

RHIZOME

OPEN WORK

“OPERA APERTA”

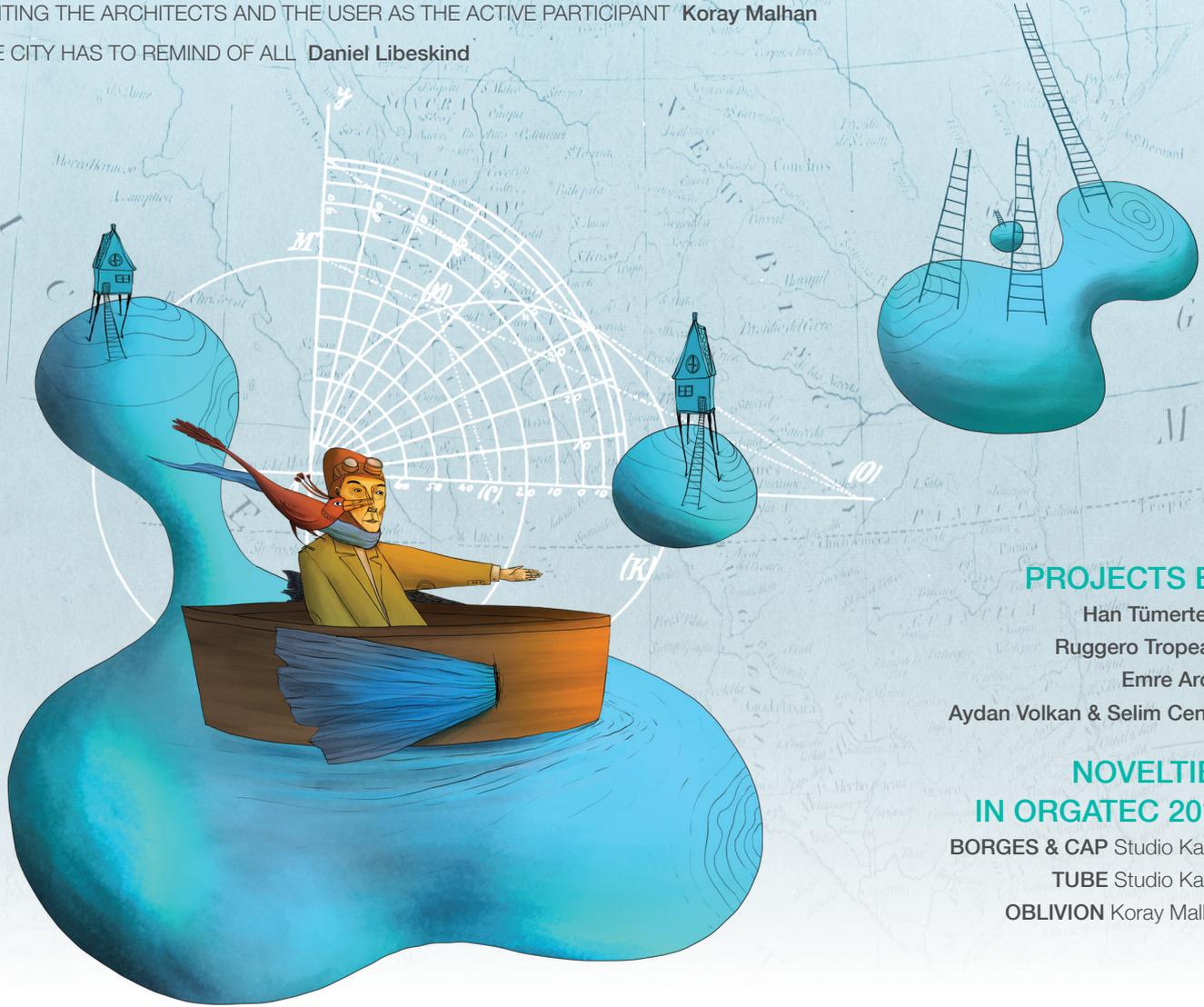
OPEN DESIGN: AN ALTERING POLITICAL PHASE OF DEMOCRACY AT WORK **Faruk Malhan**

CAN EMERGENCE RELIEVE THE COMMUNITY OF THE GREAT CONTROL OF DESIGN? **İlhan Tekeli**

THE “NOT YET” - 1 **Özlem Sert**

INVITING THE ARCHITECTS AND THE USER AS THE ACTIVE PARTICIPANT **Koray Malhan**

THE CITY HAS TO REMIND OF ALL **Daniel Libeskind**



PROJECTS BY

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NOVELTIES IN ORGATEC 2014

BORGES & CAP Studio Kairos
TUBE Studio Kairos
OBLIVION Koray Malhan

Contents

4
CAN EMERGENCE
RELIEVE THE COMMUNITY
OF THE GREAT
CONTROL OF DESIGN?

İlhan Tekeli

6
THE "NOT YET" - 1

Özlem Sert

8
INVITING THE ARCHITECT
AND THE USER AS
AN ACTIVE PARTICIPANT

Koray Malhan

10
THE CITY HAS TO
REMINDE OF ALL

Daniel Libeskind

12
BORGES & CAP
Working Terminal

OBLIVION
Working and Living Habitat

TUBE
Stacked Boxes

VIS
Open Storage

20
A NEW WORLD
FOR YOUR PROJECTS

32
WORKS & NOTES

Kreatif Architects
Aydan Volkan

34
EVENT CALENDAR

October - November - December Events

35
INSPIRATIONS

#officemoods

Architect's Playlist
Atilla Kuzu

36
KOLEKSİYON
AROUND THE WORLD

RHIZOME



This issue is available at
koleksiyoninternational.com/catalogue/rhizome-03-2014-eng/

Rhizome, prepared by Koleksiyon, is a journal on trends and opinions about work life, architecture, culture and art.

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Koleksiyon Publishers
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Open Design: An altering political phase of democracy at work.

Design management will be governed more and more by cooperative and co-creative work cultures which is the grand avenue of creativity and innovation. Designing the work places has its parameters in nth dimension, can help organizations become more resilient; create robust systematic structural capabilities, leads innovative performances. The crucial part of the design mission comes with the dispositions and unfolding's of creativity for the work environments.

Basically cooperation and co-creation reveals a wide space, longer time for **deliberations and conformities**. These long sequences of deliberations and conformities do not prosper in **pluralist democratic** or **hierarchic environments**, but can give birth in fresher participatory democratic milieu. The natural consequence and prerequisites of **participatory democratic milieu** are "open design" phases for products, spaces and places, all have to be delivered by the designers of our era. Open design will be shifting to a climate of care and togetherness.

We can trace the context of participatory democracy; providing intellectual and spatial terms in favour of expansions of unfolding's for all **creative, design** and **decision minds**. Neither furniture nor space design but the design of **open places** will be required for the creative, design, and decision minds with open terms of open design, open organization. **Participatory democracy** is a political approach which explores the application of norms and values of open work at different levels. Decisions will be made by those participants that are affected by them, avoiding a single hierarchical form of authority in the "place" of the spaces. This can be done through direct participations with the mental phases of participants.

Designing the democratic spatial allowances release the innovative capabilities of the working community, this is related with **milieu of creativity** and leads to the identity of the brands with the proposals of the context. Removal of the limits, borders, precautions, walls, cubical, work stations, time, and all the staff of our working environment as the tangled bank will lead the primary phases of open design. Designs of the democratic spatial allowances are more than the sum of the furniture, lighting or any others we are working on.

The ultimate crucial approach to design the spatial allowances for working environments is releasing the innovative capabilities of three altering states as the; creative minds, design minds and decision minds, amongst which we are searching for deliberations and consensus.

Creative thinking prospers in **collision courses, design thinking** prospers in **diverging courses, decision thinking** prospers in **converging courses**, and all these altering energies of mind need liberation and freedom of places and of governance in **spatial allowances**. That is why we are discussing open design, open companies.

It is another time to shift from the mood "**every man for him**" to "all for one and one for all", designing "**less for one**", "**more for all**". This is the early stage of departing from dehumanized competition moods to **participatory democracy of deliberations and conformities**, sharing the collective places, being among the open design contexts, passing the borders of data, information, and knowledge to the unlimited world of idea and creativity, collective-intelligence. Solidarity will lead to collective interests, goals, identities all for the promised mission statements of the wellbeings. Joseph Stiglitz and Mohammed Yunus who had Nobel prices winning economists presented us solidarity based economies of open work for the collective wellbeing.

Open design is the infinite espouse for the inspiring aesthetics of cooperation's and co-creations. Open design is always embedded with the seeds of is new embryos for new époques of contribution for collective creativity.

Koleksiyon had been briefing her designers with these mental and sentimental uprisings through the years, being in international arenas. Koleksiyon had been leading to altruism with many of her designs as "borges", "tube", "oblivion", "vis", "ikaros", "megaron", "enderun", "tola", "dilim", all cruising for opulent accents, many are running in composite spaces of the world, inspiring and regenerating the climate of solidarity for the creative minds.

Our goal is to release the tools and terms of designing open work environments for organizations; to help creations of more resilient, relevant, enhanced, deployed, and imperative designs; letting for identity's.

The strategy is being contingent, reflective, iterative, participative, contextual, and documentary at the ultimate stage where our designs will be dematerialized and replaced for the context of the designs.

Can Emergence Relieve the Community of the Great Control of Design?

Prof. Dr. İlhan Tekeli
Urban Planner / Sociologist

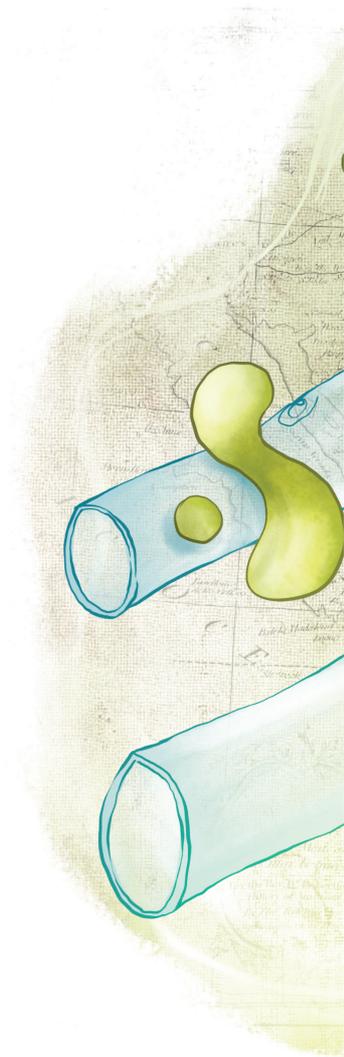
Design is a product of the human mind, like science, thought, art and action. The human mind is a combination of the human brain and culture, and evolves continuously. So, we can ask “at which stage in this evolution process was design ability, as well as scientific or abstract thought, born?” To answer this question, we can use the concepts “radius of action” and “radius of foresight” developed by Karl Mannheim in the 1940s. The radius of action reflects the level at which a person can “control” the resulting social impact of his/her action, and the radius of foresight reflects the level that he/she can “predict.”

As people learn to transfer the information gathered during their interaction with nature, they extend their radius of action and foresight constantly. When a certain point is reached during the extension of the radius of action, then “design” is activated automatically. In anthropological studies, this point is based on the production of symmetrical stone hand axes and dates back 250,000 years.

