

RHIZOME

CO-CREATION

BUILDING THE CO-CREATIVE ENTERPRISE ϕ

KVADRAT / CO-CREATION

POP DESIGN ARCHITECTS



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RHIZOME



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Prologue

Mehveř Çetinkaya

In the contemporary business market, which has evolved from product into service, and from service to experience, the brands that do business alone are disappearing into history. Collaborative projects not only provide stronger and richer content, but also create more opportunities and prove to be more beneficial for all project partners.

The concept of 'co-creation', which has emerged out of a collaboration between brands and consumers, today goes beyond these two actors, bringing into play the arts, crafts, scientific research, and even agriculture. Often overlooked by traditional business approaches, the process of 'experience creation' has now become an indispensable added value to the co-creation process, where many actors come together.

This is why design, with its interdisciplinary nature, comes into play as an indispensable part of co-creation processes.

In this process where $1 + 1 > 2$, design at times acts as a mediator and a catalyst; or, by the same token, it functions as an actor which enables all different elements of a whole to unite.

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Building the Co-Creative Enterprise

Venkat Ramaswamy
Francis Gouillart



Give all your stakeholders a bigger say, and they'll lead you to better insights, revenues, and profits.

Virtually all companies worry about their customers' experiences with their products and services. But how many care about the experiences of their other stakeholders who directly or indirectly shape customers' experiences - from employees, suppliers, and distributors, to NGOs and regulators? We mean seriously care.

The reality is that the experiences of most stakeholders still get short shrift. That's because the stakeholders have no significant say in designing them. But people are inherently creative and want to engage with organizations; they don't want to have products and processes imposed on them. And thanks to interactive technologies, they now expect to be able to communicate directly with one another and share and shape their own experiences. At most companies, however, managers are behind the times: They cling to their hierarchies and their control over the definition and creation of stakeholders' experiences.

The piece is an excerpt from Venkat Ramaswamy and Francis Gouillart's essay entitled "Building the Co-Creative Enterprise" published in Harvard Business Review journal in October 2010.

The Four Principles of Co-Creation

In the past five years, we have studied or helped launch co-creation efforts at dozens of companies. From this work, we have distilled four basic principles that apply in any kind of business:

Stakeholders won't wholeheartedly participate in customer co-creation unless it produces value for them, too. Think about it. If something is not in your own interest, why would you enthusiastically participate in it? For the individuals involved, the value can be psychological (greater job satisfaction, feelings of appreciation, higher self-esteem) or economic (higher earnings, the acquisition of skills, opportunities to advance). For their organizations, the value is economic (lower costs, higher productivity, increased revenues, a smaller asset or capital base) and, in some cases, the chance to do social good.

The best way to co-create value is to focus on the experiences of all stakeholders. Most organizations focus on creating economic value. Successful co-creators, in contrast, explicitly focus on providing rewarding experiences for customers, employees, suppliers, and other stakeholders.

Some companies, though, are beginning to get it. The shift began in the late 1990s, when a few pioneers began to let customers participate in product development. Lego, for example, invited consumers to create designs of toy robots and construction models, write applications for the robots, and offer them to other consumers on its website. C.K. Prahalad and one of the authors of this article (Venkat Ramaswamy) coined the term co-creation to describe this emerging relationship between customers and companies. Over the past decade, dozens of other firms -including Cisco, Dell, Procter & Gamble, Sony, Starbucks, and Unilever- have embraced "customer co-creation" and discovered something crucial: Generating new experiences for end customers often requires designing better experiences for internal players, a fact frequently overlooked in conventional process analysis.

The key to improving experiences is letting stakeholders play a central role in designing how they work with one another. Our experience at work, for instance, is a function of our interactions with our colleagues, bosses, subordinates, HR department, customers, and suppliers. As long as we are passive recipients of processes designed by the company, our work experience tends to be mediocre - it's not optimized for us, and we can't influence it. But if we're given the latitude to redesign our interactions, we can change the quality of our experience.

When first exposed to co-creation, people often think allowing stakeholders to create their own experiences sounds like a recipe for organizational anarchy and economic destruction. In fact, the opposite is true. Co-creation is not a free-for-all. The management of the company sets the overall strategic direction and defines the boundaries between what can and cannot be co-created.

