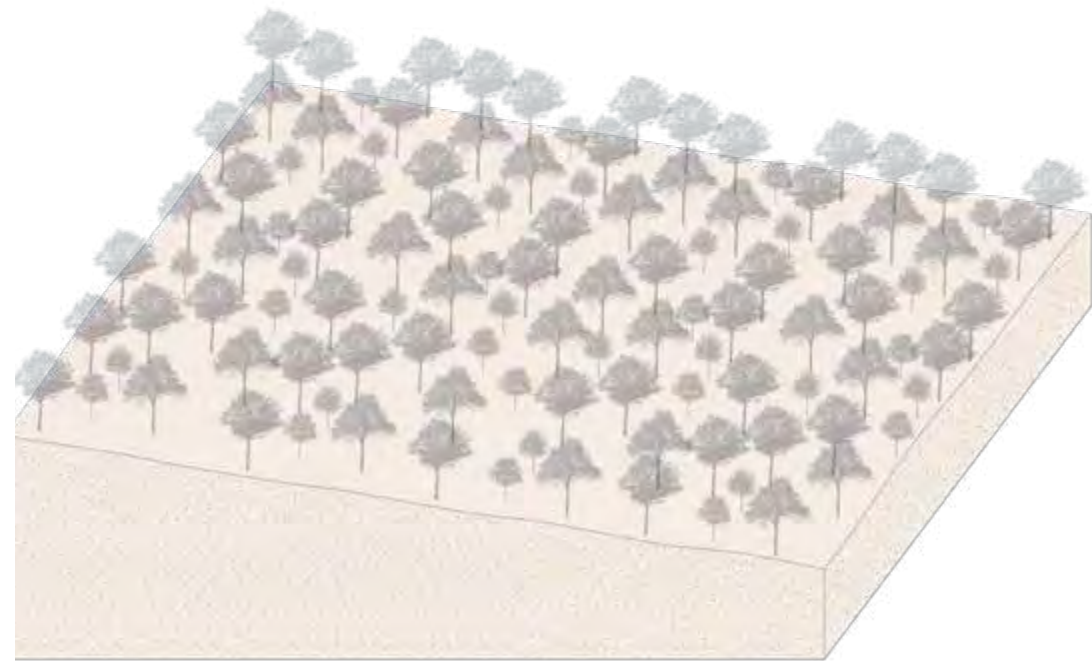


This photomontage depicts the envisioned terracing solution.

Forested infiltration areas are strategically placed between fields and within forested regions to recharge the aquifer. Overflow systems channel excess water into the ground, where tree roots direct it into specialized underground basins.



During calm weather, water reservoirs will act as primary storage for the new water system, supplying the valley. Debris and nutrient accumulation across water management structures enrich the soil and generate residues. Combined with agricultural and animal waste, this process significantly contributes to biomass creation.





