

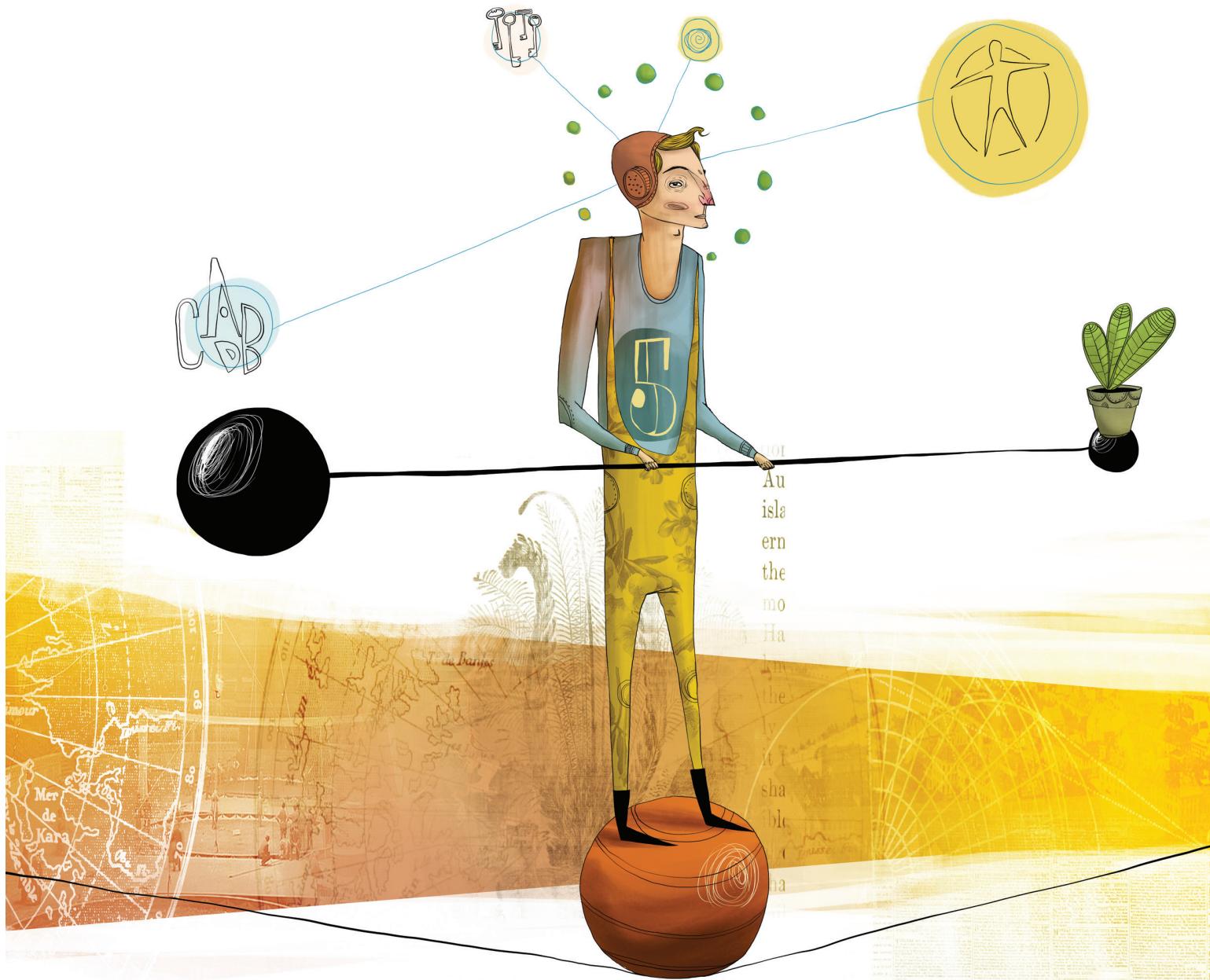
RHIZOME

HUMAN IS THE MEASURE OF ALL THINGS

REFUSAL OF SOLID

MEANINGFUL SPACE, HONOURABLE LIFE & THE RIGHT TO CREATIVITY

ERGİNOĞLU & ÇALIŞLAR ARCHITECTS



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RHIZOME



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Prologue

by Koray Malhan

Human is the measure of all things

As we replace the question of 'what we design', with 'for whom we design', the definition of the user becomes more critical than the object itself. Refusal of Solid is a thematic path to propose designs in coordination with behavioral changes in the society.

We are witnessing the transition from what we call 'knowledge society' to 'creative society'. The most critical shift occurs in modes of production and consumption.

When we consider the production of our age, we need to distinguish material production from immaterial production. In this respect a deliberate difference occurs in the social behaviour of our age compared to the passive consumer of the industrial era.

Today specially in the process of immaterial production, the user is an active participant, where they share the creation process in a common ground with the producer.

Hence the definition of 'consumer' evolves into 'user', who is an active part of the creation process. The degrees of participation depends on how 'open' and 'knowledge based' the product is.

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Meaningful space, honourable life & the right to creativity

by Özlem Sert
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Cities are full of stories. These stories give meanings to places. Many people's stories from the past have existed, giving meaning to the city. These stories also give the hope that meanings will continue to exist in the future as well. For this reason, the richness of stories in these places increases their value for the people who live there. Our stories touch each other, they are shared: we see other people's stories via the connections in our brains. We experience certain feelings since the connections in our brains are stimulated when we feel we have similar experiences. We feel empathy. This is the moment when stories meaningful to others become meaningful to us as well. Others' meaningful stories make us happy. To see their stories is a social contract that ensures that our similar stories will be seen as well. As Hannah Arendt, who sees pluralism as part of "human condition," puts it: to see a meaningful and free life is possible through being seen, knowing to see, and knowing to be seen.

Full of stories are the places where we have memories that we value. Just like people, places gain their identities through experiences. What remains on one's mind from past experiences attribute a sense of belonging to certain places, making those places a home and creating different identities framed by the memories of those places. People, time, and space gain their meaning through experiences. Our places are constituted by spaces that we remember and gain their meaning in our memories. Our memories are constituted by moments that are meaningful for us. Our experiences, when making a place meaningful for us, gain meanings along with the places: in our memories, events are linked to places, and places are linked to experiences. We record on our memories what we live in time and space via memories and via the relationships between these memories and other stories. When we feel that the moment we live is meaningful and precious, we feel happy and honoured. 'To have our place in history' is to think that our stories are meaningful for others as well and that we are meaningful entities. This shows that we are leading a creative, productive, meaningful, and honourable life that makes a difference. Places gain their meanings through people's experiences. Thus, an imaginary map is created in people's memories. Feeling happy and free in these places depends on our belief that we have a meaningful place on these maps. In democratic societies, this meaning is created by the realisation of oneself, the feeling of freedom and reality. The meaningfulness of being within reality is made possible by the capacity to change and touch that very reality, by "the right to creativity." "The right to the city is the right to change ourselves by changing the city." As a matter of fact, "A person reaches the consciousness of being human to the extent that he/she changes and can change."

