

GOKHAN AVCIOGLU SCULPTURE



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& GAD Foundation

Based on project by **Gokhan Avcioglu**

gadfoundation.com

“

My journey in the occupation of architecture began alone. Over 40 years of practice, my collaborations have grown from tens to thousands of architecture students, designers, and other professionals interested in construction and the built environment. From workshops to partnerships, a single-person practice has transformed into a philharmonic orchestra.

I'd like to express my gratitude to all who have been a part of this voyage, for investing their hard work in our practice, for teaching us while learning themselves, and for being a positive influence. A special thanks to those who have believed in our ability to realize their desires.

GOKHAN AVCIOGLU

Founder of GAD & the GAD Foundation

”

SCULPTURE — ING

Gokhan Avcioglu - Manifesto

I have a deep appreciation for the beauty and power of minimal surfaces as sculptures. I believe that these sculptures represent a unique form of artistic expression, one that celebrates simplicity, elegance, and the natural forms found in our world.

My artworks as minimal surface sculptures are a true indication of architectural creativity and technical skill. They require a deep understanding of form and materials, and a relentless pursuit of simplicity and elegance. The process of creating a minimal surface sculpture that is for me a journey of discovery as the design evolves and takes shape.

In my work, I strive to create minimal surface sculptures that are both aesthetically pleasing and thought-provoking. I believe that the beauty of these sculptures lies in their ability to evoke emotions and inspire contemplation. Whether I am working with corten steel, bronze, or other materials, I aim to create pieces that are not only beautiful but also meaningful, inspiring people to consider their relationship to the natural environment and to one another.

For me, the process of creating a minimal surface sculpture is both challenging and rewarding. It requires a deep understanding of form, a mastery of materials and construction techniques, and a commitment to advanced design principals. But when it is complete, it is a source of pride and satisfaction for me, a testament to the power of art and architecture to shape our world.

I believe that minimal surface sculptures have a unique place in the world of art and architecture. They are a celebration of simplicity, elegance, and the natural forms found in our world. I am committed to creating sculptures that are beautiful, meaningful, and impactful, and that will stand the test of time.

SCULP- TURES

Skulptur Skulptura **Sculpture** Scultura **Skúlpúr** Skul'ptura **Śilpakale**
Skultura **Alnaht** Chōkoku **Chosema** Diāosù **Fakkii** **Bocuu** Patung
Paglililok Escultura **Escultura** Escultura **Müsin** Jogagpum **Uran** barimal
Haykaltaroshlik

Gokhan Avcioglu

Art Series #2

SCULPTURE

by Gokhan Avcioglu & GAD Team

Gokhan Avcioglu SCULPTURE

Gokhan Avcioglu was born in Ankara, Turkey to Selahattin Avcioglu, a bureaucrat and Yucel Avcioglu, née Erkul, a housewife. He went to high school in Istanbul at Boğazici Lisesi in Baltalimani from 1974-77 with his youth primarily spent in the Kuzguncuk district of Üsküdar on the Asian side of the city. During his time living in Kuzguncuk he was able to witness the construction of the Bosphorus Bridge in the adjacent district of Beylerbeyi that motivated his curiosity for structure and structural engineering. During his time as a high school student, his interest in art and architecture brought him to take classes in sculpture at Istanbul's Fine Arts Academy - İstanbul Devlet Güzel Sanatlar Akademisi now known as Mimar Sinan Fine Arts University.

In construction he was influenced by the work of the many "Design Build" architects working as building contractors in Turkey in the 1970s including spending time as an intern on the construction sites of his uncle, the architect and construction contractor Tandogan Erkul. Throughout his career Avcioglu in addition to his architectural practice would have key relationships with Turkey's contractors and builders seeking to advance economic and operational models for construction. His activities in art, sculpture and painting continue today as an important part of his creative practice.



Gokhan Avcioglu is an internationally renowned architect. He was born in Ankara, Turkey in 1960. He is the principal and founder of GAD in Istanbul, established in 1994. At GAD (Global Architectural Development), Avcioglu has completed a number of projects of varying function and size in Turkey and regionally. His artwork in painting and sculpture has appeared in many exhibitions.



Avcioglu is the founder and has been the principal of Global Architectural Development (GAD) and **GAD Team** since 1994.

GAD GATE



#gadgate #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture

As an architect approaching the design of a steel sculpture, we have several key considerations

that come into play in the sculptures of Gokhan Avcioglu developed by the GAD Foundation.

Site Analysis: The first step we have is to carefully study the location where the sculpture will be installed, including factors such as climate, topography, pedestrian traffic, and surrounding buildings and structures.

Conceptualization: Based on the site analysis, we then conceptualize the sculpture's form, size, and aesthetic, taking into account the desired impact and the intended public space and community.

Material Selection: Steel is a popular choice for our sculptures due to its strength and durability, but as both the artist Gokhan Avcioglu and the GAD Foundation we must also consider the material's physical properties, such as weight and budget, as well as its appearance and texture.

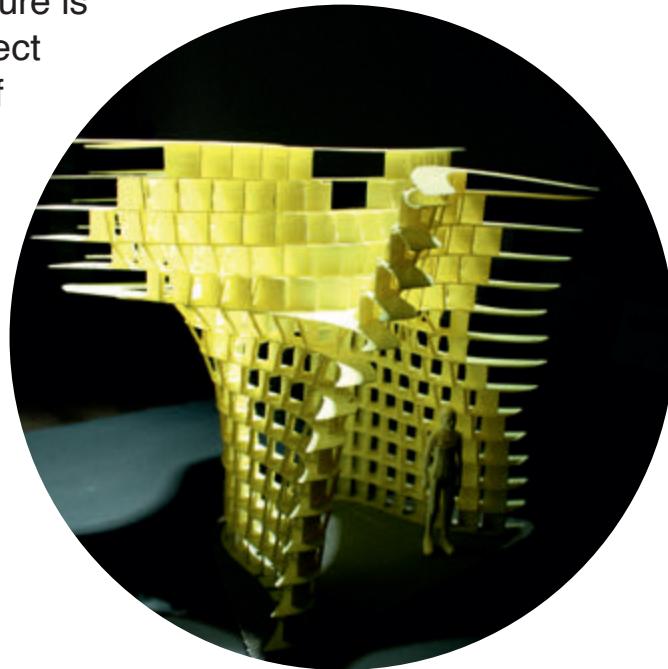
Structural Design: As the sculpture's design we also take into account its structural stability, especially for a giant sculpture. The architect would work with engineers to determine the optimal structural design, including the size and type of steel beams, columns, and other components.

Manufacturing Process: As artists and architects of these sculptures we also consider the manufacturing process, including the fabrication techniques and tools needed to create the sculpture. They would work with fabricators to ensure the sculpture can be manufactured to the desired specifications, while also considering budget and scheduling constraints.

Installation: The final step is to plan for the installation of the sculpture, including the method of transportation and the site preparation necessary to securely install our sculptures.

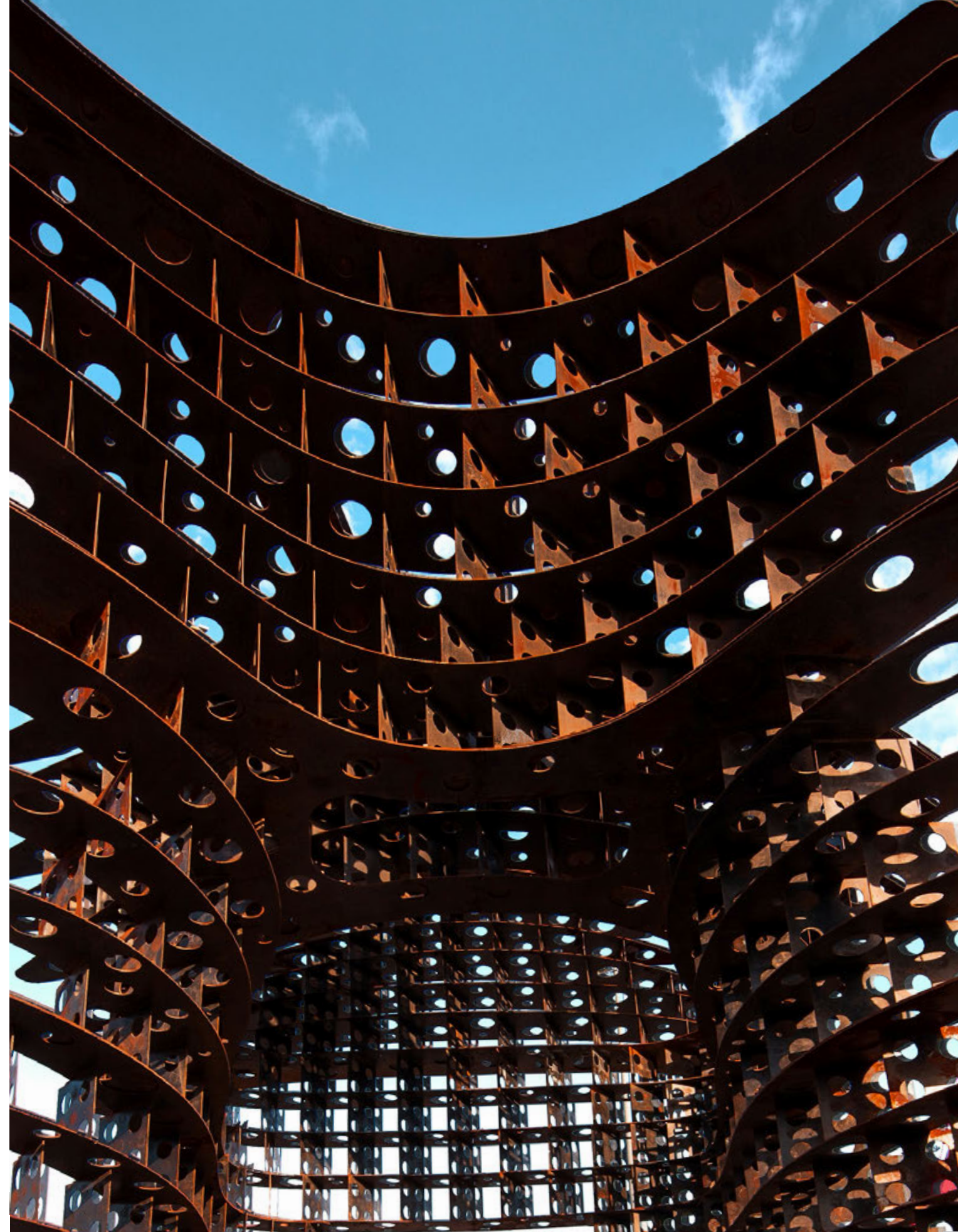


Throughout the design process, we take into account factors such as safety, accessibility, and maintenance requirements, to ensure the sculpture will be functional and sustainable over time. The design of a giant steel sculpture is a complex and challenging project that requires a combination of technical expertise, creative vision, and attention to detail.





GAD GATE in situ in Taksim Square, İstanbul, 2014

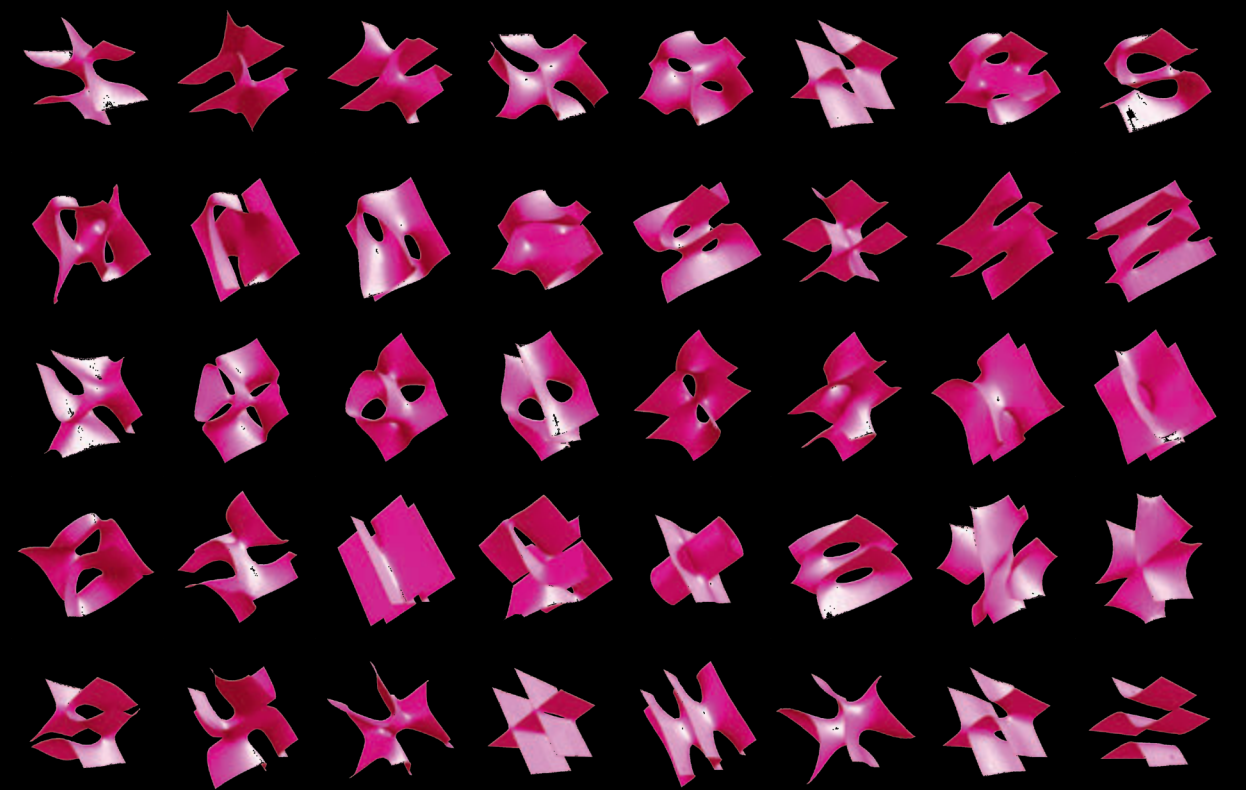


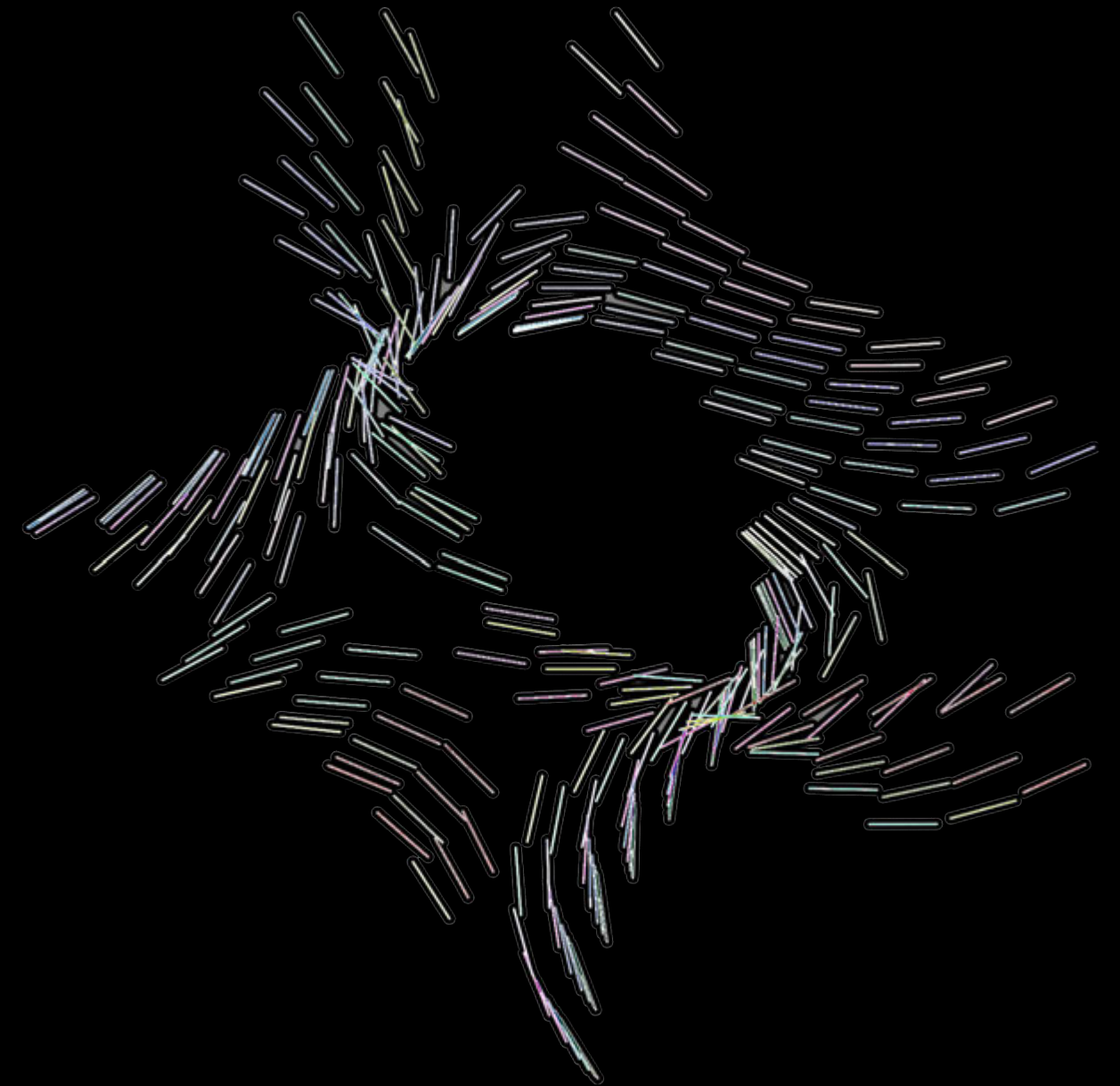


Architecture and design for the last 100 years has been occupied with developing new shapes and fabrication techniques for building and construction. The recent introduction of affordable 3d printing in design enhanced the capabilities of designers for experimenting with innovative and organic forms.

By combining the design process and 3d printing, the development of an idea takes much less time and resources. With the available technology in 3d printing, it is clear that working with physical models can create a better process for optimizing architecture than solely relying on software.







GAD GATE

TAKSIM SQUARE
2014



GAD GATE
17TH CONTEMPORARY ISTANBUL
2022



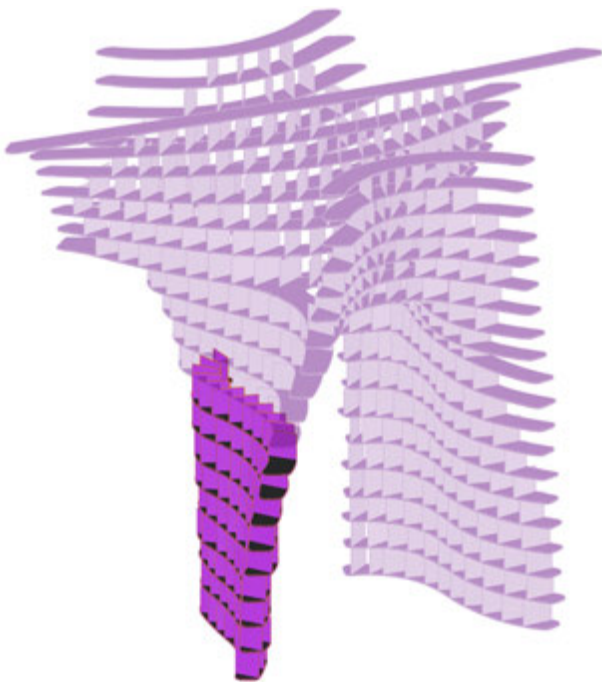
GAD GATE
CENDERE ART MUSEUM
ISTANBUL
2023



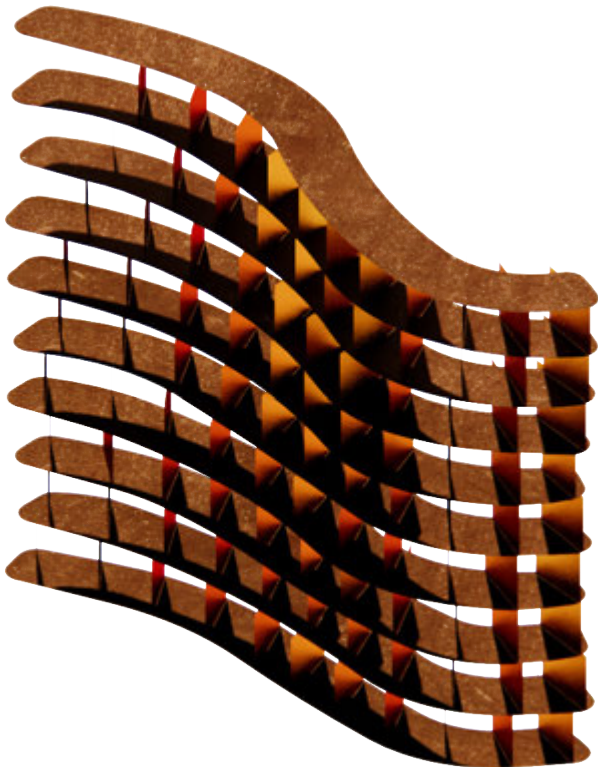
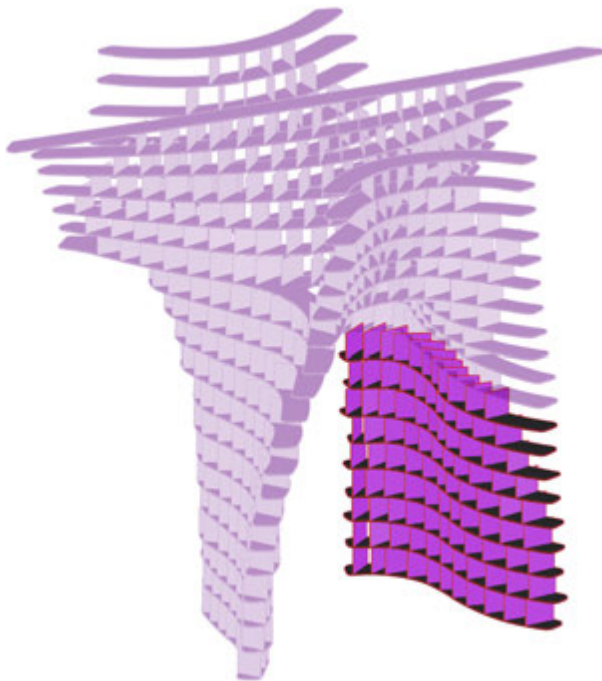
GAD GATE

Fabricated diagram

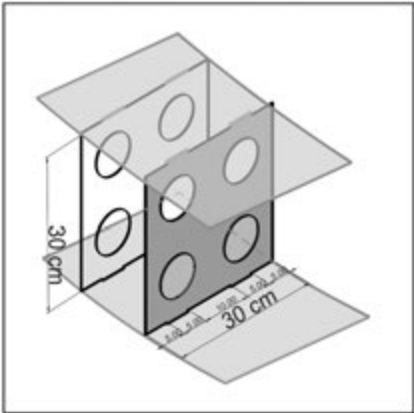
First Bottom layer has 5 mm wing thickness and fixed vertically with 300 by 300 mm plates on both sides by welding.



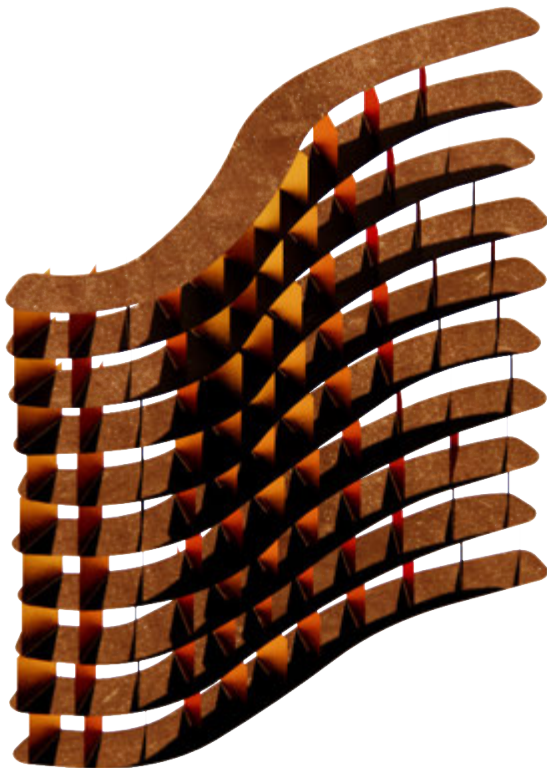
Second Bottom layer has 5 mm wing thickness and fixed vertically with 300 by 300 mm plates on both sides by welding.



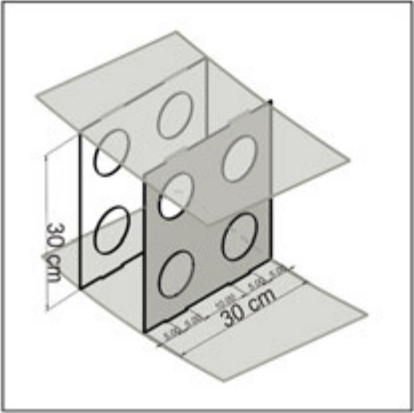
Wing width: 300 mm



5 mm Metal Sheet 100x



Wing width: 300 mm

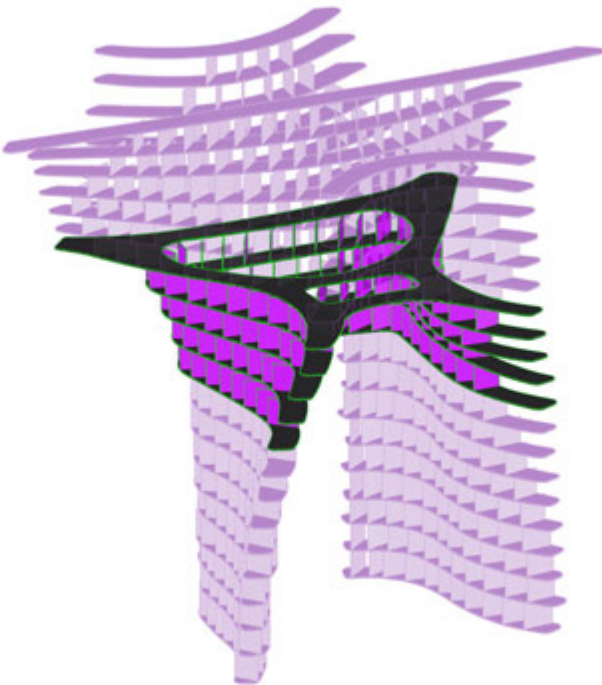


5 mm Metal Sheet 100x

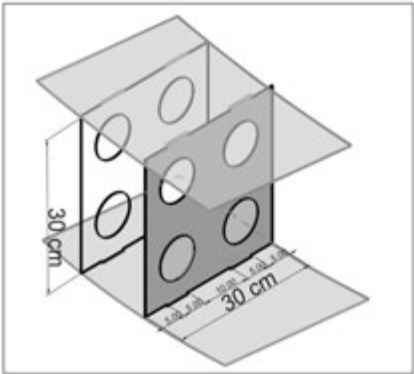
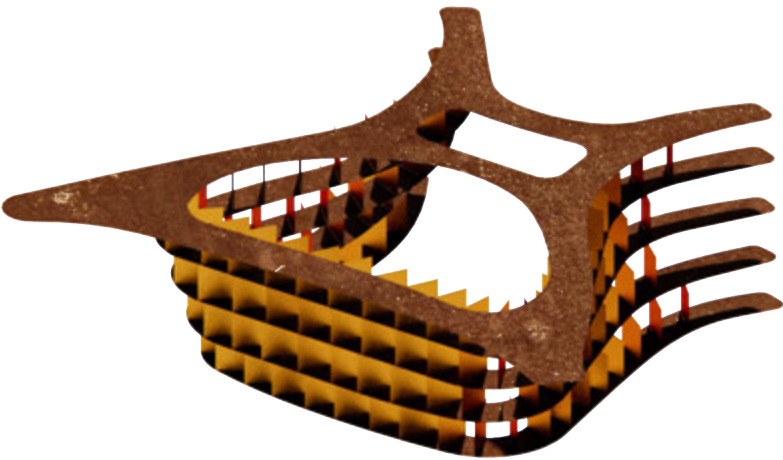
GAD GATE

Fabricated diagram

Middle layer has 4 mm wing thickness and fixed vertically with 300 by 300 mm plates on both sides by welding, and has bolts on top and bottom wings to maintain integrity of the whole structure by being a bridge between top and bottom layers.

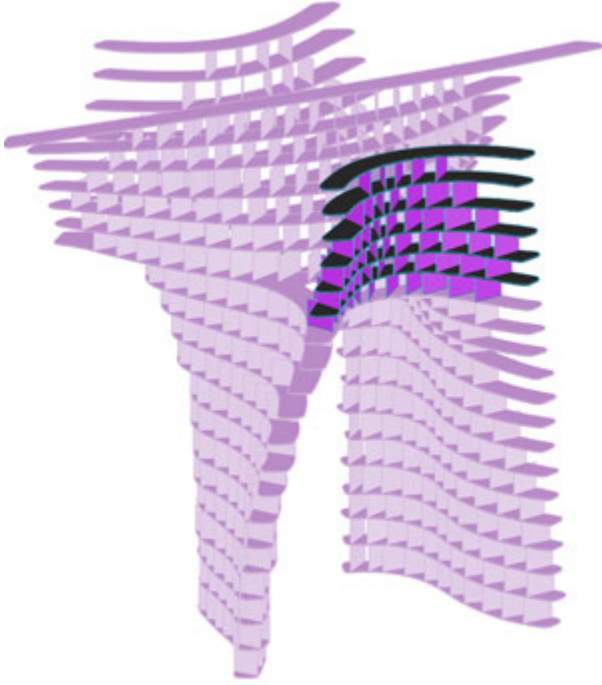


Wing width: 300 mm

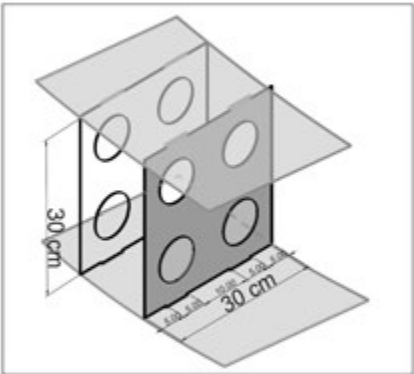
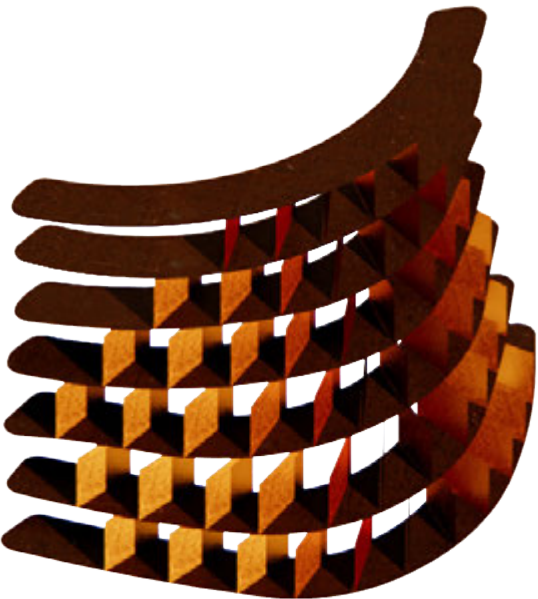


4 mm Metal Sheet 125x

First top layer has 3 mm wing thickness and fixed vertically with 300 by 300 mm plates on both sides by welding.



Wing width: 300 mm

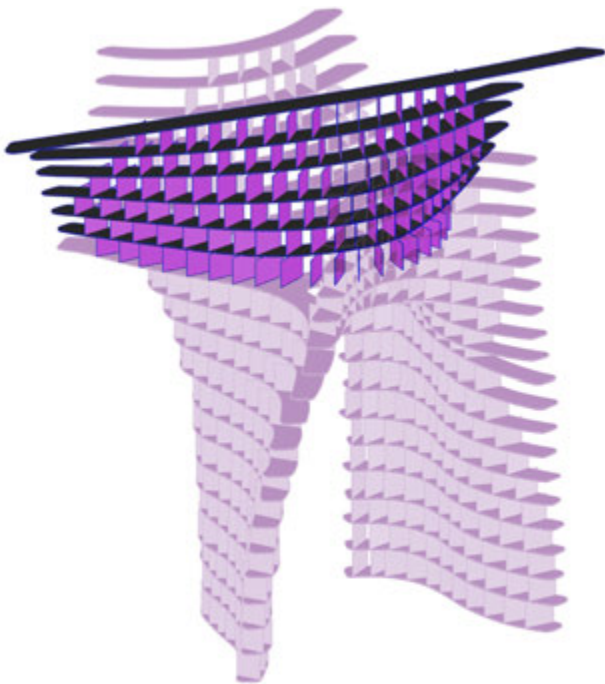


3 mm Metal Sheet 60x

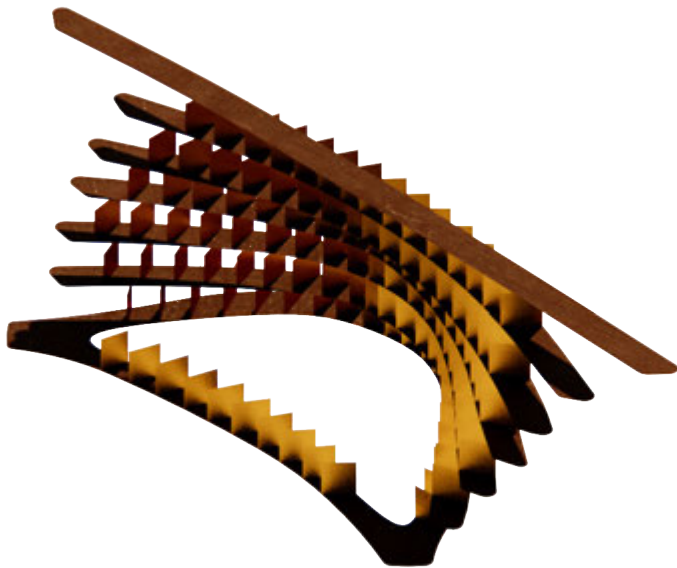
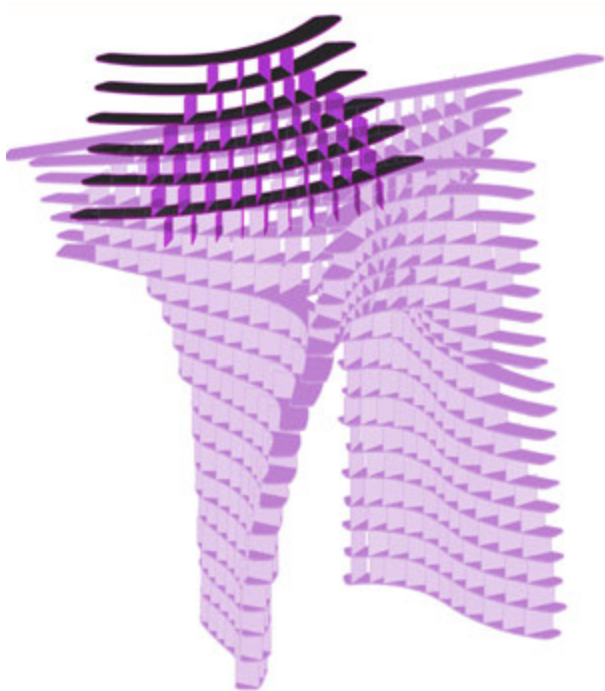
GAD GATE

Fabricated diagram

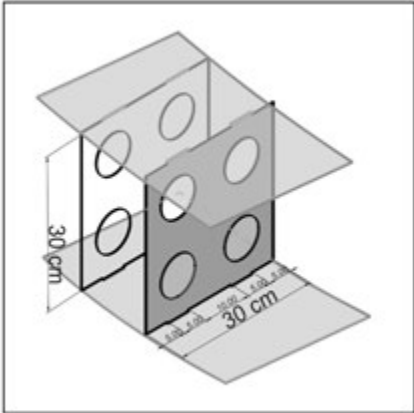
Second top layer has 3 mm wing thickness and fixed vertically with 300 by 300 mm plates on both sides by welding.



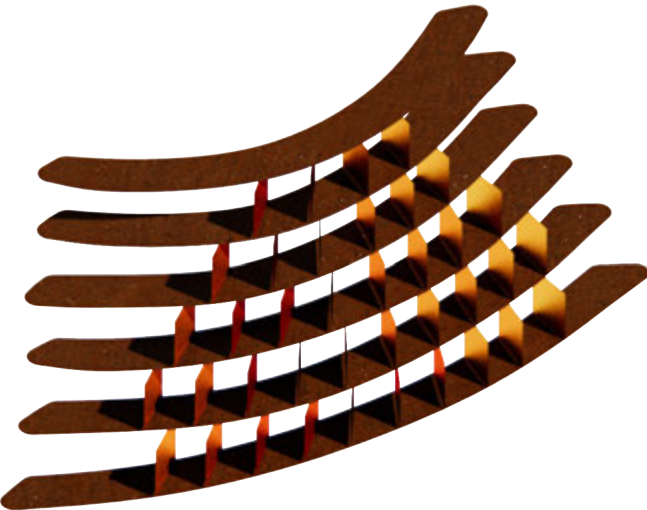
Third top layer has 3 mm wing thickness and fixed vertically with 300 by 300 mm plates on both sides by welding.



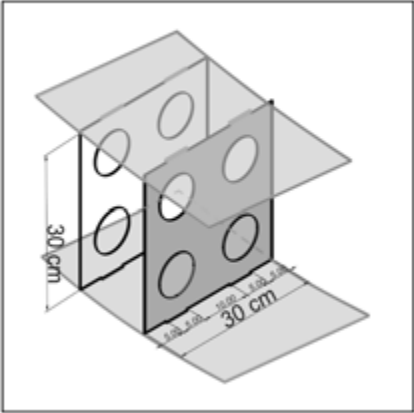
Wing width: 300 mm



3 mm Metal Sheet 125x



Wing width: 300 mm



3 mm Metal Sheet 40x

Gokhan Avcioglu & GAD

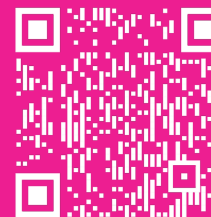
GAD GATE

2014

Steel, Celik

500 x 500 x 600 cm

The 'GAD Gate' sculpture was designed and fabricated by GAD and Gokhan Avcioglu as a part of on-going research on flexible structures for architecture. The design was based on a modular system in steel for a free-standing urban gate that can be moved and transformed based on programmatic requirements. 'GAD Gate' is an urban placemaker, a landmark attracting attention to a specific point in the city. This modular sculpture is based on computational software design models realized in digital fabrication employing CNC.

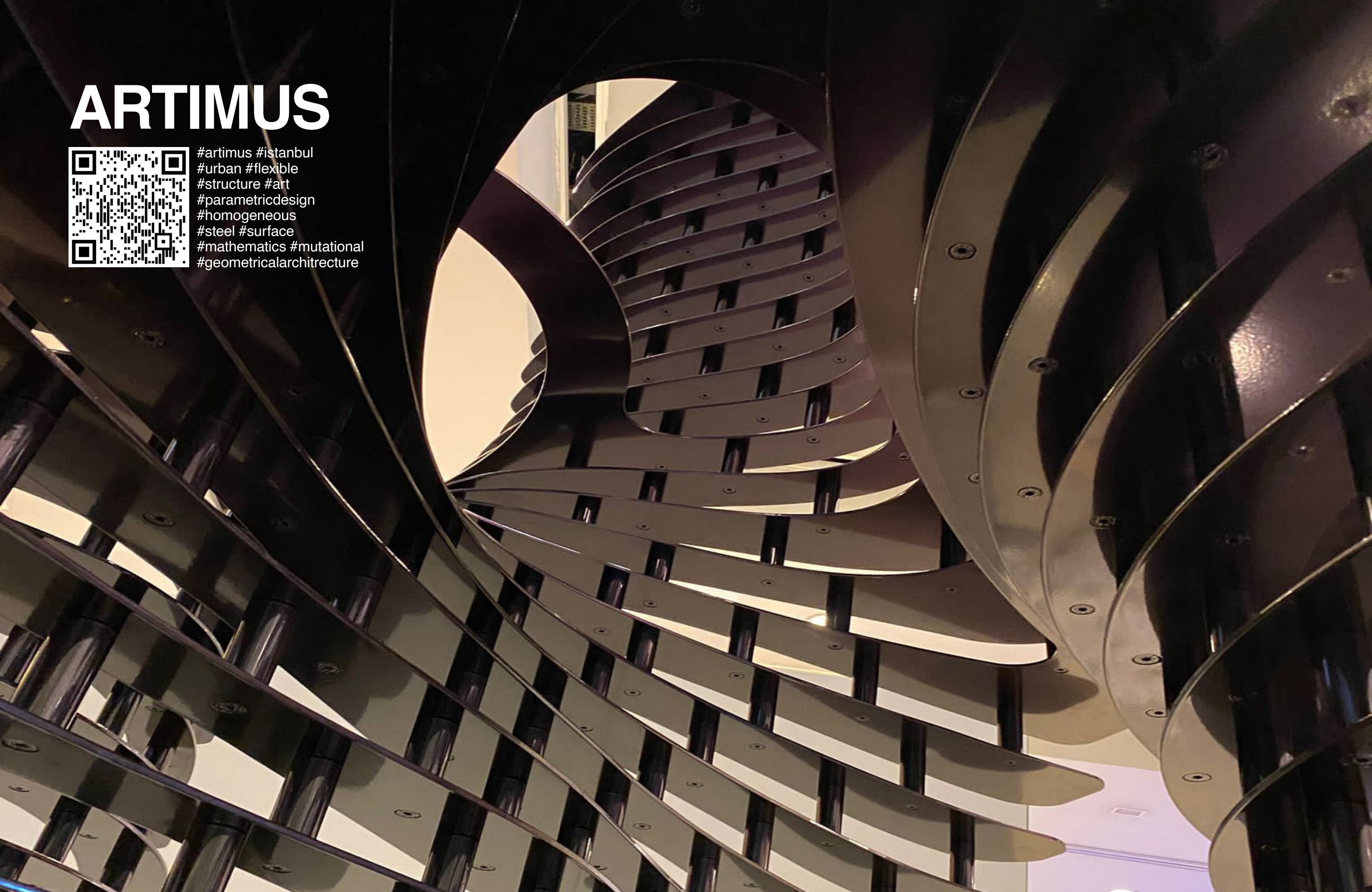


GAD

ARTIMUS



#artimus #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture



ARTIMUS

EL TURCO
EAST HAMPTON,
2022





ARTIMUS

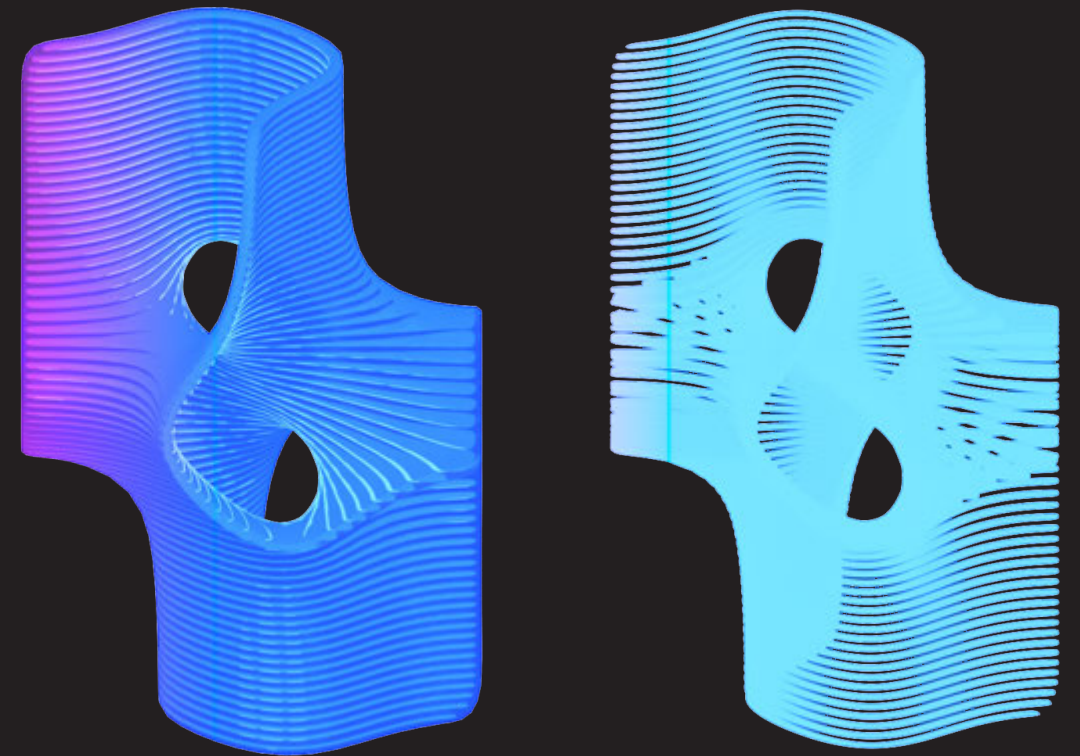
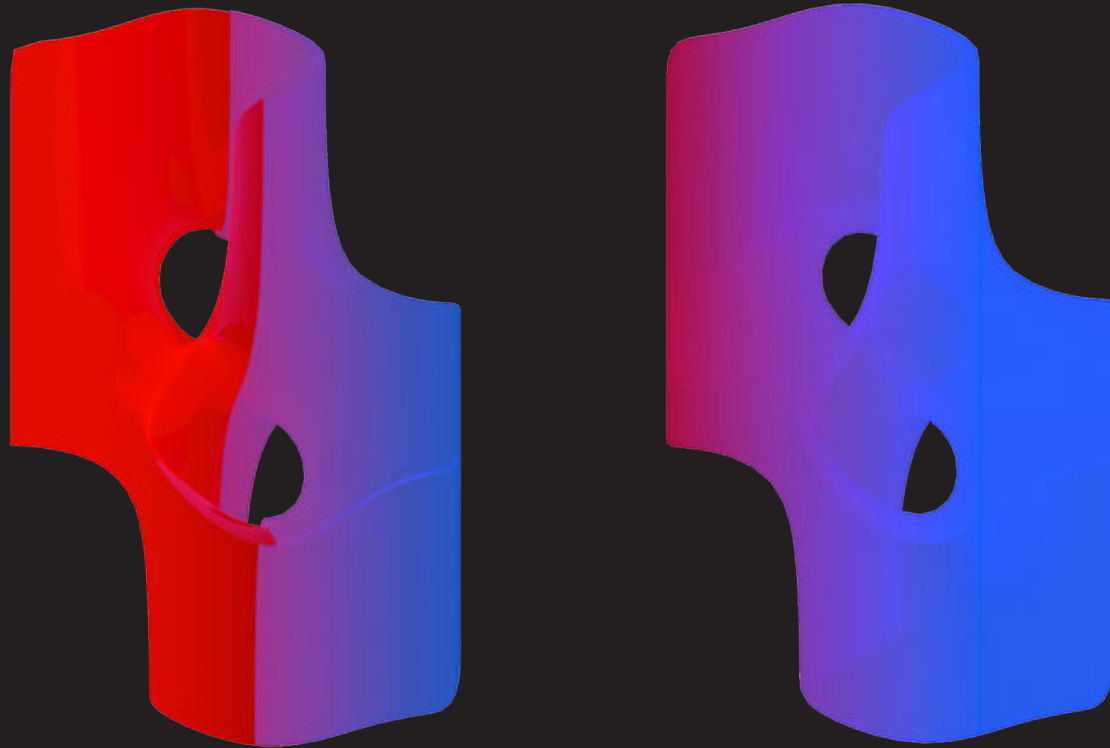
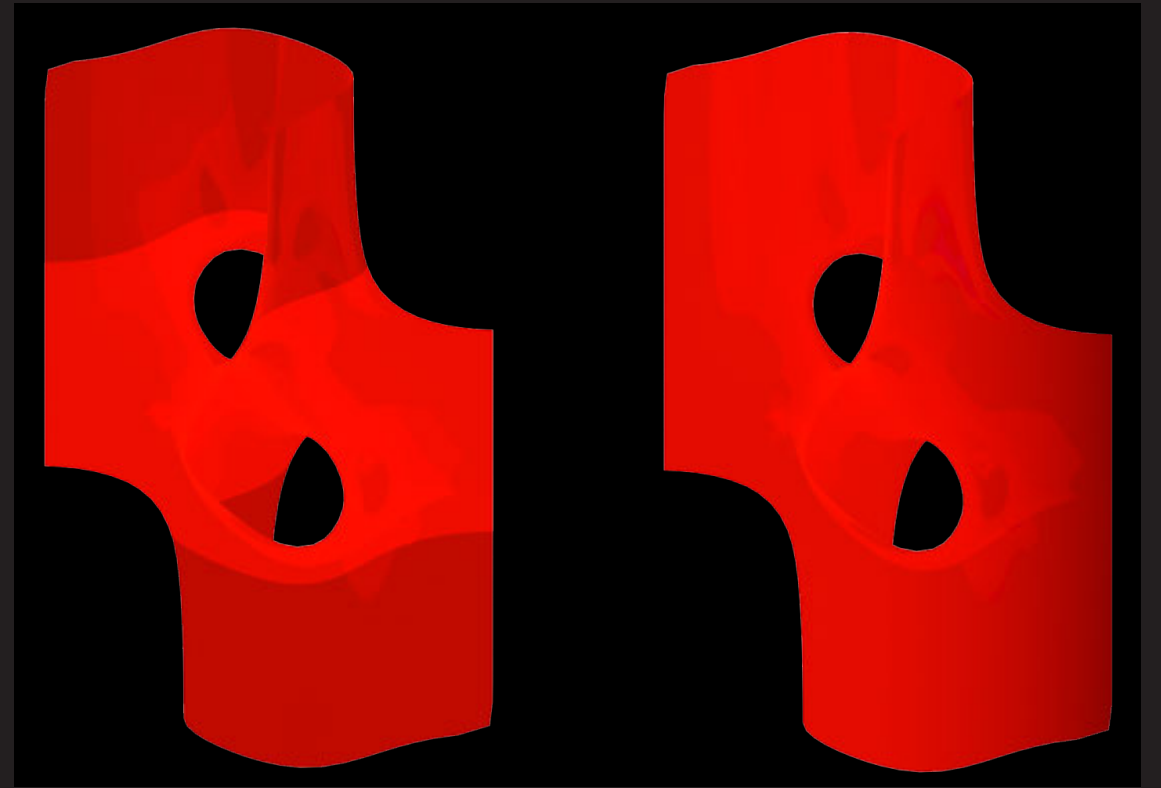
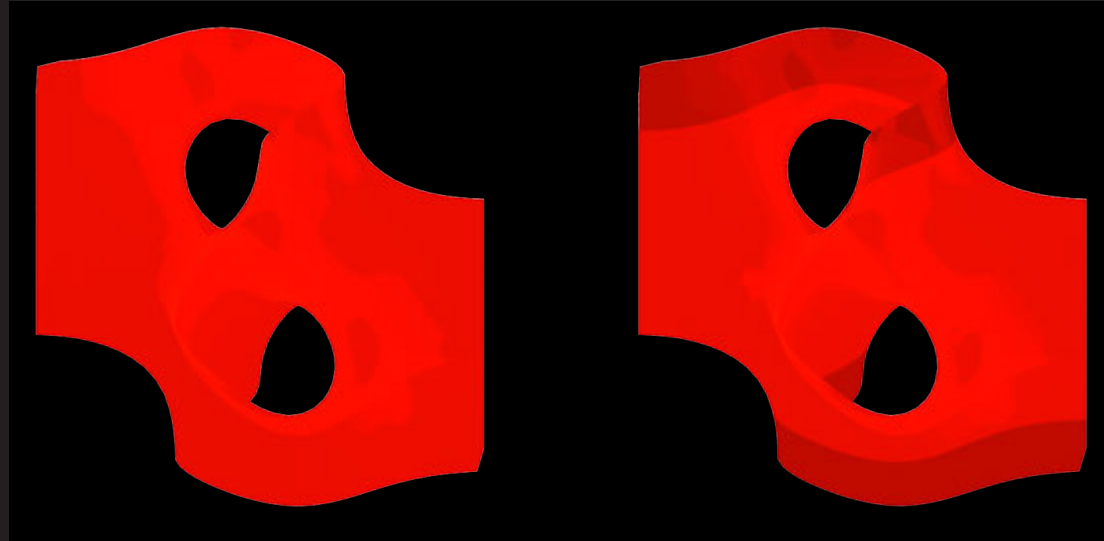
LUTFI KIRDAR EXHIBITION CENTER
ISTANBUL
2023

Minimal surfaces are an important concept in architecture and design, as they represent the most efficient way of enclosing space with a given surface area. These surfaces are characterized by having the minimum possible surface area for a given boundary.

Imagine stretching a rubber sheet over a curved surface, like a ball. The rubber sheet will try to minimize its surface area, which is why it will bulge out in the middle and be taut at the edges. This is similar to the way a soap film behaves, as it tries to minimize its surface tension by spreading out evenly.

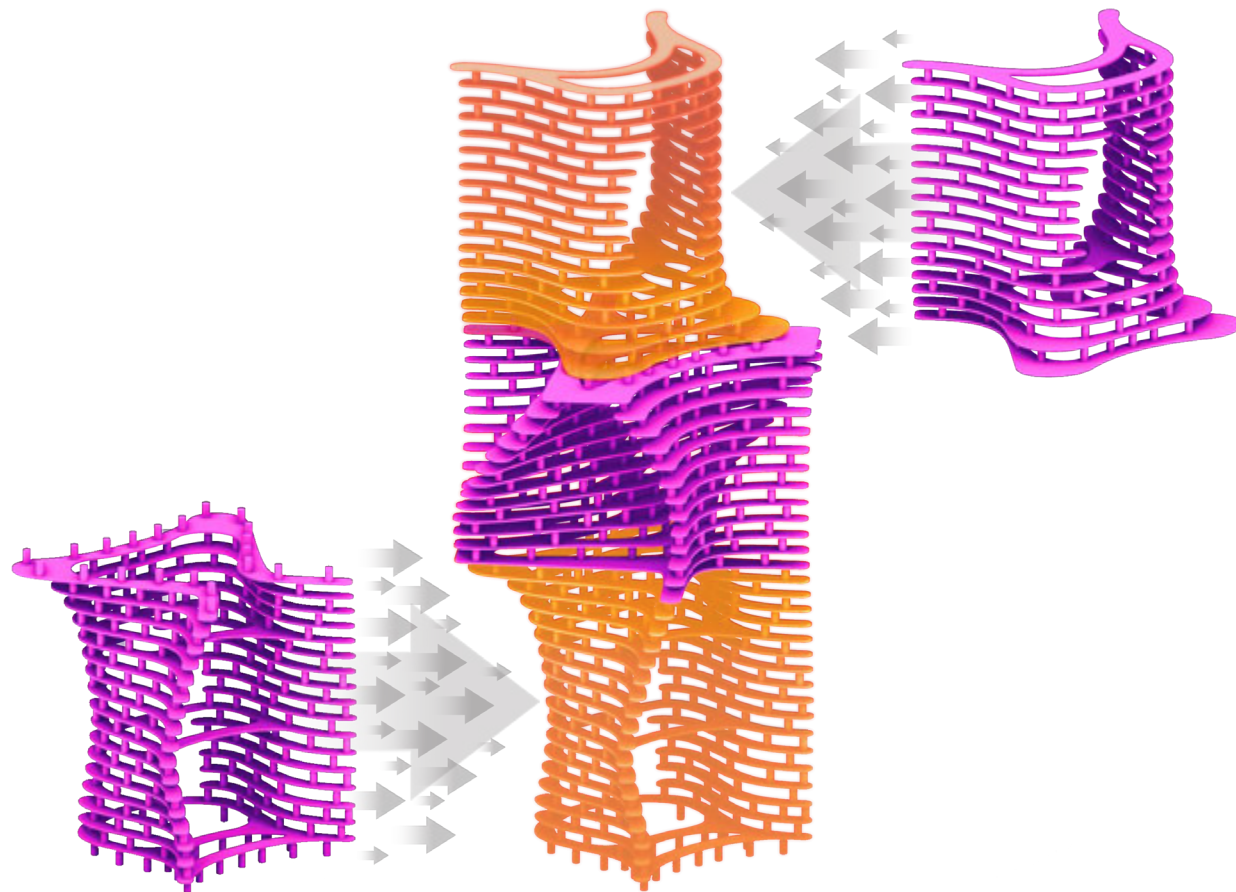
ARTIMUS

Form Finding



ARTIMUS

Form Finding



It is here in the power of natural forms that the Artimus Sculpture by Gokhan Avcioglu with its biophilic forms for public sculpture for Easthampton creates a new idea of art. Inspired by the Ancient Lydian God, Artimus, the Goddess of nature, childbirth and wildlife, this Sculpture with innovative minimal surface forms unified a fundamental concept in art, architecture and design, and their application can lead to more meaningful public sculpture in tune with nature and natural settings.

Gokhan Avcioglu & GAD

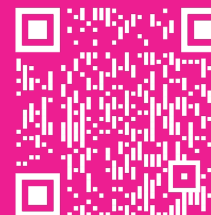
ARTIMUS

2023

***Electrostatic Powder Coated Aluminum
Sheets With Galvanized Steel Base***

150 x 165 x 355 cm

The Artimus Sculpture by Gokhan Avcioglu in Easthampton embodies the concept of minimal surfaces, which are crucial in architecture and design for their efficiency in enclosing space with minimal surface area. Similar to how a rubber sheet stretched over a curved surface minimizes its area, the sculpture utilizes biophilic forms inspired by nature to create a harmonious connection between art, architecture, and the natural environment. Drawing inspiration from the Ancient Lydian God, Artimus, associated with nature and wildlife, the sculpture represents a fusion of art and nature, offering a new perspective on public sculpture. By incorporating minimal surface forms, the sculpture not only showcases innovative design but also emphasizes a deeper connection to natural settings, fostering meaningful interactions between art and its surroundings.



SHAUSHKA



#shaushka #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture

SHAUSHKA

FESHANE ARTISTANBUL
ISTANBUL
2023

Shaushka was the highest-ranked goddess in the Hurrian pantheon. She was associated with love and war, as well as with incantations and healing by extension. The organic forms of the Shaushka sculpture by Gokhan Avcioglu evoke a sense of healing and harmony associated with nature. It is now installed at Istanbul Metropolitan Municipality's new Feshane Art Center on the Golden Horn, which opens on June 22, 2023, in Istanbul, Turkiye. New Mythological Forms for Contemporary Art: Gokhan Avcioglu's Organic Sculpture, Shaushka. Gokhan Avcioglu's sculpture, Shaushka, is based on an abstraction of the mythological deity Shaushka, representing healing and natural balance. Here, we witness the power of organic forms and their utilization in contemporary art and sculpture creation, serving as the foundation for the abstract sculpture Shaushka, 2023, by Gokhan Avcioglu.



SHAUSHKA

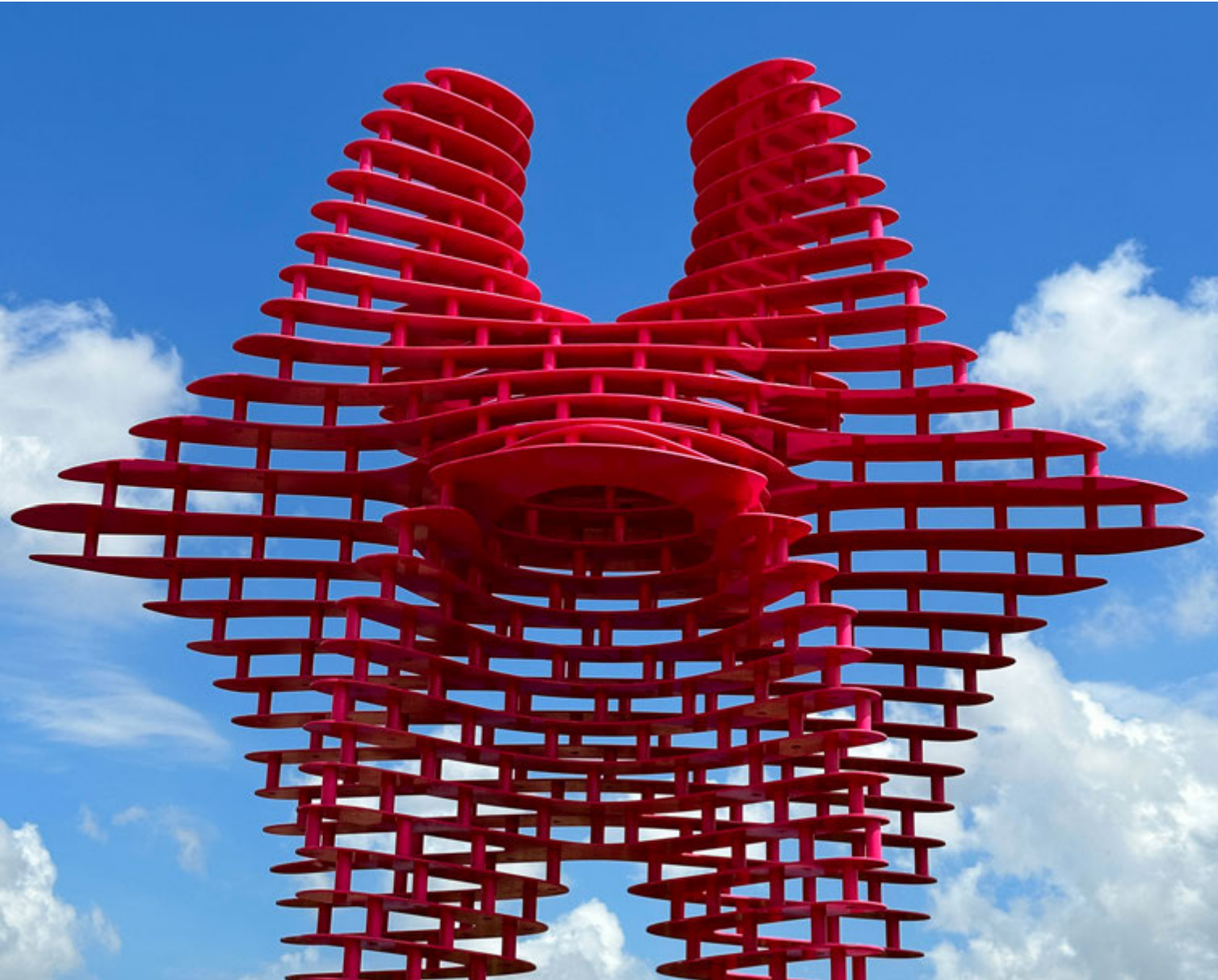
FESHANE ARTISTANBUL
ISTANBUL
2023



This public art piece incorporates abstract and organic shapes with an archaic source, fitting harmoniously within the contemporary public space. Simultaneously, the ancient mythological symbolism is revitalized to invigorate the urban setting of Istanbul Metropolitan Municipality's Feshane Art Center on the Golden Horn. Shaushka by Gokhan Avcioglu, with its innovative minimal surface geometry, unifies a fundamental concept found in art, architecture, and nature. This synergy between form and meaning can lead to more meaningful public sculpture in tune with nature and natural settings, intertwined with Anatolian's 12,000-year-old mythological culture for the modern city of Istanbul.

