



STUDIO CUMULUS

BAHAR ORCUN BARAN GOKTEPE

Studio Cumulus is a spatial practice working across architecture, art, and temporary infrastructures. We design environments that are shaped through use, movement, and collective presence rather than fixed form. Our work focuses on creating spatial conditions that mediate how bodies gather, rest, circulate, and attune over time.

We approach space as an active agent rather than a neutral container. Projects often emerge as fields, thresholds, or landscapes that resist frontal orientation and fixed hierarchies. Instead of directing attention toward a single focal point, our installations redistribute proximity and invite lateral awareness, allowing sound, bodies, and atmosphere to co-produce the experience of place.

Materially, we work with modular and reversible systems, frequently using timber, reused elements, scaffolding and found materials. Construction remains legible and adaptable, enabling spaces to evolve through use rather than aiming for a finished image. Temporariness is treated as a critical condition rather than a limitation, allowing structures to accumulate traces, wear, and meaning over time.

Our practice is informed by an interest in alternative cultural economies and non-dominant forms of visibility. We are attentive to how spatial interventions can operate within branded or commercial contexts without reinforcing extractive or spectacular logics. Instead, we explore how shared values such as collectivity, resistance, and autonomy can be translated into spatial behavior, rhythm, and material presence.

Across our work, we prioritize participation, instability, and open-endedness. Whether operating at the scale of an installation, a gathering space, or a site-specific intervention, we aim to create environments that remain responsive to their context and to those who inhabit them. For us, space is not static or resolved. It is relational, performative, and continuously shaped through time, use, and collective experience.

CITY AT SEA LEVEL

Funded by Dutch Design Foundation + Bureau Binnenstad Eindhoven + CBK Art Office Rotterdam
Exhibited at Dutch Design Week 2025, will be exhibited at Art Rotterdam 2026

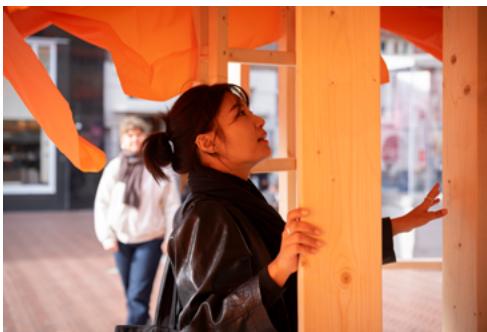
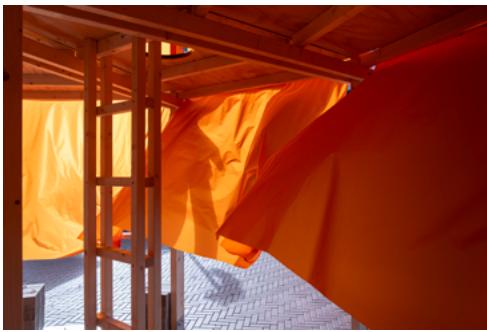
what public spatial installation
who studio cumulus
role designer + maker



City at Sea Level is situated in a speculative future where Dutch cities stand partially submerged, their familiar infrastructure displaced by rising water. The installation translates this scenario into a walk in spatial fiction. A circular elevated platform, wrapped in a translucent orange membrane, contains a fragmented urban scene held at the height of the human gaze.

Inside this enclosure, water appears not as a liquid but as an optical condition. A disk of crinkled metallic paper forms the surface of an artificial sea. Street lamps, traffic signs, poles, and the lower half of a tree emerge from this reflective plane, as if the ground has disappeared beneath them. Their shadows and refractions distort across the mirrored surface, producing a reading of the city that feels both intimate and estranged.