Empathy

The relation of Meanings

Cities are full of stories. These stories give meanings to places. Many people's stories from the past have existed, giving meaning to the city. These stories also give the hope that meanings will continue to exist in the future as well. For this reason, the richness of stories in these places increases their value for the people who live there. Our stories touch each other, they are shared: we see other people's stories via the connections in our brains. We experience certain feelings since the connections in our brains are stimulated when we feel we have similar experiences. We feel empathy. This is the moment when stories meaningful to others become meaningful to us as well. Others' meaningful stories make us happy. To see their stories is a social contract that ensures that our similar stories will be seen as well. As Hannah Arendt, who sees pluralism as part of "human condition" puts it: to see a meaningful and free life is possible through being seen, knowing to see, and knowing to be seen.

To be able to reach, touch, and interpret the meaning maps of city spaces make the urban residents happy, ensuring they can openly and democratically express their identities. What makes a city "a good city" is not only the legibility of its street structures and physical settings, but also the legibility of the places' meanings and accessibility to meaning maps. To be happy in a place, to be happy in a city is to feel that the stories we accumulate are meaningful there; to have the desire to create new meanings; to know that our reality is accepted there; to have the hope that we can create further meaningful moments; and to feel free.

Even when this is not the case, there are the "spaces of hope." The conception that "the city atmosphere will make you feel free" is born out of the idea that cities are places in which we feel free because we exist anonymously, without our identities being questioned in this repertory of experiences accumulated in a rich cosmopolitan space. In this case, it is thought that the accumulation of identities has a capacity to create a multiplicity, which opens space for new identities and presents a right to history. The difference between urban and rural spaces is that cities offer a lot more than stereotyped, subordinate experiences, thus, making possible an anonymous identity that is independent from predefined identities or a creative identity that does not yet exist.

How democratic our society is defined by our outlook on our own place in the history of this moment that a historian will one day write; and to what extent individuals can exercise their creativity, feel meaningful and important.

Everybody has a place in history. This is "the right to history." Seeing this place in history himself/herself; the visibility of this place to others; and the person's knowledge that this place is visible to others signify that a person leads an honourable life. Today, a democratic society is a society where people have the power, know and see that they have the power, know that the visibility of their power is evident; individuals are accepted within society regardless of their identity; individuals believe they have a meaningful, honourable existence; and they can see themselves in a future narrative. "The right to history" in this sense is related to "the right to identity." "The right to identity" means that a person is accepted in a place regardless of his/her identity, without his existence being debated upon.

Design Foundation



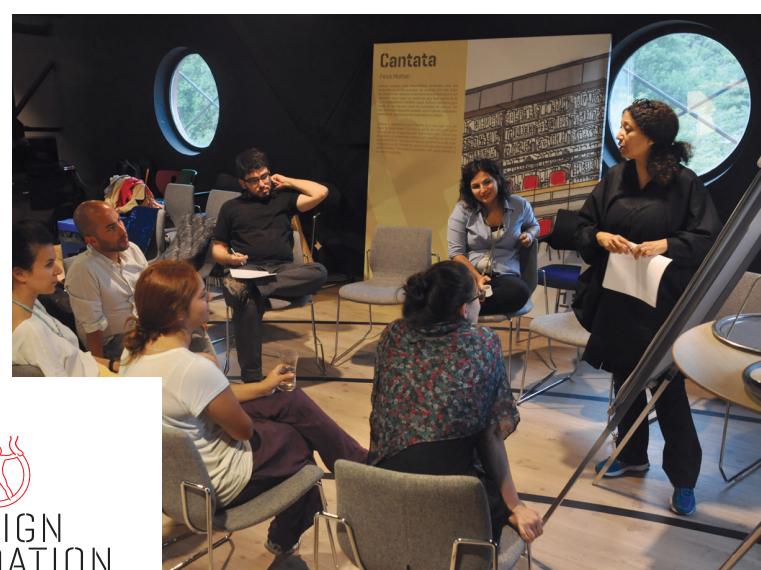
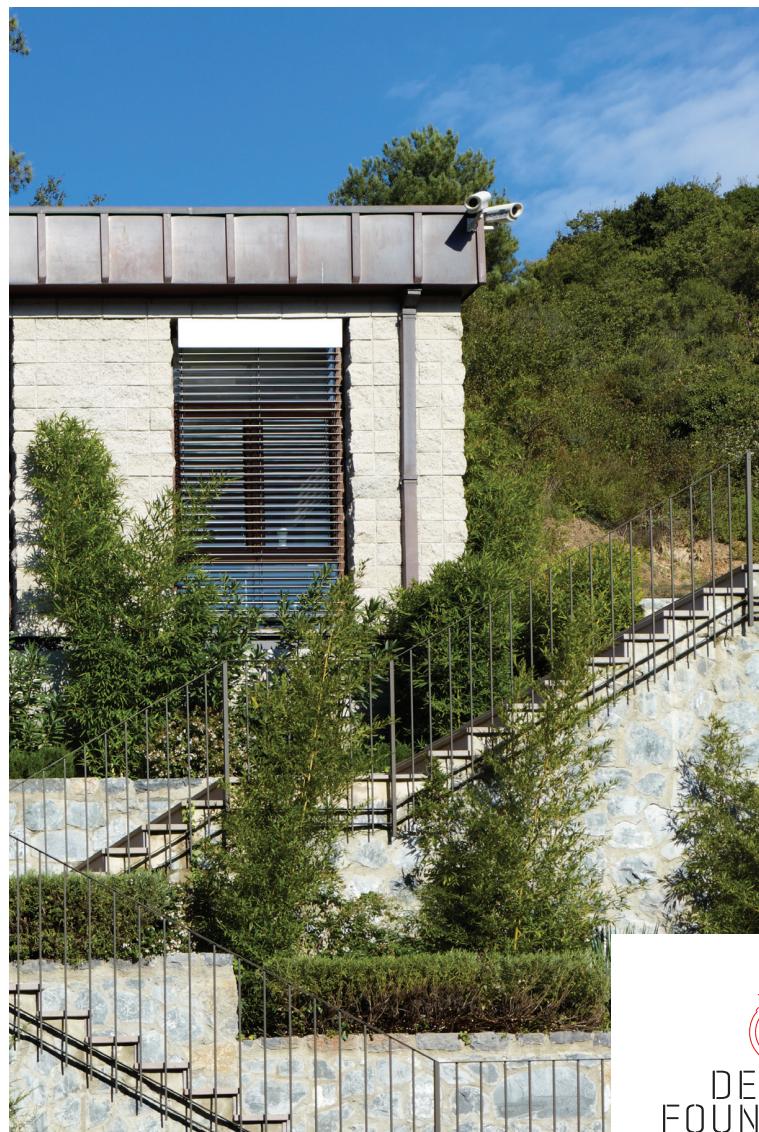
Design Foundation is dedicated to all the creative minds of the world; in the quest for humanity, in search of cultural memories, in reference to the Ancient World, where stages of civilization, evolution of economies, origins of cultures, and social heritage have spread over the Mediterranean Peninsula to the world, to the present.