current status



project status

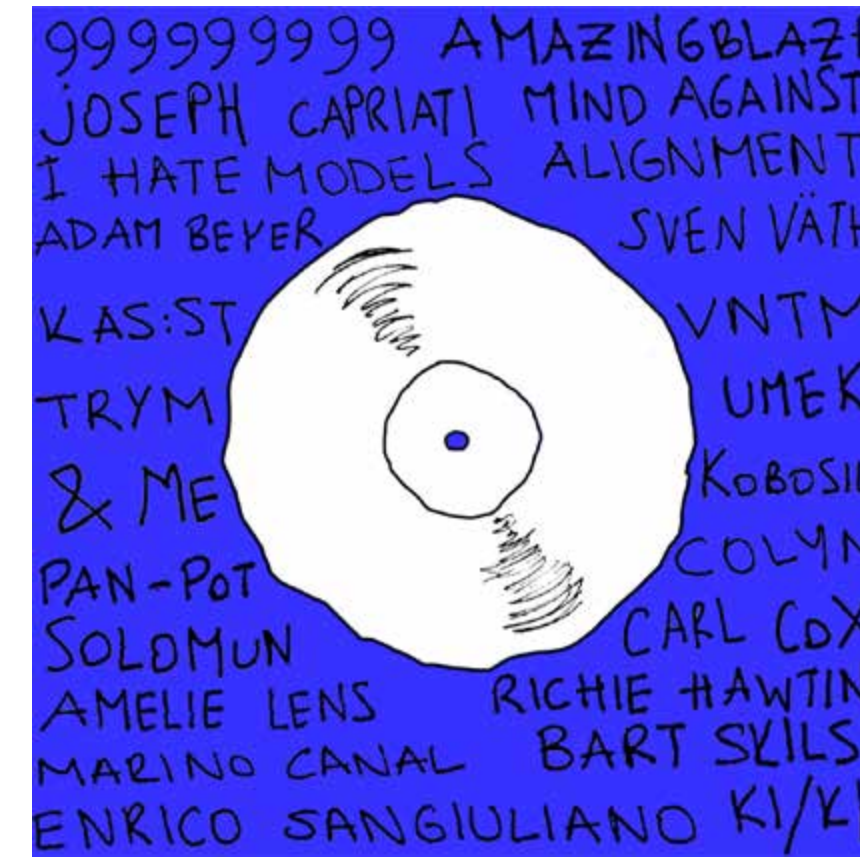
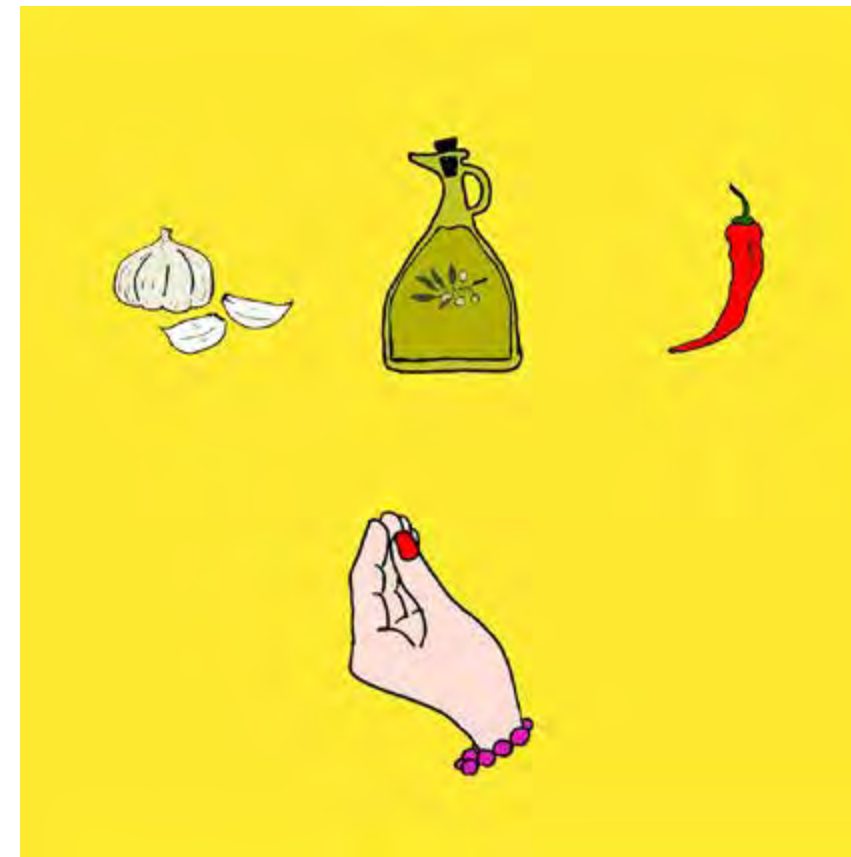
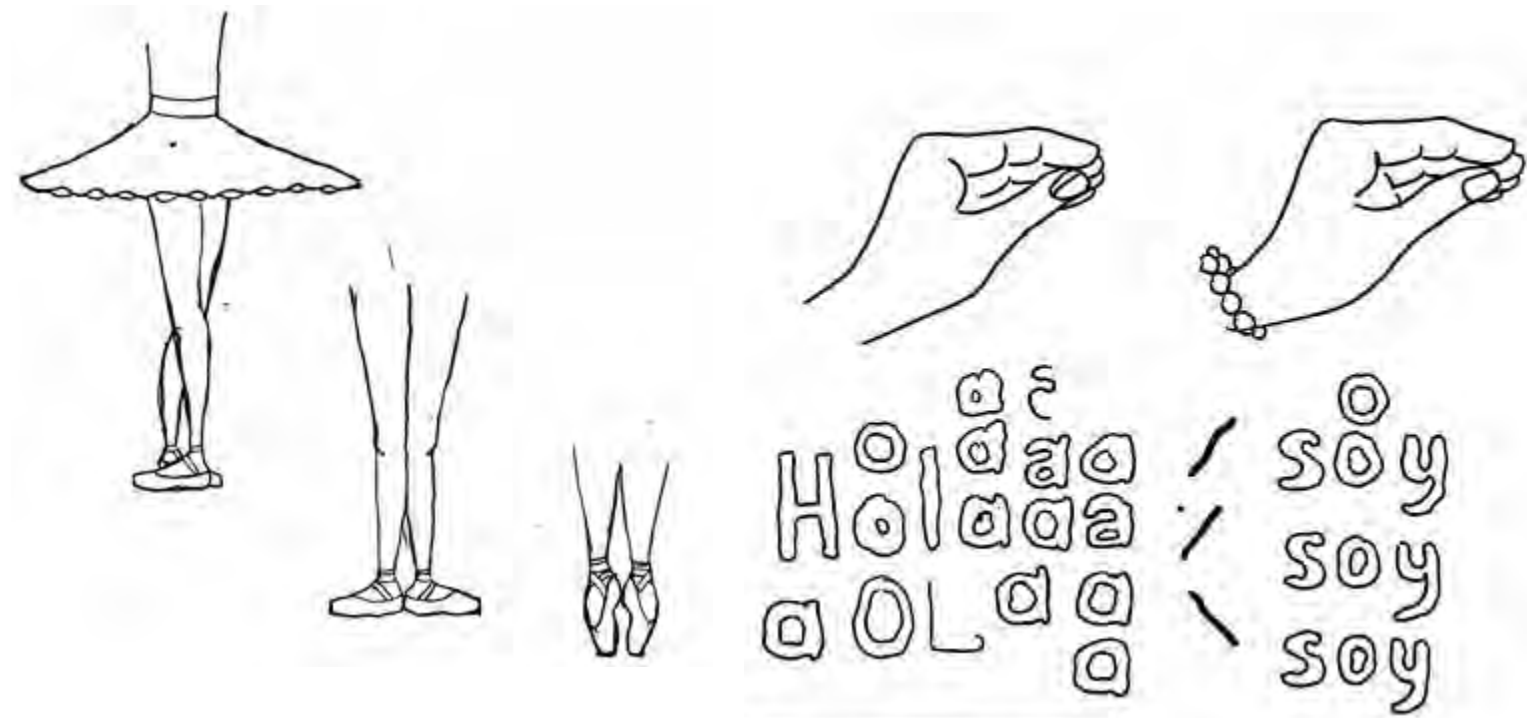