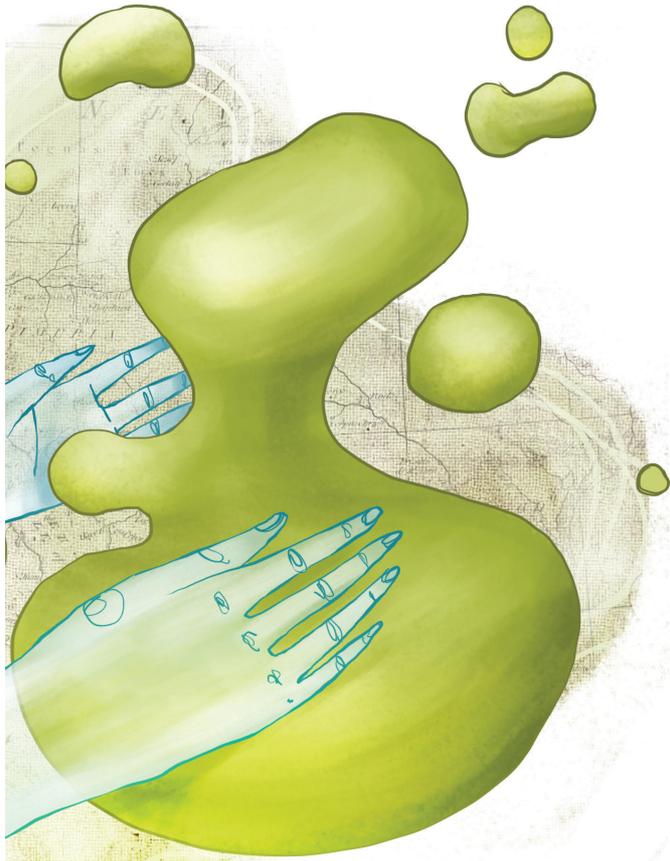
However, the formation of the radius of foresight, which is larger than the radius of action, requires settlement and abstract thought; therefore, it is a concept of settled society related to planning, with a more abstract quality. Thus, we have to wait for the Neolithic revolution of 10,000 B.C.

The design capacity of the human mind alone cannot explain why it becomes widespread in society and encompasses all social activities. In order to find the rationale, we have to look at morality and define what is good and bad within society. Functions undertaken within a society will be defined by the capacity of the human mind and the intersection of social morality.

Thus, this intersection is the main area of interest for design gurus. It is possible to conclude, in fact, that the manifests for design try to build up this intersection. However, design requirements are based on instrumental rationality in today's societies. It is said that when the product and service production of a society is based on unique design, it provides higher added value, increases economic profitability, and accelerates the accumulation of capital.



“This is the transcription of Prof. İlhan Tekeli’s talk at the “Why Design, Why Biennial?” (2010) pre-event symposium of the 1st Istanbul Design Biennial held by Istanbul Foundation for Culture and Arts between 18 October and 12 December 2012”



Design is a product of the human mind, like science, thought, art and action. The human mind is a combination of the human brain and culture, and evolves continuously. So, we can ask “at which stage in this evolution process was design ability, as well as scientific or abstract thought, born?”

A similar instrumentalism is shown in the objective of making the world a place which is more useful and easier to inhabit. Those who believe that we can overcome the current crisis with higher consumption argue that higher consumption can be realized by more design, demonstrating a similar instrumentalism. An instrumental functionality is attributed to design for the realization of the sustainability requirement adopted after the Rio summit.

If we define “design” as the result of certain abilities of the human mind, then it is possible to base design directly on the issue of human existence rather than instrumentalism. If the quality of life is conceptualized based on consumption, considering human characteristics as a constant, an instrumental interpretation of design would not be considered an issue.

However, if you think of life as “a mixture of different actions and conditions,” taking human capacity into consideration, like the Nobel-winning economist Amartya Sen, you begin to think of quality of life as the ability to perform valuable things. If you evaluate the quality of life in this way, you may not have to justify design instrumentally. At this point, design itself becomes the satisfaction of life rather than the design item, and design derives directly from human existence.

Supporters of design always base their discourse on the assumption that design outcomes will be positive. However, as a result of personal experience and speculations around us, we know this assumption to be unrealistic. We observe the negative results of using market mechanisms or political judgments as the basis for differentiating between “good” and “bad” design. If one method of understanding “design” is by defining, another way is by emphasizing its counterpart.

Based on *The Sciences of the Artificial* by Nobel prize-winning economist Herbert Simon, can we set design against the “artificial”? Items emerging naturally are compared with artificial items resulting from the human mind. The designer wants ultimate control. When he/she interferes in genetics with this demand, the borders are suddenly removed.

Can this term relieve control and provide relief at the upper stages for the community, though it resembles something negative from a design perspective which desires to control everything? This can be a question for the biennial.

Inviting the architect and the user as an active participant

Koray Malhan

Design Director
Board Member of Design Foundation

Why compose works that have to be re-created every time they are performed? Because definitive, once and for all developments seem no longer appropriate to musical thought as it is today, which is increasingly concerned with the investigation of a relative world, a 'permanent discovering' rather like the state of 'permanent revolution'.

Pierre Boulez, *Third Piano Sonata / Orientations*

Work is political, and so is the workplace, therefore, a design discourse gains meaning through the active participation of its multiple addressee's. The definition and degree of the attendance has a tremendous impact on the quality of the final design and the richness of its propositions.

In this respect, the design of the final product becomes less critical than the process that defines it. The participation to a spectrum of results from an initial design idea has its parallels to the modern idea of democracy with enriched participation.

We can say it is of paramount importance, while defining a structure of thinking, to link the "idea" to the evolution of society at that time being. To quote Ulrich Beck;

"In the nineteenth century privileges of rank and religious world views were being demystified; today the same is happening to the understanding of science and technology in the classical industrial society, as well as to the modes of existence in work, leisure, the family and sexuality."

The demystification also passes on to the idea of a main creator as a centrally deciding power, such as the master creator, for music, art, architecture, literature etc. An ideology that reigned power till the end of 20th century.

However today we see the growing levels of participation to the process of creation, in many disciplines. Not only as a collaboration of different disciplines to reach a better result, but a co-creative process, where equally empowered creators sit around a table to find a better solution to a problem at hand. Or even better, to define new problems to solve, which people suffer from but cannot describe or demand a solution to.

This evolution in the process of co-creation emerges as the result of a series of social changes. As a total paradox, this collaborative spirit grows hand in hand with the deepening dynamic of individualization which dissolved the barriers of the class culture, where people are ever more divorced from the constraints of gender and its feudal attributes. It is important to see that Beck's thesis of understanding the modern society is a critical view, which addresses to the evolved structure of creative practices today. To put it in his own words;

"We are witnessing not the end but the beginning of modernity - that is, of modernity beyond its classical industrial design. Just as modernization dissolved the structure of feudal society in the nineteenth century and produced the industrial society, modernization today is dissolving industrial society and another modernity is coming into being."

In this respect, the theory of "open work" addresses to "an unknown future", that will be erected by probable participants, who are not deliberately chosen from the beginning. The theory suggests that these participants will be the ones to complete the meaning of the composition priority proposed by the author.

This is a modern call for participation, that can be applied in politics as well as in a creative composition, be it on music, literature, or even design & architecture. At this stage, rather than designing a product, designing the process of how a product can evolve through active participation becomes the issue. Of course there are degrees of participation that can be allowed, in order to keep the original composition intact in its early principles.

Umberto Eco defines his theory of "open work" / "opera aperta" in his own words;

"We see it as the end product of an author's effort to arrange a sequence of communicative effects in such a way that each individual addressee can refashion the original composition devised by the author. The addressee is bound to enter into and interplay of stimulus and response which depends on her/his unique capacity for sensitive reception of the piece."

The creative processes in all different disciplines can shed light to a new fact that the privately occupied area by the designer as the final decision maker is more and more open to a communal participation. The success of the resulting design highly depends on the openness of the process, as well as the correct management of the discourse, in order not to end up in a total cacophony.

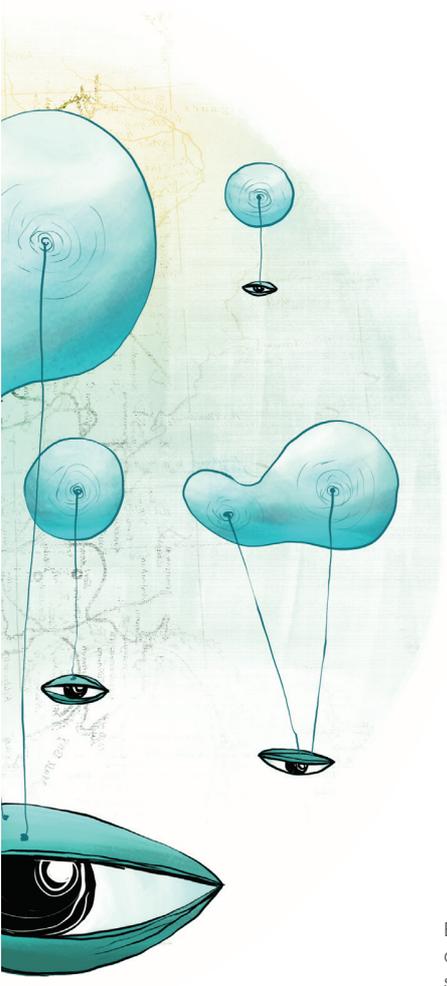
To orchestrate the "unknown" bears definitely more difficulties, but has further opportunities than a more predictable approach. Koleksiyon has the urge to take this path and declared this intention in the theme "A Journey to Unknown" presented a few years ago.

Umberto Eco, *The Open Work*, translated by Anna Cancogni from the original "Opera aperta", 1962, (Copyright 1989 by the President and Fellows of Harvard College)

Ulrich Beck, *Risk Society/ towards a new modernity*, translated by Mark Ritter from the original "Riskogesellschaft; Auf dem Weg in eine andere Moderne", 1986 (Sage Publications 1992 English translation)

Pierre Boulez, *Orientations*, translated by Martin Cooper from the original "Points de repere" 1981 (Butler&Tanner Ltd, Frome and London)





The “Not Yet” - 1

Assist. Prof. Özlem Sert
Director of Urban Studies Center at Hacettepe University
Urban Economy - Politics & Settlement History

Open work has a piece left not yet defined. It is open to associations and emergence. This growing importance of the “not yet” and hesitation in design is a way to cope with the velocity and scale of change.

The new individual of the creative class is a product of our hyper-connected lives and its new way of approaching reality. There are ontological changes in how a person perceives her/himself and on epistemological changes how s/he perceives the world around her/him.

The demand to open work is related with the changes in our self-perception and our perception of place and time. The new individual is aware of relativity. As a result, negotiation and participation became more important both for the designer and the user. New individual of the creative class defines her/himself with connections. It is not only how much s/he owns of knowledge and cultural assets, it is how much s/he shares through her/his networks, that makes her/him important.

As accessibility, creativity and innovation becomes central to individual's life the venture of design through authenticity, empathy and perspective involves more openness. Feelings like content, happiness, and hope, that makes design a pleasure, are evoked as much as affects and associations that a product arouse is open. The new individual internalizes an open product more.