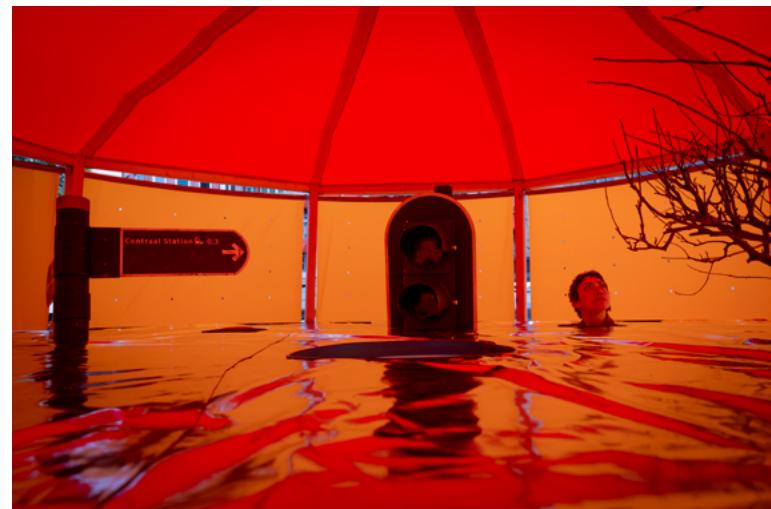
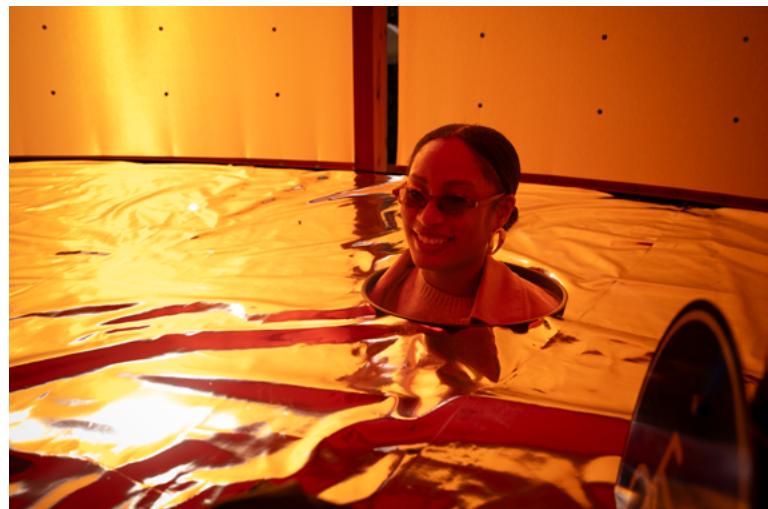
The platform measures five meters in diameter and is lifted one meter ninety above the ground. It invites the public to move underneath the structure and place their heads into the submerged scene. This shift in vantage point positions the visitor not as an external observer but as someone physically embedded in a future urban condition, seeing the city at the level where water meets air. The gesture collapses bodily scale with infrastructural scale, transforming the act of looking into an act of inhabiting.



The membrane that envelopes the installation is tinted in a burnt translucent orange, recalling the atmospheric visuals of emergency, dusk, or long lasting haze. Under monochromatic yellow light, the entire enclosure becomes an interior climate where the outside world dissolves and the speculative future becomes briefly present. The PVC fabric, stretched over a decagonal timber structure, behaves simultaneously as shelter, veil, and environmental filter.

City at Sea Level does not attempt to reproduce a flooded city. Instead it stages the perceptual consequences of one. The installation asks what remains legible when the ground is no longer stable, when familiar urban markers become estranged from their context, and when the horizon of daily life shifts upward. It reflects on climate futures not through spectacle but through disorientation, proximity, and the quiet tension between immersion and distance.

Visitors move through the installation as though drifting between two temporalities. The city they know and the city that could be. In this suspended atmosphere, City at Sea Level becomes a spatial rehearsal for uncertain futures, inviting viewers to consider not only rising waters but the shifting architectures of perception, memory, and belonging that accompany them.