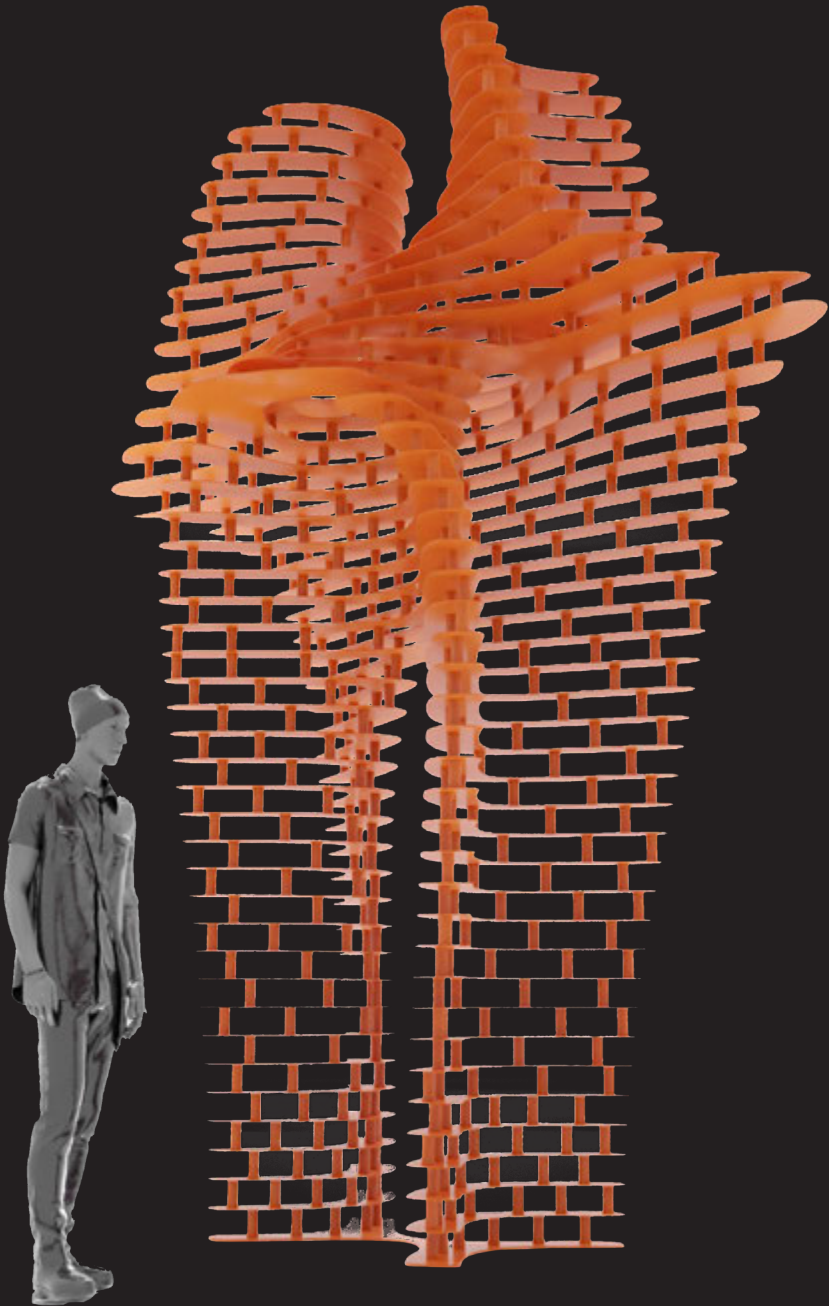
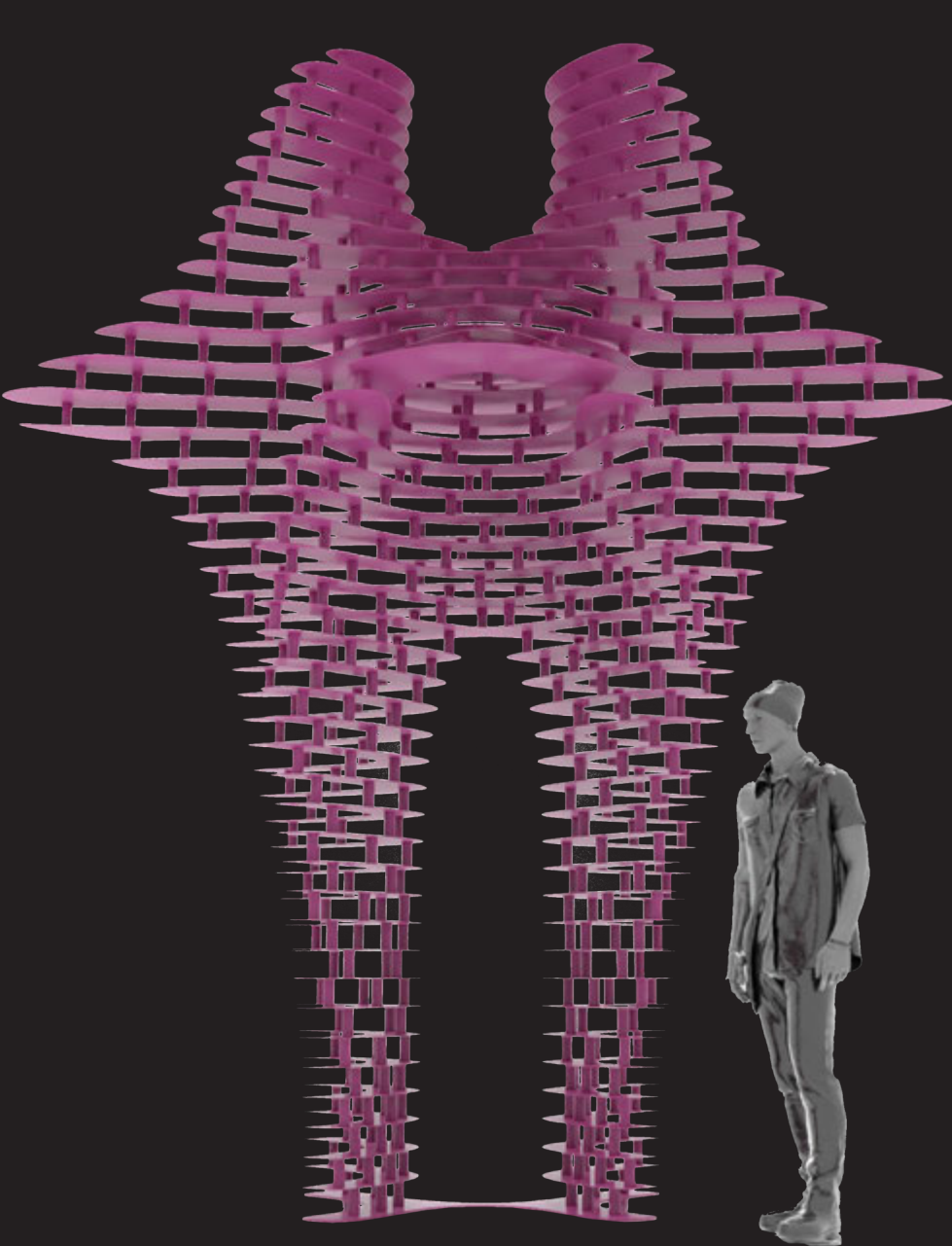
SHAUSHKA

DARULBEDAI PARK
ISTANBUL
2023



SHAUSHKA

Form Finding



Gokhan Avcioglu & GAD

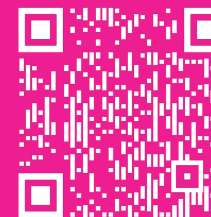
SHAUSHKA

2023

*Electrostatic Powder Coated Aluminum
Sheets With Galvanized Steel Base*

150 x 265 x 360 cm

Shaushka, is based on an abstraction of the mythological deity Shaushka, representing healing and natural balance. Here, we witness the power of organic forms and their utilization in contemporary art and sculpture creation, serving as the foundation for the abstract sculpture Shaushka, 2023, by Gokhan Avcioglu. This public art piece incorporates abstract and organic shapes with an archaic source, fitting harmoniously within the contemporary public space. Simultaneously, the ancient mythological symbolism is revitalized to invigorate the urban setting of Istanbul Metropolitan Municipality's Feshane Art Center on the Golden Horn. Shaushka by Gokhan Avcioglu, with its innovative minimal surface geometry, unifies a fundamental concept found in art, architecture, and nature. This synergy between form and meaning can lead to more meaningful public sculpture in tune with nature and natural settings, intertwined with Anatolian's 12,000-year-old mythological culture for the modern city of Istanbul.



ILLUYANKA



#illuyanka #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture



ILLUYANKA

BEFORE SUNSET BEACH
IZMIR
2023



ILLUYANKA

BEFORE SUNSET BEACH

IZMIR

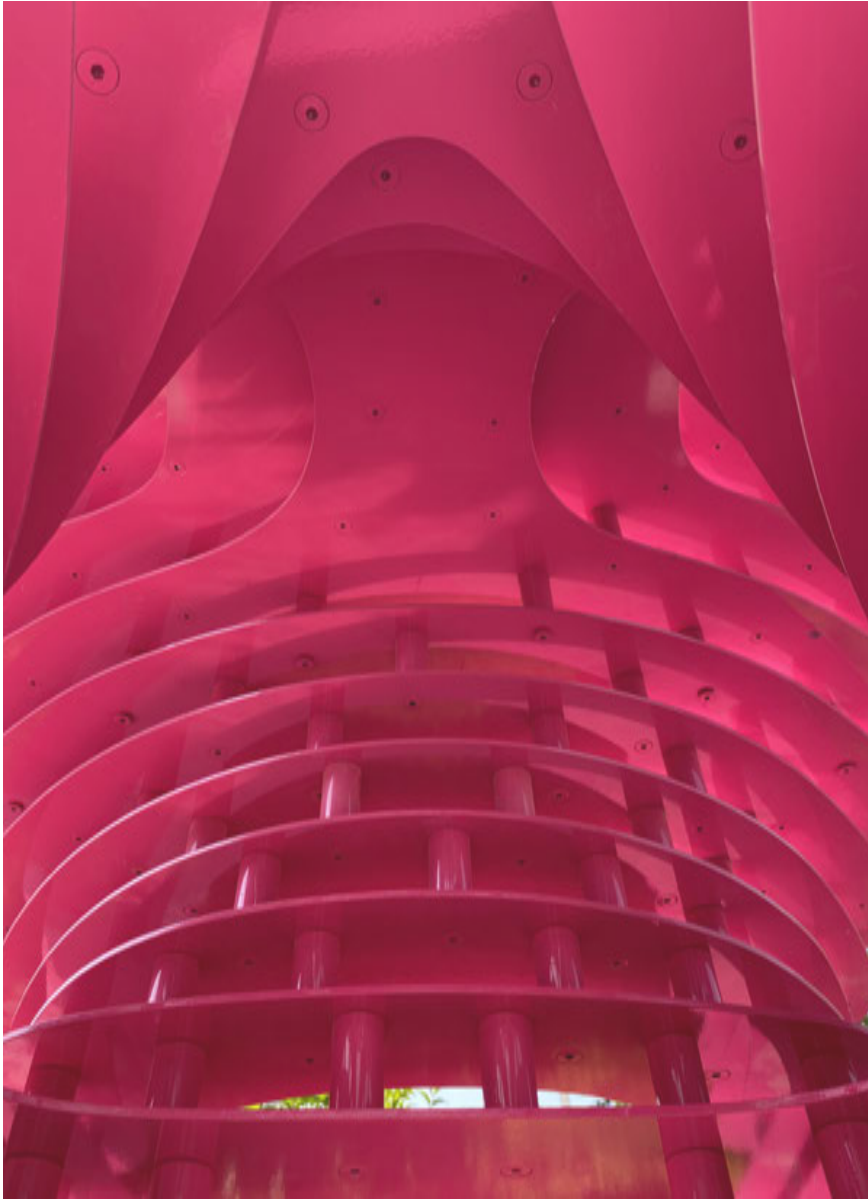
2023



Illuyanka, is based on an abstraction of the figure of the mythological dragon or snake using organic forms. It is here that we see the power of natural forms and how they can be used in contemporary art and form making that is the basis for the abstract sculpture Illuyanka, 2023 by Gokhan Avcioglu. This is an art piece created with abstract and organic shapes of an ancient source for contemporary public space. At the same time the ancient mythological symbolism is recreated to energize the natural setting on its seaside location in Cesme. Illuyanka by Gokhan Avcioglu with innovative minimal surface forms unifies a fundamental concept in art, architecture and design and their application that can lead to more meaningful public sculpture in tune with nature and natural settings.

ILLUYANKA

FOUR SEASONS BOSPHORUS HOTEL
ISTANBUL
2023



ILLUYANKA

DARULBEDAI PARK
ISTANBUL
2023



ILLUYANKA

Form Finding



Illuyanka is a deity from ancient Anatolian mythology, particularly associated with the Hittite civilization. Illuyanka is often depicted as a serpentine or draconic entity. The exact nature of the creature can vary, ranging from a snake-like creature to a dragon with multiple heads. Illuyanka is known for engaging in a mythological battle with the storm god, Tarhunt. This epic struggle represents the conflict between order and chaos, where Tarhunt seeks to defeat and vanquish the serpent/dragon. Illuyanka is associated with chaos. It is seen as a malevolent force that brings turmoil and disorder to the natural order of the world. Illuyanka's existence represents a necessary counterbalance to the forces of order and goodness. The presence of chaos and evil serves to emphasize and define the virtues of order and righteousness.

Gokhan Avcioglu & GAD

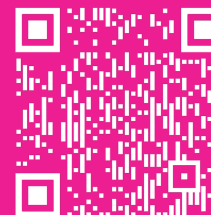
ILLUYANKA

2023

***Electrostatic Powder Coated Aluminum
Sheets With Galvanized Steel Base***

200 x 150 x 300 cm

It is here that we see the power of natural forms and how they can be used in contemporary art and form making that is the basis for the abstract sculpture Illuyanka, 2023 by Gokhan Avcioglu. This is an art piece created with abstract and organic shapes of an ancient source for contemporary public space.



NIKE



#nike #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture

NIKE

18TH CONTEMPORARY ISTANBUL
2023



NIKE

18TH CONTEMPORARY ISTANBUL
2023



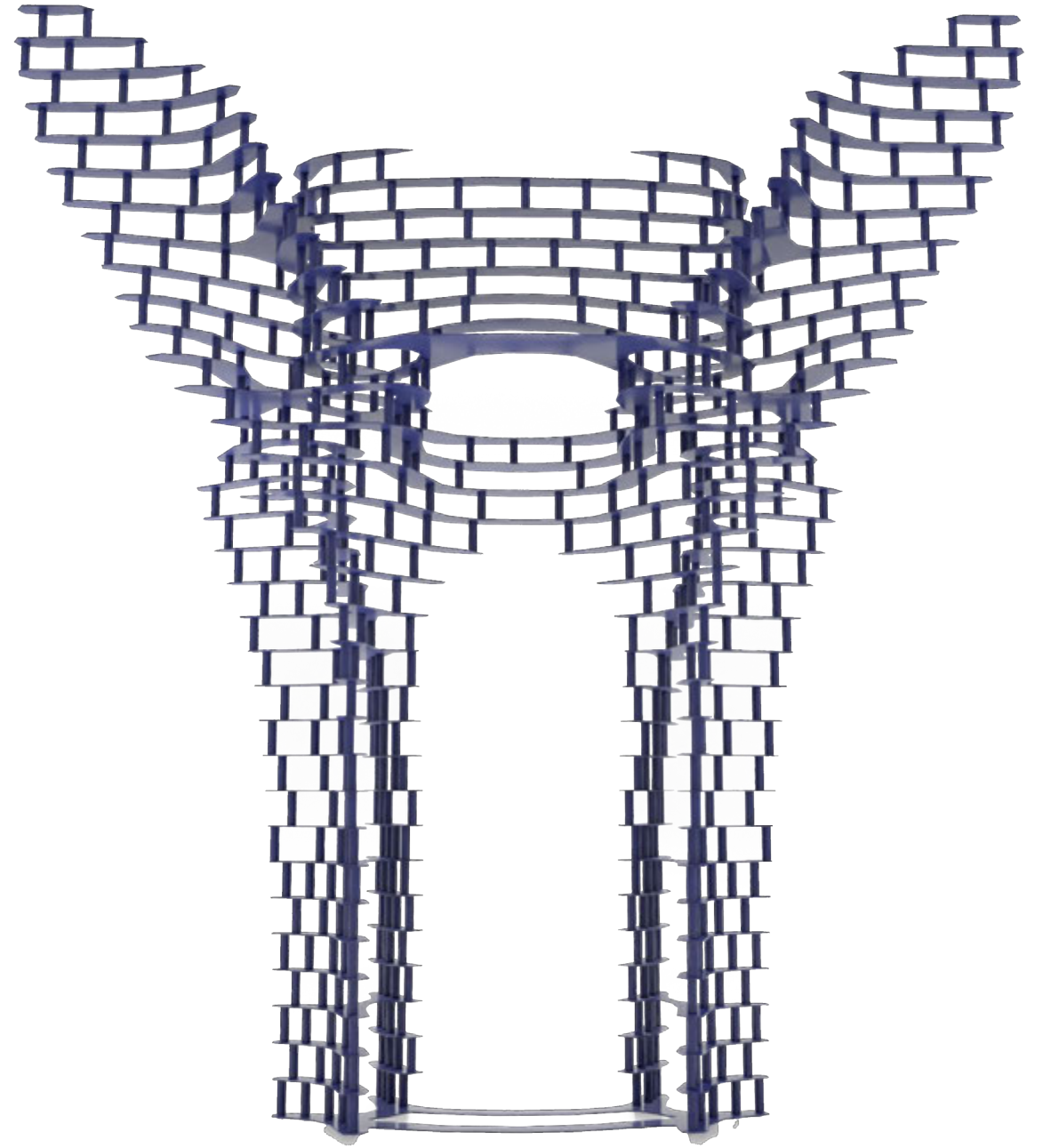
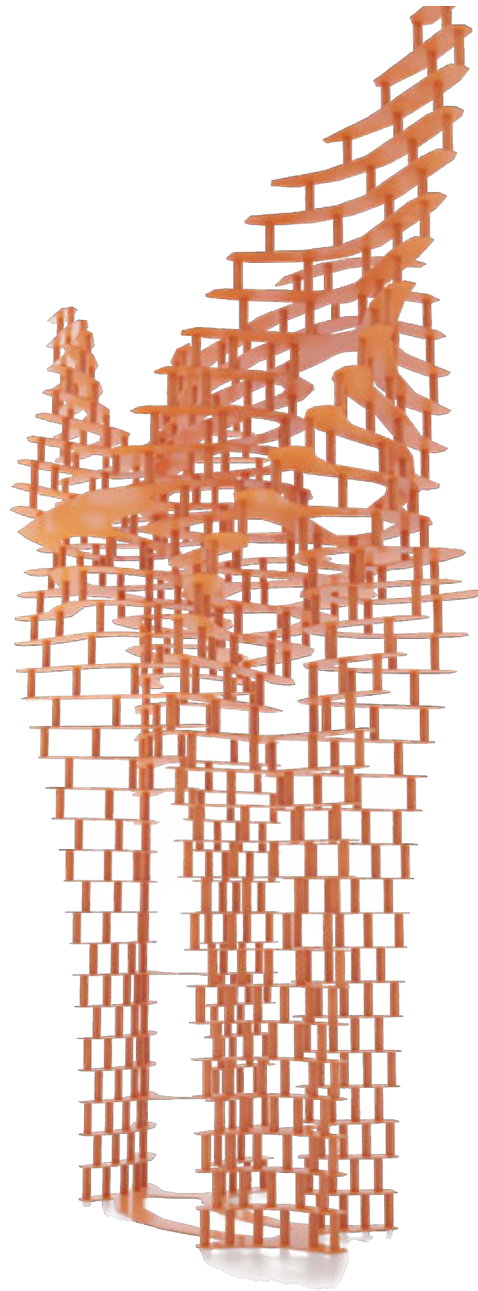
NIKE

DARULBEDAI PARK
ISTANBUL
2023

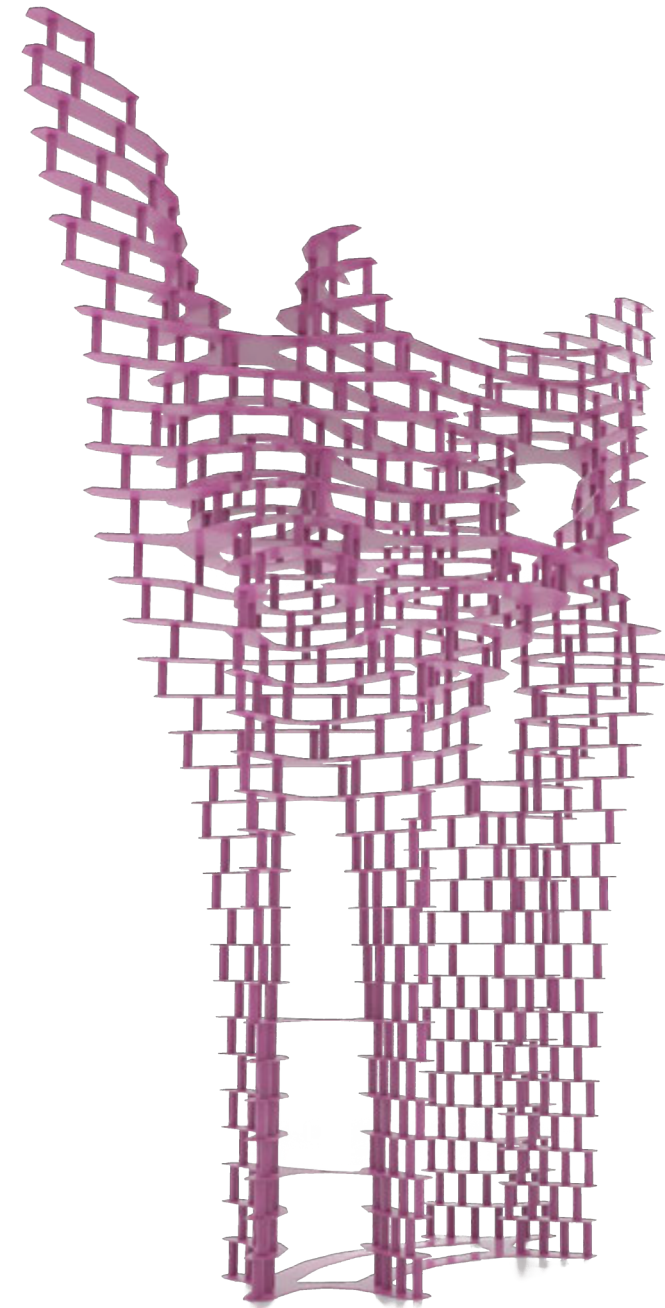


NIKE

Form Finding



NIKE by Gokhan Avcioglu in steel portrays a graceful and dynamic representation of the ancient Greek deity Nike, who symbolizes victory and triumph. The sculpture captures the essence of motion and momentum through its intricate arrangement of sleek steel lines and angles. The steel composition forms a parametric series of intersecting and overlapping planes, creating a sense of fluidity and movement within a rigid material. The sculpture's organic edges and clean lines pay homage to the deity's association with victory, reflecting the precision and determination required to achieve success. Its upward-reaching elements suggest an ascent, signifying the soaring spirit of triumph.



NIKE

INSTALLATION PROCESS
GAD TEAM



Gokhan Avcioglu & GAD

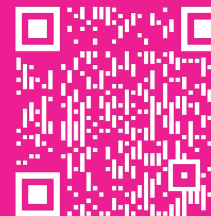
NIKE

2023

***Electrostatic Powder Coated Aluminum
Sheets With Galvanized Steel Base***

150 x 390 x 420 cm

The polished colored steel surface catches and reflects light, adding a natural luminous quality that symbolizes Nike's role as a bringer of glory in our natural world. NIKE by Gokhan Avcioglu blends the timeless symbolism of Greek deity Nike with modern abstract aesthetics, inviting viewers to contemplate the juxtaposition of strength and grace, tradition and innovation, nature and man. It stands as a tribute to both ancient myth and contemporary creativity, inviting spectators to interpret its symbolism and connect with the enduring spirit of victory.



ARMA



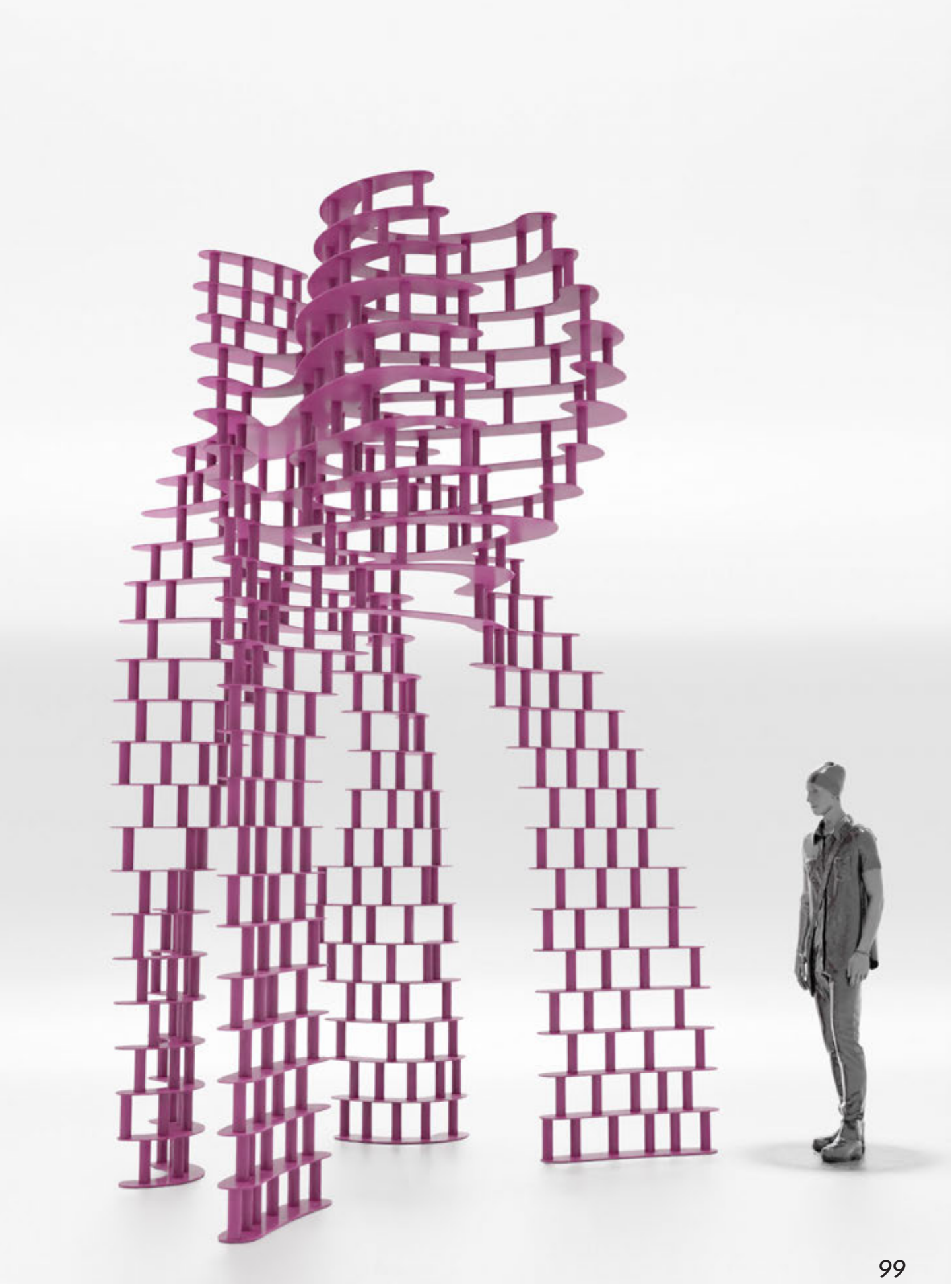
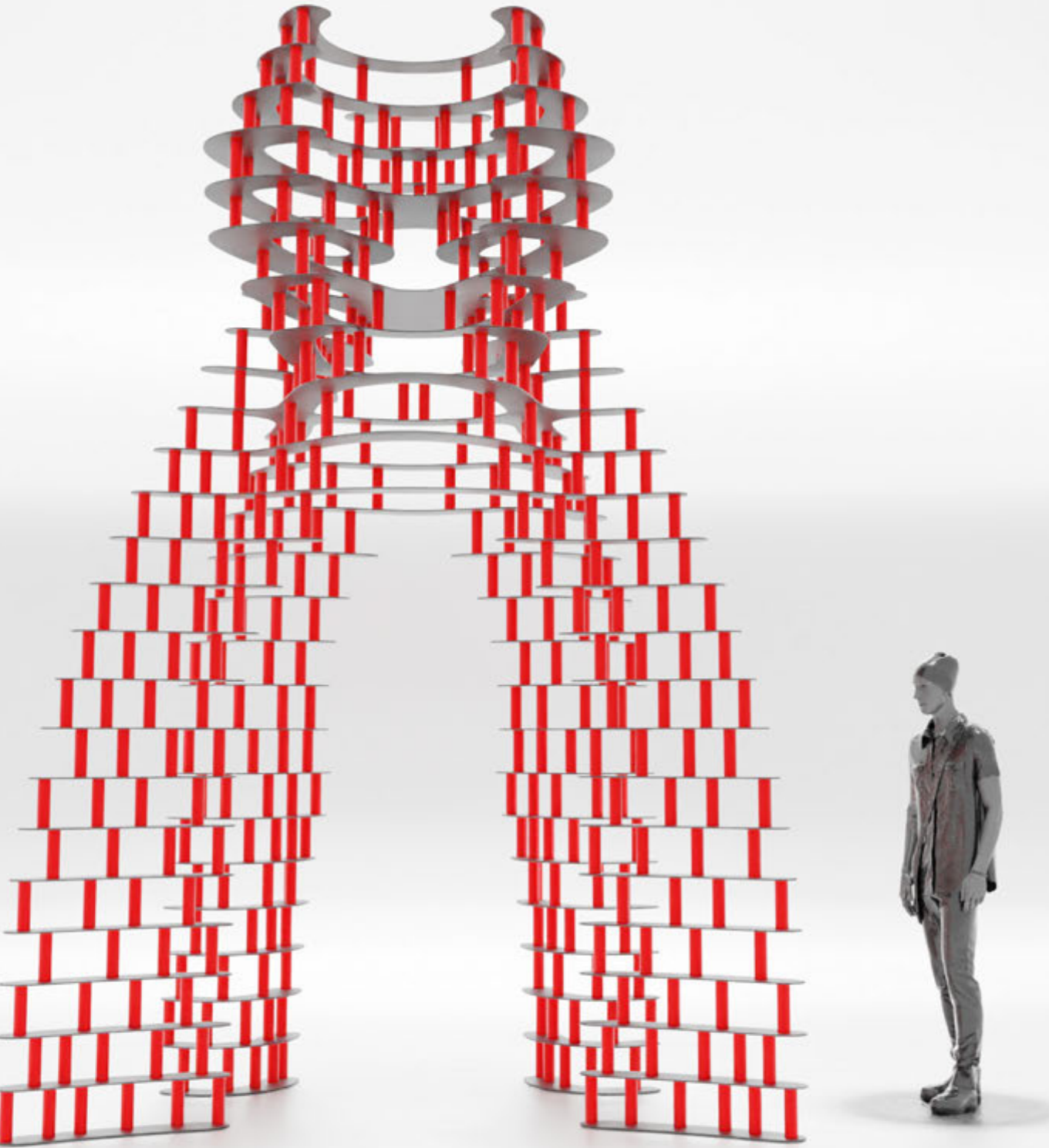
#arma #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture

ARMA

DARULBEDAI PARK
İSTANBUL
2023

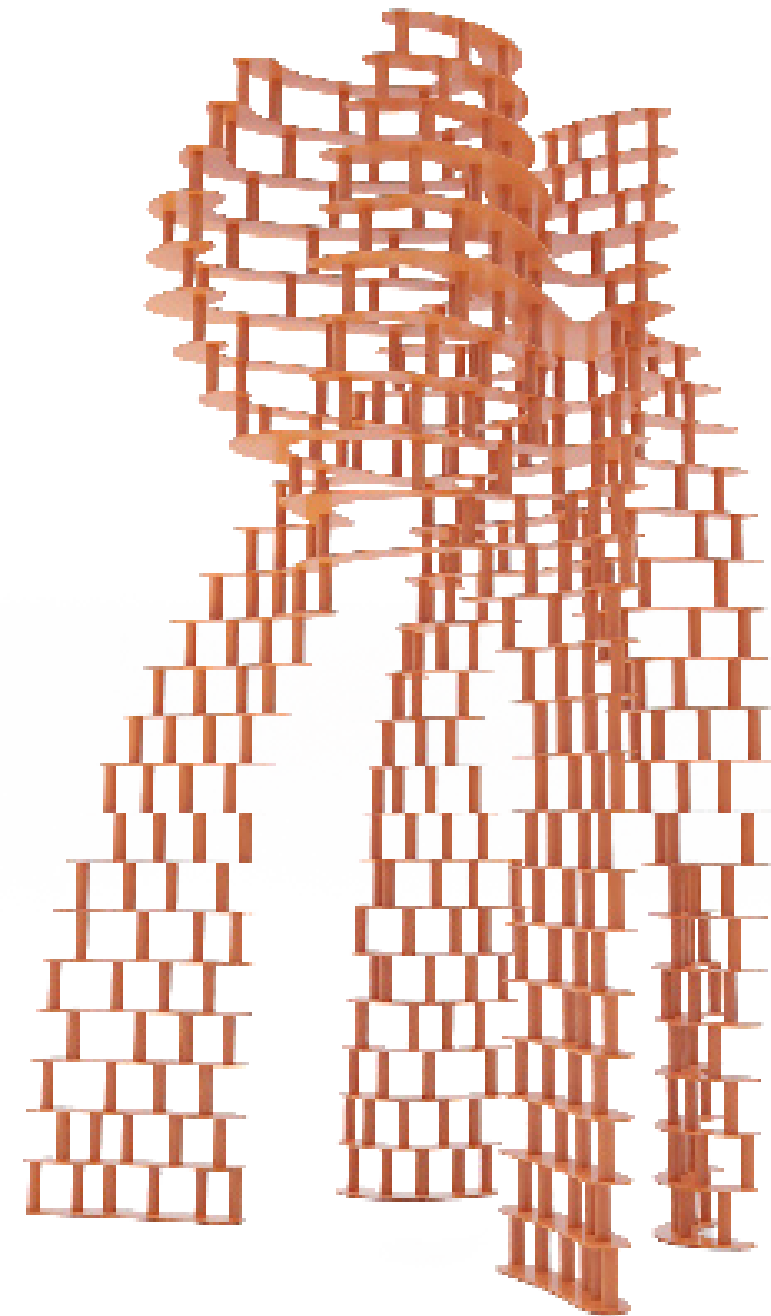


ARMA
Form Finding



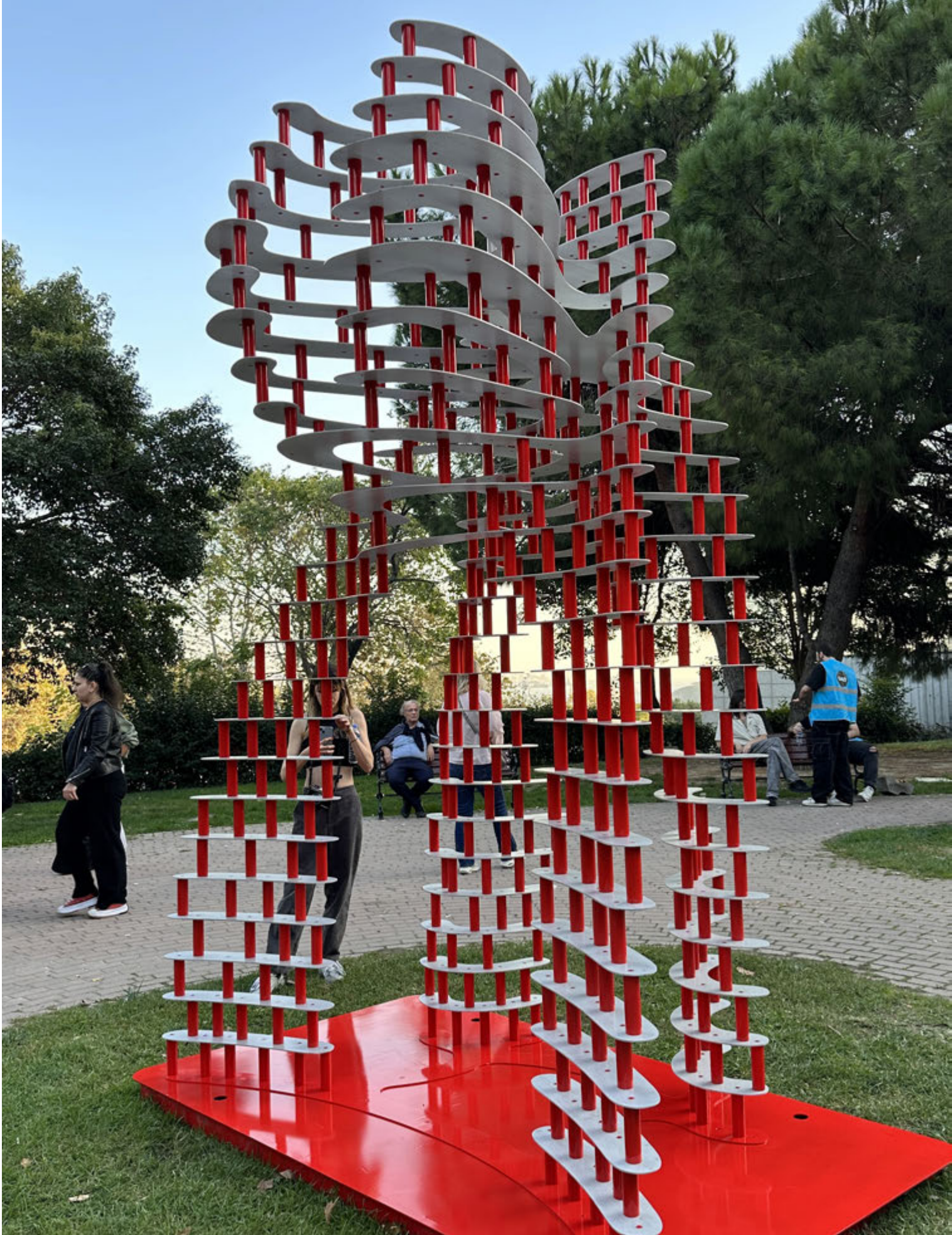
The deity Arma, revered as the moon god during the Bronze Age in Anatolia, has found new life as the wellspring of inspiration for an abstract public sculpture by Gokhan Avcioglu wrought from steel. Arma's prominence in the Bronze Age era is evident through the prevalence of theophoric personal names in the Luwian and Hittite Civilization, signifying a widespread devotion to this deity. As the Iron Age dawned upon the Near East, Arma underwent a transformative fusion with the moon god of Harran, becoming indistinguishably intertwined and often identified in inscriptions as the "Harranian Arma." The sculpture by Gokhan Avcioglu, an artistic embodiment of Arma's essence, captures the essence of the deities' multifaceted symbolic nature.

The steel creation reimagines Arma as a divine figure with wings and a distinguished beard, embodying an air of celestial grandeur. A crescent moon delicately graces his helmet, symbolizing his lunar dominion. In a skillful interpretation, Gokhan Avcioglu's steel sculpture harmonizes the divine and the abstract, offering an engaging depiction that resonates with the deity's history. The very letters of Arma's name, etched in the Luwian hieroglyphs, have guided the sculpture's form. A crescent-shaped lunette, mirroring the graceful curve of a half-moon, serves as the central motif, invoking both the lunar deity's power and the eternal cycle of the moon. Through the medium of steel, Arma's ancient divinity is reborn as a contemporary emblem by Gokhan Avcioglu, inviting viewers to contemplate the interplay of time, mythology, and artistry.



ARMA

INSTALLATION PROCESS
GAD TEAM



Gokhan Avcioglu & GAD

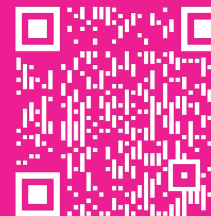
ARMA

2023

*Electrostatic Powder Coated Aluminum
Sheets With Galvanized Steel Base*

190 x 240 x 360 cm

"Arma," the refined creation of artist Gokhan Avcioglu, stands as an artistic testament to the enduring concept of nature and its timeless connection to the human spirit. Artist Avcioglu's steel sculpture masterfully bridges the realms of both the divine and the abstract, offering a captivating portrayal that resonates with the intrinsic harmony of Istanbul's natural surroundings in the Darülbedayi Park. This unique sculpture in steel seamlessly melds the concepts of art and nature, infusing the city with a newfound understanding of the interplay between these two powerful forces. Avcioglu's "Arma" reimagines nature within the bustling urban sphere of Istanbul, inviting its residents to embark on a profound journey where art and nature become one.



ZEPHYRUS



#zephyrus #istanbul
#urban #flexible
#structure #art
#parametricdesign
#homogeneous
#steel #surface
#mathematics #mutational
#geometricalarchitecture

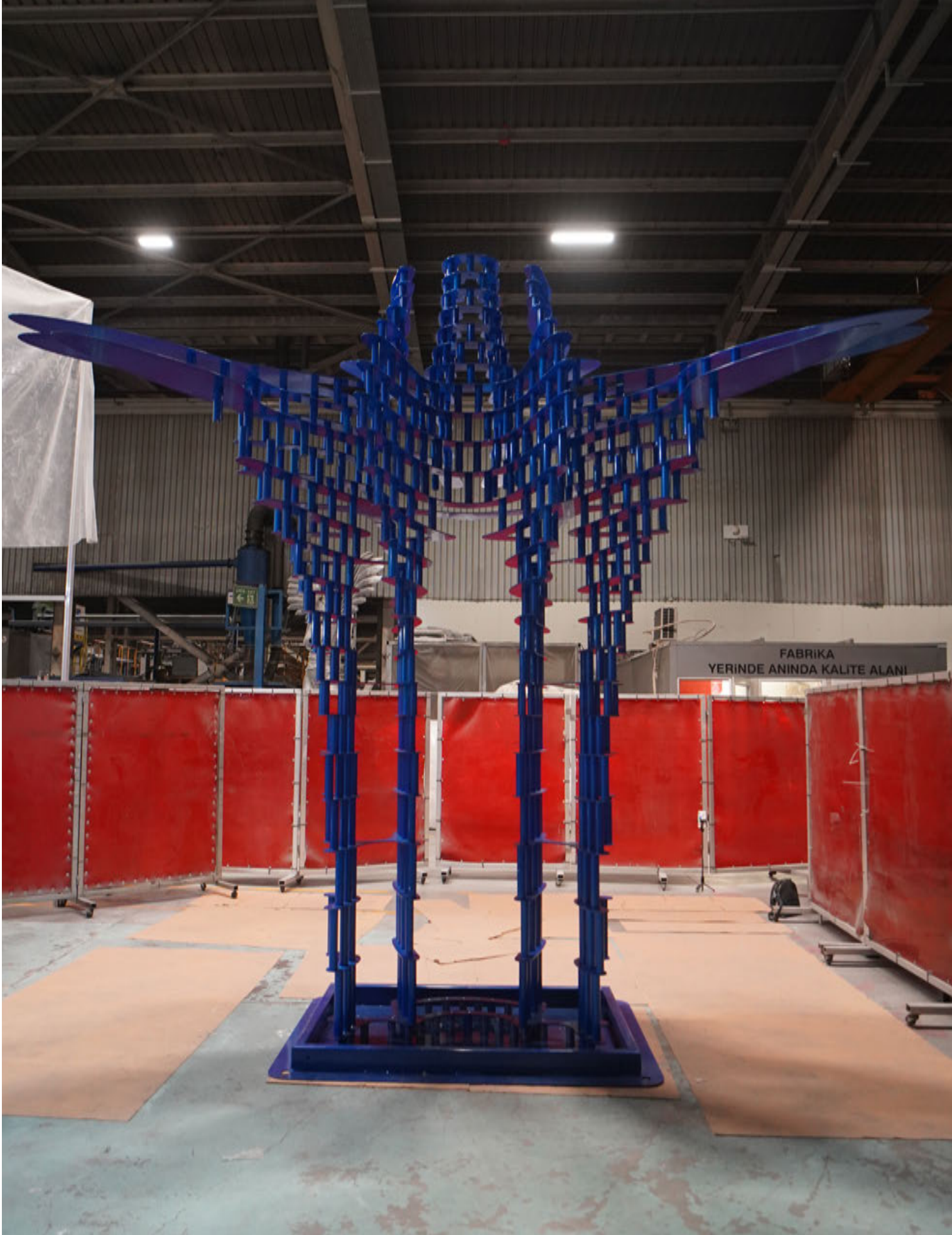
ZEPHYRUS

INSTALLATION PROCESS
ASAS & GAD TEAM

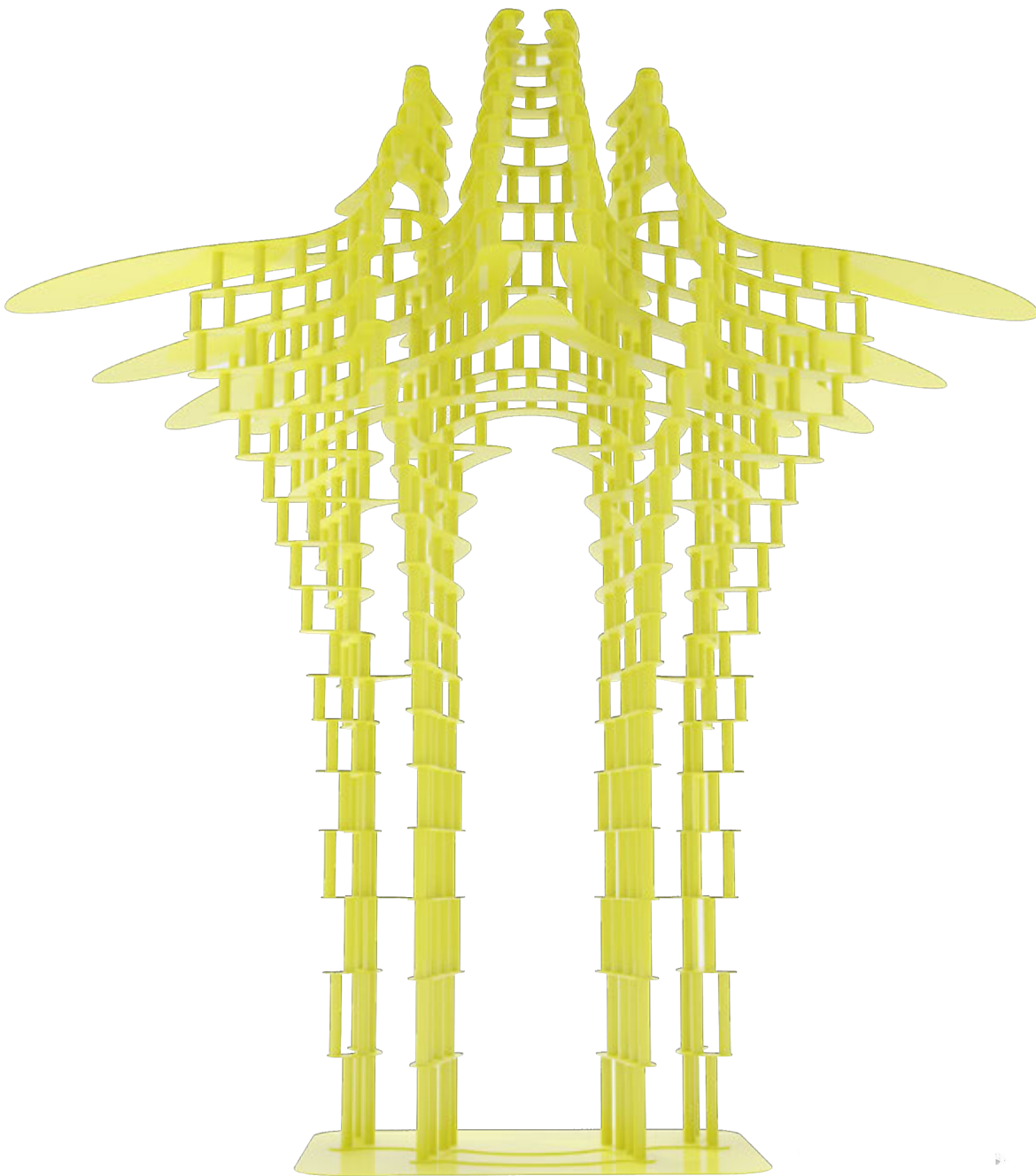
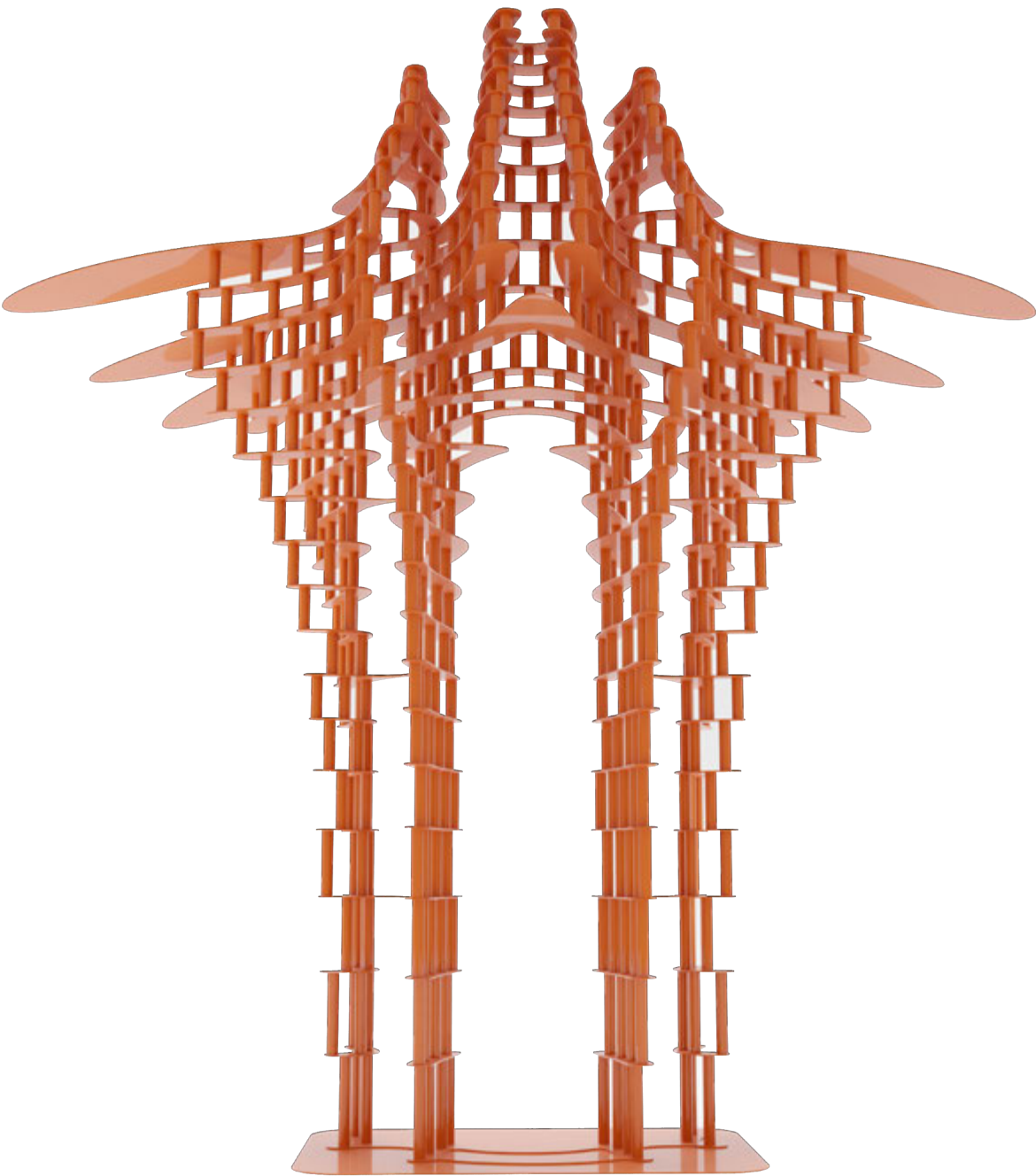


ZEPHYRUS

INSTALLATION PROCESS
ASAS & GAD TEAM



ZEPHYRUS
Form Finding



DARULBEDAI PARK



- 1 NIKE
- 2 ARMA
- 3 SHAUSHKA
- 4 ILLUYANKA
- 5 ZEPHYRUS



DARULBEDAI PARK
ISTANBUL
2023



DARULBEDAI PARK
ISTANBUL
2028



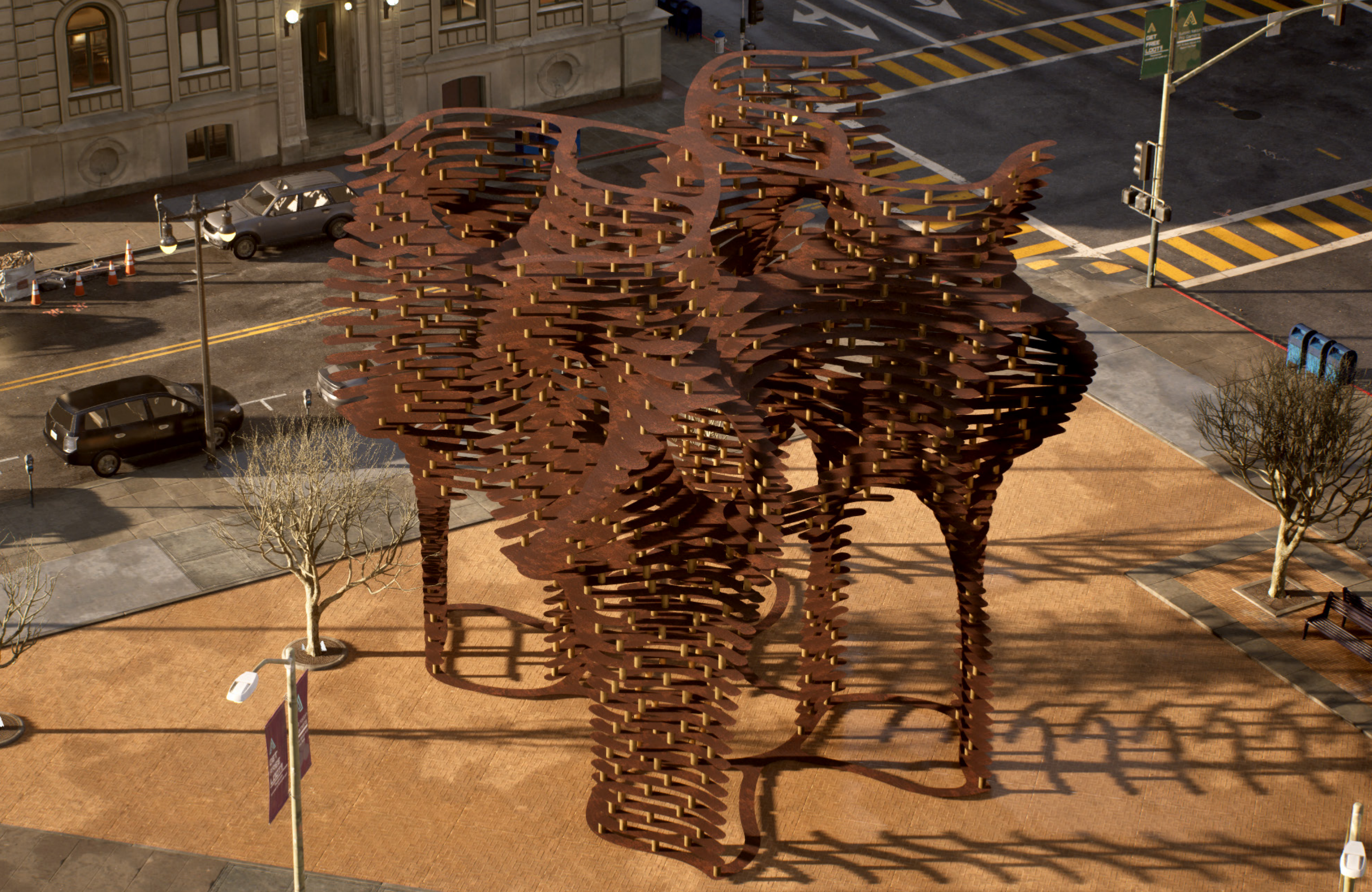
**Corten steel & brass
approach in Public
Spaces.**

PIN 06 - A2



PINO6

The PIN06 is another reflection of the PIN36, its 3 mm thin layered design makes the sculpture nearly invisible in a visually dense cityscape easily, at some distance vertical structure seems like floating brass pipes on empty space.

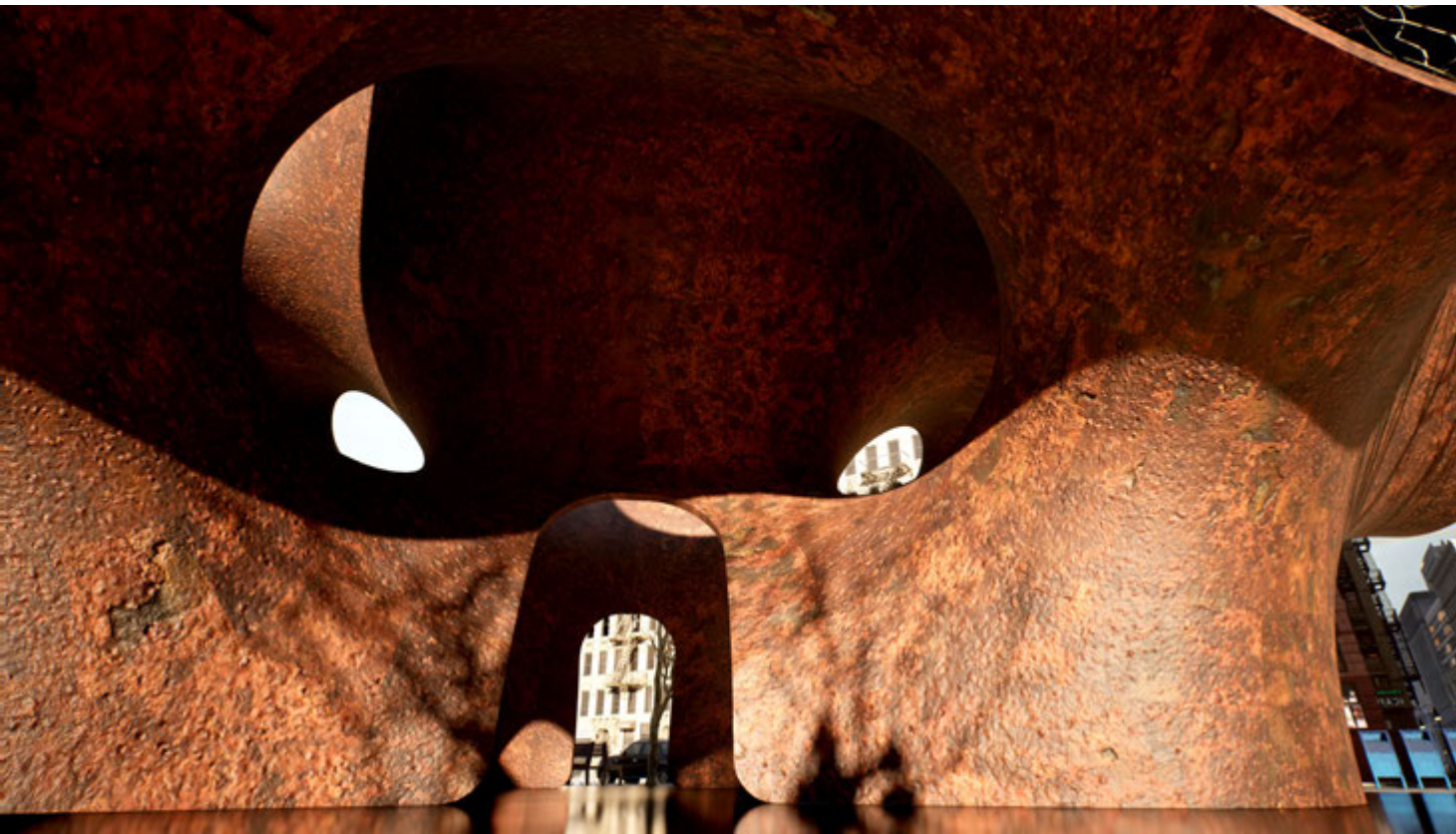


PIN 07 - A1

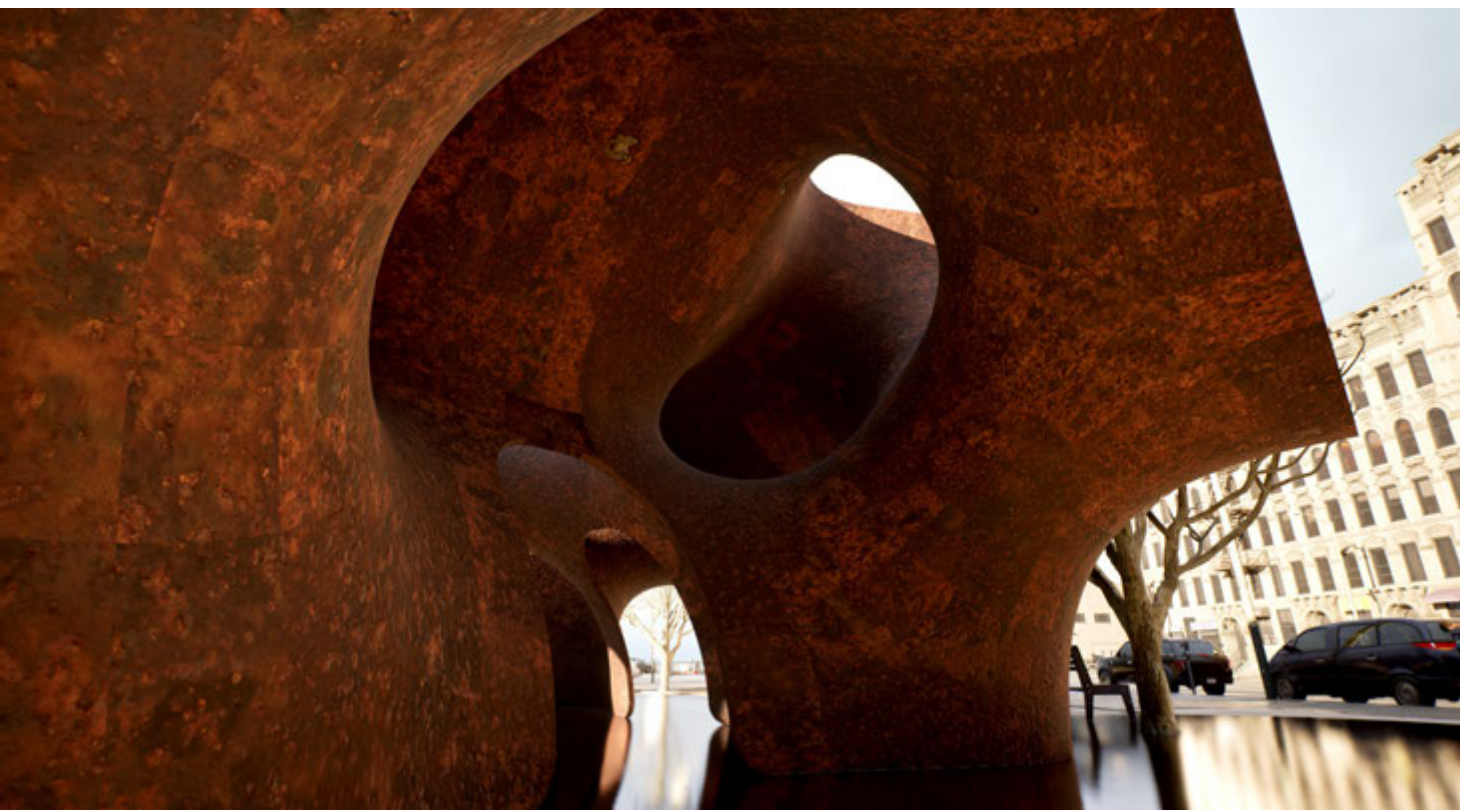


PINO7

Pin 07 is a bending corten steel sculpture designed to install on wide open squares in downtowns, its large bounding area allows its to be observed from various spots including the core of the sculpture.



Accessible core.



Flow of the minimal surface.





PIN 07 - B1



PIN7.2

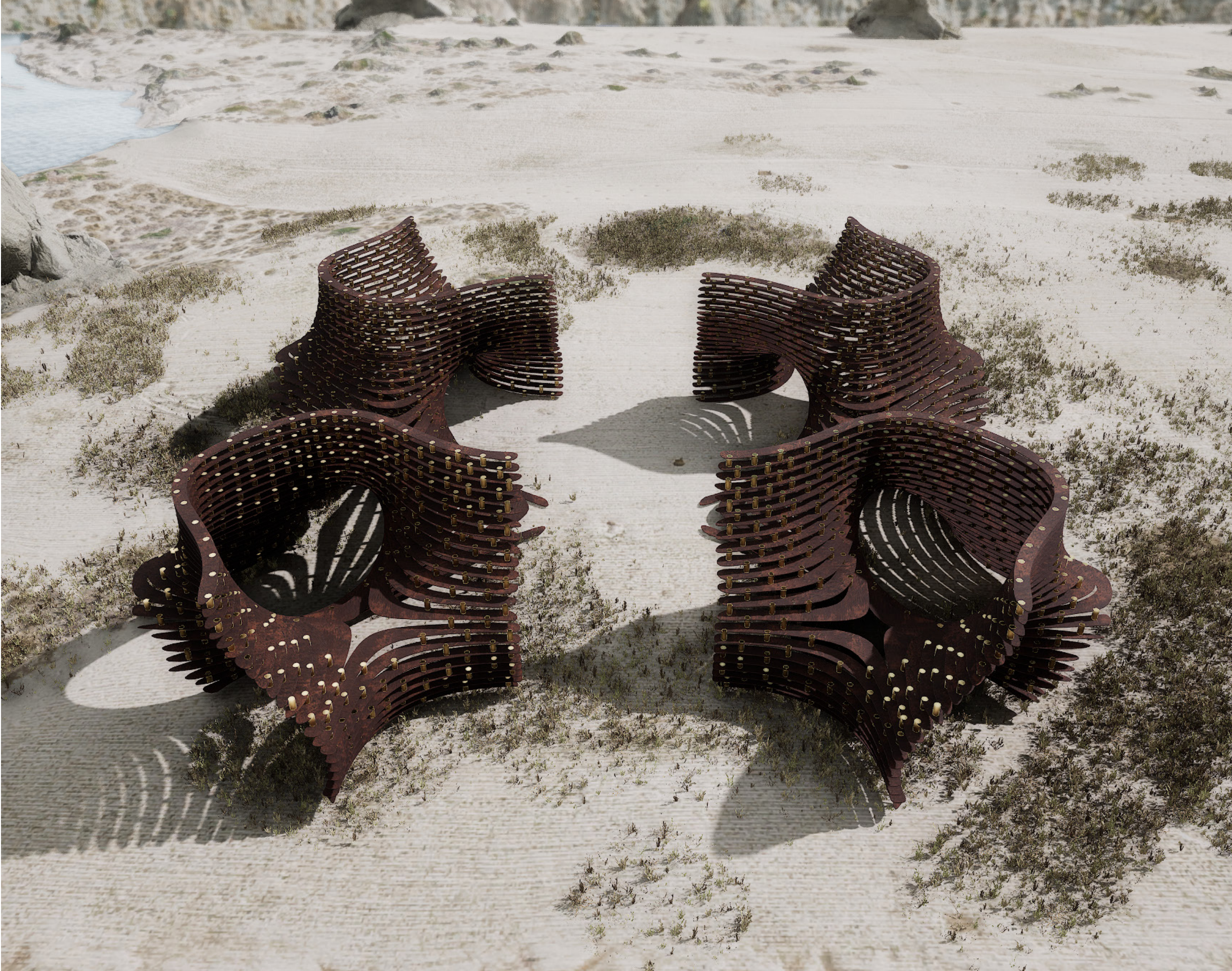
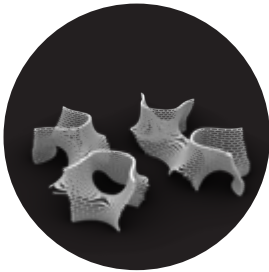
The pin 7.2 is the second iteration of the pin 7. Its a large scale nature sculpture to be placed on city park or open air museums, which is a single module reflected 180 degrees once. As the result we have a that rises above on 4 wide legs and all made by bending corten steel.