Each story of design assumes a human ontology and its relation to time and space. The story of creation process through past, present and future, which is a venture through authenticity, empathy and perspective has changed. This venture became an open one in various perspectives.

The designer who touches the authenticity cannot define her/himself as someone who can acquire absolute knowledge of the world around and the people. He elucidate the networks, picks very essential authentic ones that can touch people's lives.

The first openness is in the designer her/himself. S/he is not sure that s/he knows the whole truth. S/he leaves an open space for intuitions to perceive the world and appreciate her/his own instincts, without claiming absoluteness, with a nice hesitation. Cognitive science has shown that our brain does much more work than we realize in its fast and slow thinking processes and in its relation to memory.

Creativity opened itself to automatic work in art and literature. The authenticity is formed with associations touching upon memories of the experiences. The designer do not claim to cover all experiences any more, s/he leaves space for the uncovered ones. Since the designer do not claim to cover whole reality, s/he does not claim to define its use all by itself but it leaves some openness for its use.

Conscious and unconscious associations, a plurality of associations and hesitation make room for a creativity of different networks in our mind. We expect that the design itself is not only creative but we expect that it makes us creative. It collects associations from the context we live in with depthfull observation and leaves us place for dreaming.

Thus open design is not only related with the self-perception of the designer but is also more and more related with the user as design become more and more user oriented and human centered.

In the process of open work the designer is sincere while approaching to the possible user with empathy. The designer knows the limits of empathy with the other and does not claim full empathy. Open design is hesitant in its involvement in empathy and the design process is a go between self and the other. Hesitation of open design makes a story that puts traces that draw a hollowness for associations and leaves room for latency.

Drawing a place for future definition is putting traces for the networks of the brain to make its own story. The theory of “open work” addresses to an unknown future, to emergence. The relation of this selection with the knowledge of the real world changed.

We passionately stick to things that we define and we connect into our network repertoire of past and future. Open design is not only related to how the designer conceives her/himself and the user but it is also related with how s/he sees the space and time. The designer gives more importance to context and s/he perceives an open future, an open place for the not yet in design. The future is embedded in the open work. Open work has a piece left not yet defined. It is open to associations and emergence. This growing importance of the “not yet” and hesitation in design is a way to cope with the velocity and scale of change.

The velocity and scale of change in our living spaces and in the urban space in this century has took off in such a dimension that if George Orwell had lived in this century his book 1984 would not be about an office of history writing that controlled and manipulated people's life as an authoritarian apparatus of state, it would have been an office of architecture.

Ernst Bloch, Philosophy of Hope, translated by Neville Plaice, Stephan Plaice and Paul Knight from the original Das Prinzip Hoffnung, 1959, (The MIT Press, Cambridge, Massachusetts, 1995) 3 vols.

Borges

Design by Studio Kairos, 2014

The intention in this design approach is to provide the decision maker, an “open structure” to build up uniquely, for each new customer and project. The architect or the planner can play around with the elements of the system to create their own reference points or scale, and endeavour as many dimensions as possible using an endless variety of options in composing a “unique” habitat around the “shelf axis”. This way a unique layout is composed for each project and place, which would not be replicated in other projects due to its gained meaning for the performances of each specific project.

The Shelf- Axis

The central axis is designed and planned uniquely for each project to create alternative work spots, that are freely scattered around the central core.

The Cap

This small Hat / Hood is designed for personal use, to concentrate on a project for temporary use. This unit can freely be placed at any point of the shelf-axis, and can easily be moved around.



V-shaped columns

These are vertical channels to provide cable access and also to support the long stretched shelf-axis all the way through.

Borges

Borges is designed to question the “standard workstation typology”, as frequently planned for most of the offices today. An ordinary layout with standard workstations is quite predictable and very much depends on the repetitive planning of desks and cabinets. Borges on the contrary, is trying to start with setting up a narrow axis, and then to spray working spots in different scales freely which are somehow connected. The “openness” in this case is based on the theoretical and mental collaboration of the planner, be it the architect, interior designer or the customer.

The main element is the “shelf axis” that replaces the desk, which acts as the central core for all worktop connections and cable traffic. The desktops come in a wide range of sizes for different situations.

Additionally a basic, “one person module” is designed for temporary use. This single unit can be used either by someone in the office who needs an alternative work spot for concentrating on a specific project, or someone who is not settled in the office, but is there for a day’s work.

In Borges; the “shelf axis” replaces the desk as a serving highway which can welcome different types of work settings. This axis can also house necessary top shelves, cable doors, overhead cabinets, task lamps, dividers and small harbour like hoods, called the “Cap”.

Vertical Cable access

These access point provide all power & data service through the central shelf-axis.

Ventilation Gap

The back panel has an opening on top for air ventilation.



The light

A specially designed light fixture is placed for easy manipulation to direct the light source. The fixture covered in fabric, keeps up with the tactile qualities of the hood.

A soft box

A private box provides the user an acoustic privacy with its friendly and soft tactile qualities.

Cap

Cap is designed as a personal work spot, to provide a silent harbour in the midst of a large open plan office layout. As the communal areas are growing in number and scale in the contemporary work zones, privacy is becoming a more critical issue for anyone who wishes to concentrate on a piece of work that needs attention and focus.

Rather than defining the work modes for the departments, or teams or even a single person, the attempt is to define each single task, and then visualise the alternating needs of each and single working person in an office. This way, instead of planning departments, the focus is on planning places for activities, than allowing the traffic in the workplace for people to move around related task related places and zones.

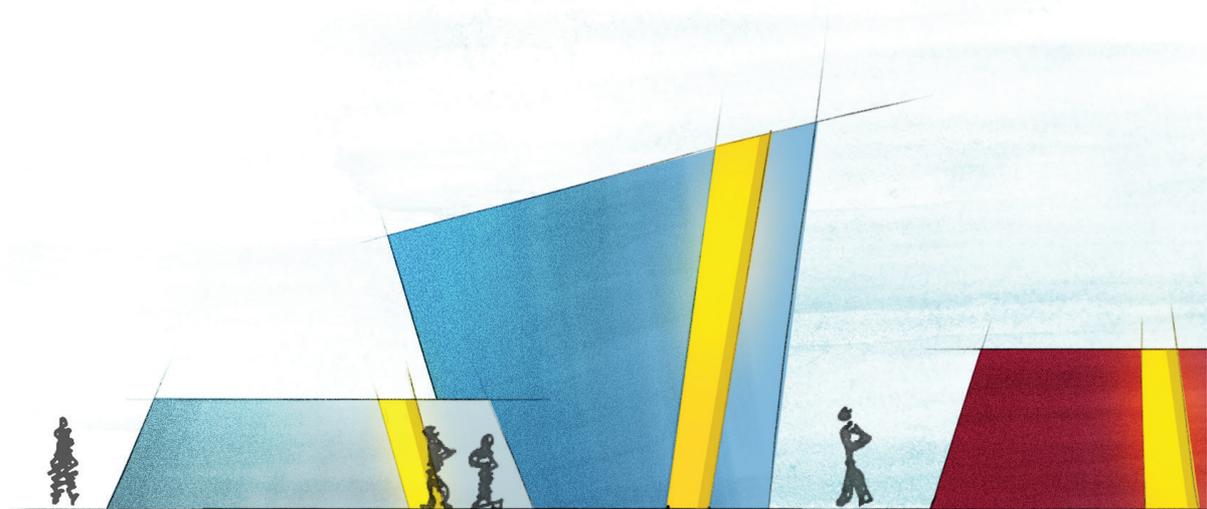
This approach is much closer to the approach of an “urban planner” to a city and its specific places that gain their value with activities in time.



Oblivion

Design by Koray Malhan, 2014

The voids created with Oblivion, presents points of landmarks in the Office floor plan, maybe like monuments in a city. More important than the size and meaning of the monument, the performances that take place, acquire a meaning in time that is kept and protected in the memories of the people who have once inhabited that place. Thus Oblivion is designed to create such places in a work habitat in oversized voids, inviting everyone and belonging to no one in specific.

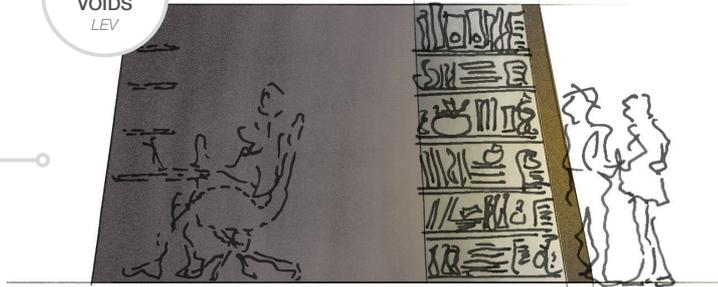


Any city becomes richer with her uncommuted areas such as, the parks, forests, rivers, lakes or the sea; these are all areas that cannot be built upon to commute, and by definition left empty to create wide perspectives to view longer distances. These empty voids add great value to the existing buildings and even surrounding regions around them.

In order to create an emotionally charged workplace, the proposed idea by Oblivion, is to erect large voids in the office plan, to create areas of non-work. Through this creation of "Voids" in the work plan, the aims is to un-crowd the office floor and create private as well as communal areas that are for performances other than work, but can be also alternative working or gathering zones.

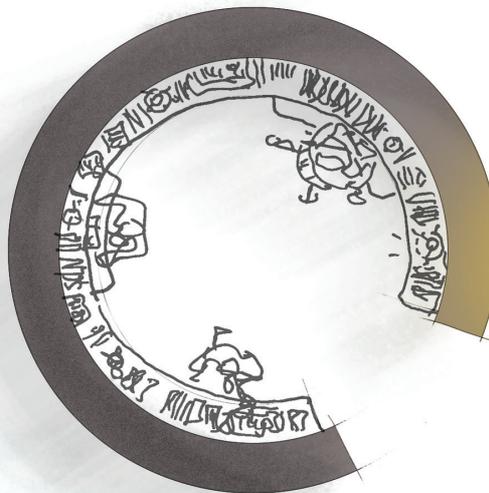
These voids we propose are designed with their planner or architect after an evaluation of their work culture. The voids are planned like a deliberate excavation to unload the work layout from repetitive deskings, thus add to the quality of the overall work habitat.

LEARNING
VOIDS
LEV



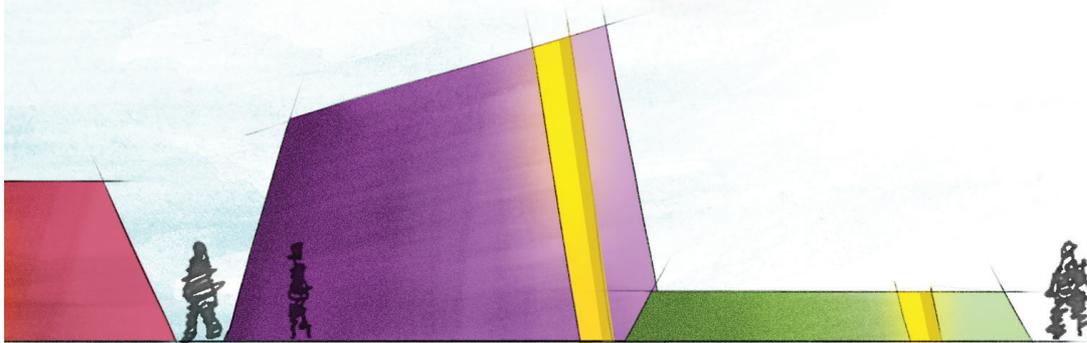
Planning the desktops

Desktops can be planned where needed, again supported by the inner structure without need for any legs, therefore providing a very rich legspace.