NOMADIC HAMAM

To be placed at the coasts of Istanbul with the support of Culture Civic Fund of Goethe Institute Istanbul.

what public spatial installation, temporary architecture
who studio cumulus
role designer + maker



A Mediating Architecture Between the Body and the Sea

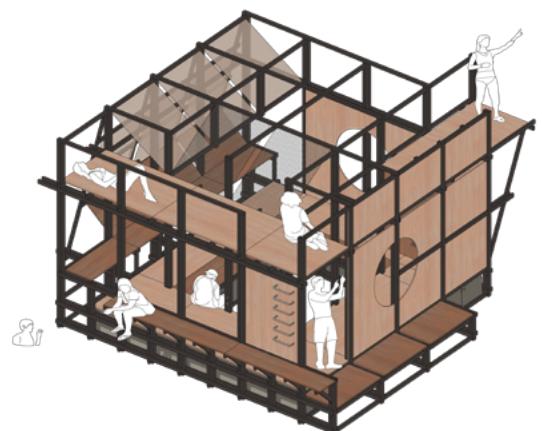
Nomadic Hamam reconsiders sea baths, one of the historically significant spatial practices of urban life, within the contemporary urban context of Istanbul, as spatial tools through their social, bodily, and public potentials. Historically, sea baths functioned as collective spaces where different bodies came together, everyday social interactions unfolded, and mediation between public space and privacy was negotiated. Within these structures, the sea was not a representational backdrop but an active living environment with which the urban body directly engaged.

Historical Framework

In Ottoman cities in particular, sea baths demonstrate how everyday relationships with the sea were architecturally organised. Beyond swimming, they enabled layered practices such as resting, observing, waiting, and spending time together. Nomadic Hamam investigates how these collective experiences remain relevant for contemporary cities, rather than focusing on the historical disappearance of the typology.

Contemporary Urban Condition

Today in Istanbul, contact with the sea is largely interrupted by environmental, spatial, and administrative constraints. Nomadic Hamam does not seek to resolve these conditions through technical means. Instead, it foregrounds forms of shared presence such as lingering, watching, and being together, challenging the reduction of the sea city relationship to swimming alone. The structure accommodates people without prescribing behaviour, offering a shared ground for encounter.



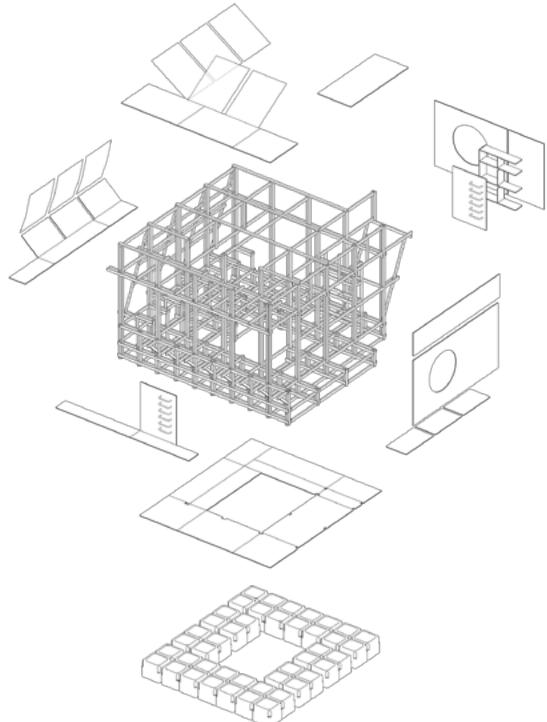


Spatial Strategy and Reference

Conceived as a mobile spatial device, Nomadic Hamam can temporarily inhabit different coastal locations and be relocated over time. Its nomadic character removes the structure from a fixed site and places it into circulation within urban memory. This approach draws a conceptual reference from Aldo Rossi's Teatro del Mondo, engaging with the idea that architecture can generate collective memory through temporality and movement. Informed by the multi layered use of historical sea baths, the design proposes a flexible spatial configuration that allows for varying degrees of privacy within a public setting.

Implementation and Process

As part of the project, communication with relevant municipalities and local authorities is planned in order to secure the necessary permissions for public use. Depending on institutional feedback, Nomadic Hamam is envisioned to be temporarily installed and opened to the public at multiple coastal sites across Istanbul. The overall process spans approximately 8 to 9 months, encompassing site research, design development, production, coordination with local authorities, on site installation at different locations, and periods of public use.