Design Foundation will lead open minds; where members share ideas, welcome work, critiques, praise, contributing in full solidarity.

Design Foundation will be in search of; open design, open innovation, open economies, open societies; co-creation, the wisdom of crowds, bringing the outside in, all of us being more wise than one of us, envisioning the future, doing less for one of us, more for all of us, having less for one of us, more for all of us.

Design Foundation will lead; the community where the members will interrelate, interact, to inspire all the creative minds and the creative economies for the prosperity of humanity, for the environmental survival and the wellbeing of our cosmos.

Design Foundation will act with the mission to praise; "design awareness, as the main denominator of economic strategies", "prioritising the 'design mind', over the 'decision mind'".



Refusal of solid

An exhibition at Koleksiyon on "Open Creation Process"



Originally founded by an architect, Koleksiyon came to realise projects on creative collaboration with many different designers and design brands. Koleksiyon's collaboration with Kvadrat was an important step in triggering the development of these collaborations.

This project's foundation was laid at Koleksiyon's exhibition themed Co-creation, which took place at Orgatec / Cologne in 2010. At that time, Koleksiyon was foreseeing a new period in design marked by new, collaborative creation processes.

Megaron, a system developed with an innovative approach to the organisation workplaces, has been designed by Studio Kairos. It was first exhibited in Istanbul at the beginning of 2011, and then shown to world architects at Koleksiyon London as part of Clerkenwell Design Week.

Megaron, which had been on the market for two years at Orgatec 2012 fair, was praised, especially by architects and planners. Therefore, it was time to take the next step. This is where Kvadrat came into play.

Firstly, we shared with Kvadrat this panel system's internal structure and the priorities of use for architects. Particular emphasis was placed on Megaron's modular multiplicity, opportunities it creates in forming sections in workplaces, and the effects its surface would create on interior spaces.

Then, the product's acoustic features were discussed. After these steps, Kvadrat company developed a surface fabric that is exclusive to Koleksiyon and specially designed for this product. This fabric series were named Novus and were included in our portfolio with nine special colours exclusive to Megaron panel systems.





The next step was to exhibit the new series of fabrics designed by world leading architects and developed by Kvadrat. These fabric series include; Basel designed by Herzog & de Meuron and Memory designed by Patricia Urquiola. A different curtain

series named Drops was exhibited in different scales that showcased the atmosphere that it can create. Following this, Ready Made Curtain, designed by Ronan and Erwan Bouroullec for Kvadrat, was exhibited in forms that are suitable for different interior design concepts.





Refusal of Solid is a proposal more concerned with the design process than the end product. The overall aim is to create a fluid, flexible and an open design process for users to take part in the development process. This is in total opposition with the post Fordist self-consciousness; in its 'heavy', 'bulky', 'immobile' and 'rooted', 'solid' phase. Refusal in this sense refers to abolishing the absolute position of the designer, shaping our environment as a supreme power. Opening the design process to participation of the users gives a chance to create 'numerous authorities'.

Samples of Kvadrat's work developed in collaboration with Camper shoes were exhibited in this exhibition as a great example of the co-creation theme that we emphasized at the very beginning. Camper shoes' classic models were exhibited along with Kvadrat's first iconic fabric family Hallingdal series.

Design decisions can be furthered for each project by participating architect, space planner, and customer representatives such as IT, HR departments etc. This condition is specifically defined in 'Liquid Modernity' by Zygmunt Bauman; Light, consumer-friendly capitalism did not abolish the law-proferring authorities, nor did it make them redundant. It has merely brought into being and allowed to coexist authorities too numerous for any one of them to stay in authority for long.

'Numerous authorities' is, come to think of it, a contradiction in terms. When the authorities are many, they tend to cancel each other out, and the sole effective authority in the field is one who must choose between them. It is by the courtesy of the chooser that a would-be authority becomes an authority. Authorities no longer command; they integrate themselves with the chooser; they tempt and seduce.





IKAROS

Design by Koray Malhan

Ikaros

Ikaros is a sofa designed as an alternative to a desk and to serve the needs of any work environment.



The design can be placed in the middle of any work zone or at confluence areas to bring people together for chance or formal encounters, or to enhance cross fertilization of ideas and discussions in a work area.

This design combines work with pleasure and relaxation, with the sofa doubling as a writing tablet and a table at the same time. All horizontal surfaces may be used as service areas.

The extension wing in the rear is at table height, where it can be used as a worktop whilst sitting on a chair. This feature allows the seating unit to be used simultaneously from inside and outside, providing the users with a collaborative use for more casual work.

Single unit
This module comes as a left and right hand unit



Side wing of the sofa

This table top height side wing; can be used as a service area for snacks, drinks etc.



Back wing of the sofa

This table top height back wing; can be shared as an intermediate work area both from the inner and outer sides of the sofa.



PARTITA

Design by Faruk Malhan

Partita

Partita desk system is a new and boutique approach for the new work habitat.



Partita is a new and boutique approach for the new work habitat. The wooden X-framed legs present a solid and architectonic language to a high standard. This new offer brings the idea of 'high touch' to the office as opposed to 'high tech' presented by the steel-framed furniture of the past decade.

Technology is invisibly incorporated in this design, where you can find alternative sources to dock in with your mobile phone, pc, laptop etc...

The overall design language strikes a fundamental tone by simplifying all expressions, concealing all details, and serving all contemporary needs without displaying the complexity of a configuration. It helps to create a calm atmosphere and natural aura; the touch of naturally treated wood surfaces introducing tactile elements into daily work - a quest for silent joy.

