



# The most important units of architecture are light and volume

SOME OF THE THINGS YOU PLAN ON THE TABLE DON'T WORK, YOU START BY TRYING TO FORM A CONNECTION, BUT THE CONNECTION BRINGS MORE PROBLEMS WITH IT. THEN YOU ADD MORE UNITS TO SOLVE THEM. AFTER YOU DO ALL THAT YOU COME UP WITH A RESULT AND THAT IS THE CONSTRUCTION YOU DESIGNED.

***Do you think we are implementing sustainable architecture within the country and the industry?***

Environmentally sensitive architecture is not something new. Green architecture and LEED certificates have been marketed as a new thing for a while. What I think is that every responsible architect have been taking these things into consideration since the start of this century, using the sun and water right and treating waste thoroughly. I lived in Vienna for a long while, this was a part of our designs and our daily lives there; it is not something that can be achieved solely by architecture. For instance, in your home you separate your trash accordingly, or you economically use the water and electricity. Sustainability is a general consciousness that needs to find a place in society; this consciousness and such values are and need to be in our profession. Today the fact that they are becoming prominent and are constantly being talked about is a marketing hype. To be honest, I find the whole thing a little repellent. When I talk about my constructions or buildings I tend not to talk much about these things or even mention them at all; yet, on the other hand, do we not take environmental sustainability into consideration? Of course we do.

The house we made in Kemberburgaz is a complete glass cube. Its size is 8 meters by 17 meters; it has a

glass façade that is 6 meters high and is south facing. We prepared the infrastructure for AC units but we neither used nor installed any. We managed to use the structure without it. We created an air conditioning pool by raising the building a bit higher than ground level; the cold air in between the building and the pool wraps around the building like a second shell and the heat coming from the sun shines on the spines, causing a continuous air circulation.

With the Yalın Evler Project all the flats face east and west. Everyone can take and use the sunlight sufficiently. During daytime, the glass space on the roof orientates the sunlight coming from east towards west into the stair opening, heating the flats in a pre-determined way. These are the resolutions we made because we are sensible human beings who wanted to figure out how this building would be more efficient. I have no idea of how to evaluate these things, I have never tried to get these certificates; I do not know how to obtain them. Certainly we must have shortcomings, too.

***Environmentally conscious materials are being manufactured now and we can get them in Turkey. Do you think we recognize these materials and use them efficiently?***

ALATAŞ ARCHITECTURE





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I think we can diversely separate these materials from one another; they can be harmful for human beings and the environment in the process of their manufacture, or later on when we use other materials they can be harmful for the whole project. We take care not to use bituminous materials or similar carcinogenic materials within structures.

We perhaps were not careful of the harmful effects of the manufacturing process of certain materials; yet I believe we need to be more sensitive and responsible on that question. But that does not mean I will never use epoxy. Within today's technology and conditions there are certain materials that require a determination of a different kind if you stop using them altogether. I believe it to be right; but that is not my choice to make. Principally you can create an architectural structure solely by using ecological materials, but that is another approach, another perspective, I believe. It is not my preference.

**What are your favourite construction materials?**

It is really hard for me to answer this question; but if you ask someone else this question about me, they would probably say glass. I do not believe material is the foremost aspect of a structure. The most important units of architecture are light and volume. When you get the light and volume right and build the relationship between the interior and the exterior, the people living in it and the nature and environment, in an accurate way - that creates a good building. In my opinion with regards to its quality it does not matter much from an architectural aspect whether you use iron or lay exposed concrete, make the whole thing of timber or use fieldstone. This is why with our projects we generally state our mind to contractors but never specifically ask for materials or compel them. I can say that as long as the light is used and the volume is generated in a right way we get correct feedbacks even when they use materials that we would not favour.