addatament status

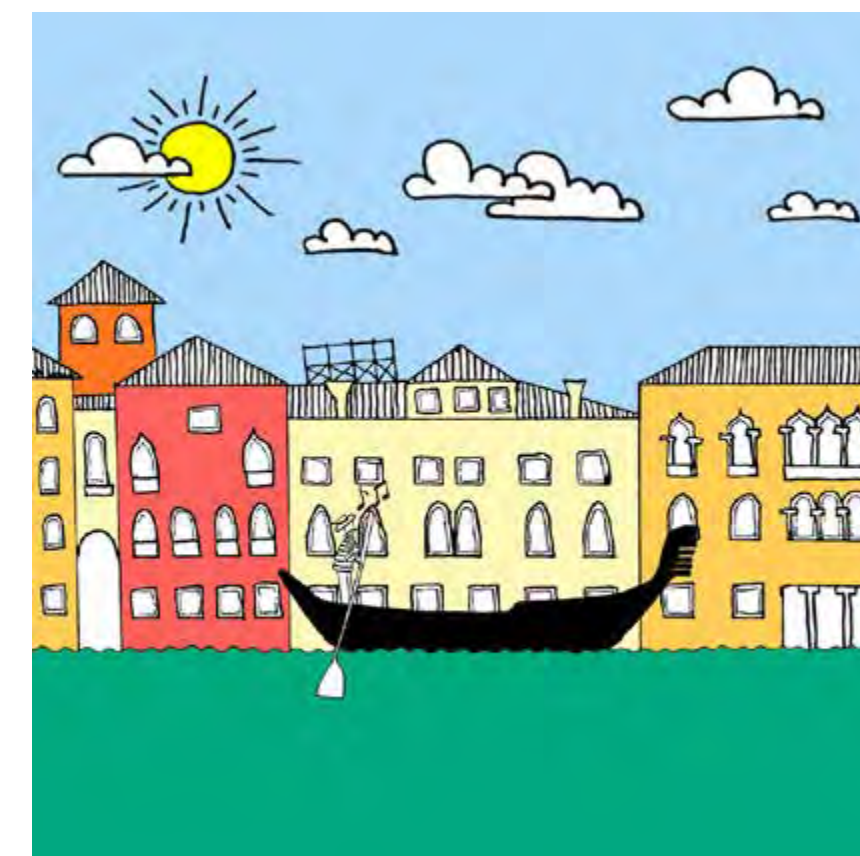
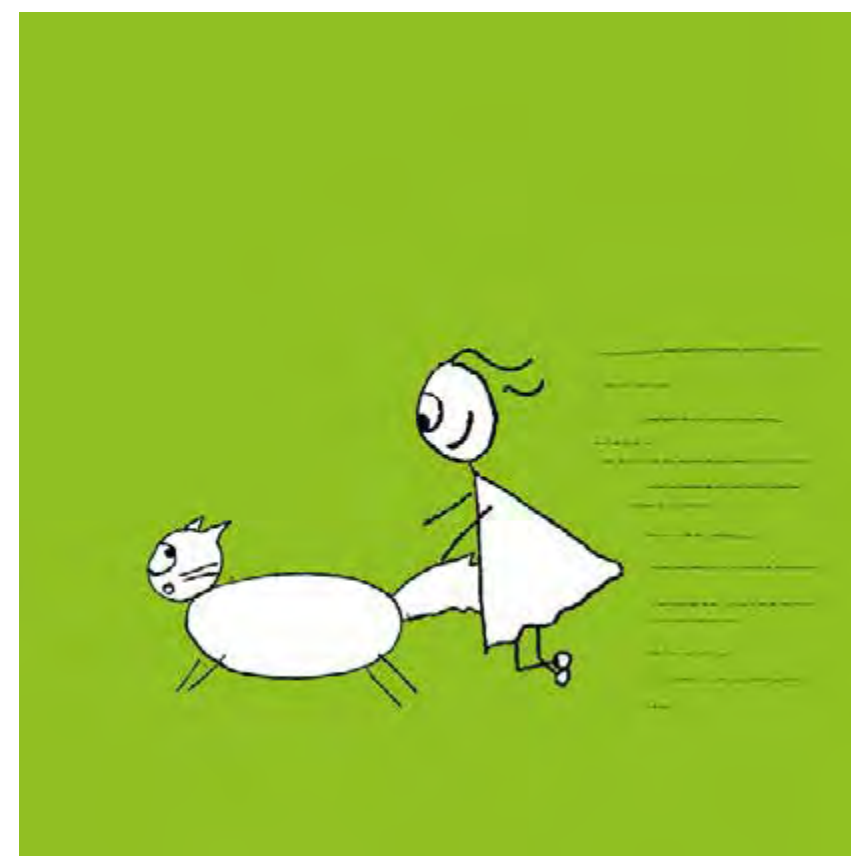
Welcome Post

Sägenvier Communication Design Studio / 2024

Through working on this project, I improved my skills in creating animated GIFs using Adobe After Effects and Adobe Media Encoder. Additionally, I had the opportunity to practice and enhance my drawing, illustration, and graphic design abilities.