Stakeholders must be able to interact directly with one another.

In most organizations, work is hierarchical and sequential: Someone takes an order and passes it to somebody else to fulfill. What gets lost is the ability of multiple individuals to have a dialogue. And that's a big loss. Most business problems are complex, and their solutions are not obvious. To address them, people with a wide range of expertise and perspectives often need to come together to hear and see the issues firsthand and work on a resolution. Deciding up front who exactly should be at the table is not always easy. The best approach is to simply invite all interested parties to interact directly and to reach out to yet others along the way.

Companies should provide platforms that allow stakeholders to interact and share their experiences.

The internet and other information technologies, of course, have made collaboration among stakeholders vastly easier and cheaper. Despite this, a lot of businesses' IT systems don't actually help people share their experiences and develop an understanding of other key players' problems and priorities.

Work Design and Strategy

Co-creation changes the way companies think about operations and strategy. In conventional approaches, activities and processes are the two building blocks of business design. Each link of the value chain or step in the process is judged on its economic merits, which leads companies to produce where the cost is the lowest (for example, by offshoring manufacturing) or to cut steps out to save time and money. The experiences of people that could lead to new sources of competitive advantage and new business models are largely ignored.

Reengineering focuses predominantly on identifying "pain points" that cause inefficiencies in the system, which are bounded (the firm, not the individuals affected, defines the process and the problem), negative (the easiest thing to do is to fix what's wrong), and incremental (in spite of messianic incantations about "clean sheet design," nearly all reengineering projects start with an "as is" view of the process and its shortcomings, limiting the scope of change). Co-creation has none of those constraints: The people involved in redesigning work imagine new, positive experiences for themselves and develop interactions that did not exist before - like the informal community sessions and websites that the European bank's junior advisers and target customers dreamed up. Moreover, co-creation avoids other critical disadvantages of traditional strategy formulation.

The best way forward is to start small. Begin with a platform that focuses on the experiences of two or three key stakeholders and a specific purpose like gathering customers' requirements for a new product, improving order fulfillment, or figuring out the best sales pitch for a new offering. Then let the perimeter of co-creation naturally expand over time to include a wider range of experiences for those stakeholders and then new stakeholders. At each stage, the organization will realize new economic benefits, giving it the motivation to continue the journey and explore more and more strategic applications of co-creation.

Ultimately, co-creation is about putting the human experience at the center of the enterprise's design. The time has come for a democratic approach, in which individuals are invited to influence the future of enterprises in partnership with management.

TRADITIONAL STRATEGY VERSUS CO-CREATIVE STRATEGY	
TRADITIONAL STRATEGY	CO-CREATIVE STRATEGY
<p>Value: Creates value by delivering defined customer experience to targeted customer set</p> <p>Goals: Establishes strategic goals at the outset and doesn't significantly change them</p> <p>Key focus: Focuses on the interests of the firm: that is, how the firm can maximize its share of the created value relative to the shares of its industry competitors and the other members of its value chain</p> <p>Advantage: Achieves advantage through realizing economies of scale before competitors do and making big, bold moves (such as acquisitions and investments in proprietary assets)</p>	<p>Value: Creates value by constantly enhancing experiences for all stakeholders</p> <p>Goals: Uses the initial strategic goal as a starting point and lets the full strategy emerge over time</p> <p>Key focus: Focuses on the interests of all stakeholders and how the ecosystem can maximize the size of the pie; maximizing the share of value captured by the firm is secondary</p> <p>Advantage: Achieves advantage through the increased engagement of stakeholders and by continually building new interactions and experiences, which lead to higher productivity, higher creativity, and lower costs and risks</p>

Design Foundation in the Center of 'Co-Creation'

tasarimvakfi.org



Co-creation is the agenda of today's creative stage, and it forms the basis for all the design work.

From the day it was founded, Design Foundation has advocated a co-creation principle where all creative disciplines work to form parts of a whole, and it has believed in a culture of cooperation based on collaboration, reconciliation, and mutual intellect.