(ΔT) A FIRE-CENTRED STRUCTURE

Design for Asiat Park Fire Pit, HORST Art and Music Festival

what
who
role
spatial installation
studio cumulus
designer



The concept of the (ΔT) pavilion sits on one of the oldest architectural gestures: fire placed at the center of a shelter. Inspired by Indigenous tent structures such as the tipi, in which flame, smoke, and gathering coexist. While the core concept is primal, to create a place where people gather around fire, feel protected from and share warmth in a direct and legible way, the (ΔT) pavilion aims to reclaim these elemental logics for a contemporary festival setting.

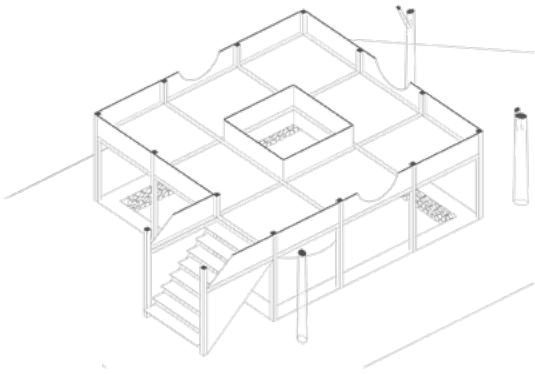
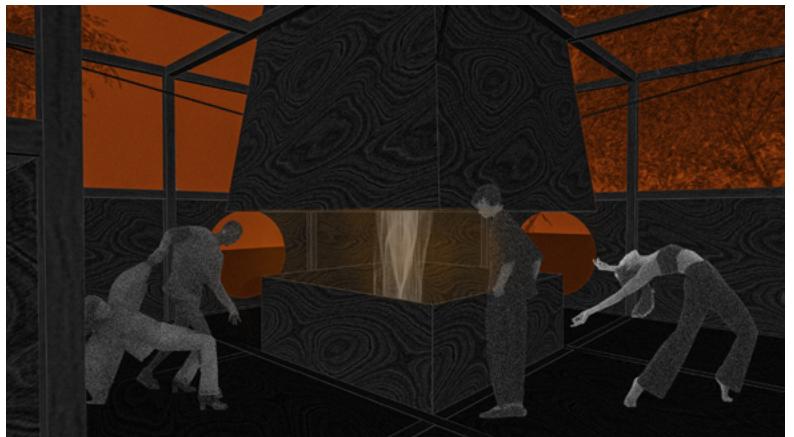
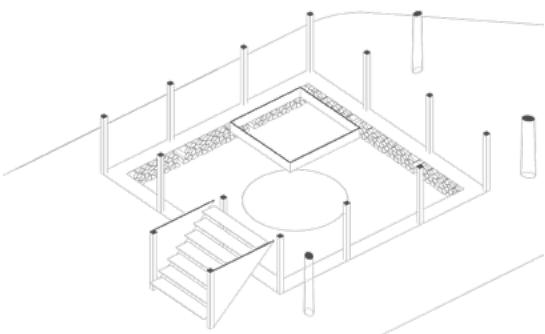
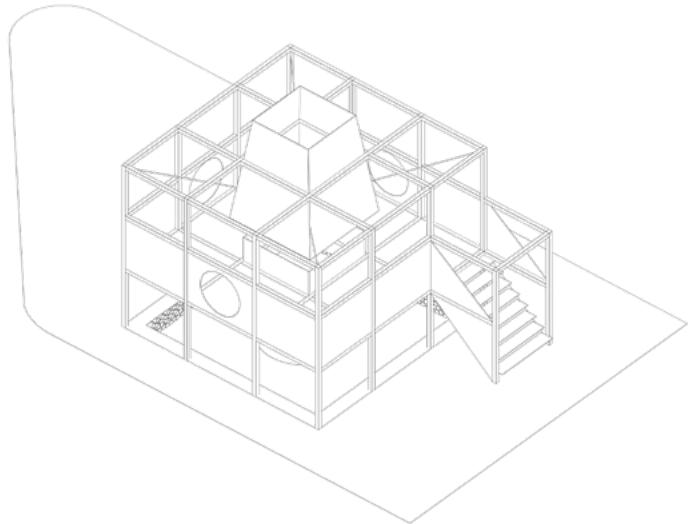
Rooted in an archetypal spatial logic where fire organizes shelter and gathering, a chimney-like core emerged, echoing the vertical logic of a tent while giving the fire a clear spatial role. The chimney contains the flame, guides the smoke, and makes the act of burning a focal element. Around this, another reference takes shape: the iconic and simple silhouette of the Fritz bottle. Rather than being applied literally, its form is translated into an enveloping structure that frames the fire and gives the pavilion its recognizable profile.