I created a GIF made with my illustrations for the welcome post on the website and social media accounts of Saegenvier Design Studio. Through these illustrations, I aimed to represent who I am, my hobbies, and my personality. The link in the last page directs you to the website.



<https://www.saegenvier.at/willkommen-in-der-saege>

WaltherPark Bolzano

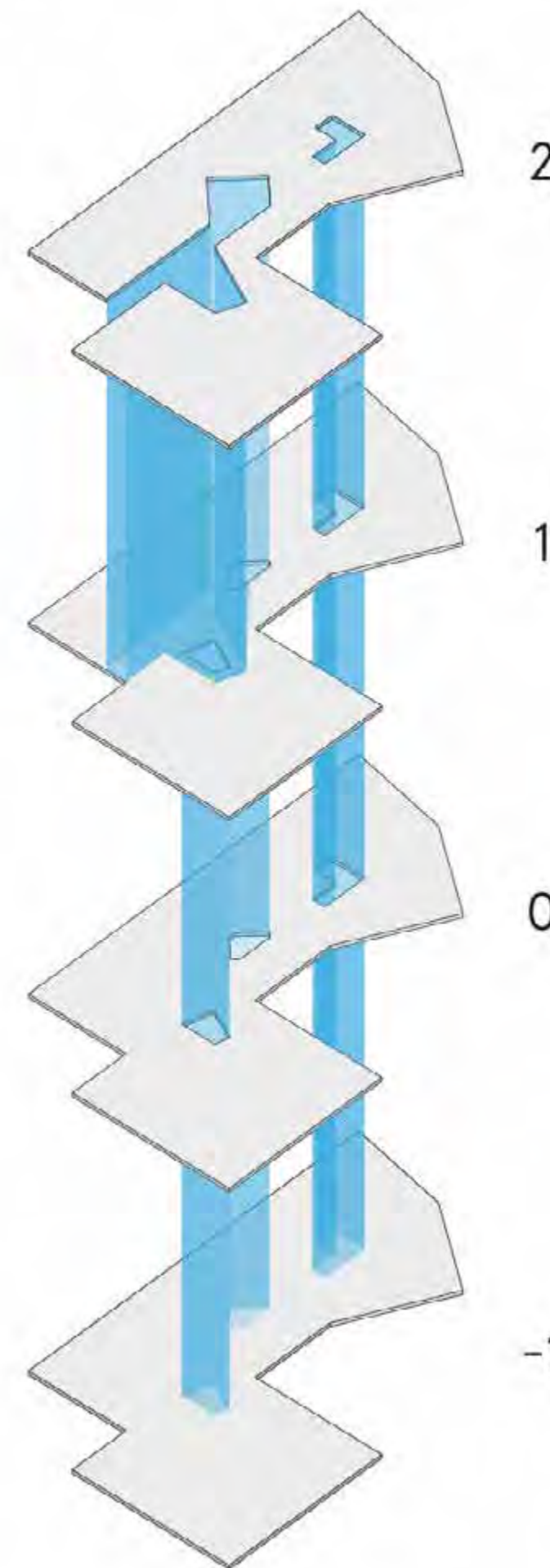
David Chipperfield

Collaboration with Studio Tapiro / 2023-24

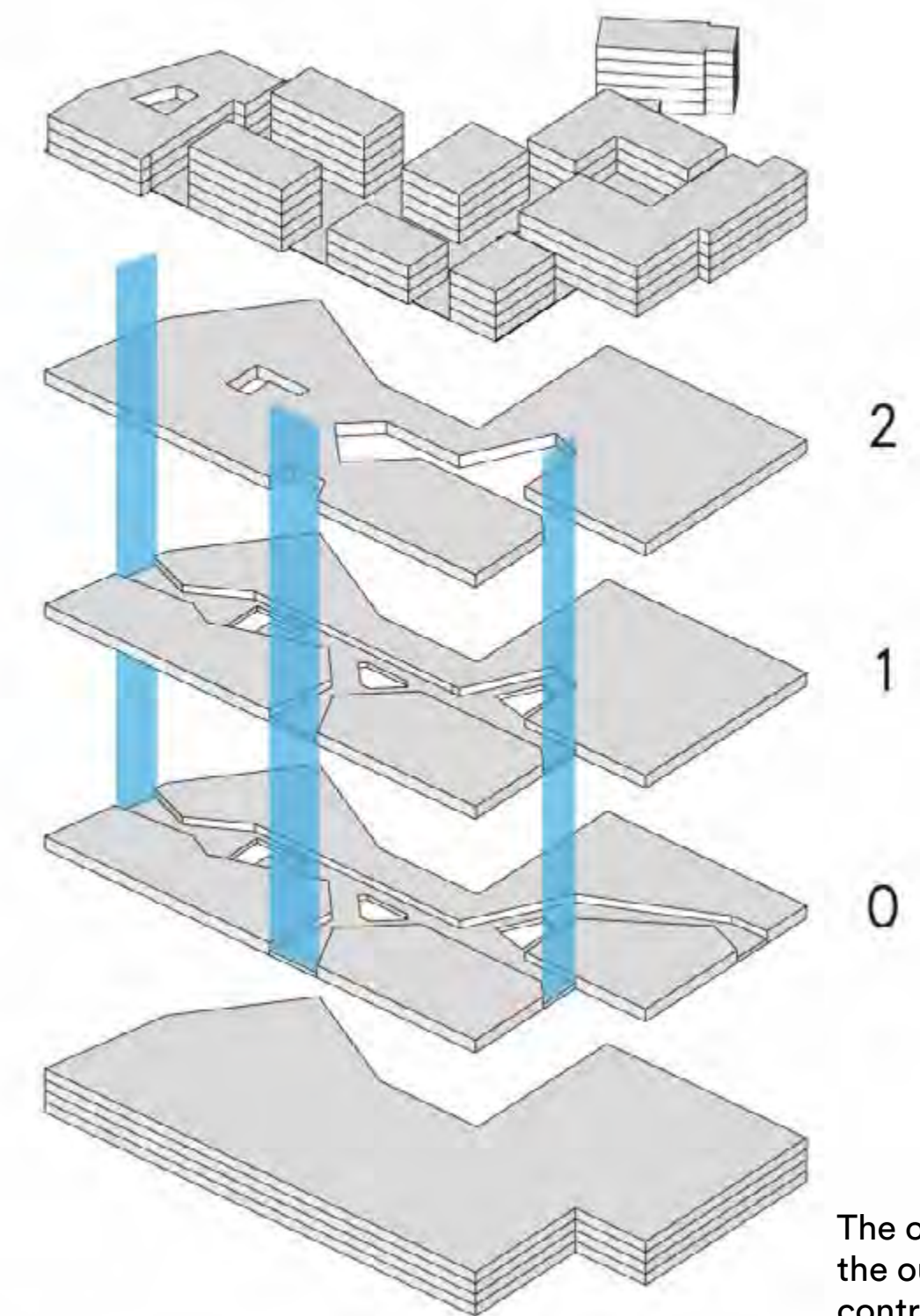
Through working on this project, I have learned how to conduct a wayfinding analysis to proceed with the signage design of the architectural project.