With this culture of cooperation, Design Foundation aims to be an idea and experience platform in order to create new models that develop design-focused innovation. It has so far organized two workshops that concentrated on the concept of co-creation. At the basis of these workshops was the cooperation between designers and craftsmen.



Design Foundation's first event, held in Midyat, Turkey, was a jewellery design workshop entitled 'Energy - Filigree - Mardin', curated by Faruk Malhan and led by Amina Agueznay.

The co-creation process at the workshop was based on the filigree workshops in Mardin and Midyat as well as on the work of filigree masters who came from Midyat to Istanbul. With the inspiration taken from history, geography and culture incarnating into design and production, products were created in collaboration with jewellery designers and filigree masters. The workshop's aim was to serve these new products to sectors that seek original design, thus contributing to the economy.



From the day it was founded, Design Foundation has advocated a co-creation principle where all creative disciplines work to form parts of a whole, and it has believed in a culture of cooperation based on collaboration, reconciliation, and mutual intellect.

Design Foundation held a textile design workshop in Gaziantep and Bursa last December. Entitled 'The Shadow of Time', the workshop was sponsored by Vanelli and led by Emilio Salvatore Leo.

Workshops that concentrated on Bursa, Gaziantep and Istanbul, the three cultural centers of Turkey, aimed to develop contemporary designs and new ideas inspired by our cultural heritage. The collaborative products created by the Italian designer Emilio Salvatore Leo and the textile design team is going to be presented to the industry by the sponsoring company.

With these workshops, Design Foundation, which aims to bring together artists and designers with craftsmen, aspires to bring design into economy and economy into design, to establish the concept of design in society as well as business sectors, and to contribute to the economy. Design Foundation will continue its activities with a new program of events on ceramics, leather, felt, culinary arts, and glass workshops, among others.

Kvadrat / Co-creation

A brief look on Kvadrat's co-creation processes and models



Founded in Denmark in 1968, Kvadrat is a textile brand that is rooted in Scandinavia's design tradition. Besides its product quality, Kvadrat's most important speciality is the constant exploring of the boundaries of textiles design and its use.

Kvadrat has collaborated with many designers, architects, and artists, among whom are David Adjaye, Miriam Bäckström, Tord Boontje, Ronan and Erwan Bouroullec, Thomas Demand, Olafur Eliasson, Alfredo Häberli, Giulio Ridolfo, Peter Saville, Raf Simons, Finn Sködt and Patricia Urquiola. Of all these names, we would like to focus on some that particularly caught our attention.

Megaron

Studio Kairos's Megaron for Koleksiyon has been designed as a panel system that defines open workspaces with an abstract language. These series, planned in line with 'open work' principles, give architects the opportunity to organise each panel's height, colour and texture composition, correlation, and order. Office layout may be thought of as a playground where architects create an original typography. The panels' structures consist of very light metal bearing

elements covered with Styrofoam plates that delay flame and smoke. These plates can be injected in the products in various numbers and dimensions. The modular design of Studio Kairos is covered with Kvadrat fabrics and can be combined in different colours to serve different needs.





Toðer / Camper

Kvadrat previously re-interpreted and covered Camper's Petolas model with its first iconic fabric family Hallingdal. In the new season, this collaboration has become even more colourful. Bringing together Pelotas XL, the lightest model in Pelotas family, and the brand's famous Hallingdal 65, Kvadrat is launching a new Camper Together project. Pelotas XL gains a new and extraordinary look as it is manufactured in more mature colours besides bright and summery ones. With its new upper surface that lets air through, Pelotas XL Kvadrat has the iconic form and base of Pelotas model.



Vifa

The Danish company Vifa, which has been working on sound systems for over 80 years, used Kvadrat fabrics to cover its new 'Copenhagen' model, which works with wireless system. The model brings together a matt coloured aluminium body and six different Kvadrat colours that elegantly contrast it. Vifa's Copenhagen speaker model that is covered with Kvadrat fabrics combines musical quality with a visual feast.



The Revolving Room

Kvadrat did an interesting project with world-renowned designer Patricia Urquiola and Italian brand Moroso. The design world's three influential names collaborated in 2013 for an interactive installation for Salone Internazionale del Mobile, the first fair to come to mind in the sector. They created a room named The Revolving Room, which consisted of three-sided fabric panels that slowly revolved and created a dynamic, abstract atmosphere.