The chimney resembles the neck of the bottle, suspended within the structure, while smoke, the physical proof of warmth, presence, and life, rises through it and exits through its top point, much like a metaphor for the drink itself. The smoke animates the structure from within, turning an invisible process into a visible signal in the landscape.



The pavilion is organized across two levels. At ground level sits slightly below the surrounding terrain while also being sheltered from the weather conditions. The ground is excavated by approximately 50 cm, allowing the edge to function as seating while concealing wooden logs beneath. The depth and area of this excavation are highly adjustable according to the roots of existing trees. A simple and structural grid supports the entire system, keeping the design feasible and easy to construct.

While the structure functions as a protective eave, it also creates a second elevated ground. A central void created in the middle connects both levels, allowing heat, light, and the presence of fire to be felt above as well as below. Fire is not confined to a single plane; it becomes a shared experience across sections. Surrounded by trees, the upper level takes on the character of yet another archetype: a tree house, reinforcing the relationship between the pavilion and the landscape.



Circular openings puncture the side facades. These openings recall the shape and placement of the Fritz Kola logo on the bottle while offering framed sneak peeks into the pavilion. From outside, passersby catch glimpses of the suspended chimney, drifting smoke, and moving silhouettes on the upper floor. The pavilion reveals itself gradually, through smoke, shadow, and sound, inviting curiosity rather than spectacle.

(ΔT) is conceived as a modest but expressive structure. Fire becomes more than an object to look at; it is felt, shared, and spatially articulated. Smoke acts as an architectural element, marking the pavilion's presence and signaling collective life within. By combining an ancient spatial logic with a contemporary cultural reference, the project proposes a place that is familiar with surprising nuances. A warm, grounded node within Asiat Park where people gather, linger, and reconnect around a fire.

RBMA STAGE

Exhibited at Sound Garden Festival, Istanbul, Turkey 2016

what temporary architecture
who studio cumulus x barn arch.
role designer + maker

"Architecture does not stand still.
It gathers air, bodies, and sound into momentary forms before letting them go."



The RBMA Stage sits on the shifting threshold between land and sea, shaped as much by the festival's energy as by the wind coming in from Kilyos Beach. Designed as a collaboration between Studio Cumulus and BARN, the structure departs from the idea of a singular, frontal stage. Instead, it becomes a circular field of encounter, an architecture without a fixed direction, open to the entire horizon.

Festival stages typically anchor attention. This one redistributes it. Built as a four-faced volume from lightweight scaffolding, the installation invites movement around it, allowing the crowd, the coastline, and the distant sound to continuously recompose its orientation. Nothing remains static: light fragments across angled mirror plates, jute fabric sways with atmospheric pressure, reflections catch and release the bodies moving below.

Rather than offering a stage as an object, the project stages a condition.

A porous, temporary architecture built in just 22 hours and dismantled within two, it embraces ephemerality as both method and meaning. The installation becomes a spatial instrument tuned by environment and human presence. It demands neither monumentality nor permanence; instead, it offers permeability, allowing the beach, the city, and the festival's sonic landscape to pass through.



The circular plan reconfigures crowd flow, drawing audiences from all sides and redistributing density across the sand. The supporting towers function not as backstage infrastructure but as vertical extensions of the landscape, absorbing ambient light and reflecting the shifting horizon line. Programmatic elements such as bars and water points are positioned with similar care, integrating functionality into the overall spatial choreography.

Here, architecture is not a backdrop but a collaborator.

Material lightness meets environmental responsiveness; raw fabrics meet reflective planes; the engineered temporality of scaffolding meets the organic temporality of wind and sound. What emerges is an installation that listens as much as it performs.