The project is located in central Bolzano, near Waltherplatz, the cathedral, and the train station. WaltherPark Bolzano, a mixed-use complex under construction, will bring various shopping facilities back into the city center and also include apartments, offices, and a hotel.

In collaboration with Studio Tapiro, we conducted a wayfinding analysis to design the signage for WaltherPark. As the project is still underway, the procedures are confidential, and I cannot provide further details.

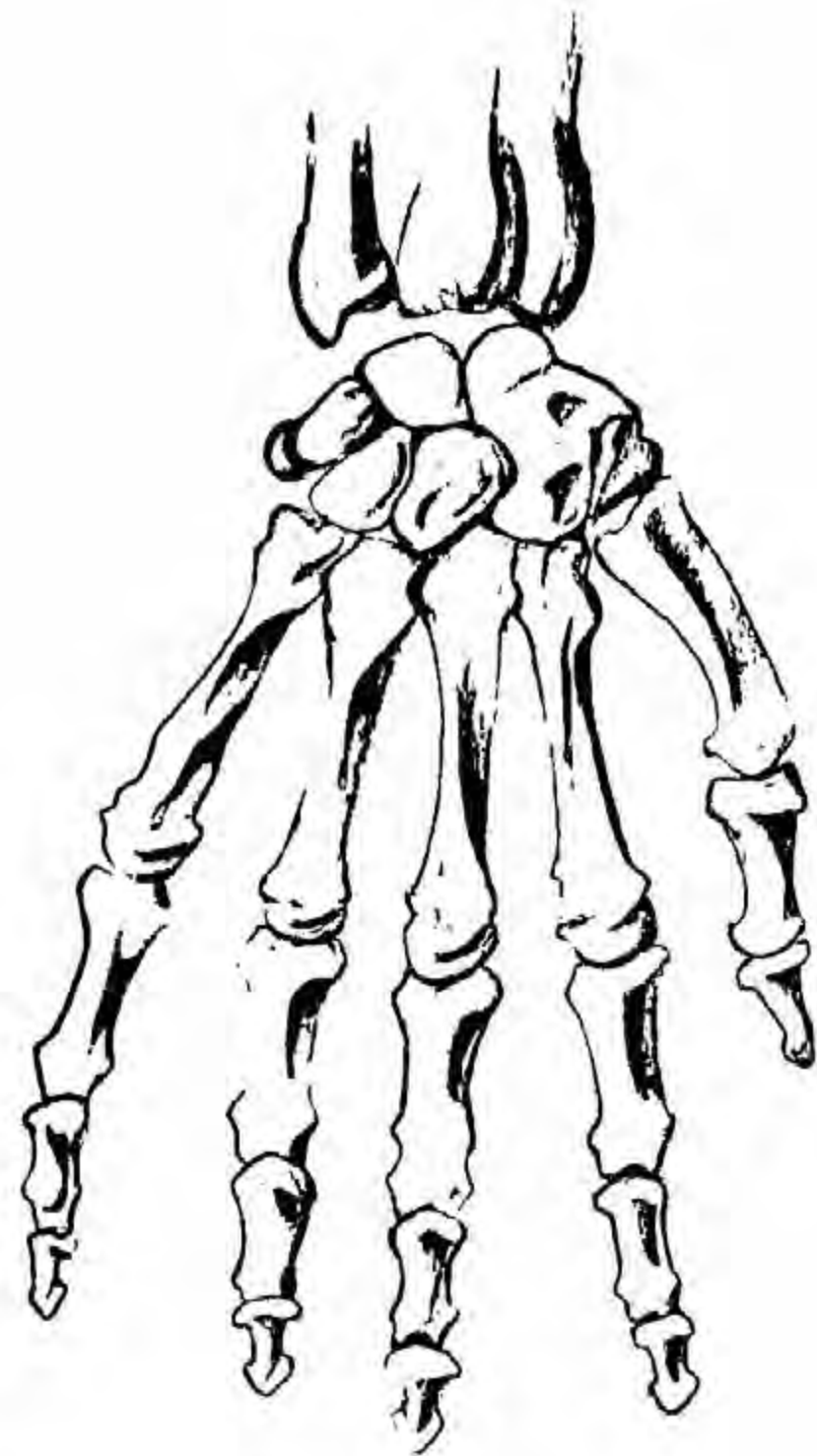
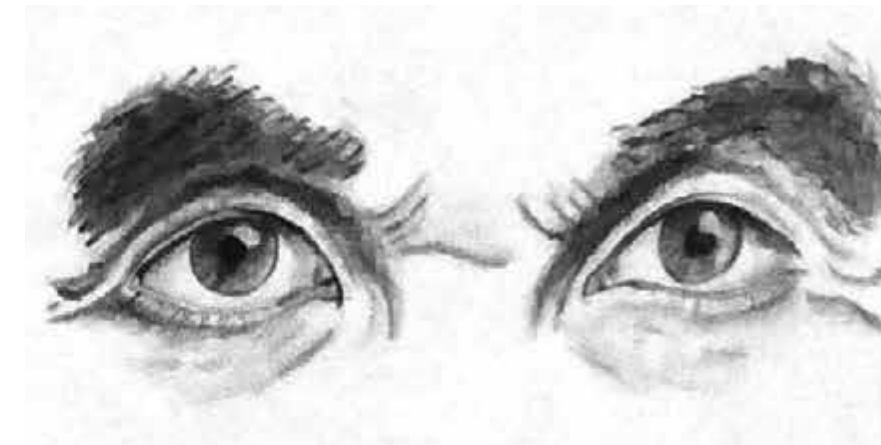
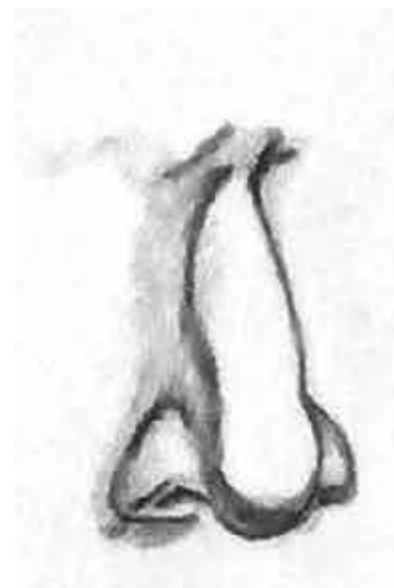
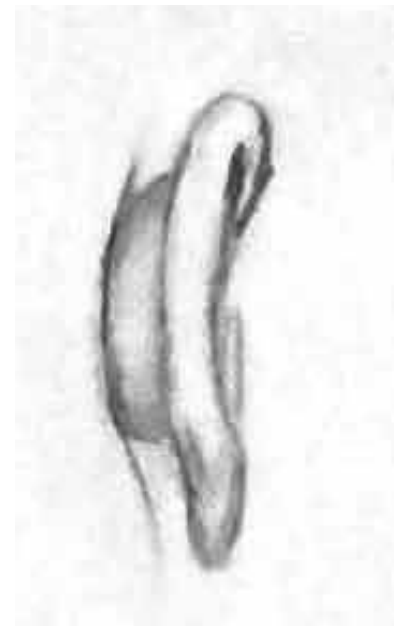
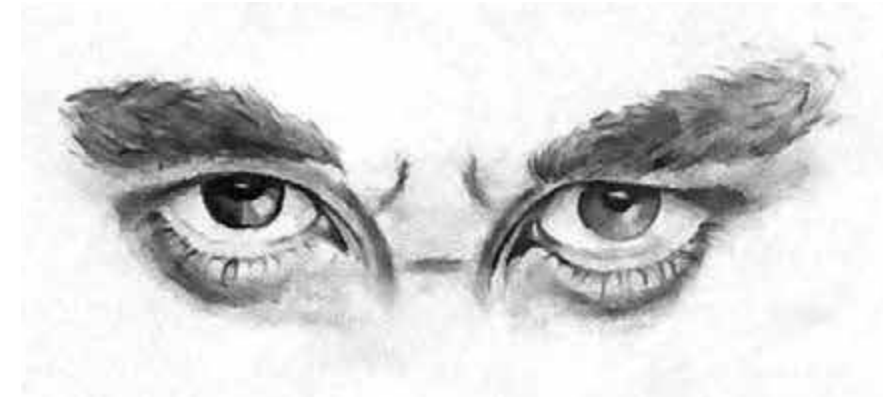
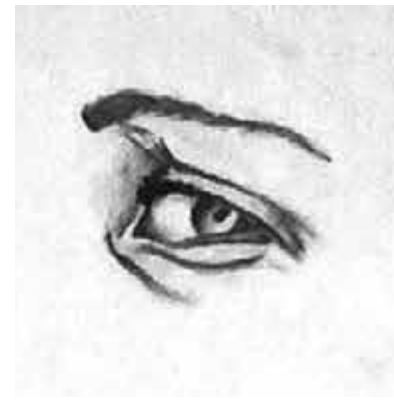