A specially designed steel under-frame connecting the legs to the table top is a functional solution that acts as a track for all IT links above or below the table as well as offering a horizontal cable dump with a big capacity. These connections can be easily achieved through centralization of capacity on this beam which can be installed by any service team. This allows a unique modularity as well as versatility, multiplicity, and easy customization of the desk system for corporate brands.

The desk attachment possibilities are; a) Modesty / privacy panel under the desk, b) CPU holder, c) Selection of vertebrae for vertical cable traffic d) Design of the cable channel for horizontal cable traffic e) Waste paper box. Above the desk attachment possibilities are; a) Mini-screen in a special felt upholstery fabric, b) A tray or a small box above the desk for personal objects (wallet, mobile, cosmetics, medicines, stationery, plants etc.), c) Personalized light fittings; task lamps, d) Screen holder attachments, or e) Signs, graphics.

Another important design decision is the organization of layout possibilities. The richness of the available configurations due to the geometries of the desks is what gives a novel character to the program and this helps to create new possibilities in space planning.

Due to the shrinking size of screens on any desktop today, the need to re-evaluate the proportions of the work top in relation to the activity that takes place is becoming even more crucial.

In a more collaborative work culture, it is critical that any table surface is planned and located to be used for working and/or meeting at the same time. Both producers and consumers are now enriching their overall product portfolios by feeding them with new plug-ins and add-ons. This shift from product to process allows a designed piece like Partita to be adapted over time according to personal needs and tastes.



The X legs

The simple X structure of the legs grant the table its architectonic edge.

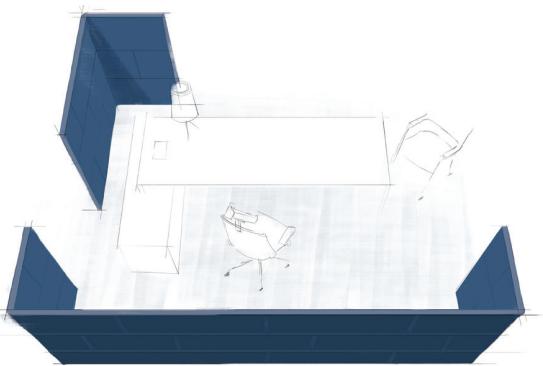
The desk top

The table is approachable from all directions as it cantilevers out from both sides.



The bench module

This module can be used as an executive desk or a meeting table.



MEGARON

Design by Studio Kairos

Megaron

Megaron partition system is designed by Studio Kairos, as an abstract way of defining space in the open layout.



Megaron is designed by Studio Kairos, as an abstract way of defining space in the open layout. The series is designed in the principles of 'open work' where all architects can organise the layout and the height and the composition of the colours & textures of each single panel and their interrelation to their own way of planning.

The office layout can be a playground for each architect to create a unique topography. The way the space is managed would have the 21st century spirit of connecting people by all means while providing each single individual with a safe harbour to concentrate in.

The panels are constructed with a very light inner metal core structure, which is then covered by fire & smoke retardant styrofoam panels that are injected in several sizes and shapes. These foams are upholstered individually, and then the system is assembled without the need of a tool, thanks to clever connection parts specially designed for this system.

Each single tile can be planned in a different colour if wished so, and the tiles can be configured either in a vertically linear lining or in a brick tiling technique, again the decision being open for the architect.

Configurations

The modules are all derived from standard units of 40, 80 and 120 cm widths.



The top and base profiles

These profiles are produced in extruded aluminium and injected corners. These edges are part of the structure and act as a protective edge which also provide ease for cleaning.



Studio Kairos

Studio Kairos was established by the engineer and architects Giuseppe Manente and Abramo Mion in Milan in 1980.

Kairos in Classic Greek means the right point, the right place, the right time and the right degree.

Studio Kairos is active in the fields of construction, decoration and industrial design and its clients include B&B Italia, Colombo Design, Comune di Venezia, Dada, Dolomite, Fincantieri, Herman Miller, Molteni & C., Murakoshi Japan, Nordica, Poliform, Boffi and Varennna.

Portraits

Koray Malhan

Koray Malhan was born in Ankara in 1972. After attending the Industrial Design department at Mimar Sinan University, he completed his degree in furniture design at the Ravensbourne College of Design & Communication in London in 1995.

Up until 2000, he worked on design projects at Koleksiyon, after which he became the brand and product manager of the company for the following two years.

Since 2002, Malhan has been supervising the development of design projects, collaborations with foreign designers and studios and been responsible for brand communication.

Malhan, as the brand director of Koleksiyon, has been managing the entire product portfolio of the brand since 2008. In addition to creating his own designs, he works closely with Koleksiyon's partners from international design studios to ensure a consistent approach is taken to product design and development.

Faruk Malhan

Born in Izmir in 1947, Faruk Malhan completed his primary and secondary education at Izmir Ataturk Highschool and is a graduate of the Middle East Technical University School of Architecture in Ankara. He also has a graduate degree from the Department of Demography of Hacettepe University, again in Ankara.

With his education and practical experience in the field, he was one of the first people in Turkey to produce work and ideas in the field of design by bringing together its cultural, social, aesthetic and practical aspects. Following his dream of "an industry serving design", Malhan formed a company, 'Koleksiyon Mobilya', in Ankara in 1971 and began realizing his own designs. As Koleksiyon's chief designer today, he is also the artistic director and design curator of the group.



Giuseppe
Manente

Abramo
Mion

Faruk
Malhan

Through years of dedication to design, art, craft, creativity and meticulous attention to detail, Malhan has taken Koleksiyon from a small-scale workshop when it was founded in 1971 to an integrated production plant today. The products he has designed have become part and parcel of people's everyday life both at home and abroad.

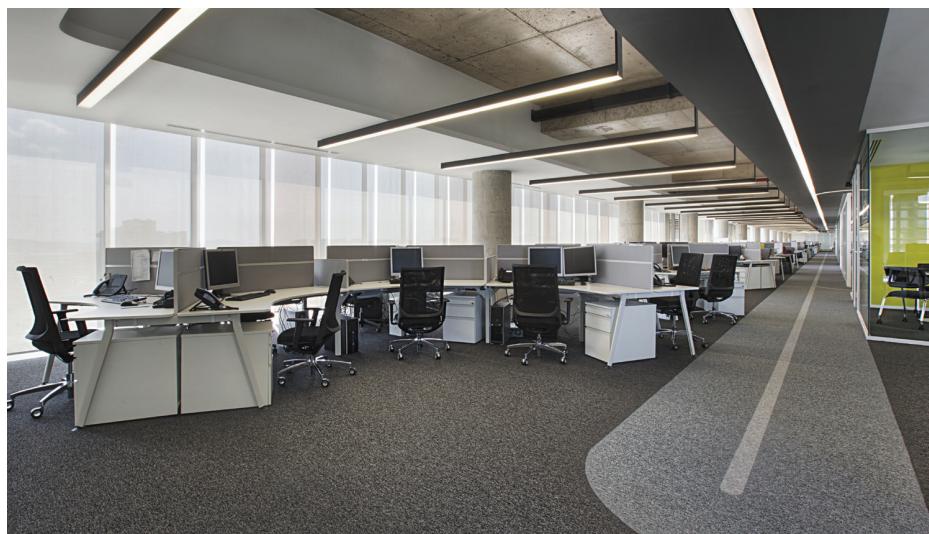
A leader in the 70's and 80's when the concept of design first gained currency in Turkey, in June 2013 Faruk Malhan also pioneered in the founding of "Design Foundation Istanbul", whose passionately espoused mission is to bring design, with its international dimensions, to economies, societies, and cultures of production. Faruk Malhan is at the same time a member of the Consultancy Board of the Siena 2019 European Capital of Culture Project.