Planning the shelves

Surrounding shelves are supported by the conical structure, connected to vertical aluminium profiles.



Oblivion is conceived in a similar principle where the user / planner becomes part of the design process, by choosing the footprint dimensions, the height, the inner composition and surfaces, thus creating the specific form for each performance for the related project.

Each unit is constructed in several steps decided together with the architect and the customer. The first step is the floor diameter, the second decision the height and the top diameter, thus a void is constructed in volume. Then the decision for the inner construction and functions are made. This concerns the planning of the shelves, desks, cabinets, seats etc., depending on the desired performance that this void is dedicated to.

The next decision involves the electrical and electronic equipment, where the vertical and horizontal wiring can easily be conducted accordingly through the aluminium extruded beams. Following this, lighting solutions can be planned as led strips in the vertical beams where necessary. Finally the outer surface cover is installed; the colour can be selected in a presented fabric chart or again be developed uniquely with the customer if needed.

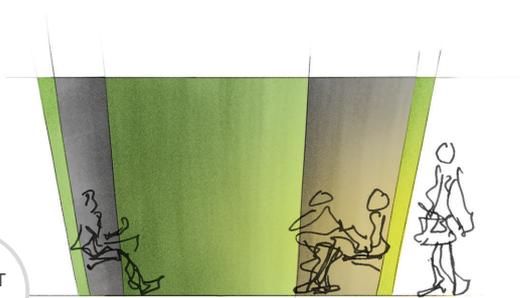
The circular geometry also suggests an endlessness, in which there is no beginning or an end; Time, pace and movement in and around the place becomes part of the performance & experience. The critical intention is to create Voids instead of building boxes.

“The transition of the space from measurable dimensions and rationality into the immeasurable dimension; feeling, hearing, to create an existence, a presence. This is not definable.”

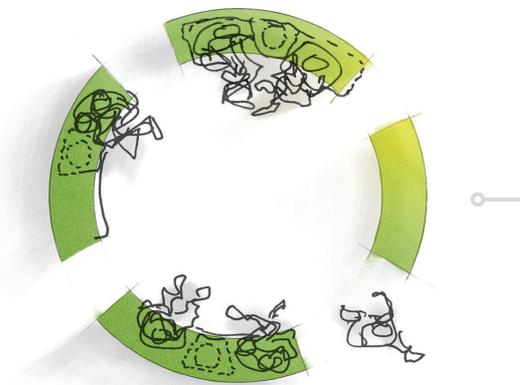
Louis I. Kahn



MEETING VOIDS
MeV

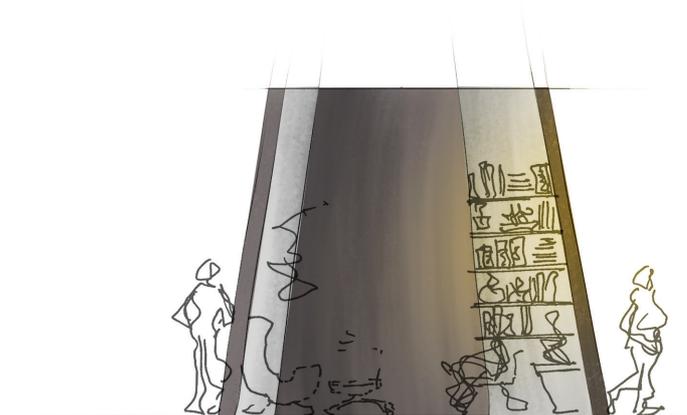


RETREAT VOIDS
RtV



Planning rooms to meet
Meeting tables can be planned, again supported by the inner structure therefore providing a very rich legspace for all attendees around the meeting table. Digital screens can be hung on the vertical structure for presentations, video conferences etc...

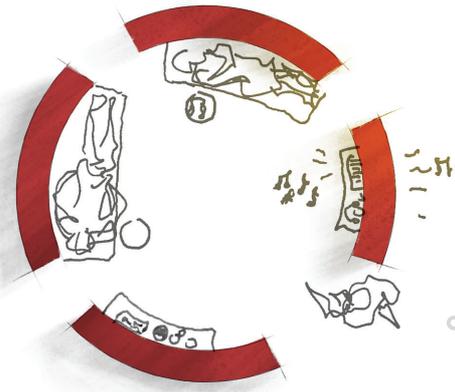
Planning the seats
Round seating units can be planned, supported by the inner structure without need for any legs. The seats are designed with armrests that also act as service surfaces for drinks, as well provide cable access and power for personal use.



**NAPPING
VOIDS**
SIV



**RELAXING
VOIDS**
ReV



**Smart systems to control
the light inside**
Vertical aluminium beams serve to lay
in the light fixtures mostly planned in
LED and can be remote controlled
by smart phones and tablets. These
voids come with service units to help
with snacks & drinks etc...

These voids can be planned
proposing areas for a variety of
performances for the creative mind;
that are designated not by selection
of furniture, but by creation of places
for learning, discussing, working,
meeting, for the creative community.

Geometric shapes in great scale
serve to emphasize certain features
and imply the body which is always
in movement. As well the angled
structure of the volumetric rooms
provide vertical surfaces to be
hung easily, thus one can erect
compositions with shelves, desks
or even seating units without any
legs. The vertical surfaces support
the horizontal ones where they all
lean on each other in a silent balance.

Napping Areas
Special voids for a daily nap, can be
constructed with beds and service
units such as a minibar, sound systems
& earphones, revitalising scents, eye
patches etc...

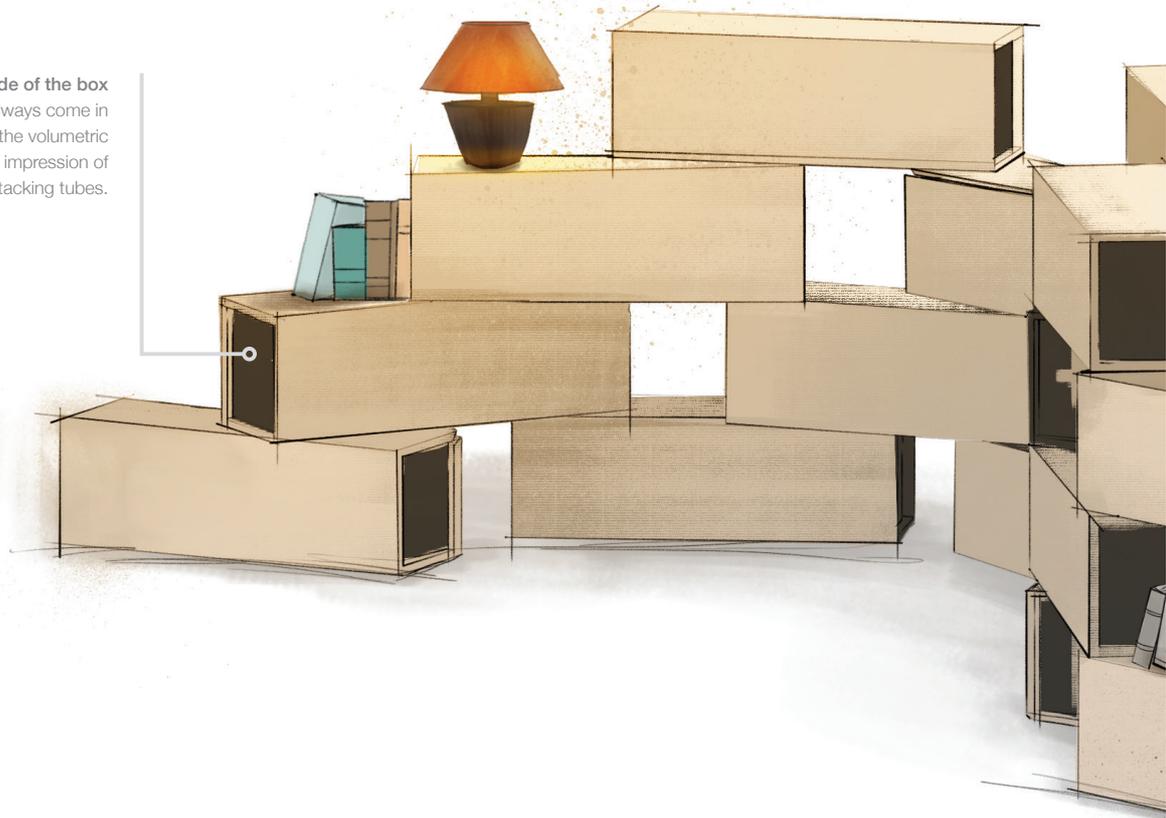
*"Engagement with abstract structural
works can enable the mind to
perceive freshly: the creation or
viewing of these works requires an
active process of distilling perception
and experience to their essences,
implicitly allowing one to reconsider
the nature of perceptual experience
itself from the ground up as it were.
To experience in this way with the
formation of new structures is thus
seen as a creative act, in part
because it suspends the constraints
of both personal and historical
conditioning, thereby enabling one
to acquire a new perspective."*
**David Bohm, On Creativity*

Tube

Design by Studio Kairos, 2014

The compositions presented with the abstract stacking of the tubes provide a rich variety of utilities. While the cabinets serve as storage units, the empty spaces created between the tubes present exciting alternative areas of use, either to store or to display.

The dark side of the box
The sides of the boxes always come in darker colours, to elude the volumetric feeling and create the impression of stacking tubes.



The way the compositions are used, brings a unique character to the product for each set up, where life begins in the voids among the volumes, books, magazines, flowers, lamps, ceramic or glassware, etc...