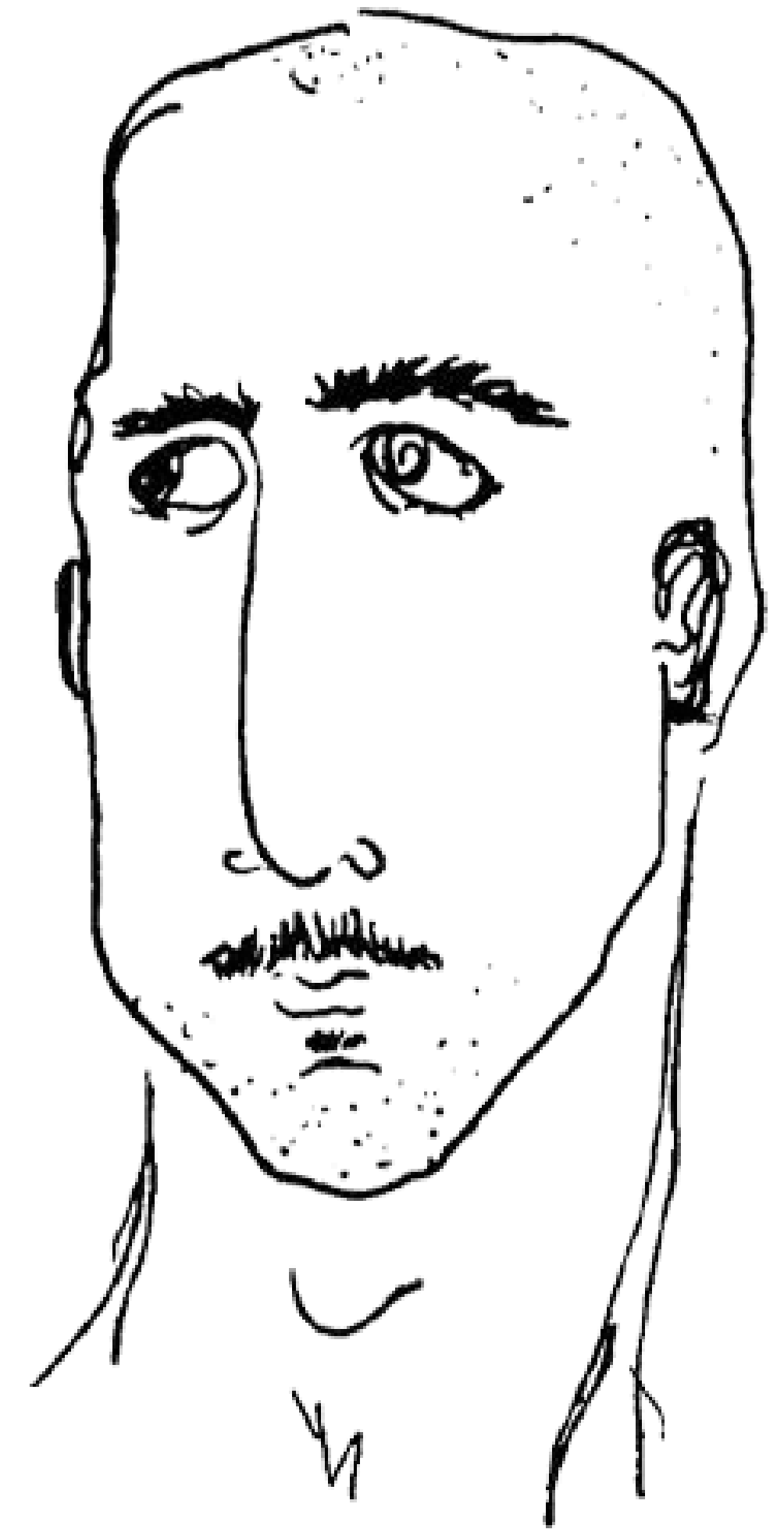
The openings between floors ensure high visibility, which facilitates the understanding and navigation of the spaces.



The openings to the outside further contribute to the understanding of the spaces.

Illustrations





curriculum

education

- 2021 - 2024 **IUAV** Venice, IT
Master's degree in Architecture
- 2017 - 2021 **Politecnico di Milano** Mantova, IT
Bachelor degree in Architecture
- 2013 - 2017 **Lycée Saint Joseph D'Izmir** Izmir, TR
Baccalaureate diploma

work experiences

- 2024 **Saegenvier DesignKommunikation** Dornbirn, AT
Internship | Graphic Design
- 2023 **Studio Tapiro** Venice, IT
Designer, Architect | Graphic Design
- 2023 **SerenDPT** Venice, IT
Internship | Graphic Design
- 2021-2022 **Egeplast** Online
Interpreter and translator for private companies
- 2021 **NIMI Studio** Mantova, IT
Internship | Interior Design, Post Production, 3D Modelling

language skills

English (USA)

Level B2 (TOEIC 905 (2021), IELTS 6.5 (2016))

Italian

Level C1 (CILS Certificate)

French

Level B2 (Lasalle Certificate)