Photograph: Anne Collier

Kvadrat / Raf Simons

The Kvadrat/Raf Simons collection brings the acclaimed designer's exceptional sense of style to the home. Distinguished by the innovative blending of colour and materials for which he is known in the fashion world, Raf Simons's first collection of textiles and accessories for the home is by turns sophisticated and playful, and produced according to the exacting standards associated with Kvadrat.

Kvadrat / Ronan and Erwan Bouroullec

2011 was one of those years when Kvadrat made a name with its collaborations. This time, Kvadrat worked together with Ronan and Erwan Bouroullec to create a textile space for London Design Festival 2011. Textile Field was exhibited at the Raphael Gallery of the Victoria and Albert Museum.

8 meters wide and 30 meters long, the Textile Field created a sensual, comfortable and colourful environment. This area where visitors could sit down and talk, or lie down. It attracted great attention. The Kvadrat fabric that covered the area was Hallingdal in different colours.



Photograph: Studio Bouroullec



TOLA

Design by f/p Design

Tola

Tola is a fresh proposition for a democratic work habitat where the distinctions between the executive, management and working teams are fading.



The basic idea for this new chair platform is best presented in designer's own words;

Human's environment mirrors their personality, and people with character need equivalent furniture. The design of Tola chair started with thinking about the people who would sit in.

We imagined people, that are individual, flexible and liberal, who are more interested in a chair, that becomes a lifelong friend, than in a purely imposing piece of furniture.

The image of Tola with its overlapping shells found the balance between modern and classical shapes between past and future, so to say.

Beyond this the modularity of the back shells offers a wide range of applications, from low back conference chair to high back executive, as well as team meetings, mid management and bench seating.

Overlapping shells
Tola offers alternative backrest height options thanks to its modular structure.



Chromium star base
Tola's 5-star base enables a balanced seating.



reddot design award
winner 2013



DILIM

Design by Gernot Oberfell, Jan Wertel

Dilim

Dilim is a modular sofa or single chair designed for offices, bars, hotels and waiting areas.



It is offered in a way that allows Designers to explore the available combinations of coloured fabrics.

A Dilim sofa can satisfy different demands with the different sizes and options it offers. The back-to-back version, for example, might be used in offices or various waiting areas, or matched in with other furniture systems.

The high-back version can be used to create a cellular environment for meetings and working or for reading and resting within common areas. The upholstered surface of the high back sofa assists to isolate noise which might otherwise be a critical problem in open office layouts.



Dilim - while working



Dilim - while waiting



Dilim - while meeting



Upholstered metal frame

A wide range of colours can be used thanks to the modular system.

ASANDA

Design by Faruk Malhan

Asanda

Asanda chairs, which are specially designed for communal areas such as airports, hospitals, and waiting lounges can be ganged to each other.



Asanda chairs, which are specially designed for communal areas such as airports, hospitals, and waiting lounges can be ganged to each other thanks to their special leg structure patented by Koleksiyon. This patented leg design enables ganging the chairs or separating them from each other without using an additional apparatus.

Asanda's skeleton is manufactured as one single part. The chairs are stackable, offering a practical solution for storage. Asanda's legs are bright chrome plated and its body comes with the options of fabric, artificial leather, and genuine leather.

Foldable writing tablets can be added to Asanda and shelves for storing books and bags can be added under the seat. Additionally, juxtaposed Asanda chairs can be combined with Asanda coffee tables, thanks to its specially designed legs. Asanda chairs, besides having the ganging option, can also be mounted on the floor individually without making any changes on the product thanks to their special connection modules.

Asanda coffee table is used in communal areas such as airports, hospitals, and waiting rooms. Asanda coffee table is usually matched with Asanda chairs. Koleksiyon's patented leg design, which enables ganging the chairs, is also featured on the coffee table, giving the users the opportunity to create a variety of combinations with Asanda.

Polyurethane body

The body comes in fabric, artificial leather or natural leather options.



Chromium plated legs
Thanks to its patented design, the system can gang the chairs without any need for extra apparatuses.