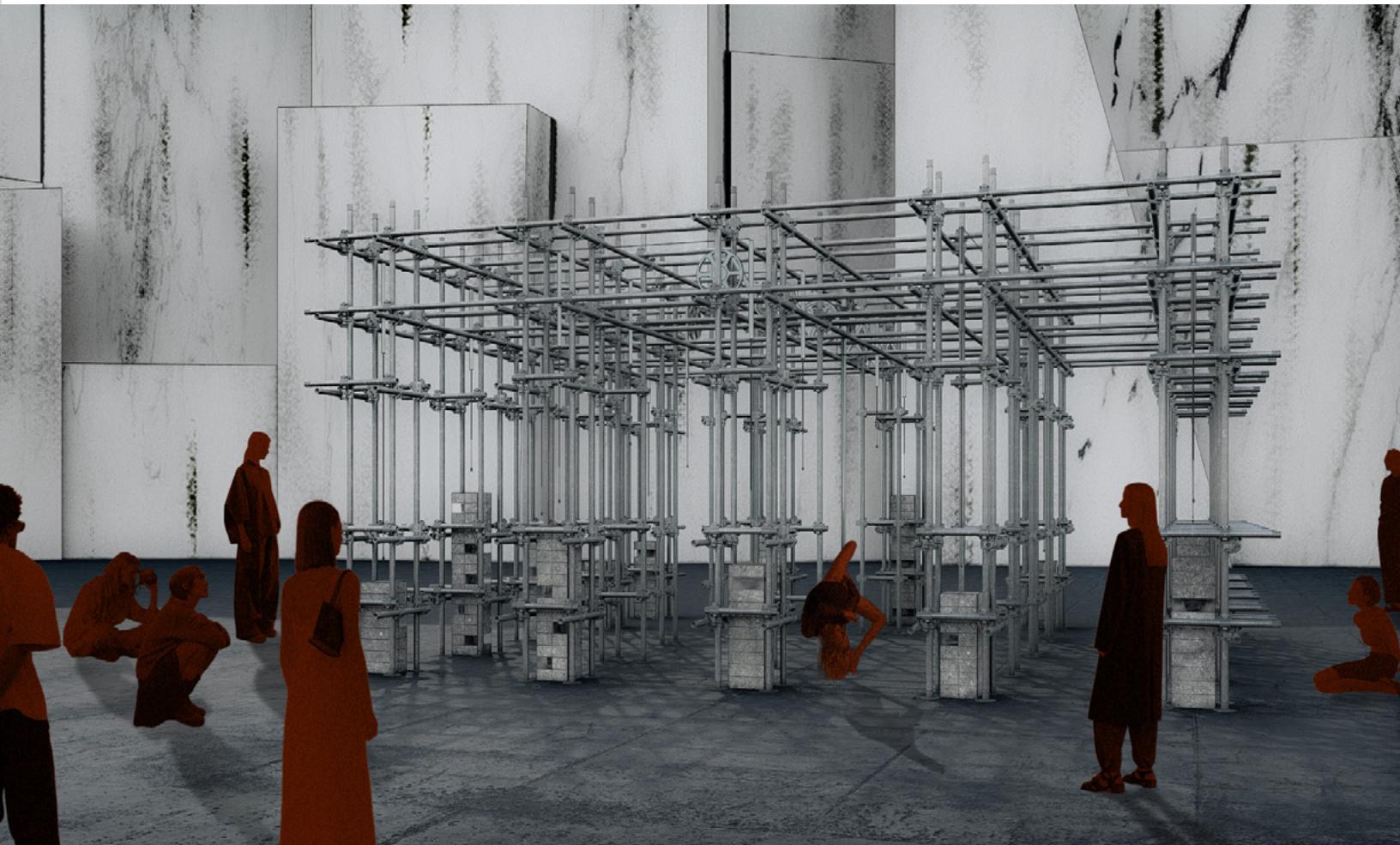
RBMA Stage frames the festival not as a spectacle to be consumed but as a living, cyclical event. It celebrates the brief life of temporary structures, the immediacy of collective presence, and the capacity of space to register and amplify the atmospheres that pass through it.