A new world for your projects



From the executive offices, workstations, meeting rooms to waiting rooms and service centres of administrative buildings, business centres, banks, hospitals, hotels, or recreational facilities, Koleksiyon transforms all units and functions into spaces where people are free to realise their dreams. Koleksiyon furthers its design, production, and commercial opportunities through global operations in exports, imports, and joint ventures.

PROJECT
Netas / Aeropark
ARCHITECT
Sistema Teknolojik Yapı
Tabanlıoğlu Architects
YEAR
2013
LOCATION
Istanbul
PRODUCTS
Portos desk systems
Calvino desk systems
Guamba meeting tables
Path pedestals
Gala office chairs
Tola office chairs
Custom designed products



PROJECT

Pharmaceutical Building in Basel

ARCHITECT

Ruggero Tropeano

YEAR

2013

LOCATION

Basel

PRODUCTS

Ikaros sofas

Suri poufs



PROJECT

TBWA / İstanbul

ARCHITECT

Erginoğlu & Çalışlar Architects

YEAR

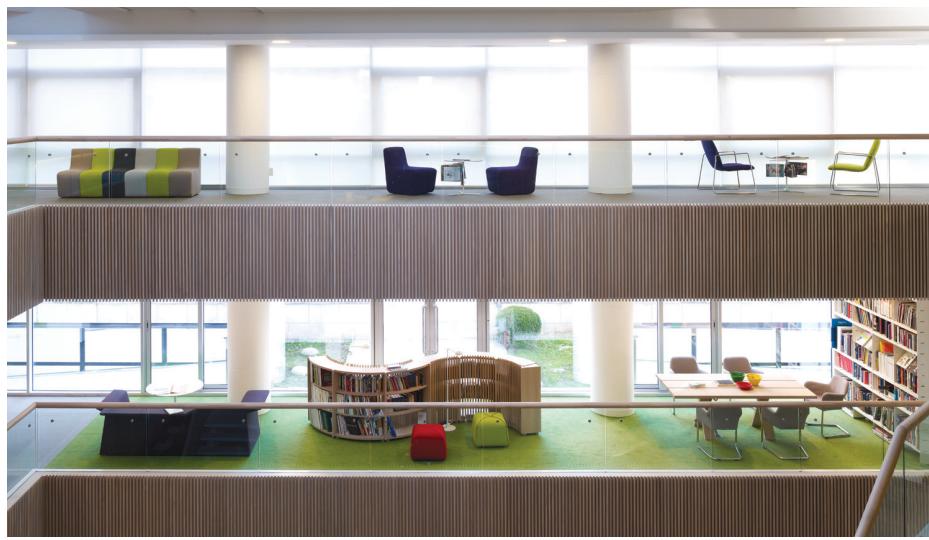
2011

LOCATION

İstanbul

PRODUCTS**Partita** desk systems**Partita** office storage systems**Song** storage systems**Miranda** chairs**Ikaros** sofas**Darius** armchairs**Dilim** sofas

Custom designed products

**PROJECT**

Metlife

ARCHITECT

Sistema Teknolojik Yapı

YEAR

2013

LOCATION

İstanbul

PRODUCTS**Calvino** desk systems**Swan** seminar desks**Path** pedestals**Ruba** storage systems**Gala** office chairs**Tristan** office chairs**Ianus** chairs**Monte Cristo** armchairs**Laluna** armchairs**Guamba** coffee tables