Gernot
Oberfell

Jan
Wertel

Portraits

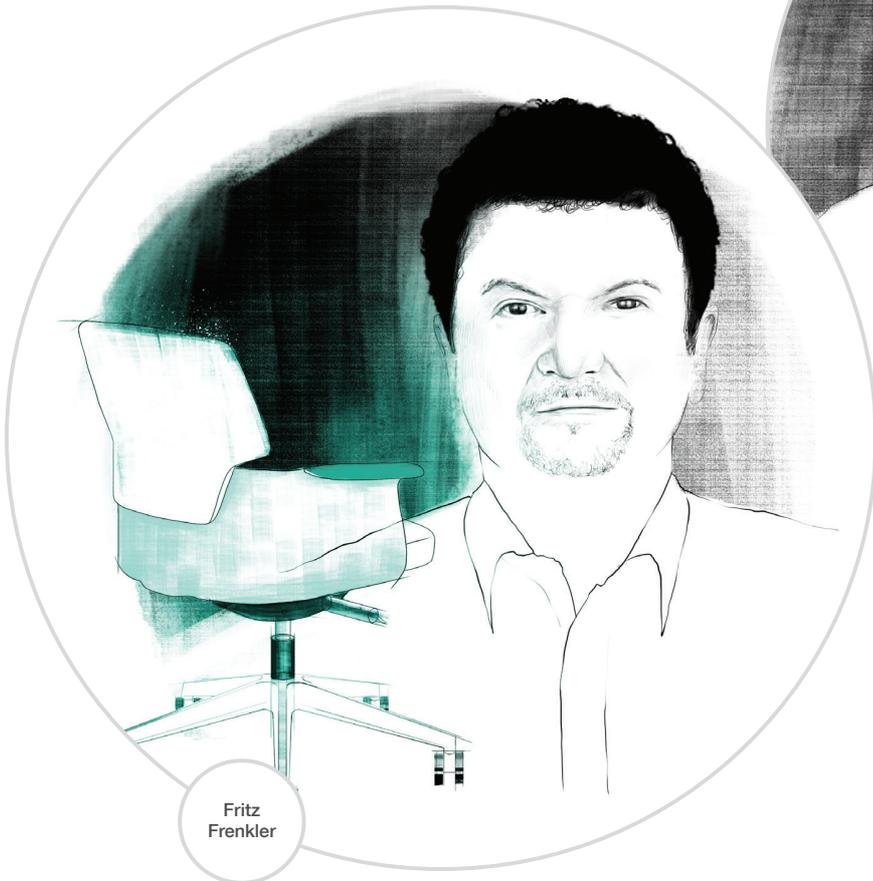
Jan Wertel & Gernot Oberfell

Jan Wertel was born in Germany in 1976. He graduated from the Industrial Design Department at the Staatliche Akademie der Bildenden Künste Stuttgart in 2004. During his college years, Wertel worked as an intern at Carpenter Braun and The Metalsmith May Studios. Later, he did freelance work for Industrial and Design7even. Between 2004 and 2006, he was the Design Project Manager at Studio Ross Lovegrove.

Gernot Oberfell was born in Germany in 1975. He studied at the Staatliche Akademie der Bildenden Künste Stuttgart. He spent one year as a visiting student at the Glasgow Art School during his studies. Oberfell worked as an intern at the Renz Heller's Graphic Design Office, Fraunhofer Institute IPA Stuttgart Vaihingen, and the architectural model designer Uwe Brodner's studio.

After graduation, Oberfell started to work in the Lovegrove StudioX as the Design Project Manager. In 2006, he co-founded in London the Wertel Oberfell platform, which has a wide work spectrum ranging from furniture, lightning and industrial product design to experimental research.

Both designers founded their own design studios in Munich in 2010.



Fritz
Frenkler



Anette
Ponholzer

Anette Ponholzer & Fritz Frenkler

f/p Design

Anette Ponholzer graduated from the Muthesius Kunsthochschule with a degree in Industrial Design. She then worked as a designer for the Wiege Wilkhahn Entwicklungsgesellschaft in Germany and for Turett in New York. She taught as a visiting professor at the Universität Stuttgart in 2007.