**Façades, as the identity of structures, are of vital importance in terms of texture and sustainability. What do you think is the importance of architecture**

**of façade in terms of manner, function, construction and meaning?**

The relation between the exterior of a structure and the interior of it is crucial. The façade here has perhaps the paramount function. We, in our work, try to create permeable buildings. There are many reasons for this approach; if we are making a housing project and the interior volume is falling short, we try to steal a little from the exterior and include it into the interior, therefore we aim for transparency and permeability, or might want to use the light better. This is an issue with many layers. In Turkey many use the façade as if it is a photograph and paste it on any kind of buildings; and that façade is then copied to other buildings. In order to plan the right façade you need to start by thoroughly making the construction behind it. When we were making iPera we were preparing a ferro-concrete building in Galata. We wanted to constitute the carrier units that are parallel to the façade with curtain walls. We pushed a little and converted them into thin, steel crosses; in other words, we aimed to remove all obstacles between the interior and the exterior. We removed the beams completely. After we did all that we managed to create a construction that had 10 cms of flooring on the side which enlarged into 20 cms and had no carrier structure anymore. We then brought the glass façade and put it on it. When you lay the groundwork before putting up the façade, it all makes more sense. And is more effective. Our effort there was to take in neutral light and to let the small life units inside meet with outside.

**You are saying that the proper placement of the façade is substantial. But are there any other obstacles before and after it is made?**

You tend to encounter other things after you do it. The sun appears as a new problem; to protect the façade from the sun and to control climate conditions you feel the need to make another shell. Some of the things you plan on the table don't work, you start by trying to form a connection, but the connection brings more problems

with it. Then you add more units to solve them. After you do all that you come up with a result and that is the construction you designed.

In the case of façade, starting from the construction of the building, the sun outside, sometimes the social or even environmental elements might influence it. People think we make everything with glass and they are mistaken. Considering all our past work, perhaps we needed the permeability and we chose to do it that way. Some of my projects are rebellious. When I came back to Turkey the flat I lived in was on the ground floor of a building, had two 1 square meter windows and it was very dark, you needed electrical light even during the day. I wanted to open up its façade and meet with outside, I dreamed of bringing it back to life.

**We know that the properties of the shell of a building are important with regards to its climatization. Can you talk of the effective energy solutions that are applied on façades?**

With iPera we wanted to put a strange object inside the city, like a statue, instead of making people perceive it as a building; but the shell of that object was a multi-functional shell, providing all the climatization conditions that I have stated. In Turkey there are many building permits on terrains and precedents are too high. To make a proper building is getting harder no matter how hard you work for. You work on how to place the buildings on the ground by starting from the conditions nature presents, how to use the sun efficiently and struggling to provide sunlight to every single person that will live in it, at least half the time during the day.

All of our projects are actually experiments for us; none have pre-calculated empirical or mathematical results. Being an architect is not a profession where you can absolutely be sure of what kind of a result you will have when you start doing a job. After we placed the flats in the directions of east and west in the Yalin Evler Project, in order to control the sunlight we made our shell, which



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also protected the building from the cold. Kemerburgaz is 4 to 5 degrees colder than Istanbul. A shell that has a meter of distance from the façade ensures the heat will spend a little bit more time leaving the building, the wind will not easily get in and therefore the heat will be maintained. Apart from all this we had solar panels on the roof to use solar power to fulfil some of our needs. That did not become reality. The moment it does we believe we will have managed to create a multi-functional shell and façade. With this heat loss prevention I believe we created a system that can be used during the summer to control the sunlight and during the winter for heating purposes.