Turkish

Native language

German

Beginner

software skills

- Adobe Photoshop ●●●●○
- Adobe Illustrator ●●●●○
- Adobe in Design ●●●●○
- Adobe After Effects ●●○○○
- Adobe Media Encoder ●○○○○
- Adobe Premiere Pro ●○○○○
- Autocad ●●●●○
- Sketchup ●●●●○
- 3ds Max ●○○○○
- Vray ●●○○○

personal achievements

- 2024 Japanese Fadenheftung/The Japanese Thread Sewn-Binding Dornbirn, AT
Workshop of Klara Vith
- 2002-2024 Dance diploma and authorization to open a dance school
First, second and third place at the international dance Olympics in Moscow and Kiev
Dance teacher and assistant at TanSagturk Dance Academy from September 2015 to June 2017
- 2022 MONOBLOCK ARCHITECTS, Alexis Schachter Buenos Aires, ARG & Venice, IT
Workshop W. a. Ve. @ IUAV
- 2019 - 2021 Representative of the Architectural Design Study Department
Quality Assurance Representative of the Department of Architecture, Urban Planning, Construction Engineering
- 2020 Re-Active Strategies Modena, IT
Workshop of Carlo Peraboni @ Politecnico di Milano
- 2018 3D modelling Course (Sketch up, 3dsMax, V-ray) @ Izmir Chamber of Architects , Izmir, TR
- 2019 - 2020 Illustration, Design & Fine Arts
Educational Instituiton @ Iris Portfolio Studio, Izmir, TR
- 2014-2017 Transverse flute (Trinity College London Grade 2)
- 2003-2014 Piano (Trinity College London Grade 7)

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 0043(0)650/2748100 RAMOSER@SAEGENVIER.AT WWW.SAEGENVIER.AT 11 JUNI 2024
LETTER OF RECOMMENDATION



It is with great pleasure that I write this letter of recommendation for Sila Naz Bolu, who has been with us at Sägenvier Design Kommunikation since April 29, 2024, and will continue until July 31, 2024, as an “intern.”

I deliberately put “intern” in quotation marks because Sila has already successfully completed a master degree in architecture with a focus on scenography and signage. It therefore seems unusual to call her an intern, as we usually train students who want to deepen their skills with us during their studies. However, we were particularly interested in Sila because of her impressive background, and we are very happy to have her with us for the next few months.

After just a short time, Sila has proven herself to be an extremely curious and talented junior graphic designer. We are convinced that after her several months as a trainee in our agency, she will take further valuable knowledge and project experience with her on her journey.

She has already impressively demonstrated her technical skills in Photoshop, Illustrator, InDesign, After Effects, Media Encoder, Word, and Filemaker. Some examples of her past and future work include illustrations, pictogram systems, branding development studies, animations, presentation dramaturgy, appearance studies, and typeface work.

Examples of the work that Sila has done so far include::

- + WKO Tirol - Logo Design - Further development studies on style elements.
- + Vonier Architekten - Logo design
- + Oberscheider CarWash - Illustrations, Animated gifs
- + ...

Examples of the work that Sila will do in the coming weeks and months include:

- + Holzparkhaus Wendlingen - Signage Design
- + Volksschule-Erweiterungsbau Bludenz - Signage Design
- + ...

In addition, Sila is a creative, reliable, and competent designer. She successfully completes her tasks both independently and by managing other team members. In summary, I can recommend Sila with deep conviction. If you require further information, I will be happy to assist you personally.

Sincerely,
 Sigi Ramoser
 Sägenvier DesignKommunikation



Sila Naz Bolu has been working as a freelancer at our graphic design studio Tapiro. During this collaboration, Sila manifested excellent technical and professional skills, proved herself inclined to both team and individual work, completed all the work assigned to her in a punctual and precise manner. She also proved to be a very willing person, actively proposing her own ideas and considerations, thus bringing great added value to the study. Sila, throughout the collaboration proved to be technically very instrumental and capable, through the creation of graphics, 2d designs, 3d models and rendering.

We at Tapiro are very pleased with the collaboration undertaken with Sila, and are confident of an excellent professional future.

So with absolute pleasure we assure her excellent references.

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Sila Naz Bolu completed a curricular internship in graphic design at SerenDPT, located in Giudecca Island, Venice.

During her internship, Sila has shown excellent organizational and relational skills and outstanding performance, working well independently and in a group, carrying out all the tasks with precision, care and passion, always presenting herself with punctuality and a positive attitude.

She always demonstrated excellent working and she carried out her duties with autonomy in the use of various computer techniques and knowledge of numerous software developing the assigned tasks with personal initiative, making a competent and original contribution.

Sila has managed very complex and urgent situations, always maintaining composure and demonstrating excellent stress management skills.

In the face of new situations and projects, she has consistently shown enthusiasm and initiative, providing a fresh and effective perspective that has proven to be successful for our company's communication strategy.

Her attention to details has been particularly appreciated, making her work meticulous and error-free. Also noteworthy have been her commitment, organization, punctuality and the respect with which she carried out her duties, always accompanied by an open, helpful and enthusiastic attitude.

Sila has proven to be an ambitious person who is always eager to learn and improve her skills, demonstrating her adaptability and determination.

SerenDPT team is satisfied with her work and acknowledges and appreciates her efforts.

With great pleasure we ensure her excellent references.

Venice, 19.09.2023

Fabio Carrera
 Co-founder of SerenDPT



SERENDPT S.R.L.

Nicola Speranzini Architetto

Miss Sila Naz Bolu successfully carried out an internship in interior design and post production at Studio NIMI, a Volta Mantovana based architecture studio.

During her internship, Sila, developed excellent team working skills by putting forward high energy and enthusiasm within the team. She has proven to be a competent, hard working, curious and disciplined person and carried her projects in a polite, respectable manner. Furthermore, she completed her tasks with passion demonstrating a willingness to improve her skills.

It is our great pleasure to recommend Sila in her future endeavors. As a tirelessly creative and passionate individual, she will be a productive, unique and excellent addition to new work environments.

Volta Mantovana, 22-02-2020

Arch. Nicola Speranzini



Nicola Speranzini Architetto

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