RITUAL OF THE UNMINED

To be exhibited at Færderbiennalen 2026,
Brøtsøbruddet, Norway

what	spatial installation
who	studio cumulus
role	designer



Ritual of the unmined occupies Brøtsø Quarry, a landscape once defined by extraction and industrial force. Into this terrain, a temporary monument is raised in the form of scaffolding, an architecture of impermanence constructed not to last but to hold a ritual. Its brief presence echoes the quarry's own cycles of carving, transforming, and exposure to time.

At the center stands the dancer whose movement sets the entire system in motion. Her rotation around the pole becomes the first gesture in a ritual of the unmined, awakening a network of vertically moving elements arranged around her. These pieces are linked to one another through a line of interlocking gears that runs along the upper frame of the scaffolding, turning the entire structure into a kind of exposed clockwork. As she moves, the gears carry her motion outward, causing each vertical element to rise and fall in a shared but differentiated rhythm.

The choreography begins with movements that spiral tightly around the pole, echoing the rotational logic of the drilling mechanism used in mining. Her motion is deliberate and continuous, shaped by slow turns, controlled ascents, and shifts of weight that travel from her body into the installation, turning movement into a living architecture. In this vocabulary, strength becomes subtle and precision becomes a form of attention. The body does not overpower the machinery, it moves in harmony with it, creating a steady, breathlike rotation that threads the entire structure together.

Tools once meant to extract now follow a dancer's rhythm, shifting from instruments of removal to instruments of ritual, and striking the blocks beneath them to create a soundscape of geological resonance. These blocks are almost entirely made from concrete bricks except for the few epoxy pieces containing fragments of larvikite hidden inside them, these pieces reserve the stone not as a quarried mass but as scattered memory. When the metal tips meet these surfaces, they do not excavate, they summon. The tones that emerge carry the echo of the quarry not through its raw material but through the remnants embedded within it, a dispersed geology held together by cement and resin. These sounds arise as traces of choreography, expressions of the stone's presence that surface through dancing rather than force.

What emerges is a monument that becomes an instrument of embodied activation. The quarry speaks not as a site of extraction but as a site of relation, where material memory is accessed through movement. The dancer's body mediates between the abandoned landscape and the temporary architecture, reanimating the quarry with a delicate manner rather than accustomed unmining processes. Tools once tied to industry become extensions of her movement, and a site marked by force becomes a space of ceremony, where what remains unmined is allowed to resonate without violence.

The installation is constructed from a modular tube-and-clamp scaffolding system arranged as a rigid three-dimensional grid. Within each vertical bay sits a block of concrete and epoxy bricks that functions both as a stabilizing mass and as the resonant element activated by the mechanism.

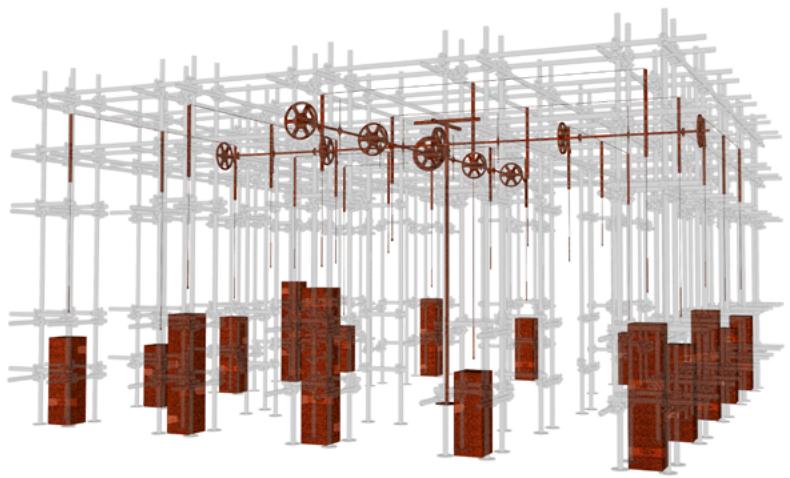
Above the scaffolding grid runs a simple mechanical system, composed of a continuous horizontal shaft supported at regular intervals and fitted with interlinked gears. The rotational force originates from the central pole thus the movement of the dancer, where a worm-gear assembly converts the dancer's movement into a stable, low-speed rotation. This rotation travels along the horizontal shaft and drives a series of crank mechanisms positioned above the grid. Each crank converts rotational motion into vertical oscillation, causing the rods to move up and down within a arranged pattern.