Having graduated with a degree in Industrial Design from the Hochschule für Bildende Künste Braunschweig, Fritz Frenkler worked for Frog Design in different countries. He was the General Manager at Wiege Wilkhahn Entwicklungsgesellschaft from 1992 to 1997. He is a board member of the iF International Industrie Forum Design Hannover and the chairman of the iF Product Design Award jury. Frenkler is an advisor at ICSID (International Council of Societies of Industrial Design). He is also a professor at the Industrial Design Department at the Technische Universität München.

Having founded their company f/p Design in 2000, Anette Ponholzer and Fritz Frenkler design products and systems. Moreover, they provide services for co-creation and communication strategies to clients and customers in Europe, Asia and North America.

A new world for your projects



Koleksiyon's interest lies in work cultures and tendencies. In this respect, its products designed for offices take shape after being combined in different offices and workspaces ranging from business centers to administration buildings. Providing solutions for work cultures, Koleksiyon designs serve work operations all around the world. Koleksiyon creates workspaces based on project descriptions.

PROJECT

Anadolu Sigorta

ARCHITECT

Erginođlu & alıřlar Architects

YEAR

2013

LOCATION

İstanbul

PRODUCTS

Barbari desk systems

Ruba storage systems and pedestals

Partita desk systems and coffee tables

İkaros sofas

Babil Serdiyar sofas

Ova coffee tables

Guamba coffee tables

Dilim sofas

Helen chairs

Miranda armchairs

Plinth coffee tables

Pasenow sofas

Narcissus coffee tables

Plato storage systems

Tigridia sofas

R2 coffee tables

Suri poufs

Alia coffee tables

Ottomane coffee tables

Tellasmr sofas



PROJECT
Saatchi & Saatchi Headquarters

ARCHITECT
Erginoğlu & Çalışlar Architects

YEAR
2004

LOCATION
Istanbul

PRODUCTS
Lean desk systems
Ruba storage systems
Tristan office chairs
Pasenow sofas
Dizzy coffee tables



PROJECT

Sahipler / Sahipler.com

ARCHITECT

Erginođlu & alıřlar Architetos

YEAR

2012

LOCATION

İstanbul

PRODUCTS

Calvino desk systems

Partita office storage systems

Pierre Loti armchairs

Butterfly armchairs

Dilim sofas

Ikaros sofas

Suri poufs

Guamba coffee tables

Narcissus coffee tables

Custom designed products



PROJECT

Alice Electric

ARCHITECT

Cedetaş Architects

YEAR

2012

LOCATION

İstanbul

PRODUCTS

- Barbari desk systems
- Guamba meeting tables
- Song storage systems
- Tristan office chairs
- Monte Cristo armchairs
- Dilim sofas
- Guamba coffee tables



PROJECT

The Club House

ARCHITECT

SHH Architects

YEAR

2013

LOCATION

Londra

PRODUCTS

- Partita desk systems
- Asanda chairs
- Asanda coffee tables

Opinion

Yemeksepeti.com

Nedim Nahmias
Product Manager

Which office product would you want to take home?

My office chair is my favourite office product. It provides an optimum comfort level without disturbing the balance between a comfortable office space and the work discipline. Moreover, its design is very elegant and fits in our office space.

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

Tea glass from Koleksiyon Istanbul series, I would say. This tea glass with a modern and simple design appeals to our visitors. Besides, it is one of the favourite products among our employees as it keeps tea warm for a long period of time.



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

I would wish to have colour options for my office chair. A vibrant colour instead of a dark one could make a difference in the environment.

How would your dream office be?

I actually work in my dream office. Yemeksepeti has an office environment that offers ceaseless creativity to young talents and a successful balance of work and play. Grasping the needs of teams and individuals in terms of their work, we can create special spaces for them. During the office design stage, our aim was to create a space where employees would also want to spend time outside their work hours, and I can see that we have achieved this.

How do you define your work discipline and office style?

I am looking for order and symmetry in a work environment. I prefer to have an orderly desk because finding what I need in its place makes life easier. I think offices that have an internal order, functionally and aesthetically relevant forms and colours, and geometrically appealing furniture have more of a character.

Works & notes



Pop Design Architects

Murat Fatih Mısırlı

Architect



Do you have priorities in designing new workplaces?