Opinion

CTHB Law Office

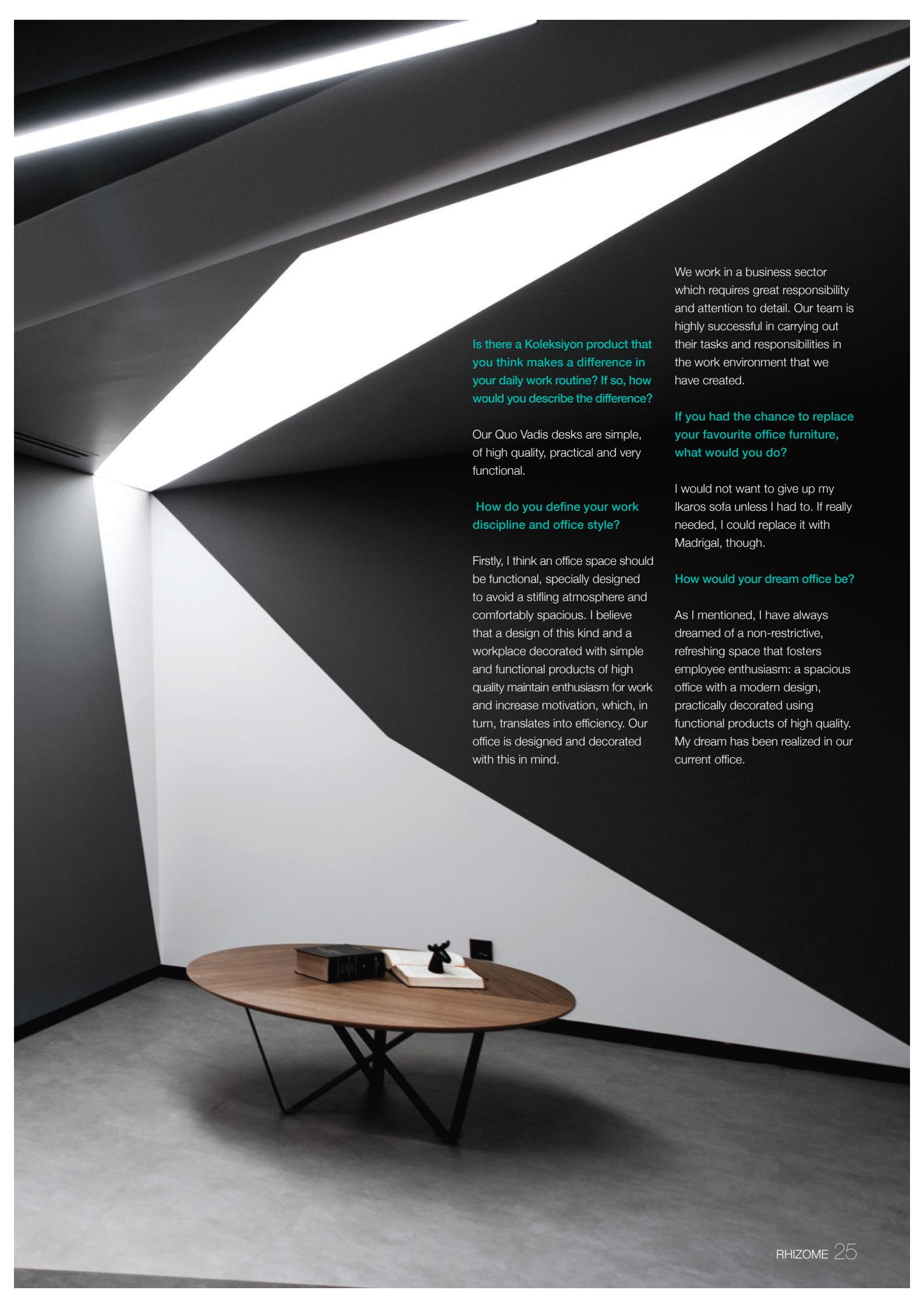
Cafer Tekir

Lawyer

**Which office product would you
want to take home?**

Ikaros sofas are very comfortable. Our visitors love them, too. When the office hours are over and I am alone at the office, I love to spread myself out on the double sofa, spread my documents, put my computer on the specially designed armrest and work. This is indispensable for me now. I would very much like to take my Ikaros sofa home.





Is there a Koleksiyon product that you think makes a difference in your daily work routine? If so, how would you describe the difference?

Our Quo Vadis desks are simple, of high quality, practical and very functional.

How do you define your work discipline and office style?

Firstly, I think an office space should be functional, specially designed to avoid a stifling atmosphere and comfortably spacious. I believe that a design of this kind and a workplace decorated with simple and functional products of high quality maintain enthusiasm for work and increase motivation, which, in turn, translates into efficiency. Our office is designed and decorated with this in mind.

We work in a business sector which requires great responsibility and attention to detail. Our team is highly successful in carrying out their tasks and responsibilities in the work environment that we have created.

If you had the chance to replace your favourite office furniture, what would you do?

I would not want to give up my Ikaros sofa unless I had to. If really needed, I could replace it with Madrigal, though.

How would your dream office be?

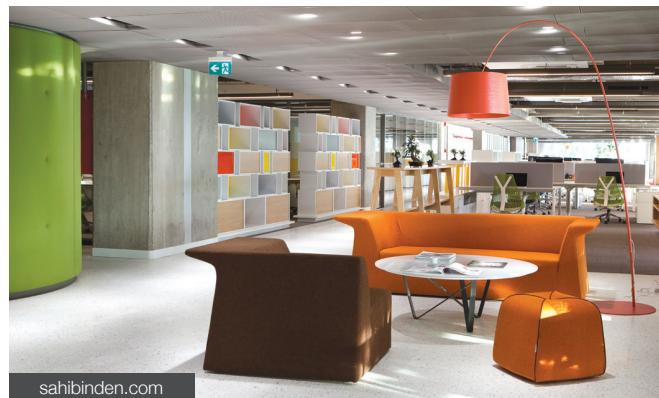
As I mentioned, I have always dreamed of a non-restrictive, refreshing space that fosters employee enthusiasm: a spacious office with a modern design, practically decorated using functional products of high quality. My dream has been realized in our current office.

Works & notes



Erginoğlu & Çalışlar Architects

Kerem Erginoğlu
Architect



sahibinden.com

Do you have priorities in designing new workplaces?

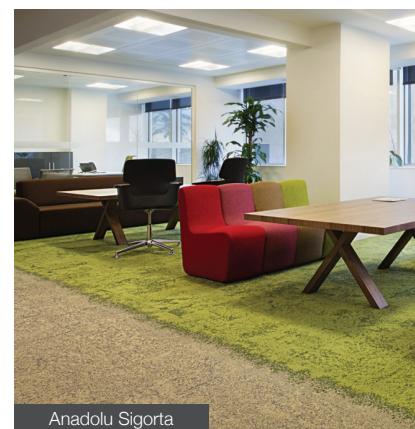
First of all, our priority is the brief job description that we generally get from our employer. When moving to a new workplace, every institution evaluates its physical conditions. They project the condition the place will be in during the coming years. We could consider highlighting some design aspects depending on the characteristics of the space that we will create. We propose new and creative solutions within the framework of the job description we are given and according to the value of the space.

What are the products that you prefer for innovative workplaces?

As I said, we do not come up with a design that is based on products. Rather, we design the workplace and then place products in it.

Are there any Koleksiyon products that you really prefer to use and prioritise across different projects?

I love Ikaros sofa. It has a double function. It enables smooth communication between users. Megaron is another product that I like. It offers an innovative outlook on partition system. Besides accommodating acoustics, it also contributes to office design by creating small, special sections within workplaces.



Anadolu Sigorta

How do you prefer to design 'open space' workplaces, which are becoming increasingly popular? How does that design benefit employees?

The size of the office space allocated to desks has been shrinking recently. This is an inevitable change that is parallel to the development of new technologies. In return, communal areas, small meeting areas where people can socialise, or workplaces that create an unconventional atmosphere are continuously increasing in number.

The office is becoming something more than a workplace. In order to create corporate loyalty, one has to design new spaces which offer possibilities to socialise.



If you had a chance to revise the Koleksiyon product that you use the most, how would you revise it?

Not at all! That would be presumptuous. We have an endless respect for your design. At times, we look out for more colour options.

If you had all the means to create your dream office, what kind of an office would it be or where would you start?

I think I would start by changing the rules of construction. Everything in construction is so strictly defined that quite often our design has to be limited within set boundaries.

What kind of office spaces do you think we will be having in 20 years?

Maybe then we will not be using offices at all.