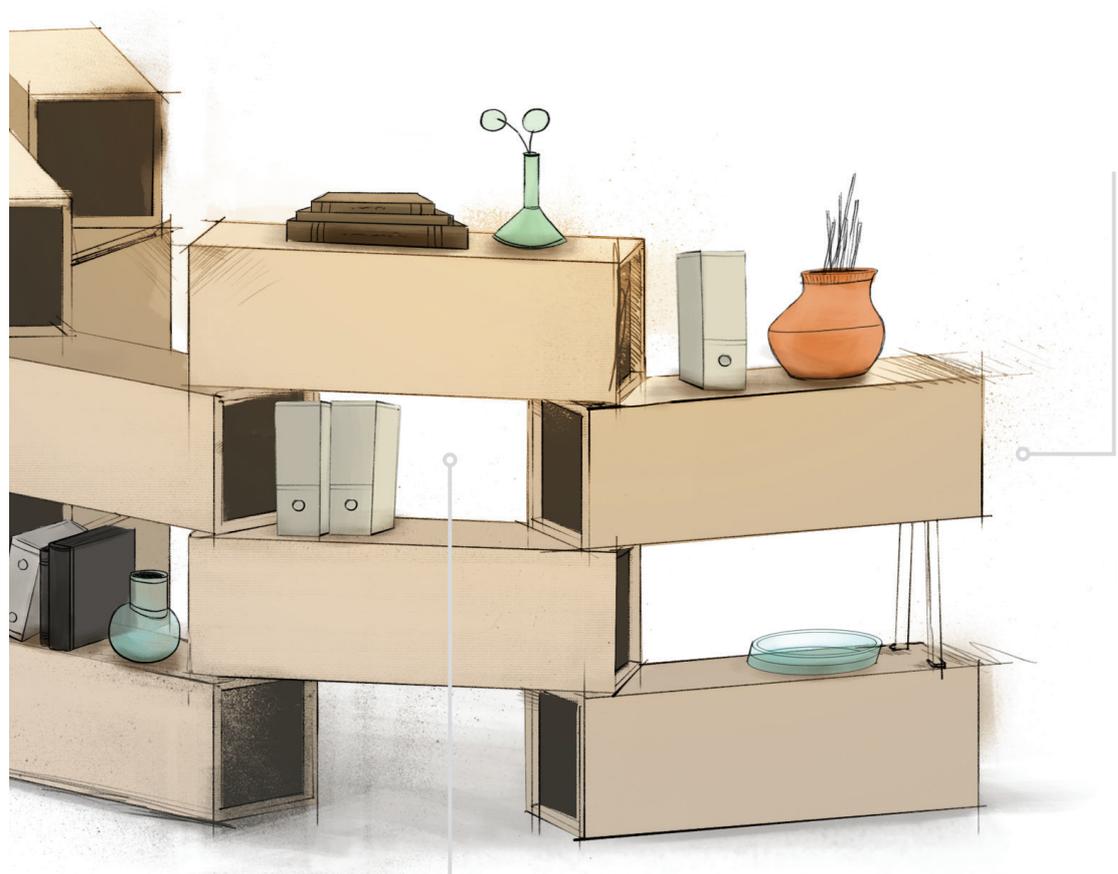
Tube is designed as a fresh solution for storing documents and objects in the new work habitat. Replacing the rhythmically replicated typical file cabinet with doors, the design brings a new approach in the layout options and use of alternative volumes and spaces created while composing its elements.

The main element is the single box as the building block. The architect or space planner can develop with the customer their desired compositions as the system is designed to accommodate regular and ordered compositions as well as "chaotic stacking" to realize abstract installations.

Each single box is designed resembling a tube due to its constructive elements, as the surrounding surface panels are extruded out of the two sides. The handle is concealed in a cut-through opening detail; this cut line is either above or below the cabinet depending on the direction of the door opening.

According to their positioned height and function, the cabinet modules have door options for; opening up, folding down or pull out drawers. With its refined outlines and detailing, the box has more of a sculptural effect than that of furniture with doors or handles.

Composed in the principles of "open work" no project would look alike, even using the same elements.



Invisible handles

The handles are designed as an opening between two adjacent panel surfaces as a slit running all the way through.

Open areas created to display

The boxes are for storing all necessary documents and stationary etc. The open areas created by random stacking of the boxes are alternative spaces both for display and storage.

Vis

Design by Studio Kairos, 1998 (Relaunched by Koleksiyon in 2014)

Surfaces vertical and horizontal, all in different angles and directions, a chaotic order that has its own aesthetic language, this is Vis, a very light cabinet which is not constructed as a volume, but rather as planes horizontal and vertical. The “openness” in this work is devised through the constructional detailing.



A presence through chaotic columns

Thanks to the construction in the vertical axis, each single column piece is oriented in a different direction. Concerning the final visual impact, every single composition is unpredictable and open to interpretation.

All the shelves are connected to each other through a chord that runs in the vertical beams. These beams are elliptical in shape therefore suggesting a strong feeling of direction in placing. During the installation the direction of each column section is free to the decision of the maker at that point. One can enjoy a series of interrelations inside the context of the structural system, where the beams all end up pointing at different directions, thus creating the unique dynamism for each and single cabinet.

In this respect, Vis can be used as storage, display and moreover as a partitioning element between neighbouring zones that accommodate different performances. The richness carries on with the selection of colours for the vertical beams, which can create another level of dynamism, after the disorderly placed vertical panels all in different colours or in unison, in a mono chromatic tone of grey, anthracite or beige-white.



The back panel

The panel on the back supports the system in terms of stability, as well as providing a partial wall impact to create a visual barrier and can add a sensory effect by the selection of vibrant colours.

The city has to remind of all

Daniel Libeskind

Daniel Libeskind, the architect of iconic buildings remain in our memory, believes in adapting the historical background with the new production methods. The architect's designs are based on the memory of the space. He has reinterpreted the monumental structures in the cities such as Berlin, New York, Ottawa in a contemporary way. While we are still impatient about the Ground Zero, we had the chance to interview Daniel Libeskind on the urban transformation and the urban memory.



You mentioned the language of places and transformation.

Transformation can destroy the authentic language of a specific zone and create a brand new one. How do you decide the language of space?

You have to listen to the voices that are whispering to you. You cannot hear some of them when it is very noisy. You have to look at reality in a less obvious and visible context. Because context is not only what you see hear but what you don't hear and see. In that way, you can get in touch with the space in a very sensitive way and create a balance between what is historically profound. This also liberates you to create a project which has freedom and something new to add. So there is no contradiction to me between tradition and the new.

You prefer iconic extensions in the historical areas. Is this iconic image necessary?

I believe this is necessary because without that history dies. If you just imitate history, you kill history. Those buildings were iconic at their own times. Even the Georgian style in England was a new classic for its time. We became very nostalgic but I don't think it's good for planners and architects. They can really get into a dream when they become nostalgic. I think every era has a language and has its own necessity to address it's time. I don't believe that you can just extend history by pretending like it is 18th or 19th century.

Especially in Turkey, transformation, the word itself is something to be afraid of because of the lack of natural sources and local values. It seems more sensible to move on with the local sources and crafts within this procedure.

Absolutely. I consider building and architecture as and art. It is a public art and you have to treat it like a craft. You can use the knowledge of the history to create beauty in the buildings and work with local materials and sustainable ideas. I think transformation is not just putting something new. If you do so, it doesn't have any connection to its own context.



WTC Masterplan
World Trade Center



Century Spire tower
Under construction in Manila

In 30 years, %80 of the world population will be living in the cities. As an architect, could you please share your worries with us?

Of course I am worried. You have to be worried that the big cities in the world as you said is going to become nightmare cities where there is no open space, nothing to live in. And for that, you have to build even high density areas in a non-formulated way. In the 20th century, the ideology of the new innovative way to construct high density housing projects, ended up with the problem of characterization. Each city needs a different character because Singapore is different than Milan; Warsaw is different from New York. I think you have to use the local history in a very profound way to protect the memory of the city.

9/11 Memorial is more legible in terms of urban memory.

Yes, it's true. I think memory of people is being raised by global communication. The city has to take over the function of memory; the city has to remind of all so it gives really a space for people to embrace. I think it's a huge challenge to use contemporary technology. We should not be seduced just by the technology to understand that the key to good cities of the future is memory of the space. Memory is who we are; we would be lost without memory. I think it is fundamental to meet the method of architecture, light, materials proportions, and technologies with the memory which is something creative. Memory is not only like a formula you have, it's a living thing. New cities will need to be reconsidered for how they are constructed. Right now, people think that cities are only the machines to live in. They are not machines, they have to be human.

Now, we are like going back to the machine industry and we try to put some aesthetics and craftsmanship.

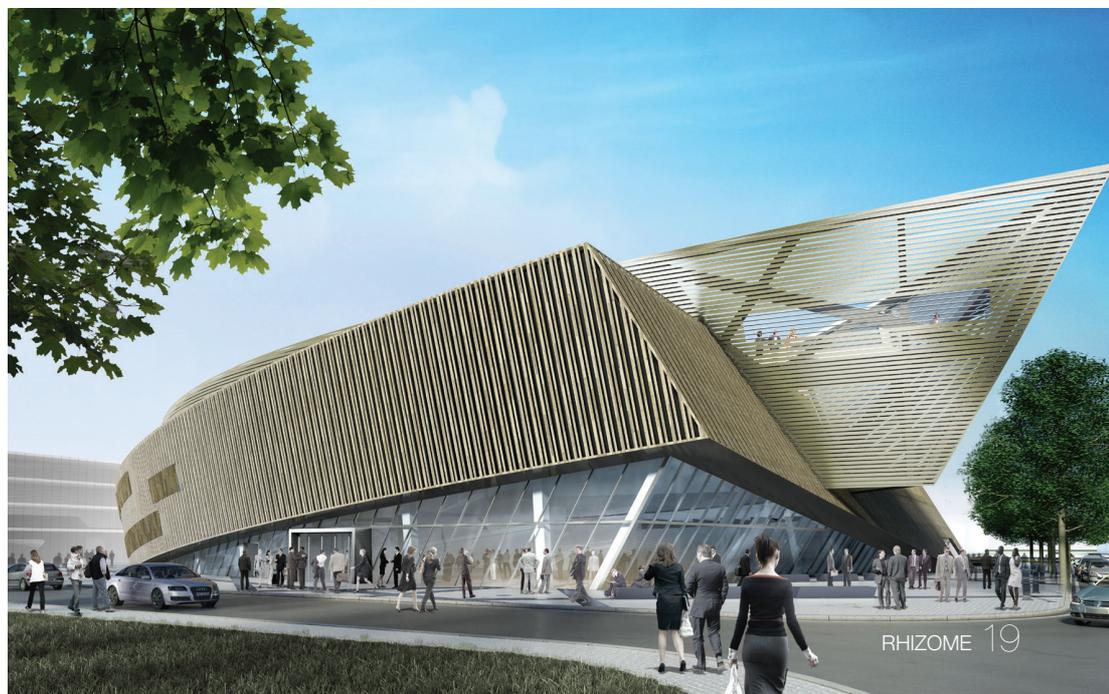
Yes, we have to go back to deeper traditions because we know that nobody wants to live with a machine. It's more like human heart. If the human-centered design is ignored, then we cannot talk about the future of the cities.

"This is the transcription of Dilek Öztürk's (Events & Communication Manager of Design Foundation) interview with Daniel Libeskind following his conference of "Architectural Language and Urban Transformation".

What do you think about the public participation?

I think you need public participation; you need an upper society to discuss issues because that's the way to create and develop cities.

Centre de Congrès a Mons
Opening early next year



Works & notes

Kreatif Architects

Aydan Volkan

Architect



What are the most important principles in your design process?

The effect of the building to its place as well as creating a strong and easily perceivable relationship between inside and outside spaces are important factors for us.

More importantly, we believe that every new building should somehow pay back to the city and to the people that even do not use that building. The city and citizens has certain rights on each new building and we try to create a public space in each of our project, either small or large to compensate this right. Even in the situations that is impossible to do this, we try to create flexible, neutral and rather open-air spaces within the building where users can meet up and relax.

Could you elaborate on your design process?

We try to understand the story of the place while trying to solve the needs of the client in each project. Neither resolving only the needs of the client yield a good building, nor accommodating only the priorities of the designer results into a good architectural piece. We should be aware that in order to make a valuable contribution to the lives of the citizens, the client and the users of the building we are sitting on a round table, not a squared one. Moreover, we have responsibilities for the environment as well.





Ormanada

What do you think about sustainable energy and ecology as an architect?

A good building is the result of basic instincts of an architect that include the green building standards inherently. This issue is being promoted as a marketing tool in the last decade but we should also accept that this trend helps architects to transfer their concerns more easily to their clients. It is now easier for us to convince clients to make buildings that are more sustainable.