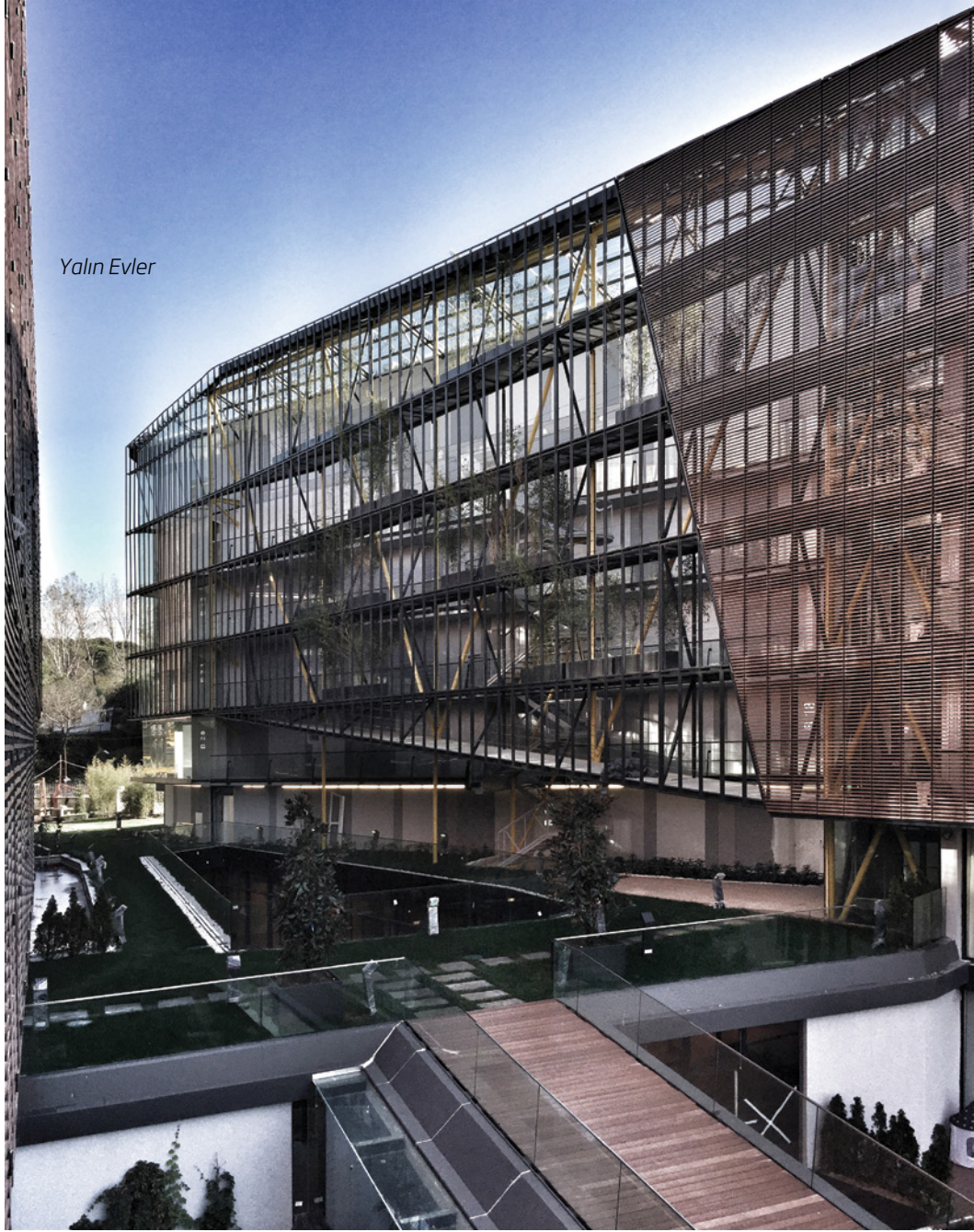
**We use smart technologies everywhere. Are there smart façades? If there are, what should we understand from smart façades, what should we use?**

From my understanding, when you talk about smart façades I believe it means that there is a certain automation system. Kind of like an automatic shift in cars, instead of the manual control of the people inside the building. I think those façades that can change their shape, adjust themselves according to the conditions are the most efficient ones.

**Do you implement those technologies?**

No, and in Turkey I think the reason for it is because of budget. There are some projects we thought of using it; we had a façade proposal that could, by changing its shape, modulate its relation with the sun. Lamellae turned itself during certain times of day by following the sun, providing sunlight through the depths of the structure. A project similar to this is the HSBC building in Hong Kong; the building gets its sunlight using a giant reflector mirror. We wanted to achieve a similar result by not using a giant mirror but instead using small lamellae all along the façade but it did not see the light of day; To realise such projects in Turkey needs a bit of patience, you need to insist on them. The foreign projects in Turkey, at least those that we encountered, are not that interesting to

Yalın Evler



me. Many of them are commercial projects, from an architectural sense I do not think creating such a project is so easy.