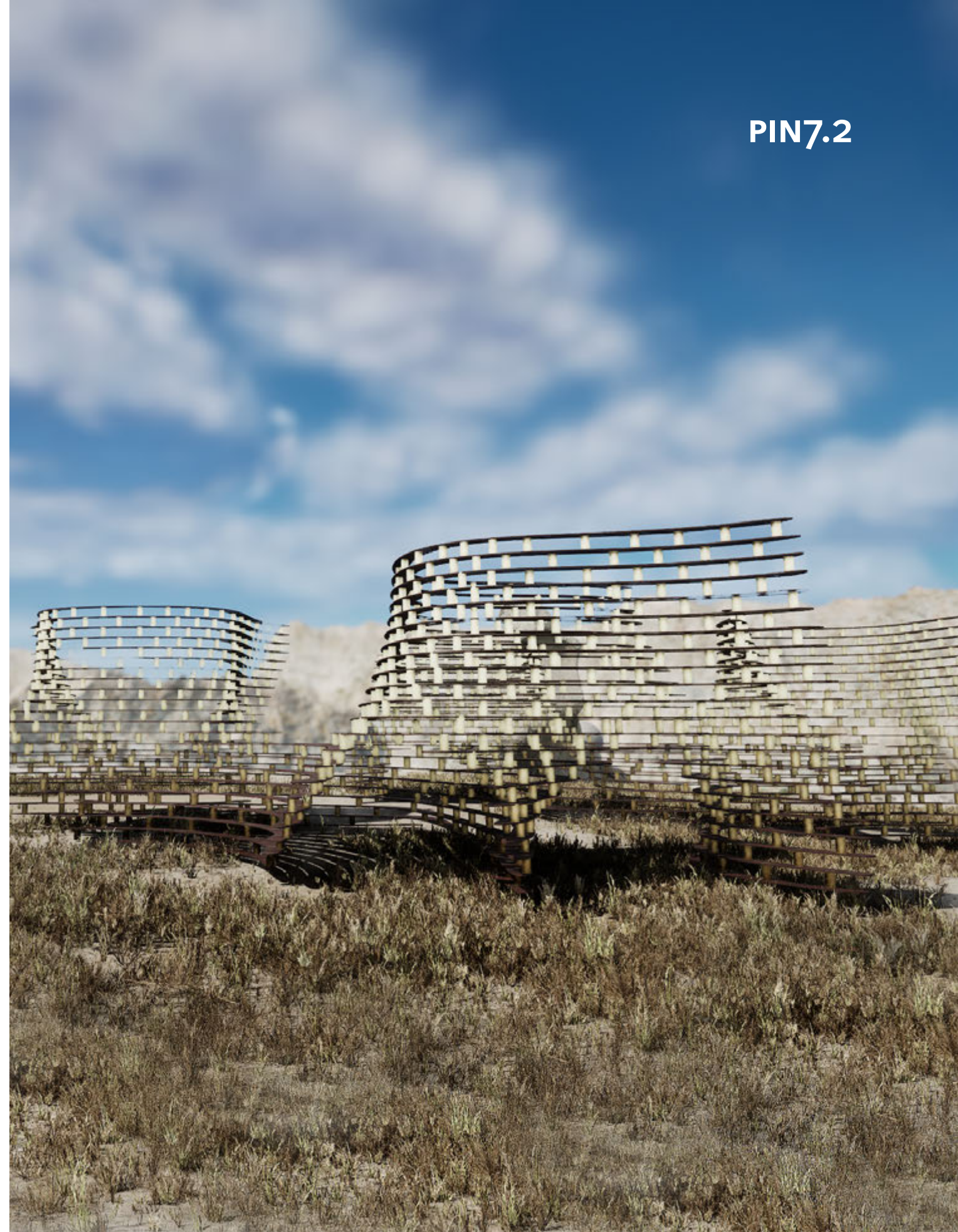
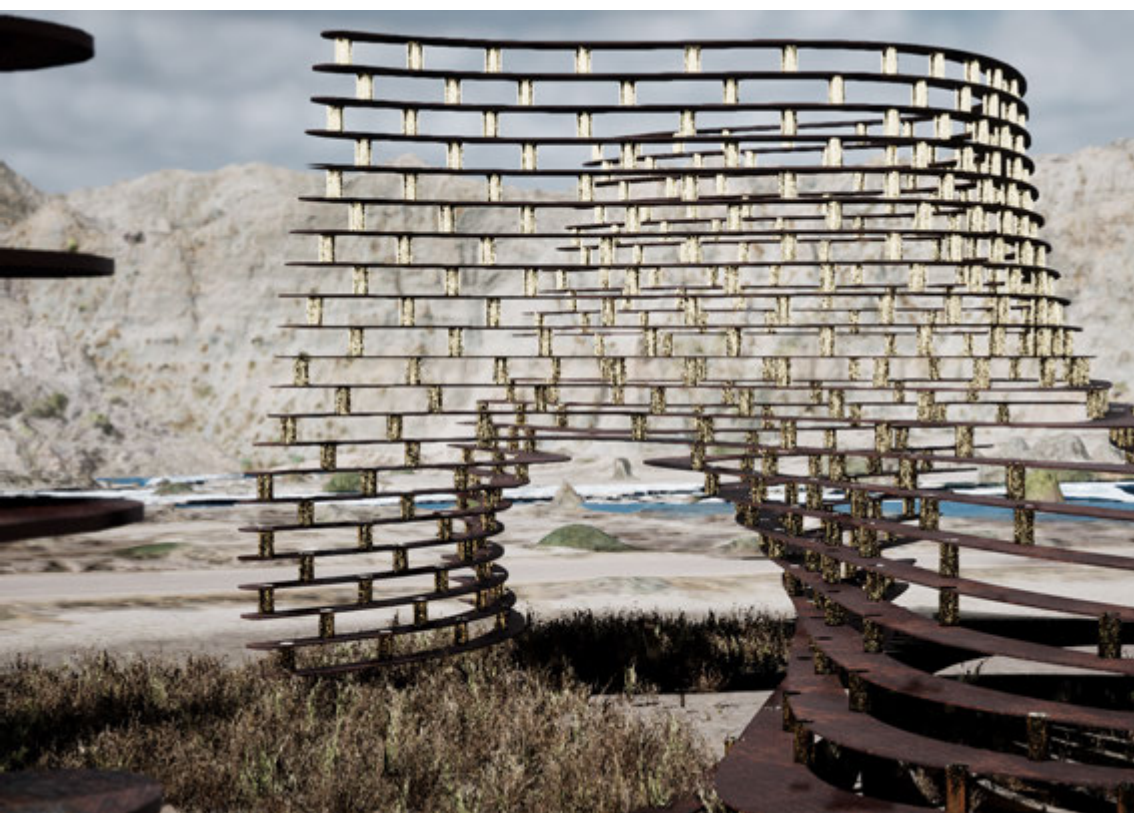


Contrast between corten steel and desert environment.



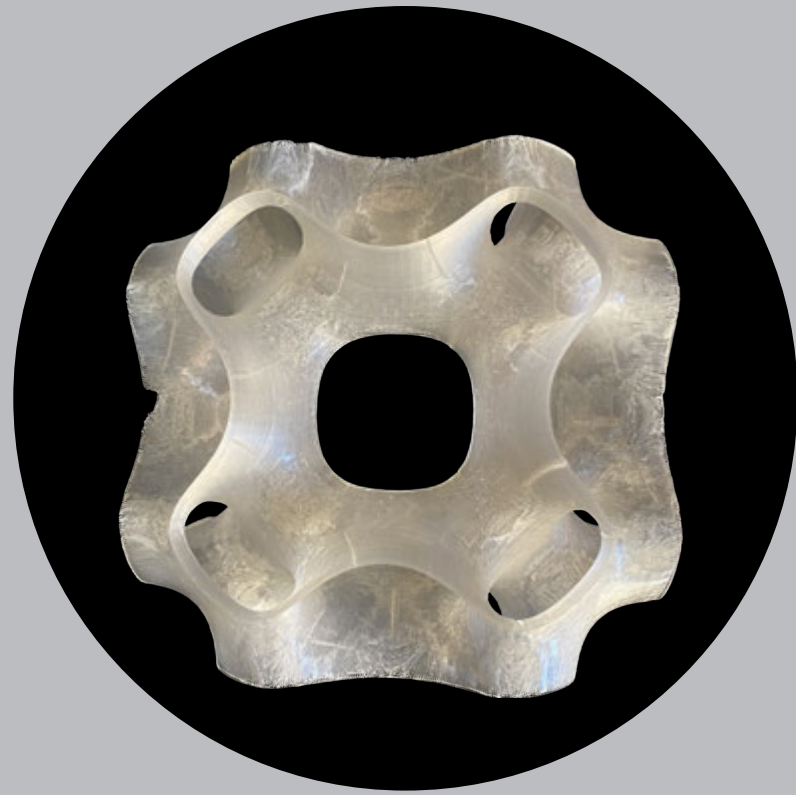
PIN 7.2 - A2





PIN7.2





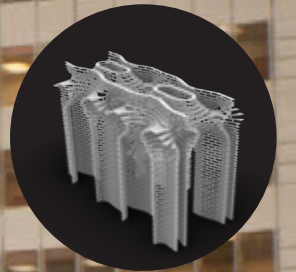
PIN 07 - A1



3D Print Model by GADlabs

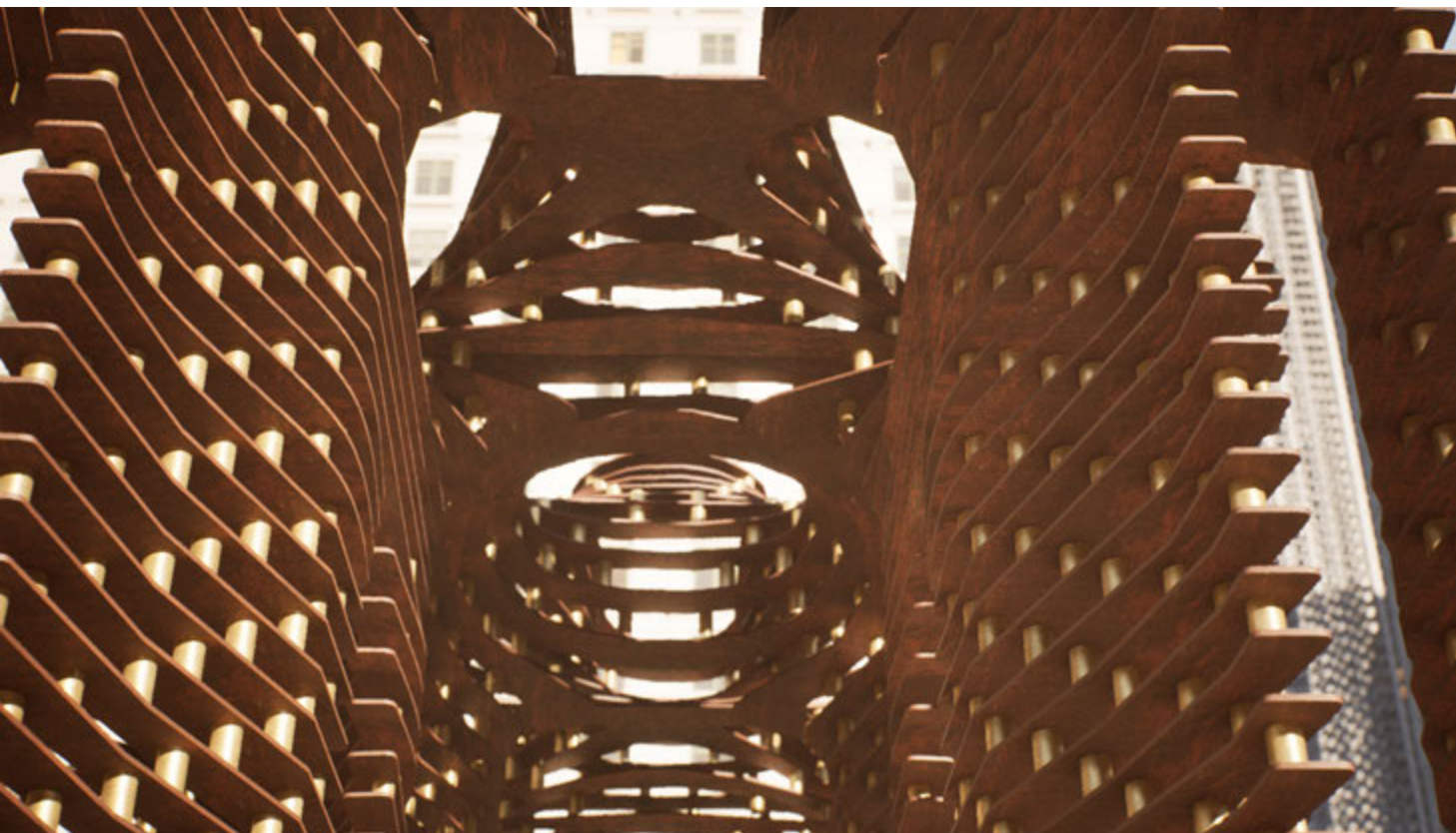
Corten Sculptures with Minimal Surfaces for Public Space.

PIN O8 - A1



PINO8

The PINO8 has a see-through design since keeping visual fidelity while replacing thin air with solid steel emotions of us is a must, that also reflects the transparency of our souls.



Vertically fixed layer system.



Wide openings to maintain cityscape views.



PIN O8



MINIMAL SURFACES





PIN 08

PIN O8 - A3







PIN 08 - **A1**



3D Print Model by GADlabs

PIN 09 - A1

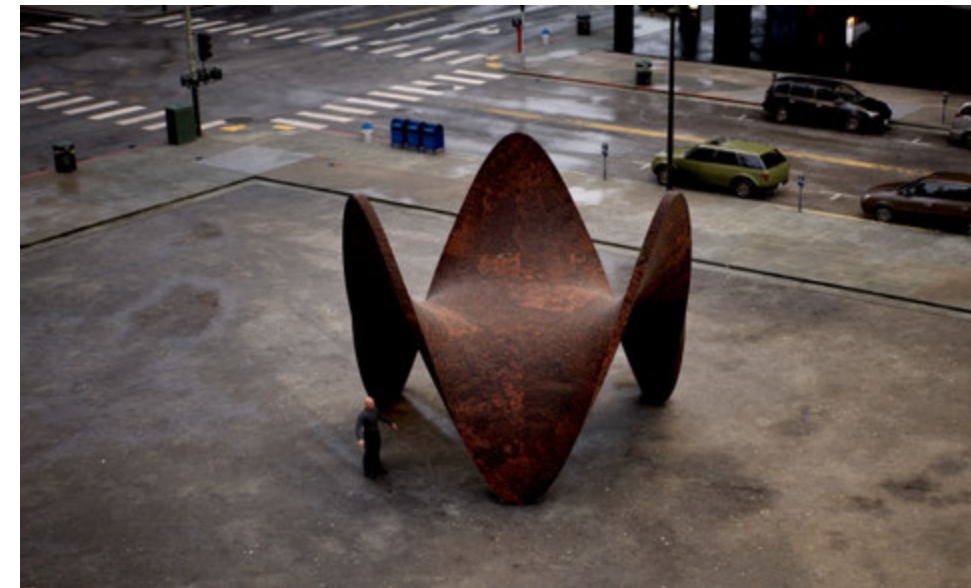


PINO9

The PIN09 is a small scale sculpture compared to previous sculptures, its adaptive to installing front of small scale residencies to welcome the neighborhood. Observable three dimensional frequency.



PIN 09



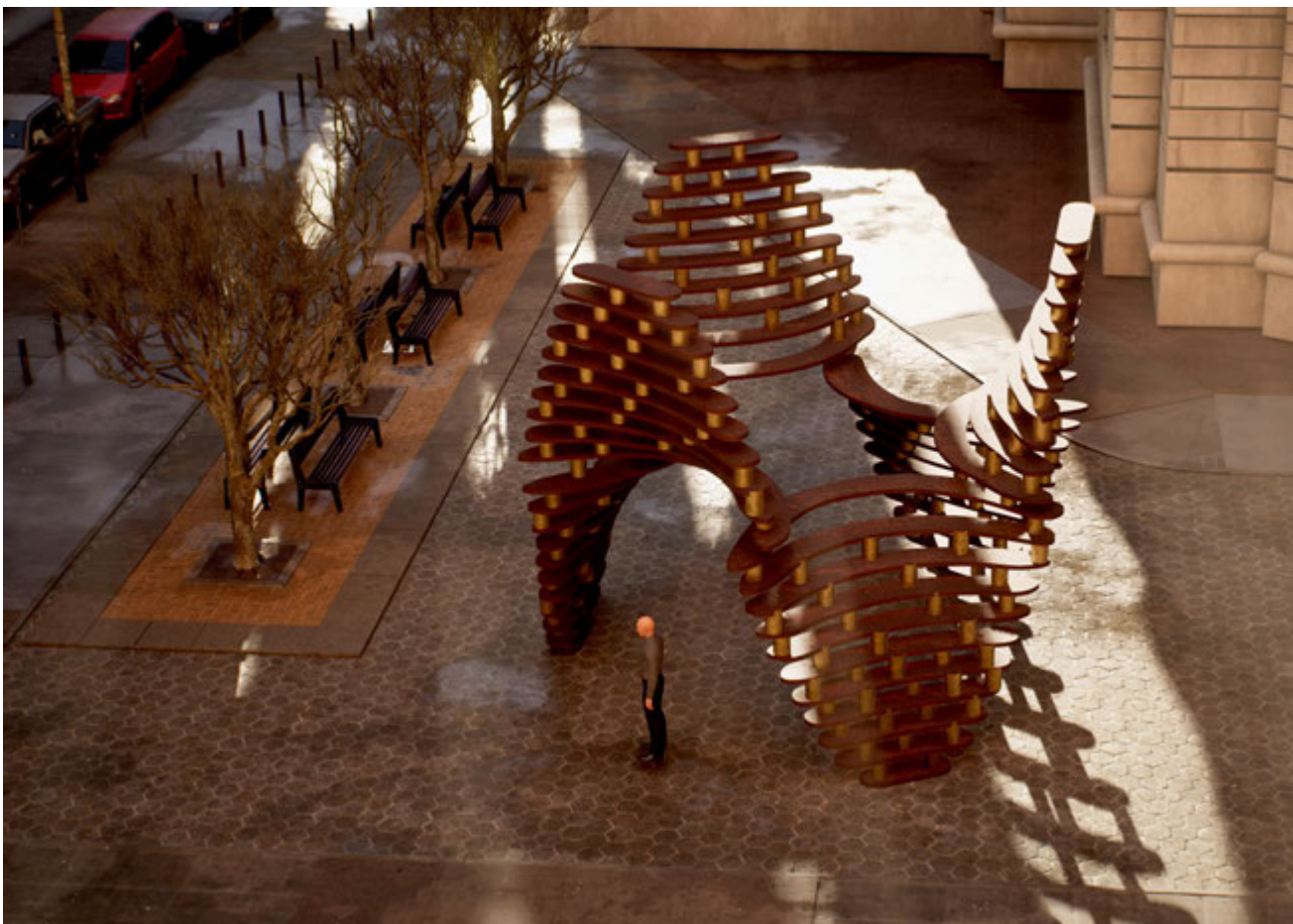
SCULPTURES



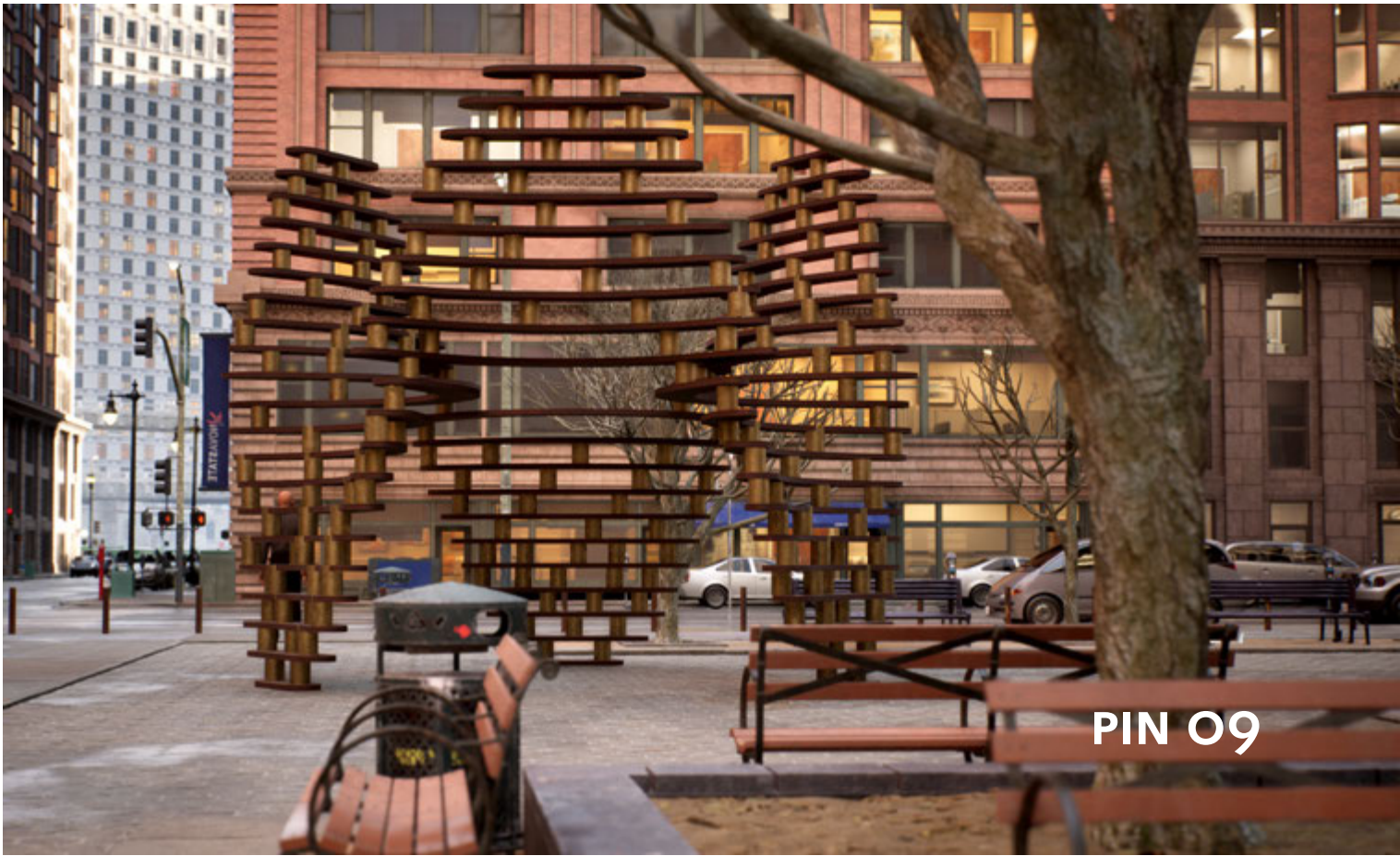
PIN 09 - A2







Public Space



PIN 09 - **A1**



3D Print Model by GADlabs

PIN 11 - A3



PIN11

The PIN11 The Knight of our modern chessboard design by Gokhan Avcioglu GAD. The wire mesh version of PIN11 can be crafted by steel, aluminum or brass wires by hand, or an automated robotic arm system. Design of the wire mesh sculpture enhancing visual fidelity by replacing air with lesser matter.



Nearby installment of the relative sculptures.



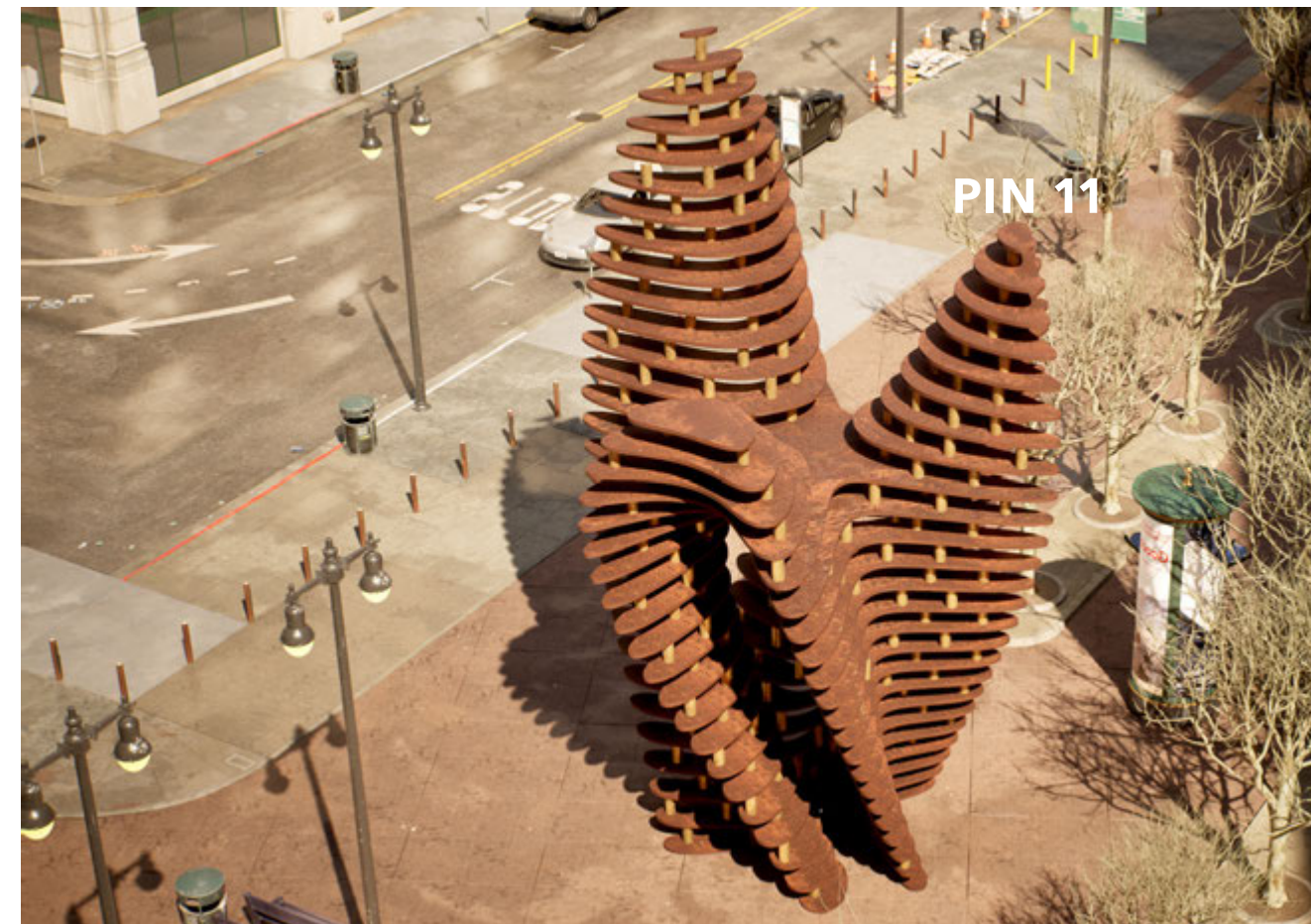
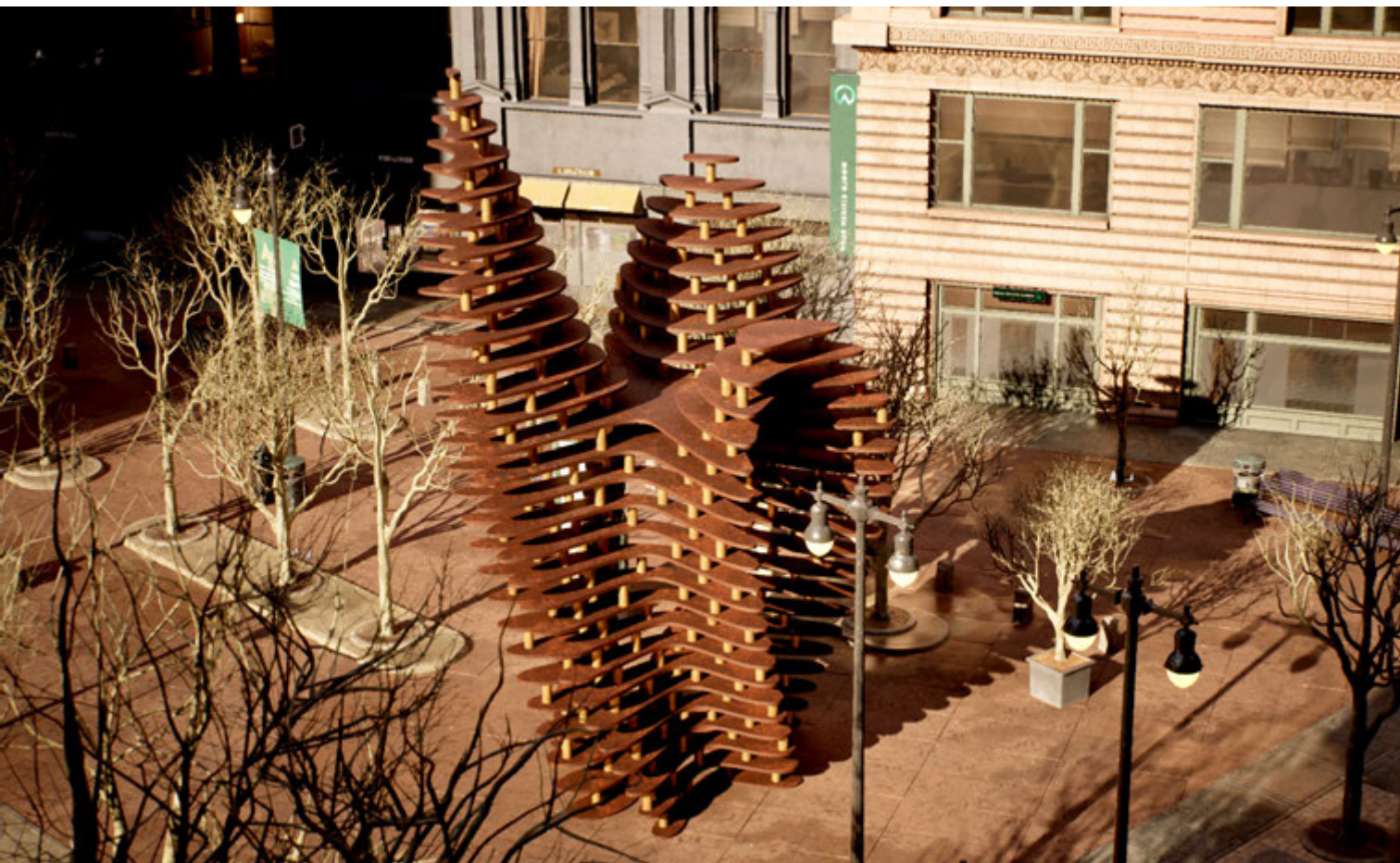
Transparent structure of the wire mesh sculpture is not interfering the cityscape.



PIN 11

PIN 11 - A2





Corten Sculptures

**There are many
reasons why a corten
steel sculpture...**

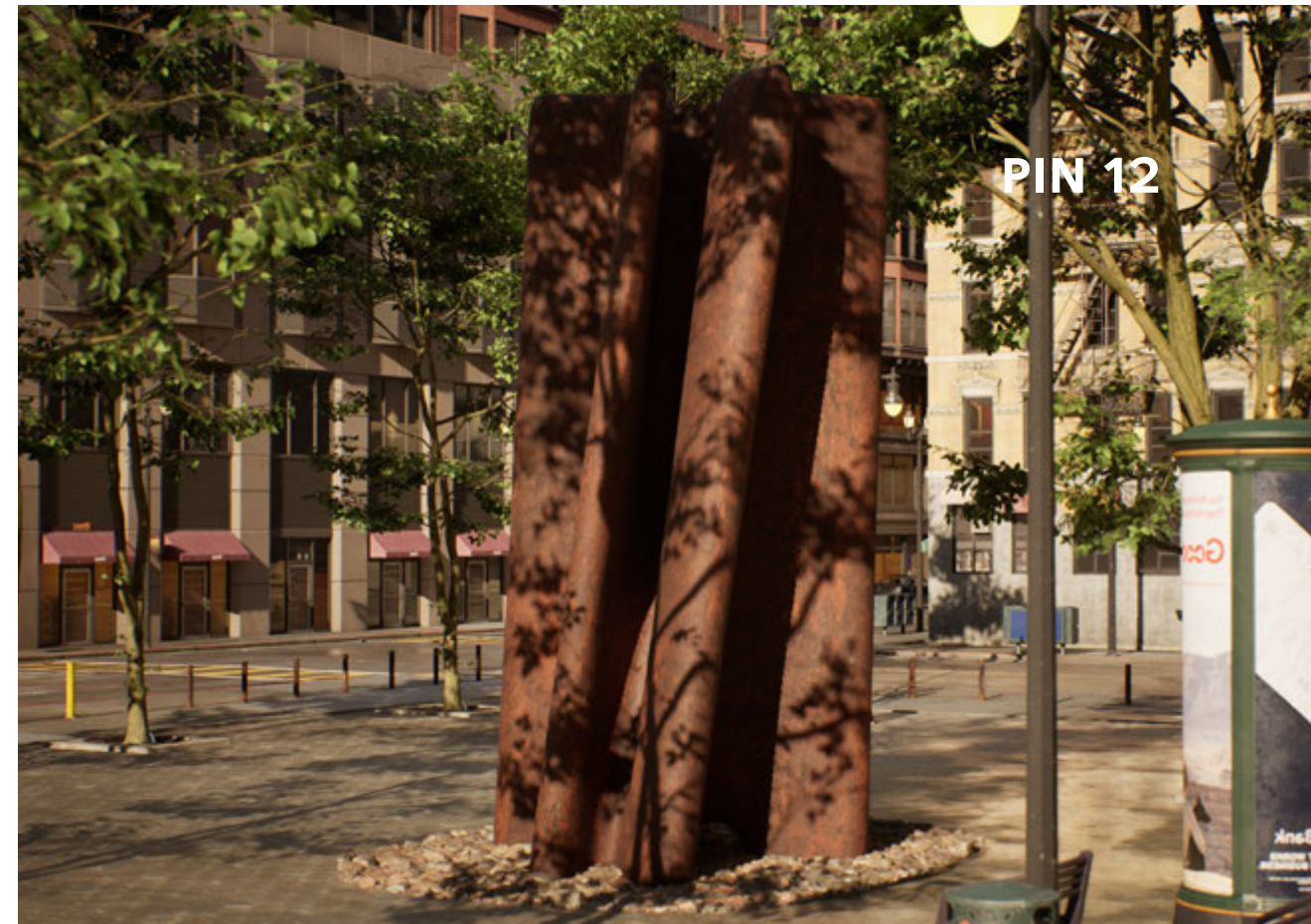
**...with a minimal
surface form is an
excellent addition to
any environment.**

PIN 12 - A1

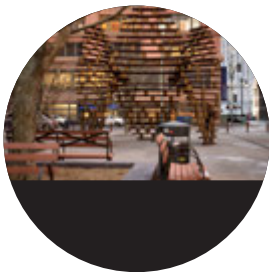


PIN12

The PIN12 The Pawn of our chessboard is calm, decisive yet has its own characteristic way of existence. Its made by bending corten steel sheets.



PIN 12



thinking by hand

A2

PIN 12





Visual appearance differentiates by point of view.



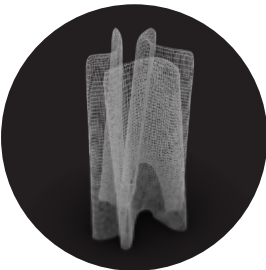
Transparent design maintains landscape view.



PIN 12



PIN 12 - A3



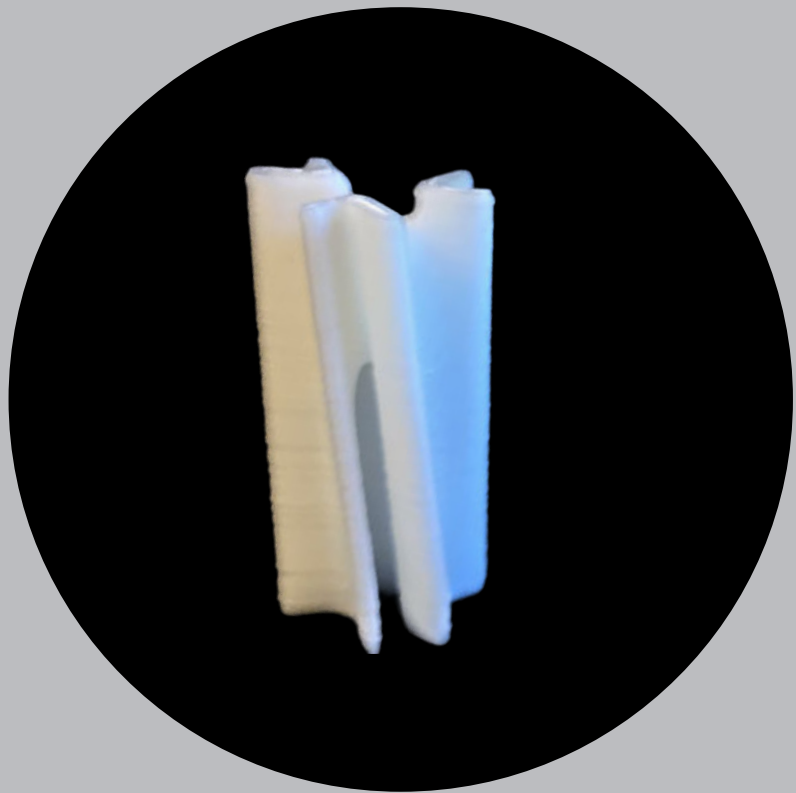
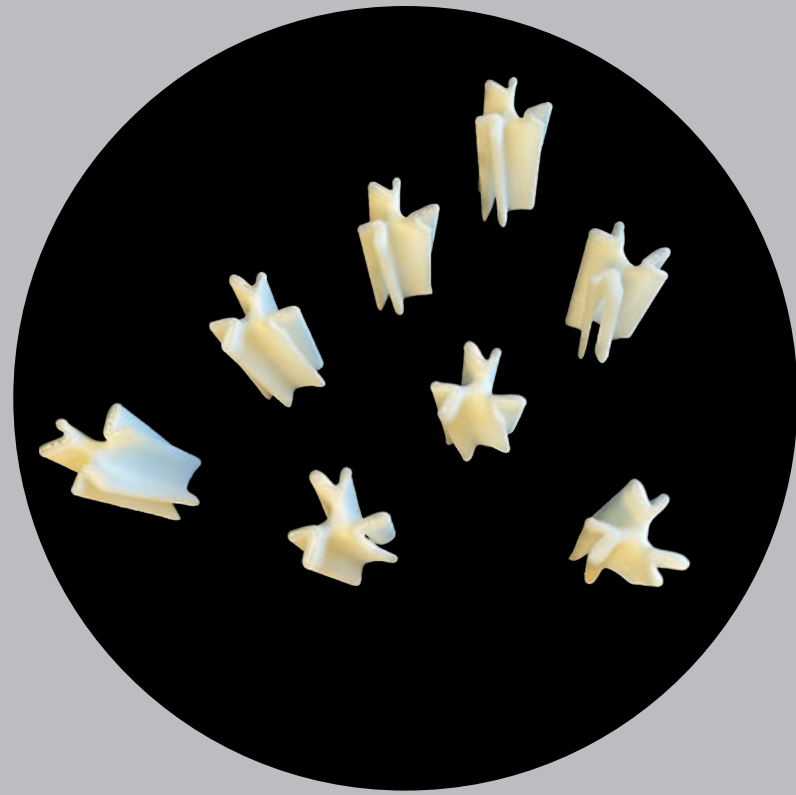


Wire mesh concept appearing like lightweight brass clouds over cityscape.

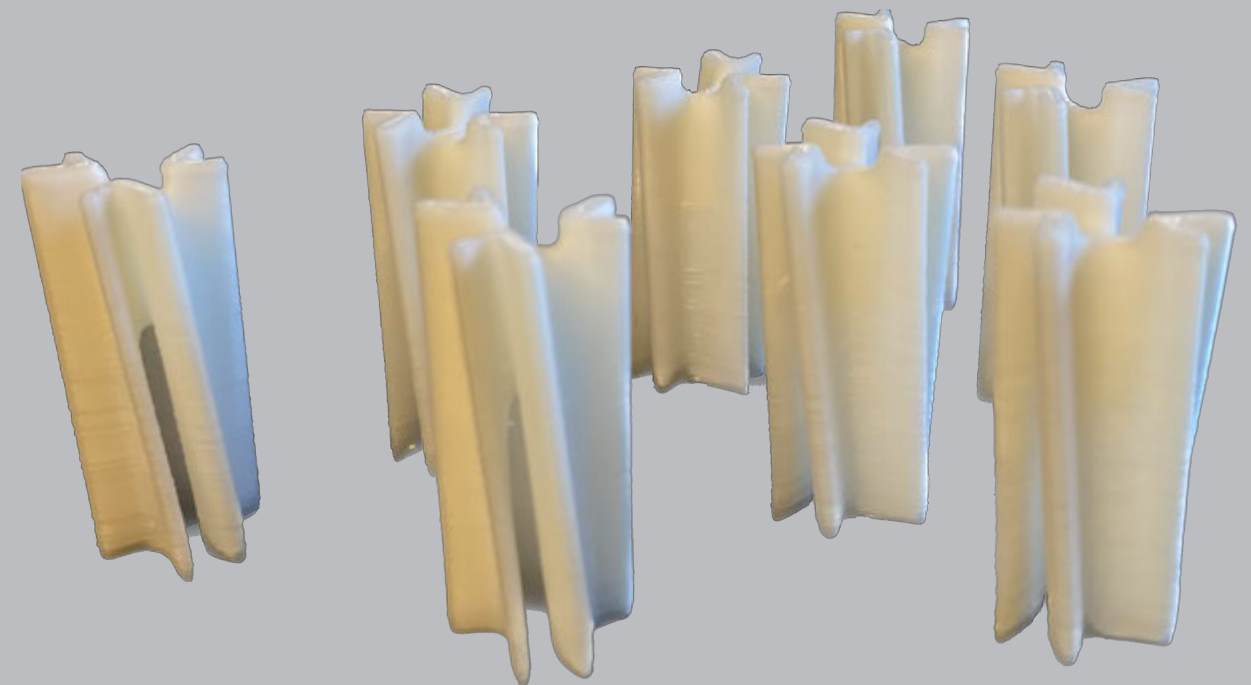


Continuity of sight with the wired mesh sculpture.

Transparency



PIN 12 - A1



3D Print Model by GADlabs

Corten Steel Sculptures

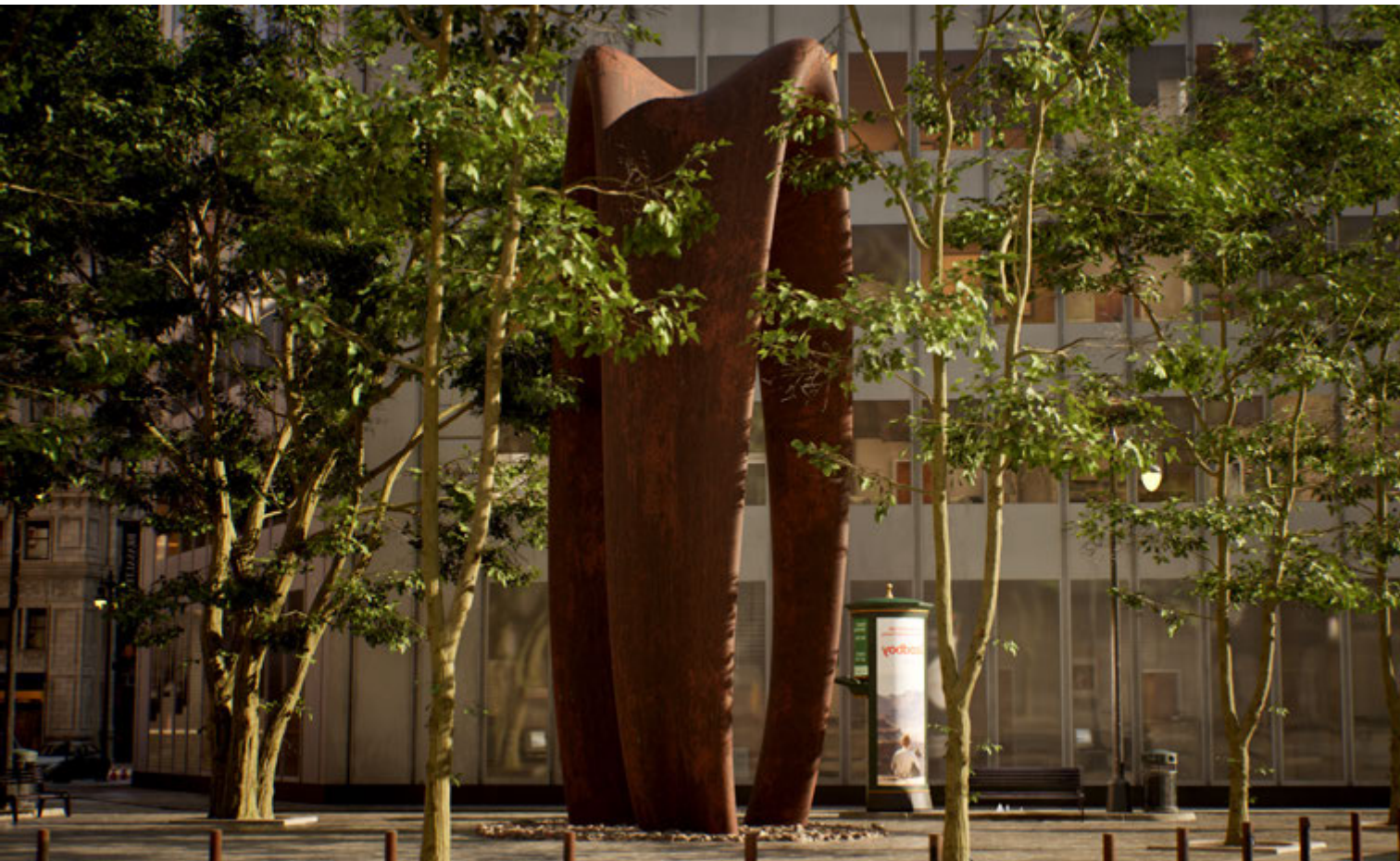
STRUCTURES

PIN 13 - A1



PIN13

The PIN13 is the Bishop of the Chessboard of the GAD; this variation rises above on 3 bending corten steel sheets and connects at top, form itself makes this sculpture the a perfect match for small squares or a welcoming landscape artifact for high rise architecture in downtowns.



Natural appearance of colors over greenspaces of urban area.



PIN 13 - A2





Pipe connections between layers smoothing the appearance.

PIN 13



Reflection pool integrated sculpture variation.



Vertically aligned with green urban spaces.

PIN 19 - **A1**



PIN19

The PIN19 is a Large scale bent corten viewers steel sculpture, with openings at bottom people can easily reach out the core of the sculpture and observe this minimal surface in various views.



Installation over a city park environment.



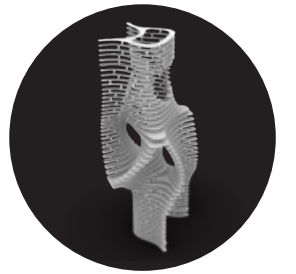
Transition between natural and synthetic.



Shapes with multiple openings to improve views.



PIN 19 - A2





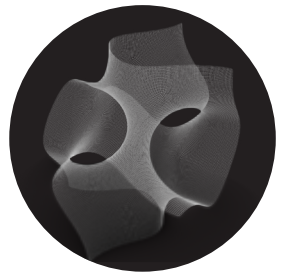
Layered system shows us the flow of the shape in a poetic way if we stand on right side point of view.

Detail of the layered system.





PIN 19 - **A3**





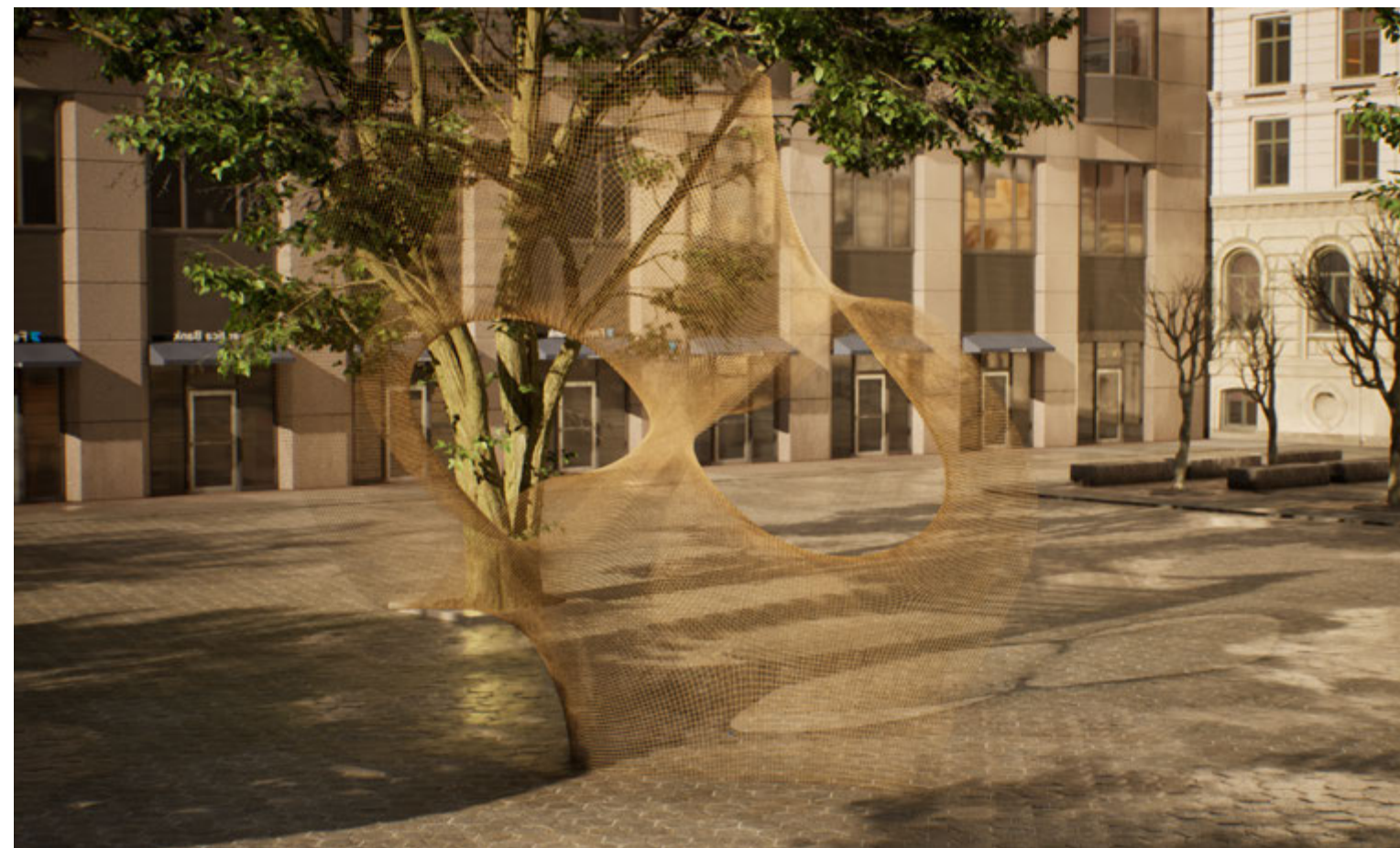
even within a bustling cityscape. In addition to their aesthetic appeal, the corten steel sculptures also serve as a place for contemplation and reflection. They provide a moment of respite from the hustle and bustle of city life, allowing visitors to connect with their own inner selves and the world around them. This sense of calm and peacefulness can have a positive impact on the human mind and soul, reducing stress and promoting overall well-being. The sculptures also serve as a community gathering place, providing a unique and

memorable setting for social events and picnics. They become a part of the city's cultural fabric, helping to foster a sense of pride and connection to the community. In conclusion, the installation of corten steel sculptures in a city park has the power to touch the human mind and soul. They provide a unique and visually striking addition to the park, offer a place for contemplation and reflection, and serve as a community gathering place. These sculptures will continue to captivate and inspire city dwellers for years to come.

The installation of corten steel sculptures in a city park can have a significant impact on the human mind and soul. Corten steel, with its organic forms and rich patina, provides a unique and visually striking addition to any park environment. As people visit the park, they are able to experience a piece of art in a natural setting.

The corten steel sculptures provide a modern and creative touch to the green space, breaking up the monotony of traditional park features such as benches and trees. The sculptures, with their rough textures and warm, earthy colors, evoke feelings of awe and wonder, reminding us of the power and majesty of the natural world and

Corten Sculptures Urban Settings



**Forms are Simple and
Elegant**

PIN 23 - A1

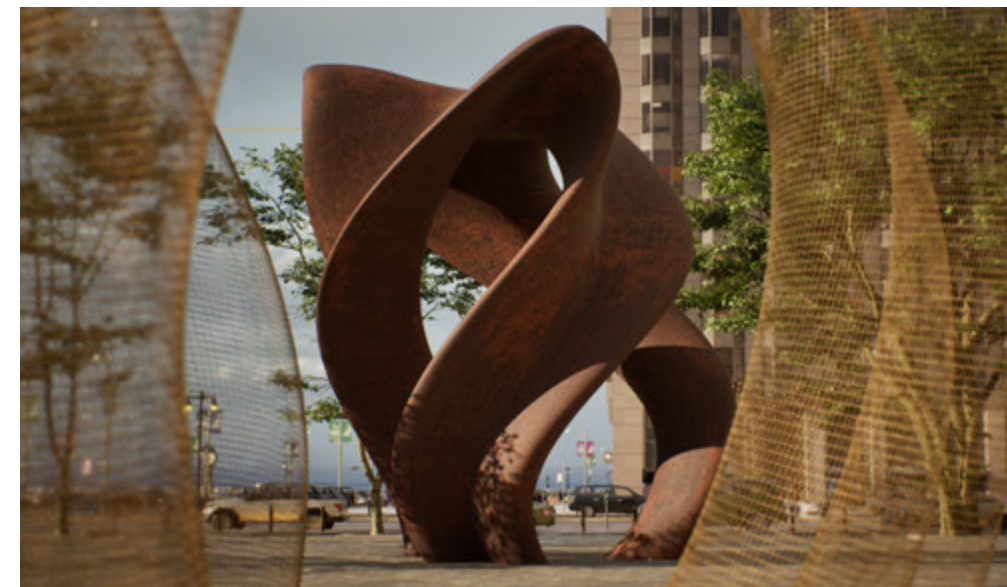
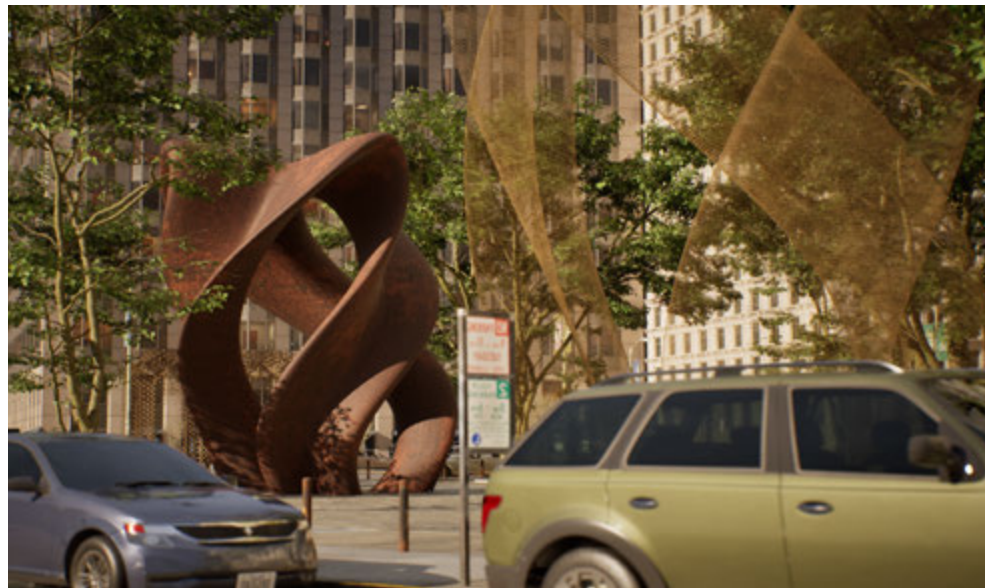


PIN23

The PIN23 is the rook of the Chessboard of GAD. The twist of the bending cortel steel sheets making rook resembles with flexibility of our imagination, like the whole concept itself, we start from a single point to connect our bottomless ideas to the top.



PIN 23

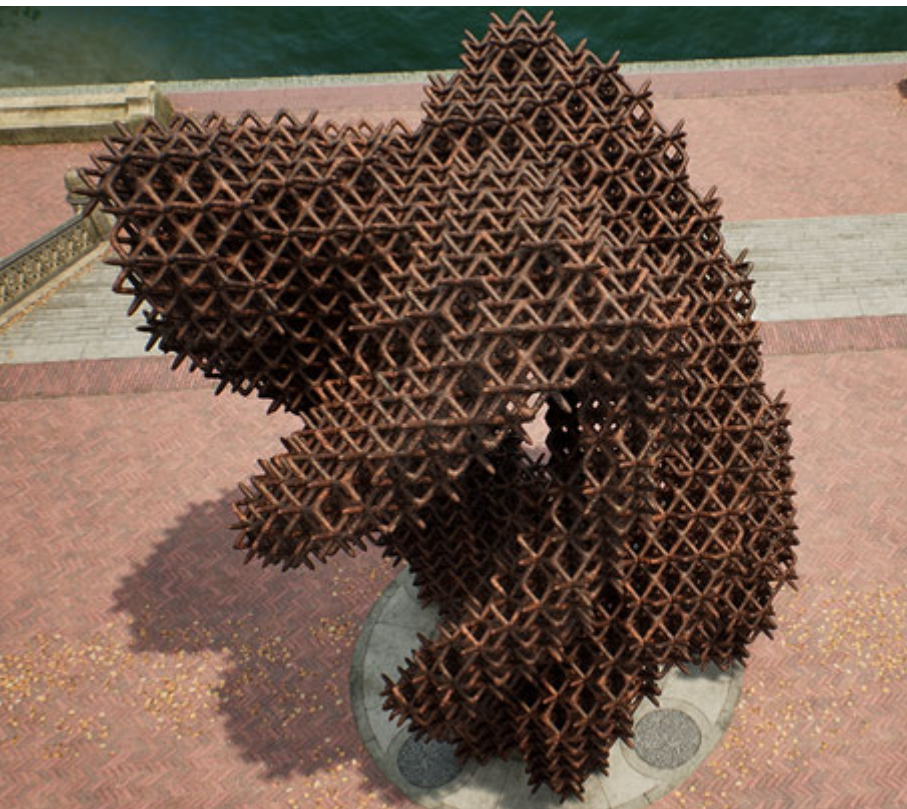
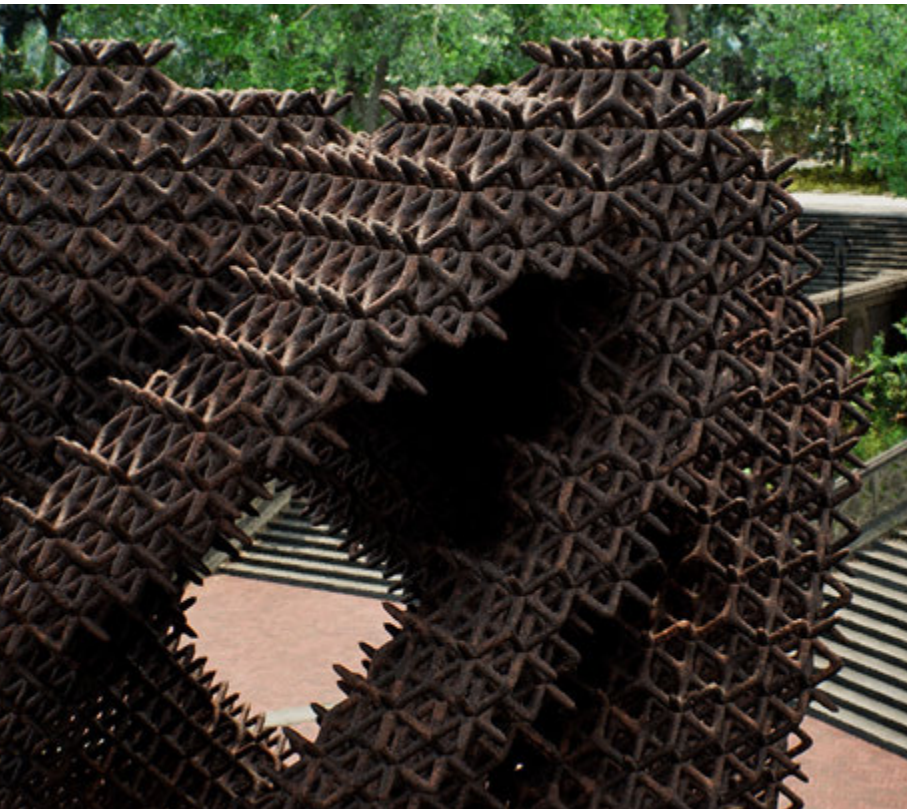


PIN 23 - A2



PIN 23





PIN 23



PIN 23- **A3**





PIN 24 - A1



PIN24

The PIN24 The Queen of our chessboard, Designed by Gokhan Avcioglu & GAD. This variation is also designed to built as bending corten steel sheets combined into single object.



Installment over a downtown green space.



Vertically aligned with green urban spaces.



PIN 24

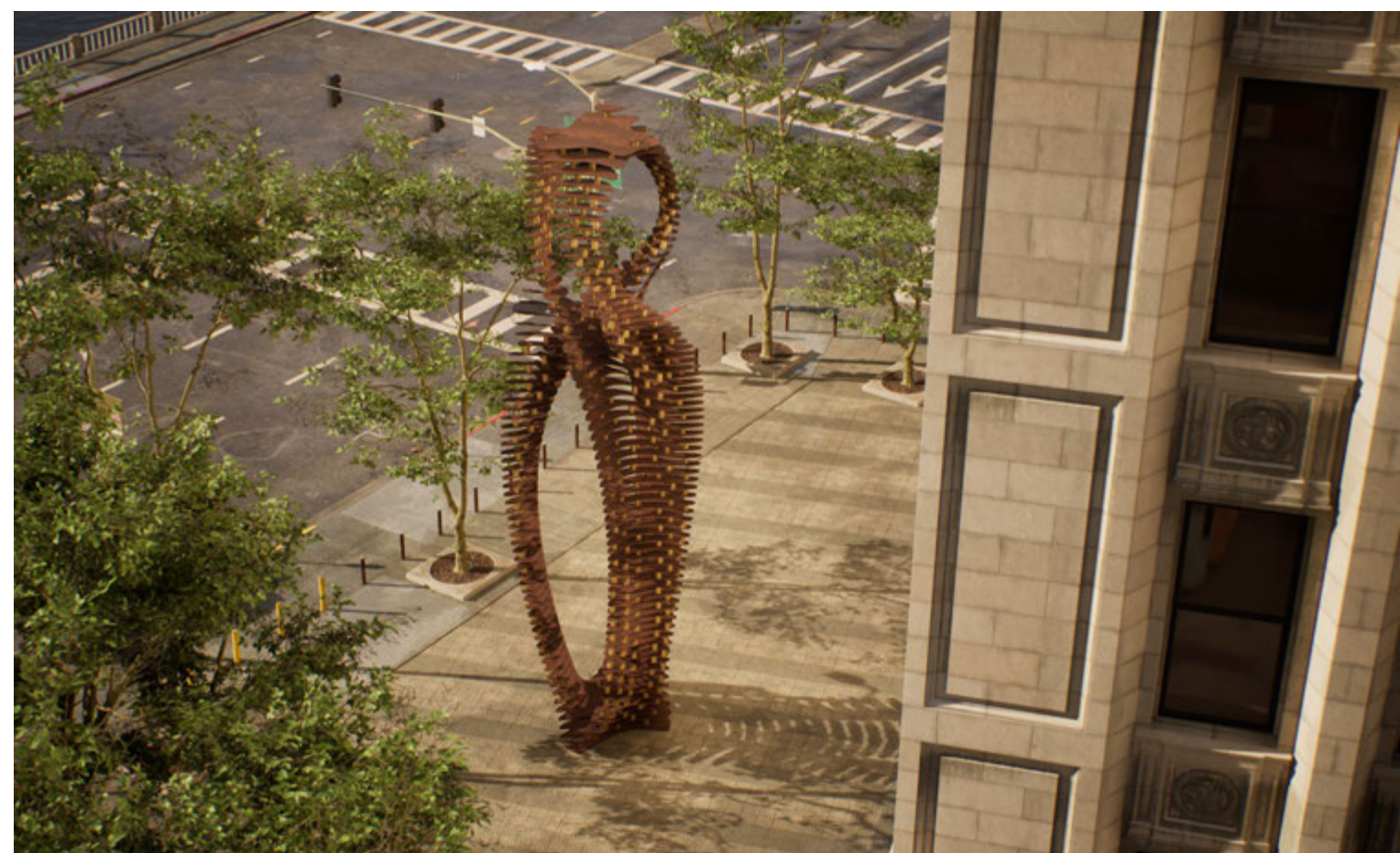
Provides wide walkable area on installation site.

PIN 24 - A2



PIN 24





Cutting Bending

How we create and fabricate corten steel sculptures by Gokhan Avcioglu ?

The manufacturing process of a bent corten steel sculpture by Gokhan Avcioglu and GAD with a minimal surface form typically involves several stages:

Design and Conceptualization: The first step is to create a design that captures the desired form and aesthetic of the sculpture. This may involve sketching, modeling, and refining the design until it meets the desired specifications.

Material Selection: Corten steel is our choice for minimal surface sculptures due to its unique natural rust patina and its ability to withstand the elements. It is important to select the right grade and thickness of corten steel to ensure the sculpture will have the desired strength and durability.

Cutting and Bending: The next step is to cut the corten steel into the required shapes and sizes, using high-precision cutting tools such as plasma cutters or laser cutters. Then, the pieces are bent into the desired shapes using hydraulic or manual presses.

Welding: The bent pieces are then welded together to create the sculpture's frame. This stage is done by our team's skilled welders and attention to detail to ensure the welds are strong and seamless.

Finishing: The final step is to treat the surface of the sculpture to give it the desired patina and finish. This may involve sandblasting, chemical treatments, or other techniques to achieve the desired appearance.

Installation: The sculpture is then transported to the installation site and assembled. This may involve welding or bolting the pieces together and securing them to a foundation or base. The GAD Foundation provides a skilled team of architects and construction managers to organize installation.

Throughout the process, GAD maintain's the highest standards of quality and safety to ensure the final product is durable and meets the desired aesthetic and performance specifications. The manufacturing process of a bent corten steel sculpture with a minimal surface form requires a combination of technical expertise, creative vision, and attention to detail.





PIN 24 - **A3**





Why Urban Scale Sculptures by Gokhan Avcioglu?

Connection with Place: designed to connect with the place in which they are installed, reflecting its unique history, culture, and geography.

Engagement with Community: engage with the community in meaningful ways, creating opportunities for interaction and fostering a sense of pride and ownership among residents.

Integration with Environment: harmoniously integrate with the surrounding environment, considering factors such as light, wind, and wildlife, to create a sustainable and resilient artwork.

Reflection of Culture: reflect the cultural heritage of the community, preserving traditions and stories, and encouraging a sense of belonging.

Accessibility and Inclusivity: accessible and inclusive, allowing people of all ages, abilities, and backgrounds to experience and interact with the artwork.

Durability and Longevity: designed and manufactured to last, with materials and construction methods that ensure their durability and longevity over time.

Interdisciplinary Collaboration: the result of interdisciplinary collaboration



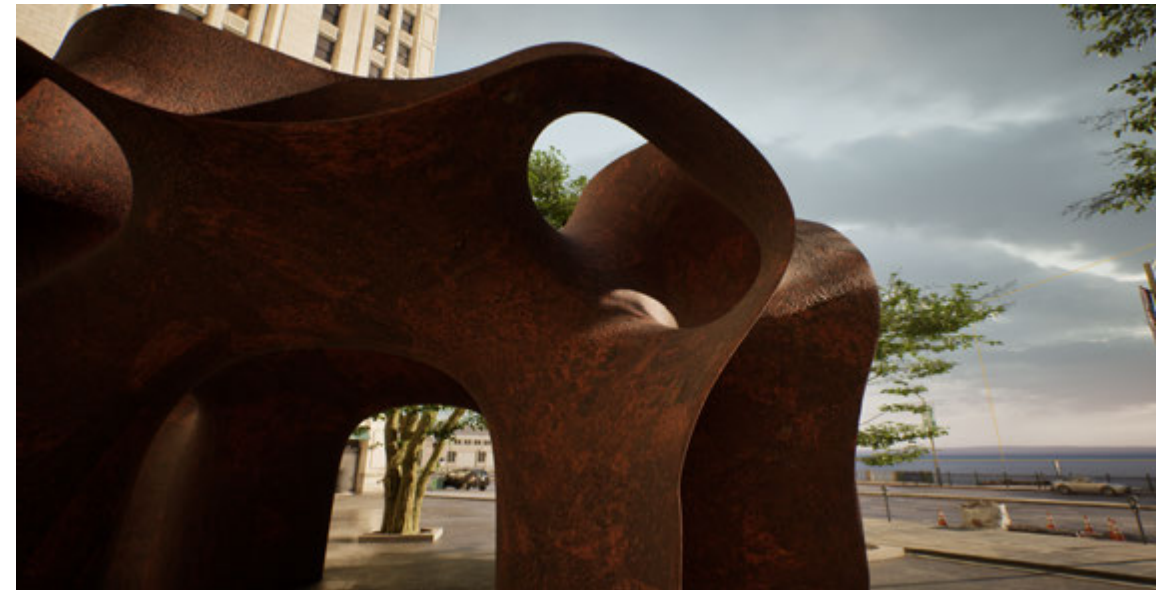
Urban Scale Sculpture

PIN 36 - A1



PIN36

A Solid Variation of PIN36. Its a large scale urban sculpture which is a single module reflected 180 degrees twice. As the result we have a core that rises above on 4 wide legs and all made by bending corten steel.