My first priority is the function schema. That is to create the largest open office space without disruptions and to make sure every employee can benefit from natural sunlight. The material used in all office areas starting from the reception desk should form a unity. From office furniture to lighting, the products should be in harmony. Then come the essential criteria such as budget, timing, health, security, and aesthetics.

What are the products that you prefer for innovative workplaces?

In the past few years, companies that have gotten used to working in open offices started to demand meeting points in office spaces for 2-3 people. In open offices, depending on the size of the space, we prefer to use group desks for 6 that have one leg systems and easy to reach cable systems. We use cabinets in 110-115 cm height max, so that the employees can maintain eye contact with each other. We prefer to use spotlights, which do not tire out eyes, instead of general lighting.

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

We have not been able to use it yet, but my first choice is always Partita. The office furniture we have used so far belong to the Calvino and Barbari series.



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

I prefer a level of height where employees can see each other so that they do not feel suffocated, as well as colours that do not tire out eyes and materials that can absorb sound. I prefer a minimum hierarchy in offices with groups of 6 and 4 people. Then would come the areas where people can socialize. When there is not a difference between the employees' seating plans, all the employees from the intern to the executive would feel equal, which would increase productivity.



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

In every project I make my dream of that day come true. I think office spaces should be composed of two equal parts. The first part should be the open office space without any closed rooms, where every employee has an equal status. The second part should be a social space where people could relax, have fun, socialise, gather, and watch matches, films, etc.



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

In sales focused sectors, offices will transform into meeting points in 20 years. Compared to the present office layout, the number of desks will decrease and meeting points will increase. On the other hand, call center sections will expand. Nobody will have a desk of their own, and anyone will be able to work anywhere they prefer. Offices will at the same time be living spaces.

Inspirations

#officemoods

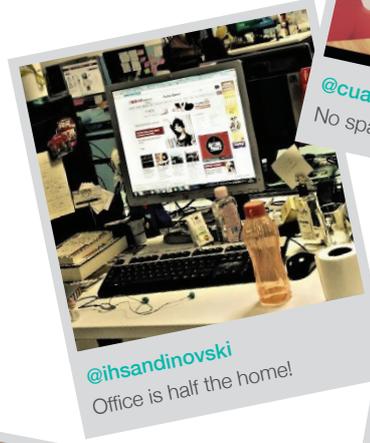
Summer is here and everyone is busy with work. So, we need more fun in the office. As we see from our followers who shared their office experiences with the #officemoods on Instagram, a lot of workspaces reflect the summer's energy. Here are some "inspiring" peaks into the office:



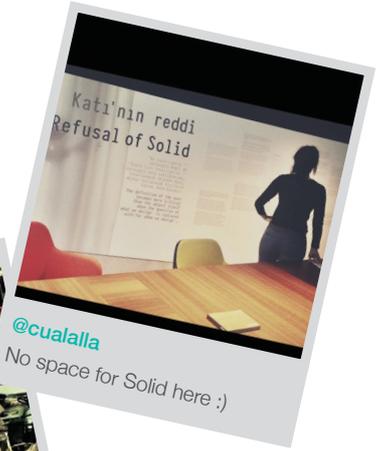
@burcingezen
I actually go to bed at 9pm



@enginserdar
Let's add some fun to a mundane work day!



@ihsandinovski
Office is half the home!



@cualalla
No space for Solid here :)



@audiopharmacy
Painted paws :)



