



MAHMUT NÜVİT MİMARLIK

“ Instead of producing more we should be designing **with more precision...** ”

WHEN RENEWING A HISTORICAL STRUCTURE, YOU NEED TO FIGURE OUT HOW TO FUNCTIONALIZE ALL OF THE SPACE WITHOUT DISRUPTING THE BUILDINGS HISTORICAL PROPERTIES, IN OTHER WORDS, CHANGING WITHOUT LOSING THE ORIGINAL. BECAUSE I CAN SEE SIX THOUSAND YEARS OF BUILDING TECHNIQUES THERE, THE CONTINUATION OF THIS CULTURE IS VERY IMPORTANT TO ME. WHEN WE CONVERTED TO REINFORCED CONCRETE -WHICH TOOK PLACE OVER A HUNDRED YEARS- WE GOT DISPATCHED FROM OUR CONSTRUCTION TRADITIONS AND GOT STAR STRUCK OVER THE FAST PRODUCTION OF CONCRETE, AND DRAMATICALLY CHANGED THE WAY WE BUILD.

Interior design, restoration, yacht and furniture design are your main areas in design. Can you tell us what you think design and sustainable design mean?

Yacht design and restoration are both private areas of work and i believe them to be outside the general project criteria of an interior design profile. My projects are all unique and they're all works of art... Aside from private places like yachts i chose to do restorations because of its sustainability value. Being able to be in art history comes from how connected you are to that chain of people. I wanted to be in a large culture looking for today's answers. I tried to maintain a culture. Aside from that, these areas showed great promise usually in the middle of the city and they were as good as abandoned. On a sustainable point of view, instead of corrupting unused land, you should always repurpose previously built structures. When renewing a historical structure, you need to figure out how to functionalize all of the space without disrupting the buildings historical properties, in other words, changing without losing the

original. Because i can se six thousand years of building techniques there, the continuation of this culture is very important to me. When we converted to reinforced concrete -which took place over a hundred years- ve got dispatched from our construction traditions and got star struck over the fast production of concrete, and dramatically changed the way we build.

If we only think about Turkey; modernism shouldn't have meant throwing away everything of the old with hate and remaking everything. The old can always be repurposed; but instead, we chose to bulldoze. We didn't have the resources to research what we might need, what might be sustained and how does sustaining work. Think about a country that was tired out of war, with low people resources... Ignorance wasn't only in the people it was also in institutions. In 1936, the General Director for Foundations crossed the Bosphorus with a boat and saw the Ebul Fadil Mehmet Efendi Mosque, which had a burnt roof but standing walls, and said to bulldoze it; nobody knew that it was fixable and the culture

MAHMUT NÜVİT



Tip - i- Top



Armani Maçka

OUR ONE HUNDRED YEARS OF BUILDING WITH CONCRETE ENDED IN FRUSTRATION. I BELIEVE IN CONSIDERATION INSTEAD OF PRODUCTION IN ARCHITECTURE, AND EVERYTHING ELSE, IF OUR AIM IS SUSTAINABILITY.

of the place needed to be maintained. We abandoned sustainable spaces. Instead created other spaces, we corrupted and used up all the land. Our one hundred years of building with concrete ended in frustration.

Nowadays it's the same kind of thing with modernizing, the "throw everything away" approach. Same with our historical background, we are facing modernity with similar distastes. There's an irrational attack on all institutions of the republic. So the possibility of us culturally advancing in all areas of sustainability isn't accepted by all these institutes. All these regulations that stop natures need of renewal, usage of water sources that end up killing species, wrong choices made in energy sources are all in the hands of these political people, both in our country and in the world. There are bigger and more resourceful organizations that can do these things better. Us environment conscious people think like Adolf Loos. You can place the best architectural piece of human history on a bed of water, but it'll still be corrupted. You can't argue otherwise.

I believe in consideration instead of production in architecture, and everything else, if our aim is sustainability. Nowadays you can make 'good design' and 'good art' anytime and everywhere. There's no problem in making good things, but we must also always look for things that will broaden our horizon. We need to stop and think how to be sustainable because we've filled up our world with these 'good things' that we make. Just like Berthold Brecht said, we shall be put in front of a good wall and be shot with good bullets that come from a good gun and be buried with a good shovel in the good earth.



Beşiktaş Alev Evi



MIMARI BAKIŞ

How well received and executed do you think the term 'urban renewal' is?