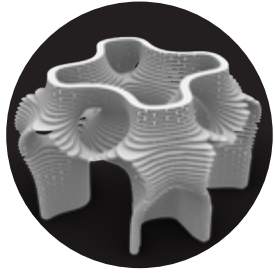
PIN 36



MINIMAL SURFACES



PIN 36 - A2



PIN 36



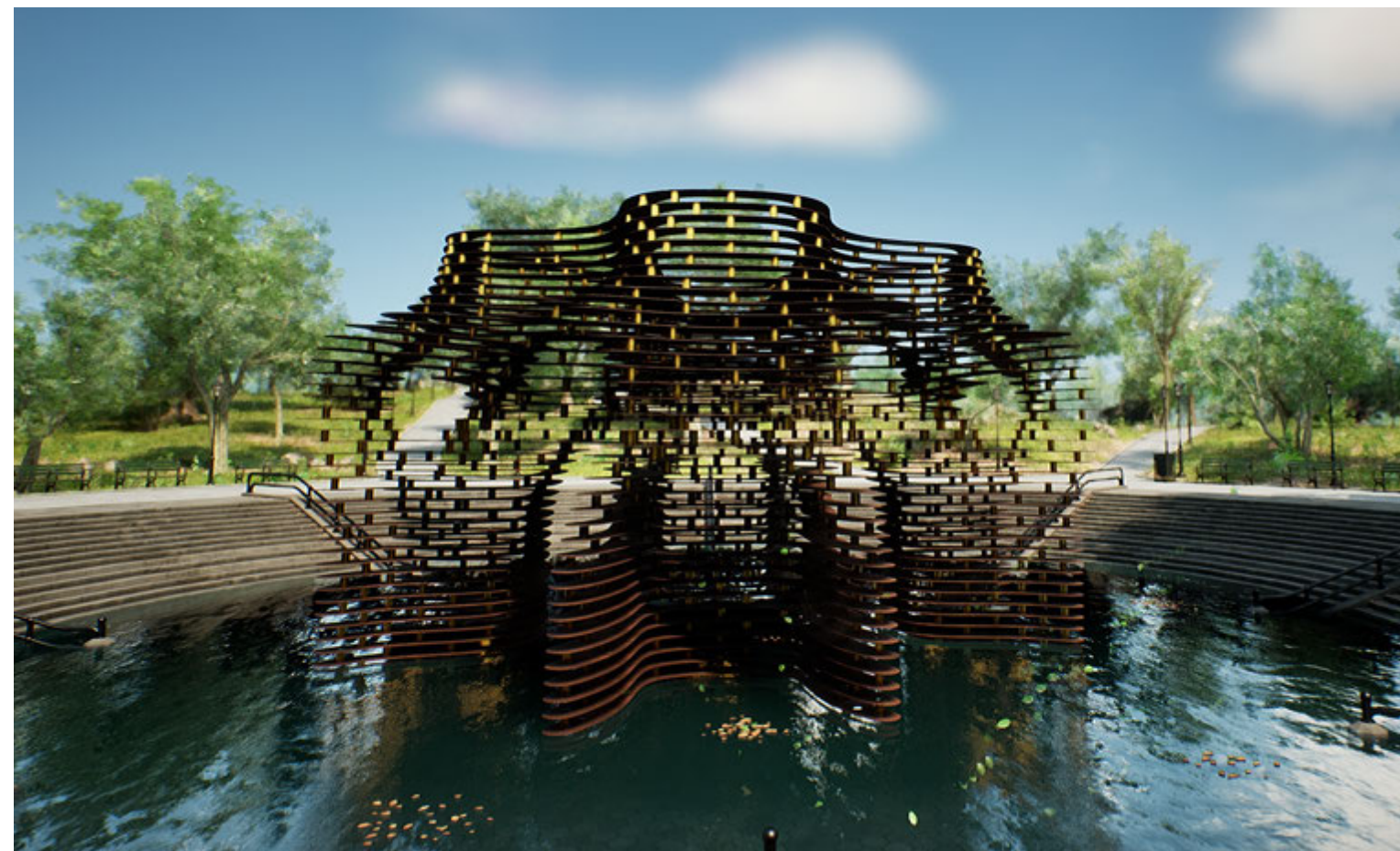


The combination of corten steel and minimal form creates a visual impact that is both striking and memorable. Corten steel sculptures with minimal surface forms are versatile and can be used in a variety of settings, including public parks, city centers, and private gardens. They can be incorporated into a variety of architectural styles and can complement their surroundings in a harmonious way. The combination of corten steel and minimal form also has a practical aspect. Corten steel is a durable and long-lasting material, and the minimal form allows for efficient and cost-effective production. This makes corten steel sculptures with minimal surface forms a cost-effective and sustainable option for public art installations.

In conclusion, we offer corten steel sculptures with minimal surface forms offer a unique and visually striking addition to any environment. They are simple and elegant, evoke feelings of awe and wonder, are versatile, and are cost-effective and sustainable. They would be a wonderful addition to any community, park, or public space.

Minimal surface forms are simple and elegant, making them timeless and enduring. They are not bound by the constraints of traditional forms and styles, and their beauty lies in their simplicity. This makes them well-suited to the use of corten steel, which has its own unique beauty and texture. Minimal surface forms can evoke feelings of awe and wonder in those who view them. They are abstract, yet familiar, and their simple forms allow the viewer to focus on the material and its textures.

MINIMAL SURFACES

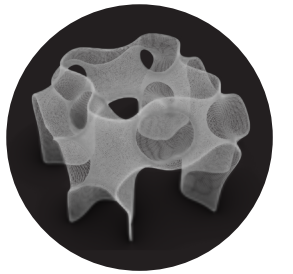




PIN 36



PIN 36 - **A3**





The wiring mesh implamentation of PIN36.



Holding space yet releasing
visual prowess.



Lost in transitions between green
city scape & suburban setting.

PIN 46 - A1



PIN46

The PIN 46 is designed built on widest possible spaces like; open air museums, large City parks etc. A 12 by 16 by 4 meters giant sculpture, observable from inside and outside via openings on surface with ease.

PIN46



PIN46



Corten Sculptures

Cappadocia, Turkey

The installation of corten steel sculptures in the unique and otherworldly environment of Cappadocia in Central Anatolia can have a profound impact on the human mind and soul. Corten steel, with its organic forms and rich patina, is a perfect fit for this unusual and beautiful landscape. As visitors explore the Cappadocia landscape, they are surrounded by towering rock formations, cave dwellings, and ancient structures. The addition of corten steel sculptures adds an unexpected element of modernity and artistry to this ancient and historic landscape. The sculptures seem to emerge from the rock formations, becoming a part of the landscape in a harmonious and organic way. The sculptures, with their rough textures and warm, earthy colors, evoke feelings of awe and wonder, reminding us of the power and majesty of the natural world. They also offer a sense of connection to the history and culture of the region, serving as a reminder of the ancient people who lived and worked there in the past.

In addition, the corten steel sculptures also provide a sense of tranquility and peacefulness in this unique and sometimes overwhelming environment. The sculptures serve as a focal point, providing a place for contemplation and reflection. They also offer a moment of respite from the hustle and bustle of everyday life, allowing visitors to connect with their own inner selves and the world around them.

In conclusion, the installation of corten steel sculptures in the Cappadocia environment has the power to touch the human mind and soul. They evoke feelings of awe and wonder, provide a sense of connection to the natural world and the history of the region, and offer a sense of tranquility and peacefulness. These sculptures will continue to captivate and inspire visitors for generations to come.

PIN 46 - A2



PIN46





PIN46



In Cappadocia

Why Sculptures in Cities?

Corten sculptures by Gokhan Avcioglu.

Urban Sculptures

The installation of corten steel sculptures in a downtown area can have a profound impact on the human mind and soul. Corten steel, with its unique texture and rich patina, has the ability to captivate and inspire, and can transform an otherwise ordinary urban space into a stunning work of art.

As people walk through the downtown area and encounter these sculptures, they are immediately struck by the beauty and power of the corten steel. The material's rough, rusty appearance is softened by its warm, earthy colors, which change and evolve over time. This creates a sense of timelessness and history, connecting the viewer to the past and the present.

In addition to its aesthetic appeal, corten steel sculptures can also evoke emotional and psychological responses in those who view them. They can evoke feelings of awe, wonder, and contemplation, as well as a sense of peacefulness and calm. The sculptures also provide a sense of connection to the natural world, reminding us of the beauty and majesty of the earth and the elements.

Moreover, the sculptures serve as a symbol of the community's values and aspirations. They reflect the creativity, innovation, and resilience of the people who live and work in the area, and provide a sense of pride and ownership. They also act as a beacon of hope and inspiration, reminding us that even in the midst of a bustling city, there is still space for beauty, creativity, and the appreciation of the arts.

In conclusion, the installation of Gokhan Avicoglu's corten steel sculptures in a downtown area has the power to transform the human mind and soul. They evoke feelings of awe and wonder, provide a sense of connection to the natural world, and serve as a symbol of the community's values and aspirations. These sculptures will continue to captivate and inspire for generations to come.

GAD Architecture

moreesculptures

Urban Scale

Urban scale sculptures by Gokhan Avcioglu and GAD have the potential to transform our urban environments, creating spaces of beauty, reflection, and community. The creation and placement of urban scale sculptures by Gokhan Avcioglu and GAD have a positive and lasting impact on our cities and communities.

moreesculptures

SCULPTURES

PIN07

PIN08

PIN09

PIN11

PIN12

PIN13

PIN14

PIN23

PIN24

PIN36

PIN38

PIN46

PIN66

REFERENCES

1 LESS or MORE

2 Wikipedia

3 <https://www.gadarchitecture.com/en/architect-gokhan-avcioglu>

4 GAD Archive / Mimal Surface

5 GAD lab

6 GAD Chessboard model

7 Render environment/ City sample from epic games

8 Render environment/ City park environment collection from silvertm

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Based on project by **Gokhan Avcioglu & GAD**

PAINT — ING

Architect Gokhan Avcioglu is a master of his craft, having designed a vast array of buildings and structures that have captured the imaginations of people around the world. From luxurious homes and hotels to awe-inspiring cultural centers, Avcioglu has left an indelible mark on the world of architecture. Now, with new book on his painting Avcioglu invites us to explore his creative process and the inspirations that have shaped his art.

The book, which serves as an archive of Avcioglu's paintings and sketches, is a testament to his boundless creativity and unwavering passion for his craft. Each page is a showcase of Avcioglu's ability to seamlessly blend form and function in his art. From the intricate details of his sketches to the vibrant colors of his paintings, readers are treated to a visual feast that is sure to inspire and delight.

One of the most striking features of Avcioglu's work is his ability to seamlessly blend contemporary and traditional elements. His designs are a testament to his deep appreciation for both the past and the future, and his ability to seamlessly blend the two in his art. From the sleek lines of his modern buildings to the intricate details of his traditional structures, Avcioglu's work is a true reflection of his unique vision.

The book also serves as a fascinating glimpse into Avcioglu's creative process, offering readers a behind-the-scenes look at the way he approaches his work. From his initial sketches and ideation to the final, finished product, Avcioglu takes us on a journey through his creative process, sharing insights into his inspirations and the techniques he uses to bring his art to life.

For anyone with an interest in art and architecture, Avcioglu's new paint book is a must-read. It's a testament to his incredible talent and his unwavering dedication to his craft. Whether you're an aspiring architect or simply a lover of beautiful art, Avcioglu's work is sure to inspire and delight.

In short, Gokhan Avcioglu's new book is a masterclass in art and architecture. It's a fascinating glimpse into the mind of one of the world's most talented architects, and a celebration of his incredible talent and unwavering passion for his craft. Whether you're a fan of contemporary art or traditional architecture, Avcioglu's work is sure to leave you inspired.

P A I N T I N G

Tabella Pintura **Malerei** Schilderij **Maalaus** Lukisan **Resim**
Målning **Malarstwo** Målning **Peinture** Malowanie **Pittura**

Gokhan Avcioglu

Art Series #1

Painting Painting **Painting** Painting **Painting** Painting

PAINTING

by Gokhan Avcioglu

Gokhan Avcioglu **MORE THAN** **100 PAINTINGS**

Gokhan Avcioglu is a prominent figure in the world of art and architecture. Born in Ankara in 1960, Avcioglu developed a strong interest in art from a young age. He pursued his passion by studying architecture at Konya Selcuklu University, where he received his degree in 1983.

After completing his studies, Avcioglu began his career as an architect, working on a variety of projects ranging from residential and commercial buildings to cultural centers and public spaces. He quickly established himself as a leading architect in Turkey and gained recognition for his innovative designs that blended modern and traditional elements. His buildings are known for their unique shapes, use of light, and attention to detail, which reflect his artistic sensibilities.

In addition to his work in architecture, Avcioglu is also involved in the contemporary art scene. He has curated exhibitions and art events, and has worked with numerous artists to incorporate their work into his architectural designs. Avcioglu has a keen eye for art and design, which has helped him create spaces that are not only functional but also visually striking.



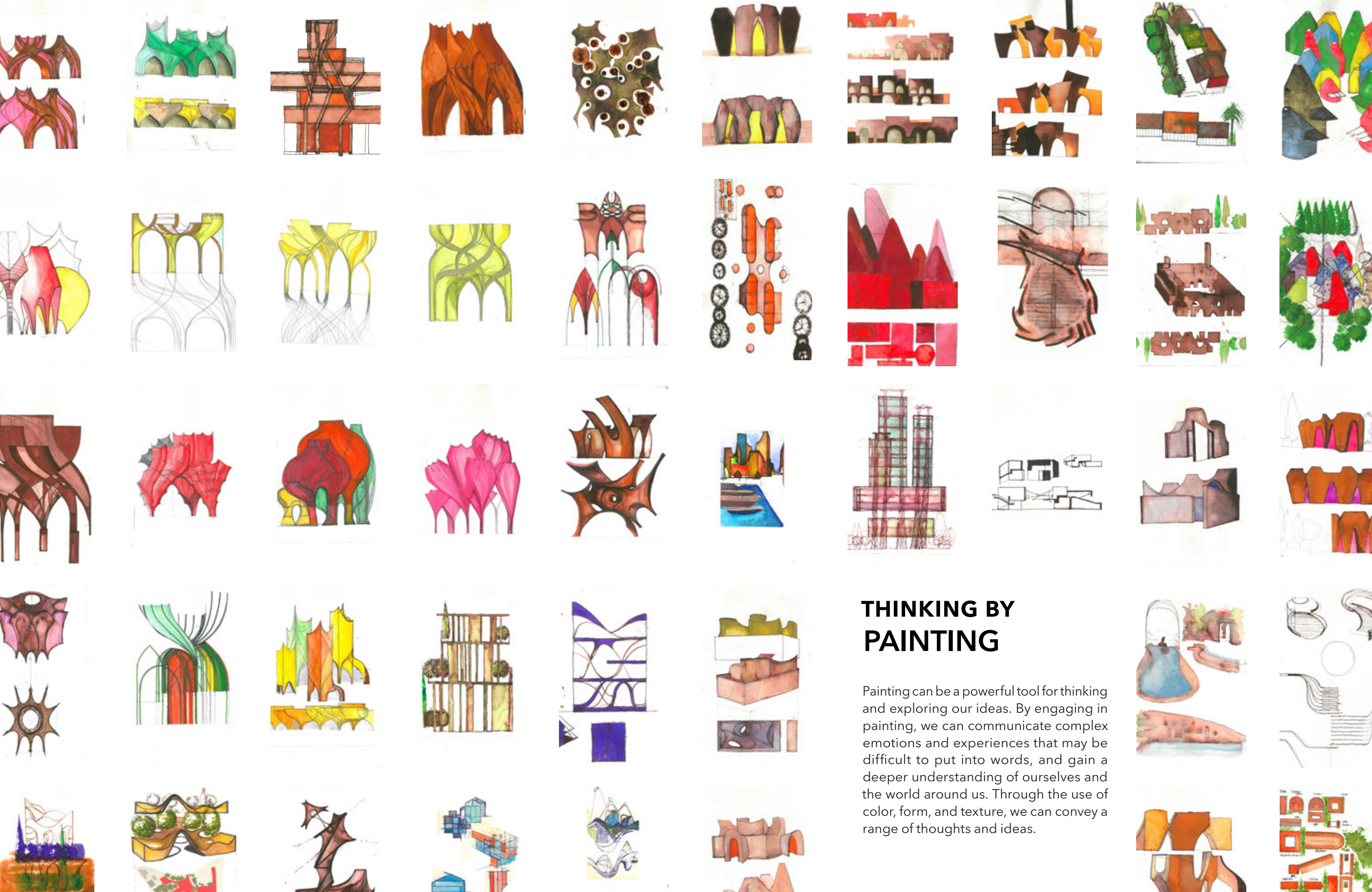
Gokhan Avcioglu is a renowned architect and designer from Istanbul, known for his innovative designs that blend modern and traditional elements, and his incorporation of artistic elements into his work.

Instagram/gadfoundation

Gokhan Avcioglu is a prominent contemporary artist from Turkey known for his captivating abstract paintings. His work is defined by its bold and vibrant use of color, fluid brushstrokes, and a unique approach to composition. Avcioglu's art is inspired by the tension between chaos and order, exploring the dynamic relationship between the two and inviting viewers to get lost in the visually stimulating world he creates on canvas.

Avcioglu's signature technique of layering multiple colors and textures is one of the most striking features of his artwork. By employing this method, he creates paintings that are rich, complex, and visually captivating. The colors bleed into each other and intermingle, resulting in new shapes and patterns that are mesmerizing to behold. His work encourages viewers to embrace the unpredictable nature of life and the beauty of the unknown, inviting them to immerse themselves in the sensory experience of color and form.



















One of the things that sets Avcioglu's work apart is its ability to capture a wide range of emotions. His paintings are full of movement, energy, and life, evoking feelings of joy, excitement, and wonder. However, they are also imbued with a sense of contemplation and introspection, allowing viewers to reflect on the deeper meaning of the art. Avcioglu's art is a testament to the power of abstract art to convey meaning and evoke emotion, making it a valuable addition to any art collection. Overall, Gokhan Avcioglu's paintings are a celebration of life and an invitation to embrace its unpredictability, making them a must-see for anyone who appreciates the beauty and complexity of abstract art.

















THINKING BY PAINTING










Painting can be a powerful tool for thinking and exploring our ideas. By engaging in painting, we can communicate complex emotions and experiences that may be difficult to put into words, and gain a deeper understanding of ourselves and the world around us. Through the use of color, form, and texture, we can convey a range of thoughts and ideas.












BOOK I

29-31			
	GA PAINT1	GA PAINT2	GA PAINT3
31-34			
	GA PAINT4	GA PAINT5	GA PAINT6
35-37			
	GA PAINT7	GA PAINT8	GA PAINT9
38-40			
	GA PAINT10	GA PAINT11	GA PAINT12
41-43			
	GA PAINT13	GA PAINT14	GA PAINT15
44-46			
	GA PAINT16	GA PAINT17	GA PAINT18
















BOOK II













57-59			
	GA PAINT28	GA PAINT29	GA PAINT30
60-62			
	GA PAINT31	GA PAINT32	GA PAINT33
63-65			
	GA PAINT34	GA PAINT35	GA PAINT36
66-68			
	GA PAINT37	GA PAINT38	GA PAINT39
69-71			
	GA PAINT40	GA PAINT41	GA PAINT42

47-49			
	GA PAINT19	GA PAINT20	GA PAINT21
50-52			
	GA PAINT22	GA PAINT23	GA PAINT24
53-55			
	GA PAINT25	GA PAINT26	GA PAINT27













72-74			
	GA PAINT43	GA PAINT44	GA PAINT45
75-77			
	GA PAINT46	GA PAINT47	GA PAINT48
78-80			
	GA PAINT49	GA PAINT50	GA PAINT51
81-83			
	GA PAINT52	GA PAINT53	

BOOK III













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88-90			
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91-93			
	GA PAINT60	GA PAINT61	GA PAINT62
94-96			
	GA PAINT63	GA PAINT64	GA PAINT65
97-99			
	GA PAINT66	GA PAINT67	GA PAINT68

100-102			
	GA PAINT69	GA PAINT70	GA PAINT71
103-105			
	GA PAINT72	GA PAINT73	GA PAINT74
106-108			
	GA PAINT75	GA PAINT76	GA PAINT77
109-111			
	GA PAINT78	GA PAINT79	GA PAINT80

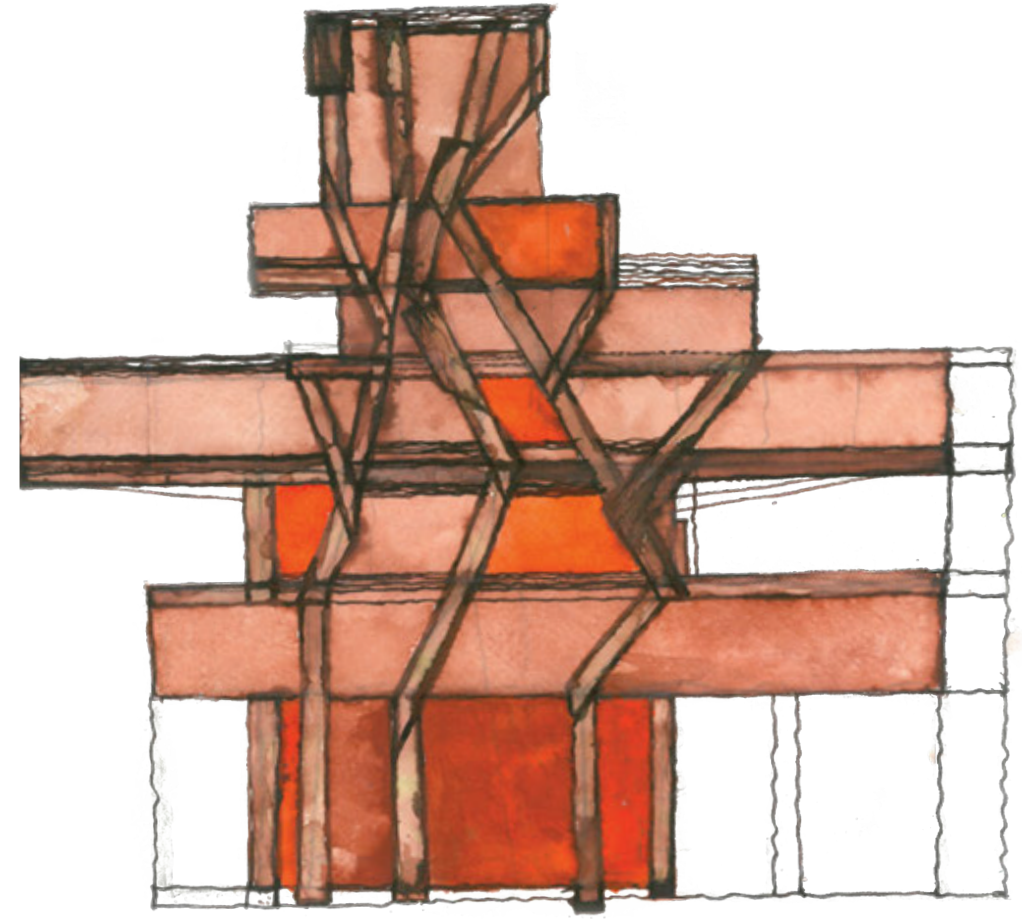
BOOK IV

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106-108			
	GA PAINT84	GA PAINT85	GA PAINT86
109-111			
	GA PAINT87	GA PAINT88	GA PAINT89
112-114			
	GA PAINT90	GA PAINT91	GA PAINT92

BOOK V

103-105			
	GA PAINT81	GA PAINT82	GA PAINT83
106-108			
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109-111			
	GA PAINT87	GA PAINT88	GA PAINT89
112-114			
	GA PAINT90	GA PAINT91	GA PAINT92

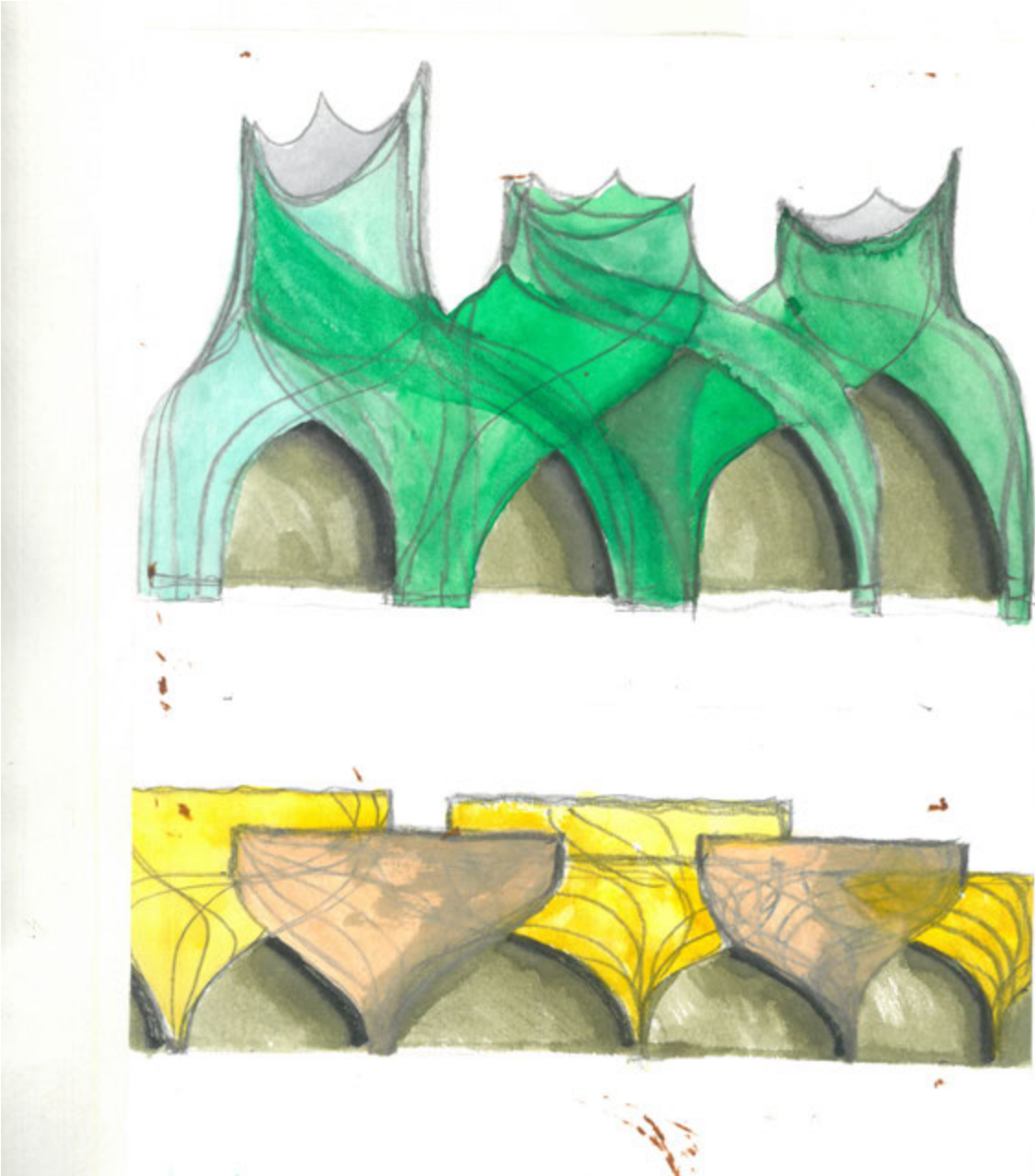
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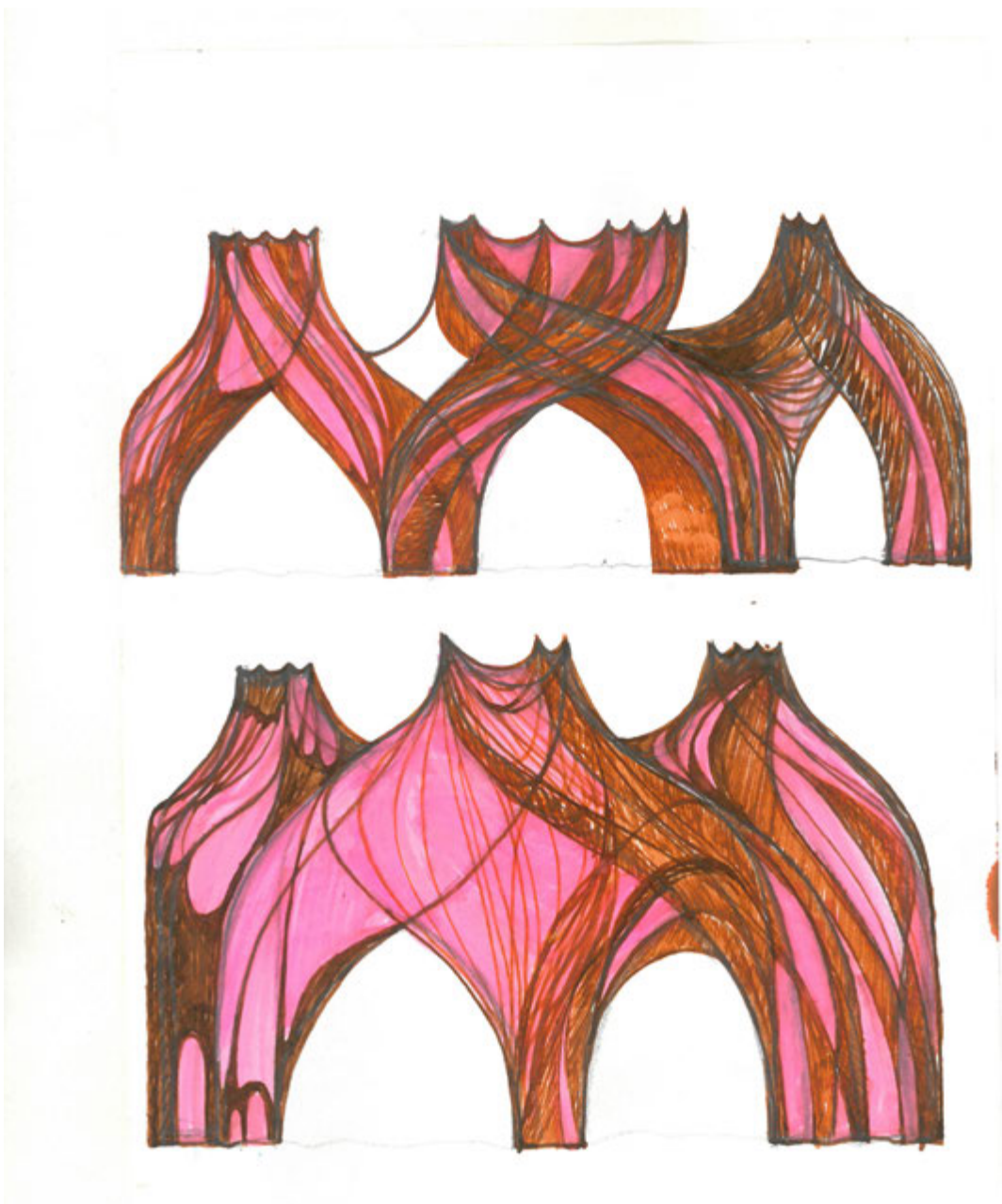
PAINTINGS I

Painting by Gokhan Avcioglu

GA PAINTING 02



GA PAINTING 03



Painting by Gokhan Avcioglu

GA PAINTING O4

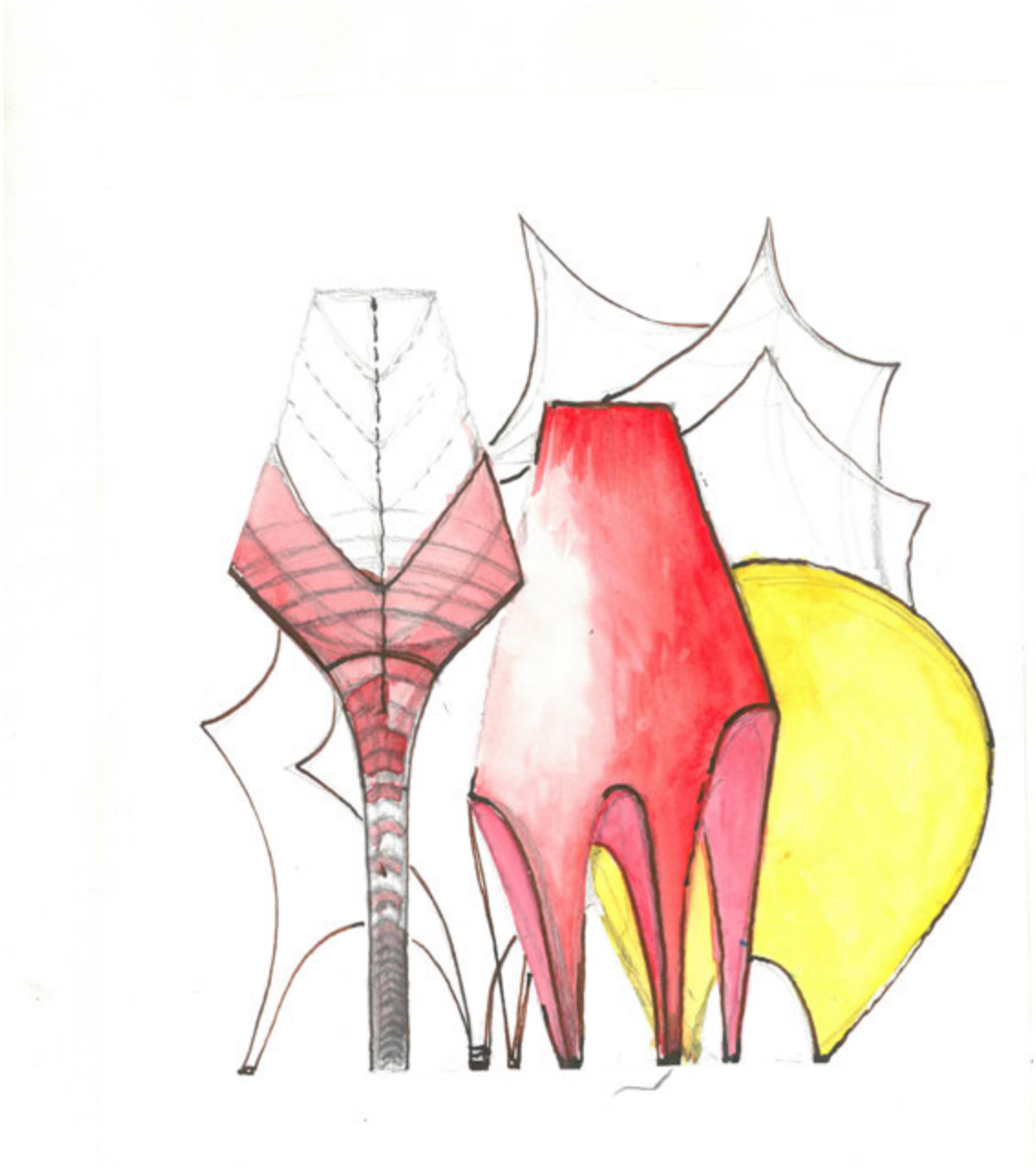


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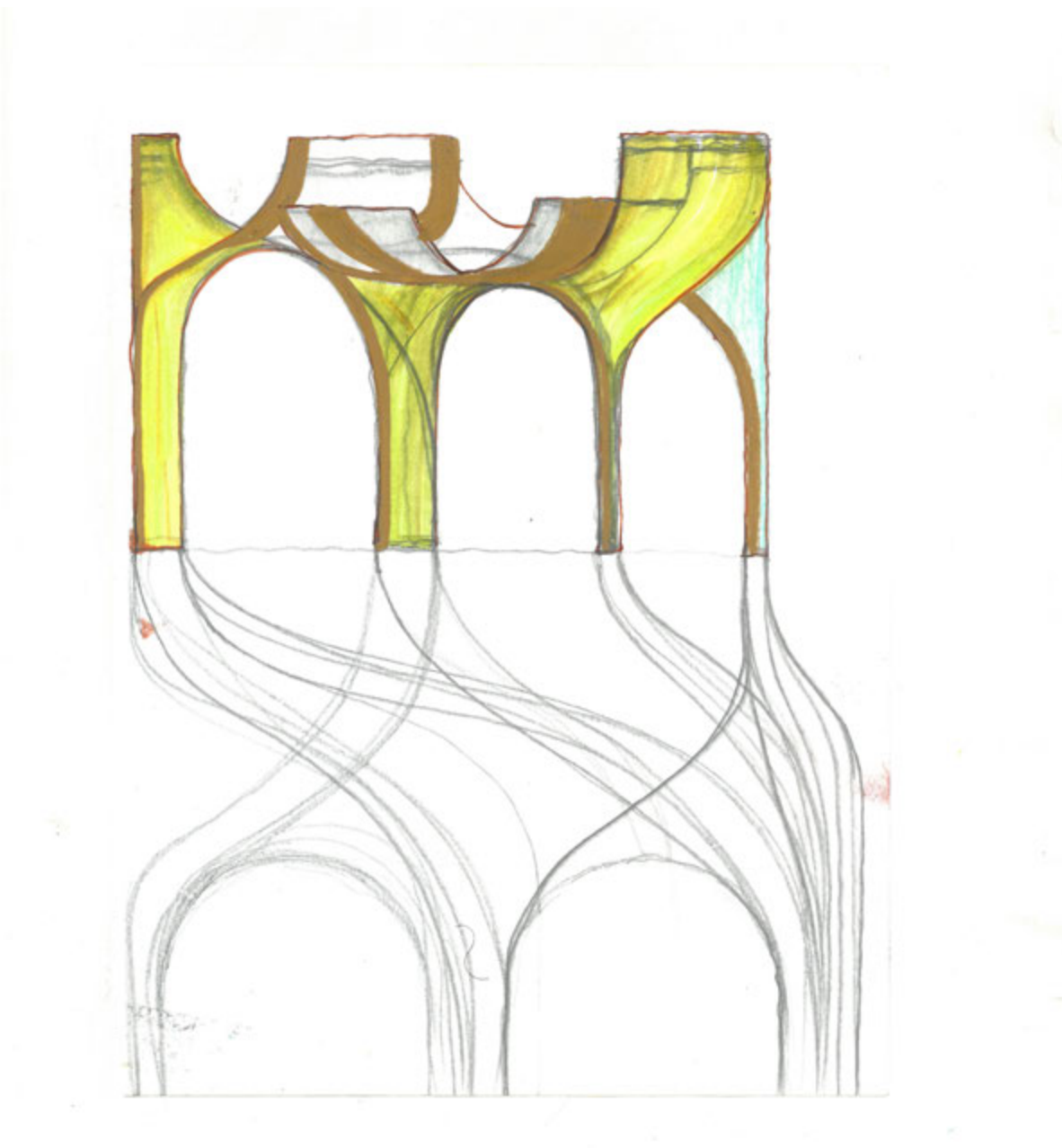


Painting by Gokhan Avcioglu

GA PAINTING 06



GA PAINTING 07



Painting by Gokhan Avcioglu

GA PAINTING 08

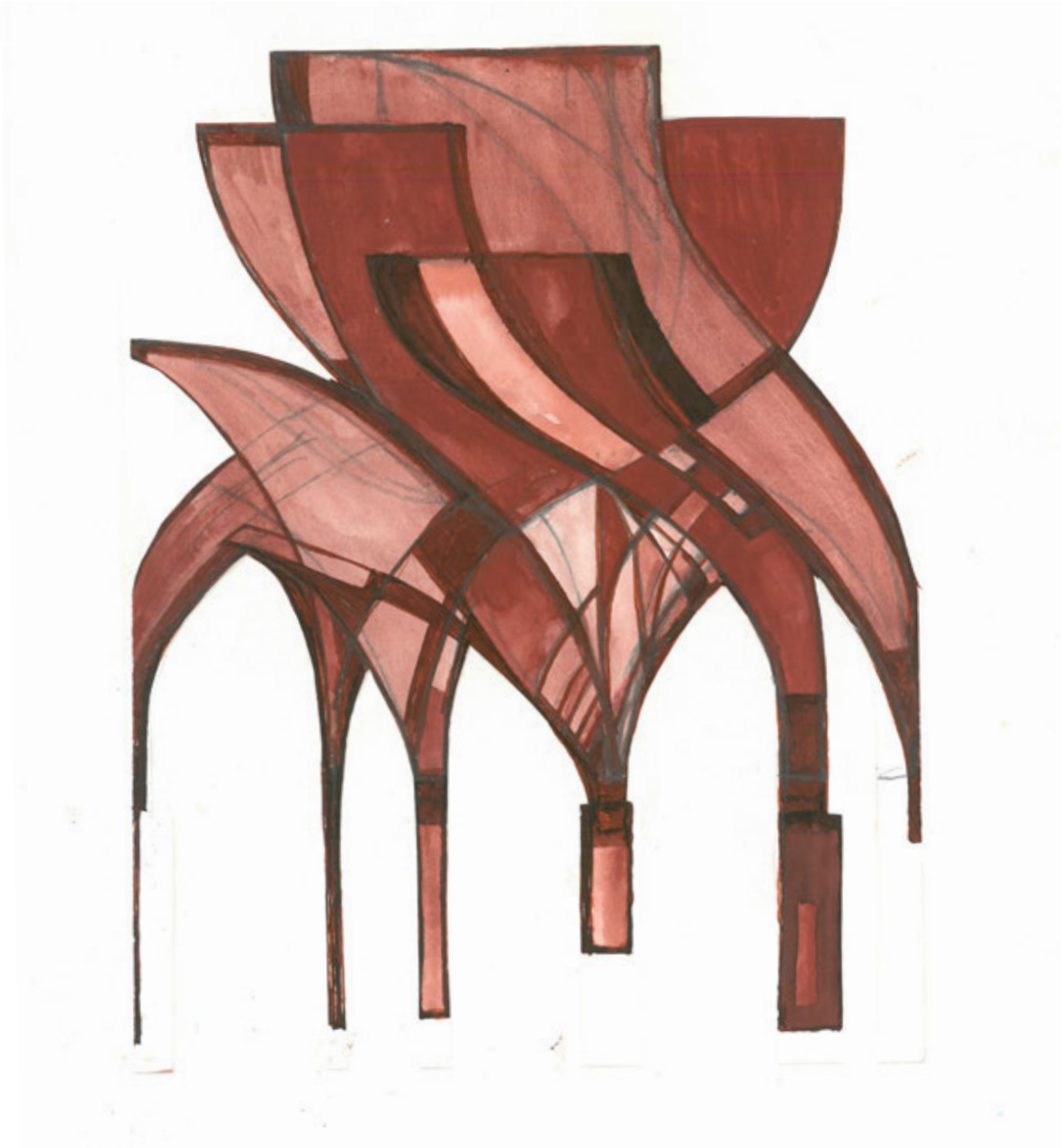


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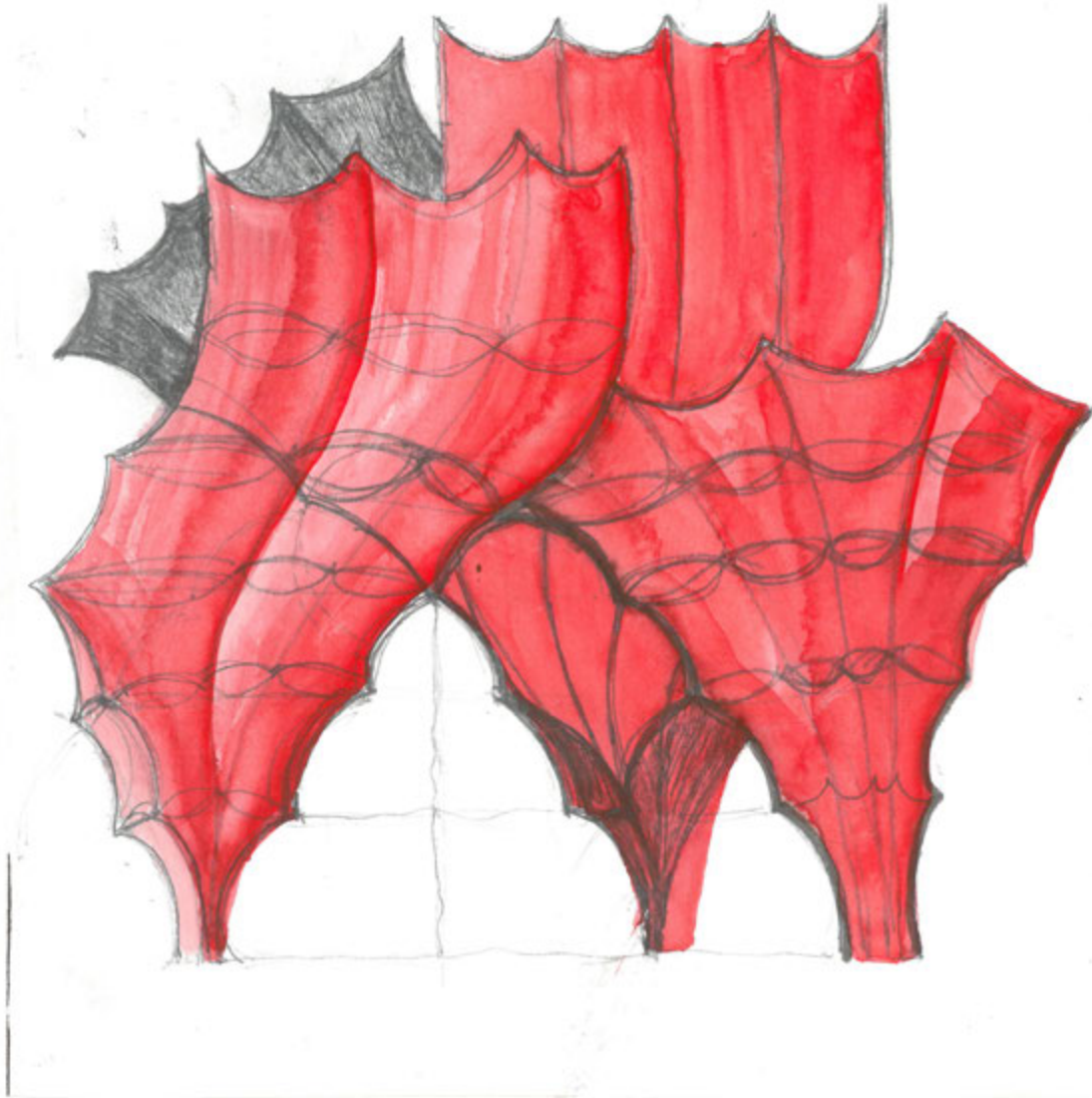


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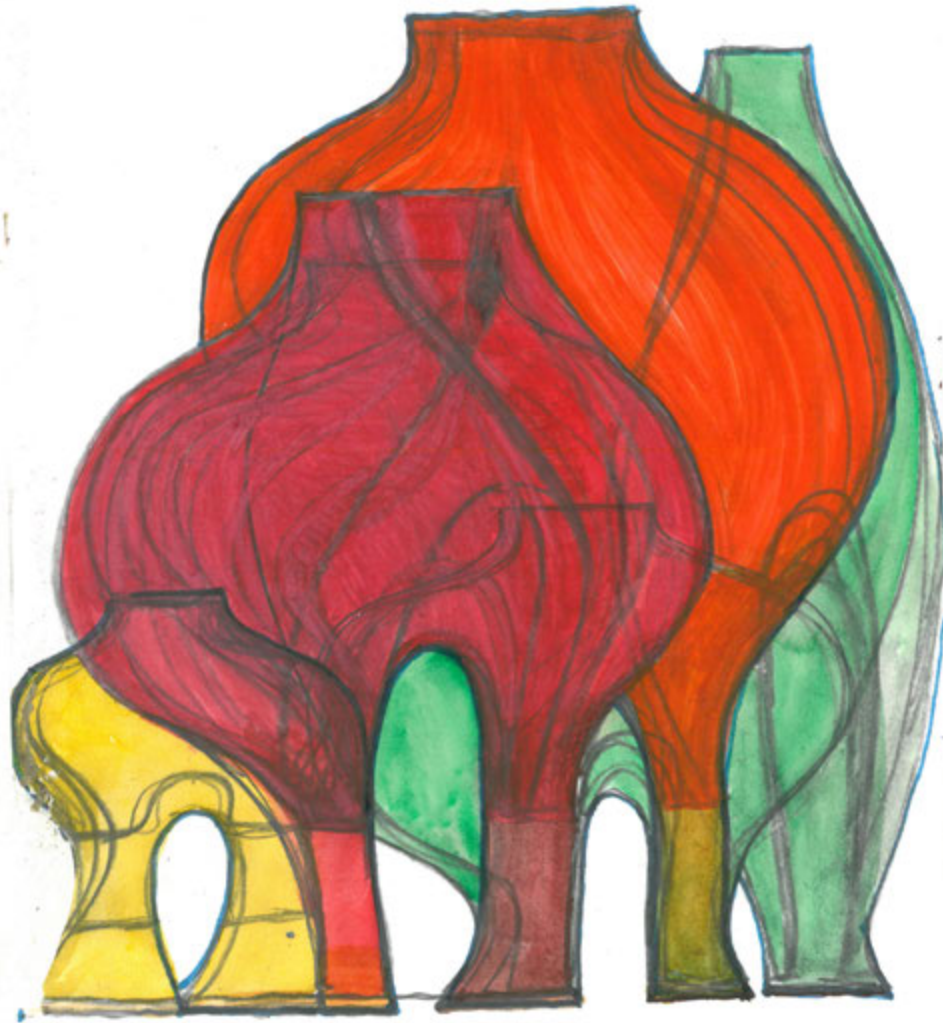


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Painting by Gokhan Avcioglu

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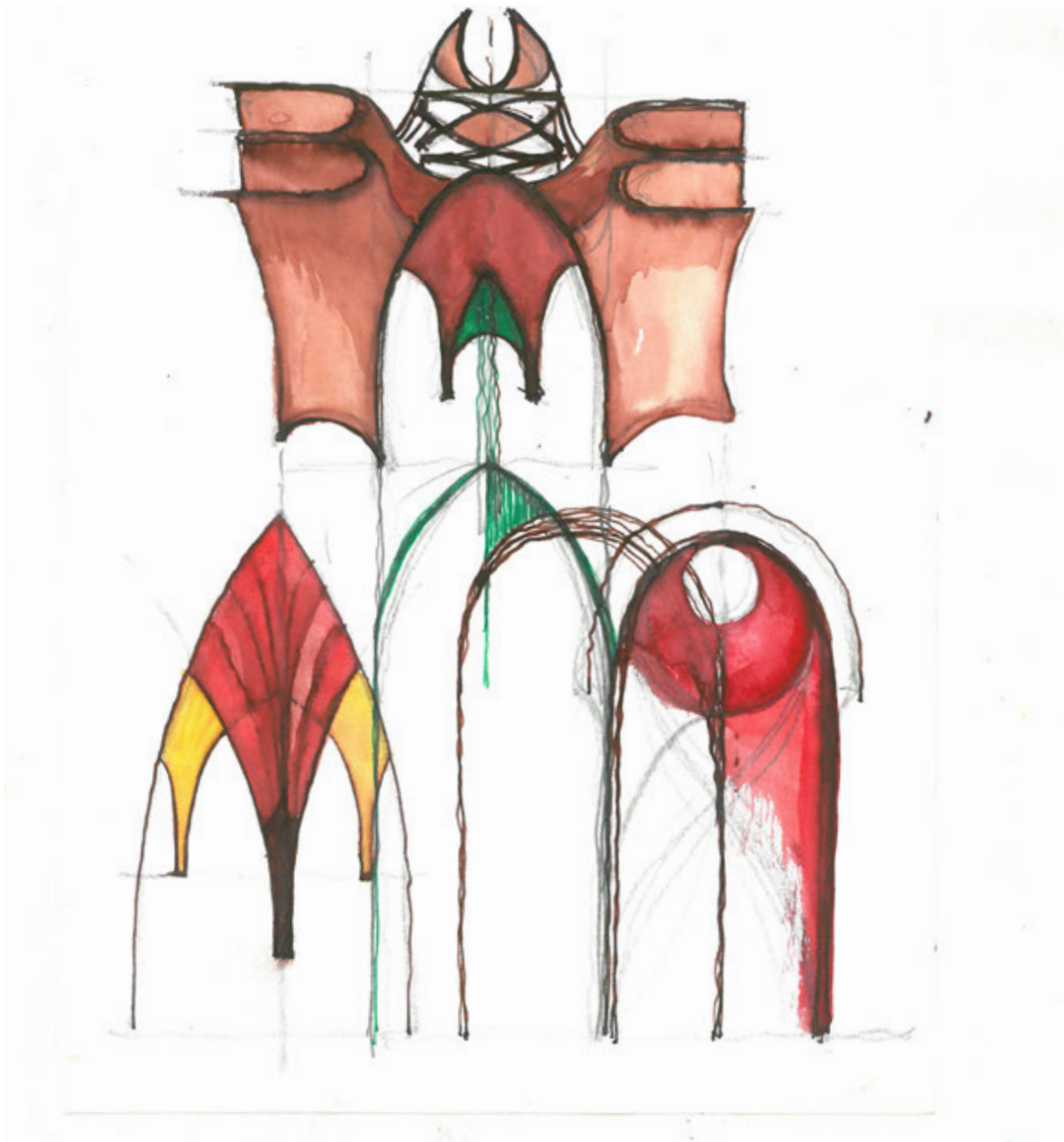


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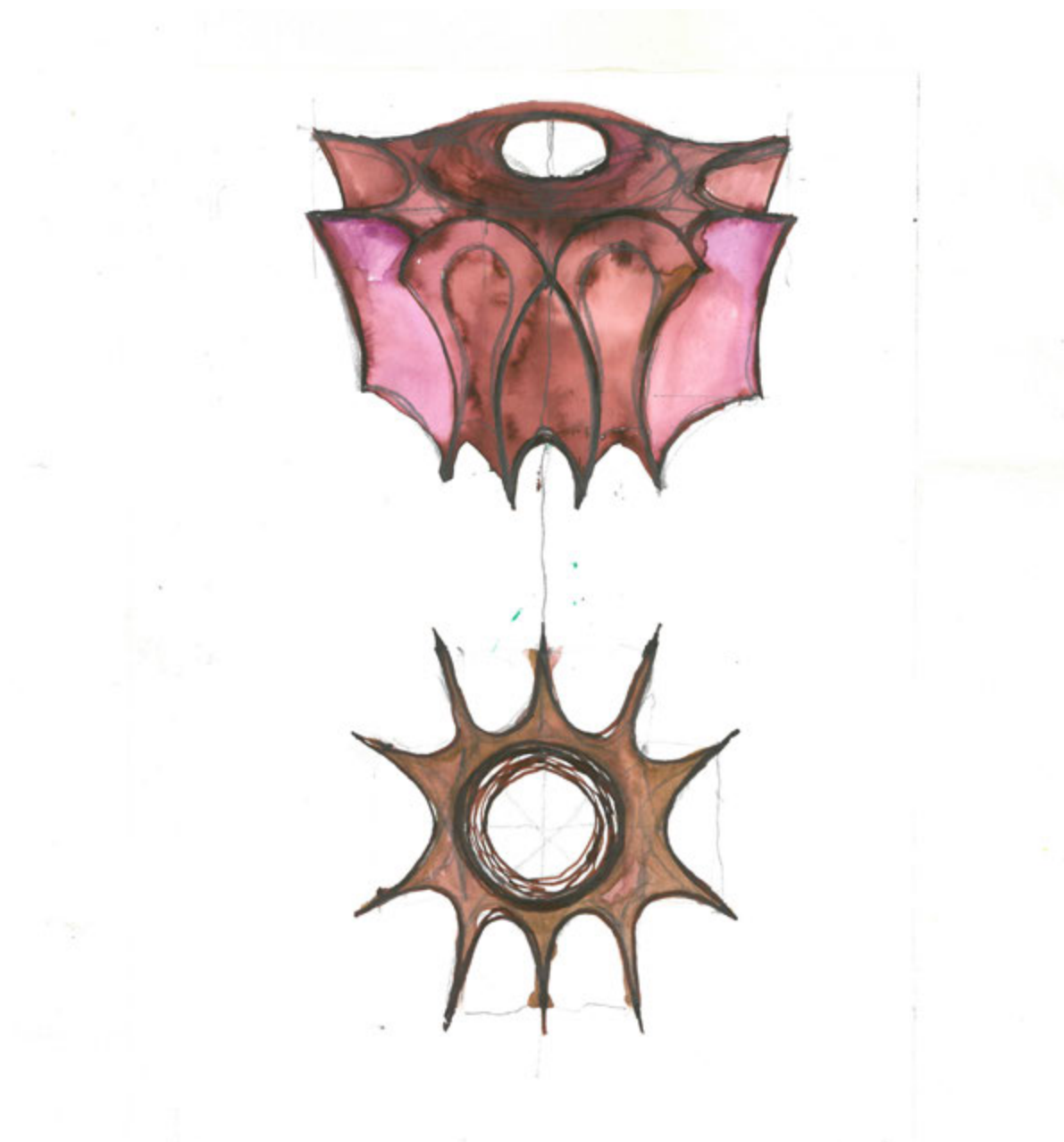


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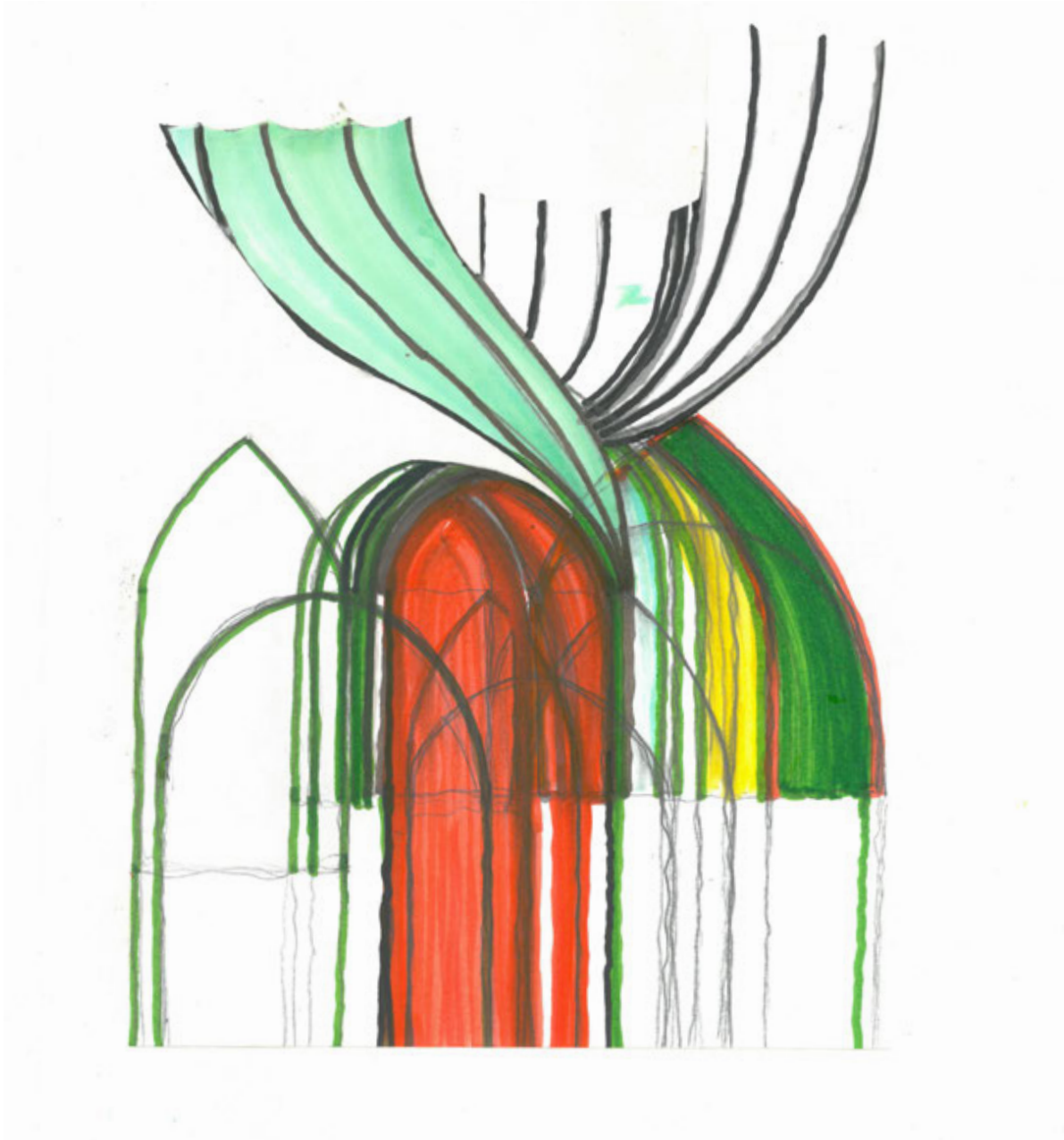


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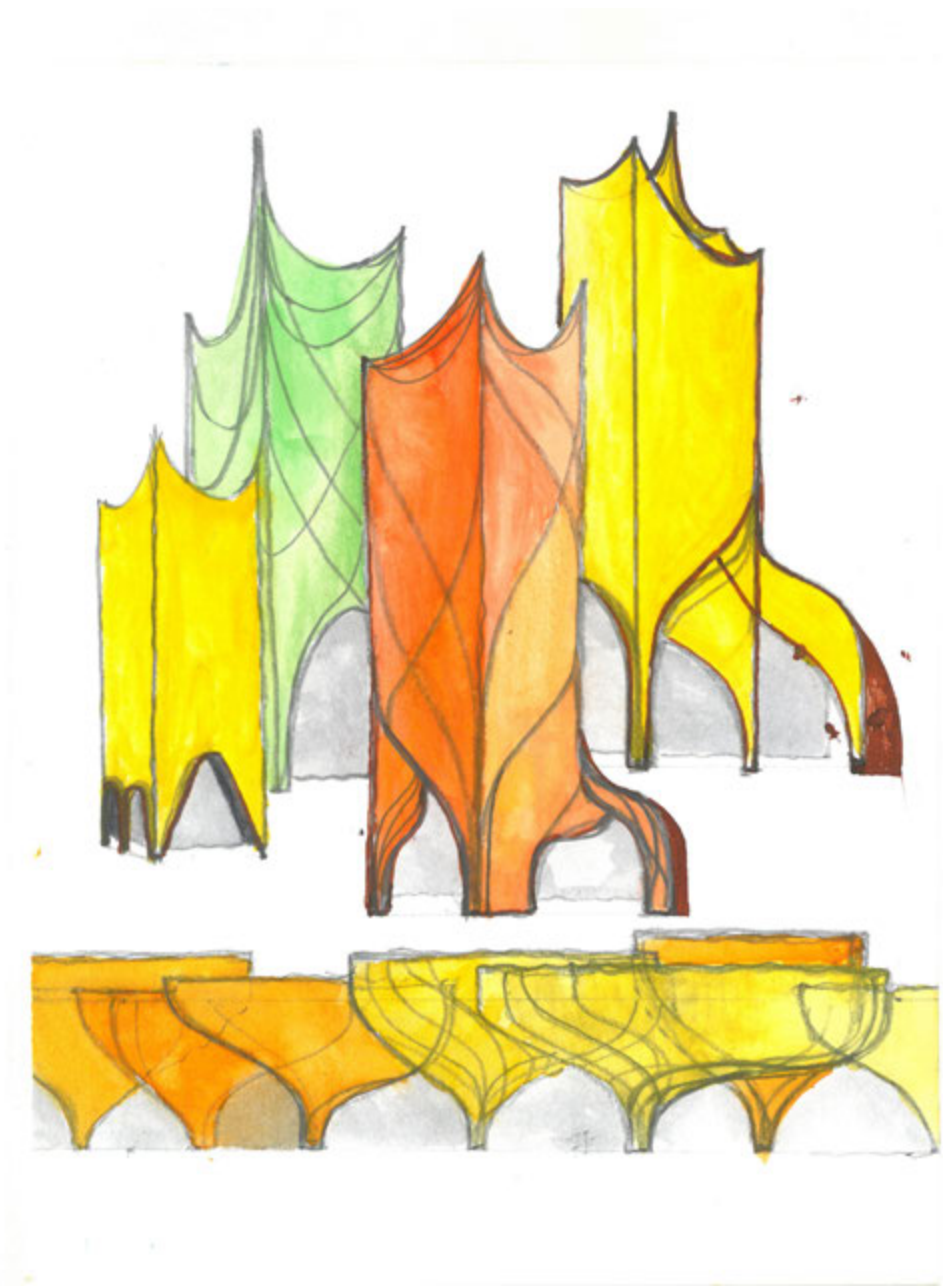


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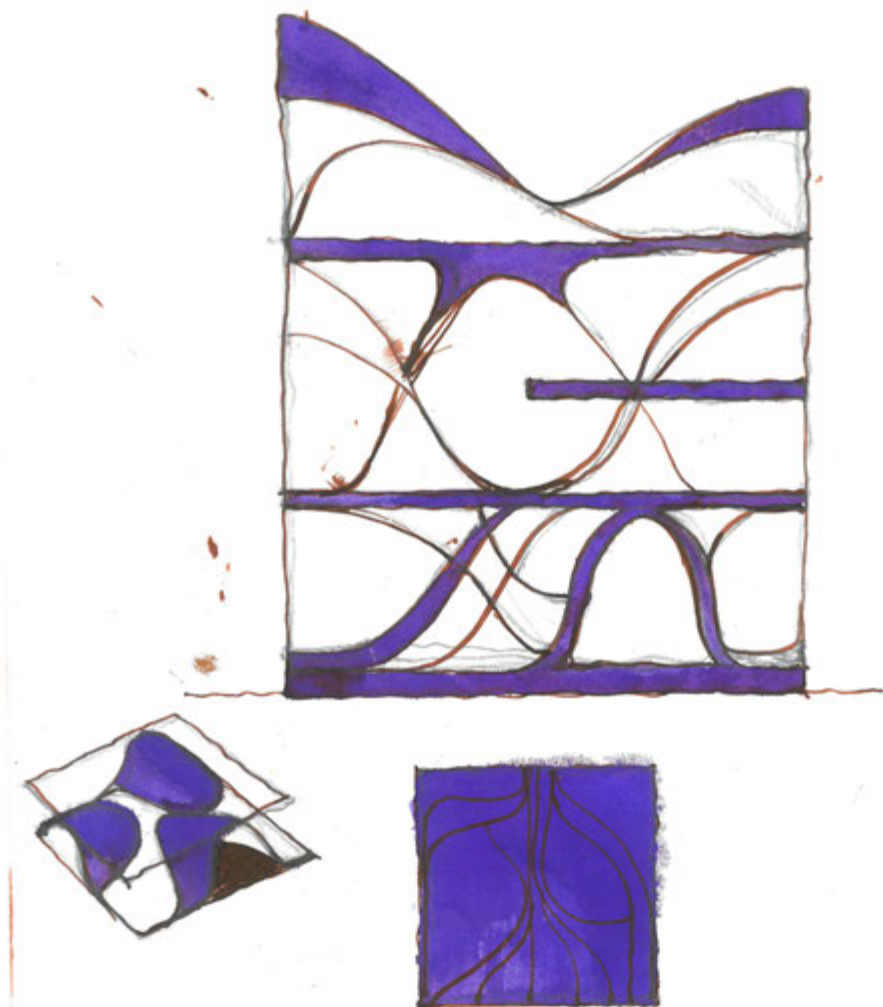