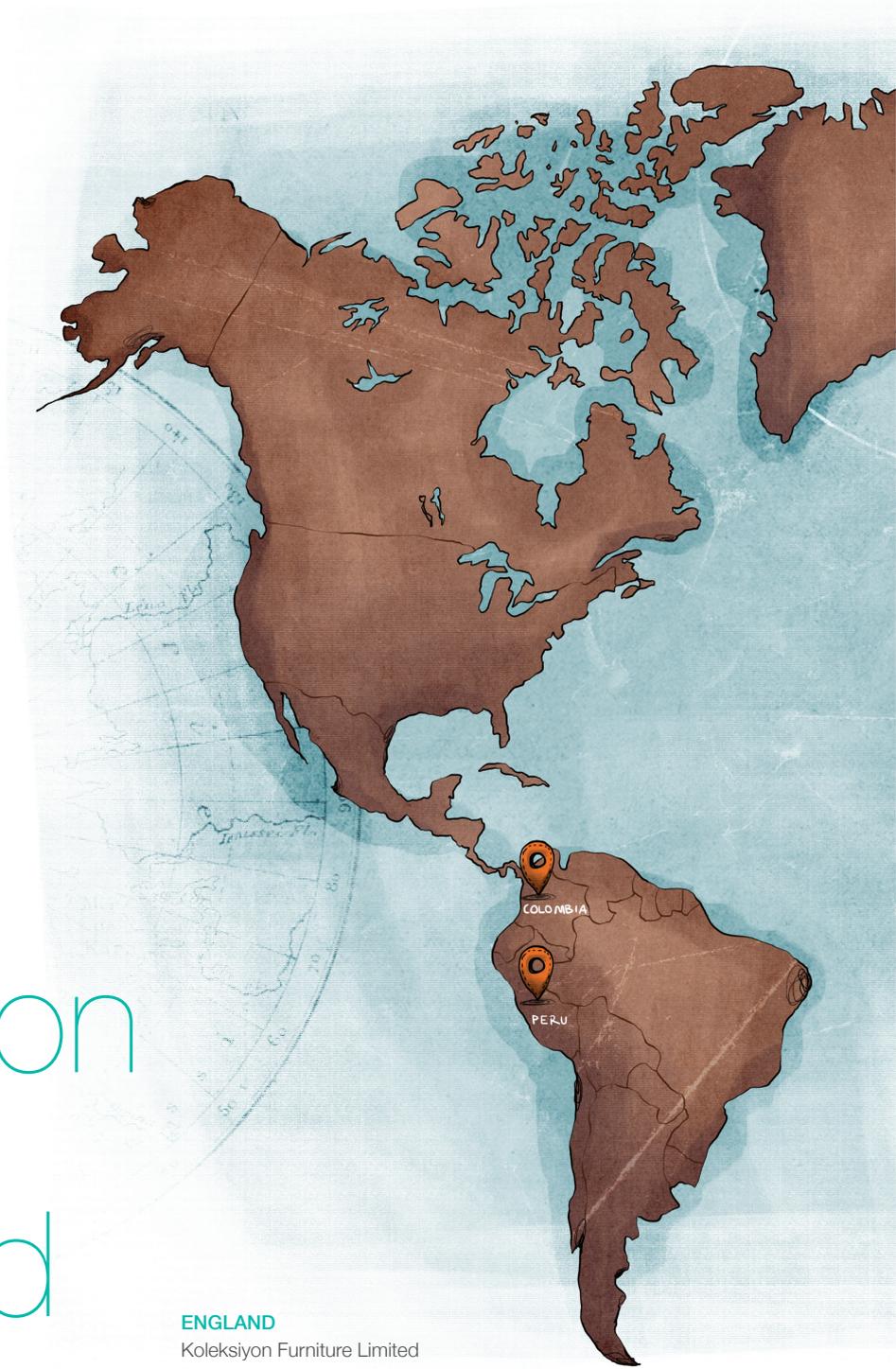
@guzellikeditoru
This is the way a beauty editor works

Architect's Playlist Gürhan Bakırküre

1. **Aeroplane** / I Crave Paris (Friendly Fires Flight Facilities)
2. **Stevie Wonder** / Pastime Paradise (Mahmut Orhan & Gokhan Aydogmus Remix)
3. **Finnebassen** / When Doves Cry
4. **Milky Chance** / Down By The River (Flic Flac Edit)
5. **Bellanova Xoxo** / And I Love Him (Daniele Petronelli and Worp Mix)
6. **Elefantz** / Diggin' On You
7. **Munk Feat. Mona Lazette** / The Beat (Kolombo Remix)
8. **Zaki Ibrahim & Kid Fonque** / Be (Atjazz And Julian Gomes Remix)
9. **Solomon** / Kackvogel
10. **Anouk** / Everything (Prosper Rek's Contagious Rework)



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Protagoras



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