Event calendar

April - May - June

Exhibition

Koleksiyon - İSMD Host
 Architects 12: Uras X Dilekci
30 April - 30 June
Venue: Koleksiyon Galeri, İstanbul

Fair

Melbourne Design Week
1 - 6 April
Venue: Melbourne, Victoria
www.designmattersvictoria.com

Exhibition

Mekan ve Olasılıklar
3 - 5 April
Venue: Karaköy Rum İlkokulu, İstanbul

Fair

Salone Internazionale
 del Mobile
 (Milan Design Week)
8 - 13 April
Venue: Milano
www.cosmit.it

Fair

International Contemporary
 Furniture Fair 2014
17 - 20 May

Venue: Jacob K. Javits
 Convention Center, New York
www.icff.com

Fair

Workspace - Index International
 Exhibition 2014

19 - 22 May
Venue: Koleksiyon at Stand SS3D21
 Dubai World Trade Centre,
 Dubai
www.workspace-index.com

Fair

Clerkenwell Design Week 2014
20 - 22 May

Venue: Koleksiyon at London Showroom
 Clerkenwell, Londra
www.clerkenwelldesignweek.com

Fair

Rooms Moscow /
 The Russian Interior Show

Fair

20 - 24 May
Venue: Crocus Expo IEC, Moscow
www.rooms-moscow.com

Fair

Office Next Moscow
27 - 29 May

Venue: Gostiny Dvor, Moscow
www.officenext-moscow.com

Fair

Barcelona Design Week

2 - 6 June
Venue: Barcelona Centre de Disseny
www.barcelonadesignweek.com

Fair

DMI Europe 18:
 "Making Change by Design"

11 - 12 June
Venue: Royal Institute of British
 Architects, London
www.dmi.org

Conference

2014 SEGD Conference

5 - 7 June

Venue: Loews Atlanta Hotel, Atlanta
www.convergence.segd.org

Fair

Venice Architecture Biennale
7 June - 23 November

Venue: Venice
www.labbiennale.org

Fair

NeoCon 2014

9 - 11 June

Venue: The Merchandise Mart,
 Chicago
www.neocon.com

Fair

DMI Europe 18:
 "Making Change by Design"

11 - 12 June

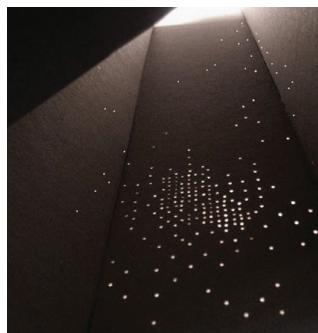
Venue: Royal Institute of British
 Architects, London
www.dmi.org



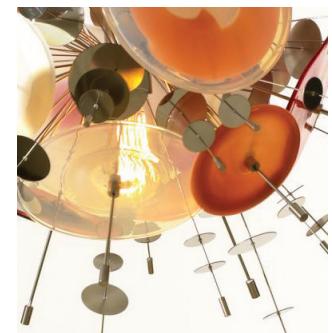
Clerkenwell Design Week



Salone Internazionale del Mobile



Venice Architecture Biennale



International Contemporary Furniture Fair

April 2014

Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

May 2014

Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

June 2014

Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

Inspirations

#officemoods

A regular day in the office sometimes goes very fast, sometimes too slow. At such times objects, symbols, spaces in our environment mean a lot to us. Many of our workspaces are filled with such sources joy and inspiration. What about your office?



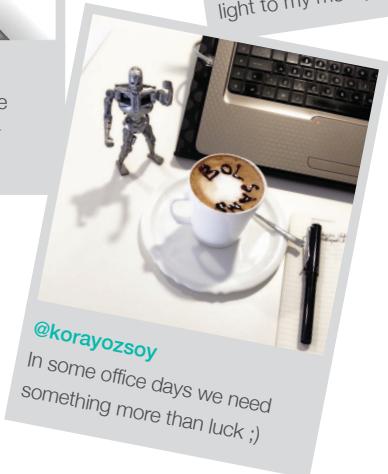
@seyrekbasen

My retrospective about the meaning and depth of our water bottles.



@seyrekbasen

Doc from 7 Dwarfs sheds a light to my messy files.



@korayozsoy

In some office days we need something more than luck ;)



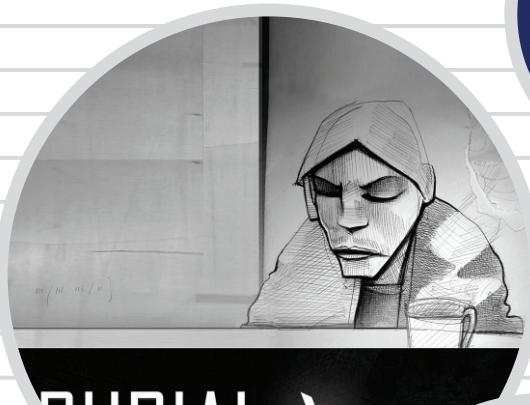
@kaanbagci

Final revisions on works to be exhibited in Kallenbach Gallery, Amsterdam...