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GA PAINTING 19

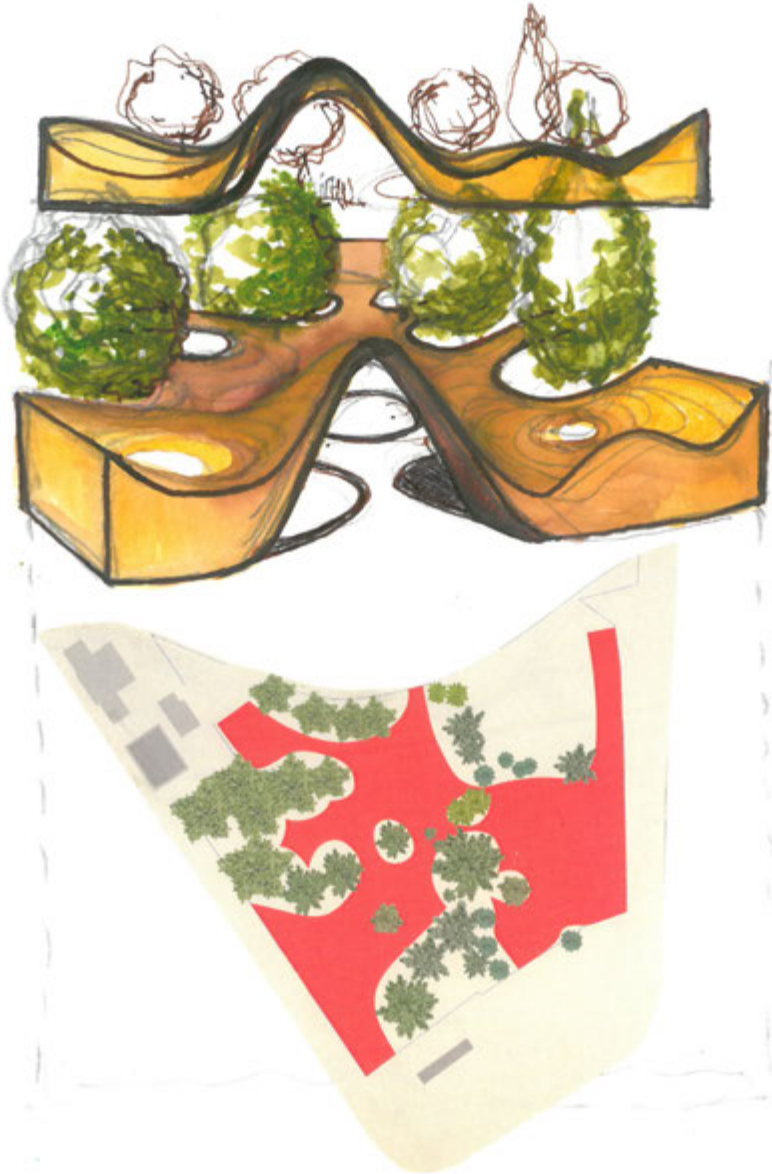


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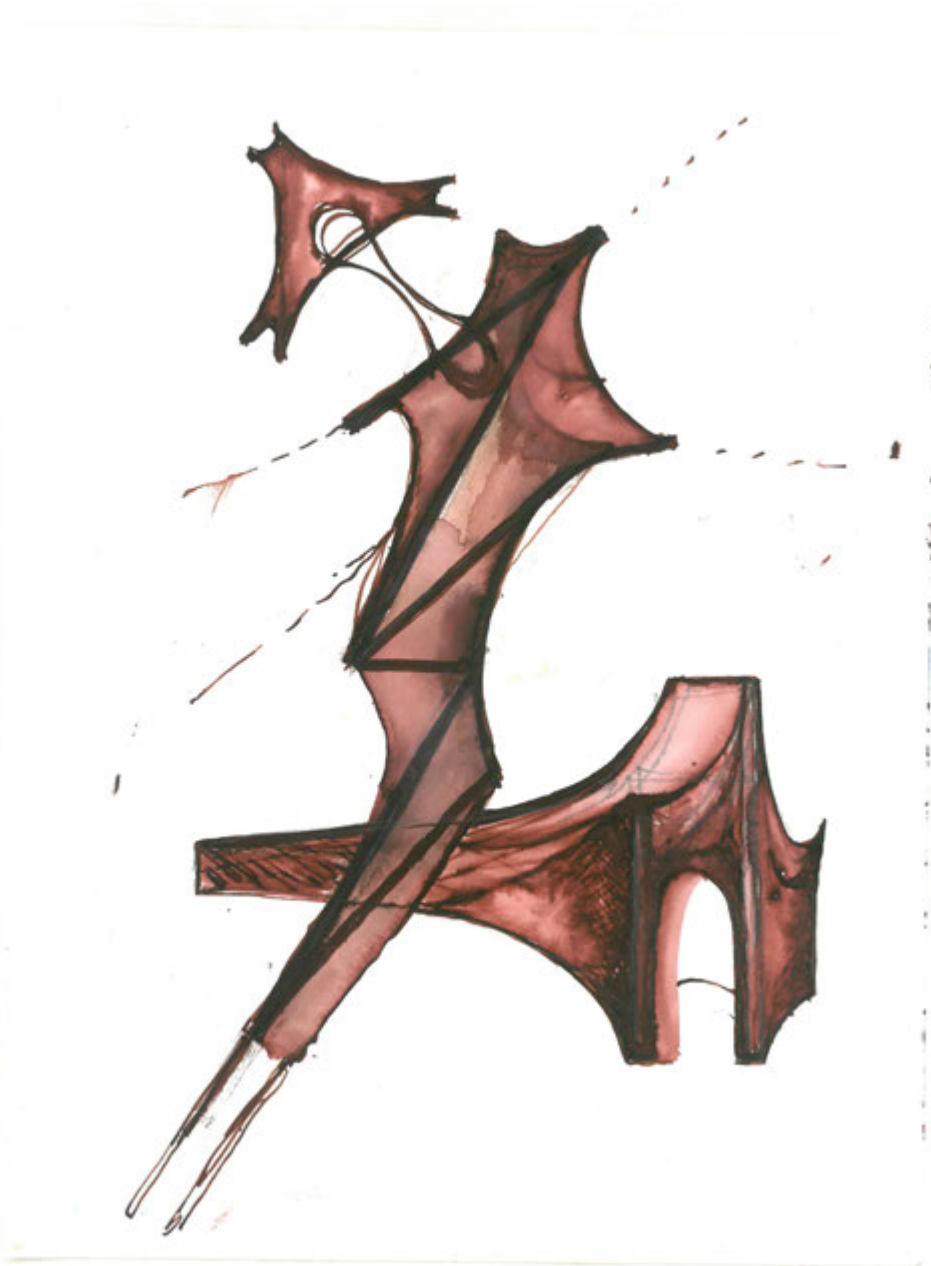


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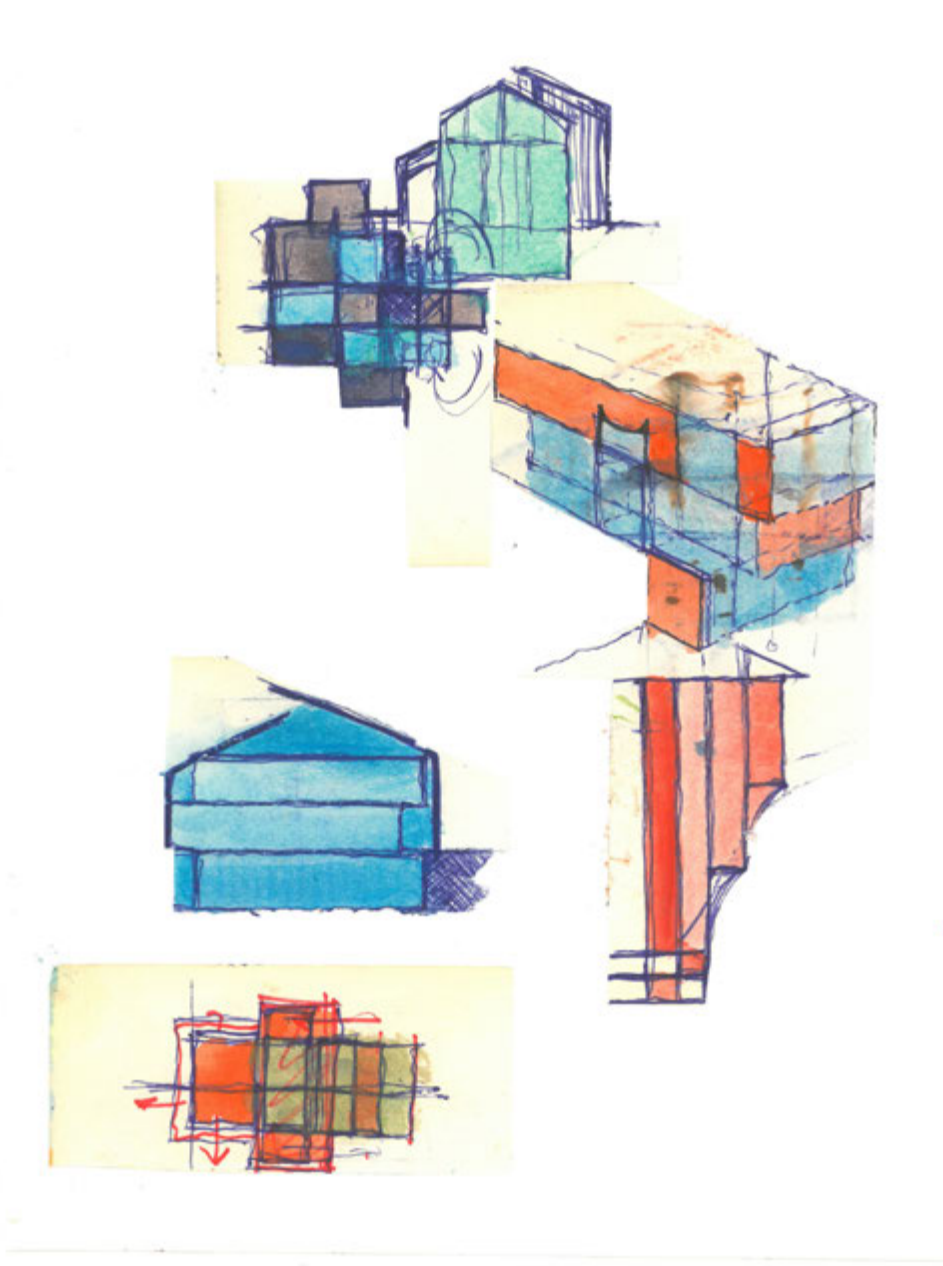


Painting by Gokhan Avcioglu

GA PAINTING 22



GA PAINTING 23



Painting by Gokhan Avcioglu

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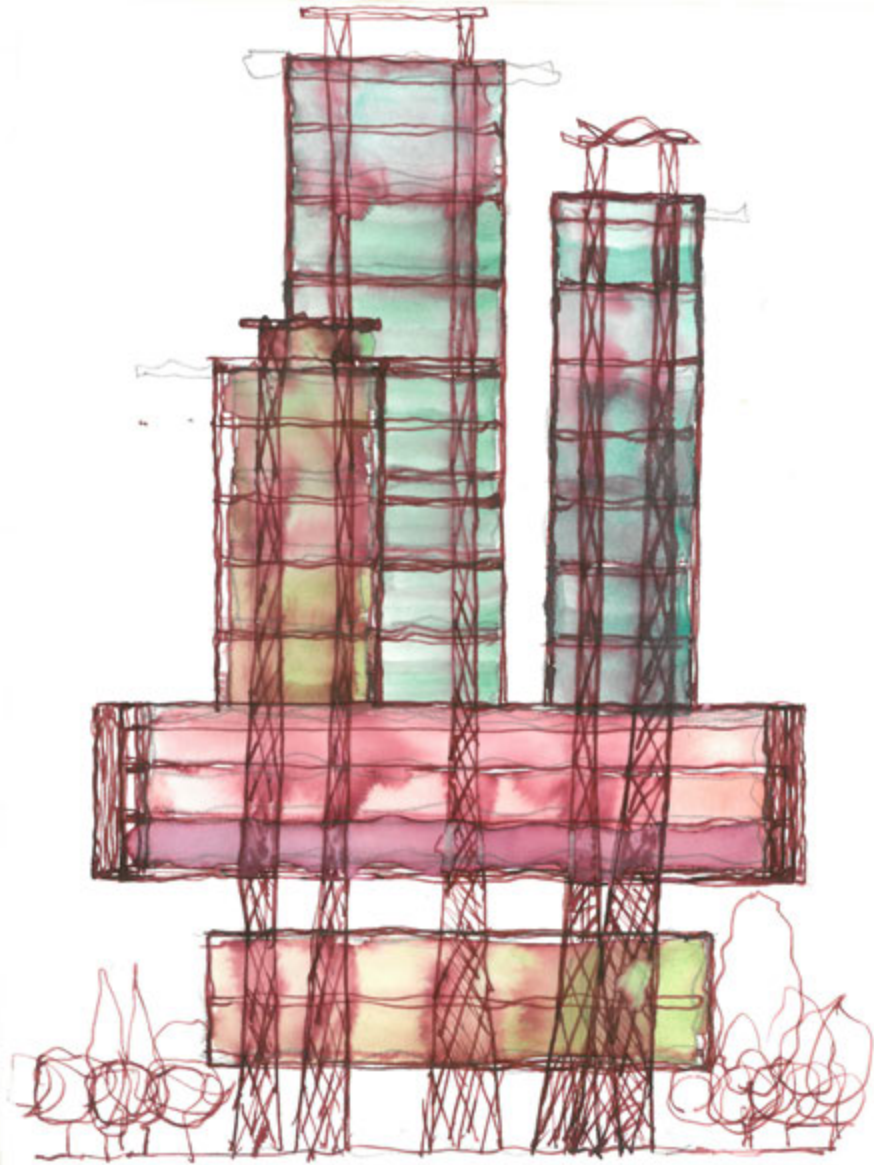


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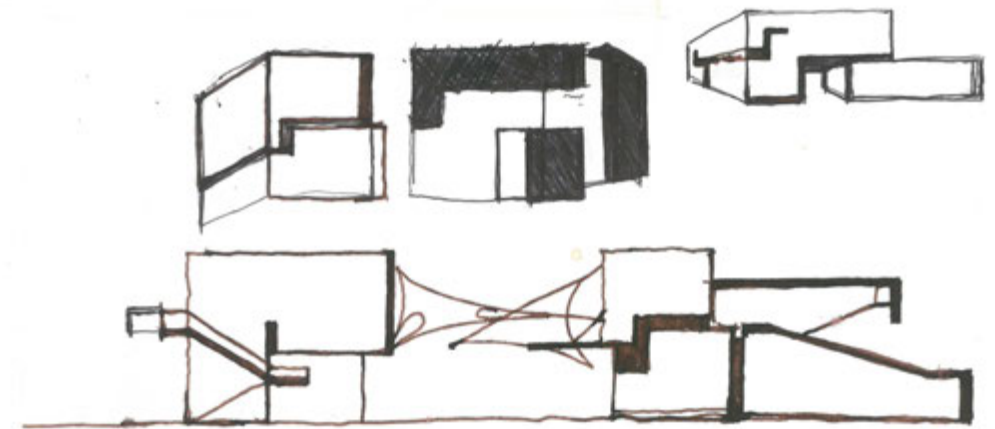


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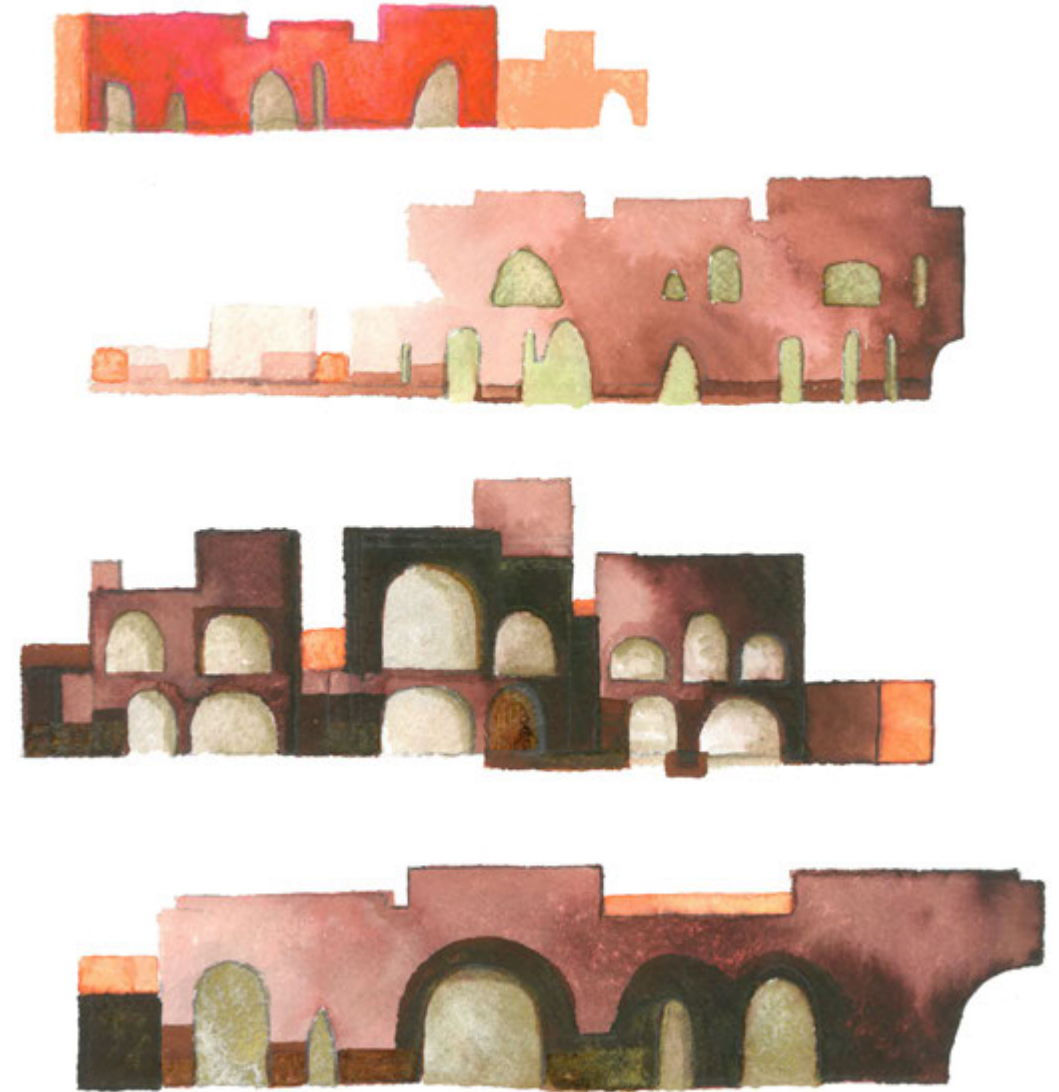


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Painting by Gokhan Avcioglu

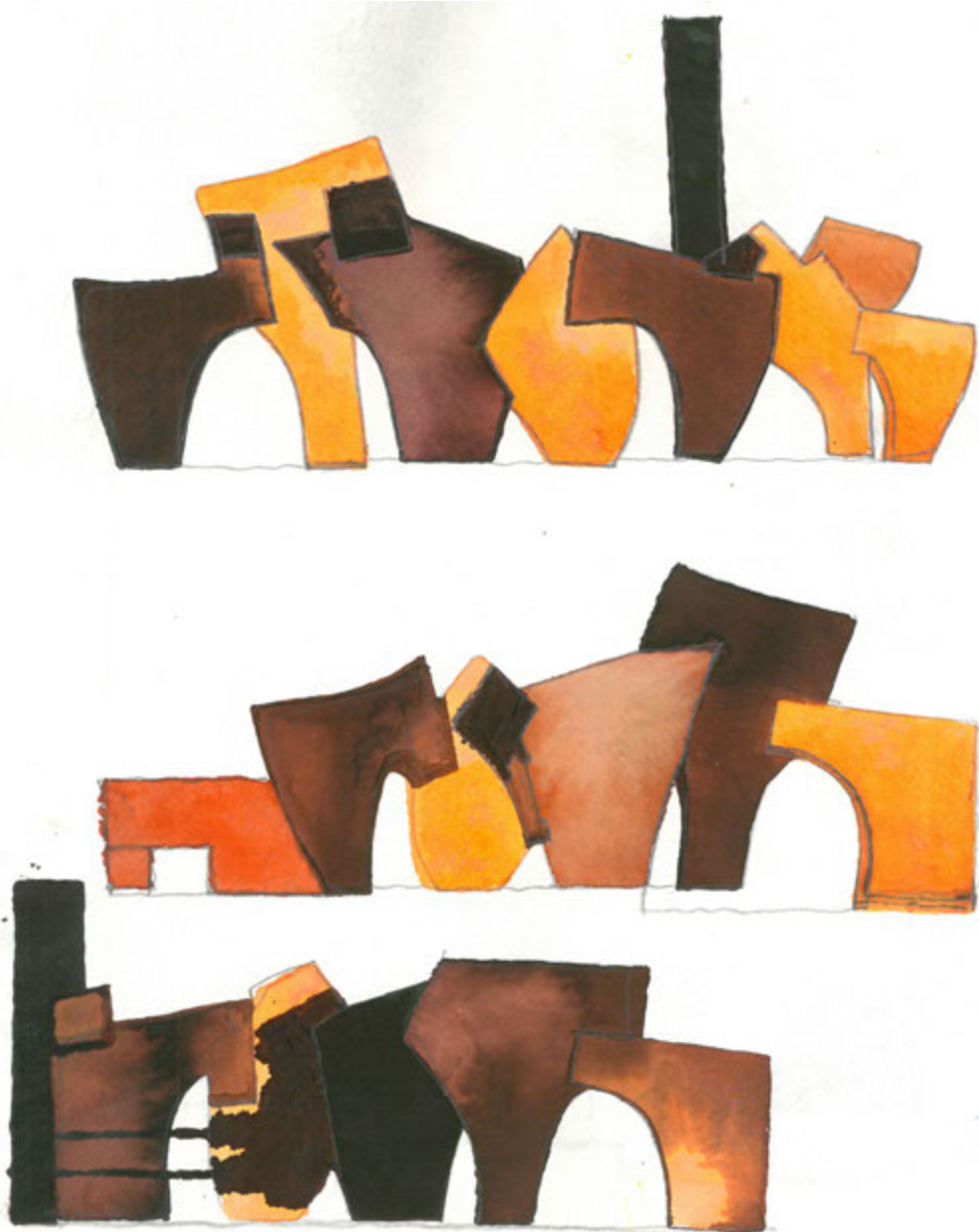
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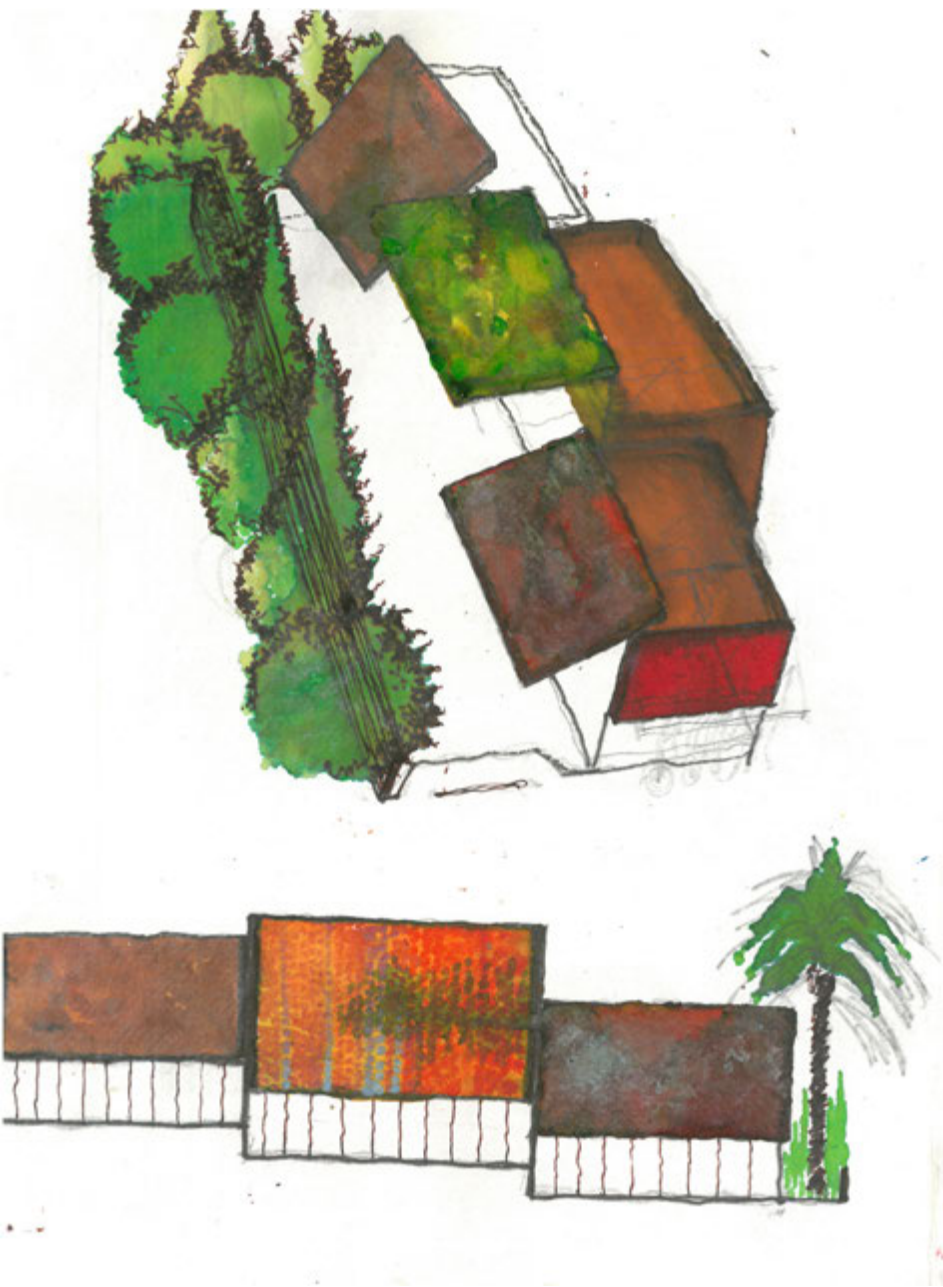
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Painting by Gokhan Avcioglu

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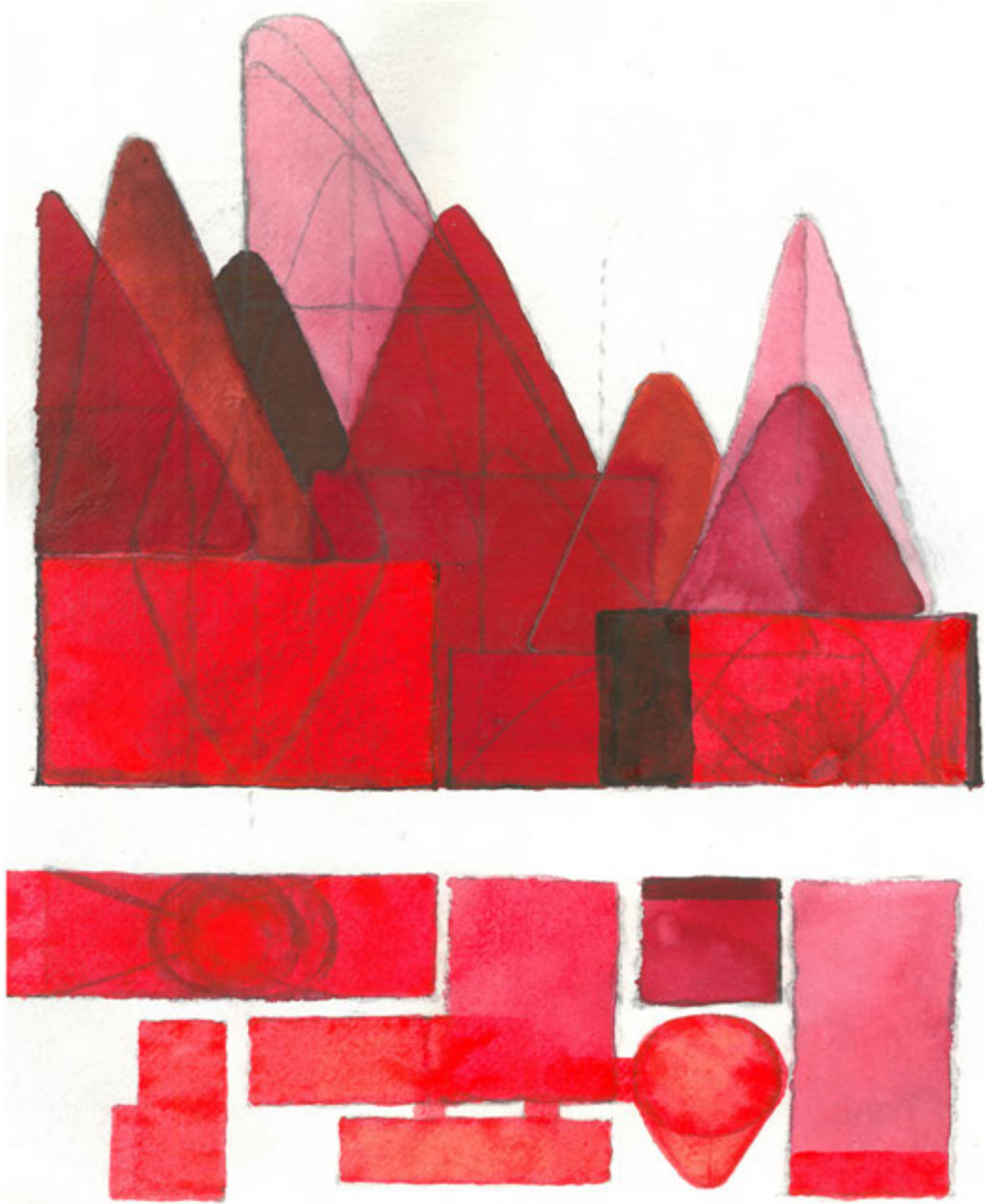


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Painting by Gokhan Avcioglu

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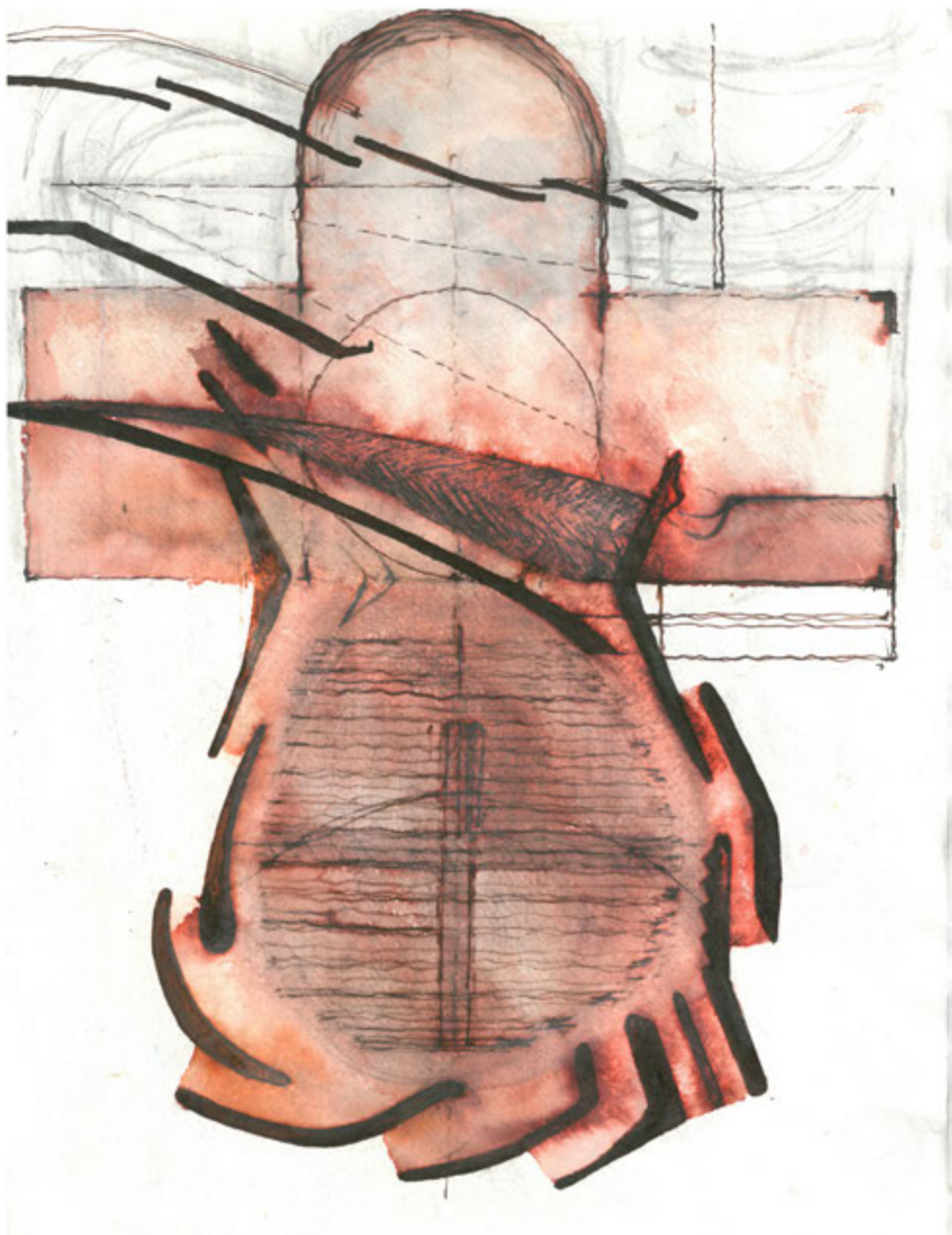


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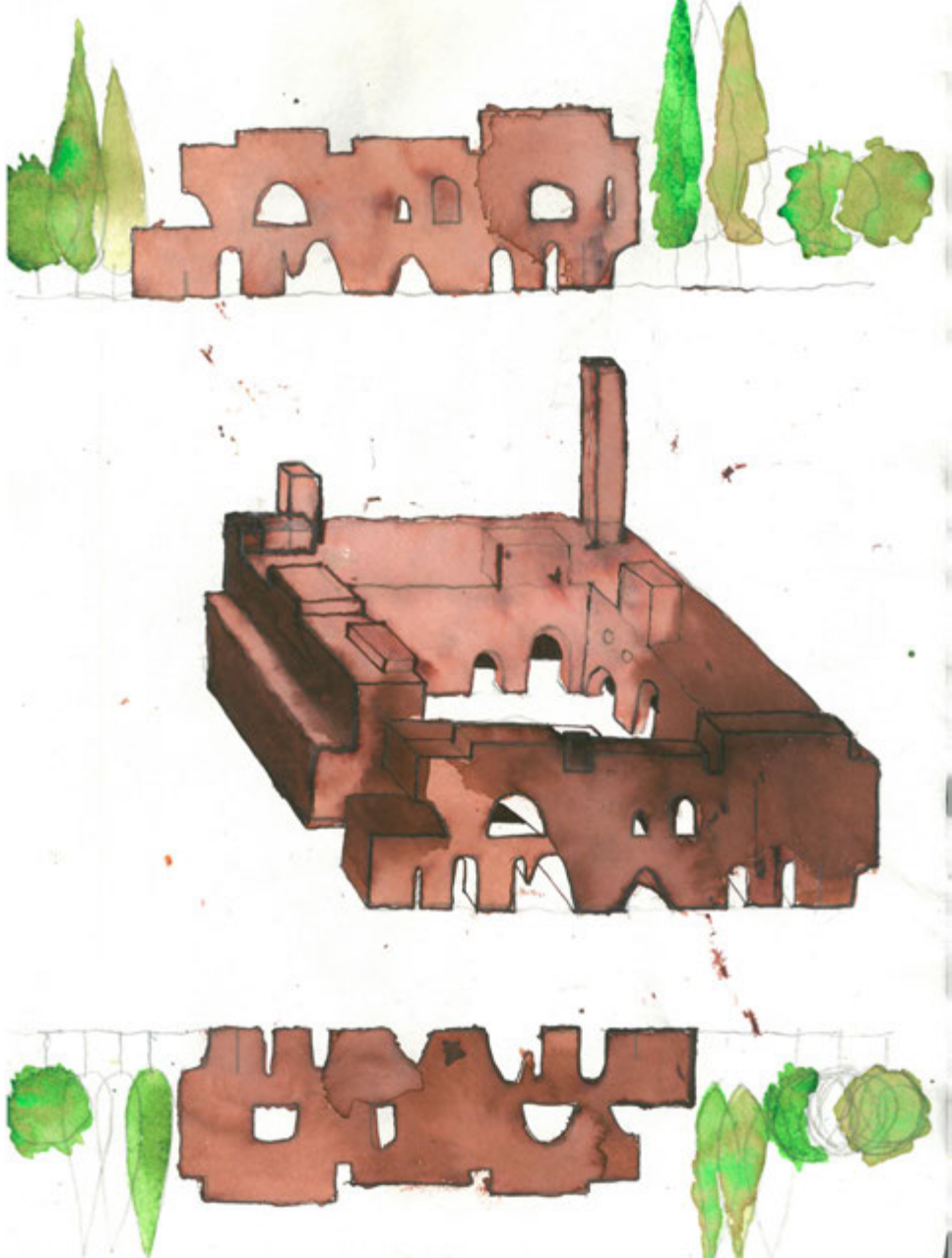


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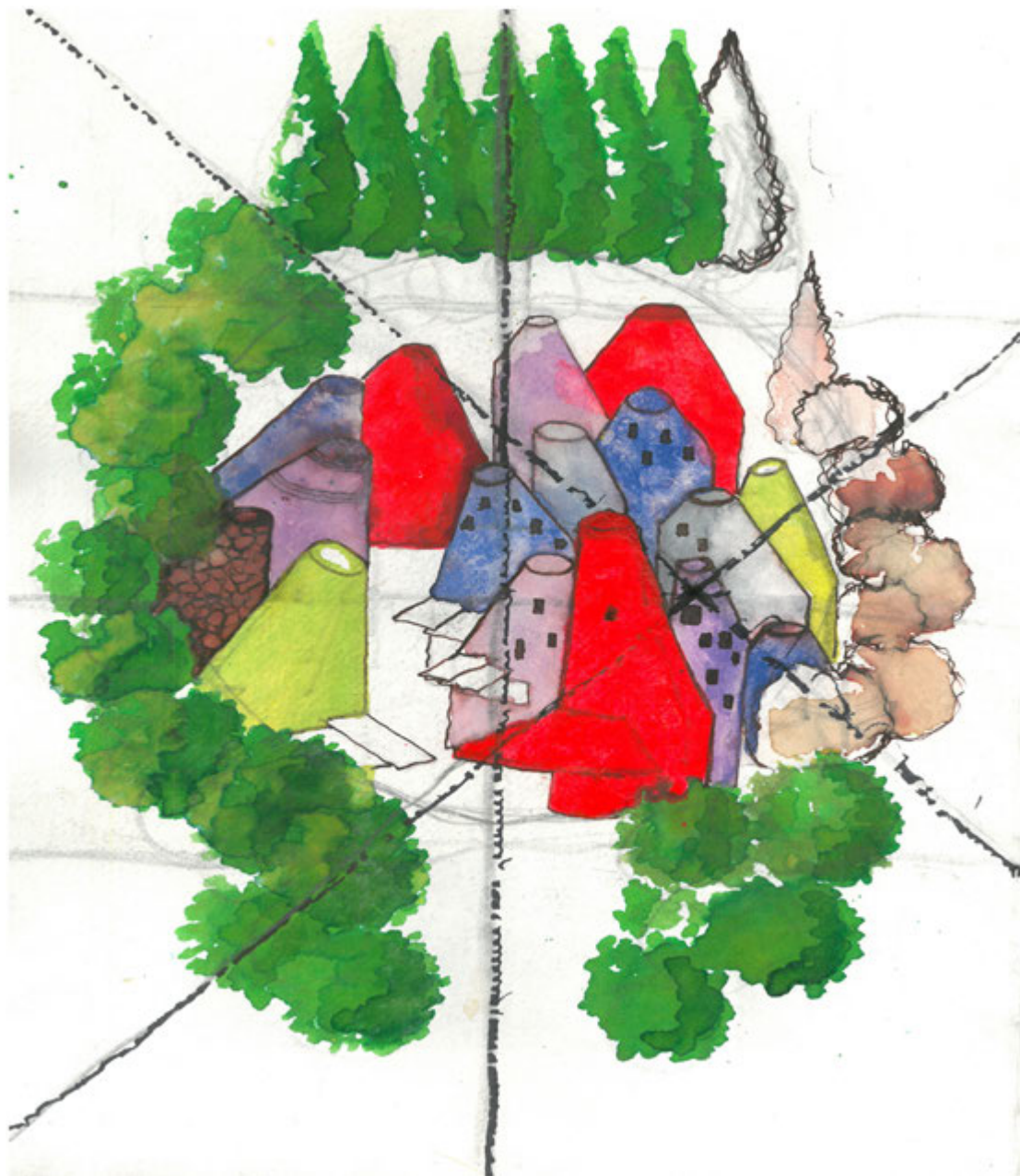


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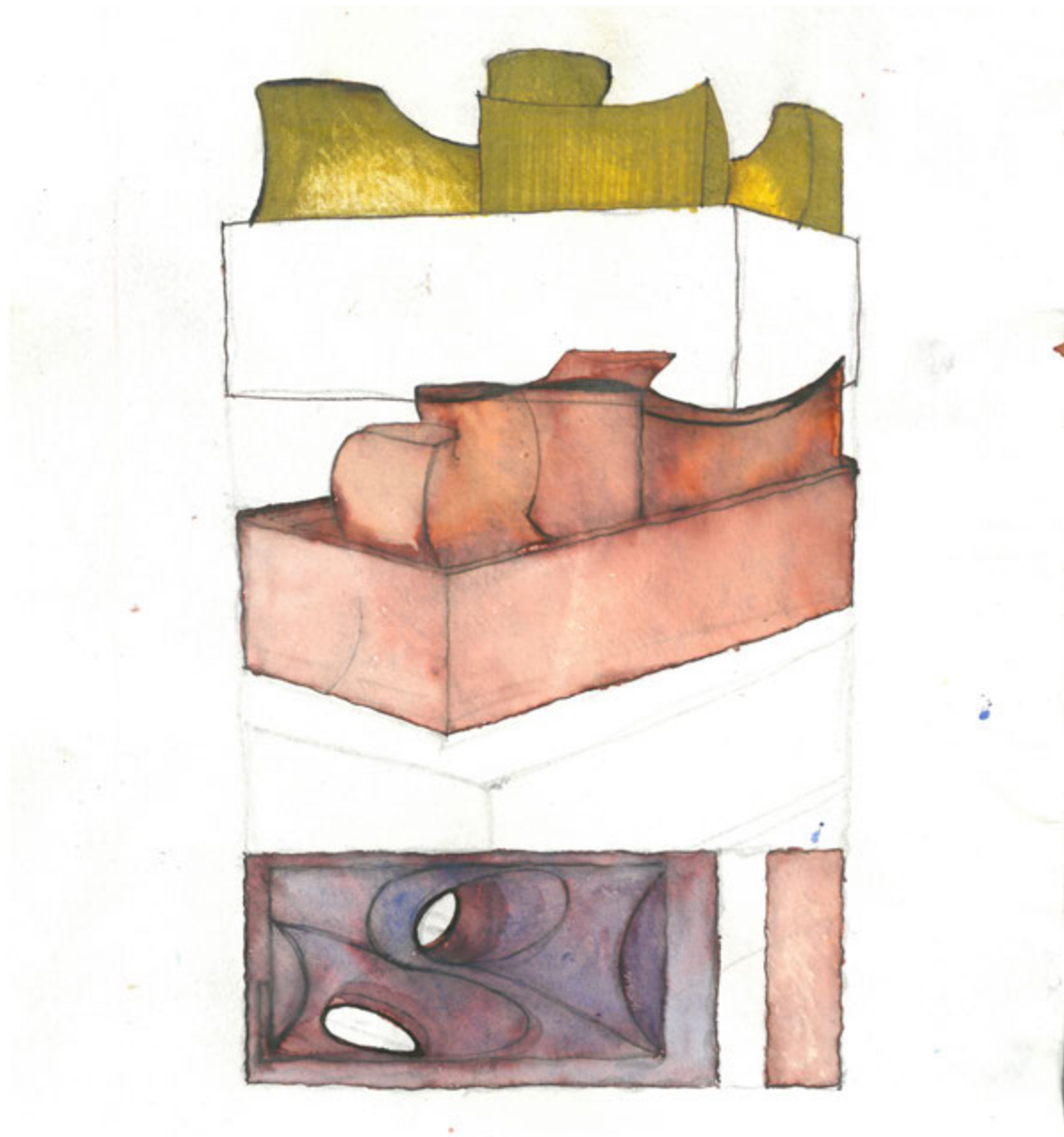


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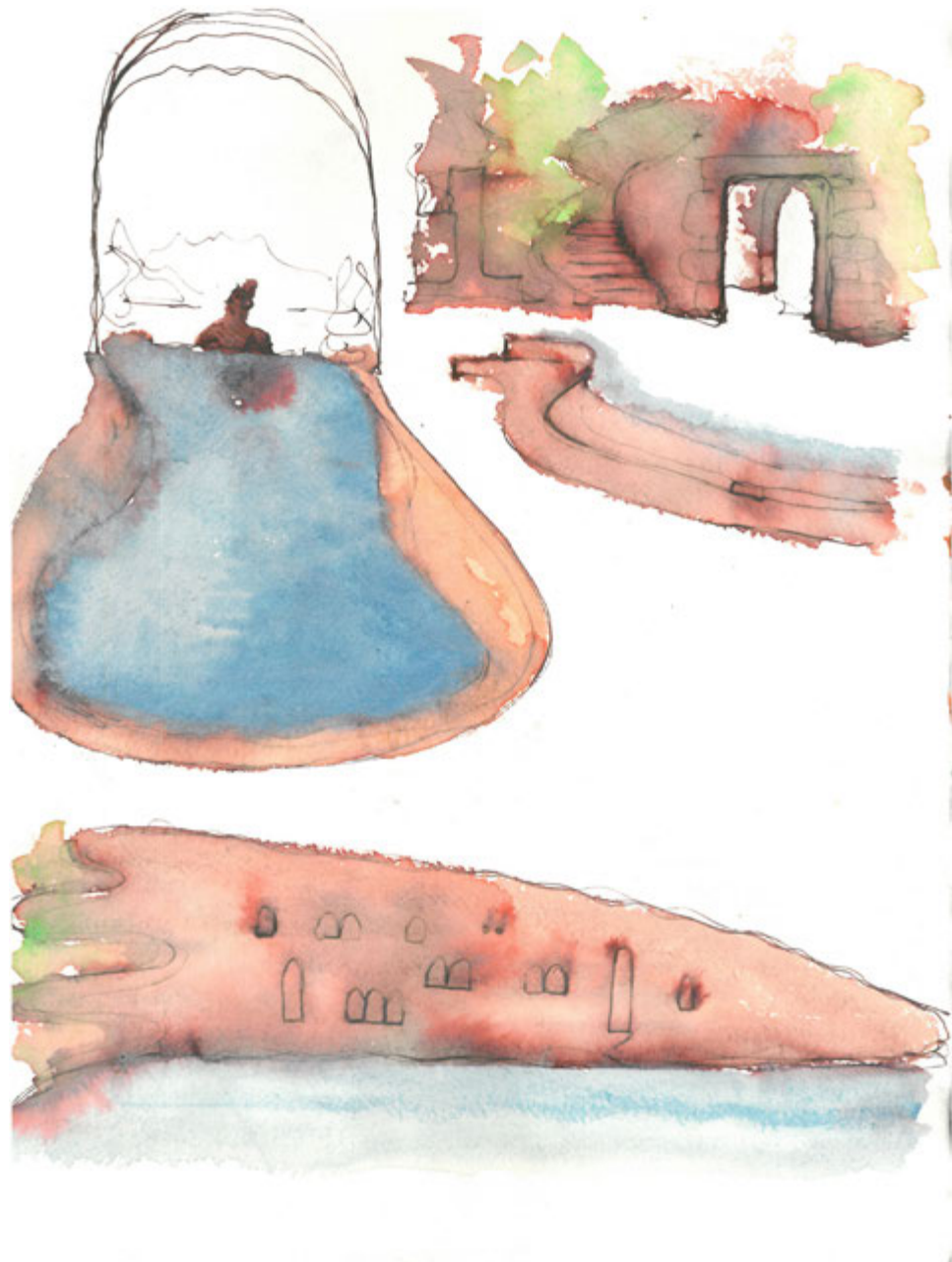
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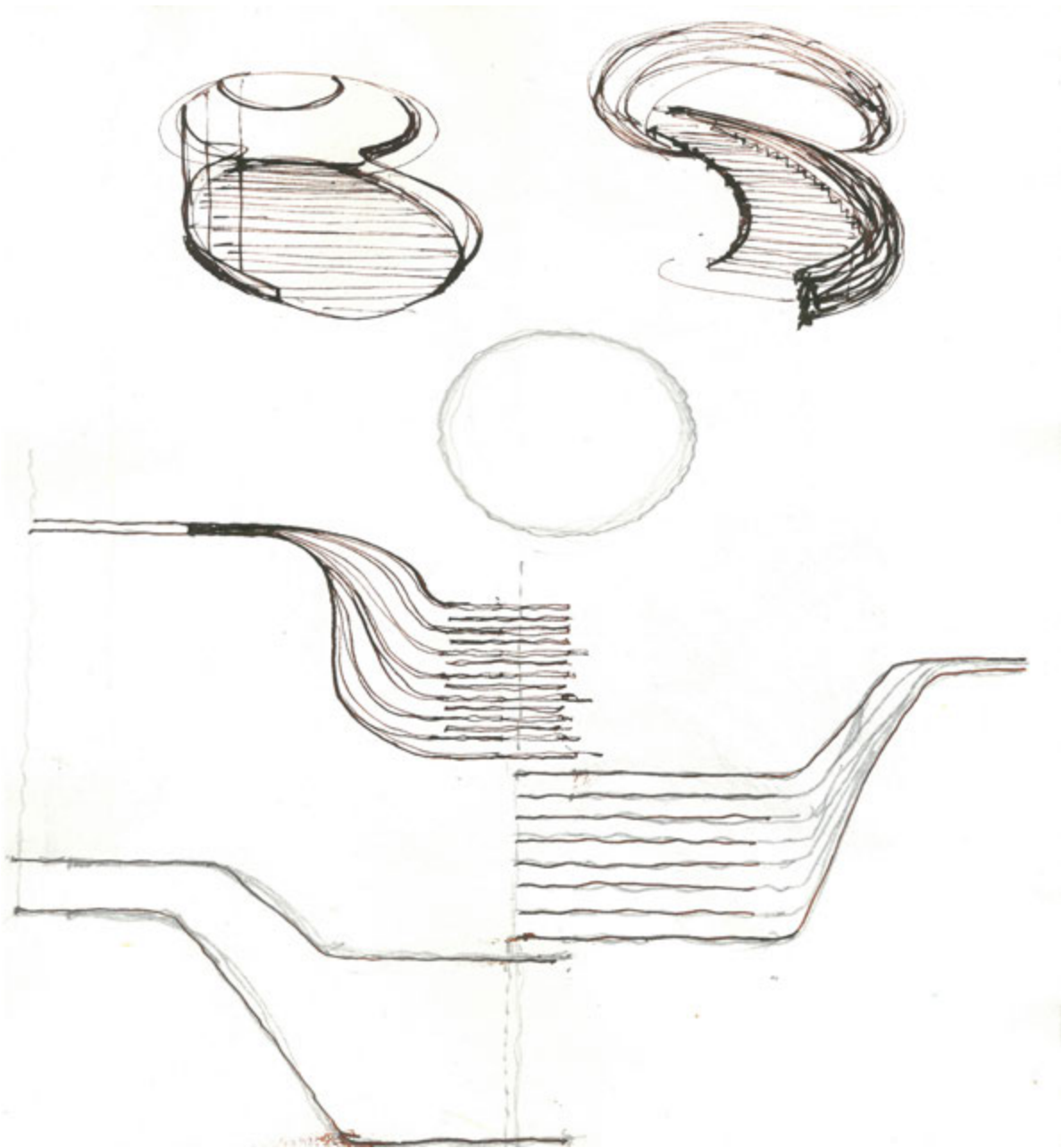
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GA PAINTING 38

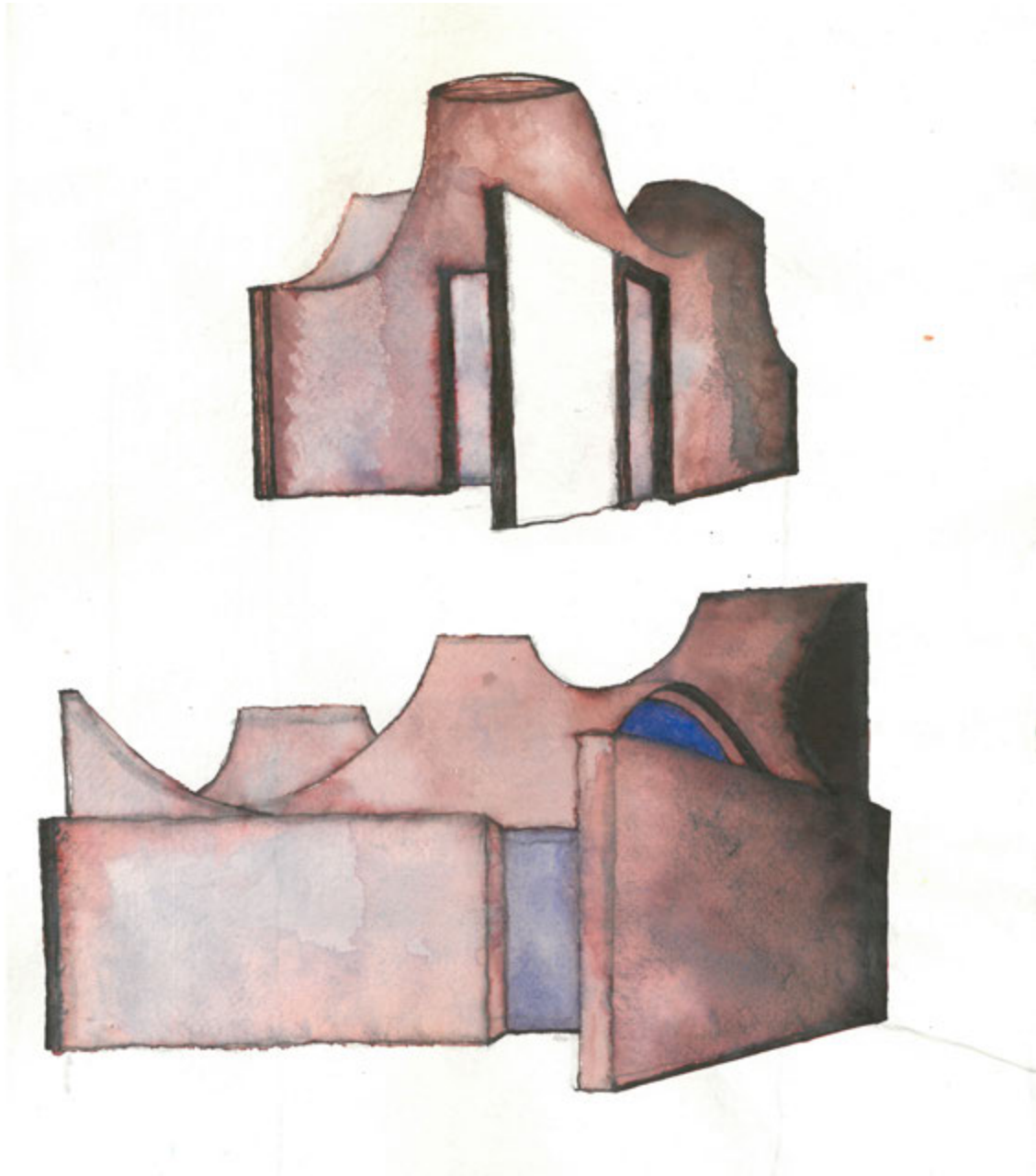


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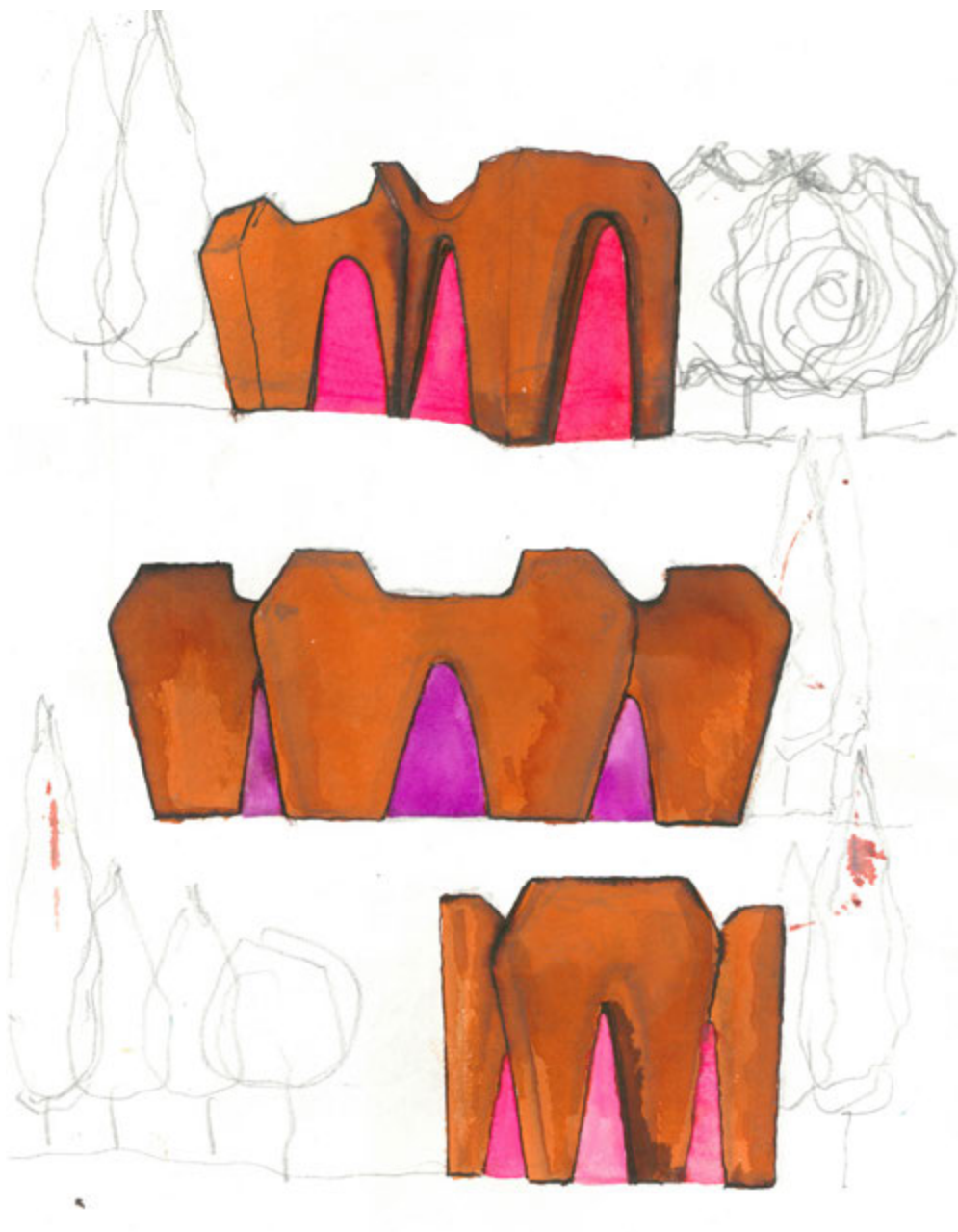


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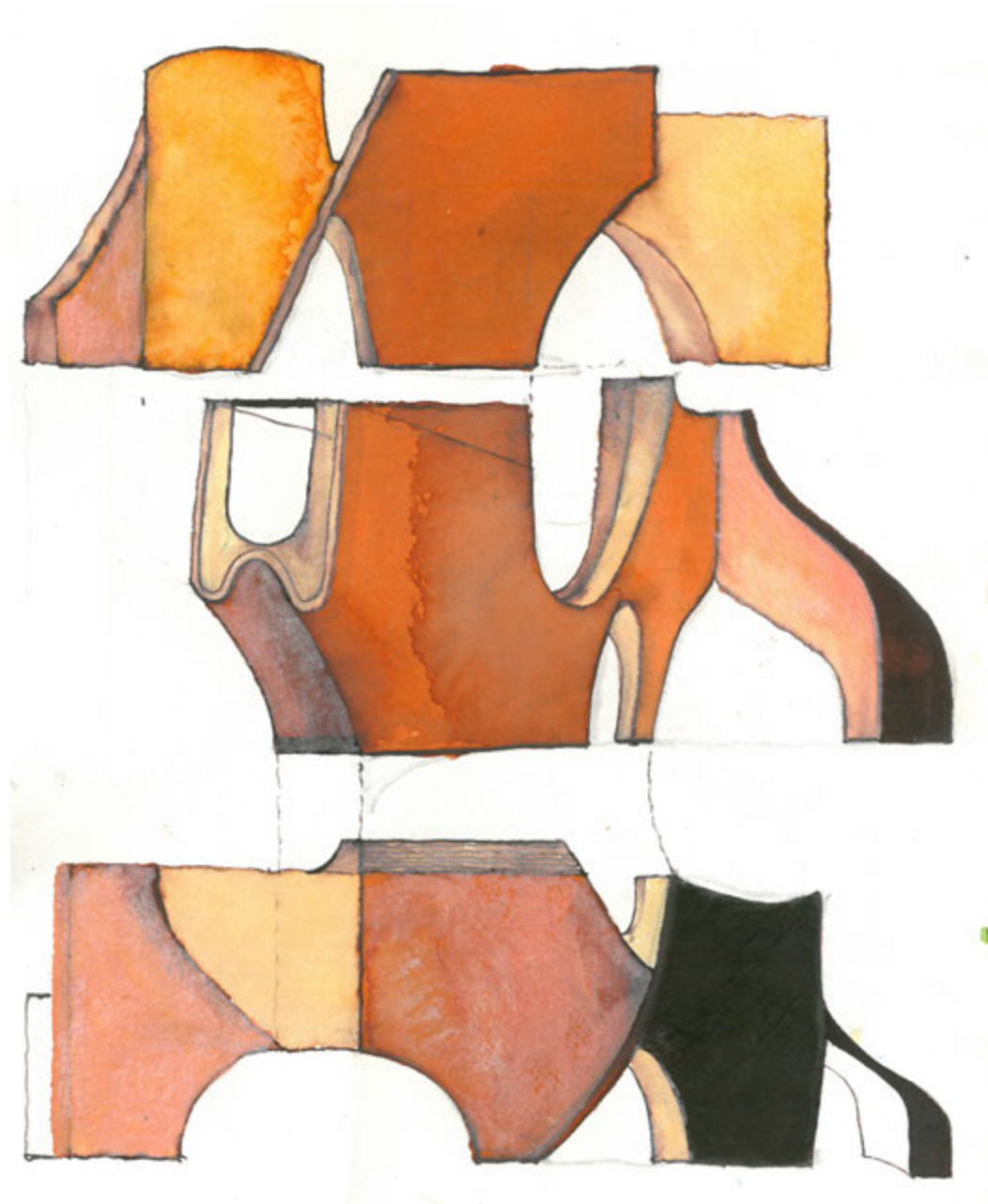
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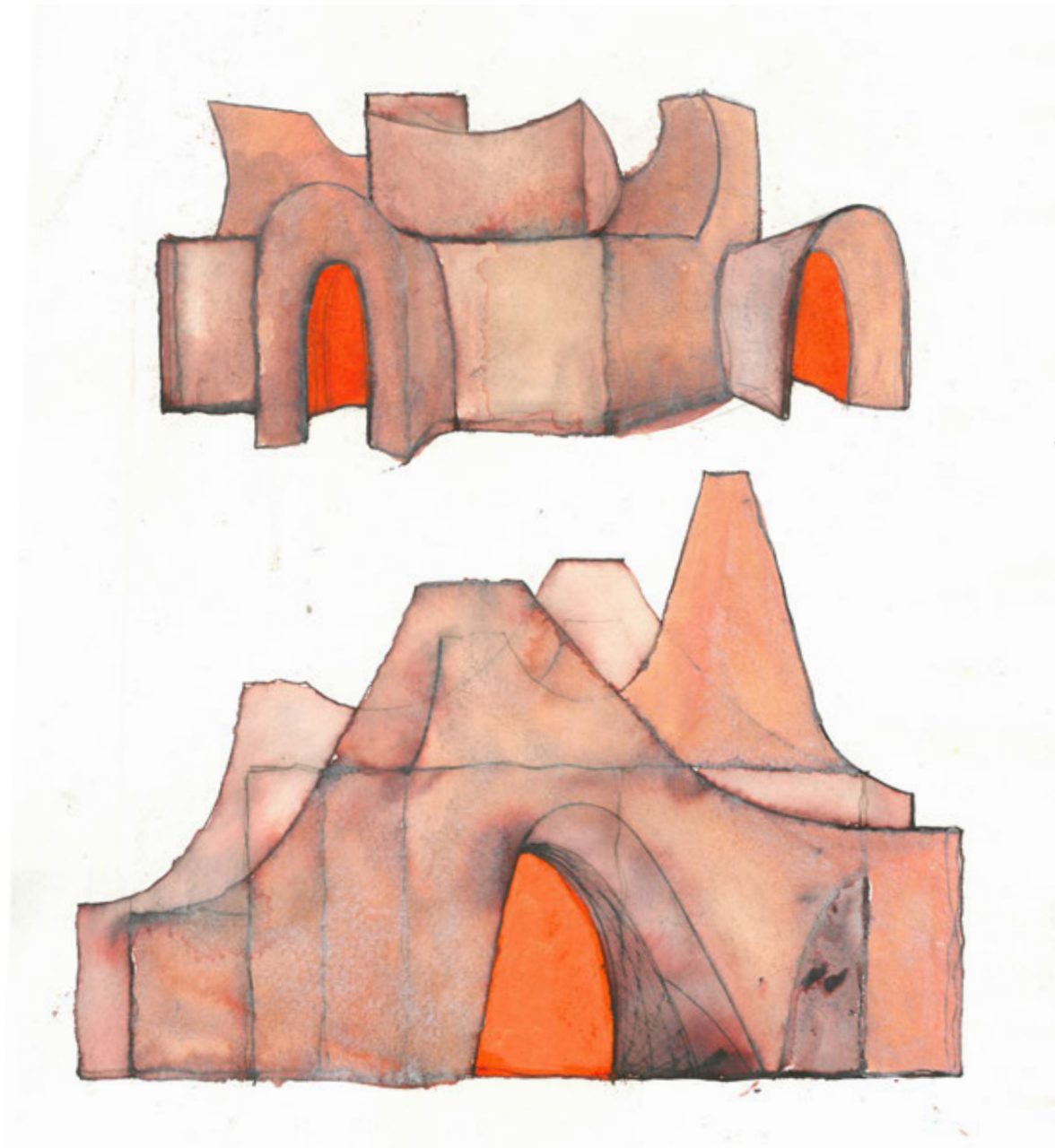
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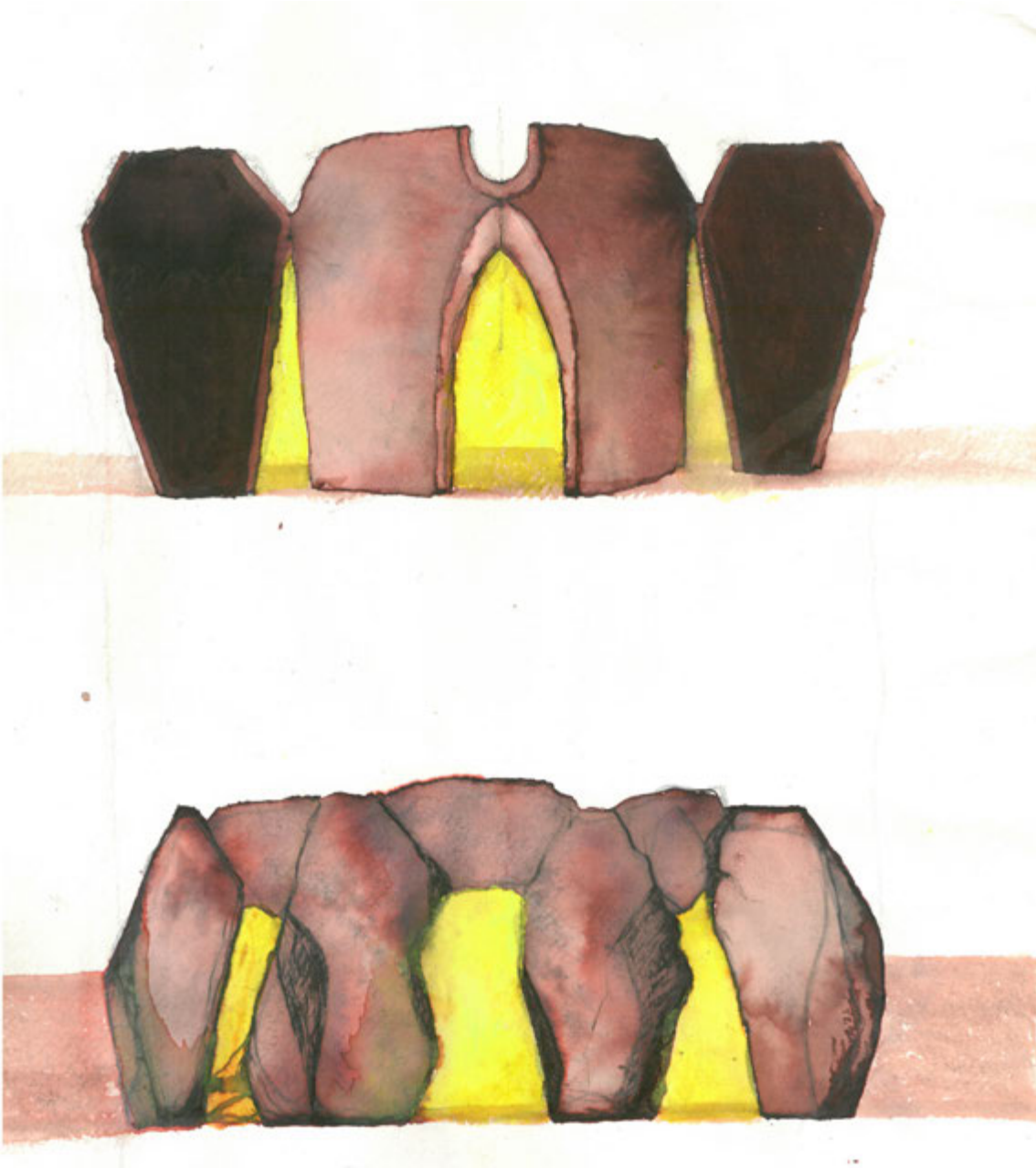