**Within modern architecture can you think of an example in terms of iconic, reformist, sustainable façades?**

Most of the buildings we made have the right solutions in terms of sustainability but nevertheless are not made or marketed with this aspect in mind.

IN TURKEY THERE ARE MANY BUILDING PERMITS ON TERRAINS AND PRECEDENTS ARE TOO HIGH. TO MAKE A PROPER BUILDING IS GETTING HARDER NO MATTER HOW HARD YOU WORK FOR.



## kibrID MATERIAL'DAN KRISKADECOR ZİNCİR PERDELER

*Uluslararası tasarım ve dekorasyon firmalarının özgün koleksiyonlarını Türkiye'de satışa sunan kibrID MATERIAL, yeni yılı yeni bir markayla karşılıyor. İspanyol KriskaDECOR firmasının yüksek kalite metal perdeleriyle iç ve dış mekanlar, tasarımın yaratıcı boyutuyla buluşacak...*

İç ve dış mekanlarda ortam sınırlarının çizilmesi ve bölgelere ayrılmasına yönelik farklı çözümler sunan KriskaDECOR marka zincir perdelerle mimari projeler çarpıcı bir konseptte bürünecek. Dünyanın farklı noktalarından tanınmış tasarımcı ve mimarların fikirleriyle dizayn edilen zincir perdeler, tasarımın inovatif ve teknolojik yaklaşımlarla geldiği boyutu sergiliyor. Zincir perdelerle isteğe göre logo, şablon ve figüratif baskıların uygulanabiliyor olması ve farklı renk kombinasyonlarının kullanılması, her tarza hitap edebilen esnek bir tasarım özgürlüğü sunuyor. KriskaDECOR'un özel anotlama işlemi sayesinde en zorlu iklim koşullarına karşı direnç gösteren zincir perdeler, temizlenmesi kolay ve hafif olmalarıyla da uzun ömürlü bir kullanım sağlıyor.

Barlar, restoranlar, oteller, gece kulüpleri, ofisler, bekleme salonları, fuarlar ve kamusal mekanlar gibi farklı kullanım alanlarında iç ve dış mekanların ayrılması amacıyla kullanılan, yanı sıra aydınlatma ve duvar dekorasyonları içinde estetik uygulamalar sunan perdeler, geri dönüştürülebilir olma özellikleriyle de çevreci bir yaklaşım sunuyor. Hafif ve çok yönlü bir metal tekstil olan anotlanmış alüminyum mesh'ten üretilen perdeler, 3kg ağırlığında olup istenilen ölçü ve özelliğe göre tasarlanabiliyor.

**Claire Davies İmzalı Metal Perde Koleksiyonu ile Stil Sahibi Seçimler...**

Dünyaca ünlü tasarımcı Claire Davies tarafından farklı tarz ve seçeneklerde dizayn edilen dekoratif metal perdeler, 4 koleksiyon ve 35 modelden oluşuyor. Tarihi doku ve büyüleyici unsurlar içeren romantik alanlar için tasarlanan Classic koleksiyonu, geçmişe duyulan nostaljiyi kaliteyle birleştiriyor. Gypsette serisi modern çingene yaşamının lüks halini, özgürlük ve seyahat tutkusunu sembolize eden bir stili yansıtırken, basit ve net çizgileriyle göze çarpmayan tek renkli tonların kullanıldığı Luxury, yüksek kalite renksiz malzemelerle modern bir mimari tasarım sunuyor. Country koleksiyonunun sıcak ışık ve doğal malzemeleri ise modern country yaşamını mekanlarınıza taşıyor.

# kibrID MATERIAL



kibrIDMATERIAL  
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Ortaklar Cad. Ünsal Sok. Saruhan Apt. No:1/B  
Mecidiyeköy / İSTANBUL Tel: 0212 347 25 04 - 05 Faks: 0212 347 25 06