At the base of each rod, a small metal striker is aligned with the concrete blocks. As the mechanism cycles, the strikers make repeated contact with the blocks, producing a soft but distinct impact sound. Variations in crank size and spacing create non-uniform timing across the grid, generating a layered soundscape driven entirely by the dancer's movement. The system is designed so that all mechanical components are not sealed hidden but fully naked since their motion is also a part of the performance.

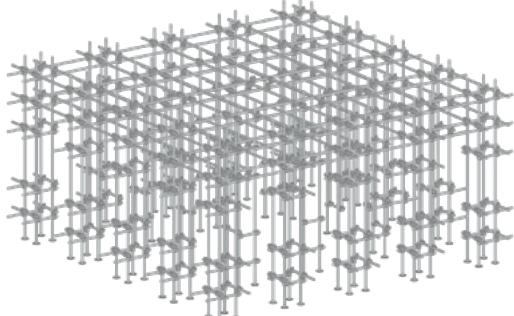
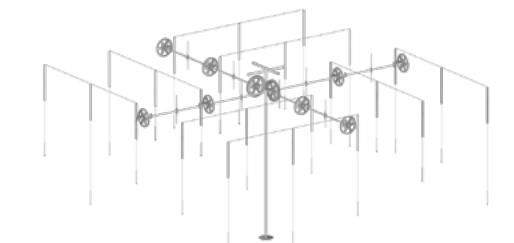
The installation does not intent to fall silent in the absence of the dancer. The pole at its center remains accessible, allowing visitors to activate the mechanism through their own effort. A gentle turn of the pole is enough to set the gears above in motion, carrying the movement outward through the exposed clockwork and into the field of vertical elements. The structure responds immediately, rising and falling with the same layered rhythm that appears during performance, turning the installation into a playful interaction for the visitors. In this shared activation, the role of the performer expands to include the visitor, who becomes momentarily responsible for animating the quarry. The ritual shifts from a singular choreography to a collective gesture, letting anyone who enters the structure participate in the act of unmining simply by putting the mechanism into motion.



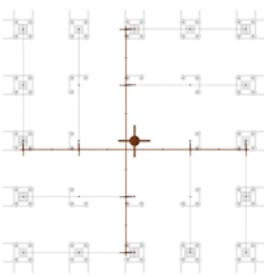
[video of the choreography](#)



Perspective
Placement of the Mechanism Inside the Scaffolding Structure



Plan
Structural Overview & Circulation



Plan
Mechanism Overview



AMBIVALENT MASS

Exhibited at Huiden Club - Netherlands in 2022



what spatial installation
who studio cumulus
role designer + maker

Ambivalent Mass investigates the threshold where the migrant body meets the architectures that frame it. This threshold becomes most visible at the window frame, where the domestic element of the curtain mediates the fragile relation between interior life and the external gaze. In this liminal zone, identity becomes a negotiation, shaped by both external readings and the intimate work of self-inscription. The installation examines how cultural meaning emerges through this continual movement between what is inherited and what is individually asserted.

The body as a surface of inscription, capable of carrying both inherited marks and self-authored transformations, offers a conceptual entry point articulated by Elizabeth Grosz. This understanding opens space for material and bodily registers to overlap. Within this frame, the latex panels operate simultaneously as curtain and skin, making the presence of the body materially unavoidable while retaining the visual logic of domestic drapery. Their amber translucency evokes an epidermal layer through which silhouettes drift, resonating with Sara Ahmed's reflections on how bodies orient themselves within unfamiliar worlds. Embroidered motifs drawn from cultural heritage intersect with markings reminiscent of tattooed skin, extending this dialogue between collective memory and personal agency.

Through these layered veils, Ambivalent Mass proposes a spatial language in which belonging is not fixed but felt, unfolding in the quiet tension between revelation and concealment. The work embraces this ambivalence as a mode of presence, allowing identity to flicker, shift, and momentarily settle in the space between.