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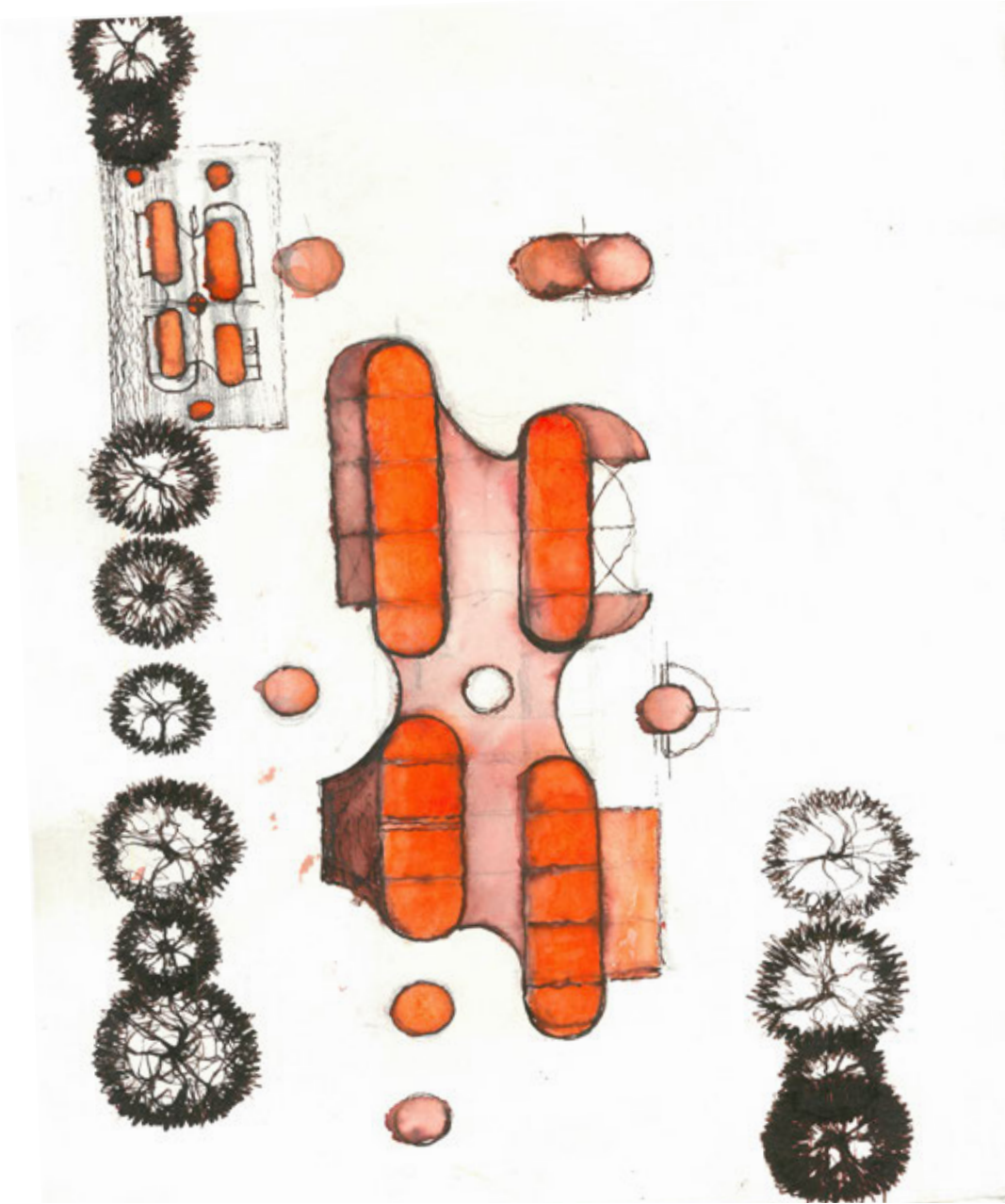


Painting by Gokhan Avcioglu

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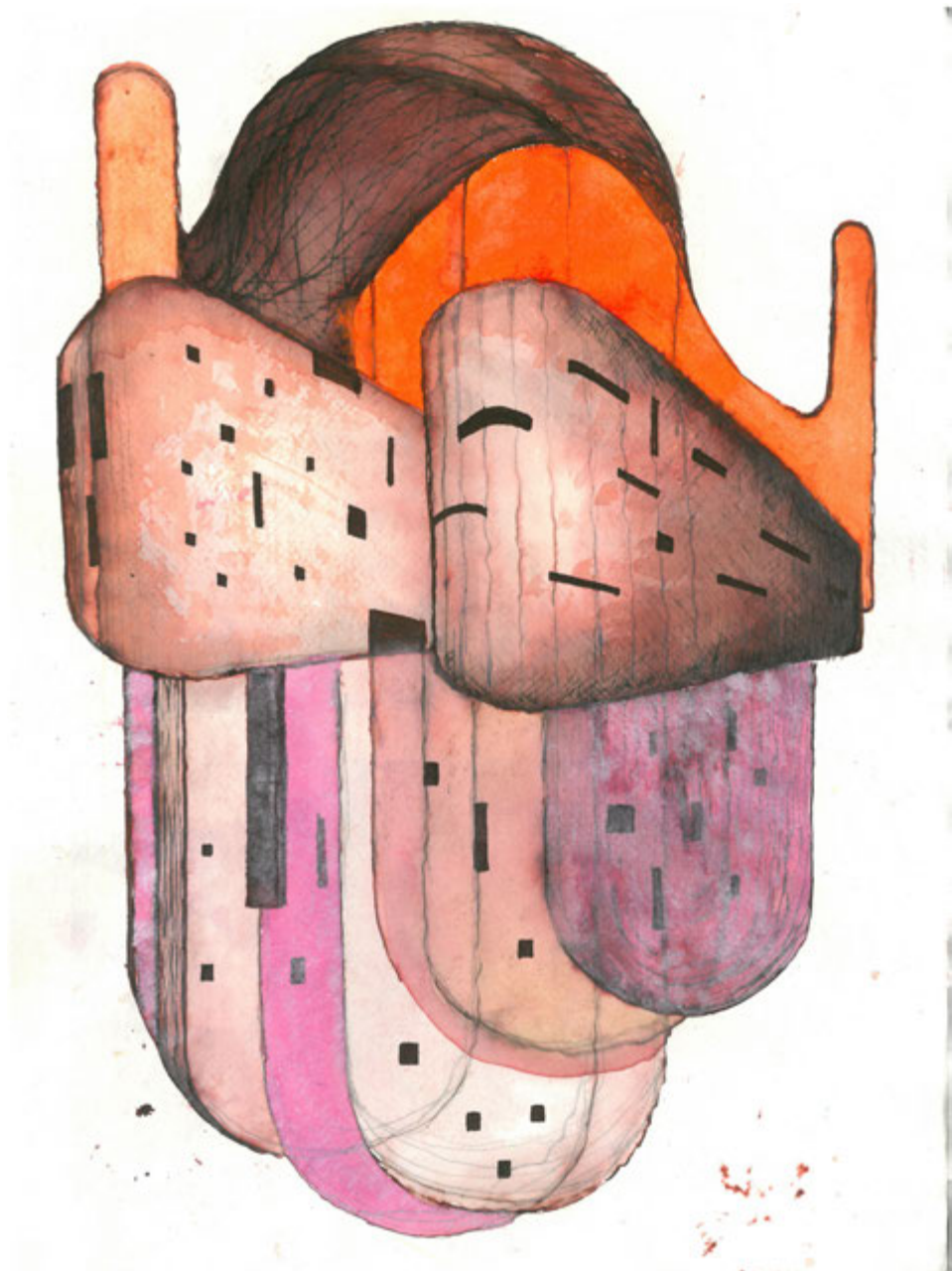


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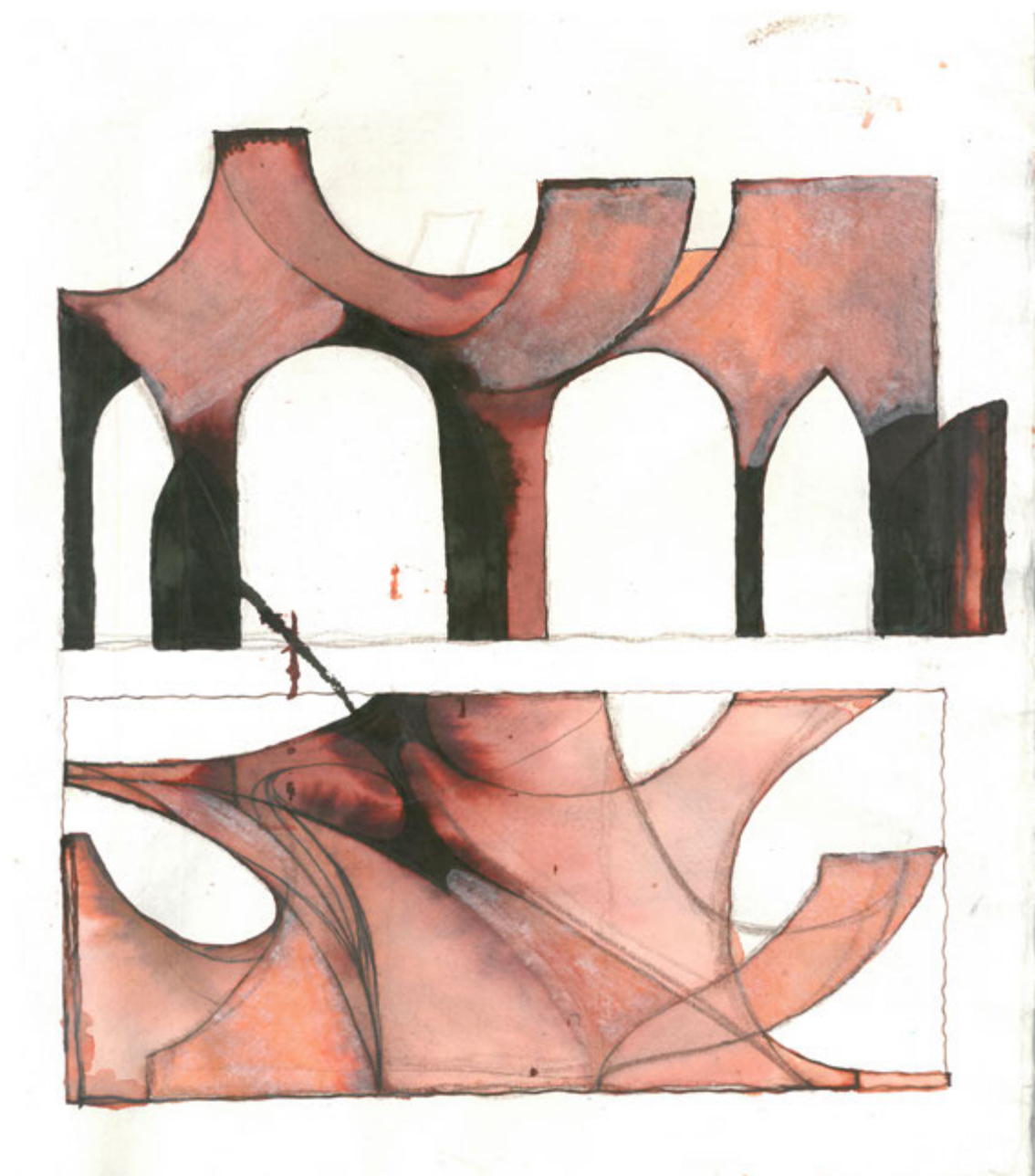


Painting by Gokhan Avcioglu

GA PAINTING 46



GA PAINTING 47



Painting by Gokhan Avcioglu

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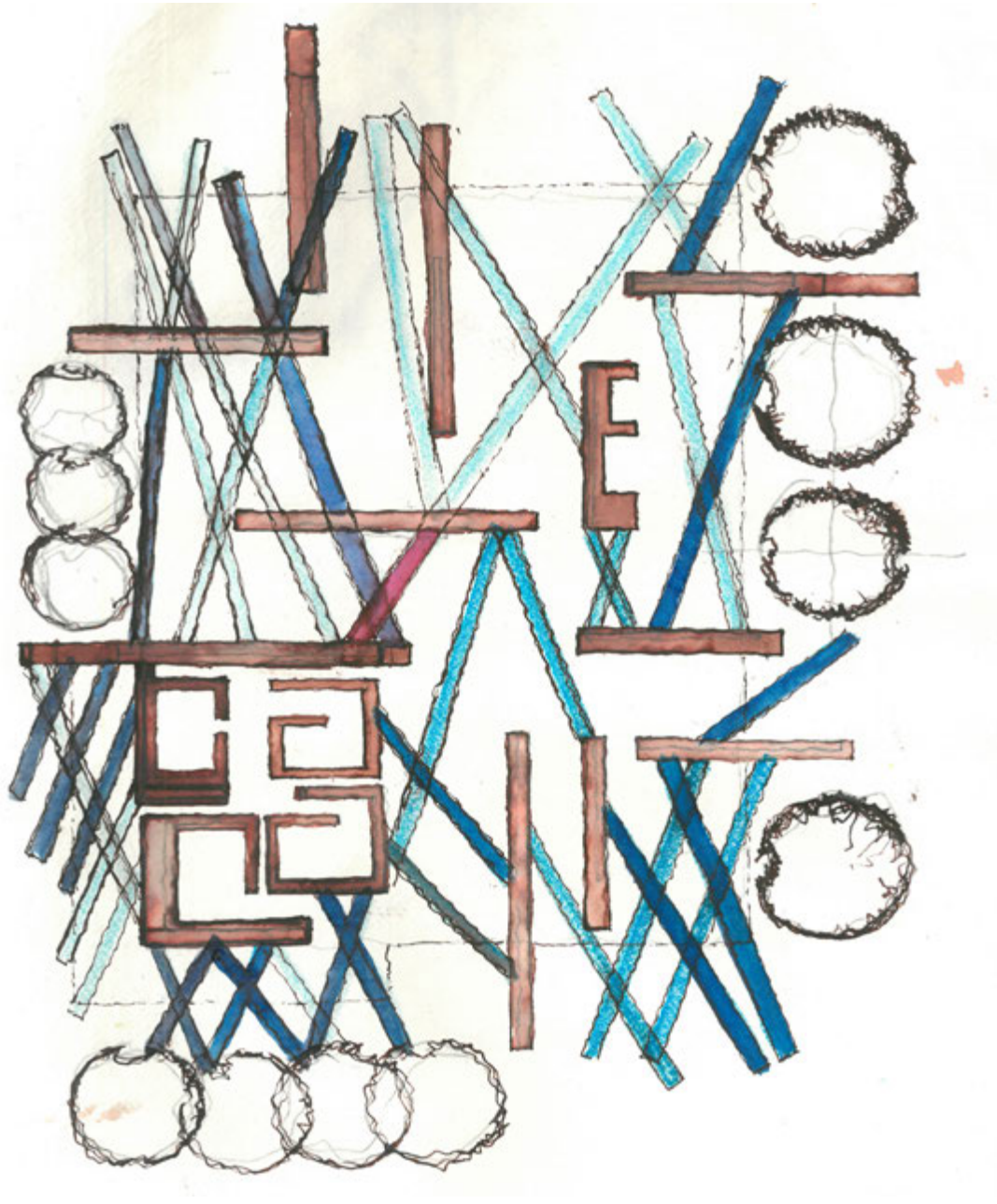


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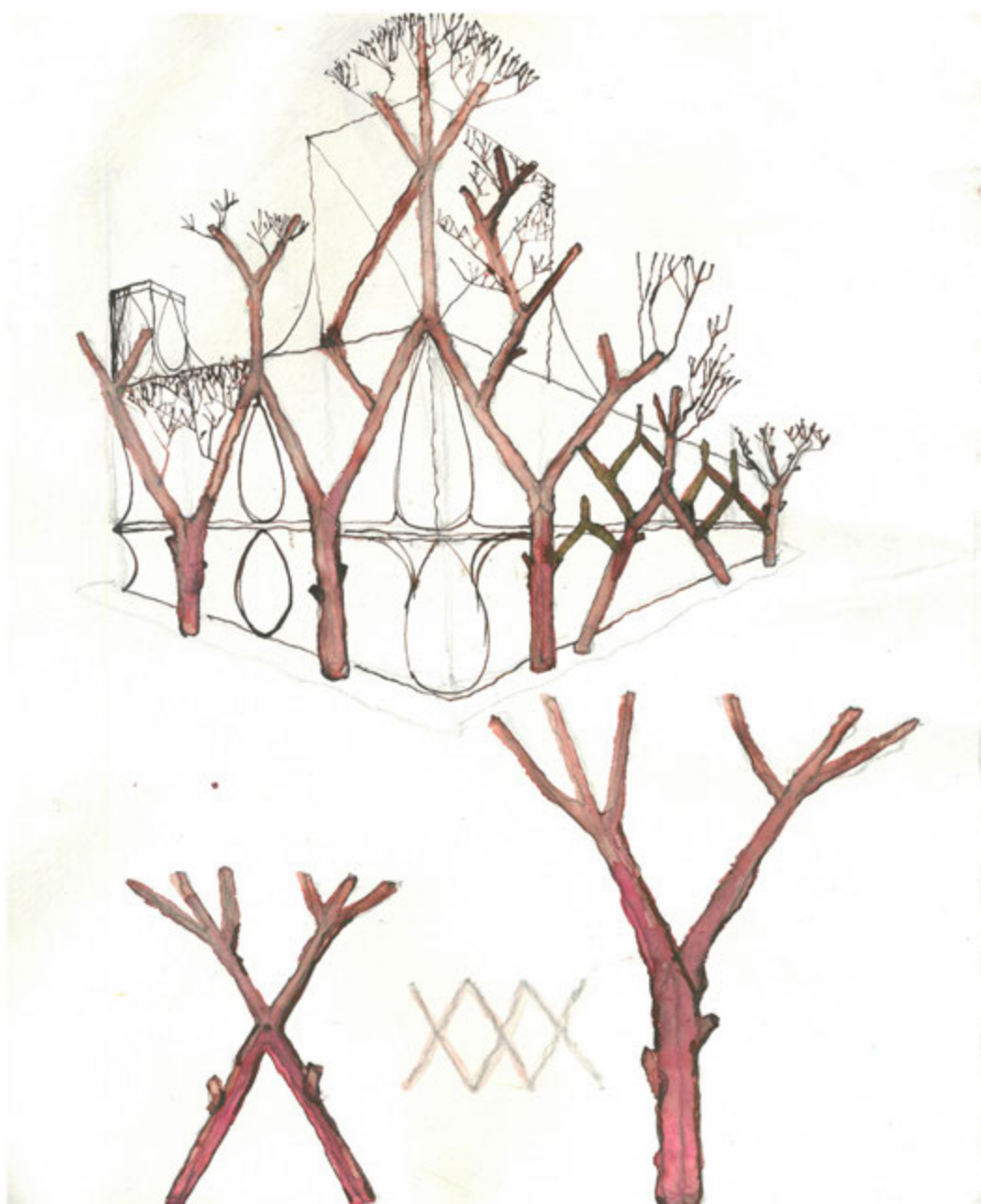


Painting by Gokhan Avcioglu

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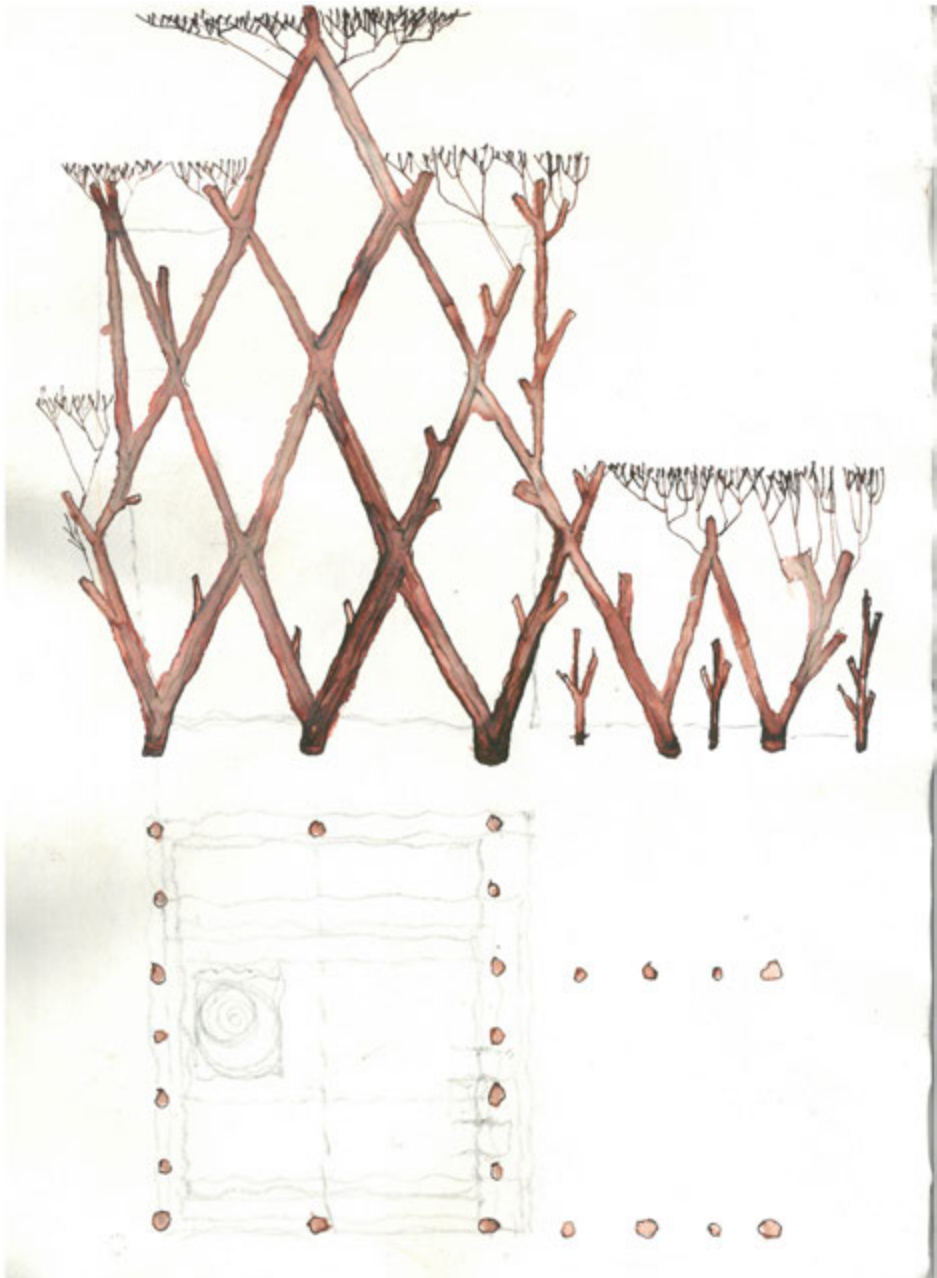


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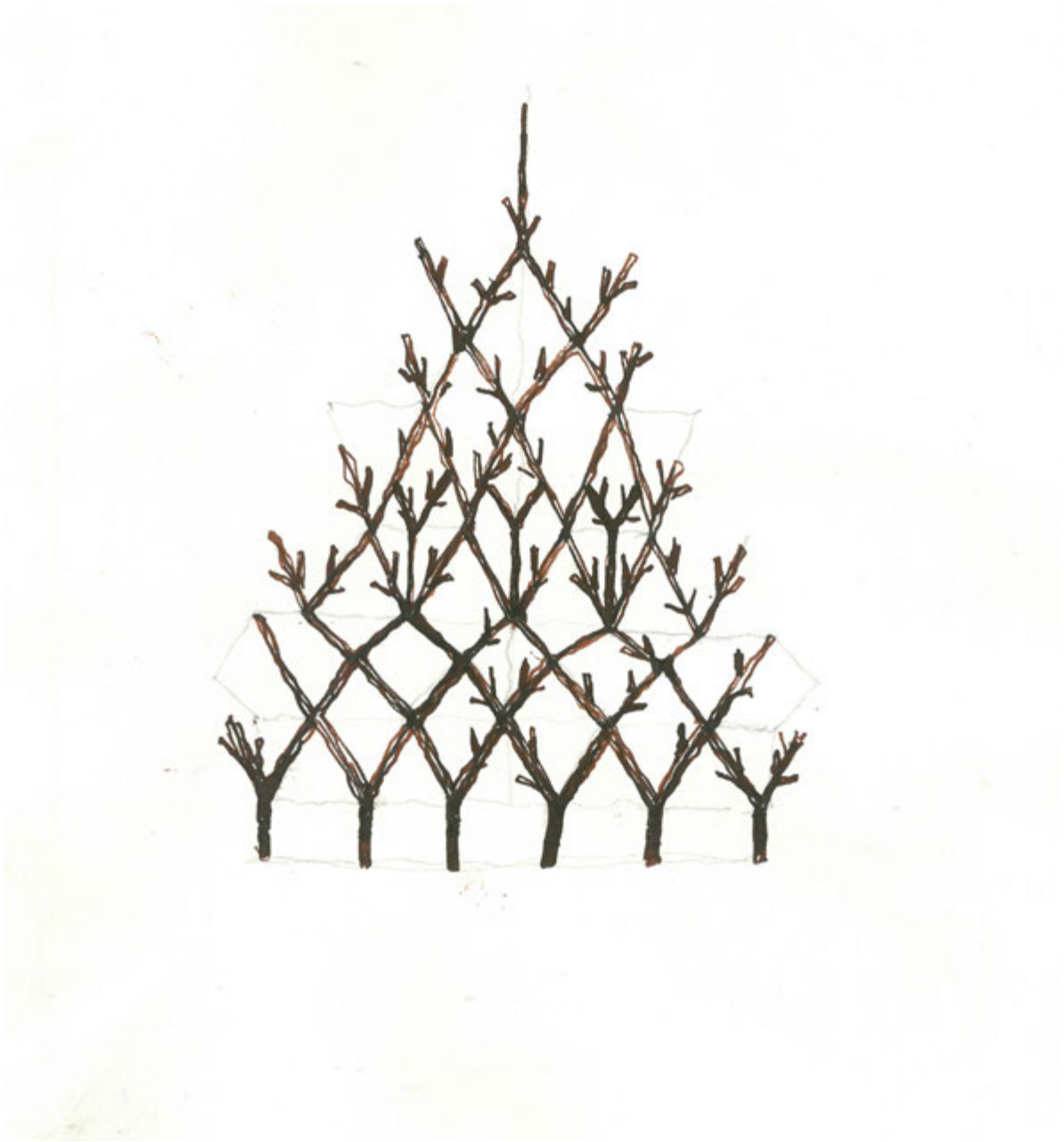


Painting by Gokhan Avcioglu

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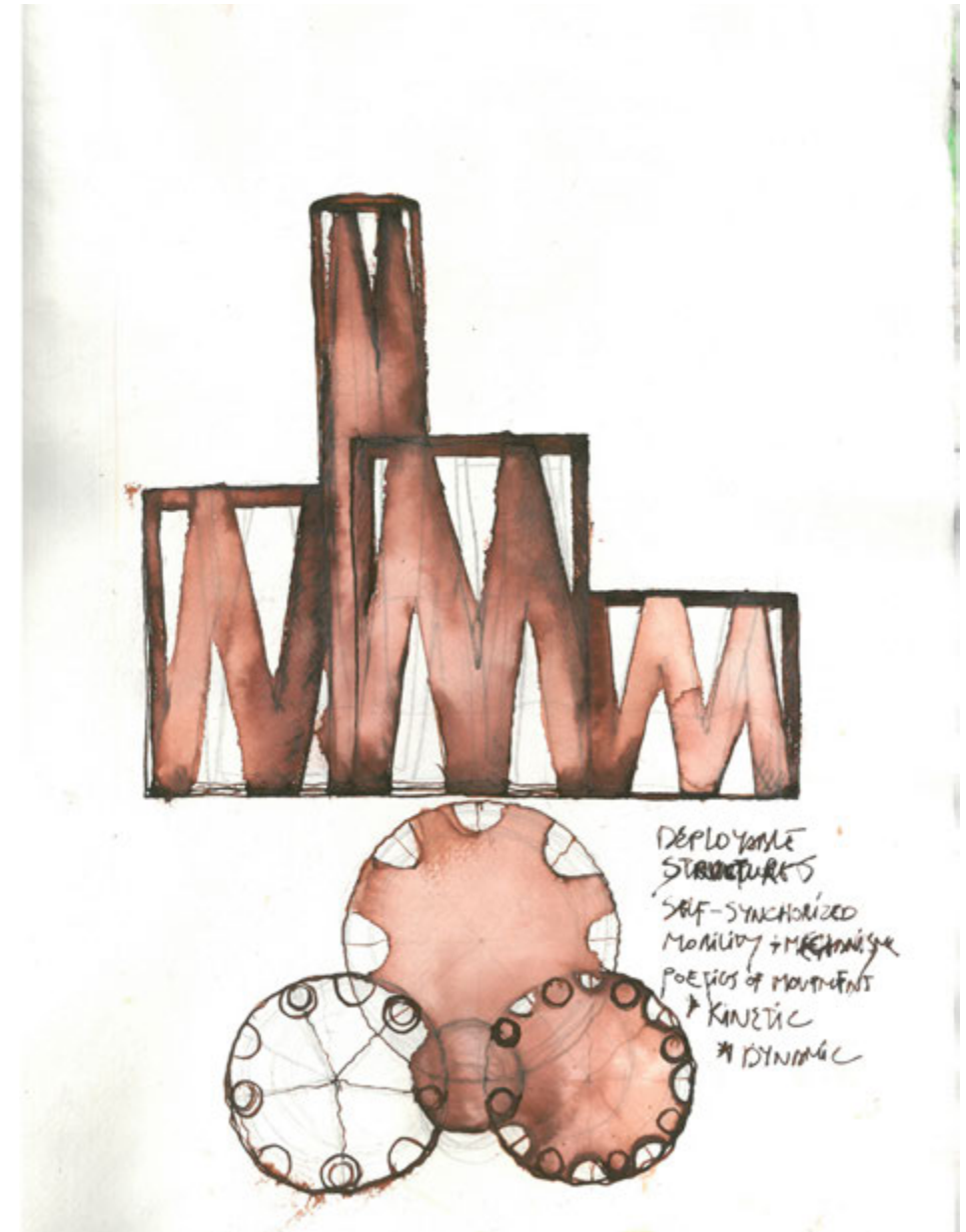


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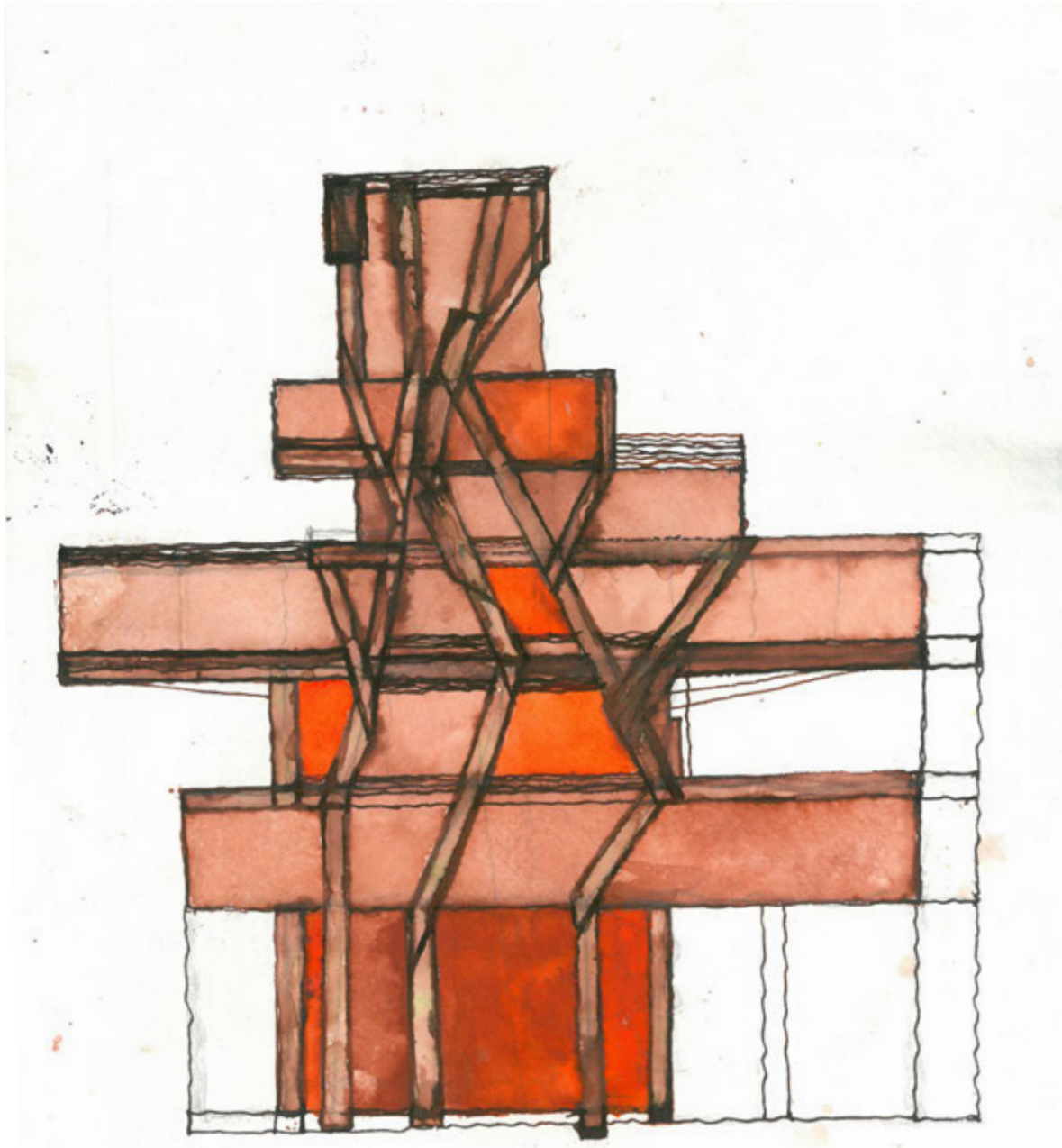
Painting by Gokhan Avcioglu

PAINTINGS III



Painting by Gokhan Avcioglu

GA PAINTING 55

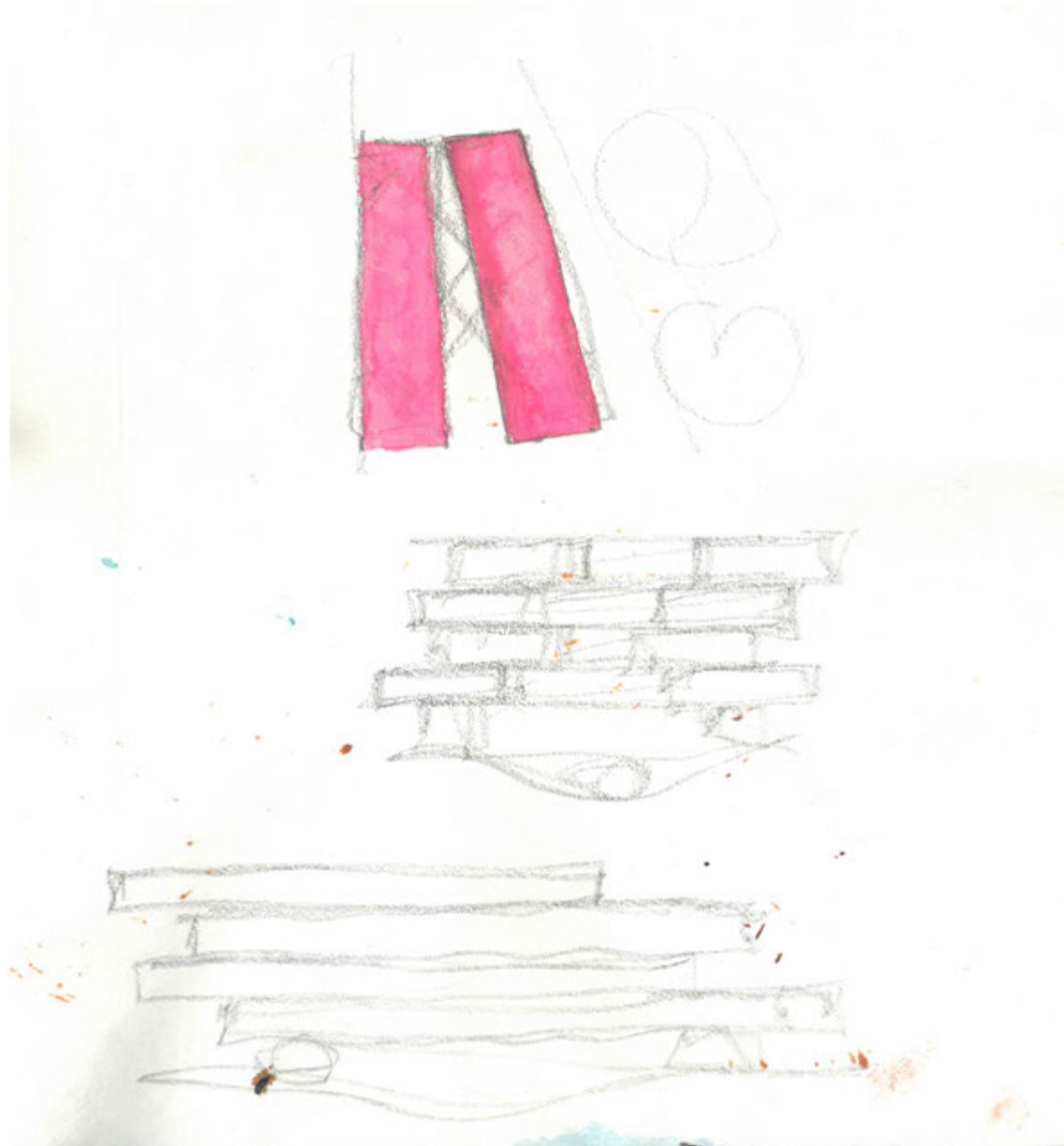


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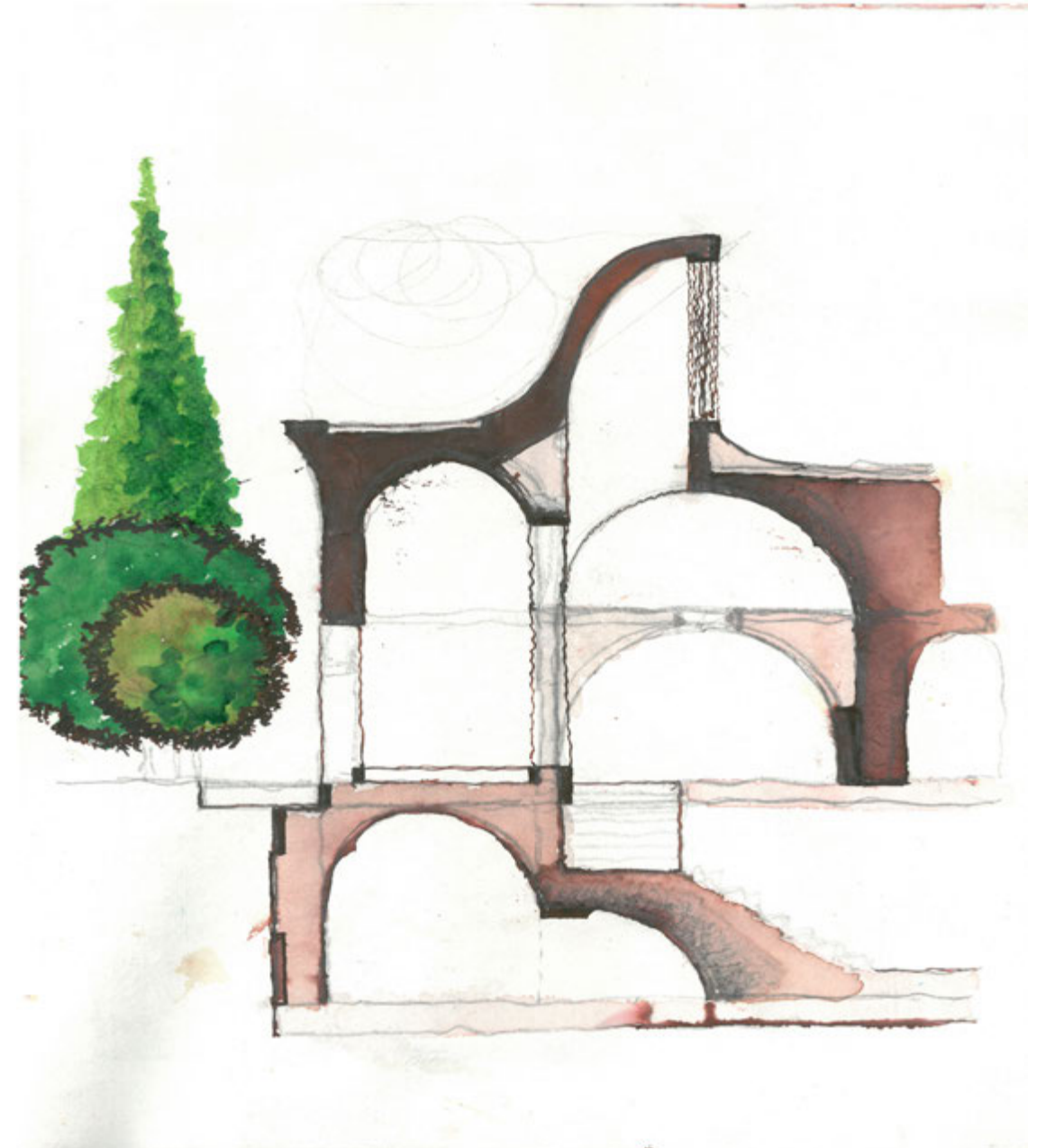


Painting by Gokhan Avcioglu

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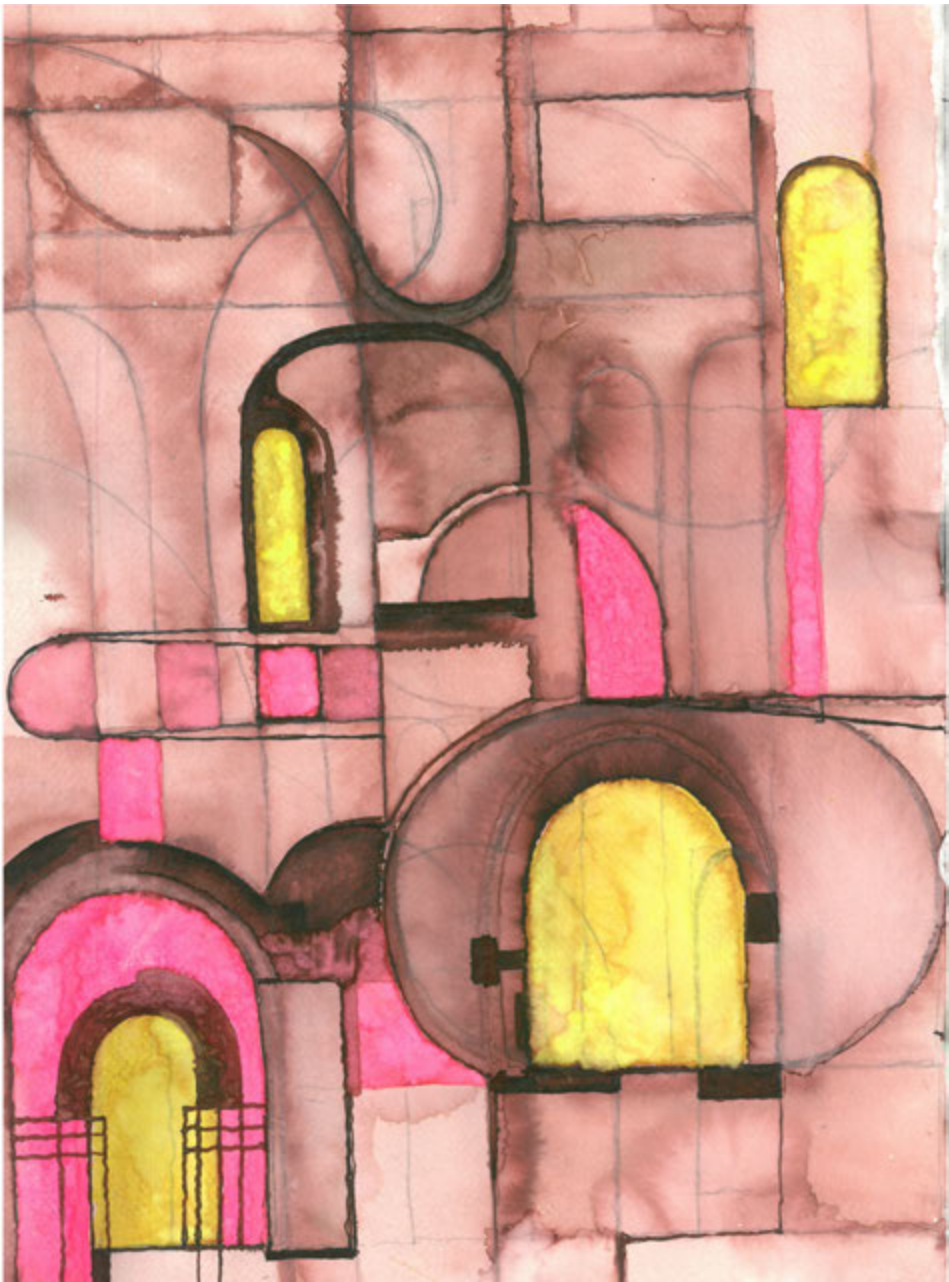
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GA PAINTING 59

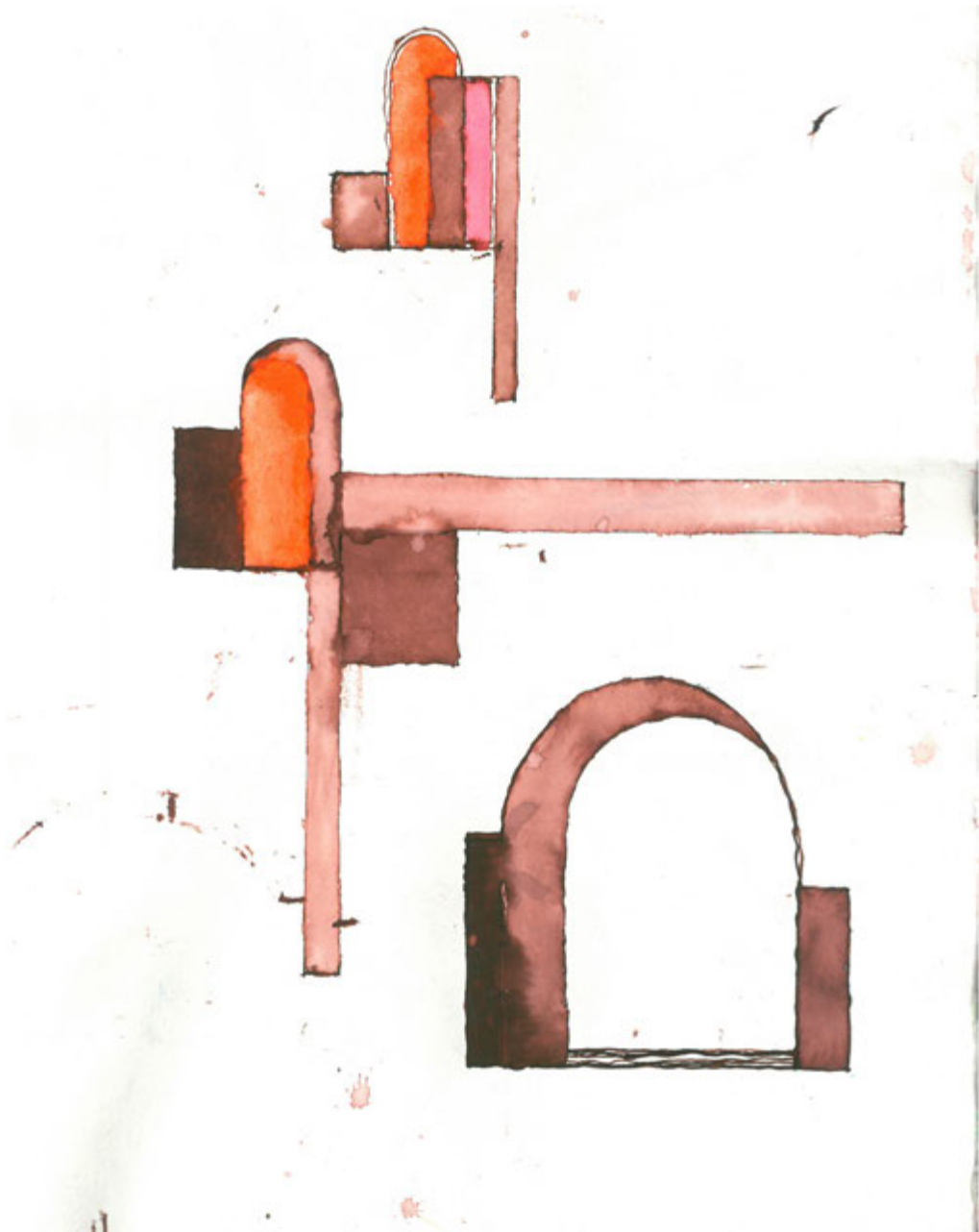


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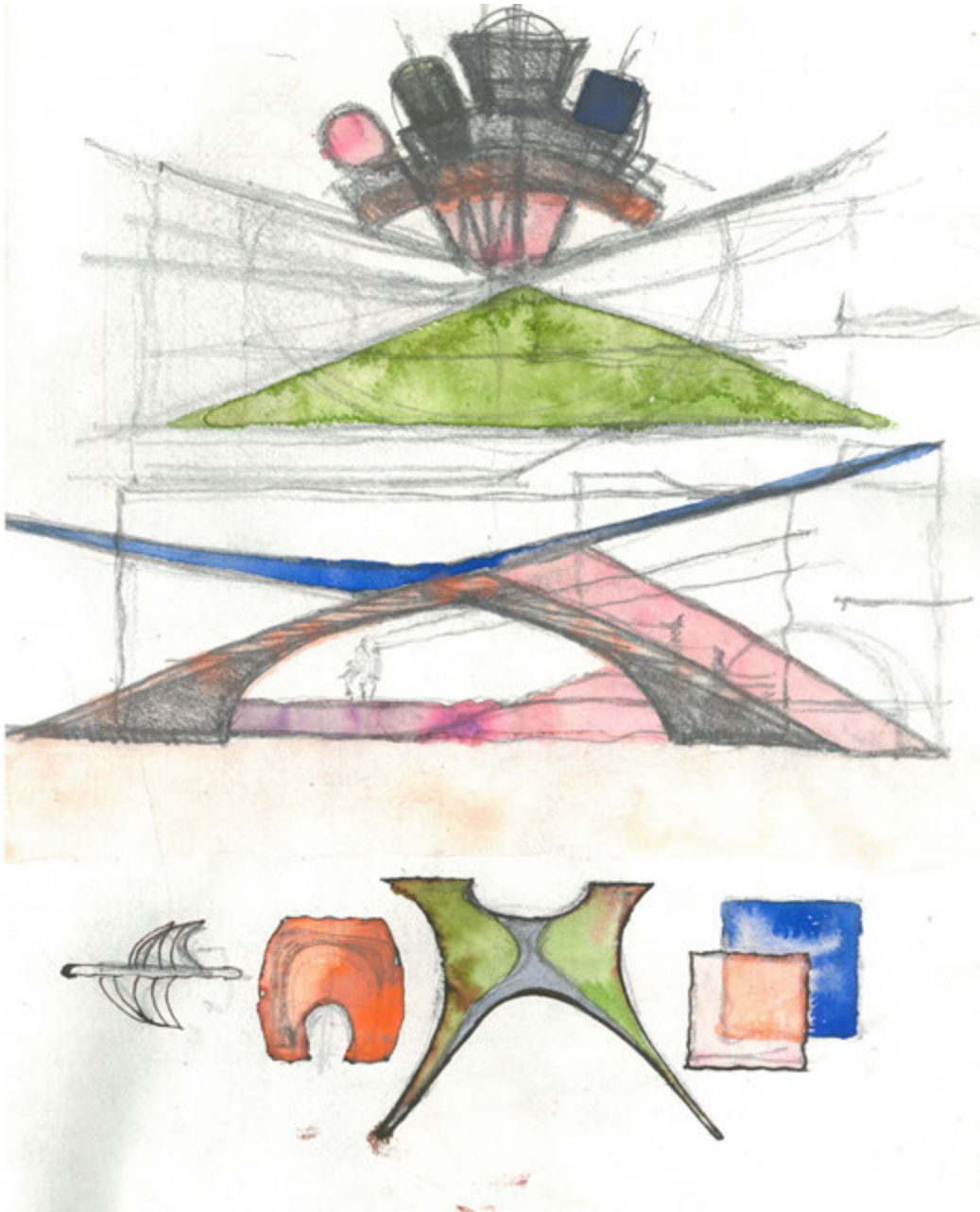