Koç University School of Medicine Hospital

Does your buildings share a common principle?

Each building is the result of immense work of many people spending huge amount of time and money. Given this fact, we believe buildings should not be enslaved to certain trends or styles. In each of our projects, we are looking for a timeless character, having the potential to be allocated under any stylistic period. The plans we created are flexible enough to accept any functional changes in time. The materials and systems we choose are durable and easily maintained. Since we are not chasing an image of a certain style, we avoid creating iconic buildings. However, they are calm, having positive effects for their surroundings and designed to age delightfully.

In your opinion do you think architecture as a profession is closer to the arts or to the sciences?

It is a hard question addressed to architects for years. As Kreatif Mimarlık, we work with an artist's spirit that is not easy to explain but also approach each project with the rationality of a scientist. Thus we think architecture is neither under the domain of science nor fine arts but certainly a field of humanities.

What are your priorities while building a new work environment?

The priority in design is determined by users' demand of course. The work place conditions and demands by customers may vary. We care to create an atmosphere with character and solve comfort conditions of employees in a most probable flexible setup. While doing this, we consider potential of workplace and care about it during the choice of mobile and fixed furniture for idealised atmosphere. For this reason we frequently prefer Calvinio and Partita series from Koleksiyon.

What kind of offices are awaiting us 20 years later?

Office life has a close contact to technological improvements. Maybe, the work hours will be more flexible and offices will change to more neutral environments. A table, a chair or a sofa with well-arranged width and height may be good enough to work and study. We believe that the furniture will have less didactic form enabling different application forms.



Anadolu Holding

A new world
for your projects



Since many years the “driving idea” for Koleksiyon’s office designs, has been “a culture of work”. Nowadays, the business environment, has turned into an arena that gives the modern man and woman a chance to realise themselves through their achievements.

This obvious development is actually triggered more by the competitive environment of corporations where each company seeks for inner wisdom and creativity in order to survive. Today the climate has changed dramatically.

Companies are working with well established architects and interior design offices for creating the new work habitat. A tremendous amount of resource is channelled into creating attractive office interiors in order to lure the best minds in the market into the talent pool and to provide a pleasing working environment.





PROJECT
Çimtaş Headquarters

ARCHITECT
Han Tümertekin - Mimarlar Tasarım

PHOTOGRAPHY
Cemal Emden (Exterior)
Gürkan Akay (Interior)

YEAR
2013

LOCATION
Bursa

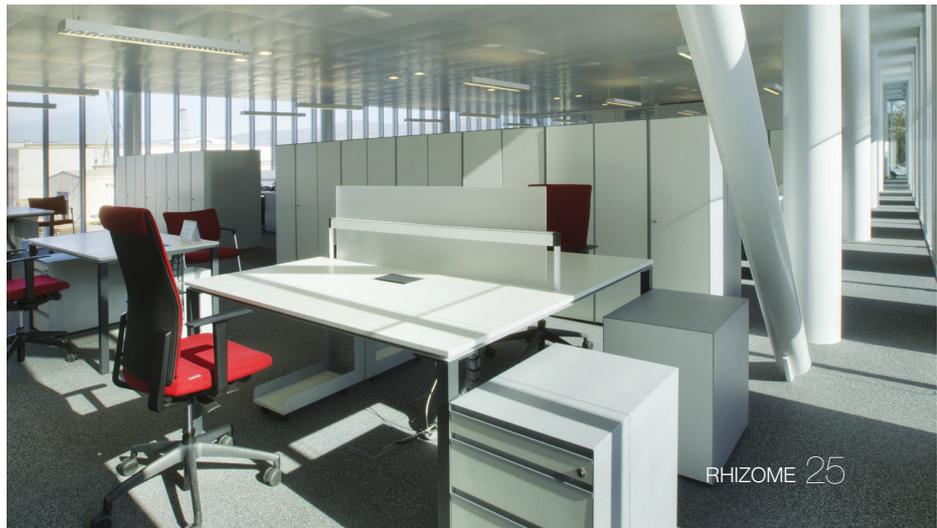
PRODUCTS
Barbari desk systems
Khan meeting tables
Guamba tables
Path storage systems
Tristan office chairs
Interstuhl Pios meeting chairs



In Çimtaş projects, the client's business and its programmatic requirements was one of the factors influencing the planning of the site linking administration and manufacturing. The plan called for a rectangular building set parallel to the entrance road while creating sight lines to the factory and large steel products in the distance. The spatial relations between the entrance scenario, the building and production are the basis of the design creating reciprocal visual connections with the central element being a reflecting pool at the center of the design.

The office spaces are drawn into the overall movement of light through the permeability of sun through the largely transparent glass façade giving office workers access to the cycles of the day in an ambient, unconscious way. There is also the more dramatic view of the products and manufacturing activity reflecting off of the pool generating temporary connections to the physical reality of the company's activities.

Gökhan Karakuş, October 31, 2013





PROJECT

Refurbishment WKL Building

ARCHITECT

Ruggero Tropeano
Zwimpfer Partner
General Planners Basel

PHOTOGRAPHY

Thomas Mayer

YEAR

2013

LOCATION

Basel

PRODUCTS

Ikaros sofas
Suri poufs

A former storehouse of the early 20th century on the site of the chemical industry is transformed in the fifties by adding a new structure. The three floor building gets a courtyard and an additional five storeys. This becomes, for the local building law, a skyscraper, with the function of an office building. Our design respected the existing exterior facia of the building. The interior spaces were reorganised around a new inner courtyard with a transparent but shaded ceiling by creating open plan working spaces with a through sight line.

The chosen materials for the surfaces relates to the warm colours of natural ingredients dominated by wood. All installations are visible, the suspended ceilings, with the functions of cooling, sound absorption and light reflection show a regular rhythm in relation to the structure geometry. On each floor private and meeting rooms, lounge areas and coffee kitchens are provided with direct and indirect lightning creating the atmosphere.









Sancaklar Mosque may be regarded as a singular attempt to re-establish the severed relationship between structural tectonics and liturgical practice. This modest endeavor is the product of an exploration undertaken along two dimensions. The first involved forming the tectonics of a house of worship that was to be created within its physical context; the second involved a process of delving deeply into the essence and meaning of liturgical practices in the context of Islamic thought. Constructing relationships between these two paths was the ultimate goal at every stage of these explorations.

To a substantial degree the building's principal space is formed by "earthwork" as Kenneth Frampton would say. When viewed from a distance, a solitary vertical mass is the only indication that there is a mosque here. A slight elevation distinguishable in the original topography of the site provides the template for the building's roof. The interior lying beneath this shell-like covering was left as a pure space defined by surfaces whose materials have been reduced to their most elemental form.

PROJECT

Sancaklar Mosque

ARCHITECT

Emre Arolat Architects

PHOTOGRAPHY

Cemal Emden (Exterior)

Gürkan Akay (Interior)

YEAR

2011

LOCATION

Istanbul

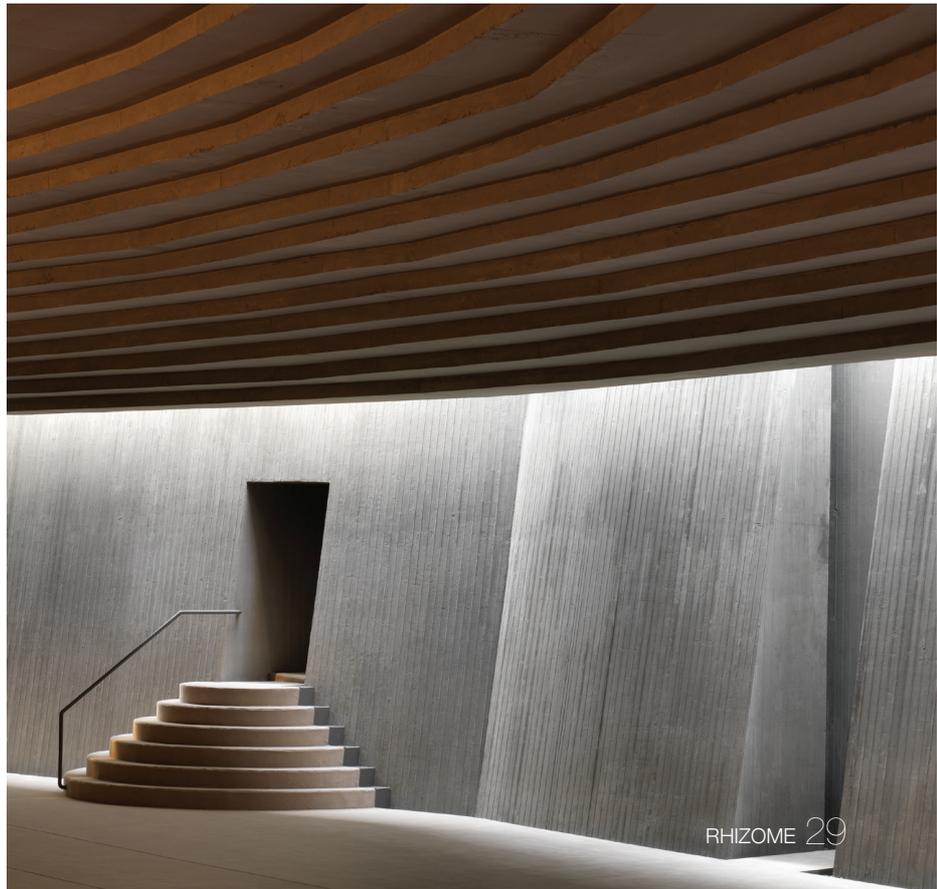
PRODUCTS

Cantata chairs

Guamba tables

Monte Cristo armchairs

Alia coffee tables





Piri Reis University focuses on higher and practical education on maritime staff and it is located in Tuzla, an eastern district of Istanbul. The building is designed according to the sustainable and ecological building principles and eventually is awarded with a "Very Good" certificate from Breeam, which ranked it higher than its equivalents in England.

Piri Reis University, positioned in a large lot next to the Marmara Sea, has a decent and sensitive silhouette where buildings are blended into the existing urban texture behind.

The campus embraces the natural slope of the land and buildings are placed to the topography that extends from the northern crests to the southern coastline of the plot at descending levels.

The campus program comprises 8 units distributed along two main backbones. Allocated by the educational, administrative and social venues of the Maritime College (DYO) and the Centre for Practice Based Naval Education (UDEM), these two main backbones are separated by a pedestrian road that starts from the entrance of the campus and ends at the promenade next to the sea.