Urban renewal is a subject on its own; we're definitely going towards an immense disaster. Urban renewal shouldn't have been what it is now; but I can't answer how it should've been as well. It's really gone off the rails. With them the construction servitude has increased, how will the sewers respond to this increase in numbers, how will the water be supplied, how will people go out to the streets at the same time, we are walking towards a path without any solutions to our problems.

I think tall buildings are unnecessary; people in buildings like this get ill, that's why we should return to building with traditional materials and building techniques. I don't even want to think about an earthquake happening in a city like this. I can see how hard it would be to rebuild our lives in a city that is destructed out of repair. Also these projects are all done for income. People who have stocks in the city, people who don't value knowledge found firms that have no experience in construction and they start doing these jobs for money. The way of their reluctant behavior questions whether or

not these buildings will even stand. This is a profitopolis and all we talk about is income.

On the other hand you can smell the chemicals in our land; so production of ecological supplies is also very questionable. There's no place to run left on the earth.

Environment friendly materials are easily accessible these days and they are also being produces in our country. What are some of your irreplaceable materials that you enjoy using? Why?

I'm a wood guy, I like wood. There's a wood culture here that wasn't properly brought to the modern age. Around the last years of the Ottoman's, like all good values we had, the usage of wood stopped as well. Nowadays everybody thinks that wood is more expensive than it's substitutes. But it's not. The time that you can use it for without problems is much longer. The cheap plastics in our homes all go to trash. Petrol and petrol based materials are all trouble for the world. Wood is not. We know how to carve wood, how to use it, we have a culture of it and we should return to it.

URBAN RENEWAL IS A SUBJECT ON ITS OWN, WE'RE DEFINITELY GOING TOWARDS AN IMMENSE DISASTER. URBAN RENEWAL SHOULDN'T HAVE BEEN WHAT IT IS NOW; BUT I CAN'T ANSWER HOW IT SHOULD'VE BEEN AS WELL...



Hisar Evi



Çarpıcı Projeler Trakya Cam'ın Yenilikçi Ürünü ısıcamkonfor® T yeşil ile Hayata Geçiyor...

Proje : Vadistanbul
Mimar : 2 Design
Yatırımcı : Artaş-Aydınlı-Keleşoğlu
Cam Tercihi : ısıcam Konfor T yeşil 51/31

I THINK TALL BUILDINGS ARE UNNECESSARY; PEOPLE IN BUILDINGS LIKE THIS GET İLL, THAT'S WHY WE SHOULD RETURN TO BUILDING WITH TRADITIONAL MATERIALS AND BUILDING TECHNIQUES.

I also believe that anything we design should represent our current age. Designing a life without harming the environment was an area of work where I could best represent my main thoughts. The two things that shaped my architectural outlook were restorations and natural living.

So, can you talk about your latest projects?

My latest projects are mostly renewal projects just like you pointed out, I'm in charge of managing and advising these projects. There are also some jobs like historical pieces or traditional villas that I could do. I'd like to do other things but in Turkey they give you the job that they know you can do and nothing else. If you make a hotel, you'll only make hotels; when a door opens, all others start closing. There are things that feed us architects; and those things are new things to do, everybody needs to feed their soul and that's how we do it, with new and exciting projects. The ability to receive orders is also another thing. It's a huge disappointment to wait for a hurl of projects coming my way when I have so many problems with the

system. I wish that someone would gather exciting projects and brought them to us for us to do. I really want to do hotels and art centers; but I mostly have housing jobs in my portfolio right now. I believe that I'll be able to add to those with business partnerships soon. I hope that your kindness in doing this interview will help me with my bad luck. I owe Ekoyapı a thank you for giving me a chance to explain my life's work of trying to maintain a culture. □

Teras ev, alışveriş merkezi, alışveriş caddesi, ofis, otel ve konut fonksiyonlarının birlikte kurgulandığı, 424 bin m²'lik arsada geliştirilen Vadistanbul Projesi'nin konutlarında Trakya Cam'ın güneş kontrolü ve ısı yalıtımını bir arada sağlayan yüksek performanslı ürünü **ısıcam Konfor T yeşil 51/31** tercih edildi. Seçici ve özel bir kaplama ile ısı kayıplarını azaltarak kışın ısıtma giderlerinden; güneş ısısı geçişini azaltarak yazın da soğutma masraflarından tasarruf sağlayan ve temperlenebilme özelliği

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