Painting by Gokhan Avcioglu

GA PAINTING 61

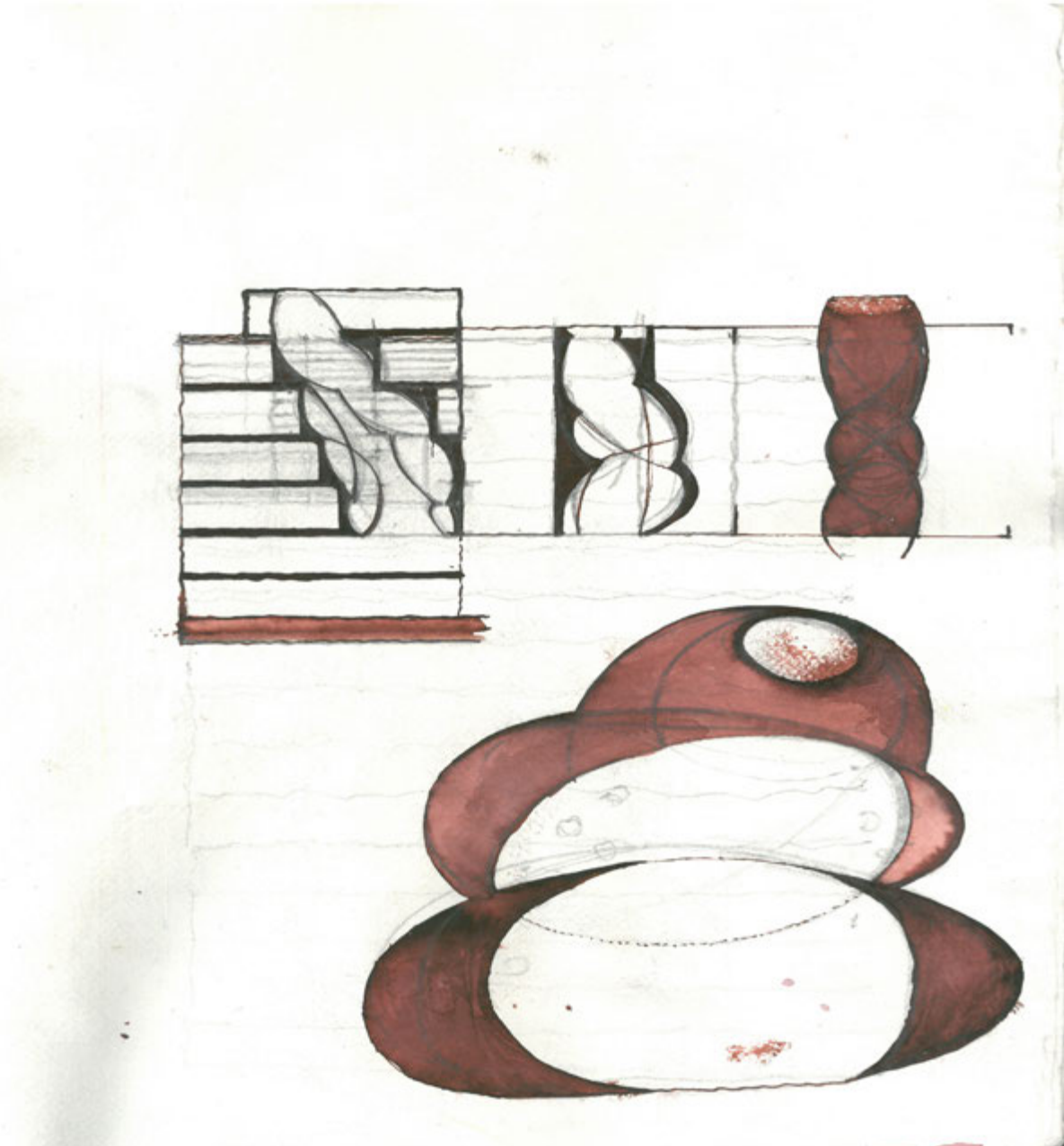


GA PAINTING 62



Painting by Gokhan Avcioglu

GA PAINTING 63

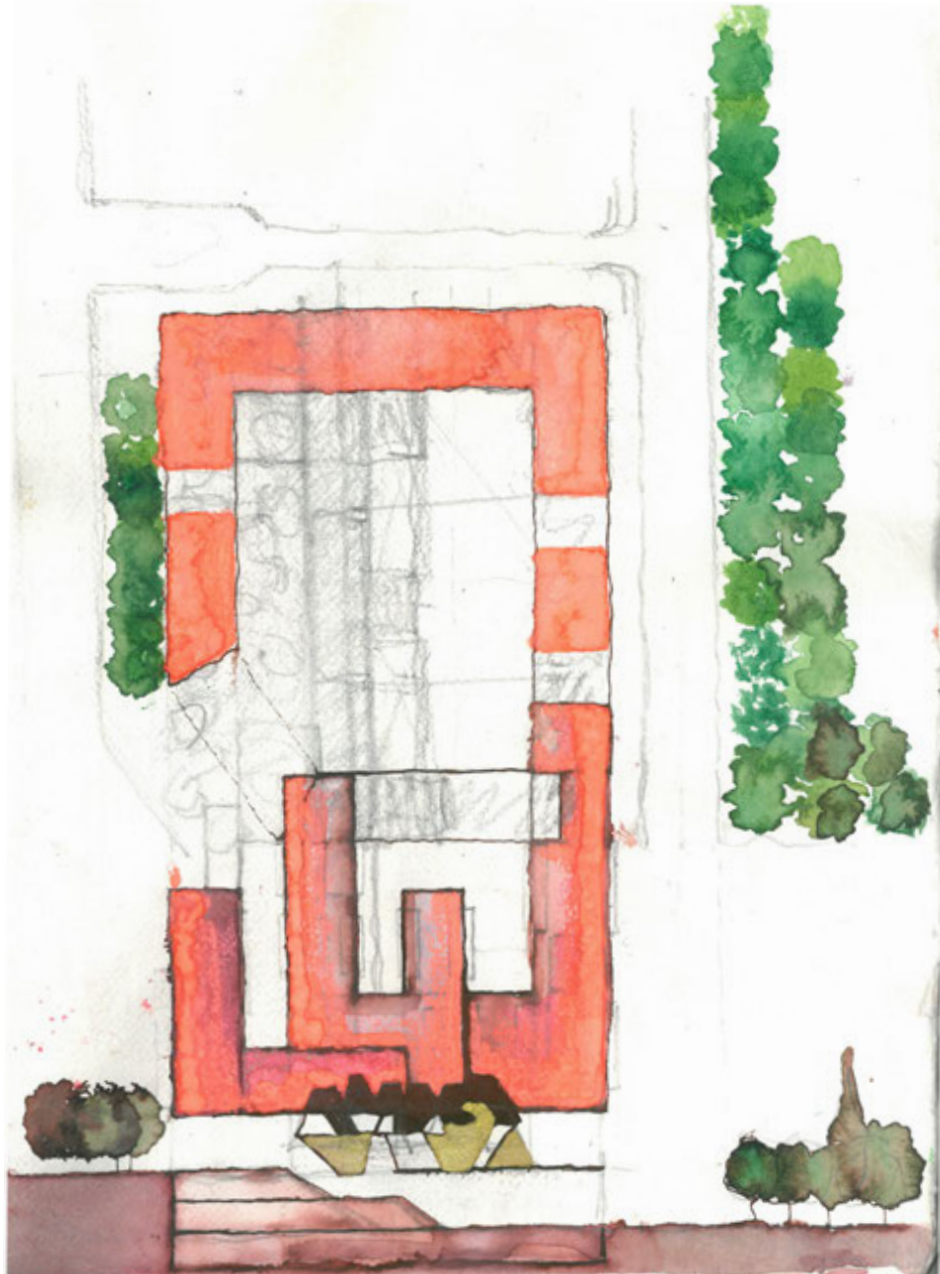


GA PAINTING 64



Painting by Gokhan Avcioglu

GA PAINTING 65



GA PAINTING 66



Painting by Gokhan Avcioglu

GA PAINTING 67



GA PAINTING 68



Painting by Gokhan Avcioglu

GA PAINTING 69

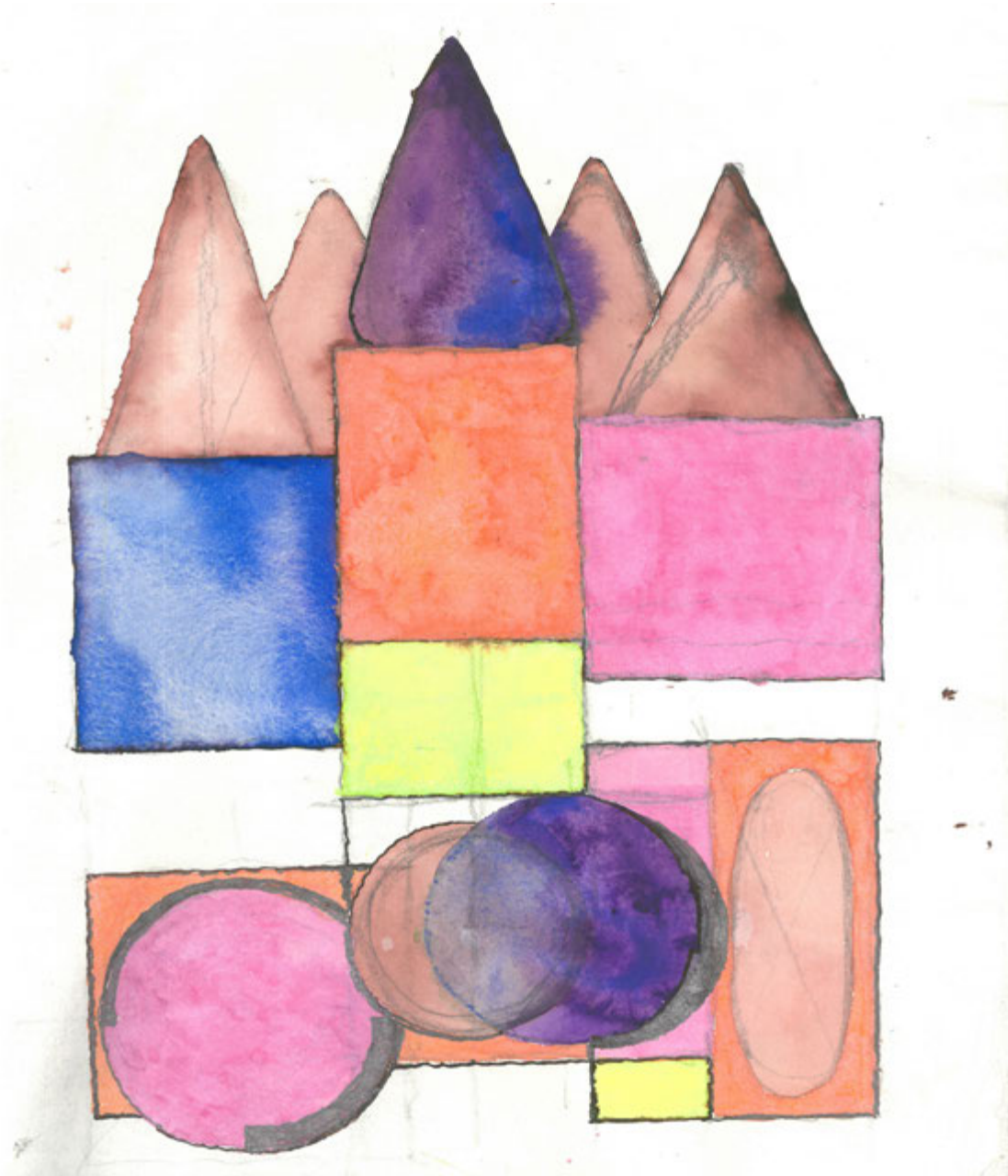


GA PAINTING 70

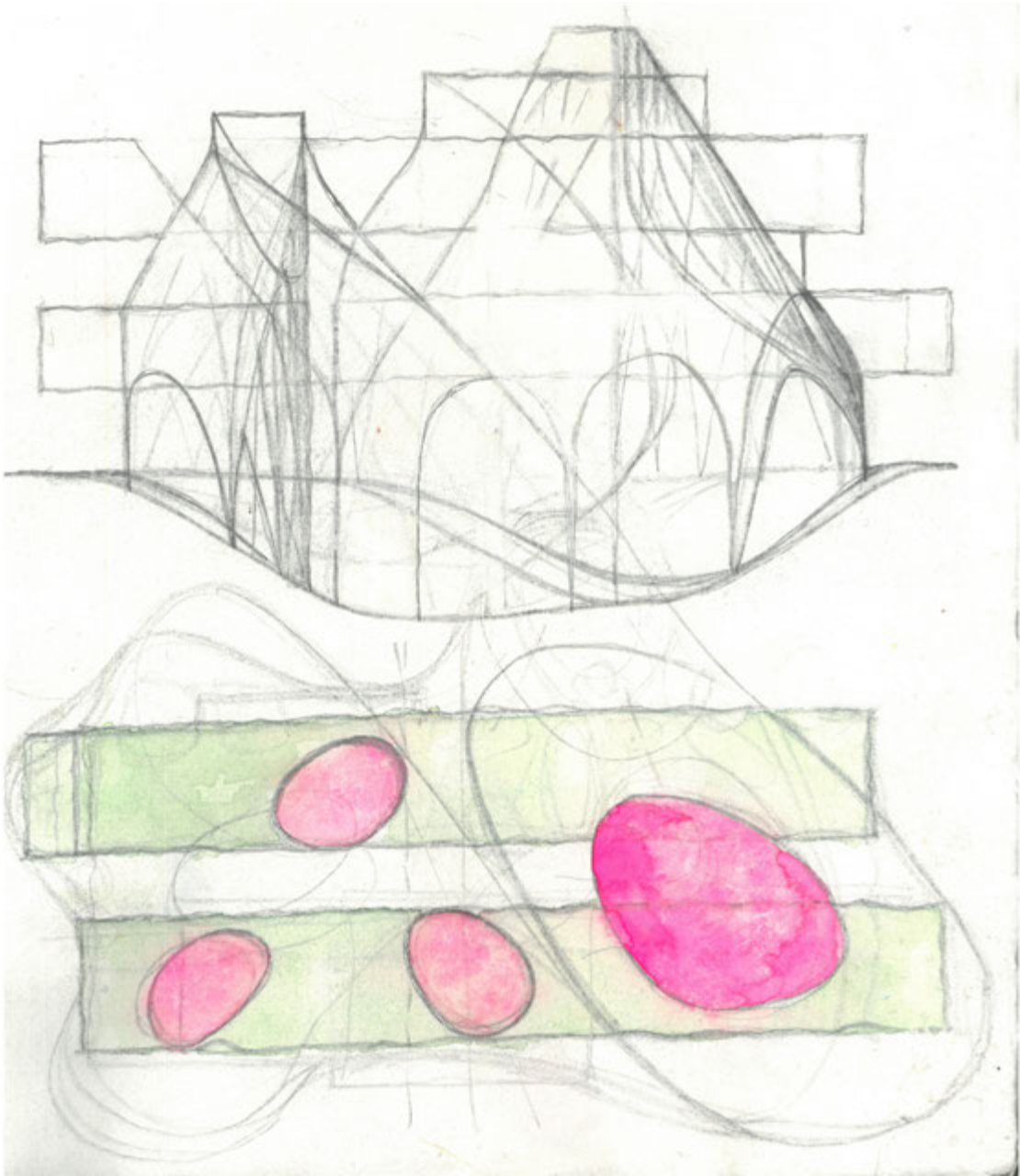


Painting by Gokhan Avcioglu

GA PAINTING 71

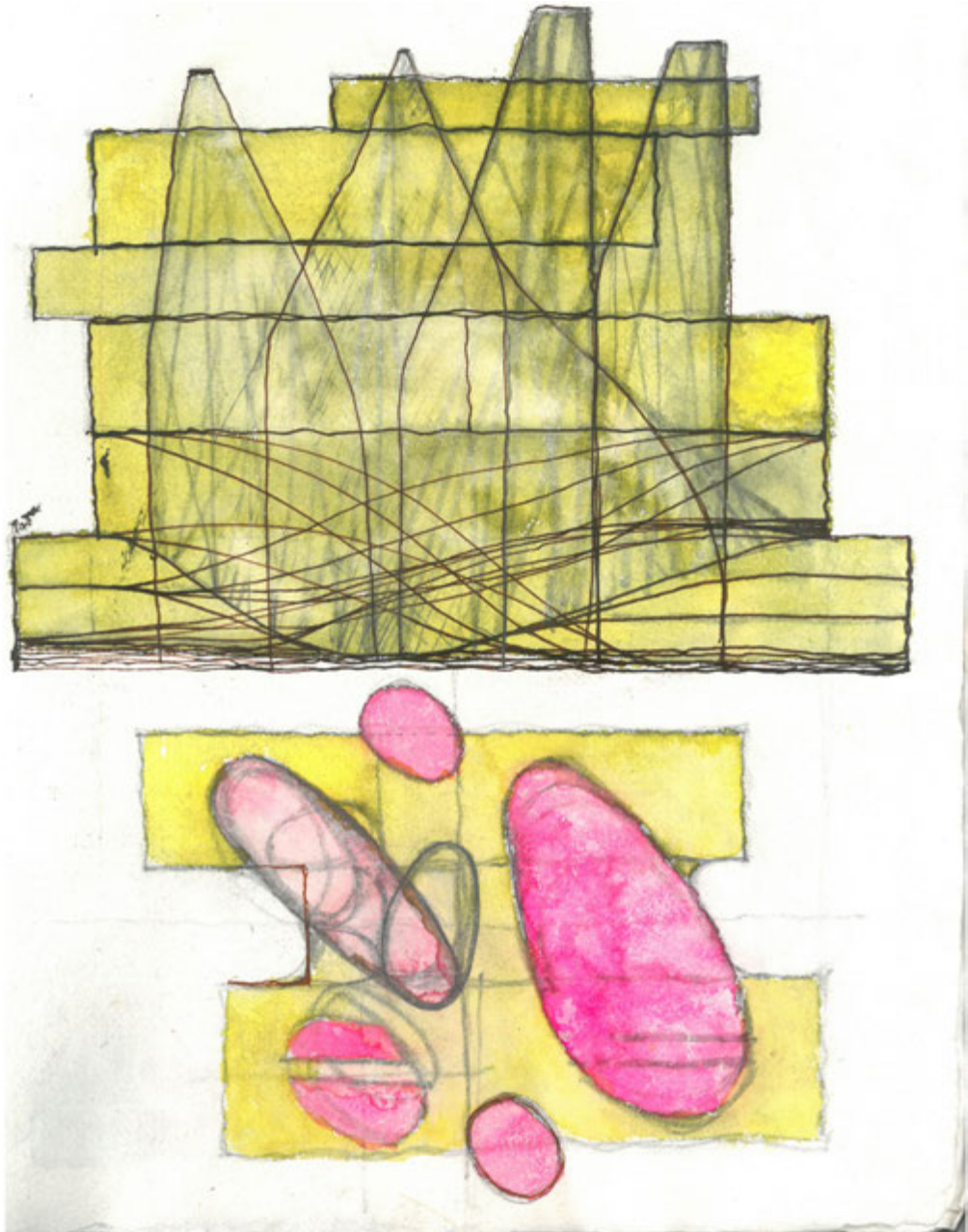


GA PAINTING 72



Painting by Gokhan Avcioglu

GA PAINTING 73

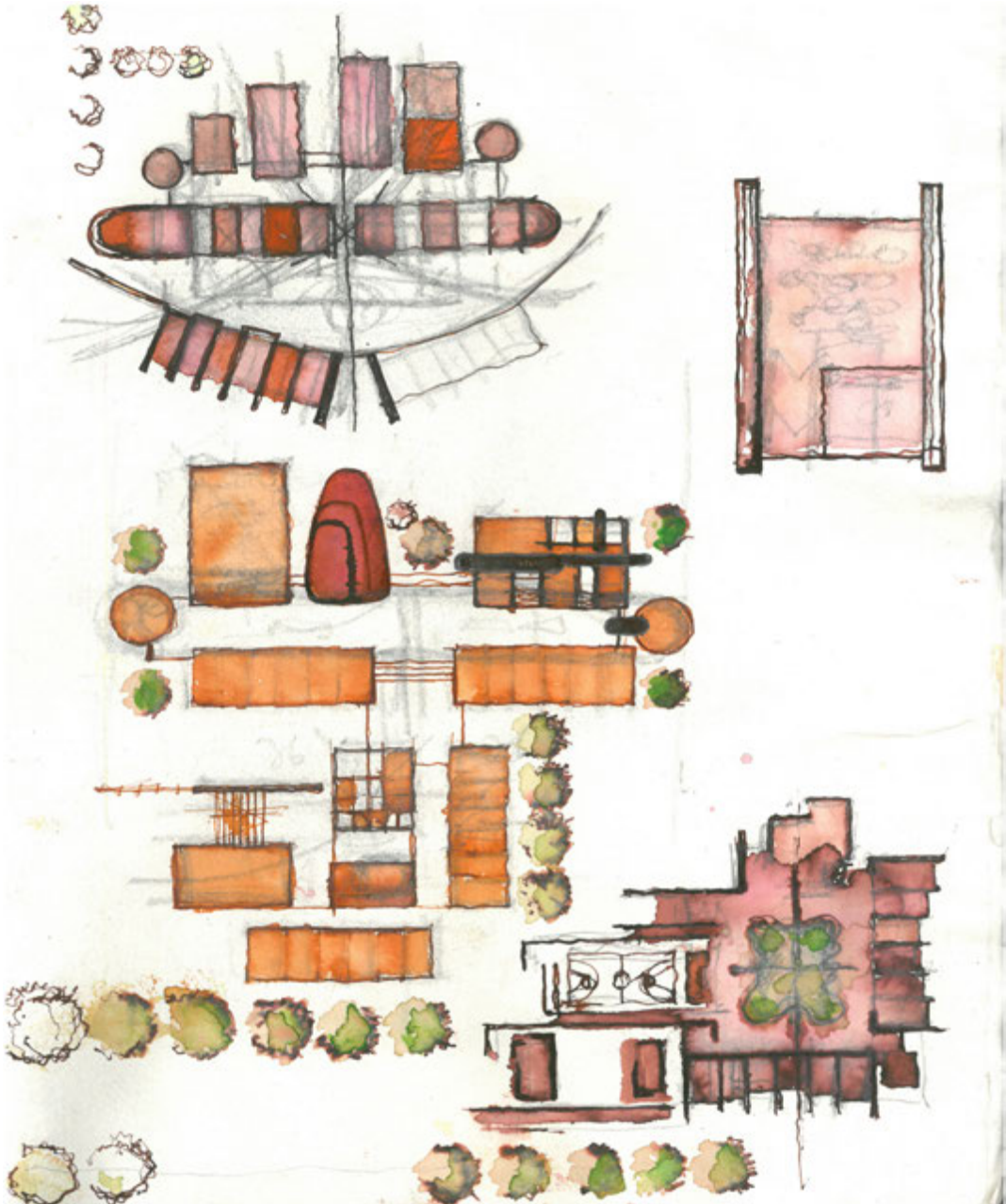


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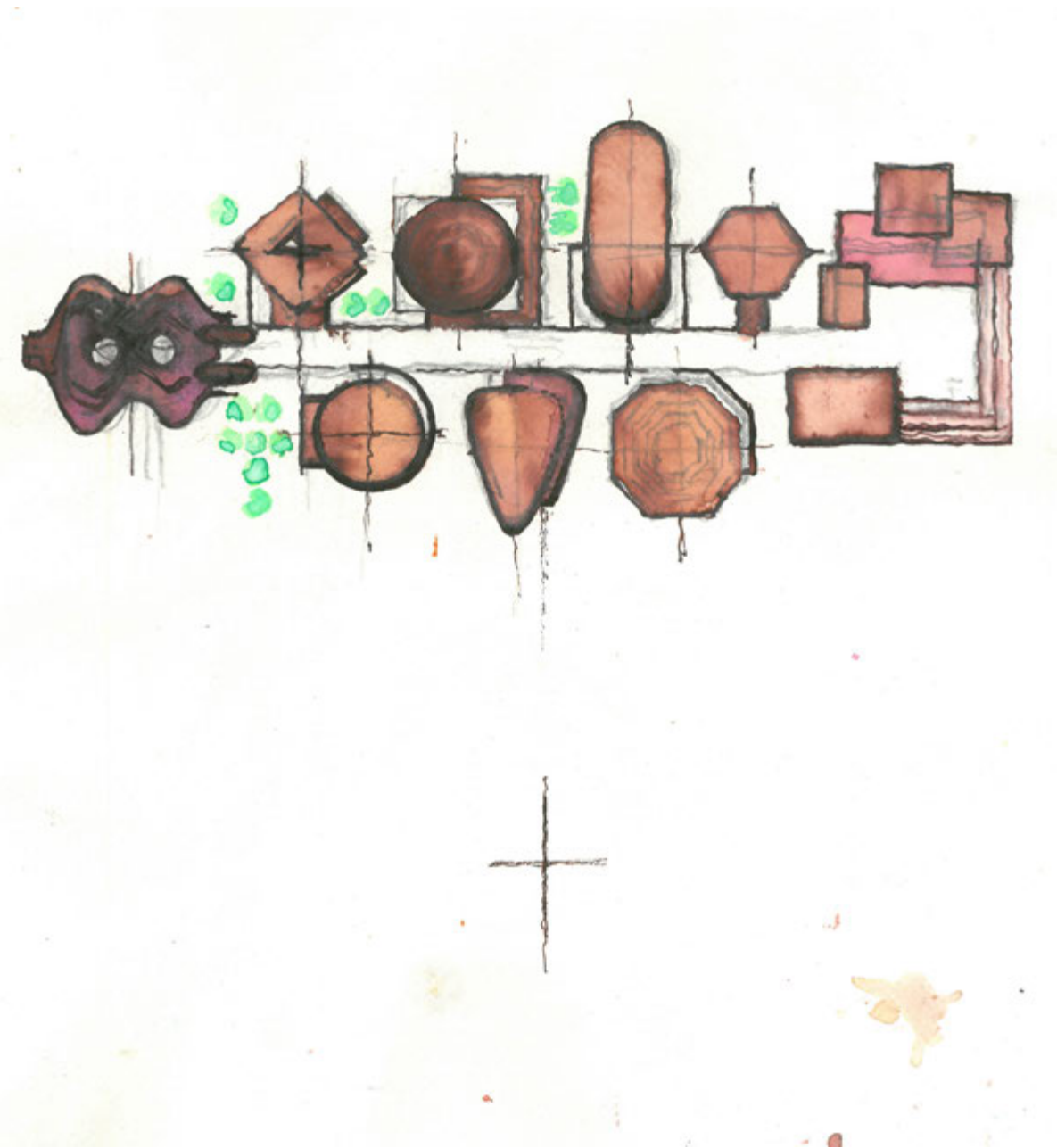


Painting by Gokhan Avcioglu

GA PAINTING 75

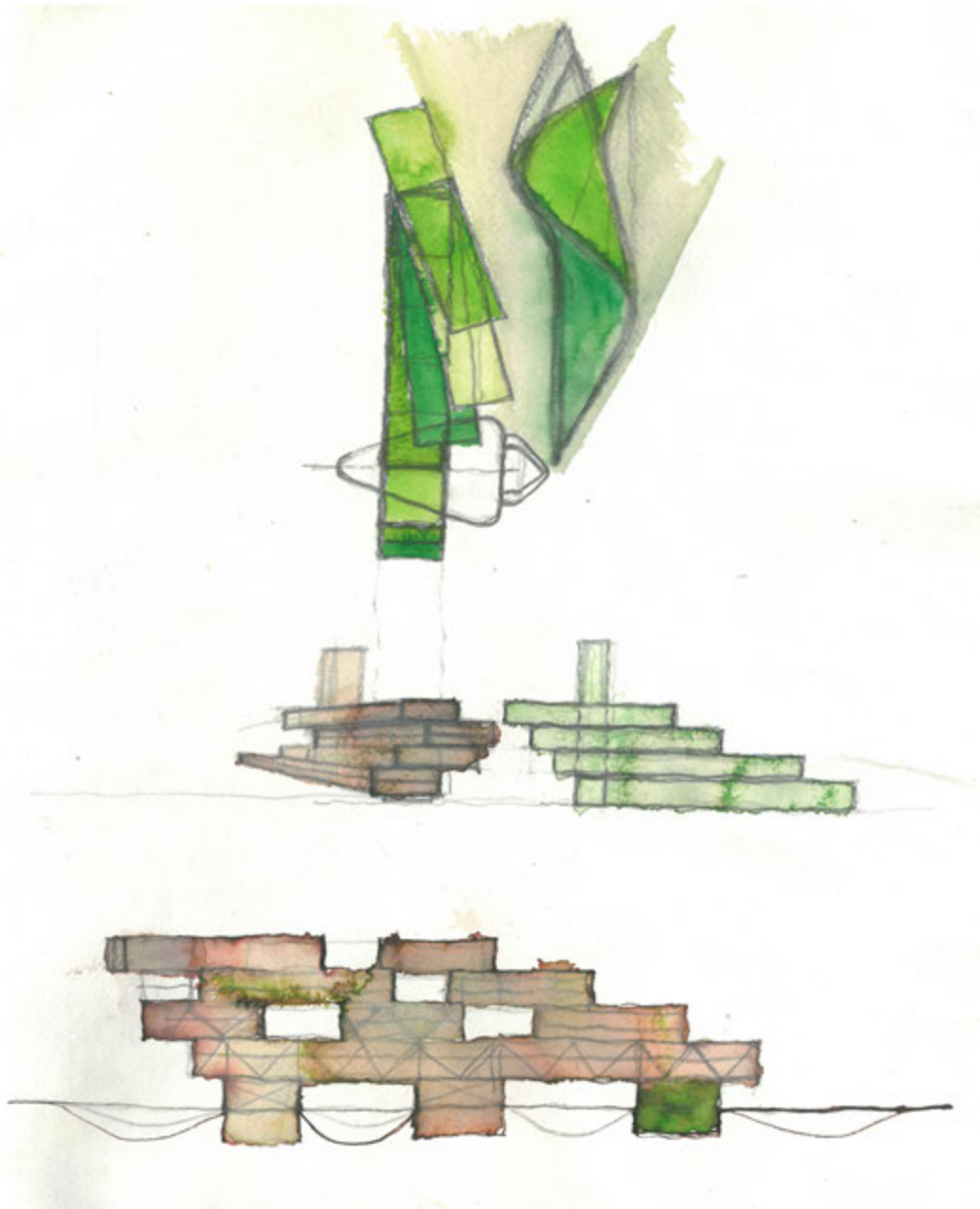


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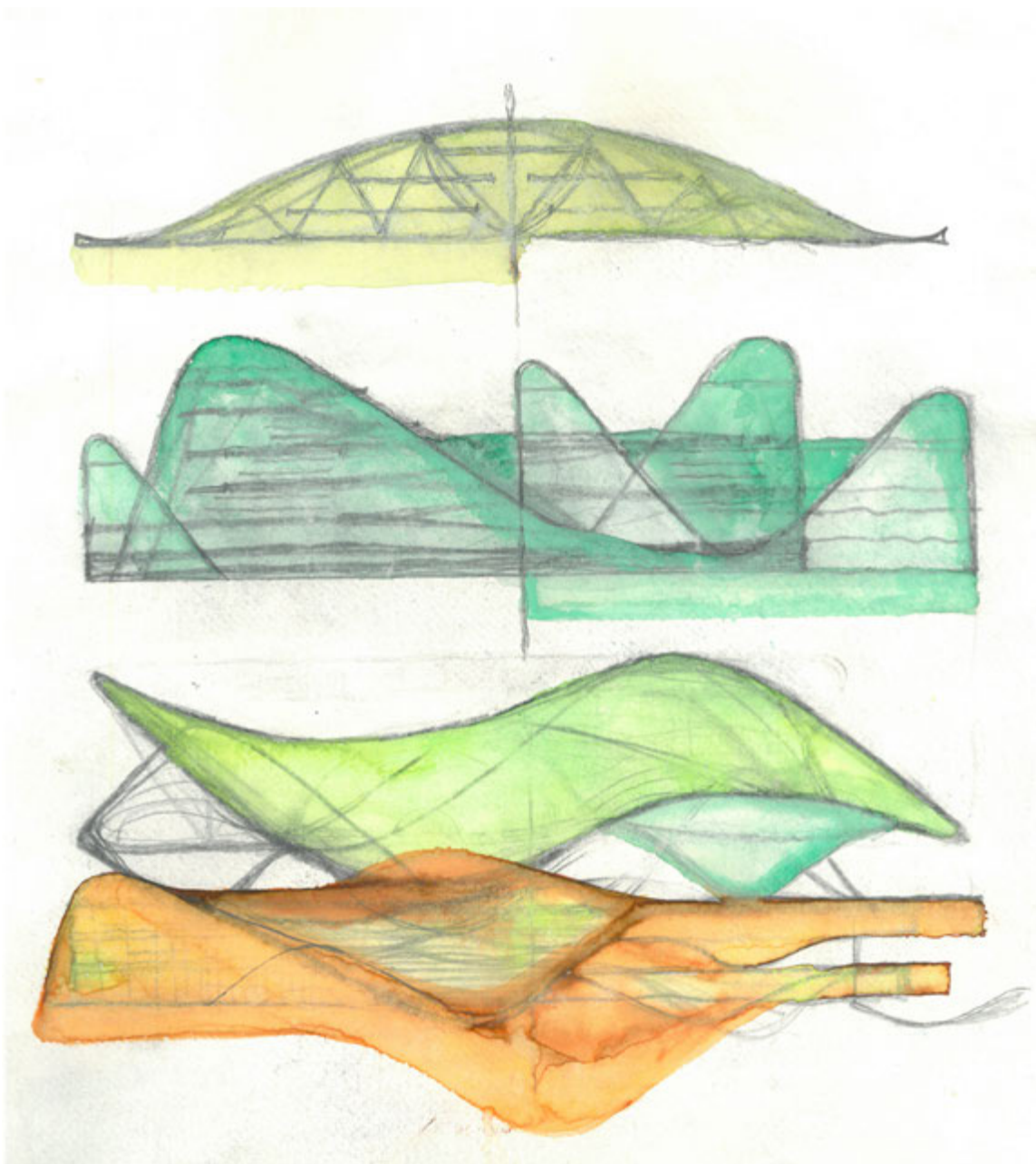


Painting by Gokhan Avcioglu

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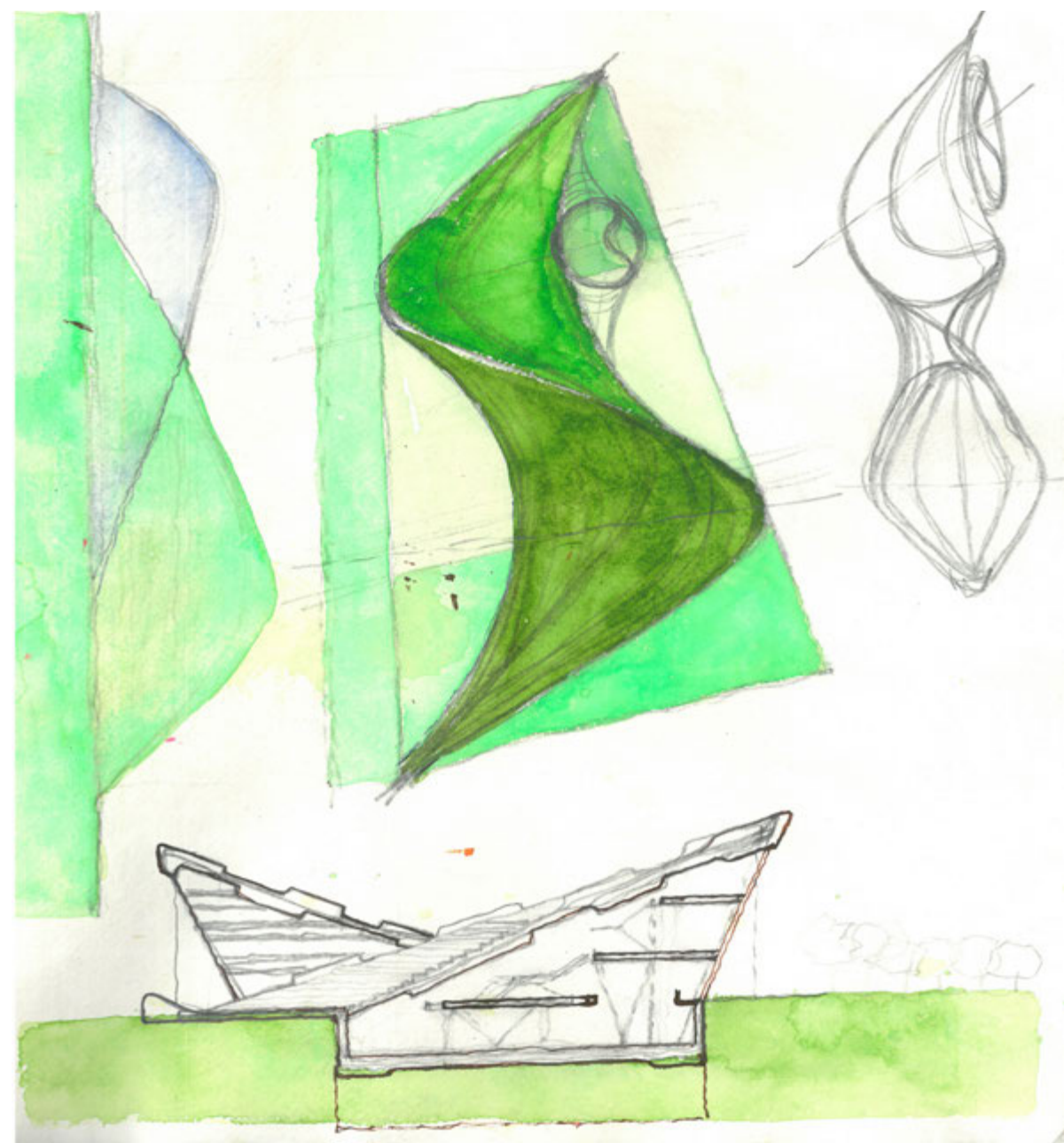


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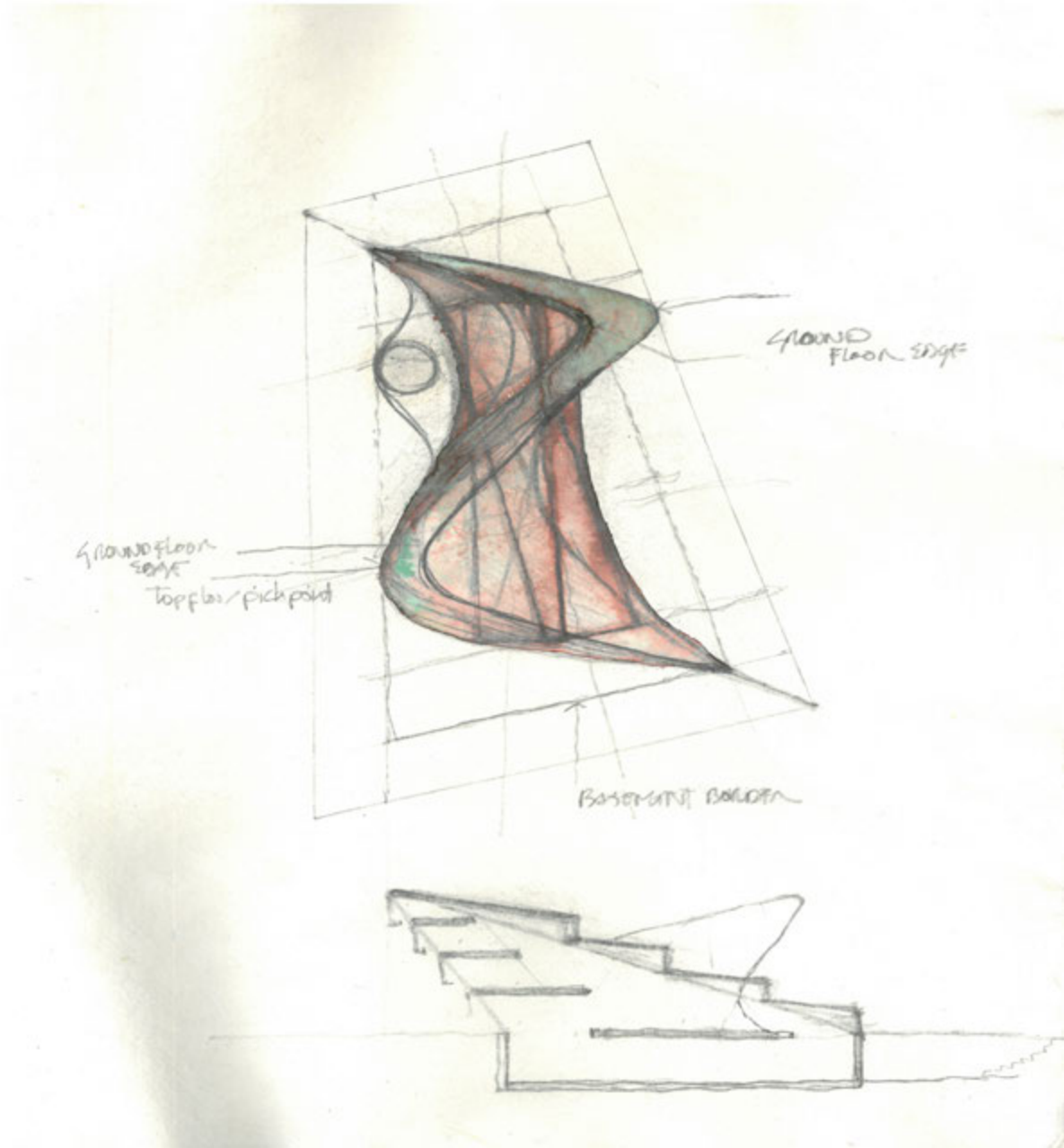


Painting by Gokhan Avcioglu

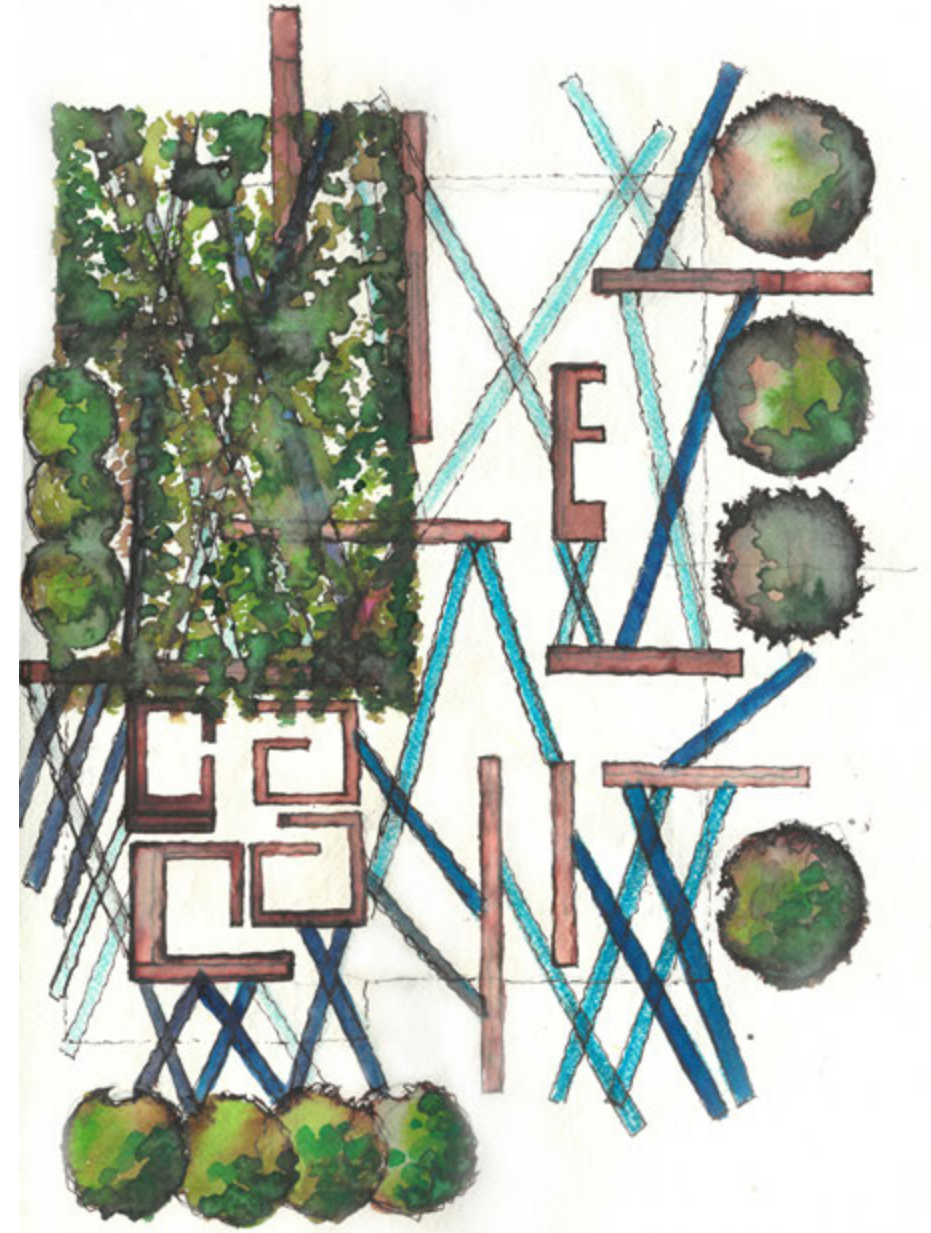
GA PAINTING 79



GA PAINTING 80



PAINTINGS IV



Painting by Gokhan Avcioglu

GA PAINTING 82



GA PAINTING 83



Painting by Gokhan Avcioglu

GA PAINTING 84



GA PAINTING 85

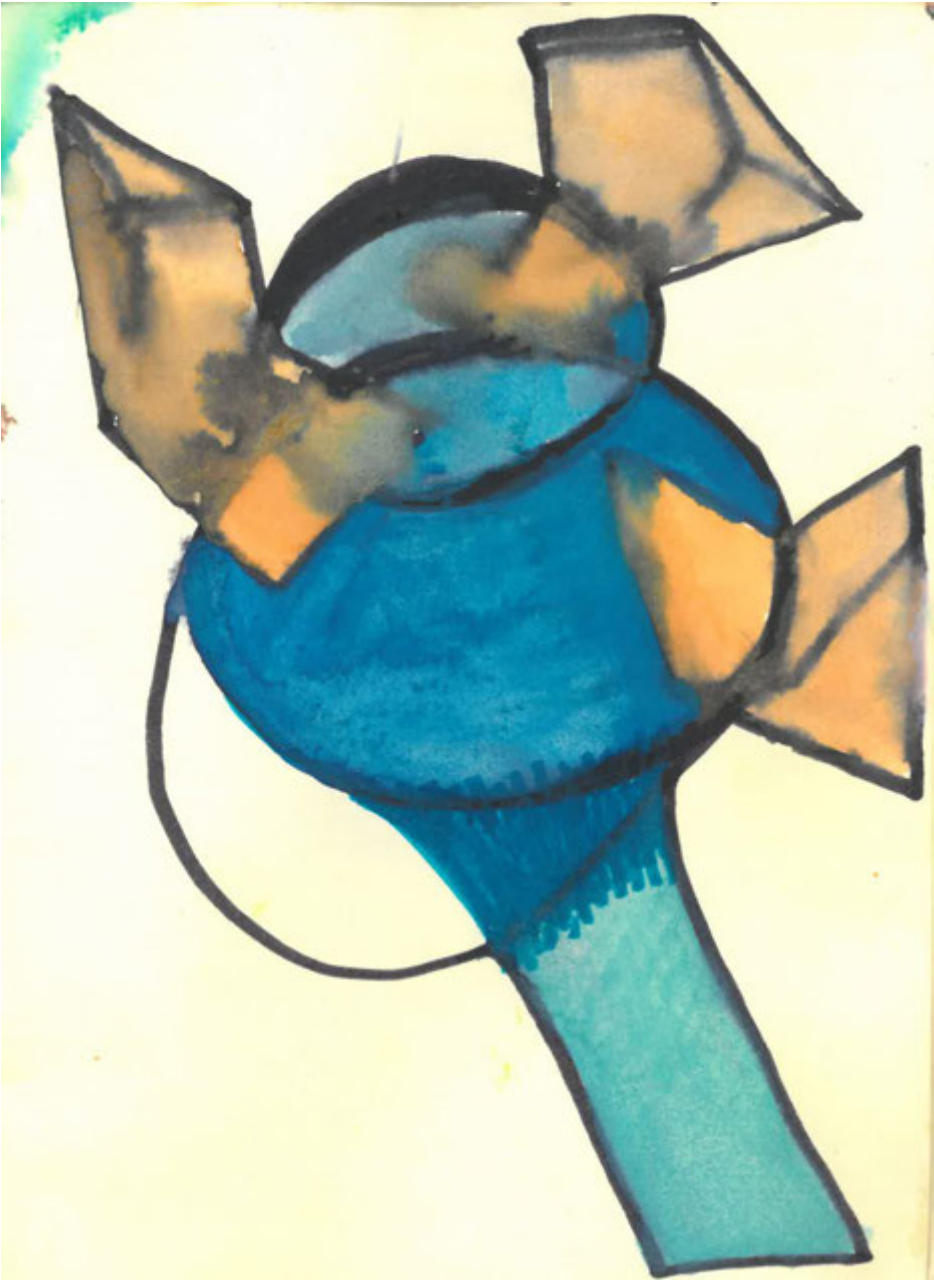


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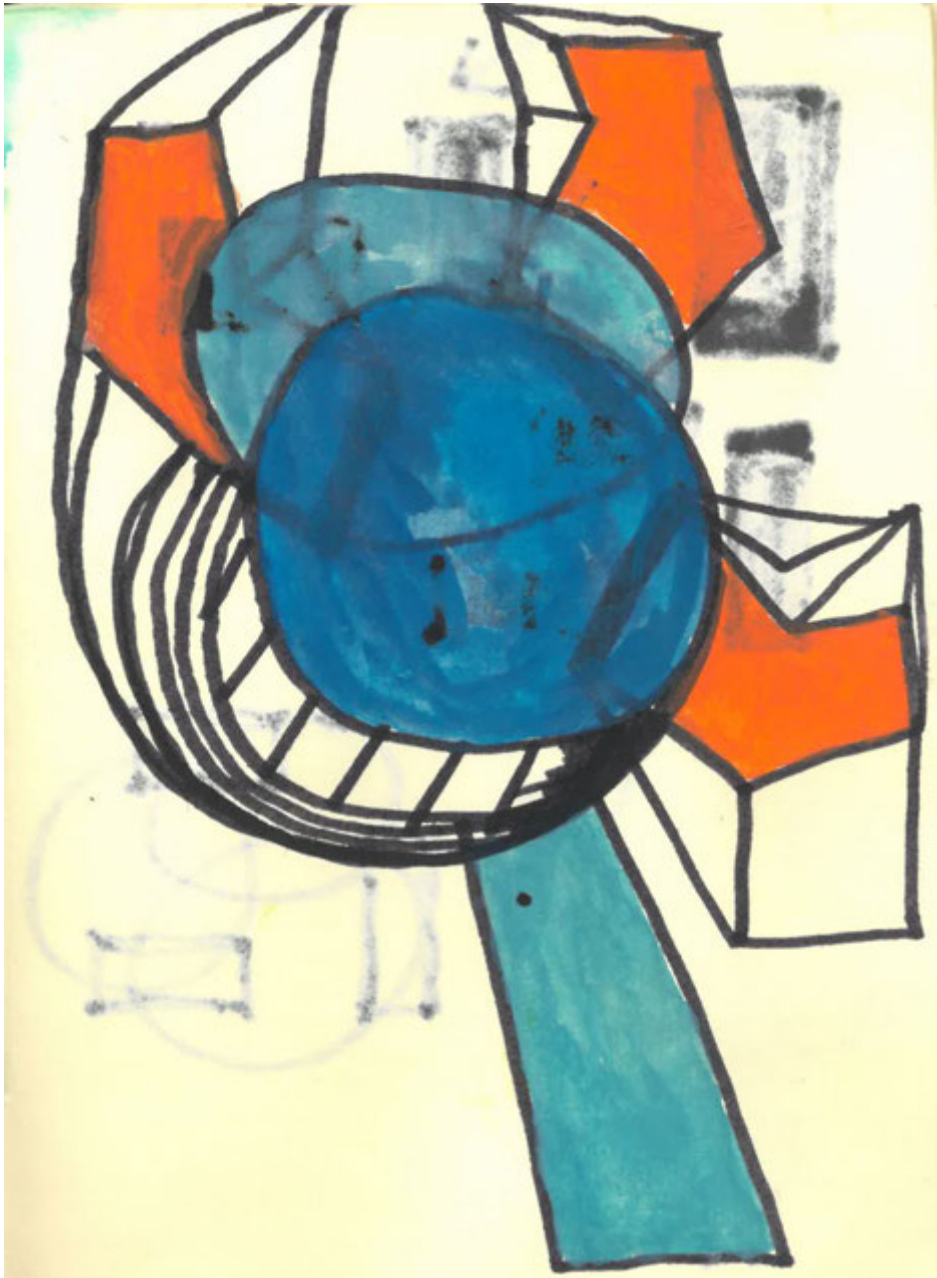


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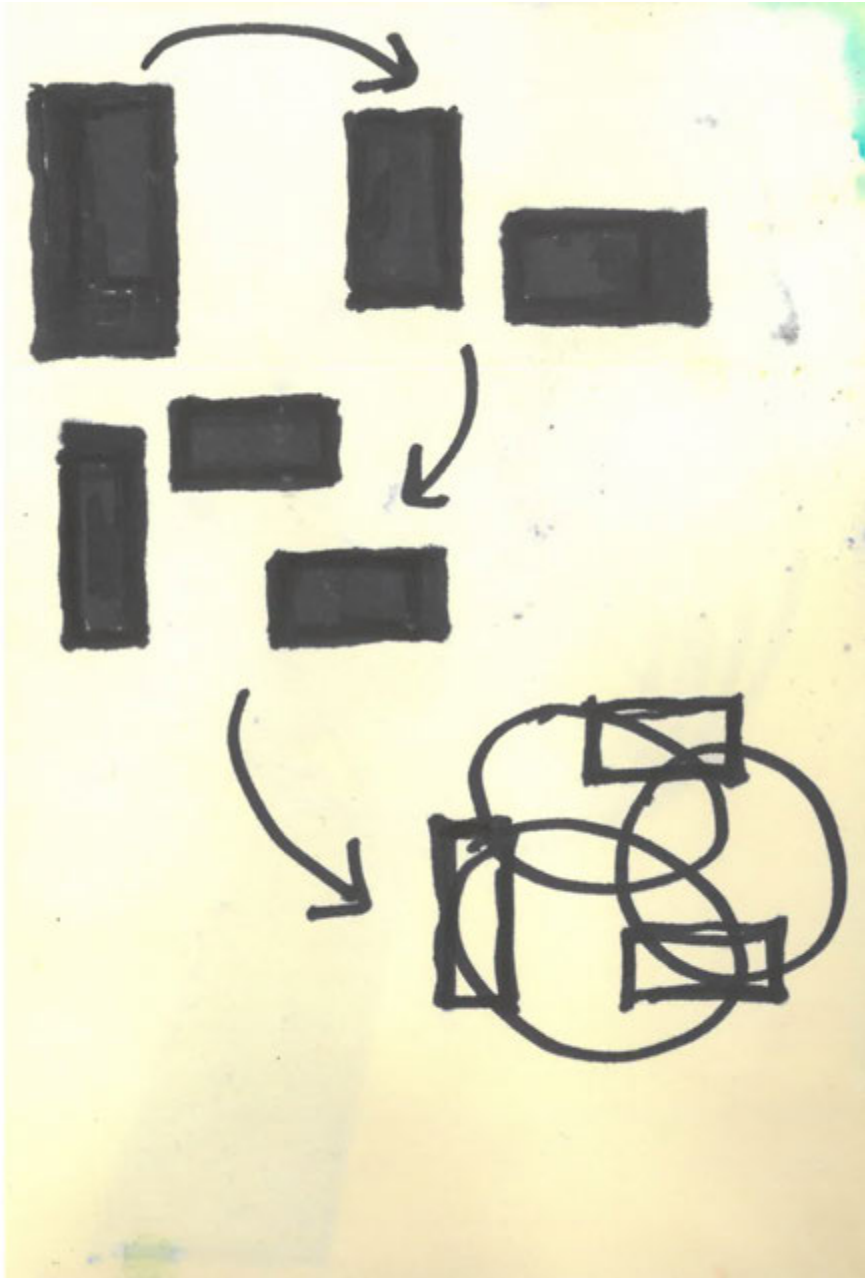


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GA PAINTING 88

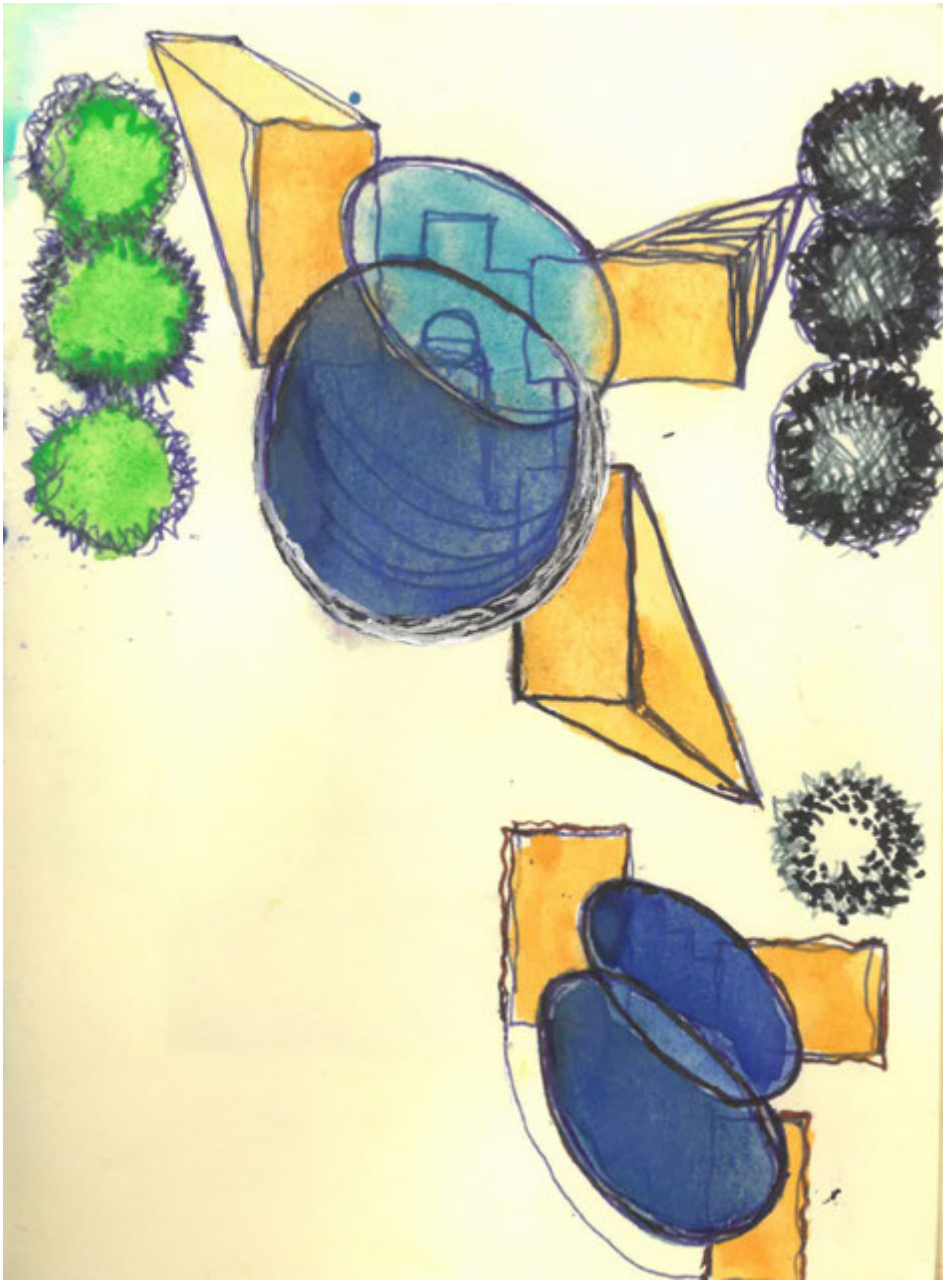


GA PAINTING 89



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GA PAINTING 90

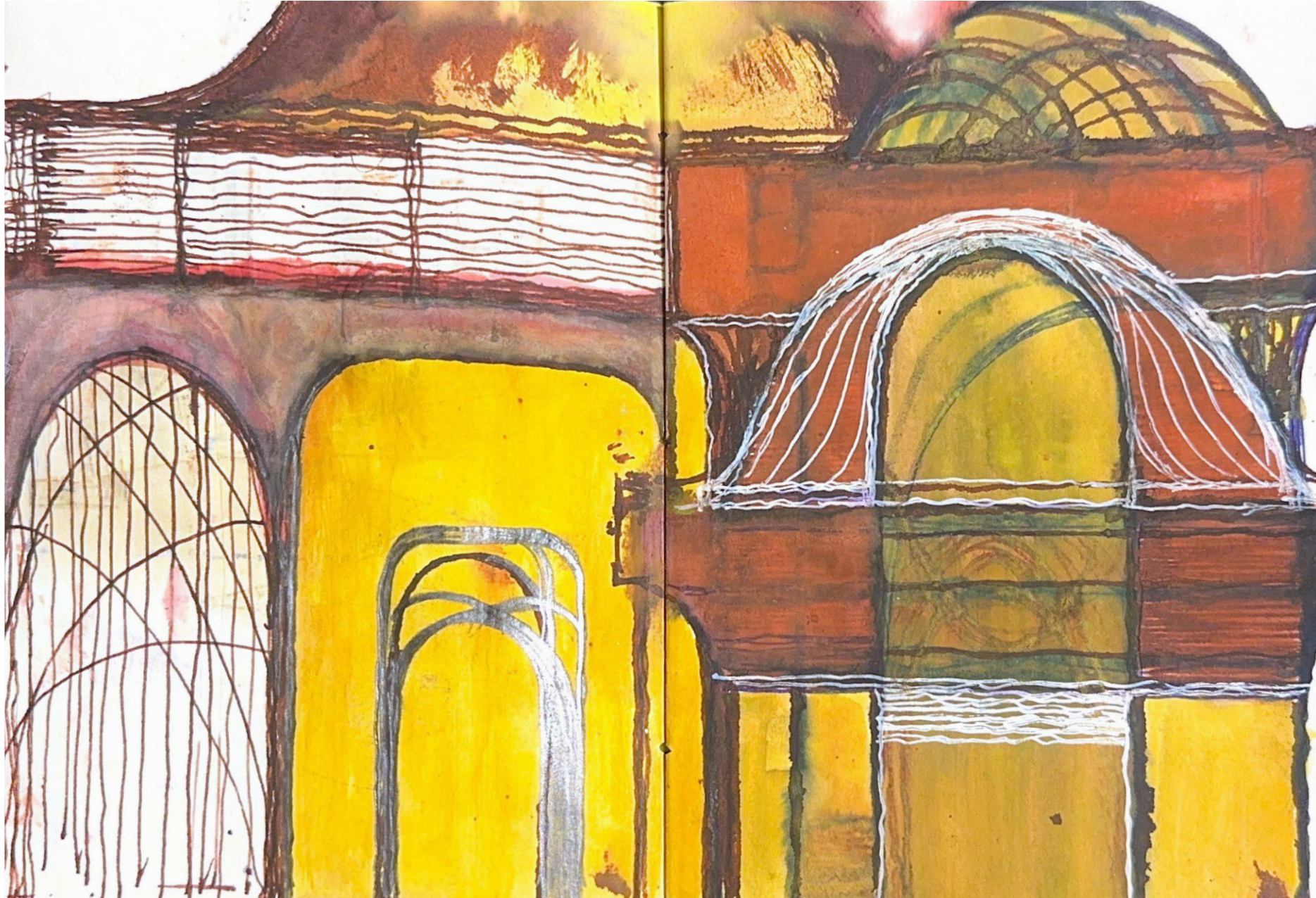


PAINTINGS V



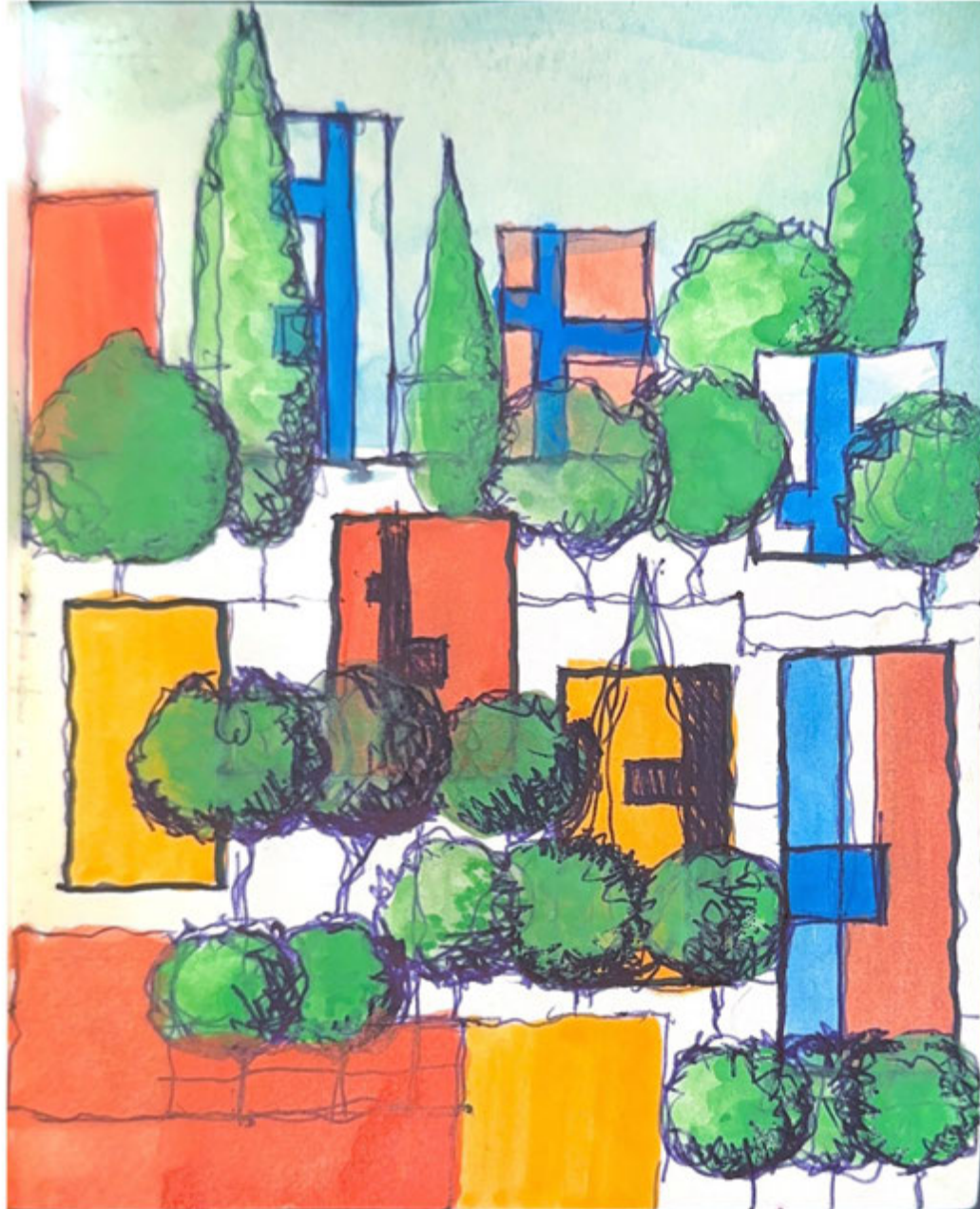
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GA PAINTING 92



Painting by Gokhan Avcioglu

GA PAINTING 93

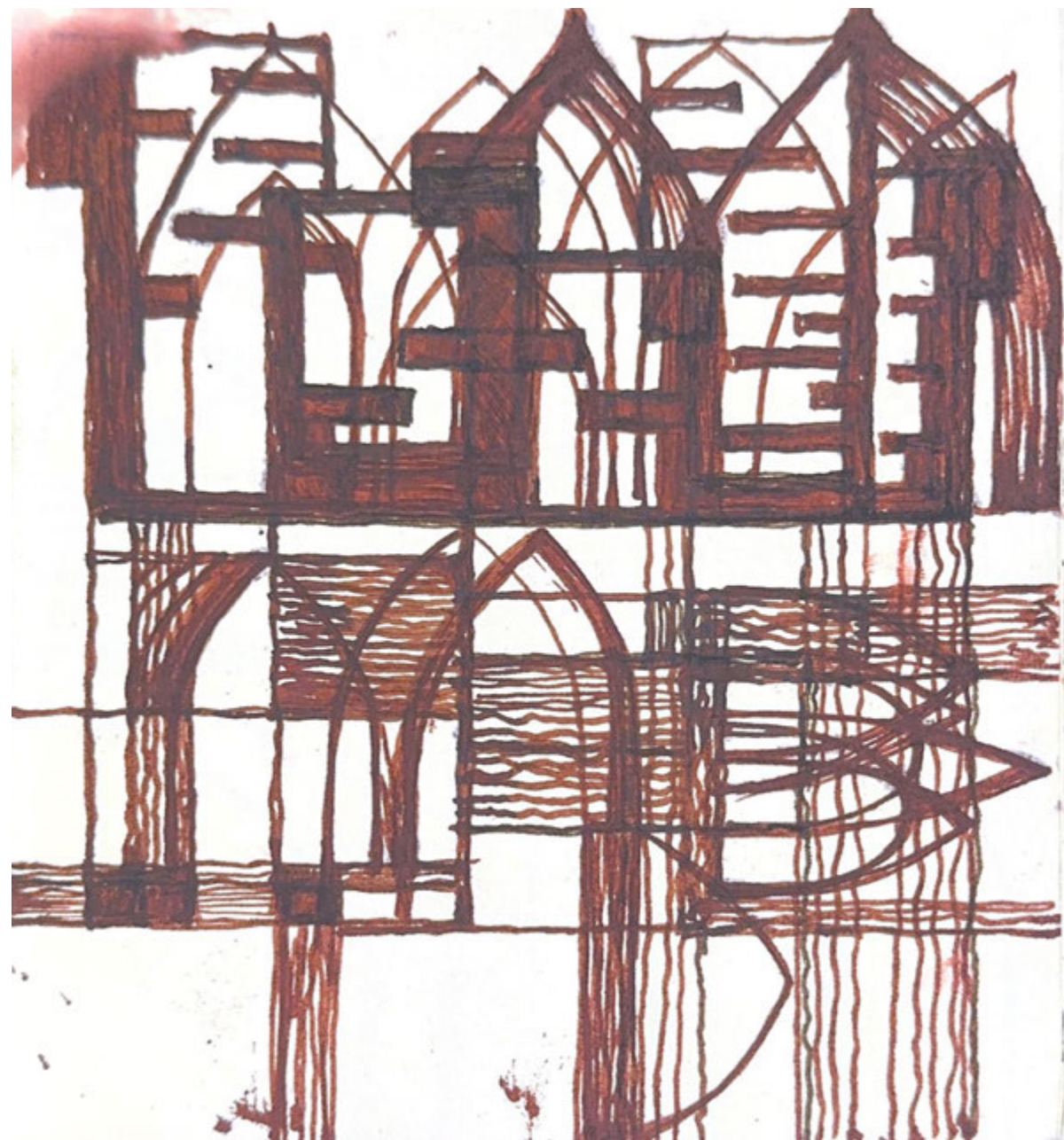


GA PAINTING 94



Painting by Gokhan Avcioglu

GA PAINTING 95



GA PAINTING 96

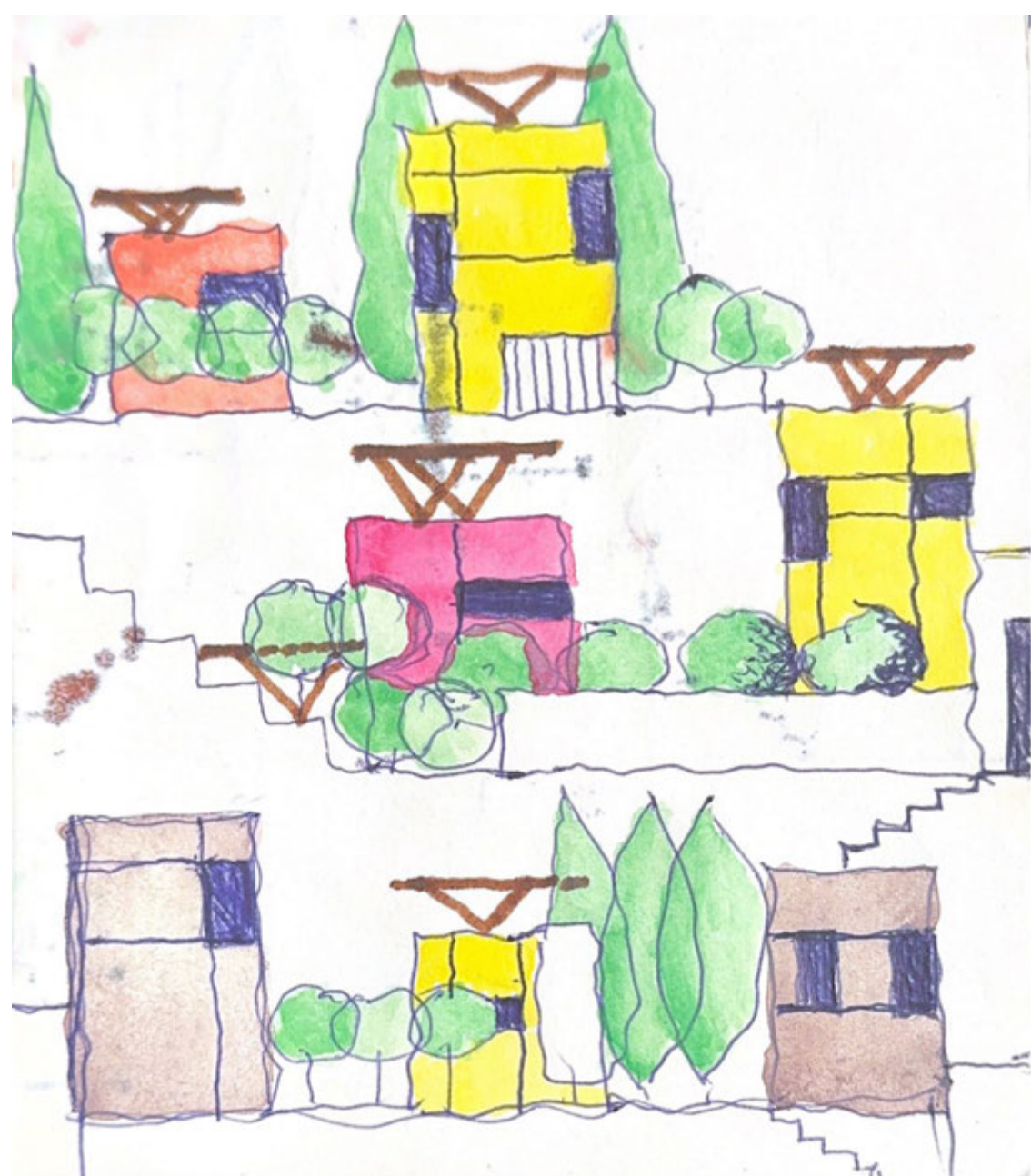


Painting by Gokhan Avcioglu

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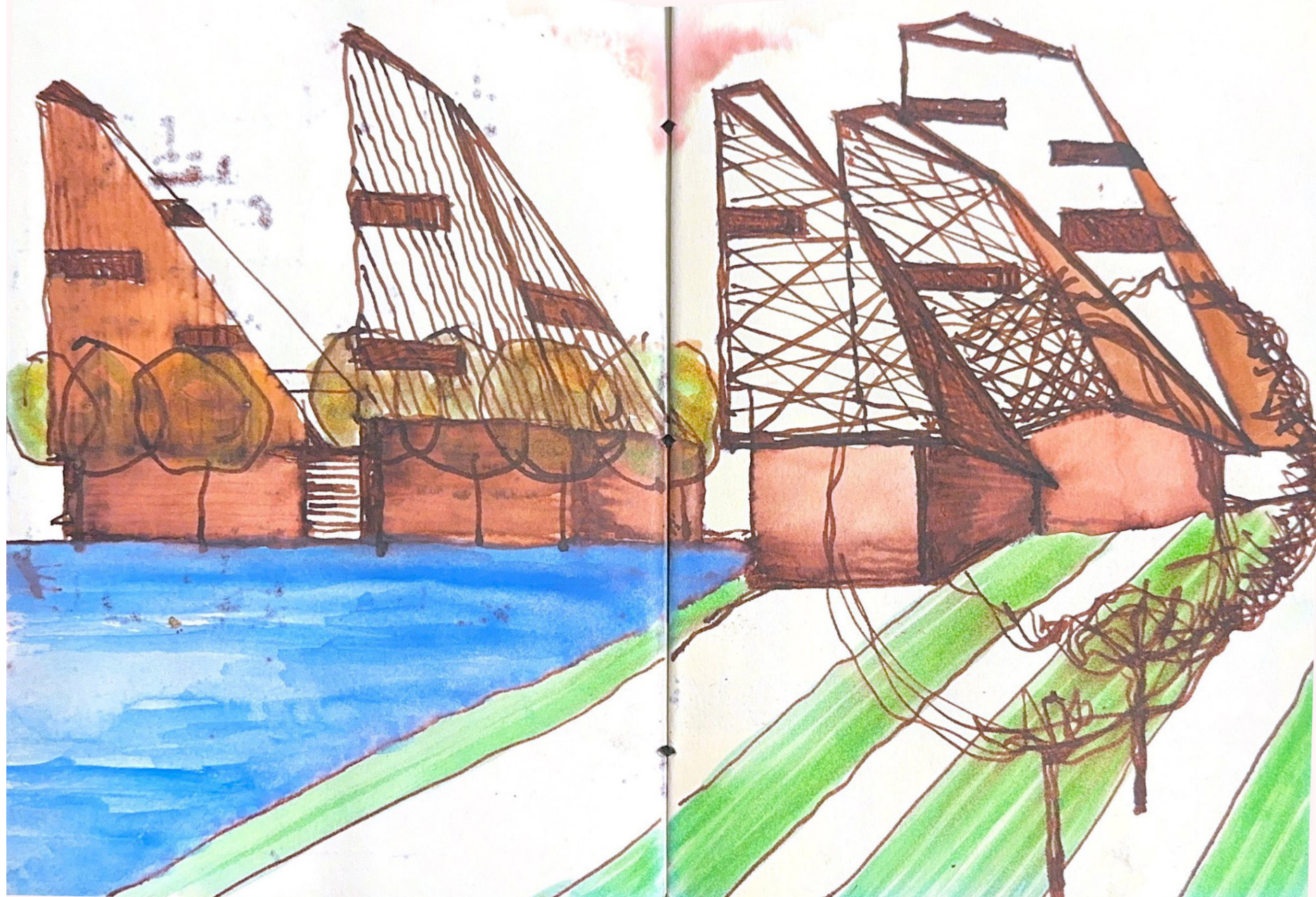