Architect's Playlist

by Cem Sorguç

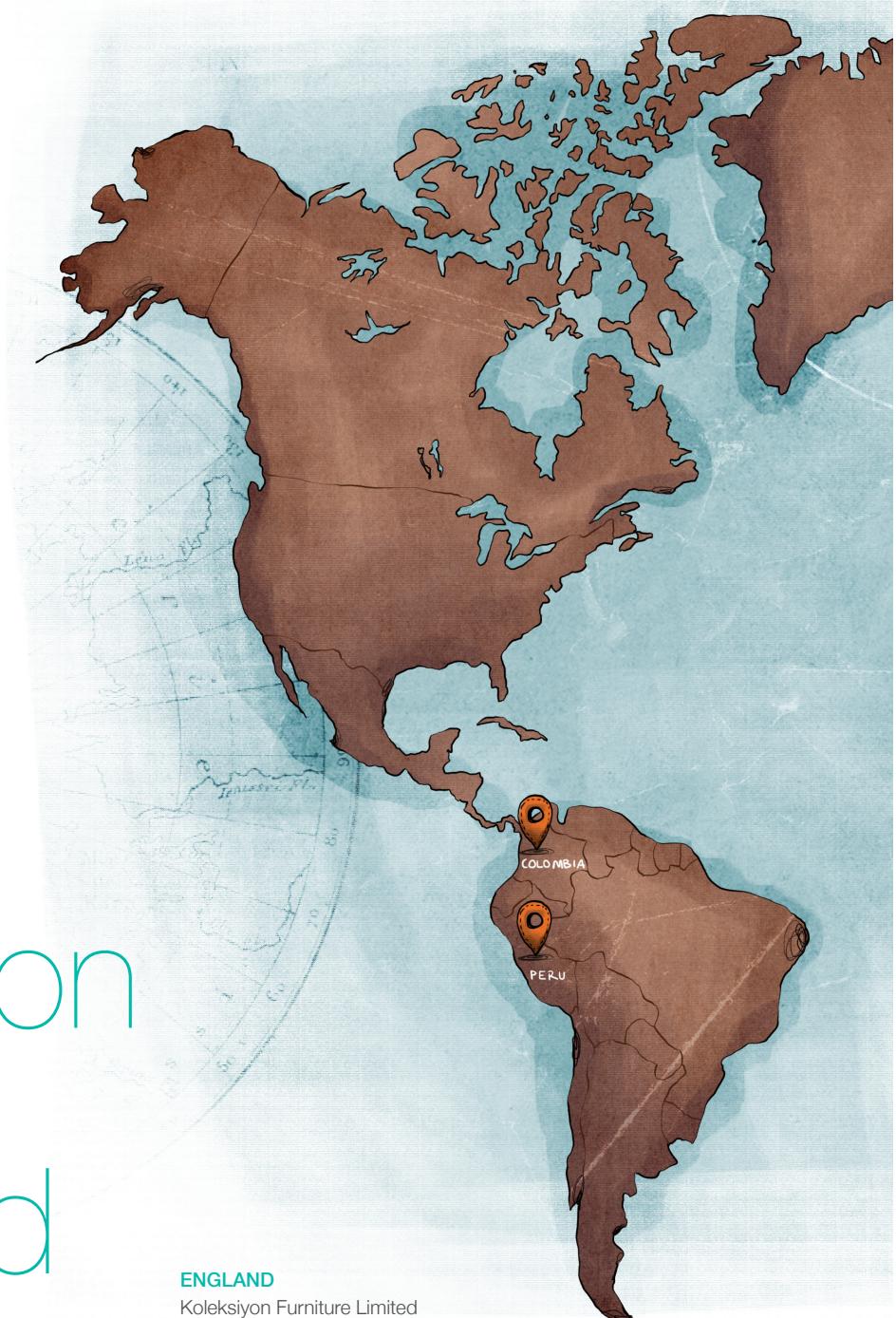
1. Autechre / Eggshell
2. Can / Moonshake
3. Rachel's / Music For Egon Schiele
4. Kraftwerk / Showroom Dummies
5. Burial / Dog Shelter
6. Lou Reed / Metal Machine Music
7. Godspeed You! Black Emperor / East Hastings
8. Tortoise / Glass Museum
9. Einstürzende Neubauten / Blume
10. Tom Waits / Russian Dance



BURIAL



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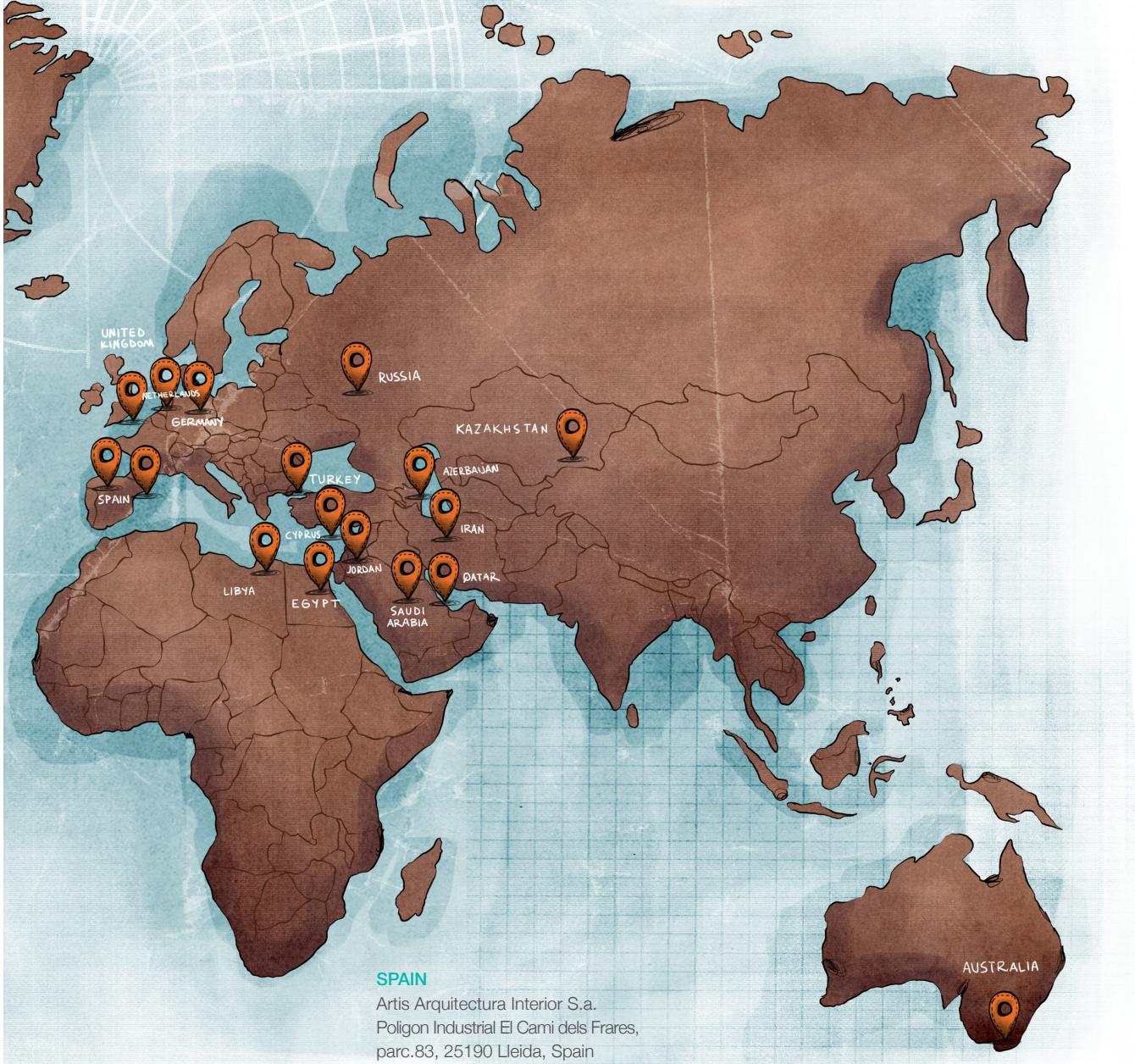
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Human is the measure of all things.

Protagoras



reddot design award
winner 2013

Tola Chair | f/p design

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