PROJECT

Piri Reis University

ARCHITECT

Kreatif Architects

PHOTOGRAPHY

Cemal Emden

YEAR

2014

LOCATION

Istanbul

PRODUCTS

Dilim sofas

Guamba coffee tables

Plato storage systems

Asanda chairs

Narcissus coffee tables

Laluna sofas

Calvino desk systems

Tristan seminar chairs

Çelebi seminar desks

Partita desk systems





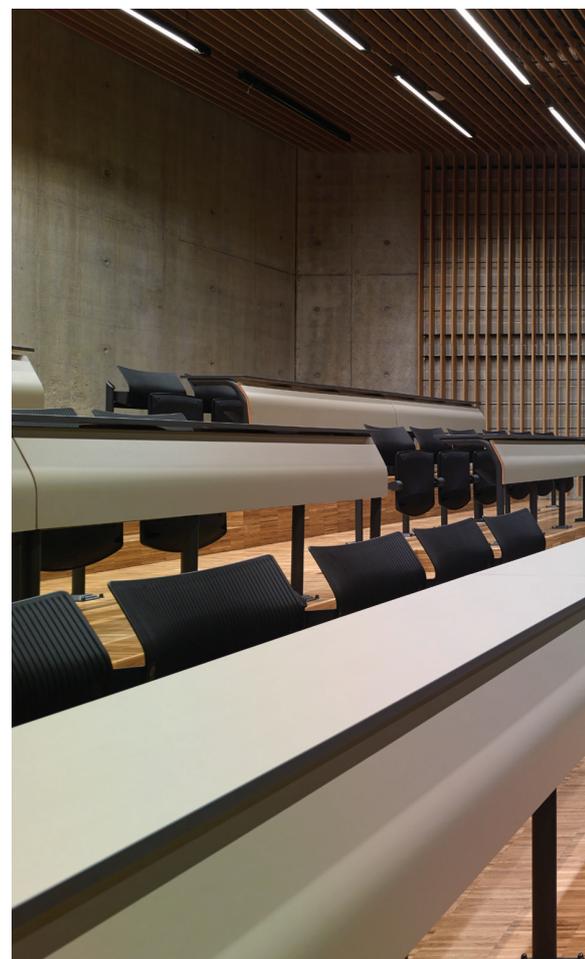


Welcoming the users at the main entrance, this pedestrian road transforms into terraces, squares and green spaces at various points where the sea view can be perceived continuously.

The campus accommodates diverse functions such as ship simulation laboratories, conference and seminar halls, students' clubs, educational pools where wave and storm simulations can be practiced, computer laboratories and engine workshops.

Maritime Collage complex consists of five buildings extending from north to east including the educational block, conference hall, administrative block, sports and social facilities.

Conference hall and parking lots are located underneath the ground, whereas spaces like classrooms, administrative buildings and social venues in need of daylight have been positioned above the ground.



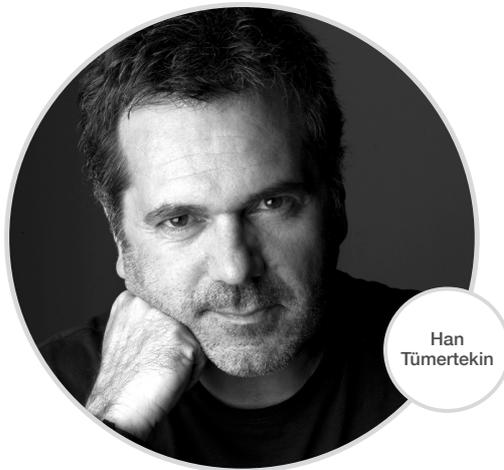


The settlement has thus succeeded in offering maximum landscape to its users by minimizing the floor space. The educational and administrative buildings are connected with the conference hall, extending its function not only to be used during certain events but also acting like a 'street' bringing the teaching staff and students together in its foyer.

The pedestrian road located on the axis where the main stairs link to establish a connection between the two buildings includes an upper foyer and an amphitheater where the students can spend time during breaks. The Centre for Practice Based Naval Education (UDEM) is composed of three buildings that accommodate simulators, laboratories, workshops, education pool and relevant administrative units. Only mass of educational pool is differentiated among these functional blocks in terms of architectural language.



Portraits



Han
Tümertekin

Han Tümertekin

Architect

Han Tümertekin is a practicing architect based in Istanbul. His work include projects primarily in Turkey, as well as in Netherlands, Japan, United Kingdom, France, China, Mongolia and Kenya.

Mr. Tümertekin was trained in architecture at Istanbul Technical University and graduated from the University of Istanbul.



Ruggero
Tropeano

Ruggero Tropeano

Architect

Born in Milan in 1955, Ruggero Tropeano graduated in 1981 from Zurich Polytechnic, to which he returned as a lecturer and associate professor from 1991 to 1999.

A visiting professor at the Accademia di Architettura in Mendrisio since 2008, he is the author of several publications, and has curated exhibitions on Swiss interiors in the 1930s, Le Corbusier and Jean Prouve. From 1986 to 2013 he was the lead architect of the Technopark in Zurich and the conversion of the Sulzer Escher-Wyss industrial area, now known as Zurich West.

He supervised the restoration of the Bauhaus in Dessau (Walter Gropius), the Henry und Emma Budge-Heim in Frankfurt (M Stam, W. Moser & F. Kramer) and the Museum für Gestaltung and Hallenstadion in Zurich (K. Egender). He is on the international committee for the restoration of Mies van der Rohe's Villa Tugendhat in Brno.

In addition to his built work, he has been teaching architecture since 1992 at several universities, such as; Harvard University Graduate School of Design; Ecole Polytechnique Fédérale de Lausanne; Ecole Spéciale d'Architecture, Paris. He is among the founders of the graduate programme in architecture at Bilgi University, Istanbul, where he still teaches.

Mr. Tümertekin's work have been widely published in international architectural journals and a monograph of his work was published by Harvard University Press in 2006.

Recipient of several prizes of architecture, Tümertekin was presented a 2004 Aga Khan Award for Architecture for the B2 House. He served on the Aga Khan 2007 Master Jury and he is a member of the awards steering committee.

Aydan
Volkan



Selim
Cengic



Emre
Arolat



Emre Arolat

Architect

Emre Arolat, M. Arch RIBA, born in 1963, is the founding partner of EAA-Emre Arolat Architects.

Throughout his career, having participated in various conferences and seminars, his articles have been widely published. He has contributed to EAA's books, Dalaman Airport, Buildings / Projects, and 'with regard to...' exhibition. Recently a monograph about Emre Arolat Architects-Context and Plurality was published by Rizzoli NY. He also has curated some exhibitions including the 1st Istanbul Design Biennale.

Emre Arolat has taught in architectural schools in Turkey and abroad, including MSGSU, Istanbul Bilgi University, Berlage Institute for Architecture, TU Delft, also became visiting juror at Pratt Institute, METU and ITU.

He has received many national and international awards, including "Aga Khan Award for Architecture" in 2010 with İpekyol Textile Factory Building, 2005 Mies van der Rohe Award for European Architecture (Highly Commended), 2006 AR Awards for Emerging Architecture (Highly Commended), 2011 Mimar Sinan Fine Arts University Osman Hamdi Bey Award, 2012 Kadir Has University Outstanding Achievement in Arts Award, 2013 WAF (World Architecture Festival) Winner in the Religious Buildings category with the Sancaklar Mosque. He also received the National Architecture Awards, in the category of "Design" and "Building" in 1992, 2002, 2004, 2008 and 2012.

Aydan Volkan

Architect

Aydan Volkan received her Bsc degree in Architecture at İstanbul Yıldız Technical University in 1992. She worked in Ertem Ertunga Architectural Office until 1995. She attended King's College in London between 1995-1996. She continues her practice with Kreatif Mimarlık as founding partner and principle architect since 1996. She is a member of the Istanbul Freelance Architects Association and a member of the Board of Directors of the same association since 2013.

Aydan Volkan is actively participating in discussions and similar events on contemporary architecture and sustainable building. She frequently takes roles as a guest lecturer and as a jury member of design studios in architectural schools.

Selim Cengic

Architect

Selim Cengic was born in 1971 in İstanbul. After his graduation from Nisantasi Anatolian High School, he received his Bsc degree in Architecture at İstanbul Yıldız Technical University in 1994. During his education at the university, he worked at Tabanlıoğlu Architecture, Arolat Architects, Tekno Construction and Ertem Ertunga Architectural Office. He continues his practice with Kreatif Mimarlık as founding partner and principle architect since 1995.

Working internationally on healthcare, educational, hospitality, commercial and residential projects, Selim Cengic together with his partners and team, has completed over 1.250.000m² of design, execution, construction and coordination work until today winning several national and international awards on behalf of Kreatif Mimarlık.

Event calendar

October - November - December

Conference

dmi: Design Leadership Conference
Until 1 October
Venue: Boston, USA
www.dmi.org

Exhibition

Orgatec
21 - 25 October
 Koleksiyon at **Hall 9.1 C029 B028**
Venue: Cologne, Germany
www.orgatec.com

Exhibition

SOFA Chicago 2014
6 - 9 November
Venue: Chicago, USA
www.sofaexpo.com

Conference

Designing Experience
27 - 29 November
Venue: Hong Kong, China
www.experiencedesign.hk

Design Week

Belgrade Design Week
6 - 11 October
Venue: Belgrad, Serbia
www.belgradedesignweek.com

Conference

Gain: AIGA Design and Business Conference
23 - 24 October
Venue: New York, USA
www.gainconference.aiga.org

Biennale

Venice Architecture Biennale
Until 23 November
Venue: Venice, Italy
www.labiennale.org

Biennale

BIO 50
Until 7 December
Venue: Ljubljana, Slovenia
www.bio.si

Festival

Lodz Design Festival
9 - 19 October
Venue: Lodz, Poland
www.lodzdesign.com

Design Week

Downtown Design Dubai
28 - 31 October
Venue: Dubai, UAE
www.downtowndesign.com

Exhibition

Observeur Du Design
29 October - 2 November
Venue: Paris, France
www.francedesigninnovation.fr

Forum

Design Miami
3 - 7 December
Venue: Miami, USA
www.designmiami.com

Biennale

Biennale Interieur
17 - 26 October
Venue: Kortrijk, Belgium
www.interieur.be

Exhibition

New Practices New York 2014
1 - 31 October
Venue: New York, USA
cfa.aiany.org

Biennale

II. İstanbul Design Biennial 2014
1 November - 14 December
Venue: İstanbul, Turkey
tasarimbienali.iksv.org

Exhibition

Art Basel Miami
4 - 7 December
Venue: Miami, USA
www.artbasel.com



Art Basel Miami



Biennale Interieur



Designing Experience



Downtown Design Dubai

October 2014

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	Th	Fr
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November 2014

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December 2014

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	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	31

Inspirations

#officemoods

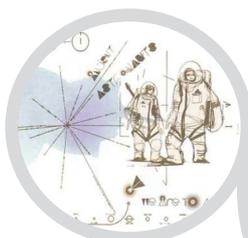
New issue of Rhizome led us to focus on details in working environments. Photos shared on Instagram via hashtags like #officemoods and #Rhizome show that colors, icons and moments as sources of smiles spread positive energy to relieve heavy workloads. Cheerful details inspire offices...



Architect's Playlist

Atilla Kuzu

1. **Thievery corporation** / Depth of my soul
2. **Wax tailor** / Go without me
3. **Danger Mouse & Danielle Luppi** / The rose with a broken neck
4. **Chet Faker** / I am into you
5. **Bent** / Kisses
6. **Poldoore** / Nothing left to say
7. **Rouge Rouge** / Decide toi
8. **Paper Cut** / Black dog
9. **Ancient Astronouts Gianna remix** / I came running
10. **Ancient Astronouts Pathaans Mirage mix** / Lost in Marrakesh



OPENING SOON!