GA PAINTING 98



Painting by Gokhan Avcioglu

GA PAINTING 99



Painting by Gokhan Avcioglu

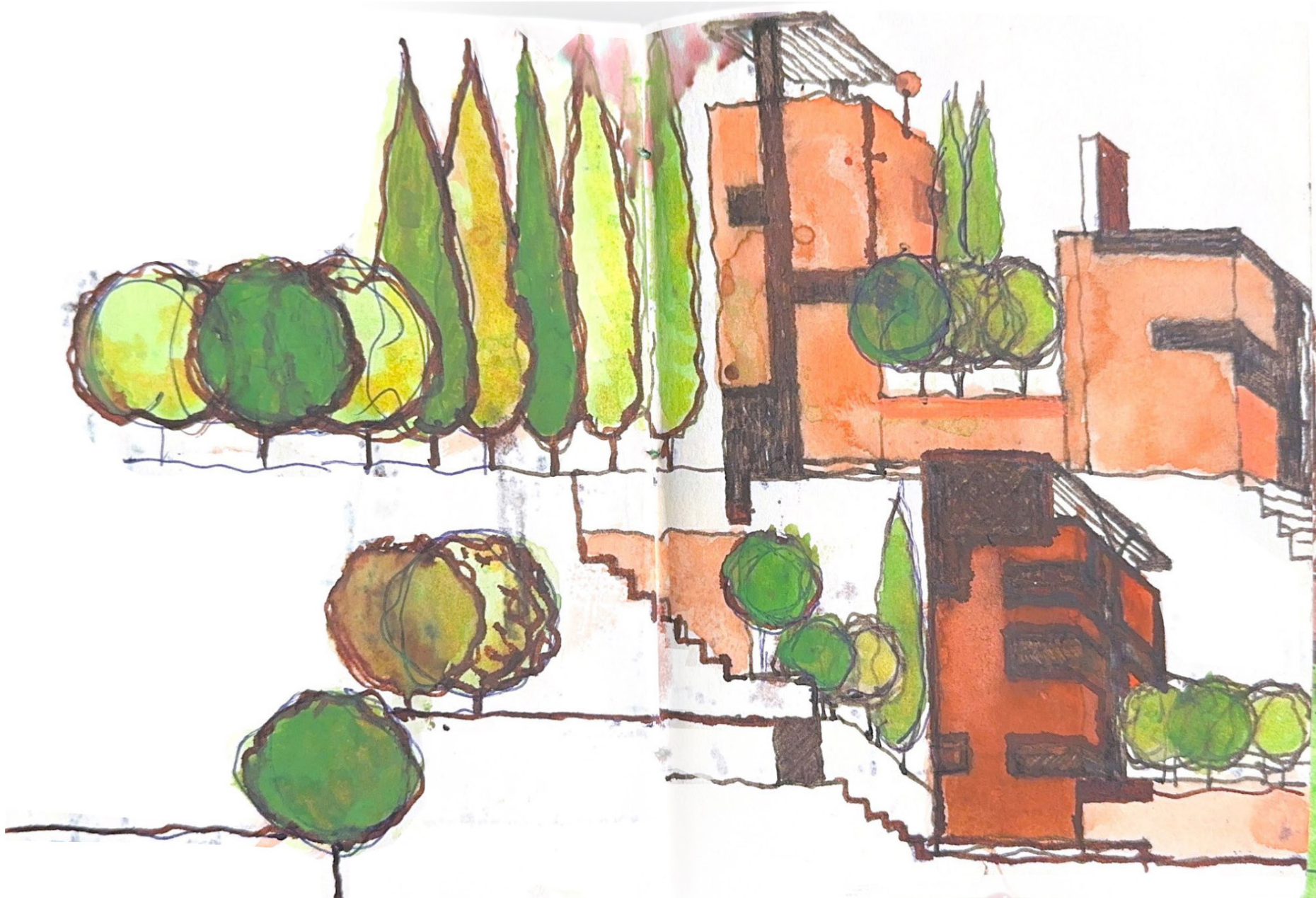
GA PAINTING 100



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Painting by Gokhan Avcioglu



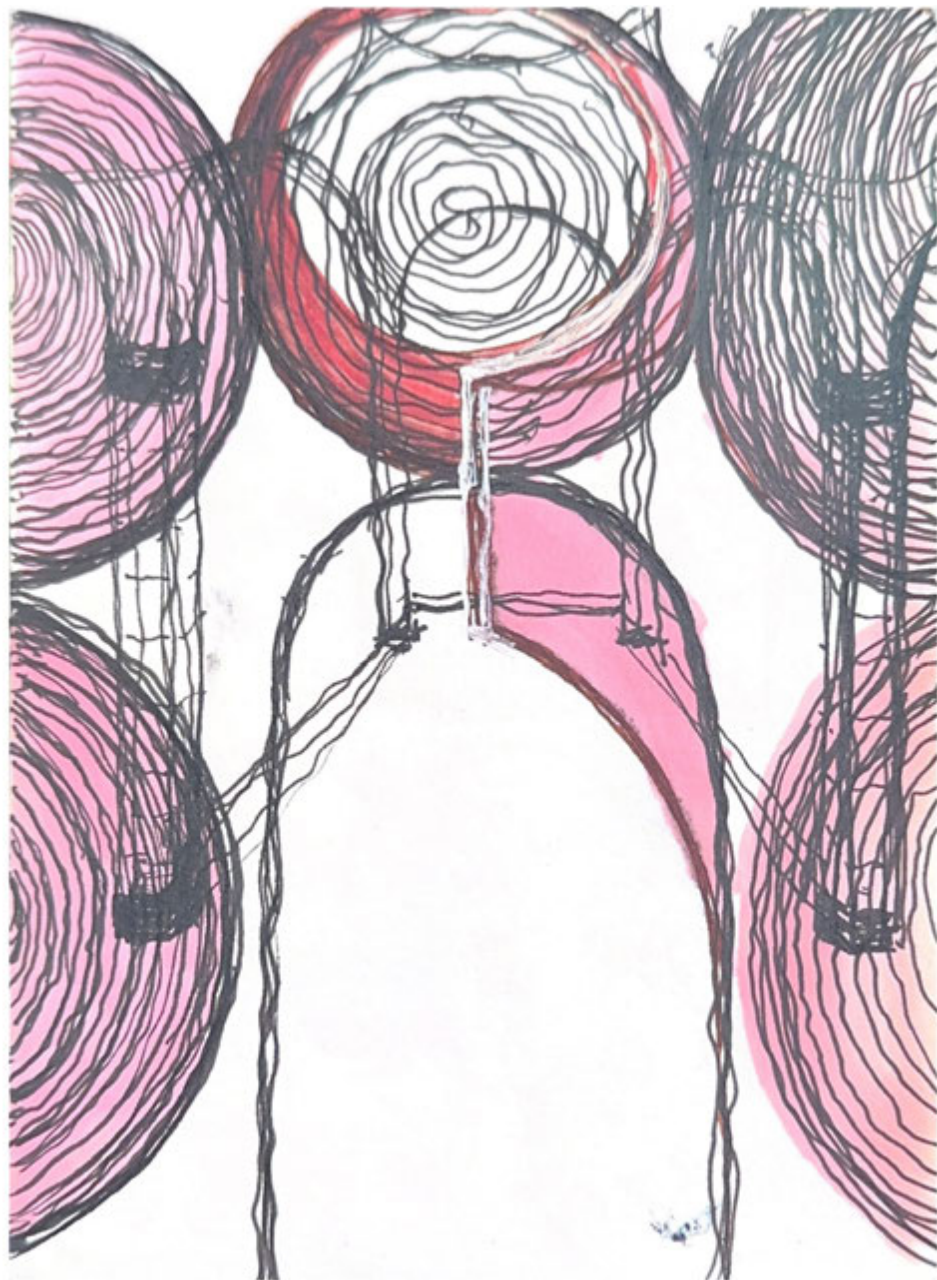
Painting by Gokhan Avcioglu

GA PAINTING 103



Painting by Gokhan Avcioglu

GA PAINTING 104

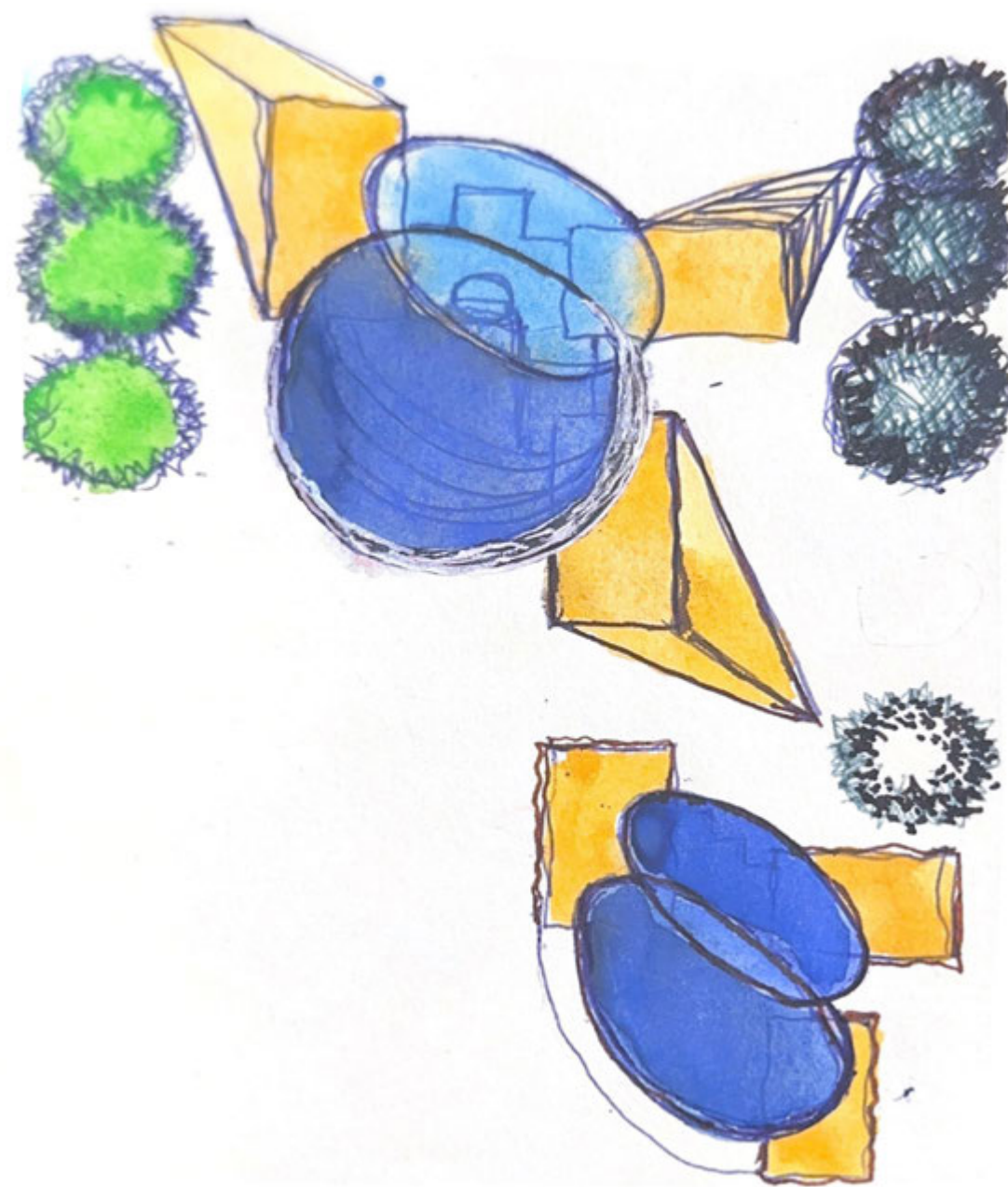


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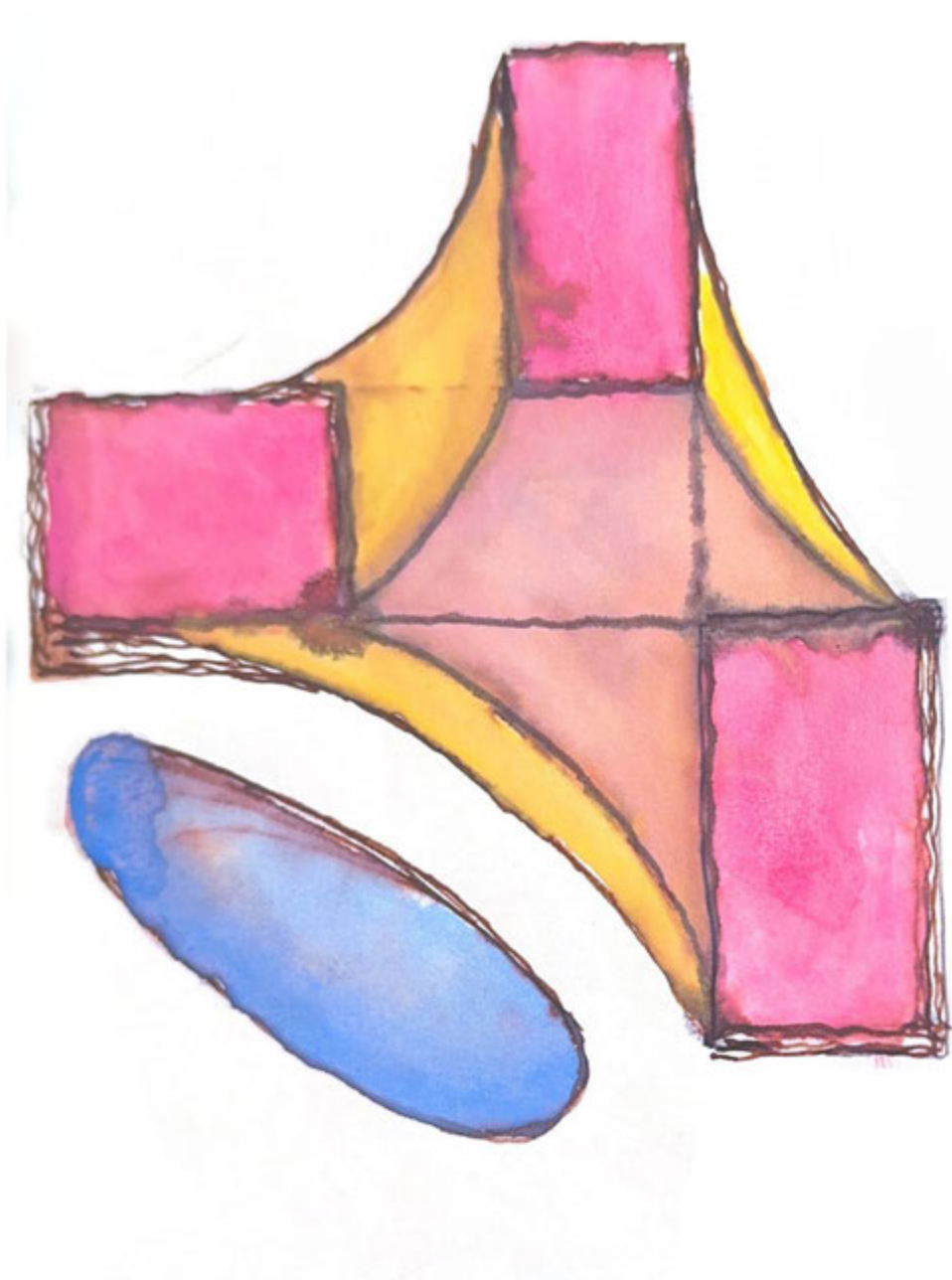


Painting by Gokhan Avcioglu

GA PAINTING 106

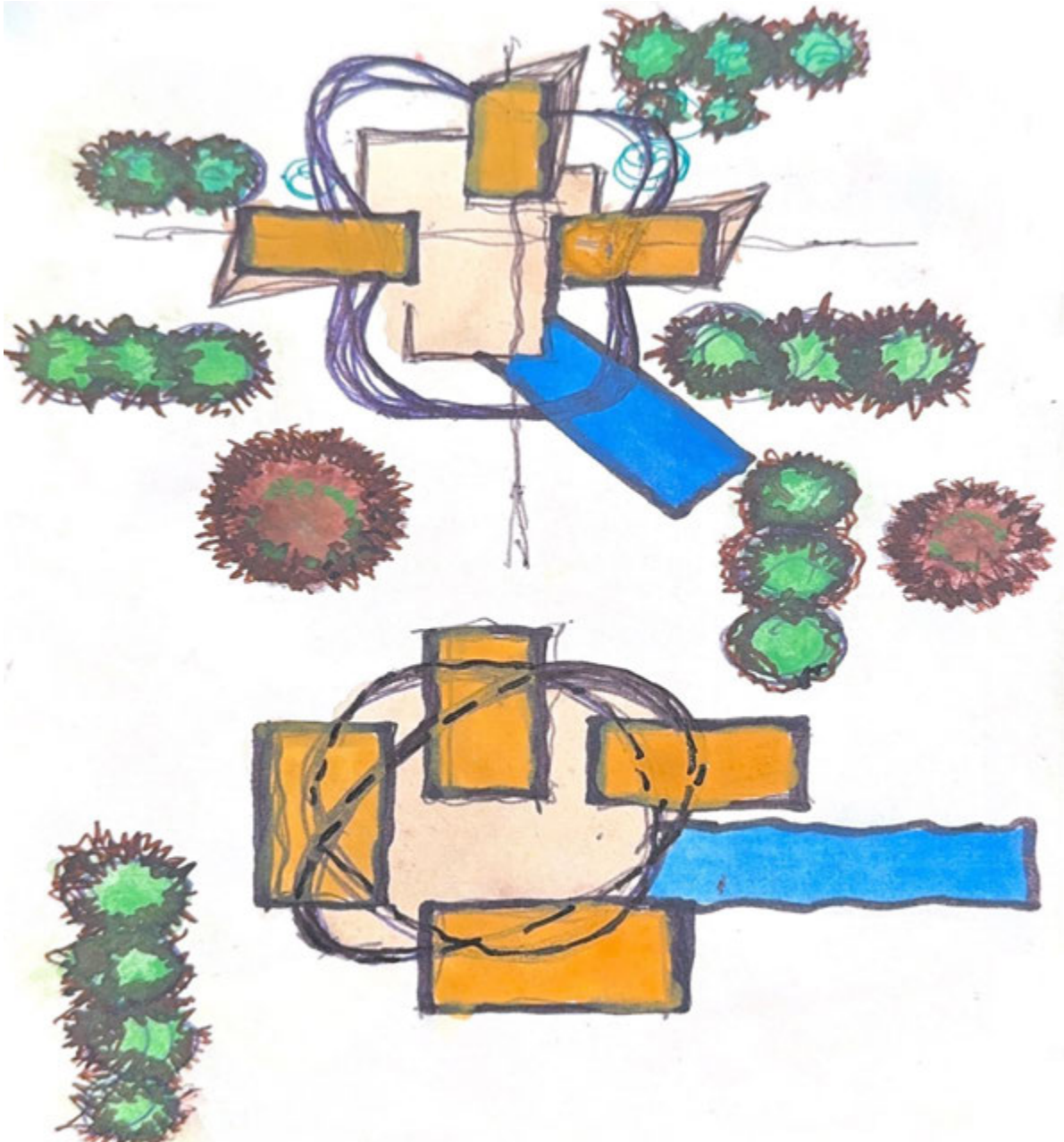


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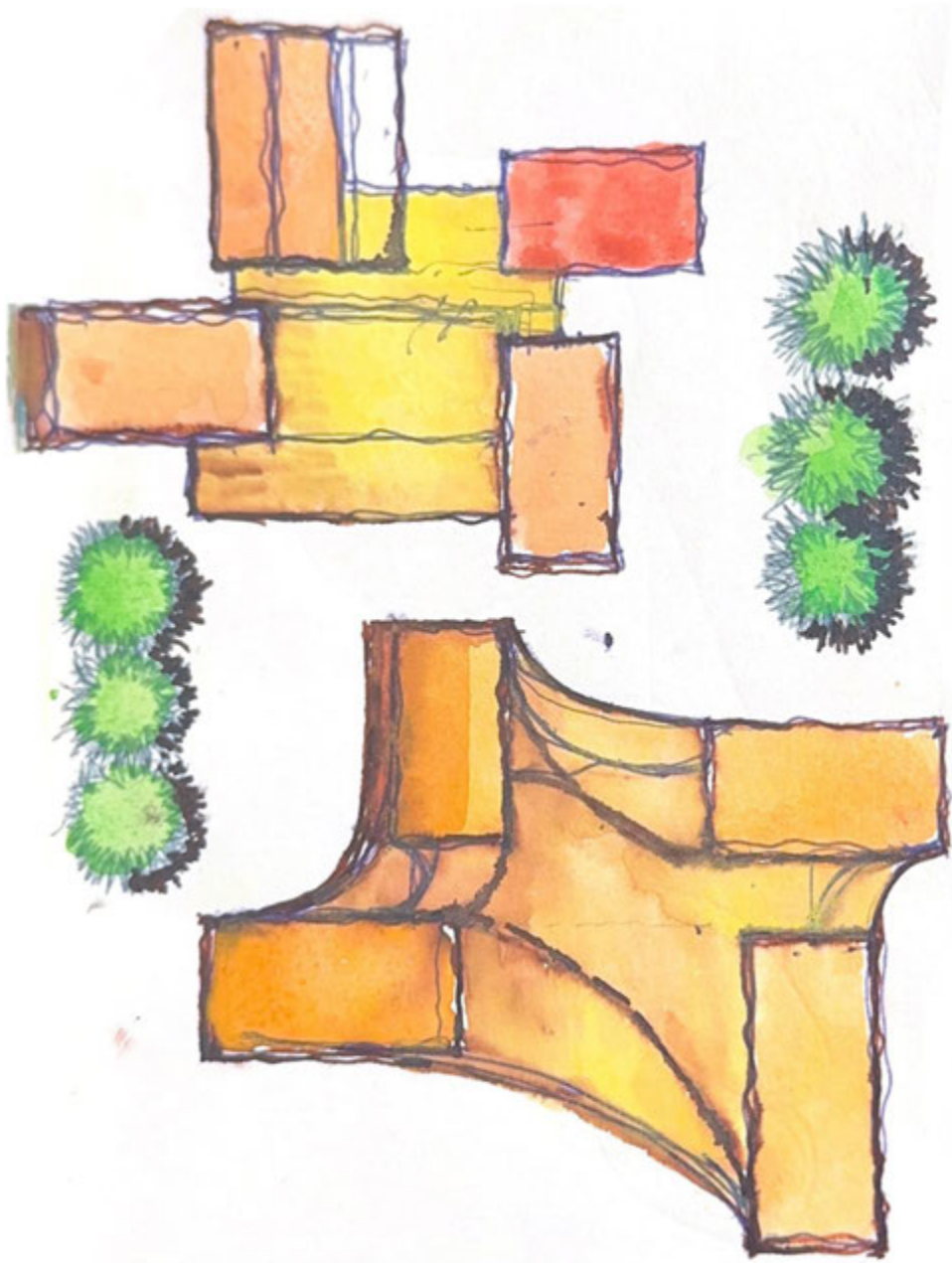


Painting by Gokhan Avcioglu

GA PAINTING 108

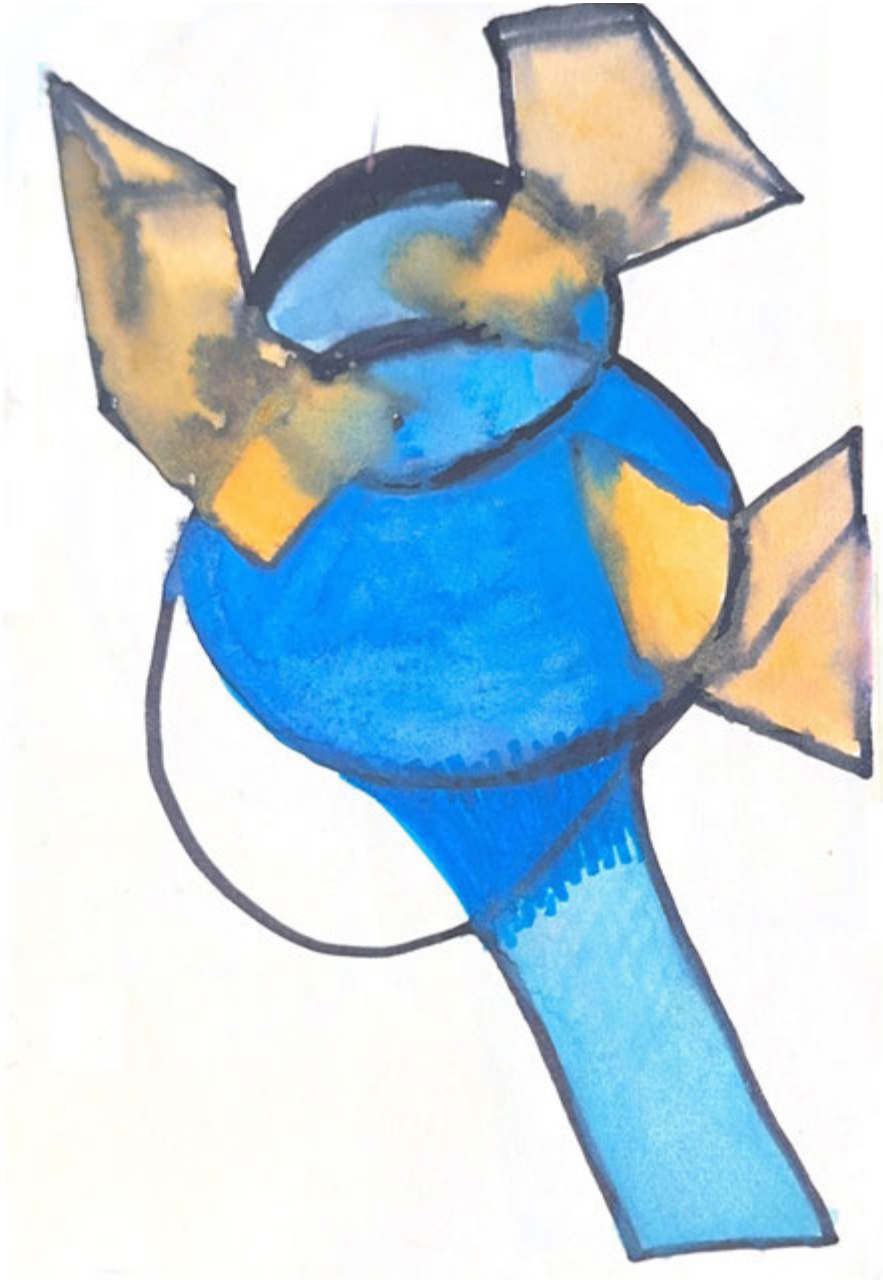


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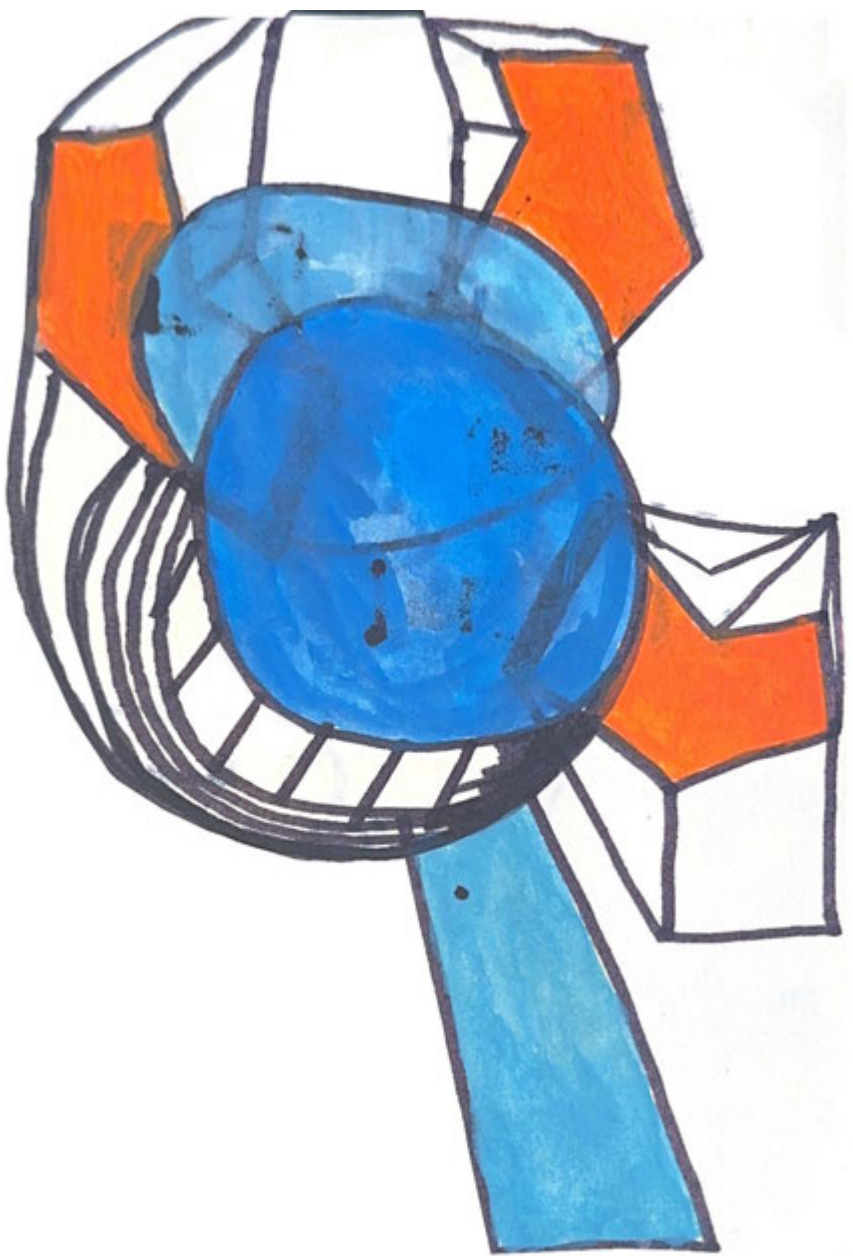


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GA PAINTING 110



GA PAINTING 111



Painting by Gokhan Avcioglu

GA PAINTING 112

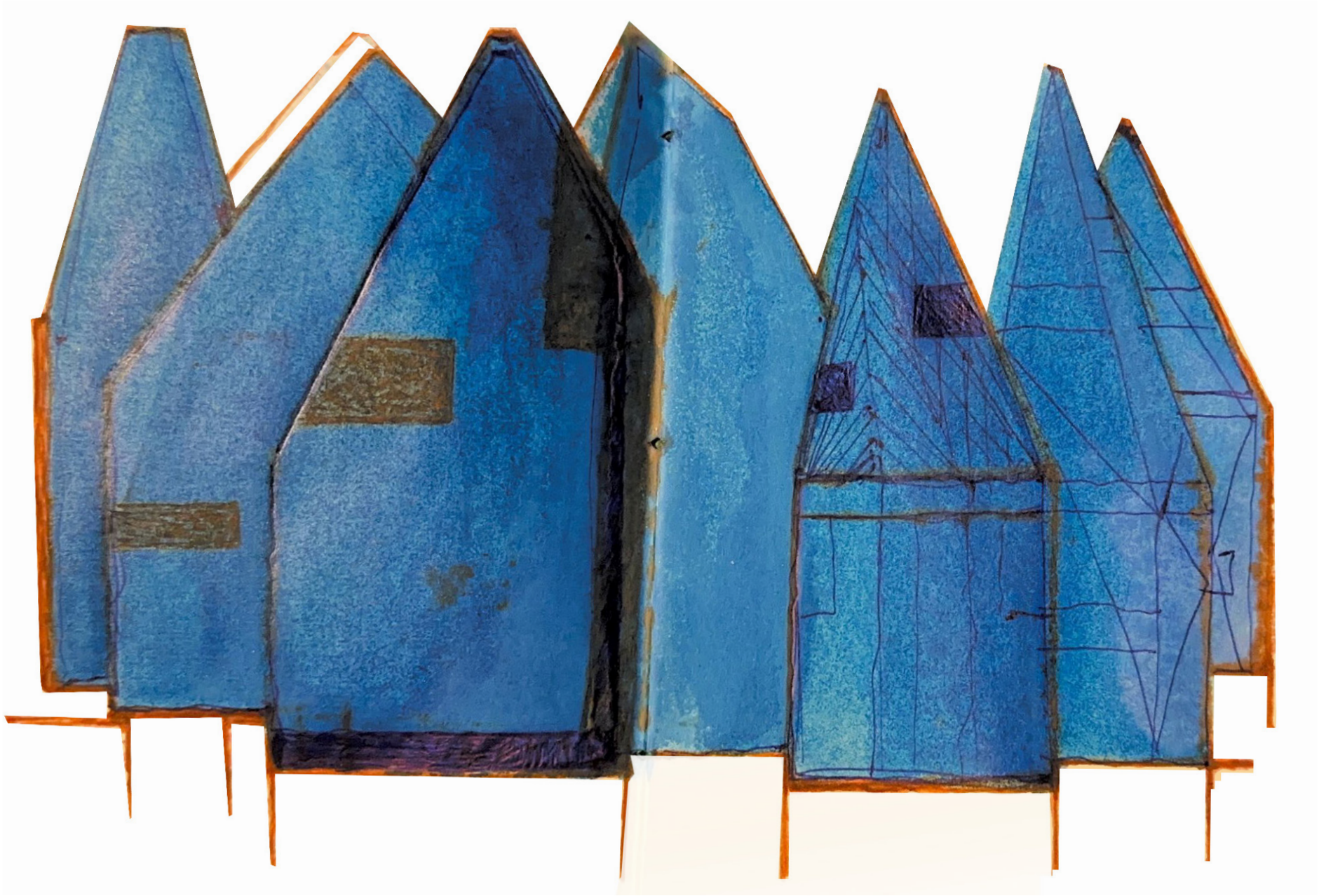


GA PAINTING 113



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GA PAINTING 115



Painting by Gokhan Avcioglu

GA PAINTING 116

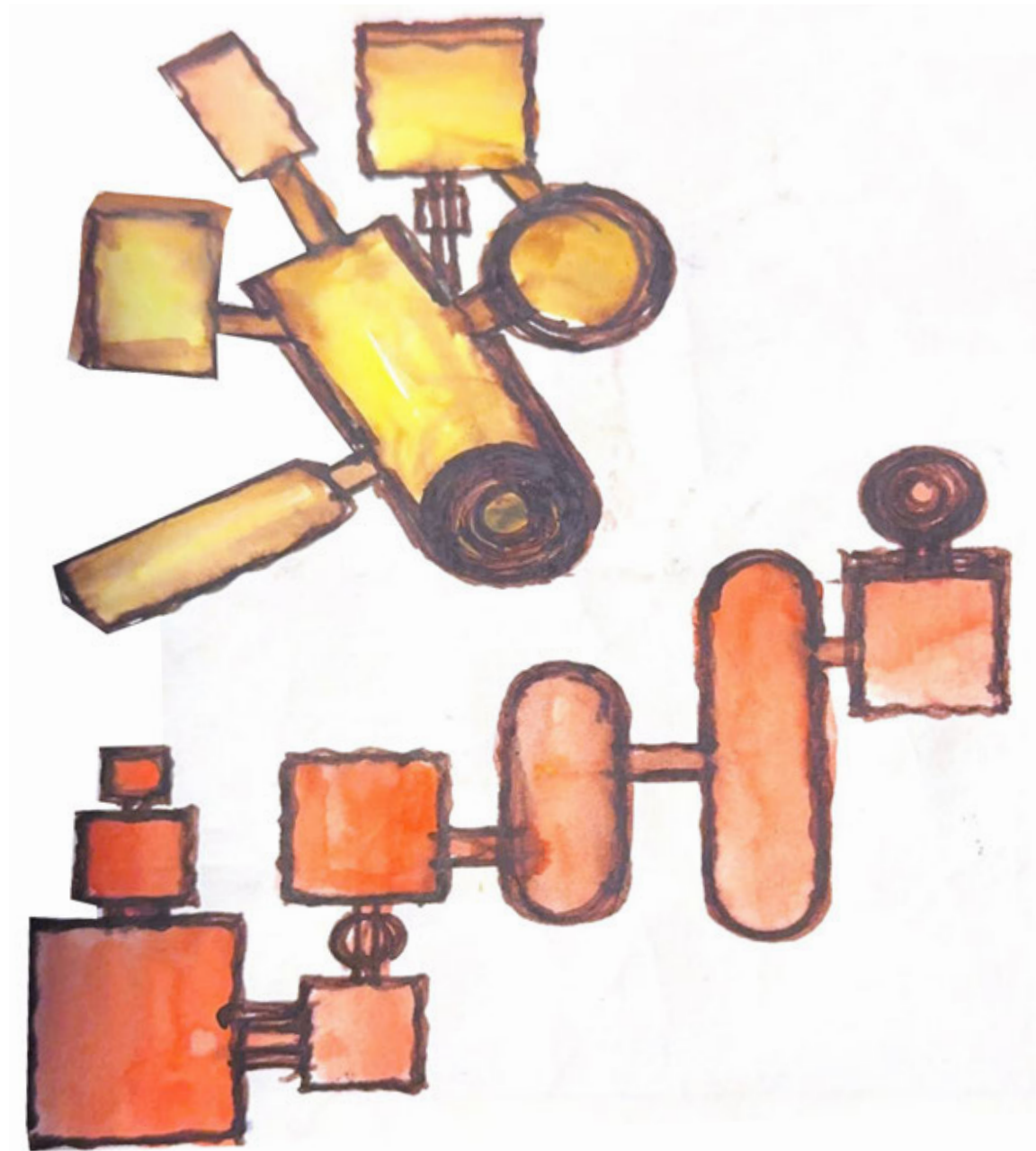


Painting by Gokhan Avcioglu

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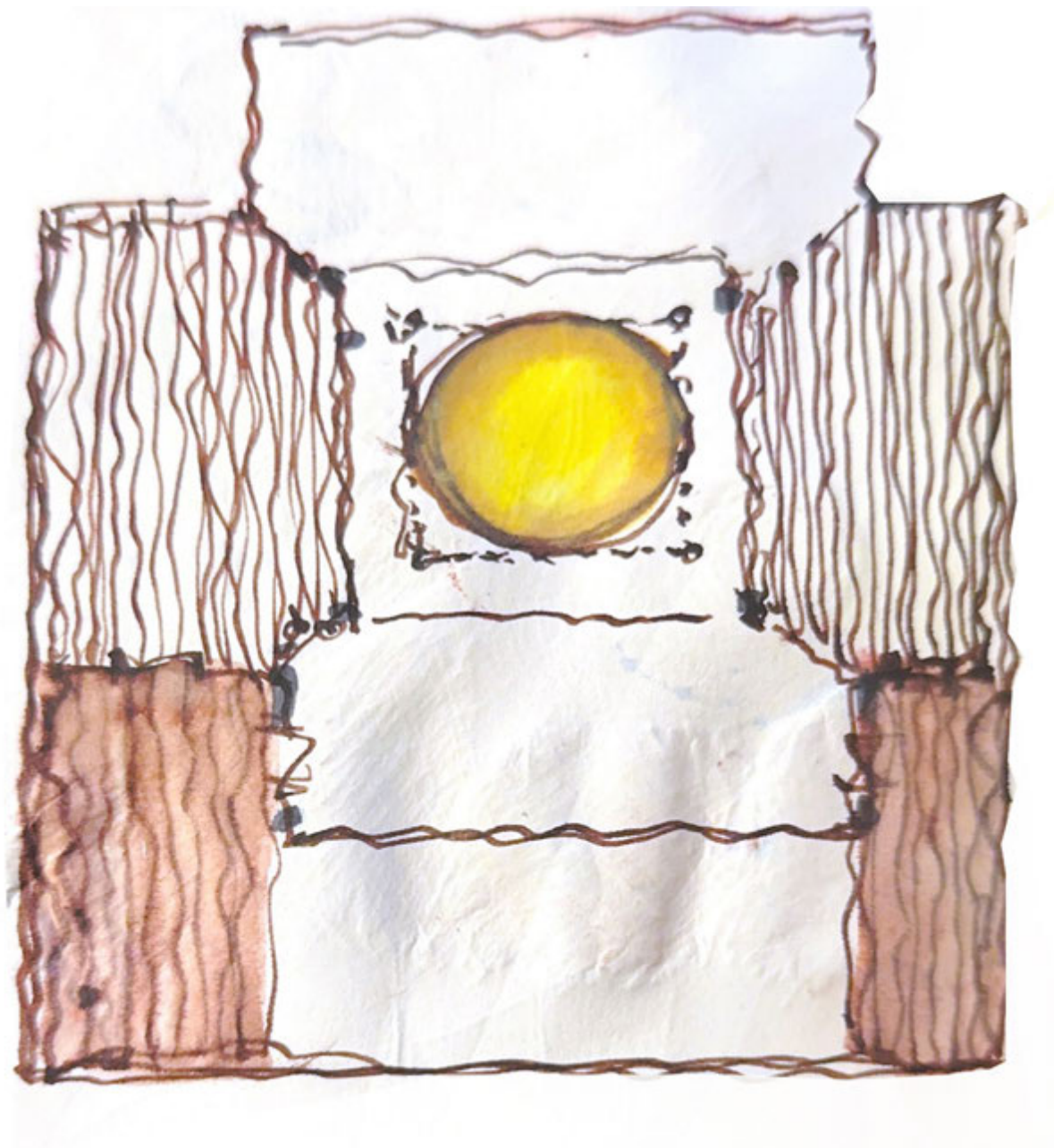


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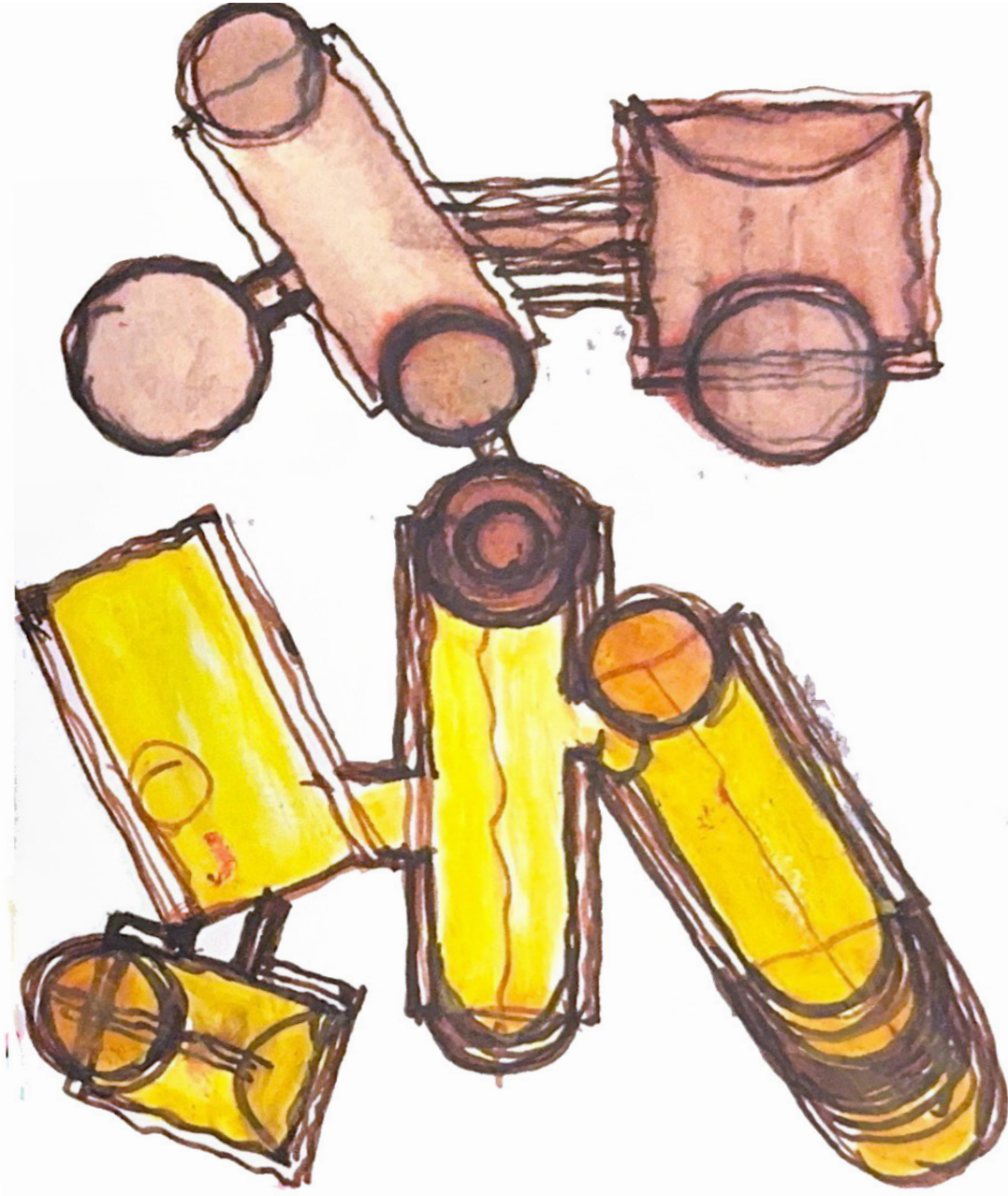


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GA PAINTING 119



GA PAINTING 120



Painting by Gokhan Avcioglu

GA PAINTING 121



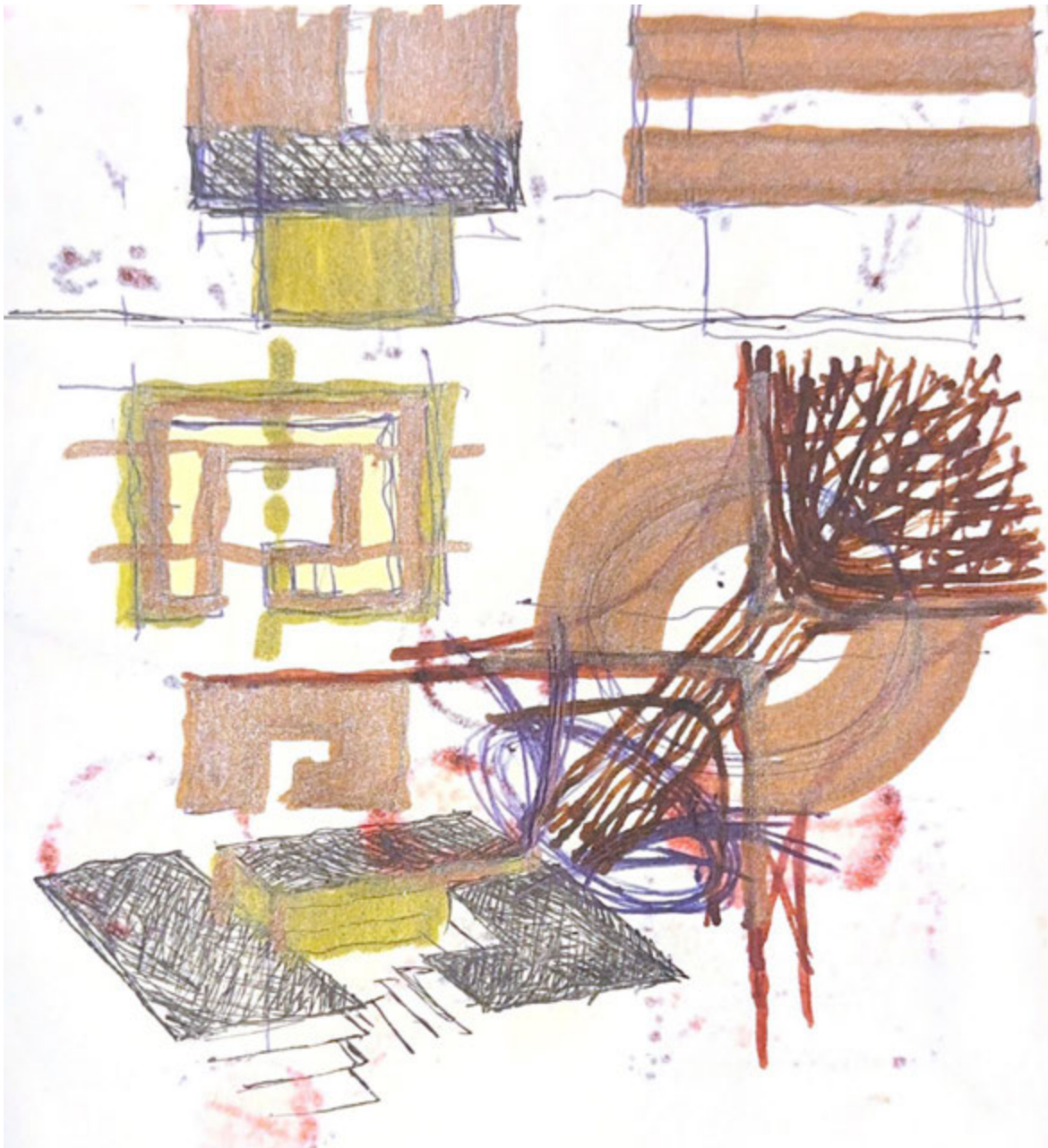
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GA PAINTING 122



Painting by Gokhan Avcioglu

GA PAINTING 123



GA PAINTING 124



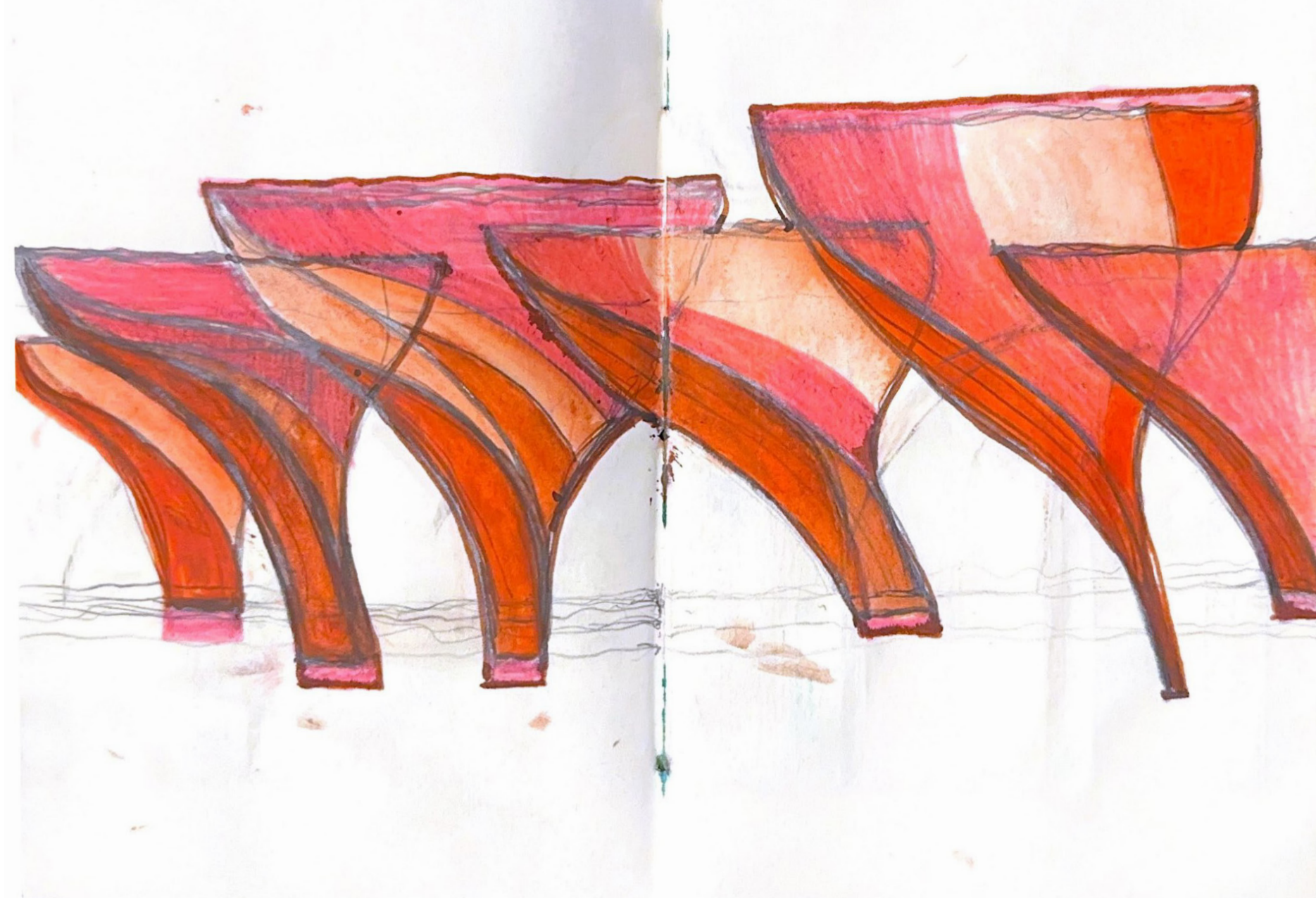
Painting by Gokhan Avcioglu

GA PAINTING 125



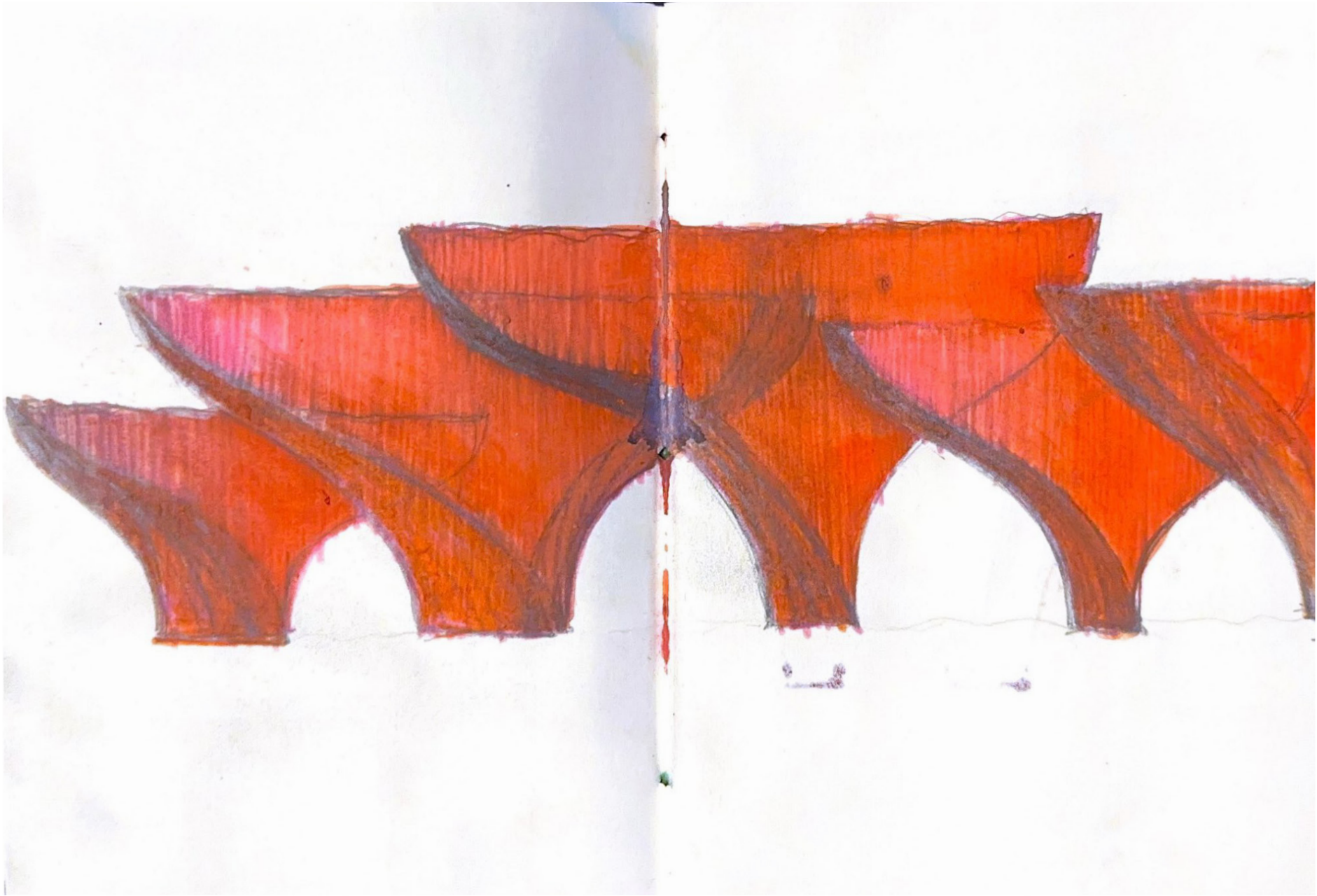
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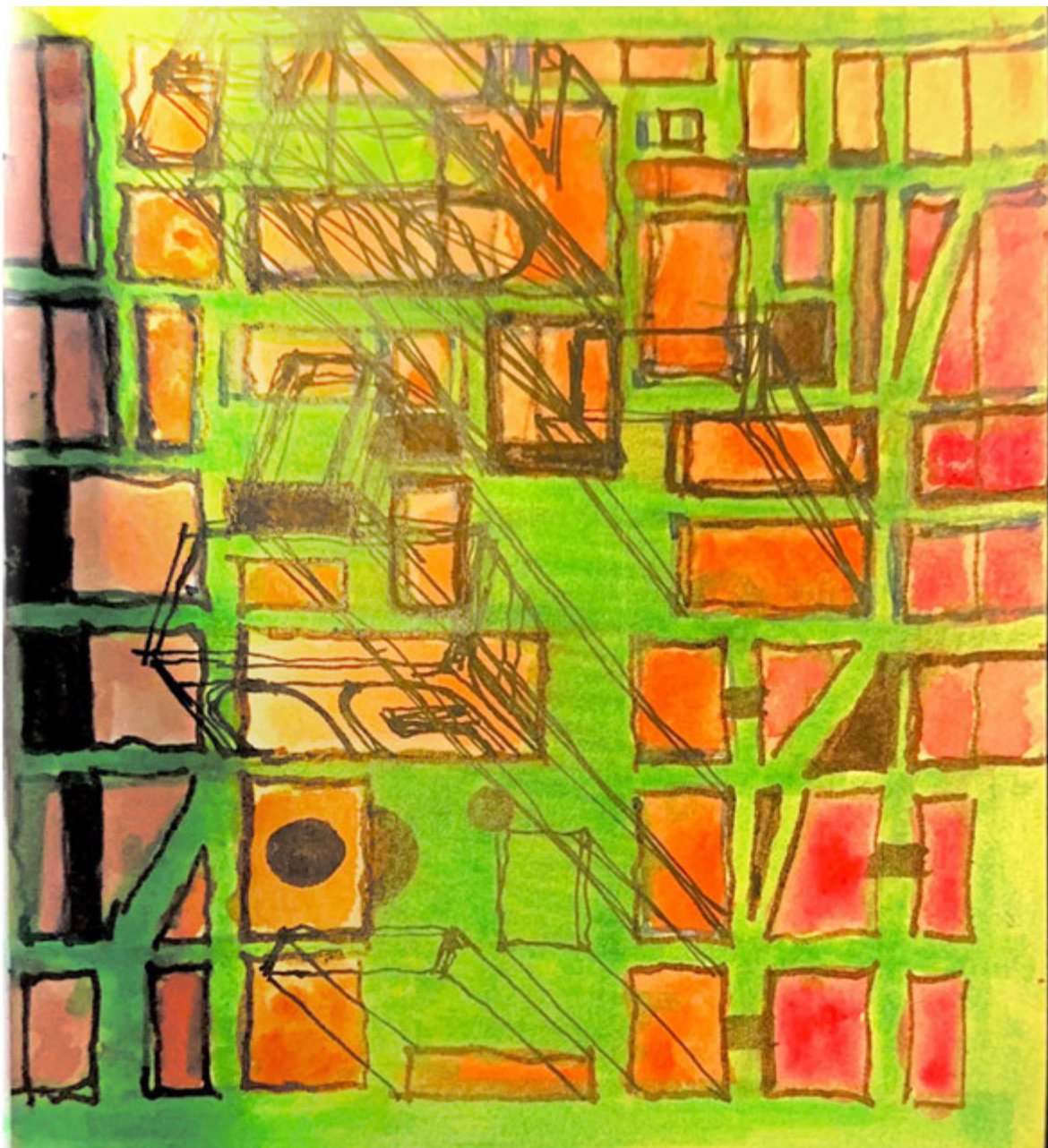
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GA PAINTING 127



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GA PAINTING 128



GA PAINTING 129

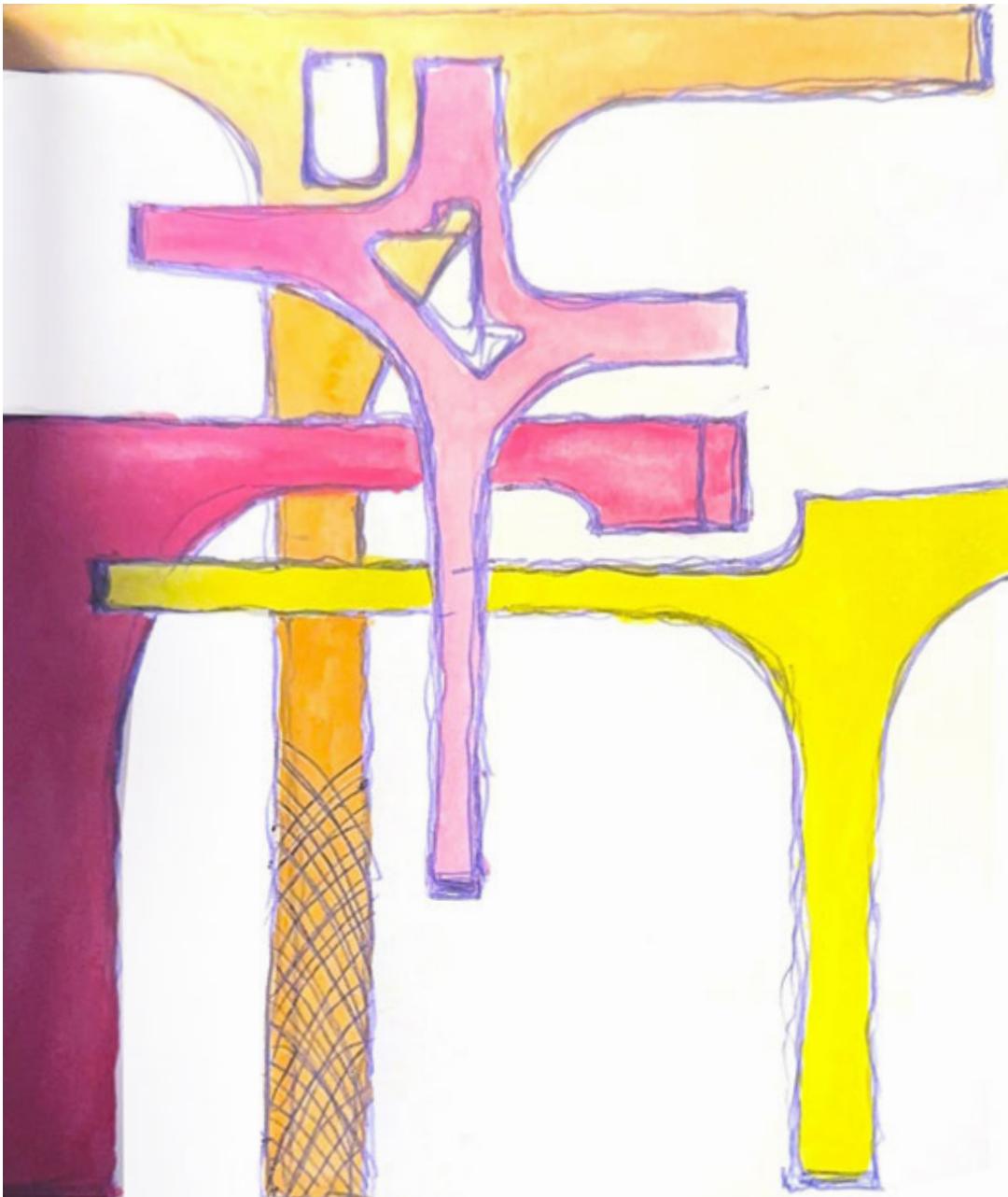


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GA PAINTING 130



GA PAINTING 131



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REFERENCES

1 LESS or MORE

2 Wikipedia

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4 GAD Archive / Skechbook I

5 GAD Archive / Skechbook II

6 GAD Archive / Skechbook III

7 GAD Archive / Skechbook IV

8 GAD Archive / Skechbook V

9 GAD labs