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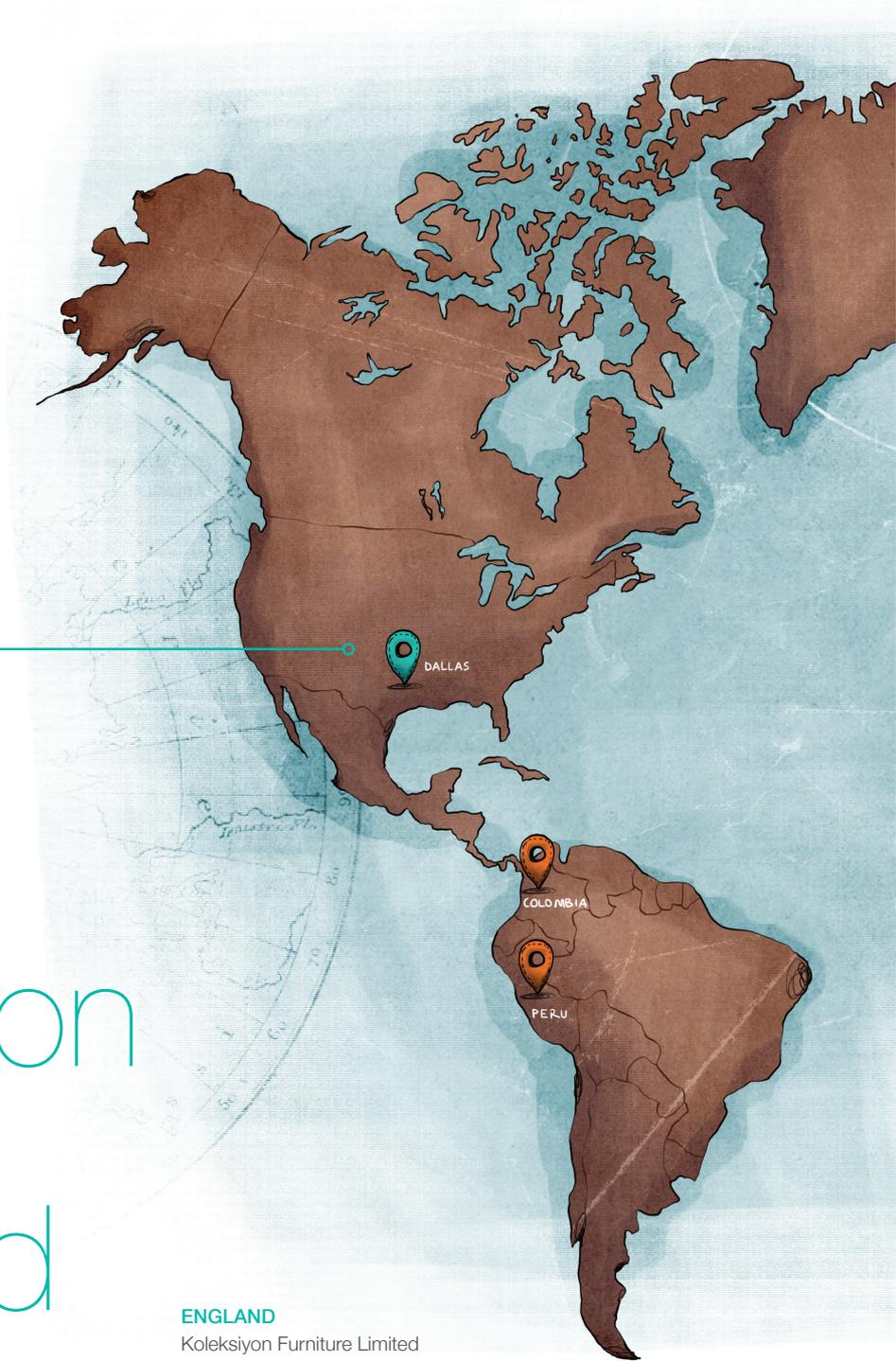
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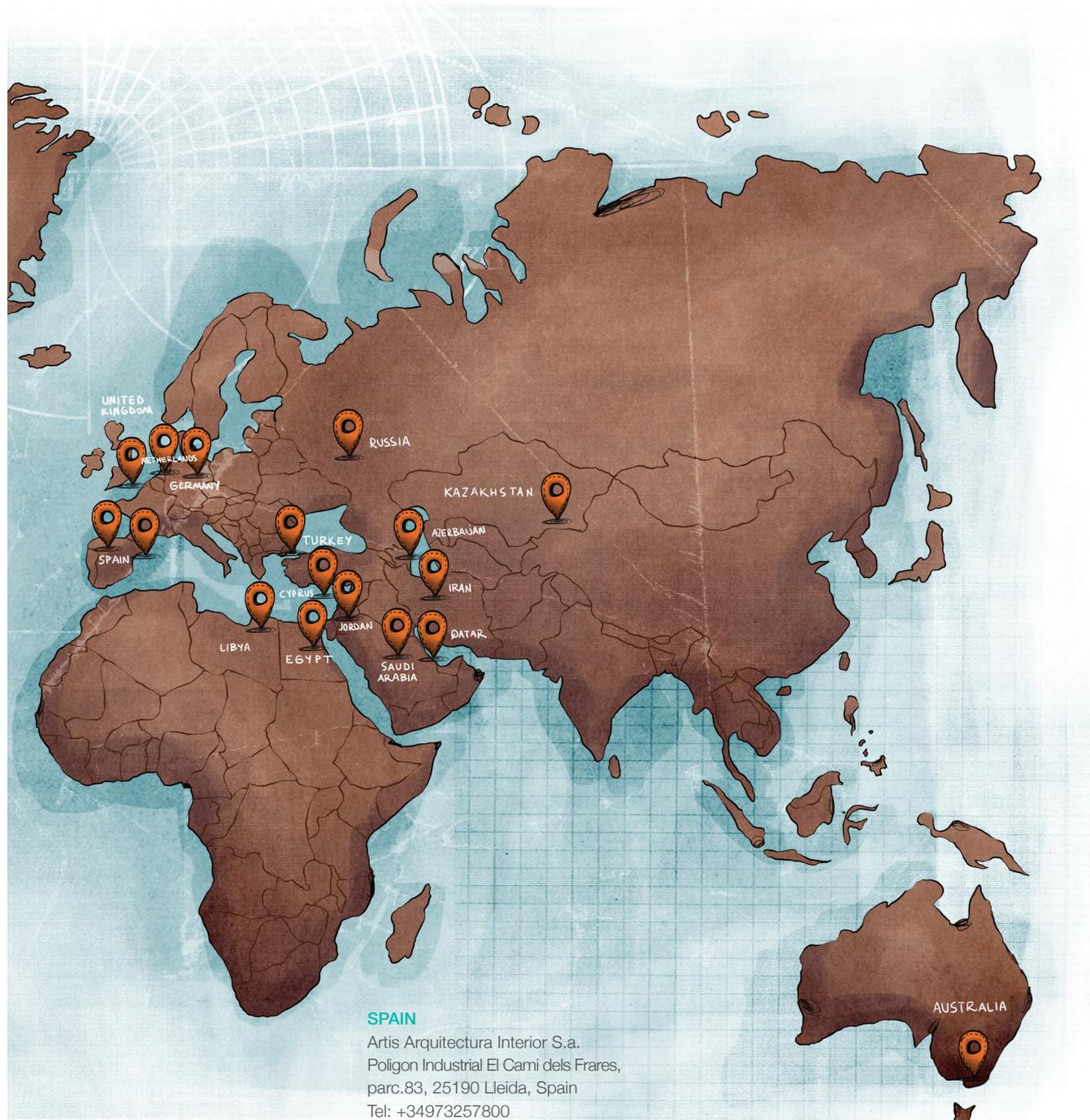
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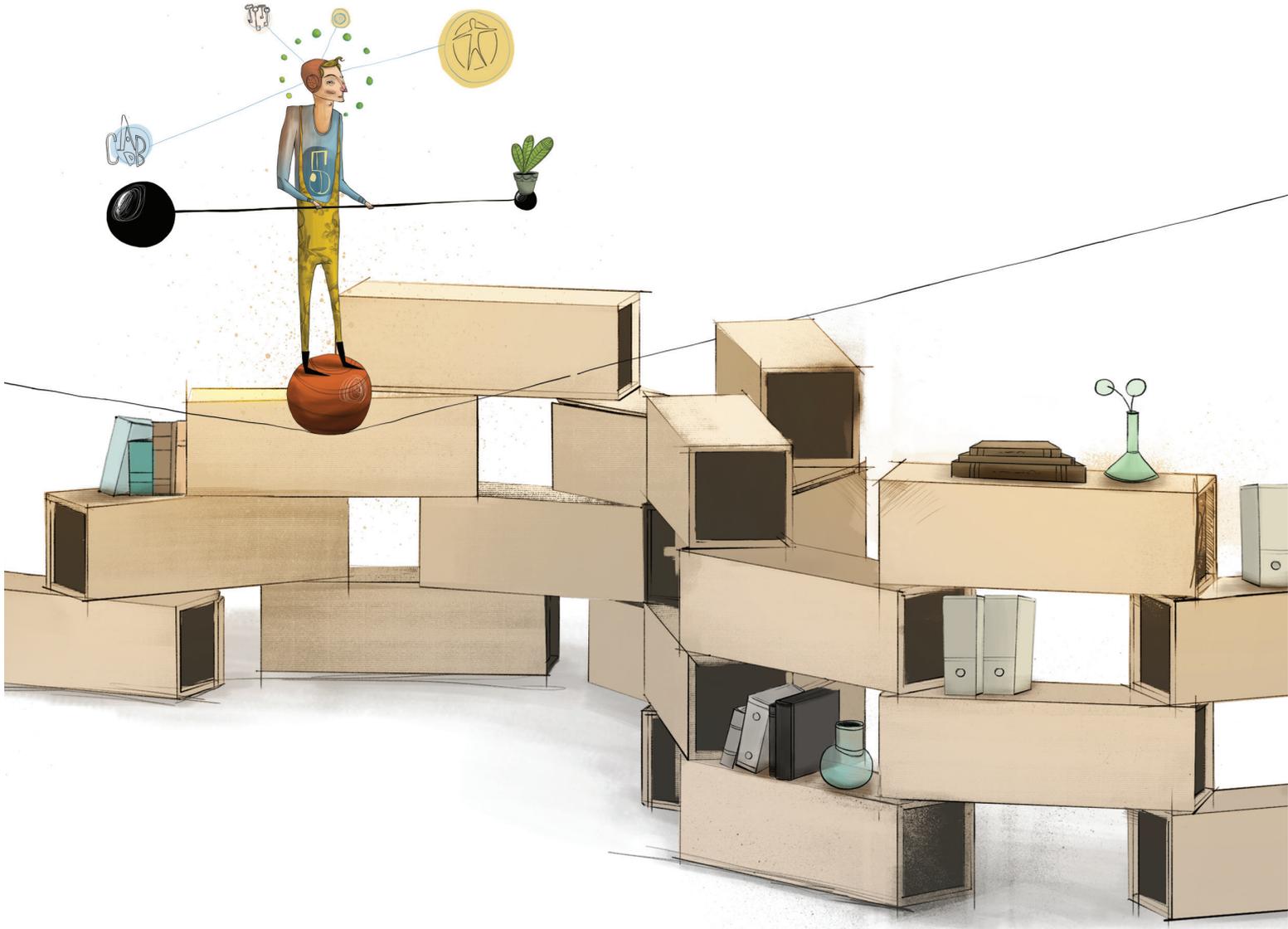
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